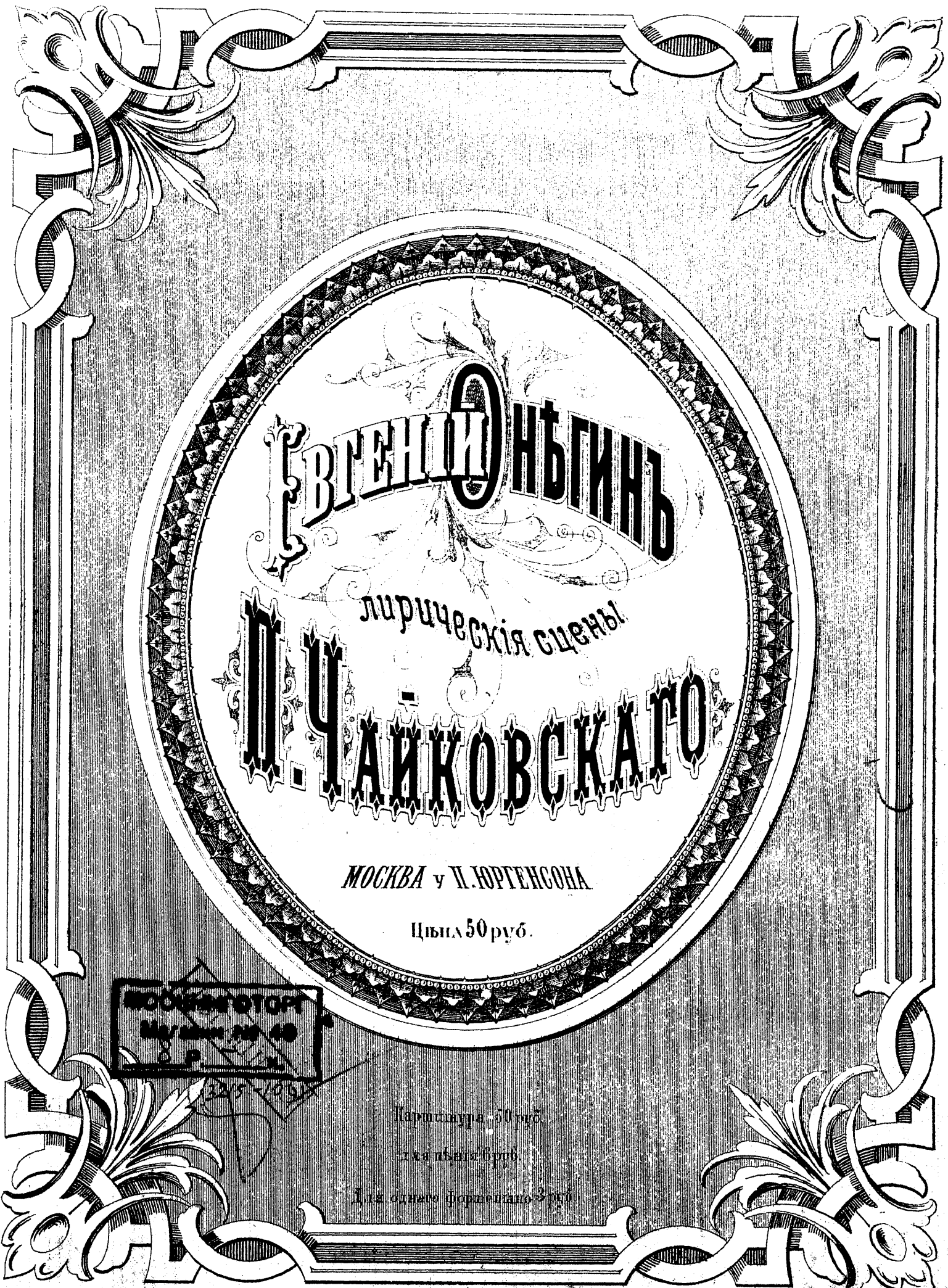


ИЗДАНИЕ ЮРГЕНСОНА



**ЕВГЕНИЙ ОНЬГИНЪ**  
 лирическія сцены  
**М. Ц. ЧАЙКОВСКАГО**  
 МОСКВА у П. ЮРГЕНСОНА  
 Цена 50 руб.

МОСКВА ФАКТОРЪ  
 № 1234 1895

Партиitura 10 руб  
 и заплата 1 руб  
 Для одного фортепьяно 3 руб

ПАРТИТУРА

№ 2547  
1911



**ИЗДАНИЕ ЮРГЕНСОНА**

**ЕВГЕНИЙ ОНЬГИНЪ**

ЛИРИЧЕСКІЯ СЦЕНЫ

ВЪ 3 ХЪ

ДѢЙСТВІЯХЪ

ТЕКСТЪ ПО ПУШКИНУ

МУЗЫКА

**П. ЧАЙКОВСКАГО**

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ ДЛЯ ВСѢХЪ СТРАНЪ

МОСКВА у П.ЮРГЕНСОНА

С-Петербургъ у П.Юргенсона    Варшава у Г.Зеневальда.

Цѣна 50 руб.

паровая скороспечатня южн. П.Юргенсона въ Москвѣ

ИЗДАТЕЛЬСТВО  
ЭНЕРГОТЕКА  
СССР  
М. Б. М. Москва

11457-62

11457-62

EDITION JURGENSON

# Jewgeny Onegin

LYRISCHE SCENEN

in 3 Acten

NACH A. PUSCHKIN

Musik

VON

## P. TSCHAIKOWSKY

Eigenthum des Verlegers.

MOSKAU bei P. JURGENSON

Hamburg, D. Rahter

S<sup>t</sup>-Petersburg J. Jurgenson.

Warschau G. Sennwald

Preis für Gesang mit Piano 18 Mk. 6 Bb.n.  
Für Piano allein (A. Hubert) 9. „ 3. „ „  
Partitur..... 150. „ 50. „ „

ГОСУДАРСТВЕННАЯ  
БИБЛИОТЕКА  
СССР  
ИМ. В. И. ЛЕНИНА

# ЕВГЕНИЙ ОНѢГИНЪ.

## Eugen Onegin.

P. Tchaikowski.

Andante sostenuto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1.  
2.  
3.  
4.  
Corni in F.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Pizz.

Piano.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto I and II, Oboi, Clarineti in B, and Fagotti. The brass section consists of four Corni in F. The string section includes Violino I and II, Viola, Violoncello, and Basso. The piano part is at the bottom. The tempo is marked 'Andante sostenuto'. The key signature has two flats (B-flat and E-flat). The score shows the first few measures of the piece, with various dynamics like 'p' (piano) and 'pizz.' (pizzicato) indicated.

Cl.  
Fag.  
Cor. I. II.  
Viol. I.  
Viol. II.  
Viola.  
Vcello.  
C.B.

Ob.

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Cor. I. II. 10

Viol. I.

Viol. II.

Viola.

Vcell.

C. B.

Cor. III. IV.



Musical score for strings and piano. The score includes staves for Violin I, Violin II, Viola, Violoncello (Vcell.), and Contrabasso (C.B.), along with the piano accompaniment. The music is in a minor key and features complex rhythmic patterns and dynamic markings such as *ff*, *dim.*, and *p*. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

Musical score for woodwinds and brass. The score includes staves for Clarinet (Clar.), Bassoon (Fag.), and Cor I & II. The woodwinds play a melodic line with dynamic markings of *p* and *pp*. The brass instruments provide harmonic support. The section concludes with dynamic markings of *pp* and *pizz.* (pizzicato).

Piano accompaniment for the lower section of the score. It features a complex rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings include *p*, *pp*, and *pizz.* (pizzicato).

# АКТЪ I.

## КАРТИНА ПЕРВАЯ

Театръ представляет садъ при усадьбѣ Ларинныхъ. Надъ домъ съ террасой, направо развѣшено дерево у куртины цвѣтовъ. Въ глубинѣ сцены ветхая деревянная рѣшетка, за которой изъ за массы зелени виднѣется церковь и село. Вечеръ.

### № 1. Дуэтъ и квартетъ.

Andante sostenuto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Arpa.

Татьяна.

Ольга.

Ларина.

Няня.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

(Ларина сидитъ подъ деревомъ и варитъ варенье, прислушиваясь къ пѣнью дочерей, Филипповна стоитъ около нея и помогаетъ ей варить. При второмъ куплетѣ дуэта Татьяны съ Ольгой обѣ старухи вступаютъ въ разговоръ.)

(Изъ дома слышно пѣнне. Двери на террасу открыты.)

Andante sostenuto.

Fl. I.  
Fl. II.  
Cl.

Агра.  
p

Тать. Tatiana.  
Оль. Olga.  
Слы-ха-ли-ль вы за рошей гласъ ночью пѣв-ца люб-  
Habt ihr's ge - hört? Im Hain er - tönt der Sang der Nach - ti -

Слы - ха - ли - ль вы за рошей гласъ ноч -  
Habt ihr's ge hört? Im Hain den Sang der

Viol. I.  
Viol. II.  
Viola.  
Vcell.

Агра.  
p

Агра.

Тать.  
ви пѣвца своей пе - ча - ли? Когда по - ли въ час утренній мол - ча - ли сви - рѣ - ли  
gall bald freudig bald in Kla - gen? Der Lie - be gilt ihr süß holdse - lig Schla - gen Und die Schal -

Оль.  
ной пѣвца любви, пѣвца пе - ча - ли? по - ли въ час утренній мол - ча - ли сви - рѣ - ли  
Nach - ti - gall bald freudig bald in Kla - gen? Der Lie - be gilt ihr hol - des Schla - gen Und die Schal -

Cl.

Ара.

Тать.

звук у - ны - лый и про - той. Слы - ха - ли - ли вы? Слы - ха - ли - ли вы? Слы - ха - ли - ли вы? *cresc.*  
 mei er - klingt so traurig bang. Habt ihr's ge - hört? Habt ihr's ge - hört? Im Hain er -

Оль.

звук у - ны - лый и про - той. Слы - ха - ли - ли вы? Слы - ха - ли - ли вы? Слы - ха - ли - ли вы?  
 mei er - klingt so trau - rig bang. Habt ihr's ge - hört? Habt ihr's ge - hört? Im Hain er - tönt?

Viol. I.

Viol. II.

Viola.

Vcell.

C.B.

Тать.

вы? Слы - ха - ли - ли вы, тог - да сви - рь - ли звук у - ны - лый и про - той, слы - ха - ли - ли вы,  
 tönt der Nach - ti - gall hold - sel - ger Sang und die Schalmel er - tönt so bang, habt ihr's ge - hört?

Оль.

Слы - ха - ли - ли вы, Слы - ха - ли - ли вы тог - да сви - рь - ли звук у - ны - лый и про - той слы - ха - ли - ли  
 der Nach - ti - gall hold - sel - ger Sang, hold - sel - ger Sang und die Schalmel er - tönt so bang, habt ihr's ge -

Viol. I.

Viol. II.

Viola.

Vcell.

C.B.



Fl. I.  
Fl. II.  
Cl.  
Агра.  
Тать.  
Оль.  
Лар.  
Анна.  
Анна.  
Viol. I.  
Viol. II.  
Viola.  
Vcell.  
Piano.  
Агра.  
Тать.  
Оль.  
Лар.  
Анна.  
Piano.

Вздо - хну - ли - ли вы,      вни - ма - я ти - хий гласъ      пѣв - па на льб -  
Schlug nicht das Herz,      wenn ihr Ge - sang      erscholl,      der Sehnsucht

Вздо - хну - ли - ли вы.      вни - ма - я ти - хий  
Schlug nicht das Herz,      wenn ihr Ge - sang      er -

Какая лю - би - ла Ри - чардсона!      Не пото - му, что бы прочла  
Romane las ich mit Be - ha - gen.      Ach, der Roman von Richardson,

Вы были мо - лоды тогда!      Вы были мо - лоды тогда!  
Sie waren jung, als das geschah,      Sie waren jung, als das geschah,

ви - пѣв - па своиъ пе - ча - ли,      ког - да въ лѣ - сахъ      вы ю - но - шу ви -  
athmet und der Lieb Ver - lan - gen,      wenn der Ge - lieb - te durch den Wald ge -

гласъ пѣв - па люб - ви, пѣвца пе - ча - ли,      въ лѣ - сахъ вы ю - но - шу ви -  
scholl, der Seh - sucht athmet und Ver - lan - gen      wenn der Ge - lieb - te nun ge -

по встару ну княжна А - ли на,      мо - я мос - ковска - я кузи - на,      Твердила часто мнѣ о немъ.  
wie er mitsüßsem Gift die See - le,      das Herz all - mä - lig mir er - füllte,      ja damals wars, da sah ich ihn.

да,      о,      помню, пом - ну      не      въ то время былъ еще женихъ свирегъвашъ  
ich vergass      nicht!      Ein Bräuf - gam hat ih - re Hand be - sessen,

Cl.

да - ли, встр - ёча - я взоръ е - го по - тух - шихъ глазъ, вздо хну ли - ль вы,  
 gan - gen, von fer - ne kam, ward nicht die Brust Euch voll, schlug nicht das Herz

да - ли, встр - ёча - я взоръ е - го по - тух - шихъ глазъ, вздо хну ли - ль вы,  
 gan - gen von fer - ne kam, ward nicht die Brust Euch voll, schlug nicht das Herz

ахъ Грандисонъ, ахъ Ричардсонъ! Ахъ, Грандисонъ! ахъ Ричардсонъ! Вѣдь онъ былъ  
 Ach der Roman, das sü - sse Gift! Ach der Roman, dies sü - sse Gift: Ein Of - fi -

Но вы по нево - лѣ Тогда меч - тали о другомъ который сердцемъ и умомъ вамъ правится гораз - до бо - лѣ!  
 doch nicht Ihr Herzen, ein Andrer wars, der Ihren Sinn und der Ihr Herz gefangen hielt! Seht, hab' ich doch noch nichts verges - sen!

Cl.

вы, вздо хну - ли - ль вы, вздо хну - ли - ль вы, вздо хну - ли - ль  
 Herz schlug nicht das Herz Herz schlug nicht das Herz schlug nicht das Herz

вздо хну - ли - ль вы, вздо хну - ли - ль вы, вздо хну - ли - ль вы,  
 schlug nicht das Herz schlug nicht das Herz schlug nicht das Herz

слав - ный франтъ, игрокъ и гвардін сер - жантъ! Какъ я всегда была о - дѣта! Всегда по модѣ и къ ли -  
 sier, als Le - be - mann bekannt, ich liebte ihn. Ihm nur galt all' mein Thun und Lassen man tremte unströzt Wider -

Давно прошедшіе го - ла. Всегда по мо - дѣ!  
 Doch der war Ihnen nicht bestimmt! Nein, Jener war - es,

*pizz.* *pizz.* *poco cresc.*  
*pizz.* *pizz.* *poco cresc.*  
*pizz.* *pizz.* *poco cresc.*  
*pizz.* *pizz.* *poco cresc.*  
*pizz.* *poco cresc.* *pizz.* *poco cresc.*

Тат.

Вы Herz  
Оль.

вдохну-ли-ль вы, встреча-и востыготух-шихъ гласъ,вдохнули-ль вы кам,wardnichtdie Brust

Лар. вдох-ну-ли-ль вы,вдохну-ли-львы, встреча-и востыготух-шихъ гласъ. Вдохну-ли-ль-ward nicht die schlug nicht das Herz wenn ihr Ge - sang er - scholl wenn der Ge - lieb - te kam.

пу! stand, Няни,

Но вдругъ безъ моего - го со-вѣта... ich konnte damals kaum es fassen

ахъ кабы плакала сначала, von Schmerz war Anfangs sich vernich-tet,

всегда по модѣ и къ лицу... demman Sie bald darauf verband.

Сначала ввезаши повѣкъ бышу, потому что бы раз-сѣ-ять го-ре, сю-да прѣхалиъ Er nahm Sie mit sich auf das Land, Sie liessens still mit sich geschehen. Sie schienen Anfangs

Viol. I.

Viol. II.

Viola.

Cell.

C.B.

вдохну-ли-ль вы, die Brust Euch voll?

вдох-ну-ли-ль вы, Ward nicht die Brust,

вдох-ну-ли-ль вы, die Brust Euch

вы Brust

вдох-ну-ли-ль вы,вдох-ну-ли-ль вы, die Brust Euch voll,ward nicht die Brust,

вдох-ну-ли-ль вы, die Brust Euch

съ супругомъ чуть не развелась, ich seufzte wünschtem ich ins Grab,

по-томъ хо зяиствомъ занялась, при-выкла и до-во-льна стала. bis mir die Wirthschaft Ru-he gab, Ge-wohnheit ne mich auf-ge-richtet.

баринъ вкорѣ, вы чутъ хозяйствомъ заня-лись, wie vernichtet, allein das Wunder, dass Sie froh

привыкли и до-во-льны стали ge- worden, Arbeit nur, Ge-wohnheit

и сла-ву. Богу. hat das ver- richtet.





Fl. I.

Ob.

Cl.

Cor. I. II.

Cor. III. IV.

Lap Larina.

Viol. I. Корсетъ, альбомъ, князю По - ли ну, стиховъ чувств вѣтренныхъ тетрадь я  
Roman, Ge - dicht und Al - bum - Ver - se, verges - sen ist, was einst mir werth, ver.

Viol. II. *pizz.*

Viola. *pizz.*

Vcell. *pizz.*

C.B. *pizz.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

Fl. I.

Cl. *poco cresc.*

Fag.

Cor. I. II. *poco cresc.*

Cor. III. IV. *poco cresc.*

Lap

Viol. I. *poco cresc.*

Viol. II. *poco cresc.*

Viola. *poco cresc.*

Vcell. *poco cresc.*

C.B. *poco cresc.*

на ва-тѣ плахоуки че-пецъ! Привычка свыше намъ да-на, за-мѣ-на счасти-ю о-на,  
 nun ist uns Arbeit nur be-scheert, Gewohnheit ist ein sü-sser Schatz, und für ver-lor-nes Glück Er-satz

на ва-тѣ плахоуки че-пецъ! Привычка свыше намъ да-на, за-мѣ-на счасти-ю о-на,  
 nun ist uns Arbeit nur be-scheert Gewohnheit ist ein sü-sser Schatz und für ver-lor-nes Glück Er-satz

Fl. I.  
 Fl. II.  
 Ob.  
 Cl.  
 Fag.  
 Lar.

Няня. Да, такъ то такъ, привычка свыше намъ да-на, за-мѣ-на счасти-ю о-на. Помужь меня любить сер-  
 Ge-wohn-heit ist ein sü-sser Schatz, ein sü-sser Schatz und für ver-lor-nes Glück Er-satz. Es ward mir in der E-he  
 счасти-ю о-на, да, такъ то, такъ, привычка свыше намъ да-на, за-мѣ-на счасти-ю о-на.  
 lornes Glück Er-satz, Gewohnheit ist ein sü-sser Schatz, ein sü-sser Schatz und für ver-lor-nes Glück Er-satz.



№ 2. Хоръ и пляска крестьянъ.  
Chor und Tanz der Bauern.

Andante.

Piccolo.

Flauto I e II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F.

2 Tromb. Ten.

Tromb. Basso.

Timpani in F. B. Es.

Chor. Хоръ.

скоры но-жень - ки со походушки!  
ach, wie thun mein ei - ßen Füßchen weh!

скоры но-жень - ки со походушки!  
ach, wie thun mein ei - ßen Füßchen weh!

TUTTI. (Заува) Vorsänger.

дять мои скоры ноженьки со походушки.  
thun mir von Laufen meine ei - ßen Füßchen weh

Бо дять мои бѣлы рученьки со работушки  
Wie thun mir von Arbeit mei - neschneeweissen Händchen weh

скоры но-жень - ки со походушки!  
ach, wie thun mein ei - ßen Füßchen weh

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Andante.



*pesante*

*f pesante*

*f pesante*

*mf pesante*

*mf*

*mf*

Скору по - жень - ки со походушки!

ноженьки со походуш - ки,  
mei - ne ei - li - gen Füßchen weh .

Ach wie thun meine ei - li - gen Füßchen weh

Бо - лять мо - и бѣлы  
Wie thun mir von Arbeit

*pesante*

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a minor key and 2/4 time. The vocal lines contain melodic phrases, while the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with five staves. It follows the same instrumental arrangement as the first system, with vocal lines and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are written in both Russian and German. The Russian lyrics are: "бѣлы ру - чень ки со рабо - тушки! / рученьки со работушки". The German lyrics are: "ach wie thun mei - ne schneeweissen Händchen weh! / mei - ne schneeweissen Händchen weh". The piano accompaniment continues to support the vocal lines.

The fourth system of the musical score consists of five staves of piano accompaniment. The music is more rhythmic and features a prominent bass line. The lyrics from the previous system are still visible at the top of the system.

(Входить крестьяне: впереди несут разукрашенные снопы.)  
 (Bauern mit geschmückten снопы.)  
 Garben.)



Moderato.

*f*

*f*

Здравствуй, матушка барыня  
Wir be-grü-ssen dich Mütterchen

Здравствуй, наша кор- миллица,  
gu - te Herrin wir grüssendich,

Вот мы приплкньтвоей милости, споль принес-  
nimm dieser Gar-ben so reiche Pracht, heut ist die

*f*

Здравствуй, матушка ба - рыня  
Wir be - grüssendich Müt - terchen

Здравствуй, наша кор - ми - ллица,  
gu - te Herrin wir grü - ssendich

мы теб споль принес-  
nimmdiese Gar-bendia

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

Moderato.

*mf*



*a2. cresc.*  
*p cresc.*  
*f*  
*a2.*  
*p cresc.*  
*cresc.*  
*p*  
*Timp.*  
*p poco a poco cresc.*

я ра - да вамъ.      Пройдите что нибудь повеселѣй!  
ich thei - le ste,      nun geht und trinkt und freut Euch tanz und springt.

Извольте, матушка, потѣшимъ ба - рыню, ну, дѣвки,  
Ge - stattest Milt - terchen, wir wol - len fröh - lich sein, zum Tanz her -

потѣшимъ ба - рыню      потѣшимъ ба - рыню,  
Nun hersche Lust und Freud,      macht al - le Euch bereit

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

The first system of the musical score consists of four staves. The top two staves are for the piano, and the bottom two are for the bass. The music is characterized by dense, rhythmic patterns, primarily eighth and sixteenth notes. Dynamic markings include *f* (forte) and *ff* (fortissimo). The time signature is 3/4.

ВЪ КРУГЪ СХОДИТЕСЬ, НУ ЧТОЖЬ ВЫ, СТАНОВИТЕСЬ, СТАНОВИТЕСЬ!  
 bei zum Tanze, ihr Mädchen schliesst die Reihen, schliesst die Reihen.

НУ, ДѢВКИ, ВЪ КРУГЪ СХОДИТЕСЬ, ЧТОЖЬ ВЫ, СХОДИТЕСЬ!  
 zum Tanz herbei, ihr Mädchen Mädchen zum Tanze.

The second system features vocal lines with lyrics in Russian and German. The Russian lyrics are: "ВЪ КРУГЪ СХОДИТЕСЬ, НУ ЧТОЖЬ ВЫ, СТАНОВИТЕСЬ, СТАНОВИТЕСЬ!" and "НУ, ДѢВКИ, ВЪ КРУГЪ СХОДИТЕСЬ, ЧТОЖЬ ВЫ, СХОДИТЕСЬ!". The German lyrics are: "bei zum Tanze, ihr Mädchen schliesst die Reihen, schliesst die Reihen." and "zum Tanz herbei, ihr Mädchen Mädchen zum Tanze." The piano accompaniment continues with rhythmic patterns similar to the first system.

The third system continues the piano and bass accompaniment. It features complex rhythmic textures with many beamed notes. Dynamic markings include *f* and *ff*. The time signature remains 3/4.

The fourth system shows the piano accompaniment continuing with intricate rhythmic patterns. Dynamic markings include *f* and *ff*. The time signature is 3/4.

Allegro moderato.

*a2.*  
*f*

(Во время пѣнія хора дѣвушки пляшутъ со снопомъ) (Während des Chorgesanges tanzen die Mädchen mit Larben.)

*f*

Ужъ какъ по мосту, мосточ - ку, по калиновымъ досоч - камъ, вай - ну, вайну, вайну, вай - ну, по ка - линовымъ досочкамъ.  
 Kam da ü-ber-jenes Brückchen, Brückchen von Wachholderbrettchen, hoi - ho hoiho hoiho hoi - ho Brück - chen von Wachholderbrettchen

Kam da ü-ber-jenes Brückchen, Brückchen von Wachholderbrettchen, вай - ну, вай - ну, вай - ну, по ка - линовымъ досочкамъ.  
 hoi - ho hoi - ho hoi - ho Brückchen von Wachholderbrettchen

*pizz.*  
*f pizz.*  
*pizz.*  
*f pizz.*

Allegro moderato.

*f*

*a2.*  
*f*  
*f*  
*f*  
*a2.*  
*f*

*f*  
*f*  
*f*

*f*

Туть ишельпрошелъ дѣти - на слово ягод - а мали - на, вай - ну, вайну, вайцу, вай - ну. слов - но ягод - а мали - на.  
 kam ein junger Bursch gegang - en, Himbeergleich die rothen Wan - gen hoi - ho hoiho hoiho hoi - ho Him - beergleich die rothen Wangen.

вай - ну, вай - ну, вай - ну, слов - но ягод - а мали - на.

*f*  
*pizz.*  
*f pizz.*  
*f pizz.*  
*f pizz.*  
*f pizz.*

The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Russian and German. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

На плечъ несётъ дубинку, подъ полой несётъ волюнку, вай - ну, вайну, вайну, вай - ну, подъ полой несётъ волюнку  
 trug den Stock auf seiner Schulter, Du - delsack trug unterm Rock er, ho! - ho ho!ho ho!ho ho - ho Du - delsack trug unterm Rock er

(Во время пѣнія, Татьяна и Ольга выходятъ на балконъ.) (Tat. u. Olga erscheinen auf den Balcon.)

The second system of the musical score consists of eight staves, primarily piano accompaniment. It features a grand staff with treble and bass clefs, and a separate bass line. The word 'arco' is written above the first and third staves, indicating that the strings should play with their bows. The music is marked with a forte 'f' dynamic.

The third system of the musical score consists of two staves, primarily piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with a forte 'f' dynamic.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* and *a2* are present.

A system of five empty musical staves, consisting of two treble clef staves and three bass clef staves. This section appears to be a placeholder or a section where the instruments are silent.

Подъ другой несётъ гудочекъ, До-гадайся миль дружочекъ, вай-ну, вайну, вайну, вай-ну, До-гадайся миль друже-чекъ.  
 Fie - del auch und Fiedel-bo-gen Freundchensokoimter ge-zo-gen hoi - ho hoiho hoiho hoi - ho Freundchensokoimter ge-zo - gen

До-га - дайся миль друже - чекъ.

вайну, вай - ну, вай - ну, вайну, вай - ну вай - ну,  
 hoi - ho hoi - ho hoi - ho hoi - ho hoi - ho hoi - ho

Second system of musical notation with lyrics. It includes vocal lines and accompaniment. The lyrics are in Russian and German. The music is in a minor key and features a steady rhythmic accompaniment.

A system of five musical staves showing accompaniment for the vocal lines. It consists of two treble clef staves and three bass clef staves. The music is primarily composed of quarter and eighth notes.

A system of five musical staves, likely representing the end of the piece or a final section. It consists of two treble clef staves and three bass clef staves. The music includes various rhythmic patterns and rests.



*p*

*p*

*p*

Солнце село, ты не спишь ли! Ли-бо выйди, ли-бо вышли! Вайну, вайну, вайну, вай-ну, Ли-бо выйди, ли-бо вышли!  
 „dunkel ward es und du wachest, komm her - aus doch o - der schicke hoi - ho hoiho hoiho hoi - ho komm her - aus doch o - der schicke

*mf*

Вый - ди, ли-бо вы - шли! Вай - ну! Вай-ну, вай - ну!  
 Komm doch o - der schi - ske hoi - ho hoiho hoi - ho

*mf*

Выйди, Выйди, Выйди, ли-бо вышли! Вайну! Вай-ну! Вай-ну, вай - ну, вай - ну.  
 komm doch komm doch komm doch o - der schicke hoi - ho hoi - ho hoi - ho hoi - ho

*p*

*pizz.*

*p*

*staccato*

First system of the musical score. It features a piano part with a melodic line in the right hand and a bass line in the left hand. Above the piano part are two violin staves. The first violin part has a melodic line with some slurs and accents. The second violin part provides harmonic support with chords and moving lines. Dynamics include *mf* and *f*. There are some markings like *a2.* and *2.* at the top right.

Second system of the musical score, featuring vocal parts and piano accompaniment. The piano part continues with a steady accompaniment. The vocal parts include a soprano line with lyrics in Russian and German, and a bass line. Dynamics range from *p* to *mf*. The lyrics are:
   
 Ли. бо Саму, либо Машу, ли. бо душечку Парашу! Вайну, вайну, вайну, вайну, ли. бо душечку Парашу! Саму, ли. бо
   
 Sei es Lascha oder Mascha o - der herzi ge Parascha ho!ho ho!ho ho!ho o - der herzi - ge Para - scha Lascha o - der.
   
 Саму, ли. бо
   
 Lascha o - der.
   
 Саму, ли. бо
   
 Lascha o - der
   
 Саму, ли. бо
   
 Lascha o - der
   
 Саму, ли. бо
   
 Sei es Lascha o - der

Third system of the musical score. It continues the piano and violin parts from the previous systems. The piano part has a consistent accompaniment. The violin parts continue their melodic and harmonic roles. Dynamics include *mf* and *f*. There is a marking *arco* in the bass line.

Fourth system of the musical score, concluding the page. It features the piano and violin parts. The piano part has a melodic line in the right hand and a bass line in the left hand. The violin parts continue their melodic and harmonic roles. Dynamics include *mf* and *f*.

The first system of the score features a piano introduction and accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music is in a minor key and begins with a series of chords and arpeggiated figures. The tempo is marked with a '2.' and a wavy line above the staff. The dynamics are marked with 'ff' (fortissimo) in the final measure of the system.

The second system of the score continues the piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music maintains the same rhythmic and melodic patterns as the first system. The dynamics are marked with 'ff' (fortissimo) in the final measure of the system.

The third system of the score features a vocal line with lyrics. It consists of five staves: two treble clefs and three bass clefs. The lyrics are written in Russian and German. The dynamics are marked with 'ff' (fortissimo) in the final measure of the system.

душечку Парашу,      Саму, либо      Маму, либо душечку Па-      рашу, либо Саму, либо Маму, либо      душечку Па-ра-шу!  
 herzi-ge Parascha      Lascha oder      Mascha oder herzi-ge Pa-      rascha, sei es Lascha oder Mascha oder      herzi-ge Pa-ra-scha.

The fourth system of the score continues the piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music maintains the same rhythmic and melodic patterns as the previous systems. The dynamics are marked with 'ff' (fortissimo) in the final measure of the system.

The fifth system of the score continues the piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music maintains the same rhythmic and melodic patterns as the previous systems. The dynamics are marked with 'ff' (fortissimo) in the final measure of the system.

The first system of the musical score consists of eight staves. The top two staves appear to be vocal lines, while the remaining six are instrumental. The music is characterized by a complex, rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings of *ff* (fortissimo) are present throughout the system.

The second system features vocal lines with lyrics in three languages: Russian, German, and English. The lyrics are:
   
Russian: Парашенька выхо-дила, съмилымърѣчи говор-и-ла, вайну, вайну, вайну, вай-ну, съмилымърѣчи гово-ри-ла.
   
German: Und herauskam die Parascha, und siesprach in süßen Worten, ho!ho ho!ho ho!ho ho!-ho und siesprach in süßen Worten
   
English: Paraschenka vyho-dila, semylymryechi govor-i-la, vaynu, vaynu, vaynu, vay-nu, semylymryechi govo-ri-la.
   
The instrumental accompaniment continues with the same complex rhythmic patterns as in the first system.

The third system continues the instrumental accompaniment from the previous systems. It features the same dense, rhythmic texture with various dynamic markings, including *ff* and *mf*. The notation includes many beamed notes and rests, creating a highly textured sound.



The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as complex chordal structures with many accidentals.

The second system of the musical score includes vocal lines with lyrics. The lyrics are written in both Russian and German. The Russian lyrics are: "вай - ну, вай - ну, вай - ну, вай - ну, вай - ну, въхуленькойворубашенькѣ, вокороткой пониженькѣ!". The German lyrics are: "und das rothe Růckchen flattert, und das rothe Růckchen flattert!". The musical notation for the vocal parts is in treble clef, and the piano accompaniment continues in bass clef.

The third system of the musical score continues the instrumental accompaniment. It features four staves, with two in treble clef and two in bass clef. The music maintains the complex rhythmic and harmonic style established in the first system, with frequent use of accidentals and intricate chordal patterns.

The fourth system of the musical score concludes the page. It is written as a grand staff with a treble clef on the left and a bass clef on the right. The music features a mix of melodic lines and dense chordal textures, ending with a final cadence.

The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four staves are piano accompaniment. The music is in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The vocal lines feature a melody with eighth and sixteenth notes, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

The second system of the musical score includes vocal lyrics. The top two staves are vocal lines with the following lyrics:
   
Вайну, вай - ну, вайну, вайну, вай - ну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну,
   
hoiho ho i - ho hoiho hoiho ho i - ho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho
   
The bottom four staves are piano accompaniment. The lyrics are written in Cyrillic script.

The third system of the musical score includes vocal lyrics. The top two staves are vocal lines with the following lyrics:
   
Вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну, вайну,
   
hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho hoiho
   
The bottom four staves are piano accompaniment. The lyrics are written in Cyrillic script.

The fourth system of the musical score consists of six staves, all of which are piano accompaniment. It continues the musical theme established in the previous systems, with complex chordal textures and rhythmic patterns.

№ 3. Сцена и ариозо Ольги.  
Scene und Arie der Olga.

Andante.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. Corni.

2. 3. 4.

Timpani.  
H. D. A.

Татьяна.  
Tatiana.  
Какъ я люб - лю подзвучи пѣсень этихъ. Мечта ми у - носитьс - я и ног - да бу - да - то, бу - да - то, да - ле.  
Wie Lieb'ichs doch bei diesem Sang zu träumen, mein Geist entschwebt zu un - erreichbar fernem Räumen, ich weile nicht

Ольга.  
Olga.  
(Во время предыдущаго хора Татьяна и Ольга вышли на балконъ.)

Ларина.  
Larina.

Няня.  
Amme.

Violino I.  
*p espress.* *cresc.* *mf*

Violino II.  
*p* *cresc.* *mf*

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

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

Basso.

Piano.  
*p espress.* *cresc.* *mf*



Оль.  
Olga.

Ахъ, Та-ня, Та-ня! Всегда мечтаешь ты,  
Aeh Tia na, Tia na nur Träumen kennst du noch,

Viol. I. *Bo!*  
Viol. II.  
Viola  
Vcl.  
C. B.

Allegro moderato.

Fl. I.  
Fl. II.  
Ob.  
Cl.  
Fag.  
Cor I. II.  
Timp.

(приплясывая.)

А я так люблю тебя, мнѣ весело, Когда я цѣные слышу. Ужь какъ по мосту, мосточку, по калиновымъ досочкамъ!!!  
Bei doch geschied sei lustig hei-ter doch bei frohen Klang gleich mir. Kam dort ü-ber Je-nes Brückchen Brückchen von Wachholderbretchen.

(Ольга ласкается къ матери, потомъ поетъ слѣдующій номеръ, подождая къ авансценѣ.) (Ларина, Татьяна и Филипповна окружаютъ ее.)  
(Olga liebkost die Mutter, singt dann vortretend, die andern umstehen sie.)

*riten.*

Allegro moderato.

*riten.*

Moderato assai.

Fl. I.  
Ob.  
Cor. I. II.  
Cor. III. IV.

Оль. Olga.

Я не способна къ грусти томной;    я не люблю мечтать въ тиши,    иль на балконѣ ночью темной    вздыхать, взды-  
Nicht Träumen lieb ich, schmachend Sinnen,    auf dem Balcon in nächter Stund',    ich lass nicht gerndie Zeit verrinnen    mit Ach und

Moderato assai.

Ob.  
Cl.  
Fag.  
Cor. I. II.

хать, вздыхать    изъ глубины ду-ши. Зачемъ вздыхать,    когда счастливо    мо-и    дни ю-ны-е текуть?  
Weh, mit Weh    aus tiefstem Herzensgrund Warum auch seufzen,    wo zu auch klagen,    da froh    mir stets die Zeit entschwand,

*pizz.*

Ob. *mf* *mf*

Cl.

Fag. *mf* *mf*

Cor. I, II. *mf*

Cor. III, IV. *p*

Я без за-бот на и ша-лов-ли-ва, ме-ня ре-бенкомъ всё зовутъ! Мнѣ будетъ жить всер-  
 bin frei von Sorgen von al-len Plagen, „das Kind“ so wer-de ich genannt Le-ben ge-nie-ssen,

*arco* *mf* *p* *arco cresc.* *f* *pizz.*

*arco p cresc.* *f pizz.*

*arco cresc.* *f pizz.*

*mf* *p* *f*

*mf* *ff*

да, всегда мила, и я останусь какъ и преж-де, по-до-бна вѣт-рен-ной на-деж-де,  
 eh' die Jugend floh, eh' Sorgen spriessen, das nur macht froh. Den Na-men „Kind“ der mir ge-ge-ben

*Vel.*

*Bass.*

Ob. *più f*

Cl.

Fag. *più f*

*più f*

рѣз-ва, без-печ-на, ве-се-ла! По-до-бна вътрѣнной на-деж-дѣ, рѣз-ва, без-печ-на, ве-се-ла!  
 will ich be-hal-ten al-le Zeit, will lu-stig, freudighoffend le-ben dem Frohsinn hab'ich mich ge-weih't.

*mf*

*arco*

*mf*

*mf*

*mf*

*p*

*più f*

*mf*

Fl. I.

Cl. *p*

Fag. *p*

*p*

Я не спосо-бна къ грусти томной; и не лю-блю меч-тать въ тиши,  
 Nicht Träumen lieb'ich, schmachtend Sinnen auf dem Bal-con zu näch'tger Stund

*stacc.*

*p*

*p* *stacc.*

*p* *stacc.*

*p*

*p*

*p*

*p* *stacc.*

*stacc.*

Fl. I.

Fl. II.

Ob.

Cl.

Fag

Cor. I. II.

Cor. III. IV.

иль на ба - лко - нѣ ночью темной      вздыхать,      вздыхать,      вздыхать,      иль гду - би - ны ду -  
 ich lass' nicht gern die Zeit ver - rinnen      mit „ach“      und „weh“      und „weh“      aus tiefstem Her - zens.

This page contains a musical score for a symphonic band and vocal soloist. The instruments listed are Flute I and II, Oboe, Clarinet, Bassoon, and Cor Anglais (I, II, III, IV). The vocal line includes lyrics in Russian and German. The piano accompaniment features complex rhythmic patterns and dynamic markings such as *piu f* and *p*.

mf

mf

mf

mf

ши. Зачьмъ вды хать,      ко\_гда счастли\_во      мо\_и      дни ю\_ные те куть?      И без\_за\_бота  
 grund, wa\_rum auch seufzen,      wo - zu auch kla - gen,      da froh      mir stets dieZeitent - schwand,      bin frei von Sorgen

pizz.

pizz.

mf

p

p

pizz.

p

p

mf

p

Musical score for strings and woodwinds. The top two staves are marked *mf*. The bottom two staves are marked *p*. The music features intricate patterns of eighth and sixteenth notes.

Two empty musical staves, likely for vocal or piano accompaniment.

Vocal line with lyrics in Russian and German. The Russian text is "и шло - влива, меня ре - бенкомъ всеъ зо - вутъ!". The German text is "von al-len Plägen, „das Kind“ nur werde ich ge - nannt!".

и шло - влива, меня ре - бенкомъ всеъ зо - вутъ!  
von al-len Plägen, „das Kind“ nur werde ich ge - nannt!

Musical score for strings. The top two staves are marked *arco*. The bottom two staves are marked *p*. The music features sustained notes and rhythmic patterns.

Musical score for piano and cello. The piano part is marked *p*. The cello part is marked *Cel.*. The music features complex textures and dynamics.

## № 4. Сцена.

## Scene.

Moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni.  
1.  
2.  
3.  
4.

Timpani  
H. D. A.

Татьяна.  
Tatiana.

Ольга.  
Olga.

Ларина.  
Larina.

Няня,  
Amme.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Ну ты моя вострушка, веселая и рѣзвая ты пташка, я думаю плясать сейчасъго.  
Und du, mein lustiger Springinsfeld, mein Vögelchen, so sorglos und so froh, du machst gewiss am liebsten jetzt ein.

(Няня съ Татьяной отдѣляются отъ остальныхъ.)  
(Die Amme und Tatiana sondern sich ab.)



Andante quasi Adagio.

*p*

*p*

*espress. molto*

*p*

*p*

Татъ. Tat.

Оль. Olg.

Лар. Lar.

то-ва, неправда-ли?  
 Tänzchen sag, ist nicht so?  
 Няня. Amme.

Нѣтъ, ня . ши,  
 Nichts ist es,

Таню - ша!  
 Ti - a - na

а Таню - ша! что съ тобой?  
 lie - bes, Mädchen, sag mir doch,

Ужъ не больна - ли ты!  
 bist leidend du, was ist's?

*p*

*p*

*p*

*p*

*p*

Andante quasi Adagio.

*espress.*

*p*

*p*

Fag.

Allegro moderato.

Andante.

*riten.*

Musical score for piano accompaniment, measures 1-12. It features a 3/4 time signature and includes dynamic markings such as 'f' and 'mf'.

и здорова.  
sei beruhigt!

Larg.  
(обращаясь къ хору.) (zum Chöre)

Ну, милые, спасибо вамъ за пѣсни,  
Habt Dank für Eure Lieder, lieben Leute,

ступайте къ олгелю.  
und geht nun dorthinein,

Phi-  
Phi-

Musical score for piano accompaniment, measures 13-24. It features a 3/4 time signature and includes dynamic markings such as 'f', 'mf', and 'pizz.'.

Allegro moderato.

Andante.

*riten.*

Musical score for piano accompaniment, measures 25-36. It features a 3/4 time signature and includes dynamic markings such as 'f' and 'mf'.

Piu mosso.

Andante.

The first system of the musical score consists of seven staves. The top two staves are for the vocal parts, and the bottom five are for the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo markings 'Piu mosso.' and 'Andante.' are positioned above the staves. The piano part features intricate textures with many sixteenth and thirty-second notes.

Chor.

Т.  
Р.  
С.  
Х.

Прощайте, матушка! (Крестьяне уходят.)  
So lebt denn wohl Herrin!

Прощайте, матушка!

Ma...mama, посмотрите-ка на Таню!  
Ach Mutter, seh-en Sie doch nur T...a...na!

лишьевна, а ты ве-ли имъ, давай вина.  
li...powna, versorge tüchtig sie mit Wein;

Прощайте други!  
lebt wohl für heute.

(Татьяна садится на ступеньки террасы съ книгой, въ которую углубляется.  
(Tat. setzt sich auf die Stufen der Terrasse, vertieft sich in ein Buch. Die Amme  
folgt den Bauern.)  
Или уходятъ въ слѣдъ за крестьянами.)

The second system of the musical score continues the piano accompaniment. It features a prominent 'arco' section with a forte 'f' dynamic. The piano part is highly rhythmic and detailed. The system concludes with a 'Piu mosso.' marking.

Piu mosso.

Andante.

The third system of the musical score shows the final part of the piano accompaniment. It includes a 'Piu mosso.' marking and concludes with an 'Andante.' marking. The piano part features a series of chords and melodic fragments.

Cl.  
Fag.  
Cor. I-IV.  
Tat. Tat.  
Lar. Lar.

Я всегда та-ка-я, вы не тревожьтесь, ма ма! Очень интерес-но то что чи-та-ю.  
Es ist nicht so Mutter, sein Sie nur oh-ne Sorgen, o wie mich das Buch so lebhaft beweg-te.

А что! И впрямь, мой друг, блѣдна ты очень.  
Was ist's, ja Mädchen, ei wie blass du schauest.

Ob.  
Cl.  
Fag.  
Cor. I. II.

*molto epress. cresc. poco a poco*

*p cresc. poco a poco*

*f dim.*

Да как же, мама, повесть мучь сердечныхъ влюбленныхъ двухъ мени волнуесть, мнѣ такъ жалыхъ обѣднхъ!  
Ja Mutter, mich bewegt das Buch zu Thränen der Liebe ganz vergeblich Sehnen macht das Herz mir schlagen. Ach! какъ о-ни стра-  
Такъ оттого блѣдна ты? (смѣется.)  
Sobist du davon traurig!

*f dim.*

*cresc. poco a poco*

*f dim.*

Fag.

Fl. I.  
Fl. II.  
Ob.  
Cl.  
Fag.

дають! рідь о. ни стра-дають!  
Klāgen, ich musssie de - klāgen.

Lar.

Полю,Тная, бы вало я,бабты, чита-я книги эти, волно валась, все э - то вымысел, про-  
Grad so Tia - na, sowarsauchmireinmal, als die - se Bücher ich,nochjunggelesen; dochgläubEr-dichtungists, Ro-

Vl. I.  
Vl. II.  
Vla.  
Vcl.

P.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Орга.

Lar.

Нун - распокак покойны: смотрите, фартукъ вашъ вы сшитъ за -  
Nun Mütterchen dastehnSieundplaudernundver - gessen selbst die

или го - да и я у - ви - дѣ - ла, что въ жизни пѣть герою - вѣ, споконна я.  
man ist's nur, im Leben findest du 'von sol - chen ed - len We - sen gar kei - ne Spur!

Vl. I.  
Vl. II.  
Vla.  
Vcl.

P.

Moderato.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* and *pp*. The time signature is 6/8.

(Ларина снимает тороливо передникъ.)

были!  
Schürze!

Ну, какъ приѣдетъ Ленскій, что тогда!  
Ei, waswohl Lenski da zu sagen wird?

(lacht)

Чу! подвѣзъ жаетъ кто то,  
Horch, ei-nen Reiter hör ich,

в - то  
er ist

The second system continues the musical score with vocal lines and piano accompaniment. It includes the lyrics from the previous block. The piano part features dynamic markings such as *f* and *p*. The time signature remains 6/8.

*poco a poco*

*poco a poco*

*poco a poco*

*poco a poco*

*pizz. poco a poco*

Moderato.

The third system shows the piano accompaniment for the final section of the page. It features complex chordal textures and rhythmic patterns. The time signature is 6/8.

Tat. (смотря съ террасы.) (von der Terrasse herabschauend)

Онъ не одинъ...  
Und nicht al-lein!

Онъ!  
es

И въ самомъ дѣлѣ.  
Ja, ja er ist es

Кто-бъ это былъ.  
Wer mag es sein

(Амме kommt)

(вбѣгаетъ въ пыхахъ съ кавачкомъ.)

Су-дарыня, прѣхалъ Ленскій баринъ,  
Herr Lenski lsts, eben Herrin traf er ein!

(Хочетъ бѣжать, Ларина удерживаетъ её.) (Tatiana will fortlaufen Larina hält sie fest.)

Ахъ, скорбѣ у-бѣ-гу!  
 Ach! Ich ei-le, ich muss fort!

Larg.

Ку-да ты, Та-ня! те-бѣ осудятъ. Ба-тюшки,  
 Wo hin Ti-a-na, was soll man denken, blei-be doch!

сѣшимъ господишь Онѣри-нъ!  
 Und mit ihm Herr O-ne-gin.



Fl. I.

Fl. II.

Ob.

Cl.

Tim.

Оль. Olga.

(Няня охорашиваетъ Татьяну и потомъ уходитъ, дѣлая ей знакъ, чтобъ та не боялась.) (Die Amme putzt Tat., dann ab)

Лар. Lar.

а чеп чикъ мой на бо ку! Проси скорѣй, проси.  
Die Mü tze sitzt mir verkehrt! Geh, bitte sie herein.

Вели те же про сить.  
So lass die Herren ein.

(Казачекъ убѣгаетъ. Всѣ въ величайшемъ волненіи готовятъ встрѣтить гостей.) (Kosak ab. Alle beeilen sich aufgeregt zum Empfang.)

VI. I.

VI. II.

Viola

Vcl.

№ 5. Сцена и Квартетъ.  
Scene und Quartett.

Meno mosso quasi Andante.

Flauto I. *ff* *f* *mf*

Flauto II. *ff* *f* *mf*

Oboi. *ff* *mf*

Clarineti in B. *ff* *f* *mf*

Fagotti. *ff* *f* *mf*

Corni. *f*

Ларина.  
Larina. (Входитъ Онѣгинъ и Ленскій. Ленскій подходитъ къ рукѣ Лариной и почтительно влѣпается дѣвщамъ.)

Ленскій.  
Lenski. (Onegin u. Lenski treten auf. Lenski küsst der Larina die Hand und grüsst die Mädchen ehrerbietig.) Mesdames! Я на себѣ взялъ смѣлость пршесть пріятеля! Рекомен Wenn gütig Sie ge-statten: ein guter Freund von mir, den heulich

Онѣгинъ.  
Onegin.

Violino I. *ff* *f* *mf*

Violino II. *ff* *f* *mf*

Viola. *ff* *f* *mf*

Violoncello. *ff* *f* *mf*

Basso. *ff* *f* *mf*

Piano. *ff* *f* *mf*

Meno mosso quasi Andante.

Ленс. Lens.

Помилуйте, мы рады вамъ;  
Erfreut sind wir, Sie hier zu sehn.

Присыльте, вотъ доче-ри мои!  
(Soknixt doch) hier meine Töchterchen!

Оубъ. Оубъ. Оубъ. Оубъ.  
духъ вамъ: Оубъгинъ, мой сосѣдъ.  
mitgebracht, Ouegin, mei. ne Damen.

И очень счастливъ.  
Darf ich es waßen.

И очень,  
Mesdames, ich

Fl. I.

Fl. II.

Лар. Лар.

Оубъ. Оубъ.

Войдемте въ комнаты, или, можетъ быть, хо-ти-те на вольномъ воздухѣ остаться?  
Wieses ge-fällig ist, ganz nach der Herrn Be-lieben, ins Haus zu treten in den Garten?

Прошу васъ, безъ пере-  
Ich bitte, betrachten

очень радъ!  
grüsse Sie!

Fl. I.

Meno mosso.

Fl. II.

Cl.

Lap. Lar.

Моніи будьте, мы сосѣди, такъ намъ чл. питья пече. го!  
Alles Sie hier als das Ihre, ganz sans fa çon nur, meine Herrn.

Прекрасно!  
Nungut denn.

Танс. Ленс.

Прелестно въ сѣнѣ этой садъ увромный и тѣни - тыи! Въ немъ такъ уютно!  
Zu herrlich ist in diesem schattigen Hain, in reizenden Al - le - en sich zu ergehen!

Meno mosso.

Cel.

Ob.

Cl.

Fag.

Cor. I. II.

Cor. III. IV.

Lap. Lar.

Пойду похлопотать я въ домъ, по хо - зайству, а вы гостей займите, - и сейчасъ.  
in's Hauseil' ich hinein, ihr Mädchen unter - haltet die Gäste, nach der Wirtschaft muss ich sehn!

(ab Tat. bedeutend, nicht scheu zu sein.)  
(Уходитъ, дѣлая знаки Танѣ, чтобъ та не дичилась.)

(Ленскій съ Онѣгиннымъ отходить направо. Таня и Ольга стоятъ на противоположной сторонѣ.)

(Lenski und Onegin nach rechts, Olga und Tatiana gegenüber.)



сонь, все, все на пол-нить образъ ми - лый, безъ у-молбу, волшебной си - лою, все будетъ  
 lein, -in Schlei - er fällt von meinen Bli - cken ein Schleier fällt von meinen Bli - cke es weicht die

ха! Пой-детъ догадка за до - гад - кой все стануть толковать у - брад - кой, шу-тить, судить небезъ грѣ - ха и Та - пѣ  
 fall, und wird Ti - a - na sicher ne - cken, erst sagt es je - der still und heim - lich und bald draufsa - gens al - le laut, dass Ta - nia

пламень не столь раз - лич - вымежь со - бой! во - лна и камень, ледъ и пла - мень стихи и про - за, ледъ и  
 hel - le, sind so ver - söhne - den wie die zwei! Ja, glaube mir, nicht Stein und Wei - le, nicht nächtiges Dun - kel Tages -

въ точь въ Вацликовой ма - дон - пѣ! Кру - гла, красна лицомъ о - на, какъ э - та глу - па я лу - на, на этомъ глумомъ,  
 kei - ne Spur von innren Le - ben gleicht sie dem hellen Monde nicht, gleicht sie dem hel - len Mon - de nicht, der grad am Himmel - i,

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

мнѣ твердить о немъ и бу - шужечь лю - быи огнемъ! Все будетъ мнѣ твердить о нѣмъ и  
 Nacht, es weicht die Nacht vor Sei - nes Bli - des zau - berpracht. Ich für - le es, ich für - es mit Ent -

и Та - пѣ прочить, же - ни - ха! по - й детъ догадка за до - гад - кой и  
 dass Tania des O - ne gin Braut. Und wo man sie erblickt, da wird je - der

пламень не такъ раз - личнымежь собой какъ мы два - имной раз - но - той! во - лна и камень, ледъ и пламень, стихи и  
 hel - le, nicht nächtiges Dunkel, Ta - ges - hel - le sind ver - schieden wie die zwei! Ja glaub mir Freund nicht Stein u. Wei - le, nicht nächtiges

глу - помъ небоск - зо - нѣ! Кру - гла, красна ли помъ она, какъ эта глу - па я луна на этомъ глумомъ небоск -  
 lä - cheind auf geht " - ben? In ihrem runden An - gesicht auch keine Spur von innren Leben keine Spur von innren

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Cor. I. II.

душу зücken, жечь люб - ви ог - немь. (Ленский подходит к Ольгѣ. Онъгинъ довольно безцеремонно разсматриваетъ Таню, которая стоитъ, ощутивъ глаза въ землю - потомъ подходитъ къ ней и занимается разговоромъ.)

das ist Lie - bes Macht.

станутъ sagen: Та - нѣ прочить же ни ха. (Lenski geht zu Olga. Onegin betrachtet ziemlich ungenirt Tiana, die mit zu Boden gehefteter Augen dasteht; dann geht er zu ihr und unterhalt sich mit ihr.)

Та - нѣ ist O - ne - gin's Braut!

проза, не столь раз - личны межъ собою какъ мы взаимной раз - но - то - ю. Dunkel und Tages - hel - le, Stein und Wel - le, nachtiges Dunkel, Ta - ges - hel - le.

донъ! Я выбрасть бы дру - гу - ю! Leben - Grad wie der Mond dort e - ben.







Ob.  
Cl.  
Fag.  
Cor. I. II.  
Cor. III. IV.

(обращаясь къ Татьянѣ съ холодной учтивостью.) (On. mit kalter Höflichkeit zu Lenski.)

Онъ.

Ска - жи - темнѣ, я ду - маю бы - ваетъ вамъ пре - скучно дѣсь въ глуши, хо - ти пре - дельно да ле - ко; Но  
 Ich glaub; dass hier an diesem abge - legnen Ort, so reizend er auch liegt, Sie manche Langeweil verspüren, Sie

*p* *pizz.* *p*

Listesso Tempo.

*p* *p*

Ob.  
Cl.  
Fag.

Тать.

Онъ.

Я читаю мно - го.  
 Nun ich lieb zu le - sen!

ду - маю, что - бы мно - го развлек - ченій даю вамъ бы - ло.  
 müssen hier wenn mich nicht alle strügt, oft sich ennü - u - ren.

Прав - да, даю вамъ чте - нье бездуши - ши  
 Le - sen, ein herrlich Ding u. sehr beleh - rend

*p* *p* *p* *p*

*p*

*p* *p*

*p* *p*

*p*

Меч - та - ю иног - да, броди по саду  
 Zu - wei - len irr'ich träumend durch den Garten

*p*

для ума и сердца; но не всегда сидеть намъ можно съ книгой.  
 wirklich sehr be - lehrend, allein man liest, scheint mir, doch nicht fort - während.

0  
 tint

*p* *arco* *arco*

*p*

Fl. I.  
Oh.  
Cl.  
Fag.

Cor. III.  
Татьяна. Tatiana.  
Onegin.  
Онѣгинъ

Задумчивость и ощущение отъ самыхъ раннихъ дней.  
Ein leises unbestimmtes Sinnen. Seit frühem träumt ich fern und viel.

ЧЕМЪ ЖЕ ВЫ МОЧ - та - е - то?  
was ist ih - rer Träume Ziel?

И ВИЖУ ВЫ МЧТАТЕЛЬНЫ У - жа - бо. И  
Auch leb'lich ich sah einst mal's fern zerrinnen, der

Listesso tempo.

Onegin mit Tatiana nach der andern Seite. Lenski kommt mit Olga. (Горячо, страстно) (inbrünstig leidenschaftlich.)

(Онѣгинъ проходитъ въ другую сторону сада съ Татьяной. Ленскій въ это время возвращается съ Ольгой.)

Я люб - лю васъ, я люб - лю васъ. Ольга какъ одна безу - мная душа по -  
meine Lie - be, meine Lie - be, Olga, sie ist dein, wie all mein sehnd heiss em -

и ТАКИМЪ КОГДА ТО БЫТЬ!  
Träume trü - ge - risches Spiel.

*molto espress.*

Listesso tempo.

*molto espress.*



Fl. I.  
Fl. II.  
Ob. *10<sup>o</sup> espress.*  
Cl.  
Fag.

Быль была - тельми - лен - ный твоихъ мѣднъ чекни за - бавь! Вѣтви хранительной дуб - ра - въ  
 kind'schen Spiel, zu frohem Ja - gen ich stets mich gern bei dir be - fand! schon da - mals in der Eichen Schat - ten

*p* *pizz.* *arco* *mf*

Viol.

Fag. *Andante.*  
Cor. I. II.  
(съ большою выразителностью)

*cresc. poco a poco* *ff.*  
я раздѣляю твои за - бавы, ахъ, я люб - лю тебя, я люб - лю тебя какъ од - на душа поэта только любить, ты одна въ моихъ мечтаньяхъ ты од -  
 theilt mich vom einstigen schönsten Gluck des Gatten ja, ich lie - be dich, ja ich lie - be dich, mit des Dichters heissem, glühendem Empfinden lass auf neue dir verkünden, wie du

*mf* *arco*

*Andante.*

Fl. I.

Fl. II.

Fag.

Cor. I. II.

По мое желание, ты мне радость и страдание, и люблю тебя, я люблю тебя и никогда ничто, ни охлаждение, а даль, ничто, ни  
 all mein Denken, Wäunen, all mein Sinnen, all mein Sehnen, ja, ich liebe dich, ja, ich liebe dich und Zeit und Raum vermag nichts meiner Treue, lass'gestehen dir aufs

Cl.

Fag.

Оль. Olga.

Ленскі. Дел. Подъ кровомъ сельской ти-шины -  
 Wirs wuchsen auf in Ein-sam-

луки, ни веселье - и шумные отрезвять ду-ши, согрѣтой дѣвственнымъ люб-ви огнемъ!  
 Neu-e wie die See - le sich in heisser Lieb ver-zehrt und wies des Herz nur o-wig Dir ge-hört.

pp

ны росли съ тобою вмѣстѣ мы, и помнимъ, прочили въ нынѣ ужь въ раннемъ дѣтствѣ намъ съ тобою на-ши отцы!  
 keit, zusammen theilend Freud und Leid, der Eltern Wunsch seit früher Stund, war in- rer Kinder einst- ler Bund, ein- stiger Bund!

(На террасу выходить Ларина съ няней; темнѣетъ; къ концу картины совѣтъ тмно.)

Я люблю те - бя!  
 Ja ich lie - be dich.

Я люблю те - бя, люблю те бя!  
 Dein nur dein ist Ja mein Herz al - lein!

(Larina und die Amme.  
 Es wird dunkler bei Schluss des Bildes. Nacht.)

pp

pp



## № 7. Заключительная сцена.

## Schlusscene.

Moderato.

Flauto I.

Flauto II.

Obi.

Clarineti.

Fagotti.

Corni in F.  
1.  
2.  
3.  
4.

Ларина.  
Larina.  
А, вот и вы! Ку-да-же дѣлась Таля?  
Ach, find ich Euch Und wovell denn Ta. ni. a

Няня.  
Amme.  
Должно быть, у пруда гуляетъ съ гостемъ пойду е-ще покликать.  
Am Teich hab mit dem Gast ich sie ge. sehen Ich will sie holen gehen!

Ленскій.  
Lenski.

Онѣгинъ.  
Onegin.

Violino I.

Violino II.

Viola.

Cello.

Contra Basso.

Piano.

Moderato.

Ob.  
Cl.  
Cor.

Lar. Lar. (къ Ленскому) zu Lenski

Да, скажи-ка ей, пора де въ комнаты, гостей голодныхъ поподчиватьъ бѣтъ богъ послалъ! Про-шувасяь лежалуйте! (Няня уходитъ)  
Sag ihr Zeit wär's nun, wir gehn ins Haushinein, die lieben Gäste, sie werden sicher hungrig sein Ich gehe den Herrn voraus (Amme ab.)

Лен. Ленс.

Мы всѣтьъ вами  
Wir werden folgen!

Олѣгинъ. Olegin.

(Появляется Олѣгинъ съ Татьяной) Сзади ихъ няня, старающаяся подслушать. Проходитъ тихо по сценѣ, Евгенийъ поетъ слѣдующія фразы, при послѣднихъ словахъ онъ уже на террасѣ. Татьяна все еще сохраняетъ свой смущенный видъ.)

(On und Tatiana kommen. Die Amme (dahinter) bemüht sich zu horchen. Indem On langsam über die Bühne geht, singt er: Мой дя - дя самыхъ честныхъ править, когда не въ  
Mein O - heim war wohl gut und bie - der, Ich fühl' mich

VI.

(Ist auf der Terasse angekommen.)  
(уже на террасе)

шутку занемогъ, онъ уважать себя заставилъ, и лучше выдумать не могъ, его примѣръ другимъ на-уча. Но,  
noch in seiner Schuld, doch war er krankmusstich ihn pflegen, und da zu fehlt' mir die Geduld, ich musste leider Rücksicht nehmen, zum

Fl.  
Ob.

Cel.  
Cb.

Бо-же мой, ка-ка-я ску-ка съ больнымъ сидѣть день и ночь, не ото-дя ни шагу прочь! Krankewärtermiche. que - men, ich hab gar manch'eliebe Nacht, bis an sein End, bei ihm gewacht!

Viol.  
Cor.

Listesso tempo.

Cl. Fag.

Няня. Амме.

Мо-я голубка,  
Ei, mein Taubchen

склонивъ голову, и глазки опус- тивъ, и деть смиреннѣко сты- длива бо- льно! а и  
Mit rothen Wangen das Kopfchen ganz gesenkt und so ver- le- gen ganz schweigsam geht sie, eisieh

Listesso tempo.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

(Уходить, задумчиво качая головой)

то! не пригля- нули-ли ей баринъ этотъ новый... (ab, nachdenklich den Kopf schüttelnd.)  
an Mir scheint, sie sprach zuviel mit jenen jungen Mann.

Musical score system 1, measures 1-8. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte). The music consists of chords and melodic lines.

Musical score system 2, measures 9-16. It features two staves, both treble clef. Dynamics include *mf* and *p*. The music continues with melodic and harmonic development.

Musical score system 3, measures 17-24. It features four staves, all treble clef. The music is mostly sustained chords, with some melodic movement in the lower staves.

Musical score system 4, measures 25-32. It features five staves. The top three staves are treble clef, and the bottom two are bass clef. Dynamics include *p* and *mf*. The music features complex chordal textures and melodic lines.

Musical score system 5, measures 33-40. It features two staves, both treble clef. Dynamics include *p* and *pp* (pianissimo). The music concludes with a series of chords and melodic fragments.

КАРТИНА ВТОРАЯ. № 8. Интродукция и сцена съ няней.  
 ZWEITES BILD. № 8. Introduction und Scene mit der Amme.

Театръ представляетъ комнату Татьяны, очень просто убранную. Простые, бѣлые деревянные стулья стариннаго фасона, обитые ситцемъ. Такия же ситцевыя занавѣски на окнѣ: кровать, надъ которой полка съ книгами. Кожухъ, покрытый сатветкой, и на немъ зеркалаще на столбикахъ. Вазы съ цвѣтами. У окна столъ съ чернильницей и всѣмъ, что нужно для письма.  
 Einfaches Zimmer Tatiana's. Weisse mit Zitz beschlagene altmodische Möbel, ebenso Vorhänge. Ein Bett, darüber ein Bücherbrett. Kommode, weiss bedeckt, darüber ein Spiegel. Vasen mit Blumen. Am Fenster ein Tisch mit Schreibzeug.

Andante.

Flauti.  
 Oboi.  
 Clarinetti in B.  
 Fagotti.  
 Corni in F.  
 1.  
 2.  
 3.  
 4.  
 Tatiana.  
 Татьяна.  
 Няня.  
 Amme.  
 Violino I.  
 Violino II.  
 Viola.  
 Cello.  
 Contra-Basso.  
 Piano.

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *cresc.*, *p*, *sf*, *unis.*, and *molto espressivo*.

Знаваѣсь. (При открытїи завѣса Татьяна сидитъ передъ зеркаломъ. Она очень задумчива. Нянѣ. Амме.

Нянѣ. Амме.

(Beim Aufgehen des Vorhangs sitzt Tatiana vor dem Spiegel in Gedanken versunken, die Amme steht neben ihr. Tatiana in *dim.* weissem Nachtgewand.)

Ну, заболѣла я  
Ей, какъ время летитъ!

Second system of musical notation, featuring vocal lines and piano accompaniment. Dynamic markings include *dim.* and *pp*.

Third system of musical notation, including piano accompaniment with dynamic markings like *pp*.

Fourth system of musical notation, including parts for Flute (Fl.), Clarinet (Cl.), and Horn (Cor.) with dynamic markings like *pp*.

(Tatiana erhebt sich träge, setzt sich auf's Bett, die Amme liebkost sie (Tatiana lässig erhebt sich und setzt sich auf's Bett, Njane lasket sie.)

пора ужъ, Таня, Mit Plaudern Tiana.  
рано теби я разбужу къ оубднѣ, засни скорѣй. Zeit ist's geh', leg dich nieder, hörst du, Mädchen, schlaf wohl mein Kind!

Fifth system of musical notation, including vocal lines and piano accompaniment with dynamic markings like *pp*.

Sixth system of musical notation, including piano accompaniment with dynamic markings like *pp*.

Fl.  
Cl.

*molto espr.* *cresc.* *pp* *f* *dim.*

*cresc.* *f* *dim.*

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

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

*espr.* *dim.*

(Ob.) *dolce* *p*

Fag. *p*

Татьяна.

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

Cel. *pp*

Не спится, Няня  
Ich kann nicht schlafen,

Здесь так душно. Открой окно и сядькомнѣ,  
weiche Schwüle, mach's Fenster auf zumirkom'her!



Fl. und setzt sich dann auf einen Stuhl neben Tatiana.  
 Fag.

Amme, öffnet das Fenster (Открывъ окно, няня садится на Няня. (открывая окно.) стулъ рядомъ съ Татьяной.) Татьяна. Tatiana.

Что Таниа, что съ тобой? Тiana, was ist mit dir? Мнѣ скучно, пого\_воримъ о старинѣ. Mich langweilt, erzähl'mir ei-ne al-te Mähr.

Viol. *p* *pizz.*

Moderato assai.

Fl. *p*  
 Fag. *p*

Cor. I. II.

Cor. I. II. *p*

Няня. Amme.

Няня. Amme. О чемъ же, Таниа! и, бы-ва-ло, хра-ни-ла въ памяти не мало старинныхъ былей и небылицъ, про злыхъ ду- Wo\_von denn Tiana, im Gedächtniss hatt'einst ich manches aufbewahrt und Geschichten kanit'ich, und Märchen auch von bö-sen

Moderato assai.

Fl. *p*  
 Fag. *p*

Cl.  
Fag.  
Cor. I. II.  
*p*

ХОВЬ И ПРО ДЬ-ВИЦЬ, А НЫНЬ  
Geister aller Art, doch al-les  
все тем-но мнѣ стало,  
ist aus jenen Stunden  
что знала, то за-была.  
vergangener Zeit vergessen,  
Да! пришла худая чере-да!  
ja in des-sen ist Erinnerung mir

*arco*

Cl.  
Fag.

Cl.  
Fag.

Татьяна. Tatiana.

Зашибло.  
entschwunden. *senza sordini*  
*pp*

Разска-жи мнѣ, няня,  
Ach er-zähl mir Amme,  
про ваши старые го-да, была ты влюблена тогда!  
Hast du denn nie in jener Zeit, empfunden je der Liebe Leid?

*pp*  
*senza sordini*

*pp*  
*senza sordini*

*pp*  
*senza sordini*

*pp*  
*senza sordini*

*pp*  
*senza sordini*

Viol.  
*pp*

Няня. Amme.

И полку, Таня: въ ваши дѣта мы не слы хали про лю-бовь, а то по- койница свер-ровь, ме- ня бы согна-ла ес  
 O mein, Tia-na, Liebesschmerzen, leiden aus Lieb, warum nicht gar, insolchen Dingen damals war mit Schwiegermütter nicht zu

*p cresc. mf p pizz.*

Fl.

Cl.

Fag.

Татьяна. Tatiana.

Няня. Amme.

сѣта! scherzen! Да какъ жеты вѣн чалась няня! Und hast doch einen Mann gefunden!

Такъ, видно Богъ велѣлъ. Мой Ваня мо- Ja, siehst du Gott hat es gewollt, dass'nen

*arco p arco pizz. arco p sempre pizz. p*

Fl.

Cl.

*p p*

Fl.  
Ob.  
Fag.

до же был ме- ня мой свѣтъ,  
jungenselbstich finden sollt!

а было мнѣ тринадцать лѣтъ!  
Ich warschondreissig Jahre alt!

Нодѣли двѣ ходила сва-ха, кѣм оей род-  
Er hat nicht lang um mich ge worden, man fragte mich

нѣ, и на ко-нецъ благо-сло-вить ме-ня о-тецъ!  
nicht, sowars bestimmt den Segensspracher Vater bald!

Я горько плакала со страха;  
Ich wein. tewohl aus vollen Herzen,

мнѣ съ плачемъ  
als man zur

3901

Ob.  
Fag.  
Cor. I. II.  
Cor. III. IV.

Косу распле-ли, и съ пѣньемъ въ церковь по-ве-ли.  
Kirchemichge - führt den Zopf mir löst wiesichs ge - büht.

И вотъ, введи въ семью чу - жую... Даты не слушаешь меня.  
Doch bald verschwanden Gramu. Schmerzen, dulässt mich schwatzen u. hörst nicht!

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

Andante con moto.

Cl.  
Татьяна. (обнимая няню, съ увлеченьемъ и страстью). (Tat. indem sie leidenschaftlich die Amme umarmt.)

Няня. Аммо.  
Ахъ, ня - ня, няня, я страдаю, и тос - ку ю, мнѣ тошно, мила - я моя, я пла - кать, и рыдать готова!...  
Ach - Gu - te Liebste, wie ich leide, wie das Fieber durch alle Pul - se glühend jagt, die Thrü - nen kömen immer wieder.

*arco*  
*sf arco*  
*sf arco*  
*sf arco*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*  
*mf*  
*mf*  
*mf*  
*mf*  
*arco*  
*mf*

Andante con moto.

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

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

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

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

Cor. I. II. *p* *mf* *dim.* *pp*

тя мое, ты не здо-рова;      Господь помилуй,      и спаси!...      Дай обронятебя святой водою, ты вся горюшь.  
Komm ein Kind und leg dich nieder;      Der Herr erbarm'sich,      du bist krank!      Lass dich mit heil'gem Wasser besprengen, Tiana, du brennest ja.

*p* *pp* *riten.* *mf*

Moderato assai. *p* *mf* *dim.* *mf* *pp* *Col.*

Andante con moto. *p* *cresc.* *mf* *f* *mf* *pp*

Татьяна. Я не боль-на;      Я... знаешь, няня!      Я... влюбле-на...      Ос-  
Tatiana. Nicht krank bin ich;      Xeln, wis - se Liebste,      Ich binver - lebt...      Nun

*molto espr. con anima cresc.* *pizz.* *f* *mf*

Andante con moto. *p* *cresc.* *mf*

*espr.*

L'istesso tempo. (♩ = ♩)

Cl.  
Fag.

Cor. I. II.

Няня. Amme. Татьяна. Tat.  
 ТАВЬ МЕНЯ, ОУ - ТАВЬ МЕНИ... И ВЛЮБЛЕ - НА... ДАКАКЪ ЖЕ... ПОДИ, ОСТАВЬ МЕНЯ ОД - ПУ.  
 las - se mich ver - las - se mich... Ich bin ver - liebt... Was sagst du... So geh und las - se mich al - ein.

dim. cresc. mf p

dim. cresc. mf p

L'istesso tempo. (♩ = ♩)

Fl.  
Cl.  
pp

Няня. Amme ab.  
 Дай нянямъ черно, бумагу, да столъ придвинь; и скоро лягу... прости! Покойной ночи, Тани! (уходить).  
 R - ich mir Papier und Feder, rücke den Tisch mir her; bald werd' ich schlafen... Adieu! Gute Nacht der Tana. sul G

Viol. I.  
Viol. II.  
Viola.  
Vcell.  
pp

pp p

№ 9. Сцена письма.

№ 9. Briefscene.

Allegro giusto.

Andante con moto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F.

Tromb. Ten.

Tromb. Basso.

Timpani As Des

Татьяна. Tatiana.

Arpa.

Violino I. sul G.

Violino II.

Viola.

Cello.

Contra Basso.

Piano.

(Татьяна долго остается в задумчивости, потом, вставъ въ большомъ волненіи и съ выраженіемъ рѣшимости въ лицѣ.)  
Tatiana bleibt lang in Gedanken versunken, erhebt sich dann in heftiger Bewegung mit dem Ausdruck fester Entschlossenheit.

Andante con moto.

Allegro giusto.



Viol. I.

Viol. II.

Viola.

Cello.

C.B.

Cor.

Tar.

(съ одушевлениемъ съ силой и страстью.)

(begeistert, mit Kraft und Leidenschaft.)

Пускайно-  
Soll'ichauch

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

First system of musical notation, consisting of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "глубу я, но преж-де я вьослѣ-ни-тель-ной на-деж-дѣ блаженство темное зо-ву / untergehn, nicht acht ich's, ja sollt mich's in's Ver-der-ben trei-ben Ich folg des Herzeñssüßsem Wahn". Dynamics include *mf* and *f*.

Third system of musical notation, primarily piano accompaniment. It features a prominent *ff* (fortissimo) dynamic marking. The piano part consists of arpeggiated chords and melodic lines.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano part includes *pizz.* (pizzicato) markings in the bass line.

Fifth system of musical notation, including an *Arpa* (harp) part and piano accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

я нѣгу жизни узна-ю!  
den Wonne, die sich lockend nahmt!

Я пью волшебный ядъ же -  
Ich trink das Zauber gift: Ver -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*ff*

*ff*

Cor. III. IV. *cresc.*

Tar. *cresc.*

Ja - hin, me - ja пре - сльзуютъ ме - чты! вездѣ, вездѣ не - пе - до  
 lan - gen ich kann dem Drang nicht wieder - stehn. All' ü - ber - all glaub' ihn zu

Arpa.

Viol. I.

Viol. II. *cresc.*

Viola. *cresc.*

Cell. *cresc.*

C. B. *cresc.*

*cresc.*

мною мой не - ку - си - тель ро - ко - вой, вездѣ, вездѣ онъ предо мно -  
 sehn, all, ü - ber - all glaub' ihn zu sehn, ernahm die See - le mir ge - fan -

*f*

*f*

*f*

*f*

Andante.

(Подходить къ письменному столу и садится, вѣсколько времени пишетъ, потомъ останавливается.)  
(Geht zum Schreibtisch und setzt sich, schreibt — dann hält sie inne)

В!...  
gen.

This system contains the vocal line and the first four staves of the piano accompaniment. The vocal line begins with the syllable 'В!...' followed by 'gen.'. The piano accompaniment features a complex texture with triplets and dynamic markings such as *p*, *cresc.*, and *f*.

Andante.

This system continues the piano accompaniment from the first system, consisting of four staves. It maintains the 'Andante' tempo and includes dynamic markings like *p* and *f*.

Fl. I.

Fl. II.

Cl.

This system is dedicated to the woodwind instruments: Flute I, Flute II, and Clarinet. Each instrument has its own staff. The woodwinds enter with a melodic line marked *mf* (mezzo-forte).

Нѣтъ, все не то!  
Nein, das ist nichts!

Начну съ начала...  
Auf's neu beginn ich.

*divisi*

This system contains the vocal line and the piano accompaniment for the second system. The vocal line includes the lyrics 'Нѣтъ, все не то!' and 'Nein, das ist nichts!' followed by 'Начну съ начала...' and 'Auf's neu beginn ich.'. The piano accompaniment features dynamic markings such as *p*, *sf*, and *mf*.

This system continues the piano accompaniment from the third system, consisting of four staves. It includes dynamic markings like *sf*, *p*, and *mf*.

Fl. I. Fl. II. Ob. Cl. Cor. I.

(ответ письмо) (sie zerreißt den Brief) (пишет) (schreibt)

Ахъ что сомной, я вся горю, не знаю, какъ на - чать!  
 Ach Zentner schwer lastet mir hier den Anfang find' ich nicht!

Solo. *p* Solo. *p* Solo. *p* Solo. *p*

*mf*

*dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

*piss.* *piss.*

Moderato assai quasi Andante.

*dim.*

Fl. I. Ob. Cl. Cor. I.

Я къ вамъ пишу  
„Ich schreiben Sie,

че-го же бо-лѣ?  
sagt das nicht al . les,  
Что я мо - гу е - ще сказа - ть  
Was ich bei die - sem Brief gedacht?  
Теперь, я зна - ю въвашей  
Nun mit Voracht - ung mich zu

Fl. I.

Ob.

Cl.

Fag.

Cor. I. II.

Cor. III.

Во - лѣ            ме - ня пре - зрѣнемъ наказать!            Но вы, къ моей несчастной долѣ хоть кап - лю  
 strafen,            ich weisses liegt in Ihrer Macht!            Wenn Sie, was mich bewegt, nicht fassen, mir kei - ne.

The musical score is arranged in systems. The first system includes staves for Flute I, Oboe, Clarinet, Bassoon, and Horns I, II, and III. The second system contains the vocal line with lyrics in Russian and German. The third system shows the piano accompaniment, including the right and left hands of the piano. The score includes various musical notations such as notes, rests, dynamics (p), and articulation marks.



Ob.

Cl.

Fag.

Cor. I. II.

Cor. III.

жа - лос - ти хра - ня, вы не ос - та - ви - те меня. Спа - ча - да я молчать хо - ть - ла, по - вь - рте: моего сты - да вы не уз - на -  
 Mit - leidsthränen weihn, Sie werden nicht so grausam sein. Mich - somirselbst zu ti - berlassen. O - nimmer hätten Sie, was mich bewegt, er -

Meno mosso.

*p* (откладывая письмо в сторону.) Den Brief bei Seite legend.

ли - бь никогда, никог - да! О да, клязья я сохр - анить вьдушъ признание вь страсти пылкой и безумной! у -  
 fahren, nimmermehr, nimmermehr! Wohl - schwur ich meiner thör - gen Leidenschaft Geheimniss tief im Her - zen zu bewahren! Doch

Meno mosso.

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

ВЫ! не в силах владеть своей душой!  
 weh, dem Herzen zu gebie - ten, fehlt die Kraft.

*riten.*  
 Пусть будет то что быть должно со мной! Ему призажусь! Смейтй, онъ все уз -  
 Magnam mit mir was auch da will geschehn, nun muss ich alles doch, ja al - les doch ge -

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

Third system of the musical score, primarily consisting of piano accompaniment with various textures and dynamics.

Moderato assai quasi Andante.

Fourth system of the musical score, featuring woodwind parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (Cor. I.).

(пишетъ)

(schreibt)

наетъ.  
 stehen!  
 Arpa.

Fifth system of the musical score, continuing the piano accompaniment with a focus on harmonic structure.

Sixth system of the musical score, featuring piano accompaniment with a prominent pizzicato section.

Moderato assai quasi Andante.

Seventh system of the musical score, concluding the page with a complex piano accompaniment.

Зачьмъ, зачьмъ, вы пось - ти - ли насъ?      Въглуши за-бытаго селе-нъ-я      и-сь ни-когда не знала  
 Wer hat Sie auch in unser stil - les Dorf,      zu uns, die Einsamen, ge-trieben,      hätt' ich Sie niemals hier ge-

васъ,      не зна-ла-сь горь - каго мучень-я.      Ду - ши      не-опыт-ной во - лне - ньи      смирилъ со  
 sehn,      mir wär die Schan - de fernge - blieben.      Der un - er - fahnen Seele      Wo - gen      besänftigt

*Poco stringendo*

временем, как знать? По сердцу и наш-ла бы дру-га. бы-ла бы вёр-на-я су-  
 hätt sie die Zeit, es wä-re Frie-de ein-ge-zo-gen an ei-nes Gat-ten Sei-te

*mf*

*cresc.*

*Poco stringendo*

дру-га и до бро-дѣ-тельна-я мать. (Погружается въ раздумье.)  
 hätt ich vielleicht mich stil-ler Pflicht geweiht. (Nachdenkend.)

*mf*

*cresc.*

istesso tempo. (♩ = ♩)

*a tempo*

*f* *mf*

(Внезапно вставая) (plötzlich aufstehend)

Другой!  
Viel-leicht!

Нѣтъ, нико-му на свѣтѣ не - отда-ла-бы сердца я!  
Nein einem Andern kann ich Le - ben mein Herz nicht immer weihn!

To  
Im

*f* *p* *pizz.*

istesso tempo.

*a tempo*

*f* *p*

Fl. I.

Ob. *mf*  
Cl. *p*  
Fag. *p*

ВЫШЕМОЕ СУЖДЕ-НО СО-ВѢТЪ, ТО ВОЛЯ НО-БА: Я ТВО-Я!  
höchsten Rathes wardes so ge - ge - ben, dein bin ich, e - wig dein!

Вся жизнь мо-я была за - ло - гомъ сви - данъ - я  
Ich hab ge - lebt um dich zu fin - den, mein gän - zes

*p*

*p*

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics starting with "вѣрна-го съ-то-бой".

вѣрна-го съ-то-бой, я зна-ю: ты миѣ посланъ Бо-гомъ, до гро-ба ты хра-нитель мой! Ты въ снови-дѣнїяхъ миѣ яв-  
 Dasein galt nur dir, der See-le Stimme that's mir kün-den, Be-schü-tzer, Retter bist du mir! Dich sah im Traum ich vor mir

Second system of the musical score, continuing the vocal line and piano accompaniment. The piano part includes dynamic markings such as *p* and *pp*.

Third system of the musical score, primarily consisting of piano accompaniment with complex chordal textures and arpeggiated figures.

Fourth system of the musical score, continuing the piano accompaniment with intricate harmonic patterns.

ля-ст-ца, не-ви-дѣ-мый ты жу-д-быль-нѣ-мѣ-мѣ-ль, трой-ч-уд-ный въ-з-г-ля-дъ-м-н-я-и-то-м-и-ль въ ду-шѣ твоей го-ло-съ-раз-да-  
 ste-hen, Mich traf dein wundervoller Blick da fühlt ich höchster Wöhen Glück. Dich lieblich, eh' ich dich ge-

Fifth system of the musical score, featuring the vocal line and piano accompaniment. The vocal line continues with the lyrics starting with "ля-ст-ца".

Sixth system of the musical score, primarily consisting of piano accompaniment with flowing melodic lines and harmonic support.



Moderato assai, come sopra.

Un poco animato.

Fl. I.  
Fl. II.  
Cl.  
Fag.  
Cor. IV.

правды ты слышала, ты гово- рить сомной в ти- ши,  
leis sprachst du mir zum Herzen, ich fühlte dei nen Geist ge- naht,

Когда я бѣднѣющимъ - га - ла,  
wenn ich gelabt die Armen, Kranken,

Moderato assai, come sopra.

Un poco animato.

Ob.

и ли мо- литвой ус- ла- жа- да- та то- ку ду- ши, и въ в- то- са-мо- е м- го- бе- нье не ты ли, ми- ло- е ви-  
wenn meine See- le um Er- barmen zum Him- mel bat, du nahst zu mir aus Fin- ster- nis - sen hast sü- sse La- be mir ge-

и ли мо- литвой ус- ла- жа- да- та то- ку ду- ши, и въ в- то- са-мо- е м- го- бе- нье не ты ли, ми- ло- е ви-  
wenn meine See- le um Er- barmen zum Him- mel bat, du nahst zu mir aus Fin- ster- nis - sen hast sü- sse La- be mir ge-



00 Fl. I. *espress.*  
 Fl. II. *mf espress.*  
 Ob. *mf*  
 Cl. *espress.*  
 Fag. *mf*

дѣнь - е, въ проз - рачной тем.но - тѣ мелькнулъ, приищулъ тихо къизго - ловью, не ты - ль съ от - радой и лю.бовь.ю слова на -  
 spen - det, dein lichter Anblick gab mir Ruh, du neigtest dich zumeinem Kissen und flü - ster - test mir zuge .wendet mir zarte

Ob. *mf*  
 Fag. *p*  
 Cor. I. II. *dolce*  
 Cor. III. IV. *pp*

(Подходить къ столу и снова садится писать, останавливаясь и как бы задумываясь.)  
 дежды мнѣ шепнуть! (Sie geht an den Tisch und setzt sich wieder nieder zum Schreiben, dann innehaltend, wie überlegend.)  
 Liebesworte zu!

Andante.

Cor. I. *espress.* *p* *espress.*

Кто ты: мой ангелъ-ли хранитель, и ли бо-варныйиску-ситель? мой сомнѣнія разуб-ти:  
 Bist du mein Glück aus Himmels Höhen, bist du zum Leide mir er-sehen? Wer löst des Zweifels herbe Qual?

Fl. I. *p*  
 Ob. *p*  
 Fag. *p*

Cor. I. II. *espress.*  
 Cor. III. IV. *p*

Быть можетъ это все пу-стое, обманъ не-опытной ду-ши, и сужде-  
 Ist's nur ein Wahnbild meiner Seele, ist's nur ein leeres I-de-al, womit ich

Fl. I.

Piu mosso.

Ob.

Fag.

Cor. I. II.

(снова встаетъ въ задумчивости.)

но совѣмъ н - но е.... (steht auf, geht sinnend umher.)  
 mich vergebens quäle.

Но такъ и быть! судь-бу мо-ю, от-цы.нѣ я те-бѣ вруча-  
 Sei, wie es sei, mein Schicksal will ich nun in deine Hände ge-

pizz.

pizz.

p

Piu mosso.

p

ю, не редь то-бо ю слезы лью, тво-ей за-щи-ты у-мо-ляю, у-мо-ля-  
 ben, sieh' mei-ne Thrä-nen, ach be-schütze du, be-schütze du mein armes, armes Le-

mf

mf

mf

mf

mf

riten.



деж ды сердца о жи - ви, иль о нъ ти - желый перер - ви, у - вы, за - луженымъ у - вы за - луженымъ у - ко -  
 du, nur du künftmicher - retten, mich be - frein, ja mich be - frein und auch wie leeren Schaum mit einem Wort vernichten meinen



Piu mosso.

The musical score is arranged in two systems. The first system consists of 11 staves: five for the piano (treble and bass clefs) and six for the orchestra (strings and woodwinds). The piano part features a highly chromatic and technically demanding melody, often using triplets and slurs. The orchestra provides harmonic support with sustained chords and rhythmic patterns. The second system continues the piano and orchestral parts, with the piano part becoming even more intricate. The tempo 'Piu mosso' is indicated at the beginning and again at the start of the second system. Dynamics such as *ff* (fortissimo) and *f* (forte) are used to indicate volume levels. The score concludes with a final cadence in the piano part.

The musical score is written for piano and orchestra. It features a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score is divided into two systems, each containing five measures. The piano part is prominent, with a melodic line in the right hand and a rhythmic accompaniment of eighth notes in the left hand. The orchestral parts include strings and woodwinds. The first system shows the piano and strings, while the second system adds woodwinds and continues the piano part. The score is marked with various musical notations, including slurs, accents, and dynamic markings.

*simile*

*simile*



This musical score is for a string quartet with piano accompaniment. It consists of 18 staves. The top two systems each contain five staves: two for the first violin, two for the second violin, and one for the viola. The bottom system contains three staves: two for the cello and double bass, and one for the piano. The piano part is written in 12/8 time, while the string parts are in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score features various musical notations including slurs, accents, and dynamic markings such as *f* and *arco*. The piano part includes a complex rhythmic pattern of eighth and sixteenth notes.

(Вставая и запечатывая письмо.)

Коп - ча - ю! страш - но пе - речсть, стыдомъ и стра - хомъ за - ми - ра - ю,  
 Ich schlie - sse - Scham fühllich und Furcht das Ueber - le - sen mir verweh - ren

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a key signature of two flats and a 3/4 time signature. It features a complex rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings include *f* and *ff* throughout the system.

но мнѣ по-рукой честь е-го и смѣло ей се-бя вѣ-ря-ю!  
 doch will ich muthig dir ver-trauen, den Bür-ge ist mir deine Eh-rü!

The second system continues the musical score. It includes vocal lines and piano accompaniment. The piano part features several sixteenth-note passages. Markings include *cresc.* (crescendo), *pizz.* (pizzicato), and *arco* (arco). Dynamic markings include *f* and *ff*. The system concludes with a *ff* marking.

The third system continues the piano accompaniment. It features a *arco f* marking and ends with a *ff* marking. The piano part continues with intricate sixteenth-note patterns.

*Attaca subito*

№ 10. Сцена и дуэтъ.  
Scene und Duett.

Andante non tanto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti. *p cresc.*

Corni. *cresc.*

Trombe in F.

Tromboni ten.

Trombone basso.

Татьяна.  
Tatiana. (Татьяна подходит къ окну и отдергиваетъ занавѣску. Въ комнату быстро врывается свѣтъ.)  
(Tat. geht ans Fenster, schlägt die Gardine zurück. Tageslicht dringt ins Zimmer.)

Арга

Violino I. *poco a poco cresc.*

Violino II. *p*

Viola. *p poco a poco cresc.*

Челло. *p poco a poco cresc.*

Контра Басо. *p pizz.*

Пiano. *p poco a poco cresc.*

3901

Musical score for Trombones 1 and 2. The score consists of two systems of staves. The first system has five staves (two treble clefs, two alto clefs, and one bass clef). The second system has two staves (one treble and one bass clef). Dynamics include *mf* and *f*.

Tromb. basso.

Musical score for Arpa (Harp). The score consists of two staves (treble and bass clefs). Dynamics include *ff*.

Arpa.

Musical score for Violins and Violas. The score consists of four staves (two treble clefs, two alto clefs). Dynamics include *p* and *poco a poco cresco.* Includes the instruction *arco*.

Musical score for Cello and Double Bass. The score consists of two staves (treble and bass clefs). Includes the lyrics "cen - do".

This musical score is divided into three systems. The first system consists of five staves, each starting with a dynamic marking of *f* followed by a hairpin and then *pp*. The second system consists of four staves, with the first three labeled *Trombe.*, *Tromb. ten.*, and *Tromb. basso.*, each starting with *f* and *pp*. The third system features a grand staff with a *fff* dynamic and a *dim.* marking, followed by four staves with *ff* and *dim.* markings, and a final staff with *ff* and *dim.* markings. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

Moderato.

(за сценой вдали)

I<sup>mo</sup> Solo. *p*

7 5

*p*

*p*

Татъ. Tat.

Ахъ!       ночь ми - ну - ла,       проснулось все, и солнышко вста - етъ,  
 Ach       schonentschwunden   ist längst die Nacht, der junge Tag er - wacht.

Arpa tacet.

*pp*

*pp*

*pp*

*pp*

Moderato.

*pp*

*p*

7 5

Ob.

Cor. I. II.

Cor. III.

*dim.*

The first system of the score includes parts for Oboe (Ob.), Cor. I. II., Cor. III., and Piano. The Oboe part features a melodic line with a *dim.* instruction. The cori and piano parts provide harmonic support.

Ob.

Fag.

*p*

*riten.* Andante con moto.

*p*

1<sup>mo</sup> Solo.

The second system features the Oboe (Ob.) and Bassoon (Fag.) parts. The Oboe part is marked *p* and the Bassoon part is marked *p*. The tempo is *Andante con moto* with a *riten.* marking.

Cor. I. II.

Cor. III. IV.

*p*

The third system consists of the Horn parts: Cor. I. II. and Cor. III. IV., both marked *p*.

Татья.

Пастухъ играетъ,  
Des Hirten Flöte

спокойно все...  
sonst alles still!

А я-то! я-то!  
Sturman im Herzen

(задумывается.)  
(sie versinkt in Sinnen.)

Tatyana's vocal line includes the lyrics: "Пастухъ играетъ, Des Hirten Flöte" and "спокойно все... sonst alles still!". The German lyrics are "А я-то! я-то! Sturman im Herzen".

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*poco cresc.*

*poco cresc.*

*p*

Cello Solo.

*mf molto espr. cresc.*

The piano accompaniment for the third system features multiple staves with *pizz.* markings and a Cello Solo part marked *mf molto espr. cresc.*

*riten.* Andante con moto.

*molto espr.*

*p poco cresc.*

The fourth system continues the piano accompaniment with a *riten.* marking and *molto espr.* instruction. It includes piano and Cello parts.



Fl. I.  
Fl. II.  
Ob.  
Cl.  
Fag.

(bemerkt Tatjana noch nicht.)  
(еще не замечая Татьяны.)

Няня. Амме. (Дверь тихонько отворяется и входит няня.)  
(Die Amme tritt leise herein.)

По ра дитя мое!  
Mein Kind's ist Morgen längst!

Moderato.

Амме.  
Няня. (увидѣвъ Татьяну.) (bemerkt Tat.)

вставай!  
Steh auf!

Да ты кра са ви па, го то ва!  
Bisteh' so früh schon auf den Beinen!

О пташка ра ны я мо я!  
Mein Vöglein flattert frühhin aus!

Вечоръ ужъ  
Du sahst recht

Fl. I.

Об.

Няня, Ашме.

как боялась я...  
leidend gestern aus..

Ну, слава Бо-гу, ты, дитя здо-ро-ва,  
Nun, heute geht dir's gut, sowill's mir scheinen,

тоски ночной и сльзуньётъ.  
verschunden ist wohl Gram u. Harm.

Лице твое, какъ  
Wie rosig du doch

(Татьяна отходит отъ окна и беретъ письмо.) (Tat. kommt mit dem Brief vom Fenster.)

Тать. Tat. Un poco piu mosso.

Ахъ, ня - ня, сдѣлай о-дол - же - ніе.  
Ach, Am - me thu' mir den Ge - fal - len...

Няня, Ашме.

маковъцвѣтъ!  
blühst, wie warm!

Из - воль, ро - дна - я,  
Be - fiel' ich se - tze

Un poco piu mosso.

Allegro moderato.

Fl. I.  
 Ob. I<sup>mo</sup> Solo.  
*p* poco cresc.

Татья.  
 Няня.  
 Не ду-май.... право... подоз-рѣнь - е.... но видишь.... ахъ, не от-ка-  
 Glaub' nur nicht.. et-wa.. ohne Arg - woh.. doch siehst du.. schlaemir es nicht

при-ка-жи.  
 mich in Grab.  
 poco cresc.

при-ка-жи.  
 mich in Grab.  
 poco cresc.

Fl. I.  
 Ob.  
 Fag.  
 Cor. I. II.  
 ди  
 жи!  
 ab!

Жи!  
 ab!

Мой другъ, вотъ Богъ те-бѣ по-рукой.  
 Mein Kind ich nehme Gott zum Zeugen.  
 dim. cresc.

dim.

Fac.

Cor. II.

Тать.

такъ, пош-ли ти хошько внука съ запиской э той къ О... къ то му... къ со съ ду, ја ве-ли е му, чтобъ  
 geh und sende deine Enklin mit diesem Briefchen heimlich zu O zum Nachbarin und sag, ich bit-te

Тать.

онъ не го-воришь ни сло-ва, чтобъ онъ чтобъ онъ не на-зы-валъ ме-ня.  
 ihn er soll mich ja nicht nennen mich ja nicht kennen, da-rum bitt' ich ihn.

Няня.

му-жи, ми-ра-я мо-я, я-ман-че ста-ла без-тол-ко-ва! Кру-  
 Kind-chen wohin soll man gehn, mir ist's als hätt ich nicht ver-standen der

Ко  
Mein

Fl. I.

гомъ со - сѣ - дей много есть, ку да мнѣ ихъ и пе - ре - честь, ко - му же, ко - му же, ты толкомъ го - во -  
 Nachbarn gibt es viele hier, nicht aufzu - zäh - len sind sie schier sprich deutlich, sprich deutlich, kannsonst dich nicht ver-

Тать. (перепрыгнув.) (ungeduldig)  
 Какъ не до - га - ди - ва - ты, ня - ня!  
 Ныня! Ach, wie du schwer doch von Be - griffen!

ру! Сер - деч - ный другъ, ужъ я ста - ра, ста - ра, ту -  
 stehn! Mein Schätz - chen stehst du man wird alt, da wird man.

Об.

Няня.

мѣ. етъ раз утъ, Та ня, а то, бы - ва - ло, я вост - ра: Бы  
 dumm und ab - ge - schliffen doch war - te ich ver - steh' dich bald: ja

Fl. I.

Об.

Фаг.

Cor. I. II.

Cor. III. IV.

Тать.

Няня.

Ахъ, ня - ня няня, до то - го - ли? что нужды мнѣ въ тво - емъ у - мѣ, Ты  
 Ach, Am - me, das was ich ver - lange das liegt doch nicht so tief, hör' zu, es

вало, бы - вало, мнѣ слово барской во - ли...  
 früher, ja früher hat mir ein Wort ge - rügt

Тать.

видишь, ня-ня, дѣ-ло о шь-мѣ!      Что нуж-ды ня-ни мнѣ въ тво-емъ у-  
 handelt sich um nichts als ei-nen Brief!      So geh, und schick mit dei-ner En-ke-

Няня.

Ну дѣ-ло, дѣ-ло,      дѣ-ло! не гнѣвайся, ду-ша мо-я, ты знаешь: не-по-  
 Schon gut, mein Seelchen,      ja jetzt ver-ste-he ich schon gut ganz recht, sei mir nicht böse ich

*cresc.*

мѣ, къ О-нѣ-ги-ну,      къ О-нѣ-ги-ну      съищи мѡмъ, къ О-нѣ-ги-ну      пош-ли ты вѣ-ка,  
 in den Brief zu ihm,      O-ne-gin, hin;      schick zu O-ne-gin die-sen Brief, schick zu O-

*cresc.*

нат-на я.      Ну дѣло, дѣло!      я по-ня-ла!      Ну, ну, не гнѣвайся ду-ша моя, ты знаешь: не-по-  
 hö-re schlecht      schon gut mein Seelchen, schon gut und recht,      du weißt ich hö-reschlecht, ich hö-reschlecht, hab's jetzt verstanden

Ob.  
Cl.  
Cor. II.

*p* *marc.*

ня - ня  
ne - gin

Такъ, няня, право ниче го!  
Am - me denk nur nicht weiter nach!

Пошли-же внука свое -  
Und schicke deine Enke.

Ня - ня я.  
ja, ganz recht.

Да чтожь ты снова поблѣ - дѣла?  
Du wirst schon wiederblass mein Seelchen.

*pp*

Ob.  
Cl.  
Fag.  
Cor. I. II.

*p* *pp*

го!  
lin.

(Няня, взявъ письмо стоитъ все еще въ недоумѣннн. Таня дѣлаетъ знакъ, чтобъ она уходила. Няня уходитъ, у дверей останавливается, задумывается, снова возвращается. Наконецъ, даетъ почувствовать, что она поняла и уходитъ. Татьяна садится къ столу и, облокотившись, снова погружается въ раздумье.)

(Nachdem die Amme den Brief genommen, steht sie noch immer in Zweifel; Tat. bedeutet sie, zu gehen. Die Amme geht, an der Thür steht sie still überlegt, kommt wieder zurück. Endlich gibt sie zu verstehn, dass sie verstanden habe, und geht ab.) Tatiana setzt sich an den Tisch, und denkt nach, den Kopf in die Hand gestützt.

*pp* *pp*



Cl. (1.)

Fag. *pp*

Cor. I. II. *pp*

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

*p* *poco a*

*p* *poco a*

*p* *poco a*

*sf pizz.* *poco a*

*sf* *p* *poco a*

Andante con moto. *poco a poco*

Fl. I.

Fl. II.

Cl.

Fag. *mf* *mf cresc.*

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

Corn. *mf* *mf cresc.*

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

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

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

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

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

*stringendo*

*poco cresc.* *cresc.*

(Занавѣсъ.)

Moderato.

Moderato.

3901

This page contains a musical score for a piano and orchestra. It features multiple staves of musical notation. The score includes a section marked '(Занавѣсъ.)' (Curtain falls) and a tempo marking 'Moderato.' The piano part is written in a grand staff (treble and bass clefs), and the orchestra part is written in multiple staves. The score is numbered 3901 at the bottom.

This musical score is for a piano and voice piece. It consists of several systems of staves. The first system includes five staves for piano accompaniment, each marked with a forte dynamic (*ff*). The second system contains two vocal staves: the first is for the character Tatjana, and the second is for Ninya. The third system features piano accompaniment with various dynamics: *ff*, *p dim.*, and *ppp*. The fourth system continues the piano accompaniment with dynamics *ff*, *pizz.*, *p*, and *ppp*. The fifth system shows the piano accompaniment with dynamics *ff*, *p*, and *ppp*. The score is written in a key signature of one flat and a 2/4 time signature.

DRITTES BILD.

№ 11. Хоръ дѣвушекъ.

Chor der Mädchen.

Театръ представляетъ другое мѣсто сада при усадьбѣ Лариныхъ. Густые кусты сирени и акаціи, ветхая скамейка, запущенныя клумбы и т. д. Сѣнныя дѣвушки, собирающія ягоды мелькаютъ въ кустахъ.

Ein andrer Theil des Gartens am Larinschen Hause, dicke Stryngen und Akaziensträucher, eine alte Bank, schlecht gepflegte Beete; Mägde, welche Beeren sammeln, sieht man zwischen Sträuchern.

Moderato con moto.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

1. 2. 3. 4.

Corni in F.

Сопр.

Хоръ дѣвушекъ

АЛТЫ.

Chor der Mädchen.

Violino I.

Violino II.

Viola.

Cello.

Contra-Basso.

Piano.

Cor.

Fl. I.

Cl.

Fag. p

Viol. I.

Viola.

Cel.

C. B.

Ob. p

Cl. p

(Занавѣсъ) Дѣ - вичы кра - са - вицы, душеньки по - дру - женки! Ра - зыграйтесь, дѣ - вичы, разгуляйтесь,  
 Mädchen, schöne Mädchen, ihr Seelchen, liebe Seelchen ihr Spielen, liebe Mädchen, Lieb Seelchen lasst uns

Viola.

Cel.

C. B.

Detailed description: This is a page of a musical score, page 125. It contains staves for Flute I, Clarinet, Bassoon, Violin I, Viola, Cello, and Double Bass. There are also staves for Oboe and Clarinet in the lower section. A vocal line is present with lyrics in Russian and German. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The key signature has two sharps (F# and C#), and the time signature is 7/8. The lyrics are: (Занавѣсъ) Дѣ - вичы кра - са - вицы, душеньки по - дру - женки! Ра - зыграйтесь, дѣ - вичы, разгуляйтесь, Mädchen, schöne Mädchen, ihr Seelchen, liebe Seelchen ihr Spielen, liebe Mädchen, Lieb Seelchen lasst uns.

*p*

*p*

МИ - ЛЯ! За - тяните пѣсен - ку, пѣсенку за - вѣт - ну - ю, за - маните мо - лод - ца къ хоро - во - ду на - шему! Reigenschwingt!  
 spielen hier, Stimmt ein lautes Liedchen an ja das heilige Lied - chen singt lockt den jungen Burschheran wenn ihr euch im Reigenschwingt!  
 Пѣс - ню за - тяните, пѣсенку за - вѣт - ну - ю, мо - лод - ца за - маните къ хоро - во - ду на - шему!  
 Singt ein lau - tes Liedchen ja das heilige Lied - chen singt locket den jun - gen Burschen wenn ihr euch im Reigenschwingt!

*p* *pizz.* *arco* *pizz.*

*p*

First system of the musical score. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf* and *p*.

Second system of the musical score, consisting of two staves of piano accompaniment. Dynamics include *mf* and *p*.

Third system of the musical score, featuring vocal lines with lyrics. The lyrics are in Russian and German. Dynamics include *mf* and *p*.

Какъ заманимъ мо - лод - ца какъ завидимъ из да - ли, разбѣжимтесь, ми - лы - я, закидаемъ вишо -  
 Wenn ihr dann ihn kom - men seht wenn ihr dann ihn kom men seht, werft nach ihm als wenn ihr droht werft mit Kirschu-Beeren

Fourth system of the musical score, featuring piano accompaniment. It includes markings for *pizz.* (pizzicato) and *arco* (arco). Dynamics include *mf* and *p*.

Fifth system of the musical score, featuring piano accompaniment. Dynamics include *p* and *mf*.





Cl.

Cornl.

вѣт - ны - я, не ходи под - мат - ривать игры наш - и дѣ - вчьи.  
 lau - sche nicht, und vor al - lem mer - ke dir schau' auf Mädchen - spie - le nicht.

*dim.*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Fl. I.

Fl. II.

Ob.

Cl.

дѣ - вчьи кра - са - ви - пы ду - шень - ки под - ру - женьи,  
 Mäd - chen schöne Mäd - chen ihr Seel - chen, lie - be Mäd - chen ihr

*arco*

*p*

*arco*

*p*

*arco*

*p*

*arco*

*p*

*arco*

*p*

*pizz.*

*p*

*arco*

*p*

mf

mf

mf

mf

ра - зыграйтесь, дѣ - вцы, раз - гуля - итесь ми - лы - я! За - тя - ни - те  
 Seel - chen, lie - be Seel - chen lasst spie - len, lasst uns spie - len hier stimmt ein fro - hes

Лю - бо - лю  
 Sin , - get

mf

mf

mf

f

пѣ - сен - ку    пѣсенку, за - вѣт - ну - ю,    за - ма - ни - те    мо - лод - ца    къ хоро - во - ду  
 Lied - chen an    ja das heil - ge    Lied - chen singt    lockt den jungen    Bursch her - an    wenn ihr euch im

за - тя - ни - те    пѣсенку    за - вѣт - ну - ю    мо - лод - ца    за - ма - ни - те    къ хоро - во - ду  
 Singt ein Liedchen    ja das heil - ge    Lied - chen singt    lo - eket den    jun - gen Burschen    wenn ihr euch im

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

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *p*.

Second system of musical notation, including piano and violin parts. Dynamic markings include *mf* and *f*.

Third system of musical notation, including piano and violin parts. Dynamic marking includes *mf*.

на - ше - му!      Какъ заманимъ мо - лод - ца, какъ зави - димъ      из - да - ли      разбѣжимтесь ми - лы - я      закидаемъ      вишенъе - мѣ!  
 Bei - genschwingt!      Не ходи поде - ду - шивать, пѣсенки за -      вѣтны - я,      неходи поде - матривать      игры наши      дѣ - вич - ьи!  
 Weißhrdann ihn kommenseht      weißhrdann ihn      kommenseht,      verftnachimalsweißhr droht      werft mit Kirschu.      Beeren. roth,  
 Unddänsprecht, was willst du hier      unsern Liedern      lausche nicht,      und vor allem merke dir      Mädchenspielen      schau' nicht!

на - ше - му!  
Bei - genschwingt!

Fourth system of musical notation, including piano and violin parts. Dynamic markings include *f*, *mf*, *pizz.*, and *arco*.

Fifth system of musical notation, including piano and violin parts. Dynamic marking includes *f*.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps (F# and C#). The music is marked with a piano (*p*) dynamic. There are some fermatas and slurs over the notes.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic. It includes a first ending bracket labeled "1mo" and a fermata.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic. It contains the following lyrics:

Не ходи поде-ду-шивать, не ходи поде-мат-ривать иг-ры наши дѣ-вич-ьи!  
 Wenn ihr ihn von fer- ne seht, weñ ihr ihn von fer- ne seht, werft mit Kirschu. Bee- gen- roth.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic. It includes a *pizz.* (pizzicato) marking on the right side of the system.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is two sharps. The music is marked with a piano (*p*) dynamic. It includes a fermata and a first ending bracket.

№ 12. Сцена и арія Онѣгина.  
№ 12. Scene und Aria des Onegin.

Allegro moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1.  
2.  
3.  
4.  
Corni in F.

Татьяна.  
 (Татьяна быстро вбѣгаетъ и въ изнеможеніи падаетъ на скамью).  
 (Tatiana eilt schnell herbei und sinkt erschöpft auf eine Bank!)

Violino I.

Violino II.

Viola.

Cello.

Contra - Basso.

Allegro moderato.

Piano.

This musical score consists of three systems of staves. The first system has five staves: four treble clefs and one bass clef. The second system has two staves: one treble and one bass clef. The third system has five staves: one treble clef, two bass clefs, and a grand staff (treble and bass clefs). The music is in 3/4 time and features a key signature of one sharp (F#). The dynamic marking *ff* (fortissimo) is present in every measure of every staff. The first two systems are mostly rests, with some notes appearing in the final measure of the second system. The third system contains more active music, including a complex melodic line in the top treble staff and rhythmic accompaniment in the other staves.

Meno mosso.

2

*mf*

Татьяна.

Здѣсь онъ, здѣсь Ев-геній! О Боже, о Боже! что подумать онъ! Что скажетъ онъ?  
 Er hier er ist's, Eugen o Himmel, o Himmel, wie begegn ich ihm? Was sagt er mir?

*mf*

Meno mosso.

*mf*

Ob. *Molto riten. Adagio.*

*mf* *lmo*

*espress.*

*p*

Cor. I. II.

*p*

*p*

*p*

*pizz.*

*pizz.*

*p*

*p*

*p*

*p* Ахъ, для чего, сте-панъ, внивь души больной, не въ силахъ совладать съ собой,  
 Ach, warum folgt ich doch des Herzensstürmschen Drang, dass mir Beherrschung nicht gelang,

*molto riten. Adagio.*

*p*



Più mosso.

Fl. I.  
Ob.  
Fag.  
Cor. I. II.

ему письмо я написала!  
ach hülich nieden Briefgeschrieben!

Да! серднемъ тецерь ска-зано, что насмѣется надомной  
Mir sagt es laut, des Herzens Stimme, mein Dämon hat mich ange-trieben,

мой соблазнитель роко-вой!  
als ich in Schmerz und Zweifel rang!

Più mosso.

Ob.  
Cl.  
Cor. I. II.

riten. a tempo

Allegro non troppo.

о, Бо-же мой! какъ и несчастна, какъ жал-ка!  
o, we-he mir, ich Unglückselige ach Armste ich.

Шаги...  
Doch horch

все ближе...  
horoh, Schritte,

riten. a tempo

Allegro non troppo.

Fl. I.  
Fl. II.  
Ob.  
Cl.  
Cor. I. II.

да, это онъ, это онъ!  
ja, Eugen ist's ja er ist's!

*largamente*

*Andante non tanto.*

(Входитъ Онѣгинъ, Таня вскакиваетъ, Евгений подходитъ къ ней. Она опускаетъ голову на грудь.)  
(On. tritt auf. Tat. springt auf. Eugen geht auf sie zu. Sie lässt den Kopf sinken.)

(съ достоинствомъ, покойно и нѣсколько холодно).  
(On. würdig, ruhig, kalt.)

Онѣгинъ.

(Oneg. tritt auf. Tat. springt auf. Eugen geht auf sie zu. Sie lässt den Kopf sinken.)

Вымѣ пи-санъ, не отрицаетеъ,  
Sie haben geschrieben, wozu es leugnen!

я прочелъ души до вѣривой признанья, любви не-  
Er - ne reine Seele liess mich insich lesen, so schreibt man

Cl.

винной излі\_янья,                      мнѣ ваша искренностьмила! Она въ вол\_енъе привела                      дав\_но                      у молкнувшіи чувства. Но васъ хва\_  
 wahrhaftliebend Wesen,                      das ist nur wahrer Lie\_be Wort! Drum riss es mich auch mächtig fort,                      Ge\_rüh\_                      le, welche längst ge\_schwiegen hat mir ihr

лѣть я не хочу,                      я за нее вамъ отпла\_чу                      призна\_нъемъ также безыскусства.                      Примитежъ                      неговѣдь мою, соб я на  
 Brief erweckt aufs Neu;                      was auch, so schwur ich mir, da komm                      und sei,                      Ich will und darf nicht lügen.                      Drum hö\_ren                      mel\_ne Beichte sie mit Muth, und

Ob.  
Cl.  
Fag.  
Cor. I. II.  
Татьяна, Tat.

0 Боже! какъ о- бидно, и какъ больно! (Опускается на скамью.)  
 o Gott welche Kränkung, welche Schmach. (Setzt sich auf eine Bank.)

СУДЬ ВАМЪ ОТДАЮ!  
dann erst richtens!  
riten.  
riten.

Andante non troppo. (бить 6 ударовъ въ кажд. тактъ)

Fl. I.  
Ob.  
Cl.  
Fag.  
ОНЪ ГИМНЪ.

Онъ. Когда бы жизнь домашнимъ кругомъ я бъ ограничить захотѣлъ, когда бы мнѣ быть отцомъ, супругомъ пріятный жребій повелѣлъ: —  
 wär mir's ein für stilles Frieden für trautes Glück an Hauses Heerd, wär mir ein solches Glucke - schick - den wär mir das Loos des Gatten werth: —

Viol. I.  
Viola.  
Cel.  
C. B.

Andante non troppo.

Fl. I.

1<sup>mo</sup> SOLO.

Ob.

Cl.

Fag.

Corn.

То въргобъ, крѣмъ вастодной, не вѣс ты неискатиной. Но я не созданъ для блаженства, ему чужда душа моя,  
 Dann fährte sie ich nur für wahr, u. kei ne an drezum Altar. Doch dieses Reiz an ruhigem Le - ben, hat für me in Dasein keinen Glanz,

*mf* *p* *p*

Fl. I.

Ob.

Cl.

Fag.

напрасны ваши совершенства, ихъ не достоинъ все я. По - вѣрьте, съоветъ въ томъ порукой, суи - ружество намъ будетъ  
 die Tu - genden, die sie unschwe - ben, unwür - dig bin ich Ihrer ganz. O glau - ben sie auf mein Gewissen, der E - he Glück wär bald zer -

Viol. I.

Viola.

Cel.

C.B.



Corn.

ра - та, ахъ нѣтъ возв-ра - та, не обнов - лю ду-ши мое-й! Я васъ люблю любовью  
 wie - der ach, niemals wie - der es wird mein Herz nicht wieder jung. Ich lie - be Sie mit Bruder-

Fag.

Cor.II.

бра - та, любовью бра - та, иль, можетъ быть, еще сильнѣй! Иль можетъ быть, иль можетъ быть,  
 lie - be mit Bruder - lie - be vielleicht mit zärt - li - che - rem Schwung. So lieb ich sie, o glauben Sie  
*pizz.*

mf

mf

f

f

f

f

mf

Cl. *mf* **Piu mosso.**  
 Фа. *mf*

еще еще силь-нѣй! Послу-шайте же ме-ня безъ гнѣва, смѣ-нять не разъ млада-я  
 mein Herz wird nie mehr jung! Drum zür- nen Sie nicht dem Ge- ständniss, auf- richt- ger See- le Reu- be-

*mf* *arco*

*mf* **Piu mosso.** *Cel.*

**Andante non tanto.**

*molto riten.* *p* *pp* *2.*

дѣ-ва меч-та-ми меч-та-ми лег-кия, меч-ты!  
 könnniss, den Schmerz und das Leid des Herzens heilt die Zeit.

*p* *pp* *arco*

*molto riten.*

**Andante non tanto.**

*p* *pp* *p*



Tempo del Coro. Moderato con moto.

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The tempo is 'Tempo del Coro. Moderato con moto.' The key signature has one flat (B-flat). The time signature is 3/4. The piano part begins with a *pp* dynamic. The vocal parts enter with a *mf* dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

У - чи - тесь власт-вовать со - бой, не вся-кій  
 Sich selbst be - herr - schen lernen Sie, nicht je - der

(Хоръ за сценой, никого не видно).  
 (Chor unsichtbar hinter der Scene).

Сторъ дер Миссисип.  
 Хоръ дѣвушекъ.

Дѣв - ушки кра - са - вицы,  
 Mäd - chen schöne Mäd - chen ihr

The second system continues the musical score with five staves. The piano accompaniment starts with a *pp* dynamic and includes a *pizz.* marking. The vocal parts continue with a *mf* dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have a melodic line with some grace notes.

Tempo del Coro. Moderato con moto.

The third system of the musical score consists of five staves. The piano accompaniment starts with a *pp* dynamic. The vocal parts enter with a *mf* dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts have a melodic line with some grace notes.

васъ какъ я пои - метъ, къ бѣдѣ не-опытность ведетъ!  
 denkt wie ich, und leicht ist Uner - fahrenheit bethört!

ду - шеньки под - ру - женьки, ра - зыграйтесь дѣ - вцы, ра - згуляйтесь ми - лы - я,  
 Seel - chen schöne Seel - chen ihr, Spie - len, lasst uns spie - len ihr, Mäd - chen lasst uns spie - len hier,

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps (F# and C#). Dynamics include *f* (forte) and *mf* (mezzo-forte). The notation includes various rhythmic values, slurs, and articulation marks.

(Онъгиня подаетъ руку Татьянѣ. Она долго смотритъ на него умоляющимъ взглядомъ, потомъ машинально встаетъ и, опираясь на него, тихо уходитъ). (On. reicht Tat. die Hand. Sie sieht ihn lange, flehenden Blickes an, erhebt sich dann maschinenmässig, und geht, sich auf ihn stützend still ab.)  
 Хоръ, постепенно удаляясь (Chor entfernt sich allmählig.)

The second system features vocal lines with lyrics in Russian and German. The Russian lyrics are: "какъ заманимъ мнѣ - лодна, какъ зави - димъ из - да - ли разбѣжимтея мнѣ - лы - я, закидаемъ вишеньемъ. stimmte in lau - tes Lied - chen an, ja - das heil - ge Lied - chen singt lockten jungen Bürsch heran weñhreich im Reigen schwingt". The German lyrics are: "wie wir ihn locken, wie wir ihn locken, wie wir ihn locken, wie wir ihn locken, wie wir ihn locken, wie wir ihn locken, wie wir ihn locken, wie wir ihn locken". Dynamics include *f* and *mf*.

The third system shows piano accompaniment for the vocal lines. It includes dynamics such as *f*, *pizz.* (pizzicato), and *arco* (arco). The notation includes various rhythmic patterns and articulation marks.

The fourth system continues the piano accompaniment. It includes dynamics such as *f* and *mf*. The notation includes various rhythmic patterns and articulation marks.

First system of musical notation, consisting of five staves. The top staff is a vocal line with a piano (*p*) dynamic marking. The other four staves are accompaniment for various instruments, also marked with *p*. The music is in a key with two sharps (F# and C#).

Second system of musical notation, consisting of two staves. Both staves are marked with a piano (*p*) dynamic. The music continues in the same key signature.

Third system of musical notation, featuring two staves with lyrics. The Russian lyrics are: Не ходи подслушивать, не ходи подсматривать игры наши дёвочки! (Занавѣсь). Wenn ihr dann ihn kommen seht werft mit Kirschund Beerer roth werft mit Kirschund Beerer roth. (Vorhang)

Fourth system of musical notation, consisting of five staves. The top two staves are marked with *p* and *pizz.* (pizzicato). The bottom three staves are also marked with *p* and *pizz.*. The music is in a key with two sharps.

Fifth system of musical notation, consisting of two staves. Both staves are marked with a piano (*p*) dynamic. The music concludes in the same key signature.

№ 13. Антрактъ и вальсъ съсценой и хоромъ.  
 Andante non tanto. № 13. Zwischenact und Walzer mit Chor.

Piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

1. Corni in F.

2.

3.

4.

Trombe.

Tromboni Ten.

Trombone Bass.

Timpani A. D. B.

(Театръ представляетъ освѣщенную залу въ домѣ Лариныхъ. По среднѣмъ люстра, по бокамъ канделябры съ зажженными свѣчами. Гости въ балъныхъ нарядахъ весьма старомоднаго фасона, и среди ихъ военные въ мундирахъ двадцатыхъ годовъ танцуютъ вальсъ. Старики сидятъ группами, любуются на танцы. Маменьки съ ридикюлами занимаютъ стулья, уставленные вдоль стѣны. Обѣднѣ съ Татьяной, Ленскій съ Ольгой принимаютъ участіе въ танцахъ. Ларина безпрестанно проходитъ по сценѣ съ озабоченнымъ видомъ хозяйки).

Chor.

Хоръ.

Das Theater stellt einen erleuchteten Saal im Larinschen Hause vor. In der Mitte ein Kronleuchter. An der Seite Wandleuchter. Gäste in altmodischen Ballstaat, darunter Militär in Uniform der 20. Jahre, tanzen Walzer.

Die Alten, mit Vergnügen zuschauend, sitzen in Gruppen. Die Mütter sitzen in Gruppen, arbeitend. On- und Tat. Lenski und Olga nehmen am Tanz Theil. Larina mit besorgter Hausfrauenmiene auf und abgehend.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.



The musical score is arranged in 12 staves. The top two staves (treble clef) contain the main melodic line, featuring a series of eighth and sixteenth notes with slurs and accents. The bottom two staves (bass clef) provide a rhythmic and harmonic foundation with eighth and sixteenth notes. The middle six staves (treble and bass clefs) are dedicated to the piano accompaniment, with dense chordal textures and moving lines. Dynamic markings such as *cresc.*, *mf*, and *f* are used throughout to indicate changes in volume and intensity. The score concludes with a final cadence on the last staff.

Tempo I.

This system contains the first five staves of the musical score. The top staff features a complex melodic line with many sixteenth and thirty-second notes, marked with a forte (*ff*) dynamic. Below it are four staves of accompaniment, including a bass line and several piano parts, all marked with *ff*. The music concludes with a *p* (piano) dynamic marking and a *dolce* (sweet) instruction.

This system contains the next five staves. The top staff continues the complex melodic line with *ff* dynamics. The second staff from the top is a piano part marked *pp* (pianissimo). The third staff is another piano part marked *pp*. The fourth and fifth staves are bass lines marked *ff*. A text instruction "mufa B in G." is written above the fourth staff.

This system contains the final two staves of the score. The top staff is a grand staff (treble and bass clefs) marked *p dolce* (piano and sweet). The bottom staff is a bass line marked *ff*. The music concludes with a *p dolce* marking.



Tempo di Valse.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fag. *dolce pp*

Cor. I. *dolce pp*

Timp. *pp*

*pp poco a poco cresc.*

Viola. *pp*

B. *pp pizz.*

Tempo di Valse.

*pp poco a poco cresc.*

Ob. *p poco a poco cresc.*

Cl. *p poco a poco cresc.*

Fag. *p poco a poco cresc.*

Corn. *p poco a poco cresc.*

*cre scen do*

*pp poco a poco cresc.*

*sempre cresc.*

This musical score is arranged in three systems. The first system consists of five staves: four treble clefs and one bass clef. The second system also has five staves: three treble clefs, one bass clef, and one grand staff (treble and bass clefs). The third system is a grand staff with two staves. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) are used throughout. The notation includes slurs, ties, and various articulation marks.

This musical score is for a string quartet with piano accompaniment, consisting of seven systems of staves. The first system includes five staves (two treble and three bass clefs), the second system has five staves, the third system has four staves, the fourth system has five staves, the fifth system has five staves, and the sixth system has two staves for piano accompaniment. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The music is characterized by a strong, rhythmic accompaniment in the piano part, often using sixteenth-note patterns. The string parts feature various textures, including sustained chords and moving lines. Dynamic markings such as *ff* (fortissimo) and *ff arco* are used throughout to indicate volume and playing technique. The score concludes with a final cadence in the piano part.

This musical score page contains several systems of music. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts begin with a *ff* dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes. The second system continues the vocal and piano parts, with a *mf* dynamic marking. Below the piano staff, the stage direction "(Занавесъ) Vorhang." is written. The third system features more complex vocal lines with slurs and a *f* dynamic marking. The piano accompaniment continues with a similar rhythmic pattern. The fourth system shows the vocal parts with further melodic development and a *f* dynamic marking. The piano accompaniment includes some chordal textures. The fifth system shows the vocal parts with a *f* dynamic marking and the piano accompaniment with a more active bass line.

Fl.  
Ob.  
Cl.  
Fag.  
Corni.  
Tromb.B.

Вотъ Welch  
Тартаръ Fe. stoß.

12

*f*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

Detailed description: This is a page of a musical score, page 160. It features seven systems of staves. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes staves for Horns (Corni.) and Trombones (Tromb.B.). The third system shows a vocal line with lyrics in Russian and German: 'Вотъ Welch' and 'Тартаръ Fe. stoß.'. The fourth system contains a piano accompaniment with a treble and bass clef. The score is written in a key signature of one sharp (F#) and a common time signature. Dynamics markings such as *f* (forte) and *mf* (mezzo-forte) are present throughout. A rehearsal mark '12' is located at the top right of the first system.

Fl. *a2*

Ob. *a2*

Cl.

Fag.

Corni.

Tromb.B.

Timp.

призъ, ни какъ не о. жи. да. ли во ен. ной му. зы. ки. Ве. селъе  
glanz, wie froh sind alle Gä. ste es la. det uns zum schö. nen Feste

хоть ку да! Дав по уже насъ Дав по уже насъ такъ не у го щали! На  
Mahl und Tanz. Er gö - tzet Euch, er gö - tzet Euch, Heil Heil, allem Schönen Ein Hoch - dem

1. 2.

The first system of the musical score consists of five staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom three staves are for a piano accompaniment (Right Hand, Left Hand, and Pedal). The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte). There are first and second endings indicated by a bracket at the top.

The second system of the musical score consists of five staves, continuing the instrumentation from the first system. It features complex rhythmic patterns and dynamic markings such as *ff* and *f*. The first and second endings are also present here.

1. Дав. 2.

The third system of the musical score features a vocal line on the top staff and piano accompaniment on the bottom two staves. The vocal line includes the lyrics in Russian and German. Dynamics include *ff* and *f*. The first and second endings are indicated by a bracket at the top.

пиръ,  
Schmaus,

браво бра - во браво бра - во  
bravo bra - vo bravo bra - vo

На сла - ву пиръ, не прав - да ль, госпо - да! - да! Ужъ дав - но насъ  
Ein Hoch dem Schmaus er - tö - nen lasst so gleich - gleich Er - gö - tzet Euch

The fourth system of the musical score consists of five staves, continuing the instrumentation from the first system. It features complex rhythmic patterns and dynamic markings such as *ff* and *f*. The first and second endings are also present here.

The fifth system of the musical score consists of five staves, continuing the instrumentation from the first system. It features complex rhythmic patterns and dynamic markings such as *ff* and *f*. The first and second endings are also present here.





Fl.

мѣстяхъ не - часто встрѣ ча - емъ  
 хо - той се - бя развѣ - ка емъ,  
 heim auf den Gütern ent - behren  
 uns unsre Gü - ter ge - wahren

ба - ла ве - се - ла го радостный блескъ,  
 любяма о - хотни чий гомонъ и трескъ!  
 solch eines Balles er - glänzende Pracht.  
 sind nur die rau - heren Freuden der Jagd.



Musical score system 1, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *ff* and *mf*.

Musical score system 2, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *mf*, *ff*, and *p*.

Musical score system 3, featuring two staves. The top staff is treble clef and the bottom is bass clef. Dynamics include *ff*.

Ахъ, Трифонъ Пет. ровичъ, какъ  
 Ха - ютъ, и вотъ разле - че - нье днѣднхъ въсѣхъ дамъ!      ля бѣд - ныхъ      всѣхъ дамъ!  
 nie - der, uns bleibt nur die Sorge das Haus zu ver - sehn      das Haus zu      ver - sehn. Ach, Tri - quet Pe - trowitschwie

Musical score system 4, featuring five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *ff*, *p dolce*, *pizz.*, and *p*.

Musical score system 5, featuring two staves. The top staff is treble clef and the bottom is bass clef. Dynamics include *ff* and *p*.

Fl.  
Ob.  
Fag.

Cor. III. IV.

ми-лы вы, пра-во, мы такъ благо дарны вамъ.... Пош-ляемъ на славу мы.  
ist's doch so reizend wie danken von Herzen wir. Ротный. Rotni. Doch tanzen nun wollen wir.

Под-носе-сь, я самъ очень счастливъ! Я тоже на-  
Mir stehts zu von Her-zen zu danken. Zu tanzen wünsch-

Fag.  
Cor. III. IV.

мѣрень, на-чнемте-жь плясать! (Объгине танцуетъ съ Татьяной. Въ это время другіе танцующіе приостанавливаются и всё  
man, nun so fangen wir an! (On. tanzt mit Tatiana. Andre hören auf zu tanzen und beobach-  
ten das Paar.)

Мамыньки. Mütter.

Гляньте\_ка!      Гляньте\_ка!      та\_к\_пу\_ють\_ш\_и\_ж\_о\_ны,      Да\_вно\_уж\_бу\_о\_да  
 Sehet doch      sehet doch.      schon wieder bei      sammen      da gibt es ein

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with eighth and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of chords and moving lines in both hands. The lyrics are in Russian and German, with the Russian text above and the German text below.

ра бы... ну же\_ни\_шек! Какъ жалко Та\_нюшу! возьме\_те\_ё\_в\_жены и будет\_ь\_ти\_ра\_нить!  
 Brautpaar, nun, es ist Zeit, s'ist schad' um Ta\_niska, erst wird er char\_miren dann tu\_га\_ми\_си\_ген!

*cresc.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics in Russian and German. The piano accompaniment features a *cresc.* (crescendo) marking in several staves, indicating an increase in volume. The musical notation includes various note values, rests, and dynamic markings.



Онъ не - учь страшный, сумасбродить онъ  
 Als un - ge - schliffen er bekannt ist, der.



Picc.

Fl.

Cl.

Cor. III. IV.

ДАМНИКЪ РУЧКѢ НЕ ПОДХО-ДИТЬ, ОНЪ ФАРМА-ЗОНЪ, ОНЪ БЪЕТЪ ОД-НО СТА-КА-НОМЪ КРАС-НО-ВИ-НО! Онъ бьетъ.  
 ge-gen Damen nicht ga-lant ist, er spricht ohn Sinn nur und Ver-stand er kusst den Da-men kaum die Hand! Oneg.

II 56

*p dolce*

*p*

*p*

*p*

Fl.

Cl.

*p*

*p*

ВОТЪ ВАМЪ МЯВНЬЕ! на-слу-шалея до-воль-но я разныхъ сплетень мерз-ныхъ! По дѣломъ мнѣ все и-то!  
 al-so denkt ihr! In Wirklichkeit, Verleumdung hab ich ge-nug ver-nommen! A-ber Recht nur ge-schah mir

Vcl.

Fl. a 2.

Ob.

Cl.

Fag.

Зачѣмъ приѣхалъ я на этотъ глупый балъ? зачѣмъ!... Я не прошу Вла-ди-ми-ру ус-лу-гу-ю-ту! бу-ду у-ха-жвать за  
 Washatt'ich hierzuthun. Auf diesem fa - den Ball, ja was! Das dank ich dir, Wal - dimir, dusollst mir das entgel - ten! Ich räch' mich an ihm bei

*poco cresc.*

*p dolce poco cresc.*

*poco cresc.*

*poco cresc.*

Fl.

Ob.

Cl.

Fag.

Ленский. Онег. и Ольга танzen.

(Olga geht vorüber, Lenski folgt ihr.) (Въ это время Ольга проходитъ мимо, за нею идетъ Ленский.)  
 Вы о-бъ-ща-ли мнѣ теперь! Mein Fräulein, mir ver-sprachen sie! (Ольга въ недоумѣніи.)  
 (Ольга гнѣтъ съ Ольгой танцуютъ.)

Ольгой, взбѣшу е го по-рядкомъ! Вотъ о на!... прошу васъ! О-мнѣ-ся вѣрно ты!  
 Olga, er soll schon an mich denken! Warte nur, da sind sie! *pizz.* Du ir-rest, glaube ich!

*p espresso.*

*p*

*cresc.*

*p*

Musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *sf*.

Musical score for the second system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *sf*.

Musical score for the third system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *sf*.

Lenski.  
Ленский.

Ахъ! что тако-е!... Гла-зямъ не вѣрю! О-ль-га!  
Ach, wirklich al-so! Kaum glaublichscheintes! Ol-ga!

Musical score for the fourth system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *arco*, *pizz.*, *p*, and *p poco cresc.*

Musical score for the fifth system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *p* and *p poco cresc.*

*f* *ff* *p* poco a poco cresc.

*f* *ff* *p* poco a poco cresc.

Во же, что со мной...  
Nein, zu viel ist das.

**Хоръ.**

Вотъ такъ сюрриизъ,  
Welch schönes Fest

*arco* *f* *ff* *p* poco a poco cresc.

Пиръ на славу! пиръ  
Hoch die Freude Hoch.

*f* *ff* *p* poco a poco cresc.

*pizz.* *p*

*f* *ff* *p* poco a poco cresc.

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major, with the right staff being the soprano and the left staff being the alto. The bottom three staves are piano accompaniment, including the right hand and left hand. The music is in a 4/4 time signature and begins with a key signature of one sharp (F#).

The second system continues the vocal and piano parts from the first system. It maintains the same instrumentation and key signature. The vocal lines show some melodic movement, and the piano accompaniment provides harmonic support.

A single staff of piano accompaniment, likely the left hand, featuring a rhythmic pattern of eighth notes. The instruction *sempre cresc.* is written above the staff, indicating a continuous increase in volume.

The third system includes vocal lyrics in both Russian and German. The Russian lyrics are written above the vocal staves, and the German lyrics are written below them. The piano accompaniment continues to support the vocal lines.

	Вотъ такъ сюрпризъ, Welch schönes Fest.	Вотъ такъ у - го - щенье! Welch ein Mahl wie herrlich	Ве - сель - е хотъ ку - да! Wie präch - tig ist das
на die	славу! Tafel	Вотъ такъ у - го - щенье! Welch ein Glanz, wie herrlich	Ве - сель - е хотъ ку - да! Wie präch - tig ist das Fest
			Ве - Wie

The fourth system consists of five staves of piano accompaniment. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, characteristic of a minuet or scherzo. The key signature remains G major.

The fifth system continues the piano accompaniment from the fourth system. It maintains the same intricate rhythmic and melodic patterns.

Musical score system 1, featuring five staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment. Dynamics include *ff* and *f*.

Musical score system 2, featuring five staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment. Dynamics include *f* and *ff*.

Musical score system 3, featuring two staves. The top staff is a vocal line with lyrics. The bottom staff is for piano accompaniment. Dynamics include *f* and *ff*.

да!... Fest.  
 саль - е хотъ ку - да!...  
 präch - tig ist das Fest.

Пиръ на сла - ву!  
 Hoch die Freude!

Musical score system 4, featuring five staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment. Dynamics include *ff* and *arco*.

Musical score system 5, featuring five staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment. Dynamics include *ff*.

The musical score is arranged in systems. The first system consists of five staves: two treble clefs (top two), a bass clef (middle), and a grand staff (bottom two). The second system consists of five staves: two treble clefs (top two), a bass clef (middle), and a grand staff (bottom two). The third system consists of two staves: a treble clef (top) and a bass clef (bottom). The fourth system consists of two staves: a treble clef (top) and a grand staff (bottom two). The fifth system consists of two staves: a treble clef (top) and a grand staff (bottom two). The sixth system consists of two staves: a treble clef (top) and a grand staff (bottom two). The seventh system consists of two staves: a treble clef (top) and a grand staff (bottom two). The eighth system consists of two staves: a treble clef (top) and a grand staff (bottom two). The lyrics are written in Russian and German. The Russian lyrics are: "Вотъ такъ сюрпризъ! ни какъ не ожидали во-ен-". The German lyrics are: "Welch Fe - stes Glanz wie froh sind al - le Gä - ste es la -". The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. There are also markings like "a 2." and "2" indicating repeat or first/second endings.





First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, featuring vocal staves and piano accompaniment.

Third system of musical notation, featuring vocal staves and piano accompaniment.

вотъ такъ скорривъ намъ, бра-во, бра-во! бра-во, бра-во! бра-во, бра-во! бра-во! не правда-ль!  
 Freut Euch am Glan-ze bra-vo bra-vo bra-vo bra-vo bra-vo bra-vo Singt freudig!  
 тартъ не у-го-ща-ли. Пиръ на сла-ву! не правда-ль! не правда-ль!  
 Heil Heil al-len Schö-nen. Ein Hoch ein Hoch den Schö-nen.

Fourth system of musical notation, featuring vocal staves and piano accompaniment.

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

На сла - ву ширъ, не - прав - да - лъ? Да! во - ен - ной му - зы - ки ни какъ не о жи -  
 Und preist den Glanz des Fe - stes. Hoch die Ta - fel, hoch die Ta - fel hoch die Freu - de

First system of musical notation, featuring a vocal line with a treble clef and a piano accompaniment with a bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Third system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are:
   
да - ли мы! Пиръ на славу! Ве - сень - е ве -
   
hoch die Lust hoch die Tafel die Tafel die Freude
   
Ве - сень - е да ве -
   
Ве - сень - е ве -
   
Die Freu - de le - be

Fourth system of musical notation, continuing the vocal line and piano accompaniment.

Fifth system of musical notation, primarily piano accompaniment for the final part of the piece.

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The remaining nine staves are for piano accompaniment, including two grand staves (treble and bass clefs) and several individual staves for different instruments. The music is characterized by dense, rhythmic textures with frequent use of triplets and sixteenth notes. Dynamic markings of *fff* (fortississimo) are placed throughout the system.

селье

силь - е хоть ку да! Пиръ на славу! пиръ на славу!  
 селье ве ле - ве hoch. Ноч die Tafel hoch die Freude.

The second system features a vocal line with lyrics in both Russian and German. The Russian lyrics are: "силь - е хоть ку да! Пиръ на славу! пиръ на славу!". The German lyrics are: "силье ве ле - ве hoch. Ноч die Tafel hoch die Freude." The piano accompaniment continues with the same complex rhythmic patterns as the first system.

силь - е

The third system continues the piano accompaniment from the previous systems. It features the same dense, rhythmic textures and dynamic markings of *fff*. The bottom of the system shows a grand staff with treble and bass clefs.

This musical score is arranged in four systems. The first system consists of five staves: a vocal line (treble clef) with the marking 'a 2.', a piano accompaniment (treble clef), a piano accompaniment (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The second system consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The third system consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The fourth system consists of two staves: a grand staff (treble and bass clefs) for piano accompaniment. The music is in a key with two sharps (F# and C#) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

№ 14. Сцена и куплеты Трике.  
 № 14. Scene und Couplet des Triquet.

Moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F

Ольга.  
Olga.

Ленский.  
Lenski.

Онѣгинъ.  
Onegin.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Lenski geht auf Olga zu, welche eben aufhört, mit Onegin zu tanzen.  
 Подходи къ Ольгѣ, только что кончившей танцовать съ Онѣгинымъ.

Ужель я заслужилъ отъ васъ насмѣшку эту, ахъ Ольга, какъ же се то ли вы со мной!  
 Womit hab'ich sobittren Spott von Ihnen: Olga, ver.dienet? Wie so grausamsindSie doch!

Moderato.

Cl.  
Cor. I.

Но понимаю чѣмъ вишо вата я!  
Ganz ohne Grund die Freund trifft die Vorwurf mich!

Что сдѣлать я?  
Was that ich nur?

Всѣ эрос. сезы, всѣ вальсы съ О.нѣгннмъ вы танцова-ли; я приглашалъ васъ,  
O mein Sie tanzten den Wal-zer, fast je-den Tanz, nur mit O-ne-gin, Sie wiesen ab mich,

Ob.  
Cl.  
Fag.

Владимиръ, это странно, изъ пустяковъ ты сердншься.  
Wladimir, wie so seltsam, es hat ein Nichts dich auf gebracht!

но быть отвергнуть!  
wenn ich ge-be-ten!

Какъ! изъ-за пустя.ковъ! у-же-ли рав.но-  
Nichts! Wie das meinst du Nichts, soll ich vielleicht ge-

ДУШ - ПО И ВДѢТЬМОГЪ, КОГДА СМѢЛАСТЬ КО - КЪТНЧАЯСЪ НИМЪ! КЪ ТРѢБѢ ОНЪ ПАСКЛОНЯСЯ, И БУ - БУЖАТЬ ТЕБѢ. Я  
 las - seund kalten Bluts zusehn wie du ihm zu - ge - licheit, ko - kettirst, ich sah, er buß zu dir sieh er drück - te dir die Hand. Ich

Listesso tempo.

Fl. I.  
 Fl. II.  
 Ob.  
 Cl.  
 Fag.  
 Cor. I. II.

Ольга.  
 Все это пустя - ки и бредъ, ревнуешь ты нап - рас - но, мы такъ бол - та - ли съ нимъ, онъ очень  
 All das ist blinde Et - fersucht Trugbild er - nitzten Sin - nes, harmlos Ge - plauder wars, 'ar - tig ist

Видѣлъ все!  
 sah es wohl!

Listesso tempo.



Molto meno mosso Andante.

Gl.  
Fag.

Cor. I. II.

миль!  
er.

Да же миль!  
Artig  
riten.

Ах, Ольга, ты ме-ня не лю-бишь!  
Ach Ol-ga muss ich an dir zweifeln

Какой ты странной!  
Lass doch den Zweifel

Ты ме-ня не  
Nein, du liebst mich

Molto meno mosso Andante.

Cor. I. II.

любимъ!  
nimmer!

Къ чему те сомнѣнья, танцуйшь ты?  
Tanzt du den Co-tillon mit mir?

Oneg.

Идержу я слово! вотъ вамъ наказанье за  
Und ich will es halten Nur um Sie zu strafen Sie

(Подходить Овѣншъ.)

Нѣтъ, со мной не правда-ль, словы мнѣ дали!  
Nein, mit mir! Sie haben mir ihr Wort ge-geben!

Musical score for the first system, featuring vocal lines and piano accompaniment. Dynamic markings include *p*.

(Im Hintergrunde erscheint Triquet, von Damen umringt.)  
 Въ глубинѣ сцены показывается Трике, окруженный барышнями.

Musical score for the second system, including vocal lines with lyrics in Russian and German, and piano accompaniment.

ревность вашу! Ни за что! Глядите-ка, все барышни идутъ сюда съ Трике. Фран-  
 Ei . fersüchtger! Ja, um nichts Ach sehen Sie wie alles sich um Herren Triquet drängt! Herr

Оль - га!  
 Ol - ga

Кто онъ?  
 Wer ist's?

Musical score for the third system, featuring piano accompaniment with dynamic markings like *f* and *p*.

Musical score for the fourth system, featuring piano accompaniment with dynamic markings like *f* and *p*.

L'istesso tempo.

The first system consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music is in a 3/4 time signature. The first staff has a treble clef and contains a melodic line. The second and third staves have treble clefs and contain harmonic support. The fourth and fifth staves have bass clefs and contain the piano accompaniment. Dynamic markings include *mf* and *sf*.

The second system continues the vocal and piano parts. It features five staves. The vocal parts are on the top three staves, and the piano accompaniment is on the bottom two. The music continues with similar notation and dynamic markings like *mf* and *sf*.

The third system includes vocal lyrics. The first staff has the Russian lyrics: "пусть живётъ Харликова! Triquet ist es, ein Franzose!". The second staff has the French lyrics: "Monsieur Triqué! Monsieur Triquet". The third staff has the German lyrics: "Kupletъ имѣть я съ собой, Ick haben ein Couplet bei mir." The fourth staff has the word "Трикё." and the fifth staff has "Mais.".

The fourth system features a choral section labeled "Хоръ." (Chorus). It consists of five staves. The vocal parts are on the top three staves, and the piano accompaniment is on the bottom two. The lyrics are: "Monsieur Triqué! Monsieur Triquet chantez de grâce un couplet. chantez de grâce un couplet.".

The fifth system is primarily piano accompaniment. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes dynamic markings like *mf*, *sf*, and *mf*, and performance instructions like *pizz.* (pizzicato) and *arco* (arco). The piano part is more active in this system.

The sixth system continues the piano accompaniment. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes dynamic markings like *mf* and *sf*.

L'istesso tempo.

гдѣже Mademoi-selle Larine! Онъ долженъ быть пере- до мной! Car мой куплетъ, длинна - пняъ!  
 wo ist nur Mademoiselle, Sie müssen hier sein, hier bei mir! Car le couplet est fait pour elle.

(Таню ставятъ посрединѣ круга, образуемаго всеми гостями. Триге поетъ слѣдующіе куплеты, обращаясь къ ней. Она конфузится и хочетъ уйти, но ее удерживаютъ.) (Man stellt Tatiana in die Mitte des Kreises, der von den Gästen gebildet wird. Triquet - wendet sich beim Gesang an sie, sie will fort, aber man hält sie zurück.)

Вотъ она! Вотъ она!  
 Dort ist sie Dort ist sie

Fl. I.  
 Fl. II.  
 Cl. a 2.  
 Faç. a 2.

Ara! Volla на ри.ца втотъ день! Mesdames! я буду начинатьъ! прощу теперь мнѣ лемшайтъ!  
 Aha Volla die Königin dieses Tags! Mesdames, nun sing ich das Couplet! mick nicht zu storen, bittich sehr!

Fl. I.  
Fl. II.  
Cl.  
p

съ большимъ выраженіемъ.

- 1. Ка кой пре.
- 2. Же ла емъ
- 1. A cet te
- 2. Que le sort

p

p

p

p

p

Andante non troppo.

p

p

Fl. I.  
Fl. II.  
Cl.  
Fag.  
p

красный этотъ день, когда въ сей де ре венскій снъ просынался belle Ta ti a na! И ми при в ка ли сюда,  
мно го быть счастливымъ въечно ee и de ces rives, ни когда не быть скучна, бо льна! И путь ере ди сво ихъ bonheur.  
fe te con viles, de celles dont lo jour est fé té contemplons le charme et la beau té. Son as pect doux et enchanteur  
comble ses de sirs, que la joie, les jeux, les plaisirs, fi xent sur ses lê vres le sou rir! Que sur le ciel de ce pa ys.

p

p

pizz. p

p

p

p

дѣвицъ и дамъ и господа, посмотрѣть, какъ расцвѣтайтъ о - на!  
 не за - бы - вать свой serviteur, и всё сво - и подругъ о на!  
 ré - pand sur nous tous sa lueur, de la voir quel plaisir, quel bon - heur!  
 é - toile qui toujours brille et luit, elle e - clai - re nos jours et nos nuits.

Ви ро - за, ви ро - за, ви ро - за, belle Tati - a - na! Ви  
 Brill - ez, bril - lez, toujours belle Tati - a - na! Brill.

Poco piu mosso.

The first system of the score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment in bass clef with a key signature of one flat (Bb). The music is marked with a forte 'f' dynamic.

The second system continues the vocal and piano parts from the first system, maintaining the same instrumentation and dynamics.

The third system includes vocal lyrics and a 'Comp.' (Compendium) section. The lyrics are: "po - za, bli po - za, bli po - sabelle Ta - ti - a - na! / lez, bril - lez, tou - jours belle Ta - ti - a - na!". The 'Comp.' section is marked with 'A. B.' and 'X' and includes the lyrics: "Bra - vo! Bra - vo! / Bra - vo! Bra - vo!".

The fourth system features piano accompaniment with 'arco' markings. The dynamics range from mezzo-forte (mf) to forte (f). The music includes triplets and is marked with a forte 'f' dynamic.

The fifth system includes piano accompaniment and a 'Poco piu mosso' instruction. The music is marked with a mezzo-forte (mf) dynamic.

бра - во! Мосьё Три - ке!  
bra - vo Monsieur Tri - quet.

Куплетъ вашъ превос - хо - денъ и очень, очень ми - ло спѣтъ!  
Ganz trefflich hat ge - klun - gen das kleine reizende Cou - plet.

бра - во! Мосьё Три - ке!  
bra - vo Monsieur Tri - quet.

Куплетъ вашъ превос - хо - денъ и очень, очень ми - ло спѣтъ!  
Ganz trefflich hat ge - klun - gen das kleine reizende Cou - plet.

(Кончивъ куплетъ, Трике, подноситъ его, становясь на колѣни, конеузящейся Татьянѣ!)  
(Triquet überreicht das Couplet knieend der Tatiana!)

V. S.



№ 15. Мазурка и сцена.  
 № 15. Mazurka und Scene.

Tempo di Mazurka.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

1. 2. 3. 4. Corni in F.

Trombe in F.

Tromb. Tenore.

Tromb. Basso.

Timpani G. D.

Ротный.  
Rotni.

Mes - sieurs! Mesdames! мѣстаз анять из - вольте! Сей - часъ начнется котильонъ! По -  
 Ich bitte Ihre Plätze Im Augenblicke schon beginnt der

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Tempo di Mazurka.

Piano.

The first system of the musical score consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one flat (Bb). The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present throughout the system.

(Ротный подаетъ руку Танѣ и пускается въ плясъ. Танцующіе гости разсаживаются парами. Онъ гнѣвъ садится съ Ольгой ближе къ сценѣ. Левскій стоитъ въ задумчивости сзади ихъ.)

жадутъ! (Rotni reicht Tat. die Hand zum Tanz. Die Tanzenden ordnen sich paarweise Onegin mit Olga vorn. Lenski steht  
Co-tillon! brütend hinter ihm.)

The second system of the musical score continues the complex rhythmic patterns from the first system. It also consists of five staves with the same clef and key signature arrangements. The notation includes many triplets and rapid sixteenth-note passages. Dynamic markings like *ff* are used to indicate the intensity of the music.

This musical score is divided into three systems. The first system consists of five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The second system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The third system consists of two staves: a grand staff. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. It features intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The notation includes various articulations such as slurs, accents, and dynamic markings. The overall texture is dense and technically demanding.

This musical score is divided into three systems. The first system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The second system consists of four staves: two treble clefs, one bass clef, and a grand staff. The third system consists of three staves: one treble clef, one bass clef, and a grand staff. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 3/4. A dynamic marking of *ff* (fortissimo) is present in the second system. The notation includes various articulations such as accents and slurs, and the grand staves show detailed harmonic accompaniment.

This musical score is a page from a manuscript, numbered 200. It features a complex arrangement of parts for piano and strings. The score is organized into three systems, each with multiple staves. The top system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The middle system consists of four staves: two treble clefs, one alto clef, and one bass clef. The bottom system consists of two staves: one treble and one bass clef. The music is characterized by intricate rhythmic patterns, including numerous triplets and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various articulations such as accents and slurs. A specific instruction 'a. 2.' is visible in the third staff of the first system. The page number '3901' is printed at the bottom center.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music features a complex texture with many triplets and slurs. A first ending bracket labeled 'a.2.' spans the first two measures of the system.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music continues with a complex texture of triplets and slurs.

The third system of the musical score consists of a single bass clef staff with a key signature of one flat (Bb). It contains a few measures of music, primarily consisting of chords and rests.

The fourth system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). This system is characterized by a dense texture of triplets and slurs throughout.

The fifth system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one flat (Bb). The music continues with triplets and slurs.

This musical score is a page from a larger work, numbered 202. It features a complex arrangement of parts for piano and strings. The score is organized into three systems, each with multiple staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system consists of four staves. The third system includes a grand staff and two additional staves. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present. The notation includes various articulations like accents and slurs, and some parts are marked with 'a 2.' indicating a second ending. The overall texture is dense and technically demanding.

This musical score is arranged in three systems, each containing five staves. The top two staves of each system are for the piano, and the bottom three are for the orchestra. The piano part is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The orchestral accompaniment consists of rhythmic chords and patterns in the strings and woodwinds. The score is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



The first system of the musical score consists of five staves. The top two staves are for the violin, and the bottom three are for the piano. The piano part features a prominent triplet pattern in the right hand, while the left hand provides a steady accompaniment. The violin parts also feature triplet patterns, mirroring the piano's right hand. The music is in a minor key, indicated by the key signature of one flat.

Timp. in H. E.

The tympani part for the first system is shown on a single bass clef staff, consisting of a series of rhythmic pulses corresponding to the piano accompaniment.

(Протащивъши туръ съ Ольгой, усаживаетъ свою даму, потомъ, дѣлая видъ, что только что замѣтилъ Ленскаго, обращается къ нему).  
 Овъгняъ. Nachdem Oleg mit Olga eine Tour getanzt, placirt er seine Dame, dann als ob er Lenski eben erst bemerkte, zu diesem.

The bass line for the second system is shown on a single bass clef staff, providing a rhythmic foundation for the vocal entry.

Ты не тан-цуешь, Ленскій? Чайльдъ Гарольдомъ стоишь какимъ-то! Что съ тобой?  
 Und du, du tanzst nicht, Lenski, Dusstehst finstergleich wie Child Harold! Fehlt dir was?

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics in Russian and German. The piano accompaniment continues with the triplet pattern in the right hand and a steady bass line in the left hand. The music is marked with a piano (*p*) dynamic.

The third system of the musical score shows the piano accompaniment continuing. The right hand maintains the triplet pattern, and the left hand provides a consistent bass line. The music is marked with a piano (*p*) dynamic.

*cresc.*

Cor. I. II.

Лен. Лен.

Со мной? ни че - го, лю - бу - юсь я то - бой, ка - кой ты другъ прекрасный.  
 Mir? nein! Mir fehlt nichts, mit Freuden sehe ich, wie herz - lich deine Freundschaft.

Ой! гринь.

*cresc.*

*p*

Кто - во? не жи - ла - ть приз -  
 An der That, diese Erkennt. Ich.

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

Сначала Ленский отвѣчаетъ покорно, но мало по малу переходитъ къ озлобленному и раздраженному тону.  
 Anfangs antwortet Lenski ruhig, nach und nach wird der Ton gekränkter, aufgebracht!

Я думаю? О ни ма - ло! Лю - бу - юсь я, какъ словъ своихъ и грою и свѣтской болто -  
 Ich schmolle? O du irrst, mir staunend sehe ich, wemit Ta. lent und prächtigen Ge -

наняя та - ко - го! Зачто ты ду - ешься?  
 keit sie u. berrascht mich! Sag warum schmollest du?

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

вней ты кру-жишь, головы и дѣ-вочки смущаешь бо-рой душевныи! Вид - подите - би одной Та-тья - ны ма-ло, изълюб  
 schick im ei - nem Augenblick, den Mädchen die Köpfe ver - drehen kannst! O nun seh'ich klar, was dir Ta - tia - na! Nur aus Freundes

ви комнѣ ты вѣр-но хочешь Ольгу погубить, смутить ея по-кой, а тамъ смѣ-яться надъ нею-же! Ахъ! какъ честно, о то  
 Liebwillst du Ol - ga mir entfremden, u. wenn erst, der Friede ihr geraubt, des Herzens Ru - he, verlachst du sie! O wie e - del bist du!

(съ усмѣшкой) (Ironisch)

mf

mf

mf

mf

mf

Лен.

Пре - крас - но! меня жь ты оскор - бяешь, и ме - ня жь ты зо - вешь по - мѣшаннымъ!

Von Sin - nen du heissest mich von Sinnen, welche Sprache, dieses Wort be - leidigt mich!

Онъ.

Что! да ты слу - маешь!

Wie! Von Sinnenscheinst du mir!

mf

mf

mf

mf

mf

mf

Allegro.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
Timp. H. E.  
Len. Len.

(Танцы прекращаются)  
C (Die Tänze gehn zu Ende)

Что та - кое? О - нѣ - гиня! Вы больше мнѣ не друг! Быть близько съ вами я не жо -  
Hört was gibt es! O - ne - gin Sie sind nicht mehr mein Freund! Nichtwill mit Ih-nen ich mich in

Х О Р

А. въ чемъ тамъ дѣло! Что та - кое?  
Hört was gibt es! Hört was gibt es!

Т. (Гости оставлють свои мѣста и окружають спорящихъ).

Chor. (Die Gäste umringen die Streitenden.)  
В. въ чемъ тамъ дѣло!  
Hört was gibt es!

Что та - кое?  
Hört, was gibt es!

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Allegro.

*ff*

Moderato.

The first system of the musical score consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The music is in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The piano part features a steady accompaniment with some melodic lines in the right hand.

люб больше!  
Liebe theilen!

Я я прези - ра - ю васъ!  
Ich, ja ich ver - ach - te Sie

Вотъ не о -  
Was muss ich

Вотъ не о - жи - данный скор -  
Was muss ich hõ - ren, wie ein

Вотъ не о - жи - данный сюрпризъ, ка - ка - я  
Was mussman hõ - ren, wie ein Streit an die - sem

Moderato.

The second system of the musical score consists of two staves, both of which are piano accompaniment. The music continues from the first system, maintaining the same key signature and tempo. The piano part features a steady accompaniment with some melodic lines in the right hand.

Op. Op.

Lenski etwas bei seite führend.  
(отводя Ленского нѣсколько въ сторону)

Вотъ не - ожи - дан - ный сюрпризъ у нихъ пошло не въ шутку дѣло! Послу - шай Ленскій ты неправъ, ты не  
 Was muss Ich hö - ren wie es scheint ein ernster Zwist dies Fest zu stören. Hör Lenski, Unrecht thust du mir, in der

жи - данн - ый сюрпризъ, ка - ка - я со - ро у нихъ пошло не въ шутку дѣло!  
 hö - ren, Streit an die - sem Ort es scheint ein ernster Zwist dies Fest zu stören.

призъ ка - ка - я со - ра за - ки - пѣ - ла, у нихъ пошло не въ шутку дѣло!  
 Streit, an die - sem Or - te und es scheint ein ernster Zwist dies Fest zu stören.

со - ра за - ки - пѣ - ла, и те - перь у нихъ пошло не въ шутку дѣло!  
 Or - te und es scheint ein ern - ster Zwist, ein ernster Zwist dies Fest zu stören.

Ob.  
Cl.  
Fag.  
ОНЪГ.

правъ! Довольно намъ привлекать, вни-манья нашей ссорой! Я не смутялеше ни-чей покою и признаюсь, же-ланья не н-  
 That. Man merkte hier, siehst du nicht, zu viel von unsern Stréite, doch wisse, dass ich keinen Frieden noch, und Keine Ruh gestört, und auch in

Ob.  
Cl.  
Fag.  
Cor. I. II.  
Trombe.

immer mehr sich ereifernd.)  
 Все боже и боже разгорячась.

Ленс. Тогда зачѣмъ же ты ей руку жаль, шепталъ ей что-то, краше вѣла, смѣясь о-на!  
 ОНЪГ. Und warum hast du ihr die Hand gedrückt ihr zu geflüstert, dass ich sie er-rö-then sah!

мѣю его сму-шать!  
 Zukunft, nicht stören will.



The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The dynamics are marked as *ff* (fortissimo) throughout the system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Ленс.

ausser sich.  
(внѣ себя). *ff*

Что, что ты гово - рилъ ей?...  
Was, was hast du ge sprochen?  
Охъг.

Что за дѣло мнѣ! я вами оскорбленъ и сатисфакціи я  
O, was kumert mich, Ich fühle mich gekränkt, Satisfaction mein Herzer

Послушай, это глупо, насъ окружають!  
Genug nun, nun sei ruhig, den man umringt uns

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The dynamics are marked as *ff* (fortissimo) throughout the system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Ленс.

требую!...  
lange Ich!

въ чемъ дѣло,  
so sagt doch

Просто, я требую чтобъ господиизъ Онъгинъ мнѣ объяснилъ свои по-  
Nun denn, ich wollte nur von Herrn O. negin Bechenschaft sein esseltsamen Be.

So sagt doch wie sie gekommen, ja so sagt doch wie sie ge-

kommen?

въ чемъ дѣло, расска- жите, расскажите что слу- чилось?  
So sagt doch wie sie gekommen, ja so sagt doch wie sie ge-

kommen?

въ чемъ дѣло,  
So sagt doch

расска- жите, расскажите что слу- чилось?  
wie sie gekommen, ja so sagt doch wie sie ge-

kommen?

Хоръ.

(Larina stürzt herzu, wendet sich an Lenski.)  
 (пробираясь чрез толпу и обращаясь къ Ленскому).

*Riten.*

Лар.

0 Боже! възнашемъ домъ, пощади-те, пощади-те!  
 0 Himmel, welche Scene, Grade hier an diesem Tage!

Ленс.

тупки! Онъ не желаетъ это-го, и я прошу его принять мой вызовъ!  
 nehmen! Er weigert sich drum bitte ich, hier meine Forderung nun an - zunehmen!

Въ вашемъ  
 Ja hier

*Attacca subito.*

№ 16. Финаль.

Recit. Andante.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F.

Tromboni Ten.

Trombone Bass.

Timpani A. H. E.

Татьяна. Tatiana.

Ольга. Olga.

Ларина. Larina.

Ленский. Lenski.

Онѣгинъ. Onegin.

Хоръ. Chor.

Violino I.

Violino II.

Viola.

Violoncel. e Bass.

Piano.

(съ большимъ чувствомъ.)

домѣ! въ вашемъ домѣ! въ вашемъ домѣ! бракъ сны золотые мои дѣтскіе годы текли! въ вашемъ  
 war es, ja hier war es, ja hier war es, wofriedlich verflossen, meiner Jugendbeglückende Zeit, ja hier

Лекс.

домъ вкуситья впервые радость чистой и свѣтлой любви! Но се-го-дня узналъ я дру-го-е, я по-  
 was, wo zuerst ich gemossen erster Lie-be beselgende Freund' doch der Traum je-ner se-li-gen Stun-den und der

Опѣр.

Наединѣ съ своей душой и недо-  
 Was ich gethan es macht mit mir mich unzu-

*p*

*pizz.*

*pizz.*

Тать. Tat.

Потрясе-на я, умъ не-  
 Erzitternd fühl' ich mich er-

Лекс. Lens.

въ-даль что жизнь не романъ, честь лишь звукъ, дру-жба сло-во пус-то-е ос-кор-  
 Traum meiner Lie-be zerrann wie ein Hauch ist die Freundschaft ver-schwun-den, wie ein

Опѣр. Op.

волею самъ собой. Надъ это-й страстью роб-кой, нѣж-ной я слишкомъ пошутить не-  
 frieden hab' gestört leichtsin-nig Bu-he Erle-den, leicht-fer-tig stör-<sup>poco</sup> to ich ihr Glück <sup>cresc.</sup> ein

*poco* *a* *poco* *cresc.*

*poco* *a* *poco* *cresc.*

*poco* *a* *poco* *cresc.*

*simile* *poco* *a* *poco* *cresc.*

Musical score for the first system, including vocal staves and piano accompaniment.

Татъ. Tat.

мо - жеть пониять Евге - ні - я, тре - во - жить, меня трево - жить ре - винва - я тос -  
 blas - sen wie soll ich Eu - gens Thun er - fas - sen, mich fast der Ei - fer - sucht qualend her - ber

Ольга. Olga.

Лар. Larina.

Ленс. Lenski.

бительны й, жалкій обманъ, да, ос - кор - бительны й, жалкій, да, жал - кий об -  
 Nauch ist die Freundschaft verschwin - den und des Le - bens erschre - cken. der Ernst blickt mich

Ольг. On.

бреж - но, всё въ сердцемъ ю - но - шу лю - би, ябъ долженъ, ябъ дол - жонъ пока -  
 Glück das ger - ne ja gern ich rief zu - rück, das ger - ne ich, ger - ne ne rief

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including piano accompaniment. The word "arco" is written in the lower right of the piano part.

Musical score for the first system, including vocal lines and piano accompaniment. The score is written in G major and 3/4 time. It features a vocal line with lyrics in Russian and German, and a piano accompaniment with various dynamics such as *f*, *mf*, and *ff*.

ка! Ахъ, тер - заетъ мнѣ сердце тос - ка! Кабъ хо - лодная чья то ру - ка о - на мнѣ жала сердце  
 Schmerz. Angst und Furcht sie zerrei - ssen mein Herz Angst und Furcht sie zerreißen mein Herz, mit kalter Faust presst ihr das

Боюсь чтобы въ слѣдъ ве - се - лью не завершилась ночь ду - эль - ю.  
 Ich fürch - tewender Ball zu En - de dass zum Duell sichs blu - tig wen - de.

Боюсь чтобы въ слѣдъ ве - се - лью не завершилась ночь ду - эль - ю.  
 Ich fürch - tewender Ball zu En - de dass zum Duell sichs blu - tig wen - de.

мань.  
 ал.

заетъ себя не мичномъ предразсужденіи; но му - жемъ съ честью и у - момъ.  
 geht zurück mir Se - bermuth war mein Betragen wie muss ichs be - kla - gen, forderts Blut!

Бѣд - ный Ленскій!  
 Ar - mer Lenski

бѣднѣй ю - поша!  
 Ar. mer Jüng - ling du!

Бѣд - ный Ленскій!  
 бѣднѣй ю - поша!

Musical score for the second system, including piano accompaniment and a grand staff. The score continues the piano accompaniment from the first system, featuring dynamics like *pizz.*, *mf*, and *arco*. It also includes a grand staff at the bottom with complex chordal textures.

Ob.

Cl.

Fag.

большо такт, жесто - ко!  
Schicksal meiner See - le!

Я уз - наглядьсь, что два красо - ю может быть тоя - но ангель миа, и пре -  
Hier er - ken - ne ich, wie in der Fül - le ei - ner Schönheit, so rein wie der Tag, In des

Я слишко мношу, тиль небрежно!  
Zu weit bin ich, zu weit gegangen!

*arco*

*p*

*arco*

*p*

*arco*

*p*

*arco*

*p*

*pizz.*



(съ, горечью) (glühend)  
 красна какъ день, но ду-шо ю, но ду-шо ю точно демонъ коварна и зла!  
 Engels be-zau-bernder Hül le ei-nes Dä mons falsche Seele sich ber-gen maß!  
 На единъ съ свои ду- Was ich gothan esmacht mit  
 Ужеъ теперь Die Lustbarkeit  
 Ужеъ теперь Die Lustbarkeit

*mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

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

*Riten.*

Allegro vivo.

да, погиб-ла я! Мнѣ сердце гово-рить, но гибель отъ не-го лю-безна, гибель отъ него лю-  
 ach Verderben droht doch süß ist mir der Tod der Tod der mir durch ihn be-reißet, Tod der mir durch ihn be-

ча, они рѣшаютъ все съ плеча, безъ соряне могутъ ста-ваться, ахъ кровь въ мужахъ, въ мужахъ горя-ча, они рѣшаютъ все съ плече-  
 Glut u. eh' mansichs gedacht fließt Blut, schnell ist die Lustbarkeit be-endet zu rasch ge-wendet zum Streite ist die Glut und eh' mansichs gedacht fließt

ча, они рѣшаютъ все съ плеча, безъ соряне могутъ ста-ваться, ахъ мо-ло-дежь, мо-лодежь какъ горя-ча, они рѣшаютъ все съ плече-  
 Glut u. eh' mansichs gedacht fließt Blut, schnell ist die Lustbarkeit be-endet zu rasch ge-wendet zum Streite ist die Glut und eh' mansichs gedacht fließt

шой я не до-во-ленъ самъ собой, надъ это-й страстью роб-кой, нѣж-ной я слишкомъ про-  
 mir mich un-zu-frie-den, leichtes Spiel trieb ich mit ihrem Frie-den, Spiel nur nur Spieltrieb ich mit

ихъ ссора дуэлю окончить на-дъ день? Но мо-ло-дежь такъ горя-ча о-  
 es endet der Tag noch mit einem Duell Ju-gend ist heiss gar rasch in Glut und

восты въ весель-ю ихъ ссо-ра кон-чит-ся ду-эль-ю? Но мо-ло-дежь такъ горя-ча о-  
 ist rasch ge-en-det, ob zum Du-ell der Streit sich wendet Ju-gend ist heiss gar rasch in Glut und

восты въ весель-ю ихъ ссо-ра кон-чит-ся ду-эль-ю? Но мо-ло-дежь такъ горя-ча о-  
 ist rasch ge-en-det, ob zum Du-ell der Streit sich wendet Ju-gend ist heiss gar rasch in Glut und

und такъ горя-ча!

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Ключевая подпись: *ff*.

безна! Погибну, по-гибну, мнѣ сердце ска-зало, роптать я не смѣю, не смѣю! Ахъ! зачѣмъ роп-  
 reitet: Ich sterbe, mir sagt es das Schlagen des Herzens, doch will ich nicht klagen nicht klagen! Ach, ich kla-ge

ча! Душа въ немъ ревностью обя-та по я ничемъ не вино-ва-та, ни чѣмъ! Ахъ! Я ни  
 Blut. Er liess von Eifersuchtschlei-ten nicht mei-ne Schuld ist dieses Streiten, nicht mein! Ach, nein, nicht

ча боюсь, чтобы въ следъ веселью не завершилась ночь дувью, мого дежка такъ горяча! Да! мо-до-  
 Blut. Ich fürchte eh das Fest ge-endet dass zum Du-ell der Streitsichwendet gar zu heiss ist Jugendglut. Ja rasch-in

Ахъ ить! ты не-  
 Der Kampf soll ent-

тушилъ небрежно! Вѣсьмъ сердцемъ ю-ношу до-бя я бѣдъ жень пока-зать се-бя не мячикомъ предразсуж-  
 In-ten Frieden Leichtsin-nig störte ich ihr Glück, ein Glück das gemich rief' zurück nur Un-bermuth war mein Be-

дорять, поспорять, сей часъ же дерутся повздорять, поспорять, сей часъ же дерутся!  
 streiten und schlagen kann Männern be-hagen nur streiten und schlagen kann Männern be-hagen

ни рѣ-ша-ютъ все съ пле-ча, о-ни рѣ-ша-ютъ все съ пле-ча! Ахъ! мо-до-  
 eh man sichs ver-sieht fliesst Blut, und eh man sichs ver-sieht fliesst Blut! Heiss ist die

ни рѣ-ша-ютъ все съ пле-ча, о-ни рѣ-ша-ютъ все съ пле-ча! Ахъ! мо-до-  
 eh man sichs ver-sieht fliesst Blut, und eh man sichs ver-sieht fliesst Blut! Heiss ist die

Да молодежь такъ горя-  
 Heiss ist die Jugendraschin

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Ключевая подпись: *ff*.

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Ключевая подпись: *ff*.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a dramatic, expressive style.

тать, ачѣмъ роп-тать! Не можетъ, не можетъ, онъ счастья, мнѣ дать, погиб-ну, по-гибну, мнѣ сердце ска-  
 nicht, ich kla-ge nicht! Ich fühl es er bringet Verderben und Noth, sein Kommen, sein Kommen, ich fühles, es  
 чемъ, не чемъ не вино-ва-та мужчины не могутъ безъ ссоры ос-таться, повздорять, пос-порять, сейчасъ же и  
 ich bin schuld an diesem streiten Nur streiten und schlagen kann Männern be-ha-gen nur streiten und schlagen kann Männern, kann  
 дежь такъ го-ри-ча! безъ ссоры не могутъ ни часу ос-таться, повздорять, пос-порять, сейчасъ же и  
 Glut ist jun-ges Blut! Nur streiten und schlagen kann Männern be-ha-gen nur streiten und schlagen kann Männern, kann  
 вин на ан-гелъ мой, ты левина, не вин на, мой ангелъ, онъ низкии, ковацный, без-душный предатель онъ  
 schei-den an-gehen uns, ja nur Rache kann enden die Qualen, die Schmerzen nur Ru-he kann kühlen die Gluten im

де-вій, не пылимъ, не пылимъ ребенкомъ, но мужемъ ужъ зрѣлымъ не пылимъ ребенкомъ но мужемъ, ужъ зрѣлымъ,  
 tra-gen, wie muss ichs be-klagen wie muss ichs beklagen leichtsinnig zerriss ich den Frieden des Herzens, leichtsinnig  
 дежь такъ горя-ча! безъ ссоры не могутъ ни часу ос-таться, повздорять, пос-порять, сейчасъ же и  
 Ju-gend rasch in Glut Nur streiten und schlagen kann ihnen be-hagen, nur streiten und schlagen kann ihnen be-  
 дежь такъ горя-ча! безъ ссоры не могутъ ни часу ос-таться, повздорять, пос-порять, сейчасъ же и  
 Ju-gend rasch in Glut Nur streiten und schlagen kann ihnen be-hagen nur streiten und schlagen kann ihnen be-

ча, он и рѣшактъ все съ плеча, безъ ссоры не могутъ ни часу остаться, повздорять, поспорять, сейчасъ же и драться  
 Glut und eh mansich versieht fließt Blut nur streiten und schlagen kann ihnen be-hagen, nur streiten und schlagen kann ihnen be-hagen

Second system of musical notation, continuing the vocal line and piano accompaniment. The key signature remains three sharps and the time signature is 2/4.

зало, я знаю! Должна я по-гибнуть! Сердце сказало!  
 bringet es bringet nur Tod ja es bringt den Tod! Ich fühl's im Herzen

драться гото-вы! Ну вот вам и праздник, ну вот и скандал! Вот вам и праздник!  
 Männern be-ha-gen Nur streiten und schlagen, gar heiss ist ihr Blut! O welchein Ende

драться гото-вы! Ну вот вам и праздник, ну вот и скандал! Вот вам и праздник!  
 Männern be-ha-gen Nur streiten und schlagen, gar heiss ist ihr Blut! O welchein Ende

будет наказань, не-винна ты мой ан-гель! онъ соблазнитель низкий твой!  
 Herzen nur Ra-che nur Ra-che nur Ra-che Lü-schet des Herzens heisse Glut

и виновать! До-сад по-и боль-но! Ich не доволенъ  
 mein ist die Schuld! Wie muss mein Be-tra-gen nun beklagen

драться, гото-вы! вот вам и праздник, вот и скандал! безъ соръ они не могутъ быть, о-  
 на-ген be-ha-gen heiss ist die Jugend zurasch in Glut Und e-hemansgedacht fliesst Blut! Gar

драться, гото-вы! вот вам и праздник, вот и скандал! безъ соръ не могутъ быть, ehmansgedacht fliesst Blut!

о-ни гото-вы! они гото-вы! вот и скандал! безъ соръ не могутъ оставать, о-ни сей-  
 ihnen be-ha-gen zurasch in Glut ehmansgedacht, ist Blut ge-flos sen eh'mansge-

Musical score for the first system, including vocal line and piano accompaniment.

Да, я погибну! Но мнѣ гибель тот не го лю - без - на  
 Ja, das Verderben es naht, süß ist's mir durch ihn zu ster - ben

Вотъ и скандалъ! Вотъ вамъ и праздниѣ, вотъ и скандалъ, вотъ и скандалъ, безъ  
 nimmt dieses Fest O welchem Ende nimmt dieses Fest, nimmt dieses Fest. Gar

Вотъ и скандалъ! Вотъ вамъ и праздниѣ, вотъ и скандалъ, вотъ и скандалъ, безъ  
 nimmt dieses Fest O welchem Ende nimmt dieses Fest, nimmt dieses Fest. Gar

Но буду я те - бѣ спаситель! Не потерплю чтобы развратитель, огнемъ и вѣдоховъ и похваля мла -  
 Der Zweikampfsoll allein entscheiden wer Sie. er bleibe von uns Beiden, nur Vache löset des Herzens Glut, es

самъ собой! Наед - и - нѣ съ своей душой я не до - воль самъ собой надъ этой страстью робкой и жной я  
 Ich beklage, was sich that, es macht mit mir mich unzu - frieden ja nur Spieltrieb ich, nur Spiel mit ihren Frieden, zer -

безъ ссоръ о - ни не могутъ быть не могутъ быть!  
 eh' man's gedacht da fließet Blut da fließet Blut!

ни гото - вы драгъ въ тотъ же мигъ, безъ ссоръ не могутъ быть, и драгъ въ тотъ же мигъ, и драгъ въ тотъ же мигъ! Безъ  
 hitzig ist die Jugend rasch in Glut, und eh' man sich's gedacht, eh' man's gedacht fließt Blut, eh' man's gedacht fließt Blut! Gar

и драгъ въ тотъ же мигъ, безъ ссоръ не могутъ быть, и вотъ, гото - вы драгъ въ тотъ же мигъ! Безъ  
 Zuraschist sie in Glut, und eh' man sich's ge dacht, und eh' man's sich's ge dacht, da fließet Blut! Gar

часъ гото - вы драгъ еи Ахъ моло - дежь та гъ горя - ча, они рѣшаютъ все съ плеча, они рѣ - шаютъ все съ плеча  
 dacht ist Blut vergos sen die Jugend ist gar rasch in Glut, eh' man's gedacht, da fließet Blut, eh' man's ge dacht da fließet Blut!

Musical score for the second system, including vocal line and piano accompaniment.

Я не ро- шу за- чѣмъ ро- тать не мо- жеть онъ мнѣ счастья дать! Ахъ! погибну я,  
 Ich kla- ge nicht ich kla- ge nicht, er ist's der mir das Her- ze bricht! Ach Verderbend droht

сгоръ не мо- гуть ос- та- ваться, о - ни сей - часъ го - то - вы драться! Ахъ! кровь въ мужчинахъ гор.  
 heiss ist Ju - gend heiss ist Jugend, gar heiss ist Ju - gend, rasch ver drossen. Ach Jugend ist garrasch in

сгоръ не мо- гуть ос- та- ваться о - ни сей - часъ го - то - вы драться! Ахъ! молодежь такъ горя -  
 heiss ist Ju - gend heiss ist Jugend, gar heiss ist Ju - gend, rasch ver drossen. Ach Jugend ist garrasch in

до - е серд - це не - кушалъ! чтобъ червь презрѣнный и я - до - витый точить лиле и стебе -  
 lö - sche mei - nen Schmerz in Blut Ra - che nur stil - let die Qual im Herzen die Ehre fordert diesen

слишкомъ пошутяль неб - режно какъ пыл - кий мальчикъ иль бо - ець! На - единъ съ своей ду -  
 stört hab ich das Glück, den Frieden, das gern ich rie - fe nun zu - rück Was ich gethan, es macht mit

сгоръ не мо- гуть ос- та- ваться, о - ни сей - часъ го - то - вы драться! Ужь теперь  
 heiss die Ju - gend, rasch verdrossen, eh man's ge - dacht ist Blut ge - flossen! Die Lustbarkeit

сгоръ не мо- гуть ос- та- ваться, о - ни сей - часъ го - то - вы драться! Ужь теперь  
 heiss die Ju - gend, rasch verdrossen, eh man's ge - dacht ist Blut ge - flossen! Die Lustbarkeit

First system of musical notation, featuring a vocal line and piano accompaniment in G major and 3/4 time.

да, погиб-ну я! погибну, но-гибну мнѣ сердце ска-за-ло, роптать я не смѣю, не смѣю!  
 ach Verderben droht ich sterbe, mir sagt es das Schlagen des Herzens, doch will ich nicht klagen, nicht klagen.

яча, о-ни рѣшакють все съ плеча, душа въ немъ ревностью объ-та, но я нивъ чемъ не вино-ва-таннвъ чемъ!  
 Glut und eh man sich versieht fließt Blut, er liess von Eifersucht sich blen-den, nicht mei-ne Schuld ist dieses strei-ten, nicht mein!

ча, о-ни рѣшакють все съ плеча боюсь чтобы въ стѣль весе-лю не завер-шилась ночь дуэлью мо-ло-дежь такъ горя-ча!  
 Glut und eh man sich versieht fließt Blut, ich fürchte eh das Fest ge-endet, dass zum Du-ell der Streitsich wendet, gar zu heiss ist Jugendblut!

лекъ, чтобы двухъ упренный пѣвтокъ увялъ еще полураскрыт-ый! О! предатель, без-честный соблазнитель!  
 Kampf die Ehre fordert diesen Kampf, er oder ich einer muss fal-len, ja der Kampf nur, kühl-t meines Blutes Wallen.

шой я не до-во-ленъ самъ собой! Но двать не-че-го, те-перь, я должнъ отвѣ-чать на оскорбленья!  
 mir mich un-zu-frie-den nur ein Spiel trieb ich mit ihrem Glück ja Spiel! nun muss was auch ent-ste-hen mag geschehen!

ссора дуэлью о-кончитъ нашъ день, ихъ ссора дуэлью о-кончитъ нашъ день!  
 es endet der Tag noch mit ei-nen Du-ell, es endet der Tag noch mit ei-nen Du-ell.

во стѣль весе-лю ихъ ссо-ра кон-чит-ся ду-эль-ю, ихъ ссо-ра кон-чит-ся ду-элью  
 ist rasch ge-en-det, ob zum Du-ell der Streit sich wen-det, ob zum Du-ell der Streit sich wendet!

во стѣль весе-лю ихъ ссо-ра кон-чит-ся ду-эль-ю, ихъ ссо-ра кон-чит-ся ду-элью  
 ist rasch ge-en-det, ob zum Du-ell der Streit sich wen-det, ob zum Du-ell der Streit sich wendet!

Second system of musical notation, continuing the vocal line and piano accompaniment.



Fl.  
Ob.  
Cl.  
Онѣг.

Къ услугамъвашимъ, Довольно! Выслушайте васъ, безум - ны вы, безум - ны вы! И вамъ урокъ пос -  
 Zu Dienstestehe ich, genug ist's Ruhighöritich Sie, Verblen - de - ter, Verblen - deter! Eine Lection ver -

Fl.  
Ob.  
Cl.

Ленс. Lenski.

Онѣг. Он.

И такъ до завтра, посмотримъ кто кого про - учить! Пускай безумцыя но вы вы без -  
 Gut denn, auf morgen, woll'n sehn, wenn wohl Lectionge - bühret! Verblendet mag ich sein, doch' Sie, Sie sind

лужить къ исправленью!  
 dienten Sie zur Bessrung!

The first system of the musical score consists of seven staves. The top two staves are vocal parts, with dynamic markings of *ff* and *fff*. The middle three staves are piano accompaniment, also marked *ff*. The bottom two staves are a grand piano part, marked *fff*. There are two *a 2.* markings above the vocal staves, indicating a second ending or a specific performance instruction.

честный соблазнитель...  
ehrlos, ein Verführer.

(Ларина, Ольга, часть гостей удерживают Ленского. Татьяна плачет.)  
Larina, Olga und Theil der Gäste halten Lenski zurück. Tat. weint, Onegin stürzt sich auf Lenski. Man bringt sie auseinander. Onegin geht zur Seite, nach dem er sich losgemacht.

За молчанье! иль я убью вас!  
Nur noch ein Wort, sind Stodes Todes!

(Бросается к Ленскому. Их разнимают. Он бегит отходить в сторону, отвернувшись от Ленского.)

Что за скандалъ! мы не допустимъ ду-  
O welchein Fest, wie es sichwendet, ein  
Что за скандалъ! мы не допустимъ ду-

The second system continues the musical score. It features the same vocal and piano parts as the first system. The lyrics are written below the vocal staves. The piano accompaniment and grand piano parts continue with dynamic markings of *ff* and *fff*. The system concludes with a grand piano part.

a 2.

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of seven staves. The top staff is the vocal line with lyrics in Russian and German. The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music continues with the same rhythmic pattern as the first system.

э . ли межъ ними, кро . вавой расправы, ихъ просто отсюда не пустимъ, держите, дер . жите, держите! Да ихъ просто изъ до . му не  
 ZweikampfeinZweikampfbendet die Feier, gar raschist die Jugend doch müssen wirhinderndass Blutmanvergiesset, haltet sie zu - rück, zurück vom

э . ли межъ ними, кро . вавой расправы, ихъ просто отсюда не пустимъ, держите, дер . жите, держите! Да ихъ просто изъ до . му не

The third system of the musical score consists of seven staves. The top staff is the vocal line, which continues the melody from the previous system. The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music continues with the same rhythmic pattern.

The fourth system of the musical score consists of seven staves. The top staff is the vocal line, which continues the melody from the previous system. The following five staves are for piano accompaniment, with the first three in treble clef and the last two in bass clef. The music continues with the same rhythmic pattern.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The music features a series of chords and melodic fragments, with some notes circled in the original score.

Вла-ди-ми-ръ, у-спо-кой-ся, у-мо-лю!  
 Wla-dim-ir hör'ich-bitte, sieh mich Flehen

Ахъ О-ль-га! О-ль-га! про-щай!  
 Ach Ol-ga, Ol-ga leb wohl

пу-стимъ, не пу-стимъ!  
 Kampfe, von Streite,

пу-стимъ, не пу-стимъ!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features the lyrics "пу-стимъ, не пу-стимъ!" and "пу-стимъ, не пу-стимъ!". The piano accompaniment includes a prominent piano introduction with a rapid sixteenth-note pattern in the right hand and a steady bass line in the left hand.

The third system of the musical score continues the vocal line and piano accompaniment. The piano accompaniment features a complex texture with multiple voices in the right hand and a strong bass line in the left hand. The vocal line is partially obscured by the piano accompaniment in this system.

а. 2.

(Ленский убѣгаетъ. Онѣгнѣ тоже послѣшно уходитъ. Ольга бѣжитъ въ слѣдъ за Ленскимъ, но падаетъ въ обморокъ, всеъ выдается къ ней.)

на вѣдъ. Lenski stürzt fort. On ebenfalls eilend ab. Olga eilt Lenski nach, fällt aber in Ohnmacht. Alle eilen zu ihr.  
 лѣбъ wohl.

Бѣтъ ду-а ли!  
 Gott ein Zweikampf!

Бѣтъ ду-а ли!

The musical score is arranged in three systems. The first system consists of four staves: two treble clefs (Violins I and II), one alto clef (Viola), and one bass clef (Cello/Double Bass). The second system consists of four staves: two treble clefs (Violins I and II), one alto clef (Viola), and one bass clef (Cello/Double Bass). The third system consists of four staves: two treble clefs (Violins I and II), one alto clef (Viola), and one bass clef (Cello/Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The text "Vorhang. (Занавѣсъ)" is written below the second system. The text "div." and "unis." are written above the staves in the third system.

Vorhang.  
(Занавѣсъ)

*div.*

*unis.*

*div.*

*unis.*

*div.*

a 2.

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system contains five staves: two treble clefs, one alto clef (C4), and two bass clefs. The second system contains six staves: two treble clefs, one alto clef, and three bass clefs. The third system contains two staves: one grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including sixteenth-note runs, triplets, and chords. The piece ends with a double bar line and repeat signs.

КАРТИНА ВТОРАЯ.  
ZWEITES BILD.  
№ 17. Интродукція сцена и Арія Ленскаго.  
Einleitung, Scene und Arie des Lenski.

(Театръ представляетъ деревенскую водяную мельницу, деревьи, берегъ рѣчки. Раннее утро. Солнце еще недавно встало.) Das Theater zeigt ein Dorf, Wassermühle, ein Flussufer. Früher Morgen. Die Sonne ist kaum aufgegangen. Winter.

Andante.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. 2. Corni in F.

3. 4.

Trombe in F.

2 Tromb. Tenor.

Tromb. Basso.

Timpani in E. H.

Ленскій.

Зарѣцкій.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano:







Ob.

*espress.*

Musical score for woodwinds: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The Oboe part features a melodic line with the marking *espress.* The Bassoon part has a *mf* dynamic marking.

Я - вижу сейчас.  
Sicherlich, er kommt.

Твнигвашь не я - вижу.  
Gegner nur wird er kommen?

Но все же э-то странноиъ пемножко, что нбть его, седьмойвдъ  
Doch sonderbar es scheintmir doch, er zögert, ganz sonderbar s'ist sieben

Musical score for strings and piano accompaniment. The string parts (Violins I & II, Violas, Cellos, and Double Basses) are marked with *p* and *pizz.* The piano accompaniment includes a grand staff with treble and bass clefs, marked with *p* and *mf*.

Fl. I.

Fl. II.

Cl.

Fag.

Cor.

Cor.

Musical score for woodwinds: Flute I (Fl. I.), Flute II (Fl. II.), Clarinet (Cl.), Bassoon (Fag.), and two Cor Anglais (Cor.). Dynamics include *mf* and *p*.

часъ! Я думаю, что онъ ждетъ ужьнасъ!  
schon, Zeitwâr es, dass er endlich käm!

Зарбции отходить къ плотинѣ и вступаяетъ въ разговоръ съ мельникомъ, который въ это  
время показывается въ глубинѣ сцены, указывая ему на колесо, жернова и т. д.  
Saretzki geht auf den Damm, fängt ein Gespräch mit den Müller an, der eben im Hinter-  
grunde aufgetreten ist, und -der ihm Rad, Steine u. s. w. zeigt.

Musical score for piano accompaniment, grand staff with treble and bass clefs. Dynamics include *f* and *mf*.

Cl. *Andante.*

(Ленский продолжает сидеть в задумчивости.)  
(Lenski, in Nachsinnen versunken.)

Ку - да, куда, ку - да вы удались, вес - нымой златые дни? (встает и подходит)  
Wo - hin, wohin seid ihr, o goldne Tage, du Wonnezeit, du Liebesglück? kь авансенаь.)

*stringendo* (steht auf, geht vor.)  
*cresc.*

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

*Andante.*

*arco* *p* *cresc.* *p* *stringendo*

Cl. *ritard.* *Andante.*

*p espress.*

Что день грядущий мне го - то - вить, е - го мой взорь напрасно ло - вить, въ гзу -  
Was mir bescheiden wird der Morgen, im Zukunftsschoosse ist's ver - bor - gen, шп.

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

*ritard.* *Andante.*

*p* *p* *p* *espress.*

Ob. *mf*

Cl. *p*

Fl. I. *mf*

бокой тьмѣ таи се онъ!  
sonst nur forschet der Seele Blick,

Нѣтъ нужды; правъ судьбы законъ.  
gleich viel, ge- recht ist das Ge- schick!

Па - ду - лия стрѣлой пронзенный,  
Und soll das Morgen ich nicht schauen,

или мимо пролетѣть о -  
ob mich das Schicksal auch ver-

*p*

*p*

*p*

*p*

Cl.

на,  
schont,

всѣ  
nicht

благо:  
murr' ich,

блѣн - я и  
gern, ja gern will

сна приходитъ часъ опре дѣ - ленный!  
ich ver - trauen, ger will ich ver - trauen,

благо сло - венъ и день заботъ!  
ihm der in Himmels - hohem thronet.

благо сло - венъ и тьмы при -  
ihm, der in Himmels - hohem thronet.

при -  
hen

*p*

*mf*

*p*

*mf arco*

*p*

*mf*

*p*

*mf*

*p*

*poco stringendo* Poco piu mosso.

*mf*

*p*

*p*

*p*

ХОДЬ!  
thront.

Блеснетзаутралучденни - цы  
Der nächste Morgen wird er - gli - hen

и заиграетъеркій день,  
in hehren Sonnenglanzes Pracht,

а я, бытьможетъ, я гроб.  
doch ich, ich werde jenseits

*mf*

*mf*

*mf*

*poco stringendo* Poco piu mosso.

*mf*

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a key with one sharp (F#). The first two staves contain melodic lines with dynamic markings such as *f*. The third and fourth staves feature more complex rhythmic patterns, including triplets and sixteenth notes. The fifth staff provides a bass line. The system concludes with a *mf* dynamic marking.

*cresc.*

НИЛЫ сойду вЛТАИИСТ - денну - ю сЪИИ! И ца - мЯТЬ ю на - го по.э. та по - гЛО - тИТЬ медленна.и  
 ziehen vielleicht in Gra - bes finstre Nacht! In Le - the wird das An - gedenken des jun - gen Dichters man ver.

The second system features a vocal line at the top with lyrics in Russian and German. Below it are four staves of piano accompaniment. The piano part includes dynamic markings like *cresc.* and *f*, and features complex rhythmic patterns with triplets and sixteenth notes. The system ends with a *f* dynamic marking.

Fl. I. *riten.* *Tempo I.*

Fl. II.

Ob. *f*

Cl. *f*

Fag. *f*

*f.* *dim.*

Де - та, за - бу - детъ миръ ме - ня, но ты!... ты!... ты!... Скажи, при - дешь - ли, дѣ - ва кра - со -  
 sen - ken, und sei - ne Spur vergeht, doch du, du Olga! Wirst, schöne Maid, du Thränen noch ver -

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

*riten.* *Tempo I.*

Ob.

Cl.

ты, сле - зу пролѣтъ надъ ранней урной и думать: онъ меня лю - билъ! Онъ мнѣ е -  
 gie - ssen, wenn Ro sen auf dem Grab mir sprissen, und denken: er hat mich ge - liebt! Und denken



Fl. I.  
Cl.  
Fag.

ди-ной посвятишь развѣтъ не-чальный жизни бурной! ахъ О-льга, я те-бя лю-билъ, те-  
er hat mich ge-lobt, mit Lieb'wie's wahrer kei-ne gibt. Ach Ol-ga dir war ich er-ge-ben nur

*mf* *p* *ff*

Fl. I.  
Ob.  
Cl.  
Fag.

бъ е-ди-ной посвятишь развѣтъ печаль-ный жизни бур-ной, ахъ О-льга, я те-бя лю-  
dir geweiht war all mein Le-ben ein Lieberei-ches kurzes Le-ben, ach Ol-ga, ich hab dich ge-

*mf* *p* *ff*



*riten.*

*a tempo*

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a rest and then entering with a melodic line. The piano accompaniment is spread across four staves. Dynamics include *p* (piano) and *espress.* (espressivo). The tempo marking *a tempo* is present at the beginning of the system.

да, куда вы уда-лились, златы е дни, златы дни мо-ей вес-ны?  
 hin seid ihre goldne Ta-ge, wohin wo-hin der Liebesüsses sel-ges Glück?

The second system of the musical score continues the vocal line and piano accompaniment. The piano part features a prominent arpeggiated texture in the right hand. Dynamics include *p*, *pp*, and *cresc.* (crescendo). The tempo marking *a tempo* is maintained.

The third system of the musical score shows the piano accompaniment. It features a complex arpeggiated texture in the right hand. Dynamics include *mf* (mezzo-forte), *p*, and *pp*. The tempo marking *a tempo* is present.

№ 18. Сцена поединка.  
№ 18. Duell-Scene.

Allegro moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F.

2 Tromb. Tenor.

Tromb. Basso.

Тимпани in Gis. E.

Ленский.

Ольгинь.

Зарьцкий.  
Saretzki.

Sar. (Зарьцкий подходит к Ленскому.) Saretzki kommt zu Lenski heran.

А, вот о-ни! но съёмъ же вашъ при-я-тель? не раз.бе-ру!  
Da kommensiel wer ist's, der ihn be - gleitet? ich kenn ihn nicht!

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Allegro moderato.

Ob. *p*

*cresc.*  
*p*  
*cresc.*

(Oneg. sich verbeugend)  
Опѣгнѣ (кланяется.)

(Входить Опѣгнѣ и слуга его, Гильо, несущій пистолеты.)  
(Onegin's Diener Golliot, der die Pistolen trägt.)

Прошу васъ изъ ви - ненья!  
Verzeihung meine Herren,

*p*

*p*

*p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. I. II.

Trom. *p*

*poco cresc.*

Я опоздалъ немного.  
wenn ich zu spät erscheine!

Позвольте! гдѣ же вашъ секундантъ? въ ду - элихъ классицъ я, не - дантъ; люблю ме - то - ду иль чувства,  
Verzeihung, Ihr Herr Secundant? Wo ist er, o ich bin Pe - dant, in al - len diesenwichtigen Dingen

*mf*

*mf*

*mf*

*mf*

*mf*

*pizz.*

*pizz.*

*p*

*mf*

*p*



Fl. I.

Fl. II.

Ob.

Cl.

(♩ = 1)

хоть человекъ опъне извѣстный,  
Sie können ihn Vertrauenschenken;

но ужь, конечно, малый честный.  
ich wag'es, für ihn einzustehn.

(Гильо низко кланяется. Зарѣцкій холодно  
отвѣчаетъ ему на поклонъ.)  
(Golliot verbeugt sich, Sarezki erwidert kalt.)

zu Lenski.  
(къ Ленскому.)

Чтожъ? начи-  
Nun, wollen

L'istesso tempo.

Начнемъ пожалуй! (Зарѣцкій отходитъ съ Гильо въ сторону для  
Ich steh zu Diensten. (Sarezki geht mit Golliot bei seit um über  
die "Duellmassregeln" zu unterhandeln.)

One! und Lenski stehen sich ohne sich an-  
zusehen, schweigend gegenüber.)  
Timpani Gis E.

(Ленскій и Олѣгъ стоятъ въ ожиданіи, не смо-  
вращаясь другъ на друга.)

Вра- ги! давно-ли дугъ бои.  
Mein Freund! Ist's langschon dass uns

натъ?  
wir?

Vra- ги! да-  
Mein Freund, ist's

L'istesso tempo.

Tim.

три другъ на друга.) *cresc.*

дру - га насъ жа - жда кро - ви от - ве - ла? Дав - но - ли мы ча - сы до су - га, тра - пе - зу,  
tren - net der Feindschaft wil - der Durst nach Blut, ist's langschondass wir Feind uns nennen, die einstens

вно - ли другъ отъ дру - га насъ жа жда кро - ви от - ве - ла? Дав - но - ли мы ча - сы до - су - га, тра -  
langschondass uns trennet der Feindschaft wil - der Durst nach Blut, ist's langschondass wir Feind uns nennen, die

Tr.

Tim.

и мы слы, и дѣ - ла, дѣ - ли ли дружно? ны - нѣ злобно, вра - гамъ на - слѣдст. веннымъ по - доб - но,  
ge - theillet Hab und Gut, und heute stehen hass - er - ful - let die einstgen Freunde ge - gen - i - ber

пе - зу, и мы слы, и дѣ - ла, дѣ - ли ли дружно? ны - нѣ злобно, врагамъ нас - лѣдст. веннымъ по -  
einstens ge - theillet Hab und Gut, und heute stehen hass - er - ful - let die einst - gen Freunde ge - gen -



Cl.

Fag.

Tr.

Tr.

Tim.

мы друзья друга втени - нѣ го - то - вимъ гибель хладнокров - но, ахъ! не за - смѣ -  
 ist's denn der kal te Tod al lein der un sern Durst nach Rache stil let, ach muss denn die

добно, мы друзья друга втени - нѣ го - то - вимъ гибель хладно - кров - но, ахъ! не за - смѣ -  
 ii - ber ist's denn der kal te Tod al lein der un sern Durst nach Rache stil let, ach muss denn die

Viola.

Vcl.

Basso.

Cl.

Fag.

Tr.

Tr.

Tim.

я - ся - ль намъ по - ка не о - ба - ри - та - ся ру - ка, не разоиись - ли полюбовно? нѣтъ! нѣтъ! нѣтъ! нѣтъ!  
 Hand von Freundesblut von Freundesblut be flecket sein hat de die Freundschaft keinen Ausweg, nein, nein, nein, nein.

я - ся - ль намъ по - ка не о - ба - ри - та - ся ру - ка, не разоиись - ли полюбовно? нѣтъ! нѣтъ! нѣтъ! нѣтъ!  
 Hand von Freundesblut von Freundesblut be flecket sein hat de die Freundschaft keinen Ausweg, nein, nein, nein, nein.

dim.

pizz.

pp



Ob. *f*

Cl. *p*

Fag. *mf* *p* *pp*

(Schlägt 3 mal in die Hände.)  
(Три раза хлопают в ладоши.)

Die Gegner, die noch nicht gezielt haben, machen 4 Schritte vorwärts Onegin erhebt, vortretend, die Pistole, gleichzeitig zielt auch Lenski.)

(Противники, еще не пблясь, дбляют четыре шага вперед. Онбгинъ наступая, подымаетъ пистолетъ. Въ тоже время и Ленскій начинаетъ пблиться.)

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*p*

*stringendo poco a poco*

*cresc.*

*cresc.*

*mf*

*mf cresc.*

*f*

*dim.*

*mf*

Molto piu mosso.

The first system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is marked with a tempo of 'Molto piu mosso'. Dynamics include *fff* (fortississimo) in the first measure, *dim.* (diminuendo) in the second measure, and *p* (piano) in the fourth measure. The bottom staff features a long, sweeping line with a *ff* dynamic marking.

(Выстрѣлъ Оубгина. Ленскій шатается, падаетъ, роняя пистолеть. Зарѣцкій подбѣгаетъ къ Ленскому и пристально вематривается въ него. Оубгинъ тоже бросается къ павшему противнику.)

On. schiesst. Lenski sinkt, lässt die Pistole fallen Sarezki läuft auf Lenski zu und betrachtet ihn. Onég. stürzt zu dem sterbenden Gegner.

The second system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is marked with a tempo of 'Molto piu mosso'. Dynamics include *cresc.* (crescendo) in the first measure, *ff* (fortississimo) in the second measure, and *ff* in the third measure. The bottom staff features a long, sweeping line with a *ff* dynamic marking.

Molto piu mosso.

The third system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is marked with a tempo of 'Molto piu mosso'. Dynamics include *cresc.* (crescendo) in the first measure, *ff* (fortississimo) in the second measure, *dim.* (diminuendo) in the third measure, *mf* (mezzo-forte) in the fourth measure, and *p* (piano) in the fifth measure. The bottom staff features a long, sweeping line with a *ff* dynamic marking.



# АКТЪ III.

## АСТ III.

### ERSTES BILD.

№ 19. Картина первая.

№ 19. Polonaise.

(Театръ представляетъ одну изъ боковыхъ залъ богатаго барскаго дома въ Петербургѣ.)

Seitensaal eines reichen vornehmen Hauses in Petersburg.

Allegro moderato Tempo di Polacca.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.  
1.  
2.  
3.  
4.

Trombe.

Tromboni Ten.

Trombone Basso.

Timpani G.C.D.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Allegro moderato Tempo di Polacca.

System 1: Five staves. The top two staves (treble clef, key signature of one sharp) feature a complex, rapid melodic line with many slurs and ties. The bottom three staves (bass clef, key signature of one flat) provide a rhythmic accompaniment with eighth and sixteenth notes.

System 2: Five staves. The top two staves (treble clef, key signature of one sharp) continue the complex melodic line. The bottom three staves (bass clef, key signature of one flat) continue the rhythmic accompaniment.

System 3: A single bass staff (bass clef, key signature of one flat) continuing the rhythmic accompaniment.

System 4: Five staves. The top two staves (treble clef, key signature of one sharp) feature a complex, rapid melodic line with many slurs and ties. The bottom three staves (bass clef, key signature of one flat) provide a rhythmic accompaniment with eighth and sixteenth notes.

System 5: Two staves. The top staff (treble clef, key signature of one sharp) continues the complex melodic line. The bottom staff (bass clef, key signature of one flat) continues the rhythmic accompaniment.

This musical score is arranged in three systems, each containing five staves. The top staff of each system is in treble clef with a key signature of one sharp (F#). The second and third staves are also in treble clef with the same key signature. The fourth and fifth staves are in bass clef with the same key signature. The notation is highly detailed, featuring numerous sixteenth and thirty-second notes, often beamed together in groups. Many notes are marked with accents and slurs. The dynamic marking *ff* (fortissimo) is prominently displayed at the beginning of the musical phrases in each system. The overall texture is dense and rhythmic, characteristic of a complex orchestral or piano accompaniment.



This musical score is arranged in three systems, each containing five staves. The top staff of each system is in treble clef, while the others are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, often grouped with slurs. The first system features a prominent sixteenth-note melody in the upper staves, supported by a bass line with chords and rhythmic accompaniment. The second system continues this texture, with the upper staves showing more intricate melodic development. The third system concludes the piece with similar rhythmic intensity. The score is marked with various articulations and dynamic indications, typical of a classical piano work.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system continues the musical composition with five staves. The notation remains consistent with the first system, showing further development of the melodic and rhythmic themes. The bass clef staves show a steady accompaniment.

Занавѣсъ (Vorhang)

Гости проходятъ полонезомъ черезъ сцену.  
(Gäste gehen in einer Polonaise über die Bühne.)

The third system of the score includes the stage direction text. It features five staves of musical notation. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex rhythmic patterns.

The fourth system concludes the page with five staves of musical notation. The notation is consistent with the previous systems, showing the final development of the musical themes on this page.

This page of musical notation is a score for a piano piece, consisting of 12 staves. The notation is arranged in three systems of four staves each. The first system (staves 1-4) features a complex rhythmic texture with frequent triplets, indicated by a '3' above the notes. The second system (staves 5-8) continues this texture, with some staves showing more rhythmic variety. The third system (staves 9-12) concludes the piece with similar rhythmic patterns. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings, though the latter are not explicitly labeled.

This page of musical notation is divided into three systems, each containing five staves. The top system features a complex rhythmic texture with frequent triplets and sixteenth-note patterns. The middle system shows a more sparse arrangement with some triplet figures. The bottom system returns to a dense texture with many triplets. The notation includes various note values, rests, and dynamic markings, all set against a key signature of one flat and a common time signature.

This page of musical notation is a score for a piano piece, consisting of 18 staves. The notation is arranged in three systems of six staves each. The first system (staves 1-6) features a treble clef on the top staff and a bass clef on the bottom staff. The second system (staves 7-12) features a treble clef on the top staff and a bass clef on the bottom staff. The third system (staves 13-18) features a treble clef on the top staff and a bass clef on the bottom staff. The music includes various rhythmic patterns, including triplets (marked with a '3' over the notes), slurs, and dynamic markings such as 'a 2.'. The notation is dense and detailed, with many notes and rests.

This page of musical notation is divided into three systems, each containing two staves. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The third system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several instances of trills, indicated by a '3' above the notes. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in the grand staff.

This page of musical notation is divided into four systems. Each system contains multiple staves. The first system has five staves: two treble clefs at the top, followed by a bass clef, and two more treble clefs. The second system has four staves: two treble clefs, a bass clef, and another treble clef. The third system has four staves: two treble clefs, a bass clef, and another treble clef. The fourth system has two staves: a treble clef and a bass clef. The notation includes various note values, rests, and ornaments. A '6' is written above a group of notes in the first system, and 'a 2' is written above a note in the second system. The page number '3901' is located at the bottom center.

This page of musical notation is organized into four systems. Each system contains multiple staves. The first system has five staves: two treble clefs at the top, followed by a bass clef, and two more treble clefs. The second system has four staves: two treble clefs, a bass clef, and another treble clef. The third system has four staves: two treble clefs, a bass clef, and another treble clef. The fourth system has two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The notation includes various note values, rests, and accidentals, with some notes beamed together and some having slurs or ties. The overall style is that of a classical or romantic-era instrumental score.



This musical score is arranged in three systems, each containing five staves. The top two staves of each system are in treble clef, and the bottom three are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system features a dense texture with rapid sixteenth-note passages in the upper staves and a more rhythmic bass line. A double bar line is present after the third measure of each system. The second system includes a triplet of eighth notes in the third measure of the top staff. The third system features dynamic markings such as *mf*, *p*, and *pizz.* (pizzicato). The notation includes various articulations like slurs and accents, and a variety of note values from eighth to sixteenth notes.

Cor. I. II.

Cor. I. II.

Cor. III. IV.

*p*

*p*

*arco*

*mf*

*p*

*marcato la melodia*

Detailed description: This page of a musical score features a complex arrangement of parts. At the top, there are five staves of woodwinds, with the second staff explicitly labeled 'Cor. I. II.'. Below these are two staves of strings. The middle section contains a grand piano accompaniment with both treble and bass clefs. The lower section includes two staves for horns, labeled 'Cor. I. II.' and 'Cor. III. IV.', followed by another two staves of strings. The bottom-most part of the score is a grand piano accompaniment. Various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *arco* (arco) are used throughout. The bottom-most piano part includes the instruction *marcato la melodia*. The page number '269' is located in the top right corner.

Fag.

Cor. I. II.

Cor. III. IV.

This musical score page features a variety of staves. At the top, there are three staves for woodwinds: the first is for the Bassoon (Fag.), and the next two are for the Cor Anglais (Cor. I. II. and Cor. III. IV.). Below these are two systems of piano accompaniment, each consisting of a grand staff with a right-hand treble clef and a left-hand bass clef. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and articulation marks. The piano parts are particularly dense, with many sixteenth and thirty-second notes.

This page of a musical score, numbered 271, features a complex arrangement of instruments. The top system includes five staves: four for strings (Violins I, Violins II, Violas, and Cellos/Double Basses) and one for woodwinds (likely Flutes). The middle system contains three staves: two for woodwinds (likely Clarinets and Bassoons) and one for strings (likely Cellos/Double Basses). The bottom system is a grand piano (piano and left hand). The score is written in a key with one sharp (F#) and a 4/4 time signature. It includes various musical notations such as dynamics (mf, p, pizz.), articulation (accents), and phrasing slurs. The piano part features intricate rhythmic patterns and melodic lines, while the strings and woodwinds provide harmonic support and texture.

This musical score page contains measures 272 through 275. It is arranged in three systems, each with four staves. The top two staves of each system are for Violin I and Violin II, the middle two for Viola and Violoncello, and the bottom two for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is present throughout. In the second system, the Viola and Violoncello parts include markings for *pizz.* (pizzicato) and *arco* (arco). The score features various musical notations including slurs, accents, and dynamic markings.

This musical score is arranged in four systems. The first system consists of five staves: four for a string quartet (Violin I, Violin II, Viola, and Violoncello) and one for the Timp. (Tympani). The second system also has five staves, with the first four being string parts and the fifth being the Timp. The third system has five staves, with the first two being string parts and the last three being piano accompaniment. The fourth system has five staves, with the first two being string parts and the last three being piano accompaniment. The score includes various musical notations such as *cresc.*, *f*, *arco*, and *pizz.*. The key signature is one sharp (F#) and the time signature is 4/4.

This page of musical notation consists of several systems of staves. The first system includes five staves: three treble clefs and two bass clefs. The first three staves are marked with *cresc.* and *ff*. The fourth staff has a *7* above a slur and an *a 2.* below it. The fifth staff is marked *ff*. The second system consists of six staves, all marked *ff*. The third system consists of five staves, all marked *cresc.* and *ff*. The fourth system consists of two staves, both marked *ff*. The fifth system consists of five staves, all marked *cresc.* and *ff*. The sixth system consists of two staves, both marked *ff*. The notation includes various rhythmic values, slurs, and fingering numbers (e.g., 7, 2).

This page of musical notation is divided into four systems, each containing two staves (treble and bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs, with some measures containing sixteenth-note chords. The piece concludes with a final cadence in the bottom system.



This page of musical notation is divided into three systems. Each system contains multiple staves. The first system has five staves, the second has five staves, and the third has four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The dynamic marking *ff* (fortissimo) is present at the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and detailed, with many notes and rests. The page number 3904 is located at the bottom center.

This musical score is a complex arrangement for piano and strings, consisting of 14 staves. The score is divided into three systems, each containing four staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system also features a grand staff and two additional staves. The third system consists of a grand staff and two additional staves. The music is characterized by intricate rhythmic patterns, including frequent triplets (marked with a '3') and sixteenth-note runs. The key signature is G major, and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The overall texture is dense and technically demanding.

This musical score is arranged in four systems, each containing two staves (treble and bass clef). The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The first system features a complex interplay of eighth and sixteenth notes with triplets. The second system shows a more rhythmic, chordal texture with some triplet patterns. The third system continues with dense rhythmic textures and triplets. The fourth system concludes with a final flourish of triplets and sixteenth-note patterns. The overall style is highly technical and rhythmic.

This page of musical notation is divided into three systems. The first system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The second system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The third system consists of four staves: two treble clefs, one bass clef, and a grand staff. The notation includes various rhythmic values, slurs, and triplets. A page number '279' is located in the top right corner. The page number '3901' is located at the bottom center.

This page of musical notation is divided into three systems, each containing two staves (treble and bass clef). The first system (measures 1-5) features a complex, rapid melodic line in the treble clef with many slurs and ties, and a more rhythmic accompaniment in the bass clef. The second system (measures 6-10) continues the melodic development with similar rhythmic patterns. The third system (measures 11-15) concludes with a final flourish in the treble clef. Numerous trill markings (indicated by a '3' above a note) are present throughout the piece, particularly in the final measures of each system. The notation includes various note values, rests, and dynamic markings.

This page of musical notation is divided into three systems. Each system contains multiple staves. The first system has five staves: two treble clefs at the top, followed by a bass clef, and two more treble clefs. The second system has four staves: two treble clefs, a bass clef, and another treble clef. The third system has four staves: two treble clefs, a bass clef, and another treble clef. The notation includes complex melodic lines with many sixteenth and thirty-second notes, often grouped with slurs and fingering numbers (e.g., '6'). There are also chordal accompaniments and bass lines. The key signature is one sharp (F#), and the time signature is 3/4. The page number '281' is in the top right corner, and '3901' is at the bottom center.

This page of musical notation is divided into three systems. The first system consists of five staves: two treble clefs at the top, followed by a bass clef, and two more treble clefs at the bottom. The second system consists of four staves: two treble clefs at the top, a bass clef, and another treble clef at the bottom. The third system consists of two staves: a treble clef at the top and a bass clef at the bottom. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various note values such as eighth and sixteenth notes, often beamed together, and rests. There are also dynamic markings like 'p' (piano) and 'f' (forte) scattered throughout. The piece concludes with a double bar line at the end of the third system.

The first system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. They contain intricate, fast-moving melodic lines with many slurs and ties. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with some triplets. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a melodic line with triplets. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with triplets. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. They contain intricate, fast-moving melodic lines with many slurs and ties. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with some triplets. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a melodic line with triplets. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with triplets. The system concludes with a double bar line.

По окончании полонеза гости усаживаются. Другие образуют группы и разговаривают между собою.

The third system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. They contain intricate, fast-moving melodic lines with many slurs and ties. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with some triplets. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a melodic line with triplets. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with triplets. The system concludes with a double bar line.

Zum Schluss der Polonaise setzen sich die Gäste. Andere bilden Gruppen u. unterhalten sich.

The fourth system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. They contain intricate, fast-moving melodic lines with many slurs and ties. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with some triplets. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a melodic line with triplets. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with triplets. The system concludes with a double bar line.

The fifth system of the musical score consists of five staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. They contain intricate, fast-moving melodic lines with many slurs and ties. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with some triplets. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a melodic line with triplets. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with triplets. The system concludes with a double bar line.



This page of musical score contains multiple systems of staves. The top system consists of four staves, with the first two in treble clef and the last two in bass clef. The second system consists of six staves, with the first two in treble clef and the last four in bass clef. The third system consists of four staves, with the first two in treble clef and the last two in bass clef. The fourth system consists of four staves, with the first two in treble clef and the last two in bass clef. The fifth system consists of four staves, with the first two in treble clef and the last two in bass clef. The sixth system consists of four staves, with the first two in treble clef and the last two in bass clef. The seventh system consists of four staves, with the first two in treble clef and the last two in bass clef. The eighth system consists of four staves, with the first two in treble clef and the last two in bass clef. The ninth system consists of four staves, with the first two in treble clef and the last two in bass clef. The tenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The eleventh system consists of four staves, with the first two in treble clef and the last two in bass clef. The twelfth system consists of four staves, with the first two in treble clef and the last two in bass clef. The thirteenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The fourteenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The fifteenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The sixteenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The seventeenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The eighteenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The nineteenth system consists of four staves, with the first two in treble clef and the last two in bass clef. The twentieth system consists of four staves, with the first two in treble clef and the last two in bass clef. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The dynamic marking *fff* is used frequently throughout the score. There are also some performance markings such as *a. 2* and *b*.

This page of musical notation is divided into three systems. The first system consists of four staves: two treble clefs at the top, followed by a treble clef and a bass clef. The second system consists of six staves: two treble clefs, a treble clef, a bass clef, and a final bass clef. The third system consists of four staves: a treble clef, a bass clef, a treble clef, and a final bass clef. The music is written in a key signature of one sharp (F#) and includes various musical symbols such as notes, rests, and ornaments.

№ 20. Сцена и ария Князя Гремина.  
№20. Scene und Arie des Fürsten Gremin.

L'istesso tempo. L'istesso tempo. (♩ = ♩)

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1. 2. 3. 4.  
Corni in F.

Timpani in F.

Онѣгинъ.  
Onegin.

Издѣсь мнѣ скучно!  
Wie ein. sam ist's mir.  
(Онѣгинъ стоитъ у стѣны на право, близко къ сценѣ.)

Взвѣкъи суета большаго свѣта  
Nur vergebens such' im Welt - ge - tric - he

перезабѣть вѣчной, томительной тос.  
ich vergessen Ru - he für des Gewissens

Хоръ.  
Chor.

(Onegin vorn rechts.)

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

L'istesso tempo. L'istesso tempo. (♩ = ♩)

Adagio molto sostenuto.

Ob.  
Cl.  
Fag.  
Cor. I. II.  
ОНЪГ. (дѣлаетъ шагъ въправо - schend.  
(Подходитъ ближе къ рамиѣ).  
ку!  
Qual.  
Den  
У- бивъ на по-е-динкѣ друга,  
einzig-n Freund hab' ich ge- tö- det,  
доживъ безъ цѣли, безъ тру- довъ  
hab oh- ne Ziel da- hin ge- lebt,  
до двадцати шести годовъ,  
um nichts als leeren Wahn bestrebt,  
arco  
arco  
arco  
arco

Adagio molto sostenuto.

Fl. I.  
Ob.  
Cl.  
Fag.  
Cor. I. II.  
ОНЪГ.  
Томъ бездѣйствіемъ досуга, безъ службы, безъ жены, безъ дѣлъ,  
des ru- he- lo- sen Treibens müde, des Ir- rens durch alle scha- le Welt,  
себя занять я не умѣлъ!  
steht ich verlassen u. allein!  
Мной овладѣло безпокойство,  
Nicht kann ich se-berni- gen  
o- von  
SOLO  
SOLO  
p poco cresc.  
p poco cresc.  
p poco cresc.  
pizz.  
p poco cresc.  
pizz.  
p poco cresc.  
p poco cresc.  
p poco cresc.

Fl. I.  
Cl.  
Op. Br.

Хотя к переменам есть, весьма мучительное свойство, немногих добровольный крест! Оставил я свои селенья, лѣсовъ и пшѣ  
 durch voller Quater fasst wie ist dies Sein von Schein und Lügen, wie ist mir die se Welt verhasst. Nicht duldet mich in meiner Stille, in Wald u. Flur

*cresc.*  
mf  
mf  
mf arco  
mf arco

Op. Br.

уединенъ, гдѣ окровавленная тѣнь комья влилась каждый день! Я началъ странствіе безъ цѣли, доступный чувству оуд но  
 wo ich auch schwelgte nicht konnt dem Schatten nicht entfliehn, der blutig drohend mir erschien! Und ziel-los ruhlos fortgetrie- ben so wan- dert ich von Ort zu

ff  
mf  
mf

The first system of the musical score consists of five staves. The top staff is a treble clef with a melodic line starting in the third measure, marked *mf*. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a rhythmic accompaniment. The fourth staff is a treble clef with a melodic line. The fifth staff is a bass clef with a rhythmic accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Опѣт.

The vocal line is written in a bass clef and consists of a continuous sequence of notes and rests, representing the lyrics. It starts with a treble clef and a key signature of one flat.

му... и чтожь къ несчастью моему и странствія мнѣ надоѣ ли!  
 Ort, und im - mer weiter trieb's mich fort, nichts fesselt mich, nichts moeh'lich leben!

Я возвратился,  
 müd;ü - bersättigt

и попалъ, какъ Чапкій, съ корабля на балъ!  
 keh'rich beim, nicht weiss ich, was mich hier - her trieb!

The second system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a rhythmic accompaniment. The fourth staff is a bass clef with a rhythmic accompaniment. The fifth staff is a bass clef with a rhythmic accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Allegro Moderato.

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*pp cresc. poco a poco al*

(Онѣгинъ отходитъ въ глубину сцены и наблюдаетъ за происходящимъ кругомъ его. Между тѣмъ онъ начинаетъ обращать на себя общее вниманіе).

*pp cresc.*

*p cresc.*

Тен. Ten. (Oneg. geht nach dem Hintergrund, mustert die ihn Umstehenden, die allmählig Кто онъ таковъ? У - жель Онѣгинъ?  
 auf ihn aufmerksam werden.) Ist er es wohl, ist es O-negin

Ска - жите кто въ тол - пѣ избранной, стоитъ безмолвный и туманный?  
 Sagt wer ist der, der hier erschienen, der einsam steht mit finstren Mienen?

*cresc. poco a poco*

*cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

Allegro Moderato.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

Instrumental introduction consisting of five staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music features a mix of eighth and sixteenth notes, with some rests.

Second system of music, including vocal lines and piano accompaniment. The vocal lines are mostly rests, while the piano accompaniment continues with rhythmic patterns.

Third system of music, featuring vocal lines with lyrics in Russian and German, and piano accompaniment. The lyrics are:
   
Russian: Ужель онъ? Ужель Олѣгивъ? все тотъ же ль онъ? иль ус-ми-рился, иль корчить такъ же чу-да-ка?
   
German: Ist er es wohl? Ist es O-legin, gewiss, er ist's ob er ge-zähmt ist, ziehter wie frii-her sich zu-rück?
   
Russian: Да точно!
   
German: Ist er es, O-legin wär's? ob er gezähmt ist ziehter sich noch zu-rück zurüch, wie früher

Fourth system of music, featuring vocal lines with melodic flourishes and piano accompaniment. The vocal lines have some notes with slurs and accents.

Fifth system of music, featuring piano accompaniment. The music continues with rhythmic patterns and chordal structures.



*f*

*p cresc. poco a poco*  
*p cresc. poco a poco*  
*p cresc. poco a poco*  
*mf*  
*f*  
*p cresc. poco a poco*

скажи-те, скажи-те чѣмъ чѣмъ намъ охъ предета-вится по-ка? Чѣмъ нынѣ явится?  
sagt, wisst ihr sagt, wisst ihr als was er wohl neu - te hier er scheint vor un - sern Blick. Als was erscheinetherhier.

скажи-те, скажи-те чѣмъ охъ возвра-тятся, чѣмъ намъ предета-вится по-ка охъ? Чѣмъ нынѣ явится,  
sagt, wisst ihr sagt, wisst ihr wohl, als was er neu - te er - scheint hier vor un - sern Bli - cke. Als was erscheinetherhier.

*p cresc. poco a poco*  
*p cresc. poco a poco*  
*p cresc. poco a poco*  
*p cresc. poco a poco*  
*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*cresc.*

*cresc.*

Космополитомъ? Kosmopolit gar?	Гарольдомъ? Child Harold!	ханжей? Als was?	или маской шегольнеть и. ной? Ist Heuchler er mit falschem Schein?
Мельмотомъ? Als Melmot?	Патриотомъ? Patri-o-te.	Га-рольдомъ? Child Harold!	или ханжей? Als was?

*cresc.*

Piano accompaniment for the first system, featuring five staves with complex rhythmic patterns and dynamic markings like 'f'.

Piano accompaniment for the second system, including vocal staves with rests and piano staves with chords, marked 'mf'.

(Входит князь Греминъ подъ руку съ Татьяной). (Fürst Gremin und Tatiana am Arm treten auf.)

Vocal staves with lyrics in Russian and German, including dynamic markings like 'ff'.

иль просто будетъ добрый малый?      Смотрите, смотрите!      Княгиня Гремина! смотрите, смот-  
 Ist's gar am End' ein gu-ter Bursche?      Da se-het, da se-het,      Die Fürstin Gre-mina o-seehet ja

иль просто будетъ доб-рый малый?      Смотрите, смотри-те!      Княгиня Гремина! смотрите, смот-  
 Ist's gar am End' ein gu-ter Bursche?      Da se-het, da se-het,      Die Fürstin Gre-mina o-seehet ja

Piano accompaniment for the third system, featuring five staves with complex rhythmic patterns and dynamic markings like 'ff' and 'f'.

Piano accompaniment for the fourth system, featuring five staves with complex rhythmic patterns and dynamic markings like 'f'.

L'istesso tempo.

SOLO. *con dolcezza e eleganza.*  
*p*

(Татьяна усаживается на диванъ. Къ ней безпрестанно подходят гости обоого пола и почтительно раскланиваются съ ней).  
 Tat. setzt sich auf eine Divan. Fortwährend kommen Gäste zu ihr und begrüßen sie ehrerbietig.

ри-те!  
se-het.

ри-те!  
se-het.

Котора-я?  
Undje-nedort

Вотъ та, что съѣла у стола  
Wie lieblich ist sie, dorthin blickt

Сюда взгляните!  
Dortje-nesehet.

Безпечной прелестью мила!  
wie unbewusster Reiz sie schmückt!

*p*

*pizz.*

*p*

*pizz.*

L'istesso tempo.

*p*

*simile*

*p*

Cl. *rosso piff*

Cor. II. *p*

Онѣг. Онѣг.  
 Ужьль Татьяна! Точно... вѣтъ!... Какъ! изъ глуши степныхъ селеній? не можетъ быть! не мо- жетъ быть!  
 Wä'r'es Tatiana, wärsie's? Nein Wie aus des Steppen Dorfes Oede? Es kann nicht sein! sie kann's nicht sein!

*rosso piff*

*rosso piff*

*piff*

*piff*

*rosso piff*

*rosso piff*

Cl. *p*

Fag. 2. *pp*

Cor. II. *pp*

Татьяна (обращается къ окружающимъ, указывая взглядомъ на Онѣгина, къ которому подошелъ князь Греникъ):  
 Tatiana wendet sich an die sie Umstehend indem sie mit dem Blick auf Onegin zeigt, zu dem der Fürst herantritt. Скажите кто это! тамъ  
 Онѣг. Sägt, wer ist je - nerdort, wer

Икакъ просто, какъ вели. ча. ва, какъ не. бреж. на, па. ри. цей кажется о. на!  
 Wie hold und schön wie einfach würdig, wie ge - las - sen, an An - mutheine Kö. ni - gin!

*pp pizz.*

*p pizz.*

*p*

*p*

*p*

*p*

Fag. *p cresc.*

Corni. *p cresc.*

Tat. Tat. *p cresc.*

съ мужемъ, не разгляжу!  
ist er, ichkenihn nicht!

Чудакъ притворный, печальный странный сумасбродъ въ дурихъ краяхъ оный былъ..  
Ein Maauderseitsam, ein Sonderling ein halber Narr der viel auf Reisen war.

И вотъ... Вернулся къ намъ ты перь О.  
Und jetzt zu ruckgekehrt es ist O.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*mf*

*mf*

*mf*

*p cresc.*

*mf*

Fl. I.

Ob.

Fag.

*p*

Татъ. (въ сторону) (für sich)

Ев - геній?... Сосѣдъ оный по деревнѣ намъ. О Бо - же! помога мнѣ скрыть души у.  
Wie Eugen? Mein Nachbar war er ein st. Dorf. O Him - mel wie verberge ich, was mich be-

Онъ изъ вѣстекъ вамъ?  
Al - so kennt ihr ihn?

нѣ - гинь!  
ne - gin.

*p*

*p*

*p*

*pizz.*

*scmpio pizz.*

*p*

*P cresc.*

*mf*

*p*

*mf*

*P cresc.*

*mf*

Татьяна.

жасное волненье...  
wegt, in meiner Seele...

Овѣгнѣ.

Скажи мнѣ князь, не знаешь ты кто тамъ въ малиновомъ бѣ - ретѣ съ посломъ испанскимъ говорить?  
Sag mir nur, Fürst kennst je-ne du, den ro-then Kopfputz in den Haaren die zum Ge - sandten Spaniens spricht?

Греминъ.

Fürst.

Ага! дав -  
а - на, мал

*cresc.*

*mf*

*cresc. arco*

*mf*

*cresc.*

*mf*

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes several measures with circled notes.

Онъгиня.

Громницъ.

Дактоьона!  
Und wer ist sie?

Такъты же - нать, незнаеть  
Dass du ver mähst, wie soll' ich's

ножъты небыль въ свѣтъ! Постои, тебѣ представлю я.  
merk, du warst auf Reisen! So wart ich stell dich vor, mein Freund!

Жена моя!  
meine Gat. tin ist's

Second system of musical notation, continuing the vocal and piano parts.

Piano accompaniment for the second system, showing detailed chordal and melodic structures.

Third system of musical notation, featuring vocal lines and piano accompaniment. Includes the instruction *molto riten.*

Онъгиня. Оп.

ранѣ! Да - вно ли?  
wissen. Schon lan-ge? Fürst.

На комъ!  
Mit wem?

Я имъ сосѣдъ!  
Ihr Nachbar war ich!

Громницъ.

Около двухъ лѣтъ! На Лариной Татьянѣ. Ты ей знакомъ?  
Vaid wird es ein Jahr! Mit La.ri-na Ta.tiana so kennst du sie?

Fourth system of musical notation, featuring vocal lines and piano accompaniment. Includes the instruction *dim.*

Piano accompaniment for the fourth system, including the instruction *molto riten.* and dynamic markings like *p* and *mf*.



Ария Князя.  
Arie des Fürsten.

Adagio.

Flauto I. *p*

Flauto II. *p*

Oboi. *p*

Clarineti in B. *p*

Fagotti. *p*

Corni in F. 1. 2. 3. 4. *p*

Греминъ.  
Fürst. *p*  
(Mit Noblesse aber ruhig, warm.)  
(съ благородствомъ, покойно но тепло)

Любви въ возрастѣно - корни, а я по рывы благотворны и юношѣ въ раз-  
Die Lie-be blüht nicht nur im Lenze, nicht nur der Jugend ist sie hold auch in gereifter

Violino I.

Violino II.

Viola. *pizz.*

Violoncello. *pizz.*

Basso. *pizz.*

Piano. *p*

Cl. *p*

Fag. *p*

Cornl.

Cel. *p*  
и вѣтъ лѣтъ, едва у - видѣвшему свѣтъ, и за ка - лѣнному судьбой бойнусь свѣ. до - ю го. ло - вой!  
Männer Herz, auch in gereifter Männer Herz glänzt reiner Lie-be echtes Gold, glänzt reiner Lie-be echtes Gold.

C.B.

Cl.  
Fag.

Corni.

*p* *mf*

0 - вѣ гнѣ, я скрывать не стану,      бе - зум - но я люблю Та - тьяну!  
 0 - ne - gindirkannichsge - stehen,      un - end - lich liebe ich Ta - tiana!

тоскли - во жизнь мо - я текла,  
 Mich floh die Freudeflohdas Glück

Cl.  
Fag.

Corni.

*espr.*

она явилась, и да - да      какъ солнца лучъ, среди не - настья, мнѣ жизнь,      и молодость да, молодость и счас  
 Da in des Daseinstrüber Nacht,      er - schien siemirein Strahlder Sonne und Le -      ben Jugendmuth ist neu, ist neu in mir er.

*arco*

302 Piu mosso quasi Allegro.

Гре. *f*

ты! Среди лукавых, мало-душных, шальных, бадованных дѣтей, злодѣевъ и смѣшныхъ и скучныхъ,  
 wacht. In jener Mit-te feller Sclaven in hoh-ler nichtig nähr'scher Welt, der heuchlerisch Ge-bet als Ha-ten

*piu f*

Piu mosso quasi Allegro.

*piu f*

Ob.

Cl.

Fag.

mf

mf

Cor. I. II.

mf

тупыхъ, привязчивыхъ су-дей, среди ко-кетокъ богомольныхъ, сре-ди холопьевъ добро-вольныхъ, среди все-  
 für List und falsches Thunge rält, inmit-ten al-ternder Ko-ket-ten, die gern nich trügen Liebes-Ketten, in-mitten

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

Meno mosso.

Musical score for the first system, featuring five staves with vocal and instrumental parts. The key signature has three flats and the time signature is 3/4. Dynamics include 'f' and 'mf'.

Musical score for the second system, featuring two staves with vocal and instrumental parts.

Гре.

Musical score for the third system, featuring a single staff with a vocal line.

днсныхъ модныхъ сценъ, утиныхъ ласковыхъ из - мннъ, среди холодныхъ приго - во - ровъ, жестоко - сердой су - е - ты, среди до -  
 je - ner Mo - de - schaar, die al - len ersten Sin - nes baar, in ei - ner Welt voll Ei - tel - kei - ten, Verrath und Hochmuth nur ge - wehrt, be - rechnend

Musical score for the fourth system, featuring five staves with vocal and instrumental parts. Dynamics include 'f' and 'mf'.

Meno mosso.

Musical score for the fifth system, featuring two staves with vocal and instrumental parts. Dynamics include 'mf'.

*Ritenuo poco a poco ritardando*

First system of musical notation, consisting of five staves. The top staff is the vocal line, and the lower four staves are for piano accompaniment. The music is in a minor key and includes dynamic markings such as *f*.

Second system of musical notation, consisting of two staves. The music continues with piano accompaniment, featuring dynamic markings such as *mf*.

Third system of musical notation, featuring a single staff with a vocal line. It includes performance instructions such as *Grec.*, *Riten.*, and dynamic markings *p* and *pp*.

сaднoй пycтo - ть paзчeтoвь дyмь и paзгo - вopoвь,  
 nur, gе-rühlos, gгаusam, ach, und vol-ler Niedrig-kei-ten

o - на блискaетъ, кaкъ звъздa вo мpaкѣ нoчи, вь нe - бѣ чистoмѣ, и  
 dort strahit, dort strahlt gleich einem H-chten hohen Sterne, Sie, Ta - tia - na, die

Fourth system of musical notation, consisting of five staves. The music continues with piano accompaniment, featuring dynamic markings such as *p*.

*Ritenuo poco a poco rit.*

Fifth system of musical notation, consisting of two staves. The music concludes with piano accompaniment, featuring dynamic markings such as *f* and *p*.

*molto meno mosso* *riten.* **Tempo<sup>mo</sup>(Adagio).**

pp p cresc. p pp cresc. p

p p

*Gra.* p

мнѣ яв - ля - ет - ся все - гда      въ сіяньи ан - ге - ла      въ сіяньи ан - ге - ла лу - чистомъ!      Люб - ви всеѣ возрасты по -  
 hol - de rein und Engel = gleich,      in stillen, Glan - zes Pracht,      erhellend dunkle Himmelsfer ne!      Die Lie - be blüht nicht nur im

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

*molto meno mosso* *riten.* **Tempo<sup>mo</sup>(Adagio).**

pp p p p

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). Dynamic markings 'p' (piano) are present in the first and third staves. The music is mostly rests, with some notes appearing in the third and fifth staves.

Second system of musical notation, consisting of two staves in treble clef. The music consists of a series of chords, primarily triads, with some intervals between notes.

Гре.

корны, е - я по-рывы благотворны и юнощѣ въ развѣтлѣть, едва у - видѣвшему свѣтъ,  
 Lenze, nicht nur der Jugend ist sie hold auch in gereif-ter Männer Herz auch in ge-reif-ter Männer Herz

Third system of musical notation. It includes a vocal line with lyrics in Russian and German. The Russian lyrics are: "Гре. корны, е - я по-рывы благотворны и юнощѣ въ развѣтлѣть, едва у - видѣвшему свѣтъ,". The German lyrics are: "Lenze, nicht nur der Jugend ist sie hold auch in gereif-ter Männer Herz auch in ge-reif-ter Männer Herz". The piano accompaniment is shown in the staves below the vocal line.

Fourth system of musical notation, featuring piano accompaniment. It consists of four staves: two in treble clef and two in bass clef. The music includes various chords and melodic lines, with dynamic markings 'p' in the first and second staves.

Fifth system of musical notation, featuring piano accompaniment. It consists of two staves in grand staff notation (treble and bass clefs). The music includes various chords and melodic lines, with dynamic markings 'p' in the first staff.

Cl.  
Fag.

Corni.  
Гре.

и закалённому судьбой бойцу съедою головой! О. НЕГМЬ, Я СКРЫВАТЬ НЕ СТАНУ, БЕЗУМ - НО Я ЛЮБЛЮ ТЕ -  
 glänzt reiner Liebe echtes Gold, glänzt reiner Liebe echtes Gold! O - ne - gin' dir kañich'se - stehen un - end - lich lie - be ich Ta -

Viol. I.  
Viol. II.  
Cel.  
C. B.

Cl.  
Fag.

Corni.

Гре. *espr.*

ТЬЯНУ, ТОС. КЛИ - ВОЖИЗНЬ МОЯ ТЕПЛА, ОНА ЯВИЛАСЬ, И ДА - ДА КАКЪ СОЛНЦА ЛУЧЬ, СРЕДИ НЕ - НАСТЬИ, И ЖИЗНЬ И  
 tiana mich floh die Freude, floh das Glück, da in des Dasein strübet Nacht, er - schien sie mir, ein Strahler der Sonne, und Le - ben



pp

pp

pp

pp

pp

pp

pp

Гре.

pp

молодость да, молодость и сча- тье, и жизнь и молодость и сча- тье!  
 Jug-endmuth ist neu, ist neu in mir er-wacht! Und Le-ben, Jug-endmuth ist neu er-wacht!

p

pp

pizz.

pp

pizz.

pp

pp

pp

№ 21. Сцена и ариозо Онѣгина.  
№ 21. Scene und Arie des Onegin.  
Andante con moto.

Moderato.

Andante con moto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

1.  
2.  
3.  
4.  
Corni in F.

Trombe in F.

2 Tromb. Ten.

Tromb. Bass.

Timpani.

Татьяна.  
Tatjana.

Онѣгинъ.  
Onegin.

Греминъ.  
Fürst.

Итакъ пойдемъ тебя представлю я!  
Sokomnich stefflich meiner Gat - tin vor!

Мой другъ, позволь тебѣ представить родню и  
Mein Kind, erlaub' einen Ver - wänden, und guten

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Piano.

Moderato.

Andante con moto.

*f*, *mf*, *p*, *sf*, *cresc.*



Cl.  
Fag.  
Corni.

Тать. (къ Гремину). (Zu Grem.)  
Другьмой, уста - ла я! (Татьяна, опираясь на руку Гремину, уходитъ, отвѣчая на поклоны, Евгенийъ слѣдитъ за ней глазами).  
Mein Freund, er mü - det binich! (Tat. geht, sich auf Gremins Arm stützend und die Grüsse erwidern, Eugen folgt ihr mit den Blicken.)

Уже ли то  
ist das die

Fag.  
Онъ в.

L'istesso tempo.

сама я Татьяна, которой я наединѣ въ глухой далекой сторонѣ, въ благомъ пылу нравуученья читаль когда то настав -  
nämliche Tatjana der ich der - einst mit rauhen Wort an jenen ab - ge - legnen Ort, dem träume - rischen setnen Wesen im Zorn Le - viten hab ge -

L'istesso tempo.

Allegro giusto.

*P cresc. poco a poco*

*P cresc. poco a poco*

*P cresc. poco a poco*

*P cresc. poco a poco*

*pp cresc. poco a poco*

Опѣт.

ленья, та дѣвочка, ко-торой я пренебрегалъ въ смртенной долѣ У-же-ли то о-на была такъ равнодуш-на,  
 le-sen, das Mädchen ist, die ich in jenem stillen Thal einst kaum be-achtet die nãm-liche, die e-ben jetzt, so kühl ge-las-sen

*p*

*p*

*p*

*p*

*p*

Allegro giusto.

*cresc. poco a poco*

*p*

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by a melodic phrase starting in the third measure. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *f* and *ff*. The key signature has two flats, and the time signature is 4/4.

такъ смѣла!  
so gesetzt!

Но что сомной,  
Wie ist mir doch,

я какъ во снѣ!  
als wie im Traum!

Что шевельнулось въ глу-бинѣ  
Was wallt im stürmschen Busen mir,

души холодной и лѣднвой? До-  
was regt sich in der See-le Tiefen ist

The second system continues the vocal and piano parts. The vocal line has lyrics under it. The piano accompaniment features a more active bass line with eighth notes. Dynamic markings include *f* and *ff*. The key signature and time signature remain the same as in the first system.

The third system shows the piano accompaniment continuing. It features a complex texture with many sixteenth and thirty-second notes in both hands. Dynamic markings include *f* and *ff*. The key signature and time signature remain the same.

са - да, суетность, иль вновь, за - бо - та ю - ности любовь!  
 Zorn es Eitelkeit ist's Lieb, Ge - füh - le die so lan - ge schlie - fen?

ff

ff

ff

ff

f

f

f

f

f

f

Увы сомненья нѣтъ, влюб - лень я, влюбленъ какъ мальчикъ полный страст - и ю - ной! Пускай по -  
 Es ist kein Zweifel mehr, ich lie - be es ist wie junger Liebe er - stes Stür - men, und wenn ich

f

f

f

pizz.

f

pizz.

f

f

f

f

f

f



ff ff

ff ff

ff ff

ff ff

ff f

ff f

ff

ff

гибну я, но прежде  
auch Ge-fahren thürmen,

я въослѣ - пительной на - деждѣ  
droht mir der Tod, ich folg dem Trie-be

вкусю вол-шебный ядъ  
dem süßen Zaubergift

же -  
Ver-

f

f

ff arco f

pizz. f

ff arco pizz. f

ff f

The first system of the musical score consists of five staves. The top two staves are vocal lines in a soprano and alto register, respectively. The next two staves are piano accompaniment for the right hand, and the bottom staff is the piano accompaniment for the left hand. The music is in a minor key and 7/8 time.

The second system of the musical score consists of five staves, all of which are piano accompaniment. The top two staves are for the right hand, and the bottom three staves are for the left hand. The music continues in the same key and time signature as the first system.

The third system of the musical score consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The lyrics are written below the vocal lines.

ла - ній, у - пьюсь нес - быт.оч - кой меч - той вездѣ, вез - дѣ, онъ предо  
 lan - gen ich kann dem Drang nicht wi der stehn zu ihr zu ihr ich muss sie

The fourth system of the musical score consists of five staves, all of which are piano accompaniment. The top two staves are for the right hand, and the bottom three staves are for the left hand. The music continues in the same key and time signature.

The fifth system of the musical score consists of five staves, all of which are piano accompaniment. The top two staves are for the right hand, and the bottom three staves are for the left hand. The music concludes in the same key and time signature.



This page of musical notation is divided into three systems, each containing five staves. The top two staves of each system feature a dense, intricate texture of sixteenth and thirty-second notes, often beamed together in groups. The middle two staves provide a harmonic accompaniment with chords and moving lines, while the bottom staff serves as a bass line with a steady, rhythmic pattern. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings, indicating a complex and expressive piece.

Musical score for piano and orchestra, page 320. The score is divided into three systems. The first system has five staves (piano and strings). The second system has four staves (piano and strings). The third system has four staves (piano and strings). The piano part features complex rhythmic patterns with many sixteenth notes and slurs. The string parts provide harmonic support with chords and moving lines. The score concludes with a double bar line and repeat signs.

КАРТИНА ВТОРАЯ.

ZWEITES BILD.

№ 22 Заключительная сцена.

Schlusscene.

Театръ представляет гостиную въ домѣ князя Гремлина.

Empfangszimmer im Hause des Fürsten Gremin.

Moderato assai quasi Andante.

Flauto I. *p*

Flauto II.

Oboi.

Clarineti in A. *p*

Fagotti.

Corni in F. 1. 2. 3. 4.

Trombe in F. 2

2 Tromboni ten.

Trombone basso.

Timpani in E H.

Татьяна

Violino I. *pizz.* *p*

Violino II. *pizz.*

Viola. *pizz.* *p*

Violoncello.

Basso.

Piano. *p*

Moderato assai quasi Andante.

This musical score is arranged in four systems, each containing two staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system features a grand staff and two staves, with dynamic markings such as *arco*, *p*, and *pizz*. The third system consists of a grand staff and two staves, with a *p* marking. The fourth system includes a grand staff and two staves, with an *arco* marking. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks.

Cl. *piu f* *mf*

*cresc.* *piu f* *mf*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Fl. I. *stringendo*

Fl. II.

Ob.

Cl.

Fag.

Cor.

Cor.

Timp.

*Piu mosso.*

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*stringendo* *Piu mosso.*

*sempre cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.*

*cresc.* *cresc.* *cresc.* *cresc.*

*stringendo* *Piu mosso.*

*cresc.* *cresc.*



This page of musical notation is divided into three systems. The first system consists of eight staves: five treble clefs and three bass clefs. The second system consists of four staves: two treble clefs and two bass clefs. The third system consists of two staves: one grand staff (treble and bass clefs). The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped with slurs. Dynamic markings of *ff* (fortissimo) are placed throughout the score, indicating a loud, powerful performance. The piece concludes with a final cadence in the grand staff.

Moderato.

The first system of the musical score consists of five staves. The top two staves contain dense, rhythmic passages with many sixteenth and thirty-second notes. The lower three staves provide a more sparse accompaniment with longer note values and rests.

The second system continues the instrumental accompaniment. It features a variety of rhythmic textures, including some staves with mostly quarter and eighth notes, and others with more complex rhythmic figures.

The third system shows a continuation of the instrumental accompaniment, with similar rhythmic patterns and dynamic markings as the previous systems.

Tatiana, in eleganter Morgentoilette, mit einem Brief in der Hand.  
 (Входит Татьяна въ утреннемъ элегантномъ туалетѣ съ письмомъ рукѣ)

The fourth system marks the beginning of the vocal entry for Tatiana. The vocal line is written on a single staff, starting with a rest followed by the first notes of her entrance.

The fifth system features the vocal line and instrumental accompaniment. The vocal line has dynamic markings such as *f* and *p*. The instrumental accompaniment includes markings for *pizz.* (pizzicato) and *arco* (arco), indicating changes in the string playing technique.

The sixth system concludes the page with the vocal line and instrumental accompaniment. The tempo marking *Moderato.* is repeated at the end of the system.

Andante.

Ob.  
Cl.  
Fag.

какъ мнѣ ты же - ло, о - пьть О - негиняъ стать на пу - ти моемъ, какъ призракъ без - щадный! Онъ взоромъ огненнымъ мнѣ  
wie ist mir so schwer, aufs neue wieder O - negin tritt erbarmungs - los in meine Bahnen! O, wie sein Blick die Seele

Andante.

Moderato.

ду - шу воз - му - титъ! окъ страсть за - лох - шую такъ жи - во воск - ре - ситъ! Какъ буд - то  
mir aufs neu be - wegt! o wie mein Herz im al - ten Sturme wieder schlägt! Als wär ich

Viol. II.  
Viola

Moderato.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a melodic phrase in the first measure, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) in the second and fourth measures.

The second system of the musical score consists of five staves, all of which are empty, indicating a section of the score that has been redacted or is otherwise blank.

сно - ва                    дѣ - воч - кой    я    ста -    ла,                    какъ    буд - то  
wie - der                    Kind wie einst    im    Tha -    le,                    als    hät - te

The third system of the musical score consists of five staves. The top staff contains the vocal line with the lyrics in Russian and German. The bottom four staves are piano accompaniment in bass clef. The music continues from the previous system, with the vocal line entering in the first measure. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The lyrics are: "сно - ва / wie - der, дѣ - воч - кой / Kind wie einst, я / im, ста - ла, / Tha - le, какъ / als, буд - то / hät - te".

The fourth system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is piano accompaniment in bass clef. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and chords. The vocal line has a melodic line with some rests.

Piu mosso. Allegro giusto.

Musical score for the first system, featuring piano and bass staves with various musical notations and dynamics like *ff* and *mf*.

(weint)  
(она плачеть)

(Въ дверяхъ показывается Онегинъ. Онъ вѣскольکو времени стоитъ, страстно взирая на плачущую Татьяну, затѣмъ быстро подходитъ къ ней и падаетъ предъ ней на колѣна. Татьяна смотритъ на него безъ удивленія и гнѣва, потомъ дѣлаетъ знакъ, чтобы онъ всталъ.)

(An der Thür erscheint Onegin, er bleibt einige Zeit stehen voll Leidenschaft die Weinende betrachtend, dann eilt er auf sie zu fällt vor ihr nieder, Tat. blickt ihn ohne Zorn an, macht dann ein Zeichen, er solle sich erheben.)

съ нимъ меня ни что не разлу- чило!...  
nichts mich je ge- trennt vordem einst Theu- ren.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

Piu mosso. Allegro giusto.

Musical score for the third system, primarily piano accompaniment.

This page of musical notation is divided into three systems. The first system consists of five staves: two treble clefs at the top, two bass clefs in the middle, and a grand staff at the bottom. The second system consists of four staves: two treble clefs at the top, a bass clef in the middle, and a grand staff at the bottom. The third system consists of four staves: two treble clefs at the top, a bass clef in the middle, and a grand staff at the bottom. The notation is dense, with many beamed notes and rests. The key signature is one sharp (F#), and the time signature is 3/4. The piece features complex rhythmic patterns, including frequent triplets and sixteenth-note runs. The grand staves at the bottom of each system show intricate piano accompaniment with many beamed notes and rests.

Meno mosso. Moderato.

До-воль-но, встаньте, и долж-на вамъ объяс-нить-ся отк-ро-вен-но. Он-гинъ.  
Ge-nug nun, bitte, stehsie auf, wahr will ich sein ja wahr u. offen, Onegin

Meno mosso. Moderato.

Fl. I.  
Fl. II.  
Cl.  
Tat. Tat.  
Онегинъ.

помните-ль тотъ часъ, когда въ са-ду, въ алеѣ насъ судьба свела, и такъ смирен.но у-рокъ вашъ выслуша.ла я!  
denken Sie der Zeit, als das Geschick im Garten uns zu sammenführt, wie Sie mein Hoffen, den Wahn mit kalten Wort zerstreut!

О сжальтесь!  
Erbarmen!

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

(Татьяна отираетъ слезы и дѣлаетъ знакъ, чтобы Онегинъ не прерывалъ ее.)  
Tat. wischt die Thränen ab und macht eine Bewegung, dass Onegin sie nicht unterbrechen möge.

сжальтесь на до мною! Я такъ о.шибся, и такъ наказанъ!  
haben Sie Erbarmen Ich war verblendet, und wie beklag'ich's.

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.

Музыкальные инструменты: Fl. I, Fl. II, Cl., Tat. Tat., Онегинъ.



Listesso tempo Moderato.

Fl. I.

Musical notation for Flute I (Fl. I.), showing a single staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of rests followed by a melodic phrase at the end of the system.

Tar.

нѣ-гинь, я тогда мо-ложе, и луч-ше кажет-ся, бы-ла, и я лю-билась, но что-же, что вва-мь серд-ца нашла, ка-  
 пе-гін damals war ich jünger, auch bes-ser war ich noch vielleicht, ich liebte Sie, doch meine Hoffnung, O wie ward bitter sie getäuscht, nicht

Piano accompaniment for the first system, featuring five staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, Bass Clef 2, and Bass Clef 3. The music includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato) in the lower staves, and *arco* (arco) in the bottom-most staff.

Listesso tempo Moderato.

Piano accompaniment for the second system, featuring two staves: Treble Clef and Bass Clef. The music consists of chords and rhythmic patterns.

Musical notation for strings, featuring two staves: Treble Clef and Bass Clef. The music is marked *dolce* (dolce) and consists of flowing melodic lines.

кой отвѣтъ? одну суровость! Не прав-да-ль, вамъ бы-ла не новость смирен-ной дѣвочки любви? и ниче... Боже, стынетъ кровь  
 glauben Sie, dass ich Sie schelte, ob Ih-rer Antwort eisiger Kälte, war Lie-be Ihnen doch nicht neu! Jetzt aber fühlen Sie wohl Reu.

Piano accompaniment for the third system, featuring five staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, Bass Clef 2, and Bass Clef 3. The music includes dynamic markings such as *poco cresc.* (poco crescendo) repeated across multiple staves.

Piano accompaniment for the fourth system, featuring two staves: Treble Clef and Bass Clef. The music includes dynamic markings such as *dolce* (dolce) and *poco cresc.* (poco crescendo).

Ob.  
Cl.  
Fag.

Тат.  
 как только вспомню злая холодный и эту исповедь! но вас я не ви-ю... в тот страшный час вы попустили благо-  
 doch denke ich an Ihre Blicke, denke ich der Beichte, so starret mir das Blut, wohl weiss ich edel war geschah zu meinen

*mf* *p* *pizz.* *arco*

Fl. I.  
Ob.  
Cl.

родно. Вы были правы предомной. Тогда, не правдивы в пустынь, вдали от суетной молвы и вамъне  
 Блице, aufrechtig meinten Sie's und gut, da mals, nicht wahr, in jener Stille, fern von des Hauptstadteitem Thun, damals ver-  
 Об.

Cl.

Fag.

*ppresc.* 3

*ppresc.* 3

*ppresc.*

*mf*

(одушевляясь)  
(belebt)

правились, чтожъ ны нѣ ме-ня пре-сѣд-уе-те вы? Зачьмъ у васъ на ши-  
schämten Sie mein Lie - ben, wa - rum ver - folgen Sie mich nun? Und jetzt da höher ich ge -

*arco*

*pizz.*

*p cresc.*

*p cresc.*

*arco*

*p*

*p cresc.*

*f*

*f*

*mf*

*mf*

мръ? Не пото-му-льчтовьышемысвѣтѣ теперь яв ляться я долж-на что я бо-гата и зна-тна что  
stiegen weil höher mei-ne Ziele fliegen, weil Würden Reichthum mir und Ehr, ist das es was Sietriebhierher viel

*mf*

*mf*

*arco*

*arco*

*mf*

*mf*

*mf*

му́жъ въсраженьяхъizu - въ чепь, что на съза то ласкаетъ дворы! Не пото - му - ъ, то мнѣ позоръ теперь бы всѣмъ бытъза - мѣченъ и  
 leicht auch ha - ben Sie ver - nom - men dass mein Ge - mahl verletzt im Feld Vielleicht um Schand vor al - ler Welt zu brin - gen mir sind Sie ge - kom - men! v r.

Allegro non troppo (♩ = ♩)

muta in B

могъ бы въ обществѣ припестъ вамъ соблазнительную честь. (съ грустью съ большимъ чувствомъ)  
 füh - rer hei - ssen, welchein Ruhm, das war's wohl, was Sie herge - lockt.

Ахъ! о Боже! у жель въ маюль мойей  
 Ach o Himmel, o Qual dasselbstin reinem heissen

*pizz.*

Allegro non troppo (♩ = ♩)

сурен - ной у - ви - дитъ вашъ хо - лодный взоръ за - тѣ - и - хитрости през -  
 Fle - hen en - strömt dem reu - e - vol - len Herz Sie - Schmach - und - Niedrigkeit nur

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with a key signature of one flat and a common time signature. The bottom three staves are piano accompaniment, including a right-hand part in treble clef and a left-hand part in bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system of the musical score consists of five staves, primarily piano accompaniment. It features a right-hand part in treble clef and a left-hand part in bass clef. The music is characterized by sustained chords and melodic lines. Dynamics include *mf* (mezzo-forte).

рѣн - ой? ме - ня терзаетъ вапгу - коръ! — Ког - да-бъ вы зна - ли какъ у-жас - - но  
 se - hen? Ihr Urtheil, achzërreißtmein Herz. Wenn Sie es wü - ssten, wie verschmach - tet

The third system of the musical score consists of five staves, primarily piano accompaniment. It features a right-hand part in treble clef and a left-hand part in bass clef. The music is characterized by sustained chords and melodic lines. Dynamics include *cresc.* (crescendo).

The fourth system of the musical score consists of five staves, primarily piano accompaniment. It features a right-hand part in treble clef and a left-hand part in bass clef. The music is characterized by sustained chords and melodic lines. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).



Ob. *riten.*

Tr. I. II.

Tr. III. IV.

Tar.

Орч. *riten.*

И плачу!  
Ich weine!

и дни, все, все что выразить бы мог!  
fangen, er hören Siemeinheisses Flehn!

Плачьте! эти слезы дороже всех собоиных ми-  
Thränen, o ihr Thränen, kostbarste Schätze mir auf Er-

Parco

arco

*p*

*riten.*

Listesso tempo.

Ob. *riten.*

Tr. I. II.

*mf*

Ахъ!  
Ach,

Счастье было так близко, так близко!  
wie wäre in das Glück so nahe, so nahe!

такъ близко!  
so nahe!

такъ близко!  
so nahe!

pa!  
den.

Ахъ!  
Ach,

arco

*mf*

*riten.*

Meno mosso (Andante.)

*mf*



Moderato.

счастье было такъ воз - можно, такъ близко, такъ близко близ - ко Но судьбамо - я ужъ рѣше - на и безвоз -  
 wie war einst das Glück so na - he, so nahe, so nahe, ach so nah! Doch entschieden ist mein Schicksal jetzt, es ist ent -

счастье было такъ воз - можно, такъ близко, такъ близко близ - ко  
 wie war einst das Glück so na - he, so nahe, so nahe, ach so nah!

Moderato.

врат-но! Я вышла замужъ, вы должны, я васъ про - шу меня о - ставить!  
 schieden, den Gatten lieb ich, gehen Sie, dass Sie nicht stö - ren uns ren Frieden!

Оставить? оставить! Какъ, васъ оставить! Итъ!  
 ich gehen, ich gehen, ich Sie ver - lassen, Nein!

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

*mf* *cresc.* *f*

Allegro non troppo

Fl. I.  
Fl. II.  
Cl.

*p* (как можно выразительнее) *mf*

НБТЬ! ПОМНИТ - но видѣть васъ, повсюду слѣдовать за ва - ми, у - дѣ - бу усть дЛЖНЫ!  
 Nein Ich weicht nicht von hier zu ruck in Ihrer Na - he muss ich le - ben ein - La - cheln nur sie einziger

*p* *ppizz.* *pizz.* *p*

Allegro non troppo.

Ob.

ВЗГЛЯДЪ, ЛОВИТЬ ВЪ ЛЮБЛЕННЫМИ ГЛА - за - ми ВНИМАТЬ ВАМЪ ДОЛ - го, ПОНИМАТЬ ду - шой все ваше совершенство  
 Blick, wird Glück und Se - ligkeit mir ze - ben, der Klang der Stim - me wird mit hol - der Macht mir in die Seele drin - gen

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

*cresc.* *mf* *p*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f2*

предъ ва - ми въстрастныхъ му - кахъ за - ми - рать,      блѣднѣть и гаснуть      вотъ —      бла - женство  
 bis sie zum Jen - seits eilt auf To - des - schwingen      auf To - des - schwingen,      das      ist mei - nem

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Listesso tempo.

Listesso tempo.

Musical score for piano and strings, measures 1-12. The score includes staves for piano (right and left hand) and strings (violin I, violin II, viola, and cello/bass). Dynamics range from *p* to *mf*.

честь  
lebt,

Ев - ге - ний, вы должны я васъ про - шу ме - ли оставитъ!  
O - ne - gin lassen Sie, ich flehe lassen Sie vom Wahne!

За - чѣмъ скрывать, за - чѣмъ лукавить,  
Nun denn so wisse, nicht mag ich läugnen,

Я не могу ос - тавить васъ.  
Nein Sie verlas - sen kann ich nicht.

О сжа - лтесь!  
Nein, immer!

Musical score for piano and strings, measures 13-24. The score includes staves for piano (right and left hand) and strings (violin I, violin II, viola, and cello/bass). Dynamics range from *p* to *mf*. The word *arco* is written above the string staves in measures 23-24.

Musical score for piano and strings, measures 25-32. The score includes staves for piano (right and left hand) and strings (violin I, violin II, viola, and cello/bass). Dynamics range from *p* to *mf*.



Allegro giusto

ff

ff

ff

ff

ff

f

f

f

Нѣтъ! нѣтъ! прошлаго не во-ро-тити! Нода-  
 Nein nein, längstentschwundenist das Glück, vergebne

О радость! жизнь моя! ты прежне-ю Татьяной стала!  
 O Won-ne, Se-ligkeit ach, sobist du Ta-tiana wieder!

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

f

f

f

f

f

Allegro giusto

f

f

Allegro con fuoco

The first system of the score consists of five staves. The top four staves are for the vocal line, and the bottom staff is for the piano accompaniment. The music is in 2/4 time and G major. Dynamics include *ff* (fortissimo) and *p* (piano), with a *cresc.* (crescendo) marking in the piano part.

Она отходитъ и въ изнеможеніи садится.  
 на теперь дру-гому, мо-я судъ-ба ужъ рѣ-шена, и буд-увѣкъ е-му вѣр-на. (Sie will gehen, sinkt aber erschöpft  
 neu, nicht mir ge-hör'ich, dem Andern weiltich mein Geschick, ihm bin ich e-wig, e-wig treu. nieder.)

The second system continues the vocal and piano parts. It features similar dynamics to the first system, including *ff* and *p*, with a *cresc.* marking. The piano part has a more active accompaniment.

Allegro con fuoco

The third system shows the piano accompaniment. It features a *ff* dynamic and a *cresc.* marking, indicating a powerful and increasing accompaniment.



Cl.  
Fag.  
Cor.  
Cor.

On. kniet vor ihr nieder, leidenschaftlich.  
Становисьь возлѣ ней на колѣна.

O не го - ни, ме - ня ты любишь,  
O fliehe nicht, du darfst nicht gehen,

Fag.

и не оц - тав - лю я теб.я, ты жизнь сво - ю най - па - сно сгу - бишь, то во - ли не ба: ты мо -  
du liebst mich noch mir sagts dein Blick, hō re des Her zens hei - sses Flehen, mein bist du, sowills das Ge -

Fag.

я! schick!      Вся жизнь тво - я бы - ла за - ло - гомъ  
Hast du nicht einst es mir ge - stan - den,      со - е - ди - не - ни - я со мной!      И знай: те -  
du hast ja nur für mich ge - lebt,      der Him - mel

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

бъ я посланъ Бо - гомъ, до гро - ба я хра - нит - ель твой!      Не можешь ты ме - ня отри - нуть,  
wollt' dass wir uns fan - den, sag'ts dir      das Herz nicht, das er - bebt?      O komm, o komm      und lass uns fliehen

*p*

*p*

*p*

*p*

*p*

*p*

Musical score for the first system, including vocal line and piano accompaniment. The score consists of five staves. The vocal line is on the top staff, and the piano accompaniment is on the four staves below. The key signature is one sharp (F#), and the time signature is 4/4. The music features a crescendo from piano (*p*) to forte (*f*).

Timp.

ты для ме - ни долж - на покинуть, посты - лый домъ, и шумный свѣтъ, те - бѣ другой до - ро - ги  
 lass aus der stol - zen Welt uns ziehen, o stosse mich nicht kalt zu - rück, o folg mir dort wohnt das

Musical score for the second system, including vocal line and piano accompaniment. The score consists of five staves. The vocal line is on the top staff, and the piano accompaniment is on the four staves below. The key signature is one sharp (F#), and the time signature is 4/4. The music features a crescendo from piano (*p*) to forte (*f*).

Moderato assai

*con tutta forza*

0 Бо - же, ни опол ли ми ѣ си - лы, въ мучительной мо - ей борьбѣ! Б - го при з -  
 0 Gott er - hö - re du mein Flehen, ver - lei - he du mir Muth und Kraft, lass mich im

нѣтъ! Glück!

Нѣтъ не можешь ты ме - ня отри - нуть. Nein verstoss' mich nicht, du musst mir fol - gen.

Moderato assai

Allegro animato.

First system of musical notation, including piano and bass staves with dynamics such as *f*, *mf*, *cresc.*, and *ff*.

на - нѣ - я мнѣ млы,  
Kampf nicht untergehen,

мнѣ сла - до внять е - го мо - лѣбѣ!  
im Kampfe mit der Leiden - schaft!

Глу - бо - ко въ серд - це прои - каеть е - го от -  
Noch treibt mich, sei - nem Wort zu lauschen, das mir ins

Ты для ме - ня дол - жа по - кинуть все! все! По - стыль домъ,  
Nur an meiner Sei - te füh - ret dich dein Pfad! Komm verlass dies Haus,  
и шумный свѣтъ тебѣ дру - гой  
zur Einsamkeit, fern von der Welt

Second system of musical notation, including piano and bass staves with triplets and dynamics such as *mf* and *ff*.

Allegro animato.

Third system of musical notation, including piano and bass staves with triplets and dynamics such as *mf* and *cresc.*

ча - янный при - зывъ, и чувство долга по - давнѣе безумно, безум. но, куда то въ бездну увлека -  
 Herz so glühend dringt, dass mich mit Wundermacht bezwingt, die Seele ohn - mächtig ver - lo - ren muss sich da - ran be - gau -

до - ро - ги нѣтъ! О не го - ни, меня молю, ты любишь ме - ня ты жизнь свою на - прас. но ступишь, ты мо - я навѣкъ мо -  
 da lass uns fliehn o stosse mich nicht kalt zurück, du liebst mich, du liebst mich und mir zu fol - gen heisst dich das Geschick, sei mein auf e - wig

Poco piu mosso.

Онъгинъ хочетъ увлечь Татьяну, она въ величайшемъ волненіи старается высвободиться изъ его объятій. Наконецъ, она начинаетъ изнемогать въ борьбѣ. (On will Tatiana an sich ziehen, sie sucht sich zu bereien, verliert aber die Kräfte.)

еть! *Ев - ге - вий, сжальтесь. мо - лю васъ!*  
 schen *Eu - gen Er - bar - men!*

я! *Нѣтъ! нѣтъ! нѣтъ! нѣтъ!* *нѣтъ послушай - ся ме -*  
 mein! *Nein, nie - mals nein!* *Ach, Ta - tiana hö - re*

Poco piu mosso.

The first system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense and rhythmic accompaniment.

Тать.  
 О Боже, что миѣ дѣлать!  
 О Gott, ich bin ver - loren!

Ахъ что со мной!  
 Ach, we - he mir!

Онѣг.  
 ня!  
 mich

Люб - лю тебѣ, люб - лю тебѣ!  
 ich lie - bedichich lie - bedich!

Люб - лю те -  
 Ich lie - be

The second system of the score includes vocal lines and piano accompaniment. It features a vocal line in treble clef with lyrics in Russian and German. Below it are two staves of piano accompaniment in bass clef. The piano part continues with intricate rhythmic patterns, including many beamed notes and arpeggiated figures.



Татья.

*fff*

Я у - ми - ра - ю! ...  
 Mein Gott ich ster - be.

(Входит князь Грешинъ. Татьяна увидѣвъ его, испускаетъ крикъ и падаетъ въ обмо-  
 рокъ къ нему въ объятія. Князь дѣлаетъ  
 Онегину повелительный знакъ удалитъ-  
 ся.)

Онег.

бл!.....  
 dich!

(Der Fürst tritt herein Tat stößt ei-  
 ne Schrei aus und sinkt ohnmäch-  
 tig in seine Arme. Der Fürst winkt  
 Olegin gebieterisch, sich zu ent-  
 fernen.)

*a Tempo*

*Ritenu*

The first system of the musical score consists of eight staves. The top two staves are vocal lines, and the remaining six are instrumental. The music is characterized by dense, rhythmic patterns, including many triplets. The dynamic marking *fff* is used throughout. The tempo is marked *a Tempo* at the top right, and *Ritenu* (ritardando) is indicated above the first staff.

Отбг.

(stürzt davon.) Vorhang.  
(Убегает) (Занавѣсъ!)

О смерти смерти! иду искать тебя!.....  
Weh mir, verfall'nen bin ich nun dem Tod!

The second system of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in both Russian and German. The music continues with complex rhythmic patterns and triplets. The dynamic marking *fff* is present. The tempo is marked *a Tempo* at the bottom right.

*Ritenu*

*a Tempo*  
3901