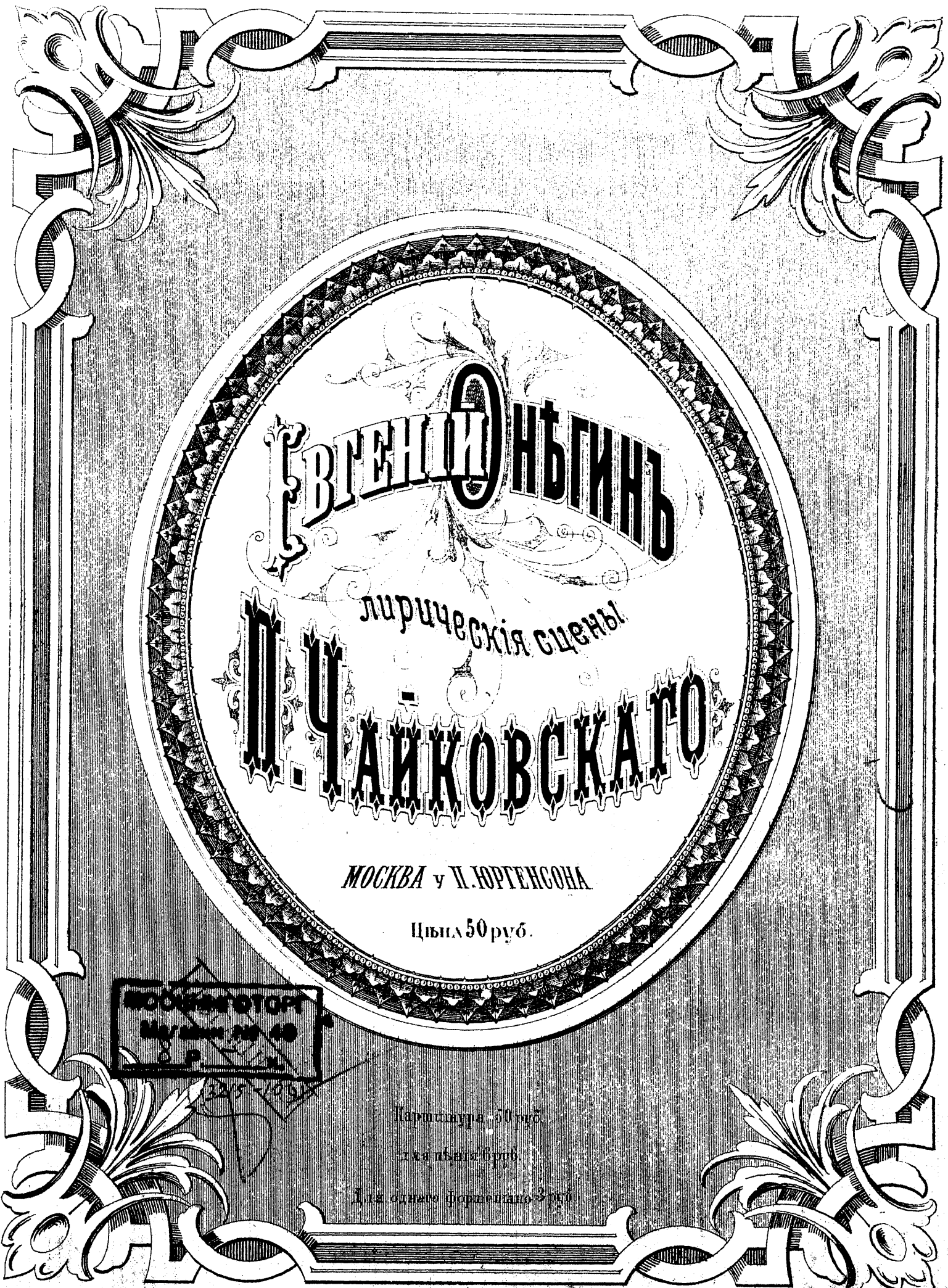


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in 3 Aufzügen

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VON

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Eigenthum des Verlegers.

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ГОСУДАРСТВЕННАЯ
БИБЛИОТЕКА
СССР
ИМ. В. И. ЛЕНИНА

ЕВГЕНИИ ОНѢГИНЪ.

Eugen Onegin.

P. Tchaikowski.

Andante sostenuto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1.
2.
3.
4.
Corni in F.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Pizz.

Piano.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto I and II, Oboi, Clarineti in B, and Fagotti. The brass section consists of four Corni in F. The string section includes Violino I and II, Viola, Violoncello, and Basso. The piano part is at the bottom. The tempo is marked 'Andante sostenuto'. The key signature has two flats (B-flat and E-flat). The score shows the first few measures of the piece, with various dynamics like 'p' (piano) and 'pizz.' (pizzicato) indicated.

Cl.
Fag.
Cor. I. II.
Viol. I.
Viol. II.
Viola.
Vcello.
C.B.

Ob.

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Cor. I. II. 10.

Viol. I.

Viol. II.

Viola.

Vcell.

C. B.

This system contains the first seven staves of the score. The Flute I part has a melodic line with some grace notes. The Bassoon part features a prominent melodic line starting with a *mf* dynamic. The strings (Violins, Viola, Cello/Double Bass) provide harmonic support with chords and rhythmic patterns. The woodwinds (Oboe, Clarinet, Cor Anglais) are mostly silent in this system.

Cor. III. IV.

This system contains the eighth and ninth staves. The Cor Anglais part (labeled Cor. III. IV.) has a melodic line. The strings continue their accompaniment. The woodwinds from the first system are silent in this system.

Musical score for strings and piano. The score consists of 11 staves. The top four staves are for Violins I and II, Violas, and Cellos/Double Basses. The bottom three staves are for the piano. The music is in a minor key and features complex rhythmic patterns with many slurs and ties. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). The piano part has a dense texture with many chords and arpeggios.

Musical score for woodwinds and strings. The score consists of 10 staves. The top two staves are for Clarinet (Clar.) and Bassoon (Fag.). The next two staves are for Horns I and II (Cor. I. II.). The bottom six staves are for Violins I and II, Viola, Cello (Vcell.), and Double Bass (C.B.). The woodwinds and horns play mostly sustained notes with some rhythmic movement. The strings play a rhythmic accompaniment with various articulations like *pizz.* (pizzicato) and *arco* (arco). Dynamics include *p* (piano) and *pp* (pianissimo).

Musical score for the piano. The score consists of two staves. The piano part continues with complex rhythmic patterns and chords. Dynamics include *p* (piano) and *pp* (pianissimo).

АКТЪ I.

КАРТИНА ПЕРВАЯ

Театръ представляет садъ при усадьбѣ Лариныхъ. Надъ домъ съ террасой, направо развѣшено дерево у куртины цвѣтовъ. Въ глубинѣ сцены ветхая деревянная рѣшетка, за которой изъ за массы зелени виднѣется церковь и село. Вечернѣтъ.

№ 1. Дуэтъ и квартетъ.

Andante sostenuto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.
1
2
3
4

Арга.

Татьяна.
(Ларина сидитъ подъ деревомъ и варитъ варенье, прислушиваясь къ пѣнью дочерей, Филипповна стоитъ около нея и помогаетъ ей варить. При второмъ куплетѣ дуэта Татьяны съ Ольгой обѣ старухи вступаютъ въ разговоръ.)

Ольга.
(Изъ дома слышно пѣнне. Двери на террасу отворены.)

Ларина.

Няня.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.
Andante sostenuto.
Fl.

Fl. I.
Fl. II.
Cl.

Агра.
p

Тать. Tatiana.
Оль. Olga.
Слы-ха-ли-ль вы за рошей гласъ ночью пѣв-ца люб-
Habt ihr's ge - hört? Im Hain er - tönt der Sang der Nach - ti -
Слы - ха - ли-львы за рошей гласъ ноч -
Habt ihr's gehört? Im Hain den Sang der

Viol. I.
Viol. II.
Viola.
Vcell.

Агра.
p

Агра.

Тать.
ви пѣвца своей пе - ча - ли? Когда по - ли въ час утренній мол - ча - ли сви - рѣ - ли
gall bald freudig bald in Kla - gen? Der Lie - be gilt ihr süß holdse - lig Schla - gen Und die Schal -
Оль.
ной пѣвца любви, пѣвца пе - ча - ли? по - ли въ час утренній мол - ча - ли сви - рѣ - ли
Nach - ti - gall bald freudig bald in Kla - gen? Der Lie - be gilt ihr hol - des Schla - gen Und die Schal -

Cl.

Ара.

Тать.

звук у - ны - лый и про - той. Слы - ха - ли - ли вы? Слы - ха - ли - ли вы? Слы - ха - ли - ли вы? *cresc.*
 mei er - klingt so trau - rig bang. Habt ihr's ge - hört? Habt ihr's ge - hört? Im Hain er -

Оль.

звук у - ны - лый и про - той. Слы - ха - ли - ли вы? Слы - ха - ли - ли вы? Слы - ха - ли - ли вы?
 mei er - klingt so trau - rig bang. Habt ihr's ge - hört? Habt ihr's ge - hört? Im Hain er - tönt

Viol. I.

Viol. II.

Viola.

Vcell.

C.B.

Тать.

вы? слы - ха - ли - ли вы, тог - да сви - рь - ли звук у - ны - лый и про - той, слы - ха - ли - ли вы,
 tönt der Nach - ti - gall hold - sel - ger Sang und die Schalmei er - tönt so bang, habt ihr's ge - hört?

Оль. *cresc.*

слы - ха - ли - ли вы, слы - ха - ли - ли вы тог - да сви - рь - ли звук у - ны - лый и про - той слы - ха - ли - ли
 der Nach - ti - gall hold - sel - ger Sang, hold - sel - ger Sang und die Schalmei er - tönt so bang, habt ihr's ge -

Viol. I.

Viol. II.

Viola.

Vcell.

C.B.

Fl. I.
Fl. II.
Cl.

Arpa.

Татьяна

СЛЫХА-ЛИ ЛЬ ВЫ, СЛЫ-ХА-ЛИ ЛЬ ВЫ, СЛЫ - ХА - ЛИ ЛЬ ВЫ
 habt ihr ge - hört der Nach - ti - gall hold - sel - gen Sang!

Ольга
 ВЫ? СЛЫХА-ЛИ ЛЬ ВЫ, СЛЫ-ХА-ЛИ ЛЬ ВЫ, СЛЫ - ХА - ЛИ ЛЬ ВЫ
 hört habt ihr ge - hört der Nach - ti - gall hold - sel - gen Sang!

Лария
 So - нл по -

Viol. I. arco
Viol. II. arco

Viola. arco

Vcell. arco
C.B.

Fl. I.
Fl. II.
Cl.

Arpa.

Лария

Есть и я, бы ва-ло, вь да-вно - про - шедшл - е го - да, ты помнлшь лл, и я пш -
 sie, so sang auch ich einst, Ent - schwunden ist seit-demmanch Jahr, so sang lcheinst in Jugend.

Viol. I.
Viol. II.

Viola.
Vcell.

C.B.

Fl. I.
Fl. II.
Cl.
Агра.
Тать.
Оль.
Лар.
Анна.
Анна.
Viol. I.
Viol. II.
Viola.
Vcell.
Piano.
Агра.
Тать.
Оль.
Лар.
Анна.
Piano.

Вздо - хну - ли - ли вы, вни - ма - я ти - хий гласъ пѣв - па на льб -
Schlug nicht das Herz, wenn ihr Ge - sang erscholl, der Sehnsucht

Вздо - хну - ли - ли вы. вни - ма - я ти - хий гласъ
Schlug nicht das Herz, wenn ihr Ge - sang er -

Какая лю - би - ла Ри - чардсона! Не пото - му, что бы прочла
Roma - ne las ich mit Be - ha - gen. Ach, der Roman von Richardson,

Вы были мо - лоды тогда! Вы были мо - лоды тогда!
Sie waren jung, als das geschah, Sie waren jung, als das geschah,

ви - пѣв - па свои пе - ча - ли, ког - да въ лѣ - сахъ вы ю - но - шу ви -
athmet und der Lieb Ver - lan - gen, wenn der Ge - lieb - te durch den Wald ge -

гласъ пѣв - па люб - ви, пѣвца пе - ча - ли, въ лѣ - сахъ вы ю - но - шу ви -
scholl, der Seh - sucht athmet und Ver - lan - gen wenn der Ge - lieb - te nun ge -

по встару ну княжна А - ли на, мо - я мос - ковска - я кузи - на, Твердила часто мнѣ о немъ.
wie er mitsüßsem Gift die See - le, das Herz all - mä - lig mir er - füllte, ja damals wars, da sah ich ihn.

да, о, помню, пом - ну не въ то время был еще женихъ свирегъвашъ
ich vergass nicht! Ein Bräuf - gam hat ih - re Hand be - sessen,

Cl.

да - ли, ветр - бча - я взоръ е - го по - тух - шихъ глазъ, в - дох - ну - ли - ль вы,
 gan - gen, von fer - ne kam, ward nicht die Brust Euch voll, schlug nicht das Herz

да - ли, ветр - бча - я взоръ е - го по - тух - шихъ глазъ, в - дох - ну - ли - ль вы,
 gan - gen von fer - ne kam, ward nicht die Brust Euch voll, schlug nicht das Herz

ахъ Грандисонъ, ахъ Ричардсонъ! Ахъ, Грандисонъ! ахъ Ричардсонъ! Вѣдь онъ былъ
 Ach der Roman, das sü - sse Gift! Ach der Roman, dies sü - sse Gift: Ein Of - fi -

Но вы по нево - лѣ Тогда меч - тали о другомъ который сердцемъ и умомъ вамъ правится гораз - до бо - лѣ!
 doch nicht Ihr Herzen, ein Andrer wars, der Ihren Sinn und der Ihr Herz gefangen hielt! Seht, hab' ich doch noch nichts verges - sen!

Cl.

вы, в - дох - ну - ли - ль вы, в - дох - ну - ли - ль вы, в - дох - ну - ли - ль
 Herz schlug nicht das Herz Herz schlug nicht das Herz Herz schlug nicht das Herz

в - дох - ну - ли - ль вы, в - дох - ну - ли - ль вы, в - дох - ну - ли - ль вы,
 schlug nicht das Herz schlug nicht das Herz schlug nicht das Herz

слав - ный франтъ, игрокъ и гвардін сер - жантъ! Какъ я всегда была о - дѣта! Всегда по модѣ и къ ли -
 sier, als Le - be - mann bekannt, ich liebte ihn. Ihm nur galt all' mein Thun und Lassen man tremte unströzt Wider -

Давно прошедшіе го - ла. Всегда по мо - дѣ!
 Doch der war Ihnen nicht bestimmt! Nein, Jener war - es,

Tat.

Вы Herz
Оль.

вдохну-ли-ль вы, встреча-и восторгов-шихъ гласъ,вдохнули-ль вы
wenn ihr Ge - sang er - scholl wenn der Ge - lieb - te kam, ward nicht die Brust

Дар.
вдох-ну-ли-ль вы,вдохну-ли-ль вы, встреча-и восторгов-шихъ гласъ. Вдохну-ли-ль-
schlug nicht das Herz wenn ihr Ge - sang er - scholl wenn der Ge - lieb - te kam, Ward nicht die

пу!
stand,
Няни,

Но вдругъ безъ моего - го со-вѣта...
ich konnte damals kaum es fassen

ахъ кабы плакала сначала, да,
von Schmerz war Anfangs sich vernich-tet,

всегда по модѣ и къ лицу...
dem man Sie bald darauf verband.

Сначала ввезаши повѣкъ въ нищу, потому что бы раз-сѣ-ять го-ре, сю-да пріѣхали
Er nahm Sie mit sich auf das Land, Sie liessens still mit sich geschehen. Sie schienen Anfangs

Viol. I.

Viol. II.

Viola.

Cell.

C.B.

вдохну-ли-ль вы,
die Brust Euch voll?

вдох-ну-ли-ль вы,
Ward nicht die Brust,

вдох-ну-ли-ль вы,
die Brust Euch

вы
Brust

вдох-ну-ли-ль вы,вдох-ну-ли-ль вы,
die Brust Euch voll, ward nicht die Brust,

вдох-ну-ли-ль вы,
die Brust Euch

съ супругомъ чуть не развелась,
ich seufzte wünschtem ich ins Grab,

по-томъ хо-зяйствомъ занялась, при-выкла и до-во-льна стала.
bis mir die Wirthschaft Ru-he gab, Ge-wohnheit ne mich auf-ge-richtet.

баринъ вкорѣ, вы-туть хозяйствомъ заня-лись,
wie vernichtet, allein das Wunder, dass Sie froh

привыкли и до-во-льны стали
ge- worden, Arbeit nur, Ge-wohnheit

и сла-ву. Богу.
hat das ver- richtet.

Allegro moderato.

вы! voll.
 вы! voll. *ppoco a poco cresc.*
 Привычка выше намъ да - на, за - мѣ - на счасти - ю о - на, да, такъ то
 Ge-wöhnheit ist ein sü-sser Schatz und für ver - lornes Glück Ersatz. Go - woh n - heit
ppoco a poco cresc.
 Привычка выше намъ да - на, за - мѣ - на счасти - ю о - на, да, такъ то
 Ge-wöhnheit ist ein sü-sser Schatz und für ver - lornes Glück Er-satz Ge-woh nheit
arco
arco
arco
arco
 Allegro moderato.
p

Fl. I.
 Fl. II.
 Ob.
 Cl.
 Тар.
 такъ при-вы-чка выше намъ да - на, за - мѣ - на счасти - ю о - на!
 ist ein sü-sser Schatz und für ver - lornes, für ver - lornes Glück Er - satz.
 Тяня.
 такъ при-вы-чка выше намъ да - на, за - мѣ - на счасти - ю о - на!
 ist ein sü-sser Schatz und für ver - lornes, für ver - lornes Glück Er - satz.
 Viol. I.
 Viol. II.
 Viola.
 Vcell.
 C.B.
 19
 10
p
p

Fl. I.

Ob.

Cl.

Cor. I. II.

Cor. III. IV.

Lap Larina.

Viol. I. Корсетъ, альбомъ, князю По - ли ну, стиховъ чувствъ вѣтренныхъ тетрадь я
Roman, Ge - dicht und Al - bum = Ver - se, verges - sen ist, was einst mir werth, ver.

Viol. II. *pizz.*

Viola. *pizz.*

Vcell. *pizz.*

C.B. *pizz.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

First system of the musical score, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *p* and *cresc.*

на ва-тѣ плахоуки че-лець! Привы-чка свыше намъ да-на, за-мѣ-на счасти-ю о-на,
 nun ist uns Arbeit nur be-scheert, Gewohnheit ist ein sü-sser Schatz, und für ver-lor-nes Glück Er-satz

на ва-тѣ плахоуки че-лець! Привычка свыше намъ да-на, за-мѣ-на счасти-ю о-на,
 nun ist uns Arbeit nur be-scheert Gewohnheit ist ein sü-sser Schatz und für ver-

Second system of the musical score, including vocal lines and piano accompaniment. Dynamic markings include *p*, *arco*, and *pp*.

Third system of the musical score, primarily piano accompaniment. Dynamic marking *p* is present.

Fourth system of the musical score, featuring woodwind parts (Fl. I, Fl. II, Ob., Cl., Fag.) and string parts (Lap.).

да, такъ то такъ, при-вычка свыше намъ да-на, за-мѣ-на счасти-ю о-на. Но мужь меня любить сер-
 Няня. Ge-wohn-heit ist ein sü-sser Schatz, ein sü-sser Schatz und für ver-lornes Glück Er-satz. Es ward mir in der E-he

счасти-ю о-на, да, такъ то, такъ, при-вычка свыше намъ да-на, за-мѣ-на счасти-ю о-на.
 lornes Glück Er-satz, Gewohnheit ist ein sü-sser Schatz, ein sü-sser Schatz und für ver-lornes Glück Er-satz.

Fifth system of the musical score, including vocal lines and piano accompaniment. Dynamic markings include *p*.

Sixth system of the musical score, primarily piano accompaniment. Dynamic marking *p* is present.

деч - но, во всеьмъ вѣрвалъ без - печ - но. При - выч - ка свыше намъ да -
 Frie - den Ein stilles Glück da - für be - schie - den Ge - wohnheit ist ein sü - sser

Но баринъ васъ любилъ сер дечно, во всеьмъ вамъ вѣрвалъ без - печно! Привыч - ка свы - ше намъ да -
 Es ward in ih - rer E - he Frieden Ein stil - les Glück da - für be - schieden Gewohn - heit ist ein sü - sser

Fag. mf

Lar.

на, за - мѣ - па счас - ти - ю, счас - ти - ю о - на!
 Schatz, ja für ver - lor - nes Glück, gibt sie uns Er - satz.

на, за - мѣ - па счас - ти - ю, счас - ти - ю о - на!
 Schatz, ja für ver - lor - nes Glück, gibt sie uns Er - satz.

(За сценой слышится хоръ крестьянъ, поспѣшно приближаясь.) (hinter der Scene Bauernchor, der sich allmählig nähert.)

Vorsänger.
 Бо -
 Wie

mf

№ 2. Хоръ и пляска крестьянъ.
Chor und Tanz der Bauern.

Andante.

Piccolo.

Flauto I e II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F.

2 Tromb. Ten.

Tromb. Basso.

Timpani in F. B. Es.

Chor. Хоръ.

скоры но-жень-ки со походушки!
ach, wie thun mein ei - gen Füßchen weh!

скоры но-жень-ки со походушки!
ach, wie thun mein ei - gen Füßchen weh!

TUTTI. (Заува) Vorsänger.

дять мои скоры ноженьки со походушки.
thun mir von Laufen meine ei - gen Füßchen weh

Бо дять мои бѣлы рученьки со работушки
Wie thun mir von Arbeit mei - neschneeweissen Händchen weh

скоры но-жень-ки со походушки!
ach, wie thun mein ei - gen Füßchen weh

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Andante.

pesante

f pesante

f pesante

mf pesante

mf

mf

Скору по - жень - ки со походушки!

ноженьки со походуш - ки,
mei - ne ei - li - gen Füßchen weh .

Ach wie thun meine ei - li - gen Füßchen weh

Бо - лять мо - и бѣлы
Wie thun mir von Arbeit

pesante

бѣлы ру - чень ки со рабо - тушки!
 ach wie thun mei - ne schneeweissen Händchen weh!

рученьки со работушки
 mei - ne schneeweissen Händchen weh

бѣлы ру - чень ки со рабо - тушки!
 ach wie thun mei - ne schneeweissen Händchen weh!

(Входить крестьяне: впереди несутъ разукрашенные
 (Bauern mit geschmückten снопы.)
 Garben.)

Moderato.

f

f

f

f

f

f

Здравствуй, матушка барыня
Wir be-grü-ssen dich Mütterchen

Здравствуй, наша кор- милница,
gu - te Herrin wir grüssendich,

Вот мы приплкнтьвоей милости, споль принес-
nimm dieser Gar-ben so reiche Pracht, heut ist die

Здравствуй, матушка ба - рыня
Wir be - grüssendich Müt - terchen

Здравствуй, наша кор - ми - лница,
gu - te Herrin wir grü - ssendich

мы теб споль принес-
nimmdiese Gar-bendia

f

f

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

Moderato.

mf

Andante.

ff

ff

f

ff

ff

f

ff

f

Ларина. Larina.

Чтожь, и прекрасно, веселиться,
Kinderhabt Dank, Eu-re Freu-de

ли разукрашенный!
Erndte zu End'gebracht.

Съжат войно, кончили мы!
Garbennim hiervoller Pracht.

ли разукрашенный!
Erndt'ist zu End'gebracht.

Съжат войно, кончили мы!
Garbennim hiervoller Pracht.

arco

f

arco

f

arco

f

arco

f

ff

ff

mf

mf

mf

mf

Andante.

ff

mf

mf

mf

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in Russian and German, and an instrumental accompaniment. The second system continues the instrumental accompaniment. The third system features a timpani part labeled "Timp." and a vocal line with lyrics. The fourth system continues the vocal line with lyrics. The fifth system shows the instrumental accompaniment. The sixth system continues the instrumental accompaniment. The seventh system shows the instrumental accompaniment. The eighth system continues the instrumental accompaniment. The ninth system shows the instrumental accompaniment. The tenth system continues the instrumental accompaniment.

a2. cresc.
p cresc.
f
a2.
p cresc.
cresc.
p
p poco a poco cresc.

я ра - да вамъ. Пройдите что нибудь повеселѣй!
ich thei - le ste, nun geht und trinkt und freut Euch tanz und springt.

Извольте, матушка, потѣшимъ ба - рыню, ну, дѣвки,
Ge - stattest Milt - terchen, wir wol - len fröh - lich sein, zum Tanz her -

потѣшимъ ба - рыню потѣшимъ ба - рыню,
Nun hersche Lust und Freud, macht al - le Euch bereit

cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.

The first system of the musical score consists of two systems of staves. The top system includes a piano staff (treble clef) and a bass staff (bass clef), both containing dense, rhythmic accompaniment. The piano part features intricate sixteenth-note patterns, while the bass part provides a steady, rhythmic foundation. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The bottom system also consists of piano and bass staves, continuing the rhythmic accompaniment with similar complexity and dynamics.

This section contains the vocal parts of the score. It features two systems of staves, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written in both Russian and German. The Russian lyrics are: "ВЪ КРУГЪ СХОДИТЕСЬ, НУ ЧТОЖЬ ВЫ, СТАНОВИТЕСЬ, СТАНОВИТЕСЬ!" and "НУ, ДѢВКИ, ВЪ КРУГЪ СХОДИТЕСЬ, ЧТОЖЬ ВЫ, СХОДИТЕСЬ!". The German lyrics are: "bei zum Tanze, ihr Mädchen schliesst die Reihen, schliesst die Reihen." and "zum Tanz herbei, ihr Mädchen Mädchen zum Tanze." The music is marked with a forte (*f*) dynamic.

The second system of the musical score continues the piano and bass accompaniment. It consists of two systems of staves. The piano part (treble clef) and bass part (bass clef) maintain the complex rhythmic patterns established in the first system. Dynamic markings of *f* and *ff* are present, indicating a strong and powerful sound. The piano part features a mix of sixteenth and thirty-second notes, creating a lively and intricate texture.

The third system of the musical score concludes the piece. It consists of two systems of staves. The piano part (treble clef) and bass part (bass clef) continue the rhythmic accompaniment. The piano part features a mix of sixteenth and thirty-second notes, creating a lively and intricate texture. Dynamic markings of *f* and *ff* are present, indicating a strong and powerful sound. The piano part features a mix of sixteenth and thirty-second notes, creating a lively and intricate texture.

Allegro moderato.

a2.
f

(Во время пѣнія хора дѣвушки пляшутъ со снопомъ) (Während des Chorgesanges tanzen die Mädchen mit Larben.)

f

Ужъ какъ по мосту, мосточ - ку, по калиновымъ досоч - камъ, вай - ну, вайну, вайну, вай - ну, по ка - линовымъ досочкамъ.
 Kam da ü-ber-jenes Brückchen, Brückchen von Wachholderbrettchen, hoi - ho hoiho hoiho hoi - ho Brück - chen von Wachholderbrettchen

Kam da ü-ber-jenes Brückchen, Brückchen von Wachholderbrettchen, вай - ну, вай - ну, вай - ну, по ка - линовымъ досочкамъ.
 hoi - ho hoi - ho hoi - ho Brückchen von Wachholderbrettchen

pizz.
f
pizz.
f
pizz.
f
pizz.
f

Allegro moderato.

f

a2.
f
f
f
a2.
f

f
f
f

f

Туть ишельпрошелъ дѣти - на слово ягод - а мали - на, вай - ну, вайну, вайцу, вай - ну. слов - но ягод - а мали - на.
 kam ein junger Bursch gegang - gen, Himbeergleich die rothen Wan - gen hoi - ho hoiho hoiho hoi - ho Him - beergleich die rothen Wangen.

вай - ну, вай - ну, вай - ну, слов - но ягод - а мали - на.

f
pizz.
f pizz.
f pizz.
f pizz.
f pizz.

На плечъ несётъ дубинку, подъ полой несётъ волюнку, вай - ну, вайну, вайну, вай - ну, подъ полой несётъ волюнку
 trug den Stock auf seiner Schulter, Du - delsack trug unterm Rock or, ho! - ho ho!ho ho!ho ho - ho Du - delsack trug unterm Rock or

(Во время пѣнія, Татьяна и Ольга выходятъ на балконъ.) (Tat. u. Olga erscheinen auf den Balcon.)

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. It includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'a2'.

Second system of musical notation, consisting of five empty staves.

Third system of musical notation, featuring vocal lines with lyrics in Russian and German, and piano accompaniment. The lyrics are:

Подъ другой несётъ гудочекъ, До-гадайся миль дружочекъ, вай-ну, вайну, вайну, вай-ну, До-гадайся миль друже-чекъ.

Fie-del auch und Fiedel-bo-gen Freundchensokoimter ge-zo-gen hoi-ho hoiho hoiho hoi-ho Freundchensokoimter ge-zo-gen

До-га-дайся миль друже-чекъ.

вайну, вай-ну, вай-ну, вайну, вай-ну вай-ну,

hoi-ho hoi-ho hoi-ho hoi-ho hoi-ho hoi-ho

Fourth system of musical notation, featuring piano accompaniment with notes and rests.

Fifth system of musical notation, featuring piano accompaniment with notes and rests.

p

p

p

Солнце село, ты не спишь ли! Ли-бо выйди, ли-бо вышли! Вайну, вайну, вайну, вай-ну, Ли-бо выйди, ли-бо вышли!
 „dunkel ward es und du wachest, komm her - aus doch o - der schicke hoi - ho hoiho hoiho hoi - ho komm her - aus doch o - der schicke

mf

Вый - ди, ли-бо вы - шли! Вай - ну! Вай-ну, вай - ну!
 Komm doch o - der schi - ske hoi - ho hoiho hoi - ho

mf

Выйди, Выйди, Выйди, ли-бо вышли! Вайну! Вай-ну! Вай-ну, вай - ну, вай - ну.
 komm doch komm doch komm doch o - der schicke hoi - ho hoi - ho hoi - ho hoi - ho

p

pizz.

p

staccato

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in Russian and German, and piano accompaniment. The middle system continues the vocal line with lyrics. The bottom system features piano accompaniment with a double bass line marked 'arco'.

Lyrics:
 Ли. бо Саму, либо Машу, ли. бо душечку Парашу! Вайну, вайну, вайну, вайну, ли. бо душечку Парашу! Саму, ли. бо
 sei es Lascha oder Mascha o - der herzi ge Parascha ho!ho ho!ho ho!ho ho!ho o - der herzi - ge Para - scha Lascha o - der.
 Саму, ли. бо
 Lascha o - der.
 Саму, ли. бо
 Lascha o - der
 Саму, ли. бо
 Lascha o - der
 Ли. бо Саму, ли. бо
 Sei es Lascha o - der

First system of musical notation, featuring piano accompaniment and violin parts. The piano part consists of a right-hand melody and a left-hand bass line. The violin part is written in a single staff above the piano. The system includes dynamic markings such as *ff* and *f*.

Second system of musical notation, continuing the piano and violin parts from the first system. It features similar instrumental textures and dynamic markings.

Third system of musical notation, introducing vocal lines. The piano and violin parts continue. The vocal parts are written in two staves, with lyrics in Russian and German. The lyrics are:

душечку Парашу, herzi-ge Parascha

Саму, либо Lascha oder

Маму, либо душечку Па-

расчу, либо Саму, либо Маму, либо

душечку Па-ра-шу! herzi-ge Pa-ra-scha.

The system includes dynamic markings such as *ff* and *f*.

Fourth system of musical notation, continuing the piano and violin parts. The piano part features a more active bass line. The system includes dynamic markings such as *ff* and *f*.

Fifth system of musical notation, concluding the page with piano and violin parts. The piano part has a complex, rhythmic texture. The system includes dynamic markings such as *ff* and *f*.

The first system of the musical score consists of eight staves. The top two staves are vocal lines, with the upper staff marked with a forte dynamic (*ff*) and a fermata over the first measure. The remaining six staves are instrumental accompaniment, including piano and bass parts, all marked with *ff*. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The second system contains vocal lines with lyrics in three languages: Russian, German, and English. The piano accompaniment continues with the same *ff* dynamic. The lyrics are:

Russian: Парашенька выхо-дила, съмилимырѣчи говор-и-ла, вайну, вайну, вайну, вай-ну, съ милимырѣчи гово-ри-ла.

German: Und herauskam die Parascha, und siesprach in süßen Worten, ho!ho ho!ho ho!ho ho!-ho und siesprach in süßen Worten

English: Paraschka was going out, and she spoke in sweet words, ho!ho ho!ho ho!ho ho!-ho and she spoke in sweet words

The third system continues the piano and bass accompaniment. It features several dynamic markings, including *ff* and *fz*. A fermata is placed over the first measure of the piano part. The bottom two staves show the continuation of the piano and bass lines, maintaining the complex rhythmic texture.

The first system of the score consists of seven staves of piano accompaniment. It features a complex texture with multiple voices, including a prominent bass line and several treble staves with dense chordal accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4.

Вай - ну, вай - ну, вай - ну, вай - ну, вай - ну, в хуленькой ворубашенькѣ, в короткой пониженькѣ!
 hoi - ho, hoi - ho, hoi - ho, hoi - ho, hoi - ho, und das rothe Růckchen flattert, und das rothe Růckchen flattert!

Вай - ну, вай - ну, вай - ну, вай - ну, вай - ну, в хуленькой ворубашенькѣ, в короткой пониженькѣ!
 hoi - ho, hoi - ho, hoi - ho, hoi - ho, hoi - ho

вай ну, вай - ну

The vocal line is written on a single staff with a treble clef. It includes two lines of lyrics in Russian and German. The Russian lyrics are: "вай ну, вай ну, вай ну, вай ну, вай ну, в хуленькой ворубашенькѣ, в короткой пониженькѣ!". The German lyrics are: "und das rothe Růckchen flattert, und das rothe Růckchen flattert!". The first line of lyrics is followed by a melodic phrase, and the second line is followed by a more complex melodic phrase. The key signature is one flat, and the time signature is 3/4.

The second system of the score continues the piano accompaniment from the first system. It features the same complex texture with multiple voices, including a prominent bass line and several treble staves with dense chordal accompaniment. The key signature is one flat, and the time signature is 3/4.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a 2/4 time signature and features a complex piano accompaniment with various rhythmic patterns and chordal textures.

The second system includes vocal lines and piano accompaniment. The lyrics are in Russian and are repeated across the system. The piano accompaniment continues with similar rhythmic and harmonic patterns as the first system.

Вайну, вай - ну, вайну, вайну, вай - ну, вайну, вайну, вайну, вайну, вайну, вайну,
 ho!ho ho! - ho ho!ho ho!ho ho! - ho ho!ho ho!ho ho!ho ho!ho ho!ho ho!ho ho!ho

Вайну, вайну, вайну, вайну, вайну, вайну, вайну!
 ho!ho ho!ho ho!ho ho!ho ho!ho ho!ho!

Вайну, вай - ну, вайну, вайну, вай - ну, вайну, вайну, вайну, вайну, вайну, вайну,

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The piano accompaniment continues with complex rhythmic and harmonic patterns, including some syncopation and dynamic markings.

№ 3. Сцена и ариозо Ольги.
Scene und Arie der Olga.

Andante.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1.
2.
3.
4.
Corni.

Timpani.
H. D. A.

Татьяна.
Tatiana.
(съ книгой въ рукахъ.) (mit einem Buche.)
Какъ я люб - люподъзвучи пѣсень этихъ Мечта ми у - носитьс - я и ног - да бу - да - то, бу - да - то, да - ле.
Wie Lieb'ichs doch bei diesem Sang zu träumen, mein Geist entschwebt zu un - erreichbar fernem Räumen, ich weile nicht

Ольга.
Olga.
(Во время предыдущаго хора Татьяна и Ольга вышли на балконъ.)

Ларина.
Larina.

Няня.
Amme.

Violino I.
p espress. *cresc.* *mf*

Violino II.
p *cresc.* *mf*

Viola.
p *cresc.* *mf*

Violoncello
p *cresc.* *mf*

Basso.

Piano.
p espress. *cresc.* *mf*

Оль.
Olga.

Ахъ, Та-ня, Та-ня! Всегда мечтаешь ты,
Aeh Tia na, Tia na nur Träumen kennst du noch,

Viol. I. *mf*
Viol. II. *p*
Viola *p*
Vcl. *p*
C. B. *p*

Allegro moderato.

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

(приплясывая.)

А я так люблю тебя, мнѣ весело, Когда я цѣные слышу. Ужь какъ по мосту, мосточку, по калиновымъ досочкамъ!!!
Bei doch geschied sei lustig hei-ter doch bei frohen Klang gleich mir. Kam dort ü-ber Je-nes Brückchen Brückchen von Wacholderbretchen.

(Ольга ласкается къ матери, потомъ поетъ слѣдующій номеръ, подождая къ авансценѣ.) (Ларина, Татьяна и Филипповна окружаютъ ее.)
(Olga liebkost die Mutter, singt dann vortretend, die andern umstehen sie.)

riten.
p

Allegro moderato.

riten.
p

Moderato assai.

Fl. I.
Ob.
Cor. I. II.
Cor. III. IV.

Оль. Olga.

Я не способна къ грусти томной; я не люблю мечтать въ тиши, иль на балконѣ ночью темной вздыхать, взды-
Nicht Träumen lieb ich, schmachtend Sinnen, auf dem Balcon in nächter Stund', ich lass nicht gerndie Zeit verrinnen mit Ach und

Moderato assai.

Ob.
Cl.
Fag.
Cor. I. II.

хать, вздыхать изъ глубины ду-ши. Зачемъ вздыхать, когда счастливо мо-и дни ю-ны-е текуть?
Weh, mit Weh aus tiefstem Herzensgrund Warum auch seufzen, wo zu auch klagen, da froh mir stets die Zeit entschwand,

pizz.

Ob. *mf* *mf*

Cl.

Fag. *mf* *mf*

Cor. I, II. *mf*

Cor. III, IV. *p*

И без за-бот на и ша-лов-ли-ва, ме-ня ре-бенкомъ всё зовутъ! Мнѣ будетъ жить всер-
 bin frei von Sorgen von al-len Plagen, „das Kind“ so wer-de ich genannt Le-ben ge-nie-ssen,

arco *mf* *p* *arco cresc.* *f* *pizz.*

да, всегда мила, и я останусь какъ и преж-де, по-до-бна вѣт-рен-ной на-деж-де,
 eh' die Jugend floh, eh' Sorgen spriessen, das nur macht froh. Den Na-men „Kind“ der mir ge-ge-ben

Vel.

Bass.

Ob. *più f*
 Cl.
 Faç. *più f*

рѣз-ва, без-печ-на, ве-се-ла! По-до-бна вътрѣнной на-деж-дѣ, рѣз-ва, без-печ-на, ве-се-ла!
 will ich be-hal-ten al-le Zeit, will lu-stig, freudighoffend le-ben dem Frohsinn hab'ich mich ge-weih't.

mf *mf* *mf* *mf*

arco *p* *p*

mf *mf* *mf* *mf*

più f *più f* *p*

più f *mf* *p*

Fl. I.
 Cl. *p*
 Faç. *p*

Я не спосо-бна къ грусти томной; и не лю-блю меч-тать въ тиши,
 Nicht Träumen lieb'ich, schmachtend Sinnen auf dem Bal-con zu näch'tger Stund

stacc.

p *p* *stacc.* *p* *stacc.* *p* *stacc.* *p* *stacc.*

p *stacc.* *stacc.*

Fl. I.

Fl. II.

Ob.

Cl.

Fag

Cor. I. II.

Cor. III. IV.

Musical staves for Flute I, Flute II, Oboe, Clarinet, and Bassoon. The Flute I and II parts have some notes in the first measure. The Oboe and Clarinet parts have notes in the second and third measures. The Bassoon part has a note in the fourth measure.

Musical staves for Cor. I. II. and Cor. III. IV. These staves are mostly empty, with a few notes in the first measure of the Cor. III. IV. part.

Vocal line with lyrics in Russian and German. The lyrics are: "иль на ба-лко-нѣ ночью темной вздыхать, вздыхать, вздыхать, изъ гду-би-ны ду- / ich lass' nicht gern die Zeit ver-rinnen mit „ach“ und „weh“ und „weh“ aus tiefstem Her-zens."

Piano accompaniment staves. The right hand has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler pattern with eighth notes. Dynamics include *più f* and *p*.

Piano accompaniment staves. The right hand has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler pattern with eighth notes. Dynamics include *più f* and *p*.

ши. Зачьмъ вды хать, ко гла счастн во мо и дни ю пые те куть? И без за бога
 grund, wa-rum auch seufzen, wo-zu auch kla-gen, da froh mir stets dieZeitent-schwand, bin frei von Sorgen

mf

mf

p

p

p

p

и шло - влива, меня ре - бенкомъ всё зо - вуть!
von al-len Plägen, „das Kind“ nur werde ich ge - nannt!

arco

arco

p

p

Cel.

№ 4. Сцена.

Scene.

Moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni.
1. 2.
3. 4.

Timpani
H. D. A.

Татьяна.
Tatiana.

Ольга.
Olga.

Ларина.
Larina.

Няня,
Amme.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Ну ты моя вострушка, веселая и рѣзвая ты пташка, я думаю плясать сейчасъго.
Und du, mein lustger Springinsfeld, mein Vögelchen, so sorglos und so froh, du machst gewiss am liebsten jetzt ein.

(Няня съ Татьяной отдѣляются отъ остальныхъ.)
(Die Amme und Tatiana sondern sich ab.)

Andante quasi Adagio.

p

p

espress. molto

p

p

Татъ. Tat.

Оль. Olg.

Лар. Lar.

то-ва, неправда-ли?
 Tänzchen sag, ist nicht so?
 Ниня. Amme.

Нѣтъ, ня . ши,
 Nichts ist es,

Таню . ша!
 Ti - a - na

а Таню . ша! что съ тобой?
 lie - bes, Mädchen, sag mir doch,

Ужъ не больна - ли ты!
 bist leidend du, was ist's?

p

p

p

p

p

Andante quasi Adagio.

espress.

p

p

Fag.

Allegro moderato.

Andante.

riten.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in 3/4 time. The first two measures are marked *f* (forte). The third measure is marked *riten.* (ritardando). The final measure is marked *mf* (mezzo-forte) and is in a slower tempo, *Andante*.

и здорова.
sei beruhigt!

Larg.
(обращаясь къ хору.) (zum Chöre)

Ну, милые, спасибо вамъ за пѣсни, ступайте къ олгелю. Фи-
Habt Dank für Eure Lieder, lieben Leute, und geht nun dorthinein, Phi-

The second system continues the musical score. It features vocal lines and piano accompaniment. The piano part includes dynamic markings *f*, *mf*, and *pizz.* (pizzicato). The tempo is marked *Larg.* (Largo). The system concludes with a *mf* dynamic marking.

Allegro moderato.

Andante.

riten.

The third system of the musical score consists of two staves (treble and bass clefs). The music is in 3/4 time. The first two measures are marked *f* (forte). The third measure is marked *riten.* (ritardando). The final measure is marked *mf* (mezzo-forte) and is in a slower tempo, *Andante*.

Piu mosso.

Andante.

The first system of the musical score consists of seven staves. The top two staves are for the vocal parts, and the bottom five staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo markings 'Piu mosso.' and 'Andante.' are positioned above the staves. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings such as *f* and *mf*.

Chor.

Т.
Р.
С.
Х.

Прощайте, матушка! (Крестьяне уходят.)
So lebt denn wohl Herrin!

Прощайте, матушка!

Ma...mama, посмотрите-ка на Таню!
Ach Mutter, seh-en Sie doch nur Ti...a...na!

лишьевна, а ты ве...ли имъ, давай вина.
li...powna, versorge tüchtig sie mit Wein;

Прощайте други!
lebt wohl für heute.

(Татьяна садится на ступеньки террасы съ книгой, въ которую углубляется.)
(Тати. setzt sich auf die Stufen der Terrasse, vertieft sich in ein Buch. Die Amme folgt den Bauern.)

The second system of the musical score continues the piano accompaniment. It features a section marked 'arco' (arco) and 'f' (forte). The piano part is characterized by dense, rhythmic textures with various dynamic markings. The system concludes with a 'Piu mosso.' marking.

Piu mosso.

Andante.

The third system of the musical score continues the piano accompaniment. It features a section marked 'Andante.' and 'f' (forte). The piano part maintains its complex rhythmic patterns, with dynamic markings such as *f* and *mf*.

Cl.
Fag.
Cor. I-IV.
Tat. Tat.
Lar. Lar.

Я всегда та-ка-я, вы не тревожьтесь, ма ма! Очень интерес-но то что чи-та-ю.
Es ist nicht so Mutter, sein Sie nur oh-ne Sorgen, o wie mich das Buch so lebhaft beweg-te.

А что! И впрямь, мой друг, блѣдна ты очень.
Was ist's, ja Mädchen, ei wie blass du schauest.

Ob.
Cl.
Fag.
Cor. I. II.

molto epress. cresc. poco a poco

p cresc. poco a poco

f dim.

Да как же, мама, повесть мучь сердечных влюбленных двухъ мени волнуетъ, мнѣ такъ жалыхъ обѣднхъ!
Ach! какъ о-ни стра-
Ja Mutter, mich bewegt das Buch zu Thränen der Liebe ganz vergeblich Sehnen macht das Herz mir schlagen. Ach, ich muss sie be-

Такъ оттого блѣдна ты? (смѣется.)
Sobist du davon traurig!

cresc. poco a poco

f dim.

Fag.

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

дають! раць о. ни стра-дають!
Klāgen, ich musssie de - klāgen.

Lar.

Полю,Тная, бы вало я,бабты, чита-я книги эти, волно валась, все э - то вымысел, про-
Grad so Tia - na, sowarsauchmireinmal, als die - se Bücher ich,nochjunggelesen; dochgläubErdichtungists, Ro-

Vl. I.
Vl. II.
Vla.
Vcl.

P.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Olga.

Lar.

Нун - распокак покойны: смотрите, фартукъ вашъ вы сшитъ за -
Nun Mütterchen dastehnSieundplaudernundver - gessen selbst die

или го - да и я у - ви - дѣ - ла, что въ жизни пѣтъ герою - вь, споконна я.
man ist's nur, im Leben findest du 'von sol - chen ed - len We - sen gar kei - ne Spur!

Vl. I.
Vl. II.
Vla.
Vcl.

P.

Moderato.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* and *pp*.

(Ларина снимает тороливо передникъ)

были!
Schürze!

Ну, какъ приѣдетъ Ленскій, что тогда!
Ei, waswohl Lenski da zu sagen wird?

(lacht)

Чу! подвѣзъ жаетъ кто то,
Horch, ei-nen Reiter hör ich,

в - то
er ist

The second system features vocal lines and piano accompaniment. The vocal parts include the lyrics from the previous block. The piano accompaniment includes dynamic markings such as *f* and *p*. There are also performance instructions like *pizz.* and *arco a arco*.

Moderato.

The third system shows the piano accompaniment for the final section, marked *Moderato*. It features dynamic markings such as *f*.

Tat. (смотря съ террасы.) (von der Terrasse herabschauend)

Онъ не одинъ...
Und nicht al-lein!

Онъ!
es

И въ самомъ дѣлѣ.
Ja, ja er ist es

Кто-бъ это былъ.
Wer mag es sein

(Амме kommt)

(вбѣгаетъ въ пыхахъ съ кавачкомъ.)

Су-дарыня, прѣхалъ Ленскій баринъ,
Herr Lenski lsts, eben Herrin traf er ein!

(Хочетъ бѣжать, Ларина удерживаетъ её.) (Tatiana will fortlaufen Larina hält sie fest.)

Ахъ, скорбѣ у-бѣ-гу!
 Ach! Ich ei-le, ich muss fort!

Lag.
 Ку-да ты, Та-ня! те-бѣ осудятъ. Ба-тюшки,
 Wo hin Ti-a-na, was soll man denken, blei-be doch!

сѣшимъ господи́нь Ои́бри-нѣ!
 Und mit ihm Herr O-ne-gin.

Fl. I.

Fl. II.

Ob.

Cl.

Tim.

Оль. Olga.

(Няня охорашиваетъ Татьяну и потомъ уходитъ, дѣлая ей знакъ, чтобъ та не боялась.) (Die Amme putzt Tat., dann ab)

Лар. Larj.

а чеп чикъ мой на бо ку! Проси скорѣй, проси.
Die Mü tze sitzt mir verkehrt! Geh, bitte sie herein.

Вели те же про сить. So lass die Herren ein.

(Казачекъ убѣгаетъ. Всѣ въ величайшемъ волненіи приготовляются встрѣтить гостей.) (Kosak ab. Alle beeilen sich aufgeregt zum Empfang.)

VI. I.

VI. II.

Viola

Vcl.

№ 5. Сцена и Квартетъ.
Scene und Quartett.

Meno mosso quasi Andante.

Flauto I. *ff* *f* *mf*

Flauto II. *ff* *f* *mf*

Oboi. *ff* *mf*

Clarineti in B. *ff* *f* *mf*

Fagotti. *ff* *f* *mf*

Corni. *f*

Ларина.
Larina. (Входитъ Онѣгинъ и Ленскій. Ленскій подходитъ къ рукѣ Лариной и почтительно влѣпается дѣвщамъ.)

Ленскій.
Lenski. (Onegin u. Lenski treten auf. Lenski küsst der Larina die Hand und grüsst die Mädchen ehrerbietig.) Mesdames! Я на себѣ взялъ смѣлость пршестъ пріятеля! Рекомен Wenn gütig Sie ge-statten: ein guter Freund von mir, den heulich

Онѣгинъ.
Onegin.

Violino I. *ff* *f* *mf*

Violino II. *ff* *f* *mf*

Viola. *ff* *f* *mf*

Violoncello. *ff* *f* *mf*

Basso. *ff* *f* *mf*

Piano. *ff* *f* *mf*

Meno mosso quasi Andante.

Лепс. Lens. Помилуйте, мы рады вамъ; Присыльте, вотъ доче-ри мои!
 Erfreut sind wir, Sie hier zu sehn. (Soknixt doch) hier meine Töchterchen!

Оубъ. Оубъ. дую вамъ: Оубъгинъ, мой сосѣдъ.
 mitgebracht, Onegin, mei. ne Damen.

Оубъ. Оубъ. И очень счастливъ. И очень,
 Darf ich es waĝen. Mesdames, ich

Лар. Лар. Войдемте въ комнаты, или, можетъ быть, хо-ти те на вольномъ воздухѣ остаться?
 Woes ge-fällig ist, ganz nach der Herrn Be-lieben, ins Haus zu treten in den Garten?

Оубъ. Оубъ. Прошу васъ, безъ пере- Ich bitte, betrachten

очень радъ! grüsse Sie!

Fl. I.

Meno mosso.

Fl. II.

Cl.

Lap. Lar.

Моніи будьте, мы сосѣди, такъ намъ чиниться пече - го!
Alles Sie hier als das Ihre, ganz sans fa çon nur, meine Herrn.

Прекрасно!
Nungut denn.

Таня. Ленс.

Прелестно! Люблю этотъ садъ увромный и тѣни - тый! Въ немъ такъ уютно!
Zu herrlich ist in diesem schattigen Hain, in reizenden Al - le - en sich zu ergehen!

Meno mosso.

Cel.

Ob.

Cl.

Fag.

Cor. I. II.

Cor. III. IV.

Lap. Lar.

Пойду похлопотать я въ домъ, по хо - зайству, а вы гостей займите, - и сейчасъ.
in's Hauseil' ich hinein, ihr Mädchen unter - haltet die Gäste, nach der Wirtschaft muss ich sehn!

(ab Tat. bedeutend, nicht scheu zu sein.)
(Уходитъ, дѣлая знаки Танѣ, чтобъ та не дичилась.)

(Ленскій съ Онѣгиннымъ отходить направо. Таня и Ольга стоятъ на противоположной сторонѣ.)

(Lenski und Onegin nach rechts, Olga und Tatiana gegenüber.)

Сор. III

Тань. Tat. Я дожда - жась, отк - ры - лись о - чи! Я
Er ist, den längst mein Herz er - sehn - te, Ich

Оль. Olga. Ахъ, знала, зна - ла я, что появ - ленье О - няги на произведёт на всёхъ бо - льшее впечат -
Ich wusste ja, dass wenn O - ne - gin käme, sein Wesen bald wohl Jeden der ihn kennen lernt, ge - fangen

Лена. Lena. Да, та, по - то - ра - я груст - на и мо - лча - ли - ва, какъ свѣтла - на!
Die dort in tiefe Träumerein versun - ken steht, das ist Ta - tia - na.

Онъ. On. Ска - жа, по - то - ра - я Та тьяна? Мнѣ очень хо - ро - шо хотеть знать. Неуж - то ты влюбленъ въ нее?
Und wer von beiden ist Ta - tiana? Denn sie zu kennen, drängt es mich: So liebst du je - nedort, die

pizz.

pizz.

pizz.

pizz.

ppizz.

p

Moderato assai.

cresc.

зна - ю, - зна ю, э - то онъ! У - вы, те - перь и дн и но - чи и жаркй, б динкн
fühl' es, er nur kann es sein, den ich im Traum zu sehen wahn - te, ja er, nur er ist es al -

тёнье, и всёхъ сое - дей развѣ чётъ! Поидеть до - гадка за догадкой, всё станутъ то - лко - вать укрдкой, шу - тить судить, не безъ грѣ.
nähme, bald wird man reden, ü - ber - all, man wird ver - muthen, deuteln, wird die Köpfe gar bald zu - sammen stecken, man munkelt was auf jeden

А что? ахъ, милый другъ, во - лна и камень, сти - хи и проза, лёдъ и
Nur sie! Freund, glaub mir Stein und Wel - le nicht, nicht nächtes Dunkel, Tages.

шьшу - ю? И выбраъ бы дру - гу, когда бы я былъ, какъ ты, по - вѣть!
Klei - ne? Wär ich Poet wie du, wähl'tich nur die An - dre sicher - lich. Въ чертахъ у Ольги жи - ви пѣть, то - чь
poco cresc. *rit. f* *In Olga's rundem An - ge - sicht ist*

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

rit. f

сонь, все, все на пол-нить образъ ми - лый, безъ у-молбу, волшебной си - лой, все будетъ
 lein, -in Schlei - er fällt von meinen Bli - cken ein Schleier fällt von meinen Bli - cke es weicht die

ха! Пой-детъ догадка за до - гад - кой все стануть толковать у - брад - кой, шу-тить, судить небезъ грѣ - ха и Та - пѣ
 fall, und wird Ti - a - na sicher ne - cken, erst sagt es je - der still und heim - lich und bald draufsa - gens al - le laut, dass Ta - nia

пламень не столь раз - лич - вымежь со - бой! во - лна и камень, ледъ и пла - мень стихи и про - за, ледъ и
 hel - le, sind so ver - söhne - den wie die zwei! Ja, glaube mir, nicht Stein und Wei - le, nicht nächtiges Dun - kel Tages -

въ точь въ Вацликовой ма - дон - пѣ! Кру - гла, красна лицомъ о - на, какъ э - та глу - па и лу - на, на этомъ глумомъ,
 kei - ne Spur von innren Le - ben gleicht sie dem hellen Monde nicht, gleicht sie dem hei - len Mon - de nicht, der grad am Himmel - i,

cresc.
p cresc.
p cresc.
p cresc.

мнѣ твердить о немъ и бу - шужечь лю - быи огнемъ! Все будетъ мнѣ твердить о нѣмъ и
 Nacht, es weicht die Nacht vor Sei - nes Bli - des zau - berpracht. Ich für - le, es, ich für - es mit Ent -

и Та - пѣ прочить, же - ни - ха! пой-детъ догадка за до - гад - кой и
 dass Tania des O - ne gin Braut. Und wo man sie erblickt, da wird je - der

пламень не такъ раз - личнымежь собой какъ мы два - имной раз - но - той! во - лна и камень, ледъ и пламень, стихи и
 hel - le, nicht nächtiges Dunkel, Ta - ges - hel - le sind ver - schieden wie die zwei! Ja glaub mir Freund nicht Stein u. Wei - le, nicht nächtiges

глу - помъ небоск - зо - нѣ! Кру - гла, красна ли помъ она, какъ эта глу - па и луна на этомъ глумомъ небоск -
 lä - cheind auf geht " - ben? In ihrem runden An - gesicht auch keine Spur von innren Leben keine Spur von innren

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Cor. I. II.

душу зücken, жечь люб - ви ог - немь. (Ленский подходит к Ольгѣ. Онъгинъ довольно безцеремонно разсматриваетъ Таню, которая стоитъ, ощутивъ глаза въ землю - потомъ подходитъ къ ней и занимается разговоромъ.)

das ist Lie - bes Macht.

стануть sagen: Та - нѣ прочить же ни ха. (Lenski geht zu Olga. Onegin betrachtet ziemlich ungenirt Tiana, die mit zu Boden gehefteter Augen dasteht; dann geht er zu ihr und unterhalt sich mit ihr.)

Та - нia ist O - ne - gin's Braut!

проза, не столь раз - личны межъ собою какъ мы взаимной раз - но - то - ю. Dunkel und Tages - hel - le, Stein und Wel - le, nachtiges Dunkel, Ta - ges - hel - le.

донъ! Я выбразь бы дру - гу - ю! Leben - Grad wie der Mond dort e - ben.

arco

arco

arco

p

p

p

p

p

p

p

№ 6. Сцена и ариозо Ленского.

Arioso des Lenski.

Allegro moderato.

Flauto I.

Flauto II.

Oboe.

Clarineti in B.

Fagotti.

Corni.

Татьяна.
Tatiana.

Ольга.
Olga.

Ленский.
Lenski.

Онѣгинъ.
Onegin.

Violino I.

Violino II.

Viola.

Cello.

Contra Basso.

Piano.

(съ олушевлєніемъ.)
lebhaff.

molto epress.

p

simile

p

simile

p

simile

pizz.

p

Allegro moderato.

molto epress.

mf

Вче.
Mir

Какъ счастливъ, какъ счастливъ я, я сно-ва ви-жусь съ ва-ми!
O Wonne, o Seligkeit, ich seh dich end-lich wie-der,

Cl.

dolce
p espress.

Оль. Olga.
ра мы видѣлись, мнѣ ка - жется!
scheint, wir sahen uns doch ge - sternerst!

Лен. Lens.
О да, новсежь день пѣлый, долгій день прошелъ въ разлукѣ, э - то вѣчность!
Wenn auch, doch mei - ner Lie - be dünkt ein einziger Tag wie e - wig, ja, wie e - wig.

f
arco
f
molto espr.

Вѣчность! какое сло - во страшное - вѣчность день одинъ... (Ленскій съ Оль -
E - wig, o welch'entsetz - lich, furchtbar Wort - für so kur - ze Zeit (Lenskij u. Olga gehn vorüber.)

Да слово страшное, поне для мо - ей любви!
Von dir getrennt, schelm's mir, schelm's mir ei - ne E - wigkeit!

cresc.
mf
mf
cresc.
mf
cresc.
mf
cresc.
mf
pizz.
cresc.
mf

simile
simile
simile

Ob.
Cl.
Fag.
Cor. I. II.
Cor. III. IV.

(обращаясь къ Татьянѣ съ холодной учтивостью.) (On. mit kalter Höflichkeit zu Lenski.)

Онъ.

Ска - жи - те мнѣ, я ду - маю бы ваетъ вамъ пре - скучно дѣсь въ глуши, хотя пре дельно да ледко; лѣ
 Ich glaub; dass hier an diesem abge - legnen Ort, so reizend er auch liegt, Sie manche Langeweil verspüren, Sie

p *pizz.* *p*

Listesso Tempo.

p *p*

Ob.
Cl.
Fag.

Тать.

Онъ.

Я читаю мно - го.
 Nun ich lieb zu le - sen!

ду - маю, что бь мно го развле че - ній даю вамъ бы - ло.
 müssen hier wenn mich nicht alle strügt, oft sich ennu - u - ren.

Прав - да, даю вамъ чте нья бездуши - ши
 Le - sen, ein herrlich Ding u. sehr beleh - rend

p *p* *p* *p*

p

p *p*

p *p*

p

Меч - та - ю иног - да, броди по саду
 Zu - wei - len irr'ich träumend durch den Garten

p

для ума и сердца; но не всегда сидеть намъ можнось книгой.
 wirklich sehr be - lehrend, allein man liest, scheint mir, doch nicht fort - während.

0
 tint

p arco arco

p

Fl. I.
Oh.
Cl.
Fag.

Cor. III.
Татьяна. Tatiana.
Onegin.
Онѣгинъ

Задумчивость и ощущение отъ самыхъ раннихъ дней.
Ein leises unbestimmtes Sinnen. Seit frühem träumt ich fern und viel.

ЧЕМЪ ЖЕ ВЫ МОЧ - ТА - Е - ТЕ ?
was ist ih - rer Träume Ziel?

И ВИЖУ ВЫ МЧТАТЕЛЬНЫ У - ЖАСНО. И
Auch leb'lich ich sah einst mal's fern zerrinnen, der

Listesso tempo.

Onegin mit Tatiana nach der andern Seite. Lenski kommt mit Olga. (Горячо, страстно) (Inbrünstig leidenschaftlich.)

(Онѣгинъ проходитъ въ другую сторону сада съ Татьяной. Ленскій въ это время возвращается съ Ольгой.)
Ie - be, meine Lie - be, Olga, wie sie ist dein, wie all mein sehndend heiss em -

И ТАКИМЪ КОГДА ТО БЫТЬ!
Träume trü - ge - risches Spiel.

molto espress.

Listesso tempo.

molto espress.

Meno mosso.

Ob.

Дочерий
о - та еще любить о - суж - де - на. Всег - да, вездѣ одно меч - та - нье, од - но привычное же - ланье, од -
pfinden, mein Herzo Mädchen, dein ist's dein. Lass mich es dir aursneuver - kün - den, lass mich es dir aursneuverkün - den, dein

piu f

piu f

piu f

piu f
arco

piu f

Meno mosso.

piu f

Ancora meno mosso quasi Andante.

Fl. I.

Fl. II.

Ob.

Cl.

Cor. I. II.

на привычная печаль! Я отрокъ быль тобою плъненный, сердечныхъ мукъ ще не знавь, и
bin ich, dein ganz al - lein! Seit meiner frühesten Kindheit Tagen war dir mein Herzschnozuge - wand zum

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Ancora meno mosso quasi Andante.

Fl. I.
Fl. II.
Ob. *10^o espress.*
Cl.
Fag.

Быль была - тельми - лен - ный твоихъ мѣднъ чекни за - бавь! Вѣтви хранительной дуб - ра - въ
 kind'schen Spiel, zu frohem Ja - gen ich stets mich gern bei dir be - fand! schon da - mals in der Eichen Schat - ten

p *pizz.* *arco* *mf* *cresc.*

Fag. *Andante.*

Cor. I. II. *(съ большою выразителностью)*

и раздѣлять твои за - бавы, ахъ, я люб - лю тебя, я люб - лю тебя какъ о - да душа поэта только любить, ты одна въ моихъ мечтаньяхъ ты од -
 theilt' ich vom einstigen schönten Glück des Gatten ja, ich lie - be dich, ja ich lie - be dich, mit des Dichters heissem, glü - hendem Empfinden lass auf neue dir verkünden, wie du

mf *cresc. poco a poco* *ff*

mf *arco*

Andante.

Fl. I.

Fl. II.

Fag.

Cor. I. II.

По мое желание, ты мне радость и страдание, и люблю тебя, я люблю тебя и никогда ничто, ни охлаждение, а даль, ничто, ни
 all mein Denken wärmen, all mein Sinnen, all mein Sehnen, ja, ich liebe dich, ja, ich liebe dich und Zeit und Raum vermag nichts meiner Treue, lass'gestehen dir aufs

Cl.

Fag.

Оль. Olga.

Ленскі. Дел. Подъ кровомъ сельской ти-шины -
 Wir wuchsen auf in Ein-sam-

луки, ни веселье - и шумные отрезвять ду-ши, согрѣтой дѣвственнымъ люб-ви огнемъ!
 Neu-e wie die See - le sich in heisser Lieb ver-zehrt und wies das Herz nur e-wig Dir ge-hört.

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes dynamic markings such as *pp*.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including the vocal line and piano accompaniment.

ны росли съ тобою вмѣстѣ мы, и помнимъ, прочили въ нынѣ ужь въ раннемъ дѣтствѣ намъ съ тобою на-ши отцы!
 keit, zusammen theilend Freud und Leid, der Eltern Wunsch seit früher Stund, war in- rer Kinder einst- ler Bund, ein- stiger Bund! (На террасу выходить Ларина съ няней; темнѣеть; къ концу картины совѣтъ тмной.)

Fourth system of musical notation, including the vocal line and piano accompaniment.

Я люблю те - бя!
 Ja ich lie - be dich.
 Я люблю те - бя, люблю те бя!
 Dein nur dein ist ja mein Herz al - lein! (Larina und die Amme. Es wird dunkler bei Schluss des Bildes. Nacht.)

Fifth system of musical notation, including the vocal line and piano accompaniment. The piano part features several *pp* markings.

Sixth system of musical notation, including the vocal line and piano accompaniment. The piano part includes *pp* markings.

№ 7. Заключительная сцена.

Schlusscene.

Moderato.

Flauto I.

Flauto II.

Obi.

Clarineti.

Fagotti.

Corni in F.
1. 2.
3. 4.

Ларина.
Larina.
А, вот и вы! Ку-да-же дѣлась Таля?
Ach, find ich Euch Und wovell denn Ta. ni. a

Няня.
Amme.
Должно быть, у пруда гуляетъ съ гостемъ пойду е-ще покликать.
Am Teich hab mit dem Gast ich sie ge. sehen Ich will sie holen gehen!

Ленскій.
Lenski.

Онѣгинъ.
Onegin.

Violino I.

Violino II.

Viola.

Cello.

Contra Basso.

Piano.

Moderato.

Ob.
Cl.
Cor.

Lar. Lar. (къ Ленскому) zu Lenski

Да, скажи-ка ей, пора де въ комнаты, гостей голодныхъ поподчиватьъ бѣтъ богъ послалъ! Про-шувасяь лежалуйте! (Няня уходитъ)
Sag ihr Zeit wär's nun, wir gehn ins Haushinein, die lieben Gäste, sie werden sicher hungrig sein Ich gehe den Herrn voraus (Amme ab.)

Лен. Ленс.

Мы всѣтьъ вами
Wir werden folgen!

Олѣгинъ. Olegin.

(Появляется Олѣгинъ съ Татьяной) Сзади ихъ няня, старающаяся подслушать. Проходитъ тихо по сценѣ, Евгенийъ поетъ слѣдующія фразы, при послѣднихъ словахъ онъ уже на террасѣ. Татьяна все еще сохраняетъ свой смущенный видъ.)

(On und Tatiana kommen. Die Amme (dahinter) bemüht sich zu horchen. Indem On. langsam über die Bühne geht, singt er: Мой дя - дя самыхъ честныхъ править, когда не въ
Mein O - heim war wohl gut und bie-der, Ich fühl' mich

VI.

(Ist auf der Terasse angekommen.)
(уже на террасе)

шутку занемогъ, онъ уважать себя заставилъ, и лучше выдумать не могъ, его примѣръ другимъ на-уча. Но,
 noch in seiner Schuld, doch war er krankmusstich ihn pflegen, und da zu fehlt' mir die Geduld, ich musste leider Rücksicht nehmen, zum

Fl.
Ob.

Cel.
C.B.

Бо-же мой, ка-ка-я ску-ка съ больнымъ сидѣть день и ночь, не ото-дя ни шагу прочь! Krankewärtermiche. que - men, ich hab gar manch'eliebe Nacht, bis an sein End, bei ihm gewacht!

Viol.
Cor.

Listesso tempo.

Cl.
Fag.

Musical notation for Clarinet and Bassoon parts, including dynamics like *p*.

Няня. Амме.

Мо-я голубка, склонивъ голову, и глазки опус-тивъ, и деть смиреннѣеко сты-лива болѣно! а и
 Ei, mein Taubchen Mit rothen Wangen das Kopfchen ganz gesenkt und so ver-le-gen ganz schweigsam geht sie, eisieh

Vocal line and piano accompaniment with lyrics and musical notation.

Listesso tempo.

Piano accompaniment part of the second system.

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

Musical notation for Flute I, Flute II, Oboe, Clarinet, and Bassoon parts.

(Уходить, задумчиво качая головой)

то! не пригля-нуле-ли ей баринъ этотъ новый... (ab, nachdenklich den Kopf schüttelnd.)
 an Mir scheint, sie sprach zuviel mit jenen jungen Mann.

Piano accompaniment with lyrics and musical notation, including dynamics like *p*, *roco cresc.*, *dim.*, and *f*.

Piano accompaniment part of the final system.

System 1: A set of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of chords and melodic lines. Dynamics include *p* (piano) and *mf* (mezzo-forte).

System 2: A set of two staves. The top staff is treble clef and the bottom is bass clef. It features a melodic line in the treble and a bass line. Dynamics include *mf* and *p*.

System 3: A set of four staves. The top three are treble clef and the bottom is bass clef. The music is mostly rests, with some notes appearing at the end of the system.

System 4: A set of five staves. The top two are treble clef and the bottom three are bass clef. This system features a complex texture with many notes and rests. Dynamics include *p* and *mf*.

System 5: A set of two staves. The top staff is treble clef and the bottom is bass clef. It contains a melodic line and a bass line. Dynamics include *p* and *pp* (pianissimo).

КАРТИНА ВТОРАЯ. № 8. Интродукция и сцена съ няней.
 ZWEITES BILD. № 8. Introduction und Scene mit der Amme.

Театръ представляетъ комнату Татьяны, очень просто убранную. Простые, бѣлые деревянные стулья стариннаго фасона, обитые ситцемъ. Такія же ситцевыя занавѣски на окнѣ: кровать, надъ которой полка съ книгами. Кожухъ, покрытый сатинкой, и на немъ зеркалаще на столбикахъ. Вазы съ цвѣтами. У окна столъ съ чернильницей и всѣмъ, что нужно для письма.
 Einfaches Zimmer Tatianas. Weisse mit Zitz beschlagene altmodische Möbel, ebenso Vorhänge. Ein Bett, darüber ein Bücherbrett. Kommode, weiss bedeckt, darüber ein Spiegel. Vasen mit Blumen. Am Fenster ein Tisch mit Schreibzeug.

Andante.

Flauti.
 Oboi.
 Clarinetti in B.
 Fagotti.
 Corni in F.
 1.
 2.
 3.
 4.
 Tatiana.
 Татьяна.
 Няня.
 Amme.
 Violino I.
 Violino II.
 Viola.
 Cello.
 Contra-Basso.
 Piano.

Andante.

cresc.
p
sf
unis.
sf
molto espressivo.
cresc.

p
cresc.

Знаваѣсь. (При открытїи завѣса Татьяна сидитъ передъ зеркаломъ. Она очень задумчива. Няня. Амме. Няня. Амме.)

(Beim Aufgehen des Vorhangs sitzt Tatiana vor dem Spiegel in Gedanken versunken, die Amme steht neben ihr. Tatiana in *dim.* weissem Nachtgewand.)

pp
dim.
pp
pp
pp
pp
pp
pp
pp
pp

Fl.

Cl.
Cor.

(Tatiana erhebt sich träge, setzt sich auf's Bett, die Amme liebkost sie (Tatiana lässig wegsaetz und scheidet sich auf's Bett, няня ласкаетъ ее.)

пора ужъ, Таня, Mit Plaudern Tiana. рано те - би я разбуджу о.бѣдѣ, засни скорѣй. Zeit ist's, geh', leg dich nieder, hörst du, Mädchen, schlaf wohl mein Kind!

pp
pp
pp
pp
pp
pp
pp

pp
pp
pp
pp
pp
pp
pp

Fl.
Cl.

molto espr.
pp
cresc.
f
dim.

pp
cresc.
f
dim.

pp
cresc.
f
dim.

pp
cresc.
f
dim.

espr.
dim.

dolce
p

(ob.)
Fag.

Татьяна.

Не спится, Няня
Ich kann nicht schlafen,
Здѣсь такъ душно. Открой окно и сядькомнѣ,
welche Schwüle, mach's Fenster auf zumirkom'her!

Viol. I.
pp

Viol. II.
pp

Viola.
pp

Cel.
pp

pp
pp
pp
p
p
p

und setzt sich dann auf einen Stuhl neben Tatiana.

Amme, öffnet das Fenster (Открывъ окно, няня садится на Няня. (открывая окно.) стулъ рядомъ съ Татьяной.) Татьяна. Tatiana.

Что Таниа, что съ тобой?
Tiana, was ist mit dir?

Мнѣ скучно, пого-воримъ о старинѣ.
Mich langweilt, erzähl' mir ei-ne al-te Mähr.

Viol.

Moderato assai.

Fl. Solo.

Cor. I. II.

Няня. Amme.

О чемъ же, Таниа! и, бы-ва-ло, хра-ни-ла въ памяти не мало старинныхъ былей и небылицъ, про злыхъ ду-
Wo von denn Tiana, im Gedächtniss hatt' einst ich manches auf bewahrt und Geschichten kanit' ich, und Märchen auch von bö-sen

Moderato assai.

Cl. *p*

Fag. *p*

Cor. I. II. *p*

ХОВЬ и про дѣ-вицѣ, а ны-нѣ все тем-но мнѣ стало, что знала, то за-была. Да! пришла худ-ая чере-да! Geister al-ler Art, doch al-les ist aus je-nen Stunden ver-gäng-ner Zeit ver-gessen, ja in-des-sen ist Er-in-erung mir

arco

arco

Cl.

Fag.

Cl.

Fag.

Татьяна. Tatiana.

Ваши бл-го. *pp* *senza sordini* Разска-жи мнѣ, няня, про ваши старыя го-да, была ты влюблена тогда! ent-schwen-den. *pp* *senza sordini* Ach er-zähl mir Am-me, Hast du denn nie in je-ner Zeit, empfun-den je der Lie-be Leid?

pp *senza sordini*

pp *senza sordini*

pp *senza sordini*

pp *senza sordini*

pp *senza sordini*

Viol. *pp*

Няня. Amme.

И полко, Таня: въ ваши дѣта мы не слы хали про лю-бовь, а то по- койница свер-ровь, ме- ня бы согна-ла ес
 O mein, Tia-na, Liebesschmerzen, leiden aus Lieb, warum nicht gar, insolchen Dingen damals war mit Schwiegermütter nicht zu

p cresc. mf p pizz.

Fl.
Cl.
Fag.

Татьяна. Tatiana.

Няня. Amme.

сѣта!
scherzen!

Да какъ жеты вѣн чалась няня!
Und hast doch einen Mann gefunden!

Такъ, видно Богъ велѣлъ. Мой Ваня мо-
Ja, siehst du Gott hat es gewollt, dass'nen

arco p arco pizz. arco pizz. sempre pizz. p sempre pizz. p

Fl.
Cl.

Fl.

Ob.

Fag.

до же был ме- ня мой свѣтъ,
jungenselbstich finden sollt!

а было мнѣ тринадцать лѣтъ!
Ich warschondreissig Jahre alt!

Нодѣли двѣ ходила сва-ха, кѣм оей род-
Er hat nicht lang um michge worden, man fraget mich

нѣ, и нао-нещъ благосло-внть ме-ня о-тецъ!
nicht, sowarsbestimmt den Segenspracher Vater bald!

Я горько плакала со страха,
Ich wein. tewohl ausvollen Herzen,

мнѣ съ плачемъ
als man zur

p *cresc.*

arco *p* *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

mf *p cresc.* *mf*

mf *p cresc.* *mf*

mf *p cresc.* *mf*

mf *p cresc.* *mf*

cresc. *mf* *p cresc.* *mf*

mf *p* *p cresc.* *mf*

mf *arco* *p* *p cresc.* *mf*

mf *arco* *p* *p cresc. pizz.* *mf*

mf *p* *p cresc.* *mf*

mf *p cresc.* *mf*

mf *p* *mf*

mf *p cresc.* *mf*

3901

Ob.
Fag.
Cor. I. II.
Cor. III. IV.

козу распле.ли, и съ пѣньемъ въ церковьнове.ли.
Kirchmichge - führt den Zopf mir löst wiesichs ge - büht.

И вотъ, введивъ семью чу. жую... Даты не слушаешь меня.
Doch bald verschwanden Gramu. Schmerzen, dulässt mich schwatzen u. hörst nicht!

pizz.
p pizz.
p pizz.
p

Andante con moto.

Cl.

Татьяна. (обнимая няню, съ увлеченьемъ и страстью). (Tat. indem sie leidenschaftlich die Amme umarmt.)
Няня. Аммо.

Ахъ, ня - ня, няня, я страдаю, и тоскую, мнѣ тошно, милая моя, я пла - кать, и рыдать готова!...
Ach - Gu - te Liebste, wie ich leide, wie das Fieberdurchalle Puls - eglühend jagt, die Thrü - nen kömen immer wieder.

arco
sf arco
sf arco
sf pizz.
f pizz.
p cresc.
p cresc.
p cresc.
p cresc.
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
arco
mf

Andante con moto.

Fl.
Moderato assai.

riten. 81

Fl. *p* *mf* *dim.* *pp*

Ob. *p* *mf* *dim.* *pp*

Cl. *mf* *dim.* *pp*

Fag. *p* *mf* *dim.* *pp*

Cor. I. II. *p* *mf* *dim.* *pp*

тя мое, ты не здо - рова; Господь помилуй, и спаси!... Дай обронятебя святой водою, ты вся горюшь.
 Komm ein Kind und leg dich nieder; Der Herr erbarm'sich, du bist krank! Lass dich mit heil'gem Wass besprengen, Tiana, du brennest ja.

p *pp* *mf* *riten.*

Moderato assai.

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

Andante con moto.

Татьяна. Я не боль - на; Я... знаешь, няня! Я... влюбле - на... ос -
 Tatiana. Nicht krank bin ich; Ich... Ich... binver - hebt... nun

p *cresc.* *mf* *f* *mf* *f*

molto espr. con anima cresc.
pizz.

Andante con moto.

p *cresc.* *mf*

espr.

L'istesso tempo. (♩ = ♩)

Cl.
Fag.

Cor. I. II.

Няня. Amme. Татьяна. Tat.
 ТАВЬ МЕНЯ, ОУ ТАВЬ МЕНИ... И ВЛЮБИ - НА... ДАКАКЪ ЖЕ... ПОДИ, ОСТАВЬ МЕНЯ ОД - ПУ.
 las - se mich ver - las - se mich... Ich bin ver - liebt... Was sagst du... So geh und las - se mich al - ein.

dim. cresc. mf p

dim. cresc. mf p

L'istesso tempo. (♩ = ♩)

Fl.
Cl.
pp

Няня. Amme ab.
 Дай няням вѣрно, бумагу, да столъ придвинь; и скоро лягу... прости! Покойной ночи, Тани! (уходить).
 R-ich mir Papier und Feder, rücke den Tisch mir her; bald werd' ich schlafen... Adieu! Gute Nacht die Tana.

Viol. I.
Viol. II.
Viola.
Vcell.
pp

pp p

№9. Сцена письма.

№9. Briefscene.

Allegro giusto.

Andante con moto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. Corni in F.

2.

3.

4.

Trombe in F.

Tromb. Ten.

Tromb Basso.

Timpani As Des

Татьяна. Tatiana.

(Татьяна долго остается в задумчивости, потом, вставъ въ большомъ волненіи и съ выраженіемъ рѣшимости въ лицѣ.)
Tatiana bleibt lang in Gedanken versunken, erhebt sich dann in heftiger Bewegung mit dem Ausdruck fester Entschlossenheit.

Arpa.

Violino I. sul G.

Violino II.

Viola.

Cello.

Contra Basso.

Andante con moto.

Allegro giusto.

Piano.

Viol. I.

Viol. II.

Viola.

Cello.

C.B.

Cor.

Tar.

(съ одушевлениємъ съ силой и страстью.)

(begeistert, mit Kraft und Leidenschaft.)

Пускайно-
Sollt'chauch

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

глубу я, но преж-де я вьостѣ-ни-тель-ной на-деж-дѣ блаженство темное зо-ву
 untergehn, nicht acht ich's, ja sollt mich's in's Ver-der-ben trei-ben Ich folg' des Herzeñssüßsem Wahn

The second system shows piano accompaniment for the vocal lines. It includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte).

The third system continues the piano accompaniment. It includes dynamic markings like *mf* (mezzo-forte) and *f* (forte), as well as 'pizz.' (pizzicato) instructions for the bass line.

Arpa

The fourth system features an arpa (harp) accompaniment. It includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte).

я нѣгу жизни узна-ю!
den Wonne, die sich lockend nahn!

Я пью волшебный ядъ же -
Ich trink das Zauber gift: Ver -

mf

mf

mf

mf

mf

mf

mf

mf

mf

Cor. III. IV. *cresc.*

Tar. *cresc.*

Ja - hin, me - ja пре - едлуютъ ме - чты! вездѣ, вездѣ не - пе - до
 lan - gen ich kann dem Drang nicht wieder - stehn. All' ü - ber - all glaub' ihn zu

Arpa.

Viol. I.

Viol. II. *cresc.*

Viola. *cresc.*

Cell. *cresc.*

C. B. *cresc.*

cresc.

мой мой не - ку - си - тель ро - ко - вой, вездѣ, вездѣ онъ пре - до мно -
 sehn, all, ü - ber - all glaub' ihn zu sehn, ernahm die See - le mir ge - fan -

f

f

f

Andante.

(Подходить къ письменному столу и садится, вѣсколько времени пишетъ, потомъ останавливается.)
(Geht zum Schreibtisch und setzt sich, schreibt — dann hält sie inne)

в!...
gen.

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes multiple staves for the right and left hands. Dynamics include *p*, *cresc.*, and *f*. There are several triplet markings (3) in the piano accompaniment.

Andante.

Musical score for the second system, primarily piano accompaniment. It consists of two staves for the right and left hands. Dynamics include *p* and *f*. There are triplet markings (3) in the piano accompaniment.

Fl. I.

Fl. II.

Cl.

Musical score for woodwinds: Flute I, Flute II, and Clarinet. The Flute I and II parts have *mf* dynamics. The Clarinet part has *mf* dynamics. The woodwinds enter in the latter part of the system.

Нѣтъ, все не то!
Nein, das ist nichts!

Начну съ начала...
Auf's neu beginn ich.

divisi

Musical score for the third system. It features a vocal line at the top and piano accompaniment below. The piano part includes multiple staves for the right and left hands. Dynamics include *p*, *sf*, and *mf*. There are triplet markings (3) in the piano accompaniment.

Musical score for the fourth system, primarily piano accompaniment. It consists of two staves for the right and left hands. Dynamics include *sf* and *p mf*. There are triplet markings (3) in the piano accompaniment.

Fl. I. Fl. II. Ob. Cl. Cor. I.

(рветъ письмо) (sie zerreist den Brief) (пишетъ) (schreibt)

Ахъ что сомной, я вся горю, не знаю, какъ на - чать!
 Ach Zentner schwer lastet mir hier den Anfang find' ich nicht!

Solo. *p* Solo. *p* Solo. *p* Solo. *p*

dim. *dim.* *dim.* *dim.* *dim.* *dim.*

piss. *piss.*

Moderato assai quasi Andante.

dim.

Fl. I. Ob. Cl. Cor. I.

Я къ вамъ пишу
„Ich schreiben Sie,

че-го же бо-лѣ?
sagt das nicht al-les,
Что я мо-гу е-ще сказа-ть
Was ich bei die-sem Brief gedacht?
Теперь, я зна-ю въвашей
Nun mit Voracht-ung mich zu

Fl. I.

Ob.

Cl.

Fag.

Cor. I. II.

Cor. III.

во - лѣ ме - ня пре - зрѣнемъ наказать! Но вы, къ моей несчастной долѣ хоть кап - лю
 strafen, ich weisses liegt in Ihrer Macht! Wenn Sie, was mich bewegt, nicht fassen, mir kei - ne.

The musical score is arranged in systems. The first system includes staves for Flute I, Oboe, Clarinet, Bassoon, and Horns I, II, and III. The second system contains the vocal line with lyrics in Russian and German. The third system shows the piano accompaniment with treble and bass clefs. The fourth system continues the piano accompaniment with more complex textures. The fifth system features a woodwind and brass section with various articulations and dynamics.

Ob.

Cl.

Fag.

Cor. I. II.

Cor. III.

жа - лос - ти хра - ня, вы не ос - та - ви - те меня.
Mit - leidsthränen weihn, Sie werden nicht so grausam sein.

Спа - ча - да я молчать хо - ть - ла,
Mich so mir selbst zu ti. berlassen.

по - вѣр - те: моего стыда вы не уз - на -
nimmer hätten Sie, was mich bewegt, er -

Meno mosso.

p (откладывая письмо в сторону.) Den Brief bei Seite legend.

ли - бь никогда, никог - да! О да, клязья я сохр - анить вьдушѣ
fahren, nimmermehr, nimmermehr! Wohlswur ich meiner thörigen Leidenschaft

признање вьстрасти пылкой и безумной!
Geheimniss tief im Her - zen zu bewahren!

у -
Doch

Meno mosso.

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

ВЫ! не в силах владеть своей душой!
 weh, dem Herzen zu gebie - ten, fehlt die Kraft.

riten.
 Пусть будет то что быть должно со мной! Ему приражусь! Смейтй, онъ все уз -
 Magnam mit mir was auch da will geschehn, nun muss ich alles doch, ja al - les doch ge -

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

Third system of the musical score, primarily piano accompaniment. The tempo is marked *Moderato assai quasi Andante*.

Fourth system of the musical score, featuring woodwind parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (Cor. I.).

(пишетъ)
 (schreibt)

наетъ.
 stehen!
 Arpa.

Fifth system of the musical score, primarily piano accompaniment. The tempo remains *Moderato assai quasi Andante*.

Sixth system of the musical score, primarily piano accompaniment. The tempo is marked *Moderato assai quasi Andante*.

Seventh system of the musical score, primarily piano accompaniment. The tempo is marked *Moderato assai quasi Andante*.

За-чѣмъ, за-чѣмъ, вы по-сѣ-ти-ли насъ? Въ-глуши за-бытаго се-ле-нъ-я и-бъ ни-когда не зна-ла
 Wer hat Sie auch in unser stil-les Dorf, zu uns, die Einsamen, ge-trie-ben, hätt' ich Sie niemals hier ge-

васъ, не зна-ла-бъ горь-каго мучень-я. Ду-ши не-опыт-ной во-ле-нъ-и сми-ривъ со-
 sehn, mir wär die Schan-de fernge-blieben. Der un-er-fahrenen Seele Wo-gen besün-ftigt

Poco stringendo

временем, как знать? По сердцу и наш-ла бы дру-га. бы-ла бы вёр-на-я су-
 hüt-te sie die Zeit, es wä-re Frie-de ein-ge-zo-gen an ei-nes Gat-ten Sei-te

mf

piu f

cresc.

Poco stringendo

дру-га и до бро-дѣ-тельна-я мать. (Погружается въ раздумье.)
 hätt ich vielleicht mich stil-ler Pflicht geweiht. (Nachdenkend.)

mf

cresc.

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics in Russian and German. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

вѣрна-го съ-то-бой, я зна-ю: ты миѣ посланъ Бо-гомъ, до гро-ба ты хра-нитель мой! Ты въ снови-дѣнїяхъ миѣ яв-
 Dasein galt nur dir, der See-le Stimme that's mir kin-den, Be-schü-tzer, Retter bist du mir! Dich sah im Traum ich vor mir

Second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a right-hand part with chords and moving lines, and a left-hand part with a consistent bass line. Dynamics include piano (p) and mezzo-forte (mf).

Third system of the musical score, primarily piano accompaniment. It shows a right-hand part with complex chordal textures and a left-hand part with a rhythmic bass line. Dynamics include piano (p) and mezzo-forte (mf).

Fourth system of the musical score, primarily piano accompaniment. It continues the right-hand part with intricate chordal patterns and the left-hand part with a steady bass line. Dynamics include piano (p) and mezzo-forte (mf).

ля-ст-си, не-ви-дѣ-мый ты жу-д-быль-нѣ-мы-и-ми, трой-ч-уд-ный въ-з-глядъ-м-ни-ти-ми-тъ въ ду-шѣ твоей го-ло-съ-раз-да-
 ste-hen, Mich traf dein wundervoller Blick da fühlt ich höchster Wöhen Glück. Dich lieblich, eh' ich dich ge-

Fifth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a right-hand part with chords and moving lines, and a left-hand part with a consistent bass line. Dynamics include piano (p) and mezzo-forte (mf).

Sixth system of the musical score, primarily piano accompaniment. It shows a right-hand part with complex chordal textures and a left-hand part with a rhythmic bass line. Dynamics include piano (p) and mezzo-forte (mf).

Moderato assai, come sopra.

Un poco animato.

Fl. I.
Fl. II.
Cl.
Fag.
Cor. IV.

правды ты слышала, ты гово- рить сомной в ти- ши,
leisesprachst du mir zum Herzen, ich fühlte dei nen Geist ge- naht,

Когда я бдѣвшимъ мною - га - ла,
wenn ich gelobt die Armen, Kranken,

Moderato assai, come sopra.

Un poco animato.

Ob.

и ли мо- литвой ус- ла- жа- да- та то- ку ду- ши, и въ в- то- са- мо- е мг- но- ве- нье не ты ли, ми- ло- е ви-
wenn meine See- le um Er- barmen zum Him- mel bat, du nahst zu mir aus Fin- ster- nis - sen hast sü- sse La- be mir ge-

riten. *a tempo*

00 Fl. I. *espress.*
 Fl. II. *mf espress.*
 Ob. *mf*
 Cl. *mf espress.*
 Fag. *mf*

дѣнь - е, въ проз - рачной тем.но - тѣ мелькнулъ, приищулъ тихо къизго - ловью, не ты - ль съ от - радой и лю.бовь.ю слова на -
 spen - det, dein lichter Anblick gab mir Ruh, du neigtest dich zumeinem Kissen und flü - ster - test mir zuge .wendet mir zarte

Ob. *mf*
 Fag. *p*
 Cor. I. II. *dolce*
 Cor. III. IV. *p oppr.*

(Подходить къ столу и снова садится писать, останавливаясь и как бы задумываясь.)
 дежды мнѣ шепнуть! (Sie geht an den Tisch und setzt sich wieder nieder zum Schreiben, dann innehaltend, wie überlegend.)
 Liebesworte zu!

Andante.

Cor. I. *espress.* *p* *espress.*

Кто ты: мой ангелъ-ли хра-нитель, и-ли бо-варныйescu-ситель? мой сом-нѣня разубъ-ми:
 Bist du mein Glück aus Himmelshöhen, bist du zum Leide mir er-sehen? Wer löst des Zweifels herbe Qual?

Fl. I. *p*
 Ob. *p*
 Fag. *p*

Cor. I. II. *espress.*
 Cor. III. IV. *p*

Быть можетъ это все пу-стое, обманъ не-опытной ду-ши, и сужде-
 Ist's nur ein Wahnbild meiner Seele, ist's nur ein leeres I-de-al, womit ich

Fl. I.

Piu mosso.

Ob.

Fag.

Cor. I. II.

(снова встаетъ въ задумчивости.)

но совѣмъ н - но е.... (steht auf, geht sinnend umher.)
 mich vergebens quäle.

Но такъ и быть! судь-бу мо-ю, от-цы.нѣ я те-бѣ вруча-
 Sei, wie es sei, mein Schicksal will ich nun in deine Hände ge-

pizz.

pizz.

p

Piu mosso.

p

ю, не редь то-бо ю слезы лью, тво-ей за-щи-ты у-мо-ляю, у-мо-ля-
 ben, sieh' mei-ne Thrä-nen, ach be-schütze du, be-schütze du mein armes, armes Le-

mf

mf

mf

mf

mf

riten.

Ob. *a tempo* *ff*

Cl.

Cor. I. II.

Cor. III. IV.

f (страстно [сильно].) (heftig.) *mf* *p*

ю. Во, об ра - зи: я збуьсод на! Шк - то ме - ня не по - ни маеъ! аваншеъ!) Разсудокъ мой на - не - мо - га - етъ, *(immer leidenschaftlicher.)*
ben bedenke nur, ich bin al. lein! Und Niemand, ist der mich versteht, ich fühle, wie mein Geist vergeh - et

f *arco* *f* *mf* *f* *mf* *p* *sempre cresc.*
arco *mf* *f* *mf* *p* *sempre cresc.*
arco *mf* *f* *mf* *p* *sempre cresc.*
arco *mf* *f* *mf* *p* *sempre cresc.*

a tempo *f* *f* *mf* *f* *mf* *p* *sempre cresc.*

Fl. I.

Fl. II.

Ob.

Cl.

Fag. *a. 2*

Cor. I. II.

Cor. III. IV.

f *mf* *f* *mf* *f* *mf* *p* *sempre cresc.*

и молча гибнуть я долж - на! Я жду те - бя, я жду те - бя! е - динимъ словоиъ на -
in diesem unverständnen Sein. Ich har-re Dein, ich har-re Dein. lös meine Ket - ten, nur

f *mf* *f* *mf* *f* *mf* *p* *sempre cresc.*

The first system consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a more rhythmic, harmonic accompaniment in the lower staves. The key signature has three flats, and the time signature is 4/4.

The second system consists of five staves, continuing the musical composition from the first system. It maintains the same instrumental and vocal parts.

The third system features a vocal line with lyrics in Russian and German. The piano accompaniment continues below. The lyrics are:

 деж ды сердца о-жи-ви, иль о-нъ ти-желый перер-ви, у-вы, за-с-луженнымъ у-вы за-с-луженнымъ у-ко-

 du, nur du kästlicher retten, mich be-frein, ja mich be-frein und auch wie leeren Schaum mit einem Wort vernichten meinen

The fourth system shows the piano accompaniment with dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The music is more rhythmic and textured, with various articulations and slurs.

The fifth system continues the piano accompaniment, ending with a *pp* (pianissimo) marking. The music concludes with sustained chords and melodic fragments.

a tempo

The first system of the score consists of five staves. The top four staves are for strings, and the fifth is for the Trombe (Trumpets) in F. The music is marked *ff* (fortissimo) throughout. The tempo is indicated as *a tempo*. The key signature has three flats (B-flat, E-flat, A-flat). The first two measures show a rest for the strings, followed by a melodic line in the strings and a rhythmic pattern in the trumpets.

ромъ. (Быстро подходитъ къ столу и поспѣшно дописываетъ письмо.)
 Traum. (Geht schnell zum Tisch und beendet den Brief hastig.)

The second system of the score consists of five staves. The top four staves are for strings, and the fifth is for the Trombe (Trumpets) in F. The music is marked *ff* (fortissimo) throughout. The tempo is indicated as *a tempo*. The key signature has three flats (B-flat, E-flat, A-flat). The first two measures show a rest for the strings, followed by a melodic line in the strings and a rhythmic pattern in the trumpets.

Piu mosso.

The musical score is arranged in two systems. The first system consists of 11 staves: five for the piano (treble and bass clefs) and six for the orchestra (strings and woodwinds). The piano part features a highly chromatic and technically demanding melody, often with triplets and sixteenth-note runs. The orchestra provides harmonic support with sustained chords and rhythmic patterns. Dynamics are marked as *ff* (fortissimo) and *f* (forte). The tempo is indicated as *Piu mosso*. The second system continues the piano and orchestra parts, with the piano part showing further technical complexity. It concludes with a *ff* dynamic and the tempo marking *Piu mosso:*.

This musical score is arranged in three systems. The first system consists of six staves: four for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and two for piano. The second system consists of five staves: four for the string quartet and one for piano. The third system consists of six staves: four for the string quartet and two for piano. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *arco*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords.

(Вставая и запечатывая письмо.)

Коп - ча - ю! страш - но пе - ре - честь, стыдомъ и стра - хомъ за - ми - ра - ю,
 Ich schlie - sse - Scham fühllich und Furcht das Ueber - le - sen mir verweh - ren

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom six staves are bass clefs. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings 'f' and 'ff' are used throughout the system to indicate volume levels.

но мнѣ по-рукой честь е-го и смѣло ей се-бя вѣ-ря-ю!
doch will ich muthig dir ver-trauen, den Bür-ge ist mir deine Eh-rü!

The second system of the musical score continues the composition. It features vocal lines on the top staff and piano accompaniment on the remaining staves. The piano part includes complex textures with sixteenth-note runs and chords. Dynamic markings such as 'cresc.', 'pizz.', and 'arco' are used to guide the performer's dynamics and articulation. The system concludes with a 'ff' marking.

The third system of the musical score is primarily piano accompaniment. It features a complex texture with many chords and moving lines in both the treble and bass clefs. The system concludes with a 'ff' marking.

Attaca subito

№ 10. Сцена и дуэтъ.
Scene und Duett.

Andante non tanto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti. *p cresc.*

Corni. *cresc.*

3. 4. Trombe in F.

Tromboni ten.

Trombone basso.

Татьяна.
Tatiana. (Татьяна подходит къ окну и отдергиваетъ занавѣску. Въ комнату быстро врывается свѣтъ.)
(Tat. geht ans Fenster, schlägt die Gardine zurück. Tageslicht dringt ins Zimmer.)

Арга

Violino I. *poco a poco cresc.*

Violino II.

Viola. *p poco a poco cresc.*

Челло. *p poco a poco cresc.*

Contra Basso. *p poco a poco cresc.*

Андо. *p poco a poco cresc.*

Musical score for Trombones 1 and 2. The score is written on two systems of staves. The first system includes staves for Trombone 1 (top) and Trombone 2 (bottom). The second system includes staves for Trombone 1 (top) and Trombone 2 (bottom). The music is in a key with one sharp (F#) and a common time signature. Dynamics include *mf* and *f*. The Trombone 2 part includes the instruction "Tromb. basso.".

Musical score for Arpa. The score is written on two staves. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *ff*. The instruction "Arpa." is present.

Musical score for Violins and Cellos. The score is written on four staves. The top two staves are for Violins (1 and 2) and the bottom two are for Cellos and Double Basses. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *p* and *arco*. The instruction "poco a poco cresc." is present.

Musical score for Piano. The score is written on two staves. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *p*. The instruction "cen - do" is present.

The first system of the score consists of five staves. Each staff begins with a dynamic marking of *f* (forte) and concludes with a dynamic marking of *pp* (pianissimo). The notation is primarily horizontal lines with some curved lines above them, suggesting sustained notes or glissandi.

The second system includes three specific parts: Trombe (Trumpets), Tromb. ten. (Tenor Trombone), and Tromb. basso (Bass Trombone). Each part starts with a dynamic marking of *f* and ends with *pp*. The notation is similar to the first system, with horizontal lines and curved lines above.

The third system is a grand staff (treble and bass clefs) featuring a complex, rhythmic pattern of notes. It begins with a dynamic marking of *fff* (fortississimo).

The fourth system consists of five staves. Each staff starts with a dynamic marking of *ff* (fortissimo) and ends with *pp* (pianissimo). The word *dim.* (diminuendo) is written above the first two staves. The notation consists of vertical stems with dots, indicating a series of chords or notes.

The fifth system is a grand staff with two staves. It begins with a dynamic marking of *ff* and ends with *pp*. The word *dim.* is written above the first staff. The notation consists of horizontal lines with notes, indicating a melodic or harmonic progression.

Moderato.

(за сценой вдали)

I^{mo} Solo. *p*

This system contains five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The piano part features a melodic line with a 7-measure slur and a 5-measure slur, both marked with a piano (*p*) dynamic.

p

This system contains five staves, all of which are piano accompaniment. The piano part continues with a melodic line, marked with a piano (*p*) dynamic.

Татъ. Tat.

Ахъ! ночь ми - ну - ла, проснулось все, и солнышко вста - етъ,
 Ach schonentschwunden ist längst die Nacht, der junge Tag er - wacht.

Арга tacet.

This system contains five staves. The top staff is a vocal line with lyrics in Russian and German. The bottom four staves are piano accompaniment, with the instruction "Арга tacet." (Arpa tacet) written across them.

pp

This system contains five staves, all of which are piano accompaniment. The piano part features a melodic line with a piano (*pp*) dynamic.

Moderato.

pp *p*

This system contains two staves, both piano accompaniment. The piano part features a melodic line with a 7-measure slur and a 5-measure slur, both marked with a piano (*p*) dynamic. The system is marked with a piano (*pp*) dynamic at the beginning and a piano (*p*) dynamic later.

Ob. *dim.*

Cor. I. II. *dim.*

Cor. III. *dim.*

Ob. *p*

Fag. *p*

riten. *Andante con moto.*

1^{mo} Solo.

Cor. I. II. *p*

Cor. III. IV. *p*

Тать. *pizz.* *p*

Пастухъ играетъ, спокойно все... (задумывается.)
Des Hirten Flöte sonst alles still! (sie versinkt in Sinnen.)

А я - то! я - то!
Sturman in Herzen

pizz. *p* *poco cresc.*

pizz. *p* *poco cresc.*

pizz. *p* *poco cresc.*

pizz. *p* *Cello Solo.* *mf molto espr. cresc.*

riten. *Andante con moto.* *molto espr.*

p poco cresc.

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

(bemerkt Tatjana noch nicht.)
(еще не замечая Татьяны.)

Няня. Амме. (Дверь тихонько отворяется и входит няня.)
(Die Amme tritt leise herein.)

По ра дитя мое!
Mein Kind's ist Morgen längst!

Moderato.

Амме.
Няня. (увидѣвъ Татьяну.) (bemerkt Tat.)

вставай!
Steh auf!

Да ты кра са ви па, го то ва!
Bisteh' so früh schon auf den Beinen!

О пташка ра ны я мо я!
Mein Vöglein flattert frühhin aus!

Вечоръ ужъ
Du sahst recht

Fl. I.

Об.

Няня, Ашше.

как боялась я...
leidend gestern aus..

Ну, слава Бо-гу, ты, дитя здо-ро-ва,
Nun, heute geht dir's gut, sowill's mir scheinen,

тоска ночной и сльзуньётъ.
verschunden ist wohl Gram u. Harm.

Лице твое, какъ
Wie rosig du doch

(Татьяна отходит отъ окна и беретъ письмо.) (Tat. kommt mit dem Brief vom Fenster.)

Тать. Tat. Un poco piu mosso.

Ахъ, ня - ня, сдѣлай о-дол - же - ніе.
Ach, Am - me thu' mir den Ge - fal - len...

Няня, Ашше.

маковъцвѣтъ!
blühst, wie warm!

Из - воль, ро - дна - я,
Be - fiel' ich se - tze

Un poco piu mosso.

Allegro moderato.

Fl. I.
 Ob. I^{mo} Solo.
p poco cresc.

Татья.
 Няня.
 Не ду-май.... право... подоз-рѣнь - е.... но видишь.... ахъ, не от-ка-
 Glaub' nur nicht.. et-wa.. ohne Arg - woh.. doch siehst du.. schlagmir es nicht

при-ка-жи.
 mich in Grab.
 poco cresc.

при-ка-жи.
 mich in Grab.
 poco cresc.

Fl. I.
 Ob.
 Fag.
 Cor. I. II.
 ди
 жи!
 ab!

Жи!
 ab!
 II So

Мой другъ, вотъ Богъ те-бѣ по-рукой.
 Mein Kind ich nehme Gott zum Zeugen.
 dim. cresc.

dim.

Flag.
Cor. II.

Татъ.
такъ, пош-ли ти хо-вѣю вну-ка съ за-пиской э-той къ О... къ то-му... къ со-б-ду, ја ве-ли-чу, чтобъ
geh und sende deine Enklin mit diesem Briefchen heimlich zu O zum Nachbarin und sag, ich bit-te

Татъ.
онъ не го-вори-тъ ни сло-ва, чтобъ онъ чтобъ онъ не на-зы-валъ ме-ня.
ihn er soll mich ja nicht nennen mich ja nicht kennen, da-rum bitt' ich ihn.

Няня.

Ко
Mein

Няня.
му-жю, ми-ра-я мо-я, я-ман-че ста-ла без-тол-ко-ва! Кру-
Kind-chen wohin soll man gehn, mir ist's als hätt ich nicht ver-standen der

Fl. I.

ГОМЬ СО - СЬ - ДЕЙ МНОГО ЕСТЬ, КУ ДАМНЬ ИХЪ П ПЕ - РЕ - ЧЕСТЬ, КО - МУ ЖЕ, КО - МУ ЖЕ, ТЫ ТОЛКОМЪ ГО - ВО -
 Nachbarn gibt es viele hier, nicht aufzu - zäh - len sind sie schier sprich deutlich, sprich deutlich, kannsonst dich nicht ver.

Тать. (перепрыгнув.) (ungeduldig)

Какъ не до - га - ди - ва ты, ня - ня!
 Ныня Ach, wie du schwer doch von Be - griffen!

ру! Сер - деч - ный другъ, ужъ я ста - ра, ста - ра, ту -
 stehn! Mein Schätz - chen stehst du man wird alt, da wird man.

Об.

Няня.

мѣ. етъ раз ушь, Та-ня, а то, бы-ва-ло, я вост-ра: Бы
 dumm und ab-ge-schliffen doch war-te ich ver-steh' dich bald: ja

Fl. I.

Об.

Фаг.

Cor. I. II.

Cor. III. IV.

Тать.

Няня.

Ахъ, ня-ня няня, до то-го-ли? что нужды мнѣ въ тво-емъ у-мѣ, Ты
 Ach, Am-me, das was ich ver-lange das liegt doch nicht so tief, hör' zu, es

вало, бы-вало, мнѣ слово барской во-ли...
 früher, ja früher hat mir ein Wort ge-rügt

Тать.

видишь, ня-ня, дѣ-ло о шь-мѣ! Что нуж-ды ня-ни мнѣ въ тво-емъ у-
 handelt sich um nichts als ei-nen Brief! So geh, und schick mit dei-ner En-ke-

Няня.

Ну дѣ-ло, дѣ-ло, дѣ-ло! не гнѣвайся, ду-ша мо-я, ты знаешь: не-по-
 Schon gut, mein Seelchen, ja jetzt ver-ste-he ich schon gut ganz recht, sei mir nicht böse ich

cresc.

мѣ, къ О-нѣ-ги-ну, къ О-нѣ-ги-ну съищи момѣ, къ О-нѣ-ги-ну пош-ли ты вчу-ка,
 in den Brief zu ihm, O-ne-gin, hin; schick zu O-ne-gin die-sen Brief, schick zu O-

cresc.

нат-на я. Ну дѣло, дѣло! я по-ня-ла! Ну, ну, не гнѣвайся ду-ша моя, ты знаешь: не-по-
 hö-re schlecht schon gut mein Seelchen, schon gut und recht, du weißt ich hö-reschlecht, ich hö-reschlecht, hab's jetzt verstanden

Ob.
Cl.
Cor. II.

p *marc.*

ня - ня
ne - gin

Такъ, няня, право ниче го!
Am - me denk nur nicht weiter nach!

Пошли-же внука свое -
Und schicke deine Enke.

Нят - на я.
ja, ganz recht.

Да чтожь ты снова поблѣ - дѣла?
Du wirst schon wiederblass mein Seelchen.

pp

Ob.
Cl.
Fag.
Cor. I. II.

p *pp*

го!
lin.

(Няня, взявъ письмо стоитъ все еще въ недоумѣннн. Таня дѣлаетъ знакъ, чтобъ она уходила. Няня уходитъ, у дверей останавливается, задумывается, снова возвращается. Наконецъ, даетъ почувствовать, что она поняла и уходитъ. Татьяна садится къ столу и, облокотившись, снова погружается въ раздумье.)

(Nachdem die Amme den Brief genommen, steht sie noch immer in Zweifel; Tat. bedeutet sie, zu gehen. Die Amme geht, an der Thür steht sie still überlegt, kommt wieder zurück. Endlich gibt sie zu verstehn, dass sie verstanden habe, und geht ab.) Tatiana setzt sich an den Tisch, und denkt nach, den Kopf in die Hand gestützt.

pp *pp*

Cl.
Faß.
pp
Cor.III.
pp
p
sf
p
poco a
poco a
poco a
poco a
poco a
pizz.
poco a
Andante con moto. poco a poco

Fl. I.
Fl. II.
Cl.
Faß.
cresc.
Cornf.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
stringendo
poco cresc.

The first system of the musical score consists of eight staves. The top four staves are for vocal parts, showing melodic lines with lyrics. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves for lower registers. The music is written in a key with one sharp (F#) and a common time signature. The tempo is indicated as *Moderato*. A dynamic marking of *f* (forte) is present. The lyrics "(Занавѣсъ.)" are written in the lower vocal staves.

(Занавѣсъ.)

Moderato.

The second system continues the musical composition with the same eight-staff structure. It features vocal lines and piano accompaniment. The tempo remains *Moderato*. The piano part includes a grand staff and two lower staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *mf*. The key signature and time signature are consistent with the first system.

Moderato.

This musical score consists of several systems of staves. The first system includes five staves, each starting with a dynamic marking of *ff*. The second system includes two vocal staves labeled "Татяна." and "Няня." followed by two piano accompaniment staves. The third system includes four staves, with the first three marked *ff* and the fourth marked *ff*. Dynamic markings *p dim.* and *ppp* are present in the first three staves of this system. The fourth system includes two staves, both marked *ff*, with dynamic markings *pizz.* and *p*. The final system includes two staves, both marked *ff*, with dynamic markings *p* and *ppp*.

DRITTES BILD.

№ 11. Хоръ дѣвушекъ.

Chor der Mädchen.

Театръ представляетъ другое мѣсто сада при усадьбѣ Лариныхъ. Густые кусты сирени и акаціи, ветхая скамейка, запущенныя клумбы и т. д. Сѣнныя дѣвушки, собирающія ягоды мелькаютъ въ кустахъ.
 Ein andrer Theil des Gartens am Larinschen Hause, dicke Stryngen und Akaziensträucher, eine alte Bank, schlecht gepflegte Beete; Mägde, welche Beeren sammeln, sieht man zwischen Sträuchern.

Moderato con moto.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

1. 2. 3. 4. Corni in F.

Sopr.

Хоръ дѣвушекъ
 (Хоръ на заднемъ планѣ сены, въ кустахъ).
 Chor zwischen den Sträuchern, hinten.)

АЛТЫ.
 Chor der Mädchen.

Violino I.

Violino II.

Viola.

Cello.

Contra-Basso.

Piano.

Cor.

Fl. I.

Cl.

Fag. p

Viol. I.

Viola.

Cel.

C. B.

Ob. p

Cl. p

(Занавѣсъ) Дѣ - вичы кра - са - вицы, душеньки по - дру - женки! Ра - зыграйтесь, дѣ - вичы, разгуляйтесь,
 Mädchen, schöne Mädchen, ihr Seelchen, liebe Seelchen ihr Spielen, liebe Mädchen, Lieb Seelchen lasst uns

Viola.

Cel.

C. B.

Detailed description: This page of a musical score contains staves for Flute I, Clarinet, Bassoon, Violin I, Viola, Cello, and Double Bass. It also includes a vocal line with lyrics in Russian and German. The score is in a key with two sharps (D major or F# minor) and a 3/4 time signature. Dynamics like 'p' (piano) are indicated throughout. The vocal line begins with '(Занавѣсъ)' and continues with the lyrics provided.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system continues the vocal and piano parts. The third system features the vocal line with lyrics in Russian and German, and the piano accompaniment. The fourth system shows the piano accompaniment with specific performance instructions like *pizz.* and *arco*. The bottom system concludes the piece with a grand staff for piano.

p

p

p

p

p

p

p

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

ми - лья! За - тяните пѣсен - ку, пѣсенку за - вѣт - ну - ю, за - маните мо - лод - ца къ хоро - во - ду на - шему!
 spielen hier, Stimmt ein lautes Liedchen an, ja das heilige Lied - chen singt lockt den jungen Burschheran wenn ihr euch im Reigenschwingt!

Пѣс - ню за - тяните, пѣсенку за - вѣт - ну - ю, мо - лод - ца за - маните къ хоро - во - ду на - шему!
 Singt ein lau - tes Liedchen ja das heilige Lied - chen singt locket den jun - gen Burschen wenn ihr euch im Reigenschwingt!

First system of the musical score. It includes vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first vocal line starts with a dynamic marking of *mf*. The piano accompaniment also begins with *mf*. The system concludes with a *mf* dynamic marking.

Second system of the musical score, primarily piano accompaniment. It features chords and melodic lines in both hands. Dynamic markings include *mf* and *p*.

Third system of the musical score, including vocal lines with lyrics. The lyrics are: "Какъ заманимъ мо - лод - ца какъ завидимъ из да - ли, разбѣжимтесь, ми - лы - я, закидаемъ вишо - Wenn ihr dann ihn kom - men seht wenn ihr dann ihn kom men seht, werft nach ihm als wenn ihr droht werft mit Kirschu-Beeren". The piano accompaniment continues with *mf* dynamics.

Fourth system of the musical score, featuring piano accompaniment with *pizz.* and *arco* markings. The piano part alternates between *pizz.* and *arco* sections. Dynamic markings include *mf* and *p*.

Fifth system of the musical score, primarily piano accompaniment. It features complex rhythmic patterns and chords. Dynamic markings include *p* and *mf*.

mf

mf

mf

mf

mf

нъемъ, вишеньемъ, малино-ю, кра-сно-ю смородиной! Не ходи поде-лу шивать пѣсенки за-
 roth, werft mit Kirschu. Beeren roth, werft nach ihm als weiß ihr droht. Und dann sprich was willst du hier unsern Liedern

mf

arco

arco

Cl.

Cornl.

вѣт - ны - я, не ходи под - мат - ривать игры наш - и дѣ - вчьи.
 lau - sche nicht, und vor al - lem mer - ke dir schau' auf Mädchen - spie - le nicht.

dim.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Fl. I.

Fl. II.

Ob.

Cl.

дѣ - вчьи кра - са - ви - пы ду - шень - ки под - ру - женьи,
 Mäd - chen schöne Mäd - chen ihr Seel - chen, lie - be Mäd - chen ihr

arco

p

arco

p

arco

p

arco

p

arco

p

pizz.

p

arco

p

Musical score for the first system, featuring piano accompaniment with multiple staves and dynamic markings like 'mf'.

Two empty musical staves for vocal or instrumental parts.

ра - зыграйтесь, дѣ - вцы, раз - гуля - итесь ми - лы - я! За - тя - ни - те
 Seel - chen, lie - be Seel - chen lasst spie - len, lasst uns spie - len hier stimmt ein fro - hes

Musical score for the second system, including piano accompaniment and dynamic markings like 'mf'.

Musical score for the third system, including piano accompaniment and dynamic markings like 'f'.

пѣ - сен - ку пѣсенку, за - вѣт - ну - ю, за - ма - ни - те мо - лод - ца къ хоро - во - ду
 Lied - chen an ja das heil - ge Lied - chen singt lockt den jungen Bursch her - an wenn ihr euch im

за - тя - ни - те пѣсенку за - вѣт - ну - ю мо - лод - ца за - ма - ни - те къ хоро - во - ду
 Singt ein Liedchen ja das heil - ge Lied - chen singt lo - eket den jun - gen Burschen wenn ihr euch im

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

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *p*.

Second system of musical notation, including piano and violin parts. Dynamic markings include *mf* and *f*.

Third system of musical notation, including piano and violin parts. Dynamic marking includes *mf*.

на - ше - му! Какъ заманимъ мо - лод - ца, какъ зави - димъ из - да - ли разбѣжимтесь ми - лы - я закидаемъ вишенъе - мѣ!
 Bei - genschwingt! Не ходи поде - ду - шивать пѣсенки за - вѣтны - я, не ходи поде - матривать игры наши дѣ - вич - ьи!
 Und dann sprech, was willst du hier unsern Liedern lausche nicht, und vor allem merke dir Mädchen spielen Beeren roth, schau' nicht!

на - ше - му!
Bei - genschwingt!

Fourth system of musical notation, including piano and violin parts. Dynamic markings include *f*, *mf*, and *pizz.*

Fifth system of musical notation, including piano and violin parts. Dynamic marking includes *f*.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps (F# and C#). The music is marked with a piano (*p*) dynamic.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic. The lyrics are in Russian and German.

Не ходи поде-ду-шивать, не ходи поде-мат-ривать иг-ры наши дѣ-вич-ьи!
 Wenn ihr ihn von fer - ne seht, weñ ihr ihn von fer - ne seht, werft mit Kirschu. Bee - ren - roth.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic. The bottom two staves include a *pizz.* (pizzicato) marking.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic.

№ 12. Сцена и арія Онѣгина.
№ 12. Scene und Aria des Onegin.

Allegro moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1.
2.
3.
4.
Corni in F.

Татьяна.
 (Татьяна быстро вбѣгаетъ и въ изнеможеніи падаетъ на скамью).
 (Tatiana eilt schnell herbei und sinkt erschöpft auf eine Bank!)

Violino I.

Violino II.

Viola.

Cello.

Contra - Basso.

Allegro moderato.

Piano.

This musical score is arranged in three systems. The first system consists of five staves: four individual staves for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for piano. The second system consists of two staves: one for Violin I and one for Violin II. The third system consists of six staves: Violin I, Violin II, Viola, Cello/Double Bass, and a grand staff for piano. The score is marked with a forte dynamic (*ff*) throughout. The piano part features complex textures with rapid sixteenth-note passages and sustained chords. The string parts provide harmonic support with sustained notes and rhythmic patterns.

Meno mosso.

2

mf

Татьяна.

Здѣсь онъ, здѣсь Ев-геній! О Боже, о Боже! что подумать онъ! Что скажетъ онъ?
 Er hier er ist's, Eugen o Himmel, o Himmel, wie begegn ich ihm? Was sagt er mir?

mf

Meno mosso.

mf

Ob. *Molto riten. Adagio.*

mf *1^{mo}*

p

espress.

p

Cor. I. II.

p

p *Ахъ, для чего, сте-панъ, внивь души больной, не въ силахъ совладать съ собой,*
Ach, warum folgt ich doch des Herzensstürmschen Drang, dass mir Beherrschung nicht gelang,

p

pizz.

pizz.

molto riten. Adagio.

p

Più mosso.

Fl. I.

Ob.

Fag.

Cor. I. II.

ему письмо я написала!
ach büchlich nieder Briefgeschrieben!

Да! серднемъ теперь ска-зано, что насмѣется надомной
Mir sagt es laut, des Herzens Stimme, mein Dämon hat mich ange-trieben,

мой соблазнитель роко-вой!
als ich in Schmerz und Zweifel rang!

Più mosso.

Ob.

Cl.

Cor. I. II.

riten. a tempo

Allegro non troppo.

о, Бо-же мой! какъ и несчастна, какъ жал-ка!
o, we-he mir, ich Unglückselige ach Armste ich.

Шаги...
Doch horch

все ближе...
horoh, Schritte,

riten. a tempo

Allegro non troppo.

Fl. I.
Fl. II.
Ob.
Cl.
Cor. I. II.

да, это онъ, это онъ!
ja, Eugen ist's ja er ist's!

largamente

Andante non tanto.

(Входитъ Онѣгинъ, Таня вскакиваетъ, Евгений подходитъ къ ней. Она опускаетъ голову на грудь. Онъ достоинств., покойно и нѣсколько холодно.)
(On. würdig, ruhig, kalt.)

Онѣгинъ.

(Oueg. tritt auf. Tat. springt auf. Eugen geht auf sie zu. Sie lässt den Kopf sinken.)

Вымнѣ пи-сащ, не отпирайтесь, я прочелъ душидовѣривой признанья, любви не-

Et-ne reine Seete liess mich insich lesen, so schreibt man

Cl.

винной излі_янья, мнѣ ваша искренностьмила! Она въ вол_енъе привела дав_но у молкнувшій чувства. Но васъ хва_
 wahrhaftliebend Wesen, das ist nur wahrer Lie_be Wort! Drum riss es mich auch mächtig fort, Ge_rüh_ le, welche längst ge_schwiegen hat mir ihr

лѣть я не хочу, я за нее вамъ отпла_чу призна_нъемъ также безыскусства. Примитежъ неговѣдь мою, соб я на
 Brief erweckt aufs Neu; was auch, so schwur ich mir, da komm und sei, Ich will und darf nicht lügen. Drum hö_ren mel_ ne Belehte sie mit Muth, und

Ob.
Cl.
Fag.
Cor. I. II.
Татьяна, Tat.

0 Боже! какъ о- бидно, и какъ больно! (Опускается на скамью.)
 0 Gott welche Kränkung, welche Schmach. (Setzt sich auf eine Bank.)

СУДЬ ВАМЪ ОТДАЮ!
dann erst richtens!!

Andante non troppo. (бить 6 ударовъ въ кажд. тактъ)

Fl. I.
Ob.
Cl.
Fag.
ОНЪ ГИМНЪ.

Онег. Когда бы жизнь домашнимъ кругомъ я бъ ограничить захотѣлъ, когда бы мнѣ быть отцомъ, супругомъ пріятный жребій повелѣлъ: —
 wär mir's Sinn für stillen Frieden für trautes Glück an Hauses Heerd, wär mir ein solches Glucke - schick - den wär mir das Loos des Gatten werth: —

Viol. I.
Viola.
Cel.
C. B.

Andante non troppo.

Fl. I.

1^{mo} SOLO.

Ob.

Cl.

Fag.

Corn.

То въргобъ, крѣмъ вастодной, не вѣс ты неискатиной. Но я не созданъ для блаженства, ему чужда душа моя, Doch dieser Reiz an ruhigem Le - ben, hat fürme in Dasein keinen Glanz,

Dann führte sie ich zur Wahrheit, u. kei - ne an - dre zum Altar.

Viol. I.

Viola.

Cel.

C.B.

Fl. I.

Ob.

Cl.

Fag.

напрасны ваши совершенства, ихъ не достоинъ все я. По - вѣрьте, съоветъ въ томъ порукой, суи - ружество намъ будетъ die Tu - genden, die sie uns schwe - ben, unwür - dig bin ich Ihrer ganz. O glau - ben sie auf mein Gewissen, der E - he Glück wär bald zer -

Viol. I.

Viola.

Cel.

C.B.

Fl. I.

Ob.

Cl.

Fag.

Viol. I.

Viola.

Cel.

C.B.

Cl.
 Eng. 7 7 7
 Cor. I. II.
 му - кой. Я столько не любить бы вас, привыкнув, разлюблю тот часъ. Судн - тожь вы каи. я розы
 ris - sen Ich weiss, dass meine Lieb verfliegt so bald der erste Reiz ver - sletzt und wenn Enttäuschung folgt und wenn ver-

pizz.
ppizz.
ppizz.
ppizz.

p

riten.
pp
 Più mosso.
 Намъ заготовить гиме - ней, и можетъ бытна мно - го дней! Мечтамъ и годамъ нѣтъ возв.
 schun - den, das schöne I - de - al, was blüht dann anders noch als Qual! Die Jahrre kehren niemals

(бодеистер.)
 (сбывлеченемъ)

mf
mf
mf
mf

arco
pp
pp
pp
arco
pp
arco
pp
arco
pp
arco
pp

mf
mf
mf
mf

riten.
 Più mosso.
mf

Corn.

ра - та, ахъ нѣтъ возв-ра - та, не обнов - лю ду-ши мое-й! Я васъ люблю любовью
 wie - der ach, niemals wie - der es wird mein Herz nicht wieder jung. Ich lie - be Sie mit Bruder-

Fag.

Cor.II.

бра - та, любовью бра - та, иль, можетъ быть, еще сильнѣй! Иль можетъ быть, иль можетъ быть,
 lie - be mit Bruder - lie - be vielleicht mit zärt - li - che - rem Schwung. So lieb ich sie, o glauben Sie
pizz.

mf

Cl. *mf* **Piu mosso.**

Fag. *mf*

еще еще силъ нѣй! *arco* **Piu mosso.** *mf* **Cel.**
 mein Herz wird nie mehr jung! *mf* **Cel.**

Послу - шайте же ме - ня *arco* **Piu mosso.**
 Drum zur - nen Sie nicht dem *mf* **Cel.**

близъ гнѣва, смѣ - нять не разъ млада - я
 Ge - ständniss, auf - richt - ger See - le Reu - be -

molto riten. *p* **Andante non tanto.**

p *pp* *p*

дѣ - ва *p* **Andante non tanto.**
 kennniss, *pp* **Andante non tanto.**

меч - та - ми меч - та - ми *p* **Andante non tanto.**
 den Schmerz und das Leid des *pp* **Andante non tanto.**

гер - ца, меч - ты!
 Herzens heilt die Zeit.

molto riten. *p* **Andante non tanto.**

pp *p* **Andante non tanto.**

Tempo del Coro. Moderato con moto.

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The tempo is 'Tempo del Coro. Moderato con moto.' The key signature has one flat (B-flat), and the time signature is 3/4. The piano part begins with a *pp* (pianissimo) dynamic. The vocal parts enter with a *mf* (mezzo-forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

У - чи - тесь власт-вовать со - бой, не вся-кій
 Sich selbst be - herr - schen lernen Sie, nicht je - der

(Хоръ за сценой, никого не видно).
 (Chor unsichtbar hinter der Scene).

Сторъ дер Миссиди.
 Хоръ дѣвушекъ.

Дѣв - ушки кра - са - вицы,
 Mäd - chen schöne Mäd - chen ihr

The second system continues the musical score with five staves. The piano accompaniment starts with *pp* dynamics and includes *pizz.* (pizzicato) markings. The vocal parts continue with *mf* dynamics. The piano part features a mix of eighth and sixteenth notes, with some chords. The vocal parts have melodic lines with some grace notes.

Tempo del Coro. Moderato con moto.

The third system shows the piano accompaniment for the final part of the page. It consists of two staves (treble and bass clef). The tempo remains 'Tempo del Coro. Moderato con moto.' The piano part continues with *pp* dynamics and features a rhythmic pattern of eighth and sixteenth notes, with some chords. The key signature changes to two flats (B-flat and E-flat) in the final measures.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes melodic lines with slurs and accompaniment. A dynamic marking of *mf* is present in the third measure of the bottom staff.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

васть какъ я пой - метъ, къ бѣдѣ не - опытность вѣдетъ!
denkt wie ich, und leicht ist Uner - fahrenheit bethört!

ду - шеньки под - ру - женьки, ра - зыграйтесь дѣ - вцы, ра - згуляйтесь ми - лы - я,
Seel - chen schöne Seel - chen ihr, Spie - len, lasst uns spie - len ihr, Mäd - chen lasst uns spie - len hier,

The second system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes melodic lines with slurs and accompaniment.

The third system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes melodic lines with slurs and accompaniment. A dynamic marking of *mf* is present in the third measure of the bottom staff.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps (D major or F# minor). Dynamics include *f* (forte) and *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, often beamed together, and rests.

(Онъгиня подаетъ руку Татьянѣ. Она долго смотритъ на него умоляющимъ взглядомъ, потомъ машинально встаетъ и, опираясь на него, тихо уходитъ). (On. reicht Tat. die Hand. Sie sieht ihn lange, flehenden Blickes an, erhebt sich dann maschinenmässig, und geht, sich auf ihn stützend still ab.)
 Хоръ, постепенно удаляясь (Chor entfernt sich allmählig.)

The second system features vocal lines with lyrics in Russian and German. The Russian lyrics are: "какъ заманимъ мнѣ - лодна, какъ зави - димъ из - да - ли разбѣжимтесь ми - лы - я, закидаемъ вишеньемъ. stimmte in lautes Lied - chen an, ja - das heil - ge Lied - chen singt locktet den jungen Bürsch heran weñhreich im Reigen schwingt". The German lyrics are: "stimmte in lautes Lied - chen an, ja - das heil - ge Lied - chen singt locktet den jungen Bürsch heran weñhreich im Reigen schwingt". Dynamics include *f* and *mf*.

The third system shows piano accompaniment for the vocal lines. It includes dynamics such as *f*, *mf*, and *p* (piano). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The notation features chords and moving lines in both treble and bass clefs.

The fourth system continues the piano accompaniment. It features complex chordal textures and melodic lines. Dynamics include *f* and *mf*. The notation includes various rhythmic values and articulation marks.

First system of musical notation, consisting of five staves. The top staff is a vocal line with a piano (*p*) dynamic marking. The other four staves are accompaniment for various instruments, also marked with *p*. The music is in a key with two sharps (F# and C#).

Second system of musical notation, consisting of two staves. Both staves are marked with a piano (*p*) dynamic. The music continues in the same key signature.

Third system of musical notation, featuring two staves with lyrics. The Russian lyrics are: Не ходи подслушивать, не ходи подсматривать игры наши дёвочки! (Занавѣсь). Wenn ihr dann ihn kommen seht werft mit Kirschund Beerer roth werft mit Kirschund Beerer roth. (Vorhang)

Fourth system of musical notation, consisting of five staves. The top two staves are marked with *p* and *pizz.* (pizzicato). The bottom three staves are also marked with *p* and *pizz.*. The music continues in the same key signature.

Fifth system of musical notation, consisting of two staves. Both staves are marked with a piano (*p*) dynamic. The music concludes in the same key signature.

№ 13. Антрактъ и вальсъ съсценой и хоромъ.
Andante non tanto. № 13. Zwischenact und Walzer mit Chor.

Piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

1. Corni in F.

2.

3.

4.

Trombe.

Tromboni Ten.

Trombone Bass.

Timpani A. D. B.

Chor.

Хоръ.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

dolce

p

cresc.

dolce espr.

p

Das Theater stellt einen erleuchteten Saal im Larinschen Hause vor. In der Mitte ein Kronleuchter. An der Seite Wandleuchter. Gäste in altmodischen Ballstaat, darunter Militär in Uniform der 20. Jahre, tanzen Walzer.

Die Alten, mit Vergnügen zuschauend, sitzen in Gruppen. Die Mütter sitzen in Gruppen, arbeitend. On- und Tat.

Lenski und Olga nehmen am Tanz Theil. Larina mit besorgter Hausfrauenmiene auf und abgehend.

cresc.

p

cresc.

p

cresc.

p

pizz.

espr.

cresc.

p

dolce

espr.

espr.

p

cresc.

p

cresc.

p

cresc.

Fl.
Cl.
Fag.
Cor. I.

The first system of the score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Horn I (Cor. I.). The Flute part has several trills and slurs. The Clarinet and Bassoon parts are primarily eighth notes. The Horn I part has a dynamic marking of *mf*. The piano accompaniment consists of six staves with complex rhythmic patterns, including triplets and sixteenth notes.

Fl.
Cl.
Fag.
Cornl.
poco a poco

Un poco stringendo
poco a poco

The second system continues the orchestral parts. It includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Horn I (Cornl.). The piano accompaniment continues with six staves. Dynamic markings include *ff* for several parts and *p* for others. The tempo marking *Un poco stringendo* is present. The system concludes with the instruction *Un poco stringendo*.

The musical score is arranged in 14 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The remaining 12 staves are for the orchestra, with various instruments represented by different clefs and staves. The score includes dynamic markings such as *cresc.*, *mf*, and *f*. The music is in a minor key, indicated by the presence of flat signs in the key signature.

Tempo I.

The first system of the score consists of seven staves. The top staff is a treble clef with a key signature of two flats and a complex rhythmic pattern of sixteenth and thirty-second notes. The second staff is a bass clef with a similar rhythmic pattern. The third and fourth staves are treble clefs with a key signature of two flats, containing rhythmic accompaniment. The fifth and sixth staves are bass clefs with a key signature of two flats, also containing rhythmic accompaniment. The seventh staff is a bass clef with a key signature of two flats, featuring a melodic line. Dynamic markings include *ff* (fortissimo) at the beginning of the first and second staves, and *p* (piano) at the beginning of the third, fourth, and seventh staves. The tempo marking *Tempo I.* is located at the top right of the page.

muta B in G.

The second system of the score consists of seven staves. The top staff is a treble clef with a key signature of two flats and a complex rhythmic pattern. The second staff is a bass clef with a similar rhythmic pattern. The third and fourth staves are treble clefs with a key signature of two flats, containing rhythmic accompaniment. The fifth and sixth staves are bass clefs with a key signature of two flats, also containing rhythmic accompaniment. The seventh staff is a bass clef with a key signature of two flats, featuring a melodic line. Dynamic markings include *ff* (fortissimo) at the beginning of the first and second staves, and *pp* (pianissimo) at the beginning of the third and fourth staves. The tempo marking *Tempo I.* is located at the top right of the page.

Tempo I.

The third system of the score consists of two staves. The top staff is a treble clef with a key signature of two flats and a complex rhythmic pattern. The bottom staff is a bass clef with a key signature of two flats, containing rhythmic accompaniment. Dynamic markings include *p dolce* (piano dolce) at the beginning of the top staff. The tempo marking *Tempo I.* is located at the top right of the page.

Tempo di Valse.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *dolce pp*

Cor. I. *dolce pp*

Timp. *pp*

pp poco a poco cresc.

Viola. *pp*

B. *pp pizz. p*

Tempo di Valse.

pp poco a poco cresc.

pp

Ob. *p poco a poco cresc. sempre cresc.*

Cl. *p poco a poco cresc. sempre cresc.*

Fag. *p poco a poco cresc. sempre cresc.*

Corn. *p poco a poco cresc. sempre cresc.*

cre - scen - do

pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

sempre cresc.

This musical score is arranged in three systems. The first system consists of five staves: four treble clefs and one bass clef. The second system consists of five staves: three treble clefs, one alto clef, and one bass clef. The third system consists of four staves: two treble clefs and two bass clefs. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic marking 'f' (forte) is used in several places, notably in the first system on the second, third, and fourth staves, and in the second system on the first and second staves. The third system features a prominent sixteenth-note pattern in the upper staves, while the lower staves provide a steady accompaniment.

This page of musical score consists of seven systems of staves. The first system includes a vocal line at the top and four piano staves below it. The second system has five piano staves. The third system features a bass line and four piano staves. The fourth system consists of five piano staves. The fifth system includes a vocal line, four piano staves, and a string section with a double bass line. The sixth system has five piano staves. The seventh system features a piano and a string section. Dynamic markings such as *ff*, *fff*, and *arco* are used throughout to indicate volume and playing technique. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

First system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamic markings such as *ff* and *f*.

Second system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamic markings such as *mf*. The text "(Занавесъ) Vorhang." is written in the bass staff.

Third system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamic markings such as *f*.

Fourth system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes dynamic markings such as *f*.

Fl.

Ob.

Cl.

Fag.

Corni.

Tromb.B.

Вошь тарькор-
Welch Fe. stoß.

12

f

f

f

f

f

mf

f

mf

f

f

f

f

f

f

f

f

Fl. *a2*

Ob. *a2*

Cl.

Fag.

Corni.

Tromb.B.

Timp.

призъ, ни какъ не о. жи. да. ли во. ен. ной му. зы. ки. Ве. селъе
glanz, wie froh sind alle Gä. ste es la. det uns zum schö. nen Feste

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with various rhythmic patterns and dynamics, including *ff* and *f*.

Third system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are in Russian and German. Dynamics include *ff* and *f*.

хоть ку да! Дав по уже насъ Дав по уже насъ такъ не у го щали! На
 Mahl und Tanz. Er gö - tzet Euch, er gö - tzet Euch, Heil Heil, allem Schönen Ein Hoch - dem

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with various rhythmic patterns and dynamics, including *ff* and *f*.

Fifth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with various rhythmic patterns and dynamics, including *ff* and *f*.

1. 2.

1. Дав. 2.

пиръ,
Schmaus,

браво бра-во браво бра-во
bravo bra-vo bravo bra-vo

На сла - ву пиръ, не прав - да ль, госпо - да! - да! Ужъ дав - но насъ
Ein Hoch dem Schmaus er - tö - nen lasst so gleich - gleich Er - gö - tzet Euch

БОГЪ ТАКЪ СКОРИИЗЪ НАМЪ! бра-во, бра-во, бра-во, бра-во, бра-во, сла- в- ный ско-риизъ для насъ!
 freut Euch am Glanze bravo, bra-vo, bravo bravo bravo freut Euch an Spiel und Tanz.

ТАКЪ не у-го-ша-ли! ширь на сла-ву, не прав-даль! го-со-да! Въ нашихъ по-
 Heil Heil, al-lem Schö-nen, ein Hoch-dem Schmaus er-tö-nen lasst so gleich. Толь-ко о-
 Freu-den, die

Fl.

мѣстяхъ не - часто встрѣ ча - емъ
 хо - той се - бя развѣ ка емъ,
 heim auf den Gütern ent - behren
 uns unsre Gü - ter ge - wahren

ба - ла ве - се ла го радостный блескъ,
 любуясь о - хотни чий гомонъ и трескъ!
 solch eines Balles er - glänzende Pracht.
 sind nur die rau - heren Freuden der Jagd.

Fl. *a 2.*
Cor.
Мамочки, Мütter.
И, Ужь ве-се-ль е, день из-лун-но-та-ють по до-брым, по-ливам го-
Und keh-ren sie von dem Ja-gen dann wie-der, durch Fel-der und Wälder, aus

mf
mf
mf
f marcato

Picc.
Fl. *a 2.*
Ob.
Cl. *a 2.*
Fag.
Cor. I. II.
Cor. III. IV.
ДОТАМЪ, КЪ ТАМЪ! Ye-та-ють, за-ли-ють, и ве-от-ли-
Thälern und Höhn, dann sind sie er-mi-det, und le-gen sich

p
mf
p
mf
p
mf
p
mf
p
mf

First system of musical notation, featuring five staves. The top two staves are treble clefs, and the bottom three are bass clefs. Dynamics include *ff* and *mf*.

Second system of musical notation, featuring five staves. Dynamics include *mf*, *ff*, and *p*.

Third system of musical notation, featuring a single bass clef staff. Dynamics include *ff*.

Fourth system of musical notation, featuring a single treble clef staff with lyrics. Dynamics include *ff*.

Ахъ, Трифонъ Пет. ровичъ, какъ
 ха - ютъ, и вотъ разле - че - нье днѣднхъ въсѣхъ дамъ!
 nie - der, uns bleibt nur die Sorge das Haus zu ver - sehn
 для бѣд - ныхъ всѣхъ дамъ!
 das Haus zu ver - sehn. Ach, Tri - quet Pe - trowitschwie

Fifth system of musical notation, featuring five staves. Dynamics include *ff*, *p dolce*, *pizz.*, and *p*.

Sixth system of musical notation, featuring five staves. Dynamics include *ff* and *p*.

Fl.
Ob.
Fag.

Cor. III. IV.

ми-лы вы, пра-во, мы такъ благо дарны вамъ.... Пош-ляемъ на славу мы.
ist's doch so reizend wie danken von Herzen wir. Ротный. Rotni. Doch tanzen nun wollen wir.

Под-носе-сь, я самъ очень счастливъ! Я тоже на-
Mir stets zu von Her-zen zu danken. Zu tanzen wünsch

Fag.
Cor. III. IV.

мѣрень, на-чнемте-жь плясать! (Объгине танцуетъ съ Татьяной. Въ это время другіе танцующіе приостанавливаются и всё
mal, nun so fangen wir an! (On. tanzt mit Tatiana. Andre hören auf zu tanzen und beobach-
ten das Paar.)

Мамыньки. Mütter.

Гляньте_ка! Гляньте_ка! та_н_пу_ють_ш_и_ж_о_ны, Да_в_но_уж_и_о_да
 Sehet doch sehet doch. schon wieder bei sammen da gibt es ein

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with eighth and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of chords and rhythmic patterns. The lyrics are in Russian and German, with the Russian text above and the German text below.

ра бы... ну же_ни_шеръ! Какъ жалко Та_нюшу! возьме_те_ё_в_ж_ены_и_буде_тъ_т_и_ра_ни_ть!
 Brautpaar, nun, es ist Zeit, s'ist schad' um Ta_nischka, erst wird er char_miren dann tu_га_ми_си_ген!

cresc.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics in Russian and German. The piano accompaniment features a crescendo marking (*cresc.*) in the middle of the system. The musical notation includes various note values, rests, and dynamic markings.

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The dynamic marking *ff* (fortissimo) is present on each staff, indicating a very loud volume. The piano part features a rhythmic accompaniment with chords and moving lines.

Онъ слышно, иг - рокъ! (Опѣгнинъ тихо проходитъ мимо маменекъ, стараясь прилущиваться къ ихъ разговору.)
Man sagt auch, er spielt! Onegin geht leise bei den Müttern vorüber, um ihr Gespräch zu belauschen.

The second system of the musical score includes vocal lines and piano accompaniment. It features dynamic markings of *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The piano part continues with a complex accompaniment, and the vocal lines show melodic movement. The system concludes with a final chord in the piano part.

Онъ не - учь страшный, сумасбродить, онъ
 Als un - ge - schliffen er bekannt ist, der.

Picc.
Fl.
Cl.
Cor. III. IV.

ДАМОНЪ КРУЧКЪ НЕ ПОДХО-ДИТЬ, ОНЪ ФАРМА-ЗОНЪ, ОНЪ БЪЕТЪ ОД-НО СТА-КА-НОМЪ КРАС-НО-ВИ-НО! Онъ брннъ.
ge-gen Damen nicht ga-lant ist, er spricht ohn Sinn nur und Ver-stand er kusst den Da-men kaum die Hand! Oneg.

II
56
p dolce
p
p
p

Fl.
Cl.

ВОТЪ ВАМЪ МЯЪНЬЕ! на-слу-шалея до-воль-но и разныхъ сплетень мерз-ныхъ! По дѣломъ мнѣ все и-то!
al-so denkt ihr! In Wirklichkeit, Verleumdung hab ich ge-nug ver-nommen! A-ber Recht nur ge-schah mir

Vcl.

Fl. a 2.

Ob.

Cl.

Fag.

Зачѣмъ приѣхалъ я на этотъ глупый балъ? зачѣмъ!... Я не прошу Вла-ди-ми-ру ус-лу-гу-ю-ту! бу-ду у-ха-жквать за
 Washatt'ich hierzuthun. Auf diesem fa - den Ball, ja was! Das dank ich dir, Wal - dimir, dusollst mir das entgel - ten! Ich räch' mich an ihm bei

poco cresc.

p dolce poco cresc.

poco cresc.

poco cresc.

Fl.

Ob.

Cl.

Fag.

Ленский. Онег. и Ольга танzen.

(Olga geht vorüber, Lenski folgt ihr.) (Въ это время Ольга проходитъ мимо, за нею идетъ Ленский.)
 Вы о-бъ-ща-ли мнѣ теперь! Mein Fräulein, mir ver-sprachen sie! (Ольга въ недоумѣніи.)
 (Ольга гнѣтъ съ Ольгой танцуютъ.)

Ольгой, взбѣшу е го по-рядкомъ! Вотъ о на!... прошу васъ! О-мнѣ-ся вѣрно ты!
 Olga, er soll schon an mich denken! Warte nur, da sind sie! *pizz.* Du ir-rest, glaube ich!

p espresso.

p

cresc.

p

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment, featuring chords and melodic lines. The fourth and fifth staves are for a cello and double bass accompaniment, with a steady bass line.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment. The fourth and fifth staves are for a cello and double bass accompaniment.

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment. The fourth and fifth staves are for a cello and double bass accompaniment.

Lenski.
Ленский.

Ахъ! что тако-е!... Гла-зямъ не вѣрю! О-ль-га!
Ach, wirklich al-so! Kaum glaublichscheintes! Ol-ga!

The fourth system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment, with dynamic markings like *arco*, *pizz.*, and *p poco cresc.*. The fourth and fifth staves are for a cello and double bass accompaniment, with a dynamic marking of *p*.

The fifth system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a piano accompaniment. The fourth and fifth staves are for a cello and double bass accompaniment.

Во же, что со мной...
Nein, zu viel ist das.

Хоръ.

Вотъ такъ сюрриизъ,
Welch schönes Fest

Пиръ на славу!
Hoch die Freude

пиръ
Hoch.

f *ff* *p poco a poco cresc.* *pizz.* *p*

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, featuring piano accompaniment with the instruction *sempre cresc.*

Fourth system of musical notation, including vocal lines with lyrics in Russian and German.

	Вотъ такъ сюрпризъ, Welch schönes Fest.	Вотъ такъ у - го - щенье! Welch ein Mahl wie herrlich	Ве - сель - е хотъ ку - да! Wie präch - tig ist das
на die	славу! Tafel	Вотъ такъ у - го - щенье! Welch ein Glanz, wie herrlich	Ве - сель - е хотъ ку - да! Wie präch - tig ist das Fest
			Ве - Wie

Fifth system of musical notation, featuring piano accompaniment.

Sixth system of musical notation, featuring piano accompaniment.

ff

f

ff

ff

ff

f

f

ff

ff

ff

f

да!...
Fest.

Пиръ
Hoch

на
die

сла-ву!
Freude!

сѣль - е хотѣ ку - да!...
präch - tig ist das Fest.

ff

ff

ff

ff

ff arco

ff

ff

ff

ff

ff

ff

First system of musical notation, including piano and violin parts. Dynamic markings include *ff* and *a 2.*

Second system of musical notation, including piano and violin parts. Dynamic markings include *f*.

Third system of musical notation, including piano and violin parts. Dynamic markings include *f*.

Вотъ такъ сюрпризъ! ни какъ не о-жи да-ли во-ен-
 Welch Fe - stes Glanz wie froh sind al-le Gä - ste es la -

Fourth system of musical notation, including piano and violin parts. Dynamic markings include *ff*.

Fifth system of musical notation, including piano and violin parts. Dynamic markings include *ff*.

The first system of the musical score consists of five staves. The top two staves are vocal lines (Soprano and Alto), the middle two are piano accompaniment (Right and Left Hand), and the bottom staff is a bass line. The music is in a major key with a 2/4 time signature.

The second system of the musical score consists of five staves, continuing the vocal and piano parts from the first system.

The third system of the musical score consists of five staves, continuing the vocal and piano parts.

вотъ такъ скорпизъ намъ, бра-во, бра-во! бра-во, бра-во! бра-во, бра-во! бра-во! не правда-ль!
 Freut Euch am Glan-ze bra-vo bra-vo bra-vo bra-vo bra-vo bra-vo Singt freudig!
 тартъ не у-го-ща-ли. Пиръ на сла-ву! не правда-ль! не правда-ль!
 Heil Heil al-len Schö-nen. Ein Hoch ein Hoch den Schö-nen.

The fourth system of the musical score consists of five staves, continuing the vocal and piano parts.

The fifth system of the musical score consists of five staves, continuing the vocal and piano parts.

На сла - ву ширъ, не - прав - да - лъ? Да! во - ен - ной му - зы - ки ни какъ не о жи -
 Und preist den Glanz des Fe - stes. Hoch die Ta - fel, hoch die Ta - fel hoch die Freu - de

Музыкальный нотный текст, включающий вокальные партии с русскими и немецкими текстами и фортепианное сопровождение. Музыка написана в тональности G-бемоль мажор (G-flat major) и 4/4 такта.

Вокальные партии (верхние и нижние):

Русский текст: да - ли мы! Пирь на славу! на славу! на славу!
 немецкий текст: hoch die Lust hoch die Tafel die Freude

Пiano accompaniment (верхние и нижние партии фортепиано):

Вокальные партии (верхние и нижние):

Be - сень - е ве -
 Ве - сень - е да ве -
 Ве - сень - е ве -
 Be - сень - е ве -
 Die Freu - de le - be

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The remaining nine staves are for piano accompaniment, including two grand staves (treble and bass clefs) and several individual staves for different instruments. The music is characterized by dense, rhythmic textures. Multiple instances of the dynamic marking 'fff' (fortississimo) are placed throughout the system, indicating a very loud volume.

селье
 сель - е хоть ку да! Пиръ на славу! пиръ на славу!
 селье ве ле - ве hoch. Ноч die Tafel hoch die Freude.

The second system features a vocal line with lyrics in both Russian and German. The Russian lyrics are: "селье хоть ку да! Пиръ на славу! пиръ на славу!". The German lyrics are: "селье ве ле - ве hoch. Ноч die Tafel hoch die Freude." The piano accompaniment continues with complex rhythmic patterns. The dynamic marking 'fff' is present at the end of the system.

сель - е

The third system continues the piano accompaniment from the previous systems. It features the same dense, rhythmic textures and includes several instances of the 'fff' dynamic marking. The system concludes with a final chord and a 'fff' marking.

This musical score is arranged in four systems, each containing five staves. The first system includes a 'a 2.' marking. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots at the end of the final system.

№ 14. Сцена и куплеты Трике.
№ 14. Scene und Couplet des Triquet.

Moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F

Ольга.
Olga.

Ленский.
Lenski.

Онѣгинъ.
Onegin.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Lenski geht auf Olga zu, welche eben aufhört, mit Onegin zu tanzen.
Подходи къ Ольгѣ, только что кончившей танцевать съ Онѣгинымъ.

Ужель я заслужилъ отъ васъ насмѣшку эту, ахъ Ольга, какъ же се то ли вы со мной!
Womit hab'ich sobittren Spott von Ihnen Olga, ver.dienet? Wie so grausamsindSie doch!

Moderato.

Cl.
Cor. I.

Но понимаю чѣмъ вишо вата я!
Ganz ohne Grund die Freund trifft die Vorwurf mich!

Что сдѣлать я?
Was that ich nur?

Всѣ эрос. сезы, всѣ вальсы съ О.нѣгнымъ вы танцова-ли; я приглашалъ васъ,
O mein Sie tanzten den Wal-zer, fast je-den Tanz, nur mit O-ne-gin, Sie wiesen ab mich,

Ob.
Cl.
Fag.

Владиміръ, это странно, изъ пустяковъ ты сердишься.
Wladimir, wie so seltsam, es hat ein Nichts dich auf gebracht!

но быть отвергнуть!
wenn ich ge-be-ten!

Какъ! изъ-за пустя.ковъ! у-же-ли рав.но-
Nichts! Wie das meinst du Nichts, soll ich vielleicht ge-

ДУШ - ПО И ВДѢТЬМОГЪ, КОГДА СМѢЛАСТЬ КО - КЪТНЧАЯСЪ НИМЪ! КЪ ТРѢБѢ ОНЪ ПАСКЛОНЯСЯ, И БУ - БУЖАТЬ ТЕБѢ. Я
 las - sehn und kalten Bluts zuschn wie du ihm zu - ge - licheit, ko - kettirst, ich sah, er buß zu dir sich er drück - te dir die Hand. Ich

Allegretto tempo.

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

Ольга.
 Все это пустя - ки и бредъ, ревнуешь ты нап - рас - но, мы такъ бол - та - ли съ нимъ, онъ очень
 All das ist blinde Et - fersucht Trugbild er - nitzten Sin - nes, harmlos Ge - plauder wars, ar - tig ist

Видѣлъ все!
 sah es wohl!

Allegretto tempo.

Molto meno mosso Andante.

Gl.
Fag.
Cor. I. II.

миль!
er.
Да же миль!
Artig
riten.

Ах, Ольга, ты ме-ня не лю-бишь!
Ach Ol-ga muss ich an dir zweifeln

Какой ты странной!
Lass doch den Zweifel

Ты ме-ня не
Nein, du liebst mich

pizz.
f
p
pizz.

Molto meno mosso Andante.

Cor. I. II.

любимъ!
nimmer!

Къ какому сомнѣнью вы пришли?
Tanzt du den Co-tillon mit mir?

Oneg.

Идержу я слово! Вот вамъ наказанье за
Und ich will es halten. Nur um Sie zu strafen Sie

(Подходить Онегинъ.)

Нѣтъ, со мной неправда-ль, словы мнѣ дали!
Nein, mit mir! Sie haben mir ihr Wort ge-geben!

fz
fz
fz
arco
fz
arco
fz

First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*.

(Im Hintergrunde erscheint Triquet, von Damen umringt.)
 Въ глубинѣ сцены показывается Трике, окруженный барышнями.

Second system of musical notation, including vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *p*.

ревность вашу!
 Ei - fersüchtger!

Ни за что!
 Ja, um nichts

Глядите-ка, все барышни идутъ сюда съ Трике.
 Ach sehen Sie wie alles sich um Herren Triquet drängt!

Фран.
 Herr

Оль - га!
 Ol - ga

Кто онъ?
 Wer ist's?

Third system of musical notation, primarily piano accompaniment with multiple staves. Dynamics include *f* and *p*.

Fourth system of musical notation, primarily piano accompaniment with multiple staves. Dynamics include *f* and *p*.

L'istesso tempo.

пусть живётъ Харликова!
Triquet ist es, ein Franzose!

Куплетъ имѣть я съ собой,
Ick haben ein Couplet bei mir.

Но
Mais.

Хоръ.

Monsieur Triqué! Monsieur Triqué! chantez de grâce un couplet.
Monsieur Triquet Monsieur Triquet chantez de grâce un couplet.

L'istesso tempo.

гдѣже Mademoi-selle Larine! Онъ долженъ быть пере- до мной! Car мой куплетъ, длинна - пняъ!
 wo ist nur Mademoiselle, Sie müssen hier sein, hier bei mir! Car le couplet est fait pour elle.

(Таню ставятъ посрединѣ круга, образуемаго всеми гостями. Триге поетъ слѣдующіе куплеты, обращаясь къ ней. Она конфузится и хочетъ уйти, но ее удерживаютъ.) (Man stellt Tatiana in die Mitte des Kreises, der von den Gästen gebildet wird. Triquet - wendet sich beim Gesang an sie, sie will fort, aber man hält sie zurück.)

Вотъ она! Вотъ она!
 Dort ist sie Dort ist sie

Fl. I.
 Fl. II.
 Cl. a 2.
 Faç. a 2.

Ara! Volla на ри.ца втотъ день! Mesdames! я буду начинатьъ! прощу теперь мнѣ лемшайтъ!
 Aha Volla die Königin dieses Tags! Mesdames, nun sing ich das Couplet! mick nicht zu storen, bittich sehr!

Fl. I.
Fl. II.
Cl.
p

съ большимъ выраженіемъ.

- 1. Ка кой пре.
- 2. Же ла емъ
- 1. A cet te
- 2. Que le sort

p

p

p

p

p

p

Andante non troppo.

p

p

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

красный этотъ день, когда въ сей де ре венскій сѣнь просынался belle Ta ti a na! И ми при в ка ли сюда,
мно го быть счастливымъ въечно ee и de ces rives, ни когда не быть скучна, бо льна! И путь сре ди сво ихъ bonheur.
fe te con vies, de celledont lo jour est fé té contemplons le charme et la beau té. Son as pect doux et enchanteur
comble ses de sirs, que la joie, les jeux, les plaisirs, fi xent sur ses lê vres le sou rir! Que sur le ciel de ce pa ys.

p

p

pizz. p

p

p

p

p

дѣвицъ и дамъ и господа, посмотрѣть, какъ расцвѣтайтъ о - на!
 не за - бы - вать свой serviteur, и всё сво - и подругъ о на!
 ré - pand sur nous tous sa lueur, de la voir quel plaisir, quel bon - heur!
 é - toile qui toujours brille et luit, elle e - clai - re nos jours et nos nuits.

Ви ро - за, ви ро - за, ви ро - за, belle Tati - a - na! Ви
 Brill - ez, bril - lez, toujours belle Tati - a - na! Brill -

Poco piu mosso.

The first system of the score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment in bass clef with a key signature of one flat (Bb). The music is marked with a forte 'f' dynamic.

The second system continues the vocal and piano parts from the first system, maintaining the same instrumentation and dynamics.

The third system includes vocal lyrics and a 'Comp.' (Compendium) section. The lyrics are: "po - za, bli po - za, bli po - sabelle Ta - ti - a - na! / lez, bril - lez, tou - jours belle Ta - ti - a - na!". The 'Comp.' section is marked with a forte 'f' dynamic and includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

The fourth system features piano accompaniment for five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is marked with 'arco' and includes triplets. Dynamics range from mezzo-forte (mf) to forte (f).

The fifth system continues the piano accompaniment and includes the instruction "Poco piu mosso." at the beginning of the system.

Musical score for the first system, featuring piano accompaniment with multiple staves and triplets.

бра - во! Мосьё Три - ке!
bra - vo Monsieur Tri - quet.

Куплетъ вашъ превос - хо - денъ и очень, очень ми - ло спѣтъ!
Ganz trefflich hat ge - klun - gen das kleine reizende Cou - plet.

бра - во! Мосьё Три - ке!
bra - vo Monsieur Tri - quet.

Куплетъ вашъ превос - хо - денъ и очень, очень ми - ло спѣтъ!
Ganz trefflich hat ge - klun - gen das kleine reizende Cou - plet.

(Кончивъ куплетъ, Трике, подноситъ его, становясь на колѣни, козулящейся Татьянѣ!)
(Triquet überreicht das Couplet knieend der Tatiana!)

Musical score for the third system, featuring piano accompaniment with multiple staves and triplets.

V. S.

Musical score for the fourth system, featuring piano accompaniment with multiple staves and triplets.

№ 15. Мазурка и сцена.
№ 15. Mazurka und Scene.

Tempo di Mazurka.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

1. 2. 3. 4. Corni in F.

Trombe in F.

Tromb. Tenore.

Tromb. Basso.

Timpani G. D.

Ротный.
Rotni.

Mes - sieurs! Mesdames! мѣстаз анлѣиз - вольте! Сей - часъ начнется котильонъ! По -
Ich bitte Ihre Plätze Im Augenblicke schon beginnt der

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Tempo di Mazurka.

Piano.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. The dynamic marking *ff* (fortissimo) is present throughout the system.

(Ротный подаетъ руку Танѣ и пускается въ плясъ. Танцующіе гости разсаживаются парами. Онъ гнѣвъ садится съ Ольгой ближе къ сценѣ. Левскій стоитъ въ задумчивости сзади ихъ.)

жадутъ! (Rotni reicht Tat. die Hand zum Tanz. Die Tanzenden ordnen sich paarweise Onegin mit Olga vorn. Lenski steht
Co-tillon! brütend hinter ihm.)

The second system of the musical score continues the complex rhythmic patterns from the first system. It features five staves with similar notation, including triplets and sixteenth-note runs. The dynamic marking *ff* is maintained.

The third system of the musical score concludes the page with complex rhythmic patterns. It features five staves with similar notation, including triplets and sixteenth-note runs. The dynamic marking *ff* is maintained.

This musical score is divided into three systems, each containing five staves. The top two staves of each system are in treble clef, and the bottom three are in bass clef. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The first system features a complex melodic line in the upper staves, while the lower staves provide a steady harmonic accompaniment. The second system continues this texture with similar rhythmic motifs. The third system concludes the page with a final melodic flourish in the upper staves and a corresponding bass line. The notation includes various articulations such as slurs and accents, and dynamic markings are present throughout.

This page of musical notation is divided into three systems. The first system consists of five staves: two treble clefs at the top, followed by two treble clefs and one bass clef. The second system consists of five staves: two treble clefs, two treble clefs, and one bass clef. The third system consists of three staves: one treble clef and two bass clefs. The notation includes various rhythmic patterns, including triplets and slurs, and dynamic markings such as *ff*. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be 3/4 or 3/8 based on the note values.

This musical score is arranged in three systems, each containing four staves. The top two staves of each system are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is characterized by frequent triplet markings (indicated by a '3' above a bracket) and dynamic markings such as accents (>) and 'a2.'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the bottom right corner.

First system of musical notation, consisting of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many triplets and sixteenth notes. A first ending bracket labeled 'a.2.' spans the first two measures of the system.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music continues with complex rhythmic patterns, including many triplets and sixteenth notes.

Third system of musical notation, consisting of a single bass clef staff with a key signature of one flat (Bb). The music continues with complex rhythmic patterns, including many triplets and sixteenth notes.

Fourth system of musical notation, consisting of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many triplets and sixteenth notes.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many triplets and sixteenth notes.

This musical score is arranged in three systems, each containing five staves. The top two staves of each system are in treble clef, and the bottom three are in bass clef. The key signature consists of one sharp (F#) and one flat (Bb). The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The first system includes first and second endings, marked 'a. 1.' and 'a. 2.'. The second system features a *ff* (fortissimo) dynamic marking. The third system continues the complex rhythmic textures. The notation includes various articulations such as accents and slurs, and the overall texture is dense and technically demanding.

This musical score is arranged in three systems, each containing five staves. The top two staves of each system are in treble clef, and the bottom three are in bass clef. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The notation includes various articulations such as accents and slurs. The key signature consists of one sharp (F#), and the time signature is 3/4. The score is densely packed with notes, particularly in the upper staves, while the lower staves provide a harmonic and rhythmic foundation.

The first system of the musical score consists of five staves. The top two staves are for the Violin I and Violin II parts, both featuring a melodic line with frequent triplet markings. The third staff is for the Piano, with a bass line that includes a *p* dynamic marking. The bottom two staves are for the Cello and Double Bass parts, providing a harmonic and rhythmic foundation.

Timp. in H. E.

The Tympani part for the first system is shown on a single bass staff, consisting of a series of rhythmic pulses.

(Протащиваючи туръ съ Ольгой, усаживаетъ свою даму, потомъ, дѣлая видъ, что только что замѣтилъ Ленскаго, обращается къ нему).
 Овъгняъ. Nachdem Oleg mit Olga eine Tour getanzt, placirt er seine Dame, dann als ob er Lenski eben erst bemerkte, zu diesem.
 Oleg.

Ты не тан-цуешь, Ленскій? Чайльдъ Гарольдомъ стоишь какимъ-то! Что съ тобой?
 Und du, du tanzst nicht, Lenski, Dusstehst finstergleich wie Child Harold! Fehlt dir was?

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics in Russian and German. The piano accompaniment consists of four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The piano part features a complex texture with many triplet markings and a *p* dynamic marking.

The third system of the musical score is primarily piano accompaniment, consisting of four staves: Violin I, Violin II, Cello/Double Bass, and Piano. It continues the complex texture of the previous system with numerous triplet markings and a *p* dynamic marking.

cresc.

Cor. I. II.

Лен. Лен.

Со мной? ни че - го, лю - бу - юсь я то - бой, ка - кой ты другъ прекрасный.
 Mir? nein! Mir fehlt nichts, mit Freuden sehe ich, wie herz - lich deine Freundschaft.

Ой! гринь.

cresc.

p

Кто - во? не жи - ла - ть приз -
 An der That, diese Erkennt. Ich.

cresc.

p

cresc.

p

cresc.

cresc.

Сначала Ленский отвѣчаетъ покорно, но мало по малу переходитъ къ озлобленному и раздраженному тону.
 Anfangs antwortet Lenski ruhig, nach und nach wird der Ton gekränkter, aufgebracht!

Я думаю? О ни ма - ло! Лю - бу - юсь я, какъ словъ своихъ и грою и свѣтской болто -
 Ich schmolle? O du irrst, mir staunend sehe ich, wemit Ta. lent und prächtigen Ge -

наняя та - ко - го! Зачто ты ду - ешься?
 keit sie u. berrascht mich! Sag warum schmollest du?

cresc.

cresc.

cresc.

cresc.

cresc.

вней ты кру-жишь, головы и дѣ-вочки смущаешь бо-рой душевныи! Вид - подите - би одной Та-тья - ны ма-ло, изъ люб
 schick im ei - nem Augenblick, den Mädchen die Köpfe ver - drehen kannst! O nun seh' ich klar, was dir Ta - tia - na! Nur aus Freundes

ви комнѣ ты вѣр-но хочешь Ольгу погубить, смутить ея по-кой, а тамъ смѣ-яться надъ нею-же! Ахъ! какъ честно, о то
 Liebwillst du Ol - ga mir entfremden, u. wenn erst, der Friede ihr geraubt, des Herzens Ru - he, verlachst du sie! O wie e - del bist du!

(съ усмѣшкой) (Ironisch)

mf

mf

mf

mf

mf

Лен.

Пре - крас - но! меня жь ты оскор - бяешь, и ме - ня жь ты зо - вешь по - мьшаннымъ!

Von Sin - nen du heissest mich von Sinnen, welche Sprache, dieses Wort be - leidigt mich!

Опъ.

Что! да ты слу - маешь!

Wie! Von Sinnenscheinst du mir!

mf

mf

mf

mf

mf

mf

Allegro.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and Timpani (Тимп. Н. Е.). The score includes dynamic markings such as *cresc.* and *ff*. The tempo is marked *Allegro*.

Лен. Лен.

(Танцы прекращаются)
С (Die Tänze gehn zu Ende)

Что та - кое? О - нѣ - гиня!
Hört was gibt es! O - ne - gin

Вы больше мнѣ не друг! Быть близько съ вами я не жо -
Sie sind nicht mehr mein Freund! Nichtwill mit Ih-nen ich mich in

Chor. (A. Tenor, T. Tenor, B. Bass)

А. вѣчемъ тамъ дѣло! Что та - кое?
Hört was gibt es! Hört was gibt es!

Т. вѣчемъ тамъ дѣло! Что та - кое?
Hört was gibt es! Hört was gibt es!

В. вѣчемъ тамъ дѣло! Что та - кое?
Hört was gibt es! Hört was gibt es!

(Гости оставлютъ свои мѣста и окружаютъ спорящихъ).
(Die Gäste umringen die Streitenden.)

Что та - кое?
Hört, was gibt es!

String section (Violins I, Violins II, Violas, Cellos, Double Basses). The score includes dynamic markings such as *cresc.* and *ff*.

Allegro.

Piano part. The score includes dynamic markings such as *ff*.

Moderato.

лаю больше!
Liebe theilen!

Я я прези - ра - ю васъ!
Ich, ja ich ver - ach - te Sie

Вотъ не о -
Was muss ich

Вотъ не о - жи - данный скор -
Was muss ich hõ - ren, wie ein

Вотъ не о - жи - данный сюрпризъ, ка - ка - я
Was mussman hõ - ren, wie ein Streit an die - sem

Moderato.

Op. Op.

Lenski etwas bei seite führend.
(отводя Ленского несколько в сторону)

Вот не - ожи - дан - ный сюрприз у нихъ пошло не въ шутку дѣ-ло! Послу-шай Ленскій ты неправъ, ты не
 Was muss Ich hö - ren wie es scheint ein ernster Zwist dies Fest zu stören. Hör Lenski, Unrecht thust du mir, in der

жи - данн - ый сюрпризъ, ка - ка - я сео - ро у нихъ пошло не въ шутку дѣ-ло!
 hö - ren, Streit an die - sem Ort es scheint ein ernster Zwist dies Fest zu stören.

призъ ка - ка - я сео - ра за - ки - пѣ - ла, у нихъ пошло не въ шутку дѣ-ло!
 Streit, an die - sem Or - te und es scheint ein ernster Zwist dies Fest zu stören.

сео - ра за - ки - пѣ - ла, и те - перь у нихъ пошло не въ шутку дѣ-ло!
 Or - te und es scheint ein ern - ster Zwist, ein ernster Zwist dies Fest zu stören.

Ob.
Cl.
Fag.
ОНЪГ.

правъ! Довольно намъ привлекать, вни-манья нашей ссорой! Я не смутялеше ни-чей покою и признаюсь, же-ланья не н-
 That. Man merkte hier, siehst du nicht, zu viel von unsern Stréite, doch wisse, dass ich keinen Frieden noch, und Keine Ruh gestórt, und auch in

Ob.
Cl.
Fag.
Cor. I. II.
Trombe.

immer mehr sich ereifernd.)
 Все бо́лше и бо́лше разгорячась.

Ленс. Тогда зачѣмъ же ты ей руку жаль, шепталъ ей что-то, краше́ла, смѣясь о-на!
 Und warum hast du ihr die Hand gedrückt ihr zu-geflüstert, dass ich sie er-rö-then sah!

ОНЪГ.
 мѣю его сму-шать!
 Zukunft, nicht stören will.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The dynamics are marked as *ff* (fortissimo) throughout the system.

Ленс.

ausser sich.
(внѣ себя). *ff*

Что, что ты гово - рилъ ей?...
Was, was hast du ge sprochen?

Что за дѣло мнѣ! я вами оскорбленъ и сатисфакціи я
O, was kumert mich, Ich fühle mich gekränkt, Satisfaction mein Herzer

Охъг.

Послушай, это глупо, насъ окружають!
Genug nun, nimm sei ruhig, den man umringt uns

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The dynamics are marked as *ff* (fortissimo) throughout the system.

Ленс.

требую!...
lange ich!

въ чемъ дѣло,
so sagt doch

Просто, я требую чтобъ господиизъ Онѣгидъ мнѣ объяснили свои пос.
Nun denn, ich wollte nur von Herrn O. negin Bechenschaft sein esseltsamen Be.

So sagt doch wie sie gekommen, ja so sagt doch wie sie gekommen?

въ чемъ дѣло, расскажите, расскажите что случилось?
So sagt doch wie sie gekommen, ja so sagt doch wie sie gekommen?

въ чемъ дѣло,
So sagt doch
расскажите, расскажите что случилось?
wie sie gekommen, ja so sagt doch wie sie gekommen?

Хоръ.

(Larina stürzt herzu, wendet sich an Lenski.)
 (пробираясь чрез толпу и обращаясь къ Ленскому).

Riten.

Лар.

0 Боже! възнашемъ домъ, пощади-те, пощади-те!
 0 Himmel, welche Scene, Grade hier an diesem Tage!

Ленс.

тупки! Онъ не желаетъ это-го, и я прошу его принять мой вызовъ!
 nehmen! Er weigert sich drum bitte ich, hier meine Forderung nun an - zunehmen!

Въ вашемъ
 Ja hier

Attacca subito.

№ 16. Финаль.

Recit. Andante.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F.

Tromboni Ten.

Trombone Bass.

Timpani A. H. E.

Татьяна. Tatiana.

Ольга. Olga.

Ларина. Larina.

Ленский. Lenski.

Онѣгинъ. Onegin.

Хоръ. Chor.

Violino I.

Violino II.

Viola.

Violoncel. e Bass.

Piano.

(съ большимъ чувствомъ.)

домѣ! въ вашемъ домѣ! въ вашемъ домѣ! какъ съны золотые мои дѣтскіе годы текли! въ вашемъ
 war es, ja hier war es, ja hier war es, wofriedlich verflossen, meiner Jugendbeglückende Zeit, ja hier

Лекс.

домъ вкуситья впервые радость чистой и свѣтлой любви! Но се-го-дня узналъ я дру-го-е, я по-
 was, wo zuerst ich gemossen erster Lie-be beselgende Freund' doch der Traum je-ner se-li-gen Stun-den und der

Онѣг.

Наединѣ съ своей душой и недо-
 Was ich gethan es macht mit mir mich unzu-

p

pizz.

pizz.

Татъ. Tat.

Потрясе-на я, умъ не-
 Erzitternd fühl' ich mich er-

Лекс. Lens.

въ-даль что жизнь не романъ, честь лишь звукъ, дру-жба сло-во пус-то-е ос-кор-
 Traum meiner Lie-be zerrann wie ein Hauch ist die Freundschaft ver-schwun-den, wie ein

Онѣг. On.

волею самъ собой. Надъ это-й страстью роб-кой, нѣж-ной я слишкомъ пошутить не-
 frieden hab' gestört leichtsin-nig Bu-he Erle-den, leicht-fer-tig stör-^{poco} to ich ihr Glück ^{cresc.} ein

poco *a* *poco* *cresc.*

poco *a* *poco* *cresc.*

poco *a* *poco* *cresc.*

simile *poco* *a* *poco* *cresc.*

First system of musical notation, including vocal staves and piano accompaniment.

Татья. Tat.

мо - жетъ понять Евге - ні - я, тре - во - житъ, меня трево - житъ ре - винва - я тос -
 blas - sen wie soll ich Eu - gens Thun er - fas - sen, mich fast der Ei - fer - sucht qualend her - ber

Ольга. Olga.

Лар. Larina.

Ленс. Lenski.

бительны й, жалкій обманъ, да, ос - кор - бительны й, жалкій, да, жал - кий об -
 Nauch ist die Freundschaft verschwin - den und des Le - bens erschre - cken. der Ernst blickt mich

Ольг. On.

бреж - но, всё въ сердцемъ ю - но - шу лю - би, ябъ долженъ, ябъ дол - жонъ пока -
 Glück das ger - ne ja gern ich rief zu - rück, das ger - ne ich, ger - ne ne rief

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including piano accompaniment. The word "arco" is written twice in the lower right of this system.

Musical score for the first system, including piano and violin parts. The piano part features a rhythmic accompaniment with dynamic markings such as *f*, *mf*, and *ff*. The violin part has a melodic line with similar dynamics.

ка! Schmerz. Ахъ, тер - заетъ мнѣ сердце тос - ка! Кабъ хо - лодная чья-то ру - ка о - на мнѣ жала сердце
 Angst und Furcht sie zerrei - ssen mein Herz Angst und Furcht sie zerreißen mein Herz, mit kalter Faust presst ihr das

Боюсь чтобы въ слѣдъ ве - се - лью не завершилась ночь ду - эль - ю.
 Ich fürch - tewender Ball zu En - de dass zum Duell sichs blu - tig wen - de.

Боюсь чтобы въ слѣдъ ве - се - лью не завершилась ночь ду - эль - ю.
 Ich fürch - tewender Ball zu En - de dass zum Duell sichs blu - tig wen - de.

мань.
 ад.

заетъ себя не мичномъ предразсужденіи; но му - жемъ съ честью и у - момъ.
 gehzurück mir Ce - bermuth war mein Betragen wie muss ichs be - kla - gen, forderts Blut!

Бѣд - ный Ленскій! бѣднѣй ю - поша!
 Ar - mer Lenski Ar. mer Jüng - ling du!

Бѣд - ный Ленскій! бѣднѣй ю - поша!

Musical score for the second system, including piano and violin parts. The piano part features a rhythmic accompaniment with dynamic markings such as *mf* and *pizz.*. The violin part has a melodic line with similar dynamics. The word *arco* is written above the violin staff.

Musical score for the third system, including piano and violin parts. The piano part features a rhythmic accompaniment with dynamic markings such as *f* and *mf*. The violin part has a melodic line with similar dynamics.

Ob.

Cl.

Fag.

большо такт, жесто - ко!
Schicksal meiner See - le!

Я уз - наглядѣсь, что дѣва красо - ю можетъ быть тоя. Но ангелъ мила, и пре -
Hier er - ken - ne ich, wie in der Fül - le ei - ner Schönheit, so rein wie der Tag, In des

Я слишкомъ пошу. тиль небрежно!
Zu weit bin ich, zu weit gegangen!

arco

p

arco

p

arco

p

arco

p

pizz.

(съ горечью) (glühend)
 красна какъ день, по ду-шо ю, но ду-шо ю точно демонъ коварна и зла!
 Engels bew-zaubernder Hül le ei-nes Dä mons falsche Seele sich ber-gen mag!
 На единъ съ свои ду- Was ich gothan esmacht mit
 Ужеъ теперь Die Lustbarkeit
 Ужеъ теперь Die Lustbarkeit

Ritén.
 mf pizz. f arco pizz. arco f

Allegro vivo.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

да, погиб-ла я! Мнѣ сердце гово-рить, но гибель отъ не-го лю-безна, гибель отъ него лю-
 ach Verderben droht doch süß ist mir der Tod der Tod der mir durch ihn be-reißet, Tod der mir durch ihn be-

ча, они рѣшаютъ все съ плеча, безъ соряне могутъ ста-ваться, ахъ кровь въ мужинахъ, въ мужинахъ горя-ча, они рѣшаютъ все съ плече-
 Glut u. eh' mansichs gedacht fließt Blut, schnell ist die Lustbarkeit be-endet zu rasch ge-wendet zum Streite ist die Glut und eh' mansichs gedacht fließt

ча, они рѣшаютъ все съ плеча, безъ соряне могутъ ста-ваться, ахъ мо-ло-дежь, мо-лодежь какъ горя-ча, они рѣшаютъ все съ плече-
 Glut u. eh' mansichs gedacht fließt Blut, schnell ist die Lustbarkeit be-endet zu rasch ge-wendet zum Streite ist die Glut und eh' mansichs gedacht fließt

шой я не до-во-ленъ самъ собой, надъ это-й страстью роб-кой, нѣж-ной я слишкомъ про-
 mir mich un-zu-frie-den, leichtes Spiel trieb ich mit ihrem Frie-den, Spiel nur nur Spieltrieb ich mit

ихъ ссора дуэлю окончить на-тъ день? Но мо-ло-дежь такъ горя-ча о-
 es endet der Tag noch mit einem Duell Ju-gend ist heiss gar rasch in Glut und

восты въ весель-ю ихъ ссо-ра кон-чит-ся ду-эль-ю? Но мо-ло-дежь такъ горя-ча о-
 ist rasch ge-en-det, ob zum Du-ell der Streit sich wendet Ju-gend ist heiss gar rasch in Glut und

восты въ весель-ю ихъ ссо-ра кон-чит-ся ду-эль-ю? Но мо-ло-дежь такъ горя-ча о-
 ist rasch ge-en-det, ob zum Du-ell der Streit sich wendet Ju-gend ist heiss gar rasch in Glut und

и такъ горя-ча!
 und

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a complex texture with multiple voices in both hands.

Third system of musical notation, concluding the vocal line and piano accompaniment. The piano part ends with a final cadence.

Музыкальная партитура, включающая вокальную партию и фортепиано. Музыка написана в тональности D-dur (два диэза) и метре 3/4. В начале партитуры и в нескольких местах встречается динамическое обозначение *ff* (fortissimo). В конце партитуры встречается обозначение *ff* и *ff*.

Вокальные партии имеют следующие тексты:

бэзна! Погибну, по-гибну, мнѣ сердце ска-зало, роптать я не смѣю, не смѣю! Ахъ! зачѣмъ роп-
 reitet: Ich sterbe, mir sagt es das Schlagen des Herzens, doch will ich nicht klagen nicht klagen! Ach, ich kla-ge

ча! Душа въ немъ ревностью обя-та по я ничемъ не вино-ва-та, ни чѣмъ! Ахъ! Я ни
 Blut. Er liess von Eifersuchtschlei-ten nicht mei-ne Schuld ist dieses Streiten, nicht mein! Ach, nein, nicht

ча боюсь, чтобы въ следъ веселью не завершилась ночь дувью, мого дежка такъ горяча! Да! мо-до-
 Blut. Ich fürchte eh das Fest ge-endet dass zum Du-ell der Streitsichwendet gar zu heiss ist Jugendglut. Ja rasch-in

Ахъ ить! ты не-
 Der Kampf soll ent-

тушилъ небрежно! Всѣмъ сердцемъ ю-ношу до-бя я бѣдъ жень пока-затъ се-бя не мячикомъ предразсуж-
 In-ron Frieden Leichtsin-nig störte ich ihr Glück, ein Glück das gern ich rief zurück nur Ue-bermuth war mein Be-
 дорятъ, поспорятъ, сей часъ же дерутся повздорятъ, поспорятъ, сей часъ же дерутся!
 streiten und schlagen kann Männern be-hagen nur streiten und schlagen kann Männern be-hagen ff

ни рѣ-ша-ютъ все съ пле-ча, о-ни рѣ-ша-ютъ все съ пле-ча! Ахъ! мо-до-
 eh man sichs ver-sieht fliesst Blut, und eh man sichs ver-sieht fliesst Blut! Heiss ist die

ни рѣ-ша-ютъ все съ пле-ча, о-ни рѣ-ша-ютъ все съ пле-ча! Ахъ! мо-до-
 eh man sichs ver-sieht fliesst Blut, und eh man sichs ver-sieht fliesst Blut! Heiss ist die

Да молодежь такъ горя-
 Heiss ist die Jugendraschin

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a major mode with a somber, dramatic feel.

тать, ачѣмъ роп-тать! Не можетъ, не можетъ, онъ счастья, мнѣ дать, погиб-ну, по-гибну, мнѣ сердце ска-
 nicht, ich kla - ge - nicht! Ich fühl es er bringet Verderben und Noth, sein Kommen, sein Kommen, ich fühles, es

чемъ, не чемъ не вино-ва-та мужчины не могутъ безъ ссоры ос-таться, повздорять, пос-порять, сейчасъ же и
 ich bin schuld an diesem streiten Nur streiten und schlagen kann Männern be ha-gen nur streiten und schlagen kann Männern, kann

дежь такъ го-ри-ча! безъ ссоры не могутъ ни часу ос-таться, повздорять, пос-порять, сейчасъ же и
 Glut ist jun - ges Blut! Nur streiten und schlagen kann Männern be ha-gen nur streiten und schlagen kann Männern, kann

вию на ан-гелъ мой, ты левина, не вию на, мой ангелъ, онъ низкии, ковацный, без-душный предатель онъ
 schei - den an - geln uns, ja nur Rache kann enden die Qualen, die Schmerzen nur Ru - he kann kühlen die Gluten im

де-внй, не пылкнмъ, не пылкнмъ ребенкомъ, номужемъ ужъ зрлымъ не пылкнмъ ребенкомъ номужемъ, ужъ зрлымъ,
 tra - gen, wie muss ichs be - klagen wem muss ichs beklagen leichtsinnig zerriss ich den Frieden des Herzens, leichtsinnig

дежь такъ горя-ча! безъ ссоры не могутъ ни часу ос-таться, повздорять, пос-порять, сейчасъ же и
 Ju - gend rasch in Glut Nur streiten und schlagen kann ihnen be - ha-gen, nur streiten und schlagen kann ihnen be -

дежь такъ горя-ча! безъ ссоры не могутъ ни часу ос-таться, повздорять, пос-порять, сейчасъ же и
 Ju - gend rasch in Glut Nur streiten und schlagen kann ihnen be - ha-gen nur streiten und schlagen kann ihnen be -

ча, онъ и рѣшактъ все съ плеча, безъ ссоры не могутъ ни часу остаться, повздорять, поспорять, сейчасъ же и драться
 Glut und eh mansichs versieht fließt Blut nur streiten und schlagen kann ihnen be - ha-gen, nur streiten und schlagen kann ihnen be - ha-gen

Second system of musical notation, continuing the vocal line and piano accompaniment. The musical style remains consistent with the first system, featuring complex piano textures and a vocal line with expressive phrasing.

зало, я знаю! Должна я по-гибнуть! Сердце сказало!
 bringet es bringet nur Tod ja es bringt den Tod! Ich fühl's im Herzen

драться гото-вы! Ну вот вам и праздник, ну вот и скандал! Вот вам и праздник!
 Männern be-ha-gen Nur streiten und schlagen, gar heiss ist ihr Blut! O welchein Ende

драться гото-вы! Ну вот вам и праздник, ну вот и скандал! Вот вам и праздник!
 Männern be-ha-gen Nur streiten und schlagen, gar heiss ist ihr Blut! O welchein Ende

будет наказань, не-винна ты мой ан-гелъ! онъ соблазнитель низкий твой!
 Herzen nur Ra-che nur Ra-che nur Ra-che Lü-schet des Herzens heisse Glut

и виновать! До-сад по-и боль-но! я не доволенъ
 mein ist die Schuld! Wie muss mein Be-tra-gen ich nun beklagen

драться, гото-вы! вот вам и праздник, вот и скандал! безъ соръ они не могутъ быть, о-
 на-ген be-ha-gen heiss ist die Jugend zurasch in Glut Und e-hemansgedacht fliesst Blut! Gar

драться, гото-вы! вот вам и праздник, вот и скандал! безъ соръ не могутъ быть,
 на-ген be-ha-gen heiss ist die Jugend zurasch in Glut ehmansgedacht fliesst Blut!

о-ни гото-вы! они гото-вы! вот и скандал! безъ соръ не могутъ оставать, о-ни сей-
 ihnen be-ha-gen zurasch in Glut ehmansgedacht, ist Blut ge-flos sen eh'mansge-

Да, я погибну! Но мнѣ гибель тот не го лю - без - на
 Ja, das Verderben es naht, süß ist's mir durch ihn zu ster - ben

Вотъ и скандалъ! Вотъ вамъ и праздниѣ, вотъ и скандалъ, вотъ и скандалъ, безъ
 nimmt dieses Fest O welchem Ende nimmt dieses Fest, nimmt dieses Fest. Gar

Вотъ и скандалъ! Вотъ вамъ и праздниѣ, вотъ и скандалъ, вотъ и скандалъ, безъ
 nimmt dieses Fest O welchem Ende nimmt dieses Fest, nimmt dieses Fest. Gar

Но буду я те - бѣ спаситель! Не потерплю чтобы развратитель, огнемъ и вѣдоховъ и похваля мла -
 Der Zweikampfsoll allein entscheiden wer Sie. er bleibe von uns Beiden, nur Vache löschet des Herzens Glut, es

самъ собой! Наед - и - нѣ съ своей душой я не до - вольна самъ собой надъ этой страстью робкой и жной я
 Ich beklage, was sich that, es macht mit mir mich unzu - frieden ja nur Spieltrieb ich, nur Spiel mit ihren Frieden, zer -

безъ ссоръ о - ни не могутъ быть не могутъ быть!
 eh' man's gedacht da fließet Blut da fließet Blut!

ни гото - вы драться въ тотъ же мигъ, безъ ссоръ не могутъ быть, и драться въ тотъ же мигъ, и драться въ тотъ же мигъ! Безъ
 hitzig ist die Jugend rasch in Glut, und eh' man sich's gedacht, eh' man's gedacht fließt Blut, eh' man's gedacht fließt Blut! Gar

и драться въ тотъ же мигъ, безъ ссоръ не могутъ быть, и вотъ, гото - вы драться въ тотъ же мигъ! Безъ
 Zuraschist sie in Glut, und eh' man sich's ge dacht, und eh' man sich's ge dacht, da fließet Blut! Gar

часъ гото - вы дра - ен Ахъ моло - дежь та - еъ горя - ча, они рѣшаютъ все съ плеча, они рѣ - шаютъ все съ плеча
 dacht ist Blut vergos - sen die Jugend ist gar rasch in Glut, eh' man's gedacht, da fließet Blut, eh' man's ge dacht da fließet Blut!

Я не ро- шу за- чѣмъ ро- тать не мо- жеть онъ мнѣ счастья дать! Ахъ! погибну я,
 Ich kla- ge nicht ich kla- ge nicht, er ist's der mir das Her- ze bricht! Ach Verderbend droht

сгоръ не мо- гуть ос- та- ваться, о - ни сей- часъ го- то - вы драться! Ахъ! кровь въ мужчинахъ гор.
 heiss ist Ju- gend heiss ist Jugend, gar heiss ist Ju- gend, rasch ver drossen. Ach Jugend ist garrasch in

сгоръ не мо- гуть ос- та- ваться о - ни сей- часъ го- то - вы драться! Ахъ! молодежь такъ горя -
 heiss ist Ju- gend heiss ist Jugend, gar heiss ist Ju- gend, rasch ver drossen. Ach Jugend ist garrasch in

до - е серд - це не кушалъ! чтобъ червь презрѣнный и я - до - витый точить лиле и стебе -
 lö - sche mei - nen Schmerz in Blut Ra - che nur stil - let die Qual im Herzen die Ehre fordert diesen

слишкомъ пошутяль неб - режно какъ пыл - кий мальчикъ иль бо - ець! На - единъ съ своей ду -
 stört hab ich das Glück, den Frieden, das gern ich rie - fe nun zu - rück Was ich gethan, es macht mit

сгоръ не мо- гуть ос- та- ваться, о - ни сей- часъ го- то - вы драться! Ужь теперь
 heiss die Ju- gend, rasch verdrossen, eh man's ge - dacht ist Blut ge - flossen! Die Lustbarkeit

сгоръ не мо- гуть ос- та- ваться, о - ни сей- часъ го- то - вы драться! Ужь теперь
 heiss die Ju- gend, rasch verdrossen, eh man's ge - dacht ist Blut ge - flossen! Die Lustbarkeit

First system of musical notation, featuring a vocal line and piano accompaniment in G major and 3/4 time.

да, погиб-ну я! погибну, но-гибну мнѣ сердце ска-за-ло, роптать я не смѣю, не смѣю!
 ach Verderben droht ich sterbe, mir sagt es das Schlagen des Herzens, doch will ich nicht klagen, nicht klagen.

яча, о-ни рѣшакють все съ плеча, душа въ немъ ревностью объя-та, но я нивѣ чемъ не вино-ва-та нивѣ чемъ!
 Glut und eh man sich versieht fließt Blut, er liess von Eifersucht sich blen-den, nicht mei-ne Schuld ist dieses strei-ten, nicht mein!

ча, о-ни рѣшакють все съ плеча боюсь чтобы въ стѣль весе-лью не завер-шилась ночь дуэлью мо-ло-дежь такъ горя-ча!
 Glut und eh man sich versieht fließt Blut, ich fürchte eh das Fest ge-endet, dass zum Du-ell der Streitsich wendet, gar zu heiss ist Jugendblut!

лекъ, чтобы двухъ упренный пѣвтокъ увялъ еще полураскрыт-ый! О! предатель, без-честный соблазнитель!
 Kampf die Ehre fordert diesen Kampf, er oder ich einer muss fal-len, ja der Kampf nur, kühl-t meines Blutes Wallen.

шой я не до-во-ленъ самъ собой! Но двать не-че-го, те-перь, я должнъ отвѣ-чать на оскорбленья!
 mir mich un-zu-frie-den nur ein Spiel trieb ich mit ihrem Glück ja Spiel! nun muss was auch ent-ste-hen mag geschehen!

ссора дуэлью о-кончитъ нашъ день, ихъ ссора дуэлью о-кончитъ нашъ день!
 es endet der Tag noch mit ei-nen Du-ell, es endet der Tag noch mit ei-nen Du-ell.

во стѣль весе-лью ихъ ссо-ра кон-чит-ся ду-эль-ю, ихъ ссо-ра кон-чит-ся ду-элью
 ists rasch ge-en-det, ob zum Du-ell der Streit sich wen-det, ob zum Du-ell der Streit sich wendet!

во стѣль весе-лью ихъ ссо-ра кон-чит-ся ду-эль-ю, ихъ ссо-ра кон-чит-ся ду-элью
 ists rasch ge-en-det, ob zum Du-ell der Streit sich wen-det, ob zum Du-ell der Streit sich wendet!

Second system of musical notation, continuing the vocal line and piano accompaniment.

Fl.

Ob.

Cl.

Онѣг.

Къ услугамъ вашимъ, Довольно! Выслушайте васъ, безум - ны вы безум - ны вы! И вамъ урокъ пос -
 Zu Diensten stehe ich, genug ist's Ruhig hört ich Sie, Verblen - de - ter, Verblen - deter! Eine Lection ver -

Fl.

Ob.

Cl.

Ленс. Lenski.

Онѣг. Он. И такъ до завтра, посмотримъ кто кого про - учить! Пускай безумецъ я но вы вы без -
 Gut denn, auf morgen, woll'n sehn, wenn wohl Lection ge - bühret! Verblendet mag ich sein, doch' Sie, Sie sind

лужить къ исправленью!
 dienten Sie zur Besserung!

The first system of the musical score consists of seven staves. The top two staves are vocal parts, with dynamic markings of *ff* and *fff*. The middle three staves are piano accompaniment, also marked *ff*. The bottom two staves are a grand piano part, marked *fff*. There are two *a 2.* markings above the vocal staves, indicating a second ending or a specific performance instruction.

честный соблазнитель...
ehrlos, ein Verführer.

(Ларина, Ольга, часть гостей удерживают Ленского. Татьяна плачет.)
Larina, Olga und Theil der Gäste halten Lenski zurück. Tat. weint, Onegin stürzt sich auf Lenski. Man bringt sie auseinander. Onegin geht zur Seite, nach dem er sich losgemacht.

За молчанье! иль я убью вас!
Nur noch ein Wort, sind Stodes Todes!

(Бросается к Ленскому. Их разнимают. Он бегит отходить в сторону, отвернувшись от Ленского.)

Что за скандал! мы не допустимь ду-
O welchein Fest, wie es sichwendet, ein

Что за скандал! мы не допустимь ду-

The second system continues the musical score. It features vocal staves with lyrics in Russian and German, and piano accompaniment. The dynamic markings *ff* and *fff* are prominent throughout the system. The piano part includes complex chordal textures and melodic lines.

a 2.

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (D major). The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of seven staves. The top staff is the vocal line with lyrics in Russian and German. The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The lyrics are: "э . ли межъ ними, кро . вавой расправы, ихъ просто отсюда не пустимъ, держите, дер . жите, держите! Да ихъ просто изъ до . му не
ZweikampfeinZweikampfbendet die Feier, gar raschist die Jugend doch müssen wirhinderndass Blutmanvergiesset, haltet sie zu - rück, zurück vom
э . ли межъ ними, кро . вавой расправы, ихъ просто отсюда не пустимъ, держите, дер . жите, держите! Да ихъ просто изъ до . му не

The third system of the musical score consists of seven staves. The top staff is the vocal line, continuing the melody from the previous system. The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music continues with the same rhythmic and harmonic patterns.

The fourth system of the musical score consists of seven staves. The top staff is the vocal line, continuing the melody. The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music concludes with a final cadence.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The music features a series of chords and melodic fragments, with some notes circled in the original score.

Вла-ди-ми-ръ, у-спо-кой-ся, у-мо-лю!
 Wla-dim-ir hör'ich-bitte, sieh mich Flehen

Ахъ О-ль-га! О-ль-га! про-щай!
 Ach Ol-ga, Ol-ga leb wohl

пу-стимъ, не пу-стимъ!
 Kampfe, von Streite,

пу-стимъ, не пу-стимъ!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features the lyrics "пу-стимъ, не пу-стимъ!" and "пу-стимъ, не пу-стимъ!". The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features the lyrics "пу-стимъ, не пу-стимъ!". The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

(Ленский убѣгаетъ. Онѣгнѣ тоже послѣшно уходитъ. Ольга бѣжитъ въ слѣдъ за Ленскимъ, но падаетъ въ обморокъ, всеъ выдается къ ней.)

на вѣдъ. Lenski stürzt fort. On ebenfalls eilend ab. Olga eilt Lenski nach, fällt aber in Ohnmacht. Alle eilen zu ihr.
 лѣбъ wohl.

Бѣтъ ду-а ли!
 Gott ein Zweikampf!

Бѣтъ ду-а ли!

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

The musical score is arranged in three systems. The first system consists of four staves: two treble clefs (Violins I and II), one alto clef (Viola), and one bass clef (Cello/Double Bass). The second system consists of four staves: two treble clefs (Violins I and II), one alto clef (Viola), and one bass clef (Cello/Double Bass). The third system consists of four staves: two treble clefs (Violins I and II), one alto clef (Viola), and one bass clef (Cello/Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The text "Vorhang. (Занавѣсъ)" is written below the second system. The word "div." (divisi) is written above the first staff of the third system, and "unis." (unisono) is written above the second staff of the third system. The word "div." is also written above the third staff of the third system, and "unis." is written above the fourth staff of the third system.

Vorhang.
(Занавѣсъ)

div.

unis.

div.

unis.

div.

a 2.

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems of staves. The first system has five staves: a treble staff with a melodic line, a grand staff (treble and bass) for piano accompaniment, and a separate bass staff. The second system has five staves, with the piano accompaniment featuring triplets in the right hand. The third system has five staves, with the piano accompaniment featuring sixteenth-note patterns. The fourth system has five staves, with the piano accompaniment featuring eighth-note patterns. The score concludes with a final cadence.

КАРТИНА ВТОРАЯ.
ZWEITES BILD.
№ 17. Интродукція сцена и Арія Ленскаго.
Einleitung, Scene und Arie des Lenski.

(Театръ представляетъ деревенскую водяную мельницу, деревни, берегъ рѣчки. Раннее утро. Солнце еще недавно встало.) Das Theater zeigt ein Dorf, Wassermühle, ein Flussufer. Früher Morgen. Die Sonne ist kaum aufgegangen. Winter.

Andante.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. 2. Corni in F.

3. 4.

Trombe in F.

2 Tromb. Tenor.

Tromb. Basso.

Timpani in E. H.

Ленскій.

Зарѣцкій.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano:

Cl.
Fag.
p
mf
p
mf
p
mf
p
mf
p

Fag. Poco piu mosso.
Cor.
Cor.
Tr.
Tr.
Tim.
muta H in Gis.

(При открытіи занавѣса Ленскій и Зарѣвскій уже находятся на сценѣ, Ленскій сидитъ задумчиво подъ деревомъ, Зарѣвскій въ нетерпѣніи ходитъ по сценѣ.) Saretzki.

Зарѣ.
(Lenski und Saretzki sind schon auf der Bühne. Lenski in Ge. Ну чтоже, кажет.ся,upo. danken versunken untereinemBaum. Saretzki geht ungeduldig auf Nun Lenski, wobleibtEu-er und ab.)

Poco piu mosso.

Ob.

espress.

Я -вится сейчасъ.
Sicherlich, er kommt.

Тивнигвашь не я - вился.
Gegner nur wird er kommen?

Но всеже э-то странноиъ пемножко, что нбть его, седьмой вбдъ.
Doch sonderbar es scheint mir doch, er zögert, ganz sonderbar s'ist sieben

Fl. I.

Fl. II.

Cl.

Faç.

Cor.

Cor.

часъ! Я думалъ, что онъ ждетъ ужь насъ!
schon, Zeitwar' es, dass er endlich käm!

Зарбцин отходитъ къ плотинѣ и вступаяетъ въ разговоръ съ мельникомъ, который въ это время показывается въ глубинѣ сцены, указывая ему на колесо, жернова и т. д.
Saretzki geht auf den Damm, fängt ein Gespräch mit den Müller an, der eben im Hintergrunde aufgetreten ist, und -der ihm Rad, Steine u. s. w. zeigt.

Cl. *Andante.*

(Ленский продолжает сидеть в задумчивости.)
(Lenski, in Nachsinnen versunken.)

Ку - да, куда, ку - да вы удались, вес - нымой златые дни? (встает и подходит)
Wo - hin, wohin seid ihr, o goldne Tage, du Wonnezeit, du Liebesglück? kь авансенаь.)

stringendo (steht auf, geht vor.)
cresc.

pp *p* *cresc.* *p*

Andante.

arco *p* *cresc.* *p* *stringendo*

Cl. *ritard.* *Andante.*

p espress.

Что день грядущий мне го - то - вить, е - го мой взорь напрасно ло - вить, въ гзу -
Was mir bescheiden wird der Morgen, im Zukunftsschoosse ist's ver - bor - gen, шп.

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

ritard. *Andante.*

p *p* *p* *espress.*

Ob.
Cl.
Fag.

бокoй тьмѣ таи се о нъ! Нѣтъ нужды; правъ судьбы законъ. Па - ду - лия стрѣлой пронзенный, иль мимо пролетѣть о -
sonst nur forschet der Seele Blick, gleich viel, ge - recht ist das Ge - schick! Und soll das Morgen ich nicht schauen, ob mich das Schicksal auch ver-

Cl.

на, всё благо: блѣннѣ я и сна приходитъ часъ о пре дѣ денный! благосло - венъ и день заботъ! благословенъ и тьмы при -
schont, nicht murr' ich, gern, ja gern will ich ver - trauen, ger will ich ver - trauen, ihm der in Himmelsöhnen thront. ihm, der in Himmelsöh - - nen

poco stringendo Poco piu mosso.

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

ХОДЬ!
thront.

Блеснет заутра луч денни - цы
Der nächste Morgen wird er - gli - hen

и заиграетъ яркій день,
in hehren Sonnenglanzes Pracht,

а я, быть можетъ, я гроб.
doch ich, ich werde jenseits

mf *mf* *mf* *mf*

poco stringendo Poco piu mosso.

mf *mf* *mf* *mf*

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including triplets, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The key signature has one sharp (F#).

A single empty bass clef staff, likely a placeholder for a second bass line or a specific instrument part.

The second system features a vocal line at the top with lyrics in Russian and German. Below it are four staves of piano accompaniment. The lyrics are:

Russian: НИЛЫ сойду вЛТАИИСТ - денну - ю сЪИИ! И ца - мЯТЬ ю на - го по.э. та по - гю - тИТЬ медленна.и

German: ziehen vielleicht in Gra - bes finstre Nacht! In Le - the wird das An - gedenken des jun - gen Dichters man ver.

The piano accompaniment includes dynamic markings like *cresc.* (crescendo) and *f* (forte), and features complex rhythmic patterns with triplets.

The third system continues the piano accompaniment from the second system. It features complex rhythmic patterns, including triplets, and dynamic markings such as *cresc.* and *f*. The key signature remains one sharp.

Fl. I. *riten.* *Tempo I.*

Fl. II.

Ob. *f*

Cl. *f*

Fag. *f*

f. *dim.*

Де - та, за - бу - детъ миръ ме - ня, но ты!... ты!... ты!... Скажи, при - дешь - ли, дѣ - ва кра - со -
 sen - ken, und sei - ne Spur vergeht, doch du, du Olga! Wirst, schöne Maid, du Thränen noch ver -

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

riten. *Tempo I.*

Ob.

Cl.

ты, сле - зу пролить надъ ранней урной и думать: онъ меня лю - билъ! Онъ мнѣ е -
 gie - ssen, wenn Ro sen auf dem Grab mir sprissen, und denken: er hat mich ge - liebt! Und denken

Fl. I.
Cl.
Fag.

ди-ной посвятишь развѣтъ не-чальный жизни бурной! ахъ О-льга, я те-бя лю-билъ, те-
er hat mich ge-liebt, mit Lieb'wie's wahrer kei-ne gibt. Ach Ol-ga dir war ich er-ge-ben nur

mf *p* *ff*

Fl. I.
Ob.
Cl.
Fag.

бъ е-ди-ной посвятишь развѣтъ печаль-ный жизни бур-ной, ахъ О-ль-га, я те-бя лю-
dir geweiht war all mein Le-ben ein Lieberei-ches kurzes Le-ben, ach Ol-ga, ich hab'dich ge-

mf *p* *ff*

Ob. *stringendo* *mf* *a tempo*

Cl.

Fag.

Cor.

Cor.

p *rosso a rosso cresc.* *mf*

Объ- Сер-дечный другъ, же-ланый другъ, при-ди, приди! же-лан-ный другъ, при-ди, я твой супругъ, при-
 liebt! Ge-liebte mein, Er-sehnte du Ge-liebte mein Er-sehn-te du, dein Gat-te ruft dir zu: Dein

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

stringendo *cresc.* *mf* *a tempo*

Fl. I.

Ob.

Cl.

Fag.

Cor.

Cor.

p *cresc.*

ди, я твой супругъ, при-ди, приди! Я жду тебя, желанный другъ, приди, приди, я твой суп-ругъ! Куда, ку-
 Gat-teruft dir zu, o komm, o komm, komm, folge mir, ich harre dein, komm folge mir, ich har-re dein; wohin, wo-

p *simile*

p *simile*

p *simile*

p

p

p

p

p

riten.

a tempo

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a rest and then entering with a melodic line. The piano accompaniment is spread across four staves below. Dynamics include *p* (piano) and *espress.* (espressivo). The tempo marking *a tempo* is indicated at the beginning of the system.

да, куда вы уда-лились, златы е дни, златы дни мо-ей вес-ны?
 hin seid ihre goldne Ta-ge, wohin wo-hin der Liebesüsses sel-ges Glück?

The second system continues the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. Dynamics range from *p* to *pp* (pianissimo).

The third system shows the piano accompaniment continuing. It includes a *mf* (mezzo-forte) marking and a *riten.* (ritardando) marking. The system concludes with a *a tempo* marking and a *p* (piano) dynamic.

№ 18. Сцена поединка.
№ 18. Duell-Scene.

Allegro moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F. 1. 2.

3. 4.

Trombe in F.

2 Tromb. Tenor.

Tromb. Basso.

Timpani in Gis. E.

Ленский.

Офицеръ.

Зарьцкий.
Saretzki.

Sar. (Зарьцкий подходит къ Ленскому.) Saretzki kommt zu Lenski heran.

А, вотъ о.ни! но съ кѣмъ же вашъ пріятель? не разбѣру!
Da kommensiel wer ist's, der ihn be - gleitet? ichkenn ihn nicht!

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Allegro moderato.

Ob. *p*

cresc.
p
cresc.

(Oneg. sich verbeugend)
Опѣгнѣ (кланяется.)

(Входить Опѣгнѣ и слуга его, Гильо, несущій пистолеты.)
(Onegin sein Diener Golliot, der die Pistolen trägt.)

Прошу васъ изъ ви - ненья!
Verzeihung meine Herren,

p

p

p

Ob. *p*

Cl. *p*

Fag. *p*

Cor. I. II.
Trom. *p*

poco cresc.

Я опоздалъ немного.
wenn ich zu spät erscheine!

Позвольте! гдѣ же вашъ секундантъ? вѣ ду-элихъ классицъ я, не дантъ; люблю ме-то-ду иль чувства,
Verzeihung, Ihr Herr Secundant? Wo ist er, o ich bin Pe-dant, in al-len diesenwichtigen Dingen

mf

mf

mf

mf

mf

mf

pizz.
p

mf

p

Fl. I.

Fl. II.

Ob.

Cl.

(♩ = 1)

хоть человекъ опъне извѣстный, ноужь, конечно, малый честный. (Гильо низко кланяется. Зарѣцкій холодно Чтожъ? начи-
 Sie können ihn Vertrauenschenken; ich wag'es, für ihn einzustehn. (Golliot verbeugt sich, Saretzki erwidert kalt.) Nun, wollen

Cl. *dim.* *L'istesso tempo.*

One und Lenski stehen sich ohne sich an-
 zusehen, schweigend gegenüber.)
 Timpani Gis E.

Начнемъ пожалуй! (Зарѣцкій отходитъ съ Гильо въ сторону для Вра- ги! давно-лидутъ бои.
 Ich steh zu Diensten. (Saretzki geht mit Golliot bei seit um über Mein Freund! Ist's langschon dass uns
 die "Duellmassregeln zu unterhandeln.) die "Duellmassregeln zu unterhandeln.)

натъ?
 wir? (sul G.)

Враги! да-
 Mein Freund, ist's

L'istesso tempo.

Tim.

три другъ на друга.) *cresc.*

дру - га насъ жа - жда кро - ви от - ве - ла? Дав - но - ли мы ча - сы до су - га, тра - пе - зу,
tren - net der Feindschaft wil - der Durst nach Blut, ist's langschondass wir Feind uns nennen, die einstens

вно - ли другъ отъ дру - га насъ жа жда кро - ви от - ве - ла? Дав - но - ли мы ча - сы до - су - га, тра -
langschondass uns trennet der Feindschaft wil - der Durst nach Blut, ist's langschondass wir Feind uns nennen, die

Tr.

Tr.

p

Tim.

и мы сш, и дѣ - ла, дѣ - ли ли дружно? ны - нѣ злобно, вра - гамъ на - слѣдст. веннымъ по - доб - но,
ge - theillet Hab und Gut, und heute stehen hass - er - ful - let die einstgen Freunde ge - gen - u - ber

пе - зу, и мы сш, и дѣ - ла, дѣ - ли ли дружно? ны - нѣ злобно, врагамъ нас - лѣдст. веннымъ по -
einstens ge - theillet Hab und Gut, und heute stehen hass - er - ful - let die einst - gen Freunde ge - gen -

p

Cl.

Fag.
 Tr.
 Tr.
 Tim.
 Viola.
 Vcl.
 Basso.

мы другъ для друга въ тиши - нѣ го - то - вимъ гибель хладнокров - но, ахъ! не за - смѣ -
 ist's denn der kal te Tod al lein der un sern Durst nach Rache stil let, ach muss denn die

добро, мы другъ для друга въ ти - ши нѣ го - то - вимъ гибель хладно - кров - но, ахъ! не за - смѣ -
 ii - ber ist's denn der kal te Tod al lein der un sern Durst nach Rache stil let, ach muss denn die

Cl.

Fag.
 Tr.
 Tr.
 Tim.
 Viola.
 Vcl.
 Basso.

ять - ся - ль намъ по - ка не о - ба - ри - ла - ся ру - ка, не разоиись - ли полюбовно? Нѣтъ! нѣтъ! нѣтъ! нѣтъ!
 Hand von Freundesblut von Freundesblut be flecket sein hat de die Freundschaft keinen Ausweg, nein, nein, nein, nein.

ять - ся - ль намъ по - ка не о - ба - ри - ла - ся ру - ка, не разоиись - ли полюбовно? Нѣтъ! нѣтъ! нѣтъ! нѣтъ!
 Hand von Freundesblut von Freundesblut be flecket sein hat de die Freundschaft keinen Ausweg, nein, nein, nein, nein.

Fl. I.
Fl. II.
Cl.
p
p
espress.

Sar. und Golliot haben schon die Pistolen geladen und messen den Abstand. Saretzki weist die Gegner an und übergibt ihnen die
(Зарьцкий и Гильо зарядили уже пистолеты и отыщили расстояние. Зарьцкий разводит противников и подает им пистолеты. Все э.

pp
pp
arco
pp
arco
pp

pp
espress.

Fl. I.
Fl. II.
Cl.
cresc.
cresc.
cresc.

то делается молча. Смущенный Гильо прячется за дерево.)
Pistolen. Alles geschieht schweigend. Der bestürzte Golliot versteckt sich hinter
einen Baum.

Sar.
Теперь сходитесь.
Darf ich nun bit-ten.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f

cresc.

Ob. *f*

Cl. *p*

Fag. *mf* *p* *pp*

(Schlägt 3 mal in die Hände.)
(Три раза хлопают в ладоши.)

Die Gegner, die noch nicht gezielt haben, machen 4 Schritte vorwärts Onegin erhebt, vortretend, die Pistole, gleichzeitig zielt auch Lenski.)

(Противники, еще не пблясь, дбляют четыре шага вперед. Онбгинъ наступая, подымаетъ пистолетъ. Въ тоже время и Ленскій начинаетъ пблиться.)

dim.

dim.

dim.

dim.

dim.

p

stringendo poco a poco

dim.

mf cresc.

mf cresc.

mf

cresc.

cresc.

cresc.

mf

Molto piu mosso.

The first system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is marked with *fff* (fortississimo) in the first measure of the second system. The bass staff has a *dim.* (diminuendo) marking and a *P* (piano) marking. The second system of the first four staves has a *f* (forte) marking. The second system of the bass staff has a *f* marking, and the third system has *mf* (mezzo-forte) and *P* markings.

(Выстрѣлъ Оубгина. Ленскій шатается, падаетъ, роняя пистолеть. Зарѣцкій подбѣгаетъ къ Ленскому и пристально вематривается въ него. Оубгинъ тоже бросается къ павшему противнику.)

On. schiesst. Lenski sinkt, lässt die Pistole fallen Sarezki läuft auf Lenski zu und betrachtet ihn. Onég. stürzt zu dem sterbenden Gegner.

The second system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is marked with *cresc.* (crescendo) in the first measure of the first system. The second system of the first four staves has a *ff* (fortissimo) marking. The second system of the bass staff has a *ff* marking. The third system of the bass staff has a *ff* marking.

Molto piu mosso.

The third system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is marked with *cresc.* (crescendo) in the first measure of the first system. The second system of the first four staves has a *ff* (fortissimo) marking. The second system of the bass staff has a *ff* marking. The third system of the bass staff has a *dim.* (diminuendo) marking. The fourth system of the bass staff has a *mf* (mezzo-forte) marking. The fifth system of the bass staff has a *P* (piano) marking.

Musical score for Fl. I, Fl. II, Ob., Cl., Faç., Tromb., and Tim. The score includes dynamic markings such as *mf* and *f*.

У. БИРЛ? (Евгений въ ужасѣ схватываетъ руками голову.) (Занавѣсъ.)
 Er fiel! (Eugen fasst schauernd den Kopf.) (Vorhang.)

У. БИРЛ!
 Und todt!

Musical score for strings and woodwinds. Includes dynamic markings *mf*, *p*, and *mf dim.*

molto espr.

Musical score for Cor and strings. Includes dynamic markings *pp*, *mf*, and *p*.

Musical score for strings. Includes dynamic markings *mf*, *pizz.*, *p*, and *pp*.

Musical score for piano. Includes dynamic markings *mf*, *p*, and *pp*.

АКТЪ III.

АСТ III.

ERSTES BILD.

№ 19. Картина первая.

№ 19. Polonaise.

(Театръ представляетъ одну изъ боковыхъ залъ богатаго барскаго дома въ Петербургѣ.)

Seitensaal eines reichen vornehmen Hauses in Petersburg.

Allegro moderato Tempo di Polacca.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

Corni in F.
1.
2.
3.
4.

Trombe.

Tromboni Ten.

Trombone Basso.

Timpani G.C.D.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Allegro moderato Tempo di Polacca.

The first system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one flat (Bb). The fifth staff is in bass clef with a key signature of one flat. The music begins with rests in the first two staves, followed by a dense, rapid melodic passage in the third staff, and a rhythmic accompaniment in the fourth and fifth staves.

The second system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music continues with a similar structure to the first system, featuring a melodic line in the third staff and a rhythmic accompaniment in the fourth and fifth staves.

The third system of the musical score consists of a single bass clef staff with a key signature of one flat. It contains a rhythmic accompaniment line.

The fourth system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one flat. The fourth and fifth staves are in bass clef with a key signature of one flat. This system features a more complex and dense melodic line in the top two staves, with a corresponding rhythmic accompaniment in the lower staves.

The fifth system of the musical score consists of two staves in grand staff notation (treble and bass clefs) with a key signature of one sharp. It features a complex, dense melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

This musical score is arranged in three systems, each containing five staves. The top staff of each system is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one flat (Bb). The fourth and fifth staves are in bass clef with a key signature of one flat (Bb). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often with slurs and accents. The dynamic marking *ff* (fortissimo) is used extensively throughout the score. In the second system, the second staff has a marking *ff* *rit. 2.* above it. The bottom system features a grand staff with a treble clef on the left and a bass clef on the right, both with a key signature of one sharp (F#).

This musical score is arranged in three systems, each containing five staves. The top staff of each system is in treble clef, while the bottom staff is in bass clef. The middle three staves are in alto clef. The key signature is one sharp (F#), and the time signature is 3/4. The score features complex rhythmic patterns, including triplets and sextuplets, and is heavily ornamented with slurs and grace notes. The notation is dense, with many beamed notes and intricate phrasing. The piece concludes with a final cadence in the bottom staff of the third system.

The first system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp. The bottom two staves are also treble clefs with a key signature of one sharp. The music is highly rhythmic and melodic, with many slurs and ornaments.

The second system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The bottom two staves are also treble clefs with a key signature of one sharp. The music continues with complex melodic and harmonic lines, including many slurs and ornaments.

Занавѣсъ (Vorhang)

Гости проходятъ полонезомъ черезъ сцену.
(Gäste gehen in einer Polonaise über die Bühne.)

The third system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The bottom two staves are also treble clefs with a key signature of one sharp. The music continues with complex melodic and harmonic lines, including many slurs and ornaments.

The fourth system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The bottom two staves are also treble clefs with a key signature of one sharp. The music continues with complex melodic and harmonic lines, including many slurs and ornaments.

This musical score is arranged in three systems, each containing five staves. The top staff of each system is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one flat (Bb). The fourth and fifth staves are in bass clef with a key signature of one flat (Bb). The score is characterized by frequent triplet markings, indicated by a '3' above the notes. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. The piece concludes with a final cadence in the fifth measure of the third system.

This page of musical notation is divided into three systems, each containing five staves. The top system features a complex rhythmic texture with frequent triplets and sixteenth-note patterns. The middle system shows a more sparse arrangement with some triplet figures. The bottom system returns to a dense texture with many triplets. The notation includes various note values, rests, and dynamic markings, all set against a key signature of one flat and a common time signature.

This page of musical notation is a score for a piano piece, consisting of 18 staves. The notation is arranged in three systems of six staves each. The first system (staves 1-6) features a treble clef on the top staff, a bass clef on the second staff, and a grand staff (treble and bass clefs) on the third, fourth, fifth, and sixth staves. The second system (staves 7-12) continues this arrangement. The third system (staves 13-18) also follows the same layout. The music includes various rhythmic patterns, including triplets (marked with a '3' over the notes), slurs, and dynamic markings such as 'a 2.'. The key signature is one flat (B-flat), and the time signature is 3/4. The notation is dense and detailed, typical of a classical piano score.

This page of musical notation is divided into three systems, each containing two staves. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The third system consists of a grand staff (treble and bass clefs joined). The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and features several trills marked with a '3' above the notes. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final chord in the grand staff.

This page of musical notation is divided into four systems. Each system contains multiple staves. The first system has five staves: two treble clefs at the top, followed by a bass clef, and two more treble clefs. The second system has four staves: two treble clefs, a bass clef, and another treble clef. The third system has four staves: two treble clefs, a bass clef, and another treble clef. The fourth system has two staves: a grand staff (treble and bass clefs). The notation includes various note values, rests, and ornaments. A '6' is written above a sixteenth-note group in the first system. An 'a2' is written above a note in the second system. The key signature is one sharp (F#) and the time signature is 3/4.

This page of musical notation is organized into four systems. Each system contains multiple staves. The first system has five staves: two treble clefs at the top, followed by a bass clef, and two more treble clefs. The second system has four staves: two treble clefs, a bass clef, and another treble clef. The third system has four staves: two treble clefs, a bass clef, and another treble clef. The fourth system has two staves: a treble clef and a bass clef. The notation includes various note values, rests, and accidentals, with some notes beamed together and some having slurs or ties. The key signature is G major, indicated by one sharp (F#).

This musical score is arranged in three systems. The first system consists of four staves: two treble clefs and two bass clefs. The top two staves feature intricate, rapid sixteenth-note passages with slurs and accents. The bottom two staves provide harmonic support with chords and moving lines. Dynamic markings of *mf* are present. The second system also has four staves. The top two staves continue with rhythmic patterns, while the bottom two staves feature a more active bass line with triplets and slurs. A *mf* marking is visible. The third system has four staves. The top two staves show a change in texture with more melodic lines and slurs. The bottom two staves include *pizz.* (pizzicato) markings and *p* (piano) dynamics. The score concludes with a final cadence across all staves.

Cor. I. II.

Cor. I. II.

Cor. III. IV.

p

p

arco

mf

p

marcato la melodia

Detailed description: This page of a musical score features a complex arrangement of parts. At the top, there are five staves of music. The first two staves are for the first two horns (Cor. I. II.), and the next three staves are for the piano accompaniment. Below this, there are two systems of staves. The first system has four staves: the top two for the first two horns and the bottom two for the piano. The second system has four staves: the top two for the third and fourth horns (Cor. III. IV.) and the bottom two for the piano. The piano part includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *arco* (arco). The bottom system includes the instruction *marcato la melodia*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Fag.

Cor. I. II.

Cor. III. IV.

This musical score page features a Fagot (Bassoon) part at the top, followed by two staves for Cor. I. II. and Cor. III. IV. The piano accompaniment is divided into two systems, each with a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

This musical score is for a piano and string ensemble. It consists of 12 systems of staves. The first system includes a grand staff (treble and bass clefs) and four individual staves for strings. The second system continues with the grand staff and four string staves, featuring dynamic markings such as *mf* and *pizz.*. The third system shows the grand staff and four string staves with various musical notations including slurs and accents. The fourth system continues the grand staff and four string staves. The fifth system features the grand staff and four string staves with dynamic markings like *mf* and *p*. The sixth system shows the grand staff and four string staves. The seventh system continues with the grand staff and four string staves. The eighth system features the grand staff and four string staves. The ninth system shows the grand staff and four string staves. The tenth system continues with the grand staff and four string staves. The eleventh system features the grand staff and four string staves. The twelfth system shows the grand staff and four string staves. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The piano part is written in a grand staff, and the string parts are written in four individual staves.

This musical score page contains measures 272 through 275. It is arranged in three systems, each with four staves. The top two staves of each system are for Violin I and Violin II, the middle two for Viola and Violoncello, and the bottom two for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is present throughout. In the second system, the Viola and Violoncello parts include markings for *pizz.* (pizzicato) and *arco* (arco). The score features various musical notations including slurs, accents, and dynamic markings.

This musical score is arranged in four systems. The first system consists of five staves: four for strings (Violin I, Violin II, Viola, and Violoncello) and one for Timpani (Timp.). The second system also has five staves, with the first four containing dense sixteenth-note patterns and the fifth being the Timpani part. The third system features five staves, with the first two marked 'arco' and the last three marked 'pizz.' (pizzicato). The fourth system is a grand staff for piano, with a treble and bass clef. The score includes various dynamic markings such as *cresc.*, *f*, *arco*, and *pizz.*. The key signature has one sharp (F#) and the time signature is 4/4.

This page of musical notation is divided into four systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system consists of five staves, with the top three staves marked 'cresc.' and the bottom two marked 'ff'. The second system has six staves, with the top three marked 'ff' and the bottom three marked 'ff'. The third system has five staves, with the top three marked 'cresc.' and the bottom two marked 'ff'. The fourth system has two staves, both marked 'ff'. Technical annotations include a '7' in a circle above a staff in the first system, and 'a 2.' above a staff in the second system. The notation is dense and detailed, typical of a classical piano score.

This page of musical notation is divided into four systems, each containing two staves (treble and bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as sixteenth and thirty-second notes, often beamed together. There are several instances of triplets and sextuplets, indicated by the numbers '3' and '6' above the notes. The piece concludes with a final cadence in the bottom system.

This page of musical notation consists of three systems of staves. Each system contains a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The dynamic marking *ff* (fortissimo) is present at the beginning of each system. The notation includes a variety of note values, rests, and slurs, with some notes marked with ornaments. The piece concludes with a final cadence in the bass line.

This musical score is arranged in three systems, each containing five staves. The top staff of each system is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one flat (Bb). The fourth and fifth staves are in bass clef with a key signature of one flat (Bb). The notation is highly rhythmic, featuring many triplets (indicated by a '3' above the notes) and sixteenth-note patterns. The score includes various musical notations such as beams, slurs, and dynamic markings. The overall texture is dense and intricate.

This musical score is arranged in three systems, each containing five staves. The top two staves of each system are in treble clef, and the bottom three are in bass clef. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The overall texture is dense and rhythmic, typical of a complex instrumental piece.

This page of musical notation is divided into three systems. Each system contains multiple staves. The first system has five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The second system has five staves: two treble clefs, two bass clefs, and a grand staff. The third system has five staves: two treble clefs, two bass clefs, and a grand staff. The notation includes various rhythmic values, slurs, and triplets. A page number '279' is located in the top right corner. The number '3901' is printed at the bottom center of the page.

This page of musical notation is divided into three systems, each containing a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and features several trill markings (indicated by a '3' above the notes). The piece concludes with a final cadence in the last measure of the third system.

This page of musical notation is divided into four systems. Each system consists of multiple staves. The first system has five staves: two treble clefs at the top, followed by a grand staff (treble and bass clefs), and a single bass clef at the bottom. The second system has four staves: two treble clefs, a grand staff, and a single bass clef. The third system has four staves: two treble clefs, a grand staff, and a single bass clef. The fourth system has three staves: a grand staff and a single bass clef. The notation includes complex melodic lines with many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and accents throughout. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final cadence in the bottom staff of the fourth system.

This page of a musical score, numbered 282, contains three systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate staff for the right hand of the piano. The first system features a complex melodic line in the piano right hand with many slurs and ornaments, and a rhythmic accompaniment in the grand staff. The second system shows a more active piano right hand with frequent sixteenth-note patterns, while the grand staff accompaniment becomes more sparse with rests. The third system returns to a similar texture to the first, with a highly decorated piano right hand and a steady grand staff accompaniment. The score is written in a key with one sharp (F#) and a common time signature.

The first system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. They contain intricate, fast-moving melodic lines with many slurs and ties. The third staff is a tenor clef (C4) with a key signature of one sharp and a 3/4 time signature, featuring a melodic line with several triplet markings. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, containing a melodic line with some triplet markings. The fifth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, providing a harmonic accompaniment with chords and single notes.

The second system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp and a 3/4 time signature, containing melodic lines with many slurs and ties. The third staff is a tenor clef (C4) with a key signature of one sharp and a 3/4 time signature, featuring a melodic line with several triplet markings. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, containing a melodic line with some triplet markings. The fifth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, providing a harmonic accompaniment with chords and single notes.

По окончании полонеза гости усаживаются. Другие образуют группы и разговаривают между собою.

Zum Schluss der Polonaise setzen sich die Gäste. Andere bilden Gruppen u. unterhalten sich.

The third system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp and a 3/4 time signature, containing melodic lines with many slurs and ties. The third staff is a tenor clef (C4) with a key signature of one sharp and a 3/4 time signature, featuring a melodic line with several triplet markings. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, containing a melodic line with some triplet markings. The fifth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, providing a harmonic accompaniment with chords and single notes.

The fourth system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp and a 3/4 time signature, containing melodic lines with many slurs and ties. The third staff is a tenor clef (C4) with a key signature of one sharp and a 3/4 time signature, featuring a melodic line with several triplet markings. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, containing a melodic line with some triplet markings. The fifth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, providing a harmonic accompaniment with chords and single notes.

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The key signature is one sharp (F#), and the time signature is 3/4. The dynamic marking *fff* (fortississimo) is prominently displayed throughout the score, indicating a very loud volume. The piece concludes with a final cadence on the bottom staff of the third system.

This page of musical notation is divided into three systems. The first system consists of four staves: two treble clefs and two bass clefs. The second system consists of six staves: three treble clefs and three bass clefs. The third system consists of two staves: one treble clef and one bass clef. The music is written in a key signature of one sharp (F#) and includes various musical symbols such as notes, rests, and ornaments. The notation is dense and complex, typical of a classical or romantic era score.

№ 20. Сцена и ария Князя Гремина.
№20. Scene und Arie des Fürsten Gremin.

L'istesso tempo. L'istesso tempo. (♩ = ♩)

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. Corni in F.

2.

3. 4.

Timpani in F.

Онѣгинъ.
Onegin.

Издѣсь мнѣ скучно!
Wie ein. sam ist mir.

Взескъи суета большаго свѣта
Nur vergebens such' im Welt - ge - tric - he

перезабѣть вѣчной, томительной тос.
ich vorgessen Ru - he für des Gewissens

(Онѣгинъ стоитъ у стѣны на право, близко къ сценѣ.)

Хоръ.
Chor.

(Onegin vorn rechts.)

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

L'istesso tempo. L'istesso tempo. (♩ = ♩)

Adagio molto sostenuto.

Ob.
Cl.
Fag.
Cor. I. II.
ОНЪГ. (дѣлаетъ видъ В амре - зенд. (Подходитъ ближе къ рамиѣ).
ку! Qual. Den бивъ на по - е - дикѣ друга, доживъ безъ цѣли, безъ тру - довъ до двадцати шести годовъ,
einzig-n Freund hab' ich ge - tö - det, hab oh - ne Zi - el da - hin ge - lebt, um nichts als leeren Wahn bestrebt,
arco p

Adagio molto sostenuto.

Fl. I.
Ob.
Cl.
Fag.
Cor. I. II.
ОНЪГ.
Томъ бездѣйствіемъ досуга, безъ службы, безъ жены, безъ дѣлъ, себя занять я не умѣлъ! Мной овладѣло безпокойство,
des ru - he - lo - sen Treibens müde, des Ir - rens durch alle scha - le Welt, steh' ich verlassen u. allein! Nicht kann ich se - bern ir - gen - gen
p poco cresc.
p poco cresc.
p poco cresc.
pizz.
p poco cresc.
pizz.
p poco cresc.
p poco cresc.
p poco cresc.

Fl. I.
Cl.
Оп. Бр.

Хотя къ переменѣмъ есть, весьма мучительное свойство, немногихъ добро-вольный крестъ! Оставилъ я свои селенны, дѣсовъ и шивъ
 durch voller Qualer fasst wie ist dies Sein von Schein und Lügen, wie ist mir die-se Welt verhasst. Nicht duldet mich in meiner Stille, in Wald u. Flur

cresc.
mf
mf
mf
mf
arco
arco
mf

Оп. Бр.

уединенъ бо, гдѣ окровавленная тѣнь коми явилася каждый день! Я началъ странствуй безъ цѣ-ли, доступный чувству од но-
 wo ich auch schwelge nicht koim dem Schatten nicht erbleihn, der blutig drohend mir erschien! Und ziel-los ruhlos fortgetrie- ben so wan- dert ich von Ort zu

mf
mf
mf
mf

The first system of the musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature and a dynamic marking of *mf*. The second staff is a treble clef. The third staff is a bass clef with a 3/4 time signature and a dynamic marking of *mf*. The fourth staff is a treble clef with a 3/4 time signature and a dynamic marking of *mf*. The fifth staff is a bass clef with a 3/4 time signature and a dynamic marking of *mf*. The system concludes with a double bar line and a 3/4 time signature.

Опѣт.

The vocal line begins with a bass clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some accidentals and a fermata over the final note of the first phrase.

му... и чтожъкънесчастьюмоему и странствія мнѣ надоѣ ли!
 Ort, und im - mer weitertriebsmich fort, nichts fesselt mich, nichts moehlich leben!

Я возвратился,
 müd;ü - bersättigt

и попалъ, какъ Чапкій, съ корабля на балъ!
 keh'ich beim, nicht weiss ich, was mich hier - her trieb!

The second system of the musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature and a dynamic marking of *f*. The second staff is a treble clef with a 3/4 time signature and a dynamic marking of *f*. The third staff is a bass clef with a 3/4 time signature and a dynamic marking of *f*. The fourth staff is a bass clef with a 3/4 time signature and a dynamic marking of *f*. The fifth staff is a bass clef with a 3/4 time signature and a dynamic marking of *f*. The system concludes with a double bar line and a 3/4 time signature.

Allegro Moderato.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

pp cresc. poco a poco al

pp cresc.

poco a poco al

(Онѣгинъ отходитъ въ глубину сцены и наблюдаетъ за происходящимъ кругомъ его. Между тѣмъ онъ начинаетъ обращать на себя общее вниманіе).

p cresc.

Тен. Ten. (Oneg. geht nach dem Hintergrund, mustert die ihn Umstehenden, die allmählig Кто онъ таковъ? У - жель Онѣгинъ?
auf ihn aufmerksam werden.) Ist er es wohl, ist es O-negin

Bass. Бас. *p cresc.*

Ска - жите кто въ тол - пѣ избранной, стоитъ безмолвный и туманный?
Sagt wer ist der, der hier erschienen, der einsam steht mit finstren Mienen?

cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

cresc.

poco

a

poco

cresc.

poco

a

poco

p cresc.

poco

a

poco

p cresc.

poco

a

poco

p cresc.

poco

a

poco

Allegro Moderato.

cresc.

poco

a

poco

p cresc.

p

p

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a key with two flats (B-flat and E-flat) and a 7/8 time signature. It features intricate rhythmic patterns with many eighth and sixteenth notes, and some rests.

The second system consists of three staves. The top two are treble clefs and the bottom is a bass clef. The music is sparser than the first system, with fewer notes and more rests, maintaining the same key and time signature.

The third system includes vocal lines with lyrics in Russian and German. The music is marked *mf* (mezzo-forte). The lyrics are as follows:

Ужель онъ? Ist er es wohl?	Ужель Оцѣгннъ? Ist es O - ne - gin,	все тотъ же ль онъ? gewiss, er ist's	иль ус - ми - рился, ob er ge - zähmt ist,	иль корчить ziehter wie	так - же чу - да - ка? frii - her sich zu - rüch?
	Да точно Ist er es,	все тотъ же ль онъ? O - ne - gin wär's?	иль ус - ми - рился, ob er gezähmt ist	иль корчить чу - да - ка ziehter sich noch zu - rüch	теперь какъ прежде? zurück, wie früher

Да точно!
Ist er es!

The fourth system consists of three staves. The top two are treble clefs and the bottom is a bass clef. The music features piano accompaniment with chords and some melodic fragments, continuing the key and time signature.

The fifth system consists of two staves, a grand staff (treble and bass clefs). The music features piano accompaniment with chords and melodic fragments, continuing the key and time signature.

СКАЖИТЕ, скажи те чѣмъ оубъ предета - вится по - ка? Чѣмъ нынѣ явится?
 sagt, wisst ihr als was er wohl neu - te hier er scheint vor un - sern Blick. Als was erscheinterhier.

СКАЖИТЕ, ска жи те чѣмъ оубъ воз вра - тился, чѣмъ намъ предета - вится по - ка оубъ? Чѣмъ нынѣ явится,
 sagt, wisst ihr sagt wisst ihr wohl, als was er neu - te er - scheint hier vor un - sern Bli - cke. Als was erscheinterhier.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

cresc.

cresc.

Космополитомъ? Kosmopolit gar?	Гарольдомъ? Child Harold!	ханжей? Als was?	или маской шегольнеть и. ной? Ist Heuchler er mit falschem Schein?
Мельмотомъ? Als Melmot?	Патриотомъ? Patri-o-te.	Га-рольдомъ? Child Harold!	или ханжей? Als was?

cresc.

L'istesso tempo.

SOLO. *con dolcezza e eleganza.*
p

(Татьяна усаживается на диванъ. Къ ней безпрестанно подходят гости обоого пола и почтительно раскланиваются съ ней).
 Tat. setzt sich auf eine Divan. Fortwährend kommen Gäste zu ihr und begrüßen sie ehrerbietig.)

ри-те!
se-het.

ри-те!
se-het.

Котора-я?
Undje - nedort

Вотъ та, что съѣла у стола
Wie lieblich ist sie, dorthin blickt

Сюда взгляните!
Dortje - nesehet.

Безпечной прелестью мила!
wie unbewusster Reiz sie schmückt!

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

L'istesso tempo.

p *simile*

Cl. *rosso piff*

Cor. II.

Онѣг. Онѣг.

Ужьль Татьяна! Точно... вѣтъ!... Какъ! изъ глуши степныхъ селеній? не можетъ быть! не мо- жетъ быть!
 Wä'r'es Tatiana, wärsie's? Nein Wie aus des Steppen Dorfes Oede? Es kann nicht sein! sie kann's nicht sein!

rosso piff

rosso piff

piff

piff

rosso piff

Cl.

Fag. 2.

Cor. II.

Татьяна (обращается къ окружающимъ, указывая взглядомъ на Онѣгина, къ которому подошелъ князь Гренинъ):

Tatiana wendet sich an die sie Umstehend indem sie mit dem Blick auf Onegin zeigt, zu dem der Fürst herantritt. Сказите кто это! тамъ
 Sagt, wer ist je - nerdort, wer

Онѣг. Икакъ просто, какъ вели. ча. ва, какъ не. бреж. на, па. ри. цей кажется о. на!
 Wie hold und schön wie einfach würdig, wie ge - las - sen, an An - mutheine Kö. ni - gin!

pp

pizz.

p

pizz.

p

p

p

Fag. *p cresc.*

Corni. *p cresc.*

Tat. Tat. *p cresc.*

съ мужемъ, не разгляжу!
ist er, ichkenihn nicht!

Чудакъ притворный, печальный странный сумасбродъ въ душной краяхъ онъ былъ..
Ein Maauderseitsam, ein Sonderling ein halber Narr der viel auf Reisen war.

И вотъ... Вернулся къ намъ ты опять О.
Und jetzt zu ruckgekehrt es ist O.

p cresc.

p cresc.

p cresc.

p cresc.

mf

mf

mf

p cresc.

mf

Fl. I.

Ob.

Fag.

p

Tat. (въ сторону) (für sich)

Ев - геній?... Сосѣдъ онъ по деревнѣ намъ. О Бо - же! помога мнѣ скрыть души у.
Wie Eugen? Mein Nachbar war er im Dorf. O Him - mel wie verberge ich, was mich be-

Онъ изъ вѣстекъ вамъ?
Al - so kennt ihr ihn?

нѣ - гинь!
ne - gin.

p

p

p

pizz.

scmpio pizz.

p

P cresc. *mf*

P cresc. *mf*

p *mf*

P cresc. *mf*

P cresc. *mf*

P cresc. *mf*

Татьяна.

жасное волнение...
wegt, in meiner Seele...

Овѣгнѣ.

Скажи мнѣ князь, не знаешь ты кто тамъ въ малиновомъ бѣ - ретѣ съ посломъ испанскимъ говорить?
Sag mir nur, Fürst kennst je-ne du, den ro-then Kopfputz in den Haaren die zum Ge - sandten Spaniens spricht?

Греминъ.

Fürst.

Ага! дав -
а - на, мал

cresc. *mf*

cresc. arco *mf*

cresc. *mf*

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes several measures with circled notes.

Онъгиня.

Громницъ.

Дактоъ она!
Und wer ist sie?

Такъ ты же - нать, не знаешь
Dass du ver mähst, wie soll' ich's

но жь ты не былъ въ свѣтъ! Постои, тебя представлю я.
merk, du warst auf Reisen! So wart ich stell dich vor, mein Freund!

Жена моя!
meine Gat. tin ist's

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

Онъгиня. Оп.

ранѣ! Да - вно ли?
wissen. Schon lan-ge? Fürst.

На комъ!
Mit wem?

Я имъ сосѣдъ!
Ihr Nachbar war ich!

Громницъ.

Около двухъ лѣтъ! На Лариной Татьянѣ. Ты ей знакомъ?
Vaid wird es ein Jahr! Mit La.ri-na Ta.tiana so kennst du sie?

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

Sixth system of musical notation, primarily piano accompaniment.

Арія Князя.
Arie des Fürsten.

Adagio.

Flauto I.
Flauto II.
Oboi.
Clarineti in B.
Fagotti.

1.
2.
3.
4.
Corni in F.

Греминъ.
Fürst.

(Mit Noblesse aber ruhig, warm.)
(съ благородствомъ, покойно но тепло)

Лю-ви въ-всѣхъ возра-стнахъ - ко-рны, я по-ры-вы бла-го-тво-ры и ю-но-шѣ-вѣ-раз-
Die Lie-be blüht nicht nur im Lenze, nicht nur der Jugend ist sie hold auch in gereifer

Violino I.
Violino II.
Viola.
Violoncello.
Basso.

pizz.
pizz.

Adagio.
Piano.

Cl.
Fag.

Cornl.

п.вѣтъ лѣтъ, едва у - видѣвшему свѣтъ, и за-ка - ленному су-дбой бойнусь св. до-ю го-ло-вой!
Cel. Männer Herz, auch in gereifer Männer Herz glänzt reiner Lie-be echtes Gold, glänzt reiner Lie-be echtes Gold.

C.B.

Cl.
Fag.
p

Corni.

p *mf*

0 - вѣ гнѣ, я скрывать не стану, бе - зум - но я люблю Та - тьяну!
 0 - ne - gindirkannichsge - stehen, un - end - lich liebe ich Ta - tiana!

ТОСКЛИ - ВО ЖИЗНЬ МО - Я ТЕКЛА,
 Mich floh die Freudeflohdas Glück

Cl.
Fag.

Corni.

espr.

она явилась, и да - да какъ солнца лучъ, среди не - настья, мнѣ жизнь, и молодость да, молодость и счас
 Da in des Daseinstrüber Nacht, er - schien siemirein Strahlder Sonne und Le - ben Jugendmuth ist neu, ist neu in mir er.

arco

302 Piu mosso quasi Allegro.

Гре. *f*

ты! Среди лукавых, мало-душных, шальных, бадованных дѣтей, злодѣевъ и смѣшныхъ и скучныхъ,
 wacht. In jener Mit-te feller Sclaven in hoh-ler nichtig nähr'scher Welt, der heuchlerisch Ge-bet als Ha-ten

piu f

piu f

piu f

piu f

piu f

p

p

p

p

p

Piu mosso quasi Allegro.

piu f

p

Ob.

Cl.

Fag.

mf

mf

Cor. I. II.

mf

тупыхъ, привязчивыхъ су-дей, среди ко-кетокъ богомольныхъ, сре-ди холопьевъ добро-вольныхъ, среди все-
 für List und falsches Thun ge rührt, inmit-ten al-ternder Ko- ket-ten, die gern nich trügen Liebes- Ketten, in- mitten

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

cresc.

cresc.

Meno mosso.

Musical score for the first system, featuring five staves with vocal and instrumental parts. The key signature has three flats and the time signature is 3/4. Dynamics include 'f' and 'mf'.

Musical score for the second system, consisting of two staves, likely for a vocal line and accompaniment.

Гре.

Musical score for the third system, featuring a single staff with a vocal line.

днсныхъ модныхъ сценъ, утиныхъ ласковыхъ измѣнъ, среди холодныхъ приговоровъ, жестоко-сердой суеты, среди до-
 je - ner Mo - de - schaar, die al - len ersten Sin - nes baar, in ei - ner Welt voll Ei - tel - kei - ten, Verrath und Hochmuth nur ge - weht, be - rechnend

Musical score for the fourth system, featuring five staves with vocal and instrumental parts. Dynamics include 'f' and 'mf'.

Meno mosso.

Musical score for the fifth system, featuring two staves with piano accompaniment.

Ritenuto poco a poco ritardando

First system of musical notation, consisting of five staves. The top staff is the vocal line, and the lower four staves are for piano accompaniment. The music is in a minor key and includes dynamic markings such as *f*.

Second system of musical notation, consisting of two staves. The music continues with piano accompaniment, featuring dynamic markings such as *mf*.

Third system of musical notation, featuring a single staff with a vocal line. It includes performance instructions such as *Grec.*, *Riten.*, *p*, and *pp*.

сáдной пусто - ты разсчетовъ думъи разго - воровъ,
 nur, ge-rühlos, grausam, ach, und vol-ler Niedrig - kei-ten

о - на блистаетъ, какъ звезда во мракѣ ночи, въ не - бѣ чистомъ, и
 dort strahlt, dort strahlt gleich einem H-chten hohen Sterne, Sie, Ta - tia - na, die

Fourth system of musical notation, consisting of five staves. The music continues with piano accompaniment, featuring dynamic markings such as *p*.

Ritenuto poco a poco rit.

Fifth system of musical notation, consisting of two staves. The music concludes with piano accompaniment, featuring dynamic markings such as *f* and *p*.

molto meno mosso *riten.* **Tempo^{mo}(Adagio).**

pp p
pp p
p p
pp cresc. p
pp cresc. p

p
p

Gra. p

мнѣ яв-ля-ется все-гда въ сіяньи ан-гела въ сіяньи анге-ла лучистомъ! Люб-ви всё возрасты по-
 hol - de rein und Engel = gleich, in stillen, Glan - zes Pracht, erhellend dunkle Himmelsfer ne! Die Lie - be blüht nicht nur im

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

molto meno mosso *riten.* **Tempo^{mo}(Adagio).**

pp p
p p

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). Dynamic markings 'p' (piano) are present in several measures.

Second system of musical notation, consisting of two staves in treble clef. The key signature remains three flats.

Гре.

корны, е - я по-рывы благотворны и юнощѣ въ развѣтлѣть, едва у - видѣвшему свѣтъ,
 Lenze, nicht nur der Jugend ist sie hold auch in gereif-ter Männer Herz auch in ge-reif-ter Männer Herz

Third system of musical notation, featuring a single staff in bass clef. It contains the vocal line with lyrics in Russian and German. The key signature is three flats.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamic markings 'p' are present. The key signature is three flats.

Fifth system of musical notation, featuring a grand staff (treble and bass clefs). The key signature is three flats. Dynamic markings 'p' are present.

Cl.
Fag.

Corni.
Гре.

и закалённому судьбой бойцу съедою головой! О НЕГМЬ, Я СКРЫВАТЬ НЕ СТАНУ, БЕЗУМ - НО Я ЛЮБЛЮ ТЕ -
 glänzt reiner Liebe echtes Gold, glänzt reiner Liebe echtes Gold! O - ne - gin' dir kaich's ge - stehen un - end - lich lie - be ich Ta -

Viol. I.
Viol. II.
Cel.
C. B.

Cl.
Fag.

Corni.

Гре. *espr.*

ТЬЯНУ, ТОС - КЛИ - ВОЖИЗНЬ МОЯ ТЕПЛА, ОНА ЯВИЛАСЬ, И ДА - ДА КАКЪ СОЛНЦА ЛУЧЬ, СРЕДИ НЕ - НАСТЬИ, И ЖИЗНЬ И
 tiana mich floh die Freude, floh das Glück, da indes Dasein strübet Nacht, er - schien sie mir, ein Strahler der Sonne, und Le - ben

pp

pp

pp

pp

pp

pp

pp

Гре.

pp

молодость да, молодость и сча-тье, и жизнь и молодость и сча-тье!
 Jug-endmuth ist neu, ist neu in mir er-wacht! Und Le-ben, Jug-endmuth ist neu er-wacht!

p

pp

pizz.

pp

pizz.

pp

pp

pp

№ 21. Сцена и ариозо Онѣгина.
№ 21. Scene und Arie des Onegin.
Andante con moto.

Moderato.

Andante con moto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. 2. 3. 4. Corni in F.

Trombe in F.

2 Tromb. Ten.

Tromb. Bass.

Timpani.

Татьяна. Tatjana.

Онѣгинъ. Onegin.

Греминъ. Fürst.

Итакъ пойдемъ тебя представлю я!
Sokomnich stefflich meiner Gat tin vor!

Мой другъ, позволь тебѣ представить родню и
Mein Kind, erlaub' einen Ver wänden, und guten

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Moderato.

Andante con moto.

f, *mf*, *p*, *sf*, *cresc.*, *molto espr.*

Cl.
Fag.
Corni.

Тать. (къ Гремину). (Zu Grem.)
Другьмой, уста - ла я! (Татьяна, опираясь на руку Гремину, уходитъ, отвѣчая на поклоны, Евгенийъ слѣдитъ за ней глазами).
Mein Freund, er mü - det binich! (Tat. geht, sich auf Gremins Arm stützend und die Grüsse erwidern, Eugen folgt ihr mit den Blicken.)

Уже ли то
ist das die

Fag.
Онъ в.

L'istesso tempo.

сама я Татьяна, которой я наединѣ въ глухой далекой сторонѣ, въ благомъ пылу нраву чужья читаль когда настав -
nämliche Tatjana der ich der - einst mit rauhen Wort an jenen ab - ge - legnen Ort, dem träume - rischen setnen Wesen im Zorn Le - viten hab ge -

L'istesso tempo.

Allegro giusto.

P cresc. poco a poco

P cresc. poco a poco

P cresc. poco a poco

P cresc. poco a poco

pp cresc. poco a poco

Опѣт.

ленья, та дѣвочка, ко-торой я пренебрегалъ въ смртенной долѣ У-же-ли то она была такъ равнодуш-на,
 le-sen, das Mädchen ist, die ich in jenem stillen Thal einst kaum be-achtet die nãm-liche, die e-ben jetzt, so kühl ge-las-sen

p

p

p

p

p

Allegro giusto. *cresc. poco a poco*

p

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *f* and *ff*. The key signature has two flats, and the time signature is 4/4.

такъ смѣла!
so gesetzt!

Но что сомной,
Wie ist mir doch,

я какъ во снѣ!
als wie im Traum!

Что шевельнулось въ глу-бинѣ
Was wallt im stürmschen Busen mir,

души холодной и лѣднвой? До-
was regt sich in der See-le Tiefen ist

The second system continues the vocal and piano parts. The vocal line has a more active melodic line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line. Dynamic markings include *f* and *ff*.

The third system shows the piano accompaniment continuing with a complex texture of chords and moving lines. The dynamic marking *ff* is present. The key signature and time signature remain consistent with the previous systems.

са - да, суетность, иль вновь, за - бо - та ю - ности любовь!
 Zorn es Eitelkeit ist's Lieb, Ge - füh - le die so lan - ge schlie - fen?

ff

ff

ff

ff

ff

f

f

f

ff

Увы сомненья нѣтъ, влюб - лень я, влюбленъ какъ мальчикъ полный страст - и ю - ной! Пускай по -
 Es ist kein Zweifel mehr, ich lie - be es ist wie junger Liebe er - stes Stür - men, und wenn ich

f

f

f

pizz.

f

pizz.

f

f

Музыкальный фрагмент, состоящий из нескольких систем нот. Включает вокальную партию с русскими и немецкими текстами, а также фортепианное сопровождение. Динамика варьируется от *ff* до *f*. Включены обозначения *arco* и *pizz.* для фортепиано.

гибну я, но прежде я влюблѣ - пительной на - деждѣ вкушу вол.шебный ядъ же -
auch Ge.fahren thürmen, droht mir der Tod, ich folg dem Trie.be dem süssen Zauber gift Ver -

The first system of the musical score consists of five staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom three staves are piano accompaniment, including a right-hand piano part and a bass line. The music is in a minor key and 7/8 time.

The second system of the musical score consists of five staves, all of which are piano accompaniment. It continues the right-hand piano part and the bass line from the first system. The notation includes various chords and rhythmic patterns.

The third system of the musical score features vocal lines with lyrics. The lyrics are written in both Russian and German. The Russian lyrics are: "ла - ній, у - пьюсь нес - быт.оч - кой меч - той вездѣ, вез - дѣ, онъ предо". The German lyrics are: "lan - gen ich kann dem Drang nicht wi der stehn zu ihr zu ihr ich muss sie".

The fourth system of the musical score consists of five staves, all of which are piano accompaniment. It continues the right-hand piano part and the bass line from the previous systems. The piano part features a complex rhythmic pattern with many sixteenth notes.

The fifth system of the musical score consists of two staves, both of which are piano accompaniment. It continues the right-hand piano part and the bass line from the previous systems.

This page of musical notation is divided into three systems, each containing five staves. The top two staves of each system feature a dense, intricate texture of sixteenth-note runs and chords, often with slurs and ties. The middle two staves provide a more rhythmic accompaniment with eighth and sixteenth notes, while the bottom staff serves as a bass line with a steady eighth-note pulse. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page of musical notation is divided into three systems. Each system contains multiple staves. The first system has five staves: the top two are treble clefs with dense sixteenth-note passages, the next two are treble clefs with block chords, and the bottom one is a bass clef with a steady eighth-note accompaniment. The second system has five staves: the top two are treble clefs with sixteenth-note patterns, the next two are treble clefs with block chords, and the bottom one is a bass clef with eighth-note accompaniment. The third system has five staves: the top two are treble clefs with sixteenth-note patterns, the next two are treble clefs with block chords, and the bottom one is a bass clef with eighth-note accompaniment. The notation includes various rhythmic values, dynamic markings such as *mf* and *f*, and articulation marks. The page concludes with a double bar line and repeat signs.

КАРТИНА ВТОРАЯ.

ZWEITES BILD.

№ 22 Заключительная сцена.

Schlusscene.

Театръ представляет гостиную въ домѣ князя Гремина.

Empfangszimmer im Hause des Fürsten Gremin.

Moderato assai quasi Andante.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

1.
2. Corni in F.

3.
4. Trombe in F.

2 Tromboni ten.

Trombone basso.

Timpani in E H.

Татьяна

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Moderato assai quasi Andante.

This musical score is arranged in four systems, each containing two staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system features a grand staff and two staves, with performance markings such as *arco*, *p*, and *pizz*. The third system consists of a grand staff and two staves, with a *p* marking. The fourth system includes a grand staff and two staves, with an *arco* marking. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

Cl. *piu f* *mf*

cresc. *piu f* *mf*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Fl. I. *stringendo*

Fl. II.

Ob.

Cl.

Fag.

Cor.

Cor.

Timp.

Piu mosso.

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

stringendo

Piu mosso.

sempre cresc. *sempre cresc.* *sempre cresc.* *sempre cresc.*

cresc. *cresc.* *cresc.* *cresc.*

stringendo

Piu mosso.

cresc. *cresc.*

Musical score for piano and orchestra, page 324. The score consists of 18 staves. The top two staves are for the piano, and the remaining 16 staves are for the orchestra. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score is divided into two systems. The first system contains 10 staves, and the second system contains 8 staves. The piano part features intricate sixteenth-note passages with many slurs. The orchestra part includes woodwinds, strings, and percussion, with various dynamics and articulations. The score concludes with a double bar line and repeat signs.

Moderato.

The first system of the musical score consists of five staves. The top two staves contain dense, rhythmic passages with many sixteenth and thirty-second notes. The lower three staves provide a more sparse accompaniment with longer note values and rests.

The second system continues the five-staff arrangement. It features similar rhythmic complexity in the upper staves, with some measures containing slurs and ties. The lower staves maintain a steady accompaniment.

The third system shows the continuation of the five-staff musical score, with consistent notation and dynamics across the staves.

Tatiana, in eleganter Morgentoilette, mit einem Brief in der Hand.
 (Входит Татьяна въ утреннемъ элегантномъ туалетѣ съ письмомъ рукѣ)

The fourth system introduces a vocal line on the top staff, which begins with a rest. Below it, the piano accompaniment continues on the other four staves.

The fifth system contains dynamic markings such as *pizz.*, *arco*, *f*, and *p*. The piano accompaniment is more active, with some measures marked *f* and *pizz.* The vocal line is also present with dynamic markings.

The sixth system concludes the page with the tempo marking *Moderato.* It features a final vocal phrase and piano accompaniment with dynamic markings like *f* and *p*.

Andante.

Ob.
Cl.
Fag.

какъ мнѣ ты же - ло, о - пьть О - негиняъ стать на пу - ти моемъ, какъ призракъ без - по - шадный! Онъ взоромъ огненнымъ мнѣ
wie ist mir so schwer, aufs neue wieder O - negin tritt erbarmungs - los in meine Bahnen! O, wie sein Blick die Seele

Andante.

Moderato.

ду - шу воз - му - тить! окъ страсть за - лох - шу ю такъ жи - во воск - ре - сить! Какъ буд - то
mir aufs neu be - wegt! o wie mein Herz im al - ten Sturme wieder schlägt! Als wär ich

Viol. II.
Viola

Moderato.

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics markings include *mf* (mezzo-forte) in the second and third measures.

The second system of the musical score consists of five staves, all of which are empty, indicating a section where the vocalists and piano accompaniment are silent.

The third system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are in Russian and German. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

сно - ва дѣ - воч - кой я ста - ла, какъ буд - то
 wie - der Kind wie einst im Tha - le, als hät - te

The fourth system of the musical score consists of two staves, both of which are piano accompaniment. The right hand features a melodic line with slurs, and the left hand features a rhythmic pattern of eighth notes.

Piu mosso.

Allegro giusto.

{ weint }
(она плачетъ)

(Въ дверяхъ показывается Онегинъ. Онъ вѣскольکو времени стоитъ, страстно взирая на плачущую Татьяну, затѣмъ быстро подходитъ къ ней и падаетъ предъ ней на колѣна. Татьяна смотритъ на него безъ удивленія и гнѣва, потомъ дѣлаетъ знакъ, чтобы онъ всталъ.)

(An der Thür erscheint Onegin, er bleibt einige Zeit stehen voll Leidenschaft die Weinende betrachtend, dann eilt er auf sie zu fällt vor ihr nieder, Tat. blickt ihn ohne Zorn an, macht dann ein Zeichen, er solle sich erheben.)

съ нимъ меня ни что не разлу- чило!...
nichts mich je ge- trennt vordem einst Theu - ren.

Piu mosso. Allegro giusto.

This page of musical notation is divided into three systems. The first system consists of five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The second system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The third system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and features several triplet markings. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by dense, rhythmic textures and complex melodic lines.

Meno mosso. Moderato.

The first system consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is primarily composed of rests and stems, indicating a sparse or held-note texture.

The second system consists of five staves, similar to the first system, with four treble clef staves and one bass clef staff. The notation continues with rests and stems.

The third system consists of a single bass clef staff containing rests and stems.

The fourth system features a single treble clef staff with lyrics. The lyrics are:

До-воль-но, встаньте, и долж-на вамъ объяс-нить-ся от-кровенно. Онъ-гнѣ-

Ge-nug nun, bitte, stehsie auf, wahr will ich sein ja wahr u. offen, Onegin

The fifth system consists of five staves with complex musical notation, including chords, arpeggios, and dynamic markings such as *ff* and *mf*.

Meno mosso. Moderato.

The sixth system consists of two staves, one in treble clef and one in bass clef, with complex musical notation and dynamic markings like *ff* and *mf*.

Fl. I.
Fl. II.
Cl.
Tat. Tat.
Онегинъ.

помните-ль тотъ часъ, когда въ са-ду, въ алеѣ насъ судьба свела, и такъ сми-рен-но у-рокъ вашъ выслуша-ла я!
denken Sie der Zeit, als das Geschick im Garten uns zu sammenführt, wie Sie mein Hoffen, den Wahn mit kalten Wort zerstreut!

О сжальтесь!
Erbarmen!

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

(Татьяна отираетъ слезы и дѣлаетъ знакъ, чтобы Онегинъ не прерывалъ ее.)
Tat. wischt die Thränen ab und macht eine Bewegung, dass Onegin sie nicht unterbrechen möge.

сжальтесь-на до мною! Я такъ о-шибся, и такъ наказанъ!
haben Sie Er-barmen Ich war verblendet, und wie beklag'ich's.

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

Listesso tempo Moderato.

Fl. I.

Cl.

Tar.

нѣ-гнѣ, я тогда мо-ложе, и луч-ше кажетя, бы-ла, и и лю-блвася, но что-же, что въ вѣмьсердця наша, ка-
ne- gin damals war ich jünger, auch bes. ser war ich noch vielleicht, ich liebte Sie, doch meine Hoffnung, O wie ward bitter sie getäuscht, nicht

pizz.

p

arco

Listesso tempo Moderato.

dolce

dolce

кой отвѣтъ? одну суровость! Не прав-да-ль, вамъ была не новость смирен-ной дѣвочки любовь? и нынче... Боже, стынеть кровь
glauben Sie, dass ich Sie schelte, ob Ih- rer Antwort eisiger Kälte, war Lie- be Ihnen doch nicht neu! Jetzt aber fühlen Sie wohl Reu.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

dolce

poco cresc.

Ob.
Cl.
Fag.

Тат.
КАК ТОЛЬКО ВСПОМНИЛ Я ХОЛОДНЫЙ И ЭТУ ИСПОВЬДЬ! НО ВАС Я НЕ ВИ-Ю... В ТОТ СТРАШНЫЙ ЧАС ВЫ ПОСТУПИЛИ БЛАГО-
doch denke ich an Ihre Blicke, denke ich der Beichte, so starret mir das Blut, wohl weiss ich edel war geschah zu meinen

mf *p* *pizz.* *arco*

mf *p* *pizz.* *arco*

Fl. I.
Ob.
Cl.

родно. Вы были правы предомной. Тогда, не правдали в пустынь, вдали от суетной молвы и васьме
Blicke, aufrechtig meinten Sie's und gut, da mals, nicht wahr, in jener Stille, fern von des Hauptstadteitem Thun, damals ver-
Orb.

p *pizz.* *pizz.*

Cl.
Fag.

(одушевляясь)
(belebt)

правились, чтожъ ны нѣ ме-ня пре-слѣд-уе-те вы? Зачьмъ у васъ на ши-
schmähten Sie mein Lie - ben, wa - rum ver - folgen Sie mich nun? Und jetzt da höher ich ge -

arco

мръ? Не пото-мульчговльышамъ свѣтъ теперь яв ляться я долж-на что я бо-гата и зна-тна что
stiegen weil höher mei-ne Ziele fliegen, weil Würden Reichthum mir und Ehr, ist das es was Sietrieb hier viel

arco

мужъ въсраженьяхъizu - въ чепь, чтонасъза то ласкаетъ дворы! Не пото - му - ъ, томои позоръ теперь бы всѣмибыльза - мѣченъ и
 leicht auch ha - ben Sie ver - nom - men dass meinGe - mahlverletzt im Feld VielleichtumSchandvor al - ler Welt zu brin - gen mirsindSie ge - kom - men! v r.

Allegro non troppo (♩ = ♩)

muta in B

могъбы въобществѣ припестъ вамъсоблазнительнуючестъ. (съ грустью съ большимъ чувствомъ)
 füh - rer hei - ssen, welchein Ruhm, das war'swohl, wasSieherge - lockt.

Ахъ! Ach o Boже! u o Himmel, o жель Qual ужевъмольбѣмой dasselbstin reinem heissen

pizz.

Allegro non troppo (♩ = ♩)

Musical score for the first system, featuring piano accompaniment for strings and woodwinds. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with slurs and accents. Dynamics include piano (*p*) and accents (*acc.*).

Musical score for the second system, showing vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics in Russian and German. The piano accompaniment consists of chords and single notes. Dynamics include piano (*p*) and accents (*acc.*).

смрен - ной у - видитъ вашъ холодный взоръ за - тѣ - и хитрости през -
 Fle - hen enströmt dem reu.e - vol. len Herz Sie Schmach - und Niedrigkeit nur

Musical score for the third system, featuring piano accompaniment for strings and woodwinds. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with slurs and accents. Dynamics include piano (*p*) and accents (*acc.*).

Musical score for the fourth system, featuring piano accompaniment for strings and woodwinds. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with slurs and accents. Dynamics include piano (*p*) and accents (*acc.*).

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *p* and *mf*.

Second system of musical notation, primarily piano accompaniment. Dynamics include *mf*.

рѣн - ой? ме - ня терзаетъ вапгу - корь! — Ког - да-бъ вы зна - ли какъ у-жас - - но
 se - hen? Ihr Urtheil, achzërreißtmein Herz. Wenn Sie es wü - ssten, wie verschmach - tet

Third system of musical notation, piano accompaniment. Dynamics include *cresc.*

Fourth system of musical notation, piano accompaniment. Dynamics include *cresc.* and *mf*.

Fig.

Tr. I. II.

Tr. III. IV.

p

p

cresc.

ТОМИТЬСЯ ЖА - ЖДОЮ ЛЮБ - ВИ, — ТЕР - ПѢТЬ И РАЗУМОМЪ ВСЕ - ЧАС - НО СМЯТЬ ВОЛНЕ - НІЕ ВЪ КРО -
 die See - le mir in Seh - nens Pein, wie sie in wil - dem Kampfe trach - tet des Sturms - Beherrscherin zu

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ВИ. ЖЕЛАТЬ ОБ - ВЯТЬ У ВАШЕГО - ДѢ - НА И ЗА - РЫ - ДАВЪ У ВА - ШИХЪ НОГЪ ИЗ - ЛЯТЬ МОЛБЫ, ПРИЗНАНІЯ
 sein! O, weh - ren nicht Sie dem Ver - lan - gen was mich be - we - get zu ge - stehn und Ih - re Kniee zu um -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Ob. *riten.*

Tr. I. II.

Tr. III. IV.

Tar.

Орѣ. *riten.*

И плачу!
Ich weine!

и вни, все, все что выразить бы могъ!
fangen, er hören Siemeinheisses Flehn!

Плачьте! эти слезы дороже всехъ бровищъ ми-
Thränen, o ihr Thränen, kostbarste Schätze mir auf Er-

Parco

arco

p

riten.

Listesso tempo.

Ob. *riten.*

Tr. I. II.

mf

Ахъ!
Ach,

Счастье было такъ воз-можно, такъ близко!
wie wareinst das Glück so nahe, so nahe!

такъ близко!
so nahe!

Ахъ!
Ach,

pa!
den.

arco

mf

p

riten.

Meno mosso (Andante.)

mf

p

Moderato.

счастье было такъ воз - можно, такъ близко, такъ близко близ - ко Но судьба - я ужъ рѣше - на и безвоз -
 wie war einst das Glück so na - he, so nahe, so nahe, ach so nah! Doch eschieden ist mein Schicksal jetzt, es ist ent -

счастье было такъ воз - можно, такъ близко, такъ близко близ - ко
 wie war einst das Glück so na - he, so nahe, so nahe, ach so nah!

Moderato.

врат-но! Я вышла замужъ, вы должны, я васъ про - шу меня о - ставить!
 schieden, den Gatten lieb ich, gehen Sie, dass Sie nicht stö - ren uns ren Frieden!

Оставить? оставить! Какъ, васъ оставить! Итъ!
 ich gehen, ich gehen, ich Sie ver - lassen, Nein!

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

Allegro non troppo

Fl. I.
Fl. II.
Cl.

p (как можно выразительнее) *mf*

НБТЬ! ПОМНУТ - но видТЬ вась, повсюду слБовать за ва - ми, у - днБ - БУ УСТЬ ДЛЖНЫ!
 Nein Ich weich nicht von hier zu ruck in Ihrer Na - he muss ich le - ben ein - La - cheln nur sie einziger

p *ppizz.* *pizz.* *p*

Allegro non troppo.

Ob.

ВЗГЛЯДЪ ЛОВИТЬ ВЪ ЛЮБЛЕННЫМИ ГЛА - за - ми ВНИМАТЬ ВАМЪ ДОЛ - го, ПОНИМАТЬ ду - шой все ваше совершенство
 Blick, wird Glück und Se - ligkeit mir ze - ben, der Klang der Stim - me wird mit hol - der Macht mir in die Seele drin - gen

cresc. *mf* *mf* *p*

cresc. *mf* *p*

cresc. *mf*

cresc. *cresc.*

cresc. *f2*

предъ ва - ми въстрастныхъ му - кахъ за - ми - рать, блѣднѣть и гаснуть вотъ — бла - женство
 bis sie zum Jen - seits eilt auf To - des - schwingen auf To - des - schwingen, das ist mei - nem

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

cresc. *sfz*

Listesso tempo.

Listesso tempo.

The first system of the score consists of six staves of piano accompaniment. The top two staves are treble clef, and the bottom two are bass clef. The music features a variety of rhythmic textures, including sixteenth-note runs and chords. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

честь
lebt,

Ев - ге - ний, вы должны я вас про - шу ме - ли оставить!
O - ne - gin lassen Sie, ich flehe lassen Sie vom Wahne!

За - чѣмъ скрывать, за - чѣмъ лукавить,
Nun denn so wisse, nicht mag ich läugnen,

Я не могу ос - тавить вас -
Nein Sie verlas - sen kann ich nicht.

О сжа - лтесь!
Nein, immer!

The second system features vocal lines and piano accompaniment. The vocal parts are on the top two staves, with lyrics in Russian and German. The piano accompaniment consists of four staves (two treble, two bass). Dynamic markings include *p*, *mf*, and *arco* (arco). The piano part includes some sustained notes and rhythmic accompaniment.

The third system shows the piano accompaniment continuing with dense chordal textures and some melodic lines. Dynamic markings include *mf*.

p dolce

p dolce

p

p

p

p

p

p marcato

p

f. p

Татьяна въ увлеченіи признанья склоняется на грудь къ Онегину. Онъ обнимаетъ ее. Потомъ она, опомнившись, освобождается быстро отъ его объятій.

ахъ! я васъ люблю. (Tat. sinkt in der Erregung an Oneğins Brust. Er umfasst sie, sie kommt wieder zu sich, reisst sich los.)
ja, ich lie-be Sie.

Что слышу я!
Was sagtest du,

Какое сло-во ты сказа-ла!
welch Zau-ber.wortentflohden Lippen,

f

p

f

p

f

p

f

p

Allegro giusto

ff

f

f

f

f

f

Нѣтъ! нѣтъ! прошлаго не во-ро-тити! Нода-
 Nein nein, längstentschwundenist das Glück, vergebne

О радость! жизнь моя! ты прежне-ю Татьяной стала!
 O Won-ne, Se-ligkeit ach, sobist du Ta-tiana wieder!

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

f

f

f

f

f

Allegro giusto

f

f

Allegro con fuoco

The first system of the score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music is in 2/4 time. Dynamic markings include *ff* (fortissimo) and *p* (piano), with *cresc.* (crescendo) markings indicating a gradual increase in volume.

Она отходитъ и въ изнеможеніи садится.
 на теперь дру-гому, мо-я судъ-ба ужъ рѣ-шена, и буд-увѣкъ е-му вѣр-на. (Sie will gehen, sinkt aber erschöpft
 neu, nicht mir ge-hör'ich, dem Andern weiltich mein Geschick, ihm bin ich e-wig, e-wig treu. nieder.)

The second system continues the musical score with six staves. It includes vocal lines and piano accompaniment. The dynamic markings *ff* and *p* are used throughout, with *cresc.* markings indicating crescendos. The tempo remains *Allegro con fuoco*.

The third system shows the piano accompaniment for the final part of the page. It consists of two staves (treble and bass clefs). The dynamic markings *ff* and *p* are present, along with *cresc.* markings.

Cl.
Fag.
Cor.
Cor.

On, kniet vor ihr nieder, leidenschaftlich.
Становисьь возлѣ ней на колѣна.

O не го - ни, ме - ня ты любишь,
O fliehe nicht, du darfst nicht gehen,

и не оц - тав - лю я теб.я, ты жизнь сво - ю най - па - сно сгу - бишь, то во - ли не ба: ты мо -
du liebst mich noch mir sagts dein Blick, hō re des Her zens hei - sses Flehen, mein bist du, sowills das Ge -

3901

Fag.

я! schick! Вся жизнь тво - я бы - ла за - ло - гомъ Hast du nicht einst es mir ge - stan - den, со - е - ди - не - ни - я со мной! du hast ja nur für mich ge - lebt, И знай: те - der Him - mel

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

бъ я посланъ Бо - гомъ, до гро - ба я хра - нит - ель твой! Не можешь ты ме - ня отри - нуть, wollt' dass wir uns fan - den, sag'ts dir das Herz nicht, das er - bebt? O komm, o komm und lass uns fliehen

p

p

p

p

p

p

Musical score for the first system, including vocal line and piano accompaniment. The score consists of five staves. The vocal line is on the top staff, and the piano accompaniment is on the four staves below. The key signature is one sharp (F#), and the time signature is 4/4. The music features a crescendo from piano (*p*) to forte (*f*).

Timp.

ты для ме - ни долж - на покинуть, посты - лый домъ, и шумный свѣтъ, те - бѣ другой до - ро - ги
 lass aus der stol - zen Welt uns ziehen, o stosse mich nicht kalt zu - rück, o folg mir dort wohnt das

Musical score for the second system, including vocal line and piano accompaniment. The score consists of five staves. The vocal line is on the top staff, and the piano accompaniment is on the four staves below. The key signature is one sharp (F#), and the time signature is 4/4. The music features a crescendo from piano (*p*) to forte (*f*).

Moderato assai

First system of musical notation, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef. Dynamics include *f*, *mf*, *ff*, and *cresc.*. Slurs and phrasing marks are present throughout the system.

Second system of musical notation, continuing the instrumental accompaniment from the first system. It features five staves with similar notation and dynamics.

con tutta forza

Third system of musical notation, including vocal lines. The top staff is in treble clef and the bottom staff is in bass clef. Lyrics are provided in Russian and German. Dynamics include *ff*.

0 Бо - же, ни опол ли ми ѣ си - лы, въ мучительной мо - ей борьбѣ! Б - го при з -
 0 Gott er - hö - re du mein Flehen, ver - lei - he du mir Muth und Kraft, lass mich im

нѣтъ!
Glück!

Нѣтъ не можешь ты ме - ня отри - нуть.
Nein verstoss' mich nicht, du musst mir fol - gen.

Fourth system of musical notation, featuring complex rhythmic patterns and triplets. It consists of five staves with various dynamics and phrasing.

Moderato assai

Fifth system of musical notation, concluding the piece with a piano accompaniment. It features five staves with dynamics including *mf*, *cresc.*, and *f*.

Allegro animato.

First system of musical notation, including piano and bass staves with dynamics such as *f*, *mf*, *cresc.*, and *ff*.

на - н - я мнѣ млы,
Kampf nicht untergehen,

мнѣ сла - до внять е - го мо - лѣб!
im Kampfe mit der Leiden - schaft!

Глу - бо - ко въ серд - це прои - каеть е - го от -
Noch treibt mich, sei - nem Wort zu lauschen, das mir ins

Ты для ме - ня дол - жа по - кинуть все! все! По - стыль домъ,
Nur an meiner Sei - te füh - ret dich dein Pfad! Komm verlass dies Haus,
и шумный свѣтъ тебѣ дру - гой
zur Einsamkeit, fern von der Welt

Second system of musical notation, including piano and bass staves with triplets and dynamics such as *mf* and *ff*.

Allegro animato.

Third system of musical notation, including piano and bass staves with triplets and dynamics such as *mf* and *cresc.*

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a major key and 4/4 time. The first three measures are marked with a double bar line and a repeat sign.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music continues with a similar melodic and harmonic structure.

Musical score for the third system, featuring piano accompaniment with treble and bass staves. The music continues with a similar melodic and harmonic structure.

ча - янный при - зывъ, и чувство долга по - давнѣе безумно, безум. но, куда то въ бездну увлека
 Herz so glühend dringt, dass mich mit Wundermacht bezwingt, die Seele ohn - mächtig ver - lo - ren muss sich da - ran be - gau -

до - ро - ги нѣтъ! О не го - ни, меня молю, ты любишь ме - ня ты жизнь свою на - прас. но ступишь, ты мо - я навѣкъ мо.
 da lass uns fliehn o stosse mich nicht kalt zurück, du liebst mich, du liebst mich und mir zu fol - gen heisst dich das Geschick, sei mein auf e - wig

Musical score for the sixth system, featuring piano accompaniment with treble and bass staves. This system includes triplets in the piano part.

Musical score for the seventh system, featuring piano accompaniment with treble and bass staves. This system also includes triplets in the piano part.

Poco piu mosso.

Онъгинъ хочетъ увлечь Татьяну, она въ величайшемъ волненіи старается высвободиться изъ его объятій. Наконецъ, она начинаетъ изнемогать въ борьбѣ. (On will Tatiana an sich ziehen, sie sucht sich zu bereien, verliert aber die Kräfte.)

еть! *Ев - ге - вий, сжальтесь. мо - лю васъ!*
 schen *Eu - gen Er - bar - men!*

я! *Нѣтъ! нѣтъ! нѣтъ! нѣтъ!* *нѣтъ послушай - ся ме -*
 mein! *Nein, nie - mals nein!* *Ach, Ta - tiana hö - re*

Poco piu mosso.

The first system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, typical of a Baroque or Classical instrumental style.

Тать.
 О Боже, что миѣ дѣлать!
 О Gott, ich bin ver - loren!

Ахъ что со мной!
 Ach, we - he mir!

Онѣг.
 ня!
 mich

Люб - лю тебѣ, люб - лю тебѣ!
 ich lie - bedichich lie - bedich!

Люб - лю те -
 Ich lie - be

The second system of the score includes vocal lines and piano accompaniment. It features a vocal line in treble clef with lyrics in Russian and German. Below the vocal line is a piano accompaniment consisting of five staves (two in treble clef and three in bass clef). The piano part continues with intricate sixteenth-note patterns.

Татья.

fff

Я у - ми - ра - ю! ...
 Mein Gott ich ster - be.

(Входит князь Грешинъ. Татьяна увидѣвъ его, испускаетъ крикъ и падаетъ въ обмо-
 рокъ къ нему въ объятія. Князь дѣлаетъ
 Онегину повелительный знакъ удалитъ-
 ся.)

Онег.

бл!.....
 dich!

(Der Fürst tritt herein Tat stößt ei-
 ne Schrei aus und sinkt ohnmäch-
 tig in seine Arme. Der Fürst winkt
 Olegin gebieterisch, sich zu ent-
 fernen.)

a Tempo

Ritenu

The first system of the musical score consists of eight staves. The top two staves are vocal lines, and the remaining six are instrumental. The music is characterized by dense textures, including many triplets and sixteenth-note passages. The dynamic marking *fff* is prominent throughout the system. The tempo is marked *a Tempo* at the top right, and *Ritenu* (ritardando) is indicated at the beginning of the system.

Отбг.

(stürzt davon.) Vorhang.
(Убегает) (Занавѣсъ!)

О смерти смерти! иду искать тебя!.....
Weh mir, verfall' ich nicht nun dem Tod!

The second system of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in both Russian and German. The music continues with complex rhythmic patterns and triplets. The dynamic marking *fff* is used. The tempo is marked *a Tempo* at the bottom right of the system.

Ritenu

a Tempo
3901