

FRANCESCA DA RIMINI

SERGE RACHMANINOFF
Op. 25

ПРОЛОГ

PROLOG

Largo (♩ = 76 - 80)

3 Flauti
(Fl. III = Piccolo)

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

I suoni coperti

4 Corni (F)

III suoni coperti

3 Trombe (B)

3 Tromboni
e
Tuba

Timpani (E, D, A)

Piatti

Cassa

Tam-tam

Arpa

Coro

Largo (♩ = 76 - 80)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *p*

Cor. I *p*

Cor. III *p*

V-le *p*

Cl. *p*

Cor. I *p*

Cor. III *p*

V-ni I *pp* *div.* *pp*

V-le *p*

Ob. *p*

Cl. *p*

Cor. I *mf*

Cor. III *mf*

V-ni I *p*

V-ni II *p*

V-le *p* *mf* *p*

I. II

Fl. *mf*

Ob. *p*

Cl. *mf*

V-ni I *un poco cresc.* *mf*

V-ni II *div.* *un poco cresc.* *mf*

V-le *un poco cresc.* *mf*

1

Fl. *dim.*

Cl. *dim.*

Cor. *I aperto* *mf*

Tr-ni e Tuba *a 2.* *mf*

Timp. *p*

V-ni I *unis.* *dim.*

V-ni II *unis.* *dim.*

V-le *dim.*

C-b. *mf*

Fl. *p*

Ob. *p*

Cl. *p* *dim.*

Fag. *p* *dim.*

Cor. *mf* *III aperto* *dim.*

Tr-ni e Tuba *a 2* *mf* *dim.*

Timp.

V-ni I *mf* *dim.*

V-c. *mf* *dim.*

C-b.

This musical score page, numbered 11, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. b.), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor.), Trumpets (Tr-ni), and Tubas (Tuba). The percussion part includes Timpani (Timp.). The string section includes Violin I (V-ni I), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The score is divided into three measures. The first measure shows the woodwinds and strings beginning with *pp* dynamics. The second measure continues the woodwind and string parts, with the Clarinet in C and Bassoon playing *p*. The third measure features the Oboe, Clarinet in G, and Bassoon playing *pp*, while the Violin I and Viola play *pp*. The Cor Anglais, Trumpets, and Tubas are present but have no notation in this section.

Fl. I II *pp*

Ob. *p*

C.ingl. *p*

Cl. *p*

Cl. b. *p*

Fag. II *p*

Cor. *mf*

Tr-be I. II a 2 *mf*

Timp. *pp*

Archi *pp*

I. II

Fl. *cresc.* *dim.* *p*

Ob. *un poco cresc.* *mf* *f* *dim.* *p*

Cl. ingl. *cresc.* *mf* *f* *dim.* *p*

Cl. b. *un poco cresc.* *mf* *f* *dim.* *p*

Fag. *I* *mf* *f* *dim.* *p*

Cor. *cresc.* *f* *dim.* *p*

Tr-be *I, II a 2* *f* *dim.* *p*

Tr-ni e Tuba *f* *dim.* *p*

Timp. *un poco cresc.* *mf* *f* *dim.* *p*

T-tam *mf* *f* *dim.* *p*

Archi *cresc.* *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

Cor.

Tr-ni e Tuba

V-ni I

V-ni II

V-le

C. b.



V-ni I

V-ni II

V-le

Ob. II *p*

C. ingl. *p*

V-ni I *p dolce* *dim. pp*

V-ni II *p*

V-le

Fl. I. II a 2 *mf*

Ob. II *un poco cresc.* *mf*

C. ingl. *un poco cresc.* *mf* *p*

Cl. I *mf*

Fag. II *p*

V-ni I *un poco cresc.* *mf*

V-ni II *un poco cresc.* *mf*

V-le *un poco cresc.* *mf*

V-c. *con sord. unis.* *mf*

3 Un poco più mosso

I. II a 2

Fl. *cresc.*

Ob. *cresc.*

Fag. *cresc.* II

V-ni I *cresc.*

V-ni II *cresc.*

V-le *cresc.*

V-c. *cresc.*

f

div.

Fl. *f* *dim.*

Ob. *f* *dim.*

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

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

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

V-ni I *f* *dim.*

V-ni II *f* *dim.*

V-le *f* *dim.*

V-c. *f* *dim.*

III

I

This musical score page, numbered 17, contains the following parts and dynamics:

- Fl.** (Flute): *p* (first three measures), *pp* (fourth measure, marked with a first ending bracket).
- Ob.** (Oboe): *p* (first measure), *p* (second measure, marked with a first ending bracket), *dim.* (third measure), *pp* (fourth measure).
- C. ingl.** (Clarinet in G): *p* (third measure), *dim.* (fourth measure), *pp* (fifth measure).
- Cl.** (Clarinet in B): *p* (first measure), *dim.* (third measure), *pp* (fourth measure).
- Cl. b.** (Clarinet in Bb): *p* (fourth measure).
- Fag.** (Bassoon): *p* (first measure, marked with a first ending bracket).
- Cor.** (Coronet): *p* (first measure).
- V-ni I** (Violin I): *p* (first measure), *dim.* (second measure), *pp* (third measure).
- V-ni II** (Violin II): *p* (first measure).
- V-le** (Viola): *p* (first measure).
- V.c.** (Violoncello): *p* (first measure).

I 4

Fl.

Ob. *pp* *cresc. poco a poco*

C. ingl. *pp* *cresc. poco a poco*

Cl. *pp* *cresc. poco a poco*

Cl. b. *dim.*

Fag. I *pp* *pp* *cresc. poco a poco*

Cor. I. II *pp* *cresc. poco a poco*

Timp. *p*

V-le 4 *senza sord. div.* *pp* *cresc. poco a poco*

V.c. *senza sord. div.* *pp* *cresc. poco a poco*

C-b. *div.* *pp* *cresc. poco a poco*

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 2 (a 2), starting *p* and *cresc. poco a poco*.
- Ob. (Oboe):** Part 2 (a 2), starting *mf*.
- C. ingl. (English Horn):** Part 2 (a 2).
- Cl. (Clarinet):** Part 2 (a 2).
- Cl. b. (Bass Clarinet):** Part 2 (a 2), starting *mf*.
- Fag. (Bassoon):** Part 2 (a 2), starting *cresc. poco a poco*.
- Cor. (Trumpet):** Part 2 (a 2), starting *mf*.
- Tuba:** Part 2 (a 2), starting *p*.
- Archi (Strings):** Violins I and II, and Cellos/Double Basses. The strings play a rhythmic pattern, with the upper strings marked *senza sord.* and *mf*.

Fl. *cresc.* *f* *f*

Ob. *f* *f*

C. ingl. *f*

Cl. *f* *f*

Cl. b. *cresc.* *f*

Fag. *f* *f*

Cor. *a 2* *cresc.* *f* *f* III

Tr-be I. II *a 2* *mf* *f*

Tr-ni I. II *a 2* *mf* *f*

Tuba *mf* *f*

un poco cresc. *mf* *f*

Archi *cresc.* *cresc.* *f* *div.* *b* *unis.* *f*

5

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): *cresc.*, *ff*, *dim.*
- Ob.** (Oboe): *cresc.*, *ff*, *dim.*
- C ingl.** (English Horn): *cresc.*, *ff*, *dim.*
- Cl.** (Clarinet): *cresc.*, *ff*, *dim.*
- Cl. b.** (Bass Clarinet): *cresc.*, *cresc.*, *ff*, *dim.*
- Fag.** (Bassoon): *p.*, *cresc.*, *#p.*, *ff p.*, *p.*, *p.*, *dim.*
- Cor.** (Trumpet): *cresc.*, *ff*, *dim.*
- Tr-be** (Trumpet 2): *I. II a 2*, *f*, *f*, *dim.*
- Tr-ni** (Trumpet 1): *f*, *f*, *f*, *dim.*
- Tuba**: *f*, *f*, *f*, *dim.*
- Timp.** (Timpani): *p.*, *#p.*, *ff p.*, *p.*, *p.*, *dim.*
- Archi** (Strings): *cresc.*, *div.*, *ff*, *ff*, *ff*, *dim.*, *dim.*, *dim.*, *dim.*, *dim.*, *dim.*

6

Fl.

Ob.

Cl. ingl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Archi

6

unis.

p.

f

mf

dim.

Fl. *p*

Ob. *I p dim.*

Cl. *p p dim. dim.*

Cl. b. *p dim.*

Fag. *p*

Tr-ni e Tuba *III Tuba pp*

Archi *unis. p dim. dim. dim.*

p dim.

Detailed description: This page of a musical score features seven staves. The top two staves are for Flute (Fl.) and Oboe (Ob.). The next three staves are for Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The sixth staff is for Trumpet and Tuba (Tr-ni e Tuba), with a 'III' marking above the first measure and 'Tuba' written below. The bottom two staves are for the string section (Archi). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include piano (*p*), *pp*, and *dim.* (diminuendo). The string section is marked *unis.* (unison). The score is divided into four measures by vertical bar lines.

This musical score page features seven staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), and Clarinet in Bb (Cl.). The fifth staff is for Timpani (Timp.). The bottom three staves are for strings (Archi), with the top two representing the first and second violins and the bottom one representing the violas and cellos. The score is divided into two measures. The first measure contains melodic lines for the woodwinds and strings, with dynamic markings of *p* (piano). The second measure shows the woodwinds and strings playing sustained notes, with the Flute, Oboe, and Clarinet in Bb staves ending with a *p* dynamic marking. The Clarinet in G staff has a *p* marking in the first measure. The strings play a sustained chord in the second measure. The Timpani staff shows a single drum roll in the second measure. The top of the page has some handwritten annotations and slurs over the woodwind parts.

7

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Tr-be I. II a 2 *mf*

Tr-ni e Tuba I. II a 2 *mf*

Timp. A muta in G

7

Archi *mf* *cresc.*

mf

mf

Detailed description: This page of a musical score contains measures 7 and 8. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). Measures 7 and 8 feature a woodwind ensemble playing a melodic line with a crescendo. The Flute, Oboe, and Clarinet parts are marked *mf* and *cresc.*. The Trumpet and Trombone parts are marked *mf* and include the instruction 'I. II a 2'. The Timpani part is marked 'A muta in G'. The bottom system includes staves for the string section (Archi). Measures 7 and 8 feature a string section playing a melodic line with a crescendo. The string parts are marked *mf* and *cresc.*. A box with the number '7' is present at the beginning of the first and fifth staves.

ritardando poco a poco

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (T-tam). The second system is for the Arches (Archi). The score is written in a key with one sharp (F#) and a 4/4 time signature. The first system begins with a *mf* dynamic and a *cresc.* marking. The second system begins with a *f* dynamic and a *dim.* marking. The *ritardando poco a poco* instruction is placed above the first system and below the second system. The Flute part features a melodic line with slurs and accents, while the other instruments provide harmonic support with sustained notes and rhythmic patterns. The Arches play a rhythmic accompaniment with triplets and slurs.

II

F1.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Archi

mf

p

dim.

mf

p

dim.

p

dim.

mf

pizz.

mf

dim.

mf

pizz.

mf

dim.

p

div.

p

dim.

Tempo I

Cl. *pp*

Cl. b. *p*

(С закрытым ртом)
(Mit geschlossenem Munde)

*) Coro
A. *mf* (С закрытым ртом)
(Mit geschlossenem Munde)

V-ni I *pp* arco

V-le *pp*

V-c. *pp* unis.

C-b. *pp* 2 C-b. soli

Fl. *p* I

Cl. b.

Coro

Archi *p* arco

*) Хор поет (за сценой) с закрытым ртом до второй части пролога.
Der Chor singt bis zum zweiten Teile des Prologs mit geschlossenem Munde (hinter der Bühne).

Fl. I

Coro

V-ni I

V-ni II

V-le

V-c.

div. *p*

Fl.

Ob.

Fag.

Coro

V-ni I

V-ni II

V-le

V-c.

un poco cresc.

un poco cresc.

p

p

div. *p*

8

Fl. I *p*

Fl. II *p*

Ob. *un poco cresc.*

Cl. *p*

Fag. *p*

Cor. *p*

Tr-ni e Tuba *p*

Timp. *pp*

Coro *div. f*

Archi *mf dim.* *unis.* *dim.* *p*

tutti *p*

Fl. I. II *pp* *cresc.*

Ob. *pp*

C. ingl. *pp*

Cl. II *pp*

Cl. b. *pp*

Fag. *pp*

Coro *mp - cresc.* *p* *cresc.* *mf - cresc.*

Archi *pp* *cresc.* *pp* *cresc.* *cresc.*

Detailed description: This page of a musical score features five systems of staves. The first system includes Flute (I and II), Oboe, Clarinet (I and II), Bassoon, and Cori. The second system includes Flute (I and II), Oboe, Clarinet (I and II), Bassoon, and Cori. The third system includes Flute (I and II), Oboe, Clarinet (I and II), Bassoon, and Cori. The fourth system includes Flute (I and II), Oboe, Clarinet (I and II), Bassoon, and Cori. The fifth system includes Flute (I and II), Oboe, Clarinet (I and II), Bassoon, and Cori. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The Flute part has a first ending marked 'I. II'. The Clarinet I part has a second ending marked 'II'. The Cori part has a piano (*p*) marking in the second measure. The string parts (Archi) have a piano (*pp*) marking in the first measure and a crescendo (*cresc.*) marking in the third measure.

This musical score page, numbered 34, contains the following parts and markings:

- Fl. (Flute):** Part I and II. Markings: *dim.*, *p*.
- Cingl. (Cinghiale):** Part III. Markings: *f*, *dim.*, *p*.
- Cl. (Clarineto):** Markings: *f*, *dim.*, *p*.
- Cor. (Corni):** Two staves. Markings: *f*, *dim.*, *p*, *dim.*.
- Tr-ni e Tuba (Trombe e Tubi):** Two staves. Markings: *f*, *dim.*, *p*, *dim.*.
- T-tam (Tamburi):** Marking: *mf*.
- Coro (Coro):** Two staves. Markings: *f*, *dim.*, *p*.
- Archi (Archetti):** Four staves. Markings: *f*, *dim.*, *p*, *dim.*. Includes a *div.* (divisi) marking for the upper strings.

Un poco meno mosso (♩ = 96)
 (♩ = ♩)

Cl. b. *mf* *dim.* *p*

Fag. *mf un poco marcato* *dim.*

Cor. *pp*

Tr-ni e Tuba *pp*

Проходят Тень Виргилия и Дант. Приблизившись к уступам, прежде чем спускаться, Тень Виргилия как бы не может преодолеть ощущение страха и останавливается.

Virgils Schatten und Dante schreiten vorüber. Vor dem Retreten der Absätze vermag Virgils Schatten seiner Verwirrung nicht Herr zu werden und bleibt stehen.

V-ni I *pp*

V-c. *p* *cresc.* *dim.* *p*

C-b. *p* *cresc.* *dim.* *p*

Ob. *mf*

Cl. *mf* *dim.* *p*

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

V-c. *p* *cresc.* *dim.* *p*

C-b. *p* *cresc.* *dim.* *p*

9

Ob. I *un poco marcato* *cresc.* *f*

Cl. I *p* *cresc.* *f*

Fag. II *cresc.* *f*

V-le *mf* *dim.*

V-c. *p* *cresc.* *sf*

C-b. *p* *cresc.* *sf*

Fl. I. II *mf* *pp*

Cl. *mf* *pp*

Cl. b. *mf* *pp*

Fag. *mf* *pp*

Timp. *mf* *pp*

ТЕНЬ ВИРГИЛИЯ
VIRGILS SCHATTEN

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

Те-перь всту-па-ем мы в сле-пу-ю без - дну.
Und nun be-tre-ten wir die fin-stre Tie - fe.

Archi *p* *mf* *dim.* *pizz.* *p* *pizz.* *p*

III. IV

Cor. *p un poco marcato*

T. B. *p*

V. S.

Я бу - ду вне - ре - ди.
 Ich schrei - te dir vor - an.

V-ni II *p*

V-le *p* *arco* *un poco cresc.*

V-c. *p* *arco* *un poco cresc.*

C-b. *p* *arco* *un poco cresc.*

Cl. *I*

Cor. III. IV *un poco cresc.* *mf*

ДАНТ DANTE *mf* *p*

Как я пой - ду, ког - да ты
 Wie könnt' ich dies, da du doch

T. B. *cresc.*

V. S.

И - ди за мной!
 Folg' un - ver - zagt!

V-ni II *con sord.* *p dolce*

V-le *mf*

V-c. *pizz.* *mf*

C-b. *pizz.* *mf*

Cl. *p*

Cl. b. *p*

Д.
D. *mf*

сам стра-шишь - ся? Ты до сих пор мне
selbst voll Ban - gen! Du warst bis - her mir

V-ni I *pp* *con sord. div.*

V-ni II

V-le *pp* *con sord.*

Ob. *p* *3* (*♩ = ♩*)

Cl. *dim.* *p*

Cor. *p*

С.
A. *f*

Д.
D. *mf*

был о - по - рой...
Stab und Stüt - ze...

ТЕНЬ ВИРГИЛИЯ
VIRGILS SCHATTEN

Му - че - нья тех, кто там вни - зу то -
Die Mar - ten de - rer, die dort un - ten

V-ni I *unis.* *p*

V-ni II *p*

V-le *senza sord. div.* *p*

V-c. *div.* *pp.*

10

Cl. *dim. pp*

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

Cor.

Tr-ni *I. II* *p un poco marc.* *dim.*

Coro

Спускаются по уступам вниз.
Sie steigen die Absätze hinab.

T. B. *p*

V. S. *f*

не страх. *nicht Furcht.* И - дем, не за-мед-ляй пу - ти...
Jetzt komm, verzög'ere nicht den Gang...

Archi *pp* *unis. p* *cresc.* *dim.* *arco p* *cresc.* *dim.*

Cl. *dim.* *p* *mf* *dim.*

Cl. b. *dim.* *p*

Fag. *pp* *I* *p* *dim.* *pp*

Cor. *III. IV* *p un poco marcato* *dim.*

Tr-be *I. II* *p*

Tr-ni *I. II* *p*

V.-c. *p*

C.-b. *p*

Fl. I II *p* *dim.* *pp*

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

Fag. *pp*

Tr-be I II

Coro S. A. T. B. (С закрытым ртом) (Mit geschlossenem Munde) *pp*

V-ni I I V-no solo *p*

V-le *pp* *dim.*

V.c. *dim.* *pp*

C-b. *dim.* *pp*

Coro Alt. II *pp* Alt. I *pp* Sopr. II *p* Sopr. I *p*

Archi *senza sord.* *ppp* *tutti unis.* *ppp* *senza sord.* *ppp*

11 Tempo I

Musical score for woodwinds, brass, and percussion. The score is in 6/8 time and consists of three measures. The instruments are Flute I & II, Flute III, Oboe, Clarinet in G, Bassoon, Cor Anglais, Trumpet, and Timpani. The woodwinds and brass play a melodic line that starts with a crescendo from piano (p) to forte (f) in the first measure, then a decrescendo (dim.) to piano (p) in the second measure, and a final crescendo from piano (p) to forte (f) in the third measure. The timpani plays a rhythmic pattern of eighth notes, starting with a mezzo-forte (mf) dynamic and decrescendo (dim.) to piano (p) in the second measure.

11 Tempo I

Musical score for strings and choir. The score is in 6/8 time and consists of three measures. The strings (Archi) are divided into Violins (div.) and Cellos/Double Basses (div.). The choir (Coro) consists of Soprano and Bass parts. The strings play a rhythmic pattern of eighth notes, starting with a piano (p) dynamic and crescendo (cresc.) to mezzo-forte (mf) in the first measure, then a decrescendo (dim.) to piano (p) in the second measure, and a final crescendo from piano (p) to mezzo-forte (mf) in the third measure. The choir parts are sustained notes, starting with a forte (f) dynamic and decrescendo (dim.) to mezzo-forte (mf) in the second measure.

Fl. *f* *p cresc.* *f*

Ob. *f* *dim.* *p* *cresc.* *f* *dim.*

C.ingl. *f* *dim.* *p* *f* *dim.*

Cl. *f* *dim.* *p* *cresc.* *f*

Fag. *f* *dim.* *p* *cresc.* *f*

Cor. *f* *dim.* *p* *f* *dim.*

Timp. *mf* *mf*

Coro

V-ni I *mf* *dim.* *p* *cresc.* *mf* *dim.*

V-ni II *mf* *dim.* *p* *cresc.* *mf* *dim.*

V-le *mf* *dim.* *p* *mf* *dim.*

V-c. *f* *p* *cresc.* *f* *dim.*

C-b. *f* *p* *cresc.* *f* *dim.*

Fl. *p cresc. f pp*

Ob. *p cresc. f dim. pp*

C. ingl. *p f dim.*

Cl. *p cresc. f*

Cl. b.

Fag. *p cresc. f pp*

Cor. *p f dim. pp*

Tr-be *mf pp I. II a 2*

Timp. *pp*

Arpa *mf sforz. sim.*

Coro *p*

V-ni I *p cresc. mf dim. pp pp*

V-ni II *(div) p cresc. mf dim. pp*

V-le *p f dim. pp pizz.*

V.c. *p cresc. f dim. pp mf un poco sforz.*

C-b. *p cresc. f dim. pp*

12 Черные тучи заволакивают все.
Schwarze Wolken hüllen Alles ein.

This musical score page includes the following parts and markings:

- Fl.**: Flute part with a 7-measure rest in the first measure.
- Ob.**: Oboe part with a *pp* dynamic marking.
- Cl. b.**: Bass Clarinet part with a 7-measure rest in the first measure.
- Fag.**: Bassoon part with a *pp* dynamic marking and a first fingering (I) indicated.
- Cor.**: Cor Anglais part with *mf* and *pp* dynamics and Roman numerals II and IV.
- Tr-be**: Trumpet part with *mf* and *pp* dynamics and Roman numerals I and II.
- Tr-ni**: Trombone part with *mf* and *pp* dynamics and Roman numerals I and II.
- Timp.**: Timpani part.
- Arpa**: Harp part with *mf* dynamics.
- Archi**: String part with *pp* dynamics and a *unis.* (unison) marking.

Fl. Fl. III muta in Picc.

Ob.

Cl. *pp*

Cl. b.

Fag. I

Cor. I + III + *mf*

Tr. ni I. II a 2 *mf*

Timp.

Arpa

Archi

Detailed description: This page of a musical score, numbered 46, features a woodwind section and a string section. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), and Trumpets (Tr. ni). The string section consists of Arpa (Harp) and Archi (Strings). The Flute part has a dynamic marking of *pp* and a performance instruction 'Fl. III muta in Picc.' in the second measure. The Clarinet part also has *pp* markings. The Bassoon part is marked with 'I'. The Horns and Trumpets parts have *mf* markings and include performance instructions 'I +', 'III +', and 'I. II a 2'. The string parts are marked with *mf*. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Cl.

Cl. b.

Cor.
I+
III+

Tr. be
I. II
III

Tr. ni
e
Tuba
p

Timp.
D muta in B

T. tam
p

Arpa
mf

Воцаряется полный мрак.
Völliges Dunkel hat sich eingestellt.

Archi
pp
p

Cor.

Tr-be

Tr-ni e Tuba

Archi

pp

dim.

pp

II

pp

dim.

pp

pp

arco

p

dim.

pp

Detailed description: This page of a musical score contains four systems of staves. The first system is for the Cor (Coronet) section, consisting of two staves with a treble clef and a 4/8 time signature. The second system is for the Tr-be (Trumpet) section, consisting of two staves with a treble clef and a 4/8 time signature. The third system is for the Tr-ni e Tuba (Trumpet and Tuba) section, consisting of four staves: two for the Trumpet (II) in the treble clef and two for the Tuba in the bass clef, all in 4/8 time. The fourth system is for the Archi (String) section, consisting of four staves: two for the Violin in the treble clef and two for the Viola/Vello in the bass clef, all in 4/8 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* (pianissimo) and *dim.* (diminuendo). The *arco* marking is present in the lower strings of the Archi section.

II

Мрак рассеивается. Пустынная скалистая местность с далеким горизонтом, озаренным красным светом. Направо возвышенне с обрывом в пропасть.

Es klärt sich wieder auf. Eine öde felsige Gegend mit weitem rot leuchtendem Horizont. Rechts eine Anhöhe mit einem Abhang zum Abgrunde.

The musical score is arranged in systems. The top system includes C.ingl. (Cornet in G), Cl. b. (Clarinet in B-flat), and Fag. (Bassoon). The middle system includes Tr-ni e Tuba (Trumpet and Tuba) and Timp. (Timpani). The bottom system is for the Archi (String) section. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked with a quarter note equal to a half note (♩ = ♩). Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The woodwinds feature triplet patterns and slurs. The brass section has specific parts for the second and third trumpets/tubas. The strings play a simple accompaniment in the lower register.

Fl.

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Timp.

un poco cresc.

con sord.

div.

Archi

Detailed description: This page of a musical score features woodwind and string parts. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), and Bass Clarinet (Cl. b.). The string section is labeled 'Archi'. The score is divided into three measures. The first measure shows the woodwinds and strings playing a melodic line with triplets and slurs. The second measure includes the instruction 'un poco cresc.' under the timpani part. The third measure includes 'con sord.' for the strings and 'div.' for the flute. Dynamics are marked with 'p' (piano) and 'p' (piano) with a hairpin. The key signature has two flats, and the time signature is 3/4.

13

Fl.

Picc.

Ob.

Cl.

Cl. b.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

mf

cresc.

p

cresc.

f

a 2

B muta in A; E in H

13

Archi

mf

cresc.

This musical score page, numbered 52, is divided into two systems. The first system includes staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Tympani (T-lam). The second system includes staves for the string section (Archi). The woodwinds and strings play a complex rhythmic pattern of eighth notes, often in groups of three. The brass instruments play sustained notes with dynamic markings of *cresc.* and *ff*, which then transition to *dim.* in the second system. The string section also features dynamic markings of *ff* and *dim.*. The score is written in a key signature with two flats and a 3/4 time signature.

(♩ = ♩) *crescendo ed accelerando poco a poco*

Ob. *dim.* 3 3 3 3

Cl. *dim.* 3 3 3 3 *p*

Fag. *dim.* 3 3 3 3 *p* *poco a poco cresc.*

Cor.

Tr-be

Tr-ni e Tuba *p* *poco a poco cresc.*

Cassa *a 2 bacch.* *p* *poco a poco cresc.*

Отдаленный грохот бури и приближающегося вихря страждущих.
Fernes Gewitterrollen und sich nähernder Sturm der Leidenden.

(♩ = ♩) *crescendo ed accelerando poco a poco*

Archi *p* *p* *div.* *p* *poco a poco cresc.*

Ob.
C.ingl.
Cl.
Fag.
Cor.
Tr-ni e Tuba
Cassa
Archi

The musical score is arranged in a system with multiple staves. The woodwind section includes Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpets and Trombones (Tr-ni e Tuba), and Cymbals (Cassa). The string section (Archi) is represented by two staves. The Bassoon and the lower strings (violin and viola) play a complex rhythmic pattern of eighth and sixteenth notes, often in groups of three (trios). The upper strings (violin and viola) are mostly silent, with some activity in the final measure of the system. The Bassoon part features numerous slurs and accents, indicating a melodic line within the rhythmic texture. The Cymbals play a steady, rhythmic pattern. The overall texture is dense and rhythmic.

Allegro vivace (♩ = 160)

Fl.

Picc.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Timp.

Cassa

Coro

S.

A.

T.

B.

Archi

Allegro vivace (♩ = 160)

*) Примечание: Начиная с этого места, хор поет (за сценой) с открытым ртом на букву „а“. Сила звука у хора увеличивается и уменьшается сообразно с приближением и удалением на сцене вихря страждущих.

Anmerkung. Mit Beginn dieses Teils singt der Chor (hinter der Bühne) mit offenem Munde den Vokal „a“. Das fortissimo, zunehmend oder abnehmend, richtet sich nach dem Nahen und Weichen des Sturms der Leidenden auf der Bühne.

14

Fl. *p* *f* *dim.*

Picc. *f* *dim.*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Cor. IV *mf*

Timp. *p*

Coro

V-ni I *p* *f* *p* *div. b.*

V-ni II *p* *f* *p*

V-le *3* *3* *div.* *p*

V.c. *unis.* *mf*

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *mf* *dim.*

Cor. I *mf* *dim.*

Cor. II *mf* *dim.*

V-ni II *f* *p*

V-le *f* *p* *mf* *p* *dim.*

V-c. *div.* *p* *mf* *p*

Fl. *pp* *leggiere* *pp* *leggiere*

Ob. *p* *pp* *leggiere*

C. ingl. *p*

Fag. *mf*

Cor. I *mf*

Coro *b \flat*

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

unis. *b* *mf*

unis. *pizz.* *pp*

unis. *b* *pp*

pizz. *pp*

This musical score page includes the following parts and markings:

- Fl. (Flute):** Features a melodic line starting in the fourth measure with dynamics *p*, *mf*, and *sf*.
- Ob. (Oboe):** Features a melodic line starting in the fourth measure with dynamics *p* and *sf*.
- Cl. (Clarinet):** Features a melodic line starting in the fourth measure with dynamic *sf*.
- Tr-be (Trumpet):** Features a melodic line starting in the first measure.
- Tr-ni e Tuba (Trombone and Tuba):** Features a melodic line starting in the first measure, with a marking "III" and dynamic *p* in the fourth measure.
- Timp. (Timpani):** Features a rhythmic pattern starting in the first measure, with dynamic *f* in the fifth measure.
- Coro (Corno):** Features a melodic line starting in the fifth measure.
- Archi (Strings):** Features a melodic line with triplets in the first and third measures, and a dynamic *p* in the third measure. The upper strings also feature a melodic line starting in the fourth measure with dynamics *p* and *sf*, and a marking "div." (divisi).

Fag. *p*

Cor. *p* III *p*

Timpani *pp*

P-tti (bacch. molle) *p*

Arpa *p*

Coro

Archi *dim.* *pp* *mf* *p* *pp* *arco* *pp* *unis.*

Detailed description: This page of a musical score contains seven systems of staves. The first system is for the Bassoon (Fag.), starting with a dynamic of *p*. The second system is for the Horns (Cor.), with a dynamic of *p* and a section marked 'III'. The third system is for Timpani (Timpani) and Percussion (P-tti), with dynamics *pp* and *p*, and a performance instruction '(bacch. molle)'. The fourth system is for the Harp (Arpa) with a dynamic of *p*. The fifth system is for the Chorus (Coro). The sixth system is for the Strings (Archi), featuring dynamics *dim.*, *pp*, *mf*, *p*, *pp*, and *arco*. The seventh system continues the string parts with dynamics *pp* and *unis.*

Fl. *f* *p*

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

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

Fag. *p*

Cor.

Arpa

Coro

Archi *unis.* *arco* *f* *dim.* *dim.* *pp*

unis. *f*

Detailed description: This page of a musical score features eight staves. The Flute (Fl.) staff has a melodic line starting with a first finger (1) and a dynamic shift from forte (f) to piano (p). The Oboe (Ob.) and Clarinet (Cl.) staves play a rhythmic accompaniment of eighth notes, with dynamics ranging from forte (f) to piano (p) and including a diminuendo (dim.). The Bassoon (Fag.) staff has a few notes at the end of the page, marked piano (p). The Cor Anglais (Cor.) staff is empty. The Arpa (Arpa) staff has a few notes in the first measure. The Coro (Coro) staff is empty. The Archi (Archi) section consists of three staves (Violin I, Violin II, and Viola) playing a rhythmic accompaniment. The Violin I staff starts with a unison (unis.) instruction and a forte (f) dynamic, then gradually decreases to piano (pp). The Violin II and Viola staves also play a rhythmic accompaniment. The Viola staff has a unison (unis.) instruction and a forte (f) dynamic, then gradually decreases to piano (pp).

III. IV. 0

Cor. I. II a 2

Tr-be III

Tr-ni e Tuba III

Timp.

Coro

V-le

V-c. pizz. mf

C-b. pizz. mf

mf *p* *pp* *f* *arco* *mf*



Fag. *pp*

Cor.

Timp.

Coro

V-c. *dim.* *pp* *dim.*

16

Fl.

Cl.

Fag.

Cor.

Timp.

Coro

На верку возвышения, у обрыва показываются Тень Виргилия и Дант. У края пропасти они останавливаются.

Oben auf der Anhöhe beim Abhange erscheint Virgils Schatten mit Dante. Am Rande des Abgrunds bleiben sie stehen.

16

Archi

senza sord. div.

pizz.

cresc.

dim.

arco

Fl. *p* *mf*

Ob. *a 2*
mf un poco marcato

Cl. *3*

Fag. *a 2*
mf un poco marcato

Cor. III. IV

Coro

Archi *pp* *cresc.*

pp *cresc.*

pp *cresc.*

Detailed description: This page of a musical score features six systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Flute part begins with a first finger (I) trill, marked *p* and *mf*. The Oboe and Bassoon parts are marked *a 2* and *mf un poco marcato*. The Clarinet part features triplet markings (*3*). The second system is for Cor Anglais (Cor.), with parts III and IV. The third system is for the Chorus (Coro). The fourth system is for the Strings (Archi), with parts for Violins (V), Violas (V), Cellos (C), and Double Basses (B). The string parts are marked *pp* and *cresc.* throughout the system.

Fl. I

Cl. *p* *3*

Cor. *f* *dim.* *pp*

Tr-ni e Tuba *mf* *dim.* *pp*

Timp. *mf* *dim.* *pp*

P-tti (bacch. molle) *mf*

Arpa *f* *dim.* *pp*

Coro

Archi *f* *arco* *div.* *dim.* *pp* *cresc.*

f *pp* *cresc.*

f *pp* *cresc.*

I

Fl.

Ob.

C. ingl.

Cl.

Cor.

Coro

ТЕНЬ ВИРГИЛИЯ
VIRGIL'S SCHATTEN

mf

Мой сын, те - перь мы
Mein Sohn, wir sind jetzt

unis. pizz.

f

dim.

pizz.

f

dim.

Arch.

mf

dim.

p

pp

cresc.

cresc.

cresc.

Fl. *p* *3* *3* *3* *3* *3* *pp* *3*

Ob. *un poco marcato* *p* *3* *3* *3* *p*

C. ingl. *un poco marcato*

Cl. *p* *3* *3* *3* *p*

Fag. *mf* *dim.*

Cor. I. II *mf* *dim.*

Coro

T. B. *f*

V. S.

там, где свет не - ме - ет.
 dort, wo Licht nicht leuch - tet,

arco *mf*

senza sord. arco *p*

Archi *mf* *f* *f*

17

Fl. *p dolce*

Ob. II *p*

Cl. I *p*

Fag. *p*

Cor. *p*

Coro

T. B. *f*

V. S.

Здесь веч - ный вихрь в стре - мле - нье
 wo ew - ger Sturm in nim - mer

17

V-ni I *div. pp*

V-ni II *div. pp*

V-le *unis. pp* *pizz. mf*

V-c. *f*

FL

Ob.

Cl.

Coro

Detailed description: This system contains the staves for Flute (FL), Oboe (Ob.), Clarinet (Cl.), and Chorus (Coro). The Flute and Clarinet parts feature first and second endings, marked with 'I' and 'II'. The Oboe part also has first and second endings. The Chorus part consists of a single melodic line. Dynamics include *p* (piano).

T. B.
V. S.

не - у - стан - ном вле - чет с со - бо - ю страж - ду - щие
 mü - dem Dran - ge der Dul - der See - len rast - los vor sich

V-ni I

V-ni II

V-le

arco 3
p

pizz.
mf

arco 3
p

Detailed description: This system includes the vocal soloists (T. B. Tenor, V. S. Soprano), Violin I (V-ni I), Violin II (V-ni II), and Violoncello (V-le). The vocal parts have Russian and German lyrics. The string parts include triplets and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Performance instructions include *arco* (arco) and *pizz.* (pizzicato).

FL

Ob.

Cl.

Coro

cresc.

cresc.

cresc.

un poco cresc.

cresc.

Detailed description: This system continues the woodwind and chorus parts. The Flute, Oboe, and Clarinet parts are marked with *cresc.* (crescendo). The Chorus part is marked with *un poco cresc.* (un poco crescendo). The system includes first and second endings for the woodwinds.

T. B.
V. S.

ду - ши, и кор - чит, и тер - за - ет их,
 her - treibt, ver - krüm - met und sie rei - ni - get

V-ni I

V-ni II

V-le

cresc.

cresc.

cresc.

cresc.

Detailed description: This system continues the vocal soloists and string parts. The vocal parts have Russian and German lyrics. The string parts include triplets and dynamic markings like *cresc.* (crescendo). The system includes first and second endings for the woodwinds.

Fl.

Picc.

Ob.

Cl.

Fag.

18

Tr-be

Tr-ni e Tuba

Cassa

18

Coro

T.B. V.'S.

и und

лет... schlägt...

Archi

18

unis.

ff

div.

ff

Fl. *a 2*

Ob. *ff marcato*

C. ingl. *ff*

Cl. *f*

Fag. *ff* *f* *a 2*

Cor. *ff marcato*

Tr-be *ff marcato*

Tr-ni e Tuba *f* *a 2*

Cassa *ff* *dim.*

Coro

Archi *f* *unis.*

Detailed description: This page of a musical score features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), and Bassoon (Fag.), all playing complex passages with triplets and slurs. The brass section consists of Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones/Tubas (Tr-ni e Tuba), providing harmonic support with sustained notes and dynamic markings. The percussion section includes the Cassa (Cymbal) and Coro (Chorus). The string section (Archi) is shown in both treble and bass clefs, playing a rhythmic accompaniment with triplets and dynamic markings. The score is marked with various dynamics such as *ff*, *f*, and *dim.*, and includes performance instructions like *ff marcato* and *unis.*

accel.

a 2

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Cassa. The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *accel.* and *a 2*. The woodwinds and brass parts feature various rhythmic patterns, including triplets and sixteenth notes, and some parts have first and second endings marked *I. II*.

accel.

Musical score for strings (Archi). The score includes dynamic markings such as *p*, *mf*, and *ff*, and performance instructions like *accel.* and *a 2*. The string parts feature various rhythmic patterns, including triplets and sixteenth notes, and some parts have first and second endings marked *I. II*.

Più mosso (♩ = 176)

Ob.

Fag.

Cor.

Tr-be

Coro

ТЕНЬ ВИРГИЛИЯ
VIRGIL'S SCHATTEN

f

Co всех сто - рон о -
Sie ei - len hin von

Più mosso (♩ = 176)

Archi

Cl.

Cl. b.

Fag.

Coro

T. B.
V. S.

- ни к не - му стре - мят - ся и, без лу - ча на -
sei - net Rauch ge - tra - gen, ohn' je - den Hoff - nungs -

Archi

The musical score is arranged in a standard orchestral format. At the top are the woodwind parts: Clarinet (Cl.), Clarinet in B-flat (Cl. b.), and Bassoon (Fag.). Below these is the choir (Coro) with two staves. The vocal soloists (T. B. and V. S.) are on the next system, with Russian and German lyrics underneath. The string section (Archi) is at the bottom, consisting of Violin I, Violin II, and Violoncello/Double Bass. The score includes various musical notations such as triplets, dynamics (p, cresc.), and articulation marks.

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

Fag. *p* *cresc.*

Cor. *mf* *f*

Coro

T. B. *p* *ff*
 K. S.

- деж - ды на спа - се - нье, в без - бреж - ной скор - би
schim - mer auf Er - lö - sung, ihr gren - zen - lo - ses

Archi *p* *cresc.* *f*

Detailed description of the musical score: The score is for page 75 and includes parts for Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Choir (Coro), Tenor Bass (T. B.), Alto Soprano (K. S.), and Strings (Archi). The woodwinds and strings play a melodic line with triplets and crescendos. The choir and vocalists sing in Russian and German. The Russian lyrics are: "деж - ды на спа - се - нье, в без - бреж - ной скор - би". The German lyrics are: "schim - mer auf Er - lö - sung, ihr gren - zen - lo - ses". The music features dynamic markings such as *p*, *mf*, *f*, *cresc.*, and *ff*. There are also triplets and slurs throughout the score.

Fl. *I*
mf 3 3 *dim.* *p*

Ob. *a 2*
f *p*

Cl. *f* 3 3 *I*
p

Cl. b. *p*

Fag. *f* 3 *dim.* 3 *p*

Cor. *IV*
p

Coro

ДАНТ
DANTE

T. B. *f*
 V. S. *f*

Ко - ро так
 Wen mag dies

сто - нут и мя - тут - ся.
 E - lend laut be - kla - gend

Archi

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

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

f 3 *dim.* *p* *dim.* *pp*

f 3 *dim.* *pizz.* *p* *dim.* *pp*

f 3 *dim.* *pizz.* *p* *dim.* *pp*

Fl. *dim.* *pp*
 Ob. *dim.* *pp*
 Cl. I *dim.* *pp*
 Cl. b. *dim.* *pp*
 Fag. *p*
 Cor. IV
 Coro
 Д. *pp.*
 D. *pp.*
 чер-ный воз - дух ис - тя - зу - ет?
 schwar-ze Luft - meer mar-ternd hül - len?
 Т. В. *f* *b*
 V. С. *b* *p.*
 Лю - дей,
 Viel Volk
 Archi *pp* *arco* *pp*

Cl.

Cl. b.

Fag.

Coro

T. B.
V. S.

Archi

что под - чи - ня - ли ра - зум стра - сти люб -
det der Ver - stand der Lie - be ward un - ter -

p

p

cresc.

p

p

arco

p

Ob. *a 2*
 Cl.
 Fag. *p cresc. f 3 dim.*
 Cor. *mf f*
 Coro
 T. B.
 V. S.

- ВИ..
 stellt... Приближающийся вихрь заглушает Тень Виргилия.
 Der nahende Sturm übertönt Virgils Stimme

Archi *p cresc. f 3*

20

Fl. *mf* *3* *3* *dim.* *p*

Ob. *a 2*

Cl. *3* *p* *cresc.*

Fag. *3* *p* *cresc.*

Coro

20

dim. *dim.* *p* *cresc.*

dim. *p* *dim.* *div.* *3* *6* *3* *3* *3* *cresc.*

Archi *dim.* *p* *dim.* *3* *p* *cresc.* *3*

dim. *pizz.* *p* *dim.* *arco* *p* *cresc.* *3*

pizz. *arco* *p* *cresc.* *3*

This musical score page includes the following parts and markings:

- Flute (Fl.):** Features a complex melodic line with triplets and dynamic markings of *p*, *mf*, and *f*.
- Oboe (Ob.):** Enters with a melodic line marked *mf* and *f*.
- Clarinet (Cl.):** Provides harmonic support with dynamics *f*, *p*, *mf*, and *f*.
- Bassoon (Fag.):** Features a melodic line with dynamics *f* and *p*.
- Cor Anglais (Cor.):** Plays a melodic line with dynamics *f*, *dim.*, and *p*.
- Trumpet and Trombone (Tr-ni e Tuba):** Includes a section marked "I. II a 2" with dynamics *f* and *mf*.
- Timpani (Timp.):** Provides rhythmic accompaniment with a *mf* dynamic.
- Chorus (Coro):** Features a vocal line with sustained notes.
- String Ensemble (Archi):** Includes violin and viola parts with dynamics *f*, *dim.*, *mf*, *cresc.*, and *f*.

21

Fl. *f* *mf* *f* *mp*

Ob. *mf* *f* *mf*

Cingl.

Cl. *mf* *f* *mf* *mp*

Cl.b. *mf* *cresc.*

Fag. *mf* *f* *mf* *cresc.*

Cor. *mf* *f* *mf*

Tr-be *con sord.* I. II a 2 *mf*

Tr-ni
e
Tuba *f* *mf*

Timp. *mf*

Coro

Archi *mf* *cresc.* *f* *mf* *mf* *cresc.*

21 *unis.* *mf* *mf* *mf* *cresc.*

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): *mf*, *cresc.*, *f*, *mf*
- Ob.** (Oboe): *cresc.*, *f*, *dim.*
- C.ingl.** (English Horn): *cresc.*, *f*, *dim.*
- Cl.** (Clarinet): *cresc.*, *f*, *mf*
- Cl.b.** (Bass Clarinet): *f*, *f*, *cresc.*
- Fag.** (Bassoon): *f*, *cresc.*, *dim.*, *mf*, *cresc.*
- Cor.** (Trumpet): *cresc.*, *f*, *dim.*
- Tr-be** (Trumpet II): *cresc.*, *f*, *dim.*
- Coro** (Chorus): Two staves with melodic lines.
- Arch.** (Archi - Strings): *cresc.*, *f*, *dim.*
- Bottom Staff** (likely Cello/Double Bass): *f*, *cresc.*, *f*, *mf*, *3*, *cresc.*

This page of a musical score includes the following parts and markings:

- Flute (Fl.):** Starts with *mf* and *cresc.* markings, featuring triplet patterns.
- Oboe (Ob.):** Starts with *cresc.* and *f* markings, featuring triplet patterns.
- Clarinet in G (C. ingl.):** Starts with *cresc.* marking.
- Clarinet in Bb (Cl.):** Starts with *mf* and *cresc.* markings, featuring triplet patterns.
- Clarinet in Bb (Cl. b.):** Starts with *ff* marking.
- Bassoon (Fag.):** Starts with *ff* marking, featuring triplet patterns.
- Cor Anglais (Cor.):** Starts with *cresc.* and *f* markings.
- Trumpet (Tr-be):** Starts with *cresc.* marking, with sub-markings *I II a 2* and *f*.
- Trumpet and Tuba (Tr-ni e Tuba):** Starts with *f* marking, with sub-markings *III* and *Tuba*.
- Chorus (Coro):** Two staves with vocal lines.
- String Ensemble (Archi):** Four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with *cresc.* and *ff* markings.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr- be

Tr- ni
e
Tuba

Timp.

un poco cresc.

Coro

Archi

Detailed description: This page of a musical score, numbered 87, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpet III (Tr- be), and Trumpet I (Tr- ni e Tuba). The percussion part (Timp.) includes a dynamic marking of *un poco cresc.* The string section (Archi) is represented by three staves. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations such as slurs and accents. The key signature is B-flat major, and the time signature is 3/4.

Fl.

Picc.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-tti

Coro

Archi

This musical score page, numbered 89, contains the following parts and markings:

- Fl.** (Flute): Features triplet patterns in the first and third measures.
- Picc.** (Piccolo): Mirrors the flute part with triplet patterns.
- Ob.** (Oboe): Includes a marking 'a 2' above the first measure.
- C.ingl.** (English Horn): Features sustained notes with slurs.
- Cl.** (Clarinet): Includes a marking 'a 2' above the first measure and triplet patterns.
- Cl. b.** (Bass Clarinet): Features sustained notes with slurs.
- Fag.** (Bassoon): Features sustained notes with slurs.
- Cor.** (Cor): Includes markings 'II' and 'IV' for the first two parts, and 'I' and 'III' for the last two parts. A dynamic marking of *ff* is present.
- P-tti** (Percussion): Starts with a dynamic marking of *f*.
- Coro** (Choir): Features sustained notes with slurs.
- Archi** (Strings): Includes a marking '8' above the first measure and dynamic markings 'div.' and 'unis.' in the third measure.

This page of a musical score, numbered 90, contains the following parts and markings:

- Fl. (Flute):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes across the rest of the page. A *cresc.* marking is present in the second measure.
- Picc. (Piccolo):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Ob. (Oboe):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- C.ingl. (Corno Inglese):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Cl. (Clarinete):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Cl. b. (Clarinete Baixo):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Fag. (Fagote):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Cor. (Corno):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Coro (Coro):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.
- Archi (Archi):** Features a triplet of eighth notes in the first measure, followed by a series of triplets of eighth notes. A *cresc.* marking is present in the second measure.

Пронесется со страшной быстротой призраки. Стон, вопли и крики отчаяния. Дант в ужасе прижимается к скале.
Gesperster schweben in rasender Eile vorüber. Gestöhn, Klagegeschrei und Rufe der Verzweiflung. Dante klammert sich entsetzt an den Felsen.

Тень Виргилия как бы называет тени пролетающих мимо.
Virgils Schatten weist gleichsam erklärend auf die vorüberschwebenden Schatten hin.

Presto (♩ = 66)

5

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cor. a 2

Tr-be I II. III

Tr-ni

e Tuba

Timp.

P-tti

Cassa

Coro

Archi

23

Fl. *p* *cresc.* *fff*

Picc. *p* *cresc.* *fff*

Ob. *ad.* *p* *cresc.* *fff*

C. ingl. *p* *cresc.* *fff*

Cl. *p* *cresc.* *fff*

Cl. b. *p* *cresc.* *fff*

Fag. *p* *cresc.* *fff*

Cor. *p* *cresc.* *fff*

Tr-be *p* *cresc.* *fff*

Tr-ni e Tuba *f* *cresc.* *fff* *marc. a 2*

P-tti (bacch. molle) *p* *cresc.* *fff*

Cassa *p* *pocho a pocho cresc.* *ff* (a 2 bacch.)

T-tam *ff*

Coro

23

Archi *div. r.* *p* *cresc.* *fff* *unis.*

non div. *p* *cresc.* *fff*

non div. *p* *cresc.* *fff*

non div. *p* *cresc.* *fff*

p *cresc.* *fff*

This page of a musical score features the following parts and markings:

- Fl.** (Flute): *fff*
- Picc.** (Piccolo): *fff*
- Ob.** (Oboe): *fff*
- C. ingl.** (Clarinet in G): *fff*
- Cl.** (Clarinet in B): *fff*
- Cl. b.** (Bass Clarinet): *fff*
- Fag.** (Bassoon): *fff*
- Cor.** (Horn): *fff*
- Tr-be** (Trumpet):
 - I II a 2: *cresc.*, *fff*
 - III: *cresc.*, *fff*
- Tr-ni e Tuba** (Trumpet and Tuba): *cresc.*, *fff*, *a 2*, *fff*
- P-tti** (Percussion): *fff*, *dim.*
- Cassa** (Cymbal): *fff*, *dim.*
- T-tam** (Tom-tom): *fff*
- Coro** (Choir):
- Archi** (String): *fff*, *unis.*

24 *ad.*

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

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

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

C. ingl. *f* *cresc.* *ff*

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

Cl. b. *f* *cresc.* *ff*

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

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

Tr-be *mf* *cresc.* *ff* *dim.*

Tr-ni e Tuba *f* *cresc.* *ff* *dim.*

Timp. *ff*

P-tti *p* *cresc.* *f*

Cassa *pp* *cresc.* *f*

Coro

24 *non div.*

Archi *f* *cresc.* *ff*

Fl. *f* *cresc.* *ff* Piccolo muta in Fl. III

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

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

C. ingl. *f* *cresc.* *ff*

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

Cl. b. *f* *ff*

Fag. *f* *ff*

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

Tr-be *mf* *cresc.* *ff* *dim.*

Tr-ni e Tuba *f* *cresc.* *ff* *dim.*

P-tti *p* *cresc.* *f* *dim.*

Cassa *p* *cresc.* *f* *dim.*

Coro

Archi *f* *cresc.* *ff*

25

I. II a 2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ni e Tuba

Timp.

Coro

25

Archi

I. II a 2

Fl. *un poco dim.*

Ob. *un poco dim.*

Cl. *un poco dim.*

Fag. *un poco dim.*

Cor. *un poco dim.*

Tr-ni e Tuba *un poco dim.*

Timp. *un poco dim.*

Coro

Archi *un poco dim.*

un poco dim.

This musical score page features seven staves for various instruments. The Flute (Fl.) staff has two parts, I and II, with a *mf* dynamic and a triplet of eighth notes. The Oboe (Ob.) staff has a *mf* dynamic. The Clarinet (Cl.) staff has two parts, I and II, with a *mf* dynamic and a triplet of eighth notes. The Bassoon (Fag.) staff has a *mf* dynamic. The Cor Anglais (Cor.) staff has two parts with a *f* dynamic in the first measure and a *dim.* dynamic in the second. The Timpani (Timp.) staff has a *mf* dynamic in the first measure and a *dim.* dynamic in the second. The Coro (Chorus) staff has two parts. The Archi (Strings) section consists of four staves, with the upper two in treble clef and the lower two in bass clef, all starting with a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page features six staves. The top staff is for Flute (Fl.), showing a melodic line with a first ending bracket, a triplet, and a second ending bracket, followed by a series of triplets. The second staff is for Oboe (Ob.), with a first ending bracket and a triplet. The third staff is for Clarinet (Cl.), also featuring a first ending bracket and a triplet. The fourth staff is for Cor Anglais (Cor.), with a first and second ending bracket and a piano (*p*) dynamic marking. The fifth staff is for another Cor Anglais (Coro), with a first and second ending bracket. The bottom two staves are for the string section (Archi), with a first and second ending bracket and a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as slurs, brackets, and dynamic markings.

poco a poco diminuendo e ritardando

Fl. *p* 3 3 3

Ob. *p* 3

Cl. *p* 3 3 3

Cor. *p*

Coro

Detailed description: This section of the score covers four measures. The Flute part begins with a series of triplet eighth notes in the final measure, marked *p*. The Oboe part has a single triplet eighth note in the second measure, also marked *p*. The Clarinet part features a melodic line with triplet eighth notes throughout the first three measures, marked *p*. The Cor Anglais part consists of a single note in the first measure, followed by a sustained note in the second measure, and a final note in the fourth measure, all marked *p*. The Coro part shows sustained notes in the second and third measures.

poco a poco diminuendo e ritardando

Archi

Detailed description: This section of the score covers four measures for the string ensemble. The Violin I part has a melodic line with a slur over the first two measures and a crescendo hairpin in the third and fourth measures. The Violin II part has a similar melodic line with a slur and a crescendo hairpin. The Viola part has a melodic line with a slur and a crescendo hairpin. The Violoncello part has a melodic line with a slur and a crescendo hairpin. The Contrabbasso part has a melodic line with a slur and a crescendo hairpin.

26

Fl. *pp* 3

Ob. *pp* 3 3

Cl. *pp* 3 3 3

Fag. *p*

Cor.

Coro

Detailed description: This system contains five staves. The Flute staff (Fl.) has a treble clef and a *pp* dynamic marking with a triplet of eighth notes. The Oboe staff (Ob.) has a treble clef and a *pp* dynamic marking with two triplet markings. The Clarinet staff (Cl.) has a treble clef and a *pp* dynamic marking with three triplet markings. The Bassoon staff (Fag.) has a bass clef and a *p* dynamic marking. The Cor Anglais staff (Cor.) has a treble clef and contains a few notes. The Cor Anglais staff (Coro) has a bass clef and contains a few notes.

26

Archi

p *dim.*

Detailed description: This system contains five staves for the string section (Archi). The top staff is the Violin I staff, followed by Violin II, Viola, Violoncello, and Contrabasso. Each staff begins with a *p* dynamic marking and ends with a *dim.* (diminuendo) marking. The music consists of sustained notes with some phrasing slurs.

Meno mosso (♩. = 52)

Fl. *pp*

Cl. *p*

Cl. b. *p*

Fag. *p*

Coro

ДАНТ
DANTE

mf

Кто э - ти два,
Wer sind die zwei,Показываются призраки Паоло и Франчески.
Es zeigen sich die Schatten Paolos und Franceskas.

Meno mosso (♩. = 52)

div. *pp*

Archi *pp*

(d. = d) (d = d.)

Fl. *pp* *pp*

Cl. *p*

Cl. b. *p* *mf*

Fag. *p*

Cor. I. II. *p*

Coro

Д. Д. *f* *mf*

что так лег - ки для вет - ра? О, я хо - тел бы
 die gar zu leicht dem Win - de? О, wenn ich ih - nen

(d. = d) (d = d.) unis.

Archi *pp* *pp* *pp*

un poco cresc. mf *dim.* *pp*

div. *pp* *pp*

pp *pp*

27

I. II

pp 3 3

pp 3

p

p

p

III

p

Coro

Д.
D.

СНН - МН ГО - ВО рить...
Fra - gen stel - len dürft...

ТЕНЬ ВИРГИЛИЯ
VIRGILS SCHATTEN

mf *cresc.*

Во и - мя той люб -
Im Na - мен же - пер

27

div.
pp

pp

un poco cresc.

pp

(d. = d)

Fl. I *p* *dim.*

Cl. *p* *dim.* *p*

Cl. b. *p* *mf* *mf*

Fag. *p* *dim.* *p*

T. B. *f* *dim.* *f* *mf*

V. S.

- ВИ, *Lieb,* что их вле-чет, про-си, о - НИ ТВО - Ю ИС -
die sie um-strickt, frag' sie dann wer-den sie dir

Archi

pp *pp* *pp*

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

pp *pp* *pp*

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

28 L'istesso tempo (d = d.)

Fag. *pp*

Timp. *p*

ДАНТ *(к призракам)*
 DANTE *(zum Schatten)*

Пе - чаль -
 Ihr trau -

T. B. *pp*

V. S.

- пол - нят во - лю.
 Re - de ste - hen.

Archi

pp *pp* *pp*

con sord. div. *salt. pp* *con sord. div.* *salt. pp*

p *dim.* *pp* *pizz.* *p*

Д.
D.

ны - е, из - му чен -
ri - gen, ihr leid er -

con sord. unis.
p

Archi

un poco cresc.

con sord.
p

un poco cresc.

I

Fl.

Cl.

Fag.

Timp.

Д.
D.

-ны - е те - ни! Кор -
füll - ten Schat - ten! Wenn

mf

mf

dim.

p

Archi

Д.
D.

- да воз - мож - но вам,
ihr's im - stan - de seid,

Archi

p

un poco cresc.

un poco cresc.

p

Fl.

Cl.

Fag.

Timp.

Д.
D.

при - близь - тесь.
so na - het.

Archi

I

p

p

p

mf

dim.

p

Fl. I
Cl.
Fag.
D. D.
Archi

f
Кто
Nennt

вы?
суч!

mf
p
cresc.
mf
dim.

Fl. I. II
Timp.
D. D.
Archi

Стра - да - нья ва - ши вы - зы -
Dem Aug' ent - lok - ken eu - re

mf
p
cresc.
mf
un poco cresc.
mf
cresc.

29

Fl. *mf*

Cl. *mf*

Fag. *mf*

Д. D. *mf*

- ва - ют сле - зы...
 Qua - len Trä - nen...

div.

pp salt.

cresc.

f

dim.

pp salt.

Archi

Ob. *I solo ten.*

C. ingl. *solo mf ten.*

Arpa *mf*

Д. D. *f*

Ока - жи - те мне, по - ка мои -
 O sa - get mir, so lang der

p

p

p

V-ni I

V-c. *p*

C-b. *mf*

Ob. *ten.*
I *mf* *ten.* *p*

C. ingl. *mf* *p*

Arpa

Д. Д. *mf*

- чит злой ве - тер, от -
Sturm nicht wü - tet, wo -

Archi *pp* *pp* *mf*

Ob. *ten.*
I *dim* *ten.*

C. ingl. *dim.*

Arpa *dim.*

Д. Д. *p*

- ку да вы и
her ihr seid, und

V-ni II

V-le

C-b. *dim.*

Ob. *ten.*
p *pp*

C. ingl. *ten.*
p *pp*

Arpa *p*

Д.
D. как сю - да нис - па - ли?..
wie hier - her ihr ka - met?

Archi *pp*
p

Призраки Паоло и Франчески подлетают к Данту.
Die Erscheinungen Paolos und Franceskas schweben auf Dante zu.

Облака заволакивают сцену.
Wolken verhüllen die Bühne.
trem.

V-ni I *cresc.* *f* *trem.*

V-ni II *cresc.* *f* *trem.*

V-le *cresc.* *f* *trem.*

V-c *cresc.* *f* *trem.*

30 I. II a 2 cresc.

Fl. *p* *cresc.*

V-ni I *dim.* *p* *cresc.*

V-ni II *dim.* *p* *cresc. unis.*

V-le *dim.* *senza sord.* *p*

V-c. *dim.* *senza sord.*

I

Fl. *f* *dim.*

Ob. *f* *dim.*

V-ni I *f* *dim.*

V-ni II *f* *dim.*

V-le *cresc.* *f* *dim.*

I

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

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

V-ni I *p* *dim.* *pp*

V-ni II *dim.* *p* *dim.* *pp*

V-le *dim.* *p* *dim.* *pp*

31

Fl. I *p*

Ob. I *pp*

Cl. *p*

Fag. *p*

Arpa *p*

ФРАНЧЕСКА
FRANCESKA

Нет бо - ле - е ве - ли - кой скор - би в ми -
Kein grö - ßer We - he gibt's in Wel - ten - rau -

ПАОЛО
PAOLO

Нет бо - ле - е ве - ли - кой скор - би в ми -
Kein grö - ßer We - he gibt's in Wel - ten - rau -

31

Archi *pp*

p

senza sord.

p

arco

p

I. II

Fl.

Cl.

Fag.

Cor.

Arpa

Ф. П.

Арчи

cresc. *mf* *dim.*

cresc. *mf* *dim.*

cresc. *mf* *dim.*

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

mf

- ре, как вспо - ми - нать о вре - ме - ни сча -
 me als das Ge - den - ken ver - floß - ner Glück - kes -

- ре, как вспо - ми - нать о вре - ме - ни сча -
 me als das Ge - den - ken ver - floß - ner Glück - kes -

cresc. *mf* *dim.*

cresc. *mf* *dim.*

(non div.)

cresc. *mf* *dim.*

cresc. *mf* *dim.*

cresc. *mf* *dim.*

32

I. II

Fl. *p* *cresc.* *a2* *ff*

Ob. *cresc.* *ff*

Cl. *p* *cresc.* *ff*

Fag. *p* *ff*

Cor. *p cresc.* *ff*

Tr-
ni
e
Tuba *I. II a 2* *p marcato* *cresc.* *f*

Tr-
ni
e
Tuba *I. II a 2* *p marcato* *cresc.* *f*

Timp. *p cresc.* *f*

Arpa *cresc.* *ff*

Ф.
Ф. *dim.* *p*
- стли - вом в не - сча - стье...
zei - ten im Un - glück...

II.
P. *dim.* *p*
- стли - вом в не - сча - стье...
zei - ten im Un - glück...

32

Archi *p* *cresc.* *ff*

Archi *p* *cresc.* *ff*

Archi *p* *cresc.* *ff*

This musical score page includes the following parts and markings:

- Fl.**: Flute part with dynamics *dim.*, *p*, and first ending bracket **I**.
- Ob.**: Oboe part with dynamics *p* and first ending bracket **I 2**.
- Cl.**: Clarinet part with dynamics *dim.*, *p*, and *mf*.
- Fag.**: Bassoon part with dynamics *dim.*, *mf*, and second ending bracket **2**.
- Cor.**: Cor Anglais part with dynamics *dim.*, *p*, and *mf*.
- Tr-be**: Trumpet part with dynamics *dim.*, *p*, and *mf*.
- Tr-ni e Tuba**: Trombone and Tuba part with dynamics *dim.*, *p*, and *mf*.
- Timp.**: Timpani part with dynamic *dim.*.
- Arpa**: Harp part.
- Archi**: String section with dynamics *dim.*, *mf*, *senza sord.*, and *div.*.

Un poco meno mosso (♩ = ♩.)

Fl. I II *p dolce*

Ob. 1 2 2 *pp*

C. ingl.

Cl. *p dolce*

Fag. *dim.* *pp* II *p dolce*

Cor. *dim.* *pp* *p*

Tr-be I II III *p*

Tr-ni e Tuba *p*

Timp. *p*

Arpa *mf*

Un poco meno mosso (♩ = ♩.)

Облака мало-помалу рассеиваются.
Die Wolken zerstreuen sich allmählich.

senza sord. *p dolce*

Archi *dim.* *pp* *p* *p dolce*

Fl. I. II. 33
Ob. *dim.*
I solo
p dolce
C. ingl. *dim.*
Cl. *p.* *dim.*
Fag. II *dim.*
Cor. *p.* *dim.*
III *dim.*
Timp. *dim.* *pp*
33
Archi *dim.* *pp* *pp* *div.* *pp*
dim. *pp*

Ob. I

Archi

pp

pp

dim.

3

Ob. I

pp

Cl.

mf

p

Cl. b.

p

Fag.

mf

p

Archi

pp

pp

pp

pp

p

unis.

p

pizz.

p

pp

unis. pizz.

p

34

I

Cl. *mf* *p*

Cl. b.

Fag. *mf* *p*

Cor. III. IV

Tr-ni e Tuba

Timp. *p*

V-c. *pp* *p* arco

C-b. *pp*



III. IV rit. poco a poco

Cor. *pp*

Tr-ni e Tuba

Timp.

V-c. *dim.* *perdendo* *ppp*

C-b.

Занавес медленно опускается.
Der Vorhang fällt langsam.

КАРТИНА ПЕРВАЯ

ERSTES BILD

Римини. Дворец Малатесты.

Rimini. Palast des Malatesta.

Allegro vivace (♩=144)

3 Flauti

2 Oboi

2 Clarinetti (A)

Clarinetto basso (A)

2 Fagotti

4 Corni (E)

3 Trombe (B)

3 Tromboni e Tuba

Timpani (E, C, A)

Piatti

Cassa

Tam - tam

Allegro vivace (♩=144)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl. *sf sf mf sf p*

Ob. *sf sf p cresc. p cresc. sf*

Cl. *sf sf p cresc. sf p*

Fag. *sf sf p cresc. sf p*

Cor. *sf sf mf sf p*

Tr-be *sf sf*

Tr-ni e Tuba *sf sf sf*

Timp. *sf sf p sf*

Archi *sf sf p cresc. sf mf p unis. sf p*

Fl. *p*

Cl. *p*

Fag. *p*

Cor. *un poco cresc.*

Archi *mf* *p* *mf* *p* *un poco cresc.* *un poco cresc.*

Measures 30-34. Flute, Clarinet, and Bassoon play a melodic line starting with a *p* dynamic. Horns play a sustained chord with *un poco cresc.* dynamics. The string section plays a rhythmic accompaniment with *mf* and *p* dynamics, also marked *un poco cresc.*

35

Fl. I II a 2 *mf* *cresc.*

Ob. *mf* *a 2* *cresc.*

Cl. *mf* *cresc.*

Fag. *mf* *cresc.*

Cor. III IV *cresc.*

Archi *cresc.*

Measures 35-39. Flute and Oboe play a melodic line with *mf* dynamics and *cresc.* markings. Clarinet and Bassoon play a similar line with *mf* dynamics. Horns play a sustained chord with *cresc.* dynamics. The string section plays a rhythmic accompaniment with *cresc.* dynamics.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Part I, II, and a 2nd flute. The first flute part has a dynamic of *ff* and includes a trill (III) in the second measure.
- Ob. (Oboe):** Part a 2. Dynamic is *ff*.
- Cl. (Clarinet):** Part a 2. Dynamic is *ff*.
- Fag. (Bassoon):** Dynamic is *ff*.
- Cor. (Horn):** Two parts, both starting at *mf* and increasing to *ff* with a *cresc.* marking.
- Tr-ni e Tuba (Trumpets and Tubas):** Trumpets start at *mf* and increase to *ff* with a *cresc.* marking. Tubas start at *f* and decrease to *dim.* with a *dim.* marking.
- Timp. (Timpani):** Dynamic is *f*, decreasing to *dim.*
- Archi (Strings):** Violins and Violas play *ff* with a *(non div.)* marking. Cellos and Double Basses play *ff* with a *div.* marking, then *unis.* (unison).

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 1 with *a 2* marking.
- Ob. (Oboe):** Part 1 with *a 2* marking.
- Cl. (Clarinet):** Part 1 with *a 2* marking.
- Fag. (Bassoon):** Part 1 with *a 2* marking.
- Cor. (Horn):** Two parts, both with *f marcato* dynamics.
- Tr-be (Trumpet):** Part 1 with *f marcato* dynamics.
- Tr-ni e Tuba (Trumpet and Tuba):** Part 1 with *f marcato* dynamics.
- Timp. (Timpani):** Part 1 with *sf* dynamics.
- Archi (Strings):** Violin I, Violin II, and Viola parts, all with *sf* dynamics.

The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archi

marcato

sf

a 2

b

This musical score page features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Coronet, Trumpet, Trombone, Trumpet and Tuba, Timpani), and a string section (Violin, Viola, Violoncello, Contrabasso). The woodwinds and strings play a melodic line starting at measure 36, marked *sf* and *p*, with a *cresc.* leading to *ff marcato*. The brass section provides harmonic support with chords, also marked *sf*. The Bassoon part includes a *p* dynamic and a *cresc.* leading to *ff*. The Flute and Oboe parts have a first ending marked *36* I and a second ending marked *36* II. III. The string section consists of four staves, with the Violoncello and Contrabasso parts showing a *p* dynamic and a *cresc.* leading to *ff*. The overall texture is dense and dramatic, typical of a late 19th or early 20th-century orchestral work.

This musical score page features ten staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr-ni e Tuba), Trombones (Tr-be), Timpani (Timp.), and a group of four String staves (Archi) at the bottom. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three measures. The first measure shows the beginning of the piece with various dynamics like *ff* and *f marcato*. The second measure continues the musical development. The third measure concludes the section with a final *ff* dynamic marking. The string section at the bottom is divided into four parts, each with its own staff and dynamics.

This musical score page, numbered 131, contains the following parts and markings:

- Flutes (Fl.):** Part I II and Part III. Both parts include a *dim.* marking.
- Oboe (Ob.):** Includes a *dim.* marking.
- Clarinet (Cl.):** Includes a *dim.* marking.
- Bassoon (Fag.):** Includes *dim.* and *f marcato* markings.
- Cor Anglais (Cor.):** Includes *dim.* and *f marcato* markings.
- Trumpets (Tr-be):** Part I II a 2. Includes a *dim.* marking.
- Trumpets and Tubas (Tr-ni e Tuba):** Part a 2. Includes *dim.* and *p* markings.
- Timpani (Timp.):** Includes *dim.* and *p* markings.
- String Ensemble (Archi):** Includes *dim.* and *div.* markings.

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ni e Tuba
Timp.
Archi

mf
mf
mf
dim. *mf* *dim.*
dim. *mf* *dim.*
dim. *mf* *dim.*
mf *f* *dim.*
mf *pizz.* *f* *dim.*
mf *pizz.* *f* *dim.*
mf *div. pizz.* *f* *dim.*

II
IV

pizz.

Detailed description: This is a page of a musical score for a symphony orchestra, page 132. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet and Tuba (Tr-ni e Tuba), Timpani (Timp.), and Strings (Archi). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute and Oboe parts are in the upper register, while the Bassoon and Cor Anglais are in the lower register. The strings are divided into Violins (I and II) and Cellos/Double Basses. The score features various dynamics including *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *pizz.* (pizzicato). There are also markings for *div. pizz.* (divisi pizzicato) and *f* (forte). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The score is divided into measures by vertical bar lines, and some measures contain Roman numerals (II, IV) indicating specific parts or sections.

Cl.

Fag.

Cor.

Archi

dim.

p

pizz.

div. pizz.

unis. arco

unis. p

dim.

3AHABEC
VORHANG

Cl.

Fag.

Cor.

Tr-be

Archi

pp cresc.

I. II

pp cresc.

pp cresc.

dim.

dim.

СЦЕНА ПЕРВАЯ

ERSTER AUFTRITT

Ланчотто Малатеста, Кардинал и свита обоих.

Lanceotto Malatesta. Kardinal und das Gefolge beider.

37 *L'istesso tempo*

Cl.
Cl. b.
Tr-ni e Tuba

ЛАНЧОТТО
LANCEOTTO
lunga

От-вет мой прост.
Hier mein Be-scheid!

Лан - чот-то Ма-ла - тес-та, не
Lan - ceot - to Ma - la - te - sta wird

37 *L'istesso tempo*

Archi

arco
unis. arco

Cl. b.

Fag.

Ланч.
Lanc.

тра - тя слов, свер - шит ве - лень - я Па - пы. Вы не вер - не - тесь
oh'n' Ver - zug des Papsts Be - fehl voll - zie - hen. Eh' Ihr zu - rück nach

Archi

Detailed description: This system contains the first two systems of the score. The top system includes Clarinet Bass (Cl. b.), Bassoon (Fag.), and Voice (Ланч./Lanc.). The woodwinds play sustained notes with dynamics *p* and *dim.*. The voice part has lyrics in Russian and German. The bottom system is for the string ensemble (Archi), with five staves (Violin I, Violin II, Viola, Cello, and Double Bass) playing sustained notes with dynamics *mf* and *dim.*

Cl.

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

V-c.

C-b.

в Рим е - ще, ког - да па - дут вра - ги свя - тей - ше - го пре -
Rom ge - kehrt, soll schon ge - fal - len sein, was feind dem heil - gen

Detailed description: This system contains the second two systems of the score. The top system includes Clarinet (Cl.), Clarinet Bass (Cl. b.), Bassoon (Fag.), and Cor Anglais (Cor.). The woodwinds play sustained notes with dynamics *p*, *mf*, and *f*. The voice part has lyrics in Russian and German. The bottom system is for the string ensemble (V-c. and C-b.), with Violoncello (V-c.) and Double Bass (C-b.) playing sustained notes with dynamics *p* and *mf*. Roman numerals I, IV, and V are marked above the woodwind staves.

Cl. *p*

Cl. b. *p* *mf*

Fag. *p*

Cor. *p* *f*

Timp. *f*

Ланч. *mf*
Lanc.

(к свите)
(zum Gefolge)

- сто - ла.
Stuh - le.

Се - го - дня в ночь мы
Noch die - se Nacht wird

Archi *p* *cresc.* *f* *pp*

38

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

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

Cl. *a 2* *p* *cresc.* *sf* *mf*

Cl.b. *p* *cresc.* *sf* *mf*

Fag. *p* *cresc.* *sf* *mf*

Cor. *f* *ff*

Ланч. *f* *ff*

Ланс.

ДВИ - нем-ся на Фор ЛИ. Го-то - вить-ся
 vor - ge-rückt nach For li. Be-rei - tet euch

38

Archi *p* *cresc.* *sf*

mf *cresc.* *sf*

I. II a 2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr be

Tr-ni e Tuba

Timp.

P-tti

Cassa

Ланч.
Lanc.

к по-хо - ду!
zum Ab - marsch!

Смерть
Tod

Archi

Ob. *dim.* *cresc.*

Cl. *cresc.*

Fag. *dim.* *cresc.*

Cor. *dim.* *cresc.* *cresc.*

Fl. *dim.* *cresc.*

Vcl. *dim.* *cresc.*

Vcl. *dim.* *cresc.*

Ланч.
Lanc.

вра - гам не - по - гре - шн - мо - го вла -
dem Feind des un - un - schränk - ten Kír - chen -

Fl. *f* *cresc.* *ff* *sfz*

Ob. *f* *cresc.* *ff* *sfz*

Cl. *f* *cresc.* *ff* *sfz*

Fag. *f* *cresc.* *ff* *sfz*

Cor. *f* *cresc.* *ff* *sfz*

Tr-be *f* *cresc.* *ff* *sfz*

Tr-ni *f* *cresc.* *ff* *sfz*

Tuba *mf* *cresc.* *f* *sfz*

Timp. *mf* *cresc.* *f* *sfz* C muta in H, A in G.

Ланч.
Lanc.

Coro
T. *f* *cresc.* *ff*
B. *f* *cresc.* *ff*

- ды - ки!
für - sten!

Смерть!
Tod!

Смерть!
Tod!

Смерть
Seht

вра - га
euch vor,

Арчи *f* *cresc.* *ff* *sfz*

Cl.
Cl. b.
Fag.

Cor.

(к Кардиналу)
(zum Kardinal)

Ланч.
Lanc.

Бла - го - сло - ви - те
Wol - let uns seg - nen

Соро

dim. *p*

ГН - бел - ли - нам!
Ghi - bel - li - nen!

dim. *p*

Арчи

Cl. I

Cl. b.

Fag. I II

Cor. I II

Ланч. *Lanc.*

И - ме-нем вла - ды - ки ме - ня, мой, меч И во - ин-ство мо -
na - mens Eu - res Sen - ders so mich, mein Schwert wie mei - ne Krie - ger -

V-le pizz. *p*

V-c. *p*

C-b. *p*

39

Fl. I II

Ob. I

Cl. I

Fag. *pp*

Ланч. *Lanc.*

- e.
- schar.

Archi *arco* *p* *pp dolce*

pp

(Опускается на колени. Кардинал благословляет и медленно удаляется со своей свитой.)
 (Kniet nieder. Der Kardinal erteilt den Segen und entfernt sich langsam mit seinem Gefolge.)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

V-ni I

V-ni II

V-c.

C-b.

p

Detailed description: This system contains the first four measures of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes with a *mf* dynamic. The strings (Violins I & II, Viola, and Cello/Double Bass) play a rhythmic accompaniment of eighth notes. A *p* dynamic marking appears at the end of the fourth measure.

Fl.

Ob. I

Cl.

Fag. *mf*

V-ni I

V-c.

C-b.

p

Detailed description: This system contains measures 5 through 8. The woodwinds continue with sustained notes. The strings maintain their rhythmic accompaniment. A *p* dynamic marking is present at the end of the eighth measure.

This musical score page features ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Tuba. The string section includes Violin I (V-ni I), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play sustained notes with various dynamics, including *p* and *pp*. The Flute, Oboe, Clarinet, and Bassoon parts have long horizontal lines above them, indicating sustained notes. The Tuba part has a long horizontal line below it. The Violin I part has a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts have sustained notes. The score is divided into four measures by vertical bar lines.

Fl. I. II
Cl.
Cl. b.
Fag.
Cor.
Tuba
V. le
C. b.

p cantabile cresc.
p mf p
un poco cresc. mf dim. p dim.

Cl. 40
Cl. b.
Fag. II
Cor.
Tuba
V. le
V. c.
C. b.

p
p
a 2
a 2
pp

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.-be

ЛАНЦОТТО
LANCEOTTO

(к своей свите)
(zu seinem Gefolge)

Го - товь - тесь вы - сту - пать!
Macht euch denn marschbe - reit!

(Свита удаляется.)
(Das Gefolge entfernt sich.)

Archi

Fl. *I leggero*
Ob.
Cl.
Cl. b.
Fag.
Cor.
Archi

mf *dim.* *mf* *p* *pp* *p* *mf*
dim. *p* *pp* *mf*
mf *p*
dim. *p* *div.* *mf*
dim. *p* *pizz.* *arco* *mf*
dim. *pp* *pizz.* *arco* *mf*
dim. *pp* *mf*

Fl. *I*
Cl.
Cl. b.
Fag.
Archi

cresc. *dim.* *p*
cresc. *dim.* *p*
cresc. *dim.* *p*
cresc. *dim.* *p* *pizz.*
cresc. *dim.* *p* *pizz.*

Cl. *cresc.* *dim.*

Cl. b. *cresc.* *dim.* *mf* *solo*

Fag. *cresc.* *dim.*

V-ni I *p*

V-le *mf* *dim.* *p*

V-c. *un poco cresc.* *dim.* *arco* *mf* *arco* *dim.*

C-b. *un poco cresc.* *dim.* *p*



Cl. b. *p*

ЛАНЦОТТО
LANCOTTO

(к слуге)
(zum Diener)

f *dim.*

По-звать-мо-ю су-пру-гу.
Ent-bie-tet mei-ne Gat-tin.

V-ni I *dim.*

V-le *dim.*

V-c. *dim.*

C-b. *dim.*

СЦЕНА ВТОРАЯ

Ланчотто один в глубокой
задумчивости.

ZWEITER AUFTRITT

Lanceotto allein
in Gedanken versunken.

41

Largo (♩=52)

Ob. *ten.*
f *ff* *ten.* *un poco dim.*

Cl. *pp cresc.*
f *mf* *cresc.* *f* *ff* *ten.* *un poco dim.*

Cl. b. *pp*
f *mf* *cresc.* *f* *ff* *ten.* *un poco dim.*

Fag. *pp cresc.*
f *mf* *cresc.* *f* *ff* *ten.* *un poco dim.*

Cor. *f* *mf* *cresc.* *f cresc.* *sempre cantabile ff* *ten.* *un poco dim.*

Tr. be *mf cresc.* *ff* *ten.* *dim.*

Tr. ni e Tuba *I. II a 2*
mf la melodia ben marcato *cresc.* *f* *cresc.* *ff* *ten.* *un poco dim.*

Timp. *mf cresc.* *ff* *ten.* *dim.* *p*

41

Largo (♩=52)

Arch. *div.* *cresc.* *mf* *cresc.* *f* *cresc.* *ff* *ten.* *un poco dim.*

Arch. *(non div.)* *pp cresc.* *f* *mf* *cresc.* *f* *cresc.* *ff* *ten.* *un poco dim.*

Arch. *pp cresc.* *f* *mf* *cresc.* *f* *cresc.* *ff* *ten.* *un poco dim.*

rit. Più vivo (♩=80)

Ob.

Cl. *a 2* Cl. I. II muta in B

Cl. b. Cl. basso muta in B

Fag. Cor. I. II muta in F

Cor. Cor. III. IV muta in F

Tr-ni e Tuba

Timp. *lunga*

2 Trombe (A) (Трубы за сценой. Далеко.) (Trompeten weit hinter der Bühne.)

2 Corni (F) *a 2* *lunga* *pp < f > p*

(За сценой слышны фанфары выступления и сбора.) (Hinter der Bühne wird zum Abmarsch und Sammeln geblasen.)

Archi

Timp. *lunga*

2 Trombe (A) *lunga* *a 2*

2 Corni (F) *pp < f > mf*

rit. *lunga*

2 Trombe (A) *lunga*

2 Corni (F) *a 2* *lunga*

Listesso tempo

Meno mosso (♩=63)

Ob. *p* *cresc.*

Cl. b. (in B) solo *p* *mf* *dim.*

Fag. *p* *cresc.*

Tr-be I. II *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

ЛАНЦОТТО
LANCOTTTO

Ни - что не за - глу-шит
Nichts löscht die Flam-men-glut

рев-ни-вых дум...
der Ei - fer - sucht...

Archi *p* *cresc.* *sf*

42

Ob. *a2* *mf*

Cl. (in B) *a2* *mf* *cresc.*

Cl. b. *p*

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

Cor. IV *p* *mf*

Timp. *p* E muta in D; H in C

2 Corni (F) *a2* *f*

Ланч. *f*

Ланс.

При - зыв тру-бы будил, бы-ва - ло, о - го нь в кро-ви.
 Wie schür-ten einst Trompe - ten-klän - ge das Feu'r im Blut,

42

Arch. *mf* *cresc.*

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

Fl. *mf* *cresc.* *f dim.*
 Ob. *mf* *cresc.* *f dim.*
 Cl. *mf* *cresc.* *f dim.*
 Fag. *mf* *cresc.* *f dim.*
 Cor. (in F) *f marcato* *f dim.*
 Tr-be I. II *f dim.*
 Tr-ni e Tuba *mf dim.*
 Ланц. *ff* *dim.*
 Lanc. *ff* *dim.*
 Archi *mf* *cresc.* *ff dim.*
mf *cresc.* *ff dim.*
mf *cresc.* *ff dim.*
mf *cresc.* *ff dim.*

Вой-на, как пир, ве-сель - ем ду-шу на-пол-ня - ла... Я вы-зы-вал на бой весь мир!
 und füllt ein Krieg mit Fe - stes - freu-de mei-ne See - le... Ich for-der-te zum Kampf die Welt!

Cl. *p*

Fag. *p dolce*

Тромбе (B) (Трубы за сценой. Еле слышно.)
(Trompeten hinter der Bühne. Kaum hörbar.)

Ланч. *mf* *dim.* *mf* *cresc.*
Lanc.

А ны-не... Где ты, прежний пыл? Франчес-ка! Франчес-ка,
Doch heu-te... fehlt die einst'-ge Glut! Fran-ces-ka! Fran-ces-ka,

Archi *mf* *dim.* *p* *trem.* *pp* *pizz.* *p* *pizz.* *p* *pizz.*

Largo (♩=52)

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Ланч. *mf* *dim.* (Задумывается.)
Lanc. (Verfällt in Nachsinnen.)

что ты сде-ла-ла со мной!
was hast du mir an-ge - tan!

Archi *arco* *p* *pp*

43 Allegro moderato (♩=108)

Cl. b. *p*

Ланч.
Lanc. *f* *p* *p*

О-тец твой, да, о-тец все-му ви-но-ю!— Прокля-тый
 Dein Va-ter, ja nur er trägt Schuld an al-lem! Ver-ruch-ter

V-ni I *pp*

V-ni II *pp*

V-le *pp* *pizz.* *p*

V-c. *pp* *div.* *p* *pizz.*

Cl. *mf* *dim.* *p* *mf* *dim.* *p*

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

Cor. II *mf* *dim.* *p* *mf* *dim.* *p*

Ланч.
Lanc. *f* *dim.* *mf* *dim.*

Гви-до!— Он об-ма-нул те-бя!.. Он прав-ду скрыл!
 Gui-do! Er war's der trü-gerisch Die Wahr-heit barg,

V-ni I *p* *mf*

V-le *arco* *p*

V-c. *(div.)* *p*

meno mosso
colla parte

Cl. b. *mf dim. mf p colla parte*

Fag. *mf dim. mf*

Cor. *I. II p p f dim.*

Ланч.
Lanc. *p cresc. mf p f dim.*

Я Па - о - ло по - слал, что - бы от - кры - то, по - ры - цар - ски, на - звать те -
 da Pa - o - la ich sandt', um of - fen - kun - dig nach Rit - ter - art mein Stell - ver -

V-le *p*

V-c *arco*

V-b. *p*

a tempo

Cl. *mf dim.*

Cl. b. *mf dim.*

Fag. *mf dim.*

Cor. *III mf dim.*

Ланч.
Lanc. *f dim. dim.*

- бя мо - ей же - ной у ал - та - ря, а он, дн - тя,
 tre - ter dir zu sein am Trau - al - tar und er, das Kind,

V-ni I *p mf*

V-le

V-c

C-b.

Fl. *pp*

Cl. *p* *dim.* *p*

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

Cor. III *p* *mf* *dim.* *p*

Ланц. *mf* *dim.* *p* *pp* *un poco*

Ланц. *pp* *un poco*

V-le *p* *div.* *pp*

V-c. *p* *dim.* *pp* *unis.*

C-b. *pp* *div.* *pp*

под-дал - ся хит-рым у - го - во - рам Ген - до и скрыл, что я - не
ver - lei - tet durch den list - gen Rat - schlag Gui - dos, es hchlt, daß ich, nicht

meno mosso

a tempo

Fl. *pp*

Cl. *p* *dim.*

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

Ланц. *cresc.* *mf* *mf*

Ланц. *pp* *pp*

Arch. *div.* *p* *pp*

unis. *p*

Па - о - ло - су - пруг твой... И ты по - ве - ри - ла!.. И ты кля -
Pa - o - lo dein Gat - te... Und du, du glaub - test ihm, und schworst nun

accel. I. II ^{u2}

Fl.

Ob. *p* *cresc.* *cresc.* III

Cl. b. *mf*

Fag. *p* *cresc.*

Cor. *p* *cresc.* III *p* *cresc.*

Ланч.
Lanc. *cresc.* *f*

- лась пред гос-по-дом быть вер-но-ю е-му...
ihm vor Gott dem Herrn der Treu-e heil-gen Eid...

accel.

Archi *cresc.* *cresc.* *mf* *cresc.* *unis.*

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

a tempo

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cl. b.

Fag. *ff* *mf* *dim.*

Cor. *ff* *mf* *dim.* IV

Ланч. *ff* *mf* *p*

Lanc.

He mne!..
Nicht mir!

Здесь ко - рень
Hier liegt der

a tempo

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

Un poco più vivo. Alla breve (♩=5♩)

Cl. *p dolce*

Cl. b.

Fag. *p dolce*

Cor. *p*

Ланч. *cantabile mf*

Lanc. *3 ма... Fluch... 0, 0,*

Archi *div. p dolce*

pizz. p pizz. p

Cl.

Fag.

Ланч. *ес - ли бы ты зна - ла, что не бра - та, ме -*

Lanc. *hätt'st du ah - nen kön - nen, daß nicht ihm du, doch*

Archi *unis.*

Cl. *p*

Fag. *p dolce*

Ланч.
Lanc.

- ня, ме - ня су - пру - гом на - зва - ла пред гос -
mir, dem Bru - der wur - dest an - ge - traut von Prie -

Archi



Cl.

Fag. *I*

Ланч.
Lanc. *mf*

- по-дом- ты, крот - ка - я, на бра - та
- ster-hand, du Lieb - li - che, du hät - test

Archi

Ob. *p*

Cl.

Fag. *p*

Ланч.
Lanc. *poco a*

Па - о - ло и не взгля - ну - ла б! Люб -
Pa - o - los wohl nie ge - ach - tet und

Archi *p*
unis.
p
poco a
arco
p
arco
p

Ob. *poco cresc.*

Cl. *un poco cresc.*

Fag. *un poco cresc.*

Ланч.
Lanc. *poco cresc.*

- ви кне - му не зна - ла бы и мне,
Lie - be nie zu ihm ge - fühlt und mir,

Archi *un poco cresc.*
un poco cresc.
un poco cresc.
un poco cresc.

I-II a2

Fl.

Ob.

Cl.

Fag.

Ланч.
Lanc.

Arch.

мне од-но-му о-ста-лась бы вер-на...
nur mir al-lein gält' dei-ner Treu-e Schwur...

Ob.

Cl.

Fag.

Cor.

Ланч.
Lanc.

Ты страш-ных слов: „За-чем, у-вы, за-чем ме-ня вы об-ма-ну-ли?“ не ска-
Nie hät-test du den Ruf, „Weh mir, war-um habt ihr mich hin-ter-gen?“ Aus-ge-

Arch.

Fl. *f* *f*

Ob. *f* *f*

Cor. *f* *mf* *mf*

Tr-be I. II a2 *f*

Tr-ni I. II a2 *f* *mf*

Ланч. *f* *dim.*

Lanc. *f* *dim.*

- за-лаб... Сми - рен-на-я, быть мо-жет, ты ме - ня тог - да бы по-лю - би - ла...
 sto-ßen... Du De-mutvol - le hät-test mich viel - leicht noch in-nig lieb ge - won - nen...

Archi *dim.* *dim.* *dim.* *dim.* *p cresc.* *p cresc.* *p cresc.* *p cresc.*

Fl. *ff* I. II

Ob. *ff* III

Cl. *ff* a²

Cor. *sf* *sf* *ff* *ff*

Tr-be *f* I. II

Tr-ni *f* III

Tuba *f* Tuba

Timp. *f*

Ланч. *mf* *f*

Lanc. *mf* *f*

А те-перь? *mf* *f*

Jetzt je - doch

Со-мне-нья нет, у-вы, *f*

be-zweifl'ich's nicht, wch mir,

Archi *sf* *f* *sf* *ff*

rit.

46 *Meno mosso* (♩=88)

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Tuba

Timp.

Ланч.
Lanc.

ты лю-бшь бра-та...
du liebst den Bru-der...

И вместе с ним сме-
Ver-spottest mich mit

rit.

46 *Meno mosso* (♩=88)

Арчи

Piu vivo

Cl. I

Cl. b. *mf* *p*

Fag. *mf*

Cor.

Tuba

Ланц. *f* *mf* *cresc.*

Lanc.

-ешь-ся на-до мно-ю! Хро-мой у-род, мо-гуль срав-
 ihm viel-leicht ge-mein-sam! Ich lah-mer Wicht, wie kä-me

V-le *p*

V-c. *p* *cresc.*

C-b. *p* *cresc.*

Ob. I

Cl. I *mf* *f*

Fag. *cresc.* *f* *dim.*

Ланц. *f* *mf* *cresc.* *f* *dim.* *dim.*

Lanc.

-нить-ся с ним? Я мра-чен, груб, пред жен-щиной ро-бе-ю...
 ihm ich gleich, der fin-ster, rauh, be-fan-gen ge-gen Frau-en...

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

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

p *cresc.* *f* *dim.*

Più mosso

Ob. *mf*

Cl. *p* *cresc.*

Cl. b. *p* *cresc.*

Fag. *p* *cresc.*

Cor.

Ланч. *mf* *cresc. poco a poco*

Lanc. *p*

А Па - о - ло кра - сив, вы - сок и ста - тей, так
 Und Pa - o - lo ist schön, ist schlank und statt - lich im

Più mosso

p

Archi *p* *cresc. poco a poco*

p *cresc.*

p *cresc. poco a poco*

I. II

Fl. *f* *cresc.*

Ob. *mf* *cresc.*

Cl. *f* *cresc.*

Cl. b.

Fag.

Cor. *mf* *cresc.* *f*

Ланч. *ff*

Lanc.

не - жен, так лу - ка во - вкрад - чившей...
Um - gang zart und red ge - wandt mit ihr...

Archi

47 Tempo rubato (♩=100)

Fl. *ff* *ff sempre marcato*

Ob. *ff* *ff sempre marcato*

Cl. *ff* *ff sempre marcato*

Cl. b. *ff* *ff sempre marcato*

Fag. *ff* *ff sempre marcato*

Cor. *ff* *ff sempre marcato*

Tr-be *ff* *ff sempre marcato*

Tr-ni e Tuba *ff* *ff sempre marcato*

Timp. *f* *ff*

P-tti *ff*

Cassa *ff*

Ланч. *ff* *ff ten.* *ff*

Lanc. *ff*

Про-кля - тья! Гер,
 Zum Teu - fell! Nein,
 Her,
 Nein,

47 Tempo rubato (♩=100)

Archi *ff* *ff* *ff* *ff*

colla parte

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

f ad lib.

Ланч.
Lanc.

на-до раз-ре-шить у-жас-но-е со-
end-lich sei ge-löst der fürch-ter-li-che

colla parte

Archi

Cl. *f* *dim.* *marcato*

Cl. b. *f marcato* *dim.*

Fag. *f* *dim.*

Cor. *f* *marcato* *dim.* *marcato* *dim.*

Tr-be I. II *f marcato* *dim.*

Tr-ni I. II *f marcato* *dim.*

Ланч. *p*
Ланс.
-мне-нъе и каз-нить...
Zwei-fel, der mich quält...

Archi *dim.* *f* *dim.* *div.* *dim.*

poco a poco riten.

Largo (♩=58)

Cl. a2

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

Arch.

pp *p* *dim.* *pp*

pp *pp*

p *cresc.*

А ес-ли... ес-ли
Doch wenn es, wenn es

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

Fag.

Ланч.
Lanc.

Arch.

I solo

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

э - то толь-ко бред боль-ной ду - ши?.. И ты не из-ме - ни - ла? Тор - да из-
nur ein Hirn-ge-spinst der See - le wär, daß du mich hin-ter - gan - gen? Dann wird Ver-

unis.

I

Fag.

Ланч.
Lanc.

-гна-ње за-ле-чит ра-ву... Да!
ban-nung die Wun-de hei-len. Ja!

Па-о-ло ис-чез-нет на-всег-да,
Pa-o-lo ver-schwin-det e-wig-lich,

Archi

48

Ob.

Cl.

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

и я мо-гу е-ще быть счастлив с ней... Но как у-знать? О бо-же!
und ich, ich kann noch glücklich sein mit ihr... Doch was schafft mir Ge-wißheit?

Archi

Fl. *mf dim.*

Ob. *mf dim.*

Cl. *dim. p*

Fag. *mf dim.*

Cor. *mf dim.*

Ланч. *mf p p*

Lanc. *mf p p*

Как?.. Was? O - на!.. Sie kommt! Лан-чот - то, при - зо - ви на по-мощь Lan-ccot - to, nimm die Höl-le dir zum

un poco cresc. *mf pp*

un poco cresc. *mf pp*

Archi *un poco cresc. mf dim.*

mf dim.

mf dim.

Cor. *mf* *dim.* *p*

III *mf* *dim.* *p*

Tr-be I. II *p*

Tr-nie Tuba *mf* *dim.* *p*

Timp. *p* *pp*

Ланч. Ланс. *mf* *p* *p*

ад, что-бы лу-ка-ве-е рас-ста-вить се-тя!..
Bund, um bei-de li-sti-ger ins Garn zu lok-ken...

Archi *un poco cresc.* *pp un poco cresc.*

СЦЕНА ТРЕТЬЯ

DRITTER AUFTRITT

Listesso tempo *Un poco meno mosso*

Fl. I. II. *f dim.* *pp dolce* *ppp possibile*

Fl. III *f dim.* *dolce ppp possibile*

Cl. *f dim.* *pp*

Fag. *f dim.* *pp*

Cor. *f dim.* *p*

Франческа (входит)
FRANCESKA (tritt ein) *mf*

Мой по-ве-ли-тель
Ihr mein Ge-mahl ver-

Listesso tempo *Un poco meno mosso*

V. no solo *p dolce*

V. ni I *f dim.* *pp*

V. ni II *f dim.* *div. con sord. pp*

V. le *f dim.* *pp*

V. c. *f dim.* *pp*

C. b. *f dim.* *pp*

Un poco più mosso

Fl. *pp*

Fag. *pp*

Cor. *p*

Франц. *pp*
langt nach mir?
 ЛАНЧОТТО
 LANCEOTTO

Да! звал... Фран-чес-ка, я се-
 Ja! Ja! Fran-ces-ka, heu-te

V-no solo

V-ni I *pizz.*

V-ni II *sf*

V-le *sf* *pizz.*

V-c. *pizz.* *arco*

C-b. *pizz.* *mf* *dim.*

Fag.

Cor. III

Ланч. *dim.*
 Ланс.
 - го - дня е - ду вночь в по - ход на ги - бел - ли - нов, ты ж од -
 Nacht noch zie - he ich zu Feld dem Feind ent - ge - gen; und al -

V-c. *pp*

C-b.

Un poco meno mosso

49

Fl.

Cl.

Fag.

Cor.

leggiere

mf *dim.* *p*

mf *dim.* *p*

mf *pp*

mf *pp*

I

II

III

ФРАНЧЕСКА
FRANCESKA

Ланч.
Lanc.

mf

Как мне при - ка - жет мой вла - сте -
Wie ihr ge - bie - tet soll es ge -

f

3

2

- на о станешь-ся... од - на...
- lein bleibst du zu-rück... al - lein...

49 Un poco meno mosso

V-no solo

V-ni II

V-le

V.c.

C-b.

p *p*

pp

mf *pp*

mf *pp*

arco

mf *pp*

Fl.

Cl.

Франц.
Franc.

- лнн.
schek'n.

Тво-ей по-кор-на во-ле, я в мо-на-стырь на вре-мя у-да-
Mich eu-ern Wil-len fü-gend such ich im Klo-ster Zu-flucht un-ter-

V-no solo

V-ni II

p *mf dim.*

p *mf* *dim.*

dim.

Un poco più mosso

Fl.

Cl.

Cl. b.

Cor.

Франц.
Franc.

- люсь...
des.

ЛАНЧОТТО
LANCOTTO

За-чем? О-хра-но-ю тво-е-ю бу-дет брат
Wes-halb? Du bleibst hier wohl-ge-bor-gen, un-term Schutz

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

ppp

ppp

ppp

mf

p

mf

p

mf

p

mf

p

pizz.

p

sf

pizz. *div.*

p *pizz.*

p *pizz.*

p *pizz.*

un poco accel.

Fl.

Cl. b.

Fag.

Cor.

Tuba

Ланч.
Lanc.

(Пристально смотрит на Франческу.)
(Blickt Francesca unverwandt an.)

Па-о-ло...
Pa-o-lo...

un poco accel.

Archi

arco

arco

cresc.

arco

pp

Un poco meno mosso

Più vivo rit.

Fl. *pp*

Cl. *p* *pp*

Fag. *p* *pp*

Cor. I *sf*

Cor. III *sf*

ФРАНЧЕСКА
FRANCESKA

Мой долг лишь ис-полнять тво-и ве-
Die Pflicht ver-langt, daß ich euch stets ge-

Ланч.
Lanc.

Что ж ты не от-ве-ча-ешь?
Kannst du mir nichts er-wie-der-n?

Più vivo rit. Un poco meno mosso

V-no solo *p* *p* *p* *dim.*

V-ni I *sf*

V-ni II unis. *sf* div. *pp*

V-le unis. *sf*

V-c. *sf*

C-b. *sf*

Più mosso (♩=60)

50

Fl. I, II

Cl.

Fag. *p* *f* *p* *f* *mf* *mf*

Cor. *p* *f* *p* *mf*

Tr-ni e Tuba *f* *p*

Франц. Franc. - ле - нья... hor che.

Ланц. Lanc. Франчес-ка! О Фран-чес-ка! Не-у-же-ли мне ни-ког-да не
 Fran-ces-ka, o Fran-ces-ka! Ist es mög-lich, daß ich von dir kein

Più mosso (♩=60)

50

V-no solo *pp*

V-ni I *p* *f* *p*

V-ni II unis. *p* *f* *p*

V-le *p* *f* *p* *mf* *mf*

V-c. *p* *f* *pp* *f* *mf* *mf*

C-b. *p* *f* *pp* *f* *mf* *mf*

Fag. *un poco cresc.* *f* *dim.*

Cor. II *un poco cresc.* *mf* *cresc.* *f* *dim.* *dim.*

Ланц. *Lanc.* *cresc.*

V-le *un poco cresc.* *f* *dim.*

V-c. *un poco cresc.* *f* *dim.*

C-b. *un poco cresc.* *f*

слы - шать от те - бя ни сло - ва лас - ки и при -
 trau - tes Ko - se - wort wohl je ver - neh - me, kei - nen

Fag. *p* *cresc.* *mf* *f* *dim.*

Cor. II *p* *mf* *dim.*

Cor. III *p* *mf* *dim.*

Ланц. *Lanc.* *dim.* *f* *dim.*

V-le *p* *mf* *dim.*

V-c. *p* *cresc.* *mf* *dim.*

C-b. *p* *cresc.* *mf* *dim.*

- ве - та? Ска - жи, за - чем при мне твой взор всег - да так
 Will - komm! War - um bleibst du in mei - nen Bei - sein stets so

Fl. *pp*

Cl. *pp*

Fag. *p*

Cor. I *p*

Cor. II *p*

Франческа
FRANCESKA *mf*

Синь-ор су-пруг мой, я все-гда бы-ла и бу-ду
O seid ver-si - chert wie bis-her bleib ich auch fer-ner

Ланч.
Lanc. *p*

тра-чен?
trau - rig?

V-no solo *p*

V-ni II *pp*

V-le *p*

V-c. *p*

C-b. *p*

Fl. *pp*

Cl. *pp*

Франц.
Franc. *p*

вам по-кор-но-ю же-ной, я по-мню долг и под-чи-ня-юсь свя-то е-
eu - er treu er-ge-ben Weib, ich chr' die Pflicht und un-ter - werf mich ih - rem Ge-

V-no solo *dim.*

V-ni II *pp*

rit.

Fl. I *f* *cresc.* 3 *a 2 5*

Fl. II, III *f* *cresc.* 5

Ob. *f* *cresc.*

Cl. *a 2* *f* *cresc.* 3 5

Fag. *pp* *cresc.* *f* *cresc.* 3 5

Cor. *p* *cresc.* *f*

Tr-be *mf* *cresc.*

Tr-ni *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Франц. *pp* *cresc.*

Franc. *pp* *cresc.*

-му. *bot.*
 ЛАНЧОТТО
 LANCEOTTO

Her! Hei! Hei! Hei!
 Nein! Nicht Un-ter-wei-fung, nein!

rit.

V-no solo *pp*

V-ni I *pp unis.* *cresc.* 3 5

V-ni II *pp* *cresc.* 3 5

V-le *pp* *cresc.* 3 5

V-c. *pp* *cresc.*

C-b. *mf* *cresc.*

51 Largo (♩=60)

Fl. *sf*

Ob. *sf*

Cl. *sf* *mf pesante*

Fag. *sf* *mf pesante*

Cor. *sf* *mf pesante*

Tr-be *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

Ланч. *f* *amoroso*

Lanc. *f* *amoroso*

Люб-ви тво-ей хо-чу я!.. По-гля-ди, на
 Ach Lie - be be-gehr ich von dir! Schau - e her, was

51 Largo (♩=60)

Archi *sf* *mf* *tutti* *senza sord.*

Ob.

Cl.

Fag.

Cor. II

Flaut.

Lanc.

Archi

что по-хож стал ны - не гроз-ный Ма-ла - тес - та! Пе-ре-домной все тре-пе - та - ло
 ward aus mir, dem Mann des Schreckens Ma-la - te - sta, vor dem die gan - ze Welt noch kürz - lich

cresc. *f* *ten.*

cresc. *f* *ten.*

cresc. *f* *ten.*

cresc. *f* *ten.*

cresc. *ff* *ten.*

cresc. *f* *ten.*

cresc. *f* *ten.*

cresc. *f* *ten.*

cresc. *f* *ten.*

Ob. *dim.* 3 3

Cl. *dim.* 3 3 *p* *cresc.*

Fag. *dim.* 3 3 3 3 3 3 *p* *cresc.*

Cor. *dim.* 3 3 3 3 *p* *cresc.*

Ланч. *dim.* 3 3 *p* *cresc.*

Lanc. *dim.* 3 3 *p* *cresc.*

Арчи *dim.* *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

преж - де, од - ним дви - же - ни - ем ру - ки я при - во - дил в по - ви - но -
beb - te? *Ein einz - ger* Wink hier die - ser Hand *be - saß* die Macht zu un - ter -

I. II

Fl. *p* *f* *dim.*

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

Fag. *p* *f* *dim.* *p* *dim.*

Cor. *p* *f* *dim.* *p* *dim.*

Tr-nie Tuba *p* *f* *dim.* *pp*

Timp. *p* *mf* *dim.*

Ланч. Lanc. *p* *dim.* *p*

- ве - нье... Те - перь же, при те - бе я ро - бок,
jo - chen... Doch nun, seit ich dich sah, ver - zag' ich,

Archi *ff* *dim.* *p* *dim.*

ff *dim.* *p* *dim.*

ff *dim.* *p* *dim.*

ff *dim.* *p* *dim.*

p

52 L'istesso tempo. Alla marcia (♩=60)

Cl. *ten. ten.*
pp

Fag. *pp*
ten. ten.
pp

Cor. *ten. ten.*
pp
 IV *pp*
 III *ten. ten.*
pp

Tuba *p*

Timp. *p*

Ланч.
 Lanc. *p*
f cantabile mf cresc.
 я бес-си-лен... О, снн-зой-ди, спу-стись с вы-
 ich bin macht-los... О, steig her-ab von dei-ner

52 L'istesso tempo. Alla marcia (♩=60)

Archi *p*
pp
pp
 pizz. *mf*

Cl. *cresc.* *dim.* *pp*

Fag. *cresc.* *pp*

Cor. *cresc.* *pp*

III *dim.* IV

cresc. *p ten.* *ten.* *pp*

Tuba *cresc.* *dim.* *p*

Timp. *cresc.*

Ланч. *f* *mf*

Ланч.
Lanc.

-сот тво-их, звез - да мо - я! По-кинь э - фир-ны-е се - лень - я,
stol-zen Höh', mein hol - der Stern! Ver-las - se je - ne lich-ten Sphä - ren,

cresc. *dim.* *p*

div. *p*

Archi *cresc.* *dim.* *p*

div. *p*

div. *unis.* *p*

cresc. *dim.* *p*

53

Fl. *ten. pp ten. pp*

Cl. *cresc. dim. p*

Cl. b. *p*

Fag. *cresc. dim. p*

Cor. II *cresc. dim. p*

Tuba *cresc. dim. p*

Timp. *cresc. dim.*

Ланч. *cresc. f ten. mf*

где спит, не зна-я вож-де-ле-нья, кра - са тво-я!.. Хоть раз, блес - тя лучом за-ка - та,
 wo Schön - heit schläft und wo Gewäh-ren und Wunsch ihr fern! Dein Haupt nur ein-mal voll Ver-lan-gen,

53

Archi *cresc. dim. p pp*

div. p

Fl. *un poco cresc.* *cresc.* a2

Ob. *un poco cresc.* *p cresc.*

Cl. *pp un poco cresc.* *cresc.* a2

Cl. b. *pp un poco cresc.* *f* *p cresc.* II

Fag. *pp un poco cresc.* *cresc.*

Cor. *pp un poco cresc.* *cresc.*

Tr-be *pp un poco cresc.* *cresc.* I. II *p cresc.* III *mf*

Tr-ni e Tuba *mf*

Timp. *pp cresc. cresc.*

Ланч. Lanc. *mf f ff*

лю - бов - ным пла - ме - нем объ - я - та, па - ди на
 von hei - ßer Lie - bes - glut im - fan - gen ans Herz mir

Archi *un poco cresc.* *cresc.*

I. Ha 2

Fl. *f dim.*

Ob. *f*

Cl. *f dim. pp*

Cl. b.

Fag. *f dim. pp*

Cor. *f dim. pp* *pp* IV

Tr-be *f dim. pp*

Tr-ni *f dim. pp*

e Tuba *f dim. pp* Tuba

Timp. *mf dim. p*

Ланч. *f dim.* *mf* *p*

Lanc.

грудь! Ор - нем стра - той зем-ных со-гре - та, в свер-ка - ные сла - дост-но - го
 leh'n; auf mich der Blick-ke Strah-len rich - te und laß in ih - rem Himmels-

Archi *f dim. p* *sf* *unis.* *div.* *p*

f *mf* *div.* *p*

54

Ob. I *p dim.*

Cl. *dim.* *pp*

Cl. b. *pp*

Fag. *dim.* *pp*

Cor. *dim.*

IV *pp*

Tuba *pp*

Timp. *pp*

Ланч. *mf* *p*

Lanc.

све - та дай по - то - нуть!
 lich - te mich un - ter - geh'n!

54

(Франческа остается безмолвна.)
 (Franceska verweilt wortlos.)

Archi *dim.* *pp* *ppp* *pp* *pp* *pp*

div.

unis.

pp *pizz.* *arco*

pp *pp* *p*

accel.

Archi

cresc.

cresc.

cresc.

cresc.

Fl

Ob

Fag.

LANCEOTTO

f

cresc.

mf

f

cresc.

p

cresc.

f

cresc.

p

cresc.

f

cresc.

Про - кля - тья!
 О - НЫ! -

Archi

f > p

cresc.

f

cresc.

unis.

f > p

cresc.

f

cresc.

f

cresc.

un poco meno mosso

Cl. b. *mf* *dim.*

Fag. *mf*

Cor. *mf*

ФРАНЧЕСКА
FRANCESKA

p

Про - сти - те мне,
Ver - zei - het mir,

Ланч.
Lanc. *>*

мо-жешь!
lie - ben!

un poco meno mosso

Archi

f marcato *dim.* *p*

div. 3 *f marcato*

div. 3 *f marcato* *dim.* *p*

div. 2 *f marcato* *dim.* *p*

div. 3 *f marcato* *dim.* *p*

Cl. b. *pp pp f dim.*

Франц.
Franc. *pp pp f dim.*
но лгать я не у - ме - ю.
ich kann euch nicht be - lü - gen.

Ланч.
Lanc. *f*
(подавляя свой гнев)
(*seinen Zorn meisternd*)
Не мо-жешь лгать?
Du kannst es nicht?

V-ni I *pp sf f*

V-le *pp sf f*

V-c. *pp sf f*

C-b. *p sf f*

Cl. b.

Fag. *mf*

Cor. *mf* IV

Tr-be *p* I. II

Ланч.
Lanc. *p*
Ну, бор с тобой!
Nun Gott mit dir!

V-ni I *dim.*

V-le *dim. unis. p dim.*

V-c. *dim. p dim.*

C-b. *dim.*

55 Largo (♩=60)

rit.

Cl. *ten. ten.*

Fag. *mf dim. pp ten. ten.*

Cor. *pp ten. ten.*

Tr-be *dim. pp*

Tr-ni e Tuba *pp*

Timp. *pp*

Ланч. *(ласково) (freundlich) mf f p f*

Ланс. *mf f p f*

Те-бе я ве-рю... Мы про-стим-ся по-сле... Сту-пай и пом-ни...

Ich muß dir glau-ben... Ab-schied neh'm'ich spä-ter... Geh' nun und wis-se...

55 Largo (♩=60)

rit.

V-ni I *pp*

V-le *pp*

C-b. *div. pizz. p*

Cl. *dim.* I

Fag. *dim.* *ppp*

Cor. II *ppp* III

Timp.

ФРАНЧЕСКА
FRANCESKA

p
Ког-да вер-нется мой су-
Wann kehrt mein Gat-te wie-der

Ланч.
Lanc. *p* *p* *pp*

я всегдалюб-лю те-бя и жду...
Dich al-lein nur lie-be ich... und harr...

Archi *ppp* *div.* *pp* *ppp* *unis.*

accel.

I
Cl. *pp* solo
Cl. b. *pp* *cresc.* *cresc.*
Fag. *pp*
Cor. II *pp*
Франц. *pp*
Franc. - прыг? heim!
(Ланчотто пристально смотрит на Франческу.)
(Lanceotto sieht Franceska forschend an.)
V-ni II *f* *ppp*
V-le *f* *ppp*
V-c. *pp* unis. *un poco cresc.*
C-b. *f* *ppp* *un poco cresc.*

Allegro (♩ = 126)

Ob. *mf*
Cl. *mf*
Cl. b. *mf*
Fag. *mf*
Cor. I. II *f*
ЛАНЧОТТО
LANCOTTO
Ког-да па-дут вра-ги... не рань-ше...
So-bald der Feind be-siegt... nicht e-her...
Archi *p* *cresc.* *f* *f*

Più mosso (♩ = 144)

Fl. I. II. *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. *f* *ff* a2

Tr-be I. II. *ff*

Tr-ni e Tuba *ff*

Ланч. Lanc. *ff*

Стой!
Halt!

Più mosso (♩ = 144)

Archi *cresc.* *ff* *dim.*

Ob.
Cl.
Fag.
Timp.

Ланч.
Lanc.

Her...
Nein...

Her...
Nein...

Сгу пай...
Jetzt geh!..

Archi

Франческа уходит.
Franceska geht ab. arco

Fl.
Ob.
Cl.
V-ni I
V-ni II
V-le
V-c.

57

Fl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

T-tam

ЛАНЦОТТО
LANCOTTO

Ког- да вер- нуть?
Wann kehr ich heim?

Ха, ха, ха, ха, ха,
Ha, ha, ha, ha, ha,

57

Archi

Cl. b. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *ff*

Ланч. *ff* *dim.*

Lanc. *ff* *dim.*

ха, ха, ха!
ha, ha, ha!

У - зна - ешь ско - ро!
Gar bald er - fährt du's!

Archi *ff* *p* unis. *p*

The musical score is for a symphony orchestra with a vocal soloist. It consists of ten staves. The top seven staves are for woodwinds and percussion: Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets (Tr-be), Tenor and Bass Trombones (Tr-ni e Tuba), and Timpani (Timp.). The eighth staff is for a vocal soloist (Ланч. / Lanc.). The bottom three staves are for the string section (Archi). The key signature has one flat, and the time signature is 4/4. Dynamics range from fortissimo (ff) to piano (p), and include a decrescendo (dim.). The vocal soloist has lyrics in Russian and German. The string section starts with a fortissimo (ff) dynamic, then softens to piano (p) and ends with a unison (unis.) piano (p) dynamic.

58

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

3AHABEC
58 VORHANG

Archi

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part with *cresc.* and *ff* markings.
- Ob. (Oboe):** Part with *cresc.* and *ff* markings.
- Cl. (Clarinet):** Part with *cresc.* and *ff* markings, including a *a2* (second octave) marking.
- Fag. (Bassoon):** Part with *cresc.* and *ff* markings.
- Cor. (Horn):** Part with *cresc.* and *ff* markings.
- Tr-be (Trumpet):** Part with *ff* markings.
- Tr-ni e Tuba (Trombone and Tuba):** Part with *ff* markings.
- Timp. (Timpani):** Part with *ff* markings.
- Archi (Strings):** Part with *ff* markings.

The score includes various musical notations such as *cresc.* (crescendo), *ff* (fortissimo), and *a2* (second octave). The page number 7689 is located at the bottom center.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp.

Archi *ff*

8

This musical score page features the following instruments and parts:

- Fl. (Flute):** Two staves, marked with *sf sf sf*.
- Ob. (Oboe):** One staff, marked with *cresc.* and *sf sf sf*.
- Cl. (Clarinet):** One staff, marked with *a 2* and *sf sf sf*.
- Fag. (Bassoon):** One staff, marked with *cresc.* and *sf sf sf*.
- Cor. (Horn):** Two staves, marked with *f* and *sf sf sf*.
- Tr-be (Trumpet):** Two staves, marked with *f* and *sf sf sf*.
- Tr-ni e Tuba (Trumpet and Tuba):** Two staves, marked with *f* and *sf sf sf*.
- Timp. (Timpani):** One staff, marked with *f* and *sf sf*.
- P-tti (Percussion):** One staff, marked with *ff*.
- Cassa (Cymbals):** One staff, marked with *ff*.
- Archi (Strings):** Four staves, marked with *f* and *cresc.* and *sf sf sf*.

КАРТИНА ВТОРАЯ

ZWEITES BILD

Moderato (♩=72) rit.

3 Flauti (Fl. III=Piccolo) I, II III *f* *dim.* *p* *dim.*

2 Oboi *f* *dim.*

Corno inglese

2 Clarinetti (B) *f* *dim.* *p*

Clarinetto basso (B) *f* *dim.* *p*

2 Fagotti *f* *dim.* *p*

4 Corni (F) III *f* *dim.* *p*

3 Trombe (B) *f* *dim.* *p*

3 Tromboni e Tuba *f* *dim.* *p*

Timpani Des, A, As

Piatti

Cassa.

Tam-tam

Arpa *f* *dim.* *p*

Moderato (♩=72) rit.

Violini I *f* *dim.* *p*

Violini II *f* *dim.* *p*

Viole div. *f* *dim.* *p*

Violoncelli div. *f* *dim.* *p*

Contrabassi *f* *dim.* *p*

Allegro vivace (♩=152)

V-ni I con sord. pp

V-ni II con sord. pp

con sord. pp

Fl. a 2

Cl. a 2

V-ni I div. pp cresc.

V-ni II div. pp cresc.

V-le con sord. unis. p cresc.

Fl. a 2 f dim. III pp

Ob. I mf f dim. mf pp

Cl. a 2 f dim.

Cor. III f dim. p

V-ni I f dim. (div.) unis. pp

V-ni II f dim. mf dim.

V-le div. f pizz. unis. dim. pp

V-c. unis. f

Musical score for measures 57-60. The score includes parts for C. ingl., Cl., Cl. b., Fag., V-ni I, V-ni II, V-le, and V-c. The key signature is B-flat major. The woodwinds play sustained notes with dynamic markings of *mf*, *dim.*, and *pp*. The strings play a rhythmic pattern of eighth notes, with V-ni I marked *dim.*, V-ni II marked *pp* and *unis.*, V-le marked *(pizz.) pp*, and V-c marked *pizz. pp*.



Musical score for measures 61-64. The score includes parts for V-ni I, V-ni II, and V-le. The key signature is B-flat major. V-ni I and V-ni II play a rhythmic pattern of eighth notes, with V-ni I marked *pp* and *div.*, and V-ni II marked *pp* and *cresc.*. V-le plays a sustained note, marked *pp* and *unis.*.

Musical score for measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Cello (V-c). The key signature has three flats. The Flute part has a marking 'I. II a 2' above the staff. The Clarinet part has a marking 'a 2'. The Cor Anglais part has a marking 'III'. Dynamics include *f*, *mf*, and *f*. The Viola and Cello parts have a *cresc.* marking.

Musical score for measures 5-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Cello (V-c). Dynamics include *dim.*, *mf*, and *p*. The Flute part has a marking 'III' above the staff. The Viola and Cello parts have a marking 'unis.' above the staff.

Fl. *pp*
dim.

C. ingl. *p*

Cl. *dim.*

Fag. *p*

V-ni I *dim.* *pp*

V-ni II *dim.* *pp*

V-le *dim.* *pp*

Ob. *mf*

C. ingl. *mf* *dim.* *pp* *p*

Cl. *pp*

Cl. b. *pp* *mf*

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

V-ni I *dim.*

V-le *pp*

V. c. *pp* *un poco cresc.*

C. b. *pp* *un poco cresc.*

60

Ob. *p* *mf*

C. ingl. *p* *mf* *dim.*

Cl. *mf*

Cl. b. *p* *mf*

Fag. *p* *mf*

Archi *p* *cresc.* *f* *p*

Ob. *p* *cresc.*

C. ingl. *p* *cresc.*

Cl. *mf* *mf*

Cl. b. *p* *cresc.*

Fag. *p* *cresc.*

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

I. II a 2

Fl. *f* *dim.*

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

Cl. ingl. *p* *mf* *dim.*

Cl. *mf dim.*

Cl. b. *mf*

Fag.

Archi *p* *cresc.* *f* *p*

This musical score page features two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The Flute part begins with a dynamic of *f* and a tempo marking of *a 2*. A *dim.* (diminuendo) instruction is placed over the first two measures. The Oboe, English Horn, and Clarinet parts enter in the second measure with a dynamic of *f*. The Bass Clarinet and Bassoon parts are present but mostly silent. The second system includes parts for strings (Archi). The top two staves of the string section play a rhythmic pattern starting at *p* (piano) and increasing through a *cresc.* (crescendo) to *f* (forte) by the end of the first measure. The string section continues with sustained notes in the second system.

This musical score page contains the following parts and markings:

- Fl. (Flute):** Part I, II a 2. Dynamic: *p* *cresc.*
- Ob. (Oboe):** Part III. Dynamic: *p* *cresc.*
- C. ingl. (English Horn):** Part a 2. Dynamic: *p* *cresc.*
- Cl. (Clarinet):** Part a 2. Dynamic: *p* *cresc.*
- Fag. (Bassoon):** Part f. Dynamic: *p*
- Cor. (Cor Anglais):** Part III. Dynamic: *p* *cresc.*
- V-ni I (Violin I):** Dynamic: *p* *cresc.*
- V-ni II (Violin II):** Dynamic: *p* *cresc.*
- V-le (Viola):** Part div. Dynamic: *p* *cresc.*

61

Fl. *a 2*
ff *dim.* *mf*

Ob. *a 2*
ff *dim.* *p*

Cl. *a 2*
f *dim.* *mf*

Fag.
f

Cor. *III*
ff *dim.* *p*

Tr - be *I. II*
f *p* *dim.* *pp*

III
f *p* *dim.* *pp*

61

V-ni I *ff* *dim.* *f* *unis.*

V-ni II *ff* *mf*

V-le *ff* *dim.* *mf* *unis.*

V-c. *f*

Fl. *dim.* *p*

Cl. *dim.* *p*

Cl. b. *dim.* *p*

Fag. *p*

Archi *dim.* *p* arco *p*

Detailed description: This system contains five staves. The Flute staff has a melodic line with a *dim.* marking and a *p* dynamic. The Clarinet staff has a similar melodic line with *dim.* and *p*. The Bass Clarinet staff has a lower melodic line with *dim.* and *p*. The Bassoon staff has a sustained note with *p*. The Arches section consists of three staves: the top staff has a melodic line with *dim.* and *p*; the middle and bottom staves have a rhythmic accompaniment with *dim.* and *p*. The word *arco* is written above the middle staff.

Ob. *I* *mf* *cresc.*

Cl. *mf* *cresc.*

Cl. b. *cresc.*

Fag. *cresc.*

Cor. *I, II* *mf* *cresc.*

Archi *unis.* *p* *cresc.*

Detailed description: This system contains six staves. The Oboe staff has a melodic line with *I*, *mf*, and *cresc.* markings. The Clarinet staff has a sustained note with *mf* and *cresc.*. The Bass Clarinet staff has a sustained note with *cresc.*. The Bassoon staff has a sustained note with *cresc.*. The Cor Anglais staff has a melodic line with *I, II*, *mf*, and *cresc.*. The Arches section consists of three staves: the top staff has a melodic line with *unis.* and *p*; the middle and bottom staves have a rhythmic accompaniment with *cresc.* markings.

This musical score page contains five systems of staves. The first system includes Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.) and Bassoon (Fag.). The third system includes the string section (Archi) with Violin I, Violin II, Viola, and Cello/Double Bass. The score is in a key with two flats and a 3/4 time signature. Dynamics range from *f* to *mf*. Performance markings include *dim.*, *p*, *cresc.*, *pizz.*, and articulation like *a 2* and *3*.

Ob.
f *dim.* *p*

Cl.
p *a 2* *3* *cresc.* *3* *3*

Cl. b.
f *dim.* *p* *mf*

Fag.
f *dim.* *p* *I* *p*

Cor.
f *dim.* *p* *cresc.*

III
f *dim.* *p* *mf cresc.*

Archi
f *dim.* *p* *cresc.*

pizz. *p* *cresc.*

pizz. *p* *cresc.*

Fl. I. II a 2 *mf* *cresc.* *ff*

Ob. III *mf* *cresc.* *ff*

Cl. a 2 *mf* *cresc.* *ff*

Cl. b. *cresc.* *f*

Fag. I *mf cresc.* *f*

Cor. II *f* *ff*

Tr. ni e Tuba *f*

Timp. *f*

Archi *f* *cresc.* *ff*

arco *f* *arco* *ff*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cl. *dim.* *p*

Fag. *dim.* *p*

Cor. *a 2* *ff* *dim.* *p*

Tr-ni e Tuba *dim.* *pp*

Timp. *dim.* *pp*

Archi *ff* *dim.* *pp*

Detailed description: This page of a musical score features ten staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and Cor Anglais play melodic lines with a dynamic marking of *dim.* (diminuendo) leading to *p* (piano). The brass section (Cor Anglais, Trumpets, Trombones, Timpani) starts with *ff* (fortissimo) and *dim.* (diminuendo) markings, ending at *pp* (pianissimo). The string section (Archi) begins with *ff* and *dim.* markings, ending with *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *p*

C. ingl. *p* *mf* *dim.*

Cl. *p*

Cl. b. *p*

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

Cor.

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

I

div.

Detailed description: This is a page of a musical score for a woodwind and string ensemble. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of several staves: Flute (Fl.), Clarinet in G (C. ingl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), and a string section (Archi) with Violin I, Violin II, and Cello/Double Bass. The woodwinds have melodic lines with dynamic markings of *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *pp* (pianissimo) and *pizz.* (pizzicato). A first ending bracket (*I*) is present in the woodwind parts. A *div.* (divisi) marking is present in the Violin I part.

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Strings (Archi). The score is in 4/4 time and features a key signature of three flats. The Flute part begins with a second ending (II) marked *p*. The Clarinet part has a first ending (I) marked *mf*. The Bassoon part has a first ending (I) marked *p*. The Horn part has a first ending (I) marked *p*. The String section includes Violin I, Violin II, Viola, and Cello, with dynamics ranging from *pp* to *ppp*.

Musical score for Flute (Fl.), Clarinet (Cl.), Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), and Cello (V.c.). The score is in 4/4 time and features a key signature of three flats. The Flute part has a first ending (I) marked *pp*. The Clarinet part has a second ending (II) and a first ending (I) marked *pp*. The Violin I part has a first ending (I) marked *pp*. The Violin II part has a first ending (I) marked *pp* and includes a *div.* (divisi) instruction. The Viola part has a first ending (I) marked *p* and a *dim.* (diminuendo) instruction. The Cello part has a first ending (I) marked *pp*.

СЦЕНА ПЕРВАЯ

Римини. Комната во дворце.
Франческа и Паоло. Вечерет.

ERSTER AUFTRITT

Rimini. Ein Zimmer im Palaste.
Franceska und Paolo. Es dämmert.

Moderato (♩=72) rit.

Fl. *f* *dim.* *p*

Cl. *f* *dim.* *p* *pp*

Fag. *f* *dim.* *p* *pp*

Cor. *f* *dim.* *p*

Tr-ni e Tuba III *f* *dim.* *p*

Arpa *f* *dim.* *p*

Moderato (♩=72) rit. ЗАНАВЕС ВОРХАНГ

unis. *f* *dim.* *p* *pp*

Archi *f* *dim.* *p* *pp*

div. arco *f* *dim.* *p* *pp*

div. arco *f* *dim.* *p* *pp*

arco *f* *dim.* *p* *pp*

V-c. solo *p* *pp*

63 Lento (♩=48)

Fl. *p* 3 3

Cl. *p* 3 3 *I solo* *pp*

Cl. b. *p* 3 3 *dim.*

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

PAOLO
PAOLO

(читает)
(liest) *p*

Пре-крас-на-я Ги-нев-ра, у-да-
Die rei-zen-de Gi-ne-wra saß al-

V. c. solo *pp*

Cl. I

П. П. *cresc.*

-лив прислуж-ниц и па-жей, од - на сп-де-ла. Тор-
lein, nach-dem sie ihr Ge-folg ent - las - sen hat - te. Als-

V. ni I *p* 3 3

V. ni II *div.* 3 3 *p*

solo *p* 3

V. c. *tutti*

altri *pp*

Cl. *I*

П. П. *f* *dim.*

- да пред-стал, бле-стя во-о-ру-жень-ем, Га-ле-го и, ко-ле-но про-кло-
bald er-schien im Glan-ze sei-ner Rü-stung Ga-le-go; chr-furchts-voll, ge-beug-ten

V-le *div. p* *3* *3*

V-c *tutti div. p* *3* *3* *dim.*

Fl.

Cl.

Cl. b.

Fag.

П. П. *p dolce* *cresc.*

- нив, ска-зал ей так: „До-зволь слу-ге кра-сы тво-ей не-бес-ной, ко-ро-
Knies, sprach er zu ihr: „Ge-statt' dem Skla-ven dei-ner heh-ren Schön-heit ei-nen

V-ni I *p* *3* *3*

V-ni II *div. p* *3* *3*

V-c *pp* *V-c. solo* *p* *3* *3* *un poco cresc.*

Fl. *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *dim.*

Cl. *I solo* *pp*

Cl. b.

Fag.

П. П. *mf* $\overset{3}{\curvearrowright}$ *p un poco accel. cresc.*

- ле - ва, привесьте ге - ро - я. И - ме - нем тво - им он со - вершил ряд по - дви - гов ве -
Hel - den dir zu - zu - füh - ren, der zu Eh - ren dir, der Ruhmes - ta - ten vie - le schon voll -

V. ni I *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

V. ni II *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

V. c. *solo* *mf* *dim.* *p* $\overset{3}{\curvearrowright}$ *pp* *tutti div.* *p*

Più mosso (♩=72)

Cl. *pp*

Fag. *pp* $\overset{3}{\curvearrowright}$

Cor. *I solo* *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *Tr - ba I muta in A*

Tr - ba *I sola* *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *dim.*

П. П. *f* $\overset{3}{\curvearrowright}$ *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

- ли - ких. Он сын ко - ро - ля Ги - не - ви - за, зо - вут е - го бесстраш - ный,
bracht hat. Der Sohn Gi - ne - wis' ei - nes Kö - nigs, wird er genannt der Küh - ne,

V. le *div.* *pp*

V. c. *pp* $\overset{3}{\curvearrowright}$

C. b. *pp*

colla parte

Fl.

Cl.

Fag.

Cor.

II. P.

rit.

f. *dim.* *p.*

не-по-бе-ди-мый Лан - се - лот, „Из О - зе-ра Пришед-ший“ Он жа-ждет пасть к сто-пам тво-
un-ü-berwind-li-che Lan-ce-lot „der Mann aus Se-es-tie-fen.“ Er sehnt sich hin-zu-knien vor

colla parte

Archi

mf dim. *pp* *pizz.* *unis. pizz.* *pizz.* *pizz.*

64 Moderato (♩=72) rit.

I. II

Fl. *f* *dim.* *p*

III

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

Fag. *f* *dim.* *p*

Cor. II *f* *dim.* *p*

Tuba *f* *dim.* *p*

Arpa *f* *dim.* *p*

II. P. - HM...
dir..."

64 Moderato (♩=72) rit.

arco

Archi *f* *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

unis.

a tempo

Ob. *p*

Cor. *f* *dim.* *p* *f* *dim. p*

Arpa *f*

II. F. *f* *dim.* *cresc.*

Как ду - ма - ешь, Фран - чес - ка, раз - ре -
 Wie mei - nest du, Fran - ces - ka, wil - ligt

a tempo *mf* *div.* *mf*

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

Ob. *rit.*

Fag. *p dim.*

Cor. *f dim. dim. p dim.*

Arpa

П.
Р. *f dim. dim.*

- шит Ги-нев - ра стать пред не - ю Лан - се - ло - ту?
 нил Gi - ne - вра ein, daß Lan - ce - lot er - schei - ne?

Archi *rit.*

f dim. pp p

mf dim. pp

Meno mosso (♩ = 58)

Fl. I
pp dolce
 3 3 3 3 3 3

Cl.
pp dolce
 3 3 3 3 3 3

Fag.
pp

Cor. I. II
pp

ФРАНЧЕСКА
 FRANCESKA

О, да! я не лю - би-ла бы е - е, ког - да бо - на е - го не по-жа -
 Ge - wiß, ich wä - re ihr nicht zu - ge - tan, wenn sie sich sei - ner nicht er - bar - men

Meno mosso (♩ = 58)

V-ni I
unis. pizz. p

V-ni II
pp pizz. p

V-le div.
dolce pp
 3 3 3 3 3 3 3 3 3 3 3 3

V-c.
unis. pizz. p

C-b.
pizz. p

Più mosso

Fl.

Cl.

Cor. I muta in E

Arpa

Франц.
Franc.

Паоло
PAOLO

V-ni I

V-ni II

V-le
div.

V-c.

C-b.

mf *dim.*

mf *dim.*

mf

- ле - ла. Мол -
Könn - te. Schweig'

А ты са - ма, жес - то - ка - я...
Ver - magst denn du's du Grau - sa - me...

mf *dim.*

arco

mf *dim.*

arco

div. *mf* *p*

unis.

arco

mf *p*

Tempo precedente

Ob. *I solo*
mf *dim.*

Cl.

Fag. *I*
p

Франц.
Franc.
- чи, не-вер-ный, ты за-был, что дал мне клят-ву не по-ми-
still, o Fal-scher, du ver-gift, daß du ge-schwo-ren, nie zu er-

V-le *unis.*
pp *pizz.*

V-c. *pizz.*
p

C-b. *pizz.*
p

Ob. *I*

Cl.

Fag. *I*

Агра

Франц.
Franc.
- нать о том, че-го не сме-ю и не дол-жна я слу-шать?..
wäh-nen des, was ich nicht wa-ge, was mir ver-wehrt zu hö-ren?..
ПАОЛО
PAOLO

p
O, Франчес-ка!
O Fran-ces-ka!

Archi *arco*
pp *div.*
arco div.
p
p

65

Moderato rit. Lento

I. II

Fl. *f* *dim.* *p*

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

Fag. *f* *dim.* *p*

Cor. II *f* *dim.* *p*

Tr-ni e Tuba III *f* *dim.*

Arpa *cresc.* *f* *dim.* *p*

Moderato rit. Lento

(Франческа делает ему знак молчать.)
(Francesca heißt ihn durch eine Gebärde schweigen.)

Archi *cresc.* *f* *dim.* *p dim.*

V-c. solo *p* *g*

arco *f* *dim.* *p*

Più mosso (♩=66)

Fl. *p* 3 3

Cl. *p* 3 3

Cl. b. *p* 3 3 *pp*

Fag. *p* *p*

PAOLO
PAOLO

(читаем)
(liest)

„Как ран - не - е пред - весть - е ут - ра красит вос -
„Wie Mor - gen - rö - te früh den Him - mel tö - net im

V-ni I *p* div. 3 3

V-ni II *p* div. 3 3

V-le unis. *pp*

V-c. solo *pp* 3 3

Fl. *p* 3 3

Ob. *p* leggiero 3 3

Cl. b. *p* 3 3

П. *p* 3 3

Р. *p* 3 3

- ток от - тен - комнеж - но - свет - лых роз, так точ - но ще - ки бледной ко - ро -
Ost mit zar - test ro - sen - ro - tem Schein, so wur - den gleich - falls da die blei - chen

V-ni I *pp* div. 3 3

V-ni II *pp* 3 3

V-le *pp*

V-c. tutti pizz. *p*

colla parte

Fl. I II
Ob.
Fag. II
II. P.
V-ni I
V-ni II
V-le
V-c.

- ле - вы при и - ме - ни „При - шель - ца из О - зе - ра“ вдруг за - м -
Wan - gen der Kö - ni - gin beim Nen - nen des „Manns vom See“ plötz - lich von

p cresc. ed accel.

rit. [66] Lento (♩=52)

Fl. I II
Ob.
Cl.
Cl. b.
Cor. I (in E)
Tr - be I (in A)
I. P.
Archi
V-c. solo
altri

- гра - ни сла - достным ру - мян - цем. Ед - ва кив - нув го -
Glu - ten ro - sig ü - ber - gos - sen. Kaum merk - lich war die

f mf dim. p pp

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Cl. b. *p dolce*

Fag. *dolce*

П. P.

- лов - ко - ю, Ги - нев - ра до - зво - ли - ла прий - ти ге - ро - ю,
Nei - gung ih - res Haup - tes, wo - durch den Ein - tritt sie ge - wahr - te

Archi

arco p

tutti

div. p dolce

cresc.

mf

accel. *Più mosso*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. II *mf* I

Cor. I (in E) *f*

Tr-ba I (in A) *mf* *dim.* Tr-ba I muta in B

П. и Га-ме-го ввел то-го, кто был ког-да-то
P. und Ga-le-go führ-te ein den Mann, der eh-mals

accel. *Più mosso*

Archi *cresc.* *f* *dim.*

Tempo precedente

Fl.

Ob.

Cl.

Fag.

Cor. I (in E)

II. P.

Archi

e - му вра-гом, а ны-не, бо - яз - ли - вый, и
 sein ärg - ster Feind und heu - te ein Ver - zag - ter, der

Cl.

Fag.

II. P.

V-le

V.c.

C-b.

тре - пет-ный, не смел под - нять о - чей на ко - ро - ле - ву...
 kaum es wag't, sein schüch-tern Aug' zur Kö - ni - gin zu he - ben...

Moderato senza rit.

Fl. *f dim.*

Cl. *f dim.* *p*

Cl.b. *f dim.* *p*

Fag. *f dim.* *p*

Cor. II *f dim.* *p*

Timp. *p dim.* *pp*

Arpa *f dim.* *p*

П. П. *mf*

О, как им бы-ло сла-достно и
 O, wie sie won-nig-lich er-be-ben

Moderato unis. senza rit.

Archi unis. *f dim.* *p dim.* *pp cresc.*

Archi unis. *f dim.* *p* *p cresc.*

Archi arco *f dim.* *p* *pp cresc.*

Archi arco *f dim.* *p* *pizz.* *p cresc.*

Ob. *p* *mf*

Fag. *mf* *dim.*

Cor. *mf* *dim.*

Arpa *f*

ФРАНЧЕСКА
FRANCESKA

(задумчиво)
(gedankenvoll)

Сча -
Die

(Задумывается)
(Versinkt in Nachdenken)

П. П. *mf*

жyт - ко... Сча - стии - вы - е!...
moch - ten... Die Glück - li - chen!..

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

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

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

arco *pizz.*

mf *dim.* *p* *p*

rit. Lento

Ob.
Cl.
Fag.

Франц.
Franc.

- стли - вы - е... О да!..
Glück - li - chen... Ja - wohl!.. (Молчанье.)
(Schweigen.)

V-ni I
V-ni II
V-le
V-c.

dim. V-c. solo pp altri

pp unis. 3

Un poco più mosso

Ob.
Cl.
Fag.

Arpa

ПАОЛО (читаем.)
PAOLO (liest.)

„И вот раз - дал - ся чуд - ный го - лос да - мы:
„Und nun er - klang der Da - me schö - ne Stim - me: cresc. 3
„Sag' mir ver -

V-ni I
V-le
V-c.

pizz. tutti pizz.
p

I. II Più mosso

Fl. *pp* 3 3 3

Fag. *pp* *p*

Arpa *cresc.* *f*

П. П. *f* *p* *cresc.*

-ши-мый ры-царь, что ты хо-чешь? Но про-дол-жать бед-няж - ка не мог-ла. „Сын
 weg-ner Rit-ter, was be-gehrst du?“ Doch wei-ter re - den konnt' die Ärm-ste nicht. „Der

Піù mosso arco div. 3 3

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

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

p *cresc.* *f*

Fl. *mf* *dim.* *rit.*

Ob. *mf* *dim.*

Cl. *mf* *dim.* *p*

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

Cor. II *p* *f* *dim.*

Tr-be I *p* *f* *dim.*

П. P. *cresc.*

-ви - де - ла о - на, что даль - ше не на - до спра - ши - вать, что хо - чет
denn an sei - nem Blick, sie dür - fe nicht wei - t're Fra - gen stell'n, weil er das -

Archi *div.* *p* *cresc.* *f* *dim.*

f *dim.*

colla parte Lento

Fl. *mf* *3* *dim.* *3*

Cl. *mf* *3* *dim.* *3* Cl. I. II muta in A

Cl. b. *p* *3* *dim.* *3*

I (in E) *f* *3* *dim.* *p*

Cor. II (in F) *f* *3* *dim.*

Tr. be III. IV (in F) *f* *3*

Arpa *mf*

II. P. *f* *3* *p* *3* *cresc.*

он то - го же, что и о - на: смот-реть и мле-ть в вос-тор-жен-ном мол-
sel - be wun-schet, was sie er - schaut: ver-gehud zu schau'n in won-ni-ger Ver-

colla parte Lento

Archi *p* *3* *cresc.* *f* *p* *pizz.* *p* *pizz.*

p *cresc.* *f* *p*

senza sord. unis. pizz.

Moderato (♩=72)

68

Fl. *f* *dim.* *p*

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

Fag. *f* *dim.* *p*

Cor. I (in E) *f* *dim.* *p*

Cor. II (in F) *f* *dim.* *p*

Cor. III, IV (in F) *f* *dim.* *p* III solo *p*

Tr-ni e Tuba III *f* *dim.* *pp*

Arpa *f* *p*

ФРАНЧЕСКА
FRANCESKA

f

0, не гля-
0, блик-ке

П.
Р.

-чань - е..."
zūk - kung."

Moderato (♩=72)

68

Archi *f* *arco* *dim.* *p*

pp *3* *3* *3* *3*

pp dolce *pizz.*

f *arco* *dim.* *p*

f *arco* *dim.* *p*

f *arco* *dim.* *p*

f *arco* *dim.* *p*

Un poco più mosso

Ob.

Cl. b.

Fag.

Cor.

Франц.
Franc.

dim.

-ди так на ме-ня... Чи - тай!
so mich nim-mer an... Fahr' fort!..

(бросая книгу)
(wirft das Buch fort)

П.
P.

mf

Чи - тать ли мне о том,
Soll ich wohl le - sen gar;

Un poco più mosso

Archi

dim.

pp

p

pizz.

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

Cl. b. *f* *p* *cresc.*

Fag. *f* *p* *p* *cresc.*

Cor. *f* *p*

II. P. *mf* *cresc.* *f*

- ей, как, все за-быв, о-ни от-да-лись стра-ти и
 Münd, wie Lei-den-schaft sie al-les ließ ver-ges-sen und

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

f *p* *p* *cresc.*

f *p* *p* *cresc.*

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

Fl. I. II
f 3

Ob. mf 3 mf 3 mf 3

Cl. b. f

Fag. f 3 f 3 mf 3

Cor. I (in E) mf 3 cresc. 3
II (in F) mf 3 cresc. 3
III, IV (in F) mf

П. P. cresc.
за - мер-ли в бла - жен - стве веч - ной лас - ки!?, О, Фран -
sie im Rausch der Se - lig - keit ver - stumm - ten... O Fran -

Archi mf 5 cresc. 5 5
mf 3 cresc. 3
arco mf 3 cresc. 3
mf cresc.

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. b. *f* *cresc.*

Fag. *f*

Cor. I (in E) *mf* *cresc.*
 II (in F) *mf* *cresc.*
 III. IV (in F) *mf* *cresc.*

Tr-ni e Tuba *p* *cresc.*

Arpa *f* *cresc.*

П. П. *ff*
 (Падает перед ней на колени и рыдает.)
 (Fällt vor ihr auf die Knie nieder und schluchzt.)
 - чес - ка!
 ces - ка!

Archi *f* *cresc.*

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

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

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

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

Cor. I (in E) *f* *dim.* *mf* *p* *dim.* *pp*

Cor. II (in F) *f* *dim.* *mf* *dim.* *pp*

Cor. III, IV (in F) *f* *dim.* *mf* *dim.* *p*

Tr-be I, II *f* *dim.* *pp*

Tr-be III *mf* *dim.* *pp*

Tr-ni *mf* *dim.* *p*

Tuba *mf* *dim.* *p*

Arpa *ff*

ФРАНЧЕСКА
FRANCESKA

dim.

0, не ры - дай, мой Па - о - ло, не
0, schluch-ze nicht, mein Pa - o - lo, uo -

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

rit. 69 Lento (♩=52)

Cl. *p*

Fag. *pp*

Cor. I

Франц. Franc. *p*

на до... Пусть не да - но нам знать лоб - за - ний, пу - скай
 zu das?... Uns sind zwar Won - nen nicht be - schie - den und wir

V-ni I *pp* div. *pp dolce* 3 3 3 3 3 3 3 3

V-ni II *pp* div. unis. *pp dolce* 3 3 3 3 3 3 3 3

V-le *dim. pp*

V-c. *pp* arco *pp* 3 3 3 3 3 3 3 3
 con sord. *pp pizz.*

Франц. Franc. *cresc.* 3 *mf* *dim.* 3

мы здесь раз - лу - че - ны... Не - до - лог срок зем - ных ски -
 ge - trennt auf en - gem Raum... Doch un - ser Sein ist kurz hie -

V-ni I *un poco cresc.* *dim.* 3 3 3 3 3 3 3 3

V-ni II *un poco cresc.* *dim.* 3 3 3 3 3 3 3 3

V-le *con sord.* *p* 3 3 3 3 *dim.* 3

V-c. *pizz.*

70

Cl. (in B)
 Cl. b.
 Fag.
p — *mf* *dim.*
pp — *mf* *dim.*

Cor. II
 III. IV
pp — *mf* *dim.*
pp — *mf* *dim.*

Франц.
 Franc.
f *dim.* *p*
 -ней, где нет ли - ше - ний, где у люб - ви не - тлен - ный храм!
 trübt dort ew' - ge Frcu - den, die uns der Lie - be Tem - pel beut!

70

Archi
mf *dim.* *pp*
mf *dim.* *pp*
p *mf* *pizz.*
mf *mf*
 2 C. b. soli

This musical score page includes the following parts and markings:

- Fl. (Flute):** Part I. II, *mf*, *dim.*, *p*, *pp*
- Cl. (Clarinet):** Part III, *p*, *pp*, *dim.*
- Cl. b. (Bass Clarinet):** (in B), *pp*
- Fag. (Bassoon):** *pp*
- Cor. (Horn):** Part II, *pp*; Part III, IV, *pp*
- Франц. / Franc. (French Horn):** *pp*
- Archi (Arches):** *dim.*, *p*, *mf*, *dim.*, *unis. pizz.*

Fl. III *ppp* 3 3 3 3

Cl. *pp* 3 3 3 3 3 3 3 3
I solo (in E)

Cor. *pp un poco marcato*

Арга *sola p dim pp*

Франц. *pp*
Там, В ВЫ-СО-те, за гра-НЬЮ МИ - ра, В ТВО-ИХ ОБЪ-
Dort in der Höh' der Welt ent - ho - ben, in dei - nen

V-ni I *ppp* 3 3 3 3 3 3 3 3

V-ni II *ppp* 3 3 3 3 3 3 3 3

V-le *pp div. arco*

V-c. *pp*

Cl. *pp* 3 3 3 3 3 3 3 3

Cor. I *un poco cresc. mf dim.*

Франц. *pp*
- я - ти - ях па - ря, вла-зу-ри свет - ло - го э - фн - ра
Ar - men, son - der Pein, im blau - en Him - mels - ä - ther dro - ben

V-ni I 3 3 3 3 3 3 3 3

V-ni II 3 3 3 3 3 3 3 3

V-le

V-c.

Fl. I. II

Cl. I solo *ppp* 3 3

Cl. b.

Fag.

Cor. I

Франц. Franc. *pp* *f*

я бу-ду в веч-но-сти тво-я!..
bin ich für al-le Zei-ten dein!..

Archi

2 C. b. soli *pp*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

pp *f*

pp *mf* *pizz.* 3 3 3 3

pp *mf* *pizz.* 3 3 3 3

pp

71 Più vivo (♩=96)

Fl. *p*

Cl. *p* *dim.* *pp* Cl. I. II muta in B

Cl. b. *p* *dim.* *pp*

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

Cor. I *p* *dim.* Cor. I muta in F

Cor. II *mf*

Cor. III *mf*

Франц. Franc.

ПАОЛО PAOLO

f

На что мне рай се-го кра-
Was nüt-zen mir des Him-mels

71 Più vivo (♩=96)

Archi *dim.* *unis.* *dim.* *pp* *pp* *div. arco* *div. senza sord.* *f* *tutti*

Ob. I *mf* *dim.* *p* *p*

Fag. *p*

Cor. II *p*

Cor. III *p*

П. Р. *-сой бес - стра - стной, ког - да бу - шу - ет вихрь в кро -*
Küh - le Won - nen, wenn mir ein Sturm durch - rast das

V-ni I *mf* *dim.* *p*

V-ni II *dim.* *p*

V-le *p* *pizz. p*

C-b. *p* *cresc.*

Ob. *mf*

Fag. *mf*

Cor. II *p*

Cor. *mf*

П. Р. *f* *f*

-вн? И я о - хва - чен но - лей
Blut, und ich ver - schmach - ten muß am

Archi *mf* *mf* *unis.* *cresc.* *div.* *f* *senza sord.* *f* *arco*

Cl. I (in B)

Fag.

Cor. II

П. Р.

власт - ной зем - ной люб - ви!? О жар - ко - е бла -
 Bren - nen vor Lie - bes - glut? O sol - che Se - lig -

Archi

72

Cl.

Fag.

Cor.

П. Р.

-жен-ство по - це - лу - я!.. Бес - плот - ных ду - хов свет - лый лик, и
 keit im Kuß zu wis - sen! Der lich - ten Gei - ster - schar Ge - nuß, ja

V-ni II

V-le

V-c.

C-b.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

П. П.

рай, и не - ба кра - со - ту я от - дам за миг... за миг о -
selbst den Him - mel will ich mis - sen um ei - nen Kuß... Ein Au - gen -

Arch.

Detailed description of the musical score: The score is for a full orchestra and voice. It consists of nine staves. The vocal part (P. P.) has lyrics in Russian and German. The orchestral parts include C. ingl., Cl., Cl. b., Fag., Cor., and Arch. The Arch. part is divided into three staves (violin I, violin II, and cello/bass). Dynamics include *mf*, *cresc.*, *f*, *p*, and *pp*. Performance instructions include *div.* and *unis. arco*. The score is in a key with two flats and a common time signature.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

П.
P.

- дни, за миг при-кос - но - ве - нья ор - нем го - ря - щих уст ку -
 blick, da Lipp auf Lipp sich drük - ken, um - faßt des Him - mels Se - lig -

Archi

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

П. П.

Archi

-стам... Вся жизнь, весь мир вод-ном мгно-ве - нье, вся веч - ность
keit, ein Sein, die Welt und ihr Ent - zük - ken, ja E - wig-

Ob. *f dim. p*

C. ingl. *f dim. p dim. pp*

Cl. *f dim. mf dim. pp*

Cl. b. *f dim. mf dim. pp*

Fag. *f dim. mf dim. pp*

Cor. *p mf dim. p*

ФРАНЧЕСКА
FRANCESKA *ff dim.*

У ВЬ! Дру - го - му от - да -
Weh mir, dem Wei - be ei - nes

П. *ff*
там!
-keit!

(Паоло хочет обнять Франческу, она избегает его.)
(Paolo will Franceska umarmen, sie weicht ihm aus.)

Archi *f dim. mf dim.*

f dim. mf dim.

f dim. mf dim.

f dim. mf dim.

f dim. mf dim.

Allegro vivace (♩=126)

I. II

Fl. *mf* *f*

Ob. *mf* *f*

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

Cl. b. *pp* *cresc.* *mf*

Cor. *pp* *cresc.* *mf* *cresc.*

Tr- ni e Tuba *pp* *cresc.* *p*

Timpr. *p*

Франц. *pp* *cresc.* *ff*

Franc. - на я! An - dern!

П. *cresc.* *ff*

P. Нет! Нет! Пред не божом
Nein! Nein! Ich schwör' es,

Allegro vivace (♩=126)

Archi *pp* *cresc.* *12.* *12.*

pp *pp* *cresc.* *6.* *6.* *12.*

pp *cresc.*

1. II *cresc.* *a 2*

Fl. *III* *cresc.* *ff* *dim.* *p*

Ob. *cresc.* *ff* *dim.* *p*

C. ingl. *cresc.* *ff* *dim.* *p*

Cl. *a 2* *cresc.* *cresc.* *ff* *dim.* *p*

Cl. b. *ff* *dim.* *p*

Fag. *ff* *dim.* *p*

Cor. *ff* *dim.* *p*

Tr-be *I* *mf* *f* *dim.* *p*

Tr-ni
e
Tuba *cresc.* *f* *II* *p* *III* *p*

Timp. *cresc.* *f*

II.
P. *dim.*

ты мо - я! Нас бор со - е - ду -
du bist mein! Schloß Gott nicht un-fern

Archi *ff* *dim.* *mf* *dim.*

73 Maestoso (♩=69)

Fl. *mf*

Ob. *mf*

C. ingl. *p*

Cl. *a 2*

Cl. b. *mf*

Fag. *mf*

Cor. *mf* *p*

П. Р. *f* *ten.*

- ния!..
Bund!

Не мне ли ты кля-лась смоль-
Schwörst du den Treu - e - eid mir

73 Maestoso (♩=69)

Archi *f* *mf*

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

ФРАНЧЕСКА
FRANCESKA

cresc. ten.

Уй-ди... Уй-ди... о-
Fort, fort von hier... laß

П. П.

-бой пред сон-мом выш-них сил свя-зять всю жизнь с мо-ей судь-бой?..
nicht vor Sei-nem An-ge-sicht in Ihm ge-weih-ter heil-ger Stund?

Archi

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Франц.
Franc.

II.
P.

Archi

p

pp

dim.

pp

p

pp

dim.

dim. *p*

dim. *p*

dim. *p*

ff

dim.

p

- ставь ме - ня... не на - до... нас о - жи - да - ют
 mich al - lein... o ge - he... Uns trifft der Höl - le

mf

Пред не - бом ты мо - я!
 Vor Gott ge - hörst du mir!

mf

dim.

p

mf

dim.

p

mf

dim.

p

mf

div.

dim.

p

dim.

p

dim.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Франц.
Франс.

П.
Р.

Archi

Му - ки а - да!..
ew' - ges We - he!

С то - бои там бу - ду я!..
Auch dort bleib ich bei dir!..

(Обнимает слабеющую Францеску.)
(Umarmt die schwach werdende Francesca.)

pp cresc. Cl. b. muta in A pp cresc. pp cresc. p p cresc. dim. pp cresc. dim. pp cresc. dim. pp cresc. pp cresc. pp cresc.

росо а росо accel.

I. II a 2

Fl. *p* *cresc.* 3

Ob. *f* *p* *cresc.* 3

Cl. *p* *cresc.* 3

Fag. *f* *p* *cresc.*

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

Tr-ni e Tuba *pp* *cresc.*

Тимп. *pp*

Франц. Франс. *mf* *ff*

П. О!.. Па - о - ло!..
Р. О!.. Фран - чес - ка!..

(Оба погружены в молчаливое, восторженное созерцание друг друга.)
(Beide stumm in gegenseitiges, verzücktes Anschauen versunken.)

росо а росо accel.

Арчи *f* *p* *cresc.*

f *p* *cresc.*

f *mf* *pizz.* *cresc.*

f *p* *cresc.*

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fag. *dim.*

Tr-be *pp*

Tr-ni e Tuba *pp*

Timp. *pp*

ФРАНЧЕСКА
FRANCESKA

С то - бо - ю
Die - Höl - le

ПАОЛО
PAOLO

Где ты, там
Wo du bist,

V-ni I *dim.*

V-ni II *mf*

V-le *dim.*

V.c. *dim.*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Франц.
Franc.

П.
P.

Archi

ад *selbst* мне *miß* луч - ше *Heil - mir* ра - *brin*

сча - стье без кон - ца!
wei - lict end - los Glück!

f dim. pp cresc.

f p pp cresc.

f dim. pp cresc.

I. II

Fl.

Ob.

Cl.

Fag.

Cor.

Франц.
Franc.

П.
P.

Арчи

Где ты, там счасье
wo du bist, weilt ein

С то бо ю ад мне
Die Höl le selbst birgt

p *cresc.* *f* *dim.*

mf *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

unis. *p* *cresc.* *f*

f *arco* *f*

I. II
8

Fl. *f* *dim.* *f* *dim.*

Ob. *p* *cresc.* *f* *dim.* *f* *dim.*

Cl. *f* *dim.* *f*

Fag. *p* *f* *dim.* *f* *dim.*

Cor. *p* *f* *f*

Франц. Franc. *p* *cresc.* *f* *f*

П. P. *p* *cresc.* *f* *f*

Archi *p* *cresc.* *f* *f*

без кон ца!
end - los Glück!

луч ше ра я!
Him - mels - freu - de!

75 I. II

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f* *dim.*

f *dim.*

Tr-be *ff*

Tr-ni *ff*

e Tuba *ff*

P-tti *ff*

Cassa *ff*

Франц. *f*

Franc.

В тво - их объ - я - тьях
Wenn dei - ne Ar - te

П. *f*

P. Мо - я и в сца - стье,
Sci - mein im Hei - le,

75

ff *mf* *f* *dim.*

ff *mf* *f* *dim.*

Archi *ff* *f* *dim.*

Cor. I *f* *dim.*

Франц. *Franc.*
 что мне до райско -
wcis' ich ein Pa - sko -

П. *P.*
 вез де, всег да что -
und - macht los bleibt des

V-ni I *mf* *f* *dim.*

V-ni II *mf* *f*

V-le *f* *dim.*

Cor. I *pp*

Франц. *Franc.*
 - го вен - ца!
dies zu - rüch!

П. *P.*
 - бо ю а!
Schick - sals Tück?!

V-ni I *pp* *cresc.*

V-ni II *p* *pp* *cresc.*

V-le *pp* *cresc.*

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *cresc.* *f* *p*

Cor. *cresc.* *f* *p*

Франц. *III* *cresc.*

Франц. *- ми* *ме* *ня...* *тво - я...* *тво -*
nimm *mich* *hin...* *die längst* *schon*

П. *- при,* *за* *- при* *в мо - их* *люб -*
stirb, *er* *stirb* *in mei* *net*

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

cresc. *f* *arco* *f*

Fl. *f* *f* a 2

Ob. *f* *mf*

C. ingl. *f* *mf*

Cl. *f*

Fag. *f*

Cor. *f*

Tr-b. *f* *p* *p*

Франц.
Franc. *f*
- днн,
blick, *f* за
da

П.
P. *f*
- днн,
blick, *f* за
da

V-ni I *f* *mf* *cresc.* *f* *div.*

V-ni II *f* *mf* *cresc.* *f*

V-le *f* *mf*

V-c. *f*

Fl. *a 2*
Ob. *cresc.* *ff*
C.ingl. *cresc.* *f*
Cl. *f*
Fag. *f*
Cor. *f*
Tr-be *cresc.* *f*
Франц. Franc.
 миг при - ко - сно - ве - нья от -
Lipp' auf Lipp' sich drük - ken, um -
П. P.
 миг при - ко - сно - ве - нья от -
Lipp' auf Lipp' sich drük - ken, um -
76
V-ni I *unis.* *div.*
V-ni II *f* *div.* *mf* *cresc.* *f*
V-le *f* *f* *mf* *cresc.* *f*
V-c. *f*

Fl. *a 2*

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

C. ingl. *mf* *cresc.* *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tr-be *p* *cresc.* *f*

Франц. *Franc.*
 - нем го - ря - щих уст к у - стам...
faßt des Him - mels Se lig - keit,

П. *P.*
 - нем го - ря - щих уст к у - стам...
faßt des Him - mels Se lig - keit,

V-ni I *unis.* *f* *cresc.* *div.* *ff*

V-ni II *f* *cresc.* *ff*

V-le *mf* *f*

V-c. *ff*

77

Fl. *dim.* *pp*

Ob.

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor.

Франц. *dim.*

Franc.

О, миг бла - жен - ный! Же -
 O Heil und Won - ne! Er -

П. *p*

Р.

свет - лый миг! О, миг бла - жен - ный!
 Se - lig - keit! O Heil und Won - ne!

77

unis. *pp*

dim.

div. *dim.* *pp* unis. *pp*

Archi *dim.* *pp* unis. *pp*

pp

pp

Fl.

Ob.

Cl.

Fag.

Cor.

Франц.
Franc.

П.
P.

Арчи

un poco cresc.

mf cresc.

f

mf cresc.

f dim.

a 2

p cresc.

un poco cresc.

cresc.

f

un poco cresc.

mf

cresc.

f

p un poco cresc.

cresc.

f

P

cresc.

- лан - ный!.. Тво - я на - всег - да!
sehn - *ter!..* *Nun* *e - wig - lich* *mein!*

cresc.

Род - на - я!.. Все,
Ge - *lieb* - *te!* *Nun*

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

Fl. *dim.* *p* *p cresc.* *mf cresc.* *dim.*

Ob. *dim.* *p* *cresc.*

Cl. *p* *cresc.* *a 2*

Fag. *p* *cresc.*

Cor. *dim.* *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *p cresc.*

Timpr. *p* *cresc.*

Франц. *ff*

Franc. *ff*

В те - бе бла - жен - ство
 Du bist des Him - mels

П. *f cresc.* *ff*

Р. *f cresc.* *ff*

все от - дам! В те - бе бла - жен - ство
 e - wig dein! Du bist des Him - mels

Archi *dim.* *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

78 Moderato (♩=88)

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

Picc. *ff* *mf* *dim.* *p*

Ob. *ff* *dim.* *mf* *dim.* *p*

Cl. *ff* *mf* *dim.* *p*

Fag. *ff* *mf* *dim.*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *ff* As muta in F

Arpa *mf* *p*

Франц. Franc. *ff*

веч - но - е!..
 Se - лиг - кеит!

веч - но - е!..
 Se - лиг - кеит!

78 Moderato (♩=88)

Archi *ff* *p* *dim.* *pp*

ff *div.* *dim.* *pp*

ff *div.* *dim.* *pp*

ff *p* *dim.* *pp*

ff *mf* *dim.*

Fl. *dim.* *pp*

Ob. *pp* *mf*

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor. *pp* *mf*

Arpa *p*

Франц. Franc. *p*

П. P. *p*

Archi *dim.* *pp* *cresc.* *unis.* *cresc.* *p* *p*

Тво -
So

Все,
Ja,

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

C. ingl. *p* *pp*

Cl. *pp* *pp*

Fag. *pp*

Cor. *pp* *mf* *pp* *pp* *pp*

Тимп. *ppp*

Франц. *pp* *cresc.* *pp* *mf* *dim.*

Франц. *pp* *cresc.* *pp* *mf* *dim.*

Арчи *pp* *cresc.* *pp* *unis.* *p* *pp* *pp*

Франц. *pp*

Всё от дам!
dein, ganz dein!

Я на - всег - да!
bin ich dann dein!

80 (♩ = ♩ = 54)

Ob.
Cl.
Cl. b.
Fag.
Cor.
Timp.

80 Сцену начинают заволакивать облака.
Wolken beginnen die Bühne zu verhüllen.

(♩ = ♩ = 54)

Archi

Fl. I *ppp*

Ob. I *cresc.* *mf* *dim.*

Cl. *cresc.* *mf* *dim.*

Cl. b. *cresc.* *mf*

Fag. II *cresc.* *mf*

Cor. *pp* *mf* *dim.* *pp*

Tr-ni I *mf* *dim.* *pp*

e Tuba *mf* *dim.* *pp*

Timp. *cresc.* *mf* *dim.* *pp*

Archi *cresc.* *mf* *dim.* *ppp*

tutti *ppp*

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part I, starting with a melodic line in the first measure.
- Ob. (Oboe):** Part I, with a melodic line starting in the third measure.
- C.ingl. (Clarinet in G):** Part I, with a melodic line starting in the third measure.
- Cl. (Clarinet in Bb):** Part I, with a melodic line starting in the third measure.
- Cl.b. (Clarinet in C):** Part I, with a melodic line starting in the third measure.
- Fag. (Bassoon):** Part I, with a melodic line starting in the first measure.
- Cor. (Cor Anglais):** Part II, with a melodic line starting in the third measure.
- Tr-ni e Tuba (Trumpet and Trombone):** Part I and II, with melodic lines starting in the first and third measures respectively.
- Timp (Timpani):** Part I, with a rhythmic pattern starting in the first measure.
- Archi (Strings):** Part I, with a melodic line starting in the first measure.

Dynamic markings include *pp*, *p*, *cresc.*, *f*, and *mf*. The score is divided into measures by vertical bar lines.

Un poco più mosso

Ob. *dim.* *p*

Cingl.

Cl. b. *dim.* *p* Cl. b. muta in B

Cor. II *dim.* *p*

Tr-ni e Tuba II *dim.* *p* *cresc.* *mf marcato*

p *cresc.* *marcato*

Timp. *dim.* *p* *cresc.*

Un poco più mosso

Arch. *dim.* *mf* *cresc.*

dim. *mf* *cresc.*

dim. *mf* *cresc.*

p *cresc.*

81

Fl. *f* *cresc.*

Ob. *f* *cresc.*

C.ingl. *f* *cresc.*

Fag. *ff sempre marc.*

Cor. *ff sempre marc.*

Tr-ni e Tuba *f*

Timp. *f p f dim.*

81 Из глубины, позади влюбленных, выступает Ланчотто.
 Hinter dem Liebespaare erscheint Lanceotto.

Archi *f* *cresc.*

Un poco più mosso

Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.

mf *cresc.* *f*

ff

cresc. *ff*

ff

I. II a 2
ff sempre marc.
III

ff sempre marc.
a 2
ff sempre marc.

ff

ff

Un poco più mosso

Archi

ff

ff

ff

ff

ff

This musical score page features several staves for different instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor (Trumpet), Tr-be (Trumpet), Tr-ni e Tuba (Trumpet and Tuba), and Timp. (Timpani). The string section (Archi) is represented by four staves. The score contains complex musical notation with various notes, rests, and dynamic markings such as *mf*, *ff*, and *rit.*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and rhythmic patterns. The timpani part features a steady rhythmic accompaniment.

82 Allegro vivace (♩ = 160)

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-tam

ЛАНЦОТТО (закося кинжал над обоими).
 LANCEOTTO (einen Dolch über beide zückend).

Her! Веч - но - е про - кля - тье!
 Nein! E - wi - ge Ver - damm - nis!

82 Allegro vivace (♩ = 160)

Archi

Fl. *f* *dim.*

Cl. *f* *dim.*

Cor. *ff* *dim.* *dim.*

Timp. *f* *dim.* *p*

P-tti (bacch. molle) *f* *p*

Arpa *f* *dim.*

Франц. Franc. *f*

П. P. *f*

Coro *f* *dim.*

Archi *f* *mf* *dim.*

div. *mf* *dim.*

Fl. *p* ³ *f* *dim.*

Picc. *f* *dim.*

Cor.

Timp. *pp* As muta in G

Arpa

Coro

Archi *p* *unis.* *f* *p* *div.* *p*

Detailed description: This is a page of a musical score, page 317. It features seven staves. The Flute (Fl.) and Piccolo (Picc.) parts have melodic lines with dynamic markings of *p*, *f*, and *dim.*. The Piccolo part includes a triplet of eighth notes. The Flute part has a triplet of eighth notes and a dynamic marking of *f*. The Flute and Piccolo parts have a slur over the final two measures. The Cori (Cor.) part consists of two staves with sustained chords. The Timpani (Timp.) part has a single note in the first measure, followed by rests, with a dynamic marking of *pp* and the instruction "As muta in G". The Arpa (Arpa) part has a melodic line in the first measure, followed by rests. The Coro (Coro) part consists of two staves with sustained chords. The Archi (Archi) part consists of four staves. The top two staves have melodic lines with dynamic markings of *p*, *f*, and *unis.*. The bottom two staves have sustained chords with dynamic markings of *p* and *div.*.

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *mf* I

Cor. *mf* II_c

V-ni II *f* *p*

V-le *f* *p* unis. *f*

V-c. *p* div. *f* *p*

Cl.b. (in B) *mf* *dim.*

Fag. I *p* II *p*

Cor. *p* III *p*

Tr-ni e Tuba *p*

V-le *p*

V-c. *p*

C-b. *pp*

attacca subito

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 1 with dynamics *f* and *cresc.*, including triplets and a second octave (*a 2*) in the final measure.
- Picc. (Piccolo):** Part 1 with dynamics *f* and a triplet in the final measure.
- Ob. (Oboe):** Part 1 with dynamics *cresc.* and a second octave (*a 2*) in the final measure.
- Cl. (Clarinet):** Part 1 with dynamics *f* and a second octave (*a 2*) in the final measure.
- Cor. (Cor Anglais):** Part 1 with dynamics *cresc.*
- Tr-ni e Tuba (Trumpets and Tubas):** Part 1 with dynamics *mf* and *cresc.*
- Cassa (Cassa):** Part 1 with dynamics *mf* and *cresc.*
- Archi (Archi):** Part 1 with dynamics *mf* and *cresc.*, including triplets.

The score is written in a common time signature and includes various musical notations such as triplets, slurs, and dynamic markings.

83

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f* *cresc.*

Tr-be I. II *mf cresc.* III *ff marcato*

Tr-ni *f* *cresc.* *ff marcato*

e Tuba *f* *cresc.* *ff marcato*

P-tti (bacch. molle) *p* *cresc.* *ff marcato*

Cassa *mf*

Coro

83

Archi *f* *cresc.* *ff*

f *cresc.* *ff marcato*

f *cresc.* *ff marcato*

f *cresc.* *ff marcato*

Fl. *a 2* *f*

Ob. *mf*

Cl. *a 2* *f*

Fag. *p* *mf*

Cor. *p* *mf*

Tr-be *f* *mf* *I. II*

Coro

Archi *f* *mf* *ff* *3*

Detailed description: This is a page of a musical score for a symphony orchestra, page 323. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), and Horn (Coro). The third system includes the String section (Archi). The Flute, Clarinet, and Trumpet parts feature a dynamic shift from *f* to *mf* in the final measure, with a first and second ending bracketed. The Bassoon part starts with *p* and moves to *mf*. The Cor Anglais and Horn parts start with *p* and move to *mf*. The Trumpet part starts with *f* and moves to *mf*. The Horn part consists of sustained notes. The String section (Archi) features a triplet pattern in the lower registers, with dynamics ranging from *mf* to *ff*. The key signature has one flat, and the time signature is 3/4.

Fag. *p*

Cor. *mf*

Coro

V-c. *mf* *pp*

C-b. *mf*

Cl. b. *p*

Fag.

Coro

V-le *p*

V-c. *p*

C-b. *p*

Fl. *p* *cresc.* *f* *p*

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

Cl. b.

Fag. *cresc.* *f* *p*

Cor. I. II a 2 + *f*

Coro

div. *p* *cresc.* *f* *dim.*

div. *p* *cresc.* *f* *dim.*

Archi *p* *cresc.* *f* *dim.*

p *cresc.* *f* *dim.*

p *cresc.*

Fl. *p* *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Fag. *mf* *f* *mf*

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

Tr-ni
e
Tuba *mf*

Timp. *mf*

Coro

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

Detailed description: This page of a musical score features ten staves. The Flute (Fl.) staff begins with a triplet of eighth notes, followed by a series of eighth notes with dynamic markings *p*, *mf*, *f*, and *mf*. The Oboe (Ob.) staff has a melodic line with dynamics *mf*, *f*, and *mf*. The Clarinet (Cl.) and Bassoon (Fag.) staves provide harmonic support with dynamics *mf*, *f*, and *mf*. The Cor Anglais (Cor.) staff starts with a triplet and a dynamic *dim.*, followed by *p*, *f*, and *mf*. The Trumpet (Tr-ni) and Trombone (e) staves have a melodic line with dynamics *mf* and *f*. The Tuba staff has a dynamic *mf*. The Timpani (Timp.) staff has a dynamic *mf*. The Coro (Chorus) staff has a melodic line. The Archi (Strings) staff has a melodic line with dynamics *dim.*, *mf*, *f*, and *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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

Ob. *f* *mf* *cresc.*

Cingl. *mf* *cresc.*

Cl. *f* *mf* *cresc.*

Cl.b. *mf* *cresc.* *f* *cresc.*

Fag. *f* *mf* *cresc.* *f* *cresc.*

Cor. *f* *mf* *cresc.*

Tr-be *f* I.II a 2 *mf* *con sord.* *cresc.*

Tr-ni
e
Tuba *f* *mf* *cresc.*

Timp. *mf*

Coro

Arch. *f* *mf* *cresc.* *f*

mf *unis.* *cresc.*

mf *unis.* *cresc.*

f *mf* *cresc.* *f*

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

Ob. *f* *dim.* *cresc.*

Cl. ingl. *f* *dim.* *cresc.*

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

Cl. b. *f* *cresc.* *ff*

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

Cor. *f* *dim.* *cresc.*

Tr. be I. II a 2 *f* *dim.* *cresc.*

Coro

Archi *f* *dim.* *cresc.*

f *mf* *cresc.* *ff*

This page of a musical score, numbered 330, contains the following parts and markings:

- Fl.:** Flute part with triplets and a *cresc.* marking.
- Ob.:** Oboe part with triplets and a *cresc.* marking.
- C.ingl.:** English Clarinet part with a *f* marking.
- Cl.:** Clarinet part with triplets and a *cresc.* marking.
- Cl. b.:** Bass Clarinet part with a *cresc.* marking.
- Fag.:** Bassoon part with triplets and a *cresc.* marking.
- Cor.:** Horn part with a *f* marking.
- Tr-ni:** Trumpet part with a *f* marking.
- Tr-ni e Tuba:** Trombone and Tuba parts. The Tuba part includes a *mf* marking.
- Coro:** Chorus part.
- Archi:** String part with a *f* marking.

The score is characterized by frequent use of triplets and dynamic markings such as *f* (forte) and *cresc.* (crescendo). The notation includes various note values, rests, and articulation marks.

86 Più mosso

Fl. *a 2*

Ob.

Cingl.

Cl. *a 2*

Cl. b.

Fag. *ff sempre marcato*

Cor.

Tr-be *cresc.* III con sord.

Tr-ni e Tuba *ff sempre marcato*

Timp. *mf*

Coro

86 Più mosso

Archi

ff marcato

This musical score page includes the following parts and markings:

- Fl.**: Flute part with triplets and slurs.
- Ob.**: Oboe part with triplets and slurs.
- C.ingl.**: English Horn part with slurs.
- Cl.**: Clarinet part with triplets and slurs.
- Cl.b.**: Bass Clarinet part with slurs.
- Fag.**: Bassoon part with slurs.
- Cor.**: Horn part with a *a 2* marking.
- Tr-be**: Trumpet part with a *a 2* marking.
- Tr-ni e Tuba**: Trombone and Tuba part with a *a 2* marking and a *cresc.* instruction.
- Timp.**: Timpani part.
- Coro**: Chorus part with a *un poco cresc.* instruction.
- Archi**: String section part with various articulations and slurs.

This musical score page includes the following parts and markings:

- Fl.** (Flute): Features trills and triplets, marked *ff*.
- Picc.** (Piccolo): Features triplets, marked *f*.
- Ob.** (Oboe): Features triplets, marked *ff*.
- Cingl.** (Cymbal): Features sustained notes.
- Cl.** (Clarinet): Features triplets, marked *ff*.
- Cl. b.** (Bass Clarinet): Features sustained notes.
- Fag.** (Bassoon): Features sustained notes.
- Cor.** (Cor Anglais): Features sustained notes, marked *ff*.
- Tr-be** (Trumpet): Features sustained notes, marked *ff*.
- Tr-ni e Tuba** (Trumpet and Tuba): Features sustained notes, marked *ff*.
- Timp.** (Timpani): Features sustained notes.
- P-tti** (Percussion): Features sustained notes, marked *f* (bacch. molle).
- Coro** (Chorus): Features sustained notes.
- Archi** (Strings): Features sustained notes, marked *ff* and *div.*

This page of a musical score features the following parts and markings:

- Fl.**: Flute part with triplets and accents.
- Picc.**: Piccolo part with *ff* dynamic and triplets.
- Ob.**: Oboe part with *a2* marking and triplets.
- C.ingl.**: English Horn part with triplets.
- Cl.**: Clarinet part with triplets.
- Cl.b.**: Bass Clarinet part.
- Fag.**: Bassoon part.
- Cor.**: Horns (I, II, III, IV) with *ff* dynamic and triplets.
- Coro**: Chorus parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- V-ni I**: Violin I part with triplets.
- V-ni II**: Violin II part with triplets.
- V-le**: Viola part with *div.* marking and triplets.
- V.c.**: Violoncello part with *unis.* marking and triplets.

Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo) across various parts.

This page of a musical score, numbered 336, features a variety of instruments and a choir. The top section includes the Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), and Percussion/Cassa (P-tti Cassa). The bottom section is for the Choir (Coro) and Strings (Archi). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The brass instruments provide harmonic support with sustained notes and rhythmic accents. The choir part consists of several staves with vocal lines. The percussion part includes timpani rolls and cymbal accents.

87

Fl.

Picc.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor. a 2

Tr-be

Tr-ni e Tuba

Timp.

P-tti

Coro

87

Archi

Fl. *fff*

Picc. *fff*

Ob. *fff*

C.ingl. *fff*

Cl. *fff*

Cl.b. *fff*

Fag. *fff*

Cor. *fff* a 2 *f*

Tr-be *fff* I. II III *f*

Tr-ni e Tuba *fff* a 2 *f*

Timp. *fff* *p.* *p.* *p.* *p.* *p.* *f*

P-tti (a 2) *ff* (bacch. molle) *ff*

Cassa *ff*

T-tam *ff*

Coro

8 unis. *fff*

Archi *fff*

Fl. *dim.*
 Picc. *f*
 Ob. *dim.* a 2 *f*
 Cingl. *f*
 Cl. *dim.* *f*
 Cl.b. *f*
 Fag. a 2 *dim.* *f*
 Cor. *dim.* *f*
 Tr-be *dim.* *f*
 Tr-ni e Tuba *dim.* *f*
 Timp. *dim.* *mf*
 P-tti *dim.* (bacch. molle) *p*
 Coro
 Archi *dim.* *f* *ff*

Fl. *cresc.* *p.* *fff* *f*

Picc. *a2 cresc.* *p.* *fff* *f*

Ob. *cresc.* *p.* *fff* *f*

Cl. *cresc.* *fff* *f*

Cl. b. *cresc.* *fff* *f*

Fag. *cresc.* *fff* *f*

Cor. *cresc.* *fff* *f*

Tr-be *mf cresc.* *p.* *fff* *dim.*

Tr-ni e Tuba *cresc.* *fff* *dim.* *f*

P-tti *cresc.* *cresc.* *fff* *dim.* *f*

Cassa *fff* *dim.*

T-tam *fff*

Coro *ff*

Arch. *cresc.* *fff* *div.* *f*

8 *unis.* *div.*

This page of a musical score, numbered 342, contains the following parts and markings:

- Fl.**: *cresc.*, *ff*, *dim.*, *mf*, *dim.*, *p*. Includes a first ending marked *a 2*.
- Picc.**: *cresc.*, *ff*, *dim.*
- Ob.**: *cresc.*, *ff*, *dim.*
- Cingl.**: *cresc.*, *ff*
- Cl.**: *cresc.*, *ff*, *dim.*, *mf*, *dim.*, *p*. Includes a first ending marked *a 2*.
- Cl.b.**: *cresc.*, *ff*, *mf*, *dim.*
- Fag.**: *cresc.*, *ff*, *mf*, *dim.*
- Cor.**: *cresc.*, *ff*, *dim.*. Includes a first ending marked *a 2*.
- Tr-be**: *f*, *cresc.*, *ff*, *dim.*
- Tr-ni e Tuba**: *f*, *cresc.*, *ff*, *dim.*, *p*
- Timp.**: *cresc.*, *ff*, *dim.*, *p*, *dim.*
- P-tti**: *cresc.*, *ff*, *dim.*, *p*, *dim.*
- T-tam**: *f*
- Coro**: *dim.*
- Archi**: *cresc.*, *ff*, *dim.*, *dim.*, *dim.*, *p*. Includes a *unis.* instruction.

89 L'istesso tempo (♩ = 72)

C. ingl. *solo*
p

Coro
mf

Показываются призраки Паоло и Франческа.
Es zeigen sich die Schatten Paolos und Franceskas.

V-ni II *div. salt.*
p

V-le *div. salt.*
p

C-b. *pizz.*
p

Ob. *I solo*
mf

C. ingl.

Arpa *p*

Coro
mf p.
mf d.

V-ni I *div. salt.*
p

V-c. *div. salt.*
p

C-b.

Fl. *f*

Ob. *I*

Cl. *I solo* *mf*

Arpa *mf*

Coro *f*

Archi *mf* *cresc.*

Detailed description: This page of a musical score features six systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The Flute part has a dynamic marking of *f* and a first fingering (*I*) indicated above a note. The Oboe part has a first fingering (*I*) above a note. The Clarinet part has a dynamic marking of *mf* and a first fingering (*I solo*) above a note. The second system is for the Arpa (harp), with a dynamic marking of *mf*. The third system is for the Coro (chorus), with a dynamic marking of *f*. The fourth system is for the Archi (strings), with a dynamic marking of *mf* and a *cresc.* (crescendo) marking. The strings are playing a rhythmic pattern of eighth notes.

Fl. I

Ob. I *mf* *cresc.*

Arpa *f*

Coro

V-ni I

V-ni II

V-le

Fl. I *ff*

Ob. I *ff*

Cl. I *ff*

Coro *ff*

V-ni I *ff* 6 3

V-ni II *ff* 6 3

V-le *ff* unis.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute)
- Ob.** (Oboe)
- C. ingl.** (Clarinet in G)
- Cl.** (Clarinet in B)
- Fag.** (Bassoon)
- Cor.** (Trumpet)
- Tr-be** (Trumpet B3)
- Tr-ni e Tuba** (Trumpet in C and Tuba)
- Timp.** (Timpani)
- Arpa** (Harp)
- Coro** (Chorus)
- Archi** (Strings)

Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The string part features complex rhythmic patterns with triplets and sixteenth notes.

91 Presto (♩.=84)

C. ingl. *sf*

Cl. *sf* *mf* *mf*

Fag. *mf*

Cor. *sf* *mf* *mf*

Tr-be *sf* *sf*

Tr-ni e Tuba *sf* *sf*

Timp. *sf* *mf*

Coro *fff*

Her
Welch
fff

bo - ne
grö - ßern

e - Be
Jam - mer

91 Presto (♩.=84)

unis. *sf* *mf*

unis. *mf*

unis. *mf* *mf*

Ob. I *mf*

Cl.

Fag.

Cor. III

Timp.

Coro

III
könnst' - - - - -
кой
es
скоп
ge - - - - -
би,
вен,

Archi

Detailed description: This page of a musical score features seven staves. The top three staves are for woodwinds: Oboe (I), Clarinet, and Bassoon. The Oboe part begins with a first ending bracket and a mezzo-forte (*mf*) dynamic. The Clarinet and Bassoon parts provide harmonic support. The fourth staff is for Cor Anglais (III), and the fifth is for Timpani. The sixth staff is for the Chorus (Coro), with lyrics in Russian and German. The bottom three staves are for the string ensemble (Archi), with the first two staves showing triplets and the third staff providing a bass line.

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

Ob.
cresc.

Cl. *a2* 3 3 3 3 3 3 3 3
f

Fag.
cresc.

Cor.
cresc.
f cresc.

Tr-be
mf

Tr-ni
e
Tuba
mf

Timp.
mf

Coro
как *als* *2* *2* *2* *2*
ВСПО - МИ - НАТЬ *den, daß Bil o dcr*

Archi
cresc. 3 3 3 3 3 3 3 3
cresc. 3 3 3 3 3 3 3 3
cresc. 3 3 3 3 3 3 3 3

Fl. ^{a2}
 Ob.
 Cl. ^{a2}
 Fag.
 Cor.
 Tr-be I I.II *mf*
 Tr-ni *mf*
 e *mf*
 Tuba
 Timp.
 Coro
 Archi

впе - ме - ни сца - стли - вом в не -
 einst' - gen Glücks im Leid uns um -

The score includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Coronet, Trumpet, Trombone, Trumpet, Tuba), percussion (Timpani), and strings. The vocal line is in Russian and German. The woodwinds and brass parts feature various dynamics and articulations. The strings play a rhythmic accompaniment with triplets.

This musical score page includes the following parts and markings:

- Fl.** (Flute): *ff*, *a2*, *3*
- Ob.** (Oboe): *ff*, *a2*
- Cl.** (Clarinet): *ff*, *a2*, *3*
- Fag.** (Bassoon): *ff*
- Cor.** (Cor Anglais): *ff*
- Tr-be** (Trumpet): *f*, I, II
- Tr-ni e Tuba** (Trumpet and Tuba): *f*
- Timp.** (Timpani): *f*
- Coro** (Chorus): *-cua schwe*
- Archi** (Strings): *ff*, *3*

92

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-be I, II *cresc.*

Tr-be III *f* *cresc.*

Tr-ni e Tuba *cresc.*

P-tti Cassa *f*

Coro - стье... ден...

92

Archi *cresc.*

This page of a musical score, numbered 357, contains the following parts and markings:

- Fl.:** Flute part with dynamic marking *fff* and a *da* marking above the first measure.
- Picc.:** Piccolo part with dynamic marking *fff*.
- Ob.:** Oboe part with dynamic marking *fff*.
- Cl.:** Clarinet part with dynamic marking *fff*.
- Fag.:** Bassoon part with dynamic marking *fff* and a *a2* marking above the second measure.
- Cor.:** Cor Anglais part with dynamic marking *fff*.
- Tr-be:** Trumpets part with dynamic marking *fff*.
- Tr-ni e Tuba:** Trombones and Tuba part with dynamic marking *fff*.
- P-tti Cassa:** Percussion part with dynamic marking *ff*.
- Coro:** Chorus part with dynamic marking *ff* and a *A* marking above the first measure.
- Archi:** Strings part with dynamic marking *fff*.

Più mosso

Fl. *fff* *dim.*

Ob. *fff* *dim.*

Cl. *fff* *dim.*

Fag. *fff* *dim.*

Cor. *fff* *dim.*

Tr-be *ff* *ff marc.* *dim.*

Tr-ni e Tuba *ff* *ff marc.* *dim.* *marc.*

P-tti

Cassa *f* *dim.*

Più mosso

Archi *fff* *dim.*

Ob.

Cl. *a 2*
f *dim.*

Fag.
f *dim.*

Cor.
f *dim.* *p cresc.* *mf*
f *dim.* *p* *cresc.*

Tr-ni e Tuba
dim. *mf marc.* *p*
dim.

Cassa
p *dim.* *pp*

Archi
f *dim.* *mf* *cresc.*
f *dim.* *mf* *cresc.*
f *dim.* *mf* *cresc.*

93 Prestissimo (♩.=116)

Fl. *a 2* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *a 2* *cresc.*

Fag. *f* *cresc.*

Cor. *mf cresc.* *f* *cresc.* *cresc.*

Tr-be *f* *cresc.* I. II *mf*

Timp. *mf*

93 Prestissimo (♩.=116)

Archi *mf* *f* *cresc.* *cresc.*

(b)

Fl. *cresc.* *fff*

Picc. *f* *cresc.* *fff*

Ob. *cresc.* *fff*

Cl. *cresc.* *fff*

Fag. *cresc.* *fff*

Cor. *p cresc.* *fff*

Tr-be *p cresc.* *fff*

Tr-ni *p cresc.* *fff*

Tuba *p cresc.* *fff*

Timp. *fff*

P-tti *fff*

Cassa *fff*

Archi *p cresc.* *fff*