

ACT II



Scene 3

A masked ball

(p. 287)

Scene 4

In the Countess' room

(p. 452)

SCENE 3

№ 11

АНТРАКТ И ХОР

Allegro brillante ma non troppo

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe A

Timpani

This section of the score includes staves for Piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti A, 2 Fagotti, 4 Corni F, 2 Trombe A, and Timpani. The music is in G major and 2/4 time. Dynamics include *f* and *a2*. The Piccolo part has a rest in the first measure. The woodwinds and brass parts enter in the second measure with various rhythmic patterns.

Allegro brillante ma non troppo

ХОР ПЕВЧИХ

Сопрано

Альты

Тенора

Басы

This section of the score is for the vocal choir (ХОР ПЕВЧИХ) and includes staves for Soprano (Сопрано), Alto (Альты), Tenor (Тенора), and Bass (Басы). The music is in G major and 2/4 time. The vocal parts are mostly rests in this section.

Allegro brillante ma non troppo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This section of the score includes staves for Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The music is in G major and 2/4 time. Dynamics include *f*. The strings play a rhythmic accompaniment throughout the section.

This musical score page contains five systems of staves for various instruments. The instruments are labeled on the left as Pico., Fl., Ob., Cl., Fg., Cr., Trb., Tp., and Archi. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Cor Anglais, Trumpet, and Trombone. The third system includes Trumpet and Trombone. The fourth system includes the string section (Archi), with separate staves for Violin I, Violin II, and Cello/Double Bass. Dynamics include *f* (forte), *a2* (second octave), and *p* (piano). The word "cre" appears as a vocal line in the Clarinet, Bassoon, Cor Anglais, Violin I, Violin II, and Cello/Double Bass parts. The score spans five measures.

10

Picc. Fl. Ob. Cl. Fg. Cr. Trb. TP. Archi

scen - do
soen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do

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

10

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tp.

Arc. I

Arc. II

Arc. III

This musical score page features ten staves of music. The Piccolo staff is mostly silent. The Flute, Oboe, and Clarinet staves contain melodic lines with various articulations and dynamics. The Bassoon staff has a rhythmic accompaniment. The Cor Anglais and Trombone staves have melodic parts, with the Trombone staff marked with a forte (ff) dynamic. The Trumpet staff has a melodic line, also marked with ff. The Arches section consists of three staves (I, II, and III) with rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

20

This musical score page contains measures 20 through 24. The instruments are arranged as follows:

- Picc.** (Piccolo): Treble clef, starting with a *ff* dynamic.
- Fl.** (Flute): Treble clef, starting with a *ff* dynamic and an *a2* marking.
- Ob.** (Oboe): Treble clef, starting with an *a2* marking and a *ff* dynamic.
- Cl.** (Clarinet): Treble clef, starting with an *a2* marking and a *ff* dynamic.
- Fg.** (Bassoon): Bass clef, starting with a *ff* dynamic.
- Cr.** (Cornet): Treble clef, starting with a *ff* dynamic.
- Trb.** (Trumpet): Treble clef, starting with a *ff* dynamic and an *a2* marking.
- Tp.** (Trombone): Bass clef, starting with a *ff* dynamic.
- Archi** (Strings): Four staves (Violin I, Violin II, Viola, Cello/Double Bass) in treble and bass clefs, starting with a *ff* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*) throughout the measures.

20

This page of a musical score, page 30, features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes, marked *a2*.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- Cl.** (Clarinet): Treble clef, playing a melodic line with grace notes.
- Fg.** (Bassoon): Bass clef, playing a melodic line with grace notes, marked *a2*.
- Cr.** (Horn): Treble clef, playing a melodic line with grace notes.
- Trb.** (Trumpet): Treble clef, playing a melodic line with grace notes.
- Trp.** (Trumpet): Bass clef, playing a melodic line with grace notes.
- Archi** (Arches): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses) playing a rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 30 is located in the top right corner and bottom right corner.

Fl. *p*

Ob. *I*
p

Cl. *p*

Archi

pp

p

This system contains the first four staves of a musical score. The top staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet (Cl.), and the bottom four staves are for the string section (Archi). The key signature has two sharps (F# and C#). The Flute part begins with a *p* dynamic. The Oboe part is marked with a first finger fingering (*I*) and a *p* dynamic. The Clarinet part also starts with a *p* dynamic. The string section has a *pp* dynamic in the first measure, which changes to *p* in the second measure.

Fl. *poco più f*

Ob. I *poco più f*

Cl. *poco più f*

Archi

p

a2

p

p

This system contains the next four staves of the musical score. The Flute (Fl.), Oboe (Ob. I), and Clarinet (Cl.) parts are marked with *poco più f*. The string section (Archi) has a *p* dynamic. The Flute part includes a *a2* marking above the staff in the second measure. The string section has a *p* dynamic in the first measure, which changes to *p* in the second measure.

40

Musical score for measures 40-43. The score includes parts for Flute (Fl.), Oboe I (Ob. I), Clarinet (Cl.), and Archi (Archi). The Flute, Oboe I, and Clarinet parts are marked with a dynamic of *p*. The Archi part includes a *pizz.* instruction. A *pp* dynamic is indicated for a specific passage in the upper strings. A double bar line is present at the end of measure 43.

40

Musical score for measures 44-47. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Archi (Archi). Dynamics include *mf*, *f*, *p*, *mp*, *pizz.*, and *poco più f*. The Flute part shows a dynamic change from *mf* to *f* and back to *mf*. The Oboe part shows a dynamic change from *mf* to *f* and back to *mf*. The Clarinet part shows a dynamic change from *mf* to *f* and back to *mf*. The Archi part includes a *pizz.* instruction and a dynamic change from *mp* to *mf*. A *poco più f* instruction is present in the upper strings.

50

Picc. *ff*

Fl. *f* *ff* a2

Ob. *f* *ff*

Cl. *f* *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tp. *ff*

Archi *mp* *mf* *ff* arco

50

This musical score page features eight staves of music. The instruments are labeled on the left as follows: Picc., Fl., Ob., Cl., Fg., Cr., Trb., Tp., and Archi. The Piccolo staff begins with a dynamic marking of *a2*. The Flute staff has a dynamic marking of *f*. The Clarinet staff includes a flat key signature change. The Horns (Cr.) and Trumpets (Trb.) staves show chordal accompaniment. The Trombones (Tp.) staff has a melodic line. The String section (Archi) is represented by three staves with rhythmic patterns. The score is divided into measures by vertical bar lines, with a key signature change occurring in the fourth measure of the Flute staff.

60

Picc.
Fl. a2
Ob.
Cl. a2
Fg.
Cr. a2
Trb. a2
Tp.
Archi

This musical score page contains ten staves of music. The instruments are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), Trombone (Trb.), and Archi (Archi). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The Piccolo part is in the treble clef. The Flute, Oboe, and Clarinet parts are in the treble clef. The Bassoon part is in the bass clef. The Cor Anglais part is in the treble clef. The Trumpet and Trombone parts are in the bass clef. The Archi part consists of four staves, with the top two in the treble clef and the bottom two in the bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'a2' (pianissimo) and 'p' (piano). The score is divided into measures by vertical bar lines.

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

ЗАНАВЕС (Маскарадный бал у богатого сановника. Большая зала. По бокам, между колонн, устроены ложи. Кадриль из благородных обоего пола молод-

С. Ра - дост - но, ве - се - ло

А. Ра - дост - но, ве - се - ло

Т. Ра - дост - но, ве - се - ло

Б. Ра - дост - но, ве - се - ло в день сей вмес - те сби - рай - те - ся,

Archi

70

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

дых особ в разных костюмах танцует контраданцы. На хорах поют певчие.)

в день сей вме - сте сби - рай - те - ся, дру - ги!

в день сей вме - сте сби - рай - те - ся, дру - ги!

дру - ги! Ра - дост - но, ве - се - ло в день сей вме - сте сби - рай - те - ся, дру - ги!

Archi

70

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

Archi

Брось те сво-и недо-су-ги, ска-чи те, пля-ши те сме-лей! Ска-
Брось те сво-и недо-су-ги, ска-чи те, пля-ши те сме-лей! Ска-

p cre - - - *scen* - - - *do* *f*
p cre - - - *scen* - - - *do* *f*
p cre - - - *scen* - - - *do* *f*
p cre - - - *scen* - - - *do* *f*
mf cresc. *f*
p cre - - - *scen* - - - *do* *f*
p cre - - - *scen* - - - *do* *f*

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2*

Cl. *ff*

Fg. *ff*

Cf. *ff*

Trb. *mf* *f* *ff*

Tr.

ff

ff

ff

ff

чи - те, пля - ши - те сме - лей, брось - те вы, брось - те вы не - до -

чи - те, пля - ши - те сме - лей, брось - те вы, брось - те вы не - до -

чи - те, пля - ши - те сме - лей, брось - те вы, брось - те вы не - до -

ска - чи - те ве - се - лей, пля - ши - те вы сме - лей, и недо - су - ги

Archi *ff* *ff* *ff*

80

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

Archi

- су - ги сво - и, брось - те вы, брось - те вы не - до.

- су - ги сво - и, брось - те вы, брось - те вы, брось - те

- су - ги сво - и, брось - те вы, брось - те вы не - до.

брось - те вы сво - и, ска - чи - те ве - се - лей, пля - ши - те вы сме - лей, не - до - су -

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It is in 4/4 time with a key signature of one sharp (F#). The woodwind section includes Piccolo, Flute (a2), Oboe (a2), Clarinet, and Bassoon (a2). The brass section includes Cornet, Trumpet, and Trombone. The string section is labeled 'Archi'. The vocal lines are in Russian. The score is marked with 'ff' (fortissimo) in several places. The page number '80' is printed in a box at the top and bottom.

80

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 - су - ги сво и, ска - чи - те, пля - ши - те, пля - ши - те ве - се -
 не - до - су - ги сво и, ска - чи - те, пля - ши - те, пля - ши - те ве - се -
 - су - ги сво и, ска - чи - те, пля - ши - те, пля - ши - те ве - се -
 - ги брось - те сво и, ска - чи - те, пля - ши - те, пля - ши - те ве - се -
 Archi

Musical score for a symphony orchestra and vocal soloists. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and String Ensemble. The vocal parts are in Russian. The music is in 2/4 time with a key signature of one sharp (F#). The score is marked with 'ff' (fortissimo) and 'a2' (second octave).

The musical score is divided into three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trombone (Trb.), and Trombone (Tr.). The third system includes the vocal soloist and the string section (Archi). The vocal soloist part features the lyrics: "- лей!" and "Бейте в ладоширу." The string section includes Violins I and II, and Cellos/Double Basses. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *p*, *mf*, and *a2*. A first ending bracket is present in the Clarinet part.

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Tr.

ка - ми, щел - кай - те гром - ко пер - ста - ми,
Бей - те вла - до - ши ру - ка - ми, щел - кай - те гром - ко пер -

Archi

Picc.

Fl.

Ob.

Cl. *poco più f* I II

Fg. *poco più f*

Cr.

Trb.

Tr.

f чёр - ны гла - за по - во - ди - те, ста - ном вы все го - во -

f ста - ми, *f* чёр - ны гла - за по - во - ди - те,

Archi *p* *p* *p*

100

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Tr.

-ри - те! Фер - тиком ру - ки вы в бо - ки,
 ста - ном вы все го - во - ри - те! Фер - тиком ру - ки вы

Archi

100

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Archi

де - лай - те лег - ки - е ско - ки, чо - бот о чо - бот сту -
 в бо - ки! де - лай - те лег - ки - е ско - ки,

rosso più f

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Trp.

- чи . те , с на - ступью сме - лой сви - щи - те ! Чо - бот о чо - бот сту -
 чо - бот о чо - бот сту - чи - те и сме - ло сви - щи - те !

Archi

poco più f *mf* *p* *poco più f*

poco più f *pizz.* *mf* *poco più f* *pizz.* *mf*

110

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trp.

- чи - те, с на - ступью сме - лой сви - щи - те! Хо - зя - ин с суп -
 чо - бот о чо - бот сту - чи - те и сме - ло сви - щи - те! Хо - зя - ин с суп -

Archi

mp arco pizz. mf arco mp mf arco

110

Picc.

Fl. *a2*

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

Archi

120

Picc. Fl. Ob. Cl. Fg.

Cr. Trb.

Trp. *ff*

- вет - ству - ет доб - рых гос - тей, при - вет - ству - ет доб - рых гос - тей, при - вет - ству - ет
- вет - ству - ет доб - рых гос - тей, при - вет - ству - ет доб - рых гос - тей, при - вет - ству - ет

Archi

120

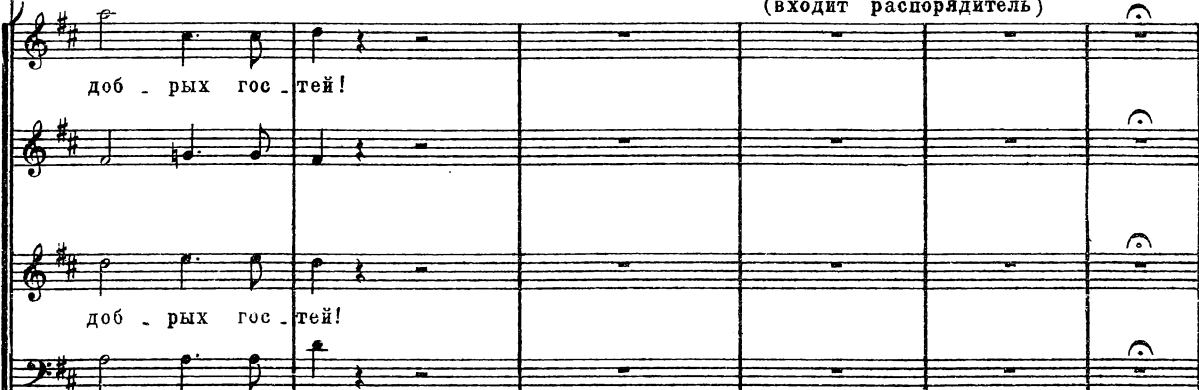
Picc. 
Fl. ^{a2} 
Ob. 
Cl. 
Fg. 

Cr. 
Trb. 
Tr. 

(входит распорядитель)

доб - рых гос - тей!

доб - рых гос - тей!



Archi 






№ 12 СЦЕНА И АРИЯ КНЯЗЯ

Lo stesso tempo

Piccolo

2 Flauti

2 Oboi
(Ob. I=Corno inglese)

2 Clarinetti A

2 Fagotti

4 Corni F

Lo stesso tempo

Лиза

Чекалинокий

Распорядитель

Томский

Князь

Сурин

Хо - зя - ин про - сит до - ро - гих гое - тей по - жа - ловать

Lo stesso tempo

I

Violini

II

Viole

Violoncelli

Contrabassi

pizz.
mf pizz.
mf pizz.
mf pizz.
mf pizz.
mf

Moderato assai

Picc. Fl. Ob. Cl. Fg. Cr.

(Все гости направляются к террасе в сад.)

Чекалинский

Moderato assai

Наш

P.

смотреть на блеск у-веселительных ог-ней.

Moderato assai

Archi

10

Picc. Fl. Ob. Cl. Fg. Cr. Ч. Archi

poco marcato

p

p

arco trmn
p

Гер-ман сно-ва нас по-ве-сил, ру-ча-юсь вам, что он влюб-лён; то

10

Picc. Fl. Ob. Cl. Fg. Cr. Ч. Сурин Archi

мра - чен был, по том стал ве - сел!

Сурин

Нет, гос.по - да, он у.вле -

arco

Detailed description: This is a page of a musical score for a scene. It features a woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon), a string section (Violin I, Violin II, Viola, Violoncello, Double Bass), and vocal parts (Soprano, Alto, Tenor, Bass). The woodwinds play a rhythmic pattern of eighth notes with trills. The strings play a steady eighth-note accompaniment. The vocal parts have lyrics in Russian. The score is in 3/4 time and the key signature has two sharps (F# and C#).

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr. I II
 C.
 Archi

чен, как думае - те, чем? чем? На - деж - дой у - знать три

Musical score for a scene, featuring Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Bassoon, and Arches. The score includes dynamic markings (*mf*, *p*) and trills (*tr*) for the woodwinds. The vocal line has Russian lyrics: "...чен, как думае - те, чем? чем? На - деж - дой у - знать три".

20

Picc. *p* *un poco marcato*

Fl. *p* *un poco marcato*

Ob.

Cl. *mf* *p*

Fg. *p* *mf* *p*

Cr. *p* *mf* *pp*

Ч. Вот чудак!

Томский

С. Не ве - рю, на - до быть не - веж - дой для кар - ты.

Arohi *mf* *p*

20

Picc. *tr*
 Fl. *I* *tr*
 Ob.
 Cl. *p*
 Fg.
 Cr. *I* *III* *pp*
 T. *3*
 а . то . го ! Он не ду - рак. Сме . ясь !
 С. *3*
 Он сам мне го . во - рил.
 Archi *tr*

Musical score for a scene, page 320. The score includes parts for Piccolo, Flute I, Oboe, Clarinet, Bassoon, Cor Anglais I and III, Trombone, Bass, and Archi. The vocal parts (Trombone and Bass) have Russian lyrics. The score is in 2/4 time and features various musical notations including trills, triplets, and dynamics.

Picc. Fl. I Ob. I Cl. Fg.

Cr.

Ч. (Сурину) (проходят)
Давай, пойдем его дразнить!

Т. А впро чем,

Арчи

Fl. I *mf* *p* *tr*
 Fl. II *mf* *p* *tr*
 Ob. I *mf* *p*
 Cl. *mf*
 Fg. *mf*
 Cr. I *p*
 Cr. III
 Trb.
 Trp.
 T. он из тех, кто, раз за - ду - мав, дол - жен
 Archi *mf* *p* *p* *tr*

The musical score is arranged in a standard orchestral format. The top section contains the woodwinds: Flute I and II, Oboe I, Clarinet, and Bassoon. Below them are the brass instruments: Cor Anglais I and III, Trombone, and Trumpet. The Tenor part is positioned below the brass. The bottom section contains the strings (Archi). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The Tenor part includes the Russian lyrics: "он из тех, кто, раз за - ду - мав, дол - жен". The score features dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and trills (*tr*) in the woodwind parts.

30

Picc. *tr* *mf* *p*

Fl. *I* *tr* *mf* *p* 7

Ob. *I* *tr* *mf* *pp*

Cl. *p* *mf* *p*

Fg. *p* *mf* *p*

Ob. I cambia in C. I.

Cr. *I*

Trb. *III* *p* *mf*

Tr.

T. (проходит)

всё свершить! Бед - ня - га! Бед - ня - га!

Archl. *tr* *mf* *p*

30

Fl. Flute part with sixteenth-note patterns and rests.

Cl. Clarinet part with sixteenth-note patterns and rests.

Fg. Bassoon part with rests and a dynamic marking *p*.

Cr. Cornet part with rests and a dynamic marking *p*.

(Зала пустеет. Входят слуги приготовить середину сцены для интермедии.)

Archi String section with various parts, including a *pizz.* marking.

Fg. Bassoon part with a dynamic marking *p*.

Cr. Cornet part with dynamic markings *p*.

Archi String section with various parts, including a *pizz.* marking.

Detailed description of the musical score page 324. The page features a score for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cornet (Cr.), and a string section (Archi). The top system includes parts for Fl., Cl., Fg., and Cr. The middle system is for the string section (Archi) with a descriptive instruction in Russian: "(Зала пустеет. Входят слуги приготовить середину сцены для интермедии.)". The bottom system includes parts for Fg., Cr., and Archi. The score contains various musical notations such as rests, sixteenth-note patterns, and dynamic markings like *p* and *pizz.*.

40

C1.

Fg.

Archi

Sostenuto solo

C1.1.

C1.

Fg.

II

(Проходят Князь и Лиза.)

КНЯЗЬ

Вы так печальны, до ро -

50 Poco più animato

C1.1.

C1.

Fg.

II

Лиза

- га . я , как буд . то го . ре ест ь у вас . . . До . вер ь те с ь мне ! Нет ,

50

Picc.
 Fl.
 C. i.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Л.
 К.
 Arobi

II
pp
cresc.
cresc.
cresc.
cresc.
f
f
mf
mf
 (хочет уйти)
 после, князь, в другой раз... у-мо-ля-ю!
 Князь
 Постой . ге!
mf
mf
arco
arco
mf

Andante riten. a tempo

Picc. Fl. C. I. Cl. Fg. Cr. Trb. Tr.

Andante riten. a tempo

К.

На одном гнаве нье! Я должен, должен вам сказать!

Andante pizz. riten. arco a tempo

Arci

altri

C.I. cambia in Ob. I Andante non tanto, quasi moderato

C.I.

Cl. I

Fg. I

Cr.

K.

Vc.

Cb.

con grandezza

Я вас люб - - лю, люб.лю без.мер.но, без вас не мыс.лю

tutti pizz.

pizz.

60

Cl. I

Fg.

Cr.

K.

V-le

V.c.

C-b.

ten. ten. ten. ten. ten. ten.

ten. ten. ten. ten. ten. ten.

ten. ten. ten. ten. ten. ten.

дня про.жить, я под.виг си - лы бес.при - мер.ной го - тов сей.час для вас свер.

mp

mp

mp mp

mp

mp

mp

mp

Cl. *I ten.*

Cr. *ten.* *p*

К. *p*

V.I *p*

V-le *p*

Vo. *p*

C-b. *p*

... шить. Подзнайте: серд - ца ва-ше-го сво-бо-ду ни - чем я не хо -

Cr. *mf* **70**

К. *mf*

Archi *mf* *arco* *pizz. arco* *pizz.* *arco* **70**

... чу стеснять, готов скрывать-ся вам в у - го - ду и пыл рев.

Cl.

Fg.

Cr.

К.

-ни.ВЫХ чувств у.нять, на всё, на всё для вас го.тов я! Не

Archl

Un poco animato

I

Ob.

Cl.

Fg.

К.

толь - ко лю.бя.щим су.пру - гом, слу - гой по.лез.ным и.ног.

Archl

80 I

Fl. I *pp* *mf*

Ob. I

Cl. *mf*

Fg. I *pp* *mf*

Cr. II

К. *mf*

- да, же - лал бы я быть ва - шим дру - гом

Archi *mf* *mf* *mf pizz.* *mf pizz.*

mf

80

riten.

Cl. *p* *pp*

Fg. *p* *pp*

К. *p* *pp*

и у - те - шите - лем всегда Нояс - но

Archi *arco* *p* *pp*

Tempo I

Ob. *p* *più f* I

Cl. *p* *più f* I

Fg. *p* *più f* I

Cr. *p* *più f* *più f* *più f*

К. *f*

Во. *pizz.* *più f*

C-b. *p* *più f*

ВИ - жу, чув-ствую те-перь я, ку - да се-бявмечтах за-влёк, как

90

Ob. *mf* I

Fg. *mf* I

К. *f*

ма - лов вас ко мне до - ве - рья, как чужд я вам и как да -

Arch. *arco* *mf* *mp* *p* *mp* *mf* *mp*

90 *mf* *p* *mf*

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Trp.

K. *affettuoso* *cresc.*

- лёк! Ах, я тер-за - юсь этой да-лью, со-стра-ждувам я всей ду.

Archi

p *dolcissimo* *pizz.* *mf*

Poco più mosso

100

riten.

Picc.

Fl.

Ob. I *mf*

Cl. *pesante* *mf*

Fg.

Cr. *pesante* *mf*

Trb. *mf*

Trp.

ff *p* Poco più mosso riten.

К. *b.*

- шой, пе-ча-люсь ва-шей я пе-ча-лю и пла-чува-ше-ю сле.

mf arco Poco più mosso riten.

Archi *mf* arco *mf* arco

100

a tempo *riten.*

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trp.

Woodwind and brass instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone. Dynamics: *p*, *mf*, *f*.

a tempo *riten.*

К.

. зой, ах, я терзаюсь этой да-лью, со-страждувам я всей ду.

Vocal line: Dynamics: *p*, *mf*.

a tempo *riten.*

Арчи

String instruments: Dynamics: *p*.

a tempo

Fluo. Fl. Ob. Cl. Fg. Cr. Trb. Trp.

a tempo

K.

- шой! Я вас люб-лю, люб-лю без-мер-но, без вас не мы-слю

a tempo

Archi

pizz. arco

pizz. arco

110

Ob. I

Fg. I

К.

дня прожить, я подвиг си - лы безпри - мер - ной го - тов сейнас для

Arch: I

110

Ob. *p* *riten.*

Cl. *pp* *mp* *mf*

Fg. *pp* *mf*

Cr. *mp* *mf* *p* *pp*

К. вас свершить! О, ми - ла - я, до - верь - тесь мне!

Arch: *pp* *p* *pp* *p* *pp*

№ 13
СЦЕНА

Andante con moto

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

Timpani

(Входит Герман без маски, в костюме, держа записку в руках)

Andante con moto

Герман

Чекалинский

Распорядитель

Сурип

НЕСКОЛЬКО ЧЕЛ.
ИЗ ХОРА

Andante con moto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *a2* *p* *f*

Cr. *sfp* *sfp*

Герман (читает): После представленья
ждите меня в зале.
Я должна вас видеть.

Ско _

Archi *p* *sf* *sf*

Ob. *p espress.*

Cr.

Г. (садится)
-ре-е бы е-ё у-видеть и бросить э-ту мысль...

Archi *p*

10

Fl.

Ob.

Cl.

Fg.

Cr.

Г.

a piacere

Три кар-ты!.. Три кар-ты знать-

Archi

10

Cl.

Fg.

Г.

и я бо-гат!.. и вме-сте с ней мо-гу бе-жать прочь от лю-дей..

V-le

Vc.

C-b.

pizz.

20

a tempo

Fl. Ob. Cl. Fg. Cr. Tr.

The score for the woodwinds and brass shows three measures. The Flute and Oboe parts begin with a dynamic of *mf* and change to *f* in the second measure. The Clarinet and Bassoon parts are marked *f* throughout. The Horns and Trumpets are marked *f*. The Oboe part includes a section labeled 'I solo' with the instruction *P espress.* in the third measure.

(Несколько гостей возвращаются в залу; в числе их Чекалинский и Сурин.

G. a tempo

Про-кля-тье!.. Э-та мысль ме-ня с у - ма све-дёт!

The vocal line for G features a melody with a dynamic of *f* in the first measure and *p* in the second. The lyrics are 'Про-кля-тье!.. Э-та мысль ме-ня с у - ма све-дёт!'.

Archi a tempo

The string score consists of four staves. The dynamics are marked *f* for the first two measures and *p* for the third. The word 'arco' is written above the second measure, indicating that the strings should play with the bow.

20

Ob. *f*

Fg. *a2* *p*

Они указывают на Германа и, наклонясь над ним, шепчут.)

Archi *p* *fp*

Fg. *a2* *un poco marcato* *pp* *poco cresc.*

Чекалинокий

p

Не ты ли тот третий,

Сурин

p

Не ты ли тот третий,

кто, страстно лю-

Archi *p* *pp* *poco cresc.*

Picc. _____
 Fl. _____
 Ob. _____
 Cl. _____
 Fg. ^{a2} *p* *cresc.* - - - *scen* - - - *do* *f*
 Cr. _____
 Tr. _____
 Ч. *cresc.*
 кто страстно лю-бя, при-дёт чтоб у-знать от не-ё три кар-ты, три кар-ты, три
 С. *cresc.*
 -бя, при-дёт чтоб у-знать от не-ё три кар-ты, три кар-ты, три
 Archi *p cresc.* *mf* *f*
p cresc. *f*
f

30

Picc. *mp espress.*

Fl. *ff* *mp espress.*

Ob. *ff* *mp espress.* a2 *ff_{a2}*

Cl. *ff* *ff_{a2}*

Fg. *ff* *ff_{a2}*

Cr. *ff* *p* *f*

Tr. *ff*

Ч. кар_ты! (скрываются) (Герман испуганно встаёт, как бы не отдавая себе отчёта в том, что происходит. Когда он оглядывается, то Чекалинский и Сурин уже скрылись в толпе молодежи.)

С. кар_ты!

Archi *ff p* *mf* *f*

30

Picc.

Fl.

Ob.

Ci.

Fg.

Cr.

Tr.

Ч.

С.

Тенора

Басы

Арчи

Три кар - ты, три кар - ты, три кар - ты! (хохочут)

Три кар - ты, три кар - ты, три кар - ты! (хохочут)

Три кар - ты, три кар - ты, три кар - ты! (хохочут)

Три кар - ты, три кар - ты, три кар - ты!

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

f

mp

f

p

(Смешиваются с толпой гостей, которая мало - помалу вошла в залу.)

Archi

p

p

p

mf

mf

Picc. Fl. Ob. Cl. Fg.

Fl. *a2* *mf* 3 3 *f*

Ob. *mf* *f*

Cl. *f*

Fg. *f*

Cr.

sfz

sfz

Tr.

G.

Что э-то? бред или на-смеш-ка? Нет!

Archi

f

f

f

mf *f*

Adagio

Fg. *sfp* *p*

Cr.

П. (закрывает лицо руками) (задумывается)
 Что ес-ли?!.. Бе - зу - мец, бе - зу - мец я!..

Adagio

Archi *f*

Fg. *pp*

Распорядитель Recit. (ad libitum)
 Хо - зя - ин про-сит до-ро-гих гос-тей про -

Ve. *p colla parte*

С-б. *p colla parte*

Р. - слу - шать па - сто - раль под тит - лом „Ис - крен - ность пае -

Ve.

С-б.

ИНТЕРМЕДИЯ „ИСКРЕННОСТЬ ПАСТУШКИ“

а) ХОР ПАСТУХОВ И ПАСТУШЕК

Allegro vivace

Piccolo
 2 Flauti
 2 Oboi
 2 Clarinetti A
 2 Fagotti
 4 Corni F
 2 Trombe A
 Timpani
 Распорядитель
 - туш - ки.
 Сопрано
 Альть
 ХОР ПАСТУХОВ
 И ПАСТУШЕК
 Тенора
 Басы
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

Allegro vivace

Allegro vivace

Allegro vivace

Picc. Fl. Ob. Cl. Fg.

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

Cr. Trb. Tp.

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

Archi

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

The image shows a page of a musical score for various instruments. The instruments listed on the left are Pico., Fl., Ob., Cl., Fg., Cr., Trb., Tp., and Archi. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute part has a melodic line with dynamics *f* and *cresc.*. The Oboe, Clarinet, Bassoon, Trumpet, and Trombone parts have a melodic line with dynamics *f* and *cresc.*. The String part has a melodic line with dynamics *f* and *cresc.*. The Pico. part is mostly silent. The Flute part has a melodic line with dynamics *f* and *cresc.*. The Oboe, Clarinet, Bassoon, Trumpet, and Trombone parts have a melodic line with dynamics *f* and *cresc.*. The String part has a melodic line with dynamics *f* and *cresc.*. The Pico. part is mostly silent.

20

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fg. *ff* *f*

Cr. *ff* *f*

Trb. *ff* *f*

Trp. *ff* *f*

(Кадриль из замечательных и прекраснейших жён, юношей и девиц, одетых в

Archi *ff* *f*

20

Detailed description of the musical score: The score is for measures 20 through 23 of a scene. It features a full orchestral ensemble. The Piccolo part has a melodic line starting in measure 21. The Flute, Oboe, Clarinet, Bassoon, Trumpet, and Trombone parts provide harmonic support with various textures, including chords and rhythmic patterns. The String section (Archi) has a consistent rhythmic accompaniment. Dynamics are marked as fortissimo (ff) from measure 21 to 22, and forte (f) from measure 23 onwards. The key signature is one sharp (F#) and the time signature is 4/4. A Russian caption describes the scene as a waltz performed by beautiful young women and men.

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

Артистическое платье, выходит на лужок и предается соответствующим положению играм и танцам.)

Archi

The musical score is arranged in a system with multiple staves. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass section (Cor Anglais, Trumpet, Trombone) are grouped together. The string section (Archi) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings. A Russian instruction is placed between the brass and string sections.

30

Picc.

F1.

Ob.

Cl.

Fg.

Cr.

Trb.

Tp.

Arc. I

Arc. II

Arc. III

30

Picc. Fl. Ob. Cl. Fg.

Woodwind section score for measures 40-44. The Piccolo part is silent. The Flute part begins in measure 40 with a forte (f) dynamic. The Oboe part features a triplet in measure 41 and a forte (f) dynamic. The Clarinet part also features a triplet in measure 41 and a second octave (a2) marking in measure 44. The Bassoon part begins in measure 40 with a second octave (a2) marking and continues with a steady eighth-note pattern.

Cr. Trb. Tp.

Brass section score for measures 40-44. The Cornet, Trumpet, and Trombone parts are all silent throughout this section.

Arci.

String section score for measures 40-44. The Violin I part starts with a forte (f) dynamic, playing pizzicato (pizz.) in measure 40 and arco in measure 41. The Violin II part follows a similar pattern. The Viola part starts with a forte (f) dynamic, playing pizzicato in measure 40 and arco in measure 41. The Cello part starts with a forte (f) dynamic, playing pizzicato in measure 40 and arco in measure 41. The Double Bass part starts with a forte (f) dynamic, playing pizzicato in measure 40 and arco in measure 41.

Picc.

Fl.

Ob.

Cl.

Fg.

Detailed description: This block contains the woodwind staves. The Piccolo part is mostly silent. The Flute and Oboe parts feature a triplet of eighth notes followed by a series of sixteenth notes, with a *p* dynamic marking. The Clarinet part includes a second octave marking (*a2*) and a first octave marking (*I*). The Bassoon part has a triplet of eighth notes followed by a series of sixteenth notes.

Cr.

Trb.

Tr.

Detailed description: This block contains the brass staves. The Cornet part has a *p* dynamic marking. The Trombone and Trumpet parts are mostly silent, with the Trumpet part having a *f* dynamic marking.

(Во время хора пляшут и вьдут хорьоды. Прилепа одна не принимает уча-

Archi

Detailed description: This block contains the string staves. The Violin I part has a triplet of eighth notes followed by a series of sixteenth notes, with a *p* dynamic marking. The Violin II part has a triplet of eighth notes followed by a series of sixteenth notes, with a *p* dynamic marking. The Viola part has a triplet of eighth notes followed by a series of sixteenth notes, with a *p* dynamic marking. The Cello and Double Bass parts have a triplet of eighth notes followed by a series of sixteenth notes.

Fl. *ff*

Ob. *ff*

C1. *p* *cresc.*

Fg. *p*

Cr.

Trb.

Tr.

ХОР ПАСТУХОВ И ПАСТУШЕК

C. *f* Под

A. *f*

T. *f* Под

Б. *f*

- стия в танцах и плетёт венок в печальной задумчивости.)

Арки *arco* *p*

50

Picc. *ff*

Fl.

Ob.

Cl.

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr. *ff*

те - ня - ю гус - то - ю, близ ти - хо - го ру - чья, при - шли мы днесъ тол -

те - ня - ю гус - то - ю, близ ти - хо - го ру - чья, при - шли мы днесъ тол -

Arc. *ff*

50

Picc. Fl. Ob. Cl. Fg.

ff

Detailed description: This block contains the first five staves of the orchestral score. From top to bottom, they are labeled Picc., Fl., Ob., Cl., and Fg. The Piccolo part has a melodic line with some rests. The Flute, Oboe, and Clarinet parts play a similar melodic line with some grace notes. The Bassoon part provides a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is placed at the end of the first system.

Cr. Trb. Trp.

ff

Detailed description: This block contains the next three staves of the orchestral score. From top to bottom, they are labeled Cr., Trb., and Trp. The Cornet part has a melodic line. The Trumpet and Trombone parts play a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is placed at the end of the second system.

- по - ю по - ра - до - вать се - бя, по - петь, по - ве - се - ли - ться и

- по - ю по - ра - до - вать се - бя, по - петь, по - ве - се - ли - ться и

Detailed description: This block contains the vocal staves. There are four staves in total, with the top two containing the vocal line and the bottom two containing the piano accompaniment. The lyrics are written under the vocal line. The lyrics are: "- по - ю по - ра - до - вать се - бя, по - петь, по - ве - се - ли - ться и".

Archi

ff

Detailed description: This block contains the string section staves, labeled "Archi". There are four staves in total, with the top two containing the violin parts and the bottom two containing the viola and cello/bass parts. The string parts play a rhythmic accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is placed at the end of the third system.

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

хо - ро - во - ды весть, при - ро - дой на сла - дить - ся, вен - ки цве - точ - ны

хо - ро - во - ды весть, при - ро - дой на сла - дить - ся, вен - ки цве - точ - ны

Archi

60

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (with a second flute part marked 'a2'), Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, and Trombone. The brass section includes Trumpet and Trombone. The string section is labeled 'Archi' and consists of Violin I, Violin II, Viola, and Cello/Double Bass. The vocal parts are for a soloist. The score includes dynamic markings such as 'a2' and 'f'. The lyrics are in Russian and describe a scene of nature and celebration.

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Tr.

плеть, и хо-ро-во-ды весть,
 плеть, но-леть, по-ве-се-лить-ся, при-ро-дой на-сла-

Archi

pizz. arco

Picc. *tr* *tr* *tr* *tr*
 Fl. *f* *cresc.*
 Ob. *f* *cresc.*
 Cl. *f* *cresc.*
 Fg. *a2* *f* *cresc.*
 Cr. *f* *cresc.*
 Trb. *f* *cresc.*
 Tr.

венки цветочны плеть! близ та-хо-го ру-
 - дить-ся! Под те-нию гу-сто-ю,
arco *f* *cresc.*
arco *f* *cresc.*
arco *f* *cresc.*
arco *f* *cresc.*

Picc. *ff*

Fl. *a2 ff*

Ob. *ff*

Cl. *a2 ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr. *ff*

чья, при-шли мы днес тол-по-ю по-ра- до-вать се-

при-шли мы днес тол-по-ю по-ра- до-вать се-

Archi *ff*

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Archi

- бя, при . ш ли мы д несь тол . по . ю по . ра - до . в ать се .
 - бя, при . ш ли мы д несь тол . по . ю по . ра - до . в ать се .

90

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trp.

- би.

- бя.

Archi *ff*

90

6) ТАНЕЦ ПАСТУХОВ И ПАСТУШЕК

Сарабанда

Andante

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl.

Fg.

Archi

The musical score is for a Sarabanda in D major, 3/4 time, marked Andante. It features a woodwind section (2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons), a string section (Violins I and II, Violas, Violoncellos, and Contrabasses), and a section for Clarinet and Bassoon. The woodwinds play a melodic line with triplets and slurs, while the strings provide a rhythmic accompaniment with a consistent eighth-note pattern. Dynamics include piano (p) and pizzicato (pizz.).

Cl. *p* *mf*

Fg. *p*

Archi *mf*

Fl. *sf* *p* *sfp* *sfp*

Ob. *sf* *p* *sfp* *sfp*

Cl. *sf* *p* *sfp* *sfp*

Fg. *sf* *p* *sfp* *sfp*

Archi *arco* *sf* *p* *sfp* *sfp* *arco* *sfp*

sfp *sfp* *sfp* *sfp*

10

This musical score page, numbered 368 and labeled [Sc. 3], contains two systems of staves for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Arches (Archi). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system consists of five staves for the woodwinds and a grand staff for the strings. The second system is identical in layout. The woodwind parts feature dynamic markings of *sf* (sforzando) and *p* (piano), with some notes marked with a '7' (seventh). The string parts include a complex rhythmic pattern in the upper staves, with dynamic markings of *sf* and *sfz* (sforzando). The lower string staves have dynamic markings of *sf* and *sfz*. The score is marked with a double bar line and repeat signs at the beginning of each system.

Fl. *sf* *p* *sfp* *sfp*

Ob. *sf* *p* *sfp* *sfp*

Cl. *sf* *p* *sfp* *sfp*

Fg. *sf* *p* *sfp* *sfp*

Archi *sf* *p* *sfp* *sfp*

Cl. *p* *p* *p*

Fg. *p* *p* *p*

Archi *pizz.* *p* *pizz.* *p*

20

Cl. *p* *pp* *pp*

Fg. *p* *pp*

Archi *pp* *p* *p*

20

Cl. *pp* *pp*

Fg. *pp*

Archi *pp* *pp* *pp* *pp*

(Пастухи и пастушки удаляются в глубину сцены.)

в) ДУЭТ ПРИЛЕПЫ И МИЛОВЗОРА

Larghetto (4 удара в такте)

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

Прилепа

Миловзор
(Полина)

Larghetto (4 удара в такте)

I
Violini

II

Viole

Violoncelli

Contrabassi

p dolce e cantabile

p

p

I

p

Larghetto (4 удара в такте)

arco

simile

p

arco

simile

p

pizz.

p

pizz.

p

Fl. 10

Ob. *mf*

Fg. *mf*

Cr. I II *p* *ff*

Archi *piu f*

10

Fl. *p*

Ob. *p*

Cr. II *pp* *pp*

Прилепа

Мой миленький дружок, любезный пасту.

Archi *pp* *pp* *pp* *pp*

Fl. 20

Ob.

Fg. *pp*

Cr. *pp*

II. *p*

- шок, о ком я возды - хаю и страсть открыть же - лаю, ах,

Archi *p*

20

Ob. *mf*

Fg. *mf*

II. *p*

не при - шёл пля - сать ах, не при - шёл пля -

Archi *pp*

Fg. Cr. П.

...сать!

Милловзор (входит)

Я здесь, но ску - чен, то - мен, смо - три как по - ху -

arco

Archi

p *più f*

30

F1. Cl. Fg. Cr. М.

...дал! Не бу - дуболь - ше скромн, я дол - го страстьскрывал, не

Archi

p

FL. I *mf*

Ob.

Cl.

Fg. *pp* *pp*

Cr. II *pp* *mf* *pp* III *mf*

II.

M. *mf* *p*

бу - ду боль - ше скро - мен, я дол - го страсть скры - вал, не бу - ду

Archi *mf* *p* *mf* *p*

Detailed description: This is a page of a musical score for a scene, labeled "[Sc. 3] 375". The score is written in G major (one sharp) and 4/4 time. It features a vocal line (M.) and several instrumental parts. The vocal line has Russian lyrics: "бу - ду боль - ше скро - мен, я дол - го страсть скры - вал, не бу - ду". The instrumental parts include Flute I (FL. I), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet II (II.), and a string section (Archi). The score is divided into four measures. The first measure shows the vocal line starting with a quarter note, followed by eighth notes. The second measure continues the vocal line with eighth notes. The third measure shows the vocal line with a quarter note and eighth notes. The fourth measure shows the vocal line with a quarter note and eighth notes. The instrumental parts provide accompaniment, with various dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The string section consists of four staves, with the first two staves in the treble clef and the last two in the bass clef. The woodwind section consists of five staves, with the Flute I, Oboe, and Clarinet in the treble clef, and the Bassoon and Cor Anglais in the bass clef. The Trumpet II part is in the treble clef. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

40

Fl. *I*
 Ob.
 Cl.
 Fg. *p*

Cr. *mf*
III
mf

П.
 М.

Мой миленький дружок, лю-
 скро - мен, я долго страсть скрывал! Дав - но те - бя лю - бя, со.

Archi *mf* *p* *pp*

40

Fl.

Fg.

Cr. I

II.

М.

V. II

V. Ie

Vo.

C-b.

mf

p

più f

più f

più f

più f

più f

- без - ный па - сту - шок, как без те - бя ску - ча - ю, как
 - ску - чил без те - бя, а ты то - го не зна - ешь и

Ob.

Fg.

Cr. I II

II.

М.

V. II

V. Ie

Vo.

C-b.

50

p *mf* *p*

mf *p* *mf* *p*

pp

pp

pp

pp

по те - бе стра - да - ю, ах, не мо - гу ска - зать! Ах,
 здесь се - бе скры - ваешь от взо - ра мо - е - го! От

50

pp

Fl. *pp*

Ob. *mf* \rightarrow *p*

Cl. *pp*

Fg. *mf* \rightarrow *p*

Cr. *pp*

С. *pp*

М. *pp*

Archi *pp*

не мо - гу ска - зать! Не зна - ю, не зна - ю от - че -

взо - ра мо - е - го, не зна - ю, не зна - ю для че -

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 4/4 time. It features parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Soprano (С.), Mezzo-soprano (М.), and Strings (Archi). The vocal parts have Russian lyrics. The woodwinds and strings play in a piano (*pp*) or mezzo-forte (*mf*) dynamic. The vocal parts are marked with *pp*. The score is divided into four measures. The first measure shows the vocal entries. The second measure features a melodic line in the Flute and Clarinet. The third and fourth measures continue the vocal lines and the woodwind accompaniment.

60

Fl. I

Ob.

Cl. I

Fg.

Cr.

П.

М.

Archi

pp

mf

mf

rit.

rit.

mf

mf

mf

mf

60

го, не знаю, не знаю от че го!

го, не знаю, не знаю для че го!

Fl. *mf* *f*

Ob. *f*

Cr. *I* *mf*

Archi

Fl. *ff* *a2*

Ob. *ff*

Cl. *ff*

Fg. *f* *ff*

Cr. *II* *mf* *ff*

Archi *ff* *ff arco* *ff*

70

Tempo di minuetto (Andantino)

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe A

Timpani

Tempo di minuetto (Andantino)

Прилепа

Мидовзор

Златогор

ХОР

Tempo di minuetto (Andantino)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl. I

Fg.

Cr.

Archi

mf

mf

mf pizz.

mf

mf

mf

mf

mf

trm

trm

arco

(Свита Златогора вносит драгоценные дары, танцуют.)

Fl. I

Fg.

Cr. II

Archi

p

mf

p

p

p

p

p

più f

più f

più f

più f

più f

più f

più f

10

10

This musical score page features six systems of staves. The instruments are labeled on the left: Picc., Fl., Ob., Fg., Cr., and Arohi. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score includes various musical notations such as dynamics (mf, f, ff, p), articulation (accents, slurs), and performance instructions (pizz., arco, trm). A double bar line is present at the end of the first system. A boxed number '20' appears above the staff for the Bassoon (Fg.) and below the staff for the Arohi in the second system.

a2
Fg. *p*

Cr. I II II *pp* *p*

Златогор
(Томский)
(входит Златогор) Как ты мила, пре-кра-сна! Скажи: из нас ко-

Archi *pp* *p* *tr*

Fg. *pp* *p*

Cr. I II *pp*

3. -го, ме-ня и-ли е-го на-век лю-бить со-

Archi *pp* *pp* *tr* *tr* *pp* *pp*

pp *pp*

Detailed description: This is a page of a musical score for a scene. It features vocal lines and an orchestral accompaniment. The vocal line includes a soloist (Златогор) and a chorus (3.). The orchestral parts include strings (Archi), flutes (Fg.), and clarinets (Cr. I, II). The score is in G major (one sharp) and 3/4 time. Dynamics range from *pp* (pianissimo) to *p* (piano). There are trills and tremolos in the string parts. The lyrics are in Russian: 'Златогор (Томский) (входит Златогор) Как ты мила, пре-кра-сна! Скажи: из нас ко-го, ме-ня и-ли е-го на-век лю-бить со-'. The page number is 384, and it is the third scene (Sc. 3).

30

Fg.

Cr. I II

Милловзор (Полина)

З.

-глас-на? Я с серд-цем со-гла-сил - ся, я ту лю-бить скло-

Арки

tr *pp* *p*

30

Fg.

Cr. I II

М.

-нил - ся, ко - го о - но ве - лит, к ко - му о - но го -

Арки

pp *p* *tr*

L'istesso tempo (♩ = ♩)

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Trp.

L'istesso tempo (♩ = ♩)

M.

-рит. Мо - е од - но и -

Златогор

Я го - ры зо - ло - ты - е и

L'istesso tempo (♩ = ♩)

Арчи

40

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

З.

Арчи

40

мень - е: люб - ви не - лест - ный жар, не - лест - ный
кам - ни до - ро - ги - е и - ме - ю у се -

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

жар!

И в веч - но - е вла -

Э.

- бя!

У - кра - сить о бе - ща - ю я

Арки

Detailed description of the musical score: The score is for page 388, Scene 3. It features a vocal line with two parts, M. and Э., and a full orchestral accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts have the following lyrics: M. жар! И в веч - но - е вла - Э. - бя! У - кра - сить о бе - ща - ю я. The instrumental parts include Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Arches. The Arches part consists of two staves, with the upper staff playing a triplet pattern and the lower staff playing a steady eighth-note accompaniment.

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Tr. M. З. Archi

- де - нье при - ми е - го ты в дар, е - го ты
 и - ми всю те - бя, я тьмо - ю об - ла -

p *cresc.*

50

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

З.

Archi

В дар, и птички, и цветки, и ленты, и вен-

- даю и золота, и серебра, и всякого доб-

50

Picc.

Fl. *I*
pp *poco cresc.*

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.
- ки на мес - то ис - пе - щен - ной о - деж - ды дра - го -

Э.
- ра! Я го - ры зо - ло - ты - е и

Archi
f *pp* *poco cresc.*
f *pp* *poco cresc.*
f *pp* *poco cresc.*
f *pp* *poco cresc.*

Picc. Fl. Ob. Cl. Fg.

Fl. I a2
mf p
mf p
mf p
mf p

Cr. Trb. Tr.

M. З.

- цен. ной я ста - ну при - но - сить и их те - бе да -
кам - ни до - ро - ги - е и - ме - ю, и - ме - ю у се -

Archi

mf p
mf p
mf p
mf p

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

S.

Archi

- рить! На мес - то ис - пещрен - ной о - деж - ды дра - го -
 - бя. Я тьмо - ю об - ла - да - ю и

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

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

З.

Archi

цен - ной я ста - ну при - но - сить и их те - бе да -

зла - та, и сре - бра, и вся - ко - го, вся - ко - го до -

70

Picc. Fl. Ob. Cl. Fg.

I solo
mp

I
pp 3 p 3 3
pp

Cr. Trb. Tr.

II
pp

M. З.

Прилепа
- риты! Ни вот чин мне не
- бра!

Archi

pp p
pp p
pp p
pizz. pp p
pizz. pp p

70

Picc.

Fl.

Ob. I

Cl. I

Fg.

Cr.

Trb.

Trp.

II

на - до, ни ред - костных ка - мней, я с ми лым средь по.

Archl

arco

pizz.

simile

simile

simile

Picc.

Fl. I

Ob.

Cl. I

Fg.

Cr.

Trb.

Tr.

П.

Арки

лей и в хи - жи - не жить ра - да, и в хи -

p cresc.

pp

p

cresc.

arco

cresc.

80

Ficc.

Fl. I

mf 3

Ob.

Ci. I

3

Fg.

mf

mf

Cr.

mf

mp

mp

Trb.

Tr.

II.

жи. не жить ра - да! Ну, ба-рин, доб-рый

Archi

mf

mf

mf

arco

mf

f

f

80

(Милозвору)

II. *путь, а ты спо-ко-ен будь!* Сю.

Archi

ff

Ob. *p*

Cl. *f*

Fg. *p* *f*

90

II. *-да, в-у-е-ди-не-нье, спе-ши в-воз-на-гра-жде-нье та-*

Archi *f* *p*

90

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Fg. *p* *f* *p* *f*

Cr. *mf* *mf*

П. *mf* *mf*

-ких при-ят-ных слов, та-ких при-ят-ных слов

Арчи *f* *p* *ff* *ff*

П. *ff* *ff*

при- несть мне пук две -

Арчи *f* *p* *ff* *ff*

Larghetto (come prima)

Fl. *tr*

Cr. I-II *p*

II *Larghetto (come prima)*
 - тов. При-шёл ко-нец му-чень-ям, лю-бов-ным во-схи-
f Милловзор
 При-шёл ко-нец му-чень-ям, лю-бсв-ным во-схи-

V. II *Larghetto (come prima)*
p

V-le *p*
pizz.

Ve. *pizz.*

C-b. *pizz.*

100

Fl.

Fg. *mf*

Cr. I

II
 - шень-ям на-сту-пит ско-ро час, лю-бовь, спря-гай ты

M.
 - шень-ям на-сту-пит ско-ро час, лю-бовь, спря-гай ты

V. II *più f*

V-le *più f*

Ve. *più f*

C-b. *più f*

110

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
П.
М.
С.
А.
Т.
Б.
ХОР ПASTУХОВ И ПASTУШЕК
Аrchi

нас, лю-бовь, спрягай ты нас, лю-бовь, спрягай ты
 нас, лю-бовь, спрягай ты нас, лю-бовь, спрягай ты
 При- При-

110

Un pochetino più vivo

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Tr.

Un pochetino più vivo

П. М.

нас!

нас!

- шёл ко - нец му - чень - ям, не - ве - ста и же - них до -

- шёл ко - нец му - чень - ям, не - ве - ста и же - них до -

Un pochetino più vivo

Archi

120

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

- стой - ны вос - хи - ще - нья, лю - бовь, спря - гай ты их, лю - бовь,

- стой - ны вос - хи - ще - нья, лю - бовь, спря - гай ты их, лю - бовь,

Archi

120

Picc. *a2*
Fl. *a2*
Ob.
Cl.
Fg.

Cr. *a2*
Trb.
Tr.

спря - гай ты их, лю - бовь, спря - гай ты
спря - гай ты их, лю - бовь, спря - гай ты

Archi

Più vivo

130

Picc.

Fl. *a2*

Ob.

Cl.

Fg. *fp*

Cr. *sfp*

Trb. *p*

Tr. *sf*

Più vivo

(Амур и Гименей со свитой входят венчать молодых любовников.)

их!

их!

Più vivo

Archi

130

This musical score is for a scene (Sc. 3) on page 407. It features six parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr. I. II), and a String section (Archi). The score is divided into two systems, each containing four measures. The Flute and Oboe parts are marked *pp* (pianissimo) throughout. The Clarinet and Bassoon parts have dynamic markings of *pp*, *f*, *p*, and *f*. The Cor Anglais part is marked *pp*. The String section consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with dynamic markings of *p* and *f* alternating in a rhythmic pattern. The key signature has two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings.

140

This musical score page features nine staves, each with a dynamic marking of *ff* (fortissimo). The instruments are: Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Tp.), and a section of Strings (Archi) consisting of Violin I, Violin II, and Cello/Double Bass. The score is divided into four measures by vertical bar lines. The Piccolo, Flute, Oboe, and Clarinet parts play a melodic line with eighth notes and slurs. The Bassoon part plays a rhythmic pattern of eighth notes. The Cor Anglais, Trumpet, and Trombone parts play a rhythmic pattern of eighth notes. The String section consists of Violin I and Violin II playing a rhythmic pattern of eighth notes, and Cello/Double Bass playing a rhythmic pattern of eighth notes. The key signature is two sharps (F# and C#), and the time signature is 2/4. The page number 140 is printed in a box at the top center and bottom center.

This musical score page, labeled [Sc. 3] 409, features a full orchestral arrangement. The instruments are organized into several systems:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.).
- Brass:** Horns (Cr.), Trumpets (Trb.), and Trombones (Tp.).
- Strings:** A section labeled "Arohi" (likely a typo for "Archi") consisting of Violins, Violas, Cellos, and Double Basses.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The woodwind and string parts are highly active, with many notes beamed together. The brass parts are mostly silent, with some initial notes in the first measure. The overall texture is dense and rhythmic.

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.
Archi

ff

ff

ff

150

Detailed description: This is a page of a musical score, page 150, from Act 3 of a work. The score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Trumpets (Trb.), Trombones (Tp.), and Strings (Archi). The Piccolo, Flute, Oboe, and Clarinet parts feature melodic lines with slurs and accents. The Bassoon part has a rhythmic pattern of eighth notes. The Horns, Trumpets, and Trombones parts are marked with a forte dynamic (*ff*) and play a rhythmic pattern of eighth notes. The String section (Archi) is divided into Violins (top two staves) and Cellos/Double Basses (bottom two staves), all playing a rhythmic pattern of eighth notes. The key signature is two sharps (F# and C#), and the time signature is 2/4. The page number '150' is printed in a box at the top right and bottom right.

This musical score page, labeled "[Sc. 3] 411", features a full orchestral arrangement. The instruments are organized into three main sections:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.).
- Brass:** Cor Anglais (Cr.), Trumpet (Tp.), and Trombone (Trb.).
- Strings:** Archi (Archi), consisting of Violin I, Violin II, Viola, and Cello/Double Bass.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwind parts are highly active, with the Piccolo and Flute playing rapid sixteenth-note passages. The strings provide a rhythmic accompaniment with a steady eighth-note pattern. The brass instruments have more limited parts, primarily playing sustained notes or short melodic phrases. The overall texture is dense and rhythmic.

This musical score page, numbered 412 and labeled [Sc. 3], features a full orchestral arrangement. The instruments are organized into three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Horns (Cr.), Trumpets (Trb.), and Trombones (Tp.). The third system is for the String section (Archi), with five staves. The key signature is one sharp (F#) and the time signature is 6/8. The Piccolo and Flute parts feature rapid sixteenth-note passages with triplets, marked *ff*. The Oboe, Clarinet, and Bassoon parts play a steady eighth-note accompaniment, also marked *ff*. The Horns, Trumpets, and Trombones play a rhythmic pattern of eighth notes, marked *ff*. The String section provides a harmonic foundation with a mix of eighth and sixteenth notes, marked *ff*. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

Allegro vivo (Tempo del I-mo Coro)

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

Allegro vivo (Tempo del I-mo Coro)

ХОР

Бли -

Бли -

ff

ff

ff

ff

(Прилепа и Миловзор, взявшись за руки, танцуют. Пастухи и пастушки подражают им, составляют хороводы, а потом все попарно удаляются.)

Allegro vivo (Tempo del I-mo Coro)

Арчи

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fg. *ff*
 Cr. *ff*
 Trb. *ff*
 Tr. *ff*

ста - ет солн - це крас - но, зе - фи - ры про - нес - лись, ты с ю - вошей пре - крас - ным, При -
 ста - ет солн - це крас - но, зе - фи - ры про - нес - лись, ты с ю - вошей пре - крас - ным, При -

Archi *ff*

170

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr. *ff*

ле - па, ве - се - лись! При - шёл ко-нец му - чень - ям, не - ве - ста и же -

ле - па, ве - се - лись! При - шёл ко-нец му - чень - ям, не - ве - ста и же -

Archi *ff*

170

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Archi

-них до-стой-ны вос-хи-ще-нья, лю-бовь, спря-гай ты
 -них до-стой-ны вос-хи-ще-нья, лю-бовь, спря-гай ты

Musical score for a symphony orchestra and vocal soloists. The score is in G major and 4/4 time. It features woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone), strings, and vocal soloists. The vocal parts have Russian lyrics. The woodwinds and strings play a rhythmic accompaniment, while the vocalists sing the main melody. Dynamics include piano (p) and forte (f).

180

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trp.

их! Зе - фи - ры про - нес - лись!
их! Бли - ста - - ет солн - це крас - но! Па - стух -

Archi

180

Picc. *tr* *ff*

Fl. *3*

Ob. *3*

Cl. *a2*

Fg. *a2*

Cr. *f*

Trb. *f*

Tr. *f*

При - ле - па, ве - се - лись!

- ка, ты пре - крас - на!

При - шёл ко - нец му -

Archi *arco* *3*

190

Picc. *tr* *p* *tr* *p* *ff*

Fl. *a2* *ff*

Ob. *ff*

Cl. *a2* *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr.

Не - ве - ста и же - них до - стой - ны вос - хи -

- чень - ям! до - стой - ны вос - хи -

190

Arch. *ff*

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Archi

- щень - я, лю - бовь, спрягай ты их! до - стой - ны вос - хи -
 - щень - я, лю - бовь, спрягай ты их! до - стой - ны вос - хи -

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Archi

щень - я, лю - бовь, спря - гай ты их! лю - бовь, спря - гай ты
 щень - я, лю - бовь, спря - гай ты их! лю - бовь, спря - гай ты

200

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.

(Уходят все попарно.)

их, лю. бовь, спря. гай ты их!
 их, лю. бовь, спря. гай ты их!

Archi

200

210

Picc. Fl. Ob. Cl. Fg.

Woodwind section score including Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Flute and Oboe parts include dynamic markings 'a2'.

Cr. Trb. Tp.

Brass section score including Cornet, Trumpet, and Trombone. The Trumpet part includes a dynamic marking 'a2'.

String section score with five staves (Violin I, Violin II, Viola, Cello, and Double Bass).

Archi

String section score with five staves (Violin I, Violin II, Viola, Cello, and Double Bass).

210

ЗАКЛЮЧИТЕЛЬНАЯ СЦЕНА

Moderato con moto

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe A

3 Tromboni e Tuba

Timpani

Moderato con moto

Герман

ХОР

Moderato con moto

Violini I

Violini II

Viоле

Виолончели

Контрабаси

C1. I

Fg. II

Cr. III

Archi

pp

arco

(По окончании интермедии иные из гостей встают, другие оживлённо беседуют, оставшись на местах. Герман подходит к авансцене.)

C1. 10

Fg. 10

Cr. I

Archi

pp

mp

pp

mp

pp

pp

10

Cl. 

Fg. 

Arch. 

Cl. 

Fg. 

Cr. 

Герман (задумчиво)
 „Кто пыл-ко и страстно люб-бя!“ Что ж? раз-венелюб-лю я? ко-

Arch. 

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. e Tb. Tr. G. Archi

(Оборачивается и видит перед собой Графиню. Оба
вздрагивают, пристально смотря друг на друга.) Сурин (в маске)

- нечно... да! Смотри,

20 20

Ob. I *pp*

Fg. *mp*

Cr. IV *p*

Tb. *p*

Tr. *p*

C. (хочет и скрывается) Герман
любов - ница тво - я ! О.пять... о.пять...

Archi *f* *mf* *ff* *pp*

Fl. *a2* *ste* *scen*

Ob. I *roso* *a* *roso* *ste* *scen*

Г. Мне страшно! Тот же го-лос... Ктоэ-то?.. де-мон и-ли

Archi *roso* *a* *roso* *ste* *scen*

Picc.

Fl. *a2* *do* *f* *ff*

Ob. *I* *do* *f* *ff*

Cl. *I* *mp ere* *scen* *do f* *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trbn. *ff*

e

Tb. *ff*

Tr.

Г. *ad lib.*
лю-ди? за-чем о-ни пре-сле-ду-ют ме-ня? Прок-ля-тье!

Archi. *do* *f* *ff*

do *f* *ff*

do *f* *ff*

f *ff*

Andante

C1.

F.г.

Г.

О, как я жалок и смешон! (Входит Лиза в маске.)

Archi

Ob. I

C1. I

F.г.

Лиза

Герман

По-слу-шай, Герман! Ты, на-конец - то!

Archi

Ob. I

C1.

Fg.

Г.

Как счаст - лив я, что ты при - шла! люб - лю те - бя!..

Archl

Ob. I

C1.

Fg.

Г.

Лиза
люб - лю те - бя! Не мес - то здесь... не для то - го зва -

Archl

40

Cl. I *pp*

Fg. *pp*

Л. *pp*

да те-бя я!.. Слу - шай... вот ключ от по-та-ен - ной

Archi *pp* pizz.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

40

Fg. *pp*

Л. *pp*

две .. ривса-ду... там лестни-ца... по ней взойдётся ты в спальню

Archi

Picc.
Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn. e
Tb.

Tr.

Л Герман Лиза

ба.буш.ки... Как? В спаль.ню к ней?.. Е - ё не бу - дет там...

Archi

arco

mp

arco

mp

Ob. I

Cr.

Л

Вспаль-не, близ пор-тре - та, есть дверь ко мне... Я бу-ду

Archi

Ob. I

Cr.

Л

ждать! Те - бе, те - бе хо-чу при-над-ле-жать я

Archi

50

Cr. *pp* IV *pp* *pp*

Л. од-но-му! Нам на-до всё ре-шить! до

Vo. *pp*

C-b. *pp*

50

Ob. *pp* *p*

Cl. *pp*

Fg. *p* *mf*

Cr.

Л. **Герман**
зав-тра, мой ми-лый, же-лан-ный! Нет, не зав-тра, нет,

Vo. *cre* *scen* *do*

C-b. *cre* *scen* *do*

Ob.

Cl.

Fg.

Cr.

Г. Лиза (испуганно) Герман Лиза
се-го-дня бу-ду там!.. Но, ми-лый... Я хо-чу! Пусть та-ки бу-дет!

Archl

Cl.

Fg.

Cr.

Л. (скрывается) Герман
Ведь я тво-я ра-ба! Про-сти... Те-перь не я, са-ма судь-

Archl

60

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cre - scen - do

mf

ff

mf

ff

mf

ff

Cr.

Trb.

Trbn. e

Trb.

mp

mf

f

ff

p cresc.

p cresc.

Г.

(убегает)

- ба так хочет, и я бу-дузнать три кар - ты!

mf cresc.

ff

mf cresc.

ff

mf cresc.

ff

mf arco

mf cresc.

ff

mf arco

mf cresc.

ff

mf cresc.

ff

Allegro *sempre pp*

Тр. *sfpp* Распорядитель (взволнованный и впопыхах)

Е - ё ве - ли - чество сей-час по - жа - ло-вать из-во-лит.

Allegro (В числе гостей участвуют в хоре и те, что составляли хор в интермедии.)

Арки *pp*

70

Cl. *pp* a2

Fg. *pp* a2

Тр.

(В хоре большое оживление. Распорядитель разделяет толпу так, чтобы в середине образовался проход для царицы.)

ХОР

С. Ца-ри-ца! Ца-ри-ца!

А. Ца-ри-ца! Ца-ри-ца!

Т. Ца-ри-ца! Ца-ри-ца!

Б. Е - ё ве - ли - чество! Са-ма при-бу-дет...

Ца - ри - ца, ца - ри - ца! Са - ма прибу-дет...

Арки *pp*

70

Fl.

Ob.

Cl. a2

Fg. a2

Cr.

Trb.

Trbn. e

Tb. *pp*

Tr. *poco cresc.*

ри.ца! Хо-зя и-ну ка-ка-я честь, ка-

Хо-зя и-ну ка-ка-я честь, ка-ко-е

Хо-зя и-ну ка-ка-я честь, ка-ко-е сча-стье!.. Всем ра-достна

Хо-зя и-ну ка-ка-я честь!.. Ка-ко-е счастье! А

Archi *pp poco cresc.*

poco cresc.

Fl.

Ob.

Cl.

Гс.

Cr.

Trb.

Trbn.
e

Tb.

Гр.

Arch.

ко е счастье на на шу ма туш ку взгля нуть! Ну,
сча стье
на шу ма туш ку взгля нуть!
нам то что за ра дость! По сол фран цуз ский бу дет

Detailed description of the musical score: The score is for a symphony orchestra and a vocal soloist. It is in G major and 4/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Гс.). The brass section includes Trumpet (Trb.), Trombone (Trbn. e), and Tuba (Tb.). The string section (Гр.) and Archi. (Archi.) are also present. The vocal soloist has Russian lyrics. Dynamics include *mf*, *p*, and *marcato*. The score is divided into three measures. The first measure shows the woodwinds and strings. The second measure shows the brass and strings. The third measure shows the vocal soloist and the woodwinds.

80

Fl. I *p*

Ob. I

Cl. I

Fg. *p*

Cr. *tr cre scen*

Trb. *tr cre scen*

Trbn. *p*

Tb. *p*

Tr. *rosso*

Распорядитель (певчим)

Вы

вышел на сто-ящий праздник! Ка- кой восторг, ка- ка- я ра-дость!

Нет, тот у-е-хал! Принц прусский! Свет-лейший то-же бу-дет!

с ней! Свет-лейший то-же удо-сто-ит! Ну, вышел праздник, уж вот на

Archi *cre scen*

80

cre scen

Fl. *mp cre* *scen* *do*

Ob. *mp cre* *scen* *do*

Cl. *mp cre* *scen* *do*

Fg. *do poco a poco*

Cr. *do poco a poco cresc.*

Trb. *do poco a poco cresc.*

Trbn. e Tb. *p* *mp*

Tr. *poco* *cre*

P. „Славься сим'сейчас же гряньте!

stacc. Вот так празд - ник на сла - ву!

cresc. Вот так праздник вы шел на сла - ву!

Гряньте „Славься сим!“ вот так сла.ву! *cresc.*

Archf *do poco a poco*

do poco a poco

do poco a poco

do poco a poco

do poco a poco

do poco a poco

Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Trbn.
 e
 Tb.
 T.P.
 Archi

f cresc. *ff* *mf* *scen* *do* *ff*

Гриньте „Славь - ся сим!“ и - дёт, сей час идёт ма - тушка
 празд - ник! И - дёт, и дёт!.. И - дёт ма - тушка
 Вот так праздник вы - шел! вот, вот, и - дёт, и - дёт! Вот, вот!

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

90 a2

Fl.

Ob.

Cl.

Fg.

Cx.

Trb.

Trbn.
e

Tb.

Trp.

на - ша, ма - туш - ка на - ша!

на - ша, ма - туш - ка на - ша!

(Все оборачиваются в сторону средних дверей)

Archi

90

ritenuto molto

Picc. *fff*
 Fl. *fff*
 Ob. *fff*
 Cl. *fff*
 Fg. *fff*
 Cr. *fff*
 Trb. *fff*
 Trbn. e Tb. *fff*
 Trp. *fff*

(Распорядитель делает знак певчим, чтобы начинали.)

ritenuto molto

Archi. *fff*
fff
fff
fff
fff

Andante assai maestoso

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Trp.

Andante assai maestoso

Славься сим, Е-ка-те-ри-на,

ХОР ГОСТЕЙ И ПЕВЧИХ

Славься сим, Е-ка-те-ри-на,

Andante assai maestoso

Archi

Picc.
Fl. *a2*
Ob.
Cl.
Fg.
Cr.
Trb.
**Trbn.
e
Tb.**
Tr.
Arco

славься нежная к нам мать! Славься сим, Е - ка - те - ри - на!
славься нежная к нам мать! Славься сим, Е - ка - те - ри - на!

110

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Trbn.
 e
 Tb.
 Tr.
 Archi

Славь-ся, неж-на - я к нам мать! Славь - ся, неж - на - я к нам
 Славь-ся, неж-на - я к нам мать! Славь - ся, неж - на - я к нам

110

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.

a2

Detailed description: This block contains the musical score for the woodwind and brass sections. It includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), Tuba (Tb.), and Trombone (Tp.). The Flute part has a dynamic marking 'a2'. The woodwinds play melodic lines, while the brass instruments provide harmonic support with chords and rhythmic patterns.

(Мужчины становятся в позу низкого придворного поклона.

мать! Славь - ся, неж - на - я к нам мать! Ви - ват
мать! Славь - ся, неж - на - я к нам мать! Ви - ват!

Detailed description: This block shows the vocal parts for two voices. The lyrics are in Russian. The first voice part starts with 'мать!' and continues with 'Славь - ся, неж - на - я к нам мать! Ви - ват'. The second voice part starts with 'мать!' and continues with 'Славь - ся, неж - на - я к нам мать! Ви - ват!'. The music is written in a simple, rhythmic style.

Archi

Detailed description: This block contains the musical score for the string section (Archi). It includes staves for Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The strings play a rhythmic accompaniment with a mix of eighth and sixteenth notes, providing a steady foundation for the other instruments.

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Tr.

Дамы глубоко приседают. Появляются пажы погарно.)

Ви-ват! Ви-ват, ви-ват! *ЗАНАВЕС*

Ви-ват! Ви-ват, ви-ват!

Archi

120

Picc.

Fl. a2

Ob.

Cl.

Fg.

Cr.

Trb. a2

Trbn. e

Tb.

Tp.

Archi

120

SCENE 4

Спальня графини, освещённая лампадами

№ 16

СЦЕНА И ХОР

Andante mosso.

2 Flauti

2 Oboi
(Ob. I=Corno inglese)

2 Clarinetti A

Clarinetto basso B

2 Fagotti

4 Corni F

Andante mosso

Герман

ХОР

*Andante mosso
con sordini*

2 пульты

4 пульты

Violini I

4 пульты

Violini II
divisi

Viole divisi

Violoncelli
divisi

Contrabassi

pp

div. pizz.

pp

16

Archi

p

p

p

p

p

pp

Archi

p

p

p

p

p

pp

Archi

poco più f

poco più f

poco più f

poco più f

poco più f

p

poco più f

poco più f

p

Archi

10

mf

mf

mf

mf

mf

p

mf

mf

mf

10

Archi

p *mf* *p* *mf* *p* *mf* *p*

Archi

mf *p* *mf* *p* *mf* *p* *mf* *p*

Archi

The first system of music consists of 11 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each with a treble clef and a key signature of two sharps (F# and C#). They play a melodic line with slurs and accents, marked with a dynamic of *pp*. The bottom four staves are for woodwinds, with a bass clef and the same key signature. They play a rhythmic accompaniment of sixteenth notes, also marked with *pp*. The woodwind part is labeled with the name "SARABEC" above the staff. The system concludes with a double bar line and a fermata over the final notes.

Archi

The second system of music consists of 11 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each with a treble clef and a key signature of two sharps (F# and C#). They play a melodic line with slurs and accents, marked with a dynamic of *p*. The bottom four staves are for woodwinds, with a bass clef and the same key signature. They play a rhythmic accompaniment of sixteenth notes, marked with *pp*. The system concludes with a double bar line and a fermata over the final notes.

Architectural score for the first system. The score is written for a full orchestra, including strings and woodwinds. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system consists of ten staves. The top five staves are for the string section (Violins I, Violins II, Violas, Cellos, and Double Basses), each marked with *cresc.* and *f*. The bottom five staves are for the woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), each marked with *mp*. The music features melodic lines with accents and slurs, and a rhythmic accompaniment of eighth notes in the woodwinds.

Architectural score for the second system. The score continues from the first system. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The second system consists of ten staves. The top five staves are for the string section, each marked with *mp*. The bottom five staves are for the woodwind section, each marked with *mp*. The music continues with melodic lines and a rhythmic accompaniment of eighth notes in the woodwinds.

Arcchi

The first system of the musical score for the string section (Arcchi) consists of ten staves. The top five staves are for the Violins I, Violins II, Violas, Cellos, and Double Basses. The bottom five staves are for the Violins I, Violins II, Violas, Cellos, and Double Basses. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first measure of the system features a dynamic marking of *mp* (mezzo-piano) for the lower strings and *p* (piano) for the upper strings. The second measure features a dynamic marking of *pp* (pianissimo) for the lower strings and *p* for the upper strings. The word *dim.* (diminuendo) is written above the first measure of the second system for all parts. The system concludes with a double bar line.

Arcchi

The second system of the musical score for the string section (Arcchi) begins at measure 30, as indicated by a boxed number '30' above the first staff. It consists of ten staves for the Violins I, Violins II, Violas, Cellos, and Double Basses. The music continues in the same key and time signature. The first measure of this system features a dynamic marking of *pp* (pianissimo) for all parts. The second measure features a dynamic marking of *mp* (mezzo-piano) for all parts. The system concludes with a double bar line.

30

Archi

Archi

(Через потайную дверь входит Герман. Он осматривает комнату)

Archi

Archi

40

Archi

Musical score for strings (Archi) and piano accompaniment, measures 40-41. The score is in G major (one sharp) and 4/4 time. The string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The piano accompaniment consists of two staves (Right and Left Hand). The first measure (40) features a dynamic of *p* (piano) with accents on the first and second notes of the string parts. The second measure (41) features a dynamic of *mp* (mezzo-piano) with accents on the first and second notes of the string parts. The piano accompaniment in measure 41 includes a *p* (piano) dynamic for the right hand and *mp* (mezzo-piano) for the left hand.

40

Герман

Всё

Archi

Musical score for strings (Archi) and piano accompaniment, measures 42-43. The score is in G major (one sharp) and 4/4 time. The string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The piano accompaniment consists of two staves (Right and Left Hand). The first measure (42) features a dynamic of *pp* (pianissimo) with accents on the first and second notes of the string parts. The second measure (43) features a dynamic of *mp* (mezzo-piano) with accents on the first and second notes of the string parts. The piano accompaniment in measure 43 includes a *ppp* (pianississimo) dynamic for the right hand and *pp* (pianissimo) for the left hand.

Г. 
Так, как мне она ска- за- ла...

V-le 
pp

Vo. 

C-b. 
pp

==

Г. 
Что же? бо- юсь я что ли? Нет!

Archi 
p
pp

Г. Так, ре-ше-но, я вы-ве-да-ю тай-ну у ста-

Аrchi

This system contains the vocal line for the character 'Г.' and the string accompaniment labeled 'Аrchi'. The vocal line begins with the lyrics 'Так, ре-ше-но, я вы-ве-да-ю тай-ну у ста-'. The string accompaniment includes parts for Violins I and II, Violas, Cellos, and Double Basses. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The vocal line features a mix of eighth and sixteenth notes, while the strings play a rhythmic accompaniment with various note values.

Cl. 50

Fg. 7 7 p

Г. (задумывается)
- ру - хи!

V-le pp

C-b. pp

50

This system continues the musical score. It includes the vocal line for 'Г.' with the lyrics '(задумывается) - ру - хи!'. The instrumental accompaniment includes Clarinet (Cl.), Flute (Fg.), Violins (V-le), and Double Basses (C-b.). The Flute part has markings '7 7 p'. The string parts (Violins and Double Basses) are marked 'pp'. A box containing the number '50' is located at the end of the system.

Cl. I

Fg.

Г.

Арчи

Cl.

Fg.

Г.

Арчи

А ес-ли тай-ны нет? и э-то всё пу-стой лишь

Cl. *p* *pp*

Fg. *p* *pp*

Г. бред мо. ей боль. ной ду. ши?

(Идёт к дверям Лизы. Проходя, он останавливается у портрета Графини.)

V-le *p*

Vo.

(Бьёт полночь)

Archi *p*

p

p

p

60

Archi

Musical score for the first system, measures 59-60. The score is for a string ensemble (Archi) and includes a double bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a melodic line with accents and dynamic markings of *mp*, *ff*, *mf*, and *ff*. The double bass line provides a rhythmic accompaniment with a steady eighth-note pattern. The score is divided into two measures, with measure 60 starting with a box containing the number 60.

60

Archi

Musical score for the second system, measures 61-62. The score continues from the first system and includes a double bass line. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The music features a melodic line with accents and dynamic markings of *mf*, *ff*, and *mf*. The double bass line continues with a steady eighth-note pattern. The score is divided into two measures, with measure 62 starting with a box containing the number 60.

Arohi

The Arohi section consists of nine staves. The top three staves are vocal parts with dynamics *f*, *mp*, *p*, and *pp*. The next two staves are piano accompaniment with dynamics *f*, *mp*, *mf*, and *dim.*. The bottom four staves are string parts with dynamics *f*, *mp*, *mf*, and *dim.*. The section concludes with a double bar line and repeat sign.

Fg.

I

V.

II

V-le

Vo.

C-b.

The Fg. section consists of seven staves. The top staff is a woodwind part with dynamics *ppp*. The next three staves are string parts with dynamics *pp*, *pp*, and *pp*. The bottom two staves are piano accompaniment with dynamics *mf* and *dim.*. The section concludes with a double bar line and repeat sign.

Fl. *p*

Ob. *p* I

Cl. *p* I

Cl. b.

Fg. *p* *pp* 3 *3* *3*

Cr.

Г. А вот о-на! „Вене-ро-ю Мо-сков-ской!“ Ка- кой - то тай- ной

Archi *p* *mp* *espress.* *p* *espress.* *espress.* *unis. espress.* *unis.* *pp* 3 *3* *poco* *3* *3* *3*

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

p *mp* *p* *p* *p* *p*

70

Fl.

Ob. I

Cl. I

Cl. b.

Fg. *a2*
sim.

Cr.

Г.
си - лой я с не - ю свя - зан ро - ком. Мне ль от те - бя, те -

Archl

cre

scen

70

più f

più f

più f

più f

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Г.

Archi

mf

f

cresc.

f

sf

do

cre

scen

do

а2

бе ли от ме-ня, но чувствую, что од-но-му из нас по-гибнуть от дру-

Fl.

Ob.

Cl.

Cl. b.

Fg. *a2*
f di - mi - nu -

Cr.

Tr.
ro - ro!

Archi
ff *ff* di - mi - nu -
ff *ff* di - mi - nu -
ff *ff* di - mi - nu -
f di - mi - nu -

а2

Фг. *en do p pp*

Г. Гля.

Арки *en do p pp*

Г. *жу я на те_бя и не.на.ви.жу, а на.смот.реть ся.вдоволь не могу!*

Арки *tr p 3 3 3 3 6 6*

Cl. *a2*
p *cre* *scen* *do*
 Cl. b. *p* *cre* *scen* *do*
 Fg. *a2*
p *cre* *scen* *do*
 V-le *6* *6* *6* *6* *6* *6* *6* *6*
cre *scen* *do*
 Vc. *6* *6* *6* *6* *6* *6* *6* *6*
cre *scen* *do*
 C-b. *p* *cre* *scen* *do*

80
 Ob.
 Cl. *a2*
mf *cresc.* *ff*
 Cl. b. *mf* *cresc.* *ff*
 Fg. *a2*
mf *cresc.* *ff*
 Cr. *ff*
 П. *ad lib.*
 Бе-жать хо-тел бы прочь, но не-ту
 Archi *mf* *cresc.* *ff*
mf *cresc.* *ff*
 80

Molto più mosso
p espress.
 Ob. *p*
 Cr. *p*
 П. си - лы... Пыт - ли - вый взор не мо - жет о - тор - вать - ся от страш - но - го

Molto più mosso
 Archi *p* *3* *3* *3* *sim.*

Tempo I
 Ob. *p*
 Fg. *p*
 Cr. *f* *pp*
 П. и чуд - но - го ли - ца!

Tempo I
 Archi *f* *p*
senza sordini
senza sordini
senza sordini
p

Ob.

Fg.

Cr. II
IV
p

Г.
Нет, нам не разо-й - тись без встре-чи ро - ко -

Vc.

C-b.

90

Ob. *mp* *mf*

Cl. *mp* *mf*

Fg. *mp* *mf*

Cr. *p* *mp*

Г.
- ВОЙ!

Vc. *рссс* *сге* *сцен* *до*

C-b. *рссс* *сге* *сцен* *до*

90

Ob. *di mi nu en*

Cl. *di mi nu en*

Fg. *di mi nu en*

Cr. I. II.

Π.

Vo. *mf p dim. pp*

C-b. *mf p dim. pp*

Ob. I *- do pp*

Cl. *- do pp*

Fg. *- do pp*

Π.

Vo.

C-b.

Allegro moderato

Fg. I
pp

Ша-ги! Сю-да и-дут!.. Да!

Allegro moderato

Archi

pp senza sord.
pp senza sord.
pp

sim.
sim.

Fl. 100 I pp

Ob. I pp

Cl. I pp

Fg. I p

Г. (скрывается за занавеской будуара)
Ах, будь что бу-дет!

Archi

poco cresc.
 poco cresc.

100

Fl. I
Ob. I
Cl. I
Fg. I

p *mp*

(Вбегает горничная и поспешно зажигает свечи. За ней прибегают другие горничные и прижи-

Archi

p *poco cresc.* *mp*

Fl. I
Ob. I
Cl. I
Fg.

mp *mf*

валки.)

(Входит Графиня, окружённая суетя-

Archi

poco cresc. *mf* *g*

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ

щимися горничными и приживалками)

Archi

The musical score is arranged in a system with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bass Clarinet (Cl. b.)
- Bassoon (Fg.)
- Horns (Cr.)
- Chorus (ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ)
- Vocal line (щимися горничными и приживалками)
- String Ensemble (Archi)

The score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The Oboe and Clarinet parts are marked *mf*. The Chorus part includes the text "ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ" and the vocal line includes the text "щимися горничными и приживалками)". The string part consists of five staves with rhythmic accompaniment.

110

Fl. *pp* a2

Ob. *pp*

Cl. *pp*

Cl. b.

Fg. *p pp* a2

Cr. *pp*

Сопрано *mf*

Альты *mf*

Арки *pp*

p

p

110

Fl. *a2 pesante p*
 Ob. *pesante mp*
 Cl. *pesante p*
 Cl. b.
 Fg. *a2 pesante p*
 Cr. *p pp*
 Archi *p pp*

ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай?
 ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай? Ну и

Detailed description of the musical score: The score is for a scene (Sc. 4) on page 482. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), and Bassoon (Fg.), a string section (Archi), and a Cymbal (Cr.). The woodwinds and strings play a rhythmic accompaniment, with dynamics ranging from *p* (piano) to *pp* (pianissimo). The vocal lines are in Russian, with lyrics: "ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай?" and "ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай? Ну и". The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwinds and strings play a rhythmic accompaniment, with dynamics ranging from *p* (piano) to *pp* (pianissimo). The vocal lines are in Russian, with lyrics: "ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай?" and "ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай? Ну и".

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fg.). The second system is for Horns (Cr.). The third system contains two vocal staves with Russian lyrics. The fourth system is for the String section (Archi), consisting of Violin I, Violin II, and Cello/Double Bass.

Fl. *p*

Ob. *p*

Cl. *p*

Cl. b. *p*

Fg. *p*

Cr. *p* — *pp*

Ну и что же, был кто луч - ше там со -
что же, был кто луч - ше там со - бой? Бы - ли,

Archi *p* *pp* *pizz.* *p*

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

(провожают Графиню в будуар)

(за сценой)

- бо - ю? Бы - ли, мо - жет быть, мо - ло - же, но кра - си - вей ни од - ной! Бла - го -

мо - жет быть, мо - ло - же, но кра - си - вей ни од - ной, ни од - ной!

Archi

Ob.

- де - тель - ни - ца на - ша, свет наш ба - ры - нюшка, у - то - ми - ла - ся чай, хо - чет,

I
V.
II

sempre pizz.
pp

sempre pizz.
pp

Fl.

Ob.

Cl.

(Входит Лиза, за ней идёт Маша.) Лиза
Нет, Ма - ша, ней - ди за мной!

вер - но, по - чи - вать!

Archi

pp

arco *z*

pp

pp

pp

Fl. *cre - scen - do mf f*

Cl. *cre - scen - do mf*

Л. Нет, ни че - го...

Маша
Что с ва - ми, ба - рышня? Вы блед - ны!

Archi *cre - scen - do mf pp*
arco

Л. 130 Да! он при -

М. (догадываясь)
Ах, бо - же мой! Не у - же ли?

I V. *pp cre*

II *pp cre*

V-le *pp cre*

Vo. 130 *pp cre*

Fl. *a2* *p*

Ob. *I* *p*

Cl. *I* *p*

Л. *p*
 - дёт... Мол-чи! Он, мо-жет быть, уж там и ждёт... По-сте-ре.

V. I *scen* *do* *mf* *p*

V. II *scen* *do* *mf* *p*

V-le *scen* *do* *mf* *p*

Ve. *scen* *do* *mf* *p*

Fl. *a2* *mp* *mf*

Ob. I *mp* *mf*

Cl. *mp* *mf*

Фг. I *mp* *mf*

Л. *mp* *mf*
 Маша
 - ги нас, Ма-ша! будь мне дру-гом! Ах, как бы не доста-лось нам!

Archi *poco cresc.* *f*

Лиза

140

Он так ве-лел. Мо-им су-пру-гом е-го из-бра-ла я... и ра-

p *mf* *mf*

p *mf* *mf*

p *mf* *mf*

p *mf* *mf*

140

Cl. b.

pp

Л.

ad lib. (уходят)

-бой послушной, верной стала то-го, кто по-слан мне судьбой!

Arcbi

mf *f* *p*

mf *f* *pp*

mf *f* *pp*

f *f* *pp*

pp

pp

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. b. *mf* *pp*

Fg.

Cr.

(Приживалки и горничные вводят Графиню. Она в шляф-
роке и ночном чепце. Её укладывают в постель.)

Хор.

С. *mf*

А. *mf*

Бла-го-де-тель-ни-ца, свет наш ба-рынюш-ка у-то-
Бла-го-де-тель-ни-ца, свет наш ба-рынюш.

Арчи

mp *mf* *pp* *3*

mf *pp* *3*

mf *pp* *3*

mf *pp* *pizz.*

mf *pp* *pizz.*

150

Fl. I

Ob. I

Cl.

Cl. b.

Fg.

Cr.

- ми - ла - ся чай, хо - чет, вер - но, по - чи - вать; бла - го - де - тель - ни - ца, рас - кра -

- ка, у - то - ми - ла - ся, хо - чет по - чи - вать; бла - го - де - тель - ни -

Archi

150

I Fl. I *p* *poco cresc.*
 II Fl. II *p poco cresc.*
 Ob. I *p* *poco cresc.*
 Cl. I *p* *poco cresc.*
 Cl. b. *p* *poco cresc.*
 Fg. I *p* *poco cresc.*
 Cr.

- са - ви - ца! Ляг в по - стель - ку, зав - тра бу - дешь сно - ва кра - ше
 - ца, рас - кра - са - ви - ца! Ляг в по - стель - ку, зав - тра встанешь - кра - ше

Archi *pp* *poco cresc.* *p*
pp *poco cresc.*
pp *poco cresc.*

I
 Fl. I *mf* *p* *poco cresc.*
 II *mf* *p* *poco cresc.*
 Ob. I *mf* *p* *poco cresc.*
 Cl. *mf* *p* *poco cresc.*
 Cl. b. *mf* *p* *p poco cresc.*
 Fg. I *mf* *p* *poco cresc.*
 Cr.

у - трен - ней за - ри! Ляг в постель - ку, за - тра бу - дешь
 у - трен - ней за - ри! Ляг в постель - ку

Archi *mf* *pp* *poco cresc.*
mf *pp* *poco cresc.*
mf *pp* *poco cresc.*
mf *pp* *poco cresc.*
mf *pp* *poco cresc.*

160

I
F1. *mf* *pp*

II *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Cl. b. *mf*

Fg. I *mf* *pp*

Cr.

сно - ва кра - ше ут - рен - ней за - ри! Благо -

зав - тра встанешь краше ут - рен - ней за - ри!

Arch. *p* *mf* *pp*

160

Ob.

Cl.

pp

- де - тель - ни - ца, ляг в по - стель - ку, от - дох -

Бла - го - де - тель - ни - ца, ляг в по - стель - ку,

pp

pp

Archi

Ob.

Cl.

- ни, от - дох - ни, от - дох...

от - дох - ни, от - дох - ни, от - дох...

Archi

The image shows two systems of a musical score. Each system includes staves for Oboe (Ob.), Clarinet (Cl.), and a string section (Archi). The vocal parts are written in two staves, with lyrics in Russian. The instrumental parts include woodwinds and strings. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics like *pp* (pianissimo) are indicated. The lyrics are: '- де - тель - ни - ца, ляг в по - стель - ку, от - дох -' and 'Бла - го - де - тель - ни - ца, ляг в по - стель - ку,' in the first system; and '- ни, от - дох - ни, от - дох...' and 'от - дох - ни, от - дох - ни, от - дох...' in the second system.

Fl. *a2*
sf

Ob.
sf

Cl.
sf

Cl. b.
sf *p*

Fg.
sf *p*

Cr.
sf

Графиня
Пол-новратъ вам!.. На-до-е-ли!.. Я у-ста-ла!..

Archi
sf *mf*
sf *p*
arco *sf* *arco* *mf*

Detailed description: This is a page of a musical score for a scene. It features a vocal line for the Countess (Графиня) and an orchestral accompaniment. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), and Bassoon (Fg.). The string section (Archi) includes Violin (Cr.) and Violoncello (Vcl.). The vocal line is in a soprano clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are in Russian. The orchestral accompaniment includes woodwinds, strings, and a cello/bass line. Dynamics range from fortissimo (sf) to piano (p). The score is divided into three measures.

170

Fl. 1

Ob.

Cl.

Cl. b.

Fg.

Cr.

Гр.

мо - чи нет... Не хочу я спать в по - сте - ли!

(Её усаживают в

Archi

170

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Starts with a first measure (I) and a second measure (a2). Dynamics include *p* and *cresc.*
- Ob.** (Oboe): Dynamics include *p* and *cresc.*
- Cl.** (Clarinet): Dynamics include *pp* and *p*. *cresc.* is indicated in the third measure.
- Cl. b.** (Bass Clarinet): Dynamics include *pp* and *p*. *cresc.* is indicated in the third measure.
- Fg.** (Bassoon): Dynamics include *pp* and *p*. *cresc.* is indicated in the third measure.
- Cr.** (Horns): Two staves, mostly silent.
- Гр.** (Piano): Accompanied by the instruction "кресло и обкладывают подушками)" (chair and cushion with pillows). The piano part is mostly silent.
- Archi** (Strings): Includes Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *pp*, *p*, and *cresc.*. The string section features a *divisi* marking in the third measure.

a2 *Un pochettino meno*

Fl.

Ob. I cambia in C. i.

Cl.

Cl. b.

Fg.

Cr.

Grp. *ad libit.* *Un pochettino meno*
Ах, по-стыл мне э-тот свет!

Archi *Un pochettino meno*

The musical score is arranged in a standard orchestral format. The woodwind section (Fl., Ob., Cl., Cl. b., Fg.) and strings (Archi) play a melodic line with various dynamics. The vocal part (Grp.) enters with the lyrics 'Ах, по-стыл мне э-тот свет!' and is marked 'ad libit.'. The tempo/mood is indicated as 'Un pochettino meno'.

Fl. *pp*

Cl. *pp*

Cl. b. *pp*

Fg. *pp*

Гр. Ну вре-ме-на! По-ве-се-лится толком не у-ме-ют. Что за ма-
unis.

I *con sordini pp*

V. *con sordini pp*

II *pp*

Cl. *pp*

Fg. *p*

Cr. I

Cr. II *p*

Гр. не-ры! Что за тон! И не гля-дела бы... Нитанце.
3

Arch. *con sordini p*

con sordini ppp

ppp

p

Фг. *dim.* *pp* *ppp* *p* *p*
 Cr. I *dim.* *pp* *ppp* *p* *p*
 Cr. II *dim.* *pp* *ppp* *p* *p*
 Гр. *riten.*
 - вать, ни петь не знают! Кто тансёрки? Кто поёт? Дев-чон-ки!
dim. *pp* *ppp* *p* *p*
dim. *pp* *ppp* *p* *p*
 Archi *dim.* *pp* *ppp* *p* *p*
dim. *pp* *ppp* *p* *p*
dim. *pp* *ppp* *p* *p*
 Cl. *I solo* *pp* 9 9 9
 Гр. 3
 А бы-ва - ло: кто танце-вал? Кто цел?
 Archi

Cl. I 

Cl. b. *pp* 

Cr. I *pp* 

Гр. 
 Le duc d'Orleans, le duc d'Ayen, duc de Coigny,

V. II *ppp* *divisi* *Pizz.* 

Ve. *ppp* 

==

Cl. I 

Cl. b. 

Cr. 
 I 
ppp

Гр. 
 La comtesse d'Estrades, la duchesse de Brancas... Как и е и - ме -

V. I *ppp* 

V. II 

Ve. 

200

F1.

Ob.

Cl. I

Cl. b.

Fg.

Cr.

Гн.

на!.. И да - же, и. ногда, сама, сама мар. ки. за Помпадур!..

Archl

200

pp *mf*

ppp *mf*

ppp *mf*

mf

pizz.

p

Andante sostenuto

C. i. *pp ma un poco marcato*

Cl. I *pp*

Fg. *pp*

Гр. *pp*

При них я и пела... le duc de la Vallière хвалил меня!

unis. pizz. *pp*

Archi *pp*

pp pizz.

=

Fl. *pp*

C. i. *pp*

Fg. *pp*

Гр. *pp*

Раа, помню, в Chantilly, у Prince de Condé ко -

Archi *pp*

arco

210

Fl. I

C. i.

Fg

Гр.

- роль ме- ня слы- хал!

Я как теперь всё вижу...

riten.

C. i. cambia in Ob. I

I

V.

II

V-le

arco

ppp

arco

ppp

210

Andantino

Fl.

Гр.

Je crains de lui par - ler la nuit, j'é - cou - te trop tout

pp

pp

Archi

arco

pp

pp

arco

pp

pp

220

Гр. ce qu'il dit... Il me dit: je vous ai - me, et je sens malgré moi, je

V. I *p* *pp*

V. II *p* *pp*

Vc. *p* *p*

C-b. *p* *p*

220

230

Гр. sens mon coeur qui bat, qui bat, je ne sais pas pour-quoi Il me dit: je vous

V. I

V. II

Vc. *pp*

C-b. *pp*

230

Гр. ai - me, et je sens malgré moi, je sens mon coeur qui bat, qui bat, je ne sais pas pour

V. I *p* *pp*

V. II *p* *pp*

Vc. *p* *pp*

C-b. *p* *pp*

Più mosso

240

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

Cl. b.

Fg. *f* *mf* *p*

Cr.

Più mosso

(как бы очнувшись, оглядывается)

(Горничные и

Гр. *f* *mf* *p*

- quoi! Че - го вы тут сто - и - те? Вон сту - пайте!

Più mosso

dim.

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

f *mf* *dim.*

f *mf* *dim.*

f *mf*

240

Andantino

250

Fl. *pp* *morendo* *pp* I
Ob. *pp* Ob. I cambia in C. i.
Cl. *pp* I
Cl. b.
Fg. *pp* *morendo*

Andantino

приживалки, осторожно ступая, расходятся)

(Графиня засыпает)

Гр.

Andantino

divisi *pp* < *mf* >
divisi *pp* < *mf* >
divisi *pp* < *mf* >
divisi *pp* < *mf* >
Archi *pp* *morendo* *pp* < *mf* >
morendo

250

Cl. I. *pp*

Cl. b. *pp*

Fg. *pp*

Archi *pp*



260

Andante

(Графиня напевает как бы сквозь сон)

Гр

Je crains de lui par - ler la nuit, j'é - cou - te trop tout ce qu'il dit...

Andante

unis.

Archi *ppp*

unis.

ppp

unis.

ppp

260

riten. **270** meno

pppp

riten. *ppp* meno

Il me dit: je vous ai me, et je sens malgré

pppp

pppp

unis. *pppp*

pppp

270

molto riten. *pppp*

moi, je sens mon coeur qui bat, qui bat... je ne sais pas pour.

pppp

280

Andante

- quoi...

pppppp

pppppp

pppppp

divisi

4 C-b.

pppppp

pizz.

280

№17
ФИНАЛЬНАЯ СЦЕНА

Moderato con moto

2 Flauti

2 Oboi
(Ob.I=Corno inglese)

Clarineti A

Clar. basso B

2 Fagotti

4 Corni F

2 Trombe A

3 Tromboni
e
Tuba

Timpani

Герман

Violini I

Violini II

Viole

Violoncelli

Contrabassi

solo pesante e un poco marcato

pppp *p*

solo pesante e un poco marcato

Fig. I *pp* *mp*

Archi *divisi* *ppp* *mp*

(Герман выходит и становится против Графини.
Она просыпается и в немом ужасе беззвучно шевелит губами)

Fig. *f*

Archi *unis.* *divisi* *f* *mf* *p*

Герман

Герман *f* *ff*

Archi *unis.* *mp* *mf* *f* *ff* *pp poco cresc.* *ff*

He cy.

Росо meno

I
Cl. I

II

Fg.

Г.

- гайтесь! Ра-ди бо-га не пу-гайтесь!..

20

I
Cl. I

II

Fg.

Г.

Я не ста-нувамвредить! Я при-

4 V-le

sole pp

pp

I
Cl. I

II

Г.

- шёл вас у-молять о ми-ло-сти одной!

4 V-le

Cl.
I
II

Fg.

Г.
(Графиня молча смотрит на него попережнему.)
Вы

Арчи
tutti
div.
div.
unis.
p
p
p

Cl.
I
II

Г.
мо-же-те со-ставитъ сча-стьецелой жи-зни!
и о-

Арчи
pizz.
p
pizz.
p
unis. pizz.
p
pizz.
p
pizz.
p
pizz.
p

Detailed description: This is a page of a musical score for a scene. It features woodwinds (Clarinets I and II, Bassoon), a vocal soloist (G), and a string ensemble (Archi). The woodwinds play melodic lines with dynamics like *p* and *pp*. The vocal soloist has a recitative-like line with the text "(Графиня молча смотрит на него попережнему.)" and "Вы". The strings play a rhythmic accompaniment, with some parts marked *tutti* and *div.* (divisi). The bottom system includes a vocal line with the text "мо-же-те со-ставитъ сча-стьецелой жи-зни!" and "и о-". The string accompaniment in the bottom system includes *pizz.* (pizzicato) markings and dynamics like *p* and *pp*.

I
Cl. I

II
Cl. II

Г.
но вам ни.че.го не будет сто.ить! Вы

Archi

pp

pp

mp

mp

pp

pp

30

Cl. I

Cl. b.

Fg.

Г.
зна.е.те три кар.ты... Для ко.го вам беречь вашу

(Графиня привстаёт)

Archi

mf

ff

ff

ff

arco

arco

arco

arco

mp

p

arco

p

mf

f

mf

f

mf

f

mf

f

mf

f

p

mf

f

30

I
 Cl. I
 II
 Cl. b.
 Fg.
 Г.
 тай-чу?..
 arco
 Archi
 f
 mf
 p
 pp

Lo stesso tempo, ben sostenuto

Cl. b.
 pp (Герман встаёт на колени)
 V-le
 pp
 mf

Cl. b.
 pp
 Г.
 Ес - ли ког - да - нибудь зна - ли вы чув - ство любви,
 V. I
 pp
 V-le
 pp
 pizz.
 C-b.
 pp

40

40

Cl. b.

II.

ес - ли вы пом-ни-те пыл и востор - ги ю-ной крови,

Archi

Fl.

Cl. b.

III.

ес - ли хоть раз улыбну - лись вы на ласку ре-бён - ка,

Archi

Fl. I

Cl. b.

Fg.

Г.

ес - ли в ва - шей гру-ди би-лось ког-да-ни-будь серд - це, то

Archi

Cl. b.

Fg. I

Г.

я у - мо-ля - ю вас, чувст-вом су-пру - ги, лю-

Archi

Cl. b. *scen* *do* *mf*

Cr. *mf* *mp* *IV*

Г. *ff*
 - бо - ви - ны, ма - те - ри, все - м, что свя - то вам в жиз - ни,

Archi *scen* *do*

Cr. IV *mf* *f*

Г. ска - жи - те, ска - жи - те, от - кро - йте мне ва - шу тай - ну.

Archi *mf* *f* *pizz.* *arco* *mf*

riten.

Г. - ну! На что вам о-на? На что вам о-

Arch. *p* *più f*



a tempo

Cl. *pp*

Cl. б. *pp*

Г. - на? Мо-жет быть, о-

Arch. *pp*

I Fl. I *pp*
 II Fl. II *pp*
 Cl. I
 Cl. b. *pp* *tr* *pp*
 Fg. *p*
 Г. *на со_пря_же_на с гре_хом у_жас_ным,*
 Archi *pp arco*
pp

Cl. b. *pp*
 Fg. I *p*
 Г. *с па_гу_бой бла_жен_ства, с дья_воль_ским усло_вием?*
 Archi *pp*
pp

C. i. *pp* *pp* *p*

Cl. *p* *p* *p*

Cl. b. *p*

Fg. *pp* *pp* *I*

Г. *pp*

По-ду-май-те, вы ста-ры, жить не дол-го вам

Archi *p* *p* *p*

pizz.

F1. *mf* *f* *a2*

C. i. *mf* *f*

Cl. *p* *mf* *f*

Cl. b. *p*

Fg. I *mf* *f*

Г. *mf* *f*

и я ваш грех го-тов взять на се-бя!..

Archi *mf* *mf* *mf*

arco

Fl. I. *a2* *b* *p* *mp*
 Ob. II. *f*
 Cl. I. *f*
 Cl. B. *f*
 Fg. *sfp* *f*
 Cr. *sfp*
 Trb. *mf*
 Trbn. *mf*
 Tb. *mf*
 Tr. *mf*
 Г. *mp*
 От - крой - тесь мне! Скажи - те!
 Archi. *f* *p* *f* *mp*

Musical score for a symphony orchestra and vocal soloist. The score is divided into two systems. The first system includes Flute I, Oboe II, Clarinet I, Clarinet Bb, Bassoon, Cor Anglais, Trumpet, Trombone, and Tuba. The second system includes the vocal soloist and the string section. The vocal soloist has the lyrics "Открой - тесь мне! Скажи - те!". The score features various dynamics such as *p*, *mp*, *f*, *sfp*, and *mf*, and includes triplets and accents. The vocal soloist's part is in a higher register than the other instruments.

70

Fl. *f*

Ob. II *f*

C. i. *f*

Cl. *f*

Cl. b. *f*

Fg. *f*

Cr. *f*

Trb. *f* I sola

Trbn. e Tb. *f* I solo

Tr. *f*

Г. (Графиня, выпрямившись, грозно смотрит на Германа.)

Archi *f*

70

This page of a musical score, numbered 524 and labeled [Sc. 4], features a variety of orchestral parts. The upper section includes woodwinds: Flute I (Fl.), Oboe II (Ob. II), Clarinet I (Cl. I.), Clarinet (Cl.), Clarinet Bb (Cl. b.), and Bassoon (Fg.). The middle section contains brass instruments: Cor Anglais (Cr.), Trumpet (Trb.), Trombone I (Trbn. I), Trombone II (Trbn. II), Tuba (Tb.), and Trombone (Tp.). The lower section is for the strings (Archi), with Violins (V.), Violas (V.), Cellos (C.), and Double Basses (Cb.). The score is written in a key with one flat and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds and strings. Dynamic markings such as *f* and *mf* are present. Performance instructions like *a2* and *2* are also included. The woodwind parts show melodic lines with slurs and accents, while the string parts provide a rhythmic foundation with triplets and sixteenth-note patterns.

Fl. *a2*
 Ob. II
 C. 1.
 Cl.
 Cl. b.
 Fg.
 Cr.
 Trb.
 Trbn. e
 Tb.
 Tr.
 Г.
 Archi

Ста - ра - я ведь - ма! Так я же за - ста - влю те.

Fl. *ff*

Ob. II *ff*

Cl.

Cl. b. *ff*

Fg.

Cr. *ff*

Trb. *ff*

Trbn. e

Tb. *ff*

Tr. *ff*

Г. (ВЫНИМАЕТ ПИСТОЛЕТ)
- бя от-вечать!

Archi *ff*

Musical score for Clarinet I (Cl. I), Clarinet II (Cl. II), and Bassoon (Fg.). The score consists of three staves. The Clarinet I and II parts feature melodic lines with slurs and dynamic markings of *mf* and *cresc.*. The Bassoon part provides a rhythmic accompaniment with a *mf* dynamic marking.

(Графиня кивает головой, поднимает руки, чтобы заслониться от выстрела и падает мёртвая.)

Musical score for the string section (Archi), consisting of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The staves are currently empty, indicating that the string part is silent during this passage.

Musical score for Flute I (Fl. I), Clarinet I (Cl. I), and Clarinet II (Cl. II). The score consists of three staves. The Flute I part has a *ff* dynamic marking. The Clarinet I and II parts have *ff* dynamic markings. A box containing the number 80 is positioned above the Flute I staff. Dynamic markings of *mf* and *p* are present in the later measures of the Flute I and Clarinet I parts.

Musical score for the string section (Archi), consisting of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The staves are currently empty, indicating that the string part is silent during this passage.

Meno mosso

I Fl. *pp ppp morendo > ppppp*
 II Fl. *pp ppp morendo > ppppp*
 C. I. *pp mf*
 I Cl. *pp ppp morendo > ppppp* *pp mf*
 II Cl. *pp ppp morendo > ppppp* *pp mf*
 Cl. b. *pp mf*
 Fg. *pp mf*
 Cor. *pp mf*
 Trb. *pp*
 Trbn. *pp*
 e *pp*
 Tb. *pp*
 Tp.

Meno mosso

Герман (подходит к труппу, берёт руку)

Meno mosso

Archi

C. I.
Cl.
Cl. b.
Fg.
Cr. I
Cr. II

Герман
Полно те ребячиться! Хотите ли назначить мне три карты?.. Да или нет?

senza sord.
ppp

Moderato

Cl. b.
Fg.
Cr. III
Cr. IV
Trbn.
Tb.
Tp.
Г.
Archi

Она мерт-ва! Сбылось! а тай-ны не у-

senza sord.
mf

senza sord.
mf

senza sord.
mf

senza sord.
mf

ppp

pp

Fl. *a2*
mf

C. i.
mf
a2

Cl.
mf

Cl. b.

Fg. I
sempre pp

Cr.

Trb.

Trbn.
e
Tb.

Tr.
sempre pp

Г.
- знал я!
(стоит как окаменелый)

Archi
pp
mf
p *mf*
mf
sempre pp

Detailed description of the musical score: The score is for a symphony orchestra and a vocal soloist. It consists of 11 staves. The woodwind section includes Flute (Fl.), Clarinet in C (C. i.), Clarinet in Bb (Cl.), and Bassoon (Fg. I). The string section includes Violin (Cr.), Trumpet (Trb.), Trombone (Trbn. e, Tb.), and Cymbal (Cr.). The brass section includes Trumpet (Tr.) and Trombone (Trbn. e, Tb.). The vocal soloist (Г.) has the lyrics: "- знал я!" and "(стоит как окаменелый)". The score is in G major and 4/4 time. Dynamics include *mf*, *pp*, and *sempre pp*. There are also markings for *a2* (second attack) and *p* (piano).

100

Fl.

C. i.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn. e Tb.

Trp.

Г.

Arch.

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

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

pp *pp* *pp*

f *f* *f* *f* *f* *f*

mf *mf* *mf*

sempre pp

Мерт.ва! А тай.ны не у. знал я... Мерт. ва! Мерт.

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

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

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

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

100

Fl.

C. i.

Cl.

Cl. b.

Fg.

Cr.

Trbn.
e

Tb.

Trp.

Г.

- ва! (Входит Лиза со свечю.)

Арки

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It is divided into two systems. The first system includes woodwinds (Flute, Clarinet in B-flat, Clarinet in C, Bassoon), strings (Violin I, Violin II, Viola, Cello, Double Bass), brass (Trumpet, Trombone, Tuba), and a vocal soloist (Г.). The second system includes strings and a vocal soloist. Dynamics range from fortissimo (f) to pianissimo (pp). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and vocal soloist play a more melodic line. The vocal soloist enters with the text '- ва! (Входит Лиза со свечю.)'.

Vivace (alla breve)

Fl. C.i. cambia in Ob. I

Cl. f

Cl. b. f

Fg. p → pp f

Cr. pp pp fp

Trbn. e pp pp f

Tb. p → pp f

Tr. pp

Vivace (alla breve)

Лиза

(увидя Германа)

Что здесь за шум?

Ты,

Vivace (alla breve)

Archi

110

Cl.

Cr.

Л.

Герман (бросаясь к ней, со страхом)

ты здесь? Мол-чи!.. Мол-чи!.. О - на мерт -

Archi

110

Cr.

III

Trb. I

con sord.

mf

Г.

Лиза

- ва, а тай-ны не у-знал я!.. Кто мерт-ва? О

Archi

Об.  120

Cr.  III

Л. Герман (указывая на труп)
 чем ты го-во-ришь? Сбылось! о-на мертва, а тай-ны не у-

Аrchi  *sempre p*

120

Cr.  III

Trb. I  *mf*

Г. Лиза (бросается к трупу Графини)
 . знал я!.. Да! Умерла! О бо же! и

Аrchi 

Cr. I III *p*

Л. (рыдает) Герман
э - то сде - лал ты? Я смер - ти не хо -

Archi

Ob. 130 *mf* 3

Cl. *pp*

Cl.b. *pp*

Fg. *pp*

Cr. III

Г. - тел е - ё, я толь - ко знать хо - тел три кар - ты..

Archi *p*

130 *p*

Fl. *mf*

Ob.

Cl.

Fg. *mp* *pp* *mf*

Лиза *mp* *pp* *pp*

Так вот за-чем ты здесь! Не для ме-ня! Ты

Arch. *mp* *p*

Fl. *mp* *pp* *pp*

Ob.

Cl. *mp* *pp* *pp*

Fg. *mp* *pp* *pp*

Л. *mp* *pp* *pp*

знать хо-тел три кар-ты! Не я те-бе бы-ла нуж-на, а

Arch. *mp* *p*

140

Ob.

Cl.

Fg.

Cr.

Л.

кар ты!.. О бо - же, бо - же мой! И я

Arch. I

робо cresc.

робо cresc.

робо cresc.

робо cresc.

робо cresc.

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Л.

е - го лю - би - ля, из - за не - го по

Arch. I

p

150 *rosso* *a* *rosso* *cre*

Fl.

Ob.

Cl.

Cl. b.

Fg.

p espress.

Cr.

Trb.

Trbn.
e
Tb.

Tr.

Л.

- гиб - ла!.. Чу - до - вище! У - бий - ца!

rosso *a* *rosso* *cre*

Archl

150

scen do

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb. I

Trbn. e

Tb.

Tr.

Л.

Arch.

(Герман хочет говорить, но она повелительным жестом указывает на потайную дверь.)

Из верг! Прочь! Прочь,

scen do

160

Fl. *a2* 3 3 3 3 3 3 3 3

Ob. 3 3 3 3 3 3 3 3 *ff*

Cl. 3 3 3 3 3 3 3 3 *ff*

Cl. b. *ff*

Fg. 3 3 3 3 3 3 3 3 *ff*

Cr. *ff*

Trb. *ff*

Trbn. e Tb. *ff*

Tr. *pp* *eo* *cresc.* *ff*

Л. злодей! Прочь! Герман Прочь!
О - на мерт - ва!

Arch. *ff*

160

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Tr.

Г.

Archi

(Герман убегает. Лиза с рыданиями опускается на труп Графини.)

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Horns (Cr.), Trumpets (Trb.), Trombones (Trbn. e), Tuba (Tb.), and Violins (Archi). The vocal soloist part is labeled 'Г.'. The music is in G major (one sharp) and 2/4 time. The vocal part includes a stage direction: '(Герман убегает. Лиза с рыданиями опускается на труп Графини.)'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines.

This musical score page, labeled [Sc. 4] 543, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e Tb.), and Trombone (Tp.). The string section (Archi) is represented by five staves. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains several measures of music with various annotations such as *ff*, *a2*, and *I*. A section titled "3AHABEC" is indicated by a double bar line and a new staff.

170

F1.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

Archi

170

This musical score page contains measures 170 and 171. The score is arranged in three systems. The first system includes Flute 1 (F1.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), and Trombone (Tb.). The third system includes Trumpet (Tp.) and the string section (Archi). The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *a2* (second octave). The score concludes with a double bar line and a fermata over the final note of measure 171.