

MLADA

DURATION
17 mins.

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Piano - Conductor

1. INTRODUCTION

Arranged by
CHARLES WOODHOUSE

Andante ♩. = 60

Oboes, Trpts, Trombs, Tuba, Timp, Percussion TACET

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Piano - Conductor

poco cresc. *pp*

gliss. *ppp poco rit.* *a tempo* *Wind* *1st & 2nd Vlns.* *Fl.*
ppp poco rit. *p a tempo* *Fl. & Clt.* *Hns.*
mf *Cello* *Vla.* *Clt.* *Bass pizz.* *Bass arco sf*

1st Vln. *Fl.* *ten.* *dolce*
p *Clt. Bsns.* *Bass pizz.*

Clt. *Vlns.* *ten.* *f* *dim.* *p dolce*
f *dim.* *p*

First system of the musical score. It consists of a single staff with a treble clef and a key signature of one flat. The music begins with a dynamic marking of *p* (piano) and a *poco cresc.* (poco crescendo) instruction. The notes are mostly quarter and eighth notes, some with slurs.

Second system of the musical score. It features a grand staff with treble and bass clefs. The piano part has dynamics of *pp* (pianissimo) and *ppp* (pianississimo), with *poco rit.* (poco ritardando) and *a tempo* markings. The woodwind section (Wind) and strings (Cello, Viola, and Cello/Double Bass) are introduced. The strings play *mf* (mezzo-forte) *Bass pizz.* (bass pizzicato). A *gliss.* (glissando) instruction is present above the piano part.

Third system of the musical score. It includes parts for Flute (Fl.), 1st & 2nd Violins (Vl.), Clarinet (Cl.), Horns and Bassoons (Hns. Bsns.), Cello, Viola, and Cello/Double Bass. Dynamics include *p* (piano) and *mf* (mezzo-forte). The woodwinds and strings have various articulations and slurs.

Fourth system of the musical score. It features Flute (Fl.), Clarinet (Cl.), and Cello/Double Bass. Dynamics include *pp* (pianissimo) and *smorz.* (smorzando). The woodwinds play *Wind sust.* (wind sustain) and *pizz.* (pizzicato). The strings play *pp pizz.* (pianissimo pizzicato).

Piano - Conductor

2. RÉDOWA

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

Trombs. & Tuba TACET until ⑧

1st & 2nd Clts.

1st & 2nd Clts. *mf*

1st & 2nd Hns. *mf*

3rd & 4th Hns. *ben tenuto*

F1.

Vias. *p*

Clt.

Cellos
Bsn.

Oboes *mf*

①

Picc. *f*

Strgs. pizz.

Bsns. *mf*

Hns. *sust.*

Bass *mf*

ten.

Hns.

f

ten.

This system contains the first two staves of the score. The top staff is a single melodic line with a *ten.* marking. The bottom two staves are a grand staff with chords and accompaniment, featuring a *f* dynamic and a *ten.* marking.

Ob. *sf* Fl. *sf* Picc. *sf* *ten.* Ob. *sf* Fl. *sf* *ten.*

Hns.

Hns.

p *sf* *p* *sf*

This system contains the next two staves. The top staff includes woodwind parts for Oboe (Ob.), Flute (Fl.), and Piccolo (Picc.), with *sf* dynamics and *ten.* markings. The bottom two staves are a grand staff with *Hns.* markings and dynamics of *p* and *sf*.

②

1st Vln. *f*

f

This system contains the next two staves. The top staff is for the 1st Violin (1st Vln.) with a *f* dynamic. The bottom two staves are a grand staff with a *f* dynamic.

un poco pesante

un poco pesante

This system contains the final two staves. Both the top and bottom staves are marked with the instruction *un poco pesante*.

Piano-Conductor

First system of the score. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with accents. Above the staff, the labels "Hns." and "Vins." are placed over specific notes.

③

Second system of the score. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with accents. Above the staff, the labels "1st Vln.", "2nd Clt.", and "1st Clt." are placed. The dynamic marking *p* is present. Below the staff, the labels "Bsn." and "Strgs. pizz." are placed. The tempo marking *pun poco marc.* is also present.

Third system of the score. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with accents. Above the staff, the label "Oboes" is placed. The dynamic marking *poco cresc.* is present.

④

Fourth system of the score. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with accents. Above the staff, the labels "Fl." and "Picc." are placed. The dynamic marking *f* is present.

Violins (Vlns.) part with dynamics *f*, *sfp*, and *mf*. Includes trills (*tr.*) and a 7-measure rest. Piano accompaniment starts with *f* and *mf*.

Violins (Vlns.) part with dynamics *f* and *mf*. Includes trills (*tr.*). Piano accompaniment starts with *f* and *mf*.

Cello part starting at measure 5 with dynamics *mf* *grazioso* and *ten.*. Piano accompaniment includes *p* and *w.w.* (woodwinds). Other instruments listed: Tpts., Hns., Cello pizz., and Bsn.

1st Violin (1st Vln.) part with dynamics *f* and *ten.*. Includes trills (*tr.*). Piano accompaniment starts with *f* and *mf*.

Piano - Conductor

dolce.

Hns.

Cello

This system contains a vocal line with a *dolce.* marking and a piano accompaniment. The piano part includes a Cello line and Horns (Hns.) line. The key signature has one flat, and the time signature is 4/4.

f

Hns.

Brass

Bass

This system continues the vocal line and piano accompaniment. The piano part includes a Bass line, Horns (Hns.) line, and a Brass line. The *f* (forte) dynamic is indicated at the start of the system.

⑥ Poco a poco animato

p

cresc. poco a poco

2nd Vln.

Hns.

p

cresc. poco a poco

Cello, Bsn.

Timp.

This system is marked *Poco a poco animato*. It features a vocal line and a piano accompaniment. The piano part includes a 2nd Violin (2nd Vln.) line, Horns (Hns.) line, a Cello/Bassoon (Cello, Bsn.) line, and a Timpani (Timp.) line. The dynamics *p* (piano) and *cresc. poco a poco* (crescendo poco a poco) are indicated.

This system continues the piano accompaniment from the previous system, featuring the 2nd Violin, Horns, Cello/Bassoon, and Timpani parts.

Piano - Conductor

Con moto ♩ = 168

Cl. *f* *tr*

Oboes
2nd Cl. *f*

Vla. Bsn. *f*



Flts. Oboes.
1st Vln. *mf* *tr*

Hns. *mf* *cresc.*

Bass

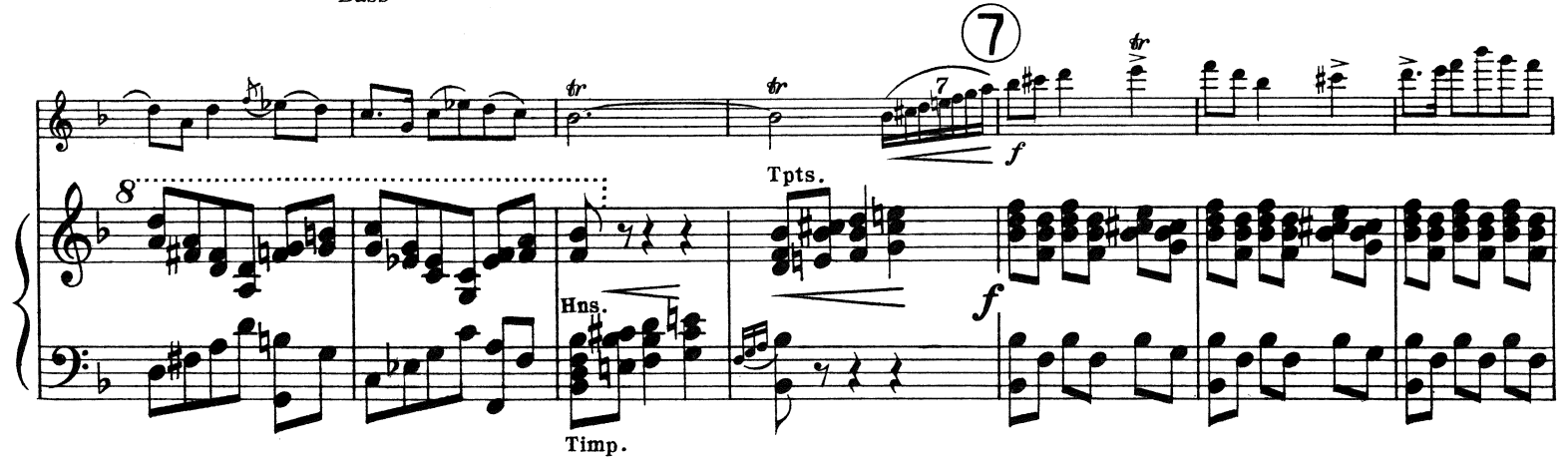


7

Tpts. *f*

Hns. *f*

Timp.



8 Listesso tempo

Trombs
Tuba *f*



3. DANSE LITHUANIENNE

Allegro vivo $\text{♩} = 96$

Oboes TACET
Eb Clt. cued into Fl. part
1st Vln.

p
Strgs.
p un poco staccato
Cym.

Hns.
f marcato assai
Bass

sf

9 Picc. & Eb Clt. (or Fl.) sva

mf Tpts.
Tria. *p*

1st & 2nd Vlns. *mf*

B♭ Clt.

Vla. Cello *f*

Hns
Bass pizz.
Timp.

The first system of the score consists of five staves. The top staff is for the 1st and 2nd Violins, playing a melodic line with a mezzo-forte (*mf*) dynamic. The second staff is for the B♭ Clarinet, playing a similar melodic line. The third and fourth staves are for the Viola and Cello, playing a more rhythmic accompaniment with a forte (*f*) dynamic. The fifth staff is for the Horns, Bass, and Drums, with the Bass playing pizzicato and the Drums playing timpani.

E♭ Clt. *mf*

Picc. sva.....

Tria.

The second system consists of five staves. The top staff is for the E♭ Clarinet, playing a melodic line with a mezzo-forte (*mf*) dynamic. The second staff is for the Piccolo, playing a similar melodic line. The third and fourth staves are for the Triangles, playing a rhythmic accompaniment. The fifth staff is for the Bass, playing a rhythmic accompaniment.

10

E♭ Clt. *p dolce.*

Picc.

E♭ Clt. loco

Vla. Cello *p*

1st Hn.

Bass

The third system consists of five staves. The top staff is for the E♭ Clarinet, playing a melodic line with a piano (*p*) and dolce dynamic. The second staff is for the Piccolo, playing a similar melodic line. The third and fourth staves are for the Viola and Cello, playing a rhythmic accompaniment with a piano (*p*) dynamic. The fifth staff is for the Bass, playing a rhythmic accompaniment.

Tpt.

Hn.

sf Tutti

Timp.
Cym.

The fourth system consists of five staves. The top staff is for the Trumpet, playing a melodic line with a fortissimo (*sf*) dynamic. The second staff is for the Horn, playing a similar melodic line. The third and fourth staves are for the Timpani and Cymbals, playing a rhythmic accompaniment. The fifth staff is for the Bass, playing a rhythmic accompaniment.

Piano-Conductor

Picc. *f* Picc. gva

ff Hns. & Strgs.

Tria.

Tpt. Eb Clt.

Trombs. Tuba

dim.

Hns. *mf* *f* *dim.* *p* *dim.*

Bsns.

Eb Clt. loco

p Tpt.

dim. Picc. gva *p dolce.*

Hn.

pp *p* Vla. Cello

Tpt. Hn. *sf* *Tutti.*

Timp. Cym.

Eb Clt. *f*

ff Strgs. Hns.

Tria.

Tpts. Eb Clt.

Trombs. Tuba

Picc. Picc. Picc. $E\flat$ Clt.

Hns.

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

12 Vlns. Hns. 2nd Tpt.

p *dim.* *f*

Tpt. *dim.* *f*

1st Tpt.

Trombs. Tuba

Timp. Cym. Timp.

Strgs.

Picc.

Hns.

Cym. Timp. Tria. Cym. Timp. Tria. Cym.

Tpt.

Cym. Cym. Cym. Cym.

Piano-Conductor

Musical score for Trombones and Tuba. The top staff is a single melodic line. The bottom two staves are for Trombones and Tuba, with notes beamed together in groups of four.

13

Musical score for Horns, Strings, and Percussion. The top staff is for Horns. The middle two staves are for Strings. The bottom staff is for Percussion, including Cymbals and Trombones/Tuba.

Musical score for Horns and Strings. The top staff is for Horns. The middle two staves are for Strings. Both sections include a *cresc.* marking.

Musical score for Woodwinds, Brass, and Percussion. The top staff is Piccolo. The middle two staves are for Eb Clarinet (sua), 2nd Trumpet, 1st Trumpet, Viola, 2nd Violin (sua), and 1st Violin (sua). The bottom staff is for Cello, Cymbals, and Triangles. The section ends with a *Tutti sf* marking.

4. DANSE INDIENNE

Allegretto mosso $\text{♩} = 108$

Tpts. Trombs. Tuba TACET

Flts. Obs.

p

Clt. Vla.(pizz.)

mf

Bsns.

Cello Bass (pizz.)

Timp. S.D. Tamb.

Clt.

p

1st & 2nd Vlns.(pizz.)

S.D.

p

Oboe

Tamb.

Timp.

14

Clt. Bsn.
8va bassa

2nd Oboe

Piano-Conductor

This musical score is for a Piano-Conductor, covering measures 14 through 16. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features multiple staves for various instruments and sections, with dynamic markings and performance instructions.

Measure 14: Includes parts for Clt. (Clarinete) and S.D. (Saxofone Soprano). The Clt. part starts with a dynamic of *f*. The S.D. part has a dynamic of *f*.

Measure 15: Includes parts for W.W. (Woodwinds), Tamb. (Tambourin), B.D. (Basso Drum), 2nd Wind (Second Wind), and Vins. Hns. (Violins and Horns). The W.W. part starts with a dynamic of *f*. The Tamb. part has a dynamic of *f*. The B.D. part has a dynamic of *f*. The 2nd Wind part has a dynamic of *f*. The Vins. Hns. part has a dynamic of *f*.

Measure 16: Includes parts for Ob. Clt. (Oboe Clarinet), Vins. (Violins), S.D. Tamb. (Saxofone Soprano Tambourin), Picc. (Piccolo), Strgs. (Strings), and Timp. (Timpani). The Ob. Clt. part starts with a dynamic of *mp*. The Vins. part has a dynamic of *p*. The S.D. Tamb. part has a dynamic of *p*. The Picc. part has a dynamic of *ff*. The Strgs. part has a dynamic of *ff*. The Timp. part has a dynamic of *p*.

Musical score for Piano-Conductor, measures 1-16. The score is in 2/4 time and G major. It features three staves: a single staff for Cilt. (Clarinets) and a grand staff for Cilt. Bsn. (Clarinets Bassoon) and Vin. (pizz.) (Violins pizzicato). Dynamics include *p*, *ff*, and *mf*. A section labeled "S.D." (Sordani) begins at measure 14.

Musical score for Piano-Conductor, measures 17-24. Measure 17 is circled and labeled "17". The score includes parts for w.w. (Woodwinds) and Tamb. (Tambourine). Dynamics include *f*. A section labeled "Tamb." (Tambourine) begins at measure 22.

Musical score for Piano-Conductor, measures 25-32. The score includes parts for 2nd Wind, Vins. Hr. (Violins Horns), Vins. Hr. (Violins Horns), and Ob. Cilt. (Oboe Clarinet). Dynamics include *mp* and *p*. A section labeled "S.D. Tamb." (Sordani Tambourine) begins at measure 30.

Musical score for Piano-Conductor, measures 33-40. The score includes parts for Fl. (Flute) and B.D. (Bass Drum). Dynamics include *f* and *p*.

Piano-Conductor

18

ff Picc.
2nd Wind
p
ff
Timp.
B.D.

Clt.
p
Fl.Ob.
mp
Vins.
mp
S.D.
Timp. Tamb.

19

Fl.Ob.
p
ff
Strgs.
B.D.

mf
p
S.D.

Picc.
p poco cresc.
Hn.
Vins.
cresc.
sf
Tutti
poco cresc.
mf cresc.
sf
Tria.

5. CORTÈGE

Allegro moderato e maestoso ♩ = 112

2nd Tpt. Solo

1st & 2nd Hns.
2nd Tpt.

(Hns. dim.)

Side Drum

Detailed description: This system contains the first two staves of the score. The top staff is for the 1st and 2nd Horns and 2nd Trumpet, starting with a forte (*f*) dynamic and a crescendo leading to a diminuendo (*Hns. dim.*). The bottom staff is for the Side Drum, playing a rhythmic pattern of eighth notes.

1st Tpt.

Tutti Brass (except Tuba)

marcato

Detailed description: This system contains the third and fourth staves. The top staff is for the 1st Trumpet, and the bottom staff is for the rest of the brass (except tuba). The music is marked *marcato*. The bottom staff includes a side drum line.

1st Clt.
1st Tpt.

Oboes

ff sf sf

Tuba
Timp.

Detailed description: This system contains the fifth and sixth staves. The top staff is for the 1st Clarinet and 1st Trumpet. The bottom staff is for the Oboes, with dynamics *ff sf sf*. Below the Oboe staff are staves for Tuba and Timpani.

Fl. Picc.

Strgs.

Tuba

Detailed description: This system contains the seventh and eighth staves. The top staff is for the Flute Piccolo, and the bottom staff is for the Strings. A Tuba part is also indicated at the bottom of the system.

Piano-Conductor

20

F1. Picc. Strgs. Vins. Vlas. Hns. *ten. ten. ten. simile* Trombs. Tuba Cello Bass

ten. w.w. Tutti

ten.

sf Brass Timp. Bassi (pizz.)

21

Tpt. Solo

mf

W.W.
Harp

p

simile

S.D.

Fl. Picc. Oboes

f

Strgs. pizz.
Hns.

mf

Tamb.

Piano-Conductor

2nd Tpt. *f* **1st Tpt.**

Side Drum

This system contains three staves. The top staff is for the 2nd Trumpet, starting with a forte (*f*) dynamic and playing a rhythmic pattern of eighth notes. The middle staff is for the 1st Trumpet, playing a similar rhythmic pattern. The bottom staff is for the Side Drum, with a simple rhythmic accompaniment.

Tutti Brass (except Tuba)

This system contains two staves for the Tutti Brass (except Tuba). The top staff is for the 1st Trumpet, and the bottom staff is for the 1st Trombone. Both parts play a complex rhythmic pattern of eighth notes.

1st Clt.
1st Tpt.

Oboes *ff* *sf*

Tuba
Timp.

This system contains four staves. The top staff is for the 1st Clarinet and 1st Trumpet. The second staff is for the Oboes, with dynamics *ff* and *sf*. The bottom two staves are for the Tuba and Timp.

F1. Picc. *sf* **Strgs.**

Tuba *p.*

This system contains three staves. The top staff is for the Flute Piccolo, with dynamics *sf* and **Strgs.**. The middle staff is for the Strings, with dynamics *sf*. The bottom staff is for the Tuba, with dynamics *p.*

22

Fl. Picc.

Cello
Bass

Tutti

Detailed description: This system contains the first two staves of music. The top staff is for Fl. Picc. and the bottom two staves are for Piano (Cello and Bass). The Fl. Picc. part features a melodic line with eighth and sixteenth notes. The Piano part consists of block chords and rhythmic patterns. A 'Tutti' marking is placed above the piano staff.

ten.

Detailed description: This system contains the next two staves of music. The top staff is for Fl. Picc. and the bottom two staves are for Piano (Cello and Bass). The Fl. Picc. part continues with a melodic line. The Piano part continues with block chords and rhythmic patterns. A 'ten.' (tension) marking is placed above the Fl. Picc. staff.

Detailed description: This system contains the next two staves of music. The top staff is for Fl. Picc. and the bottom two staves are for Piano (Cello and Bass). The Fl. Picc. part continues with a melodic line. The Piano part continues with block chords and rhythmic patterns.

Brass

Timp.

Bassi (pizz.)

Detailed description: This system contains the final two staves of music. The top staff is for Brass and the bottom staff is for Bassi (pizz.). The Brass part features sustained chords. The Bassi part features a rhythmic pattern. A 'Timp.' (Tympani) marking is placed above the Brass staff, and a 'Bassi (pizz.)' marking is placed below the Bassi staff.

Piano-Conductor

1st Vln. Flts. *p* Oboes Cit. *mf* W.W. *mf* Strgs.(pizz.) *mf* 2nd Bsn. *p* Hns. *mf* Tria.

1st Vln. Flts. *p* Bsn. *p* 2nd Bsn. *p*

Oboes Cit. *mf* Hns. *f* Tria.

23 1st Vln. *f* Hns. *f*

Fl. *cresc.* 8va *ff* Fl.Picc. *f* loco
Ob. Clt. *cresc.* *ff* Tutti Hns. *f*
B.D. Cym.

8va *cresc.* *ff* Tutti 2nd Vln. Via. *mf* *cresc.*
Oboes *cresc.* Hns. *mf* *cresc.*
B.D. Cym. Trombs. Timp.

1st Vln *sf* Tpt. Solo *ff* Tutti 2nd Vln. Via. w.w. *ff*
Tpts. Bass Tuba Tria. Tamb.

24 1st Vln. *dim.* *mf* Fl. *mf*
dim. *mf*

Piano-Conductor

f

Trombs. (p)
Tria.
Tamb.

mf *f*

f Trombs. (p)
Tuba
Tria.
Tamb.

f

2nd Tpt. *f*

1st Tpt.

Side Drum

Musical score for Tutti Brass except Tuba. The score is written for a grand staff (treble and bass clefs) in a key signature of two flats. It consists of four measures of music. The first two measures feature a rhythmic pattern of eighth notes with accents (>) above them. The last two measures feature a more complex rhythmic pattern with accents (>) above them.

Musical score for Fl. Picc., Tuba, Timp., and Tria. The score is written for a grand staff. The Fl. Picc. part is in the upper staff, featuring a melodic line with accents (>) and slurs. The Tuba, Timp., and Tria parts are in the lower staff, featuring a rhythmic pattern of eighth notes with accents (>) above them. The dynamic marking *sf* is present in the lower staff.

Musical score for Fl. Picc., Strgs, Tuba, and Cello Bass. The score is written for a grand staff. The Fl. Picc. and Strgs parts are in the upper staff, featuring a melodic line with accents (>) and slurs. The Tuba and Cello Bass parts are in the lower staff, featuring a rhythmic pattern of eighth notes with accents (>) above them. The dynamic marking *p.* is present in the lower staff.

Musical score starting at measure 25. The score is written for a grand staff. The upper staff features a melodic line with accents (>) and slurs, with the dynamic marking *f marcato assai*. The lower staff features a rhythmic pattern of eighth notes with accents (>) above them, with the dynamic marking *ff Tutti*. The instruments listed are Cit. Bsn. Harp and Tutti.

ten.

ff Tpts. Hns.

ten.

26

1st Vln.

2nd Vln. Vla.

Tromb.

Tuba

Tutti

Picc.

1st Vln.

MLADA

DURATION
17 mins.

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

1st Violin

Arranged by

CHARLES WOODHOUSE

1. INTRODUCTION

Andante ♩ = 60

Clt. Fl. Clt. Fl.
 p p dolce p pp Clt. sul G sul D
 Fl. sul G sul D
 mf p poco cresc.
 sul A sul D gliss. w.w.
 pp poco rit. ppp Cello mf a tempo Vla.
 f p
 Fl. ten. Clt. ten.
 dolce f dim.
 sul G sul D sul A sul E sul A
 p dolce p poco cresc. pp Fl.
 gliss. ppp poco rit. Cello a tempo Vla. p
 p pizz. smorz.

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2. RÉDOWA

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

The musical score is written for the 1st Violin part. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Tempo di Mazurka (Moderato assai ed un poco pesante)' with a quarter note equal to 152 beats per minute. The score is divided into four measures, numbered 1 through 4, which are circled in the original image. The first measure is marked 'Hns.' and 'mf'. The second measure is marked '1' and 'mf'. The third measure is marked '2' and 'mf'. The fourth measure is marked '3' and 'mf'. The score includes various dynamics such as *pizz. p*, *poco cresc.*, *sf p*, *sf f*, *sfp*, *mf*, and *f*. It also features articulation marks like *tr* (trills) and *arco* (arco). The score is divided into sections by circled numbers 1, 2, 3, and 4. Section 1 is marked 'Hns.' and 'mf'. Section 2 is marked 'ten.' and 'arco'. Section 3 is marked 'Hns.' and 'p'. Section 4 is marked 'sul G' and 'tr'. The score concludes with a *f* dynamic and a *tr* mark.

3. DANSE LITHUANIENNE

Allegro vivo $\text{♩} = 96$

Pun poco staccato

Hns.

sf *p*

9 *mf* *p*

sf *p*

mf

10 *mf* *p*

sf *ff*

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

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sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

sf *ff* Tpt.

1st Violin

dim. p

Via. Cello

Picc.

Tpt.

tr *tr* *tr* *tr* *tr* *tr*

sf *ff*

Tpt. Eb Clt. Picc. Tpt.

f *dim.* *mf* *f* *dim.* *p*

12 non div. Tpt.

dim. *f*

13 Hns. *ff*

f *cresc.* 1 2

3 4 5 6 *sf* 1st Tpt. Eb Clt. V

2nd Tpt. Picc. *sf* *sf*

4. DANSE INDIENNE

Allegretto mosso

F1. & Oboe

The musical score is written for the 1st Violin part of 'Danse Indienne'. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The tempo is marked 'Allegretto mosso'. The score consists of ten staves of music. The first staff includes dynamics *mf* and *p*, and instrument markings for Cello and Bass (pizz.). The second staff includes *pizz.* and *mf*. The third staff includes *p*. The fourth staff is marked with a circled '14' and includes *p* and *pizz. mf*. The fifth staff includes *p* and *Cit.*. The sixth staff is marked with a circled '15' and includes *f*, *F1. & Oboe*, and *Cit. & Bsn.*. The seventh staff includes *arco mf*, *mf*, and *tr pp cresc.*. The eighth staff includes *f*, *f pizz.*, and *2nd Vln.*. The ninth staff is marked with a circled '16' and includes *p*, *ff*, and *Sul G arco*. The tenth staff includes *p* and *pizz. p*.

1st Violin

Sul G arco

ff

mf

Clt.

17

F1.

f

pizz. *f*

arco *mf*

Oboe

tr pp

tr cresc.

tr

tr

tr

tr

f

F1.

f

pizz. *f*

18

2nd Vln.

p

Sul G Varco

ff

Clt.

p

F1.

tr pp

tr cresc.

tr

tr

tr

tr

f

19

p

Sul G

ff

F1.

mf

pizz. *p*

p

poco cresc.

mf arco *cresc.*

sf

1st Violin

5. CORTÈGE

Allegro moderato e maestoso

Hns. & 2nd Tpt. 2nd Tpt. 1st Tpt.
ff
 Hns.
 1st Tpt. *stacc.*
sf *sf* *sf*
 Fl. *ff*
 20 *ten.*
ten.
sempre marcato
sf
 Brass Bass pizz.
 21 Wood & Harp
 Tpt. *mf*
p
 pizz. *mf* *stacc.*
 Fl.
 2nd Tpt. 1st Tpt.
f
 Hns.
 1st Tpt. *stacc.*
sf *sf* *sf* *sf*

1st Violin

Fl. Picc.

22 *sf* *ff* *ten.*

sempre marcato

Brass Bass pizz.

w.w. *p* *f* *pizz.*

arco *p*

23 *f* *pizz.* *f* *arco*

Wood *cresc.* *ff* *f*

24 *ff* *f* *arco*

Tpt. *sf* *tr.* *mf*

2nd Vin. *div.* *mf* *stacc.*

f *stacc.*

1st Violin

2nd Tpt. *f*

Hns. *f*

1st Tpt. *f*

stacc. *f* *f* *f* Fl. *f* *tr*

Picc. *tr* (25) *f marcato assai pizz.* 2nd Vln. *ff*

simile

arco *ten.* *ten.* *ff*

(26) *div.* 2nd Vln. *stacc.*

Wood *tr*

Timp. *f*

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

2nd Violin.

MLADA

Suite from the Opera-Ballet

2nd Violin

1. INTRODUCTION

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Andante

div. *p* *mf* *p* *poco cresc.*

pp *ppp* *f*

f *dim.* *p*

poco cresc. *pp* *ppp* *p*

p *ppp*

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

26 *mf*

1 *pizz.* *p* *poco cresc.* *sf* *p* *poco cresc.*

2 *arco* *sf* *f*

un poco pesante *Hns.*

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2nd Violin

1 1 ③ 4 pizz. *mf*

arco tr. *poco cresc.*

④ sul G tr. *f*

tr. *sfp* *mf* *f* *f*

ten. *Brass*

⑤ pizz. *mf*

arco *f* Hns. *Brass*

⑥ Poco a poco animato *cresc. poco a poco* *Con moto* pizz. *mp*

sf sf sf sf *mf sf* *cresc.*

⑦ tr. *f*

⑧ L'istesso tempo *sf*

3. DANSE LITHUANIENNE

Allegro vivo

p un poco staccato

The musical score consists of 11 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegro vivo'. The first staff starts with the dynamic *p un poco staccato*. The second staff has a fingering '2' above it. The third staff has a fingering '1' above it and dynamic markings *sf* and *sf*. The fourth staff has a fingering '1' above it and dynamic markings *mf* and *sf*. The fifth staff has a fingering '3' above it and dynamic markings *mf* and *p*. The sixth staff has a fingering '1' above it and dynamic markings *sf*, *ff*, and *dim. mf*. The seventh staff has a fingering '4' above it and dynamic markings *f*, *dim.*, and *p*. The eighth staff has a fingering '1' above it and dynamic markings *p*, *sf*, *ff*, and *non div.*. The ninth staff has a fingering '1' above it and dynamic markings *f*, *dim. mf*, *f*, and *dim.*. The tenth staff has a fingering '1' above it and dynamic markings *f*. The eleventh staff has a fingering '1' above it and dynamic markings *f*.

⑬

f *cresc.* *sf*

1 2 3 4 5 2 1

4. DANSE INDIENNE

Allegretto mosso

⑭

mf *pizz.* *p*

1 2 3 4 arco

⑮

mf *pizz.* *arco* *mf* *mf*

pp cresc. *f* *f* *tr* *tr* *tr* *tr* *tr* *tr*

1 2 3 4

⑯

mf *pizz.* *arco* *mf* *mf*

pp cresc. *f* *f* *tr* *tr* *tr* *tr* *tr* *tr*

1 2 3 4 arco

⑰

mf *pizz.* *arco* *mf* *mf*

pp cresc. *f* *f* *tr* *tr* *tr* *tr* *tr* *tr*

1 2 3 4 arco

⑱

mf *pizz.* *arco* *mf* *mf*

pp cresc. *f* *f* *tr* *tr* *tr* *tr* *tr* *tr*

1 *pizz.* 1

poco cresc. *mf cresc.* *sf*

5. CORTÈGE

Allegro moderato e maestoso

2nd Tpt.

stacc.

sf

ff

ten.

sempre marcato

ten.

Brass

sf

w.w.

p

mf

pizz.

5

f

2nd Tpt.

stacc.

sf

ff

22

ten.

sempre marcato

Brass

div.

p

pizz.

f

arco div. pizz. **23** *p* *f*

arco *f* *cresc.* *ff* *f*

cresc. *ff* *mf* *cresc.* *f* **24** *unis.*

Soli div. *sf* *f* *dim.* *mf*

div. *f* *stacc.*

mf *f* *stacc.*

5 2nd Tpt. *f*

stacc. *sf*

tr. *tr.* *6* *6* **25** *pizz.*

simile *arco* *ff* *ten.*

ten.

26 *stacc.* *div.*

Wind *sf*

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Viola

Arranged by

CHARLES WOODHOUSE

1. INTRODUCTION

Andante

6

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The tempo is marked 'Andante'. The first measure contains a whole note chord. The score includes various dynamics such as *p*, *mf*, *p*, *poco cresc.*, *pp*, *poco rit.*, *ppp*, *a tempo*, *mf*, *sf*, *Hns.*, *mf*, *f*, *dim.*, *p*, *poco cresc.*, *pp*, *poco rit.*, *ppp*, *a tempo*, *mf*, *Hns.*, *mf*, *Hns.*, *pp*, *pizz.*, and *pp*. Performance instructions include *pizz.* (pizzicato), *div. arco* (divisi arco), and *Hns.* (hairpins). There are also numerical markings '3' and '6' above notes. The score concludes with a double bar line.

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Viola

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

Hns. 1 2 3 4 5 6 7 8 9 10

mf

11 1 2 3 4 5 6 7 8 9 10

p

11 12 ① 1 2 3 4 5 6 7

mf

1 pizz. *p* *poco cresc.* *sf* *p* *poco cresc.*

② arco *sf* *f*

un poco pesante

Hns.

③ 4 pizz. *mf* arco

poco cresc. ④ *f* *tr*

f *tr* Bsns. *mf*

Viola

tr
f

ten. 1

5 pizz.
mf

arco Hns. Brass
f

6 Poco a poco animato
p cresc. poco a poco pizz. arco

arco pizz. Con moto
f

arco stacc.
f

cresc. Hns. sf

7 sf

sf

8 Listesso tempo
sf

Viola

3. DANSE LITHUANIENNE

Allegro vivo

p un poco staccato

sf sf sf sf sf sf

mf

p

sf ff

sf dim. mf f dim. pdim. pp

p

sf ff

f dim. mf Hns. f dim.

pdim. pp sf sf sf f

f

cresc. sf sf sf

4. DANSE INDIENNE

Allegretto mosso

1 Bass (pizz.) 1 pizz. 2 3 4 1 2

3 *mf* 4 *p*

14 1 2 3 4 Bass 1 2 3

4 15 1 *f*

2 3 4 *p*

16 *f* div. 16 pizz. *p*

sul G arco *ff* sul G arco *ff* pizz. *p*

17 1 2 3 4 *f*

18 div. 18 pizz. 1 2 3 4 sul G arco *f* *ff*

pizz. *p* *mp*

19 1 2 3 4 sul G arco *ff*

pizz. Bass *p* arco *mf cresc.* *sf*

Viola

5. CORTÈGE

Allegro moderato e maestoso

7 Trombs.

f

Hns.

sf

sf

sf

sf (20)

ten.

f

(21)

2nd Clt.

pizz.

mf

Brass

p

Brass

5

f

Hns.

arco

sf

sf

sf

(22)

f

sf

sf

pizz.

Brass

p

div.

arco

p

div.

mf

Detailed description: This is a page of a musical score for Viola, titled "5. CORTÈGE". The tempo is "Allegro moderato e maestoso". The score consists of 12 staves. The first staff is for Trombones (Trombs.), starting with a 7-measure rest and a forte (*f*) dynamic. The second staff is for Horns (Hns.), also starting with a 7-measure rest and a sforzando (*sf*) dynamic. The third staff continues the Horns part with a *sf* dynamic and a circled measure number 20. The fourth staff is for Tenors (*ten.*), starting with a 7-measure rest and a forte (*f*) dynamic. The fifth staff is for the 2nd Clarinet (2nd Clt.), starting with a 7-measure rest and a sforzando (*sf*) dynamic, then moving to a piano (*p*) dynamic and ending with a *pizz.* (pizzicato) dynamic and a mezzo-forte (*mf*) dynamic. The sixth staff is for Brass, starting with a 7-measure rest and a sforzando (*sf*) dynamic, then moving to a piano (*p*) dynamic. The seventh staff is for the 2nd Clarinet (2nd Clt.), starting with a 5-measure rest and a forte (*f*) dynamic. The eighth staff is for Horns (Hns.), starting with a 7-measure rest and a sforzando (*sf*) dynamic, then moving to an *arco* (arco) dynamic and a sforzando (*sf*) dynamic. The ninth staff continues the Horns part with a 7-measure rest and a sforzando (*sf*) dynamic, then moving to a sforzando (*sf*) dynamic and a circled measure number 22. The tenth staff is for Tenors (*ten.*), starting with a 7-measure rest and a forte (*f*) dynamic, then moving to a sforzando (*sf*) dynamic. The eleventh staff is for Brass, starting with a 7-measure rest and a sforzando (*sf*) dynamic, then moving to a piano (*p*) dynamic and a *div.* (divisi) dynamic. The twelfth staff is for Brass, starting with a 7-measure rest and a mezzo-forte (*mf*) dynamic, then moving to a piano (*p*) dynamic and a *div.* (divisi) dynamic.

Viola

23

pizz. *f* *arco* *f* *cresc.* *ff*

f *cresc.* *ff* *mf* *cresc.* *f* *div.* *sf*

f *dim.* *mf*

unis. *f* *stacc.*

mf *div.* *f stacc.*

Brass *f*

Hn. *sf* *tr.* *sf* *tr.*

5

6

25 *pizz.* *sf* *simile* *arco* *ff*

26

sf

MLADA
Suite from the Opera-Ballet

Cello

N. RIMSKY-KORSAKOV
Arranged by
CHARLES WOODHOUSE

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

Cello

1. INTRODUCTION

Andante
6

Vla. p mf p

One player
Tutti p poco cresc. mf dim. poco rit. pp

Tutti
mfa tempo sf pizz. mf

div. arco f dim. p

One player
Tutti p poco cresc.

Tutti
mf dim. assai pp poco rit. ppp mfa tempo

Bsns. Tutti Bsns. pizz. ppp

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

Hns. mf

1 2 3 4 5 6 7 8 9

10 11

1 2 3 4 5 6 7 8

p

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Cello

①

9 10 11 12

Vla. arco

arco

pizz.

mf

2nd Hn. > ten.

Vla. pizz. p

pizz.

poco cresc.

sf

②

p

poco cresc.

sf

arco

f

un poco pesante

Hn. >

③

4 pizz. 1 2 3 4 5 6

p

7 8 arco 1 2 3 4 5 6 7 8

poco cresc.

④

Hns.

f

mf

Hns.

Brass > ten.

Handwritten signature or initials: J. P. 2006

Cello

⑤ Cellos divisi

mf grazioso
2nd Cello pizz.
p

tr *tr* *tr*

grazioso

arco *f*

⑥ Poco a poco animato

unis *Vla.* *Brass* *Vla.* *Brass*

p *cresc. poco a poco*

Con moto
Vla. (pizz.) *stacc.*
f *mf pizz.*

stacc. *arco* *Hn.*

⑦

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf*

⑧ Listesso tempo

sf

sf

3. DANSE LITHUANIENNE

Allegro vivo

p *poco staccato*

f *Hns.*

sf

sf

sf

sf

sf

sf

mf

Hns. *p*

9 ^{2nd Tpt.} *p*

10 *p*

sf *ff*

sf *dim. mf* *f* *dim.*

2 3 4 5 6 7 8 *p*

p dim. *pp*

sf *ff*

1 2 3 4 5 6 7 8 *f* *dim.* *mf* *p dim.*

Hns. *f* *pp*

Trombs. *sf*

sf

This section contains the first 13 measures of the Cello part. It begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes, often beamed together. Measure 13 is circled and labeled with the number 13 and the instrument abbreviation "Hns.". The dynamic marking changes to *ff* at the end of measure 13.

4. DANSE INDIENNE

Allegretto mosso

pizz. Bass

This section contains measures 14 through 28 of the Cello part. It starts with a dynamic marking of *mf*. The music is characterized by a rhythmic pattern of eighth notes with rests, typical of a pizzicato bass line. Measure 14 is circled and labeled with the number 14 and the instrument abbreviation "Bsn.". Measure 15 is circled and labeled with the number 15 and the instrument abbreviation "Bsn.". The dynamic marking changes to *p* at the beginning of measure 14. The section concludes with a dynamic marking of *mf*.

Cello

16

Vla. Bsn. *f* *p*

Vla. Bsn. *f* *p*

Ob. *f*

17 Bsn. *f*

Vla. *mf* *f*

18 Bsn. *p* Hn. *f*

p

19 Vla. 1 2 3 4 *mp* *p*

f *p*

poco cresc. *mf* arco *cresc.*

5. CORTÈGE

Allegro moderato e maestoso

2nd Tpt. *f.*

3/4

3rd Tromb. *sf*

Hns. *sf* **20** Brass *sf*

f

Timp. *sf* pizz. *sf*

21 2nd Bsn. *p* pizz. 1 2 3 4 5

2nd Tpt. *f* *mf* 2nd Tromb. *f*

arco 1 2 3 4 Hns. *sf*

22

Timp. *sf* pizz. *sf*

Cello

2nd Bsn. arco *p* pizz. *mf* Bsn. *mf* *23*

2nd Bsn. arco *p* pizz. *f* arco *f* *23*

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

pizz. Bsn. arco *f* *f* *sf* *mf* *24* pizz. arco Bsn. *mf*

mf pizz. *mf*

arco stacc. *f*

2nd Tpt. *f* 2nd Tromb.

sf *sf* *sf* *sf* Hns. *sf* *25*

sf pizz. *ff*

arco *ff* *26* Bsn.

26 Bsn.

pizz. arco *sf*

MLADA
Suite from the Opera-Ballet

Cello

N. RIMSKY-KORSAKOV
Arranged by
CHARLES WOODHOUSE

W. G. BISHOP & CO.
Musical Instrument Makers
25, Abou-El-Kheir Street
CAIRO

MLADA

Suite from the Opera-Ballet

Bass

1. INTRODUCTION

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

Andante

8 Cello *p* 2nd Cello *mf* *p* *poco cresc.*

mf *dim.* *pp* *pizz.* 1 *arco* 1 *pizz.*

poco rit. *p* *a tempo* *sf* *mf*

3 *arco* *f* *dim.* *p* 2nd Cello *p* *poco cresc.* *mf dim. assai*

pizz. 1 1 *poco rit.* *p* *a tempo* *mf* *pp*

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

14 2nd Bsn. 1 2 3 4 5 6 7 8 9 10 11

p

12 *pizz.* 3 1 1 1 1

mf

9 *arco* *f* *un poco pesante*

1 1 3 4

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Bass

pizz. 1 2 3 4 5 6 7 8 arco 1 2

p *poco cresc.*

3 4 5 6 7 8 ④ 1 2 3 4

f

5 6 7 4th Hn. 1

mf *f*

2 3 4 5 6 7 8 9 10

⑤ 11 12 13 1 2nd Cello (pizz.)

p

arco *f*

f

⑥ Poco a poco animato 4 div. pizz. *p*

p

1 1 1 Con moto 7 *f*

cresc. poco a poco *f*

pizz. *mf* *cresc.* arco 1 2 *f* *sf*

mf *cresc.* *f* *sf*

⑦ 3 4 5 1 1 *sf* *sf* *sf* *sf* *sf* ⑧ *sf*

sf *sf* *sf* *sf* *sf* *sf*

1 1 L'istesso tempo *sf*

sf *sf* *sf* *sf*

3. DANSE LITHUANIENNE

Allegro vivo

18 2 2 2 1

9 12 pizz. 2 11

10 arco div. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 p sf

ff sf dim. mf f dim.

2 3 4 5 6 7 8 3 div. 1 2 3 4 5 p dim. pp p

6 7 8 9 10 11 sf ff

div. 1 2 3 4 5 1 2 3 4 5 6 7 8 f dim. mf f dim. p dim.

12 Trombs. 3 pp sf Tuba

9 Tuba sf

13 ff

1 2 3 4 5 6 4 cresc. sf sf

4. DANSE INDIENNE

Allegretto mosso

pizz. 1
Cello

mf 2 3 4 5 6

7 8 9 10

14 Cello 1 2

3 4 5 6 7 8

15 1 2 3 4 *f*

p 1 2 3 4 *f*

16 Cello *p* *f* *p*

f *p*

17 1 2 3 4 *f*

Musical score for Bass, measures 18-21. The score is in G major (one sharp) and 3/4 time. It features six staves of music. Measure 18 is marked with a circled '18' and a 'Cello' instruction. Dynamics include *p*, *f*, *mp*, and *sf*. Fingerings 1-4 are indicated. Measure 19 is marked with a circled '19'. Measure 20 is marked with a circled '20'. Measure 21 is marked with a circled '21'. The piece concludes with an *arco* marking and a *sf* dynamic.

5. CORTÈGE

Allegro moderato e maestoso

Musical score for Bass, measures 11-21. The score is in B-flat major (two flats) and 3/4 time. It features four staves of music. Measure 11 is marked with a circled '11'. Measures 12-17 are marked with circled numbers 1-6. Measure 18 is marked with a circled '20'. Measure 19 is marked with a circled '21'. Dynamics include *sf*, *mf*, and *f*. Markings include *Tuba* and *pizz.* (pizzicato). Measure 21 is marked with a circled '21' and a '6' above the staff.

Bass

arco 1 2 3 4 5 6

22

Tuba

pizz. arco

pizz. 1 2 3 4 arco pizz. 1

23

arco

pizz. arco

24

pizz. arco pizz.

arco

25

pizz.

arco

26

Tuba

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Flutes & Piccolo

MLADA

Suite from the Opera-Ballet

Flutes & Piccolo

N. RIMSKY-KORSAKOV

1. INTRODUCTION

Arranged by
CHARLES WOODHOUSE

Andante
Solo

mf *pp* **1**

p dolce *ten.* Solo *mf* *mf*

2nd Fl. **1**

p *p* *mp* *pp* *ppp* *poco rit.* *a tempo* *mf*

p *mp* *pp* *ppp* *p* *mf*

f *f* *p*

Solo *dolce* *ten.* **1** *f* *dim.* *p*

f *dim.* *p*

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1

p poco cresc. *pp* *p*

p poco cresc. *pp* *ppp* *p*

p

poco rit. a tempo

tr

dim. *smorz.*

2. RÉDOWA

Tempo di Mazurka
(Moderato assai ed un poco pesante)

14

f *mf*

f *Picc.* *f*

tr

tr

tr

ten.

ten.

1

Flutes & Piccolo

Ob. *p* Solo *tr*

p Solo *tr* *ten.*

ten. **2** *f*

un poco pesante

8 **3** 16 Fl. *mf* *poco cresc.* *tr*

4 *f* Picc. *f* *tr*

f *tr*

ten.

1 Ch.to 2nd Fl. *ten.*

Flutes & Piccolo

⑤ 1st Fl. Ob.

p *p* *f* 8

⑥ Poco a poco animato

p *cresc.* *mf*

Con moto

f *mf* *mf* *tr* *tr*

stacc. *stacc.* Ch.to Picc. 1

stacc. *stacc.* *mf* *tr* *tr* 1

⑦

f *tr* *tr*

⑧ L'istesso tempo

mf 8 9

3. DANSE LITHUANIENNE

Allegro vivo **9** *E_b Cit.*

36 Solo Picc. *mf*

6 *f* *mf*

10 *dolce*

3 *p*

sf *f*

f

11

4 3 Solo *p dolce*

Musical score for Flutes & Piccolo, measures 1-20. The score is in 2/4 time and features a key signature of one flat. It includes dynamic markings such as *sf*, *f*, and *mf*. Fingerings are indicated by numbers 1-5 above notes. A trill is marked with 'tr.' in measure 11. Measure numbers 12, 13, 14, 19, 20, and 1 are circled. A 'Solo' section begins in measure 19.

4. DANSE INDIENNE

Allegretto mosso

2 Fl. 1. 2.

Musical score for Danse Indienne, measures 1-15. The score is in 2/4 time and features a key signature of two sharps. It includes dynamic markings such as *p dolce*, *p*, and *f*. Measure numbers 4, 14, and 15 are circled. The score is for 2 Flutes (1st and 2nd) and Oboe (Ob.).

Flutes & Piccolo

Ob.

mp *f*

1st 16

p *ff* *p*

Ch.to Picc.

17

ff *f*

4 Ob.
Ch.to 2nd Fl.

mp Ob.

1st 18

f *p*

Ch.to Picc.

ff *ff*

4

Solo

mp *p*

ff *mf*

p cresc. *f cresc.* *sf*

5. CORTÈGE

Allegro moderato e maestoso

Fl. 15

Picc. 15

ff *ff*

20

6

Ch. to 2nd Fl.

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

sf *sf*

Ch. to Picc. 3

Flutes & Piccolo

21

Musical score for measures 21-22. The top staff is for the 2nd Oboe (2nd Ob.) and the bottom staff is for the Piccolo. Measure 21 starts with a piano (*p*) dynamic and a slur over the notes. Measure 22 starts with a mezzo-forte (*mf*) dynamic. At the end of measure 22, there is a staccato (*stacc.*) instruction and a forte (*f*) dynamic for both parts.

Musical score for measures 23-24. Both staves show a series of sixteenth-note runs. Measure 24 ends with a fermata and the number 13 in the right margin.

22

Musical score for measures 25-26. Both staves feature sixteenth-note runs. Measure 25 starts with a fortissimo (*ff*) dynamic. Measure 26 starts with a forte (*f*) dynamic.

Musical score for measures 27-28. Both staves feature sixteenth-note runs. Measure 27 starts with a tenuto (*ten.*) instruction. Measure 28 starts with a forte (*f*) dynamic.

Musical score for measures 29-30. Both staves feature sixteenth-note runs. Measure 29 starts with a fortissimo (*ff*) dynamic. Measure 30 starts with a sforzando (*sf*) dynamic. At the end of measure 30, there is a fermata and the instruction "Ch. to 2nd Fl." and the number 3 in the right margin.

Musical score for measures 31-32. The top staff is for the Oboe (Ob.) and the bottom staff is for the 2nd Flute (2nd Fl.). Measure 31 starts with a piano (*p*) dynamic. Measure 32 starts with a mezzo-forte (*mf*) dynamic and includes trills (*tr.*) in both parts.

Flutes & Piccolo

Ob. *tr* **23**
p *mf* *mf*
Ch to Picc. 1

f *cresc.* *ff* 1 *f* *cresc.*

f *cresc.* *ff* 1 *f*

sf *stacc.* *f* **24** *mf*

f *tr* *f*

mf *tr* *f*

Flutes & Piccolo

This musical score is for Flutes and Piccolo, spanning measures 9 to 26. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is organized into systems, each with a Flute part on the top staff and a Piccolo part on the bottom staff. Measure 9 features a trill in both parts, marked with a forte (*f*) dynamic. The Piccolo part includes a circled measure number '9'. The second system begins with a circled measure number '25' and includes the instruction *f marcato assai*. The third system continues with a circled measure number '26' and includes the instruction *stacc.*. The fourth system includes the instruction *ten.* and a circled measure number '26'. The fifth system includes a circled measure number '26' and the instruction *tr.*. The sixth system includes a circled measure number '26' and the instruction *tr.*. The score concludes with a final measure marked with a circled '7'.

MLADA

Suite from the Opera-Ballet

Oboes

N. RIMSKY-KORSAKOV
Arranged by
CHARLES WOODHOUSE

PAPASIAN & Co
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MLADA

Suite from the Opera-Ballet

Oboes

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

1. INTRODUCTION

Andante **11** 2nd Fl. **2** *poco rit.*

p

a tempo **7** 2nd Fl. *mp* *pp* *ppp*

p *f* *dim.* *p* **1**

2nd Fl. *poco rit.* *a tempo* **1** **4**

p poco cresc. *pp* *ppp* *p* *p*

Tempo di Mazurka (Moderato assai ed un poco pesante) **2. RÉDOWA**

18 *mf* *tr.*

f *tr.* *f* *tr.*

tr. *ten.* **1**

Solo *tr.* *tr.* *ten.* *tr.* *tr.* *ten.*

p

2 *f* *un poco pesante*

3 2nd Clt. **1** **2** **3** **4** **5**

p un poco marc.

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Oboes

Musical staff 1: Treble clef, key signature of one flat. The staff contains a melodic line starting with a piano (*p*) dynamic and a *poco cresc.* instruction. The music features eighth and sixteenth notes with slurs.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line starting with a piano (*p*) dynamic and a *poco cresc.* instruction. It includes a circled number 4 and a forte (*f*) dynamic. Trills (*tr*) are present.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with a forte (*f*) dynamic and a trill (*tr*). It includes a circled number 3.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with a trill (*tr*) and a forte (*f*) dynamic.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with a *ten.* (tenuto) marking and a circled number 5. It ends with a piano (*p*) dynamic.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with a piano (*p*) dynamic.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with a circled number 6, a *Poco a poco animato* instruction, and dynamics of *f* and *p*.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line with a *tr* marking, a *cresc. poco a poco* instruction, and dynamics of *f* and *mf*. It includes the instruction *Con moto*.

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line with a *2nd Clt.* marking and a *mf* dynamic.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line with a *stacc. cresc.* instruction and a *mf* dynamic.

Musical staff 11: Treble clef, key signature of one flat. The staff contains a melodic line with a circled number 7, a *tr* marking, and a forte (*f*) dynamic.

Musical staff 12: Treble clef, key signature of one flat. The staff contains a melodic line with a circled number 8 and a *Listesso tempo* instruction.

3. DANSE LITHUANIENNE

TACET

4. DANSE INDIENNE

Allegretto mosso

The musical score is written for Oboe in G major (one sharp) and 6/8 time. It begins with a dynamic of *p dolce* and a tempo of *Allegretto mosso*. The score is divided into two main sections: 'Danse Lithuanienne' and 'Danse Indienne'. The 'Danse Lithuanienne' section starts at measure 1 and includes first endings (1st) at measures 4 and 15. The 'Danse Indienne' section begins at measure 14, marked as a first ending (1st), and includes a solo section at measure 15 marked *mp*. The score continues with various dynamics including *p*, *f*, *ff*, and *ten.* (tenuendo). The piece concludes with a first ending (1st) at measure 17, marked *f*.

Musical notation for the first system of the Oboe part, measures 1-6. The key signature is two sharps (F# and C#). The music features a melodic line in the upper voice and a supporting line in the lower voice. Dynamics include *mp* and *Solo*.

Musical notation for the second system of the Oboe part, measures 7-12. Measure 18 is circled. Dynamics include *f* and *p*.

Musical notation for the third system of the Oboe part, measures 13-18. Measure 18 is circled. Dynamics include *ff* and a triplet of eighth notes.

Musical notation for the fourth system of the Oboe part, measures 19-24. Measure 19 is circled. Dynamics include *mp* and *p*.

Musical notation for the fifth system of the Oboe part, measures 25-30. Dynamics include *ff* and *mf*.

Musical notation for the sixth system of the Oboe part, measures 31-36. Dynamics include *p cresc.*, *cresc.*, and *sf*.

5. CORTÈGE

Allegro moderato e maestoso

The musical score consists of ten staves of music for the Oboe part. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro moderato e maestoso'. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *sf* (sforzando), *p* (piano), and *stacc.* (staccato). Performance markings include accents (>), tenuto marks (*ten.*), and breath marks (*a.2*). Measure numbers 11, 20, 21, and 22 are circled. The score concludes with a double bar line and a key signature change to B-flat major.

Oboes

2
p *sf* *f*

2
p

23 *f*

1 *f* *feresc.* *ff* *feresc. ff* *f* *cresc.* *sf*

stacc. *f* *dim.* 24 2

mf *f* *tr* *tr* *tr* *tr* *mf* *f* *a.2* *tr* *tr* *tr* *tr*

9 *ff* *a.2*

ff *tr* 6

25 *mf*

ff *ten.*

26 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

MLADA
Suite from the Opera-Ballet

1st Clarinet in B \flat

N. RIMSKY-KORSAKOV
Arranged by
CHARLES WOODHOUSE

MLADA

Suite from the Opera-Ballet

1st Clarinet in B \flat

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

1. INTRODUCTION

Andante
Solo

p *pp* *p dolce* *p* *p* *mf* *p* *mp* *pp* *poco rit. p* *a tempo mf* *sf* *p* *dolce* *f* *dim.* *p* *p* *poco cresc.* *pp* *poco rit.* *p* *mf* *p* *mf* *pp* *smorz.*

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

mf *mf* *fp* *mf* *mf* *f*

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1st Clarinet in B \flat

f

ten. 1 *p* *poco cresc.* *p* *poco cresc.* *f* ②

un poco pesante

1 1 ③ 2nd Clt. 1 *p* *un poco marc.* *p* *un poco marc.*

2 3 4 5

p *poco cresc.*

④ *f* *tr*

1 2 3 4 *mf* *f*

⑤ 1 *p*

2nd Ob. *p*

f *f* *f* *f*

1st Clarinet in B \flat

⑥ Poco a poco animato

p *cresc. poco a poco* *tr* *tr* *tr*

Con moto Solo *f* *tr* *tr* *tr*

mf *cresc.* *tr* ⑦

mf *f*

Uistesso tempo ⑧

3. DANSE LITHUANIENNE

(The E \flat Clarinet Solo in this movement will be found in 2nd Clarinet part.)
(Should an E \flat Clarinet not be available the Solo is cued into Flute part.)

Allegro vivo ⑨ 8 1 14 ⑩ 36 ⑪ 35 ⑫ 37 ⑬ 24

mf

4. DANSE INDIENNE

Allegretto mosso

2 1 ten. 2 ten. 3 ten. 4 ten. 1 2 3 4

p

Solo *p*

⑭

p

1st Clarinet in B \flat

Solo
p

15
f

mp *f*

16
p *ff* *p* *ff*

Solo
mf

17
f

Solo
mp *f*

18
p *ff*

Solo
p

19
mp *p*

ff

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

1st Clarinet in B \flat

5. CORTÈGE

Allegro moderato e maestoso

7 1st Tromb.

ff

20 Brass

ten.

Brass

sf

21

p mf

5 1st Tromb.

ff

22

f ten.

Brass

sf

p sf f

1st Clarinet in B \flat

p *f* **23** *f* *cresc.* *ff* *f* *cresc.* *ff* *stacc.* *f* *cresc.* *ff* *f* *cresc.* *sf* *f* *dim.* **24** *mf* *f* *stacc.* *mf* *f* *stacc.* **5** 1st Tromb. *f* *ff* *tr* **25** *f* *ff* *ten.* **26** *stacc.*

MLADA

Suite from the Opera-Ballet

2nd Clarinet in B \flat

1. INTRODUCTION

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Andante

8

p *mf* *p* *mp*

poco rit. *a tempo*

pp *p* *mf* *sf* *p*

2

f *dim.* *p* *mf* *pp*

poco rit. *a tempo*

4th Hn. 2nd Hn.

ppp *p* *p* *pp* *smorz.*

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

6

mf *mf*

1 2 3 4 5 6 7 8 9 10

p ben tenuto

11 12

f *f*

ten. 1

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2nd Clarinet in B \flat

The score begins with a dynamic of *p* and includes instructions for *poco cresc.* and *f*. A first ending marker (2) is placed above the first staff. The second staff includes the instruction *un poco pesante*. The third staff is marked "2nd Oboe" and features a "Solo" instruction with a first ending marker (3). This staff includes the instruction *p un poco marc.* and contains numbered fingerings (1-7). Subsequent staves include dynamics such as *p*, *f*, and *mf*, along with trills (*tr*) and slurs. A fourth ending marker (4) is present. The fifth staff includes the instruction *2nd Oboe* and ends with a first ending marker (1) and a dynamic of *p*. The sixth staff is marked with a dynamic of *f* and includes first ending markers (1). The final section is marked "6) Poco a poco animato" and includes the instruction *cresc. poco a poco*, trills (*tr*), and the instruction "Con moto" with a dynamic of *f*.

2nd Clarinet in B \flat

Musical score for 2nd Clarinet in B \flat , measures 6-8. The music is in G major (one sharp) and 4/4 time. Measure 6 starts with a *mf* dynamic and includes a trill (*tr*) on the second measure. Measure 7 continues with a trill and a *f* dynamic. Measure 8 is marked *cresc.* and ends with a double bar line. A circled number 7 is placed above measure 7.

3. DANSE LITHUANIENNE

in E \flat
Allegro vivo

Musical score for 2nd Clarinet in B \flat , measures 9-20. The music is in E \flat major (three flats) and 2/4 time. Measure 9 starts with a *mf* dynamic and includes a circled number 9. Measure 10 is marked *p dolce* and includes a circled number 10. Measure 11 includes a trill (*tr*) and a circled number 11. Measure 12 includes a circled number 12. Measure 13 includes a circled number 13 and the word "Solo". Measure 14 includes a circled number 14. Measure 15 includes a circled number 15. Measure 16 includes a circled number 16. Measure 17 includes a circled number 17. Measure 18 includes a circled number 18. Measure 19 includes a circled number 19. Measure 20 includes a circled number 20 and a *f* dynamic.

2nd Clarinet in B \flat

in B \flat

4. DANSE INDIENNE

Allegretto mosso

The musical score is written for a 2nd Clarinet in B \flat and is titled "4. DANSE INDIENNE". It is in the key of B \flat major (three sharps) and 6/8 time. The tempo is "Allegretto mosso". The score consists of ten staves of music. The first staff begins with a dynamic of *p* and includes four tenor markings (*ten.*) above the notes. The second staff has a dynamic of *mf*. The third staff is marked with a circled measure number 14 and a dynamic of *p*. The fourth staff has a dynamic of *mf*. The fifth staff is marked with a circled measure number 15 and a dynamic of *f*. The sixth staff has a dynamic of *mp*. The seventh staff is marked with a circled measure number 16 and includes the instruction "tenuto assai" above the notes, with dynamics of *f*, *p*, and *ff*. The eighth staff has a dynamic of *p* and *ff*. The ninth staff is marked with a circled measure number 17 and a dynamic of *mp*. The tenth staff has a dynamic of *mp*. The eleventh staff is marked with a circled measure number 18 and a dynamic of *f*. The twelfth staff has a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

2nd Clarinet in B \flat

Musical score for 2nd Clarinet in B \flat , measures 19-24. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 19 is circled and contains the number 19. The dynamics are *ff* (measures 19-20), *p* (measure 21), *mp* (measures 22-23), *ff* (measure 24), and *p* (measures 25-26). There are also markings for *cresc.* and *f* in measures 27-28. Fingerings 1, 2, 3, and 4 are indicated above notes in measures 22, 23, 24, and 25 respectively.

5. CORTÈGE

Allegro moderato e maestoso

Musical score for 2nd Trombone and Brass, measures 7-20. The score is written in treble clef with a key signature of one flat (B \flat) and a 3/4 time signature. Measure 7 is circled and contains the number 7. The instrument is labeled "2nd Tromb." above the staff. The dynamics are *f* (measures 7-8), *ff* (measures 9-10), *f* (measures 11-12), *f* (measures 13-14), *ten.* (measures 15-16), *f* (measures 17-18), and *sf* (measures 19-20). The instrument is labeled "Brass" above the staff in measure 19.

2nd Clarinet in B \flat

21

First system of musical notation for measures 21-22. It consists of two staves. The first staff begins with a dynamic marking of *p* and transitions to *mf* in the second half. The second staff continues the melodic line.

5 1st Tromb.

Second system of musical notation for measures 21-22. It consists of two staves. The first staff is for the 1st Trombone, starting with a dynamic marking of *f* and ending with *ff*. The second staff provides a harmonic accompaniment.

22

Third system of musical notation for measures 22-23. It consists of three staves. The first staff has a dynamic marking of *f*. The second staff is marked *ten.*. The third staff is marked *Brass sf* and *p*.

Fourth system of musical notation for measures 22-23. It consists of two staves. The first staff has a dynamic marking of *f*. The second staff has dynamic markings of *p* and *f*.

23

Fifth system of musical notation for measures 23-24. It consists of two staves. The first staff has dynamic markings of *f cresc.*, *ff*, and *f cresc. ff*. The second staff has a dynamic marking of *f*.

Sixth system of musical notation for measures 23-24. It consists of two staves. The first staff has dynamic markings of *f* and *sf*. The second staff has a dynamic marking of *f stacc.*

2nd Clarinet in B \flat

24

Musical score for measures 24-25. The score consists of six staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a melodic line with dynamics *dim.* and *mf*. The second staff continues the melody with dynamics *f* and *stacc.*. The third staff has a '2' above the first measure and a *f* dynamic. The fourth staff is labeled '5' and '1st Tromb.' and contains a melodic line with a *f* dynamic. The fifth staff contains a dense texture of sixteenth notes with a *ff* dynamic. The sixth staff features a trill marked 'tr' and a '6' above the first measure.

25

Musical score for measures 25-26. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a melodic line with a *f* dynamic. The second staff continues the melody with a *ff* dynamic. The third staff features a melodic line with a *ten.* marking.

26

Musical score for measures 26-27. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a melodic line with accents and a *tr* marking. The second staff continues the melody with a *tr* marking and a final measure ending with a double bar line.

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Bassoons

1. INTRODUCTION

Andante

6

4th Hn.

3rd Hn.

3rd Hn.

2nd

p

mf

p

poco cresc.

poco rit.

a tempo

1

1

p

sf

p

2

f

dim.

sempre p

poco cresc.

dolce assai

1

p

pp

p

pp

3rd Hn.

pp

poco rit.

pp a tempo

pp

smorz.

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

14

1 2 3 4 5 6 7 8 9 10 11

p ben tenuto

12

mf

1st

1

p

poco cresc.

p

poco cresc.

2

f

un poco pesante

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Bassoons

1 1 ③ 4 1st

pp un poco marc.

p! *poco cresc.*

④ *poco cresc.* *f*

mf

⑤ 1st *p*

f

Bassoons

Con moto

⑥ Poco a poco animato

p *cresc. poco a poco* *f. mf* *stacc.* *mf* *stacc.*

⑦

f *mf cresc.*

Listesso tempo

f *mf cresc.* ⑧

3. DANSE LITHUANIENNE

Allegro vivo

⑨ ⑩ ⑪ ⑫ ⑬

f *mf* *p* *mf* *p*

36 27 21 3rd & 4th Hns. 1 1 2 3

4 5 6 7 8 21 3rd & 4th Hns. 1

1 2 3 4 5 6 7 8 ⑫ 36 ⑬ 24

4. DANSE INDIENNE

Allegretto mosso

mf *p*

1 2 3 4 5 6

Bassoons

14 *p*

15 *p un poco marcato* *f* *p*

16 *f* *p* *f* *p*

17 *f*

18 *p* *f* *p* *mp*

19 *ff* *p* *f* *mf* *fresc.* *sf*

Bassoons

5. CORTÈGE

Allegro moderato e maestoso

1st & 2nd Trombs.

Musical staff for 1st & 2nd Trombones. The staff is in bass clef, 3/4 time, and B-flat major. It begins with a fermata and a measure rest for 7 measures, followed by a series of eighth-note chords. The dynamic is *f marcato*.

Two musical staves. The top staff is for the 3rd Trombone, starting with a circled measure number 20. It features a sequence of quarter notes with accents, followed by a phrase of dotted half notes. The dynamic is *f*. The bottom staff is for the Brass, starting with a circled measure number 21. It features a sequence of eighth-note chords. The dynamic is *f*.

Two musical staves. The top staff is for the Brass, starting with a circled measure number 21. It features a sequence of eighth-note chords. The dynamic is *p*. The bottom staff is for the 3rd & 4th Horns, starting with a circled measure number 22. It features a sequence of eighth-note chords. The dynamic is *f*.

Two musical staves. The top staff is for the 3rd & 4th Horns, starting with a circled measure number 22. It features a sequence of eighth-note chords. The dynamic is *f*. The bottom staff is for the Brass, starting with a circled measure number 23. It features a sequence of eighth-note chords. The dynamic is *p*.

Two musical staves. The top staff is for the Brass, starting with a circled measure number 23. It features a sequence of eighth-note chords. The dynamic is *f*. The bottom staff is for the 3rd & 4th Horns, starting with a circled measure number 24. It features a sequence of eighth-note chords. The dynamic is *p*.

Two musical staves. The top staff is for the Brass, starting with a circled measure number 24. It features a sequence of eighth-note chords. The dynamic is *f*. The bottom staff is for the 3rd & 4th Horns, starting with a circled measure number 25. It features a sequence of eighth-note chords. The dynamic is *p*.

Bassoons

23

First staff of music, starting with a circled measure number 23. It features a complex rhythmic pattern with slurs and dynamic markings: *f*, *cresc.*, *ff*, *f*, and *cresc.*

24

Second staff of music, starting with a circled measure number 24. It includes dynamic markings: *ff*, *f*, *cresc.*, *stacc.*, *sf*, and *mf*. There are also markings for *a.2* and a triplet of 3.

Third staff of music, featuring dynamic markings: *f*, *a.2*, and *stacc.*

Fourth staff of music, featuring dynamic markings: *mf*, *stacc.*, *f*, *a.2*, and *stacc.*

Fifth staff of music, starting with a circled measure number 5. It includes the instruction "3rd & 4th Hns." and a dynamic marking of *f*.

Sixth staff of music, featuring dynamic markings: *sf*, *sf*, *sf*, *sf*, *f*, and *p*. There are also markings for 1, 2, 3, and 4.

25

Seventh staff of music, starting with a circled measure number 25. It includes dynamic markings: *f*, *a.2*, and *ff*.

Eighth staff of music, featuring dynamic markings: *ff* and a circled measure number 26.

26

Ninth staff of music, featuring dynamic markings: *f*, *p*, *p*, and *p*.

Tenth staff of music, featuring dynamic markings: *a.2* and *f*.

Eleventh staff of music, featuring dynamic markings: *a.2* and *f*.

MLADA

Suite from the Opera-Ballet

1st & 2nd Horns in F 1. INTRODUCTION

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Andante

6

p *mf*

sempre p *p* *poco cresc.* *poco dim. rit a tempo*

mf *pp*

f *dim.* *p* *poco cresc.* *dolce assai*

poco rit pp a tempo *smorz.*

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

mf *ben tenuto*

p *mf*

f *Soli ten.* *mf*

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2 *mf* *f* *un poco pesante*

1 *Soli*

1 3 4 *pp*

4 *poco cresc.* *f*

1 2 3 4 *mf* *f*

Soli *ten.* 5 8 *pp* *p*

1 *Soli* 1

6 *Poco a poco animato* *p* *cresc. poco a poco*

Con moto 7 *f* *p*

5 7 *mf* *f*

8 *Listesso tempo*

1st & 2nd Horns in F

3. DANSE LITHUANIENNE

Allegro vivo

18 a. 2 Soli

f marcato assai

9 12

p

10 3 1 2 3 4 5 6 *p sf*

ff marcato assai f mf legato assai

f dim. p

sf ff marcato

f mf legato f mf dim.

12 *p f marcato*

a. 2

1st & 2nd Horns in F

a.2

1 2 3 4 5 6 7 8 9 9

f *f* *Soli*

cresc. *sf* *sf*

4. DANSE INDIENNE

Allegretto
mosso

18 14 15 15 1 2 3 4 ten. ten.

con sordini *f*

ten. ten. *p* ten. ten. *f*

16 2 ten. ten. 2 7 17 1 2

f *f* *f* *p*

ten. ten. 18 1 2 3 4

f *p*

4 *ff* *mp*

19 4 1 2 3 4 5 *p cresc.* *sf*

1st & 2nd Horns in F

5. CORTÉGE

Allegro moderato e maestoso

a. 2 Soli

ff *dim.* *p* *f* 3rd & 4th Hns.

a. 2 Soli *f* *sempre stacc.*

a. 2 3rd & 4th.

20 a. 2 *f marcato*

f

21 *pp* 1 2 3 4 5

p 5 a. 2 *f marcato*

sempre stacc.

a. 2 **22** *ten. ten. ten. simile* 3rd & 4th.

f

p *p*

1st & 2nd Horns in F

dim. *p* *p* *dim.* *f* *cresc.* *ff* *f* **23**

cresc. *ff* *mf cresc.* *sf* *p* **24**

mf *a. 2*

f

f marcato **5** *a. 2*

sempre stacc. **25** *a. 2* *f marcato assai*

3rd & 4th

f **26** 1 2 3 4

MLADA

Suite from the Opera-Ballet

3rd & 4th Horns in F

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

1. INTRODUCTION

Andante

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

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3rd & 4th Horns in F

pp *poco cresc.*

poco cresc. *f* ④

mf *f* 1 2 3 4

f Soli

f ten. ⑤ *Soli*

p *cresc. poco a poco* ⑥

f *p* Con moto

mf *f* ⑦

f ⑧ *L'istesso tempo*

3. DANSE LITHUANIENNE

Allegro vivace

18 Soli a.2
f marcato assai

9 27

10 9 1 2 3 4 5
p sf marcato assai

a.2 1 1 2 3 4 5 6
f mf f dim. p dim.

7 8 9 1 2 3 4 5
pp p sf ff marcato

a.2 1 1 2
f mf f mf dim.

3 4 5 6 7 8 12 5 2 2
p dim. pp f

2 2 a.2 1 2 3 4 5 6 7 8 9 9
f

13 1 2 3 4 5 4
cresc. sf sf

4. DANSE INDIENNE

Allegretto mosso

con sordini

18 15 4 8 2

14 15 16

mf mf

ten. ten.

f f mf

8 4 8

18 19

f ff

4 1 2 3 4 5

peresc. sf

Detailed description: This is the musical score for 'DANSE INDIENNE' for 3rd and 4th Horns in F. It is in 6/8 time and marked 'Allegretto mosso'. The score consists of six staves. The first staff begins with 'con sordini' and contains measures 14, 15, and 16. The second staff contains measures 17 and 18, with 'ten.' markings above. The third staff contains measures 18 and 19, with 'ff' dynamics. The fourth staff contains measure 19 and features a 'peresc.' (pizzicato) section. The fifth and sixth staves continue the piece with various dynamics and articulations.

5. CORTÈGE

Allegro moderato e maestoso

7 a.2

f

sf sf sf sf f

20 a.2

f marcato

f

21 6

p

5 a.2

f

sf sf sf sf f

Detailed description: This is the musical score for 'CORTÈGE' for 3rd and 4th Horns in F. It is in 3/4 time and marked 'Allegro moderato e maestoso'. The score consists of seven staves. The first staff begins with measure 7 and includes a first ending 'a.2'. The second staff contains measures 7 through 19, with dynamics ranging from 'sf' to 'f'. The third staff contains measures 19 through 20, with a 'f marcato' dynamic. The fourth staff contains measure 20. The fifth staff contains measure 21 and includes a second ending 'a.2'. The sixth and seventh staves continue the piece with various dynamics and articulations.

3rd & 4th Horns in F

22 *ten. ten. ten. simile*
f

23 *p* *pdim.* *p*

24 *p* *sf* *f* *cresc.* *ff* *f* *cresc.* *ff* *mf cresc.*

25 *a.2* *stacc.* *f* *sf* *sf* *sf* *sf* *f* *f marcato assai*

26

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Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

1st Trumpet in B \flat

1. INTRODUCTION

Andante

6 1st Hn. *p* *mf* *p* *poco cresc.*

1 2nd Clt. *poco rit.* *p a tempo* *mf* *p*

2 1st Hn. *mf* *dim* *p* *poco cresc.*

1 1st Hn. *pp* *poco rit.* *a tempo* *smorz.*

2 RÉDOWA

Temp di Mazurka (Moderato assai ed un poco pesante)

1 2 3 4 5 6 7 8 9 10 11 1st Hn. *mf*

12 13 11 1st Hn. *p*

ten. 2nd Clt. *f* *poco cresc.* *p*

2 1st Hn. *poco cresc.* *f* *un poco pesante*

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1st Trumpet in B \flat

1 1 ③ 4 1st Hn. *pp*

poco cresc. *poco cresc.*

④ *mf*

f

Solo *ten.* ⑤ 8 1st Hn. *pp* *p*

1 Solo *f* 1

⑥ Poco a poco animato

1st Hn. *p* *cresc. poco a poco*

Con moto 7 1st Hn. 5 *f* *p*

⑦ *mf* *mf* *f*

⑧ L'istesso tempo

3. DANSE LITHUANIENNE

Allegro vivo

18 Hns. *f*

9 *p*

1st Hn. *p*

10 6 Solo *p*

Hns. *sf ff f*

1 Hns. *mf dim. p dim.*

1 2 3 4

11 3 1st Hn. Solo *pp p p*

1st Hn. Solo *sf ff f*

1 Hn. *mf dim. p dim.*

12 1

2nd Tpt. Solo *f f marcato*

1st Trumpet in B \flat

Musical score for 1st Trumpet in B \flat , 1st Tromb., and 1st Hn. The score consists of four staves. The first staff is for the 1st Trumpet in B \flat , starting with a first ending bracket and a forte (*f*) dynamic. The second staff is for the 1st Trombone, with a circled measure number 13 and a first ending bracket. The third staff is for the 1st Horn, with a circled measure number 13 and a first ending bracket. The fourth staff is for the 2nd Horn, with measure numbers 2, 3, 4, 5, 6, and 2, and dynamics including *sf*, Solo, and *f*. A *cresc.* marking is present at the end of the third staff.

Allegretto mosso

4. DANSE INDIENNE

Musical score for 4. DANSE INDIENNE, Allegretto mosso. The score consists of seven staves. The first staff is for the 2nd Clarinet, with measure numbers 18, 14, 15, and 15, and a *mf* dynamic. The second staff is for the 1st Horn, with a *p* dynamic. The third staff is for the 1st Bassoon, 2nd Horn, and 1st Horn, with measure numbers 16, 2, 7, and 17, and dynamics including *mf* and *p*. The fourth staff is for the 2nd Clarinet and 1st Horn, with a *p* dynamic. The fifth staff is for the 2nd Clarinet, with a circled measure number 18 and a *mf* dynamic. The sixth staff is for the 2nd Horn and 1st Horn, with measure numbers 4 and 4, and dynamics including *f* and *p*. The seventh staff is for the 1st Horn, with measure numbers 19, 4, 1, 2, 3, 4, and 5, and dynamics including *mf* and *p*. A *sf* dynamic is marked at the end of the seventh staff.

1st Trumpet in B \flat

5. CORTÉGE

Allegro moderato e maestoso

2nd Tpt. *f* *marcato assai* *f* Solo

sempre stacc.

20 1st Tromb. *f* *ten. ten. simile*

21 Solo *stacc.* *mf*

1st Hn. *p*

2nd Tpt. *f* Solo *f*

sempre stacc.

22 *ten. ten. ten. simile* *f*

2 Hns. *p* *pp*

1st Trumpet in B \flat

23

2 Hn. *dim.* *p* *p* *dim.* *mf* *cresc.* *ff* *mf* *cresc.*

24

Solo *ff* *p* *mf* *sf* *tr.* *dim.* *p*

stacc.

1st Hn. *mf*

2nd Tpt. *f* Solo *f*

tr.

sempre stacc.

25

Solo *mf*

f

tr.

26

stacc.

tr. *tr.* *tr.* *tr.*

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

2nd Trumpet in B \flat

1. INTRODUCTION

Arranged by
CHARLES WOODHOUSE

Andante

2 RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

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2nd Trumpet in B \flat

Solo *ten.* ⑤ 8 2nd Hn. *pp*

3rd Hn. 1 Solo 1

⑥ Poco a poco animato

2nd Hn. *p* *cresc. poco a poco* Con moto 7 5 ⑦ *mf* *f*

⑧ L'istesso tempo

3. DANSE LITHUANIENNE

Allegro vivo

18

Hns.

⑨ *p*

14 ⑩ 14 7 *sf*

2nd Hn. 1 2 3 4 4 ⑪ 6 1st Hn. *p*

mf *dim.* *p*

2nd Hn. *sf* *ff*

1 1 2 3 4 3 *mf* *dim.* *p*

2nd Trumpet in B \flat

12

Hns. Solo
f marcato

Musical notation for measures 12-13, 2nd Trumpet part. The key signature has one sharp (F#). The music is in a 2/4 time signature. Measure 12 starts with a forte (*f*) dynamic and a marcato articulation. Measure 13 continues with a forte (*f*) dynamic and includes a first ending bracket labeled '1'.

2nd Tromb.

Musical notation for the 2nd Trombone part, measures 12-13. The key signature has one sharp (F#). The music is in a 2/4 time signature. Measure 12 starts with a forte (*f*) dynamic. Measure 13 continues with a forte (*f*) dynamic.

13

4th Hn. Solo
cresc. *sf*

Musical notation for the 4th Horn part, measures 13-14. The key signature has one sharp (F#). The music is in a 2/4 time signature. Measure 13 starts with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. Measure 14 continues with a fortissimo (*sf*) dynamic and includes a first ending bracket labeled '3'.

Allegretto mosso 4. DANSE INDIENNE

18

14

15

15

2nd Hn. 2 3 4 3rd Hn.

Musical notation for the 2nd and 3rd Horn parts, measures 14-15. The key signature has one sharp (F#). The music is in a 6/8 time signature. Measure 14 starts with a mezzo-forte (*mf*) dynamic. Measure 15 continues with a mezzo-forte (*mf*) dynamic.

16 2

2nd Hn. *p* *mf*

Musical notation for the 2nd Horn part, measures 16-17. The key signature has one sharp (F#). The music is in a 6/8 time signature. Measure 16 starts with a piano (*p*) dynamic. Measure 17 continues with a mezzo-forte (*mf*) dynamic.

2

1st Hn.

7

17

2nd Hn. 2 3 4

3rd Hn.

mf *mf*

Musical notation for the 1st, 2nd, and 3rd Horn parts, measures 17-18. The key signature has one sharp (F#). The music is in a 6/8 time signature. Measure 17 starts with a mezzo-forte (*mf*) dynamic. Measure 18 continues with a mezzo-forte (*mf*) dynamic.

18

2nd Hn. *mf* 1st Hn. *p*

Musical notation for the 2nd and 1st Horn parts, measures 18-19. The key signature has one sharp (F#). The music is in a 6/8 time signature. Measure 18 starts with a mezzo-forte (*mf*) dynamic. Measure 19 continues with a piano (*p*) dynamic.

2

3

4

1

2

3

4

4

f *p* 2nd Hn.

Musical notation for the 2nd Horn part, measures 19-20. The key signature has one sharp (F#). The music is in a 6/8 time signature. Measure 19 starts with a forte (*f*) dynamic. Measure 20 continues with a piano (*p*) dynamic.

19

4

1

2

3

4

5

2nd Hn.

mf *p* *sf*

Musical notation for the 2nd Horn part, measures 20-21. The key signature has one sharp (F#). The music is in a 6/8 time signature. Measure 20 starts with a mezzo-forte (*mf*) dynamic. Measure 21 continues with a piano (*p*) dynamic and ends with a fortissimo (*sf*) dynamic.

2nd Trumpet in B \flat

5. CORTÈGE

Allegro moderato e maestoso

Solo
f *marcato assai*
marcato
sempre stacc.

20 2nd Tromb.
ten. ten. ten. simile

21 2nd Hn.
pp
 3rd Hn.
p
 Solo
f
marc.
sempre stacc.

22
ten. ten. ten.
simile

2nd Trumpet in B \flat

2 3rd Hn. *p* *pp* *dim.* 2 3rd Hn. 2nd Hn. *p* *pp* *dim.*

23 3rd Hn. 2nd Hn. 3rd Hn. 3 24 1st Hn. *mf* *cresc.* *ff* *mf* *cresc.* *ff* *p* *mf* *sf* *p*

3rd Hn. *p* *p* *mf*

Solo *f* 1 2 3 4

marcato

sempre stacc.

25 Hns. *mf*

26 *stacc.*

Detailed description: This page contains the musical score for the 2nd Trumpet in B-flat, covering measures 23 through 26. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). Measure 23 begins with a dynamic of *p* and *pp*, followed by a *dim.* instruction. Measure 24 features a dynamic range from *mf* to *ff*, with *cresc.* markings, and ends with a *p* dynamic. Measure 25 starts with a *mf* dynamic and includes a *stacc.* instruction. Measure 26 concludes with a *stacc.* instruction. The score includes various articulations such as accents and slurs, and is marked with measure numbers 23, 24, 25, and 26 in circles. The instrumentation is indicated by '3rd Hn.', '2nd Hn.', and '1st Hn.' above the notes.

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

1. INTRODUCTION

TACET

1st & 2nd Trombones

2. RÉDOWA

① ② ③ ④ ⑤

Tempo di Mazurka (Moderato assai ed un poco pesante)

26 22 8 16 20 26 24

Strings arco un poco pesante Celli Soli

⑥ Poco a poco animato ⑦ Con moto ⑧ Lisstesso tempo

12 18 14

Soli a.2

f

3. DANSE LITHUANIENNE

Allegro vivo ⑨ ⑩ ⑪ ⑫ ⑬

36 27 14 6 11 14 6 10 4 a.2 9 6 a.2

sf *f* *dim.* *f* *f* *mf*

cresc. *sf* *sf*

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1st & 2nd Trombones

4. DANSE INDIENNE

TACET

5. CORTÈGE

Allegro moderato e maestoso

7 *f marcato*

sf sf sf sf f

1st **(20)** *ten. ten. ten. simile*

f

f

(21) 12 5 *f marc.*

1 2 3 4 *sf sf sf sf*

1st **(22)** *ten. ten. ten. simile*

f f

1st & 2nd Trombones

First musical staff in bass clef with a key signature of two flats. It contains a sequence of chords and eighth notes.

Second musical staff in bass clef. It features a triplet of eighth notes, a measure with a circled measure number 23, and another triplet. Dynamics include *ff*.

Third musical staff in bass clef. It begins with a *2nd* part and a *mf cresc.* dynamic. It includes a triplet, a circled measure number 24, and a *p* dynamic.

Fourth musical staff in bass clef. It contains a triplet of eighth notes and a *5* measure of eighth notes. Dynamics include *mf* and *f marcato*.

Fifth musical staff in bass clef. It features a series of eighth notes with accents, followed by four measures of eighth notes numbered 1, 2, 3, and 4. Dynamics include *sf*.

Sixth musical staff in bass clef. It starts with a circled measure number 25 and a *1st* part. Dynamics include *f* and *mf stacc. e legg. assai*.

Seventh musical staff in bass clef. It contains a sequence of eighth notes with accents. Dynamics include *f*.

Eighth musical staff in bass clef. It contains a sequence of eighth notes with accents.

Ninth musical staff in bass clef. It begins with a circled measure number 26 and a *a.2* marking. Dynamics include *marcato assai*.

Tenth musical staff in bass clef. It features a series of eighth notes with accents, followed by a triplet of eighth notes.

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Suite from the Opera-Ballet

Bass Trombone

1. INTRODUCTION

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Andante

6

2nd Hn. *p*

4th Hn. *mf* *p* *p*

poco rit. a tempo

2nd Hn. *p dim.* *mf* *pp*

4th Hn. 2nd Hn. 4th Hn.

mf *dim.* *poco cresc.*

poco rit. a tempo

2nd Hn. 4th Hn. 2nd Hn. 4th Hn.

1 4th Hn. 4th Hn. 4th Hn.

pp *pp* *smorz.*

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

2 4th Hn. *p* 1 2 3 4 5 6 7 8 9 10 11

2nd Hn. *p* 1 2 3 4 5 6 7 8 9 10 11

12 4th Hn. *p*

ten. 8 2nd Hn. *f*

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Bass Trombone

un poco pesante

1 1 1 ③ 4 4th Hn. 1 2 3 4 5

pp

6 7 8 poco cresc. poco cresc.

④ f 1 2 3 mf

4 f

ten. ⑤ 15 2nd Hn. 1 f

⑥ Poco a poco animato 3rd Hn. 1 p cresc. poco a poco

con moto 3rd Hn. 7 f p

5 4th Hn. ⑦ mf f

4th Hn.

⑧ Listesso tempo Solo f

Bass Trombone

3. DANSE LITHUANIENNE

Allegro vivo

36 9 12 2nd Hn. *p*

10 3 1st Hn. 1 2 3 4 5 6 *p*

2nd Hn. *sf* *mf* *f* *dim.* 4th Hn. 1 *p*

Tuba

2 3 4 5 6 7 8 11 14 4th Hn. *dim.* *sf* *mf*

dim. 4th Hn. 1 2 3 4 5 6 7 8 *f* *dim.* *p dim.*

12 3 *pp* *f*

9 *f*

13 2nd Hn. *f*

mf *cresc.* 1 2

3 4 5 6 2nd Tpt. 3 *sf* *sf*

Bass Trombone

4. DANSE INDIENNE

Allegretto mosso

2nd Bsn. 1 2 3 4 5 6 7 8

9 10

14 1 2 3 4 5 6 7

8

15 1 2 3 4

16

17 1 2 3 4

18 1 2

3 4 1 2 3 4

19 1 2 3 4 1 2 3 4

1 2 3 4 5 6

Bass Trombone

5. CORTÉGE

Allegro moderato e maestoso

7

f marcato

sf sf sf sf f

20

1st *ten. ten. ten. simile*

f

f

p

21

2nd Bsn.

4th Hn.

pp

p

5

2nd Tromb.

f marcato

sf sf sf sf f

1st Tromb.

22

ten. ten. ten. simile

f

p

Bass Trombone

2nd Hn. 4th Hn. 2nd Hn. 4th Hn.

p pp dim. p pp dim.

23 3rd Hn. 2nd Hn. 3rd Hn. 2nd Hn.

mf cresc. ff mf cresc. ff mf cresc.

24 2nd Hn. 2nd Tromb. 4th Hn.

sf p p p

Tuba 2nd Tromb.

mf f marcato

5

sf sf

1st Tromb. 25

mf stacc. e legg. assai

f

26

marcato assai

1 2 3 4

Tuba

MLADA

Suite from the Opera-Ballet

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

1. INTRODUCTION

TACET

Tuba

2. RÉDOWA

Tempo di Mazurka (Moderato assai ed un poco pesante)

① 26 ② 22 ③ 16 ④ 26 ⑤ 24

Strings arco *un poco pesante* Celli Soli

⑥ Poco a poco animato 12 ⑦ Con moto 18 ⑧ L'istesso tempo Solo *f*

3. DANSE LITHUANIENNE

Allegro vivo 36

⑨ 27 ⑩ 14 6

11 ⑪ 14 6 10

⑫ 4 *f*

9 *f*

⑬ 6 *mf*

1 2 3 4 5 6 4 *cresc.* *sf* *sf*

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Tuba

4. DANSE INDIENNE TACET

5. CORTÉGE

Allegro moderato e maestoso

11 1 2 3 4 20 *ten. ten. ten.*

simile *sf* *sf* *sf* *sf* *f*

21 12 9 1 2 3 4

22 *ten. ten. ten.* *simile* *sf* *sf* *sf* *sf* *f*

14 23 3 3

1 3 24 10 *mf*

9 1 2 3 4 *sf* *sf* *sf* *sf* *f* *mf*

25 *stacc. e legg. assai*

26 *marcato assai*

MLADA

Suite from the Opera-Ballet

1. INTRODUCTION (TACET)

Timpani

2. RÉDOWA

N. RIMSKY-KORSAKOV

Arranged by
CHARLES WOODHOUSE

Tempo di Mazurka (Moderato assai ed un poco pesante)

In B \flat & F 6 Ctt. 20 ① 22 ② 8 16 ③ 20 ④ 26 ⑤ 24

Strings arco *un poco pesante* Celli Soli

⑥ Poco a poco animato *pp* *cresc. poco a poco* *tr tr*

tr tr Con moto 15 *mf cresc.* *f* ⑦ 1 2

3 4 5 6 7 8

⑧ L'istesso tempo *f* *tr tr*

3. DANSE LITHUANIENNE

Allegro vivo

In D Cym. *p* 2 2 2 1

⑨ Hns. 18 *p* Tria. 2 2 2 2

Timp. 2 2 Tria. *p*

⑩ 14 Timp. *ff* Tria. 2 3 4 5 6 14 ⑪ 14 Timp. *sf*

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Timpani

f *tr* *tr* *tr*

Timp₁ 2 3 4 *tr* **22**

sf sf sf sf f

Solo *f*

Tria. *p tr* **23** B.D. & Cym. *f*

dim. dim.

Timp. *tr* **24** Tria. & S.D. *mf* *dim.* Tria. & Tamb. *mf tr*

f mf sf

Tria. & Tamb. *mf* *f* S.D.

tr *tr* Timp.₁ 2 3 4 *sf sf sf sf*

25 *tr* *mf Tamb.* *tr tr tr tr tr tr tr tr tr*

tr *tr* *tr* *tr* *tr* Timp. *f* **26**

1 *tr*

Solo

Timpani

Musical score for Timpani, measures 12-13. The score is written in bass clef with a 6/8 time signature. Measure 12 is marked with a circled '12' and includes dynamics *ff* and *f*. Measure 13 is marked with a circled '13' and includes dynamics *f* and *mf*. The notation includes various drum symbols: *Tria.* (Triangle), *Cym.* (Cymbal), and *Timp.* (Timpani). Fingerings are indicated by numbers 1-5.

4. DANSE INDIENNE

In E & A Allegretto mosso

Musical score for 4. DANSE INDIENNE, measures 14-17. The score is written in bass clef with a 6/8 time signature. Measure 14 is marked with a circled '14' and includes dynamics *mf* and *p*. Measure 15 is marked with a circled '15' and includes dynamics *mf* and *p*. Measure 16 is marked with a circled '16' and includes dynamics *f* and *p*. Measure 17 is marked with a circled '17' and includes dynamics *f* and *mf*. The notation includes various drum symbols: *Tamb.* (Tambourine), *Tamb. 1*, and *Tria.* (Triangle). Fingerings are indicated by numbers 1-4.

Timpani

18

1 2 3
p

4 5 6 7 8 4
f p

19

1 2 3
p

4 5 6 7 8 9 10
f p

11 12 13 14 tr tr
cresc. sf

5. CORTÈGE

Allegro moderato e maestoso

S.D. f

1 2 3 4 5
tr

In F high Eb & Bb

1 2 3 4
sf sf sf sf tr

20

5
f Solo

21

2 S.D. mf

2 S.D. mf

MLADA

Suite from the Opera-Ballet

1. INTRODUCTION (TACET)

2. RÉDOWA (TACET)

Drums, etc.
Triangle. Cymbals.
Bass Drum. Side Drum.
Tambourine.

N. RIMSKY-KORSAKOV
Arranged by
CHARLES WOODHOUSE

3. DANSE LITHUANIENNE

Allegro vivo

The musical score for 'Danse Lithuanienne' is written in 2/4 time and consists of ten staves. The notation includes various percussion parts and melodic lines. Key features include:

- Staff 1:** Bass clef, 2/4 time. Starts with a *p* dynamic and a Cym. (cymbal) marking. Includes a circled measure number 9.
- Staff 2:** Bass clef. Includes a circled measure number 10 and a Tria. (triangle) marking.
- Staff 3:** Treble clef. Includes a circled measure number 11 and a Cym. marking.
- Staff 4:** Treble clef. Includes a circled measure number 12 and a Tria. marking.
- Staff 5:** Bass clef. Includes a circled measure number 13 and a Cym. marking.
- Staff 6:** Bass clef. Includes a circled measure number 14 and a Cym. marking.
- Staff 7:** Bass clef. Includes a circled measure number 15 and a Cym. marking.
- Staff 8:** Bass clef. Includes a circled measure number 16 and a Cym. marking.
- Staff 9:** Bass clef. Includes a circled measure number 17 and a Cym. marking.
- Staff 10:** Bass clef. Includes a circled measure number 18 and a Cym. marking.

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4. DANSE INDIENNE

Allegretto mosso

Tambourine

Side Drum

Bass Drum

mf

pp

14

15

Musical notation for the first system, measures 1-4. The treble clef part has notes with stems up. The bass clef part has notes with stems down. Measure numbers 2, 3, and 4 are written above the treble staff. A dynamic marking *p* is placed below the bass staff in measure 4.

Musical notation for the second system, measures 5-8. The treble clef part has notes with stems up. The bass clef part has notes with stems down. A dynamic marking *p* is placed below the bass staff in measure 5, and a dynamic marking *f* is placed below the bass staff in measure 8.

Musical notation for the third system, measures 9-12. Measure 9 is circled and labeled (16). The treble clef part has notes with stems up. The bass clef part has notes with stems down. Dynamic markings *f* and *p* are placed below the bass staff in measures 10 and 12 respectively.

Musical notation for the fourth system, measures 13-15. The treble clef part has notes with stems up. The bass clef part has notes with stems down. A dynamic marking *f* is placed below the bass staff in measure 13, and a dynamic marking *pp* is placed below the bass staff in measure 14. Measure numbers 1, 2, and 3 are written above the treble staff in measures 14, 15, and 16 respectively.

Musical notation for the fifth system, measures 16-19. Measure 17 is circled and labeled (17). The treble clef part has notes with stems up. The bass clef part has notes with stems down. A dynamic marking *f* is placed below the bass staff in measure 17. Measure numbers 4, 5, 6, and 7 are written above the treble staff in measures 16, 17, 18, and 19 respectively.

Musical notation for the sixth system, measures 20-23. The treble clef part has notes with stems up. The bass clef part has notes with stems down. Measure numbers 3 and 4 are written above the treble staff in measures 20 and 21 respectively. A dynamic marking *p* is placed below the bass staff in measure 22.

Musical notation for the seventh system, measures 24-27. The treble clef part has notes with stems up. The bass clef part has notes with stems down. A dynamic marking *f* is placed below the bass staff in measure 24.

Drums, etc.

18

First system of exercise 18. Treble clef has a whole rest. Bass clef starts with a piano (*p*) dynamic and a rhythmic pattern of eighth notes. Fingerings 1, 2, 3, and 4 are indicated above the notes. The system ends with a forte (*f*) dynamic and a rhythmic pattern of eighth notes with fingerings 1 and 2.

Second system of exercise 18. Treble clef has a rhythmic pattern of eighth notes with fingerings 3 and 4. Bass clef has a piano (*p*) dynamic and a rhythmic pattern of eighth notes with fingerings 1, 2, 3, and 4.

19

First system of exercise 19. Treble clef has a rhythmic pattern of eighth notes. Bass clef starts with a piano (*p*) dynamic and a rhythmic pattern of eighth notes with fingerings 5, 6, 7, and 8. The system ends with a rhythmic pattern of eighth notes with fingerings 1 and 2.

Second system of exercise 19. Treble clef has a rhythmic pattern of eighth notes with fingerings 3, 4, 1, 2, 3, 4, and 1. Bass clef starts with a forte (*f*) dynamic and a rhythmic pattern of eighth notes. The system ends with a piano (*p*) dynamic and a rhythmic pattern of eighth notes.

Third system of exercise 19. Treble clef has a rhythmic pattern of eighth notes with fingerings 2, 3, and 4. Bass clef has a piano (*p*) dynamic and a rhythmic pattern of eighth notes. The system ends with a *cresc. trum* marking and a forte (*sf*) dynamic.

5. CORTÉGE

Allegro moderato e maestoso

Side Drum

f

tr *tr* *tr*

7 20 18 21 2

S.D.

mf

Tamb.

S.D. *mf* S.D.

2

mf

S.D.

f *tr* *tr*

7 22 12 3

Tria *tr*

p

3 *tr* 23 3 B.D. & Cym. 3 2

f

Drums, etc.

24

Tria. *tr*
 Tamb. *sf*
 S.D.
 B.D. | Cym.

tr
 3
 S.D.
 f

Tria. *tr*
 f

25

Tria. *tr*
 Tamb. *tr*
 mf

tr
 S.D.
 f
 B.D. & Cym.

26

tr

Tria. *tr*
 1 Tamb. *tr*
 S.D. *tr*
 B.D. & Cym.
 2 *sf*

MLADA

Suite from the Opera-Ballet

1. INTRODUCTION (TACET)

2. RÉDOWA (TACET)

3. DANSE LITHUANIENNE (TACET)

4. DANSE INDIENNE (TACET)

N. RIMSKY-KORSAKOV

Arranged by

CHARLES WOODHOUSE

Harp

5. CORTÈGE

20

Allegro moderato e maestoso

Musical score for measures 18 and 19. The score is in 3/4 time with a key signature of two flats. The upper staff is for Tpt. & Hns. and the lower staff is for Timp. Measure 18 contains rests for both parts. Measure 19 features a rhythmic pattern in the Tpt. & Hns. part and a more complex rhythmic pattern in the Timp. part.

21

Musical score for measures 20 and 21. The score is in 3/4 time with a key signature of two flats. The upper staff has rests in measure 20 and begins with a *mf* dynamic in measure 21. The lower staff has a rhythmic pattern in measure 20 and continues in measure 21. A *simile* marking is present in measure 21.

Musical score for measures 22 and 23. The score is in 3/4 time with a key signature of two flats. The upper staff has rests in measure 22 and begins with a *f* dynamic in measure 23. The lower staff has a rhythmic pattern in measure 22 and continues in measure 23.

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Harp