

# ДѢЙСТВІЕ ПЕРВОЕ.

## КАРТИНА I<sup>я</sup>.

### № 2. СЦЕНА У КНЯЗЯ ВЛАДИМИРА ГАЛИЦКАГО.

#### АСТЕ I.

a) Хоръ.

#### ERSTER AKT.

#### 1<sup>er</sup> TABLEAU.

#### ERSTES BILD.

№ 2. La cour de la maison du prince  
Vladimir Galitsky.

a) Chœur.

№ 2. Scene im Hofe des Hauses  
Wladimir Galitzky's

Allegro. M. M. ♩ = 152.

1 Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in C.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

3 Tromboni  
e  
Tuba.

Timpani.  
G. D.

Triangolo.

Tamburino.

Piatti.

Cassa.

ERŌCHKA.  
EPONHA.  
ERŌSCHKA.  
SKOULĀ.  
CKYIA.  
SKULA.

Allegro.

(Au lever du rideau on voit la cour de la maison de Vladimir Galitsky.)

Занавѣсъ (Княжой дворъ Владимира Галицкаго.)

(Der Vorhang geht auf. Hof des Hauses des Fürsten Wladimir.)

C O R O.  
(Народъ.)

Tenori.  
(Tutti)

Bassi.  
(Tutti)

CHŌEUR DU PEUPLE.

Ho!  
Гой!

CHOR DES VOLKES.

Ho!  
Гой!

vi - ve!  
Cja - ba!  
Ho - da!

Cja - ba, Cja - ba. Bo - jo -  
vi - ve, vi - ve, vi - de - mi! Ho -  
wei - da, - Un - sem Fürst!

Violini I.  
(16-20)

Violini II.  
(14-18)

Viole.  
(14-18)

Violoncelli.  
(8-10)

Contra-Bassi.  
(8-10)

Allegro.

The first system of the musical score consists of ten staves. The top four staves represent the string section (Violins I, Violins II, Violas, and Cellos/Double Basses). The next three staves represent woodwinds (Flutes, Clarinets, and Bassoons). The bottom three staves represent brass and vocal parts (Trumpets, Trombones, and Tenors/Basses). The tempo is marked "Poco stringendo." and the key signature is one sharp (F#).

Poco stringendo.

The second system continues the musical score with the same instrumentation as the first system. It includes vocal lines with lyrics in Russian and French. The tempo is marked "Poco stringendo." and the key signature remains one sharp.

Lyrics for the vocal parts:

Tenor/Bass: *Vla-de-mir gal-its-ky! Ho!*  
*Сла-ва Бо-го-ду ми-ру,*  
*Im Herrn, Fürst, Wla-de-mir, sei!*  
*Га - ба, сла-ва Бо-го-ду ми-ру,*  
*И - том, sei*  
*Тот!*  
*Гой!*  
*Сла-ва Бо-го-ду ми-ру,*  
*Hei - lit-ky*  
*Сла-ва Бо-го-ду ми-ру,*  
*Га - ба!*  
*Ho! Goy!*  
*Тот!*  
*Сла-ва Бо-го-ду ми-ру,*  
*Hei - lit-ky*  
*Сла-ва Бо-го-ду ми-ру,*  
*Га - ба!*  
*Ho!*  
*Гой!*  
*Тот!*  
*Сла-ва Бо-го-ду ми-ру,*  
*Hei - lit-ky*  
*Сла-ва Бо-го-ду ми-ру,*  
*Га - ба!*

Poco stringendo.

Allegro assai.  $\text{♩} = 88.$

Musical score for the first section, *Allegro assai*. The score includes piano (p) and violin (v) parts. Dynamics range from *f* (forte) to *dim.* (diminuendo) and *p* (piano). The violin part features a second ending marked *a 2.* and *mf*. The piano part includes *dim.* and *p* markings. The score is in 2/2 time and G major.

Allegro assai.

Musical score for the second section, *Allegro assai*. It features vocal lines with lyrics in Russian, French, and German. The Russian lyrics are: "СЛЫША. СКОУЛА. СКУЛА." (Slysha. Skoula. Skula). The French lyrics are: "gloi-ri! Cja - ba! Heil dir!". The German lyrics are: "Hörst! Hörst! Heil dir!". The score includes piano (p) and violin (v) parts. Dynamics range from *f* (forte) to *dim.* (diminuendo) and *p* (piano). The score is in 2/2 time and G major.

Musical score for the third section, *Allegro assai*. The score includes piano (p) and violin (v) parts. Dynamics range from *f* (forte) to *dim.* (diminuendo) and *p* (piano). The violin part includes *pizz.* (pizzicato) markings. The piano part includes *dim.* and *p* markings. The score is in 2/2 time and G major.

Allegro assai.

A

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line is marked "SOLO." and "dolce". The piano accompaniment includes treble and bass staves with various dynamics like "p" and "f".

Musical score for the second system, primarily consisting of piano accompaniment in treble and bass staves.

*Couv-rant sou-dain le ri-vo-gé, son flot éu-vai-t et gron-de? Non, du prin-ce, comme o-la-gé, Les gens n'en ont quel-que fil-le.*  
 за-ли-ва-га, за-то-пя-га, размы-ва-га ге-ре-га. Князь мо-лочки гу-ля-ли, князю дѣв-ку во-ро-ва-ли.  
 nicht von Well-en wird die ge-gend rings um-her ganz ü-ber-schwemmt

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal line continues with the lyrics.

*Kieh, das sind ja flot-te Bur-schen, die des Nachts ein Mädchen rau-ben.*

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The piano part includes markings like "arco", "pizz.", and "p". The system ends with a section marker "A".



Animato. *d* = 100.

Tempo I.

This system contains the first part of the musical score. It includes staves for woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tubas). The woodwinds and strings play rhythmic patterns, while the brass provides harmonic support. The tempo is marked 'Animato' with a quarter note equal to 100 beats per minute, and the performance speed is 'Tempo I'. There are dynamic markings such as *f* and *mf* throughout the system.

Animato.

Tempo I.

This system contains the second part of the musical score, featuring vocal lines and instrumental accompaniment. The vocal lines are written in French, Russian, and German. The instrumental parts continue from the first system. The tempo remains 'Animato' and 'Tempo I'. The lyrics are as follows:

*Tant pis pour les fil-les! Ri - ex, Jo - yeux d'ail-les! Vi - ve, Vi - ve, Vi - ve le*  
 го́й, го́й! За-гу-ля-ли, го́й, го́й! За-и - гра-ли, Го-ре авз фил-лес! Ри-ех д'ил-лес! до у - тра. Мно - га-и  
 Wie sie schmelgen! Wei sie spielen! *Gare aux fil-les! Ri-ex d'ail-les!* до у - тра. Мно - га-и  
*Chan-son!* го́й, го́й! Книзиви пьсьиня вь ве-ли-ча-ли Macht hin-durch. Ses le-be  
 Ho!, Ho! Ho!, Ho! *Rüh-men ih-en Fürst die gan-ze*

Animato.

Tempo I.

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes a grand staff with treble and bass clefs, and several individual staves. Dynamics include *ff*, *f dim.*, *f dim. assai*, and *p dim.*. There are also markings for *a2.* and *dim. assai*.

Musical score for the second system, showing vocal lines and piano accompaniment. The vocal line is in a higher register, and the piano accompaniment is in a lower register.

*prin-ce Ga-lits-ky! On a chez lui bon vin, bel-les fi-l-les; Hon-neur et boire à lui!*

лъ - та кня-зю Во-ло - ди - мі - ру, князю Во - ло - ди - мі - ру Га-лиц-ко-му, Гой!

*Noch nun un-ser Fürst Wla-di - mir, ess le-be noch Wla - di - mir, der Fürst Wla-di-mir. Ho!*

Musical score for the third system, including vocal lines and piano accompaniment with lyrics. The score features a grand staff and several individual staves. Dynamics include *dim.*, *div.*, and *B dim.*.

**B** *dim.*

EP. *Tout en lar-mes la fil-let-te, A ses pieds sou-dain se jet-te. Mon sei-gneur! Pour ma guel mal-*  
 EROCHKA. Красна де-ви-ца взмо-щлась. В но-ги кня-зю по-кло-ни-лась: Князь ты мой, От-пу-сти до-  
 EROSCHKA. *Wie-he Mag-de-lein, dem sü-ßen, wirft sie sich zu Fü-ßen-fü-ssen Du, Herr mein! Sperr-mich doch nicht*

*troul!* *Ah, qu'on me lai - se; Vo - uez ma dé - tres - se. Je yeux men al - ler, Pou - quoi me gar - der!*

мой. — Ой, хочу к ба - тюшке, Ой, хочу к ма - тюшке, Охъ, от-пу - сти, князь, Охъ, не гу - би!  
СКУЛА. Ой, хочу к ба - тюшке, Ой, хочу к ма - тюшке, Охъ, от-пу - сти, князь, Охъ, не гу - би!

*SKOULA.* Ой, хочу к ба - тюшке, Ой, хочу к ма - тюшке, Охъ, от-пу - сти, князь, Охъ, не гу - би!  
*SKULA.* Will daheim zum Vä - ter - chen Will daheim zum Müt - ter - chen! Ach! las mich ge - hen, ach, scho - ne mein!

## Animato.

Musical score for the first system, featuring piano and bass staves with melodic lines and dynamic markings like "a 2.", "f", and "mf".

## Animato.

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

Tenori *Tant pis pour les fil-les! Ri- ons, jo-yeux diu-les! Vi- ve, vi- ve. fVi- ve le*

Гой, гой, за-гу-ля-ли, Гой, гой, за-и-гра-ли. *Garcus fil-les! Ri- on, diu-les. до уг- ра. Мно-га-и*

Bassi *Mer-le swelgen! Mer-le spielen!*

Гой, гой, Гой, гой, *Князя въ пѣсньхъ ве-ли-ча-ли Nacht hin- durch. Ses le-be*

*Rüh-men l'ih-ren Fürst die ganze*

## Animato.

**C** Tempo I.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with lyrics in Russian and French. The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in 3/4 time and the key signature has one sharp (F#). Dynamic markings include fortissimo (ff) and mezzo-forte (mf). There are also markings for first and second endings (a. 1. and a. 2.).

Tempo I.

The second system continues the musical score with vocal lines and piano accompaniment. It maintains the same instrumental and vocal parts as the first system.

*prin-ce Ga-litz-ky! On a chez lui bon vin, bel-les fil-les. Hon-neur et gloire à Lui!*

лъ - та князю Во-ло - ди - ми - ру, князю Во - ло - ди - ми - ру Га-лицко - му, Гой!

*Hoch der Fürst Wla-di-mir Ga-litz-ky! Heil dir un-serm Für-sten von Ga-litz-ky dir Heil!*

The third system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *f dim.* and *mf*. The piano accompaniment features a rhythmic pattern in the bass line.

**C** Tempo I.

Poco riten.

The musical score is organized into three systems. The first system consists of five staves: a grand staff (treble and bass clef) with active notation, and three empty staves. The second system consists of two grand staves, both of which are empty. The third system consists of four staves: a grand staff and two bass staves. The notation includes various dynamics such as *p*, *SOLI.*, *dim.*, and *pp*. A key signature change to B minor is indicated by "in B." in the second system. The score concludes with the instruction "Poco riten." at the bottom right.

## b) Речитативъ и пѣсня Владимира Галицкаго.

*Récitatif et Air du prince Galitzky.*

Recitativ und Lied des Fürsten Galitzky.

Vivo.  $\text{♩} = 80.$  Più sostenuto ed accelerando.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

2 Corni in F.

Trombe in B.

Tromboni.

Timpani.  
Es. B.

**VL. GALITZKY.**  
КН. ВЛАДИМИРЪ  
ГАЛИЦКІЙ.  
**WL. GALITZKY.**

**CORO** Tenori. Vivo. Più sostenuto ed accelerando.

**CORO** Bassi.

Violini I. *cre-sc.*

Violini II. *cre-sc.*

Viole.

Violoncelli.

Contra-Bassi.

Vivo. Più sostenuto ed accelerando.



Moderato. ♩ = 112.

Violin I: *f*

Violin II: *f*

Flute: *f*

Clarinet: *f*

Bassoon: *f*

Trumpet: *f*

Trombone: *f*

Cymbal/Drum: *f*

Moderato. ВЛАД. ГА. Г.

VL. GALITSKY.  
WL. GALITSKY.

*Je h'ai l'en-mi je veux vi-ve gai-ment. J-gor pré-fe-re les ha-sards de la ba-taille. Mais*  
*Грѣшно танць, и сцукки не люблю; а такъ какъ Игорь князь, и днѣ бы я не прожилъ. За-*  
*Für-war, so ist's: ich has die lan-ge-weil'. Ver-hüt es gott, das ich solch' Le-ben leid'wie J-gor. Mein*

Tenori *Le prince et-il con-tent?*

Ha тѣ-шилси ли, князь?

tacet.

Bassi *Fürst, hast dich satt er-götzt?*

Violin I: *f*, *mf*, *p*

Violin II: *f*, *mf*, *p*

Flute: *f*, *mf*, *p*

Clarinet: *f*, *mf*, *p*

Bassoon: *f*, *mf*, *p*

Trumpet: *f*, *mf*, *p*

Trombone: *f*, *mf*, *p*

Cymbal/Drum: *f*, *mf*, *p*

Moderato.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *p*, *cresc.*, *mf*, and *ff*. The violin part includes *ff* and *a2.* markings. The score is written in G major and 2/4 time.

*mol. j'aime la paix, l'a-mour tel la ri-pail-le!*      *Tou-jours cou-ri-quel-a-gré-ment!*  
 ба - вой княжеской лю-блю по-губить сердце,      люблю я ве-се-ло пожить.  
*Herz sehnt sich nach Lust, nach ech-tem Fürsten Leben.*      *Miche-keln Gutm und Kummer an.*

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamic markings such as *cresc.*, *f*, *ff*, and *fp*. The violin part includes *arco*, *f*, *ff*, and *fp* markings. The score is written in G major and 2/4 time.

Musical score for the first system, featuring multiple staves with musical notation and dynamics like *mf* and *dim.*

*p*  
*Que de Pou-tiv-le prin-ce l'on ma-cla-me, On vi-ra, sur-mon a-me! Ovi!*  
 Охъ, толькобъ с'ять мнѣ княземъ на Цв-тив-лѣ! Я зажить бы въ стабу! Э  
*Ach, wähl' mich ein-mal doch zu ih-rem Für-sten! fürr däm-rot-tes Le-ben. Ei*

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

SOLI.

**D** Impetuoso e vivo.  $\text{♩} = 144$ .

*più sostenuto ed accelerando*

The first system of the score consists of nine staves. The top four staves are in treble clef, and the bottom five are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The music begins with a forte (*ff*) dynamic. The first staff has an *a 2.* marking above it. The second staff has an *ff* dynamic. The third staff has an *ff* dynamic. The fourth staff has an *ff* dynamic. The fifth staff has an *f* dynamic. The sixth staff has an *f* dynamic. The seventh staff has an *f* dynamic. The eighth staff has an *f* dynamic. The ninth staff has an *f* dynamic. The music is marked *più sostenuto ed accelerando* and includes various musical notations such as slurs, accents, and dynamic markings.

*f* Impetuoso e vivo.

*più sostenuto ed accelerando.*

The second system of the score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The music begins with a forte (*f*) dynamic. The first staff has an *ff* dynamic. The second staff has an *ff* dynamic. The third staff has an *ff* dynamic. The fourth staff has an *ff* dynamic. The fifth staff has an *ff* dynamic. The sixth staff has an *f* dynamic. The music is marked *più sostenuto ed accelerando.* and includes various musical notations such as slurs, accents, and dynamic markings. There are also markings for *arco* and *Viol. Vcl. Viol.* in the first staff.

**D** Impetuoso e vivo.

*più sostenuto ed accelerando.*

## Allegro moderato (sempre alla breve)

Musical score for the first system, featuring piano and violin parts. The tempo is *Allegro moderato (sempre alla breve)*. The key signature is three flats (B-flat major/D-flat minor). The piano part includes dynamic markings *mf* and *p*. The violin part includes dynamic markings *p* and *mf*.

## Allegro moderato (sempre alla breve)

Musical score for the second system, including vocal lines and piano accompaniment. The tempo is *Allegro moderato (sempre alla breve)*. The key signature is three flats. The piano part includes dynamic markings *p* and *pizz.*.

Si l'on me trou-vait bien di-gne D'ob-te-nir l'hon-neur ch-si-gne D'ê-tre prince aus-si,  
 Только-объ мнѣ дождеться чести, На Путичлѣ княземъ съети, збъ не статься ту-житьъ,  
 Wenn ich Fürst, wei-ß-gor, wä-re! Ach, hätt'ich mal die-se Eh-re fühl'ich dann für-wahr

A pou-tivle i-ci,  
 И бы звать какъ жить!  
 slot-tes Le-ben-gar.

## Allegro moderato (sempre alla breve)

riten.

The first system of the score consists of seven staves. The top two staves are vocal lines in a high register. The next three staves are piano accompaniment, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bottom two staves are additional piano accompaniment. Dynamics include *p* and *f*. The tempo marking *riten.* is at the top right.

riten.

The second system of the score includes lyrics in three languages: French, Russian, and German. The French lyrics are: "En banquets ne vous de-plai-se, Je fer-ais jus-tice à l'ai-se, Ar-ro-sant de vi-n, Mon joy-coz fer-tin." The Russian lyrics are: "Днемъ за бра-ны - ми сто-ял - ми, За ве-се-лы - ми шу-ба - ми, Сбъ судить, ря - дилъ, Въ дѣ-ла вѣр - шилъ." The German lyrics are: "Tags de fro-hem Schmeuss gemüthlich hiel-te ich Ge-richt wohl götlich, un-ter heit-ter Lust, mein-er Hoff-t be-wusst." The score includes vocal lines and piano accompaniment with dynamics like *f*, *p*, and *cresc.*. The tempo marking *riten.* is at the top right and bottom right.

**E** a tempo

*mf*  
*mf*  
*f* *p* *ff* *a 2.*  
*f* *p* *ff* *a 2.*  
*f* *p* *ff*  
*mf* *p* *p* *f*  
*mf*  
*mf*

a tempo

*f*  
*p* *ff*  
*pizz.* *p* *ff*  
*pizz.* *f* *p* *ff*  
*pizz.* *p* *ff*  
*pizz.* *f* *p* *ff*  
*pizz.* *f* *ff*

*MES ar-pêts et mes sen-ti-men-tes, Tous seraient, sans vos in-sis-tances, Vile ex-cu-sés*  
 Ист-бу-ть чи-нить бы я рас-справу, как-то при-шло-сь бы мне по праву, Все-мъ бы суд-ьчи-нить,  
*Bei mir wärs so ein-ge-richtel, das wöhl Je-der-männ-ge-richtel würd nach meiner Art,*

*Par mes vo-lon-tés. Vi-ve, vi-ve,*  
 Все-хъ ви-но-въ по-и-ть. Пей, пей, пей, пей,  
*o'm' dass er drauf wärd! Ho-la, heil, nun*

**E** a tempo

ff

ff

dolce

dolce

a 2.

p

p

f

f

f

*dolce*

la gai-té! Et la nuit pen-dant mes veil-les, je fer-ais ve-nir chez moi seu-mes fil-les,  
ней, гу-тай! Къ но-чи въ те-рѣбы, сто-ня-ли кра-сныхъ дѣ-вокъ всѣхъ ко-мъ. Дѣ-ву-ку, въ-но-чи,  
Wein her-bei! Nachts der schmu-cken Mäd-chen Men-ge, hübsch, roth-wan-gig, dick und weiss, schim-mten an im

*cantabile*  
*arco*  
p

*arco*  
p

*arco*  
p



riten. **F**a tempo

Fl. pic.  
Fl.  
Ob.  
Cl.  
Fag.

*p*

*fléurs ver-rais, les plus blan-ches, les plus frai-ches Res-te-  
чхоуе ге-сэ-ге, тан-тен лу-стй Ау' им Kreis! Die schon-sten schötte ich hoch im Prei-se, ständ'es*

arco  
dolce  
arco  
dolce  
divi.

riten. **F**a tempo

Fl. pic.  
Fl.  
Ob.  
Cl.  
Fag.

*p*

*raient au-près de moi. et la nuit qui dark em-pat-e que je fesse à l'aise un chaux, un  
нйль вобло ста-влять; Кто изъ дъ-виць мнъ ми-лѣ-е, Снѣ-ми но-чюбья су-лять. Э-  
nicht in mein-er Macht? Ent-te sie auf mei-ne Wei-se: schwebt mit ih-nen in der Nacht. Ei-*

*p*

rallent.

rallent.

**G** Impetuoso e vivo.

più sostenuto ed accelerando.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in alto clef. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first four measures are marked with a forte dynamic (*ff*). The fifth measure is marked with a sforzando dynamic (*sf*). The sixth measure is marked with a second ending (*a. 2.*). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the system.

**G** Impetuoso e vivo.

più sostenuto ed accelerando.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key signature of three flats and a 3/4 time signature. The first four measures are marked with a forte dynamic (*ff*). The fifth measure is marked with a second ending (*a. 2.*). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the system.

**G** Impetuoso e vivo.

più sostenuto ed accelerando.

Allegro moderato.

Musical score for the first system, featuring multiple staves with piano and forte dynamics and "mf marcato" markings.

Allegro moderato.

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

Pour qu'on-ter tant de de-tes, De-pen-sans sans a-va-ri-ce se tire-sont prin-cier. De mon de-van-cier. Si grand sein tou-  
 (убой мнѣ дѣ-з-тв-до-по, по-нат-внн-у-ю), я въ во-по-ю, не стать зб-ватъ), Зв-ль-че-го на-чать; Я б-м-внн-е-  
 Sol-ches Loos wär zu de-mel-dn, Freu-de, Lust und ich nicht meden. Wüsst ich freu-de-voll. was ich ma-chen soll. War' die Kar-se

Allegro moderato.

riten. **H** a tempo

The first system of the musical score consists of seven staves. The top two staves are vocal lines. The middle three staves are piano accompaniment, with dynamic markings including *mf*, *p*, and *cresc.*. The bottom two staves are additional piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

riten. a tempo

*Jour je me-ne, Gov-ver-nant lui mon do-mai-ne C'est qu'on peut a-voir - Tout a-vec pou-voir. АА! pourvu que je l'ob-tien-ne, Ство-у-пра-вить, Но-в ка-зы и-мъ по-у-ба-вить, По-жй-ль-бы я в-ласть, Видь на то и в-ласть, Эхъ, лишь толь-ко-бъ мнѣ пол-нй-ти, bald zu En-de, da ich Haß und Gut ver-schwen-de froh bei Tag und Nacht. Sonst wo-zu die Macht? So im glück-lich hei-tern Kreis-se*

The second system of the musical score includes lyrics in French, Russian, and German. It features vocal lines and piano accompaniment. The piano part includes dynamic markings such as *p*, *cresc.*, and *pizz.*. The key signature remains three flats and the time signature is 4/4.

riten. **H** a tempo

Poco stringendo.

Musical score for the first system, featuring multiple staves with various dynamics and articulations. The score includes dynamic markings such as *mf*, *p*, *f*, and *ff*, along with articulation marks like accents and slurs. The notation is in a key signature of two flats and a 4/4 time signature.

Poco stringendo.

Musical score for the second system, including vocal lines with lyrics in French, Russian, and German. The lyrics are:
   
 French: *Tous vi-vront heu-reux, sans ce-ne-lui plus tard vi-vra.*
  
 Russian: *«Счастье бы всехъ увидить, и се-бя, и вась!»*
  
 German: *Ich in fro-her Wei-se bis zu mei-nem Tod*
  
 Russian: *Нас оп-ред-е-ля! У-в-е-в-е, вы! Ри-ца!*
  
 German: *Ich-ge-heit! Ho-la, he! nun, Wein her-ber!*

Poco stringendo.

c) Речитативъ.

*Récitatif.*

Recitativ.

Allegro.  $\text{♩} = 144.$  *f* *a<sup>2</sup>* Recit. Colla parte.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani G. D.

*VI. GALITSKY*  
К. ВЛАДИМИРЪ ГАЛ.  
*WL. GALITZKY*

Allegro. Recit.

*f* *ovvi!* *UNE PARTIE DU CŒUR.* (Часть хора) (14-16) *mf* *La da-me!*  
Сес-тра-то?  
*Die Schwester?*

Tenori. TUTTI. *mf* Гой! А кня-ги-ня?  
*No!*

Bassi. HALBCHOR. *mf* *matz la da-me?*  
А кня-ги-ня?  
*Und die Fürstin?*

*f marcato* *arco* *sf p* *mf*

*f marcato* *arco* *sf p* *mf*

*f marcato* *arco* *sf p* *mf*

*f marcato* *arco* *sf p* *mf*

Allegro. *f marcato* *sf p* Recit. Colla parte. *f*

Musical score for the first system, featuring multiple staves. The top two staves (treble and bass clef) show a piano introduction with a *p* dynamic. The middle section includes staves for strings and woodwinds, with a *f* dynamic marking. The bottom two staves (treble and bass clef) show a piano introduction with a *p* dynamic.

*Dit la bas ses o-rai-sons,*  
 Схити-на, смт-пенн-на?  
 He, sie ist zu sänft-mü-ethig.

*Que ma sain-te soeur*  
 В мо-на-стырь е-е!  
 Mag in Klo-ster gehn,

*se fai-se non-ne, et zé-vons!*  
 Треху мо-и са-ма-убратъ,  
 und lass sie da zum Höch-sten stehn für mei-ne sünd-ge Seel, dass

*Jé-ros-tér-né pour nous ob-*  
 Да о чла-ге си-и ду-  
 für mei-ne sünd-ge Seel, dass

Musical score for the second system, featuring multiple staves. The top two staves (treble and bass clef) show a piano introduction with a *p* dynamic. The middle section includes staves for strings and woodwinds, with a *f* dynamic marking. The bottom two staves (treble and bass clef) show a piano introduction with a *p* dynamic.

Musical score for the third system, featuring multiple staves. The top two staves (treble and bass clef) show a piano introduction with a *pizz.* dynamic. The middle section includes staves for strings and woodwinds, with a *f* dynamic marking. The bottom two staves (treble and bass clef) show a piano introduction with a *pizz.* dynamic.

*pizz. p arco f pp pizz. p*  
*pizz. p arco f pp pizz. p*  
*pizz. p arco f pp pizz. p*  
*pizz. p arco f pp pizz. p*  
*pizz. p arco f pp pizz. p*

The first system of the musical score consists of seven staves. The top two staves are vocal lines (soprano and alto), and the bottom five staves are piano accompaniment (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines begin with a rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with lyrics in three languages. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are:

*Viend tous les par - dons.*  
 или мо-еи па - алъ....  
*et mein Schuld er-lass!*

*Ve-nex et sa-chez voi-re.*  
 Пои-демъ - къ аумио блъ-демъ,  
*Kommt lie-der gleich zu mir All!*

*Au brave est la vic-toi-re.*  
 или - друиъ не-любъ от - блъ-даль;  
*von mei-nen Mäch zu kosten.*

The third system of the musical score features piano accompaniment across five staves. Each staff is marked with 'arco' and 'sf' (sforzando). The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part consists of chords and moving lines, with some dynamics like 'p' (piano) and 'sf' (sforzando) indicated. The system concludes with a final chord in the bass clef.



a tempo

First system of musical notation, including vocal staves and piano accompaniment. Dynamic markings include *f* and *sf*. The tempo is marked *a tempo*.

*Ris, bon peuple, et je l'of-fre du vin! à fac-som!*  
 А на - по-лу, за чо - сть, ви - на, выба-титъ!  
*Heil Ihr Leu-te! rollt dem Vol-ke ein Fass Wein heraus!*

(Il se dirige vers son tarem.)  
 (Хочетъ уходить въ теремъ.) (Er will in den Terem gehen.)

*Oh!*  
*Ho!*  
 TUTTI.  
*Heil à no-tre prin-ce, glo-rie!*  
 Имя - зю Галшико-му, сла - ва!  
*Heil Wia-d-er-mit! Heil dem Für-sten!*

Second system of musical notation, primarily piano accompaniment. Dynamic markings include *mf*, *f*, and *f marcato*. The tempo is marked *a tempo*.

a tempo

d) Хоръ дѣвушекъ и сцена.

Chœur de jeunes filles et Scène.

Chor der Mädchen und Scène.

Allegro.  $\text{♩} = 80.$

Flauto piccolo. *p* *a 2.* *p cresc.* *f dim.*

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

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

Clarineti in C. *p* *a 2.* *p cresc.* *f dim.*

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani. G. D.

VLAD. GALITSKY.  
К. ВЛАДИМИРЪ ГАЛ.  
WLAD. GALIZKY.

Allegro.

(Un groupe de jeunes filles entre en courant. Vladimir Gal. s'arrête.)  
(Топка дѣвушекъ въбѣгаетъ; Кн. Влад. Галицкий останавливается.) (Eine Mädchenschaar läuft herein. Wlad. Gal. bleibt stehen.)

COOR (Дѣвушки) Soprani. (TUTTI)  
CHŒUR DE JEUNES FILLES.  
CHOR DER MÄDCHEN.  
COOR (Дѣвушки) Alt. (TUTTI)

Violini I. *p* *cresc.* *f dim.*

Violini II. *p* *cresc.* *f dim.*

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

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

Contra-Bassi.

Allegro.





Fl.  
Cl.  
Fag.  
Cor. I.

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

*sur* *si pour moi-mé-me je veux la gar-der, vi-vant, sans gé-ne Sé-seu-le pei-ne, cest di-rire di-*  
*жить, Въ женкахъ в кни-зи, о-на будетъ жить; Ей ни ра-бо-ты, ей ни за-бо-ты, Слад-ко бѣтъ и*  
*sein, da ich sie ma-che ja zum Lieb-chen mein. ganz frei von Sor-gen, vom Lie-ben Mor-gen ist sie sich und*

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

*met chant-et! Ah! vos plan-tes res-tent vâ-mes. La sil-let-te doit res-ter.*  
*Слад-ко пить. Ну, что план-те, такъ и знайте: Итъ вамъ дѣб-ку не от-дамъ!*  
*trinkl sich satt. Nun, so geht fort, hört mein letz't Wort: Ihr kriegt ev-er Mad-chen nicht!*

**K** Tempo I.

Instrumental score for strings and woodwinds. The score is in 3/4 time with a key signature of two flats. It features multiple staves with dynamic markings such as *mf* and *cresc.* (crescendo). Some staves include the instruction *a 2.* (second ending). The woodwind parts are mostly rests, while the string parts have active rhythmic patterns.

Soprani.

Alti.

Vocal score for Soprano and Alto. The lyrics are in French and Russian. The French lyrics are: *sort ou-el! Ah! ju-te ciel f- cou-te nous i-ci. Me soit pas sans mer-ci. Pi-tie. bon Seigneur. Rends nous*. The Russian lyrics are: *лихонько, ой батюшки! Ты не гу-би е-е, ты от-пу-сти е-е: Вы - дай батюшки, вы - дай*. The score includes dynamic markings like *mf* and *cresc.*

Instrumental score for strings and woodwinds, continuing from the previous page. It features multiple staves with dynamic markings such as *mf* and *cresc.* (crescendo). The woodwind parts are mostly rests, while the string parts have active rhythmic patterns.

**K** Tempo I.

*f dim.* *tr:* *p cresc.* *f*

*f dim.* *tr:* *p cresc.* *f*

*f dim.* *tr:* *p cresc.* *f*

*f dim.* *tr:* *p cresc.* *f*

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

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

*Où! Ah!*  
*no-tre socu.* *Ah!* *Mou-ve-foi* *doùx,* *Ah! mon sei-gneur!* *p cresc.* *f*  
*ma-tchiré.* *Où,* *emiluyé,* *Où,* *smiluyé,* *vy* *rends*  
*gr. ter Fürst.* *Acht!* *Gieb-es frei.* *Acht!* *Hab! Mi-leid!* *Lief'-* *re*

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

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

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

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

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

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

Poco più sostenuto.

L

First system of musical notation. It includes vocal lines (Soprano and Alto) and piano accompaniment (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo is marked 'Poco più sostenuto' and the dynamics include 'mf' and 'cresc.'.

*Pour moi je gar-de la bel-le fil-le. J'em-pis pour el-le, et son re-gard brille. Al-lez donc au*  
 Je - ro - sto - u - te? Ho - by - dany - ub - ru! Shi, pa - xo - dutech cho - pbi po do - mamъ, A - to budeť  
*Was bleibt ihr ste-hen, ihr kreigt die Maid nicht. Fort, und fangl nich nur den Lärm an von vorn, sonst brigt euch noch*

Vocal lines for the second system, including lyrics in French, Russian, and German. Dynamics include 'mf' and 'cresc.'.

Second system of musical notation, primarily piano accompaniment. It includes dynamics such as 'sf', 'mf', 'pizz.', and 'arco'. The tempo remains 'Poco più sostenuto'.

Poco più sostenuto.

L



Tempo I.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in French and Russian. The bottom six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. The music is in a minor key and 3/4 time. Dynamics include *f* (forte) and *p* (piano). There are markings for *tr* (trills) and *a 2.* (second ending).

*diab-le, bien vi-te sor-ter!*  
 дя-во-ло, и дэ-в-ль, и дя-виль!  
 Un-glück. Ei, fürch-let mein Lorn!

*Gare à vous tou-ter. Si, vous m'ir ri-ter, ah! Sor-ter!*  
 Не-че-го пла-кать тутъ, не-че-го влданть-ся. Вонъ!...  
 Hört auf zu weh-klä-gen, ich hab' es satt, ei, hin-aus!

(Les jeunes filles s'enfuient.)

(Дѣвушки въ испугѣ убѣгаютъ.)

(Die Mädchen entfliehen.)

The second system of the musical score consists of five staves, all for piano accompaniment. It continues the musical material from the first system. Dynamics include *f* (forte) and *p cresc.* (piano crescendo). The music features a steady rhythmic accompaniment with some melodic lines in the upper staves.

Tempo I.

Poco riten.

The first system of the musical score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are for the Violin I and Violin II parts, respectively. The fourth and fifth staves are for the Cello and Double Bass parts. The music begins with a piano (p) dynamic. The Violin I part features a melodic line with a first ending bracket labeled 'a2.'. The Violin II part has a similar melodic line. The Cello and Double Bass parts provide a rhythmic accompaniment with a 'f' dynamic. The system concludes with a 'Poco riten.' instruction.

Poco riten.

The second system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs). The middle and bottom staves are for the Violin I and Violin II parts, respectively. The piano part is mostly silent in this system. The Violin I and II parts continue their melodic lines. The system concludes with a 'Poco riten.' instruction.

The third system of the musical score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are for the Violin I and Violin II parts, respectively. The fourth and fifth staves are for the Cello and Double Bass parts. The music begins with a piano (p) dynamic. The Violin I part features a melodic line with a first ending bracket labeled 'a2.'. The Violin II part has a similar melodic line. The Cello and Double Bass parts provide a rhythmic accompaniment with a 'f' dynamic. The system concludes with a 'Poco riten.' instruction.

Poco riten.

Tempo I.

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

*dolce*

ЕРОШКА. *EROSCHKA.*  
SKYLA.  
*SKOULA.*

Вотъ ил ар м - ве се - ла. *Вотъ ил ар м - ве се - ла.*  
 Да нс - ден wir's. *Lebt wohl, Va - ter - chen, Mut - ter - chen mach! euch fort!*

Вотъ те и къ ба - тюшкѣ, *Вотъ те и къ ма - тинкѣ.*  
 Да нс - ден wir's. *Lebt wohl, Va - ter - chen, Mut - ter - chen mach! euch fort!*

Вотъ ил ар м - ве се - ла. *Вотъ ил ар м - ве се - ла.*  
 Да нс - ден wir's. *Lebt wohl, Va - ter - chen, Mut - ter - chen mach! euch fort!*

Tempo I.

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

*dim.*

Съ Донъ ил ар м - ве се - ла! *Съ Донъ ил ар м - ве се - ла!*  
 еилъ *schnell mach Heus!*

*En rou - gui - sant on le re - ver - ra.*

Какъ при - бре - ли, *Какъ при - бре - ли,*  
 Wohl nun be - komme, *Wohl nun be - komme,*  
 Ма - дел, euch der Schmäus!

*dim.*

e) Сцена.

Scene.

Scene.

Allegro.  $\text{♩} = 100.$

Flauto piccolo.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e  
Tuba.

Timpani.  
G. D.

*EROCHKA.*  
ЕРОШКА.  
EROSCHKA.

*SKOULA.*  
СКУЛА.  
SKULA.

CHŒUR DU PEUPLE.

Tenori

C O R O.

(Хором)

Bassi

CHOR DES VOLKES.

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.

Allegro.

Musical score for the first system, featuring multiple staves with piano and bass clefs. Dynamic markings include *f* and *a2.*

*Ovi da!*  
 Право!  
 Wirklich!

Tenori:  
*Mo-ere zwin-ces-se!*  
 ЧЮНАМЪ КНИ-ГУ-НА!  
 Schwach ist die Für-see!  
 Bassi:  
 Мы ли на-св не  
 nous la for-ce! Se gens au loin sont tous pa-tis.  
 ма-со! а у не и на-по-лу итб, Pen-

*lan-gui mo-ro-se!*  
 Кимъ за-буртъ еи?  
 Ihr seht's an Lev-ten.  
 Wir sind die Mächtigen; sie ist du schwach i'hr-feh-len Lev't; das

Musical score for the second system, including piano and bass clefs. Performance instructions include *pizz.* and *arco*.

M.

First system of musical notation. It includes a vocal line with lyrics and several piano accompaniment staves. Dynamic markings include *f*, *sf*, *sfz*, and *p*. There are also markings for *rit.* and *a2.* (second ending).

Empty musical staff.

Lyrics in French and German:  
 Au fait, c'est vrai! La Dame la  
 Il n'est pas riche, ni pauvre, ni riche.  
 ganz reich! nicht reich an Gmü- den die

Lyrics in French and Russian:  
 dont qu'ils font la guer-re, à nous ce bezou-pas!  
 родъ въ походъ у-гнали; че го боятъ-ся намъ?  
 Мар-ше! Шу-ко!

Lyrics in German:  
 Volk zog ja zu Fel-de. Wohl-an! Nichts schreckt uns ab. Ist's wahr?

Second system of musical notation, primarily piano accompaniment. It features complex rhythmic patterns and dynamic markings such as *mf cresc.*, *pizz.*, and *p*. A section marked *M.* is indicated at the bottom.

Fl.

mp.

Clar.

sa mte-se-ge-re.

*Dem cest fort a-va-re; pour-quoi don la ser-vir!* *Вле-ти-мо, не бу-демъ. Оу cer-tain-mieux voit la prin-ces Vlas-di-mir!*

*На виша ей жал-ко; не бу-демъ вь вѣн-це.* *Вле-ти-мо, не бу-демъ. Оу cer-tain-mieux voit la prin-ces Vlas-di-mir!*

*Pur-stein in die Gese-nde Wahl arco nicht an-ma-chen!* *Не то что в виша-зи Волю-ди-ми-ра!*

*So stein es beim stein-ge-gen Für-stein nicht!*

arco

mf

p

mf

p

mf

p

Ob.

Clar.

Fag.

Contr.

Tromb.

Tromb.

Timp.

Lunga

*Il fait lar-ges-se De vin, di-vress-e. Vol-ci pour nous re-jou-ir!*  
*Онъ то, о-тепъ намъ, на-попъ жа-ст-етъ, глѣ-дилъ: оу-чеу вы-ба-титъ.*  
*Der schont, der liebt uns wie gu-ter Va-ter; schon hin: Wein an-ge-tes Fass!*

*(Des serviteurs avan-cent un tonneau de vin en le faisant rouler devant eux.)*  
*(Die Diener des Fürsten rollen ein Fass Wein heraus.)*

*f dim. poco a poco (Саги выкатывать бочку)*

Lunga

*f* КНЯЖАЯ ПѢСНЯ.  
Chanson en l'honneur du prince Galitzky.  
Lied vom Fürsten Galitzky.

Vivo.  $\text{♩} = 120$ .

2 Flauti picc. *f*

1 Flauto. *mf*

Oboi. *mf* 1. tr.

Clarineti in C. *mf*

Fagotti. *mf*

Corni in F. *mf*

Trombe in B. *mf*

Timpani. G.D. *p*

Triangolo. *mf*

Tamburino. *mf*

Cassa.

*EROCHKA.*  
*ЕРОШКА.*  
*EROSCHKA.*  
*SKOULA.*  
*СКУЛА.*  
*SKULA.*

CORO. Tenori

Bassi

Violini I. *f* pizz.

Violini II. *f*

Viole. *f* pizz.

Violoncelli. *f*

Contrabassi. *f* pizz. arco *p* arco

riten.

Vivo.

riten.





**N** Vivo.

riten.

Musical score for the first system, measures 1-16. It features a complex arrangement of staves including woodwinds, strings, and piano. The woodwinds play a rhythmic pattern of eighth notes. The strings play a similar pattern. The piano part has a melodic line with some rests. Dynamics include *f*, *mf*, and *p*. The tempo is marked **Vivo.** and *riten.*

Vivo.

riten.

Musical score for the second system, measures 17-24. This system shows the continuation of the woodwind and string parts from the first system. The piano part is mostly silent. Dynamics include *mf* and *p*. The tempo is marked **Vivo.** and *riten.*

*pizz.*

*ff*

*f*  
*pizz.*

*pizz.*

riten.

*p*

**N** Vivo.

Musical score for the third system, measures 25-32. It features a complex arrangement of staves including woodwinds, strings, and piano. The piano part has a melodic line with some rests. Dynamics include *ff*, *f*, and *p*. The tempo is marked **Vivo.** and *riten.*

Moderato assai.

Clar. 2.  
Fag. I Solo  
*mf* *colla voce*  
Mais for-ce de bol-re Tout pas-sé! La mi-se-re bien noi-re San-nan-ça. A la san-té du  
Schmerz-lich schon-ken des Für-sten Leu-te. wir ha-ben Al-le ver-saf-fen Geld und Gut; bau-ren weil wir den  
Сто-номъ сто-петъ кня-зюи на-родъ: да-ви про-ши-ли-ся мы о-бъ-яв-и-ли е-му; ба-рен-ко-му да-ти  
Mais - d'oul - bol - re. Tout pas - sé! La mi - sé - re San - nan - ça. A la san - té du  
сто - номъ сто - петъ кня - зюи, на - родъ, да - ви про - ши - ли - ся мы о - бъя - ви - ли е - му, ба - рен - ко - му да - ти

Moderato assai.

Cl.  
Fag.  
Corni  
*cresc.*  
*Poco accelerando*  
prin - ce On bu tant! Qu'il met dans la pro - vin - ce Plus en seul rou-ble Tré - br - chant, O bon *mf* prince  
Wo hl - sein Fürst; da bei ver - tran - ken All; du, ты род - ми - тецъ нашъ, о - тецъ ба - тый - ка, князь!  
Un - ser Wohl - thät - ger, un - ser gnä - di - ger Fürst. Un - ser gnä - di - ger Fürst.  
ли-си мы, о - ка - ни - ны е, по - пи - лись, ты по - тецъ нашъ ба - тый - ка, князь!  
на - zen ja ver - saf - fen All' Geld und Gut. Du Er - näh - rer, du gnä - di - ger Fürst.  
По - жа - ти *f* Des bu - veurs steht und bei  
Des bu - veurs stand bei  
Un - ser gnä - di - ger Fürst.  
*arco*  
*mf* *pizz.* *gliss.*  
*mf* *pizz.* *gliss.*  
*mf*  
*Poco accelerando*

O Poco più mosso. ♩ = 92.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in 3/4 time and features a key signature of one flat. The vocal line is marked *Solo dolce* and includes dynamic markings *f* and *p*. The piano accompaniment includes dynamic markings *f* and *mf*.

Musical score for the second system, including vocal lines and piano accompaniment with lyrics. The lyrics are in French, Russian, and German. The vocal line is marked *Solo dolce* and includes dynamic markings *f* and *mf*. The piano accompaniment includes dynamic markings *f* and *mf*.

Quis flâs ton vieux vin qu'il ! Et les bu-veurs en fou-le, Vien-tout-uns-  
 Ты бра-ги намъ горька Ты ме-ду намъ ста-раго, Ты намъ зе-  
 lass trin-ken uns, Herr, stârke Vom schäu-men-den Meê'n beî den-  
 Von gei-sti-gen  
 Quel mal-heur ! A grands flâs ! et nous-seux !  
 Ho-ja - tîn. Ha - ba - bli ! Ha - cy - tu !  
 Sêgn uns zel. Hir-sen-bier. Hum-pen voll !  
 Пожа-тн ты насъ, ба-тншка !  
 Des mis-tis, prends pi-tie, Seigneur !  
 Неб-тъ до-мца мнѣ uns, o Herr !  
 ты насъ, ба-тншка. ба-тншка !  
 prends pi-tie, toi, puis. Sânt, Seigneur !  
 Mon sei-gneur !  
 ба-тншка !

Musical score for the third system, including vocal lines and piano accompaniment. The score is in 3/4 time and features a key signature of one flat. The vocal line is marked *Solo dolce* and includes dynamic markings *f* and *mf*. The piano accompaniment includes dynamic markings *f* and *mf*.

O Poco più mosso.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with lyrics in French, Russian, and German, and a piano accompaniment with dynamic markings such as *mf* and *p*.

Solo *dolcissimo*

стъ jo-yeux, Re: ter ton nom glar - i - eux! A: lors dans leur mille ar - deurs Ms. se se-ront Duc, Seigneur, Hér: dis-cœur voi-  
 на-ры-пу! ты намъ очюу хубль-на-го. а мы тебѣ, кня-же нашъ. те-бѣ: отецъ батьки-на, мы сау-ги на-  
 Weinschenk-ens ein Fass star-ken Weins rol-le Da: für a-ber, gnäd-ger Fürst. wir wer-den dir treu die-nen dir knechtich ge-

Tous jo-yeux! En ces lieux! Pleins d'ar-deurs. Bon Sei-gneur,  
 на-ры-пу! Вына-таи! княже нашъ. нашъ о-тець,  
 reich-lich ein! unds her-aus! gnäd-ger Fürst. gu-ter Fürst,

Musical score for the second system, including piano accompaniment. The score continues with dynamic markings such as *mf*, *p*, and *sf*, and includes performance instructions like *pizz.* and *arco*.

Poco acceler.

rit.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in 2/4 time and G major. It features a vocal line with lyrics in French, German, and Russian. The piano accompaniment includes a right-hand part with various dynamics and articulations, and a left-hand part. The system concludes with a *rit.* marking.

(ent et fort, les sus-ti-ve-ront la mort Ovi!  
 Auk-hil-e, pa-oh TRO-ii Bep-Hil e  
 Tür-chen stotz, wir wer-den dein Sel-ven sehn, Hei!  
 Nous vien-drons, bon sei-gneur! s'ils ont vu, tous tes sens bra-ve-ront la mort!  
 Mbl. Te - öt. Sa te - öi CIORHM' FO - JO-BM. Sa te - öi!  
 Tenori. Gnäd'ger Herr, Gnäd'ger Fürst! Ich für dich op-fern wil vn-ser Le-ben auf.

Pour toi nous sau-rons tous bra-ve-ront la mort!  
 Mbl. KHIZI, op-fern wir vn-ser Le-ben auf.  
 Bassi. Pour toi nous sau-rons tous bra-ve-ront la mort!  
 Mbl. KHIZI, op-fern wir vn-ser Le-ben auf.

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system. It features a vocal line with lyrics in French, German, and Russian. The piano accompaniment includes a right-hand part with various dynamics and articulations, and a left-hand part. The system concludes with a *Poco acceler.* marking.

Poco acceler.

rit.

**P** Vivo.

riten.

The first system of the score consists of eight staves. The top two staves (treble clef) feature a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The middle two staves (treble clef) contain sustained chords with a first ending bracket. The bottom two staves (bass clef) also feature a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The bottom-most staff shows a series of chords with a mezzo-forte (*mf*) dynamic. The system concludes with a repeat sign and a measure rest.

The second system consists of four staves. The top staff (treble clef) is marked with a repeat sign and a measure rest. The bottom three staves (bass clef) are also marked with a repeat sign and a measure rest. The system concludes with a repeat sign and a measure rest.

Vivo.

riten.

The third system consists of six staves. The top two staves (treble clef) feature a melodic line starting with a pizzicato (*pizz.*) dynamic. The middle two staves (bass clef) contain sustained chords with a forte (*f*) dynamic. The bottom two staves (bass clef) feature a melodic line starting with a forte (*f*) dynamic. The system concludes with a repeat sign and a measure rest.

**P** Vivo.

riten.

*p*

pizz.

arco

*p*

pizz.

arco

*p*

Clar. 1. Solo *colla voce*

Fag.

Corni III. IV.

Timp.

*p*

*ce-ci re-pond le pe-re Des bu-veurs, No-tre prince de-bon-na-ire: Point de pleurs! Mes es-cla-res bi-di-les,*  
*Анъ воз-го-во-дитъ, о-тецъ нашъ бгъиши-ка. Во-ло-ди-миръ свѣтъ Я-ро-сла-вичъ: Гой вы дѣв-ицы, сгн-и*  
*Al-so ant-wortet da-rauf der gnad'ge Herr: un-ser qu-er Fürst ja-ro-sla-witsch: He, chr-sau-fer ad, treu-e*

*colla voce*

*p*

Soli arco

*dolce e ben legato*

Moderato assai.

Cl.

Fag.

Corni III. IV.

Solo

*p*

*pp*

*cher-a-mis, Ma-yeu des per-mes Ver-ai-les, Qui sou-tis! Mes Lan-neux sont tou-jours rem-plis, Pour vous toui, les fi-*  
*вп-ри-е, а п рак-же не жа-лѣл мнѣ, вачъ, а и жуть е то бавл, горь-ко-е, и по-сн-фа не*  
*Die-ner mein, ei, wie hât-te ich nicht mit-leid mit euch: Recht her-bes Schicksal ist das eu-ri-ge, schwe-re Pflich-ten hât*

*p*

*mf* arco *pizz.* arco

*mf* arco *pizz.* arco

*mf*



Poco acceler.

Q Poco più mosso.

The musical score consists of several systems of staves. The vocal line (soprano) includes the following lyrics:

- de-les a-*  
*ma - ja - я*  
*Ihr wohl auf*
- mis!*  
*вамъ*  
*quch,*
- Oui, pour nous*
- Les bon-neux sont loov.*  
*И жить-е то вамъ*
- jours rem-plis!*  
*горь-ко-е.*
- Je-cc la chase est so-re,*  
*что въбуд-ни, что въпризани-ки,*  
*Ihr ar-pei-tel ja oh-ne!*
- Qu-yez donc!*  
*у ме-ри!*  
*schwe-ren Dienst.*
- Ne-las,*  
*па-го-*  
*Rast und*
- И жить-е*  
*Bit-eres Loos,*
- ва-ше горь-ко-е,*  
*bit-eres Loos ist das*
- mes deux mvids!*  
*горь-ко-е.*  
*ev-ri-ge.*

The instrumental parts include piano and bass lines with various dynamics such as *mf*, *f*, *cresc.*, and *p*. The tempo markings *Poco acceler.* and *Q Poco più mosso.* are placed at the beginning and end of the score respectively.

First system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment features a steady rhythmic accompaniment.

Third system of musical notation, including vocal line with lyrics and piano accompaniment. The lyrics are in French, Russian, and German. The piano accompaniment includes a *p* dynamic marking.

La vie et pour vous du-re! Par-tis des que nuit le jour, Au bois, au fleuve, au la-bou,   
 c'ly-tpa lo ho-xy-ho-uhl, c'ly ho-ly-dny lo ho-uhl, c'ly be-ye-pen' lo vt-pe-hil,   
 von Mor-gen bis A-bend ohn' von Mit-tag bis zur Nach-ter-ne, von Ves-per bis Früh-men-ahn'

Ou, tai, Au lar-   
 tai, pa-go-tai, pa-go-tai,   
 Ruh, Rast und Ruh, Rast und Ruh, Rast und

Fourth system of musical notation, including piano accompaniment with *pizz.* and *arco* markings. The piano accompaniment features a rhythmic pattern with dynamic markings of *p* and *mf*.

Musical score for the first system, including vocal lines and piano accompaniment. The score is written in G major and 2/4 time. It features a vocal line with lyrics in French, German, and Russian, and a piano accompaniment with various dynamics and articulations.

Bien plus que le drapeau, l'hon-  
 Pa-oo-ra he jef-ka-ii, 9-cy tra-vaille, en tom-me  
 Wohl schwer ist die Ar-beit im viel Müh' und Noth hat man im  
 Что служ-ба тя - же-ла - и, что служ-ба тя - же-ла - и,  
 man trägt schwe-re Sor-gen im man trägt schwe-re Sor-gen im

Doux. *Qui, vrai-ment* *Com-stant-ment!* *Dienst bei*  
 Tail. *у ме-ня,* *у ме-ня,* *у ме-ня,* *у ме-ня,*  
 707. *Dienst bei mir,* *Dienst bei mir,* *Dienst bei mir,* *Dienst bei mir,*

Musical score for the second system, including piano accompaniment. The score continues the piano accompaniment from the first system, featuring various dynamics and articulations.

*p* *ppp* *f*

Poco a poco animato.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

allargando

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *f* and *mf*. The violin part includes dynamic markings such as *f* and *mf*. The tempo is marked *allargando*.

allargando

Musical score for the second system, including vocal lines with lyrics in Russian, French, and German, and piano accompaniment. The tempo is marked *allargando*.

*le!* *le!* *le!*

*Ain-si par-le vno-ve prin-ce No- tre Sei-*  
 За мо- е зго- довь- е князь- е, Гой! — зный гу-  
 Nun auf mein' ge- sund- heit trin- ket! He! singt und

*Chant, tes-lim, ri-pail-le, C'est par-le!*  
 Ше-ни пой, гу-ляй, да браж-ни-чай.  
 лей, да браж-ни-чай, браж-ни-чай.

*le grand prince il n'est pas ma- tre mè-*  
 За мо- е зго- довь- е князь- е, зный гу-  
 Nun auf mein' ge- sund- heit trin- ket! He! singt und

*pa- le, C'est no-ble- ment par-le!*  
 ну-чай-  
 swelgt so viel nur ein- ge- der mag!

*C'est par-ler vna- ment son grand-se-*  
 За мо- е зго- довь- е зный гу-  
 Nun auf mein' ge- sund- heit trinkt und

allargando

Vivo.

Musical score for the first system, measures 1-8. The score includes staves for strings, woodwinds, and brass. The tempo is marked 'Vivo.' and the key signature has one sharp (F#). The music features intricate rhythmic patterns and dynamic markings such as *f* and *mf*.

Vivo.

Musical score for the second system, measures 9-12. This system includes vocal parts with lyrics in German and French. The tempo remains 'Vivo.' The lyrics are: *gmeur! schweigt!* (German) and *gmeur! schweigt!* (French).

Vivo.

Musical score for the third system, measures 13-16. It features piano and string parts with dynamic markings like *pizz.* and *arco*. The tempo is marked 'Vivo.'

Vivo.

g) Хоръ.

Chœur.

Chor.

Allegro. ♩ = 152.

1 Flauto piccolo.

2 Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e

Tuba.

Timpani in G.D.

Triangolo.

Tamburino.

Piatti.

Cassa.

EROSCHKA.

ЕРОШКА.

EROSCHKA.

SKOULA.

СКУЛА.

СКУЛА.

CORO.

Tenori.

Bassi.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro

*Je ne me suis-il donc dans Pou-ti-ve le mai-tre!*

*Ja вотъ ко-му бы князю на Пу-тив-ля!*

*А чтожъ, и впрямь въ князь-я с-го по-садимъ!*

*Wohl-an! so seist! wir ma-chen ihn zum Für-ten!*

Fag. *p*

Corni *p*

*l'ar-mée est loin, Je gar-mus a-ten-dan-me. Que çai-grans-nous? Cou-ra-ge! Nous se-rans can-tents*  
*Kriegs leut' sind fort und Ich gar-mus ge-ten-gen, was zö-ger'n wir? Was ha-ben wir zu suchen? Was*  
 Дру-жи-ны нётъ, а И-горь то да-ле-че; че-го зъ-вать, че-го намъ о-па-сать-ся, че-

*p*

Poco più mosso.

Fl. *p*

Ob. *p*

Fag. *p*

Corni *p*

*L'ar-mée est loin.*  
*Вся рать ушла, Das Heer ist fort.*  
*L'ar-mée est loin. Les prin-ces sont à l'ar-mée.*  
*Вся рать ушла, князь-а-то всё въ по-хо-дъ, пол- Das Heer ist fort. Die Fürsten aus-ge-zö-gen. Die*  
*C'est moi, que çai-grans-nous? Of-frons-lui la cou-ran-me. Nous se-rans heu-reux tous!*  
*Ich bin da-mit, wir Alle sind! Es fehlt uns nicht an Leu-ten, uns droht ja kein Ge-fahr!*  
 За кня-зю-всёмъ-его-я-ть: вѣдь нашихъ то не ма-ло; че-го боять-ся намъ?  
*Was denn? Was denn? Was denn?*

*Cost! го? denn?*  
*Cost! Was denn?*  
*Was denn?*

*p*





Fl. pic.

Fl.

Ob.

Clar.

Fag.

Corni

Trombe

Tromb.

Timp.

*l'ché se ras-semble, i-ci. Qu'un vé-tsché se-ras-semble, et d'g-gor na-yons sou-ci!*

пай-те ско-рѣй, на-родь на вл.-че со-зы-вай-те, мы И-го-ря смѣ-стимъ, че-  
такъ ско-рѣй, на площадь вы-сы-пай-те, мы И-го-ря смѣ-стимъ, Вла-ди-ми-ра по-са-димъ, че-

пай-те ско рѣй, на-родь на вл.-че со-зы-вай-те, мы И-го-ря смѣ-стимъ, че-  
*Pla-tze; die glo-cke zieht zum Wet-sche oh-ne Sä-u-men, wir se-tzen I-gor ab!* Uns

*l'ché men-tal' s'as-semble et vé-tsché e. d'g-gor na-yons sou-ci! Now bla-yons se ras-semble.*  
такъ ско-рѣй, на площадь вы-сы-пай-те, мы И-го-ря смѣ-стимъ, Вла-ди-ми-ра по-са-димъ, че-  
*sam-melt euch zu Schaa-ren auf dem Pla-tze. Wir se-tzen I-gor ab. Wla-dí-mir sei nun Fürst jetzt! Uns*

unis.

Musical score for the first system. It includes staves for strings and woodwinds. Dynamics include *a2.* and *f*. There are some rests and melodic lines.

*nous la force i-ci! I- gor au loin se fait battre a la guerre; Qu'un grand vet-cle Dieu*  
 го бо-ять-ся намъ? И такъ, впе-редъ на площадь вы-сту-пай-те, на-родъ на вѣ-че,

*drant ja kein ge-fahr. So sam-melt euch zu Schaa-ren auf dem Pla-tze, die Glo-cke zieht zum*  
 го бо-ять-ся намъ? И такъ, впе-редъ на площадь вы-сту-пай-те, на-родъ на вѣ-че,

*nous la force i-ci!* И такъ, впе-редъ на площадь вы-сту-пай-те, на-родъ на вѣ-че,

Musical score for the second system. It includes staves for strings and woodwinds. Dynamics include *arco* and *f*. The strings play a rhythmic accompaniment.

The first system of the musical score consists of seven staves. The top three staves are vocal lines (Soprano, Alto, and Tenor/Bass). The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a major key with a key signature of one sharp (F#) and a 4/4 time signature. The tempo and mood are indicated as 'Rallent. e pesante'.

*vi-te de-li-bé-re. 9- gor se-ra ban-ni! Et nous au-rons pour pé-re Le prin-ce Ja-lits-ky!*

братцы, соби-рай-те, мы И-го-ри смѣ-стимъ, Вла-ди-ми-ра по-са-димъ. Че-го бо-ять-ся намъ?

братцы, соби-рай-те, мы И-го-ри смѣ-стимъ, Вла-ди-ми-ра по-са-димъ. Че-го бо-ять-ся намъ?  
*We-tsche oh-je Sau-men, wir se-tzen I-gor ab! Wla-d'i-mir sei nun für jetzt; uns droht ja kein Ge-fahr.*

братцы, соби-рай-те, мы И-го-ри смѣ-стимъ, Вла-ди-ми-ра по-са-димъ. Че-го бо-ять-ся намъ?

братцы, соби-рай-те, мы И-го-ри смѣ-стимъ, Вла-ди-ми-ра по-са-димъ. Че-го бо-ять-ся намъ?

The second system of the musical score continues the vocal and piano parts from the first system. It features the same seven-staff structure. The vocal lines continue with the lyrics, and the piano accompaniment provides harmonic support. The tempo and mood remain 'Rallent. e pesante'.

Fl. a2. *ff*

Cl. a2. *ff*

Fg. *ff*

T. *f*

Tb. *f*

Tuba tacet.

Cm. *f*

*Har-di-ment chan-tans vic-tu-re! On pour-ra tou-jours bien boi-re! La, La, Que la fê-te, La, La,*

Князьи мо-лод-цы гу-ли-ли, Кня-зя на Ру-си са-жа-ли. Гой, гой! за-гу-ля-ли, Гой, гой!

Князьи мо-лод-цы гу-ли-ли, Кня-зя на Ру-си са-жа-ли. Гой, гой! Гой, гой!

Князьи мо-лод-цы гу-ля-ли, Кня-зя на Ру-си са-жа-ли. Гой, гой! ва-гу-ля-ли, Гой, гой!  
*Plot-te Bur-schen schwelgen, lach-ten in-ten Mann zum Für-sten mach-ten. Hei, Hei! wie sie schwelgen, Hei, Hei!*

Князьи мо-лод-цы гу-ли-ли, Кня-зя на Ру-си са-жа-ли. Гой, гой! Гой, гой!

Soit com-pte-te. *pre-mie - char-mant, Sois doux et grand, tri-om-phant!* *Qu'en f'ou-ye hâte un ve-loté de ras-sen-ble, que*  
 за - и - гра - ли, Кня - зя въпъсняхъ ве - лича - ли до ут - ра! И такъ, ре - бя - та, въ - че со - зывай - те, ско -  
 князи въпъсняхъ ве - ли - ча - ли до ут - ра! кня - зьяи мо - ло - ды - гу - ля - ли,  
*Wie sie spielen, Knyzmen ich ren Für die ganze Welt Quin-Quin!* *So* такъ, ре - бя - та, въ - че со - зывай - те, ско -  
 князи въпъсняхъ ве - ли - ча - ли до ут - ра! *Was sie Vor-sichern Schwelg, schen, lach - ten,*  
 кня - зьяи мо - ло - ды - гу - ля - ли,

рѣ - е всѣ на площадьъ высшай - те, кня - зя вѣвѣснахъ ве - ли - чай - те, ве - ли - чай - те. Гой! Князь - и мо - лод -  
 кня - зя на Ру - си са - жа - ли, кня - зя вѣвѣснахъ ве - ли - ча - ли, ве - ли - ча - ли. Гой! И такъ ре - бя - та,  
 рѣ - е всѣ на площадьъ высшай - те, кня - зя вѣвѣснахъ ве - ли - чай - те, ве - ли - чай - те. Гой! Князь - и мо - лод -  
 кня - зя на Ру - си са - жа - ли, кня - зя вѣвѣснахъ ве - ли - ча - ли, ве - ли - ча - ли. Гой! И такъ ре - бя - та,

*Con saleté de l'É - t - é, en - sem - ble, l'É - gar tra - versé par sou - ci, Et vi - ve de - us. Et*  
*l'É - gar tra - versé par sou - ci, Et vi - ve de - us. Et*  
*macht, das gleich die Glock' zum Weisheit - schal - le*  
*Sing' und rühm' den Für - sten Al - le, sing' und rühm' die*  
*l'É - ren Herr zum Für - sien mach - ichy*  
*San - gen, rüh - zen l'É - ren Für - sten, san - gen, rüh - zen. Ho!*  
*so macht, das gleich die*

The image shows a page of a musical score, page 135. It features a complex arrangement of staves. At the top, there are several staves for woodwinds and brass, including flutes, oboes, clarinets, and trumpets. Below these are staves for strings (violins, violas, cellos, and double basses). The bottom section of the page contains vocal parts with lyrics in both Russian and German. The Russian lyrics are written above the vocal staves, and the German lyrics are written below them. The music is in a major key with a 4/4 time signature. The lyrics describe a scene of a festival or a gathering, mentioning a square and a prince.

**Lyrics (Russian):**  
 цѣ-лю-ю-те, цѣ-лю-ю-те, кня-зя на ру-си, ве-ли-чай-те въ-пѣ-снѣхъ кня-зя Га-лиц-ва  
 въ-че со-зъвай-те, ско-рѣ-е всѣ на площадь вы-сыпай-те, ве-ли-чай-те въ-пѣ-снѣхъ кня-зя Га-лиц-ка

**Lyrics (German):**  
 Schwel-LEN, lach-ten, ih-ren Herrn zum Für-sten mach-ten, rühm-ten ih- den Lob-ge-sün-gen Für-sten Ga-lic-  
 Glück zum Wädel ver-schlei-le, und sam-melt euch zu Schwanen, Freun-de al-le, lobt und rühmt in Lie-der-n ih-ren Fürst ga-lic-



V Allegro. ♩ = 152.

The musical score is arranged in a standard orchestral format. It includes staves for the first and second violins, violas, first and second violas, first and second cellos, first and second double basses, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and tuba. The vocal parts are for Soprano, Alto, Tenor, and Bass, with a large choir. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf*, *mf*, and *f*. The vocal lines are written in a mix of languages: Russian (Гой!, слава Бо-ло-ди-ми-ру, Сла-ва!), German (Glor-ri-je!, Heil dir! Un-serm Fürsten Ruhm, wa-dä), and French (Gloire à Va-di-mir Ga-lils, Un-serm Fürst, gloire au prin-ce). The tempo is marked 'Allegro' with a metronome marking of 152.

V Allegro.

Poco string.

W Allegro assai.  $\text{♩} = 88.$

*sky!*  
*Allegro!*  
 Гой!  
 слава Во-лоди - ми-ру!  
*glorie au prince Ga-lits-ky!*  
 Слава Во-лоди - ми-ру.  
*Urr-sonn für den Fürm, Herrschm!*  
 Слава Во-лоди - ми-ру.

*Glor-je!*  
 Сла - ва!  
*Heil dir!*  
*Heil dir!*  
 Сла - ва!  
*Gloi-je!*  
 Гой!  
 Гой!  
 Heil!  
 Heil!

Poco string.

W Allegro assai.

Ob.

Clar.

Fag.

Corni.

*Mi qu'on me lais-se! Vo-yez ma de-tres-se Je veu-x men al-ler. Pour-quoi me gar-der?*

Ой, хочу кь батюшкѣ, ой, хочу кь ма-тушкѣ, ой, от-пу сти, ой, не гу-би!

*Will da-heim zum Väter-chen, will da-heim zum Müt-ter-chen! Ach, lass mich geh'n, Ach, nein, mein Flehn!*

Oй, хочу кь батюшкѣ, ой, хочу кь ма-тушкѣ, ой, от-пу сти, ой, не гу-би!

*Will da-heim zum Väter-chen, will da-heim zum Müt-ter-chen! Ach, lass mich geh'n, Ach, nein, mein Flehn!*

*div.*

Ob.

Clar.

Fag.

Corni.

Timp.

(Занавѣсъ.) *(Ils sortent appuyé l'un contre l'autre et en riant.)* *pp*

(Der Vorhang fällt.)

*dim.* *pp*

*pp*

КАРТИНА II<sup>А</sup>  
 №3. АРИОЗО ЯРОСЛАВНЫ.

TABLEAU II.

ZWEITES BILD.

№3. Arioso d' Jaroslavna.

№3. Arioso Jaroslavnas.

Adagio. M.M. ♩ = 80.

2 Flauti. *pp*

2 Oboi. *SOLO dolce*

2 Clarinetti in A. *pp*

2 Fagotti. *pp*

I. II. Corni in F. *> p*

III. IV.

JAROSLAVNA.  
 ЯРОСЛАВНА.  
 JAROSLAVNA

Adagio.

ARPA.

Violini I. (10-12) *pp*

Violini II. (8-10) *pp*

Viole. (6-8) *pp*

Violoncelli. (4) *pp*

Contrabassi. (4) *pp*

Adagio.

Detailed description of the musical score: The score is for a 2/4 time piece in a key with one flat (B-flat major or D minor). It features a vocal line for Jaroslavna and an instrumental ensemble. The woodwinds include two flutes, two oboes (with a solo part for the second oboe marked 'dolce'), two clarinets in A, and two bassoons. The strings consist of Violins I (10-12), Violins II (8-10), Violas (6-8), Cellos (4), and Double Basses (4). A harp (ARPA) is also present. The tempo is Adagio, with a metronome marking of 80. Dynamics range from pianissimo (pp) to mezzo-piano (>p). The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.III.  
Viol. I.

pp p poco sfp

Fl.  
Ob.  
Cl.  
Fag.

SOLO. dolce dim

(Горница въ теремѣ княгини Ярославны.  
Ярославна одна.)  
(Une chambre dans le t<sup>er</sup>em d'Jaroslavna.  
Jaroslavna seule.)

Arpa.

mf (Ein Zimmer im Terem Jaroslavna's. Jaroslavna allein.)

Viol. I.

mf p pp



Fl. **B** *pp*

Cl. a 2. *pphd*

Fag. *f*

Cor. *f*

Arpa

*unis.*

*Je compte tris-te-ment les jours; A tous ca-chant mes lar-mes. Du*  
*Не зна-ю, что и думать мнѣ; кажи-ся да-вно по-ра бы отъ*  
*Seit dem ten Bo-te kam zu uns, und hei-me Nach-richt hab-ich bis*

Fl. **C** *SOLO dolce*

Ob. *SOLO dolce*

Cl. *pp*

Cor. I. II. *p*

Arpa

*ciel j'im-plo-re le se-cours!* *Pour cat mer en-fin mes a-lar-mes, Qu'il tar-de, ce-*  
*князя быть гонца-мъ ко мнѣ. Jetzt von mei-nem theo-ren Mann.*  
*И хоть бы кто ни-будь от-ту-да; слу-чай-но, обь*  
*Nun eilt her-bel, ihr Bo-len, sprecht mir von I-got und*

**C**

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

*l'ai qu'il est! j'ai-tends tou-jours!*

*Triste é-pou-se dont l'an-goise é-beint le coeur Pleu-re! En vain pour-toi se-cou-le*

И-го-рѣ мнѣ вѣсть прине-съ.  
*ge-bet mei-ner see-Le Fruh!*

Охъ! мнѣ сердце вѣсть не-добру-ю не-сетъ; ще-мить... Бо-литъ и но-етъ ре-чи-  
*Ach! mein Herz ist voll Un-ruh: es ähnt mir Schmerz; weh mir! vor dem ver-ge-he ich, vor*

*pp p >p*

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

*SOLO*  
*div.*

*l'heure! Tou-jours passe et gé-mit le souf-ble du mal-heur!*

*Le*

во-е, тос-ка ме-ня грызетъ... ужъ вид-но не-къ доб-ру!  
*Kum-mer, mein Her-ze lech göhlt mich; weis-sagt mir's du-les mir!*

Ахъ,  
*No*

*p pp div. pp*



D

Poco più animato. ♩ = 100.

Fl.  
 Ob.  
 Cl.  
 Fag.

*temps nest plus, où mon g-ger ché-ri, É-tait du doux so-ye-r l'i-do-le. A-lors mon cœur é-tait ra-vi! Je*  
 гдѣ ты гдѣ ты, прежни-я по-ра, ког-да мой лада былъ со мно-ю? Прощ-ла по-ра тѣхъ красныхъ дней, од-  
*séi'd i hr, heit'-ren Ta-ge, wo mein Mann stets war mit mi; mein Heiss-ge-Lieb-ter? die Heit'-ren Ta-ge sind vor-bi! Al-*

*pp*

D Poco più animato.

Fl.  
 Ob. *dolce*  
 Cl.  
 Fag.

*pleu-ve, car la joie a fui. Et rien, hé-las! ne me con-so-le! amoroso*  
 Не-виens en-sin, re-viens monnâc! 2  
 на въ тоскѣ всѣ дни съу-тра, од-на въ слезахъ не сплю я но-чи, и стра-сно жду я друга мо-е-  
*lein bin ich mit mei-nen Schmerz, al-lein mit mei-nen bit-tern Thränen. mit Lie-bes-glut har ich dein, mein süs-ser*

*pp* *poco cresc.*  
*pp* *poco cresc.*  
*pp* *poco cresc.*  
*pp* *poco cresc.*  
*pp* *poco cresc.*



Tempo I.

Fl.

Ob.

Cl. SOLO *dolce*

Fag.

*De tris-tes son-ges ont pas-sé dans ma nuit som-bre.*

И сны зло-вѣ-щн-е по-кой му-тятъ мнѣ, ночь-ю.

*Von bö-sen Träu-men wer-de ich ge-plagt bei Tag und Nacht.*

Je

Мнѣ

сн

pp

pp

pp

Tempo I.

Fl.

Ob.

Cl. pp

Fag.

*vois s-gor ten-dant les bras, Et map-pe-lant vers lui tout bas. Mon*

час - то снит - ся ла - да мой, какъ оуд - то онъ о - цитъ со мной; ма -

*Etäu - me oft von mei - nem Mann, als ob - er noch mit mir wär*

pp

pizz div

pp

animato poco a poco.

*dolce*

*p* *f* *dim.*

*p* *f* *dim.*

*p* *f* *dim.*

*f* *dim.*

animato poco a poco.

*f* *dim.*

*Coeur* *py - mu, pal - pite* *alors, dans l'om - bre! Mais bien-êt tout*  
*нигь* *ру - кой, но - веть* *съ со-бой, а* *самъ* *все дабы* *ше, дабы*  
*macht er mir den Wink: ich soll ihm fol - gen - Weit, weil von mir*

*p* *f* *dim.*

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

*p* *f* *dim.*

*f* *dim.*

animato poco a poco.

Fl. a 2.

Ob.

Cl.

Fag.

Cor.

*f*

*f*

*f*

*mf*

*mf*

*f*

*dim.*

*f*

**F**

*cresc.*

**F**

fait bien-tôt tout fruiten vain j'ap-pelle, hé-las!

отъ ме-ни и-дѣть, и ѿ ди-на  
geht er selbst in-dess, und läßt mich ganz. о-щѣть!

*f*

*f*

*f*

*mf*

*mf*

*f*

*dim.*

**Tempo I.**

Fl.

Ob.

Cl.

Fag.

*pp*

*smorz.*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*f*

*f*

L'es-poi me gla-ce, je fris-son-ne... A mon réveil, A la dou-leur je ma-ban-don-ne, Et puis a-

Мнѣ ста-нетъ страш-но и тос-кли-во. Про-сну-ся я... рѣ-ко-ю сле-зы такъ и льют-ся, и не мо-

O, dann er-greift mich Gram-Ent-set-zen Ich wach dann auf, und Ströme bit-ter Thrä-nen flie-sen; mich dann zu

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*f*

*f*

G Poco più animato. ♩ = 100.

Fl. #  
Ob. #  
Cl. #  
Fag. #

SOLO dolce *dim.*

*Lors plus de som-meil!*

*Le temps est plus où mon g-arché-ri E-tait du doux fo-yer l'i-*

гу я ихъ унять!  
*fas-sen weiss ich nicht.*

Била по-ра, не знала го-ря я, мой ла - да былъ тогда со  
*Ach, einst in je-nen Tā-gen un-ser Glücks, war ich stets mun-ter, fröh-lich,*

*p pp pp pp*

*div.*

*p pp pp*

G Poco più animato.

Fl. #  
Ob. #  
Cl. #  
Fag. #

*dolce*

*do-le! Al-lors mon cœur é-tait ra-vi! Je pleu-re main-te-nant, je pleu-re! Rien, hé-las! ne me com-so-le!*

мно-ю; про-шла по - ра тѣхъ красныхъ дней, на серд-цѣ мракъ, въду шѣ тоска, я пла - чу дни, я пла - чу но-чи.  
*Sorg-loss. Dā-tim ge - flo-gen ist mein Glück: mein Geist ist trüb; mein Herz be-stört. Bei Tag und Nacht ver-giess'ich Thrä-nen,*

*pp*

Fl. *pp*  
 Ob.  
 Cl. *pp*  
 Fag.  
 Cor.

*pp*  
 Re- viens en- fin re- viens mon table d' - gor. En toi mon œil, mon œil, e- perc en- core. Re- viens, re- viens, mon seul he- sor. Vers  
 Одна, одна лишь ду- ма у ме - ня, одна, одна за - бо- та на ду- шь: не б - деть онъ, гондо въ не плеть, а  
 Tagas, Tagas, denk' ich nur des, der- fort ist; nur ei- ne Sor- ge plagt mich in der Nacht: Wä- rum- schickt er kein Boten mir, seit

*ppp* *ppp* *p* *ten.* *ten.* *ten.* *ten.*

Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.

*p cresc.* *f* *dim.* **H** **Tempo I.**

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

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

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

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

*cresc.* *cresc.* *f* *pizz.* *arco*

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

*f* *f* *f* **H**

toi tout mon es- pair au loin s'en - vo - - - - le! **Tempo I.**  
 време- ни прошло ужъ мно - - го, мно - - го!  
 län- ger Zeit, und lässt mich war - - ten län - - - ge... **Prin- ce**  
 О! komm **Скоро! О! комм**

Allargando.

Fl.

Ob.

Cl.

Fag.

Cor. II.

quand viendras-tu près de ta da-me ? Je pleu-re loin de toi; loin de toi triste et mon me!

ко мнѣ воро-тится мой милый, дож-дусь ли я е-го? гдѣ онъ, гдѣ? гдѣ онъ, князь мой, да - да?

zu mir, mein theu-erer, holder Gat-te. O, ei! her-bei, mein Freund! Wo bist du, mein Fürst, mein Lieb-ster?

Arpa

Allargando.

Fl.

Ob. SOLO dolce

Cl.

Fag. dolce

(Закрываетъ лицо руками и задумывается.) (Elle se couvre le visage de ses mains et s'adsorbe dans ses pensees.)  
 (Sie bedeckt sich das Gesicht mit ihren Händen und geräth in tiefes Nachdenken.)



№ 4. СЦЕНА ЯРОСЛАВНЫ СЪ ДЪВУШКАМИ.

Scène. Jaroslavna et des filles du peuple.

Scene. Jaroslavna und die Mädchen.

152

Allegro moderato. M.M. ♩ = 108.

Flauti.  
Oboi.  
Clarineti in A.  
Fagotti.  
Corni in F.

**JAROSLAVNA.**  
ЯРОСЛАВНА.  
JAROSLAVNA.  
LA NOURRICE.  
НЯНЯ.  
DIE AMME.  
CHŒUR DE JEUNES FILLES.  
СОРУЩИ  
Soprani.  
(14-16)  
C O R O  
Альци.  
(12-14)  
CHOR DER MÄDCHEN.

Allegro moderato.  
(Entre la Nourrice.) *Voici des jeunes filles, à mal-tresse, En pleurs i-ci ve-nant, Pour se plaindre d'u mé-*  
(Входитъ) *Voici des jeunes filles, à mal-tresse, En pleurs i-ci ve-nant, Pour se plaindre d'u mé-*  
(Die Amme tritt ein.) *Та въ дѣвучки пришли къ тебѣ, кин-гя-ня, про-сить тво-ей у-пра-вы. По-вольшь ли вы-*  
*Da sindu dir ge-kom-men Mädchen, Fürstin, Sie bit-ten um Recht, alle-ge- sagt, so-ten sie her-*

Violini I.  
Violini II.  
Viole.  
Violoncelli.  
Contrabassi.

Allegro moderato.

Fl.  
Cl.

*Et oui! Qu'on ou-vre l'in-stant.*  
*chant. Les re-çois-tu prin-ces-se? Ну чтожъ? Вну-сти ихъ, пусть вой-дутъ.*  
*Ge-wiss! Nun thut es! Lass sie ein!*  
*стать? По-вольшь ли вой-ти въ те-бя? ein? Darf ich sie gleich ein-füh-ren?*

**Fl. A**

*riten. assai.*

Ob.

Cl.

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

(*La Nourrice sort; puis revient avec les jeunes filles.*)  
 (Няня уходит и возвращается с девочками.)  
 (Die Amme ab. Dann kommt sie mit den Mädchen zurück.) (Девочки кланяются Ярославль.)

(*Les jeunes filles s'inclinent devant la princesse.*)  
 (Die Mädchen verbeugen sich vor Jaroslavna.)

**A**

*riten. assai.*

**Andante.** ♩ = 60.

Sopr.

Alti. *dolce*

*Nous ve-nons, prin-ces-se, Dans no-tre dé-tres-se, Im-po-ter ton cœur, ton bon cœur. Ah fais-nous jus-ti-ce, Et que l'on pu-ri-se*  
 Мы гы-те-объ, кня-ги-ни, мы гы-те-объ, род-на-я; мо-лимъ, про-симъ не ос-тавь насъ! Мы у-правы просимъ, ты не дай въ-об-и-ду.  
 (16-20) *Schw-er-ten Her-zen kom-men wir zu dir, o Fürstin! bit-ten, fleh-en dich um dei-ne Gunst. Nimm in dei-nen Schutz uns! dir, wie im-mer Mu-t-ter,*

(14-18)

(10-14) *div.* *p*

(8-10) *div.* *p*

(8-10) *p*

**Andante.**

Ob.

**B** Poco animato.

cresc.

Cl.

Fag.

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

*p* *Cel-te nuit dans nos Lo-gis, Des hom-mes in-tro-duits Ont par la*

*Stür-misch dräng' ich Bo-se nicht ins Heim der Mäd-chen, er ent-führt: le*

Но - нѣ но-чю в-д-ругъ на - грину-лъ нашъ о - бидчикъ, дѣв - ку в-зялъ, да

*Stür-misch dräng' ein* *cel-te nuit dans nos Lo-gis, Des hom-mes in-tro-duits, Ont par la*

за-сту-пи-ся! Но-чю но - нѣ в-д-ругъ на-гри - ну-лъ нашъ о-бид-чикъ, дѣв-ку в-зялъ, да

*Qui me ra-* *ce noble hon-neur!* *Ce soi-t me-me dans nos Lo-gis, De vrai chan-dits Ont par vi-o-*

за-щи-ти насъ, за-сту-пить! Но-чю но - нѣ в-д-ругъ на-гри-ну-лъ нашъ о-бид-чикъ, дѣв-ку в-зялъ, да

*klagen wir die Mott' o hilf!* *Stür-misch dräng'* *um ser Tod-feind* *ins Heim der Mädchen, er ent-führt*

**B**

Ob.

**C** Tempo I.

Cl.

Fag.

*a 2.*

*force* *o-sé ra- vir No- tre sœur sans frè- mir!*

си - ло - ю за - бра-ть е - е вѣ - ре-ть вѣ - обѣ!

*force* *uns einmädchen sperrt? es ein und hält's bei sich. dolce*

*lence* *o-sé ra- vir No- tre sœur sans frè- mir. Vers leur mal-be nous al-lons Et tou-tes nous pleu-rans, Di-sant: Je-*

си-ло-ю за - бра-ть е - е вѣ - ре-ть вѣ - обѣ! Мы вѣ-но-му хо-ди-ли, мы е - го мо-ли-ли, не по-зоръ ты

*uns ein Mäd-chen, sperrt es ein und hält's bei sich! Ach, um-samt wir da-ten, ach, um-samt wir steh-en, dass er nicht ent-*

*div.* *p* *div.* *p*

**C** Tempo I.

Ob. *Poco animato.* *p cresc. poco*

*mf cresc.* *f* *Ces et coup nous mi- rent vite en*  
*Des en-ju- res, et des coups nous*  
*Prends la!* *Ha-суть-я.т-ся, при-го-вить. да съ-бран. ю, съ-по-*  
*unis. schick. der uns mit*

*spec-te. Et Dieu te- mi- Fra! Prends-nous la donc vi- te! Des en-ju- res, et (des coups nous mi- rent vite en*  
*об-д-ной дѣв- ки, вы-дай дѣв-ку. Онъ не вы-да-тъ, на-ру-чат-ся. то-уб-ра-нью, да съ-по-*  
*en-te un- ser ar- mes Mä-d-chen. Er ver- schmäde, un-ser Bit-ten. Hält-nisch la-chend dro-hend schimpfend schiltet uns mit*

*p* *cresc. poco* *mf*

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

*unis.* *cresc. poco*

*Poco animato.* *cresc. poco*

F1 *D*

Ob. *a 2.* *f*

Cl. *f*

Fag. *f*

Cor. *f*

*fui- te, Pro- vane son cour-roux!* *unis.* *tu rais nos a- lar- mes; nous ver-sons des lar- mes toi seul-e pour- ras nous protéger.*  
*Go-ge- fort, de- la Bi- se. witz!* *Вотъ и просимъ, молимъ мы тво-ей у-правы, не о-ставь ты, за-щити насъ!*  
*fui- te, Pro- vane son cour- roux!* *Schlägen fort, der Bö- se- witz!* *Sei ge- recht und gnä- dig, bit- ten wir dich, Fürst! Nimm in da- nen Schutz uns Gü- tig!*

*unis.* *f* *div.* *f*

*D<sub>f</sub>*

*Tu voi nos a-lar-mes Et nos*

*Rends à sa fa-mi-le l'in-no-cen-te fil-le, Seul-le tu peux la su-ver!*  
 Ты не дай во-би-ду, ты ве-ли намъ выдать на-шу дъв - ру, за-сту-пись!

*Lass uns nicht be-schimpfen, stre-fe den Ver-füh-rer. Lass das Mäd-chen uns gleich lie-fen.*  
 Пусть вер-нетъ онъ, не по-зо-ритъ,  
 Ты voi nos a-lar-mes Et nos Пусть вер-нетъ онъ, не по-зо-ритъ,  
 Lass das Mäd-chen nicht ent-eh-ren

*Tu voi nos a-lar-mes Et nos*  
 Пусть вер-нетъ онъ, не по-зо-ритъ,  
 Lass das Mäd-chen nicht ent-eh-ren

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line includes a first ending marked 'a 2.'.

Second system of musical notation, continuing the vocal line and piano accompaniment. The vocal line includes the word 'Ave' and the number '77un'.

lar- mes. Ah! prends-nous la pay-vre sœur, Voi notre an-gois-se, et vois no-tre dou-leur!

Sonst er-mu-thigt er sich noch. Man bü-ssen soll er das Ver-brüchen wenn du ent-be-fiehst!  
 пусть онъ вы-дастъ дѣв-ку намъ. Ве-ли е-му, ве-ли от-дать дѣв-ку то намъ!

lar- mes. Ah! prends nous la sœur - re unis

lar- mes. Ah! prends nous la pay-vre sœur. Voi notre an-gois-se, no-tre dou-leur!

Sonst er-mu-thigt sich der Fre-nde. Man bü-ssen soll er das was er-uns ge-ethan!

Third system of musical notation, continuing the vocal line and piano accompaniment. The vocal line includes the word 'Ave' and the number '77un'.

Fl. Allegro moderato.

Cl.  
Cor.  
*Recit.*  
Sopr.  
Alti.

*dom ha vi la pit ble*  
*кто же вамъ о - блучилъ?*  
*nemat mir doch de Ver. füh-ret!*

*Al. dons hummer sans peur*  
*и то ит-ри-цу в - безъ?*  
*Wer hat ent-führt die Maide?*

*Cet of-fen-seur.*  
*Ска-жи-те, кто?*  
*Wer ist es denn?*

*Ничто же, го-во-*  
*rit, paneed dis ce*  
*So sagt es doch ge.*

*ppp*

Allegro moderato.

Fl.  
Ob.  
Cl.  
Cor.

Andantino.  $\text{♩} = 80.$

*Vi-le? Кто же?*  
*wer ist's?*

*mon-melle donc?*  
*Ска-жи-те, кто?*  
*Wer ist es denn?*

*mom!*  
*schwind!*  
*imi*  
*Pro-nonce en fin ce*  
*Ну что же бт-вѣ-чай!*

*Um Got-tes-wil-len sprich!*

*He-ti-le-rais-tu donc?*  
*че-го же ты мо-ли-шишь?*  
*Was schwörst du denn; nun sprich!*

*Je mas-e.*  
*счѣмъ.*  
*Sch wag's nicht!*  
VIOL. SOLO

*p*  
*p*  
*p*  
*p*  
*espr.*  
*SOLO.*  
*espr.*

Andantino.

Poco più animato.

SOLO *espr.*

*p* *mf* *mf* *mf*

a 2.

Poco più animato.

*mf* *mf* *mf* *mf*

Память бо-яз-но. та что та-ить, раз ска - жемъ все, на-дожь ска-зать.  
 Tous a-vo-n peur! Cou-ra-ge! il faut par-ler, j- ci tout de-voi-ler!  
 Es ist uns bange. Ge-nüß sich, hen wol-len wir, gerdeirn Al-les so gleich.

*mf* *mf* *mf* *mf*

Sans rien craindre il faut par-ler, oui, par-ler!  
 Что та-ить, раз - скажемъ все, скажемъ все.

TUTTI VIOLINI.

*mf* *mf* *mf* *mf*

Poco più animato.



Cl. Allegro vivo. *pp* 56.

*poco a poco*

*p* *mf*

Sopr. I. *p* *cresc.* *poco a poco*

*Il mal-tres-se, c'est d'u-ne voix bien hem-ben-te, Que nous di-rans quel est no-bre of-fen-seur. C'est un tres grand Sei-gneur, Au, c'est Vlad-*

Ты по-милуй насъ, не во-гни въ тебѣ, не вло-би-ду будь, э-то онъ же все-нашь-ла-гой то являе Бо-го-димиръ и-ро-

Sopr. II. *p* *cresc.* *poco a poco*

*Sei uns gnä-dig nun, oh-ne Groll auf uns Für-sten, schau-e her. Der Be-lei-di-ger ist der zar-ni-ge Fürst Wla-di-mir, ja so-ri-*

Alti.

*mf*

Allegro vivo.

Cl. *f* *dimin.*

*f* *dimin.*

*f* *dimin.*

*mf*

*mi- Ga-lits-ky dont l'au-da-ce gu-men-ta. Pou-t'il fris-son-ne de tous ses mé-faits, Et se rap-pel-le d'U-gor-les sem-bleit*

сла-вичъ, нашъ близъ отъ Га-лицкии! И до-прежъ се-го, и дав-но ужъ та-къ о-би-жалъ онъ всѣхъ на Пу-тив-ль то, Бо-го-

*sla- ves Sohn, Fürst von Gäl-litz-ky! Jah-re lang vor-her ver-ur-sach-te schon vie-le Lei-den uns in der Stadt Pu-tiv-ler un-ser*

Allegro vivo.

Cl. **E** *p* *cresc.* *poco a poco*

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

Cor. *a 2* *mf*

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

димиръ отъ Я-ро славичъ то князь отъ наугъ. А какъ Игорь князь во по-ходъ уиеть, е-ще ху-женамъ горше  
*p cresc.* *cresc.* *poco a poco*

*Mais à pré-sent tou-jours de nou-veux fac-ts! Quand le prin-ce I-gor par-tit à-ve l'ar-mé-e, La ci-té fu bien*  
*фак-ти-ва-ди-ми, Сынъ Я-ро-славъ.*

*Oui! Ouh! Et* *C'est* *«-vrai! Ouh! Et!* *Ach, seit I-gor zog in den Krieg zum Don, sind wir e-len-der und un-*  
*spiccato assai.*

*p spiccato assai.* *cresc.* *poco a poco*

*p spiccato assai.* *cresc.* *poco a poco*

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

*pizz.* *p*

**E**

Cl.

Fag.

Cor.

преж-ни-го: ни по го-ро-ду, ни по се-тамъ, ужъ ни-ко-му те-перь и жить и то нѣтъ, вое гу-ли-еть князь Во-ло-  
*vit a-lar-mé-e. On mest plus sûr de riens dans la vil-le, ni dans le bourg: il mest plus dis-si-le! On craint par-tout le*  
*glück-li-cher, dem Wladi-mir göllt uns ja al-le Todt. Ue-ber Stadt und Land, wie der Sturm los-zwint, mit der Krieger-schaar jagt er*

*mf spiccato assai*

*mf*

Cl. *dim.* *cresc.*

Fag. *dim.* *p cresc.*

Cor. *dim.* *p cresc.*

*prín-ce Vlad-i-mír. Se gens mont pour loi que leur bon plaisir.* *mf of-fen-seur, c'est Vlad-i-mír, fils d'Ja-ro-slav!*

ди-мíръ отъ Я-ро-сла-вичъ то, князь отъ Га-лиц-кíи, со дру-жи-но-ю все гу-ли-еть онъ день и ночь.

*quer-feld ein, wild bei Tag und Nacht, un-ser zor-ni-ger Fürst wie di-mír, ja, Jar-o-sla-ves Sohn, grau-ser Fürst!*

*mf* *Orvi* *c'est* *lui!*  
*mf* *Tag* *und* *Ночь!*  
*mf* *Nacht!*

*dim.* *p cresc.*

*dim.* *p cresc.*

*dim.* *p cresc.*

*mf* *pizz.*

Ob. **F**

Cl. *staccato* *a 2.* *mf*

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

Cor. *mf* *a 2.*

*mf* *O maí -* *mf* *cresc.* *c'est du-ne voix tremblante bien* *que nous disons, quel est notre of-fen-seur. C'est un très grand sei-*

Да все п-я-ны-е, да о-зор-ны-е, на-смъ-ха-ют-ся, на-ру-га-ют-ся, за-би-жа-ютъ вслѣдъ да без-

*mf* *cresc.*

Und die Ra-sen-den, die Be-sof-fe-nen, to-ben kreuz und quer und be-schím-pfen uns. Oh-ne Rast und Ruh' Um-fug

*mf sempre spiccato* *cresc.*

*mf sempre spiccato* *cresc.*

*mf* *pizz.*

**F** *mf*

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics in Russian and French, and a piano accompaniment with dynamic markings such as *f* and *dim.*

*f* *dim.*

*Gneus, Oui, c'est Vlad-i-mir Ga-lits-ky, dont l'ou-dace aug-ment-te. Pou-t-il fris-son-ne de tous ses mé-faits, Et se na-pel-le*  
 чинству-ютъ ху-же во-ро-говъ, ху-же По-ловцевъ, и жить-я отънихъ ни-ко-муздѣсьнѣтъ, и у-нять те-перьхъздѣсь

*frei-ben sie. Selbst die Pö-lov-zer sind uns Gmä-di-ger dem Wla-di-mir quält uns ja Al-le todt. Frei-e Hand hat er los-zu-*  
 Denn Wla- *dim.*  
*dim.*

*De-jä...*  
 и жить - я отънихъ ни-ко-муздѣсьнѣтъ, и у-нять те-перьхъздѣсь

Musical score for the second system, including piano accompaniment and vocal lines. The piano part features a rhythmic accompaniment with dynamic markings *f*, *sempre spiccato*, and *dim.*. The vocal lines continue with lyrics in Russian and French.



Tempo I. (Andantino ma un poco animato.)

Для перехода | Для окончания при отъезде

Musical score for the first system, featuring multiple staves with dynamic markings like *sf*, *mf*, and *ff*, and a Timpani part. The score includes various musical notations such as slurs, accents, and dynamic changes.

Tempo I. (Andantino ma un poco animato.)

Sopr. I. II.

Vocal staves for Soprano I and II with French and Russian lyrics. The French lyrics are: *Ah! prin-cesse, de-fends nous! Ne-las! tu vois no-tre mal-heur!* and *Den Für-stein bring zur Ru-he, Für-stein, mit bit-ten dich da rum!*. The Russian lyrics are: *Уи-ми хоти, уи-ми е-го; мо-лимъте оя те-бя!* and *Тыищи е-го, уи-ми ты; мо-лимъ, мо-лимъте-бя!*

Tempo I. (Andantino ma un poco animato.)

Musical score for the second system, including an arco section and dynamic markings. The score features various musical notations and dynamic changes.

Pour continuer | Pour finir  
Für die Fortsetzung. Für das Ende.

№ 5. СЦЕНА ЯРОСЛАВНЫ СЪ ВЛАДИМІРОМЪ.

№ 5. Scène. Jaroslavna et Vladimir.

Allegro vivo.  $\text{♩} = 144.$

Flauti.  
 Oboi.  
 Clarinetti in A.  
 Fagotti.  
 I. II.  
 Corni in F.  
 III. IV.  
 Trombe in A.  
 Tromboni.  
 Timpani Cis. Fis.

JAROSLAVNA.  
 ЯРОСЛАВНА.  
 JAROSLAVNA.  
 VLADIMIR GALITSKY.  
 ВЛАДИМІРЪ  
 ГАЛИЦКІЙ.  
 WLADIMIR GALIZKY.  
 CHOEUR DES JEUNES FILLES.  
 СОРО  
 (ДѢВУШКИ.)  
 CHOR DER MÄDCHEN.

*f* (Ки. Владимиръ Галицкій входитъ; дѣвушки въ испугъ вскрикиваютъ.)  
 (Entre Vladimir Galitsky. Les jeunes filles poussent un cri d'effroi.)  
 (Wladimir Galizky tritt ein. Die Mädchen schreien vor Angst auf.)

Sopr. *ff!* *Juste ciel!*  
 Att. *ff!* *Er ist es!*

Ах!  
 князь!  
 Ах!

Ба тышки!  
 Er ist es!

Violini I. (16-20)  
 Violini II. (14-18)  
 Viole. (10-14)  
 Violoncelli. (8-10)  
 C. Bassi. (8-10)

Allegro vivo. *ff*

Allegro vivo.

No-*la*, vous au-*très*, nous d'i-*ce*!  
 о-ни ихъ всѣхъ отъ чо-*да*  
 Fort, fort, hin- aus, hin- aus mit  
 3.

le vol-*ci*! Dieu nous soit en si-*de*!  
 грѣхъ ка-*кой*! Го-*спо*-ди по-*ми*-*луй*!  
 We-*he* uns! Gott sei uns nun gnä-*dig*?

Mon frè-*re*!  
 Вла-*ди*-*мир*!  
 Wis-*di*-*mir*!

(Убѣгаютъ. Няня уходитъ по знаку Ярославны.)  
 (Elles s'enfuient. La nourrice sort sur un signe de Jaroslava.)  
 (Sie entfliehen. Die Amme entfernt sich auf einen Wink Jaroslava's.)

tacet



Fl. Allegro moderato. ♩ = 108.

ac-ti- si cest toi, mon frè-re, Oui toi, qui sans honte, o- sa be-ni-t l'honneur et la loi? Un rapt in-dig-ne est don-t on ze-mé à

(10-12) Ты събуй-но-ю вы-та-гой ночью вь-домъ вор-вал-си. тамъ дѣвушку ты силой за-братъ и, о-по-зоривъ, увезъ о-е късе-  
 (8-10) Mit ei-ner Schaar Verwegner dampf du in ein Haus ein, ent- fühltest dich ein Mädchen bei Nacht, hältst bei dir jezt, nach dem du es ent-

(6-8)

(4-6)

(4-6)

Allegro moderato.

loi! Ré-ponds en-fin et sois sin-cè-re. Cette en-fant qui pri-e. Dis son nom; à qui l'a-t-on ravie?

Ent; be-hälst es we-dor sei-men Willen. Прав-да ли? Ска-жи мнѣ, кто о-на? Кто э-та дѣвуш-ка?  
 66; и держишь вь-те-ре-му на-силь-но. Ist es wahr? So sag mir; Wer sie ist. Um Gottes Will-ten sprich!

*f dim.*

*f dim.*

Fl. **A** Moderato. ♩=96.

Ob.  
Cl.  
Fag. *SOLO.*  
Cor.  
Tromb.

*p* *mf* *mf* *p*

*p* *pizz.*

**A** *Moderato.* *p*

*M. peu m'importe à moi! Puis ten ce bon et fai- re? J'ai pris ce qui me plus; Je gar- de qui j'ai pris. Ma  
кто бы ни ош-ла. те об ра-ко-е дь-ло? деп- жу ко-го за бра-ть, за- бра-ть ко-го хо-тель, ко-  
Was geht es dich doch an? Was möt-zet dir sein Na- me? Ich hab was ich ge- hiegt. Ich krieg was mir ge- füllt; das*

Fl.  
Ob.  
Cl.  
Fag.

*doceo*

*poco cresc.* *mf* *pizz.* *arco*

*poco cresc.* *mf* *pizz.* *arco*

*poco cresc.* *mf* *pizz.* *arco*

*poco cresc.* *arco* *mf* *pizz.*

*poco cresc.* *mf*

*proce est peu de cho- se et je m' son- ge que je. Ad- ton cou- rous ma- muse, et vra- ment, vra- ment, en pis! Or  
го за- бра-ть не зна- ю, и зна-ть а не хо- чу! На' свь- ть дь- борь мно- го, не-ль-зя же все-хъ мнѣ зна-ть. Ну  
Mäd- chen kann ich gar- nicht und hab' da- zu kein Lust. Die Wel- ze ist voll von Mäd- chen; wer kennt sie al- le da?*

**B Poco più animato.** ♩ = 116.

Lyrics:  
*Ce me souviens vous donc de ma fête. No ve-sis est no ma-fête. C'est la coupe en main, princesse, qu'on ac-cuse le la no-blesse.*  
 что же, да-да, ах! не да-да, любовь ах не-любовь, при-ни-май! честь-ю, гос-тя ты вст-пе-дай, вь-радшии, уголь ты са-жай.  
 freu dich mein Be-such, mein Herz-chen? Was! du bist nicht hoch be-glückt? Et-le Freundlich mit ent-ge-gen, wie ich kern auch nicht ge-le-gen.

*p* *arco* *divisi*

**B Poco più animato.**

Lyrics:  
*En mon hon-neur fais ver-ser la virex vins! Mais ne las! mal à pro-pos, si ce je vins! En a-vec des me*  
 та ду съ по-кло-номъ ты мнѣ под-но-си! Аль и впрямья по-ме-шалъ со-вѣтъ дер-жать, со-вѣтъ держать со-  
 Völlert, Bechtel-Schink mit'ea, sa-ten-pätz sei mein. Doch wenn ich dich wirklich stör, du viel-tesé hat? mit dem Ges-in-del.

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

C Agitato.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Timp.

*Allegro* *f* *l'opprobre où je te vois pour nous me fait rougir. Mais prends*  
*Что? Ах!* *Ког-да жъ и гдѣ ко-нечъ тво-иуъ всему оскорбленъ-ямъ. ко-*  
*mme en-det mei-ne Tod? Dein Thun und Un-ver-zehm-en-ich sind*  
*tantis tu car suis je crois? Et moi je suis né né né*  
*смѣю-да-ми подлы-ми? Кня-ги-нѣ по-мъ-шалъ?*  
*pu, mit dem e-len-den. arde? sto-re dich, für-wahr.*

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

*Cmf* *Agitato.*

Fl.  
Ob.  
Cl.  
Fag.

*gar-de, Vlad-i-mir: Je puis en-cor pu-nir. Si quand au re-tour d'U-gor, je par-le-rai, sans pi-tié j'ac-cus-e-rai. O*  
*nicht mehr zu er-ten-gea. Wann ich bin es satt. Na! war-te nur! Bald kommt zu-rück mein I-gor, ich sag-am al-lies denn*  
*гдажъ и гдѣ ко-нечъ всему дер-зо-стямъ твоимъ? Вотъ по-го-ди, до-мой вер-нется И-горъ, и все е-му ска-жу, про*

*f* *f* *f*

**D** Moderato.

mf f sf a2. SOLO. sf mf sf p

toi qui min-sultas. Ah! trem-ble, trem-ble, car le maî-tre men-ten-dra.

все у-зна-еть онъ; тог-да ты да-шь во все-мъ-му от-вѣтъ, во все-мъ!  
*fâh-ren wird er's schon. Ihm wirst du ke-chen-schaft ab-le-gen müs-sen dann.*

Et que tu m'aites mal, que  
 да что мнѣ. И горь-твой. Вер-  
 Zu dei-nen Re-den, ja, ich

**D** Moderato.

sf p sf p sf p pizz. **D** Moderato.

Fl.  
Ob.  
Cl.  
Fag.

Ion I- gor re- vien ne, Ou gou- ves- te la bas, Frap- pé dans les com- bats? Je suis mon pro- pre chef, Ma  
 Нет- си, и - ли нѣтъ, а мнѣ ка- ро- е дѣ- ло, но все ли мнѣ дав- но? Я самъ се- бѣ здѣсь князь, я  
 la- che mun- für- währ. Dein I- gor mag an- kom- men! was geht e doch mich an? Bin ich nicht Fürst wie er? Bin

*poco cresc.*

Fl.  
Ob.  
Cl.  
Fag.

Cor. I. II.

**E Poco più animato. ♩ = 116.**

Je ce veut la sien- ne, Et mette i- ci, je se- rai, et lo ver- rai. A mon ap- pel, tour- geais, es- cla- ves,  
 самъ се- бѣ вла- ды - ка, я самъ се - бѣ на Пу - тивль госпо- динъ! Мнѣ сто- ить толь- ко кликнуть кличъ, я,  
 ich nicht Selbst Ge- bie- ter und Herr? Pu- bi- wler ge- hor- chen mir wie ihm, und auf mein Ru- fen wer- den mich wahl

*pizz.* *arco* *p*

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

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

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

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

**E Poco più animato.**

Fl.

Ob. *dolce*

Cl.

Fag. *p*

Cor. *p*

*Vont de nous ve-nir en tra-ves. Cet-te sou-lève et stu-pi-de, Va ma croi-re son é-gl-de. Oui, c'est moi qui*  
*самъ у васъ здѣсь кня-земъ си-де, я на вѣ-чѣ выранъ бу-ду, все были-ти-ра-ѣ за ме-ня! То-гда ца-ста-летъ*  
*Al-le wâh-len gleich zum Für-sten, und auch Welsche wird mich wâh-len. Al-le sind ge-wor-gen mir, Dem-wirden mit die*

Cor.

*Tu mo-ses me-ra Cor?*  
 Ты смѣешь мнѣ грозить?  
*Du wagst mich zu beschârn!*  
 Ну?

*vais peut-être Com-man-der en mal-tre. Suis donc mon-te-re, et Oublie-m'en ton mal-tre!*  
 мой чередъ васъ тре-бо-вать къ от-вѣ-ту. Ты з-то по-мни и не сердли ме-ня!  
*Her-ze sein zu hem-schen U-der euch all! Mmmmmmm in Ah und spâche mach'n m'orn!*

Fi. Poco meno mosso. poco riten. a tempo

Ob.

Cl.

Fag.

men preserve Dieu! cri-tait pour plaiser sa. Car j'aime à te voir en co-lère, voir tes yeux briller. Oh! com-me le cour-maix re-  
 по-мо-у, не-ре-ста-и, и то з-бро по-и-у-ти-у, хо-ти-э со-е-в-и-де-ть хитъ те-бя, ког-да ты се-дишь, о ес-ти бы ты зна-ла, какъ  
 zur-ve nicht ver-gieb mir mei-nen Klein-en Schatz! Ich woll-te se-hen nur, wie du dich zü-gerst, dich betrüb-est, wenn du wüs-test, Schwester wie

*p*

Poco meno mosso. poco riten. a tempo

Fi.

Ob.

Cl.

Fag.

Cor. I. II.

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

*p poco cresc.*

vous se la beau-té! Ovi, ma foi, l'e-car-de la fi-er-té, La flam-me de la par-tie-re Et su-per-be en vé-ri-  
 ра-в-и-е къ ли-ц-у! О-во-и са-ви-ну-и-е гла-за бле-ста-ть. за-дъ-ли-сь ще-ки, и брос-ла-сь вся кро-вь те-бе въ ли-  
 schon der Jörn dich mächt! Die-sey feu-er-lich, der Wän-gen Glüt und Pur-pur-röthe das Blut, das ins Ge-sicht steigt, brennt dar-



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

*sf*

*Mais che-ne savez, bien franche-ment, Peux-tu vivre a ton a-ge, Ain-tu dans le veu - la-ges En qui pas un sou-*  
 Ты хо-по-ша, Ты мо-ло-да, твой мужь дав-но у - в-халъ, од-ной те-бе жить скуч-но, У-же-ли же съ-техъ  
*auf!* Du bist ja schön, du bist ja Jung, dein Mann ist fern von dir jetzt. Die Ein-sam-keit ist läu-nig. Ist's möglich, dass seit-

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

*p* *p* *p*

*Et, est pas le moindre. mais ? Est-ce que tu vivrais a ton a-ge, Ain-tu dans le veu - la-ges En qui pas un sou-*  
 нуль со все-ми ва-ръ со мною, стро-га ты и су - ро-ва? У-же-ли ни-ко-го ты в-таишь не ла - ска-ешь? У-же-ли  
 dem du seest mit Al-len slets so sbe-nig wie mit dem Bruder? Ge-wiss be-glückst du schon mit der-ner Lie-be ge-mand. Ist's möglich, dass

*p* *p* *p*

**F** Animato assai.  $\text{♩} = 132$ .

a tempo

Fl. a tempo

Ob. rit.

Cl. rit.

Fag. rit.

Cor. pp

*As-sez d'au.*

*rit.* (Наемъшливо и весело.) (*D'un ton enjoué et moqueur.*) (Spöttisch und lustig.) Да ты за-  
*vergissst du*

*rit.* *tu vas des fi- dèles? Не вь-ро а ты? Не го-во вьр-на ты? du dem Mann drei kleid? Für-der ton en ri-ka! Mit my choi-ka! не мо-жетъ быти! Für-wahr, ich kanns nich glauben! Um möglich ist's!*

arco

a tempo **F** Animato assai.

Ob.

Cl.

Fag.

Cor. I.II. a2.

*Idare et d'im-so-len-ce! Je suis prin-cesse on mo-bé-it. Toi me tra-ver? Al-lons, si-len-ce! On-sais à no-tre*

быль, что я кни-ги-ня, что кня-земь власть мнѣ здѣсь да-на? Да я те-би ве-лю от-править подь вѣрно ю о-  
*denn, dass ich bin Für-stin, dass Für-sten-macht sei ja auch mein? Na, nur-te nur: ich werd' ver-schonen dich nach Galt's un-ter*

mf

mf

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

*père con-duit. Tremble! fois ou tremble! Bien vite é-loi-gne-toi d'ici!*  
*Вот-че, зб-де-нет в'га-личь, zum dem zürucken. Пусть в'т-да-ет-ся онь съ тобой!*  
*Хра-нои, к'лот-цу, на по-ру-ки! Dann hast du ja mit ihm zu thun.*

Fl.  
Ob.  
Cl.  
Fag.  
Cor. III

*A la cap-ti-ve rends la li-ber-té! J'ai dit! Et toi, va, fais, coupable!*  
*Сейчасъ же д'в-уш-ку о-сво-бо-ди! Уй - ди... уй - ди... уй - ди от-сю-да!*  
*Be frei! das Mäd-chen oh-ne Säumen gleich geh fort, geh fort hin-dus, hin- aus!*



Allegro vivo.  $\text{♩} = 134.$

The first system of the score consists of ten staves. The top three staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music begins with a *sf* (sforzando) dynamic. The first staff has a *sf* dynamic. The second staff has a *sf* dynamic. The third staff has a *sf* dynamic. The fourth staff has a *sf* dynamic and a *a2.* marking. The fifth staff has a *sf* dynamic. The sixth staff has a *sf* dynamic. The seventh staff has a *sf* dynamic. The eighth staff has a *sf* dynamic. The ninth staff has a *sf* dynamic. The tenth staff has a *sf* dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

tacet.

Allegro vivo.

The second system of the score consists of five staves. The top two are in treble clef, and the bottom three are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music begins with a *ff* (fortissimo) dynamic. The first staff has a *ff* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *ff* dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff is marked (16-20), the second (14-18), the third (10-14), the fourth (8-10), and the fifth (8-10).

Allegro vivo.

Allegro animato.

Poco meno mosso.

The first system of the musical score consists of ten staves. The top two staves are vocal lines (Soprano and Alto), and the bottom six staves are piano accompaniment (Right Hand and Left Hand). The music is in G major and 4/4 time. The tempo is marked 'Allegro animato' and the dynamics include *mf* and *f*. A large fermata is placed over the vocal line in the fifth measure of the system.

(10-12) *Am ganzen Lieb' ich,*  
 и вся пробу...  
*Am ganzen Lieb' ich,*

*es me confies a dieu ne!*  
 е-два собои вѣ- рѣ- ю!...  
*mich kann be- herrsche!*

*O cher e' puez, ve-*  
 Ахъ, ес-любъ князь скрѣ-  
*Act! m'icte doch mein*

The second system continues the musical score with ten staves. It includes dynamic markings such as *mf*, *p*, and *f*. The piano accompaniment features rhythmic patterns in the right hand and chords in the left hand. The tempo remains 'Allegro animato'.

Allegro animato.

Poco meno mosso.

The third system of the musical score consists of ten staves. It includes lyrics in French, Russian, and German. The tempo is marked 'Allegro animato' and the dynamics include *p* and *dim.*. The piano accompaniment features a steady rhythmic accompaniment.

French lyrics: *rien de ma chaîne, Du doux espoir que la clai- té ra- yon ne!*  
 Русские: *и-е по-по-тай-ся, ду-по-ю-бы и-е-ба от-до-хну-я!*  
 German: *Ich bin bald an- kom- men, dann röh- te mei- ne Seel- e aus von Lei- den.*

French lyrics: *Lyt- ter Eto- jours la joi- se ma- xim - don - # # #*  
 Russian: *ста- за я горь, ба мнѣ не по си- замъ...*  
 German: *Ich bin schon müd' und für den Kampf zu schwach.*

№ 6. ФИНАЛЪ I<sup>го</sup> ДѢЙСТВІА.

№ 6. Finale de l'Acte premier.

№ 6. Final des ersten Actes.

Andante.  $\text{♩} = 65.$  <sup>a2.</sup>

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani Es. B.

*JAROSLAVNA.*  
*ЯРОСЛАВНА.*  
*JAROSLAVNA.*  
*LES BOYARDS.*

Andantino.

(Entrent les boyards du conseil qui s'inclinent devant la princesse.)

Tenori. (14-16)

(Думные бояре входят и кланяются Ярославнѣ)

Bassi. (12-14)

BOJAREN.

(Die zum Stadtrathe gehörigen Bojaren treten ein und verbeugen sich vor Jaroslavna.)

Violini I.

Violini II.

Viole.

Tutti (8-10) pizz.

Violoncelli.

Tutti (8-10) pizz.

Contrabassi.

Andante.

Allegro moderato.  $\text{♩} = 96.$

Fag.

Corni

*Bonards-yex les bien-ve-nus! Vous m'etes tous con-nus. Sou-liers conseil'ens au grand coeur Je sais quel est vo-tre, va-*  
 Добро по-жа-до-вать, бо-я-ре! Я ра-да видѣти вастъ. Вы души вѣрны-е мо-и, пра-вы книжеской о-  
 Will-kommen seid ihr mir, Bo-jen; est freud'ich eur Be-such; mir weis-se Rath-ge-ber seid ihr der Für-sten Mach die fer-te

(10-12) *p*

(8-10) *p*

(6-8) *p*

(4-6) *arco p*

(4-6) *arco p*

Allegro moderato.

Fag.

Cor.

*leur fi-de-les au mal-heur, Et fi-de-les aux ver-tus, se-yex les bien-ve-nus!*  
 по-ра, и въ ра-до-сти и въ го-рѣ на-деж-ны-е ду-ши. Я ра-да видѣти вастъ.  
 stütze; die treu-sten Freun-de in der Noth, auf die man sich ver-las-sen kann. Gott euch zum Gruss!



**A** Poco agitato.

*Mais di-tes-moi de grâ-ce, P-ci pour-quoi ve-nir Un ro-ye of-froi me gla-ce! Par-lex bien vite un ro-ye of-froi sou-dain me*  
*Ска-жите мнѣ, од-на-ко, что значить ва-шъ при-ходъ не-ча-ин-ный, не-жа-дан-ный? Ме-ня тре-во-житъ бо-ль-ше не-лю-бо-ви-е и*  
*Doch sa-ge-tes mir, was für-leuch zu mir zu die-ser Zeit? Ihr un-er-war-tet' Gä-ste! Ach, ei-me Bö-se At-mung brü-ht man'sum mit*

**A** Poco agitato.

Andantino. ♩ = 84.

Clar. *a2.* *p* *f dim.* *p* *1.* *p*

Fag. *p* *f dim.* *p* *a2.*

Corni *pp cresc* *f dim.* *p*

Trombe *pp*

Tromb. *pp*

*gla-ce. Mon être hé-las! Se sent fre-mir!*

Andantino.

*чую. Ска-жите мнѣ, я знать хочу!*  
*Argu-um. So sa-ge-tes mir, was ist ge-sche-h'n.*

Bassi. *p* *cov-te, pin-ces-se, il faut du cou-ra-ge: Sur nous va gro-ssir la*  
*Зел-ти-ца, о Fur-сия, wir kom-men um der ei-ne Gro-ss-ge-Macht zu*  
*Му - жай-ся, рня-гня, не - добры-я вѣсти те - бѣ мы несемъ-кня-*  
 (16-20) Sol G

*cresc.* *f dim.* *p* (12-18)

*div.* *f dim.* *p* (10-14)

*cresc.* *f dim.* *p* (8-10)

*cresc.* *f dim.* *p* (8-10)

*cresc.* *f dim.* *p* (8-10)

*cresc.* *f dim.* *p* (8-10)

Andantino.

B

Fl.

Ob.

Clar.

Fag.

Corni

Trombe

Tromb. Solo

Timp.

quasi parlando

Tenori. *p* Au ciel a plé-né le som-bre pré-sa-ge. Voi-ci le dan-ger!

Что случит-ся? Го-во-рите!  
 Ah! qu'entends-je! quel pré-sa-ge?  
 Welches Unglück? so-richt' doch was ist!

Ach, i-ber uns Au' ein sehr gro-ses Un-glück ist plötz-lich er-ge-ben. Des  
 При-шли мычье-объ по-вѣ-дать, кня-гиня, не до-бру-ю вѣсть... Ha  
 на-ге! Сов-ра-ге! mf  
 кня-зю. Die

Mu-жай-ся!  
 Sie mu-thig!

Sul D

pizz.

mf

pizz.

mf

pizz.

mf

B

mf  
mf  
mf  
mf

*Je tremble!*

O, Боже!  
Hilf Himmel!

*For-des paï-en-nes re-va-gent nos champs. Ce sont les guer-riers des Khas! Ils sont là! Le nombre en est*  
 Русь пере-шли иь пашь вражьи пол-ки, и бли-ко дтъ насъ и дуть. Къ пашь и дуть. И гро-зныя

*feind-li-chen Trup-pen in un-se-rem Lan-de, in un-se-rer Nä-he ziehn rasch. ge-gen uns, der mäch-ti-ge*

arco  
mf  
arco  
mf  
arco  
mf

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics in Russian and French, and piano accompaniment with dynamic markings like *mf* and *p*. A section marker 'C' is present at the end of the system.

*Notre malheur ne nous rend pas si misérables. Le malheur ne nous rend pas si misérables.*  
 А гдѣжь наша рать? Wo ist un-ser Heer?  
 Das Unglück hat uns ja bis jetzt ver-folgt.

*Grand. Le Chef est pauvre. C'est si terrible. L'ami! Non, he-las! хань. Gen Pau-évil. p'bat est con-tre nous: ces*  
 си - лы к'намъ на Пу-ти въ ве - деть поло-вецкий ханъ Гзакъ... Грозный хань.  
 Chan, der furcht-ba-re Gzak führt zahl-lo-se Schaa-ren her-bei. Гзе - сы ба рпо - сои, бѣ -

Musical score for the second system, continuing the vocal and piano parts. It includes dynamic markings such as *f*, *mf*, and *pizz.*, and a section marker 'C' at the bottom right.

First system of musical notation. It includes a vocal line with lyrics in French and German, and piano accompaniment for the right and left hands. Dynamics include *p*, *mf*, and *pp*. There are also performance markings like *tr* and *IV<sup>10</sup>*.

et le prince J-gor?

Oh, di-tes, de grâce, en-cor!

Com-ment! nos bou-ge ne sont plus? Les

А гдѣ же нашъ князь?  
Wo ist denn der Fürst?

Скажите, бо-я-ре, гдѣ князь?  
Ich will-es er-fahren so-gleich!

У-жель по-бита наша рать, у  
O weh! de-siegt ist un-ser Heer. Der

ple sort nous tra-rit dans tous les com-bats. 9!

Отъ Божья су-да ни-кто не уй-детъ, ни-  
mir Kom-men ja nicht ent-geh dem ge-schick, und

pa-rens neu-  
ду за об-  
schä-fen-de

dis sont mal-les de  
дон го-щодъ по-сы-  
Hend des zür-nen-den

nos pa-ys!  
да-еть намъ!  
got-tes schon längst!

Second system of musical notation. It continues the vocal line and piano accompaniment. Dynamics include *mf* and *V*.

D

Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 2/4 time. The vocal line begins with a rest, followed by the lyrics "princes tous per-dus? (parlando) se qu'avez-vous?". The piano accompaniment features a bass line with a "cresc." marking and a treble line with "mf" dynamics.

princes tous per-dus? (parlando) se qu'avez-vous?  
 ЖЕЛП КНЯЗЬ ПО-ГИБЪ? СКА-ЖИТЕ МНѢ.  
 Fürst ist um-ge-bracht. Er-kläret euch!  
 Шепте не-ла!

Des prin-ces l'ar-mée, sur-prise ac-ca-blé, Au nom-braila s'in ce-  
 кто, по-вѣрь. Въ не-равномъ бо-ю съ не смѣтнымъ вра-гомъ кость-ми поле-гла вся  
 Nie-mand es kann. Hé-las!

ge-wiss!  
 Ни-кто. Zu Grun-de ge-gan-gen ist das gan-ze Heer, von zähl-lo-ser Men-ge ge-

Musical score for the second system, including vocal line and piano accompaniment. The score continues with piano accompaniment. The bass line has "arco" markings and "f" dynamics. The treble line also has "f" dynamics.

D

Musical score for the first system, featuring piano and bass staves. Dynamics include *f*, *ff*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, including vocal lines with lyrics in Russian and French. The Russian lyrics are: *Ахъ!* (Ah!), *да: рать,* (da: rat'), *Тотъ естъ вѣсь пол-ки.* (Tot est vesh pol-ki), *И раненъ князь, и съ братомъ своимъ,* (I ranen knyaz, i s bratom svoim), *и съ сыномъ вѣлѣнь онъ взятъ.* (i s synom velen' on vzyat'). The French lyrics are: *Comment! Le V-reau ver-wun-det*.

Musical score for the third system, including vocal lines with lyrics in German. The lyrics are: *drängt. und be-siegt. Der Fürst ist ver-wun-det, sein Bru-der und Sohn in feind-li-che Hän-de ge-ra-then,*

Musical score for the fourth system, featuring piano and bass staves. Dynamics include *mf*, *f*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

accelerando poco a

*p* *cresc.*

accelerando poco a

gar au pou-voir des sa-*ns*, *Mon, Mon!* *Je* *ve-ve!* *Men-son-ge!*  
 на какачелъ и вѣнчалъ въ? *Гдѣ, гдѣ!* *He* *bi-di...* *He*  
 ist der Fingel Ob, Nochn und Fein! *Doch* *mein!* *ich* *gläub nicht!* *Um-mög-lich!*

Tous cap-tifs.  
 Всѣ вѣнчалъ-ху.

Al. Le vrai.

*p* *cresc.*

*mf* *p cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *accelerando* *cresc.* *poco* *a*



poco

Allegro molto. ♩ = 144.

musical score for the first system, featuring piano and bass staves with various dynamics and markings.

poco

Allegro molto.

Non!  
нѣтъ...  
Nein!

Non!  
нѣтъ...  
Nein!

(Падаетъ безъ чувствъ. Няня  
ухаживаетъ за нею.)

(Elle tombe sans connaissance.)  
(Sie stürzt ohnmächtig zusammen.)

musical score for the second system, primarily consisting of vocal lines with lyrics.

musical score for the third system, featuring piano and bass staves with complex rhythmic patterns.

poco

Allegro molto.

*Lunga* Moderato assai.

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *f*, *smorz.*, and *pp*. The tempo is *Moderato assai* and the marking is *Lunga*.

(revenant à elle.)  
(просн. приходитъ въ себя.)

Moderato assai.

*pp sotto voce*

Musical score for the second system, including vocal lines with lyrics in French, Russian, and German. The tempo is *Moderato assai* and the marking is *pp sotto voce*.

(Aus ihrer Ohnmacht erwachend)

*Mis-ri-ble e- pre-ve!* *tourment sans nom!* *Mon i-do-le* *Va bas! i- ci- les en va-*  
 Такъ, это правда... что князь въ плѣну... что онъ раненъ... что врагъ и дѣтъ, сю-да на  
 So ist es wirk-lich; ge-fan-gen, ach; und ver-wun-det. Des ghr-ten Chens Her-raft der-

Musical score for the third system, featuring piano accompaniment with dynamic markings like *ff*, *dim.*, *e smorz.*, *pizz.*, and *arco*. The tempo is *Moderato assai* and the marking is *Lunga*.

*Lunga* Moderato assai.

un poco agitato.

Musical score for woodwinds and percussion, measures 1-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Corni), and Timpani (Timp.). Dynamics range from *pp* to *cresc.*

Vocal and piano accompaniment, measures 1-6. The vocal line includes lyrics in German, French, and Russian. The piano accompaniment includes parts for Treble and Bass clef. Dynamics range from *pp* to *cresc.*

*mis!* *наст!* *ан?* *Bo-yards* *fi- de- tes* *que fai- re?* *di- tes,* *di- tes!* *Des hor- des*  
*но- я- пе,* *ока- жи- те!* *что дел- ять?* *какже* *быть нам?* *Или кин- зл.*  
*Bo- ja- ren,* *wie ist es* *zu hel- fen* *die- ser* *Noch jetzt?* *Es fehlt* *vos*

un poco agitato.

Musical score for woodwinds, measures 7-12. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor.). Dynamics range from *pp* to *f*.

Vocal and piano accompaniment, measures 7-12. The vocal line includes lyrics in German, French, and Russian. The piano accompaniment includes parts for Treble and Bass clef. Dynamics range from *f* to *sf*.

*mau- di- tes,* *à mes a- mis!* *qui done nous dé- fen- dra?* *qui,* *qui?*  
*или по- мо- жи!* *ктож? кто?*  
*zu Hil- fe,* *an krieg- lev- ten!* *Wer wird die Stadt be- schüt- zen?* *Sagt,* *wer?*

Fl. Allegro moderato. ♩ = 108.

Ob.

Clar.

Fag.

a 2.

*mf*

a 2.

*p*

Corni

*p*

Trombe

*p*

Tromb.

*p* Tuba tacet

Timp.

*mf*

Allegro moderato.

Ten.

*p*

Bassi

*p*

*Les mu-ni-ci-pa-lites  
Городъ крѣпокъ.  
Stark be-fe-stigt*

*Mais les joi, tu tant sans cain-te Vous a- von gar- dé l'en- cien- te. Va Pou- tui est joi- te en- core.*  
 Намъ, кня- гиня, не впер- вы- е лодъ стѣ- на- ми го- род- скими у воротъ встрѣ- чать враговъ.  
*Man ches mal am Stadt- thur ste- hend hat- ten wir dem Feind ent- ge- gen mut- voll, treu der ho- hen Pficht.*

Allegro moderato.

E<sup>a2.</sup>

Musical score for the first system, including vocal lines and piano accompaniment. The score is in E-flat major and 4/4 time. It features a vocal line with lyrics in French, Russian, and German, and a piano accompaniment with various instruments.

*sont so-li: des*  
 ОУДЬ ПО-РОИ-НА,  
*ist die Stadt ja:*

*Et nos coeurs sont*  
 СТЪ-НЫ КРѢПКИ,  
*sei nun ru-hig:*

*in-ter-pi-des!*  
 РВЫ ГЛУ-БО-КИ,  
*in-sie Mau-ern,*

*Mous sau-ront tra-*  
 И НА-ДЕ-ЖЕНЬ  
*in-sie Grä-ben*  
 sind ver-stärkt.

*vet le sort.*  
 НАЩЪ ОСТРОГЪ.

*Cal-me-toi, tut-*  
 Го-родъ крѣ-покъ,  
*sei nun*

Го-родъ крѣ-покъ,  
 Dess-halb sei nun

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system, featuring the same instruments and vocal line.

E<sup>f</sup>

This system contains the first six measures of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for both right and left hands. The key signature is one flat (F major or D minor), and the time signature is 4/4. The piano part includes dynamic markings such as *mf* and *f*.

This system contains the next six measures of the musical score, including vocal lines with lyrics in three languages and piano accompaniment.

*sons sans crain-te, Dieu pro-té-ge, notre en-cien-te, Elle est fort en-core, Le mu-rail-les sont so-*  
 БУДЬ СПО-КОЙ-НА, БОГЪ ПО-МОЖЕТЪ, О - ДО - ЛЪ - ЕМЪ, ОТ-СТО-ИМЪ ПУ-ТЯМЪ! Не стѣ - на - ми крѣ-пошь

*av - sser Sor-ge, mu-tig, kühn, mit Got-tes Hül-fe, ret-ten wir Pou-der; was sind Grä-ben und die*

This system contains the final six measures of the musical score, primarily consisting of piano accompaniment for the right and left hands. The piano part includes dynamic markings such as *f*.

The first system of the musical score consists of eight staves. The top three staves are vocal parts, each marked with 'a2.' above the first measure. The fourth staff is the bass line. The fifth and sixth staves are piano accompaniment, with the sixth staff featuring a vertical sequence of notes. The seventh and eighth staves are additional piano accompaniment parts.

The second system of the musical score includes lyrics in three languages. The top staff is the vocal line, and the bottom staff is the bass line. The lyrics are as follows:

*li-des. Et nos coeurs sont en-tre-pi-des. Nous sa-rons tra-ver le sort. Pour la foi, pour toi, prin-*  
 го - родъ, не въ ое тро - ге крѣ-пость на - ша, не въ о - ко - пахъ, не во рвахъ; на - ша крѣ - постъ - вѣ - ра

*Schön-zen? uns ver-leicht die Kraft der Gläu-be an den Herrn Gott; un-serm Arm stählt bev-e Lie-be zu dem*

The third system of the musical score consists of five staves, all of which are piano accompaniment parts. The top two staves are in treble clef, and the bottom three are in bass clef.

*a tempo*

musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *f* and *p*, and performance instructions such as *muta in A.*

*muta in A.*

*muta in A.*

*p* *riten.* *a tempo*  
*ces-ge, Nous al- lons lut-ter en- core, Et vain-cre au nom du prince g- gor!*  
 въ Бо-га, вѣрность кня-зю и те- бѣ, кня- ги-ня, и рѣ-по-ди- нѣ лю- бовѣ.  
*Für- sten und zu dir, o gnäd'ge Für- - stin, so wie zu un- serm Va- ter- land.*

musical score for the second system, including vocal lines and piano accompaniment. The score continues with various musical notations and dynamics, ending with the instruction *a tempo*.

*a tempo*



Allegro.  $\text{♩} = 132$ .

Ob. *p dolce*

Fag.

Cornet

Boy-ards, mer-ci! votre â-me est plei-ne de no-bles-se. En vous la foi sin-cè-re

Спа-си-бо вамъ, бо-я-ре, мнѣ ва-ши рѣ-чи лю-бы; я вѣ-рю вамъ, бо-я-ре,  
 Habt Dank, habt Dank, Bo-jä-ren! Es ist mir sehr er-freu-lich zu hö-ren sol-che Re-den,

(10-12) *p*

(8-10) *p*

(6-8) *p*

(4-6) *p dolce*

(4-6) *pizz.*

Allegro. *p*

Ob. *Solo dolce*

Fag.

E-clate et Dieu me-clai-re. Trou-ble e et seu-le j'e-tais trem-ble-nt; Par vos dis-

въ томъ словѣ прав-ду слы-шу. Отъ го-ря, без-доль-я я па-ла ду-хомъ... Но въ-ше  
 vom Her-zen kom-men sie ja. Ich war schon ent-mu-thigt vor Gram und Num-mer. Doch ih-re

*F*

*F*

cours j'es - pè - re, rail - lan - te. L'es - poir nou - veau, Dans l'aube au ciel nais - san - te, Fait lui - re  
 сля - во прав - ды мнѣ си - лы вло - хну - ло вновь и лучь на - деж - ды сно - ва за - жгло въ ду -  
 ed - len Hei - ß den Be - le - den mei - ne See - le; oh - ne Hoff - nung war ich lan - ge; ich geß mich

son flam - beau! (Кланится боярамъ.)  
 мнѣ мо - ея. (Elle s'incline devant les boyards.)  
 jetzt hin. (Sie verbeugt sich vor den Bojaren.)

arco  
p.

Allegro con spirito.  $\frac{2}{4}$  111.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Trombe in A.

Tromboni e Tuba.

Timpani  
Gis. Cis.

Tamtam I.

Tamtam II.

JAROSLAVNA.

ЯРОСЛАВНА.

JAROSLAVNA.

CHŒUR DES FEMMES.

(Tutti)

ЖЕНЩИНЫ.

CHOR DER WEIBER.

LES BOYARDS.

БОЯРЕ.

BOJAREN.

Arpa e Piano.  
ad libit. (unisoni)

Violini I.  
(16-20)

Violini II.  
(14-18)

Viola.  
(10-14)

Violoncelli.  
(8-10)

Contrabassi.  
(8-10)

Musical score for woodwinds, brass, and percussion. The score is in 2/4 time and consists of 111 measures. The instruments listed are Flauto piccolo, Flauti, Oboi, Clarineti in A, Fagotti, Corni in F, Trombe in A, Tromboni e Tuba, Timpani (Gis. Cis.), Tamtam I, and Tamtam II. The tempo is Allegro con spirito. The key signature is three sharps (F#, C#, G#). The score includes various dynamics such as *mf*, *dim.*, *poco*, *a*, *poco smorz.*, *dim.*, and *smorz.*. The woodwinds and brass play melodic lines with slurs and accents, while the percussion provides a rhythmic accompaniment.

Allegro con spirito.

(Набатный колоколъ за сценой. Бояре прислушиваются.)

(Derrière le theatre retentissent les sons de la cloche d'alarme. Les boyards prêtent une oreille attentive.)

(Hinter der Bühne ertönen die Sturmlocken. Die Bojaren hören hin.)

Musical score for vocal soloists and string ensemble. The score is in 2/4 time and consists of 111 measures. The vocal soloists are Soprano (Sopr.), Alto (Alti.), Tenors (Tenori.), and Basses (Bassi.). The string ensemble consists of Violini I (16-20), Violini II (14-18), Viola (10-14), Violoncelli (8-10), and Contrabassi (8-10). The tempo is Allegro con spirito. The key signature is three sharps (F#, C#, G#). The vocal soloists have a melodic line with slurs and accents. The string ensemble provides a rhythmic accompaniment with pizzicato (pizz.) markings.

Allegro con spirito.

The musical score is arranged in a system of staves. The top section includes staves for strings and woodwinds. The middle section features vocal soloists: Tenor (Ten.) and Basses (Bassi.). The bottom section includes staves for strings and woodwinds. The score is written in G major (one sharp) and includes various musical notations such as dynamics (pp, p, f), articulation (pizz., arco), and performance instructions (arco sul ponticello). The tempo is marked 'all' (allegretto).

**Vocal Lyrics:**

Ten.: *L'a-lar -- me!*

Bassi.: *Avai!*      *Ha - бaрн!*      *Mais oui,*  
*Стур - го - чен!*      *И впрямь,*  
*Звонь!*      *Ярчи!*      *Je woz!*

Musical score for the first system, featuring multiple staves. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings such as *cresc.*, *poco*, and *a*. The bottom staff shows a melodic line with these markings. The upper staves contain accompaniment for various instruments.

Musical score for the second system, showing continuation of the instrumental parts from the first system. The notation and key signature remain consistent.

Musical score for the third system, including vocal lines with lyrics in Russian and German. The lyrics are:
   
 Russian: на - бать! На - бать, го - я - пе! На бар - ный
   
 German: la - bar! la claché! Sturm - glo - chen! Ha - bar - nый
   
 The score includes dynamic markings like *mf* and *mf*.

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

Musical score for the fifth system, including a violin part with the marking *arco* and piano accompaniment with dynamic markings like *cresc.* and *poco*.

Musical score for piano accompaniment, first system. The score is written for the right and left hands across two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. Dynamic markings include *mf cresc.* and *sp*.

Vocal line for the first system. The lyrics are in French and Russian. The French lyrics are: "Qu'en tend-je? U-je-ли? Si-ge-". The Russian lyrics are: "У-же-ли? Si-ge-". The music is written on a single staff with a treble clef and a key signature of three sharps.

Vocal line for the second system. The lyrics are in French, Russian, and German. The French lyrics are: "Si-mis-tres sons! gra-tal pré-sa-ge de mal-heur! C'est Grant". The Russian lyrics are: "звонъ, зло-вѣ-щій звонъ! Бѣ-дой гро-зитъ, кня-гиня, онъ! То врагъ". The German lyrics are: "Der Feind". The music is written on a single staff with a treble clef and a key signature of three sharps.

Vocal line for the third system. The lyrics are in German: "an-ge ver-heisst uns gro-ses E-leid und Be-schwerden viel." The music is written on a single staff with a treble clef and a key signature of three sharps.

Musical score for piano accompaniment, second system. The score is written for the right and left hands across two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music continues with complex rhythmic patterns and dynamic markings such as *f*, *mf*, and *sp*.

*tic seigneur!* *Nous som-mes donc sur-prise de-* *pi* *di-té,* *Sei-* *gneur!* *Dieu*  
*reck der Gott!* *das ist der Feind der stürmt auf uns* *ein stürmt auf uns!* *Hilfe*  
 Go - spodni! To vragъ nagrynuatъ kъ namъ sju - da! *Al! Al!* Na - gry - nuatъ vragъ! O,  
 Sopr. *C'est*  
*(Derrière le théâtre les femmes poussent des cris de détresse)* *Oxъ.* *Oxъ.* *Oxъ.* *Oxъ.* *TO*  
 Алт. *(Женщины голосятъ за сценой)* *weh.* *weh.* *weh.* *weh.* *Der*  
*(Hinter der Bühne hört man die Weiber wehklagen.)*  
*qui vient, get noi - se - cours!* *Vo-yez!* *Tout ce fauborg en flam-mes!*  
*nacht, der* *детъ! To гроз - ный врагъ!* *По-жаръ!* *To при-городъ пы-ла-етъ!*  
*der* *тacht-ge* *Feind* *da!* *Es brennt.* *Die vor-stadt steht in Flam-mes,*  
*Der* *To гроз - ный врагъ!* *Les cris des fem-mes!*  
*Da - by vorotъ!*  
*Weh-ber heu-ler;*  
*(On voit aux fenêtres des tumeurs d'incendie.)* *(Aus den Fenstern wird die Feuersgluth sichtbar.)*  
*mf* *f* *dim.* *pizz.* *pp*  
*Sul ponticello*  
*mf* *f* *dim.* *mf* *p*

*juste!* *He-las, que fai-re?* *Sain-te*

*Ах-ме! Боже!* *Was soll aus uns wer-den?* *Вла-ды-чи*

*le-n ne-mi!* *point de se-cours!* *o*

*Врагъ и-детъ сю-да, на насъ! То*  
*Feind kommt ge-waff-net ge-gen uns! Er*

*Les cris au loin re-ten-tis-sent, Toof-brû-le!* *plu-vi-te voyants, al-lons, cou-*

*О-строгъ горитъ! Въ полѣ! Fel-don! Is-gen-ten-de!* *Бо-я-ре, скорѣй скорѣй на*  
*die Fe-ling brennt. So-jeden! Ho-* *щуть! По-ловцы!* *пш-ры, шуть! По-ловцы!*

*mon-tent vers nous! la bas C'est le bourg en flam-mes!* *Bo-jaren be-stragt geschwind die*  
*Народъ бѣ-жить! Грабить, жгутъ по-садъ, гл-ди-те!* *das Volk ent-flieht; die Burg wird an-ge-steckt, ge-plün-dert!*

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





(Несколько бояръ уходятъ; остальные опоясываются мечами и приготавливаются къ оборонѣ.)  
 (Les Boyards tirent leurs glaives.)  
 (Einige Bojaren gehen ab, die Uebrigen gürtten sich mit Schwertern und setzen sich zur Wehre.)

*jours.*  
 Zorn! гнѣвъ!  
 O Seigneur! O Dieu!  
 O Seigneur! O Dieu!

*Dieu* le chā - ti - ment!  
 га ра, Бо - жий гнѣвъ.  
 Stra - se. Got - les Zorn.

*les sol - dats* rail - - lants. Sei - gneur, pour nous sois plus  
 гнѣвъ ка - ра - етъ насъ! насть!  
 Stra - fe écrié. To! Got - les Stra - fe écrié  
 rons! Dieu gar - de les rail - lants que lon cour - roux, Sei - gneur, Sei - gneur  
 жна, кня - ги - ню о - хра - нять. То Бо - жий гнѣвъ, то Богъ ка - ра -  
 reit, die Für - stin zu be - schützen. Ach! Got - tes Zorn, Ach! Got - les Stra - fe

*arco*

The first system of the musical score consists of eight staves. The top two staves are for the vocal line, with lyrics in French and Russian. The remaining six staves are for the piano accompaniment, featuring intricate rhythmic patterns and dynamic markings such as *cresc.*, *ff*, and *p*. A large letter 'R' is positioned at the top right of the system.

The second system continues the musical score with vocal lines and piano accompaniment. The lyrics are in French and Russian. The piano part includes dynamic markings like *mf*, *p*, and *f*. The vocal lines are clearly marked with their respective languages.

The third system of the musical score focuses on the piano accompaniment. It includes dynamic markings such as *ff*, *mf*, *pizz.*, *arco*, and *cresc.*. The piano part is written across three staves, with a large letter 'R' at the bottom center.

Musical score for strings and woodwinds. It features multiple staves with complex rhythmic patterns and dynamics. Key markings include *cresc.*, *f*, *ff*, and *mf*. The woodwinds (trumpets and trombones) have similar rhythmic figures, while the strings play sustained chords and moving lines.

Vocal parts for several voices. The lyrics are in French, Russian, and German. The music is simple, focusing on the text delivery.

se- pa, -	gneur Bo trigt = = =	Sais жизь uns!	nous группь got -	en- ka tes	fin- pa zorn
-	АА охъ, о	АА охъ, неш	АА охъ, о	АА охъ, Weh	АА охъ, uns,

Continuation of the vocal parts. The lyrics are in French, Russian, and German. The music continues to be simple and text-driven.

-	puis па	sam'l еть	ce насъ,	peuple ка	in па
-	triff	uns!	got -	tes	zorn

Musical score for strings and woodwinds. It features complex rhythmic patterns and dynamics. Key markings include *mf*, *f*, *p*, *pizz.*, *arco*, and *arco*. The woodwinds have more active lines, while the strings provide a steady accompaniment.

*L*

*ff* *az*

*ff* *E - raigne un peu ple in - no -*  
*отъ насъ! не уй -*  
*trifft uns! Отъ Божь - я су - да не уй -*  
*отъ насъ! врагъ! Отъ Божь - я су - да не уй -*  
*нетъ насъ! Pro - te - - ge nous, Sei - - - gneur de -*  
*отъ насъ! Отъ Божь - я су - да не уй -*  
*trifft uns! Wir kön - - nen ja nicht - dem ge -*

*L*

*Sul ponticello*

*ff*

ff a2. ff a2. ff a2. a2. a2.

*cent. Sei-gneur cle ment.* (Занавесъ.)  
*sch. che ent geh'n!*  
 дешь ни ку да!  
 (La toile tombe.)  
 (Der Vorhang fällt.)

*ment. Sei-gneur cle ment.*  
 дешь ни ку да!  
*sch. che ent geh'n!*

ff p