

Изданія М. П. БЪЛЯЕВА въ Лейпцигѣ

Н. РИМСКІЙ-КОРСАКОВЪ

СЮИТА
ИЗЪ ОПЕРЫ-БАЛЕТА
„МЛАДА“

N. RIMSKY-KORSAKOW

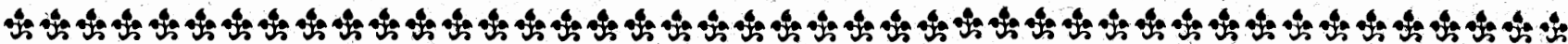
SUITE
TIRÉE DE L'OPÉRA-BALLET
„MLADA“

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.	<i>M. R.</i>
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
Artoboucheff (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
Artoboucheff (N.), Wihol (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. Artoboucheff	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 polovtziennes) et No. 17 (Danse polovtzienne).	
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 polovtzienne.	
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	1.60 —.60
— Eine Steppenskizze aus Mittelasien, für Orchester.	
Partitur	2.— .70
Orchesterstimmen	5.50 1.95
Duplirstimmen	je —.30 —.10
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80 —.65
Arrangement für Pianoforte zu 2 Händen 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.)	<i>M. R.</i>
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. La.	
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. Elégie 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. Elégie. 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. Poème lyrique. 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 Râsine“. 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.	<i>M. R.</i>
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 Worlds 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. Polonaise, 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.	<i>M. R.</i>
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 —.65
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 —.80 —.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.— 11.90
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par N. Sokolow	6.— 2.10
Séparément.	
No. 1. Prémale.	
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. Danse 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

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Germany.

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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.

The musical score for the Introduction of No. 1 by Rimsky-Korsakov is presented in two systems. The first system includes parts for 2 Flutes (I, II), Alto Flute (IV), 3 Clarinets in Bb, 3 Bassoons, 3 Horns in F# (I, II, III, IV), 3 Horns in F# (V, VI), 16 Violins I, 16 Violins II, 12 Violas, and 12 Violoncellos/8 Contrabasses. The tempo is Andante (M.M. ♩ = 60). The second system continues the woodwind and string parts, with specific dynamics and articulations. The woodwinds have dynamics like *mf*, *pp*, *p*, *dolce*, *ten.*, *a 2.*, *I.*, *II. III.*, *IV.*, *V. VI.*, *sul D*, *sul G*, *divisi*, *V-celli.*, and *(C-bassi tacet.)*. The strings have dynamics like *p* and *pp*.

poco rit. a tempo

Musical score for the first system, consisting of 12 staves. The score includes various dynamics such as *p poco cresc.*, *mp*, *pp*, *ppp*, *mf*, and *pp*. Performance instructions include *poco rit.*, *a tempo*, *(dolce assai)*, *gliss.*, *divisi*, *sul A*, *sul E*, *mf dim. assai*, *pizz.*, and *Tutti V-c.*. The score is written in a key signature of one flat and a 2/4 time signature.

Musical score for the second system, continuing from the first system. It features 12 staves with dynamics including *p*, *mf*, *pp*, *ppp*, *mf*, and *pp*. Performance instructions include *Solo.*, *dimin.*, *smorz.*, *pizz.*, and *pp*. The score continues in the same key signature and time signature.

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.

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.

(V. VI.)
non div.

a 2.

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. a 2. *f*

Ob. *f*

Ob.alto. *f*

(I. II.)
3 Clar. a 2. *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

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: Flute piccolo, Flute I and II, Oboe I and II, and Oboe alto. The next three staves are for reeds: Clarinet I and II, Bassoon I and II, and Bassoon III. The following three staves are for brass: Horn I and IV, Horn II and V, and Horn III and VI (with a second staff for the same part). The bottom five staves are for strings: Trumpet I and II, Trombone I and II, Violin I and II, Viola and Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, slurs, and trills.

Fl.picc. *ten.*

Fl. II. *ten.*

Ob. 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*

Fl. I.

Ob. I. II.

Ob. alto.

3 Clar. (I.)

3 Clar. (II. III.)

3 Fag. (I. II.)

3 Fag. (III.)

3 Cor. (I. II.)

3 Cor. (III.)

Viol. I.

Viol. II.

V. le.

V. c. div.

C. b.

p

f

a2.

arco

f

Ob. alto.

3 Clar. (I.)

3 Clar. (II. III.)

3 Fag. (I. II.)

3 Fag. (III.)

3 Cor. (I. II.)

3 Cor. (III.)

3 Cor. (IV. V.)

3 Cor. (VI.)

Tr. ba.

Tr. ba. alta.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

f

a2.

38 Poco a poco animato.

17

Fl. I, II. a2. p

Ob. I, II. cresc. poco a poco

Ob. alto. cresc. poco a poco

3 Clar. (I., II., III.) cresc. poco a poco

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

3 Cor. (I., II., III.) cresc. poco a poco

Timp. p cresc. poco a poco

Viol. I. poco a poco animato. cresc. poco a poco

Viol. II. p cresc. poco a poco

V. le div. p cresc. poco a poco

V. c. p cresc. poco a poco

C. b. div. pizz. p cresc. poco a poco

arco

pizz.

cresc. poco a poco

38

Fl. I, II. cresc. mf

Ob. I, II. cresc.

Ob. alto. cresc.

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

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

3 Cor. (I., II., III.) cresc.

Timp. cresc.

Viol. I. p cresc. poco a poco

Viol. II. p cresc. poco a poco

V. le div. p cresc. poco a poco

V. c. p cresc. poco a poco

C. b. p cresc. poco a poco

pizz.

arco

pizz.

pizz.

pizz.

poco

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) *sf mf* *sempre staccato*

(I, II.) *f*

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

Timp. *f*

Viol. I. *mf* *pizz.*

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

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

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

dolce

p

Solo

p

p

arco

div.

33

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*

Solo p

div. p

Fl. pic. *f*

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*

tr

mf legato

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mf

div. f

dim.

mf

Fl. pic.

Clar. pic.

2 Cor.

4 Cor.

Tr. ba (II.)

Tr. ba alta (III.)

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

f *mf dim.* *mf* *poco* *p* *dim.* *smorz.* *f marc.* *(Obbligato non dir.)*

35

Fl. pic.

Clar. pic.

Cor. I. IV.

Cor. II. V. III. VI.

Tr. ba pic.

Tr. b. (II.)

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.

f marc. *a 2.* *(II. V.)* *(a 4.)*

35

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.
6 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.
Solo.
Solo.
Solo.
Solo.
Tuba
a 6.
a 3.

№ 4. DANSE INDIENNE. ИНДЬСКАЯ 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 .

(1)
3 Fag. (II. III.)
mf *ten.* *p*

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

Timp. in mi \flat -la \flat
mf *p*

Tmb-ro (III) *mf*

Tmb-rino (IV) *mf* *pp*

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 *pizz.* *p*

The musical score on page 31 consists of two systems of staves. The first system includes a vocal line with lyrics and several instrumental parts. The vocal line begins with a tenor part marked "ten." and a solo section marked "Solo." starting at measure 4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The instrumental parts include a piano part with a *pp* (pianissimo) dynamic and a bass line. The second system continues the vocal and instrumental parts, with a *p* dynamic for the vocal line and a *pp* dynamic for the piano part. Performance instructions include "div." (divisi) and "(4 C-b.)" (four C-bass clefs).

37

Musical score for measures 37-42. The score consists of 12 staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex texture with multiple melodic lines and rhythmic patterns. Dynamic markings include *p* (piano) and *ten.* (tension). A first ending bracket labeled (1) spans measures 37-42. The score includes various musical notations such as slurs, accents, and ties.

Musical score for measures 43-48. The score consists of 6 staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. The music continues from the previous system. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A second ending bracket labeled (8) spans measures 43-48. The score includes various musical notations such as slurs, accents, and ties.

37

ten. *ten.* *Solo.* *p* *a 2.* *mf* *p un poco marcato* *p* *div.* *(4 C-b)*

The musical score consists of 11 systems of staves. The first system has five staves. The second system has five staves. The third system has five staves. The fourth system has five staves. The fifth system has five staves. The sixth system has five staves. The seventh system has five staves. The eighth system has five staves. The ninth system has five staves. The tenth system has five staves. The eleventh system has five staves. The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures, and dynamic markings. Performance instructions like 'Solo.', 'a 2.', and 'div.' are present. The notation includes eighth notes, sixteenth notes, and rests.

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 specific measures are numbered (I, II, IV, V, VI, 8). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

38

Musical score for a string quartet, page 35. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including sixteenth-note runs and tremolos. Dynamics range from piano (*p*) to fortissimo (*f*). Performance instructions include *tenuto assai*, *pizz.*, and *divisi*. The key signature has two sharps (F# and C#).

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.*, *4 C-b.*, *pizz.*). The score includes first, second, and third endings for a section, and a fourth ending marked *v.* (ritardando). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

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. Performance instructions such as *arco* and *tr* are present. The score is divided into measures by vertical bar lines.

Staff 1: *f*

Staff 2: *f*

Staff 3: *mp*

Staff 4: *mp*

Staff 5: *mp* (I)

Staff 6: *mp* (II, III.) a 2.

Staff 7: *p*

Staff 8: *p*

Staff 9: *p* a 2.

Staff 10: *mf*

Staff 11: *mf*

Staff 12: *p*

Staff 13: *mf*

Staff 14: *p*

Staff 15: *arco* *mf* *pp* *cresc.* *f*

Staff 16: *p*

Staff 17: *mf*

Staff 18: *p*

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

- Staff 1: Treble clef, key signature of two sharps (F# and C#). Dynamics include *p* and *ff*. Includes a first ending bracket labeled *a 2.*
- Staff 2: Treble clef, key signature of two sharps. Dynamics include *p* and *ff*. Includes a first ending bracket labeled *a 2.*
- Staff 3: Treble clef, key signature of two sharps. Dynamics include *p* and *ff*. Includes a first ending bracket labeled *a 2.*
- Staff 4: Treble clef, key signature of two sharps. Dynamics include *p* and *ff*. Includes a first ending bracket labeled *a 2.*
- Staff 5: Treble clef, key signature of two sharps. Dynamics include *f* and *mp*. Includes a first ending bracket labeled *(I. II.)* and a section labeled *(III)*.
- Staff 6: Treble clef, key signature of two sharps. Dynamics include *f* and *p*. Includes the instruction *ben tenuto*.
- Staff 7: Treble clef, key signature of two sharps. Dynamics include *f* and *p*. Includes the instruction *ben tenuto*.
- Staff 8: Bass clef, key signature of two sharps. Dynamics include *f* and *p*. Includes the instruction *ben tenuto*.
- Staff 9: Bass clef, key signature of two sharps. Dynamics include *f* and *mp*. Includes the instruction *ten. ten.*
- Staff 10: Bass clef, key signature of two sharps. Dynamics include *f* and *mp*. Includes the instruction *ten. ten.*
- Staff 11: Bass clef, key signature of two sharps. Dynamics include *f* and *mp*. Includes the instruction *ten. ten.*
- Staff 12: Bass clef, key signature of two sharps. Dynamics include *p* and *f*.
- Staff 13: Bass clef, key signature of two sharps. Dynamics include *f*.
- Staff 14: Bass clef, key signature of two sharps. Dynamics include *f*.
- Staff 15: Treble clef, key signature of two sharps. Dynamics include *f*. Includes the instruction *pizz.*
- Staff 16: Treble clef, key signature of two sharps. Dynamics include *f*. Includes the instruction *divisi (I. II.)*.
- Staff 17: Treble clef, key signature of two sharps. Dynamics include *f*. Includes the instruction *div.*
- Staff 18: Bass clef, key signature of two sharps. Dynamics include *f*. Includes the instruction *div.*
- Staff 19: Bass clef, key signature of two sharps. Dynamics include *mp*.
- Staff 20: Bass clef, key signature of two sharps. Dynamics include *mp*.
- Staff 21: Bass clef, key signature of two sharps. Dynamics include *f*. Includes the instruction *sul sol arco*.

This musical score page contains 18 staves of music. The top section (staves 1-10) features complex rhythmic patterns with many beamed notes and rests. Dynamics include *mp* and *p*. A first ending bracket labeled (I.) spans the final two staves of this section. The middle section (staves 11-14) includes a piano part with a first ending (I.) and a second ending (II. III.) marked *a 2.*. Dynamics range from *p* to *mp*. The bottom section (staves 15-18) includes a guitar part with a *pizz.* instruction and a string part with *tr.* (trills) and *pp cresc.* markings. Dynamics include *p*, *mp*, and *pp*.

42

This musical score is for a large ensemble, likely a symphony or concert band. It consists of two systems of staves. The first system contains 11 staves, and the second system contains 5 staves. The music is written in D major (two sharps) and features a variety of rhythmic textures, including sixteenth-note passages and triplets. Dynamics are marked throughout, with *p* (piano) and *ff* (fortissimo) being prominent. The score includes parts for strings, woodwinds, brass, and percussion. The number '42' is printed at the top of the first system and at the bottom of the second system.

(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
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.

(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 7. 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 common time signature. Various performance markings such as *sf* (sforzando) and *pizz.* (pizzicato) are present throughout the piece.

Fl. picc. (III.)

f

stacc.

(I.)

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 50 measures. The instruments listed are Fl. picc. (III.), Fl. (I.), 3 Fl. (II. IV.), Ob., Ob. alto, 3 Clar., Clar. basso, C Fag., 3 Cor., 3 Cor., Tmb-ro (III.), Tmb-rino (IV.), Arpe, Viol. I., Viol. II., V-le, V.c., and C-b. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play a rhythmic accompaniment, while the flutes and oboes have melodic lines with staccato markings. The harp plays a rhythmic pattern in the right hand and a more complex pattern in the left hand. The brass instruments provide harmonic support with sustained notes and chords.

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.

pizz.

(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. p

Coro.

Alt. p

Сла - - - - ва Вой - сла - вѣ княз -

Сла - - - - ва Вой - сла - вѣ княз -

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.)
 3 Fl. (I. II.)
 3 Fl. (IV.)
 Ob.
 Ob. alto
 3 Clar. (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.
 Ten.
 Bass.

КОНС - КО - МУ КНЯ - - - зю!
 КОНС - КО - МУ КНЯ - - - зю!
 CO - - - - - ba
 CO - - - - - ba
 CO - - - - - ba
 CO - - - - - ba

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

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

Fl. pice. *mf*

3 Fl. *mf*

2 Ob. *stacc.*

Ob. alto *stacc. dim.*

3 Clar. (III.) *f stacc. dim.*

Clar. basso *f dim.*

Fag. *mf a2*

C-Fag. *mf*

2 Cor. (I, II.) *mf*

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

2 Cor. (V, VI.) *mf*

Tr. ba. *f dim.*

Tr. ba. alta *p*

3 Tr. bni (I, II.) *mf*

Tuba *mf*

Timp. *mf*

Triang. (II.) *mf*

Tam. luro (III.) *mf*

Tambo. *mf*

Piatti e Cassa (V.) *mf*

CORO

Sop.

Alt. Ba! *mf*

Ten. Ba! *mf*

Bas. BA! *mf*

Ba! *mf*

Viol. I. *mf unis.*

Viol. II. *mf div.*

V. lc. *mf pizz. mf*

V. c. *mf pizz. mf*

C. b. *mf pizz. mf*

Fl. picc.

(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.

Сла - ва По - лабс - кимъ князѣ - ямъ!

Сла - ва По - лабс - кимъ князѣ - ямъ!

Сла - ва По - лабс - кимъ князѣ - ямъ!

Сла - ва По - лабс - кимъ князѣ - ямъ!

arco

arco

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.

Сла - - ва!

Сла - - ва!

Сла - - ва!

Viol I.

Сла - - ва!

Сла - - ва!

Сла - - ва!

Viol II.

V-l.

V-c.

C-b.

Fl. picc. *ff*

(I.II.) *ff*

3 Fl. (IV.) *ff*

Ob. *ff*

Ob. alto *ff*

(I.II.) *ff*

3 Clar. (III.) *f*

Clar. basso *sf*

Fag. *sf*

C-Fag. *sf*

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

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

Tr. br. *sf*

Tr. ba alta *sf*

Tr. bni *sf*

Tuba *sf*

Timp. *sf*

Triang. (II.) *ff*

Tamb-no (IV.) *ff*

CORO.

Sop. *f*

Alt. *f*

Ten. *f*

Bas. *f*

Viol. I. *ff*

Viol. II. *sf*

V-le. *sf*

V-c. *sf*

C-b. *sf*

Сла - - - - ва Сла - - - - ва

Сла - - - - ва Сла - - - - ва

Сла - - - - ва! Сла - - - - ва! Сла - - - - ва! Сла - - - - ва!

Сла - - - - ва Сла - - - - ва

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!

Бас. 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

ff

Fl. picc. (I, II.)
 3 Fl. (IV.)
 Ob.
 Ob. alto
 3 Clar. (I, II, 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.)
 Piatti e Cassa
 3 Arpe

CORO.
 Sop.
 Alt.
 Ten.
 Bas.

Сла - - ва! Сла - - ва всемъ сла - - вие - -
 Сла - - ва! Сла - - ва всемъ сла - - вие - -
 Сла - - ва! Сла - - ва всемъ сла - - вие - -
 Сла - - ва! Сла - - ва всемъ сла - - вие - -

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 written for a string quartet and includes a vocal line. It is organized into two systems of five staves each. The first system contains a vocal line with the lyrics "- ba!" and a "Solo" section for the cello. The second system includes a "pizz." (pizzicato) section for the cello and an "arco" (arco) section for the violin. The score features complex rhythmic patterns, including sixteenth-note runs and sustained notes with fermatas. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.