

„ФРАНЧЕСКА да РИМИНИ“

Драматический эпизодъ VII пьесы „Ада“ Данте
Опера въ двухъ картинахъ съ прологомъ и эпилогомъ.

Либретто М.И.Чайковского

— ♫ МУЗЫКА ♫ —

С.РАХМАНИНОВА.

Соч. 25

FRANCESKA DA RIMINI

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

Oper in zwei Bildern mit Prolog und Epilog

Libretto von M.J.TSCHAIKOWSKI

Deutsch von Ida Esbeer.

MUSIK VON

S. Rachmaninoff.

OP. 25.



Propriété de l' Editeur

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St. Petersbourg, chez A. Johansen, Perspective de Nevsky, № 50.
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Дѣйствующиа лица:

Тѣнь Виргilia,	== баритонъ.
Дантъ,	== теноръ.
Ланчотто Малатеста, властитель Римини	== баритонъ.
Франческа, его жена	== сопрано.
Паоло, его братъ	== теноръ.
Кардиналь	

Призраки ада, свита Малатесты и кардиналъ.

XIII. вѣкъ.

Personen:

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

Visionen der Hölle. Gefolge Malatestas und des Kardinals.

XIII. Jahrhundert.

Франческа да Римини. Francesca da Rimini.

ПРОЛОГЪ.

I.

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

Входитъ Тѣнь Виргилия и Данте. Приблизившись къ уступамъ, прежде чѣмъ спускаться, Тѣнь Виргилия какъ бы не можетъ преодолѣть ощущенія страха, и останавливается.

Тѣнь Виргилия.

Теперь вступаемъ мы въ сѣную бездину.
И буду впереди. Иди за мной!

Данте.

Какъ я пойду, когда ты самъ страшишься?
Ты до сихъ поръ мій быть опорой . . .

Тѣнь Виргилия.

Мучены тѣхъ, кто тамъ внизу томится
Мій состраданье вызвали отъ лицъ,
Не страхъ. Идемъ, не замедляй пути . . .
Спускаетесь по уступамъ внизъ. Черная туча заволакиваетъ все. Воздаряется новый мракъ.

II.

Мракъ разсѣвается. Пустынная скалистая
мѣстность съ далекими горизонтами, озаренными
краснымъ сѣтомъ. Направо возникшіе отъ
обрывомъ въ пропасть. Отдаленный грохотъ бури
и приближающійся вихрь страждущихъ. На
верху возникшія, у обрыва, показываются Тѣнь
Виргилия и Данте. У края пропасти они оста-
навливаются.

Тѣнь Виргилия.

Мой сынъ, теперь мы тамъ, где сѣть
пѣмѣтъ.
Здѣсь вѣчный вихрь, въ стремленьи неу-
станиютъ
Влечеть съ собою страждущія души,
И корчить, и терзаетъ ихъ, и бѣть . . .
Со всѣхъ сторонъ опъ къ нему стремятся
И, безъ луча надежды на спасеніе,
Въ безбрежной скорби стонуть и мятутся.

Francesca da Rimini.

Prolog.

I.

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

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

Virgils Schatten.

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

Dante.

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

Virgils Schatten.

Die Martern derer, die dort unten leiden,
Sie malten Mitleid mir in's Angesicht, nicht
Furcht.
Jetzt komm, verzögre nicht den Gang . . .
Sie steigen die Absätze hinab. Schwarze Wolken hüllen alles
ein . . . Völlige Dunkelheit hat sich eingestellt.

II.

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

Virgils Schatten.

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

Дантъ.

Кого такъ черный воздухъ истизуетъ?

Тѣнь Виргилія.

Людей, что подчиняли разумъ страсти Любви . . .

Приближающійся вихрь заглушилъ Тѣнь Виргилія. Пролетаютъ со страшной быстротой призраки. Стоны, вопли, крики отчаянія. Дантъ, въ ужасѣ прижимается къ скалѣ. Тѣнь Виргилія какъ бы называетъ тѣни пролетающихъ мимо. Постепенно вихрь, удаляясь, стихаетъ; толпа страждущихъ рѣбѣтъ. Показываются призраки Франчески и Паоло.

Дантъ.

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

Тѣнь Виргилія.

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

Дантъ (къ призракамъ).

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

Страданья ваши вызываютъ слезы . . .
Скажите миѣ, пока молчитъ злой вѣтеръ,
Откуда вы и какъ сподѣ писали? . . .
Призраки Паоло и Франчески подлетаютъ къ Данту. Обеихъ завораживаютъ сцену.)

Голоса Паоло и Франчески.

Нѣть болѣе великой скорби въ мірѣ,
Какъ вспоминать о времени счастливомъ
Въ несчастыи . . .

(Обѣихъ надо по малу разсѣвается...)

(Занавѣсты.)

Картина I.

Римини. Дворецъ Малатеста.

Сцена I.

Ланчотто Малатеста, Кардиналъ и Свита
обоихъ.

Ланчотто.

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

Dante.

Wen mag dies schwarze Luftmeer marternd
hüllen?

Virgils Schatten.

Viel Volk, dessen Verstand der Liebe ward
unterstellt.

Der nahende Sturm überfünt Virgils Stimme . . .
Gespenster schwaben in rasender Eile vorüber.
Gestühn, Klagegeschrei und Rufe der Verzweiflung. Dante klammert sich entsetzt an den Felsen. Virgils Schatten weist gleichsam erklärend auf die vorüberschwehenden Schatten hin. Allmählich sich entfernd verhalt der Sturm, die Menge der Leidenden wird geringer. Es zeigen sich die Schatten Paolos und Franceskas.

Dante.

Wer sind die zwei, die gar zu leicht dem
Winde?
O, wenn ich ihnen Fragen stellen darf'! . .

Virgils Schatten.

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

Dante (zum Schatten.).

Ihr traurigen, ihr leiderfüllten Schatten!
Wenn ihr's instande seid, so nahet. Nennt
euch!

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

Franceska und Paolo.

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

(Die Wolken zerstreuen sich allmählich.)

(Vorhang.)

I. Bild.

Rimini. Palast des Malatesta.

I. Auftritt.

Lanceotto Malatesta, Kardinal und das
Gefolge beider.

Lanceotto.

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

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

(Къ сцнѣ.)

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

Хоръ.

Смерть врагамъ Гибеллинамъ!

Ланчотто (къ Кардиналу).

Благословите именемъ Владыки
Меня, мой мечъ и воинство мое.
(Опускается на колени. Кардиналъ благословляетъ и не-
длжно удаляется со свитой своей.)

Ланчотто (къ своей свитѣ).

Готовьтесь выступать.

(Свита удаляется.)

(Къ слугѣ) Позвать мою супругу.

Сцена II.

Ланчотто (въ глубокой задумчивости).
(За сценой слышны фанфары выступления въ сбора.)

Ланчотто.

Ничто не заглушитъ ревнивыхъ думъ . . .
Призывъ трубы будиль, бывало,
Огонь въ крови. Война, какъ пиръ,
Веселье душу наполняла . . .
Я вызывалъ па бой весь миръ!
А пылъ . . . Гдѣ ты прежний пыль? Фран-
ческа!
Франческа, что ты сѣдала со мной? . . .
(Задумывается.)
Отецъ твой, да, отецъ всему вину! —
Проклятый Гвидо! —
Онъ обманулъ тебя! . . . Онъ правду
скрылъ! —
Я Паоло послалъ, чтобы открыто,
По рыцарски, назвать тебя моей
Женой у алтаря, — а опѣ, дитя,
Поддался хитрымъ уговорамъ Гвидо
И скрылъ что я, — не Паоло, — су-
пругъ твой . . .
И ты повѣрила! . . . И ты клялась
Предъ Господомъ быть вѣрною ему . . .
Не мнѣ! . . . Здѣсь корень зла . . .
О, если бы ты знала, что не брата,
Меня, меня супругомъ называла
Предъ Господомъ — ты, кроткая,
На брата Паоло и не взглянула-бѣ!
Любви къ нему не знала бы, и мнѣ,
Мнѣ одному, осталась бы вѣрна . . .
Ты страшныхъ словъ: „зачѣмъ, увы, зачѣмъ
Меня вы обманули?“ — не сказала бѣ . . .
Смиренная, быть можетъ ты, меня
Тогда бы полюбила . . . А теперь? . . .

(Zum Gefolge.)

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

Chor.

Tod! Seht euch vor, Ghibellinen!

Lanceotto (къ Кардиналу).

Wollet uns segnen namens eures Senders,
So mich, mein Schwert, wie meine Krieger-
schar.
(Er kniet nieder. Der Kardinal erteilt den Segen und ent-
fernt sich langsam mit seinem Gefolge.)

Lanceotto (zu seinem Gefolge).

Macht euch denn marschbereit!

(Das Gefolge entfernt sich.)

(Zum Diener) Entbietet meine Gattin!

II. Auftritt.**Lanceotto** (in Gedanken versunken).

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

Lanceotto.

Nichts löscht die Flammenglut der Eifer-
sucht . . .
Wie schürten einst Trompetenklang
Das Feuer im Blut, und füllte Krieg
Mit Festesfreude meine Seele . . .
Ich forderte zum Kampf die Welt!
Doch heute fehlt die einstige Glut!
Franceska! Franceska, was hast du mir an-
getan!

(Verfällt in Nachsinnen.)

Dein Vater, ja, nur er trägt Schuld an
allem!
Verruchter Guido! Er war's, der trügerisch
Die Wahrheit barg, da Paolo ich sandte,
Um offenkundig, nach Ritterart,
Mein Stellvertreter dir zu sein
Am Traualtar, und er, das Kind,
Verleitet durch den listigen Ratschlag Guidos,
Es dir verhehl't, daß ich, nicht Paolo, dein
Gatte . . .

Und du, du glaubtest ihm, und schworst
nun ihm
Vor Gott dem Herrn der Treue heil'gen Eid . . .
Nicht mir! . . . Hier liegt der Fluch . . .
O, hätt' st du ahnen können, daß nicht ihm du,
Nein mir, dem Bruder, wurdest angetraut
Von Priesterhand, du Liebliche,
Du hättest Paolos wol nie geachtet
Und Liebe nie zu ihm gefühlt,
Und mir, nur mir allein, gält deiner Treue
Schwur . . .
Nie hättest du den Ruf: „Weh mir, warum

VIII

Сомпъяя нѣть, увы, ты любишь брата....
И вмѣстѣ съ нимъ смыешься надо мною!
Хромой уродъ, могу-ль сравняться съ
нимъ?

Я мраченъ, грубъ, предъ женщиною робъю..
А Паоло красивъ, высокъ и статенъ,
Такъ измѣнить, такъ лукаво вкрадчить съ
ней....

Проклять! Нѣть, надо разбрѣшить
Ужасное сомпѣиное и казнить....

(Задумывается.)

А если... если это только бредъ
Больной души?... И ты не измѣнила?
Тогда изгнаніе замѣчитъ рану...
Да! Паоло нечестивъ павсегда

И я могу еще быть счастливъ съ ней....
Но какъ узнать? О Боже! Какъ?...

Она!...

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

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

Verspottet mich mit ihm wohl gar gemeinsam!
Ich Lahmer Wicht, wie kame ihm ich gleich,
Der finster, rauh, befangen gegen Frauen...
Und Paolo ist schdn, ist schlank und stattlich,
Im Umgang zart und einschmeichelnd mit
ihr...

Zum Teufel! Nein, — endlich sei gelost
Der furchterliche Zweifel, der mich quält...
Doch wenn es nur ein Hirngespinst der
Seele wär,
Daß du mich hintergangen? Dann wird
Verbanung
Die Wunde heilen. Ja! Paolo verschwindet
ewiglich
Undich, ich kann noch glücklich sein mit ihr...
Doch was schafft mir Gewissheit? Was?...
Sie kommt!
Lanceotto, nimm die Hölle dir zum Bund,
Um beide listiger ins Garn zu locken!...

Сцена III.

Входитъ Франческа.

Франческа.

Мой повелитель звалъ меня?

Ланчотто.

Да! звалъ....
Франческа, я сегодня юду въ почъ
Въ походъ на Гибеллиновъ, ты жь одна
Останешься.... одна....

Франческа.

Какъ миѣ прикажеть
Мой властелинъ. Твоей покорна волѣ,
Л въ монастырь на времѧ удалось....

Ланчотто.

Зачѣмъ? Охраню твою будетъ
Братъ Паоло....
(приятливо смотритъ на Франческу).
Что-жъ ты не отвѣчаешь?

Франческа.

Мой долгъ лишь исполнять твои велѣнья...

Ланчотто.

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

III. Auftritt.

Der Vorige, Franceska.

Franceska (tritt ein).

Ihr, mein Gemahl, verlangt nach mir?

Lanceotto.

So ist's... Franceska, heute Nacht noch
ziehe ich
Zu Feld, dem Feind entgegen, und allein
Bleibst du zurück.... allein...

Franceska.

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

Lanceotto.

Weshalb?
Du bleibst hier wohlgeborgen unterm Schutz
Paolos...
(blickt Franceska unverwandt an.)
Kannst du mir nichts erwidern?

Franceska.

Die Pflicht verlangt, daß ich euch stets gehorche.

Lanceotto.

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

Франческа.

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

Ланчотто.

Нѣтъ! Не подчиняясь, нѣтъ! Любви
Твоей хочу я! . . . Погляди на что
Похожъ сталъ нынѣ грозный Малатеста!
Передо мной все трепетало прежде,
Однимъ движениемъ руки
Я приводилъ въ повиновенье . . .
Теперь же, при тебѣ, я робокъ,
Я бессиленъ . . .
О, слизойди, спустись съ высотъ твоихъ,
Звѣзда моя!
Покинь эѳирныхъ селенья,
Гдѣ спитъ не зная вождѣй
Краса твоя! . . .
Хоть разъ, блестя лучомъ заката,
Любовимъ пламенемъ объята,
Пади на грудь!
Огнемъ страстей земныхъ согрѣта,
Въ сверканья сладостнаго свѣта,
Дай потонуть!
(Франческа остается безмолвна.)
Проклятье! Ты меня любить не можешь!

Франческа.

Простите мяѣ, но лгать я не умѣю.

Ланчотто.

Не можешь лгать?
(складывъ своюкъ губами).
Ну, Богъ съ тобой!
(ласково)
Тебѣ я вѣрю . . . Мы простимся послѣ . . .
Ступай и помни . . . я всегда люблю
Тебя и жду! . . .

Франческа.

Когда вернется мой супругъ?

Ланчотто (присталъко смотрѣть на Франческу).
Когда падутъ враги . . . не раньше . . .
стой!! . . .
Нѣтъ . . . нѣтъ . . . ступай . . .
(Франческа уходитъ).
Когда вернусь?? Ха, ха, ха!
Узнаешь скоро!

(Занавѣсъ.)

Franceska.

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

Lanceotto.

Nein! Nicht Unterwerfung, nein! Ach,
Liebe
Begehr' ich von dir! . . . Schaue her, was
ward
Aus mir, dem Mann des Schreckens,
Malatesta,
Vor dem die ganze Welt noch kürzlich
bebte?
Ein einz'ger Wink hier dieser Hand
Besaß die Macht zu unterjochen . . .
Doch seit ich dich gesch'n, verzag' ich —
Ich bin machtlos . . .
O steig herab von deiner stolzen H oh',
Mein holder Stern!
Verlasse jene lichten Sphären,
Wo Sch鰊heit schlft und wo Gewhren
Und Wunsch ihr fern!
Dein Haupt nur einmal voll Verlangen,
Von hei er Liebesglut umfangen
Ans Herz mir lehn';
Auf mich der Blicke Strahlen richte,
Und la  in ihrem Himmelslichte
Mich untergeh'n!
(Franceska verweilt wortlos.)
O, H olle! Du vermagst's nicht, mich zu
lieben! . . .

Franceska.

Verzeihet mir, ich kann euch nicht belügen.

Lanceotto.

Du kannst es nicht?
(Seinen Zorn meisternd.)
Nun, Gott mit dir!
(freundlich.)
Ich mu  dir glauben . . . Abschied nehm' ich
spter . . .
Geh nun und wisse . . . Dich allein nur liebe
ich . . . ich harr' . . .

Franceska.

Wann kehrt mein Gatte wieder heim?

Lanceotto (sieht Franceska aufmerksam an).
Sobald der Feind besiegt . . . nicht eher . . .
Halt! . . . Nein . . . Nein . . . Jetzt geh . . .
(Franceska ab.)
Wann kehr' ich heim? Ha-ha-ha-ha! Gar
bald erfhrst du's!

(Vorhang.)

Озера" взглянула ей прямо въ очи. Тогда увидѣла она, что дальше не надо спрашивать, что хочетъ онъ того-же, что она: смотрѣть и мѣтъ въ восторженномъ молчаны" . . .

Франческа.

О, не гляди такъ на меня... Читай!

Паоло (бросая книгу).

Читать-ли мій о томъ, какъ онъ, счастливый,
Припалъ къ устамъ возлюбленной своей,
Какъ все забыть, они отдались страсти,
И замерли въ блаженствѣ вѣчной ласки!?

О, Франческа!! . . .

(падаетъ передъ ей на колѣни и рѣдаетъ).

Франческа.

О, не рѣдай мой Паоло, не надо . . .
Пусть не дано намъ знать лобзаний,
Шукай мы здѣсь разлучены . . .
Не доложь срокъ земныхъ скитаній,
Мелькнутъ, какъ мигъ, земные сны!
Не плачь, цѣнной земныхъ мученій
Насъ ждетъ съ тобой блаженство тамъ,
Гдѣ пѣтъ тѣней, гдѣ пѣтъ лишеній,
Гдѣ у любви петлѣній храмъ! —
Тамъ, въ высотѣ, за грапей мира,
Въ твоихъ обѣятіяхъ паря,
Въ лазури свѣтлого эаира
Я буду въ вѣчности твоя! . . .

Паоло.

На что мій рай съ его красой безстрастной,
Когда бушуетъ вихрь въ крови?
И я охваченъ волей властной
Земной любви!?
О, жаркое блаженство поцѣлуя!!
Безплотныхъ духовъ свѣтлый ликъ,
И рай, и неба красоту я
Отдамъ за мигъ . . .
За мигъ одинъ, за мигъ прикосновенья
Огнемъ горящихъ устъ къ устамъ . . .
Вся жизнь, весь міръ въ одномъ мгновеніи,
Вся вѣчность тамъ! . . .

(Паоло хочетъ обнять Франческу, она избѣгаетъ его.)

Франческа.

Увы! другому отдана я!!

Паоло.

Нѣтъ! пѣтъ! Предъ небомъ ты моя!
Насъ Богъ соединилъ! . . .
Не мій ли ты клялась съ мольбой
Предъ сонмомъ вышишихъ силъ
Связать всю жизнь съ моей судьбой? . . .

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

Franceska.

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

Paolo (wirft das Buch fort).

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

O, Franceska!! . . .

(Fällt vor ihr schluchzend auf die Knie nieder.)

Franceska.

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

Paolo.

Was nützen mir des Himmels kühle Wonnen
Wenn mir ein Sturm durchrast das Blut
Und ich verschmachten muß am Bronnen
Vor Liebesglut?
O, solche Seligkeit im Kuß zu wissen!!
Der lichten Geisterschar Genuß,
Ja selbst den Himmel will ich missen
Um einen Kuß...
Ein Augenblick, da Lipp' auf Lipp' sich
drücken,
Umfäßt des Himmels Seligkeit,
Ein Sein, die Welt und ihr Entzücken —
Ja Ewigkeit!!
(Paolo will Franceska umarmen, sie weicht ihm ans.)

Franceska.

Weh mir, dem Weibe eines andern!

Paolo.

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

Франческа.

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

Паоло.

Предъ небомъ ты моя! —

Франческа.

Насъ ожидають муки ада! . . .

Паоло.

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

Франческа.

О! . . . Паоло! . . .

Паоло.

О! . . . Франческа! . . .
(Оба погружены въ молчаніе и постороженное созерцаніе
другъ друга).

Франческа.

Съ тобою адъ миѣ лучшіе раї!
Гдѣ ты, тамъ счастье безъ конца! —

Паоло.

Гдѣ ты, тамъ счастье безъ конца!
Съ тобою адъ миѣ лучшіе раї!

Франческа.

Въ твоихъ объятіяхъ замирая
Что миѣ до райскаго вѣща? . . .

Паоло.

Моя и въ счастлии и въ страданіяхъ . . .
Вездѣ, всегда съ тобою я!

Франческа.

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

Паоло.

Замри, замри въ моихъ лобзаніяхъ!

Оба.

За мигъ одинъ, за мигъ прикосновенья
Огнемъ горящихъ устъ къ устамъ . . .
Всѧ жизнь, весь миръ въ одномъ мгновеніи
Всѧ вѣчность тамъ . . .
О, свѣтлый мигъ! О мигъ блаженныи!! —
„Желанный!“ . . . „Родная!“ . . .

Franceska.

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

Paolo.

Vor Gott gehörst du mir!

Franceska.

Uns trifft der Hölle ew'ges Wehe!

Paolo.

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

Franceska.

O, Paolo!

Paolo.

O, Franceska!
(Beide стumm in gegenseitiges, verzücktes Anschauen versunken.)

Franceska.

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

Paolo.

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

Franceska und Paolo.

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

Franceska.

Erschinter! Nun ewiglich mein!

Paolo.

Geliebte! Nun ewig dein!

Beide.

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

„Твоя навсегда!“ Все, все отдашь! . . .
Въ тебѣ блаженство вѣчное! . . .
(Замираютъ въ конфузѣ.)

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

Ланчотто (запускаетъ кинжалъ надъ обоями).
Нѣтъ! Вѣчное проклятье!!!

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

Эпилогъ.

Декорация второй части пролога.

Дантъ и Тѣнь Виргиля.

Показываются призраки Паоло и Франчески.

Призраки Паоло и Франчески.

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

Хоръ.

Нѣтъ болѣе великой скорби, какъ вспоминать о времени счастливомъ въ несчастья . . .

(Занавѣсь.)

Ja dein, ganz dein!
In dir liegt ew'ge Seligkeit!
(Sie ersterben in einem Kusse.)

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

Lanceotto (einen Dolch über beide zückend).

Nein! Ewige Verdammnis!

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

Epilog.

Dekoration des zweiten Teils des Prologs.

Dante und Virgils Schatten.

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

Paolo und Franceska.

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

Chor.

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

(Vorhang.)

..ФРАНЧЕСКА дa РИМИНИ.

FRANCESKA DA RIMINI

Прологъ. | Prolog.

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

Largo. ($\text{♩} = 76.80.$)

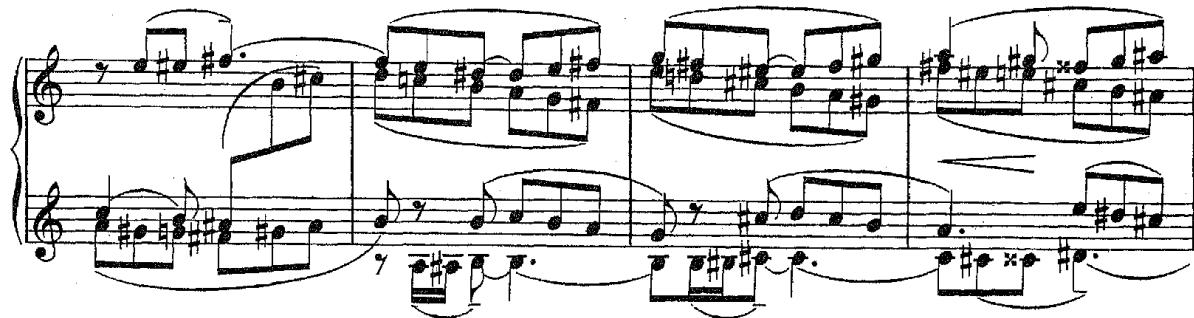
The musical score for the Prologue, Op. 25, by Sergei Rachmaninoff, featuring five systems of piano music. The score is in 6/8 time throughout. The instrumentation consists of two staves per system, one for the treble clef (upper) and one for the bass clef (lower). The dynamics and tempo markings are as follows:

- System 1:** Largo. ($\text{♩} = 76.80.$) Dynamic: p . The music consists of eighth-note patterns in the upper staff.
- System 2:** Dynamic: pp . The music consists of eighth-note patterns in the upper staff.
- System 3:** The music continues with eighth-note patterns in the upper staff, showing a key change.
- System 4:** Dynamic: p . The music consists of eighth-note patterns in the upper staff.
- System 5:** The music concludes with eighth-note patterns in the upper staff, ending with the instruction "un poco cresc."

Musical score page 3, featuring five staves of piano music. The top staff uses a treble clef and has a dynamic marking of *mf*. The second staff uses a bass clef. The third staff uses a treble clef and has a dynamic marking of *dim.*. The fourth staff uses a bass clef. The fifth staff uses a treble clef and has a dynamic marking of *pp*. The music consists of measures with various note heads and stems, some with vertical dashes, and includes several fermatas. The score is divided into measures by vertical bar lines.

4

A musical score page featuring five staves of music. The first staff (treble clef) starts with *f dim.* and ends with *dim.* The second staff (bass clef) has *p* and *m.g.* The third staff (bass clef) has *p*. The fourth staff (treble clef) has *pp*, *p*, and *p*. The fifth staff (treble clef) has *p dolce*. The sixth staff (bass clef) has *p*. The seventh staff (treble clef) has *p*. The eighth staff (bass clef) has *p*. The ninth staff (treble clef) has *un poco cresc.*



Un poco più mosso.

mf

un poco cresc.

f

dim.

mf

dim.

p

dim.

Musical score page 6, featuring five staves of music for two voices (Soprano and Bass) and piano. The score is in common time and consists of five measures per staff.

Staff 1 (Soprano): Treble clef, key signature of one sharp (F#). Measure 1: B-A-G-F#-E-D-C-B. Measure 2: B-A-G-F#-E-D-C-B. Measure 3: B-A-G-F#-E-D-C-B. Measure 4: B-A-G-F#-E-D-C-B. Measure 5: B-A-G-F#-E-D-C-B.

Staff 2 (Bass): Bass clef, key signature of one sharp (F#). Measure 1: F#-E-D-C-B-A-G-F#. Measure 2: F#-E-D-C-B-A-G-F#. Measure 3: F#-E-D-C-B-A-G-F#. Measure 4: F#-E-D-C-B-A-G-F#. Measure 5: F#-E-D-C-B-A-G-F#.

Piano: Measures 1-3: Dynamics: *p*, *pp*. Measure 4: *poco a poco cresc.* Measure 5: *f*.

7

cresc.

ff

f

dim.

p

dim.

I.

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

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

L'istesso tempo.

Занавѣсь.

Der Vorhang.

poco a poco ritard.

9

m.g.
dim.
d.

mf m.g.
d.

Tempo I.

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

ХОРЪ* CHOR*

Soprano
Alto
Bass
Alts.
C. Bass.
T. Bass.

mf
p
mf
mf
m. d.

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

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

40

f

un poco cresc.

mf

Musical score page 41 featuring six staves of music. The score includes dynamic markings such as *f*, *dim.*, *pp*, *p*, *cresc.*, *mf*, and *cresc.*. Performance instructions like "un poco cresc." are also present. The music consists of six staves, likely for a six-part ensemble or orchestra, with various note heads and rests indicating the musical progression.

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

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

Un poco meno mosso. ($\text{♩} = 69$)

Тѣнь Виргилія. *Virgils Schatten.*

13

Virgils Schatten.

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

Те-перь всту- паемъ мы въ слѣ- пу- ю бе- - дну.
Und nun be- treten wir die finstre Tie- - fe.

p *p mf* *dim.*

T. B. *V. S.* *p* *cresc.* ** ad.*

Я бу-ду вп-ре- ди.
Ich schreite dir vor-an. *I - di za*
Folg' un - ver-

pp *un poco cresc.*

Dантъ. *Dante.*

T. B. *V. S.* *mf* *p*

мной! Какъ я пой- ду, когда ты самъ страшишь - ся?
zag! *Wie knnt' ich dies,* *da du doch selbst voll Ban- gen!*

mf pp *pp m. g.*

D. *mf* *6/8*

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

Tѣнь Виргилія. *Virgils Schatten.* *mf* *6/8 (3/4)*

My Die *3* *6/8 (3/4)*

44

($\text{D} = \text{G}$)

XOPЬ. CHOR.

T.B.
V.S.

che - нья тѣхъ, — кто тамъ вни - зу то - мит - - ся, Миѣ состра-
Martern de - rer, die dort un - ten lei - - den, sie malten

dim.

**T.B.
V.S.**

да - - нье вызва - ли въли - цѣ. Не страхъ.
Mit - leid mir ins An - gesicht, nicht Furcht.

Спускаются по уступамъ внизъ.
Sie steigen die Absatze hinab.

**T.B.
V.S.**

mf

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

p cresc. mf dim.

poco a poco dimin.

p *mf* *m.g.*

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

Soprano. Sopran.

ХОРЬ. CHOR.

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

Теноръ. Tenor.

Басъ. Baß. Basso.

Alto II. *pp* *pp*

Alto I. *Sopr. II. pp*

pp *m. d.*

Tempo I.

Sopr. I. p

f *ff*

f *ff*

Tempo I.

p

f

Musical score for orchestra and piano, page 16. The score consists of five systems of music. The first system shows woodwind entries with dynamic markings 'mf' and 'p'. The second system features a prominent piano bass line with dynamic 'f'. The third system shows woodwind entries with dynamic 'p'. The fourth system features a prominent piano bass line with dynamic 'f'. The fifth system shows woodwind entries with dynamic 'p'.

Черные тучи заволакивают все.
Schwarze Wolken hüllen Alles ein.

Continuation of the musical score from page 16. It includes two systems of music. The first system shows piano entries with dynamic 'dim.'. The second system shows piano entries with dynamic 'p'.

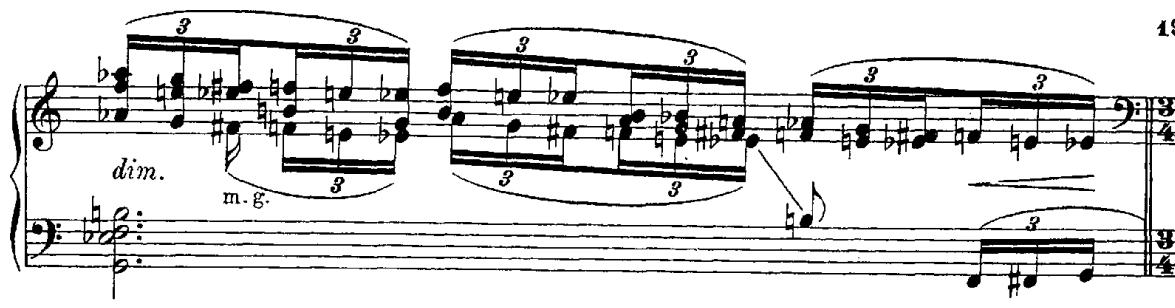
The musical score consists of three staves of music for piano. The top two staves are in common time, while the bottom staff is in 8/8 time. The key signature changes frequently, including sections with one sharp, one flat, and no sharps or flats. Various dynamic markings are present, such as *pp*, *m. d.*, *dim.*, and *b.*. The vocal part includes lyrics in Russian and German: "Воцаряется полный мракъ." and "Völliges Dunkel hat sich eingestellt." The score concludes with a final measure in 8/8 time.

11

Мракъ разсѣвается. Пустынная скалистая мѣстность съ далекимъ горизонтомъ, озареннымъ крас-
нымъ свѣтомъ. На право возвышение съ обрывомъ въ пропасть.

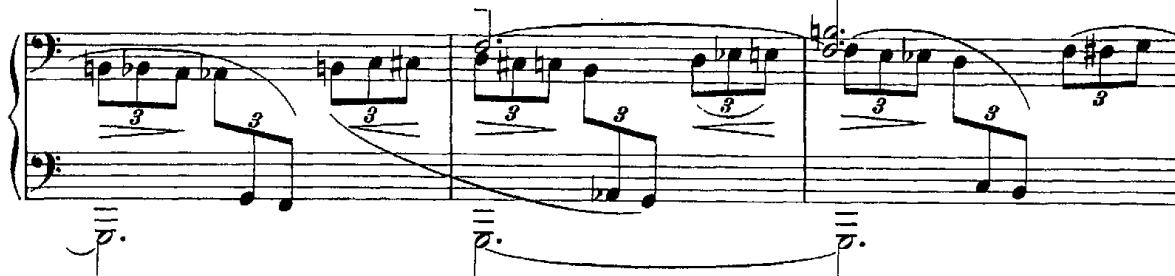
Es klärt sich wieder auf. Eine öde, felsige Gegend mit weitem, rot leuchtendem Horizonte. Rechts eine Anhöhe mit einem Abhang zum Abgrunde.

A page of musical notation for orchestra, featuring six staves of music. The top two staves are in 4/4 time, while the bottom four are in 6/8 time. Various dynamics like 'cresc.', 'mf', and 'm.g.' are indicated. Measure numbers 8 and 6 are shown at the beginning of the lower sections. The notation includes many grace notes and slurs.



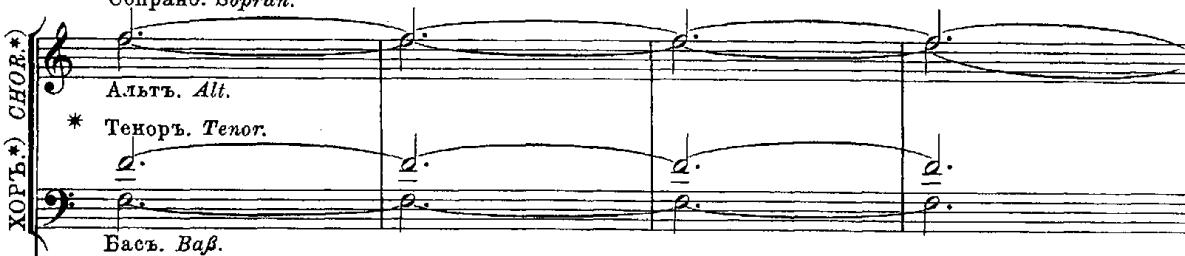
Отдаленный грохотъ бури и приближающагося вихря страждущихъ.
Fernes Gewitterrollen und sich n hernder Sturm der Leidenden.

($\text{d} = \text{j}$) *poco a poco accelerando e cresc.*



Allegro vivace. ($\text{d} = 160$.)

Сопрано. *Sopran.*



Allegro vivace. ($\text{d} = 160$.)



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

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

Musical score page 20, featuring six staves of music:

- Staff 1:** Treble clef, mostly rests.
- Staff 2:** Bass clef, sustained notes.
- Staff 3:** Bass clef, dynamic *mf*, measure 3, dynamic *dim.*, *m.d.*, measure 4 dynamic *p*.
- Staff 4:** Bass clef, measure 5 dynamic *p*.
- Staff 5:** Treble clef, measure 6 dynamic *dim.*
- Staff 6:** Bass clef, dynamic *pp*, dynamic *v*, dynamic *pp*, dynamic *v*.

Text "ХОРЬ. ОНОВ" is written vertically on the left side of Staff 6.

Musical score for orchestra and piano, page 21. The score consists of four systems of music.

- System 1:** Treble clef, 2/4 time, key signature of B-flat major. Measures 1-2 show sustained notes and grace notes. Measure 3 starts with a forte dynamic.
- System 2:** Treble clef, 2/4 time, key signature of B-flat major. Measures 1-2 show eighth-note patterns. Measure 3 starts with a forte dynamic.
- System 3:** Treble clef, 2/4 time, key signature of B-flat major. Measures 1-2 show sustained notes and grace notes. Measure 3 starts with a forte dynamic.
- System 4:** Treble clef, 2/4 time, key signature of B-flat major. Measures 1-2 show eighth-note patterns. Measure 3 starts with a forte dynamic.

Dynamics and performance instructions include: *mf*, *dim.*, *p*, *m.d.*, and *p*.

CHOR.

sf

pp

dim.

p

p

p

The image shows three staves of musical notation. The top staff is for the piano, featuring treble and bass staves with various dynamics and articulations. The middle staff is for the strings, with violins, violas, cellos, and double bass parts. The bottom staff is for the woodwinds, specifically oboes and bassoon. The notation includes measures with sixteenth-note patterns, slurs, and dynamic markings like *f*, *mf*, and *p*. The overall style is characteristic of early 20th-century classical music.

На верху возвышения у обрыва показывается Тень Виргилія и Данте. У края пропасти они останавливаются.

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

A handwritten musical score page featuring five systems of music for two staves. The top system starts with a treble clef, a 3/4 time signature, and a dynamic of $p\cdot$. The middle system begins with a treble clef, a 3/4 time signature, and a dynamic of f . The third system starts with a treble clef, a 3/4 time signature, and a dynamic of $dim.$. The fourth system begins with a treble clef, a 3/4 time signature, and a dynamic of p . The bottom system starts with a bass clef, a 3/4 time signature, and a dynamic of $cresc.$

The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure numbers are present above the first measure of each system. The music includes various note heads, stems, and bar lines. Articulation marks like dots and dashes are scattered throughout the score. Measure numbers are placed above the first measure of each system.

Тѣнь Виргилия.
Virgils Schatten.

mf

Мой сынъ,
Mein Sohn,

тѣ первъ мы
wir sind jetzt

dim. *p*

тамъ,
dort

гдѣ свѣтъ не мѣ -
wo Licht nicht leuch - - -
cresc.

етъ,
- - -
f

Здѣсь вѣчный
wo ew' - ger

dim.

T.B.
V.S.

вихрь, въ стре - мле - - ный
Sturm in nim - - mer
mf

стан - номъ, Вле - - четъ
Dran - ge der Dul - - der
stan - nomъ, Ble - - chetъ
Dran - ge der Dul - - der

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

T.B.
V.S.

кор - читъ, и тер - за - еть ихъ,
krüm - met und sie - pei - m - get

и бьетъ...
 und schlägt...

ff

v

v

Musical score for three voices (Treble, Bass, Alto) across three systems.

System 1:

- Treble:** Notes in measures 1-2 are mostly absent. In measure 3, there are eighth-note pairs with grace notes.
- Bass:** Notes in measures 1-2 are mostly absent. In measure 3, there are eighth-note pairs with grace notes.
- Alto:** Measures 1-2: eighth-note pairs with grace notes. Measure 3: eighth-note pairs with grace notes.

System 2:

- Treble:** Notes in measures 1-2 are mostly absent. In measure 3, there are eighth-note pairs with grace notes.
- Bass:** Notes in measures 1-2 are mostly absent. In measure 3, there are eighth-note pairs with grace notes.
- Alto:** Measures 1-2: eighth-note pairs with grace notes. Measure 3: eighth-note pairs with grace notes.

System 3:

- Treble:** Notes in measures 1-2 are mostly absent. In measure 3, there are eighth-note pairs with grace notes.
- Bass:** Notes in measures 1-2 are mostly absent. In measure 3, there are eighth-note pairs with grace notes.
- Alto:** Measures 1-2: eighth-note pairs with grace notes. Measure 3: eighth-note pairs with grace notes.

Performance instructions:
measures 1-2: *accel.*
measure 3: *p*, *cresc.*
measures 1-2: *f*, *dim.*

Più mosso. ($\text{♩} = 176$)

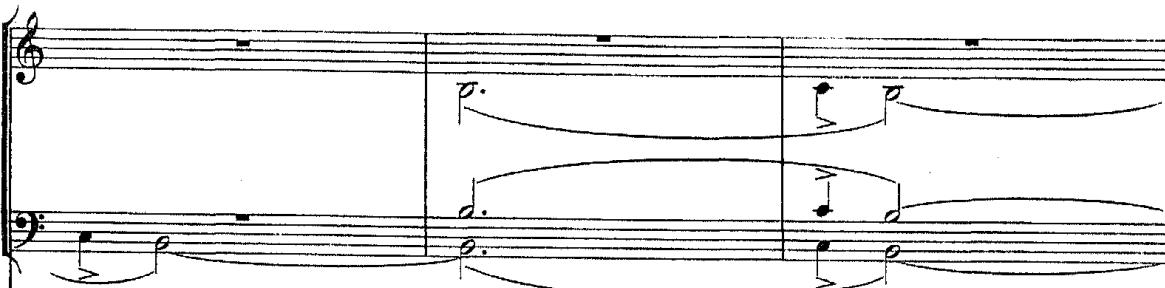


Тѣнь Виргилія.
Virgils Schatten.

f

Co всѣхъ сто - ронъ о -
Sie ei - len hin von

Più mosso. ($\text{♩} = 176$)



T.B.
V.S.

иѣ къ не - - му стре - мя - ся,
sei - nem Hauch ge - tra - gen

poco a poco cresc.

A musical score page featuring two vocal parts (T.B. and V.S.) and a piano accompaniment. The vocal parts are in bass clef, and the piano part is in treble clef. The vocal parts begin with dynamic *p.* and proceed through *p.*, *d.*, and *p.*. The piano part consists of sustained notes and chords. The vocal parts enter with lyrics in Russian and German. The vocal parts continue with lyrics in Russian and German. The piano part ends with a dynamic *ff*.

T.B. V.S.
 И безъ лу - ча на - деж - ды на спа -
ohn' je - den Hoff - nungs - schim - mer auf Er -

T.B. V.S.
 се - - - нье Въ без - бреж - ной скор - - - би
lö - - - sung, ihr gren - zen - lo - - - ses

T.B.
V.S.

сто - - - нутъ
Е - - - *lend*

и мя - - тут - - ся,
laut *be* - - *kla* - - *gend.*

Dантъ.
Dante.

ко - го такъ чер - ный
Wen - *mag* *dies* - *schwar* - *ze*

p *dim.*

D.
D.
B03 - - - духъ
Luft - - - meer
ис - тя - ау - етъ?
mar - ternd hül - len?

D.
D.
B03 - - - духъ
Luft - - - meer
ис - тя - ау - етъ?
mar - ternd hül - len?

D.
D.
B03 - - - духъ
Luft - - - meer
ис - тя - ау - етъ?
mar - ternd hül - len?

Тень Виргилія.
Virgils Schatten.

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

poco a poco cresc.

T.B.
V.S.

pa - зумъ
Lie - be

страс - - - ти
ward

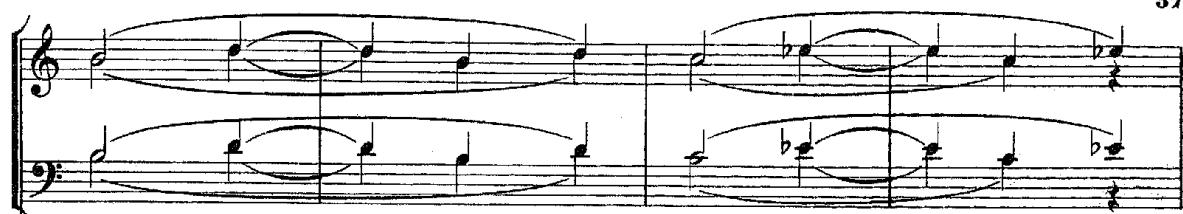
Люб - - - -
un - ter

vi...
still...

Приближающійся вихрь заглушаетъ Виргилія.
Der nahende Sturm übertönt Virgils Stimme.

Musical score page 35, featuring five staves of music. The score includes multiple voices and instruments, with dynamic markings such as *p.*, *f.*, *mf*, and *cresc.*. Measure 1 shows a treble clef staff with eighth-note patterns. Measure 2 features a bass clef staff with sixteenth-note patterns. Measures 3 and 4 show complex patterns with eighth and sixteenth notes, including dynamic changes and crescendos. Measure 5 continues the rhythmic patterns, with a final dynamic marking of *p.*

A page from a musical score containing ten staves of music. The staves are arranged in two columns of five. The top two staves are treble clef, the next two are bass clef, and the bottom four are treble clef. The music consists of various notes and rests, with some notes grouped by brackets and some by oval-shaped grace notes. Measure numbers 36 through 45 are visible above the staves. The instrumentation includes parts for strings, woodwinds, and brass. The score is written in black ink on white paper.



Più mosso.

Più mosso.

Musical score page 88, featuring six staves of music. The score includes multiple clefs (G, F, C) and key signatures. Articulations such as accents and slurs are present. Measure numbers (3, 3, 3, 3, 3, 3) are indicated above certain notes. Dynamics include *p*, *d*, *ff*, and *cresc.*. Measure 8 is marked with a dotted line. The score consists of six staves, likely for a large ensemble or orchestra.

Проносятся со страшной быстротой призраки. Стоны, вопли и крики отчаяния. Данте въ ужасѣ прижимается къ скалѣ.

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

Тѣнь Виргилія какъ-бы называетъ тѣни пролетающихъ мимо.

Virgils Schatten weist gleichsam erklärend auf die vorüberschwebenden Schatten hin.

Presto. ($d = 66$)

Сопрано. Sopran.

XОРЪ. CHOR.

Альтъ. Alt.

Теноръ. Tenor.

Басъ. Baß.

Presto. ($d = 66$)

8.....

12.....

fff

p.

Musical score page 40, featuring four systems of music:

- System 1:** Four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measures show sustained notes and grace notes.
- System 2:** Four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like $p.$ and $\text{f}.$
- System 3:** Four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measures show sustained notes and grace notes.
- System 4:** Four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like $p.$ and $\text{f}.$
- System 5:** Four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measures show sustained notes and grace notes.
- System 6:** Four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measures show eighth-note patterns with grace notes and dynamic markings like $fff.$ and $\text{ff}.$

8.....

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

ff

Musical score page 420, measures 1-3. The score consists of four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measure 1: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 2: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 3: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp.

8.....

Musical score page 420, measures 4-6. The score consists of four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measure 4: Treble staff has a sixteenth-note pattern with dynamics (3, 3, 3). Alto staff has a sixteenth-note pattern with dynamics (3, 3, 3). Tenor staff has a sixteenth-note pattern with dynamics (3, 3, 3). Bass staff has a sixteenth-note pattern with dynamics (3, 3, 3). Measure 5: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 6: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp.

Musical score page 420, measures 7-9. The score consists of four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measure 7: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 8: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 9: Treble staff has a sustained note with a sharp. Alto staff has a sustained note with a sharp. Tenor staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp.

8.....

Musical score page 420, measures 10-12. The score consists of four staves (treble, alto, tenor, bass) in common time, key signature of one sharp. Measure 10: Treble staff has a sixteenth-note pattern with dynamics (3, 3, 3). Alto staff has a sixteenth-note pattern with dynamics (3, 3, 3). Tenor staff has a sixteenth-note pattern with dynamics (3, 3, 3). Bass staff has a sixteenth-note pattern with dynamics (3, 3, 3). Measure 11: Treble staff has a sixteenth-note pattern with dynamics (3, 3, 3). Alto staff has a sixteenth-note pattern with dynamics (3, 3, 3). Tenor staff has a sixteenth-note pattern with dynamics (3, 3, 3). Bass staff has a sixteenth-note pattern with dynamics (3, 3, 3). Measure 12: Treble staff has a sixteenth-note pattern with dynamics (3, 3, 3). Alto staff has a sixteenth-note pattern with dynamics (3, 3, 3). Tenor staff has a sixteenth-note pattern with dynamics (3, 3, 3). Bass staff has a sixteenth-note pattern with dynamics (3, 3, 3).

Musical score page 43, featuring three systems of music for four voices (Soprano, Alto, Tenor, Bass). The score is in common time and includes dynamic markings such as p , f , and $\text{f}.$. Measure numbers 1, 2, and 3 are indicated below the bass staff in each system. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a bass staff at the bottom.

The first system (measures 1-3) consists of four staves. The top three staves are soprano, alto, and tenor, all in treble clef and common time. The fourth staff is bass, in bass clef and common time. The second system (measures 4-6) also consists of four staves: soprano, alto, tenor, and bass. The third system (measures 7-9) follows the same pattern.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on four-line staves. The score consists of four systems separated by vertical bar lines.

System 1: Measures 1-3. Key signature changes from B-flat major to A major (two sharps). Measure 1: Soprano (G), Alto (E), Tenor (D), Bass (B-flat). Measure 2: Soprano (F-sharp), Alto (C-sharp), Tenor (B-flat), Bass (A). Measure 3: Soprano (E), Alto (C), Tenor (B-flat), Bass (A).

System 2: Measures 4-6. Key signature changes from A major to D major (one sharp). Measure 4: Soprano (F-sharp), Alto (C-sharp), Tenor (B-flat), Bass (A). Measure 5: Soprano (E), Alto (C), Tenor (B-flat), Bass (A). Measure 6: Soprano (D), Alto (B-flat), Tenor (A), Bass (G).

System 3: Measures 7-9. Key signature changes from D major to G major (no sharps or flats). Measure 7: Soprano (D), Alto (B-flat), Tenor (A), Bass (G). Measure 8: Soprano (C), Alto (A), Tenor (G), Bass (F-sharp). Measure 9: Soprano (B-flat), Alto (G), Tenor (F-sharp), Bass (E).

System 4: Measures 10-12. Key signature changes from G major to C major (no sharps or flats). Measure 10: Soprano (B-flat), Alto (G), Tenor (F-sharp), Bass (E). Measure 11: Soprano (A), Alto (F-sharp), Tenor (E), Bass (D). Measure 12: Soprano (G), Alto (E), Tenor (D), Bass (C).

Musical score for three staves:

- Staff 1:** Treble clef, key signature of one sharp (F#), time signature 2/4. Measures show sustained notes and slurs. Measure 4 ends with a fermata over the first note.
- Staff 2:** Treble clef, key signature of one sharp (F#), time signature 2/4. Measures show sustained notes and slurs. Measure 4 ends with a fermata over the first note.
- Staff 3:** Bass clef, key signature of one sharp (F#), time signature 2/4. Measures show sustained notes and slurs. Measure 4 ends with a fermata over the first note.

Second System:

- Staff 1:** Treble clef, dynamic ff, measure 1. Measures 2-4: dynamic p.
- Staff 2:** Treble clef, dynamic ff, measure 1. Measures 2-4: dynamic p.
- Staff 3:** Bass clef, dynamic ff, measure 1. Measures 2-4: dynamic p.

Third System:

- Staff 1:** Treble clef, key signature of one flat (B-flat), time signature 2/4. Measures show eighth-note patterns with slurs and triplets indicated by '3' under some notes. Measure 4 ends with a fermata over the first note.
- Staff 2:** Bass clef, key signature of one flat (B-flat), time signature 2/4. Measures show eighth-note patterns with slurs and triplets indicated by '3' under some notes. Measure 4 ends with a fermata over the first note.

Dynamics and Effects:

- Measure 1:** ff (fortissimo) in the first system.
- Measure 2:** p (pianissimo) in the first system.
- Measure 3:** p (pianissimo) in the first system.
- Measure 4:** ff (fortissimo) in the third system.
- Measure 5:** poco a poco dim. (gradually fading away) in the third system.

A handwritten musical score for four voices (SATB) across four systems. The score uses a treble clef for the top three voices and a bass clef for the bottom voice. Measure numbers 1 through 4 are present above the first system, and measure numbers 5 through 8 are present above the second system. The third system begins with a repeat sign and measure number 1. The fourth system begins with measure number 5. The score includes dynamic markings such as *p*, *d*, *#d.*, *#p.*, and *f*. Articulation marks like dots and dashes are placed under various notes. Measure 5 features a melodic line with eighth-note patterns and grace notes. Measures 6 and 7 show more complex harmonic changes with different key signatures. Measure 8 concludes with a forte dynamic (*f*) and a melodic line ending on a half note.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of four systems of music. The first system has a treble clef, common time, and a key signature of one sharp. The second system has a bass clef, common time, and a key signature of one sharp. The third system has a treble clef, common time, and a key signature of one sharp. The fourth system has a bass clef, common time, and a key signature of one sharp. The vocal parts are mostly sustained notes with grace notes. The piano part includes eighth-note patterns and sixteenth-note patterns. Dynamics include *p*, *f*, *mf*, and *dim.*

poco a poco diminuendo e ritardando

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of four systems of music. The first system has a treble clef, common time, and a key signature of two sharps. The second system has a treble clef, common time, and a key signature of two sharps. The third system has a treble clef, common time, and a key signature of two sharps. The fourth system has a bass clef, common time, and a key signature of two sharps. The vocal parts are mostly sustained notes with grace notes. The piano part includes eighth-note patterns and sixteenth-note patterns. Dynamics include *p*, *pp*, and *dim.*. The instruction *poco a poco diminuendo e ritardando* appears between the second and third systems.

Musical score page 48, measures 1-6. The score is for five voices. Measures 1-2: Sustained notes with dynamic *pp*. Measures 3-4: Eighth-note patterns with grace notes and dynamics 3, 3, 3. Measure 5: Dynamic *p*, followed by a measure with dynamic *dim.* Measure 6: Dynamic *p*.

Meno mosso. ($d.=52$)

Musical score page 48, measures 7-12. The score is for five voices. Measures 7-8: Sustained notes with dynamic $\#$. Measures 9-10: Eighth-note patterns with grace notes and dynamics 3, 3, 3. Measures 11-12: Sustained notes with dynamic *pp*. Text: "Показываются призраки Паоло и Франчески. Es zeigen sich die Schatten Paolos und Francescas."

Дантъ.
Dante.

mf

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

Д. (d.=d) *f*
D. вѣт- па? о,
Win - de? o,
(d.=d)
Теноръ.
Tenor.
Басъ.
Bass.

Д. (d.=d.) *mf*
D. я хо - тѣлъ - бы ср ни - ми го - во - рить...
wenn ich ih - pen Fra - gen stel - len dürft...

Тънь Виргилія.
Virgils Schatten.

Bo и - - - мя
Im Na - - - men

cresc. *(d.=d.)*

T.B. *dim.* *f*

V.S. *toj люб - - ви,* *что ихъ вле - четъ,* *про - си,*
je - ner Lieb', *die sie um - strickt,* *frag' sie,*

(d.=d.) *mf* *dim.*

T.B. *o - ни тво - ю ис пол - - - нятъ бо - - - лю.*
dann wer - den sie dir Re - - - de ste - - - hen.

dim. *p* *dim.*

L'istesso tempo. (d.=d.)
Дантъ.
Dante. *p*

Не - чаль - - - ны - я, из - my -
Ihr trau - - - ri - gen, ihr leid -

pp

D.
D.

- - чен - - ны - - я тѣ - - ни! Kor -
- - er - - füll - - ten Schat - - ten! Wenn

D.
D.

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

D.
D.

близь - теев. Кто - - - вы?
на - het. Nemmt

D.
D.

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

D.

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

D.

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

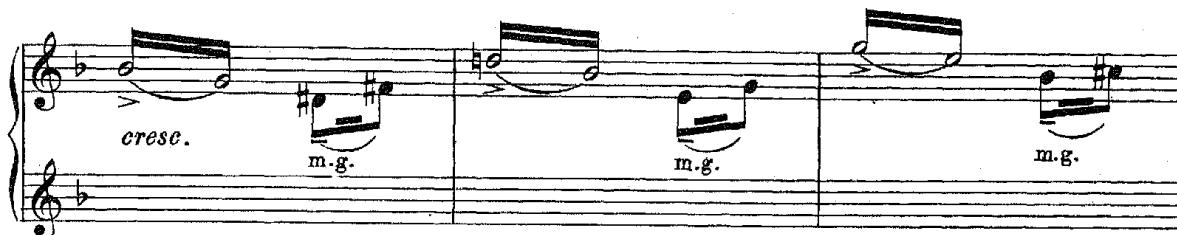
D.

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

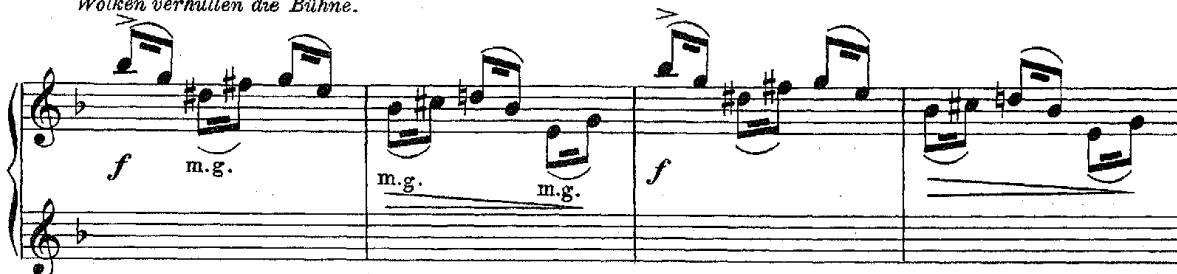
D.

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

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



Облака заволакиваютъ сцену.
Wolken verhullen die Bühne.



dim.

p

dim.

**Франческа.
Franceska.**

Паоло.
Paolo.

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

Franceska.

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

mf

Ф.
F.

би въ мі рѣ, Какъ вспо -
ten rau me als das

П.
P.

би въ мі рѣ, Какъ вспо -
ten rau me als das

Ф.
F.

— ми — натъ — ken
Ge — den — ken
o ver — вре — флаг —

П.
P.

— ми — натъ — ken
Ge — den — ken
o ver — вре — флаг —

dim.

Ф.
F.

— ме — ни сча — стли —
ner Glük — kes — zei —
— вомъ въ не —
ten im

П.
P.

— ме — ни сча — стли —
ner Glük — kes — zei —
— вомъ въ не —
ten im

dim.

Ф.
F.

сча — сты...
Un — glück...

П.
P.

сча — сты...
Un — glück...

cresc.

ff
dim.
m.d.
rit.

Un poco meno mosso.

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

(d.=d.)

dolce

dim.

Занавѣсь медленно опускается.
Der Vorhang sinkt langsam.

Конецъ пролога.
Ende des Prologs.

КАРТИНА 4.

Римини. Дворецъ Малатесты.

1. BILD.

Rimini. Palast des Malatesta.

Allegro vivace. ($\text{♩} = 144$)

A musical score for piano in 2/4 time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (f) in the bass staff. Measures 12 and 13 show eighth-note patterns with slurs and dynamics sf and f. Measure 14 begins with sf and ends with a crescendo (cresc.) indicated by a wavy line above the notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). Measure 11 begins with a single note in the treble clef staff, followed by a sixteenth-note pattern of eighth notes. Measure 12 starts with a sixteenth-note pattern of eighth notes in the treble clef staff, followed by a sixteenth-note pattern of eighth notes in the bass clef staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. It starts with a forte dynamic (f), followed by a crescendo (cresc.) over three measures. The bottom staff uses a bass clef and has a key signature of one sharp. It begins with a piano dynamic (p). Both staves feature eighth-note patterns.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dynamic 'p' and a tempo marking 'leggiero'. It consists of six eighth-note chords. Measure 12 begins with a dynamic 'mf' and continues the harmonic pattern. The score includes various slurs, grace notes, and dynamic markings like 'ff' and 'p'.

Musical score for two voices and piano, page 59. The score consists of four staves:

- Top Staff:** Treble clef, key signature of three sharps. Dynamics: *mf*, *mf*.
- Second Staff:** Treble clef, key signature of three sharps. Dynamics: *etc.*
- Third Staff:** Bass clef, key signature of three sharps. Dynamics: *cresc.*
- Piano Staff:** Treble and bass staves. Dynamics: *ff*, *ff*.
- Bottom Staff:** Treble clef, key signature of three sharps. Dynamics: *v*, *sf*.

The music features various note heads with diagonal strokes, slurs, and grace notes. The piano part includes dynamic markings like *ff* and *cresc.*

Musical score for piano, page 60, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a key signature of four sharps, and a tempo marking of *sf*. It includes a dynamic instruction *f* above the bass staff. The second system begins with a bass clef, a key signature of one sharp, and a tempo marking of *b*. The score concludes with a dynamic instruction *ff*.



(Занавѣсъ)
(Vorhang.)



Сцена I.

I. Auftritt.

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

L'istesso tempo. Lanceotto.

L'istesso tempo. Lanceotto.

mf *Lanceotto.*

cresc.

lunga От вѣтъ мой простъ.
Hier mein Be-scheid!

Лан - чот - то Ма - ла -
Lan - ceot - to Ma - la -

lunga

ff

p

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

mf

dim.

p

dim.

mf

Eh' Ihr zu - rück nach Rom ge - kehrt

Вы не вер - не - тесь въ Римъ е - ще,
ког - да Па - дутъ вра - ги Свя -
soll schon ge - fal - len sein, was

pp

p

mf

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

cresc.

f

(КЪ СВИТѢ.)
(Zum Gefolge.)Ланч.
Lane.Се - го - дня вѣ ночь мы дви - нем - ся на
Noch die - se Nacht wird vor - ge - rücht nachЛанч.
Lane.Фор - - - - ли. Го - то - вить - ся къ по - хо - ду!
For - - - - li. Berei - tet euch zum Ab - marsch!Ланч.
Lane.Смерть
TodЛанч.
Lane.вра - гамъ Не - по - грѣ - ши - ма - го Вла -
dem Feind des un - ut - schränk - ten Kir - chen

Ланч.
Lanc.

Хоръ.
Chor.

ды - ки!
für - sten!

Тенора. Tenore. f

Смерть!
Tod!

Басы. Basse. f

Смерть!
Tod!

cresc.

Смерть Seht вре -
еnch

Хоръ.
Chor.

гамъ
vqr.

Ги - бел - ли - намъ.
dim.

p

dim.

sff

dim.

p

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

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

Ланч.
Lanc.

ни,
mich,

мой mein мечь
Schwert

и wie
mein - ne Krie - ger -

mf *dim.*

(Опускается на колени. Кардиналъ благословляетъ и медленно
Kniert nieder. Der Kardinal erteilt den Segen und entfernt sich langsam mit
Ланч.
Lanc.

e.
schar.

pp

удаляется со свитой своей.)
seinem Gefolge.)

mf

Musical score for orchestra and piano, page 66, showing four staves of music.

Staff 1 (Piano): Treble clef, key signature of three sharps. Dynamics: pp , dim. , mf .

Staff 2 (Orchestra): Treble clef, key signature of three sharps. Dynamics: pp , mf .

Staff 3 (Orchestra): Treble clef, key signature of three sharps. Dynamics: etc. , p .

Staff 4 (Orchestra): Bass clef, key signature of one sharp. Dynamics: pp .



Ланчотто (Къ своей свитѣ).

Lanceotto (zu seinem Gefolge).

(Свита удаляется)

(*Das Gefolge entfernt sich.*)

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

dim.
p
mf

cresc.
dim.

Musical score for piano, three staves. The top staff shows a treble clef, a key signature of four sharps, and a tempo marking of $\frac{12}{8}$. The middle staff shows a bass clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The score consists of six measures. Measure 1: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E). Bass staff has eighth-note pairs (B-A, E-D, A-G, D-C). Measure 2: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E). Bass staff has eighth-note pairs (B-A, E-D, A-G, D-C). Measure 3: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E). Bass staff has eighth-note pairs (B-A, E-D, A-G, D-C). Measure 4: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E). Bass staff has eighth-note pairs (B-A, E-D, A-G, D-C). Measure 5: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E). Bass staff has eighth-note pairs (B-A, E-D, A-G, D-C). Measure 6: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E). Bass staff has eighth-note pairs (B-A, E-D, A-G, D-C).

Ланчотто (къ слугѣ).

Lanceotto (zum Diener).

dim.

По-звать мо-ю су-ицу-гу.

Ent hie tet mei ne Gat tan

По_звать мо_ю су_пру_гу.
Ent_bie_tet mei_ne Gat_tin.

Сцена II.
Ланчотто (одинъ.)

II. Auftritt.
Lanceotto (allein.)

Largo. ($\text{♩} = 52$)

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

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

cresc.

ff *mf cresc.*

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

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

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

lunga

lunga

Più vivo. ($\text{♩} = 80.$) (За сценой слышны фанфары выступлений и сбора.)
(Hinter der Bühne wird zum Abmarsch und Sammeln geblasen.)

lunga

lunga

mf

rit.
mf

lunga

L'istesso tempo.

Ланчотто.

Lanceotto.

Meno mosso. ($\text{♩} = 63.$)

f

Ни - что — не за - глушить
Nichts löscht die Flammenglut

p cresc.

sf

p

Ланч.
Lanc.

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

Призывъ трубы бу - дилъ, бы . ва . ло,
Wie schürten einst Trompe - ten klänge
(Трубы за сценой ближе.)
(Trompeten hinter der Bühne — näher.)

mf dim.

p cresc.

Ланч.
Lanc.

О - гонь _____ въ крови. Вой - на, _____ какъ пиръ, Весель . емъ
das Feuer _____ im Blut, und füllt _____ ein Krieg mit Fe - stes -
(Въ оркестрѣ.)
(In Orchester.)

Ланч.
Lanc.

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

cresc.

ff dim.

Ланч.
Lanc.

А ны... нѣ...
Doch heu.te...

Гдѣ_ ты прежний пыль?
fehl_t die einst'ge Glut!

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

Viol.

mf dim.
 mf dim. pp
 mf cresc. b_o dim. mf dim.

Ланч.
Lanc.

Франчес - ка!
Frances - ca!

Франчес - ка,
Frances - ca,

что ты сдѣ - ла - ла со
was hast du mir an - ge -

(задумывается)
(Verfällt in Nachsinnen.)

Largo. ($\text{♩} = 52.$)

мн旣!
tan!

pp mf
 cresc. dim.

Allegro moderato. (♩ = 108.)

Ланч.
Lanc.

f

О_тецъ твой, да, о _ тецъ все - му ви - но_ю!
Dein Va _ ter, ja, nur er_ trägt Schuld an allem!

pp

p

Ланч.
Lanc.

p

Про_клятый Гви_до!
Verruch _ter Gui _do!

Онъ об _ ма _ нуль те _ бя!
Er war's, der trü _ gerisch

p cresc.

mf dim.

Ланч.
Lanc.

mf dim.

Онъ прав_ду скрылъ!
die Wahrheit barg,

Я Па _ о _ ло по _ слалъ,
da Pa _ o _ lo ich sandt;

что_бы от _
um of _ sen _

mf dim.

p

cresc.

mf

f

meno mosso

dim.

Ланч.
Lanc.

кры _ то, По ры _ царски, назвать те _ бя мо _ ей Женой у ал _ та _
kun _ dig, nach Rit _ ter.art mein Stellver _ tre _ ter dir zu sein am Trau _ al _

p

colla parte

Ланч.
Lanc.

f *dim.* *mf*

ря, а онъ, ди - тя, Поддал - - - ся
tar und er, das Kind, ver_lei - - - tet

a tempo

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

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

хитрымъ у - го - во - рамъ Гви - до И скрылъ что я, не
durch den listgen Ratschlag Gui - dos, es hehlt', daß ich, nicht

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

mf *meno mosso*

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

p *dim.*

a tempo

mf *cresc.*

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

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

a tempo

Ланч.
Lanc.

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

Ланч.
Lanc.

Не мнѣ!...
Nicht mir!

Здѣсь ко - рень
Hier liegt der

a tempo

Un poco più vivo. Alla breve. ($\text{d} = 58.$)

Ланч.
Lanc.

зла...
Fluch...

cantabile

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

Ланч.
Lanc.

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

poco cresc.

Ланч.
Lanc.

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

Ланч.
Lanc.

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

dim.

Ланч.
Lanc.

ку - ли?“не ска - за - ла - бѣ... Сми - рен - на - я, быть мо - - жеть ты ме -
gan - gen?”ausge - sto - ßen... Du De - mutvol - le, hѣt - - test mich viel -

Lanc. *dim.*

Ланч.
Lanc.

и я
leicht
Тог - да бы по - лю - би - - - ла...
noch in - nig lieb ge - woh - - - pen...

dim *p* *cresc.*

Ланч.
Lanc.

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

sf *cresc.* *sf*

Ланч.
Lanc.

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

ff rit. *mf*
f *ff* rit. *pp* *colla parte*

Meno mosso. ($\text{♩} = 88$)

Ланч.
Lanc.

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

pp
ppp

f dim.

Ланч.
Lane.

шь-ся на - до мно - ю! ihm vielleicht ge - mein - sam!

mf > Più vivo. cresc.

Хро-мой у - родъ, мо - гуль срав.
Ich Lah - mer Wicht, wie kä - - me

mf dim.

f mf cresc. f dim.

Ланч.
Lane.

ияться сънимъ? ihm ich gleich,

Я мра - чень, грубъ, предъ жен-щи-ной ро - бѣ - ю...
der fin - ster; rauh, be - san-gen ge - gen Frauen...

mf dim. p cresc. f dim.

Più mosso. poco a poco cresc.

Ланч.
Lane.

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

p poco a poco cresc.

Ланч.
Lane.

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

ff.

Ланч.
Lanc.

ка - - - во вкрад - - чирисьней...
red - - - ge - - wandt mit ihr
Ланч.
Lanc.

тъе!
- fel!

Tempo rubato ($\text{♩} = 100$)

Ланч.
Lanc.

на - до раз - рѣ
endlich sei ge -

colla parte

Ланч.
Lanc.

шить У - жас - но - е со - мнѣніе и каз - нить...
löst der furchterli. che Zweifel der mich quält...

dim. colla parte

Ланч.
Lanc.

poco a poco ritenuo

f dim. *p dim.*

Largo. ($\text{♩} = 58$) *p cresc.*

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

pp *pp*

b *f dim.* *r* *mf*

э - то только бредь больной ду - ши?.. И ты не измѣнила? Тог - да из -
nur ein Hirngespinst der See_le wär, daß du mich hinter - gangen? *Dann wird Ver -*

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

Ланч.
Lanc.

чез_нетъ на_всег_да — И я мо_гу__ е_ще быть
schwindet e - wig - lich_ und ich ich kann nochglücklich

pp

Ланч.
Lanc.

сча - стливъ съней... Но какъ ў_ знатъ? О, Бо_ же! Какъ?
sein mit ihr... Doch was schafft mir Ge_wi_ßheit! Was?

m.d. pp *un poco cresc.*

Ланч.
Lanc.

О_на! Lan_чот - то, при - зо - ви на по - мощь
Sie kommt! Lan_cepot - to, nimmt die Höl - le dir zum

mf *pp*

Ланч.
Lanc.

адъ, Что бы лу_ка_ вѣ раз - ста - вить сѣ - ти!...
Bund um bei_de li - sti_ge ger ins Garn zu lok_ken...

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

Сцена III.

Франческа.

III. Auftritt.

Franceska.

83

L'istesso tempo.

Un poco meno mosso.

Франческа.

Franceska.

Un poco più mosso.

Ланчотто.

Lanceotto.

Ланч.
Lanc.

Ланч.
Lanc.

84 Un poco meno mosso.

Франческа.

Franceska. *mf*

Какъ мнѣ при - ка - жеть Мой вла - сте - линъ.
Wie ihr ge - bie - tet soll es ge - schehn.

Тво - ей по - корна во - лѣ, Я въмо - настырь на время у - да -
Mich eu - ern Willen fü - gend such ich im Klo - ster Zufluchtun - ter -

Un poco più mosso.

люсь. —
deß.

Ланчотто.

Lanceotto. *mf*

Зачѣмъ? О - хра - но - ю тво - е - ю
Weshalb? Du bleibst hier wol.ge.borgen,
Un poco più mosso.

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

Ланч. Lanc. *p*

Па - о - ло...

Pa - o - los...

pp un poco accelerando

85

Più vivo. *mf* rit. Франческа.
Franceska.

Ланч. *Lane.*

Что жь ты не отвѣт-ча-ешь? Мой
Kannst du mir nichtser-wie-dern? Die
rit.

cresc. *sf* *p*

Un poco meno mosso.

Франч. *Franc.*

долгъ Pflicht лишь ис-ver-langt daß ich тво-euch stets ве-ge-

pp *p*

Più mosso. ($\text{d} = 60$)

Франч. *Franc.*

ль- нья... hor-che.

Ланчотто. *Lanceotto.* *ten.* *mf* *f*

Франческа, о, Франческа!
Franceska, o, Fran-ces-ka!

Не у- же-ли Мнѣ ни-ког-да не
Ist es mög-lich, daß ich von dir kein

Piu mosso.

Ланч. *Lane.*

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

un poco cresc. *dim.*

Франческа.
Franceska.

Un poco meno mosso.

Lanc. *Lanc.*

dim. *f* *3* *dim.* *p* Синьоръ су-
Will - ком? Скажи, За - чемъ примѣт твой взоръ всегда такъ мра - ченъ?
Warum bleibst du in mei - nem Beiseinstets so *trau - rig?*

cresc. *mf* *3* *3* *dim.* *pp* Un poco meno mosso.

Франч. *Franc.*

пругъ мой, я всегда бы - ла И буду вамъ по - корно - ю же -
si - chert *wie bis her bleib ich auch ferner eu - er treu er - ge - ben*

Франч. *Franc.*

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

Lancotto.

Франч. *Franc.*

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

ff *pp cresc. e ritenuato*

Largo. ($\text{♩} = 60$) *amoroso*

Ланч.
Lanc.

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

Ланч.
Lanc.

По-гляди на что По-хожъ сталъ ны-нѣ грозный Мала-
Schau-e her, was ward aus mir dem Mann des Schreckens, Mala-

tes-ta! Пе-ре-домной всетре-па-ло прежде, Од-нимъ дви-же-ніемъ ру-
tes-ta, vor dem die ganze Welt noch kürz-lich beb-te? ein einz-ger Wink hier dieser

Ланч.
Lanc.

ки Я при-во-диль въпопи-но-ве-нѣ.
Hand besaß die Macht zu un-ter-jo-chen.

dim.

Ланч.
Lanc.

Te _ перь _____ же, при те - бъ
Doch nun, _____ seit ich dich sah

Я _ ро - - бокъ,
ver - zug' ich

dim.

p

L'istesso tempo. (♩ = 60)

Ланч.
Lanc.

Я без - си - ленъ...
ich bin machtlos...

O, сни - зой - ди, спустай съвы -
O, steig' her - ab von dei - ner

pp

f cantabile mf cresc.

Ланч.
Lanc.

сотъ твоихъ, Звѣз - да ____ мо - я!
stolzen Höh' mein hol - der Stern!

По - кинь э - фирны - я се - ленъ - я
Ver - las - se je - ne lichten Sphären

cresc.

f ten. mf

Ланч.
Lanc.

Гдѣ спить не зна - я вож - де - лѣ - нья Кра - са тво - я!.. Хоть разъ, блес -
wo Schön - heit schlafst und wo Ge - wäh - ren und Wunsch ihr fern! Dein Haupt nur

Ланч.
Lanc.

ти лу чомъ за ка та, Любовнымъ пла ме немъ объ я та,
einmal voll Verlangen, von hei ser Lie bes glut um fangen

up poco cresc. *cresc.*

Па ди на грудь! Ог немъ страстей земныхъ со грѣта,
ans Herz mir lehn'; auf mich der Blicke strahlen richte

dim.

Ланч.
Lanc.

Въсверка ны сла достна го свѣта, Дай по то
и илъ ла въ ih rem Himmels lich te mich ил тер.

mf *p* *mf* *dim.*

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

p

Ланч.
Lanc.

нуть!
gehн!

pp

Ланч.
Lanc.

accelerando

cresc. *f=p cresc.*

ff

Ланч.
Lanc.

Про
о кля
Höl

тье!
le!

ad libitum

Tempo rubato. (♩ = 88)

ff

Ты — ме — ная лю —
Du — ver magst nicht

sempre marcato

ff

бить — не мо — жешь!
mich — zu lie — ben!..

f

>

dim.

Франческа. Franceska. Un poco meno mosso.

p

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

f *dim.* *3* *dim.* *3* *pp* *3* *3*

Ланчотто.
Lanceotto.

(Овладѣваетъ своимъ гнѣвомъ.)
(seinen Zorn meisternd.)

Франч.
Franc.

f

мѣ - ю. Не мо - жеешь лгать?
lü - gen. Du kannstes nicht?

3 *3* *3* *3* *f* *3* *3* *dim.* *3* *3*

Ланч.
Lanc.

p

Ну, Богъ сътобой!
Nun, Gott mit dir!

p *3* *3* *3* *3* *3* *3* *dim.* *3* *3*

(Ласково)
(freundlich)

Ланч.
Lanc.

rit. *mf* *Largo. (d = 60)* *f* *p*

Te - бѣ я вѣ - рю...
Ich muß dir glauben...
Мы про - сти - мся по - слѣ...
Ab - schied nehm' ich spä - ter...

rit. *pp*

Ланч.
Lanc.

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

Франческа.
Franceska.

Ланч.
Lanc.

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

dim.

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

Франч.
Franc.

пругъ?
heim?

sf ppp accel. e cresc.

Ланчотто.
Lanceotto.

Allegro. (♩ = 128)

Kогда падутъ вра - ги... не раньше...
So bald der Feind be - siegt... nichte - her...

Più mosso. ($\text{♩} = 144$)Ланч.
Lanc. b_2 ff

Стой!

Halt!

cresc.

 ff sfp Ланч.
Lanc. p p Нѣтъ...
Nein...Нѣтъ...
Nein...(Франческа уходитъ)
(Franceska geht ab.)Ланч.
Lanc.Сту - пай...
Jetzt geh... ppp

Ланчотто.
Lanceotto.

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

up poco cresc.

Ланч.
Lanc.

Ха, ха, ха, ха, ха, ха, ха, ха!
Ha, ha, ha, ha, ha, ha, ha, ha!
у - зна - ешь
Gar bald er -

mf m.d.

ff m.d.

око - пол!
fährstdus!

p

pp

poco a poco cresc. e accelerando

Занавѣсь.
Vorhang.

Конецъ 1^й картины.
Ende des ersten Bildes.

КАРТИНА 2.

2. BILD.

Moderato. ($\text{♩} = 72$)

Viol.

etc.

pp

m.g.

m.g.

dim. e rit.

p

f

2d.

*

Allegro vivace. ($\text{♩} = 152$)

pp

cresc.

System 4: Treble and bass staves. Dynamics: f. Measure 1 ends with a fermata over the bass staff."/>

f

Musical score for piano, three staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has a sustained note. Measure 2: Treble staff has eighth-note pairs; Bass staff has a sustained note. Measure 3: Treble staff has eighth-note pairs; Bass staff has a sustained note. Dynamics: *dim.*

Musical score for piano, three staves. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *pp*. Measure 5: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *mf*. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has a sustained note.

Musical score for piano, three staves. Measure 7: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *dim.* Measure 8: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *pp*. Measure 9: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *m.g.*

Musical score for piano, three staves. Measure 10: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *pp*. Measure 11: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Dynamics: *cresc.* Measure 12: Treble staff has sixteenth-note pairs; Bass staff has a sustained note.

Musical score for piano, three staves. Measure 13: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Measure 14: Treble staff has sixteenth-note pairs; Bass staff has a sustained note. Measure 15: Treble staff has sixteenth-note pairs; Bass staff has a sustained note.

Musical score page 98, featuring five staves of music for two voices (Soprano and Alto) and piano. The score is in common time and consists of measures 1 through 10.

Measure 1: The piano part begins with a forte dynamic (f). The soprano and alto sing eighth-note chords. The bass line is present in the piano part.

Measure 2: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 3: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 4: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 5: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 6: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 7: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 8: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 9: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Measure 10: The soprano and alto continue their eighth-note chords. The bass line is present in the piano part.

Musical score page 99, featuring five staves of music for two voices (Soprano and Alto) and piano. The score is in common time and consists of measures 1 through 10. The key signature is one flat (B-flat). Measure 1: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 7: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 8: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 9: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs. Measure 10: Soprano has eighth-note pairs, Alto has eighth notes, piano has eighth-note pairs.

Musical score for piano, page 100, featuring five systems of music. The score consists of two staves per system, with dynamics and performance instructions indicated.

System 1: Dynamics: **p**, **pp**, **cresc.**

System 2:

System 3: Dynamics: **ff**, **dim.**

System 4: Dynamics: **f**, **dim.**

System 5: Dynamics: **p**.

Musical score page 101, featuring five staves of music for two voices (Soprano and Alto) and piano. The key signature is three flats, and the time signature varies between common time and 3/4.

The score consists of five systems of music:

- System 1:** Soprano starts with eighth-note pairs, followed by a dynamic *cresc.* (crescendo). The Alto part begins with eighth-note pairs. The piano accompaniment features sustained notes and eighth-note chords.
- System 2:** The Soprano and Alto continue their eighth-note patterns. The piano accompaniment includes dynamics *f* (fortissimo) and *p* (pianissimo), along with eighth-note chords.
- System 3:** The Soprano and Alto parts begin with eighth-note pairs. The piano accompaniment includes dynamics *cresc.* (crescendo) and *p* (pianissimo).
- System 4:** The Soprano and Alto parts play eighth-note pairs. The piano accompaniment features eighth-note chords and dynamics *ff* (fortississimo).
- System 5:** The Soprano and Alto parts play eighth-note pairs. The piano accompaniment features eighth-note chords and a dynamic *dim.* (diminuendo).

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *pp*, *mf*, *dim.*, *pp*, *rit.*, and *m.g.*. The music features various note patterns, rests, and harmonic changes indicated by key signatures and accidentals. The score is presented in a black and white format with five-line staves and measure lines.

Сцена I.

Римини. Комната во дворце.

I. Auftritt.

Rimini. Ein Zimmer im Palaste.

Франческа и Паоло. Вечеръеть.

*Franceska und Paolo. Es dämmert.*Moderato. ($\text{♩} = 72$)

Занавѣсь. Vorhang.

Lento. ($\text{♩} = 48$)

Паоло. (читаетъ)

Paolo. (liest)

cresc.

dim.

II. P. да предсталъ, блестя во о . руженемъ, Га . ле . го и, ко . лѣ . но пре . кло
bald erschien im Glanze seiner Rüstung Ga . le . go; ehrfurchtsvoll, gebeugten

cresc.

mf dim.

dolce

II. P. НИЕЬ, ска . залъ ей таетъ: „До . зволъ слу .
Knees, sprach er zu ihr: „Ge - statt' dem

p

cresc.

II. P. гѣ красы тво . еи не . бес . ной, ко . ро . ле . ва, при . вѣстъ ге .
Sclava - ven deiner heh-ren Schönhheit ei - nen Hel - den dir zu - zu -

cresc. mf 3 dim.

mf p un poco accel. cresc.

II. P. по . я. И . ме . немъ тво . имъ онъ со . вершилъ рядъ по . дви . говъ ве .
füh - ren, der zu Eh - ren dir, der Ruhmes - ta - ten vie - le schon voll -

3

colla parte cresc.

3

Più mosso. ($\text{♩} = 72$) *mf*

II. P.

ли - - ехъ. Онъ сынъ
bracht hat. Der Sohn

ко - ро - ля Ги - не - за,
Gi - ne - wiss, ei - nes Kün - nigs,

dim.

III. P.

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

rit. marcato

p 3 3 3

rit.

III. P.

о - зе - ра при - шед - ший“ Онъ жаж - деть пасть късто - ламъ тво -
Mann aus See - es - tie - fen!“ Er sehnt sich hin - zu - knie'n vor

f dim. 3

mf dim. *p* 3 3 3

Moderato. ($\text{♩} = 72$)

II. P.

имъ“ dir“.

f dim. rit.

a tempo

f

dim.

cresc.

P. *a tempo*

Какъ ду - ма - ешь, Франчес - ка, раз - рѣ -
Wie mei - nest du, Frances - ka, willigt

dim.

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

colla parte

dim.

Meno mosso. ($\text{d} = 58$)Франческа. *Franceska.*

P. *r*

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

dolce

pp

F. *da - бъ - о - на - е - - то - не - по - жа - - лъ - - - ла.*
sie sich sei - ner nicht er - barmen kunn - - - te.

P. *Paolo. *mf**

А ты са - Vermagst denn
3 3 3 3 3 3 3 3

Più mosso.

tempo precedente

107

Ф.
F.

Молчи, не вёрный, ты за-
Schweig' still, o Falscher, du ver-

II.
P.

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

Più mosso.

tempo precedente

Ф.
F.

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

Паоло. Paolo.

Ф.
F.

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

Moderato.

Франческа дѣлаетъ ему знакъ молчать.

Franceska heit ihm durch eine Geberde schweigen.

Lento.

II.
P.

Più mosso. ($\text{♩} = 66$)

(Онъ читаетъ.)

(Er liest.)

Più mosso. ($\text{♩} = 66$)

(Онъ читаетъ.)

(Er liest.)

„Какъ ран - нее пред - вѣсть ут - ра красить вос -
„Wie Morgenröte frühden Himmel tönet im

токъ оттѣнкомъ нѣжно свѣтлыхъ розъ,
Ost mit zartest ro-sen-ro-tem Schein,

такъ точно
so wurden

ше - ки блѣдной ко-ро-
gleichfalls da die bleichen

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

cresc.
colla parte

f
gra - - - ли - - - сладостнымъ ру - мяни-цемъ.
Glu - - - ten - - - ro - sig ü - ber - gos - sen.

dim.
rit.
mf
dim.
p
pp

Lento. ($\text{♩} = 52$)

109

P. *Ед - ва кивнувъ го - лов - ко - ю, Ги -nev - ра до - зво - ли - ла прй - ти ге -
Kaum merklich war die Neigung ih - res Hauptes, wo - durch den Ein - tritt sie ge -*

accel.
cresc.

Più mosso.

P. *по - - - - - ю и Га - ле - го ввелъ то - - - - - го, кто былъ
währ - - - - te und Ga.le - go führ - te ein den Mann,*

P. *ког - да - - - то е - му вра - гомъ, а
der eh - mals sein ärg - ster Feind und*

Tempo precedente.

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

Moderato.

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

P. 0, 0,
какъ имъ бы - ло сла - достно и
wie sie won - nig - lich er - be - ben

senza ritenuto p pp cresc.

(Задумывается.) Франческа. (Задумчиво.)
(Versinkt in Nach- Franceska. (Gedanken voll.)
denken.)

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

Lento.

(Молчание.)
(Schweigen.)

Франч. rit.

O, да!
Ja wohl..

Un poco più mosso.

111

Паоло. (Читаетъ.)

Paolo. (liest.)

p

Più mosso.

P.

P.

P.

rit.
cresc.

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

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

Lento.

P. на: sehn: смотрѣть и мѣть въ восторженномъ мол - ver - geh - nd zu schau - n in won - niger Ver -

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

Moderato. ($\text{d} = 72$)

P. ча - нь - и... zük - kung."

f *dim.* *p*

Франческа.
Franceska.

f

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

mf *dim.* *p*

Un poco più mosso.

113

Паоло. (Бросая книгу.)

Paolo. (Wirft das Buch fort.)

mf

Франч.
Franc.

тай!
fort!..

Чи - тать-ли мнъ о томъ,
Soll ich wohl le - sen gar,

p

II.
P.

какъ онъ сча - стли - вый, При - паль къустамъ воз - люб - лен - ной сво -
wie er be - se - ligt nun Küs - se drük - ken durft auf ih - ren

cresc.

II.
P.

ей,
Mund,

какъ все за - бывъ,
wie Lei - den-schaft

mf

cresc.

f dim.

p

cresc.

II.
P.

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

f

3

5

П. R.

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

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

Франческа.
Franceska.

не ры - schluchze

дай мой — Па - оло, не на - - до...
nicht mein — Pa - olo, wo - xi das?..

Lento. (♩ = 52.)

Пу - скай
Uns sind zwar Wonne nicht be - schie - den
und wir

Франч.
Franc.

— мы здесь раз - лу - че - ны...
— ge - trennt auf en - get Raum...
He do - логъ
Doch un - ser
cresc.

Франч.
Franc.

срокъ.
Sein
зем - ныхъ ски - та - ний,
ist kurz kie - nie - den...
Мелькнуть какъ
wie schnell ver -
dim.

Франч.
Franc.

мигъ земные сны!
weht ein Erden traum!
Не плачь, дѣной земныхъ му.
Wein' nicht, für un - ser ir - disch
dim.

Франч.
Franc.

ч - ний Насть ждеть съ тобой bla -жен -ство тамъ, Гдѣ нѣтъ тѣ - ний, Гдѣ нѣтъ ли -
Lei - den lohnt uns des Himmels Se - lig - keit; kein Schatten trübt dort ew' - ge
un poco cresc.
cresc. f dim.

Франч.
Franc.

шеб - ний, Гдѣ у люб - ви не тлѣнний храмъ! —
Freu - den, die uns der Lie - be Tem - pel beut! —

Франч.
Franc.

Франч.
Franc.

Тамъ
Dort

въ ви - со -
in der

Франч.
Franc.

тѣ за гра - ней мі - - ра, Вѣтво.ихъ обь -
Höh - der Welt ent - ho - - ben, in dei - nen

Франч.
Franc.

я - ти - яхъ па ря,
Ar - men, son - der Pein,

Въла - зу - ри свѣт .
im blau - en Him .

Франч.
Franc.

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

Паоло. Paolo.

Франч.
Franc.

Ha
Was

Più vivo. ($\text{♩} = 96$)

II.
P.

что мнѣ рай, съе - го кра - сой
nüt - zen mir des Himm - meis küh -

без - страс - тной,
- le Won - - nen,

P. *Kog . da бу - шу - етъ вихрь въкро - ви?*
wenn mir ein Sturm durch_rast das Blut, *и я* *o -*
ver -

P. *хва - ченъ во - лей власт - ной*
schnachten tuß am Bron_nen *Зем - ной люб - ви!?*
vor Lie_bes - glut?

P. *O, жар - ко - е bla - жество по - шъ - лу - - я!!*
O, solche Se_lig - keit im Kuß zu wis - sen!! *Без_плотныхъ*
Der lich - ten

P. *ду - ховъ свѣтлый ликъ,* *и рај,* *и не - ба кра - со -*
Gei - ster - schar Ge - niuß, *ja* *selbst* *den Himmel will ich*

П.
P.

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

век - нья Ог - немъ го - ря - щихъ устъ къ у - стамъ... Вся
drük - ken, um fasst des Himmels Se - lig - keit, ein

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

Франческа.
Franceska.

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

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

тамъ!!
keit!!

120

Allegro vivace. ($\text{♩} = 126$)Франч.
Franz.II.
P.на - я!!
An - dern!!Нѣтъ!
Nein!Предъ
IchAllegro vivace. ($\text{♩} = 126$)не - бомъ - ты - мо - я!
schwör' es, du bist mein!

dim.

II.
P.Насъ
SchloßБогъ
GottMaestoso. ($\text{♩} = 68$)II.
P.со - е - ди - ниль!..
nicht un - sern Bund!He
Schwurst

P. ten.

мнѣ - ли ты кля - лась съ моль - бой Предъ сонмомъ вышиныхъ силъ Свя - зать всю
du den Treu-e eid mir nicht vor Sei-nem An-ge sicht in Ihm ge-

Франческа.
Franceska.

f cresc. ten. ff dim.

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

P. жи - знь съ мо - ей судьбой?..
weih - ter heil' - ger Stund?

Франч.
Franc.

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

P. mf

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

Франч.
Franc.

П.
P.

p. *<>*

му - ки а - да!..
ew' - ges We-he!

p *cresc.*

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

pp *3* *3* *cresc.* *3* *3*

(Обнимаетъ слабѣющуя Франческу.)
(Umarmt schwach werdende Franceska.)

mf *ff*

Франч.
Franc.

П.
P.

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

f *ff*

я!.. dir!.. о, о, Фран - чес - ка!..
Fran - ces - ka!..

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

poco a poco accelerando

8

Presto. ($\text{d}=152.$)

etc.

sff f

m.g.

pp cresc.

ff

dim.

ff

Франческа.

Franceska.

f

Съ то - - - - - б о - - - - - ю - - - а д ъ - - - м н ъ -
Die - - - - - Höl - - - - - le - - - selbst - - - tif -

Паоло.

Paolo.

f

Гд ъ - - - - - т и - - - - - там ъ - - - - - сча - - - - - стье -
Wo - - - - - du - - - - - bist, - - - wei - - - - - let -

f

m.g.

ff

Франц.
Franc.

— луч - ше па - х!
— Heil mir brin - gen;

П.
P.

— безъ кон - ца!
— end los Glück!

pp cresc.

Франц.
Franc.

Гд' в
wo

П.
P.

Съ то -
Die

dim. *p*

Франц.
Franc.

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

П.
P.

бо ю адъ мнѣ луч - ше
Höle le selbst birgt Himmels -

Франч.
Franc.

па! Glück!

Въ тво - Wenn

II.
P.

pa - - - - x!
freu - - - - de!

Mo - - - Sei

Франч.
Franc.

ихъ - объ - я - тъяхъ - за - ми -
dei - - ne - Ar - - me - mich -

II.
P.

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

Франч.
Franc.

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

II.
P.

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

Франч.
Franc.

мнѣ
ich

до
ein

рай - - - ска - - - го
Ra - - - ra - - - dies

вѣн - -
zu - -

II.
P.

дѣ,
macht - - -

всег - - - да
los - - - bleibt

съ то - - - бо - - - ко
des - - - Schick - - - sals

Франч.
Franc.

ца?!

rück!

я!
Tück!

pp cresc.

ff

Франч.
Franc.

Возь - - ми
So nimm me - -

II.
P.

за - - мри,
Er stirb,

dim.

p

B:

Франч.
Franc.

II.
P.

НЯ...
hin...

ТВО - я...
die längst schon

я...
dein...

мри
stirb

въ моихъ
in mei - лоб nem - за - ньяхъ!
Kiss - sel!

Франч.
Franc.

II.
P.

за - мигъ o - динъ,
Ein Au - gen - blick,

за - мигъ o - динъ,
Ein Au - gen - blick,

Франч.
Franc.

II.
P.

за - мигъ o - динъ,
Ein Au - gen - blick,

за - мигъ o - динъ,
Ein Au - gen - blick,

Франч.
Franc.

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

II.
P.

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

Франч.
Franc.

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

II.
P.

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

Франч.
Franc.

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

II.
P.

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

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

Франч.
Franc.

жизнь,
Sein,

весь
die

миръ
Welt

въ од -
und

II.
P.

жизнь,
Sein,

весь
die

миръ
Welt

въ од -
und

8

f

Франч.
Franc.

НОМЪ
ihr

МГНО - ве - ныи..
Ent - zük - ken

II.
P.

НОМЪ
ihr

МГНО - ве - ныи..
Ent - zük - ken

8

pp

cresc.

cresc.

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

cresc.

II.
P.

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

8

ff

Франч.
Franc.

П.
P.

mf

o, o,

dim.

Франч.
Franc.

П.
P.

dim.

Se - lig - keit!

dim.

o, o,

Se - lig - keit!

o, o,

mf

dim.

p

Франч.
Franc.

П.
P.

p

жен - - ный!-

Won - - ne!

же - - лан - -

Ег - - sehn - -

Heil

bla - - жен - - ный!-

and

Won - - ne!

pp

un poco cresc.

Франч.
Franc.

най!..
ter!..

тво - я на - все г - да!
Nun e - wig - lich mein!

П.
P.

род - на - я!
Ge - lieb - te!

все,
Nun

Франч.
Franc.

все от - дамт!
e - wig - dein!

Въте
Du

П.
P.

f cresc.

Въте
Du

Франч.
Franc.

бъ
bist

бла - жен
des Him

П.
P.

бъ
bist

бла - жен
des Him

cresc.

Франч.
Franc.

- СТВО
- mels

- СТВО
- mels

Moderato. ($\text{d}=88$)*ff*Франч.
Franc.

вѣч - но - е!..
Se - ligkeit!

ff

dim.

Moderato. ($\text{d}=88$)

Moderato. ($\text{d}=88$)*ff*

dim.

8

Франческа.
Franceska.

p

Тво - я на - всег-
So bin ich dann

p

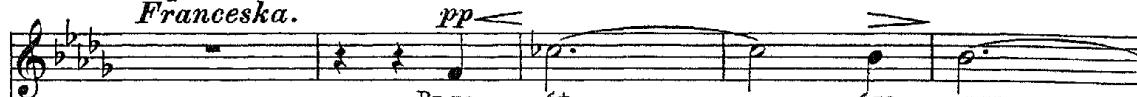
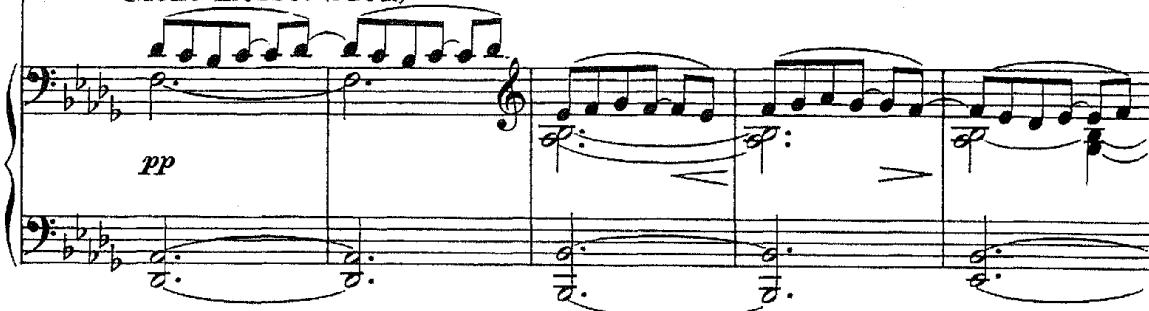
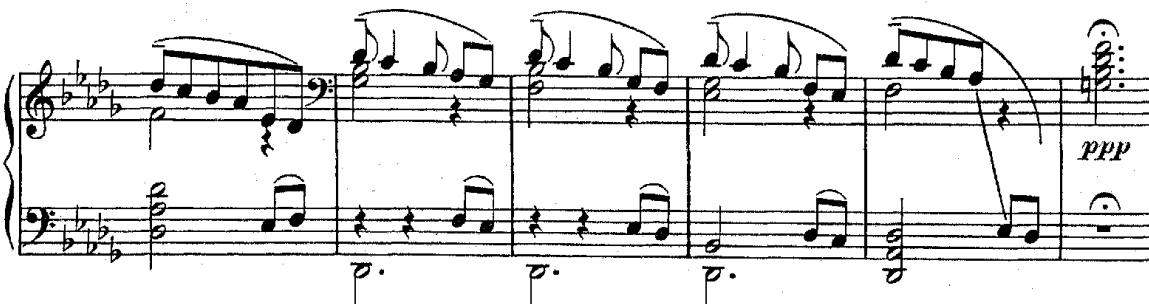
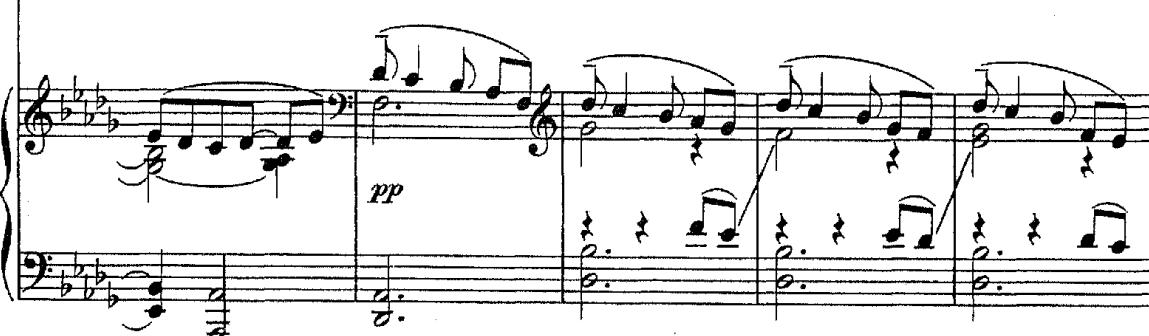
Все, Ja, все dein, от -
Ja, dein, ganz

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

Франч.
Franc.

П.
P.

*dim.**rit.*

Meno mosso. ($\text{♩} = 54$.)Франческа.
*Franceska.**pp* <Паоло.
*Paolo.**pp* <Meno mosso. ($\text{♩} = 54$.)Франч.
Franc.II.
P.

(Сцену начинаютъ заволакивать облака.)
(Wolken beginnen die Bühne zu verhüllen.)
(♩ = ♩.) (♩ = 54.)

6
8

pp ppp pp dim. e rit.

6
8

8

8

cresc.

mf

dim.

pp

cresc.

#d.

#d.

#d.

#d.

Un poco più mosso.

mf

cresc.

(Изъ глубины, позади влюбленныхъ, выступаетъ Ланчотто.)
(Hinter dem Liebespaare erscheint Lanceotto.)

f

marcato

cresc.

ff

V

Un poco più mosso.

137

Ланчотто. (Занося кинжалъ надъ обоими.)
Lanceotto. (*Einen Dolch über Beide stückend.*)

ff v2. *v2.*

Нѣтъ!
Nein!

Вѣч -
E -

но -
wi -

е
ge -

про -
Ver -

3
 4

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

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

Allegro vivace. ($\text{♩} = 160$.)

Франческа.

Franceska.

dammen (Leidendeen).

Паоло.
Paolo.

Paolo

A musical score page featuring a dynamic instruction 'fff' with a crescendo arrow pointing upwards. Above the staff, there is a single note labeled 'A'. The staff itself contains several notes, with the first note having a vertical line extending upwards from its stem.

Ланч
Lanc.

damm - - - *nis!*

The image shows the first two measures of a musical score for orchestra. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The tempo is Allegro vivace (indicated by '(d=160)'). The dynamic is sforzando (indicated by 'sf'). The measure begins with a forte dynamic. The first measure consists of six eighth-note chords. The second measure continues with six eighth-note chords. Measure numbers 'm. 1' and 'm. 2' are indicated below the staff.

Франч.
Franc.

II.
P.

Сопрано. Soprano.

Альтъ. Alto.

Теноръ. Tenore.

* ХОРЪ. CHOR.

Басъ. Basso.

*

Рад.

ff

ff

dim.

*

Рад.

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

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

Musical score for piano, page 139, featuring five staves of music:

- Staff 1:** Treble clef, B-flat key signature. Measures show sustained notes with dynamic markings: $\text{f} \cdot$, $\text{f} \cdot$, $\text{f} \cdot$.
- Staff 2:** Bass clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings: $\text{f} \cdot$, $\text{f} \cdot$, $\text{f} \cdot$. A small asterisk (*) is located at the end of the staff.
- Staff 3:** Treble clef, B-flat key signature. Measures show sixteenth-note patterns with dynamic markings: mf , p .
- Staff 4:** Bass clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings: pp , pp .
- Staff 5:** Bass clef, B-flat key signature. Measures show eighth-note patterns with dynamic markings: $dim.$, p .

The score concludes with the instruction *Attacca subito.*

Эпилогъ.

Декорация второй части пролога.

Epilog.

Dekoration des zweiten Teils des Prologs.

Дантъ и Тень Виргилія.

Dante und Virgils Schatten.

Piu vivo. ($\text{d} = 192$)

cresc.

Сопрано. *Soprano.*

ХОРЬ. *CHOR.*

Альтъ. *Alto.*
Теноръ. *Tenore.*

Басъ. *Basso.*

Musical score page 141, measures 1-4. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. Measure 1: All staves play eighth-note patterns. Measure 2: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 3: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 4: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns.

Musical score page 141, measures 5-8. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. Measure 5: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 6: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 7: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 8: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns.

Musical score page 141, measures 9-12. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. Measure 9: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 10: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 11: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 12: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns.

Musical score page 141, measures 13-16. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. Measure 13: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 14: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 15: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 16: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns.

Musical score page 141, measures 17-20. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. Measure 17: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 18: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 19: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns. Measure 20: The top two staves play eighth-note patterns, while the bottom two play sixteenth-note patterns.

Three systems of musical notation for three voices (Soprano, Alto, Bass) across three systems.

System 1:

- Soprano:** Notes with slurs and dynamic markings (p, f).
- Alto:** Notes with slurs and dynamic markings (p, f).
- Bass:** Notes with slurs and dynamic markings (p, f).

System 2:

- Soprano:** Notes with slurs and dynamic markings (p, f).
- Alto:** Notes with slurs and dynamic markings (p, f).
- Bass:** Notes with slurs and dynamic markings (p, f).

System 3:

- Soprano:** Notes with slurs and dynamic markings (p, f).
- Alto:** Notes with slurs and dynamic markings (p, f).
- Bass:** Notes with slurs and dynamic markings (p, f).

poco a poco cresc.

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of six systems of music, each with two staves: treble and bass. Measure 11: Treble staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 12: Treble staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 13: Treble staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 14: Treble staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 15: Treble staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp. Measure 16: Treble staff has a sustained note with a sharp. Bass staff has a sustained note with a sharp.

Musical score page 144, measures 1-4. The score consists of four staves. The top two staves are in G major (indicated by a treble clef) and the bottom two are in F major (indicated by a bass clef). Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 2: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 3: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (F, G), (A, B), (D, E), (G, A). Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (G, A), (B, C), (E, F), (A, B).

Musical score page 144, measures 5-8. The score consists of four staves. The top two staves are in G major (indicated by a treble clef) and the bottom two are in F major (indicated by a bass clef). Measure 5: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 6: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (F, G), (A, B), (D, E), (G, A). Measure 7: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (G, A), (B, C), (E, F), (A, B). Measure 8: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (A, B), (C, D), (F, G), (B, C).

Più mosso.

Musical score page 144, measures 9-12. The score consists of four staves. The top two staves are in G major (indicated by a treble clef) and the bottom two are in F major (indicated by a bass clef). Measure 9: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 10: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (F, G), (A, B), (D, E), (G, A). Measure 11: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (G, A), (B, C), (E, F), (A, B). Measure 12: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (A, B), (C, D), (F, G), (B, C).

Più mosso.

Musical score page 144, measures 13-16. The score consists of four staves. The top two staves are in G major (indicated by a treble clef) and the bottom two are in F major (indicated by a bass clef). Measure 13: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 14: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (F, G), (A, B), (D, E), (G, A). Measure 15: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (G, A), (B, C), (E, F), (A, B). Measure 16: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (A, B), (C, D), (F, G), (B, C).

Musical score for three voices (Treble, Bass, Alto) across three systems.

System 1: Treble staff uses a treble clef and common time. Bass staff uses a bass clef and common time. Alto staff uses a bass clef and common time. The music consists of eighth-note patterns with various dynamics and accidentals.

System 2: Treble staff uses a treble clef and common time. Bass staff uses a bass clef and common time. Alto staff uses a bass clef and common time. The music includes a dynamic instruction *cresc.* and changes in key signature between measures.

System 3: Treble staff uses a treble clef and common time. Bass staff uses a bass clef and common time. Alto staff uses a bass clef and common time. The music features eighth-note patterns and includes dynamic markings like *>* and *3*.

Проносится вихрь призраковъ.
Ein Gespenstersturm jagt vorüber.

Più mosso. ($d = 72$.)

Сопрано. *Soprano.*

Musical score for four voices: Soprano, Alto, Tenor, and Bass. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The tempo is marked as Più mosso with $d = 72$. Dynamics include *fff* for the first measure of each part. The vocal parts sing eighth-note patterns primarily, with some sixteenth-note figures in the bass part.

Più mosso. ($d = 72$)

Continuation of the musical score for the four voices. The vocal parts continue their eighth-note patterns. The dynamics change to *fff* for the first measure of each part. The vocal parts sing eighth-note patterns primarily, with some sixteenth-note figures in the bass part.

Final continuation of the musical score for the four voices. The vocal parts continue their eighth-note patterns. The dynamics change to *fff* for the first measure of each part. The vocal parts sing eighth-note patterns primarily, with some sixteenth-note figures in the bass part. The score concludes with a final dynamic marking of *fff*.

A musical score page featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes frequently, indicated by sharp and double sharp symbols. Various dynamics are marked throughout the score, including forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 7 are present above the first three staves. A large number '8' is centered above the fourth staff. The score concludes with a final measure number 9.

unis.

unis.

8

A musical score page featuring four staves. The top three staves are for strings (two violins, viola, cello/bass) and the bottom staff is for piano. The music consists of measures 8 through 12. Measure 8 starts with a forte dynamic. Measures 9-10 show a transition with eighth-note patterns. Measure 11 begins with a piano dynamic. Measure 12 concludes the section.

Musical score page 149, measures 1-4. The score consists of four staves. Measures 1-3 show eighth-note patterns with dynamic markings *p.*, *d.*, and *p.*. Measure 4 begins with a forte dynamic *dim.* followed by eighth-note chords. The bass staff has a dynamic marking *p.* at the end of the measure.

Musical score page 149, measures 5-8. The score consists of four staves. Measures 5-7 show eighth-note patterns with dynamics *p.*, *d.*, and *p.*. Measure 8 begins with a forte dynamic *mf* followed by eighth-note chords. The bass staff has a dynamic marking *p.* at the beginning of the measure.

8

A musical score page showing two staves. The top staff is for the orchestra, featuring two violins, one cello, and one double bass. The bottom staff is for the piano. The key signature changes from B-flat major to A major at the beginning of measure 12. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic and continues with eighth-note patterns.

A musical score page featuring four staves. The top two staves begin with a treble clef, the third staff with a soprano clef, and the bottom staff with a bass clef. Measure numbers 1 through 4 are positioned above the staves. Each measure contains a dynamic marking consisting of a letter (p or f) followed by a short horizontal line and a small circle. Measures 1-3 have a sharp sign above the staff, while measure 4 has a double sharp sign.

8

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains measures 11 and 12, which consist of eighth-note chords. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, which feature sustained notes and some eighth-note chords.

Musical score page 151, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1: All staves play eighth notes at dynamic p . Measure 2: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 3: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 4: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p .

Musical score page 151, measures 5-8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 5: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 6: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 7: The top two staves play eighth notes at dynamic ff . The bottom two staves play eighth notes at dynamic ff . Measure 8: The top two staves play eighth notes at dynamic ff . The bottom two staves play eighth notes at dynamic ff .

Musical score page 151, measures 9-12. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 9: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 10: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 11: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 12: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p .

Musical score page 151, measures 13-16. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 13: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 14: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 15: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p . Measure 16: The top two staves play eighth notes at dynamic p . The bottom two staves play eighth notes at dynamic p .

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

L'istesso tempo.

L'istesso tempo. (d.=72.)

Musical score page 153, top half. The page consists of two systems of music. The first system has four staves: treble, bass, and two middle staves. The second system has three staves: treble, bass, and a middle staff. Measure 1 starts with a dynamic *p*. Measures 2 and 3 start with dynamics *f*. Measure 4 starts with a dynamic *d*.

Musical score page 153, middle half. The page consists of two systems of music. The first system has three staves: treble, bass, and a middle staff. The second system has three staves: treble, bass, and a middle staff. Measures 1 through 4 show eighth-note patterns with grace notes.

Musical score page 153, bottom half. The page consists of two systems of music. The first system has four staves: treble, bass, and two middle staves. The second system has three staves: treble, bass, and a middle staff. Measures 1 through 4 start with dynamics *ff*. Measures 5 and 6 start with dynamics *ff*.

Musical score page 153, bottom half. The page consists of two systems of music. The first system has three staves: treble, bass, and a middle staff. The second system has three staves: treble, bass, and a middle staff. Measures 1 through 4 show eighth-note patterns with grace notes. Measures 5 and 6 show eighth-note patterns with grace notes.

Musical score for orchestra and piano, page 10, measures 1-5. The score consists of two systems of five staves each. The top system includes staves for Treble, Alto, Bass, and two Percussion parts. The bottom system includes staves for Treble, Alto, Bass, and Piano. Measure 1: Treble (G clef) has a sustained note. Alto (C clef) has a sustained note. Bass (F clef) has a sustained note. Percussion 1 has a sustained note. Percussion 2 has a sustained note. Measure 2: Treble (G clef) has a sustained note. Alto (C clef) has a sustained note. Bass (F clef) has a sustained note. Percussion 1 has a sustained note. Percussion 2 has a sustained note. Measure 3: Treble (G clef) has a sustained note. Alto (C clef) has a sustained note. Bass (F clef) has a sustained note. Percussion 1 has a sustained note. Percussion 2 has a sustained note. Measure 4: Treble (G clef) has a sustained note. Alto (C clef) has a sustained note. Bass (F clef) has a sustained note. Percussion 1 has a sustained note. Percussion 2 has a sustained note. Measure 5: Treble (G clef) has a sustained note. Alto (C clef) has a sustained note. Bass (F clef) has a sustained note. Percussion 1 has a sustained note. Percussion 2 has a sustained note.

Musical score for orchestra and piano, page 10, measures 1-5. The score consists of five systems of music. The top system shows the piano's right hand playing eighth-note chords in G minor. The second system shows the left hand playing eighth-note chords in G minor. The third system shows the piano's right hand playing eighth-note chords in G major. The fourth system shows the piano's left hand playing eighth-note chords in G major. The fifth system shows the piano's right hand playing eighth-note chords in G major. The score is in common time.

Musical score page 10, measures 11-15. The score consists of five staves. Measures 11-14 show sustained notes with dynamics: measure 11 (dim.), measure 12 (dim.), measure 13 (dim.), measure 14 (dim.), and measure 15 (mf). Measure 15 concludes with a melodic line. Measure 16 begins with a melodic line in the bass clef staff, followed by sustained notes in measures 17-18 (dim.) and a melodic line in measure 19 (mf).

Франческа.

Franceska.

ff *Franceska.*

0, въ э - - тотъ день

—
Шаомо.

Paolo.

ff Paolo.

0, — ВЪЗ - ТОТЬ - день

0, — nie seit - her —

A musical score for orchestra, page 10, showing measures 1 through 8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1: All staves play eighth-note patterns. Measure 2: Measures 3-8: Each staff has a different rhythmic pattern. Measure 9: Measures 10-16: Each staff has a different rhythmic pattern. Measure 17: Measures 18-24: Each staff has a different rhythmic pattern. Measure 25: Measures 26-32: Each staff has a different rhythmic pattern. Measure 33: Measures 34-40: Each staff has a different rhythmic pattern. Measure 41: Measures 42-48: Each staff has a different rhythmic pattern. Measure 49: Measures 50-56: Each staff has a different rhythmic pattern. Measure 57: Measures 58-64: Each staff has a different rhythmic pattern. Measure 65: Measures 66-72: Each staff has a different rhythmic pattern. Measure 73: Measures 74-80: Each staff has a different rhythmic pattern.

A musical score page featuring two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It consists of six measures. The first three measures feature eighth-note patterns: the first measure has two groups of two notes each, the second has three groups of two notes each, and the third has two groups of two notes each. The next three measures show eighth-note patterns with a key signature change to A major (no sharps or flats): the fourth measure has two groups of two notes each, the fifth has three groups of two notes each, and the sixth has two groups of two notes each. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It consists of four measures. The first two measures feature eighth-note patterns: the first has two groups of two notes each, and the second has three groups of two notes each. The next two measures show eighth-note patterns with a key signature change to A major: the third has two groups of two notes each, and the fourth has three groups of two notes each.

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

Франч.
Franc.

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

П.
P.

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

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

Presto. (d.=84.)

Сопрано. Sopr.

ffff

Альтъ. Alt.

Нѣтъ

60 - лѣ -

Welch

grö - bern

Теноръ. Ten.

-

-

Басъ. Bass.

ffff

Presto. (d.=84.)

158

вспоми- ми -
den, daß
нать
Bil
о
der

вре- ме-
einst', gen
ни
Glücks
сча-
im
сти
Leid

вомъ
uns
въне-
im
сча-
schwe-

стъи...
ben...

cresc.

A
4
2
2
2
2

p

ff

p

Musical score for two staves (treble and bass) in common time. The key signature changes throughout the section.

Measures 160-161: Treble staff: Dotted half note, decrescendo. Bass staff: Dotted half note, decrescendo.

Measures 162-163: Treble staff: Sixteenth-note patterns with grace notes. Bass staff: Sixteenth-note patterns with grace notes.

Measure 164 (start of 'Più mosso.'): Treble staff: Measures start with a forte dynamic (fff). Bass staff: Measures start with a forte dynamic (fff).

Measures 165-166 (Più mosso.): Treble staff: Measures end with a decrescendo. Bass staff: Measures end with a decrescendo.

Measures 167-168 (dim.): Treble staff: Measures end with a decrescendo. Bass staff: Measures end with a decrescendo.

Measures 169-170 (f dim.): Treble staff: Measures end with a decrescendo. Bass staff: Measures end with a decrescendo.

Prestissimo. ($\text{d} = 116$.)

Занавѣсъ.
Vorhang.

Конецъ оперы.
Ende der Oper.