

„ФРАНЧЕСКА ДА РИМИНИ“

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

Либретто М.И.Чайковскаго.

— МУЗЫКА —

С. РАХМАНИНОВА.

— Соч. 25 —

FRANCESKA DA RIMINI.

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

Oper in zwei Bildern mit Prolog und Epilog.

Libretto von M. J. TSCHAJKOWSKI.

— Deutsch von Lina Esbeer. —

— MUSIK VON —

S. Rachmaninow.

OP. 25.

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CLOSED
SHELF





Дѣйствующія лица :

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

Призраки ада, свита Малатесты и кардиналъ.

XIII. вѣкъ.

Personen :

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

Visionen der Hölle. Gefolge Malatestas und des Kardinals.

XIII. Jahrhundert.

Франческа да Римини.

ПРОЛОГЪ.

I.

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

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

Тѣнь Виргилія.

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

Дантъ.

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

Тѣнь Виргилія.

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

II.

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

Тѣнь Виргилія.

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

Franceska da Rimini.

Prolog.

I.

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

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

Virgils Schatten.

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

Dante.

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

Virgils Schatten.

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

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

II.

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

Virgils Schatten.

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

Дантъ.

Кого такъ черный воздухъ истязуетъ?

Тѣнь Виргилія.

Людей, что подчинили разумъ страсти
Любви

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

Дантъ.

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

Тѣнь Виргилія.

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

Дантъ (къ призракамъ.)

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

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

Голоса Паоло и Франчески.

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

(Облака мало по малу разсеиваются.)

(Занавѣсъ.)

Картина I.

Римини. Дворецъ Малатеста.

Сцена I.

Ланчотто Малатеста, Кардиналъ и Свита
обоихъ.

Ланчотто.

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

Dante.

Wen mag dies schwarze Luftmeer marternd
hüllen?

Virgils Schatten.

Viel Volk, dessen Verstand der Liebe ward
unterstellt.

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

Dante.

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

O, wenn ich ihnen Fragen stellen dürft! . .

Virgils Schatten.

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

Dante (zum Schatten.)

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

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

Franceska und Paolo.

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

(Die Wolken zerstreuen sich allmählich.)

(Vorhang.)

I. Bild.

Rimini. Palast des Malatesta.

I. Auftritt.

Lanceotto Malatesta, Kardinal und das
Gefolge beider.

Lanceotto.

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

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

Was feind dem heil'gen Stuhle.

(Къ свитѣ.)

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

Хоръ.

Смерть врагамъ Гибеллинамъ!

Ланчотто (къ Кардиналу).

Благословите именемъ Владыки
Меня, мой мечъ и воинство мое.

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

Ланчотто (къ своей свитѣ).

Готовьтесь выступать.

(Свита удаляется.)

(Къ слугѣ) Позвать мою супругу.

Сцена II.

Ланчотто (въ глубокой задумчивости).

(За сценой слышны фанфары выступления и сбора.)

Ланчотто.

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

Франческа, что ты сдѣлала со мной?...

(Задумывается.)

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

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

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

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

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

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

(Zum Gefolge.)

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

Des unfehlbaren Kirchenfürsten!

Chor.

Tod! Seht euch vor, Ghibellinen!

Lanceotto (zum Kardinal).

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

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

Lanceotto (zu seinem Gefolge).

Macht euch denn marschbereit!

(Das Gefolge entfernt sich.)

(Zum Diener) Entbietet meine Gattin!

II. Auftritt.

Lanceotto (in Gedanken versunken).

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

Lanceotto.

Nichts löscht die Flammenglut der Eifer-
sucht...

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

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

(Verfällt in Nachsinnen.)

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

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

Und du, du glaubtest ihm, und schworst
nun ihm

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

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

Nie hättest du den Ruf: „Weh mir, warum

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

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

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

(Задумывается.)

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

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

Сцена III.

Входитъ Франческа.

Франческа.

Мой повелитель звалъ меня?

Ланчотто.

Да! звалъ....

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

Франческа.

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

Ланчотто.

Зачѣмъ? Охраною твоею будетъ
Братъ Паоло....

(пристально смотритъ на Франческу).

Что-жъ ты не отвѣчаешь?

Франческа.

Мой долгъ лишь исполнять твои велѣнья...

Ланчотто.

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

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

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

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

Daß du mich hintergangen? Dann wird
Verbannung

Die Wunde heilen. Ja! Paolo verschwindet
ewiglich

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

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

III. Auftritt.

Der Vorige, Franceska.

Franceska (tritt ein).

Ihr, mein Gemahl, verlangt nach mir?

Lanceotto.

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

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

Franceska.

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

Lanceotto.

Weshalb?

Du bleibst hier wohlgeborgen unterm Schutz
Paolos...

(blickt Franceska unverwandt an.)

Kannst du mir nichts erwidern?

Franceska.

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

Lanceotto.

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

Франческа.

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

Ланчотто.

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

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

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

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

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

(Франческа остается безмолвна.)

Проклятье! Ты меня любить не можешь!

Франческа.

Простите мнѣ, но лгать я не умѣю.

Ланчотто.

Не можешь лгать?

(овладѣвъ своимъ гнѣвомъ).

Ну, Богъ съ тобой!

(ласково)

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

Франческа.

Когда вернется мой супругъ?

Ланчотто (пристально смотритъ на Франческу).

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

Нѣтъ . . . нѣтъ . . . ступай . . .

(Франческа уходитъ.)

Когда вернусь?? Ха, ха, ха!

Узнаешь скоро!

(Занавѣсъ.)

Franceska.

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

Lanceotto.

Nein! Nicht Unterwerfung, nein! Ach,
Liebe

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

Aus mir, dem Mann des Schreckens,
Malatesta,

Vor dem die ganze Welt noch kürzlich
bebt?

Ein einz'ger Wink hier dieser Hand

Besaß die Macht zu unterjochen . . .

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

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

Verlasse jene lichten Sphären,

Wo Schönheit schläft und wo Gewähren

Und Wunsch ihr fern!

Dein Haupt nur einmal voll Verlangen,

Von heißer Liebesglut umfängen

Ans Herz mir lehn';

Auf mich der Blicke Strahlen richte,

Und laß in ihrem Himmelslichte

Mich untergeh'n!

(Franceska verweilt wortlos.)

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

Franceska.

Verzeihet mir, ich kann euch nicht belügen.

Lanceotto.

Du kannst es nicht?

(Seinen Zorn meisternd.)

Nun, Gott mit dir!

(freundlich.)

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

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

Franceska.

Wann kehrt mein Gatte wieder heim?

Lanceotto (sieht Franceska aufmerksam an).

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

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

(Franceska ab.)

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

bald erfährst du's!

(Vorhang.)

Картина II.

(Римини. Комната во дворцѣ.)

Сцена I.

Франческа и Паоло. Вечерѣетъ.

Паоло (читаетъ).

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

Франческа.

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

Паоло.

А ты сама, жестокая

Франческа.

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

Паоло.

О, Франческа!

(Франческа дѣлаетъ ему знакъ молчать. Онъ читаетъ):

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

Франческа (задумчиво).

Счастливые о, да! (молчаніе).

Паоло (читаетъ).

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

II. Bild.

Rimini. Ein Zimmer im Palaste.

I. Auftritt.

Franceska und Paolo. Es dämmert.

Paolo (liest).

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

Franceska.

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

Paolo.

Vermagst denn du's, du Grausame . . .

Franceska.

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

Paolo.

О, Франческа!

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

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

Franceska (gedankenvoll).

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

Paolo (liest).

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

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

Франческа.

О, не гляди такъ на меня . . . Читай!

Паоло (бросая книгу).

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

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

(падаетъ передъ ней на колѣни и рыдаетъ).

Франческа.

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

Паоло.

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

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

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

(Паоло хочетъ обнять Франческу, она избѣгаетъ его).

Франческа

Увы! другому отдана я!

Паоло.

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

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

Franceska.

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

Paolo (wirft das Buch fort).

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

O, Franceska!! . .

(Fällt vor ihr schluchzend auf die Knie nieder.)

Franceska.

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

Paolo.

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

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

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

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

Franceska.

Weh mir, dem Weibe eines andern!

Paolo.

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

Франческа.

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

Паоло.

Предъ небомъ ты моя! —

Франческа.

Насъ ожидаютъ муки ада!

Паоло.

Съ тобой тамъ буду я!

(обнимаетъ слабѣющую Франческу).

Франческа.

О! . . . Паоло! . . .

Паоло.

О! . . . Франческа! . . .

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

Франческа.

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

Паоло.

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

Франческа.

Въ твоихъ объятіяхъ замирая
Что мнѣ до райскаго вѣнца?

Паоло.

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

Франческа.

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

Паоло.

Замри, замри въ моихъ лобзаніяхъ!

Оба.

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

Franceska.

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

Paolo.

Vor Gott gehörst du mir!

Franceska.

Uns trifft der Hölle ew'ges Wehe!

Paolo.

Auch dort bleib' ich bei dir! . .

(Umarmt die schwachwerdende Franceska.)

Franceska.

O, Paolo!

Paolo

O, Franceska!

(Beide stumm in gegenseitiges, verzücktes Anschauen versunken.)

Franceska.

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

Paolo.

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

Franceska und Paolo.

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

Franceska.

{ Ersehnter! Nun ewiglich mein!

Paolo.

{ Geliebte! Nun ewig dein!

Beide.

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

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

(Замирають въ поцѣлуѣ.)

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

Ланчотто (занося кинжалъ надъ обоими).

Нѣтъ! Вѣчное проклятье!!!

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

Эпilogъ.

Декорация второй части пролога.

Дантъ и Тѣнь Виргилія.

Показываются призраки Паоло и Франчески.

Призраки Паоло и Франчески.

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

Хоръ.

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

(Занавѣсъ.)

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

(Sie ersterben in einem Kusse.)

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

Lanceotto (einen Dolch über beide zückend).

Nein! Ewige Verdammniss!

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

Epilog.

Dekoration des zweiten Teils des Prologs.

Dante und Virgils Schatten.

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

Paolo und Francesca.

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

Chor.

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

(Vorhang.)

„ФРАНЧЕСКА ДА РИМИНИ“

FRANCESKA DA RIMINI

Прологъ. | Prolog.

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

Largo. (♩=76. 80.)

First system of musical notation, measures 1-4. The piece is in 6/8 time. The right hand plays a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The left hand has rests.

Second system of musical notation, measures 5-8. The right hand continues the melodic line. The left hand enters with a rhythmic accompaniment of eighth notes, also starting with a piano (*p*) dynamic.

Third system of musical notation, measures 9-12. The right hand features a more active melodic line with slurs and accents, marked with a pianissimo (*pp*) dynamic. The left hand continues its rhythmic accompaniment.

Fourth system of musical notation, measures 13-16. The right hand has a dense, sixteenth-note texture. The left hand continues with eighth notes, marked with a piano (*p*) dynamic.

Fifth system of musical notation, measures 17-20. The right hand continues with sixteenth-note patterns. The left hand has a more active role with slurs and accents, marked with a piano (*p*) dynamic. The system concludes with the instruction *un poco cresc.*

First system of musical notation. The upper staff contains a complex melodic line with many sixteenth notes, marked *f dim.* and *dim.*. The lower staff has a bass line with a *p.* dynamic. A *m. g.* marking is present in the middle of the system.

Second system of musical notation. The upper staff has a melodic line starting with *pp* and ending with *p*. The lower staff has a bass line with a *p* dynamic. There are crescendo and decrescendo hairpins.

Third system of musical notation. The upper staff has a melodic line with a *p dolce* dynamic. The lower staff has a bass line with a *p* dynamic. There are crescendo and decrescendo hairpins.

Fourth system of musical notation. The upper staff has a melodic line with a *p* dynamic. The lower staff has a bass line with a *p* dynamic. There are crescendo and decrescendo hairpins.

Fifth system of musical notation. The upper staff has a melodic line with a *un poco cresc.* dynamic. The lower staff has a bass line with a *p* dynamic. There are crescendo and decrescendo hairpins.

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

Un poco più mosso.

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

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

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

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

pp

poco a poco cresc.

f

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

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

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

Fourth system of musical notation, consisting of two staves. It begins with a *p* (piano) dynamic marking. The music features intricate chordal structures. The system ends with a fermata.

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

I.

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

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

Allegretto tempo.

Занавѣсъ.

Der Vorhang.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (*pp*) dynamic. The second system continues the piano texture. The third system introduces a crescendo (*cresc.*) and features more active melodic lines in both hands. The fourth system is marked mezzo-forte (*mf*) and shows a dense, complex texture with many chords. The fifth system continues this dense texture, also marked with a crescendo. The sixth system concludes the piece with a final chord and a fermata.

poco a poco ritard.

m.g. dim.

mf m.g.

Темпо I.

(Съ закрытымъ ртомъ.)
(Mit geschlossenem Munde.)

Сопрано. *Sopran.*

ХОРЪ* CHOR* mf m.g.

АЛТЫ. *Alt.*

(Съ закрытымъ ртомъ.)
(Mit geschlossenem Munde.)
mf

Темпо I.

p m.d.

mf

m.g.

*) Хоръ поетъ (за сценой) съ закрытымъ ртомъ до второй части пролога.

*) Der Chor singt bis zum zweiten Teile des Prologs mit geschlossenem Munde (hinter der Bühne).

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

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

Third system of musical notation. It consists of two staves. The top staff has a vocal line with a long note and a slur. The bottom staff is empty. The instruction *f* is written at the beginning of the system.

Fourth system of musical notation. It consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part features a complex, rhythmic accompaniment with many accidentals and slurs. The instruction *mf* is written at the beginning of the system.

First system of musical notation. It consists of two staves for a string quartet (top two) and a grand staff for piano (bottom two). The piano part features a complex, dense texture with many notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. It consists of two staves for a string quartet (top two) and a grand staff for piano (bottom two). The piano part has a more sparse texture. Dynamics include *dim.* (diminuendo).

Third system of musical notation. It consists of two staves for a string quartet (top two) and a grand staff for piano (bottom two). The piano part features a complex, dense texture with many notes. Dynamics include *pp* (pianissimo) and *p.* (piano).

Fourth system of musical notation. It consists of two staves for a string quartet (top two) and a grand staff for piano (bottom two). The piano part features a complex, dense texture with many notes. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *un poco cresc.* (un poco crescendo).

f *dim.* *p*

f *dim.* *p*

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

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

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

Un poco meno mosso. (♩ = 69.)

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

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

p *dim.* *p*

p *dim.* *p*

Тѣнь Виргилія.
Virgils Schatten.

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

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

T. B. *p* *cresc.* *

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

pp *un poco cresc.*

Дантѣ.
Dante.

T. B. *mf* *p*

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

mf *pp* *pp m. g.*

D. *mf*

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

Тѣнь Виргилія.
Virgils Schatten.

mf

Му. . . .
Die. . . .

(♩ = ♩)

ХОРЪ. СНОР.

Т. В.
В. С.

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

(♩ = ♩)

Т. В.
В. С.

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

Спускаются по уступамъ внизъ.
Sie steigen die Absätze hinab.

Т. В.
В. С.

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

poco a poco dimin.

p *mf* *m.g.*

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

ХОРЪ. CHOR.

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

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

pp *m.d.* *pp*

Sopr. I. *p*

Tempo I.

f *ff*

Tempo I.

p *f*

mf

mf

p

f

This system contains the first two systems of the musical score. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note followed by a quarter note, both marked *mf*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues this pattern, with the piano accompaniment marked *p* and *f* in different measures.

This system contains the third and fourth systems of the musical score. The vocal line continues with a half note followed by a quarter note, both marked *mf*. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The piano accompaniment is marked *p* and *f* in different measures.

dim.

dim.

Черные тучи заволакивают все.
Schwarze Wolken hüllen Alles ein.

p

p

This system contains the fifth and sixth systems of the musical score. The vocal line is marked *dim.* and features a half note followed by a quarter note. The piano accompaniment is also marked *dim.* and features a half note followed by a quarter note. The lyrics are written below the piano accompaniment. The piano accompaniment is marked *p* and *p* in different measures.

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff features a bass line with a few notes and rests. Below the lower staff are five groups of triplets, each marked with a '7' and a fermata.

Second system of musical notation. Similar to the first system, it features a complex upper staff and a bass line. A *dim.* (diminuendo) marking is present above the right-hand staff. Below the lower staff are five groups of triplets, each marked with a '7' and a fermata.

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

Воцаряется полный мракъ.
Völliges Dunkel hat sich eingestellt.

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

Fifth system of musical notation. The upper staff has a complex melodic line. The lower staff features a bass line with a few notes. A *Red.* (ritardando) marking is present below the left-hand staff. A double bar line with repeat dots is at the end of the system. Below the lower staff are five groups of triplets, each marked with a '7' and a fermata.

II.

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

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

(♩ = ♪)

The musical score is written for piano and consists of five systems of staves. The first system is in 4/8 time, with a tempo marking of quarter note equals eighth note. The key signature is B-flat major (two flats). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mf* and *cresc.*. The score is divided into sections by dotted lines, with measures 8 and 7 marked. The final system includes a *f* marking and a *m.g.* (mezza gamma) marking.

Отдаленный грохотъ бури и приближающагося вихря страждущихъ.
Fernes Gewitterrollen und sich nähernder Sturm der Leidenden.



poco a poco accelerando e cresc.

Allegro vivace. (♩=160.)

Сопрано. *Sopran.*

ХОРЪ. * CHOR. *

Allegro vivace. (♩=160.)

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

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

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part includes triplets and dynamic markings: *mf*, *dim. m.d.*, and *p*.

Second system of the musical score. The piano accompaniment continues with complex rhythmic patterns, including sixteenth-note runs. The vocal line is present but mostly obscured by the piano's texture.

Third system of the musical score. The piano accompaniment features a prominent melodic line in the right hand with a *dim.* marking. The vocal line is mostly silent in this system.

Fourth system of the musical score. The vocal line is labeled "ХОРЪ. ЧОКЪ." (Chorus). The piano accompaniment is mostly silent, with some chords in the right hand.

Fifth system of the musical score. The piano accompaniment features a rapid sixteenth-note passage in the right hand, marked *pp*. The vocal line has a few notes, marked *sf* and *pp*.

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

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

XOP'L. CHOR.

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

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

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

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

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

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

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

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

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

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

ppp

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

p cresc. mf dim.

p cresc.

The first system consists of two staves. The upper staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The lower staff is a piano accompaniment in bass clef, starting with a half note G2, followed by a quarter note A2, and then a half note B2. Both staves have a fermata over the final measure.

The second system consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with triplets and a dynamic marking of *f*. The lower staff is a piano accompaniment in bass clef, featuring a bass line with triplets and chords. The system concludes with a fermata.

The third system consists of two staves. The upper staff is a vocal line in treble clef, with sustained notes and a fermata. The lower staff is a piano accompaniment in bass clef, with sustained notes and a fermata.

The fourth system consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with a triplet and a dynamic marking of *dim.*. The lower staff is a piano accompaniment in bass clef, featuring a bass line with a triplet and a dynamic marking of *f*. The system concludes with a fermata.

The fifth system consists of two staves. The upper staff is a vocal line in treble clef, with sustained notes and a fermata. The lower staff is a piano accompaniment in bass clef, with sustained notes and a fermata.

The sixth system consists of two staves. The upper staff is a vocal line in treble clef, with sustained notes and a fermata. The lower staff is a piano accompaniment in bass clef, featuring a bass line with triplets and dynamic markings of *p*, *cresc.*, and *mf*. The system concludes with a fermata.

Тѣнь Виргилія.
Virgils Schatten.

mf

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

T. B.
V. S.

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

T. B.
V. S.

Здѣсь вѣч - ный
wo ew' - ger

T. B.
V. S.

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

mf

T. B.
V. S.

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

mp.

T. B.
V. S.

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

f
cresc.

Т. В.
 V. S.

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

и бьетъ...
und schlägt...

A. 8355 G.

Detailed description: This is a musical score for voice and piano. It consists of three systems. The first system shows the vocal line and piano accompaniment. The second system includes Russian and German lyrics. The third system continues the musical notation. The piano part features complex chordal textures and triplets. The vocal line is in a higher register and includes some melisma.

Più mosso. (♩=176.)

Тѣнь Виргилія.
Virgils Schatten. *f*

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

Più mosso. (♩=176.)

T. B.
V. S.

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

cresc.

T. B.
K. S.

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

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

ff

T. B.
K. S.

T. B.
V. S.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in bass clef and contains the lyrics. The piano accompaniment is in bass clef and features several triplet patterns. The key signature has two flats (B-flat and E-flat).

The second system continues the vocal line and piano accompaniment from the first system. The vocal line is in bass clef and the piano accompaniment is in bass clef. The key signature remains two flats.

Дантъ.
Dante.

f

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

p *dim.*

The third system begins with the vocal line in treble clef, marked with a forte (*f*) dynamic. The piano accompaniment is in bass clef and includes a piano (*p*) and diminuendo (*dim.*) section. The key signature has two flats.

Д.
D.

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

pp

ТѢнь Виргилія.
Virgils Schatten.

f

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

poco a poco cresc.

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

cresc.

The first system consists of vocal staves and piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in bass clef. The music features a key signature of one flat and a 4/4 time signature. The piano part includes triplet figures in the right hand and block chords in the left hand. A *cresc.* marking is present above the piano part.

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

sfz.

The second system continues the vocal and piano parts. The vocal parts are in treble and bass clefs. The piano accompaniment is in bass clef. The music features a key signature of one flat and a 4/4 time signature. The piano part includes triplet figures in the right hand and block chords in the left hand. A *sfz.* marking is present above the piano part.

dim.

The third system continues the piano accompaniment. The piano part is in bass clef. The music features a key signature of one flat and a 4/4 time signature. The piano part includes triplet figures in the right hand and block chords in the left hand. A *dim.* marking is present above the piano part.

First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex texture with many triplets and slurs. Dynamics markings include *mf* and *cresc.*

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part has a dynamic marking of *f* at the beginning and *mf* later. It also includes a *cresc.* marking. The piano part is heavily characterized by triplets and slurs.

Third system of musical notation. It continues the vocal and piano parts. The piano part features a dynamic marking of *f* and includes a *cresc.* marking. The piano part is heavily characterized by triplets and slurs.

System 1: Treble and Bass staves with a grand staff. The top two staves feature a melodic line with slurs and ties. The grand staff below contains complex chordal textures with triplets and a dynamic marking of *f*.

System 2: Treble and Bass staves with a grand staff. The top two staves continue the melodic line. The grand staff features triplets and a dynamic marking of *cresc.* (crescendo).

System 3: Treble and Bass staves with a grand staff. The top two staves continue the melodic line. The grand staff features triplets and complex chordal textures.

The first system of the musical score consists of three staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a complex rhythmic pattern of triplets, with the number '3' written above the notes. The key signature has one flat (B-flat).

Più mosso.

The second system of the musical score consists of three staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a complex rhythmic pattern of triplets, with the number '3' written above the notes. The key signature has one flat (B-flat).

Più mosso.

The third system of the musical score consists of three staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a complex rhythmic pattern of triplets, with the number '3' written above the notes. The key signature has one flat (B-flat). The dynamic marking *ff* is present at the beginning of the piano part.

The fourth system of the musical score consists of three staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a complex rhythmic pattern of triplets, with the number '3' written above the notes. The key signature has one flat (B-flat).

The fifth system of the musical score consists of three staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. Both vocal lines feature long, sustained notes with slurs. The piano accompaniment is on the bottom staff, with a treble clef and a bass clef. It features a complex rhythmic pattern of triplets, with the number '3' written above the notes. The key signature has one flat (B-flat). The dynamic marking *marcato* is present at the beginning of the piano part.

This musical score is arranged in four systems, each containing a violin/viola part and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The violin/viola part consists of a melodic line with many slurs and ties. The piano accompaniment features a complex texture of triplets and chords. The first system includes a *ff* dynamic marking. The second system has a fermata over the first measure of the piano part. The third system includes a fermata over the first measure of the piano part and a dotted line with an '8' above it, indicating an 8-measure rest. The fourth system begins with a *cresc.* marking and continues with a series of triplets in both parts.

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

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

Тѣнь Виргилія какъ бы называетъ тѣни пролетающихъ мимо.

Virgils Schatten weist gleichsam erklärend auf die vorüberschwebenden Schatten hin.

Presto. (♩ = 66.)

Сопрано. *Sopran.*

ХОРЪ. **CHOR.**

Альтъ. *All.*

Теноръ. *Tenor.*

Басъ. *Baß.*

8

Presto. (♩ = 66.)

8

System 1: Four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line. The key signature has one sharp (F#).

System 2: Four staves of music. The top staff contains a complex melodic line with triplets, marked with a fermata above the first measure. The bottom three staves provide harmonic support. A dotted line with the number '8' is positioned above the first measure of the top staff.

System 3: Four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line. The key signature has two sharps (F# and C#).

System 4: Four staves of music. The top staff contains a complex melodic line with triplets, marked with a fermata above the first measure. The bottom three staves provide harmonic support. A dotted line with the number '8' is positioned above the first measure of the top staff. The dynamic marking *fff* is present in the bottom staff.

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

Постепенно вихрь, удаляясь, стихает, толпа страждущих рѣдѣетъ.

Allmählich sich entfernend verhallt der Sturm, die Menge der Leidenden wird geringer.

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

System 1: Four staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains three measures of music, each with a long horizontal line above the staff, possibly indicating a fermata or a specific performance instruction. The second and third staves are also treble clefs, and the fourth is a bass clef. The music consists of various note values and rests.

System 2: A grand staff (treble and bass clefs) with a dotted line above the first measure. The treble clef part features a sequence of triplets (marked with a '3') across three measures. The bass clef part has a long horizontal line above the first measure, similar to the first system.

System 3: Four staves of music. The top three staves are treble clefs, and the bottom is a bass clef. Each staff contains three measures of music, with long horizontal lines above the first two measures of each staff, suggesting a sustained or held note.

System 4: A grand staff with a dotted line above the first measure. The treble clef part features a sequence of triplets (marked with a '3') across three measures. The bass clef part has a long horizontal line above the first measure. A dynamic marking of *ff* (fortissimo) is present in the first measure of the bass clef.

The first system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves share a key signature of one flat (B-flat) and a common time signature. The music is written in a simple, melodic style with a single line of notes on each staff, connected by a long slur across the three measures.

The second system is a grand staff with a piano accompaniment. The upper staff is in treble clef and contains a complex melodic line with triplets of eighth notes. The lower staff is in bass clef and contains a simpler accompaniment with a few notes and rests. The key signature remains one flat.

The third system consists of four staves in a common key signature of one flat. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is written in a simple, melodic style with a single line of notes on each staff, connected by a long slur across the three measures.

The fourth system is a grand staff with a piano accompaniment. The upper staff is in treble clef and contains a complex melodic line with triplets of eighth notes. The lower staff is in bass clef and contains a simpler accompaniment with a few notes and rests. The key signature remains one flat.

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

Piano accompaniment for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats. The music features triplet patterns in the right hand and sustained chords in the left hand. The right hand has three groups of triplets, each marked with a '3' and a slur. The left hand has sustained chords corresponding to the notes in the first system.

Three staves of music, continuing from the first system. The top two staves are in treble clef and the bottom staff is in bass clef. The music consists of sustained notes with long horizontal lines above them. The notes are: Staff 1: G, B-flat, D, G; Staff 2: G, B-flat, D, G; Staff 3: G, B-flat, D, G.

Piano accompaniment for two staves, continuing from the first system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats. The music features triplet patterns in the right hand and sustained chords in the left hand. The right hand has three groups of triplets, each marked with a '3' and a slur. The left hand has sustained chords corresponding to the notes in the first system.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top two staves in treble clef and the bottom two in bass clef. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 3/4 time and features a key signature of one sharp (F#). The vocal parts consist of sustained chords and single notes. The piano accompaniment features a melodic line in the right hand with triplets of eighth notes and a bass line in the left hand with sustained chords and single notes.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top two staves in treble clef and the bottom two in bass clef. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 3/4 time and features a key signature of one flat (Bb). The vocal parts consist of sustained chords and single notes. The piano accompaniment features a melodic line in the right hand with triplets of eighth notes and a bass line in the left hand with sustained chords and single notes. Dynamic markings include *ff* (fortissimo) and *poco a poco dim.* (poco a poco diminuendo).

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

Musical score system 2, piano accompaniment. The top staff is treble clef, and the bottom staff is bass clef. The system features complex rhythmic patterns including triplets and chords. The top staff has a melodic line with triplets of eighth notes. The bottom staff has a bass line with triplets and chords. The system concludes with a dynamic marking of *f* (forte).

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

Musical score system 4, piano accompaniment. The top staff is treble clef, and the bottom staff is bass clef. The system features complex rhythmic patterns including triplets and chords. The top staff has a melodic line with triplets and chords. The bottom staff has a bass line with triplets and chords. The system concludes with a dynamic marking of *f* (forte).

The first system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) contain mostly rests, with some notes appearing in the second and third measures. The notes are primarily half notes and quarter notes, with some beamed eighth notes.

The second system begins with a piano introduction. The top staff has a melodic line with triplets of eighth notes. The bottom two staves feature a complex accompaniment with triplets of eighth notes in the bass line. Dynamic markings include *dim.* (diminuendo) and *mf* (mezzo-forte). The system concludes with a fermata over the final notes.

The third system is marked *poco a poco diminuendo e ritardando*. It consists of four staves with a simple, sustained melodic line in the treble clef and a corresponding bass line. The notes are held for a longer duration, reflecting the *ritardando* instruction.

The fourth system begins with a piano introduction featuring triplets of eighth notes in the top staff. The main system is marked *poco a poco diminuendo e ritardando* and *dim.*. It consists of four staves with a melodic line in the treble clef and a bass line. The notes are held for a longer duration, reflecting the *ritardando* instruction.

Musical score for the first system. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features triplets and dynamic markings *p* and *dim.*.

Meno mosso. (♩ = 52.)

Musical score for the second system, primarily consisting of vocal staves with rests.

Musical score for the third system. It includes piano accompaniment and a text block. The piano part features triplets and dynamic markings *pp*.

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

Musical score for the third system, including piano accompaniment and a text block. The piano part features triplets and dynamic markings *pp*.

Дантъ.
Dante.

mf

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

Д.
D.

(d=d)

вѣт. - - - ра? 0,
 Win - - - de? 0,

f

(d=d)

p

(d=d)

Теноръ.
Tenor.

Басъ.
Baß.

Д.
D.

mf

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

pp

(d=d)

p

Тѣнь Виргилія.
Virgils Schatten.

mf

Во и - - - - - мя
Im Na - - - - - men

cresc.

cresc. *(d. = d)* *dim.* *f*

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

mf *dim.*

mf *(d. = d)*

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

dim. *p* *dim.*

L'istesso tempo. (d = d.)

Дантѣ.
Dante. *p*

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

pp

Д.
D.

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

mf

Д.
D.

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

Д.
D.

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

Д.
D.

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

cresc.

Д.
D.

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

mf

dim.
p

Д.
D.

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

mf

p

Д.
D.

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

p

Д.
D.

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

p

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

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

Облака заволакиваютъ сцену.
Wolken verhüllen die Bühne.

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

p

cresc.

f

dim.

p *dim.*

Франческа.
Francesca.

Паоло.
Paolo.

mf

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

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

mf

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

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

Ф.
Ф.

П.
Р.

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

Ф.
Ф.

П.
Р.

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

dim.

dim.

Ф.
Ф.

П.
Р.

сча - стьи...
Un - glück...

сча - стьи...
Un - glück...

p

cresc.

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

Second system of musical notation, including dynamics such as *dim.* and *m. d.*

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

Un poco meno mosso.

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

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

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

First system of musical notation, featuring a treble and bass clef. The treble clef part contains several measures with eighth and sixteenth notes, some grouped with slurs and accents. The bass clef part contains chords and single notes, with some measures marked with a '7' above the notes.

Second system of musical notation. The treble clef part includes a triplet of eighth notes in the second measure. The bass clef part continues with chords and single notes, some marked with a '7' above the notes.

Third system of musical notation. The treble clef part begins with a piano (*pp*) dynamic marking. The bass clef part features a steady eighth-note accompaniment. The system concludes with a fermata over a chord in the treble clef.

Fourth system of musical notation. The treble clef part is mostly silent, with a few notes. The bass clef part features a steady eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*pp*).

Занавѣсъ медленно опускается.
Der Vorhang sinkt langsam.

Fifth system of musical notation. The treble clef part is mostly silent. The bass clef part features a steady eighth-note accompaniment. Dynamics include *dim. e ritenuto* and *ppp*.

Конецъ пролога.
Ende des Prologs.

КАРТИНА 1.

I. BILD.

Римини. Дворецъ Малатесты.

Rimini. Palast des Malatesta.

Allegro vivace. (♩ = 144.)

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The bass line features a rhythmic pattern of eighth notes. The treble line has chords and some melodic fragments. A crescendo (cresc.) marking is present in the final measure of the system.

Second system of musical notation. It continues the piece with two staves. The bass line has a steady eighth-note accompaniment. The treble line features more complex chordal textures and some melodic lines. Dynamics include forte (f) and sforzando (sf).

Third system of musical notation. This system shows a transition in dynamics, with piano (p) and crescendo (cresc.) markings in the bass line, and sforzando (sf) and mezzo-forte (mf) markings in the treble line. The rhythmic patterns continue in both staves.

Fourth system of musical notation. The final system on the page, featuring a *leggiero* (light) marking in the treble line and piano (p) and mezzo-forte (mf) markings in the bass line. The piece concludes with a final chord in the bass line.

First system of musical notation, featuring treble and bass staves with piano accompaniment. The key signature is three sharps (F#, C#, G#). The dynamic marking *mf* is present. The system includes various musical notations such as slurs, ties, and accidentals.

Second system of musical notation, featuring treble and bass staves. The treble staff includes the text "etc." at the end. The dynamic marking *cresc.* is present. The system includes various musical notations such as slurs, ties, and accidentals.

Third system of musical notation, featuring treble and bass staves. The dynamic marking *ff* is present. The system includes various musical notations such as slurs, ties, and accidentals.

Fourth system of musical notation, featuring treble and bass staves. The dynamic marking *sf* is present. The system includes various musical notations such as slurs, ties, and accidentals.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and rests. Dynamics include *sf* and *f*. The system concludes with a double bar line.

Second system of musical notation. Similar to the first system, it features dense, beamed passages in both staves. Dynamics include *f*. The system concludes with a double bar line.

Third system of musical notation. The upper staff has a more melodic line with some rests, while the lower staff continues with dense accompaniment. Dynamics include *sf* and *f*. The system concludes with a double bar line.

Fourth system of musical notation. This system is characterized by a very active lower staff with many beamed notes. Dynamics include *ff*. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. Dynamics include *ff*. The system concludes with a double bar line.

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

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

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

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

(Занавѣсъ.)
(Vorhang.)

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

Сцена I.

I. Auftritt.

Ланчотто Малатеста, Кардиналь и свита обоихъ.

Lanceotto Malatesto, Kardinal und das Gefolge Beider.

Listesso tempo. Ланчотто.
mf Lanceotto.

cresc.

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

Ланч.
Ланс.

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

Ланч.
Ланс.

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

Ланч.
Ланс.

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

(Къ свитѣ.)
(Zum Gefolge.)

Ланч.
Lanc.

mf

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

Ланч.
Lanc.

ff

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

p *cresc.*

Ланч.
Lanc.

ff

Смерть
Tod

f *cresc.* *sf*

Ланч.
Lanc.

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

3 *3*

Ланч.
Lanc.

ды - ки!
für - sten!

Тенора. Tenöre. *f* *cresc.* *ff*

Смерть!
Tod!

Смерть!
Tod!

Смерть вра -
Seht euch

Басы. Bässe. *f* *cresc.* *ff*

Хоръ.
Chor.

гамъ
vqr,

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

dim. *p*

dim. *p*

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

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

mf *p*

Ланц.
Lanc.

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

mf dim.

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

Ланц.
Lanc.

е:
schar.

pp

удаляется со свитой своей.)
seinem Gefolge.)

mf

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

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble with *pp* (pianissimo) and *mf* (mezzo-forte) markings. The bass line provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble with an *etc.* marking. The bass line provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble with a *pp* (pianissimo) marking. The bass line provides a harmonic accompaniment with chords and moving lines.

Ланчотто (къ своей свитѣ).

Lanceotto (zu seinem Gefolge).

(Свита удаляется.)

(Das Gefolge entfernt sich.)

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

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

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

Third system of musical notation, including piano accompaniment.

Ланчотто (къ слугѣ).

Lanceotto (zum Diener).

f *dim.*

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

Fourth system of musical notation, including piano accompaniment.

Сцена II.

II. Auftritt.

Ланчотто (одинъ.)

Lanceotto (allein.)

Largo. (♩ = 52.)

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

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

cresc.

ff

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

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

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

lunga *lunga*

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

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

lunga *lunga*

mf

mf *rit.* *lunga*

lunga

Lo stesso tempo.

Ланчотто.
Lanceotto.

Meno mosso. (♩ = 63.)

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

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

Ланч.
Lanc.

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

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

mf dim. *p cresc.*

Ланч.
Lanc.

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

(Въ оркестръ.)
(Im Orchester.)

ff

Ланч.
Lanc.

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

ff *dim.*

cresc. *ff* *dim.*

Allegro moderato. (♩ = 108.)

Ланч.
Ланс.

f *p*

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

pp *p*

Ланч.
Ланс.

p *sf* *dim.*

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

p cresc. *mf dim.* *p*

Ланч.
Ланс.

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

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

mf dim. *p*

Ланч.
Ланс.

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

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

p *colla parte*

Ланч.
Ланч.

f *dim.* *mf*

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

a tempo

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

Ланч.
Ланч.

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

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

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

Ланч.
Ланч.

mf *meno mosso*

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

p *dim.*

Ланч.
Ланч.

a tempo *mf* *cresc.*

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

a tempo

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

Ланч.
Lanc.

f

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

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

Ланч.
Lanc.

ff *mf* *p*

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

a tempo

ff mf p mf dim.

Ланч.
Lanc.

зла... О,
Fluch... О,

Un poco più vivo. Alla breve. (♩ = 58.)

cantabile mf

p

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

mf

p

Ланч.
Lanc.

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

poco a

p *poco a*

Ланч.
Lanc.

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

poco cresc.

poco cresc.

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

dim. *f*

Ланч.
Lanc.

dim.

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

dim *p* *cresc.*

Ланч.
Lanc.

mf *f*

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

f *cresc.* *f*

Ланч.
Lanc.

ff *rit. mf*

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

f *sff* *pp* *colla parte*

Meno mosso. (♩ = 88)

Ланч.
Lanc.

pp

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

ppp

f dim. *mf* **Più vivo.** *cresc.*

Ланч.
Ланс.

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

mf dim. *cresc.*

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

Ланч.
Ланс.

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

mf dim. p cresc. f dim.

Più mosso. *mf* *poco a poco cresc.*

Ланч.
Ланс.

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

p poco a poco cresc.

ff.

Ланч.
Ланс.

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

Ланч.
Lanc.

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

ff

f *cresc.* *sf*

Ланч.
Lanc.

тѣ! *fel!* Нѣтъ, *Nein,*

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

sf *ff sempre marcato*

Ланч.
Lanc.

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

f

colla parte

Ланч.
Lanc.

пить У - жас - но - е со - мнѣнье и каз - нить...
lät der fürchter - li - che Zweifel der mich quält...

P

dim. *colla parte* *f*

Ланч.
Lanc.

poco a poco ritenuto

f dim. p dim.

Ланч.
Lanc.

Largo. (♩ = 58)

p cresc.

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

pp

Ланч.
Lanc.

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

f dim. p mf

Ланч.
Lanc.

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

f mf

Ланч.
Lanc.

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

p *p*

pp

Ланч.
Lanc.

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

mf *mf* *p* *mf*

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

Ланч.
Lanc.

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

p *p*

mf *pp*

Ланч.
Lanc.

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

mf *p* *p*

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

Франческа.

Franceska.

Listesso tempo.

(Входить Франческа)

(Franceska tritt ein).

Un poco meno mosso.

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

Un poco più mosso.

Франческа.

Ланчотто.

Franceska.

Lanceotto.

mf *f* *dim.*

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

mf *p*

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

dim. *f* *leggiere* *pp* *mf* *p*

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

Франческа.
Franceska.

mf

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

Франц.
Franc.

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

Франц.
Franc.

p люсь. _____
deß. _____

Un poco più mosso.

Ланчотто.
Lanceotto.

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

Un poco più mosso.

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

Ланч.
Lanc.

Па - о - ло...
Pa - o - los...

pp un poco accelerando

Più vivo. *f* *mf* *rit.*

Франческа.
Franceska.

Ланч.
Lanc.

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

cresc. *sf* *p*

Un poco meno mosso.

Франч.
Franc.

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

pp *p* *p*

Più mosso. (♩ = 60)

Франч.
Franc.

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

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

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

Più mosso.

Ланч.
Lanc.

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

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

Франческа.
Franceska.

Un poco meno mosso.

Ланч.
Lanc.

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

Синьорьсу.
O seid ver.

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

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

Un poco meno mosso.

Франч.
Franc.

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

Франч.
Franc.

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

p. *pp*

Ланчотто.
Lanceotto.

Франч.
Franc.

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

ff *pp cresc. e ritenuto*

Largo. (♩ = 60) *amoroso*

Ланч.
Ланс.

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

ff *f pesante*

Ланч.
Ланс.

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

Ланч.
Ланс.

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

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

Ланч.
Ланс.

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

cresc. *ff*

Ланч.
Lanc.

dim. *p*

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

Ланч.
Lanc.

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

Я без - си - лень... О, сни - зой - ди, спу - сти - сь съ - вы -
ich bin machtlos... O, steig' her - ab von dei - ner

pp

Ланч.
Lanc.

f *mf*

со - тѣ твоихъ, Звѣз - да — мо - я! По - ки - нь э - фир - ны я се - лень - я
stol - zen Höh' mein hol - der Stern! Ver - las - se je - ne lichten Sphären

Ланч.
Lanc.

cresc. *f ten.* *mf*

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

Ланч.
Lanc.

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

mf *f*

un poco cresc. *cresc.*

Ланч.
Lanc.

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

ff *f* *dim.*

f *dim.*

Ланч.
Lanc.

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

mf *p* *mf*

p *dim.*

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

Ланч.
Lanc.

нуть!
geh!

p

pp

Ланч.
Lanc.

accelerando

cresc. *f > p* *cresc.*

Ланч.
Lanc.

Про - кля - тья!
O Höl le!

ff

Ланч.
Lanc.

Tempo rubato. (♩ = 88)

ad libitum

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

sempre marcato *ff*

Ланч.
Lanc.

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

f *dim.*

Франческа. *Un poco meno mosso.*

Franceska.

p

pp

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

f *dim.* *pp*

Ланчотто.

Lanceotto.

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

Франч.
Franc.

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

f *dim.*

Ланч.
Lanc.

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

p *dim.*

(Ласково) *Largo. (♩ = 60)*

(*freundlich*)

rit.

mf

f

p

Ланч.
Lanc.

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

rit. *pp*

Ланч.
Lanc.

f *p* *p*

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

Франческа.
Franceska.

Ланч.
Lanc.

pp *p*

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

dim.

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

Франц.
Franc.

пругъ?
heim?

sf *ppp* *accel. e cresc.*

Ланчотто.
Lanceotto.

Allegro. (♩ = 126)

f

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

Più mosso. (♩ = 144)

Ланч.
Lanc.

ff

Стой!
Halt!

Ланч.
Lanc.

p *p*

Нѣтъ...
Nein...

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

Ланч.
Lanc.

pp

(Франческа уходитъ.)
(Franceska geht ab.)

Сю - пай...
Jetzt geh'...

ppp

perdendosi

Ланчотто.
Lanceotto.

mf

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

un poco cresc.

Ланч.
Lanc.

f 3 3 3 *ff* *dim.*

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

У - зна - ешь
Gar bald er -

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

Ланч.
Lanc.

p >

ско - ро!
führst du!

pp *poco a poco cresc. e accelerando*

Занавѣсъ.
Vorhang.

The first system of music consists of two staves. The upper staff is in treble clef and features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. The key signature has two flats, and the time signature is 4/4.

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

The third system is marked with a forte (*ff*) dynamic. It features a more complex texture with a dotted line above the first measure. The upper staff has a series of chords and moving lines, while the lower staff has a more active accompaniment with some slurs.

The fourth system continues the musical development. The upper staff has a melodic line with many slurs and accents. The lower staff has a steady accompaniment with some rhythmic patterns.

The fifth system is marked with a sforzando (*sf*) dynamic. It features a more complex texture with a dotted line above the first measure. The upper staff has a series of chords and moving lines, while the lower staff has a more active accompaniment with some slurs.

Конецъ 1^й картины
Ende des ersten Bildes.

КАРТИНА 2.

2. BILD.

Moderato. (♩ = 72)

f *dim. e rit.* *p*

℄ω. *

Detailed description: This musical score is for a Moderato section with a tempo of quarter note = 72. It is written in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The piece features a grand staff with a treble and bass clef. The right hand plays a melodic line with a long slur over the first two measures, followed by a deceleration and dynamic change. The left hand plays a rhythmic accompaniment of eighth notes, with triplets in the final two measures. Dynamics range from forte (f) to piano (p). A double bar line with repeat dots is at the end.

Allegro vivace. (♩ = 152)

Viol. etc.

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

Detailed description: This section is marked Allegro vivace with a tempo of quarter note = 152. It is in the same key and 3/4 time. It features a violin part with a rapid sixteenth-note pattern, indicated by 'etc.'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. Dynamics include pianissimo (pp) and mezzo-forte (m.g.).

pp *cresc.*

Detailed description: This section continues the piano accompaniment from the previous section. It features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. Dynamics include pianissimo (pp) and a crescendo (cresc.).

f

Detailed description: This section continues the piano accompaniment. It features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. Dynamics include forte (f).

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

Second system of musical notation. The upper staff contains a complex rhythmic pattern with slurs and accents. The lower staff has rests followed by a melodic entry in the third measure. Dynamics include *pp* (pianissimo) in the first measure and *mf* (mezzo-forte) in the third measure. A key signature change to one sharp (F#) is indicated in the third measure.

Third system of musical notation. The upper staff continues with rhythmic patterns and slurs. The lower staff features chords and rests. Dynamics include *dim.* in the first measure, *pp* in the second measure, and *m. g.* (mezzo-giochi) in the third measure. A key signature change to two sharps (F# and C#) is indicated in the third measure.

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

Fifth system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and slurs.

First system of musical notation. The treble staff contains a series of eighth-note chords, while the bass staff features a simple harmonic accompaniment. A forte (*f*) dynamic marking is present in the first measure.

Second system of musical notation. The treble staff continues with eighth-note chords, and the bass staff has a similar accompaniment. A *dim.* (diminuendo) dynamic marking is placed in the second measure.

Third system of musical notation. The treble staff shows a more complex rhythmic pattern with sixteenth notes. A *pp* (pianissimo) dynamic marking is located in the second measure.

Fourth system of musical notation. The treble staff has a sixteenth-note pattern. The bass staff has a more active accompaniment. Dynamic markings include *mf* (mezzo-forte) in the second measure and *dim.* in the third measure.

Fifth system of musical notation. The treble staff continues with sixteenth-note patterns. The bass staff has a simple accompaniment. A *mf* dynamic marking is present in the second measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a harmonic accompaniment. A *pp* dynamic marking is present in the second measure.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff features a more active line with eighth and sixteenth notes. Dynamic markings include *mf* in the first measure and *p* in the third measure.

Third system of musical notation. The treble staff has a melodic line with a fermata over the final note of the first measure. The bass staff has a more rhythmic accompaniment. A *f* dynamic marking is visible in the second measure.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a more active line with eighth notes. Dynamic markings include *p* in the first measure and *f* in the second measure.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff has a more active line with eighth notes. A *f* dynamic marking is present in the first measure.

The image displays a musical score for piano, consisting of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various dynamics and performance instructions:

- System 1:** The right hand features a complex, flowing melodic line with many beamed notes. The left hand provides a steady accompaniment of chords and eighth notes. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).
- System 2:** The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. Dynamics include *pp* and *cresc.*
- System 3:** The right hand has a more active melodic line. The left hand accompaniment features longer note values. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).
- System 4:** The right hand continues with a dense melodic texture. The left hand accompaniment has a more rhythmic feel. Dynamics include *f* (forte) and *dim.*
- System 5:** The right hand has a melodic line with some rests. The left hand accompaniment is simpler, with longer note values. Dynamics include *pp*.

The musical score is presented in six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *cresc.* marking. The second system features a *f* marking in the bass staff and a *p* marking in the treble staff, with triplet markings (3) in the treble staff. The third system includes a *cresc.* marking and triplet markings (3) in the treble staff. The fourth system features a *ff* marking in the bass staff. The fifth system includes a *dim.* marking in the bass staff. The piece concludes with a final cadence in the sixth system.

First system of musical notation. The treble clef staff contains a complex rhythmic pattern of eighth and sixteenth notes, starting with a fermata. The bass clef staff contains a few notes, including a fermata. The dynamic marking *pp* is present.

Second system of musical notation. The treble clef staff features a melodic line with a fermata, marked *mf* and *dim.*. The bass clef staff has a few notes, marked *mf* and *m.g.*

Third system of musical notation. The treble clef staff has a melodic line with a fermata, marked *dim.*. The bass clef staff has a few notes, marked *pp*

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata, marked *p*. The bass clef staff has a few notes. The dynamic marking *rit.* is present.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a few notes. The system ends with a double bar line and a common time signature *C*.

Сцена I.

I. Auftritt.

Римини. Комната во дворецъ.

Rimini. Ein Zimmer im Palaste.

Франческа и Паоло. Вечеръетъ.

Franceska und Paolo. Es dämmert.

Moderato. (♩ = 72)

Занавѣсъ. *Vorhang.*

Lento. (♩ = 48)

Паоло. (читаетъ)

Paolo. (liest)

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

cresc.

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

Più mosso. (♩ = 72) *mf*

П. *f*
 Р. *mf*

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

mf *dim.*

П. *rit. marcato*
 Р. *p*

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

p *rit.*

П. *f* *dim.* *p*
 Р. *mf* *pp*

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

mf *dim.* *pp*

Moderato. (♩ = 72)

П. *f*
 Р. *f*

имъ“
dir“..

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

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

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

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

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

colla parte *dim.*

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

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

dolce *pp*

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

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

Più mosso.

tempo precedente

Ф. Ф. *mf* *p*

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

П. П. *mf* *p*

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

Più mosso.

tempo precedente

mf *dim.* *p*

Ф. Ф.

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

Паоло. Paolo.

Ф. Ф.

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

pp *cresc.*

Moderato.

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

Lento.

П. П.

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

Più mosso. (♩=66.)

(Онъ читаетъ.)

(Er liest.)

П.
Р.

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

П.
Р.

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

П.
Р.

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

П.
Р.

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

Lento. (♩=52.)

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

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

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

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

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

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

П. *dim.*

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

dim.

Tempo precedente.

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

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

П. Р. *ten.* **Moderato.**

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

П. Р. *mf*

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

senza ritenuto *p* *pp cresc.*

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

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

mf *m. g.* *f* *dim.* *p* *dim.*

Lento.

rit. (Молчаніе.)
(Schweigen.)

Франц. Франс.
О, да!..
Ja wohl!..

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

Un poco più mosso.

Паоло. (Читаетъ.)

Paolo. (Liest.)

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

Più mosso.

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

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

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

rit. cresc.

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

colla parte

f dim. p cresc.

Lento.

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

f dim. p cresc.

Moderato. (♩=72.)

П. П.
чань - и... зük - kung"

f dim. p

Франческа.
Franceska.

f dim. p

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

mf dim. p

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

Франц.
Franc.

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

The first system of music includes a vocal line and piano accompaniment. The vocal line starts with a fermata and then enters with the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

П.
P.

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

The second system continues the vocal and piano parts. The piano accompaniment has a *cresc.* marking. Dynamics include *f*.

П.
P.

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

The third system continues the vocal and piano parts. The piano accompaniment has a *cresc.* marking. Dynamics include *mf*, *f*, *dim.*, and *p*.

П.
P.

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

The fourth system concludes the vocal and piano parts. The piano accompaniment has a *cresc.* marking. Dynamics include *f*.

П.
Р.

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

mf *cresc.* *ff*

Франческа.
Franceska.

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

П.
Р.

о, о, не ры -
schluchze

cresc. *ff* *dim.*

Франц.
Franc.

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

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

Lento. (♩=52.)

Франц.
Franc.

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

m. g. *pp* *dolce*

Франц.
Franc.

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

Франц.
Franc.

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

Франц.
Franc.

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

Франц.
Franc.

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

Франц.
Franc.

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

p

Франц.
Franc.

Франц.
Franc.

Тамъ
Dort

въ вы - со -
in der

pp

Франц.
Franc.

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

pp

Франц.
Franc.

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

Франц.
Franc.

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

pp *cresc.*

Франц.
Franc.

Паоло. Paolo.
Ha Was

f *mf* *dim.* *pp*

П. Р.

Рiù vivo. (♩=96.)

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

П.
Р.

Ког - да бу - шу - етъ вихрь въкро - ви? И я о -
wenn mir ein Sturm durch_rast das Blut, und ich ver -

f

mf

П.
Р.

хва - чень во - лей власт - ной Зем - ной люб - ви!?
schwachen muß am Bron_nen vor Lie_bes - glut?

mf *cresc.*

f *mf* *cresc.*

П.
Р.

О, жар - ко - е бла - женство по - цъ - лу - я!! Без - плотныхъ
O, solche Sel_ig - keit im Kuß zu wis - sen!! Der lich_ten

f *mf*

f *dim.*

П.
Р.

ду - ховъ свѣт - лый ликъ, и рай, и не - ба кра - со -
Gei - ster_schar Ge_nuß, ja selbst den Him_mel will ich

cresc.

p *cresc.*

П.
Р.

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

П.
Р.

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

П.
Р.

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

Франческа.
Franceska.

ff *dim.*

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

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

П.
Р.

тамъ!!
keit!!

ff *dim.*

p Allegro vivace. (♩ = 126.)

Франц.
Francs.

на - я!!
An - dern!!

П.
P.

Нѣтъ!
Nein!

Нѣтъ!
Nein!

Предъ
Ich

pp Allegro vivace. (♩ = 126.)

П.
P.

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

П.
P.

Насъ Богъ
Schloß Gott

f Maestoso. (♩ = 69.)

П.
P.

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

П. Р.

ten.

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

Франческа.
Franceska.

П. Р.

f cresc. ten. ff dim.

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

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

Франц.
Franc.

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

П. Р.

mf

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

mf dim. p

Франц.
Franc.

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

П.
P.

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

p. *cresc.*

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

Франц.
Franc.

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

П.
P.

я!..
dir!..

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

mf *ff*

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

poco a poco accelerando

8

etc.

Presto. (♩ = 152.)

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

pp *cresc.*

ff *dim.*

Франческа.
Francesca.

f

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

Паоло.
Paolo.

f

Гдѣ ты тамъ сча - стье
Wo du bist, wei - ßt

f *m.g.*

Франц.
Franc.

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

П.
P.

безъ кон - ца!
end - los Glück!

pp cresc.

Франц.
Franc.

Гдѣ
wo

П.
P.

Съ то -
Die

dim. p

Франц.
Franc.

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

П.
P.

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

Франц.
Franc.

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

П.
P.

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

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

Франц.
Franc.

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

П.
P.

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

Франц.
Franc.

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

П.
P.

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

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

Франц.
Franc.

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

П.
P.

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

Франц.
Franc.

ца?!
rück!

П.
P.

я!
Tück!

pp cresc. ff

Франц.
Franc.

Возь - - ми ме - -
So nimm mich

П.
P.

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

dim. p

Франц.
Franc.

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

П.
P.

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

Франц.
Franc.

П.
P.

Франц.
Franc.

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

П.
P.

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

piu f

Франц.
Franc.

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

П.
P.

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

Франц.
Franc.

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

П.
P.

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

Франц.
Franc.

устъ къ у - - стамъ... _____ Вся
Se - - lig - - keit, _____ das

П.
P.

устъ къ у - - стамъ... _____ Вся
Se - - lig - - keit, _____ das

Франц.
Franc.

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

П.
P.

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

f

Франц.
Franc.

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

П.
P.

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

pp *cresc.*

Франц.
Franc.

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

П.
P.

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

ff

Франц.
Franc.

П.
P.

mf

O,
O,

Франц.
Franc.

П.
P.

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

О, свѣт - лый мигъ! О,
 О, *Se - lig - keit!* О,

mf *dim.* *p*

Франц.
Franc.

П.
P.

жен - ный! — же - лан -
Won - ne! *Er - schn* -

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

pp *un poco cresc.*

Франц.
Franc.

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

П.
P.

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

cresc.

cresc.

Франц.
Franc.

Въ те -
Du

П.
P.

все от - дамъ!.. Въ те -
e - wig - dein!.. Du

f cresc.

ff

Франц.
Franc.

бъ бла - жен -
bist des Him -

П.
P.

бъ бла - жен -
bist des Him -

cresc.

Франц.
Franc.

П.
P.

CTBO
mels

Moderato. (♩=88.)

Франц.
Franc.

П.
P.

ff

вѣч - но - е!..
Se - ligkeit!

Moderato. (♩=88.)

8.....

ff *dim.*

8.....

Франческа.
Francesca.

p

Тво - я на - всег -
So bin ich dann

Паоло.
Paolo.

p

Все, все ор -
Ja, dein, ganz

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

Франц.
Franc.

да!
dein!

П.
P.

дамъ!
dein!

dim.

rit.

Meno mosso. (♩ = 54.)

Франческа.
Francesca.

pp

Въ те - бѣ бла - жен -

In dir liegt ew' -

Паоло.
Paolo.

pp

Въ те - бѣ бла - жен -

In dir liegt ew' -

Meno mosso. (♩ = 54.)

pp

Франц.
Franc.

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

П.
P.

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

pp

ppp

pp ppp pp dim. e rit.

(Сцену начинают заволакивать облака.)

(*Wolken beginnen die Bühne zu verhüllen.*)

(♩ = ♩.) (♩ = 54.)

ppp

cresc. mf

dim. pp

cresc.

First system of musical notation, piano accompaniment. The right hand plays chords and arpeggios, while the left hand plays a rhythmic accompaniment. Dynamic markings include *f* and *dim.*

Un poco più mosso.

Second system of musical notation, piano accompaniment. The right hand continues with chords and arpeggios. Dynamic markings include *mf* and *cresc.*

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

Third system of musical notation, piano accompaniment. The right hand plays chords and arpeggios. Dynamic markings include *f* and *marcato*. The left hand has a more active role with rhythmic patterns.

Fourth system of musical notation, piano accompaniment. The right hand plays chords and arpeggios. Dynamic marking includes *cresc.*

Fifth system of musical notation, piano accompaniment. The right hand plays chords and arpeggios. Dynamic marking includes *ff*. The left hand has a more active role with rhythmic patterns.

Un poco più mosso.

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

ff $\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

Нѣтъ!
 Nein!

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

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

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

Allegro vivace. ($\text{♩} = 160$.)

Франческа.
Franceska.

fff

Паоло.
Paolo.

fff

Ланч.
 Lanc.

Кля - - - ть!
 damm - - - nis!

Allegro vivace. ($\text{♩} = 160$.)

Франц.
Frans.

II.
P.

* ХОРЪ. CHOR.

Сопрано. *Soprano.*
Альтъ. *Alto.*
Теноръ. *Tenore.*
Басъ. *Basso.*

*
♩

*
♩

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

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

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

*

Second system of musical notation. The upper staff features a melodic line with a long slur and dynamic markings *mf* and *p*. The lower staff has a bass line with a long slur and dynamic markings *mf* and *p*.

Third system of musical notation. The upper staff features a melodic line with a long slur and dynamic marking *pp*. The lower staff has a bass line with a long slur and dynamic marking *pp*.

Fourth system of musical notation. The upper staff features a melodic line with a long slur and dynamic marking *dim.*. The lower staff has a bass line with a long slur and dynamic marking *pp*.

Fifth system of musical notation. The upper staff features a melodic line with a long slur and dynamic marking *pp*. The lower staff has a bass line with a long slur and dynamic marking *pp*. The system concludes with the instruction *Attaca subito.*

Эпиграфъ.

Epilog.

Декорація второй части пролога.

Dekoration des zweiten Teils des Prologs.

Дантъ и Тѣнь Виргилія.

Dante und Virgils Schatten.

Più vivo. (♩ = 192.)

The piano accompaniment consists of three systems of two staves each. The first system shows a bass line with triplets and a treble line with chords. The second system includes a 'cresc.' marking and continues the triplet patterns. The third system features a treble line with triplets and a bass line with chords. The music is in a minor key, indicated by the presence of flats.

Сопрано. *Soprano.*

Альтъ. *Alto.*

Теноръ. *Tenore.*

Басъ. *Basso.*

ХОРЪ. *CHOR.*

The vocal parts are arranged in four staves, each with a clef and a key signature of one flat. The Soprano part is in the highest register, followed by Alto, Tenor, and Bass. The piano accompaniment is shown in two systems at the bottom, with a treble and bass line. The music is in a minor key and features a 'f' dynamic marking.

System 1: Two staves. The upper staff contains a melodic line with a long slur over four measures, starting with a half note and followed by two quarter notes. The lower staff contains a bass line with a long slur over four measures, starting with a half note and followed by two quarter notes. The key signature has two flats.

System 2: Two staves. The upper staff features a complex melodic line with many accidentals, slurs, and accents. It includes triplet markings (3) and dynamic markings like *ff*. The lower staff contains a bass line with chords and slurs.

System 3: Two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur and a fermata over the final note.

System 4: Two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a bass line with triplet markings (3) and dynamic markings *mf* and *cresc.*

System 5: Two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a slur and a fermata over the final note.

System 6: Two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a bass line with triplet markings (3) and dynamic markings *f*, *dim.*, and *p*.

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

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

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

This musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4.

- System 1:** The vocal line begins with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. The piano accompaniment features a complex texture with triplets and sixteenth notes.
- System 2:** The vocal line continues with a half note C5, followed by a quarter note B4, and a dotted quarter note A4. The piano accompaniment includes a trill in the right hand and continues with rhythmic patterns.
- System 3:** The vocal line has a half note G4, followed by a quarter note F#4, and a dotted quarter note E4. The piano accompaniment features a trill in the right hand and continues with rhythmic patterns.
- System 4:** The vocal line has a half note D4, followed by a quarter note C4, and a dotted quarter note B3. The piano accompaniment includes a trill in the right hand and continues with rhythmic patterns.

Performance markings include *trill* and *trill* in the piano part, and *trill* in the vocal part. The score concludes with a *trill* and *trill* marking in the piano part.

First system of musical notation, consisting of two staves (treble and bass clef) for a vocal line and two staves for piano accompaniment. The piano part features complex chordal textures and triplet patterns.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment includes prominent triplet figures in both hands.

Più mosso.

Third system of musical notation, marked *Più mosso.* It shows a change in tempo and features a more rhythmic piano accompaniment with sustained chords.

Più mosso.

Fourth system of musical notation, also marked *Più mosso.* It begins with a forte (*ff*) dynamic and includes a complex piano accompaniment with many triplets and slurs.

First system of musical notation, consisting of two grand staves. The upper staff features a melodic line with a slur over four measures. The lower staff provides harmonic accompaniment with chords and some melodic movement, including a triplet of eighth notes in the second measure.

Second system of musical notation, consisting of two grand staves. The upper staff has a melodic line with a slur over four measures. The lower staff features a piano accompaniment with a *cresc.* (crescendo) marking in the first measure and a triplet of eighth notes in the second measure.

Third system of musical notation, consisting of two grand staves. The upper staff has a melodic line with a slur over four measures. The lower staff features a piano accompaniment with a triplet of eighth notes in the second measure and a *cresc.* (crescendo) marking in the first measure.

Проносится вихрь призраковъ.
Ein Gespenstersturm jagt vorüber.

Più mosso. (♩ = 72.)

Сопрано. *Soprano.*

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

Più mosso. (♩ = 72.)

fff

8
3 3 3

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

8

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

Third system of musical notation, measures 9-12. It consists of four staves. The music continues with sustained notes and slurs. The word "unis." is written above the third staff in measure 11.

8

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

unis.

unis.

This system contains four staves of music. The first two staves are marked with 'unis.' above them. The music consists of quarter and eighth notes, some with slurs. The key signature has two sharps (F# and C#).

8.....

fff

This system shows the piano accompaniment for the first system. It features a complex texture with many beamed eighth and sixteenth notes in both the treble and bass clefs. A dynamic marking of *fff* is present in the right hand.

This system contains four staves of music. The first two staves have a simple melodic line consisting of quarter notes with slurs. The key signature has two sharps (F# and C#).

8.....

This system shows the piano accompaniment for the second system. It features a complex texture with many beamed eighth and sixteenth notes in both the treble and bass clefs. A dynamic marking of *fff* is present in the right hand.

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

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

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

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

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

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts feature long, sustained notes with slurs. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A fermata is placed over the final notes of the vocal parts. The piano part includes a dynamic marking of *ff* (fortissimo) and a *dim.* (diminuendo) marking.

The second system continues the musical score. It features the same four vocal staves and piano accompaniment. The vocal parts continue with sustained notes and slurs. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A fermata is placed over the final notes of the vocal parts. The piano part includes a dynamic marking of *dim.* (diminuendo) and a *unis.* (unison) marking.

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

L'istesso tempo.

mf

L'istesso tempo. (♩. = 72.)

mf

mf

mf

cresc.

Musical score system 1, consisting of four staves. The top two staves are vocal lines with long notes and a dynamic marking of *f*. The bottom two staves are piano accompaniment with rests.

Musical score system 2, consisting of two staves. The top staff has a complex melodic line with many notes and slurs. The bottom staff has a bass line with chords and some melodic fragments.

Musical score system 3, consisting of four staves. The top two staves are vocal lines with long notes and a dynamic marking of *ff*. The bottom two staves are piano accompaniment with rests.

Musical score system 4, consisting of two staves. The top staff has a complex melodic line with many notes and slurs. The bottom staff has a bass line with chords and some melodic fragments. A dynamic marking of *ff* is present.

System 1: Four staves of music. The top staff is a vocal line with a melodic line of half notes. The second staff is a piano accompaniment with chords. The third staff is a vocal line with a melodic line of half notes, some with sharps. The bottom staff is a bass line with whole notes.

System 2: Two staves of piano accompaniment. The top staff features a complex melodic line with many sixteenth notes and slurs. The bottom staff features a bass line with chords and slurs.

System 3: Four staves of music. The top staff is a vocal line with a melodic line of half notes. The second staff is a piano accompaniment with chords. The third staff is a vocal line with a melodic line of half notes, some with sharps. The bottom staff is a bass line with chords and slurs. A *ff* dynamic marking is present at the start of the bottom staff.

System 4: Two staves of piano accompaniment. The top staff features a complex melodic line with many sixteenth notes and slurs. The bottom staff features a bass line with chords and slurs. A *sf* dynamic marking is present at the start of the bottom staff. The system concludes with a double bar line and a *rit.* marking.

dim. mf

dim. mf

dim. mf

dim. mf

dim. mf

Франческа.
Francesca.

ff

О, _____ вь э - тотъ день _____
О, _____ nie seit - her _____

Паоло.

ff *Paolo.*

О, _____ вь э - тотъ день _____
О, _____ nie seit - her _____

ff

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

Франц.
Franc.

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

П.
P.

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

cresc. *ff*

cresc. *ff*

Ред. *

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

Ред.

Ред. * Ред. * Ред. *

Presto. (♩ = 84.)

Сопрано. *Sopr.*

Альтъ. *Alt.*

Теноръ. *Ten.*

Басъ. *Bass.*

fff

Нѣтъ
Welch

бо - - - лѣ - - -
grö - - - ßern

Presto. (♩ = 84.)

f

е - - - ве - - - ли - - - кой
Jam - - - mer könni' es

скор - - - би,
ge - - - ben,

какъ
als

cresc.

ВСПО - МИ - нать о
den, daß Bil - der

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

ВОМЪ ВЪ НЕ - сча
uns um - schwe -

ff

First system of a musical score. It features a vocal line with lyrics "СТЬИ..." and "вен..." and a piano accompaniment. The piano part includes triplets and a *cresc.* marking.

Second system of the musical score, continuing the vocal and piano parts with triplets.

Third system of the musical score, featuring a vocal line with the letter "A" and a piano accompaniment with a *fff* marking.

The first system consists of two staves. The upper staff is a vocal line with a treble clef, containing four measures of music with long, horizontal slurs over each measure. The lower staff is a piano accompaniment with a bass clef, also containing four measures with long, horizontal slurs over each measure. The piano part features a series of chords and arpeggiated figures.

Più mosso.

The second system continues the piece with a tempo change to **Più mosso**. It features two staves. The upper staff is a vocal line with a treble clef, marked with a forte dynamic **fff**. The lower staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes and chords. The piano part includes a series of chords and arpeggiated figures.

The third system continues the piece. It features two staves. The upper staff is a vocal line with a treble clef, marked with a **dim.** (diminuendo) dynamic. The lower staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes and chords. The piano part includes a series of chords and arpeggiated figures.

The fourth system continues the piece. It features two staves. The upper staff is a vocal line with a bass clef, marked with a forte dynamic **f**. The lower staff is a piano accompaniment with a bass clef, marked with a **dim.** (diminuendo) dynamic. The piano part includes a series of chords and arpeggiated figures.

Prestissimo. (♩ = 116.)

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

fff

Занавѣсъ.
Vorhang.

fff

ℳ.

fff

* ℳ.

Конецъ оперы.
Ende der Oper.

