

# FRANCESCA DA RIMINI

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Op. 25

## ПРОЛОГ

## PROLOG

Largo (♩ = 76 - 80)

3 Flauti  
(Fl. III = Piccolo)

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

I suoni coperti

4 Corni (F)

III suoni coperti

3 Trombe (B)

3 Tromboni  
e  
Tuba

Timpani (E, D, A)

Piatti

Cassa

Tam-tam

Arpa

Coro

Largo (♩ = 76 - 80)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *p*

Cor. I  
III

V-le *p*

This system contains three staves. The top staff is for Clarinet (Cl.) with a dynamic marking of *p*. The middle staff is for Cor. I and III. The bottom staff is for Violoncello (V-le) with a dynamic marking of *p*. The music consists of rhythmic patterns with slurs and accents.

Cl.

Cor. I  
III

V-ni I *div. pp*

V-le *pp*

This system contains four staves. The top staff is for Clarinet (Cl.). The middle staff is for Cor. I and III. The third staff is for Violini I (V-ni I) with a dynamic marking of *pp* and the instruction *div.*. The bottom staff is for Violoncello (V-le) with a dynamic marking of *pp*.

Ob. *p*

Cl. *p*

Cor. I  
III *mf*

V-ni I *p*

V-ni II *p*

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

This system contains six staves. The top staff is for Oboe (Ob.) with a dynamic marking of *p*. The second staff is for Clarinet (Cl.) with a dynamic marking of *p*. The third staff is for Cor. I and III with a dynamic marking of *mf*. The fourth staff is for Violini I (V-ni I) with a dynamic marking of *p*. The fifth staff is for Violini II (V-ni II) with a dynamic marking of *p*. The bottom staff is for Violoncello (V-le) with dynamic markings of *p*, *mf*, and *p*.

I. II

Fl. *mf*

Ob. *p*

Cl. *mf*

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

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

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

1

Fl. *dim.*

Cl. *dim.*

Cor. *I aperto* *mf*

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

Timp. *p*

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

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

V-le *dim.*

C-b. *mf*

Fl. *p*

Ob. *p*

Cl. *p* *dim.*

Fag. *p* *dim.*

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

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

Timp.

V-ni I *mf* *dim.*

V-c. *mf* *dim.*

C-b.

This musical score page includes the following parts and dynamics:

- Ob.**: *pp* (pianissimo)
- C. ingl.**: *pp* (pianissimo)
- Cl.**: *pp* (pianissimo)
- Cl. b.**: *pp* (pianissimo)
- Fag.**: *pp* (pianissimo)
- Cor.**: *p* (piano)
- Tr-ni e Tuba**: *p* (piano)
- Timp.**: (Timpani)
- V-ni I**: *pp* (pianissimo)
- V-le**: *pp* (pianissimo)
- V-c.**: *pp* (pianissimo)
- C-b.**: *pp* (pianissimo)

Fl. I II *pp*

Ob. *p*

C.ingl. *p*

Cl. *p*

Cl. b. *p*

Fag. II *p*

Cor. *mf*

Tr-be I. II a 2 *mf*

Timp. *pp*

Archi *pp*

I. II

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Musical score for the first system, including Cor., Tr-ni e Tuba, V-ni I, V-ni II, V-le, and C. b. parts. The score is in 3/4 time and features a variety of dynamics and articulations. The Cor. and Tr-ni e Tuba parts are marked with *dim.* and *pp*. The V-ni I part includes *p*, *dim.*, and *pp* markings. The V-ni II part is marked with *dim.*. The V-le part features *con sord.* and *pp* markings. The C. b. part is marked with *dim.* and *pp*.



Musical score for the second system, including V-ni I, V-ni II, and V-le parts. The score continues with various dynamics and articulations. The V-ni I part is marked with *con sord.* and *p*. The V-ni II part includes *con sord.*, *p*, and *p dolce* markings. The V-le part is marked with *p dolce*.



Ob. II *p*

C. ingl. *p*

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

V-ni II *p*

V-le

Fl. I. II a 2 *mf*

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

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

Cl. I *mf*

Fag. II *p*

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

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

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

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

3 Un poco più mosso

I. II a 2

Fl. *cresc.*

Ob. *cresc.*

Fag. *cresc.* II I

V-ni I *cresc.*

V-ni II *cresc.* *div.*

V-le *cresc.*

V-c. *cresc.*

Fl. *f* *dim.*

Ob. *f* *dim.*

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

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

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

V-ni I *f* *dim.*

V-ni II *f* *dim.*

V-le *f* *dim.*

V-c. *f* *dim.*

This musical score page, numbered 17, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. b.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.). The string section includes Violin I (V. ni I), Violin II (V. ni II), Viola (V. le), and Violoncello (V. c.). The score is written in a key signature of two flats and a 3/4 time signature. It consists of four measures. The Flute, Oboe, and Clarinet in G parts feature melodic lines with dynamic markings of *p*, *pp*, and *dim.*. The Clarinet in Bb part has a melodic line starting at *p* and ending at *pp*. The Bassoon part has a melodic line starting at *p*. The Violin I part has a melodic line with dynamics of *p*, *dim.*, and *pp*. The Violin II, Viola, and Violoncello parts provide harmonic support with a steady rhythmic pattern. The Cor Anglais part is mostly silent, with some initial notes in the first measure.

I 4

Fl.

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

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

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

Cl. b. *dim.*

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

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

Timp. *p*

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

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

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

*a 2*  
*p*  
*cresc. poco a poco*  
*mf*  
*cresc. poco a poco*  
*a 2*  
*mf*  
*senza sord.*  
*senza sord. unis.*  
*mf*  
*p*

Fl.  
Ob.  
C. ingl.  
Cl.  
Cl. b.  
Fag.  
Cor.  
Tuba  
Archi

This page of a musical score features woodwind, brass, and string parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.) and Tuba. The string section (Archi) is represented by five staves. The score includes dynamic markings such as *p*, *cresc. poco a poco*, and *mf*, as well as performance instructions like *a 2*, *senza sord.*, and *senza sord. unis.*. The music is written in a common time signature with various note values and rests.

Fl. *cresc.* *f* *f*  
 Ob. *f*  
 C. ingl. *f*  
 Cl. *f*  
 Cl. b. *cresc.* *f*  
 Fag. *f*  
 Cor. *a 2* *cresc.* *f* III  
 Tr-be I. II *a 2* *mf* *f*  
 Tr-ni I. II *a 2* *mf* *f*  
 e Tuba *mf* *f*  
 un poco *cresc.* *mf* *f*  
 Archi *cresc.* *cresc.* *f* *div.* *b* *f* *unis.*

The score is for page 20 of a musical score. It features a woodwind section (Flute, Oboe, Cor Anglais, Clarinet in C, Clarinet in B-flat, Bassoon), a brass section (Cor Anglais, Trumpets, Trombones, Trumpets and Tubas), and a string section (Archi). The woodwinds and strings are marked with *cresc.* (crescendo) and *f* (forte). The brass section has specific markings for the first and second players of the trumpet and trombone, including *a 2*, *mf* (mezzo-forte), and *f*. The string section is marked *unis.* (unison). A box with the number 5 is present above the woodwind staves in the second system. The score is written in a key signature of one flat and a 2/4 time signature.

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

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

6

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Archi

6

un.

dim.

dim.

dim.

dim.

dim.

dim.



Fl. *p*

Ob. *I p dim.*

Cl. *p p dim. dim.*

Cl. b. *p dim.*

Fag. *p*

Tr-ni e Tuba *III Tuba pp*

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

Detailed description: This page of a musical score features seven staves. The top two staves are for Flute (Fl.) and Oboe (Ob.). The next three staves are for Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The fifth staff is for Trumpet and Tuba (Tr-ni e Tuba), with a 'III' marking above the staff and 'Tuba' written below. The bottom two staves are for the string section (Archi). The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). There are also performance markings like *unis.* (unison) and *I* (first ending). The notation includes slurs, accents, and dynamic hairpins.

## I

Первый круг Ада. Скалы. Мрак. Уступы, ведущие вниз, в бездну. Все озарено только красным отблеском быстро мчащихся туч. Слышны безнадежные вздохи.

*Erster Kreis der Hölle. Felsen. Finsternis. In die Tiefe führende Absätze. Das Ganze ist bloß vom roten Widerscheine schnell vorüberjagender Wolken beleuchtet. Hörbar sind hoffnungslose Seufzer.*

Listesso tempo

Il solo

Fag. *mf*

Timp. *p*

ЗАНАВЕС  
VORHANG

Archi *pp*

(div.) *pp*

unis. *pp*

unis.

C. ingl. *mf*

Cl. *p*

Cl. b. solo *mf*

Cor. III. IV *mf*

Timp. *pp*

V. c. *pp*

C. b. *pp*

C. ingl. *mf*

Cl. *p*

Cl. b. solo *mf*

Cor. III. IV *mf*

Timp. *pp*

V. c. *pp*

C. b. *pp*

This musical score page features seven staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), and Clarinet in Bb (Cl.). The sixth staff is for Timpani (Timp.). The bottom three staves are for strings (Archi), with the top two representing the first and second violins and the bottom one representing the violas and cellos. The score is divided into two measures. The first measure contains melodic lines for the woodwinds and strings, with dynamic markings of *p* (piano). The second measure shows the woodwinds and strings playing sustained notes, with the Flute, Oboe, and Clarinet in Bb staves ending with a *p* dynamic marking. The Clarinet in G staff has a *p* marking in the first measure. The string staves have a *p* marking in the second measure. The Timpani staff has a single note in the first measure. The top two string staves have a *p* marking in the second measure, with the word "div." (divisi) written above the notes. The bottom string staff has a *p* marking in the second measure.

7

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Tr-be I. II a 2 *mf*

Tr-nie Tuba I. II a 2 *mf*

Timp. A muta in G

7

Archi *mf* *cresc.*

ritardando poco a poco

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

The musical score is arranged in systems. The first system includes Flute II (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The second system includes Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Strings (Archi). The strings are divided into Violin I, Violin II, Viola, and Cello/Double Bass.

Key musical elements include:

- Flute II:** Simple rhythmic accompaniment.
- Oboe:** Complex rhythmic patterns with dynamic markings *mf*, *p*, and *dim.*
- Clarinet:** Similar complex rhythmic patterns with dynamic markings *mf*, *p*, and *dim.*
- Bassoon:** Sustained notes with dynamic markings *p* and *dim.*
- Cor Anglais:** Sustained notes with dynamic markings *p* and *dim.*
- Trumpet:** Sustained notes.
- Trombone:** Sustained notes.
- Trumpet and Tuba:** Sustained notes.
- Archi (Strings):**
  - Violin I: *unis.* (unison) with dynamic *mf*.
  - Violin II: *pizz.* (pizzicato) with dynamic *mf* and *dim.*
  - Viola: *pizz.* with dynamic *mf* and *dim.*
  - Cello/Double Bass: *div.* (divisi) with dynamic *p* and *dim.*

Tempo I

Cl. *pp*

Cl. b. *p*

(С закрытым ртом)  
(Mit geschlossenem Munde)

\*) Coro  
A. *mf*

(С закрытым ртом)  
(Mit geschlossenem Munde)

V-ni I *arco pp*

V-le *pp*

V-c. *pp*  
unis.

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

Fl. *p*

Cl. b.

Coro

Archi *arco p*

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

Fl. I

Coro

V-ni I

V-ni II

V-le

V-c.

div. *p*

*p*

*p*

Detailed description: This system of musical notation includes staves for Flute I, Cori (two parts), Violini I and II, Viola, and Violoncello. The Flute I part features a melodic line with slurs and accents. The Cori parts provide harmonic support with sustained notes and some movement. The Violini I and II parts have rhythmic patterns with slurs. The Viola and Violoncello parts play sustained chords and moving lines. Performance markings include 'div.' (divisi) and 'p' (piano).

Fl. I

Ob.

Fag.

Coro

V-ni I

V-ni II

V-le

V-c.

div. *p*

*p*

*un poco cresc.*

*un poco cresc.*

*p*

Detailed description: This system continues the orchestral score, adding Oboe and Bassoon parts. The Flute I part continues its melodic role. The Oboe and Bassoon parts have sparse entries with slurs and accents. The Cori parts continue their harmonic support. The Violini I and II parts have more complex rhythmic patterns, with the Violini I part marked 'div.' and 'un poco cresc.'. The Viola and Violoncello parts continue their sustained lines. Performance markings include 'div.', 'p' (piano), and 'un poco cresc.' (un poco crescendo).



8

Fl. I *p*

Fl. II *p*

Ob. *un poco cresc.*

Cl. *p*

Fag. *p*

Cor. *p*

Tr-ni e Tuba *p*

Timp. *pp*

Coro *div. f* *f*

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

This musical score page, numbered 32, contains the following parts and markings:

- Flutes (Fl.):** Two staves, labeled I and II. Both have rests throughout the page.
- Oboes (Ob.):** Two staves. Markings: *p*, *dim.*, *pp*.
- Clarinets (Cl.):** Two staves. Markings: *p*, *dim.*, *pp*.
- Clarinet in Bass (Cl. b.):** One staff. Markings: *pp*.
- Bassoon (Fag.):** Two staves. Markings: *p*, *dim.*, *pp*, *pp*.
- Cor Horns (Cor.):** Two staves. Markings: *p*, *dim.*, *pp*.
- Trumpets and Tubas (Tr-ni e Tuba):** Two staves. Markings: *pp*, *pp*.
- Timpani (Timp.):** One staff. Markings: *pp*.
- Chorus (Coro):** Two staves. Markings: *div.*, *f*, *dim.*, *dim.*.
- Violins I (V-ni I):** One staff. Markings: *p*, *dim.*.
- Viola (V-le):** One staff. Markings: *pp*.
- Violoncello (V-c.):** One staff. Markings: *p*, *dim.*, *pp*.
- Double Bass (C-b.):** One staff. Markings: *dim.*, *pp*.

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

Ob. *pp*

C. ingl. *pp*

Cl. II *pp*

Cl. b. *pp*

Fag. *pp*

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

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

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

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

- Fl. (Flute):** Part I and II. Markings: *dim.*, *p*.
- C.ingl. (C.ingl.):** Part III. Markings: *f*, *dim.*, *p*.
- Cl. (Clarinet):** Markings: *f*, *dim.*, *p*.
- Cor. (Cor):** Markings: *f*, *dim.*, *p*, *dim.*.
- Tr-ni e Tuba (Trumpet and Tuba):** Markings: *f*, *dim.*, *p*, *dim.*.
- T-tam (T-tam):** Markings: *mf*.
- Coro (Chorus):** Markings: *f*, *dim.*, *p*.
- Archi (Archi):** Markings: *f*, *dim.*, *p*, *dim.*. Includes a *div.* (divisi) marking for the strings.

Un poco meno mosso (♩ = 96)  
 (♩ = ♩)

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

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

Cor. *pp*

Tr-ni e Tuba *pp*

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

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

V-ni I *pp*

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

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

Ob. *mf* I

Cl. *mf* II

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

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

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

9

Ob. I  
un poco marcato  
cresc.  
f

Cl. I  
p  
cresc.  
f

Fag. II  
cresc.  
f

V-le  
mf  
dim.

V-c.  
p  
cresc.  
sf

C-b.  
p  
cresc.  
sf

Fl. I, II  
mf  
pp

Cl. I  
mf  
pp

Cl. b.  
mf  
pp

Fag.  
mf  
pp

Timp.  
mf  
pp

ТЕНЬ ВИРГИЛИЯ  
VIRGIL'S SCHATTEN

mf  
cresc.  
f  
dim.  
p

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

Archi  
p  
mf  
dim.  
pizz.  
p  
pizz.  
p

III. IV

Cor. *p un poco marcato*

T. B. *p*

V. S.

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

V-ni II *p*

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

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

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

Cl. *I*

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

ДАНТ DANTE *mf* *p*

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

T. B. *cresc.*

V. S.

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

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

V-le *mf*

V-c. *pizz.* *mf*

C-b. *pizz.* *mf*

Cl. *p*

Cl. b. *p*

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

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

V-ni II

V-le *pp* *con sord.*

Ob. *p* *3* *(♩ = ♩)*

Cl. *dim.* *p*

Cor. *p*

Coro  
S. *f*  
A. *f*

Д.  
D. *mf*  
был о - по - рой...  
*Stab und Stüt - ze...*  
ТЕНЬ ВИРГИЛИЯ  
*VIRGIL'S SCHATTEN*

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

V-ni I *unis.* *p*

V-ni II *p*

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

V-c. *pp* *div.*



Ob.

Cl.

Cor.

Coro

T. B.  
V. S.

V-ni I

V-ni II

V-le

V-c.

- МИТ - ся, мне со-стра - да - нье вы-зва-ли вли-це,  
lei - den, sie mat-ten Mit - leid mir ins An - ge-sicht,

10

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

Fag. *p* *dim.*

Cor.

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

Coro

Спускаются по уступам вниз.  
*Sie steigen die Absätze hinab.*

T. B. *p* *f*

V. S. *pp*

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

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

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

Cl. b. *dim.* *p*

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

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

Tr-be *I. II* *p*

Tr-ni *I. II* *p*

V.-c. *p* *p*

C.-b. *p* *p*

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

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

Fag. *pp*

Tr-be I. II.

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

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

V-le *pp* *dim.*

V-c. *dim.* *pp*

C-b. *dim.* *pp*

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

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

11 Tempo I

Musical score for woodwinds, brass, and percussion. The score is in 6/8 time and consists of three measures. The instruments are Flute I & II, Flute III, Oboe, Clarinet in G, Bassoon, Cor Anglais, Trumpet, and Timpani. The woodwinds and brass parts feature dynamic markings of *p*, *cresc.*, *f*, and *dim.*. The timpani part has markings of *mf*, *dim.*, and *p*. The Coro part has markings of *f*, *ff*, and *mf*.

11 Tempo I

Musical score for strings. The score is in 6/8 time and consists of three measures. The instruments are Violins (div.), Violas (div.), Cellos, and Double Basses. The string parts feature dynamic markings of *p*, *cresc.*, *mf*, *dim.*, and *pp*. The Violins and Violas parts are marked *div.* and feature a *cresc.* marking in the first measure. The Cellos and Double Basses parts feature *pp* and *cresc.* markings in the first measure, and *f* and *dim.* markings in the second measure.

This musical score page contains the following parts and dynamics:

- Fl.**: *f*, *p* *cresc.*, *f*
- Ob.**: *f* *dim.*, *p* *cresc.*, *f* *dim.*
- C.ingl.**: *f* *dim.*, *p*, *f* *dim.*
- Cl.**: *f*, *p* *cresc.*, *f*
- Fag.**: *f*, *p* *cresc.*, *f*
- Cor.**: *f* *dim.*, *p*, *f* *dim.*
- Timp.**: *mf*, *mf*
- Coro**: (Chorus part)
- V-ni I**: *mf* *dim.*, *p* *cresc.*, *mf* *dim.*
- V-ni II**: *mf* *dim.*, *p* *cresc.*, *mf* *dim.*
- V-le**: *mf* *dim.*, *p*, *mf* *dim.*
- V-c.**: *f*, *p* *cresc.*, *f* *dim.*
- C-b.**: *f*, *p* *cresc.*, *f* *dim.*

Fl. *p cresc. f pp*

Ob. *p cresc. f dim. pp*

C. ingl. *p f dim.*

Cl. *p cresc. f*

Cl. b.

Fag. *p cresc. f pp*

Cor. *p f dim. pp*

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

Timp. *pp*

Arpa *mf sforz. sim.*

Coro

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

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

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

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

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

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

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

- Fl.**: Flute part with a 7-measure rest in the first measure and a melodic line in the second and third measures.
- Ob.**: Oboe part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *pp*.
- Cl. b.**: Bass Clarinet part with a 7-measure rest in the first measure and a melodic line in the second and third measures.
- Fag.**: Bassoon part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *pp*.
- Cor.**: Cor Anglais part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *mf* and *pp*.
- Tr-be**: Trumpet part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *mf* and *pp*.
- Tr-ni**: Trombone part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *mf* and *pp*.
- Timp.**: Timpani part with a 7-measure rest in the first measure and a melodic line in the second and third measures.
- Arpa**: Harp part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *mf*.
- Archi**: String part with a 7-measure rest in the first measure and a melodic line in the second and third measures, marked *pp* and *unis.*

Fl. Fl. III muta in Picc.

Ob.

Cl. *pp*

Cl. b.

Fag. I

Cor. I + III + *mf*

Tr. ni I. II a 2 *mf*

Timp.

Arpa

Archi

Detailed description: This page of a musical score, numbered 46, features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Fagotto) and a brass section (Horns, Trumpets). The woodwinds play melodic lines with various articulations and dynamics, including *pp* (pianissimo) and *mf* (mezzo-forte). The brass section provides harmonic support with sustained notes and dynamic markings like *mf*. The Flute part includes a specific instruction: "Fl. III muta in Picc." (Flute III changes to Piccolo). The string section (Archi) is shown in the bottom system, and the Harp (Arpa) has a simple accompaniment. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.



Cl.

Cl. b.

Cor.

Tr. be

Tr. ni e Tuba

Timp.

T. tam

Arpa

Archi

I. II

III

*p*

*p*

*p*

*p*

*p*

*pp*

*p*

*mf*

*pp*

*pp*

*p*

D muta in B

Воцаряется полный мрак.  
Völliges Dunkel hat sich eingestellt.

Cor.

Tr-be

Tr-ni e Tuba

Archi

*pp*

*dim.*

*pp*

*dim.*

*pp*

*pp*

*pp*

*arco*

*p*

*dim.*

*pp*

Detailed description: This page of a musical score contains four systems of staves. The first system is for the Cor (Cor Anglais), consisting of two staves. The second system is for Tr-be (Trumpets), consisting of two staves. The third system is for Tr-ni e Tuba (Trumpets and Tubas), consisting of two staves. The fourth system is for Archi (Strings), consisting of two staves. The Cor and Tr-be parts play a simple rhythmic pattern of eighth notes. The Tr-ni e Tuba parts play a similar pattern, with dynamic markings of *dim.* and *pp*. The Archi parts play a more complex rhythmic pattern, with dynamic markings of *pp*, *arco*, *p*, *dim.*, and *pp*. The score is in 4/8 time and features a key signature of one sharp (F#).

# II

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

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

The musical score is arranged in systems. The first system includes:

- C.ingl.** (Cornet in G): Treble clef, 4/4 time. Starts with a tempo marking  $(\text{♩} = \text{♩})$ . The first four measures are rests, followed by a sixteenth-note triplet in the fifth measure marked *p*.
- Cl. b.** (Clarinete in B): Bass clef, 4/4 time. Four measures of whole notes, first measure marked *pp*.
- Fag.** (Fagott): Bass clef, 4/4 time. Measures 1-2: *mf*, triplet of eighth notes, marked II. Measures 3-4: *mf*, triplet of eighth notes, marked I.

The second system includes:

- Tr-ni e Tuba** (Trompete und Tuba): Treble and Bass clefs, 4/4 time. Measures 3-4: *p*, marked II (Tuba) and III (Trompete).
- Timp.** (Trommeln): Bass clef, 4/4 time. Four measures of chords marked *pp*.

The third system includes:

- Archi** (Streicher): Treble and Bass clefs, 4/4 time. Bass clef part starts with a tempo marking  $(\text{♩} = \text{♩})$  and *pp* in the first measure.

Fl.

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Timp.

un poco cresc.

con sord.

Archi

div.

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

13

Musical score for woodwinds, brass, and timpani. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bass Clarinet (Cl. b.). The brass section includes Cor Anglais (Cor.), Trumpets (Tr-be), Trombones (Tr-ni e Tuba), and Timpani (Timp.). The woodwinds play a melodic line with triplet rhythms, starting at a mezzo-forte (*mf*) dynamic and increasing to a crescendo (*cresc.*). The brass instruments enter in the second measure with a lower melodic line, starting piano (*p*) and also increasing to a crescendo (*cresc.*). The Timpani part consists of a few initial strokes followed by rests.

Musical score for strings (Archi). It features five staves for Violins, Violas, Cellos, Double Basses, and an additional Bass line. The strings play a complex rhythmic pattern with triplet rhythms, starting at a mezzo-forte (*mf*) dynamic and increasing to a crescendo (*cresc.*) throughout the passage.

This musical score page, numbered 52, is arranged in a standard orchestral format. It features the following sections and parts:

- Flutes (Fl.):** Two staves, both playing a rapid sixteenth-note triplet pattern.
- Piccobello (Picc.):** One staff, playing a similar rapid sixteenth-note triplet pattern.
- Oboe (Ob.):** One staff, playing a rapid sixteenth-note triplet pattern.
- Clarinet (Cl.):** One staff, playing a rapid sixteenth-note triplet pattern.
- Cor Anglais (Cor. a 2):** Two staves, playing a slower, more melodic line with a *cresc.* marking.
- Trumpets (Tr-be I, II a 2):** Two staves, playing a slower, more melodic line with a *cresc.* marking.
- Trumpets (Tr-ni a 2):** One staff, playing a slower, more melodic line with a *cresc.* marking.
- Tuba (Tuba):** One staff, playing a slower, more melodic line with a *cresc.* marking.
- Tam-tam (T-tam):** One staff, playing a single note with a *f* dynamic.
- String Ensemble (Archi):** Four staves (Violins I, Violins II, Violas, Cellos/Double Basses), all playing a rapid sixteenth-note triplet pattern. The strings are marked with *ff* and *dim.* dynamics.

The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The key signature has one flat (B-flat), and the time signature is 3/8. The woodwinds and strings play a consistent triplet pattern throughout. The brass parts (Cor, Tr-be, Tr-ni, Tuba) play a slower, more melodic line, marked with *cresc.* and *dim.* dynamics. The *ff* (fortissimo) dynamic is used for the woodwinds and strings in the second system.

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

Ob. *dim.*

Cl. *dim.* *p*

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

Cor.

Tr-be

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

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

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

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

Archi *p* *poco a poco cresc.*

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

The musical score is arranged in systems. The woodwind section (Ob., C.ingl., Cl., Fag.) and string section (Archi) are active, with the Fag. and Archi parts featuring complex triplet patterns. The brass section (Cor., Tr-ni e Tuba) and percussion (Cassa) are mostly silent, with the Tr-ni e Tuba and Cassa parts showing sustained notes and rhythmic pulses respectively. The score is written in a key signature of one sharp (F#) and a common time signature (C).



Allegro vivace (♩ = 160)

Fl.

Picc.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Timp.

Cassa

Coro

S.

A.

T.

B.

Archi

Allegro vivace (♩ = 160)

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

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

14

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

Picc. *f* *dim.*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Cor. IV *mf*

Timp. *p*

Coro

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

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

V-le *p*

V.c. *mf* *unis.*

Detailed description: This page of a musical score covers measures 13 to 16. The top system includes Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Bassoon (Cl. b.), and Horn (Cor. IV). The Flute and Piccolo parts feature dynamic markings of *p*, *f*, and *dim.* with slurs and accents. The Clarinet and Bassoon parts are marked *mf*. The Horn part is also marked *mf*. The Timpani (Timp.) part is marked *p*. The string section (V-ni I, V-ni II, V-le, V.c.) includes a *div. b.* (divisi) instruction for the violins and a *unis.* (unison) instruction for the violas and cellos. The strings are marked *mf*. A box containing the number '14' is positioned above the Flute staff at the beginning of measure 14.

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *mf* *dim.*

Cor. I *mf* *dim.*

Cor. II *mf* *dim.*

V-ni II *f* *p*

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

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

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

Ob. *p* *pp* *leggiere*

C. ingl. *p*

Fag. *mf*

Cor. I *mf*

Coro *b $\flat$*

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

*mf* *unis. b* *pizz.* *pp* *pizz.* *pp* *pizz.*

Fl. *pp* 3 3 3

Ob. *pp* 3 3 3

Cl. *pp* 3 3 3 3 3 3 3

Coro

V-ni I

V-ni II

V-le *p* arco *pp*

V.c. *f* 3 3 3 arco *pp*

15

Cl.

Fag. *p*

Tr-be I. II - *mf* *p*  
III

Tr-ni I. II - *mf* *p*  
III

Timp. *p*

V-le *p* 3

V.c. *pizz.* *p*

C-b. *p*

Fl. *p* *mf* *sf*

Ob. *p* *sf*

Cl. *sf*

Tr-be

Tr-ni e Tuba III *p*

Timp. *f*

Coro

Archi *p* *sf* *div.*

Detailed description: This page of a musical score contains parts for various instruments. The Flute (Fl.) part begins with a dynamic of *p*, moves to *mf*, and then *sf*. The Oboe (Ob.) part starts at *p* and reaches *sf*. The Clarinet (Cl.) part enters with *sf*. The Trumpet (Tr-be) and Trombone (Tr-ni e Tuba) parts feature sustained chords, with the Tuba part marked with a Roman numeral III and a dynamic of *p*. The Timpani (Timp.) part provides rhythmic accompaniment, reaching a dynamic of *f*. The Cori (Coro) part has a single note at the end. The Archi (Archi) part includes triplets and a *div.* (divisi) section, with dynamics ranging from *p* to *sf*.

Fag. *p*

Cor. *p* III *p*

Timpani *pp*

P-tti (bacch. molle) *p*

Arpa *p*

Coro

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

unis. *pp*

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

Fl. *f* *p*

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

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

Fag. *p*

Cor.

Arpa

Coro

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

*unis.*

Detailed description: This page of a musical score features eight staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Flute part begins with a first ending bracket over the first two measures, marked *f*, and then moves to *p* in the third measure. The Oboe and Clarinet parts play chords, starting *f*, then *dim.*, and finally *p*. The Bassoon part has a few notes at the end, marked *p*. The next two staves are for Cor Anglais (Cor.) and Arpa (Arpa), both of which are mostly silent. The Coro (Chorus) staff is also silent. The bottom two staves are for the Archi (Strings). The upper string part starts with chords, then has a melodic line marked *unis.* starting in the third measure, with dynamics *f*, *dim.*, *dim.*, and *pp*. The lower string part is marked *arco* and *f*, then *dim.*, and *pp*.

III. IV. 0

Cor. I. II a 2

Tr-be III

Tr-ni e Tuba III

Timp.

Coro

V.le

V.c. pizz.

C-b. pizz.

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

Fag.

Cor.

Timp.

Coro

V.c.

*pp* *dim.* *pp* *dim.*



16

Fl.

Cl.

Fag.

Cor.

Timp.

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

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

16

Archi

senza sord. div.

arco

pizz.

cresc.

dim.

pp

mf

p

Fl. *p* *mf*

Ob. *a 2*  
*mf un poco marcato*

Cl. *3*

Fag. *a 2*  
*mf un poco marcato*

Cor. III. IV

Coro

Archi *pp* *cresc.*

Detailed description: This page of a musical score features six staves. The Flute staff (Fl.) has a dynamic marking of *p* followed by *mf*. The Oboe staff (Ob.) is marked *a 2* and *mf un poco marcato*. The Clarinet staff (Cl.) contains several triplet markings (*3*). The Bassoon staff (Fag.) is marked *a 2* and *mf un poco marcato*. The Cor Anglais staff (Cor.) is labeled *III. IV*. The Chorus staves (Coro) consist of two staves with sustained notes. The String section (Archi) includes three staves (Violins I, Violins II, and Cellos/Double Basses) with dynamic markings of *pp* and *cresc.*

Fl. I

Cl.

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

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

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

P-tti (bacch. molle) *mf*

Arpa *f* *dim.* *pp*

Coro

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

*f* *arco* *dim.* *pp* *pp* *cresc.*

*f* *pp* *cresc.*

*f* *pp* *cresc.*

I

Fl.

Ob.

C. ingl.

Cl.

Cor.

Coro

ТЕНЬ ВИРГИЛИЯ  
VIRGIL'S SCHATTEN

mf

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

unis. pizz.

f

dim.

pizz.

f

dim.

Arch.

mf

dim.

p

pp

cresc.

mf

pp

cresc.

cresc.

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

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

C. ingl. *un poco marcato*

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

Fag. *mf* *dim.*

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

Coro

T. B. *f*

V. S.

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

arco *mf*

senza sord. arco *p*

Archi *mf* *f* *f*

17

Fl. *p dolce*

Ob. II *p*

Cl. I *p*

Fag. *p*

Cor. *p*

Coro

T. B. *f*

V. S.

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

17

V-ni I *div. pp*

V-ni II *div. pp*

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

V-c. *f*

FL

Ob.

Cl.

Coro

T. B.  
V. S.

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

V-ni I

V-ni II

V-le

arco 3 p

pizz. mf

arco 3 p

FL

Ob.

Cl.

Coro

T. B.  
V. S.

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

V-ni I

V-ni II

V-le

cresc.

un poco cresc.

cresc.

cresc.

cresc.

3 cresc.

Fl.

Picc.

Ob.

Cl.

Fag.

18

Tr-be

Tr-ni e Tuba

Cassa

18

Coro

T.B.

V.'S.

и  
und

лет...  
schlägt...

18

unis.

ff

ff

div.

ff



Fl. *a 2*

Ob. *ff marcato*

C. ingl. *ff*

Cl. *f*

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

Cor. *ff marcato*

Tr-be *ff marcato*

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

Cassa *ff* *dim.*

Coro

Archi *f* *unis.*

Detailed description: This page of a musical score features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), and Bassoon (Fag.), with dynamic markings such as *ff*, *f*, and *ff marcato*. The brass section consists of Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones/Tubas (Tr-ni e Tuba), with dynamics like *ff marcato* and *f*. The percussion section includes the Cassa (Cassa) with a *dim.* marking. The string section (Archi) is marked *f* and *unis.*. The score is characterized by frequent triplet markings (indicated by a '3' over the notes) and dynamic accents. The Flute part has a *a 2* marking, and the Bassoon part has *a 2* markings. The Oboe part has a *ff marcato* marking. The Clarinet part has a *f* marking. The Bassoon part has *ff* and *f* markings. The Cor Anglais part has a *ff marcato* marking. The Trumpets part has a *ff marcato* marking. The Trombones/Tubas part has a *f* marking and a *a 2* marking. The Cassa part has a *ff* marking and a *dim.* marking. The string part has a *f* marking and a *unis.* marking.

accel.

a 2

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Cassa. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents), and performance instructions like 'a 2' and 'II'. The woodwinds and brass parts feature melodic lines with some triplets and slurs.

accel.

Musical score for strings (Archi). The score includes various musical notations such as dynamics (p, mf, ff), articulation (accents), and performance instructions like 'a 2' and '3'. The string parts feature melodic lines with some triplets and slurs.

Più mosso (♩ = 176)

Ob.

Fag.

Cor.

Tr-be

Coro

ТЕНЬ ВИРГИЛИЯ  
VIRGIL'S SCHATTEN

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

Più mosso (♩ = 176)

Archi

Cl.

Cl. b.

Fag.

Coro

T. B.  
V. S.

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

Archi

Cl.

Fag.

Cor.

Coro

T. B.  
K. S.

Archi

*p* *cresc.* *f*

*p* *cresc.*

*mf* *f*

*mf* *f*

*p* *ff*

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

*p* *cresc.* *f*

*p* *cresc.*

*p* *cresc.*

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

Ob. *a 2*  
*f* *p*

Cl. *f* 3 3 *I*  
*p*

Cl. b. *p*

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

Cor. *IV*  
*p*

Coro

ДАНТ  
DANTE

T. B.  
V. S.

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

Ко - ро так  
 Wen mag dies

Archi

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

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

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

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

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

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl. I *dim.* *pp*

Cl. b. *dim.* *pp*

Fag. *p*

Cor. IV

Coro

Д. D. чер-ный воз - дух ис - тя - зу - ет?  
*schwar-ze Luft - meer mar-ternd hül - len?*

T. B. *f* *b* *p*  
 V. S. Лю - дей,  
*viel Volk*

Archi *pp* *arco* *pp*

Cl.

Cl. b.

Fag.

Coro

T. B.  
V. S.

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

Archi

*p*

*cresc.*

*p*

*arco*

*p*



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

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

Archi *p cresc. f 3*

20

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

Ob. *a 2*

Cl. *p* *cresc.*

Fag. *p* *cresc.*

Coro

20

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

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

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

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

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

Fl.

Cl.

Fag.

Cor. I II a 2

Coro

Archi

The musical score is divided into several systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). The Flute part features a complex melodic line with triplets and a crescendo. The Clarinet and Bassoon parts provide harmonic support with sustained notes and dynamic markings of *f* and *p*. The second system features the Cor Anglais (Cor.) with two parts, I and II, and the Chorus (Coro) with two parts. The Cor Anglais parts play a melodic line with triplets and dynamic markings of *f*, *dim.*, and *p*. The Chorus parts play sustained notes with dynamic markings of *f* and *p*. The third system features the String section (Archi) with four parts. The strings play a rhythmic pattern with triplets and dynamic markings of *f*, *dim.*, and *p*. The score concludes with a final measure featuring a crescendo and dynamic markings of *p* and *cresc.*

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

- Fl.**: Flute part with dynamics *p*, *mf*, and *f*. Features triplet markings (3).
- Ob.**: Oboe part with dynamics *mf* and *f*. Features triplet markings (3).
- Cl.**: Clarinet part with dynamics *f*, *p*, *mf*, and *f*. Features triplet markings (3).
- Fag.**: Bassoon part with dynamics *f* and *p*. Features triplet markings (3).
- Cor.**: Horn part with dynamics *f*, *dim.*, and *p*. Features triplet markings (3) and a first ending bracket labeled "I. II".
- Tr-ni e Tuba**: Trumpet and Trombone parts with dynamics *f* and *mf*. Features triplet markings (3).
- Timp.**: Timpani part with dynamics *mf*.
- Coro**: Chorus part.
- Archi**: String part with dynamics *f*, *dim.*, *mf*, *cresc.*, and *f*. Features triplet markings (3) and a "div." marking.

21

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

Ob. *mf* *f* *mf*

Cingl.

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

Cl.b. *mf* *cresc.*

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

Cor. *mf* *f* *mf*

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

Tr-ni  
e  
Tuba *f* *mf*

Timp. *mf*

Coro

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

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

This page of a musical score, numbered 84, contains the following parts and markings:

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

Fl. *mf* *cresc.*  
 Ob. *cresc.*  
 C. ingl. *cresc.*  
 Cl. *mf* *cresc.*  
 Cl. b. *ff*  
 Fag. *ff*  
 Cor. *cresc.*  
 Tr-be I II a 2 *cresc.*  
 Tr-ni e Tuba III *f*  
 Tuba *f*  
 Coro  
 Archi *cresc.*  
*ff*

This page of a musical score (page 85) contains the following parts and markings:

- Flute (Fl.):** Starts with *mf* and *cresc.* markings, featuring triplet patterns.
- Oboe (Ob.):** Features *cresc.* and *f* markings with triplet patterns.
- Cor Anglais (C. ingl.):** Features *cresc.* markings.
- Clarinet (Cl.):** Starts with *mf* and *cresc.* markings, featuring triplet patterns.
- Bass Clarinet (Cl. b.):** Features *ff* markings.
- Bassoon (Fag.):** Features *ff* and *f* markings with triplet patterns.
- Horn (Cor.):** Features *cresc.* and *f* markings.
- Trumpet (Tr-be):** Features *cresc.* markings, with sub-sections I, II, and a 2.
- Trombone (Tr-ni e Tuba):** Features *f* markings, with sub-section III.
- Tuba:** Features *f* markings.
- Chorus (Coro):** Features a vocal line with slurs.
- String (Archi):** Features *cresc.* and *ff* markings with triplet patterns.

Più mosso

Fl. *a 2*  
*cresc.* *ff* *ff* 3 3 3 3 3 3

Oboe *cresc.* *ff* *ff* 3 3 3 3 3 3

C. ingl. *cresc.* *ff*

Cl. *a 2*  
*cresc.* 3 3 3 3 3 3 *ff* *ff* 3 3 3 3 3 3

Cl. b. *cresc.* 3 3 3 3 *ff sempre marcato* 3

Fag. *cresc.* 3 3 3 3 *ff sempre marcato* 3

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

Tr-be *cresc.* *III con sord.* *f* *a 2* 3

Tr-ni e Tuba *ff sempre marcato* *ff sempre marcato* 3

Timp. *mf*

Coro

Archi *cresc.* *ff* *ff* *div. 3* 3 3 3 3 3 3 *ff sempre marcato* 3



Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr- be III

Tr- ni a 2

Tuba

Timp.

un poco cresc.

Coro

Archi

Detailed description: This page of a musical score, numbered 87, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpet III (Tr- be III), Trumpet II (Tr- ni a 2), and Tuba. Percussion includes Timpani (Timp.). The string section (Archi) is represented by five staves. The woodwinds and strings play complex rhythmic patterns, often in triplets. The brass instruments play sustained chords and melodic lines. The timpani part is mostly rests. The strings play a steady accompaniment. A dynamic marking 'un poco cresc.' is present in the timpani part. The score is written in a key with one flat and a 3/4 time signature.

Fl.

Picc.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

P-tti

Coro

Archi

Fl. *3*

Picc. *3*

Ob. *2* *3*

C. ingl.

Cl. *2* *3*

Cl. b.

Fag.

Cor. II I *ff*

IV III *ff*

P-tti *f*

Coro

Archi *8* *div.* *unis.*

Detailed description: This page of a musical score (page 89) features a woodwind section with Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), and Bassoon (Fag.). The brass section includes two Horns (Cor. II and IV) and two Trumpets (I and III), with dynamic markings of *ff*. The vocal and choral parts consist of Soprano-Tenore (P-tti) and Chorus (Coro). The string section (Archi) is marked with a forte *f* dynamic and includes a section marked *8* with *div.* (divisi) and *unis.* (unison) instructions. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass plays sustained notes with some melodic movement. The vocal parts have long, sustained notes.

This musical score page, numbered 90, features a woodwind and brass section with string accompaniment. The instruments are arranged as follows:

- Flute (Fl.):** Features a melodic line with triplets and a *cresc.* marking.
- Piccobello (Picc.):** Features a melodic line with triplets and a *cresc.* marking.
- Oboe (Ob.):** Features a melodic line with triplets and a *cresc.* marking.
- Clarinet in G (C.ingl.):** Features a melodic line with triplets and a *cresc.* marking.
- Clarinet in Bb (Cl.):** Features a melodic line with triplets and a *cresc.* marking.
- Clarinet in C (Cl. b.):** Remains silent.
- Bassoon (Fag.):** Remains silent.
- Cor Anglais (Cor.):** Features a melodic line with triplets and a *cresc.* marking.
- Cor Anglais (Cor.):** Features a melodic line with triplets and a *cresc.* marking.
- Coro:** Features a melodic line with triplets and a *cresc.* marking.
- Archi (Strings):** Features a melodic line with triplets and a *cresc.* marking.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *cresc.* (crescendo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support.

Fl. *fff*

Picc. *fff*

Ob. *fff*

C. ingl. *fff*

Cl. *fff*

Cl. b. *fff*

Fag. *fff*

Cor. *fff* *a 2 sempre marcato*

Tr-be *fff* *I senza sord. sempre marcato*

Tr-ni e Tuba *fff* *II, III senza sord.*

Timp. *ff*

P-tti *ff*

Cassa *ff*

Coro S. *fff*

Coro A. *fff*

Coro T. *fff*

Coro B. *fff*

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

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

Presto (♩ = 66)

Archi *fff*

5

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cor. a 2

Tr-be I II. III

Tr-ni e Tuba

Timp.

P-tti

Cassa

Coro

Archi

23

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

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

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

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

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

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

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

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

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

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

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

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

T-tam *ff*

Coro

23

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

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

*p* *cresc.* *fff*

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

*p* *cresc.* *fff*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trumpet and Trombone (Tr-ni e Tuba), and Trombone (Tuba). The percussion section includes Timpani (P-tti) and Cymbals (Cassa). The vocal section consists of a Chorus (Coro). The string section (Archi) is at the bottom. The score features various dynamics such as *p*, *cresc.*, *dim.*, and *div.*. There are also performance markings like *(baech. molle)* and *I. II a 2*. The bottom part of the page contains Russian and German text describing the scene: *Постепенно вихрь, удаляясь, стихает, толпа страждущих редет. Allmählich sich entfernend, verhallt der Sturm, die Menge der Leidenden wird geringer.*



Fl.

Picc.

Ob.

Cor. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be  
I II a 2  
III

Tr-ni  
e  
Tuba  
cresc.

P-tti

Cassa

T-tam

Coro

Archi  
unis.

*fff*

*cresc.*

*fff*

*dim.*

24 *ad.*

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

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

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

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

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

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

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

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

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

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

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

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

Cassa *p* *cresc.* *f*

Coro *f* *cresc.* *ff*

24 *non div.*

Archi *f* *cresc.* *ff*

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

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

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

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

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

Cl. b. *f* *ff*

Fag. *f* *ff*

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

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

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

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

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

Coro

Archi *f* *cresc.* *ff*

25

I. II a 2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ni e Tuba

Timp.

Coro

25

Archi

I. II a 2

Fl. *un poco dim.*

Ob. *un poco dim.*

Cl. *un poco dim.*

Fag. *un poco dim.*

Cor. *un poco dim.*

Tr-ni e Tuba *un poco dim.*

Timp. *un poco dim.*

Coro

Archi *un poco dim.*

*un poco dim.*

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

The image shows a page of a musical score for page 101. The score is arranged in a system with six staves. From top to bottom, the staves are labeled: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cor. (Cor Anglais), Coro (Cor Anglais), and Archi (Archi). The Flute part begins with a first finger (I) trill and a triplet, followed by a second finger (2) trill. The Oboe part has a first finger (I) trill. The Clarinet part has a first finger (I) trill. The Cor Anglais part has a first and second finger (I. II) trill. The Coro part has a first and second finger (I. II) trill. The Archi part has a first finger (I) trill. The score includes various musical notations such as dynamics (mf, p), articulation (accents), and phrasing slurs. The key signature is one sharp (F#).

poco a poco diminuendo e ritardando

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (Cor.). The Flute part features a melodic line with triplets in the final measure. The Oboe part has a single melodic phrase. The Clarinet part plays a rhythmic pattern with triplets. The Cor Anglais part consists of sustained notes.

poco a poco diminuendo e ritardando

Musical score for the string section (Archi), including Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a sustained harmonic accompaniment with a melodic line in the upper voices.



26

Fl. *pp* 3

Ob. *pp* 3 3

Cl. *pp* 3 3 3

Fag. *p*

Cor.

Coro

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

26

Archi *p* *dim.*

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

Meno mosso ( $\text{♩} = 52$ )

Fl. *pp*

Cl. *p*

Cl. b. *p*

Fag. *p*

Coro

ДАНТ  
DANTE

*mf*

Кто э - ти два,  
Wer sind die zwei,

Показываются призраки Паоло и Франчески.  
Es zeigen sich die Schatten Paolos und Franceskas.

Meno mosso ( $\text{♩} = 52$ )

div. *pp*

Archi *pp*

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

Fl. *pp* *pp*

Cl. *p*

Cl. b. *p* *mf*

Fag. *p*

Cor. I. II. *p*

Coro

Д. Д. *f* *mf*

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

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

Archi *pp* *pp* *pp*

*un poco cresc. mf* *pp*

*div. p dim. pp* *unis. pp*

27

I. II

*pp* 3 3

*pp* 3

*p*

*p*

III

*p*

Coro

Д.  
D.

СНИ - МИ ГО - ВО РИТЬ...  
Fra - gen stel - len dürft...

ТЕНЬ ВИРГИЛИЯ  
VIRGILS SCHATTEN

*mf* *cresc.*

Во и - мя той люб -  
Im Na - men je - ner

27

*div.*  
*pp*

*pp*

*un poco cresc.*

*pp*

(d. = d)

Fl. I *p* *dim.*

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

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

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

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

V. S.

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

Archi *pp* *div.* *pp* *pp*

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

*div.* *pp* *unis.* *p*

*div.* *pp* *unis.* *p*

28 L'istesso tempo (d = d.)

Fag. *pp*

Timp. *p*

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

Пе - чаль -  
 Ihr trau -

T. B. *pp* *dim.* *pp*

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

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

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

Д.  
D.

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

con sord. unis.  
p

Archi

un poco cresc.

con sord.  
p

un poco cresc.

I

Fl.

Cl.

Fag.

Timp.

Д.  
D.

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

mf

mf

dim.

p

Archi

Д.  
D.

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

Archi

*p*

*un poco cresc.*

*un poco cresc.*

*p*

Fl.

Cl.

Fag.

Timp.

Д.  
D.

при - близь - тесь.  
*so na - het.*

Archi

*I*

*p*

*p*

*p*

*mf*

*dim.*

*p*

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

*f*  
Кто  
Nennt

вы?  
суч!

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

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

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

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



29

Fl.

Cl.

Fag.

Д.  
D.

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

div.

pp salt.

cresc.

f

dim.

div.

pp salt.

Ob.

C. ingl.

Arpa

Д.  
D.

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

I solo

ten.

mf

p

solo

mf

p

f

V-ni I

V-c.

C-b.

p

mf

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

C. ingl. *mf* *p*

Arpa

Д. Д. *mf*

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

Archi *pp* *pp* *mf*

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

C. ingl. *dim.*

Arpa *dim.*

Д. Д. *p*

- ку да вы и  
her ihr seid, und

V-ni II

V-le

C-b. *dim.*

Ob. *ten.*  
*p* *pp*

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

Arpa *p*

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

Archi *pp*  
*p*

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

Облака заволакивают сцену.  
Wolken verhüllen die Bühne.  
*trem.*

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

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

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

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

30 I. II a 2 *cresc.*

Fl. *p*

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

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

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

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

I

Fl. *f* *dim.*

Ob. *f* *dim.*

V-ni I *f* *dim.*

V-ni II *f*

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

I

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

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

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

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

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

31

Fl. I *p*

Ob. I *pp*

Cl. *p*

Fag. *p*

Arpa *p*

ФРАНЧЕСКА  
FRANCESKA

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

ПАОЛО  
PAOLO

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

31

Archi *p*

senza sord.

arco *p*

I. II

Fl.

Cl.

Fag.

Cor.

Arpa

Ф. П.

Арчи

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

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

*mf*

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

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

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

(non div.)

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

32

Fl. I II

Ob.

Cl.

Fag.

Cor.

Tr-i-be I II a 2

Tr-i-ni-e Tuba I II a 2

Timp.

Arpa

Ф. Ф.

II. P.

Archi

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

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

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

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

*p* *cresc.* *ff*

*p* *cresc.* *ff*

*p* *cresc.* *ff*

*p* *cresc.* *ff*

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

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



Un poco meno mosso (♩ = ♩.)

Fl. I II *p dolce*

Ob. 1 2 2 *pp*

C. ingl.

Cl. *p dolce*

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

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

Tr-be I II III *p*

Tr-ni e Tuba *p*

Timp. *p*

Arpa *mf*

Un poco meno mosso (♩ = ♩.)

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

senza sord. *p dolce*

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

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part I and II. Includes a box with the number 33. Dynamics include *dim.* and *I solo*.
- Ob. (Oboe):** Part I solo. Dynamics include *p dolce*.
- C. ingl. (Clarinet in G):** Dynamics include *dim.*
- Cl. (Clarinet in B):** Dynamics include *dim.*
- Fag. (Bassoon):** Part II. Dynamics include *dim.*
- Cor. (Horn):** Parts I, II, and III. Dynamics include *dim.*
- Timp. (Timpani):** Dynamics include *dim.* and *pp*.
- Archi (Strings):** Dynamics include *dim.* and *pp*. Includes a box with the number 33.

Ob. *I* *dim.*

Archi *pp*

This system contains the first two staves of a musical score. The top staff is for Oboe (Ob.) and the bottom staff is for the string section (Archi). The Oboe part begins with a first finger (I) fingering and includes a dynamic marking of *dim.* (diminuendo). The string part starts with a *pp* (pianissimo) dynamic. The music is written in a key signature of one flat and a 4/4 time signature.

Ob. *pp*

Cl. *mf* *p*

Cl. b. *p*

Fag. *I* *mf* *p*

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

This system contains the next four staves of the musical score. The staves are for Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and the string section (Archi). The Oboe part starts with a *pp* dynamic. The Clarinet part has a *mf* dynamic followed by a *p* dynamic. The Bass Clarinet part has a *p* dynamic. The Bassoon part starts with a first finger (I) fingering and has a *mf* dynamic followed by a *p* dynamic. The string part includes dynamics of *pp*, *pp*, *unis.* (unison), *p*, *pizz.* (pizzicato), *p*, *unis. pizz.*, and *p*. A double bar line is present at the beginning of this system.

34

I

Cl. *mf* *p*

Cl. b.

Fag. *mf* *p*

Cor. III. IV

Tr-ni e Tuba

Timp. *p*

V-c. *pp* *p* arco

C-b. *pp*



III. IV

Cor. *rit. poco a poco*

Tr-ni e Tuba

Timp.

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

C-b.

Занавес медленно опускается.  
Der Vorhang fällt langsam.

# КАРТИНА ПЕРВАЯ

# ERSTES BILD

Римини. Дворец Малатесты.

Rimini. Palast des Malatesta.

Allegro vivace (♩ = 144)

3 Flauti

2 Oboi

2 Clarinetti (A)

Clarinetto basso (A)

2 Fagotti

4 Corni (E)

3 Trombe (B)

3 Tromboni e Tuba

Timpani (E, C, A)

Piatti

Cassa

Tam - tam

Allegro vivace (♩ = 144)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl. *sf sf mf sf p*

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

Cl. *sf sf p cresc. sf p*

Fag. *sf sf p cresc. sf p*

Cor. *sf sf mf sf p*

Tr-be *sf sf*

Tr-ni e Tuba *sf sf sf*

Timp. *sf sf p sf*

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

Fl. *p*

Cl. *p*

Fag. *p*

Cor. *un poco cresc.*

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

I

35

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

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

Cl. *mf* *mf* *cresc.* *cresc.*

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

Cor. III. IV *cresc.*

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

I. II a 2

a 2

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

- Fl. (Flute):** Part I, II a 2. Dynamics include *ff*.
- Ob. (Oboe):** Part a 2. Dynamics include *f* and *ff*.
- Cl. (Clarinet):** Part a 2. Dynamics include *ff*.
- Fag. (Bassoon):** Dynamics include *ff*.
- Cor. (Horn):** Dynamics include *mf*, *cresc.*, and *ff*.
- Tr-ni e Tuba (Trumpets and Tubas):** Trumpets have dynamics *mf* and *cresc.*. Tubas have dynamics *f* and *dim.*.
- Timp. (Timpani):** Dynamics include *f* and *dim.*.
- Archi (Strings):** Dynamics include *ff*. The upper strings are marked *(non div.)* and the lower strings are marked *div.* and *unis.*

The score features various musical notations such as slurs, accents, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.



The musical score is arranged in two systems. The first system includes:

- Fl.** (Flute): Treble clef, key signature of three sharps (F#, C#, G#). Starts with a dynamic of *sf* and includes a *a 2* marking.
- Ob.** (Oboe): Treble clef, key signature of three sharps. Starts with a dynamic of *sf* and includes a *a 2* marking.
- Cl.** (Clarinet): Treble clef, key signature of three sharps. Starts with a dynamic of *sf* and includes a *a 2* marking.
- Fag.** (Bassoon): Bass clef, key signature of three sharps. Starts with a dynamic of *sf* and includes a *a 2* marking.
- Cor.** (Horn): Two staves, treble clef, key signature of three sharps. Dynamics include *sf* and *f marcato*.
- Tr-be** (Trumpet): Two staves, treble clef, key signature of three sharps. Dynamics include *sf* and *marcato*. Includes a *a 2* marking.
- Tr-ni e Tuba** (Trombone and Tuba): Two staves, bass clef, key signature of three sharps. Dynamics include *sf* and *marcato*. Includes a *a 2* marking.
- Timp.** (Timpani): Bass clef, key signature of three sharps. Dynamics include *sf*.

The second system includes:

- Archi** (Strings): Treble and bass clefs, key signature of three sharps. Dynamics include *sf* and *f*.

Fl. *a 2* *b* *sf*

Ob. *sf*

Cl. *sf*

Fag. *marcato* *sf* *a 2*

Cor. *sf*

Tr-be *a 2* *sf*

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

Timp. *sf*

Archi *marcato* *sf*

Fl. *a 2* *sf* *sf* *sf* *ff* I II III

Ob. *sf* *sf* *sf* *ff*

Cl. *sf* *sf* *sf* *ff* *a 2*

Fag. *sf* *sf* *sf* *p* *cresc.* *ff*

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

Tr-be *sf* *sf* *sf*

Tr-ni e Tuba *sf* *sf* *sf*

Timp. *sf* *sf* *sf*

Archi *sf* *sf* *sf* *p* *cresc.* *ff marcato*

36

36

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archi

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f marcato*

*f marcato*

*f*

*ff*

*ff*

*ff*

*ff*

I. II a 2

a 2

This musical score page, numbered 131, features a variety of instruments. The woodwind section includes two Flutes (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of two Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni e Tuba). The percussion section includes Timpani (Timp.). The string section (Archi) is represented by five staves. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It is divided into four measures. The first measure is marked with 'I. II' above the Flute parts. The second measure is marked with 'III' above the Flute parts. The third measure contains the instruction 'dim.' (diminuendo) for most instruments. The fourth measure contains 'dim.' for the woodwinds and strings, and 'f marcato' (forte marcato) for the Bassoon, Cor Anglais, and Trombones. The Trombone part also includes 'a 2' (second ending) and 'p' (piano) markings. The string parts end with 'div.' (divisi) in the fourth measure.

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

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

II  
IV

*pizz.*

Detailed description: This is a page of a musical score for a symphony orchestra, page 132. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet and Tuba (Tr-ni e Tuba), and Timpani (Timp.). The third system includes the String section (Archi). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *f* (forte), and *pizz.* (pizzicato). The string section has markings for *div. pizz.* (divisi pizzicato). The woodwinds and strings play melodic lines with some rests. The brass and timpani provide harmonic support.

Cl.

Fag.

Cor.

Archi

*dim.*

*p*

*pizz.*

*div. pizz.*

*unis. arco*

*unis. p*

*dim.*

3AHABEC  
VORHANG

Cl.

Fag.

Cor.

Tr-be

Archi

*pp cresc.*

I. II

*pp cresc.*

*pp cresc.*

*dim.*

*dim.*

## СЦЕНА ПЕРВАЯ

Ланчотто Малатеста, Кардинал и свита обоих.

## ERSTER AUFTRITT

Lanceotto Malatesta. Kardinal und das Gefolge beider.

37 *L'istesso tempo*

Cl. *p* *dim.*

Cl. b. *p* *dim.*

Tr-ni  
e  
Tuba *sf*

ЛАНЧОТТО  
LANCEOTTO  
*lunga* *mf*

От-вет мой прост.      Лан - чот-то      Ма-ла - тес-та,      не  
*Hier mein Be-scheid!*      Lan - ceot-to      Ma-la - te - sta      wird

37 *L'istesso tempo*

arco *ff* *p* *cresc.*

arco *ff* *mf*

Archi unis. arco *ff* *p* *cresc.*

arco *ff* *p* *cresc.*



Cl. b.

Fag.

Ланч.  
Lanc.

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

Archi

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

Cl.

Cl. b.

Fag.

Cor.

Ланч.  
Lanc.

V-c.

C-b.

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

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

Cl. *p*

Cl. b. *p* *mf*

Fag.

Cor.

Timp. *f*

Ланч. *mf*  
Lanc.

(к свите)  
(zum Gefolge)

- сто - ла.  
Stuh - le.

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

Archi

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

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

*p* *cresc.* *f*

38

Fl. I  
mf sf

Ob. mf cresc. sf

Cl. a 2 p cresc. sf mf

Cl.b. p cresc. sf mf

Fag. p cresc. sf mf

Cor. f sf

Ланч. f ff

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

38

Archi p cresc. sf

p cresc. sf

p cresc. sf

mf cresc. sf

I. II a 2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr be

Tr-ni e Tuba

Timp.

P-tti

Cassa

Ланч.  
Lanc.

к по-хо - ду!  
zum Ab - marsch!

Смерть  
Tod

Archi

Ob. *dim.* *cresc.*

Cl. *cresc.*

Fag. *dim.* *cresc.*

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

Fl. *dim.* *cresc.*

Vcl. *dim.* *cresc.*

Vcl. *dim.* *cresc.*

Ланч.  
Lanc.

вра - гам не - по - рте - шь - мо - го Вла -  
dem Feind des un - un - schränk - ten Kír - chen -

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

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

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

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

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

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

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

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

Timp. *mf* *cresc.* *f* *sfz*

Ланч.  
Lanc. *mf* *cresc.* *f* *sfz*

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

Archi *f* *cresc.* *ff* *sfz*

*C muta in H, A in G.*

- ды - ки!  
für - sten!

Смерть!  
Tod!

Смерть!  
Tod!

Смерть!  
Seht враг вам vor,

Cl.  
Cl. b.  
Fag.

Cor.

(к Кардиналу)  
(zum Kardinal)

Ланч.  
Lanc.

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

Соро

ди - м. p  
ГИ - БЕЛ - ЛИ - НАМ!  
Ghi - bel - li - nen!

ди - м. p

Арчи

ди - м.  
ди - м.  
ди - м.  
ди - м.  
ди - м.

p

Cl. I

Cl. b.

Fag.

Cor. I II

Ланч. Lanc.

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

V-le pizz.

V-c.

C-b.

*p*

*mf*

39

Fl. I II

Ob. I

Cl. I

Fag. pp

Ланч. Lanc.

- e.  
- schar.

Archi arco

*pp dolce*

*pp dolce*

*pp*

*pp*

*pp*



Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

V-ni I

V-ni II

V-c.

C-b.

*p*

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

Fl.

Ob. I

Cl.

Fag. *mf*

V-ni I

V-c.

C-b.

*p*

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

This musical score page features ten staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Tuba. The string section includes Violin I (V-ni I), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play sustained notes with dynamic markings of *p* and *pp*. The Flute, Oboe, Clarinet, and Bassoon parts include a *pp* marking in the final measure. The Tuba part has a *pp* marking in the final measure. The Violin I part has a *pp* marking in the final measure. The Viola, Violoncello, and Contrabass parts have *pp* markings in the final measure. The Oboe part has a *pp* marking in the final measure. The Flute part has a *pp* marking in the final measure. The Clarinet in Bass part has a *pp* marking in the final measure. The Bassoon part has a *pp* marking in the final measure. The Tuba part has a *pp* marking in the final measure. The Violin I part has a *pp* marking in the final measure. The Viola part has a *pp* marking in the final measure. The Violoncello part has a *pp* marking in the final measure. The Contrabass part has a *pp* marking in the final measure.

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

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

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

*p*  
*p*  
*p a 2 p mf*  
*p a 2*  
*pp*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.-be

ЛАНЦОТТО  
LANCEOTTO

(к своей свите)  
(zu seinem Gefolge)

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

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

Archi

Fl. *I leggero p*

Ob. *dim.*

Cl. *mf p pp*

Cl. b. *p mf*

Fag. *dim. p pp mf*

Cor. *mf p*

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

Fl. *I*

Cl. *p*

Cl. b. *cresc. dim. p*

Fag. *cresc. dim. p*

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

Cl. *cresc.* *dim.*

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

Fag. *cresc.* *dim.*

V-ni I *p*

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

V-c. *un poco cresc.* *dim.* *arco* *mf* *3* *3* *dim.* *arco*

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



Cl. b. *p*

ЛАНЦОТТО  
LANCOTTO

(к слуге)  
(zum Diener)

*f* *dim.*

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

V-ni I *dim.*

V-le *dim.*

V-c. *dim.*

C-b. *dim.*

СЦЕНА ВТОРАЯ

Ланчотто один в глубокой задумчивости.

ZWEITER AUFTRITT

Lanceotto allein in Gedanken versunken.

41

Largo (♩=52)

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

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

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

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

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

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

Tr. ni e Tuba *I. II a2*  
*mf la melodia ben marcato a2* *cresc.* *f* *cresc.* *ff* *ten.* *un poco dim.*

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

41

Largo (♩=52)

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

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

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

rit. Più vivo (♩=80)

Ob.

Cl. I. II muta in B

Cl. b. Cl. basso muta in B

Fag. Cor. I. II muta in F

Cor. III. IV muta in F

Tr-ni e Tuba

Timp. lunga

2 Trombe (A)

2 Corni (F)

Arch. lunga

Timp. lunga

2 Trombe (A)

2 Corni (F)

*(Трубы за сценой. Далеко.)*  
*(Trompeten weit hinter der Bühne.)*

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



rit. *lunga*

2 Trombe (A) *lunga*

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

Listesso tempo

Meno mosso (♩=63)

Ob. *p* *cresc.*

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

Fag. *p* *cresc.*

Tr-be I. II *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

ЛАНЦОТТО  
LANCOTTTO

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

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

Archi *p* *cresc.* *sf*

42

Ob. *a2* *mf*

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

Cl. b. *p*

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

Cor. IV *p* *mf*

Тimp. *p* E muta in D; H in C

2 Corni (F) *a2* *f*

Ланч. *f*

Ланч.  
Lanc.

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

42

Archi

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

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

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

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

Cl. *p*

Fag. *p dolce*

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

Ланч. *mf* *dim.* *mf* *cresc.*  
 Ланс.

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

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

Largo (♩=52)

Cl. *mf*

Cl. b. *mf* *solo*

Fag. *mf*

Ланч. *mf* *dim.*  
 Ланс.

(Задумывается.)  
 (Verfällt in Nachsinnen.)

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

Archi *arco* *p* *pp*

43 Allegro moderato (♩=108)

Cl. b. *p*

Ланч.  
Lanc. *f* *p* *p*

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

V-ni I *pp*

V-ni II *pp*

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

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

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

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

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

Ланч.  
Lanc. *f* *dim.* *mf* *dim.*

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

V-ni I *p* *mf*

V-le *arco* *p*

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

meno mosso  
colla parte

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

Fag. *mf dim. mf*

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

Ланч.  
Lanc. *p cresc. mf p f dim.*

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

V-le *p*

V-c *arco*

V-b. *p*

a tempo

Cl. *mf dim.*

Cl. b. *mf dim.*

Fag. *mf dim.*

Cor. *III mf dim.*

Ланч.  
Lanc. *f dim. dim.*

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

V-ni I *p mf*

V-le

V-c

C-b.

Fl. *pp*

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

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

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

Ланц. *mf* *dim.* *p* *pp* *un poco*

V-lе *p* *div.* *pp*

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

C-b. *pp* *div.*

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

*meno mosso*

*a tempo*

Fl. *pp*

Cl. *p* *dim.*

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

Ланц. *cresc.* *mf* *mf*

И ты по-ве-ри-ла!.. И ты кля-  
*Und du, du glaub-test ihm, und schworst nun*

Pa - o - lo dein Gat - te...

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

accel. I. II <sup>2</sup>

Fl.

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

Cl. b. *mf*

Fag. *p* *cresc.*

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

Ланч.  
Lanc. *cresc.* *f*

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

accel.

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

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



*a tempo*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cl. b.

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

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

Ланч. *ff* *mf* *p*

Lanc.

He mne!..  
Nicht mir!

Здесь ко - рень  
Hier liegt der

*a tempo*

Archi *ff* *mf* *p*

Un poco più vivo. Alla breve (♩=5♩)

Cl. *p dolce*

Cl. b.

Fag. *p dolce*

Cor. *p*

Ланч. *cantabile mf*

Lanc. *зна... Fluch... 0, 0,*

Archi *div. p dolce*

*pizz. p pizz. p*

Cl.

Fag.

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

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

Archi *unis.*

Cl. *p*

Fag. *p dolce*

Ланч.  
Lanc.

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

Archi



Cl.

Fag. *I*

Ланч.  
Lanc. *mf*

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

Archi

Ob. *p*

Cl.

Fag. *p*

Ланч.  
Lanc. *poco a*

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

Archi *p*  
*unis.*  
*p*  
*arco*  
*p*  
*arco*  
*p*

Ob. *poco cresc.*

Cl. *un poco cresc.*

Fag. *un poco cresc.*

Ланч.  
Lanc. *poco cresc.*

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

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

I-II a2

Fl. *mf*

Ob. *mf* a2

Cl. *f*

Fag. *f*

Ланч. *f*

Lanc.

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

Archi

Ob. a2

Cl.

Fag.

Cor. I III *f*

Ланч. *ff* *f* *dim.*

Lanc.

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

Archi

Fl. *f* *f*

Ob. *f* *f*

Cor. *f* *mf* *mf*

Tr-be I. II a2 *f*

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

Ланч. *f* *dim.*

Lanc. *f* *dim.*

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

Archi *dim.* *p cresc.*

Fl. *ff* I. II

Ob. *ff* III

Cl. *ff* a<sup>2</sup>

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

Tr-be *f* I. II

Tr-ni *f* III

Tuba *f* Tuba

Timp. *f*

Ланч. *mf* *f*

Lanc. *mf* *f*

А те-перь? *mf* *f*

Jetzt je - doch

Со-мне-нья нет, у-вы, *f*

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

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

rit.

46 *Meno mosso* (♩=88)

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Tuba

Тимп.

Ланч.  
Lanc.

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

И вместе с ним сме-  
Ver-spottest mich mit

rit.

46 *Meno mosso* (♩=88)

Archi



## Piu vivo

Cl. *mf*

Cl. b. *mf* *p*

Fag. *mf*

Cor.

Tuba

Ланц. *f* *mf* *cresc.*  
 Lanc. *f* *mf* *cresc.*

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

V-le *p*

V-c. *p* *cresc.*

C-b. *p* *cresc.*

Ob. *mf* *f*

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

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

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

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

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

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

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

Più mosso

Ob.

Cl.

Cl. b.

Fag.

Cor.

Ланч.  
Lanc.

*mf* *cresc. poco a poco*

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

Più mosso

Archi

*p*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc.*

Fl. I. II  
 Ob.  
 Cl.  
 Cl. b.  
 Fag.  
 Cor.  
 Ланч.  
 Lanc.  
 Archi

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

47 Tempo rubato (♩=100)

Fl. *ff* *ff sempre marcato*

Ob. *ff* *ff sempre marcato*

Cl. *ff* *ff sempre marcato*

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

Fag. *ff* *ff sempre marcato*

Cor. *ff* *ff sempre marcato*

Tr-be *ff* *ff sempre marcato*

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

Timp. *f* *ff*

P-tti *ff*

Cassa *ff*

Ланч. *ff* *ff ten.* *ff*

Lanc. *ff*

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

47 Tempo rubato (♩=100)

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

*colla parte*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

*f ad lib.*

Ланч.  
Lanc.

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

*colla parte*

Archi

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

Cl  
 Cl. b.  
 Fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Ланч.  
 Lanc.  
 Archi

-мне- нье и каз-нить...  
 Zwei-fel, der mich quält...

Musical score for orchestra and voice. The score includes parts for Clarinet (Cl), Clarinet in Bass (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Flute (Ланч./Lanc.), and Strings (Archi). The vocal line is in Russian and German. The score features various dynamics (f, dim., marcato) and articulations (trills, triplets).

poco a poco riten.

Largo (♩=58)

Cl. a2

Cl. b.

Fag.

Cor.

Ланч.  
Lanc.

Arch.

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

*pp* *pp*

*p* *cresc.*

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

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

Fag.

Ланч.  
Lanc.

Arch.

*I solo*

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

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

*unis.*

I

Fag.

Ланч.  
Lanc.

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

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

Archi

48

Ob.

Cl.

Cl. b.

Fag.

Cor.

Ланч.  
Lanc.

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

Archi



Fl. *mf dim.*

Ob. *mf dim.*

Cl. *dim. p*

Fag. *mf dim.*

Cor. *mf dim.*

Ланч. *mf p p*

Lanc. *mf p p*

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

un poco cresc. *mf pp*

un poco cresc. *mf pp*

Archi *un poco cresc. mf dim.*

*mf dim.*

*mf dim.*

Cor. *mf dim. p*

Tr-tuba *mf dim. p*

Tr-nie Tuba *mf dim. p*

Timp. *p pp*

Ланч. Ланс. *mf p p*

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

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

СЦЕНА ТРЕТЬЯ

DRITTER AUFTRITT

*Listesso tempo* *Un poco meno mosso*

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

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

Cl. *f dim.* *pp*

Fag. *f dim.* *pp*

Cor. *f dim.* *p*

FRANCESKA (tritt ein) *mf*  
 Мой по-ве-ли-тель  
 Ihr mein Ge-mahl ver-

V. no solo *Un poco meno mosso dolce p*

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

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

V. le *f dim.* *pp*

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

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

Un poco più mosso

Fl. *pp*

Fag. *pp*

Cor. *p*

Франц. *pp*  
*langt nach mir?*  
 ЛАНЧОТТО  
 LANCEOTTO

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

V-no solo

V-ni I *pizz.*

V-ni II *sf*

V-le *sf* *pizz.*

V-c. *p* *pizz.* *arco*

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

Fag.

Cor. III

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

V-c. *pp*

C-b.

Un poco meno mosso

49

Fl.

Cl.

Fag.

Cor.

*leggiere*

*mf* *dim.* *p*

*mf* *dim.* *p*

*pp*

*pp*

*mf* *pp*

*mf* *pp*

ФРАНЧЕСКА  
FRANCESKA

*mf*

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

Ланч.  
Lanc.

*f*

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

49 Un poco meno mosso

V-no solo

V-ni II

V-le

V.c.

C-b.

*p* *p*

*pp*

*mf* *pp*

*mf* *pp*

*arco* *mf* *pp*

Fl.

Cl.

Франц.  
Franc.

- лнн.  
schek'n.

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

V-no solo

V-ni II

*p* *mf dim.*

*p* *mf* *dim.*

*dim.*

Un poco più mosso

Fl.

Cl.

Cl. b.

Cor.

Франц.  
Franc.

- люсь...  
des.

ЛАНЧОТТО  
LANCOTTO

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

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

*ppp*

*ppp*

*ppp*

*mf*

*p*

*mf*

*p*

*pizz.*

*p*

*sf*

*pizz.* *div.*

*p* *pizz.*

*p* *pizz.*

*p*

un poco accel.

Fl.

Cl. b.

Fag.

Cor.

Tuba

Ланч.  
Lanc.

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

Па-о-ло...  
Pa-o-lo...

un poco accel.

Archi

Un poco meno mosso

Più vivo rit.

Fl. *pp*

Cl. *p* *pp*

Fag. *p* *pp*

Cor. *sf*

FRANЧЕСКА  
FRANCESKA

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

Ланч.  
Lanc.

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

Più vivo rit. Un poco meno mosso

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

V-ni I *sf*

V-ni II unis. *pp* div.

V-le unis. *sf*

V-c. *sf*

C-b. *sf*



Più mosso (♩=60)

50

Fl. I, II  
Cl.  
Fag. *p* *f* *p* *f* *mf* *mf*  
Cor. *p* *f* *p* *mf*  
Tr-ni e Tuba *f* *p*

Франц. Franc. - ле - нья... хор ше.

Ланц. Lanc. *mf* *f* *ten.* *f* *mf*

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

Più mosso (♩=60)

50

V-no solo *pp*  
V-ni I *p* *f* *p*  
V-ni II unis. *p* *f* *p*  
V-le *p* *f* *p* *div.* *mf*  
V-c. *p* *f* *pp* *f* *mf*  
C-b. *p* *f* *pp* *f* *mf*

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

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

Ланц. *Lanc.* *cresc.*

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

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

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

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

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

Cor. I *mf* *dim.*

Cor. III *mf* *dim.*

Ланц. *Lanc.* *dim.* *f* *dim.*

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

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

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

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

Fl. *pp*

Cl. *pp*

Fag. *p*

Cor. I *p*

Cor. III *p*

Франческа  
FRANCESKA *mf*

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

Ланч.  
Lanc. *p*

тра-чен?  
trau - rig?

V-no solo *p*

V-ni II *pp*

V-le *p*

V-c. *p*

C-b. *p*

Fl. *pp*

Cl. *pp*

Франц.  
Franc. *p*

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

V-no solo *dim.*

V-ni II *pp*

rit.

Fl. I II. III

Ob.

Cl. a 2

Fag. pp cresc.

Cor. p cresc. p cresc.

Tr-be mf cresc.

Tr-ni mf cresc.

Tuba mf cresc.

Франц. Franc. mf cresc.

-му. bot.

ЛАНЦОТТО LANCEOTTO

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

rit.

V-no solo pp

V-ni I pp unis. cresc.

V-ni II pp cresc.

V-le pp cresc.

V-c. pp cresc.

C-b. mf cresc.

[51] Largo (♩=60)

Fl. *sf*

Ob. *sf*

Cl. *sf* *mf pesante*

Fag. *sf* *mf pesante*

Cor. *sf* *mf pesante*

Tr-be *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

Ланч. *f* *amoroso*

Lanc. *f* *amoroso*

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

[51] Largo (♩=60)

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

Ob.

Cl.

Fag.

Cor. II

Ланч.  
Lanc.

Archi

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

Ob. *dim.* 3 3

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

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

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

Ланч. *dim.* 3 3 *p* *cresc.*

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

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

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

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

The score consists of the following parts:

- Fl.** (Flute): I. II. Part with triplets and dynamics *p*, *f*, *dim.*
- Cl.** (Clarinet): Part with triplets and dynamics *p*, *f*, *dim.*, *p*
- Fag.** (Bassoon): Part with triplets and dynamics *p*, *f*, *dim.*, *p*, *dim.*
- Cor.** (Cor Anglais): Part with triplets and dynamics *p*, *f*, *dim.*, *p*, *dim.*
- Tr-ni e Tuba** (Trumpet and Trombone): Part with dynamics *p*, *f*, *dim.*, *pp*
- Timp.** (Timpani): Part with dynamics *p*, *mf*, *dim.*
- Ланч. Lanc.** (Lyrics):
  - ве - нье... / jo - chen...
  - Те - перь / Doch nun,
  - же, при те - бе / seit ich dich sah,
  - я ро - бок, / ver - zag' ich,
- Archi** (String Ensemble): Part with dynamics *ff*, *dim.*, *p*, *dim.*

The score features extensive use of triplets and dynamic markings throughout.



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

Cl. *ten. ten. pp*

Fag. *pp ten. ten. pp*

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

Tuba *p*

Timp. *p*

Ланч. *p cantabile mf cresc.*  
Ланс. *f cantabile mf cresc.*

я бес-си-лен... О, снн-зой-ди, спу-стись с вы-  
ich bin macht-los... О, steig her-ab von dei-ner

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

Archi *p*

*pp pp pizz. mf*

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

Fag. *cresc.* *pp*

Cor. *cresc.* *pp*

III *cresc.* *dim.* *pp*

*p ten.* *ten.*

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

Timp. *cresc.*

Ланч. *f* *mf*

Lanc. *f* *mf*

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

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

*div.* *p*

*div.* *p*

*div.* *unis.* *p*

*cresc.* *dim.* *p*

53

Fl. *ten. pp ten. pp*

Cl. *cresc. dim. p*

Cl. b. *p*

Fag. *cresc. dim. p*

Cor. II *cresc. dim. p*

Tuba *cresc. dim. p*

Timp. *cresc. dim.*

Ланц. *Lanc. cresc. f ten. mf*

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

53

Arch. *cresc. dim. p pp*

*div. p*

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

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

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

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

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

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

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

Tr-ni  
e  
Tuba *mf*

Timp. *pp cresc. cresc.*

Ланч.  
Lanc. *mf f ff*

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

Archi *un poco cresc.* *cresc.*

I. Ha 2

Fl. *f dim.*

Ob. *f*

Cl. *f dim. pp*

Cl. b.

Fag. *f dim. pp*

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

Tr-be *f dim. pp*

Tr-ni *f dim. pp*

e Tuba *f dim. pp* Tuba *pp*

Timp. *mf dim. p*

Ланч. *f dim.* *mf* *p*

Lanc.

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

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

*f* *mf* *div. p*

54

Ob. I *p dim.*

Cl. *dim.* *pp*

Cl. b. *pp*

Fag. *dim.* *pp*

Cor. *dim.*

IV *pp*

Tuba *pp*

Timp. *pp*

Ланч. *mf* *p*

Lanc.

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

54

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

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

*div.*

*unis.*

*pp* *pizz.* *arco*

*pp* *pp* *p*

accel.

Archi

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Fl

Ob

Fag.

LANCOTTO  
LANCOTTO

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Про - кля - тье!  
O - Höl - te!

Archi

*f > p*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

Tempo rubato (♩=88)

Fl. *ff marcato*

Ob. *ff marcato*

Cl. *ff marcato*

Fag. *ff marcato*

Cor. *ff marcato*

Tr-be *ff*

Tr-ni e Tuba *ff*

P-tti *ff*

Cassa *f*

Ланч. *ff* *ad lib.* *dim. 3* *f*

Ланч. Ты ме-ня лю-бить не  
Lanc. Du ver-magst nicht mich zu

Tempo rubato (♩=88)

Archi *ff unis.*



un poco meno mosso

Cl. b. *mf* *dim.*

Fag. *mf*

Cor. *mf*

ФРАНЧЕСКА  
FRANCESKA

*p*

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

Ланч.  
Lanc. *>*

мо-жешь!  
lie - ben!

un poco meno mosso

Archi

*f marcato* *dim.* *p*

div. 3 *f marcato*

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

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

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

Cl. b. *pp pp f dim.*

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

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

V-ni I *pp sf f*

V-le *pp sf f*

V-c. *pp sf f*

C-b. *p sf f*

Cl. b.

Fag. *mf*

Cor. *mf* IV

Tr-be *p* I. II

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

V-ni I *dim.*

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

V-c. *dim. p dim.*

C-b. *dim.*

55 Largo (♩=60)

rit.

Cl. *ten. ten.*

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

Cor. *pp ten. ten.*

Tr-be *dim. pp*

Tr-ni e Tuba *pp*

Timp. *pp*

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

Ланс. *mf f p f*

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

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

55 Largo (♩=60)

rit.

V-ni I *pp*

V-le *pp*

C-b. *div. pizz. p*

Cl. *dim.* I

Fag. *dim.* *ppp*

Cor. II *ppp* III

Timp.

ФРАНЧЕСКА  
FRANCESKA

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

Ланч.  
Lanc. *p* *p* *pp*

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

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

accel.

I

Cl. *pp* solo

Cl. b. *pp* *cresc.* *cresc.*

Fag. *pp* *cresc.* *cresc.*

Cor. II *pp*

Франц. *pp*  
 Franc. - прыг? heim!  
 (Ланчотто пристально смотрит на Франческу.)  
 (Lanceotto sieht Franceska forschend an.)

V-ni II *f* *ppp*

V-le *f* *ppp*

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

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

unis. arco

Allegro (♩ = 126)

Ob. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Cor. I. II *f*

ЛАНЧОТТО  
 LANCEOTTO

Ког-да па-дут вра-ги... не рань-ше...  
 So-bald der Feind be-siegt... nicht e-her...

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

I. II *Più mosso* (♩=144)

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Tr-be  
Tr-ni e Tuba  
Ланч.  
Lanc.

Стой!  
Halt!

*Più mosso* (♩=144)

Archi

Ob.  
Cl.  
Fag.  
Timp.

Ланч.  
Lanc.

Her...  
Nein...      Her...  
Nein...      Сгу пай...  
Jetzt geh!..

Франческа уходит.  
Franceska geht ab. arco

Arch.  
pizz. arco

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

I II III  
p pp pp  
perdendo  
pizz. p dim.

57

Fl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

T-tam

ЛАНЦОТТО  
LANCOTTO

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

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

57

Archi

div. arco

mf arco

mf



Cl. b.

Fag.

Cor.

Tr-be

Tr-nie Tuba

Timp.

Ланч.  
Lanc.

ха, ха, ха!  
ha, ha, ha!

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

Arch.

un.

58

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

3AHABEC  
58 VORHANG

Archi

This musical score page, numbered 209, features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section consists of Trumpets (Tr-be), Trombones (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is represented by five staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and brass parts show a dynamic progression from *cresc.* (crescendo) to *ff* (fortissimo). The strings play a rhythmic accompaniment, with the upper parts marked *ff* and the lower parts marked *ff*. A first ending bracket labeled 'a 2' is present in the Clarinet part. The page number 7689 is printed at the bottom center.

Fl. *ff*

Ob. *ff*

Cl. *ff* <sup>a2</sup>

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp.

Archi *ff*

8.....

This musical score page features the following instruments and parts:

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

# КАРТИНА ВТОРАЯ

# ZWEITES BILD

Moderato (♩=72) rit.

3 Flauti (Fl. III=Piccolo)  
2 Oboi  
Corno inglese  
2 Clarinetti (B)  
Clarinetto basso(B)  
2 Fagotti  
4 Corni (F)  
3 Trombe (B)  
3 Tromboni e Tuba  
Timpani Des, A, As  
Piatti  
Cassa.  
Tam-tam  
Arpa  
Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

The musical score is written for a full orchestra and arpa. It begins with a tempo marking of Moderato (♩=72) and a key signature of three flats. The score is divided into two systems. The first system includes woodwinds (flutes, oboes, English horn, clarinets, bassoon, bassoons), brass (trumpets, trombones, tuba), percussion (timpani, cymbals, snare, tam-tam), and arpa. The second system includes strings (violins I and II, violas, violoncellos, and double basses). Dynamics range from fortissimo (f) to pianissimo (p), with many passages marked with decrescendo (dim.). The tempo changes to ritardando (rit.) in the latter part of the score. The arpa part features a prominent triplet figure. The string parts are marked with diviso (div.) and decrescendo (dim.).

Allegro vivace (♩=152)

V-ni I con sord. pp

V-ni II con sord. pp

Fl. a 2

Cl. a 2

V-ni I div. pp cresc.

V-ni II div. pp cresc.

V-le con sord. unis. p cresc.

Fl. a 2 f dim. III pp

Ob. I mf f dim. mf pp

Cl. a 2 f dim.

Cor. III f p

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

V-ni II f dim. mf dim.

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

V-c. unis. f

Musical score for measures 58-61. The score includes parts for C. ingl., Cl., Cl. b., Fag., V-ni I, V-ni II, V-le, and V-c. The key signature is B-flat major. The woodwinds play sustained notes with dynamic markings of *mf*, *dim.*, and *pp*. The strings play a rhythmic pattern of eighth notes, with V-ni I marked *dim.* and V-le/V-c marked *pizz.* and *pp*. A double bar line is present at the end of measure 61.

Musical score for measures 62-65. The score includes parts for V-ni I, V-ni II, and V-le. The key signature is B-flat major. V-ni I and V-ni II play a rhythmic pattern of eighth notes, marked *pp* and *cresc.* with *div.* markings. V-le plays a sustained note, marked *pp* and *unis.*





Fl. *pp*  
*dim.*

C. ingl. *p*

Cl. *dim.*

Fag. *p*

V-ni I *dim.* *pp*

V-ni II *dim.* *pp*

V-le *dim.* *pp*

Ob. *mf*

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

Cl. *pp*

Cl. b. *pp* *mf*

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

V-ni I *dim.*

V-le *pp*

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

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

60

Ob. *p* *mf*

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

Cl. *mf*

Cl. b. *p* *mf*

Fag. *p* *mf*

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

Ob. *p* *cresc.*

C. ingl. *p* *cresc.*

Cl. *mf* *mf*

Cl. b. *p* *cresc.*

Fag. *p* *cresc.*

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

I. II a 2

Fl. *f* *dim.*

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

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

Cl. *mf dim.*

Cl. b. *mf*

Fag.

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

This musical score page contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The Flute part begins with a dynamic of *f* and a marking *a 2*. A *dim.* (diminuendo) marking spans across the first two measures. The Oboe, Clarinet in G, and Clarinet in Bb parts enter in the second measure with a dynamic of *f*. The Bassoon part is present but mostly silent. The second system includes parts for two strings (top and bottom) and a section labeled "Archi" (strings). The string parts feature a rhythmic pattern of eighth notes, starting with a dynamic of *p* and a *cresc.* (crescendo) marking. The "Archi" part enters in the second measure with a dynamic of *f*. The score is written in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature.

This musical score page contains the following parts and markings:

- Fl. (Flute):** Part I, II a 2. Dynamic: *p* *cresc.*
- III (Flute):** Dynamic: *p* *cresc.*
- Ob. (Oboe):** Part a 2. Dynamic: *p* *cresc.*
- C. ingl. (Corno Inglese):** No specific markings.
- Cl. (Clarinete):** Dynamic: *p* *cresc.* Marking: a 2.
- Fag. (Fagotto):** Dynamic: *f* (measures 1-2), *p* (measures 3-4).
- Cor. (Corno):** Dynamic: *p* *cresc.* Marking: III (bottom staff).
- V-ni I (Violini I):** Dynamic: *p* *cresc.*
- V-ni II (Violini II):** Dynamic: *p* *cresc.*
- V-le (Violoncello):** Dynamic: *p* *cresc.* Marking: *div.*

61

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

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

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

Fag.  
*f*

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

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

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

61

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

V-ni II *ff* *mf*

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

V-c. *f*

Fl. *dim.* *p*

Cl. *dim.* *p*

Cl. b. *dim.* *p*

Fag. *p*

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

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

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

Cl. *mf* *cresc.*

Cl. b. *cresc.*

Fag. *cresc.*

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

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

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



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

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

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

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

Cl. b. *cresc.* *f*

Fag. I *mf cresc.* *f*

Cor. II *f* *ff*

Tr. ni e Tuba *f*

Timp. *f*

Archi *f* *cresc.* *ff*

*arco* *f* *arco* *ff*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cl. *dim.* *p*

Fag. *dim.* *p*

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

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

Timp. *dim.* *pp*

Archi *dim.* *pp* *ff* *dim.*

Fl.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Archi

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

*p* *mf* *dim.*

*pp* *div.*

*dim.*

*pizz.* *p*

*pizz.* *p*

*pizz.* *p*

Detailed description: This is a page of a musical score, page 226, numbered 7689. It features a woodwind section and a string section. The woodwinds include Flute (Fl.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Cor Anglais (Cor.). The strings are labeled 'Archi' and consist of Violin I, Violin II, and Viola. The score is in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The woodwinds have melodic lines with dynamic markings of *p*, *mf*, and *dim.*. The strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *pp* and *p*. The Flute part has a first ending bracket labeled 'I' in the final measure. The Clarinet in G part has a first ending bracket labeled 'I' in the final measure. The Bassoon part has a first ending bracket labeled 'I' in the final measure. The string parts have a first ending bracket labeled 'I' in the final measure. The string parts also have a 'pizz.' (pizzicato) marking in the final measure.

II

Fl. *p*

Cl. *mf* I

Cl. b. *p*

Fag. *pp*

Cor. *p* I

Archi *pp* *ppp*

*pp*

*pp*

*pp*

Fl. *pp* I

Cl. *pp* II I *pp*

V. ni I

V. ni II *pp* div.

V. le *p* *dim.*

V. c. *pp*

СЦЕНА ПЕРВАЯ

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

ERSTER AUFTRITT

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

Moderato (♩=72) rit.

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

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

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

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

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

Arpa *f* *dim.* *p*

Moderato (♩=72) **ЗАНАВЕС** **VORHANG** rit.

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

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

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

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

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

V-c. solo *p* *pp*

63 Lento (♩=48)

Fl. *p* 3 3

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

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

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

PAOLO  
PAOLO

(читает)  
(liest)

*p*

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

V. c. solo *pp*

Cl. I

П. П. *cresc.*

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

V. ni I *p* 3 3

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

solo *p* 3

V. c. *tutti*

altri *pp*

Cl. I

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

V-le

V-c.

*f* *dim.*

div. *p* *3* *3*

tutti div. *p* *3* *3* *dim.*

*p* *dim.*

Fl.

Cl.

Cl. b.

Fag.

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

V-ni I

V-ni II

V-c.

*p* *3* *3*

*p* *3* *3*

*p* *3*

*p* *3*

*p* *3*

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

*pp* *3* *3* *un poco cresc.*

V-c. solo *p* *3* *3*



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

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

Cl. b. *mf*  $\overset{3}{\curvearrowright}$  *dim.*

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

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

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

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

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

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

**Più mosso** (♩=72)

Cl. *pp*

Fag. *pp*

Cor. *I solo*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$

Tr. ba *I sola* *mf*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *dim.* *Tr. ba I muta in A*

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

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

V. le *div.* *pp*

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

C. b. *pp*

*colla parte*

Fl.

Cl.

Fag.

Cor.

II. P.

*rit.* *f.* *dim.* *p.*

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

*colla parte*

Archi

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

64 Moderato (♩=72) rit.

I. II

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

III

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

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

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

Tuba *f* *dim.* *p*

Arpa *f* *dim.* *p*

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

64 Moderato (♩=72) rit.

arco

Archi *f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

unis.

*a tempo*

Ob. *p*

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

Arpa *f*

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

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

*a tempo* *mf* *div.*

Archi *f* *mf* *p*

Ob. *rit.*

Fag. *p dim.*

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

Arpa

П.  
Р. *f dim. dim.*

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

Archi *rit.*

*f dim. dim. p dim.*

*f dim. pp p*

*mf dim. mp*

Meno mosso (♩ = 58)

Fl. I  
*pp dolce*  
 3 3 3 3 3 3

Cl.  
*pp dolce*  
 3 3 3 3 3 3

Fag.  
*pp*

Cor. I. II  
*pp*

ФРАНЧЕСКА  
 FRANCESKA

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

Meno mosso (♩ = 58)

V-ni I  
*unis. pizz. p*

V-ni II  
*pp pizz. p*

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

V-c.  
*unis. pizz. p*

C-b.  
*pizz. p*

## Più mosso

Fl.

Cl.

Cor. I muta in E

Arpa

Франц.  
Franc.

Паоло  
PAOLO

V-ni I

V-ni II

V-le  
div.

V-c.

C-b.

*mf* *dim.*

*mf* *dim.*

*mf*

*mf* *dim.*

*mf* *dim.*

*mf* *p*

*mf* *p*

- ле - ла. Мол -  
Könn - te. Schweig'

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

arco

arco

div. arco

unis.

Tempo precedente

Ob. *I solo*  
*mf* *dim.*

Cl.

Fag. *I*  
*p*

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

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

V-c. *pizz.*  
*p*

C-b. *pizz.*  
*p*

Ob. *I* 65

Cl.

Fag. *I*

Агра *p*

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

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



Moderato rit. Lento

I. II

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

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

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

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

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

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

Moderato rit. Lento

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

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

V-c. solo *p* *g*

arco *f* *dim.* *p*

Più mosso (♩=66)

Fl. *p* 3 3

Cl. *p* 3 3

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

Fag. *p* *p*

PAOLO  
PAOLO

(читаем)  
(liest)

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

V-ni I *p* div. 3 3

V-ni II *p* div. 3 3

V-le unis. *pp*

V-c. solo *pp* 3

Fl. *p* 3 3

Ob. *p* leggiero 3 3

Cl. b. *p* 3 3

П. *p* 3 3

Р. *p* 3 3

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

V-ni I *pp* div. 3 3

V-ni II *pp* 3 3

V-le *pp*

V-c. tutti *p* pizz.

*colla parte*

Fl. I, II  
Ob.  
Fag.  
П. П.  
V-ni I, II  
V-le  
V-c.

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

*p* *cresc.* *ed accel.*

*rit.* [66] Lento (♩=52)

Fl. I, II  
Ob.  
Cl.  
Cl. b.  
Cor.  
Tr-b.  
П. П.  
Archi

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

*f* *mf* *dim.* *p* *un.* *arco* *pizz.* *V-c. solo* *dim.* *pp*

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Cl. b. *p dolce*

Fag. *dolce*

П. P.

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

Archi

*arco* *p*

*tutti*

*div.* *p dolce*

*cresc.* *mf*

*cresc.* *mf*

*mf*

*accel.* *Più mosso*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. II *mf* I

Cor. I (in E) *f*

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

П. *cresc.* *f*

Р. *cresc.*

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

*accel.* *Più mosso*

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

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

Tempo precedente

Fl.

Ob.

Cl.

Fag.

Cor. I (in E)

П. П.

Archi

dim.

pp

mf

dim.

p

pp

pizz.

pp

pp

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

Cl.

Fag.

П. П.

V.-le

V. c.

C. b.

pp

pp

P

ten.

pp

pp

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

Moderato senza rit.

Fl. *f* *dim.*

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

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

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

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

Timp. *p* *dim.* *pp*

Arpa *f* *dim.* *p*

П. П. *mf*

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

Moderato unis. senza rit.

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

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

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

Archi arco *f* *dim.* *p* *pizz.* *p* *cresc.*

Ob. *p* *mf*

Fag. *mf* *dim.*

Cor. *mf* *dim.*

Arpa *f*

ФРАНЧЕСКА  
FRANCESKA

(задумчиво)  
(gedankenvoll)

Сча -  
Die

(Задумывается)  
(Versinkt in Nachdenken)

П. П. *mf*

жyт - ко... Сча - стии - вы - е!...  
moch - ten... Die Glück - li - chen!..

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

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

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

*arco* *pizz.*

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





I. II Più mosso

Fl.

pp 3 3

III 3 3

pp

Fag.

p

Arpa

cresc.

f

П.  
P.

-ши-мый ры-царь, что ты хо-чешь? Но про-дол-жать бед-няж - ка не мог-ла. „Сын  
 weg-ner Rit-ter, was be-gehrst du?“ Doch wei-ter re - den konnt' die Ärm-ste nicht. „Der

Più mosso arco div. 3 3

cresc.

f

pp

pp

unis. 3 3

Archi

pp

cresc.

f

p

cresc.

f



Fl. *rit.*  
*mf* *dim.*

Ob. *mf* *dim.*

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

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

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

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

П. P.  
 -ви - де - ла о - на, что даль - ше не на - до спра - ши - вать, что хо - чет  
 denn an sei - nem Blick, sie dür - fe nicht wei - t're Fra - gen stell'n, weil er das -

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

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

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

*colla parte* Lento

Fl. *mf* <sup>3</sup> *dim.* <sup>3</sup>

Cl. *mf* *dim.*

Cl. b. *p* <sup>3</sup> *dim.* <sup>3</sup>

Cl. I. II muta in A

Cor. I (in E) *f* <sup>3</sup> *dim.* *p*

Cor. II (in F) *f* <sup>3</sup> *dim.*

Cor. III. IV (in F) *f*

Tr. be. *f* <sup>3</sup>

Arpa *mf*

II. P. *f* <sup>3</sup> *p* <sup>3</sup> *cresc.*

он то - го же, что и о - на: смот-реть и млетъ в вос-тор-жен-ном мол-  
*sel - be wünschet, was sie er - schaut:* ver-gehnd zu schau'n in won-ni-ger Ver-

*colla parte* Lento

*senza sord. unis. pizz.*

Archi *p* <sup>3</sup> *cresc.* *f* *p*

*pizz.* *p* *pizz.*

Moderato (♩=72)

68

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

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

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

Cor. I (in E) *f* *dim.* *p*

Cor. II (in F) *f* *dim.* *p*

Cor. III, IV (in F) *f* *dim.* *p* III solo *p*

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

Arpa *f* *p*

ФРАНЧЕСКА  
FRANCESKA

*f*

0, не гля-  
0, блик-ке

П.  
Р.

-чань - е..."  
zūk - kung."

Moderato (♩=72)

68

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

*pp* *3* *3* *3* *3*

*pp* *3* *3* *3*

*pp dolce* *pizz.*

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

Un poco più mosso

Ob.

Cl. b.

Fag.

Cor.

Франц.  
Franc.

*dim.*

-ди так на ме-ня... Чи - тай!  
so mich nim-mer an... Fahr' fort!..

(бросая книгу)  
(wirft das Buch fort)

П.  
P.

*mf*

Чи - тать ли мне о том,  
Soll ich wohl le - sen gar;

Un poco più mosso

Archi

*dim.*

*pp*

*p*

*pizz.*





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

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

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

Cor. *f* *p*

II. P. *mf* *cresc.* *f*

II. P.  
 - ей, как, все за-быв, о - ни от-да-лись стра- ти и  
 Münd, wie Lei - den-schaft sie al - les ließ ver - ges - sen und

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

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

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

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

Fl. I. II *f* 3

Ob. *mf* 3 *mf* 3 *mf* 3

Cl. b. *f*

Fag. *f* 3 *f* 3 *mf* 3

Cor. I (in E) *mf* 3 *cresc.* 3  
 II (in F) *mf* 3 *cresc.* 3  
 III, IV (in F) *mf*

П. *cresc.*

Р. за - мер-ли в бла - жен - стве веч - ной лас - ки!?, О, Фран -  
 sie im Rausch der Se - lig - keit ver - stumm - ten... O Fran -

Archi *mf* 5 *cresc.* 5 *mf* 3 *cresc.* 3 *arco* *mf* *cresc.*

Fl. *f* *cresc.*  
 Ob. *f* *cresc.*  
 Cl. b. *f* *cresc.*  
 Fag. *f*  
 Cor. I (in E) *mf* *cresc.*  
 II (in F) *mf* *cresc.*  
 III. IV (in F) *mf* *cresc.*  
 Tr-ni e Tuba *mf* *p* *cresc.*  
 Arpa *f* *cresc.*  
 П. P. *ff*  
 - чес - ка!  
 ces - ka!  
 (Падает перед ней на колени и рыдает.)  
 (Fällt vor ihr auf die Knie nieder und schluchzt.)  
 Archi *f* *cresc.*

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

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

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

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

I (in E) *f* *dim.* *mf* *p* *dim.* *pp*

Cor. II (in F) *f* *dim.* *mf* *dim.* *p* *pp*

III, IV (in F) *f* *dim.* *mf* *dim.* *p*

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

III *mf* *dim.* *pp*

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

Arpa *ff*

ФРАНЧЕСКА  
FRANCESKA

*dim.*

0, не ры - дай, мой Па - о - ло, не  
0, schluch-ze nicht, mein Pa - o - lo, uo -

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

rit. 69 Lento (♩=52)

Cl. *p*

Fag. *pp*

Cor. I

Франц. *p*

Франц. *pp*

на до... Пусть не да - но нам знать лоб - за - ний, пу - скай  
 zu das?... Uns sind zwar Won - nen nicht be - schie - den und wir

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

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

V-le *dim. pp*

V-c. *pp* *arco con sord. pp pizz.*

Франц. *cresc. mf dim.*

Франц. *pp*

мы здесь раз - лу - че - ны... Не - до - лог срок зем - ных ски -  
 ge - trennt auf en - gem Raum... Doch un - ser Sein ist kurz hie -

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

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

V-le *con sord. p dim.*

V-c. *pizz.*



70

Cl. (in B)  
 Cl. b.  
 Fag.  
*p* — *mf* *dim.*  
*pp* — *mf* *dim.*

Cor. II  
 III. IV  
*pp* — *mf* *dim.*  
*pp* — *mf* *dim.*

Франц.  
 Franc.  
*f* *dim.* *p*  
 -ней, где нет ли - ше - ний, где у люб - ви не - тлен - ный храм!  
 trübt dort ew' - ge Freu - den, die uns der Lie - be Tem - pel beut!

70

Archi  
*mf* *dim.* *pp*  
*mf* *dim.* *pp*  
*p* *mf* *pizz.*  
*mf* *mf*  
 2 C. b. soli

The musical score is arranged in systems. The top system includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Horns (Cor.). The Flute part begins with a first ending (I. II) marked *mf* and *dim.*, featuring triplet eighth notes. The Clarinet part has a third ending (III) marked *p* and *pp*. The Bassoon part is marked *pp*. The Horns (II, III, IV) are marked *pp*. The French Horn part (Франц. Franc.) is also present. The bottom system is for the String Ensemble (Archi), with the first two staves marked *dim.* and *p*, and the third staff marked *unis. pizz.* and *p*. The score is in 3/4 time with a key signature of two sharps (D major).





Fl. I. II *mf* *dim.*

Cl. *I solo ppz* *mf* *dim.*

Cl. b. *mf* *dim.*

Fag. *mf* *dim.*

Cor. I *mf* *dim.*

Франц. Franc. *pp* *f*

я бу-ду в веч-но-сти тво-я!..  
bin ich für al-le Zei-ten dein!..

Archi *ppz* *pizz.* *p* *mf* *pp*

2 C. b. soli *pp*

71 Più vivo (♩=96)

Fl. *p*

Cl. *p* *dim.* *pp* Cl. I. II muta in B

Cl. b. *p* *dim.* *pp*

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

Cor. I *p* *dim.* Cor. I muta in F

Cor. II *mf*

Cor. III *mf*

Франц. Franc.

ПАОЛО PAOLO

*f*

На что мне рай се-го кра-  
Was nüt-zen mir des Him-mels

71 Più vivo (♩=96)

Archi *dim.* *unis.* *dim.* *pp* *pp* *div. arco* *div. senza sord.* *f* *tutti* *sf*



Cl. I (in B)

Fag.

Cor. II

П. П.

власт - ной зем - ной люб - ви!? О жар - ко - е бла -  
 Bren - nen vor Lie - bes - glut? O sol - che Se - lig -

Archi

72

Cl.

Fag.

Cor. II

П. П.

-жен-ство по - це - лу - я!.. Бес - плот - ных ду - хов свет - лый лик, и  
 keit im Kuß zu wis - sen! Der lich - ten Gei - ster - schar Ge - nuß, ja

V-ni II

V-le

V-c.

C-b.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

П.  
P.

рай, и не - ба кра - со - ту я от - дам за миг... за миг о -  
selbst den Him - mel will ich mis - sen um ei - nen Куш... Ein Au - gen -

Arch.

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The instruments are arranged in a standard orchestral layout. The vocal part is in Russian and German. The music features a variety of dynamics and articulations, including crescendos and decrescendos. The vocal line is supported by the strings and woodwinds. The woodwinds (Cl., Cl. b., Fag.) have melodic lines with dynamic markings. The strings (Arch.) play a rhythmic accompaniment with dynamic markings and articulations like 'div.' and 'unis. arco'.



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

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

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

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

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

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

П. П. *cresc.*

-стам... *f* *dim.* *mf* *f* *dim.* *p* *cresc.*  
 keit, *dim.* *p* *dim.* *dim.* *p* *cresc.*

Вся жизнь, весь мир вод-ном мгно-ве- нье, *f* *dim.* *p* *cresc.*  
 ein Sein, die Welt und ihr Ent-zük-ken, *dim.* *p* *cresc.*

всѣ веч- ность *f* *dim.* *p* *cresc.*  
 ja E-wig-

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

*div.* *f* *dim.* *p* *f* *dim.* *p* *unis.*

*arco* *f* *dim.* *p* *cresc.* *f* *pizz.* *f*



Ob. *f dim. p*

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

Cl. *f dim. mf dim. pp*

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

Fag. *f dim. mf dim. pp*

Cor. *p mf dim. p*

ФРАНЧЕСКА  
FRANCESKA *ff dim.*

У ВЬ! Дру - го - му от - да -  
Weh mir, dem Wei - be ei - nes

П. *ff*  
там!  
-keit!

(Паоло хочет обнять Франческу, она избегает его.)  
(Paolo will Franceska umarmen, sie weicht ihm aus.)

Archi *f dim. mf dim.*

*f dim. mf dim.*

*f dim. mf dim.*

*f dim. mf dim.*

*f dim. mf dim.*

Allegro vivace (♩=126)

I. II

Fl. *mf* *f*

Ob. *mf* *f*

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

Cl. b. *pp* *cresc.* *mf*

Cor. *pp* *cresc.* *mf* *cresc.*

Tr-ni e Tuba *pp* *cresc.* *p*

Timpr. *p*

Франц. *pp* *cresc.* *ff*

Franc. - на я!  
An - dern!

П. *cresc.* *ff*

P. Нет! Нет! Пред не сом  
Nein! Nein! Ich schwör' es,

Allegro vivace (♩=126)

Archi *pp* *cresc.* *12.* *12.*

*pp* *pp* *cresc.* *6.* *6.* *12.*

*pp* *cresc.*

1. II *cresc.* a 2

Fl. *III cresc.* *ff* *dim.* *p*

Ob. *cresc.* *ff* *dim.* *p*

C. ingl. *cresc.* *ff* *dim.* *p*

Cl. *a 2 cresc.* *ff* *dim.* *p*

Cl. b. *cresc.* *ff* *dim.* *p*

Fag. *cresc.* *ff* *dim.* *p*

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

Tr-be *I mf* *f* *dim.* *p*

Tr-ni *cresc.* *f* *II p*

Tuba *cresc.* *f* *III p*

Timp. *cresc.* *f*

P. *dim.*

V. ты мо - я!      Нас гор      со - е - ду -  
 du bist mein!      Schloß Gott      nicht un-fern

Archi *ff* *dim.* *mf* *dim.*

73 Maestoso (♩=69)

Fl. *mf*

Ob. *mf*

C. ingl. *p*

Cl. *a 2*

Cl. b. *mf*

Fag. *mf*

Cor. *mf* *p*

П. Р. *f* *ten.*

- ния!..  
Bund!

Не мне ли ты кля-лась смоль-  
Schwörst du den Treu - e - eid mir

73 Maestoso (♩=69)

Archi *f* *mf*

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Франческа  
FRANCESKA

Уй-ди... Уй-ди... о-  
Fort, fort von hier... laß

П. П.

-бой пред сон-мом выш-них сил свя-зять всю жизнь с мо-ей судь-бой?..  
nicht vor Sei-nem An-ge-sicht in Ihm ge-weih-ter heil-ger Stund?

Archi

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Франц.  
Franc.

II.  
P.

Archi

*ff*  
*dim.*  
*p*

- ставь ме - ня... не на - до... нас о - жи - да - ют  
*mich al - lein... o ge - he... Uns trifft der Höl - le*

*mf*  
Пред не - бом ты мо - я!  
*Vor Gott ge - hörst du mir!*

*mf*  
*dim.*  
*p*

*mf*  
*dim.*  
*p*

*mf*  
*dim.*  
*p*

*mf*  
*div.*  
*p*

*mf*  
*dim.*  
*p*

*mf*  
*dim.*  
*p*

Ob. *cresc.*

Cl. *3*

Cl. b. *Cl. b. muta in A*

Fag. *pp cresc.*

Cor. *pp III cresc.*

Франц. *p*  
 Франс. *ew' ges We-he!*

П. *p cresc.*  
 Р. *С то - бо и там бу - ду я!..*  
*Auch dort bleib ich bei dir!..*

Archi *dim. pp cresc.*

*dim. pp cresc.*

*dim. pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

(Обнимает слабеющую Францеску.)  
 (Umarmt die schwach werdende Francesca.)

росо а росо accel.

I. II a 2

Fl. *p* *cresc.* 3

Ob. *f* *p* *cresc.* 3

Cl. *p* *cresc.* 3

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

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

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

Тимп. *pp*

Франц. Франс. *mf* *ff*

П. О!.. Па - о - ло!..  
Р. О!.. Фран - чес - ка!..

(Оба погружены в молчаливое, восторженное созерцание друг друга.)  
(Beide stumm in gegenseitiges, verzücktes Anschauen versunken.)

росо а росо accel.

Archi *f* *p* *cresc.*

*uniz. pizz.* *mf* *pizz. cresc.*

*f* *p* *cresc.*



74 Presto

I. II a 2

Fl. III

Ob.

Cl. a 2

Fag.

Cor.

Tr-be

Tr-ni e Tuba mf

Timp.

P-tti

Cassa

74 Presto

Archi

74 Presto

Violini I  
Violini II

Fl.  
Ob.  
Cl.  
Fag.

Tr-be  
Tr-ni e Tuba

Timp.  
P-iti

Archi

*mf*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*mf* *dim.*

*pp* *cresc.* *f* *unis.*

*pp* *cresc.* *f*

*pp* *cresc.* *f* *div.* *pizz.* *arco*

*f* *pizz.* *arco*

*f* *pizz.* *arco*

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fag. *dim.*

Tr-be *pp*

Tr-ni e Tuba *pp*

Timp. *pp*

ФРАНЧЕСКА  
FRANCESKA

С то - бо - ю  
Die - Höl - le

ПАОЛО  
PAOLO

Где ты, там  
Wo du bist,

V-ni I *dim.*

V-ni II *mf*

V-le *dim.*

V.c. *dim.*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Франц.  
Frans.

П.  
P.

Archi

ад *selbst* мне *miß* луч - ше *Heil - mir* ра - *brin*

сча - стье без кон - ца!  
*wei - let end - los Glück!*

*f dim. pp cresc.*

*f p pp cresc.*

*f dim. pp cresc.*



I. II

Fl. *f* *dim.*

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

Cl. *f* *dim.*

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

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

Франц. / Franc. *mf* *cresc.* *f*

П. Р. *mf* *cresc.* *f*

Archi *p* *cresc.* *f*

unis. *p* *cresc.* *f*

arco *f*

Где ты, там счастые  
 wo du bist, weilt ein

С то бо ю ад мне  
 Die Höl le selbst birgt

I. II  
8

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

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

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

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

Cor. *p* *f* *f*

Франц. Franc. *p* *cresc.* *f* *f*

П. P. *p* *cresc.* *f* *f*

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

без кон - ца!  
*end - los Glück!*

луч - ше ра - я!  
*Him - mels - freu - de!*

75 I. II

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f* III *dim.*

Tr-be *ff*

Tr-ni *ff*

e Tuba *ff*

P-tti *ff*

Cassa *ff*

Франц. *f*

Franc.

В тво - их объ - я - тьях  
 Wenn dei - ne Ar - te

П. *f*

P.

Мо - я и в сца - стье,  
 Sei - mein im Hei - le,

75

Archi *ff* *mf* *f* *dim.*





Cor. I *f* *dim.*

Франц. *Franc.*  
 что мне до райско -  
*wcis' ich ein Pa - sko -*

П. *P.*  
 все - де, все - да что -  
*und - macht los bleibt des*

V-ni I *mf* *f* *dim.*

V-ni II *mf* *f*

V-le *f* *dim.*

Cor. I *pp*

Франц. *Franc.*  
 - го вен - ца!  
*dies zu - rüch!*

П. *P.*  
 - бо - ю а!  
*Schick - sals Tück?!*

V-ni I *pp* *cresc.*

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

V-le *pp* *cresc.*

I. II

Fl. I. II

Fl. III muta in Piccolo

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

P-tti

Франц. Franc.

П. P.

Арчи

Возь -  
So -

За -  
Er -

*f*, *dim.*, *p*, *mf*, *cresc.*, *unis.*, *pizz.*, *arco*

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.*

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

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

Франц. *cresc.*  
*III* *cresc.*

Франц.  
*Franc.*

П.  
*P.*

Archi

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

*f* *p* *cresc.*

*f* *mf* *cresc.*

*cresc.* *f* *arco* *mf*

*f*

- ми ме ня... ТВО - Я... ТВО -  
*nimm mich hin... die längst schon*

- мри, за - мри В МО - ИХ ЛОБ -  
*stirb, er stirb in mei nem*





Fl. *f* *f* a 2

Ob. *f* *mf*

C. ingl. *f* *mf*

Cl. *f*

Fag. *f*

Cor. *f*

Tr-b. *f* *p* *p*

Франц.  
Franc. *f*  
- днн,  
blick, *f* за  
da

П.  
P. *f*  
- днн,  
blick, *f* за  
da

V-ni I *f* *mf* *cresc.* *f* *div.*

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

V-le *f* *mf*

V-c. *f*





a 2

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Франц.  
Franc.

П.  
P.

V-ni I

V-ni II

V-le

V-c.

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

*mf* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

- нем го - ря - щих уст к у - стам...  
*faßt des Him - mels Se lig - keit,*

- нем го - ря - щих уст к у - стам...  
*faßt des Him - mels Se lig - keit,*

*unis.*

*f unis. cresc. div. ff*

*f cresc. ff*

*mf f*

*ff*







77

Fl. *dim.* *pp*

Ob.

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor.

Франц.  
Franc. *dim.*

О, миг бла - жен - ный! Же -  
O Heil und Won - ne! Er -

П.  
P. *p*

свет - лый миг! О, миг бла - жен - ный!  
Se - lig - keit! O Heil und Won - ne!

77

Archi *dim.* *pp* *unis.*

*div.* *dim.* *pp* *unis.*

*pp*

*pp*

Fl.

Ob.

Cl.

Fag.

Cor.

Франц.  
Franc.

П.  
P.

Арчи

*un poco cresc.*

*mf cresc.*

*f*

*mf*

*cresc.*

*f dim.*

*a 2*

*p cresc.*

*un poco cresc.*

*cresc.*

*f dim.*

*p un poco cresc.*

*mf*

*cresc.*

*f*

*f*

*cresc.*

*f*

*P*

*cresc.*

- лан - ный!.. Тво - я на - всег - да!  
*sch* - *ter!*.. *Nun* e - wig - lich - *mein!*

*cresc.*

Род - на - я!.. Все,  
*Ge* - *lieb* - *te!* *Nun*

*un poco cresc.*

*cresc.*

*f*

*un poco cresc.*

*cresc.*

*f*

*un poco cresc.*

*cresc.*

*f*

*un poco cresc.*

*cresc.*

*f*

*un poco cresc.*

*cresc.*

*f*

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

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

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

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

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

Тимп. *p* *cresc.*

Франц. *ff*

П. *f cresc.* *ff*

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

В те - бе бла - жен - ство  
*Du bist des Him - mels*

все от - дам! В те - бе бла - жен - ство  
*e - wig dein! Du bist des Him - mels*

78 Moderato (♩=88)

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

Picc. *ff* *mf* *dim.* *p*

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

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

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

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *ff* As muta in F

Arpa *mf* *p*

Франц. Franc. *ff*

II. P. *ff*

веч - но - е!..  
 Se - лиг - кеит!

веч - но - е!..  
 Se - лиг - кеит!

78 Moderato (♩=88)

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

*ff* *mf* *dim.*



Fl. *dim.* *pp*

Ob. *pp* *mf*

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor. *pp* *mf*

Arpa *p*

Франц. Franc. *p*

П. P. *p*

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

Тво -  
So

Все,  
Ja,







80 (♩ = ♩ = 54)

Ob.  
Cl.  
Cl. b.  
Fag.  
Cor.  
Timp.

80 Сцену начинают завлакивать облака.  
Wolken beginnen die Bühne zu verhüllen.

(♩ = ♩ = 54)

Fl.  
Cl.  
Cl. b.  
Fag.  
Archi





Un poco più mosso

Ob. *dim.* *p*

Cingl.

Cl. b. *dim.* *p* Cl. b. muta in B

Cor. II *dim.* *p*

Tr-ni e Tuba II *dim.* *p* *cresc.* *mf marcato* *marcato*

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

Un poco più mosso

Arch. *dim.* *mf* *cresc.*

*dim.* *mf* *cresc.*

*dim.* *mf* *cresc.*

*p* *cresc.*



81

Fl. *f* *cresc.*

Ob. *f* *cresc.*

C. ingl. *f* *cresc.*

Fag. *ff sempre marc.*

Cor. *ff sempre marc.*

Tr-ni e Tuba *f*

Timp. *f* *p* *f* *dim.*

81 Из глубины, позади влюбленных, выступает Ланчотто.  
 Hinter dem Liebespaare erscheint Lanceotto.

Archi *f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

Un poco più mosso

Fl.  
Ob.  
C.ingl.  
Cl.  
Fag.  
Cor.  
Tr-be  
Tr-ni e Tuba  
Timp.

*mf* *cresc.* *f*

*ff*

*cresc.* *ff*

*ff*

I. II a 2  
*ff sempre marc.*  
III

*ff sempre marc.*  
a 2  
*ff sempre marc.*

*ff*

*ff*

Un poco più mosso

Archi

*ff*

*ff*

*ff*

*ff*

*ff*

This page of a musical score, numbered 813, features a variety of orchestral instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni e Tuba). The percussion section includes Timpani (Timp.). The string section (Archi) is represented by four staves. The score is written in a complex, multi-measure format with numerous accidentals and dynamic markings. The woodwinds and strings play intricate, often melodic lines, while the brass and percussion provide harmonic support and rhythmic accents. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.

82 Allegro vivace (♩ = 160)

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Tr-be  
Tr-ni  
Tuba  
Timp.  
T-tam

ЛАНЦОТТО (закося кинжал над обоими).  
LANCEOTTO (einen Dolch über beide zückend).

Her! Веч - но - е про - кля - тье!  
Nein! E - wi - ge Ver - damm - nis!

82 Allegro vivace (♩ = 160)

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

ФРАНЧЕСКА  
FRANCESKA

А  
А

ПАОЛО  
PAOLO

А  
А  
S.

А.  
Т.

В.

Облака закрывают все. Раздаются душераздирающие крики Франчески и Паоло. В отклик к ним доносятся вопли и крики страждущих.  
*Wolken verhüllen alles. Herzerreißender Aufschrei Franciskas und Paolos. Als Erwiderung ferne Weherufe und Klagen der Leidenden.*

Archi

<sup>23</sup>Примечание. Хор поет за сценой и, по мере приближения на сцене вихря страждущих, постепенно увеличивает силу звука.  
*Anmerkung. Der Chor singt hinter der Bühne und, je nach dem Nähern des Sturmes der Leidenden auf der Bühne, wird der Ton allmählich verstärkt.*

Fl. *f* *dim.*

Cl. *f* *dim.*

Cor. *ff* *dim.* *dim.*

Timp. *f* *dim.* *p*

P-tti (bacch. molle) *f* *dim.* *p*

Arpa *f* *dim.*

Франц. Franc. *f*

П. P. *f*

Coro *f* *dim.*

Archi *f* *mf* *dim.*

*div.* *mf* *dim.*

Fl. *p* <sup>3</sup> *f* *dim.*

Picc. *f* *dim.*

Cor.

Timp. *pp* As muta in G

Arpa

Coro

Archi *p* *f* *p* *unis.* *div.* *p*

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) and Piccolo (Picc.) parts are in the top two staves, with dynamic markings of *p*, *f*, and *dim.* and a triplet of eighth notes. The Cori (Cor.) part consists of two staves with sustained chords. The Timpani (Timp.) part is a single staff with a *pp* dynamic and the instruction 'As muta in G'. The Arpa (Arpa) part has two staves with a melodic line in the right hand. The Coro (Coro) part has two staves with sustained chords. The Archi (Archi) part has four staves, with dynamics of *p*, *f*, and *dim.*, and instructions for 'unis.' and 'div.'.

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *mf* I

Cor. *mf* II<sub>c</sub>

V-ni II *f* *p*

V-le *f* *p* unis. *f*

V-c. *p* div. *f* *p*

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

Fag. I *p* II *p*

Cor. *p* III *p*

Tr-ni e Tuba *p*

V-le *p*

V-c. *p*

C. b. *pp*

*attacca subito*





This musical score page features several staves for different instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), and Clarinet (Cl.), each with a treble clef. The brass section includes Cor (Trumpet), Trombone (Tr-ni e Tuba), and Cassa (Cymbal). The string section (Archi) includes Violin I, Violin II, and Viola, with their respective clefs. The score is divided into four measures. The woodwinds and strings play melodic lines with triplets and crescendos. The brass section provides harmonic support with sustained notes and crescendos. The Cassa part consists of rhythmic patterns. Dynamics range from *mf* to *f*. Performance markings include *cresc.*, *f*, and *mf*. There are also some *a 2* markings above the woodwind staves.

83

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f* *cresc.*

Tr-be I. II *mf cresc.* III *ff marcato*

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

e Tuba *f* *cresc.* *ff marcato*

P-tti (bacch. molle) *p* *cresc.* *ff marcato*

Cassa *mf*

Coro

83

Archi *f* *cresc.* *ff*

*f* *cresc.* *ff marcato*

*f* *cresc.* *ff marcato*

*f* *cresc.* *ff marcato*



Fl. *a 2* *f*

Ob. *mf*

Cl. *a 2* *f*

Fag. *p* *mf*

Cor. *p* *mf*

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

Coro

Archi *f* *mf* *ff* *3*

Detailed description: This is a page of a musical score for a symphony orchestra, page 323. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), and Horn (Coro). The third system includes the String section (Archi). The Flute, Clarinet, and Horn parts have a first ending marked 'a 2'. The Trumpet part has two endings marked 'I. II'. The string section features triplet patterns in the lower staves. Dynamics include piano (p), mezzo-forte (mf), forte (f), and fortissimo (ff). The key signature has one flat, and the time signature is 3/4.

Musical score for the first system, measures 84-87. The instruments are Fag. (Bassoon), Cor. (Coronet), Coro (Coro), V-c. (Violoncello), and C-b. (Contrabasso). The Fag. part features a melodic line with a *p* dynamic. The Cor. and Coro parts are mostly rests. The V-c. part has a triplet pattern with a *pp* dynamic. The C-b. part has a triplet pattern with a *mf* dynamic.

Musical score for the second system, measures 84-87. The instruments are Cl. b. (Clarinete b.), Fag. (Bassoon), Coro (Coro), V-le (Violoncello), V-c. (Violoncello), and C-b. (Contrabasso). The Cl. b. part features a melodic line with a *p* dynamic. The Fag. part has a triplet pattern. The Coro part has a melodic line. The V-le part has a triplet pattern with a *p* dynamic. The V-c. part has a triplet pattern with a *p* dynamic. The C-b. part has a triplet pattern with a *p* dynamic.

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

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

Cl. b.

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

Cor. I. II a 2 + *f*

Coro

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

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

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

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

*p* *cresc.*





This musical score page includes the following parts and markings:

- Flute (Fl.):** Features a melodic line with triplets and dynamic markings of *p*, *mf*, *f*, and *mf*.
- Oboe (Ob.):** Features a melodic line with triplets and dynamic markings of *mf* and *f*.
- Clarinet (Cl.):** Features a melodic line with dynamic markings of *mf* and *f*.
- Bassoon (Fag.):** Features a melodic line with triplets and dynamic markings of *mf* and *f*.
- Coronet (Cor.):** Features a melodic line with triplets, dynamic markings of *dim.*, *p*, and *f*, and an *a 2* marking.
- Trumpet (Tr-ni) and Tuba (Tuba):** Features a melodic line with triplets and dynamic markings of *mf* and *f*.
- Timpani (Timp.):** Features a melodic line with dynamic markings of *mf*.
- Chorus (Coro):** Features a vocal line with dynamic markings of *mf* and *f*.
- String Ensemble (Archi):** Features a melodic line with triplets and dynamic markings of *mf*, *f*, and *mf*, with a *dim.* marking at the bottom.

85

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

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

Cingl. *mf* *cresc.*

Cl. *f* *mf* *cresc.*

Cl.b. *mf* *cresc.* *f* *cresc.*

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

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

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

Tr-ni *f*

Tuba *f*

Timp. *mf*

Coro

85

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

*mf* *unis.* *cresc.*

*f* *mf* *cresc.*

*f* *mf* *cresc.*

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

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

Cl. ingl. *f* *dim.* *cresc.*

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

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

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

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

Tr. be I. II a 2 *f* *dim.* *cresc.*

Coro

Archi *f* *dim.* *cresc.* *f* *dim.* *cresc.* *f* *mf* *cresc.* *ff*

This page of a musical score, numbered 330, contains the orchestral parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. in G), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-ni), Trombone (Tuba), and Strings (Archi). The score is divided into four measures. The Flute, Clarinet in G, and Bassoon parts feature prominent triplet figures, often marked with a '3' and a 'cresc.' (crescendo) instruction. The Oboe, Clarinet in Bb, and Bassoon parts also include triplet markings. The Horn and Trombone parts are marked with a forte 'f' dynamic. The Trumpet part includes the instruction 'I, II a 2'. The Tuba part is marked with a mezzo-forte 'mf' dynamic. The string parts (Archi) are marked with a forte 'f' dynamic and include triplet markings. The overall dynamic range is from mezzo-forte to forte, with a general crescendo indicated throughout the page.



This musical score page includes the following parts and markings:

- Fl.** (Flute): Treble clef, featuring triplet patterns.
- Ob.** (Oboe): Treble clef, featuring triplet patterns.
- C.ingl.** (English Horn): Treble clef, featuring a few notes with a slur.
- Cl.** (Clarinet): Treble clef, featuring triplet patterns.
- Cl.b.** (Bass Clarinet): Bass clef, featuring a few notes with a slur.
- Fag.** (Bassoon): Bass clef, featuring a few notes with a slur.
- Cor.** (Cor Anglais): Treble clef, featuring a few notes with a slur and the marking "a 2".
- Tr-be** (Trumpet): Treble clef, featuring a few notes with a slur and the marking "III".
- Tr-ni e Tuba** (Trumpet and Tuba): Bass clef, featuring a few notes with a slur and the marking "a 2".
- Timp.** (Timpani): Bass clef, featuring a few notes with a slur.
- Coro** (Chorus): Treble and Bass clefs, featuring a few notes with a slur and the marking "un poco cresc.".
- Archi** (Strings): Treble and Bass clefs, featuring a few notes with a slur and the marking "6".

This musical score page includes the following parts and markings:

- Fl.** (Flute): Features trills and triplets, marked *ff*.
- Picc.** (Piccolo): Features triplets, marked *f*.
- Ob.** (Oboe): Features triplets and a second octave marking (*a 2*), marked *ff*.
- Cingl.** (Cymbal): Features sustained notes.
- Cl.** (Clarinet): Features triplets and a second octave marking (*a 2*), marked *ff*.
- Cl. b.** (Bass Clarinet): Features sustained notes.
- Fag.** (Bassoon): Features sustained notes.
- Cor.** (Trumpet): Features sustained notes, marked *ff*. Includes a second octave marking (*a 2*) and Roman numerals *II*, *IV*, and *III*.
- Tr-be** (Trumpet): Features sustained notes, marked *ff*.
- Tr-ni e Tuba** (Trombone and Tuba): Features sustained notes, marked *ff*.
- Timp.** (Timpani): Features sustained notes.
- P-tti** (Percussion): Features a *f* dynamic marking and the instruction *(bacch. molle)*.
- Coro** (Chorus): Features sustained notes.
- Archi** (Strings): Features sustained notes, marked *ff* and *div.* (divisi).

This musical score page features the following instruments and parts:

- Fl.** (Flute): Features a melodic line with triplets and accents, marked with *cresc.*
- Picc.** (Piccolo): Features a rhythmic accompaniment of triplets, marked *ff* and *cresc.*
- Ob.** (Oboe): Features a melodic line with triplets and accents, marked *a2* and *cresc.*
- C.ingl.** (English Horn): Features a melodic line with triplets and accents, marked *cresc.*
- Cl.** (Clarinet): Features a melodic line with triplets and accents, marked *cresc.*
- Cl.b.** (Bass Clarinet): Features a melodic line with triplets and accents, marked *cresc.*
- Fag.** (Bassoon): Features a melodic line with triplets and accents, marked *cresc.*
- Cor.** (Cor): Features two parts, I and II, with dynamic markings *ff* and *cresc.*
- Coro** (Chorus): Features four parts: S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass).
- V-ni I** (Violin I): Features a melodic line with triplets and accents, marked *cresc.*
- V-ni II** (Violin II): Features a melodic line with triplets and accents, marked *cresc.*
- V-le** (Viola): Features a melodic line with triplets and accents, marked *div.* and *cresc.*
- V.c.** (Violoncello): Features a melodic line with triplets and accents, marked *unis.* and *cresc.*



Più mosso

Fl.

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor. I  
III

Tr-be I  
II, III

Tr-ni  
e Tuba

Timp

P-tti

Cassa

Coro

Пронесется вихрь призраков.  
 Ein Gespenstersturm jagt vorüber.

Più mosso

Arch.

This page of a musical score, numbered 336, features a variety of instruments and a choir. The instruments are arranged in a standard orchestral layout from top to bottom: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba (Tuba), Timpani (Timp.), Percussion (P-tti), and Cymbals (Cassa). The woodwinds and strings play complex, often melodic lines with many slurs and accents. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The choir (Coro) is positioned below the brass and consists of four parts (Soprano, Alto, Tenor, Bass) with long, sustained vocal lines. The bottom section of the page is labeled 'Archi' (Strings) and contains four staves for Violins I, Violins II, Violas, and Cellos/Double Basses, all playing sustained, melodic passages. The score is written in a clear, professional notation style with various musical symbols and dynamics.

87

Fl.

Picc.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor. a 2

Tr-be

Tr-ni e Tuba

Timp.

P-tti

Coro

87

Archi

div.

non div.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.



Fl. *fff*

Picc. *fff*

Ob. *fff*

C.ingl. *fff*

Cl. *fff*

Cl.b. *fff*

Fag. *fff*

Cor. *fff* a 2 *f*

Tr-be *fff* I. II *f* III *f*

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

Timp. *fff* *p.* *p.* *p.* *p.* *p.* *f*

P-tti (a 2) *ff* (bacch. molle) *ff*

Cassa *ff*

T-tam *ff*

Coro

8 unis. *fff*

Archi *fff*

Fl. *dim.*  
 Picc. *f*  
 Ob. *dim.* a 2 *f*  
 Cingl. *f*  
 Cl. *dim.* *f*  
 Cl.b. *f*  
 Fag. a 2 *dim.* *f*  
 Cor. *dim.* *f*  
 Tr-be *dim.* *f*  
 Tr-ni e Tuba *dim.* *f*  
 Timp. *dim.* *mf*  
 P-tti *dim.* (bacch. molle) *p*  
 Coro  
 Archi *dim.* *f* *ff*

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

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

Ob. *cresc.* *p.* *fff* *f*

Engl. *cresc.* *p.* *fff* *f*

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

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

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

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

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

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

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

Cassa *fff* *dim.*

T-tam *fff*

Archi *cresc.* *p.* *fff* *f* *div.*





89 L'istesso tempo (♩ = 72)

C. ingl. *solo*  
*p*

Coro  
*mf*

Показываются призраки Паоло и Франческа.  
*Es zeigen sich die Schatten Paolos und Franceskas.*

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

V-le *div. salt.*  
*p*

C-b. *pizz.*  
*p*

Ob. *I solo*  
*mf*

C. ingl.

Arpa *p*

Coro  
*mf p.*  
*mf d.*

V-ni I *div. salt.*  
*p*

V-c. *div. salt.*  
*p*

C-b.

Fl. *f*

Ob. *I*

Cl. *I solo* *mf*

Arpa *mf*

Coro *f*

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

Detailed description: This page of a musical score features six staves. The Flute (Fl.) staff has a melodic line starting in the third measure with a first ending bracket and a forte (*f*) dynamic. The Oboe (Ob.) staff has a first ending bracket in the first measure. The Clarinet (Cl.) staff has a melodic line starting in the second measure with a first ending bracket, a mezzo-forte (*mf*) dynamic, and the instruction "I solo". The Arpa (Arpa) staff shows arpeggiated chords in the first and third measures with a mezzo-forte (*mf*) dynamic. The Coro (Coro) staff has a melodic line starting in the first measure with a forte (*f*) dynamic. The Archi (Archi) section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) with rhythmic patterns and dynamics including mezzo-forte (*mf*) and crescendo (*cresc.*).

Fl. I

Ob. I *mf* *cresc.*

Arpa *f*

Coro

V-ni I

V-ni II

V-le

Fl. I *ff*

Ob. I *ff*

Cl. *ff*

Coro *ff*

V-ni I *ff* 6 3

V-ni II *ff* 6 3

V-le *ff* unis.

This musical score is for a symphony orchestra and choir. It consists of the following parts:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, melodic line with slurs and accents.
- Cl.** (Clarinet): Treble clef, melodic line with slurs and accents.
- Cor.** (Cor Anglais): Treble clef, melodic line with slurs and accents.
- Tr-be** (Trumpet): Treble clef, melodic line with slurs and accents.
- Tr-ni e Tuba** (Trumpet and Tuba): Bass clef, melodic line with slurs and accents.
- T-tam** (T-tam-tam): Percussion line.
- Coro** (Chorus): Treble and Bass clefs, vocal line with slurs and accents.
- Archi** (Archi): Treble and Bass clefs, string line with triplets and slurs.

The score includes dynamic markings such as *ff* (fortissimo), *dim.* (diminuendo), and *f* (forte). It also features various musical notations including slurs, accents, and triplets.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-ni e Tuba

Tuba

Timp.

Arpa

FRANЧЕСКА  
FRANCESKA

ПАОЛО  
PAOLO

Coro

Archi

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





This page contains a musical score for measures 350 through 355. The instruments and parts are arranged as follows:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs.
- C. ingl.** (English Horn): Treble clef, playing a melodic line with slurs.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs.
- Fag.** (Bassoon): Bass clef, playing a melodic line with slurs.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with slurs.
- Tr-be** (Trumpet): Treble clef, playing a melodic line with slurs. Dynamics: *mf*, *cresc.*
- Tr-ni e Tuba** (Trumpet and Tuba): Bass clef, playing a melodic line with slurs. Dynamics: *mf*, *cresc.*
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern. Dynamics: *f*
- Arpa** (Arpeggiator): Treble and Bass clefs, playing chords.
- Coro** (Choir): Treble and Bass clefs, playing a vocal line with slurs.
- Archi** (Strings): Treble and Bass clefs, playing a complex rhythmic pattern with triplets and sixteenth notes.



91 Presto (♩.=84)

C. ingl. *sf*

Cl. *sf* *mf* *mf*

Fag. *mf*

Cor. *sf* *mf* *mf*

Tr-be *sf* *sf*

Tr-ni e Tuba *sf* *sf*

Timp. *sf* *mf*

Coro *fff*

Her  
Welch  
*fff*

60 - te  
grö - ßern

e - Be  
Jam - mer

91 Presto (♩.=84)

unis. *sf* *mf*

unis. *mf*

unis. *mf* *mf*

unis. *mf* *mf*



Fl. *a 2*  
*f* 3 3 3 3 3 3 3 3

Ob.  
*cresc.*

Cl. *a 2* 3 2 3 3 2 3 3 3

Fag.  
*cresc.*

Cor.  
*cresc.*  
*f cresc.*

Tr-be  
*mf*

Tr-ni  
e  
Tuba  
*mf*

Timp.  
*mf*

Coro  
как *als* *2* *2* *2* *2*  
ВСПО - МИ - НАТЬ *den, daß Bil o dcr*

Archi  
*cresc.* 3 3 3 3 3 3 3 3  
*cresc.* 3 3 3 3 3 3 3 3  
*cresc.* 3 3 3 3 3 3 3 3

Fl. *a2*

Ob.

Cl. *a2*

Fag.

Cor.

Tr-be I I. II *mf*

Tr-ni *mf*

Tuba *mf*

Timp.

Coro

вре - ме - ни сча - стли - вом в не -  
*einst' - gen Glücks im Leid uns um -*

Archi

This musical score page includes the following parts and markings:

- Fl.** (Flute): *ff*, *a2*, *3*
- Ob.** (Oboe): *ff*, *a2*
- Cl.** (Clarinet): *ff*, *a2*, *3*
- Fag.** (Bassoon): *ff*
- Cor.** (Cor Anglais): *ff*
- Tr-be** (Trumpet): *f*, I, II
- Tr-ni e Tuba** (Trumpet and Tuba): *f*
- Timp.** (Timpani): *f*
- Coro** (Chorus): *-cua schwe*
- Archi** (Strings): *ff*, *3*

92

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-be I, II *cresc.*

Tr-be III *f* *cresc.*

Tr-ni e Tuba *cresc.*

P-tti Cassa *f*

Coro - стье... ден...

92

Archi *cresc.*

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

- Fl.** (Flute): *ff*, *a.a.*
- Picc.** (Piccolo): *ff*, *b2*
- Ob.** (Oboe): *ff*, *b2*
- Cl.** (Clarinet): *ff*, *b2*
- Fag.** (Bassoon): *ff*, *a2*
- Cor.** (Cor Anglais): *ff*
- Tr-be** (Trumpet): *ff*, *a2*
- Tr-ni e Tuba** (Trumpet and Tuba): *ff*
- P-tti Cassa** (Percussion): *ff*
- Coro** (Chorus): *A*
- Archi** (Strings): *ff*

Più mosso

Fl. *fff* *dim.*

Ob. *fff* *dim.*

Cl. *fff* *dim.*

Fag. *fff* *dim.*

Cor. *fff* *dim.*

Tr-be *ff* *ff marc.* *dim.*

Tr-ni e Tuba *ff* *ff marc.* *dim.* *marc.*

P-tti

Cassa *f* *dim.*

Più mosso

Archi *fff* *dim.*



Ob.

Cl. *a 2*

Fag.

Cor.

Tr-ni e Tuba

Cassa

Archi

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

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

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

*p* *dim.* *pp*

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

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

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

93 Prestissimo (♩.=116)

Fl. *a 2* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *a 2* *cresc.*

Fag. *f* *cresc.*

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

Tr-be *f* *cresc.* I. II *mf*

Timp. *mf*

93 Prestissimo (♩.=116)

Archi *mf* *f* *cresc.*



(b)

Fl. *cresc.* *fff*

Picc. *f* *cresc.* *fff*

Ob. *cresc.* *fff*

Cl. *cresc.* *fff*

Fag. *cresc.* *fff*

Cor. *p cresc.* *fff*

Tr-be *p cresc.* *fff*

Tr-ni e Tuba *p cresc.* *fff*

Timp. *fff*

P-tti *fff*

Cassa *fff*

Archi *p cresc.* *fff*