

N. Rimsky-Korsakow.

„Le coq d'or“

355

Conte-fable

Opéra en 3 actes

(d'après Pouchkine)

Introduction

et

Cortège de nocces

Edition de concert

Partition d'orchestre
Parties d'orchestre
Parties supplémentaires

pour orchestre seul

Pour Piano seul



P. JURGENSON ROB. FORBERG
LEIPZIG
Talstrasse 19.

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ПРОГРАММА.

ЗОЛОТОЙ ПЪТУШОКЪ,

НЕБЫЛИЦА ВЪ ЛИЦАХЪ.

A. Введеніе.

Золотой пѣтушокъ.

Ки-ри-ки! ки-ри-ку-ку!
Царствуй, лежа 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, рогатые люди, люди съ песьими головами, арапы, арапчата, рабыни закрытыя покрываломъ съ ларцами и драгоценною посудю. Подъ конецъ въѣзжаетъ 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 choeur doivent être omises.

Золотой пѣтушокъ.

Необылица въ лицахъ.

Музыка

Н. РИМСКАГО-КОРСАКОВА.

Le coq d'or.

Conte-fable.

Musique de

N. RIMSKY-KORSAKOW.

ВВЕДЕНІЕ. A. INTRODUCTION.

Allegro. ♩ = 120. Lento. ♩ = 60.

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.

Timpani.

Piatti.

Campanelli.

Celeste.

2 Arpe.

Violini I. (16-12)

Violini II. (14-10)

Viole. (12-8)

Violoncelli. (10-6)

C.-bassi. (8-4)

Allegro. ♩ = 120. Lento. ♩ = 60.

Allegro. ♩ = 120. Lento. ♩ = 60.

3

Fl. picc. *pp dolcissimo*

Fl. I. *pp dolcissimo*

Ob. *pp dolcissimo*

C. ingl.

Clar. I. (A)

Clar. II. (A) *pp*

Clar. bas. (A) *ppp*

Fag. *ppp*

C. fag. *ppp*

Corni

Tr-be

Piatti. *pp*

Arpe. *pp* *glissando* *(simile)*

unis. *pp*

pizz. *pp*

pizz. *pp*

3

Fl. piccolo. in tempo

5 Moderato assai. $\text{♩} = 80$.

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. *pp*

Corni.

Tr. bc.

Campan. *p*

Arpe. *p*

in tempo senza sord. *f* *f* Moderato assai. $\text{♩} = 80$. *p*

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

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

dir. senza sord. *f* *f* unis. pizz. *p*

in tempo *p* div. *p*

5 Moderato assai. $\text{♩} = 80$.

Fl.picc. riten.poco 6

Fl. I. *p* *dim.*

Ob. I. *p* *dim.*

C. ingl. *p*

Clar. (B) I. *p* *dim.*

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

Fag. *p* *dim.*

C. fag. *p* *dim.*

Corni. III. *sf*

Tr. be. *sf*

Campan.

Arpe.

riten.poco

p *dim.*

p *dim.*

arco *p* *dim.*

unis. *p* *dim.*

riten.poco 6

a tempo

Fl. picc. *b \flat*

Fl. *p*

Ob. I *p*

Clar. *p*

Corni. *p*

Arpe. *mp*

pizz. *mp*

pp

pp

p

pizz.

pizz.

a tempo

Fl. picc.

Fl. *b \flat*

Ob. I *b \flat*

Cor. ingl.

Clar. *I.*

Fag.

Corni.

Campan.

Arpe.

pp

pp

pp

pp

p

p

p cantabile

p cantabile

arco

arco

p

Fl.picc.

Fl. I. *pp*

Ob. I.

C. ingl.

Clar.

Clar. bas.

Fag.

C. fag.

Corni.

Tr. be.

Campan.

Arpe.

p cresc.

pp

p cresc.

pp

p dim. pp

cresc. poco

p dim. pp

cresc. poco

cresc. poco

cresc.

dim. dolce

cresc.

dim. dolce

cresc.

p

pp

cresc.

pp

cresc.

pp

7^b stringendo

Fl. pic. *cresc.*

Fl. a 2 *p cresc.*

Ob. *a 2*

C. ingl. *p cresc.*

Clar. (B) *a 2*

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

Fag. *mf cresc.*

C. fag. *mf cresc.*

Cor. *p cresc.*

Tr-be. I II *p cresc.*

Tr-ba III o-alta in F.

Tr-boni.

e Tuba. *p cresc.*

Timp. *p cresc.*

Triangolo.

Tamburo.

cresc.

cresc.

cresc.

cresc.

cresc.

7^b stringendo

Fl. piccolo

Fl.

Ob.

C. ingl.

Clar. (B)

Clar. bas. (B)

Fag.

C. fag.

I. II. III.

Cor. IV.

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

Tr. bari

Tuba.

Timp.

Triangolo.

Tamburo.

Piatti.

Cassa.

Allegro.

trem. sul ponticello al segno

trem. sul ponticello al segno

trem. sul ponticello al segno

div.

Allegro. ♩ = 120.

Fl. picc.

Fl.

Ob.

ff C. ingl.

ff Clar. (B)

ff Clar. bas. (B)

ff Fag.

ff C. fag.

ff I. II.

ff Cor.

ff Tr. ba.

ff Tr. ba III.

ff Tr. boni.

ff Tuba.

ff Timp.

ff Trian.

Tamb.

Piatti (modo ordinario.)

ff Cassa

fff

fff

fff unis.

fff

a 2

a 2

clon

clon

clon

СВАДЕБНОЕ ШЕСТВИЕ. В. CORTÈGE DE NOCES.

227 Allegro alla marcia. ♩=120. (*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.

Слышны звуки трубъ.

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

Violini I.

Violini II.

Viole.

Violoncelli.

C-bassi.

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

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

Въ оркестрѣ. (*à l'orchestre*)

Fl.
Ob.
Fag.
Cor. I.II.
Tr. ba I.II.
Timp.

p

pp

p

tr

This system contains six staves. The top three staves are for Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.), each with a treble clef. The fourth staff is for Cor I.II (Trumpet I & II) with a bass clef. The fifth staff is for Tr. ba I.II (Trumpet I & II) with a treble clef. The sixth staff is for Timp (Timpani) with a bass clef. The music features various dynamics including *p* and *pp*, and includes trill markings (*tr*) on the Timp staff.

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

p

mf

This system contains five staves. The top staff is for C. ingl. (Clarinet in G) with a treble clef. The second staff is for Clar. (B) (Clarinet in B) with a treble clef. The third staff is for Fag. (Bassoon) with a bass clef. The fourth staff is for Cor mf (Trumpet) with a treble clef. The fifth staff is for Timp. (Timpani) with a bass clef. Dynamics include *p* and *mf*.

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

This system contains four staves for string instruments. The top two staves are for Violins (Vn.) and the bottom two for Violas (Vla.). The first two staves have markings for *pizz.* (pizzicato) and *arco* (arco). The bottom two staves have markings for *div.* (divisi) and *unis.* (unison). Dynamics include *p*.

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.

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 царевы ратники съ важно надутыми лицами, за
Dans la rue commence le cortège triomphal. D'abord, les miliciens du roi, avec des airs importants et fanfarons; puis, la suite de la

pizz.

pizz.

mf

Fl. pico

Fl. *p*

Ob. *p*

C. ingl.

Clar. (B) *p*

Clar. bas. (B) *mf*

Fag.

C. fag.

Corni *p*

Tr-be.

Tr-boni

e Tuba.

Timp. *tr*

Tiang.

Tamb.

Piatti.

Caasa.

(Переходить въ оркестръ)
(revient a l'orchestre)

тѣмъ свита Шемаханской царицы, пестрая и причудливая, какъ позаимствованныя съ востока сказки. Тутъ есть и вели-
reine de Chémakhâ, bariolée et bizarre, comme sortie d'un conte oriental: certains personnages n'ont qu'un oeil, au milieu du front;

arco *p*

pizz.

arco *p*

pizz. *mf*

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. tag.

Cornl. *p* *cresc.*

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang. *p* *cresc.*

Tamb.

Piatti.

Cassa.

каны, и пыжики, и люди съ однимъ глазомъ во лбу, рогатые люди, люди съ песьими головами, арапы и арапчата, рабыни.
d'autres ont des cornes, d'autres des têtes de chiens. Géants nains. Ethiopiens grands et petits, esclaves voilées portant des cassettes et
 Милiciens. (Ратники)

arco *p* *cresc.*

arco *p* *cresc.*

p *cresc.*

p *cresc.*

unis. *mf*

f *pizz.*

f *pizz.*

f *div.*

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. (B)

Cl. bas. (B)

Fag.

C. fag.

Corni.

Tr. be.

Tr. boni

e Tuba.

Timp.

Triang.

Tamb.

f

mf

a2

marcato

pizz.

закрытыя покрываломъ, съ ларцами и драгоцѣнною посудомъ. Любопытный блескъ шествѣя разсѣялъ на время тя-
des vaisseaux précieux. Cette pompe insolite dissipe pour un instant l'anxiété du peuple. Tous s'amuseut comme des enfants.

f

mf

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.**
Le peuple.

Bas. *Между собой.*

(свита царицы.)
Le cortège de la reine.

*Глянь-те, брат-цы,
Voyez, frè-res,*

unis.

Fl. picc.

Fl.

Ob.

C. ingl.

Clar. B

Cl. bas. B

Fag.

C. fag.

Cornl.

Tr. ba III.

Tr. bonl

e Tuba.

Timp.

Sopr.

Alti.

Ten.

Bas.

Итъ ка
Quel stu -

вихъ на свѣ - тѣ
pe - fi - ant ga -

Что за людѣ!
ces gens là:

arco div.

arco div.

Fl. picc.

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.

Bas.

чудь!
la!

Хоть бы э-ти: ви-домъ ди-ки.
Des sau-va-ges, noirs de fu-ce!

unis. pizz.

pizz.

pizz.

pizz.

arco div. #2

arco div.

arco

arco

The musical score consists of several systems of staves. The top system includes five staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The second system includes a Trumpet (Tr.-be.) and a Horn (I.I. (div. ad lib.)) part. The third system contains the vocal parts for Tenor (Ten.) and Bass (Bas.). The bottom system includes four staves for strings with specific performance instructions.

Lyrics:

| | | |
|------|-----------|-------------------|
| Ten. | Тол - ото | гу - бы, чер - но |
| Bas. | На, ces | le - vres, ces ti |

Performance Instructions:

- a 2* (multiple occurrences)
- pizz.* (pizzicato)
- arco* (arco)
- unis.* (unison)
- f* (forte)

a2
 p
 a2
 p
 I
 p
 Cor. III
 p
 IV.
 Triang. p
 Sopr.
 Ten.
 Вотъ и пыжикъ! Не одинъ.
 Puis, ce pain... Il n'est pas seul!
 ли-ки гнас-ses!.. (Пыжикъ.) рizz. Nains. Пещь и Et ces têtes
 рizz. arco
 рizz. arco
 рizz. arco
 mf arco
 arco
 arco
 arco

Fl.

Oboe

Clar.

Bassoon

Cor.

Tr-be.

Pia. e Cassa.

Ten.

Bas.

днѣ!
антс!

I. II.
III. IV.

Гдѣ та-ки-е у, по.
D'ou viennent donces me-cre!

This page of musical score, numbered 31, features a complex arrangement for orchestra and voice. The upper portion of the page is dominated by dense orchestration, including multiple staves for strings, woodwinds, and brass. The vocal line, marked 'Тен.' (Tenor), enters in the lower section with the lyrics:

ди-лись?
 ants?

The vocal line continues with the French lyrics:

Хоть бы ночью не при
 Ils n'ont pas l'air ras-su-

The score includes various performance markings such as 'Piaatti', 'Cassa', 'Alti', and 'Тен.' (Tenor). The musical notation is intricate, with many accidentals and complex rhythmic patterns throughout.

Musical score for orchestral instruments. The score includes staves for Violins I & II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Percussion. The percussion section includes Triang., Tamb., Piattl., and Cassa. The score features dynamic markings such as *f*, *ff*, *mf*, and *p creso.* The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

Musical score for vocal soloists and piano accompaniment. The vocal parts are for Alto (Aiti) and Soprano (Soprano). The piano accompaniment includes staves for the right and left hands. The vocal parts include the lyrics "СНИЖЕШЬ!" and "rant!". The piano accompaniment features dynamic markings such as *f* and *ff*, and includes the instruction *f (détaché)*. The score concludes with a *div.* marking.

This musical score is arranged in a system of 20 staves. The top section consists of 10 staves of music, with the first two staves containing melodic lines and the remaining eight staves providing harmonic support. The bottom section consists of 10 staves, with the first four staves continuing the melodic and harmonic lines and the last six staves dedicated to percussion. The percussion parts are labeled as Triang., Tamb., Piatti, and Cassa. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'a2'. A section marked 'III' begins in the sixth staff of the top section. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

This page of musical score contains the following elements:

- Top System:** Five staves of music. The first three staves are treble clefs with melodic lines. The fourth staff is a treble clef with a complex, fast-moving melodic line, marked with *ff* and *az*. The fifth staff is a bass clef with a similar complex melodic line, also marked with *ff*.
- Middle System:** Four staves. The first staff is a treble clef with chords, labeled *I. II. III.* and *IV.*. The second staff is a bass clef with chords. The third and fourth staves are treble clefs with sustained notes.
- Lower System:** Six staves. The first two staves are treble clefs with melodic lines. The third staff is a bass clef with chords. The fourth and fifth staves are treble clefs with sustained notes. The sixth staff is a bass clef with sustained notes. Dynamics *marc.* are indicated on the third and fourth staves.
- Bottom System:** Five staves. The first two staves are treble clefs with melodic lines, marked with *s*. The third staff is a bass clef with a complex melodic line. The fourth and fifth staves are bass clefs with complex melodic lines, marked with *ff*.

234

A detailed musical score for multiple instruments, including piano, violin, and cello. The score is written on 18 staves. The piano part is in the upper staves, featuring complex rhythmic patterns and dynamic markings such as *ff* and *ffz*. The violin and cello parts are in the lower staves, with the violin part showing intricate melodic lines and the cello part providing a steady accompaniment. The score includes various musical notations such as notes, rests, and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a dense, multi-layered composition.

234

This page of musical notation is organized into four systems, each containing four staves. The notation is written in black ink on aged, yellowish paper. The first system (top) features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. The second system continues this texture with similar rhythmic patterns. The third system shows a change in texture, with more prominent quarter and eighth notes, and some rests. The fourth system (bottom) returns to a more rhythmic, eighth-note pattern. The notation includes various musical symbols such as clefs, accidentals, and dynamic markings.

235

The first system of the musical score consists of 12 staves. The top two staves are vocal lines with lyrics. The remaining ten staves are for piano accompaniment, including two grand staves (treble and bass clef) and two smaller staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines feature a melodic line and a lower line, both with lyrics. The piano accompaniment includes chords and rhythmic patterns.

(Въѣзжаетъ золотая колесница съ царемъ и царицею.)
Le roi et la reine apparaissent sur leur char doré.

The second system of the musical score continues the composition. It features the same 12-staff layout as the first system. The vocal lines and piano accompaniment continue with similar melodic and harmonic structures. The piano part includes various chordal textures and rhythmic accompaniment.

235

