

ДѢЙСТВІЕ II.

AUFZUG II.

КАРТИНА I.

BILD I.

СЦЕНА ВЪ ТЮРЪМѢ. № 9. SCENE IM GEFÄNGNISS.

Andante. (♩ = 66.)

ritenuto

a tempo

Flauto I.

Flauto II.

Flauto III.

Oboi.

Corno inglese.

Clarineti in B.

Fagotti.

I.
II.

Corni in F

III.
IV.

Pistons in B.

Trombe in F.

Tromboni tenori.

Trombone basso
e Tuba.

Timpani C, D, Fis.

КОЧУБЕЙ.
KOTSCHOUBEJ.

Violini I.

Violini II.

Viole.

Celli.

C.-Bassi.

Andante. (♩ = 66.)

ritenuto

p a tempo

Fl. I. *ritenuto* *a tempo*

Cl. *mp*

Corni. *p*

Timpani. *p*

mp

p *mp* *pizz.* *mp*

ritenuto *a tempo*

Fl. II. *mf*

Fl. III. *mf*

Ob. *mp* *mf*

Cor. ingl. *mf*

Cl. *mp* *mf* *ff*

Fag. *mf*

Tr. basso, e Tuba. *mf* *ff*

mf *mf* *mf* *arco* *ff* *arco* *ff*

A

This musical score is a complex arrangement for piano, consisting of 18 staves. It is divided into three systems of six staves each. The notation is dense, featuring a variety of rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are used throughout. The score includes various musical notations such as slurs, accents, and articulation marks. The key signature is B-flat major, and the time signature is 4/4. The piece is marked with a section letter 'A' at the top right and bottom right.

Fl. I. Fl. II. Fl. III. Ob. Cl. Cor. I. III. Timpani.

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

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

Un poco stringendo.

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

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

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

Un poco stringendo.

Poco più mosso. (♩ = 80.)

The first system of the musical score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings such as *f* and *mf* are present throughout the system.

The second system of the musical score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. This system features more sustained notes and chords, with dynamic markings like *f* and *mf* indicating the intensity of the passages.

The third system of the musical score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. It continues the intricate rhythmic patterns seen in the first system, with dynamic markings such as *f* and *mf*.

Poco più mosso. (♩ = 80.)

This page of musical score contains 18 staves of music. The top section consists of six staves of treble clef music, followed by two staves of bass clef music. The bottom section consists of six staves of treble clef music and two staves of bass clef music. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is characterized by dense, rhythmic patterns, often with slurs and accents. Dynamic markings such as *ff* (fortissimo) and *sf* (sforzando) are used throughout. A specific marking 'a2' is visible above the fourth staff in the second system. The notation includes various note values, rests, and articulation marks.

poco stringendo

Poco più mosso. (♩=92)

The first system of the musical score consists of ten staves. The top two staves are for the first and second violins, both playing sixteenth-note patterns. The next two staves are for the first and second violas, also playing sixteenth-note patterns. The fifth and sixth staves are for the first and second cellos, with the first cello part featuring a melodic line with some rests. The seventh and eighth staves are for the first and second basses, with the first bass part featuring a melodic line. The bottom two staves are for the double basses, playing a rhythmic accompaniment. Dynamic markings include *ff* and *sf*. There are also some *a2* markings above the cello and bass staves. The tempo is indicated as *poco stringendo* and *Poco più mosso. (♩=92)*.

The second system of the musical score continues the ten-staff arrangement. The top two staves are for the first and second violins. The next two staves are for the first and second violas. The fifth and sixth staves are for the first and second cellos. The seventh and eighth staves are for the first and second basses. The bottom two staves are for the double basses. Dynamic markings include *ff* and *sf*. The tempo is indicated as *poco stringendo* and *Poco più mosso. (♩=92)*.

poco stringendo

Poco più mosso. (♩=92)

B

The musical score is divided into two systems. The first system consists of 11 staves. The top three staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The middle three staves provide harmonic support with chords and moving lines. The bottom five staves include a bass line with large, sustained notes and a piano accompaniment. Dynamic markings include 'sempre ff' (sempre fortissimo) in several places, and 'ff' (fortissimo) in others. The second system consists of 5 staves, continuing the musical material from the first system. It features similar rhythmic complexity and dynamic intensity. The section concludes with a final 'sempre ff' marking.

Andante non troppo. (♩=80.)

The musical score is arranged in three systems. The first system consists of six staves: five treble clefs and one bass clef. The second system consists of six staves: four treble clefs, one alto clef, and one bass clef. The third system consists of four staves: two treble clefs, one alto clef, and one bass clef. The music is in a key signature of two flats and a 4/4 time signature. Dynamics include fortissimo (ff), mezzo-forte (mf), and piano (p). The tempo is marked 'Andante non troppo' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as slurs, ties, and articulation marks.

Andante non troppo. (♩=80.)

Musical score system 1, featuring six staves. The top three staves contain a complex melodic line with many sixteenth notes and slurs, marked with *mf*. The fourth staff has a few notes with a fermata and a '7' below it. The fifth and sixth staves contain chords and some melodic fragments, also marked with *mf*.

Musical score system 2, featuring six staves. The top three staves are mostly empty, with some notes appearing in the final measure. The fourth and fifth staves are empty. The sixth staff contains a few notes and a fermata.

Musical score system 3, featuring two staves. The top staff contains a series of chords, and the bottom staff contains a few notes. The word "ere" is written below the bottom staff.

Musical score system 4, featuring six staves. The top three staves contain melodic lines with slurs and *mf* markings. The bottom three staves contain chords and some melodic fragments, also marked with *mf*. The word "ere" is written below the bottom staff.

Fl. I.

Fl. II.
Fl. III.
Ob.
Cor. ingl.
Cl.
Fag.
Corn.
Pist.
Timp.

- scen - do f de cre - scen

(Занавѣсъ)
(Vorhang)

(Подвалъ въ одной изъ башенъ Белоцерковскаго дворца. Прямо узкая лѣстница ведущая Kellergewölbe in einem der Thürme des Belazer-kowischen Palais. Geradeaus eine schmale Treppe,

- scen - do f de cre - scen

Cor. ingl.
Cl.
Fag.
Corn.
Timp.

- do p ppp pppp

къ входной двери; направо высоко въ стѣнѣ рѣшетчатое окно; вдоль стѣны орудія пытки, на лѣво, на каменной скамьѣ Почубей, прикованныи къ столбу длиною цѣпью; сцена освѣщена фонаремъ, висящимъ у входной двери.)
die zum Eingang führt, rechts hoch in der Mauer ein vergittertes Fenster; der Wand entlang Folterwerkzeuge; links auf einer Steinbank Kotschoubej an langer Kette, an einem Pfeiler geschmiedet; die Bühne ist von einer beim Eingang hängender Laterne beleuchtet.)

do p pp ppp

Adagio. (♩=60) Recitativ.

Кочубей. Kotschoubej.

Такъ вотъ на - гра - да за до - носъ, до - носъ и вѣр - ный и прав - ди - вый!
 Das ist der Lohn für un - sre Treu, die War - nung sollt den Za - ren ret - ten!

Adagio. (♩=60)

Пе - редъ ца - рець о - кле - ве - таль ме - ня и Ис - кру гет - манъ лжи - вый;
 Den Zur liess den Ver - rä - ther frei, mich schlug und Is - kra er in Ket - ten,

Più animato. *a tempo* *riten. molto*

и царь насъ вы - далъ го - ло - вой из - мѣн - ни - ку стра - ны род - ной!
 gab un - ser Loos in des - sen Hand, der frech ver - rieth sein Va - ter - land.

Ob. Adagio.

Cl.

Fag. *mf* *mp* *mf* *mp*

Adagio.

Ob.
Cl.
Fag.
Corni.
R.

(погружается въ мрачную задумчивость)
(Versinkt in düstres Nachsinnen)

За - у - тро
Mein En - de

Uistesso tempo. (♩=60.)

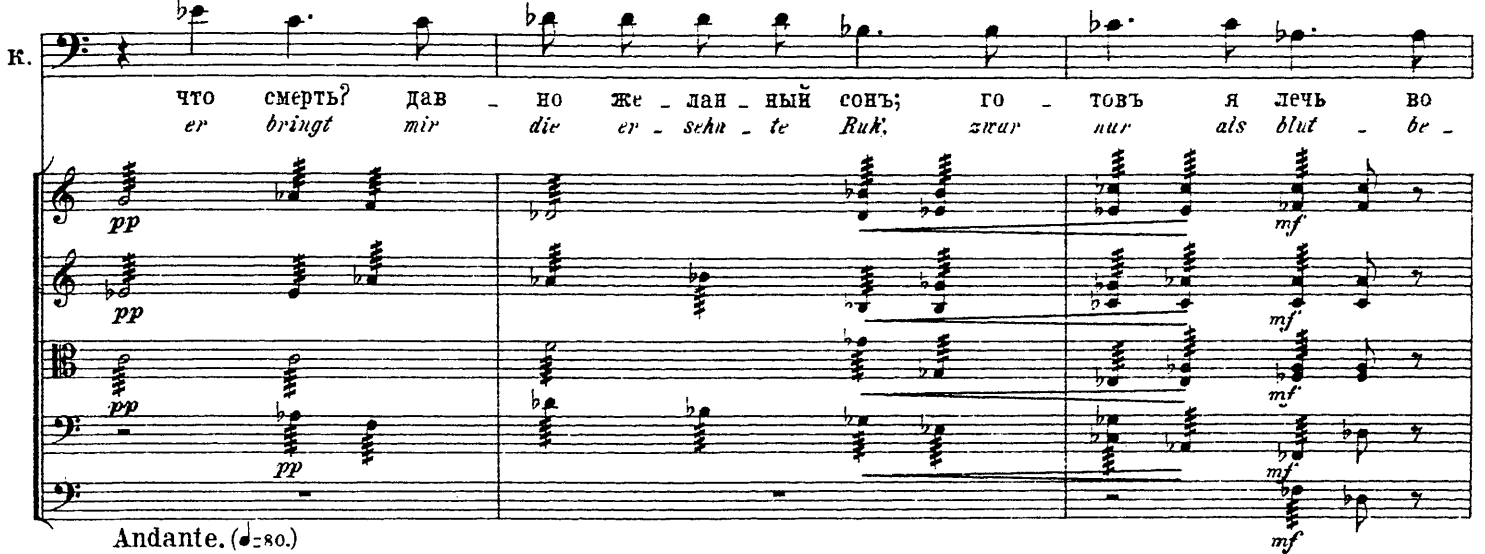
Fl. I.
Fl. II.
Fl. III.
Ob.
Cor. Ingl.
Cl. a2 muta in A.
Fag.
Corni.
Tromboni.

ff
dim.
dim.
ad libitum

казь. Но безъ бо - яз - ни я мыс - лю объ у - жас - ной каз - ни,
nacht, doch oh - ne Grau - en will ich dem Tod ins Ant - litz schau - en,

Uistesso tempo. (♩=60.)

Andante. (♩=80.)

К. 

что смерть? дав - но же - лан - ный сонъ; го - товъ я лечь во
er bringt mir die er - seh - te Ruh, zwar nur als blut - be -

pp pp mf mf mf mf

Andante. (♩=80.)



a2
 mf sf mf sf

К. 

гробъ кро - ва - вый. Дре - ма до - лить. Но, Бо - же пра - вый!
- fleck - ter Lei - che. Ich wer - de müd! Mein Gott, nicht wei - che!

mf sf mf sf

Lento con moto. (♩ = 54) colla parte.

musical score for the first system, featuring six staves with various musical notations including clefs, notes, rests, and dynamic markings like 'p' and 'muta in B.'

musical score for the second system, featuring six staves with various musical notations including clefs, notes, rests, and dynamic markings like 'p'.

ritenuto p ritenuto a tempo riten.
 Бо же пра - вый! Къ ногамъ зло - дѣ - я молчасть, какъ безсл - о - вес - но - е со - зда - нье, ца - ре - мъ бы - ть
 Nurnichtwei - che! Zu Fein - des Fü - sen lautlos stumm zu ster - ben, wie ein sprachlos We - sen, vom Za - ren

musical score for the fourth system, featuring six staves with various musical notations including clefs, notes, rests, and dynamic markings like 'p' and 'pizz.'

Lento con moto. (♩ = 54) colla parte.

Fl. I.

Ob.

Fag.

Corni I, II.

Trombe.

Tromboni.

R.

a tempo *ritenuto* *a tempo* *ritenuto*

от - да - ну во власть вра - гу ца - ря на по - ру - га - нье, у - тра - тить
 selbst, dem Za - ren - feind zu Schimpfund Schan - de aus - er - le - sen, mit in den

più f

più f

più f

più f

Fag. a 2

R.

a tempo *ritenuto* *a tempo* *f*

ЖИЗНЬ и съ не - ю честь, дру - зей съ со - бой на пла - ху весть, надъ
 Tod der Eh - re bar noch nach sich ziehn der Freun - de Schaar, im

mf

mf

mf

arco

mf

mf

Più lento. (♩=44.)

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining eight staves are instrumental accompaniment. Dynamics include *mf*, *sf*, and *ff*. The tempo is marked *Più lento.* with a quarter note equal to 44 beats per minute.

К.

про - бомъ слышать ихъ про - кля - тья, ло - жась не - виннымъ подъ то - поръ вра -
 Ster - ben ih - ren Fluch ver - neh - men, ganz schuld - los un - term Bei - le stehn, den

The second system continues the musical score with ten staves. It includes vocal lines and instrumental accompaniment. Dynamics include *mf*, *sf*, and *ff*. The tempo is marked *Più lento.* with a quarter note equal to 44 beats per minute.

Più lento. (♩=44.)

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with dynamic markings of *sf* and *mf*. The remaining eight staves are instrumental accompaniment, including piano and bass parts, with various dynamic markings such as *sf*, *mf*, and *sf*.

га ве - се - лый встре - титъ взоръ и смер - ти ки - нуть ся въ объ - я - тья,
Feind noch tri - um - phi - ren sehn, erst dann den Tod ent - ge - gen neh - men,

The second system of the musical score features piano and bass parts. The piano part has dynamic markings of *sf* and *mf*. The bass part also includes dynamic markings of *mf* and *sf*. The system concludes with a *mf* marking.

C Andante. (♩=66.)

Moderato. (♩=100)

Andante. (♩=69.)

The piano accompaniment consists of eight staves. The first six staves are for the right hand, and the last two are for the left hand. The music is in a 3/4 time signature. The first section (Andante, ♩=66) features a melody with eighth and sixteenth notes. The second section (Moderato, ♩=100) is characterized by triplet patterns in the right hand and sustained chords in the left hand. The third section (Andante, ♩=69) returns to a slower tempo with a more melodic line in the right hand. Dynamic markings include *sf*, *f*, and *mf*.

К. (Звукъ отворяемаго замка)
(Das Geräusch eines sich öffnenden Schlosses)

The sound effect is written in a single bass clef staff. It consists of a series of rhythmic notes that mimic the sound of a key turning in a lock, starting with a sharp attack and ending with a soft decay.

не за вѣща я ни ко му вражды въ злодѣю свое му!..
und Niemand haben vor dem End, dem man die Rack'erer ben könnt!..

Я слышу ключъ въ замкѣ вар.
Ein rost'ger Schlüssel dreht sich

The piano accompaniment for the second section consists of eight staves. The music is in a 3/4 time signature. The first section (Andante, ♩=66) features sustained chords in the left hand and a melodic line in the right hand. The second section (Moderato, ♩=100) features a more active right hand with eighth notes and a steady left hand. The third section (Andante, ♩=69) returns to a slower tempo with sustained chords. Dynamic markings include *sf*, *mf*, and *f*.

C Andante. (♩=66.)

Moderato. (♩=100)

Andante. (♩=69.)

Ob.
Cor. ingl.
Cl.
Fag.

R.
-жа-вомъ гре-митъ... Сю-да и-дутъ. Вотъ онъ, вотъ на пу-ти мо-
lei-se im Schloss... Man kommt her-ein. Da ist er, der mich stärkt zur

Detailed description: This system contains the first five staves of the score. The top four staves are for woodwinds: Oboe (Ob.), English Horn (Cor. ingl.), Clarinet (Cl.), and Bassoon (Fag.). The fifth staff is the vocal line (R.) with lyrics in Russian and German. The woodwinds play a rhythmic pattern of eighth notes. The vocal line begins with a melodic phrase. Dynamics include piano (p).

Ob.
Cor. ingl.
Cl.
Fag.
Corni.
Tromb. basso.

Un poco rallentando

R.
-емъ кро-ва-вомъ мой вождь подъ зна-ме-немъ кре-ста, грѣховъ мо-гу-чій раз-рѣ-шитель, духо-вой скорби
letz-ten Rei-se, die auch mein letz-ter Kreuzgang ist, der Sün-den Last will er mir nehmen, mein Seelen-kirt, und

ad libitum

Un poco rallentando

Detailed description: This system contains the next five staves of the score. The top four staves are for woodwinds: Oboe (Ob.), English Horn (Cor. ingl.), Clarinet (Cl.), and Bassoon (Fag.). The fifth staff is for Horns (Corni.). The sixth staff is for Trombones (Tromb. basso.). The seventh staff is the vocal line (R.) with lyrics in Russian and German. The woodwinds and brass play a rhythmic pattern of eighth notes. The vocal line continues with a melodic phrase. Dynamics include mezzo-forte (mf), piano (p), and crescendo markings. The tempo marking 'Un poco rallentando' is present at the beginning and end of the system. The instruction 'ad libitum' is placed above the vocal line.

Cl. a 2

mp *f* mp

(входятъ Орликъ) (*Orlik tritt ein*)

R. *b.*

врачъ, слу- жи- тель за насъ рас- пя- та- го Хри- ста!
Trost mir ge- ben im Na- men un- sres Je- su Christ!

mf *mp* *f* *mp*

mf *mp* *f* *mp*

mf *mp* *f* *mp*

mf *mp* *f* *mp*

mf *mp* *f* *mp*

Più mosso. Moderato. (♩ = 104.)

Fl. I.

Fl. II.

Fl. III.

Ob.

Cor. ing.

Cl.

Fag.

Corni.

R.

Нѣтъ, не от- шель- ни- ка свя- та- го,
Nein, nicht des Klo- ster- bru- der Schritte!

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

f *p* *p* *p*

Più mosso. Moderato. (♩ = 104.)

Cl. Moderato con moto. (♩=92.)

Corni.

К. *Recitativ.*

Я го-стя уз-на-ю и на-го... Ты эдсь, же-сто-кй че-ло-вѣкъ! За-
 ich ken-ne die-se wucht-gea Trit-te... Du hier, was füh-ret dich her-ein? die

Moderato con moto. (♩=92.)

Fl. I. a tempo

Fl. II.

Ob.

Cl.

Fag.

К. *ritenuto*

чѣмъ послѣд-ній мой ноч-лежъ е-ще ма-зе-на воз-му-ща-етъ?
 letz-te Nacht lass mich al-lein, was kann Ma-zer-ra jetzt noch wol-len?
 Орликъ. Orlik.

До-
 Nun

a tempo

Meno mosso.

Tempo I.

Cl.
Fag.
R.
O.

Я от-вѣ-чалъ у-же.
Ich sag-te al-les, geh'

- прось не кон-ченъ, от-вѣ-чай!
das Ver-hör ist noch nicht aus!

Meno mosso. Tempo I.

Fl. I.
Fl. II.
Cl.
Fag.
Tuba.
R.
O.

Сту-пай, ос-тавь ме-ня!
hin - aus, lass mich in Ruh!

Е-ще при-зна-нья, панъ гет-манъ тре-бу-еть.
Nur ein Ge-ständ-niss ver-langt der Het-mann noch.

f

5799

Listesso tempo. (♩ = ♩)

FLI.

FLII.

Ob.

Cl.

Cor. I.II.

Tuba.

R.

Но в чемъ? со-н-а-л-ся я во всемъ, что вы хо-т-е-ли. По-ка-за-нья
Ge-nug! was ich ge-stand war Trug, doch ihr er-zwangt ihn! Mein Be-kenntniss

Listesso tempo. (♩ = ♩)

FLI.

FLII.

FLIII.

Cl.

Fag.

Cor. I.II.

R.

мо-и всѣ лож-ны. Я ду-равъ, я стро-ю коз-ли, ге-т-манъ правъ,
ist auch nur Lü-ge. Ich bin schlecht, bin ein Ver-leum-der, ihr habt Recht.

Fag. *mf*

Cor. I. II. *p* *mf* *p* *cre*

R. *mf* *p*

Орлинъ. *Orlik.*

че - го вамъ бо - лѣ - е?
Was wollt ihr noch von mir?

Мы зна - емъ, что ты не смѣт - но былъ бо -
Wir wis - sen, wie un - er - mess - lich dein Be -

mf *p* *cre*

Cor. I. *scen* *do* *f*

O. *f*

- гать, мы зна - емъ, не е - ди - ный кладъ то бой въ Ди - канъ у - кры - ва - емъ.
- sitz, die Schät - ze sind dir nichts mehr nutz die du vor uns hast ber - gen müs - sen.

f *scen* *do* *f* *p*

Cor. III. IV. *p* *cre* *scen*

O. *scen* *do*

Свер - шить - ся казнь тво - я долж - на, тво - е и - мѣ - ні - е спол -
Du stirbst, dein Ur - theil ist ge - fällt, dein gan - zes Hab und Gut es

cre *scen* *do*

FL. I. *mf* *f* *f* *f*

FL. II.

FL. III.

Ob. *mf* *f* *f* *f*

Cl.

Fag.

Cor. III. IV.

Tuba

O. *mf* *f*

на в каз ну по ступ ить вой ско ву ю, та ко вь за ко нъ. Я у ка зу ю те бь по слѣ днй дол гь:

fällt der Kro-ne zu, der Krie-ges - kas - se das heischt Gesetz, drum un - fer - las - sen nicht dei - ne letz - te Pflicht:

f *f* *f* *f*

Cl.

Fag.

Tuba.

O. *mf* *f*

от крой гдѣ кла ды, гдѣ кла ды скры ты е то бой?

ent - deck' wo hast du, wo hast du heim - lich sie ver - steckt?

Fl. I.
Fl. II.
Fl. III.
Ob.
Cor. ing.
Cl.
Fag.
Corni.
Tr. basso
Timp.

Cor. III. *mp* *mp* *f* *cresc.*

Кочубей.
p Kotschoubej.

Такъ, не о-шиблись вы, три кла-да въсей жи-зни были мнѣ от-ра-да, и
 Wohl ihr habt im-mer Recht, drei Schät-ze ent-zieh ich eu-e-rem Ge-set-ze; den

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

Andante non troppo. (♩ = 76) *cresc.*

Fl. I. *ritenuto*

Cor. Ing. *mp*

Cl. *mp*

Fag. *mp*

Cor. II. *più f*

R. *f* *ad libitum*

пер - вый клад мой честь была, кладъ в - тать пытка от - ня - ла. Дру -
 er - sten Schatz; die Eh - re mein, den nah mir Fol - ter, qual und Pein. Mein

più f *mf* *f*

arco *arco* *mf* *f*

ritenuto

Più mosso. Moderato. (♩ = 104.)

Corni. *mp*

R. *mp*

- гои бытъ кладъ не - возвра - тить: честь доче - ри мо - ей лю - би - мой; я де - ньи ночь - на - дъ ни мъ дро -
 zweiter Schatz zer - stob im Win - de: die Eh - re vom ge - lieb - ten Kin - de, die ich ge - kü - - tet für und

mp *un poco cresc.* *un poco cresc.* *un poco cresc.*

più f

Più mosso. Moderato. (♩ = 104.)

The first system of the musical score consists of ten staves. The top five staves are vocal parts, and the bottom five are instrumental parts. The music is in a key with two flats and a 4/4 time signature. The vocal parts have lyrics in Russian and German. The instrumental parts include piano and bass lines with various musical notations such as slurs, accents, and dynamic markings.

К. *f* *br.*

The second system shows the vocal line with a fermata over a note and dynamic markings *f* and *br.* (bristoso).

- жалъ, Ма - ве - - - - на э-тотъ кладъ у-кралъ!
für. Der Dieb Ма - хер-ра stahl sie mir!

The second system of the musical score continues with ten staves. It features more complex instrumental textures, including piano and bass lines with rapid sixteenth-note passages. Dynamic markings such as *mf* and *f* are used throughout. The vocal line is also present with its corresponding lyrics.

Andante, quasi moderato. (♩=84)

Ci.
Corni.
K.

Но сохранилъ я кладъ по слѣд - ній, мой третій кладъ, свя - ту - ю мечь, е - го - го то влюсь
 Noch blieb mir ei - ner von drei Schät - zen, mein letzter Schatz, der Ra - che Lohn, den Schatz trag'ich vor

Andante, quasi moderato. (♩=84)

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

Бо гу снестъ, е - го го - тов - люсь Бо - гу снестъ. Ста -
 Got tes Thron, den tra - ge ich vor Got - tes Thron. Greis

Moderato. (♩=100)

Fag.

-рикъ, о-тавь — пу-сты я бред-ни! За-ут-ро по-ки-да - я свѣтъ, пи-тай-ся мы-сли-ю су-
 red' ver-ninf - - tig, lass dein Schwatzen! Schon heut' ver-lässt du die - se Welt, wag' dei-ne Wör-te vor dem

Moderato. (♩=100)

- ро - - вой, шутить не время. Дай отвѣтъ, дай отвѣтъ, ког-да не хочешь пытки новой: гдѣ спряташь
 Schei - - den, scherz' nicht zur Unzeit. Wo ist Geld, wo ist Geld? sprich, willst du neu-e Foltern meiden, wo dei-ne

Cor. ingl.
 CL
 Fag.
 Corni.
 Tuba

mf
 Кочубей. *Kotschoubej.*
 O. *ff*

дЕнь-ги? Злой холоцъ! о-кончили до-просъ не-лѣпый, по-вре-ме-ни, дай-лечъ мнѣ въ гробъ, тог-
 Schät-ze? Hen-ke, wart! sieh ein, dass nutz-los all' dein Fra-gen, wart kur-ze Zeit, bis ich ver-scharf, such'

L'istesso tempo. (♩ = ♩) *colla parte*

Corni.
 Trombe.

R. *f* *ad libitum*

- да сту-пай се-бѣ съ Ма-ве-пой мо-е на-слѣ-ді-е считать, о-кро-ва-вен-ны-ми пер-ста-ми
 mit Ma-zer-ra wo sie la-gern; grabt mei-ne tie-fer Kol-ler aus, mit eu-ren blut-be-fleckten Hän-den,

più f *f* *mf*

pizz. *p* *più f* *f* *mf* *arco*

L'istesso tempo. (♩ = ♩) *colla parte*

Meno mosso. (♩ = 80.)

ritenuto

FL. I.
FL. II.
FL. III.
Ob.
Cor. Ingl.
Cl.
Fag.
Cornl.
Trombe.

R.
мо и под ва. лы раз. ры вать, ру. бить и жечь са. ды сь до. ма ми сь со. бой воз. ми. те дочь мо. ю, о.
zerstört die Gär. ten, brennt mein Haus, es bleibe euch al. les da zum Schän den. Lasst mei. ne Toch. ter mit euch gehn, sie

Cor. III. IV.
R.
- на са. ма вамъ все раз. ска жетъ, са. ма всѣ кла. ды вамъ у. ка жетъ. Но ра. ди Гос. по.
wird die Stel. len wohl noch ken. nen und euch den Werth der Schät. ze nen. nen. Um Got. tes Wil. len,

ritenuto Andante, quasi moderato.

mp *mf*

Corni

mp *mf*

mf

cresc. *f*

The top system shows the Corni part with dynamics *mp* and *mf*. The Bassoon (K.) part below it starts with *mf* and includes a *cresc.* marking leading to *f*.

- да мо-лю, мо-лю теперь оставь ме-ня въ но-ко-вѣ, го-товлюсь я предстать То-му, кто вашимъ
kör' mein Flehn, gönn' mir die Ruh' und las- se mich al- lei- ne, bald muss vor Got- tes Thron ich stehn, der eu- er

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

This system contains five staves of music for strings and woodwinds. Dynamics range from *mf* to *f*.

Poco più mosso.

Timp. *pp* *cre* *scen* *do* *mf*

ff

The Timpani (Timp.) part starts with *pp* and includes markings *cre*, *scen*, and *do*. The Bassoon (K.) part below it starts with *ff*.

гроз-нымъ будетъ су-дѣ-ю, предъ-къмъ от-вѣтъ вы въ судный день да-ди-те за
stren- ger Rich-ter wie der mei- ne, vor dem ihr Re- chenschaft er- stat- ten wer- det für

p *più f* *cresc.* *f*

p *più f* *cresc.* *f*

p *più f* *cresc.* *f*

p *più f* *cresc.* *f*

p *più f* *cresc.* *f*

This system contains five staves of music for strings and woodwinds. Dynamics range from *p* to *f*, with *più f* and *cresc.* markings.

Poco più mosso. *cre* *scen* *do* *mf*

colla parte

F

Moderato. (♩=100.)

The first system of the musical score consists of ten staves. The top five staves are for the vocal line, and the bottom five are for the piano accompaniment. The music is in a minor key and features a steady, rhythmic accompaniment with various dynamic markings including *f*, *ff*, and *mp*. There are also some slurs and accents throughout the piece.

ad libitum *ritenuto* *ff* (падаетъ на землю въ изнеможеніи)
(Sinkt ermattet zusammen)

кровь проли-ту-ю, за кровь проли-ту-ю, за всю неправ-ду на-шу! (подступая все ближе)
mein ver-goss-nes Blut für mein ver-goss-nes Blut, für eu-re gros-se Schandthat! (näher tretend)

Гдѣ спряташь деньги? у-ка-
Wo sind die Schätze? sag' es

The second system continues the musical score with the same ten-staff layout. It includes the vocal line and piano accompaniment. The dynamics remain consistent with the first system, with *f*, *ff*, and *mp* markings. The tempo is marked as *Moderato* with a quarter note equal to 100 beats per minute.

colla parte

F

Moderato. (♩=100.)

cre - scen - do

Corni.

0 - жи, у-ра-жи, не хо-чешь? день-ги, день-ги гдѣ ска-жи, нѣ выйдѣтъ
schnell, sag' es schnell, du willst nicht? wei-se, wei-se mir die Stell; sonst wird dir

cre - scen - do

Cl.

fp *cresc.*

(съ яростью)
(wütend)

слѣдствіе пло-хо-е... по-ду-май, мѣ-сто намъ на-значъ, ска-жи, гдѣ день-ги,
mein Ver-hör nicht munden. Be-den-ke was du thu-est recht, sprich, wo dein Geld ist,

fz *mp* *cresc.*

mp *cresc.*

fz *mp* *cresc.*

mp *cresc.*

mp *cresc.*

G

The first system of the musical score consists of seven staves. The top five staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key, indicated by two flats in the key signature. The first staff has a *f* dynamic and a *crescendo* marking. The second staff has a *ff* dynamic. The third and fourth staves have *ff* dynamics. The fifth staff has a *ff* dynamic. The sixth and seventh staves have *ff* dynamics. The system concludes with a *ff* dynamic.

Кочубей.
Kotschoubej.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal lines are in bass clef. The lyrics are: "гдѣ, гдѣ, гдѣ день-ги? Мол-чишь?... Мол-". Below the lyrics are the Russian and German equivalents: "wo, wo, wo ist es? Du schweigst?... Du". The piano accompaniment consists of five staves. The first staff has a *f* dynamic and a *crescendo* marking. The second staff has a *f* dynamic and a *crescendo* marking. The third staff has a *f* dynamic and a *crescendo* marking. The fourth staff has a *f* dynamic and a *crescendo* marking. The fifth staff has a *f* dynamic and a *crescendo* marking. The system concludes with a *f* dynamic and a *pizz.* marking.

G

Poco meno mosso. (♩=88.)

O, ночь му-чений!
 O Nacht der Marter!

(въ дверяхъ показываются палачи)
 (Die Scharfrichter erscheinen in der Thür)

-чишь?... молчишь? Ну, вьныт-ку, гей, па-лачь!
 schweigst?... du schweigst? So füh-le, her, ihr Knecht!

arco

Poco meno mosso. (♩=88.)

This page contains a musical score for an orchestra and voices. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of several systems of staves. The top system includes five staves of woodwinds and brass, followed by a string section with two staves. The middle system features a vocal line with the Russian text "(Занавесъ) (Vorhang)" and a piano accompaniment. The bottom system includes a double bass line and a grand piano accompaniment. Dynamics such as *ff* (fortissimo) are used throughout the score. The notation includes various musical symbols such as notes, rests, and articulation marks.

МОНОЛОГЪ МАЗЕПЫ И СЦЕНА СЪ ОРЛИКОМЪ.
 № 10. MAZEPPAS MONOLOG UND SCENE MIT ORLIK.

Andante. (♩ = 63)

Flauto I.

Flauto II.

Flauto III. (Piccolo)

Oboi.

Corno inglese.

Clarineti in A.

Fagotti.

Corni in F

I.
II.
III.
IV.

Pistoni in A.

Trombe in F.

Tromboni tenori.

Trombone basso
e Tuba.

Timpani E, D, G.

МАЗЕПА.
MAZEPPA.

ОРЛИКЪ.
ORLIK.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Andante. (♩ = 63)

Poco più animato.

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining staves are for the piano accompaniment, including the right and left hands of the piano and the double bass. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Tempo I.' and the dynamics range from piano (p) to forte (f). The first staff has a 'Poco più animato.' instruction. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

M.
O.

Poco più animato.

Tempo I.

The second system of the musical score continues the composition. It features the same ten-staff structure as the first system. The vocal parts continue with lyrics, and the piano accompaniment maintains its rhythmic and harmonic support. The tempo remains 'Tempo I.' and the dynamics are consistent with the first system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

poco ritenuto

The first system consists of five staves. The top staff is in treble clef with a piano (*p*) dynamic. The second staff is in treble clef with a piano (*p*) dynamic. The third staff is in bass clef with a piano (*p*) dynamic. The fourth staff is in bass clef with a piano (*p*) dynamic. The fifth staff is in bass clef with a piano (*p*) dynamic. The tempo marking *poco ritenuto* is positioned above the right side of the system.

poco ritenuto

Più animato. (♩ = 76)

The second system consists of five staves. The top staff is in treble clef with a mezzo-forte (*mf*) dynamic. The second staff is in treble clef with a mezzo-forte (*mf*) dynamic. The third staff is in treble clef with a mezzo-forte (*mf*) dynamic. The fourth staff is in treble clef with a mezzo-forte (*mf*) dynamic. The fifth staff is in bass clef with a mezzo-forte (*mf*) dynamic. The tempo marking *Più animato. (♩ = 76)* is positioned above the left side of the system. The dynamic marking *più f* appears on the right side of the system.

Corni.

Trombe.

Tromb. basso e Tuba.

Timpani.

The third system consists of five staves. The top staff is for Corni. The second staff is for Trombe. The third staff is for Tromb. basso e Tuba. The fourth staff is for Timpani. The fifth staff is for Timpani. The dynamic marking *mf* is present on the right side of the system.

The fourth system consists of five staves. The top staff is in treble clef with a mezzo-forte (*mf*) dynamic. The second staff is in treble clef with a mezzo-forte (*mf*) dynamic. The third staff is in bass clef with a mezzo-forte (*mf*) dynamic. The fourth staff is in bass clef with a mezzo-forte (*mf*) dynamic. The fifth staff is in bass clef with a mezzo-forte (*mf*) dynamic. The dynamic marking *più f* appears on the right side of the system.

Più animato. (♩ = 76)

stringendo

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

mf *f* *crescendo*

mf *f* *crescendo*

mf *f* *crescendo*

mf *f* *crescendo*

M. *mf* *f*

O. *mf* *f*

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

mf *f* *crescendo*

stringendo

Più mosso. (♩ = 92)

The musical score is arranged in two systems. The first system consists of 11 staves: five for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), two for strings (violin and viola), and four for the piano. The woodwinds and strings play complex rhythmic patterns, while the piano provides harmonic support. Dynamic markings include *ff*, *crescendo*, and *fff*. The second system includes two vocal staves labeled 'M.' and 'O.', followed by five piano staves. The piano part continues with intricate textures, and the vocal lines enter with melodic phrases. The tempo remains *Più mosso.* (♩ = 92).

H

The first system of the musical score consists of seven staves. The top five staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic patterns, primarily eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) at the beginning and *f* (forte) later in the system. The notation includes various accidentals and slurs.

The second system continues the musical composition with seven staves. It maintains the complex rhythmic texture seen in the first system. Dynamic markings include *ff* and *mf* (mezzo-forte). The notation features a variety of note values and rests.

(muta E in C.)

M.

O.

Two empty musical staves, one in bass clef and one in alto clef, labeled 'M.' and 'O.' respectively. They are positioned between the second and third systems of the score.

The third system of the musical score consists of five staves. It continues the rhythmic and melodic development. Dynamic markings include *ff* and *mf*. The notation includes slurs and various note values.

H

Fl. I. *mf* *mp* *p*

Fl. II. *mf* *mp* *p*

Ob. *mp*

Cl. *mf* *mp*

Fag. *mf* *mp*

Tromboni. *mp*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mp *p*

mp *p*

Ob. *p*

Cl. *p*

Fag. *p*

pp

pp

pp

pp

pp

pp

(Комната во дворцѣ Мазепы, освѣщенная нѣсколькими восковыми свѣчами. Дверь на террасу открыта. Видно ночное небо, усыпанное звѣздами. При открытіи занавѣса Мазепа стоитъ у дверей террасы и задумчиво смотритъ въ даль.)
 (Zimmer in Mazepa's Schloss, von einigen Wachskerzen erleuchtet. Die Thür zur Terrasse ist geöffnet. Der sternklare nächtliche Himmel ist sichtbar. Beim Aufzug des Vorhangs steht Mazepa an der Thür und blickt gedankenvoll in die Ferne.)

Fl. I.
 Cl.
 Fag.

(ЗАНАВѢСЪ.) (VORHANG.)

Andante molto sostenuto. (♩ = 66.)

Fl. I. *ritenuto*
 Fl. II.
 Fl. III.
 Cor. ingl.
 Fag.

Мазепа. *Mazepa.*

Ти-ха У-кра-и-но-ка-я-ночь,
 Wie still ist der U-krain-ische Nacht,

ritenuto

Andante molto sostenuto. (♩ = 66.)

Fl. I. *p*

Fl. II. *p* → *pp*

Fl. III. *p* → *pp*

Cor. ingl. *p* → *pp*

Fag. *p* → *pp*

M. *p* → *pp*

про-зрач-но не-бо, звёз-ды бле-шутъ, сво-ей дре-мо-ты пре-воз-мочь
wie klar der Him-mel, Ster-ne bliu-ken, die Luft vom Schlummer kaum er-wacht

Fl. I. *pp*

Fl. II. *pp*

Fl. III. *pp*

Ob. *pp*

Cor. ingl. *p*

Cl. *pp*

Fag. *pp*

M. *pp*

не хо-четъ воз-духъ. Чуть тре-пе-шутъ среб-ри-стыхъ то-по-лей ли-сты.
ist lau und mil-de. Be-bend win-ken die Sil-ber-arm' der Pap-pel-bäum?

Più mosso. (♩=84.)

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

M.

Но мрачны стран-ны-я меч-ты въду-шѣ смущенной, и звѣзды но-чи, какъ об-ви-
Doch schwere, ru-ke-lo-se Träum'den Geist mir trü-ben, des Him-mels Sterne schau'n wie ver-

Più mosso. (♩=84.)

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

M.

colla parte

ad libitum

-ни-тель-ны-я о-чи, за мной на-смѣшли-во глядятъ, и то-по-ли, стѣснивши-сь въ рядъ,
-dam-mend aus der Fer-ne, und blin-zeln mir gar spöttlich zu, die Pappeln stehn in fin-strer Ruh',

colla parte

Ob. **Andante.** *ritenuto* *mp* *mf*

Cor. ingl. *mp* *mf*

Cl. *mf* *p* *mf*

Fag. *mf* *p* *mf*

M. *f* *f* *f* *f* *f* *f*

ка-ча-я ти-хо го-ло-во-ю, какъ су-днѣ шеп-чуть межъ со-бой...

be-wegen ih-re Häupter lei-se und flüs-tern ernst nach Rich-ter-weis...

f **Andante.** *ritenuto*

(♩ = 66.) Ob. *ppp* *stringendo*

Cor. ingl. *pp*

Cl. *pp*

Fag. *pp*

M. *pp* *pp* *pp* *pp* *pp* *pp*

И лѣт-ней теп-лой но-чи тьма душ-на, какъ чер-на-я тю-рьма...

Die Nacht ist dun-kei, schwül die Luft, dumpf wie in ei-ner Tod-ten-gruft...

(подходитъ къ столу) (tritt zum Tische)

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

(♩ = 66.) *stringendo*

Allegro moderato. (♩ = 120)

The first system of the score consists of ten staves. The top five staves are for the right hand, and the bottom five are for the left hand. The music is characterized by dense, rhythmic patterns, primarily using eighth and sixteenth notes, with frequent triplets. The dynamic marking is *ff* (fortissimo) throughout this section. The tempo is marked as *Allegro moderato* with a quarter note equal to 120 beats per minute.

M. *f* Ум-ре-ть без-ум- ный Ко-чу-бей! Спа-сти не-
 O. *f* Bald stirbt der trotz' - ge Ko-tschu-bej! Ihn ret - tet

The second system continues the instrumental and vocal parts. It features similar rhythmic complexity as the first system, with triplets and dense eighth-note passages. The dynamic markings vary, including *ff*, *f*, and *mp* (mezzo-piano). The tempo remains *Allegro moderato*.

Allegro moderato. (♩ = 120)

Ob. *mp* *mf* *colla parte*

Cl. *mp* *mf* *ad libitum*

M. *colla parte*

ЛЪЗЯ е - го. ЧЪМЪ БЛИЖЕ ЦЪЛЬ ГЕТ - МА - НА, ТЪМЪ ТЪВЕРЖЕ ОНЪ БЫТЬ ДОЛЖЕНЪ ВЛАСТЬЮ ОБ - ЛЕ - ЧЕНЪ,
nichts fortan. Mir winken der Zie - le Ziel, da-rauf be-dacht darf ich nicht lo-ckern mei-ne Macht,

cre 3 3 3 3 *scen 3 3 3* *do 3 3 3 3* *f*

mf *f*

mf *f*

mf *f*

mf *f*

colla parte *f*

Fl. I. *a tempo*

Fl. II. *mf*

Cl. *mf* *a 2*

Fag. *mf* *mf*

M. *(САДИТСЯ КЪ СТОЛУ)*
(setzt sich zum Tisch)

ТЪМЪ ПЕ - РЕДЪ НИМЪ СКЛОНИТЬСЯ НИ ЖЕ ДОЛЖНА ВРАЖДА.
was mir im We - ge muss ver - sin - ken, die Bahn sei frei.

mf *mf* *mf* *mf*

mf *a tempo*

Moderato. (♩ = 100.)

First system of musical notation, including piano and violin parts. Dynamic markings include *f*. A key signature change to E major (E♯) is indicated at the end of the system.

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

M. Спа-се - нья нѣтъ! до - носчи-тъ и е - го кле - вретъ дол-жны по - гиб - нуть!
 Die Zeit eilt schnell! der Klä-ger wie sein Spiess-ge - sell, sie müs - sen ster - ben!

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

Moderato. (♩ = 100.)

Più mosso.

ritenuto

Moderato assai.

M.
 Бо - же! Бо - же! Что бу-детъ съней, когда о-на у-слышитъ сло-во ро-ко-во-е?...
 We - he! We - he! Wie nimmt sie's auf, wenn sie's erfährt die blut-ge, schau-er-li-che Kun-de?...

Più mosso.

ritenuto

Moderato assai.

Adagio. (♩ = 54.)

Fl. I.
Fl. II.
Fl. III.
Ob. a 2
Cl. a 2
Fag.

M. (Входитъ Орликъ) (Orlik tritt ein) Ну что? Was giebt's? До-прашивалъ, пыталъ, но твердъ, упрямъ Mein pein-liches Verhör half nichts, der Al-

Recitativ.
Орликъ. Orlik.
ad libitum

Ob.
Fag.
Cor. I. II.

Adagio. (♩ = 54.)

O. — ста-рикъ над-менный, и не открылъ намъ ни-че-го! Умретъ онъ
- te ist zu zä-he, hat sein Ge-heim-niss nicht ent-hüllt! Er stirbt schon

Мазена. Mazerpa.

Ob.
Fag.
Cor. I. II.

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

M.
завтра... При-го-то-вить на у-тро казнь... Прочь! на-лачь сви-рный!
morgen... Man be-rei-te das Nöth-ge vor... Fort! du grimmer Henker!

O.
Пань гетмань...
Herr Hetmann...

Cl.
Fag.

M.
ad libitum.
Прочь дѣло свое кро-ва-во-е исполни...
fort und thue was deines grauenvollen Amtes...

(Орликъ хочетъ что то сказать, но, остановленный взглядомъ и движе-
(Orlik will etwas erwidern, geht aber durch Mäzeppas Blick und Bewegung
ниемъ Мазепы, уходитъ.) (Мазепа мрачно задумывается.)
veranlasst schweigend hinaus.) (Mazeppa versinkt in trübe Gedanken.)

espressivo
trp
crescendo

Recitativ.

Fl. I. *p*

Piccolo. *p*

Cl. *mp*

M. *p*

Все, что цѣны себѣ не знаетъ, все, все чѣмъ жизнь мила бываетъ, бѣдъ.
Sie hat mir alles hin.ge.ge.ben, Glück, Eltern, Ju.gend, Ehre, Leben; die

più f *pp*

più f *pp*

più f *pp*

più f *p*

Recitativ.

Fag. *a 2* *mp* *cresc.* *f*

M. *a tempo*

няжка при не сла мнѣ въ даръ, мнѣ старцу мрачно му, и что же? Ка кой го то влю ей у
Aermste gab es freu.dig hin, mir finstern, al.tem Mann, und sie he, wie ich da.für er.kenntlich

mp *cre* *scen* *do* *f*

mp *cre* *scen* *do* *f*

mp *cre* *scen* *do* *f*

mp *cre* *scen* *do* *f*

mp *cre* *scen* *do* *f*

АРИОСО МАЗЕППЫ (ВСТАВНОЕ). № 10а. ARIOSO DES MAZEPPA (ENLAGE).

Moderato. (♩ = ♩)

Flauto I.
Flauto II.
Flauto III.
Oboi.
Corno Inglese.
Clarineti in B.
Fagotti.
Corna in F I.
Corna in F II.
Corna in F III.
Corna in F IV.
Trombe in F.
Tromboni tenori.
Trombone basso e Tuba.
MAZEPPA.
MAZEPPA.
Arpa.
Violini I.
Violini II.
Viole.
Celli.
C.-Bassi.

Moderato. (♩ = ♩)

Ob.
Cor. Ingl.
Cl.
Fag.
Celli.

poco ritardando

mp

ritenuto

p

con sordino

p

ritenuto

Andante molto sostenuto.

Fl. I.

Ob.

Cor. Ingl.

Cl.

Fag.

Cor. I. II.

M.

O, Ma - ri - я, Ma - ri - я!
 O, Ma - ri - a, Ma - ri - a!
 con sordino

На склонъ вѣтъ моихъ, ты какъ весна мнѣ ду - шу ожи -
 Du gabst dem Greis mir wie Len - zehauch der Blü - the neues

con sordino

con sordino

con sordino

con sordino

con sordino

Andante molto sostenuto.

Fl. I.

Fl. II.

Ob.

Cor. Ingl.

Cl.

Fag.

Cor. I. II.

M.

- ви - ла, и въ страстномъ ле - не - тѣ рвчей тво - ихъ для ста - ри - ка — бы - ла ча - ру - ю - щая си -
 Le - ben und dei - ner flüs - ter - ren - de Lei - den - schaft hat sich der Greis — gleichwie be - zauberth in - ge - ge -
 Celli. pizz.

pp

Fl. I.

Ob.

Cor. Ingl.

Cl. *pp*

Fag.

Cor. I. II.

M.

- ла! О, Ма ри я, Ма ри я! Я пе пе -
- ben! O, Ma - ri - a, Ma - ri - a! Mit dir durch -

p

arco

pp

p

Fl. I.

Cl.

Fag.

M.

- жилъ съ тобой мгно ве нья страсти пыл кой и бла женства, ког да твой чудный станъ я об ни -
- leb - te ich Mo - men - te voll von Gluth und höchster Won - ne, so oft mein Arm, du Süs - se, dich um -

pp

crescendo

p

crescendo

crescendo

crescendo

pp

crescendo

Fl. I. *mp*
 Fl. II. *mp*
 Ob. *mp*
 Cor. Ingl. *mp*
 Cl. *mp*
 Fag. *mp*
 M. *mp*

- малъ и вънѣ-гѣ том - ной лю-бо-вал-ся кра-сой тво-ей...
 - fang, in dei-ne Rei - xe ich ver-sun-ken der Welt ver-gass...

mp *mp* *pp*

Poco più mosso.

Cl. *pp*
 Corni. *pp*
 M. *pp*
 Arpa. *p*
 Celli. *pp*
 C. Bassi. *pp*

Твой нѣж-ный взоръ ме-
 Dein Lie - bes - blick hat

pp *pizz.* *arco* *pp*

Poco più mosso.

Cl. *piu f*

Corni: *piu f*

pp

M. *piu f*

-ня жи-вилъ и въ жи-лахъ кровь тек-
mich durchglüht, mein Blut strömt schnell - ler

Arpa *mp*

p

pp

p

pp

p

pp

Cl. *piu f*

Corni: *piu f*

p crescendo

p crescendo

p crescendo

M. *piu f*

-ла быстръ-е; вътво-ихъ я объ-я-твяхъ на-хо-
durch die A- dern. In dei ner Um- arm- ung fühl- te

Arpa. *mp*

p crescendo

p

pp

pp

pp

p crescendo
arco

p crescendo

Musical score for the first system. It consists of seven staves. The top five staves are vocal parts, each with a *mp* dynamic marking. The sixth staff is the piano accompaniment, also marked *mp*. The seventh staff is a bass line. The lyrics 'cre - - - scen' are written below the vocal lines.

M. *mp* *mp*

- днлѣ _____ бла - жен - ство, об - но - вле - нье, об - но - вле -
ich _____ *mich* *se - lig,* *neu - ge - bo - ren,* *neu - ge - bo*

Piano accompaniment for the second system, consisting of two staves. It features a melodic line with a slur and a *3* (triple) marking.

Musical score for the third system. It includes piano accompaniment and vocal lines. The piano part has *mp* and *pizz.* markings. The vocal parts have *mp* and *cre* markings. The lyrics 'cre - - - scen' are repeated.

ritenuto

do do do do do do do do

f f f f f f f f

p p p p p p p p

mp mf p

M.

- нье и рай! Блаженство и об-но-вле-ние!
 - ren. o Glück! Be-se-ligt wie-der-ge-do-ren!

do do do do do do do do

f f f f f f f f

p p p p p p p p

ritenuto

Fl. I. Tempo I.

Fl. II.

Ob.

Cor. Ingl.

Cl.

Fag.

M.

ТВОЙ ПЬЯНЫЙ ВЗГЛЯДЪ МЕНЯ ЖИВИТЬ, И ВЪЖИЛАХЪ КРОВЬ ТЕ КЛА БЫСТРѢЕ.
Dein Liebes-blick hat mich durchglüht, mein Blut strömt schneller durch die Adern.

mp

mp

mp arco

mp arco

Tempo I.

Fl. I.

Fl. II.

Ob.

Cor. Ingl.

Cl.

Fag.

M.

ВЪТВОИХЪ ОБЪЯТЯХЪ НАХОДИТЬ Я РАЙ, ВЪТВОИХЪ ОБЪЯТЯХЪ НАХО-
In deiner Umarmung ward mir das Heil, in deiner Umarmung ward

mf

mf

mf

mf

mf

Tempo sostenuto.

The first system of the score consists of six staves. The top two staves are for the piano, with dynamics ranging from *ff* to *pp*. The bottom four staves are for the strings, with dynamics ranging from *ff* to *pp*. The music is in a minor key and features complex rhythmic patterns.

The second system continues the musical score with six staves. The piano part is more active, with various melodic lines. The string part provides harmonic support with sustained notes and rhythmic patterns.

M. *— дилъ я рай! Вътво.ейлюб_ви блаженство, блаженство и об_но_вле —*
mir das Heil! Die höchste, höchste Won_ne, Se_lig_keit und neu_e Ju —

The third system includes piano and string parts. The piano part has dynamics of *pp* and *p*. The string part continues with complex textures.

The fourth system features piano and string parts. The piano part includes dynamics of *mf*, *p*, and *pp*. The string part includes a *divisi* marking and a *pizz.* (pizzicato) marking. The system concludes with a *Tempo sostenuto.* instruction.

Tempo sostenuto.

Musical score for strings and woodwinds. The top five staves show various instruments with dynamics such as *pp*, *mf*, and *p*. The bottom staff is labeled *Corni. pp*.

Musical score for Corni (Cornets). The staff is labeled *Corni. pp* and contains rhythmic patterns with dynamics *pp*, *mf*, and *mf*.

Vocal line with lyrics in Russian, German, and English. The Russian lyrics are: *...нбо. О, Ма - ри - я! Какъ я лю - блю те - бя!*. The German lyrics are: *...gend. O, Ma - ri - a! Wie lieb'ich, lieb' ich dich!*

Musical score for Arpa (Piano). The staff is labeled *Arpa. pp* and shows accompaniment with dynamics *pp* and *mf*.

Musical score for strings and woodwinds. The top five staves show various instruments with dynamics such as *pp*, *mf*, *p*, *arco*, and *pizz.*.

Vocal line with lyrics in Russian and German. The Russian lyrics are: *Какъ я лю - блю те - бя.*. The German lyrics are: *Wie lieb'ich, lieb' ich dich.*

Musical score for strings and woodwinds. The top five staves show various instruments with dynamics such as *pp*, *p*, and *ppp*.

СЦЕНА МАЗЕППЫ СЪ МАРИЕЙ. № 11. SCENE MAZEPPAS MIT MARIA.

Andante con moto. (♩ = 72.)

Flauto I.

Flauto II.

Flauto III.

Oboi.

Corno inglese.

Clarinetti in A.

Fagotti.

I. *p*

II. *p*

III.

IV.

Corni in F

Pistons in A.

Trombe in F.

Tromboni tenori.

Tr. basso e Tuba.

Timpani D,C,A,G.

МАРИЯ.
MARIA.

МАЗЕПА.
MAZEPPA.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

pizz.

p

(Входитъ Марія. Мазепа не видитъ её. Видя его задумчивость, она останавливается и потомъ тихонько
(*Maria tritt ein. Mazeppa bemerkt sie nicht. Sie bleibt stehen, da sie ihn in Gedanken versunken sieht und tritt*
подходить.)
dann langsam näher.)

- дарь!..
bin!

Andante con moto. (♩ = 72.)

The musical score is arranged in two systems. The first system consists of 10 staves, and the second system consists of 5 staves. The notation includes various dynamic markings such as *mp*, *mf*, *cresc.*, *p*, and *pizz.*. The vocal lines feature lyrics including "cre - scen - do" and "più f". The score is written in a key with one sharp (F#) and a 3/4 time signature.

L

The first system of the musical score consists of seven staves. The top five staves are vocal parts, each with the lyrics "- scen - do" written below. The bottom two staves are piano accompaniment. The music is written in a key with one sharp (F#) and a common time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are various articulations such as accents and slurs throughout the score.

M.
M.

Two empty musical staves, one in treble clef and one in bass clef, both labeled with the letter "M." to the left.

The second system of the musical score continues the vocal and piano parts from the first system. It consists of seven staves. The top five staves are vocal parts with the lyrics "- scen - do" below. The bottom two staves are piano accompaniment. The musical notation is consistent with the first system, including the key signature, time signature, and complex piano texture. Dynamics and articulations are also consistent.

L

ritenuto

Ob.
Clar.
Fag.
M.
M.

Мой ми - лый другъ!
Mein theu - rer Freund!

(быстро встаетъ)
(erhebt sich rasch)

Ма - ри - я, ты? Го - луб - ка яс - на - я мо -
Ma - ri - a, du? mein süs - ses Täubchen kommst zu

ritenuto

Ob. a tempo (♩ = ♩)
Clar.
Fag.
Corni I. II.
M.
M.

Ма - ри - я.
Maria.
Ахъ, на ко -
Ach, endlich

- я!
mir!

(обнимаетъ ее)
(umarmt sie)

a tempo (♩ = ♩)

Fl. I. Allegro moderato. (♩ = 112.)

Fl. I. *espress.* *mp* *mf* *p*
 Fl. II. *mp* *mf* *p*
 Fl. III. *mp* *mf* *p*
 Corno ingl. *espress.* *mp* *mf* *p*
 Clar. *p* *mf* *p*
 Fag. *mf* *p*
 M. *mf* *p*

- нецъ _____ съ то бой мы вмѣ - стѣ, день цѣлый не видать те бя, вѣдь а - то пыт - ка!
Freund _____ sind wir bei - sam - men, fern bist du mir den gan - zen Tag, ich leid' un - süg - lich!

Allegro moderato. (♩ = 112.)

Meno mosso. (♩ = 32.)

Мазепа. *Mazeppa.*

О Ма - ри - я, ты знаешь, я бы радъ съ то бой быть каждый день и каждый часъ:
O, Ma - ri - a, du weisst ja, wie ich froh mit dir zu wei - len, Stun - den, Tu - ge - lang;

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

Meno mosso. (♩ = 92.)

M.

тру - ды пра - вле - нья от - ры - ва - ютъ ме - ня отъ ласкъ тво - ихъ — не - во - лья - но...
Ver-wal-tungs-sor-ge sind's, die lös-tig sich zwi-schen un-ser Da-sein schie-ben...

The first system of the score includes a vocal line in bass clef with a triplet of eighth notes. Below it are five staves for piano accompaniment: two treble clefs and three bass clefs. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamic markings of *mp*.

Tempo I. (♩=112.)

ritenuto

Fl. I.

Fl. II.

Об.

Clar.

This system contains the woodwind parts: Flute I, Flute II, Oboe, and Clarinet. The woodwinds enter in the second measure with a melodic line. Dynamic markings range from *mp* to *mf*. The tempo is marked *Tempo I. (♩=112.)* and the section ends with a *ritenuto* marking.

Марія. Maria.

Нѣтъ, вѣ-ти дни, по - слѣд - ні - е, ко мнѣ ты хо - ло - денъ и не - при - вѣ - тенъ, на
Nein, die-ser Tu-ge scheint du mir so ernst, so streng und kalt und gar nicht freundlich, du

The second system features a vocal line in treble clef and piano accompaniment in five staves (two treble, three bass). The vocal line has a melodic line with lyrics in Russian and German. The piano accompaniment is in the same style as the first system, with dynamic markings of *mp*.

Tempo I. (♩=112.)

ritenuto

Meno mosso. (♩=92.)

Fl. I. Fl. II. Ob. Clar. Fag. M.

лас - ки нѣжныя мо - и, какъ прежде, ты не отвѣ - ча - ешь, и сердце, пол - но - е люб - ви,
hörst die Ko - se - wor - te nicht, fühlst nicht, wie sehr mein Herz se lei - det, da ahnungsvoll es bangt und spricht:

mf mp p mp

Meno mosso. (♩=92.)

Fl. I. Ob. Clar. Fag. M.

мнѣ по - до - арѣ - ні емъ тер - за - етъ... По - слушай, гетманъ, для те - бя
er liebt dich nicht, da er dich mei - det... O, hör' mich Hetman, nur um dich

mf p pizz. p pizz. p pizz. p

Animato. (♩=108.)

Ob.
Cl.
Fag.
Cor. III. IV.
M.
я по-за-была все на-свѣтѣ. На-вѣкъ од-нажды по-лю-бя, од-но и-мѣ-ла я въ пре-дме-тѣ
ver-gass ich al-les hierauf Er-den. Um eins nur fleh-lich: lie-be mich, ich kann ohn'-dich nicht glück-lich wen-den

This system contains the vocal line and the first three staves of the orchestra. The woodwinds (Oboe, Clarinet, Bassoon) and strings (Violins I, Violins II, Viola, Violoncello, Double Bass) are present. Dynamics include *mf*, *mp*, and *p*. The vocal line has Russian and German lyrics.

Ob.
Cl.
Fag.
Corni.
M.
твою любовь! я для не-я стуби-ла сча-стье! но ни оче-мья не жа-лѣ-ю,
um dei-ne Lieb, um sie gab ich den See-len-frie-den! Doch nie werd'ich da-rü-ber wein-en,

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

Poco accelerando

This system continues the musical score with the vocal line and the next three staves of the orchestra. It includes woodwinds (Oboe, Clarinet, Bassoon, Horns) and strings. Dynamics include *mf*, *mp*, and *p*. The vocal line has Russian and German lyrics. Performance markings like *arco*, *pizz.*, and *arco* are present. The tempo marking *Poco accelerando* appears at the end of the system.

Più animato.

Ob. *mf*

Cl. *mp* *mf*

Corni.

M.

ТЫ ПО - МНИШЬ, ПО - МНИШЬ, ПО - МНИШЬ, ВЪ СТРАШНОЙ ТИШИ - НЬ, ВЪ ТУ НОЧЬ, КАКЪ СТА - ЛА Я ТВО -
du weisst noch, weisst du, weisst du je - ne Schauer - nacht, die fin - stre, als ich ward die

Più animato.

Meno mosso. *ritenuto*

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Corni.

M.

- е - ю, ме - ня лю - бить ты клял - ся мнѣ, за - чѣмъ же ты ме - ня не лю - бить? Мой
dei - ne, da du ge - lobt, dass kei - ne Macht uns scheid? wo ist nun dei - ne Lie - be? Mein

Мазепа.
Мазерра.

Meno mosso. *ritenuto*

5799

Moderato assai, quasi Andantino. (♩=88.)

Cl.

Fag.

(спокойно и нежно) (*ruhig und sanft*)

M.

другъ, — не-справед-ли-ва ты! о-ставь без-ум-ны-я меч-ты, ты по-до-
Lieb-chen lass das Grü-beln sein! Ver-trau-e mir, ich bin ja dein; reiss aus der

pizz.

Moderato assai, quasi Andantino. (♩=88.)

Cl.

Fag.

Cor. I. II.

M.

crescendo *mf*

-зривьем сердце губишь! Нѣтъ, ду-шу пыл-ку-ю тво-ю вол-ну-ютъ, ос-лѣв-ля-ютъ
Brust des Misstrau'n's Trie-be! Dein glühend Herz ist an-ge-facht von wüs-ten Träumen und Ge-

cre - scen - do mp

cre - scen - do mp

cre - scen - do mp

cre - scen - do mp

arco

cre - scen - do mp

Fl. I. *espress.*
 Fl. II. *mp espress.*
 Ob. *mp espress.*
 Cor. ingl. *espress.*
 Cl. *mp*
 Fag. *p*
 Cor. I. II. *p*
 M. *f*

стра - сти. Ма - ри - я, вѣрь, те - бя лю - блю я, Ма -
 dan - ken. Ich lieb' dich' mehr, als Ruhm und Macht, — ich

Più tranquillo.

Tempo I.

Fl. I.
 Ob.
 Cl.
 M.

-ри - я, вѣрь, те - бя лю - блю я боль - ше сла - вы, боль - ше вла - сти, Ма - ри - я,
 lieb' dich' mehr als Ruhm und Macht und mei - ne Treu bringt nichts zum Wan - ken, ich lieb' dich

Più tranquillo.

Tempo I.

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

ВѢрь, те - бя лю - блю я боль - ше сла - вы, боль - ше вла -
 mehr als Ruhm und Macht und mei - ne Treu bringt nichts zum Wan -

Più mosso. Allegro moderato. (♩=108.)

Fl. I. Fl. II. Ob. Cl. Fag. Corni. Timpani. M.

сти! ken. Не - пра - вда; Ich glaub's nicht, ты со мной хит - ришь. o, du bist gar schlau. Давноль мы Für kur - zem

(muta G in A.)

f Мария. Maria.

Più mosso. Allegro moderato. (♩=108.)

The first system of the score consists of ten staves. The top five staves are for the right hand, and the bottom five are for the left hand. The music is in a key with three sharps (F#, C#, G#) and a 3/2 time signature. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a *mp* (mezzo-piano) marking.

M. *бы-ли не-раз-луч-ны? те-перь ты ласкѣ мо-ихъ бѣ-жишь, те-перь о-нѣ те-бѣ до-куч-ны; ты*
trennten wir uns nimmer, jetzt fliehst du mich, ich seh's ge-nau, von Zärt-lich-keit blieb kaum ein Schimmer, jetzt

M. *(Bass line for the vocal part, mostly rests)*

The second system of the score continues the piano accompaniment. It features the same ten-staff layout as the first system. The music maintains the 3/2 time signature and key signature. Dynamic markings include *f* and *mf*. The system concludes with a *mf* marking.

M

Cor. ingl.

Cl.

Fag. *p*

p *mf* *mp*

M.

цѣ_лый день въкру_гу старшинъ, въ пи_рахъ, въразъ_вз_дахъ, я за_бы_та, ты
bist du stets bei dei_nem Heer, beim Fest, weilst oft auf lan_gen Rit_ten; die

M^p

Fl. I.

Об.

Cl.

Fag. *mp*

mp *f*

M.

дол_гой но_чью иль о_динъ, иль съни_щимъ, иль у е_зу_и_та. Лю_
Näch_te kü_r_zest du nun_mehr mit Bett_lern, mit dem Je_su_i_ten; und

Fl. I.

Ob.

Cl.

mf Fag.

Cor. I. II.

mf

M.

бoвь сми-рен-на-я мо-я ветрѣ ча-еть хлад-ну-ю су-ро-вость.
mei-ner Lieb' so de-muth-voll kommst du mit Kält und Ernst ent-ge-gen.

mf

mf

mf

mf

mf

mf

mf

Fl. I.

Ob.

Fag.

Cor. I. II.

Tuba.

mf

M.

Ты пилъ не-дав-но, зна-ю я, здо-ро-вье Дуль-ской. Э-то но-вость; кто э-та
Du trankst vor kur-zen, weiss ich wohl, das Wohl der Dul-sky. S'ist ver-we-gen, doch frag' ich

f

f

f

f

f

f

ritenuto Moderato assai. (♩=ss.)

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

M. Дуль-ска-я?
wer sie ist?

M. И ты рев-ни-ва?
Glaubst du mich un-treu?

M. Миѣ-ль, въ мо-и лѣ-та ис-
Mich, der ja ein Greis, ich

pizz.

ritenuto Moderato assai. (♩=ss.)

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

M. -коть над-мен-на-го при-вѣ-та са-мо-лю-би-вой кра-со-ты?
soll - te Gunst im Hochmuth su - chen, lässt stol - ze Schön-heit Lie - be zu?

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

cre - scen - do *mf* *mf* *mp*

crescendo *mf* *mf* *mp*

и ста-ну-ль-я, ста-ри-тъ су - ро - вый, какъ празд - ный ю-но-ша взды-хатъ, взды-хатъ,
 Werd' ich die Jah-re von mir strei - fen und seuf - zen wie ein jun-ger Fant, die Kett'

cre - scen - do *mf* *mp* *mp*

cre - scen - do *mf* *mp*

cre - scen - do *mf* *mp*

cre - scen - do *mf* *mp*

cre - scen - do *mf* *mp*

mp *arco* *mp*

Fl. I.
Fl. II.
Cl.
Fag.
Cor. I. II.
M.

p *f*

вля-читъ по - сор - нья о - ро - бы, взды-хатъ, вля -
 der Knecht - schaft schmach-voll nach mir schlei - fen, der Knecht - schaft

p *mf* *mf*

p *mf*

p

p

Tempo I.

Fl. I. Più tranquillo.

Ob.
Cl.

M.

-чить по-зор-ны-я о-ко-вы и женъ притворствомъ ис-кушать? Влачить по-
Ket-ten schmach zoll nach mir schlei-fen, mich fü-gen ei-ner Frauenhand? Der Knechtschaft

mp Più tranquillo.

Tempo I.

Allegro non tanto. (♩ = 120.)

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

Corni.
Tromboni.

Maria. Maria.

M.

-зор-ны-я о-ко-вы и женъ притворствомъ ис-ку-шать!
schwere Ket-ten schlei-fen, mich fü-gen ei-ner Frau-en hand!

Нѣтъ, объяснись безъ от-го-
Schenk rei-nen Weis, mir ein und

Allegro non tanto. (♩ = 120.)

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

во - ро - ку, и про - сто, пря - мо от - вѣ - чай!
Kla - ren, ich for - die Ant - wort die - der frei!

Fl. I. Moderato assai. ritenuto

Ob.
Cl.
Fag.
Corni.
Mazepa. Mazepa.

По - кой ду - ши тво - ей мнѣ до - ро - гу, Ма - ри - я, такъи бытъ, у -
Ich will dir dei - nen Frie - den wä - ren, Ma - ri - a, höre denn, es

Moderato assai. ritenuto

Fl. I.
Fl. II.
Fl. III.
Ob.
Cor. ingl.
Cl.
Fag.
Cornj.
Pistons.
Tromboni.
Timpani.

(Осматривается, идетъ къ двери на террасу, чтобы удостовѣриться, что никто не слышитъ, потомъ подходитъ къ Маріи, ко-
Blickt umher tritt zur Terrassenthür um sich zu überzeugen dass Niemand horcht, kommt wieder zu Maria zurück, die sich unterdessen gesetzt

M.

- знай! торая, между тѣмъ, сѣла.)
sei! hat.)

Allegro vivace. (♩ = 180.)

Ob.
Cl.
Fag.
Pistons.
Timpani.
C-Bassi.

Allegro moderato. (♩ = 112.)

Мазепа. *Mazepa.* (какъ бы шепотомъ) *(wie flüsternd)*

p

Дав_но за_мысли_ли мы дѣ_ло; те_перь о_но ки_пить у насъ. Бла_го_е
Wir stehn vor ei_ner ernsten Sa_che, bald ist sie reif; die küh_ ne That. Die Zeit ist

pp

Allegro moderato. (♩ = 112.)

M.

вре_мя намъ при_спѣ_ло; бор_ьбы ве_ли_кой бли_зко_чь_часъ, бли_зко_чь_часъ. Безъ ми_лой
da, ich schaf-fe, wache; des grossen Kampfes Stun-de naht, ja, sie naht. Wir leb-ten

p *pp*

Cl.

pp

M.

воль_ности и сла_вы, скло_ня_ли дол_го мы гла_вы, подъ по_кро_вительствомъ Варшавы,
ruhlos und ge_ächtet, die Häup-ter de_muth_voll ge_neigt, denn Warschans Muththat uns geknechtet,

pp

Poco più animato. (♩ = 120.)

Cl. *mp*
 Fag.
 Pistons.
mp
 M.
 подъ са-мо-вла-сти-емъ Москвы. Но не за-ви-си-мой дер-жа-вой Як-рай-нѣ
 und Moskau's Faust hielt uns ge-beugt. Nun, ich will der U-kraj-ne schenken die gold'ne

mp *mp* *p*

Poco più animato. (♩ = 120.)

Fl. I.
 Cl.
 Fag.
mp *mf*
 M.
 быть у-же по-ра, и зна-мя воль-но-сти кро-ва-вой я по-ды-ма-ю на Петра.
 Un-ab-hän-gigkeit, der Freiheit blu-tig Banner schwenken will ich vor Pe-ter's Herrlichkeit.

mp

Ob.
 Cl.
 Corni.
 M.
 Го-то-во все; въ пе-ре-го-во-рахъ со мно-ю о-ба ко-ро-ля!
 Wir sind be-reit, in Un-ter-hand-lung stehn bei-de Kö-ni-ge mit mir!

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

N

N

colla parte

Musical score for orchestra and choir, measures 1-12. The score includes staves for strings, woodwinds, brass, and choir. Dynamics range from *f* to *fff*. The music features complex rhythmic patterns and melodic lines.

(Марія, увлеченная признаніемъ, встаетъ и съ восторгомъ смотритъ на Мазепу.)
 (Hingerissen durch sein Bekenntniss ist Maria aufgestanden und lässt entzückt ihre Blicke auf Maseppa ruhen)

M. *ad libitum*
 Musical score for the vocal soloist, measures 13-14. The melody is marked *ad libitum* and *ff*.

и скоро въсму- тахъ, въбранныхъ спо- рахъ, бытъ можетъ тронъ воздвигну
 Im Aufruhr, Kampf geht vor die Wand- lung, ein neu-er Thron er- ste- het

Musical score for orchestra and choir, measures 15-24. The score includes staves for strings, woodwinds, brass, and choir. Dynamics range from *f* to *fff*. The music features complex rhythmic patterns and melodic lines.

colla parte

Allegro vivace. (♩ = 160.)

Andante mosso. (♩ = 84.)

Ob.
Cl.
Fag.
Corni.
Pistons.
Timpani.
M.

я!
hier!

До-вольна-ль ты?
Was sagts du nin?

тво-и меч-
Sind dei-ne

Moderato con anima. (♩ = 92.)

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

-та-нья раз-сѣ-я-ны-ль
Trai-me zer-sto-ben all?

p Марія. *Maria.* (восторженно)
(entzückt)

О, ми-льи мой, ты
Ge-lieb-ter mein, du,

Moderato con anima. (♩ = 92.)

Fl. I.
Fl. II.
Fl. III.
Cor. I. II.
M.

p *piu f* *piu f* *piu f* *piu f*

бу-дешь царь зем-ли род-ной, кѣтво-имъ съ-ди-намъ такъ при-ста-нетъ,
du wirst Zar der Hei-math sein, wie wird die Za-ren-kro-ne ste-hen,

piu f *piu f* *piu f* *piu f* *piu f*

Poco stringendo.

Fl. I.
Fl. II.
Fl. III.
Fag.
Cor. I. II.
M.

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

такъ при-ста-нетъ ко-ро-на цар-ска-я, ко-ро-на
sie wird ste-hen dem grei-sen Lo-cken-haupt, dem grei-sen

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

Poco stringendo.

Tempo I.

Fl. I.

Fl. III. *mf*

Fag. *mf*

Corni.

M.

цар - ска - я! О, ми - лый мой, ты бу - дешь царь зем -
Lo - sker - haup! *Ge - lieb - ter mein,* *du, du wirst Zar der*

mf Tempo I.

Ob.

ritenuto

a tempo

Cl.

Fag.

Corni.

M.

- ли род - ной, кътво - имъ съ - ди - намъ такъ при - ста - нетъ,
Hei - math sein, wie wird die Za - ren - kro - ne ste - hen,

ritenuto

a tempo

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f*, *mp*, and *f*. A fermata is present over a note in the upper vocal line.

Second system of musical notation, continuing the instrumental and vocal parts. Dynamics include *f* and *p*.

M. *ff*
 такъ приста_нетъ ко_ро_на цар - ска_я!
 sie wird ste_hen dem greisen Lo - cken_haupt!

M.

Third system featuring vocal lines with lyrics in Russian and German. Dynamics include *ff*.

Third system of musical notation, including piano accompaniment and vocal lines. Dynamics include *f* and *p*. The piano part features complex rhythmic patterns and triplets.

The first system of the musical score consists of six staves. The top two staves feature a complex melodic line with many slurs and accents. The middle two staves provide harmonic support with chords and moving lines. The bottom two staves include a bass line with triplets and dynamic markings such as *f* and *mf*.

The second system continues the piano accompaniment. It features several staves with chords and moving lines. Dynamic markings like *f* and *mf* are used throughout. The bottom staff shows a bass line with dynamic markings *p*, *mf*, and *mf*.

M.

M.

По - стой, ————— не все свер - ши - лось.
 Halt ein, ————— er - wart' das En - de.

The third system includes vocal lines and piano accompaniment. The vocal lines are on the top two staves, and the piano accompaniment is on the bottom four staves. It features triplets and dynamic markings like *f* and *mf*.

Fl. I.

Fl. III.

Corno ingl.

Cl.

Fag.

Corni.

M.

Бу - ря гря - негъ, кто мо - жетъ знать, что ждетъ ме - ня!
Stür - me we - len, wer weiss was mir das Schick - sal bringt!

Cl.

Moderato assai. (♩=88)

Fag.

M.

Марія. Марія.

Я близъ те - бя не зна - ю стра - ха,
Bist du mir nah, fühl' ich kein Ban - gen,

Moderato assai. (♩=88)

Fl. I.
Ob.
Cl.
Fag.
Pistons.
Trombe.
Tromboni.

М. Мазепа. Мазеппа.

ты такъ мо-гущь! О, зна-ю я: тронъ, тронъ ждетъ те-бя! А ес-ли
du hast die Macht! Und sie er-ringt dir den Thron, den Thron! Vielleicht der

Fl. I.
Ob.
Fag.
Trombe.
Tromboni.

М. Марія. Maria.

пла-ха? Съ то-бой на пла-ху, ес-ли такъ! Ахъ, пе-ре-жить те-бя мо-гу-ли?
Gal-gen? Mit dir zum Gal-gen, sollt'es sein! Dich ü-ber-le-ben könnst' ich nim-mer!

Poco più animato.

The first system of the score consists of ten staves of piano accompaniment. The top staff begins with a *mf* dynamic. A **P** (Piano) dynamic marking is placed above the third measure. The music is in a minor key and features a mix of eighth and sixteenth notes, with some chords and rests.

(припадаетъ къ нему на плечо)
 (schmiegt sich an seine Schulter)

M.

The vocal line begins with a treble clef. The melody starts with a quarter note followed by eighth notes. The lyrics are written below the staff.

Нонѣтъ! ты носишь вла-сти знакъ!
 Doch nein, das kann ja nim-mer sein!

M.

The vocal line continues with a bass clef. The melody is mostly rests, with a few notes at the end of the phrase.

Ме-ня ты
 Bin ich dir

The second system of the score consists of ten staves of piano accompaniment. The top staff begins with a *mf* dynamic. A **P** (Piano) dynamic marking is placed above the third measure. The music continues with similar rhythmic patterns and dynamics as the first system.

Poco più animato.

Ob. *ritenuto* *Andante non tanto. (♩=76)*

Fag.

Corni.

M. *mp* (нежно и страстно) *(zart und leidenschaftlich)*

Я лю - блю - ли? я лю - блю - ли? Ты мне все - го, все - го до - ро - же!
O, du Schlimmer! O, du Schlimmer! Was war mir theu - rer das ich hat - te!

M. Лю - бишь?
theu - er?

ritenuto *Andante non tanto. (♩=76)*

Ob. *Più mosso.* *Andante non tanto.*

Fag.

Corni.

M. *mp*

Я все за - бы - ла для те - бя!
Ich op - fert' al - les dir al - lein!

M. О, Ма - пи - я!
O, Ma - ri - a! *Me - ня ты*
con sordino *Du liebst mich*

mp con sordino

mp con sordino

mp con sordino

mp con sordino

mp con sordino

Più mosso. *Andante non tanto.*

Fl. I. Animato. (♩ = 60.)
 Fl. II.
 Cl.
 Fag.
 Corni.

М. Мария. Maria.
 лю-бишь! wirklich!
 Со-блазномъ по-сланно-е ло-же я от-чей сь-ни пред-почла!
 Ich tausch-te der Ver-füh-rung Bet-te für mei-ne Va-ter-stüt-te ein!

Animato. (♩ = 60.)

Cor. I. II. Molto ritenuto Moderato. (♩ = 104.)
 М. Ты мнѣ все-го, все-го до-ро-же, я все за-
 Was wär' mir theu- rer das ich hüt- te, ich op- fert'
 Скажи: отецъ и-ли суп-ругъ те-бѣ до-ро-же?
 Sag, ist's dein Va- ter, ist's dein Mann, den mehr du schätzest?

Molto ritenuto

Moderato. (♩ = 104.)

М. *al - les dir al - lein, ich tauschte der Ver - füh - rung*

Ска - жи, ког - дабъ е - му иль мнѣ по - гиб - нуть на - до, ко - гобъ изъ насъ
Nimm an, es müs - se ei - ner von uns bei - den ster - ben, wem wür - dest Gna -

p mf mp

Fag. *f*

Cor. I. II. *f*

М. *lo - же я от - чей съ - ни пред - поч - ла, я мать, от - ца за - быть мо -*
Bet - te für mei - ne Va - ter - stät - te ein, ver - liess die theu - ren El - tern

М. *ты пред - почла? Ко - гобъ ты въ жер - тву при - не -*
de du ver - leihst? Wen lies - sest du dem To - de

mf f

Più animato. (♩=120)

Cl.

Fag.

Cor. I. II.

M.

M.

- гла, сво - и - ми чуд - ны - ми о - ча - ми, ты ду - шу
 mein. Mit dei - nen wun - der - ba - ren Bli - cken, be - zaue - berst

- сла? Нѣтъ, от - вѣ - чай безъ о - го -
 weihn? Nein, re - de frei und oh - ne

Più animato. (♩=120)

Cl.

Cor. I. II.

M.

M.

мнѣ при - во - ро - жилъ, о, не сму - щай ме - ня!
 du die See - le mein. O, Freund ver - such mich nicht!

- во - рокъ... Чтожъ, от - вѣ - чай!.. Нѣтъ, от - вѣ -
 Um - schweif... Gib Ant - wort mir!.. Gib Antwort

Più animato. (♩=120)

Fl. I.

Fl. II.

Cl.

ты ис - ку - си - тель мой... рѣ - ши ты самъ! О, не сер -
O, mein Ver - su - cher du, ich kann es nicht! Sei mir nicht

- чай, я жду... Когдабъ изъ насъ ты пред - по - чла?..
mir, ich will's... Wem wür - dest Gna - de du ver - leihn?

- дись, всѣмъ, всѣмъ, го - то - ва те - бѣ я жер - тво - вать! Ахъ, вѣрь, вѣрь
gram, Je - den, ja, Je - den Ge - lieb - ter, opf' ich dir!.. Glaub' es, glaub'

Такъ пом - ни сло - ва сво -
Ge - den - ke der Wor - te

- ты мнѣ, все - го до - ро же! О, какъ ты блѣ - денъ!
du bist mein höch - stes Klei - nod! Wie bleich dein Ant - litz!

- и, Ма - ри - я, да, пом - ни ихъ. Про - сти Ма -
dein, Ma - ri - a, ver - giss sie nicht! Leb' wohl, Ma -

Fl. I. R

Fl. II.

Cl.

Fag.

Corni.

M. *Pro-сти мой ми-лый, про-сти и вѣрь, люб-лю, люб-лю!*
Leb' wohl, mein Theurer, leb' wohl und glau-be mir, glaub' mir!

M. *-ри-я, го-луб-ка яс-на-я мо-я, про-сти, про-сти!*
-ri-a, Du süs-se, weis-se Tau-be mein, leb' wohl, leb' wohl!

(Мазера обнимаетъ ее и уходитъ, сопровождаемый взглядомъ Марии.)
 (Mazera umarmt Maria und geht von ihrem Blicke begleitet hinaus.)

Fl. I.

Fl. II.

Cl.

Fag.

Corni.

СЦЕНА ПОЯВЛЕНИЯ МАТЕРИ. № 12. SCENE DES ERSCHINEENS DER MUTTER.

Andante. (♩ = 69.)

Flauto I. *pp* cre scen

Flauto II.

Flauto III.

Oboi. *pp* cre scen

Corno inglese.

Clarineti in A.

Fagotti.

Corni in F I. II. III. IV.

Pistoni in A.

Trombe in F.

Tromboni tenori.

Tr. basso e Tuba.

Timpani H, E, D.

(подходить къ дверямъ въ садъ)
(tritt an die Gartenthür)

МАРИЯ.
MARIA.
p
Какъ блещутъ звѣзды въ небѣ, какъ ночь тиха, какъ дышитъ
Wie hell die Sterne glänzen, die Nacht ist still, es athmet

Violini I. *pp* senza sordino cre scen

Violini II. *pp* senza sordino cre scen

Viole. *pp* senza sordino cre scen

Celli. *pp* senza sordino cre scen

C-Bassi. *pp* senza sordino cre scen

Andante. (♩ = 69.)

Fl. I.

Ob. do

M.

все спо-кой-стви-емъ и сча-сти-емъ... Но от-че-
 Glück und stil-len Frie-den die Na-tur... Wa-rum ist

(тревожно)
(ängstlich)

mp pp

S Moderato molto animato. (♩ = 112.)

M.

-го въ мо-ей ду-шѣ тре-во-га и серд-це гру-стью тай-ной сму-ще-но?
 mei-ne See-le so in Auf-ruhr, mein Herz voll Kum-mer, voll ge-hei-men Leid's?

mf

S Moderato molto animato. (♩ = 112.)

Cl.

Cor. I. II.

M.

От-ца и мать во-о-бра-жа-ю, сквозь сле-зы ви-жу ихъ въ без-дѣт-ной
 Die El-tern schaut mein Geist, die Ar-men, sie sie-chen gram-voll kin, alt, kin-der-

espressivo

mf espressivo

mf

T

mf più f f

mf più f f

mf più f f

mf più f f

mf più f f

M.

ста - ро - сти од - нихъ, и мнит - ся мнѣ: ихъ жа - ло - бамъ вни - ма - ю... (Наъ сада вдругъ явля -
 -los ge - trübt ihr Sinn, ihr Kla - gen fühlt mein Herz, es fühlt Er - bar - men... ется Любовь.)
 (Lubow erscheint plötz -
 lich aus dem Garten)

cre - scen - do f

cre - scen - do f

cre - scen - do f

cre - scen - do f

cre - scen - do f

T

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The upper staves feature intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. The lower staves provide a steady harmonic and rhythmic foundation.

M. *ff*

Любовь.
Lubow.

Мать! 0
Du, 0

ff

Ma - ri - я, дочь мо - я!
Ma - ri - a, theu - res Kind!

The second system of the score continues the piano accompaniment. It maintains the same key signature and time signature as the first system. The rhythmic complexity is preserved with dense patterns of sixteenth and thirty-second notes. Dynamic markings of *ff* and *mf* are present. The vocal line from the previous system is also visible at the top of this section.

L'istesso tempo. (♩ = ♩)

ff mf

ff mf

M.

не - бо! ты здѣсь со мной! Ма - туш-ка!
Müt - ter, du hier bei mir! Müt - ter - chen!

Л. L.

МОЛ-чи, МОЛ-
Still, still! sprich

ff mf p

L'istesso tempo. (♩ = ♩)

Л.
Л.

-чи, *sacht!* не по-гу-би насъ: я въ но-чи сю-да про-кра-лась о-сто-
uns droht Ver-der-ben: *Schau, bei Nacht schlück ich mich ein, viel-leicht ver-*

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Fl. I.
Fl. II.
Oboi.
Cl.
Fag.
Corni.

This system shows the woodwind section of the orchestra. It includes parts for Flute I and II, Oboe, Clarinet, Bassoon, and Horns. The woodwinds enter with a melodic line in the second system, marked with *mp* (mezzo-piano). The Horns play a sustained chord in the first system, marked with *p* (piano).

Л.
Л.

-рож-но съе-ди-ной слез-но-ю моль-бой!
-geb-lich, mit ei-net ein-zigen Fle-ken hier!

This system contains the vocal line and piano accompaniment for the second part of the piece. The vocal line continues the melody from the first system. The piano accompaniment maintains the rhythmic pattern. Dynamics include *mp* (mezzo-piano) and *p* (piano).

A complex musical score for strings and woodwinds. It consists of 11 staves. The top two staves are for woodwinds (flute and clarinet), and the remaining nine are for strings. The music is written in a key with one flat (B-flat) and a 3/4 time signature. It features dynamic markings such as *f* (forte) and *fz* (forzando), and includes various musical notations like slurs, accents, and articulation marks. The score is divided into measures by vertical bar lines.

1. *f*
L. *f*
Ce - го - дня казнь, се - го - дня казнь! Те -
Heut fällt sein Haupt, *heut fällt sein Haupt!* *Viel-*

A musical score for strings, consisting of five staves. It is written in the same key and time signature as the upper section. The score includes dynamic markings like *f* and *fz*, and the word *arco* is written in the bass staff. The notation includes slurs and articulation marks. The score is divided into measures by vertical bar lines.

L'istesso tempo.

Cl. *p* *poco crescendo*

Fag. *p* *poco crescendo*

Cor. I. II. *p* *poco crescendo*

Л. *p* *poco crescendo*

Л. *p* *poco crescendo*

Л. *pizz.* *p* *poco crescendo*

Л. *pizz.* *p* *poco crescendo*

p L'istesso tempo. *poco crescendo*

Музыкальные инструменты: Clarinetto (Cl.), Fagotto (Fag.), Cori I. II., Violini (Л.), Viola (Л.), Violoncello (Л.), Contrabbasso (Л.).

Л. *об* од - ной, те - *об* од - ной сви - рѣп - ство ихъ смяг - чить воз -
leicht wär's dir, viel - *leicht wär's dir* den Ra - che - durst zu mil - dern

Cl. *mp* *poco crescendo*

Fag. *mp* *poco crescendo*

Cori. *mp* *poco crescendo*

Л. *mp* *crescendo* *poco crescendo*

Л. *mp* *poco crescendo*

Л. *mp* *poco crescendo*

Л. *mp* *poco crescendo*

Л. *mp* *poco crescendo*

mp *poco crescendo*

Музыкальные инструменты: Clarinetto (Cl.), Fagotto (Fag.), Corni (Cori.), Violini (Л.), Viola (Л.), Violoncello (Л.), Contrabbasso (Л.).

Л. *мож* - но; о - ни от - ца каз - нить хо - тятъ, о -
mög - lich; den Ur - theils - spruch voll - ziehn sie heut', sie

Cl. *mf* **U**

Fag. *mf*

Corni. *mf*

mf *ff*

mf *mf* *mf* *mf*

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

mf **U** *mf*

mf

1.
L.
-ни же - сто - - ки и без - бо - жны!
sind ja grau - - sam, un - er - bitt - lich!

Спа - си от - ца, спа -
Er - ret - - te ihn, den

Fag. *mf*

Corni. *mf*

mf

mf

mf *mf* *mf* *arco* *mf*

mf *arco* *mf* *arco* *mf*

mf *arco* *mf*

1.
L.
-си от - ца,
Va - - ter dein,

о дочь мо - я, мо - лю те - бя, спа - си от -
o theu - res Kind, du kannst al - lein, den Va - - ter

Fl. I. *mf*
 Fl. II. *mf*
 Fl. III. *mf*
 Fag. *mp*

Corni. *mp*

Марія. (въ ужасѣ)
 Maria. (entsetzt)

Ка - кой о - тецъ, - ка - ка - я казнь?
 Er - ret - ten? Wen? Vom To - des - streich?

1. L. *mf*

..ца! *rett!* Иль ты до - ны - нѣ не
Ich kann's nicht fas - sen, du

Celli. *mp*
 Bassi. *mp*

1. L. *f*

зна - ешь? нѣтъ! ты не въпу - стыль; ты знать дол - жна, какъ си - ла гетма - на гроа.
weissst nicht? Bist du denn ver - las - sen? Ist's dir be - kannt, wie schwer des Hetmanns mäch - te

f
f
 arco *f*
 arco *f*

1. L. *f*

на, какъ онъ враговъ своихъ ка - раетъ, какъ го - су - дарь е - му вни - ма - етъ.
Hand sich auf der Fein - de Na - cken sen - ket, dass ihm der Zar Ver - tra - u - en schen - ket.

Ob.
Cl.
Fag.

(Мария старается понимать, но все еще недоумевает)
(Maria müht sich vergeblich zu begreifen)

1.
L.
Но ви - жу, скорбну - ю семь - ю
Ich se - he, dass der Deinen Noth

Vl.
Vcllo
Celli.

Ob.
Cl.
Fag.

1.
L.
ты от - вер - га - ешь для Ма - зе - пы;
Dich kalt lässt um Ma - zep - pas wil - len,

Vl.
Vcllo
Celli.

Ob.
Cl.
Fag.

1.
L.
- кой - ной за - ста - ю, ког - да свер - ша - ють судъ сви - рь - пый,
dei - nes Va - ters Tod, du magst der Mut - ter Leid nicht stil - len,

Vl.
Vcllo
Celli.

V Fl. III.

Ob.
Cl.
Fag. a 2
Cor. I. II.

1. L.
ко - гда чи - та - ютъ при - го - воръ, ко - гда го - товъ от - цу то - поръ...
man liest viel leicht sein Ur - theil jetzt, des Hen - kers Beil ist schon ge - weizt...

Fl. I. *Meno mosso.* (♩ = 88.)

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

1. L.
Другъ дру - гу, ви - жу, мы чу - жи - я... О - пом - нись, о - пом - нись дочь мо - я, Ма - ри - я! бѣ -
Wir sind ein - an - der fremd ge - wor - den... Be - sinn - ne, be - sinn' dich, lus - se ihn nicht mor - den! O,

Meno mosso. (♩ = 88.)

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

mf

1. L. *f*

ги, па - ди - ко - го но - гамъ, спа - си от - ца, будь ан - гелъ намъ! Те -
eil; knie nie - der, fleh' ihn an, den Va - ter rett', rett' mir den Mann! Viel -

mf

mp sf mp sf mp

mf

Tempo I. (♩ = 112.)

Cl. *p*

Fag. *p*

poco crescendo

mp

Cor. I. II. *p*

poco crescendo

mp

1. L. *p*

бъ од - ной, те - бъ од - ной сви - рѣство ихъ смягчить воз - мож - но,
leicht wär' dir's, nur dir al - lein den Ra - che - durst zu mildern mög - lich.

p

pizz. p

poco crescendo

mp

pizz. p

poco crescendo

mp

pizz. p

poco crescendo

mp

Tempo I. (♩ = 112.)

poco crescendo

mp

Cl.
Fag.
Cor. III. IV.
p poco crescendo

p *poco crescendo*

p *poco crescendo*

II. L.
ты можешьихъ _____ то поръ от-вѣсть, _____ по-тре-буй, гер-манъ не от-
schütz vor dem Beil _____ des Va-tern Haupt, _____ ge-biet, der Het-man muss dich

p *poco crescendo*

p *poco crescendo*

p *poco crescendo*

p *poco crescendo*

Cl.
Fag.
Corni.
mf

p *mf* *mf*

mf

II. L.
ка-жетъ, ты для не-го за-бы-ла честь, род-ныхъ и
hö-ren, er hat die Eh-re dir ge-raubt, die El-tern,

mf *mf*

mf *mf*

mf *mf*

mf *mf*

mf *pizz.*

I. *Al - les!* Бо - га, про - си. мо - ли, и рвись, и тре - буи, *Er - bitt,' er - fleh,' er - stürm,' er - trotz' des*

cre - scen - do

arco

cre - scen - do

cre - scen - do

W

I. *Het -* гет - манъ не от - кажетъ, гет - манъ не от - кажетъ, *Er -* er - hört dein Fle - hen!

Gna - de.

arco

W.D

Molto ritenuto

Violins I, Violins II, Violas, Cellos, Double Basses, Corni, Tromboni e Tuba, Timp.

II. L.

ты для не - го за - бы - ла честь, родных и Бо - га, и - ди, про -
 Er hat die Eh - re dir ge - raubt, die E - tern, Al - les! E - di' hin, er -

ad libitum

Molto ritenuto

II. L.

- си, мо - ли по - ща - ды у зло - дѣ - евъ, о спа - си, спа - си — от -
 - fleh' er - trot - ze des Ty - ran - nen Gna - de, o, wend' ab des Va - - - ters

Moderato. (♩ = 100.)
Марія. *Maria.*

Вс. *L.*
-ца! Ахъ, что со мной? О-тецъ... Ма-зе-па... казнь... съ мол-бо-ю
Tot! Was ist geschehn? mein Gott!... der Va-ter... tod!... ihr Fle-hen...

p cresc. cresc. p cresc. cresc. mp
pizz. espress. cresc.
Moderato. (♩ = 100.)

здесь, въ этомъ зам-къ, здесь мать мо-я!... Нѣтъ, нѣтъ! иль у-ма лиши-лась я,
sie, mei-ne Mut-ter, sie selbst ist hier! Nein, nein, nein, die Sin-neschwinderin;

mf cresc. scen. do mf cresc. scen. do mf cresc. scen. do mf cresc. scen. do
ad libitum ff

Corni.
mf f

Tromboni e Tuba.
mf f

Timp.
mf f

5199

Adagio molto. (♩=50)

Cor. ingl.

Cl.

М.

Любовь. *Luibov.*

Иль э-то гре-зы?... *sollt ich nur träu-men?...* Богъ съ то-бой, *Gott be-wah?*

Арга.

Adagio molto. (♩=50)

Cor. ingl.

Cl.

А. L.

Adagio. (♩=60)

нбгънбтъ, не гре-зы, не меч-ты! У-жель е-ще не зна-ешь ты, что твои о- *mein Kind be-sinn' dich, s'ist kein Traum! Du hörst es, doch du fasst es kaum, dein Va-ter,*

(постепенно усиливая) *(allmählig steigend)*

Adagio. (♩=60)

А. L.

-гень, о-же-сто-чен-ный, без-че-стья до-че-ри не снесъ, и жаж-дой *im-stre Schmach zu rü-chen, hat an den Za-rem sich ge-wandt, Be-weis-se*

Fl. I.

Об.

Cl.

M. (Марія наконецъ понимаетъ)
(Marta begreift endlich)

Bo - же мой!
Wel - che Schmach,

L. L. ме - сти у - вле - чен - ный, ца - рю на гет - ма - на до - несъ, у - жель е - ще не зна - ешь ты, о
vom Ver - rath des Fre - chen hat er Zar Pe - ter zu - ge - sandt. O, dass bis - her du nichts ver - nahmst, mein

Fl.

Об.

Cl.

M. Bo - же мой!...
O, mein Gott!... *crescendo*

L. L. дочь мо - я: онъ въис - тя - са - ні - яхъ кро - ва - выхъ соз - на - л - ся въ у - мыс - лахъ лу - ка - выхъ, въ стыдъ безъ.
Kind, mein Kind! Die ärg - sten Fol - ter - qua - len dul - dend, hat er sich schließ - lich selbst be - schul - det, und büsst nun.

pp *crescendo*

Fl. I.

Ob.

Cl.

Fag.

M.

L.

БѢД_НЫЙ! о БѢД_НЫЙ МОЙ о -
 Mein Gott! o at - ter Va - ter

-ум_ной кле_ве_ты, у_жель е_ще не зна_ешь, у_жель не зна_ешь ты, что жер_тва
 der Ver - leumdung Schmach Kommt dir nun das Ver - ständ_niss, für un - ser gros - ses Leid? dem Trug die

p *crescendo*

mf

mf

mf

Fag.

M.

L.

теп_ь!
 mein!

см_лой пра_во_ты, вра_гу он_ь вы_дан_ь го_ло_во_ю, что пред_ь гро_ -
 Wahr - heit un - ter - lag. Auf Gnad' und Un - gnad' ü - ber - ge - ben, ward er dem

mf *crescendo*

mf *crescendo*

mf *crescendo*

mf *crescendo*

mf *crescendo*

mf *crescendo*

X

Fag. *crescendo*

mf *crescendo*

Corni. *mf* *crescendo*

И. Л. *f*

ма - дой вой - ско - во - ю, ког - да е - го не о - сь - нить дес - ни - ца
 Feind ver - wirkt sein Le - ben, heut' fällt sein Haupt vor'm gan - zen Heer, sollt' Gott der

crescendo

X

Fl. I. *f*

Fl. II. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Corni. *f*

И. Л. *ff*

выш - ня - я Гос - под - ня, онъ дол - женъ быть каз -
 Herr das Leid nicht wen - den, muss er von Hen - kern -

ff

Марія.
Maria.

Се-год-ня! Бо-же мой! и я, и я все-му ви-но-ю!
 Schon heu-te! O, mein Gott! und ich al-lein ver-schul-de-at-les!

ad libitum

И.
L.

-ненъ се-год-ня!
 -hand ver-en-den.

Te
 Viel

f

arco

Ob. Moderato assai. (♩=84.)

Cl.
Fag.
Corn.
Timp.

(постепенно усиливая)
(allmählig steigend)

I.
L.

ОД - НОЙ, те - БЬ ОД - НОЙ сви - рѣн - ство ихъ смят - чить воз -
leicht wärs dir, nur dir al - lein den Ra - che - durst zu mil - dern

Moderato assai. (♩=84.)

Ob.
Cl.
Fag.
Corn.
Timp.

I.
L.

МОЖ - но, о - ни от - ца как - нить хо - тятъ, о -
mög - lich, heut' wird sein Haupt ge - fal - len sein, sie

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

Ob.
Cor. ing.
Cl.
Fag.
Corni.
Tr. basso.
Timpani.

1. L.
 -ни же - сто_ - ки и без - бож - ны!
sind so grau - sam un - er - bitt - lich!
 Мария (усиливая постепенно)
Maria. (allmählich steigend)
 Се - го дня казнь, _____ от -
 Bald ist's ge - schehn, _____ der

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

M.
 -ца у - бьютъ, _____ и я, и я _____ все - му ви - но - ю, _____ нѣтъ
Va - ter todt _____ und ich al - lein _____ ver - schul - de al - les, _____ ich
Viol. I.
Viol. II.
Celli.
C-Bassi.

Y

p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do
p poco a poco cre - scen - do

M.

силъ терпѣть, о, го-ре мнѣ, кра-зи-ла я от-ца род-на-го, о
 leid es nicht, o we-he mir, ich sel-ber töd-te-te den Va-ter! Ver-

p poco a poco cre - scen - do *ff*
p poco a poco cre - scen - do *ff*
p poco a poco cre - scen - do *ff*
p poco a poco cre - scen - do *ff*
p poco a poco cre - scen - do *ff*

Allegro moderato. (♩ = 116.)

ff sf

(падаетъ въ обморокъ)
(fällt in Ohnmacht)

M.

мать,
- gieb,
Любовь. *Lubow.*

про - сти меня!
o Mut - ter mir!

Ди - тя мо - е!...
Ma - ri - a, Kind!...

Allegro moderato. (♩ = 116.)

The first system of the musical score consists of seven staves. The top three staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment includes chords and moving lines. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

The second system of the musical score consists of seven empty staves, indicating a section where the instruments are silent or the vocalists are not singing.

1.
L.

Ma - ri - - - я! что _____ сътобой? Ma - ri - - - я!
 Ma - ri - - - a! stirb _____ ' mir nicht? Ma - ri - - - a!

The third system contains the vocal line with Russian and German lyrics. The Russian lyrics are: "Ma - ri - - - я! что _____ сътобой? Ma - ri - - - я! Ma - ri - - - a!". The German lyrics are: "Ma - ri - - - a! stirb _____ ' mir nicht? Ma - ri - - - a!". The dynamic marking *ff* is present above the final notes.

The third system of the musical score consists of seven staves. The top three staves are piano accompaniment, and the bottom four staves are piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The music is in a key with one sharp (F#) and a 4/4 time signature.

stringendo molto

Allegro vivo. (♩ = 144.)

Банда за сценой вдали.
Banda hinter der Scene.

The upper portion of the page contains the orchestral score. It features a grand staff at the top with piano and bass clefs. Below it are several staves for strings (violins, violas, cellos, and double basses). The music is in a major key and 2/4 time. The tempo is marked 'Allegro vivo' with a quarter note equal to 144 beats per minute. The performance instruction 'stringendo molto' is present. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'ff'.

L.
L.

(припадаетъ къ дочери)
(Beugt sich zur Tochter nieder)

дочь мо-я!
Theu-res Kind!

Бо-же мой!
Heil'-ger Gott!

пол-ки и-дутъ...
Sie kom-men schon....

The lower portion of the page contains the vocal and piano accompaniment. It starts with a vocal line for a soloist, marked with 'L.' and 'L.'. The lyrics are in Russian and German. Below the vocal line is the piano accompaniment, which includes a grand staff with piano and bass clefs. The piano part features chords and melodic lines, with dynamic markings such as 'mf' and 'p'. The tempo and performance instruction 'stringendo molto' are repeated at the bottom of the page.

stringendo molto

Allegro vivo. (♩ = 144.)

Марія. (приходя въ себя)
María. (kommt zu sich)

(старается пробудить дочь)
(sucht die Tochter zu erwachen)

Не по-мню я...
Ich weiss nichts mehr...

L.

на казнь ве- дуть.... о- на не слышитъ, про- ходитъ время, Ма- ри - я!
zum Richtplatz geht's... sie liegt in Ohnmacht, wer wird ihn retten, Ma- ri - a!

M.

не по-ни-ма-ю, что бы-ло здѣсь, кто былъ со мной?
ich kann's nicht fas - sen, was hier ge - sah, wer bei mir war?

Ж.

ff
 От - ца чаз -
Dein Va - ter

musical score for the first system, featuring six staves with various musical notations and dynamics.

musical score for the second system, featuring six staves with various musical notations and dynamics.

M. (Марія быстро выпрямляется)
(Maria richtet sich eilig auf)

pp

ff

И -

L. L. - Н И Т Ъ В Е - Д У Т Ъ С П А - С И , С П А - С И Е - Р О ! С П Ъ Ш И
 wird ge - köpft! er - rett' den Va - ter, Kind! O komm...

musical score for the third system, featuring six staves with various musical notations and dynamics.

cresc.
pV
cresc.
pV
cresc.
pV
cresc.
pV
cresc.
pV
cresc.
pV

crescendo
f

cre *soen* *do*

M. *fff*

- ДѢМЪ, БЪ ЖИМЪ... СКО РЪЙ, СКО РЪ
komm, *da - hin...* *komm schnell,* *o, Mut*

L. *fff*

ско рѣй МО ЛЮ, СПА - СИ, СПА - СИ ОТ -
mein Kind, *o eil,* *so lang es nicht* *zu*

soen *do*
soen *do*
soen *do*
pV

M. *- e!* (Быстро убѣгають.) (Занавѣсъ падаетъ.)
- ter! (Eilen schleunigst davon.) (Der Vorhang fällt.)

L. *- ца!*
spät!

КАРТИНА III. BILD III.
НАРОДНЫЕ СЦЕНЫ. № 13. VOLKSSCENEN.

Allegro moderato. (♩=120)

Flauto I.
Flauto II.
Flauto III.
Oboi.
Corno inglese.
Clarineti in A.
Fagotti.
Corni in F I. II. III. IV.
Pistoni in A.
Trombe in E.
Tromboni tenori.
Trombone basso e Tuba.
Timpani A, H, E.

Поле. Направо часть вала, обросшего высокой травой. На заднем плане сцены, за валомъ, эшафотъ и на немъ двѣ плахи. Мимо вала дорога уходитъ влѣво. Толпы народа, мужчинъ и женщинъ, около эшафота, на валу и на авансценѣ близъ дороги. Живое движеніе.
 Ein Feld. Rechts Theil eines mit hohem Grase bewachsenen Walles. Im Hintergrunde der Bühne hinter dem Walle der Richtplatz mit zwei Blöcken. Am Wall vorüber führt ein Weg nach links. Ein Gedränge von Männern und Weibern um den Richtplatz, auf dem Walle und im Vordergrunde der Bühne unweit des Weges.

ХОРЪ. CHOR.
Soprani.
Alti.
Tenori.
Bassi.

Lebhaftes Bewegung.

Violini I.
Violini II.
Viole.
Celli.
C-Bassi.

Allegro moderato. (♩=120)

Ob.
Cl.
Fag.
Cornl.

cre - scen - do
cre - scen - do
mp

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

Ob.
Cl.
Fag.

mf
mf
mf

(Занавѣсъ)
(Vorhang)

mf
mf
mf
mf

Fag.
Tuba.

mf

mf

Aa

Picc.
f

a2
f

mf

mf

Не слы - шно...
Man hört nichts...

Эхъ, по_ско -
Ach, währt das

Ско - ро_ли?
Ком - мен sie?

mf

Ве - зуть альнйтъ?
Sind sie vor - bei?

Эхъ, по_ско - рвй бы!...
Ach, wär's vor - ü - ber!...

mf

Ско - ро_ли?
Ком - мен sie?

f

Aa

Музыкальный фрагмент, состоящий из нескольких систем нот. Включает вокальные партии с русскими и немецкими текстами, а также инструментальную часть для фортепиано и бас-гитары. Видны динамические обозначения *f* и *mf*.

Русский текст:
 - рѣй бы! Ждемъ, не до - ждем - ся, ужь по-ско - рѣй бы! отъ стра - ха
 Что спѣ - шить? на э - та - ко - е дѣ - ло, пришельгя дѣть, такъ
 Ei - le nicht! Liegt dir's da - ran die Aerm - sten, geköpft zu sehn, so

Немецкий текст:
 lan - - ge!... Wärs doch vor - ü - ber, wa - rum dies Säumen! Das Ban - gen

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

Musical score for the second system, including vocal lines with lyrics "cre - scen - do" and piano accompaniment with dynamic markings "p" and "f".

сер-дце за-ми-ра-еть!
krampt mein Herz zu-sam-men!
 сер-дце за-ми-ра-еть!
 жди, не то-ро-пясь! О, Гос-поди!
wart' und eile nicht! Du lie-ber Gott!

Ког-да по-мыс-лешь о на-шей жиз-ни!
Wenn man be-den-ket was in-ser Le-ben!

mf
 O, Du

Musical score for the third system, including vocal lines with lyrics "cre - scen - do" and piano accompaniment with dynamic markings "p".

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

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

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

Гос - по - ди! *mf* *p* *cre - scen - do* *mf*
lie - ber Gott!

Кор - да по - мыс - лишь о *mf* *p* *cre - scen - do* *mf*
Wenn man be - den - ket was

на - шей жиз - ни! *mf* *p* *cre - scen - do* *mf*
un - ser Le - ben!

Та - ки - е знат - ны - е, бо - *f*
Welch' gros - se, hoch - ge - bor - ne

Та - ки - е знат - ны - е, бо - *f*
Welch' gros - se, hoch - ge - bor - ne

Зна - ты - е ва - *f*
Hoch - ge - bor - ne

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

mf *p* *cre - scen - do* *mf*

Piano introduction with multiple staves showing complex rhythmic patterns and dynamics like *p* and *f*.

Musical accompaniment for the first vocal entry, including piano and bass staves.

-га - ты - е па - ны, и вдругъ те - перь на пла - ху лягутъ, подъ то - поръ!

Herrn und reich da - xu, und müs - sen doch sich le - gen un - ter Henkers Beil!

-га - ты - е па - ны, и вдругъ те - перь на пла - ху лягутъ, подъ то - поръ!

Herrn und reich da - xu, und müs - sen doch sich le - gen un - ter Henkers Beil!

- ны на пла - ху лечь дол - жны! О, Гос - по - ди! Когда по - мыс - лишь о

Herrn er - lei - den Hen - kers - tod! Du lie - ber Gott! Wenn man be - den - ket was

Bb

The musical score consists of multiple systems of staves. The vocal parts include:

- Soprano:** Lines with lyrics in Russian and German. Russian lyrics include "на - шей жи - з - ни!", "un - ser Le - ben!", "Та - ки - е", and "Welch' gros - se". German lyrics include "О, Гос - по - ди!", "Du lie - ber Gott!", "Ког - да по - мыс - лишь о", "на - шей жи - з - ни!", "un - ser Le - ben,", and "Ta - ki - e".
- Alto:** Lines with lyrics "cre - scen - do" and "cre - scen - do".
- Tenore:** Lines with lyrics "cre - scen - do" and "cre - scen - do".
- Bass:** Lines with lyrics "cre - scen - do" and "cre - scen - do".

The piano accompaniment includes:

- Right Hand:** Various melodic and harmonic lines with dynamics like *mf*, *p*, *f*, and *mp*.
- Left Hand:** Bass lines with dynamics like *mf* and *p*.

The score includes dynamic markings such as *mf*, *p*, *f*, and *mp*. The key signature is Bb (two flats), indicated by the "Bb" text at the top right and bottom right.

scen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do

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

f mp
f mp
f mp
f mp
f mp

знат - ны - е па - ны, — и вдругъ на пла - ху лечь дол - жны! —
hoch - ge - bor - ne Herrn — und lei - den doch des Hen - kers - tod! —
знат - ны - е па - ны, — и вдругъ на пла - ху лечь дол - жны! —
hoch - ge - bor - ne Herrn — und lei - den doch des Hen - kers - tod! —

scen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do
scen - do

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

f mp
f mp
f mp
f mp
f mp

Musical score for a choral and instrumental piece. The score is divided into two systems. The first system consists of six staves (three vocal staves and three piano accompaniment staves). The second system consists of six staves (three vocal staves and three piano accompaniment staves). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo). The vocal lines are in Russian and German.

Russian lyrics:
 Та - ки - е знат - ны - е, бо - га - ты - е па -
 Welch' ed - le, hoch - ge - bor - ne Herrn, noch reich da -
 Та - ки - е знат - ны - е, бо - га - ты - е па -
 Welch' ed - le, hoch - ge - bor - ne Herrn, noch reich da -

German lyrics:
 Знат - - ны - е па - ны на
 Hoch - - ge - bor - ne Herrn sich

ff

f

-ны, и вдругъте - перь на пла - ху лягутъ, подъ то - поръ!
 -ху, und müs - sen doch sich le - gen un - ter Hen - kers Beil!
 -ны, и вдругъте - перь на пла - ху лягутъ, подъ то - поръ!
 -ху, und müs - sen doch sich le - gen un - ter Hen - kers Beil!
 пла - ху ля - гуть подъ то - поръ!
 le - gen un - ter Hen - kers Beil!

First system of musical notation, consisting of seven staves. The top five staves are treble clefs, and the bottom two are bass clefs. The music is marked with a forte dynamic (ff) and includes various rhythmic values such as eighth and sixteenth notes, along with rests and slurs.

Second system of musical notation, consisting of seven staves. It continues the instrumental accompaniment from the first system, maintaining the forte (ff) dynamic and complex rhythmic structure.

Vocal entry with lyrics in three languages: Russian, German, and English. The lyrics are:

Russian: О, Бо - же, смилуй - ся надъ на - ми, отъ бѣдъ та - кихъ из -

German: Gott Va - ter, o er - barm dich un - ser, schütz uns vor sol - chem

English: O, Bo - je, smiluy - sya nadъ na - mi, otъ бѣдъ та - кихъ из -

The vocal line is written on a single staff with a treble clef, and the piano accompaniment continues on the staves below.

Third system of musical notation, consisting of seven staves. It continues the instrumental accompaniment, with the piano part showing more complex textures and dynamics.

The first system of the musical score consists of seven staves. The top six staves are for the vocal parts, showing intricate melodic lines with many slurs and ties. The bottom staff is the basso continuo line. Dynamic markings of *ff* (fortissimo) are present throughout the system.

The second system continues the musical score with seven staves. It features similar complex rhythmic and melodic structures as the first system, with *ff* dynamic markings.

The third system includes vocal lyrics in three languages: Russian, German, and French. The lyrics are:

Russian: *ба - ви, Гос - по - ди! Стра - шень, стра - шень гнѣвъ ца - ря,*

German: *Un - heil, Herr und Gott! Schreck - lich ist des Za - ren Zorn.*

French: *ба - ви, Гос - по - ди! Страшенъ гнѣвъ Московска - го ца - ря и грозенъ судъ Ма - зе - ны.*

The musical notation continues with the lyrics, and the basso continuo line is also present.

The fourth system concludes the page with seven staves of musical notation, primarily instrumental parts with complex rhythmic patterns and *ff* dynamic markings.

стра - - - шень, грозень судъ Ма_зе_пы, смер - тью онъ каз - нить вра -
 grau - - - sam ist Ma_хер_пас Ra_che, Tod ist stets sein Rich - - - ter - -
 страшенъ гнѣвъ Мос_ков_ска_го ца - ря и грозень судъ Ма_зе_пы, смер - тью онъ каз - нить вра -
 schrecklich ist des grossen Za_ren Zorn, Ма_хер_пас Ra_che grausam, каз - нить не - щад - - - но
 ist stets sein Rich - - - ter - -

-говъ, ахъ, стра - шенъ гнѣвъ ца - ря и гро - зенъ судъ Ма - зе - ны, смер - тью
-spruch, ach, hor - nig ist der Zar und grau - sam ist Ma - xer - ra, Tod ist
 -говъ, ахъ, стра - шенъ гнѣвъ ца - ря и гро - зенъ судъ Ма - зе - ны, смер - тью
-spruch, ach, hor - nig ist der Zar und grau - sam ist Ma - xer - ra, Tod ist

онъ, ка - ра - етъ смер - ти - ю вра - говъ своихъ Ма - зе - на, гро - зенъ судъ е - го, ка - ра - етъ
-spruches strafet Fein - de nurdurch Tod Ma - xer - ras Ra - che, grau - sam rächt er sich, die Fein - de

(Изъ толпы выходитъ пьяный козакъ.)
 (Aus der Volksmenge tritt ein betrunkenener Kosak hervor.)

онъ каз - нить вра - говъ! Стра - шень, гро - зень судъ Ма - зе - ны!
 stets sein Rich - ter - spruch! Grau - sam ist Ma - xer - ras Ra - che!

онъ каз - нить вра - говъ! Стра - шень, гро - зень судъ Ма - зе - ны!
 stets sein Rich - ter - spruch!

смер - тью онъ вра - говъ! Grau - sam ist Ma - xer - ras, Ra - che!
 straft er nur durch Tod!

Темпо I.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *mf* and *mp*. The violin part has *mp* markings and includes a *trill* instruction.

Musical score for the second system, primarily piano accompaniment.

Пьяный козакъ. (подплясывая.)
 Der betrunkene Kosak. (singt und tanzt.)

Музыкальная линия с текстом:

Мо-ло-душ-ка, мо-ло-да, ни спѣ-си-ва, ни гор-да, ой, го́й, чу-ман-
Jun-ges Weib-chen zart und fein, las-se Stolz und Hoch-muth sein, juch-he, Wei-ber-

Musical score for the third system, including piano and violin parts with dynamic markings like *mp*.

Темпо I.

Fl. I.
Fl. II.
Cl.
R.

-дра, чу-ман-дри-ха мо-ло-да! Толь-ко бро-вью по-ве-ла, съ ко-за-
-treu, der Ko-sak al-lein ist frei! Kaum ist Ei-ner aus dem Thor, gleich spricht

Fl. I.
Fl. II.
Cl.
R.

-комъ лю-бовь све-ла, ой, гой, чу-ман-дра, чу-ман-дри-ха мо-ло-
-schon ein An-drer vor; juch-he, Wei-ber-treu, der Ko-sak al-lein ist

mf
Тя-ше!
mf
Ru-hig!

mf
Эй!
mf
He!

mf
Тя-ше!
mf
Lärmt nicht!

mf
От-
mf
Wo

mf

mf

mf

mf

mf

К. -да! На-ва-ри-ла бу-ра-ка, у-го-сти-ла ко-за-ка, ой, ГОЙ, ЧУ-ман-
frei! Des Ko-sa-ken Leid-ge-richt, trä-ge auf und säu-me nicht, juch-ke, Wei-ber-

От-ку-да ты сор-вал-ся? аль сън-съ-ли-цы

Wo bist du her-ge-kom-men? Ge-wiss her-ab vom

-ку-да ты сор-вал-ся?

bist du her-ge-kom-men? Ты-ше, ты-ше, о-ка-ян-ный!
Ru-hig, ru-hig, Gott-ver-gess'-ner!

mf

mf

mf

mf

mf

mf

Dd

R.

-дра, чу-ман-дри-ха мо-ло-да!
 -treu, der Ko-sak al-lein ist frei!

пря-мо? Раз - ни жДУТЬ, а ты по -
Gal-gen? *Ist's der Ort* *zu tan-zen*

аль съ ви-съ-ли-цы пря-мо? Раз - ни жДУТЬ, а ты по -
Ge-wiss her-ab vom Gal-gen? *Ist's der Ort* *zu tan-zen*

Dd

First system of musical notation, including piano accompaniment with triplets and a vocal line with a fermata.

Second system of musical notation, including piano accompaniment with triplets and a vocal line with a fermata.

R.

Такъ что-жь съче - го бы не пля - сать, не пѣть мнѣ? Па -
Nu - rum soll ich nicht fröhlich sein, nicht sin - gen? Hier

Second system of musical notation with lyrics in Russian and German.

- ешь и пля - шешь, о - ка - ян - ный!
und zu sin - gen, Gott - ver - gess - ner!

- ешь и пля - шешь, о - ка - ян - ный!
und zu sin - gen, Gott - ver - gess - ner!

Third system of musical notation, including piano accompaniment and a vocal line with a fermata.

Recitativ.

К.

— намъ вишь, бу-дутъ го-ло-вы ру-бить, а мнѣ то что? пусть чертъ возьметъ ихъ ду-ши!
wer den Herrn die Köp-fe ab-ge-hau, mein Schad'ists nicht! Lasst sie zur Hil-le fuh-ren!

Recitativ.

a tempo

mp ро-со а ро-со сре-цен-до

Да, за-молчи ты, пья-ница! за-жми-те ротъ е-

So schwei-ge doch, du Trun-ken-bold! Stopft doch die Gur-gel

Да, за-молчи ты, пья-ница!

So schwei-ge doch, du Trun-ken-bold!

a tempo

(Muta H in B, E in D.)

R.

И гар - бу - за, и бар - бо - ли, и все - го то бы - ло въво - лю, ой,
Bringt von al - lem was im Hau - se, dass nichts feh - le zu dem Schmause, juch -
 - му, ко - за - ки! *mf* Въка - ко - е вре - мя взду - малъ пѣс - ни пѣть!
ihm, Ko - sa - ken! *mf* *Was fällt dir ein, jetzt hier zu sin - gen Mensch!*

вишь грѣ - хо - вод - никъ э - та кой!
Du Gal - gen - vo - gel hör doch auf!

Ее

Musical score for the instrumental introduction, featuring multiple staves with various musical notations including dynamics (mf, f), articulation (accents), and phrasing slurs.

К.

гой, чу-ман-дра, чу-ман-дри-ха мо-ло-да! И га-лу-шекъ на-пек-ла, и го-
 -he, Wei-ber-treu, der Kö-sak al-lein ist frei! Wei-zen-klös-se ko-che frisch, stell' den

Кре-стазнятьдѣтъ на немъ! Та-та-ринъ!
 Du trägst ge-wiss kein Kreuz! Ta-tar, du!

Кре-стазнятьдѣтъ на немъ! Та-та-ринъ!
 Du trägst ge-wiss kein Kreuz! Ta-tar, du!

Въка-во-е вре-мя ездю-малъ пѣс-ни
Was fällt dir ein, jetzt hier zu sin-gen,

Musical score for the instrumental accompaniment, including piano (pizz.) and mezzo-forte (mf) markings.

Ее

mf

mf

mf

г.

-рѣл-ки по-да-ла, ой, гой, чу-ман-дра, чу-ман-дри-ха мо-ло-да! Ахъ,
Branntwein auf den Tisch! Such - ke, Wei-ber-treu, ein Ko - sak ist im-mer frei! Ach,

Ту-рокъ! Та-та-ринъ! Ту-рокъ!
Tür-ke! Tar - tar, du! Tür-ke!

Ту-рокъ! Та-та-ринъ! Ту-рокъ!
Tür-ke! Tar - tar, du! Tür-ke!

пѣть, кре-ста, знать, вѣтъ на немъ! Да, ну те-бя!
Mensch! du trägst ge - wiss kein Kreuz! Tar - tar bist du!

Moderato. (♩=100.)

Cl. *mf*

R. *arco*

ку - муш - ки, по - ро - чи - те за что: не ту - рокъ, не та -
Weib - chen, was schell - tet ihr denn so? Kein Tür - ke, kein Tar -

f *arco* *mf* *mf*

f *arco* *mf* *mf*

f *mf* *mf*

f *mf* *mf*

mf

Moderato. (♩=100.)

R. *crescendo* *f*

- та - ринъ я, ко - закъ я воль - ный, и е - же - ли те - перь, при -
- tar bin ich, ein frei - er Kriegsmann! Wenn ei - ne jetzt von euch, zum

cresc. *f*

crescendo *f*

crescendo *f*

mf *cresc.* *f*

Fag.

mf

R. *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

- мѣр - но, ко - му го - луб - ки, нуж - ны че - ре - ви - ки: цѣ - луй ме - ня, сей -
Beispiel, Pan - taf - fel - chen sich wün - schet, mei - ne Täub - chen, sie küs - se mich, ich

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

mf *pizz.* *mf*

400 Cl.

Cl. Fag.

Corni.

Р.

— часъ да-рю, ей Бо-гу, вотъ я ка-ковъ! иль не ко-закъ е-ще!
schenk' sie ihr, beim Him-mel, so bin ich stets! ein rich-ti-ger Ko-sak!

arco

f

arco

f

Allegro. (♩=132.)

Cl. Fag.

a2

a2

Tromboni.

Timpani.

mp

mp

fp

Ну, ну, сту-пай, не мѣ-сто, не мѣ-сто тутъ пьянымъ ба-ла-гу-рить, сту-

Nun geh nur fort, sei ru-hig, kein Ort ist's hier sich zu un-ter-hal-ten, geh'

Ну, ну, сту-пай, не мѣ-сто, не мѣ-сто тутъ пьянымъ ба-ла-гу-рить, сту-

Nun geh nur fort, sei ru-hig, kein Ort ist's hier sich zu un-ter-hal-ten, geh'

f

f

f

f

mp

Allegro. (♩=132.)

sfz

mf

mf

mf

mf

mp

mf

mp

mp

mf

R. *ff*

Мо-ло-душ-ка мо-ло-да, ни спѣ-си-ва, ни гор-да, ой,
Jun-ges Weib-chen zart und fein, lus-se Stolz und Hochmuth sein, juch-

-пай, сту-пай!

fort, geh fort!

(Пьяного козана проталкивають назадъ.)
(Der trunke Kozak wird zurückerdrängt.)

-пай, сту-пай!

fort, geh fort!

mp

mp

mp

ЗНАНЬ. № 14. FINALE.

Allegro. (♩ = 132.)
(За сценой. Какъ бы издали.)
(Hinter der Bühne.)

Banda.

Band score with two staves (treble and bass clef) showing rhythmic accompaniment.

Flauti I. II.

Piccolo.

Oboi.

Corno inglese.

Clarineti in B.

Fagotti.

Corni in F I. II. III. IV.

Pistoni in B.

Trombe in F.

Tromboni tenori.

Trombone basso e Tuba.

Timpani A, B, D.

Tambour militair.

Piatti e gr. Cassa.

ПЬЯНЫЙ КОЗАКЪ.
DER BETRUNKENE KOSAK.

гой, чу-мандра, чу-мандриха моло-да!
-he, Wei-ber-treu, der Ko-sak allein ist frei!

ХОРЪ. СНОР.
Soprani.
Alti.
Tenori.
Bassi.

Vocal score for the chorus with lyrics in Russian and German: У-хо-ди-же! Бли-зокъ, На-хе. Gehe, ge-he!

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

String section score for Violini I, Violini II, Viole, Celli, and C-Bassi.

Allegro. (♩ = 132.)

(ближе) (näher)

mp

mp

mp

бли - зокъстраш - ный часъ, бли - зокъ каз - ни часъ!
 ist die Schre - ckens - stund', nah die Stund' der Noth!
 бли - зокъстраш - ный часъ, бли - зокъ каз - ни часъ!
 Вотъ гля - те, Seht es

Вотъ гля - ди - те, Seht, es kom - men

mf

Pistons.
Trombe. *piùf.*
Timp. *piùf.*

piùf *mf*

Вотъ гля - дя - те, и - дутъ па - ла - чи, вотъ па - ла -
 Seht, es kom - men Hen - kers - knech - te schon, schon sind sie

mf

Вотъ гля - дя - те, и - дутъ па - ла - чи! вотъ па - ла - чи!...
 Seht, es kom - men schon die Hen - kers - knecht, schon sind sie da!...

- дя - те, и - дутъ па - ла - чи, вотъ па - ла - чи!...
 kom - men Hen - kers - knech - te schon, schon sind sie da!...

и - дутъ па - ла - чи, вотъ па - ла - чи!...
 Hen - kers - knech - te schon, schon sind sie da!...

(еще ближе) (noch näher)

Pistons.
Trombe. *mf.*
Timp. *mf.*

mf

чи, гля - дя - те, гля - дя - те, вотъ, вотъ о - ни!
 da, o schau - et, ihr Leu - te, da sind sie schon!

гляд - дя - те, гля - дя - те, вотъ, вотъ о - ни!
 o schau - et, ihr Leu - te, da sind sie schon!

mp

Musical score for the first system, including piano and vocal parts. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower staff. Dynamics include *mf* and *f*. The vocal part consists of two staves with lyrics in Russian and German. The Russian lyrics are: "которых отступаютъ въ ужасѣ) бѣри, welche entsetzt zurüchweichen)". The German lyrics are: "(Zwei Scharfrichter mit Beilen gehen vorüber und tündeln im Vorbeigehen mit den Weib-".

(Проходятъ два палача съ топорами; мимоходомъ они заигрываютъ съ женщинами,
 (Zwei Scharfrichter mit Beilen gehen vorüber und tündeln im Vorbeigehen mit den Weib-

которых отступаютъ въ ужасѣ)
 bēri, welche entsetzt zurüchweichen)

Да, ну васъ, о-ра-ян-ныхъ!

Lasst uns in Ru-he, Schin-der!

Про-хо-

Geht vor-

Musical score for the second system, including piano and vocal parts. The piano part continues with complex textures and dynamics like *mf* and *f*. The vocal part continues with lyrics in Russian and German. The Russian lyrics are: "которых отступаютъ въ ужасѣ) бѣри, welche entsetzt zurüchweichen)". The German lyrics are: "(Zwei Scharfrichter mit Beilen gehen vorüber und tündeln im Vorbeigehen mit den Weib-".

The first system of the musical score consists of several staves. The top staff is a grand staff (treble and bass clefs). Below it are four staves of music, each with a dynamic marking of *mf*. The bottom two staves of this system are bass clef staves, with the lower one also marked *mf*. The music is written in a key with one sharp (F#) and a 2/4 time signature.

The second system continues the instrumental accompaniment from the first system, maintaining the same key signature and time signature. It features similar musical notation and dynamic markings.

(Палачи проходятъ)
(Die Scharfrichter gehen vorüber)

(Начинается шествіе. Проходятъ)
(Der Zug beginnt; vorbei defiliren)

про - хо - дя - те!
Geh -t vor - ü - ber!
- дя - те!
- ü - ber!

про - хо - дя - те!
Geh -t vor - ü - ber!
про - хо - дя - те!
Geh -t vor - ü - ber!

The third system introduces vocal lines. The top staff has lyrics in Russian: "про - хо - дя - те!". The second staff has German lyrics: "Geh -t vor - ü - ber!". The third staff continues the Russian lyrics: "- дя - те!". The fourth staff continues the German lyrics: "- ü - ber!". The system is divided into three measures, with the first measure containing the Russian lyrics and the second and third measures containing the German lyrics. The music is marked *mf*.

The fourth system continues the vocal and instrumental parts from the third system. It features the same musical notation and dynamic markings, with the vocal lines continuing their respective parts.

mf *più f*

отряды сердюковъ. За ними Мазепа на конѣ, въ гетманскомъ одѣянiи; съ нимъ рядомъ Орликъ, также на конѣ, кругомъ ко-
заки. Народъ кланяется Мазепѣ. Онъ молча провзжаетъ за валъ въ поле и скрывается за кулисами. Стражи располагаются на
Abtheilungen der Leibwache, darauf Maseppa zu Pferde, in Hetman'skleidung; neben ihm Orlik, auch zu Pferde. Um beide herum
Kosaken. Das Volk verneigt sich vor Maseppa. Er reitet stillschweigend hinter den Wall ins Feld und verschwindet hinter den Cou-

мосту и около моста) *Stellung auf dem Wall und neben dem Gerüste)* *В-ДУТЬ... В-ДУТЬ... ВОТЬ! ГЛЯ-ДИ-ТЕ, dort kommen*
lüssen. Wachen nehmen *Schauet... schau-et... Dort!*

mf
Пыль на до-ро-гѣ. *Wo?*

mf
Seht, Stauber- hebt sich.

mf *cre*

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a vocal line. The vocal line contains the following lyrics:

ВОНЬ! sie!
 ГЛЯДИТЕ, ВОНЬ! da kommen sie!
 ВОНЬ ТАМЪ ГЛЯДИТЕ! seht dort, sie kommen!
 Да, вид-ро... man sieht sie...
 О-НИ! sie sind's!
 О-НИ! sie sind's!
 О-НИ! sie sind's!
 Вотъ то-то не о-ни! und doch sind sie es nicht!

The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f*, *ff*, and *ff a2* are present throughout the score. The score concludes with a *Gg* chord and a *ff* dynamic marking.

The musical score is arranged in a standard orchestral format with multiple staves. The vocal parts are written in treble clef, and the instrumental parts are in various clefs. The lyrics are written below the vocal staves.

Vocal Lyrics:
 To get.mann! To get.mann! Гля.ди - - те,
 Der Het.mann! Der Het.mann! da kommt der
 To get.mann! To get.mann! Гля.ди - - те,
 Der Het.mann! Der Het.mann! Гля.ди - - те,
 da kommt der

Instrumental Dynamics:
 ff (fortissimo)
 più f (più forte)
 f (forte)

The first system of the score consists of ten staves. The top two staves are the grand staff (treble and bass clefs). The next six staves are for the right hand, and the bottom two are for the left hand. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *ff* (fortissimo), and some notes are tied across measures.

гет.манъ, снн.май - - те шап - ки!
Het.mann, *ent.blösst die* *Häup.ter!* (Въвздъ Мазепы)
 гет.манъ, снн.май - - те шап - ки!
Het.mann, *ent.blösst die* *Häup.ter!* (*Mazepa reitet über die Bühne*)

The second system of the score continues the piano accompaniment. It features similar musical notation to the first system, with treble and bass clefs, various note values, and dynamic markings like *ff*. The accompaniment provides a rhythmic and harmonic foundation for the vocal lines above.

The musical score is presented in two systems. The first system consists of a grand staff for the piano (treble and bass clefs) and a full orchestral staff with five systems of staves. The piano part features intricate sixteenth-note passages. The orchestral parts include strings, woodwinds, brass, and percussion. The second system continues the orchestral parts, with a dynamic marking of *Pia. ff* appearing in the brass section. The score concludes with a final cadence in the piano part.

(на сценѣ)
fff (auf der Bühne)

Бли - зокъ страш - ный часъ, бли - зокъ
 To - des - - stund' du nahst, letz - te
 Бли - зокъ страш - ный часъ, бли - зокъ
 To - des - - stund' du nahst, letz - te

The musical score consists of multiple staves. The top section features a piano accompaniment with a complex rhythmic pattern, including triplets and sixteenth notes. The vocal line is in Russian, with lyrics: "раз - ни часъ!". Below this, the German lyrics are provided: "Stund' du kommst!". The score continues with further piano accompaniment and vocal lines, including the Russian lyrics "раз - ни часъ!" and the German lyrics "Seht die". The bottom section returns to the piano accompaniment with similar rhythmic patterns. The score is marked with dynamic indications such as *fff* and *ff*.

- дуть не счастливых!
ar - men Sün - der!

Бли - зокъ каз - ни часъ,
Letz - te Stund' du schlägst,

- дуть не счастливых!
ar - men Sün - der!

Бли - зокъ каз - ни часъ,
Letz - te Stund' du schlägst,

бли - зокъ страш - ный часъ!..
To - des - stund' du nahst!..
 бли - зокъ страш - ный часъ!..
To - des - stund' du nahst!..

Вотъ ужъ близъ ко,
 Seht, wie na - he,
 Вотъ ужъ близъ ко,
 Seht, wie na - he,

вотъ о - ни,
 ja, sie sind's,
 вотъ о - ни,
 ja, sie sind's,

вид - но,
 schaut nur,
 вид - но,
 schaut nur,

Музыкальный фрагмент, включающий вокальные партии и оркестровые инструменты. Включены русские и немецкие тексты.

вокальные партии:

ве-дутъ ихъ!
sie kom - men!
ве-дутъ ихъ!
sie kom - men!

This page of musical notation is divided into several systems. The top system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Below this are two systems of three staves each, each system containing a treble clef staff, a bass clef staff, and a middle staff. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The piece concludes with a final system of three staves, all of which are empty.

Li

The first system of the musical score consists of approximately 12 staves. It features a complex rhythmic texture with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Dynamic markings include *ff* (fortissimo) in several places. The notation includes various clefs (treble and bass) and rests.

(Muta. A in G, B in C.)

(Входят Кочубей и Искра, окруженные стражей и монахами. Народъ, отступая, даетъ имъ дорогу.)
 (Von Wachen und Mönchen umringt, erscheinen Kotschoubej und Iskra. Das Volk weicht zurück, ihnen die Bahn freilassend.)

This section shows several staves that are mostly empty, indicating a rest for the vocal line or a specific instrumental part. The notation is sparse, with some notes and rests visible.

The second system of the musical score continues the complex rhythmic patterns from the first system. It features similar notation with many sixteenth and thirty-second notes. The key signature remains one sharp (F#). The system concludes with a **Li** section marker.

Li

ritenuto

The first system of the musical score consists of ten staves. The top two staves are vocal staves with lyrics in Russian and German. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music features various dynamics such as *ff* and *f*, and includes triplets and other rhythmic patterns.

Вотъ о-ни, вотъ о-ни, па-ны не сча-стные!

Ja, sie sind's, ja, sie sind's, o, wie sie e-lend sind!

Вотъ о-ни, вотъ о-ни, па-ны не сча-стные!

Ja, sie sind's, ja, sie sind's, o, wie sie e-lend sind!

The second system of the musical score consists of ten staves, primarily for piano accompaniment. It continues the musical themes from the first system, featuring complex harmonic textures and rhythmic patterns. Dynamics include *ff* and *f*. The system concludes with a *ritenuto* marking.

ritenuto

Largo. (♩ = 66.)
Fl. I. II.

Fl. III. grand.
Cl.
Corni.

Кочубей. (Искрѣ.)
Kotschoubej. (zu Iskra)

Другъ, вознёсемъ въ послѣдній разъ къ Все - вышне - му молит - ву по - ка - я - нья!...
Er - he - ben wir zum letzten Mal zum Herrnden Geist in reu - i - gem Ge - be - te!

(Kotschoubej und Iskra knien nieder.)

Агра.

Largo. (♩ = 66.)

Andante. (♩ = 60.)

Poco meno mosso.

Fag.

Грѣховъ Все - сильнѣйшій ис - ку - питель, ве - ди ме - ня въ свою о - битель, прости ко мнѣ бла - гу - ю
All - mäch - ti - ger, nimm uns're Sünden, lass uns den Pfad zum Himmel finden, o, le - ge dei - ne Gna - den.

Агра.

Andante. (♩ = 60.)

Poco meno mosso.

Più animato.

a 2

Musical score for the first system, featuring multiple staves for woodwinds and strings. The woodwinds include Fl. grand and Clarinet. The strings are in the lower staves. Dynamics include mf, p, and f.

К Musical notation for the vocal line, showing a series of eighth notes in a descending scale.

ру - ку: грѣ_ховъ про_ще_ні_е мо_лю. И я за_бу_ду каз_ни му_ку,
 -han - de auf un - sre Hümp-ter, fle - hen wir. Mach un - sre Qual ein ra - sches En - de

Musical score for the second system, continuing the woodwind and string parts. Dynamics include mf, p, and f.

Più animato.

Tempo I.

The first system of the score consists of ten staves of piano accompaniment. The top five staves are in treble clef, and the bottom five are in bass clef. The music features a variety of rhythmic figures, including eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are also several slurs and accents throughout the passage.

Искра. *Iskra.*

f

Внемли мо-
Hör' das Ge-

К.

и смерть сво - ю бла - го - слов - лю.
und sei ge - be - ne - deit da - für.

Внемли мо-
Hör' das Ge-

The second system of the score includes vocal parts and piano accompaniment. The vocal line is written in a single staff with lyrics in Russian and German. The piano accompaniment consists of ten staves. The vocal line begins with the word 'Искра' and continues with the lyrics 'и смерть свою благословлю. und sei gebenedeit dafür.' The piano accompaniment features a variety of textures, including chords and moving lines. Dynamic markings include *p* (piano) and *f* (forte). The system concludes with the tempo marking 'Tempo I.'

Tempo I.

Fl. III.

Fl. III.
Cl.
Fag.

I.
- ЛИТ - ВЪ ПО - КА - Я - НЬЯ, и про - СВЪ - ТЛЕН - НЫЙ ВНИ - ДУ Я ТУ -
- bet der Buss' und Reu - e, tilg' un - s're Schuld und lass ver - klärt dir

II.
- ЛИТ - ВЪ ПО - КА - Я - НЬЯ, и про - СВЪ - ТЛЕН - НЫЙ ВНИ - ДУ Я ТУ -
- bet der Buss' und Reu - e, tilg' un - s're Schuld und lass ver - klärt dir

Апра.

Ob. Più animato.

Ob.
Cl. mf
Fag.

crescendo

Corni.

crescendo
mf cresc.
f

I.
- да, гдѣ нѣтъ пе - ча - ли, ВОЗ - ДЫ - ХА - НЬЯ
wei - hen ew' - ge Lie - be, ew' - ge Treu - e,

II.
- да, гдѣ нѣтъ пе - ча - ли, ВОЗ - ДЫ - ХА - НЬЯ
wei - hen ew' - ge Lie - be, ew' - ge Treu - e,

Апра.

ff
di - mi - nu - en

Più animato.

a 2

mp *p*

First system of piano accompaniment, including staves for strings and piano. Dynamics include *mp* and *p*.

И.
I.
и му́къ зе - мна го быти -
dort wo nur ew' - - - ge - Freude

К.
и му́къ зе - мна го быти -
dort wo nur ew' - - - ge - Freude

Vocal staves for Soprano (И. I.) and Bass (К.). Includes Russian and German lyrics.

-do *p*

Second system of piano accompaniment, featuring a prominent arpeggiated piano part. Dynamics include *-do* and *p*.

p

Third system of piano accompaniment, including staves for strings and piano. Dynamics include *p*.

Tempo I. (♩ = 60.)

H. *- я! wärrt!* (Кочубей и Искра встаютъ, обнимаютъ другъ друга и всходятъ въ сопровожденіи стражи на эшафотъ.)
 J. *wärrt!* (*Kotschoubej und Iskra erheben sich, umarmen einander und ersteigen in Begleitung der Wachen das Blut-*
 R. *scrist.*)

Sopr. *- я! wärrt!*
 Alt. *Вне-мни мо-лит-вѣ по-ка-я-нѣя,* сло-жи грѣ-ховъ имъ воз-да-
 Ten. *Lass Gna-de sie Er-lö-sung fin-den,* nimm ih-nen ab die Last der
 Bass. *Вне-мни мо-лит-вѣ по-ка-я-нѣя,* сло-жи грѣ-ховъ имъ воз-да-
Lass Gna-de- sie Er-lö-sung fin-den, nimm ih-nen ab die Last der

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

Tempo I. (♩ = 60.)

Corni. *mf*
mf
 - я - нѣе, при-ми ихъ Гос-по-ди ту-да, гдѣ нѣтъ пе-
 Sün - den, lass Herr, sie knien vor dei - nem Thron, wo kei - ne
 - я - нѣе, при-ми ихъ Гос-по-ди ту-да, гдѣ нѣтъ пе-
 Sün - den, lass Herr, sie knien vor dei - nem Thron, wo kei - ne

Агра.
arco
mf
arco
mf
arco
mf

mf *cre* - *scen* - *do* *f* *crescendo* *ff*

cre - *scen* - *do* *f* *crescendo*
cre - *scen* - *do* *f* *crescendo*

- ча - ли, воз - ды - ха - нья и му́къ зе - мна - го бы - ти -
Fes - seln *sie mehr* *bin - den,* *wo al - len* *Lei - den* *wird dein*
- ча - ли, воз - ды - ха - нья и му́къ зе - мна - го бы - ти -
Fes - seln *sie mehr* *bin - den,* *wo al - len* *Lei - den* *wird dein*

cre - *scen* - *do* *f* *crescendo*
cre - *scen* - *do* *f* *crescendo*
f *arco* *crescendo*
mf *ore* - *scen* - *do* *f* *arco* *crescendo*

4. Trombe in F.

(за щепкой.)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

-я! (Толпы народа влѣзають на валъ, броса-
ются къ эшафоту и заслоняють его такъ,
Lohn! что осужденныхъ не видно. Барабанный
бой.)
-я! (Das Volk erklettert den Wall, drängt sich
vor's Gerüste, die Verurtheilten verdeckend.
Lohn! Trommelwirbel.)

ff
O, Бо - же нашъ!
ff
O, un - ser Gott!
ff
O, Бо - же нашъ!
ff
O, un - ser Gott!

12 12 12 12
p. p. p. p.
div. 12
p. p. p. p.

| | |
|---------------------------------------|--|
| <p>про - сти не - счаст - - нымъ!</p> | <p>(Изъ за головъ толпы видно какъ поднимается топоръ пала-</p> |
| <p>er - barm dich ih - - rer!</p> | <p>ча. Въ это время на авансцену вбѣгаетъ Марія и Любовь и въ</p> |
| <p>про - сти не - счаст - - нымъ!</p> | <p>(Man sieht über den Köpfen der Zuschauer die Richtbeile aufblitzen.</p> |
| <p>er - barm dich ih - - rer!</p> | <p>In diesem Augenblick erscheinen im Vordergrunde Lubow und Ma-</p> |
| | <p>ria und bleiben entsetzt stehen)</p> |

The musical score consists of several systems of staves. The top system features a complex rhythmic pattern with many sixteenth notes and triplets, marked with a forte (**f**) dynamic. Below this are several systems of chords and accompaniment. The bottom system includes vocal lines with lyrics in Russian and German. The Russian lyrics are: "(Топоръ опускается. Ма- рия вскрикиваетъ и па- даетъ на руки матери.)" and the German lyrics are: "(Das Beil fällt, Maria schreit auf und stürzt in die Arme.)". The score concludes with a unison (*unis.*) marking and a final forte (**f**) dynamic.

The musical score is arranged in systems. The top system shows the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are written below the vocal staves. The score includes dynamic markings such as *ff* and *ff*. The lyrics are in Russian and German.

Lyrics:

Про-сти мнѣ Гос - по-ди, про - сти стра - даль - цамъ!
 Er - lö - se sie, o Herr! Ver - gieb den Dul - dern!

Про - сти мнѣ Гос - по-ди, про - сти стра - даль - цамъ!
 Er - lö - se sie, o Herr! Ver - gieb den Dul - dern!

№п

(с-с предыдущего)

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various musical notations such as triplets and dynamic markings.

(ЗАНАВЕСЬ)

(VORHANG)

Musical score for the second system, primarily consisting of piano accompaniment with complex rhythmic patterns and dynamic markings.

(с-с предыдущего)

№п

This musical score is arranged in two systems. The first system consists of a vocal line (soprano) and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The second system continues the vocal and piano parts. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal line features a melodic line with lyrics, while the piano accompaniment provides harmonic support with chords and moving lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.