

ACT II



Scene 3

A masked ball

(p. 287)

Scene 4

In the Countess' room

(p. 452)

SCENE 3

№ 11

АНТРАКТ И ХОР

Allegro brillante ma non troppo

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe A

Timpani

This section of the score includes staves for Piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti A, 2 Fagotti, 4 Corni F, 2 Trombe A, and Timpani. The Piccolo part begins with a rest followed by a melodic line starting on the second measure. The Flauti and Oboi parts play a rhythmic pattern of eighth notes. The Clarinetti A and Fagotti parts play a similar rhythmic pattern. The Corni F and Trombe A parts play a harmonic accompaniment. The Timpani part plays a rhythmic pattern of eighth notes.

Allegro brillante ma non troppo

ХОР ПЕВЧИХ

Сопрано

Альты

Тенора

Басы

This section of the score includes staves for the vocal choir (ХОР ПЕВЧИХ) with parts for Soprano (Сопрано), Alto (Альты), Tenor (Тенора), and Bass (Басы). All parts are marked with a rest, indicating that the choir is silent during this section.

Allegro brillante ma non troppo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This section of the score includes staves for Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The Violini I and II parts play a rhythmic pattern of eighth notes. The Viole part plays a similar rhythmic pattern. The Violoncelli and Contrabassi parts play a similar rhythmic pattern.

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

Musical score for orchestra, measures 1-5. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Strings. Dynamics range from forte (*f*) to piano (*p*). The woodwinds and strings play a rhythmic pattern, while the strings have a melodic line. The Clarinet and Bassoon parts have lyrics "cre -".

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tp.

Arcbi

This musical score page, numbered 290 and labeled 'Sc. 3', features a woodwind and brass section. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), and Trombone (Tp.). The woodwinds and strings (Arcbi) are in the key of D major. The woodwinds play melodic lines with various articulations and dynamics, including accents and fortissimo (ff) markings. The brass instruments provide harmonic support and rhythmic patterns. The strings play a steady accompaniment. The score is written in a standard musical notation with a common time signature.

20

This musical score page contains measures 20 through 24. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Tp.), and a string section (Archi) consisting of Violin I, Violin II, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a forte (*ff*) dynamic throughout. The woodwind parts feature various articulations, including accents and slurs, and some parts have a second octave (*a2*) indicated. The string section plays a rhythmic accompaniment with slurs and accents. The Piccolo part has a rest in measure 20 and enters in measure 21. The Flute part has a rest in measure 20 and enters in measure 21. The Oboe part has a rest in measure 20 and enters in measure 21. The Clarinet part has a rest in measure 20 and enters in measure 21. The Bassoon part has a rest in measure 20 and enters in measure 21. The Cor Anglais part has a rest in measure 20 and enters in measure 21. The Trumpet part has a rest in measure 20 and enters in measure 21. The Trombone part has a rest in measure 20 and enters in measure 21. The string section plays a rhythmic accompaniment with slurs and accents.

20

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

- Picc.**: Piccolo part, starting with a dynamic marking of *a2*.
- Fl.**: Flute part, starting with a dynamic marking of *a2*.
- Ob.**: Oboe part.
- Cl.**: Clarinet part.
- Fg.**: Bassoon part, starting with a dynamic marking of *a2*.
- Cr.**: Cor Anglais part.
- Trb.**: Trumpet part.
- Tp.**: Trombone part.
- Archi**: String section, including Violin I, Violin II, Viola, and Cello/Double Bass parts.

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

Fl. *p*

Ob. *I*
p

Cl. *p*

Archi

pp

p

Detailed description: This system of musical notation includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Arches (Archi). The Flute part begins with a dynamic marking of *p*. The Oboe part is marked with a first finger fingering (*I*) and a dynamic of *p*. The Clarinet part also starts with *p*. The Arches section consists of five staves, with the first two showing a *pp* dynamic and the third showing a *p* dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

Fl. *poco più f*

Ob. I *poco più f*

Cl. *poco più f*

Archi

p

p

a2

Detailed description: This system continues the musical score. The Flute part is marked *poco più f* and includes a second ending bracket labeled *a2*. The Oboe I part is also marked *poco più f*. The Clarinet part is marked *poco più f*. The Arches section has five staves, with the first two marked *p*. The music continues in the same key and time signature.

40

Fl. *p*

Ob. I *p*

Cl. *p*

Archi

pizz.

40

Fl. *mf*

Ob. *mf*

Cl. *mf*

Archi

poco più f

pizz.

mp

mf

50

This musical score page, numbered 50, contains measures 1 through 4. The score is arranged in two systems. The first system includes the Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Trumpets (Trb.), and Trombones (Tp.). The second system is for the Strings (Archi). The key signature has two sharps (F# and C#), and the time signature is 4/4. The Piccolo part begins in measure 3 with a fortissimo (ff) dynamic. The Flute and Oboe parts have a crescendo from forte (f) to fortissimo (ff) starting in measure 2. The Clarinet part starts in measure 2 with a forte (f) dynamic, also crescendoing to fortissimo (ff) by measure 3. The Bassoon part begins in measure 3 with a fortissimo (ff) dynamic. The Horns, Trumpets, and Trombones all enter in measure 3 with a fortissimo (ff) dynamic. The String section starts in measure 1 with a mezzo-piano (mp) dynamic, which increases to mezzo-forte (mf) by measure 2 and fortissimo (ff) by measure 3. The string parts include the first and second violins, the first and second violas, and the first and second cellos/double basses. The first violin part has a 'pizz' (pizzicato) marking in measure 2. The first and second violas have 'arco' markings in measure 3. The first and second cellos/double basses also have 'arco' markings in measure 3. The page number '50' is printed in a box at the top center and bottom center.

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

60

Picc.

Fl. *a2*

Ob.

Cl. *a2*

Fg.

Cr. *a2*

Trb. *a2*

Tp.

Archi

Detailed description: This is a page of a musical score for a symphony orchestra, page 60. The score is written for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), Trombone (Trb.), and Archi (Archi). The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part has a melodic line with eighth notes. The Flute part has a melodic line with some grace notes and is marked *a2*. The Oboe part has a melodic line with some grace notes. The Clarinet part has a melodic line with some grace notes and is marked *a2*. The Bassoon part has a melodic line with some grace notes. The Cor Anglais part has a melodic line with some grace notes and is marked *a2*. The Trumpet part has a melodic line with some grace notes and is marked *a2*. The Trombone part has a melodic line with some grace notes and is marked *a2*. The Archi part consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with a rhythmic accompaniment of eighth notes. The page number 60 is printed in a box at the top center and bottom center.

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

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

С. Ра - дост - но, ве - се - ло

А. Ра - дост - но, ве - се - ло

Т. Ра - дост - но, ве - се - ло

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

Archi

70

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

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

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

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

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

Arch.

70

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2*

Cl. *ff*

Fg. *ff*

Cf. *ff*

Trb. *mf* *f* *ff*

Tr.

ff

ff

ff

ff

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

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

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

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

Archi *ff* *ff* *ff*

80

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

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

80

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

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl., Ob., Cl., Fg.) and brass section (Cr., Trb., Tr.) are positioned above the vocal soloists. The string section (Archi) is at the bottom. The vocal parts are written in a single system with four staves. The lyrics are in Russian and are repeated across the vocal staves. The music features dynamic markings such as *ff* and *a2*. The key signature is one sharp (F#) and the time signature is 2/4.

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

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

- лей!

- лей!

- лей!

- лей!

Бейте в ладоширу.

Archi

90

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

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

Archi

Picc.

Fl.

Ob.

Cl. I *poco più f* II

Fg. *poco più f*

Cr.

Trb.

Tr.

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

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

Archi *p* *p* *p*

100

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

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

Archi

100

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

I

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

в бо - ки! де - лай - те лег - ки - е ско - ки,

rosso più f

Picc. Fl. Ob. Cl. Fg.

Woodwind section score including Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Oboe and Clarinet parts feature dynamic markings of *f* and *mf*, and an *a2* marking. The Bassoon part has an *mf* marking.

Cr. Trb. Trp.

Brass section score including Cornet, Trumpet, and Trombone. The Cornet part has an *mf* marking.

Vocal parts with lyrics in Russian.

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

Vocal parts with lyrics in Russian. The lyrics are: "чи-те, с на-ступью сме-лой сви-щи-те! Чо-бот о чо-ботсту-чо-бот о чо-ботсту-чи-те и сме-ло сви-щи-те!".

Archi

String section score. The score includes dynamic markings such as *poco più f*, *mf*, and *pizz.*.

110

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

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

Archi

mp *arco* *pizz.* *f* *arco* *mp* *mf* *f*

110

Pico.
 Fl. ^{a2}
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 Archi

- ру.гой сво.ей при - вет - ству.ет добрых гостей, хо - зя.ин с суп - ру.гой сво.ей при -
 - ру.гой сво.ей при - вет - ству.ет добрых гостей, хо - зя.ин с суп - ру.гой сво.ей при -

120

Picc. Fl. Ob. Cl. Fg.

Cr. Trb.

Trp. *ff*

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

Archi

120

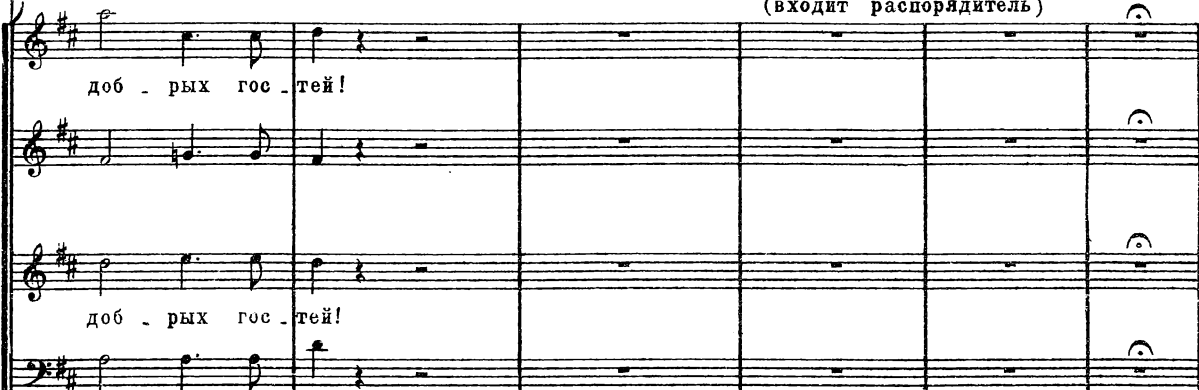
Picc. 
Fl. ^{a2} 
Ob. 
Cl. 
Fg. 

Cr. 
Trb. 
Tr. 

(входит распорядитель)

доб - рых гос - тей!

доб - рых гос - тей!



Archi 


№ 12
СЦЕНА И АРИЯ КНЯЗЯ

Lo stesso tempo

Piccolo

2 Flauti

2 Oboi
(Ob.I=Corno inglese)

2 Clarinetti A

2 Fagotti

4 Corni F

Lo stesso tempo

Лиза

Чекалинокий

Распорядитель

Томский

Князь

Сурин

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

Lo stesso tempo

I

Violini

II

Viole

Violoncelli

Contrabassi

pizz.

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf

Moderato assai

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

(Все гости направляются к террасе в сад.)

Чекалинский

Moderato assai

Наш

P.

Moderato assai

Archi

10

Picc.

Fl.

Ob.

Cl. *I*
poco marcato

Fg. *p*

Cr. *I*
III
p

Ч. *3*
Гер-ман сно-ва нас по-ве-сил, ру-ча-юсь вам, что он влюб-лён; то

Archi *arco trm*
p

10

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

мра - чен был, по - том стал ве - сел!

Нет, гос.по - да, он у.вле -

tr *p* *arco*

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

C.

Archi

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

The musical score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Bassoon (C.), and Archi (Archi). The score is in a key signature of one sharp (F#) and a 2/4 time signature. The music is divided into three measures. The Clarinet (Cl.) and Bassoon (Fg.) parts feature trills (tr) and dynamic markings of mezzo-forte (mf) and piano (p). The Cor Anglais (Cr.) part has two sections labeled I and II, with dynamic markings of mf and p. The Bassoon (C.) part has lyrics underneath it. The Archi (Archi) part consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with dynamic markings of mf and p. The Piccolo (Picc.), Flute (Fl.), and Oboe (Ob.) parts are mostly silent in this section.

20

Picc. *p* *un poco marcato*

Fl. *p* *un poco marcato*

Ob.

Cl. *mf* *p*

Fg. *p* *mf* *p*

Cr. *p* *mf* *pp*

Ч. Вот чудак!

Томский

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

Arohi *mf* *p*

20

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

Musical score for a scene, page 320. The score includes parts for Piccolo, Flute I, Oboe, Clarinet, Bassoon, Cor Anglais I and III, Trombone, Bass, and Archi. The vocal parts (Trombone and Bass) have Russian lyrics. The score is in 2/4 time with a key signature of one sharp (F#).

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

Cr.

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

Т. А впро чем,

Арчи

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

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

30

Picc. *tr* *mf* *p*

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

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

Cl. *p* *mf* *p*

Fg. *p* *mf* *p*

Ob. I cambia in C.I.

Cr. *I*

Trb. *III* *p* *mf*

Tr.

T. (проходит)

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

Archl. *tr* *mf* *p*

30

Fl.

Cl.

Fg.

Cr.

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

Archi

Fg.

Cr.

Archi

Archi

40

C1.

Fg.

Archi

40

Sostenuto solo

C1.1.

C1.

Fg.

mf espr.

mf

mf

mf

mf

II

(Проходят Князь и Лиза.)

КНЯЗЬ

Вы так печальны, до ро -

50 Poco più animato

C1.1.

C1.

Fg.

К.

Лиза

- га. я, как будто го - ресть у вас... До . верьтесь мне! Нет,

50

Andante riten. a tempo

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

Andante riten. a tempo

К.

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

Andante pizz. riten. arco a tempo

Arci

altri

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

C.I.

Cl. I

Fg. I

Cr.

K.

Vc.

Cb.

con grandezza

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

tutti pizz.

pizz.

60

Cl. I

Fg.

Cr.

K.

V-le

V.o.

C-b.

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

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

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

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

Cl. *I ten.*

Cr. *ten.* *p*

К. *p*

В. I *p*

V-le *p*

Vo. *p*

C-b. *p*

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

Cr. *mf* **70** *mf*

К. *mf*

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

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

70

80 I

Fl. I *pp* *mf*

Ob. I

Cl. *mf*

Fg. I *pp* *mf*

Cr. II

К. *mf*

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

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

80

riten.

Cl. *p* *pp*

Fg. *p* *pp*

К. *p* *pp*

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

Archi *arco* *p* *pp*

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Trp.

K.

affettuoso *cresc.*

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

Archi

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

Poco più mosso

100

riten.

Picc.
Fl.
Ob.
Cl.
Fg.

Musical notation for Piccolo, Flute, Oboe, Clarinet, and Bassoon staves. The Oboe part includes a first ending bracket labeled 'I' and dynamic markings 'mf' and 'pesante'. The Clarinet part includes dynamic markings 'mf' and 'pesante'.

Cr.
Trb.
Trp.

Musical notation for Cornet, Trombone, and Trumpet staves. The Cornet part includes dynamic markings 'mf' and 'pesante'. The Trombone and Trumpet parts include dynamic markings 'mf' and 'pesante'.

K.

ff *p* Poco più mosso riten.

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

Musical notation for the vocal line (K.) with lyrics. The tempo is 'Poco più mosso' and the ending is 'riten.'. The lyrics are: '- шой, пе - ча - люсь ва - шей я пе - ча - лю и пла - чу ва - ше - ю сле.'

Archi

arco Poco più mosso riten.

Musical notation for the string section (Archi). The tempo is 'Poco più mosso' and the ending is 'riten.'. The notation includes 'arco' and dynamic markings 'mf'.

100

a tempo *riten.*

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

a tempo *riten.*

К.

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

a tempo *riten.*

Арчи

a tempo

Fluo.

Fl.

Ob.

Cl.

Fg.

Cx.

Trb.

Trp.

a tempo

К.

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

a tempo

Archi

pizz. arco

pizz. arco

110

Ob. I

Fg. I

К.

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

Arch: I

110

Ob. *p* *riten.*

Cl. *pp* *mp* *mf*

Fg. *pp* *p* *mf*

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

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

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

№ 13
СЦЕНА

Andante con moto

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

Timpani

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

Andante con moto

Герман

Чекалинский

Распорядитель

Сурин

НЕСКОЛЬКО ЧЕЛ.
ИЗ ХОРА

Andante con moto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *a2* *p* *f*

Cr. *sfz* *sfz*

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

Ско _

Archi *p* *sf* *sf*

Ob. *p espress.*

Cr.

Г. (садится)
-ре-е бы е-ё у-ви-деть и бро-сить э-ту мы-сль...

Archi *p*

10

Fl.

Ob.

Cl.

Fg.

Cr.

Г.

a piacere

Три кар-ты!.. Три кар-ты знать-

Archi

10

Cl.

Fg.

Г.

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

V-le

Vc.

C-b.

pizz.

20

a tempo

Picc.

Fl.

Ob. *I*
mf *f* *f* *I solo*
P espressa.

Cl. *I*
f *f*

Fg. *I*
f *f*

Cr.

Tr.

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

G. *a tempo*
Про-кля-ть!.. Э-та мысль ме-ня с у-ма све-дёт!

Archi *a tempo*
f *f* *p*
f *f* *p*
f *f* *arco*
f *f*

20

Ob. *f*

Fg. *a2 p*

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

Archi *p fp*

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

Чекалинокий

p

Не ты ли тот третий,

Сурин

p

Не ты ли тот третий,

кто, страстно лю-

Archi *p pp poco cresc.*

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

30

Picc. *mp espress.*

Fl. *ff* *mp espress.*

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

Cl. *ff* *ff_{a2}*

Fg. *ff* *ff_{a2}*

Cr. *ff* *p* *f*

Tr. *ff*

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

С. кар_ты!

Archi *ff p* *mf* *f*

30

Picc. Fl. Ob. Cl. Fg. Cr. Tr. Ч. С. Тенора Басы

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

НЕСКОЛЬКО ЧЕЛ. ИЗ ХОРА Три кар - ты, три кар - ты, три кар - ты! (хохочут)

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

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

f

mp

f

p

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

Archi

p

p

p

mf

mf

Picc.

Fl. *a2*

Ob.

Cl.

Fg.

Cr.

Tr.

Г.

Что э-то? бред или на-смеш-ка? Нет!

Арчи

Adagio

Fg. *sfp* *p*

Cr.

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

Adagio

Archi *f*

Fg. *pp*

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

Ve. *p colla parte*

С-б. *p colla parte*

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

Ve.

С-б.

ИНТЕРМЕДИЯ „ИСКРЕННОСТЬ ПАСТУШКИ“

а) ХОР ПАСТУХОВ И ПАСТУШЕК

Allegro vivace

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe A

Timpani

Распорядитель

Allegro vivace

- туш - ки“

Сопрано
Альть

Allegro vivace (Гости усаживаются на приготовленные места)

ХОР ПАСТУХОВ
И ПАСТУШЕК

Тенора
Басы

Allegro vivace

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Picc. Fl. Ob. Cl. Fg.

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

Cr. Trb. Tp.

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

Archi

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

This musical score page features the following instruments and parts:

- Picc.**: Piccolo flute, with a whole note rest.
- Fl.**: Flute, playing a melodic line starting on 'do' with dynamics *f* and *cresc.*
- Ob.**: Oboe, playing a melodic line starting on 'do' with dynamic *a2*.
- Cl.**: Clarinet, playing a melodic line starting on 'do' with dynamic *a2*.
- Fg.**: Bassoon, playing a melodic line starting on 'do' with dynamic *a2*.
- Cr.**: Cor Anglais, playing a melodic line starting on 'do' with dynamic *a2*.
- Trb.**: Trombone, playing a melodic line starting on 'do' with dynamic *a2*.
- Tp.**: Trumpet, playing a melodic line starting on 'do' with dynamic *a2*.
- Archi**: String section, including Violin I, Violin II, Viola, and Cello/Double Bass, all playing a melodic line starting on 'do' with dynamic *a2*.

The score is written in a key signature of two sharps (D major) and a 4/4 time signature. It consists of four measures. The flute and string parts show a crescendo over the first three measures. The woodwinds and brass parts have melodic lines with dynamic markings *a2* and *f*.

20

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fg. *ff* *f*

Cr. *ff* *f*

Trb. *ff* *f*

Trp. *ff* *f*

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

Archi *ff* *f*

20

Picc. Fl. Ob. Cl. Fg.

ff

This block contains the musical staves for the Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Piccolo part is in the treble clef with a sharp key signature. The Flute, Oboe, and Clarinet parts are in the treble clef with a sharp key signature. The Bassoon part is in the bass clef with a sharp key signature. The dynamics range from *f* to *ff*.

Cr. Trb. Tr.

f ff

This block contains the musical staves for the Cornet, Trumpet, and Trombone. The Cornet part is in the treble clef with a sharp key signature. The Trumpet part is in the treble clef with a sharp key signature. The Trombone part is in the bass clef with a sharp key signature. The dynamics range from *f* to *ff*.

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

Archi

ff

This block contains the musical staves for the string section (Archi). The parts are in the treble and bass clefs with a sharp key signature. The dynamics range from *ff*.

30

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tp.

Arc.

30

Picc. Fl. Ob. Cl. Fg.

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

Cr. Trb. Tp.

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

Arci.

String section score for measures 40-44. The score is divided into five staves. The first two staves (Violins I and II) alternate between pizzicato (pizz.) and arco (arco) playing. The last three staves (Violas, Cellos, and Double Basses) play pizzicato (pizz.) throughout. All string parts begin in measure 40 with a forte (f) dynamic.

Fl. *ff*

Ob. *ff*

C1. *p* *cresc.*

Fg. *p*

Cr.

Trb.

Tr.

ХОР ПАСТУХОВ И ПАСТУШЕК

C. *f* Под

A. *f*

T. *f* Под

Б. *f*

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

Арки *arco* *p*

50

Picc. *ff*

Fl.

Ob.

Cl.

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr. *ff*

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

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

Arc. *ff*

50

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

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

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

Archi

60

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (with a second flute part marked 'a2'), Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, and Trombone. The brass section consists of Trumpet and Trombone. The string section (Archi) is represented by five staves. The vocal soloists are shown in two parts with Russian lyrics. The score includes dynamic markings such as 'a2' and 'f'. The page number '60' is located at the top left and bottom center.

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

Cr.
Trb.
Tr.

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

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

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

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

Picc. *ff*

Fl. *a2 ff*

Ob. *ff*

Cl. *a2 ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trp. *ff*

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

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

Archi *ff*

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

- бя, при . шли мы днесь тол . по . ю по . ра - до . вать се .
 - бя, при . шли мы днесь тол . по . ю по . ра - до . вать се .

Cl. *p* *mf*

Fg. *p*

Archi *mf*

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

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

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

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

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

sfp *sfp* *sfp* *sfp*

10

The image displays two systems of a musical score for a woodwind and string ensemble. The instruments are labeled on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), and Archi (Arches). The score is written in a key signature of one sharp (F#) and a common time signature (C). Each system consists of five staves for the woodwinds and a grand staff (treble and bass clefs) for the strings. The woodwind parts feature dynamic markings such as *sf* (sforzando), *p* (piano), and *sfz* (sforzando), along with articulation marks like slurs and accents. The string parts include complex rhythmic patterns, often marked with *sfz*. The notation includes various note values, rests, and phrasing slurs. A double bar line is present at the end of the first system, and a repeat sign is visible at the beginning of the second system.

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

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

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

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

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

Cl. *p* *p* *p*

Fg. *p* *p* *p*

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

20

Cl. *p* *pp* *pp*

Fg. *p* *pp*

Archi *pp* *p* *p*

20

Cl. *pp* *pp*

Fg. *pp*

(Пастухи и пастушки удаляются в глубину сцены.)

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

в) ДУЭТ ПРИЛЕПЫ И МИЛОВЗОРА

Larghetto (4 удара в такте)

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

Прилепа

Миловзор
(Полина)

Larghetto (4 удара в такте)

I
Violini

II

Viole

Violoncelli

Contrabassi

p dolce e cantabile

p

I

p

Larghetto (4 удара в такте)

arco

p

simile

arco

p

simile

pizz.

p

pizz.

p

Fl. 10

Ob. *mf*

Fg. *mf*

Cr. I II *p* *ff*

Archi *piu f*

10

Fl. *p*

Ob. *p*

Cr. II *pp*

Прилепа

Мой миленький дружок, любезный пасту.

Archi *pp*

Fl. 20

Ob.

Fg. *pp*

Cr. *pp*

П. *p*

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

Archi

p

Ob. *mf*

Fg. *mf*

П. *p*

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

Archi *pp*

pp

pp

pp

pp

pp

Fg. *pp*

Cr. *pp*

П. *pp*

...сать!

Милловзор (входит)

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

Archi *p* *più f*

30

Fl. *p*

Cl. *p*

Fg.

Cr. *p*

М. *p*

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

Archi *p*

FL. I *mf*

Ob.

Cl.

Fg. *pp* *pp*

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

II.

M. *mf* *p*

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

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

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

40

Fl. I *f* *p*
 Ob.
 Cl.
 Fg. *p*
 Cr. II *mf*
 Cr. III *mf*
 П. *mf*
 М. *mf*
 Арчи *mf* *p* *pp*

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

40

Fl.

Fg.

Cr. I

II.

М.

V. II

V. le

Vo.

C-b.

mf

p

più f

più f

più f

più f

più f

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

Ob.

Fg.

Cr. I II

II.

М.

V. II

V. le

Vo.

C-b.

50

p *mf* *p*

mf *p* *mf* *p*

pp

pp

pp

pp

pp

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

50

pp

Fl. *pp*

Ob. *mf* \rightarrow *p*

Cl. *pp*

Fg. *mf* \rightarrow *p*

Cr. *pp*

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

М. взо . ра мо . е . го, не зна . ю, не зна . ю для че .

Archi *pp*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 4/4 time. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), a Horn section (Cr.), and a string section (Archi). The woodwinds and strings play a delicate, tremulous texture marked *pp* (pianissimo). The vocal soloists, a Soprano (П.) and a Mezzo-soprano (М.), enter with lyrics in Russian. The Soprano's line is: "не могу сказать! Не знаю, не знаю от чего." The Mezzo-soprano's line is: "возрамогого, не знаю, не знаю для чего." The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano) for the woodwinds, and *pp* for the strings and horns. There are also first endings marked with a '1' and a fermata over the final notes of the woodwind parts.

60

Fl. I

Ob.

Cl. I

Fg.

Cr.

П.

М.

Archi

pp

mf

mf

rit.

rit.

mf

mf

mf

mf

60

Fl. *mf* *f*

Ob. *f*

Cr. *mf* I

Archi

Fl. *ff* a2

Ob. *ff*

Cl. *ff*

Fg. *f* *ff*

Cr. *mf* II *ff*

Archi *ff* *ff* arco *ff* arco *ff*

70

Tempo di minuetto (Andantino)

Piccolo
2 Flauti
2 Oboi
2 Clarinetti A
2 Fagotti
4 Corni F
2 Trombe A
Timpani

Tempo di minuetto (Andantino)

Прилепа
Миловзор
Златогор
ХОР

Tempo di minuetto (Andantino)

Violini I
Violini II
Viole
Violoncelli
Contrabassi

This musical score is for a symphonic section, likely from a 19th-century opera or ballet. It features six staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Clarinet (Cr.), and Strings (Arohi). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 19. The second system begins with measure 20, which is boxed and labeled '20'. The Flute part has a first ending (I) and a second ending (a2). The Bassoon part also has a first ending (I) and a second ending (a2). The string parts include markings for 'pizz.' (pizzicato) and 'arco' (arco). Dynamics include *mf*, *f*, *ff*, *p*, and *trm* (trills). The score concludes with a boxed measure 20 at the bottom right.

30

Fg.

Cr. I II

II *pp*

Милловзор (Полина)

З.

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

Арчи

p *pp* *p*

30

Fg.

Cr. I II

pp *p*

М.

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

Арчи

pp *p* *pp* *pp* *pp* *pp*

L'istesso tempo (♩ = ♩)

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Trp.

L'istesso tempo (♩ = ♩)

M.

-рит. Мо - е од - но и -

Златогор

Я го - ры зо - ло - ты - е и

L'istesso tempo (♩ = ♩)

Арчи

40

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

З.

Арчи

40

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

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Tr.
 М.
 Э.
 Аrchi

жар! И в веч - но - е вла -
 - бя! У - кра - сить о бе - ща - ю я

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

З.

Archi

- де - нье при - ми е - го ты в дар, е - го ты

и - ми всю те - бя, я тьмо - ю об - ла -

p cresc.

p cresc.

p cresc.

cresc.

cresc.

Picc.

Fl. *I*
pp *poco cresc.*

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

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

Э.
- ра! Я го - ры зо - ло - ты - е и

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

Picc. Fl. Ob. Cl. Fg.

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

Cr. Trb. Tr.

M. З.

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

Archi

mf p
mf p
mf p
mf p

60

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

M.

S.

Archi

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

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

70

Picc. Fl. Ob. Cl. Fg.

Cr. Trb. Tr.

M. З.

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

Archi

70

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

Cr. Trb. Trp.

II

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

Archl.

simile

simile

simile

arco

pizz.

Picc.

Fl. I

Ob.

Cl. I

Fg.

Cr.

Trb.

Tr.

П.

Арки

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

p cresc.

pp

p

cresc.

arco

cresc.

80

Ficc.

Fl. I

mf 3

Ob.

Ci. I

3

Fg.

mf

mf

Cr.

mf

mp

mp

Trb.

Tr.

II

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

Archi

mf

mf

mf

arco

mf

f

f

80

Detailed description of the musical score: The score is for page 80 of Act 3. It features a vocal line (II) with Russian lyrics: "жи. не жить ра - да! Ну, ба-рин, доб-рый". The vocal line is accompanied by a piano (Cr.) and a cello (C). The piano part includes a triplet in the first measure and a melodic line in the second measure. The cello part has a triplet in the first measure and a melodic line in the second measure. The woodwind section includes Piccolo (Ficc.), Flute I (Fl. I), Oboe (Ob.), Clarinet I (Ci. I), Bassoon (Fg.), Trumpet I (Trb.), and Trombone (Tr.). The string section (Archi) includes Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *mf*, *mp*, and *f*, and articulation like *arco*. The page number 80 is indicated in a box at the top left and bottom left.

(Милозвору)

II. *путь, а ты спо-ко-ен будь!* Сю.

Archi

ff

Ob. *p*

Cl. *f*

Fg. *p* *f*

90

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

Archi *f* *p*

90

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

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

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

Cr. *mf* *mf*

П. *mf* *mf*

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

Arohi *f* *p* *ff* *ff*

П. *ff* *ff*

при- несть мне пук две -

Arohi *ff* *ff*

Larghetto (come prima)

100

Fl. *trp*

Cr. I, II

II. *Larghetto (come prima)*

- тов. При-шёл ко-нец му-чень-ям, лю-бов-ным во-схи-
f Милонзор
 При-шёл ко-нец му-чень-ям, лю-бсв-ным во-схи-

V. II *Larghetto (come prima)*

V-le *p*

Ve. *p* pizz.

C-b. *pizz.*

100

Fl. *mf*

Fg.

Cr. I

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

V. II *più f*

V-le *più f*

Ve. *più f*

C-b. *più f*

110

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

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

110

Un pochetino più vivo

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

Un pochetino più vivo

П. М.

нас!

нас!

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

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

Un pochetino più vivo

Archi

120

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

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

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

Archi

120

Picc. *a2*

Fl. *a2*

Ob.

Cl.

Fg.

Cr. *a2*

Trb.

Tr.

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

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

Archi

Più vivo

130

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

Woodwind and brass instruments: Picc., Fl. (a2), Ob., Cl., Fg., Cr., Trb., Trp.

Dynamics: *p*, *sf*, *fp*

Più vivo

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

их!

их!

Più vivo

Archi

String instruments: Archi

Dynamics: *f*, *p*, *sf*

130

This musical score is for a scene (Sc. 3) on page 407. It features six parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr. I. II), and a String section (Archi). The score is divided into two systems, each containing four measures. The Flute and Oboe parts are mostly rests, starting with a *pp* dynamic. The Clarinet and Bassoon parts have a rhythmic pattern of eighth notes, alternating between *p* and *f* dynamics. The Cor Anglais part is a simple melody starting with *pp*. The String section consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with a complex rhythmic pattern of eighth notes, alternating between *p* and *f* dynamics. A double bar line with a repeat sign is placed between the two systems. The key signature has two sharps (F# and C#), and the time signature is 4/4.

140

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tp. *ff*

Archi *ff*

140

Detailed description: This is a page of a musical score for a symphony orchestra, page 408 of Act 3. The score is for measures 140-143. The instruments are arranged in three systems. The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Horns (two staves), Trumpets, and Trombones. The third system includes the String section (Violins I, Violins II, and Cellos/Double Basses). The key signature is two sharps (F# and C#), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is present at the beginning of each instrument's part. The Piccolo, Flute, Oboe, and Clarinet parts feature a melodic line with eighth and sixteenth notes. The Bassoon part has a similar melodic line. The Horns, Trumpets, and Trombones play a rhythmic pattern of eighth notes. The String section plays a rhythmic pattern of eighth notes. The Piccolo and Flute parts have a *ff* marking at the beginning of the first measure. The Horns, Trumpets, and Trombones have a *ff* marking at the beginning of the first measure. The String section has a *ff* marking at the beginning of the first measure. The page number 140 is written in a box at the top center and bottom center.

This musical score page, labeled [Sc. 3] 409, features a full orchestral arrangement. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line in the treble clef.
- Fl.**: Flute, playing a melodic line in the treble clef.
- Ob.**: Oboe, playing a melodic line in the treble clef.
- Cl.**: Clarinet, playing a melodic line in the treble clef.
- Fg.**: Bassoon, playing a melodic line in the bass clef.
- Cr.**: Horns, with two staves showing a rhythmic pattern in the treble clef.
- Trb.**: Trombones, with two staves showing a rhythmic pattern in the bass clef.
- Tp.**: Trumpets, with two staves showing a rhythmic pattern in the bass clef.
- Arc. I**: Violins, playing a melodic line in the treble clef.
- Arc. II**: Violas, playing a melodic line in the treble clef.
- Arc. III**: Cellos, playing a melodic line in the bass clef.
- Arc. IV**: Double Basses, playing a melodic line in the bass clef.

The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It consists of four measures across the page. The woodwinds and strings are active throughout, while the brass instruments (Horns, Trumpets, and Trombones) play a rhythmic accompaniment.

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tp.

Archi

ff

ff

ff

150

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

This musical score page, labeled [Sc. 3] 411, features nine staves of music. The instruments are arranged as follows:

- Picc.** (Piccolo): Single staff with a treble clef, playing a melodic line with slurs.
- Fl.** (Flute): Single staff with a treble clef, playing a melodic line with slurs.
- Ob.** (Oboe): Single staff with a treble clef, playing a melodic line with slurs.
- Cl.** (Clarinet): Single staff with a treble clef, playing a melodic line with slurs.
- Fg.** (Bassoon): Single staff with a bass clef, playing a melodic line with slurs.
- Cr.** (Cor Anglais): Two staves with a treble clef, playing a rhythmic pattern.
- Trb.** (Trumpet): Single staff with a treble clef, playing a rhythmic pattern.
- Tp.** (Trombone): Single staff with a bass clef, playing a rhythmic pattern.
- Archi** (Archi): Three staves (Violin I, Violin II, and Viola) with a treble clef, playing a rhythmic pattern.

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is divided into four measures across the page. The Piccolo, Flute, Oboe, and Clarinet parts feature melodic lines with slurs, while the Bassoon, Cor Anglais, Trumpet, Trombone, and Archi parts play rhythmic patterns. The strings (Archi) are divided into three staves.

This musical score page features eight systems of staves, each representing a different instrument or section. The instruments are labeled on the left: Picc., Fl., Ob., Cl., Fg., Cr., Trb., Tp., and Archi. The key signature is one sharp (F#) and the time signature is 6/8. The Piccolo and Flute parts are marked with a forte dynamic (*ff*) and feature complex rhythmic patterns with triplets and sixteenth notes. The Flute part includes a second staff labeled 'a2'. The Oboe, Clarinet, and Bassoon parts also play a forte (*ff*) accompaniment. The Horns, Trumpets, and Trombones play a steady, rhythmic accompaniment. The String section (Archi) is divided into Violins and Cellos/Double Basses, all playing a forte (*ff*) accompaniment. The score is divided into four measures by vertical bar lines, with a double bar line at the end of each system.

Allegro vivo (Tempo del I-mo Coro)

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tr.

Allegro vivo (Tempo del I-mo Coro)

ХОР

Бли -

Бли -

ff

ff

ff

ff

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

Allegro vivo (Tempo del I-mo Coro)

Арчи

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

ста - ет солн - це крас - но, зе - фи - ры про не с - лись, ты с ю - во шей пре - крас - ным, При -
 ста - ет солн - це крас - но, зе - фи - ры про не с - лись, ты с ю - во шей пре - крас - ным, При -

Archi *ff*

170

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr. *ff*

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

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

Archi *ff*

170

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

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

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

180

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

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

Archi

180

Picc. *tr* *ff*

Fl. *3*

Ob. *3*

Cl. *a2*

Fg. *a2*

Cr. *f*

Trb. *f*

Tr. *f*

При - ле - па, ве - се - лись!
- ка, ты пре - крас - на! При - шёл ко - нец му.

Archi *arco* *3*

190

Picc. *tr* *p*

Fl. *a2* *ff*

Ob. *ff*

Cl. *a2* *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Tr.

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

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

190

Arch. *ff*

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

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

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

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

Archi

200

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

(Уходят все попарно.)

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

Archi

200

210

Picc. Fl. Ob. Cl. Fg.

Fl. and Ob. parts include dynamic markings 'a2'. The woodwind section consists of five staves with various rhythmic patterns and melodic lines.

Cr. Trb. Tp.

Cr. and Trb. parts include dynamic markings 'a2'. The brass section consists of three staves with rhythmic accompaniment and melodic fragments.

Four empty musical staves, likely representing the string section, with no notes or markings.

Archi

The string section consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with detailed rhythmic and melodic notation.

210

ЗАКЛЮЧИТЕЛЬНАЯ СЦЕНА

Moderato con moto

Piccolo

2 Flauti

2 Oboi

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe A

3 Tromboni e Tuba

Timpani

Moderato con moto

Герман

ХОР

Moderato con moto

Violini I

Violini II

Viоле

Violонcelli

Contrabassi

C1. I

Fg. II

Cr. II

III

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

Archi

pp

arco

10

C1.

Fg.

Cr. I

Archi

pp

mp

pp

mp

pp

pp

10

Cl. 

Fg. 

Arch. 

Cl. 

Fg. 

Cr. 

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

Arch. 

Picc.

Fl.

Ob. *I*

Cl. *mf do*

Fg. *- do*

Cr. *- do*

Trbn. e *- do*

Tb.

Tr.

Г. *- нечно... да!*

Арчи

- do

- do

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

Сурин (в маске)

Смотри,

20

Ob. I *pp*

Fg. *mp*

Cr. IV *p*

Tb. *p*

Tr. *p*

C. (хочет и скрывается) Герман
 любовь - лица тво - я! О.пять... о.пять...

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

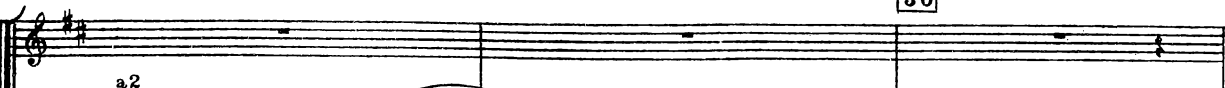
p *arco* *mf*

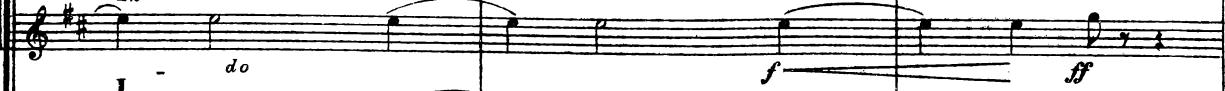
Fl. *a2*

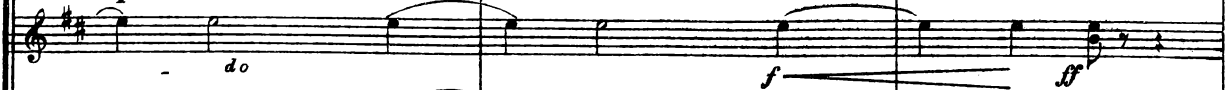
Ob. I *ppoco* *a* *ppoco* *cre* *scen*

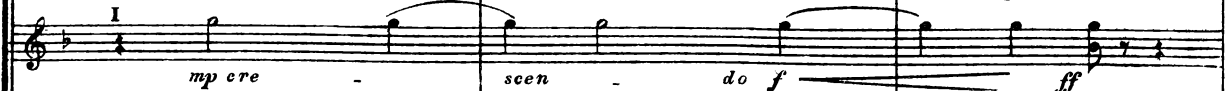
Г. Мне страшно! Тот же го-лос... Ктоэ-то?.. де-мон и-ли

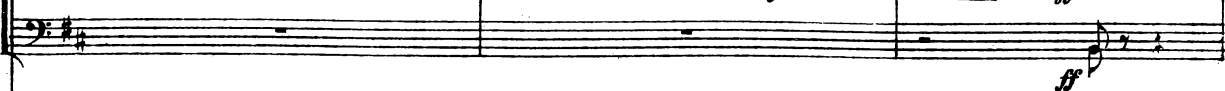
Archi *ppoco* *a* *ppoco* *cre* *scen*

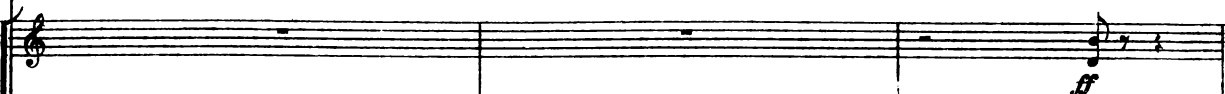
Picc. 

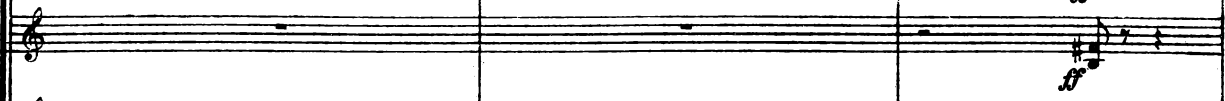
Fl. 

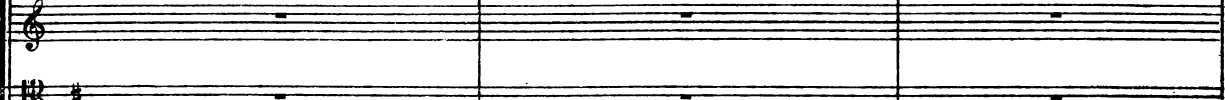
Ob. 

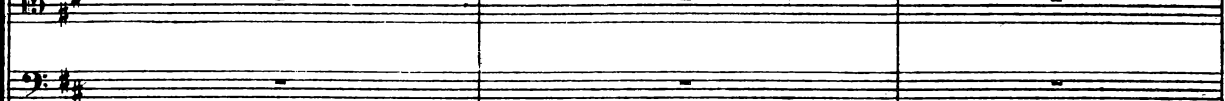
Cl. 

Fg. 

Cr. 

Trb. 

Trbn. e Tb. 

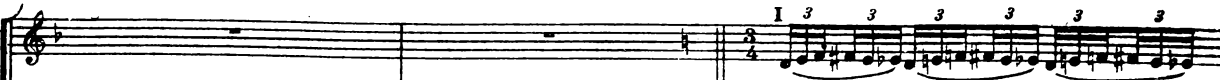
Tp. 

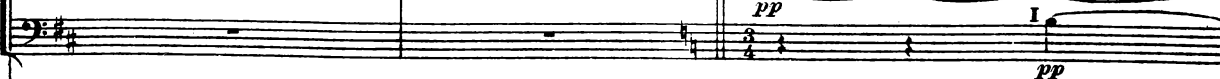
Г. 

лю-ди? за-чем о-ни пре-сле-ду-ют ме-ня? Прокля-тье!

Archi 

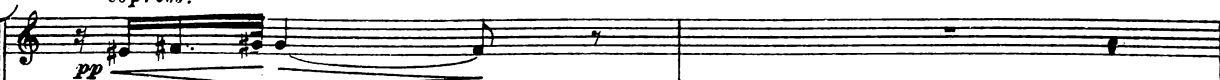
Andante

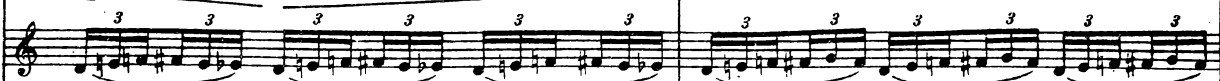
C1. 


Fg. 

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

Archi 

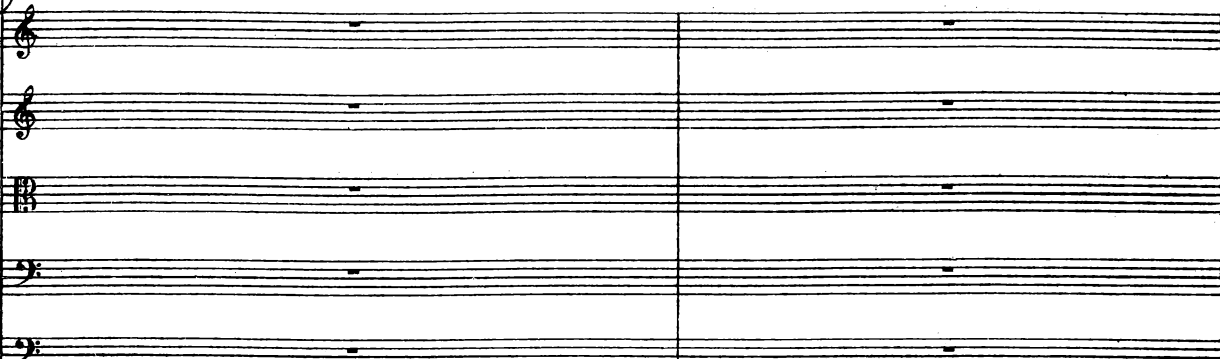
Ob. I 

C1. I 

Fg. 

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

Герман 

Archi 

Ob. I

C1.

Fg.

Г.

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

Archl

Ob. I

C1.

Fg.

Г.

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

Archl

40

Cl. I *pp*

Fg. *pp*

Л. *pp*

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

pp pizz.

Archi *pp* pizz.

pp pizz.

pp pizz.

40

Fg. *pp*

Л. *pp*

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

Archi

The musical score is arranged in systems. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e Tb.), and Trombone (Trb.). The vocal system features German and Liza with Russian lyrics. The bottom system includes the string section (Archi) with Violin I, Violin II, and Cello/Double Bass.

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Fg. *mp* *mf* *p*

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

Trb. *pp* *mp*

Trbn. e Tb.

Trb.

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

Archi *pp* *mp* *arco* *mp* *arco* *mp*

Ob. I

Cr.

Л

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

Archi

Ob. I

Cr.

Л

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

Archi

Ob.

Cl.

Fg.

Cr.

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

Archl

Cl. 60

Fg.

Cr.

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

Archl

60

Allegro *sempre pp*

Тр. *sfpp* Распорядитель (взволнованный и впопыхах)

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

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

Арки *pp*

70

Cl. *pp* a2

Fg. *pp* a2

Тр.

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

ХОР

С. Ца-ри-ца! Ца-ри-ца!

А. Ца-ри-ца! Ца-ри-ца!

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

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

Арки *pp*

70

Fl.

Ob.

Cl. a2

Fg. a2

Cr.

Trb.

Trbn. e

Tb. *pp*

Tr. *poco cresc.*

ри.ца! Хо-зя и-ну ка-ка-я честь, ка-

Хо-зя и-ну ка-ка-я честь, ка-ко-е

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

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

Archi *pp poco cresc.*

poco cresc.

Fl.

Ob.

Cl.

Гс.

Cr.

Trb.

Trbn.
e

Тб.

Гр.

Archl.

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

Detailed description of the musical score: The score is for a scene (Sc. 3) on page 440. It features a vocal soloist and a full orchestra. The vocal line is in Russian and consists of three lines of lyrics. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Гс.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), Horn (Тб.), Horn (Гр.), and Arch. The key signature has two sharps (F# and C#). The vocal line starts with a melody in the right hand and accompaniment in the left hand. The orchestration includes various instruments with specific dynamics and articulations. The vocal line is in Russian and consists of three lines of lyrics. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Гс.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), Horn (Тб.), Horn (Гр.), and Arch. The key signature has two sharps (F# and C#). The vocal line starts with a melody in the right hand and accompaniment in the left hand. The orchestration includes various instruments with specific dynamics and articulations.

80

Fl. I *p*

Ob. I *p*

Cl. I *p*

Fg. *p*

Cr. *tr cre scen*

Trb. *tr cre scen*

Trbn. *p*

Tb. *p*

Tr. *rosso*

Распорядитель (певчим)

Вы

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

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

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

Archi *cre scen*

80

cre scen

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

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

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

Fg. *do poco a poco*

Cr. *do poco a poco cresc.*

Trb. *do poco a poco cresc.*

Trbn. e Tb. *p* *mp*

Tr. *poco* *cre*

P. „Славься сим'сейчас же гряньте!

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

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

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

Archf *do poco a poco*

do poco a poco

do poco a poco

do poco a poco

do poco a poco

do poco a poco

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tr.

scen - do

Гриньте „Славь - ся сим!“ и - дёт, сей час идёт ма - тушка

празд - ник! И - дёт, и дёт!.. И - дёт ма - тушка

Вот так праздник вы - шел! вот, вот, и - дёт, и - дёт! Вот, вот!

Archi

f cresc.

ff

90 a2

Fl.

Ob.

Cl.

Fg.

Cx.

Trb.

Trbn.
e

Tb.

Trp.

на - ша, ма - туш - ка на - ша!

на - ша, ма - туш - ка на - ша!

(Все оборачиваются в сторону средних дверей)

Archi

90

100

ritenuto molto

Woodwind and Brass section score. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone and Eb (Trbn. e Tb.), and Trombone (Tp.). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The dynamic marking is *fff* (fortississimo). The tempo marking is *ritenuto molto*. The Piccolo part has an *a2* marking. The Bassoon part has an *a2* marking. The Trombone part has an *a2* marking. The Trombone (Tp.) part has an *a2* marking.

(Распорядитель дела-
ет знак певчим, что-
бы начинали.)

String section score. The instruments listed are Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), and Cello/Double Bass (Cb.). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The dynamic marking is *fff* (fortississimo). The tempo marking is *ritenuto molto*. The Violin I part has an *a2* marking. The Viola part has an *a2* marking. The Cello/Double Bass part has an *a2* marking.

100

Andante assai maestoso

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Trp.

Andante assai maestoso

Славься сим, Е-ка-те-ри-на,

ХОР ГОСТЕЙ И ПЕВЧИХ

Славься сим, Е-ка-те-ри-на,

Andante assai maestoso

Archi

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

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

Arco

110

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

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

110

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

a2

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

(Мужчины становятся в позу низкого придворного поклона.

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

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

Detailed description: This block shows the vocal score for two voices. The lyrics are in Russian. The first line of lyrics is "мать! Славь - ся, неж - на - я к нам мать! Ви - ват". The second line is "мать! Славь - ся, неж - на - я к нам мать! Ви - ват!". The music is written in a major key with a 4/4 time signature.

Archi

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

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Tr.

Дамы глубоко приседают. Появляются пажи погарно.)

Ви-ват! Ви-ват, ви-ват! *ЗАНАВЕС*

Ви-ват! Ви-ват, ви-ват!

Archi

120

Picc.

Fl. a2

Ob.

Cl.

Fg.

Cr.

Trb. a2

Trbn. e

Tb.

Tp.

Archi

120

SCENE 4

Спальня графини, освещённая лампадами

№ 16

СЦЕНА И ХОР

Andante mosso.

2 Flauti

2 Oboi
(Ob. I=Corno inglese)

2 Clarinetti A

Clarinetto basso B

2 Fagotti

4 Corni F

Andante mosso

Герман

ХОР

*Andante mosso
con sordini*

2 пульты

4 пульты

Violini I

4 пульты

Violini II
divisi

Viole divisi

Violoncelli
divisi

Contrabassi

pp

div. pizz.

pp

16

Archi

p

p

p

p

p

pp

Archi

p

p

p

p

p

pp

Archi



Archi

Archi

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

3. АНАБЕС

18

Archi

p

p

p

p

p

p

pp

p

p

p

p

3. АНАБЕС

20

Archi

p

pp

p

p

p

p

pp

p

p

20

Archi

poco più f

poco più f

poco più f

poco più f

poco più f

poco più f

pp

poco più f

poco più f

20

Archi

This system contains the first two measures of the string section. The top four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The first measure features a melodic line with a *cresc.* marking, while the second measure reaches a fortissimo (*f*) dynamic. The fifth staff is for the Double Basses, playing a rhythmic pattern of eighth notes at a mezzo-piano (*mp*) dynamic. The bottom two staves are for the Violas and Cellos/Double Basses, with the first measure marked *cresc.* and the second measure marked *f*.

Archi

This system contains the next two measures of the string section. The top four staves continue the melodic lines from the first system, with dynamics marked *mp* and *f*. The fifth staff continues the eighth-note rhythmic pattern at a mezzo-piano (*mp*) dynamic. The bottom two staves continue the melodic lines, with dynamics marked *mp* and *p* in the second measure.

Archi

pp mp

Archi

pp ppp

(Через потайную дверь входит Герман. Он осматривает комнату)

Archi

Archi

40

Archi

Musical score for strings (Archi) and piano accompaniment, measures 40-41. The score is in G major (one sharp) and 3/4 time. The string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The piano accompaniment consists of two staves (Right and Left Hand). The key signature is G major (one sharp). The time signature is 3/4. The score is divided into two measures. Measure 40 starts with a dynamic marking of *p* (piano) and features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings and piano. Measure 41 starts with a dynamic marking of *mp* (mezzo-piano) and continues the melodic and rhythmic patterns. The piano part includes a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *p* and *mp*.

40

Герман

Всё

Archi

Musical score for strings (Archi) and vocal line (Герман), measures 40-41. The score is in G major (one sharp) and 3/4 time. The string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The vocal line is for the character Герман. The piano accompaniment consists of two staves (Right and Left Hand). The key signature is G major (one sharp). The time signature is 3/4. The score is divided into two measures. Measure 40 starts with a dynamic marking of *pp* (pianissimo) and features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings and piano. Measure 41 starts with a dynamic marking of *mp* (mezzo-piano) and continues the melodic and rhythmic patterns. The vocal line includes the word "Всё" (Vse) and is marked with *ppp* (pianississimo). The piano part includes a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *mp*, *p*, and *pp*.

Г. так, как мне о - на ска - за - ла ...

V-le *pp*

Vo. *pp*

C-b. *pp*

Г. Что же? бо - юсь я что ли? Нет!

Archi *p*

pp

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

Аrchi

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

Cl. *pp* 50

Fg. *pp*

Г. (задумывается)
- ру - хи!

V-le *pp*

C-b. *pp* 50

This system continues the musical score. It includes parts for Clarinet (Cl.), Flute (Fg.), the vocal line for 'Г.', Violins (V-le), and Double Basses (C-b.). The vocal line for 'Г.' is marked with '(задумывается)' (thinking) and the lyrics '- ру - хи!'. The woodwind and string parts continue with their respective parts. The Clarinet and Flute parts are marked with *pp*. The string parts also feature *pp* markings. The system concludes with a double bar line and a boxed measure number '50' at the bottom right.

Cl. I

Fg.

Г.

Арчи

Cl.

Fg.

Г.

Арчи

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

Cl. *p* *pp*

Fg. *p* *pp*

Г. бред мо. ей боль. ной ду. ши?

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

V-le *p*

Vo.

(Бьёт полночь)

Archi *p*

p

p

p

60

Archi

The first system of the musical score covers measures 58, 59, and 60. It features a full orchestral arrangement with multiple staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom three staves are for woodwinds (Flutes, Clarinets, and Bassoons). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). The music consists of melodic lines with slurs and accents, and a rhythmic accompaniment in the lower staves.

60

Archi

The second system of the musical score covers measures 61, 62, and 63. It continues the orchestral arrangement from the first system. The instrumentation remains the same, with string and woodwind parts. The key signature and time signature are consistent. Dynamic markings include *mf* and *ff*. The musical notation features melodic lines with slurs and accents, and a rhythmic accompaniment. The score is presented in a standard musical notation format with a double bar line at the end of the system.

Arohi

The Arohi section consists of ten staves. The top four staves are vocal parts, each starting with a dynamic of *f* and moving to *mp* in the first measure, then *p* and *pp* in the second measure. The fifth and sixth staves are piano accompaniment, with the fifth staff starting at *f* and moving to *mp*, and the sixth staff starting at *mf* and moving to *dim.*. The seventh and eighth staves are piano accompaniment, with the seventh staff starting at *f* and moving to *mp*, and the eighth staff starting at *mf* and moving to *dim.*. The ninth and tenth staves are piano accompaniment, with the ninth staff starting at *f* and moving to *mp*, and the tenth staff starting at *mf* and moving to *dim.*. The score is in 4/4 time and features a key signature of two sharps (F# and C#).

Fg.

I

V.

II

V-le

Vo.

C-b.

The Fg. section consists of seven staves. The first staff is for Fagot (Fg.) and starts with a dynamic of *ppp*. The second staff is for Violin I (V. I) and starts with a dynamic of *pp* and the instruction *unis.*. The third staff is for Violin II (V. II) and starts with a dynamic of *p* and *pp* and the instruction *unis.*. The fourth staff is for Viola (V-le) and starts with a dynamic of *pp* and the instruction *unis.*. The fifth staff is for Voice (Vo.) and starts with a dynamic of *p* and *pp* and the instruction *unis.*. The sixth staff is for Cello (C-b.) and starts with a dynamic of *pp*. The score is in 4/4 time and features a key signature of two sharps (F# and C#).

Fl. *p*

Ob. *p* I

Cl. *p* I

Cl. b.

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

Cr.

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

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

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

Detailed description: This is a page of a musical score, likely for an opera or ballet, page 469 of Act 4. The score is in common time (C) and features a vocal line (Г.) and an orchestral accompaniment. The vocal line has Russian lyrics: "А вот о-на! „Вене-ро-ю Мо-сков-ской!“ Ка- кой - то тай- ной". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), and Strings (Archi). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The strings are marked with *pizz.* (pizzicato) and *arco* (arco). The vocal line is marked with *p* and *mp*. The score includes dynamic markings such as *pp*, *p*, *mp*, *espress.*, and *unis.*. There are also performance instructions like *a2* and *I* for the woodwinds.

70

Fl.

Ob. I

Cl. I

Cl. b.

Fg. *a2*
sim.

Cr.

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

Archl

cre

scen

70

Detailed description of the musical score: The score is for page 70 of Act 4. It features a woodwind section with Flute (Fl.), Oboe I (Ob. I), Clarinet I (Cl. I), Clarinet B (Cl. b.), and Bassoon (Fg.). The Bassoon part is marked 'a2' and 'sim.'. There are two Cor Anglais (Cr.) parts. The vocal part is for a male voice (Г.) with lyrics in Russian: 'си - лой я с не - ю свя - зан ро - ком. Мне ль от те - бя, те -'. The string section (Archl) includes Violin I, Violin II, Viola, and Cello/Double Bass. The strings are marked 'cre' and 'scen'. Dynamics include 'piu f' for the woodwinds and strings. The page number '70' is enclosed in a box at the top center and bottom center.

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Г.

Archi

mf

f

cresc.

f

sf

do

cre -

scen

do

do

а2

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

Fl.

Ob.

Cl.

Cl. b.

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

Cr.

Tr.
ro - ro!

Archi
ff *ff* di - mi - nu -

f di - mi - nu -

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), and Cymbal (Cr.). The second system includes Trumpet (Tr.), Trombone, and Strings (Archi). The vocal soloist part is also present. The music features dynamic markings such as *ff* and *f*, and includes lyrics like "di - mi - nu -" and "ro - ro!". The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The first system has four measures, and the second system has four measures. The vocal soloist part is written in a soprano clef and has two measures. The strings are written in a grand staff (treble and bass clefs) and have four measures. The woodwinds and brass are written in their respective clefs and have four measures. The cymbal part is written in a grand staff and has four measures. The bassoon part has a marking "a2" above the first measure. The dynamic markings are *ff* for the woodwinds and strings, and *f* for the bassoon and strings in the second system. The lyrics "di - mi - nu -" are written below the vocal soloist and the strings. The lyrics "ro - ro!" are written below the trumpet part.

а2

Фг. *en do p pp*

Г. Гля.

Арки *en do p pp*

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

Арки *tr p 3 3 3 3 6 6*

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

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

Ob.

Fg.

Cr. II
IV
p

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

Vc.

C-b.

90

Ob. *mp* *mf*

Cl. *mp* *mf*

Fg. *mp* *mf*

Cr. *p* *mp*

Г.
- ВОЙ!

Vc. *ppco* *cre* *scen* *do*

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

90

Ob. *di mi nu en*

Cl. *di mi nu en*

Fg. *di mi nu en*

Cr. I. II.

II.

Vo. *mf p dim. pp*

C-b. *mf p dim. pp*

This system contains the first six staves of the score. The woodwinds (Ob., Cl., Fg.) and vocal parts (Cr. I. II., II., Vo., C-b.) are shown. The vocal parts have lyrics 'di mi nu en' written below them. The woodwinds play a melodic line with slurs and accents. The strings (Vo., C-b.) play a rhythmic accompaniment. Dynamics include *mf*, *p*, *dim.*, and *pp*. A Roman numeral 'I' is placed above the first measure of the woodwinds.



Ob. I *- do pp*

Cl. *- do pp*

Fg. *- do pp*

II.

Vo.

C-b.

This system contains the next six staves of the score. The woodwinds (Ob. I, Cl., Fg.) and vocal parts (II., Vo., C-b.) are shown. The woodwinds and vocal parts have lyrics '- do' written below them. The woodwinds play a melodic line with slurs and accents. The strings (Vo., C-b.) play a rhythmic accompaniment. Dynamics include *pp*. The system ends with a double bar line and repeat dots.

Allegro moderato

Fg. *I*
 pp
 П. Ша-ги! Сю-да и-дут!.. Да!
 Allegro moderato
 Archi
 pp
 senza sord.
 pp
 senza sord.
 pp

Fl. 100
 Ob. *I*
 Cl. *I*
 Fg. *I*
 П. (скрывается за занавеской будуара)
 Ах, будь что бу-дет!
 Archi
 poco
 cresc.
 poco
 cresc.
 100

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

p *mp*

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

Archi

p *poco cresc.* *mp*

Fl. I
Ob. I
Cl. I
Fg.

mp *mf* *mf*

валки.)

(Входит Графиня, окружённая суетя-

Archi

poco cresc. *mf* *mf*

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ

щимися горничными и приживалками)

Archi

The musical score is arranged in a system with five systems of staves. The first system contains five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fg.). The second system contains two staves for Horns (Cr.). The third system contains two staves for the Chorus (ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ). The fourth system contains five staves for the String ensemble (Archi). The score is in G major (one sharp) and 3/4 time. The Flute part is mostly rests. The Oboe and Clarinet parts play a melodic line with accents and slurs, marked 'mf'. The Bassoon part plays a similar line. The Horns part is mostly rests. The Chorus part has the text 'ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ' and 'щимися горничными и приживалками)'. The String part consists of a rhythmic pattern of eighth notes in the upper voices and a melodic line in the lower voices.

110

Fl. *pp* a2

Ob. *pp*

Cl. *pp*

Cl. b.

Fg. *p pp* a2

Cr. *pp*

Сопрано *mf*

Альты *mf*

Арки *pp*

p

p

110

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

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

The score is for a scene (Sc. 4) on page 482. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), and Bassoon (Fg.), a Corno (Cr.), and a string section (Archi). The woodwinds and bassoon are marked with *pesante* and *p*. The Corno is marked with *p* and *pp*. The strings are marked with *p* and *pp*. The vocal lines are in Russian and include the lyrics: "ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай?" and "ба - рын-юш-ка хо-чет вер-но по-чи-вать! У - то-ми-лись чай? Ну и". The score is in 3/4 time and the key signature has three sharps (F#, C#, G#).

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Horn (Cr.). The second system contains two vocal staves with Russian lyrics. The third system is for the Archi (Archi) section, consisting of four staves. Dynamics include *p*, *pp*, and *pizz.* (pizzicato). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Fl.
Ob.
Cl.
Cl. b.
Fg.
Cr.
Archi

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

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

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

(провожают Графиню в будуар)

(за сценой)

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

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

Archi

Ob.

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

I
V.
II

sempre pizz.
pp

sempre pizz.
pp

Fl.

Ob.

Cl.

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

вер - но, по - чи - вать!

Archi

pp

arco *z*

pp

pp

pp

Fl. *cre - scen - do mf f*

Cl. *cre - scen - do mf*

Л. Нет, ни-че-го...

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

Archi *cre - scen - do mf pp*
arco

Л. 130 Да! он при-

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

I V. *pp cre*

II *pp cre*

V-le *pp cre*

Vo. 130 *pp cre*

Fl. *a2* *p*

Ob. *I* *p*

Cl. *I* *p*

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

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

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

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

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

Fl. *a2* *mp* *mf*

Ob. I *mp* *mf*

Cl. *mp* *mf*

Фг. I *mp* *mf*

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

Archi *poco cresc.* *f*

Лиза

140

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

p *mf* *mf*

p *mf* *mf*

p *mf* *mf*

p *mf* *mf*

140

Cl. b.

pp

Л.

ad lib. (уходят)

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

Arc. I

mf *f* *p*

mf *f* *pp*

mf *f* *pp*

f *f* *pp*

f *f* *pp*

Fl. I *pp*

Ob. I *pp*

Cl. *pp*

Cl. b. *mf* *pp*

Fg.

Cr.

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

Хор. С. *mf*

А. *mf*

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

Бла-го-де-тель-ни-ца, свет наш ба-рыньш.

Арчи

mp *mf* *pp* 3

mf *pp* 3

mf *pp* 3

mf *pp* 3

pizz.

pizz.

150

Fl. I

Ob. I

Cl.

Cl. b.

Fg.

Cr.

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

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

Archi

150

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

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

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

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

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

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

160

I
F1. *mf* *pp*

II *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Cl. b. *mf*

Fg. I *mf* *pp*

Cr.

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

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

Arch. *p* *mf* *pp*

160

Ob.

Cl.

pp

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

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

pp

pp

Archi

Ob.

Cl.

- ни, от - дох - ни, от - дох...

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

Archi

Fl. *a2*
sf

Ob.
sf

Cl.
sf

Cl. b.
sf *p*

Fg.
sf *p*

Cr.
sf

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

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

Detailed description: This is a page of a musical score for a scene. It features a vocal line for the Countess (Графиня) and an orchestral accompaniment. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fg.). The string section (Archi) includes Violin I and II, and Viola. The vocal line is in a major key with three sharps (F#, C#, G#) and has the lyrics: "Пол-новратъ вам!.. На-до-е-ли!.. Я у-ста-ла!..". The orchestral accompaniment includes a woodwind part with dynamics *sf* and *mf*, a string part with triplets and dynamics *sf* and *p*, and a lower woodwind part with dynamics *sf* and *mf*. The score is divided into three measures.

170

Fl. 1

Ob.

Cl.

Cl. b.

Fg.

Cr.

Гр.

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

(Её усаживают в

Archi

170

Fl. I *p* *cresc.* *a2*

Ob. *p* *cresc.*

Cl. *pp* *p* *cresc.*

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

Fg. *pp* *p* *cresc.*

Cr.

Гр. кресло и обкладывают подушками)

divisi *p*

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

p

Detailed description: This is a page of a musical score for a symphony orchestra, labeled "[Sc. 4] 497". The score is arranged in a system with multiple staves. The instruments listed on the left are Flute I (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Horns (Cr.), Piano (Гр.), and Strings (Archi). The Flute I part begins with a first measure marked "I" and a second measure marked "a2". The Oboe, Clarinet, Bass Clarinet, and Bassoon parts all start with a piano (*pp*) dynamic and gradually increase to a piano (*p*) dynamic, with a crescendo (*cresc.*) indicated. The Horns and Piano parts are mostly silent, with the Piano part having a brief instruction in Russian: "кресло и обкладывают подушками)". The String section (Archi) is divided into two groups, with the instruction "divisi" above them. They play a rhythmic pattern of eighth notes, starting with a piano (*pp*) dynamic and increasing to a piano (*p*) dynamic, with a crescendo (*cresc.*) indicated. The bottom of the page shows the continuation of the string parts with a piano (*p*) dynamic.

Un pochettino meno

Fl. *a2*

Ob. I cambia in C. i.

Cl.

Cl. b.

Fg.

Cr.

f

f

f

f

f

f

pp

Un pochettino meno

Гр. *ad libit.*

Ах, по-стыл мне э-тот свет!

Un pochettino meno

Archi

mf

f

f

f

f

Fl. *pp*

Cl. *pp*

Cl. b. *pp*

Fg. *pp*

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

I *con sordini pp*

V. *con sordini pp*

II *pp*

Cl. *pp*

Fg. *p*

Cr. I

Cr. II *p*

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

Arch. *con sordini p*

con sordini ppp

ppp

p

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

Detailed description of the musical score: The score is for page 190 of a musical work. It features a vocal line (Гр.) and instrumental parts for Flute (Фг.), Clarinet I and II (Cr. I, Cr. II), and Strings (Archi). The vocal line has two stanzas of lyrics in Russian. The instrumental parts include dynamic markings such as *dim.*, *pp*, *ppp*, and *p*, and performance instructions like *riten.* and *I solo*. The Flute and Clarinet parts have specific rhythmic patterns, including triplets and groups of nine notes. The string parts provide a harmonic and rhythmic foundation.

Cl. I

Cl. b. *pp*

Cr. I *pp*

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

V. II *ppp*
divisi
Pizz.

Ve. *ppp*

==

Cl. I

Cl. b.

Cr. *pp*

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

V. I *ppp*

V. II

Ve.

200

F1.

Ob.

Cl. I

Cl. b.

Fg.

Cr.

Гн.

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

Archl

200

pp *mf*

ppp *mf*

ppp *mf*

mf

pizz.

p

Andante sostenuto

C. i. *pp ma un poco marcato*

Cl. I *pp*

Fg. *pp*

Гр. *pp*

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

unis. pizz. *pp*

Archi *pp*

pp pizz.

=

Fl. *pp*

C. i.

Fg. *pp*

Гр. *pp*

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

arco *ppp*

Archi

210

Fl. I

C. i.

Fg

Гр.

- роль ме- ня слы- хал!

Я как теперь всё вижу...

riten.

C. i. cambia in Ob. I

I

V.

II

V-le

arco

ppp

arco

ppp

210

Andantino

Fl.

Гр.

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

pp

pp

Archi

arco

pp

pp

arco

pp

pp

220

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

V. I *p* *pp*

V. II *p* *pp*

Vc. *p* *p*

C-b. *p* *p*

220

230

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

V. I

V. II

Vc. *pp*

C-b. *pp*

230

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

V. I *p* *pp*

V. II *p* *pp*

Vc. *p* *pp*

C-b. *p* *pp*

Più mosso

240

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

Cl. b.

Fg. *f* *mf* *p*

Cr.

Più mosso

(как бы очнувшись, оглядывается)

(Горничные и

Гр. *f* *mf* *p*

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

Più mosso

dim.

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

f *mf* *dim.*

f *mf* *dim.*

f *mf* *dim.*

240

Cl. I. *pp*

Cl. b. *pp*

Fg. *pp*

Archi *pp*



260

Andante

(Графиня напевает как бы сквозь сон)

Гр

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

Andante

unis.

Archi *ppp*

260

riten. **270** meno

pppp

riten. *ppp* meno

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

pppp

pppp

unis. *pppp*

270 *pppp*

molto riten. *pppp*

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

pppp

280 Andante

- quoi...

pppppp

pppppp

pppppp

divisi

4 C-b.

pppppp

pizz.

280

№17
ФИНАЛЬНАЯ СЦЕНА

Moderato con moto

2 Flauti

2 Oboi
(Ob.I=Corno inglese)

Clarineti A

Clar. basso B

2 Fagotti

4 Corni F

2 Trombe A

3 Tromboni
e
Tuba

Timpani

Герман

Violini I

Violini II

Viole

Violoncelli

Contrabassi

solo pesante e un poco marcato

pppp *p*

solo pesante e un poco marcato

Fig. I *pp* *mp*

Archi *divisi* *ppp* *mp*

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

Fig. *f*

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

Герман

Герман *f* *ff* *ff*

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

He cy.

Росо meno

I
Cl. I

II

Fg.

Г.

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

20

I
Cl. I

II

Fg.

Г.

Я не ста-нувамвредить! Я при-

4 V-le

sole pp

pp

I
Cl. I

II

Г.

- шёл вас у-молять о ми-ло-сти одной!

4 V-le

I Cl. *p*
 II Cl. *pp*
 Fg. *p*
 Г. (Графиня молча смотрит на него попережнему.)
 Вы
 Archi *tutti p* *div. p*
 unis. *p*
 I Cl. *pp*
 II Cl. *pp*
 Г. можете составить счастьецелой жизни!
 и о -
 Archi *pizz. p* *pizz. p* *pp*
 unis. *pizz. p* *pp*
 unis. *pizz. p* *pp*
pizz. p *pp*
p

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

Lo stesso tempo, ben sostenuto

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

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

40

Cl. b.

II.

ес - ли вы пом_ни_те пыл и востор - ги ю_ной крови,

Archi

Fl.

Cl. b.

III.

ес - ли хоть раз улыбу - лись вы на ласку ре_бён - ка,

Archi

Fl. I

Cl. b.

Fg.

Г.

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

Archi

Cl. b.

Fg. I

Г.

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

Archi

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

Cr. *IV* *mp*

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

Archi *scen* *do*

Cr. IV *mf* *f*

Г. ска - жи - те, скажи - те, откройте мне ва - шу тай - ну.

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

riten.

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

Archi

p *più f*



a tempo

Cl. I *pp*

Cl. II *pp*

Г. - на? Мо-жет быть, о-

Archi *pp*

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

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

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

Cl. *p* *p* *p*

Cl. b. *p*

Fg. *pp* *pp* *I*

Г. *pp*

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

Archi

pizz.

p

F1. *mf* *f* *a2*

C. i. *mf* *f*

Cl. *p* *mf* *f*

Cl. b. *p*

Fg. I *mf* *f*

Г. *mf* *f*

и я ваш грех го-тов взять на се-бя!..

Archi

mf *arco* *mf*

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

70

Fl. *f*

Ob. II *f*

C. i. *f*

Cl. *f*

Cl. b. *f*

Fg. *f*

Cr. *f*

Trb. *f* I sola

Trbn. e Tb. *f* I solo

Tr. *f*

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

Archi *f*

70

The musical score is arranged in a standard orchestral format. The top section includes the woodwinds: Flute I (Fl.), Oboe II (Ob. II), Clarinet I (Cl. I.), Clarinet (Cl.), Clarinet Bb (Cl. b.), and Bassoon (Fg.). Below these are the brass instruments: Cor Anglais (Cr.), Trumpet (Trb.), Trombone I (Trbn. I), Trombone II (Trbn. II), and Tuba (Tb.). The Trombone I and II parts are marked with 'I' and 'II' respectively. The Trumpet part is marked with 'I'. The Trombone part is marked with 'I' and 'II'. The Tuba part is marked with 'I'. The bottom section is for the strings (Archi), consisting of Violin I (V. I.), Violin II (V. II.), Viola (V.), and Cello/Double Bass (Cb./Cb.). The score is in 4/8 time. The key signature has one flat (Bb). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include 'a2' and 'f'. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The woodwinds and brass instruments have various articulations and phrasing marks. The strings play a rhythmic accompaniment with triplets and sixteenth-note patterns.

Fl. *ff*
 Ob. II *ff*
 C. 1. *fff*
 Cl. *ff*
 Cl. b. *fff*
 Fg. *fff*
 Cr. *ff* *p*
 Trb. *ff* *p*
 Trbn. e *ff*
 Tb. *ff*
 Tr. *ff*
 Г. *ff*
 Ста - ра-я ведь-ма! Так я же за-ста - влю те.

Archi *ff* *mf*

Fl. *ff*

Ob. II *ff*

Cl.

Cl. b. *ff*

Fg.

Cr. *ff*

Trb. *ff*

Trbn. e

Tb. *ff*

Trp. *ff*

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

Archi *ff*

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

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

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

Musical score for Flute I (Fl. I), Clarinet I (Cl. I), and Clarinet II (Cl. II). The score consists of three staves. The Flute I part has a dynamic marking of *ff* and a *mf* marking at the start of the second measure. The Clarinet I and II parts have *ff* markings. A box containing the number 80 is positioned above the Flute I staff. The Flute I part features a melodic line with slurs and dynamic markings of *mf* and *p*. The Clarinet I and II parts have *mf* markings.

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

Meno mosso

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

Meno mosso
Герман (подходит к труппу, берёт руку)

Meno mosso

Archi

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

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

C. b. *senza sord.*

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

Moderato

Она мерт-ва! Сбылось! а тай-ны не у-

senza sord.

Fl. *a2*
mf

C. f.

Cl.

Cl. b.

Fg. I
sempre pp

Cr.

Trb.

Trbn.
e
Tb.

Tr.
sempre pp

Г.
- знал я!
(стоит как окаменелый)

Archi
pp
mf
p *mf*
mf
sempre pp

100

Fl.

C. i.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tr.

Г.

Arch.

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

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

pp *pp*

f *mf* *mf*

p

sempre pp

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

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

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

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

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

100

Fl.

C. i.

Cl.

Cl. b.

Fg.

Cr.

Trbn.
e

Tb.

Trp.

Г.

- ва! (Входит Лиза со свечю.)

Archi

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Clarinet in C (C. i.), Clarinet in Bb (Cl.), Bassoon (Cl. b.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trbn. e), Trombone (Tb.), Trumpet (Trp.), and Violins (Archi). The vocal soloist part is labeled 'Г.' and includes the text '- ва! (Входит Лиза со свечю.)'. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics range from fortissimo (f) to pianissimo (pp). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The vocal soloist enters with a short phrase.

Vivace (alla breve)

Fl. C.i. cambia in Ob. I

Cl. f

Cl. b. f

Fg. p → pp f

Cr. pp pp fp

Trbn. e pp pp f

Tb. p → pp f

Tr. pp

Vivace (alla breve)

Лиза

(увидя Германа)

Что здесь за шум?

Ты,

Vivace (alla breve)

Arch. f p p

110

Cl.

Cr.

Л.

Герман (бросаясь к ней, со страхом)

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

Archi

110

Cr.

Trb. I

Г.

Лиза

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

Archi

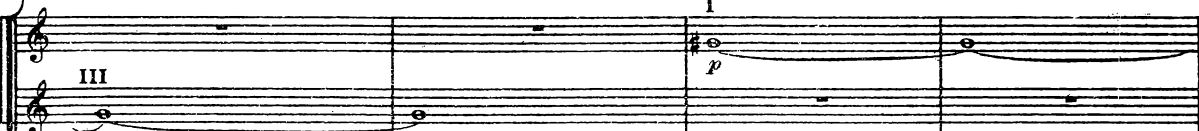
Об.  120


Cr.  III

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

Arch. *sempre p*

120

Cr.  III

Trb. I *mf*  I

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

Arch. 

Cr. I III *p*

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

Archi

Ob. 130 *mf* 3

Cl. *pp*

Cl.b. *pp*

Fg. *pp*

Cr. III

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

Archi *p*

130 *p*

Fl. *mf* *a2* *3*

Ob.

Cl. *I* *3* *mf*

Fg. *mp* *pp* *pp* *pp* *mf*

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

Archi *mp* *p* *mp* *p* *mp* *p* *mp* *p*

140

Fl. *a2* *3* *3*

Ob. *p* *3* *3*

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

Fg. *mp* *pp* *pp* *pp*

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

Archi *mp* *p* *mp* *p* *mp* *p* *mp* *p*

140

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

Fl.

Ob.

Cl.

Cl. b.

Fg.

p espress.

Cr.

Trb.

Trbn.
e
Tb.

Tr.

Л.

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

rosso *a* *rosso* *cre*

Archl

150

scen do

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb. I

Trbn. e

Tb.

Tr.

Л.

Arch.

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

Из верг! Прочь! Прочь,

scen do

160

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

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

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

Cl. b. *ff*

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

Cr. *ff*

Trb. *ff*

Trbn. e Tb. *ff*

Tr. *pp* *so* *cresc.* *ff*

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

Arch. *ff*

160

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Tr.

Г.

Archi

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

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. The key signature is G major (one sharp) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) play a rhythmic pattern of eighth notes. The brass section (Horns, Trumpets, Trombones, Tuba) features triplets and dynamic markings like *ff*. The strings (Archi) play a steady eighth-note accompaniment. The vocal soloist (Г.) has a short, expressive line. A Russian annotation in parentheses describes the dramatic action: '(Герман убегает. Лиза с рыданиями опускается на труп Графини.)'.

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trbn. e

Tb.

Trbn.

Trp.

3AHABEC

Archi

Detailed description: This is a page of a musical score for a symphony orchestra, labeled "[Sc. 4] 543". The score is written for a full orchestra and includes parts for woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cr.), Trumpet (Trbn. e), Trombone (Tb.), and Trumpet (Trbn.). The string section (Archi) is represented by five staves. The score is in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The woodwinds and strings play a melodic line, while the brass section provides harmonic support with triplets and accents. The word "3AHABEC" is written above the string section in the second measure. The score is written in a standard musical notation style with various dynamics and articulations.

170

F1.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

Archi

170

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