

АНТРАКТЪ.
 ПОЛТАВСКІЙ БОЙ
 (СИМФОНИЧЕСКАЯ КАРТИНА).

№ 15.

ZWISCHENAKT.
 DIE SCHLACHT VON POLTAWA
 (SYMPHONISCHES GEMÄLDE).

Brillante, con fuoco. (♩ = 96.)

Flauto I.

Flauto II.

Flauto piccolo.

Oboi.

Corno Inglese.

Clarineti in A.

Fagotti.

Corni in F I. II. III. IV.

Pistons in A.

Trombe in E.

Tromboni tenori.

Trombone basso e Tuba.

Timpani E, Cis, Fis.

Tambour militaire.

Piatti e gr. Cassa.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

The musical score is arranged in two systems. The first system contains the woodwind and percussion parts, while the second system contains the string parts. Each instrument part is written on a five-line staff with a clef and a key signature of one sharp (F#). The tempo and dynamics are indicated as 'Brillante, con fuoco' and 'ff' (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. The percussion parts include 'Piatti' (cymbals) and 'gr. Cassa' (large drum).

Brillante, con fuoco. (♩ = 96.)

This page of musical notation is divided into two systems. The top system consists of ten staves, and the bottom system consists of five staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* and *p*. The music features complex rhythmic patterns and melodic lines, with many notes beamed together and some marked with triplets or other rhythmic figures. The page number 435 is located in the top right corner.

The musical score on page 436 is divided into two systems, each containing six staves. The first system (top) features a complex texture with multiple voices. The upper staves (1-3) contain treble clef parts with frequent triplets and slurs. The lower staves (4-6) include bass clef parts, with the bottom-most staff showing a piano part with a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking. The second system (bottom) continues the piece with similar rhythmic and melodic patterns, maintaining the multi-staff structure. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

A

This musical score, labeled 'A', consists of 12 staves of music. The first system contains five staves, and the second system contains seven staves. The notation includes treble and bass clefs, dynamic markings such as *ff* (fortissimo), and various rhythmic patterns including eighth and sixteenth notes. There are also some specific markings like *pp* (pianissimo) and *sf* (sforzando) in the lower systems. The score is arranged in a multi-staff format, typical of a piano or orchestra score.

A

This page of musical notation consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves, likely for piano accompaniment. The second system includes a grand staff and two additional staves. The music is characterized by dense chordal textures, with many notes beamed together. There are several instances of triplets and sixteenth-note patterns. The key signature is predominantly flat, with some natural signs. The notation includes various clefs, accidentals, and dynamic markings such as *ff*. The overall style is that of a late 19th or early 20th-century piano composition.

B

This musical score, labeled 'B', consists of 12 staves. The top two staves are treble clefs, the next two are bass clefs, and the remaining six are a mix of treble and bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo) are present. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation includes various accidentals and articulation marks.

B

This musical score page contains 18 staves of music, organized into three systems of six staves each. The notation is complex, featuring numerous triplets, sixteenth notes, and slurs. The first system includes a prominent melodic line in the upper staves with many triplets, and a bass line with a similar rhythmic pattern. The second system shows a more rhythmic and harmonic focus, with many notes beamed together. The third system continues the melodic and rhythmic themes, with some staves showing more complex rhythmic figures. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The page number '440' is located in the top left corner.

This page of musical notation is divided into two systems. The first system consists of five staves: the top two are treble clefs, the third is a bass clef, and the fourth and fifth are grand staves (treble and bass clefs). The second system consists of four staves: the top two are grand staves, and the bottom two are bass clefs. The music is characterized by intricate rhythmic patterns, with frequent use of triplets and sixteenth-note runs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the bottom two staves of the second system.

Poco più animato.

This musical score consists of 14 staves. The first two staves are for a pair of flutes, the next two for a pair of oboes, the next two for a pair of clarinets, the next two for a pair of bassoons, the next two for a pair of violins, and the final two for a pair of violas. The score is written in a key signature of one sharp (F#) and a common time signature. It features numerous triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The tempo instruction 'Poco più animato.' is placed at the beginning and end of the page. The music is characterized by a dense texture of triplets and sixteenth-note patterns.

Poco più animato.

This page of musical notation consists of 16 staves. The top five staves are grouped together, with the first staff containing a treble clef and the others containing various clefs. The notation is dense, featuring numerous triplets (indicated by a '3' over a group of notes) and sixteenth-note patterns. There are several measures with rests, particularly in the upper staves. The bottom section of the page includes a grand staff (treble and bass clefs) and a piano part with a dynamic marking of *pp* (pianissimo). The notation is complex, with many notes beamed together and various accidentals. The overall style is characteristic of late 19th or early 20th-century piano music.

This musical score is arranged in three systems. The first system consists of five staves: two grand staves (treble and bass clef) and three smaller staves. The first two staves of the first system are marked *sempre ff* and feature triplet patterns. The third staff is marked *sempre ff* and contains a complex rhythmic pattern. The fourth and fifth staves are also marked *sempre ff* and contain rhythmic patterns. The second system consists of five staves: two grand staves and three smaller staves. The first two staves are marked *sempre ff* and feature triplet patterns. The third staff is marked *sempre ff* and contains a complex rhythmic pattern. The fourth and fifth staves are also marked *sempre ff* and contain rhythmic patterns. The third system consists of five staves: two grand staves and three smaller staves. The first two staves are marked *sempre ff* and feature triplet patterns. The third staff is marked *sempre ff* and contains a complex rhythmic pattern. The fourth and fifth staves are also marked *sempre ff* and contain rhythmic patterns. The score includes various dynamic markings such as *mp* and *mf* in the middle system, and *sempre ff* throughout. The notation includes complex rhythmic patterns, triplets, and slurs.

C

Un poco stringendo

The first system of the musical score consists of 12 staves. The top two staves are for the first and second violins, both marked *ff* and featuring a *b2.* dynamic marking. The next two staves are for the first and second violas, also marked *ff*. The fifth and sixth staves are for the first and second cellos, marked *ff*. The seventh and eighth staves are for the first and second basses, marked *ff*. The ninth and tenth staves are for the double basses, marked *ff*. The eleventh and twelfth staves are for the piano, with dynamics ranging from *ff* to *mp* to *mf*. The music is in 2/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs.

C

Un poco stringendo

The second system of the musical score consists of 12 staves, continuing the piece from the first system. It features similar instrumentation and dynamics, with the piano part showing more complex rhythmic patterns. The tempo marking *Un poco stringendo* is repeated at the end of the system.

ritenuto

Maestoso. ($\text{♩} = 92$)

ritenuto

Maestoso. ($\text{♩} = 92$)

The first system of the musical score consists of six staves. The top two staves are for guitar, with chord diagrams indicated by numbers 1-5 above the notes. The next two staves are for a vocal line, featuring a melody with various intervals and rests. The bottom two staves are for piano accompaniment, with a bass line and chords. The system concludes with a double bar line.

The second system of the musical score consists of six staves. It continues the vocal melody and piano accompaniment from the first system. The guitar part is not present in this system. The system concludes with a double bar line.

The third system of the musical score consists of two staves. The top staff is for guitar, showing a melodic line with some rests. The bottom staff is for piano accompaniment, with a bass line and chords. The system concludes with a double bar line.

The fourth system of the musical score consists of six staves. It continues the vocal melody and piano accompaniment. The guitar part is present, with chord diagrams. The system concludes with a double bar line.

Molto più mosso. (♩ = 126)

Un poco stringendo

The first system of the musical score consists of five staves. The top two staves feature a melodic line with a series of eighth notes, each marked with a flat (b). The third and fourth staves provide harmonic support with chords and moving lines. The fifth staff is the bass line, featuring a steady eighth-note accompaniment. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top two staves continue the melodic line from the first system. The third and fourth staves show more complex harmonic textures with various chordal structures. The fifth staff continues the bass line accompaniment. The system concludes with a double bar line.

The third system of the musical score consists of five staves. The top two staves continue the melodic line. The third and fourth staves feature more intricate harmonic patterns. The fifth staff continues the bass line accompaniment. The system concludes with a double bar line.

The fourth system of the musical score consists of five staves. The top two staves continue the melodic line. The third and fourth staves feature more intricate harmonic patterns. The fifth staff continues the bass line accompaniment. The system concludes with a double bar line.

Molto più mosso. (♩ = 126)

Un poco stringendo

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics. The first system (measures 1-5) shows the Violin I and II parts with intricate sixteenth-note passages, while the Viola and Cello/Double Bass parts provide a steady accompaniment. The second system (measures 6-10) continues the Violin I and II parts with similar rhythmic complexity, and the Viola and Cello/Double Bass parts with sustained notes and occasional melodic lines. The third system (measures 11-15) features a prominent melodic line in the Cello/Double Bass part, marked with a forte (ff) dynamic, while the other parts continue their respective parts. The fourth system (measures 16-20) shows the Violin I and II parts with a more active role, and the Viola and Cello/Double Bass parts with sustained accompaniment. The fifth system (measures 21-25) concludes the page with a final cadence in the Cello/Double Bass part, marked with a forte (ff) dynamic.

Fag.

Pistons. *mp*

Trombe.

Tromboni. *mp*

Timp.

Celli.

C. Bassi.

Fag.

Pistons. *pp*

Trombe. *pp*

Tromboni. *pp*

Timp. *pp*

Celli. *pp*

C. Bassi. *pp*

Trombe. *ppp*

Tromboni. *ppp*

Timp.

Celli.

C. Bassi.

Allegro giusto, marziale. (♩ = 144.)

Cor. Ingl.

Musical score for English Horns (Cor. Ingl.), Clarinet (Cl.), Bassoon (Fag.), and Timpani (Timp.). The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro giusto, marziale' with a metronome marking of ♩ = 144. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The English Horns and Clarinet parts feature melodic lines with some grace notes, while the Bassoon and Timpani provide harmonic support.

Allegro giusto, marziale. (♩ = 144.)

Musical score for Flute I (Fl. I.) and Bassoon (Fag.). The Flute I part is marked *p* and features a melodic line with grace notes. The Bassoon part is marked *p* and provides harmonic support. Dynamics include *p* and *mp*.

Musical score for Violin I (Vl. I.) and Violin II (Vl. II.). Both parts are marked *p* and feature rhythmic patterns with grace notes. The Violin I part includes a *pizz.* (pizzicato) marking. Dynamics include *p* and *mp*.

Musical score for Flute I (Fl. I.) and Bassoon (Fag.). Both parts are marked *più f* (piano fortissimo) and feature rhythmic patterns with grace notes. Dynamics include *più f*.

Musical score for Violin I (Vl. I.) and Violin II (Vl. II.). Both parts are marked *più f* and feature rhythmic patterns with grace notes. Dynamics include *più f*.

D

The musical score consists of 12 measures across three systems. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes:

- System 1 (Measures 1-4):** Features several staves with notes and rests. Dynamics include *mp* (mezzo-piano) and *p* (piano).
- System 2 (Measures 5-8):** Continues the musical development with similar dynamics and includes a *pizz.* (pizzicato) marking.
- System 3 (Measures 9-12):** Shows more complex rhythmic patterns and includes *arco* (arco) markings, indicating the return to bowing.

D

This musical score is arranged in two systems. The first system consists of 11 staves. The top two staves are vocal lines with lyrics 'cre' and 'scen' written below them. The remaining nine staves are for instruments, including a piano (p), strings (f), and a double bass (f). The second system consists of 5 staves, with the top two being vocal lines and the bottom three being instrumental parts. The score is written in a key signature of two sharps (F# and C#) and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics 'cre' and 'scen' are repeated across the vocal staves in both systems.

Banda. C. dur.
(на сценѣ у опущеннаго занавѣса)

This musical score is for a band and includes vocal parts. It is written in C major (C. dur.) and features a variety of instruments and voices. The score is organized into systems, with the vocal parts at the top and the instrumental parts below. The vocal parts are marked with "do" and have a dynamic marking of *ff*. The instrumental parts include woodwinds, brass, and percussion. The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked *ff*. The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked *ff*. The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked *ff*.

This page of musical notation consists of 18 staves, organized into four systems of five staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and complex, typical of a classical or romantic-era score. The first system begins with a grand staff (treble and bass clef) and continues with four more staves. The second system also consists of five staves. The third system includes a double bass clef on the first staff, followed by four staves. The fourth system also consists of five staves. The notation is well-organized and easy to read.

This musical score page contains measures 458 through 500. It features a piano part and an orchestral accompaniment. The piano part is written in treble and bass clefs, with various articulations such as slurs and accents. The orchestral part includes strings and woodwinds, with dynamic markings like *ff* (fortissimo) appearing in the later measures. The score is organized into systems, with the piano part occupying the top two staves of each system and the orchestral accompaniment occupying the bottom two staves. The key signature is one sharp (F#), and the time signature is 4/4.

E

The musical score is written for piano and is in the key of E major (indicated by two sharps: F# and C#). The time signature is 3/4. The score is divided into several systems of staves. The first system consists of two staves. The second system consists of six staves. The third system consists of six staves. The fourth system consists of six staves. The fifth system consists of six staves. The sixth system consists of six staves. The seventh system consists of six staves. The eighth system consists of six staves. The piece concludes with a final chord marked 'E'.

This page of musical score is for a large ensemble, likely a symphony or chamber orchestra. It consists of 18 staves of music, arranged in a system. The notation is complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, as well as rests and ties. The key signature is one sharp (F#), and the time signature is 2/4. The dynamic marking 'sempre fff' (sempre fortissimo) is repeated frequently throughout the score, indicating a consistently high volume. The music is characterized by dense textures and intricate rhythmic patterns, particularly in the upper staves. The bottom staves appear to provide a steady bass line or harmonic support. The overall style is that of a classical or romantic-era orchestral work.

This page of musical notation features a complex arrangement of staves. At the top, a grand staff (treble and bass clefs) is followed by several systems of staves. The first system includes a grand staff and four individual staves. The second system consists of six staves. The third system has five staves. The fourth system has four staves. The fifth system has three staves. The sixth system has two staves. The seventh system has one staff. The eighth system has two staves. The ninth system has three staves. The tenth system has four staves. The eleventh system has five staves. The twelfth system has six staves. The thirteenth system has seven staves. The fourteenth system has eight staves. The fifteenth system has nine staves. The sixteenth system has ten staves. The notation includes various musical symbols such as notes, rests, ornaments, and dynamic markings.

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and a rich harmonic texture with many chords and arpeggios. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked with a tempo of 'Allegretto' and a dynamic of 'p' (piano). The notation includes many slurs, ties, and dynamic markings such as 'a 2' and 'b'. The overall style is characteristic of late 19th or early 20th-century piano music.

Fl. I.

Fl. II.

Cl.

Fag.

Fl. I.

Cl. a 2

Fag. a 2

Trombe.

Piatti.

pizz.

pizz.

pizz.

pizz.

Fl. I. *mp* *mf*
 Fl. II. *mp* *mf*
 Ob. *mp* *mf*
 Cor. ingl. *mf*
 Cl. *mf*
 Fag. *mf*
 Corni. *mp* *mf*
 Trombe.
 Piatti *mp*
più f *mf*
più f *mf*
più f *mf*
mf

F
 Cl. *p*
 Fag. *p*
p
p
F

Cl. *pp*

Fag. *pp*

Tromboni. *ppp*

Tambour militaire. *ppp*

Cl. *pp* *ppp* *ppp* *pppp*

Fag. *pp* *ppp* *ppp* *pppp*

Tromboni e Tuba. *ppp* *ppp* *ppp*

Tambour militaire. *ppp* *ppp* *pppp*

pizz. *ppp* *pppp*

pizz. *ppp* *pppp*

(Садъ въ запущени. Терасса полуразрушена. Ночь.)
(Haus und Garten im Verfall. Die Terrasse ist halb zerstört.)

Allegro non troppo. (♩ = 120.)

Flauto I.

Flauto II.

Flauto III.

Oboi.

Corno inglese.

Ciarinetti in A.

Fagotti.

Corni in F I. II. III. IV.

Pistons in A.

Trombe in E.

Tromboni tenori.

Tr. basso e Tuba.

Timpani Cis, Gis.

АНДРЕЙ.
ANDREJ,

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Allegro non troppo. (♩ = 120.)

Fag.

(Нѣсколько выстрѣловъ. Черезъ сцену пробѣгаютъ шведскіе солдаты, за ними преслѣдующіе ихъ русскіе. Входитъ Андрей
(Es fallen einige Schüsse. Ueber die Bühne laufen schwedische Soldaten, die von russischen verfolgt werden. Andrej links aus dem Gebü-
слева изъ за деревьевъ.)
sche tretend.)

Ob.

Cl.

Fag.

Cor. I, II.

Андрей.
Andrej.

Въ бо - ю кро -
Im blut' gen

Ob.

Cl.

Fag.

Cor. I, II.

A.

- ва - вомъ, — на по - лѣ че - сти — ис - калъ я всю - ду — те - бя, Ма -
Kam - pfe — vor Ra - che glü - hend — sucht' ich ver - geb - lich — den Feind Ma -

Fl. I.
Fl. II.
Fl. III.
Ob.
Cl.
Fag.
Cor. I. II.
Tuba.

A.
- зе - па, — те - бя, зло - дѣй! О, еслибъ
- зep - pa, — der uns ver - rieth! Warmir's ge -

A.
ТОЛЬ - КО — те - бя я встрѣ - тилъ, — кля - ну - ся са - блей, по - вернутъ
- lun - gen — ihm zu be - ge - gnen, — ich schwör's beim Him - mel, er läg' im

Musical score for piano accompaniment, measures 1-12. The score consists of two systems of staves. The first system has six staves, and the second system has five staves. Dynamics include *ff* and *p*.

A. *вѣпра - хѣ ле_жалъ бы ты!* *Но съпо_ля бит_вы бѣжалъ из_*
Stau - be, in sei_nem Blut! *Doch der Ver_rä_ther ent_floh vom*

Musical score for piano accompaniment, measures 13-16. The score consists of two systems of staves. The first system has five staves, and the second system has four staves. Dynamics include *ff* and *p*.

ritenuto molto

Fl. I.
Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.
Pistons.
Trombe. *mp*
Tromboni. *mp*
Timpani.
C-Bassi.

А. мѣн-никъ, же-дан-ной мес-тью не у-сла-ди-лась мо-я ду-ша.
Kampfplatz und mei-ne See-le lechzt noch nach Ra-che die un-ge-stillt.

ritenuto molto

Tempo I.

Ob.
Cl.
Fag.
Cor. I. II.
Viol. I.
Viole.
Celli.
C-Bassi.

А. Въ бо-ю кро-ва-вомъ, — пы-ла-я
Im blut'-gen Kam-pfe — vor Ra-che

Tempo I.
5799

Ob.
Cl.
Fag.
Cor. I, II.
A.
Viol. I.
Viola.
Celli.
C-Bassi.

меч - тью, ис - кажь я всю - ду те - бя, Ма - зе - па, те - бя, зло -
 gli - hend sucht ich ver - geb - lich den Feind Ma - zep - pu, der uns ver -

Fl. I.
Fl. II.
Fl. III.
Ob.
Cl.
Fag.
Cor. I, II.
Tuba.
A.
- дѣй!
- mēh!
O, ес - лѣбъ
Wär' mirs ge -

Cor. II.

Poco più animato.

A.

ТОЛЬ - КО — те - бя я встрѣ - тилъ, — кля - ну - ся са -
 - lun - gen — ihm zu be - ge - gnen, — ich schwör's beim Him -

mf *ff* *mf*

Poco più animato.

Ob.

Cor. ingl.

Fag.

Cornl.

Pistons.

A.

- блей, по-вергнуть въ прахъ, по-вергнуть въ прахъ, ле-жалъ бы ты,
 - mel, er läg' im Stau-be, er läg' im Stau-be, in sei - nem Blut;

mf *f* *mf* *f* *f* *f*

G Tempo I.

Musical score for the first system, featuring multiple staves with musical notation and dynamics like *mf* and *f*.

A. *crescendo* *ff*

КЛЯ_ну_ся саб_лей, повергнутъ въ пра - - - хъ, ле_жалъ бы ты!
ich schwör' beim Him_mel, er lög' im Stau - - - be, in sei_nem Blut!

Musical score for the second system, continuing the vocal line and accompaniment with dynamics like *ff*.

G Tempo I.

Andante con moto. (♩=80.)

Or.
Cor. ingl. *molto espressivo*
Cl. *f* *mf*
Fag. *mf*

Cor. I II

(осматривается кругомъ)
(blickt umher)

f marcato

mf cre - scen -
mf cre - scen -
mf cre - scen -
mf cre - scen -

Andante con moto. (♩=80.)

Cor. I II

И я пришелъ сюда взглянуть на тѣ мѣ-ста, гдѣ съдѣтства я съ Ма-ри-ей
Ich kam hier her um ein-mal noch zu sehn den Ort, wo ich mit ihr mich glücklich

- do *ff* *mp*
- do *ff* *mp*
- do *ff* *mp*
- do *ff* *mp*

Fl. I.

Ob. *mp*

Cl. *mp*

Fag. *mp*

A.

crescendo

ми-лой меч-ты и ра-до-сти дѣ-лать, гдѣ я лю-билъ, гдѣ
wähn-te, wo ich den Lie - bestraum ge - träumt, wo ich ge - seufzt, wo

A.

сле-зы лиль о ней, за-губ-ленной го-луб-кѣ, и о сво-емъ по-гибшемъ
ich ge-weint um sie, die hin-ge-würg-te Tau-be, und um mein Glück das mir ent-

Ob. *mp* *espressivo* *f* *ritenuto* *p*

A.

сча-сть! стѣ! стѣ!
-schwim - - - - - den!

Larghetto. (♩ = 72.)

Cl.
Fag.
A.

p *p* *pp* *pp*

Здѣсь дни тек - ли чре - дой счаст - ли вой, здѣсь ан - ге - лъ кра - со -
 Hier schwand die Zeit in Ruh' und Frie - den, hier weilt' ein En - gel

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

Larghetto. (♩ = 72.)

Fl. I. *espress.*
Ob.
Cor. ingl.
Cl.
Fag.
A.

p *mp* *mf* *mf* *mf* *mf* *mf* *mf*

- той сляль, здѣсь я любилъ и сча - стья ждалъ... Но все про -
 schön und mild, hier ward mein Herz von Glück er - füllt... Jetzt ist das

mf *mf* *mf* *mf* *mf*

Molto sostenuto, il tempo.

Fl. I.

Ob.

Cor. ingl.

Cl.

Fag.

pp

mp

largamente

A.

- шло, какъ дымъ ис - че - зло, о - си - ротѣть пу - стын - ный домъ, и ти - ши - на и
 Glück da - raus ge - schie - den, verwaist steht nun dies lie - be Haus, ver - fal - len still in

pp

pp

pp

pp

pp

Molto sostenuto, il tempo.

Fl. I.

Fag.

p

mp

pp

a piena voce

A.

мракъ кру - гомъ.... О, гдѣ ты, гдѣ мо - я го - луб - ка, хоть тѣ - нью лег - ко - ю я - вись,
 Nacht und Graus.... Wo bist du, wo, du weis - se Tau - be? Er - schei - ne wie ein Schatten leicht,

più f

più f

più f

più f

più f

Cl. *p* *mf*

A. *riten. e molto espress.*

У - лыбкой прежней у - лыбнись, и въ сердце мнѣ вдох - ни на - деж - ду!
schau nur in's Au - ge thrä - nen - feucht, be - leb' mein Herz durch Hoff - nung, Glau - ben!

p

Molto più mosso, quasi Allegro. (♩=108.)

Cl. *f* *cre* *scen* *do*

A. *f*

О, гдѣ ты, гдѣ мо - я го - люб - ка? хоть тѣ - - - нью
Wo bist du, wo, du weis'se Tau - be? Er - schei - - - ne

mf *più f* *f*

mf *più f* *f*

mf *più f* *f*

mf *più f* *f*

mf *più f* *f*

H Molto più mosso, quasi Allegro. (♩=108.)

Poco stringendo.

Corni.

A

лег - ко - ю я - вись, улы - бой преж - ней улы - бись, и въ серд - це мнѣ вдох - ни на -
wie ein Schatten leicht, schau nur in's Au - ge thränen - feucht, be - leb' mein Herz durch Hoffnung,

Poco stringendo.

Ob.

Cl.

Fag.

Corni.

Тимп.

A

- деж - ду! Ахъ, гдѣ ты? гдѣ ты, гдѣ, мо - я го -
Glau - ben! Wo weilst du? O, wo weilst du, mei - ne

Allegro vivo. (♩=144.)

The first system of the score consists of ten staves. The top two staves are for woodwinds (flute and oboe), followed by three staves for strings (violin I, violin II, and viola). The bottom three staves are for the cello, double bass, and a low brass instrument (likely tuba or euphonium). The music is in a major key with a tempo of 144 beats per minute. The notation includes various dynamics such as *ff* and *f*, and articulation marks like accents and slurs.

A.

- люб - ка?
Тан - бе?

The second system of the score features a vocal line at the top, followed by four staves of instrumental accompaniment. The vocal line contains the lyrics from the previous block. The instrumental parts include woodwinds, strings, and a low brass instrument. The tempo remains *Allegro vivo* at 144 beats per minute. The notation includes various dynamics and articulation marks.

Allegro vivo. (♩=144.)

Ob. *f*

Cl.

Fag.

Corni.

A. *p*

Но все мол-читъ...
Nein al-les schweigt...

от-вѣ-та нѣтъ...
es regt sich nichts...

Fl. I. *ritenuto*

Fl. II.

Ob. *mf*

Cor. ingl.

Cl.

Fag.

Corni. *mf*

A. *mf* *crescendo* *f* *ad libitum.*

без-звученъ, стра-шенъ, стра-шенъ, мракъ мо-гиль-ный!...
ringst es dun-ke, stil - le wie im Gra-be!

ritenuto

I Tempo I.

Cor. ingl.

Cl.

Fag.

p *più f* *mp* *p* *pp*

p *più f* *mp* *p* *pp*

A.

Здѣсь дни текли чредой счастли вой, здѣсь ангель красо.
Hierschwand die Zeit in Ruh und Frie den, hier weilt ein Engel

pizz. *mp* *pizz.* *mp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp*

I Tempo I.

Fl. I. *express.*

Ob. *p*

Cor. ingl.

Cl.

Fag.

mp *mf* *mf* *mf*

più f *mf* *mf*

- той сіяль, здѣсь я любить сча стья ждалъ, - но все прошло, какъ дымъ ис.
schön und mild, hier ward mein Herz von Glück er-füllt, - jetzt ist das Glück da-raus ge-

mp *mp* *mp* *mp*

Fl. I. Sostenuito.

Ob.

Cor. ingl.

Cl.

Fag.

A. *largamente*

-чез - ло, о - си - ро - ть - лю - стын - ный домъ, и ти - ши - на, и мракъ кру - гомъ,
 -schie - den, verwaist steht nun das trau - te Haus, ver - fallen still in Nacht und Graus,

Sostenuito.

Cl. Più animato. (♩=96.)

Fag.

Cor. I. II.

A. *mf*

гдѣ, гдѣ ты, гдѣ мо - я го - луб - ка, хотъ тѣ - нью лег - ко - ю я - вись!
 wo bist du, wo, du weisse Tau - be? er - schei - ne wie ein Schatten leicht!

Più animato. (♩=96.)

Moderato. (♩=96.)

Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.
Corni.

A. *f* *a piena voce*
 O, пусть при-детъ конецъ желанный, о смерть, о
 O, dass der Tod be-en-den möchte die Qual und

Moderato. (♩=96.)

Cl.
Fag.
Corni.

A.
 другъ такъ дол-гожданый, дай мнѣ заб-ве-нье и по-кой, дай мнѣ заб-
 mir Er-lö-sungbrächte, Tod bring' mir Frieden, bring' mir Ruh', ja, bring' mir

Poco stringendo.

ritenuto

Fl. I.
Fl. II.
Fl. III.
Ob.
Cor. ingl.
Cl.
Fag.
Cor. I. II.

A.

- ве - нье и по - кой, о смерть, о другъ такъ долго - ждан - ный, дай мнѣ заб -
 Frie - den, bring' mir Ruh, o, dass der Tod Er - lö - sung bräch - te! Tod bring' mir

cre - scen - do ff
 cre - scen - do ff
 cre - scen - do ff
 cre - scen - do ff

Poco stringendo. ritenuto

Andante con moto.

Cl.
Cor. I. II.

A.

- ве - нье и по - кой, дай мнѣ заб - ве - нье, дай мнѣ заб - ве - нье и по - кой!
 Frieden, bring' mir Ruh, Tod bring' mir Frieden, jz bring' mir Frieden, bring' mir Ruh!
 O, дай мнѣ,
 O, bring' mir,

diminuendo p espress.

f mf p p
 f mf p p
 f mf p p
 f mf p p

Andante con moto.

Cl. *p*

Cor. I. II. *p*

A. дай мнѣ заб_ве_нье, заб_ве_нье и по_кой!
ja, bring' den Frieden, den Frieden, bring' mir Ruh'!

pp

pp

pp

arco

pp

Fl. I. *ritenuto*

Fl. II. *a tempo*

Ob. *p*

Cl. *p*

Fag. *pp*

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

A. Дай мнѣ заб_ве_нье и по_кой!...
O, bring' mir Frieden, bring' mir Ruh'!...

pp *ppizz.* *pp* *ppizz.* *pp* *ppizz.* *pp* *ppizz.* *pp* *ppizz.*

pp *ritenuto* *a tempo* *pp*

СЦЕНА И ДУЭТЪ. № 17. SCENE UND DUETT.

Allegro giusto. (♩ = 144.)

Flauto I.

Flauto II.

Flauto III.

Oboi.

Corno inglese.

Clarineti in A.

Fagotti.

I.
II.
III.
IV.
Corni in F

Pistons in B.

Trombe in C.

Tromboni tenori.

Tr. basso e Tuba.

Timpani G, As, Es.

(Оглядывается и прислушивается)
(Schaut um sich und horcht)

АНДРЕЙ.
ANDREJ.

МАЗЕПА.
MAZEPPA.

ОРЛИКЪ.
ORLIK.

Violini I.

Violini II.

Viоле.

Celli.

C. - Bassi.

Allegro giusto. (♩ = 144.)

Fl. I.
Fl. II.
Ob.
Cl.
Corni.

Андрей. *Andrej.*

Невдале - къ я ельшу конскій
Dort in der Fer - ne hör'ich Rossg -

Viole.
Celli.
C.B.

Fl. I.
Fl. II.
Ob.
Cl.
Corni.

A. ТО ПОТЬ... -stampfe... Да!... Ja!... Ёдутъ двое... Reiter scheinen's... Кто о-ни? A-ber wer?

Viole.
Celli.
C.B.

Poco stringendo.

Fl. I. Fl. II. Cl. Corni.

A. (старается узнать приближающихся всадников!)
(sucht die Nahenden zu erkennen)

Быть может Шве-ды...
Viel leicht sind's Schweden...

Poco stringendo.

Ob. Fag. Corni.

A. (прячется за терасу)
(verbirgt sich hinter der Terrasse)

на - до скрыться....
ich ver-berg'mich....

Poco più mosso.

The musical score consists of several systems. The top system features vocal staves for Soprano (S.), Alto (A.), Mezzo (M.), and Tenor (T.), and piano accompaniment for Right Hand (RH) and Left Hand (LH). The lyrics are 'cre - scen - do'. The tempo is 'Poco più mosso.'.

The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (mf, f, ff), and articulation marks. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The vocal parts are written in a style that suggests a choral or ensemble setting.

A.
M.
O.

Poco più mosso.

L. Molto vivace.

Musical score for piano and orchestra, measures 1-12. The score features multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. The dynamic marking 'ff' is present throughout.

A. _____

M. _____

O. _____

(Мазепа и Орликъ вѣзжаютъ на коняхъ)
 (Mazepa und Orlik erscheinen zu Pferde)

Musical score for piano and orchestra, measures 13-16. The score continues with complex rhythmic patterns and triplets. The dynamic marking 'ff' is present throughout.

L. Molto vivace.

Allegro vivo. (♩=152.)

The musical score is arranged in two systems. The first system contains 11 staves, and the second system contains 7 staves. The first system includes a piano introduction with a *ff* dynamic marking and a key signature change to B-flat major, indicated by the instruction "(muta in B)". The second system features vocal parts labeled A., M., and O. The score is written in a 2/4 time signature and includes various musical notations such as notes, rests, and dynamic markings.

Allegro vivo. (♩=152.)

Moderato. (♩ = 106.)

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. Dynamics include *mf*, *p*, and *ff*. There are several long, sweeping lines with slurs and accents, indicating a grand and expressive performance style.

A.

M.

O.

Стой, Орликъ, дай вздохнуть конямъ, по го ня слѣдъ нашъ поте ря ла, по от дох
 Halt, Orlik, gönn' den Ros sen Ruh, der Feind hat un sie Spur ver lo ren, wir ras ten

The second system continues the musical score with ten staves. It features similar dynamics and articulations as the first system, including *mp*, *p*, and *mf*. The piano accompaniment shows more rhythmic activity in the lower registers.

Moderato. (♩ = 108.)

Allegro. (♩ = 144.)

First system of musical notation, including piano (p) and sforzando (sf) markings.

Second system of musical notation, including mezzo-forte (mf) and mezzo-piano (mp) markings.

A. _____
 M. _____

немъ.
hier.

(слѣзаятъ съ коней. Орликъ уводя ихъ, уходить за кулису.)
(Steigen ab. Orlik verschwindet mit den Pferden hinter den Couliissen.)

O. _____

По - от - дох - немъ панъ гетманъ!
Wenn's euch be - liebt, Herr Het - mann!

Third system of musical notation, including piano (p) and sforzando (sf) markings.

Allegro. (♩ = 144.)

Fl. I.
Fl. II.
Oboi.
Cl.
Corni.
mf
p
mf
mf
mf
mf
mf
mf

This section of the score covers the woodwind and brass instruments. It includes parts for Flute I and II, Oboe, Clarinet, Horns, and Trombones. The woodwinds play melodic lines with various dynamics like *mf* and *p*. The brass instruments provide harmonic support with sustained notes and rhythmic patterns.

M
Pistons.
Trombe.
Tromboni.
ff
ff
ff
ff
ff
ff

This section of the score is for the Pistons, including Trumpets and Trombones. It features a prominent melodic line for the Trombones and a rhythmic accompaniment for the Trumpets. The dynamic markings are consistently *ff* (fortissimo).

The musical score is arranged in systems. The first system contains five staves of piano accompaniment. The second system contains five staves of piano accompaniment and a vocal line for Soprano (S.) with lyrics in Russian and German. The third system contains five staves of piano accompaniment and a vocal line for Alto (A.), Mezzo (M.), and Tenor (O.). The fourth system contains five staves of piano accompaniment. The score includes dynamic markings such as *fff*, *ff*, and *ritenuto*. A tempo change is indicated by *(muta As in C)*. The lyrics are: "Онъ гет _ маномъ зоветъ меня. / Er nennt mich Hetmannoch der Thor."

Moderato assai. (♩=100.)

Cor. I. II.

Musical score for Trombe and Tromboni. The Trombe part is in the upper staff with dynamics *mf* and *mp*. The Tromboni part is in the lower staff with dynamics *mf* and *mp*. The key signature has two flats (B-flat and E-flat).

M. *В*ылъ ге́рманъ! а те_перь... *б*ѣглець без_дом_ный, про_клятой людьми из_мѣнникъ!
Der war ich! jetzt bin ich... *ein ob_dach_lo_ser Flüchtling nur, ein Hoch_ver_rä_ther!*

Musical score for strings. The upper staves show the first and second violins with dynamics *p* and *mp*. The lower staves show the violas and cellos with dynamics *p* and *mp*. The word *pizz.* (pizzicato) is written above the lower staves.

Moderato assai. (♩=100.)

Fl. I.

Fl. II.

Ob.

Corni.

Musical score for woodwinds. It includes parts for Flute I and II, Oboe, and Corni. Dynamics include *mf* and *f*. The key signature has two flats.

M. *в*ъ е_ди_ный день по_вержень я во прахъ иг_ро_ю слу_ча_я, бе_зумь емъ ко_ро_
Ein einz_ger Tag hat mich so tief ge_stürzt durch's Spieldes Zu_falls, durch des Kö_nigs Un_ver_

Musical score for strings. The upper staves show the first and second violins with dynamics *mf* and *f*. The lower staves show the violas and cellos with dynamics *mf* and *f*. The word *ritenuto* is written above the upper staves.

Più Presto. (♩=116.) (Оглядывается кругомъ, узнаетъ участь Кочубея и вздрагиваетъ)
 (Blickt umher, erkennt Kotschoubejs Landsitz und führt zusammen)

M.

- ля!
- stand!

arco
arco

Più Presto. (♩=116.)

Cor. ingl.
Cl. a2

mf

mf

p

p

p

Cor. ingl.
Cl.

Moderato assai. (♩=100.)

Мазена. *Mazepa.*

Но, Бо-же! гдѣ я? о, судь-ба, судь-ба,
Wo bin ich? Him-mel Bö-ses Men-schen-

mf

mf

mf

mf

f

f

f

f

Moderato assai. (♩=100.)

Fl. I.
Fl. II.
Ob.
Cl.
Fag.

M.
-ба, какъ ты ка - ра - ешь ста - ра - го Ма - зе - пу, какъ из - дѣ -
-loos, wa - rum ver - folgst du noch den Greis Ma - zer - ra, o, du ver -

Fl. I.
Fl. II.
Fl. III.
Ob.
Cl.
Fag.

M.
-ва - ешь - ся надъ нимъ же - сто - ко!
-höh - nest ihn un - säg - lich gru - sam!

(Погружается въ задумчивость)
(Versinkt in Gedanken)

N *l'istesso tempo.*

(Андрей выходитъ на сцену)
(*Andrej erscheint auf der Bühne*)

Recitativ.

(Узнаетъ Мазепу)
(*Erkennt Mazepa*)

A. Знакомый голосъ! другъ или врагъ обманецъ!
Die Stimme kenn' ich! Flüchtling, o - der Feind?

M.

O.

N *l'istesso tempo.*

Allegro moderato. (♩=126)

Musical score for the first system, featuring multiple staves with treble and bass clefs. The tempo is marked 'Allegro moderato. (♩=126)'. The key signature has two flats. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *mf*.

A. *f*
 Какъ ты, ты Ма-зе-па!.. Свя-той не-вин-но-сти гу-би-тель,
 Du, du hier Ma-zer-pal.. Du, der die Un-schuld konnst ver-rat-ten,

M.

O.

Musical score for the second system, continuing the instrumental and vocal parts. It includes dynamic markings such as *mp*, *pizz.*, and *arco*. The tempo remains 'Allegro moderato. (♩=126)'. The key signature has two flats.

Allegro moderato. (♩=126)

Fl. I.
Fl. II.
Ob.
Cor. ingl.
Cl.
Fag.

A.

уз_наль ли ты те_перь о_би_тель
kennst du den Schau_platz dei_ner Tha_ten?

Fag.
Cor. I. II.

A.

и домъ, ве - се - лый пре_жде домъ, гдѣ за_пу - стѣ - ные и
das Haus, das frii - her freu-den - reich, und jetzt dem Hau - se des

Fag. *mf*

Cor. I. II. *mp* *mf*

A. *mf*

мракъ кру - гомъ? Уз - наль ли ты при - ютъ у - кром - ный,
To - des gleich? Er - ken - nest du das Heim, das trau - te,

mp *mf* *mp* *mf* *mp* *mf* *arco* *mp* *arco* *mf* *mp* *mf*

Fl. I. *mf* *f*

Fl. II. *mf* *f*

Ob. *mf* *f*

Cor. ingl. *mf* *f*

Cl. *mf* *f*

Fag. *f* *mp* *mf*

A. *mf*

гдѣ ан - гелъ ми - ра о - би - талъ,
wo still ge - wal - tet En - gels Hand,

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

Fl. I. poco ritenuto

Ob.

Cl. *f*

Fag. *f*

Corni. *f*

A. и садъ, ку - да ты но - чью тем - ной яв - лял - ся къней?...
den Gar - ten, wo der Lie - be - lau - te dich grüss - ten, wo...

M. Уз - налъ, уз -
Ich hab's er -

poco ritenuto

a tempo

Ob.

Cl. *p*

Fag. *p*

M. - налъ!
- kann! За - чѣмъ ме - ня ко - ришь тывъя - ромъ гнѣ - вѣ? Че -
Was schmäht du mich in dei - nem Hass und Grim - me? was

pizz. *p*

pizz. *p*

a tempo

Oboi. **Pochissimo più tranquillo.**
 Cl. *cre - scen - do* *mf*
 Fag. *cre - scen - do* *mf* *mf*
 Corni. I, II. *mf* *mf*
 M. *f* Андрей. *Andrej.*
 - го, Андрей, ты хо - чешь отъ ме - ня! *f* Че - го хо - чу? хо -
 willst du denn von mir, der tief ge - beugt! Was ich wohl will? den

mp **Pochissimo più tranquillo.**

Oboi.
 Corno ingl.
 Cl.
 Fag.
 Corni. I. II.
 A. *f* чу тво - ей я смер - ти! Въбо - ю кро - ва - вомъ, пы - ла - я ме - стью, ис - каль я
 Tod will ich dir ge - ben! Im Kampf - ge - wüh - le, vor Ra - che glü - hend, sucht ich ver -

mp mf f mf

mp mf p f mf

A. всю-ду те-бя Ма-зе-па, ты должень пасть, ты должень пасть, твой часъ на-сталь, твой часъ на-
 -geb .lich dich den Ver-rä-ther, nun bist du mein, nur bist du mein, dich trifft der Tod, dich trifft der

M.

O.

mp mf pp f mf

pizz.

mp mf pp f mf

Темпо I. (♩=120.)

Musical score for the first system, featuring multiple staves with musical notation, dynamics (mf, p), and phrasing marks.

A. *сталь!*... *Год!*... О, пре-да-тель, во-ронь
Scho - *nen* *sollt* *ich* *dich*, *Ver-*

M. Ан-дрей, по-чти мо-и сѣ-ди-ны!
O, scho - *ne* *mein* *ver-wirktes* *Le-ben!*

O.

Musical score for the second system, including vocal parts and instrumental accompaniment with dynamics (mf, p, pizz., arco) and phrasing marks.

Темпо I. (♩=120.)

mf

mf

mf

p

mf

mf

mf

mf

mf

mf

A

хипц_ный!
_rü - cher!

Ста_рикъ пре_зрен_ный, не на -
Wen schon - test du denn, Mis - se -

M

По_чти въне_сча_сти_и ме_ня!
Mick traf des Flücht - ling's hartes Loos!

O

mf

mf

mf

p

mf

arco

mf

p

mf

The first system of the musical score consists of ten staves. The top six staves are vocal parts, and the bottom four are instrumental parts. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is mostly rests, with some melodic fragments appearing in the final measure of the system.

A. *-ВИСТНЫЙ!
-thä-ter!*

M. *Но ес-ли ру-ку ты под-ни-мешь, то знай:— не бе-зо-ру-женья!
Willst du durchaus die Hand er-he-ben, so wiss':— ich bin nicht waf-fen-los!*

O.

The second system continues the musical score. It features a vocal line (A) with lyrics in Russian and German. Below it is a bass line (M) with corresponding lyrics. The instrumental parts (O) are mostly rests. The lyrics are: "Но ес-ли ру-ку ты под-ни-мешь, то знай:— не бе-зо-ру-женья!" and "Willst du durchaus die Hand er-he-ben, so wiss':— ich bin nicht waf-fen-los!".

The third system of the musical score features instrumental parts. It includes a double bass line (arco) and several other staves with melodic and harmonic content. The key signature remains two flats, and the time signature is 4/4. The music is more active than in the previous systems, with various rhythmic patterns and dynamics.

P

The first system of the score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is in a minor key, indicated by two flats in the key signature. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). There are several slurs and phrasing marks throughout the system.

A. *f* Святой не-вин-но-сти гу-би-тель! Голуб - ки
ff Du hast die Un-schuld nicht ge-scho-net! Der Rei - nen

M. Андрей, по-чти мо-и сь -
ff O, scho - ne mein ver-wirk - tes

O.

The vocal staves are positioned below the piano accompaniment. The Soprano part (A.) begins with a forte (*f*) dynamic and a fortissimo (*ff*) section. The Mezzo-soprano part (M.) also features a fortissimo (*ff*) section. The Alto part (O.) is currently silent. The lyrics are in Russian and German, with German lyrics in italics.

The second system of the score continues the piano accompaniment. It features the same ten-staff structure as the first system. The music continues with various rhythmic patterns and dynamic markings, including *mp* and *p*. The system concludes with a **P** (Piano) marking.

Fl. I.
Fl. II.
Cl.
Fag.
Corni.
A.
M.
Cl.
Fag.
Corni.
A.
M.

mp *mf* *mf* *mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

чи-стой со-бла-зни-тель!
mit Ver-rath ge-loh-net,
кля-ни тотъ день,
nun fluch' der Stun - de, fluch' den
-ди-ны,
Le - ben,
по-чти въ не-сча-стии ме-ня,
mich traf des Flüchtlings har-tes Loos,
по-чти о, schon!
часть, ког-да ты взял е-е у насъ!
Tag, da du dies Haus be-deckt mit Schmach!
Отвѣ-тишь
Nun sih - ne
— мо-и съ-ди-ны, по-чти въ не-сча-стии ме-ня,
— mein nack-tes Le - ben, mich traf des Flüchtlings har-tes Loos!

mp
mp
mp
p
mp

p
mp

A. ты за пре-сту-пле-нье, сражу те-бя безъ со-жа-лѣ-нья,
deine That, Ver-bre-cher, ich bin dein Rich-ter, bin ihr Rä-cher,

M. но ес-ли ру-ку ты под-ни-мешь,
Willst du durch-aus die Hand er-he-ben,

O.

mp
mp
mp
p
mp

The first system of the musical score consists of seven staves. The top two staves are for the piano, with dynamics markings of *mp* and *mf*. The middle three staves are for the strings, with dynamics markings of *mf* and *f*. The bottom two staves are for the bass line, with dynamics markings of *mf* and *f*. The music is in a key with two flats and a 4/4 time signature.

A. *ff* у - мрижъ, у - мри, у -
du stirbst, du stirbst, du

M. *ff*

O. *ff*

TO ЗНАЙ: не без - о - ру - жень я, ес - ли
 so wiss: ich bin nicht waf - fen - los, willst du

The second system of the musical score consists of seven staves. The top two staves are for the piano, with dynamics markings of *mf* and *mf*. The middle three staves are for the strings, with dynamics markings of *mf* and *f*. The bottom two staves are for the bass line, with dynamics markings of *mf* and *f*. The music continues in the same key and time signature as the first system.

- мри— и въ лю-тѣи смер-ти мигъ, да, бу-дешъ про-клять, да, бу-дешъ про-клять,
stirbst,— in dei-ner To-des-stund', sei denn ver-flu-chet, seist du ver-flucht durch

ру-ку ты под-ни-мешь, то знай, знай: не без-о-ру-женья я,
dei-ne Hand er-he-ben, so wis-se: ich bin nicht waf-fen-los,

A.
 M.
 O.

mf f mf f mf f mf f

Q

A. *злой ста - рикъ!*
mei - nen Mund!

(Андрей бросается на Мазепу съ саблей. Мазепа стрѣляетъ. Андрей падаетъ раненый.)
(Andrej dringt auf Mazerpa mit dem Säbel ein. Mazerpa schießt, Andrej stürzt verwundet zusammen.)

M. *не без_о_ру_женъ я!*
ich bin nicht waf - fen - los!

O.

Poco stringendo.

The musical score is arranged in two systems. The first system consists of 11 staves: five for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), three for woodwinds (Flutes, Clarinets, and Bassoons), and three for brass (Trumpets, Trombones, and Tuba/Euphonium). The second system consists of three staves for woodwinds (Flutes, Clarinets, and Bassoons) and three for brass (Trumpets, Trombones, and Tuba/Euphonium). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo is marked 'Allegro. (♩ = 138.)' at the top right and bottom right. The performance style is indicated as 'Poco stringendo.' at the top left and bottom left. Dynamic markings include *ff* (fortissimo) and *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

A.
M.
O.

Poco stringendo.

Ob.
Cpr. ing.
Cl.
Fag.
Corni
Pistons.
Tromboni.

This block contains the first system of a musical score, spanning measures 517 to 520. It includes staves for Oboe (Ob.), Clarinet in G (Cpr. ing.), Clarinet in Bb (Cl.), Bassoon (Fag.), Horns (Corni), Trumpets (Pistons.), and Trombones (Tromboni.). The woodwinds and brass instruments play rhythmic patterns, while the strings (not explicitly labeled but present in the lower staves) provide a steady accompaniment. The key signature has two flats, and the time signature is 4/4. The score concludes with a double bar line and a fermata over the final notes.

Cl.
Fag.
Corni.

This block contains the second system of the musical score, spanning measures 521 to 524. It features staves for Clarinet in Bb (Cl.), Bassoon (Fag.), and Horns (Corni.). The woodwinds play melodic lines with some rests, while the brass instruments provide harmonic support. The string accompaniment continues from the previous system. The score concludes with a double bar line and a fermata over the final notes.

СЦЕНА ПОЯВЛЕНИЯ БЕЗУМНОЙ МАРИИ. №18. AUFTRITTSSCENE DER WAHNSINNIGEN MARIA.

Moderato assai, quasi Andante. (♩ = 92)

Flauto I.

Flauto II.

Flauto III.

Oboi.

Corno inglese.

Clarineti in B.

Fagotti.

Corni in F
I.
II.

III.
IV.

Pistoni in B.

Trombe in C.

Tromboni tenori.

Trombone basso e Tuba.

Timpani G, C, Es.

МАРИА.
MARIA.

МАЗЕППА.
MAZEPPA.

Не - сча - стный! Ви - дитъ Богъ, я не хо - тѣлъ тво - ей по - ги - бе - ли!...
Du Aerm - ster! nein, bei Gott, ich woll - te nicht auch dein Ver - der - ben noch!

Арга.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Moderato assai, quasi Andante. (♩ = 92)

Cl.
Fag.
Corni.
Timp.
M.

Эй, Орликъ, гдѣ ты? Ско_рѣй сю_да!...
He, Or_lik, kom_me! komm_schnel_hierher!...

(Мазепа идетъ направо къ деревьямъ, въ это время всходитъ луна, лучъ ея падаетъ въ чащу и освѣщаетъ Марію, выходящую изъ за деревьевъ. Мазепа остаивается въ недоумѣніи.)
(Mazepa nähert sich links den Bäumen. Der aufgehende Mond beleuchtet das Dickicht und bestrahlt Maria, welche aus dem Baumschatten hervortritt. Mazepa bleibt verblüfft stehen.)

Fl.I.
Ob.
Cl.
Fag.
Corni.
Timp.
Арга.

R

Ob. *p*

Cor. Ing. *p*

Cl. *p*

Fag. *p*

Timp. (muta in G in F)

Arpa.

Viol. SOLO. *molto espressivo* *ad libitum*

mp

R

Fl. I.

Fl. II. *pp*

Fl. III. *pp*

Ob. *pp*

Cor. Ing. *pp*

Cl. *pp*

Fag. *pp*

Viol. Solo. *f* *pp*

Poco più mosso.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in Russian, German, and Italian. The lyrics are: "О, Бо-же! / О, Him-mel!" (Russian), "Что ви-жу! / was seh' ich!" (German), and "Иль э-то / ist das ein" (Italian). The score features complex instrumental accompaniment with many triplets and dynamic markings such as *ff* and *f*. The tempo marking "Poco più mosso." is present at the beginning and end of the page.

Poco più mosso.

М. *сонь?*
Traum?

М. *Ма - ри - я,*
Ma - ri - a,

ты
du

ли?
bist's?

Ты.
Du

S Moderato assai. (♩ = 92)

Ob.
Cor. ingl.
Cl.
Fag.

M.

ЛИ? (Марія сначала не замѣчаетъ его. Потомъ быстро подходитъ.)
bist's? (Maria bemerkt ihn anfangs nicht. Später tritt sie rasch auf ihn zu.)

Arpa. mp

Viol. Solo mp ad libitum

Viol. I. sfp
Viol. II. sfp
Viola. sfp
Celli. sfp
Bassi. sfp

S Moderato assai. (♩ = 92)

Fl. I. pp
Fl. II. pp
Fl. III. pp
Ob. pp
Cor. ingl. pp
Cl. pp
Fag. pp

Viol. Solo f pp

Об. *p*

Cl.

Fag.

Марія. *Maria.*

Ахъ, ти-ше, ти-ше, ти-ше другъ! сей-часъ отецъ и мать глаза за-
O, lei-se, lei-se, sprich mein Freund! bis ich der tod-ten El-tern Au-gen.

pp

Fl. I.

Fl. II. *pp*

Fag. *p*

М.

(озираясь со страхомъ)
(ängstlich um sich schauend)

-кры-ли... По-стой, по-стой! у-слышать мо-гутъ насъ...
schlie-ssē... Halt ein, halt ein! sie hö-ren mich und dich...

pp

mf

mf

pp

pp

Ma - ri - я! бѣд - на - я Ма - ри - я! О - по - мни - сь!
 Ma - ri - a! o, du Ar - me, Ar - me! Be - sinn dich!

Во - же, что, что съ тобой, что съ тобой?
 Him - mel! Was, was hast du? was hast du?

T

Fl. I. *p*

Fl. II.

Fl. III.

Fag. *p*

Марія. *Maria.*

Послушай, хи - трости ка - кі - я, что за раз - сказъ у нихъ смѣш - ной? О - на за
Wie schlau sie, dass sich Gott er - bar - me, was sie mir sag - te, hör' nur zu? Vertraut hat

pp

T

Cl. *pp*

M.

тай - ну мнѣ сказала, что умеръ бѣдный мой о - тець и мнѣ ти - хонь - ко по - ка - за - ла
sie mir im geheimen, mein armer Va - ter wä - re todt und zeigte mir, es war kein Träumen,

Fl. I. U

Fl. II.

Fl. III.

Ob.

Cl.

Fag. *pp*

Corn I. II. *pp*

M. *f*

сѣ-ду-ю го-ло-ву... *mp* *f* Тво-рецъ! Ку-да бѣ-
ein weisses Greisenhaupt... *Mein Gott!* *Ge. wiss, sie*

Fl. I. U

Fl. II.

Fl. III.

Ob.

Cl.

M. *f*

- жать намъ отъ зло-рѣ-чья? *mp* *f* по-ду-май:
woll-te mich be-lü-gen, *und den-ke,*

Ob.

Cor. ingl.

Cl.

Fag.

Corni I. II.

M.

p *f* *mf*

Э-та го-ло-ва была совсе́мне чело-вѣ-чья, а вол - чья, ВИДИШЬ КА-КО -
wer hätte das geglaubt? sie wie mir, um mich zu be-trü-gen, 'nen Wolfs - kopf, statt des Va-ter's

Ob.

M.

p *mf* *pp*

- ва, чѣмъ об - мя - нуть ме-ня хо - тѣ - ла! Не
Haupt. Dass sie mich hin - ter - ge - her woll - te, ist

Fl. I. *p*

Ob. *p*

Cl. *p*

M. *p*

стыдно-ль ей? не стыдно-ль ей меня терзать?
Sünd' und Schand', *ist* *Sünd' und Schand',* *ich werd' be-wacht,*

Viole. *pp*

Celli. *pp*

Bassi. *pp*

Un poco più animato.

Fl. I. *mp* *mf*

Fl. II. *mp* *mf*

Fl. III. *mp* *mf*

Ob. *mp* *mf*

Cor. ingl. *mp* *mf*

Cl. *mp* *mf*

Fag. *mp* *mf*

M. *f*

и для че-го? и для че-го?
weisst du wa-rum? weisst du wa-rum?

Viole. *mp* *mf*

Celli. *mp* *mf*

Bassi. *mp* *mf*

Un poco più animato.

The first system of the score consists of six staves of piano accompaniment. The top two staves feature a complex, rhythmic pattern of sixteenth notes. The middle two staves have a similar pattern but with some rests. The bottom two staves provide a harmonic foundation with chords and moving lines. Dynamic markings include *f* and *ff* throughout the system.

M. *чтобъ я не смѣ - ласьго - бой се - го - дня у - бѣ - жать!*
ent-flie-hen soll - te ich nicht mit dir in die - ser Nacht!

M.

The vocal line for the first system is on a single staff, marked 'M.'. It contains the lyrics in Russian and German. The melody is simple and follows the rhythm of the lyrics.

The second system of the score consists of six staves of piano accompaniment. These staves are mostly empty, indicating that the piano accompaniment is silent during the vocal line.

The third system of the score consists of six staves of piano accompaniment. The top two staves have melodic lines with dynamic markings of *mf* and *f*. The bottom four staves provide a harmonic accompaniment with chords and moving lines.

Tempo I.

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The vocal lines are marked with dynamics such as *f* and *mf*. The piano accompaniment features complex textures with various dynamics including *ff*, *f*, and *mf*. The lyrics are written in both Russian and German. The bottom system continues the piano accompaniment with similar dynamic markings and articulations.

Ma-ri-a, бѣднaя Ma-ри-a, какъ стра- шень бредъ безумный твой!
 Ma-ri-a, armes Kind Ma-ri-a, wie schreck- lich träumt ihr ir- rer Geist!

Tempo I.

Un poco ritenuto

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings such as *mf* and *mf espress.* The violin and cello parts are mostly rests. The system concludes with a key signature change to A major and a time signature change to 3/4.

Musical score for the second system, featuring piano and cello parts. The piano part has a dynamic marking of *mp*. The violin and cello parts are mostly rests. The system concludes with a key signature change to A major and a time signature change to 3/4.

Musical score for the third system, featuring a vocal line starting with a forte (*ff*) dynamic. The piano and cello parts are mostly rests.

О - пом - нись, бѣд-на-я Ма - ри - я!
 Komm zu - dir, armes Kind Ma - ri - a!

Musical score for the fourth system, featuring piano and cello parts. The piano part has dynamic markings of *p* and *pp*. The violin and cello parts are mostly rests.

Musical score for the fifth system, featuring piano, violin, and cello parts. The piano part has dynamic markings of *f*, *mf*, *p*, and *pp*. The violin and cello parts are mostly rests. The system concludes with a key signature change to A major and a time signature change to 3/4.

Un poco ritenuto

Ob. Andante. (♩ = 80.)

Cor. ingl.

Fag.

Марія. *Maria.*

p *più f*

Я помню по-ля... праздник шумный... и чернь, и мертвы-я тѣ-ла...
Es war ein Festplatz weit im Fel-de... Viel Volk, auch Leichenschaut ich dort...

Andante. (♩ = 80.)

Fl. I. Poco più animato. Tempo I.

Ob.

Cor. ingl.

Cor. I. II.

M.

на празд-никъ мать ме-ня ве-ла... Но гдѣ-жъ ты былъ, гдѣ-жъ ты былъ?
die Mut-ter führt mich an den Ort... Doch wo warst du, wo warst du?

mp *cresc.*

Poco più animato. Tempo I.

Fl. I.

Ob.

Cor. ingl.

Fag.

Corni.

M.

ГДѢ — ахъ,
wo? — Ach,

Arpa.

Cl. in A. Più mosso. (Moderato assai. ♩ = 92.)

mp *cre 3* *scen 3* *do*

M.

ГДѢ-ЖЬ ТЫ БЫЛЪ? СЪ ТО — ОО — Ю ПОЗ — НО
sag' mir wo? al — lein und trau — rig

pizz.

mp pizz.

Più mosso. (Moderato assai. ♩ = 92.)

Fl. I. *mp*

Fl. II. *mp*

Cl. *mp*

M. *mp*

за - чѣмъ въ но - чи ски - та - юсь я? Пой -
bin ich die Nacht um her ge-irrt. Komm

Ob. *mp*

Cor. ingl. *mp*

Cl. *mp*

M. *mp*

- демъ до - мой, ско - рѣй, ужь позд - но,
nun nach Haus, komm schnell, wie schau - - rig,

arco mp *pizz. più f*

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features lyrics in Russian and German. The piano accompaniment includes a prominent melodic line in the right hand and a bass line in the left hand.

M. *пойдемь до-мой, пойдемь* *ско - рѣй! ахъ!*
jetzt komm nach Haus, komm fort, *komm fort! Gott!*

Musical score for the second system, including vocal line and piano accompaniment. The piano accompaniment features a complex texture with triplets and arpeggiated figures. The vocal line continues with melodic phrases.

М. ВИЖУ ГОЛО-ВА МО-Я, ПОЛ- на во-ле-ні-я пус-
wie mein armer Geist ver-wirrt! *wie* *unstat die Gedanken*

V Cl. *mf* *cre* *scen* *do*

Fag. *mf* *crescendo*

M. *f* *crescendo*

- та - го, я при - ни - ма - ла за ду -
wan - dern, dich hielt ich e - ben für den

Ob.

Cl. *f*

Fag. *f*

Corni. *mf*

M. *mf*

- го - го те - бя, ста - рикъ!
An - dern, dich al - ten Mann!

V Cl. *mf* *cre* *scen* *do*

Fag. *mf* *cre* *scen* *do*

M. *ff*

Ос - тавь ме - ня, ос - тавь ме - ня!
Ver - las - se mich, rer - las - se mich!

W

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *mf* and *f*. The violin part includes dynamic markings *f* and *ff*. The system concludes with a double bar line and a 'W' section marker.

Musical score for the second system, primarily consisting of empty staves. There are some faint markings and a *mf* dynamic marking in the upper staves.

M. Твой взоръ на - смѣш - ливъ и у - жа - сень, ты бе - со -
 Wie dei - ne Au - gen hö - nisch bli - cken! du bist ein

Musical score for the third system, including vocal and piano parts. The vocal line has dynamic markings *mf* and *ore*. The piano part includes markings *pizz.* and *arco*. The system concludes with a double bar line and a 'W' section marker.

The first system of the score consists of ten staves. The top two staves are for the right hand, showing melodic lines with dynamic markings of *f* and *ff*. The middle four staves are for the left hand, featuring sustained chords and rhythmic patterns. The bottom two staves are for the bass line, with dynamic markings of *f* and *ff*. The music is in a 3/2 time signature and includes various articulations and slurs.

M.

бра - зень, онъ пре - кра - сень, онъ пре -
Scheu - sal, er ent - zü - ckend, ja, ent -

scen - do *f* *crescendo* *ff*
 scen - do *f* *crescendo* *ff*
 scen - do *f* *crescen o* *ff*
 - scen - do *f* *crescendo* *ff*
 - scen - do *f* *crescendo* *ff*

The second system of the score is a vocal line with lyrics in Russian and German. It consists of five staves. The top staff is the vocal line, with lyrics in Russian and German. The bottom four staves are for the piano accompaniment, with dynamic markings of *f* and *ff*, and a *crescendo* marking. The music is in a 3/2 time signature and includes various articulations and slurs.

Largo.

The piano accompaniment consists of several staves. The upper staves feature intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The lower staves provide a harmonic foundation with sustained chords and moving bass lines. The tempo is marked 'Largo'.

The vocal entry begins with a vocal line on a single staff, accompanied by the piano accompaniment. The tempo remains 'Largo'.

(Входит Орликъ и останавливается въ изум.
(Orlik tritt auf und bleibt verwundert stehen.)
ленин.)

М. кра - сень! Въ е - го глазахъ го - ритъ любовь, въ е - го рѣчахъ та - ка - я нѣ - га, е - го у - сы бѣ - лѣ - е
- xii - ckend! er blickt so liebe reich, ist so gut, er weiss so wonne - voll zu re - den, sein Bart glänzt weiss wie Silber.

The piano accompaniment continues with similar rhythmic complexity and harmonic richness as the first section. It features more triplets and flowing sixteenth-note passages.

Largo.

X

mf mp

f mf mp

M. *f* *mf*

снѣ-га, а на тво-ихъ за-сты-ла кровь!
 -fa - den, und deiner ist ja starr vom Blut.

M. *ritenuto*

Не-сча-стна-я Ма-ри-я!
 Mein ar - mes Kind, Ma - ri - a!

f mf mp

X

Allegro giusto. (♩ = 144.)

Pistons.
Trombe.
Tromboni.

Орликъ.
Orlik.

БѢЖИМЪ, БѢЖИМЪ, Я СЛЫШУ ШУМЪ...
Komm fort, geh hier, ich hö-re Lärm...

Allegro giusto. (♩ = 144.)

Pistons.
Trombe.
Tromboni.

ПОД-ХО-ДЯТЬ ЛЮ-ДИ... ПО-ГО-НЯ БЛИЗ-КО, ПО-СПѢ-
es na-hen Schrif-te... *der Feind ver-folgt uns,* *flie-hen*

Meno mosso. (♩ = 120.)

Pistons.
Trombe. - do
Trombōni - do

M.
O.
- шимъ, намъ до-рогъ каж-дый мигъ!
wir, sonst trifft uns sich-er Tod!

Но какъ же здѣсь е-
Sie las-sen in der

- do
- do
- do
- do

Meno mosso. (♩ = 120.)

Ob.
Cor. ingl.
Cl.
Fag.

M.
O.
- е ос-та-вить? воз-мемъ е-е, воз-мемъ съ со-бой!
Fein-de Mit-te? wir neh-men sie mit auf die Flucht!

Е-е? Без-
Dies Weib? die

0. *um - nu - ju? Panъ германъ, ты самъ раз - суд - ка съней ли - шил - ся, e - e, e -*
Wahn - sinn - ge! Mein Her - mann. du selbst wurdest irr - durch sie im Kop - fe, dies Weib, dies

Fl. I.
Fl. II.
Cl.
Fag.

0. *-e? иль го - ло - вы сво - ей те - бѣ о - на до - ро - же? и -*
Weib? ist sie dir theu - rer als dein Le - ben, dei - ne Frei - heit? komm

Ob.
Cl.
Fag.
Corni I. II.

(Мазепа въ нерѣшительности)
(Mazepa steht unentschlossen)

0. -демя, и -демя!... и -демя!
fort, komm fort!... komm, komm!

Ob.
Fag.
Corni I. II.

Мазепа. Мазерра.

(Орликъ увлекаетъ Мазепу)
(Orlik führt Mazepa hinweg)

0. ешь - шимъ!
komm schnell!

И - Ну!

Allegro giusto. (♩=144.)

Fag. *p*

(быстро скрываются)
(verschwinden rasch)

M.

- ДЕМЬ!
komm!
Viole.

pp

Celli.

pp

Bassi.

Allegro giusto. (♩=144.)

Fag.

Viole.

Celli.

Bassi.

Fag. *pp*

Viole.

Celli.

Bassi. *pp*

Fag. *ppp*

Viole.

Celli.

Bassi. *ppp*

ФОНЕМА.

№ 19.

ФИНАЛЕ.

Andante con moto. (♩ = 80.)

Flauto I.

Flauto II.

Flauto III.

Oboi.

Corno inglese.

Clarineti in A.

Fagotti.

Corni in F I. II.

III. IV.

Pistoni in B.

Trombe in F

Tromboni tenori.

Tr. basso e Tuba.

Timpani.

МАРИЯ.
MARIA.

Ушелъ старикъ,
Der Al - te ging,

какъ сердце бьетъ ся,
noch im - mer beß' ich,

какъ я ус -
wie bin ich

АНДРЕЙ.
ANDREJ.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Andante con moto. (♩ = 80.)

Ob. *mf*

Cl. *mf*

M. (Видятъ раненаго Андрея)
(Bemerkt den verwundeten Andrej)

-та-ла, какъ хо-чу я от-дох-нуть!
mü-de, o, wie sehn' ich mich nach Ruh!

più f mp

Cl. *mf*

Pistons. *mf*

Tromboni ten. *mf*

M. Кровь, кровь о-пять!... и трупъ от-ца... и ма-те-ри без-ум-ный плачь!
Blut, wie-der Blut!... des Va-ters Rumpf... der Mut-ter-herz zerreis-send schrein!

f mf

Pistons.
Tromboni tenori.

M.
Все тотъ же сонъ...
Der - sel - be Traum...

То поръ... на
des Hen - kers

Лачъ!...
Beil!...

Fl. I.
Fl. II.
Fl. III.
Ob.
Cor. ingl.
Cl. b.
Fag.
Corn.
Tromboni.

(Склоняется надъ раненымъ, приподнимаетъ его и кладетъ его голову къ себѣ на колѣни)
(Neigt sich über den Verwundeten, richtet ihn auf und legt sein Haupt in ihren Schooss)

M.
Viola.
Celli.

Poco più tranquillo.

Fl. I.

Ob.

Clar.

Fag.

Тромбони.

Марія. Maria.

Нѣтъ, то не онъ...
Nein, er ist's nicht...

Poco più tranquillo.

Ob.

Fag.

M.

То спитъ ре_бе_нокъ въ тра_вѣ гус_той... Спи, мой хо_ро_шій, спи, мой ми_лый,
Im Gra-se schlum_mert ein Kind_lein hier... Schlaf_süs_ses Wē_sen, schlaf, kein Kummer

Ob. Adagio molto. (♩=60.)

Fag.

M. *soll dro-hen dir!...*
 Ти-ше... э-тотъ го-лосъ я зна-ю: онъ пѣ-валъ мнѣ
Andrej. Andrej. (очнувшись) (zu sich kommend)
 Ма-ри-я...
Mari-a...

pp

Adagio molto. (♩=60.)

M. *Lie-der* въ тѣ дни, ког-да, бы-ва-ло, я дѣ-воч-кой гу-ля-ла у насъ въ са-
zur Zeit, als wir zu zwei-en uns tum-mel-ten im Frei-en, im Gar-ten,

pp *più f*

Ob. *cantabile*

Fag. *cantabile*

M. *Wald und Feld,* ког-да мы съ нимъ въ дво-емъ на лег-комъ чел-но-кѣ сколь-зи-ли по-рѣ-кѣ...
als wir noch froh ge-sellt im leich-ten Kahn da-hin vom Strohm uns lies-sen ziehn...

mf

Ob.

Clar.

Fag.

Андрей. *Andrej. mp*

Ma-ri-я!... Ma-ri-я!... Ma-ri-я!...
Ma-ri-a!... Ma-ri-a!... Ma-ri-a!...

f

Z Andante un poco rubato. (♩ = 69)

(очень выразительно)
 (sehr ausdrucksvoll)

piu f

При - ди все - бя, я у - ми - ра - ю, при - ди все - бя, я у - ми -
Be - sin - ne dich, ich muss ja ster - ben, be - sin - ne dich, ich muss ja

pp

pizz.

Z *pp* Andante un poco rubato. (♩ = 69)

Più mosso. (♩=88)

ritenuto

Tempo I. (♩=69)

Corno ingl.

Musical score for Corno ingl. and Corni. pp. The Corno ingl. part starts with a dynamic of *p*. The Corni. pp part starts with a dynamic of *pp*. Both parts feature sustained notes with some melodic movement.

A.

-ра - ю, и не мо - гу те - бѣ по - мочь...
 ster - ben, ich kann dir kei - nen Schutz ver - leih'n...

Въ гла - захъ тем - нѣ - етъ,
 Mir Au - ge trübt sich,

Musical score for arco and vocal accompaniment. The arco part starts with a dynamic of *p*. The vocal accompaniment includes the vocal line and piano accompaniment.

Più mosso. (♩=88)

ritenuto

p Tempo I. (♩=69)

Fl. I.

Fl. II.

Clar.

Fag.

Musical score for Fl. I, Fl. II, Clar., and Fag. The Fl. I part starts with a dynamic of *p* and is marked *espressivo*. The Fl. II part starts with a dynamic of *p* and is marked *espressivo*. The Clar. part starts with a dynamic of *p*. The Fag. part starts with a dynamic of *mp* and then *p*.

A.

буд - то ночь хо - лод - на - я ло - жит - ся на до мно - ю...
 Nacht al - lein ist um mich her, kalt drückt sie mei - ne Glied - er...

У - вы, блѣд - нѣ - етъ
 Ich seh' dein Ant - litz

Musical score for arco and vocal accompaniment. The arco part starts with a dynamic of *p*. The vocal accompaniment includes the vocal line and piano accompaniment.

Più mosso. (♩=88.)

Fl. I.

Fl. II. *mp* *p*

Clar. *mp* *più f* *p*

Fag. *p*

Corni. *p*

A.

об - разъ твой, скло - нись ко мнѣ, Ма - ри - я, го - ло - во - ю... На - сталь мой смерт - ный
fast nicht mehr, Ma - ri - a, nei - ge dich noch ein - mal nie - der... Schon naht die To - des -

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

Più mosso. (♩=88.)

Clar. *mf* *p*

Fag. *mp* *mp*

Corni. *mp* *mp*

A.

часъ, хо - чу въ пос - лѣд - ній разъ сви - да - ній жажду у - то -
- qual, ich möcht' zum letz - ten Mal dich mei - nes Daseins ein - zig

più f *f*

mp *mp*

p *mp*

p *mp*

p *mp*

p *mp*

Clar. *mp* *3* *colla parte*

A. *ad libitum.*

— ЛНТЬ, на мнть — блажен ный жизнь продлить, Ма-ри-я, Ма-ри-я, склонись ко
Glück, noch schau — en ei-nen Au-gen-blick, Ma-ri-a, Ma-ri-a, neig' dich zu

mf p mp p pp

mf p mp p pp

mf p mp p pp

mf p mp p pp

mp p mp p pp

colla parte

Andante non tanto. (♩=76)

F1.I. *pp*

F1.II. *pp*

Марія. (укачивая его)
 Maria. (lullt ihn ein)

Спи, мла-де-нецъ мой пре-крас-ный, спи, мой ми-лый, спи, род-ной!
Schlaf mein Kindlein ein und träu-me, schlaf mein süs-ses, schlu-fe ein!

A. мнть!
mir!

pp

pp

pizz. pp pizz. pp

Andante non tanto. (♩=76)

F.II.

F.III

Ob.

Clar.

Corni.III.

M.

Ба - юш - ки ба - ю, ба - юш - ки ба - ю! Яр - ко СВѢ-ТИТЬ
 Thu' die Aug-lein zu, thu' die Aug-lein zu! Durch das dun-ke

arco

Corni.

M.

мѣ - сяць яс - ный, СМОТ-РИТЬ ВЪКО-ЛЫ - бель ТВО - ю!
 Laub der Bäu - me, lugt der Mond zu uns her - ein!

ritenuto

Fl. I.

Clar. *pp*

Fag. *pp*

M.

ба - юш - ки ба - ю, ба - юш - ки ба - ю!

schlaf in sanfter Ruh, schlaf in sanfter Ruh!

Андрей. *Andrej.*

Ма - ри - я, при -

Ma - ri - a, be -

ritenuto

A a Andante. (♩=69)

Fl. I. *pp*

Fl. II. *pp*

Fl. III. *pp*

Clar. *pp*

Fag. *pp*

A.

- дивъсе - бя, я у - ми - ра - ю, при - дивъсе - бя, я у - ми -

- sin - ne dich, ich muss jetzt ster - ben, be - sin - ne dich, ich muss ja

cresc.

cresc.

cresc.

cresc.

cresc.

Più mosso. (♩=88.)

ritenuto

Ob. *mp*
 Clar. *mp*
 Fag. *mp*
 Мария. *mp* Maria.

О, какъ зна - комъ мнѣ э - тотъ го - лосъ!
 O, wie ver - traut klingt mir die Stim.me!

A. -ра - во! и не мо - гу те - бѣ по - мочь! Въ гла -
 sier - ben, ich kann dir kei - nen Schutz ver - leihn! Mein

mp *p* *pp*

Più mosso. (♩=88.) *pp* ritenuto

Tempo I. (♩=69.)

Ob.
 Clar.
 Fag.
 Corni. *pp*
 M. *mp*
 A. *pp*

онъ пѣвалъ мнѣ пѣс - ни ког - да - то, ахъ, пом - ню,
 Sang sie mir doch Lie - der, nicht sel - ten, ach, da - mals,

-захъ тем - нѣ - етъ, буд - то ночь хо - лод - на - я ло - жит - ся на - до
 Au - ge trübt sich, Nacht al - lein ist um mich her, kalt drückt sie mei - ne

pp *p* *mp* *più f*

pizz. *pp* *pp* *mp*

Tempo I. (♩=69.)

Fag. *pp*

Corni. *pp*

M. *p*

A. *piu f*

НОМ - - - НЮ Э - ТОТЬ МИ - ЛЫЙ ГО - ЛОСЬ, ОНЪ ПЪ - ВАЛЪ МНЪ
da - - - mais die - se lie - be Stim - me, ja, sie sang mir

МНО - Ю, У - ВЫ! БЛЪД - НЪ - ЕТЬ
Glie - der, ich seh' dein Ant - litz

p *pp* *arco* *pizz.* *pp*

Fag. *mp*

Corni. *p* *mp*

M. *p*

A. *p*

ПЪС - НИ, КОТ - ДА - ТО, ДАВ - НО, ДАВ - РО У
Lie - der, vor Zei - ten, s'ist lan - ge her, im

об - - разъ ТВОЙ, СКЛО - НИСЬ КО МНЪ, Ма - ри - я, ГО - ЛО -
fast nicht mehr, Ma - ri a, nei - ge dich noch ein - mal

p *mp*

Più mosso. (♩=88.)

mp

Corno ingl.

Cl.

Fag. *mf* *p*

Cornal.

M.

A.

нась вьса - ду гус - томъ!
Gar - ten, Wald und Feld!

- во - ю!
nie - der!

На - сталь мой смерт - ный часъ,
Schon fühl' ich To - des - qual,

по -
neig'

mf *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Più mosso. (♩=88.)

A.

- слѣд - ный, страш - ный часъ, Ма - ри - я, Ма - ри - я, у - ми - ра - ю, о, тяж - ко,
dich ein letz - tes Mal, Ma - ri - a, Ma - ri - a, sieh ich ster - be, ich lei - de,

mf *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

ritenuto

mf \rightarrow *pp*
mf \rightarrow *pp*
mp \rightarrow *mf* \rightarrow *pp*
p \rightarrow *mp*
p \rightarrow *mf* \rightarrow *pp*

p
p
pp
pp

A. *p* *ritenuto* *pp*

тяж_ко, въ послѣднѣй разъ, — про_сти, про_сти Ма_ри_я, про_сти, про_
 lei - de, nur ein - mal noch, — leb'wohl, leb'wohl, Ma - ri - a, leb'wohl, leb'

pp \rightarrow *mp* \rightarrow *pp*
pp \rightarrow *mp* \rightarrow *pp*
pp \rightarrow *mp* \rightarrow *pp*
pp \rightarrow *mp* \rightarrow *pp*

ritenuto

Cl. Andante non tanto. (♩ = 76.)

Fac. *pp*

pp

(укачивая Андрея)
(wiegelt den Andrej einlullend)

M. Спи мла-де-нецъ мой пре-крае-ный, спи мой ми-лый, спи род-
Schlaf mein Kind, lein ein und träu-me, schlaf mein süs-ses, schla-fe

A. -сти! (умираетъ)
wohl! (stirbt)

Arpa. *pp*
con sordino

pp
con sordino

con sordino

pp
piana con sordino

pp
piana con sordino

pp

Andante non tanto. (♩ = 76.)

Fl. I.

Cl. *pp*

Fac.

M. -ной! Ба-юш-ки, ба-ю, ба-юш-ки, ба-ю!
ein! Thw die Aug-lein zu, thw die Aug-lein zu!

arco

F.I. I.

Corni. *pp* *pp* *pp*

M. Яр - ко свѣ - титъ мѣ - сяцъ яс - ный, смот - ритъ въ ко - лы - бель тво -
Durch das dun - kle Laub der Bäu - me, lugt der Mond ins Käm - mer -

cre - scen - do

cre - scen - do

cre - scen - do

crescendo

crescendo

crescendo

F.I. I.

F.I. II.

Cl. *pp* *pp*

Fag. *pp* *pp*

Corni. *p*

M. - ю. Ба - юш - ки, ба - ю, ба - юш - ки, ба - ю!...
-lein, sanft sei dei - ne Ruk, sanft sei dei - ne Ruk!...

p *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Fl. I.

Fl. II.

Cl. *dolce*

Cor. I. II. *espress.*

M. *p*

ста - ну я твоЙ сонъ ле - лѣ - ять, дре - му сто - ро - жить тво -
Schlaf ich heut' den zar - ten Schlaf - mer; mei - nes süs - sen Kind - teins

pp

pp *pizz.* *pp* *pp*

Cl. *pp*

Corn. *mp*

M. *p*

- ю, ба - юш - ки ба - ю, ба - юш - ки ба - ю!
Ruh; thu' die Auglein zu, sanft sei dei - ne Ruh!

pp *mp* *mp* *mp* *mp* *mp*

p *arco* *mp* *mp* *mp* *mp*

p *mp*

dolcissimo

Fl. I. *pp*

Ob. *pp* *dolcissimo*

Corni. *pp*

M.

Сни! Schlaf!

Arpa. *pp*

pp

pp

pp

pp

pp

Fl. I.

Ob.

Corno ingl.

M.

pp

più fo

Сни! Schlaf!

pp

pp

pp

pp

pp

mp mf p pp

espressivo

M. *СНИ МОИ РОД - НОМ!... СНИ, Schlaf süs ses - Kind!... Schlaf;*

mf pp

The image shows a page of a musical score, page 569. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The vocal line has lyrics in Russian and German. The piano accompaniment features arpeggiated chords and melodic lines. Dynamics such as *pp* and *p* are indicated throughout. The score is written in a key signature of three flats and a time signature of 4/4.

Второй системный блок содержит продолжение музыкального материала, включая дополнительные инструменты и вокальные партии.

Третий системный блок начинается с вокальной партии, помеченной буквой **M.** (Mezzo-soprano). Под ней следуют русские и немецкие тексты: *спи, schlaf,* и *ди-тея*. Музыкальные ноты сопровождаются этими словами.

В нижней части страницы представлены дополнительные инструменты, включая басовый и альтернативный инструменты, с соответствующими нотными записями.

Cl.
Fag. *pp*

Cornl. *pp*

M. *mf* di - - - mi - - - nu - - -
 - ТЯ!
 Kind! (продолжает качивать, устремив неподвижный взгляд вперед)
 (Sie fährt fort den Leichnam einzulullen, den Blick starr vor sich gerichtet)

Ара.

Cl.
Fag. *pp*

Cornl. *pp*

M. en - - - do *pp*

Detailed description of the musical score for page 570: The page contains two systems of music. The first system includes a vocal line (M.) with lyrics in Russian and German, and an orchestral accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and features the lyrics 'di - - - mi - - - nu - - -' followed by 'ТЯ! Kind!' and a stage direction in Russian and German. The orchestral accompaniment includes parts for Clarinet (Cl.), Bassoon (Fag.), and Horn (Cornl.), all marked *pp* (pianissimo). The piano part (Ара.) features a prominent, flowing melodic line with many slurs. The second system continues the vocal line with the lyrics 'en - - - do' and includes further orchestral parts for Cl., Fag., and Cornl., with some dynamics marked *pp*.

Musical score system 1, consisting of six staves. The top three staves (treble clef) feature piano accompaniment with dynamic markings *pp* and *p*. The bottom three staves (bass clef) feature a melodic line with dynamic markings *pp* and *p*. The system concludes with a fermata on the final note of the melodic line.

Musical score system 2, consisting of six empty staves, likely representing a section where the instruments are silent or the music is not transcribed for this page.

M.

(Занавѣсъ тихо опускается.)
(Der Vorhang fällt langsam.)

Musical score system 3, consisting of six staves. The first staff is marked with a large 'M.' and contains the instruction: (Занавѣсъ тихо опускается.) (Der Vorhang fällt langsam.) The remaining staves are empty.

Musical score system 4, consisting of six staves. The top three staves (treble clef) feature piano accompaniment with dynamic markings *pp* and *p*. The bottom three staves (bass clef) feature a melodic line with dynamic markings *p* and *pp*. The system concludes with a fermata on the final note of the melodic line.