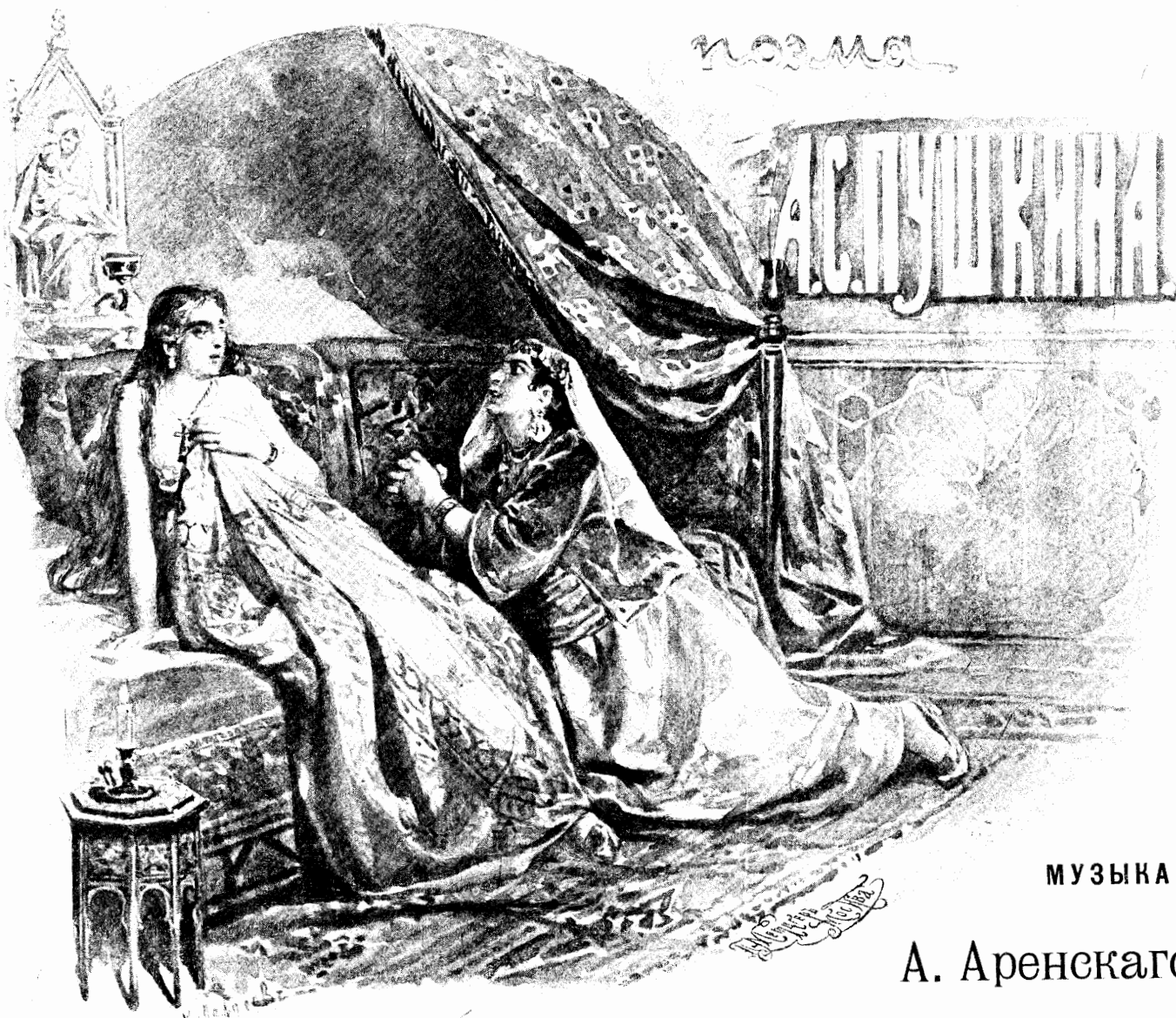


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DER SPRINGQUELL
von
BACHTSCHISSARAI

Dichtung von A. PUSCHKIN.



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Musik

von

A. ARENSKY



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DER SPRINGQUELL VON BACHTSCHISSARAI.
БАХЧИСАРАЙСКІЙ ФОНТАНЪ.

Musik von A. ARENSKY, Op. 46.

Музыка А. АРЕНСКАГО. Op. 46.

ВСТУПЛЕНИЕ. № 1. EINLEITUNG.

Allegro moderato. (♩ = 92.)

PIANO.

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

p

mf *di* - *mi* - *nu* - *en* - *do* *p*

f *p*

musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "di - mi - nu - en" and dynamic markings *mf*.

musical score system 2, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "- do" and dynamic markings *pp* and *mf*.

musical score system 3, featuring piano accompaniment with dynamic markings *mf* and *pp*.

musical score system 4, featuring piano accompaniment.

musical score system 5, featuring piano accompaniment.

First system of a piano score. The left hand plays a steady eighth-note accompaniment. The right hand has a melodic line starting with a half rest, followed by a series of eighth notes. A dynamic marking of *mf* is present.

Second system of a piano score. The right hand features a triplet of eighth notes. The left hand continues with eighth notes. Dynamic markings include *mp* and *mf*.

Third system of a piano score. The right hand has a triplet of eighth notes. The left hand continues with eighth notes. Dynamic markings include *mp*, *p*, and *mf*.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand continues with eighth notes. Dynamic markings include *p* and *mf*.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand continues with eighth notes. A dynamic marking of *poco riten.* is present.

First system of a musical score. The upper staff (treble clef) begins with a dynamic marking of *mf* and a *p* marking. It features a melodic line with slurs and accents, and a bass line with chords. The lower staff (bass clef) starts with a *p* dynamic. The system concludes with a time signature change to 5/4 and a *crescendo* marking. The final measure includes a *ten.* (tenu) marking.

Second system of the musical score. The upper staff begins with a *mp* dynamic marking. The lower staff starts with a *p* dynamic. The system concludes with a *mf* dynamic marking.

Third system of the musical score. The upper staff begins with a *crescendo* marking. The lower staff starts with a *mf* dynamic marking.

Fourth system of the musical score. The upper staff begins with a *f* dynamic marking. The lower staff starts with a *f* dynamic marking. The system concludes with a triplet of eighth notes marked with a '3'.

Fifth system of the musical score. The upper staff begins with a *f* dynamic marking. The lower staff starts with a *f* dynamic marking. The system concludes with a triplet of eighth notes marked with a '3'.

First system of musical notation. The upper staff (treble clef) features a melody with a dynamic marking of *mp* and a slur. The lower staff (bass clef) has a dynamic marking of *p* and contains a rhythmic accompaniment with eighth notes.

Second system of musical notation. The upper staff has a dynamic marking of *mf* and a slur. The lower staff has a dynamic marking of *mp* and contains a rhythmic accompaniment with eighth notes.

Third system of musical notation. The upper staff has a dynamic marking of *mf* and a slur. The lower staff contains the vocal line with the lyrics "cre - scen - do" written below the notes.

Meno mosso. (♩ = 92.)

Fourth system of musical notation, marked *Meno mosso*. The upper staff has a dynamic marking of *ff* and a slur. The lower staff has a dynamic marking of *ff* and contains a rhythmic accompaniment with eighth notes.

Fifth system of musical notation, continuing the *Meno mosso* section. The upper staff has a dynamic marking of *ff* and a slur. The lower staff has a dynamic marking of *ff* and contains a rhythmic accompaniment with eighth notes.

mp
mf
p

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mp*, *mf*, and *p*.

cre - scen - do

Second system of the piano score. The right hand continues the melodic line. The left hand has lyrics underneath: "cre - scen - do". Dynamics include *mf*.

accelerando

Third system of the piano score. The right hand features a more complex melodic line with slurs and accents. The left hand continues the accompaniment. The instruction *accelerando* is present.

mf

Fourth system of the piano score. The right hand continues the melodic line. The left hand continues the accompaniment. The dynamic *mf* is indicated.

ff
v

Fifth system of the piano score. The right hand features a complex melodic line with slurs and accents. The left hand continues the accompaniment. The dynamic *ff* is indicated. The instruction *v* is present at the bottom left.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *fff* and *diminuendo*.

Second system of the piano score. The right hand has a dense, arpeggiated texture. Dynamics include *p* and *pp*.

Third system of the piano score. The right hand continues with arpeggiated patterns. Dynamics include *p*.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *mf* and *p*. The word *diminuendo* is written across the system.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *f* and *p*.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes, some beamed together, and some marked with a '7' (fingerings). The lower staff provides harmonic support with chords and some melodic fragments. Dynamics include *mf* and *dim*. A dashed line above the staff indicates a first ending.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes the lyrics "nuen - do" under a melodic line. Dynamics include *mf*. A dashed line above the staff indicates a first ending.

Third system of musical notation. The upper staff has a melodic line with many sixteenth notes. The lower staff has a long, sustained chord in the left hand and a melodic line in the right hand. Dynamics include *pp*.

Fourth system of musical notation. The upper staff has a melodic line with many sixteenth notes. The lower staff has a long, sustained chord in the left hand and a melodic line in the right hand. Dynamics include *pp*.

Fifth system of musical notation. The upper staff has a melodic line with many sixteenth notes. The lower staff has a long, sustained chord in the left hand and a melodic line in the right hand. Dynamics include *p* and *pp*. A trill is indicated in the upper staff.

Andantino. (♩ = 88.)

Soprani. ХОРЪ.

Alti.

PIANO.

mp

Да - ру - етъ не - бо

mp

Dem Men - - - - - schen wird Er - -

Мек - - - ку на ста - - - роe - ти пе -

Le - - - ben: Heil dem Fa - kir, der

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Russian and German. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs.

- ча.ть - - - ныхъ лѣтъ.

Mek - - - ka sieht!

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are in Russian and German. The piano accompaniment includes a *trp* (triple) marking. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs.

Вла -

Heil

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are in Russian and German. The piano accompaniment includes a *f* marking. There are dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs.

Poco più mosso.

- жень, кто сла-в-ный брегъ Ду-на - я сво - е - ю смертью о - свя -
 poco rit.
 poco rit.

dem auch, der im Kampf ge-fal - len an der be-rühm-ten Do - nau -

Poco più mosso.

mf poco rit.

- тить: _____ къне - му на встрѣ - чу дѣ - ва ра - - - я съ у -
 - flut! Im Pa - ra - dies lohnt ihm vor Al - - - len der

- лыб - кой страст-ной но - ле - тить, къне - му на встрѣ - чу
 schön - sten Jung - frau Lie - bes - glut, im Pa - ra - dies lohnt

p

poco a poco ritardando

дѣ - ва ра - я съу - лыб - кой страст - ной по - ле - титъ .
poco a poco ritardando

ihm vor Al - len der schön - sten Jung - frau Lie - bes - glut.

mp

Но

mp

Doch

Темпо I.

то - ть бла - жен - нѣй , о За -
 glück - li - cher ist der hie -

Темпо I.

- ре - ма, кто миръ и въ - гу
- nie - - - den, Sa - ré - - - ma in der

воз - лю - бя, какъ ро - зу,
Ha - rems - nacht glut - vol - - - le

вѣти - - - ши - - - нѣ га - ре - - - ма ле -
Ro - - - se! den aer. Frie - - - den, den

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии содержат следующие тексты: *ль - етъ, ми - ла - я, те -* и *Dei - ne Lie - be glück - lich*. Музыкальная часть включает трио и динамическое указание *diminuendo*.

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии содержат следующие тексты: *- ни - ен - до* и *- бя. - ни - ен - до*. Музыкальная часть включает динамическое указание *p* и *macht!*.

Музыкальный фрагмент с фортепиано. Музыкальная часть включает трио и динамическое указание *pp*.

№ 3. NOCTURNE.

Moderato assai.

Soprani.

Alti.

Tenori.

Bassi.

ХОРЪ.

На ста-ла

pp
Schon dunkelts

Moderato assai.

PIANO.

ночь; по-кры-лись ть-нью Та-в-ря-ды сла-дос-тной по-ля; вда-
näch-tig ü-ber-all. Süß Tau-ris' üpp-ge Flu-ren träu-men, fern

-ли подь ти-хой лав-ровъ сь-нью я слышу пь-нье со-ло-вья; за
aus den duft-gen Lor-beer-bäu-men klingt der Ge-sang der Nach-ti-gall: Bleich

хо - ромъ звѣздъ лу на вос - хо - дить; о - на съ без - об - лач - ныхъ не бесъ на

folgt am wol - ken - lo - sen Him - mel der Mond dem strah - len - den Ge - wim - mel der

до - лы, на хол мы, на лѣсъ еи я - нье том - но - е на -

Ster - ne, hüllt mit blas - sem Schein Wald, Hü - gel und Ge - fil - de

- во - дить. Дво - рець у тихъ, ус - нулъ га - ремъ, объ - я - тый нѣ - гои без - мя -

ein. Der Ha - rem schlum - mert; im Pa - last ist nir - gends ei - ne Spur von

- теж - ной не пре - ры - ва - ет - ся ни - чѣмъ спо - кой - ство но - чи.

Le - ben, der Ha - rem schlum - mert, im Pa - last ist nir - gends Le - ben, спо - ist

mf
 Какъ ми - лы тем - ны - я кра сы но
mf
 Wie won - nem - voll, ge - nuss - reich sind des
p
 Какъ ми - лы тем - ны - я кра сы но
 Wie won - ne voll, ge - nuss - reich sind des
 кой - ство но - чи, спо
 nir - gends Le - ben, ist

- кой - ство но - чи, спо
 nir - gends Le - ben, ist

- чей рос - кош - на - го во - сто - ка! какъ слад - ко льют - ся ихъ ча -
mf
 üpp - gen Mor - gen - lan - des Nüch - te! Wie süß ver - flies - sen dem mos -
 чей рос - кош - на - го во - сто - ка! какъ
 üpp - gen Mor - gen - lan - des Nüch - te! Wie
 кой - ство но - чи, какъ слад - ко льют - ся ихъ ча -
 nir - gends Le - ben. Wie süß ver - flies - sen dem mos -

- кой - ство но - чи, какъ
 nir - gends Le - ben. Wie süß ver - flies - sen dem mos -

- сы для о - бо - жа - те - лей про - ро - ка!
pp
 le - mi - schen Ge - schlechte die Stun - den!
 Ка - ка - я нѣ - га вѣихъ до - махъ,
pp
 Still ist es in des Ha - rem's Räu - men,
 - сы для о - бо - жа - те - лей про - ро - ка.
 le - mi - schen Ge - schlechte die Stun - den!
 Ка - ка - я нѣ - га вѣихъ до - махъ,
pp
 Still ist es in des Ha - rem's Räu - men,
 Какъ слад ко льют - ся
 Still ist es in den

Какъ слад ко льют - ся
 Still ist es in den

вѣо - ча - ро - ва - тель - ныхъ са - дахъ, вѣти - ши га - ре - мовъ без - о - пас - ныхъ,
dem Blick der Neu - gier un - er - reich - bar; und nur des Mon - des mild Ge - fun - kel
 вѣо - ча - ро - ва - тель - ныхъ са - дахъ, вѣти - ши га - ре - мовъ без - о - пас - ныхъ,
dem Blick der Neu - gier un - er - reich - bar; und nur des Mon - des mild Ge - fun - kel
 ихъ ча - сы вѣти - ши га - ре - мовъ без - о - пас - ныхъ,
 Ha - rems Räu - men und nur des Mon - des mild Ge - fun - kel

гдѣ подѣ влі - я - ні - емъ лу - ны, все пол - но тайнъ и ти - ши -
bricht durch das fei - er - li - che Dun - kel; doch Al - les rings bei sei - nem
 гдѣ подѣ влі - я - ні - емъ лу - ны, все пол - но тайнъ и ти - ши -
bricht durch das fei - er - li - che Dun - kel; doch Al - les rings bei sei - nem

- ны и вдо - хно ве - ній сла - до - страст - ныхъ.
Schein hüllt trä - ge Ruh und Wol - lust ein.
 - ны и вдо - хно ве - ній сла - до - страст - ныхъ.
Schein hüllt trä - ge Ruh und Wol - lust ein.

АРІЯ ЗАРЕМЫ. № 4. ARIE DER SARÉMA.

ЗАРЕМА.
SARÉMA.

Allegro. (♩ = 92.)

PIANO.

pp

mp

pp 3 3

mp

pp 3 3

pp

crescendo e accelerando

Récitativ.

Сжа́ль - ся на - до мной, не от - вер - гай мо - ихъ мо -
O er - hö - re mich, verschliess dein Herz nicht, hab' Er -

- ле - ний! Спа - си ме - ня, спа - си! од - на на -
- bar - men! Er - ret - te mich, hilf' mir! durch Dich kann

- дежда мнѣ оста - лаеъ.... Я дол - го счастьемъ на - сла -
mir noch Hilfe werden... Ach, lan - ge glück - lich, oh - ne

- жда-лась, бы-ла без-печ-нѣй день отъ дня, но тѣнь блаженства ми-но-
Kla-ge, *sorg-lo-ser stets von Tag' zu Ta-ge* *lebt' ich, - da ü-ber Nacht ver-*

- ва-лась! я гиб-ну. Вы-слу-шай ме-
- blick *mein Glückstern...* *O er-hö-re*

ten. *ritard.*

- ня! Ро-ди-лась я не здѣсь, да-
mich! *Ich bin in fremdem Land ge-*

a tempo

- ле-ко, да-ле-ко, но мину-в-шихъ дней пред-ме-глы въ па-мя-ти мо-
- bo-ren, früh kam ich fort vom Hei-maths-land, doch ging sein Bild mir nicht ver-

mf *ten.*

ей до-ны нѣ врѣ за-лись глу-бо-ко. Я
 - lo - ren, tief eingegra - ben dem Ge - dächt - niss. Da

пом - ню го-ры вѣне-бе-сахъ, по-то-ки жар-кі-е въ го-
 wa - ren Ber - ge him - mel - hoch, der Giess - bach in der dun - klen

- рахъ, не-прохо-ди-мы-я дуб-ра-вы, дру-гой за-
 Schlucht und ur - alt dich - ten Ei - chen - wäl - der; noch weiss ich

- конь, дру-гі-е нра-вы; но по-че-му, ка-кой судъ -
 auch dass and' - re Sit - te and' - rer Brauch dort war als

p

бой я край оста-ви-ла род - ной, не зна - ю.
 hier: — doch welch Geschick mich fortge - führt, weiss ich nicht mehr!

mf *f*

Страх и го - ре до-нынѣ чужды были мнѣ.
 Furcht und Kum-mer bis jetzt noch hab' ich nie ge-kannt.

Meno mosso. (♩=72) ten.

p

Я въ безмя-тежной ти-ши - нѣ, въ тѣни га-ре-ма рас-цвѣ - та - ла
 In sor-gen-lo-ser Stil - le schwand die Zeit mir in des Ha-rems Räu-men:

Meno mosso. (♩=72)

mf

и первыхъ о-пытговъ лю-бви послушнымъ сердцемъ о- жи - да - ла. Же -
 so blüht' ich auf, in süs-sen Träumen das Glück er-war-tend er-ster Min-ne. Und

Allegro molto. (♩ = 120.)

cresc.

- ла - - нья тай - ны - я мо - и сбы - лись. Ги - рей для мир - ной
Al - les g'ingnach meinem Sin - ne, mir wur - de das er - wünsch - te

Allegro molto. (♩ = 120.)

cresc.

нѣ - ги - вой - ну кро - ва - ву - ю пре - зрѣть, пре -
Glück. Gi - ré - i kam vom Krieg zu - rick, nach

p molto ritard.

- сѣкъ у - жае - ные на - бѣ - ги и свой га - ремь о - пять у -
blu - - ti - gen Er - ob - rungs - zü - gen in Ha - rem's lust sich zu ver -

*p molto ritard.**a tempo**p*

- зрѣть! Предъ ха - на въ сумномъ жи - да ньи пред - стали мы. Онъ свѣтлый
- gni - gen. Wir muss - ten uns dem Cha - ne zei - gen, - da stand auch ich; er sah uns.

pp a tempo

взоръ оста_новилъ на мнѣ въ молча_нны, по_звать ме_ня... и съ э_тихъ поръ
an, da fiel sein hel-ler Blick auf mich. Er wähl-te mich... Seit je-ner Zeit

(♩=76.)
 мы въ без_пре_рывномъ у_по_е_нны
hab' ich ge-lebt, nie heim-ge-sucht

(♩=76.)

ды_ша_ли сча_стьемъ; и ни
von Arg-wohn o-der Ei-fer-

разъ ни кле_ве_та, ни по_до_зрѣ_нны, ни злобной
- sucht. Er leb-te. nur von mei-nem Kuss, — es stör-te

cre - scen

do

ре - вно - сти му - че - нье, ни ску - ка не сму - ща - ли
un - sers Glücks Ge - nuss kein Miss - traun und kein Ue - ber -

do

нась.
druss.

3

Meno mosso. (♩ = 72.)

mp

Ма - ри - я, ты предънимъ я - ви - лась... У - вы, сътъхн
Ma - ri - a! da er - schie - nest Du vor ihm, und

Meno mosso. (♩ = 72.)

mf

поръ е - го ду - ша пре - ступ - ной ду - мой о - мрачи - лась!
kin war mei - ne Ruh! Denn seit dem Ta - ge ist's dem Chan,

117475

mf

Ги-рей, из - мѣ - но-ю ды - ша, мойхъ не слу-ша - етъ у -
als hüt - test Du's ihm an - ge - than. Grimm auf Ver-rath sinnt er im

- ко - ровъ, е - му до - кучень серд-ца стонъ:
Stil - len, und op - fert mich um Dei - net - wil - len.

mf

Più mosso. (♩ = 108.)

p

ни преж - нихъ чувствъ, ни раз-го - во - ровъ со
Er flieht mich, mag mich nicht mehr sehn, es

Più mosso. (♩ = 108.)

мно - ю не на - хо - дитъ онъ.
lang - weilt ihn mit mir zu spre - chen...

(♩=72.)

p

Ты преступле_нью не при - ча - стна, я зна_ю, не тво_я ви -
Ich weiss, Du bist an dem Ver - bre - chen nicht schuld, drum hör' mich ru - hig

fien.

- на... И такъ по_слу_шай: я пре -
 an: Ma - ri - a! *Dir nur muss ich*

- кра - сна; во всемъ га - ре_мъ ты од_на могла_бъ е -
wei - chen! Doch du kennst nicht die Flam - mentriebe die mich durch -

(♩=108.)

p *mf*

- ще мнѣ быть о_па_сна; но я для страсти рож_де_на, но
 - glü_ken, mich ver_lo - ren, - *ich bin zur Lei - denschaft ge - bo - ren, drum*

(♩=108.)

ты любить, какъ я, не можешь. — За чѣмъ же
las - se mir Gi - ré - i's Lie - be! — Na - rum durch

crescendo *f* (♩=92.)

хладной кра - со - той ты серд - це сла - бо - е тре - во - жишь?
Dei - ne kal - te Schö - ne willst du sein schwa - ches Herz ver - füh - ren?

ritard.

О - ставь Ги - ре - я мнѣ: онъ
Lass mir Gi - ré - i, er ist

mf *p*

мой, — онъ мой, — на мнѣ го - рять е - го лобза - нья, онъ
mein, — ist mein! — Nur mich ver - mag sein Kuss zu rüh - ren; ge -

f *mf*

КЛЯТ - вы страшны-я мнѣ даль; да - вно веѣ
 -lobt hat er mit heil'-gen Schwü - ren; mit un - ster

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one flat (Bb). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are written below the vocal staff.

ду - мы, веѣ же-ла - нья Ги - рей съ мо - и - ми со - че -
 Her - zen Lie - bes-flam - men floss un - ser gan - zes Sein zu

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and tempo. The piano accompaniment includes some dynamic markings like *p* and *f*. The lyrics are written below the vocal staff.

- таль. Me - ня у-бьетъ е - го из -
 - sam - men, und sein Ver - rath knickt mir das

ritard.

The third system of the musical score. The vocal line includes a *ritard.* (ritardando) marking. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staff.

- мѣ на...
 Le ben.

The fourth system of the musical score. The vocal line concludes with a long note. The piano accompaniment also concludes with a long note. The lyrics are written below the vocal staff.

Я пла-чу! *p* ВИ-ДИТЬ, Я КО-
Ich wei-ne! *p* Dir zu Fü-*sen*

-лѣ на те-перь екло - ня-ю предъ то-бой: мо-лю, ви-нить те-бя не
sink' ich... Ich kla-ge Dich nicht an, doch jam-mernd, in Trüb-sal Dei-ne Klut um-

смѣ-я, от-дай мнѣ ра-дость и по-кой, от-
-klam-mernd fleh' ich: Gieb' mir Gi-ré-i wie-der, o

-дай мнѣ прежня-го Ги-ре-я... Не воз-ра-жай мнѣ ни-че-
gieb, gieb mir Gi-ré-i wie-der... Ant-wor-te nicht...mein ist er...

-го; онъ мой; онъ ослѣвленъ то бо ю. Пре
 doch Dick liebt er... Durch Dei-ne Kla-gen, durch Hass, Ver-

-зрѣнь-емъ, прось-бо ю, тос-ко ю, чѣмъ хо-чешь,
 -ach-tung, Ei-gen-sinn, Nichts verschmä-he! Ver-ban-ne

от-вра-ти е-го; кля-нись... [хоть я для Аль-ко-
 ihn aus Dei-ner Nä-he! Hier schwöre... Ob-gleich ich ihn ver-

-ра-на, между невольница-ми ха-на, забыла въ ру прежнихъ дней, но въ-ра
 -lo-ren, den Glauben da-rin ich ge-bo-ren und dem Propheten an-ge-hö-re, doch meiner

p ма-те-ри мо-ей бы-ла тво-я] _____ *ff* (♩=76.) КЛЯ-НИСЬ мнѣ е-ю, За-
 Mut-ter Glau-be war der Dei-ne auch] _____ bei die- sem schwö-re dass

-ре-му воз-вра-тить Ги-ре-ю.
 mir Gi-ré-i an-ge-hö-re.

Но слу-шай,
 Ма-ри-а,

ес-ли я дол-жна те-бѣ...
 glaub' mir, wenn ich muss... Ich weiss

mp

кин-жа-ломъ я вла-дѣ-ю, я близъ Кав-ка-за
den schar-fen Dolch zu füh-ren, — ich bin ein Kind des

pp *p*

рож-де-на.
 Каи-ка-sus!

cre-

-seen - do

fff di - mi -

- nu - en - do

p

ЗАКЛЮЧЕНИЕ. № 5. SCHLUSS.

Allegro moderato. (♩=92.)

PIANO.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The vocal line is written in a single staff with lyrics in Russian and German. The lyrics are: 'ди - ми - ну - ен - до' (di - mi - nu - en - do) and 'do'. The piano accompaniment features intricate patterns, including sixteenth-note runs and arpeggiated chords. The vocal line is characterized by long, flowing notes, often with slurs and accents. The piece concludes with a final chord in the piano part.

Musical score for piano and voice, page 41. The score is in G major and 3/4 time. It features a piano accompaniment with intricate sixteenth-note patterns and a vocal line with lyrics "dimiti me nuen do". Dynamics include *mf*, *pp*, and *p*.