

# N. Rimsky-Korsakow.

## „Le coq d'or“

Conte-fable

Opéra en 3 actes

(d'après Pouchkine)

## Introduction

et

## Cortège de noces

Edition de concert

Partition d'orchestre. . . . 3 Rb.  
Parties d'orchestre. . . . 6 „  
Parties supplémentaires à 30 c.

pour orchestre seul.

Pour Piano seul. . . . —

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de Paris.



„Grand prix“  
et Médaille d'or.

1896

Propriété de l'éditeur

**P. JURGENSON,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale  
Musicale russe et du Conservatoire à Moscou.

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Thalstrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.



147472

# Н. Римскій-Корсаковъ.

## „Золотой пѣтушокъ“

Небылица въ лицахъ

Опера въ 3<sup>х</sup> дѣйствіяхъ

(по Пушкину)

## Введеніе



## Свадебное шествіе

ДЛЯ КОНЦЕРТНАГО ИСПОЛНЕНІЯ

ОДНИМЪ ОРКЕСТРОМЪ.

Партитура. . . . . 3 р.

Оркестровые голоса. 6 „

Дубликаты. . . по 30 к.

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для фортепіано въ 2 руки. ----

Парижъ 1900 г.  „Grand prix“  
Высшая награда: и Золотая медаль.

1896

Собственность издателя

**П. ЮРГЕНСОНА,**

Коммисіонера Придворной Пѣвческой Капеллы, Императорскаго Русскаго  
Музыкальнаго Общества и Консерваторіи въ Москвѣ.

МОСКВА,  ЛЕЙПЦИГЪ,

Неглинный проездъ, 14.  Тальштрассе, 19.

С.-Петербургъ, у І. Юргенсона. | Варшава, у Э. Венде и К<sup>о</sup>.

Кіевъ, у Л. Идзиковскаго.

СПЕЦЪ

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500007



## ПРОГРАММА.

# ЗОЛОТОЙ ПЪТУШОКЪ,

НЕБЫЛИЦА ВЪ ЛИЦАХЪ.

### **A. Введение.**

#### **Золотой пѣтушокъ.**

Ки-ри-ки! ки-ри-ку-ку!  
Царствуй, лежя на боку.

#### **Шемаханская царица.**

....Доѣдешь до востока,—  
Тутъ и есть моя страна,  
Пестрымъ маревомъ видна.

#### **Звѣздочетъ (зрителямъ).**

Здѣсь предъ вами старой сказки  
Оживуть смѣшныя маски.

#### **Золотой пѣтушокъ.**

Ки-ри-ки! ки-ри-ку-ку!  
Берегись, будь на чеку!

### **B. Свадебное шествіе царя Додона**

(изъ 3-го дѣйствія).

Слышны звуки трубъ. Начинается торжественный ходъ мимо дворца. Сперва идутъ и ѣдутъ царицы ратники съ важно надутыми лицами, затѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованная съ востока сказка. Тутъ есть и великаны, и пыжики, и люди съ однимъ глазомъ во лбу, рогатыя люди, люди съ песьими головами, арапы, арапчата, рабыни закрытыя покрываломъ съ ларцами и драгоценною посудой. Подъ конецъ вѣзжаетъ золотая колесница съ царемъ и царицею. Народъ зашевелился, запрыгалъ, завертѣлся и радостно грянулъ привѣтствіе.

## PROGRAMME.

# LE COQ D'OR,

CONTE-FABLE.

### **A. Introduction**

#### **Le coq d'or.**

Co-co-ri! Co-co-ri-co!  
Règne couché sur le dos!

#### **La Reine de Chémakhâ.**

....Tu iras vers l'Orient:  
Là, tu verras mon royaume  
Comme un mirage riant.

#### **L'Astrologue (aux spectateurs).**

D'un vieux conte tous les masques  
Revivront, joyeux, fantasques.

#### **Le coq d'or.**

Co-co-ri! Co-co-ri-cou!  
Ouvrez l'oeil et garde à vous!

### **B. Cortège de nocés du roi Dodôn.**

(3-me acte).

Des trompettes sonnent; le cortège triomphal défile devant le palais. D'abord, les miliciens du roi, avec des airs importants et fanfarons, puis la suite de la reine de Chémakhâ, bariolée et bizarre, comme sortie d'un conte oriental. Il y a des personnages qui n'ont qu'un oeil au front; d'autres ont des cornes, d'autres des têtes de chien. Géants, nains, éthiopiens grands et petits, esclaves voilées portant des casquettes et des vaisseaux précieux. Enfin paraissent, sur un char doré, le roi et la reine: le peuple se trémousse et pousse des cris d'allégresse.

**NB.** Въ „Свадебномъ шествіи“, при концертномъ исполненіи голоса хора слѣдуетъ пропускать.  
**NB.** Quand le „Cortège de nocés“ est exécuté dans un concert, les parties de chœur doivent être omises.

# Золотой пѣтушокъ.

Небылица въ лицахъ.

Музыка

**Н. РИМСКАГО-КОРСАКОВА.**

# Le coq d'or.

Conte-fable.

Musique de

**N. RIMSKY-KORSAKOW.**

## ВВЕДЕНИЕ. A. INTRODUCTION.

Allegro. ♩ = 120. Lento. ♩ = 60.

Flauto piccolo. Lento. ♩ = 60.

2 Flauti.

2 Oboi. *sostenuto e marcato*  
*ff* *dim. assai* *pp*

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in C. *con sord.* *a 2* *ff* *sostenuto e marcato* *dim. assai* *mor.*  
(Poi Tromba contralta in F.)  
3 Tromboni e Tuba tacent al 8

Timpani.

Piatti.

Campanelli.

Celeste.

2 Arpe.

Allegro. ♩ = 120. Lento. ♩ = 60.

Violini I. (16-12) *con sord.* *p* *dimin. poco*

Violini II. (14-10)

Viole. (12-8)

Violoncelli. (10-6) *con sord.* *pp*

C.-bassi. (8-4)

Allegro. ♩ = 120. Lento. ♩ = 60.

Fl. 1 a2

Ob. *mor.*

C.ingl. *mor.*

Clar. *pp*

Clar.bas. *pp*

Fag. *pp*

C-fag. *pp*

Arpe. *pp*

*poco a poco*

con sord. *pp*

con sord. *pp*

1

Fl. picc.

Fl. *pp*

Ob. *pp* *mor.*

C.ingl. *pp* *mor.*

Clar. I. in A, (Clar. II. sempre in B.)

Clar. basso in A.

Piatti. *tr* Coilla bacchetta.

Celeste *pp*

Arpe.

*ppp*

*ppp*

*mor.*

*mor.*

*mor.*

*mor.*

2

Clar.(A) Solo. *a piacere* *in tempo*

Clar.(B) *dim.* Solo. *a piacere* *in tempo* in A. *dim.*

Arpe. *f* *p* *f* *p*

div. *mor.* *p* *pp* *pp*

sul G. *p* *pp* *pp*

*pp* *pp* *pp* *pp*

2

Fl.picc. *p dolce*

Fl. *p dolce* I.

Ob. I. *p* *dim.* *p* *dim.*

C. ingl. *p* *dim.* *p* *dim.*

Clar.I.(A) *p dolce* *dim.*

Clar.bas.(A) *p*

Fag. *p*

Arpe. *p* Cis.Des.E.Fes G,Ais,B.

unis. *p* *espres.* *p* *espres.*

div. *p* *espres.* *p* *espres.*

*p*



3

Fl.picc.

*pp dolcissimo*

Fl. I.

*pp dolcissimo*

Ob.

Clar. I. (A)

Clar. II. (A)

*ppp* Clar. bas. (A)

Fag.

*ppp* C. fag.

*ppp*

Corni

Tr-be

Piatti. *tr*  
*pp*

*pp*

(*simile*)

Arpe.

*glissando*

*pp*

unis.  
*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

3

Fl. 4

Ob. *I.*

Clar. III. (A) *pdolce*

Clar. bas. (A) *p*

Fag. *p*

C. fag. *p*

Piatti.

Arpe. *in C. Dis, Es, Fis, Ges, A, His.* *Gliss.*

*p espres.*

*p espres.*

arco

div. arco

*p* arco

*p*

*div.*

*p* *div.*

*p*

*p*

*p*

4 *p*

Clar. I. (A)

Fag.

*mor.*

*mor.*

*mor.*

Fl.picc. in tempo

5 Moderato assai. ♩=80.

Fl. I. *f* *f* *p*

Ob. I. *f* *f*

C.ingl. *f* *f*

Clar. (A) a 2 *f* *f* in B.

Clar. bas. (A) *f* *f* in B.

Fag. I. *f* *pp*

C.fag. *f* *pp*

Corni.

Tr-be.

Campan. *p*

Arpe. *p*

in tempo

senza sord.

Moderato assai. ♩=80.

*f* *f* *p*

senza sord. unis. *f* *f* *p*

unis. senza sord. *f* *f* *p*

div. senza sord. *f* *f* *p*

unis. pizz. *p*

div. *p*

in tempo

5 Moderato assai. ♩=80.

Fl.picc.

riten.poco

6

Fl. I.

Ob. I.

C.ingl.

Clar.(B)

Clar.bas.(B)

Fag.

C.fag.

Corni.

Tr-be.

*p*

*dim.*

*fp*

III.

Campan.

Arpe.

Campan.

Arpe.

riten.poco

*p*

*dim.*

arco

*p*

*dim.*

unis.

*p*

*dim.*

riten.poco

6

a tempo

Fl. picc. *p*

Fl. *p*

Ob. I. *p*

Clar. *p*

Corni. *p*

Arpe. *mp*

pizz. *mp*

*pp*

*pp*

*pp*

*p*

*pizz.*

*pizz.*

*p*

a tempo

Fl. picc.

Fl. I. *pp*

Ob. I.

Cor. ingl.

Clar. I. *pp*

Fag. *pp*

Corni. *pp*

Campan.

Arpe. *p*

*arco*

*p cantabile*

*p cantabile*

*arco*

*p*

*arco*

*p*

Fl. I. *pp*

Ob. I. *p cresc.* *pp*

C. ingl. *p dim.* *pp*

Clar. *pp*

Clar. bas.

Fag. *p dim.* *pp*

C. fag. *cresc. poco* *p dim.* *pp*

Corni. *cresc. poco* *sf*

Tr-be. *cresc. poco* *sf*

Campan.

Arpe.

*cresc.* *dim.* *dolce*

*cresc.* *dim.* *dolce*

*cresc.* *p* *pp*

*cresc.* *pp*

*cresc.* *pp*

7<sup>b</sup> stringendo

Fl. picc. *cresc.*

Fl. a 2 *p cresc.*

Ob. *a 2 mf cresc.*

C. ingl. *p cresc.*

Clar.(B) *a 2 mf cresc.*

Clar.bas.(B) *mf cresc.*

Fag. *cresc.*

C. fag. *mf cresc.*

Cor. *p cresc.*

Tr-be. I. II. *p cresc.*

Tr-ba III e-alta in F.

Tr-boni.

e Tuba. *p cresc.*

Timp. *p cresc.*

Triangolo.

Tamburo.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

7<sup>b</sup> stringendo



Allegro. ♩ = 120.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

I. II. III.

Cor. IV.

Tr-be. a 2  
con sord. ff  
Tr-ba III c-alta in F.

Tr-boni

Tuba.

Timp.

Triangolo.

Tamburo.

Piatti.

Cassa.

Allegro.

f trem. sul ponticello al segno

f trem. sul ponticello al segno

f trem. sul ponticello al segno

f div.

Allegro. ♩ = 120.



Fl. piccolo. *ff*

Fl. *ff*

Ob. *ff*

*ff* C. ingl.

*ff* Clar. (B)

*ff* Clar. bas. (B)

*ff* Fag.

*ff* C. fag.

*ff* I. II.

*ff* Cor.

*ff* Tr. be.

*ff* Tr. ba III.

*ff* Tr. boni.

*ff* e Tuba.

*ff* Timp.

*ff* Trian.

Tamb.

Piatti (Modo ordinario.)

*ff* Cassa

*fff*

*fff*

*fff* unis.

*molto*

a 2

a 2

## СВАДЕБНОЕ ШЕСТВИЕ. В. CORTÈGE DE NOCES.

**227** Allegro alla marcia. ♩=120. (*l'istesso tempo*)

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in C.

Tromba c-alta in F.

Tromboni e Tuba.

Timpani.

Triangolo.

Tamburo.

Piatti.

Cassa.

За кулисами (вдали) (*dans les coulisses, de loin*)

Въ оркестръ. (*à l'orchestre*)

Слышны звуки трубъ.

Allegro alla marcia. ♩=120. (*l'istesso tempo*)

Violini I.

Violini II.

Viоле.

Violонcelli.

C-басси.

**227** Allegro alla marcia. ♩=120. (*l'istesso tempo*)

Fl.  
Ob.  
Fag.  
Cor. I. II.  
Tr-be I. II.  
Timp.

This system contains six staves. The Flute and Oboe parts begin with a melodic line marked *p*. The Bassoon part has a similar line. The Cor. I. II. part has a sustained note. The Tr-be I. II. part has a rhythmic pattern. The Timp. part has a series of trills marked *tr*. The bottom two staves show a complex rhythmic accompaniment with many sixteenth notes.

C. ingl.  
Clar. (B)  
Fag.  
Cor. mf  
Timp.

This system contains five staves. The C. ingl. part has a melodic line marked *p*. The Clar. (B) part has a similar line. The Fag. part has a similar line. The Cor. mf part has a sustained note. The Timp. part has a series of trills marked *tr*.

pizz. arco  
pizz. arco  
div. unis.  
div.

This system contains five staves. The top two staves are marked *pizz.* and *arco*. The third staff is marked *div. unis.*. The bottom two staves are marked *div.*. The music consists of sustained notes and rhythmic patterns.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr-be.

Tr-boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

*p* *cresc.* *sf* *cresc.* *p cresc.* *mf* *a 2* *p* *p* *IV* *p* *tr* *p*

*cresc.* *p cresc.* *cresc.* *sf* *p* *sf* *p* *p*

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. b. (B)

Fag.

C. fag.

Corni.

(iv)

I. II. III.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

За кулисами (ближе)  
(dans les coulisses, de plus près)

Начинается торжественный ходъ мимо дворца. Сперва идутъ и ѣдутъ царицы ратники съ важно надутыми лицами, за

tr

pizz.

sf

pizz.

mf

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

Corni.

Tr-be.

Tr-boni e Tuba.

Timp.

Triang.

Tamb.

Piatti.

Cassa.

*p*

*p*

*mf*

*f*

*f*

*p*

*mf*

*tr*

*tr*

*tr*

*tr*

*tr*

*arco*

*pizz.*

*p*

*p*

*mf*

(Переходяць въ оркестръ)  
(revient à l'orchestre)

тѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованныя съ востока сказки. Тутъ есть и вели-

*arco*

*pizz.*

*p*

*arco*

*pizz.*

*p*

*mf*

229

Fl. picc.

Fl. *p cresc.*

Ob. *p cresc.*

C. ingl.

Clar. (B) *p cresc.*

Clar. bas. (B) *p cresc.*

Fag. *a 2 p cresc.*

C. fag.

Corni. *p cresc.*

Tr-be.

Tr-boni

e Tuba.

Timp.

Triang. *p tr cresc.*

Tamb.

Piatti.

Cassa.

каны, и пыжики, и люди съ однимъ глазомъ во лбу, рогатые люди, люди съ песьими головами, арапы и арапчага, рабыни,

arco *p cresc.*

arco *p cresc.*

*p cresc.*

*p cresc.*

unis. *mf*

*f*

*f pizz.*

*f pizz.*

div. *f*

(Ратники)

229



Fl.picc.

Fl.

Ob.

C.ingl.

Clar.B<sup>1</sup>

Cl.bas.B

Fag.

C.fag.

Corni.

Tr.be.

Tr.boni

e Tuba.

Timp.

Triang.

Tamb.

закрытыя покрываломъ, съ зарцами и драгоцѣнною посудою. Любопытный блескъ шествія разсѣялъ на время тя-

pizz.

pizz.



Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

желое ожиданіе. Всѣ развеселились, какъ дѣти.

pizz.

pizz.

arco

arco

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag. a2

C. fag.

Corni

Tr. ba III.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

Sopr.

Alti.

Ten.

НАРОДЪ.

Bas.

Между собой.

Глянь - те, брат - цы,

(свита царицы.)

Fl.picc.

Fl.  
Ob.  
C.ingl.  
Clar.(B)  
Cl.bas.(B)  
Fag.  
C.fag.  
Corn.  
Tr-ba III.  
Tr-boni  
e Tuba.  
Timp.

Sopr.  
Alti.  
Ten.  
Bas.

И́тъ ка - ки́хъ на свѣ - тѣ

Что за людь!

arco div.  
arco div.

Fl. picc.

Fl. Fl. Ob. C. ingl. Clar. (B) Cl. bas. (B) Fag. C. fag. Corni. Tr. ba III. Tr. boni I II. (div. ad libit.) Tr. bone III e Tuba. Timp.

Sopr. Alti. Ten. чудъ! Bas. Хоть бы э-ти: ви-домъ дн-ки.

unis. pizz. arco div. arco arco arco

Musical score for strings and woodwinds. The score includes parts for Violin I and II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The woodwind section includes Flute I and II, Oboe, Clarinet in B-flat, Bassoon, and Trombone III. The string parts feature various articulations such as accents, slurs, and dynamic markings like *f* and *a 2*. The woodwind parts include trills and slurs. The key signature is one sharp (F#) and the time signature is 4/4.

I. II. (Въ оркестръ.)

Tr-be.

I. II. (div. ad lib.)

*tr*

Vocal parts for Tenor (Ten.) and Bass (Bas.). The Tenor part has the lyrics "Тол - сто - гу - бы, чер - но -". The Bass part is mostly silent. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for strings with specific performance instructions. The Violin I part starts with *unis.* and *pizz.* markings. The Violin II part has *pizz.* markings. The Viola part has *pizz.* markings. The Violoncello part has *pizz.* markings. The Contrabasso part has *pizz.* markings. The Violin I part also includes *arco* markings. The key signature is one sharp (F#) and the time signature is 4/4.

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (flutes, oboes, clarinets, bassoons, and cor), strings (violins, violas, cellos, and double basses), and a triangle. The vocal parts are for Soprano and Tenor. The score is marked with various dynamics such as *p* (piano), *mf* (mezzo-forte), and *tr* (trill). Performance instructions include *a2*, *I*, *III*, *IV*, *pizz.* (pizzicato), and *arco* (arco). The lyrics are in Russian and describe a scene with a fly and a bee.

**Lyrics:**  
 Вотъ и пыжикъ! Не о-динъ.  
 ли - ки. Песь - и  
 (Пыжикъ.)



*f*

*f simile*

a 2

*f*

*f*

*f*

Piatti *mf*

e Cassa. *mf*

Ten.

главы!

Vas.

(Исполны.)

arco

Ис по -

Musical score for a symphony or opera, featuring multiple staves for woodwinds, brass, percussion, and vocalists. The score includes various musical notations such as notes, rests, and dynamic markings.

**Cor.** (Cor Anglais) part with dynamic markings *f* and *sf*.  
**Tr-be.** (Trumpets) part with dynamic marking *f*.  
**Piatti e Cassa.** (Percussion and Cymbals) part.  
**Ten.** (Tenor) part.  
**Bas.** (Bass) part with lyrics: *Гдѣ та кі-е у-ро-  
ЛИНЬ!*

The score is divided into two systems. The first system contains staves for the woodwinds, brass, percussion, and vocalists. The second system continues the woodwinds, brass, and percussion parts.



Musical score for a symphony orchestra and vocal soloist. The score includes staves for strings, woodwinds, brass, and a vocal line with Russian lyrics. The vocal line includes the lyrics "ди.лись?" and "Хоть бы ночью не при."

Woodwinds: Flute (f), Clarinet (f), Bassoon (f), Trumpet (f), Trombone (f), Horn (f), Tuba (f).  
 Strings: Violin I (f), Violin II (f), Viola (f), Violoncello (mf), Contrabasso (mf).  
 Percussion: Triang. (tr), Tamb. (f), Piatti. (p cresc.), Cassa. (f).  
 Dynamics: ff, f, mf, p, p cresc., tr.

Alti.  
 снились!

Vocal: Alti. (Alto) with lyrics "снились!".  
 Piano: f (détaché), ff, div.  
 Dynamics: f (détaché), ff, div.

This page of a musical score is arranged in a standard orchestral format. It features a grand staff at the top with two staves for each instrument group. The groups include:

- Violins (I and II)
- Violas
- Celli
- Bassi
- Woodwinds (Flutes, Oboes, Clarinets, Bassoons)
- Brass (Trumpets, Trombones, Horns, Tuba/Euphonium)
- Percussion (Triang., Tamb., Piatti, Cassa.)
- Double Basses (labeled 'unis.'

The score is written in a key signature of one sharp (F#) and a common time signature (C). It contains various musical notations such as notes, rests, slurs, and dynamic markings like 'a 2' and 'III'. The percussion parts are indicated by stems and flags. The bottom section of the page shows the double bass part with the instruction 'unis.' and a series of rhythmic patterns.

This page of musical notation is a score for a piano concerto, likely the second movement. It features a complex arrangement of staves. The top section consists of five staves: the first three are treble clefs with melodic lines, and the fourth and fifth are bass clefs with accompaniment. The fourth staff includes a dynamic marking of *ff* and a marking *a2*. The sixth staff is a grand staff (treble and bass clefs) with a first ending marked *I. II. III.* and a second ending marked *IV.*. The seventh and eighth staves are grand staves with a *marc.* (marcato) marking. The bottom section consists of five staves: the first two are treble clefs with melodic lines, and the last three are bass clefs with accompaniment. The third staff from the bottom includes a dynamic marking of *ff*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 3/4.

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This page of musical notation, numbered 234, features 18 staves. The top three staves are in treble clef, and the bottom three are in bass clef. The middle staves contain complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff*, *f*, and *a2*. There are also markings for *V* and *Vola*.

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This page of musical notation contains 18 staves of music, organized into three systems of six staves each. The notation is dense and complex, featuring a variety of rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a style characteristic of late 19th or early 20th-century piano repertoire. The first system includes a dynamic marking of *pp* (pianissimo) at the beginning of the first staff. The second system includes a dynamic marking of *a 2* (allegretto) above the first staff. The notation includes various articulations such as slurs, accents, and phrasing slurs. The overall texture is intricate, with multiple voices moving in parallel motion and complex rhythmic interplay.

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Musical score for the first system, measures 235-240. It consists of 12 staves. The top two staves are vocal lines with lyrics. The next two staves are piano accompaniment. The bottom six staves are for various instruments, including strings and woodwinds. The music is in a major key with a 2/4 time signature.

(Въѣзжаетъ золотая колесница съ царемъ и царицею.)

Musical score for the second system, measures 241-246. It consists of 12 staves. The top two staves are vocal lines with lyrics. The next two staves are piano accompaniment. The bottom six staves are for various instruments, including strings and woodwinds. The music continues from the first system.

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