

АЛЕЖО

ОПЕРА

ВЪ ОДНОМЪ ДѢЙСТВІИ

ЛИБРЕТТО СОСТАВИЛЪ ИЗЪ ПОЭМЫ А. С. ПУШКИНА

ЦЫГАНЕ

В. И. НЕМИРОВИЧЪ-ДАНЧЕНКО

Музыка
С. РАХМАНИНОВА.

Для фортепіано въ 2 руки цѣна р. — Для пѣнія цѣна 4 р. netto.

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Кузнецкій мостъ, 14.

Петроградъ, у А. Югансена.

Кіевъ, у Л. Издиковскаго. Варшава, у Гебетнеръ и Вольфъ.



ДЪЙСТВУЮЩА ЛИЦА.

АЛЕКО.	БАРИТОНЪ.
МОЛОДОЙ ЦЫГАНЪ.	ТЕНОРЪ.
СТАРИКЪ. (Отецъ Земфiry)	БАСЪ.
ЗЕМФИРА.	СОПРАНО.
СТАРЯ ЦЫГАНКА.	КОНТРАЛТО.
ЦЫГАНЕ.	

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АЛЕКО.

ОПЕРА ВЪ ОДНОМЪ ДѢЙСТВІИ.

ИНТРОДУКЦІЯ.

№ 1.

Музыка С. РАХМАНИНОВА.

Andante cantabile.

PIANO нар

pp — mf

rit.

Agitato.

pp ff fff ff dim.

p mf

mf f

f ff

4

pp₃
mf

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and triplets. Dynamics range from *pp₃* to *mf*.

f *p* *ff*

This system contains measures 3 through 5. The right hand continues with complex triplet patterns. The left hand has a more active role with triplets and chords. Dynamics include *f*, *p*, and *ff*.

f

This system contains measures 6 through 8. The right hand has a melodic line with slurs and triplets. The left hand features chords and triplets. A dynamic of *f* is present.

mf *f* *ff* *f* *ff*

This system contains measures 9 through 12. The right hand has a melodic line with slurs and triplets. The left hand features chords and triplets. Dynamics include *mf*, *f*, *ff*, *f*, and *ff*.

pp *cres* - *oen* - *do* *f*

This system contains measures 13 through 15. The right hand has a melodic line with slurs and triplets. The left hand features chords and triplets. Dynamics include *pp*, *cres*, *oen*, *do*, and *f*.

f *rit.* *fff* *fff*

This system contains measures 16 through 19. The right hand has a melodic line with slurs and triplets. The left hand features chords and triplets. Dynamics include *f*, *rit.*, *fff*, and *fff*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex rhythmic patterns, including triplets and sixteenth notes. A dynamic marking of *fff* is present in the right-hand part.

Andante.

Second system of musical notation. The right-hand part features a dense texture of triplets. Dynamic markings include *ff*, *f*, and *pp*. The tempo is marked *Andante*.

Third system of musical notation. The right-hand part continues with triplets. The left-hand part features a melodic line with a slur and the marking *espressivo*.

Fourth system of musical notation. The right-hand part features a complex texture of triplets. The left-hand part has a melodic line with a slur.

Fifth system of musical notation. The right-hand part features a melodic line with a slur and the marking *p*. The left-hand part features a melodic line with a slur and the marking *perdendo*. The system concludes with the marking *PP allacca.*

ХОРЪ.

Берегъ рѣки. Въ глубинѣ сцены разбросаны шатры изъ бѣлаго и пестраго холста. Одинъ изъ шатровъ Алеко и Земфиры направо у авансцены. Въ глубинѣ телѣги, завѣшанныя коврами. Кое-гдѣ разведены костры, варится ужинъ въ котелкахъ. Группы мужчинъ, женщинъ и дѣтей, смѣшанныя въ беспорядкѣ. Общая, но спокойная оуета за ужиномъ или за приготовленіемъ къ нему. За рѣкой выходитъ красноватая луна.

№ 2.

Allegro vivace.

PIANO.

p *mf*

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The first two measures are mostly rests in the upper staff, with some notes in the lower staff. From the third measure, both staves have active music. The dynamic changes to mezzo-forte (*mf*) in the final measure of the system.

The second system continues the piano score. It features similar rhythmic patterns and dynamics as the first system, with a forte (*f*) dynamic marking in the final measure.

(завѣсъ поднимается.)

The third system of the piano score shows a more complex rhythmic texture with many sixteenth notes. The dynamic remains forte (*f*).

The fourth system of the piano score features a very dense texture with many sixteenth notes and chords. The dynamic is marked fortissimo (*ff*).

First system of piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *ff* is present in the second measure.

Second system of piano accompaniment. The right hand continues the melodic pattern. A dynamic marking of *fff* is present in the second measure.

Third system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a more active line. Dynamic markings include *poco*, *a poco*, *meno mosso*, and *mf*. A *diminuendo* marking is also present.

ХОРЪ.

Сопрано.

Альтъ.

Теноръ.

Басъ.

Какъ

Four vocal staves for the Chorus (ХОРЪ), labeled Soprano (Сопрано), Alto (Альтъ), Tenor (Теноръ), and Bass (Басъ). The Soprano part has the word "Какъ" written above it. The staves are mostly empty, indicating a rest or a specific vocal instruction.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a more active line. Dynamic markings include *p* and *pp*.

Allegro moderato.

mf
 во - лья - ность ве - сель нашъ почлесть и мирный сонъ

Allegro moderato.

p *dim.*

dim.

подъ не - бо - си - ми.

pp *pp*

mf *dim.*

Какъ во - лья - ность ве - сель нашъ поч - леть и

p *dim.*

dim. *pp*

мирный сонъ. подъ не - бо - си - ми.

pp *mf*

mf

Меж - ду ко - ло - са - ми те - лѣгъ

mf

dim.

По - лу - за - вѣ - шая - ны хъ ков - ра -

dim.

dim.

p

pp

mf

Меж - ду ко - ло - са -

mf

mf

mf

ми те_лѣтъ по - лу - ва_нѣ - шан - ныхъ ков -

dim.

ра - - - - - ми.

Più vivo.

Для насъ поз -

p *pp* *ff*

mf

Più vivo.

дѣ, всег - дл до - ро - га, Для насъ все дѣ, всег -

ff

Для насъ поз - дѣ, всег -

Музыкальный фрагмент, состоящий из вокальных партий и фортепиано. Включает ноты, ритмические знаки и динамические обозначения.

Для насъ вез - дѣ, всег - да до
 да до - ро - га, Для насъ вез - дѣ, всег - да до -
 да до - ро - га, Для насъ вез - дѣ, всег - да до -

ff

Музыкальный фрагмент, состоящий из вокальных партий и фортепиано. Включает ноты, ритмические знаки и динамические обозначения.

fff
 Для насъ вез - дѣ, всег - да — до - ро - га,
 ро - га, Для насъ вез - дѣ, всег - да — до - ро - га,
 ро - га, Для насъ вез - дѣ, всег - да — до - ро - га,
 ро - га, Для насъ вез - дѣ, всег - да до - ро - га,

fff

Ведь для

Ведь для

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "Ведь для" (Ved' dlya) written across them. The music is in a minor key with a common time signature.

Viol.
Horn.

sf

Violin and Horn parts. The Violin part is marked *Viol.* and the Horn part is marked *Horn.*. Both parts feature a melodic line with slurs and accents. The Horn part starts with a dynamic marking of *sf* (sforzando).

насъ ночь - ле - га снь.

насъ ночь - ле - га снь.

Four vocal staves with lyrics "насъ ночь - ле - га снь." (nas' noch' - le - ga sn' - y). The music includes dynamic markings *sf* and *p* (piano).

Cl.

sf *pp* *mf*

Clarinet and Bass parts. The Clarinet part is marked *Cl.* and the Bass part is marked *B.*. The Clarinet part features a melodic line with slurs and accents, with dynamic markings *sf*, *pp*, and *mf*.

poco a

Вез - дѣ для насъ ноч - ле - га сѣнь, ноч - ле - га

pp *mf* *pp*

Вез - дѣ для насъ ноч - ле - га сѣнь,

poco a

mf *ppp* *pp*

poco ritardando *Tempo I.*

сѣнь. Прос -

ноч - ле - га сѣнь.

poco ritardando *Tempo I.*

f

- нув - - - шись - - - по ут-ру, *dim.* мы от - да - емъ свой день

p. *dim.*

на - во - - лю Бо - га.

f *pp* *mf*

mf Прос - нув - - - шись - - - по ут-ру *dim.* мы от - да -

p. *dim.*

емь свой день на во - - ло Бо - га.

dim. *pp*

pp. *pp.* *dim.* *ppp*

espressivo

нар *pp* *f* *f*

dim.

Музыкальный фрагмент, состоящий из вокальной партии и фортепиано. Вокальная партия начинается с паузы, за которой следует слово «Для». Фортепиано играет ритмический рисунок с семизвучными аккордами (7) и динамикой *pp*.

Più vivo.

Музыкальный фрагмент с вокальной партией и фортепиано. Вокальная партия содержит слова «Для насъ всег - да до - ро - га, Для насъ всег - да». Динамика *ff* появляется в начале фразы «Для насъ всег - да».

Più vivo.

Фортепиано продолжает играть ритмический рисунок с семизвучными аккордами (7) и динамикой *ff*.

Музыкальный фрагмент с вокальной партией и фортепиано. Вокальная партия содержит слова «Для насъ всег - да до - ро - га, Для насъ всег - да до - ро - га, Для насъ всег - да до - ро - га, Для насъ всег - да до - ро - га». Динамика *ff* присутствует.

Фортепиано продолжает играть ритмический рисунок с семизвучными аккордами (7) и динамикой *ff*.

fff

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии (сoprano, alto, tenor, bass) имеют следующие тексты:

Сoprano: Для насъ вез - дѣ, всег - да до -

Alto: - да до - ро - га, Для насъ вез - дѣ, всег - да до -

Tenor: - да до - ро - га, Для насъ вез - дѣ, всег - да до -

Bass: - да до - ро - га, - Для насъ вез - дѣ, всег - да до -

Фортепиано: Аккомпанемент с использованием *fff* динамического обозначения.

Музыкальный фрагмент с вокальными партиями. Вокальные партии имеют следующие тексты:

Сoprano: - ро - га, Вез -

Alto: - ро - га, Вез -

Tenor: - ро - га, Вез -

Bass: - ро - га, Вез -

Музыкальный фрагмент с оркестровыми партиями. Включены партии:

- Viol. (Violins) с динамическим обозначением *sf*
- Corno (Horn) с динамическим обозначением *sf*

- дѣ для насъ ноч - ле - га сѣнь.

- дѣ для насъ ноч - ле - га сѣнь.

sf

Fl.

- дѣ для насъ ноч - ле - га сѣнь.

sf *pp* *sf*

Всѣ дѣ для насъ ноч - ле - га

Всѣ дѣ для насъ ноч - ле - га

pp *mf*

Всѣ дѣ для насъ ноч - ле - га

mf

poco a poco ritard.

сѣнь, ночь ле-га сѣнь.

сѣнь, ночь ле-га сѣнь.

pp poco a poco ritard.

Темпо I.

Прос-нув - - - шнесь по ут-ру мы от-ди -

Темпо I.

p *dim.*

- смъсвой день на во-лю Бо-га.

dim. *p.*

mf
 Про - снубь - шнсь по ут-ру

pp

dim.
 Мы от - да - смъ свой дщъ ни во - лю Бо - га.

dim.

ritard. *p*

РАЗСКАЗЪ СТАРИКА.

№ 31

Moderato espressivo.

СТАРИКЪ.

Вол - шеб - ном сп - лои пѣс - но - пѣ - нья Въ ту -

Moderato espressivo.

PIANO.

С.

- ман - ной па - мя - ти мо - ей вдругъ о - жи - вля - ют - ся ви - дѣ - нья, То

С.

свѣт - лыхъ, то не - чаль - ныхъ дней.

ХОРЪ.

Vivo.

По - вѣ - дай ста - рикъ, по - вѣ - дай ста -

di mi - ni en - do p

-рикъ пе-редъ сномъ намъ сказ-ку о слав-номъ бы-ломъ.

di - mi - ni en - do p pp

СТАРИКЪ. *p* **Moderato.** *cresc.*

И на-ши сѣ-ни ко-че-вы-я въпус-ты-няхъ не опасись отъ

Moderato.

p cresc.

f dim.

бѣдъ. И всю-ду страсти ро-ко-вы-я И отъ су-дебъ за-щи-ты

f dim.

нѣтъ. *espress.*

p mf mf

Moderato espressivo.

C. *f* *mf*
 Moderato espressivo. Ахъ, бытъ - ро мо ло до сть мо -

C. *mf* *cresc.* *dim.* *f*
 - я звѣз - дой па - ду - че ю мельк - ну - ла! Но

C. ты, по - ра люб - ви, ми - ну - ла е - ще бытъ -

C. *mf* *rit*
 - рѣй: толь - ко годъ. ме - ня люб - ла Ма - ри -

C. у - ла.

mf *f* *pp*

con moto

C. Однаж ды, близъ кагульскихъ водъ мы чуждый таборъно - ветрѣ.

con moto *p* *mf*

C. - ча - ли; Цы - га - не тѣ, свои пат - ры разбихъ близънашихъ,

p *pp*

C. у го - ры, Двѣ но - чи вмѣстѣ но - че - ва - ли.

cre *scen* *do* *f*

О. *fa.*
О - ни уш - ли на треть - ю ночь, и, бро - ся ма - лень - ку - ю

С. *ff*
дочь, *fff* уш - ла за ни - ми Ма - ри - у - ла.

О. *p*
Я мир - но спалъ; За -

О. *p*
-ря блесну - ла; Прос - нул - ся я, — подру - ги нѣтъ! И - шу, за -

ff *mf rit.* Tempo I.

с. -ву, преналъ ислѣдъ, Тос.

pp *ff* *mf* *rit.* Tempo I.

espress. *pp*

с. -ку - я плака - ла Зем - фи - ра, И я за - пла - калъ!..

mf. *p* *pp* *f*

mf *b.*

с. Съ э - тихъ поръ по - ты - лы мнѣ все дѣ - вы ми - ра,

p *ff*

dim. *rit. ten.* *espress.*

с. для ихъ навѣкъ у - гасъ мой взоръ.

f *rit.* *ff*

СЦЕНА И ХОРЪ.

№ 4.

Allegro ma non tanto.

ЗЕМФИРА.

МОЛ. ЦЫГ.

ff con collera

АЛЕКО.

Да какъ же ты не поспѣ - шить тотчасъ во слѣдъ не благо-

СТАРИКЪ.

Allegro ma non tanto.

ХОРЪ.

Allegro ma non tanto.

PIANO.

A.

-дар - ной, и хищ - ни - ку и ей, ковар - ной,

ff

ЗЕМФИРА.

Comodo.

Къче - му? Вольнѣ - е

МОЛ. ЦЫГ.

Чре - до - ю всѣмъ да -

кин_жа - ла въ серд_це не вон_злѣ?

Comodo.

пти - цы мла - достъ. Кто въси_лахъ у - дер_жать лю - бовь? Вольнѣ - е

ет - ся ра - достъ; Что бы - ло, то не бу - деть вновь. Веѣмъ да -

пти цы мла - достъ. Кто въси_лахъ у - дер_жать лю - бовь?

ет - ся ра - достъ; Что бы - ло, то не бу - деть вновь.

АЛЕКО.

ppp

Con moto,
risoluto

A. *f*

нѣтъ! — Ког - да надъ безд - ной мо - ри нап.

mf

A. *f*

- ду — и спя - ща - го вра - га, — кля -

A. *ff*

- нуть, — явъ безд - ну не блѣд - нѣ - я столк -

rit.

f *rit.* *f*

ЗЕМФИРА.

fff

о, мой о -

- ну презрѣн - на - го зло - дѣ - я.

ff *diminu en.*

3. *cresc.* *ff*
 .тецъ! А - ле - ко стра - шень. Смот - ри какъ
 СТАРИКЪ. *cresc.* *ff*
 0. Не тронь е - го, хра - ни мол - чань - е. Быть мо - жетъ то то -

do pp f

3. *cresc.* *b*
 видь у - жа - сенъ. А - ле - ко стра - шень. Смот - ри какъ
cresc.
 0. ка из - гнанъ - я. Хра - ни мол - чань - е. Быть мо - жетъ то то -

f

3. *Meno mosso.* *f*
 видь у - жа - сенъ. Е - го лю - бовь по - ты - ла мнѣ;
 МОЛ. ЦЫГ. *f*
 0. *Rov*
 - ка из - гнанъ - я. *Meno mosso.*
pp mf

З. *dim.* *p* *f*
 мнѣ скуч - но: сердце во - ли про - ситъ. Е - го лю -

М.Ц. *mf* *dim.*
 - нивъ онъно не страшень мнѣ.
 АЛЕКО.

Мнѣтяжко: сердце мес - ти про - ситъ.

З. *dim.*
 - бовъ постыла мнѣ; мнѣ скуч - но: сердце во ли

М.Ц. Рев - нивъ онъно не страшень мнѣ.

А. *dim.*
 Мнѣтяжко: сердце мес - ти

З. про - ситъ.

А. про - ситъ.

ХОРЪ. *Vivo.* *ff*
 До - воль - но счи - рикъ! Скуч -

ХОРЪ. *Vivo.* *f*
 До - воль - но счи - рикъ! Скуч -

ХОРЪ. *Vivo.* *f*
 До - воль - но счи - рикъ! Скуч -

Музыкальная система с вокальной линией и фортепиано. Вокальная линия: *ff* - ны э - ти сказ - ки за - бу - - дешь мы ихъ. Фортепиано: *ff*

Музыкальная система с вокальной линией и фортепиано. Вокальная линия: *f* вьве - соль - и и вьпле - кьвьрессьли и вьпличъ. Фортепиано: *f*, *ff*

Музыкальная система с вокальной линией и фортепиано. Вокальная линия: *f* вьве - соль - и и вьпле - кьвьрессьли и вьпличъ. Фортепиано: *f*, *fff*

Музыкальная система с вокальной линией и фортепиано. Вокальная линия: *f* вьве - соль - и и вьпле - кьвьрессьли и вьпличъ. Фортепиано: *f*, *fff*

Poco a poco meno mosso.

Музыкальная система с вокальной линией и фортепиано. Вокальная линия: *fff*, *p*, *pp*. Фортепиано: *fff*, *p*, *pp*

Музыкальная система с вокальной линией и фортепиано. Вокальная линия: *pp*. Фортепиано: *pp*, *perdendo*

Attaca.

ПЛЯСКА ЖЕНЩИНЪ.

Во время танцель Земфира-и молодой цыганъ скрываются.

№ 5.

Tempo di Valse.

PIANO. **Нар** *mf* *espressivo* *pp* *pp*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. It begins with a dynamic marking of *mf* and the instruction *espressivo*. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes. Dynamic markings of *pp* are present in both staves.

dim.

The second system continues the piece. The upper staff features a *dim.* (diminuendo) marking. The lower staff continues with its rhythmic accompaniment.

mf *f*

The third system shows a change in dynamics. The upper staff has a *mf* marking, followed by a *f* (forte) marking. The lower staff continues with eighth-note accompaniment.

dim. *rit.* *pp*

The fourth system includes a *dim.* marking, followed by a *rit.* (ritardando) marking, and then a *pp* (pianissimo) marking. The upper staff has a triplet of eighth notes. The lower staff continues with eighth-note accompaniment.

mf *espressivo* *pp* *dim.*

The fifth system begins with a *mf* marking and the instruction *espressivo*. It features a *pp* marking in the lower staff and a *dim.* marking in the upper staff. The upper staff continues with eighth-note accompaniment.

The first system of music consists of two staves. The upper staff contains a melodic line with slurs and accents, marked with *mf* (mezzo-forte) and *p* (piano). The lower staff provides a harmonic accompaniment with chords and some eighth-note patterns. A triplet of eighth notes is indicated by a '3' over the notes.

The second system continues the piece. The upper staff features a melodic line with a triplet of eighth notes. The lower staff has a steady accompaniment. Dynamics include *dim.* (diminuendo) and *ritard.* (ritardando).

Con moto.

The third system is marked *Con moto.* The upper staff has a more active melodic line with slurs and accents. The lower staff accompaniment includes some sixteenth-note patterns. A *cresc.* (crescendo) marking is present in the lower staff.

The fourth system shows a change in tempo. The upper staff has a melodic line with slurs and accents. The lower staff accompaniment includes some sixteenth-note patterns.

Meno mosso.

The fifth system is marked *Meno mosso.* The upper staff has a melodic line with slurs and accents. The lower staff accompaniment includes some sixteenth-note patterns. Dynamics include *pp* (pianissimo) and *p* (piano).

The sixth system concludes the page. The upper staff has a melodic line with slurs and accents. The lower staff accompaniment includes some sixteenth-note patterns. Dynamics include *p* (piano) and *pp* (pianissimo).

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 three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed sixteenth notes in the treble and a more rhythmic bass line.

Second system of musical notation, continuing the piece. It includes dynamic markings *mf* and *pp*. The treble staff has a melodic line with some slurs, while the bass staff continues with rhythmic accompaniment.

Tempo I.

Third system of musical notation, starting with the tempo marking *Tempo I.* and a dynamic marking *mf*. The treble staff features a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, featuring a dynamic marking *dim.* (diminuendo). The treble staff has a melodic line with many slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring a dynamic marking *cresc.* (crescendo) and a triplet of eighth notes in the treble staff. The treble staff has a melodic line with many slurs, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, featuring a dynamic marking *rit.* (ritardando) and a triplet of eighth notes in the treble staff. The treble staff has a melodic line with many slurs, and the bass staff has a rhythmic accompaniment.

mf

dim.

pp

dim. *p* *ff*

ff *ff* *dim.* *p*

Con moto. *pp*

cresc.

dim. p pp dim. ppp

Meno mosso.

p

pp

pp pp

dim.

p pp ppp

ПЛЯСКА МУЖЧИНЪ.

№ 6.

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Vivo.

8

PIANO. **Нар** *fff* *fff* *f*

8

fff

8

fff *fff* *fff* *pp*

Meno mosso alla zingana. *)

pp poco a poco accelerando

f *pp* *sfz* *pp*

f

The first system of music consists of two staves, treble and bass clef. It features a series of chords and eighth notes, with some notes beamed together. The key signature has one sharp (F#) and the time signature is 4/4.

The second system begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending leads to the second ending. Dynamic markings include *ff* and *fff*. A performance instruction reads *f poco a poco accelerando*. The system concludes with a repeat sign.

The third system continues the piece with dynamic markings of *fff* and *f*. It features a fermata over a note in the treble staff. The system ends with a repeat sign.

The fourth system includes dynamic markings of *fff* and *pp*. It features a fermata over a note in the treble staff. The system ends with a repeat sign.

The fifth system consists of two staves with a series of chords and eighth notes. The system ends with a repeat sign.

The sixth system begins with the dynamic marking *cresc.* and ends with *fff*. It features a series of chords and eighth notes. The system ends with a repeat sign.

Vivo.

First system of musical notation. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern in the bass clef. Dynamics include *fff* and *f*.

Second system of musical notation. The right hand continues with chords, and the left hand has a more active melodic line. Dynamics include *fff*.

Third system of musical notation. The right hand features long, sustained chords. Dynamics include *fff* and *pp*.

Fourth system of musical notation. The right hand has long, sustained chords, and the left hand continues with rhythmic accompaniment.

Fifth system of musical notation. The right hand has long, sustained chords. Dynamics include *cresc.*

Sixth system of musical notation. The right hand features a rhythmic pattern of eighth notes. Dynamics include *cresc.*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of eighth-note chords with accents (>) above them. The bass staff contains a bass line with a dynamic marking of *f* and a flat sign (b) before the final measure.

Second system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a dynamic marking of *ff* and a flat sign (b) before the final measure.

Third system of musical notation. The treble staff has a dynamic marking of *ff* at the beginning and *pp* in the second measure. The bass staff continues with a bass line.

Fourth system of musical notation. The treble staff features a flat sign (b) before the final measure. The bass staff continues with a bass line.

Fifth system of musical notation. The treble staff features a flat sign (b) before the final measure. The bass staff continues with a bass line.

Sixth system of musical notation. The treble staff features a flat sign (b) before the final measure. The bass staff has a dynamic marking of *ff* and a flat sign (b) before the final measure.

First system of musical notation. 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 time signature is 7/8. The first measure has a dynamic marking of *fff* and the second measure has *f*. The final measure of the system has *fff* and *f*. The music features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation. 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. The time signature is 7/8. The final measure of the system has dynamic markings of *fff* and *pp*. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. 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. The time signature is 7/8. The middle measure of the system has a dynamic marking of *pp*. The music features complex rhythmic patterns and slurs.

Fourth system of musical notation. 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. The time signature is 7/8. The final measure of the system has a dynamic marking of *cresc.*. The music features complex rhythmic patterns and slurs.

Fifth system of musical notation. 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. The time signature is 7/8. The music features complex rhythmic patterns and slurs.

Sixth system of musical notation. 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. The time signature is 7/8. The first measure of the system has a dynamic marking of *ppp*. The music features complex rhythmic patterns and slurs.

ppp pp

p

mf poco a poco

cre-scen-do ac-ce

le-ran-do cresc. accel.

8

Presto furioso.

This musical score is for a piano piece in a minor key, marked "Presto furioso". It consists of six systems of two staves each. The first system begins with a forte (**fff**) dynamic and features a complex, rhythmic texture with many beamed notes and accents. The second system starts with a piano (**pp**) dynamic, followed by a section marked **fff** and then **pp**. The third system contains alternating **fff** and **pp** dynamics. The fourth system begins with **pp**, followed by **fff** and **pp**. The fifth system continues with **pp** dynamics. The sixth system concludes with a final **fff** dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Цыганы и Цыганки начинают укладываться на ночлегъ.

№ 7.

Allegretto.

Сопрано.

Альтъ.

Теноръ.

Басъ.

ХОРЪ.

Ог-ни по-га-ше-ны,

ppp

ppp

Ог-ни по-га-ше-ны;

PIANO.

Allegretto.

3

Од-на ху-да-сі-.

mf

Од-

pp scherzando

pp

p

-и-есть съ не-бес-ной вы-шн-ны-и

И

-на ху-да-сі-и-есть съ не-бес-ной вы-шн-ны-и

И

p

mf

p

mf

p

mf

p

p

mf
Од - на лу - на - си -

mf
Од - на лу - на - си -

p
и - етъ съ не -

p

p

p - я - етъ ть не - бее - ной вы - ши - ны -

mf бее - ной вы - ши - ны -

p

poco a poco perdendosi

pp И та - боръ с - за - ря - етъ, И

pp И та - боръ о - за - ря - етъ, И

poco a poco perdendosi

ДУЭТТИНО.

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№ 8.

Modérato.

PIANO. нар

The piano introduction consists of two staves. The right hand plays a melodic line with triplets of eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Modérato'.

Земфира и молодой Цыганъ появляются изъ лѣвой кулисы.

МОЛ. ЦЫГ

Moderato.

affettuoso

The musical score for 'МОЛ. ЦЫГ' features a vocal line and a piano accompaniment. The piano part includes triplets and is marked with 'pp' (pianissimo). The tempo is 'Moderato' and the mood is 'affettuoso'. The lyrics 'Е - ще од -' are written above the vocal line.

ЗЕМФИРА

И - ди! Мой мужъ рев - нивъ и

но, од - но лоб - зань - е! Е - ще од - но, од - но лоб -

золь. — И - ди! Мой мужъ рев - нивъ и золь. — Про -

зань - е! Од - но, но ло лѣ, на про - шанъ е!

The musical score for 'ЗЕМФИРА' includes vocal lines for both characters and a piano accompaniment. The piano part features a 'cresc.' (crescendo) and 'f' (forte) dynamic. The lyrics are written below the vocal lines.

З. *mf*
щай, по - ка - мѣотъ не при - шельт. —

М. П. *p* *cresc.*
Од - но, но до - лѣ, на про - щань - е! Е - ще од -

The first system of the musical score consists of three staves. The top staff is for the voice (З.), starting with a mezzo-forte (*mf*) dynamic. The middle staff is for the piano (М. П.), starting with a piano (*p*) dynamic and marked with a crescendo (*cresc.*). The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of chords with triplets in the right hand and a bass line in the left hand, also marked with a crescendo (*cresc.*).

З. И - ди! Мой мужъ рев - нивъ и

М. П. *f.* *dim.*
но, од - но лоб - зань - е! Е - ще од - но од - но лоб -

The second system of the musical score consists of three staves. The top staff is for the voice (З.), with the lyrics "И - ди! Мой мужъ рев - нивъ и". The middle staff is for the piano (М. П.), starting with a forte (*f.*) dynamic and marked with a decrescendo (*dim.*). The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of chords with triplets in the right hand and a bass line in the left hand, also marked with a decrescendo (*dim.*).

З. *p*
золь. — И - ди! Мой мужъ рев - нивъ и золь. — Про -

М. П. *pp*
зань - е! Од - но, но до - лѣ, на про - щань - е!

The third system of the musical score consists of three staves. The top staff is for the voice (З.), starting with a piano (*p*) dynamic. The middle staff is for the piano (М. П.), starting with a pianissimo (*pp*) dynamic. The bottom staff is for the piano accompaniment, featuring a rhythmic pattern of chords with triplets in the right hand and a bass line in the left hand, also marked with a pianissimo (*pp*).

З. *mf*
- щай, по - ка - мѣть не при - шель. —

М. П. *p*
Од - но, но до - лѣ, на про - щань - е! Ска -

Allegretto tempo.

З. *mf* *mf*
Ког -

М. П. *mf* *cresc.* *f ten.*
- жи, при - дешь ли на сви - дань - е? При - дешь ли на сви - дань - е?

Allegretto tempo.

p *cresc.*

З. *f ten.*
- да под - ни - мет - ся лу - на... Тамъ за кур - га - номъ надъ мо - ги - лой.

М. П. *f ten.*
Об -

З. Тамъ, за кур-ганомъ надъ могилой..

М.Ц. - манеть, не придетъ она! Скажи, придешь ли на свиданье? Не придетъ она!

The first system of the musical score consists of three staves. The top staff is for the voice (З.), with lyrics "Тамъ, за кур-ганомъ надъ могилой..". The middle staff is for the second voice (М.Ц.), with lyrics "- манеть, не придетъ она! Скажи, придешь ли на свиданье? Не придетъ она!". The bottom staff is for the piano accompaniment, featuring chords and melodic lines. Dynamics include *f*, *cresc.*, *ten.*, and *mf*.

З. (Алеко показывается.) *p* Бѣги, вотъ онъ! *con auge* При-ду мой ми-лый.

М.Ц. *cresc.* Скажи, придешь ли на сви-данье?

The second system of the musical score consists of three staves. The top staff is for the voice (З.), with lyrics "(Алеко показывается.) Бѣги, вотъ онъ! При-ду мой ми-лый." and dynamics *p* and *con auge*. The middle staff is for the second voice (М.Ц.), with lyrics "Скажи, придешь ли на сви-данье?" and dynamic *cresc.*. The bottom staff is for the piano accompaniment, featuring chords and melodic lines. Dynamics include *fff* and *p*.

(Молодой Цыганъ уходитъ. Земфира входитъ въ шатеръ и садится у люльки. Алеко около шатра со-

The third system of the musical score consists of two staves for the piano accompaniment. It features chords and melodic lines. Dynamics include *sf* and *sf*.

бираетъ веревки.)

The fourth system of the musical score consists of two staves for the piano accompaniment. It features chords and melodic lines. Dynamics include *sf* and *pp*.

СЦЕНА У ЛЮЛЬКИ.

№9.

Allegro risoluto.

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 2/4 time. Dynamics include piano (*p*), sforzando (*sf*), and fortissimo (*sff*). The piece is marked *Allegro risoluto*.

ЗЕМФИРА.
risoluto

Ста-рый мужъ, гроз-ный мужъ, рѣжь ме - ня, жги ме - ня;

marcato

The second system of piano accompaniment consists of two staves. The music is marked *marcato*. It continues the accompaniment for Zemfira's vocal line.

dim.

я тверда, не боюсь ни но-жа, ни ог-ня.

dim

p

f.

The third system includes a vocal line for Zemfira and piano accompaniment. The vocal line is marked *dim.* and the piano accompaniment includes dynamics *dim*, *p*, and *f.*

3. *ff* *ritard.* *dim.*
 Не на - ви - жу те - бя, пре - зи - ра - ю те - бя; я дру -

3. *lento.* **Темпо I.**
 га - го лю - блю, у - ми - ра - ю лю - бя.

Темпо I.

АЛЕКО. *Moderato.*
 Душа то мит ся гру - стью тай - ной...

Moderato.

А. *f*
 Гдѣ жъ ра - до - сти любви слу - чай - ной.

ЗЕМФРА.

Allegro risoluto

pp poco a poco accelerando *ten. ten. ten.* *f* РѢЖЬ МЕНЯ, *Allegro risoluto.*

3.

жги мѣня; не скажу ни - че - го; старый мужъ, грозный мужъ.

3.

Moderato.

не уз - на - ешь его.

АЛЕКО.

Мол - чи. Мнѣ пѣнье на - до - в - ло. Я

Moderato.

dim. *sf* *pp* *mf*

А.

ЗЕМФ.

ди - кихъ пѣсенъ не люб - лю. Не любишь? Мнѣ ка - ко - е

mf *sf*

3. *Con moto.*
mf

дѣ - ло! Я прѣ - нюд - ля се - бя по - ю. — Онъ свѣ - жъ - е воо.

Con moto.
mf

3. *f*

- ны, — жар - че лѣт - ня - го дня; — какъ онъ мо - лод!

f *p* *f*

3. *ff rit.* *dim.* *mf*

какъ онъ смѣлъ! Какъ онъ лю - битъ ме - ня! —

АЛЕКО.

Mol.

f rit. *dim.* *p*

КАВАТИНА АЛЕКО.

Луна всплывает высоко и становится меньше и бледнее.

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№ 10.

Moderato.

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. Dynamics include *f* and *mf*.

АЛЕКО.

comodo

mf

Весь таборъ спитъ. Луна надъ нимъ полночной красо-

Musical score for the first vocal line (bass clef) and piano accompaniment (treble and bass clef). Dynamics include *p*.

A.

p

mf

-то - ю блестятъ.

Что-жь сердце бѣдно-е тре-

Musical score for the second vocal line (bass clef) and piano accompaniment (treble and bass clef). Dynamics include *pp*, *mf*, and *p*.

A.

f

dim.

mf

-пещетъ? Какую грустью я томимъ?

Я безъ за-

Musical score for the third vocal line (bass clef) and piano accompaniment (treble and bass clef). Dynamics include *p*, *mf*, and *p*.

Allegro ma non troppo

A. *Allegro ma non troppo.*

- ботъ, безъ со жа-лѣнь - я ве - ду ко -

A. *p*

- чу - ю - щі - е дни,

A. *f ritardando* *con spirito*


През-рѣвъ о-ко-вы прос-вѣ-ще-нья, я во - - - лень

ritardando *f* *mf* *pp*

A. *cresc.*

такъ - же какъ о-ни, - я во - - - лень такъ-же какъ о -

cresc.

A. 

- ни. И жить, не при - на - ва - я внас - ти

A. 

судь - бы ковар - ной и слё - пой. Но,

A. 

Бо - же, какъ иг - ра - ютъ отрас - ти мо - ей пос - лушно - ю душой!...

A. 

Зем - фи - ра! какъ о - на лю - би - ла!

Meno mosso.

A.

dim. rit. *Meno mosso.* Какъ

A.

con anima

нѣ - - но прек-ло-нясь ко мнѣ, въ пустын-ной ти-ши-

pp

A.

mf *cresc.* *f* *p*

нѣ часы ноч-ны-е про-во-ди-ла! Какъ час-то

p *cresc.* *mf*

A.

pp *pp*

ми-лымъ ле-пе-тань-емъ, У-по-и-тельнымъ лоб-зань-емъ, за-

A. *mf* *p*

- думчивость мою вми - ну - ту разогнать умела! Я помню!

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *mf* and ends with *p*. The lyrics are: "- думчивость мою вми - ну - ту разогнать умела! Я помню!". The piano accompaniment features a steady rhythm with frequent triplets in both hands, marked with a *p* dynamic.

A.

Сънѣ - гой полной стра - сти, Шеп - та - ла мнѣ о - на тогда:

The second system continues the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Сънѣ - гой полной стра - сти, Шеп - та - ла мнѣ о - на тогда:". The piano accompaniment maintains the triplet-based texture from the previous system.

A.

„Люблю тебя в твоей я влас - ти! Тво - я, Але - ко, навсѣг.


The third system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "„Люблю тебя в твоей я влас - ти! Тво - я, Але - ко, навсѣг.". The piano accompaniment continues with the same triplet-based accompaniment.

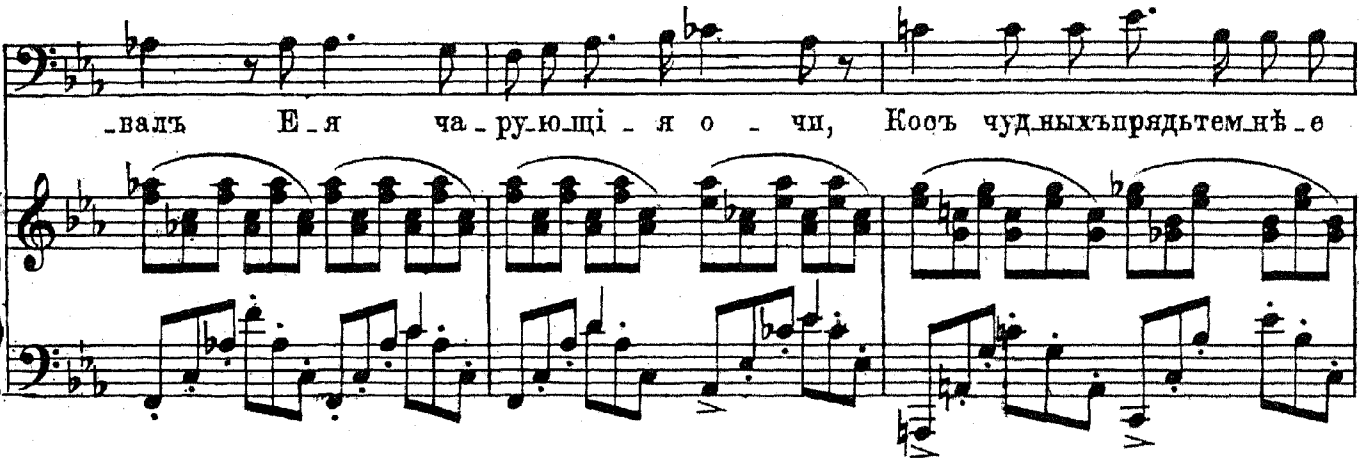
A. *Con moto.*

- да!“ И все тог - да я за - бывалъ,


Con moto.

The fourth and final system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "- да!“ И все тог - да я за - бывалъ,". The system is marked with *Con moto.* in two places. The piano accompaniment continues with the triplet-based accompaniment.

A.  Ког- да рѣ- чамъ е - я внималъ П, какъ безумный, дѣ - ло.

A.  -валъ Е - я ча - рующі - я о - чи, Кою чудныхъ прядь темнѣ - е

A.  но - чи, Ус - та Зем - фи - ры...

A.  А о - на Вся нѣ - гой стра - тью полна

A. Прильнувъ комѣ, въ гла - за глядѣ - ла... И

Meno mosso.

A. что-жъ? — — — — — что-жъ? Зем - фи - ра не вѣр - на! — — — — —

Meno mosso.

A. Зем - фи - ра не вѣр - на! — — — — — Мо - я Зем - фи - ра ох - ла -

rit. e dim.

dimin.

rit. e dim.

A. Уходитъ на лѣво.

- дѣ - ла!

espressivo

pp

cres cen - do e

System 1: Treble clef with a slur over the first two measures. Bass clef with *accelerando* and *ff* dynamics. The bass line features triplets of eighth notes.

System 2: Treble clef with a slur over the first two measures. Bass clef with triplets of eighth notes and a *ff* dynamic.

System 3: Treble clef with a slur over the first two measures and *pesante* marking. Bass clef with *fff* dynamics and triplets of eighth notes.

System 4: Treble clef with a slur over the first two measures. Bass clef with *dim.* and *mf* dynamics.

System 5: Treble clef with a slur over the first two measures. Bass clef with *p* and *pp* dynamics.

ИНТЕРМЕЦЦО.

Луна скрывается и ночь постепенно замѣняется чуть брезжащимъ утромъ.

№ 11.

Allegretto pastorale.

Corneo ingl.

PIANO.

Musical score for Piano and English Horn. The piano part is in the left hand, and the English Horn part is in the right hand. The tempo is Allegretto pastorale. The score includes dynamics such as *pp*, *cresc.*, and *p*.

Musical score for Violin and Cello. The Violin part is in the right hand, and the Cello part is in the left hand. The tempo is Allegretto pastorale. The score includes dynamics such as *pp rit.*, *Cell. mf*, and *p*.

Lo stesso tempo.

Musical score for Piano. The score includes dynamics such as *p*, *cresc.*, and *f*.

Musical score for Harp. The score includes the instruction *Arpa, pizz.* and *U.T.A.*

Musical score for Piano. The score includes the dynamic *f*.

Musical score for Piano. The score includes the dynamic *f* and the instruction *diminuendo*.

Clar.
Corno *mf*

p *p* *cresc.* *f dim. e rit.*

Arpa *glissando* H.T.D.

sf *sf* *sf*

Corno *sf*

ppp *dim.* *rit.* Arpa *pp* *ppp*

РОМАНСЪ МОЛОДОГО ЦЫГАНА.

№ 12.

(за сценой.)

МОЛ. ЦЫГ.

Allegretto

Взгля - ни: подь от - да -

PIANO.

Allegretto

mf *p* *mf* *p*

M. II

dim. *rit.* *p*

- лен - нымъ сво - домъ — Гу - ля - етъ воля на - я ду -

mf *p* *p*

M. II

- на, — На зою при -

p *mf* *p*

M. II

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

- ро - ду ми мо - хо - домъ — Рав - но сі - янь - ельетъ о -

mf *cresc.*

M. II. *f* на. *un poco più mosso* *p* Кто въ не - бѣ

M. II. мѣ - то ей у - ка - жетъ, про - мол - ви: тамъ остано - вись!

M. II. *cresc.* Кто серд - цу ю - ной дѣ - вы ска - жетъ: Лю - би од -

M. II. - но, не из - мѣ - нись! Кто въ не - бѣ мѣ - то ей у -

M. II. *p*
 - ка - жетъ, про - мол - вя: тамъ оста - но -

M. II. *cresc.* *f* *dim.* *rit.* *p*
 вись Кто серд - цу ю - ной дѣ - вы ска - жетъ: ---

M. II. *mf* *rit. e cresc.* *sf.* *p.*
 Не из - мѣ - нись, лю - би од - но!

M. II. *dim.*
 (Vocal line continues with a diminuendo marking)

ДУЭТЪ И ФИНАЛЪ.

Начинаеть свѣтать.

Allegro moderato.

№ 13.

Clar.

PIANO.

First system of the musical score. The Clarinet part (top staff) begins with a *mf* dynamic and features a melodic line with slurs. The Piano part (bottom staff) provides a rhythmic accompaniment with chords and eighth notes. The key signature has two flats and the time signature is 6/8. The system concludes with a *sf* dynamic marking.

Second system of the musical score. The Clarinet part continues with a melodic line, marked with *sf*. The Piano part continues with its accompaniment. The system concludes with a *sf* dynamic marking.

Third system of the musical score. The Clarinet part continues with a melodic line. The Piano part continues with its accompaniment. The system concludes with a *sf* dynamic marking.

ЗЕМФИРА.

Più vivo.
(входятъ)

По - ра!

По -

МОЛОДОЙ ЦЫГАНЪ. *Più vivo.*

Пос - той!

Fourth system of the musical score, featuring the Piano part. The piano begins with a *pp* dynamic and continues with a rhythmic accompaniment. The system concludes with a *p* dynamic marking.

З. *p* - ра, мой ми-лый, по - ра!

М.П. *cresc.* *ten*
Нѣтъ, нѣтъ по-той! Дождем - ся

cresc.

З. *mf.* Ужъ позд - но.

М.П. *mf.* *rit.* *ten.*
дня. Какъ роб - ко ты лю - биль.

p *rit.*

З. *mf.* Ты ме-ня по - гу - биль. *f* *mf* *mf* *mf*
Итъ, по -

М.П. *pp* *pp*
Ми-ну - ту! Ми - ну - ту!

ppp

З. *ра!* По - ра мой ми - лый, по -

М.П. *mf* По - той!

p

Detailed description: This system contains the first three measures of the piece. The vocal line (З.) starts with a half note 'ра!' followed by a quarter rest, then eighth notes 'По - ра мой ми - лый, по -'. The piano accompaniment (М.П.) features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. The piano part has a complex texture with many beamed notes.

З. *ра!*

М.П. *cresc.* *ten* Нѣтъ, нѣтъ, пос - той! Дож - дем - ся

cresc.

Detailed description: This system contains measures 4-6. The vocal line (З.) has a half note 'ра!' followed by a quarter rest. The piano accompaniment (М.П.) continues with the eighth-note pattern. Dynamics include *cresc.* and *ten*. The piano part continues with its complex beamed-note texture.

З. *mf* Ужъ позд - но.

М.П. *mf* дня Какъ роб - ко ты

pp

Detailed description: This system contains measures 7-9. The vocal line (З.) starts with a quarter rest, then eighth notes 'Ужъ позд - но.'. The piano accompaniment (М.П.) continues with the eighth-note pattern. Dynamics include *mf* and *pp*. The piano part continues with its complex beamed-note texture.

З. Ты ме - ня по -

М.Ц. лю - бишь. Ми - ну - ту!

pp

З. гу - бишь. Если безъ меня вернет - ся

М.Ц. Ми - ну - ту!

ppp

Listesso tempo.

З. мужъ.

АЛЕКО. (ВХОДИТЪ)

Вернул - ся онъ... Стой - те. Ку -

Agitato.

ff

A. *b*

- да вы? стой - те! иль во сне я гре - жу?

ff *dim.*

ЗЕМФИРА.

Отстань! ты о - пос - ты - льмишь.

(Земфире)

A. *b*

Где-жъ тво-я лю-бовь.

p *mf* *ff*

ff

З. Было - е не вернет - ся вновь!

A. *b*

Зем - фи - ра. Зем.

ff *p rit.*

Meno mosso.

A. *mf* *f* *dim.*

- фи - ра! Во - помни, ми - лый другъ! всю жизнь я отдалъ за желанье - е съто -

Meno mosso.

на р *p* *mf* *dim.* *p*

A. *p*

- бой дѣ - лить любовь, до - сугъ и доб - ро - воль - но - е из -

p

ЗЕМФИРА.

mf *p*

Смѣшонъ и жа - локъ онъ! Смѣшонъ и

МОЛ. ЦЫГ.

mf *p*

Смѣшонъ и жа - локъ онъ! Смѣшонъ и

A. *mf*

- гнанъ - - е. Лю - бовь прош - ла какъ сонъ, любовь прош -

mf *p*

В. жалокъ онъ!

М.П. жалокъ онъ!

А. ла какъ сонъ, О, нѣтъ, злодѣй! Я предъ то-

ff *f*

А. бой _____ отъ правъ мо-ихъ не от-ка-

ff *ff*

А. - жусь, шль мщень-емъ нас - ла - жусь. _____ Бѣ -

ЗЕМ. (молодому цыгану)

ff

3. *cresc.* *3*

- бить е-го! Взгля-ни, ты весь об-рыз-ганъ кровью! О! что ты

cresc.

Detailed description: This system contains the first part of a musical piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics '- бить е-го! Взгля-ни, ты весь об-рыз-ганъ кровью! О! что ты'. The piano accompaniment consists of dense chords, many of which are marked with a '3' and a slur, indicating triplets. A 'cresc.' (crescendo) marking is present above the vocal line and below the piano accompaniment.

3. *mf*

одъ - лаль. О! что ты одъ - лаль.
АЛЕКО.

Ни-че - го. ————— Ды-

Detailed description: This system continues the musical piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats. The vocal line begins with the lyrics 'одъ - лаль. О! что ты одъ - лаль. АЛЕКО.' followed by 'Ни-че - го. ————— Ды-'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'mf' (mezzo-forte) marking is present below the piano accompaniment. A 'D' marking is visible at the bottom of the piano part.

A. *fff* *ЗЕМ. (склоняясь къ трупу)*

- ши те-перь е-го ЛЮ-БОВЬ - - ю... О,

Detailed description: This system contains the final part of the musical piece. It features a vocal line on a bass clef staff and a piano accompaniment on a grand staff. The key signature has two flats. The vocal line begins with the lyrics '- ши те-перь е-го ЛЮ-БОВЬ - - ю... О,'. The piano accompaniment features a complex, rhythmic accompaniment in the right hand and a bass line in the left hand. A 'fff' (fortissimo) marking is present above the vocal line and below the piano accompaniment. A 'ЗЕМ. (склоняясь къ трупу)' marking is present above the vocal line.

con anima

3. *mf*
 ми - - - лый мой! Про - сти ме - ня! мо - я лю - бовь те - бя е - гу -

(рыдаетъ)

3. *f*
 - би - - ла. 0,

3. *f*
 ми - - - лый мой! Про - сти ме - ня! Мо - я лю - бовь те - бя е - гу -

АЛЕКО. (съ угрозою.)

ЗЕМ.

3. *f*
 - би - - ла! Ты плачешь. Не бо -

3. *Più mosso.* *cresc.*

- юсь те-бя. Тво-и уг-ро-зы пре-зи-ра-ю, тво-я у-

Più mosso.

mf

3. *АЛЕКО.*

- бийо - тво про-кли-на-ю. *ff* УМ -

ff

А. -ри-жь и ты!

p *crescendo e accelerando* *ff*

(Поражаетъ ее ножомъ)

fff

fff

fff

fff

fff dim e rit.

Andante cantabile.

ЗЕМ.

у-ми-ра - - ю лю-бя, у-ми-ра - - ю лю-

Andante cantabile.

p

p

-бя! у-ми-ра - ю, у-ми-ра - ю лю-бя!

ppp

ppp

Vivo.

p

cresc.

X O P T.

Four vocal staves (Soprano, Alto, Tenor, Bass) with rests, indicating that the vocalists are silent during this section.

О чемъ шу - жать? Что тамъ за

Viol. and Piano accompaniment. The Violin part features triplets and a melodic line. The Piano part includes dynamic markings *sf pizz.* and *p*.

Four vocal staves with lyrics. The Soprano part begins with the lyrics "О чемъ шу -".

О чемъ шу -

крикъ? Ко - го тре - во - жить а - та ночь! Ко - го тре -

Piano accompaniment for the second system, featuring a steady rhythmic accompaniment in the right hand and a more active bass line in the left hand.

p

мять? — Что тамъ за крикъ! Ко - го тре - во - жить э - та
 во - жить э - та ночь? — О чемъ шу - мять? О чемъ шу -
 и т.д.

О чемъ шу - мять? — Что тамъ за
 ночь? Что здѣсь слу - чи - лось? Что за крикъ?
 мять? О чемъ шу - мять? Что здѣсь за крикъ?

Что тамъ за крикъ? — Какого тре
 крикъ? Ко - го тре - во - жить э - та ночь? Что тамъ за крикъ?
 О чемъ шу - мять? О чемъ шу - мять? Что тамъ за крикъ?
 Что здѣсь случи - лось? Что здѣсь случи - лось? Что здѣсь случи - лось?

f во - жить э - та ночь? Что здѣсь слу - чи - лось? *ff* Встань старикъ!

mf Что здѣсь слу - чи - лось? *ff* Что здѣсь слу - чи - лось?

Что здѣсь слу - чи - лось? *f* Что здѣсь слу - чи - лось? *ff* Встань старикъ!

Что тамъ за крикъ? *f* Что здѣсь слу - чи - лось?

f *f* *ff*

СТАРИКЪ. (вбѣгаетъ.) *Moderato.*

А - леко! Земфира! дочь! — смотрите,

Moderato. *mf*

плачьте, вотъ она! *Allegro fiero.* лежитъ въ крови обагрена. (Цыгане въ ужасѣ обступаютъ группу.)

У - жа - но - е

жа - но - е

Allegro fiero.

pp *f*

дѣ - ло лучь солн - ца встрѣ - ча - етъ. У -

дѣ - ло лучь солн - ца встрѣ - ча - етъ. У

- жас - но - е дѣ - ло лучь солн - це встрѣ -

- жас - но - е дѣ - ло лучь солн - це встрѣ -

- ча етъ. За что Все - мо - гу - щій нашъ

- ча - етъ. За что Все - мо - гу - щій нашъ

та - боръ ка - ра - етъ. За что Все - мо -

та - боръ ка - ра - етъ. За что Все - мо -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic pattern of eighth notes.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand has a rhythmic pattern of eighth notes, and the left hand has a simpler accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

- гу - щій нашъ та - боръ ка - ра - етъ. У -

dim.

- гу - щій нашъ та - боръ ка - ра - етъ. У -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The piano part continues with the same rhythmic pattern.

The piano accompaniment for the second system, showing the right and left hand parts. The key signature has one sharp (F#) and the time signature is 2/4.

- жас - но - е дѣ - ло лучъ солн - ца встрѣ

f

- жас - но - е дѣ - ло лучъ солн - ца встрѣ -

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The piano part continues with the same rhythmic pattern.

The piano accompaniment for the third system, showing the right and left hand parts. The key signature has one sharp (F#) and the time signature is 2/4.

- ча - етъ. У - жас - но - е дѣ - ло лучь
 - ча - етъ. У - жас - но - е дѣ - ло лучь

солн - ца ветрѣ - ча - етъ. За что Все - мо -
 солн - ца ветрѣ - ча - етъ. За что Все - мо -

- гу - щій нашъ та - боръ ка - ра - етъ. За
 - гу - щій нашъ та - боръ ка - ра - етъ. За

что Все - - мо - - гу - шій нашъ

что Все - - мо - - гу - шій нашъ

нар *f* *dim.*

ЗЕМФИРА. *p* *Lento.* *mf*

О - - тецъ!.. е - го

та - боръ ка - ра - етъ. У - - жао - но - е

та - боръ ка - ра - етъ. У - - жао - но - е

Lento.

p

3. *f* *ten.*
 РЕВ - НОСТЬ ОГУ - БИ - ЛА...
 ДЪ - - - - - ЛО
 ДЪ - - - - - ЛО.

tenebreso

3. *pp* (умираетъ) АЛЕКО.
 У - ми - ра - ю! Зем -

СТАРИКЪ, *pp*
 На вѣ - ки по - чи - ла!

На вѣ - ки по - чи - ла!
 На вѣ - ки по - чи - ла!
 На вѣ - ки по - чи - ла!

p *espress.*
mf

Moderato.

A. *cresc.*

- фи - ра! Зем - фи - ра! Вагля_ни предъ собой на зло.

Moderato.

mf *cresc.*

A. *f*

- дѣ - я. За мигъ тво - ей ра - достной жиз - ни Сво - -

mf

A. *f*

- ю я от - дамъ не жа - лѣ - я.

f

СТАРАЯ ЦЫГАНКА.

Мужь.

cresc. *ff* *f*

Allegro ma non troppo.

с.п. *mf*

- я! И - ди - те надъ рѣ - кой Мо -

Allegro ma non troppo.

p

с.п.

- ги - - лы овѣ - жи - я ко - пать. А

p

с.п. *p*

же - - ны скорб-ной че - ре - дой Воѣ

p

С.Ц.

ВЪ О - - ЧИ мерт-выхъ цѣ - ло - вать.

СТАРИКЪ.

Мы

С.

Grave. *p* дн.ки нѣтъ у насъ за - ко - новъ, *cresc.* Мы не тер-за-емъ, не каз - нимъ. —

Grave. *p pesante* *cresc.* *f*

С.

mf Не нуж-но. кро - ви намъи сто - новъ. *f* Но жить съ у-бій-цей не хо- *mf*

Con moto.

С. - тимъ. Мы ди - ки, нѣтъ у насъ за - ко - новъ, Мы не тер -

Х О Р Ъ.

Мы ди - ки, нѣтъ у насъ за - ко - новъ, Мы не тер -

Мы ди - ки, нѣтъ у насъ за - ко - новъ, Мы не тер -

Con moto.

- за - емъ, не каз - нимъ, — Не нуж - но кро - ви намъ и

- за - емъ, не каз - нимъ, — Не нуж - но кро - ви намъ и

- за - емъ, не каз - нимъ, — Не нуж - но кро - ви намъ и

pesante

ff

cres - cen -

сто_новъ, Но жить съ у - бій_цей не хо - тимъ. Жить съ у - бій_цей не хо -

сто_новъ, Но жить съ у - бій_цей не хо - тимъ. Жить съ у - бій_цей не хо -

- do *fff* *dim.*

сто_новъ, Но жить съ у - бій_цей не хо - тимъ. Жить съ у - бій_цей не хо -

тимъ. У - жа_сенъ на_мъ т_вой бу_детъ гла_съ;

тимъ. У - жа_сенъ на_мъ т_вой бу_детъ гла_съ;

p

тимъ. У - жа_сенъ на_мъ т_вой бу_детъ гла_съ;

Tranquillo.

C.
 Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "Мы роб - ки и доб - ры ду -". The piano part consists of a steady accompaniment with triplets in both hands. The vocal lines are in a low register, with the lyrics written below the notes. The tempo is marked "Tranquillo".

Tranquillo.

Piano accompaniment for the second system, showing intricate triplet patterns in both hands. The tempo is marked "Tranquillo".

C.
 Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are "пой. Ты золь и смѣль, — ос - тавь же". The piano part includes dynamic markings such as *cresc.*, *f*, and *pp*. The vocal lines are in a low register, with the lyrics written below the notes. The tempo is marked "Tranquillo".

Piano accompaniment for the third system, continuing the triplet patterns. The tempo is marked "Tranquillo".

насъ. Ос - тавь же насъ. Мы роб - ки и доб - ры ду -

насъ. Ос - тавь же насъ. Мы роб - ки и доб - ры ду -

насъ. Ос - тавь же насъ. Мы роб - ки и доб - ры ду -

нар

шой. Ты золь и смѣль, ————— оо - тавь же

шой. Ты золь и смѣль, ————— оо - тавь же

шой. Ты золь и смѣль, ————— оо - тавь же

cresc.

pp

насъ. Ос - тавь - же насъ. Про - сти! Да бу - детъ миръ съ то - бой.

насъ. Ос - тавь - же насъ. Про - сти! Да бу - детъ миръ съ то - бой.

насъ. Ос - тавь - же насъ. Про - сти! Да бу - детъ миръ съ то - бой.

Про - сти! Да бу - детъ миръ съ то - бой.

Про - сти! Да бу - детъ миръ съ то - бой.

Про - сти! Да бу - детъ миръ съ то - бой.

(Груны уносятъ.)
Lento lugubre. Alla marzia funebre.

pp

АЛЕКО.

mf espressivo

O, го ре! о, тоо-

(Занавѣсъ медленно опускается.)

ten.

-ка! О-ПЯТЬ о-ДНѢЪ,

-ДНѢЪ!

Andante cantabile.

mf *rit. e dim.* *ppp* Fine.