

# SCENE 4

Спальня графини, освещённая лампадами

№ 16

## СЦЕНА И ХОР

Andante mosso

2 Flauti  
2 Oboi  
(Ob. I=Corno inglese)  
2 Clarinetti A  
Clarinetto basso B  
2 Fagotti

Andante mosso

Герман  
ХОР

Andante mosso  
con sordini

2 пульты  
4 пульты  
Violini I  
4 пульты  
Violini II  
divisi  
Viole divisi  
Violoncelli  
divisi  
Contrabassi

Archi

The first system of the musical score consists of ten staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each marked with a piano (*p*) dynamic. The bottom three staves are for woodwinds (Flutes, Oboes, and Clarinets), with the Clarinet part marked *pp*. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first measure shows a melodic line in the strings, while the woodwinds play a rhythmic accompaniment. The second measure continues the melodic development in the strings.

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Archi

The second system of the musical score consists of ten staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each marked with a piano (*p*) dynamic. The bottom three staves are for woodwinds (Flutes, Oboes, and Clarinets), with the Clarinet part marked *pp*. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first measure shows a melodic line in the strings, while the woodwinds play a rhythmic accompaniment. The second measure continues the melodic development in the strings.

Archi

musical score for the first system of strings, measures 1-9. The score is in G major (one sharp) and 4/4 time. It features five staves for violins (I, II, III, IV) and one staff for the cello and double bass. The dynamic marking *poco più f* is present on the violin staves. The cello and double bass part begins with a *p* dynamic marking. The music consists of a melodic line in the violins and a rhythmic accompaniment in the lower strings.

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Archi

musical score for the second system of strings, measures 10-19. The score continues from the first system. The dynamic marking *mf* is used for the violin parts. The cello and double bass part has a *p* dynamic marking. A box containing the number 10 is placed above the first measure of the second system. The music continues with the same melodic and rhythmic patterns as the first system.

Archi

The first system of the musical score consists of ten staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music is in 4/4 time and features a key signature of two sharps (D major or F# minor). The string parts are marked with dynamics *p* (piano) and *mf* (mezzo-forte). The woodwind parts include melodic lines with accents and slurs, and some woodwinds have a rhythmic accompaniment of sixteenth notes. A double bar line is present at the end of the system.

Archi

The second system of the musical score continues the orchestral arrangement. It features the same ten staves as the first system. The string parts continue with melodic lines and dynamics *mf* and *p*. The woodwind parts include melodic lines with accents and slurs, and some woodwinds have a rhythmic accompaniment of sixteenth notes. A double bar line is present at the end of the system.

Archi

The first system of the musical score consists of ten staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each marked with a *pp* dynamic. The bottom five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons), with the bottom-most staff also marked *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A section titled "SAHABEC" begins in the second measure of the woodwind staves. A double bar line is present after the first measure.

SAHABEC

Archi

The second system of the musical score consists of ten staves. The top five staves are for string instruments, each marked with a *p* dynamic. The bottom five staves are for woodwinds, with the bottom-most staff marked *pp*. The key signature and time signature remain the same as in the first system. A section titled "SAHABEC" continues in the woodwind staves. A double bar line is present after the first measure.

Archi

Archi

Archi

The first system of the musical score consists of ten staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each marked with a *cresc.* (crescendo) and a *f* (forte) dynamic. The bottom five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), with dynamics ranging from *mp* (mezzo-piano) to *f*. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The first measure of the strings features a *cresc.* marking, and the woodwinds have various articulations and dynamics.

Archi

The second system of the musical score continues with ten staves. The top five staves are for string instruments, with dynamics marked as *mp* (mezzo-piano) and *f*. The bottom five staves are for woodwinds, with dynamics marked as *mp* and *p* (piano). The music maintains the same key signature and time signature as the first system. The strings play a melodic line with a *mp* dynamic, while the woodwinds provide harmonic support with various articulations and dynamics.

Archi

Musical score for strings, measures 25-30. The score is in G major (one sharp) and 4/4 time. It consists of five staves for the string section. The first four staves are for the Violins I, Violins II, Violas, and Cellos/Double Basses. The fifth staff is for the string ensemble. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. Dynamics include *dim.* (diminuendo) and *p* (piano). A double bar line is present at the end of measure 29.

Archi

Musical score for strings, measures 31-36. The score is in G major (one sharp) and 4/4 time. It consists of five staves for the string section. The first four staves are for the Violins I, Violins II, Violas, and Cellos/Double Basses. The fifth staff is for the string ensemble. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A box containing the number 30 is located above the first staff at the beginning of measure 31. A double bar line is present at the end of measure 35.



Archi

The first system of the musical score consists of 12 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each starting with a *pp* dynamic marking. The next two staves are for woodwinds (Flutes and Clarinets), both playing a continuous sixteenth-note pattern. The bottom five staves are for the lower strings (Double Basses, Cellos, and Violas), with *pp* markings. The system concludes with a double bar line and a repeat sign. The dynamic markings transition from *pp* to *mp* across the system.

Archi

The second system of the musical score consists of 12 staves. The top five staves are for string instruments, all starting with a *pp* dynamic marking. The woodwind section (Flutes and Clarinets) continues with their sixteenth-note pattern, with a *pp* marking appearing in the second measure. The lower string section (Double Basses, Cellos, and Violas) also starts with *pp* markings. The system concludes with a double bar line and a repeat sign. The dynamic markings transition from *pp* to *ppp* across the system.

(Через потайную дверь входит Герман. Он осматривает комнату)

Archi

The first system of the musical score consists of ten staves. The top five staves are for the Violin I, Violin II, Violin III, Viola, and Violoncello parts, all marked with a piano (*p*) dynamic. The bottom five staves are for the Double Basses, with the first two marked *p* and the last two marked *pp*. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The first measure shows a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. The second measure continues this pattern. The third measure shows a change in the lower strings, with a *pp* marking. The system concludes with a double bar line.

Archi

The second system of the musical score consists of ten staves, mirroring the structure of the first system. The top five staves are for the Violin I, Violin II, Violin III, Viola, and Violoncello parts, all marked with a piano (*p*) dynamic. The bottom five staves are for the Double Basses, with the first two marked *p* and the last two marked *pp*. The music continues from the first system, with similar melodic and rhythmic patterns. The system concludes with a double bar line.

Archi

Musical score for the first system, featuring strings and piano accompaniment. The score is in G major (one sharp) and 3/4 time. It consists of 12 staves. The top four staves are for the string section (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for the piano accompaniment (Right and Left Hand). The first measure of the strings is marked *p* (piano). The piano accompaniment starts with a steady eighth-note pattern in the right hand and a bass line in the left hand. A double bar line is present after the first measure. The second measure is marked *mp* (mezzo-piano). A box with the number '40' is located at the top right of the page.

Герман

Всѣ

Archi

Musical score for the second system, featuring a vocal line and strings. The score is in G major (one sharp) and 3/4 time. It consists of 12 staves. The top staff is for the vocal line, with the name 'Герман' written above it. The vocal line has a few notes in the second measure, with the word 'Всѣ' written below. The bottom eleven staves are for the string section (Violins I, Violins II, Violas, Cellos/Double Basses). The strings play a similar pattern to the first system, starting with a *pp* (pianissimo) dynamic. The piano accompaniment continues with the same eighth-note pattern. A double bar line is present after the first measure. The second measure is marked *mp* (mezzo-piano) for the strings and *ppp* (pianississimo) for the piano accompaniment. A box with the number '40' is located at the top right of the page.

Г. так, как мне о - на ска - за - ла...

V-le *pp*

Vo.

C-b. *pp*

Г. Что же? бо - юсь я что ли? Нет!

Archi *p*

Г.

Так, ре-ше-но,

я вы-ве-да-ю тай-ну у ста-

Archi

Cl.

F.

Г.

- ру - хи!

V-le

C-b.

50

(задумывается)

50

Cl. I

Fg.

Г.

Archi

This system contains the first two measures of the score. The Clarinet I part begins with a melodic line marked *pp*. The Bassoon part has a similar melodic line, also marked *pp*. The Trumpet part is silent. The String section consists of five staves, with the first two (Violins) playing a rhythmic pattern of eighth notes.

Cl.

Fg.

Г.

Archi

А е с л и тай . ны нет ? и э . то всё пу . стой лишь

This system contains the next two measures. The Clarinet part has a melodic line with a *p* dynamic. The Bassoon part has a similar melodic line, also marked *p*. The Trumpet part has a melodic line with lyrics underneath. The String section consists of five staves, with the first two (Violins) playing a rhythmic pattern of eighth notes.

Cl.   
 Fg.

(Идёт к дверям Лизы. Проходя, он останавливается у портрета Графини)

G.   
 бред мо-ей боль-ной ду-ши?

V-le   
 Vo.

(Бьёт полночь)

Archi

Archi

Archi



Archi

Musical score for strings (Archi) in G major, 4/4 time. The score consists of 11 staves. The first five staves are for Violins I, Violins II, Violas, Cellos, and Double Basses. The last six staves are for the string ensemble, including a double bass line. Dynamics range from *f* (forte) to *pp* (pianissimo). The score is divided into two measures. The first measure shows a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. The second measure shows a dynamic shift to *mf* and *dim.* (diminuendo).

Fg.

Musical score for figured bass (Fg.) in G major, 4/4 time. The score consists of 7 staves. The first staff is for the figured bass, marked *ppp*. The second staff is for the Violin I, marked *unis.* and *pp*. The third staff is for the Violin II, marked *unis.* and *p* to *pp*. The fourth staff is for the Violoncello (V-le), marked *pp*. The fifth staff is for the Viola, marked *unis.* and *p* to *pp*. The sixth staff is for the Double Bass (C-b.), marked *pp*. The seventh staff is for the figured bass, marked *pp*. The score is divided into two measures. The first measure shows a rhythmic accompaniment in the figured bass and a melodic line in the strings. The second measure shows a dynamic shift to *pp*.

F1.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Г.

А вот о-на! „Ве-не-ро-ю Мо-сков-ской!“ Ка- кой - то тай- ной

Archi

*espress.*

*espress.*

*espress.*

*unis. espress.*

*unis.*

*pp* *3* *3* *arco* *3* *3*

Fl.

Ob. I

Cl. I

Cl. b.

Fg.

Cr.

Г.

си - лой я с не - ю свя - зан ро - ком. Мне ль от те - бя, те -

Archi

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Г.

Archi

*mf*

*f*

*mf*

*f*

*a2*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*sf*

*do*

*do*

бе ли от ме-ня, но чувствую, что од-но-му из нас по-гибнуть от дру-

Fl.

Ob.

Cl.

Cl. b.

Fg. *f* *a2* *di - mi - nu -*

Cr.

Tr. *ro - ro!*

Archi *ff* *ff* *di - mi - nu -*

*f* *di - mi - nu -*

The image shows a page of a musical score. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Trumpet (Tr.), and a string section (Archi). The woodwinds and strings are playing a melodic line with lyrics 'di - mi - nu -'. The bassoon part has a 'f' dynamic and an 'a2' marking. The string section is marked 'ff'. The trumpet part has the lyrics 'ro - ro!'. There are various musical notations including slurs, accents, and dynamic markings throughout the score.

a2

Fg. *en do p pp*

Г. *Гля.*

Archi *en do p pp*

Г. *жу я на те\_бя и не.на.ви.жу, а на.смот.реть ся.вдов.сль не могу!*

Archi *mp p 3 3 3 3 6 6*

Cl. *a2 p* *cre* *scen* *do*

Cl. b. *p* *cre* *scen* *do*

Fg. *a2 p* *cre* *scen* *do*

V-le *6* *6* *6* *6* *6* *6* *6* *6* *cre* *scen* *do*

Vc. *6* *6* *6* *6* *6* *6* *6* *6* *cre* *6* *6* *scen* *6* *6* *do*

C-b. *p* *cre* *scen* *do*

80

Ob.

Cl. *a2 mf cresc.* *ff*

Cl. b. *mf cresc.* *ff*

Fg. *mf cresc.* *ff*

Cr.

Г. *ad lib.*

Бе-жать хо-тел бы прочь, но не-ту

Archi *mf cresc.* *ff*

80

Molto più mosso

Ob. *p espress.*

Cr. *p*

Г. си-лы... Пыт-ли-вый взор не мо-жет о-тор-вать-ся от страш-но-го

Molto più mosso

Archi *p* *3* *3* *sim.*

Tempo I

Ob. *p*

Fg. *p*

Cr. *pp* II

Г. и чуд-но-го ли-ца!

Tempo I

Archi *p* *senza sordini*



Ob.

Fg.

Cr. II

IV

Г.

Нет, нам не разо-й - тись без встре-чи ро - ко -

Vc.

C-b.

90

Ob.

Cl.

Fg.

Cr.

Г.

- вой!

Vc.

C-b.

рсо cre - scen do

рсо cre - scen do

90

Ob. *di - mi - nu - en -*

Cl. *di - mi - nu - en -*

Fg. *di - mi - nu - en -*

Cr. I. II.

Fl.

Vc. *mf p dim. pp*

C-b. *mf p dim. pp*

Ob. I *- do pp*

Cl. *- do pp*

Fg. *- do pp*

Fl.

Vc.

C-b.

Allegro moderato

Музыкальные партитуры для сопрано (Ср.) и тенора (Т.).

Ср.: Ша-ги! Сю-да и-дут!.. Да!

Т.: Ша-ги! Сю-да и-дут!.. Да!

Allegro moderato

Музыкальные партитуры для струнных инструментов (Archi).

Archi: *pp* senza sord. *sim.*

Музыкальные партитуры для духовых инструментов: Флюгельгорн (Fl.), Обойа (Ob.), Кларнет (Cl.), Фагот (Fg.).

Fl.: *pp*

Ob.: *pp*

Cl.: *pp*

Fg.: *p*

(скрывается за занавеской будуара)

Музыкальная партитура для сопрано (Ср.).

Ср.: Ах, будь что бу-дет!

Музыкальные партитуры для струнных инструментов (Archi).

Archi: *ppoco cresc.*

Fl. I  
Ob. I  
Cl. I  
Fg. I

(Вбегает горничная и поспешно зажигает свечи. За ней прибегают другие горничные и прижи-

Archi

Fl. I  
Ob. I  
Cl. I  
Fg.

валки.)

(Входит Графиня, окружённая суетя-

Archi

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

ХОР ПРИЖИВАЛОК И ГОРНИЧНЫХ

щимаются горничными и приживалками)

Archi

Fl. *a2* *pp*

Ob. *pp*

Cl. *pp*

Cl. b.

Fg. *p* *pp* *a2*

Cr. *pp*

Сопрано *mf*

Альты *mf*

Бла - го - де - тель - ни - ца на - ша, как из - во - ли - ла гу - лять? Свет нам

Archi *pp* *p*

*a2*

F1. *pesante* *p*

Ob. *pesante* *mp*

Cl. *pesante* *p*

Cl. b.

Fg. *a2* *pesante* *p*

Cr. *p* *pp*

*pp* *pp*

ба - рыньюш - ка хо - чет вер - но по - чи - вать! У - то - ми - лись чай?

ба - рыньюш - ка хо - чет вер - но по - чи - вать! У - то - ми - лись чай? Ну и

Archi *p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

Fl. *p*

Ob. *p*

Cl. *p*

Cl. b. *p*

Fg. *p*

Cr. *p* — *pp*

Ну и что же, был кто луч - ше там со -

что же, был кто луч - ше там со - бой? Бы - ли,

Archi *p* *pp* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*



Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

(провожают Графиню в будуар)

(за сценой)

- бо ю? Бы ли, мо - жет быть, мо - ло - же, но кра - си - вей ни од - ной! Бла - го -

мо - жет быть, мо - ло - же, но кра - си - вей ни од - ной, ни од - ной!

Archi

Ob.

- де - тель - ни - ца на - ша, свет наш ба - ры - нюшка, у - то - ми - ла - ся чай, хо - чет,

I

V.

II

sempre pizz.

Vo.

pp

C-b.

sempre pizz.

pp

Fl.

pp

Ob.

Cl.

pp

(Входит Лиза, за ней идёт Маша.) Лиза

Нет, Ма. ша, ней. ди за мной!

вер - но, по - чи - вать!

Archi

pp

arco 3

pp

Fl. *cre - scen do mf f*

Cl. *cre - scen do mf*

Л. Нет, ни че-го...

Маша  
Что с ва-ми, ба-рышня? Вы блед-ны!

Archi *cre - scen do mf pp*

*arco*

*arco*

*arco*

130

Л. Да! он при.

(догадываясь)

М. Ах, бо-же мой! Не-у-же-ли?

I *pp cre*

V. *pp cre*

II *pp cre*

V-le *pp cre*

Vo. *pp cre*

130

Fl. *a2* *p*

Ob. *I* *p*

Cl. *I* *p*

Л. *- дёт... Молчи! Он, мо-жет быть, уж там и ждёт... По-сте-ре.*

V. I *scen* *do* *mf* *p*

V. II *scen* *do* *mf* *p*

V-le *scen* *do* *mf* *p*

Vc. *scen* *do* *mf* *p*

Fl. *a2* *mp* *mf*

Ob. I *mp* *mf*

Cl. *mp* *mf*

Fg. I *mp* *mf*

Л. *Ма-ша*  
*- ги нас, Ма-ша! будь мне дру-гом! Ах, как бы не до-ста-лось нам!*

Archi *rosso cresc.* *f*

Лиза

140

Музыкальная линия для Лизы, ноты в ключе D major, ритмический рисунок.

Он так ве-лел. Мо-им су-пру-гом е-го из-бра-ла я... и ра-

Archi

Музыкальная линия для струнных инструментов (Archi), ноты в ключе D major, динамические обозначения p и mf.

140

Cl. b.

Музыкальная линия для кларнета B (Cl. b.), ноты в ключе B major, динамическое обозначение pp.

Л.

Музыкальная линия для Лизы, ноты в ключе D major, динамическое обозначение ad lib.

-бой послушной, верной стала то-го, кто по-слан мне судьбой! (уходят)

Archi

Музыкальная линия для струнных инструментов (Archi), ноты в ключе D major, динамические обозначения mf, f, pp, триола.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. b. *mf* *pp*

Fg.

Cr.

(Приживалки и горничные вводят Графиню. Она в шляф-  
роке и ночном чепце. Её укладывают в постель.)

Хор.

C. *mf*

A. *mf*

Бла-го-де-тель-ни-ца, свет наш ба-рынюш-ка у-то-  
Бла-го-де-тель-ни-ца, свет наш ба-рынюш-

Archi

*mp* *mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

pizz.

pizz.

Fl. I

Ob. I

Cl.

Cl. b.

Fg.

Cr.

- ми - ла - ся чай, хо - чет, вер - но, по - чи - вать; бла - го - де - тель - ни - ца, рас - кра -

- ка, у - то - ми - ла - ся, хо - чет по - чи - вать; бла - го - де - тель - ни -

Archi

I Fl. *p* *poco cresc.*

II Fl. *p poco cresc.*

Ob. I *p* *poco cresc.*

Cl. *p* *poco cresc.*

Cl. b. *p* *poco cresc.*

Fg. I *p* *poco cresc.*

Cr.

- са - ви - ца! Ляг в по - стель - ку, за - втра бу - дешь сно - ва кра - ше

- ца, рас - кра - са - ви - ца! Ляг в по - стель - ку, за - втра встанешь кра - ше

Archi *pp* *poco cresc.*



I Fl. *mf* *p* poco cresc.  
 II Fl. *mf* *p* poco cresc.  
 Ob. I *mf* *p* poco cresc.  
 Cl. *mf* *p* poco cresc.  
 Cl. b. *mf* *p* poco cresc.  
 Fg. I *mf* *p* poco cresc.  
 Cr.

у - трен - ней за - ри! Ляг в постель - ку, за - втра бу - дешь  
 у - трен - ней за - ри! Ляг в постель - ку

Archi *mf* *pp* poco cresc.

I  
Fl. I

II  
Fl. II

Ob.

Cl. I

Cl. b.

Fg. I

Cr.

сно - ва кра - ше ут - рен - ней за - ри! Благо -

зав - тра встанешь краше ут - рен - ней за - ри!

Archi

160

Ob.

Cl.

*pp*

- де - тель - ни - ца, ляг в по - стель - ку, от -дох -

Бла - го - де - тель - ни - ца, ляг в по - стель - ку,

Archi

Ob.

Cl.

- ни, от -дох - ни, от -дох...

от -дох - ни, от -дох - ни, от -дох...

Archi

a2

F1. *sf*

Ob. *sf*

Cl. *sf*

Cl. b. *sf*

Fg. *sf*

Cr. *sf*

Графиня

Пол - новратъ вам!. На до - е - ли!.. Я у - ста - ла!..

Archi

*sf* *mf* *mf*

*sf* *p*

*sf* *mf*

*sf* *mf*

Fl. *pp*

Ob.

Cl.

Cl. b. *pp*

Fg. *mf*

Cr. *mf*

Гр. *mf*

мо - чи нет... Не хо-чу я спать в по-сте-ли!

(Её усаживают в

Archi *mf* *pp*

I

F1.

Ob.

Cl.

Cl. b.

Fg.

Cr.

pp

p

cresc.

pp

p

cresc.

pp

p

cresc.

кресло и обкладывают подушками)

Гр.

divisi

Archi

pp

p

cresc.

pp

p

cresc.

pp

p

cresc.

Un pochettino meno

Fl. *a2*

Ob. Ob. I cambia in C. i.

Cl.

Cl. b.

Fg. *pp*

Cr.

Grp. *ad libit.* Un pochettino meno  
Ах, посыл мне э. тот свет!

Archi *mf* *f* Un pochettino meno

Fl. *pp*

Cl. *pp*

Cl. b. *pp*

Fg. *pp*

Гр. *pp*

Ну вре-ме-на! По-ве-се-лечь-ся толком не у-ме-ют. Что за ма-  
*unis.*

V. I *con sordini pp*

V. II *con sordini pp*

Cl. *pp*

Fg. *p*

Cr. I & II *p*

Гр. *pp*

не-ры! Что за тон! И не гля-дела бы... Нитанце.

Archi *con sordini p*

*ppp*



Fig. *dim.* *pp* *ppp* *p* *p*

Cr. I II *dim.* *pp* *ppp* *p* *p*

Гр. *riten.*  
 - вать, ни петь не знают! Кто тансёрки? Кто поёт? Девчонки!

Archi *dim.* *pp* *ppp* *p* *p*

Cl. *I solo* *pp* *9*

Гр. *3*  
 А бы ва - ло: кто танцевал? Кто пел?

Archi

Cl. I *pp*

Cl. b. *pp*

Cr. I *pp*

Гр. *pp*

V. II *ppp* *Pizz.*

Vc. *ppp*

Le duc d'Orleans, le duc d'Ayen, duc de Coigny,

Cl. I *pp*

Cl. b. *pp*

Cr. *pp*

Гр. *pp*

V. I *ppp*

V. II *ppp*

Vc. *ppp*

La comtesse d'Estrades, la duchesse de Brancas... Как же и - ме -

Fl.

Ob.

Cl. I

Cl. b.

Fg.

Cr.

Gn.

Archi

10

9

III

И да - же, и - ног - да, са - ма, са - ма мар - ки за Пом - па - ду - ри!

pp

mf

ppp

mf

ppp

mf

(pizz.)

pizz

p

Andante sostenuto

C. i. *pp ma un poco marcato*

Cl. I *pp*

Fg. *pp*

Гр. *pp*

При них я и певала... le duc de la Vallière хвалил меня!

unis. pizz. *pp*

Archi *pp*

Detailed description: This system contains the vocal line and the first instrumental system. The vocal line is in G major, 4/4 time, with a tempo of 'Andante sostenuto'. The lyrics are in Russian and French. The instrumental parts include Clarinet I, Bassoon, Horn, and a string quartet. The strings play a rhythmic pattern of eighth notes. The woodwinds have sparse entries. Dynamics are marked 'pp' (pianissimo) throughout.

Fl. *pp*

C. i.

Fg. *pp*

Гр. *pp*

Раз, помню, в Chantilly, у Prince de Condé ко -

arco *ppp*

Archi

Detailed description: This system continues the vocal line and the second instrumental system. It includes Flute, Clarinet I, Bassoon, Horn, and a string quartet. The vocal line continues with the lyrics 'Раз, помню, в Chantilly, у Prince de Condé ко -'. The instrumental parts continue with similar textures. The strings play a more active role with a 'pizz.' (pizzicato) section. Dynamics remain 'pp' or 'ppp'.

Fl. I

C. i.

Fg

Гр.

- роль ме-ня слы-хал!

Я как теперь всё вижу...

*riten.*

I

V.

II

V-le

*arco*

*ppp*

*arco*

*ppp*

Andantino

Fl.

Гр.

Je crains de lui par - ler la nuit, j'é - cou - te trop tout

Archi

*p*

*pp*

*pp*

*arco*

*pp*

*pp*

*arco*

*pp*

*pp*

Γp. ce qu'il dit... Il me dit: je vous ai - me, et je sens malgré moi, je

I V. II

Vc. C-b.

220

Γp. sens mon coeur qui bat, qui bat, je ne sais pas pour-quoi Il me dit: je vous

I V. II

Vc. C-b.

230

Γp. ai - me, et je sens malgré moi, je sens mon coeur qui bat, qui bat, je ne sais pas pour.

I V. II

Vc. C-b.

230

Più mosso

240

Musical score for woodwinds and strings. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fg.), and Cymbals (Cr.). The woodwinds play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and gradually decreasing to a piano (*p*) dynamic. The strings play a simple accompaniment of quarter notes, also starting with a forte (*f*) dynamic and decreasing to a piano (*p*) dynamic. The Cymbals are marked with a fermata.

Più mosso

(как бы очнувшись, оглядывается)

(Горничные и

Musical score for voice. The score is in 2/4 time and features a key signature of one sharp (F#). The lyrics are: "quoi! Че . го вы тут сто и . те? Вон сту . пайте!". The music is marked with a fermata at the beginning of the phrase.

Più mosso

*dim.*

Musical score for strings. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments are Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a simple accompaniment of quarter notes, starting with a forte (*f*) dynamic and gradually decreasing to a mezzo-forte (*mf*) dynamic. The score is marked with a fermata at the beginning of the phrase and includes dynamic markings of *dim.* and *p*.

240

Andantino

Fl. *pp* *morendo* *pp* I

Ob. *pp* Ob. I cambia in C. i.

Cl. *pp* I

Cl. b.

Fg. *pp* *morendo*

Cr.

приживалки, осторожно ступая, расходятся)

Andantino

(Графиня засыпает.)

Гр.

Andantino

Arch. *pp* *morendo* *pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi

*pp* < *mf* > divisi



Cl. I. *pp*

Cl. b. *pp*

Fg. *pp*

Archi *pp*

260

Andante

(Графиня напевает как бы сквозь сон)

Гр. *ppp*

Je crains de lui parler la nuit, j'écoute trop tout ce qu'il dit...

Andante

*ppp* unis.

Archi *ppp* unis.

260

riten. **270** meno

Fl. *pppp*

Grp. *ppp* meno

I *pppp*

II *pppp*

Vc. unis. *pppp*

**270** *pppp*

Il me dit: je vous ai me, et je sens malgré

molto riten. *pppp*

Grp. moi, je sens mon coeur qui bat, qui bat... je ne sais pas pour.

I *pppp*

II *pppp*

V-le *pppp*

Vc. *pppp*

**280** Andante

Grp. - quoi...

V. I *pppppp*

V-le *pppppp*

Vc. *pppppp* divisi

C-b. 4 C-b. *pppppp* pizz.

**280** *pppppp*

№17  
ФИНАЛЬНАЯ СЦЕНА

Moderato con moto

2 Flauti

2 Oboi  
(Ob. I = Corno inglese)

Clarineti A

Clar. basso B

2 Fagotti

4 Corni F

2 Trombe A

3 Tromboni  
e Tuba

Timpani

Герман

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*solo pesante e un poco marcato*

*pppp*

*p*

The musical score is arranged in a standard orchestral format. It includes parts for 2 Flutes, 2 Oboes (with the first Oboe also playing the English Horn), 2 Clarinets in A, Bass Clarinet in B, 2 Bassoons, 4 French Horns, 2 Trumpets in A, 3 Trombones and Tuba, Timpani, a solo part for the character German, Violins I and II, Viola, Violoncello, and Contrabass. The tempo is marked 'Moderato con moto'. The Bass Clarinet part features a solo section starting in the second measure, marked 'solo pesante e un poco marcato' and 'pppp', with a dynamic change to 'p' in the fourth measure. The Violoncello and Contrabass parts have melodic lines starting in the second measure, with a dynamic change to 'p' in the fourth measure.

*pesante e un poco marcato*

*solo*

Fg. I

*pp* *mp*

Archi

*divisi*

*ppp*

*mp*

(Герман выходит и становится против Графини.

Она просыпается и в немом ужасе беззвучно шевелит губами.)

Fg.

Archi

*unis.*

*divisi*

Герман

Нену.

Archi

*unis.*

*pp poco cresc.*

*ff*

Росо meno

I Cl. I  
II Cl. II  
Fg.  
Г.  
- гай\_тесь! Ра\_ди бо\_га не пу\_гай\_тесь!..

20  
I Cl. I  
II Cl. II  
Fg.  
Г.  
Я не ста\_нувам вредить! Я при\_

4 V-le  
sole pp  
pp

I Cl. I  
II Cl. II  
Г.  
- шёл вас у\_мо\_лять о ми\_ло\_сти од\_ной!

4 V-le

I Cl. *p*

II

Fg. *p*

Г. (Графиня молча смотрит на него попрежнему.)

Вы

Archi

tutti *p*

div. *p*

unis. *p*

I Cl. *pp*

II *pp*

Г. можете со-ставить сча-стьецелой жи-зни!

и о-

Archi

pizz. *p*

unis. pizz. *p*

unis. pizz. *p*

*pp*

Cl. I

Cl. II

Г.

но вам ничего не будет стоить! Вы

Archi

30

Cl. I

Cl. b.

Fg.

Г.

знаете три карты... Для кого вам беречь вашу

Archi

30

I  
Cl. I

II  
Cl. II

Cl. b.

Fg.

Г.

тай. ну?..

*mf cresc.* *f* *ff* *dim.*

*ff*

Archi

*arco*

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

*mp* *mf* *f* *mf* *p* *pp*

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

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

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

Lo stesso tempo, ben sostenuto

Cl. b.

*pp* (Герман встаёт на колени.)

V-le

*pp* *mf*

Cl. b.

*pp*

Г.

Ес - ли ког - да - нибу́дь зна - ли вы чув - ство любви,

V. I

*pp*

V-le

*pp*

C-b.

*pp*

*pizz.*

40

40



Cl. b.

Г.

ес - ли вы пом\_ни\_те пыл и востор - ги ю\_ной крови,

Archi

==

Fl.

Cl. b.

Г.

ес - ли хоть раз у\_лыб\_ну\_лись вы на ласку ре\_бён - ка,

Archi

Fl. I  
Cl. b.  
Fg.  
Г.

ес - ли в ва - шей гру-ди би-лось ког-да-ни-будь серд - це, то

Archi

==

Cl. b.  
Fg. I  
Г.

я у - мо - ля - ю вас, чувст-вом су-пру - ги, лю-

Archi

Cl. b. *scen* do *mf*

Cr. *mp*

Г. - боу ни\_цы, ма те\_ри, всем, что свя\_то вам в жиз\_ни,

*scen* do

Archi *scen* do

*scen* do

*scen* do

50

Cr. IV *mf* *f*

Г. ска\_жи те, скажи\_те, откройте мне ва\_шу тай\_

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

*pizz.* *arco* *mf*

*pizz.* *arco* *mf*

Archi *mf* *f* *f* *f* *f* *f* *f* *f*

*pizz.* *arco* *mf*

*pizz.* *arco* *mf*

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

*pizz.* *arco* *mf*

*(pizz.)* *mf*

riten.

Г. - ну! На что вам о-на? На что вам о-

Archi

*p* *più f*

a tempo

Cl. I. I *pp*

Cl. b. *pp*

Г. - на? Мо-жет быть, о-

Archi

*p* *pp*

I Fl. *pp*

II Fl. *pp*

Cl. I

Cl. b.

Fg.

Г. *pp* *mp* *pp* *p*

- на со-пря-же-на с гре-хом у-жас-ным,

Archi *pp* *arco* *pp*

60

Cl. b. *pp* *pp*

Fg. I *p* *p*

Г. *pp* *p*

с на-гу-бой бла-жен-ства, с дья-воль-ским усло-ви-ем?

Archi *pp* *pp*

60

C. i.  
C1.  
C1. b.  
Fg.  
Г.

*pp* *pp* *p* *pp* *pp* *p* *p* *p*

у у II I

По ду-майте, вы ста-ры, жить не дол-говам

Archi

*pizz.* *p* *p*

F1.  
C. i.  
C1.  
C1. b.  
Fg. I  
Г.

*mf* *f* *a2* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

и я ваш грех го-тов взять на се-бя!..

Archi

*mf* *mf* *arco* *mf*

Fl. *a2* *b*  
 Ob. II *b*  
 C. I.  
 Cl. *#*  
 Cl. b.  
 Fg.  
 Cr.  
 Trb.  
 Trbn. e  
 Tb.  
 Tr.  
 П.  
 Archi

*p* *mp*  
*f* *f*  
*f* *f*  
*f* *f*  
*sfz* *f*  
*sfz* *sfz*  
*mf* *mf*  
*mf* *mf*  
*mf* *mf*  
 От - крой - тесь мне! Скажи - те!  
*f* *p* *f* *mp*  
*f* *p*  
*f* *p*  
*f* *f*

Fl. *a2*  
 Ob. II  
 C. i.  
 Cl.  
 Cl. b.  
 Fg.

Cr.  
 Trb.  
 Trbn. e  
 Tb.  
 Trp.

*I sola*

(Графиня, выпрямившись, грозно смотрит на Германа.)

Г.

Archi



This musical score is for a symphony orchestra, featuring woodwinds, brass, and strings. The instruments are arranged as follows:

- Fl.** (Flute) - Treble clef, with a second flute part (*a2*) indicated at the end.
- Ob. II** (Oboe II) - Treble clef, with a second oboe part (*2*) indicated.
- Cl. I** (Clarinet I) - Treble clef, with a second clarinet part (*2*) indicated.
- Cl.** (Clarinet) - Treble clef, with a second clarinet part (*2*) indicated.
- Cl. b.** (Clarinet Bb) - Bass clef.
- Fg.** (Fagotto) - Bass clef.
- Cr.** (Corni) - Treble clef, with two parts.
- Trb.** (Trumpet) - Treble clef, with a second trumpet part (*2*) indicated.
- Trbn. e Tb.** (Trumpet and Trombone) - Bass clef, with a second part (*2*) indicated.
- Tp.** (Tromba) - Bass clef.
- Vi.** (Violini) - Treble clef.
- Archi** (Arch) - Treble and Bass clefs, with multiple parts.

The score includes various musical notations such as slurs, accents, and dynamic markings. A forte (*f*) dynamic is marked at the beginning of the flute part. The woodwinds and brass parts feature complex rhythmic patterns and slurs. The string parts consist of dense rhythmic textures, primarily using triplets.

Fl. *ff*  
 Ob. II *ff*  
 C. i. *fff*  
 Cl. *ff*  
 Cl. b. *fff*  
 Fg. *fff*  
 Cr. *ff* *+* *ff* *p*  
 Trb. *ff*  
 Trbn. e *ff*  
 Tb. *ff*  
 Tr. *ff*  
 Г. Ста - ра.я ведь-ма! Так я же за-ста - влю те.

Archi *ff* *mf* *mf*

Fl. *ff*

Ob. II *ff*

Cl. *ff*

Cl. b. *ff*

Fg.

Cr. *ff*

Trb. *ff*

Trbn. e. *ff*

Tb. *ff*

Trp. *ff*

Г. (вынимает пистолет)  
- бя от-вечать!

Archi *ff*

I  
Cl. *mf* *cresc.*

II *mf* *cresc.*

Fg. *mf*

(Графиня кивает головой, поднимает руки, чтобы заслониться от выстрела и падает мёртвая.)

Archi

80

I *ff* *mf* *p*

II *ff* *mf* *p*

I *ff* *mf*

II *ff* *mf*

Archi

Meno mosso

Fl. I  
Fl. II  
C. f.  
Cl. I  
Cl. II  
Cl. b.  
Fg.  
Cor.  
Trb.  
Trbn. e  
Tb.  
Tp.

Meno mosso  
Герман (подходит к труппе, берёт руку)

Meno mosso

Archi

C.I.  
Cl.  
Cl. b.  
Fg.  
Cr. I  
Cr. II  
Герман  
Полно те ребячиться! Хотите ли назначить мне три карты?.. Да и ли нет?  
C. b.  
senza sord.  
ppp

Moderato  
Cl. b.  
Fg.  
Cr. III  
Cr. IV  
Trbn. e Tb.  
Tp.  
Moderato  
Г.  
О - на мерт - ва! Сбылось! а тай - ны не у -  
Moderato senza sord.  
senza sord.  
mf  
senza sord.  
mf  
senza sord.  
mf  
ppp  
pp

Fl. *a2*  
*mf* *mf*

C. f.

Cl.

Cl. b.

Fg. I  
*sempre pp*

Fg. II  
*sempre pp*

Cr.

Trb.

Trbn. e  
 Tb.

Trp.  
*sempre pp*

П.  
 - знал я!  
 ( стоит как окаменелый )

Archi

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

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

*mf* *mf*

*sempre pp*

Fl.

C. i.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tr.

F.

Мерт-ва! А тай-ны не у-знал я... Мерт-ва! Мерт-

Archi



Fl.  
C. I.  
Cl.  
Cl. b.  
Fg.

Woodwind section score including Flute (Fl.), Clarinet I (C. I.), Clarinet (Cl.), Clarinet B (Cl. b.), and Bassoon (Fg.). Dynamics include *f*, *mf*, and *p*.

Cr.

Cor Anglais (Cr.) section score. Dynamics include *f*, *mf*, and *p*.

Trbn. e  
Tb.

Trumpets and Trombones (Trbn. e, Tb.) section score. Dynamics include *mp* and *pp*.

Tr.

Г.

- ва! (Входит Лиза со свечою.)

Archi

String section (Archi) score. Dynamics include *f*, *mf*, and *pp*.

Vivace (alla breve)

Fl. C.I. cambia in Ob.I

Cl. Cl.b. Fg. Cr. Trb. Trbn. e Tb. Trp.

Vivace (alla breve)

Лиза

(увидя Германа)

Что здесь за шум? Ты,

Vivace (alla breve)

Archi

Ст.

Musical notation for the first staff (St.), featuring a melodic line with a triplet of eighth notes and a dynamic marking of *p*.

Ст.

Musical notation for the second staff (Ст.), showing rests and dynamic markings *p* and *mf*.

Герман (бросаясь к ней, со страхом)

Л.

Vocal line for the character Л. (Liza) with lyrics: ты здесь? Молчи!.. Молчи!.. Она мерт-

Арки

Musical notation for the string section (Арки), consisting of four staves with rhythmic accompaniment.

Ст.

Musical notation for the first staff (Ст.) in the second system, featuring rests and dynamic markings *p* and *mf*.

Трб. I

Musical notation for the trumpet I part (Трб. I), including the instruction *con sord.* and dynamic marking *mf*.

П.

Vocal line for the character П. (Liza) with lyrics: -ва; а тайны не узнал я!.. Кто мертва? О

Арки

Musical notation for the string section (Арки) in the second system, consisting of four staves with rhythmic accompaniment.

Об. 120

Cr. I III

Л. Герман (указывая на труп)

чем ты го-во-ришь? Сбылось! о. на мерт-ва, а тай-ны не у-

Arch. I sempre p

120

Cr. III I

Трб. I mf

Г. Лиза (бросается к трупу Графини)

- знал я!.. Да! Умерла! О бо же! и

Arch. I

**Cr.** I III *p*

**Л.** (рыдает) Герман  
 э - то сде - лал ты? Я смер - ти не хо -

**Archi**

Detailed description: This system contains the vocal lines and the beginning of the orchestral accompaniment. The vocal line for the soprano (Л.) starts with a fermata on the first measure, then enters with the lyrics 'э - то сде - лал ты?'. The second vocal line (Cr.) has a fermata on the first measure and then a 'III' marking above the staff. The orchestra (Archi) consists of four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) with rhythmic patterns of eighth and sixteenth notes.

**Ob.** 130 *mf* 3

**Cl.** *pp*

**Cl.b.** *pp*

**Fg.** *pp*

**Cr.** III

**П.** - тел е - ё, я толь - ко знать хотел три кар - ты!..

**Archi** *p*

130

Detailed description: This system continues the musical score. The vocal line for the soprano (Л.) continues with the lyrics '- тел е - ё, я толь - ко знать хотел три кар - ты!..'. The vocal line for the soprano (Cr.) has a 'III' marking above the staff. The woodwinds (Ob., Cl., Cl.b., Fg.) and strings (Archi) are marked with dynamics like *mf*, *pp*, and *p*. The number '130' is boxed in the top left and bottom left corners of the system.

Fl. *a2* *mf*

Ob.

Cl. *I* *mf*

Fg. *tr* *pp* *pp* *pp*

Лиза

Так вот за чем ты здесь! Не для меня! Ты

Archi *tr* *p* *tr* *p* *tr* *p* *tr* *p*

Fl. *a2* *mf* [140]

Ob.

Cl. *I* *mf*

Fg. *tr* *pp* *pp* *pp*

Л.

знать хотел три карты! Не я тебе была нужна, а

Archi *tr* *p* *tr* *p* *tr* *p* *tr* *p*

Ob.  
Cl.  
Fg.

pp  
mp  
p

3  
3

Cr.  
Л.

I  
mp  
p

кар ты!.. О бо - же, бо - же мой! И я

Archi

arco cresc.  
mp

F1.  
Ob.  
Cl.  
Cl. b.  
Fg.

p  
p  
p  
p

3  
3

p espress.  
p espress.

Cr.  
Л.

III  
mf

е - го лю - би - ла, из - за не - го по -

Archi

p

росо

a

росо

его

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb.

Trbn.  
e  
Tb.

Tr.

Л.

- гиб ла!.. Чу - до - вище! У - бий - ца!

росо

a

росо

его

Archi

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fg.). The brass section includes Trumpet (Tr.), Trombone (Trbn. e Tb.), and Trumpet (Tr.). The vocal line is labeled 'Л.' and includes the lyrics: '- гиб ла!.. Чу - до - вище! У - бий - ца!'. The string section is labeled 'Archi' and consists of multiple staves. The score is marked with 'росо' (roso) and 'его' (его) above the woodwind parts, and 'a' above the vocal part. The page number '150' is located at the top left and bottom left corners.



- scen do

Fl.

Ob.

Cl.

Cl. b.

Fg.

Cr.

Trb. I

Trbn. e

Tb.

Tr.

Л.

Из верг! Прочь! Прочь,

(Герман хочет говорить, но она поведительным жестом указывает на потайную дверь.)

*pp poco*

- scen do

Arch.

Fl. a2 3 3 3 3 3 3

Ob. 3 3 3 3 3 3

Cl. 3 3 3 3 3 3

Cl. b. *ff*

Fg. 3 3 3 3 3 3 *ff*

Cr. *ff*

Trb. *ff*

Trbn. e *ff*

Tb. *ff*

Tr. *pp* *so* *cresc.* *ff*

Л. злодей! Прочь! Прочь!

Герман

О . на мерт . ва!

Арки *ff*

Fl.  
Ob.  
Cl.  
Cl. b.  
Fg.

Musical score for woodwinds. The Flute, Oboe, Clarinet, and Bassoon parts feature rhythmic patterns of eighth and sixteenth notes. The Bass Clarinet part has a lower, more melodic line with some slurs.

Cr.  
Trb.  
Trbn.  
e  
Tb.  
Tr.

Musical score for brass and percussion. The Cornet and Trombone parts have melodic lines with slurs. The Trumpet and Euphonium parts feature triplets and accents, with a *fff* dynamic marking. The Tuba part has a rhythmic pattern of eighth notes. The Trombone part is mostly silent.

Г. (Герман убегает. Лиза с рыданиями опускается на труп Графини.)

Арки

Musical score for strings. The Violin and Viola parts have rhythmic patterns of eighth and sixteenth notes. The Cello and Double Bass parts have a lower, more melodic line with some slurs.

Fl.

Ob.

Cl.

Cl. b.

Fg.

Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon staves. The Flute and Oboe parts have a melodic line with some rests. The Clarinet part has a melodic line with an 'a2' marking. The Bass Clarinet and Bassoon parts have a more rhythmic, eighth-note pattern. The Bassoon part also has an 'a2' marking.

Cr.

Trb.

Trbn. e

Tb.

Tp.

Cor Anglais, Trumpets, Trombones, and Trombone staves. The Cor Anglais part features triplets and an 'a2' marking. The Trumpets and Trombones parts have a melodic line with an 'a2' marking. The Trombone part has a rhythmic eighth-note pattern. The Trombone part has a melodic line with an 'a2' marking. The Trombone part has a rhythmic eighth-note pattern. The Trombone part has a melodic line with an 'a2' marking.

3AHABEC

Archi

String section staves. The string section consists of Violins, Violas, Cellos, and Double Basses. They play a rhythmic eighth-note pattern.

Fl.  
Ob.  
Cl.  
Cl. b.  
Fg.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fg.). The Flute and Oboe parts are mostly rests. The Clarinet and Bass Clarinet parts play a melodic line with slurs and accents. The Bassoon part has a melodic line with an 'a2' marking and slurs. Dynamics include *ff*.

Cr.  
Trb.  
Trbn. e  
Tb.  
Tp.

Musical score for Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), Trombone (Tb.), and Trombone (Tp.). The Cor Anglais parts have a melodic line with an 'a2' marking and slurs. The Trombone parts have a rhythmic pattern of eighth notes. Dynamics include *ff*.

Archi

Musical score for the string section (Archi). It consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) playing a rhythmic pattern of eighth notes. Dynamics include *ff*.