

Изданія М. П. БЪЛЯЕВА въ Лейпцигѣ

А. ГЛАЗУНОВЪ PM

БАЛЕТНАЯ СЦЕНА

ГАДАНІЕ И ПЛЯСКА

ДЛЯ БОЛЬШОГО ОРКЕСТРА

СОЧ. 81

A. GLASUNOW

TANZSCENE

FÜR GROSSES ORCHESTER

OP. 81

Partitur

1905
2557

Edition M. P. BELAÏEFF, Leipzig

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Compositions pour Orchestre.

	A.	R.
Antipow (G.). Op. 7. Allegro symphonique pour Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	10.00	3.50
Parties supplémentaires	à	80 - 25
Réduction pour Piano à 4 mains par l'auteur	2.50	0.90
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.		
Partition d'orchestre	2.00	0.70
Parties d'orchestre	5.50	1.95
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.40	0.50
Op. 9. Valse-Fantasia pour Orchestre.		
Partition d'orchestre	2.50	0.90
Parties d'orchestre	8.50	3.00
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.80	0.65
Artelboucheff (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	14.00	4.90
Parties supplémentaires	à	80 - 30
Réduction pour Piano à 4 mains par N. Artelboucheff	2.00	0.70
Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	8.50	3.00
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	2.50	0.90
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	0.60
Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra "Le Prince Igor".		
1. Ouverture.		
Partition d'orchestre	5.00	1.75
Parties d'orchestre	9.00	3.15
Parties supplémentaires	à	50 - 20
Réduction pour Piano à 4 mains par N. Sokolow	2.50	0.90
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80	0.65
2. Danses No. 3 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).		
Partition d'orchestre	9.50	3.35
Parties d'orchestre	18.00	6.30
Parties supplémentaires	à	1.00 - 35
Réduction pour Piano à 4 mains par N. Sokolow	4.00	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50	0.90
3. Marche poloviennne.		
Partition d'orchestre	4.00	1.40
Parties d'orchestre	10.00	3.50
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par N. Sokolow	1.80	0.65
Réduction pour Piano à 2 mains par F. Blumenfeld	1.30	0.60
Elne Steppensklize aus Mittelasiën, für Orchester.		
Partitur	2.00	0.70
Orchesterstimmen	5.50	1.95
Duplirstimmen	à	30 - 10
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80	0.65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul	1.40	0.50
2 Parties de la 3^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.		
Partition d'orchestre	6.00	2.10
Parties d'orchestre	11.00	3.85
Parties supplémentaires	à	80 - 30
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glazounow, la 2 ^e partie par N. Sokolow	3.00	1.05

Compositions pour Orchestre.

	A.	R.
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	4.00	1.40
Parties d'orchestre	8.00	2.80
Parties supplémentaires	à	60 - 25
Réduction pour Piano à 4 mains par l'auteur	2.50	0.90
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	6.00	2.10
Parties d'orchestre	11.00	3.85
Parties supplémentaires	à	80 - 25
Réduction pour Piano à 4 mains par l'auteur	2.50	0.90
Op. 5. 1^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre	18.00	6.30
Parties d'orchestre	25.00	8.75
Parties supplémentaires	à	1.60 - 60
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow	6.00	2.10
Op. 6. 2^{me} Ouverture sur des thèmes grecs pour grand Orchestre.		
Partition d'orchestre	9.00	3.15
Parties d'orchestre	15.00	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	0.90
Parties d'orchestre	5.50	1.95
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.20	0.45
Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.		
Partition d'orchestre	3.00	1.05
Parties d'orchestre	6.00	2.10
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.80	0.65
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	12.00	4.20
Parties d'orchestre	22.00	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	0.65
Parties d'orchestre	3.50	1.25
Parties supplémentaires	à	30 - 10
Réduction pour Piano à 4 mains par l'auteur	1.20	0.45
Op. 12. Poème lyrique. Andantino pour grand Orchestre.		
Partition d'orchestre	3.00	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	0.65
Op. 13. "Stenka Räsine". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)		
Partition d'orchestre	8.50	3.00
Parties d'orchestre	12.00	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	0.90
Parties d'orchestre	6.00	2.10
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.60	0.60
Op. 16. 2^{me} Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)		
Partition d'orchestre	17.00	5.95
Parties d'orchestre	29.00	10.15
Parties supplémentaires	à	1.60 - 60
Réduction pour Piano à 4 mains par l'auteur	7.50	2.65

Compositions pour Orchestre.

	A.	R.
Glazounow (Alexandre). Op. 15. Mazurka pour Orchestre.		
Partition d'orchestre	4.00	1.40
Parties d'orchestre	9.50	3.35
Parties supplémentaires	à	80 - 25
Réduction pour Piano à 4 mains par l'auteur	2.00	0.70
Op. 19. La Forêt. Fantaisie pour grand Orchestre.		
Partition d'orchestre	8.00	2.80
Parties d'orchestre	12.00	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	5.00	1.75
Op. 21. Marche de Noces pour grand Orchestre.		
Partition d'orchestre	3.00	1.05
Parties d'orchestre	7.00	2.45
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.80	0.65
Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	11.00	3.85
Parties supplémentaires	à	60 - 25
Réduction pour Piano à 4 mains par N. Sokolow	2.50	0.90
Op. 28. La Mer. Fantaisie pour grand Orchestre.		
Partition d'orchestre	10.00	3.50
Parties d'orchestre	20.00	7.00
Parties supplémentaires	à	1.00 - 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	13.00	4.55
Parties d'orchestre	23.00	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	13.00	4.55
Parties d'orchestre	27.00	9.45
Parties supplémentaires	à	1.20 - 45
Réduction pour Piano à 4 mains par l'auteur	5.00	1.75
Op. 33. 3^{me} Symphonie en Ré pour Orchestre.		
Partition d'orchestre	15.00	5.25
Parties d'orchestre	38.00	12.60
Parties supplémentaires	à	2.50 - 90
Réduction pour Piano à 4 mains par l'auteur	9.00	3.15
Op. 34. Le Printemps. Tableau musical pour Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	9.00	3.15
Parties supplémentaires	à	60 - 25
Réduction pour Piano à 4 mains par l'auteur	1.80	0.65
Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).		
Full score	4.00	1.40
Orchestral parts	12.00	4.20
Supplementary parts	each	40 - 15
Piano score	1.80	0.65
Arrangement as a Duet for the Pianoforte (by the composer)	1.80	0.65
Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.		
Partition d'orchestre	6.00	2.10
Parties d'orchestre	14.00	4.90
Parties supplémentaires	à	80 - 30
Réduction pour Piano à 4 mains par l'auteur	2.50	0.90
Op. 46. 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, instrumentée par Alexandre Glazounow. Complet.		
Partition d'orchestre	7.50	2.65
Parties d'orchestre	15.00	5.25
Parties supplémentaires	à	80 - 30
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre	1.60	0.60
Parties d'orchestre	6.00	2.10
Parties supplémentaires	à	30 - 10

Compositions pour Orchestre.

	A.	R.
Glazounow (Alexandre). Op. 47. Valse de concert pour grand Orchestre.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	7.00	2.50
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.80	0.65
Op. 48. 4^{me} Symphonie en Mi pour grand Orchestre.		
Partition d'orchestre	15.00	5.25
Parties d'orchestre	35.00	12.25
Parties supplémentaires	à	1.80 - 60
Réduction pour Piano à 4 mains par l'auteur	6.00	2.10
Op. 50. Cortège solennel pour grand Orchestre.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	7.00	2.50
Parties supplémentaires	à	40 - 15
Arrangement pour Piano à 4 mains par l'auteur	1.80	0.65
Op. 51. 2^{me} Valse de concert pour grand Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	9.00	3.15
Parties supplémentaires	à	60 - 25
Réduction pour Piano à 4 mains par l'auteur	2.00	0.70
Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.		
Partition d'orchestre	15.00	5.25
Parties d'orchestre	34.00	11.60
Parties supplémentaires	à	1.60 - 60
Réduction pour Piano à 4 mains par N. Sokolow	6.00	2.10
Séparément.		
No. 1. Prémabule.		
Partition d'orchestre	2.50	0.90
Parties d'orchestre	7.50	2.65
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.40	0.50
No. 2. Marionnettes.		
Partition d'orchestre	2.00	0.70
Parties d'orchestre	5.00	1.75
Parties supplémentaires	à	30 - 10
Réduction pour Piano à 4 mains par l'auteur	1.20	0.45
No. 3. Mazurka.		
Partition d'orchestre	3.00	1.05
Parties d'orchestre	6.00	2.10
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.60	0.60
No. 4. Scherzino.		
Partition d'orchestre	1.40	0.50
Parties d'orchestre	5.00	1.75
Parties supplémentaires	à	30 - 10
Réduction pour Piano à 4 mains par l'auteur	1.00	0.35
No. 5. Pas d'action.		
Partition d'orchestre	1.80	0.65
Parties d'orchestre	6.00	2.10
Parties supplémentaires	à	30 - 10
Réduction pour Piano à 4 mains par l'auteur	1.00	0.35
No. 6. Danse orientale.		
Partition d'orchestre	1.80	0.65
Parties d'orchestre	6.00	2.10
Parties supplémentaires	à	30 - 10
Réduction pour Piano à 4 mains par l'auteur	1.00	0.35
No. 7. Valse.		
Partition d'orchestre	2.50	0.90
Parties d'orchestre	8.50	3.00
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.40	0.50
No. 8. Polonaise.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	7.00	2.50
Parties supplémentaires	à	40 - 15
Réduction pour Piano à 4 mains par l'auteur	1.80	0.65
Op. 53. Fantaisie pour grand Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	13.00	4.55
Parties supplémentaires		

copy
113435



À Mademoiselle
MARIE PETIPA.

Scène dansante

pour

grand Orchestre

composée
par

Alexandre Glazounov.

OP. 81.

Partition d'orchestre	Pr.	M. 4.50
	R.	1.60
Parties d'orchestre	Pr.	M. 10.
	R.	3.50
Parties supplémentaires à	M.	40
	R.	15

Réduction pour Piano à deux mains par A. Winkler Pr. M. 1.40
R. 50

Propriété de l'Éditeur pour tous Pays

M. P. BELAÏEFF, LEIPZIG.

1905

2557 — 2559

Inst. Lith. de C.G. Roder, Leipzig.

Classed
Shelf
N
10-7
G553
op. 81
b.c

Scène dansante.

A. Glazounow, Op. 81.

Andante sostenuto. M. M. ♩ = 63.

1 Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

4 Corni in F.

2 Trombe in A.

3 Tromboni
e
Tuba.

Timpani.

Triangolo.

Tamburino.

Piatti.

Cassa.

Arpa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Andante sostenuto. M. M. ♩ = 63.

Fl. gr.

Ob.

Cl.

Fag.

Cor. I.

Trngl.

Arpa.

Viol.

p

f

mf

dim.

8

Fl. gr. *dim.*

Ob. *dim.*

Cl. *dim.*

Fag. *dim.*

Cor. I. *dim.*

Arpa.

Viol.

dim.

a piacere

8

Colla parte.

4 **1** Fl. gr. a tempo (poco più animato. ♩ = 72)

Ob.
Cl.
Fag.
Cor.
Timp.
Arpa.

mf
mf
mf
p

Rideau. La scène représente la cour intérieure d'un Térem (habitation seigneuriale russe) Il fait nuit. Au lever
Занавѣсъ. Дворъ и теремъ боярской усадьбы. Вечеръ. Боярскій

Viol.
Viol.
Viol.
Viol.

p pizz.
p pizz.
p pizz.
p pizz.

1 a tempo (poco più animato. ♩ = 72)

Fl. gr.
Ob.
Cl.
Fag.
Cor.
Timp.

mf
mf
p

du rideau on voit arriver un jeune Boyard monté à cheval. Il regarde les fenêtres avec precaution. Personne
сынъ, удалый молодець на лихомъ конѣ летить - поспѣшаетъ къ красной дѣвицѣ-душѣ. Онъ сходитъ съ коня

Viol.
Viol.
Viol.
Viol.

arco mp
arco mp
arco mp
arco mp

Ob. a 2. *p*

Cl. a 2. *p*

Fag. *p*

Cor. *p*

Timp.

cresc.

cresc.

cresc.

cresc.

mf cresc.

не се montre.
и крадучись вьокна свѣтлицы глядѣть. Но тихо все окрестъ, лишь нейметя-стучить ретивое.

Viol.

mp pizz.

mf cresc.

cresc.

Fl. gr. a 2

Ob. a 2. *f*

Cl. a 2. *f*

Fag. a 2. *f*

Cor. a 2. *f*

Trombe. *mf*

Trb. III. *p*

2

Viol.

mf

arco

f

2

6 Fl.g. rallent. poco Tempo I.

Ob.

Cl. *mf*

Fag. *mf*

Cor. I. II. *mp*

Trngl. *mp*

Arpa. *f*

Viol. *mf*

La porte s'ouvre et la demoiselle
Двери терема приоткрываются.

rallent. poco Tempo I.

Fl.g. colla parte

Ob.

Cl.

Fag.

Cor. I.

Arpa. *dim.* *a piacere*

de la maison accourt joyeuse. Il se cache. Elle paraît admirer la beauté de la nuit.
Боярская дочь, радость свѣтлая, выбѣгаетъ на крыльцо. Молодецъ хоронится, духъ затая. Дѣвица дивуется

Viol.

3

Fl. gr. *p*

Ob.

Cl. *dolce*

Fag.

Arpa. *p*

ночной красъ.

simile

2 Soli con sord.

p

dolce

3

p

mf

p

pizz. *mp*

mf

pizz. *mf*

p

Fl. picc.

Fl. gr.

Ob.

Cl.

Fag.

Cor.

Trombe.

Trb. I II.

Trb. III e Tuba.

Timp.

Arpa.

Viol.

4

colla parte

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'p' and 'a 2.'

Trngl.

Musical score for the second system, including a piano part with 'mf' and 'arco' markings, and a section with 'dim.' and a measure marked '8'

4

colla parte

Musical score for the first system, featuring five staves. The key signature is two sharps (F# and C#). The first four staves are marked with a piano (*p*) dynamic. The fifth staff is marked with mezzo-piano (*mp*). The music consists of various chordal textures and melodic lines.

Musical score for the second system, featuring two staves. The key signature remains two sharps. The music is marked with a piano (*p*) dynamic. It includes a prominent melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

D'autres idées s'emparent d'elle; elle se met à interroger le sort et à lui demander quel sera son avenir
 Да вѣщее сердце покоя не даетъ: что то съ нею станется, каково то ей за-мужемъ жить придется.

Musical score for the third system, featuring five staves. The key signature is two sharps. The first two staves are marked with *dolce cantabile*. The third staff is marked with *div.* (divisi). The fourth and fifth staves are marked with *pizz.* (pizzicato) and *p* (piano). The music features a mix of melodic and rhythmic elements.

5

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). There are also some slurs and phrasing marks.

The second system shows piano accompaniment. It features a series of chords in the upper register and a more active melodic line in the lower register. The notation includes beamed eighth notes and sixteenth notes.

de femme.

The third system contains vocal lines on the top two staves and piano accompaniment on the bottom three. The vocal lines feature eighth-note patterns. The piano accompaniment includes chords and moving lines. Dynamic markings like *p* and *arco* are present.

p Flag. sul A

5

Musical score system 1, measures 1-5. The system consists of ten staves. The first five staves are treble clefs, and the last five are bass clefs. The key signature is two sharps (F# and C#). The music features various dynamics including *mf* and *p*. A first ending bracket labeled "a 2." spans measures 3 and 4. A long slur with a fermata is present in the sixth staff, starting in measure 1 and ending in measure 5.

Musical score system 2, measures 1-5. The system consists of two staves, both in bass clef. The music is primarily chordal. Dynamics include *mf* and *f*.

Musical score system 3, measures 1-5. The system consists of six staves. The first two are treble clefs, and the last four are bass clefs. Dynamics include *p*, *mf*, and *f*. Performance instructions include *arco*, *pizz.*, and *div. arco*. A first ending bracket labeled "a 2." spans measures 3 and 4.

6

Musical score for the first system, featuring multiple staves with dynamic markings like *p*, *mf*, *f*, and *p cresc.*. The score includes a piano introduction and a first ending marked "a 2.".

Elle se regarde dans le miroir et y aperçoit la figure d'un homme à coté de la
 Дѣвица гадаеть въ зеркальце: глядять, — а тамъ съ ней рядомъ удалый молодець.

Musical score for the second system, continuing the piece with dynamic markings and a second ending marked "6".

7

Più mosso. Allegro. ♩ = 126

Musical score for the first system, featuring multiple staves for strings, woodwinds, and percussion. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *Soli.* and *con sordino*. The percussion part includes *Timp.* (timpani) with *tr* (trills) and *Piatti.* (cymbals) with *f (vibrez)* (vibrato).

sienne. Efrayée d'abord elle se retourne
 Испугалась она, - обернулась.

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f* (forte) and *p* (piano). The system concludes with a boxed number **7** in the bottom left corner.

Più mosso. Allegro. ♩ = 126

8

Musical score for the first system. It includes a piano part with dynamics *p* and *mf*. A violin part with dynamics *f* and *mf*. A percussion part with trills (*tr*) and dynamics *p*. The text "senza sordini" is written above the violin part. Percussion parts are labeled "Trngl." and "Piatti.".

et voit à sa joie le jeune Boyard
 Нѣтъ, то не привидѣніе, а дорогой
 pizz.

Musical score for the second system, primarily the piano part. It features a melodic line with dynamics *mf* and *pizz.* (pizzicato).

8

The musical score is arranged in a system of staves. The top section consists of four staves: two for piano (treble and bass clefs) and two for violin and cello (treble and bass clefs). The piano part features a complex rhythmic pattern of chords and eighth notes. The violin and cello parts play a melodic line with dynamic markings of *f*, *mf*, and *mp*. The middle section includes a Trngl. (Triangle) part with a rhythmic pattern and a piano part with a simple harmonic accompaniment. The bottom section contains the vocal line with lyrics in French and Russian, and a piano accompaniment. The lyrics are: "sorti de sa cachette. Другъ, ея зазнобушка." The piano part in this section has dynamic markings of *mp* and *p*, and includes a *pizz. div.* instruction.

et lui présente son anneau en témoignage de sa foi.
дарить ей золотой перстень, верности залогъ.

unis. *mf* div. unis. *mf* div. *f* unis. *mf* div. *f*

mf *mf* *mf* *f*

10

Più mosso. Allegretto. ♩-88

Violin I

Violin II

Viola

Cello

Double Bass

Piano

Trngl.

Tamb.

f, *a 2*, *mf*, *tr*

Violin I

Violin II

Viola

Cello

Double Bass

f, *unis.*, *div.*

10

Più mosso. Allegretto. ♩-88

f *cresc.* *ff* *dim.*

cresc. *ff* *a 2* *dim.*

cresc. *ff* *a 2* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

mf *cresc.* *f* *dim.*

mf *cresc.* *f* *dim.*

Trngl. *mf* *cresc.* *f* *tr* *dim.*

Tamb. *tr* *tr* *tr* *tr* *dim.*

Piatti. (sans baguette) *mf* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

cresc. *ff* *dim.*

11

Poco più mosso. ♩=104.

dolce
p
p
p
p
Trngl.
Tamb. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Une danse d'abord lente puis de plus-en plus rapide conclut la scène la scène des deux amoureux ..
 Счастьемъ исполнилися молодець и дѣвица - краса: плавной пляскою, лихими частыми переборами тѣшутъ они свое

p
dolce
p
p
p
p

11

Poco più mosso. ♩=104.

sempre più animando al 15

12

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for Violin I, Violin II, Viola, and Cello/Double Bass. The piano part includes Trngl., Tamb., Piatti, and Cassa. Dynamics include *mf*, *p*, *mf*, and *pocof p*. The tempo marking is *sempre più animando al 15*. The system number is 12.

Piano accompaniment for the first system, showing the left and right hand parts. Dynamics include *mf*.

Musical score for the second system, including vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for Violin I, Violin II, Viola, and Cello/Double Bass. The piano part includes Trngl., Tamb., Piatti, and Cassa. Dynamics include *сердце.*, *pizz.*, *mf pizz.*, *mf*, and *p*. The tempo marking is *sempre più animando al 15*. The system number is 12.

sempre più animando al 15

12

This musical score page contains the following elements:

- Top Section:** Five staves of music. The first two staves are marked with *a 2* and *mf*. The third staff is marked with *mf* and *tr*. The fourth and fifth staves are marked with *mf*.
- Middle Section:** Five staves of music. The first three staves are marked with *poco f* and *p*. The fourth and fifth staves are marked with *mf*.
- Drum Section:** Three staves labeled *Tamb.*, *Piatti.*, and *Cassa.* with rhythmic notation.
- Bottom Section:** Five staves of music. The first three staves are marked with *arco* and *p*. The fourth and fifth staves are marked with *mf*, *pizz.*, and *arco*.

13

Musical score for strings and percussion, measures 1-13. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Tringolo (Trngl.), and Tamburo (Tamb.). Dynamics range from *f* to *p*. Trills (tr) are indicated in the percussion parts.

Musical score for piano, measures 1-13. The score includes parts for the right and left hands. Dynamics range from *f* to *p*. Performance instructions include *non div.*, *pizz.*, and *arco*.

13

This page of a musical score contains the following elements:

- String Section:** Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *mf*, *sf*, *f*, and *p*. The Double Bass part includes the instruction *arco*.
- Woodwind Section:** Flutes, Oboes, Clarinets, and Bassoons. Dynamics include *mf*, *sf*, *f*, and *p*. A second flute part is indicated by a *fl. 2* marking.
- Brass Section:** Trumpets and Trombones. Dynamics include *mf*, *sf*, *f*, and *p*.
- Percussion Section:** Includes Trngl. (Triangle), Tamb. (Tambourine), Piatti. (Cymbals), and Cassa. (Drum). The Triangle and Tambourine parts feature trills (*tr*).
- Other:** A piano part is visible at the bottom of the page, with dynamics *mf* and *f*.

14

Musical score for the first system, measures 14-20. The score consists of 11 staves. The top staff has a measure number '14' in a box. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *sf* (sforzando) to *p* (piano). Performance markings include *cresc.* (crescendo), *a 2* (accents), and *tr* (trills). The bottom two staves show a trill in the right hand and a simple accompaniment in the left hand.

Musical score for the second system, measures 21-27. The score consists of 11 staves. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *sf* to *f*. Performance markings include *cresc.*, *div. 3* (divisi), *unis.* (unison), and *tr*. The bottom two staves show a trill in the right hand and a simple accompaniment in the left hand.

14

Trngl. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ff* *dim.*

Tamb. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ff* *tr*

Piatti.

Cassa.

ff *dim.* *in B.*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *non div.* *ff*

15 Vivo. $\text{♩} = 88$

Trngl.

15 sf Vivo. $\text{♩} = 88$

This musical score is for a string ensemble with percussion and piano. It consists of several staves:

- Violins I and II:** The top two staves, both in treble clef. They play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *mf*.
- Violas:** The third staff, in treble clef, playing a similar rhythmic pattern.
- Violas:** The fourth staff, in treble clef, playing a similar rhythmic pattern.
- Violins III and IV:** The fifth and sixth staves, both in bass clef. They play a rhythmic pattern of eighth notes.
- Trngl. (Triangle):** The seventh staff, in bass clef, with a 'Trngl.' label. It plays a rhythmic pattern of eighth notes.
- Tamb. (Tambourine):** The eighth staff, in bass clef, with a 'Tamb.' label. It plays a rhythmic pattern of eighth notes.
- Piano:** The bottom section, consisting of three staves (treble, alto, and bass clefs). The piano part features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *f*, *mf*, *pizz.* (pizzicato), *arco* (arco), and *(m.s.)* (mezzo-soprano).

The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *mp*), articulation marks (accents, slurs), and performance instructions like *pizz.*, *arco*, and *(m.s.)*.

16

Musical score for measures 16-21. The score includes parts for Piano (p), Violin (a2), Viola (a2), Cello, Double Bass, and Percussion (Trngl., Tamb., Piatti, Cassa.). Dynamics range from piano (p) to forte (f). Trills (tr) are indicated in the percussion parts. The piano part features a melodic line with various dynamics and articulation. The strings provide harmonic support with sustained notes and rhythmic patterns. The percussion parts include trills and rhythmic accompaniment.

Empty musical staves for measures 22-23, consisting of a grand staff with treble and bass clefs.

Musical score for measures 24-29. The score includes parts for Piano (p), Violin, Viola, Cello, Double Bass, and Percussion (Trngl., Tamb., Piatti, Cassa.). Dynamics range from piano (p) to forte (f). Trills (tr) are indicated in the percussion parts. The piano part continues with a melodic line. The strings and percussion provide rhythmic and harmonic support.

16

Musical score for the first system, featuring multiple staves with dynamic markings like *ff*, *p*, *mp*, and *f*, and performance instructions such as "a 2". The score includes staves for various instruments and vocal parts, with dynamic changes and articulation marks throughout.

Trngl.
 Tamb.
 Piatti.
 Cassa.

A section of the musical score consisting of two empty staves, likely for a specific instrument or vocal part.

Musical score for the second system, featuring dynamic markings like *mf* and *f*, and performance instructions. The score continues with various musical notations and dynamic changes.

113435

Meno mosso. (Allegretto.)

The first system of the musical score consists of 16 measures. It is written for multiple instruments, likely a string quartet or similar ensemble. The notation includes various rhythmic values, slurs, and dynamic markings such as *sf* (sforzando) and *p* (piano). The key signature has one flat, and the time signature is 4/4.

The second system of the musical score consists of 16 measures, starting at measure 17. It continues the piece with dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *espress.* (espressivo). Performance instructions include *dolce sul A* and *p sul D*. The notation includes slurs, accents, and various rhythmic patterns.

rallent.poco a tempo rallent.poco

Ob.
Clar.
Fag.
Viol. I.
Viol. II.
Viola.
Vcl.
Cb.

p *p* *p* *espress.* *espress.*

rallent.poco a tempo rallent.poco

Detailed description: This system of musical notation includes staves for Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo markings are 'rallent.poco a tempo' and 'rallent.poco'. Dynamics include piano (*p*) and *espress.* (espressivo).

18 Vivo scherzando.

Ob. Solo.
Clar.
Fag.
Cor.
Trbe.
Viol.
Viola.
Vcl.
Cb.

p *p* *p* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *p* *mp* *mp* *mp* *p* *p* *p* *p* *p* *p* *p* *mp* *p*

18 Vivo scherzando.

Detailed description: This system continues the musical score with staves for Oboe Solo, Clarinet, Bassoon, Horn, Trumpet, Violin, Viola, Violoncello, and Contrabass. The tempo is 'Vivo scherzando'. Dynamics include piano (*p*), mezzo-piano (*mp*), and *pizz.* (pizzicato).

Cor. I. II.

Trba I.

Trngl.

p

pizz.

p

[19]

p

cresc.

cresc.

cresc.

Trngl.

Tamb.

arco

p arco

p arco

p

p

cresc.

cresc.

cresc.

cresc.

[19] *p*

cresc.

This musical score is for a string quartet and percussion. It consists of the following parts:

- Violin I:** Starts with a dynamic of *mf* and includes a first ending marked "a 2".
- Violin II:** Starts with a dynamic of *mf* and includes a first ending marked "a 2".
- Viola:** Starts with a dynamic of *mf* and includes a first ending marked "a 2".
- Violoncello:** Starts with a dynamic of *mf* and includes a first ending marked "a 2".
- Double Bass:** Starts with a dynamic of *p* and includes a first ending marked "a 2".
- Trngl. (Triangle):** Provides rhythmic accompaniment.
- Tamb. (Tambourine):** Provides rhythmic accompaniment with trills (*tr*).
- Piano (Right Hand):** Features a melodic line starting with *mf* and a first ending marked "a 2".
- Piano (Left Hand):** Features a bass line starting with *mf* and a first ending marked "a 2".

Dynamic markings include *mf*, *cresc.*, and *p*. Performance instructions include "a 2" (first ending) and "arco" (arco). The score is written in treble and bass clefs with a key signature of two sharps (F# and C#).

21

Musical score for the first system, featuring multiple staves for strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion section includes Trngl. (Triangle), Tamb. (Tambourine), Piatti. (Cymbals), and Cassa. (Drum). The woodwind and brass parts show complex rhythmic patterns and articulation. The string parts are marked with *f* and include some slurs.

Musical score for the second system, primarily for string instruments. It includes dynamic markings such as *f* (forte) and *arco* (arco). The score shows intricate string textures with various articulations and slurs. The bottom right corner of this system contains the number 21 in a box.

21

This system contains the first set of musical notation. It includes:

- Two vocal staves (Soprano and Alto) with lyrics and dynamic markings such as *p*, *mp*, and *a 2*.
- Two piano staves (Right and Left Hand) with various chords and melodic lines.
- A percussion section with staves for Trngl., Tamb., Piatti, and Cassa, featuring rhythmic patterns and dynamic markings like *sf*.

This system contains the second set of musical notation. It includes:

- Two vocal staves with lyrics and dynamic markings such as *p* and *div.*.
- Two piano staves with accompaniment.
- A percussion section with staves for Trngl., Tamb., Piatti, and Cassa.

This page of a musical score contains the following elements:

- Staff 1-4:** Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. They feature complex rhythmic patterns with many beamed notes. Dynamics include *cresc.* and *a 2*.
- Staff 5-6:** Two staves of music. The first is in treble clef and the second is in bass clef. Dynamics include *cresc.* and *p*.
- Staff 7:** A single staff in treble clef with the instruction *in A* and dynamic *p*.
- Staff 8-9:** Two empty staves, one in treble clef and one in bass clef.
- Staff 10:** A single staff in treble clef labeled *Trngl.* (Tringling).
- Staff 11-14:** Four staves of music. The first two are in treble clef, and the last two are in bass clef. Dynamics include *cresc.* and *unis.* (unison).

22

This system contains the first 12 measures of the score. It features a vocal line with lyrics in French and Russian. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Percussion parts for Trngl., Tamb., Piatti, and Cassa are also present. Dynamic markings include *ff* and *f*. There are also markings for *a 2* (second ending).

Vers la fin on entend le père de la jeune personne frapper avec impatience
 Расходилися-расплясалися ноженьки; анъ вотъ старый бояринъ, гнѣвный

This system contains the second 12 measures of the score. It continues the vocal line and piano accompaniment. The piano part includes markings for *ff div.*, *unis.*, and *ff non div.*. The percussion parts continue with similar patterns. A second measure number '22' is located at the bottom of this system.

22

23

Musical score for measures 23-32. The score includes vocal lines, piano accompaniment, and percussion parts (Piatti and Cassa). The key signature is two sharps (F# and C#). The tempo is marked "a 2". The score ends with a double bar line.

à la fenêtre. Les deux amoureux se disent adieu et se séparent.
 батюшка стучить-грозить въ окно. Полюбвики прощаются, въ разны стороны расходятся.

Musical score for measures 33-42. The score includes vocal lines, piano accompaniment, and percussion parts (Piatti and Cassa). The key signature is two sharps (F# and C#). The tempo is marked "a 2". The score ends with a double bar line.

23

This musical score is arranged in two main systems. The first system consists of eight staves: four for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and four for a piano accompaniment (Right Hand and Left Hand). The second system consists of four staves for the string quartet. The score is written in G major (one sharp) and 2/4 time. It includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are several dynamic markings, including 'a 2' (piano) and 'unis.' (unison). The piano part features a complex texture with many sixteenth-note patterns. The string quartet parts are more melodic and rhythmic. The score concludes with a fermata over the final notes of the strings.

24

marcatissimo

a 2

Piatti

Cassa

Rideau.
Занавѣсъ.

8

24