

*Rachmaninoff*  
С. РАХМАНИНОВ

*Rakhmaninov*

*Aleko*

# АЛЕКО

ОПЕРА  
В ОДНОМ ДЕЙСТВИИ

\*

ЛИБРЕТТО

ВЛ. НЕМИРОВИЧА-ДАНЧЕНКО  
по поэме А. С. Пушкина  
„ЦЫГАНЫ“

\*

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*copy*

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ГОСУДАРСТВЕННЫЙ ЦЕНТРАЛЬНЫЙ МУЗЕЙ  
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*Д*

*Редакция*  
*И. ИОРДАН и Г. КИРКОРА*

## ОТ РЕДАКТОРОВ

Партитура оперы С. В. Рахманинова „Алеко“ публикуется впервые.

Опера была написана композитором в 1892 г., в качестве экзаменационной работы, при окончании им Московской консерватории.

Сочиненная в поразительно короткий срок (17 дней), эта работа молодого композитора сразу завоевала общее признание и вызвала большой интерес музыкальных кругов Москвы.

С большим одобрением отнесся к „Алеко“ П. И. Чайковский, содействовавший постановке оперы на сцене Московского Большого театра (премьера состоялась 27 апреля 1893 года). В том же году, под управлением автора, „Алеко“ был поставлен в Киеве.

Местонахождение автографа партитуры неизвестно.

В Государственном Центральном музее музыкальной культуры хранится автограф партитуры, являющийся первоначальным эскизом оперы и весьма существенно отличающийся от окончательной ее редакции.

В основу данного издания положена рукописная копия партитуры, хранящаяся в Центральной музыкальной библиотеке при Ленинградском, ордена Ленина Государственном академическом театре оперы и балета им. С. М. Кирова.

Копия эта носит многочисленные следы работы над нею автора. Рукою С. В. Рахманинова в нее внесены различные поправки, вписки и дополнения, касающиеся главным образом партии оркестра. В этой партитуре, в каватине Алеко, после слов: „в минуту разогнать умела“, — зачеркнута страница партитуры, и на ней рукою С. В. Рахманинова написано: „Отсюда начинать вставку (7 стр.), после которой переписывать страницу 239“. Следующие семь страниц партитуры написаны рукою Рахманинова и являются вторым вариантом каватины Алеко, не вошедшим в первое издание клавира оперы, опубликованного Гутхейлем в 1892 году.

Следующее издание клавира было отредактировано автором и напечатано фирмой Гутхейль уже с этим вторым вариантом каватины. Издания клавира „Алеко“, осуществленные Музгизом в 1925 и 1948 гг., идентичны второму изданию Гутхеля.

Изменения, внесенные автором в клавир, касаются, в основном, вокальных партий солистов и хора, причем самый мелодический рисунок остался неизмененным, а в отдельных местах были внесены незначительные изменения в длительностях отдельных нот; в немногих случаях исправлено голосоведе-

ние в хоре и внесены дополнения и изменения в динамические оттенки и в указание темпов. Учитывая то обстоятельство, что клавир „Алеко“ был переиздан с поправками автора, а к работе над партитурой Рахманинов более не возвращался, редакторы перенесли авторские изменения из второго издания клавира в данное издание партитуры без оговорок.

Динамические оттенки в партии оркестра, имеющиеся в рукописной партитуре, положенной в основу данного издания, сохранены и только в некоторых местах дополнены редакторами.

Все явные ошибки рукописной партитуры исправлены безоговорочно. Наиболее существенные расхождения с текстом рукописной партитуры и дополнения, введенные редакторами, оговорены в сносках или заключены в квадратные скобки.

*И. Иордан, Г. Киркор*

## ДЕЙСТВУЮЩИЕ ЛИЦА

Алеко . . . . .	<i>баритон</i>
Молодой цыган . . . . .	<i>тенор</i>
Старик (отец Земфиры) . . . . .	<i>бас</i>
Земфира . . . . .	<i>сопрано</i>
Старая цыганка . . . . .	<i>контральто</i>

Цыгане и цыганки

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## СОСТАВ ОРКЕСТРА

Малая флейта  
2 флейты  
2 гобоя  
Английский рожок  
2 кларнета (Си ♯, Ля)  
2 Фагота

\*

4 валторны (Фа)  
2 трубы (си ♯)  
3 тромбона  
Туба

\*

Литавры  
Треугольник  
Бубен  
Тарелки  
Большой барабан

\*

Арфа

\*

Скрипки I  
Скрипки II  
Альты  
Виолончели  
Контрабасы

# АЛЕКО

Опера в одном действии

С. РАХМАНИНОВ  
(1873-1943)

## 1. Интродукция

rit.

*Andante cantabile*

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni e Tuba

Timpani

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi



F1.  
Ob.  
Cl.  
Fag.  
(I solo)

Cor.  
pp

Archi  
pp

**1**

F1.  
Ob.  
Cl.  
Fag.  
Cor.  
Archi

**1 unis.**  
**unis.**  
**unis. f**

**II**

F1.  
Ob.  
Cl.  
Fag.  
Cor.  
Archi

**f**  
**ff**  
**ff**  
**ff**  
**ff**  
**ff**

**III**

**ff**  
**ff**  
**ff**  
**ff**  
**ff**  
**ff**

Musical score for orchestra, page 10. The score consists of two systems of music.

**System I:** This system contains six staves. Measures 1-4 show various entries and dynamics (e.g., *p*, *dim.*). Measure 5 begins with a dynamic of *f*. Measure 6 starts with *mf*. Measure 7 starts with *f*.

**System II:** This system contains six staves. Measures 1-4 show sustained notes and eighth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sustained notes and eighth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show sustained notes and eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sustained notes and eighth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show sustained notes and eighth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show sustained notes and eighth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show sustained notes and eighth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show sustained notes and eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show sustained notes and eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show sustained notes and eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show sustained notes and eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show sustained notes and eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show sustained notes and eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show sustained notes and eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show sustained notes and eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show sustained notes and eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show sustained notes and eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show sustained notes and eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show sustained notes and eighth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show sustained notes and eighth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show sustained notes and eighth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show sustained notes and eighth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show sustained notes and eighth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show sustained notes and eighth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show sustained notes and eighth-note patterns.

A detailed musical score page featuring two systems of music. The top system consists of six staves, primarily for woodwind instruments like oboes and bassoons. The bottom system also has six staves, likely for brass or reed instruments. Measure 11 begins with a dynamic of  $f$ . The first staff of the top system has a melodic line with grace notes and slurs. The second staff features a sustained note with a fermata. Measure 12 continues with dynamic markings such as  $f$ ,  $p$ , and  $p$ , and includes various slurs, grace notes, and dynamic changes across all staves.

A musical score page showing four systems of music. The top system has two staves, each with a treble clef and a key signature of one flat. The middle system has three staves, with a treble clef, a bass clef, and another treble clef. The bottom system has three staves, with a bass clef, a bass clef, and another bass clef. Each staff contains various notes and rests, with dynamics like 'ff' (fortissimo) and 'ff>' (fortissimo with a crescendo). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 starts with a piano dynamic.

\* В авторизованной копии партитуры у кларнетов здесь:  Изменено на основании сверки с клавиром

*accelerando*

3

rit.

*accelerando*

3

Musical score page 13, featuring three systems of music for multiple staves. The score includes staves for various instruments, with dynamics such as **fff**, **a2**, and **ff**. The notation includes various note heads, rests, and performance instructions like **>**, **3**, and **v**.

The first system (measures 1-3) shows staves for different voices or instruments, with dynamic markings **fff** and **a2**. Measure 3 ends with a dynamic **fff** and a performance instruction **>>> 3**.

The second system (measures 4-6) continues with staves for different voices or instruments, with dynamic markings **fff** and **a2**. Measures 5 and 6 feature circled notes and dynamic markings **fff**.

The third system (measures 7-9) shows staves for different voices or instruments, with dynamic markings **ff** and **fff**. Measures 8 and 9 feature circled notes and dynamic markings **fff**.

The fourth system (measures 10-12) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 11 and 12 feature circled notes and dynamic markings **fff**.

The fifth system (measures 13-15) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 14 and 15 feature circled notes and dynamic markings **fff**.

The sixth system (measures 16-18) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 17 and 18 feature circled notes and dynamic markings **fff**.

The seventh system (measures 19-21) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 20 and 21 feature circled notes and dynamic markings **fff**.

The eighth system (measures 22-24) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 23 and 24 feature circled notes and dynamic markings **fff**.

The ninth system (measures 25-27) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 26 and 27 feature circled notes and dynamic markings **fff**.

The tenth system (measures 28-30) shows staves for different voices or instruments, with dynamic markings **fff** and **ff**. Measures 29 and 30 feature circled notes and dynamic markings **fff**.

Fit.

F10.

measures 12-15:

- Measure 12: Treble clef, 2 sharps. Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*
- Measure 13: Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*
- Measure 14: Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*
- Measure 15: Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*
- Measure 16: Dynamics: *f dim.*
- Measure 17: Dynamics: *rit.*
- Measure 18: Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*
- Measure 19: Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*
- Measure 20: Bassoon 2: *fff*, Bassoon 1: *fff*. Dynamics: *f dim.*

Andante

pp

pp

pp

pp

pp

pp

pp

pp

[b]

Andante

pizz.

pizz.

pizz.

p

*mf espressivo*

pp

pp

F1.

C1.I

**III**

Cor.

Arpa

Arch.

This section consists of two staves. The top staff includes Flute 1, Clarinet 1, and Horn 3. The bottom staff includes Cello/Bass and Double Bass. Measure 16 starts with eighth-note patterns in the woodwind and brass parts. Measure 17 begins with sustained notes followed by eighth-note patterns.

F1.

C1.

*solo mf*

Fag.

Cor.

Arpa

Arch.

This section consists of two staves. The top staff includes Flute 1, Clarinet 1, and Bassoon. The bottom staff includes Horn, Cello/Bass, and Double Bass. Measure 18 features a bassoon solo with dynamic markings *mf*, *p*, *dim.*, and *pp*. Measures 19 and 20 show rhythmic patterns with dynamics *pp*, *div. arco*, *p*, *dim.*, and *pp*.

## 2. Хор

Берег реки. В глубине сцены разбросаны шатры из белого и пестрого холста. Одни из шатров, Алеко и Земфиры, направо у авансцены. В глубине-телеги, завешанные коврами. Кое-где разведены костры, варится ужин в котлах. Группы мужчин, женщин и детей, смешанные в беспорядке. Общая, но спокойная суета за ужином или за приготовлением к нему. За рекой восходит красноватая луна.

*Allegro vivace*

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni

Timpani C,G

Сопрано

Альты

Хор

Тенора

Басы

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*Allegro vivace*

арко

*p*

арко

*p*

арко

*p*

арко

арко

Timp.

*f*

( занавес поднимается )

*mf*

*mf*

Arch

*mf*

=

F1.

Ob.

C1.

Fag.

4

*p*

*f*

*f*

*f*

*p*

Cor.

Timp.

*p*

*f*

*f*

*b*

*d.*

*d.*

*d.*

4

*f*

*f*

*f*

*d.*

*d.*

*d.*

*d.*

Arch

*f*

*d.*

*d.*

*d.*

F1.  
Ob.  
Cl.  
Fag.  
Cor.  
Archl.

[cresc.] [cresc.] [cresc.] [cresc.] [cresc.] [cresc.]

[cresc.] [cresc.] (t) [cresc.] [cresc.] [cresc.] [cresc.]

[cresc.] [cresc.] [cresc.] [cresc.] [cresc.] [cresc.]

[cresc.] [cresc.] [cresc.] [cresc.] [cresc.] [cresc.]

[cresc.] [cresc.] [cresc.] [cresc.] [cresc.] [cresc.]

==

5

ff dim. ff dim. ff dim. ff dim.

dim. ff dim. ff dim. ff dim.

(t) ff ff ff ff ff ff

ff dim. ff dim. ff dim. ff dim.

5 ff ff ff ff ff ff

ff dim. ff dim. ff dim. ff dim.

ff ff ff ff ff ff

ff dim. ff dim. ff dim. ff dim.

ff ff ff ff ff ff

ff dim. ff dim. ff dim. ff dim.

**poco**      **a**      **poco**      **meno**      **mosso**

Fl.      *p*  
 Ob.      *p*  
 Cl.      *p*  
 Fag.      *p*  
 Timp.      *pp*  
 Archi      *pizz.*  
*p*  
 =  

Cl.  
 Fag.  
 Cor.      *pp*  
*pp*  
 Timp.  
 Xop.      *c.*      *mf*  
*Kak*  
 Archi

*Allegro moderato*

C1. *p*

Fag. *p* *d.* *p.* *b.d.* *p.* *b.d.* *p.* *d.*

Cor. III

*C. Allegro moderato*

Хор. *A.* *воль - ность ве - сел наши очи лег и мирный сон под*

Archi. *arcos p* *p* *arcos*

Ob. *I* *[p]* *p*

C1. *p* *p* *p* *p* *p* *p* *p*

Fag. *b.d.* *p.* *b.d.* *p.* *b.d.* *p.* *b.d.* *p.*

*dim.* *ne - бе - са - - - ми,* *mf* *b.d.* *b.d.*

*6* *6*

Archi. *p* *p* *p* *p* *p* *p* *p*

C1.

Fag.

ve - сел наш ночлег и мирный сон под не - бе -

Archi

O.b.

C1.

Fag.

mej - ду ко - лё - са -  
са ми,

Archi

C1.

Fag.

dim.

мите\_лег, по\_ лу\_за\_ве шан\_ ных ков\_ ра

Archi

Ob.

C1.

Fag.

mi.  
[mf]

меж - ду ко - лё са - ми те\_лег,

Archi

Ob.

C1.

Fag.

A.

по - лу - за - ве - шан - ных ков - ра

Archi

7 Più vivo

F1.

Ob. I

C1.

Fag.

Cor.

7 Più vivo

A.

Т. - ми.

В.

для

для нас вез - де, всег - да до - ро - га, для

Archi

I  
*ff*  
 II  
 I  
*ff*  
*bP*  
*P*  
*ff*  
*[ff]*  
 Для нас вез -  
 нас вез - де, всег - да до - ро - га, для нас вез -  
 нас вез - де, всег - да до - ро - га, для нас вез -  
*f*  
*j.*  
*j.*  
*P.*  
*f.*  
*j.*  
*j.*  
*P.*  
*f.*  
*j.*

I. II. I.

[ff] [ff] [ff]

C. A. T. B.

для нас вез - де, всег - да до -  
 - де, всег - да до - ро - га, для нас вез - де, всег - да до -  
 - де, всег - да до - ро - га, для нас вез - де, всег - да до -  
 - де, всег - да до - ро - га, для нас вез - де,

[fff] [b] [fff] [fff] [fff] [fff]

[ff] [ff] [ff] [ff] [ff] [ff]



8

II I

8 p

8 pizz.

II poco a poco rit.

Musical score for piano, showing three staves. The top staff has dynamics *p*, *p*, and *pp*. The middle staff has dynamics *pp*, *f*, *pp*, and *[pp]*. The bottom staff has dynamics *f* and *pp*.

II

Musical score for piano, continuing from the previous section. It shows three staves with dynamics *pp*, *f*, *pp*, and *[pp]*.

poco a poco rit.

Musical score for piano and voice. The lyrics are:

- де для нас ночь ле - га сень, ночь ле - га сень.  
- де для нас ночь ле - га сень,  
ночь ле - га

Dynamics include *mf*, *pp*, and *pp*.

Musical score for piano, showing three staves. The first staff has dynamics *arg*, *mf*, *pp*, and *pizz.* The second staff has dynamics *arg*, *[pp]*, *pp*, and *pizz.* The third staff has dynamics *[pp]*, *pp*, and *pp*.

Темпо I

9

*p*

*p*

I

*sf*

*pp*

[mf] 9

Темпо I

Про - снув -

шись

сень.

9

Tempo I

(pizz.)

арко

*sf*

*sf*

*p*

арко

F1.

Fag.

III. IV.

Cor.

C.

А. по - ут - ру,

мы от - да - ём свой день

тру -

Archl

=

F1.

Fag.

Cor.

I solo

mf

mf

д у

п е - сням.

Archl

sf

sf

sf

sf

F1.  
Cl.  
Fag.  
Cor.  
Archi

Про - снуй - шись по - ут - ру,

F1.  
Cl.II  
Fag.  
III Cor.  
IV Cor.  
Archi

мы от - да - ём свой день тру - ду

F1. [pp]

C1.II [pp]

Fag. [pp] Isolo

Cor. pp

pp не - сням.

(arco) v

Archiv. arco div. arco 3 mf

[pp]

**10**

F1. mf

C1. mf

Fag. mf

f (f)

f (f)

mf 3

mf

F1. *b*: *p* *dim.* *p*

C1. *b*: *p* *dim.* *p*

Fag. *b*: *p* *dim.* *p*

Arch. *b*: *p* *dim.* *p*

*p* *p*

*Più vivo*

I solo

F1. *p* *ff*

Ob. *p*

C1. *p* *ff*

Fag. *p* *ff*

Cor. *ff*

T. *ff*

B. *ff*

Для нас везде, всег

Arch. *ff* *unis.* *ff*

*ff*

Для нас вез - де, всег - да до - ро - га, для  
- да до - ро - га, для нас вез - де, всег - да до - ро - га, для

11

11

Для нас вез - де, всег -  
нас вез - де, всег - да до - ро - га, для нас вез - де, всег -  
нас вез - де, всег - да до - ро - га, для нас вез - де, всег -  
нас вез - де, всег - да до - ро - га, для нас вез - де, всег -

11

I

*p*

-да до - ро - га.

Вез -

*p*

-да до - ро - га.

Вез -

*p*

-да до - ро - га.

Вез -

*p*

-да до - ро - га.

Musical score page 38, system 12. The score consists of five staves. The top staff (treble clef) has dynamic markings *pp*, *sf*, *pp*, and *mf*. The second staff (treble clef) has *sf* and *pp*. The third staff (middle C clef) has *mf*. The fourth staff (bass clef) has *mf*. The bottom staff (bass clef) has *mf*. The page number 38 is at the top left, and the system number 12 is in a box at the top center.

cresc.

sf

12

-де для нас ноч - ле - га сень.

stacc.

sf

Вез.

cresc.

sf

pp

-де для нас ноч - ле - га сень.

stacc.

sf

Вез.

pp

пoco a poco riten.

II

II

пoco a poco riten.

стес.

-де для нас нач - ле - га сень, нач - ле - га сень.

стес.

орес.

-де для нас нач - ле - га сень, нач - ле - га сень.

орес.

арко

пoco a poco riten.

## 13 Tempo I

F1.

Fag.

I solo

Cor.

C.

A.

Pro . снув - шись по - ут - ру,

Archi

(pizz.)

арко *f*

*p* арко

*p*

=

F1.

Fag.

III. IV

Cor.

dim.

мы от да ём свой день

тру ду и

F1.

I solo

*mf*

*p*

не сням.

*mf*

Pro -

Archi

F1.

*p*

II

C1.

*p*

Fag.

*p*

III.IV

*p*

снув

шись

по ут - ру,

мы от да .

*dim.*

The musical score consists of four systems of music, each with multiple staves. The top system starts with a treble clef staff in B-flat major, followed by an empty staff, another empty staff, and a basso continuo staff with a bassoon-like part. The second system begins with a treble clef staff in G major, followed by an empty staff, another empty staff, and a basso continuo staff with a bassoon-like part. The third system starts with a treble clef staff in B-flat major, followed by an empty staff, another empty staff, and a basso continuo staff with a bassoon-like part. The fourth system starts with a treble clef staff in B-flat major, followed by an empty staff, another empty staff, and a basso continuo staff with a bassoon-like part.

Text in the middle system:

ём свой день тру ду и пе сням.

The bottom system shows basso continuo parts with slurs and dynamic markings (pp, f).

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a rest followed by a eighth note in the treble staff. Measure 12 begins with a dotted half note in the bass staff. Both staves have a common time signature. Measure 13 starts with a rest followed by a eighth note in the treble staff. Measure 14 begins with a dotted half note in the bass staff. Measure 15 starts with a rest followed by a eighth note in the treble staff. Measure 16 begins with a dotted half note in the bass staff. Measure 17 starts with a rest followed by a eighth note in the treble staff. Measure 18 begins with a dotted half note in the bass staff. Measure 19 starts with a rest followed by a eighth note in the treble staff. Measure 20 begins with a dotted half note in the bass staff.

A musical score for four staves of strings. The top staff is a treble clef, the second is a bass clef, the third is another bass clef, and the bottom is a bass clef. The score consists of six measures. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show eighth-note patterns with grace notes. Measure 5 is mostly rests. Measure 6 starts with a whole note followed by a fermata. Above the sixth measure, the word "ritenuto" is written in a bold, italicized font.

## 4. Сцена и хор

Allegro ma non tanto

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni

2 Trombe

3 Tromboni  
e Tuba

Piatti

Gr. cassa

Allegro ma non tanto

Земфира

Молодой  
чыган

Алеко

Старик

Да как же ты не поспешил тотчас во-след не-благо-дар-ной

Allegro ma non tanto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

## 1 Commodo

Musical score page 1 featuring four systems of music. The first system includes parts for two violins, cello, double bass, and clarinet. The second system includes parts for two violins, cello, double bass, and bassoon. The third system includes parts for two violins, cello, double bass, and bassoon. The fourth system includes parts for two violins, cello, double bass, and bassoon. Measure numbers 1 through 4 are indicated above each system.

## 1 Commodo

3.

М. ц.

A.

К че . му? Воль . не . е  
Чре . до . ю всем да .

хищнику и ей, коварной, кинжала в сердце не вон . зил?

Musical score page 2 featuring vocal parts for 'M. ц.' and 'A.'. The vocal parts are written in a melodic line with lyrics in Russian. The lyrics for 'M. ц.' are 'К че . му? Воль . не . е' and 'Чре . до . ю всем да .'. The lyrics for 'A.' are 'хищнику и ей, коварной, кинжала в сердце не вон . зил?'.

## 1 Commodo

Musical score page 3 featuring four systems of music. The first system includes parts for two violins, cello, double bass, and bassoon. The second system includes parts for two violins, cello, double bass, and bassoon. The third system includes parts for two violins, cello, double bass, and bassoon. The fourth system includes parts for two violins, cello, double bass, and bassoon. Measure numbers 5 through 8 are indicated above each system.

3.

пти - цы мла - дость. Кто в си лах у - держать лю - бовь? Воль - не - е пти - цы мла - дость. Кто в си лах

М. д.

е - т - ся ра - дость; что бы - ло, то не бу - дет вновь. Всем да - ет - ся ра - дость; что бы - ло,

[2] Con moto

3.

*pp*

[2] Con moto

М. Ц. у-дер-жать лю-бо-вь?

*pp*

А. то не бу-дет вновь.

*f risoluto*

о, нет! Ко-гда над без-дной мо- ря на-

най-

[2] Con moto

rit.

A. rit.

ду я спяще го вра га,  
кля вусь,  
я в без дну ие блед.

rit.

dim.  
dim.  
dim.  
dim.

dim.  
dim.

B.

A.

не я, столкну презренного злодея.

O, мой о -

dim.  
dim.  
dim.  
dim.  
dim.

A musical score page featuring six staves of music. The top three staves are in treble clef, the fourth staff is in bass clef, and the bottom two staves are also in bass clef. Measure numbers 3 and 4 are indicated above the first and second columns respectively. The instrumentation includes woodwind and brass sections. Dynamics such as *p*, *pp*, and *f* are used throughout the score.

B.

тэц ! А . ле . ко стра . шен . Смот . ри , как вид у . жа . сен . А . ле . ко

Сп .

Не тронь е . го , храни мол - ча . нье . Быть может , то тес . ка из . гна . нья . Хра . ни мол .

3

div.

*pp*

*f*

*unis.*

div.

*pp*

*f*

*unis.*

*pp*

*f*

*pp*

*f*

*pp*

**4** *Meno mosso*

**4** *Meno mosso*

М.д.  
страшн. Смотри, как вид ужасен. Его любовь постыла мне,  
ча-пье. Выть может, то тос-ка изгнанья.

Рев.

**4** *Meno mosso*

Musical score page 10, measures 11-12. The score consists of six staves. Measures 11 (left) and 12 (right) are identical. Each staff has a treble clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a forte dynamic (f). Measure 12 begins with a dynamic instruction: > pp [simile]. The music features eighth-note patterns and sustained notes. Measure 12 concludes with a dynamic instruction: mf.

3.

М. Д. мне скучно: сердце во ли про сит; о го любовь постыла мне,  
нив он, но не страшен мне. Рев.

Алеко *mf* *dim.*

Мнетсяжко:сердце мое сти про сит.

Musical score for four staves (Treble, Alto, Bass, and a lower Bass staff) in common time. The score consists of four measures. Measures 1-2 show eighth-note patterns: Treble staff has eighth-note pairs, Alto staff has eighth-note pairs, Bass staff has eighth-note pairs, and the lower Bass staff has eighth-note pairs. Measures 3-4 show eighth-note patterns: Treble staff has eighth-note pairs, Alto staff has eighth-note pairs, Bass staff has eighth-note pairs, and the lower Bass staff has eighth-note pairs. Measure 3 includes dynamic markings: *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, and *mf*. Measure 4 includes dynamic markings: *pp*, *mf*, *pp*, *mf*, *pp*, and *mf*.

M. ц. мнे скуч . но: сердце во - ли про - сит.  
А. - нив он, и онестра . шей мне.

*dim.*

Мнетяжко : сердце ме . сти про - сит.

Хор

C. f  
А. До  
Т. f  
В. До

5 Vivo

5 Vivo ff

воль но, ста рик!  
Скуч ны з - ти сказ  
воль но, ста рик!  
Скуч ны з - ти сказ

5 Vivo

—ки, за — бу — дем мы их в ве — се —

—ки, за — бу — дем мы их в ве — се —

6

Tamburino  
Cassa

6

лье и в пляс - ке, в ве - се - лье  
и в пляс - ке.

лье и в пляс - ке, в ве - се - лье  
и в пляс - ке.

6

poco a poco meno mosso

I solo

T-rino

Piatti

fff

poco a poco meno mosso

F.I.

Ob.

C.ingl.

Fag.

Cor. I.II

V.-o.

C.-b.

I solo

p

*perdendosi*

I

ppp

ppp

ppp

*perdendosi*

ppp

ppp

ppp ATTACCA

## 5. Пляска женщин

(Во время танцев Зефира и Молодой цыган скрываются)

*Tempo di valse*

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

2 Fagotti

4 Corni

Triangolo

Tamburino

*Tempo di valse*

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

C. ingl.      \*)

*espress.*

C. l.

*mf*

Fag.

pizz.

*pp*

pizz.

*pp*

pizz.

Archi

*pp*

*pp*

*pp*

=

C. l.

*v*

Archi

\*) При отсутствии отдельного исполнителя для партии Сорно Ингл. его может заменить Ов. II [Ред.]

rit.

2 a2

Ob. C.ingl. Cl. Fag.

[p] dim. II pp p

rit.

Arch. dim. pp dim. pp dim. pp dim. pp dim. pp

[ a tempo ] espress.

Ob. Cl.II Fag.

dim.

Cor. I [p] dim.

[ a tempo ] [p]

Arch. p dim. p dim. p dim. p dim. p dim.

ob.

C. II

Cor. I

Archi

3

rit.

g

dim.

I

II

pp

I

[p]

rit.

dim.

dim.

dim.

dim.

dim.

## Con moto

Ob. I  
Cl.  
Cor.  
T-rino

## Con moto

Archi

4

Fl.  
ob.  
Cl.  
Cor.  
T-rino

Archi

Fl.

C1.

Cor.

T-rino

III

dim.

**5**

p

3

3 dim.

3 p 3 3 3 3

tr dim. tr tr tr tr tr tr

tr dim. p

Arch

dim.

dim.

dim.

dim.

dim.

Meno mosso

**IV**

Cor.

Tr-lo

Meno mosso

div. arco

pp

Arch

div. arco

p

div. arco

p

div. arco

pizz.

div. arco

p

arco

arco

Cor. IV      Tr. 10      Archi

Fl.      Cl.      Fag.      Cor.

IV      III

Tr. 10

Archi

6      I      II      III      IV

## Tempo I

Musical score for orchestra and organ, page 10, measures 11-12. The score includes parts for Flute (Fl.), Clarinet in B-flat (C. ingl.), Clarinet in C (Cl.), Bassoon (Fag.), Horn (Cor.), Trombone (Tr. - lo), and Tuba (T-rino). The bassoon part features a prominent eighth-note pattern in measure 11. The flute and clarinet parts have sustained notes with grace notes. The bassoon part has a dynamic marking of [p]. The tuba part has dynamic markings of *pp*, *tr*, *pp*, *tr*, and *pp*. Measure 12 begins with a dynamic of *p*.

### Tempo I

eon sord. unis.

con sord. unis.

non div.  
con sord. pizz.

mf  
con sord. unis.

pp  
unis. pizz.

mf  
Pizz.

Musical score for orchestra and brass band, page 10, measures 11-12. The score includes parts for Flute (Fl.), Clarinet (C. ingl.), Clarinet (Cl.), Trombone (Tr. - lo), Trombone (T. - rino), Bassoon (B. - aso), and Double Bass (Arch). The music features complex rhythmic patterns with sixteenth-note figures, slurs, and dynamic markings like 'tr' (trill) and 'I' (fortissimo).

Fl. I >   
 C. ingl. >   
 Cl. I >   
 Tr-lo   
 T-rino >   
 Archi

rit.

**Fl. I**

**Ob.**

**C. ingl.**

**Cl. I**

**Cor.**

**Tr-lo**

**T-rino**

Archi

arco

rit.

3

pizz.

pp

pp

pizz.

pp

pp

pp

pp

7 [a tempo]

Ob. I espress. dim.

C. ingl. mf dim. I solo mf

Cl. [a tempo] arco pp pp

Archi mf arco pp pp

mf arco pp pp

mf arco pp pp

mf pp

Cl. I espress. I Bb. dim.

Fag. mf dim.

pp pp pp pp pp f

Archi mf dim. dim. dim. dim. dim.

mf

8

C1.

Fag.

Cor.

Archi.

### **Con moto**

Musical score for orchestra and organ, page 10, measures 11-12. The score includes parts for Clarinet (Cl.), Horn (Cor.), and T-rino (organ). The vocal part (T-rino) consists of sustained notes with fermatas. The horn part features eighth-note patterns with grace notes. The organ part (T-rino) includes dynamic markings like *p*, *tr*, *mf*, *dim.*, and *III*. The vocal line ends with a melodic line consisting of eighth-note pairs.

### **Con moto**

pizz.

Musical score for orchestra, measures 11-12. The score includes parts for Violins (2nd and 1st), Violas, Cello, Double Bass, and Bassoon. The violins play eighth-note patterns with dynamics pizz., unis. pizz., and mf. The cellos play eighth-note patterns with dynamics pp, pizz., and mf. The bassoon plays eighth-note patterns with dynamics pp, pizz., and mf. The bassoon's line has a sustained note at the end of measure 12.

Musical score page 9. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor (Cor.), T-rino, and Archi. The Flute and Oboe parts begin with eighth-note patterns. The Cor part features sixteenth-note patterns with dynamic markings *mp*, *f*, *dim.*, and *mp*. The T-rino part consists of sustained notes with dynamics *p*, *tr*, *dim.*, *tr*, *mp*, *tr*, and *dim.*. The Archi part has sustained notes with dynamics *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, and *f*.

10

Meno mosso

F1.

cl.

Cor.

Tr-lo

T-rino

Archi

[pp]

Meno mosso

div. arco

div. arco

div. arco

pizz.

div.

arc.

[arc.]

p

Cor. IV

*pp*

Tr-lo

*p*

Arch

*p*

=

Cor. IV

*pp*

Tr-lo

*p*

Arch

*p*

Cor. IV  
 Tr-lo  
 Archi

*dim.*  
*dzm.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

Fl.  
 Cl.  
 Fag.

I  
*p*  
*pp*  
*ppp*

Cor.  
 Tr-lo

IV  
*pp*  
*ppp*

Archi

*pizz.*  
*pp*  
*non div.*  
*non div.*  
*non div.*  
*unis.*  
*pizz.*

## 6. Пляска мужчин

**Vivo**

Piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni  
e  
Tuba

Timpani

Tamburino

Piatti

Gr. cassa

**Vivo**

senza sord. arco

Violini I

Violini II

Viole

Violoncelli

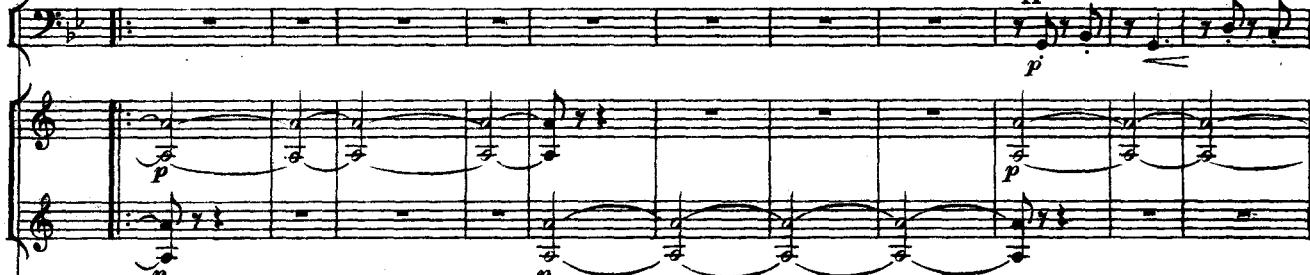
Contrabassi

T-rino

Cassa

Musical score page 91, featuring five systems of music for orchestra. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Bass Trombone, and Bassoon. The first system shows woodwind entries with dynamic markings *ff*, *ff*, *ff*, and *fff*. The second system shows brass entries with dynamic markings *fff*, *fff*, *fff*, and *fff*. The third system shows bassoon entries with dynamic markings *fff*, *fff*, *fff*, and *fff*. The fourth system features vocal entries for "T rino (b)" and "Cassa" with dynamic markings *fff*, *ff*, and *f*. The fifth system concludes with woodwind entries and dynamic markings *fff*, *fff*, *fff*, and *fff*.

**1** Meno mosso, alla zingana      poco a poco accelerando  
 II

Fag. 

Cor. 

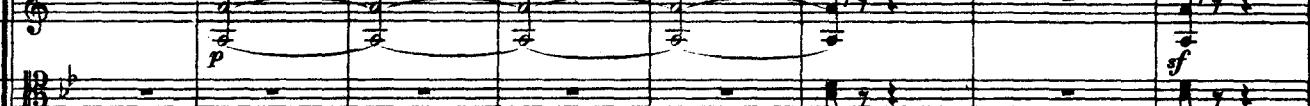
Meno mosso, alla zingana      poco a poco accelerando

Archi 

**2**

Fag. 

Cor. 

Tr. ni e Tuba 

Timp. 

Archi 

Cl.  
 Fag.  
 III. IV  
 Cor.  
 Tr-ni-e Tuba.  
 Timp.  
 Archi  
 Cl.  
 Fag.  
 Archi

3

poco a poco acceler.

1. 2. 3.

a2

a2

T-rino

Cassa

1. 2. 3.

poco a poco acceler.

Musical score page 95, measures 1 through 8. The score consists of eight staves. Measures 1-4 feature dynamic markings **ff**, **a2**, and **ff**. Measures 5-8 feature dynamic markings **f**, **f**, and **f**. The music includes various note heads, stems, and rests.

Musical score page 95, measures 9 through 16. The score continues with eight staves. Measures 9-12 feature dynamic markings **f**, **ff**, and **ff**. Measures 13-16 feature dynamic markings **ff**, **ff**, and **ff**. The music includes various note heads, stems, and rests.



C1.

Fag.

T-rino

Archi

Cl.

Fag.

Archi

5 Vivo

T-rino  
Piatti  
Cassa

ff

5 Vivo

ff

Musical score for orchestra, page 99, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of six measures per staff, with various notes, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf).

T-rino  
Cassa

M. 23208 R.



Fag.II

Cor.

V.c.

C.b.

p

p

p

p

p

7 accelerando

Cl.

Fag.

II.

mf cresc.

mf cresc.

Cor.

mf cresc.

mf cresc.

accelerando

f

cresc.

cresc.

Arch.

f

cresc.

cresc.

cresc.

cresc.

Cl.

Fag.

I.III  
Cor.

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Archi

8

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.-bo.

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.-bo.

Archi

A musical score page featuring six staves of music. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The music consists of six measures per staff. Measures 1-3 show eighth-note patterns with various dynamics (e.g., forte, piano) and accidentals (e.g., flats, sharps). Measures 4-6 show sustained notes or simple eighth-note patterns. The bass staff in measures 4-6 has a unique rhythmic pattern where each measure contains only one note per line, with a sharp symbol above the note in the first three measures and a flat symbol above the note in the last measure.

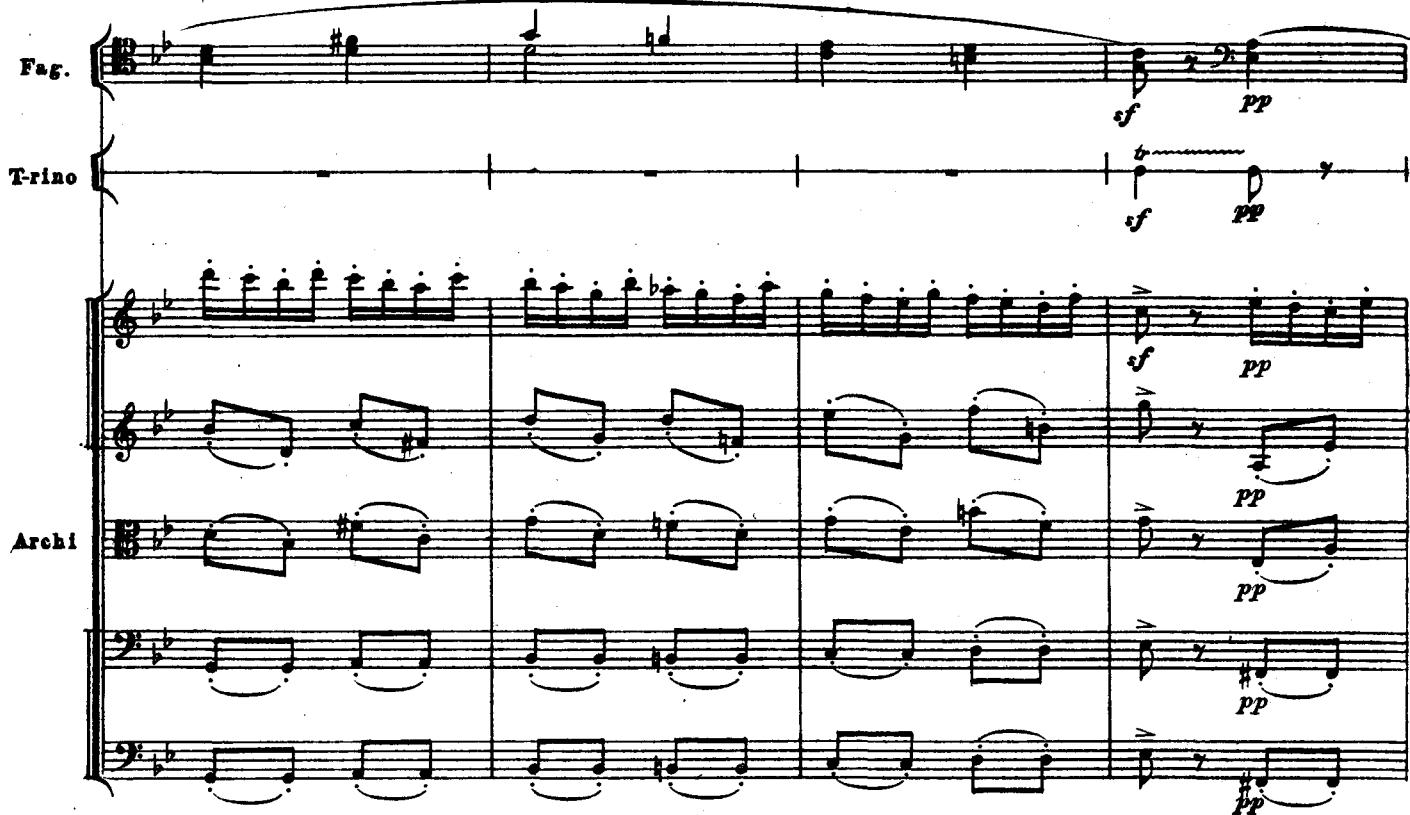
Musical score for orchestra, page 9, measures 1-6. The score consists of five staves. Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Trombones play eighth-note patterns. Measure 3: Trombones play eighth-note patterns. Measure 4: Trombones play eighth-note patterns. Measure 5: Trombones play eighth-note patterns. Measure 6: Trombones play eighth-note patterns.

10

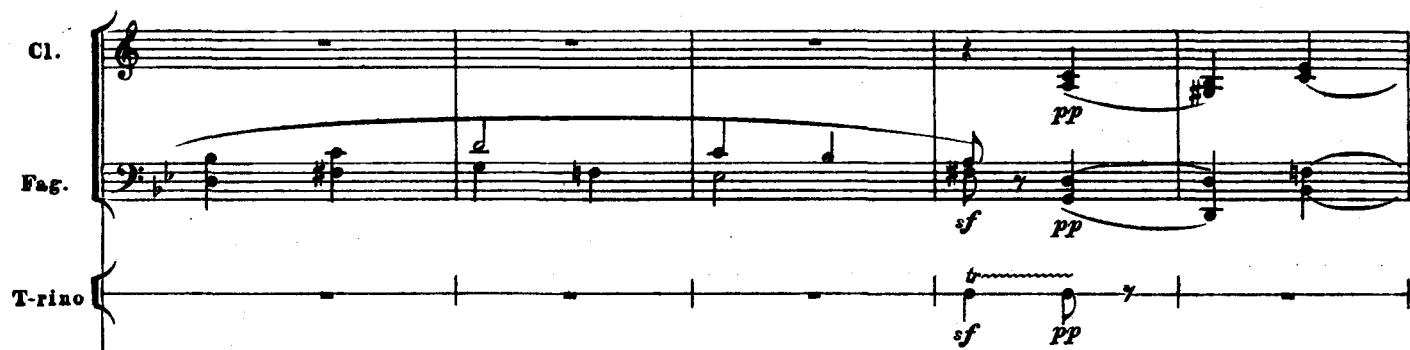
Musical score page 10, measures 11-12. The score consists of eight staves. Measures 11 and 12 begin with eighth-note patterns in the top two staves. Measure 11 includes dynamic markings *ff*, *a2*, and *ff*. Measure 12 includes dynamic markings *ff*, *a2*, and *ff*. Measures 11 and 12 conclude with eighth-note patterns in the bottom two staves. Measure 13 begins with eighth-note patterns in the bottom two staves.

10

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top three staves are for the orchestra (two violins, viola, cello), and the bottom two staves are for the piano. Measure 11 starts with a forte dynamic (ff) in the piano. Measures 12 and 13 begin with piano dynamics (pp). The score includes various articulations such as accents, slurs, and grace notes.

Fag. 

==

C1. 



Cl. *cresc.*  
 Fag. *cresc.* *dim.*  
 Violins *cresc.* *dim.*  
 Archi *cresc.* *dim.*  
 Cello *cresc.* *dim.*  
 Bassoon *cresc.* *dim.*

11

II

Cl.

Fag.

Cor. I, II

ppp dim.

Arch.

pp dim. ppp ppp dim. ppp

Cl.

Fag.

Archi

pp

=

Ob.

Cl.

Fag.

pp

Archi

p

M. 28208 Г.

12

poco

a

poco

accelerando

[p] cresc.  
cresc.  
cresc.  
cresc.

p cresc.  
p cresc.  
[mf]

p cresc.

12

poco

a

poco

accelerando

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score page 112, measures 12-18. The score consists of eight staves. Measures 12-14 show a rhythmic pattern of eighth and sixteenth notes. Measures 15-17 show eighth-note chords. Measure 18 features dynamic markings [f] cresc. and [f] cresc. followed by solo entries for T-rino and Piatti.

*T-rino*

*Piatti*

Musical score continuation, measures 19-25. The score continues with the same instrumentation and dynamic patterns as the previous section, including the solo entries for T-rino and Piatti in measure 18.

acceler. [13]

Musical score page 113, measures 8-13. The score consists of six staves. Measures 8-12 show various rhythmic patterns with many eighth and sixteenth notes. Measure 13 begins with a dynamic of [f] and includes slurs and grace notes.

(b)

(b)

colla bacch.

[f]

acceler. [13]

Musical score page 113, measures 14-18. The score continues with six staves. Measures 14-17 show eighth-note patterns, while measure 18 concludes with a sustained note and a dynamic of [f].

## Presto furioso

Musical score page 114, Presto furioso section. The score consists of six staves. Measures 8-10 show woodwind entries. Measures 11-12 show brass entries. Measures 13-14 show strings. Measures 15-16 show woodwinds. Measures 17-18 show brass. Measures 19-20 show strings. Measures 21-22 show woodwinds. Measures 23-24 show brass. Measures 25-26 show strings. Measures 27-28 show woodwinds. Measures 29-30 show brass. Measures 31-32 show strings. Measures 33-34 show woodwinds. Measures 35-36 show brass. Measures 37-38 show strings. Measures 39-40 show woodwinds. Measures 41-42 show brass. Measures 43-44 show strings. Measures 45-46 show woodwinds. Measures 47-48 show brass. Measures 49-50 show strings. Measures 51-52 show woodwinds. Measures 53-54 show brass. Measures 55-56 show strings. Measures 57-58 show woodwinds. Measures 59-60 show brass. Measures 61-62 show strings. Measures 63-64 show woodwinds. Measures 65-66 show brass. Measures 67-68 show strings. Measures 69-70 show woodwinds. Measures 71-72 show brass. Measures 73-74 show strings. Measures 75-76 show woodwinds. Measures 77-78 show brass. Measures 79-80 show strings. Measures 81-82 show woodwinds. Measures 83-84 show brass. Measures 85-86 show strings. Measures 87-88 show woodwinds. Measures 89-90 show brass. Measures 91-92 show strings. Measures 93-94 show woodwinds. Measures 95-96 show brass. Measures 97-98 show strings. Measures 99-100 show woodwinds. Measures 101-102 show brass. Measures 103-104 show strings. Measures 105-106 show woodwinds. Measures 107-108 show brass. Measures 109-110 show strings. Measures 111-112 show woodwinds. Measures 113-114 show brass. Measures 115-116 show strings. Measures 117-118 show woodwinds. Measures 119-120 show brass. Measures 121-122 show strings. Measures 123-124 show woodwinds. Measures 125-126 show brass. Measures 127-128 show strings. Measures 129-130 show woodwinds. Measures 131-132 show brass. Measures 133-134 show strings. Measures 135-136 show woodwinds. Measures 137-138 show brass. Measures 139-140 show strings. Measures 141-142 show woodwinds. Measures 143-144 show brass. Measures 145-146 show strings. Measures 147-148 show woodwinds. Measures 149-150 show brass. Measures 151-152 show strings. Measures 153-154 show woodwinds. Measures 155-156 show brass. Measures 157-158 show strings. Measures 159-160 show woodwinds. Measures 161-162 show brass. Measures 163-164 show strings. Measures 165-166 show woodwinds. Measures 167-168 show brass. Measures 169-170 show strings. Measures 171-172 show woodwinds. Measures 173-174 show brass. Measures 175-176 show strings. Measures 177-178 show woodwinds. Measures 179-180 show brass. Measures 181-182 show strings. Measures 183-184 show woodwinds. Measures 185-186 show brass. Measures 187-188 show strings. Measures 189-190 show woodwinds. Measures 191-192 show brass. Measures 193-194 show strings. Measures 195-196 show woodwinds. Measures 197-198 show brass. Measures 199-200 show strings.

*T-rino*

Cassa

## Presto furioso

Musical score continuation from measure 114, Presto furioso section. The score consists of six staves. Measures 114-120 show woodwind entries. Measures 121-127 show brass entries. Measures 128-134 show strings. Measures 135-141 show woodwind entries. Measures 142-148 show brass entries. Measures 149-155 show strings. Measures 156-162 show woodwind entries. Measures 163-169 show brass entries. Measures 170-176 show strings. Measures 177-183 show woodwind entries. Measures 184-190 show brass entries. Measures 191-197 show strings. Measures 198-200 show woodwind entries.

This page contains two systems of musical notation on five staves. The notation is handwritten in black ink on white paper. The first system starts with a treble clef, followed by a bass clef, another treble clef, a bass clef, and a treble clef. The second system continues with a bass clef, a treble clef, a bass clef, a treble clef, and a bass clef. Measures are separated by vertical bar lines. Some measures begin with a note head and stem, while others start with a rest. There are several instances of 'bd' (bass drum) and 'p' (piano/soft dynamic) markings. The music is divided into two systems by a large vertical bar line.

14

14

a.2    a.2    a.2

ppp

Cassa

14

ff    ppp

ff    ppp

ff    ppp

ff    ppp

ff    ppp

Musical score page 10, measures 11-12. The score consists of eight staves. Measures 11 start with dynamic *sf* and continue with *ppp*. Measure 12 begins with *sf*, followed by *ppp* dynamics. The vocal line includes lyrics "T-rino t-". The score features various dynamics including *sf*, *f*, *p*, and *ppp*, along with crescendos and decrescendos indicated by arrows.

Musical score for orchestra, page 118, measures 23208-1.

The score consists of six staves:

- Staff 1 (Top):** Treble clef, dynamic **ppp**, slurs, crescendo **sf**, decrescendo **f**, dynamic **ppp**.
- Staff 2:** Treble clef, slurs, crescendo **sf**, decrescendo **f**.
- Staff 3:** Treble clef, slurs, crescendo **sf**, decrescendo **f**.
- Staff 4:** Bass clef, slurs, crescendo **sf**, decrescendo **f**.
- Staff 5:** Bass clef, slurs, crescendo **sf**, decrescendo **f**.
- Staff 6 (Bottom):** Bass clef, dynamic **T-rino**, dynamic **sf**, decrescendo **f**.

Below the staff 6 lyrics, there is a section of six measures featuring eighth-note patterns with slurs and dynamics **ppp**, **sf**, **f**, **ppp**, **ppp**, **sf**, **f**, **ppp**, **ppp**, **sf**, **f**, **ppp**.

15

Musical score page 15, first system. The score consists of six staves. The top four staves are treble clef, and the bottom two are bass clef. Measure 15 begins with a dynamic of *sf*. The second measure starts with *pp*, followed by *cresc.* The third measure starts with *pp*, followed by *cresc.* The fourth measure starts with *p*. The fifth measure starts with *[p]*, followed by *a2*. The sixth measure starts with *[p]*, followed by *a2*. The seventh measure starts with *[p]*, followed by *a2*. The eighth measure starts with *[p]*, followed by *[p]*.

Musical score page 15, second system. This system contains three staves, all in bass clef. The first staff has a dynamic of *sf*. The second staff has a dynamic of *pp*. The third staff has a dynamic of *p*.

15

Musical score page 15, third system. This system contains five staves. The first staff has a dynamic of *sf*. The second staff has a dynamic of *pp*, followed by *cresc.* The third staff has a dynamic of *pp*, followed by *cresc.* The fourth staff has a dynamic of *pp*, followed by *cresc.* The fifth staff has a dynamic of *sf*, followed by *pp*, followed by *cresc.*

A page of musical notation from a score, showing multiple staves for different instruments. The notation includes various dynamics like crescendo (cresc.), decrescendo (eresc.), and fortissimo (fff). There are also specific instructions for certain instruments: 'Cl. muta in A' and 'Piatti colla bacch.' The page is filled with dense musical markings, including note heads, stems, and bar lines.

## 7. Хор

(Цыгане и цыганки начинают укладываться на ночлег.)

**Allegretto**

**2 Corni** I  
*p*

**Сопрано** *ppp*

Ог - ни по - га - ше - ны.

**Альты** *ppp*

**Хор**

**Тенора**

Ог - ни по - га - ше - ны.

**Басы**

**Violini I**

**Violini II**

**Viole**

**Violoncelli**

**Contrabassi**

I  
*ppp*

II  
*pp*

Од - на лу - на си -  
*mf*

Од -  
*mf*

3 3 3 3  
*pp*

3 3 3 3  
*pp*

rizz.  
*pp*

rizz.  
*pp*

Cor. II

я - ет с не - бес - ной вы - ши - ны  
на лу - на си - я - ет с не - бес - ной вы - ши - ны

Archi

та - бор о - за - ря - ет,  
и та - бор о - за - ря - ет.

та - бор о - за - ря - ет,  
и та - бор о - за - ря - ет.

Cor. I.II

Cor. I.II

mf

Ог-ни по-га-ше-ны.

mf

Ог-ни по-га-ше-ны.

Archi

p

p

p

p

I

p

p

p

p

mf

од-

mf

3

3

3

3

pizz.

pizz.

**2**

Cor. I, II

Одна луна сияет с не бесной вышины

Archiv

3

perdendosi

**Cor. I, II**

и та - бор о - за - ря - ет.

**Ог.**

и та - бор о - за - ря - ет.

**Ог.**

**Archi**

ни по - га - ше - ны.

ни по - га - ше - ны.

pizz.

ppp

pizz.

ppp

pizz.

ppp

pizz.

ppp

pizz.

ppp

arco

arco

arco

arco

pizz.

pizz.

pizz.

pizz.

ppp

ppp

ppp

ppp

## 8. Дуэттино

**Moderato**

2 Flauti      2 Oboi      2 Clarinetti (A)      2 Fagotti      2 Corni      Земфира      Молодой цыган      Violini I      Violini II      Viole      Violoncelli      Contrabassi

Cl.      Fag.      M.ц.      Archi

Е - ё      од -

pp

<sup>\*)</sup> В рукописи последняя восьмая здесь соль #. Изменено на основании сверки с клавиром.

Cl. *mf* *dim.*  
 Fag. *mf* *dim.*  
 Cor. *mf* *dim.*  
 Archi *p* *mf* *dim.*  
 Archi *mf* *dim.*  
 Archi *mf* *dim.*  
 Archi *mf* *dim.*  
 Archi *mf* *dim.*  
 Cl. *p* *mf*  
 Fag. *p* *mf*  
 мужревнив и зол. Прощай, по камест не пришёл.  
 доле, на прощанье! Одно, но доле, на прощанье! Скажи придёшь ли на свиданье?  
 Archi *p*  
 Archi *p*  
 Archi *p*

Cl. *mf*  
 Fag. *mf*  
 Cor. *mf*  
 Archi  
 Cresc.  
 Ko - гда поднимется луна... Там, за кургана мон над могилой.  
 Там,  
 при дешь ли на свиданье?  
 Об - ма нет, не при дёт о - на! Ска -  
 // 2  
 Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Fag. *ff*  
 Cor. *ff*  
 Cresc.  
 ten.  
 за кургана мон над могилой...  
 ten.  
*p con agitazione*  
 Беги, вот он!  
 жи, при дешь ли на свиданье?  
 Не при дёт о - на!  
 Скажи, при дешь ли на свиданье?  
 (Алеко показывается)  
 Archi

Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Земф.  
 Archi.

*pp con amore*  
 При - ду, мой ми - лый!

(Молодой цыган уходит. Земфира входит в шатёр и садится у люльки. Алеко около шатра собирает верёвки.)

Cl. *dim.* *pp*  
 Fag. *dim.* *pp*  
 Cor. I. *dim.* *pp*  
 Archi. *ten. ten.* *pp*  
*pp ATTACCA*

## 9. Сцена у люльки

**Allegro risoluto**

2 Flauti      ten. ten. ten. > ten. ten. ten. >

2 Oboi      p ten. ten. ten. sf ten. ten. ten. sf

2 Clarinetti (B)      p ten. ten. ten. sf ten. ten. ten. sf

2 Fagotti      p a2 ten. ten. ten. > ten. ten. ten. > sf f > f

4 Corni      p [a2] ten. ten. ten. > ten. ten. ten. > sf f > f

2 Trombe      sf

3 Tromboni e Tuba

Timpani A, E

Piatti      colla bacch.

Gr. cassa

Arpa

**Allegro risoluto**

Земфира

Алеко

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Земфира 1 *risoluto*

Старый муж, грозный муж,

pizz.

*mf*  
pizz.

*mf*  
pizz.

*mf*  
pizz.

*mf*  
pizz.

*mf*  
pizz.

ff ff *mf*

1

*f*

I

*mf*

*dim.*

режь ме - ня,      жги ме - ня:      я твер\_да, не бо\_юсь ни но\_жа,      ни ог\_ня.

*arco*

*pizz.*

M 23208 Г.

2

[a2]

Piatti      colla bacch.

2

Не на - ви - жу те - бя, пре-зи-

Cl. riten. *dim.* Lento *Tempo I*

Fag. riten. *dim.* *pp*  
Cor. IV

riten. *dim* Lento *Tempo I*

- ра - ю те - бя; я дру - го - го люб - лю, у - ми - ра - ю, лю - бя.

Arch. *dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

I solo [3] *Moderato*

Cl. *mf*

Fag. I. *p*

Cor. *ff*

3. *p* *wf*

[3] *Moderato*

Алеко

Ду - ша то - мит - ся гру - стью

Arch. *ffpp* *ffpp*

Musical score for orchestra, measures 11-12. The score includes parts for Flute (Fl.), Bassoon (Fag.), Clarinet (Cor.), and Trombone (A.).

- Flute (Fl.):** Starts with a rest, then plays a melodic line. Dynamics: *mf*, *I solo*, *mf*.
- Bassoon (Fag.):** Plays sustained notes. Dynamics: *mf*.
- Clarinet (Cor.):** Plays sustained notes. Dynamics: *sf*, *p*.
- Trombone (A.):** Plays sustained notes. Dynamics: *sf*.

The score indicates a key change from C major to B-flat major at the beginning of measure 12.

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1000

**poco a poco accelerando**

F1. Ob. Cl. Cor.

*pp*

II

*pp*

## 4 Allegro risoluto

Арфа {

Allegro risoluto

3.

Режь ме - ня, жги ме - ня, не ска - жу ни - че - го;

pizz. arco

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf pizz.

mf

F1.

C1.

III.IV

Cor.

Arфа {

3.

старый муж, грозный муж, не у - зна - ешь е - го.

A.

Мол .

Archi {

pizz.

f

f

f

f

## 5 Moderate

C1.

Fag.

Cox.

Arpa

I solo

Moderato

S.

A.

чи. Мне пенье на - до - е - ло. Я ди - ких пе-сен не люб - лю.

pizz.

pizz.

pizz.

pizz.

I solo

[I solo]

Fl.

Ob.

C1.

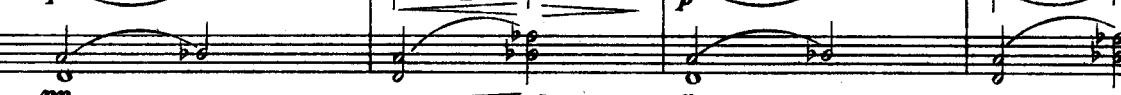
Fag.

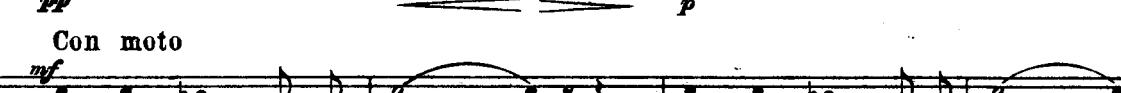
S.

лю-бимъ? Мне ка-ко - е де - ло! Я пе - сню для се - бя по - ю.

Archi

6 Con moto

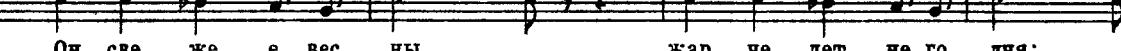
C1. 

Fag. 

Con moto

mf

3. Он све - же - е вес - ни, жар - че лет - не-го дни;





Archl. 







**[7] Moderato**

**[7] Moderato**

Земф.

Так понял песню ты мо-ю?  
ты сердить-ся волен. я

A.

чи, Земфи-ра, я до-во-лен...  
Зем-фи-ра...

C1.

Fag.

Агра

3.

*dim.*

*p affettuoso*

песню про тебя пою. Как ласкала его

Archl

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

я в ночной тишине, как смеялись тогда мы твоей седине.

\*) В рукописи на 4-й четверти здесь: № 7. Изменено редакторами на основании сверки с клавиром

## 8 Con moto

C1.

Fag.

## Con moto

*mf*

Земф.

Archi

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

## Meno mosso

## Meno mosso

*mf*

Как лас . ка - ла е - го я в ноч . ной ти . ши . не, как сме . я - лись то . гда

**9** Allegro risoluto

Fit.

Allegro risoluto

rit.

P-tti

ff

ff

ff

ff

ff

ff

ff

mf

f

colla bacch.

f

**9 Allegro risoluto**

(Земфира уходит направо)

rit.

мы тво\_ей се\_ди\_не.

A!

A musical score page featuring five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are double bass clef. Measure 11 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 12 begins with dynamic markings 'ff' (fortissimo) over the first two measures. The music continues with eighth-note patterns and sustained notes.

Musical score page 10, measures 11-12. The score consists of six staves. Measures 11 (a2) show woodwind entries with dynamic markings *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. Measures 12 (c) show brass entries with dynamic markings *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. The bassoon staff has a dynamic marking *p* and the cello staff has a dynamic marking *c*. The strings play sustained notes. The bassoon staff has a dynamic marking *p-ti* and the cello staff has a dynamic marking *Cassa*. The bassoon staff has a dynamic marking *[sf]*.

## 10. Каватина Алеко

(Луна испытывает высоко и становится меньше и бледнее)

**Moderato**

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti a2

4 Corni

2 Trombe

3 Tromboni e Tuba

Timpani

Алеко

**Moderato**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

**1**

C1.  
Fag.  
Cor.  
Tr - be  
Tr-ne III  
e Tuba

*p*  
*I. II*  
*p*

*p commendo*      *mf*      *p*  
*pp*  
*pp*  
*pp*

Весь та\_бор спит.      Лу\_на над ним полночной кра\_со \_ то\_ю бле\_щет.

**2**

Fl.  
C1.  
Fag.  
Cor.  
Arch

*p*  
*p*  
*p*  
*p*

*mf*      *f*      *dim.*      *mf*

Что ж серд\_це бед\_но\_е тре\_пе\_щет? Како\_ю грустью я томим?  
Я без за\_.

*p*  
*p*  
*p*  
*p*

*pizz.*  
*pizz.*  
*p*

## Allegro ma non troppo

C1. *cresc.* *f* *dim.*

Fag. *cresc.* *f* *dim.*

Cor. *cresc.* *f* *dim.*

*mf*

Allegro ma non troppo

- бот, без со - жа - ле - нья ве - ду ко - чу . ю . щи - е дни.

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

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

Archi *cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*rit.* 3 *p*

C1. *p*

Fag. *p*

Cor. *fp* *fp*

Tr.be. *fp* *fp* *fp* *fp*

*rit.* *con spirito*

Презрев о . ко . вы про . све . ще . нья, я во . лен

*fp* *fp* *pp*

*fp* *fp* *pp*

Archi *fp* *fp* *pp*

*fp* *fp* *pp*

Ob.

Cl.

Fag.

так же, как о . ни, я во - лен также, как о . ни. Я жил, не

Archl

оркестр

при . зна . ва . я вла . сти судьбы ко . вар . ной и сле . пой. Но,

\* В рукописи на второй четверти здесь: Изменено на основании сверки с клавиром

4

C1.  
Fag.  
Cor.  
Arch.  
C1.  
Fag.  
Cor.  
Tr-be  
Tr-neIII  
e Tuba  
Arch.

bo - же, как играют стра - сти мо - ей по - слуш - но - ю ду - шой!..

I

rit.

III

I

[p]

ten.

con sord.

mf  
con sord.

p  
con sord.

p

## 5 Meno mosso

I

Cor.

*mf**sop anima*

Как неж - но пре-кло-нись ко мне, в пустынной ти . ши .

Archi

*pp**pizz.**pp**pizz.**pp**cresc.**f**p*

не часы поч . ны . е про-во . ди . ла! Как ча-сто ми . лым ле-петаньем, у-по .

*cresc.**f**pp**cresc.**f**pp**cresc.**f**pp**cresc.**f**pp*

Cor.

- и тель-nym лоб-зань-ем, за - дум-чи-вость мо - ю в ми - ну-ту ра-зо-гнать у-ме-ла!

Archi

Fag.

Cor.

Я по-мнию: сне - гой, пол-ной стра - сти, шеп -

Archi

soli  
a2

[mf] express.

soli  
a2

[mf] express.

mf p

mf p

- та . ла ми се о . на тог . да: „Люб . лю тे . бя! в тво . ей я вла . сти!

mf p

mf p

mf p

mf p

mf p

mf p

<sup>a2</sup>

molto cresc.

**6 Con moto**

<sup>a2</sup>

molto cresc.

<sup>b2</sup>

<sup>a2</sup>

molto cresc.

**8**

**f**

**6 Con moto**

Тво - я, А.ле.ко, на . все г - да!" И всё тог -

<sup>a2</sup>

<sup>mf</sup>

<sup>p</sup> molto cresc.

<sup>mf</sup>

<sup>p</sup> molto cresc.

<sup>mf</sup>

<sup>p</sup> molto cresc.

<sup>mf</sup>

<sup>p</sup> molto cresc.

**f**

<sup>\*)</sup> В рукописи здесь поставлено rit.



Musical score for orchestra and choir, page 156, measures 1-3. The score consists of six staves. The top three staves are for strings (two violins, viola, cello), with dynamics *mf*. The bottom three staves are for bassoon, with dynamics *mf*. Measure 1: Violin 1 and 2 play eighth-note pairs. Measure 2: Violin 1 and 2 play eighth-note pairs. Measure 3: Violin 1 and 2 play eighth-note pairs.

Musical score for orchestra and choir, page 156, measures 4-6. The score consists of six staves. The top three staves are for strings (two violins, viola, cello), with dynamics *mf*. The bottom three staves are for bassoon, with dynamics *mf*. Measure 4: Violin 1 and 2 play eighth-note pairs. Measure 5: Violin 1 and 2 play eighth-note pairs. Measure 6: Violin 1 and 2 play eighth-note pairs.

и, как без . ум . ный це . ло . вал е . ё ча . ру . ю . щи . е о . чи ,

Musical score for orchestra and choir, page 156, measures 7-9. The score consists of six staves. The top three staves are for strings (two violins, viola, cello), with dynamics *mf*. The bottom three staves are for bassoon, with dynamics *mf*. Measure 7: Violin 1 and 2 play eighth-note pairs. Measure 8: Violin 1 and 2 play eighth-note pairs. Measure 9: Violin 1 and 2 play eighth-note pairs.

кос чуд.ных прядь тем.не.е но . чи, у - ста Зем.фи.ры...

158

a2  
mf

a2  
mf

cresc.

cresc.

cresc.

А о - на, вся не - гой,

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

acceler.

Musical score page 10, measures 11-12. The score consists of four staves. The top staff (treble clef) has a melodic line with eighth-note patterns. The second staff (treble clef) has a sustained note followed by eighth-note patterns. The third staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has sustained notes. Measure 11 ends with a dynamic *f*. Measure 12 begins with a dynamic *f* and ends with a dynamic *mf*.

Musical score for orchestra, page 10, measures 11-12. The score consists of six staves. Measures 11 and 12 begin with a dynamic of *mf*. The first staff (treble clef) has a single eighth note. The second staff (treble clef) has two eighth notes. The third staff (treble clef) has one eighth note. The fourth staff (bass clef) has one eighth note. The fifth staff (bass clef) has one eighth note. The sixth staff (bass clef) has one eighth note.

acceler.

страстью полна,

прильнув ко мне,

в гла-за гля-де - ла ...

A musical score for orchestra, page 10, featuring five staves of music. The first three staves are in treble clef, G major, and common time. The fourth staff is in bass clef, C major, and common time. The fifth staff is in bass clef, F major, and common time. Measure 11 starts with eighth-note patterns on all staves. Measure 12 begins with dynamic markings 'mf' above the first three staves, followed by eighth-note patterns. The bass staves continue their eighth-note patterns throughout the measure.

a2

dim.

sf

dim.

sf

sf

pp

И что ж?

И что ж?

Земфира не вер.

dim.

dim.

dim.

dim.

dim.

7 Meno mosso rit.

7 Meno mosso rit.

на ! Зем - фи - ра не вер - на ! Моя Зем - фи - ра о . хла .

*senza sord.*

*senza sord.*

*senza sord.*

*p*

*arco*

*p*

*arco*

*p*

Musical score page 8, measures 1-4. The score consists of six staves. Measures 1-2 show woodwind entries with dynamics *p* and crescendos. Measure 3 begins with a forte dynamic. Measures 4-5 show sustained notes with crescendos. Measures 6-7 show eighth-note patterns with dynamics *p* and crescendos. Measures 8-9 show sustained notes with crescendos. Measures 10-11 show eighth-note patterns with dynamics *p* and crescendos. Measures 12-13 show sustained notes with crescendos. Measures 14-15 show eighth-note patterns with dynamics *p* and crescendos. Measures 16-17 show sustained notes with crescendos. Measures 18-19 show eighth-note patterns with dynamics *p* and crescendos. Measures 20-21 show sustained notes with crescendos.

8 *pp* (уходит налево)

- де - ла !

*accelerando*

Musical score page 163 featuring three systems of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Clarinet, Bassoon, Trombone, and Percussion.

**System 1:** Measures 1-3. Dynamics: *f*, *f*, *f*. Articulations: [cresc.], [cresc.], [cresc.]. Measure 4: *f*, [cresc.].

**System 2:** Measures 1-3. Dynamics: *mf*, *mf*. Articulations: <sup>3</sup>, <sup>3</sup>, [cresc.]. Measures 4-5: Rests.

**System 3:** Measures 1-3. Dynamics: *f*, *f*, *f*. Articulations: [cresc.], [cresc.]. Measure 4: *f*, [cresc.].



[10]

b.p.

a<sup>2</sup>

*mp*

*pp*

*mf*

*p*

*pp*

I

*p*

*pp*

[10]

<>

*mp*

<>

<>

<>

*pp*

## 11. Интермеццо

(Луна скрывается и ночь постепенно сменяется чуть брезжущим утром.)

*Allegretto pastorale*

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

2 Fagotti

2 Corni

II

*p*

*cresc.*

*p*

Arpa

*Allegretto pastorale*

Violini I

Violini II

Viole

Violoncelli

Contrabassi

rit. a tempo

**1**

F1.  
Ob.  
C.ing.  
Cl.  
Fag.  
Cor.II  
Arch.

muta in Ob.II\*)

1 2 3 4

pp tenuto  
pp tenuto  
pp tenuto  
pp tenuto

**2** L'istesso tempo

**3**

F1.  
Ob.  
Cl.  
Fag.  
Cor.  
Agrpa  
Arch.

cresc.  
cresc.  
cresc.  
cresc.  
I. II  
p

1 2 3 4 5 6 7 8

\*) При отсутствии отдельного исполнителя для С.ингл.  
M 23208 Г.

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa

4

*mf*

*p*

*p*

*mf*

*p*

*p*

*8*

*8*

*8*

*mf*

*div.*

*pp tenuto*

*div.*

*pp tenuto*

*div.*

*pp tenuto*

*div.*

*pp tenuto*

*rit.*

*simile cresc.*

*simile cresc.*

*simile cresc.*

*mf dim.*

*mf dim.*

*mf dim.*

*mf dim.*

==

5

*div.*

*pp tenuto*

*div.*

*pp tenuto*

*div.*

*pp tenuto*

*div.*

*pp tenuto*

*simile cresc.*

*simile cresc.*

*simile cresc.*

*mf dim.*

*mf dim.*

*mf dim.*

*mf dim.*

6 [a tempo]

F1.  
Ob.  
C.ingl.  
Cl.  
Fag.  
Cor.I.II  
Arpa  
Arch.

F1.  
Ob.  
C.ingl.  
Cl.  
Fag.  
Cor.I.II  
Bass.

\*) При отсутствии отдельного исполнителя эти 4 такта в партии Corno ingle. опускаются. [Ред.]  
М. 23208 Г.

C1.

Fag.

Cor.I.II

Arga

Archi

pp

pp

pp

pp

M. 23208 Г.

## 12. Романс молодого цыгана

(За сценой)

**Mолодой цыган**

**Allegretto**

**1** *f* *dim.*

Взгля - ни: под от - да - лён - ким

**Aгра**

*p* *sf* *p* *mf*

**2**

сво - дом гу - ля - ет воль - на - я лу - на;

*p* *mf*

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

на всю при - ро - ду ми - мо - хо - дом рав - но си - я - нье льёт о -

**3** *Un poco più mosso* *p*

на. Кто в не - бе ме - сто ей у -

*f* *dim.* *p*

*p* *cresc.*

ка - жет, про - мол - вя: „Там о - ста - но - вись!“ Кто серд - цу

*cresc.*

M.Д. rit. dim. 4 p  
 ю - ной де - вы ска - жет: „Лю - би од - но, не из - ме - ни - сь!“

Арфа { mf p

[ a tempo ] 5 p  
 Кто в не - бе ме - сто ей у - ка - жет, про - мол - вя:  
 {

cresc. rit.  
 „Там о - ста - но - вись!“ Кто серд - цу ю - ной де - вы ска - жет:  
 { cresc. mf dim. p

mf rit. cresc. f a.  
 „Не из - ме - ни - сь, лю - би од - но!“ cresc. f a.  
 {

dim. f f.  
 { dim. pp

### 13. Дуэт и финал

(Начинает светать)

*Allegro moderato*

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni

2 Trombe

3 Tromboni  
e  
Tuba

Timpani

Piatti

Gr. cassa

Арфа

Земфира

Молодой цыган

Violini I

Violini II

Viole

Violoncelli

Contrabassi

I

6

*mf*

a.2 soli

*mf*

8

*mf*

6

*mf*

6

*dim.*

*pp*

6

*dim.*

*pp*

I

[P] *dim.*

*pp*

*pp*

(Земфира и Молодой цыган входят)

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Più vivo

1

Più vivo

Земф.

1

*mf**p*

По - ра!

По - ра, мой милый, по - ра!

М. ц.

*mf**cresc.*

По - стой!

Нет, нет по -

dim.

*pp*

*pp*

*pp*

*dim.*

*mf*

*ten.* *mf*

*ten.* *pp*

*ten.* *pp*

*dim.*

*pp*

12. Рахманинов. Алеко

M. 28208 Г.

2

ти - ме - на по - гу - биши!

Нет, по - ра!

Ми - ну - ту!

по -

*p*

*p*

*p*

*arco*

*p*

*arco*

По - ра, мой милый, по - ра!

стой!

Нет, нет, по -

Musical score page 180 featuring a vocal part and a piano accompaniment. The vocal part includes lyrics in Russian. The piano part consists of four staves, each with a treble clef and a bass clef. The score is divided into measures by vertical bar lines. Dynamics such as *mf*, *dim.*, and *ten.* are indicated above the staves. The vocal line begins with a sustained note followed by eighth-note patterns. The piano accompaniment features eighth-note chords and sustained notes. The lyrics are as follows:

Уж поздно,  
стой! Дождёмся дни. Как

The score continues with more measures of vocal and piano parts, maintaining the same structure and dynamics.

rob - ко ты лю - бишь. Ми - ну - ту!

M 28208 T.

dim.

*p:*

[*dim.*]

ты ме - ня по - гу - бишь!

Ми - ну - ту!

[*dim.*]

[*dim.*]

[*dim.*]

[*dim.*]

[*dim.*]

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

3 L'istesso tempo Agitato

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni  
e Tuba

Timpani

Arpa

3 L'istesso tempo Agitato

Земфира

Если без меня вернётся муж...

Молодой цыган

(Алеко входит)

Алеко

Вернул... ся он... Стойте! Ку...

Violini I

Violini II

Viole

Violoncelli

Contrabassi

\* В рукописи на четвёртой четверти у кларнетов здесь: Изменено на основании сверки с клавиром [Ред.]

[f] = f dim.

I

f dim.

f dim.

III

[f] = f dim.

A. (Земфире)

-да вы? Стойте! Иль во сне я гре-жу? Где же тво-я лю-

Musical score page 185 featuring vocal parts (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are in four staves, with lyrics in Russian. The orchestra includes strings, woodwinds, and brass. Dynamics like *f* and *ff* are indicated. Measure numbers 3 and A are shown.

**Vocal Parts:**

- Soprano:** "Отстань! Ты о... посты... лемне." (Measure 3)
- Alto:** "Былое не вернёт... ся вновь!" (Measure 3)
- Tenor:** "бовь?" (Measure A)
- Bass:** "Зем..." (Measure A)

**Orchestra:** Measures show various instruments playing chords and sustained notes.

4

rit. Meno mosso

I

4

rit. Meno mosso

A. f. *фи . ра!* Зем . фи . ра! Вспомни, ми . лый друг! Всю жизнь я отдал за жела . ньесто .

I.

B.

M. d.

A.

бой делить любовь, до - суг и доб - револьно - е из - гна - нье. Любовь про -

M. 23208 Г.

3.

жалок он! Смешон и жалок он!

М.Ц.

жалок он! Смешон и жалок он!

А.

шла как сон, любовь прошла как сон! О, нет, злодей! Я пред то-

бой от прав моих не от - ка - жусь, иль мищеньем на - сла.

Земфира

(Молодому цыгану)

*ff*

Бе - ги, мой друг, бе - ги, мой друг, бе -  
жусь.

5 *lunga*

3. *lunga* ff

5 *lunga* ff

Ги!  
А. (закалывает его) А.

По-стой! Ку-да, кра - са-вец мо-ло-дой? Ле-жи!..

**6** **Moderato**

con sord.  
a2

f      *mf*

А - ле - ко!

**6** **Moderato**

**S.**

А - ле - ко!

А - ле - ко,

А - ле - ко,

ты у-

Мол. цыган *f*

у - ми - ра - - ю!

у - ми - ра - ю!

(умирает)

З.

- бил е\_го! Взгля\_ни, ты весь о\_брыв\_ гай кро \_ вью! О, что ты

cresc.

f

7

S.  
сде - лал! о, что ты сде - лал!

A.  
Ни - че - го.

7

И.  
Ды.

Three systems of musical notation for orchestra and voice. The top system shows measures 1-3 with dynamics **fff**, **ff**, and **f**. The middle system shows measures 4-6 with dynamics **ff**, **f**, and **f**. The bottom system shows measures 7-9 with dynamics **fff**, **ff**, and **fff**. The vocal line is written in the soprano clef, with lyrics in Russian: "ши - те - перь - о - го - лю - бо - вью...". The vocal part begins at measure 4 with dynamic **ff**. The lyrics "ши - те - перь" are at the start of measure 4, "о - го" in measure 5, "лю -" in measure 6, and "бо -" in measure 7. The vocal line continues with dynamic **fff** through measure 9.

*3. con anima*

ми . . . лый мой! Про . сти ме . на! Мо . я лю . бовь те . бя егу.

*simile*

*f* — *pp*

*simile*

*f* — *pp*

*f* — *pp*

*b*

*pp*

*p* — *f* — *pp*

*p*

*D, Fis, G, A, B*

(рыдает)

би ла. о, ми лый мой! Про сти ме.

*f*

*f*

*f*

*f*

*pp*

*pp*

на! Моих любовь те бла сгу би ла.

**8 Più mosso**

Musical score page 11, measures 11-12. The score consists of eight staves. Measures 11 (left column) show various dynamics: first staff (ff), second staff (ff), third staff (ff), fourth staff (ff), fifth staff (ff), sixth staff (ff), seventh staff (ff), and eighth staff (ff). Measures 12 (right column) show dynamics: first staff (ff), second staff (ff), third staff (ff), fourth staff (ff), fifth staff (ff), sixth staff (ff), seventh staff (ff), and eighth staff (ff). Measure 12 also includes dynamic markings: first staff (mf), second staff (mf), third staff (mf), fourth staff (mf), fifth staff (mf), sixth staff (mf), seventh staff (mf), and eighth staff (mf).

**[8] Più mosso**

*cresc.*

Не боюсь тебе.

T<sub>BO</sub> = H = V =

## Ты плачешь?

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves: Violin 1 (G clef), Violin 2 (C clef), Cello (C clef), Double Bass (C clef), and Piano (F clef). The piano part includes dynamic markings such as ff, sfp, and p. Measures 11 and 12 show a rhythmic pattern of eighth and sixteenth notes, with measure 12 concluding with a forte dynamic ff.

3.

Гро - зы пре - зи-ра - ю, тво - ё у - бий - ство про - кли.

accelerando

на - ю.

A. *ff*

у - мри ж иты!

accelerando

9

*cresc.*

*cresc.*

*cresc.*

*a2*

*fff*

*#p*

*fff*

*[mf] cresc.*

*ff*

*ff*

*[mf] cresc.*

(поражает её ножом)

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

Musical score for orchestra, page 203, featuring three staves:

- Staff 1:** Treble clef, key signature of one sharp. Measures 1-2 show sustained notes. Measure 3 begins with a dynamic  $\text{f}$ . The first measure of the section starts with a eighth-note pattern:  $\text{B} \text{ A} \text{ G} \text{ F#}$ , followed by a sixteenth-note pattern:  $\text{G} \text{ F#} \text{ E} \text{ D}$ .
- Staff 2:** Treble clef, key signature of one sharp. Measures 1-2 show sustained notes. Measure 3 begins with a dynamic  $\text{f}$ . The first measure of the section starts with a eighth-note pattern:  $\text{B} \text{ A} \text{ G} \text{ F#}$ , followed by a sixteenth-note pattern:  $\text{G} \text{ F#} \text{ E} \text{ D}$ .
- Staff 3:** Bass clef, key signature of one sharp. Measures 1-2 show sustained notes. Measure 3 begins with a dynamic  $\text{f}$ . The first measure of the section starts with a eighth-note pattern:  $\text{B} \text{ A} \text{ G} \text{ F#}$ , followed by a sixteenth-note pattern:  $\text{G} \text{ F#} \text{ E} \text{ D}$ .

The section concludes with a repeat sign and the label "a2". The score continues with a new section starting on page 204.

*Andante cantabile*  
I solo

pp

a.2 pp

a.2 pp

pp

pp

pp

Земфира

*Andante cantabile*

у-ми-ра - ю лю-бя,

pp

pp

pp

pp

I

*p*

I solo

[*p*]

*mf*

*pp*

у.ми.ра - ю лю . бя!      У.ми.ра - ю,      у . ми .ра - ю      лю . бя!

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

**Vivo**

10

C.

A.

Хор Т.

Б.

10 **Vivo**  
pizz.

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains sixteenth-note patterns with slurs and dynamic markings *v*, *#*, and *arco*. The second staff has a bass clef and a common time signature, with sixteenth-note patterns and dynamic *v*. The third staff is labeled "Archi" and has a bass clef, a common time signature, and sixteenth-note patterns with dynamic *p* and *pizz.* The fourth staff has a bass clef, a common time signature, and sixteenth-note patterns with dynamic *p* and *pizz.* The fifth staff has a bass clef, a common time signature, and sixteenth-note patterns with dynamic *p*.

Musical score for orchestra, page 10, measures 10-11. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion. Measure 10 starts with a dynamic of *f*. Measure 11 begins with a dynamic of *p*, followed by *ff*. The strings play eighth-note patterns, while the woodwinds and brass provide harmonic support. The bassoon has a prominent role in the harmonic foundation.

1

[I] [p]

a2 sfp

r

во\_жит э \_ та ночь? Что здесь слу чи - лось? Что за крик?

мят? О чём шу\_мят? О чём шу\_мят? Что здесь за крик?

gfp

I solo

[p] cresc.

cresc.

cresc.

cresc.

I

[p] cresc.

*mf*

Что там за крик? Ко-го тре-

крик? Ко-го тре- во- жит э-та ночь? Что там за крик?

О чём шумят? О чём шумят? Что там за крик?

Что здесь случи-лось? Что здесь случи-лось? Что здесь слу-чи-лось?

*sf cresc.*

*sf cresc.*

*sf cresc.*

*sf cresc.*

*sf cresc.*

I

[I]

I

I

f

во - жит э . та ко чь? Что здесь слу - чи - лось?

*mf*

Что здесь слу чи - лось? Что здесь слу чи - лось?

*mf*

Что здесь слу чи - лось? Что здесь слу чи - лось?

*f*

Что там за крик? Что здесь слу чи - лось?

*ff*

Встань, ста\_рик!

*ff*

*pizz.*

*arco*

*arco*

*arco*

*ff*

[11]

Moderato

Старик (вбегает)

[11] Moderato

[f]

А - ле - ко! Зем - фи - ра!      Дочь!      Смо -

a2  
 b2  
 p

I solo  
 mf

pp a2  
 pp  
 pp

- три-те,      плач-те,      вот о-на!      Лежит в кро-ви о-баг-ре-на.  
 (Цыгане в у-

f  
 f  
 ff

mf  
 mf  
 mf  
 mf

**[12] Allegro fiero**

- жас обступают группу)

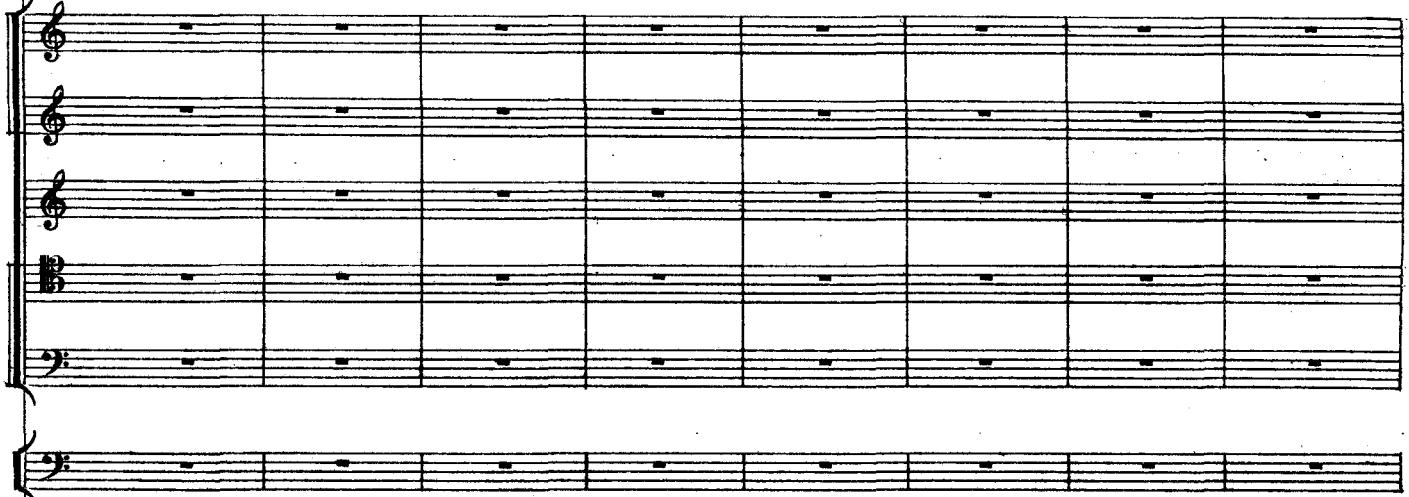
**[12] Allegro fiero**

- жас\_но\_е де\_ло луч соли\_ца встре\_ча\_ет. У - жас\_но\_е де\_ло луч соли\_ца встре\_ча\_ет. За  
- жас\_но\_е де\_ло луч соли\_ца встре\_ча\_ет. У - жас\_но\_е де\_ло луч соли\_ца встре\_ча\_ет. За

Musical score page 10, measures 11-12. The score consists of eight staves. Measures 11 and 12 begin with dynamic *f*. Measure 11 ends with a fermata over the first two notes of the next measure. Measure 12 begins with a dynamic *p*. The vocal parts (Soprano, Alto, Tenor, Bass) sing eighth-note patterns primarily. The piano part (Pianoforte) provides harmonic support with sustained notes and eighth-note chords. The strings (Violin I, Violin II, Cello, Double Bass) play eighth-note patterns. The woodwinds (Oboe, Clarinet, Bassoon) provide harmonic support with sustained notes and eighth-note chords. The brass (Horn, Trombone) play eighth-note patterns. The percussion (Timpani, Snare Drum, Bass Drum) provides rhythmic support with eighth-note patterns. The vocal parts sing eighth-note patterns primarily. The piano part (Pianoforte) provides harmonic support with sustained notes and eighth-note chords. The strings (Violin I, Violin II, Cello, Double Bass) play eighth-note patterns. The woodwinds (Oboe, Clarinet, Bassoon) provide harmonic support with sustained notes and eighth-note chords. The brass (Horn, Trombone) play eighth-note patterns. The percussion (Timpani, Snare Drum, Bass Drum) provides rhythmic support with eighth-note patterns.

A musical score for four voices, likely a quartet, set in common time. The key signature is A major (three sharps). The vocal parts are arranged in four staves, each with a different vocal range. The lyrics, written in Russian, are: "чyi пре\_stуп ле\_nья наш тa\_бор стра да\_ет? За чyi пре\_stуп ле\_nья наш тa\_бор стра." This phrase is repeated twice more below. The music includes dynamic markings like 'f' (forte) and 'p' (piano), and various rests and note heads.

Musical score for orchestra, page 10, measures 11-12. The score consists of six staves. Measure 11 starts with a forte dynamic (ff) in the first staff. Measures 12 and 13 begin with piano dynamics (p). Measure 14 starts with a forte dynamic (ff). Measures 15 and 16 begin with piano dynamics (p). Measures 17 and 18 begin with forte dynamics (ff). Measures 19 and 20 begin with piano dynamics (p). Measures 21 and 22 begin with forte dynamics (ff). Measures 23 and 24 begin with piano dynamics (p). Measures 25 and 26 begin with forte dynamics (ff). Measures 27 and 28 begin with piano dynamics (p). Measures 29 and 30 begin with forte dynamics (ff). Measures 31 and 32 begin with piano dynamics (p). Measures 33 and 34 begin with forte dynamics (ff). Measures 35 and 36 begin with piano dynamics (p). Measures 37 and 38 begin with forte dynamics (ff). Measures 39 and 40 begin with piano dynamics (p). Measures 41 and 42 begin with forte dynamics (ff). Measures 43 and 44 begin with piano dynamics (p). Measures 45 and 46 begin with forte dynamics (ff). Measures 47 and 48 begin with piano dynamics (p). Measures 49 and 50 begin with forte dynamics (ff). Measures 51 and 52 begin with piano dynamics (p). Measures 53 and 54 begin with forte dynamics (ff). Measures 55 and 56 begin with piano dynamics (p). Measures 57 and 58 begin with forte dynamics (ff). Measures 59 and 60 begin with piano dynamics (p). Measures 61 and 62 begin with forte dynamics (ff). Measures 63 and 64 begin with piano dynamics (p). Measures 65 and 66 begin with forte dynamics (ff). Measures 67 and 68 begin with piano dynamics (p). Measures 69 and 70 begin with forte dynamics (ff). Measures 71 and 72 begin with piano dynamics (p). Measures 73 and 74 begin with forte dynamics (ff). Measures 75 and 76 begin with piano dynamics (p). Measures 77 and 78 begin with forte dynamics (ff). Measures 79 and 80 begin with piano dynamics (p). Measures 81 and 82 begin with forte dynamics (ff). Measures 83 and 84 begin with piano dynamics (p). Measures 85 and 86 begin with forte dynamics (ff). Measures 87 and 88 begin with piano dynamics (p). Measures 89 and 90 begin with forte dynamics (ff). Measures 91 and 92 begin with piano dynamics (p). Measures 93 and 94 begin with forte dynamics (ff). Measures 95 and 96 begin with piano dynamics (p). Measures 97 and 98 begin with forte dynamics (ff). Measures 99 and 100 begin with piano dynamics (p).



да-ет? у жас\_но\_е де\_ло луч солица встре\_ча\_ет. У жас\_но\_е де\_ло луч солица встре.

да-ет? у жас\_но\_е де\_ло луч солица встре\_ча\_ет. У жас\_но\_е де\_ло луч солица встре.

да-ет? у жас\_но\_е де\_ло луч солица встре\_ча\_ет. У жас\_но\_е де\_ло луч солица встре.



ча\_ет. За чьи преступ ленъя наш та\_бор стра да\_ет? За  
ча\_ет. За чьи преступ ленъя наш та\_бор стра да\_ет? За

13

Lento

a.2

Земфира 13 Lento

pp (умирает)

о - тец!

Е - го рев - ность сгу - би - ла...

У - ми - ра - ю!

## 14 Moderato

Старая цыганка

## 14 Moderato

A.

Ст.

На - ве - ки по - чи - ла!

Зем - фи - ра!

На - ве - ки по - чи - ла!

На - ве - ки по - чи - ла!

На - ве - ки по - чи - ла!

На - ве - ки по - чи - ла!

Musical score page 219, measures 1-4. The score consists of six staves. Measures 1-2 show various entries from different instruments. Measures 3-4 feature sustained notes with grace notes and dynamic markings 'sf'.

A. *Фи - ра!*      Взгля - ни пред собой на зло . де - я.      За

Musical score page 219, measures 5-8. The score continues with six staves. Measures 5-6 show sustained notes with grace notes and dynamic markings 'sf'. Measures 7-8 show sustained notes with dynamic markings 'sf'.

Fl. *pp*  
 Ob. *pp*  
 Cl. *pp*  
 Fag.  
 Cor. *pp*  
 A. *f*  
 миг тво - ей ра - дост - ной жиз - ни сбо -  
 Archi  
 =  
 Fl. *pp*  
 Ob. *pp*  
 Cl. *pp*  
 Fag.  
 Cor. I.II  
 A. - ю я от - дам не жа - ле - я.  
 Archi

Musical score page 10, measures 11-12. The score consists of eight staves. Measure 11 (left page) starts with a forte dynamic (ff) and includes dynamics such as crescendo (cresc.), decrescendo (dim.), and sforzando (sf). Measure 12 (right page) continues with ff dynamics and includes sf dynamics. The score features various instruments, including woodwinds, brass, and strings, with specific parts like Bassoon 1, Bassoon 2, Trombones, and Double Bass.

## Старая цыганка

My.

cresc.

**ff**

cresc.

**ff**

cresc.

**ff**

dim.

dim.

dim.

cresc.

**ff**

cresc.

**ff**

cresc.

**ff**

dim.

dim.

cresc.

**ff**

cresc.

**ff**

cresc.

**ff**

## 15 Allegro ma non troppo

F1. *p*

C1. *p*

Fag. II *p*

Ст. цы-  
ганка *mf*  
- жья! И - ди - те над ре - кой мо -

viole *p*

|||

Ги - лы све - жи - е ко - пать. А

|||

жё - ны скорб - ной че - ре - дой все

F1.  
Cl. I  
Fag.  
Viole  
V-cellii

II  
в о чи мёрт вых це ло вать.

F1.  
Cl.  
Fag.  
V-cellii

I  
pp  
pp  
pp  
Старик (к Але  
Мы

16 Grave  
Cl.  
Fag.  
Ст.  
Archi

ко, сидящему на камне)  
дики, нет у нас за ко нов, мы не тер за ем, не каз ним. Не нуж но

p  
cresc.  
f  
mf  
p  
p  
p pesante  
p pesante

17 Con moto

Сп.

кро - ви на ми сто - нов,

но жить с убийцей не хотим.

Мы ди - ки, нет у нас за-

f 17 Con moto

С.

f

Мы ди - ки, нет у нас за-

А.

f

Мы ди - ки, нет у нас за-

Т.

f

Мы ди - ки, нет у нас за-

Б.

f

Мы ди - ки, нет у нас за-

Musical score page 225 featuring a vocal part and multiple instrumental parts (string quartet). The vocal part has lyrics in Russian:

ко . нов, мы не тер - за - ем, не каз - ним. Не нуж - но кро - ви нам и

The instrumental parts consist of four staves, each with a different instrument's name above it: Violin 1, Violin 2, Cello, and Double Bass. Dynamics such as ff, f, cresc., and decresc. are indicated throughout the score.

Sheet music for orchestra and choir, page 226. The score consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the bottom four staves, with lyrics in Russian. The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) are on the top six staves. The vocal parts sing in unison. The lyrics are as follows:

стонов, но жить с у - бий цей не хо - тим, жить с у - бий цей не хо - тим. у -

стонов, но жить с у - бий цей не хо - тим, жить с у - бий цей не хо - тим. у -

стонов, но жить с у - бий цей не хо - тим, жить с у - бий цей не хо - тим. у -

The instrumentation includes strings (Violin I, Violin II, Viola, Cello, Double Bass), woodwind (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), and percussion (Drum, Cymbal). Dynamic markings such as *fff*, *dim.*, *p*, and *III* are present throughout the score.

18 Tranquillo

18 Tranquillo

жа - сен нам твой буд - дет глас.

I solo

*p*

*cresc.*

*p*

I solo

*p*

*cresc.*

*f*

*cresc.*

*f*

*p*

*cresc.*

Мы роб - ки и доб - ры ду - шой. Ты зол и смел,

*cresc.*

*f*

*p*

Мы роб - ки и доб - ры ду - шой. Ты зол и смел,

*cresc.*

*f*

*p*

Мы роб - ки и доб - ры ду - шой. Ты зол и смел,

*cresc.*

*f*

*p*

*cresc.*

*f*

*cresc.*

*f*

*p*

*cresc.*

*f*

*cresc.*

*f*

о - ставь же нас. О - ставь же нас.      Мы роб - ки и доб - ры ду -

о - ставь же нас. О - ставь же нас.      Мы роб - ки и доб - ры ду -

о - ставь же нас. О - ставь же нас.      Мы роб - ки и доб - ры ду -

о - ставь же нас. О - ставь же нас.      Мы роб - ки и доб - ры ду -

I

cresc. f pp

I

cresc. f pp

cresc. f pp

шой. Ты зол и смел, о - ставь же нас. О - ставь же

шой. Ты зол и смел, о - ставь же нас. О - ставь же

шой. Ты зол и смел, о - ставь же нас. О - ставь же

шой. Ты зол и смел, о - ставь же нас. О - ставь же

cresc. f pp

cresc. f pp

cresc. f pp

Musical score page 231 featuring a vocal part (Soprano) and a piano accompaniment.

**Vocal Part (Soprano):**

- Text: "нас. Про - сти! Да бу - дет мир с то - бой."
- Performance instructions: "pp" (pianissimo), "ppp" (pianississimo).

**Piano Accompaniment:**

- Text: "нас. Про - сти! Да бу - дет мир с то - бой."
- Performance instructions: "pp" (pianissimo), "ppp" (pianississimo).
- Notes: The piano part includes eighth-note patterns and sustained notes.

Musical score page 282 featuring a vocal part and a piano accompaniment. The vocal part consists of three staves: soprano, alto, and bass. The piano accompaniment is shown in two staves below. The vocal parts begin with a melodic line, followed by a section of sustained notes. The piano accompaniment features eighth-note patterns and sustained notes. The vocal parts sing the lyrics "Про - сти! Да бу - дет мир с то - бой." in three different measures. The piano accompaniment ends with a dynamic marking of *mf*.

Про - сти! Да бу - дет мир с то - бой.

Про - сти! Да бу - дет мир с то - бой.

Про - сти! Да бу - дет мир с то - бой.

**[19] Lento lugubre. Alla marcia funebre**

12 8  
pp

12 8  
pp

12 8  
[pp]

12 8  
Piatti 12 8  
Cassa 12 8  
pp

**[19] Lento lugubre. Alla marcia funebre**

(Трупы уносят)

Алеко

*mf*

0,

unis.  
con sord.

sul G

*mf*

sul G

*mf*

sul G

*mf*

sul G

pizz.

pizz.

pp

Musical score page 234 featuring five systems of music. The top system consists of five staves: Treble, Bass, Alto, Tenor, and Bass. The second system has four staves: Treble, Bass, Alto, and Tenor. The third system has three staves: Treble, Bass, and Tenor. The fourth system has two staves: Bass and Tenor. The fifth system has one staff: Bass. The vocal parts include lyrics in Russian: "го - ре!", "о, тос - ка!", and "о - пять о -". The piano part is indicated by a bass staff with various dynamics and markings like "ten.". Measure numbers 1 through 10 are present above the staves.

Musical score page 285 featuring four systems of music for three voices (Soprano, Alto, Bass) and piano.

**System 1:** Soprano, Alto, Bass staves. Dynamics:  $\text{ff}$ ,  $\text{f}$ ,  $\text{pp}$ . Stage direction: *(Занавес медленно опускается)*.

**System 2:** Soprano, Alto, Bass staves. Dynamics:  $\text{f}$ .

**System 3:** Soprano, Alto, Bass staves. Dynamics:  $\text{f}$ .

**System 4:** Soprano, Alto, Bass staves. Dynamics:  $\text{f}$ .

**Text:**

- дин,
- о - дин!

— дин,  
о — дин!

(Занавес медленно опускается)

**20** Andante cantabile

ritten.

20 Andante cantabile

riten.

A page from a musical score for orchestra, numbered 20. The title "Andante cantabile" is at the top center, with "riten." (ritenuto) written below it. The score consists of eight staves: 1. Violin I (top staff), 2. Violin II, 3. Viola, 4. Cello, 5. Double Bass, 6. Flute, 7. Clarinet, and 8. Bassoon. The music includes various dynamics like ff, f, p, pp, and sforzando marks (sfz). Measure 20 begins with a dynamic ff. Measures 21-22 show woodwind entries with dynamics p and pp. Measures 23-24 feature a prominent bassoon line with dynamics ff and sforzando. Measures 25-26 show a return to woodwind entries with dynamics p and pp. Measures 27-28 conclude with a bassoon line and a final dynamic pp.

**[20]** Andante cantabile riten.

Musical score for strings (Violin 1, Violin 2, Cello, Double Bass) in 2/4 time, key signature of B-flat major. The score consists of four staves. Measures 1-3 show eighth-note patterns with grace notes and slurs. Measure 4 begins with a dynamic of **pizz.** followed by **ppp** (pizz.) and ends with **ppp**.