



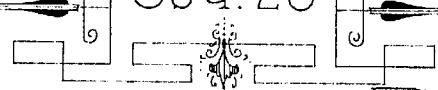
„ФРАНЧЕСКА да РИМИНИ“

Драматическій эпизодъ V пьсьни „Ада“ Данте
опера въ двухъ картинахъ съ прологомъ и эпилогомъ.

Либретто М.И.Чайковскаго

— — — МУЗЫКА — — —

С. РАХМАНИНОВА.

— — — Соч. 25 — — —


FRANCESKA DA RIMINI

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

Oper in zwei Bildern mit Prolog und Epilog

Libretto von M.J. TSCHAJKOWSKI

— — — Deutsch von Lina Esbeer. — — —

— — — MUSIK VON — — —

S. Rachmaninow.

OP. 25.

Propriétaire de l'Édition



MOSCOU chez **A. GUTHEIL,**

Fournisseur de la Cour IMPÉRIALE et des Théâtres Impériaux,

BREITKOPF & HÄRTEL

LEIPZIG · BRUXELLES · LONDRES · NEW YORK

St. Pétersbourg, chez A. Johanson, Perspective de Nevsky, № 50.

KIEFF, chez L. Lozиковsky. VARSOVIE chez GEBETHNER & WOLFF.

Дѣйствующія лица :

| | |
|--------------------------------------|-------------|
| Тѣнь Виргилія, | = баритона. |
| Дантъ, | = тенора. |
| Ланцотто Малатеста, влаетитель Римни | = баритона. |
| Франческа, его жена | = сопрана. |
| Паоло, его братъ | = тенора. |
| Кардиналь | |

Призраки ада, свита Малатесты и кардиналь.

XIII. вѣкъ.

Personen :

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

Visionen der Hölle. Gefolge Malatestas und des Kardinals.

XIII. Jahrhundert.

Франческа да Римини.

ПРОЛОГЪ.

I.

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

Входить Тѣнь Виргилія и Дантъ. Приблизившись въ уступамъ, прежде чѣмъ спуститься, Тѣнь Виргилія какъ бы не можетъ преодолѣть опущенія страха, и останавливается.

Тѣнь Виргилія.

Теперь наступаемъ мы въ стѣпую бездну.
И буду впереди. Иди за мной!

Дантъ.

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

Тѣнь Виргилія.

Мученія тѣхъ, кто тамъ внизу томится
Мнѣ состраданье вызвали въ лицѣ,
Не страхъ. Идемъ, не замедляя пути . . .

Спускаются по уступамъ внизъ. Черныя тучи зарекаиваются все. Возвращается полный мракъ.

II.

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

Тѣнь Виргилія.

Мой сынъ, теперь мы тамъ, гдѣ свѣтъ
нѣмѣетъ.

Здѣсь вѣчный вихрь, въ стремленіи неустанномъ

Влечетъ съ собою страждущія души,
И корчитъ, и терзаетъ ихъ, и бьетъ . . .

Со всѣхъ сторонъ онъ къ нему стремится
И, безъ луча надежды на спасенье,
Въ безбрежной скорби стонуть и мнутенъ.

Franceska da Rimini.

Prolog.

I.

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

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

Virgils Schatten.

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

Dante.

Wie könnte ich's, da du doch selbst voll
Bangen!

Du warst bisher mir Stab und Stütze . . .

Virgils Schatten.

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

Jetzt komm, verzög're nicht den Gang . . .

Sie steigen die Absätze hinab. Schwarze Wolken hüllen alles ein . . . Völlige Dunkelheit hat sich eingestellt.

II.

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

Virgils Schatten.

Mein Sohn, wir sind jetzt dort, wo Licht
nicht leuchtet,

Wo ew'ger Sturm in nimmer müdem Drange
Der Dulder Seelen rastlos vor sich hertreibt,
Verkrümmt und sie peiniget und schlägt . . .

Sie eilen hin von seinem Hauch getragen
Ohn' jeden Hoffnungsschimmer auf Erlösung,
Ihr grenzenloses Elend laut beklagend.

Дантъ.

Кого такъ черный воздухъ петязуетъ?

Тѣнь Виргилія.

Людей, что подчиняли разумъ страсти
Любви

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

Дантъ.

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

Тѣнь Виргилія.

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

Дантъ (къ призракамъ).

Печальныя, измученныя тѣни;
Когда возможно вамъ, — приблизьтесь.

Кто вы?

Страданья ваши вызываютъ слезы
Скажите мнѣ, пока молчите злой вѣтеръ,
Откуда вы и какъ сюда испали?

Призраки Паоло и Франчески подлетаютъ къ Данту. Обманъ завлекающихъ сцену.)

Голоса Паоло и Франчески.

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

(Облака мало по малу разсѣиваются.)

(Зававѣсь.)

Картина I.

Римшии. Дворецъ Малатеста.

Сцена I.

Ланчотто Малатеста, Кардиналъ и Свита
обоихъ.

Ланчотто.

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

Dante.

Wen mag dies schwarze Luftmeer martern
hüllen?

Virgils Schatten.

Viel Volk, dessen Verstand der Liebe ward
unterstellt.

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

Dante.

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

O, wenn ich ihnen Fragen stellen dürft! . .

Virgils Schatten.

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

Dante (zum Schatten.)

Ihr traurigen, ihr leiderfüllten Schatten!
Wenn ihr's instände seid, so naht. Nennet
euch!

Dem Aug' entlocken eure Qualen Tränen . . .
O saget mir, solange der Sturm nicht wüthet,
Woher ihr seid, und wie hierher ihr kamet?

(Die Erscheinungen Paolos und Franceskas schweben auf
Dante zu. Wolken verhallen die Bühne.)

Franceska und Paolo.

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

(Die Wolken zerstreuen sich allmählich.)

(Vorhang.)

I. Bild.

Rimini. Palast des Malatesta.

I. Auftritt.

Lanceotto Malatesta, Cardinal und das
Gefolge beider.

Lanceotto.

Hier mein Bescheid: Lanceotto Malatesta
Wird ohn' Verzug des Papsts Befehl voll-
ziehen.

Eh' ihr zurück nach Rom gekehrt, soll schon
gefallen sein,
Was feind dem heil'gen Stuhle.

(Къ свѣтъ.)

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

Хоръ.

Смерть врагамъ Гибелинамъ!

Ланчотто (къ Кардиналу).

Благословите именемъ Владыки
Меня, мой мечъ и воинство мое.
(Отпускается на колѣни. Кардиналъ благословляетъ и медленно удаляется со святой своей.)

Ланчотто (къ своей свѣтъ).

Готовьтесь выступать.

(Свѣтъ удаляется.)

(Къ слугѣ) Позвать моего супруга.

Сцена II.

Ланчотто (въ глубокой задумчивости).

(За сценой слышны фанфары выстуления и сбора.)

Ланчотто.

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

Франческа, что ты сдѣлала со мной?...

(Задумывается.)

Отецъ твой, да, отецъ всему виною! —

Проклятый Гвидо! —

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

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

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

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

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

(Zum Gefolge.)

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

Chor.

Tod! Seht euch vor, Ghibellinen!

Lanceotto (zum Kardinal).

Wollet uns segnen namens eures Senders,
So mich, mein Schwert, wie meine Kriegerschar.

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

Lanceotto (zu seinem Gefolge).

Macht euch denn marschbereit!

(Das Gefolge entfernt sich.)

(Zum Diener) Entbietet meine Gattin!

II. Auftritt.

Lanceotto (in Gedanken versunken).

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

Lanceotto.

Nichts löscht die Flammenglut der Eifersucht...

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

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

(Verfällt in Nachsinnen.)

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

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

Und du, du glaubtest ihm, und schworst nun ihm

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

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

Nie hättest du den Ruf: „Weh mir, warum

Сомнѣнья пѣтъ, увы, ты любишь брата...
И вмѣстѣ съ нимъ смѣешься надо мною!
Хромой уродъ, могу-ль сравниться съ
нимъ?

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

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

(Задумывается.)

А если... если это только бредъ
Вольной души?... И ты не измѣнила?
Тогда изгнаніе залѣчить рану...

Да! Паоло исчезнетъ навсегда
И я могу еще быть счастливъ съ ней...
Но какъ узнать? О Поже! Какъ?...
Она!...

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

Сцена III.

Входитъ Франческа.

Франческа.

Мой повелитель звалъ меня?

Ланчотто.

Да! звалъ....

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

Франческа.

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

Ланчотто.

Зачѣмъ? Охраню твою будеть
Братъ Паоло....

(привлеченно смотритъ на Франческу.)

Что-жъ ты не отвѣчаешь?

Франческа.

Мой долгъ лишь исполнять твои велѣнья...

Ланчотто.

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

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

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

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

Daß du mich hintergangen? Dann wird
Verbannung

Die Wunde heilen. Ja! Paolo verschwindet
ewiglich

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

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

III. Auftritt.

Der Vorige, Francesca.

Francesca (tritt ein).

Ihr, mein Gemahl, verlangt nach mir?

Lanceotto.

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

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

Francesca.

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

Lanceotto.

Weshalb?

Du bleibst hier wohlgeborgten unterm Schutz
Paolos...

(blickt Francesca unverwandt an.)

Kannst du mir nichts erwidern?

Francesca.

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

Lanceotto.

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

Франческа.

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

Ланчотто.

Нѣтъ! Не подчиненя, нѣтъ! Люби
Твоей хочу я! . . . Погляди на что
Похожъ сталъ нынѣ грозный Малатеста!
Передо мной все трепетало прежде,
Однимъ движеніемъ руки
Я приводилъ въ повиновење
Теперь же, при тебѣ, я робокъ,
Я безсилентъ

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

Покинь воздушныя селеня,
Гдѣ спитъ не зная вождельбья
Краса твоя!

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

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

(Франческа остается безмолвна.)

Проклятье! Ты меня любить не можешь!

Франческа.

Простите мнѣ, но лгать я не умѣю.

Ланчотто.

Не можешь лгать?

(овладѣвъ своимъ гнѣвомъ.)

Ну, Богъ съ тобой!

(ласково)

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

Франческа.

Когда вернется мой супругъ?

Ланчотто *(прислально смотритъ на Франческу).*

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

Нѣтъ . . . нѣтъ . . . ступай . . .

(Франческа уходитъ.)

Когда вернусь?? Ха, ха, ха!
Узнаешь скоро!

(Запаивъсь.)

Franceska.

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

Lanceotto.

Nein! Nicht Unterwerfung, nein! Ach,
Liebe

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

Aus mir, dem Mann des Schreckens,
Malatesta,

Vor dem die ganze Welt noch kürzlich
bebte?

Ein einz'ger Wink hier dieser Hand

Besaß die Macht zu unterjochen . . .

Doch seit ich dich gesch'n, verzag' ich —

Ich bin machtlos . . .

O steig herab von deiner stolzen Höh',

Mein holder Stern!

Verlasse jene lichten Sphären,

Wo Schönheit schläft und wo Gewähren

Und Wunsch ihr fern!

Dein Haupt nur einmal voll Verlangen,

Von heißer Liebesglut umfängen

Ans Herz mir lehn'!

Auf mich der Blicke Strahlen richte,

Und laß in ihrem Himmelslichte

Mich untergeh'n!

(Franceska verweilt wortlos.)

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

Franceska.

Verzeihet mir, ich kann euch nicht belügen.

Lanceotto.

Du kannst es nicht?

(Seinen Zorn meisternd.)

Nun, Gott mit dir!

(freundlich.)

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

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

Franceska.

Wann kehrt mein Gatte wieder heim?

Lanceotto *(sieht Franceska aufmerksam an).*

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

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

(Franceska ab.)

Wann kehr' ich heim? Ha-ha-ha-ha! Gar
bald erfährst du's!

(Vorhang.)

Картина II.

(Римини. Комната во дворцѣ.)

Сцена I.

Франческа и Паоло. Вечерѣть.

Паоло (читаетъ).

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

Франческа.

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

Паоло.

А ты сама, жестокая

Франческа.

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

Паоло.

О, Франческа!

(Франческа дѣлаетъ ему знакъ молчать. Онъ читаетъ):

„Какъ раннее предвѣстье утра краситъ востокъ отблкомъ пѣжно свѣтлыхъ розъ, такъ точно щеки блѣдной королевы при имени „Пришельца изъ Озера“, вдругъ заиграли сладостнымъ румянцемъ. Едва кивнувъ головою, Гиневра дозволила прийти герою и Галего ввелъ того, кто былъ когда-то ему врагомъ, а нынѣ боязливый и трепетный не смѣлъ подиать очей на королеву“

О, какъ имъ было сладостно и жутко
Счастливые! (задумавшеся).

Франческа (задумчиво).

Счастливые о, да! (молчаніе).

Паоло (читаетъ).

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

II. Bild.

Rimini. Ein Zimmer im Palaste.

I. Auftritt.

Franceska und Paolo. Es dämmert.

Paolo (liest).

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

Franceska.

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

Paolo.

Vermagst denn du's, du Grausame

Franceska.

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

Paolo.

О, Франческа!

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

„Wie Morgenröthe früh den Himmel tünelt im Ost mit zartest rosenrotem Schein, so wurden gleichfalls da die bleichen Wangen der Königin beim Nennen „des Manns vom See“ plötzlich von Gluthen rosig übergossen. Kaum merklich war die Neigung ihres Hauptes, wodurch den Eintritt sie gewährte, und Galego führte ein den Mann, der ehemals sein ärgster Feind und heute ein Verzagter, der kaum es wagt, sein schüchtern Aug' zur Königin zu heben.“

О, wie sie wonniglich erbeben mochten
Die Glücklichen! (Er versinkt in Nachdenken).

Franceska (gedankenvoll).

Die Glücklichen Jawohl! (Schweigen.)

Paolo (liest).

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

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

Франческа.

О, не гляди такъ на меня . . . Читай!

Паоло (бросая книгу).

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

Припамятъ къ устами возлюбленной своей, Какъ все забывъ, они отдались страсти, И замерли въ блаженствѣ вѣчной ласки! ? О, Франческа! . . .

(падаетъ передъ ней на колѣни и рыдаетъ).

Франческа.

О, не рыдай мой Паоло, не падо Пусть не даю намъ знать лобзаний, Цускай мы здѣсь разлучены Не дологъ срокъ земныхъ скитаний, Мелькнутъ, какъ мигъ, земные сны! Не плачь, цѣной земныхъ мучений Намъ ждеть съ тобой блаженство тамъ, Гдѣ нѣтъ гѣней, гдѣ нѣтъ лишений, Гдѣ у любви петлянный храмъ! — Тамъ, въ высотѣ, за граней міра, Въ твоихъ объятяхъ паря, Въ лазури свѣтлаго зѣира Я буду въ вѣчности твоя!

Паоло.

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

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

За мигъ одинъ, за мигъ прикосновенья Огнемъ горящихъ усть къ устами Вся жизнь, весь мѣръ въ одномъ мгновеньи, Вся вѣчность тамъ!

(Паоло хочеть обнять Франческу, она избѣгаетъ его).

Франческа.

Уши! другому отдана я!!

Паоло.

Нѣтъ! нѣтъ! Предъ небомъ ты моя! Намъ Богъ соединить! Не мнѣ ли ты клялась съ любовью Предъ сонмомъ вышнихъ силъ Связать всю жизнь съ моею судьбой?

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

Franceska.

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

Paolo (wirft das Buch fort).

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

O, Franceska!!

(Fällt vor ihr schluchzend auf die Knie nieder.)

Franceska.

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

Паоло.

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

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

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

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

Franceska.

Weh mir, dem Weibe eines andern!

Паоло.

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

Франческа.

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

Паоло.

Предъ небомъ ты моя! —

Франческа.

Назъ ожидаютъ муки ада!

Паоло.

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

Франческа.

О! . . . Паоло! . . .

Паоло.

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

Франческа.

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

Паоло.

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

Франческа.

Въ твоихъ объятіяхъ замрзал
Что мнѣ до райскаго вѣнца?

Паоло.

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

Франческа.

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

Паоло.

Замри, замри въ моихъ лобзаніяхъ!

Оба.

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

Franceska.

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

Paolo.

Vor Gott gehörst du mir!

Franceska.

Uns trifft der Hölle ew'ges Wehe!

Paolo.

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

Franceska.

O, Paolo!

Paolo.

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

Franceska.

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

Paolo.

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

Franceska und Paolo.

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

Franceska.

Ersehnter! Nun ewiglich mein!

Paolo.

Geliebte! Nun ewig dein!

Beide.

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

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

(Замыкаетъ въ поцѣлуй.)

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

Ланчотто (запоясь кинжалъ надъ обонки).

Нѣтъ! Вѣчное проклятье!!!

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

Эпilogъ.

Декорация второй части пролога.

Данте и Тѣнь Виргилія.

Показываются призраки Паоло и Франчески.

Призраки Паоло и Франчески.

О, въ этотъ день мы больше не читали!!
(исчезаютъ) (Данте протягиваетъ имъ руки и надеетъ наплечь, какъ надеетъ мертвое тѣло.)

Хоръ.

Нѣтъ болѣе великой скорби, какъ вспоминать о времени счастливымъ въ несчастія . . .

(Занавѣсъ.)

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

(Sie ersterben in einem Kusse.)

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

Lanceotto (einen Dolch über beide zückend).

Nein! Ewige Verdammniss!

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

Epilog.

Dekoration des zweiten Theils des Prologs.

Dante und Virgils Schatten.

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

Paolo und Francesca.

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

Chor.

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

(Vorhang.)

„ФРАНЧЕСКА ДА РИМИНИ“

FRANCESKA DA RIMINI

Прологъ. | Prolog.

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

Largo. (♩=76. 80.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature. It begins with a piano (*p*) dynamic marking and features a melodic line with dotted rhythms and slurs. The lower staff is in bass clef with a 6/8 time signature and contains a rhythmic accompaniment of eighth notes.

The second system continues the musical piece. The upper staff maintains the melodic line with slurs and dotted rhythms. The lower staff continues the eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

The third system shows the continuation of the melody and accompaniment. A piano (*p*) dynamic marking is at the start, and a pianissimo (*pp*) dynamic marking appears later in the system. The notation includes slurs and dotted rhythms.

The fourth system features a more active melodic line in the upper staff with sixteenth-note passages. The lower staff continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present.

The fifth system concludes the page with dense sixteenth-note passages in both staves. A piano (*p*) dynamic marking is at the start, and the instruction *un poco cresc.* (a little crescendo) is written at the end of the system.

First system of a musical score. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is marked *f dim.*. The second measure is marked *p* and includes the instruction *m. g.* (mezzo-gioco). The third measure is marked *dim.*. The system concludes with a fermata over the final notes.

Second system of the musical score. It continues the grand staff notation. The first measure is marked *pp*. The second measure is marked *p*. The system ends with a fermata.

Third system of the musical score. The first measure is marked *p dolce*. The system concludes with a fermata.

Fourth system of the musical score. The first measure is marked *p*. The system concludes with a fermata.

Fifth system of the musical score. The first measure is marked *un poco cresc.*. The system concludes with a fermata.

First system of musical notation, consisting of two staves. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff contains a bass line with chords and some melodic fragments.

Un poco più mosso.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff has dynamic markings: *mf* in the first measure and *un poco cresc.* in the second measure.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff has a dynamic marking of *f* in the second measure.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff has dynamic markings: *dim.* in the first measure, *mf* in the second measure, and *dim.* in the third measure.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff has dynamic markings: *p* in the second measure and *dim.* in the third measure.



pp

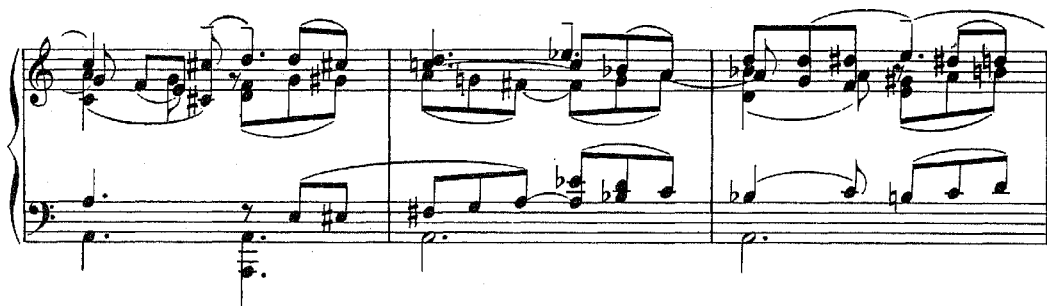
7 7

This system contains the first two measures of the piece. The right hand begins with a half note chord (F#4, A4, C#5) followed by a quarter note chord (Bb4, D5, F#5). The left hand plays a descending eighth-note scale: G#3, F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *pp* is placed above the right hand. The number '7' appears above the first two notes of the right hand in the second measure.

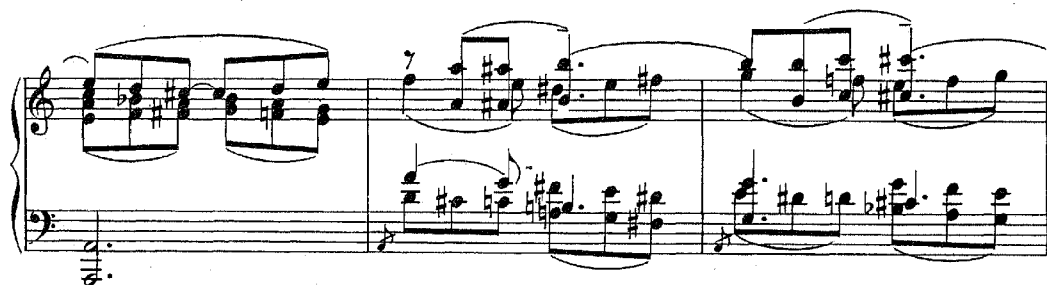


poco a poco cresc.

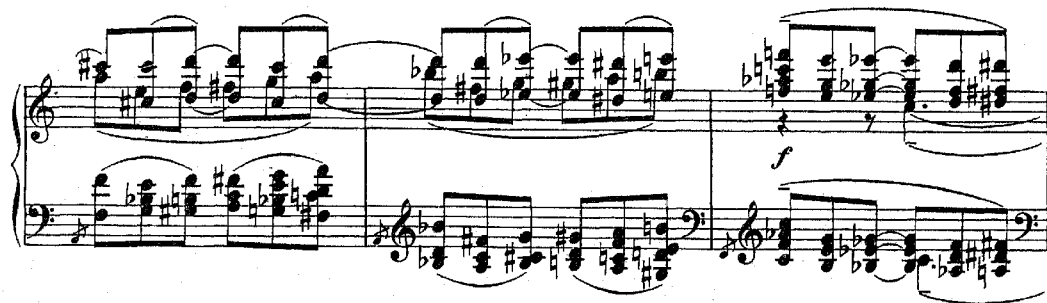
This system contains measures 3 and 4. The right hand continues with quarter notes: G#4, A4, Bb4, C#5, D5, E5, F#5, G#5. The left hand continues with eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2. The dynamic marking *poco a poco cresc.* is written across the first measure.



This system contains measures 5 and 6. The right hand plays quarter notes: G#4, A4, Bb4, C#5, D5, E5, F#5, G#5. The left hand continues with eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2. The dynamic marking *poco a poco cresc.* continues across the first measure.



This system contains measures 7 and 8. The right hand plays quarter notes: G#4, A4, Bb4, C#5, D5, E5, F#5, G#5. The left hand continues with eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2. The dynamic marking *poco a poco cresc.* continues across the first measure.



f

This system contains measures 9 and 10. The right hand plays quarter notes: G#4, A4, Bb4, C#5, D5, E5, F#5, G#5. The left hand continues with eighth notes: C3, B2, A2, G2, F#2, E2, D2, C2. The dynamic marking *f* is placed above the right hand in the second measure.

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is present in the first measure of the bass staff. The system concludes with a fermata over the final notes.

Second system of the piano score. It continues the two-staff format. The treble staff has a melodic line with some rests. The bass staff has a more active accompaniment. A *ff* (fortissimo) dynamic marking is in the first measure, and a *dim.* (diminuendo) marking is in the second measure. The system ends with a fermata.

Third system of the piano score. The treble staff continues with a melodic line. The bass staff has a more active accompaniment. A *f* (forte) dynamic marking is in the second measure, and a *dim.* (diminuendo) marking is in the third measure. The system ends with a fermata.

Fourth system of the piano score. The treble staff continues with a melodic line. The bass staff has a more active accompaniment. A *p* (piano) dynamic marking is in the second measure. The system ends with a fermata.

Fifth system of the piano score. The treble staff continues with a melodic line. The bass staff has a more active accompaniment. A *dim.* (diminuendo) marking is in the first measure. The system ends with a fermata.

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

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

Listesso tempo.

Занавѣсъ.

Der Vorhang.

The first system of the musical score consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a more rhythmic accompaniment. The dynamic marking *pp* is placed at the beginning of the first measure.

The second system continues the piano accompaniment from the first system. It features two staves in bass clef, with the upper staff having a more active melodic line and the lower staff providing harmonic support. The dynamic remains *pp*.

The third system shows a transition in dynamics. The upper staff in bass clef has a melodic line that begins to rise in volume, marked with *cresc.*. The lower staff continues its accompaniment. The dynamic marking *mf* appears in the second measure of the lower staff.

The fourth system features a more complex texture. The upper staff in bass clef has a dense, chordal texture with many notes. The lower staff in bass clef has a more active melodic line. The dynamic marking *mf* is present.

The fifth system concludes the piece. The upper staff in bass clef has a dense chordal texture, marked with *cresc.*. The lower staff changes to a treble clef and features a melodic line. The dynamic remains *mf*.

poco a poco ritard.

m.g. dim.

Темпо I.

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

ХОРЪ* CHOR*

mf *mf*

АЛТЫ. *Alt.*

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

Темпо I.

p *m. d.*

mf *m. g.*

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

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

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

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

Third system of a musical score. It consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords. The instruction *f* is written above the piano part.

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

First system of musical notation. It consists of two staves at the top and a grand staff below. The top two staves are treble clefs with notes and rests. The grand staff has a treble clef on the left and a bass clef on the right. The key signature has three sharps (F#, C#, G#). Dynamics include *f* and *dim.*. There are fermatas over the first two measures of the top staves. The grand staff contains complex chordal textures with many notes.

Second system of musical notation. It consists of two staves at the top and a grand staff below. The top two staves are treble clefs with notes and rests. The grand staff has a treble clef on the left and a bass clef on the right. The key signature has three sharps. Dynamics include *dim.* and *pp*. The grand staff contains complex chordal textures with many notes.

Third system of musical notation. It consists of two staves at the top and a grand staff below. The top two staves are treble clefs with notes and rests. The grand staff has a treble clef on the left and a bass clef on the right. The key signature has three sharps. Dynamics include *p*, *cresc.*, and *mf*. The grand staff contains complex chordal textures with many notes. The instruction *un poco cresc.* is written in the grand staff.

f *dim.* *p*

f *dim.* *p*

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

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

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

Un poco meno mosso. (♩ = 69.)

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

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

mf *dim.*

Тѣнь Виргилія. Virgils Schatten.

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

Те-перь ве-ту-паемъ мы въ олѣ-пу-ю без-ду.
Und nun be-tre-ten wir die fin-stre Tie--fe.

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

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

pp *un poco cresc.*

Дантѣ. Dante.

T. B. *mf* *p*

V. S. мной! Какъ я пой-ду, ког-да ты самъ страшишь-ся?
zagt! Wie könn't ich dies, da du doch selbst voll Ban-gen!

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

Тѣнь Виргилія. Virgils Schatten.

D. *mf*

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

mf

Му-
Die

ХОРЪ. СНОРЪ.

Т. В. В. С.

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

dim.

Т. В. В. С.

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

Спускаются по уступамъ внизъ.
Sie steigen die Absätze hinab.

Т. В. В. С.

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

poco a poco dimin.

p *mf* *m.g.*

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

ХОРЪ. СНОР.

Сопрано. *Sopran.*

Альто I.

Сопр. II *pp*

Альтъ. *Alt.*

(Съ закрытымъ ртомъ.)

(*Mit geschlossenem Munde.*)

Теноръ. *Tenor.*

Теноре. *pp*

Альто II. *pp*

pp

Басъ. *Baß.* *Basso.*

pp *m.d.* *pp*

Tempo I.

Sopr. I. *p*

f

ff

p *f* *ff*

Tempo I.

p *f*

mf

mf

p

f

This system contains the first two systems of the score. The top system shows vocal lines in treble and bass clefs with a mezzo-forte (*mf*) dynamic. The second system shows piano accompaniment with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand.

This system continues the vocal and piano parts from the previous system. It features similar melodic lines for the voice and dense chordal textures for the piano.

Черные тучи заволакивают все.
Schwarze Wolken hüllen Alles ein.

dim.

p

dim.

p

dim.

p

This system contains the third and fourth systems of the score. The vocal lines are marked *dim.* (diminuendo) and *p* (piano). The piano accompaniment also features *dim.* and *p* markings. The lyrics are written above the vocal lines.

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff features a bass line with a steady eighth-note accompaniment, marked with '7' and 'y'.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass accompaniment. A *dim.* (diminuendo) marking is present in the right-hand portion of the system.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass accompaniment. The '7' and 'y' markings are present throughout the system.

Воцаряется полный мрак.
 Völliges Dunkel hat sich eingestellt.

Fourth system of musical notation. The upper staff features a dense, rapid melodic passage. The lower staff continues the bass accompaniment. A *pp m.d.* (pianissimo molto dimesso) marking is present in the right-hand portion of the system.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass accompaniment. The system concludes with a double bar line and a key signature change to two flats.

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

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

(♩ = ♩)

The musical score is written for piano and consists of six systems of staves. The first system is in 4/8 time and features a bass line with triplets and a treble line with chords and triplets. The second system continues with similar patterns, including a *cresc.* marking. The third system is in 6/8 time and includes a *mf* dynamic and another *cresc.* marking. The fourth system continues the 6/8 time signature with complex chordal textures. The fifth system is in 6/8 time and features a *f* dynamic and a *m.g.* (mezzo-gioco) marking. The sixth system concludes the piece in 6/8 time with a *f* dynamic and a final triplet.

dim.
m. g.

Отдаленный грохот бури и приближающагося вихря страждущихъ.

Fernes Gewitterrollen und sich nähernder Sturm der Leidenden.

poco a poco accelerando e cresc.

p

p.

Allegro vivace. (♩=160.)

Сопрано. *Sopran.*

ХОРЪ.*) CHOR.*)

Альтъ. *All.*
* Теноръ. *Tenor.*
Басъ. *Bass.*

Allegro vivace. (♩=160.)

f
dim.

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

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

First system of musical notation. The vocal line (treble clef) has a whole note rest. The piano accompaniment (bass clef) features a long, sustained chord in the left hand and a melodic line in the right hand.

Second system of musical notation. The piano accompaniment includes dynamic markings: *mf*, *dim. m. d.*, and *p*. It features several triplet figures in both hands.

Third system of musical notation. The piano accompaniment is highly active, with a complex melodic line in the right hand and a more rhythmic line in the left hand.

Fourth system of musical notation. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (bass clef) provides harmonic support with a steady bass line.

ХОРЪ. ЧОР.

Fifth system of musical notation. The vocal line (treble clef) has a whole note rest. The piano accompaniment (bass clef) has a whole note rest.

Sixth system of musical notation. The piano accompaniment (bass clef) features a *pp* dynamic marking and a melodic line. The vocal line (treble clef) enters with a melodic phrase, also marked *pp*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a 'bb:' marking.

Second system of musical notation, including piano and bass staves with various musical notations like triplets and dynamics.

Third system of musical notation, featuring a grand staff with a 'dim.' marking in the bass line.

Fourth system of musical notation, including piano and bass staves with triplets and other musical notations.

Fifth system of musical notation, featuring a grand staff with a 'p' dynamic marking.

Sixth system of musical notation, including piano and bass staves with dynamics like 'm.d.', 'mf', and 'p'.

First system of musical notation. The upper staff contains chords and melodic fragments. The lower staff features a prominent triplet pattern in the bass line, with notes beamed together and a '3' above them.

Second system of musical notation. The upper staff continues with melodic lines. The lower staff shows a continuation of the triplet pattern in the bass line, with some notes marked with accents.

ХОРЪ. ЧОР.

Third system of musical notation, labeled 'ХОРЪ. ЧОР.' on the left. It consists of two staves with long, sustained notes, likely representing a choir or chorus part.

Fourth system of musical notation. The upper staff has a complex melodic line with many beamed notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *pp*, *dim.*, and *p*.

Fifth system of musical notation. This system consists of two staves with long, sustained notes, similar to the third system, possibly representing a choir or chorus part.

Sixth system of musical notation. The upper staff has a complex melodic line with many beamed notes. The lower staff features a steady eighth-note accompaniment. A dynamic marking of *p* is present.

The first system consists of two staves. The top staff is a vocal line in G major, starting with a whole note G4. The bottom staff is a piano accompaniment line in G major, starting with a whole note G2. Both staves are empty for the remainder of the system.

The second system features piano accompaniment. The top staff is a vocal line with a melodic line starting on G4. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *p* (piano).

The third system shows piano accompaniment. The top staff is a vocal line with a melodic line starting on G4. The bottom staff is a piano accompaniment line with sustained chords. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

The fourth system features piano accompaniment. The top staff is a vocal line with a melodic line starting on G4. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

The fifth system consists of two staves. The top staff is a vocal line in G major, starting with a whole note G4. The bottom staff is a piano accompaniment line in G major, starting with a whole note G2. Both staves are empty for the remainder of the system.

The sixth system features piano accompaniment. The top staff is a vocal line with a melodic line starting on G4. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth notes. Dynamic markings include *dim.* (diminuendo).

Musical score for the first system. The top staff is a vocal line with a treble clef. The bottom two staves are piano accompaniment with a bass clef. The key signature is one sharp (F#). The piano part begins with a *ppp* dynamic marking. The music consists of several measures with long rests in the vocal line and active accompaniment.

На верху возвышенія у обрыва показывается Тѣнь Виргилія и Дантѣ. У края пропасти они останавливаются.

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

Musical score for the second system. The top staff is a vocal line with a treble clef. The bottom two staves are piano accompaniment with a bass clef. The piano part features a series of triplets and dynamic markings: *p*, *cresc.*, *mf*, and *dim.*. The music continues with long rests in the vocal line and active accompaniment.

Musical score for the third system. The top staff is a vocal line with a treble clef. The bottom two staves are piano accompaniment with a bass clef. The piano part continues with triplets and a *cresc.* dynamic marking. The music concludes with long rests in the vocal line and active accompaniment.

System 1: Two staves. The upper staff contains a melodic line with a half note, a quarter note, and a half note. The lower staff contains a bass line with a half note, a quarter note, and a half note.

System 2: Two staves. The upper staff features a complex melodic line with triplets and slurs. The lower staff has a bass line with chords and a triplet. Dynamics include *f*.

System 3: Two staves. The upper staff has a melodic line with a half note and a quarter note. The lower staff has a bass line with a half note and a quarter note.

System 4: Two staves. The upper staff contains a dense melodic line with many notes. The lower staff has a bass line with chords. Dynamics include *dim.* and a triplet.

System 5: Two staves. The upper staff has a melodic line with a half note and a quarter note. The lower staff has a bass line with a half note and a quarter note.

System 6: Two staves. The upper staff features a complex melodic line with triplets and slurs. The lower staff has a bass line with chords and a triplet. Dynamics include *p*, *cresc.*, and *mf*.

Тѣнь Виргилія.
Virgils Schatten.

Тѣнь Виргилія.
Virgils Schatten.

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

mf
dim.
p

T. B.
K. S.

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

cresc.
f

T. B.
K. S.

Здѣсь вѣч - ный
wo ew' - ger

dim.

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

T. B.
U. S.

вихрь, въ стре - мле - ньи не - у -
Sturm in tim - mer mü - dem

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. A dynamic marking of *mf* is present at the beginning. There are accents over some notes in the right hand.

The second system continues the vocal and piano parts. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern.

T. B.
U. S.

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

The piano accompaniment for the second system is shown in two staves. The right hand continues with eighth-note patterns, and the left hand has a bass line. A dynamic marking of *mf* is present.

The third system continues the vocal and piano parts. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern.

T. B.
U. S.

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

The piano accompaniment for the third system is shown in two staves. The right hand continues with eighth-note patterns, and the left hand has a bass line. A dynamic marking of *mf* is present, and a *cresc.* marking appears towards the end of the system.

First system of musical notation. It consists of a vocal line (T.B. / F.S.) and a piano accompaniment (piano). The vocal line has a few notes, and the piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

T. B.
F. S.

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

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano accompaniment continues with its intricate sixteenth-note patterns.

Third system of musical notation. It shows the continuation of the vocal and piano parts.

T. B.
F. S.

и бьетъ...
und schlägt...

Fourth system of musical notation. The vocal line has a few notes, and the piano accompaniment continues with its complex rhythmic structure.

Fifth system of musical notation. It shows the continuation of the vocal and piano parts.

Sixth system of musical notation. This system features a more complex piano accompaniment with many sixteenth notes and some triplets. The vocal line has a few notes.

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4. The lower staff is a piano accompaniment in G major, starting with a half note G2. Both staves have a common time signature.

The second system continues the vocal and piano parts. The vocal line features a melodic line with slurs and accents. The piano accompaniment includes triplets and slurs. The key signature remains G major.

The third system includes the instruction *accel.* above the vocal staff. The piano accompaniment features the instruction *p* (piano) and *cresc.* (crescendo). The system concludes with a double bar line.

The fourth system includes the instruction *f* (forte) and *dim.* (diminuendo) above the piano staff. The system concludes with a double bar line.

Più mosso. (♩ = 176.)

Тѣнь Виргилія.

Virgils Schatten. *f*

Со вѣхъ сто - - ронъ о -
Sie ei - - - len hin von

Più mosso. (♩ = 176.)

T. B.
 V. S.

иъ кѣне - - му стре - - мят - - ся,
sei - - - nem Hauch ge - - - tra - - - gen

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part features a prominent triplet pattern in the right hand and a steady bass line in the left hand.

cresc.

T. B.
V. S.

Vocal line for the first system, showing the melody and lyrics.

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

Piano accompaniment for the first system, showing the intricate triplet patterns and harmonic structure.

Second system of musical notation, continuing the vocal and piano parts.

T. B.
V. S.

Vocal line for the second system, including the dynamic marking *ff*.

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

Piano accompaniment for the second system, featuring complex triplet patterns and a driving bass line.

T. B.
V. S.

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

Дантѣ.
Dante.

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

Д.
D.

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

pp

Тѣнь Виргилія.
Virgils Schatten.

f

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

poco a poco cresc.

The first system consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody of quarter and eighth notes. The lower staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords. The key signature has one flat (B-flat).

The second system continues the piece with more complex piano accompaniment. It features several triplet markings (indicated by a '3' over the notes) in both the vocal and piano parts. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The key signature remains one flat.

The third system shows the piano accompaniment continuing with a consistent eighth-note bass line and chords. The vocal line has some rests. The key signature is still one flat.

The fourth system introduces a *f* (forte) dynamic marking in the piano accompaniment. It contains several triplet markings. The key signature changes to two flats (B-flat and E-flat).

The fifth system continues the piano accompaniment with a consistent eighth-note bass line and chords. The key signature remains two flats.

The sixth system concludes the piece with a *f* (forte) dynamic marking. It features several triplet markings and ends with a final cadence. The key signature remains two flats.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes and rests, while the lower staff provides a harmonic accompaniment with eighth notes.

Second system of musical notation, consisting of four staves. The top two staves feature a melodic line with triplets and a bass line. The bottom two staves show a complex piano accompaniment with triplets and a dynamic marking of *f*.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth notes, and the lower staff provides a steady accompaniment.

Fourth system of musical notation, consisting of four staves. The top two staves show a melodic line with triplets and a bass line. The bottom two staves feature a piano accompaniment with triplets and a dynamic marking of *cresc.*.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth notes, and the lower staff provides a steady accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth notes, and the lower staff provides a steady accompaniment with triplets.

Più mosso.

Più mosso.

First system of a musical score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with similar rhythmic values. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system ends with a double bar line.

Second system of the musical score. The treble staff features a complex texture of triplets of eighth notes. The bass staff continues the bass line. A dynamic marking of *ff* (fortissimo) is present in the second measure. The system ends with a double bar line.

Third system of the musical score. The treble staff has a melodic line with some rests. The bass staff has a bass line with some rests. The system ends with a double bar line.

Fourth system of the musical score. The treble staff features a complex texture of triplets of eighth notes. The bass staff continues the bass line. A dynamic marking of *ff* is present in the second measure. The system ends with a double bar line.

Fifth system of the musical score. The treble staff has a melodic line with some rests. The bass staff has a bass line with some rests. The system ends with a double bar line.

Sixth system of the musical score. The treble staff features a complex texture of triplets of eighth notes. The bass staff continues the bass line. A dynamic marking of *cresc.* (crescendo) is present in the first measure. The system ends with a double bar line.

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

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

Тѣнь Виргилїя какъ-бы называетъ тѣни пролетающихъ мимо.

Virgils Schatten weist gleichsam erklärend auf die vorüberschwebenden Schatten hin.

Presto. (♩ = 66)

Сопрано. *Sopran.*

ХОРЪ. СНОР.

Альтъ. *Alt.*

Теноръ. *Tenor.*

Басъ. *Bass.*

8.....

Detailed description: This block contains the vocal staves for the Soprano and Chorus. It features four staves: Soprano (Sopran), Alto (Alt), Tenor (Tenor), and Bass (Bass). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked 'Presto' with a quarter note equal to 66 beats per minute. The Soprano part has a melodic line with slurs and ties. The Chorus parts (Alt, Tenor, Bass) provide harmonic support with sustained notes and some rhythmic patterns. A rehearsal mark '8.....' is placed above the first staff.

Presto. (♩ = 66)

g.....

fff

8.....

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is 'Presto' (♩ = 66). The right hand features a complex rhythmic pattern with triplets and slurs. The left hand provides a steady accompaniment with chords and moving lines. A rehearsal mark 'g.....' is placed above the first staff, and another '8.....' is placed above the second staff.

8.....

Detailed description: This block continues the vocal staves for the Soprano and Chorus. It features four staves: Soprano (Sopran), Alto (Alt), Tenor (Tenor), and Bass (Bass). The music continues in the same key and time signature. The Soprano part has a melodic line with slurs and ties. The Chorus parts (Alt, Tenor, Bass) provide harmonic support with sustained notes and some rhythmic patterns. A rehearsal mark '8.....' is placed above the first staff.

8.....

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music continues in the same key and time signature. The right hand features a complex rhythmic pattern with triplets and slurs. The left hand provides a steady accompaniment with chords and moving lines. A rehearsal mark '8.....' is placed above the first staff.

First system of a musical score, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system contains four measures of music.

Second system of the musical score, consisting of two staves. The top staff is in treble clef and contains a complex rhythmic pattern of eighth notes grouped in threes (trios), with a '3' written below each group. The bottom staff is in bass clef and contains a supporting bass line. A dotted line with an '8' above it is positioned above the first measure of the top staff. The system contains four measures of music.

Third system of the musical score, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The system contains four measures of music.

Fourth system of the musical score, consisting of two staves. The top staff is in treble clef and contains a complex rhythmic pattern of eighth notes grouped in threes (trios), with a '3' written below each group. The bottom staff is in bass clef and contains a supporting bass line. A dotted line with an '8' above it is positioned above the first measure of the top staff. The dynamic marking *fff* is present at the beginning of the system. The system contains four measures of music.

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines feature a melodic line with a long slur across the first two measures. The piano accompaniment includes a bass line and a treble line with triplets of eighth notes. A first ending bracket labeled '8' spans the first two measures of the piano part.

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

The second system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines feature a melodic line with a long slur across the first two measures. The piano accompaniment includes a bass line and a treble line with triplets of eighth notes. A first ending bracket labeled '8' spans the first two measures of the piano part. The dynamic marking *ff* (fortissimo) is present in the piano part.

42

System 1: Four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of sustained chords and single notes, with some notes marked with an 'x'.

8

System 2: Four staves of music. The top staff features a melodic line with triplets, marked with a dotted line and the number '8'. The bottom staff provides harmonic accompaniment with chords and some triplets.

System 3: Four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of sustained chords and single notes, with some notes marked with an 'x'.

8

System 4: Four staves of music. The top staff features a melodic line with triplets, marked with a dotted line and the number '8'. The bottom staff provides harmonic accompaniment with chords and some triplets. The dynamic marking *ff* is present in the bottom left.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: three treble clefs and one bass clef. Each staff contains a melodic line with a key signature of two flats (B-flat and E-flat) and a common time signature. The notes are connected by a long slur across the entire system. The lower system contains two staves: a grand staff (treble and bass clefs). The treble staff features a complex texture with triplets of eighth notes and chords, while the bass staff provides a simple harmonic accompaniment with a few notes.

The second system of the musical score also consists of two systems of staves. The upper system contains four staves: three treble clefs and one bass clef. Each staff contains a melodic line with a key signature of two flats and a common time signature. The notes are connected by a long slur across the entire system. The lower system contains two staves: a grand staff (treble and bass clefs). The treble staff features a complex texture with triplets of eighth notes and chords, while the bass staff provides a simple harmonic accompaniment with a few notes.

System 1: Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of sustained chords and single notes, with a key signature of one flat (B-flat).

System 2: Two staves of music. The top staff is in treble clef and features a complex melodic line with triplets and slurs. The bottom staff is in bass clef and provides harmonic support with chords and single notes. The key signature is one flat.

System 3: Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of sustained chords and single notes, with a key signature of one flat.

System 4: Two staves of music. The top staff is in treble clef and features a complex melodic line with triplets and slurs. The bottom staff is in bass clef and provides harmonic support with chords and single notes. The key signature is one flat.

The first system consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with one sharp (F#) and a common time signature. The first two staves contain chords and single notes, while the third and fourth staves have a more active melodic line with eighth notes.

The second system is a piano accompaniment. The right hand (treble clef) features a melodic line with triplets of eighth notes. The left hand (bass clef) provides harmonic support with chords and single notes. The key signature changes to two flats (Bb) in the second measure.

The third system consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with two flats (Bb). The first two staves have long rests, while the third and fourth staves have notes. The key signature changes to one flat (F) in the second measure.

The fourth system is a piano accompaniment. The right hand (treble clef) features a melodic line with triplets of eighth notes. The left hand (bass clef) provides harmonic support with chords and single notes. The key signature changes to one flat (F) in the second measure. Dynamic markings include *ff* and *poco a poco dim.*

The first system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure shows a whole note rest in the top two staves and a half note G4 in the bottom two. The second measure shows a whole note rest in the top two staves and a half note A4 in the bottom two. The third measure shows a whole note rest in the top two staves and a half note B4 in the bottom two. The fourth measure shows a whole note rest in the top two staves and a half note C5 in the bottom two.

The second system features piano accompaniment. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in a key with one sharp (F#) and a common time signature. The top staff contains a melodic line with slurs and triplets. The bottom staff contains a bass line with slurs and triplets. The first measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The second measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The third measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The fourth measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff.

The third system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first measure shows a whole note rest in the top two staves and a half note G4 in the bottom two. The second measure shows a whole note rest in the top two staves and a half note A4 in the bottom two. The third measure shows a whole note rest in the top two staves and a half note B4 in the bottom two. The fourth measure shows a whole note rest in the top two staves and a half note C5 in the bottom two.

The fourth system features piano accompaniment. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in a key with one sharp (F#) and a common time signature. The top staff contains a melodic line with slurs and triplets. The bottom staff contains a bass line with slurs and triplets. The first measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The second measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The third measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The fourth measure has a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The dynamic marking *f* is present in the third measure.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one sharp (F#) and a common time signature. The first two staves have mostly whole notes and rests. The bottom two staves have whole notes and rests, with some notes beamed together.

The second system features a piano solo section. It starts with a treble clef staff containing a melodic line with triplets and a dynamic marking of *mf*. Below it, a grand staff (treble and bass clefs) shows a complex accompaniment with triplets and a dynamic marking of *dim.*. The system concludes with a *p.* (piano) dynamic marking.

The third system shows a melodic line in the top staff, marked *poco a poco diminuendo e ritardando*. The line consists of a series of notes, some with accidentals, and rests. The bottom staves provide a simple accompaniment with whole notes and rests.

The fourth system features a piano solo section. It begins with a treble clef staff containing a melodic line with triplets and a dynamic marking of *p.*. Below it, a grand staff shows a complex accompaniment with triplets and a dynamic marking of *dim.*. The system concludes with a *p.* (piano) dynamic marking.

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

Meno mosso. ($\text{♩} = 52$)

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

Musical score for the third system, including a vocal line with a triplet and piano accompaniment with dynamic markings such as *pp*.

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

Meno mosso. ($\text{♩} = 52$)

Дантѣ.
Dante.

mf

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

Д.
D.

(d. = d)

вѣт. - - - ра? О,
Win - - - de? O,

p

(d = d.)
Тенорь.
Tenor.

Басъ.
Baß.

Д.
D.

mf

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

pp

(d = d.)

Тѣнь Виргилія.
Virgils Schatten.

mf

Во и - - - - мя
Im Na - - - - men

cresc.

p.

cresc. (♩ = ♩) *dim.* *f*

Т. В.
Т. С.

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

(♩ = ♩) *mf* *dim.*

mf

Т. В.
Т. С.

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

dim. *p* *dim.*

Allegretto
L'istesso tempo. (♩ = ♩)

Дантъ.
Dante. *p*

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

pp

Д.
D.

ЧЕН - НЫ - Я ТЪ - НИ! Кор -
er - füll - ten Schat - ten! Wenn

mf *mf*

Д.
D.

да ВОЗ - МОЖ - но ВАМЪ, при -
ihr's im - stan - de seid, so

Д.
D.

близь - тебѣ. Кро - вы?
na - het. Nennt euch!

p *mf*

Д.
D.

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

mf *cresc.*

Д.
Д.

mf

— вы - зы - ва - ютъ сте - зы...
— eu - re Qua - len Trä - nen...

Д.
Д.

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

mf

p

Д.
Д.

въ - терь, От - ку - да вы
wi - tet, wo - her ihr seid,

p

Д.
Д.

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

p

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

First system of musical notation. The upper staff contains a melodic line with notes and rests, marked with accents and dynamics: *cresc.*, *m.g.*, *m.g.*, and *m.g.*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Облака заволакивают сцену.
Wolken verhüllen die Bühne.

Second system of musical notation. The upper staff features a melodic line with notes and rests, marked with dynamics: *f*, *m.g.*, *m.g.*, *m.g.*, and *f*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. The upper staff contains a melodic line with notes and rests, marked with the dynamic *p*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation. The upper staff contains a melodic line with notes and rests, marked with the dynamic *cresc.*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Fifth system of musical notation. The upper staff contains a melodic line with notes and rests, marked with the dynamic *f*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Ф.
Ф.

П.
П.

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

Ф.
Ф.

П.
П.

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

dim.

dim.

dim.

Ф.
Ф.

П.
П.

сча - стли...
Un - glück...

сча - стли...
Un - glück...

p

cresc.

e

First system of a piano score. The right hand features a melodic line with eighth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes chords and single notes. Dynamic markings include *dim.* (diminuendo) in the first measure and *m.d.* (mezzo-dolce) in the second and third measures.

Third system of the piano score. The right hand melodic line is accompanied by the left hand. Dynamic markings include *dim.* in the second measure and *rit.* (ritardando) in the third measure. The system concludes with a double bar line and a repeat sign.

Un poco meno mosso.

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

(d. = d.)

Fourth system of the piano score, starting with a new tempo. The right hand has a more active melodic line. The left hand accompaniment features chords and single notes. A dynamic marking of *p dolce* (piano dolce) is present in the first measure.

Fifth system of the piano score. The right hand melodic line continues. The left hand accompaniment includes chords and single notes. A dynamic marking of *dim.* (diminuendo) is present in the fourth measure.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth-note patterns and slurs. The lower staff (bass clef) contains a bass line with chords and eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a bass line in the bass clef. A triplet of eighth notes is marked with a '3' above it. The key signature and time signature remain the same.

Third system of musical notation. The upper staff shows a melodic line with slurs and a *pp* dynamic marking. The lower staff continues the bass line with eighth-note accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with a *mf* dynamic marking. The lower staff continues the bass line with eighth-note accompaniment. A *pp* dynamic marking is also present in the lower staff.

Занавѣсъ медленно опускается.
Der Vorhang sinkt langsam.

Fifth system of musical notation. The upper staff has a melodic line with a *dim. e ritenuto* marking. The lower staff continues the bass line with eighth-note accompaniment. A *ppp* dynamic marking is present at the end of the system.

Конецъ пролога.
Ende des Prologs.

КАРТИНА 1.

1. BILD.

Римини. Дворец Малатесты.

Rimini. Palast des Malatesta.

Allegro vivace. (♩ = 144.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The right hand features a series of chords and moving lines, while the left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a piano (p) dynamic and a 'cresc.' (crescendo) marking.

The second system continues the piece. The right hand has a more active melodic line with slurs and accents. The left hand maintains a steady eighth-note accompaniment. Dynamics include forte (f) and piano (p). The system ends with a forte (f) dynamic.

The third system shows further development of the melodic and accompanimental parts. The right hand has a prominent melodic line with a 'cresc.' marking. The left hand continues with eighth-note accompaniment. Dynamics range from piano (p) to mezzo-forte (mf). The system ends with a mezzo-forte (mf) dynamic.

The fourth system features a change in texture. The right hand has a more melodic and flowing line, marked 'leggiero' (light). The left hand continues with eighth-note accompaniment. Dynamics include piano (p) and mezzo-forte (mf). The system ends with a piano (p) dynamic.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A dynamic marking of *mf* (mezzo-forte) is present in both staves. The system concludes with a fermata over the final notes.

Second system of musical notation. It continues the piece with a similar grand staff layout. The treble clef staff has a melodic line that ends with the word "etc." indicating a continuation. The bass clef staff provides a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is written in the lower staff, indicating a gradual increase in volume.

Third system of musical notation. The treble clef staff features a more complex, textured melodic line with many beamed notes. The bass clef staff continues with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is written in the lower staff, indicating a strong, loud sound.

Fourth system of musical notation. The treble clef staff has a melodic line with several accents (*v*) over the notes. The bass clef staff continues with a rhythmic accompaniment. The system concludes with a fermata over the final notes.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) plays a complex, rhythmic accompaniment with many beamed notes. A dynamic marking of *f* is present in the left hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains its intricate accompaniment. A dynamic marking of *f* is visible in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is dense and rhythmic. A dynamic marking of *f* is present in the left hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment is complex and rhythmic. A dynamic marking of *ff* is present in the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is complex and rhythmic. A dynamic marking of *ff* is present in the left hand.

First system of a musical score. It consists of two staves: a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. The piece concludes with a *dim.* (diminuendo) marking.

Second system of the musical score. It continues with two staves. The treble staff has a melodic line with *m.d.* (mezzo-dolce) markings. The bass staff has a rhythmic accompaniment with *mf* (mezzo-forte) and *dim.* markings.

Third system of the musical score. It consists of two staves. The treble staff has a melodic line with *p* (piano) marking. The bass staff has a rhythmic accompaniment.

Fourth system of the musical score. It consists of two staves. The treble staff has a melodic line with *dim.* and *pp* (pianissimo) markings. The bass staff has a rhythmic accompaniment.

Fifth system of the musical score. It consists of two staves. The treble staff has a melodic line with *pp* marking. The bass staff has a rhythmic accompaniment. The system concludes with the text: (Занавѣсъ.) (Vorhang.)

Сцена I.

I. Auftritt.

Ланчотто Малатеста, Кардиналь и свита обожь. *Lanceotto Malatesta, Kardinal und das Gefolge Beider.*

L'istesso tempo. Ланчотто.
mf Lanceotto.

cresc.

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

lunga

Ланч.
Lanc.

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

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

Ланч.
Lanc.

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

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

Ланч.
Lanc.

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

cresc. *f*

(Къ свѣтъ.)
(Zum Gefolge.)

Ланч.
Lanc.

mf

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

Ланч.
Lanc.

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

p *cresc.* *ff*

Ланч.
Lanc.

Смерть
 Tod

f *cresc.* *ff*

Ланч.
Lanc.

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

3 *3*

Ланч.
Lanc.ды - ки!
für - sten!

Тенора. Tenöre.

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Басы. Bässe.

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Хоръ.
Chor.

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Смерть!

Tod!

Смерть!

Tod!

Смерть

Seht

вра -

euch

Ланчотто (къ кардиналу.)

Lanceotto (zum Kardinal).

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

Бла - го - сло - ви - те и - ме - немъ Вла - ды - ки, Ме -

Wol - let uns seg - nen na - mens Eu - res Sen - ders, so

Бла - го - сло - ви - те и - ме - немъ Вла - ды - ки, Ме -

Wol - let uns seg - nen na - mens Eu - res Sen - ders, so

Бла - го - сло - ви - те и - ме - немъ Вла - ды - ки, Ме -

Wol - let uns seg - nen na - mens Eu - res Sen - ders, so

Бла - го - сло - ви - те и - ме - немъ Вла - ды - ки, Ме -

Wol - let uns seg - nen na - mens Eu - res Sen - ders, so

Бла - го - сло - ви - те и - ме - немъ Вла - ды - ки, Ме -

Wol - let uns seg - nen na - mens Eu - res Sen - ders, so

Ланч.
Ланс.

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

mf dim.

Ланч.
Ланс.

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

е.
schar.

pp

удаляется со свитой своей.)
zieht Gefolge.)

mf

First system of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music consists of several measures with complex chordal textures and melodic lines. A dynamic marking of *ppp* is present in the upper right. A *dim.* (diminuendo) marking is placed over the final measure of the system.

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with dynamics *pp* and *mf*. The lower staff has a complex accompaniment with dynamics *pp* and *mf*. The system concludes with a *mf* dynamic marking.

Third system of the musical score. It begins with the word "etc." in the upper staff. The music continues with a *p* (piano) dynamic marking in the lower staff. The system ends with a *p* dynamic marking.

Fourth system of the musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains three sharps. The system starts with a *pp* (pianissimo) dynamic marking in the lower staff. The music concludes with a treble clef on the upper staff.

Ланчотто (Къ своей свитѣ).

Lanceotto (zu seinem Gefolge).

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

Го - товь - - тесь вы - ступа - ть!
Macht euch — denn marsch-be - reit!

p

pp

Ланчотто (къ слугѣ).

Lanceotto (zum Diener).

f *dim.*

По-звать мо-ю су-пру-гу.

Ent-bie-tet mei-ne Gat-tin.

Сцена II.
Ланчотто (одинъ.)

II. Auftritt.
Lanceotto (allein.)

Largo. (♩ = 52.)

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

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

cresc.

ff

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

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

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

lunga

lunga

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

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

lunga *lunga*

mf

mf *rit.* *mf* *< f*

lunga *lunga*

Listesso tempo.
Ланчотто.
Lanceotto.

Meno mosso. (♩ = 63.)

p *cresc.* *f* *p*

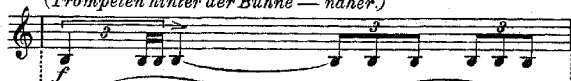
Ни что — не за-глушить
Nichts löscht die Flammengiut

Ланц.
Lanc.

ревни - выхъ думь...
der Ei - fer - sucht...

При зывь тру - бы бу - диль, бы на - ло,
Wie schürten einst Trompe - ten klänge

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



mf dim. *p cresc.*

Ланц.
Lanc.

О - гонь _____ въ кровн.
das Feu'r _____ im Blut,

Вой на, _____ какъ пирь, Ве - селъ - емъ
und füllt _____ ein Krieg mit Fe - stes -

(Въ оркестръ.)
(Im Orchester.)

ff

Ланц.
Lanc.

ду - шу на - пол - ня - ла...
freude mei - ne See - le...

Я вы зываль на бой
Ich for - der - te zum Kampf

весь миръ!
die Welt!

cresc. *ff* *dim.*

mf *dim.*

Ланч.
Ланс.

А ны - нъ... Гдѣ ты прежній пылъ?
Doch heute... fehlt die einst'ge Glut!

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

mf *dim.* *pp* Viol.

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

Ланч.
Ланс.

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

p *dim.* *pp*

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

Ланч.
Ланс.

мною!
tan!

pp *mf*

cresc. *dim.*

Ланч.
Lanc.

f *dim.* *mf*

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

a tempo

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

Ланч.
Lanc.

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

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

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

Ланч.
Lanc.

mf *meno mosso*

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

p *dim.*

Ланч.
Lanc.

a tempo *mf* *cresc.*

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

a tempo

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

Ланч.
Lanc.

f

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

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

Ланч.
Lanc.

ff *mf* *p*

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

a tempo

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

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

cantabile
mf

Ланч.
Lanc.

зла...
Fluch...

о,
о,

p

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

p poco a

Ланч.
Lanc.

poco cresc.
 ви къ не - му не зна - - ла быт и мнѣ,
 Lie - be nie zu ihm gefühlt und mir,

poco cresc.

Ланч.
Lanc.

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

Musical score for the first system, featuring piano accompaniment with triplets and a vocal line.

Ланч.
Lanc.

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

Musical score for the second system, including piano accompaniment, a vocal line, and a Corni part.

Ланч.
Lanc.

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

Musical score for the third system, featuring piano accompaniment and a vocal line.

Ланч.
Lanc.

dim.

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

dim *p* *cresc.*

Ланч.
Lanc.

mf *f*

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

sf *cresc.* *sf*

Ланч.
Lanc.

ff *rit.* *mf*

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

f *fff* *pp* *colla parte*

Meno mosso. (♩ = 88)

Ланч.
Lanc.

pp

бръ - та... И вме - стѣ съ нимъ смѣ -
Bru - der,... *ver - spot - tet* *mich* *mit*

ppp

f dim. *mf* **Più vivo.** *cresc.*

Ланч.
Lanc.

ещь-ся на - до мно - ю! Хро-мой у - родъ, мо - гу-ль сраз-
ihm vielleicht ge - mein - sam! Ich lah - mer Wicht, wie kü - - te

mf dim. *cresc.*

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

Ланч.
Lanc.

нять-ся сънимъ? Я мра-чень, грубъ, предъ жен-щи-ной ро-бъ-ю...
ihm ich gleich, der fin - ster, rauh, be - fan - gen ge - gen Frau.en...

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

Più mosso. *mf* *poco a poco cresc.*

Ланч.
Lanc.

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

p poco a poco cresc.

ff.

Ланч.
Lanc.

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

Ланч.
Lanc.

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

ff

f *cresc.* *ff*

Ланч.
Lanc.

ten. *ff*

Tempo rubato (♩ = 100)

- - - ть! *ff* *sempre marcato* Нѣтъ,
- - - *fei!* *ff* *sempre marcato* Nein,

Ланч.
Lanc.

f *ad lib.*

на - до раз - рѣ - *colla parte*
end - lich sei ge -

Ланч.
Lanc.

p

шнть У - жа - но - е со - мнѣнъе и каз - нить...
dim. *colla parte* *f*
dim. *colla parte* *f*
löst der fürchter - li - che Zweifel der mich quält...

Ланч.
Lanc.

poco a poco ritenuto

f dim. p dim.

Ланч.
Lanc.

Largo. (♩ = 58)

p cresc.

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

pp pp

Ланч.
Lanc.

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

dim. p mf

Ланч.
Lanc.

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

f mf

Ланч.
Lanc.

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

p

Ланч.
Lanc.

сча-стливъ съней... Но какъ у-знать? О, Бо-же! Какъ?
sein mit ihr... Doch was schafft mir Ge-wi,ßheit! Was?

mf p mf

m.d. pp un poco cresc.

Ланч.
Lanc.

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

p mf pp

Ланч.
Lanc.

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

mf p p

mf m.d. dim. pp