

Черевички. * * * * *

* * * * * Охапа's Лауца.

Комико-фантастическая опера

(DIE PANTÖFFELCHEN)

Komisch-phantastische Oper

въ 4-хъ дѣйствіяхъ (8 картикахъ) <<<<-----<

->----->>>> in 4 Aufzügen (8 Bildern).

П. Чайковскаго. * * * * *

VON

* * * * * P. Tschaikowsky.

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ДѢИСТВУЮЩІЯ ЛИЦА.

Вакула—кузнецъ	<i>теноръ.</i>
Чубъ—пожилой казакъ	<i>басъ.</i>
Пань-Голова—кумъ Чуба	<i>басъ.</i>
Бѣсъ изъ пекла—фантастическое лицо	<i>баритонъ.</i>
Солоха—мать Вакулы (вѣдьма)	<i>меццо-сопрано.</i>
Оксана—дочь Чуба	<i>сопрано.</i>
Школьный учитель—изъ бурсаковъ	<i>теноръ.</i>
Свѣтлѣйшій	<i>басъ.</i>
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Дежурный	<i>теноръ.</i>
Старый запорожець	<i>басъ.</i>

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Дѣйствіе происходитъ въ Диканькѣ, на Украинѣ въ концѣ прошлаго вѣка.

PERSONEN.

Wakula—Schmied.	<i>Tenor.</i>
Tschub—ältlicher Kosak	<i>Bass.</i>
Dorfschulze—Gevatter des Tschub	<i>Bass.</i>
Teufel—aus der Hölle—phantastische Person	<i>Bariton.</i>
Ssолоcha—Wakulas Mutter (Hexe)	<i>Mezzo-Sopran.</i>
Oxana—Tschubs Tochter	<i>Sopran.</i>
Schulmeister—gewesener Kronssemi- narist	<i>Tenor.</i>
Durchlaucht	<i>Bass.</i>
Zeremonienmeister	<i>Bass.</i>
Der Dejourirende	<i>Tenor.</i>
Alter Zaporoger	<i>Bass.</i>

Bursche, Mädchen, Greise und Greisinnen, Gusslspieler, Nixen, ein Waldteufel, Echo, Geister, Hofdamen und Cavaliere, Zaporoger u. A.

Ort der Handlung Dikanjka in der Ukraine, zu Ende des vorigen Jahrhunderts.

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ЧЕРЕВИЧКИ.

(Les caprices d'Oxane)

ОПЕРА ВЪ 4-ХЪ ДѢЙСТВІЯХЪ

П. Чайковскаго.

УВЕРТЮРА.

OXANA'S LAUNEN.

(Die Pantöffelchen)

OPER in vier AUFZÜGEN

von P. Tschaikowsky.

OUVERTURE.

5

Andante con moto.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F
I.
II.
III.
IV.

Trombe in F.

2 Tromboni tenori.

Trombone basso
e Tuba.

Timpani F.B.C.

Piatti e
Gr. Cassa.

Violino I.

Violino II.

Viola.

Violoncello.

C-Basso.

Andante con moto.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Cor. III.

Fl. I.

Ob.

Cl.

Fag.

Poco riten.

A tempo

Fag. I.

Cor. I.

sul G *espr.*

p *sf* *sf* *mf*

p *sf* *sf* *mf*

p *sf* *sf* *mf*

p *sf* *sf* *mf*

p *sf* *sf* *mf*

p *sf* *sf* *mf*

A tempo *sf* *sf* *mf*

A

espr.

F.I.I.

Ob. *p* *espr.* *mf*

Cl. *espr.* *mf*

Fag. *p*

p *sf* *p* *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

A *p* *mf*

Picc.

Fl. I.

Ob.

Cl.

Fag.

mf

mf

mf

cresc.

poco u poco

cresc.

poco u poco

cresc.

poco u poco

cresc.

cresc.

cresc.

Picc.

Fl. I.

Fl. II.

Ob.

Fag.

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

Andante.
Cor. I. II. *per SOLO 3*

p ma sensibile
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.

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

Andante.
Cor. I. II.

mf
più f
più f
più f
più f

Cl.
Fag.
Cor. III *dim.*

p
p
dim.
dim.
dim.
dim.
dim.

Fl. I.

Cl.

Fag.

Cor. I. II.

Allegro giusto.

Cor. I. II.

arco

Allegro giusto.

Fl. I. *p*

Fl. II. *p*

Ob. *p*

Cl. *p*

Cor. I. II. *p*

Fl. I. *p*

Fl. II. *p*

Cl. *p*

Cor. I. II. *p*

Musical score for strings and woodwinds, measures 1-3. The score is in 3/4 time and features a key signature of two flats. The instruments shown are Violin I, Violin II, Viola, Violoncello, Contrabasso, Piccolo, Flute I, Flute II, Oboe, Clarinet, and Bassoon. The music is marked *p* (piano) and includes dynamic markings *p* and *C*. The woodwinds play a melodic line with grace notes, while the strings provide a rhythmic accompaniment.

Musical score for woodwinds and strings, measures 4-12. The instruments shown are Piccolo, Flute I, Flute II, Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is marked *p* (piano) and includes dynamic markings *p* and *C*. The woodwinds play a melodic line with grace notes, while the strings provide a rhythmic accompaniment.

The musical score is arranged in 12 staves. The top four staves (1-4) contain the main melodic and harmonic material, with dynamic markings of 'p' (piano) and accents. The bottom four staves (5-8) are mostly empty. The bottom four staves (9-12) contain a complex, fast-moving passage with many accidentals and dynamic markings of 'p'.

This page of a musical score contains 15 staves of music. The top system includes a grand staff (treble and bass clefs) and three additional staves. The bottom system includes a grand staff and three additional staves. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. A large 'D' is placed above the first staff of the top system and below the first staff of the bottom system. The score is written in a key signature of two flats and a common time signature.

This page of musical notation consists of 14 staves, arranged in two systems of seven staves each. The top system includes a grand staff (treble and bass clefs) and five additional staves, while the bottom system includes a grand staff and three additional staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation is highly detailed, featuring complex rhythmic patterns such as sixteenth-note runs and triplets. Dynamic markings like *mf* and *ff* are present throughout. The piece concludes with a double bar line and repeat dots at the end of the final staff.

This page of musical notation consists of 15 staves. The top section (staves 1-10) features a complex arrangement of notes, including many sixteenth and thirty-second notes, with frequent rests. The bottom section (staves 11-15) contains more rhythmic patterns, including some sixteenth-note runs and longer note values. The notation includes various clefs (treble and bass), key signatures (one flat), and dynamic markings such as accents and slurs. The overall style is that of a classical or romantic-era instrumental score.

E

This musical score is arranged in a grand staff format with 14 staves. The top two staves are for vocal parts, with lyrics written below the notes. The remaining staves are for instruments, including piano, violin, and cello. The score is divided into four measures. The first measure contains rests for the vocal parts and various chords and melodic lines for the instruments. The second measure features a prominent piano (p) dynamic marking. The third measure includes a mezzo-forte (mf) dynamic marking. The fourth measure concludes with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

E

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

Riten. Poco meno mosso.
Fl. I. dolce
Fl. II. p
Ob. Solo
Cl. p dolce
Fag. p dolce
Cor. I. II. p

Riten. Poco meno mosso.

A tempo.

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

mf
mf
mf
mf
mf
mp
mf
mp
mf
mf

This section of the score covers measures 1 through 10. It features five staves for woodwinds and two for horns. The woodwinds (Flutes, Oboe, Clarinet, Bassoon) play melodic lines with various articulations and dynamics, primarily marked *mf*. The horns (Cor. I. II.) play a more rhythmic accompaniment, marked *mp* and *mf*.

A tempo.

Cor. I. II.
Cor. III. IV.

mf
mf
mp
mf
f
mp
mf
f
mp
mf

This section of the score covers measures 11 through 16. It features two staves for horns (Cor. I. II. and Cor. III. IV.) and four staves for strings. The horns play melodic lines, with dynamics ranging from *mf* to *f*. The strings provide a rhythmic and harmonic foundation, marked with *mp*, *mf*, and *f*.

F

p cre - scen

p cre - scen

p cre - scen

p cre - scen

p cre - scen

p cre - scen

p cre - scen

p cre - scen

dim. *mp* *p espr.* ore - scen - do

dim. *mp* *p* ore - scen

f *dim.* *mp* *p* **F** ore - scen

do
do
do
do
do
do
do
do
do
do
do
do

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

pizz.
f
f
f
f
f
f
f
f
f
f
f

G

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

f *cresc.* *ff* *f*

ba ha ba ha

ba ha ba ha

The musical score is arranged in 14 staves. The first four staves (1-4) are for the right hand, featuring a complex melodic line with many sixteenth notes and slurs. The fifth and sixth staves (5-6) are for the piano accompaniment, consisting of chords and rhythmic patterns. The seventh and eighth staves (7-8) are for the left hand, providing a steady bass line. The final four staves (9-12) show the right hand and piano accompaniment interacting, with dynamics ranging from *mf* to *ff*. The piece ends with a final chord in the right hand marked *ff*.

This page of musical notation consists of two systems of staves. The first system contains 11 staves, and the second system contains 5 staves. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one flat (B-flat), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is prominently used throughout the piece, indicating a very loud volume. The notation includes various musical symbols such as beams, slurs, and accents, as well as some specific performance instructions like *ff* and *ff* with a hairpin. The overall style is characteristic of late 19th or early 20th-century piano music.

This page of musical score is for a large ensemble, likely a symphony or chamber orchestra. It consists of 18 staves of music. The notation is complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, as well as rests. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by dense textures, with many staves containing multiple voices or instruments. Dynamic markings are prominent, with 'ff' (fortissimo) appearing frequently throughout the score. In the lower section, there are specific performance instructions: 'P. ff' (Piano fortissimo) and 'G.C.' (Grave Cadenza) in the bass clef staff. The score is divided into measures by vertical bar lines, and the overall structure is highly organized. At the bottom center, the number '3804' is printed.

This page of a musical score, numbered 29, features a complex arrangement of staves. The top section consists of five staves, likely for a string quartet or similar ensemble, with various melodic and harmonic lines. The middle section includes staves for piano accompaniment, marked with a piano (*p*) dynamic, and a section for a solo instrument, possibly a violin or flute, marked with *ma*. The bottom section contains staves for a piano and a double bass, with intricate rhythmic patterns and harmonic support. The score is written in a key signature of two flats and a time signature of 3/4. The notation includes a variety of note values, rests, and dynamic markings, indicating a detailed and expressive composition.

K.

This musical score consists of 14 staves. The first six staves are grouped together, with the first five being treble clefs and the sixth being a bass clef. The remaining eight staves are also grouped, with the first four being treble clefs and the last four being bass clefs. The score is marked with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The music is written in a complex, multi-measure style with many beamed notes and rests. Dynamic markings include *f* (forte) and *ff* (fortissimo) throughout the piece. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

K.

The musical score on page 32 is a complex piece for piano, consisting of 18 staves. The notation is dense, particularly in the first five staves (right hand) and the last five staves (left hand). The middle section (staves 6-10) features a complex texture with many beamed notes and rests. The bottom section (staves 11-15) has a more rhythmic, repetitive pattern. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'ff'.

This page of musical notation contains a complex arrangement for piano, consisting of 18 staves. The notation is organized into two main systems of nine staves each. The upper system includes a grand staff (treble and bass clefs) and a piano part (treble clef). The lower system includes a grand staff and a piano part (bass clef). The music is characterized by dense, intricate rhythmic patterns, particularly in the piano parts, which feature rapid sixteenth-note passages. Dynamic markings such as *ff* (fortissimo) are prominently displayed throughout the score. The key signature is B-flat major, and the time signature is 4/4. The notation is densely packed, with many notes beamed together, creating a sense of continuous motion and texture.

L.

This page contains a musical score for a piece marked 'L.' (Lento). The score is organized into two main systems. The first system consists of 12 staves, with the first four staves containing dense, rapid sixteenth-note passages in both treble and bass clefs, all marked with a fortissimo (*ff*) dynamic. The remaining eight staves in this system feature more sparse, rhythmic accompaniment. The second system, starting at the bottom of the page, consists of 8 staves and includes a section marked 'L.' (Lento) with a fortissimo (*ff*) dynamic. The notation includes various clefs (treble and bass), key signatures (one flat), and time signatures (3/4). The page number '34' is located at the top left, and the page number '3904' is at the bottom center.

This page of musical notation consists of 15 staves, arranged in a system. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is written in a grand staff format, with treble and bass clefs. The dynamic marking *ff* (fortissimo) is prominently used throughout the piece, indicating a very loud volume. The notation includes many slurs, ties, and accents, suggesting a highly technical and expressive performance. The overall style is characteristic of late 19th or early 20th-century classical music.

M

M

This musical score page, numbered 36, contains 15 staves of music. The score is divided into two systems. The first system consists of the top 10 staves, and the second system consists of the bottom 5 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo marking 'M' (Moderato) is placed at the beginning of the first system and at the end of the second system. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score is arranged in a standard orchestral or chamber ensemble format, with different instruments represented by different staves.

This page of musical notation consists of 15 staves. The top staff features a complex, rapid melodic line with many sixteenth notes and slurs. The second and third staves provide harmonic support with chords and moving lines. The fourth and fifth staves continue the melodic and harmonic development. The sixth and seventh staves show a more rhythmic, possibly percussive texture. The eighth and ninth staves feature a steady, rhythmic accompaniment. The tenth and eleventh staves have a more active, melodic line. The twelfth and thirteenth staves return to a complex, rapid melodic line similar to the top staff. The fourteenth and fifteenth staves provide a final harmonic and melodic section. The notation includes various dynamic markings such as *mf*, *f*, and *ff*, and includes slurs and accents throughout.

This page of a musical score contains 14 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. A large letter 'N' is positioned above the first staff. Dynamics such as *f*, *mf*, and *p* are used throughout. A section marked 'Imo' is indicated in the eighth staff. The score concludes with another large 'N' at the bottom and the number '8904' centered below the staves.

N

Riten. Poco meno mosso.

The musical score consists of 18 staves. The first six staves are grouped together, as are the last six. The middle six staves are separated by a large gap. The notation includes various rhythmic values, accidentals, and dynamic markings. The first six staves feature a complex texture with many sixteenth and thirty-second notes. The last six staves show a more melodic and harmonic approach. The dynamic markings range from piano (p) to fortissimo (f), with mezzo-forte (mf) also present. The tempo markings 'Riten.' and 'Poco meno mosso.' are placed at the beginning and end of the page.

Riten. Poco meno mosso.

This musical score is arranged in a system of 14 staves. The top five staves (1-5) feature dense, rhythmic patterns, likely for woodwinds or strings. The sixth staff (6) contains a bass line with a few notes and rests. The seventh and eighth staves (7-8) show a melodic line with eighth notes and rests. The ninth and tenth staves (9-10) contain a bass line with eighth notes and rests. The bottom four staves (11-14) are marked *largo* and feature a melodic line with long, sweeping phrases and slurs, characteristic of a string quartet or similar ensemble.

This page of musical notation consists of 15 staves. The first six staves are organized into two groups of three. The top three staves feature rhythmic patterns of eighth notes, with the first two staves having a treble clef and a key signature of one flat, and the third staff having a bass clef. The next three staves continue these patterns with varying rhythmic values. The seventh staff is a single treble clef staff with a melodic line. The eighth staff is a single bass clef staff with a melodic line. The ninth and tenth staves are empty. The eleventh through fourteenth staves are grouped together and feature melodic lines with slurs and accents. The eleventh staff has a treble clef, while the twelfth, thirteenth, and fourteenth staves have a bass clef. The fifteenth staff is a single bass clef staff with a melodic line.

Tempo I.

This musical score is arranged for a multi-instrument ensemble, likely a string quartet or a similar chamber group. It consists of 14 staves. The top two staves are in treble clef, while the remaining 10 staves are in bass clef. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into two systems. The first system contains the first 10 staves, and the second system contains the remaining 4 staves. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. The notation includes various note values, rests, and articulation marks. The tempo is marked as *Tempo I.* at the beginning and end of the page.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

The musical score on page 44 is a complex arrangement for piano. It features 14 staves. The first system (staves 1-6) shows a dense texture with rapid sixteenth-note passages in the upper staves and a more rhythmic bass line. The second system (staves 7-14) continues this complexity with intricate melodic lines and a driving bass accompaniment. Dynamics are marked with *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The notation includes various articulations such as accents and slurs, and a variety of note values including sixteenth, thirty-second, and triplet notes.

P

The musical score on page 45 consists of several systems of staves. The first system includes five staves, with the first four containing musical notation and the fifth being a bass line. Dynamics include *ff* (fortissimo) in the first four staves. The second system contains five staves, with the first two marked *espress.* (espressivo) and the third marked *cresc.* (crescendo). The third system contains four staves, with the first two marked *divisi* and *unis.* (unison), and the third marked *cresc.*. The fourth system contains two staves, with the first marked *divisi* and *unis.*, and the second marked *cresc.*. The page concludes with a **P** dynamic marking.

The musical score is arranged in four systems. The first system contains five staves: two treble clefs, two bass clefs, and a fifth staff. The second system also has five staves. The third system has five staves. The fourth system has five staves. The music is in a minor key, indicated by a single flat in the key signature. The first system features intricate rhythmic patterns with many beamed notes. The second system includes a section marked *ff* (fortissimo) with a dynamic hairpin. The third system has a section marked *f* (forte). The fourth system includes performance instructions: *divisi* (divided) and *unis.* (unison). The score concludes with a final cadence.

Fag.

Corni III, IV.

Tuba.

diminuendo

The first system of the score consists of seven staves. The top three staves are for Fag. (Bass Clarinet), Corni III, IV. (Trumpets), and Tuba. The bottom four staves are for strings. The music begins with a *diminuendo* marking. The first staff (Fag.) has a melodic line with a *p* dynamic. The second staff (Corni III, IV.) has a melodic line with a *pp* dynamic. The third staff (Tuba) has a melodic line with a *pp* dynamic. The string staves have a rhythmic accompaniment with a *mf* dynamic. The system ends with a double bar line.

The second system of the score consists of five staves. The top two staves are for Fag. and Corni III, IV. The bottom three staves are for strings. The music continues with a *pp* dynamic. The first staff (Fag.) has a melodic line with a *pp* dynamic. The second staff (Corni III, IV.) has a melodic line with a *pp* dynamic. The third staff (Tuba) has a melodic line with a *pp* dynamic. The string staves have a rhythmic accompaniment with a *pp* dynamic. The system ends with a double bar line.

The third system of the score consists of five staves. The top two staves are for Fag. and Corni III, IV. The bottom three staves are for strings. The music continues with a *ppp* dynamic. The first staff (Fag.) has a melodic line with a *ppp* dynamic. The second staff (Corni III, IV.) has a melodic line with a *ppp* dynamic. The third staff (Tuba) has a melodic line with a *ppp* dynamic. The string staves have a rhythmic accompaniment with a *ppp* dynamic. The system ends with a double bar line.

Meno mosso. Rallentando

Andante non tanto quasi moderato.

The musical score consists of 14 staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon), each with a *mf cresc.* marking. The next four staves are for strings (violin I, violin II, viola, cello), each with a *p cresc.* marking. The bottom four staves are for woodwinds (saxophone, bassoon, clarinet, bass), each with a *pizz. cresc.* marking. The score is divided into two sections by a double bar line. The first section is marked *Meno mosso. Rallentando* and the second is marked *Andante non tanto quasi moderato.* Dynamic markings include *mf cresc.*, *p cresc.*, *pizz. cresc.*, *mf*, *f*, and *ff*. Performance instructions include *arco* and *pizz.* (pizzicato). The key signature has one flat and the time signature is 3/4.

Meno mosso. Rallentando

Andante non tanto quasi moderato.

This page of musical notation consists of 15 staves, organized into three systems of five staves each. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Many notes are marked with a '5' above them, indicating a quintuplet. The piece is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system includes a treble clef on the top staff and a bass clef on the bottom staff. The second system features a treble clef on the top staff and a bass clef on the bottom staff. The third system includes a treble clef on the top staff and a bass clef on the bottom staff. The notation is dense and detailed, with many notes and rests clearly visible.

Più mosso.

The musical score consists of 14 staves. The first five staves are for the piano, and the remaining nine are for strings. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The string parts provide harmonic support with sustained chords and rhythmic patterns. The tempo is marked 'Più mosso' at the top and bottom of the page. The dynamic marking 'sempre fff' (sempre fortissimo) is repeated on every staff throughout the piece. There are also some 'p' (piano) markings in the piano part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Più mosso.

R

This page contains a complex musical score with 15 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. A large 'R' is positioned above the first staff and below the last staff. The music is organized into measures across the staves, with some staves showing dense chordal textures and others showing more melodic lines. The overall layout is typical of a professional musical manuscript.

This page of musical notation consists of 18 staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It features a melodic line with various note values and rests. The remaining 17 staves are for piano accompaniment, including multiple treble and bass clef parts. The notation includes chords, arpeggios, and various rhythmic patterns. The page is numbered 53 in the top right corner.

Allegro vivace.

The musical score is arranged in two systems. The first system contains six staves, and the second system contains ten staves. The notation is in a key with one flat (B-flat) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *mf* and *f*, and some phrasing slurs. The piece ends with a double bar line and repeat dots.

Allegro vivace.

This page of musical notation consists of 16 staves. The top four staves are vocal parts, with the first staff containing a melodic line and the second through fourth staves providing harmonic support. The bottom eight staves are for piano accompaniment, with the fifth and sixth staves forming the right hand and the seventh through eighth staves forming the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat, and the time signature is 4/4. The page is numbered 55 in the top right corner.

ДѢЙСТВІЕ ПЕРВОЕ.

КАРТИНА I.

ERSTER AUFZUG.

ERSTES BILD.

СЦЕНА И ДУЭТЪ СОЛОХИ СЪ БѢСОМЪ. № 1. SCENE U. DUETT D. SSOLOCHA MIT DEM TEUFEL

Зимняя ночь; мѣсяцъ на чистомъ звѣздномъ небѣ. Улица въ Диканькѣ. Видны крыши Украинскихъ хатъ, покрытыя снѣгомъ; плетни, садыки и деревья зашедевли. Ближе къ сценѣ, на лѣво, хата Солохи съ трубой надъ кровлей и съ калиткой на улицу; на право хата Чуба съ крыльчкомъ: окна прикрыты ставнями. Дальше улица расходится на право и на лѣво; на перекресткѣ шинокъ, окно его свѣтится.

Winternacht. Der Mond steht am klaren sternbesähten Himmel. Eine Strasse im Dorfe Dikanjka. Die Dächer der kleinrussischen Häuser sind mit Schnee bedeckt, Zaungeflechte, Gärtchen und Bäume sind bereift. Im Vordergrund links das Haus Ssolochas mit einem Schornstein auf dem Dache und einem Pfortchen zur Strasse; rechts das Haus Tschubs mit einer Treppe; die Fensterläden der Häuser sind geschlossen. Weiter hin theilt sich die Strasse nach rechts und links. Am Kreuzwege eine Schenke mit erleuchtetem Fenster.

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

I.
II.
III.
IV.
Corni in F

Trombe in F

Tromboni tenori.

Tromb. basso e Tuba.

Timpani in E, H, Fis.

Piatti e Gr. Cassa.

Солоха.
Ssolocha.

Бѣсъ.
Teufel.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

pizz.

pizz. p

pizz. p

pizz. p

pizz. p

pizz. p

pizz. p

Allegro moderato.

Fl. I.

Ob.

Cl.

Fag.

Corni

Ob.

Cl.

Fag.

Cor.

ЗАНАВѢСЪ.

VORHANG.

arco

p

arco

pizz.

p

pizz.

p

pizz.

p

arco

p

arco

p

ore - soen - do

ore - soen - do

arco

ore - soen - do

arco

ore - soen - do

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

(Изъ калитки на улицу выходитъ Солоха, озв-
(Ssolocha tritt durchs Pförtchen auf die Stras-

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

L'istesso tempo.

рается и прислушивается.) Солоха.
(se, blickt umher und horcht.) Ssolocha. *mf*

Ой, какъ свѣтитъ мѣсяцъ яс - ный, какъ да - ле - че вид - но;
O, wie hell des Mon - des Strah - len ü - bers Dörf - lein glei - ten;

L'istesso tempo.

Fl. I.
Cl.
Fag.

C.
Ss.

всю быночку я про-гу-ля-ла, да на-людяхъ стыдно!
möcht' die ganze Nacht froh durchackwärmen, schäm mich vor den Leu-ten!

Fl. I.
Ob.
Cl.

C.
Ss.

Ой! ка-бы въ чис-томъ по-лѣ ме-те-ли ца вы-ла, я бы за-то-пи-ла ха-ту, гос-тя за-лу-чи-ла!
Ach! stürmt' es doch im Fel-de, schneit' es doch in Floc-ken, gleich würd' ich ins war-me Stübchen ei-nen Gast mir loc-ken!

p
arco
p

Fl. I.

Ob.

Cor. III. IV.

C. Ss.

как да - ле - че вид но; всю быночку я про - гу - ля - ла, да на людахъ стыдно!
ü - ber'm Dörflein steh - en; mücht' die gan - ze Nacht fröhlich durchschwärmen wenn's die Leut nicht sä - hen!

Allegro vivo.

Fl. I.

Fl. II.

Ob.

Cl.

Fag. SOLO

Cor.

C. Ss.

(вздрагиваетъ и оборачивается) Ахъ! Чуръ ме - ня! Не грѣхъ ли такъ пу - гать! Надѣль съ ро -
(fährt zusammen und wendet sich um.) Ach! Teufelsspuk! Wer hat mich so erschreckt! Wer setzt sich

Allegro vivo.

Fag. *cresc.*

Cor. I. II. *cresc.* *mf*

гамн об_ра_зи_ну, аль сажей вымараль ли_чи_ну, чортъ чортомъ, гдѣ ужъ тутъ узнать!
Hörner auf zum Scherzen, wer wagt es 's Antlitz so zu schwärzen? Ein Teufel wer die Leut so neckt!

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

Об. *mf*

Cl. *mf*

Fag. *mf*

Cor. III. IV. *mf*

Бѣсъ. *mf*
 Teufel. *mf*

А_ли тво_и о_чень_ки ста_ли ви_дѣть плю_хо,
Können dei - ne Aug - ge - lein nichts mehr un - ter - schei - den?

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

Ob.
Cl.
Fag.
Cor. III.IV.

Sol. Sscr.

Ха, ха, ха, ха, ха, ха! Спе - ре - ду и такъ и сякъ,
Ha, ha, ha, ha, ha, ha! Ja von vorn geht es noch an

Б.
Т.

а ли поста-рѣ-ла ты, ми-ла-я Со-ло-ха!
Bist du so ge-altert schon? Kannst mich sonst von wei-tem!

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

С.
Сс.

ни плохъ, ни хо-рошъ, а сза-ду го, пра-во, на чер-тен-ка по-хожъ!
nicht schlecht und nicht recht, von rückwärts zu schau-en bist ein Sa-tan und echt!

Fl. I. II. III. IV.

Ob.

Cl. *f*

Fag.

Cor.

C. Ss.

Ха, ха, ха, ха! И съче-го ты э-то взял, что я по-ста-рѣ-ла!
 Ha, ha, ha, ha! Sag, wie kam's dir in den Sinn dass ich al-tre? Mer-ke!

p

div.

p

Cl.

Fag.

Cor. III. IV.

C. Ss.

Та же кровь, та же бровь, толь-ко раздобрѣ-ла!
 ist denn grau Haar und Brau? Nahm nur zu an Stir-ke!

riten.

Andantino quasi moderato.

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

(съ жеманством)
(geizert)

C. Ss.
Ме-ня . вся-кѣй лю-битъ, мо-ей ла-с-ки хо-четъ, да-же мѣсяцъ грѣ-етъ,
Je-der will mich lie-ben, mi-ne Gunst er-lan-gen, gar der Mond erwärmt mich,

Andantino quasi moderato.

Fl. I.
Ob.
Cl.
Fag.

Poco più mosso.

Cor.
C. Ss.
мо-ро-зецъ ще-ко-четъ. Что ты тамъ е-ще со-вралъ?
Frost küsst mir die Wan-gen. Lü-stre nicht zum Zeit-ver-treib!

Бѣсъ. Жар-че ба-бы не встрѣчалъ!
Teufel. Sah noch nie solch hit-zig Weib!

Fl. I. Tempo I.

Fl. II
Ob.
Cl.
Fag. p.
Corni. p.

Бѣсъ. Teufel.

Ве-селись, мо-лод-ца,
Weibchen froh und hei-ter,

ты длянась на хо-д-ка.
schmolte nur nicht wei-ter.

По-гу-ля-емъ въ э-ту ночь,
Schwärmen woll'n wir die-se Nacht

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

Tempo I.

Poco più mosso.

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

Солоха. Ssolocha.

Бѣсъ. Teufel.

я гулять съ то-бой непрочь.
bis der er-ste Hahn erwacht.

Да я раз-вѣ въ вѣдьма?
Ich bin kei-ne He-xe?

А то какъ же, раз-вѣ нѣтъ!
Mach das andern Leu-ten weiss!

arco
arco
arco
arco

Poco più mosso.

Fl. I.

Ob.

Cl. *bd*

Fag.

Corni.

Солоха. *Solo*cha. Бъеъ. *Teufel*.

А по-чемъ ты знаешь? Мно-го всякихъ есть примѣтъ:
Willst du's bes-ser wissen? *Willst du dass ich dir's be-weis:*

Fl. I. *Poco stringendo.*

Fl. II.

Ob.

Cl.

Fag.

Б. Т.

кость ши-ро-ка-я, грудь вы-со-ка-я, ру-ки цѣп-ки-я,
Kno-chen stark und breit; Brust so hoch und weit, Hän-de Klammern gleich,

poco a poco cres-cen-do

poco a poco cres-cen-do

poco stringendo.

Più mosso.

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

Б. Т.

но - ги крѣп - кі - я, всякакъсть во всей кра - сѣ, только въ темной ко - сѣ
Füs - se fest wie Eich, schön vom Kop - fe bis zur Zeh; doch im Zup - fe, o weh!

Più mosso.

Cl. ritenuto

a tempo

Fag.
Corni.

Б. Т.

есть сѣ - дой во - ло - сокъ, да надъ гу - бо - ю пу - шокъ, да е - ще од - на при -
sitzt ein Här - lein ganz grau, Wun - zen hast du auch, schau, schau! Sind das nicht genug Be -

ritenuto

a tempo

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

Б. Т.
- мѣ-та: *weise?* си-поватъ го-ло-соѣ, *Heiser klingt deine Stimme;* да е-ще оди-нъ грѣшокъ: *dieses Merkmal noch vernimmt:* вотъ ѿ-да-кѣ *ein ganzwichtig*

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

Poco più mosso.

Б. Т.
ГВОЗДИКЪ, *Schweifchen* съ за-но-рючкой хвостикъ! *hast du, hol-des Weibchen!* Гдѣ ты ѿ-го под-гля-дѣлъ? *Sag, wie hast du's aus-ge-spürt?*

Solocho. Solocho.

pp
pp
pp
pp

Poco più mosso.

Cl. *Andante non tanto.*

Cor. III. IV.

Евсей. Teufel. Солоха. Ssolocha.

А на что же я пострѣль!
Hab umsonst nicht spi - o - nirt! Э-ге-ге!
Eh-he-he! Э-ге-ге! Ко-ли такъ, ты, я ви-жу, не ду-
wie ich seh, bist nicht dumm, schleichst schon lang um mich her.

Andante non tanto.

Fl. I. *Un poco stringendo.*

Fl. II.

Cl.

Fag.

C. S.

- ракъ, можешь пригодить ся, что съ тобой чинить ся!
- um; könntest gar mir nützen, mich vielleicht beschützen. По-го-ди же, не под-
War-te, Freund'chen, und be-

p cresc.

p cresc.

p cresc.

cresc.

cresc.

p cresc.

Un poco stringendo.

Allegro vivo.

Бѣсъ. Teufel.

С. С.

О - ебдла - ю по - ме - ло, по - ме - ло, по - ме - ло, по - ме - ло! Мнѣ у ба - бы
Will mich schwingen auf mein Ross, auf mein Ross, auf mein Ross, auf mein Ross. Bilden will ich

Allegro vivo.

Fag.

Солоха. Ssolocha.

Б. Т.

ей на зло, ей на зло по - вез - ло, по - вез - ло! Ме - ня чор - ту не догнать, не догнать,
deinen Tross, deinen Tross, deinen Tross, deinen Tross. Nicht ein Teu - fel holt mich ein, holt mich ein,

Fl. I.

Fl. II.

Cl.

Fag.

Бѣсъ. Teufel.

С. С.

не догнать, не догнать! А я бу - ду под - гонять, под - гонять, под - гонять, под - гонять!
holt mich ein, holt mich ein. Nun so jag ich hinterdrein, hinterdrein, hinterdrein, hinterdrein.

Picc.
 Fl. I.
 Fl. II.
 Ob.
 Cl.

Солоха. Ssolócha.

Есть Teufel.

Я во все мо-и го-да мо-ло-да, мо-ло-да, мо-ло-да
 Bingerflink und stramman Leib, stramman Leib, stramman Leib, stramman Leib.

Э-та ба-ба хоть ку-да,
 Ja du bist ein Teufelsweib,

Picc.
 Fl. I.
 Fl. II.
 Ob.
 Cl.

Tromb.

Tr. ten.

Timp.

Piatt.

Солоха. Ssolócha.

хоть ку-да, хоть ку-да, хоть ку-да! Я по-вы-ше по-не-сусь, по-не-сусь, въ возду-хъ я
 Teufelsweib, Teufelsweib, Teufels-weib. Durch die Lüf-te geht mein Lauf, geht mein Lauf, geht mein Lauf;

The first system of the piano accompaniment consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mf*, *cresc.*, and *f*.

Вѣсь. Teufel. Солоха. Solocho.

C. S. *о - ку - нуть! Безъ метлы я о - бойдусь, о - бойдусь, за тобой по - не - сусь! Меня черту*
geht mein Lauf Oh - ne Be - sen streb'ich auf, streb'ich auf, dir nur nacht geht mein Lauf! Nicht ein Teufel

The second system includes vocal lines and piano accompaniment. The vocal line is in treble clef with lyrics in Russian and German. The piano accompaniment consists of five staves. Dynamics include *mf*, *cresc.*, and *f*.

не догнать, не догнать, хоть онъ будетъ под-гонять, под-го-нять; и во всё мо-и го-да
holt mich ein, holt mich ein, jagt nur immer hin-ter-drein, hin-ter-drein. Bin noch flink und strammen Leib,
 Въссь. Teufel.

Я мо-гу те-бя догнать, ес-ли бу-ду под-гонять. Ты, Со-ло-ха,
Ja-ge ich auch hin-ter-drein, endlich fang'ich doch dich ein. Bist gewiss ein

C. Ss.
 мо - ло - да, эхъ, я ба - ба хотъ ку - да, хотъ ку - да! О - сь - дла - ю по - ме - ло,
stramman Leib, bin ge.wiss ein Teu - fels - weib, Teu - fels - weib! Will mich schwingen auf mein Ross,

B. T.
 мо - ло - да! Ты ба - бен - ка хотъ ку - да! У Со - ло - хи, ей на зло,
Teu - fels - weib! flink und stramman Seel' und Leib! Gleich schwingt sie sich auf ihr Ross,

cre
p
cre
p
cre
p
cre
p

mp

-scen

do

f

f

C.
Ss.

по-ме-ло, что-бы вихрем по-не-сно, по-не-сно. Эх, по-вы-ше я взовьюсь, по-не-сусь,
auf mein Ross, mich ge-lei-tet mein Ge-noss, mein Ge-noss. Steig' in blau-e Luft hin-ein, ja hin-ein,

B.
T.

ей на зло, мнѣ чер-то-вски по-ва-зло, по-ва-зло. Я за не-ю по-не-сусь, по-не-сусь,
auf ihr Ross, ich ge-leit sie als Ge-noss, als Ge-noss. Steig' in blau-e Luft hin-ein, ja hin-ein,

ff

-scen

do

-scen

do

-scen

do

-scen

do

-scen

do

divisi

f

This system contains the piano accompaniment for the first system of the score. It features five staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *a 2* (second ending). There are also hairpins and slurs indicating phrasing.

This system contains the piano accompaniment for the second system of the score. It features five staves. The music continues from the first system, with similar dynamic markings and phrasing.

This system contains five empty staves, likely representing a section where the piano accompaniment is not present or is a placeholder.

C.
 Ss.
 ВЪ СИ_НІЙ ВОЗДУХЪ О_КУ_НУСЬ, О_КУ_НУСЬ, Я ВЗОВЬЮСЬ, ПО_НЕ_СУСЬ,
ba_de mich im Mon_den_schein, Mon_den_schein. Durch die Luft geht mein Lauf

Б.
 Т.
 ВЪ СИ_НІЙ ВОЗДУХЪ О_КУ_НУСЬ, О_КУ_НУСЬ, Я ВЗОВЬЮСЬ, ПО_НЕ_СУСЬ,
ba_de mich im Mon_den_schein, Mon_den_schein. Durch die Luft geht mein Lauf

This system contains the piano accompaniment for the fourth system of the score. It features five staves. The music includes dynamic markings such as *ff* (fortissimo) and *unis.* (unison). There are also hairpins and slurs indicating phrasing.

Più mosso.

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

Musical score for the second system, featuring piano and bass staves with various musical notations and dynamics.

Musical score for the third system, featuring piano and bass staves with various musical notations and dynamics.

C.
Ss.

ВОЗ_ЛЕ_ЧУ ВЫ - СО - КО, О_С_Я_Д_Я_Ю ПО_МЕ_Ю, ПО_МЕ_Ю,
hoch hin.auf, hoch hin auf! Ja ich schwing mich auf mein Ross, auf mein Ross,

B.
T.

ВОЗ_ЛЕ_ЧУ ВЫ - СО - КО у Со_Ю_ХИ ей на зло, ей на зло,
hoch hin.auf, hoch hin auf! Ja ich bil - de dei - nen Tross, dei - nen Tross,

Musical score for the fourth system, featuring piano and bass staves with various musical notations and dynamics.

Più mosso.

Musical score for the first system, featuring piano and bass staves with various musical notations including triplets and rests.

Musical score for the second system, including piano and bass staves with dynamic markings like "ff" and "mf".

C.
Ss.
- дешь ты, о́бъеъ, подго-нять, геи!
 hin-ter-drein, *hin-ter-drein,* *he!*

B.
T.
- тов - - сям те - перь по-ве - зло!
 ein, *ho-le end -* *lich dich ein!*

Musical score for the third system, continuing the piano and bass parts with complex rhythmic patterns.

БЕЗГА .

№ 2 .

SCHNEESTURM .

Allegro vivo.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F I. II. III. IV.

Trombi in E.

Tromboni tenore.

Tromb.basso e Tuba.

Timpani Fis, H, E.

Piatti e Gr. Cassa.

Tambourino.

Бѣсъ. Teufel.

Violini I.

Violini II.

Viole.

Celli.

C.-Bassi.

(Солоха убѣгаетъ въ избу.)
(Ssolocha lüuft ins Haus.)

(смотря вслѣдъ Солохѣ.)
(Ssolocha nachschauend.)

Экъ раз_за_ до_ри_ла, рас_тор_мо_
Wie sie mich auf_ge_regt, wie sie mich

Allegro vivo.

Fag.

Corni.

Timp.

Б. Т.

(потирая руки и вдругъ, какъ бы опомнившись.)
(die Hände reibend und sich plötzlich auf etwas entsinnend.)

- ши - ла, ра - зо - бра - ла!
reis - te! bin jetzt ganz wild!

pp

pp

pp

pp

pp

pp

Allegretto.

Corni.

Timp.

Б. Т.

(говоркомъ.)

Я и за_быль, за_чѣмъ изъ пе_кла я вѣти хо_мол_ку сю_да про_бра_л_ся! Сынь в_той
Doch ich ver-gass was aus der Höl_le mich so ver-stoh-len hier-her ge-füh-ret! Sohn die-ser

p

p

p

p

p

Allegretto.

Fag. *p*

Б. Т.
 вѣдь_мы, кузнецъ Ва_ку_ла, мнѣ на_со_лить: мо_ю фи_гу_ру на_ма_ле_вать, да такъ, про_кля_тый, на_ма_ле_
 He - xe, der Schmied Wa - ku - la, hat mich er - bost: er hat mein Ant - litz mir un - ge - malt, ja der Ver - wünsch - te fürb - te s'Ge -

Ob.
 Cl.
 Fag.

Б. Т.
 - валь мою фи_гу_ру, что ин_да чер_ти хо_хочутъ съду_ру. Чтобъ я та_ку_ю спу_стилъ о_
 - sicht mir gar zu arg an, dass al_le Teu_fel bar_s ten vor La_ chen. Für sol_ chen Un_fug will ich mich

Б. Т.
 - би_ду! Нбть, по_го_ди ты, кузнецъ прокля_тый, по_пробуй, су_нь_ся од_ну бѣзъбать_ки за_стать О_кса_ну; да я сей_
 rüchen! Doch wart' nur warte, ver_damm_ter Bursche! Nie soll dir's glüc_ken allein zu tref_fend ein Lieb, U_xa_na; ich steh_le

Б. Т.
 - часъ же у_кра_ду мѣ_сяцъ, чтобъ ду_хи вѣ_тра, сорва_вшихъ съ цѣ_пи, ме_таться ста_ли и на_ме_та_ли сугро_бы
 schnelligst den Mond vom Himmel, lass' al_le Win_de los von der Ket_te, die we_hen gern mir Ber_ge von Flocken im Wa_zy

Б. Т.
 снѣ_гу. Чубъ не_рѣ_шит_ся въ та_ку_ю вью_гу ид_ти и къ дру_гу на ва_ре_ну_ху; от_ва_дитъ
 sammeln. Dann wagt's Freund Tschub nicht bei sol_chem Schneesturm zum liebsten Freun_de zum Schmaus zu ge_hen; ja Tschub, der

Fl. I. *f*

Fl. II. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. I. II. *f*

ба_ть_ка те_бя от_доч_ки, да_такъ-то сла_вно те_бѣ всѣ ре_бра пе_ресчи_та_еть, такъ от_ду_ба_силь ве_ли_ко -
Va-ter wird dich empfan-gen, mit wahrer Wol-lust dir dei-ne Rip-pen in Lei-be zäh-len, kriegst solche Prü-gel, wie nie im

Fl. I. *f*

Fl. II. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. I. II. *f*

Andante.

ЛѢП - но, что ты не да - ромъ по - мя - нешь чер - та!
Le - ben; du wirst des Teufels gar oft ge - den - ken!

Andante.

Fag. a 2

Corni

f *maestoso*

Гей, вы, вѣтры буйны-е, вью - ги, ме-те-ли-цы
 И - да, Win-de braust ein-her, ja - get in wil-derFlucht

The first system of the score includes a Bassoon (Fag. a 2) part with a dynamic marking of *p* and triplet markings. The Horns (Corni) part also features a dynamic marking of *p* and triplet markings. The vocal line begins with a *f* dynamic and a *maestoso* tempo marking. The lyrics are in Russian and German, describing a storm.

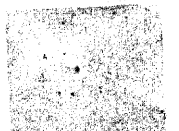
Fag.

Corni.

ЗИМ-ні-я, съ цѣ - пи морозной со - рви - те-ся, по ете-пи къ мо-рю не -
 ü-bers Meer; reisst eu - re fro-sti-ge Kett' entzwei, tum - melt im Lande euch

The second system continues the musical score. It features a Bassoon (Fag.) part, Horns (Corni.), and vocal lines. The lyrics continue in Russian and German, describing winter and a storm.

- си - те - ся! Бал - ки, о - бо - зы чу - мацкі - е, ха - ты, бер - ло - ги хо -
frank und frei! *Lasst euch nicht hemmen in eu - erm Lauf,* *thür - met mir Ber - ge von*



f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

p

- хлац - кі - я,
Schnee hoch auf,

все за_ме_тай_те, что встрѣ - ти_те,
al les be_graben dürft ihr, verwehn,

sempre pizz.

sempre pizz.

sempre pizz.

sempre pizz.

arco

The first system consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is in 4/4 time and features a key signature of two sharps (F# and C#). The notation is dense, with many triplets and slurs. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

The second system consists of five staves. The top four staves are treble clefs and contain mostly rests. The bottom staff is a bass clef and contains a few notes, including a *p* (piano) dynamic marking.

The third system consists of a single bass staff. It features a melodic line with several triplets and slurs.

ни _____ передъчѣмъне от - вѣ - - ти_те!
 soll _____ euchdes - we - gen kein Leid _____ geschehn!

The fourth system consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is in 4/4 time and features a key signature of two sharps. The notation is dense, with many triplets and slurs. Dynamics include *pizz.* (pizzicato).

The first system of the musical score consists of ten staves. The top five staves are for string instruments, each with a complex rhythmic pattern of sixteenth notes and slurs. Dynamic markings include *ff* (fortissimo) and *a 2* (second octave). The bottom five staves include a bass line with a few notes and rests, and several empty staves.

(Въ воздухѣ слышенъ отдаленный гулъ; звѣзды померкаютъ: Бѣсъ оглядывается на трубу; изъ тру-
 (In der Luft ist ein dumpfes Brausen vernehmbar; die Sterne erlöschen; der Teufel wendet sich nach dem
 arco

The second system continues the musical score with ten staves. The top five staves show string parts with *divisi* (divided) markings and *arco* (arco) instructions. The bottom two staves show a bass line with *pizz.* (pizzicato) markings. Dynamic markings include *ff* (fortissimo).

The first system of the musical score consists of five staves. The top four staves are in treble clef and contain dense, rhythmic patterns of eighth and sixteenth notes, often grouped with slurs. The fifth staff is in bass clef and provides a simpler harmonic accompaniment with quarter and eighth notes.

The second system contains several staves. The top two staves are vocal lines in treble clef, showing a melodic line with some rests. Below them are piano accompaniment staves, including a grand staff (treble and bass clefs) and a separate bass line. A dynamic marking of *f* (forte) is present in the piano part.

бы вылетают искры; въ слѣдъ за ними появляется вѣдьма въ одной рубашкѣ, съ закинутой назадъ
Schornstein um; aus demselben zeigen sich Funken; dann folgt die Hexe im blossen Hemde mit zurückge-

The third system continues the musical score with vocal lines and piano accompaniment. The vocal staves show a melodic line with some rests. The piano accompaniment includes a grand staff and a separate bass line, with a dynamic marking of *f* (forte) in the piano part.

The first system of the musical score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is characterized by dense, rhythmic patterns with many slurs, suggesting a fast and intricate piece.

The second system of the musical score consists of two staves, both in treble clef. The music is simpler and more melodic than the first system, with fewer slurs and a more open feel.

The third system of the musical score consists of two staves, both in treble clef. A dynamic marking of 'f' (forte) is present at the beginning of the first staff. The music continues with rhythmic patterns similar to the first system.

The fourth system of the musical score consists of a single bass staff. It appears to be a continuation of the bass line from the previous system.

головой, съ распущенными волосами, верхомъ на помелѣ и съ вѣникомъ въ рукѣ.)
worfenet Kopfe, losen Haaren, reitend auf einem Ofenbegen, einem Badoquist in der Hand.)

The fifth system of the musical score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is very complex and rhythmic, with many slurs and a fast tempo.

The musical score on page 94 is divided into two systems. The first system contains five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is characterized by dense textures with many beamed notes and slurs. The second system contains seven staves. The top two staves are in treble clef, the next two are in bass clef, and the bottom three staves are empty. The music continues with similar textures and dynamics.

dim. mf

dim. f mf

Солоха кричить: Улю - лю, за мной!
 Ssolocha ruft: Holla - la, mir nach!

Б'ѣсъ. За тобой, за тобой! Посто́й, погоди!!!
 Teufel. Immer nach, immer nach! Halt ein, warte doch!

dim. mf p

Cl.

Fag.

Tromboni e Tuba. *p*

Timp. *p*

pp

Pic. Moderato assai.

Fl. I.

Fl. II.

Cl.

Fag.

Timp.

(Вѣсъ вбѣгаетъ въ хату и уже въ другомъ, натуральномъ видѣ вылетаетъ изъ трубы и гонится за вѣдьмой. Шумъ и свистъ въ воздухѣ все слышнѣе и слышнѣе. Начинается метель. Черные силуэты черта и вѣдьмы проносятся и закрываютъ собой дискъ полнога мѣсяца.)
 (Der Teufel läuft ins Haus, entsteigt dem Schornstein in anderer, natürlicher Gestalt und jagt der Hexe nach. Das Getöse und Pfeifen in der Luft wird immer deutlicher vernehmbar. Es beginnt ein Schneegestöber. Die schwarzen Silhouetten des Teufels und der Hexe ziehen vorüber, die Scheibe des Vollmonds verdeckend.)

p *cresc.*

arco

p *cresc.*

Moderato assai.

Allegro vivace. $d=d$

The musical score is arranged in systems of staves. The first system consists of five staves. The second system consists of six staves. The third system consists of five staves. The fourth system consists of six staves. The fifth system consists of five staves. The sixth system consists of six staves. The seventh system consists of five staves. The eighth system consists of six staves. The ninth system consists of five staves. The tenth system consists of six staves. The eleventh system consists of five staves. The twelfth system consists of six staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, and *pizz.*

Allegro vivace. $d=d$

This page of a musical score, numbered 98, contains two systems of music. The first system consists of five staves: a vocal line with lyrics, a piano accompaniment, and three orchestral staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The vocal line includes lyrics such as "p", "p", "p", "p", "p", "p", "p", "p", "p". The second system also consists of five staves, with the piano part marked *mf*. It features a dense piano accompaniment with many sixteenth notes and a bass line with some slurs. The orchestral staves show various instrumental parts, including woodwinds and strings. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Moderato. $\text{♩} = \text{♩}$

First system of musical notation, consisting of five staves. The top staff is a vocal line with lyrics. The lower staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a key with three sharps (F#, C#, G#) and a 2/2 time signature.

Second system of musical notation, consisting of five staves. It continues the vocal and piano accompaniment from the first system. The piano part features a rhythmic pattern of eighth notes in the bass clef.

Third system of musical notation, consisting of five staves. The piano accompaniment continues with a consistent eighth-note rhythm. A *pp* (pianissimo) dynamic marking is present in the lower staves.

(На сценѣ снѣжная буря.)
 (Auf der Bühne-Schneesturm.)

Fourth system of musical notation, consisting of five staves. This system includes the vocal line and piano accompaniment. The piano part features a more complex rhythmic pattern with triplets and sixteenth notes. *arco* markings are present above the piano staves.

Moderato. $\text{♩} = \text{♩}$

Fl. I. *p cresc.*

Fl. II. *p cresc.*

Cl. *a 2 p cresc.*

Fag. *a 2 p cresc.*

arco p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

div.

Fl. I. *f dim.*

Fl. II. *f dim.*

Ob.

Cl. *f dim.*

Fag. *f dim.*

dim.

dim.

dim.

dim.

Cl.
Fag. *p cresc.*

Corni. *p cresc.*

p cresc.

p cresc.

p cresc.

p cresc.

Pic.

Fl. I. *mf*

Fl. II. *mf*

Ob. *f*

Cl. *f*

Fag. *f*

Corni. *f*

f dim.

f dim.

f dim.

f dim.

f dim.

Piano accompaniment for the first system, consisting of five staves. The top four staves are treble clef, and the bottom staff is bass clef. The music features complex rhythmic patterns, including many triplets, and is marked with a dynamic of *mf*.

Piano accompaniment for the second system, consisting of five staves. The top four staves are treble clef, and the bottom staff is bass clef. The music continues with rhythmic patterns and triplets, marked with a dynamic of *mf*.

ХОРЪ ДУХОВЪ. GEISTESCHOR.

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are in Russian and German. The dynamic is marked *mf*.

Sopr. *mf*

Alt. *mf*
(за сценой)

Ten. *mf*

Bass. *mf*

По - темнѣ - ла свѣт - ло - та, по - бѣ - лѣ - ла тем - но -

Al - les Licht dem Dun - kel weicht, und die Dun - kel - heit er -

Piano accompaniment for the third system, consisting of five staves. The top four staves are treble clef, and the bottom staff is bass clef. The music features rhythmic patterns and triplets, marked with a dynamic of *mf*.

The first system of the score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is characterized by dense, rhythmic patterns, primarily using eighth and sixteenth notes, with frequent triplets. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first two measures of the system are followed by a double bar line, and the third measure begins with a new musical phrase.

The second system continues the piano accompaniment with five staves. It maintains the same key signature and time signature as the first system. The rhythmic complexity is consistent, with many triplets and slurs. The first two measures are followed by a double bar line, and the third measure starts with a new musical phrase.

The third system features a vocal line with lyrics in Russian and German. The Russian lyrics are: *- та, ту - чи, какъ ту - ма - - ны, пол -*. The German lyrics are: *- bleicht, Wol - ken - mas - sen glei - ten hin*. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music includes triplets and slurs, matching the accompaniment in the previous systems.

The fourth system continues the piano accompaniment with five staves. It maintains the same key signature and time signature as the previous systems. The rhythmic complexity is consistent, with many triplets and slurs. The first two measures are followed by a double bar line, and the third measure starts with a new musical phrase.

The first system of the score consists of six staves. The top five staves are for the right hand, and the bottom one is for the left hand. The music is characterized by dense, rhythmic patterns, primarily using eighth and sixteenth notes, with frequent triplets indicated by a '3' over the notes. The key signature has two flats, and the time signature is common time (C).

The second system continues the piano accompaniment with similar rhythmic complexity and triplet patterns across six staves.

(Входят Чубъ и Панась изъ хаты.)
(Tschub und Panass treten aus dem Hause.)

The vocal entry features two staves. The top staff is for Chub and the bottom for Panass. The lyrics are: "зуть на по - ля - ны!" in Russian and "von al - len Sei - ten!" in German. The music is in common time with a key signature of two flats.

The third system of the score continues the piano accompaniment with six staves, maintaining the rhythmic intensity and triplet patterns.

Pic.
 Fl. I.
 Fl. II.
 Ob.
 Cl.
 Fag.
 Tromboni.

Панасъ. Panass.
 Чубъ. Tschub.

А що? *Was giebt's?* Ба! Въеагомъ *Was? Un-be-*
 Какъ що? *Was's giebt?* А гдѣ же мѣсяць? *Wo ist der Mond hin?*
 Ахъ, чортъ возьми! *Ist's Teufelsspuk?* Смотри, Панасъ! *Schau hin, Panass!*

pp
 p
 p
 p
 arco
 arco
 p
 p

Allegro moderato.

П. П.
 Ч. Тс.

дѣ-лѣ, что за про-пасть! Ку-да е-му дѣ-ваться? Мѣ-сяць былъ.
greiflich, wie ver-sun-ken! Wo soll-te er denn hin sein? Dort stand er.

А вотъ и нѣтъ!
Wo ist er nun!

mp cresc.
 mp cresc.
 mp

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes complex arpeggiated figures with 'a2' and '6' markings. Dynamics include *ff* and *mf*.

Ч.
Ts.

И надо жь было вмѣшаться дьяво - лу.
Da hat der Teufel die Hand im Spiele mit.

Да чтобъ е - му, со -
Da soll doch gleich der

Musical score for the second system, continuing the piano accompaniment and vocal lines. It features more complex piano textures and dynamics like *ff* and *mf*.

Ob. *colla parte.*

Clar. *mp*

Fag. *mp*

Ч. Ts. *p*

ба-кѣ, Donner не до-ве-лось и чар-ки вод-ки выпить по-ут-ру!.. Точ-но на смѣхъ: *'s ist zum Ber-sten:*

dem Hunde in die Keh-le fah-ren statt des Morgentrunks!

colla parte.

Pic.

Fl. I.

Fl. II.

Ob.

Clar.

Fag.

Corni.

Tr. Bas. e Tuba.

Ч. Ts. *mf*

глядѣлъ въ око-но и на дво-рѣ свѣтле-хонь-ко! И не успѣлъ взять шап-ки, зги не видать... *zum Fen-sterschiener ja her-ein so licht und klar! Kaum nahm ich Stock und Müt-ze, ward's finstre Nacht...*

proteso.

Pic. Fl. I. Fl. II. Ob. Clar. Fag. Corni. Tr. Bas. e Tuba.

Панасъ. Panass.

Вер - нем-ся, доб-ре!
Ja, komm zu-rück, Freund!

Ужъ не вернуться-ль намъ?
Kehr'n wir nicht lieber um?

Ну, а какъ-же!... А
Nein, das geht nicht! Ver-

Да! ва-ре-ну-ха.... Ну, пойдѣмъ, а-
Ja! Du hast Recht, Freund! Nun, so komm; viel-

какъ-же ва-ре-ну-ха то?... А, кумъ?...
giss't den Trunk der unser harrt? He, Freund?

sempre f. f. dim. f. dim. creso.

Fl. I.
Fl. II.
Ob.
Clar.
Fag.

П. П.
- воеь о-щу-па-емъ до-ро-гу...
leicht glücklich uns den Weg zu finden...

Чубъ.
Tschub.
Ну, пойдемъ!
Ge-hen wir!

(Идутъ въ глубину сцены и съ разныхъ сторонъ слышатся голоса ихъ.)
(*Sie gehen der Tiefe der Bühne zu und ihre Stimmen sind von verschiedenen Seiten hörbar.*)

Кумъ! Гдѣ ты?
Freund! Kommst du?

sempref

Fl. I.
Fl. II.
Ob.
Clar.
Fag.

Панасъ. Panass.
Чубъ. Tschub.

Corni.

Ге! Гдѣ ты, Чубъ?
Tschub! Bist du weit?

Ай да мятель!
Ach wie das stümt!

Панасъ. Чубъ.
Panass. Tschub.

Шянокъ! Шя-
Die Schenk? Sie

dim.

p

Tempo come sopra.

The first system of the score consists of ten staves. The top five staves contain intricate rhythmic patterns, likely for woodwinds or strings, with many triplets and slurs. The bottom five staves include a bass line and several vocal or instrumental lines. Dynamic markings include *p* (piano) and *più f* (pianissimo forte). The key signature has three flats.

- НОКЪ!
ist's!

ХОРЪ ДУХОВЪ. (за сценой.)
Сопр.Альтъ. GEISTERCHOR. (*hinter der Bühne.*)

The second system features vocal lines with lyrics in Russian and German. The Russian lyrics are: "Въ по - лѣ мерзнутъ чу - ма - ки; ни до - ро - ги, ни ѣз:". The German lyrics are: "Al - le We - ge sind ver - weht; Mensch und Thier zu Grun - de". The piano accompaniment continues with complex rhythmic patterns. Dynamic markings include *p* and *più f*.

The third system is primarily piano accompaniment. It features five staves with complex rhythmic patterns. Each staff begins with a *p cresc.* (piano crescendo) marking. The system concludes with a *più f* (pianissimo forte) marking. The key signature remains three flats.

Tempo come sopra.

più f
più f
più f
più f
più f
cresc.

cresc.
mf cresc.
cresc.
mf cresc.
cresc.
mf cresc.

ДЫ: ВЪ ХА - ТАХЪ ТОЛЬ - КО О - ГОНЬ - КИ
 geht. Nicht ein Stern am Fir - ma - ment,

cresc.
cresc.
cresc.
cresc.
cresc.

The first system of the musical score consists of seven staves. The top five staves are filled with dense, rhythmic patterns, likely for a string ensemble or piano accompaniment, featuring many triplets and slurs. The sixth staff is a bass line with a simpler, more melodic character. The seventh staff is a vocal line, which is mostly silent in this section. Dynamic markings such as *ff* (fortissimo) are present throughout the system.

(Облака снѣжной пыли совершенно закрываютъ переднюю часть сцены. Такъ сцена остается до перемѣны декораціи.)
 (Wolken von Schneestaub verdecken gänzlich den Vordergrund der Bühne. Die Bühne bleibt so bis zum Wechsel der Decoration.)

The second system features vocal lines with lyrics. The top staff is a vocal line with the Russian lyrics: "въ честь рождест. венс - кой звѣз - ды." The second staff is another vocal line with the German lyrics: "nur die Weihnachts - ker - ze brennt." The bottom staff is a bass line. The music is in a 3/4 time signature and includes triplets.

The third system consists of five staves of piano accompaniment. The top two staves are treble clef, and the bottom three are bass clef. The music is characterized by a strong, rhythmic accompaniment with many triplets and slurs. Dynamic markings such as *f* (forte) are used throughout the system.

Molto più mosso.

Molto più mosso.

ff

ff

ff

ff

ff

Molto più mosso.

This musical score is a complex arrangement for piano and bass. It consists of two main systems of staves. The first system includes a grand staff (treble and bass clefs) with four additional staves, likely for different piano voices or a four-part vocal setting. The second system includes a grand staff with two additional staves. The music is characterized by dense, multi-voiced textures, with many chords and complex rhythmic patterns. The key signature is predominantly flat, and the time signature is not explicitly shown but appears to be common time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano).

This page of musical notation is divided into two systems. The first system consists of six staves: five treble clefs and one bass clef. The second system consists of five staves: three treble clefs and two bass clefs. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various note values, rests, slurs, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The piece concludes with a double bar line and repeat dots at the end of the final staff.

This page contains a handwritten musical score for guitar and bass. It is organized into two main systems, each with five staves. The top system includes a vocal line (treble clef) and four guitar staves (treble and bass clefs). The bottom system includes a bass line (bass clef) and four guitar staves (treble and bass clefs). The notation is dense with chords and melodic fragments. The key signature is B-flat major (two flats). The score is divided into measures by vertical bar lines. Some notes are circled, and there are various musical markings such as slurs and accents. The handwriting is clear and legible.

The musical score is arranged in two systems. The first system contains the following staves from top to bottom: Violin I, Violin II, Viola, Violoncello/Contrabasso, and a dynamic marking staff. The second system contains: Violin I, Violin II, Viola, Violoncello/Contrabasso, and a dynamic marking staff. The key signature is three flats (B-flat, E-flat, A-flat). The dynamic marking staff in the first system includes the instruction: *pp poco a poco cresc.*

FL. I. *p*

FL. II. *p*

Ob. *p*

Cl. I. *p*

Fag. *p*

Cor. I. II. *p*

Cor. III. IV. *p*

Timp. *mf* *pp*

Fag. *p*

Tr. basso e T. *p*

Timp. *p*

КАРТИНА II.
АРІЯ ОКСАНЫ.

№ 3.

ZWEITES BILD.
ARIE DER OXANA.

Хата Чуба. Внутренность Украинскаго домика съ окошечкомъ на улицу, съ печью и низенькой перегородкой, за которой видны сундукъ и кровать Оксаны. Столъ накрытъ по праздничному, на столѣ каганецъ, миска деревянная и печенья, приготовленныя для колядующихъ, на стѣбѣ полотенце, у печи кочерга, ухватъ и лопата.

Tschubs Hütte. Das Innere eines kleinrussischen Bauernhauses mit einem Fenster zur Strasse, dem Ofen und niedriger Scheidewand hinter welcher die Truhe und Oxanas Bett sichtbar sind. Der Tisch ist festlich gedeckt. Darauf steht die Fetllampe, eine Holterrine und Gebäck für die Weihnachtsänger, an der Wand ein Handtuch, beim Ofen der Feuerhaken, die Ofengabel und Brodschaufel.

Moderato assai.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F I. II. III. IV.

Оксана. Охана.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Moderato assai.

Оксана выходитъ изъ за перегородки въ праздничномъ платьѣ, съ головой, убранный лентами, съ зеркальцемъ въ рукахъ. Она прислушивается къ шуму вѣтра, ставитъ зеркальце на столъ, прислоняя его къ мискѣ или къ горшку, заглядываетъ въ окно и явно не въ духѣ.

Oxana kommt im Festanzuge mit Bändern im Haare und einem Spiegel in der Hand hinter dem Verschlage hervor. Sie horcht auf das Sturmgebräus, stellt den Spiegel auf den Tisch, ihn an Topf oder Schüssel lehrend, blickt zum Fenster hinaus und ist anscheinend bei schlechter Laune.

Allegro moderato.

Ишь ты,
Сchau nu;

Allegro moderato.

Fl. I.

Meno mosso.

(задумывается)
(versinkt in Nachdenken)

въ род_номъ гнѣз_дѣ.
da heim nicht sein.

Meno mosso.

Andante.

Цвѣ - ла яб_лонь_ка въ са_доч_кѣ, цвѣ - ла да по_вя_ла,
S'blüht ein Ap_fel_baum im Gärtlein, welk steht er nun drü_ben;

Andante.

Fag.

не - ня доч - ку ба - ло - ва - ла, ба - ло - ва - ла, сна - ря - жа - ла, да и за - про - па -
 Mut - ter hat ihr Kind ge - hätschelt, hat's ge - hätschelt und ge - tä - tschelt und ist fort - ge - blie -

Fl. I.

Cor. III. IV.

ла!
 - ben.

Гдѣ ты, не - ня, съ то - го свѣ - та по - гля - ди хо - ть вѣ - щел - ку
 O, mein Müt - ter - lein da dro - ben, schau he - rab vom Him - mel

pizz.

pizz.

на сво-ю дѣ-тин-ку, ро-ди-му-ю доч-ку, по-гля-ди-ка, не - ня!
auf die ar-me Klei-ne, die im Weltge-tümmel einsam und al-lei - ne!

Fl. I. Pochissimo più mosso.

У тво-ей ли доч-ки но-ва-я со-роч-ка у-зо-ра-ми ши-та,
Schau, es hat dein Mäd-lein ein ganz neu-es Hem-de, das schön bund ge-stik-ket,

Pochissimo più mosso.

rosso cresc.

Ob. *riten.* *Tempo I.*

Cl.

Fag.

30 - ЛО - ТО МО - НИС - ТО, а, а са - МА ТО ДОЧ - КА,
glänzt ein goldnes Hals - band, und, und es selbst, dein Mäd - lein,

p

p

p

p

p

riten. *Tempo I.*

Fag. *p*

p

ПО - ГЛЯ - ДИ КА, НЕ - НЯ, КА - КА - Я ДУР - НАШ - КА; КА - КА - Я ДУР - НАШ -
schaust du's, lieb - ste Mut - ter, ist ein kleines Scheu - sal; ist ein kleines Scheu -

Fl. I.

Ob.

Cl.

Fag. *p* *mf*

mf *mf*

f

ка! Ахь! кто, кто е-е по-лю-бить, ахь! кто при-го-лу-бить?
 -sal! Ach! wer, ach, wer wird es lie-ben? gut es mit ihm mei-nen?

Cl. Colla parte

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

Cor. I. II. *p* *cresc.* *mf*

ad libit.

По-гля-ди-ка, не-ня, кто ме-ня та-ку-ю, кто при-ла-ека-етъ, кто при-го-
 Müt-ter-lein, o, schau nur, wer wird solch ein Mä-del wohl ger-ne mö-gen, wie du ver-

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

Colla parte

p dolce

(muta in C.)

(задумывается, садится на скамейку и беретъ въ руки зеркальце)
 (versinkt in Gedanken, setzt sich auf die Bank und nimmt den Spiegel zur Hand.)

о. -лу - бить?
 -hä: - scheln?

p

об. Moderato.

mf

Го-во-ря-тъ же лю-ди, буд-то хо-ро-ша я, какъ яс-на-я зорь-ка,
 Sa-gen doch die Leu-te, dass ich nicht so ü-bel, wie der Mor-gen ro-sig,

mf

Moderato.

Allegro giusto.

staccato *p* poco *a* poco

нѣтъ, лю-ди правду го-во-рятъ, у ко-го та-ки-я о-чи,
 nein! Wahr ist was der Volksmund spricht: Wer hat wohl so schö- ne Au- gen,

mf *p*

Allegro giusto.

cre- scen- do

у ко-го та-ки-я ко-сы? О-чи мо-и звѣз-ды, ко-сы мо-и
 wer hat wohl so lan- ge Zöp- fe? Augen wie die Ster- ne, Zöp- fe wie die

poco *a* *poco*

mf poco a poco cresc. *f*

mf poco a poco cresc. *f*

mf poco a poco cresc. *f*

mf poco a poco cresc. *f*

mf poco a poco cresc. *f*

II

p cresc. *mf*

pp

0. змѣ - и, ахъ, ка - кі - я ко - сы! чер - ныя, гу - ты - я, у ко -
Schlan-gen, ach, was sind's für Zöp - fe! ra - benschwarz und glän - zend! Wer hat

cresc.

mf *cresc.*

cresc.

cresc.

cresc.

The musical score consists of several systems. The first system features a piano accompaniment with five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is marked *ff* and contains numerous triplet figures. The second system continues the piano accompaniment. The third system introduces a vocal line in treble clef, marked *f*, with lyrics in Russian and German. The piano accompaniment continues below the vocal line.

ff

ff

ff

ff

ff

f

о. о.

-го та-ки - я о-чки, у ко-го та-ки - я ко-сы?
 wohl so schö - ne Au - gen, wer hat wohl so lan - ge Zöp - fe?

f

0. О_чи мо_и звѣз_ды, а ко_сы, ко_сы, то_чно змѣ_и, какъ хо_ро_
 Au-gen wie die Ster-ne, und Zöp-fe, Zöp-fe wie die Schlangen, wie sind sie

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, slurs, and dynamic markings such as *f* and *mf*.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. The music includes slurs and dynamic markings such as *mf*.

0. *mf*

ши, вѣтъ, правду лю - ди, прав - ду го - во - рятъ, та - кой кра - сот -
schön, nein, wahr ist, wahr ist, was der Volksmund spricht, ein schön-res Mäd.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes slurs, dynamic markings such as *mf* and *cresc.*, and a *f* marking in the third staff.

- ки не най - ти, ахъ, не най - ти. ни - гдѣ!
 - chen fin - det sich so leicht nicht auf der Welt!

Musical score for voice and piano. The score is written in Russian and German. The Russian lyrics are: "ки не най - ти, ахъ, не най - ти. ни - гдѣ!". The German lyrics are: "chen fin - det sich so leicht nicht auf der Welt!". The score includes a vocal line and piano accompaniment. The piano part features dynamic markings such as *f*, *ff*, *mf*, and *p*. The score is divided into two systems, with a double bar line between them. The first system contains the vocal entry and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The score is written in a standard musical notation with treble and bass clefs.

Moderato.

Flauto I.
Flauto II.
Oboi.
Clarinetti in C.
Fagotti.
Corni in F I. II. III. IV.
Trombi in F.
Tromboni tenori.
Tromb. basso e Tuba.
Timpani in Fis, A, E.

Оксана.
Охана.
Вакула.
Wakula.

Не можетъ наглядѣться на се_бя, да чуть не вслухъ свое_ю кра_со_той из.
Da schaut sie nun und kann nicht satt sich schau'n, und rühmt da zu die eig-ne Schönheit laut! es

Violini I.
Violini II.
Viole.
Celli.
C-Bassi.

Moderato.

Fl. I.
Ob.
Cl.
Fag.

V.
W.

- во_лить по_хва_лять_ся, ай да дѣв_ка!
ist ein wun-der-li-ches Ding dies Mä-del!

Andante.

Cl.
Fag.

Окс. (покидая зеркало)
Охана. (vom Spiegel wegblickend)

Кто то ме - ня заму́жь возьметъ? За ко - го ме - ня о - тецъ его - во - рятъ!
Wer wird einst mein Gat - te wohl sein? Wem giebt mich der Va - ter einst wohl zum Weib!

pizz.
p
pizz.
p
pizz.
p
pizz.
p

Andante.

Cl. (Muta in A)

Нѣтъ! Я луч - ше за - му́жь во - все не пой - ду, по - па - дет - ся му́жь сер - дя - тыи на бѣ -
Nein, ich mag schon lie - ber gar kei - nen Mann, wenn ich nicht den al - ler - be - sten nehmen

arco
p arco
p arco
p arco
p arco
p

Fag. L'istesso tempo.

Вакула. Wakula.

- ду. Сто - ять бы тутъ, да не сво - дить о - чей!
kann. So mücht ich stehn und schauen oh - ne End!

L'istesso tempo.

Allegro.

Ob.

Fag.

Оксана. (вскакивая)
Oxana. (aufspringend)

Ай! кто тутъ? Э-то ты, Ва-ку-ла? Кто звалъ?
Ach! Wer ist's? Das bist du, Wa-ku-la? Was willst?

Allegro.

Fl. I.

Ob.

Fag.

Cor. III. IV.

А хо-чешь, я у-го-щу те-бя ло-па-той! Ишь! Ма-сте-
Du möchtest dass ich dir mit der Schaufel komme! Ja! ein-zu-

Fag.

О-ра вы подъ-бз-жать къ дѣв-ча-тамъ! О, я зна-ю васъ... Го-товъ ли мой сун-дукъ?
-schleichen wisst ihr euch bei Mäd.chen! O, ich ken-ne euch... Ist fer-tig mei-ne Truh?

Allegro non troppo.
 cl. Recit.

Fag.

Вакула. Wakula.

Поч-ти го-товъ. Не гнѣ-вай-ся, мо-я го-луб-ка! Я сънимъ во-зил-ся день и ночь...
Bei-na-he, Schatz! Doch zür-ne nicht, mein süs-ses Täub.chen! Ich schaff-te dran wohl Tag und Nacht...

Recit
 Allegro non troppo.

cl.

Fag.

Да не сер-чай же на ме-ня, поз-воль мнѣ хотъ... по-го-во-рять, хотъ по-си-дѣть!...
und ha-be dein in Lieb' ge-dacht... Ach, lass mich hier... Ich will ja nichts, als dich nur schauen!...

Cl.
Fag.

Оксана.
Охана.

Вакула.Wakula.

Кто те мѣ_ша_етъ? Гля_ди и го_во_ри!
Das wehrt dir nie_mand! Schauher so_viel du willst!

Позволь хоть съ_б_ь_ть мнѣ о_ко_ло те_бя...
Gestatt dass ich mich se_tze ne_ben dich...

Cl.
Fag.

Окс.Охана. Вакула.Wakula.

Са_д_и_сь! Кра_са_ви_ца мо_я,
Setz' dich! O, Lieb, wie bist du schön,

Ок_са_на,
О_ха_на,

сол_ - -_нышко мо_ -
du - - - mein Sonnen -

a tempo

Cor.I.II. cre. scen do mf

B.
W.

_е, го_луб_ка, лас_точ_ка! Че_го бы я не далъ, что бы те_бя по_ц_б_ло_вать!
strahl, mein Täubchen, Schwälbchen mein! Was gä_be ich da_rum wenn ich dich küs_sen dürf_te jetzt!

p *espress. cresc.* *p* *mf* *p* *mf* *f*

Fl. I.

Cl.

Fag.

Cor. III, IV.

Оксана.
Охана.

Че - го е - ще? Ишь, не - ви - даль ка - ка - я! Ужь бо - ли медь,
Das fehl - te noch? Du bist mir just der Rech - te! Kriegst Ho - nig du,

p

Fl. I.

Cl.

Fag.

Cor. III, IV.

таъ ужъ да - вай е - му и лож - ку; ну, че - го при - лъзъ? Прочь!
verlangst auch gleich da - zu den Löff - fel! Komm mir nicht zu nah! Fort!

Fl. I. Recit.
Cl.
Fag.
Cor. III. IV.

(отодвигается)
(rückt von ihm weg.) Вакула. Wakula.

В. W.
Ру-ки у те-бя сове́мъ же-лѣ-зо. На-силь-но милѣ не бу-дешь, ей бы все
Die-ne Hän-de sind so hart wie Ei-sen. Die Lieb lässt sich nicht zwin-gen; sie hat nichts

Recit.

Fl. I. a tempo
Ob.
Fag.

(Оксана лукаво смѣется.)
(Oxana lacht schelmisch)

В. W.
од-ни иг-руш-ки да на-ря-ды, а я то, я то, какъ е-е люблю! a tempo
als un-nütz Zeug und Staat im Sin-ne! und ich ich ha-be sie so innig lieb!

Fl. I.
Fag.

Оксана.
Oxana.

А пра-вду ли вѣна- Ist's wahr was man in

о. о.
-ро-дѣ го во-рятъ, что буд-то мать тво-я, Со-ло-ха, немножко вѣдьма, а?... О,
Dor-fe sich erzählt? Dass dei-ne Mut-ter, Frau Sso-lo-cha, ein Bis-chen He-xe gelt? Ob

Moderato assai.

Fag.

Cor. III. IV.

В.
W.

что мнѣ мать, что мнѣ о-тецъ, - ты для ме-ня о-тецъ и мать, и все что есть прекрас-на-го на
sie es ist, ob sie es nicht, du bist al-lein mir lieb und werth, das Schön-ste was mein Au-ge sahauf

Moderato assai.

Cor. III. IV.

Pochissimo più mosso.

В.
W.

свѣ-тѣ! Пусть по-зо-ветъ ме-ня самъ царь, пусть о-бѣ-ща-етъ мнѣ от-дать пол-
Er-den! Ich sets den Fall, mich rief der Zar und bö-te mir von sei-nem Reich die

Pochissimo più mosso.

Fl. I.

mf dolce

Ob.

Cl.

B. W.

царства, кузница поставитъ изъ зо-ло-та, изъ се-ре-бра два мо-ло-та, изъ са-мо-
 Hülfte, schenkt mir ei-ne Schmie-de aus rei-nem Gold, zwei Häm-mer drin aus Sil-ber-schwer und ei-nen

poco cresc.

Fl. I.

Fl. II.

Ob.

Fag.

Corni.

B. W.

рѣ-та при-кажетъ сдѣлать на ковальню. А я тог-да ска-
 Am-bos aus ei-nem Rie-sen-di-a-manten! Ich sag-te dann dem

ritenuto.

mf

mf

mf

mf

mf

mf

mf

mf

mf

ritenuto.

Moderato assai.

FL. I.
FL. II.
Ob.
Fag.

Corni.

B. W.
- жу ца_рю: Царь, Го_су_дарь! мнѣ ни_че_го не на_до!
Za - ren frei: Mein Zar und Herr! Was soll ich mit den Schät - zen!

Moderato assai.

B. W.
Царь, Го_су_дарь! мнѣ ни_че_го не на_до, мнѣ ни_че_го не на_до, ни
O, Zar und Herr! Was soll ich mit den Schät - zen, was soll ich mit den Schät - zen, ich

B. W.
зо_ло_та, ни се_ре_бра, ни до_ро_го_го са_мо_цвѣ_та,
brauch nicht Gold und Sil - ber schwer, nicht dei - nen Rie - sen - di - a - man - ten,

The musical score is arranged in systems. The top system contains five staves for piano accompaniment. The second system contains five staves, with the top two staves marked *mf*. The third system contains five staves, with the bottom two staves marked *p* and *cresc.*. The fourth system contains two staves for voice, labeled 'O.' and 'B. W.', with lyrics in Russian and German. The fifth system contains five staves for piano accompaniment, with the bottom two staves marked *f*.

Lyrics:
 дай мнѣ, дай мнѣ, дай мнѣодну Ок - са - ну, мнѣни_че_го не на - до,
 gib mir, gib mir, gib mirnursie, O - xa - na, was soll ich mit den Schät - zen,

O.
 O.
 B.
 W.

дай ми́ одну Ок - са - ну, од - ну Ок - са - - ну!
 gib mir nur sie, O - xa - na, al - lein O - xa - - na!

Fl. I.
Ob.
Fag.

(Оксана уходит за перегородку со свѣчей. Ванула стоит, пораженный ея словами.)
(Oxana geht mit dem Lichte hinter den Verschlag. Wakula steht von ihrer Rede erschüttert.)

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

Allegro.

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

(Чубъ входитъ въ хату, занесенный снѣгомъ; увидѣвши Вакулу, останавливается въ недоумѣ-
ніи. Вакула не узнаетъ его.)

Чубъ. Tschub.

(Tschub tritt ganz beschneit ein in die Hütte; Wakula erblickend, bleibt er unentschlossen stehen. Wa-
kula erkennt ihn nicht.)

Э! я ни какъ за-
Не! kam ich hier in

Allegro.

Cl.
Fag.

Вакула. Wakula.

За_чѣмъ по_жа_ло_валъ?
Was suchst du denn da_rin?

(не своимъ голосомъ)
(mit verstellter Stimme)

Ко_
Was,

Ч.
Тс.

_брелъ въ чу_жу_ю ха_ту!
ei - ne frem.de Hüt.te!

Ко_ля_ до_вать!...
Mein Weih.nachtsang...

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

(бить Чуба въ шею и затылок)
(Giebt Tschub eins in den Nacken.)

Чубъ. Tschub.

В. В.
- ля - довать! Пошелъ, пошелъ, про - ва - ли - вай!... Да ты никакъ де -
Weihnacht.sang! mach fort, so lang dein Fell noch heil!... Mir scheint dass du nicht

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

В. В.
Ч. Тс.

Пошелъ, про - ва - ли - вай!
Mach fort, pack' dich hi.naus!

(защищаясь и уходя)
(sich im Fortgehen wehrend)

- решь.ся?
spasest!

Я, братъ, и самъ уй - ду, мѣшать те - бѣ не
Ich ge - he schon von selbst und will dich nicht be -

Fl. I.
Ob.
Cl.

(гонять его)
(treibt ihn fort)

В.
W.
Про-ва - ливай!
Geh, рас - ke dich!

Ч.
Ts.
- ста - ну...
läst' gen...
Смот-ри, какъ расхраб-рил-ся куз-нецъ бѣ-совскій!.. Ишь, боль-
Nun schau, wie derb er reinschlägt der Schmied, der Sa-tan! Wart, du

Fl. I.
Ob.
Cl.

(на морозѣ: А, ва, ва, ва!)
(Draussen in der Kälte: Au, au, au!)

Ч.
Ts.
- ша - я ца - ца!
Un-ver-schämter!
Ужъ я те! по-го-ди ты!
Na wart' nur! will mir's merken!
Ты у ме-ня на - пляшешься!..
Dass sollst du büs - sen, war-te nur!..

СЦЕНА И ДУЭТЬ.

№ 6.

SCENE UND DUETT.

Allegro molto.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F
I.
II.
III.
IV.

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani in Fis, H, E.

Оксана.
Oxana.

Вакула.
Wakula.

Violini I.

Violini II.

Viole.

Celli.

C.-Bassi.

(Оксана выбѣгаетъ изъ за перегородки безъ свѣчи.)
(Oxana kommt aus dem Verschlage ohne Licht herbeigelaufen.)

Что тутъ за гвалтъ?
Was giebt es hier?

Allegro molto.

Fl. I.
Fl. II.
Ob.

(Входит Вакула; Оксана, думая что это отецъ ея, бросается къ нему на встрѣчу.)
(*Wakula tritt ein; Oksana wirft sich ihm entgegen, meinend es sei ihr Vater.*)

O.
O.
Нѣ-какъ мой бать-ка вер-нул-ся. Бать-ко, не ви-ни ме-
Kam nicht der Va-ter nach Hau-se? Va-ter, sei mir ja nicht

pizz.
pizz.
pizz.
pizz.
p

Fl. I.
Fl. II.
Ob.

Cor. I. II. a 2

(замѣтя ошибку, отступаетъ)
(*weicht zurück ihren Irrthum erkennend.*)

(Отворяя двери и высовываясь въ сѣни)
(*Die Thüren öffnend und ins Vorhaus tretend*)

O.
O.
-ня! Ва-ку-ла! Ко-го ты выгналъ?
bös! Wa-ku-la! Duschlugst den Va-ter?

В.
В.
Ви-но-вагъ! Я не узналъ е-го!
O, ver-gieb! Ich hab'ihn nicht er-kannt!

arco
arco
arco
arco
mf
mf
mf
mf

Musical score for the first system, featuring piano and violin parts. The piano part is marked *f* (forte) and includes a dynamic marking *mf* (mezzo-forte) in the second measure. The violin part is marked *f* and includes a dynamic marking *mf*. The system consists of five staves.

Musical score for the second system, featuring piano and violin parts. The piano part is marked *mf* (mezzo-forte). The violin part is marked *f* (forte). The system consists of five staves.

Vocal line with Russian and German lyrics. The Russian lyrics are: Гей, бать - ка, ку - да ты вь э - та - ку - ю вьюгу? Нёр, Ва - тер, во gehst du hin bei die - sem Wetter? The German lyrics are: Hör, Va - ter, wo gehst du hin bei die - sem Wetter?

Musical score for the third system, featuring piano and violin parts. The piano part is marked *f* (forte). The violin part is marked *f*. The system consists of five staves.

Moderato assai.

ff p p p p

p p

(возвратясь въ хату)
(In die Stube zurückkehrend)

Гей!
He!

Ушелъ!
Erging!

и го_ло_са не слышитъ!
er hört nicht meine Stimme!

p p p p p

Moderato assai.

Musical score for the first system, featuring five staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano). There are also some specific markings like $\frac{2}{2}$ and $\frac{3}{4}$ above the staves.

Musical score for the second system, featuring five staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano).

O.
O.
Bo - же! Хо -
Him - mel! Du

B.
W.
По - пу - таль бѣсь, чего мнѣждать, я по - те - ряль раз - су - докъ здравый!
Der Teu - fel weiss, mit mir ist's aus, ich ha - be den Ver - stand ver - lo - ren!

Musical score for the third system, featuring five staves. The notation includes various notes, rests, and dynamic markings such as *p espress.* and *p* (piano).

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Corni.

O.
O.

B.
W.

-зя - и - на, от - ца прогнать! Ступай, чтобъ послѣ не пе - нять, ступай!
treibst den Wirth zum Haus hi - naus! *Geh fort von hier, da ich es will! Hörst du's!*

Я не уз - налъ е - го, Ок - са - на!
Ich hab' ihn nicht erkannt, O - xa - na!

Poco più mosso.

Fl. I.

Fl. II.

Ob.

Cl.

p mp mf f

mf cresc. f dim.

riten.

(подходить къ окну и смотритъ. Вакула стонетъ, опустивъ голову)
(tritt ans Fenster und schaut hinaus. Wakuła steht da mit gesenktem Haupt.)

Poco più mosso.

riten.

Andante non troppo. *a tempo* Lo stesso tempo. *Recit. Вакуля:*

Ме-те-ли-ца сти-хатъ ужъ на-чи-на-етъ... У-хо-ди-же, сей-часъ при-дуть, за-ста-нутъ,
Jetzt wird es draussen still, auch schneit es wen'ger... Wilst du ge-hen! Man kommt he-rein und wird dich

Andante non troppo. Lo stesso tempo.

ты-же не бу-дешь радъ... Какъ ску-чно ждать...Чтобъ э-то зна-чи-ло? По-ра ко-ля-до-
se-hen; wär dir das lieb? Wie trau-rig heut... Was soll das heissen nur? Zum Sin-gen wär es

ва-тъ, ней-дутъ за мной дѣв-ча-та... Ску-чно ста-ло. *Recit.*
Zeit, und keins kommt von den Mädchen... Ach wie trau-rig!

Богъ съни-ми!
Ach lass sie,

mp *mp* *pizz.* *mp* *pizz.* *mp*

a tempo

O.
O.

Какъ бы не такъ! Придутъ то не од-нѣ, и па-руб-ки вѣдь
Das fehl-te noch! Sie kom-men nicht allein; es kommen mit die

W.
W.

пусть! за-будь объ нихъ, Ок-са-на!
Schatz! denk nicht an sie, O-xa-na!

mp

=

a tempo

f

mf

ad libitum

O.
O.

съними; то-то смѣ-ху и разныхъ шутокъ мнѣ на-го-во-рять!...
Bursche, dann wird lustig, denn al-le scherzen gar so gern mit mir!...

W.
W.

mf

a tempo

O.
O.

Съ то-бо - во что-ли, ве-се-ло си -
Denkst wohl es ist mir lieb und du hier

B.
W.

Такъ ста-ло ве-се-ло те-бѣ бы-ва-еть съни-ми?
Und's ist dir an-ge-nehm wenn sie dich so um-schwärmen?

f

pizz.
f

f

Allegro moderato.
Cl.

mf

O.

- дѣть?
sitzst?

Э-ка ра-дость ое-та-ваться,
Welche Freu-de so zu harren,

съ дурнемъ э-такимъ бол-
an-zu-hö-ren die-sen

pizz.
sempre mp

pizz.
sempre mp

Allegro moderato.

Cl.

sf

mf cresc.

O.

- таться!
Narren!

На до-ѣль, слов-но пень тутъ торчитъ цѣлый день, только зна-еть, что взды
Ja mir wird angst und bang, sitzt er da stunden-lang; sei-ne Kla-gen zu er-

poco cresc.

poco cresc.

Fl. I.
Fl. II.
Cl.

ad libitum

O.
O.

Хв.еть, толь.ко ню.ни рас.пу.ска.еть... Эхъ, тос.ка мнѣ съ.то.бой, ужъ по.шелъ бы до.мой!
-tragen ist die grösste al. ler Pla. gen... Лан - ge halt ich's nicht aus, ge. he end. lich nach Haus!

arco
mf arco
mf
mf

a tempo

Fl. I.
Fl. II.
Cl.

O.
O.

Нѣтъ, пос. той, пос. той, пос. той, не. ми. лый,
Nein, bleib' da, bleib' da, bleib da, doch denk' nicht,

B.
W.

Что. жь? по.й. ду.
Wohl! ich geh.

cresc.
cresc.
cresc.
cresc.
cresc.

a tempo

Allegro, ma non troppo e un poco rubato.

Corni.

по_сты_лый! То - ли дѣ - ло дру - гой! На_зы_вать не хо_чу, а мол -
 ich lieb' dich! Ei - nen An - dern ich sah, den ich neu_nennichtmag, der so

mf *mf* *f* *perese.*

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

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

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

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

Allegro, ma non troppo e un poco rubato.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

ч_ать не смо_лчу; то - ли дѣ - ло дру - гой! Ах! лю - блю мо_лод - ца, свѣ_тель,
 schön wie der Tag; ja den An - dern ich mag! der von Lie - be mirspricht, frisch und

mp *mp* *f* *f* *mp cresc.*

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

mf *mf* *p* *p*

mf *mf* *p* *p*

mf *mf* *p* *p*

Fl.

Fl.

Ob.

Cl.

Cor. I. II.

o.
o.

красень съ лица: о чи смѣло глядятъ, рѣ чи страстью горятъ, онъ не ста-ра-я
roth von Ge.sicht, des sen Augen er-glühn, des sen Red'frei und kühn, der kein Weib ist, kein

cresc. *mf* *f*

Ob.

Cl.

mf cresc. *f*

I SOLO
 Fag. *cresc.* *mf* *f*

Cor. I. II.

o.
o.

ба-ба, какъ ты, нѣтъ, онъ не ста-ра-я ба-ба, какъ ты.
al-tes wie du!... Nein, der kein Weib ist, kein al-tes wie du.

f *mf*

riten. I

riten.

Poco meno animato.

Ob.
Cl.
Fag.

Вакула. (съ горечью) *pp*
Wakula. (bitter)

Не грѣшно ли те бѣ надъ лю-бовь-ю мо-ей толь-ко шу-тля шу-тить, не дѣ-
O ver-sünd'ge dich nicht! wa-rum spott-est du mein, der dir treu bis ins Grab, der nur

Poco meno animato.

Cl.
Fag.

Cor. III. IV.

V.
W.

-ва-тсья надъ ней! Ты дру-го-го ко-го э-тимъ дѣ-вомъ дѣ-ви, зна-ю, въ серд-цѣ тво-
lebt dir al-lein? Ge-gen An-de-re kehr Spott und Hohn, soll's dich freun, kalt und leb-los wie

un poco stringendo

Cl.

Corni

V. W.

емъ мѣ - ста нѣтъ для люб - ви, зна - ю, въ серд - цѣ тво - емъ мѣ - ста нѣтъ для люб -
Stein bleibt dein Herz lie - be - leer, kalt und leb - los wie Stein bleibt dein Herz lie - be -

un poco stringendo

F1.

Fl.

Ob.

Fag.

Corni

Оксана. Охана.

То ли дѣ - ло дру -
Ei - nen Andern ich

V. W.

- ви. Не грѣшно ли те - бѣ толь - ко шу - тки шу - тить!
- leer. O ver - sünd' ge dich nicht! wa - rum spottest du mein!

arco

Fl. Fl. Ob. Corni

Вакула. Wakula.

-гой, лю-без-ный, род-ной!... Не грѣшно ли смѣ-ять-ся те-бѣ на-до мной?
 sah, wie freut' ich mich da!... O ver-sünd' ge, ver-sünd' ge dich nicht, spot-te nicht!

dim. mf mp

f Tempo I. dim. mf mp

Fl. Fl. Ob. Fag. Corni

Вакула. Wakula.

То-ли дѣ-ло дру-гой! Ты дру-го-го ко-го в-тѣмъ дѣ-вомъ дѣ-ви...
 Ei-nen An-dern sah ich! Ge-gen an-de-re kehr Spott und Hohn, sollt's dich freun...

mp cresc. cresc. cresc. cresc. cresc. cresc.

The first system of the musical score consists of seven staves. The top four staves are for the vocal line, with dynamic markings of *ff* (fortissimo) and *f* (forte). The bottom three staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamic markings of *ff* and *f*. The music is in a minor key and includes various articulations and phrasing marks.

Оксана. Охана.

Очи смѣло глядятъ, рѣчи стра - стью, ог - немъ горятъ!
Sei ne Blöcke er-glühn, sei ne Re - gen sind frei und kühn!

V. W.

Пожа - лѣй ме - ня, Ок -
Warum kränkst du mich, O -

The second system continues the musical score with seven staves. It features similar notation to the first system, with dynamic markings of *ff* and *f*. The piano accompaniment includes triplet figures and complex rhythmic patterns. The vocal line continues with the lyrics and musical notation.

Fl.

Fl.

Ob.

Cl.

Fag.

O.

O.

В.

W.

Люблю, лю-блю я мо-ло-дца! Не жди доб-ра ты,
Wie ha-be ich den An-dern gern! *Lass mich in Frie-den,*

-са-на, ты! На свѣ-тѣ кра-ше нѣтъ ли-ца!.. Но сердцемъ
-sa-na, sprich! *Du bist so schön, doch hart und kalt!* *dein Herz ist*

Ob.

Cl.

Fag.

Cor. I. II.

O.

O.

В.

W.

кузнецъ по-стыльнй, дру-го-го я дав-но кра-са-ца всѣмъ серд-цемъ, всей ду-
dich mag ich gar nicht, den An-dern lieb ich lan-ge in-nig von Her-zen, gan-zer

зла ты, те-бѣ бы мучить лишь ме-ня; за всю любовь мо-ю ты пла-тишь мнѣ о-би-дой
lieb-los, mich stets zu quä-len macht dir Freud, für meine Lieb' und Treu hast du nur Spott und schnö-de

S.O.
 A.W.
ad libitum *fff*
 куз-нецъ пос-ты-лый, на вѣкъ про-
mich, bö-ser Bur-sche, komm nie zu
 дѣв-чи-на гор-да-я, на вѣкъ про-
du stol-ze, schö-ne Maid, leb' wohl, mein
ff stringendo

Più mosso.

The musical score consists of multiple staves. The top section features an orchestral arrangement with woodwinds, strings, and brass. The woodwinds (flutes, oboes, and bassoons) play melodic lines, while the strings provide harmonic support. The brass section (trumpets and trombones) plays rhythmic patterns. The bottom section features vocal soloists: an Oboe (O.) and a Bass (B.). The lyrics for the vocalists are: "ма́й! rück!" and "ма́й! Glück!". The score includes dynamic markings such as *fff* and *ff*, and tempo markings like "Più mosso." at the beginning and end of the section. The key signature has one flat, and the time signature is 6/8.

Più mosso.

ЗАКЛЮЧИТЕЛЬНАЯ СЦЕНА. № 7. SCHLUSSSCENE.

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

I. II. III. IV. Corni in F

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani Fis, E, H.

Оксана.
Oxana.
Вакула.
Wakula.

ХОРЪ ДѢВУШЕКЪ.
MÄDCHEN-CHOR.

ХОРЪ ПАРУБКОВЪ.
BURSCHEN-CHOR.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Allegro moderato.

Cl. *cresc.* *a 2*

Cor. I. II. *cresc.*

V. W. Позволь... Позволь...
Ich darf... Ich darf...

Эхъ, ка_бы пар_ни прав_ду чу_я_ли,
Ach, wenn die Burschen ahn_ten nur was wahr,

f Тенора.
(Хоръ парубковъ за сценой, недалеко.)
(Burschen-Chor hinter der Bühne nicht weit.)

Хо - - - - - дятъ гу - ля - етъ мѣ - сяць по
Hell - - - - - strahlt der Mond am nächt - li - chen

Басы.

mf cresc. *sf*

Вакула. Wakula.

Эхъ, ка_бы глу_пы_е шу_т_ки по_ни_ма_ли! Ок_са_на, ты смѣ_ешь_ся на_до мно_ю!
ach wenn die Ein_fält_gen je_den Scherz ver_stän_den! O_xa_na, dass du mei_ner im_mer spot_test!

не - - - бу, сла - - - венъ е - си, сла - - - венъ е -
Him - - - mel, Eh - - - re sei dir, Eh - - - re sei

Вакула.
Wakula.

(ближе и ближе подходит
tritt allmählich näher und)

Оксана. Охана.

Эхъ, ка-бы лю-ди да ум-нѣ-е бы-ли! Ок-са-на, до-ро-га-я!...
Ach, wenn die Leu-te doch nur klü-ger wä-ren! *O-xa-na,* *du mein Le-ben...*

(Хоръ дѣвушекъ за сценой, недалеко)
(Mädchenchor hinter der Bühne nicht weit.)

Ты - - хо Ан-ге-лы съ не-ба ле-тѣ-ли, пѣ-ню слад-ку-ю чис-ты-е пѣ-ли,
Lei-se schweb-te die En-gelschaar nie-der, *sang die herr-lich-sten* *himm-li-schen Lie-der,*

- си,
dir.

pizz. arco
f *p*

pizz. arco
f *p*

pizz. arco
f *p*

pizz. arco
f *p*

pizz. arco
f *p*

и хочетъ обнять её)
will sie umfassen.)

В. Не-у-же-ли... Род-на-я!... лю-блю те-бя!... лю-блю!...
Du wä-rest mir... er-ge-ben!... Ich lie-be dich! nur dich!

яс-на-я звѣздоч-ка свѣ-ти-лась вы-со-ко, въ-да-ла звѣздоч-ка Мла-ден-ца свя-то-го!
Glänzte ein Ster-ne-lein am Himmel da dro-ben, Hör-te das Ster-ne-lein das Christ-kindlein lo-ben.

Бла-гій Бо-же, на-не-бе-си!
Herr der Wel-ten, im Him-mel hoch!

arco
mf

mf

mf

p

Оксана. (со злобой)
Охана. (zornig)

Recit.

Прочь! Прочь! Кузнецъ проклятый! Ну можноть, тобъ та-ка-я кра-са-ви-ца какъ я, да
Fort! fort! du fre-cher Bu-be! Wie soll-te wohl ein Mäd-chen, so schön und zart wie ich, den

v.
w.

Recit.

Fl. I.

a tempo

Ob.

Cl.

Fag.

Corni.

o.
o.

у - вальня та - ко - го по - лю - би - - - - - ла? Про -
un - ge-schlachtsten Burschen lie - ben kön - - - - - nen! Du

a tempo

Poco riten.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Вакула. Wakula.

O. O. *- ва - ли - вай! Придутъ сей - часъ, да ну - же, у - хо - ди по - ско - рѣй, у - хо - ди!... Змѣ - я*
gehst sogleich! Sie kom - men schon, so eil' doch, ge - he schnell fort von hier, ge - he, geh! O Schlan -

f *largo* *amente*

f *largo* *amente*
Poco riten.

a tempo (Allegro moderato.)

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

(уходятъ) (ab)

B. W. *ты, змѣ - я ты, змѣ - я ты под - ко - лод - на - я, не дѣв - ка!*
- ge, du Schlan - ge, du Schlang' voll Arglist und so falsch, kein Mädchen!

a tempo (Allegro moderato.)

Picc.
 Fl. I.
 Fl. II.
 Ob.
 Cl.
 a 2

(Оксана задумывается)
 (Oxana versinkt in Nachdenken)

Cl. Oboi. I SOLO p

Оксана. Охана. p (съ чувствомъ) (mit Gefühl)

По - рядкомъ я по - му - чи - ла е - го, и та - кь,
 Nun tüch - tig ha - be ich den Schmied ge - quält, so arg,

о. что да - же жал - ко ста - ло. А ну, какъ ес - ли о - злит - ся, да по -
 dass es mir sel - ber leid ward. Am En - de nimmt er's mir ü - bel und ver -

вбѣгаютъ, весело смѣясь.)
gere Mädchen stürmen lachend herein.

Ну, Окса-на, мы всё за то бой при-бѣ жа-ли, сно-рѣй, ждутъ по-дру-жки те-бя не до-
Nun, O-xa-na, wir al-le sind da dich zu ho-len; komm schnell, es er-war-ten dich draussen die

сла- - - вень о - си.
Eh - - - re sei dir.

First system of piano accompaniment. Treble and bass staves. Dynamics: *p* (piano) and *mf* (mezzo-forte).

Оксана. (почти плачетъ.)
 Охана. (*fast weinend*)

Ахъ, уй-ди-те!
Ach, ent-fernt euch!

Да оставьте, не зо-ви-те!
Lasst ab-lein mich, lasst mich wei-nen!

Ахъ, ое-
Lasst mich,

-ждутся.
Mädchen.

Что ты пла-чешь?
Wes-halb weinst du?

Ко-ля-ду-емъ, слышь, дав-
Weihnachts-lie-der sin-gen

Бла- - - - гий
Un- - - - zern-

Second system of piano accompaniment. Includes vocal lines and piano parts. Dynamics: *pp* (pianissimo), *poco cresc.* (poco crescendo), and *mp* (mezzo-piano).

Un poco stringendo.

mf f

mf f

mf f

mf f

f

росо а росо стевс.

Ахъ, какъ скучно мнѣ, ахъ, — какъ ску-чно мнѣ, тя-жко, ску-чно!
 O, wie traurig ist's, o — wie trau-riг ist's, ein-sam, trau-riг!

mp mf

mp mf

mp mf

mp mf

mp mf

Un poco stringendo.

Lento.

ff f

Tuba. p ff

o. o. *molto riten.*

Ахъ! _____ Са - ма не зна - ю, что со мно - ю! Ахъ, какъ тяжко мнѣ, какъ
 Ach! _____ Mir ist's, so weh um's ar-me Her - ze! Ach, so ein-sam sein wie

sf p cre.

Lento.

Allegro.

The first system consists of five staves. The top staff is a vocal line with a *ff* dynamic marking. The second and third staves are piano accompaniment. The fourth staff is a cello part with a *ff* dynamic marking. The fifth staff is a bass part with a *ff* dynamic marking. The music is in a key with two sharps and a 2/4 time signature.

The second system consists of five staves. The top staff is a vocal line with a *f* dynamic marking. The second and third staves are piano accompaniment. The fourth staff is a cello part with a *f* dynamic marking. The fifth staff is a bass part with a *f* dynamic marking.

ску-чно, вѣдь лю-блю, а му-чу, и хо-тѣлось при-ласкать бы, и хо-тѣ-лось при-ласкать бы, приго-
 traurig; hab' ihn lieb und qual' ihn, möch. te ihn wohl her-zen, küs-sen, möch. te gern ihn her-zen, küssen, mit ihn

The third system consists of five staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth staff is a cello part. The fifth staff is a bass part.

The fourth system consists of five staves. The top staff is a vocal line with lyrics and dynamics: *scen*, *mf* do, *f cresc.*. The second and third staves are piano accompaniment with *scen* markings. The fourth staff is a cello part with *mf* do and *f cresc.* markings. The fifth staff is a bass part with *mf* do and *f cresc.* markings. The system concludes with a *ff* dynamic marking.

Allegro.

Agitato.

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

-лу - бить, да не мо - гу я, все му - чу, ласкать хо - ть - лабь,
 ko - sen, doch ich ver - mag's nicht, ich qual' ihn, ich müch' ihn her - sen,

p *cre* *scen.* *do* *scen.*
p *cre* *scen.* *do* *scen.*
p *cre* *scen.* *do* *scen.*
p *cre* *scen.* *do* *scen.*

Agitato.

О. го - лу - бить; те - бя лю - блю я, мой ми - лый, ахъ,
 und küs - sen; wie ich dich lie - be, dein Theu - rer, ach,

First system of musical notation, featuring five staves with various notes and rests. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *ff* and *f*.

Second system of musical notation, featuring five staves with various notes and rests. Dynamics include *ff*.

Third system of musical notation, featuring five staves with various notes and rests. Dynamics include *ff*.

Vocal line with lyrics in Russian and German. The Russian lyrics are: да, _____ лю - блю те - бя, лю.блю,лю.блю те.бя, о, да! The German lyrics are: ja, _____ ich lie - be dich, ich lie - be, lie - be dich gar sehr!

Fourth system of musical notation, featuring five staves with various notes and rests. Dynamics include *ff*.

Fifth system of musical notation, featuring five staves with various notes and rests. Dynamics include *ff*.

ДѢЙСТВІЕ ВТОРОЕ.

ZWEITER AUFZUG.

КАРТИНА I.

ERSTES BILD.

АНТРАКТЪ.

ZWISCHENACT.

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

I.

II.

Corni in F

III.

IV.

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani in B, D, E.

Piatti.

Triangolo.

Tamburino.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Allegro moderato.

The musical score is presented in two systems. The first system consists of six staves, with the first four staves containing the primary melodic and harmonic material. The second system consists of five staves, where the first two staves feature 'arco' markings and the 'mf' dynamic. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piece ends with a double bar line and repeat dots.

Pic.
Fl. I.
Ob.
Cl.
Fag.
Cor I. II.
pizz.
arco
f

Fl. I.
Cl.
Fag.
Cor I. II.
Timp.
p
pp
p

Fl. I. *p* *mf*

Fl. II. *p* *mf*

Cl. *a 2* *p* *mf*

Fag. *p* *mf*

Timp.

mf

mf

mf

simile

simile

f

f

Fl. I. *f*

Ob. *f*

Cl. *f* *mf*

Fag. *f* *a 2* *p*

Cor. I. II. *mf*

Timp. *pp*

f

f

f

p

p

p

p

p

Fl. I. *p*

Fl. II. *p*

Cl. a 2 *p*

Fag. *p*

Timp. (muta E in Es)

simile

simile

Fl. I. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Corni. *f*

Un poco più mosso.

ЗАНАВѢСЪ. VORHANG.

f

p

f

p

f

p

Un poco più mosso.

СЦЕНА СОЛОХИ СЪ БѢСОМЪ. № 8. SCENE DER SSOLOCHA MIT DEM TEUFEL.

Хата Солохи, почти такая же, какъ и хата Чуба, только вмѣсто перегородки, широкая печь съ лежанкою. По одну сторону, по стѣнамъ, полки съ горшками и мѣшки съ углемъ; столъ уставлень кушаньями и стекляницами, у двери лохань и бочка. При поднятїи занавѣса, Солоха проворно застегиваетъ воротъ. Она только что накинула на себя платье, голова еще растрепана. Бѣсъ вылѣзаетъ изъ печи.

Hütte der Ssolocha; fast dieselbe Einrichtung wie in Tschubs Hütte, nur statt des Verschlages, ein breiter Ofen mit Ofenbank; von der einen Seite, längs der Wände, Regalen mit Geschirr und Kohlensäcke; der Tisch ist mit Speisen und Flaschen besetzt. Bei der Thür der Spülzuber und ein Fass. Beim Aufzuge des Vorhangs knüpft Ssolocha behende ihr Kleid, das sie eben übergeworfen, zu; ihr Haar ist noch ungekämmt. Der Teufel schlüpft aus dem Ofenloch.

L'istesso tempo. (♩ = ♩)

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

I. II. III. IV. Corni in F.

Trombe in F.

Tromboni tenori.

Tromb. Basso e Tuba.

Timpani B, D, Es.

Piatti.

Triangolo.

Tamburino.

Солоха. Ssolocha.

Вихремъ вѣнийъ у_не_сло, вѣтеръ воетъ въ_бу_е_ра_кѣ. Чтобъ е_му, со_ба_кѣ,
Riss der Sturmden Quast mir fort, als wir ras ten durch die Schluchten. Stopf te dem Ver_ruch_ten

Бѣсъ. Teufel.

Violini I.

Violini II.

Violo.

Celli.

C-Bassi.

L'istesso tempo. (♩ = ♩) *più f*

Musical score for the first system, consisting of 11 staves. The notation includes treble and bass clefs, time signatures of 6/8 and 3/4, and various musical symbols such as slurs, accents, and dynamic markings like *mf* and *mp*.

C.
Ss.

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

глотку за_ме_ло; чтобъ ѿ_му, со_ба_кѣ, глотку за_ме_ло; толь_ко что спустилась, кракъ! Слю_
er den Schlund zum Tort; Stopf_ te dem Ver_ruch_ten er den Schlund zum Tort; kaum war ich he_runter, krach! brach

Musical notation includes treble and bass clefs, time signatures of 6/8 and 3/4, and dynamic markings like *mf*.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Corni.

C. Ss.

- милое по-ме-ло, чуть я не сва-лилась! А проклятый э-тотъ бѣсъ
auch der Stiel so-fort, leb' ich, ist's ein Wunder! Der verdammte Sa-tan war

Ob.

Cl.

Corni.

C. Ss.

такъ на-бѣхалъ, такъ на-лѣзъ, такъ раз-го-ря-чил-ся, что и самъ сва-лил-ся,
mir zur Sei-te im-mer-dar; war zu hoch ge-stie-gen, musst zur Er-de flie-gen,

più f

più f

più f

più f

più f

più f

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. I. II. *mp*

C. Ss.

такъ раз-го-ря-чил-ся, что самъ сва-лил-ся. Я въ трубу, онъ въ трубу, я въ из-бу,
war zu hoch ge-stie-gen, und muss-te flie-gen. Ich auf's Dach, er auf's Dach, ich ins Haus,

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. I. II. *mp*

C. Ss.

онъ въ избу; э-такъ не го-дит-ся! Не че-го серд-иться!
er mir nach; 's war ein tol-les Ja-gen! Hörnir auf zu kla-gen!

Бѣсъ. Teufel.

Fl. I. *mf*

Fl. II. *mf*

C. Ss. - да? *mein?* Нѣшто я печ.ной гор.шокъ? *Du bist schwarzich weiss und rein...*

Вѣсь. Teufel. (подъѣжая къ Солохѣ съ гримасой вѣжвости.)
 Когда въпечь гор.шки са.жа.еть. *(zu Ssolocha, kärtlich grinsend.)*
Ge-feit sind wir ge-gen Flammen.

Moderato.

Fag. *p*

Cor. I. II. *p*

Б. Т. Ну, такъ ча.роч.ка, *Schwarz und weiss gar schön* для по.да.роч.ка! *zu ein-an-der stehn!* АХЪ, ТЫ, МИ.ЛА.Я КУ. *Ach, Ge-ratt'rin, streite*

Moderato. *p* *cresc.*

Cl.
Fag.
Corni.
Б. Т.

- ма, по-су-ди-ка ты са-ма: ужь и мыслью тобой да не па-рочка? ты вьтрубу, я вьтрубу,
nicht, schau uns bei.de an bei Licht: passen wun-der-bar, sin dein schönes Paar! Du auf's Dach, ich auf's Dach,

mf *f*

Ob.
Cl.
Fag.
Cor. III. IV.
Б. Т.

ты вьиз-бу, я вьиз-бу... Чтож ты за-у-пря-милась, ты не ба-ба я-га, ко-стя-на-я но-га!
du ins Haus, ich dir nach... Fü - gedich und sei nicht stolz, sind ja bei-de geschnitzt aus dem kernigsten Holz!

f *dim.* *a 2*

Fl. I.

Ob.

Cl.

Fag.

Cor. III. IV.

p

p

p

p

Солоха. (потягивается и зѣваетъ) опять зѣваетъ) (gähnt wieder)

Ssolocha. (reckt ihre Glieder und gähnt) Больно я у-ма-лясь!
Ach wie bin ich müd' gehetzt!

Fl. I.

Ob.

Cl.

Fag.

Corni.

C. Ss.

p

p

p

p

pizz.

pizz.

p

cresc.

cresc.

cresc.

Бѣсъ. Teufel.

Дай немного от-дох-нуть. Не-рестань же гу-бы дуть, по-цѣлуй му-
Will ein wenig ruhen jetzt. Wenn die Freundschaft ich verletzt, knüpfen wir auf's

Moderato assai.

Cb.
Cl.
Fag.
Cor. III.
Солоха. Solocho.
Б.
Т.

Ну, при - каз - на я стро - ка:
Willst du mich ge - win - nen ganz:

хор - ти - ка, при - каз - на го чер - ти - ка.
Neu das Band, gieb mir ei - nen Kuss zum Pfand.

cresc.
cresc.
cresc.
cresc.

Moderato assai.

Allegro vivo.

Ob.
Cl.
Fag.
Corni.
Tamb.
C.
Ss.

(подплясываетъ)
(tanzt dazu)

а нель - зя - ли го - па - ка?
schwinge dich im wil - den Tanz!

Го - пь, го - пь, го - пь,
Hop, hop, hop,

pp
pizz.
pizz.
pizz.
pizz.

Allegro vivo.

Cl. *poco cresc.*

Fag. *poco cresc.* *mf* *marcato*

Corni. *mf* *marcato*

Piatti.

Tamb. *p*

C. Ss.

ГОПЬ, ГОПЬ, ГОПЬ, КОЗ - ЛИ - ны - е РОЖ - ки, КОЗ - ЛИ - ны - я НОЖ - ки!
 hor, hor, hor, stampf auf mit den Füß - sen, lass dich's nicht ver - dries - sen!
 БѢСЪ. Teufel. (подплясывая) (tanzt)

Эй, вы, Höllen -

pizz. *mf*

arco *mf*

Corni. *cresc.*

Piatti.

(Изъ-за печки и изъ за угловъ высовываются страшныя рожи; иные въ видѣ сверчковъ съ скрипцами, дудками, сопѣлками
 (Hinter dem Ofen hervor aus allen Winkeln zeigen sich Teufelsfratzen; einige sehen aus wie Heimchen mit Fiedeln, Pfeifen und

B. T.

бѣ - сы, скри - па - чи, зур - на - чи, тру - ба - чи, ГОПЬ, ГОПЬ, ГОПЬ,
 - gei - ger; steigt her - auf, spielt ein Tanz - lein uns auf, hor, hor, hor,

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

ff mf

dim. dim. mf

p mf

и начинают играть.)
Schalmeien und fangen zu musizieren an.)

Солоха. Ssolocha.

Гопъ, гопъ, гопъ, гопъ, гопъ, гопъ, ты но - га - ми то стро -
Hop, hop, hop, hop, hop, hop, mit den Füß - sen auf - ge -

Б.
Т.
гопъ, гопъ, гопъ!...
hop, hop, hop!...

arco mf arco mf pizz. mf pizz. mf

First system of musical notation, consisting of five staves. The top staff has a treble clef and a key signature of two flats. It contains a series of sixteenth-note runs and rests. The second and third staves have treble clefs and contain eighth-note patterns. The fourth staff has a treble clef and contains a melodic line with a dynamic marking of *f*. The fifth staff has a bass clef and contains a bass line with a dynamic marking of *f*. A tempo marking *a 2* is present above the fourth staff.

Second system of musical notation, consisting of five staves. The top staff has a treble clef and contains a melodic line with a dynamic marking of *mf*. The second and third staves have treble clefs and contain accompaniment with a dynamic marking of *mf*. The fourth staff has a bass clef and contains a bass line. The fifth staff has a bass clef and contains a bass line.

Third system of musical notation, consisting of five staves. The top staff has a treble clef and contains a melodic line with a dynamic marking of *mf*. The second and third staves have treble clefs and contain accompaniment with a dynamic marking of *mf*. The fourth staff has a bass clef and contains a bass line. The fifth staff has a bass clef and contains a bass line.

C.
Ss.

чи, гопъ, гопъ, гопъ!
stampft, hop, hop, hop!

B.
T.

Эй, вы, му-зы-кан-ты, за-печ-ны-е фран-ты!
Fiedelt lustig wei-ter, ach wie klingt das hei-ter!

Fourth system of musical notation, consisting of five staves. The top staff has a treble clef and contains a melodic line with a dynamic marking of *mf*. The second and third staves have treble clefs and contain accompaniment with a dynamic marking of *mf*. The fourth staff has a bass clef and contains a bass line with a dynamic marking of *mf* and the instruction *arco*. The fifth staff has a bass clef and contains a bass line with a dynamic marking of *mf* and the instruction *pizz.*

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) are present in several measures.

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 continues with similar rhythmic patterns and rests as seen in the first system.

The third 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 continues with similar rhythmic patterns and rests.

The fourth 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 continues with similar rhythmic patterns and rests.

Не со - пи - те вы, да по - скри - пывай
Bla. set nicht so laut, kratzt die Gei - ge mit

The fifth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *arco* are present in several measures.

(Оба пускаются въ каррикатурно-страстную пляску.)
 (Beide führen einen carikiert leidenschaftlichen Tanz auf.)

- те, по-ли-ли - кивай-те, го-пъ, го-пъ, го-пъ, го-пъ!
 Macht dass das Herz ei-nem lacht, hop, hop, hop, hop!

This musical score is arranged in six systems, each containing two staves. The key signature is B-flat major (two flats). The first system features a complex texture with multiple voices, including a prominent treble clef line with a *ff* dynamic. The second system introduces a melodic line in the upper staves, marked *mf*, and a bass line with a *cresc.* instruction. The third system continues the melodic development with a *mf* dynamic and includes a *cresc.* marking in the lower staves. The fourth system features a *f* dynamic and a *div.* instruction in the upper staves. The fifth system maintains the *f* dynamic. The sixth system concludes with a *f* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for piano and orchestra, page 213. The score is in B-flat major and 3/4 time. It features a piano part with complex rhythmic patterns and triplets, and an orchestra part with various instruments including strings, woodwinds, and brass. The score is marked with *ff* (fortissimo) and includes dynamic markings like *a2* and *unis.*. The piano part has a complex rhythmic pattern with many triplets and sixteenth notes. The orchestra part has a more melodic and harmonic texture. The score is divided into three systems of staves.

The first system of the musical score consists of six staves. The top staff features a complex rhythmic pattern with frequent triplets and sixteenth notes. The second and third staves contain sustained chords. The fourth and fifth staves show a more active melodic line with eighth and sixteenth notes. The bottom staff provides a steady bass line with quarter notes.

The second system continues the musical composition with six staves. It features similar rhythmic complexity to the first system, with triplets and sixteenth notes. Dynamic markings such as *sf* (sforzando) are present, indicating moments of increased intensity. The bass line remains consistent with the first system.

The third system of the score consists of six staves, maintaining the established rhythmic and harmonic language. The top staff continues with intricate triplet patterns, while the other staves provide harmonic support through chords and a steady bass line.

(Въ дверяхъ слышенъ стукъ; Бѣсъ останавливается.)
 (An die Thür wird geklocht; der Teufel hält inne.)

The fourth system of the score consists of six staves. It returns to the complex rhythmic motifs seen in the first system, with prominent triplets and sixteenth notes in the upper staves. The overall texture remains dense and rhythmic.

Cl. *L'istesso tempo.* (♩-♩)

Fag. *p*

Cor. III.

Бѣсъ. Teufel.

(Запечные бѣсенята прячутся и замолкають)
(Die musizierenden Teufelchen verbergen sich und halten Ruhe)

Чу! стучатся!
Horch! da klopft man!

Носъ мой слышитъ, за две-ря-ми кто то дышитъ!
Mei-ne Na-se spürt ein Schnaufen, ein Gebrause!

pizz.

pizz.

L'istesso tempo. (♩-♩)

Fl.

Ob.

Cl.

Fag.

mp

mp

mp

mp

Corni

Tr. Ten.

Tr. bas. e Tuba.

p

p

Солоха. Solocha.

(стукъ)
(Klopfen)

Эй, кто тамъ?
He, wer da!

не пу-щю!
Lass' nicht ein!

Б.
Т.

Не пре-мѣнно вѣдь ма пуститъ!
Und die He-xe thut es dennoch!

p

p

arco

arco

p

mp mf

p mp

p mp

C.
Ss.

По-меломъ у-го-щу!
Mit dem Stock fahr'ich drein!

Чертъ возьми,
Sagt ich's doch,

B.
T.

Ко-ли Чубъ, на-вѣр-но пуститъ!
Ist es Tschub, wird er be-willkommt.

mf

Fl. I.
Ob.
Cl.
Fag.

Cor. I. II.
C. Ss.

Бѣсь. Teufel.
mf

Кто тамъ такой! не Ва-ку-ла-ли? Ой, ой, ой! Ну, ку-ма Со-ло-ха!
lass niemand ein! Ist Wa-ku-la da? Das wär'schlimm! Nun, Ge-ratt'-rin, hö-re!

Fl. I. Allegro.
Cl.

(сначала какъ бы шопотомъ)
(Anfangs wie flüsternd)

Б. Т.
Ко-ли э-то не медвѣдь, то самъ панъ Го-ло-ва! э-то дѣ-ло пло-хо, и-бо
Wenn das nicht ein feister Bär, ist's der Dorfschulze selbst! Schlimm dass er uns stö-ret, tritt der

Allegro.
pp simile

Fl. I.
Cl.
B. T.

пань Го-ло-ва здѣсь по-мѣстит-ся ед-ва;
Bär erst hier ein, bleibt nur Raum für ihn allein;

слушай, слушай, ку-ма, дакъ то-му же этотъ пань, ко-ли
hör' Ge- wal- te- rin, hör! Ist erst dieser dicke Schlauch hier bei

cresc.

Fag.
Corni.
Tr. Ten.

a 2

mf *p*

Б. Т.

съ ба-бо-ю да пьянь, не-пре-мѣн-но пе-ре-кре-стят-ся!
dir und trinken auch, dann be- kreuzet er noch dich und mich!

Солоха.
Ssolocha.

Чтожь мнѣ
Nun was

mf *p*

Fl. I.

Fag. *росо а росо* *mf cresc.*

C. Ss. *дѣлать? О-то-пру! Го-ло-ва, дуракъ не пачит-ся, онъ подь-ут-ро станеть*
thu'ich? Ich schliess auf! Die-ser Dummkopf fr-ist mich sich-er-lich, er h-ilt an noch et' d-er

росо а росо cresc.

росо а росо cresc.

росо а росо cresc.

росо а росо cresc.

росо а росо cresc.

росо а росо cresc.

Fl. I.

Ob. *f* *mp*

Cl. *mp*

Fag.

Timp.

C. Ss. *сва-таться! О-то-пру, о-то-пру. По-го-*
Tag anbricht! Ich schliess auf, lass ihn ein. Warte

Евсѣ. Teufel. pp

mp

Fl. I. *p*

Об. *p*

Cl. *p*

Б. Т.

-ди ты отпирать, дай ку - да нибудь удрать, и ли дай хоть спрятаться! Я въмѣшокъ заберусь, въ три по -
nur so lange noch bis ich mich vor ihm verkroch, gleichviel ob im Fass, im Trog! In den Sack schlüpf'ich ein, mache

pp *simile*

pp *simile*

pp *simile*

pp *simile*

pp *simile*

Fl. I.

Cl.

Б. Т.

-ги - бѣ - ли согнусь, за - хо - чу, про - вер - чу пальцемъ ды - роч - ку, мо - жетъ быть, ста - рый панъ по - зо -
mich ganz schmal und fein, boh.re keck im Versteck mir ein Löchlein klein; leicht kann's sein, dass beim Frei'n mich der

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

2

p *cresc.*

p *cresc.*

cresc.

p *cresc.*

mf *mf* *cresc.*

mf *mf*

cresc.

mf

pp *cresc.*

Солоха. Ssolocha.

Мастеръ чертъу - га - дывать, бу-детъ онъ под -
Lie - ge auf der Lau - er still, merk' dir was ein

Б. Т. - ветъ ме - ня на вы - ру - чку! и - ли, чу!.. Бу - ду хотъ под - гля - дывать, мастеръ я у -
Al - te ruft zur Hülff' herein! So ist's gut... Lausche hier im Sac - ke still, mer - ke was ein

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

The musical score is arranged in two systems. The first system consists of five staves: three treble clefs and two bass clefs. The second system consists of five staves: one vocal staff (C. Ss.), one bass staff (B. T.), and three piano accompaniment staves (two treble clefs and one bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *ff*, *dim.*, *mf*, and *p*. The lyrics are in Russian and German.

C. Ss.
-гля- дывать!
je - der will!
(прячется въ мѣшокъ)
(versteckt sich im Sacke)

B. T.
-га - дывать!
je - der will!

№ 9.

СЦЕНА СОМОХЪ СЪ ГОМОВОЖЪ.
SCENE DER SSOLOCHA MIT DEM DORFSCHULZEN.

Moderato assai.

Flauto I.

Flauto II.

Oboi.

Clarineti in B. *P pesante*

Fagotti. *P pesante*

Corni in F I. II. III. IV.

Солоха. Sslocha.

Голова. Dorfschulze. (входя) (eintretend)

Вотъ э - то снѣгъ! Вотъ погля - ди, какъ онъ за - сыпалъ ка - пе - лю - хи.
Ist das ein Schnee! Da schau nur wie dick er liegt auf meinem Kragen.

Violini I. *p*

Violini II. *p*

Viole. *p*

Celli. *p*

C-Bassi. *p*

Moderato assai.

Cl.
Fag.

G.
D.

Шелъ я от-вѣдать ва-ре-ну-хи, шелъ, шелъ, и вдругъ, са-ма су-ди, мя-те-ли-ца и
Kaum konnten mich die Füße tragen, vom Weg blieb nicht die kleinste Spur; war un-terwegs zum

F1. I.
F1. II.
Ob.
Cl.
Fag.
Cor. I. II.

G.
D.

въносъ, и въротъ, и въ бо-ро-ду, такъ и не-сетъ, такъ и не-сетъ!
Pro-be-trank; draus ward nun nichts, kaum dass ich wankt bis her zu dir.

Солоха. (заглядываетъ въ окно)
Solocha. (Blickt durch's Fenster)

Ни какъ за-тих-ло,
Jetzt fällt kein Schnee mehr;

Ob.

Cl.

Fag.

Cor. I. II.

C.
Ss.

Голова, Dorfschulze.

и по-свѣтлѣ - ло...
schön hell ist's draussen...

Вотъ те и на!
Da haben wir's!

да ты и Го-ло-вѣ не рада!
dich freut's nicht wenn ich dich besuche!

Fag.

C.
Ss.

Ты знаешь самъ, панъ Голо-ва, я бѣд на - я в до - ва, не вся ка-го и въ хату я пу-щу, и но-го и у -
Du weisst ja selbst wie hoch die Ehr, ich schätze sie gar sehr. Nicht jeden lass ich in mein Hüttchen ein, oft fahr ich mit der

Cl.
Faç. a 2

Голова. Dorfschulze.

C.
Ss.

-хвatomъ у-го-щу! И-но-го хва-та нуж-но и у-хвatomъ, ну, а ме-ня? че-гожъты не-пу-
O-fen-gabel drein! Für manchen Rü-pel zieht sich auch ein Knüppel, mich a-ber brauchst du wirklich nicht zu

Cor. I. II.

Солоха. Ssolocha. Голова. Dorfschulze.

Г.
D.

-гa-ласъ? не-у-же-ли не ра-да? Да не ус-пѣ-ла я, панъ го-ло-ва, принарядить-ся. Та, та, та!
scheu-en, mein Kommen müsst' dich freu-en! Ich hat-te kei-ne Zeit ein festlich Kleid mir an zu le-gen. Ei-tel-keit!

Più mosso.

Musical score for the first system, featuring five staves. Dynamics include *mf*, *sf*, *p*, and *a 2*. The music is in a major key with a 2/4 time signature.

(Солоха подноситъ ему чарку перцовки.)

(Ssolócha präsentirt ihm ein Glas Pfefferbrantwein.) Голова. Dorfschulze.

C. Ss.

Musical score for the vocal part, starting with the lyrics:

Пей на здоровье! Ты и безъ на-ря-да, мо-лод-ка, пра-во, хоть ку-да.
 Trink auf dein Wohlsein! Bist im All-tags-klei-de gar lieb und her-zig an-zusehaun!

Musical score for the second system, featuring five staves. Dynamics include *mf*. The music continues in the same key and time signature.

Più mosso.

Moderato.

Fl. I.

Fl. II.

Cl.

G. D.

Musical score for the third system, featuring five staves for woodwinds and strings. Dynamics include *mf* and *cresc.*. The music is in a major key with a 2/4 time signature.

(петь, подпѣваетъ и притопываетъ ногой.)
(trinkt, singt und stampft mit dem Fusse dazu.)

И ю-боч-ка ря-бень-ка, и са-ма мо-
Schau wie ist dein Röcklein bunt, bist so jung und

Musical score for the fourth system, featuring five staves. Dynamics include *mf*. The music continues in the same key and time signature.

Moderato.

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

Солоха. Ssolocha. Голова. Dorfschulze.

(Слышенъ стукъ.)
(Es pocht.)

О - пять сту-чатъ!
Schon wie-der pocht's!

ахъ, чер - ти!
Kein Zwei - fel!

Со-ло-ха,
Sso-lo-cha,

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

Г. Солоха. Ssolocha. Голова. Dorfschulze.

спрячь ме-ня, до смер-ти бо-юсь, за-стануть!
birg mich! Tod und Teu - fel, wenn man mich an - träf!

Да ку-дажь те-бя я спря-чу? Спрячку-да ни -
Ah, wo soll ich dich ver - ber - gen? Ich ver - krie - che

mf

mf

f

mf

mf

p

mf

mf

p

C.
Ss.

(Высыпает из одного мѣшка угольки въ бочку;
(Schüttel die Kohlen aus einem Sack ins Fass; der

Пос-той, я о-про-ста-ю мѣ-шокъ.
Wart, wart, ich lee-re schnell die-sen Sack.

G.
D.

-будь, хоть подъкро-вать!
mich hier un-ter's Bett!

mf

mf

mf

mf

mf

p

p

p

p

First system of musical notation, consisting of five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef and a key signature of two flats (Bb and Eb). Dynamic markings 'p' (piano) are present in the first and fourth measures.

Second system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two flats. Dynamic markings 'p' are present in the fourth and fifth measures.

C. Ss. Голова влѣзаетъ.)
Dorfschulze steigt hinein.)

Вотъ такъ, влѣзай!
Nun rasch hi-nein.

G. D. (въ мѣшкѣ.)
(im Sacke.)

Вотъ те и знай!
Jetzt lass sie ein!

Third system of musical notation, consisting of five staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two flats. Dynamic markings 'p' (piano) and 'pizz.' (pizzicato) are present throughout the system. Accents are marked above several notes.

СЦЕНА СОЛОХХ
СЪ ШКОЛЬНЫМЪ УЧИТЕЛЕМЪ.

№ 10.

SCENE DER SSOLOCHA
MIT DEM SCHULMEISTER.

Moderato.

Flauto I.
Flauto II.
Oboi.
Clarineti in B.
Fagotti.
Corni in F I. II. III. IV.
Солоха. Ssolocha.
ШКОЛЬНЫЙ УЧИТЕЛЬ. Schulmeister.
Violini I.
Violini II.
Viole.
Celli.
C-Bassi.

(Входитъ Школьный Учитель, оглядываясь.)
(Der Schulmeister tritt ein und blickt um sich.)

НѢТЬ НИ КО. Seid ihr al.

Moderato.

Fag.
у. Sch.
Солоха. Ssolocha.

-го? Ну, что, Со-ло-ха, до-сто-лю-бе-зна-я, какъ по-жи-ва-ешь? А
-lein? Wie ist's ge-gangen, lieb-er-the Frau, seit wir uns nicht ge-se-hen? Wes-

Moderato.

Fl. I.
Fl. II.
Ob.
Fag.
Cor. III.
C. Ss.

ты сю да за чѣмъ пришелъ? же на у зна етъ, о бо злит ся! А ну е ө!
halb seid ihr schon wie der hier? E'ur Weib er führt es, dann giebt's Schlü.ge! Das Sa_tans.weib!

cresc. mf mf mf mf mf mf

III. Уч. Schulm.

y. Sch.

Солоха. Ssolocha. III. Уч. Schulm.

Ста ра какъ бѣеъ, мнѣ на до б ло съней возить ся! А я васъ вы го ню... Ай, не го ни те,
Sprecht nicht von ihr! Bis sie's er.führt, hat's gu te We ge. Hier ist kein Platz für euch... Wa rum mich trei ben?

mf p p cresc. p cresc. p cresc. p cresc.

C. Ss. По - ко - ю нѣтъ!
Lasst mich in Ruh!

Y. Sch. по - ми - ло - сердствуй - те!
habt Mit-leid doch mit mir!

По - под - чуй - те,
Setzt mir was vor

пре - под - не - си - те!
und lasst mich blei - ben!

Allegro.

Fl. I.

Fl. II.

Cl.

Fag.

C. Ss. И ни за что!
Das fehl - te noch!

прочь ру - ки,
Hän - de weg!

не про - си - те!
Hun - ger - lei - der!

Y. Sch. Хоть ма - лу - ю то - ли - ку!
Ach, nur ein klei - nes Schlücke - chen!

Allegro.

Cl.
Fag.

C.
Ss.

У_би_рай_тесь!
Scheert euch wei_ter!

у.
Sch.

Я... сей_часъ... сей_ -
Ja... ich seh', ich

у.
Sch.

-часъ, позво_ль_те, до_сто_лю_без_на_я! Я ви_жу толь_ко пло_хо что_то!
muss euch mei_den und ha_be euch so gern! Mein Aug'ist trüb zu un_ter_schei_den,

Moderato assai.

mf
mf
mf *espress.*
mf *espress.*
mf

Cor. III. IV.

C.
Ss.

Y.
Sch.

ПОЗВОЛЬ - те!
wirds schwer mir...

Э - то что у вас?
Was könnt' das wohl sein?

ру - ка!
'ne Hand?

ру - ка.
'ne Hand.

не - у - же ли ру - ка!
so rund, so weis und zart!

(показывая на ее руку)
(auf ihre Hand weisend)

Moderato assai.

mf
mf
mf *espress.*
mf *espress.*
mf

Cor. III. IV.

C.
Ss.

Y.
Sch.

Ше - я.
Lasst das!

А э - то что?
Und die ses hier?

ше - я!
s'Hülschen?

о, Боже мой, ка - ка - я ше - я!
O, gü't'ger Gott, ist das ein Hüls - chen!

Moderato assai.

Più mosso.

String and bass section. Dynamics: *f*, *p*, *poco*, *cresc.*

Cor. III. IV.

Cor. III. IV. Dynamics: *mf*

У.
Sch.

У, а по-звольте, ве-ли-ко-лѣп-на-я Со-ло-ха! е-ще од-но хо-чу я васъ про-
 Doch, jetzt er-lau-bet mir, wunderhol-de Frau, noch ei-nes! Gibt Antwort nur auf ei-ne Fra-ge

String and bass section. Dynamics: *p*, *poco cresc.*

Più mosso.

Fag.

Fag. Dynamics: *cresc.*

С.
Ss.

У-би-райтесь къ ор-ту! И, пра-во, какъ не
 Schiert euch doch zum Teu-fel! Ge-wiss, ihr seid recht

У.
Sch.

суть! Що се за вещь, ка-ко-го сор-ту? пле-чо? аль...
 noch! Was ist denn dies? ich he-ge Zwei-fel! Die Schul-ter...

String and bass section. Dynamics: *cresc.*

cresc.

ПѢСЕНКА ШКОЛЬНАГО УЧИТЕЛЯ.

LIEDCHEN DES SCHULMEISTERS.

Allegro moderato.

Andantino con moto.

Y. Sch.

Cor. I. II.

1. Ба - ба кѣбѣ-су при-вя-
Mocht ein Weib den Sa-tan
2. Зла, какъ бѣсъ, мо-я ста-
All und bö-se wie ein

Allegro moderato.

Andantino con moto.

Fl.

Ob.

Cl.

Y. Sch.

-залась, съ о - ка - яннымъ со - зналась.
lei-den, ei - nig wur-den bald die bei-den.
-ру-ха, что ни скажешь, лѣзетъ въ у-хо!
Drache steigt die Al-te mir zu Da-che!

„На-пу-сти“ молитъ, вѣду-шу грѣ-хов-ну-ю, са-та-
„Flös-se“ fleht es, o „Sa-tan, die Höl-len- ein, die man
Какъ по-па-ло да-рить ко-ло-тунка-ми, ко-чер-
Ja sie droht nicht al-lein, schlägt recht wacker drein, schmeißt die

mf

p

mf

p

mf

p

mf

p

mf

p

У. Sch.

ни-ску-ю яз-ву лю-бов-ну-ю!“
Leiden schaft nennt je nem Sün-der ein!“
 го-и,ско-вро-дой и по-душ-ка-ми.
Pfan-ge, den Topf, an den ar-men Kopf.

„Доб-ре!“ бѣ-съ-от-вѣ-чалъ,
„Ger-nes“ ruft er ihr zu,
 Я, сми-рен-ный, молчу,
Ich nehms hin, lei-de still,

пря-мо дѣ-ло на-чалъ.
und gesehn war’s im Nu.
 от-вѣ-чать не хо-чу.
thu-e stets was sie will.

Об.

Cl.

Fag.

У. Sch.

Охъ, лю-те мнѣ во грѣ-хахъ по-грѣ-за-ю-щу, охъ, го-ре мнѣ, тщет-но-те-бя, Со-ло-ха,
Ach, ar-ge Pein tra-ge ich durch die Sün-de mein, ach, grössre Pein duld’ich durch dich, du Stol-ze,

Allegro moderato.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is marked with *ff* (fortissimo) in several places, indicating a strong, loud dynamic. There are also markings for *f-p* (fz piano), suggesting a dynamic shift from forte to piano.

The second system consists of two staves, both in treble clef. The music is marked with *f* (forte), indicating a strong dynamic.

The third system consists of a single staff in treble clef, labeled "C. Ss." (Cello/Double Bass). The staff contains a whole rest, indicating that the instrument is silent for this section.

The fourth system consists of a single staff in treble clef, labeled "Y. Sch." (Soprano). It contains the following lyrics:
 на пришестволюб_ви при_зы_ва_ю_щу!
 die mich mit mei_ner Lieb'schmachtenlässt al_lein!

The fifth system consists of five staves. The top two are treble clefs, and the bottom three are bass clefs. The music is marked with *mf* (mezzo-forte) in the upper parts and *f* (forte) in the lower parts.

Allegro moderato.

stringendo

Recit.

Musical score for the first system, featuring five staves. The first two staves are marked *ff*. The music is in a key with one sharp (F#) and common time (C). The first staff has a treble clef, the second a treble clef, the third a treble clef, the fourth a treble clef, and the fifth a bass clef.

Musical score for the second system, featuring two staves. The first staff has a treble clef and the second a bass clef. Dynamics include *f*.

C. Ss.

Musical score for the C. Ss. part, featuring a single staff with a treble clef. Dynamics include *f*.

(стукъ въ дверь)
(*Pochen an der Thür*)

(еще стукъ)
(*neues Pochen*)

Да полно вамъ, не слышите? сту-чатъ...
So hört doch auf, man klopft ja an der Thür...

(въ испугѣ и недоумѣніи)
(*Erschreckt und unentschlossen*)

Y. Sch.

Musical score for the Y. Sch. part, featuring a single staff with a treble clef. Dynamics include *f*.

(собирается опять пѣть)
(*will wieder anfangen zu singen*)

Сту-чатъ, не слышу.
Klopft man? ich hör's nicht.

Musical score for the third system, featuring five staves. The first two staves are marked *ff* and the last three are marked *mp*. The music is in a key with one sharp (F#) and common time (C). The first staff has a treble clef, the second a treble clef, the third a bass clef, the fourth a bass clef, and the fifth a bass clef.

stringendo

Recit.

Allegro.

First system of musical notation. It consists of five staves: two treble clefs (piano), one bass clef (piano), and two staves for strings. Dynamics include *f*, *dim.*, and *mf*. The tempo is marked *Allegro*.

C. Ss.

Y. Sch.

O! Бо_же, Бо_же мой, сто_рон_не_е ли_цо! го_ре, го_ре, го_ре мнѣ, о_ка_ян_но_му!
 O! güt_ger, güt_ger Gott, ein Fremder dringthier ein! We_he, we_he, we_he, weh meiner armen Seel!

Second system of musical notation, continuing from the first system. It includes piano and string parts with dynamics *f*, *dim.*, and *mf*.

Allegro.

First system of musical notation, including piano and bass staves. Dynamic markings include *f* and *dim.*

Second system of musical notation, including piano and bass staves. Dynamic markings include *f* and *dim.*

C.
Ss.

Third system of musical notation, including piano and bass staves. Dynamic markings include *f* and *dim.*

(суетится и бѣгаетъ въ испугѣ)
(Läuft ängstlich umher)

Y.
Sch.

O! сра_мо_та срамоть и всяческа_я сра_мо_та!
O welche Schan-de nun, o welchein E_lend,wel_che Schmach!

Fourth system featuring a vocal line with lyrics in Russian and German.

Fifth system of musical notation, including piano and bass staves. Dynamic markings include *f* and *dim.*

mf

mf

mf

mf

mf

ff

ff

ff

ff

ff

ff

ff

C.
Ss.

ff

Не спрячу!
Ich thu's nicht!

Y.
ch.

пришелъ послѣдній часъ.
Mir schlug die letz - te Stund!

Со - ло - ха, спрячьте, спрячьте,
Erbarmt euch, helft mir, bergt mich,

ради Бо - га, ради Бо - га!
ich ver - ge - he, ich ver - ge - he!

mf

mf

mf

mf

mf

f

f

f

f

f

ff

ff

ff

ff

mf

ff

ff

C. Ss.
 Куда е-ще! Ве-подъ-кровать; ишь-ловки! а не хо-ти-тели в-мѣ
Wohin miteuch? *Ja' unters Bett woll'n al.Le!* *Wollt ihr nicht lieber in den*

Y. Sch.
 Сми-луйтесь, Со-ло-ха! Хо-ть под-ъ-кровать!
Habt Erbarmen, Theure! *Hier unters Bett!*

mf

mf

mf

mf

mf

mf

ff
ff
ff
ff
f
f

C.
Ss. (опоражниваетъ мѣшокъ) *3*
-ШОКЪ? (schüttet den Inhalt des Sackes aus) По-лѣ-зай-те! (Учитель влѣзаетъ, Солоха отво-
Sack? Stei-get ein denn! ряетъ дверь. Входятъ Чубъ.)

Y.
Sch. Ку-да ни-будь, Со-ло-ха! (Der Schulmeister kriecht hinein, Ssoloch-
Ach, mir ist's gleich, nur bergt mich! cha öffnet die Thür. Tschub tritt ein.)

f
f
f
f
f
f

Ob.
Cl. *ff dim.* *p*
ff dim. *p*

Cor. *ff dim.* *p*
ff dim. *p*

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

Fl. I.
Ob. *mp*
Cl. *mp*
Fag. *mp*
Cor. I. II. *p*

Чубъ. Tschub.

Солоха. Ssolocha.

А, что, небошь, и не ждала ме-ня? О-зябты, мой миленькйй! Вотъ чарка, выпей! *Hier trinkein... Gläschen!*
Gewiss er war te test du mich nicht mehr? Du frierst wohl, Herzliebster mein!

Fl. I.
Fl. II. *mp*
Ob. *mp*
Fag. *mp*
Cor. I. II. *p*

C. Ss. (Чубъ пьетъ) *(Tschub trinkt)*
 А я од-на, од-на весь вечеръ, все по те-бъ скуча-ю, да га-да-ю,
Ich war allein den ganzen Abend, wie ich herbei dich sehnte, du mein Trauter,

Allegro moderato.

Cor. III. *p* *vc*

C. Ss. да ду_ма_ю: а_вось зайдеть, а_вось!
mir bangte schon dass du nicht kümst, und nun!

Ч. Ts. He_ Du

p *mf*

Allegro moderato.

C. Ss. *Meno mosso.*

Ч. Ts. *Recit.*

у_же_ли_жда_ла? Спа_си_бо! будь такъ всег.
sehntest dich nach mir? Ich dank'dir! Bleib treu und

p *pizz.* *p*

Meno mosso.

КВАРТЕТЪ.

КВИНТЕТЪ.

Andante non troppo.

Cl. in B. *p* poco cresc.

C. Ss. *p*

Y. Sch. (Высовываетъ голову изъ мѣшка) (Steckt den Kopf zum Sack heraus.) Да ехо-ро - нисъ-же, бу-детъ пло-хо, какъ дверь то
 So sei doch stil - le, um zu mei - den, dass ein - ge -

лю - те, лю-те мнѣ, Со - ло - ха! (прячется)
 we - he, weh, was muss ich lei - den! (versteckt sich)

p poco cresc. poco cresc. poco cresc. poco cresc. poco cresc.

Andante non troppo. poco cresc.

Ob. *mp*

Cl. *più f* *mp*

Cor. I. II. *p*

C. Ss. *f*

ВЫШИБЕТЬ СЫНОКЪ!
 schlagen wird die Thür!

Панъ Го - ло - ва, ты спрячешься
 Herr Dorfschulze, willst dich wohl ver -

ВѢСЬ.
 Teufel. (показываясь изъ мѣшка) (aus dem Sacke schauend) (прячется) (versteckt sich)

Ку - ма, го - ни е - говъшинокъ!
 Zur Schenke schicke deinen Sohn!

Голова.
 Dorfschulze. (показываясь изъ мѣшка) (aus dem Sacke schauend) *f*

Со - ло - ха, тѣсенъ мнѣ мѣ - шокъ!
 Sso - lo - cha, ich er - stic - ke schon!

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

то - же!
- stee - ken!

Да спрячься, дьявольская ро - жа!
Verbirg dich doch, du Teufels - fra - tze!

Шк. учитель. Schulm. (показываясь) (sich zeigend) (прячется) (verbirgt sich)

О, лю - те, лю - те мнѣ!
O, we - he, we - he mir!

Дай погляжу, на что по - хо - жи у - чи - тель Чубья Го - ло - ва. (высовывает го - лову и хохочет)
Ich brauche nur den Hals zu ree - ken, so seh' ich wie den Dreien geht. heraus und lacht

Г. Д. Чубья. Tschub. Душ - - но, душ - но!
Ich er - stio - ke!

Со - ло - ха,
Mir schwindelt,

poco cresc. *mf* *p*

poco cresc. *mf* *p*

p poco cresc. *mf* *p*

poco cresc. *mf* *p*

poco cresc. *mf* *p*

First system of piano accompaniment, featuring staves for strings and piano. It includes various musical notations such as notes, rests, and dynamic markings like 'p'.

C. Ss. *(въ мѣшкѣ) (im Sacke)*

Да ти_ше, тамъ стучитъ Ва_ку_ла!
Seid stil_!e, wenn mein Sohn euch hö_ ret!

У. Sch. *Панъ Чубъ! За_дох_нись....*

Herr Tschub, ihr würgt mich!...

О, лю_те
O, we_ he

Б. Т. *Ну, ба_ба! Э_ка всё хъ на_ду*

Drei Männer hat dies Weib be_ thö - - - - - ra!

Г. D. *Я ды_шу ед_ва....*

wie mein Kopf sich dreht....

Нѣтъ мо_чи больше, душно
Ich komme um, ich ath-me

Second system of piano accompaniment, continuing the musical score with various instruments and dynamic markings.

The musical score consists of several systems. The top system features a piano introduction with a *mp* dynamic. The vocal parts include:

- C. Ss.** (Soprano): "Ну вот, по-ди, во-зись ты съними! Да ну, ско-рѣ - е!
Sie hö-ren nicht, ich kann nicht helfen! Ver-bergteuch schneller!
- Y. Sch.** (Soprano): "мнѣ!
mir!
- B. T.** (Tenor): "Ха, ха, ха, ха, ха, ха, ха, ха, ха, ха, ха, ха, ха!
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
- G. D.** (Bass): "О, лю - те мнѣ,
O, we he mir,
- Ч. Ts.** (Bass): "мнѣ.
kaum!

Instrumental parts include a bassoon (B.) and a double bass (G.). The score includes various musical notations such as dynamics (*p*, *mp*), articulation marks, and performance instructions like "(показываюсь) (sich zeigend)" and "(zeigt sich)".

C. Ss. Да спрячь - тесь! Да ну, ско - рѣ - е! Да ну, ско - рѣ - е, да спрячь - тесь,
 Seid ru - hig! Verbergteuch end - lich! Verbergteuch end - lich, seid rü - hig,
 U. Sch. о, лю - те, лю - те мнѣ! О, лю - те мнѣ, о, лю -
 о, we - he, we - he mir; O, we - he mir; o, we -
 B. T. ба - ба, ну, ба - ба, на - ду - ла насъ всѣхъ! Ну, ба - ба, ну, ба - ба, ну,
 Män - ner be - thürte das Weib, mich da - zu! Solch Weibs - bild, solch Weibs - bild, solch
 Г. D. - ро - во, не - уж - ли мѣ - ста нѣтъ дру - го - го, вѣдь э - такъ ты за - ду - шись насъ, охъ, мы за -
 ree - ken; hast du nicht Raum uns zu ver - stecken, wir müssen ja er - stic - ken hier, man fin - det
 Ч. Ts. - ро - во, не - уж - ли мѣ - ста нѣтъ дру - го - го, вѣдь э - такъ ты за - ду - шись насъ, охъ, мы за -
 ree - ken; hast du nicht Raum uns zu ver - stecken, wir müssen ja er - stic - ken hier, man fin - det

Вакула. да ну, ско-рѣй, да ну, ско-рѣй, да ну, ско-рѣй!
 Wakula. Verbergt euch schnell, ver-bergt euch schnell, ver-bergt euch schnell!

(Сильный стукъ въ двери. Всѣ въ испугѣ прячутся въ мѣшки.)
 (Ein starker Schlag an die Thür, alle verstecken sich in den Säcken.)

Да ну же, ма-мо,
 So öffne, Mutter,

те, лю-те мнѣ, о, лю-те, лю-те, лю-те мнѣ!
 he, we-he mir, o, we-he, we-he, we-he mir!

ба-ба, на-ду-ла насъ веѣхъ, ха, ха, ха, ха, ха, ха, ха, ха, ха!
 Weibsbild lass je-der in Ruh?, ha, ha, ha, ha, ha, ha, ha, ha, ha!

-дох-нем-ся, какъ разъ, вѣдь мы за-дох-нем-ся, какъ разъ!
 todt uns hier bei dir, ja, wir er-stie-ken al-le hier!

-дох-нем-ся, какъ разъ, вѣдь мы за-дох-нем-ся, какъ разъ!
 todt uns hier bei dir, ja, wir er-stie-ken al-le hier!

Listesso tempo.

Musical score for the first system, consisting of five staves. The music is in a minor key and 4/4 time. Dynamics include *ff* (fortissimo) and *p* (piano). The score shows a complex harmonic structure with various chordal textures.

Musical score for the second system, consisting of two staves. The music continues from the first system, maintaining the same key and time signature.

(Солоха открывает дверь. Вакула входит, задумчивый и грустный.)
 (Solocha öffnet die Thür. Wakula tritt ein, nachdenklich und traurig.)

C.
Ss.

Musical score for the vocal part (C. Ss.), starting with the lyrics "Что ты, лѣший, зря въ хату лѣзешь?". The melody is in a minor key and 4/4 time.

Что ты, лѣший, зря въ хату лѣзешь?
 Welcher Teufel treibt dich nach Hause?

B.
W.

Musical score for the vocal part (B. W.), starting with the lyrics "отворяй мнѣ! doch die Thüre!". The melody is in a minor key and 4/4 time.

отворяй мнѣ!
 doch die Thüre!

Musical score for the third system, consisting of five staves. The music continues from the previous systems, featuring a prominent piano accompaniment with *ff* dynamics.

Listesso tempo.

Fl. I.

Andante.

Fl. II.

Ob.

Cl.

Fag.

C.
S.

B.
W.

(грустно и кротко)
(*traurig und demüthig*)

Я уй-ду, пожалуй!
Nun ich kann ja ge-hen!

Я ду-мала, ты въ куз-ни-цѣ но-чу-ешь.
Ich dachtemir du nächtigst in der Schmiede.

(уходитъ въ сѣни)
(*Geht in's Vorhaus*)

Ну, въ куз-ни-цѣ, такъ куз-ни-цѣ;
Schön, schön, ich geh zur Schmiedegleich;

Sordini.

con Sordini

pizz.

Sordini.

con Sordini

pizz.

Sordini.

con Sordini

pizz.

Sordini.

con Sordini

pizz.

Sordini.

con Sordini

pizz.

Andante.

Fag.

Cor I. II.

B.
W.

вотъ, ста-ти, тутъ и мѣшки мо-я при-брать не ху-до бы для праздни-ка Хри-сто-ва.
da ste-hen noch mei-ne Säe-ke an der Wand; ich räum'sie fort zur heil-gen Weihnachtswei-he.

АРИОЗО ВАКУЛЫ.

№ 12.

ARIOSO DES WAKULA.

Andante.

Flauto I.
Flauto II.
Oboi.
Clarineti in B.
Fagotti.
Corni in F I. II. III. IV.
Вакула. Wakula.
Violini I.
Violini II.
Viole.
Celli.
C-Bassi.

(задумывается)
(versinkt in Gedanken)

Вотъ уже годъ прошелъ, и снова зо-вуть ме-ня ко-лядо-
Nun ist ein Jahr schon um, aufs Neue klingt Weihnachtssang durch's ganze

pizz.
pizz.
pizz.
Solo arco
p espress.
pizz.
p

con Sordini

Andante.

Fag. piu. f

v. w.

- вать, а мнѣ и домъ родной не милъ! Страсть извела, изсохну я, какъ под-ко-лод-ная змѣ-
Land, wie öd' erscheint mein Vaterhaus! Mich hat die Leidenschaft erfasst, das Lebenschein mir ei-ne

arco
mp
arco
mp
arco
mp
arco
f
arco
mp

rosso cresc.

Fag.

Cor. I. II.

(машинно завязывает мѣшки и пробуетъ поднять ихъ)
(verbindet mechanisch die Säcke und versucht sie aufzuheben)

B.
W.
-я! Тос-ка, со-сетъ ме-ня тос-ка!
Last! Der Gram saugt mir mein Herzblut aus!

The first system of the score includes parts for Flute (Fag.), Cor. I. II., and vocal parts (B. and W.). The woodwinds play a rhythmic accompaniment. The vocal parts enter with the lyrics. The score includes dynamic markings such as *p* and *cresc.*

Cor. I. II.

B.
W.
На что по-хожъ я сталь, мѣшки, и тѣ ед-ва поднять мо-гу!
Wie stark war einst mein Arm, und nun heb' ich die Kohlen-säcke kaum!

The second system continues the musical score with parts for Cor. I. II., and vocal parts (B. and W.). The woodwinds play a rhythmic accompaniment. The vocal parts enter with the lyrics. The score includes dynamic markings such as *mf*, *p*, *cresc.*, *pizz.*, *dim.*, and *simile*.

Cor. I. II.

cresc.

B. W.

Давно ли гуль я ця-та-ки, дав-ноль под-ко-вы могъ ло-мать, порядкомъ былъ такъ здоровъ...
Vor Kurzem konnt ich Wunder thun, brach Münzen, Ei-sen-stäb' wie Schaum; ich war so stark, so kerngesund...

mf

mf

mf

mf

arco

mf

Ob.

mf

Cl.

mf

Fag.

mf

B. W.

И что же? Съ углемъ двухъ мѣшковъ не въ си-лахъ за дверь про-во-лочь! Поднять ихъ
Jetzt schaudr'ich! Die-se wen'-gen Pfund; kaum schiebtsie mei-ne schwache Hand, bin sie zu

mf

f

ff mf

mf

Ob.
f cresc.

Cl.
f cresc.

Fag.
f

Cor. III. IV.
mf

V.
W.
на спи-ну не въ мочь!
he - ben ausser Stand!

cresc.

cresc.

cresc.

mf

cresc.

p

p

pizz.

p

pizz.

p

f a piena voce

V.
W.
Ахъ, мнѣ о - постыль и домъ ро-ди - мыи, лучшебъ у - ме-реть, чѣмъ такъ страдать!
Ach, wie ist es öd im al - ten Hau - se, öd im Herzen mir das so sich härmt!

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

F.I.

F.I. II.

Ob.

Cl.

Fag.

Corni.

V.

День деньской томлюсь я, но - чью сна нѣтъ, страсть из - ве - ла, из - сох - ну я!
 Nachts wenn Ruh' mir Noth thut, kommt der Schlaf nicht, nichts hilft mir mehr, ich sie - che hin.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf

cresc.

mp

p

cresc.

p

cresc.

ff

mf

mp

mf

mp

arco

mp

arco

mp

mf

mp

V.

Что же ты со - сешь ме - ня, кру - чи - на тос - ка,
 Bö - ses Her - ze - leid nahm mir die Kraft und die Freud,
 что жь ты, под - ко - лод - на - я змѣ - я, су - щиясь
 schlang wie ei - ne gift - ge Nat - ter sich um mein

f

Cor. I. II.

B. W.

серд-це, о-травляешь ду - шу!
Herz und nagt an meiner See - le!

Нѣтъ, чортъ возьми, ужъ за_хо - чу, и тридцать
Ich trag' sie fort aus Ei-gen-sinn und wä-ren

p *cresc.* *simile* *dim.*

p *cresc.* *simile* *dim.*

p *cresc.* *simile* *dim.*

p *cresc. pizz.* *simile* *dim.*

p *cresc.* *dim.*

Cor. I. II.

B. W.

(поднимаетъ два мѣшка)
(hebt zwei Säcke auf)

пудъ про_во_ло_чу!
dreissig Pud da-rin.

Давотъ е - ще одинъ мѣшокъ съ со_бо_ю въ ру - ку за_хва_чу,
Den drit-ten Sack da an der Wand, den nehm ich in die lin-ke Hand,

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

Tromb. ten.
Tromb. bas. e Tuba
Тенора.
Басы.
Вы - рос - ла у ты - на крас - на - я ка - ли - на, кра - ше той ка - ли - ны пан - ноч - ка,
Nah am Garten - zäun - lein wächst ein Schneeballsträuch - lein, schmuc - ker als das Sträuchlein grünt und blüht,
Тенора. *p*
Басы. *p*
Вы - рос - ла у ты - на крас - на - я ка - ли - на, кра - ше той ка - ли - ны пан - ноч - ка,
Nah am Garten - zäun - lein wächst ein Schneeballsträuch - lein, schmuc - ker als das Sträuchlein grünt und blüht,
Celli. pizz.
Bassi. pizz.
p

Fl. I.
Fl. II.
Ob.
Cl.
Fag.
Cor. I. II.
Tromb. ten.
Tromb. bas. e Tuba.

пан - ноч - ка О - ри - на. Пан - ноч - ка О - ри - на го - стей под - жи - да - ла,
blüht das jun - ge Fräulein. Es war ganz al - lei - ne, hat - te Gäst' ge - la - den,
пан - ноч - ка О - ри - на. Пан - ноч - ка О - ри - на го - стей под - жи - да - ла,
blüht das jun - ge Fräulein. Es war ganz al - lei - ne, hat - te Gäst' ge - la - den,
arco
arco
p

ви - на на - цѣ - ди - ла, да и за - дре - ма - ла; доб - рый ве - черъ, доб - рый
 füllt die Krüg' mit Wei - ne und war ein - geschla - fen; доб - рый ве - черъ, gu - ten A - bend, gu - ten
 ви - на на - цѣ - ди - ла, да и за - дре - ма - ла; доб - рый ве - черъ, доб - рый
 füllt die Krüg' mit Wei - ne und war ein - geschla - fen; доб - рый ве - черъ, gu - ten A - bend, gu - ten

p cresc. *mf*
p > cresc. *mf*
cresc. *mf*
cresc. *mf*
cresc. *mf*
cresc. *mf*
cresc. *mf*
cresc. *mf*

First system of musical notation, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p*.

Second system of musical notation, primarily piano accompaniment. The piano part continues with the established rhythmic pattern. Dynamics include *p*.

Third system of musical notation, featuring vocal lines with lyrics. The piano accompaniment continues. Dynamics include *p*.

Lyrics: *вечеръ, доб-рый ве-черъ! При-летѣли*
A-bend, gu-ten A-bend! Ka-men Vo-gel-

Fourth system of musical notation, featuring vocal lines with lyrics. The piano accompaniment continues. Dynamics include *p*.

Lyrics: *вечеръ, доб-рый ве-черъ! При-летѣли*
A-bend, gu-ten A-bend! Ka-men Vo-gel-

Fifth system of musical notation, primarily piano accompaniment. Dynamics include *p*.

Sixth system of musical notation, featuring piano accompaniment with pizzicato markings. Dynamics include *p* and *pizz.*

Lyrics: *(Мало по малу изъ хатъ и*
Allmählich versammeln

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part includes chords and melodic lines in both hands.

паш - ки, пе - ре - би - ли чаш - ки, пи - рогъ по - кле - ва - ли, ра - зомъ ви -
 - zu - ge, war - fen um die Krü - ge, sie pick - ten die Spei - sen, tran - ken den

паш - ки, пе - ре - би - ли чаш - ки, пи - рогъ по - кле - ва - ли, ра - зомъ ви -
 - zu - ge, war - fen um die Krü - ge, sie pick - ten die Spei - sen, tran - ken den

изъ разныхъ сторонъ улицы выходятъ нѣсколько стариковъ и старушекъ и прислушиваются къ пѣнью молодежи.)
sich aus den Häusern tretend von verschiedenen Seiten der Strasse mehrere Greise und Greisinnen und hören dem Gesange der Jugend zu.)

Musical score for the fourth system, primarily piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes in the right hand and a steady bass line in the left hand.

но все по-хле-ба-ли. Ой, проснись дѣвчѣна, паянчѣка О-ри-на, на-до-бра-та
 Wein bis auf die Nei-ge. Schlä-fe-rin er-wa-che, schau nur was sie ma-chen, Hoch-zeit hält dein

но все по-хле-ба-ли. Ой, проснись дѣвчѣна, паянчѣка О-ри-на, на-до-бра-та
 Wein bis auf die Nei-ge. Schlä-fe-rin er-wa-che, schau nur was sie ma-chen, Hoch-zeit hält dein

arco p

arco p

arco p

arco p

3/4

p cresc.

mf

mf

p cresc.

mf

намъ женить, се - стру за - мужъ от - да - вать;

Bruder, heut ein Bursch um die Schwester freit;

cresc.

доб - рый вечеръ, доб - рый вечеръ,

dob - ruy vecher', gu - ten A - bend, gu - ten A - bend,

mf

mf

cresc.

mf

намъ женить, се - стру за - мужъ от - да - вать;

Bruder, heut ein Bursch um die Schwester freit;

cresc.

доб - рый вечеръ, доб - рый вечеръ,

dob - ruy vecher', gu - ten A - bend, gu - ten A - bend,

mf

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

Moderato assai.

The first system of the score shows the piano accompaniment. It consists of five staves: two treble clefs and three bass clefs. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Moderato assai'. The piano part features a series of chords and moving lines in the right hand, and a more rhythmic bass line in the left hand. Dynamics include piano (*p*) and piano-piano (*pp*).

The second system of the score consists of five empty musical staves, including two treble clefs and three bass clefs, indicating a section where the vocalists are silent.

The first vocal entry in the score. The vocal line is on a treble clef staff. The lyrics are: *Доб - рый ве - черь!* / *Gu - ten A - bend!*. The piano accompaniment continues from the first system. Dynamics include piano (*p*).

The second vocal entry in the score. The vocal line is on a treble clef staff. The lyrics are: *доб - рый ве - черь!* / *gu - ten A - bend!*. The piano accompaniment continues. Dynamics include piano (*p*).

The third vocal entry in the score. The vocal line is on a treble clef staff. The lyrics are: *(на сценѣ)* / *(auf d. Bühne)* / *Ти - ха - я но - ченька, дай доб - рымъ здо - ро - вья - ца,*. The piano accompaniment continues. Dynamics include piano (*p*).

The piano accompaniment for the third system, corresponding to the vocal entry above. It features a more active piano part with flowing lines in both hands. Dynamics include piano (*p*).

Moderato assai.

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

III. а больнымъ из-го-ловь - и - ца, ма - лы - нмъ по - да - роч - ки, ста - ры - нмъ по - ча - ро - чкѣ,
und die Kran-ken im Schlaf be-wacht. Kin-dern bracht sie Na - sche-rein, Frei-sen man-chen Be - cher Wein,

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

III. а на об-ра-зоч - ки дай намъ цвѣ-точ - ки, доб - рый ве - черъ, доб - рый ве - черъ.
Blümlein zum Be-stec - ken der Herrgotts - es - ken, gu - ten A - bend, gu - ten A - bend.

II -

Справа выходит партія колядующих парубковъ и дѣвчатъ. Впереди несутъ звезду.

I.

Von rechts erscheint eine Gruppe singender Bursche und Mädchen. Sie tragen einen Stern voran.

Гей, вы, си-вы-е-у-сы, не жалѣй-те кол-ба-
 Хорт, ihr, grauen Schnauzbärt dort, bringt uns frische Wurst so -

II.

II.

Five staves of piano introduction featuring arpeggiated chords. The first four staves are in treble clef, and the fifth is in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The chords are marked with 'f' (forte) and have a '3' above them, indicating a triplet. The first two staves have a '2' above them, indicating a second ending or a specific fingering.

Four staves of piano accompaniment for the first vocal entry. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The chords are marked with 'mf' (mezzo-forte). The first two staves have a '2' above them, indicating a second ending or a specific fingering.

Vocal line I with lyrics. The first staff is in treble clef, and the second is in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "Не жа-лѣй-те кол-ба-сы! bringt uns fri-sche Wurst so - fort!" and "У - гос - ти - те насъ по - Ja be - wir - thet uns mit". The first staff has a '2' above it, and the second staff has a '3' above it. The music is marked with 'f' (forte).

Vocal line II. The first staff is in treble clef, and the second is in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The first staff has a '2' above it, and the second staff has a '3' above it.

Vocal line III. The first staff is in treble clef, and the second is in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The first staff has a '2' above it, and the second staff has a '3' above it.

Four staves of piano accompaniment for the second vocal entry. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with two sharps (D major) and a 4/4 time signature. The chords are marked with 'mf' (mezzo-forte). The first two staves have a '2' above them, and the bottom two staves have a '3' above them.

Five staves of piano introduction. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of a continuous triplet pattern in the right hand and a simpler accompaniment in the left hand. The dynamic is marked *f* (forte).

Five staves of piano accompaniment. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a steady accompaniment with some melodic lines in the upper staves. The dynamic is marked *mf* (mezzo-forte).

I. *У-гос-ти-те насъ по-ля-ни-цей!*
Ja, be-wir-thet uns mit Backwerk auch!

У-гос-ти-те ви-на скля-ни-цей.
Schenkt uns Wein ein wie es Sitt und Brauch.

Vocal line for the first voice part (I). The lyrics are in Russian and German. The music is in treble clef with a key signature of two sharps (D major). The dynamic is *f*.

II.

Second voice part (II) musical staff, currently empty.

III.

Third voice part (III) musical staff, currently empty.

Five staves of piano accompaniment. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a steady accompaniment with some melodic lines in the upper staves. The dynamic is marked *mf* (mezzo-forte).

Piano introduction consisting of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth-note runs.

Piano accompaniment for the first vocal entry, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in a moderate tempo and features a steady accompaniment.

I. *Скля-ни-цей!*
Sitt und Brauch!

Доб - рый ве - черъ!
Gu - ten A - bend!

Доб - рый ве - черъ!
Gu - ten A - bend!

Vocal line for the first voice part (I). The lyrics are in Russian and German. The music is in a moderate tempo and features a steady accompaniment.

II.

Musical staff for the second voice part (II). The staff is empty, indicating that this part is not used in this version of the piece.

III.

Musical staff for the third voice part (III). The staff is empty, indicating that this part is not used in this version of the piece.

Piano accompaniment for the second vocal entry, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in a moderate tempo and features a steady accompaniment.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamics.

I. Доб - - рый ве - черь!
Gu - - ten A - bend!

Е - ще ко - ля - да!
Da kommt noch ein Chor!

II. Слева входит III^я партия колядущихъ.
Von links kommt die III^e Gruppe der Sanger.

Лас - точ - ка, пе - ре - ле - - точ - ка
Schwul - be - lein, flin - kes Zug - - vog - lein

III. (Старушки) (*Greisinnen*) Е - ще ко - ля - да!
 (Старички) (*Greise*) *Da kommt noch ein Chor!*

Musical score for the second system, featuring multiple staves with complex rhythmic patterns and dynamics.

I. *ff* *ff*

От - ку - да вы? Чтожъ намъ врозь - то быть, да -
 Wo kommt ihr her? Wol - len ein - träch - tig zu -

ff *ff*

Гей, здо - ро - во!
 He, wie geht's euch!

при - де - ть - да къ намъ вло - ко - шеч - ко, от - во - ри е - го, хо -
 kommt und pickt an je - des Fen - ster - lein, Haus - frau schau zum Fen - ster -

III. *ff* *ff*

От - ку - да вы? Чтожъ вамъ врозь - то быть? Сои -
 Wo kommt ihr her? Wes - halb wollt ihr nicht zu -

I. *vai - te vse' vme - st' za - ve - dem' ko - la - du - shku!*
- sam - men gehn, vol - ler klingt dann un - ser Weih - nachts - sang!

II. *- zia - iush - ka, po - da - vai nam' dve' po - la - ni - cy,*
- lein hi - raus, rei - che Spei - sen und Ge - tränk he - raus

III. *- di - tse' vme - st'! Tak' - to bu - det' se - se - l' - e vam'!*
- sam - men ge - hen! Vol - ler klingt dann eu - er Weih - nachts - sang!

ff mf p a2

f ff

Сопр. 1й и 2й ХОРЪ ВМѢСТЪ.

Альтъ.

Теноръ.

да е - ще кол - бас - ки.
Басъ. und noch von den Würstchen.

Гдѣжъ Ок - са - на?
Kommt O - xa - na?

Гдѣжъ Ок са - на?
Kommt O - xa - na?

Гдѣ о - на? А - ли насъ чуж -
Ist sie da? Weicht sie uns ab -

mf p

А - ли насъ чуж -
Weicht sie uns ab -

Cl.

poco cresc. *mf* *piu f*

I. Не то нѣжит-ся со сна, не то на-ря-жа-ет-ся!
Wis-sen nicht was ihr geschah, putzt sie sich, schmolts sie zu Haus! (Опять колядуютъ въ ближайшую къ рампѣ хату.)

II. - да - ет - ся?
sichtlich aus? Лас - точ - ка пе - ре - ле - точ - ка
Schwülbe - lein, flinkes Zug - vög - lein,

poco cresc. *piu f*

Fl. I.

Fl. II.

Ob.

Cl.

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

II. *nächsten Hause.)*
 при - ле - тѣла къ намъ въ око - шеч - ко,
kommt und pickt an je - des Fen - ster - lein, *cresc.* от - во - ри е - го, хо - зя - юш - ка,
Haus - frau blick zum Fenster - lein hinaus,

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

piu f

piu f

piu f

piu f

mf

mf

mf

I.

II.

по-да-вай намъ двѣ по-ля-ни-цы, да гру-доч-ку каш-ки,
rei-che Spei-sen und Getr nk he-raus, Gieb Brei, sar-te Ripp-chen

по-да-вай намъ двѣ по-ля-ни-цы,
rei-che Spei-sen und Getr nk he-raus,

f

f

f

f

f

rallentando

The first system of the score consists of six staves. The top two staves are vocal parts, with dynamics *f* and *ff*. The next three staves are piano accompaniment, also marked with *f* and *ff*. The bottom staff is a bass line. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

I.

II.

да е - ще кол-бас-ки,
und noch von den Würstchen,

стукъ, стукъ, стукъ,
pick, pick, pick,

стукъ, стукъ, стукъ,
pick, pick, pick,

стукъ!
pick!

The second system features two vocal parts (I and II) and piano accompaniment. The vocal lines have lyrics in Russian and German. The piano accompaniment includes a bass line and chords. Dynamics *f* and *ff* are used throughout.

стукъ, стукъ, стукъ,
pick, pick, pick,

The third system continues the musical score with piano accompaniment and vocal parts. Dynamics *f* and *ff* are present. The piano accompaniment features chords and moving lines.

rallentando

ritenuto

Tempo I.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *f*.

I.

II.

III.

Vocal parts with lyrics in Russian, German, and English. Dynamics include *ff* and *ff*.

I. Стукъ, стукъ, стукъ, стукъ, стукъ, стукъ! Вы - рос - ла - у

II. стукъ, стукъ, стукъ, стукъ! *Pick, pick, pick, pick, pick, pick!* *Nah am Gar - ten -*

III. (Старушки) *Pick, pick, pick, pick!* (Старички) Стукъ, стукъ, стукъ, стукъ, стукъ, стукъ! *Pick, pick, pick, pick, pick, pick!* Ти - ха - я ты *Stil - le kam die*

(Greisinnen) (Greise)

Piano accompaniment for the second system, continuing the complex rhythmic patterns from the first system. Dynamics include *ff*.

ritenuto

ff Tempo I.

The first system of the score consists of five staves. The top staff is the right-hand piano part, featuring a continuous eighth-note melody with slurs. The second and third staves are the left-hand piano part, providing harmonic support with chords and moving lines. The fourth and fifth staves are the bass line, consisting of a simple eighth-note accompaniment.

The second system of the score consists of five staves. The top two staves are the right-hand piano part, continuing the melodic and harmonic themes. The bottom three staves are the left-hand piano part, including the bass line.

I. ты - на крас - на - я ка - ли - на; кра - ше той ка -

II. zäun - lein, wächst ein Schneeball - sträuch - lein. Schmutz - ker als das

The third system of the score contains the vocal lines and piano accompaniment. It consists of five staves. The top staff is the vocal line for the first voice (I), with lyrics in Russian and German. The second staff is the vocal line for the second voice (II). The bottom three staves are the piano accompaniment, including the bass line.

III. но - чень - ка, дай доб - рым здо - ровь - и - ца, боль - нымъ из - го -

heil' - ge Nacht hat Man - chem Ge - sund - heit bracht, die Kran - ken im

The fourth system of the score contains the vocal lines and piano accompaniment. It consists of five staves. The top staff is the vocal line for the first voice (III), with lyrics in Russian and German. The second staff is the vocal line for the second voice. The bottom three staves are the piano accompaniment, including the bass line.

The fifth system of the score consists of five staves. The top staff is the right-hand piano part, featuring a continuous eighth-note melody. The second and third staves are the left-hand piano part. The fourth and fifth staves are the bass line.

I. - ли - ны пан - ноч - ка, пан - ноч - ка О - ри - на. Панноч - ка О - ри - на

II. Sträuchlein, grünt und blüht, blüht das jun - ge Fräulein. Es war ganz al - lei - ne,

III. - л о в ь и - ца, доб - рый ве - черь, доб - рый ве - черь. Ма - лы н ь м ь по - дар - ки,
Schlaf be - wacht, gu - ten A - bend, gu - ten A - bend. Jun - gen Volk Ge - schen - ke,

I. гостей поджи_да_ла, ви - на на_цѣ_дн_ла, да и за_дре_ма_ла, доб_рый ве_черъ, *cresc.*

II. hat_te Gäs't' ge_la - den, füllt' die Krüg mit Wei_ne, und war ein_ge_schla_fen, gu - ten A_bend, *cresc.*

доб_рый ве_черъ, *cresc.*
gu - ten A_bend, *cresc.*

III. ста_рымъ по чар_кѣ, а на об_ра_зоч_ки дай ты намъ цвѣточ_ки, доб_рый ве_черъ, *cresc.*

Grei_ßen nur Ge_trän_ke, Blüm - lein zum Be_stecken heil' - ger Her_gotts_ecken, gu - ten A_bend, *cresc.*

Musical score for the first system, including piano and violin parts. The piano part features dynamics *mf* and *f*. The violin part features dynamics *f* and *tr*.

I. доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ,
 II. *gu - ten A - bend* *gu - ten A - bend* *gu - ten A - bend*, *gu - ten A - bend*, *gu - ten A - bend*,

Musical score for the second system with vocal lines I and II. Dynamics include *f* and *tr*.

III. доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ,
gu - ten A - bend, *gu - ten A - bend*, *gu - ten A - bend*, *gu - ten A - bend*,

Musical score for the third system with vocal line III. Dynamics include *f* and *tr*.

Musical score for the fourth system, including piano and violin parts. Dynamics include *f* and *tr*.

ritenuto

First system of piano accompaniment. It consists of five staves: two for strings (Violins I and II) and three for piano (Right Hand, Left Hand, and Bass). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The first system shows mostly rests, with some notes appearing in the piano parts towards the end of the system.

I. доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый

II. gu - ten A - bend, gu - ten A - bend, gu - ten A - bend, gu - ten A - bend, gu - ten

III. доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый

gu - ten A - bend, gu - ten A - bend, gu - ten A - bend, gu - ten A - bend, gu - ten

Second system of piano accompaniment with vocal lines. It includes vocal staves for three voices (I, II, III) and piano accompaniment. The vocal lines contain Russian lyrics and German transliterations. Dynamics include *cresc.*, *mf*, and *f*. The piano accompaniment continues with rhythmic accompaniment.

III. доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый ве - черъ, доб - рый

gu - ten A - bend, gu - ten A - bend, gu - ten A - bend, gu - ten A - bend, gu - ten

Third system of piano accompaniment with vocal lines. It includes vocal staves for three voices (I, II, III) and piano accompaniment. The vocal lines continue with Russian lyrics and German transliterations. Dynamics include *cresc.*, *mf*, and *f*. The piano accompaniment continues with rhythmic accompaniment.

ritenuto

a tempo

First system of musical notation, including piano (p) and forte (ff) dynamics.

Second system of musical notation, including piano (p) and forte (ff) dynamics.

Third system of musical notation, including mezzo-piano (mp) dynamics.

I. *ve-черь доб-рый ве- - черь.*
 II. *A. bend, gu-ten A. - - bend.*

Vocal staves for the first and second parts of the song, including lyrics and performance markings like *A. bend*.

III. *ве-черь доб-рый ве- - черь.*
A. bend, gu-ten A. - - bend.

Vocal staff for the third part of the song, including lyrics and performance markings like *A. bend*.

Final system of musical notation, including piano (p) and forte (ff) dynamics.

ff a tempo

СЦЕНА И ПЬЕСЪ

SCENE UND LIED

(съ хоромъ) О ЧЕРЕВУЧКАХЪ. № 14. (mit Chor) VON DEN HANTÖFFELCHEN.

Moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F I. II. III. IV.

Trombe in F.

Tromboni Tenori.

Tromb. basso e Tuba.

Timpani A, B, Es.

Оксана.
Oxana.

Сопрано.
Soprano.

Альтъ.
Alt.

Теноръ.
Tenor.

Басъ.
Bass.

CHOR.

XORЪ.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

(Оксану, сидящую въ саночкахъ рядомъ съ другою дѣвушкой, Одаркой, два парубка привозятъ и она навливаютъ среди народа.)

(Oxana wird neben einem andern Mädchen, Odarka, in einem Handschlittchen sitzend von zwei Burschen angefahren und in mitten der Volksmenge stehen gelassen.)

Что Ок_са_на ты за_мѣш_ ка_лась? Что такъ долго на_ря_ жа_ ла_ся?
Schad' O_xa_na, dass du spät erscheinst! hast dich gar zu lan_ge schön ge_macht!

Что Ок_са_на такъ за_мѣш_ ка_лась? Что такъ долго на_ря_
Schad O_xa_na, dass du spät erscheinst! hast dich gar zu lan_ge

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

Moderato.

Allegro.

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

Оксана, Окана.

А не зна-е-те ли, хлоп - цы,
Wisst ihr nicht, ihr bra-ven Bur - sche,

..жа - ла - ся?
schön ge-macht!

arco
p
arco
p
arco
p
arco
p

Allegro.

кто на - мец-ни да въ мо - розъ,
un-längst wer bei streng-ster Kält?
подъ мо - имъ ок-номъ на скрипкѣ до - пи -
sich vor mei-ner Thür mit Fie-deln bis zu

arco
p
arco
p
arco
p
arco
p

mp

mp

mp

a 2

mp

mp

о.

ли-кал-ся до слезъ, ажъ стру-ны ло-па-ли-ся, го-лосъ хрипнулъ, от-мо-
Thränen ab-ge-quält, bis al-le Sai-ten zer-sägt, rauh die Stim-me, bis kein

mp

mp

mp

mp

-ро-жен-ны-е паль-цы е-ле дви-га-ли-ся?
starr-gefror-ner Fin-ger an der Hand sich mehr regt?

Ужъ не ты ли?
Du warst's, Freundchen?

Ха, ха, ха, ха,
 На, на, на, на,

Ужъ не
du warst's

mf

mf

mf

mf

mf

(Появляется Вакула, который проходя останавливается среди улицы, сваливает два мѣшка на землю, а третій перебрасывает через плечо и издали любуется Оксаною.)

(Erscheint Wakula, der im Vorübergehen in der Mitte der Strasse stehen geblieben ist, zwei Säcke auf die Erde gleiten liess, den dritten über die Schulter geworfen hat und aus der Ferne Oxana bewundert.)

o.
o.

Ужъ не ты-ли?
Du warst's Freundchen?

Ужъ не ты-ли?
Du warst's Freundchen?

Ужъ не ты-ли?
Du warst's Freundchen?

Не я,
Ich nicht,

и не я,
ich war's nicht.

Ну такъ кто же?
Nun wer war's denn?

ты-ли?
Freundchen?

Ужъ не ты-ли?
Du warst's Freundchen?

Не я, и не я,
Ich nicht, ich war's nicht,

ну такъ
Nun wer

Fl.
Ob.
Cl.
Fag.

Cor. III.IV.

Оксана. Охана. (увидя Вакулу)
(*Wakula bemerkend*)

А не зна_е_те ли, па - руб_ки,
Könn't ihr mir nicht sagen, jun - ge Leut'

Ну такъ кто же?
Nun wer war's denn?

Ну такъ кто же?
Nun wer war's denn?

Ну такъ ктожъ?
Nun wer war's?

кто же?
war's denn?

Ну такъ кто же?
Nun wer war's denn?

о та_комъ дѣ_ти_нѣ, что въчу_жу_ю ха_ту забрал_ся къ дѣв_чи_нѣ?
wer das wohl ge - we - sen, der in frem - dem Hau - se leis sich ein - ge - schli - chen?

Musical score for the first system, featuring five staves. The top two staves are for trumpets (tr) and trombones (tr). The third staff is for a second set of trumpets and trombones. The fourth staff is for a second set of trumpets and trombones, marked with a 2. The fifth staff is for a trombone (tr). The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

Empty musical staves for the second system, consisting of five staves.

Musical score for the vocal line, starting with a vocal line (v.) and lyrics in Russian and German.

За - бра л - ся безъ зо - ву, да якъ же бать - ку по доб - ру здо - ро - ву ку - ла -
 sich ein - schlich zur Toch - ter, und trieb den Va - ter, als wenn er der Hausherr, vor die

Empty musical staves for the third system, consisting of five staves.

Musical score for the fourth system, featuring five staves. The top two staves are for trumpets (tr) and trombones (tr). The third staff is for a second set of trumpets and trombones. The fourth staff is for a second set of trumpets and trombones, marked with a 2. The fifth staff is for a trombone (tr). The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

(Оксана встаетъ; саночки увозятъ. Она любитъся черевичками Одарки. Вакула приближается и стоитъ въ трехъ шагахъ)

(Oxana steigt aus; das Schlittchen wird fortgeschoben. Sie bewundert die Pantöffelchen Odarkas. Wakula tritt näher und steht drei Schritte weit von ihr.)

ка ми въ за шей!
Thür mit Schlägen!

ХОРЪ. CHOR.

Э-то и не ви-да-но, э-то и не слы-ха-но, кле-ветать грѣ-
Wer sollt das ge- we- sen sein, wo könnt' das ge- sehe- hen sein; wen ver-leum-dest

Musical score for voice and piano. The score is in G major (one sharp) and common time (C). It features a vocal line and piano accompaniment. The lyrics are in Russian and German. The Russian lyrics are: "Видно какъ по-любитъ ся, въ го-ло-вѣ по-му-титъ ся и смотрѣть смѣшно." The German lyrics are: "Ein ver-lieb-ter, ar-mer Tropf, der ver-wirrt in Herz und Kopf wär im Stand da-zu." The score includes dynamic markings such as *mf* and a performance instruction: "(Muta L in B, E in Es)".

-шно.
 du?

Видно какъ по-любитъ ся, въ го-ло-вѣ по-му-титъ ся и смотрѣть смѣшно.
 Ein ver-lieb-ter, ar-mer Tropf, der ver-wirrt in Herz und Kopf wär im Stand da-zu.

(Muta L in B, E in Es)

Adagio. (Recit.)

Ob.
Cl.
Fag.

Recit.

О - дар - ка! Ахъ, ка - кі - я у те - бя чу - дес - ны - я съу - зо - ромъ че - ре -
O - dar - ka! Ach, wie prächt.ig, ach wie schön sind dei - ne bunt - ge - stick - ten Fest - pan -

Adagio. (Recit.)

- вички! И но - вья! Ахъ, хо - ро - шо те - бѣ, О дарка! У те - бя есть че - ло - вѣ - чекъ та - кой, что по - ку -
- tüfflein! Wie neu sie sind, Ja du hast's wahrlich gut, O dar - ka! Du be - sit - zest ja ein Klei - nod an dei - nem lie - ben

a tempo SOLO

a tempo

Ob.
Cl.

на - етъ все, что надо!
Freund, er kauft dir alles!

А у ме - ня! Миѣ не - кому дос - тать!
Beklage mich! Mir schenket niemand was!

Вакула.
Wakula.

Не ту - жи, мо - я кра - са - ви - ца.
Klage nicht, o du mein Au - gentrost.

a tempo

a tempo

Recit.

V.
W.

Я для те_бя до_ста_ну та_кі_я че_ре_вич_ки, что не у вся_кой пан_но_чки най_
Ich schaf-fe dir die schön-sten, die bes-ten Gold-pan-töff-lein, die auf-zu-trei-ben sind im gan-zen

sfp

Recit.

a tempo

Corni. :

Оксана. Охана.

Ты до_ста_нешь? Я по_гляжу, какъ э_то ты доста_нешь!
Du versprichst das? Das will ich sehn, wie du sie wirst er-lan-gen!

V.
W.

-дешь: ка_зан_скі_я, цвѣ_тны_я.
Land: ka-san-sche, bunt-gestick-te.

(Капельмейстеръ отбиваетъ)

f

a tempo

mf

mf

mf

mf

a 2

mf

mf

mf

O.
O.

Вотъ, раз_въ при_не_сешь точь_в_точья та_ки_я, ка_ки_я у Ца_ри_цы!
 Gut, bring mir wel_che her, doch schaf_fe sol_che, wie sie nur trägt die Za_rin!

Х О Р Ъ .
С Н О Р .

Види ка_ки_я
 Schau ein

f

arco

pizz.

arco

pizz.

mf

f

p

The musical score consists of two systems. The first system contains piano accompaniment for the first two measures. The second system contains vocal lines with lyrics in Russian and German, followed by piano accompaniment for the next two measures.

Lyrics:

-кихъ, ка-кихъ ты за-хотѣ-ла, гор-да-я дѣв-чи-на!
 -mal, was du für wel-che wünschest, ü-ber-müthig Mägdlein!
 Вишь ка-кихъ ты за-хотѣ-ла, гор-да-я дѣв-чи-на!
 Schau, was du für wel-che wünschest, ü-ber-müthig Mägdlein!
 Вишь ка-кихъ, ка-кихъ ты за-хо-
 Schau ein-mal, was du für wel-che
 Вишь ка-кихъ, вишь,
 Schau ein-mal, schau,

Fl. I.
Fl. II. *mf*
Ob. *mf*
Cl. b. *mf*
Fag. *mf*

Cor. I. II.

Оксана. Охана.
Да, да, да! Свидѣ-ля-ми будьте!
Ja, ja, ja, seid al-le mei-ne Zeu-gen!

-тѣ-ля!
wünschest!

ты за хо-тѣ-ля!
was du dir wünschest!

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

Fag. Moderato.

0. 0.

Ко-ли кузнецъ Ва - ку - ла, да для ме-ня до - ста - нетъ та-ки - е че - ре - ви - ки, ко-
Wenn mir der Schmied Wa - ku - la im Stan.de ist zu schaf - fen ein solches Paar Pan - töff - lein, wie

arco *p* arco *p* arco *p* arco *p* arco *p* poco più *f* poco più *f* poco più *f* poco più *f*

Moderato. 3904 poco più *f*

Fag. *p*

0
0

- то - ры.е са - ма ца - ри - ца по - ситъ, то вотъ мо - е вамъ сло - во, что за не - го сей - часъ же
uns-re Za-rin sel-ber sie nun trägt, so ge-be ich mein Wort euch, dass ich dann ohn Be-den-ken

p

Fl. I.

Об.

Fag. *mp*

mp

mp

0
0

я вый - ду за мужъ, да!
хит Mann ihn neh-me, ja!

ХОРЪ. СНОР.

mp

Ну, ну, пой - демъ кап - ри - зна - я Ок - са - на! Пойдемъ же, пойдемъ же!
Schön, schön, komm mir, du launen-haf-te Schö - ne! So kom-me, so komm doch!

rosso più f

p

rosso più f

p

rosso più f

p

rosso più f

p

rosso più f

p

Fl. I. *mf* *dim.*

Ob. *mf* *dim.*

Cor. I. II. *mf* *dim.*

0. *mf* *dim.*

Ку - дажь? Я не хо - чу ко - ля - довать! Пойдем - те, бу - дем - те играть въ снѣжки, кто хочетъ.
 Wo - hin? Ich mag mit euch nicht singen gehn! Kommt lie - ber wol - len Schneeballwer - fen dort, wer folgt mir?

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

Fl. I. *p* *dim.*

Fl. II. *p* *dim.*

Ob. *p* *dim.*

Cl. *p* *dim.* *pp*

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

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

(Оксана убѣгаетъ въ глубину сцены. За нею слѣдомъ туда - же со смѣхомъ бѣгутъ дѣвчата и парубки.) Вакула. Wakula.

(Oxana läuft dem Hintergrunde der Bühne zu. Lachend folgen ihr die Mädchen und Bursche.) Смѣй - ся, смѣй - ся, и самъ смѣ - юсь я надъ со -
 Lach' nur, la - che, mir sel - ber schein' ich lä - cher -

Andante non tanto.

Fl. I.

Ob.

Cl.

Fag.

Cor. I. II.

(Задумывается) (Sinnend)

V. W.

- бой, ку-да дѣвал.ся ра-зумь мой? Что вънейвъОксанѣ? Ей бы на-ря-
 - lich, es ste-het der Ver-stand mir still! Wie soll das enden? Putz hatsie im

Andante non tanto.

Fl. I.

Cl.

Fag.

(Назадкемь планѣ сцены хохоть, бѣготня, шумъ.)
 (Im Hintergrunde der Bühne Lachen, Laufen, Lärm.)

V. W.

- жать.ся, да тѣшиться. У - же-ли въцѣломь ми - рѣ дру-гой дѣв-чи-нынѣтъ та -
 Sinn nur und Lustbarkeit. Ist wirklich ei-ne An-dre mein Herz zu fesseln nicht im

L'istesso tempo.

The musical score consists of several systems of staves. The top system includes five staves for piano accompaniment, with a *cresc.* marking and a *f* dynamic. The vocal parts are arranged vertically as follows:

- V. V.** (Soprano): - КОЙ? Stand?
- R. C. H. O.** (Soprano): Держись, Ок-са - на! Gieb Acht, O-xa - na!
- B. P. O. X.** (Bass): КОМЪ ЛЕ-ТЯТЬ! Mein Ball trifft!
- Ten. I. Ten. I.** (Tenor): КОМЪ ЛЕ-ТЯТЬ! Mein Ball trifft!
- Ten. II. Ten. II.** (Tenor): КОМЪ ЛЕ-ТЯТЬ! Mein Ball trifft!
- Die - ser trifft!** (Bass): КОМЪ ЛЕ-ТЯТЬ! Die - ser trifft!

The piano accompaniment features complex chordal textures and rhythmic patterns, with dynamics ranging from *f* to *p*. The score concludes with the tempo marking *L'istesso tempo.*

L'istesso tempo.

f cresc.
f cresc.
f cresc.
a 2
ff

f

Оксана. Охана. *ff*

У, камьловко! Не попалъ!
Nicht getroffen! Schlecht gezielt!

f
у - вляъ, упалъ!
Er fiel, er fiel!
f
Ахъ ты! Чортъ возьми!
Solch ein Teu-fels-pech!
Бу горъ проклятый!
Verwünschter Schneehauf!

Ахъ ты! Чортъ возьми!
Solch ein Teu-fels-pech!

mp cresc.
mf cresc.
f
mp
cresc.
mf cresc.
f
mp
cresc.
mf cresc.
f

Piano accompaniment for the first system, consisting of two staves (treble and bass). The music features a rhythmic pattern of triplet chords, with a '3' above each group of notes.

Piano accompaniment for the second system, consisting of two staves (treble and bass) that are currently empty.

Въ суг-робъ за-вязъ онъ!
Er sitzt im Schnee fest!

Ха, ха, ха, ха!
Ha, ha, ha, ha!

Ха, ха, ха,
Ha, ha, ha,

Въ суг-робъ за-вязъ онъ!
Er sitzt im Schnee fest!

Ха, ха, ха, ха!
Ha, ha, ha, ha!

Ха, ха, ха, ха!
Ha, ha, ha, ha!

Въ суг-робъ за-вязъ онъ!
Er sitzt im Schnee fest!

Ха, ха, ха, ха!
Ha, ha, ha, ha!

Ха, ха, ха, ха!
Ha, ha, ha, ha!

Vocal and piano accompaniment for the third system. It includes three vocal staves with lyrics in Russian and German, and piano accompaniment staves. The lyrics are: "Въ суг-робъ за-вязъ онъ! Er sitzt im Schnee fest!" and "Ха, ха, ха, ха! Ha, ha, ha, ha!".

Piano accompaniment for the fourth system, consisting of two staves (treble and bass). The music features a melodic line with dynamic markings such as *f* (forte) and *sf* (sforzando).

Adagio.

The first system of the score consists of two systems of staves. The upper system includes a piano staff with a treble clef and a bass staff with a bass clef. Both staves feature a melodic line of eighth notes grouped in triplets, marked with a forte (*ff*) dynamic. The lower system includes a piano staff with a treble clef and a bass staff with a bass clef. The piano staff continues the triplet melody, while the bass staff provides a harmonic accompaniment with chords and triplets, also marked with a forte (*ff*) dynamic.

B.
W.

The vocal line is written on a single staff with a treble clef. It begins with a rest, followed by a melodic phrase. The lyrics are: "Ишь вѣдь какъ смѣ-ет - ся, го-лосъ раз-да-ет - ся, / Ach wie klingt ihr Jauchzen doch so frisch und hel - le."

The second system includes a vocal line and piano accompaniment. The vocal line starts with the lyrics "ха! (общій громкій хохотъ) / ha! (Allgemeines lautes Gelächter)". Below the vocal line are two systems of piano staves (treble and bass clefs) and a bass staff (bass clef). The piano accompaniment consists of chords and rests, corresponding to the vocal line.

The third system continues the piano and bass staves from the first system. The piano staff features a melodic line of eighth notes in triplets, marked with a forte (*ff*) dynamic. The bass staff provides a harmonic accompaniment with chords and triplets, also marked with a forte (*ff*) dynamic. The system concludes with a double bar line.

Adagio.

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

B. W.

с_лов_но ко_ло_коль_чи_къ звон_кй го_ло_со_къ... Го_ло_ва ту_ма_нит_ся, се_рд_це над_ры_...
ganz wie ei-ne Schel-le, zieht mich mächtig an... Schwer wird mir mein Haupt wie Erz, fühl-te niesolch

Allegro.

Timp.

B. W.

-ва_ет_ся! Будь я горь_кй пья_ни_ца, забрал_ся_бъ въ ши_но_къ! О_на о_пять и_детъ сю_...
bit-tern Schmerz! In der Schenke fänd ich Trost wär ich nicht... ein Mann! Jetzt kommt sie wie der auf mich

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Allegro.

The first system of the score consists of six staves of piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte) and *cresc.* (crescendo). The bottom staff includes a long, sweeping line with a *f* marking.

The second system of the piano accompaniment continues with similar rhythmic complexity. It includes dynamic markings of *mf* (mezzo-forte) and *cresc.* (crescendo). The bottom staff features a long, sweeping line with a *f* marking.

V.
W.

ро - со а ро - со *sempre* *cresc.*

да, блестит о - ча - ми какъ ца - ри - ца! По - стой, не под хо - ди, ты ча - ров - ни - ца!
zu, sie blickt so stolz wie ei - ne Za - rin! *Halt ein, komm mir nicht nah, du schö - ne Zaub - rin!*

The third system of the piano accompaniment continues with complex rhythmic patterns and dynamic markings, including *f* (forte). The bottom staff features a long, sweeping line with a *f* marking.

Musical score for the first system, consisting of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet (violin I, violin II, viola, and cello). The fifth staff is the bass line. Dynamics include *ff* and *f*.

Musical score for the second system, continuing the instrumental and vocal parts from the first system. It features five staves with various musical notations and dynamics.

V.
W.

дай у_бѣ_жать! (всѣ возвращаются къ авансентъ)
Lass mich in Ruh! (*alle kehren in den Vordergrund zurück*)

Оксана. *ad lib.*
 Охана. *mf*
 Че_ре_ Ihr Pan.

Musical score for the third system, including vocal lines and instrumental accompaniment. It features five staves with various musical notations and dynamics.

лѣ - во, и ту - ды и сю - ды!
 links hin, wo ich geh; wo ich steh!

пра - во, слѣдъ на лѣ - во и ту - ды и сю - ды,
 Spu-ren rechts hin, Spu-ren links hin, wo ich geh, wo ich steh,

3904

За сто - га - ми, за скир - да - ми, по чу - жимъво - ро - тамъ, не хо -
 Nah bei Scheu - men, und bei Zäu - nen führt die Spur hin und zurück; lass dir's

и ту - ды, и сю - ды!
 wo ich geh, wo ich steh.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

a 2

mf cresc.

mf cresc.

o.

-ди ты, не и - щи ты сво - ей до - ли по слѣ - дамъ.
kün - den, wirst nicht fin - den folgst du die - ser Spur dein Glück!

p cresc. mf

p cresc. mf

Но хо - ди ты, не и - щи ты сво - ей
Lass dir's kün - den, wirst nicht fin - den folgst du

p cresc. mf

p cresc. mf

ff p cresc. p cresc. p cresc. p cresc.

f mf f

Какъу до-ли сво-я во-ля, во-ля во - люцка!
Ja, das Glück hat sei - ne Nüe - ken, wird zum Miss - ge - schick!

f f f f

до-ли по слѣдамъ, не и - щн по слѣ - дамъ! во - ли
die - ser Spur dein Glück, ja die Spur bringt kein Glück! wird zum

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

Musical score for a song, featuring piano and vocal parts. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal part is written in a single staff with lyrics in Russian and German. The lyrics are:

О.
 АХЬ ТЫ ДО-ЛЯ, МО-Я ДО-ЛЯ, ДО-ЛЯ ДО-ЛЮШКА!
Greift man es nicht fest beim Schop-fe, weicht es jäh zu-rück!
 ДО-ЛЯ ДО-ЛЮШКА,
 МО-Я ДО-ЛЮШКА,
Miss-ge-schick! *weicht es jäh zu-rück!*
 МО-Я
sei-ne
 ДО-ЛЯ, ДО-ЛЯ МО-Я ДО-ЛЯ!
Ja das Glück hat sei-ne Nü-cken!

The score includes dynamic markings such as *f*, *p*, and *mf*. The piano part features a section marked *à 2* (for two hands). The vocal part is marked *p* (piano).

Музыкальный фрагмент, включающий вокальные партии и фортепиано. Включены русские и немецкие тексты.

Музыкальные детали:
 - Ключ: два flats (B-flat, E-flat)
 - Темп: не указан, но ритмический рисунок предполагает умеренный темп.
 - Динамики: *f* (forte), *mf* (mezzo-forte).
 - Вокальные партии: сопрано (Soprano), альт (Alto), тенор (Tenor), бас (Bass).
 - Инструменты: фортепиано (Piano).

Текст песни:

Чере-вич - ки не-ве-лич - ки, толь-ко по снѣ-гу слѣ-ды,
 Ihr Pan-töff - lein müsst gar klein sein, seh's an eu-er-er Spur im Schnee

Мо-я до-ля!
 sei-ne Nüs-ken!

Мо-я до-ля!
 sei-ne Nüs-ken!

до-ля!
 Nüs-ken!

слѣдь на пра - во, слѣдь на лѣ - во, и ту - ды и сю - ды!
 Spu-ren rechts hin, Spu-ren links hin, wo ich geh', wo ich steh!

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

слѣдь на пра - во, слѣдь на
 Spu-ren rechts hin, Spu-ren

Музыкальный фрагмент, состоящий из нескольких систем нот. Включает фортепиано и вокальные партии. Динамики: *ff*, *p*, *f*, *mf*. Темп: *Andante*. Ключевые моменты: *ff* в начале, *p* в конце первой системы, *f* и *mf* в вокальной партии.

Вокальные партии (с русскими и немецкими текстами):

Зато - га - ми, заскир-
Nah bei Scheu - nen, nah bei

лѣ - во, и ту - ды, и сю - ды, и ту - ды, и сю - ды!
links hin, wo ich geh, wo ich steh, wo ich geh, wo ich steh!

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of quarter notes and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Empty musical staves for the second system, including vocal and piano parts.

о. - да - ми, по чужимъ домамъ, не хо - ди ты, не и - щи ты сво-ей
 Zäu - nen führt die Spur vorbei, lass dir's kin - den, wirst nichts fin - den, gehst am

Musical score for the second system, including piano accompaniment and lyrics. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "По чужимъ домамъ... Führt die Spur vorbei...". The dynamic marking *mf* is present.

Musical score for the third system, featuring piano accompaniment. The piano part consists of a complex rhythmic pattern in the right hand and a bass line in the left hand.

p *cresc.* *scen* *do poco*

o. *mf* *cresc.*
 до - ли тамъ! Какъ у до - ли сво - я во - ля, во - ля, во - люш - ка,
Glück vor - bei! *Je - des Glück hat sei - ne Nüc - ken, wird zum Miss - ge - schick,*

mf *cresc.*
 сво - ей до - ли тамъ! какъ у до - ли, сво - я во - ля, во - ля, во - люш - ка,
Gehst am Glück vor - bei! *Je - des Glück hat sei - ne Nüc - ken, wird zum Miss - ge - schick,*

p *cre* *scen* *do poco*

First system of musical notation, including piano accompaniment with dynamic markings 'a' and 'poco'.

Second system of musical notation, including piano accompaniment with dynamic markings 'f'.

o. o.
 во - ля, ахъ ты до - ля, мо - я до - ля, до - ля, до - люш - ка, до - ля, какъ у
greif es, greift man es nicht gleich beim Schop - fe, weicht es jäh zu - rück; wis - se, je - des

Third system of musical notation, including vocal melody and piano accompaniment with dynamic markings 'f'.

Fourth system of musical notation, including piano accompaniment with dynamic markings 'a' and 'poco'.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

f *ff* *cresc.*

ДО - ЛИ СВО - Я ВО - ЛЯ, ВО - ЛЯ, ВО - ЛЮШ - КА, ВО - ЛЯ, АХЪ ТЫ ДО - ЛЯ, МО - Я ДО - ЛЯ, ДО - ЛЯ,
 Glück hat sei - ne Nü - ken, wird zum Miss - ge - schick, greif es, greift man es nicht gleich beim Schop - fe, weicht es

ДО - ЛИ СВО - Я ВО - ЛЯ, ВО - ЛЯ, ВО - ЛЮШ - КА, ВО - ЛЯ, АХЪ ТЫ ДО - ЛЯ, МО - Я ДО - ЛЯ, ДО - ЛЯ,
 Glück hat sei - ne Nü - ken, wird zum Miss - ge - schick, greif es, greift man es nicht gleich beim Schop - fe, weicht es

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

cre - scen do *ff* cresc.

The musical score consists of several systems. The top system features a piano introduction with multiple staves of chords and arpeggios, marked *ff*. The second system continues the piano accompaniment. The third system introduces a vocal line (soprano) with lyrics in Russian and German. The Russian lyrics are: "до-люш-ка, до-ля! (уви́дѣвши Вакулу, останавливается передъ нимъ.)". The German lyrics are: "jäh zu-rück das Glück! (Wakula bemerkend, bleibt sie vor ihm stehen.)". The fourth system continues the vocal line with more lyrics: "до-люш-ка, до-ля, до-люш-ка до-ля! Miss-Ge-schick das Glück!". The fifth system shows the vocal line continuing with the same lyrics. The bottom system returns to the piano accompaniment, marked *ff*.

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F I. II. III. IV.

Trombe in F.

Tromboni tenori.

Tromb.basso e Tuba.

Timpani A, B, Es.

Оксана.
Oxana.

Вакула.
Wakula.

СОПРАНО.
Soprano.

АЛЬТ.
Alt.

ТЕНОРЪ.
Tenor.

ХОРЪ.
БАСЪ.
Bass.

Violini I.

Violini II.

Viole.

Ceili.

C-Bassi.

Allegro moderato.

p cresc.
p cresc.
a 2
p cresc.

O.
O.

Эхъ, эхъ ма-лень-кій ка - кой мѣ-шо-чекъ! А че-ре-вич-ки? до-станъ ца-ри-цы че-ре-
O, weh, hast nur ei-nen klei-nen Beu-tel! Und die Pan-töff-lein? wenn du der Za-rin Schuhmir

B.
W.

p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.

Meno mosso.

Fl. I. *mf*

Fl. II. *mf*

Cl. *mf*

Cor. I. II.

O. O.

В. W.

...вички и за те-бя я за-мужь выйду!
schaffest, nehm'ich zum Mann dich auf der Stel-le!

Теноръ. Tenor.

ХОРЪ. CHOR.

Басъ. Bass.

Бо-же!
 Himmel!

Ос-тавь е-го, Ок-са-на!
 Ver-spott ihn nicht, O-xa-na!

espr.

mf *f* *p*

Meno mosso.

В. W.

Нѣтъ! не мо-гу я, не мо-
 Nein! län-ger tra-gen kann ich's

пол-но мучить, съ-самъ не свой, ос-тавь е-го, Ок-са-на!
Lass dein Höh-nen, ver-wandelt ist er ganz und gar, O-xa-na!

f

Fag. ritard. Andante sostenuto.

B. W. - гу, нѣтъ больше силъ, дышать нѣтъ силъ! О Бо-же! Нѣтъ, мнѣ не вѣмочь, тѣс-
nicht, mir schwand die Kraft, ich ath-me schwer! Was soll ich! Ich trag es nicht die

dim. p

ritard. Andante sostenuto.

pizz. p

Fag.

B. W. - нит-ся грудь, дышать нѣтъ силъ, Бо-же, не дай вра-гу сно-сить, что я сно-силъ. Е-
Kraft schwand mir, ich ath-me schwer; Him-mel, mein Herz mir bricht, ich trag's nicht län-ger mehr. Mich

Fag.

B. W. - я улыбка, голосъ, взглядъ такъ и палятъ, такъ и па-лятъ, и ду-шу мнѣ и сердце такъ язвятъ. Про-
mar-tert ih-rer Stimme Laut, ihr Blick der bis ins Herz mir schaut, dem ich so gern mein Lebensglück vertraut. Leb'

FL. I.

Cl.

Fag.

O.

O.

B. W.

p espr.

Онъ не уй-детъ, не по-за-бу-детъ! да раз-вѣ э-то можетъ
Er geht nicht fort, wird nie mich las-sen, das kann ja gar nicht mög-lich

щай, на э-томъ свѣ-тѣ не жи-лецъ Ва-ку-ла; хлоп-цы, о-плачь-те
wohl, der Tod, der Tod blieb mir al-lein auf Er-den, Freun-de, vor Gott mein

arco
p
arco
p

FL. I.

Cl.

O.

O.

B. W.

быть? _____ нѣтъ, не можетъ быть, не мо-жетъ
sein! _____ nein, das kann nicht sein, das kann nicht

грѣшный мой ко-нецъ, мнѣ лег-че ду-шу за-гу-бить, чѣмъ такъ страдать и такъ лю-
See-len-heil er-fleht, zuschwer ward mir des Le-ben Last, ich werf sie von mir, hal-te

arco
p
arco
p

mf

a 2

mf

p

poco cresc.

O.
O. - БЫТЬ! УЖЬ ЕС-ЛИ МОГЪ ОНЪ ПО-ЛЮ-БИТЬ, ТО НЕ-У-
sein! Er, des-sen Herz und See-le mein, er will mich

B.
W. - БИТЬ!
Rast!

mf

Съ у-ма ты спя-тиль, грѣшно, Ва-ку - ла, пол-но, Ок-са-на шу-тиль, смѣ
Du bist von Sin-nen, thu's nicht, Wa-ku - la, hörst du, O - xa-na scherzt nur, sie

mf

Съ у-ма ты спя-тиль, грѣшно, Ва-ку - ла, пол-но, Ок-са-на шу-тиль, смѣет-ся, бѣд-ный хлопецъ,
Du bist von Sin-nen, thu's nicht, Wa-ku - la, hörst du, O - xa-na scherzt nur wie im-mer, ar - mer Bursche,

mf

cresc.
cresc.
cresc.
cresc.
cresc.

mf
mf

O.
B.
W.

- же - - ли раз - лю - битъ? нѣтъ! не мо-жетъ быть!
mei - - den, mich has - sen? nein! es kann nicht sein!

- ет - ся толь-ко, грѣшно роптать те-бѣ, пришол-ся по сердцу дѣвчатамъ ты!
spasst ja im-mer, was grämst du dich so sehr, wir al-le ha-ben dich von Her-zen gern!

такъ о-горчатъ - ся неслѣдь, о - би-ды горь-коитутъ нѣтъ, не по-мирать же те-бѣ!
hast zum Ver-zwei-feln nicht Grund; kann we-he thun Kin-der- mund, wer denkt denn gleich an den Tod!

cresc.
cresc.
cresc.
cresc.

Muta B in F, Es in C.

O.
O.

f

Нѣтъ оиъ не уй.
Nein! er geht nicht

B.
W.

ты навѣкъ, прощай Ок - са - - на!
wohl, leb' wohl, leb' wohl, O - xa - - na!

Ты о_бо мнѣ не
Du wirst um mich ge -

O. *деть, онъ не за-бу - - деть, и раз-вѣ э-то можетъ быть, онъ болтаетъ по пу-сто - му!*
fort, wird nie mich las - - sen, das kann ja gar nicht möglich sein, ängst'gen wollt' er mich ein we - nig!

В. *станешь плакать, Богъ съ тобой! чтожь, и не плачь, дру - гихъ те - перь лю - би, дурачь, чтобъ*
- wiss nicht wei - nen, Gott mit dir! mir ist gleichviel, mit an - dern trei - be jetzt dein Spiel; was

cresc.

cresc.

O.
O.
Ужъ ес - - ли могъ онъ по-любить, то не у - же ли разлюбить?
Er des - - sen Herz und See-le mein, er will mich meiden, ver.las-sen?

B.
W.
ни было, мнѣ все рав - но, лю - би другихъ, мнѣ все рав - но, прощай, мы не у -
es auch sei, mich geht's nicht an, liebst an-dre du, mich geht's nicht an, so leb' denn wohl, wir

Musical score for the first system, featuring piano accompaniment with multiple staves and dynamic markings like 'f' and 'a2'.

В. W. *f*
 - ви - дим ся съ то бо - ю! Брат - цы, сло - ди - те въ цер - ковь за ме - ня, о - плачьте
seh'n uns nimmer wie - der! Brü - der, zur Kir - che geht und im Ge - bet vor Gott mein

f
 Ва - ку - ла, что съ то бой? грѣшно, Ва - ку - ла!
Wa - ku - la, sünd' - ge nicht, hörst du, Wa - ku - la!

f
 Ва - ку - ла, что съ то бой? грѣшно, Ва - ку - ла!
Wa - ku - la, sünd' - ge nicht, hörst du, Wa - ku - la!

Musical score for the second system, continuing the piano accompaniment with dynamic markings like 'f' and 'a2'.

В. W.

грѣш - ный мой ко - нецъ; мнѣ легче ду - шу за - гу - бить, чѣмъ такъ страдать и
See - len - heil er - fleht; zu schwer ward mir des Le - bens Last, ich werf' sie von mir,

съ у - ма ты спя - тилъ, Богъ съ то - бой, Ок - са - на шу - тить, о - на смѣ -
Bist du von Sin - nen? Gott mit dir, O - xa - na scherzt ja, sie spast ja

съ у - ма ты спя - тилъ, Богъ съ то - бой, Ок - са - на шу - тить, о - на смѣ -

V.
W.

такъ лю-бить, чѣмъ такъ стра-дать и такъ е-ё лю-бить; прощай, Ок-са-на, ахъ, на
hal - te Rast, ich werf' sie von mir, hal - te end- lich Rast, leb'wohl O - xa - na, ach, leb'

-ет - ся.
im - mer.
 -ет - ся.

Cl. *mf*

O. *mf*

не онъ ли бро-силъ на до - ро - гѣ, съ-у-мѣль же на - ко - ля - довать та - ку - ю пропасть!
was er da hin-warf auf der Gas-se; wer sol-chen Vor-rath sammeln mocht dacht nicht an's Ster-ben!

arco *f*

arco *f*

arco *f*

arco *f*

arco *f*

Allegro moderato.

F.I. *p*

F.II. *p*

Cl. *p*

Corni. *p*

Timpr. *pp*

Теноръ. (развязываютъ мѣшки) (*binden die Säcke auf*)
 Быть не можеть!
 да тутъ жи-вы - - я сви-н-и,
Un-be-greiflich! Das sind le-bend' - - ge Schweine,

Басъ. да тутъ жи-вы - - я
das sind le-bend' - - ge

mf

p

mf

p

mf

p

p

p

ХОРЪ. СНОР.

cresc.

cresc.

cresc.

cresc.

cresc.

poco cresc.

Оксана.Охана.

Ой ли!
Meint ihr!

по-звать на-родъ, да по-гля-дѣть.
kommt rasch her-bei, wir wol-len seh'n.

Гей, вы дѣв-ча-та, хлопцы, гей!
He, kommt ihr Mädchen, Bursche, schnell!

свинь-и,
Schweine,

по-звать на-родъ, да по-гля-дѣть!
kommt al-le her, wir wol-len seh'n!

Гей вы дѣв-ча-та,
He, kommt ihr Mädchen,

cresc.

cresc.

cresc.

cresc.

cresc.

Poco stringendo.

Musical score for strings and woodwinds, measures 1-12. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *f* and *mf cresc.*

Vocal score with Russian and German lyrics, measures 1-12. The lyrics are:

(Дѣвчины прибѣгаютъ)
(Mädchen kommen gelaufen)

Что тутъ та-ко-е?
Was giebt's zusehauen?

ну, жи-вѣ-е,
schnell zur Stel-le,

раз-вя-зывай, что тутъ та-
Die Sä-cke auf! was mag drin

Сю-да, сю-да ско-рѣ-е!
Eilt, eilt her-bei, kommt schneller!

раз-вя-зывай, что тутъ та-

хлоп-цы, гей!
Bur-sche schnell!

Musical score for strings, measures 13-24. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *f*.

Poco stringendo.

-ко - е?
 ste_cken?
 -ко - е?
 съѣст.но - е, па.руб.ки,съѣст.но - е!
 Was Essbar's Bursche, was zum Le_cken!

ско_рѣ - е! ско_рѣ - е!
 be_eilt euch, be_eilt euch!
 ско_рѣ - е! ско_рѣ - е!

Più mosso.

The first system of the musical score consists of eight staves. The top four staves are treble clefs, and the bottom four are bass clefs. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings, including *pp*, *p*, and *f*, and various accidentals (sharps, flats, naturals) throughout the piece.

Развязывают мешки; из мешков вытасывают Голова, Чубь и Школьный учитель. Все остолбенело от удивления. Голова важно уходит. Школьный учитель в страх озирается, потом убегает.
Man bindet die Säcke auf; ihnen entsteigen der Dorfschulze, Tschub und der Schulmeister. Alle sind starr vor Verwunderung. Der Dorfschulze entfernt sich mit Wichtigkeit. Der Schulmeister sieht sich erschrocken um und läuft davon.

This section of the score shows five staves (three treble clefs and two bass clefs) that are mostly empty, indicating a rest or a silent passage in the music.

The second system of the musical score continues with eight staves, maintaining the complex rhythmic and harmonic language established in the first system. It includes similar dynamic markings and accidentals.

Più mosso.

The first system of the musical score consists of six staves. The top five staves are for the piano accompaniment, and the bottom staff is for the bass line. The music is in a key with one flat (B-flat) and a 3/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score continues the piano accompaniment with six staves. The notation and rhythmic patterns are consistent with the first system.

The third system of the musical score includes vocal lines and lyrics. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are in Russian and German. Dynamics include *ff* and *mf*.

Чубь! пань у-чи-тель, и самь пань Го-ло-ва!
ff *mf*

Tschub! der Herr Lehrer, und der Herr Dorfschulz gar!
ff *mf*

Чубь! пань у-чи-тель, и самь пань Го-ло-ва!
ff *mf*

The fourth system of the musical score consists of six staves for the piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems.

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

Оксана.Охана.

(Чубъ выступаетъ)
(Tschub tritt hervor)

Ай батъка, тыльэ то, батъка!
Du Va.ter? Bist's wirklich, Va.ter!

Чубъ. Tschub.

Recit. ad libit.

А славно-ю сыгралъ я съ ва.ми шту.ку!
Nun, hielt ich euch nicht prächtig all' zum Narren!

(послѣ словъ Чуба всѣ разомъ
хохочутъ во все горло.)

(Nach Tschubs Worten lachen alle
aus vollem Halse.)

First system of musical notation, consisting of five staves. The top staff is in treble clef with a key signature of two flats. The second and third staves are in treble clef with a key signature of one flat. The fourth staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, consisting of five staves. The notation is similar to the first system, with various rhythmic values and accidentals. It ends with a double bar line and a repeat sign.

(Занавѣсъ) (Vorhang)

Third system of musical notation, consisting of five staves. All staves contain rests, indicating a scene change or a curtain scene. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation, consisting of five staves. The notation continues with various musical elements, including notes, rests, and accidentals. It ends with a double bar line and a repeat sign.

КОНЕЦЪ 2го ДѢЙСТВІЯ.
ENDE DES 2ten AUFZUGS.

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ДѢЙСТВІЕ ТРЕТЬЕ.

DRITTER AUFZUG.

КАРТИНА I.

ERSTES BILD.

АНТРАКТЪ.

ZWISCHENACT.

Andante non troppo.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F I. II. III. IV.

Trombe in F.

Tromboni tenori.

Tromb.basso e Tuba.

Timpani in F,C,As.

Arpa.

Violini I. con sordini.

Violini II. con sordini.

Viole. con sordini.

Celli. con sordini.

C-Bassi.

Andante non troppo.

Fl. I.

Cl.

Fag.

p *pochissimo cresc.*

pochissimo cresc.

pp

pp

pp

Fl. I.

Fl. II.

Cl.

Fag.

p *p* *p*

Arpa.

mf *p*

poco cresc.

poco cresc.

poco cresc.

Ob.
Fag.
Cor. I. II.
Arpa.

p *p* *p* *p*

mp espress. pizz. *mp*

p pizz. *mp*

mp espress. pizz. *mp*

p *mp*

This section of the score features woodwinds and strings. The Oboe and Bassoon parts begin with a melodic line marked *p*. The Cor Anglais parts provide harmonic support with sustained chords, also marked *p*. The Arpa (Harp) part features a rhythmic accompaniment of chords, marked *p*. The string parts (Violins I, Violins II, Violas, and Cellos/Double Basses) play a rhythmic pattern of eighth notes, marked *mp espress. pizz.* and *p pizz.*. The overall texture is delicate and atmospheric.

Fl. I.
Fl. II.
Fag.
Cor. I. II.
Arpa.

f *f* *mp* *mf* *mf* *mf* *mf*

This section of the score features woodwinds and strings. The Flute I and Flute II parts play a melodic line marked *f*. The Bassoon part provides harmonic support with sustained chords, marked *mp*. The Cor Anglais parts provide harmonic support with sustained chords, marked *mp*. The Arpa (Harp) part features a rhythmic accompaniment of chords, marked *mf*. The string parts (Violins I, Violins II, Violas, and Cellos/Double Basses) play a rhythmic pattern of eighth notes, marked *mf*. The overall texture is more dynamic and rhythmic than the previous section.

Fl. I. *f* *più f*

Fl. II. *f* *più f*

Fag. *mp* *mf*

Cor. I. II. *mp* *mf*

Arpa. *mf* *più f*

Fl. I. *ff* *mf*

Fl. II. *ff* *mf*

Ob. *mf*

Cl. *ff* *mf*

Fag. *ff* *mf*

Cor. III. IV. *mf*

Trombi. *mf*

mf arco

mf arco

mf arco

mf arco

FL. I.

FL. II.

Ob.

Cl.

Fag.

Cor. III. IV.

Trombi.

pizz.

mp

p

Pic.

Fl. I.

Fl. II.

Cl.

Fag.

ХОРЪ РУСАЛОХЪ.

CHOR DER NIXEN.

Берегъ рѣки. Зимній пейзажъ. Мельница. Нѣкоторыя русалки въ обледѣломъ видѣ выходятъ изъ проруби и какъ тѣни мелькаютъ по сценѣ. Лунное освѣщенiе.

Flussufer Winterlandschaft. Eine Mühle. Einige Nixen entsteigend dem Eisloch in übereistem Zustande und schweben wie Schatten über die Bühne. Mondschein.

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F I. II. III. IV.

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani in F, C, As.

ГОЛОСЪ ЛѢШАГО. STIM. DES WALDTEUFELS.

ХОРЪ. CHOR.

Сопраны.

Альты.

Ара.

Violini I. con sordini.

Violini II. con sordini.

Viole. con sordini. arco

Celli. con sordini. arco

C-Bassi. con sordini. arco

Allegro moderato.

The musical score is written for voice and piano. It features a complex arrangement of staves. The vocal line is in the upper part of the score, with lyrics in Russian and German. The piano accompaniment includes a right-hand part with intricate patterns and a left-hand part with a steady bass line. The score is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The lyrics are: "намъ слов.но вѣтем.ни.цахъ жут.ко!" and "wir sind ja wie ein.ge.mau.ert!". The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*.

The musical score is arranged in a system of staves. The top system includes five staves: two for the right hand of the piano (treble clef) and three for the left hand (bass clef). The piano part features intricate textures with triplets and arpeggiated chords, marked with a piano (*p*) dynamic. The vocal line is on a single staff with a soprano clef, containing lyrics in both Russian and German. The Russian lyrics are: "Мѣ - сяцъ всталъ надъ рѣ - кой, / чуть крас - нѣ - ет - ся." The German lyrics are: "Schaut den Mond, er erhebt / ū - ber'm Fluss sich leis'". The bottom system consists of three staves: two for the right hand and one for the left hand, continuing the piano accompaniment with similar triplet and arpeggiated patterns.

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a melodic line with a *mf* dynamic marking.

Second system of musical notation, primarily piano accompaniment. It includes a *poco cresc.* marking and a *p* dynamic marking.

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, featuring vocal lines with lyrics in Russian and German. The Russian lyrics are: "Въне - бѣ туч - ка плыветъ, чуть - бѣ - лет - ся. Мѣ - сяць всталъ надъ рѣкой,". The German lyrics are: "und die Wol - ke wie schwebt sie am Him - mel so weiss. Ue - ber'm Flus - se sich hebt". The system includes *poco cresc.* and *mf* markings.

Fifth system of musical notation, including piano accompaniment with a *mf* dynamic marking.

Sixth system of musical notation, featuring piano accompaniment with complex rhythmic patterns. It includes *poco cresc.*, *piu f*, and *pizz.* markings.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex piano accompaniment with many triplets and slurs.

The second system contains five staves. The top two are vocal staves (soprano and alto) with long, sustained notes. The bottom three are piano accompaniment staves. The piano part continues with intricate rhythmic patterns.

Г.Л.
W.

The third system shows the vocal lines with lyrics in Russian and German. The Russian lyrics are: "чуть краснѣе - ся. Въ не - бѣ туч - ка льветъ, чуть бѣ - лѣе - ся." The German lyrics are: "bleich der Mond und leis; und die Wol - ke wie schwebt sie da - hin so weiss."

The fourth system consists of two staves for piano accompaniment. It includes a dynamic marking of *mf* and continues the complex rhythmic accompaniment.

The fifth system consists of four staves for piano accompaniment, continuing the intricate musical texture with many triplets and slurs.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including triplets, and dynamic markings such as *cresc.* and *3*.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The second staff features a long, sustained note. Dynamic markings include *cresc.* and *3*.

Г. Л. W.

Third system of musical notation, consisting of five staves. The top two staves contain vocal lines with lyrics in Russian and German. The bottom three staves provide harmonic accompaniment. Dynamic markings include *f*.

Ах! тем - но намъ, темно, ахъ, том - нѣ - шень-ко! А!
 Ach, wie dun - kel, wie öd' ist es um uns her. Ah!

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The second staff features a long, sustained note.

Fifth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes *arco* markings and dynamic markings such as *mf*.

The first system of the musical score consists of seven staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each with a treble clef and a key signature of two flats. The bottom two staves are for the piano accompaniment, with a bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mf* and *f*. There are also some handwritten annotations like *3* and *3b* above notes.

Г. Л.
W.

Что вы бо - е - те!
Was be - ginnt ihr hier!

The second system of the musical score includes vocal lines and piano accompaniment. The vocal lines are on the top two staves, with lyrics in Russian and German. The piano accompaniment is on the bottom two staves. The vocal lines feature melodic phrases with slurs and dynamic markings like *mf* and *f*. The piano accompaniment includes chords and melodic lines.

The third system of the musical score features piano accompaniment. The top two staves are for the violin and viola, and the bottom two staves are for the cello and double bass. The music is marked *arco* and *mf*. It consists of continuous melodic and harmonic lines.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'p' (piano) are present throughout the system.

The second system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is more melodic and features dynamic markings such as 'dim.' (diminuendo) and 'p' (piano).

Г. Л.
W.

Что вы лѣшаго безпо - ко - и - те!
 Heut und schreit solaut,raubt die Ru - he mir!

The third system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with piano accompaniment.

The fourth system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features dynamic markings such as 'dim.' (diminuendo) and 'p' (piano).

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key (three flats) and 4/4 time. It features piano accompaniment with various textures, including sustained chords and moving lines. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are also some triplets and slurs.

Г. Л.
W.

The second system includes vocal lines. The top staff is a treble clef with lyrics in Russian: "Ахъ! хо - лод - но намъ, хо - лод - нѣ - конь - ко, мы". The bottom staff is a bass clef with lyrics in German: "Ah! kalt ist es hier, ach, uns friert gar sehr, wie". The music is in a minor key and 4/4 time. Dynamic markings include *p* and *pp*.

The third system consists of two staves, treble and bass clefs. It features piano accompaniment with sustained chords and some melodic movement. Dynamic markings include *p* and *pp*.

The fourth system consists of four staves, two treble and two bass clefs. It features piano accompaniment with complex textures, including triplets and slurs. Dynamic markings include *p* and *pp*.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a minor key and features various rhythmic patterns, including triplets and slurs.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment, including a grand staff and a separate bass line. This system includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The vocal lines continue with lyrics, and the piano accompaniment provides harmonic support.

Г. Л.
W.

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The bottom three staves are piano accompaniment, including a grand staff and a separate bass line. The lyrics in this system are: "слов - но ле - жимъ въ ле - дя - ныхъ гро - бахъ! Въ - тра шо - рохъ ночной / Gra - bes - küh - le weht es um uns her! Lei - se rauscht nur der Wind".

The fourth system of the musical score consists of five staves. The top two staves are piano accompaniment in treble clef. The bottom three staves are piano accompaniment in bass clef. This system continues the instrumental accompaniment for the piece.

The fifth system of the musical score consists of five staves. The top two staves are piano accompaniment in treble clef. The bottom three staves are piano accompaniment in bass clef. This system continues the instrumental accompaniment for the piece.

Музыкальный фрагмент, состоящий из пяти стaves. Первые четыре стaves содержат мелодические линии с триолями и другими ритмическими фигурами. Пятый став (басовый) содержит аккордовую поддержку. В конце системы присутствует указание *poco cresc.*

Музыкальный фрагмент, состоящий из пяти стaves. Первые два стaves содержат длинные ноты с динамическими маркерами. Третий став содержит паузы. Четвертый и пятый стaves содержат ритмическую основу. В конце системы присутствует указание *poco cresc.*

Г. Л.
W.

Музыкальный фрагмент, состоящий из двух стaves. Верхний став содержит вокальную мелодию с текстом на русском и немецком языках. Нижний став содержит ритмическую основу. В конце системы присутствуют указания *poco cresc.*

е - ле слы - шат - ся, ни - че - го в о - со - жд не ко
durch die stil - le Nacht, nic - kend regt sich das Schilf wie vom
poco cresc.

Музыкальный фрагмент, состоящий из двух стaves (верхний и нижний). Содержит аккордовую и арpeggiрованную поддержку для вокала. В конце системы присутствует указание *poco cresc.*

Музыкальный фрагмент, состоящий из пяти стaves. Первые четыре стaves содержат мелодические линии с триолями и другими ритмическими фигурами. Пятый став (басовый) содержит аккордовую поддержку. В конце системы присутствуют указания *poco cresc.*

Musical score for the first system, featuring six staves. The top two staves contain vocal lines with notes and rests. The middle two staves contain piano accompaniment with chords and moving lines. The bottom two staves contain further piano accompaniment. Dynamic markings include *mf* and *p*.

Musical score for the second system, featuring six staves. The top staff has a long, sustained note. The other staves contain piano accompaniment. Dynamic markings include *p*.

Г. Л.
W.

Musical score for the third system, featuring two staves with lyrics in Russian and German. Dynamic markings include *mf*.

- лы - шет - ся. Вь - гра шо - рохъ ночной е - ле слы - шит - бя, ни - че -
 Traum er - wacht. Lei - se rau - schet der Wind durch die stil - le Nacht, nie - kend

Musical score for the fourth system, featuring two staves with piano accompaniment. Dynamic markings include *mf*.

Musical score for the fifth system, featuring six staves with piano accompaniment. Dynamic markings include *piu f* and *pizz.*

The first system of the musical score consists of six staves. The top staff is a vocal line in a soprano or alto clef, with a treble clef and a key signature of two flats. It contains a melodic line with various ornaments and a triplet of eighth notes. The lower five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score consists of six staves. The top two staves are for piano accompaniment, with a grand staff. The bottom four staves are mostly empty, indicating that the instruments are silent during this section. There are some notes and rests in the lower staves, possibly for a cello or double bass.

Г. Л.
W.

The third system of the musical score features a vocal line with lyrics in both Russian and German. The Russian lyrics are: "ГО ВЪ О - СО - КЪ не ко - лы - шет - ся! Ахъ, намъ хо - лод - но, хо - лод -". The German lyrics are: "regt sich das Schilf, wie vom Traum er - wacht! Ach, wie kalt es ist, ach, uns". The vocal line is in a soprano or alto clef with a treble clef. The piano accompaniment continues below.

The fourth system of the musical score consists of six staves. The top two staves are for piano accompaniment, with a grand staff. The bottom four staves are mostly empty, indicating that the instruments are silent during this section.

The fifth system of the musical score consists of six staves. The top two staves are for piano accompaniment, with a grand staff. The bottom four staves are for piano accompaniment, with a grand staff. The word "arco" is written above the bottom staff, indicating that the strings should play with the bow. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The first system of the musical score consists of six staves. The top two staves are for the vocal line, with lyrics in Russian and German. The bottom four staves are for the piano accompaniment. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *cresc.*, *f*, and *mf*. The key signature has two flats, and the time signature is 3/4.

Г.Л.
W.

The second system continues the musical score. It includes vocal lines with lyrics: "не хонь-ко. friert gar sehr." and "А Ah, a Ah, А! Ah!". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *mf* and *f*. The key signature remains two flats, and the time signature is 3/4.

The third system shows the piano accompaniment. It includes markings for *arco* (arco) and *mf*. The music continues with complex rhythmic patterns. The key signature remains two flats, and the time signature is 3/4.

Musical score for the first system, featuring piano accompaniment with triplets and dynamic markings like 'p'.

Musical score for the second system, including vocal lines and piano accompaniment with 'dim.' and 'p' markings.

Г. Л.
W.

хны-че-те!
Grei-nen sein!

А-ли лѣша-го въ гости кли-че-те!
La-det mich am End' zu Be-su-che ein!

Musical score for the third system, featuring vocal lines with 'Ah!' and 'a' markings.

Musical score for the fourth system, featuring piano accompaniment.

Musical score for the fifth system, featuring piano accompaniment with multiple 'dim.' markings.

Г. Л.
W.

mf
Тре - снѣ, тре - снѣ же ты, тре - снѣ, си - нѣй ледь, въ блѣ - скѣ
Birst und brich doch, o Eis, thau - e blau - eo Eis! in des

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

cresc.
cresc.
cresc.
cresc.
cresc.

cresc.
pp.
pp.
pp.
pp.

Голосъ Лѣшаго.
 Stimme des Waldteufels. *mf*

Что вы пла - че - те, аль ду -
Klagt nicht im - mer - fort! thut ihr

cresc.
 ра - дост - номъ зо - ло - тыхъ лу - чей, мы каръ рыб - ки въ рѣ - кѣ за - тре -
Son - nen - lichts gold' - gem Strah - len - glanz glei - ten wir dann da - hin, kreu - sen

cresc.
 рыб - ки въ рѣ - кѣ
wir dann da - hin,

cresc.

cresc.

cresc.

cresc.

Г. Л. W.

-ра - чи - те? Въ ледъ ко - ло - ти - те, снѣгъ мо - ло - ти - те!
mir's zum Tort? *Schlagt das Eis ent-zwei,* *stampft den Schnee zu Brei!*

-по - щим - ся, сквозь ту - манъ ры - ба - камъ по - ме - ре - щим - ся, мы какъ
froh im Tanz, *bis die Fi - scher uns schaun* *durch den* *Ne - bel - kranz,* *glei - ten*

ры - ба - камъ по - ме - ре - щим - ся,
Fi - scher uns schaun durch den *Ne - bel - kranz,*

Г. Л.
W.

Что вы пла - че - те, аль ду - ра - чи - те! Въледь ко - ло - ти - те!
Klagt nicht im - mer - fort! Thut ihr mir's zum Tort? Schlagt das Eis ent - zwei!

рыб - ки вьрѣ - къ за - тре - пе - щим - ся, ры - ба - камъ по - ме - ре - щим -
wir dann da - hin, krei - sen froh im Taiz, Fi - zcher schaun uns im Ne - bel -

1. 2.

Г л.
W.

У ок - ра - и - ны есть про - та - ли - на, в до - л - ю ок - ра - и - ны и - дет - ь па - ру - бо - ко - в - ь,
Je nem U - fer zu friert der Fluss nie zu, und den Fluss ent - lang geht ein Bur - sche schlank,

- ся!
краня!

оя!
краня!

Си - ний
Blau - es

ледь,
Eis

тре
brich

сни,
doch,

Г. Л.
W.

и - детъ на - ру - бокъ, самъ ша - та - ет - ся, вид но въ о - мутъ къ вамъ со - би - ра - ет -
geht ein Bur - sche schlank, schwankend ist sein Gang, will zu euch hi - na, sucht ein nas - ses

си - ній ледъ, тре - сии, намъ тем - но, хо - лод - но,
blau - es Eis birst doch, es ge - bricht uns an Licht

First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has two flats. Dynamics include *p* (piano) and phrasing slurs are used across several staves.

Second system of musical notation, consisting of five staves. It continues the musical piece with rests and phrasing slurs across the staves.

Г. Л.
W.

-ся!
Grab!

Third system of musical notation, featuring two staves with vocal lines. The lyrics are:
 какъ въ гро_бахъ ле_дя_ныхъ!
 und ist kalt wie im Grab!

Fourth system of musical notation, featuring two staves with piano accompaniment. It includes arpeggiated figures with dynamics *mf* and measures numbered 14, 12, and 15.

Fifth system of musical notation, featuring five staves with piano accompaniment. The instruction *senza sordin.* is repeated on each of the five staves.

СЦЕНА. № 17. SCENE.

Moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

I.
II.
III.
IV.

Corni in F

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani F, C, As.

Вакула.
Wakula.

ЭХО.
ЕСНО.

Агра.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Moderato.

First system of musical notation, including piano accompaniment with triplets and sixteenth notes. Dynamics include *p*.

Second system of musical notation, consisting of empty staves.

Вакула. Wakula.

Куда э_то забрел я?... Ни_какъ была рѣ.
 Wo bin ich hin_ge - ra_then? Mir schien, hier war der

Vocal line staff with lyrics.

Piano accompaniment for the vocal line, starting with a piano dynamic (*p*).

Second system of piano accompaniment, featuring 'divisi' and 'unis.' markings. Dynamics include *pp*.

(прислушивается)
 (horcht)

В. W.
 _ка?
 Fluss?

На грѣхъ ме - ня влечетъ злой духъ...
 Der Bö - se führt mich die - se Bahn...

хоть бы пропѣлъ пѣ - тухъ?
 Ach krähte doch ein Hahn!

П. 3.
 Рѣ - ка...
 Der Fluss...

Пѣ - тухъ...
 Ein Hahn...

(sons harmoniques)

(sons harmoniques)

pp *p* *sf* *p* *mp* *sf* *p*

Picc.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

(прислушивается)
(horcht)

(Arpatac)

div. $\frac{3}{8}$

pp

pp

pp

pp

pp

Picc.

Fl. I.

Ob.

Poco stringendo.

B.
W.

unis.

Der Kreuz und Que-re geht mein Lauf, ach, nimm mich doch die Un-tief hier im Fluss-se

unif

poco cresc.

unif

poco cresc.

unif

poco cresc.

pizz.

pizz.

unif

poco cresc.

unif

poco cresc.

Poco stringendo.

accelerando

Allegro.

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

(опускает мѣшокъ, изъ мѣшка выскакиваетъ Бѣсъ)
(*Legt den Sack nieder, der Teufel schlüpft aus dem Sacke*)

Бѣсъ. (вскакивая Вакулѣ на спину)
Teufel. (*Wakula auf den Rücken springend*)

B. W.

- ду: auf.

Hal-lo!

accelerando

Allegro.

B. T.

теперь ты мой, я не отста - ну, кѣру салкамъ въ муть про - ва - лись, кузнецъ про -
nun bist du mein; ich will dich fas - sen, sollst zu den Ni - xen sin - ken hier, verwünschter

Fag. *mf*

B. W. *mf*

B. T. *mf*

Из-воль, отдамъ!
Gut, sie sei dein!

-клятый, иль рѣшишь отъдать мнѣ душу за Ок-са-ну!
Bursche, o-der mir die See le für O-xa-na las-sen!

Хоть по-кля-нись, не вѣ-рю;
Der Pakt ist gut, doch fehlet

mf *f* *pizz.*

Ob. *f*

Cl. *f*

Fag. *f*

Corni. *sf* *p* *mf*

Trombi. *sf* *p* *mf*

Tromboni. *sf* *p* *mf*

B. W. *mf*

B. T. *mf*

По-стой, въ кар-ма-нѣ гвоздь до-ста-ну. (дѣлаетъ видъ будто доста-
Wart, wart, ein Stift ist gleich zur Stel-le. Giebt sich den Anschein, als

кро-вью рос-пи-шась!
Un-ter schrift mit-Blut!

arco *mf* *arco* *mf* *arco* *mf* *arco* *mf*

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It begins with a piano (p) dynamic marking. The accompaniment features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the piano accompaniment with six staves. It maintains the same key signature and time signature. The dynamics are marked with piano (p) and forte (f). The musical texture is consistent with the first system, showing rhythmic patterns and harmonic support.

B.
W.

еть гвоздь, хватаетъ бѣса за хвостъ и стягиваетъ его подъ себя на землю) А га, по-
ob er in der Tasche einen Nagel suche; packt den Teufel beim Schweif und zieht ihn unter sich auf die Erde) Und nun hab'

The third system includes vocal lines and piano accompaniment. It starts with a vocal line in the top staff, followed by piano accompaniment on five staves. The vocal line has lyrics in Russian and German. The piano accompaniment is marked with forte (f) and includes a section labeled 'Op. m. b.'. The music continues with complex rhythmic patterns and harmonic support.

First system of musical notation, featuring piano accompaniment and a violin part. The piano part includes a prominent triplet in the right hand.

Second system of musical notation, continuing the piano accompaniment and violin part from the first system.

V.
W.
пал - ся!
ich dich!

ff *3* *3* *3* *3* *riten.*
Нѣтъ по_го_дижья те за_дамъ, не бу_дешь лю_дей мо_рочить.
Nein war-te, Freund, nun lehr'ich dich, du sollst mir die Leut' nicht pla-gen!

B.
T.
ff
Что шалишь! пу_сти, пу_сти!
Scherze nicht, lass los, lass los!

Third system of musical notation, featuring piano accompaniment and a violin part. The piano part includes a prominent triplet in the right hand.

Allegretto tempo.

The first system of the score consists of five staves of piano accompaniment. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a variety of rhythmic patterns and dynamics, including *f* (forte) and *mf* (mezzo-forte). The key signature has one flat (B-flat).

V.
W.

А! за визжалъ, а на фе ма!
Wimmerst du schon, A na the ma!

Б.
Т.

Ой, по ми луй, по ми луй!
Hab' Er bar men, sei gnä dig!

Все для те бя го товъ я
Ich thu e al les was du

The second system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from *f* to *mf*. The key signature has one flat.

Allegretto tempo.

The first system of the score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key with two flats (B-flat and E-flat). The first measure of the top staff has a dynamic marking of *mf*. The second measure of the second staff has a dynamic marking of *mf*. The third measure of the third staff has a dynamic marking of *mf*. The fourth measure of the fourth staff has a dynamic marking of *mf*. The fifth measure of the fifth staff has a dynamic marking of *mf*. The sixth measure of the sixth staff has a dynamic marking of *mf*. The seventh measure of the seventh staff has a dynamic marking of *mf*. The eighth measure of the eighth staff has a dynamic marking of *mf*. The ninth measure of the ninth staff has a dynamic marking of *mf*. The tenth measure of the tenth staff has a dynamic marking of *mf*. The eleventh measure of the eleventh staff has a dynamic marking of *mf*. The twelfth measure of the twelfth staff has a dynamic marking of *mf*. The thirteenth measure of the thirteenth staff has a dynamic marking of *mf*. The fourteenth measure of the fourteenth staff has a dynamic marking of *mf*. The fifteenth measure of the fifteenth staff has a dynamic marking of *mf*. The sixteenth measure of the sixteenth staff has a dynamic marking of *mf*. The seventeenth measure of the seventeenth staff has a dynamic marking of *mf*. The eighteenth measure of the eighteenth staff has a dynamic marking of *mf*. The nineteenth measure of the nineteenth staff has a dynamic marking of *mf*. The twentieth measure of the twentieth staff has a dynamic marking of *mf*.

Б. Т.

едѣлать! про - си, про - си, че - го ты хо - чешь. Ок -
wün_schest! *Be - fiel,* *ge - bie - te, ich er - füll' es,* *0 -*

The second system of the score consists of seven staves. The top staff is the vocal line, starting with the lyrics "едѣлать!". The second staff is the piano accompaniment, featuring a melodic line with triplets. The third staff is the piano accompaniment, featuring a bass line. The fourth staff is the piano accompaniment, featuring a bass line. The fifth staff is the piano accompaniment, featuring a bass line. The sixth staff is the piano accompaniment, featuring a bass line. The seventh staff is the piano accompaniment, featuring a bass line. The eighth staff is the piano accompaniment, featuring a bass line. The ninth staff is the piano accompaniment, featuring a bass line. The tenth staff is the piano accompaniment, featuring a bass line. The eleventh staff is the piano accompaniment, featuring a bass line. The twelfth staff is the piano accompaniment, featuring a bass line. The thirteenth staff is the piano accompaniment, featuring a bass line. The fourteenth staff is the piano accompaniment, featuring a bass line. The fifteenth staff is the piano accompaniment, featuring a bass line. The sixteenth staff is the piano accompaniment, featuring a bass line. The seventeenth staff is the piano accompaniment, featuring a bass line. The eighteenth staff is the piano accompaniment, featuring a bass line. The nineteenth staff is the piano accompaniment, featuring a bass line. The twentieth staff is the piano accompaniment, featuring a bass line.

The first system of the musical score consists of seven staves. The top five staves are for a string ensemble, with the first staff being the Violin I part. The bottom two staves are for the Violoncello and Double Bass. The music is in a minor key, indicated by the key signature of two flats. The tempo and dynamics are marked with 'ff' (fortissimo) throughout the system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

V.
W.

Про_кля_тый бу_сурман_чу, хо_ро_шо, не_си ме_ня сей_

Ver_damnter Bö_se_wicht, sei es denn so; nun tra_ge mich so_

B.
T.

The vocal parts are written on a single staff. The Soprano (V.) and Alto (W.) parts are on the upper line, and the Bass (B.) and Tenor (T.) parts are on the lower line. The lyrics are in Russian and German. The Russian lyrics are: "Про_кля_тый бу_сурман_чу, хо_ро_шо, не_си ме_ня сей_". The German lyrics are: "Ver_damnter Bö_se_wicht, sei es denn so; nun tra_ge mich so_".

все, что хо_чешь!

al les ha_ben!

The second system of the musical score continues the composition. It features the same instrumental parts as the first system, plus the vocal lines. The vocal lines have lyrics in Russian and German. The instrumental parts continue with complex rhythmic patterns and dynamic markings, including 'ff' (fortissimo) and 'arco' (arco). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Corni.

Trombi.

Tr. ten.

Timp.

f

(вскакиваетъ на чорта)
(*ihm auf den Rücken springend*)

В. W. часъ къ Ца-ри - цѣ! По-шелъ!
-fort zur Za - rin. Fahr'ab!

Б. T. Къ Ца-ри - цѣ! такъ и быть! мнѣ на спи-ну са-дись.
Zur Za-rin! nun wohl-an! steig auf den Rücken mir!

pizz. arco

f pizz. *p* arco

f pizz. *f* arco

f pizz. *p* arco

f pizz. *p* arco

f pizz. *p* arco

Allegro giusto.

Cl. *à 2*

Timp.

(поднимаются)
(*steigen auf*)

(Земля уходитъ къ низу, сверху спускается облако и закрываетъ ихъ; когда)
(*Die Erde weicht nach unten zurück; es senkt sich von oben eine Wolke herab und*)

Б. T. Держись!
Sitz fest!

p

p

p

p

p

Allegro giusto.

The musical score is presented in two systems. The first system contains five staves. The top two staves are in treble clef, and the bottom two are in bass clef. The third staff is a grand staff. Dynamics include *mf*. The second system contains six staves. The top two are treble clef, the next two are bass clef, and the bottom two are a grand staff. Dynamics include *mf'* and a marking *à 2*. The bottom two staves of the second system feature a dense, rhythmic accompaniment.

The musical score is presented in two systems. The first system contains six staves. The top two staves (Violin I and Violin II) begin with a dynamic marking of *ff*. The third staff (Viola) starts with a *p* dynamic. The fourth staff (Violoncello) begins with a *ff* dynamic. The fifth staff (Double Bass) starts with a *ff* dynamic. The second system also contains six staves. The top two staves (Violin I and Violin II) begin with a *mf* dynamic. The third staff (Viola) starts with a *f* dynamic. The fourth staff (Violoncello) begins with a *f* dynamic. The fifth staff (Double Bass) starts with a *f* dynamic. The bottom staff of the second system features a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The word "arco" is written above the staves in the second system, indicating that the strings should be played with the bow. Tremolos are indicated by wavy lines above the notes in the second system.

The musical score is organized into three systems, each containing five staves. The first system features a complex texture with multiple voices. The top two staves are in treble clef, and the bottom three are in bass clef. The first four measures show active melodic lines, while the last five measures feature a dense texture of tremolos, indicated by wavy lines and the letter 't' above notes. Dynamic markings 'p' (piano) are present throughout. The second system begins with a large fermata over a chord in the top staff, followed by sustained chords in the second and fourth staves. The bottom three staves continue with a steady bass line. The third system starts with a rhythmic pattern of eighth notes in the top staff, followed by more active melodic lines in the upper staves and a consistent bass line in the lower staves. The score concludes with a final cadence in the bottom staff.

First system of musical notation, consisting of five staves. The top four staves are in treble clef with a key signature of one flat (B-flat). They feature a series of chords, each with a wavy line above it, indicating tremolos. The fifth staff is in a different clef (likely alto or bass) and contains a melodic line with a dynamic marking of *p* and a hairpin crescendo leading to a note marked *à 2*.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef and contain long, horizontal notes with wavy lines above them, indicating tremolos. The bottom three staves are in bass clef and contain a rhythmic accompaniment of eighth notes.

Third system of musical notation, consisting of five staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of *p*. The second staff is in treble clef and contains a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The third staff is in bass clef and contains a rhythmic accompaniment of eighth notes with a dynamic marking of *p*. The fourth and fifth staves are in bass clef and contain a rhythmic accompaniment of eighth notes with a dynamic marking of *p*.

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Timp.

(Muta F in H, C in E)

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

(Muta in A)

pizz

pizz.

pizz.

pizz.

pizz.

pizz.

КАРТИНА II.

ZWEITES BILD.

Комната во дворцѣ, въ родѣ приемной.

Eine Art Empfangszimmer im Schloss.

СЦЕНА.

№18.

SCENE.

(Влетаетъ Вакула на спинѣ Бѣса и соскакиваетъ на полъ.)

(Wakula kommt auf des Teufels Rücken hereingeflogen und springt auf den Fussboden.)

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F. I. II. III. IV.

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani in E,H,Gis.

Вакула.
Wakula.

Бѣсъ.
Teufel.

Старый Запорожець.
Alter Zaporoger.

ХОРЪ ЗАПОРОЖЦЕВЪ.
ZAPOROGER CHOR.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Гдѣжь я-то я, ужь не во снѣ-ли?
Wo bin ich denn? wach' o-der träum ich?

При-ѣ-ха-ли!
Da sind wir schon!

arco
mf
arco
mf
arco
mf
arco
mf
arco
mf

Allegro moderato.

Moderato.

FLI.
Ob.
Cl.
Fag.

Tr. ten.
Tr. b. e T.

p ma sensibile
p ma sensibile

Б. Т.
(прячется за камень.)
(*verkriecht sich im Kamin.*)
Ты во двор-цѣ!
Du bist im Schloss!

(Вакула начинает осматриваться. Входит толпа Запорожцевъ и также какъ Вакула все начинают разглядывать)
(*Wakula schaut um sich. Eine Schaar Zaporoger tritt ein und betrachtet alles eben so aufmerksam wie Wakula.*)

pizz.
pizz.
pizz.
pizz.
pizz.

Moderato.

Cl.
Fag.

Tr. ten.
Tr. b. e T.

mf pesante
mf pesante

Вакула. Wakula. Стар. Зап. Alter Zap.

А, добрый вечеръ па-но-ве!
Ah, gu-ten Abend, meine Herrrn!

Э-ге! що ты за че-ло-
Schau, schau! Was bist du für ein

pizz.
pizz.
pizz.
p

Cl.
Fag.

Вакула. Wakula.
Ст.3.
A.Z.

- вѣкъ? А я куз - нець Ва - ку - ла, вашъ зем - лякъ, аль не при - зна - ли?
Mensch? Ich bin der Schmied Wa - ku - la, eu - er Lands - mann, kennt mich kei - ner?

Стар. Зап. Alter Zap.

Мы зав - тра по - тол - ку - емъ, а те - перь, Ца - ри - ца насъ зо - ветъ на ве - чер - ни - цу!
Wir spre - chen uns wohl mor - gen, wir sind hier, der Za - rin uns - re Auf - war - tung zu ma - chen!

arco
arco
p.
arco
arco
arco

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

Вак. Wak.
Ца - ри - ца! А не бу - де - те - ли вы такъ ла - ско - вы, что и ме - ня, па - но - ве,
Der Za - rin! Wöllt ihr nicht so freundlich sein, ihr gu - ten Herrn, und hier auch mich in eu - rer

Pochissimo più mosso.

Ob.
Cl.
Fag.

съ со_бой возьми_те?
Ge_sellschaft las_sen?
Стар. Зап. Alter Zap.

Ge! те_бѣ! Не, нѣтъ, не можно. Мы, братъ, будемъ тамъ все про сво.
He! wie schlau! Nein, nein, das geht nicht. Ha_ben sel_ber viel zu re_den

Pochissimo più mosso.

mf cresc.
mf cresc.
mf pizz. cresc.
mf pizz. cresc.
mf cresc.

Ob.
Cl.

Вакула. Wakula.

Возь_ми_те, возь_ми_те, чортъ, про_
Ge_stat_tet's. Nun, Teu_fel, bit_ _ te

Ст. З. А. З.
- е съ Па_ри - - цей го_во_рить, не_льзя, не_льзя!
mit der Za - - rin, stört uns nur, es geht nicht an!

f pizz.
f pizz.
f pizz.
f arco f pizz.
f arco f pizz.

Fl. I. *f*

Fl. II. *f*

Cl. *f*

Fag. *f*

B. W. *f*

- си!
du!

(Бѣсъ выглядываетъ изъ за камна.)
(Der Teufel lugt hinter dem Kamin hervor.)

Бѣсъ. Teufel.

А по-че-му-бы вамъ и не взять, быть можетъ приго-дит-ся.
Sagt doch, wa-rum ge-stat-tet ihr's nicht; er könnte leicht euch nützen.

arco

f

arco

f

arco

f

arco

f

arco

f

Fl. I. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Стар. Зап. Alter Zap.

Какъ ду-ма-е-те, а?
Was meint ihr Leute, sprecht?

(входитъ дежурный.)
(Der Dejourirende tritt ein.)

ХОРЪ ЗАПОРОЖ. ZAPOROG. CHOR.

А по-че-му бы намъ и не взять, быть можетъ при-го-дит-ся?
Ja sagt, wa-rum ge-stat-ten wir's nicht; er könnte leicht uns nützen.

f

p

f

p

f

p

f

p

f

p

Cl. Allegro moderato. Tempo di Polacca.

Fag. *p* *poco*

Corni. *p* *poco* *a* *poco*

Timp. *pp* *poco* *a* *poco* *cre*

Дежурн. Dejour.

Свѣт_лѣй_ші́й при_ка_затъ из_во_лѣть васъ про_во_дитъ сей_часъ въ_боль_шую
 Durchlaucht ge - ruh - ten zu be - feh - len, euch in den gro - ssen Saal sogleich zu

p *poco* *a* *poco* *cre* - - - *scen* - - - *do*

p *poco* *a* *poco* *cre* - - - *scen* - - - *do*

p *pizz.* *poco* *a* *poco* *cre* - - - *scen* - - - *do*

p *pizz.* *poco* *a* *poco* *cre* - - - *scen* - - - *do*

p *poco* *a* *poco* *cre* - - - *scen* - - - *do*

Allegro moderato. Tempo di Polacca.

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

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

Corni. *cre* - - - *scen* - - - *do*

Timp. *cre* - - - *scen* - - - *do*

scen - - - *do* *p* *poco*

Д. Д. *3*

за - лу, по - жа - луй - те, Свѣт - лѣй - шій по - ве - лѣть вамъ выдать на до - ро - гу
 füh - ren, ich bit - te, folgt. Durch - laucht gab Or - dre euch zur Rei - se aus - zu - lie - fern

ХОРЪ ЗАПОРОЖ. ЗАПОРОГ. CHOR.

Идемъ.
 Sehr gern.

Д. Д.

зе - ле - ны - е каф - та - ны, цвѣт - ны е ку - ша - ки, и по пят - над - ца - ти кар -
Kaf - tans aus grünem Sam - met, bunt - sei - de - ne Kuschaks, und Rei - se - geld pro Mann noch

mf *poco a poco* *poco a poco* *poco a poco*

mf *poco a poco* *poco a poco* *poco a poco*

scen *mp* *do*

Вакула. Wakula.

Бла-го-да-ри-те, па-но-ве!
Bedankt euch doch, ihr gu-ten Herrn.

Д.
Б.

-бо-ванцевъ на бра-га.
fünf-zehn Sil-ber-ru-bel.

(уходятъ.)
(*ab*)

Спа-си-бо!
Gott lohn's euch!

arco *mf* *poco a poco* *co*

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

a *poco* *cresc.*

a *poco* *cresc.*

a *poco* *cresc.* *f*

a *poco* *cresc.* *f*

First system of musical notation, consisting of five staves. The top two staves feature intricate rhythmic patterns with frequent sixteenth and thirty-second notes. The bottom three staves provide harmonic support with chords and melodic lines. Dynamic markings include *f* and *a2*.

Second system of musical notation, consisting of five staves. The top two staves have sustained notes and chords. The bottom three staves continue the harmonic support. Dynamic markings include *f*.

Tuba *mf* poco a poco cresc.

mf cre - - - scen - - - do

(Нѣсколько времени сцена остается пуста. Декорация мѣняется внезапно передъ самымъ началомъ слѣдующей картины.)
 (Einige Zeit bleibt die Bühne leer. Die Decoration wird plötzlich gerade vor dem Anfang des nächsten Bildes gewechselt.)

Third system of musical notation, consisting of five staves. The top two staves feature rhythmic patterns similar to the first system. The bottom three staves provide harmonic support. Dynamic markings include *f*.

mf cre - - scen

mf cre - - scen

mf cre - - scen

mf cre - - scen - - do

mp cre - - scen - - do

mp cre - - scen - - do

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

mf cresc. poco a poco

do poco f a poco
do poco f a poco
do poco f a poco
f cresc.
f cresc.
po - - f co a po - - co

cre - scen - do
cre - scen - do
cresc. mf cre - scen - do

poco a poco sempre cre - scen - do

divisi.
divisi.
divise.

First system of musical notation, consisting of five staves. The top staff is a vocal line with a melodic line. The lower four staves are piano accompaniment. The key signature has three sharps (F#, C#, G#). The first two staves of piano accompaniment are marked *ff*. The bottom staff has a long note with a slur and a fermata.

Second system of musical notation, consisting of five staves. The top staff continues the vocal line. The piano accompaniment continues with various rhythmic patterns. The *ff* dynamic is present in the second and third staves.

Third system of musical notation, consisting of one staff. This is a bass line for the piano accompaniment, marked *ff*.

(Быстрая смена декораций.)
 (Decorations werden rasch gewechselt.)

Fourth system of musical notation, consisting of five staves. This system is marked *unis.* (unison) and *ff*. The piano accompaniment features a rhythmic pattern of eighth notes. The bottom staff is also marked *ff*.

Attaca subito.

Дворцовый залъ съ колоннадами, люстрами и канделябрами; гол-
пы гостей въ костюмахъ того времени. При открытiи сцены гости
идутъ парно по польскимъ.

Colonnadensaal im Schlosse mit Kron und Armleuchtern; eine Menge
Gäste in der Tracht jener Zeit. Bei Eröffnung dieser Scene schreiten
die Gäste paarweise in einer Polonaise.

Tempo di Polacca. Molto maestoso.

Banda.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F. I. II. III. IV.

Trombe in F.

Tromboni tenori.

Tromb. basso e Tuba.

Timpani Gis, H, E.

Piatti e Gr. Cassa.

Triangolo.

Вакула.
Wakula.

Церемоніймейстеръ.
Zeremonienmeister.

Свѣтлѣйшій.
Durchlaucht.

ХОРЪ ЗАПОРОЖЦЕВЪ
ZAPOROGER CHOR.

Сопрано.
ХОРЪ ПРИДВОРН. Альтъ.
CHOR DER HÖFLING. Теноръ.
Басъ.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Tempo di Polacca. Molto maestoso.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of three sharps, containing a similar complex melodic line. The third staff is a treble clef with a key signature of three sharps, showing a more rhythmic accompaniment with some slurs. The fourth staff is a treble clef with a key signature of three sharps, providing harmonic support with chords and some melodic fragments. The fifth staff is a bass clef with a key signature of three sharps, featuring a steady bass line with some rests.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of three sharps, showing a melodic line with some slurs. The second staff is a treble clef with a key signature of three sharps, continuing the melodic development. The third staff is a treble clef with a key signature of three sharps, with a more active melodic line. The fourth staff is a bass clef with a key signature of three sharps, providing a steady bass line. The fifth staff is a bass clef with a key signature of three sharps, continuing the bass line.

The third system of the musical score consists of three staves. The top staff is a bass clef with a key signature of three sharps, featuring a melodic line with some rests. The middle staff is a treble clef with a key signature of three sharps, showing a rhythmic accompaniment. The bottom staff is a treble clef with a key signature of three sharps, continuing the rhythmic accompaniment.

The fourth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of three sharps, featuring a complex melodic line. The second staff is a treble clef with a key signature of three sharps, continuing the melodic development. The third staff is a bass clef with a key signature of three sharps, providing a steady bass line. The fourth staff is a bass clef with a key signature of three sharps, continuing the bass line. The fifth staff is a bass clef with a key signature of three sharps, providing a steady bass line.

This page of musical notation is divided into three systems. The first system consists of six staves: five treble clefs and one bass clef. The second system consists of five staves: three treble clefs and two bass clefs. The third system consists of five staves: two treble clefs and three bass clefs. The music is written in a key signature of three sharps (F#, C#, G#). The notation includes various note values, rests, and slurs, indicating a complex and rhythmic piece.

This musical score is arranged in two systems, each containing five staves. The top staff of each system is in treble clef, while the others are in bass clef. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system includes a *mf* marking in the top staff and a *mf* marking in the bottom staff. The second system includes *mf* markings in the top, second, and fourth staves, and a *mf* marking in the bottom staff. A *divisi.* marking is present in the bottom staff of the second system. The score concludes with a *mf* marking in the bottom staff.

The musical score is divided into two systems. The first system consists of six staves. The top staff is a woodwind instrument (likely flute or clarinet) with a complex, rhythmic melody. The second and third staves are string quartet parts (violin I, violin II, and viola) with a steady accompaniment. The fourth staff is a solo instrument (likely piano or harp) with a steady accompaniment. The fifth and sixth staves are bass and tenor parts. The second system consists of five staves. The top staff is a woodwind instrument with a complex, rhythmic melody. The second and third staves are string quartet parts. The fourth staff is a solo instrument. The fifth and sixth staves are bass and tenor parts. The score includes dynamic markings such as *mf* and *cresc.* (crescendo). The key signature is two sharps (F# and C#) and the time signature is 4/4.

This page of musical notation is a score for a piano piece, likely from a 19th-century repertoire. It consists of 18 staves of music, arranged in three systems of six staves each. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation is highly detailed, featuring a variety of rhythmic figures, including sixteenth and thirty-second notes, as well as complex chordal textures. Dynamic markings are prominent throughout, with *ff* (fortissimo) and *fff* (fortississimo) indicating periods of intense volume. The piece exhibits a high level of technical difficulty, particularly in the right hand, with rapid runs and intricate arpeggiated patterns. The overall character is one of dramatic intensity and virtuosic display.

This page of musical notation is a score for a piano piece, likely from a 20th-century repertoire. It consists of two systems of staves. The first system contains ten staves, and the second system contains five staves. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and a rich harmonic texture with many chords and arpeggios. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece is written for piano, as indicated by the 'p' dynamic marking in the first staff of the first system. The notation includes many slurs, ties, and dynamic markings, suggesting a highly expressive and technically demanding performance. The overall style is characteristic of late Romantic or early Modernist piano music.

This page of musical notation consists of two systems of staves. The first system contains six staves: the top two are in treble clef, the middle two are in treble clef with a key signature change to two sharps (F# and C#), and the bottom two are in bass clef. The second system contains five staves: the top two are in treble clef with the two-sharp key signature, the middle two are in bass clef with the two-sharp key signature, and the bottom one is in bass clef with a key signature change to one sharp (F#). The notation includes various note values, rests, and accidentals, with some notes beamed together in groups.

L'istesso tempo.

Corni. *mf*
mf
mf
pizz.
mf pizz.
mf L'istesso tempo.

This section of the score features five staves. The top two staves are for Horns (Corni.), with the first staff marked *mf*. The next two staves are for Flutes (Fl.), with the first staff marked *mf*. The bottom two staves are for Percussion (Pizz.), with the first staff marked *mf* and *pizz.*. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked *L'istesso tempo.*

Fl. I. *mf*
Ob. *mf*
Cl. *mf*
Fag. *mf*
Triang. *mf*

This section of the score features five staves. The top staff is for Flute I (Fl. I.), marked *mf*. The second staff is for Oboe (Ob.), marked *mf*. The third staff is for Clarinet (Cl.), marked *mf*. The fourth staff is for Bassoon (Fag.), marked *mf*. The fifth staff is for Triangle (Triang.), marked *mf*. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is *L'istesso tempo.*

mf

This section of the score features five staves for strings. The top staff is for Violins (V.), marked *mf*. The second staff is for Violas (V.), marked *mf*. The third staff is for Cellos (C.), marked *mf*. The fourth staff is for Double Basses (B.), marked *mf*. The fifth staff is for Percussion (Pizz.), marked *mf*. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is *L'istesso tempo.*

Cl. *mf* ^{a 2}

Fag. *mf*

Cor. III. IV. *mf*

IV

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Triang. *mf*

(Запорожцы, и посреди ихъ Вакула, становятся за колоннами на авансценѣ.)
 (Die Zaporozgen, und unter ihnen Wakula, stellen sich zwischen den Kolonnen im Vrdergrunde der Buhne auf.)

pizz. *mf* *arco*

pizz. *mf* *arco*

pizz. *mf* *arco*

pizz. *mf* *arco*

arco

arco

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

Вак. Вак.

Церемоніймейстеръ подходитъ къ Запорожцамъ.
Der Zeremonienmeister tritt zu den Zaporogern.

Не въ рай ли я пе-ре-не-сень, и не во снѣ ли ви-жу э-то чу-до?
Bin ich im Para-die-se schon? Seh ich im Traume die-ses schö-ne Win-der?

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

Церем.

ХОРЪ ЗАП. З. СН.

Цер. Зер.

Зерем. Вы всѣ ли здѣсь? Да, вси, вси, вси, батько!
Sind al-le hier? Ja wohl, wir ka-men all!

Такъ не за-будьте го-ворить съ Свѣт.
Ver-gesst nur nicht so mit Durchlaucht zu

ХОРЪ ЗАП. ЗАР. СН.

Цер. Отворяются двери на
Зер. Die Thüren links wer-

Ц. З. ЛЪИШИМЪ ТАКЪ ТОЧНО, КАКЪ Я ВАСЪ УЧИЛЪ. Да не за - бу - демъ, батъ - ко! Вотъ онъ и - деть, ког -
 spre - chen, wie ich es euch ge - heis - sen hab. Wir werden's nicht ver - ges - sen! Schaut, dort ist er, wenn

Cl.

Fag. *mf*

Corni. *mp* *mf*

лѣво. Выходитъ Свѣтлѣйшій въ сопровожденіи высшихъ придворныхъ лицъ, дамъ и кавалеровъ. Часовой у дверей отдаетъ ему *den geöffnet: Seine Durchlaucht tritt ein gefolgt von den höchsten Hofleuten, Damen und Cavalieren. Die Wache an der Thür macht*

Ч. Z.

да я дамъ вамъ знакъ, вы подходите, я представляю васъ. (отходить) *ich ein Zeichen geb; dann tretet näher, euch stell' ihm vor. (tritt zur Seite)*

p *mp* *mf*

Cl.

Fag. *crescendo* *cresc.*

Cor. III. *f* *cresc.*

mf *cre* *scen* *do* *f* *cresc.*

честь. Гости, кавалеры, прижимая шляпы къ сердцу, отдають ему низкій поклонъ, дамы дѣлають реверансъ. *ihm die Honeurs. Die anwesenden Cavaliere verneigen sich tief vor ihm, ihre Hüte ans Herz drückend, die Damen machen eine Rever.*

mf *piu f* *piu f* *piu f*

arco *mf* *arco* *cre* *scen* *do* *mf*

mf *arco* *cre* *scen* *do* *mf*

Свѣтл. Durchl. *ff*

Е - я Ве - ли - чест - во о - повѣстить ве - лѣ - ла,
 Hierkund zu thun hat mir die Ma - je - stät be - foh - len:

f *p* *f* *p* *f* *p*

The musical score is arranged in three systems. The first system consists of two staves (treble and bass clef) with a piano introduction. The second system contains five staves (treble clef, two alto clefs, and two bass clefs) with a piano accompaniment. The third system features a vocal line with lyrics in Russian and French, followed by a piano accompaniment. The score includes dynamic markings such as *ff* and *fff*, and various musical notations including notes, rests, and slurs.

здравствуетъ Ца - ри - ца!
le - be un - sre Za - rin!

Грядьтеструны, пой цвѣтница, се же на грядеть, грядеть на тронъ, облекаеть ба -
 Kün-det Sai-ten und Trom-pe-ten: ei-ne Frau-er-stieg, er-stieg den Thron, steuert si-cher al -

ри - ца, о - безмертвить ли - ры звонъ. Го - ры, сте - пи и ду - бра - вы, плес - ки всехъ

tre - ten, ewigen Ruhm trägt sie da - von, Ber - ge, Steppen, Wald und Flu - ren, Wel - len al -

и плес - ки
die Wel - len

се-ми мо-рей, звуч-но вто-рять пѣснямъ сла-вы въ-честь тво-ихъ бо-га-ты-рей!

al-ler sie-ben Meer' tra-gen dei-ner Weisheit Spu-ren, kün-den dei-ner Hel-den Ehr!

въ-хъ се-ми мо-рей, звуч-но вто-рять пѣснямъ сла-вы въ-честь въ-хъ тво-ихъ бо-га-ты-рей!

al-ler sie-ben Meer' tra-gen dei-ner Weisheit Spu-ren, kün-den dei-ner Hel-den Ehr!

The musical score consists of several systems. The top system shows the piano introduction with a *p* dynamic. The second system features a complex piano accompaniment with a *mf* dynamic. The vocal entry begins in the third system with the lyrics: "Славь - ся, му - дра - я Ца - ри - ца, Славь - ся до скончань - я". The German translation follows: "Wel - ten deinen Ruhm er - fuh - ren, wei - se Zarin hoch und". The vocal lines continue with: "Славь - ся, му - дра - я Ца - ри - ца, Славь - ся до скон - чань - я дней тво -" and "Wel - ten dei - nen Ruhm er - fuh - ren, wei - se - Za - rin hoch und hehr!". The piano accompaniment includes a *mf* *divisi.* section in the lower systems.

Смотрить за-падъ зор - ко на во-стокъ, Съ-верь ю - гу чут - ко внемлеть,

West und Ost schau'n freu - dig auf zu dir, Nord und Süd hält oh - ne Sau-men

The musical score consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line is written in a single treble clef. The lyrics are in Russian, German, and English. The Russian lyrics are: "Смотрить за-падъ зор - ко на во-стокъ, Съ-верь ю - гу чут - ко внемлеть,". The German lyrics are: "West und Ost schau'n freu - dig auf zu dir, Nord und Süd hält oh - ne Sau-men". The English lyrics are: "West and East look free - dly up to you, North and South hold oh - ne Sa-men".

This section of the score consists of approximately 12 staves. The top two staves are for piano, with the right hand playing a complex, arpeggiated figure and the left hand providing harmonic support. Below these are several staves for voice, showing a vocal line with various melodic phrases and rests. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Мирь же-лан-ный не да-лекъ! Паль-мы вѣтвь возь-ми, паль-мы вѣтвь возь-ми, Ца-
of - fen dir des Friedens Thür! *Wand - le frie - de - voll,* *wand - le un - ter Pal - men -*

The vocal line in this section contains three lines of lyrics. The first line is in Russian: "Мирь же-лан-ный не да-лекъ! Паль-мы вѣтвь возь-ми, паль-мы вѣтвь возь-ми, Ца-". The second line is in German: "of - fen dir des Friedens Thür! Wand - le frie - de - voll, wand - le un - ter Pal - men -". The third line is in French: "of - fen dir des Friedens Thür! Wand - le frie - de - voll, wand - le un - ter Pal - men -". The music is written in a single staff with a treble clef.

This section continues the piano accompaniment from the previous section, featuring the same complex arpeggiated figures in the right hand and harmonic support in the left hand. It consists of approximately 12 staves.

The musical score is arranged in systems. The top system consists of a grand staff (treble and bass clefs). The second system contains the vocal line with lyrics in Russian and German. The third system contains the piano accompaniment. The Russian lyrics are: -ри-ца, Лав-ры по-ло-жи у ногъ, лав-ры по-ло-жи у ногъ, Ца-ри-ца, бäumen, Lor-beer krön'de in Haupt als Zier, Lor-beer krön'de in Haupt als Zier, o Za-rin. The German lyrics are: -ри-ца, Лав-ры по-ло-жи у ногъ, лав-ры по-ло-жи у ногъ, Ца-ри-ца, бäumen, Lor-beer krön'de in Haupt als Zier, Lor-beer krön'de in Haupt als Zier, o Za-rin.

Ца-ри-ца, славься мудра-я, славься мудра-я, славься ты во вѣкъ, Ца-ри-ца, Ца-

o Za-rin! Wel-ten preisen dich, Wel-ten preisen dich, prei-sen e-wig dich, o, Za-rin, o,

Poco più animato.

Musical score for piano and orchestra. The score consists of multiple staves. The piano part is written in treble and bass clefs. The orchestra part includes strings, woodwinds, and brass. Dynamic markings such as *fff* (fortissimo) are used throughout. The tempo is marked *Poco più animato*.

(Съ крѣпости слышатся пушечные салюты.)
 (Von der Festung her ertönen Kanonensalute.)

-ри - ца, славься ты во вѣкъ въ - ковь! Нашимъ внукамъ бу - дуть громки трудъ и доблести от -
 Za - rin, e - wig sei dir Lob und Preis! Un - sre Enkel werden singen ih - rer Ahnen Ruhm und

Vocal line with lyrics in Russian and German. The Russian lyrics are: -ри - ца, славься ты во вѣкъ въ - ковь! Нашимъ внукамъ бу - дуть громки трудъ и доблести от - . The German lyrics are: Za - rin, e - wig sei dir Lob und Preis! Un - sre Enkel werden singen ih - rer Ahnen Ruhm und .

Musical score for piano and orchestra, continuing from the previous section. It features similar complex rhythmic patterns and dynamic markings.

Poco più animato.

- цовъ, но дѣла твои по томъ ки сопричтутъ къ дѣламъ боговъ, славься ты во вѣкъ въ ковъ! Напимъ
 Preis, deine weisen Thatenschwingendich hinauf zum Götterkreis, ewig sei dir Lob und Preis! Unsere

вьукамъ бу- дуть громки трудъ и до-бле-сти от- цовъ, но дѣ-ла тво- и по-том-ки со-при-
 En- kel wer- den sin- gen ih- rer Ah- nen Ruhm und Preis, dei- ne wei- sen Tha- ten schwingendich hi-

The musical score is arranged in a system of 12 staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The remaining ten staves are for the piano accompaniment, including two grand staves (treble and bass clefs) and two sets of three staves (likely for different instruments or voices). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes a vocal melody with lyrics in Russian, German, and English, and a piano accompaniment with chords and melodic lines.

чтутъкъдѣлаамьбоговъ, славься ты во вѣкъ въ ковь! Славь - ся, славь -
 -nauf zum Göt-ten-kreis, e-wig sei dir Lob und Preis! Heil dir, e-

КОУПЛЕТЫ СВѢТЛѢЙШАГО.

№ 20. COUPLETS SEINER DURCHLAUCHT.

Появляются камердинеры съ подносами, уставленными бо-
калами, фруктами и конфетами. Свѣтлѣйшій обращается къ
стоящей возлѣ него группѣ. Мало по малу все окружаютъ
и прислушиваются къ рѣчамъ его.

*Es erscheinen Diener mit Präsentirbrettern mit Pokalen, Früch-
ten und Confect.— Seine Durchlaucht wendet sich an die neben ihm
stehende Gruppe. Allmählich umringen ihn Alle und lauschen
seiner Rede.*

Andante.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in A.

Fagotti.

Corni in F I.
II.
III.
IV.

Trombe in F.

Tromboni tenori.

Tr. basso e Tuba.

Timpani in
As, Es, Des.

Recit.

Свѣтлѣйшій.
Durchlaucht.

По-ка не на-ча-ли-ся танцы, позвольтемнѣ, друзья мои,
So lang der Tanz noch nicht begonnen, gestattet, lie-ben Freundemir,

СОПР. Сопрано.
Соргал.

АЛЬТЪ.
Alt.

ХОРЪ.
Теноръ.
Тенор.

БАСЬ.
Bass.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Andante.

Fl. I.
Fl. II.
Cl.

Cs.
Cl.

прочествамъ_ду... И_ли просто плодъ пи_и_тическаго рвеня се_го пи_и_ты.
euch die_se O_de vor_zu_tra-gen, die Frucht poetischer Be-geistrung hier die_ses Dichters.

Cl. Recit.

Cs.
Cl.

(Пинта кланяется и подаетъ Свѣтлѣйшему свернутый листъ.)
(Der Poet verbeugt sich und überreicht Durchlaucht eine Rolle.)

Сла_вить онъ сей_часъ вамъ возвѣщенный под_вигъ ро_сій_скихъ войскъ.
Er be_singt die jüngst rollbrachten Helden_tha_ten des Rus_sen_heers.

Recit.

Fl. I. a tempo

Fl. II.

Cl.

(muta in B.)

Cor. I. II.

Trombe.

mf

(Поэт снова кланяется.)

ad lib.

(Der Poet verneigt sich aufs neue.)

Е - му, конечно, хоть да_ле_ко е_ще до совершенства, съка
Nun, ich ge_ste_he, sein Sang ist weit entfernt bis zur Vollendung, die

mp colla parte

a tempo

Ca. DI. 

- кимъ такъ Гавриль Ро_ма_новичъ у_ м_ѣ_тъ бря_цать на струнахъ ли_ры зо_ло_той...
un_serm Gawri-il Ro_ma_nowitsch ur ei_gen, wenn er der goldnen Ly-ra Saiten rührt...

pizz.

pizz.

pizz.

pizz.

pizz.

mp

mp

Più animato.

Cor. I. II.
Trombe.
Св. Ди.

Нонравится мнѣ строй стиховъ хвалебныхъ! Про-читувамъ ихъ!
Doch wohlgefällig klingt der Vers des Preislieds! Ich les' es vor!

Вивать Свѣтлѣйшій князь, чи-
Hochhoch! Durchlauchtigster, wir

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

Più animato.

Ob.
Cl. in B.
Fag.

- тай - те, мы жад - но слу-шать васъ го - то - вы!
lau-schen mit An-dacht eu-erm schö-nen Vor-trag!

mf sf p

Allegro moderato.

Cb. D1.

1. Пет-ро-гра-ду воз-вѣ-стилъ звонкій го-лосъ сла-вы рос-си-и въ но-во-бо-га-ты-рей
 2. Нѣтъ для во-ин-ства пре-понъ, ес-ли въ ми-чти-мый навра-га е-го ве-детъ
 1. Pe-ters-burger-dröhnt vom Schall lau-ter Ruhmes-klän-ge, uns-re küh-ne Hel-denschaar
 2. Grenzen kennt ein Kriegsheer nicht wenn ihm kühn zur Sei-te ein ver-ehr-ter Füh-rer ficht,

arco
 mf p più f

Allegro moderato.

Fl. I
 Fl. II.
 Ob.
 Cor. I. II.
 Trombe.

Cb. D1.

съ не-дру-гомъ ра-спра-вы. Зовъ на бой лишь вос-тру-билъ и, послушный
 вождь не-у-стра-ши-мый. Россеъ, ли-куй съ бре-говъ Не-вы до страны Ал-
 schlug der Fein-de Men-ge. Kaum rief der From-pe-te Ton un-ser Heer zum
 der es lenkt und lei-tet. Jauch-zet Rus-sen nah und fern, rühmt euch eu-rer
 ruft es zu dem

p più f cresc.

Ca. DI.

ро - ку,	кликъ по-бѣ-ды о гла - сль	Пон - та брегъ да -
- тай - ской!	Есть и Чес-менскій у насъ,	есть и За - ду -
Strei - te,	Sie - ges - ruf erklang da schon,	fern am Pont, dem
Hel - den,	es erglänzt ihr Ruhmes - stern	hell in al - le
Wel - ten:	Sa - du naj - sky, un - ser Stern,	Tsches - men - sky sind

Ce.
Dl.

- ле - кії, кликъ по-бъ - ды о - гласилъ Понтабрегъ да - ле - кії!
 - най - скій, есть и Чес - мен - скій у насъ, есть и За - ду - най - скій!
wei - ten, *Sie ges.ruf er - klang da schon* *fern am Pont, dem wei - ten!*
Wel - ten, *es erglänzt ihr Ruh mes - stern* *hell in al - le Wel - ten!*
Hel - den! *Sa - du.naj - sky, un - ser Stern,* *Tschesmensky sind Hel - den!*

Fag. *mp*

Sv. DI. *mf* *cre*

Ахъ, колъ счастливъ жребій нашъ, въбо_яхъ всю_ду пер_вы, късла_вѣ ка_жетъ
Glück ver-lässt uns nie im Krieg, hoch die Welt uns frei-set, da Mi-ner-ra

arco p arco p arco p arco p

Fl. I. *ritenuto.*

Fl. II.

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. I. II. *mf*

Sv. DI. *ff* *ritenuto*

- scen - do *f* *ritenuto*
 путь намъ персть рос_скі_я Ми_нер_вы, росскі_я Ми_нер
selbst zum Sieg uns die We-ge wei-set, uns die We-ge wei-

- sce - do f mf sf

- scen - do f mf sf

- scen - do f mf sf

- scen - do f mf sf

- scen - do f mf sf

ritenuto.

a tempo

Св.
Дл.

- вы!
- set!

Ахъ, коль счастливъ жре-бій нашъ, въбо-яхъ всю-ду пер-вы, късла-въ на-жетъ
 Glück ver-lässt uns nie im Krieg, hoch die Welt uns frei-set, da Mi-ner-va

a tempo

Musical score for piano accompaniment, measures 1-12. The score consists of five systems of staves. The first system has five staves, the second has four, and the third has five. Dynamics include 'cresc.' and 'ff'. There are triplets in the third system.

Ca.
Di.

путь намъ персть, къ сла-вѣ ка-жетъ путь намъ персть. ро-скі-я Ми-нер-вы,
selbst zum Sieg, da Mi-ner-va selbst zum Sieg uns die We-ge wei-set,

Musical score for piano accompaniment, measures 13-24. The score consists of five systems of staves. Dynamics include 'cresc.' and 'ff'. There are triplets in the final measure of the fifth system.

The first system of the musical score consists of ten staves. The top five staves are for vocal parts, and the bottom five are for piano accompaniment. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *sfz* (sforzando). There are also markings for *ppv* (pianissimo voce) and *pp* (pianissimo).

Св.
Дл.

рус_скі_я Ми - нер - вы!
 uns die We - ge wei - set!

The second system shows the vocal line with lyrics in Russian and German. The Russian lyrics are "рус_скі_я Ми - нер - вы!" and the German lyrics are "uns die We - ge wei - set!". The music is in a minor key and features a simple, melodic line.

The third system of the musical score consists of five staves for piano accompaniment. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo). There are also markings for *ppv* (pianissimo voce) and *pp* (pianissimo). The accompaniment includes triplets in the piano part.

МЕНУЭТЬ И СЦЕНА.

№ 21.

MENUETT UND SCENE.

Поздравленія. Камердинеры съ подносами, уставленными бокалами, фруктами и конфетами. Когда все стихаетъ, Церемоніймейстеръ даетъ знакъ Запорожцамъ подойти къ Свѣтлѣйшему. Они подходятъ. (Во время этой сцены въ глубинѣ танцуютъ менуэть.)

Gratulationen. Kammerdiener mit Präsentirtbrettern mit Pokalen, Früchten und Confect. Nachdem sich alles beruhigt hat, giebt der Zeremonienmeister den Zaporogern einen Wink an seine Durchlaucht heranzutreten. Sie nähern sich ihm. (Während dieser Scene wird im Hintergrunde Menuett getanzt.)

Tempo di menuetto.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F
I.
II.
III.
IV.

Вакула.
Wakula.

Свѣтлѣйшій.
Durchlaucht.

ХОРЪ ЗАПОРОЖЦЕВЪ.
ZAPOROG. CHOR.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Tempo di menuetto.

Ob.
Fag.
Cor. I. II.

Св. Ди.
З.

Бла-го-по-луч-но ли вы со-вер-ши-ли путь?
Habt eu-re Rei-se glücklich ihr zu-rückgelegt?

Спа-си-бо, па-не!
Wir dan-ken, Durchlaucht!

Fag.
Cor. I. II.

mp p

Св. Ди.
Ди.

А на ва-шу прось-бу на днях по-слѣ-ду-етъ рѣ-шенъе.
Wisst auf eu-re Bittschrift wird bald Re-so-lution er-fol-gen.

(Хочетъ удалиться.)
(Will sich entfernen.)

arco p

Fl. I. *p*

Fl. II. *p*

Fag. *mp*

Cor. I. II. *p*

Вакула. Wakula.

(кланяясь)
(*sich verneigend*)

(Запорожцы смотрят другъ на друга, молчатъ и толкаютъ одинъ другого въ бокъ; одинъ изъ нихъ толкаетъ Вакулу и шепчетъ: „Выручай, землякъ!“)

Ахъ, ва - ша Свѣтлосты!
Ach, eu - re Durchlaucht!

Св. Ди. *p*

(*Die Zaporoger sehen einander an, schweigen und stossen Einer den Andern in die Seiten. Einer von ihnen stösst Wakula an und flüstert: „Reisse uns heraus, Landsmann!“*)

Че - го ты хо - чешь?
Sag, was du wünschest?

Ob. *p*

Fag. *p*

Cor. I. II. *p*

В. W. *pizz.*

Смѣю ли спросить, изъ золота, или изъ се-ребра тѣ чере-ви-ки, что са-ма ца-ри-ца но-ситъ?
Darf ich fragen Herr; sind wohl aus Gold oder aus Silberstoff jene Pantöfflein, die die Zarin pflegt zu tragen?

Fl. I. *p*

Fl. II.

Ob. *p*

Fag. *p*

Cor. I. II. *p*

V. W.

Я ду-ма-ю на свѣ-тѣ, во всей все-ленной нѣтъ по-доб-ныхъ че-ре-ви-чекъ.
 Ich denke mir, auf Er-den giebt's wohl kein zweites Paar, das die-sen gleichen könnte.

arco

pp

Fl. I. *pp*

Fl. II. *pp*

Об. *pp*

V. W.

(Въ толлѣ смѣются.)
 (Gelächter in der Menge.)

Ахъ, ва-ша свѣтлость, что ка-бы да мо-я не-вѣста, а-ли жин-ка мо-гла та-кі-я че-ре-ви-чки, да
 Ach, eu-re Durchlaucht, könntet ihr mir da-zu ver-helfen dass mein Bräutchen be-käm ein Paar von den Pantöfflein und

pp

pp

pp

B.
 W.

Св.
 Дл.

(Свѣтлѣйшій шепчетъ на ухо одному изъ придворныхъ, который выходитъ.)
 (*Durchlaucht flüstert einem Höfling etwas ins Ohr, dieser entfernt sich.*)

А ГО - ВО -
 Man sagt mir

Musical score for a piano piece, featuring multiple staves with complex rhythmic patterns and triplets. The score includes a vocal line (Cello/Double Bass) and a piano accompaniment. The key signature is three flats (B-flat major/D minor). The tempo is marked 'Allegretto' (A GO - ВО). The piece concludes with the instruction 'Man sagt mir'.

Fl. I.
Fl. II.
Ob.
Cl.
Fag.
Cv.
DI.

— рять у васъ на сѣ_чѣ ни_кто не же_нит_ся. ХОРЪ ЗАПОР.
dass bei euch zu Lan_de man kei-ne E-hen schliesst. ZAR. CHOR.

А якъ же мож_но, вѣдь мы не чер_не_.
Wie wär das möglich. Wir sind nicht Mön-che,

Ob.
Fag.
Cor. I. II.

(На серебряномъ блюдѣ приносятъ на высокихъ красныхъ каблукахъ башмаки съ позолотой. Свѣтлѣйшій даетъ знакъ, чтобъ башмаки были поданы Вакулѣ.)
(Es werden auf silbernem Präsentirtbrett vergoldete Schuhe mit hohen rothen Absätzen hereingebracht. Durchlaucht giebt einen Wink man solle die Schuhe Wakula überreichen.)

— цы, по_ми_луй, па_не!
Herr, be-denkt das, Durchlaucht!

pizz.

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

Свѣтл. Durchl.

Дай Богъ, чтобы каждая не вѣста на Украйнѣ могла носить та-
 Hilf Gott, dass jedes schöne Bräutchen der Ukraine im Stande wär zu

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

(Свѣтлѣйшій отходитъ.)
 (Durchlaucht tritt zur Seite.)

Cv.
Di.

-кі - е башма - ки!
 tragen solche Schuh!

Moderato.

Cl.

Вакула. Wakula.

О Бо-же мой! Ка-кі-я у-кра-ше-нья! Что ес-ли да та-кі-я че-ре-ви-чки?
 Du lie-ber Gott! Wie sind sie nett und zier-lich! Sind e-ben die Pantöff-lein schön so niedlich,

Moderato.

Fl. I.

Fl. II.

Fag.

mf

V.
W.

Ка-кі-я же долж-ны бы-ть нож-ки, ко-то-ры-я ихъ но-сят!
 wie müssen erst die Füßchen selbst sein, die sie im Stand zu tra-gen!

pizz.

pizz.

pizz.

pizz.

pizz.

Ob.
Cl.
Fag.
Corni.

mf

СВѢТЛ. Durchl.
МнѢ
Wie

В
W
То - то, чай, изъ са - ха - ру чи - стѣй - ша - го!
Zart und fein und weiss wie Schnee und zu - cker - süss!

mf arco
mf arco
mf arco
mf arco
mf

Fl. I.
Fl. II.
Ob.
Cor. I.
Ca.
DI.

mf

нра - вит - ся та - ка - я про - сто - та, пус - кай о - ни у насъ по - ве - се - ля - тся.
wohl thut mir dies ein - fäl - tig Ge - red; man mö - ge sie nach kräf - ten un - ter - hal - ten.

mf
mf
mf
mf
mf

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

Cb. DI.
 Ко-го ни-будь, не Ми-ро-сла-ву княжну, такъ ми-лу-ю Те-ми-ру у-го-во-ри-те про-пля-
 Gleichviel ob Für - stin Mi - ro - sla - va, ob sich die lieb - li - che Te - mi - ra da - zu he - rab - lässt russisch

Fl. I.
Fl. II.
Cl. a 2
Fag. a 2

Cb. DI.
 -сать по Русеки, о-ни за э-то вамъ пропляшутъ ко-зач-ка!
 vor - zu - tan - zen... Sie tanzen euch her-nach den Ko - satschok da - für!

pizz.
pizz.
pizz.
pizz.
pizz.

РУССКАЯ ПЛЯСКА. № 22 a) RUSSISCHER TANZ.

Allegro comodo.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F I. II. III. IV.

Trombe in F.

Tromboni Tenori.

Tromb. Basso e Tuba.

Timpani H, E, C.

Triangolo.

Tamburino.

Violini I.

Violini II.

Viole.

Celli.

C.-Bassi.

p *dolce e grazioso*

Allegro comodo.

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

arco
p
arco
p
arco
p
arco
p

Fl. I.
Fl. II.
Ob.
Cl.
Fag.
Corn.
Timp.
Tambourino.

p
p
p
p
p
p
p
p
p
p
p
p

This musical score page contains measures 3900 through 3904. It features a piano part and an orchestral part. The piano part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The orchestral part includes strings, woodwinds, and brass. The piano part begins in measure 3900 with a series of chords and a melodic line. In measure 3901, the piano part has a dynamic marking of *p*. In measure 3902, the piano part has a dynamic marking of *p*. In measure 3903, the piano part has a dynamic marking of *p* and a *cresc.* marking. In measure 3904, the piano part has a dynamic marking of *mf*. The orchestral part includes various instruments such as violins, violas, cellos, double basses, flutes, oboes, clarinets, bassoons, trumpets, and trombones. The score is written in a standard musical notation style with various dynamics and articulations.

F.I.I.
Fl. II.
Cl.
Triang.

f *fpp* *pp* *mp* *grazioso*

This system contains the first five staves of the score. The top staff is for Flute I (F.I.I.), followed by Flute II (Fl. II.), Clarinet (Cl.), and Triangle (Triang.). The bottom three staves represent the string section. The woodwinds and strings play a complex, rhythmic pattern. Dynamic markings include *f*, *fpp*, *pp*, *mp*, and *grazioso*.

F.I.I.
Fl. II.
Cl.
Corni.
Trombe.
Tr. Ten.
Tr. Bas.
Timp.
Triang.

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

This system contains the next five staves of the score. The top three staves are for Flute I (F.I.I.), Flute II (Fl. II.), and Clarinet (Cl.). The bottom four staves are for the brass and percussion section, including Horns (Corni.), Trumpets (Trombe.), Trombones (Tr. Ten. and Tr. Bas.), and Timpani (Timp.). The Triangle (Triang.) is also present. The brass and percussion play a rhythmic pattern. Dynamic markings include *mf*.

This page of musical score consists of three systems of staves. The first system has five staves, the second has five staves, and the third has five staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f* and *mf*. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system shows a complex texture with multiple voices or instruments. The second system features a more rhythmic, repetitive pattern in the upper staves. The third system continues the complex texture with various melodic lines.

This musical score consists of three systems of staves. The first system (measures 1-12) features a piano part with five staves (treble and bass clefs) and a string quartet part with four staves (two treble and two bass clefs). The piano part includes various rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings such as *f* and *a 2*. The string part provides harmonic support with sustained chords and rhythmic accompaniment. The second system (measures 13-24) continues the piano part with similar rhythmic motifs and the string part with sustained chords. The third system (measures 25-36) concludes the piece with a final piano flourish and sustained string chords.

The musical score is arranged in four systems. The first system contains six staves, with the top two staves featuring a complex, fast-moving melodic line. The second and third systems each contain five staves, with the bottom two staves providing a steady bass line. The fourth system contains six staves, with the top two staves continuing the melodic development. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The piece concludes with the markings *mp espress.* and *p*.

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

Cor. I. II.

Fl. I.
Fl. II. *cresc.*
Ob. *cresc.*
Cl. *cresc.*
Fag. *cresc.*
Cor. I. II. *mf*

The musical score is arranged in three systems. The first system consists of five staves. The top two staves feature a complex rhythmic pattern of sixteenth notes with slurs and accents, marked with a mezzo-piano (*mp*) dynamic. The third staff contains a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The bottom two staves provide a harmonic foundation with sustained notes and slurs, also marked with a piano (*p*) dynamic. The second system consists of four staves, primarily featuring sustained notes and rests, with a piano (*p*) dynamic. The third system consists of five staves, including a melodic line with slurs and accents marked *p*, and a section marked *pizz.* (pizzicato) with a piano (*p*) dynamic.

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a minor key, indicated by three flats in the key signature. The score is divided into two systems, each containing four staves. The first system covers measures 890 through 904. The second system covers measures 905 through 910. The notation includes various rhythmic values, slurs, and dynamic markings such as *f*, *ff*, *mf*, and *pizz.* (pizzicato). The Cello/Double Bass part features a prominent pizzicato section in the second system. The overall texture is dense and expressive, with intricate melodic lines in the upper staves and a solid harmonic foundation in the lower staves.

The musical score is presented in two systems. The first system consists of five staves: two treble clefs and three bass clefs. The second system consists of four staves: two treble clefs and two bass clefs. The music is in a key with three flats and a 3/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as 'ff', 'f', and 'p'. The word 'arco' is written at the bottom right of the page.

Musical score system 1, measures 1-8. The system consists of six staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves contain melodic lines with various articulations. The first staff has a *mp* dynamic marking. The second staff has a *mp* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *p* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *p* dynamic marking.

Musical score system 2, measures 9-12. The system consists of six staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves contain melodic lines with various articulations. The first staff has a *p* dynamic marking. The second staff has a *p* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *p* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *p* dynamic marking.

Musical score system 3, measures 13-16. The system consists of six staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves contain melodic lines with various articulations. The first staff has a *p* dynamic marking. The second staff has a *p* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *p* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *p* dynamic marking.

Musical score system 4, measures 17-20. The system consists of six staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves contain melodic lines with various articulations. The first staff has a *p* dynamic marking. The second staff has a *pizz.* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *pizz.* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *p* dynamic marking.

This musical score is arranged in three systems, each containing five staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system features a complex texture with sixteenth-note patterns in the upper staves and a melodic line in the lower staves. The second system continues this texture, with a prominent melodic line in the third staff and a bass line in the fifth staff. The third system shows a change in texture, with a melodic line in the third staff and a bass line in the fifth staff. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Più mosso.

Cl. *pp*

Fag. *pp*

Timp. *pp*

p *poco a poco cresc.*

cre - scen - do poco a poco

p *poco a poco cresc.*

p *poco a poco cresc.*

arco *p* *poco a poco cresc.*

arco *p* *poco a poco cresc.*

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

p *poco a poco cresc.*

Più mosso.

Picc. *mf* *cresc.*

Fl. I. *mf* *cresc.*

Fl. II. *mf* *cresc.*

Cl. *mf* *cresc. a 2*

Fag. *mf* *cresc.*

Timp. *mf*

f

The musical score is arranged in four systems, each with four staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes dynamics *p cresc.* and *p*. The second system includes *mf* and *a 2*. The third system includes *pp cresc.* and *p cresc.*. The fourth system includes *f*, *arco*, and *p cresc.*. The notation includes various rhythmic values, slurs, and dynamic markings throughout.

This musical score is arranged in three systems. The first system consists of five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The second system consists of four staves: two treble clefs, a bass clef, and a grand staff. The third system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The score includes various dynamics such as *f*, *mf*, and *cresc.*, and articulations like *divisi*. The music is written in a key with one sharp (F#) and a 2/4 time signature. The bottom of the page features a decorative wavy line.

This page of musical score is for a string quartet, consisting of six staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is marked with a forte dynamic (*ff*) throughout. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several instances of accents and slurs. In the middle section, there are markings for *a 2* (second ending) in the upper staves. The lower staves feature a section marked *unis.* (unison), where the instruments play together in a single line. The score concludes with a final cadence and a double bar line.

This page of musical notation is divided into three systems. The first system consists of six staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and three more staves at the bottom. The second system also consists of six staves, with a grand staff at the top and four staves below. The third system consists of five staves, including a grand staff at the top and three staves below. The notation includes various rhythmic values, accidentals, and dynamic markings, typical of a complex piano composition.

Vivace.

1. 2.

The musical score is written for a full orchestra and includes the following instruments: Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones. The score is in G major and 2/4 time. It features a first ending (1.) and a second ending (2.) in the first system. Dynamic markings include *f*, *ff*, and *sf*. The tempo is marked *Vivace*.

Vivace.

This page of musical notation is divided into four systems, each containing multiple staves. The first system consists of five staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and a single bass clef staff at the bottom. The second system consists of four grand staves. The third system consists of three grand staves. The fourth system consists of four grand staves. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat signs at the end of each system.

ДІЯСЬКА ЗАПОРІЖЦЕВЪ. 6) ЗАПОРІЖСЬКА ТАНЦЬ.

Andante. Allegro molto.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

I. II. III. IV. Corni in F

Trombe in F.

Tromboni Tenori.

Tromb. basso e Tuba.

Timpani F, C, G.

Triangolo.

Piatti e Gr. Cassa.

Violini I.

Violini II.

Viole.

Celli.

C-Bassi.

Andante. Allegro molto.

Cl. *staccato*
Fag. *mf staccato*
Corni
Timp. *p*
mf
f *mf*

Fl. *p*
Ob. *p*
Cl. *I p*
Fag. *I*
Cor. IV.
Timp. *mf* *p* Triang. *p*
f dim. *p*
f dim. *p*
f dim. *p*
f dim. *p*

System 1: Five staves of music. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more rhythmic accompaniment. The fourth and fifth staves are bass clefs with a rhythmic accompaniment.

Tr.

System 2: Five staves of music. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a bass clef with a rhythmic accompaniment. The fourth and fifth staves are bass clefs with a rhythmic accompaniment. Dynamics include *p* (piano).

System 3: Five staves of music. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more rhythmic accompaniment. The fourth and fifth staves are bass clefs with a rhythmic accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte). A marking *a 2* is present in the third staff.

System 4: Five staves of music. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a bass clef with a rhythmic accompaniment. The fourth and fifth staves are bass clefs with a rhythmic accompaniment. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *pizz.* (pizzicato).

The musical score is arranged in four systems. The first system contains five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system contains four staves: Violin I, Violin II, Viola, and Violoncello. The third system contains four staves: Violin I, Violin II, Viola, and Violoncello. The fourth system contains five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, *mf*, and *p*. Performance instructions like *arco* and *pizz.* are present in the lower systems.

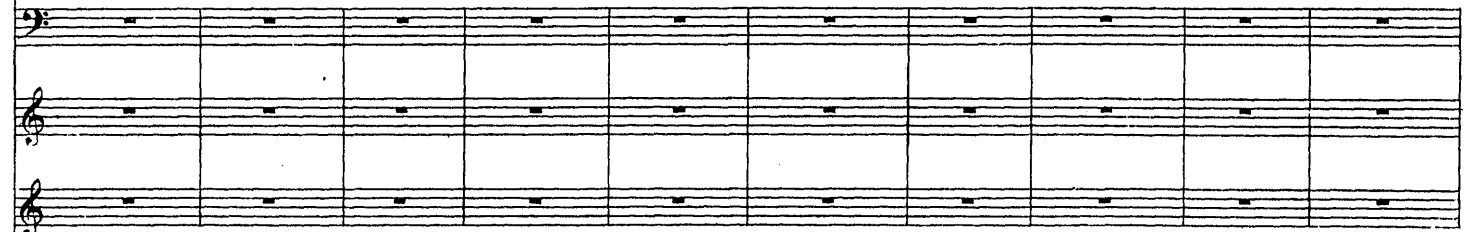
The musical score is presented in three systems. The first system consists of five staves. The second system consists of four staves, with the top two staves containing melodic lines and the bottom two containing bass lines. The third system consists of five staves, with the top three staves marked 'pizz.' and 'mf' and the bottom two containing bass lines. The music is in a minor key and features complex rhythmic patterns and articulation.



The first system of the musical score consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. The music features a complex texture with many beamed notes and rests.



The second system of the musical score consists of five staves. The top staff is a grand staff with a key signature of one flat and a common time signature. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. The music continues with a similar complex texture of beamed notes and rests.



The third system of the musical score consists of five staves, all of which are empty, indicating a section of the score where the instruments are silent.



The fourth system of the musical score consists of five staves. The top staff is a grand staff with a key signature of one flat and a common time signature. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. The music features a complex texture with many beamed notes and rests.

This page of musical notation is divided into five systems of staves. The first system consists of five staves (treble and bass clefs) with complex rhythmic patterns and dynamics such as *ff*. The second system continues with similar notation, including dynamics like *f* and *ff*. The third system features a *div. arco* instruction and *ff* dynamics. The fourth system includes multiple *arco* markings and *ff* dynamics. The fifth system concludes with *arco* and *ff* markings. The notation includes various note values, rests, and dynamic markings throughout.

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

f

pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

sul G.
arco
f

arco
f

arco
f

(pizz.)
f

(pizz.)
f

Fl. I.
Fl. II.
Cl.

mf
mf arco
mf arco
mf

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

mf
mf
mf
mf

Fl. I.

Ob.

Cl.

Triangolo.

mf

sul G. -

f

f

f

pizz.

f

pizz.

f

Ob.

Triangolo.

The musical score is arranged in four systems. The first system contains six staves, with the top two staves in treble clef and the bottom four in bass clef. The second and third systems each contain five staves, with the top two in treble clef and the bottom three in bass clef. The fourth system contains four staves, with the top two in treble clef and the bottom two in bass clef. The notation is dense, featuring many slurs, accents, and dynamic markings such as *ff* and *f*. The piece concludes with a *f* dynamic marking in the final measure of the fourth system.

Fl. I. *f* *ff* *p* *cresc.*

Fl. II. *ff* *p* *cresc.*

Cl. *a 2* *f* *ff* *p* *cresc.*

Cor. *f* *f*

Tromb. *f* *f*

Tr. ten. *f* *f*

Tr. bas. *f* *f*

p *cresc.*

p *cresc.*

Fl. I. *f*

Fl. II. *f*

Cl. *f*

mf

mf *pizz.*

mf *pizz.*

mf

This page of musical notation is arranged in four systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and features complex rhythmic patterns. The second system includes a *ff* (fortissimo) dynamic marking and a section labeled 'a 2'. The third system continues with *ff* dynamics and includes the word 'arco' above the bass staff. The fourth system concludes with *ff* dynamics and 'arco' markings. The notation is dense and detailed, typical of a classical score.

This page of musical notation is divided into four systems. The first system consists of five staves: a treble clef staff with a 3/4 time signature, followed by four staves with various clefs and time signatures. The second system has four staves, including a treble clef staff with a 3/4 time signature and a bass clef staff with a 3/4 time signature. The third system has four staves, including a treble clef staff with a 3/4 time signature and a bass clef staff with a 3/4 time signature. The fourth system has four staves, including a treble clef staff with a 3/4 time signature and a bass clef staff with a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is B-flat major, and the time signature is 3/4. The piece is marked with a forte dynamic (*ff*) throughout. There are several instances of articulation marks, specifically 'a 2', which likely indicate a second ending or a specific articulation. The notation includes various clefs (treble and bass) and includes a double bar line with repeat signs in the middle of the page. The overall style is characteristic of late 19th or early 20th-century piano music.

This musical score consists of multiple systems of staves. The first system includes six staves with complex rhythmic patterns, primarily eighth and sixteenth notes. The second system has four staves with more melodic lines. The third system features a prominent triplet eighth-note pattern in the first staff, with other staves providing harmonic support. The fourth system returns to complex rhythmic patterns across six staves. The notation includes various clefs (treble and bass), key signatures (one flat), and dynamic markings such as *sempre ff* (sempre fortissimo) repeated across several staves in each system. A handwritten number '2' is visible on the right side of the page.

The musical score is arranged in three systems. The first system consists of six staves, the second of five, and the third of five. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a complex texture with many notes and rests, and includes dynamic markings like *p* and *cresc.* in the lower staves. The second system has a more sparse texture with some *ff* markings. The third system includes *pizz.* (pizzicato) markings and *p* and *cresc.* markings. The overall structure is typical of a string quartet score.

The musical score is arranged in five systems, each containing five staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte) and *f* (forte). The first system shows a transition from *mf* to *f* in the second measure. The second system also shows a transition from *mf* to *f* in the second measure. The third system shows a transition from *mf* to *f* in the second measure. The fourth system shows a transition from *mf* to *f* in the second measure. The fifth system shows a transition from *mf* to *f* in the second measure. The score is written in a key signature of one flat and a time signature of 4/4.

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The notation is dense and includes various musical elements:

- Staff 1 (Violin I):** Features a complex, rapid sixteenth-note pattern in the upper register, starting with a *fff* dynamic marking.
- Staff 2 (Violin II):** Contains a series of chords and eighth-note patterns, also marked *fff*.
- Staff 3 (Viola):** Similar to the Violin II part, with chords and eighth-note figures, marked *fff*.
- Staff 4 (Cello/Double Bass):** Provides a rhythmic foundation with eighth-note patterns and chords, marked *fff*.

The notation includes numerous slurs, accents, and dynamic markings. The *fff* (fortississimo) dynamic is used throughout. The word *arco* (arco) is written above several staves, indicating that the strings should be played with the bow. The piece concludes with a final cadence on each staff.

СЦЕНА. № 23. SCENE.

Andante non troppo.

Banda.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

I. Corni in F

II.

III.

IV. *mf*

Trombe in F.

Tromboni tenori.

Tromb.basso e Tuba.

Timpani B, Es.

Piatti.

Церемониймейстеръ.
Zeremonienmeister.

(Входитъ церемониймейстеръ).
(Der Zeremonienmeister tritt ein.)

Сей-часъ начнетъся на до-машнемъ Е-я Ве-
So gleich be-ginnet auf der Haus-büh-ne ih-rer

Violini I. *mf*

Violini II. *mf*

Viоле. *mf*

Celli. *mf*

С-Басси. *mf*

Andante non troppo.

Allegro moderato.

Fl. I.
Fl. II.
Cl.
Corni.
Trombi.
Tromboni ten.
Tromb. basso e Tuba.

Ц.
Zm.

ли_чест_ва те_а_ трѣ ко_ме_ді_я съ_ку_пле_та_ми: „Ца_ре_вич_ь Х_лор_ъ, и_ль ро_за_без_ъши_пов_ы!“ Про_шу по_
 Ma_je_stät der Kais_erin das schö_не Lust_spiel mit Gesang: „Za_re_witsch Chlor, auch Ro_se oh_ne Dorn!“ Ich la_ de

Allegro moderato.

Ц.
Zm.

жа_ло_вать_ко_му не_с_к_уч_но, про_слу_шать но_во_е сі_е тво_ре_нье!
 drum die_jen_igen ein die's freut die_se al_ler_neu_ste Dichtung an_xu_hö_ren!

(Это место должно быть положено для валторнь, деревянных инструментов, тубы, литавры и корнетов, играющих то-же, что валторны октавой выше.)

Moderato.

Дер.

Воит. (на сценѣ въ отдаленіи).
(Orchester hinter der Bühne.)

Tuba.
Timp.

Fl. I.

Fl. II.

Cl.

Вакула. Wakula. (Зала постепенно пустѣетъ. Остается одинъ Вакула и въ платокъ увязываетъ черевки.)
(Der Saal wird allmählich leer. Wakula allein befindet sich noch darin und bindet die Schuhe in ein Tuch.)

pizz.

mf

Moderato.

Trombi.
Tromboni ten.
Tromb. basso e Tuba.

Piatti.

Бѣсъ. Teufel. (появляется Бѣсъ). (Der Teufel kommt zum Vorschein).

По_ка пѣ_тухъ три ра_за не про_
So lang der Hahn noch drei Mal nicht ge_

Ах ты та-кой, ся-кой! Да какъ ты смѣлъ? Датутъте бякакъ разбуидятъи бато.
Nun bist du wie - der da! Hast du nicht Angst? Wenn man dich plötzlich hier bemerkte du würdest

- пѣль, спѣши!
kräht, hat's Zeit!

Вѣсь. Teufel.

- га - ми от - пот - чуютъ... Ни - кто и не за - мѣтитъ: я веѣмъ гла - за от - вель. Садись, ле - тикъ Ок.
grau - sam wohl durchgeblüet. Sie kön - nen mich nicht se - hen: ge - blen - det hab' ich sie. Sitz auf, flieg zu O -

V.
W. *Пос - той, чортъ! по до - ро - гѣ Свѣт - лѣй - ша - го по - да - рокъ нель -*
Wart, Teu - fel! Auf die Rei - se nehm' ich das An - ge - bin - de des

Б.
Т. *- са - нѣ! - ха - на!*

V.
W. *- зя - ли прихватить? He сонъ ли*
güt'gen Fürsten mit! (показывая узелъ.) (das Bündel zeigend.) Ich träum' wohl

Б.
Т. *Да я ужъ при - хва - тиль!*

Das hab ich längst bei mir!

(Вакуда садитя верхомъ на Бѣса. Они улетають.) (*Wakula besteigt des Teufels Rücken. Sie fliegen davon.*)

V.
W.
а_то?
at_les?

Гай_да!
Ei_le!

Летимъ къ Ок_са
Hin zu O_xa

Б.
Т.
Гай_да!
Vorwärts!

Ле_ти къ Ок_са
Hin zu O_xa

This musical score is for a Violin and Viola duo with piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Violin part (top staff) features a complex melodic line with many sixteenth-note passages, often marked with a '6' for sixteenth notes. It includes dynamic markings such as *f*, *cresc.*, and *ff*. The Viola part (second staff) mirrors the Violin's melodic line with similar rhythmic patterns and dynamics. The piano accompaniment (bottom two staves) provides a harmonic and rhythmic foundation, with the right hand playing chords and the left hand playing a steady bass line. The score includes performance instructions like *arco* and *ff*. At the bottom of the page, the number 3904 is printed.

B.
W.
B.
T.

- Hb!
- na!
- Hb!
- na!

Più mosso.

The first system of the musical score consists of ten staves. The top three staves feature intricate melodic lines with frequent sixteenth-note runs and triplets, marked with a forte (*ff*) dynamic. The lower seven staves provide harmonic support with chords and bass lines, including several triplet markings. The tempo is indicated as *Più mosso*.

Занавѣсъ. Vorhang.

The second system continues the musical piece with similar complexity. It features ten staves with melodic and harmonic parts. The notation includes many sixteenth-note passages and triplets. The dynamic markings vary, including *ff* and *p*. The tempo remains *Più mosso*.

Più mosso.

КОНЕЦЪ 3ГО ДѢЙСТВІЯ.
ENDE DES 3ten AUFZUGS.

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ДЕЙСТВІЕ ЧЕТВЕРТОЕ.

VIERTER AUFZUG.

ДУЭТЬ СОЛОХИ СЪ ОКСАНОЙ.

№ 24.

DUETT DER SOLOCHA MIT OXANA.

Яркое солнечное утро. Площадка. Церковная колокольня. Два столбика съ перекладиной и съ маленькими колоколами занимаютъ середину сцены. За колокольней видны крыши Диканьки и проселочная дорога. Народъ стоитъ на церковномъ крыльцѣ. На нижнихъ ступенькахъ церкви сидятъ кобзари и слѣпые нищие. На переднемъ планѣ кузница Вакулы.

Ein heller sonniger Morgen. Ein freier Platz. Der Glockenthurm einer Kirche. Zwei Pfosten mit einem Querbalken, an welchem kleine Glocken hängen, nehmen den Mittelraum der Bühne ein. Jenseit des Thurmes sind die Dächer der Dorfhütten und ein Feldweg sichtbar. Volk steht auf der Kirchentreppe. Auf den untersten Stufen sitzen Kobsaspieler und blinde Bettler. Im Vordergrunde Wakulas Schmiede.

Moderato.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

I.
II.
Corni in F

III.
IV.

Оксана.
Оxana.

Солоха.
Solocha.

Violini I.

Violini II.

Violen.

Celli.

C-Bassi.

Moderato.

Cl.
Fag.

Cor.I.II.

Солоха сидитъ на порогѣ кузницы, бьетъ себя въ грудь и причитаетъ. Оксана стоитъ поодаль Солохи.

Солоха. Ssolocha.

Ssolocha sitzt auf der Schwelle der Schmiede, schlägt an ihre Brust und jammert laut. Oxana steht in einiger Entfernung.

Кто го - во - ритъ у - то - шн.ся,
Bald heisst's: in's Was - ser sprang dein Sohn,

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

Ss.

кто го - во - ритъ, что по - вѣсился!
bald heisst's er ha - be sich aufgeknuipft!

Ахъ, ты мо - е ди - тят - ко, зо - ло - то - е я - блоч - ко,
Ach, mein lie - bes Her - zens - kind, du mein gold - nes Aep - fel - chen,

Fl. I.

Ob.

Cor. I. II.

C. Ss.

зо_ло_то_е я_блоч_ко слад_ко_е, са_хар_но_е, ой_ку_да ты я_блоч_ко,
 du mein gold_nes Aep_fel_chen, ein_zi_ges, zue_ker_sües_ses, o wo ist mein Aep_fe_lein,

Fl. I.

Ob.

Fag.

C. Ss.

да_куда_жь ты от_ка_ти_ло_ся, ой мо_е ты сол_ныш_ко, да_куда_жь ты за_ка_ти_ло_ся,
 o wo ist es denn nur hin_ge_rolt, du mein hel_ler Son_nen_schein jäh erlosch dein lichtes Strah_len. Gold_

Fl. I.

Ob.

Cl.

Fag.

C. Ss.

сы-не мой, сы-не ми-лыи, соколъ мой, соколъ яс-ный!
söhnlein mein, Herzens-söhn-lein, flogst da-von, du mein Fal-ke!

Fl. I.

Ob.

Cl.

Fag.

Оксана. Охана.

f con passione

День мнѣ не въ день, празд-никъ не въ праздникъ, ра-дость, не въ радость!
O welch' ein Tag! Weih-nacht ist heu-te, baar al-ler Freude!

Fl. I. *mf*
 Fl. II. *mf*
 Fag. a 2 *mf*

O.
 Слов - но хлѣбну - ла я зе - лья, за - ре - ти - во - е хвата - етъ! всю то я но - чку
 Bin - ich doch ganz wie ver - wan - delt; was - hat mein Herz so er - schüt - tert! schlum - merlos hab' die

mf
mf
mf
mf

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

p cresc.
p cresc.

O.
 спать не мог - ла, все ме - та - ла - ся! Серд - це мо - е раз - го -
 Nacht ich ver - bracht, schloss kein Au - ge zu! Mein armes Herz fand nicht

p
p
p
p
p

arco
arco

Cl.
Fag.
O.
- ра - - ло - ся, слов - - но е го толь-ко всю жизнь и лю - би - - ла я!
Rast noch Ruh. Scheint es mir doch als wenn ich ihn stets ge - lie - - bet hätt'!

F.I.
F.II.
Cl.
Fag.
Cor
O.
СЛОВ - - но всю жизнь толь-ко о немъ и га - да - - ла я!
scheint es mir doch als wenn ich ihn stets ge - lie - - bet hätt'!

Woodwind and string staves for the first system, including parts for Flute I and II, Clarinet, Bassoon, Oboe, and Cello/Double Bass.

Cor. I. II.

Vocal and string staves for the second system. Includes parts for Oboe, Soprano (S.), and Cello/Double Bass (C.).

Ой, Со-ло-ха, Со-ло-ха мо-я, ка-бы ты вѣ-да-ла, всю то я
O, Sso-lo - cha, wie weh mir ums Herz, könn-test du's füh-len nur! brach-te die

Солоха. Ssolocha. *p*
 Ахъ ты мо-е ди-тят-ко, зо-ло-то-е я-блоч-ко, зо-ло-то-е
Ach mein lie-bes Her-zens-kind, du mein gold-nes Aep-fel-chen, du mein gold-nes

Strings: *p*, *cresc.*

Fl. I.

Woodwind, vocal, and string staves for the third system. Includes parts for Flute I and II, Clarinet, Bassoon, Oboe, Soprano (S.), and Cello/Double Bass (C.).

но-чень-ку спать не могла, все ме-та-ла-ся, ой Со-ло-ха мо-я,
gan-ze Nacht schlum-mer-los zu, fand nicht Rast noch Ruh, o, wie weh mir ums Herz,

я-блоч-ко слад-ко-е, са-хар-но-е, ой ку-да ты я-блоч-ко,
Aep-fel-chen, ein-xi-ges zuc-ker-süs-ses, o wo ist mein Aep-fe-lein,

Strings: *dim.*, *p*

mp cresc.

mp cresc.

a 2
mp cresc.

a 2
mp cresc.

p

mp cresc.

O.
O.
ой ——— род — на — я мо — я, ка — бы ты зна — ла вь — да — ла, какъ мнѣ тош — да — ла,
ach ——— wer stil — let den Schmerz; wenn du nur ah — nen, füh — len könntst, wie gross mein

cresc.

C.
Ss.
да куда жь ты от — ка — ти — ло — ся, ужь ку — да мо — е ты сол — ныш — ко за — ка — ти — ло — ся,
o wo ist es denn nur hin — ge — rollt, o mein Son — nenschein, wo blieb dein Leuch — ten, dein Strah — len! Gold —

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Cor. III. IV.

O.
O.
C.
Ss.

- не - хонь - ко, ахъ боль - но, боль - но мнѣ, ра - дость не въ ра - дость мнѣ,
Her - ze - leid, die Son - ne scheint mir nicht, Freu - de er - freut mich nicht,

сы - не мой, ой мо - е ты сол - ныш - ко, ой ку - да ты за - ка - тн - ло - ся,
söhn - lein mein, du mein hel - ler Son - nen - schein, es er - losch dein lich - tes Strah - len, Gold -

Ob.
Fag.

Cor. I. II.

O.
O.
C.
Ss.

слов - но зе - лья хлѣ - бну - ла я, ре - ти - во - е бо - лить въ гру - ди! Ой, Со -
gab man mir ei - nen Zau - ber - trank, dass mein Herz mir so weh und krank? O, wie

сы - не мой, сы - не ми - лый, со - коль мой, со - коль яс - ный,
söhn - lein mein, Her - zens - söhn - lein, flogst da - von, du mein Fal - ke!

Ob.
Cl.
Fag.
Cor. III.

O.
O.
C.
Ss.

- ло - ха, ой род - на - я!
we - he mir ums Herz - ist!

сы - не мой, сы - не ми - лый, со - коль мой, со - коль
Söhnlein mein, Herzens - söhn - lein, flogst hin - weg du mein

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

Cor. III.

O.
O.
C.
Ss.

Ой, со - ло - ха мо - я, ка - бы зна - ла ты!
Ach Sso - lo - cha, wie weh, könntst du's ah - nen nur!

яс - ный, сы - не ми - лый мой, со - коль мой яс - ный!
Fal - ke, Herzens - söhnlein mein, o du mein Fal - ke!

(pizz.)
f
(pizz.)
f
(pizz.)
f
(pizz.)
f
(pizz.)
f

ФИНАЛЪ. № 25. FINALE.

Allegro moderato.

Piccolo.

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in F I. II. III. IV.

Trombe in F.

Tromboni tenori.

Tr. basso e Tuba.

Timpani in F, B, C.

Tamburino.

Оксана.
Охана.

Сопранъ.

ХОРЪ.
Альтъ.
Теноръ.
Басъ.

Violini I.

Violini II.

Viole..

Celli.

C. Bassi.

Звонятъ, народъ расходится отъ обѣдни.
Es wird geläutet, das Volk kommt aus der Messe.

Allegro moderato.

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

Ob.
Cl.
Fag.

mp Къ намъ ми-лости просимъ, ва-ре-ни-ки бу-дуть,
Seid al-le ge-la-den zu Ku-chen und Braten, *mf*

Къ намъ ми-лости просимъ, ва-ре-ни-ки бу-дуть, бу-дуть га-лушки,
Seid al-le ge-la-den zu Ku-chen und Braten, ha-ben Ge-backnes

p *mp* *mp* *mp* *mp*

rit. *p*

mf бу-дуть га-лушки, бу-дуть, бу-дуть ватруш-ки, бу-дуть, все-го бу-детъ
ha-ben Ge-backnes heu-te, *ha-ben Gesott-nes* heu-te, gar viel ist be-

бу-дуть, бу-дуть ватруш-ки, бу-дуть, ми-лости просимъ къ намъ, все-го бу-детъ
heu-te, ha-ben Gesott-nes heu-te, las-set es schmecken euch, gar viel ist be-

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

Listesso tempo.

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Оксана. Охана.

(съ грустью)
(*traurig*)

Ме-ня не зо-ви-те, дѣвча-та,
Ich blei-be zu Hau-se, ihr Mädchen,

вдоволь,

къ намъ ми-ло-сти просимъ.

*reitet,**lasst gut es euch schmecken.*

Listesso tempo.

Fl. I.

Ob. *mp*

Cl. *p*

я ни-ку-да, ни-ку-да не пой-ду,
und ge-he nimmer, wohl nimmer zum Fest,

я ни-ку-да, ни-ку-
ich ge-he nimmer, ja

Что за-гор-дилась, дѣвчи-на?
Wirst immer stol-zer, O-xa-na!

да не пойду!
nimmerzumFest!

Будь - те здо - ровы и вы!
Blei - bet auch ihr al - lewohl!

ХОРЪ
 ПАРУБКОВЪ
 BURSCHE-
 SCHOR.

Будь же здо - ро - ва, Ок - са - на!
 Что о - ту - ма - нилаоь, о - чи по - ту - ни - ла?

Nun bleib ge - sund, stol - ze Jungfrau!

Sag, was betrübt dich so, schaut uns ja garnicht an!

Meno mosso.
Cor. III. IV.

Andante non tanto.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The tempo is marked 'Meno mosso' and 'Andante non tanto'. Dynamics include *f* and *p*.

Празникъ не ве-се-ло встрѣ-ти-ла!
Hab' kei - ne Freude am heil'-gen Fest!

p espress.
Слов-но за-пла-кан-на-я, а-тъ за
p espress.
Augen sind feucht und verweint, bist du

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The tempo is marked 'Meno mosso' and 'Andante non tanto'. Dynamics include *f*, *p*, and *mf*.

Meno mosso.

Andante non tanto.

Woodwind section musical notation. It includes parts for Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), and Cor III and IV. Dynamics include *p*.

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*.

не-лю-ба со-сва-танна-я, не го-во-ришь ни-че-го: мол-ви, дѣв-чи-на, сло-
demder un-lieb dir' zu-ge-freit? Bist gar so still, so be-trübt, soll-test dein Her-ze-leid

Fourth system of musical notation. It includes piano accompaniment. Dynamics include *p*.

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

p
Ахъ, не - реста - ньте,
O, *trei - bet kei - nen*
ко - ли - на,
wi - chen dir,
пой - май го - лу - бен - ка!
fang dir ei - nen Tau - ber!
У - пу - сти - ла со - ро - ли - ка,
Ist der Fal - ke ent - wi - chen dir,
пой - май го - лу - бен - ка!
fang dir ei - nen Tau - ber!

p
pizz.
pizz.
p

па - руб - ки,
Spo - tt mit mir.
Не сердись, дѣв - чи - на!
Sei uns nur nicht bö - se!

Будь все такъ какъ бы - ло!
Al - les wird sich ge - ben!

(уходитъ плача) (Шарубки смотрятъ за нею вслѣдъ, по-
(*weinend ab*) томъ поютъ, встряхивуя головами.)

Разсер-ди-ла я ми-ло-го, да и по-гу-би-ла!
Ich erzürnte den Liebsten mein, nun nahm er sich's Le-ben!

(Die Burschen schauen ihr nach, schütteln die Köpfe und singen)

Allegro vivace.

Fl. I.
Fl. II.
Cl.
Fag.
Corni.
Tamb.
pizz.

Ой, кто хочетъ ме-ду пить, пой-демъ до жи-дов-ки, у жи-дов-ки чер-на бровь, вы-со-ки под-
Wollt ihr einen La-be-trunk, dann eilt in die Schen-ke, ei-ne Sü-din hübsch und jung-reicht dort die Ge-

pizz.

pizz.

pizz.

Allegro vivace.

тамъ трехъ-немъ мош-ной! у шин-кар-ки ко-га-нець, топ-ле-на-я
lang's im Beu-tel klingt! Licht und freundlich sieht's dort aus, warm ist's in dem

столъ на-крытъ, жи-дов-ка бо-га-та! Гей, гей, и-демъ въ ши-нокъ,
vol-len Haus, und Wan-gen mit Grübchen! Kommt, kommt, zur Schen-ke, kommt!

-ха - та, у жи-дов-ки сто-лъ на-крытъ жи- дов - ка бо - га - та. Медь, го - рил - ка, пи - во есть, спро -
 Stüb - chen, voller Tisch im vol - len Haus, die Wan - gen mit Grüb - chen. Wein und Brandwein, Bier und Meth, in
 мы тамъ трях - немъ мощной!
 so lang's in Beu - tel klingt!

- си - те, да пей - те, ка - ши гру - да, кол - ба - са, гро - шей не жа - лѣй - те!
Glä - sern uns win - ket, Brei und Wurst zu Dienstrecht steht, zahlt, es - set und trin - ket!

The score consists of several systems of staves. The first system includes piano accompaniment for the first six measures. The second system shows empty staves for the piano part. The third system contains the vocal line with lyrics in Russian and German. The fourth system shows piano accompaniment for the final six measures.

ff

ff

ff

à 2

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Медъ, го - рил - ка, пи - во есть, спро - си - те лишь, да пей - те
 Wein und Brand - wein, Bier und Meth in Glü - sern blinkt und lockt, und

ff

ff

pizz.

ff

pizz.

ff

pizz.

ff

ff

ff

ВЪВО - лю! **Гей, въши. нокъ** **весь гурь - бой пойдёмъ** **ВЫ - ПИТЬ** **пи - ва,**
win - ket! *Kommt zur Schenk!* *Säumt nicht län - ger hier.* *Ei - let,* *ei - let*

Гей, кто хо.четъ ме - ду, **пря.мо до жи - дов - ки!** **У не - я**
Schnell, wer Durst ver - spü - ret, *ei - le hin zur Schen - ke!* *Al - les steht*

arco
ff arco
ff arco
ff

- дов - ки, у жи - дов - ки чер - на бровь, вы со - ки под - ков - ки! И -
 Schen - ke, ei - ne Jü - din hutschund jungreich dort die Ge - trän - ke! Zur

(Muta C in Es)

-демъ въшинокъ,
Schen - kekommt,

трях
so

немъ мошной,
lan - ge noch

въши - нокъ,
das Geld,

и - демъ въши
im Beu - tel

нокъ! (выходятъ Чубъ, Голова, Панасъ)
klingt!

въши - нокъ,
das Geld,

и - демъ
das Geld

въши нокъ! (Es treten auf Tschub, der Dorf-
schulze, Panass)
noch klingt!

Allegro moderato.

Fl. I. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Чубъ.
Tschub.

Ку - да вы, хлопцы? Какъ же вамъ не грѣхъ! Ко мнѣ по-жалуй-те! ко мнѣ... все-
Wo - hin denn, Bursche? Was fällt euch denn ein, kommt al - le nur zu mir hi.nein... ich

Allegro moderato.

Tr. *p*

Tr. II *p*

-го есть вдоволь; и го-рылка есть, и пи-ро-ги, и са-ло, и кол-бас-ка, и пи-во мнѣ съпи-
ha - be reichlich Schnäpse al - ler Art, Pi - rog - gen auch und Speck und fri - sche Würstchen, auch Bier ist da frisch

Vl. I *p* *cresc.* *mf*

Vl. II *p* *cresc.* *mf*

Vcl. *p* *cresc.* *mf*

Vcl. *p* *cresc.* *mf*

Cb. *arco* *p* *cresc.* *mf*

(Muta C in Es)

-де́мъ въ шинокѣ, трия немъ мошной, въ шинокѣ, и-демъ въ ши нокъ! (выходятъ Чубъ, Голова, Панась)
Schen - ke kommt, *so* *lan - ge noch* *das Geld* *im Beu - tel* *klingt!*

въ ши - нокъ, и - демъ въ ши нокъ! (Es treten auf Tschub, der Dorf-
das Geld, *das Geld* *nach* *klingt!* *schulze, Panass)*

Fl. I. II. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. I. II. *mf*

Ч. Ts. *mf*

Гослва. Панась. (проходить) Dorfisch. Panass. (Gehen vorüber)

пусто было! Панъ Го-ло-ва, Па-нась, ко мнѣ! Мы придемъ! До-ро-гу знаемъ!
von mir hören! Herr Schulze kommt, Pa-nass, mir nach! Gut, ich komm! Ich kenn' den Weg wohl!

Corni. *mf*

Тен. *mf*

Басы. *mf*

Ну, а мы спа-си-бо, мы какъ ни-будь, чѣмъ Богъ по-слалъ! Вѣши-
Wir je-doch, wir dan-ken, wir ha-ben's so be-schlos-sen schon! 'Zur

Ну, а мы спа-си-бо, мы какъ ни-будь, чѣмъ Богъ по-слалъ!
Wir je-doch, wir dan-ken, be-schlos-sen wir's doch längst schon so!

Allegro giusto.

Corni *p*

Timp. *p*

Ва - ку - ла! Не - ку - ла! *cresc. cresc.*

(Завидя Вакулу.)
(Wakula bemerkt.)

Ва - ку - ла! Не - ку - ла! *mf*

ночь! Ва - ку - ла! Не - уж - то э - то ты? Онъ са - мый, хлопцы!
Schenk! *Wa - ku - la!* *mf* *cresc.* *cresc.*

Ва - ку - ла! Bist du denn wirklich, Freund? Er ist es, Bursche!
Wa - ku - la!

p *cresc.*

p *cresc.*

pizz. *p* *cresc.*

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

Allegro giusto.

Cor. I. II. *mf* *cresc.* *scen*

уж - то онъ? Эй, сю - да! Сю - да, Ва - ку - ла, гей! Гдѣ про - па - даль?
f *f* *f* *f*

(Входитъ Вакула)
(Wakula erscheint)

er es auch? Komm doch Freund! *f* *f* *f* *f*

Онъ са - мый! Komm her, Wa - ku - la! Komm! *f* *f* *f* *f*

Er ist es! *Wo*

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

Musical score for the first system, featuring piano accompaniment. The system consists of five staves. Dynamic markings include *f* and *cresc.*

Musical score for the second system, including vocal lines and piano accompaniment. The system consists of five staves. Dynamic markings include *f* and *cresc.*

Musical score for the third system, featuring piano accompaniment. The system consists of five staves. Dynamic markings include *f* and *cresc.*

Солоха. Ssolocha.

Musical score for the fourth system, including vocal lines with lyrics in Russian, German, and English.

Гдѣ про - па - даль?	Не у - то - чил - ся,	и не по - вѣ - снл - ся!
Wo warst du, Bursch?		
- да те чертъ но - снль?	Bist nicht er - trun - ken,	hast dich noch nicht er - hängi?
treibst du dich um - her?		

Musical score for the fifth system, featuring piano accompaniment. The system consists of five staves. Dynamic markings include *f*, *arco*, and *cresc.*

Allegro moderato.

Musical score for the first system, featuring piano and bass staves. Dynamics include *ff* and *mp*. The time signature is 3/4.

Musical score for the second system, featuring piano and bass staves. Dynamics include *ff*.

C.
Ss.

Живъ! Сла-ва Бо-гу! Чтожъ э-то я, глу-па-я,
 Wie! Frisch und munter! Das war a-ber dummt von mir,

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

Musical score for the third system, featuring piano and bass staves. Dynamics include *ff* and *p*.

Allegro moderato.

mp

C.
Ss.

раз-го-ло-си - ла - ся, раз-вы - ла - ся, помин - ки тво - ри - ла, да о землю би - ла - ся,
 dass ich ihn todt ge - meint, und schon be - weint; ich warf mich zur Er - de, hab laut ihn be - kla - get,

sf *p* *sf* *p* *sf* *p*

Fl. I.

Ob.

Fag.

Вак. Вак. (Солоха отходит и возвращается къ концу.)
(Ssolocha entfernt sich und kehrt erst zum Ende der Handlung zurück.)

C. Ss.
даромъ трудилась! Эдо - ро - во, хлопцы! (Вакула обнимается и цѣлуетъ съ парубками.) Агдѣя
so mich ge - mü - het! Wie geht's euch Bursche? (Wakula und die Bursche umarmen und küssen sich.) Wo ich ge -
pizz.
pizz.
pizz.
pizz.
pizz.

Fl. I.

Fl. II.

Ob.

Cl.

В. W.

Чубъ. Tschub.

быль, я поелъ разска - жу!
- we - sen, sag ich spä - ter euch!

Ну, хлопцы, я васъ бу - дуждать.
Nein Bursche, ich er - war - te euch.

Пойдемъ въ шинюгъ!
Zur Schen - ke kommt!

Тряхнемъ мошной!
Im Beu - tel klingt's!

Andante non tanto.

mf espress.

Cl.
Fag.
Corni
Ч.
Ts.

Вак. Вак.

Ужъ у ме-ня и столъ накрытъ!
Bei mir ist schon der Tisch ge-deckt!

А я...
Und ich...

я къ ва-шей ми-лос-ти... то-го...
ich warschon un-terweg zu euch...

arco
arco
arco
arco
arco

Andante non tanto.

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

В.
W.

шелъ съ-празд-ни-комъ поз-дра-вить!
zum Fest euch Glück zu wünschen!

Къ-те - бѣ, о-тецъ!
Ja wohl, zu dir!

не по-гнѣ-вись, для
o zür-ne nicht um's

Чу-бъ. Tschub.

Ты! ты ко мнѣ?
Du! du zu mir?

Cl.
Fag.
p

Corni

(Вынимает подарки, кладет их у ног Чуба и самъ становится на колѣна.)
 (Langt Geschenke hervor, legt sie zu Tschubs Füßen nieder und kniet nieder.)

B. W.
 праздни_ка Хри_сто_ва, по_ми_луй!
 heiligen Fe_s_tes Wil_ len, sei gü_ tig!

Вотъ те_бѣ, при_
 Nimm mir ab was

pespress.

Andante non tanto

pizz.

pespress.

pizz.

p

Cl.
Fag.
p

Corni

B. W.
 _ми_сѣмо_ей по_винной го_ло_во_ю, вотъ шапка, ру_ка_ви_цы, вотъ ку_шакъ, а вотъ те_бѣ и
 ich dir bring' mit mei_nem Schuldge_ständniss, die Mütze, Fausthandschuh, den Gürtel hier, und da ist ei_ne

Cl.

Fag.

Corni

B. W.

пле-тка, ко-ли я не у-го-дилъ те-бѣ, бей ты ме-ня,
Peitsche; wenn ich dir's ein.mal nicht recht ge.than, schla - ge mich dann,

Cl.

Fag.

Corni

B. W.

бей, батька, сколько хочешь, ка-юсь, во-семь, во-семь те-бѣ я ка-юсь, ви-но-вать, ви-но-
schlag Va-ter mich recht tüchtig; a-ber ver-gieb die Schuld die ich be-ken-ne, tra-ge mir ja nichts

Allegro.

Чубъ. (гордо озираясь.)
Tschub. (stolz um sich schauend)

V.
W.

- вать! Ну будетъ, будетъ, встань! за - бу - демъ, что было между на - ми!
nach! Es ist ge-nug, steh auf! Wir wol - len ver-ges-sen was ge - sche - hen!

mf *cresc.*

mf *cresc.*

mf arco *cresc.*

mf arco *cresc.*

mf arco *cresc.*

mf arco *cresc.*

Allegro. *cresc.*

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Corni

Ч.
Тс.

Я проща-ю, я такъ и быть проща-ю, че - го ты хочешь?
Ich ver-zei-he, ja grossmü-thig ver-geb ich, doch was begehrst du?

Вак. *f* Вак.
Бать - ка, бать - ка,
O mein Va - ter,

Fl. I.
Ob.
Cl.

V.
W.

от-дай ты мнѣ сво-ю Ок-са-ну!
ich for-dre viel, gib mir O-xa-na!

Теноръ. *mf*
 Ай да кузнецъ! вотъ бра-вый хло-пецъ!
So ist es recht! ein bra-uer Bur-sche!

Басъ. *mf*

Fl. II.
Cl.

Corni

mf Сопрано. Теноръ. *mf*
 Чубъ! выдай доч-ку замужь по-ско-рѣй! Чубъ! мыкъ те-бѣ на-хлынемъ всей о-равой!
Tschub! Schla-ge sei-nen An-trag ja nicht aus! Басъ. Tschub! Al-le kommen wir zu dei-nem Gast-mahl!

mf Альтъ.

Fl. I.

Andantino.

Ob. *f*

Cl. *f*

Fag. *f*

(Входит Оксана) (Oxana tritt hinzu)

Ай!
Ach!
Вакула, Wakula.

Доб - ре, пусть при - сы - ла - ет сватовъ!
Recht so, mag er die Wer - ber schicken!

По - гля -
Schaut nur,

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

Andantino.

Fl. I.

Ob. *poco cresc.*

ди - ка, что за че - ре - ви - ки те - бѣ до - с - талъ я,
Mädchen, was für Goldpan - töff - lein ich mit - ge - bracht hab,
че - ре - ви - ки, что са -
das sind sol - che, die die

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

Fl. I.

Ob.

O.

В. W.

Не на - до мнѣ, не на - до, не хо - чу, я и безъ нихъ!
Ich mag sie nicht, ich mag sie wirklich nicht, auch oh - ne sie...

- ма ца - ри - ца но - сятъ!
Za - rin selbst ge - tra - gen!

Allegro.

Ob.

Cl.

Fag.

Чубъ. Tschub.

Ну что ос - та - но - вилась, какъ шальна - я!
Nun sprich den Satz zu En - de, tol - les Mädel!

Не бось об - ра - до - валась, то - го,
Jetzt bist du glücklich und froh, ja, ja,

Allegro.

Fag.

Ч. Ts.

я за-мѣ-чалъ! Ну, по-дой-ди! да съмо-е-го бла-го-сло-вень-я по-цѣ-луй-те-сь!
hab's wohl ge-merkt! Nun tritt herbei! Empfangt den rü-ter-li-chen Se-gen und nunkilst euch!

Fl. I.

Fl. II.

Ob.

Cl.

Fag.

Cor. I. II.

Ч. Ts.

О-же-нимъ-васъ, жи-ви-те, по-жи-вай-те, лю-би-те-ся, да
Wir trau-en euch, lebt bei-de lang und fröh-lich, habt euch stets lieb, und

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

Ч.
Ts.

гро_ши на_жи_вай_те! Эй! гус_ля_ры! Че_го вы тамъ у_ -
wer-det reich und glücklich! Не_ да, Му_sik! Lasst die Pan-do-ren

Cor. I. II.

Ч.
Ts.

- сѣ_лясь, Эй! коб_за_ри, къ намъ ми_ло_сти про_шу, про_слав_те же_ни_ -
klin-gen, he, kommt doch her, ge-lei-tet uns nach Haus! Spielt lu-stig auf zur

Ч.
Ts.

-ха съ не - вѣ - стой!
Ehr' des Brautpaars!

Ай, да куз - нець Ва - ку - ла!
Brav hast's ge - macht, Wa - ku - la!

Ай, да куз - нець Ва - ку - ла, ай, да куз - нець Ва - ку - ла!
Hast's brav ge - macht, Wa - ku - la, hast's brav ge - macht, Wa - ku - la!

Allegro non troppo e molto maestoso.

Оксана. Охана.

СОЛОХА. (возвращается к началу этого заключительного ансамбля.)

Ssolocha. (kehrt zum Anfang des Schluss-Ensembles zurück.)

Вакула. Wakula.

Чубь. Tschub.

(Кобзари) (Kobsaspieler)

(Часть теноровъ Кобзари.) (Ein Theil der Tenore sind Kobsaspieler.)

Ой, не вѣй-те вѣт-ры, ой, не вѣй-те буй-ны,
 We-het nicht ihr Win-de, we-het nicht ihr-keharfen

Allegro non troppo e molto maestoso.

O.
 Ss.
 A.
 B.
 Ts.

Ко - су вы разсыпьте
Streu - et ihr das lan - ge

Ко - су вы разсыпьте
Streu - et ihr das lan - ge

Ко - су вы разсыпьте
Streu - et ihr das lan - ge

Ко - су вы разсыпьте

вдоль ду - бра - вуш - ки, вйите вы до - ро - го - ю, за на - шей дйвчи - но - ю.
durch den grü - nen Wald, we - het, weht den Weg ent - lang, weht un - ser - er Jungfrau nach.

The first system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, and the bottom four are for the vocal parts. The piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a rhythmic bass line. The vocal parts are arranged in four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

O.
 мнѣ по са - мый по-ясъ, какъ ро - су не - бе - сну сы - пле - те на зем - лю, на зе - ле - ный лугъ.
Haar auf Brust und Nacken wie den Thau des Himmels der da fällt zur Er - de ü - ber Feld und Flur.

C.
 ей по са - мый по-ясъ, какъ ро - су не - бе - сну сы - пле - те на зем - лю, на зе - ле - ный лугъ.

B.
 ей по са - мый по-ясъ, какъ ро - су не - бе - сну сы - пле - те на зем - лю, на зе - ле - ный лугъ.
Haar auf Brust und Nacken wie den Thau des Himmels der da fällt zur Er - de ü - ber Feld und Flur.

Ч.
 ей по са - мый по-ясъ, какъ ро - су не - бе - сну сы - пле - те на зем - лю, на зе - ле - ный лугъ.

The second system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, and the bottom four are for the vocal parts. The piano part continues with its complex texture, and the vocal parts are arranged in four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

The third system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, and the bottom four are for the vocal parts. The piano part continues with its complex texture, and the vocal parts are arranged in four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Musical score for strings and woodwinds. It consists of six staves. The top two staves are for violins (Viol. I and II), the next two for violas (Vla. I and II), and the bottom two for cellos and double basses (Cello and Kontrabaß). The music features complex rhythmic patterns with many triplets and sixteenth notes.

Musical score for woodwinds and brass. It consists of six staves. The top two staves are for flutes (Fl. I and II), the next two for oboes (Ob. I and II), and the bottom two for bassoons (Fag. I and II). The music is characterized by melodic lines with some rests and dynamic markings like *ff*.

O.
C.
Ss.
B.
W.
Ч.
Ts.

Vocal score for Soprano (O.), Alto (C.), Tenor (Ч.), and Bass (Ts.). The lyrics are in Russian and German. The Russian lyrics are: "Ко - ни ржутъ да - ле - че, во - ро - гъ, сто - ро - ни - ся, по - дом - немъ подъ но - ги, Ros - se wie - hern freu - dig, Fein - de weicht zur Sei - te, wer - det sonst zer - tre - ten, Ко - ни ржутъ да - ле - че, во - ро - гъ, сто - ро - ни - ся, по - дом - немъ подъ но - ги, Ros - se wie - hern freu - dig, Fein - de weicht zur Sei - te, wer - det sonst zer - tre - ten, Ко - ни ржутъ да - ле - че, во - ро - гъ, сто - ро - ни - ся, по - дом - немъ подъ но - ги, Ко - ни ржутъ да - ле - че, во - ро - гъ, сто - ро - ни - ся, по - дом - немъ подъ но - ги, Ros - se hört man wie - hern Fein - de weicht zur Sei - te, wer - det sonst zer - tre - ten, Ко - ни ржутъ да - ле - че, во - ро - гъ, сто - ро - ни - ся, по - дом - немъ подъ но - ги." The German lyrics are: "Ros - se wie - hern freu - dig, Fein - de weicht zur Sei - te, wer - det sonst zer - tre - ten, Ros - se hört man wie - hern Fein - de weicht zur Sei - te, wer - det sonst zer - tre - ten." The vocal lines are written in a single system with four staves.

Musical score for vocal accompaniment. It consists of six staves. The top two staves are for the vocalists (Soprano and Alto), and the bottom four staves are for the instrumental accompaniment (Violins, Violas, Cellos, and Double Basses). The music is in a 3/4 time signature and features a mix of melodic and harmonic parts.

Musical score for strings. It consists of six staves. The top two staves are for violins (Viol. I and II), the next two for violas (Vla. I and II), and the bottom two for cellos and double basses (Cello and Kontrabaß). The music is marked *arco* and features a complex rhythmic pattern with many triplets and sixteenth notes.

O.
 S.
 C.
 A.
 T.
 B.

ужъ ве-зуть мо-ло-ду-ю, я-сно-о-ку-ю! *man entführt's junge Bräutchen in ihr neu-es Heim!*
 Встань, до-брый день, встань, до-брый день,
 Komm fro-her, komm fro-her Tag,

къ намъ ве-зуть мо-ло-ду-ю, я-сно-о-ку-ю!
 Встань, до-брый день, встань, до-брый день,
 Komm fro-her, komm fro-her Tag,

къ намъ ве-зуть мо-ло-ду-ю я-сно-о-ку-ю!
 Встань, до-брый день, встань, до-брый день,
man ent-führt ein Bräutchen in ihr neu-es Heim! Komm, fro-her Tag, komm, fro-her Tag,

къ намъ ве-зуть мо-ло-ду-ю я-сно-о-ку-ю!
 Встань, до-брый день, встань, до-брый день,

O.
 до-брый день жени-ху со не-вѣ-сто-ю, встань до-брый день, встань до-брый день,
brich bald an, froher Tag, für das jun-ge Paar, komm fro-her Tag, komm fro-her Tag,

C.
 Ss.
 до-брый день жени-ху со не-вѣ-сто-ю, встань до-брый день, встань до-брый день,
brich bald an, froher Tag, für das jun-ge Paar, komm fro-her Tag, komm fro-her Tag,

B.
 W.
 до-брый день жени-ху со не-вѣ-сто-ю, встань до-брый день, встань до-брый день,
brich bald an, froher Tag, für das jun-ge Paar, komm fro-her Tag, komm fro-her Tag,

Ч.
 Ts.
 до-брый день жени-ху со не-вѣ-сто-ю, встань до-брый день, встань до-брый день,
brich bald an, froher Tag, für das jun-ge Paar, komm fro-her Tag, komm fro-her Tag,

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O.
 добрый день жениху со не-вѣ-сто-ю, все-му лю-ду божье-му, сво-е-му и про-
brich bald an, froher Tag, für das jun-ge Paar, für die gan-ze Got-tes Welt, die der Va-ter im

C.
 Ss.
 добрый день жениху со не-вѣ-сто-ю, все-му лю-ду божье-му, сво-е-му и про-

B.
 W.
brich bald an, froher Tag, für das jun-ge Paar, für die gan-ze Got-tes Welt, die der Va-ter im

Ch.
 Ts.
 добрый день жениху со не-вѣ-сто-ю, все-му лю-ду божье-му, сво-е-му и про-

добрый день же-ни-ху со не-вѣ-сто-ю, все-му лю-ду божье-му, сво-е-му и про-

brich bald an, froher Tag, für das jun-ge Paar, für die gan-ze Got-tes Welt die der Va-ter im

- хо - же му, доб - рый день, доб - рый день! Доб - рый день,
Him - mel hält, fro - her Tag, fro - her Tag! Fro - her Tag,

- хо - же - му, доб - рый день, доб - рый день! Доб - рый день,
Him - mel hält, fro - her Tag, fro - her Tag! Fro - her Tag,

- хо - же - му, добрый день, добрый день, добрый день! Доб - рый день,
 - хо - же - му, доб - рый день, доб - рый день! Доб - рый день,
fro - her Tag, fro - her Tag! Fro - her Tag,
Him - mel hält, Tag! Fro - her Tag,

добрый день, добрый день, добрый

O.
 S.
 A.
 B.
 T.

доб - - рый день, доб-рый день!
 fro - - her Tag, fro-her Tag!

доб - - рый день, доб-рый день!
 fro - - her Tag, fro-her Tag!

доб - - рый день, доб-рый день!
 fro - - her Tag, fro-her Tag!

доб - - рый день, доб-рый день!
 fro - - her Tag, fro-her Tag!

The musical score is arranged in two systems. The first system contains vocal parts and piano accompaniment. The vocal parts are labeled on the left as O. (Soprano), C. Ss. (Alto), B. W. (Tenor), and Ч. Ts. (Bass). The piano accompaniment is written for four staves (treble and bass clefs). The second system continues the piano accompaniment. The score concludes with the word "FINE." in the bottom right corner.