

# „ФРАНЧЕСКА ДА РИМИНИ“

Драматический эпизодъ V пьсьни „Ада“ Дантэ.  
Опера въ двухъ картинахъ съ прологомъ и эпилогомъ.

Либретто М.И.Чайковскаго.

— — — МУЗЫКА — — —

## С. РАХМАНИНОВА.

— — — Соч. 25 — — —

# FRANCESKA DA RIMINI.

Dramatische Episode aus dem V. Liede Dantes „Die Hölle“ entnommen.

Oper in zwei Bildern mit Prolog und Epilog.

Libretto von M. J. TSCHAJKOWSKI.

— — — Deutsch von Lina Esbeer. — — —

— — — MUSIK VON — — —

## S. Rachmaninow.

OP. 25.

Netto  $\frac{M. 11. \dots}{P. 5. \dots}$

Propriétaire de l'Édition



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SHELF





### Дѣйствующія лица :

Тѣнь Виргилія,	= баритонъ.
Дантъ,	= теноръ.
Ланчотто Малатеста, властитель Римиши	= баритонъ.
Франческа, его жена	= сопрано.
Паоло, его братъ	= теноръ.
Кардиналъ	

Призраки ада, свита Малатесты и кардиналъ.

XIII. вѣкъ.

### Personen :

Virgils Schatten	= Bariton.
Dante	= Tenor.
Lanceotto Malatesta, Regent von Rimini	= Bariton.
Franceska, seine Gattin	= Sopran.
Paolo, sein Bruder	= Tenor.
Kardinal	

Visionen der Hölle. Gefolge Malatestas und des Kardinals.

XIII. Jahrhundert.





# Франческа да Римини.

## ПРОЛОГЪ.

### I.

Первый кругъ Ада. Скалы. Мракъ. Уступы, ведущіе внизъ, въ бездну. Все озарено только краснымъ отблескомъ быстро мчащихся тучъ.  
Слышны безнадежные вздохи.

Входятъ Тѣнь Виргилія и Дантъ. Приблизившись къ уступамъ, прежде чѣмъ спускаться, Тѣнь Виргилія какъ бы не можетъ преодолѣть ощущенія страха, и останавливается.

### Тѣнь Виргилія.

Теперь вступаемъ мы въ слѣпую бездну.  
Я буду впереди. Иди за мной!

### Дантъ.

Какъ я пойду, когда ты самъ страшишься?  
Ты до сихъ поръ мнѣ былъ опорой....

### Тѣнь Виргилія.

Мученія тѣхъ, кто тамъ внизу томится  
Мнѣ состраданье вызвали въ лицѣ,  
Не страхъ. Идемъ, не замедляй пути....  
Спускаются по уступамъ внизъ. Черныя тучи заволакиваютъ все. Воцаряется позный мракъ.

### II.

Мракъ разсѣвается. Пустынная скалистая мѣстность съ далекимъ горизонтомъ, озареннымъ краснымъ свѣтомъ. Направо возвышеніе съ обрывомъ въ пропасть. Отдаленный грохотъ бури и приближающагося вихря страждущихъ. На верху возвышенія, у обрыва, показываются Тѣнь Виргилія и Дантъ. У края пропасти они останавливаются.

### Тѣнь Виргилія.

Мой сынъ, теперь мы тамъ, гдѣ свѣтъ  
нѣмѣтъ.  
Здѣсь вѣчный вихрь, въ стремленьи неу-  
станномъ  
Влечетъ съ собою страждущія души,  
И корчитъ, и терзаетъ ихъ, и бьетъ...  
Со всѣхъ сторонъ онъ къ нему стремится  
И, безъ луча надежды на спасенье,  
Въ безбрежной скорби стонутъ и мнутъ.

# Franceska da Rimini.

## Prolog.

### I.

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

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

### Virgils Schatten.

Und nun betreten wir die finstre Tiefe.  
Ich schreite dir voran. Folg unverzagt!

### Dante.

Wie könnte ich's, da du doch selbst voll  
Bangen!  
Du warst bisher mir Stab und Stütze...

### Virgils Schatten.

Die Martern derer, die dort unten leiden,  
Sie malten Mitleid mir in's Angesicht, nicht  
Furcht.

Jetzt komm, verzögere nicht den Gang...  
Sie steigen die Absätze hinab. Schwarze Wolken hüllen alles ein... Völlige Dunkelheit hat sich eingestellt.

### II.

Es klärt sich wieder auf. Eine öde, felsige Gegend mit weitem, rot leuchtendem Horizonte. Rechts eine Anhöhe mit einem Abhang zum Abgrund. Fernes Gewitterrollen und sich nähernder Sturm der Leidenden. Oben auf der Anhöhe beim Abhange erscheint Virgils Schatten mit Dante. Am Rande des Abgrunds bleiben sie stehen.

### Virgils Schatten.

Mein Sohn, wir sind jetzt dort, wo Licht  
nicht leuchtet,  
Wo ew'ger Sturm in nimmer müdem Drange  
Der Dulder Seelen rastlos vor sich hertreibt,  
Verkrümmt und sie peiniget und schlägt...  
Sie eilen hin von seinem Hauch getragen  
Ohn' jeden Hoffnungsschimmer auf Erlösung,  
Ihr grenzenloses Elend laut beklagend.

**Дантъ.**

Кого такъ черный воздухъ истязуетъ?

**Тѣнь Виргилія.**

Людей, что подчинили разумъ страсти  
Любви . . . .

Приближающийся вихрь заглушаетъ Тѣнь Виргилія. Проносятся со страшной быстротой призраки. Стонъ, вопли, крики отчаянія. Дантъ, въ ужасѣ прижимается къ скалѣ. Тѣнь Виргилія какъ бы называетъ тѣни пролетающихъ мимо. Постепенно вихрь, удаляясь, стихаетъ: толпа страждущихъ рѣдѣетъ. Показываются призраки Франчески и Паоло.

**Дантъ.**

Кто эти два, что такъ легки для вѣтра?  
О, я хотѣлъ бы съ ними говорить!

**Тѣнь Виргилія.**

Во имя той любви, что ихъ влечетъ,  
Проси, они твою исполнять волю.

**Дантъ** (къ призракамъ.)

Печальныя, измученныя тѣни;  
Когда возможно вамъ, — приблизьтесь.  
Кто вы?

Страданья ваши вызываютъ слезы . . . .  
Скажите мнѣ, пока молчитъ злой вѣтеръ,  
Откуда вы и какъ сюда ниспали? . . . .  
Призраки Паоло и Франчески подлетаютъ къ Данту. Облака заволакиваютъ сцену.)

**Голоса Паоло и Франчески.**

Нѣтъ болѣе великой скорби въ мірѣ,  
Какъ вспоминать о времени счастливомъ  
Въ несчастьи . . . . .

(Облака мало по малу развеиваются.)

(Занавѣсъ.)

**Картина I.**

Римини. Дворецъ Малатеста.

**Сцена I.**

Ланчотто Малатеста, Кардиналъ и Свита  
обоихъ.

**Ланчотто.**

Отвѣтъ мой простъ. Ланчотто Малатеста,  
Не трать словъ, свершитъ велѣнья Папы.  
Вы не вернетесь въ Римъ еще, когда  
Падутъ враги Святѣйшаго Престола.

**Dante.**

Wen mag dies schwarze Luftmeer marternd  
hüllen?

**Virgils Schatten.**

Viel Volk, dessen Verstand der Liebe ward  
unterstellt.

Der nahende Sturm übertönt Virgils Stimme . . .  
Gespenster schweben in rasender Eile vorüber.  
Gestöhn, Klagegeschrei und Rufe der Verzweiflung.  
Dante klammert sich entsetzt an den Felsen.  
Virgils Schatten weist gleichsam erklärend auf die vorüberschwebenden Schatten hin.  
Allmählich sich entfernend verhallt der Sturm, die Menge der Leidenden wird geringer. Es zeigen sich die Schatten Paolos und Franceskas.

**Dante.**

Wer sind die zwei, die gar zu leicht dem  
Winde?

O, wenn ich ihnen Fragen stellen dürft!..

**Virgils Schatten.**

Im Namen jener Liebe, die sie umstrickt,  
Frag sie, dann werden sie dir Rede stehen.

**Dante** (zum Schatten.)

Ihr traurigen, ihr leiderfüllten Schatten!  
Wenn ihr's imstande seid, so naht. Nennt  
euch!

Dem Aug' entlocken eure Qualen Tränen . . .  
O saget mir, solange der Sturm nicht wütet,  
Woher ihr seid, und wie hieher ihr kamet?  
(Die Erscheinungen Paolos und Franceskas schweben auf Dante zu. Wolken verhüllen die Bühne.)

**Franceska und Paolo.**

Kein größer Wehe gibt's im Weltenraume,  
Als das Gedenken verflor'ner Glückeszeiten  
im Unglück . . . . .

(Die Wolken zerstreuen sich allmählich.)

(Vorhang.)

**I. Bild.**

Rimini. Palast des Malatesta.

**I. Auftritt.**

Lanceotto Malatesta, Kardinal und das  
Gefolge beider.

**Lanceotto.**

Hier mein Bescheid: Lanceotto Malatesta  
Wird ohn' Verzug des Papsts Befehl vollziehen.

Eh' ihr zurück nach Rom gekehrt, soll schon  
gefallen sein,

Was feind dem heil'gen Stuhle.

(Къ свѣтъ.)

Сегодня въ ночь мы двинемся на Форли.  
Готовиться къ походу! Смерть врагамъ  
Непогрѣшимого владыки!

**Хоръ.**

Смерть врагамъ Гибеллинамъ!

**Ланчотто** (къ Кардиналу).

Благословите именемъ Владыки  
Меня, мой мечъ и воинство мое.

(Опускается на колѣни. Кардиналъ благословляетъ и медленно удаляется со свитой своей.)

**Ланчотто** (къ своей свѣтѣ).

Готовьтесь выступать.

(Свѣта удаляется.)

(Къ слугѣ) Позвать мою супругу.

**Сцена II.**

Ланчотто (въ глубокой задумчивости).

(За сценой слышны фанфары выступления и сбора.)

**Ланчотто.**

Ничто не заглушитъ ревнивыхъ думъ...  
Призывъ трубы будиль, бывало,  
Огонь въ крови. Война, какъ пиръ,  
Весельемъ душу наполняла...  
Я вызывалъ на бой весь мѣръ!  
А нынѣ... Гдѣ ты прежній пылъ? Фран-  
ческа!

Франческа, что ты сдѣлала со мной?...

(Задумывается.)

Отецъ твой, да, отецъ всему виною! —  
Проклятый Гвидо! —

Онъ обманулъ тебя!... Онъ правду  
скрылъ! —

Я Паоло послалъ, чтобы открыто,  
По рыцарски, назвать тебя моей  
Женой у алтаря, — а онъ, дитя,  
Поддался хитрымъ уговорамъ Гвидо  
И скрылъ что я, — не Паоло, — су-  
пругъ твой...

И ты повѣрила!... И ты клялась  
Предъ Господомъ быть вѣрною ему...  
Не мнѣ!... Здѣсь корень зла...

О, если-бы ты знала, что не брата,  
Меня, меня супругомъ назвала  
Предъ Господомъ — ты, кроткая,  
На брата Паоло и не взглянула-бъ!  
Любови къ нему не знала бы, и мнѣ,  
Мнѣ одному, осталась бы вѣрна...

Ты страшныхъ словъ: „зачѣмъ, увы, зачѣмъ  
Меня вы обманули?“ — не сказала бъ...  
Смирная, быть можетъ ты, меня  
Тогда бы полюбила... А теперь?....

(Zum Gefolge.)

Noch diese Nacht wird vorgerückt nach Forli.  
Bereitet euch zum Abmarsch! Tod dem  
Feinde

Des unfehlbaren Kirchenfürsten!

**Chor.**

Tod! Seht euch vor, Ghibellinen!

**Lanceotto** (zum Kardinal).

Wollet uns segnen namens eures Senders,  
So mich, mein Schwert, wie meine Krieger-  
schar.

(Er kniet nieder. Der Kardinal erteilt den Segen und ent-  
fernt sich langsam mit seinem Gefolge.)

**Lanceotto** (zu seinem Gefolge).

Macht euch denn marschbereit!

(Das Gefolge entfernt sich.)

(Zum Diener) Entbietet meine Gattin!

**II. Auftritt.**

Lanceotto (in Gedanken versunken).

(Hinter der Bühne wird zum Abmarsch und Sammeln geblasen.)

**Lanceotto.**

Nichts löscht die Flammenglut der Eifer-  
sucht...

Wie schürten einst Trompetenklänge  
Das Feu'r im Blut, und füllte Krieg  
Mit Festesfreude meine Seele...

Ich forderte zum Kampf die Welt!  
Doch heute fehlt die einst'ge Glut!  
Franceska! Franceska, was hast du mir an-  
getan!

(Verfällt in Nachsinnen.)

Dein Vater, ja, nur er trägt Schuld an  
allem!

Verruchter Guido! Er war's, der trügerisch  
Die Wahrheit barg, da Paolo ich sandte,  
Um offenkundig, nach Ritterart,  
Mein Stellvertreter dir zu sein  
Am Traualtar, und er, das Kind,  
Verleitet durch den list'gen Ratschlag Guidos,  
Es dir verhehlt', daß ich, nicht Paolo, dein  
Gatte...

Und du, du glaubtest ihm, und schworst  
nun ihm

Vor Gott dem Herrn der Treue heil'gen Eid...  
Nicht mir!... Hier liegt der Fluch...

O, hätt'st du ahnen können, daß nicht ihm du,  
Nein mir, dem Bruder, wurdest angetraut  
Von Priesterhand, du Liebliche,  
Du hättest Paolos wol nie geachtet  
Und Liebe nie zu ihm gefühlt,  
Und mir, nur mir allein, gält' deiner Treue  
Schwur...

Nie hättest du den Ruf: „Weh mir, warum

Сомнѣнья нѣтъ, увь, ты любишь брата....  
И вмѣстѣ съ нимъ смѣешься надо мною!  
Хромой уродъ, могу-ль сравнятся съ  
нимъ?

Я мраченъ, грубъ, предъ женщиной робѣю..  
А Паоло красивъ, высокъ и статенъ,  
Такъ нѣженъ, такъ лукаво вкрадчивъ съ  
ней....

Проклятье! Нѣтъ, надо разрѣшить  
Ужасное сомнѣнье и казнить....

(Задумывается.)

А если... если это только бредъ  
Больной души? ... И ты не измѣнила?  
Тогда изгнаніе залѣчитъ рану..  
Да! Паоло исчезнетъ навсегда  
И я могу еще быть счастливъ съ ней....  
Но какъ узнать? О Боже! Какъ? ...  
Она! ...

Ланчотто, призови на помощь адъ  
Чтобы лукавѣе разставить сѣти!!..

### Сцена III.

Входитъ Франческа.

**Франческа.**

Мой повелитель звалъ меня?

**Ланчотто.**

Да! звалъ....

Франческа, я сегодня ѣду въ почъ  
Въ походъ на Гибеллиновъ, ты жъ одна  
Останешься.... одна....

**Франческа.**

Какъ мнѣ прикажетъ  
Мой властелинъ. Твоей покорна волѣ,  
Я въ монастырь на время удалюсь....

**Ланчотто.**

Зачѣмъ? Охраною твоею будетъ  
Братъ Паоло....

(пристально смотритъ на Франческу).

Что-жъ ты не отвѣчаешь?

**Франческа.**

Мой долгъ лишь исполнять твои велѣнья...

**Ланчотто.**

Франческа! О Франческа! Неужели  
Мнѣ никогда не слышать отъ тебя  
Ни слова ласки и привѣта? Скажи,  
Зачѣмъ при мнѣ твой взоръ всегда такъ  
мраченъ?

Habt ihr mich hintergangen? "ausgestoßen ...  
Du Demutvolle, hättest mich vielleicht  
Noch innig lieb gewonnen ... Jetzt jedoch  
Bezweifel' ich's nicht, weh mir, du liebst den  
Bruder ...

Verspottest mich mit ihm wohl gar gemeinsam!  
Ich lahmer Wicht, wie käme ihm ich gleich,  
Der finster, rauh, befangen gegen Frauen ...  
Und Paolo ist schön, ist schlank und stattlich,  
Im Umgang zart und einschmeichelnd mit  
ihr ...

Zum Teufel! Nein, — endlich sei gelöst  
Der fürchterliche Zweifel, der mich quält ...  
Doch wenn es nur ein Hirngespinnst der  
Seele wär',

Daß du mich hintergangen? Dann wird  
Verbannung

Die Wunde heilen. Ja! Paolo verschwindet  
ewiglich

Und ich, ich kann noch glücklich sein mit ihr ...  
Doch was schafft mir Gewißheit? Was? ...  
Sie kommt!

Lanceotto, nimm die Hölle dir zum Bund,  
Um beide listiger ins Garn zu locken!...

### III. Auftritt.

Der Vorige, Franceska.

**Franceska** (tritt ein).

Ihr, mein Gemahl, verlangt nach mir?

**Lanceotto.**

So ist's... Franceska, heute Nacht noch  
ziehe ich

Zu Feld, dem Feind entgegen, und allein  
Bleibst du zurück.... allein...

**Franceska.**

Wie ihr gebietet,  
Soll es gescheh'n. Mich euerm Willen fügend  
Such' ich im Kloster Zuflucht unterdes.

**Lanceotto.**

Weshalb?

Du bleibst hier wohlgeborgen unterm Schutz  
Paolos...

(blickt Franceska unverwandt an.)

Kannst du mir nichts erwidern?

**Franceska.**

Die Pflicht verlangt, daß ich euch stets ge-  
horche.

**Lanceotto.**

Franceska, o Franceska! Ist es möglich,  
Daß ich von dir kein trautes Kosewort wohl  
je vernehme,  
Keinen Willkomm? Warum blickst du  
In meinem Beisein stets so traurig?

**Франческа.**

Синьоръ супругъ мой, я всегда была  
И буду вамъ покорною женой,  
И помню долгъ и подчиняюсь свято  
Ему . . . .

**Ланчотто.**

Нѣтъ! Не подчиненья, нѣтъ! Любви  
Твоей хочу я! . . . Погляди на что  
Похожъ сталъ нынѣ грозный Малатеста!  
Передо мной все трепетало прежде,  
Однимъ движеніемъ руки  
Я приводилъ въ повиновенье . . . .  
Теперь же, при тебѣ, я робокъ,  
И безсиленъ . . . .

О, снизойди, спустишь съ высотъ твоихъ,  
Звѣзда моя!

Покинь эфирныя селенья,  
Гдѣ спитъ не зная вождельня  
Краса твоя! . . . .

Хоть разъ, блестя лучомъ заката,  
Любовнымъ пламенемъ объята,  
Пади на грудь!

Огнемъ страстей земныхъ согрѣта,  
Въ сверканьи сладостнаго свѣта,  
Дай потонуть!

(Франческа остается безмолвна.)

Проклятья! Ты меня любить не можешь!

**Франческа.**

Простите мнѣ, но лгать я не умѣю.

**Ланчотто.**

Не можешь лгать?

(овладѣвъ своимъ гнѣвомъ).

Ну, Богъ съ тобой!

(ласково)

Тебѣ я вѣрю . . . Мы простимся послѣ . . .  
Ступай и помни . . . я всегда люблю  
Тебя и жду! . . . .

**Франческа.**

Когда вернется мой супругъ?

**Ланчотто** (пристально смотритъ на Франческу).

Когда падутъ враги . . . не раньше . . .  
стой!! . . .

Нѣтъ . . . нѣтъ . . . ступай . . .

(Франческа уходитъ.)

Когда вернусь?? Ха, ха, ха!

Узнаешь скоро!

(Занавѣсъ.)

**Franceska.**

O, seid versichert, wie bisher bleib' ich  
Auch ferner euer treu ergeben Weib;  
Ich ehre Pflicht und unterwerf' mich ihrem  
Gebot . . .

**Lanceotto.**

Nein! Nicht Unterwerfung, nein! Ach,  
Liebe

Begeh' ich von dir! . . Schau' her, was  
ward

Aus mir, dem Mann des Schreckens,  
Malatesta,

Vor dem die ganze Welt noch kürzlich  
bebt?

Ein einz'ger Wink hier dieser Hand

Besaß die Macht zu unterjochen . . .

Doch seit ich dich gesch'n, verzag' ich —  
Ich bin machtlos . . .

O steig herab von deiner stolzen Höh',  
Mein holder Stern!

Verlasse jene lichten Sphären,

Wo Schönheit schläft und wo Gewähren

Und Wunsch ihr fern!

Dein Haupt nur einmal voll Verlangen,

Von heißer Liebesglut umfängen

Ans Herz mir lehn';

Auf mich der Blicke Strahlen richte,

Und laß in ihrem Himmelslichte

Mich untergeh'n!

(Franceska verweilt wortlos.)

O, Hölle! Du vermagst's nicht, mich zu  
lieben! . .

**Franceska.**

Verzeihet mir, ich kann euch nicht belügen.

**Lanceotto.**

Du kannst es nicht?

(Seinen Zorn meisternd.)

Nun, Gott mit dir!

(freundlich.)

Ich muß dir glauben . . . Abschied nehm' ich  
später . . .

Geh nun und wisse . . . Dich allein nur liebe  
ich . . . ich harr' . . .

**Franceska.**

Wann kehrt mein Gatte wieder heim?

**Lanceotto** (sieht Franceska aufmerksam an).

Sobald der Feind besiegt . . . nicht eher . . .

Halt! . . . Nein . . . Nein . . . Jetzt geh . . .

(Franceska ab.)

Wann kehr' ich heim? Ha-ha-ha-ha! Gar

bald erfährst du's!

(Vorhang.)

## Картина II.

(Римини. Комната во дворцѣ.)

### Сцена I.

Франческа и Паоло. Вечерѣетъ.

**Паоло** (читаетъ).

„Прекрасная Гиневра, удаливъ прислужницъ и пажей, одна сидѣла. Тогда предсталъ, блестя вооруженьемъ, Галего и, колѣно преклонивъ, сказалъ ей такъ: Дозволь слугѣ красы твоей небесной, королева, привести героя. Именемъ твоимъ онъ совершилъ рядъ подвиговъ великихъ. Онъ сынъ короля Геневиза, зовутъ его безстрашный, непобѣдимый Ланселотъ, „изъ Озера Пришедшій“. Онъ жаждетъ пасть къ стопамъ твоимъ“ . . . .  
Какъ думаешь, Франческа, разрѣшитъ Гиневра стать предъ нею Ланселоту?

**Франческа.**

О, да, я не любила бы ея,  
Когда-бъ она его не пожалѣла.

**Паоло.**

А ты сама, жестокая . . . .

**Франческа.**

Молчи,  
Невѣрный, ты забылъ, что далъ мнѣ клятву  
Не поминать о томъ, чего не смѣю  
И не должна я слушать? . . . .

**Паоло.**

О, Франческа!

(Франческа дѣлаетъ ему знакъ молчать. Онъ читаетъ):

„Какъ раннее предвѣстье утра красить востокъ отгѣнкомъ нѣжно свѣтлыхъ розъ, такъ точно щеки блѣдной королевы при имени „Пришельца изъ Озера“, вдругъ заиграли сладостнымъ румянцемъ. Едва кивнувъ головою, Гиневра дозволила прійти герою и Галего ввелъ того, кто былъ когда-то ему врагомъ, а нынѣ болязливый и трепетный не смѣлъ поднять очей на королеву“ . . . .  
О, какъ имъ было сладостно и жутко . . . .  
Счастливые! . . . . (задумывается).

**Франческа** (задумчиво).

Счастливые . . . . о, да! . . . . (молчаніе).

**Паоло** (читаетъ).

„И вотъ раздался чудный голосъ дамы: Неустрашимый рыцарь, что ты хочешь? Но продолжать бѣдняжка не могла. „Сынъ

## II. Bild.

Rimini. Ein Zimmer im Palaste.

### I. Auftritt.

Franceska und Paolo. Es dämmert.

**Paolo** (liest).

„Die reizende Ginewra saß allein, nachdem sie ihr Gefolg entlassen hatte. Alsbald erschien, im Glanze seiner Rüstung, Galego; ehrfurchtsvoll, gebeugten Knies sprach er zu ihr: Gestatt' dem Sklaven deiner hehren Schönheit, einen Helden dir zuzuführen, der zu Ehren dir der Ruhmestaten viele schon vollbracht hat. Der Sohn Ginewis', eines Königs, wird er genannt der kühne, unüberwindliche Lancelot, „der Mann aus Seestiefen“. Er sehnt sich, hinzuknien vor dir . . .“  
Wie meinst du, Franceska, willigt nun Ginewra ein, daß Lancelot erscheine?

**Franceska.**

Gewiß; ich wäre ihr nicht zugetan,  
Wenn sie sich seiner nicht erbarmen könnte.

**Paolo.**

Vermagst denn du's, du Grausame . . .

**Franceska.**

Schweig still, o Falscher; du vergißt, daß  
du geschworen,  
Nie zu erwähnen das, was ich nicht wage.  
Was mir verwehrt zu hören? . . .

**Paolo.**

О, Франческа!

(Franceska heißt ihn durch eine Gebärde schweigen. Er liest.)

„Wie Morgenröte früh den Himmel tönelt im Ost mit zartest rosenrotem Schein, so wurden gleichfalls da die bleichen Wangen der Königin beim Nennen „des Manns vom See“ plötzlich von Gluten rosig übergossen. Kaum merklich war die Neigung ihres Hauptes, wodurch den Eintritt sie gewährte, und Galego führte ein den Mann, der ehemals sein ärgster Feind und heute ein Verzagter, der kaum es wagt, sein schüchtern Aug' zur Königin zu heben.“ . . .  
О, wie sie wonniglich erbeben mochten . . .  
Die Glücklichen! . . . (Er versinkt in Nachdenken.)

**Franceska** (gedankenvoll).

Die Glücklichen . . . Jawohl! . . . (Schweigen.)

**Paolo** (liest).

„Und nun erklang der Dame schöne Stimme: „Sag mir, verweg'ner Ritter, was begerst du?“ Doch weiter reden konnt'

Озера“ взглянулъ ей прямо въ очи. Тогда увидѣла она, что дальше не надо спрашивать, что хочетъ онъ того-же, что она: смотрѣть и мѣть въ восторженномъ молчаньи“ . . . .

**Франческа.**

О, не гляди такъ на меня . . . Читай!

**Паоло** (бросая книгу).

Читать-ли мнѣ о томъ, какъ онъ, счастливый,

Припалъ къ устамъ возлюбленной своей,  
Какъ все забыть, они отдались страсти,  
И замерли въ блаженствѣ вѣчной ласки!?  
О, Франческа!! . .

(падаетъ передъ ней на колѣни и рыдаетъ).

**Франческа.**

О, не рыдай мой Паоло, не надо . . . .  
Пусть не дано намъ знать лобзаній,  
Пускай мы здѣсь разлучены . . . .  
Не долго срокъ земныхъ скитаній,  
Мелькнутъ, какъ мигъ, земные сны!  
Не плачь, цѣпой земныхъ мученій  
Насъ ждетъ съ тобой блаженство тамъ,  
Гдѣ нѣтъ тѣней, гдѣ нѣтъ лишеній,  
Гдѣ у любви петлѣнный храмъ! —  
Тамъ, въ высотѣ, за граней міра,  
Въ твоихъ объятіяхъ пара,  
Въ лазури свѣтлаго зѣира  
Я буду въ вѣчности твоя! . . . .

**Паоло.**

На что мнѣ рай съ его красой безстрастной,  
Когда бушуетъ вихрь въ крови?  
И я охваченъ волей властной  
Земной любви!?

О, жаркое блаженство поцѣлуй!!  
Безплотныхъ духовъ свѣтлый ликъ,  
И рай, и неба красоту я  
Отдамъ за мигъ . . . .

За мигъ одинъ, за мигъ прикосновенья  
Огнемъ горящихъ устъ къ устамъ . . . .  
Вся жизнь, весь міръ въ одномъ мгновеньи,  
Вся вѣчность тамъ! . . . .

(Паоло хочетъ обнять Франческу, она избѣгаетъ его).

**Франческа**

Увы! другому отдана я!

**Паоло.**

Нѣтъ! нѣтъ! Предъ небомъ ты моя!  
Насъ Богъ соединилъ! . . . .  
Не мнѣ ли ты клялась съ молбой  
Предъ сонмомъ вышнихъ силъ  
Связать всю жизнь съ моей судьбой? . . . .

die Ärmste nicht. „Der Sohn des Sees“ schaute ihr ins Auge; da sah sie denn an seinem Blick, sie dürfe nicht weitre Fragen stell'n, weil er dasselbe wünschet, was sie ersehnt: vergeh'nd zu schau'n in wonniger Verzückung.“ . . .

**Franceska.**

O, blicke so mich nimmer an . . . Fahr fort! . . .

**Paolo** (wirft das Buch fort).

Soll ich wohl lesen gar, wie er beseligt  
Nun Küsse drücken durft' auf ihren Mund,  
Wie Leidenschaft sie alles ließ vergessen,  
Und sie im Rausch der Seligkeit verstumten?! . .

O, Franceska!! . .

(Fällt vor ihr schluchzend auf die Knie nieder.)

**Franceska.**

O, schluchze nicht, mein Paolo, wozu das? . .  
Uns sind zwar Wonnen nicht beschieden  
Und wir getrennt auf engem Raum . . .  
Doch unser Sein ist kurz hienieden . . .  
Wie schnell verweht ein Erdentraum!  
Wein nicht: für unser irdisch Leiden  
Lohnt uns des Himmels Seligkeit;  
Kein Schatten trübt dort ew'ge Freuden,  
Die uns der Liebe Tempel beut!  
Dort in der Höh', der Welt enthoben,  
In deinen Armen, sonder Pein,  
Im blauen Himmelsäther droben  
Bin ich für alle Zeiten dein! . .

**Paolo.**

Was nützen mir des Himmels kühle Wonnen  
Wenn mir ein Sturm durchrast das Blut  
Und ich verschmachten muß am Bronnen  
Vor Liebesglut?

O, solche Seligkeit im Kuß zu wissen!!  
Der lichten Geisterschar Genuß,  
Ja selbst den Himmel will ich missen  
Um einen Kuß . . . .

Ein Augenblick, da Lipp' auf Lipp' sich  
drücken,  
Umfaßt des Himmels Seligkeit,  
Ein Sein, die Welt und ihr Entzücken —  
Ja Ewigkeit! !

(Paolo will Franceska umarmen, sie weicht ihm aus.)

**Franceska.**

Weh mir, dem Weibe eines andern!

**Paolo.**

Nein, nein! Ich schwör' es, du bist mein!  
Schloß Gott nicht unsern Bund?  
Schworst du den Treueeid mir nicht  
Vor Seinem Angesicht,  
In Ihm geweihter, heil'ger Stund' ?

**Франческа.**

Уйди . . . Уйди . . . оставь меня . . . не  
надо . . . .

**Паоло.**

Предъ небомъ ты моя! —

**Франческа.**

Насъ ожидаютъ муки ада! . . . .

**Паоло.**

Съ тобой тамъ буду я! . . . .  
(обнимаетъ слабѣющую Франеску).

**Франческа.**

О! . . . Паоло! . . .

**Паоло.**

О! . . . Франческа! . . .  
(Оба погружены въ молчаливое и восторженное созерцаніе  
другъ друга).

**Франческа.**

Съ тобою адъ мнѣ лучше рая!  
Гдѣ ты, тамъ счастье безъ конца! —

**Паоло.**

Гдѣ ты, тамъ счастье безъ конца!  
Съ тобою адъ мнѣ лучше рая!

**Франческа.**

Въ твоихъ объятіяхъ замирая  
Что мнѣ до райскаго вѣнца? . . . .

**Паоло.**

Моя и въ счастья и въ страданьяхъ . . . .  
Вездѣ, всегда съ тобою я!

**Франческа.**

Возьми меня . . . твоя . . . твоя . . .

**Паоло.**

Замри, замри въ моихъ лобзаніяхъ!

**Оба.**

За мигъ одинъ, за мигъ прикосновенья  
Огнемъ горящихъ устъ къ устамъ . . . .  
Вся жизнь, весь міръ въ одномъ мгновеньи  
Вся вѣчность тамъ . . . .  
О, свѣтлый мигъ! О мигъ блаженный!! —  
„Желанный!“ . . . „Родная!“ . . .

**Franceska.**

Fort, fort von hier . . . laß mich allein . . .  
o, gehe . . .

**Paolo.**

Vor Gott gehörst du mir!

**Franceska.**

Uns trifft der Hölle ew'ges Wehe!

**Paolo.**

Auch dort bleib' ich bei dir! . . .  
(Umarmt die schwachwerdende Franceska.)

**Franceska.**

O, Paolo!

**Paolo**

O, Franceska!  
(Beide stumm in gegenseitiges, verzücktes Anschauen versunken.)

**Franceska.**

{ Die Hölle selbst muß Heil mir bringen,  
Wo du bist, weilt ein endlos Glück!  
Wenn deine Arme mich umschlingen,  
Weis' ich ein Paradies zurück . . .  
So nimm mich hin, die längst schon dein!

**Paolo.**

{ Wo du bist, weilet endlos Glück!  
Die Hölle selbst birgt Himmelsfreude . . .  
Sei mein im Heile, mein im Leide —  
Und machtlos bleibt des Schicksals Tück!  
Erstirb, erstirb in meinem Kusse!

**Franceska und Paolo.**

Ein Augenblick, da Lipp' auf Lipp' sich  
drücken,  
Umfaßt des Himmels Seligkeit,  
Das Sein, die Welt und ihr Entzücken —  
Ja Ewigkeit!  
O Seligkeit! O Heil, o Wonne!

**Franceska.**

{ Ersehnter! Nun ewiglich mein!

**Paolo.**

{ Geliebte! Nun ewig dein!

**Beide.**

Du bist des Himmels Seligkeit!  
So bin ich denn dein!



„Твоя навсегда!“ Все, все отдамъ! . . .  
Въ тебѣ блаженство вѣчное! . . . .

(Замирають въ поцѣлуѣ.)

Сцену начинаютъ заволакивать облака. Изъ глубины, позади влюбленныхъ выступаетъ Ланчотто.

**Ланчотто** (занося кинжалъ надъ обоими).

Нѣтъ! Вѣчное проклятье!!!

Облака закрываютъ все. Раздаются раздрающіе крики Франчески и Паоло. Въ откликъ къ нимъ отдаются отдаленные вопли и крики страждущихъ.

### Эпilogъ.

Декорация второй части пролога.

Дантъ и Тѣнь Виргилія.

Показываются призраки Паоло и Франчески.

**Призраки Паоло и Франчески.**

О, въ этотъ день мы больше не читали!!  
(исчезаютъ) (Дантъ протягиваетъ имъ руки и надаетъ навзничь, какъ падаетъ мертвое тѣло.)

**Хоръ.**

Нѣтъ болѣе великой скорби, какъ вспоминать о времени счастливомъ въ несчастьи . . . .

(Занавѣсъ.)

Ja dein, ganz dein!  
In dir liegt ew'ge Seligkeit!

(Sie ersterben in einem Kusse.)

Wolken beginnen die Bühne zu verhüllen. Hinter dem Liebespaare erscheint Lanceotto aus dem Hintergrunde.

**Lanceotto** (einen Dolch über beide zückend).

Nein! Ewige Verdammniss!

Wolken hüllen alles ein. Herzerreißender Aufschrei Franceskas und Paolos. Als Erwiderung ferne Weherufe und Klagen der Verdammten.

### Epilog.

Dekoration des zweiten Theils des Prologs.

Dante und Virgils Schatten.

Ein Gespenstersturm jagt vorüber. Es zeigen sich die Schatten Paolos und Franceskas.

**Paolo und Francesca.**

O, nie seither ward's uns vergönnt zu lesen!  
(Sie verschwinden. Dante breitet ihnen seine Arme entgegen und stürzt rücklings, wie leblos nieder.)

**Chor.**

Welch größern Jammer könnt' es geben  
Als den, daß Bilder einst'gen Glücks im  
Leide uns umschweben!

(Vorhang.)



„ФРАНЧЕСКА ДА РИМИНИ“

FRANCESKA DA RIMINI

# Прологъ. | Prolog.

Музыка С. Рахманинова, Соч. 25.  
Musik von S. Rachmaninow, Op. 25.

*Largo.* (♩=76. 80.)

First system of musical notation, measures 1-4. The piece is in 6/8 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Dynamics include *p* (piano).

Second system of musical notation, measures 5-8. The melodic line continues with slurs and accents. The left hand has a more active role with eighth-note patterns. Dynamics include *p* (piano).

Third system of musical notation, measures 9-12. The right hand has a more complex melodic line with slurs and accents. The left hand continues with eighth-note patterns. Dynamics include *pp* (pianissimo).

Fourth system of musical notation, measures 13-16. The right hand features a dense, sixteenth-note texture. The left hand has a more active role with eighth-note patterns. Dynamics include *p* (piano).

Fifth system of musical notation, measures 17-20. The right hand continues with a dense, sixteenth-note texture. The left hand has a more active role with eighth-note patterns. Dynamics include *p* (piano) and *un poco cresc.* (un poco crescendo).

First system of musical notation. The right hand (treble clef) features a complex, chromatic texture with many beamed sixteenth notes. The left hand (bass clef) has a simpler accompaniment of eighth notes. The dynamic marking *mf* is placed at the beginning of the system.

Second system of musical notation. The right hand continues with the chromatic texture. The left hand accompaniment remains consistent. The dynamic marking *dim.* is placed at the beginning of the system.

Third system of musical notation. The right hand has a more melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. The dynamic marking *pp* is placed at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a steady eighth-note accompaniment. The dynamic marking *pp* is placed at the beginning of the system.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a steady eighth-note accompaniment. The dynamic marking *un poco cresc.* is placed at the beginning of the system.

First system of musical notation. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The upper staff contains a complex, rapid melodic line with many accidentals. The lower staff provides harmonic support with chords and some melodic fragments. Dynamics include *f dim.*, *p*, *m. g.*, and *dim.*. There are also some markings like *p.* at the end of the system.

Second system of musical notation. The upper staff continues with a melodic line, starting with a *pp* dynamic. The lower staff has rests for the first two measures, then enters with a melodic line. Dynamics include *pp*, *p*, and *p*. There are also some markings like *p* with a hairpin.

Third system of musical notation. Both staves have active melodic lines. The upper staff has a more flowing, legato line, while the lower staff has a more rhythmic, eighth-note pattern. The dynamic is *p dolce*.

Fourth system of musical notation. The upper staff has a complex, rapid melodic line with many accidentals. The lower staff has a rhythmic pattern with eighth notes and rests. The dynamic is *p*.

Fifth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a rhythmic pattern with eighth notes and rests. The dynamic is *un poco cresc.*

The first system of music consists of two staves. The upper staff contains a series of chords and melodic fragments, with some notes beamed together. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. The key signature has two sharps (F# and C#).

Un poco più mosso.

The second system continues the piece with two staves. The upper staff features more complex chordal structures. Dynamic markings include *mf* (mezzo-forte) and *un poco cresc.* (un poco crescendo). The key signature changes to one sharp (F#).

The third system consists of two staves. The upper staff has a dense texture of chords. A dynamic marking of *f* (forte) is present. The key signature remains one sharp (F#).

The fourth system consists of two staves. The upper staff shows a melodic line with some chromaticism. Dynamic markings include *dim.* (diminuendo) and *mf* (mezzo-forte). The key signature changes to one flat (Bb).

The fifth system consists of two staves. The upper staff has a more sparse texture. Dynamic markings include *p* (piano) and *dim.* (diminuendo). The key signature remains one flat (Bb).

pp

*poco a poco cresc.*

**f**



First system of musical notation, consisting of two staves (treble and bass clef). The music features complex chordal textures with many sharps and naturals. A *cresc.* (crescendo) marking is present in the first measure. The system concludes with a fermata over the final measure.

Second system of musical notation, consisting of two staves. It begins with a *ff* (fortissimo) dynamic marking. The music continues with dense chordal patterns. A *dim.* (diminuendo) marking appears in the third measure. The system ends with a fermata.

Third system of musical notation, consisting of two staves. It starts with a *f* (forte) dynamic marking. The texture remains dense with complex chords. A *dim.* (diminuendo) marking is present in the second measure. The system concludes with a fermata.

Fourth system of musical notation, consisting of two staves. The music continues with complex chordal textures. A *p* (piano) dynamic marking is introduced in the second measure. The system ends with a fermata.

Fifth system of musical notation, consisting of two staves. It begins with a *dim.* (diminuendo) dynamic marking. The music features complex chordal textures. The system concludes with a fermata.

## I.

Первый кругъ Ада. Скалы. Мракъ. Уступы ведущіе внизъ, въ бездну. Все озарено только краснымъ отблескомъ быстро мчащихся тучъ. Слышны безнадежные вздохи.

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

*Allegretto* tempo.

Занавѣсъ.

Der Vorhang.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (*pp*) dynamic. The second system continues the piano texture. The third system introduces a crescendo (*cresc.*) and a fermata. The fourth system features a mezzo-forte (*mf*) dynamic and a fermata. The fifth system continues with a crescendo (*cresc.*) and a fermata. The sixth system concludes the piece with a fermata.

*poco a poco ritard.*

*m. g.*  
*dim.*

**Темпо I.**

(Съ закрытымъ ртомъ.)  
(*Mit geschlossenem Munde.*)  
Сопрано. *Sopran.*

*mf*  
АЛТЫ. *Alt.*  
(Съ закрытымъ ртомъ.)  
(*Mit geschlossenem Munde.*)  
*mf*

**Темпо I.**

*p*  
*m. d.*

*mf*  
*m. g.*

\*) Хоръ поетъ (за сценой) съ закрытымъ ртомъ до второй части пролога.  
\*) *Der Chor singt bis zum zweiten Teile des Prologs mit geschlossenem Munde (hinter der Bühne).*

First system of musical notation. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords.

Second system of musical notation. It consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords. The instruction *un poco cresc.* is written in the middle of the system.

Third system of musical notation. It consists of two staves. The top staff has a vocal line with a long note and a dynamic marking *f*. The bottom staff is empty.

Fourth system of musical notation. It consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords. The instruction *mf* is written in the middle of the system.

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The key signature has two sharps (F# and C#).

Second system of musical notation. The vocal line continues with a *dim.* (diminuendo) dynamic marking. The piano accompaniment continues with its characteristic rhythmic pattern. The key signature remains two sharps.

Third system of musical notation. The vocal line features a melodic line with a *pp* (pianissimo) dynamic marking. The piano accompaniment continues with its rhythmic pattern. The key signature remains two sharps.

Fourth system of musical notation. The vocal line begins with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) marking, and then reaches a *mf* (mezzo-forte) dynamic with another *cresc.* marking. The piano accompaniment includes the instruction *un poco cresc.* (a little crescendo). The system concludes with a *rit.* (ritardando) marking. The key signature remains two sharps.

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

Проходятъ Тѣнь Виргилія и Дантъ. Приблизившись къ уступамъ, прежде чѣмъ спускаться, Тѣнь Виргилія какъ бы не можетъ преодолѣть ошущенія страха и останавливается.

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

**Un poco meno mosso.** (♩ = 69.)

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

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

*sf* *mf* *dim.*

Тѣнь Виргилія.  
Virgils Schatten.

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

Те. перь всту. паемъ мы вѣслѣ. пу. ю без. . . . дну.  
Und nun be. treten wir die fin. stre Tie. . . . fe.

T. B.  
V. S.

*p* *cresc.* \*

Я бу. ду впе. ре. ди. . . . И. ди за  
Ich schreite dir vor. an. . . . Folg' un. ver.

*pp* *un poco cresc.*

Дантъ.  
Dante.

T. B.  
V. S.

*mf* *p*

мнои! Какъ я пой. ду, ког. да ты самъ страшишь. . . . ся?  
zagt! Wie könnt' ich dies, da du doch selbst voll Ban. . . . gen!

*mf* *pp* *pp m. g.*

D. D.

*mf*

Ты. . . . до сихъ поръ мнѣ былъ о. по. рой...  
Du. . . . warst bis. her mir Stab und Stüt. ze...

Тѣнь Виргилія.  
Virgils Schatten.

*mf*

Му. . . .  
Die. . . .

(♩ = ♩)

ХОРЪ. СНОР.

Т. В.  
В. С.

че - нѣя тѣхъ, — кто тамъ вни - зу то - мит - - - ся, Мнѣ состра -  
*Mar - tern de - rer, die dort un - - ten lei - - - den, sie malten*

(♩ = ♩)

Т. В.  
В. С.

да - - нѣе вызы - ли въ ли - цѣ. Не страхъ.  
*Mit - - leid mir ins An - gesicht, nicht Furcht.*

Спускаются по уступамъ внизъ.  
*Sie steigen die Absätze hinab.*

Т. В.  
В. С.

И - демъ, не замед - ляй пу - ти...  
*Jetzt komm, ver - zög're nicht den Gang...*



*poco a poco dimin.*

*p* *mf* *m.g.*

*m.d.* *m.g.* *m.d.* *m.g.*

ХОРЪ. CHOR.

Сопрано. *Sopran.*  
Альтъ. *Alt.*  
(Съ закрытымъ ртомъ.)  
(*Mit geschlossenem Munde.*)  
Теноръ. *Tenar.*  
Басъ. *Baß.* Basso.

Alto I. *pp*  
Alto II. *pp*  
Sopr. II. *pp*  
Tenore. *pp*

*pp* *m.d.* *pp*

Sopr. I. *p*

Tempo I.

*f* *ff*

Tempo I.

*p* *f*

mf

mf

*p*

*f*

This system contains the first two systems of the score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

This system continues the vocal and piano parts. The vocal line has a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* and *f*.

*dim.*

*dim.*

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

*p*

*p*

This system contains the third system of the score. The vocal line is marked *dim.* and features a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment is also marked *dim.* and features a steady eighth-note pattern. The lyrics are written below the piano part. Dynamics include *dim.* and *p*.

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff features a bass line with a few notes and rests. Below the lower staff, there are five groups of notes, each preceded by a fermata and a '7', indicating a specific fingering or articulation.

Second system of musical notation. Similar to the first system, it features a complex upper staff and a simpler lower staff. A *dim.* (diminuendo) marking is present above the lower staff. Below the lower staff, there are five groups of notes, each preceded by a fermata and a '7'.

Third system of musical notation. The upper staff continues with complex melodic patterns. The lower staff has a few notes and rests. Below the lower staff, there are five groups of notes, each preceded by a fermata and a '7'.

Воцаряется полный мракъ.  
*Völliges Dunkel hat sich eingestellt.*

Fourth system of musical notation. The upper staff has a complex melodic line. The lower staff features a more active bass line. A *pp* (pianissimo) and *m.d.* (mezzo-dolce) marking is present above the lower staff. Below the lower staff, there are five groups of notes, each preceded by a fermata and a '7'.

Fifth system of musical notation. The upper staff has a complex melodic line. The lower staff features a more active bass line. A *Red.* (ritardando) marking is present below the lower staff. Below the lower staff, there are five groups of notes, each preceded by a fermata and a '7'.

II.

Мракъ разсѣвается. Пустынная скалистая мѣстность съ далекимъ горизонтомъ, озареннымъ краснымъ свѣтомъ. На право возвышеніе съ обрывомъ въ пропасть.

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

(♩ = ♪)

The musical score is written for piano and consists of five systems of staves. The first system shows the beginning of the piece with a tempo marking of quarter note equals eighth note. The second system includes a *cresc.* marking. The third system features a *mf* marking and another *cresc.* marking. The fourth system is marked with a repeat sign and a first ending bracket. The fifth system is marked *f* and *m.g.* (mezzo-gioco). The score is characterized by intricate rhythmic patterns, including numerous triplets and sixteenth-note passages.

dim. m. g.

Отдаленный грохотъ бури и приближающагося вихря страждущихъ.

*Fernes Gewitterrollen und sich nähernder Sturm der Leidenden.*

*poco a poco accelerando e cresc.*

*p.*

**Allegro vivace.** (♩=160.)

Сопрано. *Sopran.*

ХОРЪ. \* CHOR. \*

Альтъ. *Alt.*

\* Теноръ. *Tenor.*

Басъ. *Baß.*

**Allegro vivace.** (♩=160.)

*f.* *dim.*

**\*) Примѣчаніе.** Начиная съ этого мѣста, хоръ поетъ (за сценой) съ открытымъ ртомъ на букву: „А“ Сила звука у хора увеличивается и уменьшается сообразно съ приближеніемъ и удаленіемъ на сценѣ вихря страждущихъ.

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

Musical score system 1. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with triplets and slurs. Dynamics include *mf*, *dim. m.d.*, and *p*.

Musical score system 2. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with slurs and accents. Dynamics include *dim.* and *pp*.

Musical score system 3. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with slurs and accents. Dynamics include *dim.* and *pp*.

Musical score system 4. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is labeled "ХОРЪ. ЧОКЪ." on the left. The piano part features a complex texture with slurs and accents. Dynamics include *pp*, *sf*, and *pp*.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a long melodic line with a fermata, while the bass staff is mostly empty.

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains complex rhythmic patterns with triplets and a dynamic marking of *mf*. The bass staff contains a steady eighth-note accompaniment.

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains a long melodic line with a fermata, and the bass staff contains a long melodic line. A dynamic marking of *dim.* is present.

Musical notation for the fourth system, featuring a treble and bass staff. Both staves contain complex rhythmic patterns with triplets and a fermata.

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff contains a long melodic line with a fermata, and the bass staff contains a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Musical notation for the sixth system, featuring a treble and bass staff. The treble staff contains a long melodic line with a fermata, and the bass staff contains complex rhythmic patterns with triplets. Dynamic markings of *m.d.*, *mf*, and *p* are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains several triplet markings (3) and rests.

Second system of musical notation, continuing the grand staff. It includes various rhythmic patterns and rests.

XOP'L. CHOR.

Third system of musical notation, labeled 'XOP'L. CHOR.' on the left. It shows a vocal line with long notes and rests.

Fourth system of musical notation, featuring a grand staff with dynamic markings: *sf*, *pp*, *dim.*, and *p*.

Fifth system of musical notation, consisting of a grand staff with long, sustained notes.

Sixth system of musical notation, featuring a grand staff with a complex, fast-moving melodic line in the upper voice and sustained notes below.



The first system consists of two staves, both containing whole rests for the duration of the system.

The second system features piano accompaniment. The right hand has a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is present. The system concludes with a fermata over the final notes.

The third system consists of two staves, both containing whole rests for the duration of the system.

The fourth system features piano accompaniment. The right hand has a melodic line with chords. The left hand has a rhythmic accompaniment of eighth notes with triplets. Dynamics include mezzo-forte (*mf*) and piano (*p*). The system concludes with a fermata over the final notes.

The fifth system consists of two staves, both containing whole rests for the duration of the system.

The sixth system features piano accompaniment. The right hand has a melodic line with chords. The left hand has a rhythmic accompaniment of eighth notes with triplets. A decrescendo (*dim.*) dynamic marking is present. The system concludes with a fermata over the final notes.

ppp

На верху возвышенія у обрыва показывается Тѣнь Виргилія и Дантъ. У края пропасти они останавливаются.  
*Oben auf der Anhöhe beim Abhange erscheint Virgils Schatten mit Dante. Am Rande des Abgrunds bleiben sie stehen.*

*p cresc. mf dim.*

*p cresc.*

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain long, sustained notes with slurs, indicating a slow or static passage.

Second system of a musical score, consisting of two staves. The upper staff features a complex melodic line with triplets and slurs. The lower staff provides harmonic accompaniment with chords and single notes. Dynamics include *f* (forte).

Third system of a musical score, consisting of two staves. Both staves contain long, sustained notes with slurs, similar to the first system.

Fourth system of a musical score, consisting of two staves. The upper staff has a fast, rhythmic melodic line. The lower staff has a slower accompaniment. Dynamics include *dim.* (diminuendo) and *f* (forte).

Fifth system of a musical score, consisting of two staves. Both staves contain long, sustained notes with slurs.

Sixth system of a musical score, consisting of two staves. The upper staff has a melodic line with triplets and slurs. The lower staff has an accompaniment with triplets. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Тѣнь Виргилія.  
Virgils Schatten.

*mf*

Мой сынъ, те перь мы  
*Mein Sohn, wir sind jetzt*

T. B.  
V. S.

тамъ, гдѣ свѣтъ не мѣ - етъ.  
*dort wo Licht nicht leuch - tet,*

T. B.  
V. S.

Здѣсь вѣч - ный  
*wo ew' - ger*

T. B.  
V. S.

вихрь, въ стре - мле - ньи не - у -  
*Sturm in nit - ter mü - dem*

T. B.  
V. S.

стан - номъ, Вле - четъ съ со - бо - ю  
*Dran - ge der Dul - der See - len*

T. B.  
V. S.

страж - ду - щі - я ду - ши, И  
*rust - los vor sich her - treibt, ver -*

Т. В.  
 V. S.

кор - - - читъ, и тер - - за - - етъ ихъ,  
*krüm - - - met und sie pei - - ni - get*

и бьетъ...  
*und schlägt...*

A. 8355 G.

Detailed description: This is a musical score for voice and piano. It consists of three systems. The first system has a vocal line with lyrics in Russian and German, and a piano accompaniment. The second system continues the vocal line with more lyrics and piano accompaniment. The third system shows the vocal line ending and the piano accompaniment concluding with a *ff* dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation, featuring two staves (treble and bass clefs) with a key signature of one sharp (F#). The music consists of sustained notes with a fermata over the final measure.

Second system of musical notation, featuring two staves (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes.

Third system of musical notation, featuring two staves (treble and bass clefs). The music includes dynamic markings: *accel.* above the first staff, *p* below the second staff, and *cresc.* below the second staff.

Fourth system of musical notation, featuring two staves (treble and bass clefs). The music includes dynamic markings: *f* below the second staff and *dim.* below the second staff.

Più mosso. (♩=176.)

Тѣнь Виргилія.  
Virgils Schatten. *f*

Со всѣхъ это - ронъ о -  
Sie ei - - len hin von

Più mosso. (♩=176.)

T. B.  
V. S.

нѣ къ не - му стре - мят - ся,  
sei - - net Hauch ge - - tra - - gen



*cresc.*

T. B.  
K. S.

И безъ лу - - ча на - - деж - - ды на спа -  
*ohn' je - den Hoff - - nungs - - schim - - mer auf Er -*

се - - - нье Въ без - брег - ной скор - - би  
*lö - - - sung, ihr gren - zen - - lo - - - ses*

*ff*

T. B.  
K. S.

T. B.  
V. S.

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

Дантъ.  
Dante. *f*

Ко - - го такъ чер - ный  
Wen - - tag dies - - - schwar - ze

*p* *dim.*

Д.  
D.

воз - - - духъ ис - - тя - зу - - етъ?  
Luft - - - meer mar - ternd hül - len?

*pp*

Тѣнь Виргилія.  
*Virgils Schatten.*

*f*

Лю - - дей, что под - чи - - ня - ли  
*Viel Volk, dem der Ver - stund der*

*poco a poco cresc.*

ра - - - зумъ                    стра - - - ти                    Люб - -  
*Lie - - - be                    ward                    un - - - ter*

*cresc.*

The first system consists of vocal staves (Soprano and Tenor) and piano accompaniment. The piano part features prominent triplet patterns in the right hand and a steady bass line in the left hand. The vocal lines are simple, with the lyrics written below the notes.

ви...                    Приближающийся вихрь заглушаетъ Виргилія.  
*stellt...*                    *Der nahende Sturm übertönt Virgils Stimme.*

*ff.*

The second system continues the musical piece. The piano accompaniment becomes more complex with dense chordal textures and triplet patterns. The vocal lines are sparse, with the lyrics indicating a dramatic shift in the scene.

*dim.*

The third system is primarily piano accompaniment. It features intricate triplet patterns and a dynamic marking of *dim.* (diminuendo). The texture is dense and rhythmic, with both hands playing active parts.

This musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The piano part is characterized by frequent triplet patterns in both the right and left hands. The first system includes dynamic markings of *mf* and *cresc.*. The second system begins with a *f* dynamic marking. The third system concludes with a *f* dynamic marking and a fermata over the final notes. The key signature consists of two flats, and the time signature is 4/4.

First system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and a key signature of one flat (B-flat). The lower grand staff has a bass clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the bass. The first two measures are marked with a fermata. The third measure begins with a triplet of eighth notes. The fourth measure contains a dynamic marking of *f* (forte) and a triplet of eighth notes. The fifth and sixth measures continue with triplets and a fermata over the final measure.

Second system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and a key signature of one flat. The lower grand staff has a bass clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the bass. The first two measures are marked with a fermata. The third measure begins with a triplet of eighth notes. The fourth measure contains a dynamic marking of *cresc.* (crescendo) and a triplet of eighth notes. The fifth and sixth measures continue with triplets and a fermata over the final measure. The word "etc." appears at the end of the first staff.

Third system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and a key signature of one flat. The lower grand staff has a bass clef and a key signature of one flat. The music features a melodic line in the treble and a bass line in the bass. The first two measures are marked with a fermata. The third measure begins with a triplet of eighth notes. The fourth measure contains a dynamic marking of *cresc.* (crescendo) and a triplet of eighth notes. The fifth and sixth measures continue with triplets and a fermata over the final measure.

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom two staves. The right hand (treble clef) plays a series of triplets, while the left hand (bass clef) plays a more rhythmic accompaniment, also featuring triplets. The key signature has one flat (B-flat).

*Più mosso.*

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom two staves, with the right hand (treble clef) playing chords and the left hand (bass clef) playing a simple accompaniment. The key signature has one flat (B-flat).

*Più mosso.*

The third system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom two staves. The right hand (treble clef) plays a series of triplets, while the left hand (bass clef) plays a more rhythmic accompaniment, also featuring triplets. The key signature has one flat (B-flat). The dynamic marking *ff* (fortissimo) is present in the first measure of the piano part.

The fourth system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom two staves, with the right hand (treble clef) playing chords and the left hand (bass clef) playing a simple accompaniment. The key signature has one flat (B-flat).

The fifth system of the musical score consists of four staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom two staves. The right hand (treble clef) plays a series of triplets, while the left hand (bass clef) plays a more rhythmic accompaniment, also featuring triplets. The key signature has one flat (B-flat). The dynamic marking *marcato* is present in the first measure of the piano part.

The first system consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The third system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The fourth system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The fifth system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The sixth system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *crese.* (crescendo) is present in the piano part.



Пронесется со страшной быстротой призраки. Стонъ, вопли и крики отчаянія. Дантъ въ ужасѣ прижимается къ скалѣ.

*Gespenster schweben in rasender Eile vorüber. Gestöhn, Klagegeschrei und Rufe der Verzweiflung. Dant klammert sich entsetzt an den Felsen.*

Тѣнь Виргилія какъ бы называетъ тѣни пролетающихъ мимо.

*Virgils Schatten weist gleichsam erklärend auf die vorüberschwebenden Schatten hin.*

**Presto.** (♩ = 66.)

Сопрано. *Sopran.*

ХОРЪ. **CHOR.**

Альтъ. *All.*

Теноръ. *Tenor.*

Басъ. *Baß.*

**Presto.** (♩ = 66.)

8

8

The first system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a dotted quarter note followed by a half note, then a half note with a sharp sign, and a half note with a sharp sign. The second and third staves are also treble clefs with the same key signature, containing similar melodic lines with notes and accidentals. The bottom staff is a bass clef with the same key signature, containing a melodic line with notes and accidentals.

The second system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with triplets of eighth notes and sixteenth notes. The second and third staves are also treble clefs with the same key signature, containing similar rhythmic patterns. The bottom staff is a bass clef with the same key signature, containing a melodic line with notes and accidentals.

The third system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains long notes with slurs, indicating a slower or more sustained section. The second and third staves are also treble clefs with the same key signature, containing similar long notes with slurs. The bottom staff is a bass clef with the same key signature, containing a melodic line with notes and accidentals.

The fourth system consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb). It features a complex rhythmic pattern with triplets of eighth notes and sixteenth notes. The second and third staves are also treble clefs with the same key signature, containing similar rhythmic patterns. The bottom staff is a bass clef with the same key signature, containing a melodic line with notes and accidentals. A dynamic marking of *fff* is present in the bottom left corner of this system.

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat). The vocal lines feature a melodic line with a long slur across the first three measures. The piano accompaniment includes a bass line with a long slur and a treble line with triplets of eighth notes.

Постепенно вихрь, удаляясь, стихает, толпа страждущих рѣдѣетъ.  
*Allmählich sich entfernend verhallt der Sturm, die Menge der Leidenden wird geringer.*

The second system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat). The vocal lines feature a melodic line with a long slur across the first three measures. The piano accompaniment includes a bass line with a long slur and a treble line with triplets of eighth notes. The dynamic marking *ff* (fortissimo) is present in the piano accompaniment.

System 1: Four staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains three measures of music, each with a whole note chord. The second and third staves are also treble clefs, and the bottom staff is a bass clef. The music consists of chords and single notes, with some notes marked with an 'x'.

System 2: A grand staff (treble and bass clefs) with a dotted line above the first measure. The treble clef part features a triplet of eighth notes in each of the three measures. The bass clef part features a whole note chord in each measure. The key signature remains two sharps.

System 3: Four staves of music. The top three staves are treble clefs and the bottom staff is a bass clef. The music consists of chords and single notes, with some notes marked with an 'x'. The key signature remains two sharps.

System 4: A grand staff (treble and bass clefs) with a dotted line above the first measure. The treble clef part features a triplet of eighth notes in each of the three measures. The bass clef part features a whole note chord in each measure. The key signature changes to one sharp (F#) in the third measure. The first measure of the bass clef part is marked with a forte (*ff*) dynamic.

The first system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melodic line in the upper staves and a bass line in the lower staff, with a common rhythmic pattern of quarter notes.

The second system shows piano accompaniment. The upper staff contains a series of triplets of eighth notes, each marked with a '3' and a slur. The lower staff contains chords and single notes, with a key signature change to two flats (B-flat and E-flat) in the final measure.

The third system features sustained chords in the upper staves, indicated by long horizontal lines above the notes. The bass line continues with a simple melodic pattern. The key signature remains two flats.

The fourth system continues the piano accompaniment. The upper staff has triplets of eighth notes, and the lower staff has chords and single notes. The key signature changes back to one flat (B-flat) in the final measure.

Three staves of music. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. The music consists of sustained notes with long horizontal lines above them, indicating a slow or held duration. The notes are: Staff 1: B-flat, E-flat, G, B-flat; Staff 2: B-flat, E-flat, G, B-flat; Staff 3: B-flat, E-flat, G, B-flat.

Piano accompaniment for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats. The music features triplet patterns. The top staff has a melodic line with triplets of eighth notes. The bottom staff has a bass line with chords and triplets of eighth notes.

Three staves of music, continuing the sustained notes from the first system. The top two staves are in treble clef and the bottom staff is in bass clef. The notes are: Staff 1: B-flat, E-flat, G, B-flat; Staff 2: B-flat, E-flat, G, B-flat; Staff 3: B-flat, E-flat, G, B-flat.

Piano accompaniment for two staves, continuing the triplet patterns from the second system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats. The music features triplet patterns in both staves.

The first system of the musical score consists of two systems of staves. The upper system contains four vocal staves (Soprano, Alto, Tenor, Bass) with a common melodic line. The lower system contains two piano staves. The piano accompaniment features a series of triplets in the right hand and a steady bass line in the left hand. The key signature changes from one sharp (F#) to two flats (Bb) across the system.

The second system of the musical score consists of two systems of staves. The upper system contains four vocal staves, each with a whole note rest in the first measure, followed by a whole note in the second measure. The lower system contains two piano staves. The piano accompaniment is mostly silent, with a few chords in the left hand.

The third system of the musical score consists of two systems of staves. The upper system contains two piano staves. The piano accompaniment features a series of triplets in the right hand and a steady bass line in the left hand. The key signature changes from two flats (Bb) to three flats (Cbb). The dynamic marking *ff* (fortissimo) is present, followed by *poco a poco dim.* (poco a poco diminuendo).

Musical score system 1, consisting of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The first measure contains rests in all staves. The second measure contains quarter notes: G4 (treble), F4 (treble), G4 (treble), and G3 (bass). The third measure contains rests in all staves. The fourth measure contains quarter notes: A4 (treble), A4 (treble), A4 (treble), and A3 (bass).

Musical score system 2, piano accompaniment. The top staff is treble clef, and the bottom staff is bass clef. The system features several triplet figures. The top staff has a triplet of eighth notes (Bb4, A4, G4) followed by a triplet of eighth notes (F4, E4, D4). The bottom staff has a triplet of eighth notes (G3, F3, E3) followed by a triplet of eighth notes (D3, C3, B2). Chords are present in the top staff, including a triad of Bb4, A4, G4 and a triad of F4, E4, D4.

Musical score system 3, consisting of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The first measure contains rests in all staves. The second measure contains quarter notes: A4 (treble), A4 (treble), A4 (treble), and A3 (bass). The third measure contains rests in all staves. The fourth measure contains quarter notes: B4 (treble), B4 (treble), B4 (treble), and B3 (bass).

Musical score system 4, piano accompaniment. The top staff is treble clef, and the bottom staff is bass clef. The system features several triplet figures. The top staff has a triplet of eighth notes (B4, A4, G4) followed by a triplet of eighth notes (F4, E4, D4). The bottom staff has a triplet of eighth notes (G3, F3, E3) followed by a triplet of eighth notes (D3, C3, B2). A dynamic marking of *f* (forte) is present in the bottom staff. Chords are present in the top staff, including a triad of B4, A4, G4 and a triad of F4, E4, D4.



The first system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain notes with stems, some beamed together. There are several rests throughout the system.

A short melodic phrase consisting of three measures, each containing a triplet of eighth notes. The notes are G#4, A4, B4, C5, B4, A4, G#4.

The second system features piano accompaniment. The left hand (bass clef) has a triplet of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure. The right hand (treble clef) has a triplet of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure. Dynamics include *dim.* and *mf*.

*poco a poco diminuendo e ritardando*

The third system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain notes with stems, some beamed together. There are several rests throughout the system.

*poco a poco diminuendo e ritardando*

The fourth system features piano accompaniment. The left hand (bass clef) has a triplet of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure. The right hand (treble clef) has a triplet of eighth notes in the first two measures, followed by a triplet of eighth notes in the third measure. Dynamics include *dim.*

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings *p* and *dim.*

Meno mosso. (♩ = 52.)

Musical score for the second system, showing vocal lines and piano accompaniment.

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

Meno mosso. (♩ = 52.)

Musical score for the third system, featuring piano accompaniment with dynamic markings *pp* and a key signature change to B-flat major.

Дантъ.  
Dante.

*mf*

Кто э - ти два, что такъ лег - ки для  
 Wer sind die zwei, die gar zu leicht dem

Д.  
D.

*f*

вѣт. - - - ра? 0,  
 Win - - - de? 0,

*p*

*(d=d.)*  
Теноръ.  
Tenor.

Басъ.  
Baß.

Д.  
D.

*mf*

я хо - тѣлъ - - бы съ ни - - ми го - во - рить...  
 wenn ich ih - - nen Fra - - gen stel - len dürft...

*pp*

Тѣнь Виргилія.  
Virgils Schatten.

*mf*

Во и - - - - - мя  
Im Na - - - - - men

*cresc.*

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

Т.В.  
У.С.

той люб - ви, что ихъ вле - четь, про - си,  
je - ner Lieb', die sie um - strickt, frag' sie,

*mf* *dim.*

*mf*

Т.В.  
У.С.

о - ни тво ю ис пол - - - нять во - - - лю.  
dam wer - den sie dir Re - - - de ste - - - hen.

*dim.* *p* *dim.*

L'istesso tempo. (d=d.)

Дантъ.  
Dante. *p*

Пе - чаль - - - ны я, из - му -  
Ihr trau - - - ri - gen, ihr leid.

*pp*

Д.  
D.

чен - ны - я ть - ни! Ког -  
er - füll - ten Schat - ten! Wenn

*mf* *mf*

*pp*

Д.  
D.

да воз - мож - но вамъ, при -  
ihr's im - stan - de seid, so

Д.  
D.

близъ - тесь. Кро - вы?  
na - het. Nennt euch!

*f*

*p* *mf*

Д.  
D.

Стра - да - нья ва - ши  
Dem Aug' ent lok - ken

*mf*

*cresc.*

Д.  
D.

вы - зы - ва - ють сле - зы...  
eu - re Qua - len Trä - nen...

*mf*

*dim.*  
*p*

Д.  
D.

Ска - жи - те мнѣ, по - ка мол - чить злой  
O sa - get mir, so lang der Sturm nicht

*mf*

*p*

Д.  
D.

вѣ - теръ, От - ку - да вы  
wi - tet, wo - her ihr seid,

*p*

Д.  
D.

и какъ сю - да нис - па - ли?  
und wie hier - her ihr ka - met?

*p*

Призраки Паоло и Франчески подлетаютъ къ Данту.  
*Die Erscheinungen Paolos und Francēskas schweben auf Dante zu.*

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains a bass line with *m.g.* markings. The music is in a minor key and features a series of chords and moving lines.

Облака заволакиваютъ сцену.  
*Wolken verhüllen die Bühne.*

Second system of musical notation. The upper staff contains a melodic line with *f* and *m.g.* markings. The lower staff contains a bass line with *m.g.* markings. The music is in a minor key and features a series of chords and moving lines.

Third system of musical notation. The upper staff contains a melodic line with a *p* marking. The lower staff contains a bass line. The music is in a minor key and features a series of chords and moving lines.

Fourth system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains a bass line. The music is in a minor key and features a series of chords and moving lines.

Fifth system of musical notation. The upper staff contains a melodic line with a *f* marking. The lower staff contains a bass line. The music is in a minor key and features a series of chords and moving lines.

*dim.*

*p* *dim.*

**Франческа.**  
*Franceska.*

**Паоло.**  
*Paolo.*

*mf*

Нѣтъ бо - лѣ - е ве - ли - кой скор -  
*Kein grö - ßer We - he gibts im Wel -*

Нѣтъ бо - лѣ - е ве - ли - кой скор -  
*Kein grö - ßer We - he gibts im Wel -*

Ф.  
Ф.

П.  
Р.

би въ ми - - - - - рѣ, Какъ вспо -  
*ten - rau - - - - - te als das*

би въ ми - - - - - рѣ, Какъ вспо -  
*ten - rau - - - - - te als das*



Ф.  
Ф.

П.  
Р.

ми - нать о вре -  
Ge - den - ken ver - floß -

Ф.  
Ф.

П.  
Р.

ме - ни сча - стли - вомъ въ не -  
- ner Glück - kes - zei - ten im

*dim.*

*dim.*

Ф.  
Ф.

П.  
Р.

сча - стьи...  
Un - glück...

сча - стьи...  
Un - glück...

*p*

*cresc.*

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *ff* (fortissimo) and *e* (accents).

Second system of musical notation, including dynamics such as *dim.* (diminuendo) and *m. d.* (mezzo-forte).

Third system of musical notation, including dynamics such as *dim.* and *rit.* (ritardando).

### Un poco meno mosso.

Облака мало по малу развеваются.  
Die Wolken zerstreuen sich allmählich.

Fourth system of musical notation, including dynamics such as *p dolce* and a tempo marking *(d. = d.)*.

Fifth system of musical notation, including dynamics such as *dim.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *pp* and *mf*.

Second system of musical notation, continuing the melodic and harmonic development. It includes a triplet of eighth notes in the treble staff. Dynamic markings include *pp* and *mf*.

Third system of musical notation, showing a change in dynamics and texture. The treble staff has a *pp* marking. The bass staff continues with a steady accompaniment. Dynamic markings include *pp* and *mf*.

Fourth system of musical notation, primarily in the bass staff. It features a melodic line with eighth notes and rests. Dynamic markings include *mf* and *pp*.

Занавѣсъ медленно опускается.  
*Der Vorhang sinkt langsam.*

Fifth system of musical notation, concluding the prologue. The treble staff has a *dim. e ritenuto* marking. The bass staff continues with a melodic line. Dynamic markings include *ppp*.

Конецъ пролога.  
*Ende des Prologs.*

## КАРТИНА 1.

## I. BILD.

Римини. Дворецъ Малатесты.

Rimini. Palast des Malatesta.

Allegro vivace. (♩ = 144.)

First system of musical notation. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand (treble clef) features a melodic line with a crescendo marking. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Dynamics include *sf* and *p*.

Third system of musical notation. The right hand features a melodic line with a crescendo marking. The left hand continues the eighth-note accompaniment. Dynamics include *sf*, *p*, *cresc.*, and *mf*.

Fourth system of musical notation. The right hand features a melodic line with a *leggiere* marking. The left hand continues the eighth-note accompaniment. Dynamics include *p*, *mf*, and *p*.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble staff and a complex accompaniment in the bass staff. A dynamic marking of *mf* (mezzo-forte) is present in both staves. The system is divided into three measures by vertical bar lines.

Second system of musical notation. It consists of two staves. The treble staff contains a melodic line that ends with the text "etc.". The bass staff provides a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is written in the bass staff. The system is divided into three measures.

Third system of musical notation. It consists of two staves. The treble staff has a melody with some slurs and accents. The bass staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is written in the bass staff. The system is divided into three measures.

Fourth system of musical notation. It consists of two staves. The treble staff features a melody with slurs and accents. The bass staff has a complex accompaniment. A dynamic marking of *sf* (sforzando) is written in the bass staff. The system is divided into three measures.

First system of musical notation. The right hand (treble clef) begins with a series of chords, including a complex one with a natural sign over the G. The left hand (bass clef) features a rhythmic pattern of eighth notes with accents. Dynamics include *sf* and *f*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues with chords and some melodic fragments. The left hand maintains the eighth-note rhythmic pattern. Dynamics include *f*. The key signature remains three sharps.

Third system of musical notation. The right hand has more complex chords and some melodic lines. The left hand continues with eighth notes. Dynamics include *sf* and *f*. The key signature remains three sharps.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with eighth notes. Dynamics include *ff*. The key signature remains three sharps.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with eighth notes. Dynamics include *ff*. The key signature remains three sharps.

First system of musical notation, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes. A *dim.* (diminuendo) marking is present in the final measure of the system.

Second system of musical notation. It includes dynamic markings: *m.d.* (mezzo-dolce) in the first two measures, *mf* (mezzo-forte) in the third measure, and *dim.* in the fourth measure.

Third system of musical notation. A *p* (piano) dynamic marking is present in the final measure.

Fourth system of musical notation. It features *dim.* in the first measure and *pp* (pianissimo) in the final measure.

(Занавѣсъ.)  
(Vorhang.)

Fifth system of musical notation, concluding with a *pp* dynamic marking. The system ends with a double bar line and a fermata over the final notes.

## Сцена I.

## I. Auftritt.

Ланчотто Малатеста, Кардиналь и свита обоихъ.

Lanceotto Malatesto, Kardinal und das Gefolge Beider.

*Listesso tempo.* Ланчотто.  
*mf* Lanceotto.

*cresc.*

*lunga* От-вѣтъ мой простѣ. Лан-чот-то Ма-ла-  
 Hier mein Be-scheid! Lan- ceot- to Ma- la-

*lunga* *ff* *p*

Ланч.  
Ланс.

тес-та, Не тра-тя словъ, свер-шить ве-лѣнь-я Па-пы.  
 tes-ta wird ohn' Ver-zug des Papsts Be-fehl voll-zie-hen.

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

Ланч.  
Ланс.

Вы не вер-не-тесъ въ Римъ е-ще, ког-да Па-дутъ вра-ги Свя-  
 Eh' Ihr zu-rück nach Rom ge-kehrt soll schon ge-fal-len sein, was

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

Ланч.  
Ланс.

тѣй-ша-го Пре-сто-ла.  
 feind dem heil-gen Stuh-le.

*cresc.* *f*



(Къ свитѣ.)  
(Zum Gefolge.)

Ланч.  
Lanc.

*mf*

Се - го - дня въ ночь      мы дви - нем ся на  
Noch die - se Nacht      wird vor - ge - rückt nach

Ланч.  
Lanc.

Фор -                    ли.      Го - то - вить ся      къ по - хо - ду!  
For -                    li.      Be - rei - tet euch      zum Ab - marsch!

*p*      *cresc.*      *ff*

Ланч.  
Lanc.

Смерть  
Tod

*ff*

*f*      *cresc.*      *ff*

Ланч.  
Lanc.

вра - гамъ      Не по - грѣ - ши - ма - го Вла -  
dem Feind      des un - um - schränk - ten Kір - chen -

*3*      *3*

Ланч.  
Lanc.

ды - ки!  
für - sten!

Тенора. Tenöre. *f* *cresc.* *ff*

Смерть!  
Tod!

Смерть!  
Tod!

Смерть вра -  
Seht euch

Басы. Bässe. *f* *cresc.* *ff*

Хоръ.  
Chor.

гамъ  
vqr,

Ги - бел - ли - намъ.  
Ghi - bel - li - nen!

*dim.* *p*

*dim.* *p*

Ланчотто (къ кардиналу.)  
Lanceotto (zum Kardinal).

Бла - го - сло - ви - те и - ме - номъ Вла - ды - ки, Ме -  
Vol - let uns seg - nen na - mens Eu - res Sen - ders, so

*mf* *p*

Ланц.  
Lanc.

ня, мой мечь и во - ин - ство мо -  
*mich, mein Schwert wie mei - ne Krie - ger -*

*mf* *dim.*

(Опускается на колѣни. Кардиналь благословляет и медленно  
*Kniet nieder. Der Kardinal erteilt den Segen und entfernt sich langsam mit*

Ланц.  
Lanc.

е,  
*schar.*

*pp*

удаляется со свитой своей.)  
*seinem Gefolge.)*

*mf*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble with a *dim.* (diminuendo) marking. The bass line provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It continues the grand staff from the first system. The treble staff begins with a *pp* (pianissimo) dynamic marking. The bass staff has a *pp* marking at the start and a *mf* (mezzo-forte) marking later in the system. The music shows a variety of rhythmic patterns and chordal textures.

Third system of musical notation. The treble staff has a melodic line that ends with the text "etc.". The bass staff has a *p* (piano) dynamic marking. The system includes complex chordal structures and melodic fragments.

Fourth system of musical notation. The bass staff begins with a *pp* dynamic marking. The system concludes with a treble clef on the right side of the upper staff, indicating a change in the melodic line.

Ланчотто (къ своей свитѣ).

*Lanceotto* (zu seinem Gefolge).

(Свита удаляется.)

(Das Gefolge entfernt sich.)

*f*

Го - товъ - - тесь вы - сту - пать!  
*Macht euch denn marsch-be - reit!*

First system of musical notation, including a vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

Second system of musical notation, including piano accompaniment. The piano part includes a *pp* dynamic marking and a triplet.

Third system of musical notation, including piano accompaniment.

Ланчотто (къ слугѣ).

*Lanceotto* (zum Diener).

*f* *dim.*

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

Fourth system of musical notation, including piano accompaniment.

Сцена II.

II. Auftritt.

Ланчотто (одинъ.)

Lanceotto (allein.)

Largo. (♩ = 52.)

(Въ глубокой задумчивости.)  
(In Gedanken versunken.)

*pp cresc.* *f* *la melodia ben marcato*

*f* *cresc.*

*ff*

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

*f* *dim.* *mf* *rit. e dim.*

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

*lunga* *lunga*

*p* *pp < f* *p* *pp < f*

**Più vivo.** (♩ = 80.) (За сценой слышны фанфары выступления и сбора.)  
(Hinter der Bühne wird zum Abmarsch und Sammeln geblasen.)

*lunga* *lunga*

*mf*

*lunga* *lunga*

*mf* *rit.* *f* *lunga*

*lunga*

**Lo stesso tempo.**

Ланчотто.  
*Lanceotto.*

**Meno mosso.** (♩ = 63.)

*f* *sf* *p*

Ни - что — не за - глу - шить  
*Nichts löscht — die Flammenglut*

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



Ланч.  
Lanc.

ревни - выхъ думъ... При-зывъ тру-бы бу-дилъ, бы-ва-ло,  
der Ei - fer - sucht... Wie schürten einst Trompe - ten-klän-ge

(Трубы за сценой ближе.)  
(Trompeten hinter der Bühne — näher.)

*mf dim.* *p cresc.*

Ланч.  
Lanc.

О - гонь — въ крови. Вой-на, — какъ пиръ, Ве-сель - емъ  
das Feu'r — im Blut, und füllt' — ein Krieg mit Fe - stes -

(Въ оркестръ.)  
(Im Orchester.)

*ff*

Ланч.  
Lanc.

ду-шу на-пол-ня-ла... Я вы-зывалъ на бой весь мiръ!  
freude mi-ne See - le... Ich for-der-te zum Kampf die Wölt!

*ff* *dim.*

*cresc.* *ff* *dim.*

Ланч.  
Lanc.

*mf* *dim.*

А ны - нѣ...      Гдѣ - ты прежній пылъ?  
*Doch heu - te...*      *fehlt - die einstige* *Glut!*

(Трубы за сценой.) (Еле слышно.)  
 (Trompeten hinter der Bühne) (kaum hörbar.)

*pp*

Viol.

Ланч.  
Lanc.

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

Франчес - ка!      Франчес - ка,      что ты сдѣ - ла - ла со  
*Frances - ca!*      *Fran - ces - ca,*      *was hast du mir an - ge -*

(задумывается)  
 (Verfällt in Nachsinnen.)      **Largo.** (♩ = 52.)

Ланч.  
Lanc.

мной!  
*tan!*

*pp* *mf*

*cresc.* *dim.*

## Allegro moderato. (♩ = 108.)

Ланч.  
Ланс.

*f* *p*

О-тець твой, да, о-тець все-му ви-но-ю!\_  
Dein Va-ter, ja, nur er— trägt Schuld an al-lem!

*pp* *p*

Ланч.  
Ланс.

*p* *sf* *dim.*

Про-кля-тый Гви-до! Онъ об-ма-нулъ те-бя!  
Ver-ruch-ter Gui-do! Er war's, der trü-gerisch

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

Ланч.  
Ланс.

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

Онъ прав-ду скрылъ! Я Па-о-ло по-слалъ, что-бы от-  
die Wahr-heit barg, da Pa-o-lo ich sandt! um of-fen-

*mf dim.* *p*

Ланч.  
Ланс.

*mf* *f* *meno mosso* *dim.*

кры-то, По ры-царски, назвать те-бя мо-ей Же-ной у ал-та-  
kup-dig, nach Rit-ter-art mein Stell-ver-tre-ter dir zu sein am Trau-al-

*p* *colla parte*

Ланч.  
Ланс.

*f* *dim.* *mf*

ря, а онъ, ди-тя, Поддал - - - ся  
*tar* *und* *er, das Kind,* *ver-lei - - - tet*

*a tempo*

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

Ланч.  
Ланс.

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

хитрымъ у - го - во - рамъ Гви - до И скрыль что я, не  
*durch den listgen Rat schlag Gui-dos,* *es* *hehlt; daß ich, nicht*

*mf* *dim.* *p* *m.d.* *pp*

Ланч.  
Ланс.

*mf* *meno mosso*

Па - о - ло, су - пругъ твой... И ты по - вѣ - ри - ла!...  
*Pa - o - lo dein Gat - te...* *meno mosso* *Und* *du, du glaubtest ihm!*

*p* *dim.*

Ланч.  
Ланс.

*a tempo* *mf* *cresc.*

И ты кля - лась Предъ Гос - по - домъ быть  
*und schworst* *nun ihm* *vor* *Gott dem Herrn* *der*

*a tempo*

*pp* *m.g.* *m.g.* *m.g.* *m.g.*

Ланч.  
Lanc.

*f*

вѣр - - но ю е - - му...  
Treu - e heil - gen Eid...

*m.g. cresc. m.g. accel.*

Ланч.  
Lanc.

*ff* *mf* *p*

Не миѣ!... — Здѣсь ко - рень  
Nicht mir! — Hier liegt der

*a tempo*

*ff mf p mf dim.*

Ланч.  
Lanc.

Un poco più vivo. Alla breve. ( $\text{♩} = 58.$ ) *cantabile mf*

зла... О,  
Fluch... О,

*p*

Ланч.  
Lanc.

ес - ли - бы ты зна - ла, что не бра - та, Ме -  
hätt'st du ah - - nen könn - nen, daß nicht ihm du, doch

Ланч.  
Lanc.

ня, ме-ня су - пру - гомъ на - - зва - ла Предъ Гос - -  
 mir, dem Bru - der wur - dest an - - ge - traut von Prie - -

Ланч.  
Lanc.

- - подомъ, ты, крот - - ка - я, На бра - та  
 - - sterhand, du Lieb - - li - che, du hät - test

*mf*

*p*

Ланч.  
Lanc.

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

*poco a*

*p* *poco a*

Ланч.  
Lanc.

ви къ не - му не зна - - ла бы и мнѣ,  
 Lie - be nie zu ihm gefühlt und mir,

*poco cresc.*

*poco cresc.*

Ланч.  
Lanc.

Мнѣ од - но - му, о - ста - лась бы вѣр - на...  
nur mir al - lein galt' dei - ner Treu - e Schwur...

Ланч.  
Lanc.

Ты страш - ныхъ словъ: „за - чѣмъ, у - вы, за - чѣмъ Ме - ня вы об - ма -  
Nie hät - test du den Ruf, „Weh mir, wa - rum habt ihr mich hin - ter -  
Corni.

Ланч.  
Lanc.

ну - ли? „не ска - за - ла - бь... Сми - рен - на - я, быть мо - жетъ ты ме -  
gan - gen? „ausge - sto - ßen... Du De - mutvol - le, hät - test mich viel -

*dim.* *f*

Ланч.  
Lanc.

*dim.*

ня То - да бы по - лю - би - ла...  
*leicht* noch in - nig lieb ge - won - nen...

*dim* *p* *cresc.*

Ланч.  
Lanc.

*mf* *f*

А те - перь? Со - мнѣ - нья  
*Jetzt* je - doch be - zweifl' ich's

*f* *cresc.* *f*

Ланч.  
Lanc.

*ff* *rit. mf*

нѣтъ, у - вы, ты лю - бишь  
*nicht,* weh mir, du liebst den

*f* *sff* *pp* *colla parte*

Meno mosso. (♩ = 88)

Ланч.  
Lanc.

*pp*

бра - та... И вмѣ - стѣ сънимъ смѣ -  
*Bru - der,*... ver - spot - tet mich mit

*ppp*



*f dim.* *mf* **Più vivo.** *cresc.*

Ланч.  
Ланс.

ешь-ся на-до мно-ю! Хро-мой у-родь, мо-гуль с-рав.  
*ihm vielleicht ge-mein-sam!* *Ich lah-mer Wicht,* *wie kü--te*

*mf dim.* *cresc.*

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

Ланч.  
Ланс.

няться сънимъ? Я мра-чень, грубъ, предъ жен-щи-ной ро-бъ-ю...  
*ihm ich gleich,* *der fin-ster, rauh, be-san-gen-ge-gen Frauen...*

*mf dim. p cresc. f dim.*

**Più mosso.** *mf* *poco a poco cresc.*

Ланч.  
Ланс.

А Па-о-ло кра-сивъ, вы-сокъ и  
*Und Pa-o-lo ist schön, ist schlank und*

*p poco a poco cresc.*

*ff.*

Ланч.  
Ланс.

ста-тенъ, Такъ нъ-женъ, такъ лу-  
*statt-lich, im Um-gang zart und*

Ланч.  
Lanc.

ка - во вкрад - - чивьсьней... Про-кля - - -  
red - - - ge - - wandt mit ihr zum Teu - - -

*ff*

*f* *cresc.* *sf*

Ланч.  
Lanc.

тѣ! *fel!* Нѣтъ, *Nein,*

*ten.* *2.* **Tempo rubato** (♩ = 100) *ff*

*sf* *ff sempre marcato*

Ланч.  
Lanc.

на - до раз - рѣ - *ad lib.*  
end-lich sei ge -

*f*

*colla parte*

Ланч.  
Lanc.

пить У - жа - с - но - е со - мнѣнъе и каз - нить...  
lät der fürchter.li-che Zweifel der mich quält...

*P*

*dim.* *colla parte* *f*

Ланч.  
Lanc.

*poco a poco ritenuto*

*f dim. p dim.*

Ланч.  
Lanc.

**Largo.** (♩ = 58)

*p cresc.*

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

Ланч.  
Lanc.

*f dim. p mf*

э - то только бредъ больной ду - ши?.. И ты — не из - мѣ - ни - ла? То - да из -  
nur ein Hirngespinnst der See - le wär, daß du — mich hinter - gangen? Dann wird Ver -

Ланч.  
Lanc.

*f mf*

гна - нье за - ле - чить ра - ну. Да! Па - о - ло ис -  
ban - ung die Wun - de hei - len. Ja! Pa - o - lo ver -

Ланч.  
Lanc.

чез. нетъ на. всег. да — И я мо. гу — е. ще быть  
*schwindet e - wig - lich — und ich ich kann — noch glücklich*

*p* *p*

*pp*

Ланч.  
Lanc.

сча. стливъ съ ней... Но какъ у. знать? О, Бо. же! Какъ?  
*sein mit ihr... Doch was schafft mir Ge. wissheit! Was?*

*mf* *mf* *p* *mf*

*m.d. pp* *un poco cresc.*

Ланч.  
Lanc.

О. на! Лан. чот. то, при. зо. ви на по. мощь  
*Sie kommt! Lanc. ceot. to, nimm die Höl. le dir zum*

*p* *p*

*mf* *pp*

Ланч.  
Lanc.

адъ, — Что. бы лу. ка. вѣ. е раз. ста. вить съ. ти!...  
*Bund — um bei. de li. sti. ger ins Garn zu lok. ken...*

*mf* *p* *p*

*mf m.d. dim. pp*

Франческа.

Franceska.

Listesso tempo.

(Входить Франческа)

(Franceska tritt ein).

Un poco meno mosso.

Un poco più mosso.

Франческа.

Ланчотто.

Franceska.

Lanceotto.

Мой по-ве-ли-тель звалъ ме-ня? Да! звалъ...  
 Ihr mein Gemahl ver-langt nach mir? Ja! Ja!

Франческа, я се-го-дня въ-ду-вѣ-ночь Въ-по-ходъ на Ги-бел-ден-  
 Franceska, heu-te Nacht noch zie-he ich zu Feld den Feind ent-

ли-новъ, ты-жъ од-на О-станешься... од-на...  
 ge-gen; und al-lein bleibst du zu-rück... al-lein...

Франческа.  
Franceska.

*mf*

Какъ мнѣ при - ка - жетъ Мой вла - сте - линъ.  
Wie ihr ge - bie - tet soll es ge - scheh'n.

Франц.  
Franc.

*p* Тво - ей по - кор - на во - лѣ, Я въ мо - нас - тыр - на вре - мя у - да -  
*mf* Mich eu - ern Willen fü - gend such ich im Klo - ster Zuflucht un - ter -

Франц.  
Franc.

*p* люсь. \_\_\_\_\_  
deß. \_\_\_\_\_

Un poco più mosso.

Ланчотто.  
Lanceotto.

*mf* За - чѣмъ? О - хра - но - ю тво - е - ю бу - детъ братъ  
*p* Weshalb? Du bleibst hier wol - ge - borgen, un - term Schutz

Un poco più mosso.

(прислально смотритъ на Франческу)  
(blickt Franceska unverwandt an)

Ланч.  
Lanc.

Па - о - ло...  
Pa - o - los...

*pp un poco accelerando*

Più vivo. *f* *mf* *rit.* Франческа. *Franceska.*

Ланч.  
*Lanc.*

Что - жь ты не от - вь - ча - ешь? Мой  
*Kannst du mir nicht ser - wie - dern? Die*

*cresc.* *sf* *p* *rit.*

Un poco meno mosso.

Франч.  
*Franc.*

долгъ — лишь ис - пол - нять — тво - и ве - -  
*Pflicht ver - langt daß ich euch stets ge - -*

*pp* *p* *p*

Più mosso. (♩ = 60)

Франч.  
*Franc.*

лѣ - нья...  
*hor - che.*  
**Ланчотто.**  
*Lanceotto.*

Франческа, о, Фран - чес - ка! Не - у - же ли Миѣ ни ког - да не  
*Franceska, o, Fran - ces - ka! Ist es mög - lich, daß ich von dir kein*

*mf* *ten.* *mf* *f* *3* *3* *3* *3* *3* *3*

*Più mosso.* *p* *f* *p* *f* *mf*

Ланч.  
*Lanc.*

слышать отъ те - бя ни сло - ва лас - ки и при -  
*trau - tes Ko - se - wort wol je ver - neh - me, kei - nen*

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

Франческа.  
Franceska.

Un poco meno mosso.

Ланч.  
Lanc.

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

Синьоръсу.  
O seid ver.

въ - та? Скажи, За - чѣмъ примнѣ твой взоръ всегда такъ мра - чень?  
Will - komm? Wa - rum bleibst du in mei - nem Bei - sein stets so tra - rig?

Un poco meno mosso.

Франч.  
Franc.

пругъ мой, я всег да бы - ла И бу - ду вамъ по - кор - но - ю же -  
si - chert wie bis - her bleib ich auch fern er - eu - er treu er - ge - - ben

Франч.  
Franc.

ной, Я по - мню долгъ и под - чи - ня - юсь свя - то Е -  
Weib, ich chr' die Pflicht und un - ter - werf mich ih - rem Ge -

*p.* *pp*

Ланчотто.  
Lanceotto.

Франч.  
Franc.

му... Нѣтъ! — Не под - чи - не - нья, нѣтъ!  
bot... Nein! — Nicht Un - ter - werfung, nein!

*ff* *pp cresc. e ritenuto*



Largo. (♩ = 60) *amoroso*

Ланч.  
Ланс.

Люб. ви Тво. ей хо. чу я!...  
*Ach Lie - be be - gehr ich von dir!*

*ff* *f pesante*

Ланч.  
Ланс.

По. гляди на что По.хожь сталь ны.нѣ грозный Ма.ла.  
*Schau - e her, was ward aus mir dem Mann des Schreckens, Mala -*

Ланч.  
Ланс.

тес. та! Пе.ре. домной все.тре.пе. та. ло. пре.жде, Од. нимь дви.же. ни. емь.ру.  
*tes - ta, vordem die ganze Welt noch kurz - lich beb - te? ein einz - ger Wink hier dieser*

*cresc.* *ten.* *ff* *ten.* *dim.*

Ланч.  
Ланс.

ки Я при. во. дилъ въпови. но. ве. нѣе.  
*Hand be. saß die Macht zu un. ter. jo. chen.*

*cresc.* *ff*

Ланч.  
Lanc.

*dim.* *p*

Те - перь — же, при те - бѣ Я ро - бокъ,  
Doch nun, — seit ich dich sah ver - zag' ich

Ланч.  
Lanc.

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

Я без - си - лень... О, сни - зой - ди, спусти съвы -  
ich bin machtlos... O, steig' her - ab von dei - ner

*pp*

Ланч.  
Lanc.

*f* *mf*

согъ твоихъ, Звѣз - да — мо - я! По - кинь э - фирны я се - ленья  
stol - zen Höh' mein hol - der Stern! Ver - las - se je - ne lichten Sphären

Ланч.  
Lanc.

*cresc.* *f* *ten.* *mf*

Гдѣ спитъ не зна - я вождь - лѣ - нья Кра - са тво - я!.. Хотъ разъ, блес -  
wo Schön - heit schläft und wo Ge - wä - ren und Wunsch ihr fern! Dein Haupt nur

Ланч.  
Lanc.

тя лучомъ за-ка-та, Лю-бовнымъ пла-ме-немъ объ-я-та,  
*einmal voll Ver-langen, von hei-ser Lie-bes-glut um-fan-gen*

*mf* *f*

*un poco cresc.* *cresc.*

Ланч.  
Lanc.

Па-ди на грудь! От-немъ страстей земныхъ со-грѣ-та,  
*ans Herz mir lehn; auf mich der Blicke strahlen richte*

*ff* *f* *dim.*

*f* *dim.*

Ланч.  
Lanc.

Въсверка-ни сла-достна-го свѣ-та, Дай по-то-  
*und laß in ih-rem Himmels-lich-te mich un-ter*

*mf* *p* *mf*

*p* *dim.*

(Франческа остается безмолвна.)

(*Franceska verweilt wortlos.*)

Ланч.  
Lanc.

нуть!  
*geh!*

*p*

*pp*

Ланч.  
Lanc.

*accelerando*

*cresc.* *f > p* *cresc.*

Ланч.  
Lanc.

Про - кля - тья!  
O Höl le!

*ff*

Ланч.  
Lanc.

*Tempo rubato.* (♩ = 88)

*ad libitum*

Ты — ме - ня лю -  
Du — ver magst nicht

*sempre marcato* *ff*

Ланч.  
Lanc.

бить — не мо - жешь!..  
nich zu lie - ben!..

*f* *dim.*

Франческа. *Un poco meno mosso.*

*Franceska.*

*p*

*pp*

Про - сти - - - те мнѣ, — но лгать я не у -  
*Ver - zei - - - het mir, — ich kann euch nicht be -*

Ланчотто.

*Lanceotto.*

(Обладѣваетъ своимъ гнѣвомъ.)  
(*seinen Zorn meisternd.*)

Франч.  
*Franc.*

мѣ - ю. Не мо - жешь лгать?  
*lü - gen. Du kannst es nicht?*

Ланч.  
*Lanc.*

Ну, Богъ съто - бой!  
*Nun, Gott mit dir!*

(Ласково) *Largo. (♩ = 60)*

(*freundlich*)

*rit.*

*mf*

*f*

*p*

Ланч.  
*Lanc.*

Те - бѣ я вѣ - рю... Мы про - сти - мя по - слѣ...  
*Ich muß dir glauben... Ab - scheid nehm'ich spä - ter...*

Ланч.  
Lanc.

*f* *p* *p*

Ступай и помни- Я — всег- да люб- лю Те- бя  
Geh'nun und wis-se Dich — al-lein nur lie-be ich...

Франческа.  
Franceska.

Ланч.  
Lanc.

*pp* *p*

и жду... Ког- да вер- нет- ся мой су-  
und harr'... Wann kehrt mein Gat-te wie-der

*dim.*

(Ланчотто пристально смотреть на Франческу.)  
(Lanceotto sieht Franceska forschend an.)

Франц.  
Franc.

пругъ?  
heim?

*sf* *ppp* *accel. e cresc.*

Ланчотто.  
Lanceotto.

Allegro. (♩ = 126)

*f*

Ког- да па- дутъ вра- ги... не раньше...  
So- bald der Feind be- siegt... nicht e- her...

Più mosso. (♩ = 144)

Ланч.  
Lanc.

ff  
Стої! Halt!

3

cresc. ff sfp

Ланч.  
Lanc.

p p

Нѣтъ... Nein... Нѣтъ... Nein...

f p p p dim.

Ланч.  
Lanc.

pp (Франческа уходитъ.)  
(Franceska geht ab.)

Сту - пай... Jetzt geh'...

ppp

*perdendosi*

Ланчотто.  
*Lanceotto.*

*mf*

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

*un poco cresc.*

Ланч.  
*Lanc.*

*f 3 3 3 ff > dim.*

Ха, ха, ха, ха, ха, ха, ха, ха!  
*Ha, ha, ha, ha, ha, ha, ha, ha!*

У - зна - ешь  
*Gar bald er -*

*mf m.d. ff m.d.*

Ланч.  
*Lanc.*

*p >*

ско - ро!  
*fährst du's!*

*pp poco a poco cresc. e accelerando*



Занавѣсъ.  
*Vorhang.*

The first system of music consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *mf* and *f*. The lower staff provides a harmonic accompaniment with chords and some moving lines.

The second system continues the musical texture. The upper staff has a more active melodic line with frequent slurs and accents. The lower staff maintains a steady accompaniment with some rhythmic variety.

The third system begins with a fermata over the first measure of the upper staff. The music is marked *ff* (fortissimo). The upper staff has a dense, chordal texture, while the lower staff has a more rhythmic accompaniment.

The fourth system shows a continuation of the musical themes. The upper staff has a melodic line with some grace notes, and the lower staff has a consistent accompaniment.

The fifth system concludes the scene with a *ff* (fortissimo) dynamic. The upper staff has a melodic line that ends with a final chord, and the lower staff has a rhythmic accompaniment that also concludes.

Конецъ 1<sup>й</sup> картины  
*Ende des ersten Bildes.*

КАРТИНА 2.

2. BILD.

Moderato. (♩ = 72)

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

♩ω. \*

Detailed description: This musical score is for a Moderato section with a tempo of 72 quarter notes per minute. It is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piece features a grand staff with a treble and bass clef. The right hand plays a melodic line with a dynamic marking of *f* (forte) at the beginning, which then transitions to *dim. e rit.* (diminuendo and ritardando) and ends with a *p* (piano) dynamic. The left hand provides a rhythmic accompaniment with eighth notes and triplets. A fermata is placed over the final measure of the piece, which is marked with an asterisk (\*).

Allegro vivace. (♩ = 152)

Viol. etc.

*pp* *m.g.* *m.g.*

Detailed description: This section is marked Allegro vivace with a tempo of 152 quarter notes per minute. It is written in the same key and 3/4 time signature. The score is for a Violin part, indicated by the 'Viol.' and 'etc.' markings. The music consists of a continuous, rhythmic eighth-note pattern. The dynamics start at *pp* (pianissimo) and gradually increase to *m.g.* (mezzo-forte) in the latter part of the section.

*pp* *cresc.*

Detailed description: This section continues the rhythmic eighth-note pattern from the previous section. It begins with a *pp* (pianissimo) dynamic and includes a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The notation is spread across two staves.

*f*

Detailed description: This section continues the rhythmic eighth-note pattern. It features a *f* (forte) dynamic marking. The notation is spread across two staves.

First system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and single notes. A *dim.* (diminuendo) marking is present in the third measure of the lower staff.

Second system of musical notation. The upper staff contains a complex rhythmic pattern with slurs and accents. The lower staff has rests followed by a melodic entry in the third measure. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Third system of musical notation. The upper staff continues with rhythmic patterns and slurs. The lower staff features a melodic line with slurs and accents. Dynamics include *dim.*, *pp*, and *m. g.* (mezzo-giochiato).

Fourth system of musical notation. The upper staff has a dense texture of chords and slurs. The lower staff has rests followed by a melodic entry in the third measure. Dynamics include *pp* and *cresc.* (crescendo).

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a melodic line with slurs and accents.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with a forte (*f*) dynamic marking. The lower staff is in bass clef and contains a few notes, including a half note chord and a quarter note chord.

The second system of music consists of two staves. The upper staff continues with eighth-note chords, marked with a decrescendo (*dim.*). The lower staff contains a few notes, including a half note chord and a quarter note chord.

The third system of music consists of two staves. The upper staff features a dense texture of sixteenth-note chords, marked with a pianissimo (*pp*) dynamic. The lower staff contains a few notes, including a half note chord and a quarter note chord.

The fourth system of music consists of two staves. The upper staff features sixteenth-note chords, marked with a mezzo-forte (*mf*) dynamic. The lower staff contains a few notes, including a half note chord and a quarter note chord. A decrescendo (*dim.*) marking is also present.

The fifth system of music consists of two staves. The upper staff features sixteenth-note chords, marked with a mezzo-forte (*mf*) dynamic. The lower staff contains a few notes, including a half note chord and a quarter note chord.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a harmonic accompaniment. A *pp* dynamic marking is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line, and the lower staff has a more active accompaniment. Dynamic markings *mf* and *p* are visible.

Third system of musical notation. The upper staff has a melodic line with a fermata over the final note. The lower staff features a more rhythmic accompaniment. A *f* dynamic marking is present.

Fourth system of musical notation. The upper staff continues the melodic line, and the lower staff has a more active accompaniment. Dynamic markings *p* and *f* are visible.

Fifth system of musical notation. The upper staff continues the melodic line, and the lower staff has a more active accompaniment. A *f* dynamic marking is present.

The image displays a musical score for piano, consisting of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first system features a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) marking. The second system continues with similar textures. The third system begins with a *ff* (fortissimo) dynamic and ends with a *dim.* (diminuendo) marking. The fourth system starts with a *f* (forte) dynamic and also concludes with a *dim.* marking. The fifth system concludes with a *pp* dynamic. The score is a single-page excerpt from a larger work.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piece features various musical elements and dynamics:

- System 1:** The right hand plays a melodic line with eighth notes, marked with a *cresc.* dynamic. The left hand provides a simple accompaniment of quarter notes.
- System 2:** The right hand continues with eighth-note patterns. The left hand features a *f* (forte) dynamic section with chords, followed by a *p* (piano) section with triplets in the right hand.
- System 3:** The right hand has a *cresc.* dynamic section with triplets. The left hand continues with a steady accompaniment.
- System 4:** The right hand has a *ff* (fortissimo) dynamic section with complex chordal textures. The left hand continues with a steady accompaniment.
- System 5:** The right hand has a *dim.* (diminuendo) dynamic section with complex chordal textures. The left hand continues with a steady accompaniment.

First system of a piano score. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, starting with a fermata. The left hand has a few notes, including a fermata. The dynamic marking *pp* is present.

Second system of a piano score. The right hand continues with a dense texture of sixteenth notes. The left hand has a few notes. Dynamic markings include *mf*, *dim.*, and *m.g.*

Third system of a piano score. The right hand has a melodic line with a fermata. The left hand has a few notes. Dynamic markings include *dim.* and *pp*.

Fourth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a few notes. Dynamic markings include *p* and *rit.*

Fifth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a few notes. The system ends with a double bar line and a common time signature *C*.



Сцена I.

I. Auftritt.

Римини. Комната во дворецъ.

Rimini. Ein Zimmer im Palaste.

Франческа и Паоло. Вечеръетъ.

Franceska und Paolo. Es dämmert.

Moderato. (♩ = 72)

Занавѣсъ. *Vorhang.*

Lento. (♩ = 48)

Паоло. (читаетъ)

*Paolo. (liest)*

„Пре-крас-на-я Ги-нев-ра, у-да-ливъ при-служницъ и на-жей, од-  
 „Die rei-zen-de Gi-ne-wra saß al-lein, nachdem sie ihr Ge-folg ent-

*cresc.*

на см дѣ-ла. Тор-  
 las - sen hat - te. Als -

П.  
P.

да предсталъ, блестя во оруженъемъ, Га ле го и, ко лѣ но пре кло  
*bald erschien im Glanze seiner Rüstung Ga le go; ehrfurchtsvoll, gebeugten*

*dim.*

*cresc.*

*mf* *dim.*

П.  
P.

нивъ, ска залъ ей такъ: „До зволь слу -  
*Knies, sprach er zu ihr: „Ge - statt' dem*

*p dolce*

*p* *3* *3*

П.  
P.

гѣ кра сы тво ей не бес ной, ко ро ле ва, при вестъ ге -  
*Sclaven deiner hehren Schönheit ei nen Hel den dir zu zu -*

*cresc.*

*3* *3* *3*

*cresc.* *mf* *3* *dim.*

П.  
P.

ро я. И ме немъ тво имъ онъ со вершилъ рядъ по дви говъ ве -  
*füh ren, der zu Eh ren dir, der Ruhmes - ta ten vie le schon voll -*

*mf* *un poco accel.* *cresc.*

*3* *3* *3*

*colla parte* *cresc.*

Più mosso. (♩ = 72) *mf*

П. *f*  
 Р. *mf*

ли - кихъ. Онъ сынъ ко - ро - ля Ги - не - ви - за,  
*bracht hat. Der Sohn Gi - ne - wis's, ei - nes Kö - nigs,*

*mf* *dim.*

П. *rit. marcato*  
 Р. *p*

зо - вуть е - го без - страш - ный, не - по - бѣ - ди - мый Лан - се - лотъ „изъ  
*wird er genannt der küh - ne, un - ü - ber - wind - li - che Lance - lot „der*

*p* *rit.*

П. *f* *dim.* *p*  
 Р. *mf* *pp*

О - зе - ра при - шед - шій.“ Онъ жаждетъ пасть късто - памъ тво -  
*Mann aus See - es - tie - fen.“ Er sehnt sich hin - zu - knie'n vor*

*mf* *dim.* *pp*

Moderato. (♩ = 72)

П. *f*  
 Р. *f*

имъ“  
*dir“..*

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

*a tempo* *f* *dim.* *cresc.*

П. *f* Какъ ду - ма - ешь, Франчес - ка, раз - рѣ -  
 P. *Wie* *mei - nest du, Frances - ka, willigt*

*a tempo* *f* *dim.* *mf*

П. *f* шить Ги - нев - ра стать предъ не - ю Лан - се - ло - ту?  
 P. *nun* *Gi - ne - wra ein, daß Lan - ce - lot er - schei - ne?*

*colla parte* *dim.*

**Meno mosso. (♩ = 58)**  
**Франческа. Franceska.**

П. *p* О, да! я не лю - би - ла бы е - я, Ког -  
 P. *Ge - wiß, ich wä - re ihr nicht zu - ge - tan, wenn*

*dolce* *pp*

Ф. да - бѣ о - на е - го не по - жа - лѣ - ла.  
 P. *sie sich sei - ner nicht er - barmen könn - te.*

П. *Паоло. Paolo. mf*  
 P. А ты са -  
*Vermagst denn*

Più mosso.

tempo precedente

Ф. Ф. *mf* *p*

Мол - чи, не-вѣр - ный, ты за -  
Schweig' still, o Fal-scher, du ver -

П. П. *mf* *p*

ма, жес - то - ка - я...  
du's, du Grau - sa-me...

Più mosso.

tempo precedente

*mf* *dim.* *p*

Ф. Ф.

быль, что даль мнѣ клят-ву не по-ми - нать о томъ, че-го не смѣ - ю И не дол-  
gibt, daß du ge-schworen, nie zu er - wöh - nen das, was ich nicht wa-ge, was mir ver-

Паоло. Paolo.

Ф. Ф.

жна я слу - шать?... О, Фран-чес - ка!  
wehrt zu hö - ren?... O Fran-ces - ka!

*pp* *cresc.*

Moderato.

Франческа дѣлаетъ ему знакъ молчать.  
Franceska heißt ihn durch eine Geberde schweigen.

Lento.

П. П.

*f* *dim.* *rit.* *pp* *mf* *p*

**Più mosso.** (♩=66.)

(Онъ читаетъ.)

(Er liest.)

П.  
Р.

„Какъ ран - не-е пред-вѣстье ут - ра кра-сить вос -  
„Wie Mor - gen-rö - te früh den Him - mel tö - net im

П.  
Р.

токъ оттѣнкомъ нѣжно свѣтлыхъ розъ, такъ точно ше - ки блѣдной ко-ро-  
Ost mit zar-test ro-sen-ro-tem Schein, so wurden gleichfalls da die bleichen

П.  
Р.

ле-вы при и-мени „При-шель-ца изъ О - зе - ра“ вдругъ за-и-  
Wangen der Königin beim Nennen des „Manns vom See“ plötz - lich von

П.  
Р.

гра - - - ли - - - сла - достнымъ ру - мян-цемъ.  
Glu - - - ten - - - ro - sig ü - ber - gos - sen.

Lento. (♩=52.)

П. П. *p* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Ед - ва кивнувь го - лов - ко - ю, Ги - нев - ра до - зво - ли - ла при - ти ге -  
*Kaum merklich war die Nei - gung ih - res Hauptes, wo - durch den Ein - tritt sie ge -*

*pp* *m. g.* *dim.* *cresc.*

П. П. *accel. cresc.* *3* *3* *3* *Più mosso.* *f*

ро - - - ко и Га - ле - го ввелъ то - го, кто былъ  
*währ - - - te und Ga - le - go führ - te ein den Mann,*

*m. g.* *cresc.* *mf* *m. g.*

П. П. *dim.*

ког - да - - то е - му вра - гомя, а  
*der eh - - mals sein ärg - ster Feind und*

*dim.*

Tempo precedente.

П. П. *p* *3* *3* *3* *3* *3* *3* *3* *3*

ны.нѣ, бо - яз - ли.вый и тре.петный, Не смѣлъ под.нять о -  
*heu. te, ein Ver - zag - ter, der kaum es wagt, sein schüchtern Aug' zur*

П. Р. *ten.* **Moderato.**

чей на ко-ро - ле - ву!!  
*Kö - ni - gin zu he - ben!!*

П. Р. *mf*

О, какъ имъ бы - ло сла - дотно и  
*O, wie sie won - nig - lich er - be - ben*

*senza ritenuto* *p* *pp cresc.*

П. Р. *mf* **Франческа. (Задумчиво.)**  
*(Versinkt in Nach - denken.)* **Franceska. (Gedankenvoll.)**

жут - - - ко... Сча - стли - вые!... Сча - стли - вые...  
*noch - - - ten... Die Glück - lichen!... Die Glück - lichen...*

**Lento.**

*rit.* (Молчаніе.)  
*(Schweigen.)*

Франц. Франс.  
 О, да!..  
*Ja wohl!..*



Un poco più mosso.

Паоло. (Читаетъ.)

Paolo. (Liest.)

„И вотъ раз - дал - ся чуд - ный го - лось да - мы: „Не - у - стра -  
 „Und nun er - klang der Da - me schö - ne Stim - me: „Sag' mir ver -

Più mosso.

ши - мый ры - царь, что ты хо - чешь?“ Но продолжать бѣд -  
 weg' - ner Rit - ter, was be - gehrst du?“ Doch weiter re - den

няж - ка не мог - ла. „Сынъ О - зе - ра“ взглянулъ ей пря - мо  
 konnt' die Ärmste nicht. „Der Sohn des See - es“ schau - te ihr ins

вѣо - - чи. Тор - да у - ви - дѣ - ла о - на, что даль - ше не на - до  
 Au - - ge, da sah sie denn an seinem Blick, sie dür - fe nicht wei - tre

rit. cresc.

П. П.  
спра - шивать, что хо - четъ онъ то - го же, что и о -  
Fra - gen stell'n, weil er das - sel - be wünschet, was sie er -

colla parte

f dim. p cresc.

Lento.

П. П.  
на: смот - рѣть и мѣть въ восторженномъ мол -  
sehnt: ver - gehnd zu schau'n in won - niger Ver

f dim. p cresc.

Moderato. (♩=72.)

П. П.  
чань - и... зük - kung"

f dim. p

Франческа.  
Franceska.

П. П.  
о, не гля - ди такъ на ме - ня... Чи -  
o, blik - ke so mich nim - mer an... Fahr'

f dim. p

mf dim.

Un poco più mosso.  
 Паоло. (Бросая книгу.)  
 Paolo. (Wirft das Buch fort.)

Франц.  
 Franc.

тай! fort!.. Чи - тать - ли мнѣ о томъ,  
 Soll ich wohl le - sen gar,

П.  
 P.

какъ онъ сча - стли - вый, При - палъ къ устамъ воз - люб - лен - ной сво -  
 wie er be - se - ligt nun Kus - se drük - ken durft auf ih - ren

П.  
 P.

ей, какъ все за - бывъ, о - ни от - да - лись  
 Mund, wie Lei - den - schaft sie al - les ließ ver -

П.  
 P.

стра - - - ти, И за - - - мер - ли въ блажен - ствѣ вѣч - ной  
 ges - - - sen und sie im Rausch der Se - lig - keit ver -

П.  
Р.

Лас - - - ки... О, Фран - чес - - - ка!!  
stumm - - - ten... 0, Fran - ces - - - ka!!

*mf* *cresc.* *ff*

Франческа.  
Franceska.

(Бросается передь ней на колѣни и рыдаетъ.)  
(Fällt vor ihr auf die Kniee nieder und schluchzt.)

П.  
Р.

о, о, не ры -  
schluchze

*cresc.* *ff* *dim.*

Франц.  
Franc.

дай мой — Па - о - ло, не на - - - до...  
nicht mein — Pa - o - lo, wo - zu das?..

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

Lento. (♩=52.)

Франц.  
Franc.

Пусть не да - но намъ знать лоб - за - ній, Пу - скай —  
Uns sind zwar Wonnen nicht be - schie - den und wir

*m. g.* *pp* *dolce*

Франц.  
Franc.

мы здѣсь — раз - лу - че - ны... Не до - логъ  
ge - trennt — auf en - gem Raum... Doch un - ser

Франц.  
Franc.

срокъ — зем - ныхъ ски - та - ній, Мелькнутъ какъ  
Sein — ist kurz hic - nie - den... wie schnell ver -

Франц.  
Franc.

мигъ зем - ные сны! Не плачь, цѣной земныхъ му -  
weht ein Erden - traum! Wein' nicht, für un - ser ir - dish

Франц.  
Franc.

че - ній Насъ ждетъ съ тобой бла - жен - ство тамъ, — Гдѣ нѣтъ тѣ - ней, — гдѣ нѣтъ ли -  
Lei - den lohnt uns des Himmels Se - lig - keit; — kein Schatten trübt — dort ew' - ge

Франц.  
Franc.

ше - ній, Гдѣ у люб - ви не - тлѣн. ный храмъ! -  
Freu - den, die uns der Lie - be Tem - pel deut! -

*p*

Франц.  
Franc.

*pp*

Франц.  
Franc.

Тамъ  
Dort

въ вы - со -  
in der

*pp*

Франц.  
Franc.

тѣ \_\_\_\_\_ за гра - ней ми - ра, \_\_\_\_\_ Въ тво - ихъ объ -  
HöK \_\_\_\_\_ der Welt ent - ho - ben, \_\_\_\_\_ in dei - nen

*pp*

Франц.  
Franc.

я - ті - яхъ на ря, Вѣла - зу - ри свѣт -  
Ar - men, son - der Pein, im blau - en Him -

Франц.  
Franc.

- ла - го э - фи - ра Я бу - ду въ вѣчности тво - я!..  
- melsä - ter dro - ben bin ich für al - le Zei - ten dein!..

*pp* *cresc.*

Франц.  
Franc.

Паоло. Paolo.  
Ha Was

*f* *mf* *dim.* *pp*

П. П.

*Più vivo.* (♩=96.)

что мнѣ рай, съе - го кра - сой без - стра - с - тной,  
nüt - zen mir des Him - mels küh - le Won - nen,

П.  
P. Ког - да бу - шу - етъ вихрь въкро - ви? И я о -  
wenn mir ein Sturm durch\_rast das Blut, und ich ver -

П.  
P. хва - чень во - лей власт - ной Зем - ной люб - ви!?  
schwachen muß am Bron\_nen vor Lie\_bes - glut?

П.  
P. О, жар - ко - е бла - женство по - цъ - лу - я!! Без - плотныхъ  
O, solche Sel\_ig - keit im Kuß zu wis - sen!! Der lich\_ten

П.  
P. ду - ховъ свѣт - лый ликъ, и рай, и не - ба кра - со -  
Gei - ster\_schar Ge\_nuß, ja selbst den Him\_mel will ich



П.  
Р.

ту я Отдамъ за мигъ... За мигъ о - динъ, за мигъ прикос - но -  
*nis - sen um ei - nen Kuß... Ein Au-gen-blick, da Lipp auf Lipp sich*

П.  
Р.

ве - - нья От - немъ го - рящихъ усть къу - стамъ... Вся  
*drük - ken, um faßt des Himmels Se - lig - keit, ein*

П.  
Р.

жизнь, весь миръ въ одномъ мгно - ве - ньи, Вся вѣч - ность  
*Sein, die Welt und ihr Ent - zük - - ken, ja E - wig -*

Франческа.  
*Franceska.*

*ff* *dim.*

у - вы: дру - го - му от - да -  
*Weh mir, dem Wei - be ei - nes*

*ff* (Паоло хотеть обнять Франческу, она избѣгаетъ его.)  
 (Paolo will Franceska umarmen, sie weicht ihm aus.)

П.  
Р.

тамъ!!  
*keit!!*

*ff* *dim.*

*p* Allegro vivace. (♩ = 126.)

Франц.  
Franc.

на - я!!  
*An - dern!!*

П.  
P.

Нѣтъ!  
*Nein!*

Нѣтъ!  
*Nein!*

Предъ  
*Ich*

*pp* Allegro vivace. (♩ = 126.)

П.  
P.

не - бомъ ты мо - я!  
*schwör' es, du bist mein!*

П.  
P.

Насъ Богъ  
*Schloß Gott*

*f* Maestoso. (♩ = 69.)

П.  
P.

со - е - ди - ниль!.. Не  
*nicht un - sern Bund! Schworst*

П.  
Р.

*ten.*

мнѣ ли ты клялась съ мольбой Предъ сонмомъ вышнихъ силъ Связать всю  
*du den Treue - eid mir nicht vor Sei-nem An-ge - sicht in Ihm ge -*

*ff* *f*

Франческа.  
*Franceska.*

*f cresc. ten. ff dim.*

Уй-ди... Уй-ди... оставь меня... не  
*Fort, fort von hier... laß mich allein... o,*

П.  
Р.

жизнь съ моею судьбой?  
*weih-ter heil'-ger Stund?*

*dim.*

Франц.  
*Franc.*

на - - - до... Насъ о - жи - даютъ  
*ge - - - he... Uns trifft der Höl - le*

П.  
Р.

*mf*

Предъ не-бомъ ты мо-я!-  
*Vor Gott ge-hörst du mir!*

*mf dim. p*

Франц.  
Franc.

му - - ки а - да!..  
ew' - - ges We - he!

П.  
P.

Съ - бой тамъ бу - - ду  
Auch dort bleib' ich - - bei

*p.* *cresc.*

(Обнимають слабѣющую Франческу.)  
(Umarmt schwach werdende Franceska.)

Франц.  
Franc.

О, Па - о - ло!..  
O, Pa - - o - lo!...

П.  
P.

я!..  
dir!..

О, Фран - - чес - - ка!..  
O, Fran - - ces - - ka!...

*mf* *ff*

(Оба погружены въ молчаливо восторженное созерцаніе другъ друга.)  
(Beide stumm in gegenseitiges, verzücktes Anschauen versunken.)

*poco a poco accelerando*

8

etc.

**Presto.** (♩ = 152.)

*ff* *f* *m. g.* *m. g.*

*pp* *cresc.*

*ff* *dim.*

**Франческа.**  
*Francesca.*

*f*

Съ то - бо - ю адъ мнѣ  
*Die - Höl - le selbst muß*

**Паоло.**  
*Paolo.*

*f*

Гдѣ ты тамъ сѣ - стѣ  
*Wo du bist, wei - let*

*f* *m. g.*

Франц.  
Franc.

луч - - ше ра - - - - я!  
Heil mir brin - - - - gen;

П.  
P.

безъ кон - ца!  
end - los Glück!

*pp cresc.*

Франц.  
Franc.

Гдѣ  
wo

П.  
P.

Съ то -  
Die

*dim. p*

Франц.  
Franc.

ты тамъ сѣ - сть безъ кон -  
du bist weilt ein end - los

П.  
P.

бо - ю адъ мнѣ луч - ше  
Höl - le selbst birgt Him - mels -

Франц.  
Franc.

ца! - - - - - я! - - - - - Въ тво - - -  
Glück! - - - - - Wenn

П.  
P.

ра - - - - - я! - - - - - Мо - - -  
freu - - - - - de! - - - - - Sei

*f* *cresc.* *sff* *f* *m.g.*

Франц.  
Franc.

ихъ - - - - - объ - - - - - я - - - - - тьяхъ - - - - - за - ми -  
dei - - - - - ne - - - - - Ar - - - - - te - - - - - mich im -

П.  
P.

я - - - - - и - - - - - въ сча - - - - - стьи - - - - - и въ стра -  
mein im Hei - - - - - le, - - - - - mein im

Франц.  
Franc.

ра - - - - - я, - - - - - Что  
schlin - - - - - gen, - - - - - weis'

П.  
P.

дань - - - - - яхъ... - - - - - Вез - - - -  
Lei - - - - - de, - - - - - und

*ff* *dim.* *f* *m.g.*

Франц.  
Franc.

мнѣ до рай - - ска - - го вѣн - -  
*ich ein Pa - - ra - - dies zu - -*

П.  
P.

дѣ, всег - - да съ то - - бо - - ю  
*macht - - los bleibt des Schick - - sals*

Франц.  
Franc.

ца?!  
*rück!*

П.  
P.

я!  
*Tück!*

*pp cresc. ff*

Франц.  
Franc.

Возь - - ми ме - -  
*So nimm mich*

П.  
P.

За - - мри, за - -  
*Er - - stirb, er - -*

*dim. p*



Франц.  
Franc.

ня... ТВО - Я... ТВО - Я...  
hin... die längst schon dein...

П.  
P.

мри ВЪ МО - ИХЪ ЛОБ - за - - НЯХЪ!  
stirb in mei - - nem Kus - - - sell!

Франц.  
Franc.

П.  
P.

Франц.  
Franc.

За МИГЪ о - - ДИНЪ,  
Ein Au - - - gen - - blick,

П.  
P.

За МИГЪ о - - ДИНЪ,  
Ein Au - - - gen - - blick,

*piu f*

Франц.  
*Franc.*

за мигъ при - ко - сно -  
*da Lipp' auf Lipp' sich*

П.  
*P.*

за мигъ при - ко - сно -  
*da Lipp' auf Lipp' sich*

Франц.  
*Franc.*

ве - - нья \_\_\_\_\_ Ог - - немъ го - ря - - щихъ  
*drük - - ken, \_\_\_\_\_ um - - fast des Him - - mels*

П.  
*P.*

ве - - нья \_\_\_\_\_ Ог - - немъ го - ря - - щихъ  
*drük - - ken, \_\_\_\_\_ um - - fast des Him - - mels*

Франц.  
*Franc.*

устъ къ у - - стамъ... \_\_\_\_\_ Вся  
*Se - - lig - - keit, \_\_\_\_\_ das*

П.  
*P.*

устъ къ у - - стамъ... \_\_\_\_\_ Вся  
*Se - - lig - - keit, \_\_\_\_\_ das*

Франц.  
Franc.

жизнь, весь миръ въ од -  
*Sein, die Welt und*

П.  
P.

жизнь, весь миръ въ од -  
*Sein, die Welt und*

*f*

Франц.  
Franc.

номъ мгно - ве - ньи...  
*ihr Ent - zük - ken*

П.  
P.

номъ мгно - ве - ньи...  
*ihr Ent - zük - ken*

*pp* *cresc.*

Франц.  
Franc.

Вся въч - ность тамъ!..  
*ja cresc. E - wig - keit!..*

П.  
P.

Вся въч - ность тамъ!..  
*ja cresc. E - wig - keit!..*

*ff*

Франц.  
Franc.

П.  
P.

*mf*

O,  
O,

Франц.  
Franc.

П.  
P.

свѣт - лыи мигъ! О, мигъ — бла -  
*Se - lig - keit!* *dim.* О, Heil — und

О, свѣт - лыи мигъ! О,  
 О, *mf* *Se - lig - keit!* *p* О,

*mf* *dim.*

Франц.  
Franc.

П.  
P.

жен - ный! - же - лан -  
*Won - ne!* *Er - schen -*

мигъ — бла - жен - ный! -  
*Heil — und Won - ne!*

*pp* *un poco cresc.*

Франц.  
Franc.

ний!.. *cresc.* Тво - я на всег - да!  
*ter!..* Nun e - wig - lich mein!

П.  
P.

Род - - на - - я!.. Все,  
Ge - - lieb - - te! Nun

*cresc.*

Франц.  
Franc.

Въ те -  
Du

П.  
P.

все от - да мъ!.. Въ те -  
e - wig - dein!.. Du

*f cresc.* *ff*

Франц.  
Franc.

бъ бла - жен -  
bist des Him -

П.  
P.

бъ бла - жен -  
bist des Him -

*cresc.*

Франц.  
Franc.

П.  
P.

CTBO  
mels

CTBO  
mels

Moderato. (♩=88.)

Франц.  
Franc.

П.  
P.

*ff*

вѣч - но - е!..  
Se - ligkeit!

*ff*

вѣч - но - е!..  
Se - ligkeit!

Moderato. (♩=88.)

8.....

*ff*

*dim.*

8.....

Франческа.  
*Francesca.*

*p*

Тво - я на - всег -  
*So bin ich dann*

Паоло.  
*Paolo.*

*p*

Все, все ор -  
*Ja, dein, ganz*

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

Франц.  
*Franc.*

да!  
*dein!*

П.  
Р.

дамъ!  
*dein!*

*dim.*

*rit.*

Meno mosso. (♩ = 54.)

Франческа.  
Franceska.

Паоло.  
Paolo.

Въ те - бѣ бла - жен -  
In dir liegt ew' -

Meno mosso. (♩ = 54.)

pp

Франц.  
Franc.

П.  
P.

- - ство вѣч - но.е!..  
- - - ge Se - ligkeit! (Замирають въ поцѣлуѣ.)  
(Ersterben in einem Kusse.)

- - ство вѣч - но.е!..  
- - - ge Se - ligkeit!

pp

ppp



pp ppp pp dim. e rit.

(Сцену начинают заволакивать облака.)

(*Wolken beginnen die Bühne zu verhüllen.*)

(♩ = ♩.) (♩ = 54.)

ppp

cresc. mf

dim. pp

cresc.

First system of musical notation, featuring piano accompaniment. The music is written for both treble and bass staves. Dynamic markings include *f* (forte) and *dim.* (diminuendo).

Un poco più mosso.

Second system of musical notation, featuring piano accompaniment. The music is written for both treble and bass staves. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

(Из глубины, позади влюбленных, выступает Ланчотто.)  
(Hinter dem Liebespaare erscheint Lancelotto.)

Third system of musical notation, featuring piano accompaniment. The music is written for both treble and bass staves. Dynamic markings include *f* (forte) and *marcato*.

Fourth system of musical notation, featuring piano accompaniment. The music is written for both treble and bass staves. Dynamic marking includes *cresc.* (crescendo).

Fifth system of musical notation, featuring piano accompaniment. The music is written for both treble and bass staves. Dynamic marking includes *ff* (fortissimo). The instruction *Un poco più mosso.* is written above the system.

**Ланчотто.** (Заносѣ кинжалъ надъ обоими.)  
**Lanceotto.** (Einen Dolch über Beide zückend.)

*ff*  $\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

Нѣтъ!  
 Nein!

Вѣч - - - но е про -  
 E - - - wi - ge Ver -

Облака закрываютъ все. Раздаются раздирающіе крики Франческа и Паоло. Въ откликъ къ нимъ отдаются отдаленные вопли и крики страждущихъ.

Wolken verhüllen alles. Herzzerreißender Aufschrei Franceskas und Paolos. Als Erwiderung ferne Weherufe und Klagen der Verdammten (Leidenden).

**Allegro vivace.** ( $\text{♩} = 160$ .)

**Франческа.**  
**Franceska.**

*fff*

**Паоло.**  
**Paolo.**

*fff*

Ланч.  
 Lanc.

кля - - - ть!  
 damm - - - nis!

**Allegro vivace.** ( $\text{♩} = 160$ .)

Франц. *Frans.*

II. *P.*

\* ХОРЪ. *CHOR.*

Сопрано. *Soprano.*

Альтъ. *Alto.*

Теноръ. *Tenore.*

Басъ. *Basso.*

\*  $\text{C}\omega$ .

\*  $\text{C}\omega$ .

\* **Примѣчаніе.** Хоръ поетъ за сценой и, по мѣрѣ приближенія на сценѣ вихря страждущихъ, постепенно увеличиваетъ силу звука.

\* **Anmerkung.** Der Chor singt hinter der Bühne und, je nach dem sich nähern des Sturmes der Leidenden auf der Bühne, wird der Ton allmählich verstärkt.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with a long slur over the first two measures. The lower staff contains a bass line with a long slur over the first two measures. The key signature has two flats.

\*

Second system of musical notation. The upper staff features a complex melodic line with many accidentals and a dynamic marking of *mf* (mezzo-forte) at the beginning, which changes to *p* (piano) later in the system. The lower staff has a bass line with a dynamic marking of *p*.

Third system of musical notation. The upper staff continues the melodic line with a dynamic marking of *pp* (pianissimo). The lower staff has a bass line with a dynamic marking of *pp*.

Fourth system of musical notation. The upper staff has a dynamic marking of *dim.* (diminuendo). The lower staff has a dynamic marking of *pp*.

Fifth system of musical notation. The upper staff has a dynamic marking of *pp*. The lower staff has a dynamic marking of *pp*. The system concludes with the instruction *Attacca subito.*

Эпиграфъ.

Epilog.

Декорація второй части пролога.

Dekoration des zweiten Teils des Prologs.

Дантъ и Тѣнь Виргилія.

Dante und Virgils Schatten.

Più vivo. (♩ = 192.)

Piano accompaniment for the Epilog section. It consists of three systems of grand staff notation (treble and bass clefs). The first system features triplets in the right hand and a steady bass line. The second system includes a *cresc.* marking and continues with triplet patterns. The third system shows more complex triplet figures in the right hand and sustained chords in the left hand.

Сопрано. *Soprano.*

Альтъ. *Alto.*

Теноръ. *Tenore.*

Басъ. *Basso.*

ХОРЪ. *CHOR.*

Vocal parts for Soprano, Alto, Tenor, and Bass, and a Chorus part. The vocal parts are written in four staves, each with a clef and a key signature of two flats. The Soprano part has a melodic line with some grace notes. The Alto, Tenor, and Bass parts are more rhythmic and harmonic. The Chorus part is written in a grand staff with a treble clef and features a rhythmic accompaniment.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a slur over three notes. Bass clef contains a bass line with a slur over three notes. The key signature has two flats.

System 2: Treble and Bass clefs. Treble clef contains a complex melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. The key signature has two flats. Dynamics include *ff*.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a slur. Bass clef contains a bass line with a slur. The key signature has two flats.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with slurs and triplets. Dynamics include *mf* and *cresc.*

System 5: Treble and Bass clefs. Treble clef contains a melodic line with a slur. Bass clef contains a bass line with a slur. The key signature has two flats.

System 6: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a bass line with slurs and triplets. Dynamics include *f*, *dim.*, and *p*.

System 1: Treble clef with a whole rest. Bass clef with a half note G2, a whole note G2, and a half note G2. Grand staff with a bass line of eighth notes in a triplet and a treble line of chords.

System 2: Treble clef with a half note G2, a whole note G2, and a half note G2. Bass clef with a half note G2, a whole note G2, and a half note G2. Grand staff with a bass line of eighth notes in a triplet and a treble line of chords. The instruction *poco a poco cresc.* is written below the treble staff.

System 3: Treble clef with a half note G2, a whole note G2, and a half note G2. Bass clef with a half note G2, a whole note G2, and a half note G2. Grand staff with a bass line of eighth notes in a triplet and a treble line of chords.



The first system consists of two staves. The upper staff is a vocal line with a treble clef, containing three measures of music with notes and rests. The lower staff is a piano accompaniment with a bass clef, mirroring the vocal line's rhythm and pitch.

The second system consists of two staves. The upper staff is a vocal line with a treble clef, containing three measures of music with notes and rests. The lower staff is a piano accompaniment with a bass clef, featuring a complex rhythmic pattern with triplets and sixteenth notes.

The third system consists of two staves. The upper staff is a vocal line with a treble clef, containing three measures of music with notes and rests. The lower staff is a piano accompaniment with a bass clef, mirroring the vocal line's rhythm and pitch.

The fourth system consists of two staves. The upper staff is a vocal line with a treble clef, containing three measures of music with notes and rests. The lower staff is a piano accompaniment with a bass clef, featuring a complex rhythmic pattern with triplets and sixteenth notes.

The fifth system consists of two staves. The upper staff is a vocal line with a treble clef, containing three measures of music with notes and rests. The lower staff is a piano accompaniment with a bass clef, mirroring the vocal line's rhythm and pitch.

The sixth system consists of two staves. The upper staff is a vocal line with a treble clef, containing three measures of music with notes and rests. The lower staff is a piano accompaniment with a bass clef, featuring a complex rhythmic pattern with triplets and sixteenth notes. The word "CRES." is written above the piano staff in the final measure.

First system of musical notation, consisting of two staves (treble and bass) and two grand staff systems (treble and bass). The first two staves feature a melodic line with eighth notes and slurs. The grand staff systems contain complex harmonic accompaniment with triplets and slurs.

Second system of musical notation, continuing the two-staff and grand-staff format. The melodic lines in the top two staves are more spaced out, with slurs. The grand staff accompaniment continues with triplets and complex chordal textures.

*Più mosso.*

Third system of musical notation, featuring a change in tempo. The top two staves show a more rhythmic melodic line. The grand staff accompaniment is simpler, with fewer triplets.

*Più mosso.*

Fourth system of musical notation, continuing the tempo change. The top two staves have a very rhythmic, eighth-note melodic line. The grand staff accompaniment includes a *ff* (fortissimo) dynamic marking and features triplets and slurs.

System 1: Four staves of music. The top two staves (treble and bass clef) feature a melody with a slur over the first two measures and a fermata over the last two. The bottom two staves (treble and bass clef) feature a complex accompaniment with many beamed notes and a triplet in the bass line.

System 2: Four staves of music. The top two staves (treble and bass clef) feature a melody with a slur over the first two measures and a fermata over the last two. The bottom two staves (treble and bass clef) feature a complex accompaniment with many beamed notes and a triplet in the bass line. The word *cresc.* is written in the bass line of the third measure.

System 3: Four staves of music. The top two staves (treble and bass clef) feature a melody with a slur over the first two measures and a fermata over the last two. The bottom two staves (treble and bass clef) feature a complex accompaniment with many beamed notes and a triplet in the bass line.

Проносится вихрь призраковъ.  
*Ein Gespenstersturm jagt vorüber.*

*Più mosso.* (♩ = 72.)

Сопрано. *Soprano.*

***fff***  
 Альтъ. *Alto.*  
***fff***  
 Теноръ. *Tenore.*  
***fff***  
 Басъ. *Basso.*  
***fff***

*Più mosso.* (♩ = 72.)

***fff***

8  
3 3 3

First system of musical notation, measures 1-4. It consists of four staves: three treble clefs and one bass clef. The music features long, sustained notes with slurs, primarily in the upper registers of the treble clefs.

8

Second system of musical notation, measures 5-8. It consists of four staves. The first staff contains a complex rhythmic pattern with triplets (marked '3') and slurs. The other staves continue with sustained notes and slurs.

Third system of musical notation, measures 9-12. It consists of four staves. The music continues with sustained notes and slurs. The word "unis." is written above the third staff in the third measure.

8

Fourth system of musical notation, measures 13-16. It consists of four staves. The first staff features a complex rhythmic pattern with slurs. The other staves continue with sustained notes and slurs.

unis.

unis.

This system contains four staves of vocal music. The top two staves are marked 'unis.' (unison). The music consists of four measures. The first two staves have a melodic line with a slur over the first two notes of each measure. The bottom two staves provide a harmonic accompaniment with sustained notes.

8

*fff*

This system shows the piano accompaniment for the first system. It begins with a fermata over the first measure. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment with chords. A forte (*fff*) dynamic marking is present in the fourth measure.

This system contains four staves of vocal music. The music consists of four measures. A fermata is placed over the first measure. The vocal lines are more active than in the first system, with notes and rests. The accompaniment remains consistent with the first system.

8

This system shows the piano accompaniment for the second system. It begins with a fermata over the first measure. The right hand continues with its complex rhythmic pattern. The left hand accompaniment is consistent with the first system.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: the top two are vocal staves (soprano and alto) and the bottom two are piano staves (treble and bass). The vocal lines feature long, flowing melodic phrases with slurs. The piano accompaniment in the lower system features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A *dim.* (diminuendo) marking is present in the second measure of the piano part. The system concludes with a *p.* (piano) dynamic marking.

The second system of the musical score continues the vocal and piano parts. It also consists of two systems of staves. The vocal lines continue with melodic phrases, some with slurs. The piano accompaniment features a dense texture of beamed sixteenth notes in the right hand. A first ending bracket labeled '8' spans the final two measures of the piano part. Dynamic markings include *p.* (piano) at the beginning, *mf* (mezzo-forte) in the middle, and *ff* (fortissimo) towards the end. The system concludes with a *p.* (piano) marking.

The first system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Each staff contains a melodic line with a dotted line above it, indicating a slur. The notes are half notes, and the system is divided into four measures. The key signature has one flat (B-flat).

The second system is a grand staff with a piano accompaniment. The top staff is in treble clef and contains a complex accompaniment of eighth and sixteenth notes. The bottom staff is in bass clef and contains a simpler accompaniment of quarter notes. A dotted line with an '8' above it is positioned above the top staff. The system is divided into four measures.

The third system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Each staff contains a melodic line with a dotted line above it, indicating a slur. The notes are half notes, and the system is divided into four measures. The key signature has one flat (B-flat).

The fourth system is a grand staff with a piano accompaniment. The top staff is in treble clef and contains a complex accompaniment of eighth and sixteenth notes. The bottom staff is in bass clef and contains a simpler accompaniment of quarter notes. A dotted line with an '8' above it is positioned above the top staff. The system is divided into four measures.



The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The piano part begins with a piano introduction marked with an '8' and a dotted line, followed by a series of chords and melodic lines. The dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

The second system continues the musical score with four staves. The vocal parts are marked with *dim.* and *unis.* (unison). The piano accompaniment features complex chordal textures and melodic patterns. The system concludes with a double bar line.

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

*L'istesso tempo.*

*mf*

*L'istesso tempo. (♩. = 72.)*

*mf*

*mf*

*mf*

*cresc.*

Musical score system 1, consisting of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) in the vocal parts.

Musical score system 2, consisting of two staves for piano accompaniment. The right hand has a complex melodic line with many beamed notes and slurs. The left hand has a bass line with some chords and eighth notes.

Musical score system 3, consisting of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) in the vocal parts.

Musical score system 4, consisting of two staves for piano accompaniment. The right hand has a complex melodic line with many beamed notes and slurs. The left hand has a bass line with some chords and eighth notes. Dynamics include *ff* (fortissimo) in the right hand.

System 1: Four staves of music. The top staff is a vocal line with a melodic line. The second staff is a piano accompaniment with chords. The third staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords.

System 2: Two staves of music. The top staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment with chords.

System 3: Four staves of music. The top staff is a vocal line with a melodic line. The second staff is a piano accompaniment with chords. The third staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with chords. The dynamic marking *ff* is present at the end of the system.

System 4: Two staves of music. The top staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment with chords. The dynamic marking *sf* is present at the beginning of the system.

dim. mf

dim. mf

dim. mf

dim. mf

dim. mf

**Франческа.**  
*Francesca.*

**ff**

О, \_\_\_\_\_ вь э - тотъ день \_\_\_\_\_  
 О, \_\_\_\_\_ nie seit - her \_\_\_\_\_

**Паоло.**  
*Paolo.*

**ff**

О, \_\_\_\_\_ вь э - тотъ день \_\_\_\_\_  
 О, \_\_\_\_\_ nie seit - her \_\_\_\_\_

**ff**

(Дантъ протягиваетъ имъ руки и  
*(Dante breitet ihnen seine Arme ent-*

Франц.  
*Franc.*

мы боль - ше не чи - та - ли! (исчезаютъ.)  
*ward uns ver - gönnt zu le - sen! (sie ver-*

П.  
*P.*

мы боль - ше не чи - та - ли!  
*ward uns ver - gönnt zu le - sen!*

*cresc.* *ff*

*cresc.* *ff*

падаетъ навзничъ, какъ падаетъ мертвое тѣло.)  
*gegen und stürzt rücklings wie leblos nieder.)*

*ff* \* *ff* \*

Presto. (♩ = 84.)

Сопрано. *Sopr.*

Альтъ. *Alt.*

Теноръ. *Ten.*

Басъ. *Bass.*

*fff*

Нѣтъ  
*Welch*

бо - - - лѣ - - -  
*grö - - - ßern*

Presto. (♩ = 84.)

Сопрано. *Sopr.*

Альтъ. *Alt.*

Теноръ. *Ten.*

Басъ. *Bass.*

*fff*

*f*

е - - - ве - - -  
*Jam - - - mer*

ли - - -  
*könni'*

- - - кой  
*es*

скор - - -  
*ge - - -*

би, - - -  
*ben,*

какъ  
*als*

*cresc.*

ВСПО - МИ - нать о  
den, daß Bil - der

вре - ме ни сча - стли -  
einst' - gen Glücks im Leid

ВОМЪ ВЪ НЕ - сча  
uns um - schwe -

*ff*



Музыкальный фрагмент на первой странице. Включает вокальные партии и фортепиано. Вокальные партии имеют ноты с точками, соответствующие русским и украинским текстам: «СТЬИ...» и «ен...». Фортепиано включает трио и аккорды. Динамика «cresc.» (crescendo) указана в правой части системы.

Музыкальный фрагмент на второй странице. Продолжает вокальные партии и фортепиано. Фортепиано включает трио и аккорды.

Музыкальный фрагмент на третьей странице. Включает вокальные партии и фортепиано. Вокальные партии имеют ноты с точками. Фортепиано включает трио и аккорды. Динамика «*fff*» (fortississimo) указана в начале системы.

The first system of the musical score consists of four staves. The top two staves are vocal parts: the upper staff is in treble clef and the lower staff is in bass clef. Both vocal lines feature long, sustained notes with horizontal lines above and below them, indicating a very slow or held note. The bottom two staves are for piano accompaniment. The upper staff is in treble clef and contains chords and melodic fragments. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A *dim.* marking is present at the beginning of the piano part.

Più mosso.

The second system of the musical score is marked *Più mosso.* and *fff*. It consists of four staves. The top two staves are vocal parts in treble and bass clefs, with melodic lines and some slurs. The bottom two staves are piano accompaniment. The upper staff is in treble clef and contains chords and melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A *dim.* marking is present at the beginning of the piano part.

The third system of the musical score consists of four staves. The top two staves are vocal parts in treble and bass clefs, with melodic lines and some slurs. The bottom two staves are piano accompaniment. The upper staff is in treble clef and contains chords and melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A *dim.* marking is present at the beginning of the piano part.

The fourth system of the musical score consists of four staves. The top two staves are vocal parts in treble and bass clefs, with melodic lines and some slurs. The bottom two staves are piano accompaniment. The upper staff is in treble clef and contains chords and melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A *f* marking is present at the beginning of the piano part, and a *dim.* marking is present later in the system.

Prestissimo. (♩ = 116.)

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

*fff*

Занавѣсъ.  
*Vorhang.*

*fff*

ℳ.

*fff*

\* ℳ.

Конецъ оперы.  
*Ende der Oper.*

