

ДѢЙСТВІЕ ВТОРОЕ.

ZWEITER AUFZUG.

ПОЛЬСКІЙ

POLONAISE

ХОРЪ.

und CHOR.

„БОГЪ ВОЙНЫ ПОСЛѢ БИТВѢ.”

„Krieges Gott nach der Schlacht.”

Moderato.

ff

p leggiero

держав - ца мы да - ли, и тѣмъ
das Land

Be - herr - scher ihm ge - ben, das Land ist

на вѣ - ки Мос - ка - лей свя - за - ли, на
ist in uns' - re Hand nun ge - ge - ben, in

на вѣ - ки Мос - ка - лей свя - за - ли, на
in un - se - re Hand nun ge - ge - ben, in

вѣ - ки Мос - ка - лей мы на вѣкъ сви - за - ли.

uns' - re Hand ist der Rus - sen Land ge - ge - ben.

ХОРЪ ЖЕНЦИНЪ. FRAUENCHOR.

Soprani.

x. *Alti.*

Ро - занъ изъ ми - лоу от - чиз - ны бой -
Wie der Hei - math Blumenschmuck vom Krieger stolz im Feld ge -

x.

на - ми на ла - тахъ да - ле - че въ чуж -
tra - gen, als Lie - besgruss den Hét - den viert, der

x.


би - ну све - зомъ такъ въ чу - же и
selbst im Kampf die Ro - se führt: so sol - get auch der

x.

же - ны во ста - яхъ съ мужъ - я - ми на
Frau - en Flor der Hel - denschuar in's Lu - ger, die

X. 

по - лѣ ера - же - ній бли - ста - емъ цвѣ -
Blu - men sind's, die Euch er blühen, wenn Ihr denn ruht von

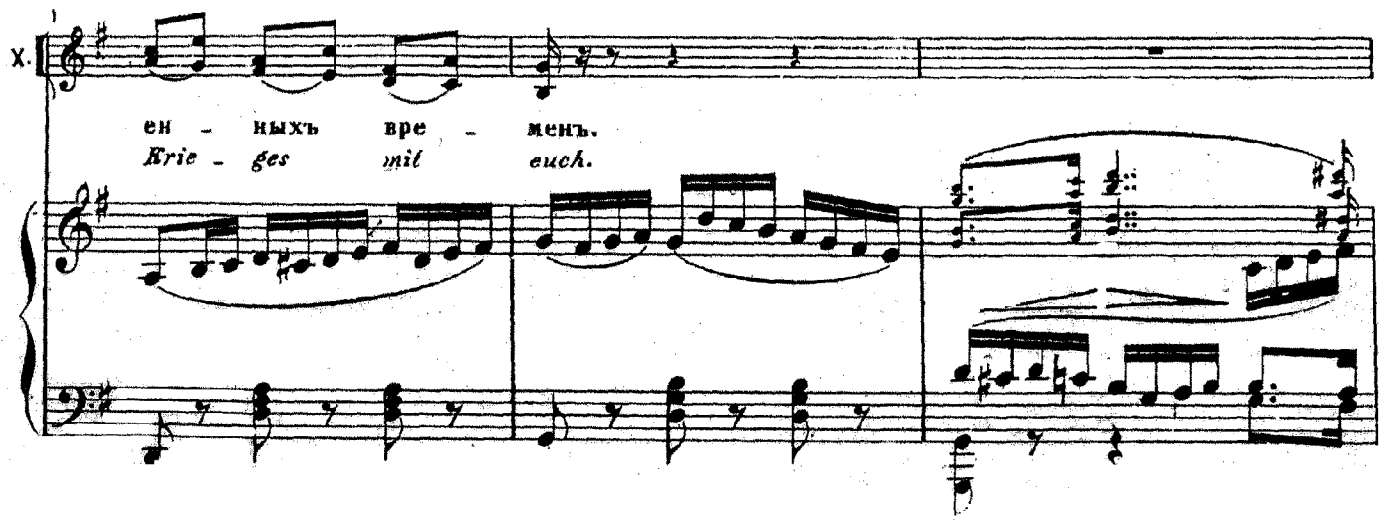
X. 

та - ми и сла - вой мы ды - шимъ и
Kämpfes Mühen. Wir herrschen in der Lie - be Reich, und

X. 

дѣ - лимъ мы съ ва - ми жи - во - е ве - сель - е во -
thei - len mit Freuden Ge - fuh - ren und Lei - den des

pp

X. 

ен - ныхъ вре - мень.
Erie - ges mit euch.

X.

И
Wir

X.

сла - воѣ мы да - емъ и да - емъ мы
brin - gen die Lie - be und thei - len mit

p *cresc.*

X.

съ ва - ми. Живо - е
Freu - den. Ge - fuh - ren

mf *f*

X.

ве - селъ - е во - ен - ныхъ вре - мяхъ, жи
und Lei - den des Krie - ges mit euch, Ge

ff

Soprani.

Alti.
во - - - е ве - сель - - е но - ен - ныхъ вре -
Tenori. *f*uh - - - ren und Lei - den des Krie - ges mit
Bassi. Богъ вой - ны по - сль битвъ жи - ву - ю ра - достъ намъ да - -
f Ge - stern Kampf, heu - te Ball, und mor - gen wie - der blut - ger

мень;
cuch; но ско - ро ко - неч - но
f рить, мы По - лъ - шу со - бо - ю на
f *doch wenn erst* *vor - ü - ber*
Tutti! Des Va - ter - lan - - des Krie - ges - ruhm wir

пре - ста - нуть въ - ки пре - сла - вимъ, въ Мос - кву Вла - ди
des Kampfes *Ge - fuh - ren,* *zur Hei - math*
wer - den ihn auf's Neu er - hö - hen, in Mos - kau wird Fürst

ко-неч-но пре-стануть ве-бо-и-о-брат-но въ-свя-
nun keh-ren *als Sie-ger* *die Schauern, dann win-den* *die*

сла-ва с-но-б-дой ве-демь, мы Поль-шу вы-

Wladislaw als Gaurvon uns er-keh-ren sein. Und Russ-land wird

ту-ю от-чи-зну ге-ро-и, го-то-вить
Frau-en *Euch* *Myr-then* *und* *Ro-sen,* *im pfan-gen*

со-ко надь Русь-ю по-ста-вимъ Мос-

Po-len um Gnu-de nun fle-hen *im*

от-чи-зна вамъ мир-ты и ро-зы сви-
die Hel-den *mit Rüs-sen* *und Ko-sen, die*

ква бу-детъ Поль-ше-ю съПоль-скимъ Ца-

Krem- - - - et soll herr-schen ein pol-ni-scher

p
 дань - - - я - - - во - стор - ги
Lie - - - *be,* *sie rei - chet*
 ремъ, Мос - ква Поль - ше - ю
Quar, *Durch* *uns* *wird* *ge - wühlt*

p staccato

и сле - - зы во - стор - ги и сле - зы; о -
den sig - rei - chen Hel - den den Kranz! Und
 бу - - деть съ Поль - скимъ Ца - - ремъ. О -
dann ein pol - ni - scher Quar! Und

кон - чивъ свой под - вигъ въ от - чи - зну свя - ту - ю на на - мять
habt Ihr vol - len - det den glor - rei - chen Kampf, krönt die Sie - ger
 кон - чивъ свой под - вигъ въ от - чи - зну свя - ту - ю на на - мять
wenn wir vol - len - det den glor - rei - chen Kampf, krönt die Sie - ger

ff

въ-камъ сла-ву на-ше-го и-ме-ни све-
das dank-hu-re Po-len mit e-wigem Ruhm.
 въ-камъ сла-ву на-ше-го и-ме-ни све-
das dank-hu-re Po-len mit e-wigem Ruhm.

земь; ере-ди гро-зы но-
Gern ja thei-len wir mit
 земь; не пом-нимъ то-го что теп-рь
Schnell ver-ges-sen wird dann sein, was im Fel-de

ем-ныхъ дней ма-да-да-
Buch des Kriegs Ge-fuh-ren, der
 жи до ны-нѣ мы не пом-нимъ то-го
wir ge-lit-ten; ja, ver-ges-sen ist dann bald,

да - я жизнь свѣ - жий пол - ний, ере -
Hei-muth fern, in Fein-des Land, Nach

что тер - нѣ - ли; и ба - ломъ бле -

wir wir lit - ten, In Mos - kau's Krem - el

ди гро - зы во ен ен - ныхъ
keis - ser Schlucht ein Sie - ges -

сти - щимъ въ Мос - ков - ской пу - еты - нѣ от

fei - ern wir dann glän - zen - de Ge - lu - ge, bis

ней ма - да - я, ма - да - я жизнь свѣ
fest zu fei - ern sind keu - te wir mit

чи - зву и ра - дость се бѣ мы

im Triumph wir heim - ge - kehrt zum theu - ren

жѣи пол-нѣи, *Esch vereint.* Сре - ди гро - зы во - ен - ныхъ
Des Krie - gers *Loos* *ist wech - sel -*

соз - да - емъ Сре - ди гро - зы во - ен - ныхъ

Va - ter - land, *Im Fel - de kühn,* *in Lu - ger*

дней мла - да - я жизнь свѣ - жѣи пол - нѣи, сре - ди гро зы во -
voll; *Heut blüht das* *Le - ben frisch und voll! Die* *Stun - de flieht so*

дней мла - да - я жизнь свѣ - жѣи пол - нѣи, сре - ди гро зы во -

froh; *ver - ach - ten* *wir Ge - fahr und Tod. Im Schlachtgewühl, bei*

ен - ныхъ дней мла да - я жизнь свѣ - жѣи пол - нѣи.
rasch du - hin, *ge* *nie - sel* *sie mit leich - tem* *Sinn!*

ен - ныхъ дней мла да - я жизнь свѣ - жѣи пол - нѣи.

Kan - pfes - lust *schlägt frei - er* *nur des Krie - gers Brust!*

№ 6^a

КРАКОВЯКЪ.

CRACOVIANNE.

Allegro moderato. M. M. ♩ = 126.

The image displays a musical score for a piece titled "Cracovienne" (No. 6^a), also known as "Krakowiak". The score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro moderato" with a metronome marking of ♩ = 126. The dynamics range from *ff* (fortissimo) to *p* (piano). The music features a mix of eighth and sixteenth notes, often with slurs and accents, and includes complex chordal textures in the bass line. The piece concludes with a final *f* (forte) dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamics. The notation includes various articulation marks such as accents and slurs.

Third system of musical notation, featuring dynamic markings of *f* (forte) and *p* (piano). The music shows a change in texture with some chords and melodic lines.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development. The bass line has a more active role with moving eighth notes.

Fifth system of musical notation, including a dynamic marking of *f*. The piece continues with intricate rhythmic patterns and chordal textures.

Sixth system of musical notation, featuring a dynamic marking of *p*. The music maintains its complex rhythmic character.

Seventh system of musical notation, concluding the page with a dynamic marking of *f*. The notation includes various articulation marks and complex rhythmic figures.

This page of musical notation, numbered 91, contains seven systems of piano music. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are used throughout, including *sf* (sforzando) and *p* (piano). The instruction *staccato* is written above the first system. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

First system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *mf*.

Second system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *sf*.

Third system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *f*.

Fourth system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *f*.

Fifth system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *f*.

Sixth system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *f*.

Seventh system of musical notation, featuring treble and bass staves with chords and a dynamic marking of *f*.

Grazioso.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Grazioso'. The first four measures feature a piano (*p*) dynamic with a rhythmic pattern of eighth notes and rests. The final two measures show a change in the bass line with a more complex harmonic structure.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and some grace notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamics remain piano.

The third system shows further development of the piece. The upper staff has a more active melodic line with slurs and ties. The lower staff continues with a steady accompaniment. The piano (*p*) dynamic is maintained.

The fourth system features flowing melodic lines in both the upper and lower staves. The upper staff has a series of eighth notes with slurs, while the lower staff has a more rhythmic accompaniment. The piano (*p*) dynamic is still present.

The fifth system continues with two staves. The upper staff has a melodic line with some grace notes and slurs. The lower staff has a harmonic accompaniment with chords and moving bass lines. The piano (*p*) dynamic is maintained.

The sixth system features a change in dynamics. The upper staff continues with a melodic line, while the lower staff has a more active accompaniment with a forte (*f*) dynamic. The piano (*p*) dynamic is still indicated in some parts.

The seventh and final system on the page concludes the piece. The upper staff has a final melodic flourish with slurs and ties. The lower staff provides a final harmonic accompaniment. The piano (*p*) dynamic is maintained.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including slurs and ties.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and articulation in both staves.

Third system of musical notation. The upper staff begins with a melodic line marked *leggiero*. The lower staff continues with a rhythmic accompaniment.

Fourth system of musical notation, showing further development of the melodic and rhythmic themes.

Fifth system of musical notation, featuring more intricate melodic passages in the upper staff.

Sixth system of musical notation, with a focus on the rhythmic accompaniment in the lower staff.

Seventh system of musical notation, concluding the page with a melodic line in the upper staff and a final accompaniment in the lower staff. A *dim.* (diminuendo) marking is present in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex melodic line in the treble with many beamed notes and slurs, and a bass line with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar complex melodic and harmonic textures in both staves.

Third system of musical notation. A dotted line with the number '8' above it spans across the first two staves, indicating an 8-measure rest or a specific performance instruction.

Fourth system of musical notation. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system. The music continues with intricate patterns.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, featuring a more active and rhythmic passage.

Seventh system of musical notation, the final system on the page, concluding with complex melodic and harmonic figures.

più mosso

pp

poco a poco

cresc.

f

f

f *ff*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex rhythmic patterns and chromatic movement, with various accidentals (sharps, flats, naturals) and dynamic markings.

Second system of musical notation, continuing the piece. It includes a *ff* (fortissimo) dynamic marking in the bass staff. The notation shows dense chordal textures and intricate melodic lines.

Third system of musical notation, featuring a *ff* dynamic marking in the bass staff. The music continues with complex harmonic structures and rhythmic complexity.

Fourth system of musical notation, including a *ff* dynamic marking in the bass staff. The notation is dense with many notes and accidentals.

Fifth system of musical notation, showing further development of the musical themes with complex rhythmic patterns.

Sixth system of musical notation, featuring a *ff* dynamic marking in the bass staff. The music includes a first ending bracket marked with the number 8.

Seventh system of musical notation, featuring a second ending bracket marked with the number 8. The system concludes with the words "FINE" written vertically on the right side of the page.

ТАНЦЫ.

TÄNZE.

Allegro moderato. M. M. $\frac{3}{4}$ -кв.

grazioso

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro moderato' and the meter is 'M. M.' (Musical Measure). The first system includes the tempo and 'grazioso' markings. The score features a complex piano accompaniment with frequent chords and arpeggios. The right hand has a melodic line with grace notes and slurs. Dynamics include piano (*p*), sforzando (*sf*), and forte (*f*). The piece ends with a final cadence in the seventh system.

First system of musical notation. The right hand features a melodic line with a long slur over the first four measures. The left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the second measure of the right hand.

Second system of musical notation. It includes a first ending bracket labeled "2." above the right hand. A dynamic marking of *dolce* (sweetly) is placed in the right hand. The left hand continues with its accompaniment.

Third system of musical notation. The right hand has a melodic line with several slurs. The left hand accompaniment consists of chords and moving lines.

Fourth system of musical notation. The right hand features a melodic line with accents (>) and slurs. The left hand accompaniment is marked with a dynamic of *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with accents and slurs. The left hand accompaniment is marked with a dynamic of *ff* (fortissimo).

Sixth system of musical notation. The right hand has a melodic line with accents and slurs. The left hand accompaniment continues with chords and moving lines.

First system of a piano score. The music is in G major (one sharp) and 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady accompaniment of eighth notes.

Second system of the piano score, continuing the rhythmic patterns established in the first system.

Third system of the piano score. The right hand begins to incorporate more complex rhythmic figures. A dynamic marking of *ff* (fortissimo) appears in the middle of the system.

Fourth system of the piano score. The right hand features a series of sixteenth-note runs and chords. The left hand continues with a steady accompaniment.

Fifth system of the piano score. The right hand has a *tr* (trill) marking. The tempo/dynamics marking *leggiero* is present. The right hand continues with sixteenth-note patterns.

Sixth system of the piano score. The right hand features multiple *tr* markings and continues with sixteenth-note runs. The left hand accompaniment remains consistent.

First system of musical notation. The right hand features a series of sixteenth-note runs with trills (tr) above them. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with sixteenth-note runs and trills. The left hand features a more active accompaniment with eighth-note patterns.

Third system of musical notation. The right hand has trills and sixteenth-note runs. The left hand includes a *pp* (pianissimo) dynamic marking and features a change in accompaniment style.

Fourth system of musical notation. The right hand continues with sixteenth-note runs and trills. The left hand has a more active accompaniment with eighth-note patterns.

Fifth system of musical notation. The right hand features sixteenth-note runs and trills. The left hand has a more active accompaniment with eighth-note patterns.

Sixth system of musical notation. The right hand has sixteenth-note runs and trills. The left hand includes *p* (piano) and *f* (forte) dynamic markings and features a change in accompaniment style.

N^o 7.

МАЗУРКА И ФИНАЛЪ.

MAZURKA UND FINALE.

INTRODUCTION.

Moderato.

MAZURKA.

Tempo di Mazurka. M.M. ♩=152.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand. Dynamic markings include *f* and *mf*. The word *dolce* is written above the right staff towards the end of the system.

Second system of the musical score, continuing the complex texture from the first system. It features similar rhythmic patterns and chordal structures. The key signature remains two flats.

Third system of the musical score. The right hand continues with intricate sixteenth-note passages, while the left hand provides harmonic support with chords. The key signature is still two flats.

Fourth system of the musical score. The texture remains dense with many beamed notes in the right hand and chords in the left hand. The key signature is two flats.

Fifth system of the musical score. The right hand has more melodic movement with slurs and accents. The left hand continues with block chords. The key signature is two flats.

Sixth system of the musical score. The key signature changes to three sharps (F#, C#, G#). The word *delicuto* is written above the right staff. The music becomes more delicate, with a *p* (piano) dynamic marking in the right hand.

Seventh system of the musical score, continuing in the three-sharp key signature. The texture is delicate and features many slurs and accents. The right hand has a *mf* (mezzo-forte) dynamic marking at the end of the system.

delicato

The first system of music consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#).

The second system continues the piece, featuring a repeat sign at the beginning. The treble staff has more complex chordal structures, and the bass staff continues with a steady accompaniment. A dynamic marking of *f* is present.

The third system shows a more active melodic line in the treble staff with eighth notes and slurs. The bass staff continues with chords and eighth notes.

The fourth system begins with a double bar line. The treble staff has a melodic line with slurs, and the bass staff has chords. Dynamic markings of *sf* are used.

The fifth system continues the melodic and harmonic development, with the treble staff featuring a melodic line and the bass staff providing accompaniment.

The sixth system is marked **Scherzando**. It includes first and second endings, indicated by '1.' and '2.'. The treble staff has a melodic line, and the bass staff has chords. A dynamic marking of *p* is present.

The seventh system concludes the piece, featuring a melodic line in the treble staff and chords in the bass staff. The word *staccato* is written below the final notes.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The bass clef part provides harmonic accompaniment.

Second system of musical notation, continuing the piece. The treble clef part features several trills marked 'tr'. The bass clef part continues with accompaniment.

Third system of musical notation, showing further development of the melody in the treble clef with trills and accompaniment in the bass clef.

Fourth system of musical notation, featuring a more active treble clef line with sixteenth-note passages and sustained bass clef accompaniment.

Fifth system of musical notation, characterized by a rapid sixteenth-note run in the treble clef and a steady bass clef accompaniment.

Sixth system of musical notation, concluding the page. It includes the instruction 'cresc.' (crescendo) in the treble clef and 'f' (forte) in the bass clef. A large slur encompasses the final measures of both staves.

FINALE.

Танцы прекращаются и входитъ Вѣстникъ.

Die Tänze hören auf ein Bote tritt ein.

Recitativo. poco più mosso.

НАЧАЛЬНИКЪ ОТРЯДА. НАУРТМАНН.

ВѢСТНИКЪ. ВОТЕ.

f

От - ку - да? Отъ Па - на Бур - ке - ви - ча вамъ сѣне -
 Wo her kommst Du? Vom Pan Bur - kewitsch zu euch; Nicht

fp

НАЧ. ОТР. НАУРТМ.

ВѢСТН. ВОТЕ.

доб - ро - ю вѣстью. Сѣка - ко - ю? Все ху - же да
 gut ist die Botschaft. So re - de! Ein Un - wet - ter

ху - же въ Мо - ско - ви - и намъ! судъ - ба раз - ра - зи - лась гро -
 zog ü - ber Mos - kau her - auf, und droht, un - ser Volk zu ver -

НАЧ. ОТР. НАУРТМ.

зо - ю. Ты вѣсть намъ при - везъ о Ко - ро - лѣ? у -
 nich - ten. Doch sprich, schirmt der Kö - nig euch nicht? Er

ВѢСТН.ВОТЕ.

жель онъ е - ще невъ Кре - мль? Онъ тыломъ къ Мо - сквѣ о - бра -
 zog doch im Kremmel schon ein? Schon ist er aus Mos - kau ent -

щенъ и Царь Влади - славъ от - рѣ - шень отъ Царства, а сынъ Фи - ла -
 flohn; Ja, Wla - dis - law wur - de ent - thront; in Mos - kau ward Phi - la - ret -

ре - та Ро - ма - новъ по - став - лень Ца - ремъ. Ро -
 Sohn Ro - ma - now zum Czaar aus - er - wählt. Ro -

НАЧ. ОТР.
НАУРТМ.

ма - новъ! гдѣ онъ? Объ из - брань - и сво - емъ е -
 ma - no! Wo weilt er? Von der Wahl weiss er nichts. Ver -

ще онъ не знаетъ со - крытый отъ свѣта въ по - мѣсть и сво - емъ Костром -
 borgenlebt er als Bo - jar in Ko - stro - ma, weit von dem Schauplatz ent -

СКРОМЬ!
 fernt!
 Tenori. *ff*
 ХОРЪ ГОСТЕЙ. у - жель Ко - ро - ле - вичъ от - ри - нуть?
 Bassi. *ff*

CHOR DER GÄSTE. So wär' Ko - ro - le - witsch ent - thro - net.

ff

у - же ли Мо - ска - ли от - ни - муть? Мо -

Und Mos - kau ging wie - der ver - lo - ren? Die

f

сков_еко - е Царство на - задъ? О - динъ Си - гиз -

Rus - sen, sie zo - gen dort ein? Nur Si - gis - mund

мундъ ви - но - вать! Онъ вду - малъ хи - трить и лу -

trifft dann die Schuld! Durch Trug nur, und List, wollt' er

ка - вить, И Царство те - перь про - и - градь

herr - schen, nun hat er die Kro - ne ver - spielt!

Soprani.

Alti.

Tenori. *p*

Bassi.

Онъ сы - на за -
den Sohn muss' er

Онъ сы - на за - чѣмъ не по - слазъ
den Sohn muss' er schi - cken in's Land.

Онъ сы - но за - чѣмъ не по - слазъ
den Sohn muss' er schi - cken in's Land.

m. g.

m. d.

m. g.

p

Мо - скво - ю по - кор - но - ю
im Mos - kau mit Kraft zu re -

чѣмъ не по - слазъ
schi - cken in's Land,

Мо - скво - ю по -
im Mos - kau mit *f*

Мо - скво - ю по - кор - но - ю пра - вить, Мо -
im Mos - kau mit Kraft zu re - gie - 'ren, mit

p m. g.

m. d.

m. g.

mf

fu. g.

*ff*пра - вить
gie - ren.

Какъ смѣ - ли от - верг - нуть о - ни Вла - ди -

*ff**Sie wu - ß - ten es, Wlu - dis - law frech zu ent -*кор - но - ю
*Kraft zu re*пра - вить
gie - ren.

Какъ смѣ - ли от - верг - нуть о - ни Вла - ди -

скво - мо по - кор - ною
*Kraft zu re - gie - ren.**Sie wu - ß - ten es, Wlu - dis - law frech zu ent -**m. d.**ff m. f.*

сла - ва, какъ смѣ - етъ про - ти - вить ся э - та дер - жа - ва, надъ

thro - nen, sie wu - ß - ten es, sich wi - der uns zu em - pö - ren, sie

сла - ва, какъ смѣ - етъ про - ти - вить ся э - та дер - жа - ва, надъ

thro - nen, sie wu - ß - ten es, sich wi - der uns zu em - pö - ren, sie

ко - ей ви - ситъ на - ша рат - на - я сла - ва какъ мечь Да - мо -

wug - teis, die Eh - re der Po - len zu köh - nen! So soll' auf ihr

ко - ей ви - ситъ на - ша рат - на - я сла - ва какъ мечь Да - мо -

wug - teis, die Eh - re der Po - len zu köh - nen! So soll' auf ihr

The first system consists of four staves. The top two staves are vocal lines with lyrics in Russian and German. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

кле - евъ го - то - выи на мечь.

Haupt nun das rü - chen - de Schwert!

кле - евъ го - то - выи на мечь.

Haupt nun das rü - chen - de Schwert!

The second system also consists of four staves. The top two staves are vocal lines with lyrics in Russian and German. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The piano part includes some dynamic markings like *p* and *mf*.

2 Soprani. Solo

dol.

He страшень По ма - новъ не
Wir fürchten den Jüngling Ro -

Basso. *p*

Но быть гро - замь!
Der Sturm bricht los!

p e dolce

о - пытный ю - мо - ша онъ.
ma - now, den ruhm - lo - sen nicht!

что дѣ - лать намъ?
Was soll ge - sehen?

p
mf

2 Mezzo Soprani. Solo

dolce scherzando

О - тець е - говъ Поль - сь, мы сы - ну пред пи - шемъ за -
Sein Va - ter in Po - len er bürgt uns als Gei - sel für

Soprani.

Tutti.

Сков - скихъ Ца - рей. То былъ жи - лець, мо - на - сты - ря; но
ko - wi - sehen *Sour.* *Das Klo - ster* *wo* *erstets zu* *Haus, es*

Tenori. *p*
 То былъ жи - лець мо - на - сты - ря; но

Bassi. *p*
Das Klo - ster *wo* *erstets zu* *Haus, es*

вы - да - дутъ - ли намъ Ца - ря? нѣтъ! - нѣтъ!
lie - fert den *Sour uns nicht* *aus,* *Nein,* *nie!*

вы - да - дутъ - ли намъ Ца - ря? нѣтъ! нѣтъ!
lie - fert den *Sour uns nicht* *aus,* *Nein,* *nie!*

pp *pp* **3**

нѣтъ, нѣтъ! нѣтъ, нѣтъ!

pp *pp* **3**

Nein, nie! Nein, nie!

pp *pp* **3**

нѣтъ, нѣтъ! нѣтъ, нѣтъ!

pp *pp* **3**

Nein, nie! Nein, nie!

pp *p* *staccato* **3**

ff

Meno mosso.

Tenori. *ff*

ХОРЪ УДАЛЬЦЕВЪ

Мо - гу - ще_ство По - ло - е - ще о - до - лѣ - стъ во - гь

RITTER Mit Macht nur kann Po - len den Auf - ruhr be - zwin - gen, wir

CHOR

Meno mosso.

ff *ff* *ff*

мы вы-зы-ва-ем-я все раз-рѣ-шить, и-демъ Ми-ха-

Al - le ge - lo - be's, der Streich muss ge - lin - gen! Ge - sun - gen soll

м - ла въ но - лонѣ за - хва - тить и Польску - ю честь на Мо -

bald Mi - cha - el von uns sein, die Pol - ni - sche Eh - re, wir

сквѣ во - ца - рить, и Польску - ю честь на Мо -

hul - len sie rein!

Die Pol - ni - sche Eh - re, wir

ХОРЪ ГОСТЕЙ. CHOR DER GÄSTE.

Soprani.

Слав - но! ге - ро - и и ры - ца - ри
Muth - vol - le Hel - den, Euch tü - chelt dus

Muth - vol - le Hel - den, Euch tü - chelt dus

сквѣ - во - ца - рить.

hül - ten sie rein!

вы. — За - разъ рѣ - ши - те вы жре - бій Мо - сквы;
Glück — schnell wird ent - schie - den sein Mos - kufs Ge - schick.

вы. — За - разъ рѣ - ши - те вы жре - бій Мо - сквы;

Glück schnell wird ent - schie - den sein Mos - kufs Ge - schick.

dol.

Въ под-ви-гѣ ва-шемъ о-те-че-ства чести! Гордымъ Мо-ска-лямъ да-
In Eu-rer Hand liegt des Va-ter-land's Ruhm. Moskau, die Stol-ge, kann
 Въ под-ви-гѣ ва-шемъ о-те-че-ства честь! Гордымъ Мо-ска-лямъ да-
dol.

In Eu-rer Hand liegt des Va-ter-land's Ruhm. Moskau, die Stol-ge, kann

димъ се-бя знать, шутка для насъ Ми-ха-и-ла пой-мать.
Buch nicht ent-geh'n. Mi-chu-el werden ge-fun-gen wir, sehn. ХОРЪ. УДАЛЬЦЕВЪ,
 димъ се-бя знать, шутка для насъ Ми-ха-и-ла пой-мать. Мы
RITTER.
 СНОВ

Buch nicht ent-geh'n. Mi-chu-el werden ge-fun-gen wir, sehn. Schon

ю-но-шу схватимъ ру-ка-ми возъ-мемъ дер-жавна-го-плѣнни-ка
sind wir ge-rüst-et zum rü-chen-den Streich, wir bring-en den Jüngling ge-

sind wir ge-rüst-et zum rü-chen-den Streich, wir bring-en den Jüngling ge-

mf

Судь - би - на вамъ путь чрезъ мѣ - та про - ло - жи - ля ко -
Doch will Euch im Fel - de des Kriegsglückver - lus - sen ver -

mf

Судь - би - на вамъ путь чрезъ мѣ - та про - ло - жи - ля ко -

mf

Doch will Euch im Fel de des Kriegsglückver - lus - sen ver.

къ вамъ при - ве - демъ; нѣтъ; нѣтъ, не бой - тесь,

sun - gen vor Euch. Fort, fort, zu Pfer - de!

то - ры - я вра - жа - я рать за - хва - ти - ла, такъ дѣйстви - те златомъ гдѣ
mögt Ihr den Feind mit Ge - walt nicht zu fus - sen, dann spart nicht das Gold! denn es

то - ры - я вра - жа - я рать за - хва - ти - ла, такъ дѣйстви - те златомъ гдѣ

mögt Ihr den Feind mit Ge - walt nicht zu fus - sen, dann spart nicht das Gold, denn es

да да мы зна - емъ Про - щай

Auf, auf, zum Strei - te, lebt wohl!

не-мощ - на си-ла и дай вамъ Гое-подъ во-ро-тись-ся съ Ца-ремъ! На
hilft in der Noth nur bringt uns den Ouan-ren ob le bend: ob todt Wir

не-мощ - на си-ла и дай вамъ Гое-подъ во-ро-тись-ся съ Ца-ремъ!

hilft in der Noth, nur bringt uns den Ouan-ren, ob le - bend ob todt!

те, и - демъ, про-щай - те, и - демъ. Уходятъ.
ff Sie gehen ab.

Wünscht uns Glück! Und bald Wie - - der - - seh'n!

mf

Гости остаются одни.
 Die Gäste bleiben allein zurück.

подвигъ от пра-ви лись ры-ца-ри на-ши, го-товъ-те ге-ро-ямъ за
kön-nen die Rit-ter zum Kampf nicht ge-lei-ten, drum wol-len den Sie-ger'n wir

На подвигъ от пра-ви лись ры-ца-ри, го-товъ-те ге-
Wir kön-nen ja nicht sie be-glei-ten drum wol-len wir

На подвигъ от пра-ви лись, го-
Zum Kampf nicht be-glei-ten, Doch

На подвигъ по-шли,
 Be-glei-ten sie nicht.

p

здрав - ны - я ча - ши и бу - демъ мла - да - го мла да - го Ца -
Fe - ste be - rei - ten, mit Ju - hel er - wur - ten wir hier nun den

ро - ямъ, го товь - те имъ, и бу - демъ мла да - го Ца -
Fe - ste be - rei - ten, und hier dann er wur - ten den

товъ - те ге ро - ямъ, бу - демъ Ца -
Fe - ste be - rei - ten, war - ten des

го - товь - те ге - ро - ямъ,
Doch Fe - ste be - rei - ten,

ря под - жи - дать.
Moskau - er Schar.

ря под - жи - дать.
Moskau - er Schar.

ря под - жи - дать.
Moskau - er Schar.

бу - демъ мла - да - - го Ца - ря под - жи - дать.
wur - ten wir hier auf den Mos - kau - er Schar.

perdendosi pp

Presto.

dolce

Вару́гъ ми - но -

dolce

Ist nur zum

ff Ты - - - ча Мо - сков - ска - го ала

ff Mos - - - kow's ver - nich - - ten - der Schlag

dolce

Presto.

ff risoluto

ва - лась.

Lachen!

ff Шут - - - кой у - да - - лой про - шла.

ff

ff En - - - det zu ru - ssi - scher Schmach!

dol. Mu - mo pro - mchalaes, *ff* радость

dol. dient uns zum Scherzen! *ff* Freunde

ff радость СНОВА

Brüder trinket

dol.

ff

СНОВА ра - дость, СНОВА О - жи - жи.

tanzet! Fei - - ert un - ge - stürt das Fest!

ра - дость, СНОВА О - жи - жи.

Fei - - ert un - ge - stürt das Fest!

spiritoso

f mf

p

Такъ
Auf,

сно - ва за тан - цы за
keh - ret zu rü - cck nun, Ihr

сно - - - ва за
p

(Ballet.)

Wie - - - der zur

p

ра - до - сти на - ши, за тан - цы. Такъ
Freunde zum fröh - li - chen Tan - ze, Auf

тан - - цы, за тан - цы.

Freu - - de und Tän - zen,

mf

p

сно - ва за тан - цы, за тан - цы за ра - до - сти на - ши, такъ
keh - ret nun wie - der, Ihr Gü - ste zum heit - ren Ge - lu - ge beim

сно - - - ва за тан - - цы, за тан - цы, такъ
p

wie - - - der zur Freu - - de und Tänzen, ihr

ff

снова *Feste!* за таны *f* zu Tünen.

снова за таны *f*

Freunde zu Tünen.

pp dol. *f* *p dol.*

за таны; *f* *dol.* сно - на за
Ge - la - gen! *f* Lust uns *p* den

за таны; *f* такъ сно - ба
psacento assai auf!

Ge - la - gen! такъ сно - ба
staccatissimo Ju, Lust uns

тан - цы за ра - до - сти на - ши, уе - щють на - вёр - но - е
Tag fröh - lich en - den mit Tün - zen, die Rit - ler zur Heinkehr mit

сно - ва за тан - цы, у - щють
lasst uns den A - bend noch - feiern,

за тан - цы, у - щють на -
den A - bend noch feiern mit

ры - ца - ри на - ши, за - слу - жать хва - лы
 Lor - beer be krün - zen, den Sie - gern den Be -

на - вѣр - но за - слу - жать хва - лы
 mit Tün - zen

вѣр - но den Sie - gern den Be -
 Tün zen

и по - чет - ны - я ча - ши, такъ
 cher der Eh - re kre - denzen, und

и по - чет - ны - я ча - ши. такъ
 cher der Eh - re kre - denzen, und

1. бу - демъ мла - да - го Ца - ря под - жи - дать.
 hier nun er - war - ten den Mos - kau - er Czarr.

бу - демъ мла - да - го Ца - ря под - жи - дать.
 hier nun er - war - ten den Mos - kau - er Czarr.

Presto.

2. *f*

Ца - - ря под - жи - дать. У - даль По - ль - ска -
den Mos - kau - er Czarr. Wir hu - ben wie - der den

Ца - - ря под - жи - дать. Ты -

f

den Mos - kau - er Czarr. Mos -

Presto.

p *f* *con forza* *f*

я взы - гра - ла, вдругъ о нас - ность ми - но - ва - ли
Frohsinn ge - fun - den, der nur auf kur - ze Zeit uns ge - schou - den

- ча Мо - сков - ска - го зла, ты - ча Мо - сков - ска - го

— kais ver - nich - ten - der Schlag, en - - - del zu rus - si - scher

ра - дость сно - ва, сно - ва за - бли - ета - ла, такъ сно - ва за
Al - le er - warten beim Fe - ste noch köst - li - che Stunden! Drum keh - ret zu -

зла шут - кой у - да - мой про - шла; такъ сно - ва за

Schmach, en - - - del zu rus - si - cher Schmach! Drum keh - ret zu -

b^b *b^b*

тан - цы за ра - до - сти на - ши, у спѣ - ютъ на - вѣр - но - е
rück zu den fröh - li - chen Tün - zen, wir wol - len die Sie - ger mit

тан - цы за ра - до - сти на - ши, у спѣ - ютъ на - вѣр - но - е
rück zu den fröh - li - chen Tün - zen, wir wol - len die Sie - ger mit

ры - ца - ри на - ши; такъ будемъ мла - да - го Ца - ря - - -
Lor - beer be - krün - zen; wir wol - len er - war - ten den Czarr,

ры - ца - ри на - ши; такъ будемъ мла - да - го Ца - ря - - -
Lor - beer be - krün - zen; wir wol - len er - war - ten den Czarr,

под - жи - дать. Ту - ча Мо - сковска - го зла,
zu, den Czarr. Mos - kows - kais ver - nich - ten - der Schlag

под - жи - дать. Уда - ль Поль - ска - я взы - гра - ла, вдругъ о -
zu, den Czarr. Ha - ben wie - der den Frohsinn ge - fun - den, der nur auf

Ты - ча Мо - сков - ска - го зла шут - кой у -
en - det zu rus - si - scher Schmach, en - det zu

нас - ность ми - но - ва - ла ра - дость сно - ва, сно - ва
kur - ze Zeit uns ge - schwun - den, Al - le er - warten heim Fe - ste noch

да - лой про - шля; такъ сно - ва за тан - цы за ра - до - сти на - ши, у -
rus - si - scher Schmach! Drum keh - ret zu rüok zu den fröh - li - chen Tün - zen, wir

за - бли ста - ла; такъ сно - ва за тан - цы за ра - до - сти на - ши, у -
köst - li - che Stunden. Drum keh - ret zu - rück zu den fröh - li - chen Tün - zen, wir

спяютъ на вѣр - но - е ры - ца - ри на - ши, такъ будемъ мла - да - го Ца -
wol - len die Sie - ger mit Lor - beer be - krün - zen, wir wol - len er - war - ten den

спяютъ на вѣр - но - е ры - ца - ри на - ши, такъ будемъ мла - да - го Ца -
wol - len die Sie - ger mit Lor - beer be - krün - zen, wir wol - len er - war - ten den

ри под - жи - дать, бу - демъ мла - да - го Ца - ря под - жи -
Sour, *ju,* *den Sour, hier* *nun er - war - ten den* *Mos - kau - er*

ря под - жи - дать, бу - демъ,
Sour, *ju,* *den Sour, hier* *ju*

дать, бу - демъ, такъ бу - демъ мла - да - го Ца -
Sour, ju *hier,* *ju hier* *nun er - war - ten den*

такъ бу - демъ мла - да - го Ца - ря под жи - дать, бу -
ihn hier *nun er - war - ten den* *Mos - kau - er Sour, hier*

ри под - жи - дать, бу - демъ, бу - демъ мла -
Mos - kau - er Sour, ju *hier* *hier nun er -*

демъ, такъ бу - демъ мла - да - го Ца - ря под - жи - дать, бу - демъ.
ju *ihn hier* *nun er - war - ten den* *Mos - kau - er Sour, hier ju*

да - го, мла да - го Ца - ря под - жи - дать, такъ бу -
wur - ten, er - wur - ten den Mos - kau - er Czarr, ju hier

бу - демъ мла да - го Ца - ря под - жи - дать, такъ бу -

er - wur - ten den Mos - kau - er Czarr, ju hier

8

демъ мла да - - - го Ца - ря под - жи -
nun er - wur - - - ten den Mos - - kau - er

демъ мла да - - - го Ца - ря под - жи -

nun er - wur - - - ten den Mos - - kau - er

дать, такъ бу - демъ мла да - го Ца - ря поджи - дать.
Czarr, ju hier nun er - warden den Moskau - er Czarr.

дать, такъ бу - демъ мла да - го Ца - ря поджи - дать.
Czarr, ju hier nun er - warden den Moskau - er Czarr.

Czarr, ju hier nun er - warden den Moskau - er Czarr.

8

longa Pau.