

FRANCESCA DA RIMINI

SERGE RACHMANINOFF
Op. 25

ПРОЛОГ

PROLOG

Largo (♩ = 76 - 80)

3 Flauti
(Fl. III - Piccolo)

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

I suoni coperti

4 Corni (F)

III suoni coperti

3 Trombe (B)

3 Tromboni
e
Tuba

Timpani (E, D, A)

Piatti

Cassa

Tam-tam

Arpa

Coro

Largo (♩ = 76 - 80)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *p*

Cor. I
III

V-le *p*

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

Cl.

Cor. I
III

V-ni I *div. pp*

V-le *pp*

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

Ob. *p*

Cl. *p*

Cor. I
III *mf*

V-ni I *p*

V-ni II *p*

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

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

I. II

Fl. *mf*

Ob. *p*

Cl. *mf*

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

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

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

1

Fl. *dim.*

Cl. *dim.*

Cor. *I aperto* *mf*

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

Timp. *p*

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

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

V-le *dim.*

C-b. *mf* *dim.*

Fl. *p*

Ob. *p*

Cl. *p* *dim.*

Fag. *p* *dim.*

Cor. *mf* *dim.*

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

Timp.

V-ni I *mf* *dim.*

V-c. *mf* *dim.*

C-b.

This musical score page, numbered 11, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor.), Trumpets (Tr-ni), and Tubas (Tuba). The percussion section includes Timpani (Timp.). The string section includes Violin I (V-ni I), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The score is divided into three measures. The first measure shows the woodwinds and strings beginning with *pp* dynamics. The second measure continues the woodwind and string parts, with the Clarinet in C and Bassoon playing *p*. The third measure features the Oboe, Clarinet in G, and Bassoon playing *pp*, while the Violin I and Viola play *pp*. The Cor Anglais, Trumpets, and Tubas are present in the first measure but have rests in the subsequent measures. The Timpani part is also present in the first measure but has rests in the second and third measures.

Fl. I II *pp*

Ob. *p*

C.ingl. *p*

Cl. *p*

Cl. b. *p*

Fag. II *p*

Cor. *mf*

Tr-be I. II a 2 *mf*

Timp. *pp*

Archi *pp*

I. II

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cor.
Tr-ni e Tuba
V-ni I
V-ni II
V-le
C. b.

dim. *pp* *pp* *pp*
dim. *pp* *pp*
dim. *pp*
dim. *pp*
p *dim.* *pp*
dim.
con sord. *pp*



V-ni I
V-ni II
V-le

con sord. *p*
con sord. *p* *p dolce*
p dolce

Ob. II *p*

C. ingl. *p*

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

V-ni II *p*

V-le

Fl. I. II a 2 *mf*

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

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

Cl. I *mf*

Fag. II *p*

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

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

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

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

3 Un poco più mosso

I. II a 2

Fl. *cresc.*

Ob. *cresc.*

Fag. *cresc.* II

V-ni I *cresc.*

V-ni II *cresc.*

V-le *cresc.*

V-c. *cresc.*

f

div.

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

dim.

dim.

dim.

mf

dim.

Cor. *dim.*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

dim.

dim.

dim.

dim.

dim.

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

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

I 4

Fl. I

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

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

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

Cl. b. *dim.*

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

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

Timp. *p*

4 *senza sord. div.* *pp* *cresc. poco a poco*

V-le *pp* *cresc. poco a poco*

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

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

This musical score page features the following instruments and parts:

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

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

Ob. *f* *f*

C. ingl. *f*

Cl. *f* *f*

Cl. b. *cresc.* *f*

Fag. *f* *f*

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

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

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

un poco cresc. *mf* *f*

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

5

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

- Fl.**: *cresc.*, *ff*, *dim.*
- Ob.**: *cresc.*, *ff*, *dim.*
- C ingl.**: *cresc.*, *ff*, *dim.*
- Cl.**: *cresc.*, *ff*, *dim.*
- Cl. b.**: *cresc.*, *cresc.*, *ff*, *dim.*
- Fag.**: *p.*, *cresc.*, *#p.*, *ff p.*, *p.*, *p.*, *dim.*
- Cor.**: *cresc.*, *ff*, *dim.*
- Tr-be** (I. II a 2): *f*, *f*, *dim.*
- Tr-ni** (a 2): *f*, *f*, *dim.*
- Tuba**: *f*, *f*, *dim.*
- Timp.**: *ff*, *dim.*
- Archi**: *cresc.*, *div.*, *ff*, *dim.*, *dim.*, *dim.*, *dim.*, *dim.*, *dim.*

6

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor.

Tr-be
I II a 2

Tr-ni
e a 2

Tuba

Timp.

Archi

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

Detailed description: This is a page of a musical score for an orchestra, page 22. It features 14 staves of music. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bassoon (Cl.b.), and Bassoon (Fag.). The middle section includes brass: Horn (Cor.), Trumpet (Tr-be, I II a 2), Trombone (Tr-ni, e a 2), and Tuba. The bottom section includes Timpani (Timp.) and a string section (Archi). The score is marked with a rehearsal sign '6' at the beginning of the first measure of each section. Dynamics include *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *p.* (piano). The woodwinds and strings play melodic lines with various articulations and slurs. The brass instruments provide harmonic support and rhythmic patterns. The timpani plays a steady rhythmic pattern.

This musical score page features several staves for different instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), and Bassoon (Fag.). The brass section includes Trumpet and Trombone (Tr-ni e Tuba) and Tuba. The string section (Archi) is represented by four staves. The score is written in a key with one sharp (F#) and a common time signature. Dynamics include *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). Performance markings include *unis.* (unison) and *I* (first ending). The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support.

This musical score page features six staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), and Clarinet in Bb (Cl.). The bottom staff is for Trombones (Timp.). The bottom three staves are for the string section (Archi), with the top two staves representing the first and second violins and the bottom staff representing the violas and cellos. The score is divided into two measures. The first measure contains melodic lines for the woodwinds and strings, with dynamic markings of *p* (piano). The second measure shows the woodwinds and strings playing sustained notes, with some woodwinds having trills or triplets. The string section has a *div.* (divisi) marking. The page number 25 is in the top right corner, and the number 7689 is at the bottom center.

7

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Tr-be I. II a 2 *mf*

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

Timp. A muta in G

7

Archi *mf* *cresc.*

mf

mf

Detailed description: This page of a musical score covers measures 7 and 8. It features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet) play a melodic line with a crescendo. The brass (Trumpets and Trombones) play a sustained chord. The strings play a rhythmic pattern of eighth notes with a crescendo. A timpani part is present, with a note change indicated as 'A muta in G'. The score is marked with dynamics like *mf* and *cresc.* and includes a rehearsal mark '7'.

ritardando poco a poco

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (T-tam). The second system includes parts for the Arches (Archi). The score is written in a key with one sharp (F#) and a 4/4 time signature. The first system begins with a *mf* dynamic and a *cresc.* marking. The second system begins with a *f* dynamic and a *dim.* marking. The tempo marking *ritardando poco a poco* is present at the top of the page and above the second system. The Flute part features a melodic line with slurs and accents. The Oboe, Clarinet, and Cor parts play sustained notes with slurs. The Trumpet, Trombone, and Tuba parts play sustained notes with slurs. The Arches play a rhythmic pattern of eighth notes with slurs. The score is marked with *f* (forte) and *dim.* (diminuendo) dynamics.

II

F1.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Archi

mf

p

dim.

mf

p

dim.

p

dim.

mf

pizz.

mf

dim.

mf

pizz.

mf

dim.

p

div.

p

dim.

Tempo I

Cl. *pp*

Cl. b. *p*

(С закрытым ртом)
(Mit geschlossenem Munde)

*) Coro
S.
A. *mf*

(С закрытым ртом)
(Mit geschlossenem Munde)

V-ni I *arco pp*

V-le *pp*

V-c. *pp*
unis.

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

Fl. *p*

Cl. b.

Coro

Archi *arco p*

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

Fl. I
Coro
V-ni I
V-ni II
V-le
V-c.

div.
p

p

This system contains the first six staves of the score. The Flute I part begins with a first finger (I) marking. The strings (Violini I, Violini II, Viola, and Violoncello) play a rhythmic accompaniment. The Violini I part includes a 'div.' (divisi) marking and a 'p' (piano) dynamic. The Viola and Violoncello parts also have 'p' markings.

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

div.
un poco cresc.
un poco cresc.
div.
p

This system contains the next six staves of the score. The Flute, Oboe, and Bassoon parts are shown. The Flute part has a 'div.' marking. The Violini I part has 'un poco cresc.' markings. The Violini II part has a 'div.' marking and a 'p' dynamic. The Viola and Violoncello parts continue their accompaniment.

8

Fl. I *p*

Fl. II *p*

Ob. *un poco cresc.*

Cl. *p*

Fag. *p*

Cor. *p*

Tr-ni e Tuba *p*

Timp. *pp*

Coro *div. f*

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

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

Ob. *pp*

C. ingl. *pp*

Cl. II *pp*

Cl. b.

Fag. *pp*

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

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

Detailed description: This is a page of a musical score for a symphony orchestra. It features staves for Flute (I and II), Oboe, Clarinet (I and Bass), Bassoon, and Strings. The Flute I and II parts have a melodic line starting in the third measure with a *pp* dynamic and a *cresc.* marking. The Oboe and Clarinet I parts have a similar melodic line starting in the second measure with a *pp* dynamic. The Clarinet Bass part has a rhythmic accompaniment. The Bassoon part has a melodic line starting in the second measure with a *pp* dynamic. The String section consists of Violins I and II, and Cellos/Double Basses. The Violins I and II parts have a rhythmic accompaniment starting in the first measure with a *pp* dynamic. The Cellos/Double Basses have a melodic line starting in the second measure with a *p* dynamic and a *cresc.* marking. The Coro (Chorus) part has a vocal line starting in the first measure with a *p* dynamic and a *cresc.* marking, and a second line starting in the third measure with a *mf - cresc.* marking.

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

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

Un poco meno mosso (♩ = 96)
 (♩ = ♩)

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

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

Cor. *pp*

Tr-ni e Tuba *pp*

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

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

V-ni I *pp*

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

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

Ob. *mf*

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

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

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

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

9

Ob. I
un poco marcato
cresc. f

Cl. I
p cresc. f

Fag. II
cresc. f

V-le
mf dim.

V-c.
p cresc. sf

C-b.
p cresc. sf

Fl. I, II
mf pp

Cl. I, II
mf pp

Cl. b.
mf pp

Fag.
mf pp

Timp.
mf pp

ТЕНЬ ВИРГИЛИЯ
VIRGIL'S SCHATTEN

mf cresc. f dim. p

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

Archi
p pizz. p pizz. p

III. IV

Cor. *p un poco marcato*

T. B. *p*

V. S.

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

V-ni II *p*

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

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

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

Cl. *I*

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

ДАНТ DANTE *mf* *p*

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

T. B. *cresc.*

V. S.

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

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

V-le *mf*

V-c. *pizz.* *mf*

C-b. *pizz.* *mf*

Cl. *p*

Cl. b. *p*

Д.
D. *mf*

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

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

V-ni II

V-le *pp* *con sord.*

Ob. *p*

Cl. *dim.* *p*

Cor. *p*

Coro
S. *f*
A. *f*

Д.
D. *mf*

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

ТЕНЬ ВИРГИЛИЯ
VIRGILS SCHATTEN

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

V-ni I *unis.* *p*

V-ni II *p*

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

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

10

Cl. *dim. pp*

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

Cor. *dim.*

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

Coro

Спускаются по уступам вниз.
Sie steigen die Absätze hinab.

T. B. *p* *f*

V. S. *pp*

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

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

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

Cl. b. *dim.* *p*

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

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

Tr-be *I. II* *p*

Tr-ni *I. II* *p*

V-c. *p*

C-b. *p*

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

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

Fag. *pp*

Tr-be I. II.

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

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

V-le *pp* *dim.*

V-c. *dim.* *pp*

C-b. *dim.* *pp*

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

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

11 Tempo I

Musical score for woodwinds, brass, and choir. The score is in 6/8 time and consists of three measures. The woodwind parts (Flute I & II, Flute III, Oboe, Clarinet in G, Bassoon, and Cor Anglais) all play a melodic line starting with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic in the second measure, followed by a decrescendo (*dim.*) to a piano (*p*) dynamic in the third measure. The Oboe and Cor Anglais parts also include a decrescendo (*dim.*) from *f* to *p* in the second measure. The Timpani part plays a rhythmic pattern starting in the second measure with a mezzo-forte (*mf*) dynamic, decrescendo (*dim.*) to a piano (*p*) dynamic. The Choir part consists of two staves with sustained notes in the first and third measures, and a decrescendo (*dim.*) from *ff* to *mf* in the second measure.

11 Tempo I

Musical score for strings. The score is in 6/8 time and consists of three measures. The Violin and Viola parts (labeled "div.") play a rhythmic pattern starting with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic in the second measure, followed by a decrescendo (*dim.*) to a piano (*p*) dynamic in the third measure. The Violoncello and Contrabasso parts (labeled "Archi") play a sustained note starting with a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic in the second measure, followed by a decrescendo (*dim.*) to a piano (*p*) dynamic in the third measure.

This musical score page, numbered 43, contains measures 8, 9, and 10. The instruments and their parts are as follows:

- Fl.** (Flute): Measure 8 starts with *f*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *f*.
- Ob.** (Oboe): Measure 8 starts with *f* and *dim.*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *f* and *dim.*.
- C.ingl.** (English Horn): Measure 8 starts with *f* and *dim.*. Measure 9 has *p*. Measure 10 returns to *f* and *dim.*.
- Cl.** (Clarinet): Measure 8 starts with *f*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *f*.
- Fag.** (Bassoon): Measure 8 starts with *f*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *f*.
- Cor.** (Coronet): Measure 8 starts with *f* and *dim.*. Measure 9 has *p*. Measure 10 returns to *f* and *dim.*.
- Timp.** (Timpani): Measure 8 starts with *mf*. Measure 9 has *p*. Measure 10 returns to *mf*.
- Coro** (Corno): Measure 8 starts with *f* and *dim.*. Measure 9 has *p*. Measure 10 returns to *f* and *dim.*.
- V-ni I** (Violin I): Measure 8 starts with *mf* and *dim.*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *mf* and *dim.*.
- V-ni II** (Violin II): Measure 8 starts with *mf* and *dim.*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *mf* and *dim.*.
- V-la** (Viola): Measure 8 starts with *mf* and *dim.*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *mf* and *dim.*.
- V-c.** (Violoncello): Measure 8 starts with *f*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *f* and *dim.*.
- C-b.** (Contrabasso): Measure 8 starts with *f*. Measure 9 has *p* and *cresc.*. Measure 10 returns to *f* and *dim.*.

The score includes dynamic markings (*f*, *mf*, *p*) and performance instructions (*cresc.*, *dim.*) for each instrument. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass play melodic lines with dynamic changes.

Fl. *p cresc. f pp*

Ob. *p cresc. f dim. pp*

C. ingl. *p f dim.*

Cl. *p cresc. f*

Cl. b.

Fag. *p cresc. f pp*

Cor.

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

Timp. *pp*

Arpa *mf sforz. sim.*

Coro

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

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

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

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

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

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

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

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with *pp* dynamics and slurs.
- Cl. b.** (Clarinete basso): Bass line with slurs.
- Fag.** (Fagotto): Bass line with *pp* dynamics and slurs.
- Cor.** (Corni): Two staves with *mf* and *pp* dynamics, and Roman numerals *II +* and *IV +*.
- Tr-be** (Trombe): Two staves with *mf* and *pp* dynamics, and Roman numerals *I. II a 2*.
- Tr-ni** (Trombe): Two staves with *mf* and *pp* dynamics, and Roman numerals *I. II a 2*.
- Timp.** (Timpani): Bass line with slurs.
- Arpa** (Arpa): Two staves with *mf* dynamics and slurs.
- Archi** (Archivi): Violin and Viola staves with *pp* dynamics and *unis.* (unison) markings.

Fl. Fl. III muta in Picc.

Ob.

Cl. *pp*

Cl. b.

Fag. I

Cor. I + III + *mf*

Tr. ni I. II a 2 *mf*

Timp.

Arpa

Archi

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves. The top staff is for Flute (Fl.), with a dynamic marking of *pp* and a performance instruction 'Fl. III muta in Picc.' in the second measure. The second staff is for Oboe (Ob.). The third staff is for Clarinet (Cl.), also with *pp* dynamics. The fourth staff is for Bassoon (Cl. b.). The fifth staff is for Bassoon (Fag.), with a first fingering 'I' indicated. The sixth and seventh staves are for Horns (Cor.), with first and third horns indicated and a dynamic of *mf*. The eighth staff is for Trumpets (Tr. ni), with first and second horns indicated and a dynamic of *mf*. The ninth staff is for Arpa (Arpa). The tenth staff is for Archi (Archi), consisting of four staves for string instruments. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Cl.

Cl. b.

Cor.
I+
III+

Tr. be
I. II
III

Tr. ni e Tuba
p

Timp.
pp

T. tam
p

Arpa
mf

Archi
pp
p

D muta in B

Воцаряется полный мрак.
Völliges Dunkel hat sich eingestellt.

II

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

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

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

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

The second system includes:

- Tr-ni e Tuba** (Trompete und Tuba): Two staves. The upper staff (treble clef) has measures 1-2 as rests, then a half note in measure 3 marked *p* with a **II** fingering, and a half note in measure 4. The lower staff (bass clef) has measures 1-2 as rests, then a half note in measure 3 marked *p* with a **III** fingering, and a half note in measure 4.
- Timp.** (Trommeln): Bass clef, 4/4 time. Four measures of chords, marked *pp*.

The third system includes:

- Archi** (Streicher): Four staves. The top two staves (treble clef) are rests. The bottom two staves (bass clef) have a half note in the first measure, marked *pp*, followed by rests in the remaining measures.

Fl.

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Timp.

un poco cresc.

con sord.

div.

Archi

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

13

Fl.

Picc.

Ob.

Cl.

Cl. b.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

mf

cresc.

p

cresc.

f

a 2

B muta in A; E in H

13

Archi

mf

cresc.

This musical score page, numbered 52, is divided into two systems. The first system includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Trumpets (Tr-be), Trombones (Tr-ni e Tuba), and Timpani (T-lam). The second system includes parts for the string section (Archi). The woodwind parts (Fl., Picc., Ob., Cl.) feature complex rhythmic patterns with triplets and slurs, starting with a *ff* dynamic. The brass parts (Cor., Tr-be, Tr-ni e Tuba) play sustained notes with a *cresc.* (crescendo) leading to a *ff* dynamic, followed by a *dim.* (diminuendo). The string section (Archi) plays a rhythmic accompaniment with triplets, starting with a *ff* dynamic and moving to *dim.* (diminuendo). The score is written in a key with one flat and a 3/4 time signature.

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

Ob. *dim.*

Cl. *dim.* *p*

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

Cor.

Tr-be

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

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

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

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

Archi *p* *poco a poco cresc.*

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

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

Allegro vivace (♩ = 160)

Fl.

Picc.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Timp.

Cassa

Coro

S.

A.

T.

B.

Archi

Allegro vivace (♩ = 160)

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

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

14

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

Picc. *f* *dim.*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Cor. IV *mf*

Timp. *p*

Coro

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

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

V-le *p* *div.*

V.c. *mf* *unis.*

Detailed description: This page of a musical score contains staves for Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor. IV), Timpani (Timp.), Coro (Chorus), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Cello (V.c.). The Flute and Piccolo parts feature dynamic markings of *p*, *f*, and *dim.* with slurs and accents. The Clarinet and Bassoon parts are marked *mf*. The Cor Anglais part is marked *mf*. The Timpani part is marked *p*. The Violin I and II parts have dynamic markings of *p*, *f*, and *p*, with *div. b.* (divisi) markings. The Viola part is marked *p* with *div.* (divisi) markings. The Cello part is marked *mf* with *unis.* (unison) markings. A rehearsal mark '14' is present at the top and middle of the page.

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *mf* *dim.*

Cor. I *mf* *dim.*

Cor. II *mf* *dim.*

V-ni II *f* *p*

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

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

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

Ob. *p* *pp* *leggiere*

C. ingl. *p*

Fag. *mf*

Cor. I *mf*

Coro *b \flat*

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

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

Fl. *pp* *3*

Ob. *pp* *3*

Cl. *pp* *3* *7* *pp* *3* *3* *3* *3* *p*

Coro

V-ni I

V-ni II

V-le *arco* *p* *pp*

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

15

Cl. *p*

Fag. *p*

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

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

Timp. *p*

V-le *p*

V.c. *3* *3* *3* *3*

C-b. *pizz.* *p*

This musical score page, numbered 59, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The brass section consists of Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is also present. The score is divided into measures, with dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando) indicating volume changes. The Flute and Oboe parts have melodic lines with slurs and accents. The Trombone part includes a section marked 'III' with a *p* dynamic. The Timpani part shows a crescendo leading to a *f* (forte) dynamic. The string section features triplet patterns in the upper and lower staves, with a *p* dynamic marking. The Cori (Coro) part has a single note with a slur. The overall arrangement is typical of a symphonic or concert band score.

Fag. *p*

Cor. *p* III *p*

Timpani *pp*

P-tti (bacch. molle) *p*

Arpa *p*

Coro

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

unis. *pp*

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

Fl. *f* *p*

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

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

Fag. *p*

Cor.

Arpa

Coro

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

unis.

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

III. IV. 0

Cor. I. II a 2
Tr-be III
Tr-nie Tuba III
Timp.
Coro
V.le
V.c. pizz.
C-b. pizz.

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

Fag.
Cor.
Timp.
Coro
V.c.

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

16

Fl.

Cl.

Fag.

Cor.

Timp.

Coro

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

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

16

Archi

senza sord. div.

pizz.

cresc.

dim.

arco

Fl. *p* *mf*

Ob. *a 2*
mf un poco marcato

Cl. *3*

Fag. *a 2*
mf un poco marcato

Cor. III. IV

Coro

Archi *pp* *cresc.*

Detailed description: This page of a musical score features six systems of staves. The first system contains Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Flute part begins with a first ending bracket and dynamic markings of *p* and *mf*. The Oboe and Bassoon parts are marked *a 2* and *mf un poco marcato*. The Clarinet part features several triplet markings (*3*). The second system contains Cor Anglais (Cor.) with parts III and IV. The third system contains the Chorus (Coro) with vocal lines in both treble and bass clefs. The fourth system contains the String section (Archi) with parts for Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The strings are marked *pp* and *cresc.* throughout the system.

I

Fl.

Ob.

C. ingl.

Cl.

Cor.

Coro

ТЕНЬ ВИРГИЛИЯ
VIRGIL'S SCHATTEN

mf

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

unis. pizz.

f

dim.

pizz.

f

dim.

Arch.

mf

dim.

p

pp

pizz.

cresc.

mf

pp

cresc.

cresc.

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

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

C. ingl. *un poco marcato*

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

Fag. *mf* *dim.*

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

Coro

T. B. *f*

V. S.

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

arco *mf*

senza sord. arco *p*

Archi *mf* *f* *f*

17

Fl. *p dolce*

Ob. II *p*

Cl. I *p*

Fag. *p*

Cor. *p*

Coro

T. B. *f*

V. S.

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

17

V-ni I *div. pp*

V-ni II *div. pp*

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

V-c. *f*

FL.

Ob.

Cl.

Coro

T. B.
V. S.

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

V-ni I

V-ni II

V-le

arco 3
p

pizz.
mf

arco 3
p

FL.

Ob.

Cl.

Coro

T. B.
V. S.

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

V-ni I

V-ni II

V-le

cresc.

cresc.

un poco cresc.

cresc.

f

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Picc.

Ob.

Cl.

Fag.

18

Tr-be

Tr-ni e Tuba

Cassa

Coro

T.B. V.'S.

und

и

schlägt...

бьет...

18

18

unis.

ff

ff

div.

ff

ff

Fl. *a 2*

Ob. *ff marcato*

C. ingl. *ff*

Cl. *f*

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

Cor. *ff marcato*

Tr-be *ff marcato*

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

Cassa *dim.*

Coro

Archi *f* *unis.*

Detailed description: This page of a musical score features a woodwind section with Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones/Tubas (Tr-ni e Tuba). The percussion section consists of a Cassa (Cymbal). The string section (Archi) is also present. The score includes various musical notations such as triplets, accents, and dynamic markings like *ff marcato*, *ff*, *f*, and *dim.*. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support.

accel.

a 2

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

accel.

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

Più mosso (♩ = 176)

Ob.

Fag.

Cor.

Tr-be

Coro

ТЕНЬ ВИРГИЛИЯ
VIRGIL'S SCHATTEN

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

Più mosso (♩ = 176)

Archi

Cl.

Cl. b.

Fag.

Coro

T. B.
V. S.

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

Archi

The musical score is arranged in a system with five staves. From top to bottom: Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Coro), and Tenor Bass/Violin (T. B./V. S.). Below the vocal staves are the Archi (string) parts. The vocal parts include Russian and German lyrics. The music features various dynamics (p, cresc.), articulation marks, and triplets. The string parts include triplets and other rhythmic patterns.

Cl.

Fag.

Cor.

Coro

T. B.
K. S.

Archi

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

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

Ob. *a 2*
f *p*

Cl. *f* 3 *I*
p

Cl. b. *p*

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

Cor. *IV*
p

Coro

ДАНТ
DANTE

T. B. *f*
 V. S.

Ко - ро так
 Wen mag dies

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

Archi

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

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

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

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

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

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl. I *dim.* *pp*

Cl. b. *dim.* *pp*

Fag. *p*

Cor. IV

Coro

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

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

Archi *pp* *arco* *pp*

Cl.

Cl. b.

Fag.

Coro

T. B.
V. S.

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

Archi

p

cresc.

p

arco

p

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

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

Archi *p cresc. f 3*

20

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

Ob. *a 2*

Cl. 3 *p* *cresc.*

Fag. 3 *p* *cresc.*

Coro

20

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

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

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

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

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

This musical score page includes the following parts and markings:

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

21

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

Ob. *mf* *f* *mf*

Cingl.

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

Cl.b. *mf* *cresc.*

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

Cor. *mf* *f* *mf*

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

Tr-ni
e
Tuba *f* *mf*

Timp. *mf*

Coro

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

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

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

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

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

- Fl.** (Flute): *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte). Features triplet patterns.
- Ob.** (Oboe): *cresc.*, *f*. Features triplet patterns.
- C. ingl.** (Cornetto inglese): *cresc.*
- Cl.** (Clarinet): *mf*, *cresc.*, *f*. Features triplet patterns.
- Cl. b.** (Clarinet in B): *ff* (fortissimo).
- Fag.** (Bassoon): *ff*, *f*. Features triplet patterns.
- Cor.** (Trumpet): *cresc.*, *f*.
- Tr-be** (Trumpet in B-flat): *cresc.*, *f*. Includes marking "I II a 2".
- Tr-ni e Tuba** (Trumpet in C and Tuba): *f*. Includes marking "III" and "Tuba".
- Coro** (Chorus): Two staves with vocal lines.
- Archi** (Strings): *cresc.*, *ff*. Includes triplet patterns.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr- be III

Tr- ni a 2

Tuba

Timp.

un poco cresc.

Coro

Archi

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

Fl.

Picc.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

Coro

Archi

This musical score page includes the following parts and markings:

- Fl.** (Flute): Features triplet patterns in the first and third measures.
- Picc.** (Piccolo): Mirrors the flute part with triplet patterns.
- Ob.** (Oboe): Includes a marking 'a 2' above the first measure.
- C.ingl.** (English Horn): Provides harmonic support with sustained notes.
- Cl.** (Clarinet): Includes a marking 'a 2' above the first measure.
- Cl. b.** (Bass Clarinet): Provides harmonic support.
- Fag.** (Bassoon): Provides harmonic support.
- Cor.** (Cor Anglais): Includes markings 'II', 'IV', 'I', and 'III' above the staves, and a dynamic marking 'ff'.
- P-tti** (Percussion): Starts with a dynamic marking 'f'.
- Coro** (Choir): Provides vocal accompaniment.
- Archi** (Strings): Includes markings 'div.' and 'unis.' in the third measure.

This musical score page, numbered 90, features a woodwind and string ensemble. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), and a string section (Archi) consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The score is divided into three measures. The first measure contains complex rhythmic patterns, including triplets and sixteenth-note runs, with some notes marked with a '7' above them. The second and third measures feature a gradual crescendo, indicated by the word 'cresc.' written below the staves. The woodwinds and strings play sustained notes and rhythmic patterns, while the brass instruments (Cor Anglais) play sustained chords. The string section includes various articulations and dynamics, with some notes marked with a '3' above them. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century orchestral work.

5

Fl. *fff*

Picc. *fff*

Ob. *fff*

C. ingl.

Cl. *fff*

Cl. b. *fff*

Fag. *fff*

Cor. *fff* *a 2 sempre marcato*

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

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

Timp. *ff*

P-tti *ff*

Cassa *ff*

Coro S. *fff*

Coro A. *fff*

Coro T. *fff*

Coro B. *fff*

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

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

Presto (♩ = 66)

Archi *fff*

un. *fff*

fff

fff

fff

5

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cor. a 2

Tr-be I II. III

Tr-ni e Tuba

Timp.

P-tti

Cassa

Coro

Archi

Detailed description: This page of a musical score, numbered 92, contains the parts for various instruments and a choir. At the top, a measure number '5' is indicated. The score is organized into systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor. a 2), Trumpets (Tr-be I, II, III), Trumpets and Tubas (Tr-ni e Tuba), Timpani (Timp.), Percussion (P-tti), and Cymbals (Cassa). The third system is for the Choir (Coro). The final system is for the Strings (Archi). The woodwind parts (Fl., Picc., Ob., Cl., Cl. b., Fag.) feature complex rhythmic patterns with many triplets and slurs. The brass parts (Cor., Tr-be, Tr-ni e Tuba) consist of sustained notes with some dynamics markings. The percussion parts (Timp., P-tti, Cassa) have sparse, rhythmic entries. The choir and string parts (Coro, Archi) are primarily sustained chords with some movement.

23

Fl. *p cresc. fff*

Picc. *p cresc. fff*

Ob. *p cresc. fff*

C. ingl. *p cresc. fff*

Cl. *p cresc. fff*

Cl. b. *p cresc. fff*

Fag. *p cresc. fff*

Cor. *p cresc. fff*

Tr-be *p cresc. fff*

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

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

Cassa *p poco a poco cresc. fff (a 2 bacc.)*

T-tam *ff*

Coro

23

Archi *div. p cresc. fff unis.*

non div. p cresc. fff

non div. p cresc. fff

p cresc. fff

24 *ad.*

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

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

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

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

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

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

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

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

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

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

Timp. *ff*

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

Cassa *pp* *cresc.* *f*

Coro

24 *non div.*

Archi *f* *cresc.* *ff*

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

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

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

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

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

Cl. b. *f* *ff*

Fag. *f* *ff*

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

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

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

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

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

Coro

Archi *f* *cresc.* *ff*

25

I. II a 2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ni e Tuba

Timp.

Coro

25

Archi

I. II a 2

Fl. *un poco dim.*

Ob. *un poco dim.*

Cl. *un poco dim.*

Fag. *un poco dim.*

Cor. *un poco dim.*

Tr-ni e Tuba *un poco dim.*

Timp. *un poco dim.*

Coro

Archi *un poco dim.*

un poco dim.

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

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

poco a poco diminuendo e ritardando

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

poco a poco diminuendo e ritardando

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

26

Fl.
Ob.
Cl.
Fag.
Cor.

pp
pp
pp
p

This section of the score covers measures 26 to 30. The Flute part begins in measure 29 with a *pp* dynamic and a first finger (*I*) trill. The Oboe part enters in measure 27 with a *pp* dynamic and a first finger (*I*) trill. The Clarinet part starts in measure 26 with a *pp* dynamic and features three triplet passages. The Bassoon part begins in measure 26 with a *p* dynamic and consists of sustained notes. The Cor Anglais part has a few notes in measure 26.

26

Archi

p
dim.
p
dim.
p
dim.
p
dim.

This section of the score covers measures 26 to 30 for the string ensemble. The Violin part starts in measure 26 with a *p* dynamic and includes a *dim.* marking in measure 29. The Viola part also begins in measure 26 with a *p* dynamic and includes a *dim.* marking in measure 29. The Cello and Double Bass parts start in measure 26 with a *p* dynamic and include *dim.* markings in measure 29. The strings play sustained notes with some phrasing slurs.

Meno mosso (♩. = 52)

Fl. *pp*

Cl. *p*

Cl. b. *p*

Fag. *p*

Coro

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

Meno mosso (♩. = 52)

div. *pp*

Archi *pp*

p

pp

p

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

Fl. *pp* *pp*

Cl. *p*

Cl. b. *p* *mf*

Fag. *p*

Cor. I. II. *p*

Coro

Д. Д. *f* *mf*

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

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

Archi *pp* *pp* *pp*

un poco cresc. *mf* *pp*

div. *pp* *pp* *pp*

dim. *pp* *pp*

27

I. II

pp 3 3

pp 3

p

p

III

p

Coro

Д.
D.

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

ТЕНЬ ВИРГИЛИЯ
VIRGILS SCHATTEN

mf *cresc.*

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

27

div.
pp

pp

un poco cresc.

pp

(d. = d)

Fl. I *p* *dim.*

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

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

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

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

V. S.

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

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

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

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

28 L'istesso tempo (d = d.)

Fag. *pp*

Timp. *p*

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

Пе - чаль -
 Ihr trau -

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

V. S. *pp* *dim.* *pp* *pizz.*

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

Д.
D.

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

con sord. unis.
p

Archi

un poco cresc.

con sord.
p

un poco cresc.

I

Fl.

Cl.

Fag.

Timp.

Д.
D.

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

mf

mf

dim.

p

Archi

Д.
D.

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

Archi

p

un poco cresc.

un poco cresc.

p

Fl.

Cl.

Fag.

Timp.

Д.
D.

при - близь - тесь.
so - na - het.

Archi

I

p

p

p

mf

dim.

p

Fl. I
 Cl.
 Fag.
 Д. Д.
 Archi

Кто вы?
 Nennt euch!

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

Fl. I. II
 Timp.
 Д. Д.
 Archi

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

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

Fl. *mf*

Cl. *mf*

Fag. *mf*

Д. D. *mf*

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

div. *pp salt.*

Archi *cresc.* *f* *dim.* *pp salt.*

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

C. ingl. *solo ten.* *mf* *p*

Arpa *mf*

Д. D. *f*

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

V-ni I *f*

V-c. *p*

C-b. *mf*

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

C. ingl. *mf* *p*

Arpa

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

Archi *pp* *pp* *mf*

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

C. ingl. *dim.*

Arpa *dim.*

Д. Д. *p*
- ку да вы и
her ihr seid, und

V-ni II

V-le

C-b. *dim.*

Ob. *ten.*
p *pp*

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

Arpa *p*

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

Archi *pp*
p

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

Облака заволакивают сцену.
Wolken verhüllen die Bühne.
trem.

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

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

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

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

30 I. II a 2 *cresc.*

Fl. *p* *cresc.*

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

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

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

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

I

Fl. *f* *dim.*

Ob. *f* *dim.*

V-ni I *f* *dim.*

V-ni II *f*

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

I

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

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

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

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

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

31

Fl. I *p*

Ob. I *pp*

Cl. *p*

Fag. *p*

Arpa *p*

ФРАНЧЕСКА
FRANCESKA

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

ПАОЛО
PAOLO

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

31

Archi *p*

senza sord.

arco *p*

I. II

Fl.

Cl.

Fag.

Cor.

Arpa

Ф. П.

Арчи

cresc. *mf* *dim.*

cresc. *mf* *dim.*

cresc. *mf* *dim.*

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

mf

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

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

cresc. *mf* *dim.*

cresc. *mf* *dim.*

(non div.)

cresc. *mf* *dim.*

cresc. *mf* *dim.*

cresc. *mf* *dim.*

32

Fl. I II

Ob.

Cl.

Fag.

Cor.

Tr-i-be I II a 2

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

Timp.

Arpa

Ф. Ф.

II. P.

Archi

32

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

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

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

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

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

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

- Fl.** (Flute): *dim.*, *p*, *I*
- Ob.** (Oboe): *p*, *I 2*
- Cl.** (Clarinet): *dim.*, *p*, *mf*, *2*
- Fag.** (Bassoon): *dim.*, *mf*, *2*, *p*
- Cor.** (Cor Anglais): *dim.*, *p*
- Tr-be** (Trumpet): *I. II a 2*, *dim.*, *mf*, *dim.*, *p*
- Tr-ni e Tuba** (Trumpet and Tuba): *dim.*, *dim.*, *p*, *dim.*
- Timp.** (Timpani): *dim.*
- Arpa** (Harp): (No notation)
- Archi** (Strings): *dim.*, *unis.*, *senza sord.*, *div.*, *p*, *mf*, *2*, *2*, *2*, *dim.*, *div.*, *p*

Un poco meno mosso (♩ = ♩.)

Fl. I II *p dolce*

Ob. 1 2 2 *pp*

C. ingl.

Cl. *p dolce*

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

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

Tr-be I II III *p*

Tr-ni e Tuba *p*

Timp. *p*

Arpa *mf*

Un poco meno mosso (♩ = ♩.)

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

senza sord. *p dolce*

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

This musical score page features the following instruments and parts:

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

Ob. I

Archi

pp

pp

dim.

3

Ob. I

Cl.

Cl. b.

Fag.

Archi

pp

mf

p

pp

pp

unis.

pp

p

pizz.

p

pp

unis. pizz.

p

34

I

Cl. *mf* *p*

Cl. b.

Fag. *mf* *p*

Cor. III. IV

Tr-ni e Tuba

Timp. *p*

V-c. *pp* *p* arco

C-b. *pp*



III. IV rit. poco a poco

Cor.

Tr-ni e Tuba

Timp.

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

C-b.

Занавес медленно опускается.
Der Vorhang fällt langsam.

КАРТИНА ПЕРВАЯ

ERSTES BILD

Римини. Дворец Малатесты.

Rimini. Palast des Malatesta.

Allegro vivace (♩ = 144)

3 Flauti

2 Oboi

2 Clarinetti (A)

Clarinetto basso (A)

2 Fagotti

4 Corni (E)

3 Trombe (B)

3 Tromboni e Tuba

Timpani (E, C, A)

Piatti

Cassa

Tam - tam

Allegro vivace (♩ = 144)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl. *sf sf mf sf p*

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

Cl. *sf sf p cresc. sf p*

Fag. *sf sf p cresc. sf p*

Cor. *sf sf mf sf p*

Tr-be *sf sf*

Tr-ni e Tuba *sf sf sf*

Timp. *sf sf p sf*

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

Fl. *p*

Cl. *p*

Fag. *p*

Cor. *un poco cresc.*

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

35

Fl. *mf* *cresc.*

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

Cl. *mf* *cresc.*

Fag. *mf* *cresc.*

Cor. *III. IV* *cresc.*

Archi *cresc.*

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

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

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

The image displays a page of a musical score for an orchestra, page 127. The score is arranged in two systems. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr-ni), Trombones (Tuba), and Timpani (Timp.). The bottom system is for the String section (Archi). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score features various musical notations such as notes, rests, and dynamic markings. The Flute, Oboe, and Clarinet parts are marked with 'a 2' at the beginning. The Bassoon part has a '7.' marking. The Horns, Trumpets, and Trombones parts have 'f marcato' markings. The String section has 'sf' markings. The page number '7689' is printed at the bottom center.

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

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

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

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

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

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

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

Timp. *sf* *sf* *sf*

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

36

36

Fl. *ff*

Ob. *ff*

Cl. *a 2* *ff*

Fag. *ff*

Cor. *ff*

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

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

Timp. *f*

Archi *ff*

This musical score page, numbered 131, features a variety of instruments. The woodwind section includes two Flutes (Fl.), an Oboe (Ob.), a Clarinet (Cl.), and a Bassoon (Fag.). The brass section consists of two Cor Anglais (Cor.), a Trumpet (Tr-be), and a Trombone (Tr-ni e Tuba). The percussion section includes a Timpani (Timp.). The string section (Archi) is represented by four staves. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It is divided into four measures. The first measure is marked with 'I. II' above the flute staves and 'III' above the oboe staff. The second measure contains no specific markings. The third measure is marked with 'dim.' (diminuendo) for the flute, oboe, clarinet, bassoon, and cor parts. The fourth measure features 'dim.' for the flute, oboe, and cor parts, and 'f marcato' (forte marcato) for the bassoon, cor parts, and the lower strings. The trumpet and trombone parts are marked with 'dim.' in the third measure and 'p' (piano) in the fourth. The string parts are marked with 'dim.' in the third measure and 'div.' (divisi) in the fourth. The overall texture is dense, with many instruments playing simultaneously.

СЦЕНА ПЕРВАЯ

Ланчотто Малатеста, Кардинал и свита обоих.

ERSTER AUFTRITT

Lanceotto Malatesta. Kardinal und das Gefolge beider.

37 *L'istesso tempo*

Cl. *p* *dim.*

Cl. b. *p* *dim.*

Tr-ni
e
Tuba *sf*

ЛАНЧОТТО
LANCEOTTO
lunga *mf*

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

37 *L'istesso tempo*

arco *ff* *p* *cresc.*

arco *ff* *mf*

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

arco *ff* *p* *cresc.*

Cl. b.

Fag.

Ланч.
Lanc.

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

Archi

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

Cl.

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

V-c.

C-b.

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

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

Cl. *p*

Cl. b. *p* *mf*

Fag. *p*

Cor. *p* *f*

Timp. *f*

Ланч. *mf*
Lanc. *mf*

(к свите)
(zum Gefolge)

- сто - ла.
Stuh - le.

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

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

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It consists of ten staves. The woodwind section includes Clarinet (Cl.), Clarinet in Bass (Cl. b.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.) and Timpani (Timp.). The vocal soloist is labeled 'Ланч.' (Lanc.). The string section (Archi) is represented by five staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line has two parts: a Russian line and a German line. The Russian line is: '- сто - ла. Stuh - le.' The German line is: 'Се - го - дня в ночь мы Noch die - se Nacht wird'. The German line is preceded by the directions '(к свите)' and '(zum Gefolge)'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also crescendo markings (*cresc.*) and hairpins indicating volume changes. The woodwinds and strings play sustained notes, while the brass and timpani play rhythmic patterns. The vocal line is a simple melody.

38

Fl. I
mf sf

Ob. mf cresc. sf

Cl. a 2 p cresc. sf mf

Cl.b. p cresc. sf mf

Fag. p cresc. sf mf

Cor. f

Ланч. f ff

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

38

Archi p cresc. sf

mf cresc. sf

I. II a 2

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

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

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

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

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

Tr be *ff*

Tr-ni e Tuba *ff*

Timp. *mf* *ff*

P-tti *f*

Cassa *f*

Ланч. *ff*
Lanc.

к по-хо - ду!
zum Ab - marsch!

Смерть
Tod

Archi *sf* *mf* *cresc.* *ff* *mf 3*

Ob. *dim.* *cresc.*

Cl. *cresc.*

Fag. *dim.* *cresc.*

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

Fl. *p*

Ланч.
Lanc.

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

Vcl. *dim.* *cresc.*

Vcl. *dim.* *cresc.*

Archi *dim.* *cresc.*

Vcl. *dim.* *cresc.*

Vcl. *dim.* *cresc.*

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

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

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

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

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

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

Tr-ni
e
Tuba *mf* *cresc.* *f* *sf*

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

Ланч.
Lanc. *f* *cresc.* *ff* *sf*

Choir
T. *f* *cresc.* *ff* *sf*
B. *f* *cresc.* *ff* *sf*

Lyrics:
- ды - ки!
für - sten!
Смерть!
Tod!
Смерть!
Tod!
Смерть
Seht
вра
euch
гам
vor,

Cl.
Cl. b.
Fag.

Cor.

(к Кардиналу)
(zum Kardinal)

Ланч.
Lanc.

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

Соро

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

Арчи

Cl. I

Cl. b.

Fag. p

Cor. I II p

Ланч. *Lanc.* *mf*

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

V-le p pizz.

V-c. p pizz.

C-b. p pizz.

39

Fl. I II p

Ob. I p

Cl. p

Fag. p pp

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

Ланч. *Lanc.* - e. - schar.

Archi *arco* p *pp dolce*

pp

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

V-ni I

V-ni II

V-c.

C-b.

p

Detailed description: This system contains the first four measures of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes with a *mf* dynamic. The strings (Violins I & II, Viola, and Cello/Double Bass) play a rhythmic pattern of eighth notes with a *p* dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Fl.

Ob. *I*

Cl.

Fag. *mf*

V-ni I

V-c.

C-b.

p

Detailed description: This system contains measures 5 through 8. The woodwinds continue with sustained notes. The strings maintain their rhythmic pattern. A double bar line is present at the end of measure 4, indicating the start of a new section. The dynamics and instrumentation remain consistent with the first system.

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

Musical score for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Horns (Cor.), and Trombones (Tuba). The score includes dynamic markings such as *p*, *mf*, and *cresc.*, and performance instructions like *cantabile* and *un poco cresc.*. The Flute part is marked with *I. II* and *I*. The Bassoon part is marked with *II*. The Horns and Trombones parts are marked with *p* and *mf*. The Violins (V. le) and Cellos/Bass (C. b.) parts are marked with *un poco cresc.*, *mf*, *dim.*, and *p*.

Musical score for Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Horns (Cor.), Trombones (Tuba), Violins (V. le), Viola (V. c.), and Cello/Bass (C. b.). The score includes dynamic markings such as *p*, *mf*, and *pp*, and performance instructions like *a 2*. A box containing the number **40** is present above the Clarinet staff. The Clarinet part is marked with *p*. The Bassoon part is marked with *II* and *a 2*. The Horns and Trombones parts are marked with *p* and *a 2*. The Violins (V. le) and Cello/Bass (C. b.) parts are marked with *pp*.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.-be

ЛАНЦОТТО
LANCEOTTO

(к своей свите)
(zu seinem Gefolge)

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

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

Archi

Cl. *cresc.* *dim.*

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

Fag. *cresc.* *dim.*

V-ni I *p*

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

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

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



Cl. b. *p*

ЛАНЦОТТО (к слуге) *f* *dim.*
 LANCEOTTO (zum Diener)

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

V-ni I *dim.*

V-le *dim.*

V-c. *dim.*

C-b. *dim.*

СЦЕНА ВТОРАЯ

Ланчотто один в глубокой
задумчивости.

ZWEITER AUFTRITT

Lanceotto allein
in Gedanken versunken.

41

Largo (♩=52)

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

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

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

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

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

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

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

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

41

Largo (♩=52)

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

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

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

rit. Più vivo (♩=80)

Ob.

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

Cl. b. Cl. basso muta in B

Fag. Cor. I. II muta in F

Cor. Cor. III. IV muta in F

Tr-ni e Tuba

Timp. *lunga*

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

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

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

Archi

Timp. *lunga*

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

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

rit. *lunga*

2 Trombe (A) *lunga*

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

Listesso tempo

Meno mosso (♩=63)

Ob. *p* *cresc.*

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

Fag. *p* *cresc.*

Tr-be I. II *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

ЛАНЦОТТО
LANCOTTTO

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

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

Archi *p* *cresc.* *sf*

42

Ob. *a2* *mf*

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

Cl. b. *p*

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

Cor. IV *p* *mf*

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

2 Corni (F) *a2* *f*

Ланч. *f*

Ланч.
Lanc.

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

42

Arch. *mf* *cresc.*

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

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

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

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

43 Allegro moderato (♩=108)

Cl. b. *p*

Ланч.
Lanc. *f* *p* *p*

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

V-ni I *pp*

V-ni II *pp*

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

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

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

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

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

Ланч.
Lanc. *f* *dim.* *mf* *dim.*

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

V-ni I *p* *mf*

V-le *arco* *p*

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

meno mosso
colla parte

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

Fag. *mf dim. mf*

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

Ланч.
Lanc. *p cresc. mf p f dim.*

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

V-le *p*

V-c *arco*

V-b. *p*

a tempo

Cl. *mf dim.*

Cl. b. *mf dim.*

Fag. *mf dim.*

Cor. *III mf dim.*

Ланч.
Lanc. *f dim. dim.*

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

V-ni I *p mf*

V-le

V-c

C-b.

44

I

Fl. *pp*

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

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

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

Ланц. *mf* *dim.* *p* *pp* *un poco*

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

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

C-b. *pp* *div.*

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

meno mosso

a tempo

Fl. *pp*

Cl. *p* *dim.*

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

Ланц. *cresc.* *mf* *mf*

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

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

unis. *p*

accel. I. II ^{u2}

Fl.

Ob.

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

Archi

p *cresc.* *cresc.*

mf *p* *cresc.*

p *cresc.*

cresc. *f*

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

p *cresc.*

p *cresc.*

unis. *mf* *cresc.*

p *cresc.*

p *cresc.*

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

a tempo

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cl. b.

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

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

Ланч. *ff* *mf* *p*

Lanc.

He mne!..
Nicht mir!

Здесь ко - рень
Hier liegt der

a tempo

Archi *ff* *mf* *p*

Un poco più vivo. Alla breve (♩=5♩)

Cl. *p dolce*

Cl. b.

Fag. *p dolce*

Cor. *p*

Ланч. *cantabile mf*

Lanc. *3 ма... Fluch... 0, 0,*

Archi *div. p dolce*

pizz. p pizz. p

Cl.

Fag.

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

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

Archi *unis.*

Cl. *p*

Fag. *p dolce*

Ланч.
Lanc.

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

Archi



Cl.

Fag. *I*

Ланч.
Lanc.

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

Archi

Ob. *p*

Cl. *p*

Fag. *p*

Ланч. *poco a*

Ланс.

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

Archi *p*
unis.
arco
p

Ob. *poco cresc.*

Cl. *un poco cresc.*

Fag. *un poco cresc.*

Ланч. *poco cresc.*

Ланс.

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

Archi *un poco cresc.*

un poco cresc.

un poco cresc.

un poco cresc.

un poco cresc.

I-II a2

Fl.

Ob.

Cl.

Fag.

Ланч.
Lanc.

Arch.

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

Ob.

Cl.

Fag.

Cor.

Ланч.
Lanc.

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

Arch.

Fl. *f* *f*

Ob. *f* *f*

Cor. *f* *mf* *mf*

Tr-be *f*

Tr-ni *f* *mf*

Ланч.
Lanc. *f* *dim.*

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

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

Fl. *ff* I. II

Ob. *ff* III

Cl. *ff* a²

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

Tr-be *f* I. II

Tr-ni *f* III

Tuba *f* Tuba

Timp. *f*

Ланч. *mf* *f*

Lanc. *mf* *f*

А те-перь? *mf* *f*

Jetzt je - doch

Со-мне-нья нет, у-вы, *f*

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

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

rit.

46 *Meno mosso* (♩=88)

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Tuba

Тимп.

Ланч.
Lanc.

pp

mf

p

pp

pp

pp

pp

pp

mf

pp

cresc.

ты лю-бшь бра-га... И вместе с ним сме-
 du liebst den Bru-der... Ver-spottest mich mit

rit.

46 *Meno mosso* (♩=88)

Archi

p

pp

Piu vivo

Cl. *mf*

Cl. b. *mf* *p*

Fag. *mf*

Cor.

Tuba

Ланц. *f* *mf* *cresc.*

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

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

V-le *p*

V-c. *p* *cresc.*

C-b. *p* *cresc.*

Ob. *mf* *f*

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

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

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

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

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

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

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

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

Più mosso

Ob. *mf*

Cl. *p* *cresc.*

Cl. b. *p* *cresc.*

Fag. *p* *cresc.*

Cor.

Ланч. *mf* *cresc. poco a poco*

Lanc. *mf* *cresc. poco a poco*

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

Più mosso

p

Archi *p* *cresc. poco a poco*

p *cresc.*

p *cresc. poco a poco*

p *cresc. poco a poco*

47 Tempo rubato (♩=100)

Fl. *ff* *ff sempre marcato*

Ob. *ff* *ff sempre marcato*

Cl. *ff* *ff sempre marcato*

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

Fag. *ff* *ff sempre marcato*

Cor. *ff* *ff sempre marcato*

Tr-be *ff* *ff sempre marcato*

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

Timp. *f* *ff*

P-tti *ff*

Cassa *ff*

Ланч. *ff* *ff ten.* *ff*

Lanc. *ff*

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

47 Tempo rubato (♩=100)

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

colla parte

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

f ad lib.

Ланч.
Lanc.

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

colla parte

Archi

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

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

Fag. *f* *dim.*

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

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

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

Ланч. *p*
 Lanc. - мне - нье и каз - нить...
 Zwei-fel, der mich quält...

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

poco a poco riten.

Largo (♩=58)

Cl. a2

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

Arch.

pp *p* *dim.* *pp*

pp *pp*

p *cresc.*

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

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

Fag.

Ланч.
Lanc.

Arch.

I solo

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

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

unis.

I

Fag.

Ланч.
Lanc.

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

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

Archi

48

Ob.

Cl.

Cl. b.

Fag.

Cor.

Ланч.
Lanc.

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

Archi

Fl. *mf dim.*

Ob. *mf dim.*

Cl. *dim. p*

Fag. *mf dim.*

Cor. *mf dim.*

Ланч. *mf p p*

Lanc. *mf p p*

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

un poco cresc. *mf pp*

un poco cresc. *mf pp*

Archi *un poco cresc. mf dim.*

mf dim.

mf dim.

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

III *mf* *dim.* *p*

Tr-tube I. II *p*

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

Timp. *p* *pp*

Ланч. Lanc. *mf* *p* *p*

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

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

СЦЕНА ТРЕТЬЯ

DRITTER AUFTRITT

Listesso tempo *Un poco meno mosso*

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

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

Cl. *f dim.* *pp*

Fag. *f dim.* *pp*

Cor. *f dim.* *p*

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

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

Listesso tempo *Un poco meno mosso*

V. no solo *p dolce*

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

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

V. le *f dim.* *pp*

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

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

Un poco più mosso

Fl. *pp*

Fag. *pp*

Cor. *p*

Франц. *pp*
langt nach mir?
 ЛАНЧОТТО
 LANCEOTTO

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

V-no solo

V-ni I *pizz.*

V-ni II *sf*

V-le *sf*

V-c. *pizz.* arco *mf* *dim.*

C-b. *p*

Fag.

Cor. III

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

V-c. *pp*

C-b.

Un poco meno mosso

49

Fl.

Cl.

Fag.

Cor.

leggiere

mf *dim.* *p*

mf *dim.* *p*

mf *pp*

mf *pp*

mf *pp*

ФРАНЧЕСКА
FRANCESKA

mf

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

Ланч.
Lanc.

f

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

49 Un poco meno mosso

V-no solo

V-ni II

V-le

V.c.

C-b.

p *p*

pp

mf *pp*

mf *pp*

arco *mf* *pp*

Fl.

Cl.

Франц.
Franc.

- лнн.
schek'n.

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

V-no solo

V-ni II

p *mf dim.*

p *mf* *dim.*

dim.

Un poco più mosso

Fl.

Cl.

Cl. b.

Cor.

Франц.
Franc.

- люсь...
des.

ЛАНЧОТТО
LANCEOTTO

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

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

ppp

ppp

ppp

mf

p

mf

p

mf

p

mf

p

pizz.

p

sf

sf

sf

pizz. *div.*

pizz.

p

pizz.

p

pizz.

un poco accel.

Fl.

Cl. b.

Fag.

Cor.

Tuba

Ланч.
Lanc.

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

Па-о-ло...
Pa-o-lo...

un poco accel.

Archi

arco

arco

cresc.

arco

pp

Un poco meno mosso

Più vivo rit.

Fl. *pp*

Cl. *p* *pp*

Fag. *p* *pp*

Cor. *sf*

FRANЧЕСКА
FRANCESKA

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

Ланч.
Lanc.

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

V-no solo *p* *dim.*

V-ni I *sf*

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

V-le *sf*

V-c. *sf*

C-b. *sf*

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

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

Ланц. *Lanc.* *cresc.*

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

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

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

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

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

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

Cor. III *mf* *dim.*

Ланц. *Lanc.* *dim.* *f* *dim.*

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

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

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

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

Fl. *pp*

Cl. *pp*

Fag. *p*

Cor. I *p*

Cor. II *p*

Франческа
FRANCESKA *mf*

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

Ланч.
Lanc. *p*

тра-чен?
trau - rig?

V-no solo *p*

V-ni II *pp*

V-le *p*

V-c. *p*

C-b. *p*

Fl. *pp*

Cl. *pp*

Франц.
Franc. *p*

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

V-no solo *dim.*

V-ni II *pp*

rit.

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

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

Ob. *f* *cresc.*

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

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

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

Tr-be *mf* *cresc.*

Tr-ni *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Франц. *pp* *cresc.*

Franc. *pp* *cresc.*

-му. *bot.*
 ЛАНЧОТТО
 LANCEOTTO

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

rit.

V-no solo *pp*

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

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

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

V-c. *pp* *cresc.*

C-b. *mf* *cresc.*

51 Largo (♩=60)

Fl. *sf*

Ob. *sf*

Cl. *sf* *mf pesante*

Fag. *mf pesante*

Cor. *sf* *mf pesante*

Tr-be *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

Ланч. *f* *amoroso*

Lanc. *f* *amoroso*

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

51 Largo (♩=60)

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

I. II

Fl.

Cl.

Fag.

Cor.

Tr-ni e Tuba

Timp.

Ланч. Lanc.

Archi

- ве - нье...
jo - chen...

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

p *f* *dim.* *p* *dim.* *pp* *mf* *dim.* *ff* *dim.* *p* *dim.* *ff* *dim.* *p* *dim.* *ff* *dim.* *p* *dim.*

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

Fag. *cresc.* *pp*

Cor. *cresc.* *pp*

III *dim.* IV *pp*

p ten. ten.

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

Timp. *cresc.*

Ланч. *f* *mf*

Ланч.
Lanc.

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

cresc. *dim.* *p*

div. *p*

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

div. *p*

div. *unis.* *p*

cresc. *dim.* *p*

53

Fl. *ten. pp ten. pp*

Cl. *cresc. dim. p*

Cl. b. *p*

Fag. *cresc. dim. p*

Cor. II *cresc. dim. p*

Tuba *cresc. dim. p*

Timp. *cresc. dim.*

Ланч. *Lanc. cresc. f ten. mf*

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

53

Fl. *cresc. dim. p*

Cl. *pp*

Cl. b. *p*

Fag. *pp*

Archi *cresc. dim. p*

Archi *div. pp p*

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

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

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

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

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

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

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

Tr-ni
e
Tuba *mf*

Timp. *pp un poco cresc.* *cresc.* *cresc.*

Ланч.
Lanc. *mf* *f* *ff*

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

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

I. Ha 2

Fl. *f dim.*

Ob. *f*

Cl. *f dim. pp*

Cl. b.

Fag. *f dim. pp*

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

Tr-be *f dim. pp*

Tr-ni *f dim. pp*

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

Timp. *mf dim. p*

Ланч. *f dim.* *mf* *p*

Lanc.

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

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

f *mf* *div. p*

54

Ob. I *p dim.*

Cl. *dim.* *pp*

Cl. b. *pp*

Fag. *dim.* *pp*

Cor. *dim.*

IV *pp*

Tuba *pp*

Timp. *pp*

Ланч. *mf* *p*

Lanc.

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

54

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

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

div.

unis.

pp *pizz.* *arco*

pp *pp* *p*

Tempo rubato (♩=88)

Fl. *ff marcato*

Ob. *ff marcato*

Cl. *ff marcato*

Fag. *ff marcato*

Cor. *ff marcato*

Tr-be *ff*

Tr-ni e Tuba *ff*

P-tti *f*

Cassa *f*

Ланч. *ff* *ad lib.* *dim.* *f*

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

Tempo rubato (♩=88)

Archi *ff unis.*

un poco meno mosso

Cl. b. *mf* *dim.*

Fag. *mf*

Cor. *mf*

ФРАНЧЕСКА
FRANCESKA

p

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

Ланч.
Lanc. *mo- zhe-sh! lie - ben!*

un poco meno mosso

Archi *f marcato* *dim.* *p*

div. 3 *f marcato*

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

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

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

Cl. b. *pp pp f dim.*

Франц.
Franc. *pp pp f dim.*

но лгать я не у - ме - ю.
ich kann euch nicht be - lü - gen.

(подавляя свой гнев)
(seinen Zorn meisternd)

Ланч.
Lanc. *f*

Не можешь лгать?
Du kannst es nicht?

V-ni I *pp sf f*

V-le *pp sf f*

V-c. *pp sf f*

C-b. *p sf f*

Cl. b.

Fag. *mf*

Cor. *mf* IV

Tr-be *p* I. II

Ланч.
Lanc. *p*

Ну, бор с тобой!
Nun Gott mit dir!

V-ni I *dim.*

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

V-c. *dim. p dim.*

C-b. *dim. p dim.*

55 Largo (♩=60)

rit.

Cl. *ten. ten.*

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

Cor. *ten. ten.*

Tr-be *dim. pp*

Tr-ni e Tuba *pp*

Timp. *pp*

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

Ланс.

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

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

55 Largo (♩=60)

rit.

V-ni I *pp*

V-le *pp*

C-b. *div. pizz. p*

Cl. *dim.* I

Fag. *dim.* *ppp*

Cor. II *ppp* III

Timp.

ФРАНЧЕСКА
FRANCESKA

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

Ланч. *p* *p* *pp*

Lanc.

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

ppp

div. *pp* unis. *ppp*

Archi

div. *pp* *ppp*

accel.

I

Cl. *pp* solo

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

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

Cor. II *pp*

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

V-ni II *f* *ppp*

V-le *f* *ppp*

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

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

unis. arco

Allegro (♩ = 126)

Ob. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

Cor. I. II *f*

ЛАНЧОТТО
 LANCEOTTO

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

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

Ob.
Cl.
Fag.
Timp.

Ланч.
Lanc.

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

Франческа уходит.
Franceska geht ab. arco

Arch.
pizz. arco

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

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

57

Fl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

T-tam

ЛАНЦОТТО
LANCOTTO

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

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

57

Archi

58

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

3AHABEC
58 VORHANG

Archi

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 1 with *cresc.* and *ff* markings.
- Ob. (Oboe):** Part 1 with *cresc.* and *ff* markings.
- Cl. (Clarinet):** Part 1 with *cresc.* and *ff* markings, including a *a2* (second octave) marking.
- Fag. (Bassoon):** Part 1 with *cresc.* and *ff* markings.
- Cor. (Cor Anglais):** Part 1 with *cresc.* and *ff* markings.
- Tr-be (Trumpet):** Part 1 with *ff* markings.
- Tr-ni e Tuba (Trumpet and Tuba):** Part 1 with *ff* markings.
- Timp. (Timpani):** Part 1 with *ff* markings.
- Archi (Strings):** Part 1 with *ff* markings.

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

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp.

Archi *ff*

8.....

Allegro vivace (♩=152)

V-ni I con sord. pp

V-ni II con sord. pp

Fl. a 2

Cl. a 2

V-ni I div. pp cresc.

V-ni II div. pp cresc.

V-le con sord. unis. p cresc.

Fl. a 2 f dim. III pp

Ob. I mf f dim. mf pp

Cl. a 2 f dim.

Cor. III f dim. p

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

V-ni II f dim. mf dim.

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

V-c. unis. f

Musical score for measures 58-61. The score includes parts for C. ingl., Cl., Cl. b., Fag., V-ni I, V-ni II, V-le, and V-c. The key signature is B-flat major. The woodwinds play sustained notes with dynamic markings of *mf*, *dim.*, and *pp*. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *dim.*. The Violin II part includes a *unis.* marking in measure 61. The Viola and Cello parts include *(pizz.)* and *pizz.* markings.



Musical score for measures 62-65. The score includes parts for V-ni I, V-ni II, and V-le. The key signature is B-flat major. The Violin I and Violin II parts play a rhythmic pattern of eighth notes, with dynamics of *pp* and *cresc.*. The Violin I part includes a *div.* marking in measure 65. The Viola part includes a *unis.* marking in measure 65.

Fl. *pp*
dim.

C. ingl. *p*

Cl. *dim.*

Fag. *p*

V-ni I *dim.* *pp*

V-ni II *dim.* *pp*

V-le *dim.* *pp*

Ob. *mf*

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

Cl. *pp*

Cl. b. *pp* *mf*

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

V-ni I *dim.*

V-le *pp*

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

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

60

Ob. *p* *mf*

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

Cl. *mf*

Cl. b. *p* *mf*

Fag. *p* *mf*

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

Ob. *p* *cresc.*

C. ingl. *p* *cresc.*

Cl. *mf* *mf*

Cl. b. *p* *cresc.*

Fag. *p* *cresc.*

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

I. II a 2

Fl. *f* *dim.*

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

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

Cl. *mf dim.*

Cl. b. *mf*

Fag.

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

This musical score page, numbered 219, features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Clarinet Bass (Cl. b.), and Bassoon (Fag.). The string section is labeled 'Archi' and includes Violin I, Violin II, and Cello/Double Bass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwind parts are primarily melodic, with the Flute and Clarinet parts featuring dynamic markings such as *f* (forte) and *dim.* (diminuendo). The Flute part also includes a first ending bracket labeled 'a 2' and a third ending bracket labeled 'III'. The string section provides a rhythmic accompaniment, with the Violin I and II parts starting at a piano (*p*) dynamic and gradually increasing in volume, marked with *cresc.* (crescendo), before reaching a forte (*f*) dynamic. The Cello/Double Bass part provides a steady bass line. The overall texture is a blend of melodic woodwind lines and a rhythmic string accompaniment.

I. II a 2

Fl. *p cresc.*

III

Ob. *p cresc.*

C. ingl.

Cl. *p cresc.* a 2

Fag. *f p*

Cor. *p cresc.* III

V-ni I *p cresc.*

V-ni II *p cresc.*

V-le *div. p cresc.*

Detailed description: This page of a musical score contains measures 1 through 4 for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The strings include Violin I (V-ni I), Violin II (V-ni II), and Viola (V-le). The score is in a key with three flats (Bb, Eb, Ab) and a 2/4 time signature. The first two measures feature a melodic line in the woodwinds, with the Flute, Oboe, and Bassoon playing a similar line, while the Clarinet in Bb and Cor Anglais play a lower, sustained line. The strings provide harmonic support with chords and rhythmic patterns. The third and fourth measures show a dynamic shift to piano (p) with a crescendo (cresc.) for most instruments. The Bassoon and Cor Anglais have specific markings: 'f' and 'p' for the Bassoon, and 'III' for the Cor Anglais. The Viola part includes a 'div.' (divisi) marking in the third measure.

61

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

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

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

Fag.
f

Cor.
ff *dim.* *p*

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

61

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

V-ni II *ff* *mf*

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

V-c. *f*

Fl. *dim.* *p*

Cl. *dim.* *p*

Cl. b. *dim.* *p*

Fag. *p*

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

Detailed description: This system contains five staves. The Flute staff has a melodic line with a *dim.* marking and a *p* dynamic at the end. The Clarinet staff has a similar melodic line with *dim.* and *p*. The Bass Clarinet staff has a lower melodic line with *dim.* and *p*. The Bassoon staff has a sustained note with *p*. The Arches section consists of three staves: Violins I and II, and Violas. They play a rhythmic pattern with *dim.* and *p* dynamics. The Viola staff has an *arco* marking.

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

Cl. *mf* *cresc.*

Cl. b. *cresc.*

Fag. *cresc.*

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

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

Detailed description: This system contains six staves. The Oboe staff has a melodic line with *I*, *mf*, and *cresc.* markings. The Clarinet staff has a sustained note with *mf* and *cresc.*. The Bass Clarinet staff has a sustained note with *cresc.*. The Bassoon staff has a sustained note with *cresc.*. The Cor Anglais staff has a melodic line with *I, II*, *mf*, and *cresc.*. The Arches section consists of three staves: Violins I and II, and Violas. They play a rhythmic pattern with *unis.*, *p*, and *cresc.* markings.

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

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

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

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

Cl. b. *cresc.* *f*

Fag. I *mf cresc.* *f*

Cor. II *f* *ff*

Tr. ni e Tuba *f*

Timp. *f*

Archi *f* *cresc.* *ff*

arco *f* *arco* *ff*

Fl. *dim.* *p*

Ob. *dim.* *p*

Cl. *dim.* *p*

Fag. *dim.* *p*

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

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

Timp. *dim.* *pp*

Archi *ff* *dim.* *pp*

Detailed description: This page of a musical score features ten staves of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and Cor Anglais are marked with *dim.* and *p*. The brass section (Cor Anglais, Trumpets, Trombones, Timpani) starts with *ff* and *dim.*, ending with *pp*. The string section (Archi) starts with *ff* and *dim.*, ending with *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *p*

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

Cl. *p*

Cl. b. *p*

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

Cor.

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

I

div.

Detailed description: This is a page of a musical score for woodwinds and strings. It features five systems of staves. The first system contains Flute (Fl.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), and Bassoon (Fag.). The second system contains Cor Anglais (Cor.). The third system contains the string section (Archi), with three staves for Violins I, Violins II, and Cellos/Double Basses. The score is in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The woodwinds play sustained notes with dynamic markings of *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The strings play a rhythmic pattern of eighth notes, with dynamic markings of *pp* (pianissimo) and *p* (piano). The string section includes *pizz.* (pizzicato) markings. There are first endings (*I*) and a *div.* (divisi) marking for the strings. The page number 226 is in the top left, and 7689 is at the bottom center.

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Strings (Archi). The score is in 4/4 time and features dynamic markings such as *p*, *pp*, and *ppp*. The Flute part includes a second ending marked "II" and a first ending marked "I". The Clarinet part includes a first ending marked "I". The Bassoon part includes a first ending marked "I". The Cor Anglais part includes a first ending marked "I". The Strings part includes a first ending marked "I".

Musical score for Flute (Fl.), Clarinet (Cl.), Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), and Cello (V.c.). The score is in 4/4 time and features dynamic markings such as *pp*, *p*, *dim.*, and *ppp*. The Flute part includes a first ending marked "I". The Clarinet part includes a second ending marked "II" and a first ending marked "I". The Violin I part includes a first ending marked "I". The Violin II part includes a first ending marked "I" and a *div.* marking. The Viola part includes a first ending marked "I" and a *dim.* marking. The Cello part includes a first ending marked "I".

СЦЕНА ПЕРВАЯ

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

ERSTER AUFTRITT

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

Moderato (♩=72) rit.

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

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

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

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

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

Arpa *f* *dim.* *p*

Moderato (♩=72) rit.

ЗАНАВЕС
VORHANG

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

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

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

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

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

V-c. solo *p* *pp*

63 Lento (♩=48)

Fl. *p* 3 3

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

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

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

PAOLO
PAOLO

(читает)
(liest) *p*

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

V. c. solo *pp*

Cl. I

П. П. *cresc.*

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

V. ni I *p* 3 3

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

solo *p* 3

V. c. *tutti*

altri *pp*

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

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

Cl. b. *pp* $\overset{3}{\curvearrowright}$ *I solo*

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

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

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

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

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

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

Più mosso (♩=72)

Cl. *pp*

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

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

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

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

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

V. le *div.* *pp*

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

C. b. *pp*

colla parte

Fl.

Cl.

Fag.

Cor.

II. P.

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

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

colla parte

Arch.

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

64 Moderato (♩=72) rit.

I. II

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

III

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

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

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

Tuba *f* *dim.* *p*

Arpa *f* *dim.* *p*

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

64 Moderato (♩=72) rit.

arco

Archi *f* *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

unis.

a tempo

Ob. *p*

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

Arpa *f*

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

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

a tempo *mf* *div.*

Archi *f* *mf* *p*

Ob. *rit.*

Fag. *p dim.*

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

Arpa

П.
Р. *f dim. dim.*

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

Archi *rit.*

f dim. pp p

mf dim. pp

Meno mosso (♩ = 58)

Fl. I
pp dolce
3

Cl.
pp dolce
3

Fag.
pp

Cor. I. II
pp

ФРАНЧЕСКА
FRANCESKA

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

Meno mosso (♩ = 58)

V-ni I
unis. pizz.
p

V-ni II
pizz.
p

V-le div.
dolce
pp
3

V-c.
unis. pizz.
p

C-b.
pizz.
p

Più mosso

Fl.

Cl.

Cor. I muta in E

Arpa

Франц.
Franc.

Паоло
PAOLO

V-ni I

V-ni II

V-le
div.

V-c.

C-b.

mf *dim.*

mf *dim.*

mf

- ле - ла. Мол -
Könn - te. Schweig'

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

mf *dim.*

arco *mf* *dim.*

arco *mf* *p*

div. *mf* *p*

unis.

arco *mf* *p*

Tempo precedente

Ob. *I solo*
mf *dim.*

Cl.

Fag. *I*
p

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

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

V-c. *pizz.*
p

C-b. *pizz.*
p

Ob. *I* 65

Cl.

Fag. *I*

Агра *p*

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

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

Moderato rit. Lento

I. II

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

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

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

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

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

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

Moderato rit. Lento

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

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

V-c. solo *p* *g*

arco *f* *dim.* *p*

Più mosso (♩=66)

Fl. *p* 3 3

Cl. *p* 3 3

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

Fag. *p* *p*

PAOLO
PAOLO

(читаем)
(liest)

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

V-ni I *p* div. 3 3

V-ni II *p* div. 3 3

V-le unis. *pp*

V-c. solo *pp* 3 3

Fl. *p* 3 3

Ob. *p* leggiero 3 3

Cl. b. *p* 3 3

П.
P.

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

V-ni I *pp* div. 3 3

V-ni II *pp* 3 3

V-le *pp*

V-c. tutti pizz. *p*

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Cl. b. *p dolce*

Fag. *dolce*

П. P.

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

Archi

arco
p

tutti

div.
p dolce

div.
p dolce

cresc.

cresc.

mf

mf

Moderato senza rit.

Fl. *f dim.*

Cl. *f dim. p*

Cl.b. *f dim. p*

Fag. *f dim. p*

Cor. *f dim. p*

Timp. *p dim. pp*

Arpa *f dim. p*

П. П. *mf*

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

Moderato unis. senza rit.

Archi *f dim. p cresc.*

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

Ob. *p* *mf*

Fag. *mf* *dim.*

Cor. *mf* *dim.*

Arpa *f*

ФРАНЧЕСКА
FRANCESKA

(задумчиво)
(gedankenvoll)

Сча -
Die

(Задумывается)
(Versinkt in Nachdenken)

II. P. *mf*

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

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

arco *pizz.*

I. II Più mosso

Fl.

pp 3 3 3 3 3 3 3 3

pp 3 3 3 3 3 3 3 3

Fag.

p

Arpa

cresc. f

П. П.

-ши-мый ры-царь, что ты хо-чешь? Но про-дол-жать бед-няж - ка не мог-ла. „Сын
weg-ner Rit-ter, was be-gehrst du?“ Doch wei-ter re - den konnt' die Ärm-ste nicht. „Der

f 3 p 3 3 3 cresc.

Пiù mosso arco div. 3 3

Archi

cresc. f pp unis. 3 pp

p cresc. f

Fl. *mf* *dim.* *rit.*

Ob. *mf* *dim.*

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

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

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

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

П. P. *cresc.*

-ви - де - ла о - на, что даль - ше не на - до спра - ши - вать, что хо - чет
denn an sei - nem Blick, sie dür - fe nicht wei - t're Fra - gen stell'n, weil er das -

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

f *dim.*

f *dim.*

Moderato (♩=72)

68

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

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

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

Cor. I (in E) *f* *dim.* *p*

Cor. II (in F) *f* *dim.* *p*

Cor. III, IV (in F) *f* *dim.* *p* III solo *p*

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

Arpa *f* *p*

ФРАНЧЕСКА
FRANCESKA

f

0, не гля-
0, блик-ке

П.
Р.

-чань - е..."
zūk - kung."

Moderato (♩=72)

68

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

pp *3* *3* *3* *3*

pp dolce *pizz.*

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

Un poco più mosso

Ob.

Cl. b.

Fag.

Cor.

Франц.
Franc.

dim.

-ди так на ме-ня... Чи - тай!
so mich nim-mer an... Fahr' fort!..

(бросая книгу)
(wirft das Buch fort)

П.
P.

mf

Чи - тать ли мне о том,
Soll ich wohl le - sen gar;

Un poco più mosso

Archi

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

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

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

Cor. *f* *p*

II. P. *mf* *cresc.* *f*

- ей, как, все за-быв, о-ни от-да-лись стра-ти и
 Münd, wie Lei-den-schaft sie al-les ließ ver-ges-sen und

Archi *mf* *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

arco *pizz.* *cresc.*

f *p* *cresc.*

Fl. I. II *f* 3

Ob. *mf* 3 *mf* 3 *mf* 3

Cl. b. *f*

Fag. *f* 3 *f* 3 *mf* 3 3

Cor. I (in E) *mf* 3 *cresc.* 3
 II (in F) *mf* 3 *cresc.* 3
 III, IV (in F) *mf*

П. P. *cresc.*

за - мер-ли в бла - жен - стве веч - ной лас - ки!?, О, Фран -
 sie im Rausch der Se - lig - keit ver - stumm - ten... O Fran -

Archi *mf* 5 *cresc.* 5 5
mf 3 *mf* 3 *cresc.* 3
 arco *mf* *mf* *cresc.*

Fl. *f* *cresc.*
 Ob. *f* *cresc.*
 Cl. b. *f* *cresc.*
 Fag. *f*
 Cor. I (in E) *mf* *cresc.*
 Cor. II (in F) *mf* *cresc.*
 Tr-ni e Tuba III. IV (in F) *mf* *cresc.*
 Tuba *p* *cresc.*
 Arpa *f* *cresc.*
 П. P. *ff*
 - чес - ка!
 ces - ka!
 (Падает перед ней на колени и рыдает.)
 (Fällt vor ihr auf die Knie nieder und schluchzt.)
 Archi *f* *cresc.*
f *cresc.*
f *cresc.*
f *cresc.*

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

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

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

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

Cor. I (in E) *f* *dim.* *mf* *p* *dim.* *pp*

Cor. II (in F) *f* *dim.* *mf* *dim.* *pp*

Cor. III, IV (in F) *f* *dim.* *mf* *dim.* *p*

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

Tr-be III *mf* *dim.* *pp*

Tr-ni *mf* *dim.* *p*

Tuba *mf* *dim.* *p*

Arpa *ff*

ФРАНЧЕСКА
FRANCESKA

dim.

0, не ры - дай, мой Па - о - ло, не
0, schluch-ze nicht, mein Pa - o - lo, uo -

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

rit. 69 Lento (♩=52)

Cl. *p*

Fag. *pp*

Cor. I

Франц. Franc. *p*

на до... Пусть не да - но нам знать лоб - за - ний, пу - скай
zu das?.. *Uns sind zwar Won-nen nicht be-schie - den und wir*

V-ni I *pp* div. *pp dolce* 3 3 3 3 3 3 3 3

V-ni II *pp* div. unis. *pp dolce* 3 3 3 3 3 3 3 3

V-le *dim. pp*

V-c. *pp* arco *pp* 3 3 3 3 3 3 3 3
 con sord. *pp pizz.*

Франц. Franc. *cresc.* 3 *mf* *dim.* 3

мы здесь раз-лу - че - ны... Не - до - лог срок зем-ных ски-
ge - trennt auf en - gem Raum... *Doch un - ser Sein* *ist kurz hie-*

V-ni I *un poco cresc.* *dim.* 3 3 3 3 3 3 3 3

V-ni II *un poco cresc.* *dim.* 3 3 3 3 3 3 3 3

V-le *con sord.* *p* 3 3 3 3 *dim.* 3

V-c. *pizz.*

70

Cl. (in B)

Cl. b.

Fag.

Cor. II

Cor. III. IV

Франц. Franc.

f *dim.* *p*

p *mf* *dim.*

pp *mf* *dim.*

pp *mf* *dim.*

-ней, где нет ли - ше - ний, где у люб - ви не - тлен - ный храм!
trübt *dort ew' - ge Frcu - den,* *die uns der Lie - be Tem - pel beut!*

70

Archi

mf *dim.* *pp*

mf *dim.* *pp*

p *mf* *pizz.*

mf *mf*

2 C. b. soli

This musical score page features several staves for woodwind and string instruments. The woodwind section includes:

- Fl.** (Flute): Part I, II, and III. Part I starts with a *mf* dynamic and a triplet of eighth notes, followed by a *p* dynamic. Part II and III also feature triplet patterns.
- Cl.** (Clarinet): Part III, starting with a *p* dynamic and a triplet.
- Cl. b.** (Bass Clarinet): Part (in B), starting with a *pp* dynamic.
- Fag.** (Bassoon): Starting with a *pp* dynamic.
- Cor.** (Cor Anglais): Part II and III, IV, starting with a *pp* dynamic.
- Франц. / Franc.** (French Horn): Starting with a *pp* dynamic.

The string section (**Archi**) includes:

- Violins and Violas: Playing a rhythmic pattern of eighth notes with triplets, starting with a *dim.* dynamic and a *p* dynamic.
- Violas and Cellos: Playing a similar rhythmic pattern, starting with a *p* dynamic.
- Double Basses: Playing a sustained note with a *pp* dynamic.

The score is written in a key signature of two sharps (D major) and a 3/4 time signature. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piece concludes with a *dim.* (diminuendo) instruction.

Fl. I. II

Cl. I solo *ppp* 3 3

Cl. b.

Fag.

Cor. I

Франц. Franc. *pp* *f*

я бу-ду в веч-но-сти тво-я!..
bin ich für al-le Zei-ten dein!..

Archi

2 C. b. soli *pp*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

pp *f*

pp *mf* *pizz.* 3 3 3 3

pp *mf* *pizz.* 3 3 3 3

pp

71 Più vivo (♩=96)

Fl. *p*

Cl. *p* *dim.* *pp* Cl. I. II muta in B

Cl. b. *p* *dim.* *pp*

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

Cor. I *p* *dim.* Cor. I muta in F

Cor. II *mf*

Cor. III *mf*

Франц. Franc.

ПАОЛО PAOLO

f

На что мне рай се-го кра-
Was nüt-zen mir des Him-mels

71 Più vivo (♩=96)

Archi *dim.* *unis.* *dim.* *pp* *pp* *div. arco* *div. senza sord.* *f* *tutti*

Ob. I *mf* *dim.* *p* *p* *3*

Fag. *p*

Cor. II *p*

III *p*

П. Р. *-сой бесстрастной, когда бушует вихрь в кро-*
Küh le Wonnen, wenn mir ein Sturm durchrast das

V-ni I *mf* *dim.* *p* *3*

V-ni II *dim.* *unis.* *p* *3*

V-le *dim.* *p* *7* *pizz. p*

C-b. *p* *cresc.*

Ob. *mf*

Fag. *mf*

Cor. II *p*

П. Р. *f* *p* *f*

-вн? И я охвачен нолей
Blut, und ich ver-schmach-ten muß am

Archi *mf* *mf* *mf* *div.* *3* *3* *3*
unis. *cresc.* *senza sord.* *f* *f* *f* *arco*

Cl. I (in B)

Fag.

Cor. II

П. П.

власт - ной зем - ной люб - ви!? О жар - ко - е бла -
 Bren - nen vor Lie - bes - glut? O sol - che Se - lig -

Archi

72

Cl.

Fag.

Cor.

П. П.

-жен-ство по - це - лу - я!.. Бес - плот - ных ду - хов свет - лый лик, и
 keit im Kuß zu wis - sen! Der lich - ten Gei - ster - schar Ge - nuß, ja

V-ni II

V-le

V-c.

C-b.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

П.
P.

рай, и не - ба кра - со - ту я от - дам за миг... за миг о -
selbst den Him - mel will ich mis - sen um ei - nen Куш... Ein Au - gen -

Arch.

Detailed description of the musical score: The score is for a full orchestra and voice. It consists of nine staves. The vocal part (P.) has lyrics in Russian and German. The orchestral parts include C. ingl., Cl., Cl. b., Fag., Cor., and Arch. The woodwinds (Cl., Cl. b., Fag.) have melodic lines with dynamics like *mf*, *cresc.*, *f*, and *p*. The strings (Arch.) have a rhythmic accompaniment with dynamics like *mf*, *f*, and *pp*. The brass (Cor.) is mostly silent. The vocal part has a melodic line with lyrics: "рай, и не - ба кра - со - ту я от - дам за миг... за миг о - selbst den Him - mel will ich mis - sen um ei - nen Куш... Ein Au - gen -". The score includes various performance instructions such as *cresc.*, *mf*, *f*, *p*, *div.*, and *unis. arco*.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

П.
P.

- дни, за миг при-кос - но - ве - нья ор - нем го - ря - щих уст ку -
 blick, da Lipp auf Lipp sich drük - ken, um - faßt des Him - mels Se - lig -

Archi

Ob. *f dim. p*

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

Cl. *f dim. mf dim. pp*

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

Fag. *f dim. mf dim. pp*

Cor. *p mf dim. p*

ФРАНЧЕСКА
FRANCESKA *ff dim.*

У вы! Дру - го - му от - да -
Weh mir, dem Wei - be ei - nes

П. там!
P. -keit!

(Паоло хочет обнять Франческу, она избегает его.)
(Paolo will Franceska umarmen, sie weicht ihm aus.)

Archi *f dim. mf dim.*

f dim. mf dim.

f dim. mf dim.

f dim. mf dim.

Allegro vivace (♩=126)

I. II

Fl. *mf* *f*

Ob. *mf* *f*

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

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

Cor. *pp* *cresc.* *mf* *cresc.*

Tr. ni e Tuba *pp* *cresc.* *p*

Timpr. *p*

Франц. *pp* *cresc.* *ff*

Franc. *pp* *cresc.* *ff*

- на - я!
An - dern!

Нет! Нет! Пред не - бом
Nein! Nein! Ich schwör' es,

Allegro vivace (♩=126)

Archi *pp* *cresc.* *12.* *12.*

pp *pp* *cresc.* *6.* *6.* *12.*

pp *cresc.*

1. II *cresc.* a 2

Fl. *III cresc.* *ff* *dim.* *p*

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

C.ingl. *cresc.* *ff* *dim.* *p*

Cl. *a 2 cresc.* *ff* *dim.* *p*

Cl. b. *cresc.* *ff* *dim.* *p*

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

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

Tr-be *I mf* *f* *dim.* *p*

Tr-ni *cresc.* *f* *II p*

Tuba *cresc.* *f* *III p*

Timp. *cresc.* *f*

P. *dim.*

V. ты мо - я! Нас гор со - е - ду -
 du bist mein! Schloß Gott nicht un-fern

Archi *ff* *dim.* *mf* *dim.*

73 Maestoso (♩=69)

Fl. *mf*

Ob. *mf*

C. ingl. *p*

Cl. *a 2*

Cl. b. *mf*

Fag. *mf*

Cor. *mf*

II. P. *f* *ten.*

- ния!..
Bund!

He мне ли ты кля-лась смоль-
Schwörst du den Treu - e - eid mir

73 Maestoso (♩=69)

Archi *f* *mf*

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Франческа
FRANCESKA

Уй-ди... Уй-ди... о-
Fort, fort von hier... laß

П. П.

-бой пред сон-мом выш-них сил свя-зять всю жизнь с мо-ей судь-бой?..
nicht vor Sei-nem An-ge-sicht in Ihm ge-weih-ter heil-ger Stund?

Archi

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Франц.
Franc.

П.
P.

Archi

ff
dim.
p

- ставь ме - ня... не на - до... нас о - жи - да - ют
mich al - lein... o ge - he... Uns trifft der Höl - le

mf
Пред не - бом ты мо - я!
Vor Gott ge - hörst du mir!

mf
dim.
p

mf
dim.
p

mf
dim.
p

mf
div.
p

p
dim.

росо а росо accel.

I. II a 2

Fl. *p* *cresc.* 3

Ob. *f* *p* *cresc.* 3

Cl. *p* *cresc.* 3

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

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

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

Тимп. *pp*

Франц. Франс. *mf* *ff*

П. Р. *mf* *ff*

О!.. Па - о - ло!..
 О!.. Фран - чес - ка!..

(Оба погружены в молчаливое, восторженное созерцание друг друга.)
 (Beide stumm in gegenseitiges, verzücktes Anschauen versunken.)

росо а росо accel.

Archi *f* *p* *cresc.*

f *p* *cresc.*

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

f *p* *cresc.*

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fag. *dim.*

Tr-be *pp*

Tr-ni e Tuba *pp*

Timp. *pp*

ФРАНЧЕСКА
FRANCESKA

С то - бо - ю
Die - Höl - le

ПАОЛО
PAOLO

Где ты, там
Wo du bist,

V-ni I *dim.*

V-ni II *mf*

V-le *dim.*

V.c. *dim.*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Франц.
Franc.

П.
P.

Archi

ад *selbst* мне *miß* луч - ше *Heil - mir* ра - *brin*

сча - стье без кон - ца!
wei - let end - los Glück!

f dim. pp cresc.

f p pp cresc.

f dim. pp cresc.

This musical score page includes the following parts and markings:

- Fl.** (Flute): *f* and *dim.*
- Ob.** (Oboe): *f* and *dim.*
- Cl.** (Clarinet): *f* and *dim.*
- Fag.** (Bassoon): *f* and *dim.*
- Tr-be** (Trumpet): *f* and *dim.*
- Tr-ni e Tuba** (Trumpet and Trombone): *f* and *dim.*
- Timp.** (Timpani): *f* and *dim.*
- P-tti** (Percussion): *mf*
- Франц. Franc.** (French Horn): *f* and *dim.*
- П. P.** (Piccolo): *f* and *dim.*
- Archi** (Strings): *f*, *pizz.*, *arco*, and *dim.*

The score features dynamic markings such as *f* (forte) and *dim.* (diminuendo), and includes performance instructions like *unis.* (unison) and *pizz.* (pizzicato) for the strings.

I. II

Fl. *f* *dim.*

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

Cl. *f* *dim.*

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

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

Франц./Franc. *mf* *cresc.* *f*

П. Р. *mf* *cresc.* *f*

Archi *p* *cresc.* *f*

unis. *p* *cresc.* *f*

arco *f*

Где ты, там счастые
 wo du bist, weilt ein

С то бо ю ад мне
 Die Höl le selbst birgt

I. II
8

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

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

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

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

Cor. *p* *f* *f*

Франц.
Franc. *p* *cresc.* *f* *f*

II.
P. *p* *cresc.* *f* *f*

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

p *cresc.* *f* *f*

p *f* *f*

p *f* *f*

без кон ца!
end - *los* *Glück!*

луч ше ра я!
Him - *mels* - *freu* - *de!*

75 I. II

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f* *dim.*

f *dim.*

Tr-be *ff*

Tr-ni *ff*

e Tuba *ff*

P-tti *ff*

Cassa *ff*

Франц. *f*

Franc.

В тво - их объ - я - тьях
Wenn dei - ne Ar - te

П. *f*

P. Мо - я и в сца - стье,
Sci - mein im Hei - le,

75

Archi *ff* *mf* *f* *dim.*

Cor. I *f* *dim.*

Франц. *Franc.*
 что мне до райско -
wcis' ich ein Pa - sko -

П. Р.
 вез - де, всег - да что -
und - macht los bleibt des

V-ni I *mf* *f* *dim.*

V-ni II *mf* *f*

V-le *f* *dim.*

Cor. I *pp*

Франц. *Franc.*
 - го вен - ца!
dies zu rüch!

П. Р.
 - бо - ю а!
Schick - sals Tück?!

V-ni I *pp* *cresc.*

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

V-le *pp* *cresc.*

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.*

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

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

Франц. *III* *cresc.*

Франц. *- ми* *ме* *ня...* *ТВО - Я...* *ТВО -*
nimm *mich* *hin...* *die längst* *schon*

П. *- мри,* *за* *- мри* *В МО - ИХ* *ЛОБ -*
stirb, *er* *stirb* *in mei* *net*

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

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

cresc. *f* *mf*

arco *f*

Fl. *f* *f* a 2

Ob. *f* *mf*

C. ingl. *f* *mf*

Cl. *f*

Fag. *f*

Cor. *f*

Tr-b. *f* *p* *p*

Франц.
Franc. - днн, *blick,* за да

П.
P. - днн, *blick,* за да

V-ni I *f* *mf* *cresc.* *f* *div.*

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

V-le *f* *mf*

V-c. *f*

Fl. *a 2*
Ob. *cresc.*
Cl. ingl. *cresc.*
Cl.
Fag.
Cor.
Tr-be *cresc.*
Франц. Franc.
П. P.
V-ni I *unis.*
V-ni II *div.*
V-le
V-c.

Lyrics:
 миг при - ко - сно - ве - нья от -
Lipp' auf Lipp' sich drük - ken, um -

Performance markings:
ff, *cresc.*, *f*, *unis.*, *div.*, *mf*, *cresc.*, *f*

a 2

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Франц.
Franc.

П.
P.

V-ni I

V-ni II

V-le

V-c.

mf *cresc.* *f* *ff*

mf *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

- нем го - ря - щих уст к у - стам...
faßt des Him - mels Se lig - keit,

- нем го - ря - щих уст к у - стам...
faßt des Him - mels Se lig - keit,

unis. *f unis.* *cresc.* *div.* *ff*

f *cresc.* *ff*

mf *f*

ff

Fl.

Picc.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Франц. Franc.

П. П.

Archi

Lyrics:
 - ность там!.. 0 свет - лый миг!
 wig - keit!.. 0 Se - lig - keit!
 0 0

77

Fl. *dim.* *pp*

Ob.

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor.

Франц.
Franc. *dim.*

О, миг бла - жен - ный! Же -
O Heil und Won - ne! Er -

П.
P. *p*

свет - лый миг! О, миг бла - жен - ный!
Se - lig - keit! O Heil und Won - ne!

77

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

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

unis. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Fl.

Ob.

Cl.

Fag.

Cor.

Франц.
Franc.

П.
P.

Арчи

un poco cresc.

mf cresc.

f

mf cresc.

f dim.

a 2

p cresc.

un poco cresc.

cresc.

f

un poco cresc.

mf

cresc.

f

p

cresc.

f

- лан - ный!.. Тво - я на - всег - да!
sch - *ter!*.. *Nun* e - wig - lich - *mein!*

cresc.

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

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

un poco cresc.

cresc.

f

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

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

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

Fag. *p* *cresc.*

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

dim. *p* *cresc.*

dim. *p* *p cresc.*

Timpr. *p* *cresc.*

Франц. *ff*

Franc.

В те - бе бла - жен - ство
 Du bist des Him - mels

П. *f cresc.* *ff*

Р.

все от - дам! В те - бе бла - жен - ство
 e - wig dein! Du bist des Him - mels

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

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

78 Moderato (♩=88)

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

Picc. *ff* *mf* *dim.* *p*

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

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

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

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *ff* As muta in F

Arpa *mf* *p*

Франц. Franc. *ff*

веч - но - е!..
 Se - lig-keit!

веч - но - е!..
 Se - lig-keit!

78 Moderato (♩=88)

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

ff *div.* *dim.* *pp*

ff *div.* *dim.* *pp*

ff *p* *dim.* *pp*

ff *mf* *dim.*

Fl. *dim.* *pp*

Ob. *pp* *mf*

Cl. *dim.* *pp*

Fag. *dim.* *pp*

Cor. *pp* *mf*

Arpa *p*

Франц. *p*
Franc. Тво -
So

П. *p*
P. Все,
Ja,

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

Ob. *pp* *mf* *dim.* *pp*

C. ingl. *p* *pp*

Cl. *pp* *pp*

Fag. *pp*

Cor. *pp* *mf* *pp* *pp* *pp*

Тимп. *ppp*

Франц. *pp* *cresc.* *pp* *mf* *dim.*

Франц. *pp* *cresc.* *pp* *mf* *dim.*

Арчи *pp* *cresc.* *pp* *unis.* *p* *pp* *pp*

Франц. *pp*

Всё от дам!
dein, ganz dein!

Я на - всег - да!
bin ich dann dein!

80 (♩ = ♩ = 54)

Ob.
Cl.
Cl. b.
Fag.
Cor.
Timp.

80 Сцену начинают заволакивать облака.
Wolken beginnen die Bühne zu verhüllen.

(♩ = ♩ = 54)

Archi

Fl. I *ppp*

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

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

Cl. b. *cresc.* *mf*

Fag. II *cresc.* *mf*

Cor. *pp* *mf* *dim.* *pp*

Tr-ni I *mf* *dim.* *pp*

e Tuba *mf* *dim.* *pp*

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

Archi *cresc.* *mf* *dim.* *ppp*

tutti *ppp*

Un poco più mosso

Ob. *dim.* *p*

Cingl.

Cl. b. *dim.* *p* Cl. b. muta in B

Cor. II *dim.* *p*

Tr-ni e Tuba II *dim.* *p* *cresc.* *mf marcato* *marcato*

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

Un poco più mosso

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

dim. *mf* *cresc.*

dim. *mf* *cresc.*

p *cresc.*

81

Fl. *f* *cresc.*

Ob. *f* *cresc.*

C.ingl. *f* *cresc.*

Fag. *ff sempre marc.*

Cor. *ff sempre marc.*

Tr-ni e Tuba *f*

Timp. *f p f dim.*

81 Из глубины, позади влюбленных, выступает Ланчотто.
 Hinter dem Liebespaare erscheint Lanceotto.

Archi *f* *cresc.*

Un poco più mosso

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

mf *cresc.* *f*

ff

ff

cresc. *ff*

ff

ff

I. II a 2

ff sempre marc.

III

ff sempre marc.

a 2

ff sempre marc.

ff

Un poco più mosso

Archi

ff

ff

ff

ff

ff

This musical score page features the following instruments and parts:

- Fl.** (Flute): Part 1, playing a melodic line with grace notes.
- Ob.** (Oboe): Part 1, playing a melodic line with grace notes.
- Cl.** (Clarinet): Part 1, playing a melodic line with grace notes.
- Fag.** (Bassoon): Part 1, playing a melodic line with grace notes.
- Cor.** (Cor Anglais): Part 1, playing a melodic line with grace notes.
- Tr-be** (Trumpet): Part 1, II a 2, playing a melodic line with grace notes.
- Tr-ni e Tuba** (Trumpet and Trombone): Part 1, III, a 2, playing a melodic line with grace notes.
- Timp.** (Timpani): Part 1, playing a rhythmic pattern.
- Archi** (Strings): Part 1, playing a melodic line with grace notes.

The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

82 Allegro vivace (♩ = 160)

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
III
Tr-ni
e
Tuba
a 2
Timp.
T-tam

ЛАНЦОТТО (закося кинжал над обоими).
LANCEOTTO (einen Dolch über beide zückend).

Her! Веч - но - е про - кля - тье!
Nein! E - wi - ge Ver - damm - nis!

82 Allegro vivace (♩ = 160)

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Франческа
FRANCESKA

ПАОЛО
PAOLO

Coro

S.

A.

T.

B.

Облака закрывают все. Раздаются душераздирающие крики Франчески и Паоло. В отклик к ним доносятся вопли и крики страждущих.
 Wolken verhüllen alles. Herzerreißender Aufschrei Franciskas und Paolos. Als Erwiderung ferne Weherufe und Klagen der Leidenden.

Arch.

²³Примечание. Хор поет за сценой и, по мере приближения на сцене вихря страждущих, постепенно увеличивает силу звука.
 Anmerkung. Der Chor singt hinter der Bühne und, je nach dem Nähern des Sturmes der Leidenden auf der Bühne, wird der Ton allmählich verstärkt.

Fl. *f* *dim.*

Cl. *f* *dim.*

Cor. *ff* *dim.* *dim.*

Timp. *f* *dim.* *p*

P-tti (bacch. molle) *f* *dim.* *p*

Arpa *f* *dim.*

Франц. Franc. *f*

П. P. *f*

Coro *f* *dim.*

Archi *f* *mf* *dim.*

div. *mf* *dim.*

Fl. *p* ³ *f* *dim.*

Picc. *f* *dim.*

Cor.

Timp. *pp* As muta in G

Arpa

Coro

Archi *p* *f* *p* *unis.* *div.* *p*

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) and Piccolo (Picc.) parts are in the top two staves, with dynamic markings of *p*, *f*, and *dim.*. The Flute part includes a triplet of eighth notes. The Cori (Cor.) part consists of two staves with sustained chords. The Timpani (Timp.) part is a single staff with a *pp* dynamic and the instruction 'As muta in G'. The Arpa (Arpa) part has two staves with a melodic line in the right hand and a bass line in the left hand. The Coro (Coro) part has two staves with sustained chords. The Archi (Archi) part has four staves, with dynamic markings of *p*, *f*, and *div.*, and the instruction 'unis.'.

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *mf* I

Cor. *mf* II_c

V-ni II *f* *p*

V-le *f* *p* unis. *f*

V-c. *p* div. *f* *p*

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

Fag. I *p* II *p*

Cor. *p* III *p*

Tr-ni e Tuba *p*

V-le *p*

V-c. *p*

C. b. *pp*

attacca subito

ЭПИЛОГ

Декорация второй части пролога.
Дант и Тень Виргилия.

EPILOG

Dekoration des zweiten Teils des Prologs.
Dante und Virgils Schatten.

Più vivo (♩ = 192)

The score is divided into two systems. The first system includes:

- Ob.**: Flute part with a *mf* dynamic and a triplet of eighth notes.
- Cl.**: Clarinet part with a *p* dynamic and a triplet of eighth notes.
- Cl.b.**: Bass Clarinet part with a *pp* dynamic.
- Fag.**: Bassoon part with a *pp* dynamic.
- Cor.**: Horn part with a *mf* dynamic.
- Tr-ni e Tuba**: Trumpet and Tuba part with a *mf* dynamic.
- Cassa**: Drum part with a *pp* dynamic and a *(a 2 bacch.)* marking.

The second system includes:

- V-ni II**: Violin II part with a *p* dynamic and a triplet of eighth notes.
- V-le**: Viola part with a *p* dynamic and a triplet of eighth notes.
- V.c.**: Violoncello part with a *p* dynamic and a triplet of eighth notes, marked *unis.*
- C.b.**: Contrabass part with a *p* dynamic.

Tempo and dynamics markings are clearly indicated throughout the score.

This musical score page features several staves for different instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), and Clarinet (Cl.). The brass section includes Cor (Trumpets), Trombones and Tubas (Tr-ni e Tuba), and Cassa (Cymbals). The string section (Archi) is represented by four staves. The score contains various musical notations such as triplets, dynamics (f, mf, cresc.), and articulation marks. The woodwinds and strings play melodic lines with triplets, while the brass instruments provide harmonic support with sustained notes. The cymbals play a rhythmic pattern. The overall texture is dense and dynamic, with a clear crescendo throughout the piece.

83

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *f* *cresc.*

Tr-be I. II *mf cresc.* III *ff marcato*

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

e Tuba *f* *cresc.* *ff marcato*

P-tti (bacch. molle) *p* *cresc.* *ff marcato*

Cassa *mf*

Coro

83

Archi *f* *cresc.* *ff*

f *cresc.* *ff marcato*

f *cresc.* *ff marcato*

f *cresc.* *ff marcato*

84

Musical score for measures 84-87. The score includes parts for Fag. (Bassoon), Cor. (Cori), Coro (Chorus), V-c. (Violoncello), and C-b. (Contrabbasso). The Fag. part begins with a *p* dynamic. The Cor. and Coro parts are marked *mf*. The V-c. part features a *pp* dynamic and contains several triplet markings. The C-b. part also features triplet markings.

Musical score for measures 88-91. The score includes parts for Cl. b. (Clarinete b.), Fag. (Bassoon), Coro (Chorus), V-le (Violino), V-c. (Violoncello), and C-b. (Contrabbasso). The Cl. b. part begins with a *p* dynamic. The Fag. part features several triplet markings. The V-le part features several triplet markings. The V-c. and C-b. parts also feature triplet markings.

Fl. *p* *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Fag. *mf* *f* *mf*

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

Tr-ni
e
Tuba *mf*

Timp. *mf*

Coro

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

Detailed description: This page of a musical score features ten staves. The Flute (Fl.) staff begins with a triplet of eighth notes, followed by a series of eighth notes with dynamic markings *p*, *mf*, *f*, and *mf*. The Oboe (Ob.) staff has a melodic line with dynamics *mf*, *f*, and *mf*. The Clarinet (Cl.) and Bassoon (Fag.) staves provide harmonic support with dynamics *mf*, *f*, and *mf*. The Cor Anglais (Cor.) staff starts with a triplet and a *dim.* marking, followed by *p*, *f*, and *mf*. The Trumpet (Tr-ni) and Trombone (e) staves have a melodic line with dynamics *mf* and *f*. The Tuba staff has a dynamic marking of *mf*. The Timpani (Timp.) staff has a dynamic marking of *mf*. The Coro (Chorus) staff has a melodic line. The Archi (Strings) section consists of four staves with a melodic line and dynamics *dim.*, *mf*, *f*, and *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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

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

Cl. ingl. *f* *dim.* *cresc.*

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

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

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

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

Tr. be I, II a 2 *f* *dim.* *cresc.*

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

f *mf* *cresc.* *ff*

This page of a musical score, numbered 330, contains the following parts and markings:

- Fl.:** Flute part with triplets and a *cresc.* marking.
- Ob.:** Oboe part with triplets and a *cresc.* marking.
- C.ingl.:** English Clarinet part with a *f* marking.
- Cl.:** Clarinet part with triplets and a *cresc.* marking.
- Cl. b.:** Bass Clarinet part with a *cresc.* marking.
- Fag.:** Bassoon part with triplets and a *cresc.* marking.
- Cor.:** Horn part with a *f* marking.
- Tr-ni e Tuba:** Trumpet and Trombone parts with a *f* marking. The Tuba part is marked *mf*.
- Coro:** Chorus part.
- Archi:** String part with triplets and a *cresc.* marking.

The score is written in a key signature of two flats and a 4/4 time signature. It features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *cresc.* (crescendo).

86 Più mosso

Fl. *a 2*

Ob.

Cingl.

Cl. *a 2*

Cl. b.

Fag. *ff sempre marcato*

Cor.

Tr-be *cresc.* III con sord.

Tr-ni e Tuba *ff sempre marcato*

Timp. *mf*

Coro

86 Più mosso

Archi

ff marcato

This musical score page includes the following parts and markings:

- Fl.**: Flute part with triplet and sixteenth-note patterns.
- Ob.**: Oboe part with triplet and sixteenth-note patterns.
- C.ingl.**: English Horn part with sustained notes.
- Cl.**: Clarinet part with triplet and sixteenth-note patterns.
- Cl.b.**: Bass Clarinet part with sustained notes.
- Fag.**: Bassoon part with sustained notes.
- Cor.**: Horn part with sustained notes and marking *a 2*.
- Tr-be**: Trumpet part with sustained notes and marking *cresc.*.
- Tr-ni e Tuba**: Trombone and Tuba part with sustained notes and marking *a 2*.
- Timp.**: Timpani part with rhythmic patterns.
- Coro**: Chorus part with sustained notes and marking *un poco cresc.*.
- Archi**: String part with sustained notes and various markings.

This musical score page includes the following parts and markings:

- Fl.**: Flute, featuring triplets and *ff* dynamics.
- Picc.**: Piccolo, featuring triplets and *f* dynamics.
- Ob.**: Oboe, featuring triplets, *ff* dynamics, and *a 2* (second octave) markings.
- Cingl.**: Clarinet in G, featuring triplets and *ff* dynamics.
- Cl.**: Clarinet in Bb, featuring triplets, *ff* dynamics, and *a 2* markings.
- Cl. b.**: Bass Clarinet, featuring triplets and *ff* dynamics.
- Fag.**: Bassoon, featuring triplets and *ff* dynamics.
- Cor.**: Horns, with parts for *a 2*, *ff*, and Roman numerals *II*, *IV*, and *III*.
- Tr-be**: Trumpets, featuring *ff* dynamics.
- Tr-ni e Tuba**: Trombones and Tubas, featuring *a 2* markings.
- Timp.**: Timpani, featuring *f* dynamics.
- P-tti**: Percussion, featuring *f* dynamics and the instruction *(bacch. molle)*.
- Coro**: Chorus, featuring *f* dynamics.
- Archi**: Strings, featuring triplets, *ff* dynamics, and *div.* (divisi) markings.

This musical score page includes the following parts and markings:

- Fl.**: Flute part with triplets and accents.
- Picc.**: Piccolo part with *ff* dynamic and triplets.
- Ob.**: Oboe part with *a2* marking and triplets.
- C.ingl.**: English Horn part with triplets.
- Cl.**: Clarinet part with triplets.
- Cl.b.**: Bass Clarinet part.
- Fag.**: Bassoon part.
- Cor.**: Horns (I, II, III, IV) with *ff* dynamic and triplets.
- Coro**: Chorus parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- V-ni I**: Violin I part with triplets and accents.
- V-ni II**: Violin II part with triplets and accents.
- V-le**: Viola part with *div.* marking and triplets.
- V.c.**: Violoncello part with *unis.* marking and triplets.

Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo) across various parts.

Più mosso

Fl.

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor. I
III

Tr-be I
II, III

Tr-ni
e Tuba

Timp

P-tti

Cassa

Coro

Пронесется вихрь призраков.
Ein Gespenstersturm jagt vorüber.

Più mosso

Arch.

This page of a musical score, numbered 336, features a variety of instruments and a choir. The instruments are arranged in a standard orchestral layout from top to bottom: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba (Tuba), Timpani (Timp.), Percussion (P-tti), and Cymbals (Cassa). The bottom section of the page is dedicated to the Coro (Chorus) and the Archi (String) section. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The Flute part is highly active, featuring complex rhythmic patterns and triplets. The woodwinds and brass sections provide harmonic support with sustained notes and occasional melodic lines. The strings play a steady, rhythmic accompaniment. The choir part is written in a homophonic style with long, sustained notes. The page number 7689 is printed at the bottom center.

87

Fl.

Picc.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

Cor. a 2

Tr-be

Tr-ni e Tuba

Timp.

P-tti

Coro

87

Archi

div.

non div.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. *fff*

Picc. *fff*

Ob. *fff*

C.ingl. *fff*

Cl. *fff*

Cl.b. *fff*

Fag. *fff*

Cor. *fff* a 2 *f*

Tr-be *fff* I. II *f*

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

Timp. *fff* *p.* *p.* *p.* *p.* *p.* *f*

P-tti (a 2) *fff* (bacch. molle) *fff*

Cassa *fff*

T-tam *fff*

Coro

8 unis. *fff*

Archi *fff*

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

Picc. *a2 cresc.* *p.* *fff* *f*

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

Cingl. *cresc.* *fff* *f*

Cl. *cresc.* *fff* *f*

Cl. b. *cresc.* *fff* *f*

Fag. *cresc.* *fff* *f*

Cor. *cresc.* *fff* *f*

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

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

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

Cassa *fff* *dim.*

T-tam *fff*

Coro *ff*

Arch. *cresc.* *fff* *f* *div.*

Fl. *cresc.* *ff* *dim.* *mf* *dim.* *p*

Picc. *a 2* *cresc.* *ff* *dim.*

Ob. *cresc.* *ff* *dim.*

Cingl. *cresc.* *ff*

Cl. *cresc.* *ff* *dim.* *mf* *dim.* *p*

Cl.b. *cresc.* *ff* *mf* *dim.*

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

Cor. *cresc.* *ff* *dim.* *a 2*

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

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

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

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

T-tam *f*

Coro *dim.*

Archi *cresc.* *ff* *dim.* *unis.* *dim.* *p*

89 L'istesso tempo (♩ = 72)

C. ingl. *solo*
p

Coro
mf

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

V-ni II *div. salt.*
p

V-le *div. salt.*
p

C-b. *pizz.*
p

Ob. *I solo*
mf

C. ingl.

Arpa *p*

Coro *mf*
p.
mf
d.

V-ni I *div. salt.*
p

V-c. *div. salt.*
p

C-b.

Fl. *f*

Ob. *I*

Cl. *I solo* *mf*

Arpa *mf*

Coro *f*

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

Detailed description: This page of a musical score features six systems of staves. The first system contains Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The Flute part has a dynamic marking of *f* and a first ending bracket labeled *I*. The Oboe part has a first ending bracket labeled *I*. The Clarinet part has a dynamic marking of *mf* and a first ending bracket labeled *I solo*. The second system is for the Arpa (Harp), with a dynamic marking of *mf*. The third system is for the Coro (Chorus), with a dynamic marking of *f*. The fourth system is for the Archi (Strings), with a dynamic marking of *mf* and two *cresc.* markings. The score is written in a key signature of one flat and a 2/4 time signature.

Fl. I

Ob. I *mf* *cresc.*

Arpa *f*

Coro

V-ni I

V-ni II

V-le

Fl. I *ff*

Ob. I *ff*

Cl. *ff*

Coro *ff*

V-ni I *ff* 6 3

V-ni II *ff* 6 3

V-le *ff* unis.

This musical score is for a symphony orchestra and choir. It consists of the following parts:

- Fl.** (Flute): Treble clef, playing a melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and accents.
- Cl.** (Clarinet): Treble clef, playing a rhythmic pattern with slurs and accents.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with slurs and accents.
- Tr-be** (Trumpets): Treble clef, playing a melodic line with slurs and accents.
- Tr-ni e Tuba** (Trumpets and Tubas): Bass clef, playing a melodic line with slurs and accents.
- T-tam** (T-tam-tam): Treble clef, playing a melodic line with slurs and accents.
- Coro** (Chorus): Treble and Bass clefs, playing a melodic line with slurs and accents.
- Archi** (Archi): Treble and Bass clefs, playing a melodic line with slurs and accents.

The score includes dynamic markings such as *ff* (fortissimo), *dim.* (diminuendo), and *f* (forte). It also features various musical notations including slurs, accents, and triplets.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-ni e Tuba

Tuba

Timp.

Arpa

ФРАНЧЕСКА
FRANCESKA

ПАОЛО
PAOLO

Coro

Archi

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

91 Presto (♩.=84)

C. ingl. *sf*

Cl. *sf* *mf* *mf*

Fag. *mf*

Cor. *sf* *mf* *mf*

Tr-be *sf* *sf*

Tr-ni e Tuba *sf* *sf*

Timp. *sf* *mf*

Coro *fff*

Her
Welch
fff

60 - te - e - Be
grö - ßern Jam - mer

91 Presto (♩.=84)

unis. *sf* *mf*

unis. *mf*

unis. *mf* *mf*

unis. *mf* *mf*

Ob. I
mf

Cl.

Fag.

Cor. III

Timp.

Coro
- III
könn' -
- кой
es
- скор
ge -
- бы,
ben,

Archi

Detailed description: This page of a musical score features seven staves. The top three staves are for woodwinds: Oboe (I), Clarinet, and Bassoon. The Oboe part starts with a first ending bracket and a mezzo-forte (*mf*) dynamic. The Clarinet and Bassoon parts provide harmonic support. The fourth staff is for Cor Anglais (III), and the fifth is for Timpani. The sixth staff is for the Chorus (Coro), with two vocal lines and Russian lyrics: "III könn' - кой es скор ge - бы, ben,". The bottom three staves are for the string ensemble (Archi), with Violin I, Violin II, and Viola parts. The strings play a rhythmic pattern of eighth notes, often in triplet groupings.

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

Ob.
cresc.

Cl. *a2* 3 3 3 3 3 3 3 3
f

Fag.
cresc.

Cor.
cresc.
f cresc.

Tr-be
mf

Tr-ni
e
Tuba
mf

Timp.
mf

Coro
как *als* *2* *2* *2* *2*
ВСПО - МИ - НАТЬ *Bil* *o*
den, *daß* *dcr*

Archi
cresc. 3 3 3 3 3 3 3 3
cresc. 3 3 3 3 3 3 3 3
cresc. 3 3 3 3 3 3 3 3

Fl. *a2*

Ob.

Cl. *a2*

Fag.

Cor.

Tr-be *I*

Tr-ni *I. II*

Tuba *mf*

Timp.

Coro

вре - ме - ни сча - стли - вом в не -
einst' - gen Glücks im Leid uns um -

Archi

This musical score page includes the following parts and markings:

- Fl.** (Flute): *ff*, *a2*, *3*
- Ob.** (Oboe): *ff*, *a2*
- Cl.** (Clarinet): *ff*, *a2*, *3*
- Fag.** (Bassoon): *ff*
- Cor.** (Cor Anglais): *ff*
- Tr-be** (Trumpet): *f*, I, II
- Tr-ni e Tuba** (Trumpet and Tuba): *f*
- Timp.** (Timpani): *f*
- Coro** (Chorus): *-cua schwe*
- Archi** (Strings): *ff*, *3*

92

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-be I, II *cresc.*

Tr-be III *f* *cresc.*

Tr-ni e Tuba *cresc.*

P-tti Cassa *f*

Coro - стье... ден...

92

Archi *cresc.*

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

- Fl.** (Flute): *ff*, *a-a*
- Picc.** (Piccolo): *ff*, *b2*
- Ob.** (Oboe): *ff*, *b2*
- Cl.** (Clarinet): *ff*, *b2*
- Fag.** (Bassoon): *ff*, *a2*
- Cor.** (Cor Anglais): *ff*
- Tr-be** (Trumpet): *ff*, *a2*
- Tr-ni e Tuba** (Trumpet and Tuba): *ff*
- P-tti Cassa** (Percussion): *ff*
- Coro** (Chorus): *A*
- Archi** (Strings): *ff*

Più mosso

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Percussion (P-tti), and Cassa. The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Archi (Archi). The score is written in 2/2 time and features a key signature of one flat (B-flat). The tempo is marked 'Più mosso'. The woodwinds and strings play a melodic line starting with a forte (*fff*) dynamic, which then gradually decreases to a dimando (*dim.*) dynamic. The brass instruments (Trumpets and Trombones) play a rhythmic accompaniment, starting with a forte (*ff*) dynamic and moving to a marcato (*ff marc.*) dynamic. The percussion (Cassa) plays a steady, rhythmic pattern starting with a piano (*f*) dynamic and moving to a dimando (*dim.*) dynamic. The string parts (Archi) play a melodic line starting with a forte (*fff*) dynamic and moving to a dimando (*dim.*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ob.

Cl. *a 2*
f *dim.*

Fag.
f *dim.*

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

Tr-ni e Tuba
dim. *mf marc.* *p*

Cassa
p *dim.* *pp*

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

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

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

93 Prestissimo (♩.=116)

Fl. *a 2*
f *cresc.*

Ob.
f *cresc.*

Cl.
f *a 2* *cresc.*

Fag.
f *cresc.*

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

Tr-be
f *cresc.* I. II *mf*

Timp.
mf

93 Prestissimo (♩.=116)

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

(b)

Fl. *cresc.* *fff*

Picc. *f* *cresc.* *fff*

Ob. *cresc.* *fff*

Cl. *cresc.* *fff*

Fag. *cresc.* *fff*

Cor. *p cresc.* *fff*

Tr-be *p cresc.* *fff*

Tr-ni e Tuba *p cresc.* *fff*

Timp. *fff*

P-tti *fff*

Cassa *fff*

Archi *p cresc.* *fff*