

Изданія М. П. БЪЛЯЕВА въ Лейпцигѣ

Н. РИМСКІЙ-КОРСАКОВЪ

СЮИТА
ИЗЪ ОПЕРЫ-БАЛЕТА
„МЛАДА“

N. RIMSKY-KORSAKOW

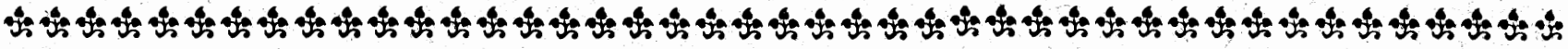
SUITE
TIRÉE DE L'OPÉRA-BALLET
„MLADA“

Partition d'orchestre

1895
954

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.



Compositions pour Orchestre.

Antipow (C.). Op. 7. Allegro symphonique pour Orchestre.
Partition d'orchestre 5.50 1.95
Parties d'orchestre 10.— 3.50
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur 2.50 —.90

Artoiboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.
Partition d'orchestre 2.— —.70
Parties d'orchestre 5.50 1.95
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 1.40 —.50

— Op. 9. Valse-Fantasia pour Orchestre.
Partition d'orchestre 2.50 —.90
Parties d'orchestre 8.50 3.—
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 1.80 —.65

Artoiboucheff (N.), Whtol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.
Partition d'orchestre 6.50 2.30
Parties d'orchestre 14.— 4.90
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains par N. Artoiboucheff 2.— —.70

Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.
Partition d'orchestre 4.50 1.60
Parties d'orchestre 8.50 3.—
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 2.50 —.90

Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé, "Mlada", orchestré par N. Rimsky-Korsakow.
Partition d'orchestre 3.50 1.25
Parties d'orchestre 7.50 2.65
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par N. Sokolow 1.60 —.60

— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.

1. Ouverture.
Partition d'orchestre 5.— 1.75
Parties d'orchestre 9.— 3.15
Parties supplémentaires à —.50 —.20
Réduction pour Piano à 4 mains par N. Sokolow 2.50 —.90
Réduction pour Piano à 2 mains par F. Blumenfeld 1.80 —.65

2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).
Partition d'orchestre 9.50 3.35
Parties d'orchestre 18.— 6.30
Parties supplémentaires à 1.— —.35
Réduction pour Piano à 4 mains par N. Sokolow 4.— 1.40
Réduction pour Piano à 2 mains par F. Blumenfeld 2.50 —.90

3. Marche polovttenne.
Partition d'orchestre 4.— 1.40
Parties d'orchestre 10.— 3.50
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par N. Sokolow 1.80 —.65
Réduction pour Piano à 2 mains par F. Blumenfeld 1.80 —.60

— Eine Steppenskitze aus Mittel-asien, für Orchester.
Partitur 2.— —.70
Orchesterstimmen 5.50 1.95
Duplirstimmen je —.30 —.10
Arrangement für Piano à 4 mains von dem Componisten 1.80 —.65
Arrangement für Piano à 4 mains von Théodore Jadoul 1.40 —.50

— 2 Parties de la 3^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.
Partition d'orchestre 6.— 2.10
Parties d'orchestre 11.— 3.85
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains: la 1^{re} partie par A. Glazounow, la 2^{me} partie par N. Sokolow 3.— 1.05

Compositions pour Orchestre.

Cui (César). Op. 43. In modo populari. Petite Suite (No. 3, pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)
Partition d'orchestre 4.— 1.40
Parties d'orchestre 8.— 2.80
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur 2.50 —.90

Glazounow (Alexandre). Op. 3. 1^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.
Partition d'orchestre 6.— 2.10
Parties d'orchestre 11.— 3.85
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur 2.50 —.90

— Op. 5. 1^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.
Partition d'orchestre 18.— 6.30
Parties d'orchestre 25.— 8.75
Parties supplémentaires à 1.60 —.60
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow 6.— 2.10

— Op. 6. 2^{me} Ouverture sur des thèmes grecs pour grand Orchestre.
Partition d'orchestre 9.— 3.15
Parties d'orchestre 15.— 5.25
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur 3.50 1.25

— Op. 7. Sérénade pour Orchestre.
Partition d'orchestre 2.50 —.80
Parties d'orchestre 5.50 1.95
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 1.20 —.45

— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.
Partition d'orchestre 3.— 1.05
Parties d'orchestre 6.— 2.10
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 1.80 —.65

— Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. B. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)
Partition d'orchestre 12.— 4.20
Parties d'orchestre 22.— 7.70
Parties supplémentaires à 1.40 —.50
Réduction pour Piano à 4 mains par l'auteur 5.50 1.95

— Op. 11. 2^{me} Sérénade pour petit Orchestre, ré.
Partition d'orchestre 1.80 —.65
Parties d'orchestre 3.50 1.25
Parties supplémentaires à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur 1.20 —.45

— Op. 12. Poémelyrique. Andantino pour grand Orchestre.
Partition d'orchestre 3.— 1.05
Parties d'orchestre 5.50 1.95
Parties supplémentaires à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur 1.80 —.65

— Op. 13. „Stenka Răsine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)
Partition d'orchestre 8.50 3.—
Parties d'orchestre 12.— 4.20
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur 3.50 1.25

— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)
Partition d'orchestre 2.50 —.90
Parties d'orchestre 6.— 2.10
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 1.60 —.60

— Op. 16. 2^{me} Symphonie en fa# pour grand Orchestre. (A la mémoire de François Liszt.)
Partition d'orchestre 17.— 5.95
Parties d'orchestre 29.— 10.15
Parties supplémentaires à 1.60 —.60
Réduction pour Piano à 4 mains par l'auteur 7.50 2.65

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.
Partition d'orchestre 4.— 1.40
Parties d'orchestre 9.50 3.35
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur 2.— —.70

— Op. 19. La Forêt. Fantaisie pour grand Orchestre.
Partition d'orchestre 8.— 2.80
Parties d'orchestre 12.— 4.20
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains de l'auteur 3.50 1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff 5.— 1.75

— Op. 21. Marche de Noces pour grand Orchestre.
Partition d'orchestre 3.— 1.05
Parties d'orchestre 7.— 2.45
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur 1.80 —.65

— Une Fête slave, tirée du Quatuor slave, Op. 28. Esquisse symphonique pour grand Orchestre.
Partition d'orchestre 5.50 1.95
Parties d'orchestre 11.— 3.85
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par N. Sokolow 2.50 —.90

— Op. 28. La Mer. Fantaisie pour grand Orchestre.
Partition d'orchestre 10.— 3.50
Parties d'orchestre 20.— 7.—
Parties supplémentaires à 1.— —.35
Réduction pour 2 Pianos à 8 mains par l'auteur 5.50 1.95

— Op. 29. Rhapsodie orientale pour grand Orchestre.
Partition d'orchestre 13.— 4.55
Parties d'orchestre 23.— 8.05
Parties supplémentaires à 1.20 —.45
Réduction pour Piano à 4 mains par l'auteur 5.50 1.95

— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.
Partition d'orchestre 13.— 4.55
Parties d'orchestre 27.— 9.45
Parties supplémentaires à 1.20 —.45
Réduction pour Piano à 4 mains par l'auteur 5.— 1.75

— Op. 33. 3^{me} Symphonie en Ré pour Orchestre.
Partition d'orchestre 15.— 5.25
Parties d'orchestre 38.— 12.60
Parties supplémentaires à 2.50 —.90
Réduction pour Piano à 4 mains par l'auteur 9.— 3.15

— Op. 34. Le Printemps. Tableau musical pour Orchestre.
Partition d'orchestre 4.50 1.60
Parties d'orchestre 9.— 3.15
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur 1.80 —.65

— Op. 40. Triumphant March on the occasion of the World's Columbian Exposition in Chicago 1893, composed for a grand Orchestre with Chorus (ad libitum).
Full score 4.— 1.40
Orchestral parts 12.— 4.20
Supplementary parts each —.40 —.15
Piano score 1.80 —.65
Arrangement as a Duet for the Pianoforte (by the composer) 1.80 —.65

— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.
Partition d'orchestre 6.— 2.10
Parties d'orchestre 14.— 4.90
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur 2.50 —.90

— Op. 48. Chopiniana. Suite pour grand Orchestre composée de I. Polonais, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentées par Alexandre Glazounow. Complet.
Partition d'orchestre 7.50 2.65
Parties d'orchestre 15.— 5.25
Parties supplémentaires à —.80 —.30

Séparément.
I. Polonaise, Fr. Chopin, Op. 40 No. 1.
Partition d'orchestre 1.60 —.60
Parties d'orchestre 6.— 2.10
Parties supplémentaires à —.30 —.10

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 46. Chopiniana.

II. Nocturne, Fr. Chopin, Op. 15 No. 1.
Partition d'orchestre 2.— —.70
Parties d'orchestre 4.50 1.60
Parties supplémentaires à —.30 —.10

III. Mazurka, Fr. Chopin, Op. 50 No. 3.
Partition d'orchestre 2.50 —.90
Parties d'orchestre 5.— 1.75
Parties supplémentaires à —.30 —.10

IV. Tarentelle, Fr. Chopin, Op. 43.
Partition d'orchestre 3.— 1.05
Parties d'orchestre 7.50 2.65
Parties supplémentaires à —.40 —.15

— Op. 47. Valse de concert pour grand Orchestre.
Partition d'orchestre 5.— 1.75
Parties d'orchestre 12.— 4.20
Parties supplémentaires à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur 2.— —.70
Transcription de concert pour Piano par Félix Blumenfeld 2.— —.70

— Op. 48. 4^{me} Symphonie en Mi pour grand Orchestre.
Partition d'orchestre 13.— 4.55
Parties d'orchestre 28.— 9.80
Parties supplémentaires à 1.80 —.63
Réduction pour Piano à 4 mains par l'auteur 5.50 1.95

— Op. 50. Cortège solennel pour grand Orchestre.
Partition d'orchestre 3.50 1.25
Parties d'orchestre 9.— 3.15
Parties supplémentaires à —.40 —.15
Arrangement pour Piano à 4 mains par l'auteur 1.60 —.60

— Op. 51. 2^{me} Valse de concert pour grand Orchestre.
Partition d'orchestre 4.50 1.60
Parties d'orchestre 13.— 4.55
Parties supplémentaires à —.60 —.30
Réduction pour Piano à 4 mains par l'auteur 2.— —.70

— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.
Partition d'orchestre 15.— 5.25
Parties d'orchestre 34.— 11.80
Parties supplémentaires à 1.60 —.60
Réduction pour Piano à 4 mains par N. Sokolow 6.— 2.10

Séparément.
No. 1. Prémabule.
Partition d'orchestre 2.50 —.90
Parties d'orchestre 7.50 2.65
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains 1.40 —.50

No. 2. Marionnettes.
Partition d'orchestre 2.— —.70
Parties d'orchestre 5.— 1.75
Parties supplémentaires à —.30 —.10
Réduction pour Piano à 4 mains 1.20 —.45

No. 3. Mazurka.
Partition d'orchestre 3.— 1.05
Parties d'orchestre 9.— 3.15
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains 1.60 —.60

No. 4. Scherzino.
Partition d'orchestre 1.40 —.50
Parties d'orchestre 5.— 1.75
Parties supplémentaires à —.30 —.10
Réduction pour Piano à 4 mains 1.— —.35

No. 5. Pas d'action.
Partition d'orchestre 1.80 —.65
Parties d'orchestre 6.— 2.10
Parties supplémentaires à —.30 —.10
Réduction pour Piano à 4 mains 1.— —.35

No. 6. Danses orientale.
Partition d'orchestre 1.80 —.65
Parties d'orchestre 6.— 2.10
Parties supplémentaires à —.30 —.10
Réduction pour Piano à 4 mains 1.— —.35

No. 7. Valse.
Partition d'orchestre 2.50 —.90
Parties d'orchestre 6.50 2.30
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains 1.40 —.50

No. 8. Polonaise.
Partition d'orchestre 3.50 1.25
Parties d'orchestre 9.— 3.15
Parties supplémentaires à —.40 —.15
Réduction pour Piano à 4 mains 1.60 —.60

— Op. 53. Fantaisie pour grand Orchestre.
Partition d'orchestre 5.50 1.95
Parties d'orchestre 13.— 4.55
Parties supplémentaires à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur 2.— —.70

145770

Suite

pour Orchestre
tirée de l'Opéra-Ballet

MLADA

DE

Nicolas Rimsky-Korsakov.

Complète.

Partition d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{7}{2.45}$
Parties d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{20}{7}$
Parties supplémentaires	à $\frac{M.}{R.}$ $\frac{80}{30}$

Séparément.

N° 1. Introduction.

Partition d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{80}{30}$
Parties d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{3}{1.05}$
Parties supplémentaires	à $\frac{M.}{R.}$ $\frac{30}{10}$

N° 3. Danse lithuanienne.

Partition d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{1.20}{45}$
Parties d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{5}{1.75}$
Parties supplémentaires	à $\frac{M.}{R.}$ $\frac{30}{10}$

N° 2. Rédowa.

Partition d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{2}{70}$
Parties d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{8.50}{3}$
Parties supplémentaires	à $\frac{M.}{R.}$ $\frac{40}{15}$

N° 4. Danse indienne.

Partition d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{1.60}{60}$
Parties d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{5.50}{1.95}$
Parties supplémentaires	à $\frac{M.}{R.}$ $\frac{30}{10}$

N° 5. Cortège.

Partition d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{3}{1.05}$
Parties d'orchestre	Pr. $\frac{M.}{R.}$ $\frac{10}{3.50}$
Parties supplémentaires	à $\frac{M.}{R.}$ $\frac{40}{15}$

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Enregistré aux Archives de l'Union.

M. P. Belaïeff, Leipzig.

1895

St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaja 9.

954 — 965

Inst. Lith. de C.G. Röder, Gr. b. H. Leipzig
Germany.

CLOSED
SHELF

710
1895



3
№ 1.
INTRODUCTION.
ВСТУПЛЕНИЕ.

N. Rimsky-Korsakow.
Н. Римский-Корсаковъ.
1889 - 1890.

Introduction.
Andante. M.M. ♩ = 60.

2 Flauti. (I. II.)

Flauto alto
in sol ♯. (IV.)

3 Clarinetti in sib.

3 Fagotti.

(I.)

3 Corni in fa ♯.

(II. III.)

(IV.)

3 Corni in fa ♯.

(V. VI.)

Andante. M.M. ♩ = 60.

16 Violini I.

16 Violini II.

12 Viole.

12 Violoncelli
e 8 Contra-bassi.

Musical score for the first system, featuring multiple staves. Dynamics include *mf*, *p*, and *poco cresc.*. Performance instructions include *div.*, *sul G*, and *sul D*. The section concludes with *V-c. Solo.* and *Altri V-c. p*.

poco rit. a tempo

Musical score for the second system. Dynamics include *mp*, *pp*, *ppp*, *p*, *mf*, and *dim.*. Performance instructions include *divisi*, *sul A*, *sul D*, *gliss.*, *a tempo*, *Tutti V-c.*, *C-b.*, and *pizz.*.

poco rit. a tempo

p poco cresc.
mp
pp
ppp
poco cresc.
mp
pp
ppp
mf
poco cresc.
poco cresc.
(dolce assai)
pp
pp
pp
poco cresc.
poco cresc.
poco rit.
pp
pp
pp
gliss.
ppp
a tempo
poco cresc.
divisi
pp
ppp
ppp
poco cresc.
poco cresc.
mf
dim. assai
pp pizz.
mf
Tutti V-c.
p

p
p
mf
Solo.
dimin.
smorz.
smorz.
smorz.
smorz.
pizz.
pp
pizz.
pp
pizz.
pp
pizz.
pp
pp
pp
pp

7
Nº 2.
RÉDOWA.
ДЫНЯ РЯДОВАЯ.

N. Rimsky-Korsakow.
Н. Римский-Корсаковъ.

Tempo di Mazurka. ♩ = 152.
(Moderato assai ed un poco pesante.)

Flauto piccolo. (III.)

2 Flauti. (I. II.)

2 Oboi. (I. II.)

Oboe alto. (III.)

3 Clarinetti in si b.

3 Fagotti.

(II. III.)
4 Corni in fa ♮

(V. VI.)

2 Trombe in si b.

Tromba alta in fa ♮.
(III.)

3 Tromboni.

Tuba.

Timpani. (I.)

Tempo di Mazurka. ♩ = 112.
(Moderato assai ed un poco pesante.)

Violini I.

Violini II.

Viole.

Violoncelli.

Contra -bassi.

Musical score for measures 1-33 of the first system. The score is arranged in a grand staff with the following parts from top to bottom:

- Fl.
- Ob.
- Ob. alto.
- 3 Clar. (II. III.)
- Fag. (II. III.)
- 4 Cor.
- V. le. *divise*
- V. c. *divisi*

Dynamic markings include *mf*, *sp ben tenuto*, and *p ben tenuto*.

Musical score for measures 33-66 of the second system. The score is arranged in a grand staff with the following parts from top to bottom:

- Fl. picc.
- Fl.
- Ob.
- Ob. alto.
- 3 Clar. (I.) (II. III.)
- 3 Fag. (I.) (II. III.)
- 4 Cor. (V. VI.)
- Viol.
- C. b.

Dynamic markings include *f*, *mf*, *mf poco sf*, *poco sf*, and *pizz.*.

Musical score for measures 28-33. The score includes parts for Fl. p., Fl., Ob., Ob. alto, 3 Clar., 3 Fag., 4 Corni., Viol., V-le., V-c., and C-b. Performance instructions include *ten.*, *f marc.*, *pizz.*, *poco cresc.*, *Solo.*, and *tr.*

34

Musical score for measures 34-39. The score includes parts for the woodwinds, strings, and a Cornet (V.). Performance instructions include *ten.*, *tr.*, *poco cresc.*, *mf*, *f*, *arco*, and *(II, III.)*

Fl. picc.

Fl.

Ob.

Ob. alto.

3 Clar.

3 Fag.

(II, III.)
Cor.
(V.)

Viol.

V. lc.

V. c.

C. b.

a 2.

Un poco pesante.

div.

35

II.
p un poco marc.

(II, III.)
Cor.
(V.)

a 2.

(V. VI.)
marc.

non div.

35

(I. II.)
3 Clar. (III.)
p
p un poco mar.

(II. III.)
4 Cor. (V. VI.)
pp

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

p
mf
pizz.
mf
pizz.
p

Fl.
Ob.
Ob. alto.
3 Clar. (I. II.)
3 Clar. (III.)
Fag. III.
4 Cor. (II. III.)
4 Cor. (V. VI.)

p
poco cresc.
p
poco cresc.
p
poco cresc.
p
poco cresc.
p
poco cresc.

V-le div.
V-c.
C-b.

p
poco cresc.
arco
poco cresc.
arco
poco cresc.
arco
poco cresc.
arco
poco cresc.

36

Fl. picc. *f*

Fl. a² *f*

Ob. *f*

Ob.alto. *f*

(I. II.)
3 Clar. a² *f*

(III.) *f*

(I.)
3 Fag. *f*

(II. III.) *f*

(I.)
3 Cor. *f*

(II. III.) *f*

(IV.) *f*

3 Cor. *f*

(V. VI.) *f*

Tr-be I. II. (si b) *mf*

sul sol *f*

sul sol *f*

V-le uniss. *f*

mf

mf

mf

mf

mf

mf

36

Fl. picc.
Fl. I. II.
Ob. I. II.
Ob. alto.
(I. II.)
3 Clar. (III.)
(I. II.)
3 Fag. (III.)
(I. IV.)
6 Cor. (II. V.)
(III. VI.) a2.
2 Tr. ba
Tr. ba alta.
Viol. I.
Viol. II.
V. le.
V. c.
C. b.

The musical score is arranged in a system of 15 staves. The top four staves are for woodwinds: Piccolo Flute, Flutes I & II, Oboes I & II, and Alto Oboe. The next four staves are for reeds: Clarinets I & II, three Clarinets III, Bassoons I & II, and three Bassoons III. The sixth staff is for Horns I, II, III, IV. The seventh staff is for Horns V & VI. The eighth staff is for two Trumpets. The ninth staff is for the Trombone Alto. The bottom six staves are for strings: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as trills, slurs, and dynamic markings.

Fl.picc. *ten.*

Fl. II. *ten.*

Ob. I. II. *ten.*

Ob. alto *ten.*

(I. II.) *p*

3 Clar. (III.) *p*

(I. II.) *p*

3 Fag. (III.) *p*

(I. IV.) *a 2. ten. p sluccato*

6 Cor. (II V.) *marcato a 2. ten.*

(III. VI.) *marcato a 2. ten.*

2 Tr. ba. *a 2. marcato ten.*

Tr. ba. alta *marcato ten.*

Viol. I. *ten. marcato*

Viol. II. *ten. pizz. mf*

V. le. *ten. mf pizz.*

V. e div. *(1. 2 e 3 p) grazioso mf (4. 5 e 6 p) pizz. p*

C. b. *p*

Ob. I. II. *pp*

Ob. alto *pp*

(I. II.) *pp*

3 Clar. (III.) *pp*

Fag. III. *pp*

Cor. III. *pp*

Viol. I. *grazioso ten. tr.*

Viol. II. *p dolce*

V. le. *pp*

V. e div. *ten. pp*

16

This page contains the musical score for measures 15 through 20. It features a variety of instruments including Flute I, Oboe I/II, Oboe Alto, Clarinets I/II/III, Bassoon I/II/III, Violin I/II, Viola, Violoncello, Double Bass, and Contrabass. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are also performance instructions like "arco" and "a2.". The notation includes notes, rests, and slurs across the staves.

This page contains the musical score for measures 21 through 26. The instrumentation continues with Oboe Alto, Clarinets I/II/III, Bassoon I/II/III, three additional Horns (IV-V, VI-VII), Trumpets (Tr-be., Tr-ha alta.), Violin I/II, Viola, Violoncello, and Contrabass. The score includes dynamic markings like *f* and *mf*, and performance instructions such as "arco" and "a2.". The notation includes notes, rests, and slurs across the staves.

38 Poco a poco animato.

Fl. I, II. *a2.* *p*

Ob. I, II. *resc. poco a poco*

Ob. alto. *resc. poco a poco*

3 Clar. (I., II., III.) *resc. poco a poco*

3 Fag. (I., II., III.) *a2.* *p* *resc. poco a poco*

3 Cor. (I., II., III.) *p* *resc. poco a poco*

Timp. *pp* *resc. poco a poco*

Viol. I. *poco a poco animato.*

Viol. II. *p* *resc. poco a poco*

V. le div. *p* *resc. poco a poco*

V. c. *p* *resc. poco a poco*

C. b. div. pizz. *p* *resc. poco a poco*

arco
pizz.
arco
pizz.
arco
pizz.

resc. poco a poco

38

Fl. I, II. *resc.*

Ob. I, II. *mf*

Ob. alto. *mf*

3 Clar. (I., II., III.) *mf*

3 Fag. (I., II., III.) *mf*

3 Cor. (I., II., III.) *mf*

Timp. *mf*

Viol. I. *mf*

Viol. II. *mf*

V. le div. *pizz.* *arco* *pizz.*

V. c. *mf*

C. b. *mf*

poco

385. 954. 954

Fl. I, II. *mf*

Ob. I, II. *mf*

Ob. alto. *mf*

(I.) Solo *mf*

3 Clar. (I, II, III) *f*

(I.) *f*

3 Fag. (I, II, III) *f* *mf* *sempre staccato*

(I, II.) *f*

3 Cor. (I, II, III) *f*

Timp. *f*

Viol. I. *f* *pizz.*

Viol. II. *f* *mf* *pizz.*

V. le. div. *f* *sempre pizz.*

V. c. *f* *sempre pizz.*

C. b. *f* *mf*

Fl. I, II. *mf* *tr*

Ob. I, II. *mf* *tr* *p stacc. cresc.*

Ob. alto. *mf* *tr* *p stacc. cresc.*

(I.) *mf* *tr*

3 Clar. (I, II, III) *mf* *tr* *cresc.*

(I, II.) *mf* *tr* *cresc.*

3 Fag. (I, II, III) *mf* *cresc.*

(I, II.) *mf* *cresc.*

3 Cor. (I, II, III) *p*

Viol. I. *arco* *mf* *sf* *arco* *sf* *cresc.*

Viol. II. *mf* *sf* *arco* *sf* *cresc.*

V. le. *arco* *mf* *cresc.*

V. c. *f* *staccato* *cresc.*

C. b. *pizz.* *mf* *cresc.*

Fl. picc.

Fl. I. II.

Ob. I. II.

Ob. alto.

(I. II.)
3 Clar. (III.)

(I. II.)
3 Fag. (III.)

(I. IV.)
(II. V.)
6 Cor. (III. VI.)

Tr. ba (sib)

Tr. ba alta.

Timp.

Viol. I.

Viol. II.

V. le.
sf

V. c.
sf

C. b.
sf

Lo stesso tempo.

40

Fl. picc.

Fl. I. II.

Ob. I. II.

Ob. alto.

(I. II.)

3 Clar. (III.)

(I. II.)

3 Fag. (III.)

(I. IV.) (II. V.)

6 Cor. (III. VI.)

Tr. ba.

Tr. ba. alta

(I. II.)

3 Trb. (III.)

Tuba

Timp.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

Lo stesso tempo.

40

№ 3.
DANSE LITHUANIENNE.
ЛИТОВСКАЯ ПЛЯСКА.

N. Rimsky-Korsakow.
Н. Римский-Корсаковъ.

Allegro vivo. $\text{♩} = 96$.

Fl. pic. (III)

Clar. pic. in ré (III.)

Cor. in fa (II.)

Tr-ba pic. (I) in ré (II.)

Tr-ba in si (II.)

Tr-ba alta in fa (III.)

3 Tr-bni e Tuba.

Timp. (ré)

Triang. (II)

Piatti (IV.)

p

Allegro vivo. $\text{♩} = 96$.

Viol. I.

p un poco staccato

Viol. II.

p un poco staccato

V-le.

p un poco staccato

V-c.

p un poco staccato

C-b.

6. Cor. in fa

a 6.

Piatti. *marcato assai*

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

6 Cor.

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

32

Fl. pic. (III.) Solo *mf*

Cl. pic. (III.) Solo *mf*

Tr-ba pic. (I.)

Tr-ba (II.) *mp*

Tr-ba alta (III.) *p*

Triang. (II.) *p*

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

Fl. pic.

Clar. pic.

Cor. (III.VI.)

Tr-ba (I.)

Tr-ba (II.)

Tr-ba alta (III.)

Timp.

Triang.

Viol. I.

Viol. II.

V-le.

V-c.

C-b. *mf pizz.*

Fl. pic.

Clar. pic.

Cor. III.VI.

Tr-ba alta (III.)

Triang.

Viol. I.

Viol. II.

V-le.

V-c.

C-b. *p arco div.*

33

dolce

(I.)

p

Solo

p

Musical score for measures 25-53. Instruments include Fl. pic., Clar. pic., 2 Cor. (I.), 4 Cor. (II, V, III, VI), Tr. ba pic. (I), Tr. ba (II.), Tr. ba alta (III.), 3 Tr. bn e Tuba, Timp., Triang., Piatti, Viol. I., Viol. II., V. le., V. c., and C. b. The score includes dynamic markings such as *f*, *ff*, *mf*, *p*, *tr*, *marcato assai*, and *sf*. There are also performance instructions like *a 2.* and *tr*.

Musical score for measures 54-95. Instruments include Fl. pic., Clar. pic., 2 Cor. a 2., 4 Cor., Tr. ba alta (III.), Tr. bn e Tuba, Triang., Viol. I., Viol. II., V. le., V. c., and C. b. The score includes dynamic markings such as *f*, *mf*, *legato assai*, *dim.*, *poco*, and *p*. There are also performance instructions like *dim.*, *poco*, and *p*.

Fl. pic. *Solo dolce*

2 Cor. I. *p*

4 Cor. (III, IV.) *p*

Tr-ba II.) *pp*

Tr-ba alta (III.) *smorz.*

Viol. I.

Viol. II.

V-le. *p*

V.c. *pp*

C.b. *pp*

div. *p*

Solo *p*

Fl. pic. *tr.*

Clar. pic. *f*

2 Cor. (I, IV.) *f*

4 Cor. (III, VI.) (II, V.) *marcato*

Tr-ba pic. (I.) *ff*

Tr-ba (II.) *f*

Tr-ba alta (III.) *f*

Tr-bni e Tuba. *f*

Timp. *f*

Triang.

Piatti.

Viol. I. *ff*

Viol. II. *ff*

V-le. *ff*

V.c. *ff*

C.b. *ff*

mf legato

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mf

div.

f

dim.

mf

Fl. pic. *mf*

Clar. pic. *f*

2 Cor. *mf*

4 Cor. *f* *mf dim.* *poco* *p* *poco* *pp*

Tr. ba (II.) *f* *mf dim.* *p* *dim.* *smorz.* *f marc.*

Tr. ba alta (III.) *f marc.* *(Obbligato non dir.)*

Viol. I. *f* *dim.* *p* *f*

Viol. II. *f* *dim.* *p* *f*

V. le. *f* *dim.* *p* *f*

V. c. *f* *dim.* *p dim.* *pp*

C. b. *f* *dim.* *p dim.* *pp*

pp

Fl. pic.

Clar. pic.

Cor. I. IV. *a 2.*

Cor. II. V. III. VI. *(II. V.)* *(a 4.)*

Tr. ba pic.

Tr. b. (II.) *f marc.*

Tr. ba alta (III.)

3 Tr. bni e Tuba (I. II.)

Timp. (III. Tuba)

Triang.

Piatti.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

Fl. pic.

Clar. pic.

2 Cor.

4 Cor.

Tr-ba pic. (I.)

Tr-ba (II.)

Tr-ba alta (III.)

Tr-bni e Tuba.

Timp.

Triang.

Piatti.

Viol. I

Viol. II.

V-le.

V.c.

C.b.

(a 2)

(a 4)

f

mf

(I. II.)

(III.)

Tuba

6 Cor.

Tr-bni e Tuba.

Viol. I.

Viol. II.

V-le.

V.c.

C.b.

36 (a 6)

f sempre marcato

sempre fortissimo

sempre fortissimo

sempre fortissimo

sempre fortissimo

sempre fortissimo

6. Cor.
Tr-bni e Tuba.
mf
Piatti.
Viol. I.
Viol. II.
V-le.
V-c.
C-b.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Fl. pic.
Clar. pic.
Solo.
Solo.
Solo.
Solo.
Solo.
Tuba
a 6.
a 3.
Triang.
Piatti.
Viol. I.
Viol. II.
V-le.
V-c.
C-b.
Solo.
Solo.
Solo.
Solo.
Solo.
Solo.

№ 4. DANSE INDIENNE. ИНДИЙСКАЯ ПЛЯСКА.

N. Rimsky-Korsakow.
Н. Римский-Корсаковъ

Allegretto mosso. ♩ = 108.
Fl. picc. (III)

3 Fl. (I. II. III.)
a 2.
dolce

2 Ob.
a 2.
dolce

Ob. alto.
(1.)

3 Clar. in la \flat .
(II. III.)
p

Clar. basso in la \flat .
p

3 Fag. (II. III.)
ten.
mf

3 Cor. in fa \flat
(IV. V. VI.)
con sordini

Timp. in mi \flat -la \flat
mf

Tmb. ro (III) mf

Tmb. rino (IV) mf

Cassa. (V)

Allegretto mosso. ♩ = 108.
Viol. I. e II.
unisoni (32)

V. le (12)
pizz.
mf

V. c. (12)
pizz.
p

C. b. (8)
mf

ten.

Solo.

p

a 2.

mf

p

pp

ff

div.

(4 C-b.)

Detailed description: This page of a musical score contains 16 staves. The top four staves are treble clefs, and the bottom four are bass clefs. The music is in a key with three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and slurs. Performance instructions include 'ten.' (tension), 'Solo.', 'a 2.' (second ending), and dynamic markings like *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). There are also performance directions like 'div.' (divisi) and '(4 C-b.)' (four C-bass).

37

Musical score for measures 37-42. The score consists of ten staves. The first two staves are treble clefs, and the last two are bass clefs. The middle four staves are a mix of treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measure 37 starts with a piano (*p*) dynamic. Measures 38-42 feature various musical notations including slurs, accents, and dynamic markings such as *ten.* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for measures 43-48. The score consists of five staves. The first two are treble clefs, and the last two are bass clefs. The music continues in the same key and time signature. Measure 43 starts with a piano (*p*) dynamic. Measures 44-48 feature various musical notations including slurs, accents, and dynamic markings such as *mf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs.

37

The musical score on page 33 consists of several systems of staves. The top system includes five staves, with the fourth and fifth staves containing the vocal line. The vocal line begins with a *ten.* (tenuto) marking and a *p* (piano) dynamic. A *Solo.* instruction is placed above the vocal line starting in the third measure. The vocal line continues with a *ten.* marking and a *p* dynamic. The vocal line then moves to a *a 2.* (second ending) section, marked with *mf* (mezzo-forte). The bottom system includes four staves, with the second and third staves containing the vocal line. The vocal line begins with a *ten.* marking and a *p* dynamic. The vocal line then moves to a *div.* (divisi) section. The bottom system concludes with a *(4 C-b)* instruction.

38

Musical score for page 38, featuring multiple staves with various musical notations including dynamics (*f*, *mf*, *p*), articulation (accents, slurs), and performance instructions (*a 2.*, *ten.*, *arco*, *unis.*). The score includes first and second endings, and a section marked (8). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature.

38

This page of a musical score, numbered 35, contains ten systems of staves. The top two systems are for string ensembles. The third system is for a woodwind instrument, featuring first and second endings (I., II., III.) and a 'a 2.' marking. The fourth system is for a brass instrument, marked with 'tenuto assai' and 'f'. The fifth system is for another woodwind instrument, marked with 'f' and 'ten. ten.'. The sixth system is for a low brass instrument, marked with 'f' and 'ten. ten.'. The seventh system is for a woodwind instrument, marked with 'pizz.' and 'divisi III.'. The eighth system is for a woodwind instrument, marked with 'div.'. The ninth system is for a woodwind instrument, marked with 'mf'. The tenth system is for a woodwind instrument, marked with 'p'. The score includes various musical notations such as dynamics (mp, f, p, pp, mf), articulation (accents, slurs), and performance instructions (tenuto assai, pizz., divisi, div.).

39

This page contains a musical score for measures 39 through 44. The score is arranged in two systems, each with six staves. The first system (measures 39-44) features various dynamics including *ff*, *a 2.*, *p*, *f*, *ten.*, *mf*, and *mp*. Performance instructions include *ten.*, *f*, and *mp*. The second system (measures 39-44) includes dynamics *ff*, *p*, *f*, *pp*, *mf*, and *p*. Performance instructions include *sul sol arco*, *pizz.*, and *mf*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

39

Musical score for page 40, featuring multiple staves with various musical notations including dynamics (*p*, *f*), articulation (accents), and performance instructions (*a 2.*, *div.*, *unis.*, *pizz.*, *4 C-b.*). The score includes first, second, and third endings, and a fourth ending marked with a double bar line and repeat sign. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

This page of a musical score contains 15 staves of music. The top section consists of 12 staves, and the bottom section consists of 3 staves. The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various rhythmic patterns, slurs, and dynamic markings such as *mp*, *f*, *p*, *mf*, and *pp*. Performance instructions include *arco* and *tr* (trills). Specific markings include *a 2.*, *(I)*, *(II, III.)*, *a 2.*, and *(IV, V.)*. The score concludes with a *pp* dynamic and a *cresc.* instruction leading to a *f* dynamic.

Musical score for page 41, featuring multiple staves with various musical notations, dynamics, and performance instructions. The score includes:

- Staff 1 (Violin I):** *ff*, *a 2.*
- Staff 2 (Violin II):** *ff*
- Staff 3 (Violin III):** *ff*, *a 2.*
- Staff 4 (Violin IV):** *ff*
- Staff 5 (Viola):** *ff*, *(I. II.) a 2.*, *(III)*
- Staff 6 (Cello):** *f*, *ben tenuto*, *mp*, *ff*
- Staff 7 (Double Bass):** *f*, *ben tenuto*, *p*, *ff*
- Staff 8 (Bassoon):** *(I)*, *f*, *ben tenuto*, *p*, *ff*
- Staff 9 (Clarinet):** *(II. III.)*, *f*, *ten. ten.*, *mp*, *f*
- Staff 10 (Flute):** *f*, *f*
- Staff 11 (Trumpet):** *p*, *f*
- Staff 12 (Trombone):** *f*
- Staff 13 (Percussion):** *f*
- Staff 14 (Piano):** *f*, *pizz.*, *divisi (I. II.)*, *div.*, *mp*, *ff*, *sul sol arco*, *v*
- Staff 15 (Double Bass):** *f*, *div.*, *mp*, *f*

This page of a musical score contains 18 staves of music. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score is divided into two systems. The first system (staves 1-10) features complex rhythmic patterns with many beamed notes and rests. Dynamics include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include *(I.)*, *(II. III.) a 2.*, and *pizz.* (pizzicato). The second system (staves 11-18) continues the musical themes, with dynamics *pp*, *cresc.* (crescendo), and *mp*. It includes trills marked with *tr* and *tr* above notes. The bottom two staves of the second system show a bass line with a steady eighth-note accompaniment.

42

The musical score is arranged in two systems. The first system contains measures 37 through 41, and the second system contains measures 42 through 46. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Dynamics include piano (p), fortissimo (ff), and fortissimo (f). The percussion part includes a snare drum (trum) and a cymbal (sul sol). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

42

f

(I) *mf*
p cresc.
f cresc.
sf
 (I) *mf*
p cresc.
poco
f cresc.
sf
mf
p cresc.
poco
f cresc.
sf
 (I, II.)
a2.
p
p cresc.
 (III)
mf
f cresc.
sf
p cresc.
f cresc.
sf
mf
f cresc.
sf
mf
p
f cresc.
sf
p
f cresc.
sf
tr
sf
tr
sf

p
poco cresc.
arco
mf cresc.
sf
p
arco
mf cresc.
sf
p
p cresc.
poco
f cresc.
sf
p
arco
f cresc.
sf

№ 5.
CORTÈGE.

ШЕСТВІЕ КНЯЗЕЙ.

N. Rimsky-Korsakow.
Н. Римскій-Корсаковъ.

Allegro moderato e maestoso. ♩ = 112.

Flauto piccolo. (III.)
(I. II.)
3 Flauti
(IV.)
2 Oboi. (I. II.)
Oboe alto.
(I. II.)
3 Clarinetti.
(III.)
Clarinettó basso.
2 Fagotti. (I. II.)
Contra Fagotto.
(I.)
3 Corni in fa♯.
(II. III.)
(IV.)
3 Corni in fa♯.
(V. VI.)
2 Trombe in si♭.
Tromba alta in fa♯.
3 Tromboni.
Tuba.
Timpani in si♭. fa♯. mi♭.
Tamburo (III.)
Soprani.
Alti.
Tenori.
Bassi.
C O R O.
ad libitum
Violini I.
Violini II.
Viola.
Violoncelli.
Contra - bassi.

Musical score for page 44, featuring woodwinds, brass, and strings. The score is arranged in systems with multiple staves.

- Woodwinds:** 3 Clar. (I, II, III), Clar. basso., 2 Fag., C-Fag.
- Brass:** 6 Cor., 2 Tr-be., Tr-ba alta., 3 Tr-bni. (I, II), Tuba.
- Strings:** Viol. I., Viol. II., V-le., V.c., C-b.
- Other:** Timp., Tm-bro III.

Key markings include *f marcato assai* and *sempre stacc.*. Dynamic markings include *ff*, *sf*, and *f*. Rehearsal marks (I, II, III) are present at the beginning of sections. The score ends with a *tr* (trill) marking.

Fl. picc.
(I. II.)
3 Fl. (IV.)
2 Ob.
Ob. alto.
(I. II.)
3 Clar. (III.)
Clar-basso.
2 Fag.
C-Fag.
(I. II. III.)
6 Cor. (IV. V. VI.)
2 Tr-be.
Tr-ba alta.
3 Tr-bni.
Tuba.
Timp.
Viol. I.
Viol. II. sf
Vc.
V-c.
C-b.

Fl. picc.
(I, II.)
3 Fl. (IV.)
2 Ob.
Ob. alto.
(I, II.)
3 Clar. (III.)
Clar. basso.
2 Fag.
C-Fag.
(I, II, III.)
6 Cor. (IV, V, VI.)
Tr. ba.
Tr. ba alta.
3 Tr. bni.
Tuba.
Timp.
Viol. I.
Viol. II.
V-le.
V.c.
C-b.

f marcato
ten.
f
ten.
ten.
ten.
f
f

(I. II.)
3 Fl.

(IV.)
2 Ob.

(I. II.)
3 Clar.

(III.)
Clar. basso.

2 Fag.

C-Fag.

(I. II. III.)
6 Cor.

(IV. V. VI.)
2 Tr-be.

Tr-ba alta.

3 Tr-bni.

Tuba.

Timp.

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

f

a 2.

sempre f

ten.

(I.II.)
3 Fl.
(IV.)
2 Ob.
(I.II.)
3 Clar.
(III.)
Clar. basso.
2 Fag. a 2.
C-Fag.
(I.II.III.)
6 Cor.
(IV. V. VI.)
I.II. a 3.
III.
2 Tr-be.
Tr-ba alta.
3 Tr-bni.
Tuba.
Timp. (Solo)
Viol. I.
Viol. II.
V.le.
V.c.
C-b.
pizz.
sf
pizz.
sf

Detailed description of the musical score: This page contains the orchestral score for measures 1 through 10. The woodwind section includes three flutes (Fl.), two oboes (Ob.), three clarinets (Clar.), a bass clarinet (Clar. basso.), two bassoons (Fag. a 2.), and a contrabassoon (C-Fag.). The brass section consists of six horns (Cor.), two trumpets (Tr-be.), an alto trumpet (Tr-ba alta.), three trombones (Tr-bni.), and a tuba. The percussion section features a timpani (Timp.) with a solo section starting in measure 5. The string section includes Violin I (Viol. I.), Violin II (Viol. II.), Viola (V.le.), Violoncello (V.c.), and Contrabass (C-b.). The score is written in a key signature of two flats and a 4/4 time signature. Various performance markings such as *sf* (sforzando) and *pizz.* (pizzicato) are present throughout the piece.

2 Fl. (II, IV.)

Ob. *p*

Ob. alto *p*

2 Clar. (II, III.) *p*

Clar. basso *mf*

2 Fag. *p*

C. Fag.

Cor. I. II.

Cor. III.

Cor. IV. V.

Cor. VI.

Tr-*ba* (si b) *mf* I. Solo *s'acc.*

Tub-*ro* (III.) *mf*

3 Arpe *mf* a 3.

Viol. I. *pizz.*

Viol. II. *mf* *pizz.*

V-*le* *mf* *pizz.*

V-*c.* *mf* *pizz.*

C-*b.* *mf* *pizz.*

Fl. picc. (III.)

f

stacc.

(I.)

f

stacc.

3 Fl. (II. IV.)

Ob.

I.

stacc.

Ob. alto

stacc.

3 Clar.

stacc.

Clar. basso

C Fag.

3 Cor.

3 Cor.

Tmb-ro (III.)

Tmb-rino(IV.)

Arpe

Viol. I.

Viol. II.

V-le

V.c.

C-b.

Detailed description of the musical score: This page contains a full orchestral score for 18 instruments. The woodwind section includes Piccolo Flute (III.), Flute (I.), Flute (II. IV.), Oboe (I.), Oboe Alto, Clarinet (3), Bass Clarinet, Bassoon (C), and Cor (3). The brass section includes Trombone (III.), Trombone (IV.), Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part features arpeggiated accompaniment. The score is in a key with two flats and a 3/4 time signature. Dynamics include forte (f) and staccato (stacc.).

Fl. picc. (III.)

(I. II.)

3 Fl. (IV.)

2 Ob.

Ob. alto

(I. II.)

3 Clar. (III.)

Clar. basso

2 Fag.

C-Fag.

3 Cor. (I. II. III.)

3 Cor. (IV. V. VI.)

Tr. ba

Tr. ba alta

Tr. bni

Tuba

Timp.

Viol. I.

Viol. II.

V-le

V-c.

C-b.

3 Fl. *f*

Ob. *f*

I. II. *f*

3 Clar. III. *f*

Clar. basso. *f*

Fag. *f*

C-Fag. *f*

3 Cor. *ten. ten. ten.* *f*

3 Cor. *ten. ten. ten.* *f*

Tr-be *ten. ten. ten.* *f*

Tr-ba alta *ten. ten. ten.* *f*

Tr-bni *ten. ten. ten.* *f*

Tuba *ten. ten. ten.* *f*

Timp. *f*

Viol. I. *sempre f*

Viol. I. *sempre f*

V-le *f*

V-c. *f*

C-b. *f*

(I. II.)

3 Fl. (IV.)

Ob.

(I. II.)

3 Clar. (III.)

Clar. basso

Fag.

C-Fag.

3 Cor.(I. II. III.) I. II. a 3.

3 Cor.(IV. V. VI.) III.

Tr-be

Tr-ba alta

Tr-bni

Tuba

Timp. Solo

Viol. I.

Viol. II.

V-le

V-c.

C-b.

pizz.

sf

This page of a musical score, numbered 54, contains 16 staves of music for various instruments. The top staves include woodwinds: Flutes (3 Fl.), Oboe (Ob.), Clarinets (3 Clar., Clar. basso, Fag., C-Fag.), and Cor Anglais (3 Cor. in two groups). The middle section covers brass instruments: Trumpets (Tr-be, Tr-ba alta, Tr-bni) and Tuba. Below that is the Percussion section (Timp.). The bottom section features strings: Violins I and II, Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The score shows complex rhythmic patterns with many sixteenth and thirty-second notes, particularly in the woodwind and violin parts. Dynamic markings such as *sf* (sforzando) and *pizz.* (pizzicato) are used throughout. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

(I. II.)
3 Fl. a 2 p

(IV.)
Ob. p

Ob. alto sf f

(I. II.)
3 Clar. p

(III.)
Clar. basso p

Fag. a 2 p

C-Fag. p

2 Cor.(I. II.)

2 Cor.(IV. V.) IV.

Tr-be

Triang.(III.)

mf

f

f

mf

p subito

dim.

pp

dim.

p

Sopr.

Coro.

Alt.

Сла - - - - ва Вой - сла - вѣ княз -

Сла - - - - ва Вой - сла - вѣ княз -

p

Viol. I. p pizz. f

Viol. II. p div. unis. pizz. f

V-le p div. pizz. mf

V.c. arco p pizz. mf

C-b. arco p pizz. mf

3 Fl. *p* *a 2* *mf*

Ob. *p* *mf*

Ob. alto *f*

3 Clar. *p* *f* *a 2*

Clar. basso *p* *f*

Fag. *p* *f*

C-Fag. *mf*

2 Cor.(I. II.) *e smorz.* *p* *p sub.*

2 Cor.(IV. V.) *IV.* *p* *p sub.*

Tr-be *e smorz.* *p*

Triang. *p*

Sopr. *p*

Alt. Hb. *p*

Ten. Hb. *p*

Viol. I. *arco* *p* *pizz.* *f*

Viol. II. *arco* *div.* *p* *pizz.* *f*

V-le *arco* *p* *pizz.* *f*

V-c. *arco* *p* *pizz.* *f*

C-b. *arco* *p* *pizz.* *mf*

Сла - - ва И - ро - ми - ру ар - -
 Сла - - ва И - ро - ми - ру ар - -

Fl. picc. (III.)

Fl. picc. (III.)

(I. II.)

3 Fl. (IV.)

Ob.

Ob. alto

(I. II.)

3 Clar. (III.)

Clar. basso

Fag.

C. Fag.

2 Cor. (I. II.)

2 Cor. (IV. V.) *dim. e smorz.*

2 Cor. (III. VI.)

Tr-be

Tr-ba alta

3 Tr-bni

Tuba

Triang.

Piatti e Cassa (V.)

Sopr.

Alt.

Тен.

Басс.

КОНС - КО - МУ КНЯ - - - зю!

КОНС - КО - МУ КНЯ - - - зю!

Сла - - - ва

Сла - - - ва

Сла - - - ва

Сла - - - ва

Viol. I.

Viol. II.

V-le

V-c.

C-b.

arco

cresc.

ff

Fl. picc.

3 Fl.

Ob.

Ob. alto

(I.)
3 Clar. (II. III.)

Clar. basso

Fag.

C-Fag.

2 Cor. I. II.

2 Cor. IV. V.

2 Cor. III. VI.

Tr-be

Tr-ba alta

(I. II.)
3 Tr-bni (III.)

Tuba

Timp.

Piatti e Cassa (V)

Sopr.

Alt.

Ten.

Bass.

Cia - - - ba!

Cia - - - ba!

Cia - - - ba!

Cia - - - ba!

Cia - - - ba!

Viol. I.

Viol. II.

V-le

V-c.

C-b.

pizz.

arco

The score includes the following parts from top to bottom:

- Fl. picc.
- (I.II.)
- 3 Fl. (IV.)
- 2 Ob.
- Ob. alto
- (I.II.)
- 3 Clar. (III)
- Clar. basso
- Fag.
- C-Fag.
- 2 Cor. (I.II.)
- 2 Cor. (III-IV.)
- 2 Cor. (V.VI.)
- Tr-be
- Tr-ba alta
- 3 Tr-bni
- Tuba
- Triang. (II.)
- Tamb-no (IV.)
- CORO. Sop.
- Alt.
- Ten.
- Bas.
- Viol. I.
- Viol. II.
- V-le.
- V-c.
- C-b.

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics: *Сла - ва По - лабс - кимъ князѣ - ямъ!*

Handwritten annotation: *rit.*

3 Cor.(I.II.III.)

a 3

Tr-be
 Tr-ba alta
 3 Tr-bni
 Tamburo (III.)

Еще отрядъ оруженосцевъ.

Fl. picc.

(I.II.)
 3 Fl (III.)
 Ob.
 (I.II.)
 3 Clar. (III.)
 Clar. basso

Fag.
 C-Fag.
 3 Cor.(I.II.III.)
 3 Cor.(IV.V.VI.)

Tr-be
 Tr-ba alta
 3 Tr-bni
 Tuba
 Timp.
 Triang.(II)
 Tamburo
 CORO.
 Ten.

Bas.
 Viol I.
 Viol II.

V-l.
 V-c.
 C-b.

Fl. picc. *ff*

(I.I.) *ff*

3 Fl. *(IV.)* *ff*

Ob. *ff*

Ob. alto *ff*

(I.II.) *a²* *f*

3 Clar. (III.) *ff*

Clar. basso

Fag. *sf*

C-Fag. *sf*

3 Cor. (I.II.III.) *sf*

3 Cor. (IV.V.VI.) *sf*

Tr. ba. *sf*

Tr. ba alta

Tr. bni

Tuba *sf*

Timp. *sf*

Triang.(II.)

Tamb-no (IV.)

CORO.
Sop.
Alt.
Ten.
Bas.

Viol. I.
Viol. II. *sf*
V-le. *sf*
V-c. *sf*
C-b. *sf*

Cla - - - - Ba *Cla - - - - Ba*

Cla - - - - Ba *Cla - - - - Ba!* *Cla - - - - Ba!* *Cla - - - - Ba*

Cla - - - - Ba! *Cla - - - - Ba*

Fl. picc. (I.II.)

3 Fl. (I.IV.)

Ob. (I.II.)

Ob. alto

3 Clar. (I.II. III.)

Clar. basso

Fag. (I.II.)

C-Fag.

3 Cor. (I.II. III.)

3 Cor. (IV.V.VI.)

Tr-be. (I.)

Tr-ba alta

3 Tr-bni

Tuba

Timp.

Triang. (II.)

Tamb-no (IV.)

3 Arpe (unis.)

CORO.

Sop.

Alt. с.та - - - ва! с.та - - - ва всѣмъ По - лаб - - - скимъ князь - ямъ!

Тен. с.та - - - ва! с.та - - - ва всѣмъ По - лаб - - - скимъ князь - ямъ!

Bas. с.та - - - ва! с.та - - - ва всѣмъ По - лаб - - - скимъ князь - ямъ!

с.та - - - ва! с.та - - - ва всѣмъ По - лаб - - - скимъ князь - ямъ!

Viol. I. pizz.

Viol. II. pizz.

V-le. pizz.

V-c. pizz.

C-b. pizz.

a2. marcato assai

f

mf

f

f

f

mp (sempre a 3)

f marcato assai

Solo

mf

mf stacc. e legg. assai

mf stacc. e legg. assai

mf

ff

ff

ff

ff

ff

Fl. picc.
(I.II.)
3 Fl. (IV.)
Ob.
Ob. alto
(I.II.)
3 Clar. (III.)
Clar. basso
Fag.
C - Fag.
3 Cor. (I.II.III.)
3 Cor. (IV.V.VI.)
Tr-be
Tr-ba alta
Tr bni.
Tuba
Timp.
Tamburo (III.)
Tamb-no (IV.)
Piaſti e Cassa
3 Arpe

CORO.
Sup.
Alt.
Ten.
Bas.

Сла - - ва! Сла - - ва всемъ сла - - вице - -
Сла - - ва! Сла - - ва всемъ сла - - вице - -
Сла - - ва! Сла - - ва всемъ сла - - вице - -
Сла - - ва! Сла - - ва всемъ сла - - вице - -

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

arco
arco
arco
arco

Fl. picc.

(I. II.)

3 Fl. (IV.)

Ob.

Ob. alto

(I. II.)

Clar. (III.)

Clar. basso

Fag. *ff*

C-Fag.

3 Cor. (I. II. III.)

3 Cor. (IV. V. VI.)

Tr. ba.

Tr. ba. alta

3 Tr. bni

Tuba

Timp.

Tamburo (III.)

Piatti e Cassa

CORO (V.)

КНМЪ - зем - лямъ! Сла - - - - ва! Сла - - - ва, сла - ва, сла - - -

КНМЪ - зем - лямъ! Сла - - - - ва! Сла - - - ва, сла - ва, сла - - -

КНМЪ - зем - лямъ! Сла - - - - ва! Сла - - - ва, сла - ва, сла - - -

КНМЪ - зем - лямъ! Сла - - - - ва! Сла - - - ва, сла - ва, сла - - -

Fl.picc. (I.II.)

3 Fl. (IV)

Ob.

Ob. alto

3 Clar. (III.)

Clar. basso

Fag. a 2.

C-Fag.

3 Cor. (I. II. III.)

3 Cor. (IV. V. VI.)

Tr-be

Tr-ba alta

3 Tr-bni

Tuba (II. III.) *marcato assai*

Timp. *f*

Triang.

Tamburo

Tamb-no

Piatti e Gassa

CORO.

Ba!

Ba!

Ba!

Ba!

C.ia - - - - - va! C.ia - - - - -

C.ia - - - - - va! C.ia - - - - -

C.ia - - - - - va! C.ia - - - - -

C.ia - - - - - va! C.ia - - - - -

div.

div.

The musical score is divided into two systems of five staves each. The first system includes a vocal line with lyrics "- ba!" and a solo section for the first violin. The second system continues the instrumental parts. The score features various musical notations including treble and bass clefs, time signatures, dynamics (pizz., p., sf), and articulation (arco).