

Mademoiselle Fifi.

Opéra en 1 acte

(d'après Maupassant et Métenier)

— de —

Caesar Cui.

Мадмуазель Фифи.

Опера въ 1 дѣйствиі

(по Мопассану и Метенье)

Ц. К ю и.

Partition d'orchestre. . . Rb. 50—
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MOSCOU chez P. JURGENSON.

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МАДМУАЗЕЛЬ ФИФИ.

MADEMOISELLE FIFI.

Опера въ одномъ дѣйствіи.

Opéra en un acte.

Музыка
Ц. КЮИ.

Musique de
C. CUI.

Allegro. $\text{♩} = 69.$

Flauto III. (piccolo)

Flauti I. II.

Oboe.

Clarineti in A.

Fagotti.

Corni in F I. II. III. IV.

Trombe in B.

Tromboni e Tuba.

Timpani.

Triangolo. Tamburo.

Cassa. Piatti.

Glockenspiel.

Violini I.

Violini II.

Viola.

Celli.

Contrabassi.

Allegro. $\text{♩} = 69.$

Ob. *p*

Cl. *p*

Fag. *p*

Tr. *pp*

Tamb. *p*

pizz. *p*

pizz. *p*

pizz. *p*

Fl. I. II. **1**

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor I. II. *p*

Tr. *pp*

Tamb. *p*

Piatti. *pp*

arco *mf poco marcato*

arco *mf poco marcato*

arco *mf poco marcato*

arco *mf poco marcato*

pp

pp

1

2

Piccolo

Musical score for Piccolo and strings, measures 1-5. The Piccolo part features a melodic line with dynamics *mf* and *f*. The strings provide harmonic support with various textures and dynamics.

Musical score for strings, measures 1-5. The strings play a rhythmic accompaniment with dynamics *mf* and *f*.

Musical score for Percussion, measures 1-5. The parts include Tr. (Trumpet), Tamb. (Tambourine), Cassa. (Cassa), and Platti (Plates). Dynamics range from *mf* to *pp*.

Musical score for strings and woodwinds, measures 1-5. The strings play a pizzicato accompaniment with dynamics *mf* and *f*. The woodwinds have melodic lines with dynamics *mf* and *f*.

2

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are also in treble clef. The fourth and fifth staves are in bass clef. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of the marking 'a 2' above notes, indicating a second ending or a specific articulation. The notation is dense, with many beamed notes and slurs.

ЗАНАВѢСЪ. Большая зала Увильскаго замка: На заднемъ планѣ, сквозь большія окна и стеклянныя двери, виднѣются вдали домики городка и старинная церковная колокольня. Двери на право и на лѣво. На право каминъ, надъ нимъ этажерка съ фарфоровыми трубами. На лѣво письменный столъ и небольшой столикъ съ кофейнымъ приборомъ. На стѣнахъ гобелены, разрѣченные, мѣстами, саблями; зеркала, разбитыя пулями и фамилные портреты: рыцарь, Кардиналъ и судья, съ грубо нарисованными углемъ губками во рту, и дама, въ костюмѣ времени Людовика XV, съ подведенными углемъ громадными усами. Маюръ подписываетъ бумаги за письменнымъ столомъ. Противъ него стоитъ Капитанъ.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are also in treble clef. The fourth and fifth staves are in bass clef. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of the marking 'arco' above notes, indicating a specific articulation. The notation is dense, with many beamed notes and slurs. Dynamic markings include 'mf' and 'f'.

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano (treble and bass clefs) and orchestra (strings and woodwinds). Dynamics include *p* and *pp*.

Деньщикъ Пфлихтъ, (входитъ и останавливается у дверей.)

Musical staff for the vocal line, starting with the entrance of the Dayman Pflicht.

Господинъ Ма_юръ! Я - вились господа де_журны_е.

Musical score for piano and orchestra, measures 13-18. The score includes staves for piano (treble and bass clefs) and orchestra (strings and woodwinds). Dynamics include *p* and *mf*.

Fl. I. II.

3

mf $\overset{3}{\text{trill}}$

Ob.
Cl.
Fag.

Маіоръ.

(Входятъ поручики Отто и Фрицъ. Маіоръ дѣлаетъ имъ на встрѣчу нѣсколько шаговъ.) Пор. Отто. (рапортуетъ)

Про-си.

Господинъ Ма-іоръ, де -

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

mf

3

Fl. I. II.

mf $\overset{3}{\text{trill}}$

Ob.
Cl.
Tamb.
Piaffi.

Пор. Фрицъ.

- журетво по вскад-ро-ну сдатьъ.

Господинъ Ма-іоръ, - дежур-ство по вскад-ро-ну

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

Fl. III.



Ob.
Cl.
Fag.

П. Ф.
при-нять не-пра-вно. Въла-за-ре-тъ се-ме-ро, подъ-ре-стомъ дво-е. За что подъ а-

Маюръ.

Fl. II.

Ob.
Cl.
Fag.

Corni.
Timp.

Пор. Фрицъ.

М.
-ре-стомъ? Ря-до-вой Шмидтъ бу-я-нилъ въ-пьяномъ ви-дѣ, а ря-до-вой Кранцъ

Xcell.
C. bassi.

First system of musical notation. It includes a piano part (p) and a violin part (v). The piano part features a melodic line with dynamics such as *f* and *a2*. The violin part has a more rhythmic accompaniment.

Second system of musical notation, primarily consisting of piano accompaniment for the strings. It shows various chordal textures and melodic fragments.

Third system of musical notation, continuing the piano accompaniment. It features sustained chords and melodic lines.

п ф

Fourth system of musical notation, featuring vocal lines. The soprano part (п) and mezzo-soprano part (м) are shown with lyrics. Dynamics include *f*.

ку-ри-цу у-краль.

Про-шу уд-воить на-ка-за-ние по-след-ня-го.

Мы сол-да-ты,

но

Fifth system of musical notation, featuring piano accompaniment. It includes dynamics such as *p* and *f*, and shows a variety of musical textures.

5

I-мо

Ob. *p*

Cl. *p* I-мо

M. *mf* Капитанъ. *mf* *3*

не ма-ро-де-ры. Что е-ще? Нашъ э-скад-ронъ нуж-да-ет-ся въ ов-сѣ: въ се-

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

5^p

Fl. I, II

Ob. *p* *f*

Cl. *p*

Corni I, II.

Tamburo.

К. *f* *mf* *3*

Маюръ. Капитанъ. *p*

- ле-нъ бу-жъ ис-то-ще-ны за-па-сы. Посла-ть въ Руанъ. Слу-ша-ю, го-спо-динъ Маюръ.

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

Musical score for the first system, featuring five staves with various musical notations and dynamics like *mf*.

Musical score for the second system, featuring five staves with various musical notations and dynamics like *p*.

Musical score for the third system, featuring five staves with various musical notations and dynamics like *p* and *pp*.

Piatti.

Пор. Фрицъ.

Точ_но такъ! Спо_кой - но все, госпо.

Капитанъ.

Спо_кой - но все, госпо.

Маюръ.

Пор. Отто.

Спо_кой_но все въ У_ви_лѣ?

Точ_но такъ!

Все спо_кой_но, госпо.

Musical score for the fourth system, featuring five staves with various musical notations and dynamics like *mf*, *pp*, and *p*.

Piccolo.

6

Musical score for Piccolo and strings, measures 1-5. The Piccolo part features a melodic line with dynamics *mf* and *f*. The string parts provide harmonic support with various textures and dynamics.

Musical score for strings, measures 1-5. The strings play a rhythmic accompaniment with dynamics *f* and *mf*.

Musical score for percussion instruments, measures 1-5. Includes parts for Timpani (*mf*), Triang. (*mf*), Tamburo (*mf*), Cassa (*pp*), and Piatti (*p*).

П.Ф. *mf*
- динъ Маіоръ!

К. *f*
- динъ Маіоръ!, Е - - ще нѣ - сколь ко при - ка зовъ къ подпн - си!*

П.О. *f*
- динъ Маіоръ!

М. *f*
Э - то все?

Musical score for strings, measures 6-10. The strings play a pizzicato accompaniment with dynamics *f* and *pp*.

6

First system of musical notation, consisting of five staves. The top staff contains a melodic line with various note values. The second staff features a complex rhythmic pattern with many beamed notes. The third staff has a similar rhythmic pattern. The fourth staff includes a section with a dense, rapid sixteenth-note passage, indicated by a bracket above it. The fifth staff is a bass line with long, sustained notes.

Second system of musical notation, consisting of five staves. The top staff continues the melodic line. The second and third staves show harmonic accompaniment with various chordal structures. The fourth and fifth staves are mostly empty, indicating rests for those parts.

Third system of musical notation, consisting of five staves. The top staff has a melodic line with some rests. The second and third staves contain rhythmic accompaniment. The fourth and fifth staves are mostly empty.

M (Сядится и подписывает.)

Fourth system of musical notation, consisting of five staves. The top staff has a melodic line. The second and third staves are mostly empty. The fourth and fifth staves are mostly empty.

Давай те.

Fifth system of musical notation, consisting of five staves. The top staff has a melodic line with a section of rapid sixteenth notes. The second staff has a similar rhythmic pattern. The third staff has a melodic line with some rests. The fourth and fifth staves are mostly empty.

Fl. III.
Ob.
Cl.
Fag.

Corni.
Timp.
Tr.
Tamb. Cassa.

Piatti. (Встають.) *pp* (Грофицеры снимають сабля и берут кофе.)
M Ну, го-спо - да, те - перь по чашкѣ ко-фе.

Fag. **7** Poco moderato ♩ = 116.
I SOLO
Пор. Фрицъ. *p* По-го-во-ри-те съ нимъ. *mf*
Капитанъ. *mf* Не

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

7 Poco moderato ♩ = 116.

Fl. III.

Пер. Фрицъ.

Со вче-рашня-го ут-ра од-но и то-же, ис-тинный по-топь.

Капитанъ.

Дождь такъ и льетъ!

Со вче-

Fl. III.

Fl. III.

Ob.

Cl.

Fag.

Corn.

к.

-рашняго ут-ра! Вы слишкомъ скром-ны. Три мѣ-ся-ца прошло, какъ насъ у-сла-ливъ ро-

mf p mf p

mf

к
„КЛЯТУ_Ю ДЫРУ, ГДѢ МЫ СЯ - ДИМЪ, ВЪ БО - - ЛО_ТѢ И ГРЯ-ЗИ,

arco mf

Fl. I
Cl.
Fag.
M.

возможно отдохнуть и жить спокойнойно среди мирных жителей, вдали от дисциплины шта-

Fl.
Ob.
Cl.
Fag.
M.

Капитанъ.

Вы правы. Какъ примѣрный семьянинъ и безубовъ. Че-гоже вамъ еще?

10

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

К. преч_ный мужъ, от_сигесь съпре_зрѣнемъ, къ развле_ченьямъ.
 Не такъ, какъ вы, за_ко_ре_

Maiorъ.

Corni.

М. нѣ_лый хо_ло_стякъ! Миѣ ре_пу_та_ця извѣстна ва_ша. Но е_сли развле_ченій вы хо_ти_те,

F SOLO

Fag.

First staff of music, featuring a bassoon (Fag.) line with a dynamic marking of *p*.

Corni.

Second staff of music, featuring a cornet (Corni.) line with a dynamic marking of *p*.

Third staff of music, featuring a vocal line (M.) with the lyrics: *съфонъ Эй - ри - ха бе - ри - те вы примѣръ: вотъ мо - ло - дець, ко - то - рый ни ми - ну - ты*

Fourth staff of music, featuring a piano line with a dynamic marking of *p*.

Fifth staff of music, featuring a piano line with a dynamic marking of *p*.

Sixth staff of music, featuring a piano line with a dynamic marking of *mf*.

Seventh staff of music, featuring a bass line with a dynamic marking of *p*.

Eighth staff of music, featuring a bass line with a dynamic marking of *p*.

Ninth staff of music, featuring a flute (Fl.) line with a dynamic marking of *f*.

Tenth staff of music, featuring an oboe (Ob.) line with a dynamic marking of *f*.

Eleventh staff of music, featuring a clarinet (Cl.) line with a dynamic marking of *f*.

Twelfth staff of music, featuring a bassoon (Fag.) line with a dynamic marking of *f*.

Corni.

Thirteenth staff of music, featuring a cornet (Corni.) line with a dynamic marking of *p*.

Капитанъ.

Fourteenth staff of music, featuring a vocal line (M.) with the lyrics: *здѣсь не ску - ча - етъ. Мадмуазель Фи - фи! Вѣдь э - то не мужчи - на, а ре - бе - нокъ: лю -*

Fifteenth staff of music, featuring a piano line with a dynamic marking of *p*.

Sixteenth staff of music, featuring a piano line with a dynamic marking of *p*.

Seventeenth staff of music, featuring a piano line with a dynamic marking of *p*.

Eighteenth staff of music, featuring a bass line with a dynamic marking of *p*.

Nineteenth staff of music, featuring a bass line with a dynamic marking of *p*.

12

Ob.
Cl.
Fag.

p

I SOLO
p

К.

-бой пу - стьяк е - го за - ба - вить мо - жетъ.

Маюръ.

f *mf*

Пусть такъ. Всежъ онъ на - ходитъ всякій день и -

pizz.
p

pizz.
p

pizz.
p

pizz.
p

arco
p

arco
p

arco
p

arco
mf

p

12

Cl.

Corni. *pp*

pp

pp

М.

- груш - ку но - ву - ю. Ко - лъ дождь мѣ - ша - етъ про - ка - тить - ся вер - хомъ, онъ про - во - дитъ вре - мя въ за -

p

p

p

mf

p

Cl.
Fag.
Cori.

M.
-ня-ті-яхъ ху-до-жствомъ. Взгля-ни-те, и са-ми о е-го та-лан-тѣ по-су-

13 Fl. p
Ob.
Cl. f
Fag. b2 II f
riten.

M.
-ди-те.
(Подводитъ къ портретамъ мужчинъ и указываетъ на трубки съ вьющимися кольцами дыма.)
(Подводитъ къ портрету женщины и указываетъ на огромные, вьющиеся усы.)

13

riten.

si a tempo

Пор. Фрицъ.

Капитанъ.

Из-ви - ни - те, ка-пи-танъ, се -

Безъ взрыва.

М.

При э-томъ онъ у - менъ, онъ ми-ну и - зо - брелъ.

a tempo *p* *mf*

Fl.

Ob.

Cl.

Fag.

Cor. I. II.

П. Ф.

К.

го - дня ут-ромъ о - на у - да - лась ве - ли - ко - лѣп - но.

Ска - жи - те, гдѣ и какъ?

14 Vivace. (♩ = 116.)

Muta in B.

Cl. *p*

Timp. *p*

П.Ф. *mf*

Въ той гал - ле - ре - ѣ, ко - то - ра - я пол - на картинъ ста - рин - ныхъ,

pp

14 Vivace. (♩ = 116.)

F1. *p*

Ob. *mf*

Cl. *p*

Fag. *mf*

Corni. *mf*

П.Ф. *mf*

сте - клянныхъ шка - фи - ковъ, вся - кихъ без - дѣ - лу - шекъ, вазъ севр - скихъ,

p

Fl.

Cor II. II.

Timp.

ста-ту-э-токъ, и фи-гу-рокъ, из-дѣ-лій изъ сло-но-вой ко-сти, хру-ста-

15

пф.

...ля. Ну да! На пол-нивъ по-рохомъ ки-
Капитанъ.
И онъ все э-товзорвалъ?

p pizz.

p pizz.

pizz arco

pizz

15

Fl. *p*

Об. *p*

Cl. *p*

ПФ

тай - скій чай - никъ, онъ ввельфи - тиль чрезъ но - сикъ и за - жегъ, за

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

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

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

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

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

Oh. *p*

Cl. *p*

Fag. *p*

ПФ

тѣмъ средъ ком - на - ты е - го по - ста - виль. сна - рядъ

pizz. *div.* *arco*

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

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

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

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

16

Musical score for strings and percussion. The score includes staves for Violins I and II, Violas, Cellos, and Double Basses. It also includes staves for Cassa (Cymbals) and Piatti (Toms). The score features various dynamics such as *mf*, *ff*, and *p*, and includes articulation marks like accents and slurs.

п.ф.

взор-вал - ся сътре-с - комъ. Въ галле-ре - ъ все превра-ти-лось въ пыль и ли-ос-

Musical score for woodwinds and strings. The score includes staves for Flutes, Clarinets, Bassoons, and strings. The score features dynamics like *ff*, *mf*, and *p*, and includes the instruction "unis." for unison playing.

16

First system of musical notation. It consists of five staves. The top two staves are empty. The third staff (treble clef) begins with a first ending bracket labeled 'I' and contains a melodic line starting with a piano (*p*) dynamic. The fourth staff (treble clef) contains a piano accompaniment line starting with a mezzo-forte (*mf*) dynamic. The fifth staff (bass clef) contains a bass line.

Second system of musical notation. It consists of five staves. The top two staves are empty. The third staff (treble clef) continues the melodic line from the first system, marked with a mezzo-forte (*mf*) dynamic. The fourth and fifth staves continue the piano accompaniment and bass line respectively.

Third system of musical notation. It consists of five staves. The top two staves are empty. The third staff (treble clef) continues the melodic line, marked with a mezzo-forte (*mf*) dynamic. The fourth and fifth staves continue the piano accompaniment and bass line respectively.

п ф

ко-л-ки. Утер-ра-ко-то-вой Ве-не-ры нось о-динь о-стал-ся. Какъ мы хо-хо-та-ли!

Vocal line with lyrics in Russian. The lyrics are: "ко-л-ки. Утер-ра-ко-то-вой Ве-не-ры нось о-динь о-стал-ся. Какъ мы хо-хо-та-ли!". The line starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

Fourth system of musical notation. It consists of five staves. The top two staves are empty. The third staff (treble clef) contains a piano accompaniment line starting with a piano (*p*) dynamic. The fourth and fifth staves continue the piano accompaniment and bass line respectively.

Picc. 17 Moderato. ♩=116.

Musical score for Piccolo and strings. The Piccolo part is marked *f* and *ff*. The string parts are marked *f* and *ff*. The score includes dynamic markings *f*, *ff*, and *ff*.

Musical score for strings. The score includes dynamic markings *f* and *ff*.

Musical score for Triangle. The score includes dynamic markings *f* and *ff*.

пф

Musical score for voice. The score includes dynamic markings *f* and *mf*.

Капитанъ. Слав_но по_тѣ_шилъ насъ Фи_фи. Мо_ло_децъ Фи_фи!

Пор. Отто. Мо_ло_децъ Фи_фи! Од_на_ко

Маюръ. Мо_ло_децъ Фи_фи!

Мо_ло_децъ Фи_фи!

Musical score for strings. The score includes dynamic markings *f*, *ff*, and *ff*. It also includes performance instructions: *div.*, *unis. pizz.*, and *pizz.*

Fl. *mf*

Ob.

Cl.

Fag. *mf*

К. *mf*

а - то за - ба - ва для мо - ло - дель - кихъ дѣ - вицъ и длит - ся къ со - жа - лѣ - нью не дол - го.

arco *mf*

arco *mf*

arco *mf*

arco *mf*

arco *mf*

pizz.

pizz.

pizz.

pizz.

Ob. *mf*

Cl. *mf*

Cor. I. II. *mf*

К. *mf*

А больше такъ не можетъ продолжаться, иль мы про - па - ли, го - сподниъ Ма - юриъ.

arco *p*

arco *p*

arco *mf*

arco *mf*

arco *mf*

arco *f*

arco *f*

18

First system of musical notation. It includes a piano part with dynamics *p* and *mf*, and a violin part with dynamics *mf* and *f*. The piano part features a melodic line with slurs and a bass line with chords.

Second system of musical notation. It includes a piano part with dynamics *mf* and *f*, and a violin part with dynamics *mf* and *marcato*. The piano part continues the melodic line, and the violin part has a triplet figure.

Third system of musical notation. It includes a piano part with dynamics *mf* and *f*, and a violin part with dynamics *mf* and *marcato*. The piano part continues the melodic line, and the violin part has a triplet figure.

Пор. Фрицъ. *mf*

Э - та ску_ка све_детъ насъ съ у_ма: дождикъ, грязь и сол_да - ты, сол_

Э - та ску_ка све_детъ насъ съ ума: вѣч - но сля_котъ, дождикъ, грязь и сол_да - ты, сол_

Пор. Отто.

Вѣч - но сля_котъ, дождикъ, грязь и сол_да - ты, сол_

Fourth system of musical notation. It includes a piano part with dynamics *mf* and *arco*, and a violin part with dynamics *mf*. The piano part features a melodic line with slurs and a bass line with chords. The violin part has a melodic line with slurs.

18

19 Tempo di Valse. $\text{♩} = 68$.

poco rit.

Trombe

mf *ritardato*

п.ф. да - ты, сол - даты!

к. да - ты, сол - даты! Маюрь. Ахъ, еслибъ раз - рѣ - ши -

п.о. да - ты, сол - даты! Не зна - ю, пра - во какъ миѣ васъ развлечь?

mf *p*

poco rit. 19 Tempo di Valse. $\text{♩} = 68$.

Fl. *mf*

Cl. *mf*

к. - ли вы у - стро - ить намъ праздникъ; ма - ленькій и съда - мами?

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

Tempo I.

Allegro. $\text{♩} = 72$.

Fl. *mf*

Cl. *mf*

Fag. *mf*

K. *mf*

Маюръ.

Все я устрою,

Какой же праздник, Капитанъ, каки-я дамы?

mf

mf

mf

mf

mf arco

p

p

p

p

Allegro. $\text{♩} = 72$.

Tempo I.

20

Fl. *p*

Cl. *p*

Cer. I. II. *p*

K. *p*

гос_по_динъ Маюръ. Я деньщи - ка по_шлю въ Ру_ань, а онъ при_во_

p molto espressivo

20

Cl.

Зеть от - ту - да дамъ. Мы у - жинъ при - го - то - вимъ, и при - ят - но

Fl.

Cl.

mf

d = 72

ско - ро - та - емъ ве - че - рокъ.

Маюръ.

Вы, кажется, съ - ма сошли, мой другъ.

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

p

d = 72

21 Poco meno mosso. ♩ = 116.

Об.
 СКР.
 Фэг.

Пор. Фрицъ. *p* Капитанъ.
 По-слушайте Ка-пи-та-на, госпо-динъ Ма-юръ. Э-та ску-ка све-

21 Poco meno mosso. ♩ = 116.

Об.
 Кл.
 Фэг.
 Тромбе
 Тамб.

Пор. Фрицъ.
 Э-та ску-ка све-детъ насъ съ-ма: дождикъ, грязь и сол-да-ты, сол-да-ты, сол-да-ты.
 -детъ насъ съ-ма: вѣч-но сля-котъ, дождикъ, грязь и сол-да-ты, сол-да-ты, сол-да-ты.

Пор. Отто.

Corni

Trombe

Пор. Фрицъ. *ff*

Капитанъ. *ff*

Пор. Отто. *ff*

Маіоръ.

У-ра, у-ра! Да здравствуетъ господинъ Маіоръ.

У-ра, у-ра! Да здравствуетъ господинъ Маіоръ.

Пусть будетъ такъ, останьте только.

22 Tempo di Valse. $\text{♩} = 60$.

Fl. I.

Corni *pp*

mf

Ну, а ког-да же со-сто-ит-ся ве-се-лень-ка-я ор-гі-я?

p

pizz.

pizz. mf

pizz.

arco

arco

arco

Cl.

К.

нашъ о - доб - ри - те. Фур - гонъ по - ход - ныи ужь съут - ра от -

p *mf* arco pizz. arco pizz.

Fl.

Cl. 12

Fag.

Corni.

К.

прав - лень мно - ю въ Ру - анъ и съдѣнщи - комъ пос - лалъ я писъ - мо Ка - пи -

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

Ob.
Cl.
Fag.

Cornet.

К. та - ну Швар - цу. Онъ мнѣ другъ и дѣ - виць боль - шой зна -

unis arco pizz. arco p

Fl.
Ob.
Cl.
Fag.

Cornet.

К. - токъ! И са - мыхъ онъ кра - си - выхъ сю - да по вы - бо -

arco pizz. pizz.

Fl.
Ob.
Cl.
Fag.
K.

Maйopъ.
Ha

- ру намъ при-шлетъ. На

arco
pizz.
arco
arco

Ob. Allegro. $\text{♩} = 120$
Cl.
Fag.

Molto meno mosso. $\text{♩} = \text{♩}$

этотъ разъ пусть будетъ такъ, но впередъ прошу, безъ разрѣшенья моего, не затѣвать такихъ пи-

Allegro. $\text{♩} = 120$
Molto meno mosso. $\text{♩} = \text{♩}$

26 Allegro. ♩ = 108

Fl. III.

M. *ad libitum*

-ровъ, и - на.че... Я буду строгъ! Чютамъза

div. *unis.*

26 Allegro. ♩ = 108

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are for piano accompaniment. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The music is in a key with one sharp (F#) and a 4/4 time signature.

Капитан *f*
 шумъ? Конечно опять про-дѣл - ки Мад-муазель Фи - фи.

The second system continues the musical score. It features vocal lines and piano accompaniment. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *div.* (divisi). The piano part includes complex chordal textures and arpeggiated figures.

27 Poco più mosso. (♩ = 126.)

Musical score for the first system, featuring piano and violin parts. Dynamic markings include *mf* and *f*.

Musical score for the second system, including piano and violin parts. The instruction *son bouché* is present.

Фонъ-Эйрихъ. (Двери съ шумомъ открываются и подпоручикъ Фонъ-Эйрихъ, съ хлыстомъ въ рукахъ, толкаетъ впередъ Пономаря, подъ конвоемъ двухъ солдатъ.)

А, не-го-дяй! Я про-у-чу те-бя! За дерзость ты по-

Musical score for the third system, featuring piano and violin parts. Markings include *unis.* and *div.*

27 Poco più mosso. (♩ = 126.)

Cor. I. II.

Музыкальный текст для четвертого такта, включающий скрипки и виолы. Включены лирические тексты.

пла-тишься. На мой при-казъ зво-нить на ко-ло-коль-нѣ, онъ ми-у-пор-но от-ка-залъ, хотъ

Музыкальный текст для пятого такта, включающий скрипки и виолы.

Ob. *pp*
Cl. *pp*

и кормлю же-ну съ дѣтьми. Во всемъ Аб-ба-ту под-чи-ненъ. Онъ стро-го за-пре-тилъ

pp

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

Allegro. (♩ = 152.)

зво-нить на ко-ло-кольчѣ. Причинъ не знаю.

Ф. Эйрихъ.
Капитанъ. Но э-то

Маюръ.
А по-че-му? Но э-то

mf

f

p

Allegro. (♩ = 152.)

Fl.

Ф.э. дер зость, ос кор бле нье, вы зовъ! За став те Аб ба та.

П.ф. Э то дер зость, ос кор бле нье, вы зовъ! За став те Аб ба та.

к. дер зость, дер зость, ос кор бле нье, вы зовъ! За став те Аб ба та.

п.о. Э то дер зость, ос кор бле нье, вы зовъ! За став те Аб ба та.

м. Я съ нимъ по го во.

29 *Meno mosso* (♩ = 104.)

Fl. III.
Fl. II.
Ob.
Cl.
Fag.

M.
-рю.
Аббатъ. (входитъ)
mf
Ос. во. бодить про. шу васъ бѣд. ня. ка.

29 *Meno mosso* (♩ = 104.)

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

A.
Не виленъ онъ: онъ мнѣ по. вѣ. по. вал. ся. Со. мной, Маіоръ, считаться вы дол. жны. Вы о. чень
Маіоръ.
mf

Moderato. (♩ = 88.)

30 Аббатъ.

M. *mf*

оста-ти: объ-яс-нить про-шу по-сту-покъ ва-шъ. Мнѣ Богъ су-дилъ на скло-нѣ лѣтъ стра-

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

30 Moderato. (♩ = 88.)

A. *p*

-ну род-ну-ю ви-дѣть уг-не-тен-ной: въ род-номъ уг-лу, гдѣ жи-ли мы такъ мир-но,

p *p* *p* *p*

A. *p*

рѣчь раз-да-лась при-шель-ца чу-же-зем-ца, блеснулъ е-го по-бѣ-до-нос-ный штыкъ, родну-ю

p *p* *p* *p*

Poco più mosso.

Cl.
Fag.

ze_mlyu krov'yu o_ba_grya_ya. Вы выдѣли покорность нашу все: вы

pizz.
p
pizz.
p

Poco più mosso.

31 Più mosso. (♩ = 104.)

Ob.
Cl.
Fag.

Corni

тру са ми, быть может, насъ счи та ли? О нѣтъ! — клянусь, у кажда го изъ насъ го.

mf
mf
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

arco

31 Più mosso. (♩ = 104.)

Fl.

Cl.

Corni.

А

- ритъ въ ду_шѣ лю_бовь_къ от_чиз_нѣ. Подъ Страсбургомъ, и - ли Вель - фо - ромъ, какъ

arco

mf arco

mf arco

mf arco

mf arco

mf arco

Fl.

Ob.

Cl.

Fag.

mf

mf

Cor. I. II.

mf

А

символь по_ги_ба_ющей от_чизны, по_ношенну_ю э_ту ря_су вы въ первыхъ ви_дѣли_бъ ря -

molto riten. Moderato. (♩ = 88.)

The first system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include *ff* and *f*.

The second system continues the complex rhythmic patterns from the first system. It features five staves with similar notation and dynamic markings.

The third system consists of five empty staves, suggesting a section where the instruments are silent or the music is not transcribed for this part of the score.

A. *ff* *p*

— дахь —

Но здѣсь, среди бѣдныхъ, безоружныхъ, о - динъ отпоръ есть доблестный вра.

The fourth system includes vocal lines and piano accompaniment. The vocal line starts with a *ff* dynamic and a *div.* marking. The piano accompaniment features complex rhythmic patterns. Dynamics range from *ff* to *p*. The word *unis.* is written above the piano part.

ff molto riten. Moderato. (♩ = 88.)

32 Poco più mosso.

Tempo I.

Fl.
Cl.
Fag.

A. *f* *p* *p*
О нѣтъ! Гос.по-днѣ маіоръ, тотъ храмъ, гдѣ я слу-

M. на ко, я бы могъ за-ста-вить васъ.

32 Poco più mosso.

Tempo I.

Fl.
Cl.
Fag.

A. *mf*
- жу, мнѣ Гос.по-домъ вру-ченъ. Безъ мо-е-го со-гласья нельзя вой-ти въ Господній домъ;

Fl.
Ob.
Cl.
Fag.

A.

и, еслибъ вы по-же-ла-ли церкви дверь взло-мать, то у ал-та-ря на-шлибъ ме-ня о-кру-

33 Allegro. (♩ = 144.)

Fl.
Ob.
Cl.
Fag.

A.

Фонъ-Эйрихъ.
жен-на-го всей паствой. И по-ла-га-е-те, что э-то на-се-ленье мог-

33 Allegro. (♩ = 144.)

Fl.
Cl.
Fag.

Ф.С.

— ло бы из — бавить васъ отъ раз — стрѣ — ля — нья? Аббатъ. *mf*

Я

Moderato. ♩ = 96.

Ob.
Cl.
Fag.

А

къ смер — ти при — го — товленъ. Разстрѣлявь ме — ня, вы мо — жете во всѣ ко — ло — ко — ла зво —

arco

arco

arco

arco

arco

Moderato. ♩ = 96.

Cl.
Fag.
Cor. III.

A. - нить. Тотъ звонъ воздасть хва - лу погибшей за от - чиз - ну на - шу жертвѣ и всѣмъ о - по - вѣ.

pp pp mf p

Cl.
Fag.
Corni.

34 Più mosso. ♩ = 116.

A. - стить о му - че - ни - кѣ но - вомъ. *Маюръ. mf*
Я ви - жу, гос. по - динъ аб - батъ, вы

mf pizz. mf pizz. mf

34 Più mosso. ♩ = 116.

Cl.
Fag.
Cor. III. IV.
M.

храб-рый че-ло-вѣкъ, а мы, сол-да-ты, предъ хра-бростью скло-ня-ем-ся. Пусть

arco

Fl.
Cl.
Fag.
Corn.
M.

будетъ по ва-ше-му. Стѣ-нять не ста-немъ при-чуд-ли-вый пат-рі-отизмъ цер-

arco

Fl.

Ob.

Cl.

Fag.

Corni.

M.

Аббатъ.

ков ный. Бла-го-да-рю васъ, го-сподинъ ма-юръ. Отъ справе-ди-во-сти и

Fl.

Ob.

Cl.

Fag.

Corni.

A.

чест-но-сти и - но - - го я о-жи-дать не могъ. Про-

Poco meno mosso. $\text{♩} = 104.$

36

Poco più mosso. $\text{♩} = 116.$

Fl. *mf*

Ob. *mf*

Cl. II *mf*

Fag. *mf*

Corni.

A. *mf*

(уходить съ Пономаремъ)

Ф-Эйрихъ.

Од - на - ко, господинъ ма - юръ, о -
щайте.

mf

p

mf

mf

mf

36 Poco più mosso. $\text{♩} = 116.$

Poco meno mosso. $\text{♩} = 104.$

Ob. *mf*

Fag. *mf*

Ф.Э.

бид - но, что вы под - держку о - ка - за - ли ря - сь, а не мун - ди - - ру. Какъ хотѣлъ бы

mf

mf

mf

Ob.
Cl.
Fag.
Cor. II.

Ф.э.
я е - го при - ну - дить въ ко - локоль за - бить; хо - тя бы разъ, хо - ты бы ра - зить толь - ко:

37 Picc.
Fl.
Ob.
Cl.
Fag.
Cor. II.
Triang.
Pia. II.

Ф.э.
дн - ь, дн - ь, дн - ь, дн - ь, что - бь по - емъ - ять - ся; в - д - ь - ся та - ка - я

Fl.
Ob.
Cl.
Cor.

Ф.э.
ску - ка! Динь, динь, динь, динь. Маюръ.
Довольно, мадмуазель Фи.фи. Вы

unis. pizz. arco sfp arco pizz. mf pizz. mf pizz. mf pizz. mf

Ob.
Cl.

38 Tempo di Valse. $\text{♩} = 63$

Ф.э.
Что, что та-ко-е? Пор. Фриць.
лучше о но-востиспро-си-те Ка-пи-та-на. Съ раз-рѣ-ше-нья Ма-

arco sfp arco sfp arco sfp arco sfp p pizz. p pizz. p

38 Tempo di Valse. $\text{♩} = 63$

Cl.

Cor.

п.ф.

ю - ра, Ка - пи - танъ по - слалъ въ Ру - анъ за да - мами и нын - че

arco

mf

a 2

Фонъ Эйрихъ.

Какъ! съ да - мами? У - жель э - то пра - вда? Дамышри -

п.ф.

бу - деть празд - никъ.

39 Allegro non troppo. ♩ = 100

Ob.

Cor. I, II

Timp.

Ф.Э.

дуть? Капитанъ.
Ихъ везуть гуртомъ. До-рогой размытой, ро-

39 Allegro non troppo. ♩ = 100

Cor.

Timp.

К.

го-жей по-крытый, вле-чет-ся по-ход-ный фур-гонъ. — Съ про-ви-зью ка-ко-ю? съ ов-

Cl. *mf*

Fag. *I*

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

К. *mf*

- сомъ, иль му-ко-ю такъ та- щит- ся онъ? А нѣтъ? что-жь и на-че по- ход- ны- я клячи чет-

f *mf*

mf

Cor. *f*

К. *mf*

- веркой везуть по по- лямъ? Ну что же, ну что же? Подъ мок-рой ро- гожей пре- лест- ныхъ пять

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

div. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

40 Poco più mosso. ♩ = 112

First system of musical notation. It includes a piano part with dynamics *p* and *ff*, and a violin part with dynamics *mf* and *p*. The tempo is marked *Poco più mosso* with a quarter note equal to 112 beats.

Second system of musical notation. It includes a piano part with dynamics *p* and *ff*, and a violin part with dynamics *ff*. The tempo is marked *Poco più mosso* with a quarter note equal to 112 beats.

Third system of musical notation. It includes a piano part with dynamics *p* and *ff*, and a violin part with dynamics *mf*. The tempo is marked *Poco più mosso* with a quarter note equal to 112 beats. The lyrics are: "ФОНЪ ЭЙРИХЪ. Когда ихъ ждутъ? (къ Маіору) дамъ! Сей часъ должны прибыть. Вы раз-рѣ-шите, господинъ Маіоръ,"

Fourth system of musical notation. It includes a piano part with dynamics *ff*, *pizz.*, and *p*, and a violin part with dynamics *arco* and *mf*. The tempo is marked *Poco più mosso* with a quarter note equal to 112 beats. The lyrics are: "дамъ! Сей часъ должны прибыть. Вы раз-рѣ-шите, господинъ Маіоръ,"

40 Poco più mosso. ♩ = 112

Fl.
Об.
Cl.
Cor. I. II.

К. *mf* *fa.* (входитъ деищникъ)

распо-ряжаться мнѣ? Пфлихты! При не-си сю-да свѣ-

Маторъ. *mf*

Прошу объ этомъ.

К. *mf*

-чей и лампъ. Прибавь въ каминъ дровъ; Очистимъ это и столъ по-ставь.

41 Pochissimo più mosso. ♩ = 120.

Cl. 2.

Corni.

Фонъ Эйрихъ.

О - бѣдъ хо-рошѣли бу-детъ?

На - дѣюсъ съшам.

К. (Флихтъ уходитъ и съ помощью другихъ солдатъ исполняетъ приказанья капитана: вносятъ длинный сервированный столъ съ вазами, канделябрами и проч.)

Всѣ паль - ли-ки об - ли - же - те.

p

pizz.

41 Pochissimo più mosso. ♩ = 120.

Ob.

Cl.

Fag.

Corni.

mf Muta in A.

панскимъ?

Но гдѣ най - ти е-говъраз - бойни-чей стра -

О - но рѣкой по - лѣтъ - ся.

mf pizz.

mf

mf

pizz.

mf

Ob.

Fag.

mf

mf

Ф.Ф.

нѣ?

К.

Объ э-томъ за-ра-нѣ по-за-бо-тил-ся хо-зя-инъ и ос-та-вить намъ пре-

pizz.

arco

p

mf

pizz.

mf

pizz.

mf

pizz.

mf

p

Fl. I

42 I

mf

Ob.

Cl. in A.

Fag.

p

Ф.Ф.

Вотъ бу-детъ ве-се-лье! Но ты э-то ве-се-лье

К.

кра-сный погребъ.

arco

pizz.

arco

mf

arco

arco

arco

arco

42 p

Piccolo.

Piatti.

Ф.Э.

Пор. Фрицъ.

Маюръ.

** ВЫСТРѢЛЫ.

Росо più mosso. 132.

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

Ф.э.
М.

На - до-жь слег - ка раз -
жажда раз_ру_ше_нья миѣ не_по_нят_на, по_ру_чикъ.

Росо più mosso. 132.

43

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

Ф.э.

Пор. Отто.

Капитанъ.
По_слушай_те!

По_слушай_те!

cre - - - - - scen -

Musical score for the first system, including vocal lines and piano accompaniment. The system contains five staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. Dynamics include *mf* and *pp*.

Musical score for the second system, including vocal lines and piano accompaniment. The system contains five staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. Dynamics include *mf* and *pp*.

Piano accompaniment for the third system, consisting of a single bass clef staff with chords and a *mf* dynamic marking.

Ф.З. Фургонъ! Б - дуть да - мы. Бичъ

Vocal line for F. Z. with lyrics: Фургонъ! Б - дуть да - мы. Бичъ

Пор. Фрицъ. Фургонъ! Фур - гонъ ъдетъ съ да - мами.

Vocal line for Por. Fritz with lyrics: Фургонъ! Фур - гонъ ъдетъ съ да - мами.

К. Фургонъ! Б - дуть! Бичъ щел - ка - етъ, стучать ко -

Vocal line for K. with lyrics: Фургонъ! Б - дуть! Бичъ щел - ка - етъ, стучать ко -

П.О. Фургонъ! Фур - гонъ ъдетъ съ да - мами. Б - дуть, стучать ко -

Vocal line for P. O. with lyrics: Фургонъ! Фур - гонъ ъдетъ съ да - мами. Б - дуть, стучать ко -

Musical score for the final system, including vocal lines and piano accompaniment. The system contains five staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. Dynamics include *mf*.

mf cre - - - - - scen -

Fl. III

Ф Ф
цел_ка_еть, стучать ко_ле_са фур_го_на, намъ ве_зуть ми_лыхъ дамъ.
П Ф
В_дуть да_мы къ намъ.
К
_ле_са. В_дуть да_мы къ намъ.
П О
_ле_са. В_дуть да_мы къ намъ.

М
Маторъ.
Ну,

44 Poco meno mosso.

p *mf* *f pesante* a 2

Ф. Э. *f* Слу-шаемъ, господинъ Ма-

П. Ф. (Вытянувшись и приложивъ руку къ воображаемому козырьку.)

К. *f* Слу-шаемъ, господинъ Ма-

П. О. *f*

М. госно да, про-шу не за-бывать дол-гъ о-фи-це-ра и приличья свѣта.

p *unis.* *f*

44 Poco meno mosso.

45 Moderato. ♩=108.

Fl. I.
Cl. I.
p.
p.
p. o.

(Возвращаются попарно подъ руку съ дамами)

Маюръ.

Какъ вы пре-

p
pizz.
mf
p
p

45 Moderato. ♩=108.

Памела.

Вы слишкомъ скоро увлеклись.

Пор. Отто.

Клянусь, вымой и деать!

..лестны: что за ротикъ, что за глазки!

tr
arco
p
pizz.
mf
mf
mf
mf
mf
mf
mf
mf

Blondina. Fonye Eyrikh. Raхиль. *p*

Можноль вбрить вашимъ клятвамъ? Вы мнѣ стрѣлу вонзили въ сердце! Рана будетъ не опасна!

pizz. *arco* *mf*

C1. **46**
Fag.

Ева.
Я ра-да э-то слышать.

Капитанъ. Пор. Фрицъ.
Со вку - сомъ, вижу, Шварцъ Предъ вашей скло-няюеь гра.

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

Ева
и Рахиль.

mf *a 2*

Ахъ, какъ смѣшно! Мы промокли до нитки; въ фур-

Аманда.

Блондина
и Аманда.

Склоняйтесь, не стану вамъ мѣшать. Ахъ, какъ смѣшно! Въ фур - го - нѣ вез -

Памела.

Ахъ, какъ смѣшно!

Фонъ Эйрихъ.
и Пор. Фрицъ.

mf *a 2*

Вотъ смѣхъ! вотъ при - клю - че - нье за - бав - но - е:

Капитанъ.

Вотъ такъ смѣхъ! ихъ въ фур - го - нѣ вез -

Пор. Отто
и Маюръ.

mf *a 2*

Вотъ при - клю - че - нье смѣш - но - е, въ фур - го - нѣ вез -

First system of musical notation, featuring piano accompaniment and violin parts. The piano part includes markings for *trm* (trills) and *mf* (mezzo-forte).

Е И Р
 _го нѣ вез - ли насъ какъ провіантъ, провіантъ. Какъ про - ві - антъ

Б И А
 _ли насъ какъ про - ві - антъ, провіантъ. Ахъ, какъ смѣшно Ахъ, какъ смѣшно, какъ

П
 насъ везли, насъ везли, какъ про - ві - антъ

Ф Э П Ф
 ихъ вез - ли какъ провіантъ, провіантъ. Вотъ такъ по - тѣш - но: ихъ

К
 _ли какъ про - ві - антъ, провіантъ. Какъ про - ві - антъ

П О М
 _ли ихъ

Second system of musical notation, including performance instructions such as *pizz.* (pizzicato), *arco* (arco), and *div.* (divisi).

47 Più mosso. ♩ = 120.

Musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings like 'mf'.

Ossz.

Б.к.р.

Б.и.а.

Е.и.р.

Б.и.а.

п.

Ф.э.ф.

к.

п.о.м.

смысл но.

вез ли.

вез ли. Но, вѣро-ят-но, длин-на-я до-ро-га васъ награ-ди-ла ап-пе-

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. It features dynamic markings like 'mf' and 'pizz. unis.'.

pizz. unis.

pizz.

pizz.

pizz.

Musical score for the third system, primarily consisting of piano accompaniment with repeated 'pizz.' (pizzicato) markings.

47 Più mosso. ♩ = 120.

F1.

С. и Р.
Б. и А.
П.
Ф. и Ф.
К.
П. О. М.

титомъ? Обѣдъ готовъ и колъ угодно вамъ, то сядемте за столъ.

за столъ, за

arco
mf
arco
mf
arco
mf
arco
mf

div.
unis.

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *mf*. A second ending bracket labeled "a2" is present in the piano part.

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

Е.и.Р. *столь!*

Б.и.А. *столь!*

П. *столь!*

Ф.Э. П.Ф. *столь!*

К. *столь!*

П.О. М. *столь!*

Суетня. Дамы снимаютъ свои навидки и шляпки и, въ безпорядкѣ, вмѣстѣ съ мушкетрами, толпятся около обѣденнаго стола.

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

This musical score is arranged in two systems. The first system consists of four staves: the top two are woodwinds (likely flutes and oboes), the third is a string section (violin and viola), and the fourth is a bass line. The second system features a soloist on the top staff, followed by woodwinds, strings, and a bass line. The score includes various musical notations such as dynamics (ff, f, sf), articulation (accents), and performance instructions like 'div.' (divisi). The key signature has two sharps (F# and C#), and the time signature is common time (C).

Tromboni

48 Allegro maestoso. (♩=112.)

Tuba

Капитанъ.

Позвольте! Це ре-мо-ни-мейстеръ я, и всѣхъ рас-пре-дѣ-лю по чи-намъ; чтобъ і-е-рар-

unis.

mf

mf

mf

mf

mf

mf

48 Allegro maestoso. (♩=112.)

Allegro. (♩=69.)

mf

mf

mf

mf

mf

Cor. I. II.

p

trium

По-жа-луй-те сю-да!

Ко-ман-ду

xi и слу-чай-но не на-ру-ш-ить.

Allegro. (♩=69.)

Fl.
Cl.
Fag.

(Стронть женщины по росту.)

слу_ шай! По ранжи - ру стройся. Такъ из_бгнемъ мы напрасныхъ споровъ.

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

a 2
p
p
p

Памела. Блондина.
Па - ме - ла. Блон - ди - на.

Ва_ше и_мя? Къ ма_ю_ру. А вы? Въ объ_я_ті_я мо_

49

Аманда. *mf* А - ман - да. Ева. *mf* Я Е - ва.

к - и! Вы? Вру - ча - ю вамъ, По - ру - чикъ От - то. Вы?

49

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

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

Third system of musical notation, including piano and violin parts.

Рахиль. *mf*
Ра-хиль.

к. Такъ вотъ вамъ А-дамъ Ты, кра-сот-ка? По-дру-жи-те-сь двѣ дѣ-

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

Musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'ff'.

Musical score for the second system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'f'.

Musical score for the third system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'f'.

Рахиль.

(Фонь-Эйрихъ притягиваетъ къ себѣ голову Рахили, какъ бы для поцѣлун, и пускаетъ ей въ лицо дымъ отъ сигары, затѣмъ хохочетъ.)

К. ви_цы: Ра_хиль и Фи_фи!

Musical score for the fourth system, featuring a single staff with notes and rests.

Musical score for the fifth system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'arco', 'f', and 'ff'.

Ob.

Cl.

Timp.

К.

онъ совеѣмъ ре - бе - нокъ и лю - битъ веѣхъ драз - нить. А вы, Фи - фи!

mf arco

mf arco

mf arco

mf

51

Fag.

Corni

Timp.

К.

держи - тесь прилич - нѣй. Не то... я васъ!.. Ну, госпо - да, бе - ри - те дамъ и

f

f

f

f

f

51

Fl.

Musical score for Flute (Fl.) and Piano accompaniment. The Flute part features a melodic line with grace notes and slurs. The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *a2* and *p*.

Triang.

Ква. Рахиль.

Piatti.

Блондина. Аманда.

За столъ, за столъ! Ви на скорбй. Пускай ки -

Памела.

Фонъ Эйрихъ. Пор. Фрицъ.

За столъ, за столъ! Ви на скорбй. Пускай ки -

он-дем-те за столъ. За столъ, за столъ! Ви на скорбй. Пускай ки -

Пор. Огто.

Маюръ.

div.

unis.

Moderato. ♩=108

ff mf

Е. Р. *пять ве-селье на_ше, какъ ви - но!*

Б. А. *(Кавалеры берутъ дамъ подь руку и садятся за столъ.)*

П. *пять ве-селье на_ше, какъ ви - но!*

Ф. Э. Ф. *пять ве-селье на_ше, какъ ви - но!*

К. *пять ве-селье на_ше, какъ ви - но!*

П. О. М. *пять ве-селье на_ше, какъ ви - но!*

ff mf pizz. mf pizz. mf

52 Pochissimo più mosso. ♩ = 112

Маюръ.

(Развертывал салфетку.)

За-тъ-я ваша, Капи-танъ, на сла-ву!

Я

52 Pochissimo più mosso. ♩ = 112

Triang.

(Некоторые
очкаются.)

былъ у-вѣренъ, Маюръ, что будутъ все за не-е ме-ня благо-да-рить.

Маіоръ.

Тѣмъ болѣе, что у-да-лась о-на. Сказать вамъ пра-вду, въ у-спѣхѣ я сомнѣ-вал - ся.

53

Капитанъ.

Памела. Блон. Аманда. Маіоръ.

А поче-му? Почему? Почему? Поче-му? Я ду-малъ, что да-мы постѣ-нятся къ намъ при-

53

First system of the musical score, featuring strings and woodwinds. The strings play a rhythmic pattern with dynamics ranging from *p* to *f*. The woodwinds have melodic lines with dynamics like *mf* and *f*.

Cor. I. II.

Timp.

Triang.

M

- Ъ - хать изъ по-бу-жде - ній... патрі-о-тиз - ма, что-ли?

Second system of the musical score, featuring a string quartet. The strings play a rhythmic pattern with dynamics ranging from *f* to *mf*. The markings *pizz.* and *arco* are used throughout the system.

54

Об.

Fag.

Памела.

Чегожь стѣсняться? Ка-ко-е дѣ-ло намъ, что нѣм-цы вы? Та-кі-е-жъ лю-ди нѣмцы, какъ

54

Fl.
Ob.
Cl.
Fag.

Капитанъ.

день. Такъ кушайте, кра-сот - ки, на здо-ро-вье, объ-этомъ толь-ко мы по-

55 Allegro. ♩ = 116.

Fl.
Ob.
Cl.
Fag.

Corni.

son bouché

Рахиль. (злобно отталкивая Ф-Эйриха) - Маюръ.

ка васъ про-симъ. До-воль-но, смот-ри! Тамъ что та-ко-е?

55 Allegro. ♩ = 116.

Fl.
Cl.
Corni.

Рахиль.
Я не по-зволю съ со-бой такъ о-бра-щаться, я вета ну и уй.

56
Ob.
Cl.
Cor.

Ф-Эйрихъ.
-ду! Стыд - но, злю - ка, не - лзя и по-шу-тиТЬ.

Рахиль.
Ка - кі - я шут.ки!

pizz. arco

Fl.

The first system of the musical score consists of five staves. From top to bottom, they are: Flute (Fl.), Violin I, Violin II, Violin III, and Piano. The piano part features a melodic line with dynamics *p*, *mf*, and *f*. The violin parts have various dynamics including *f* and *mf*. The flute part has a dynamic of *f*. The system concludes with a double bar line.

The second system continues the musical score with five staves: Violin I, Violin II, Violin III, Piano, and Flute. The piano part continues its melodic development with dynamics *p* and *mf*. The violin parts provide harmonic support with dynamics *f* and *mf*. The flute part remains mostly silent in this system. The system ends with a double bar line.

The third system consists of five empty musical staves, indicating a section where the instruments are silent or the score is otherwise blank.

The vocal line is written on a single staff in the key of D major. The lyrics are: Ты насту-палъ мнѣ на но-ги все вре-мя, тол-калъ — ме-ня и те-перь такъ. The dynamic marking *mf* is placed above the first note.

The fourth system consists of five staves: Violin I, Violin II, Violin III, Piano, and Flute. The piano part continues with dynamics *p* and *mf*. The violin parts have dynamics *mf* and *f*. The flute part has a dynamic of *f*. The system concludes with a double bar line.

57

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *a2*.

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

P. *f*

больно у-щип-нуть, что у ме-ня си-накь о-громный!

Ева. *f* Ка-

Аманда. *f* Вотъ без-о-бра-зи-е!

Блондина. *f* По-

Памела. *f* Вотъ без-о-бра-зи-е,

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

57

58

Рахиль. *f*
 Если онъ не броситъ этихъ шутокъ, то кончитъ-ся не - чаль

ff
 — вы не въ си - лахъ!

ff
 — бя не въ си - лахъ!

ff

ff
 — бя не въ си - лахъ!

58

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *p* and *mf*. The violin part includes dynamic markings *p* and *mf*. The system consists of five staves.

Musical score for the second system, featuring piano and violin parts. The system consists of five staves.

P. *f* но для не - го. Вотъ, у - видишь, я

Ф Эйрихъ.

mf По - смотримъ, лю - бо - пыт - но.

Musical score for the third system, featuring piano and violin parts. The piano part includes markings *pizz.* and *arco*. The violin part includes markings *arco*. The system consists of five staves.

The first system of the musical score consists of eight staves. The top two staves are treble clef, and the bottom two are bass clef. The middle four staves are also treble clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *ff* (fortissimo). There are also some markings that look like 'y y k y' at the end of some staves, possibly indicating fingerings or specific performance instructions.

This section contains four empty musical staves, likely representing a continuation of the piano accompaniment from the previous system.

P

не тру-шу, я на все го-то - - ва всег-да!

The vocal line is written on a single treble clef staff. It begins with a piano (*P*) dynamic marking. The lyrics are in Russian: "не тру-шу, я на все го-то - - ва всег-да!". The melody is simple and features a mix of quarter and eighth notes.

The second system of the musical score consists of eight staves. The top two staves are treble clef, and the bottom two are bass clef. The middle four staves are also treble clef. The music continues from the first system, maintaining the same key and time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *ff* (fortissimo).

60 Pochissimo meno mosso. ♩=112.

Fl.
Ob.
Cl.
Fag.

Капит.

К. *mf*

Фи - фи, пред - у - преж - да - ю васъ вто - рич - но, ко - лъ вы - смир - нѣй - не ста - не - те си - дѣть,

60 Pochissimo meno mosso. ♩=112.

Ob.
Cl.
Fag.

К.

мы васъ от - пра - вимъ од - но - го о - бѣ - дать тамъ на вер - ху! Не -

Fl.

Музыкальная партитура для флюты (Fl.).

К. (Ф. Эрлихъ киваетъ головой) (тоже) (тоже) *f*

правтеь же скорѣй; вы о-бъ-ща-е-те? ну хо-ро-шо. Шам.

Музыкальная партитура для бассона (К.).

pizz.

Музыкальная партитура для скрипки (V.).

Ob. **61** Molto più mosso. ♩=88. *a 2* *f* *tr*

Cl. *a 2* *f* *tr*

Trombe *f* *mf*

Музыкальная партитура для духовых инструментов (Об., Кл., Тромбы).

К. (Пфлихть со служителями разливаеь шампанское.)

пан-ское на-лейте!

Музыкальная партитура для бассона (К.).

arco *f* *arco* *f* *arco* *f* *arco* *f* *arco* *f* *arco* *f*

ff *pizz.* *ff*

Музыкальная партитура для скрипок (V.).

61 Molto più mosso. ♩=88.

♩ = **Allegro non troppo.** ♩ = 104.

62 Ф. Эйрихъ.

Полной чашей мы должны пить ви - но, намъ ве - се - ли - е все - гда дастьо - но. Го - го!
 Пор. Фрицъ.

Капит.

Полной чашей мы должны пить ви - но, намъ ве - се - ли - е все - гда дастьо - но. Го - го!
 Пор. Отто.

62

(с) Квартетъ Маршнера №108 изъ сборника „Soldatenliederbuch“. Текстъ слегка измѣненъ.

mf
 Ф.э. На ли вай, вы пи вай,
 П.ф. Тра та га та, тра та га та, тра та га та - та та га та, тра та га та, тра та га та,
 К. *p*
 П.о. *p*

mf *ff*
 Ф.э. ве се лъй, друж нъ е, на ли вай, не цлошай, вы пи вай до дна! До лой за -
 П.ф. тра та га та га та га та; тра та га та, тра та га та, тра та га та га та!
 К. *p* *ff*
 П.о. *p* *ff*

p *ff*
 Ф.э. бо ты всѣ! Праздника ве се ла го мы до жда лись! на ли вай, вы пи вай и ве се лись!
 П.ф. *p* *ff*
 К. *p* *ff*
 П.о. *p* *ff*

63 *f*
 Ф.э. Выпьемъ за здо ро вье дамъ друж но всѣ, ихъ любовь насъ о пьянить, какъ ви но. Го го!
 П.ф. *f*
 К. *f*
 П.о. *f*

mf
 П.ф. *mf*
 К. *mf*
 П.о. *mf*

Ф.Э. *mf* На_ли_вай, вы_пи_вай,

П.Ф. *p* Тра_та_та_та, тра_та_та_та, тра_та_та_та - та_та_та_та, тра_та - та_та, тра_та - та_та,

К.П.О. *p*

Ф.Э. *mf* ве_сель_е, дру_ж_и_е, на_ли_вай, на_ли_вай, *f* вы_пи_вай до дна. До_лой за_бо_ты

П.Ф. *f* тра_та - та_та - та_та_та, тра_та - та_та, тра_та - та_та, тра_та - та_та - та!

К.П.О. *f*

Ф.Э. *p* *ff*
 П.Ф. *p* *ff*
 П.О. *p* *ff*
 М.

весь! Праздника все-лаго мы дождались! Наливай, выпивай и веселись!

64
 Picc.
 Fl.
 Ob. *mf*
 Cl. *mf*
 Fag. *mf*
 Cor. I. II. *mf*
 Tromb. *mf marcato*

Ф.Э. *f* *ff*
 П.Ф. *f* *ff*
 П.О. *f* *ff*
 М.

Щеки и глаза горят, как огонь; смело приступомъ возьмемъ ихъ, сердца Гаго!

Picc.

Fl.

Cl.

Fag.

Corni.

Glockenspiel.*)

Ф.э.

П.Ф.

П.О.М.

Наливай, выпивай,
Тра-та-та-та, тра-та-та-та, тра-та-та-та, та-та-та-та. Тра-та-та-та, тра-та-та-та,

Picc.

Fl.

Cl.

Fag.

Corni.

Trombe.

Glockenspiel.

Ф.э.

П.Ф.

П.О.М.

ве-селѣй, друж-нѣ-е! Наливай, не плошай, выпивай до дна! До-лой за-
тра-та-та-та, та-та-та! Тра-та-та-та, тра-та-та-та тра-та-та-та-та.

*). За невѣніемъ Glockenspiel'а, можно его замѣнить pizzicat'ами скрипокъ. 24602

1.
p *ff*
f *mf* *f*

p *f* *mf*

p *mf* *f*

Ф.э.
 - бо - ты все! Праздника ве - се лагомы до - жда - лись! Наливай, выпивай и ве - се - лись!

п.ф.
p

п.о.
 м. *p*

65 Moderato. ♩ = 119

First system of musical notation, including piano accompaniment with dynamics such as *p* and *pp*.

Second system of musical notation, including piano accompaniment and vocal lines.

Аманда. *mf*
Шам-пан-ско-е не дур-но.

Блондина. *mf*
Дома нѣтъ та-ко-го.

Памела. *f*
Какі-я

Third system of musical notation, including piano accompaniment with dynamics such as *p*, *mf*, and *pizz.*

65 Moderato. ♩ = 118

Picc.

Musical score for Piccolo (Picc.) in G major, 2/4 time. The score consists of five staves. The first staff is the Piccolo part, starting with a forte (f) dynamic. The second and third staves are for the first and second violins, with dynamics ranging from forte (f) to piano (p). The fourth and fifth staves are for the first and second violas, also with dynamics ranging from forte (f) to piano (p). The music features various rhythmic patterns and articulations.

Musical score for Violins and Violas. The first two staves are for the first and second violins, and the next two are for the first and second violas. The dynamics range from piano (p) to forte (f). The music includes long, sustained notes and some melodic lines.

Musical score for Triangle (Triang.). The staff shows a single melodic line with a forte (f) dynamic. The music is rhythmic and features sharp attacks.

Musical score for Soprano (Sopr.). The staff shows a single melodic line with a mezzo-forte (mf) dynamic. The lyrics are in Russian: "Мнѣ у-ди-витель-но: ни въ чемъ тутъ не до-".

Musical score for Tenor (Tenor). The staff shows a single melodic line with a mezzo-forte (mf) dynamic. The lyrics are in Russian: "день-ги за не-го де-рутъ!".

Musical score for Violins and Violas. The first two staves are for the first and second violins, and the next two are for the first and second violas. The dynamics range from forte (f) to piano (p). The music includes various articulations such as *divisi*, *unis.*, *pizz.*, and *arco*.

Fl.
Ob.
Cl.
Fag.
Tromb.

Woodwind and brass instruments including Flute, Oboe, Clarinet, Bassoon, and Trombone. The score shows various musical notations such as notes, rests, and dynamic markings like *p* and *mf*.

Е. Рахиль.

стат_ка не вид но. У_ди_ви_тель_на_го нѣтъ: вѣдь э_то имѣ не

Vocal line for the character Rakhil. The lyrics are: "стат_ка не вид но. У_ди_ви_тель_на_го нѣтъ: вѣдь э_то имѣ не". The score includes a treble clef, a key signature of one sharp, and dynamic markings like *mf* and *pp*.

Continuation of the woodwind and brass instrumental parts. It features complex rhythmic patterns and dynamic markings such as *p* and *mf*.

Fl.
Ob.
Cl.
Fag.

Woodwind instruments including Flute, Oboe, Clarinet, and Bassoon. The score shows various musical notations and dynamic markings like *p*.

Cor.III. col sord.
Tromb. col sord.

Brass instruments including Cor Anglais and Trombone. The score includes dynamic markings like *pp* and *col sord.*

Р. Фонъ Эйрихъ.

сто_итъ ни_че_го. Э_з! Смотри_те, что за не_догро_га!

Vocal line for the character Fon' Ayrikh. The lyrics are: "сто_итъ ни_че_го. Э_з! Смотри_те, что за не_догро_га!". The score includes a treble clef, a key signature of one sharp, and dynamic markings like *mf* and *f*.

Continuation of the woodwind and brass instrumental parts. It features complex rhythmic patterns and dynamic markings such as *p* and *pizz.*

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *ff*. There are also some slurs and phrasing marks.

Обнимаетъ ее цвѣсто того что-бы подѣловать, щиплетъ. Рахиль *ff ten.*

Но я о-хот-никъ до такихъ. Теперь, ко -

The vocal line is written on a single treble staff. It contains the lyrics "Но я о-хот-никъ до такихъ." followed by a rest and then "Теперь, ко -". The music is marked with *ff ten.*

The second system of the musical score consists of five staves. The top two are treble clefs, and the bottom three are bass clefs. The music features *arco* and *espressivo* markings, along with dynamic markings like *mf* and *ff*. There are also slurs and phrasing marks.

67 Roco più mosso. (♩ = 120.)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves: the upper staff has a treble clef and the lower staff has a bass clef. The tempo is marked 'Roco più mosso' with a metronome marking of ♩ = 120. The music begins with a half rest in the vocal line, followed by a half note G4. The piano accompaniment starts with a half note G2 in the bass and a half note G4 in the treble.

(Приносятъ воду, Рахиль беретъ салфетку, мочить ее и прикладываетъ къ щекѣ, потомъ пристально, жестоко смотритъ на Фойзъ-Эриха.)

R
_нець!

The vocal line for the first vocal entry is written in a single staff with a treble clef and a key signature of one sharp. It begins with a half rest, followed by a half note G4.

Ф.Э
Маюръ.

The vocal line for the second vocal entry is written in a single staff with a treble clef and a key signature of one sharp. It begins with a half rest, followed by a half note G4.

И. вправду, под-по-ру-чиль, я васъ не по-ни-ма-ю; вы на-роч-но от-ра-вля-е-те намъ

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is written in two staves: the upper staff has a treble clef and the lower staff has a bass clef. The music continues with various notes and rests, including dynamic markings like 'mf'.

67 Roco più mosso. (♩ = 120.)

Росо meno mosso. (♩ = 112.)

Ob.

Cl.

Fag.

Corni.

Рахиль. *ff* Фонъ-Эйрихъ.

праздникъ. За - то ты мнѣ за - пла - тишь! За - пла - чу, ко - неч - но, и не ску - паясь.

Росо meno mosso. (♩ = 112.)

68

Fl.

Ob.

Cl.

Fag.

Капитанъ.

mf Ма - дамъ, ма - дамъ! за - платишь онъ. Не на - до вѣшать носъ,

68

Cl. *p*

Fag.

p

дуть ся, злить ся: у-ла-димъ все. Ве-се-леньку ю

pizz.
p

Fl. I. II.

Cl.

Fag.

p

Аманда.

mf
Из-вольте, я спо-

пѣ-ню лучше спой-те.

arco
p

70 Pochissimo più mosso. (♩ = 126.)

Cl.
Fag.
Timpani.

Аманда и Блондина.

A

ла о! о! ахъ вы баш-мач-ки! Онъ назвалъ ме-ня у-ро-домъ,

70 Pochissimo più mosso. (♩ = 126.)

Pic.
Fl. I. II.
Ob.
Timp.
Triang.

а 2

А Б

ахъ вы баш-мач-ки, онъ назвалъ ме-ня у-ро-домъ; ахъ вы баш-мач-ки!

Fl. III

Ob.

Fag.

А.Б.

Я у-родь? Ни-ко-имь ро-домъ-ахъ вы баш-мач-ки, тра-ла-ла о! о!

arco

Pic.

Fl. III

Ob.

Fag.

Timp.

Triang.

71 Pochissimo più mosso. (♩ = 132.)

Аманда и Памела.

А.Б.

ахъ вы баш-мач-ки! Въ баш-мач-кахъ я див-ной си-лой, ахъ вы баш-мач.

pizz.

pizz.

pizz.

pizz.

pizz.

arco

arco

arco

arco

arco

arco

arco

arco

71 Pochissimo più mosso. (♩ = 132.)

ff
a2
f
ff
a2

Triang. *mf*

Platti. *mf*

Ева и Блондина.

О! О! О! О!

А П

-ки,- въ башмачкахъ я дивной силой,- ахъ вы башмачки,- Ко-ро-ле-ви-

Musical score system 1: Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

Musical score system 2: Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

Musical score system 3: Piano accompaniment for the third system, including treble and bass staves with chords and melodic lines.

Е.Б. О! О! — Баш — —

А.П. — ча плъ ни ла, ахъ вы башмач ки, тра ла ла О! О! — Ахъ вы баш — —

Musical score system 4: Piano accompaniment for the fourth system, including treble and bass staves with chords and melodic lines.

Picc.

The first system of the musical score consists of five staves. The top staff is marked 'Picc.' and contains a complex rhythmic pattern with many sixteenth notes. The other four staves (treble and bass clefs) also contain rhythmic accompaniment. Dynamic markings include 'ff' (fortissimo) and 'a2' (second octave) in the right-hand staves.

The second system continues the rhythmic accompaniment from the first system. It features five staves with similar rhythmic patterns and dynamic markings like 'ff'.

The third system continues the rhythmic accompaniment. It features five staves with rhythmic patterns and dynamic markings like 'ff'.

Е.Б.
 - ма - ч - - ки. Го - ро! Го - ро!

The vocal line for soprano (Е.Б.) features a melodic line with lyrics: '- ма - ч - - ки. Го - ро! Го - ро!'. The music includes slurs and dynamic markings like 'fff'.

А.П.
 - ма - ч - - ки. Го - ро! Го - ро!

The vocal line for alto (А.П.) features a melodic line with lyrics: '- ма - ч - - ки. Го - ро! Го - ро!'. The music includes slurs and dynamic markings like 'fff'.

The fourth system features piano accompaniment for five staves. The music is characterized by rhythmic patterns and dynamic markings like 'ff' and 'pizz.' (pizzicato).

72 Allegro. ♩ = 120.

Musical score for the first system, featuring five staves. The notation includes triplets and dynamic markings such as *mf*.

Musical score for the second system, consisting of five empty staves.

Ф. Эйрихъ.
 Вотъ такъ пѣсня! Слав - но, ли - хо

Пор. Фрицъ.
 Вотъ пѣсенка смѣшна - я! Слав - но, ли - хо

Капитанъ.
 Вотъ пѣсенка смѣшна - я! Слав - но, ли - хо

Пор. Отто.
 Вотъ пѣсенка смѣшна - я! Слав - но, слав - но, ли - хо

Маюръ.
 Слав - но, слав - но, ли - хо

Musical score for the third system, featuring five staves. The notation includes *arco* markings and dynamic markings such as *p* and *mf*.

72 Allegro. ♩ = 120.

Treble clef: *p* *mf* *p*
 Bass clef: *mf* *p*

Ф Э *mf*
 спѣ_ли! Ты, злю_ка, что_то молчали_ва! Спюйка намъ и ты что ни_

П Ф
 спѣ_ли!

К.
 спѣ_ли!

П О
 спѣ_ли!

М
 спѣ_ли!

Treble clef: *pizz.* *mf*
 Bass clef: *pizz.* *mf*

73 Moderato. ♩ = 96.

Ob.
Cl.
Fag.
Tr.
Tuba.

Рахиль. *mf*
Же_ла_ешь? Я спо_ю.

Ф.э. - будь.

Половина Контрабасовъ перестраиваетъ E (♯) на E♭ (♭♯)

73 Moderato. ♩ = 96.

Ob. *p*
Cl.
Fag. *p*
Cor. III.
Tr.
Tuba.

Tr.
Tuba.

Р. Домъ раз_ру_шенъ, о_тецъ твой раз_стр_ѣ_ленъ, ты о_стал_ся, мой сынъ, си_ро_той, под_ростешь, брось ро_

Fl.

Musical score for Flute (Fl.) and strings. The Flute part starts with a dynamic of *f*. The string parts include *mf* and *f* dynamics.

Cor. III.

Musical score for Cor III, measures 70-74.

ди - мый своей кровъ, о - пол - чись и сту - пай на вра - га! Я жажд - ду мес - ти

Musical score for strings, measures 70-74. Includes markings for *arco* and *unis.* with dynamics *mf* and *p*.

74

Musical score for woodwinds (Ob., Cl., Fag.), measures 70-74. Dynamics include *mf* and *ff*.

Musical score for brass (Tr., Tuba), measures 70-74. Dynamics include *pp* and *f*.

безпо - щад - ной, мес - ти за наш позоръ и кровъ!

Musical score for strings, measures 75-79. Includes markings for *mf*, *p*, *ff*, and *div.*

74

Fl. III
Cl.
Fag.
Tr.
Tuba

P. Рай - скихъ грѣзъ я те - бѣ не на - вѣ - ю; въ э - ти дни без - рад - ныхъ го - динъ бу - ду

pp div. mf p unis.

Перестраиваютъ Es (b♭) въ E (♯)

Fl. III
Ob.
Cl.
Fag.
Corni.
Trombe.

P. пѣть объ од - ной лишь боръ - бѣ, о кро - ва - вой от - пла - тѣ, мой сынъ! Я

unis.

The first system of the musical score consists of five staves. From top to bottom, they are: a piano (p) part, a violin part, a cello part, a double bass part, and a grand staff (treble and bass clefs). The piano part features a melodic line with dynamics ranging from *mf* to *f*. The violin and cello parts provide harmonic support with various articulations and dynamics. The double bass part has a steady bass line. The grand staff shows the overall harmonic structure.

The second system continues the musical score with five staves. It includes the same instruments as the first system. The piano part has a dynamic marking of *pp* (pianissimo). The violin and cello parts continue their melodic and harmonic roles. The double bass part maintains the bass line. The grand staff shows the overall harmonic structure.

Р. *комъ я вдо - хну не за - вѣ - тылюб - ви, а боръ - бусъне на - вистнымъ вра - гомъ!*

The third system of the musical score consists of five staves. From top to bottom, they are: a piano (p) part, a violin part, a cello part, a double bass part, and a grand staff (treble and bass clefs). The piano part features a melodic line with dynamics ranging from *mf* to *f*. The violin and cello parts provide harmonic support with various articulations and dynamics. The double bass part has a steady bass line. The grand staff shows the overall harmonic structure.

mf a.2 mf a.2 mf a.2 mf

ff ff ff ff

p p p p

ff ff ff ff

P. Я жаж - ду ме - сти без по - щад - вой, ме - сти за нашъ по - зоръ и кровь!

unis. p unis. p unis. p unis. p

div. ff ff ff ff

Cl.
Fag.
Cor. I, II.
Tr. ten.
Tr. basso e Tuba.

Поруч. Отто.

Timpani **76** Allegro. $\text{♩} = \text{♩}$

Ф. Эйрихъ.
Пор. Фрицъ.
Капитанъ.

Ха, ха, ха, ха! Про.сто смѣхъ.
О - го! Ка - ка - я патрі - от - ка! Про.сто смѣхъ.
по - го! О - го! Ка - ка - я патрі - от - ка! Ка - ка - я патрі - от - ка!

76 Allegro. $\text{♩} = \text{♩}$

Meno mosso. ♩ = 126.

mf

Cl.
Fag.
Cor. III.
Timp.

всѣхъ, что ни тол - куй, я пью за на - шу ар - ми - ю, раз - гро - мив - шу - ю Фран - цу - зовъ во

V. celli.

C. bassi.

Meno mosso. ♩ = 126.

F1.
Cl.
Fag.
Cor. III.

прахъ! Пью за сла - ны - я по - бѣ - ды надъ вра - гомъ. Сла - ва на

Пор. Фрицъ.

Сла - ва Гер - ма - ні - и, сла - ва Гер - ма - ні - и, сла - ва на

Капитанъ.

Пор. Отто.

Сла - ва Гер - ма - ні - и, сла - ва Гер - ма - ні - и, сла - ва на

Маюръ.

* Фраза изъ патриотической пѣсни „Die Wacht am Rhein“

Рахиль

77

Да, счастливы ты, что здесь Французь вѣтъ такихъ, чтобъ ротъ те-бѣ за-ткну-ли.

ВВЪ!

ВВЪ!

ВВЪ!

77

Ob.

Cl.

Fag.

Да развѣсть та-ки-е?

Не ви-далъ.

О-ни всегда отъ насъ бѣ-гутъ, какъ

pizz.

mf pizz.

mf pizz.

mf pizz.

arco

mf pizz.

mf

arco

mf pizz.

mf pizz.

arco

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *mf* and *f*. The violin part has a *mf* marking.

Musical score for the second system, featuring piano and violin parts. The piano part includes dynamic markings such as *f*.

Musical score for the third system, featuring piano and violin parts.

Musical score for the fourth system, featuring a vocal line with a dynamic marking of *sf*.

Ты лжешь, не го_дай!

Musical score for the fifth system, featuring a vocal line with a dynamic marking of *mf*.

зай_цы!

Да раз_вѣ бы_любъ мы здѣсь, ког_дабъ о_ни не тру_сили?

Musical score for the sixth system, featuring piano and violin parts. The piano part includes dynamic markings such as *arco* and *p*.

a. 2
 mf
 a. 2
 mf
 a. 2
 mf
 mf

p
 mf
 mf
 marcato
 mf

фэ
 Намъ Франці-я при-над-ле-житъ: до-ма, по-ля, лу-га, все на-ше.

Пор. Фрицъ.

Сла-ва Гер-ма-ні-и,

Капитанъ.

Сла-ва Гер-ма-ні-и,

Пор. Отто.

Сла-ва Гер-ма-ні-и,

Маіоръ.

Сла-ва Гер-ма-ні-и,

mf
 mf
 mf
 mf
 mf

poco allargando

79 a tempo

Instrumental accompaniment for the first system, featuring piano (p) and mezzo-forte (mf) dynamics. The music includes a melodic line with a 'a 2' marking and a grand staff with bass clef.

Рахиль.

Ты лжешь!

Vocal staves for characters Ф.Э., П.Ф., К., П.О., and М. with Russian lyrics:

Ф.Э. И жен - щины французскі - я для насъ.

П.Ф. сла_ва Гер_ма_ні_и, сла_ва на вѣкѣ!

К. сла_ва Гер_ма_ні_и, сла_ва на вѣкѣ!

П.О. сла_ва Гер_ма_ні_и, сла_ва на вѣкѣ!

М. сла_ва Гер_ма_ні_и, сла_ва на вѣкѣ!

Instrumental accompaniment for the second system, featuring mezzo-forte (mf) and piano (p) dynamics. The music includes a melodic line and a grand staff with bass clef.

poco allargando

79 a tempo

Fl.
Ob.
Fag.

Cor. III.
Trombe. col-sord.

P.
Вамъ не и - мѣть французскихъ женщинъ! Не

Ф. С.
Позволь уз - нать, за - чѣмъ ты здѣсь те - перь?

Cl.
Cor. I. II.

P.
жен - щи - на, про - даж - на - я я тварь, до - бы - ча жал - ка - я, до - стой - на - я прус -

Fl. III.

Musical score for Flute III, measures 1-16. The score is written in G major and 2/4 time. It features a complex melodic line with many triplets and slurs, and dynamic markings of *ff* and *f*. The notation includes various ornaments and phrasing slurs.

(Фонь-Эйрих ударяет Рахиль по лицу: та схватывает со стола ножъ и вонзаетъ его въ горло Фонь-Эйриха. Онъ падаетъ. Рахиль опрокидываетъ стулъ, бросается на балконъ и исчезаетъ. Офицеры хватаютъ сабли и угрожаютъ женщинамъ, которыя мечутся по сценѣ. Капитанъ старается приподнять Фонь-Эйриха.)

P. *...са-ка!*

Musical score for Flute III, measures 17-24. The score continues the melodic line from the previous system, with dynamic markings of *ff* and *f*.

80 *Meno mosso.* (♩ = 120.)

Musical score for strings and woodwinds, measures 80-85. The score consists of five systems of staves. The first system includes a violin I staff, a violin II staff, a viola staff, a cello staff, and a double bass staff. The second system includes a flute staff, a clarinet staff, a bassoon staff, and a double bass staff. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *mf* and *f*. There are various articulations and slurs throughout the passage.

Маюръ.

(Входят Пфлихтъ)

(Офицерамъ)

Vocal line with lyrics. The lyrics are: "Пфлихтъ! Пфлихтъ, жи в'й! О, ставте, господа: имъ не изб'гнутъ на ка..."

Musical score for strings and woodwinds, measures 86-90. The score consists of five systems of staves. The first system includes a violin I staff, a violin II staff, a viola staff, a cello staff, and a double bass staff. The second system includes a flute staff, a clarinet staff, a bassoon staff, and a double bass staff. The music continues in the same key and time signature. Dynamics include *mf* and *f*. There are various articulations and slurs throughout the passage.

80 *Meno mosso.* (♩ = 120.)

Corni.
Trombe.
Trombone basso.

(Флихту)

M. *zanya. Slushay! Ne medlya o byskat' ves' zamok, park' o tsh' nit', i pri vesti ko*

Fag. *ri - te - nu - to*

Corni.

(Женщинъ запираютъ въ соседней комна-
тѣ. Майоръ подходитъ къ Капитану.)

M. *mb, zivoy il' mer - tvoj, tu zhenshynu. A etikh pod'strazhu vzjat'!*

ri - te - nu - to

об. *Meno mosso.* (♩ = 104.)

Cl. *p*

Fag. *p*

Campana in G. *p* *mf* *pp*

Tam-tam. *pp*

Капитанъ.

(Поднимаютъ тѣло Фонт-Эриха и кладутъ на столъ.)

Какъ Подпо - ру - чивъ?

Скон - чал - ся бѣдный нашъ Фи - фи.

Входитъ Аббатъ.)

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

Meno mosso. (♩ = 104.)

Fl.

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Campana *p*

Tam-tam

Маюръ.

За чѣмъ выйдѣсь? За чѣмъ звонить въ лѣ - ли? Вѣдь э - то вы - зовъ?

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

Andantino. (♩ = 66.)

Ob. *mf*

Cl.

Fag.

Самр.

Tam-tam.

Аббатъ.

Господинъ Маюръ. Смерть сглаживаетъ все. То по у- сон-шемъ звонъ и въ этомъ мы не

Mettez les sourdins.

Andantino. (♩ = 66.)

82

Cl.

Fag.

Самр.

Tam-tam.

Пор. Фрицъ.

Спа-си, Гос-подь, у- сон-ша- го ра - ба

(Опускается на колѣна)

можемъ никому от-ка-затъ.

Спа-си, Гос-подь, у- сон-ша- го ра - ба.

Маюръ.

Спа-си, Гос-подь, у- сон-ша- го ра - ба

div.

p

82

Самр.

Там-там.

и не за_крой е_му сво_и се_ле_нья, Бо_же.

и не за_крой е_му сво_и се_ле_нья, Бо_же.

Капитанъ.

и не за_крой е_му сво_и се_ле_нья, Бо_же.

Мор. Отто.

и не за_крой е_му сво_и се_ле_нья, Бо_же.

и не за_крой е_му сво_и се_ле_нья, Бо_же.