

Антонин Дворжак
ДѢЙСТВІЕ ВТОРОЕ.

ZWEITER AUFZUG.

ПОЛЬСКІЙ

POLONAISE

ХОРЪ.

und CHOR.

„БОГЪ ВОЙНЫ ПОСЛѢ БИТВЪ.”

„Krieges Gott nach der Schlacht.”

Moderato.

First system of the musical score, featuring a treble and bass clef with a forte (*ff*) dynamic marking.

Second system of the musical score, continuing the melodic and harmonic development.

Third system of the musical score, showing a change in dynamics to *p* (piano).

Fourth system of the musical score, marked *p leggiero* (piano, light).

Fifth system of the musical score, concluding the piece with a *ritardando* marking.

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Tenori. *ff*

ХОРЪ ПОЛЯКОВЪ. Богъ войны послѣ битвъ жи-
 CHOR POLEN. Gott des Krieg's! Al-le Zeit sind

Bassi

ff

ву-ю ра-дость намъ да-ри-ть. Мы храб-ро
 wir zu Dei nem Dienst be-reit. Du Len-ker

Any-notes.com

во-ю-емъ съ над-мен-ной Мос-кво-ю
 der Schlachten, wir prei-sen Dein Wul-ten

Амур-звук.рф

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

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

на вѣ - ки Мое ка - лей сви - за - ли, на
ist in un - se Hand nun ge - ge - ben, in

на вѣ - ки Мое ка - лей сви - за - ли, на
in un - se Hand nun ge - ge - ben, in

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

un - se Hand ist der Rus - sen Land ge - ge - ben.

Soprani.

x. *Alti.*

Ро - занъ нѣзъ ми - лоѣ от - чнѣ - ны бой -
Wie der Hei - math Blumenschmuck vom Krieger stolz im Feld ge -

x.

ца - ми на ла - тахъ да - ле - че въ чуж -
tra - gen, als Lie - besgruss den Hei - den ziert, der

x.

би - ну еве - земь такъ въ чу - же и
selbst im Kumpf die Ro - se führt: so fol - get auch der

x.

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

X. 

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

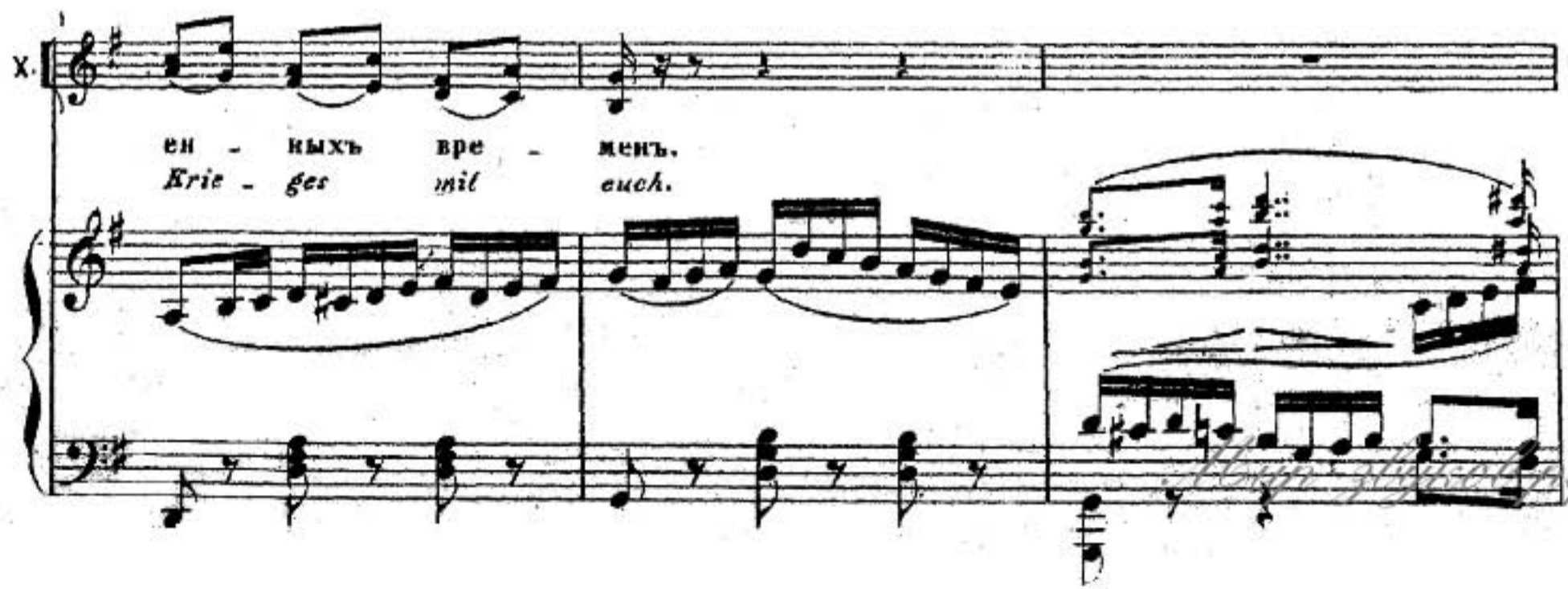
X. 

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 не - селъ - е во -
thei - len mit Freuden Ge - fuh - ren und Lei - den des

pp

X. 

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

X

И
Wir

X

сва - воѣ мы да - нямъ и да - нямъ 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 - сель - е во - ен - ныхъ вре - мяхъ, жи
und Lei - den des Krie - ges mit euch, Ge

ff
f

Amy-notes.com

Soprani.

trumpetnotes.com

Alti.
Tenori.
Bassi.

но - - - е ве - сель - - - е но - ен - ныхъ вре -
fuh - - - ren und Lei - - - den des Krie - ges mit

Богъ вой - ны но - сль битвь жи - ву - ю ра - дость намъ да - -

Ge - stern Kampf, heu - te Ball, und mor - gen wie - der blut - ger

менъ;
euch;

но ско - ро
doch wenn erst

ко - неч - но
vor - ü - ber

ригъ, мы По - лъ - шу ео - бо - ю на

Tanz! Des Va - ter - lan - - des Krie - ges - ruhm wir

пре - ста - нуть
des Kampfes

всѣ бо - и,
Ge - fuh - ren,

но ско - ро -
zur Hei - math

вѣ - ки пре - сла - вия, въ Мос - кву Вла - ди -

wer - den ihn auf's Neu er - kü - hen, in Mos - kau wird Fürst

ко-веч-но пре-стануть веѣ бо-м о-брат-но въ сви-
nun keh-ren *als Sie-ger* *die Schauern, dann* *win-den* *die*

сла-ва съно-бѣ-дой вве-демъ, мы Поль-шу вы-

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

ту-ю от-чи-зну ге-ро-и, го-то-вить
Frau-en *Euch* *Mur-then* *und* *Ko-sen,* *Empfan-gen*

со-ко надъ Русь-ю по-ста-вимъ Мое-

Po-len um Gna-de nun fle-hen *Im*

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

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

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

дань - - - и
Lie - - - *be,*
 во-стор - ги
sie rei - chet
 реиъ, Мое - 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 еъ Поль - скимъ Ца - - реиъ. О -
dann ein pol - ni - scher Quar! Und

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

ff

Andante sostenuto

ВЪ-КАМЪ е-а-ву на - ше - го и - ме-ни све -
 das dank - bu - re Ro - len mit e - wigem Ruhm.

ВЪ-КАМЪ е-а-ву на - ше - го и - ме-ни све -

das dank - bu - re Ro - len mit e - wigem Ruhm.

земь; ере - аи гро - зы но -
 Gern ju thei - len - wir mit

земь; не пом - нимъ то - го что тер - нъ -

schnell ver - ges - sen wird dann sein, was im Fel - de

ен - ныхъ дней ма - да - ма -
 Buch des Kriegs Ge - fah - ren, der

ли до ны - нъ мы не пом - нимъ то - го

wir ge - lit - ton; ju, ver - ges - sen ist dann bald,

да - и жизнь евъ - жий пол - ний, ере -
 Hei - math fern, in Fein - des. Lund, Nach

что тер - нъ - ли; и ба - лонъ бле -

vous wir lit - ten, In Mos - kow's Krem - el

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

сти - щиль въ Мос - ков - ской пу - еты - нъ от

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

ней ма - да - я, ма - да - и жизнь евъ
 fest mi sei - ern sind hei - te wir mit

чи - зву и ра - дость се бь мы

im Triumph wir kein - ge - kehrt zum thea - ren

Tempo moderato con

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

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

Vu-ter-land,

Im Fel-de kühn,

im Lu-ger

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

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

fröh;

ver-ach-ten

wir

Ge-fuhr und Tod.

Im

Schluchtgewühl,

bei

ен - ныхъ дней *rasch da-hin,* мла - да - я *ge-nie-zen* жизнь свѣ - жѣи пол - нѣи. *sie mit leicht-em Sinn!*

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

Kam-pfes-lust

schlägt frei-er

nur

des Krie-gers

Brust!

№ 6^a

КРАКОВЯКЪ.

CRACOVIANNE.

Allegro moderato. m. m. ♩ = 126.

The first system of the musical score consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (ff) dynamic marking. The melody in the treble clef is characterized by eighth and sixteenth notes with accents. The bass clef provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with a piano (p) dynamic marking. The treble clef features a melodic line with slurs and accents, while the bass clef continues with a steady accompaniment of chords and eighth notes.

The third system shows a change in dynamics to forte (f). The treble clef has more complex chordal textures and slurs, while the bass clef maintains the accompaniment pattern.

The fourth system returns to a forte (ff) dynamic. The treble clef features dense chordal passages and slurs, with the bass clef providing a consistent accompaniment.

The fifth system continues the piece with a similar dynamic level. The treble clef has melodic lines with slurs and accents, and the bass clef provides accompaniment.

The sixth system concludes the piece with a piano (p) dynamic marking. The treble clef has a melodic line that ends with a flourish, and the bass clef provides accompaniment.

Any notes.com

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of chords with a '7' above each, indicating a seventh chord. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, similar to the first, with chords in the treble and accompaniment in the bass.

Third system of musical notation, featuring dynamic markings 'f' (forte) and 'p' (piano) in the bass staff. The treble staff has some notes beamed together.

Fourth system of musical notation, with a watermark 'Any notes.com' visible across the middle. The treble staff has a melodic line with eighth notes.

Fifth system of musical notation, with a dynamic marking 'f' in the bass staff. The treble staff continues with chords and some melodic movement.

Sixth system of musical notation, with a dynamic marking 'p' in the bass staff. The treble staff has a melodic line with slurs.

Seventh system of musical notation, with a dynamic marking 'f' in the bass staff. The treble staff has a melodic line with slurs.

Any notes.com

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings of *f* (forte) and *p* (piano) are used throughout. The instruction *staccato* is written above the first system. The piece concludes with a double bar line and a fermata over the final notes. A large, faint watermark of 'Any-notes.com' is visible across the middle of the page.

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 *f*.

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.

First system of musical notation. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment. A dynamic marking 'p' is present in the first measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns.

Third system of musical notation, featuring more complex melodic phrasing and harmonic support.

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

Fifth system of musical notation, with a dynamic marking 'f' appearing in the bass line.

Sixth system of musical notation, continuing the melodic and harmonic progression.

Seventh system of musical notation, concluding the page with a final melodic flourish and harmonic accompaniment.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

Third system of musical notation. The word *leggiero* is written in the treble staff. The treble staff features more intricate melodic patterns, including some triplets and slurs.

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

Fifth system of musical notation, with a prominent melodic flourish in the treble staff.

Sixth system of musical notation, featuring a complex melodic line in the treble staff with many beamed notes.

Seventh system of musical notation. The word *dim.* is written in the treble staff. The system concludes with a handwritten signature in the bass staff: *Буря зыков*.

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 supporting bass line with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with intricate fingerings and articulation marks.

Third system of musical notation. A dotted line above the first measure indicates a repeat or continuation. The notation continues with complex melodic patterns and harmonic accompaniment.

Fourth system of musical notation. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff. The music shows a transition in texture with some notes marked with accents.

Fifth system of musical notation. The melodic line in the treble staff is more active, with many slurs and accents. The bass line provides a steady accompaniment.

Sixth system of musical notation. The piece continues with complex rhythmic patterns and melodic development in both hands.

Seventh system of musical notation, the final system on the page. It concludes with a final cadence. A handwritten signature is visible at the bottom right of the page.

Amy Notes .pup

any notes cum *p* *piu mosso*

pp

poco a poco

cresc.

f

f

Any-notes.com

Musical notation system 1, featuring treble and bass clefs with complex chordal textures and melodic lines.

Musical notation system 2, featuring treble and bass clefs with a *ff* dynamic marking and rhythmic patterns.

Musical notation system 3, featuring treble and bass clefs with a *ff* dynamic marking and rhythmic patterns.

Musical notation system 4, featuring treble and bass clefs with a *ff* dynamic marking and rhythmic patterns.

Musical notation system 5, featuring treble and bass clefs with rhythmic patterns.

Musical notation system 6, featuring treble and bass clefs with a *ff* dynamic marking and rhythmic patterns.

Musical notation system 7, featuring treble and bass clefs with a *ff* dynamic marking and rhythmic patterns.

Any-notes.com

ТАНЦЫ.

TÄNZE.

Allegro moderato. M. M. ♩ = 88.

grazioso

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 88. The first system includes the instruction 'grazioso' and a piano dynamic 'p'. The second system features a fortissimo dynamic 'sf'. The score is characterized by intricate piano textures with frequent chords and moving lines, and a treble part with melodic fragments and grace notes. Various musical markings such as accents, slurs, and dynamic changes are used throughout the piece.

Anty-notes.com

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 sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the second measure of the second staff.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. A first ending bracket labeled "2." spans the final two measures of the system. A dynamic marking of *dolce* (sweetly) is placed above the treble staff in the second measure of the second staff.

Third system of musical notation. The melodic line in the treble staff becomes more active with slurs and ties. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. This system features a prominent melodic line in the treble staff with many slurs and accents. A dynamic marking of *p* (piano) is located in the first measure of the treble staff.

Fifth system of musical notation. The music continues with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *ff* (fortissimo) is placed above the treble staff in the second measure.

Sixth system of musical notation, the final system on the page. It concludes the piece with a melodic line in the treble and accompaniment in the bass. A dynamic marking of *pp* (pianissimo) is visible in the lower right corner of the system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass line.

Fourth system of musical notation, showing a change in the bass line with a new melodic line and some trills in the treble.

Fifth system of musical notation, featuring a dynamic marking of *leggiero* (leggiero) in the bass line and trills in the treble.

Sixth system of musical notation, concluding the page with trills and a final melodic flourish in the treble.

Sony notes.com

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The right hand features a complex, arpeggiated texture with many beamed notes and trills. The left hand plays a steady accompaniment of eighth notes.

Second system of musical notation. Continues the piece with similar textures in both hands. The right hand has several trills marked with 'tr'.

Third system of musical notation. Includes a piano dynamic marking 'pp' in the left hand. The right hand continues with arpeggiated patterns.

Fourth system of musical notation. The right hand has a more melodic line with some slurs, while the left hand provides harmonic support.

Fifth system of musical notation. The right hand features a prominent melodic line with a slur, and the left hand has a more active accompaniment.

Sixth system of musical notation. Includes dynamic markings 'p' and 'f'. The piece concludes with a final cadence. A watermark 'Sony notes.com' is visible at the bottom right.

№ 7.

МАЗУРКА И ФИНАЛЪ.

MAZURKA UND FINALE.

INTRODUCTION.

Moderato.

Musical notation for the Introduction section, Moderato tempo. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* and *f*. A first ending bracket is present at the end of the section.

MAZURKA.

Tempo di Mazurka. M.M. ♩=152.

Musical notation for the first system of the Mazurka section. It consists of two staves in 3/4 time. The key signature has two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

Musical notation for the second system of the Mazurka section. It consists of two staves in 3/4 time. The key signature has two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* and *f*.

Musical notation for the third system of the Mazurka section. It consists of two staves in 3/4 time. The key signature has two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

Musical notation for the fourth system of the Mazurka section. It consists of two staves in 3/4 time. The key signature has two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*.

Musical notation for the fifth system of the Mazurka section. It consists of two staves in 3/4 time. The key signature has two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*. A first ending bracket is present at the end of the section.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *f* and *dolce*.

Second system of musical notation, continuing the piece with various note values and rests.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring more complex rhythmic patterns and articulation marks.

Fifth system of musical notation, with dynamic markings like *f* and *p*.

Sixth system of musical notation, marked *delicata* and *p*, indicating a delicate and piano section.

Seventh system of musical notation, concluding the page with a *mf* marking.

delicuto

The first system of musical notation for the 'delicuto' section. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. A first ending bracket labeled '8.' spans the final two measures of the system.

The second system of musical notation for the 'delicuto' section. It continues the complex texture from the first system. A first ending bracket labeled '8.' spans the final two measures of the system.

The third system of musical notation for the 'delicuto' section. The texture remains dense with many beamed notes and chords.

The fourth system of musical notation for the 'delicuto' section. It features a change in texture with some chords in the treble clef and more active bass lines.

The fifth system of musical notation for the 'delicuto' section. The texture is dense with many beamed notes and chords.

Scherzando.

The first system of musical notation for the 'Scherzando' section. It features a first ending bracket with two options, labeled '1.' and '2.'. The music is more rhythmic and includes a dynamic marking of *p* (piano).

The second system of musical notation for the 'Scherzando' section. It continues the rhythmic texture. A dynamic marking of *staccato* is present in the final measures. A handwritten signature is visible in the bottom right corner of the page.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as accents (>) and trills (tr). A first ending bracket labeled '1.' and a second ending bracket labeled '2.' are present at the end of the system.

Second system of musical notation, continuing the piece with trills (tr) and accents (>) in the upper voice. The bass line provides harmonic support with chords and single notes.

Third system of musical notation, featuring more trills (tr) and accents (>) in the upper voice. The bass line continues with rhythmic accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material with various note values and rests.

Fifth system of musical notation, featuring a prominent sixteenth-note pattern in the upper voice and chords in the bass line.

Sixth system of musical notation, concluding the piece with a *res.* (ritardando) marking and a *f* (forte) dynamic. The system ends with a large fermata over the final notes. A watermark *Амур-звукот.рф* is visible at the bottom right.

FINALE.

Танцы прекращаются и входитъ Вѣстникъ.

Die Tänze hören auf ein Bote tritt ein.

Recitativo. poco più mosso.

НАЧАЛЬНИКЪ ОТРЯДА. НАУРТМАНН.

ВѢСТНИКЪ. БОТЕ.

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

НАЧ. ОТР. НАУРТМ.

ВѢСТН. БОТЕ.

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

ху - же въ Мо - ско - ви - и навъ! 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 -

щень 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 - ref

НАЧ. ОТР.
 НАУРТМ.

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

ВѢСТН.ВОТЕ.

ма - новъ! гдѣ онъ? Объ из - бранъ - 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 -
 bor-genlebt er als Bo - jar in Ko-stro-ma, weit von dem Schauplatz ent -

СКОМЪ!
fernt!

Tenori. *ff*

ХОРЪ ГОСТЕЙ. у - жель Ко - ро - ле - вичъ от - ри - нуть?

Bassi. *ff*

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

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

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

сков_ско - е Царство на - задь? О - динъ Си - гиз -

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

мундъ ви - но - вать! Онъ взду - 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 сынъ на за - чѣмъ не по - слава
den Sohn musst' er schi - cken in's Land.

Онъ сынъ на за - чѣмъ не по - слава
den Sohn musst' er schi - cken in's Land.

m. g.

p

m. d.

m. g.

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

чѣмъ не по - слава
schickten in's Land,

Мо - екво - ю по -
mit Mos - kau mit

f

Мо - екво - ю по - кор - но - ю пра - вить,
mit Mos - kau mit Kraft im re - gieren, mit

p m. g.

mf

f m. g.

m. d.

m. g.

ff

пра - вить
gie - ren.

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

ff

Sie wag - ten es, Wlu - dis - law frech zu ent -

кор - но - ю пра - вить
Kraft zu re - gie - ren. Какъ смѣ - ли от - верг - нуть о - ни Вла - ди -

сво - бо по - кор - ною *Sie wag - ten es, Wlu - dis - law frech zu ent -*
Kraft zu re - gie - ren.

m. d.

ff m. f.

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

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

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

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

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

ко - ей ви - ситъ на - ша раг - на - я сла - ва какъ мечь да - мо -

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

ко - ей ви - ситъ на - ша раг - на - я сла - ва какъ мечь да - мо -

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

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!

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2 Soprani. Solo
dol.

Basso. *p*

He страшенъ Ро ма - новъ ме
Wir fürchten den Jüngling Ro -

Но быть гро - зятъ!
Der Sturm bricht los!

p e dolce

о - пытный ю - но - ша онъ.
ma - now, den ruhm, lo - zen nicht!

что дѣ лать намъ?
Was soll ge - schehn?

p *mf*

2 Mezzo Soprani. Solo
dolce scherzando

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

2 Alt. Solo

конъ.,
ihr.

Пре - дать по - смѣ -
Wir - spot - ten der

Что предпръ - нятъ?
Was ist zu thun?

p *dolce*

я - ит - ю хит - роствъ бо - яр - екихъ за - тѣй.
List und Ge - walt die - ses klei - nen Bo - jar!

p

2 Soprani.

Вар - ша - ви ви да - за вѣлаѣ - ну и Мо -
Ge - sun gen sah Wur - schau schon mun - chen Mas -

какъ зло у - нятъ?
Wer rathet uns?

dolce

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Soprani.

Tutti.

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

Alti.

Tenori. *p*

Bassi. *p*

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

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

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

lie - fert den *Quar 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 3

staccato 3

f p

ff

Meno mosso.

Tenori. ff

ХОРЪ УДАЛЬЦЕВЪ Bassi. ff

Мо - гу - ще - ст - во По - ля - ско - е все о - до - лѣ - етъ вѣгъ

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-ся все раз-ру-шить, и-демъ Ми-ха-

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

м - ла вь по - лонь 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 -

hal - ten sie rein!

Die Pol - ni - sche Eh - re, wir

ХОРЪ ГОСТЕМ. CHOR DER GÄSTE.

Soprani.

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

Слав - но! ге - ро - и и ры - ца - ри

Muth - vol - le Hel - den, Euch Lü - chelt das

сквѣ во - ца - рить.

hal - ten sie rein!

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

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

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

dol.

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

Въ под-ви-гѣ ва-шемъ о-те-че-ства честь! Гордымъ Мо-ска-лямъ да-
dol.

In Eu-er Hand liegt des Vu-ter-land's Ruhm. Moskau, die Stol-ze, kann

димъ се-бя знать, шутка для насъ Ми-ха-и-ла пой-мать.
Euch nicht ent-geh'n. Mi-cha-el werden ge-fun-gen wir sehn. ХОРЪ.

димъ се-бя знать, шутка для насъ Ми-ха-и-ла пой-мать. Мы
RITTER

СНОР

Euch nicht ent-geh'n. Mi-cha-el werden ge-fun-gen wir sehn. Schon

ю-но-шу ехватимъ, ру-ка-ми возъ-мемъ дер-жавна-го-плѣнни-ка
sind wir ge-rüst-et um rü-chen-den Streich, wir bringen den Jüngling ge-

sind wir ge-rüst-et um rü-chen-den Streich, wir bringen den Jüngling ge-

mf

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

mf

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

mf

Doch will Euch im Fel - de des Kriegs - glück ver - lus - sen ver -

къ вамъ при - ве - демъ; нѣтъ; нѣтъ, не бой - тесь,
 fan - gen vor Euch. Fort, fort, zu Pfer - de!

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

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

mögt Ihr den Feind mit Ge - wult 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-тить-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-тить-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.
ff Уходятъ. Sie gehen ab.

Wünscht uns Glück! Und bald Wie - - der - - sehn!

mf

Гости остаются одни.
 Die Gäste bleiben allein zurück.

подвигъ от пра-ви лнсь 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 - gerh wir

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

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

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

p

Музыкальный мир

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 товъ - 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, wur - ten des

го - товъ - 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.

perendosi

ppp

Presto.

dolce
Вару́гъ ми - чо -
dolce
ff
Ты - - - ча Мо - сков - ска - го зла
ff
Ist nur ein

Mos - - - kus ver - nich - - ten der Schlag

dolce

Presto.

ff risoluto

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валаеъ.

Lachen!

ff

Шут - - кой у - да - - лой про - ша.

ff

En - - del zu ru - ssi - scher Schmuck!

ff

Мир-звук.рф

dol. *ff*

Му - мо про - мчалась, радость
dol. *ff*
dient uns zum Scherzen! Freunde
ff
 радость снова
ff
 Brüder trinket

dol. *ff*

снова радость, снова о - жи - жи - жи.
ff
 tanzet! Fei - - ert un - ge - stört das Fest!
 снова радость, снова о - жи - жи - жи.
 Fei - - ert un - ge - stört das Fest!

spiritoso
f mf

p

Такъ
Auf,

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

сно - - - ва за

(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 Tün - 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

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

ff

снова Feste! за танцы zu Tänzten.

снова за танцы

Freunde zu Tänzten.

pp dol. *f p dol.*

за танцы; Ge-la-gen! сно-ва за Lust uns den

за танцы; такъ auf!

f p staccato assai

Ge-la-gen! такъ сно-ва Ja, lust uns

f p staccatissimo

тан-цы за ра-до-сти на-ши, уе-щють на-вэр-но-е
 Tag fröh-lich en-den mit Tänzten, die Rit-ter zur Heimkehr mit

сно-ва за тан-цы, у-снють
 lust uns den A-bend noch feiern,

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

ры - ца - ри на - ши, за - слу - жать хва - лы
 Lor - beer be krön - 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

f *ff* *f*

cher der Eh - re kre - denzen, und

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

p *f*

hier nun er - war - ten den Mos - kau - er Czarr.

Presto.

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

Ца - ря под - жи - дать. Ты -

den Mos - kau - er Czarr. Mos -

Presto.

я вы - гра - жа, вдругъ о нас - ность ми - но ва - жи
 Frohsinnge - fun - den, der nur auf kur - ze Zeit uns ge - schwin - den

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

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

ра - дость сно - ва, сно - ва за - бли - ста - 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 - лой про - шла; такъ сно - ва за

Schmuck, en - - - det zu rus - si - cher Schmuck! Drum keh - ret zu -

ра - дость сно - ва, сно - ва за - бли - ста - 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 - лой про - шла; такъ сно - ва за

Schmuck, en - - - det zu rus - si - cher Schmuck! Drum keh - ret zu -

ра - дость сно - ва, сно - ва за - бли - ста - 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 - лой про - шла; такъ сно - ва за

Schmuck, en - - - det zu rus - si - cher Schmuck! Drum keh - ret zu -

ра - дость сно - ва, сно - ва за - бли - ста - 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 - лой про - шла; такъ сно - ва за

Schmuck, en - - - det zu rus - si - cher Schmuck! Drum keh - ret zu -

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

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

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

под - жи - дать. Ту - ча Мо - сковска - го зла,
 jet, den Czarr. Mos - kau's ver - nich - ten - der Schlag

под - жи - дать. Удадь Поль - ска - я вая - гра - ла, вдругъ о -
 ja, den Czarr. Hu - ben wie - der den Frohsinn ge - fun - den, der nur auf

Музыкальный фрагмент с вокальными партиями и фортепиано. Включает ноты для сопрано, альт, тенор и бас, а также фортепиано. Текст на русском и немецком языках.

Ту - ча Мо - еков_ска_го зла шуг - 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 hein: Fe - ste noch

Фортепиано аккомпанемент к первому системному фрагменту.

Музыкальный фрагмент с вокальными партиями и фортепиано. Включает ноты для сопрано, альт, тенор и бас, а также фортепиано. Текст на русском и немецком языках.

да - лой про - шла; 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 Tän - zen, wir

за - блн 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 Tän - zen, wir

Фортепиано аккомпанемент ко второму системному фрагменту.

Музыкальный фрагмент с вокальными партиями и фортепиано. Включает ноты для сопрано, альт, тенор и бас, а также фортепиано. Текст на русском и немецком языках.

спють 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

спють 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

Фортепиано аккомпанемент к третьему системному фрагменту.

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

ря под - жи - дать, бу - демъ,
Czar, ja, den Czar, hier ja

дать, бу - демъ, такъ бу - демъ мла - да - го Ца -
Czar, ja hier, ja 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 Czar, hier

ря под - жи - дать, бу - демъ, бу - демъ мла -
Mos - kau - er Czar, ja hier hier nun er -

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

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

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

er - wur - ten den Mos - kau - er Czarr, ja 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, ja hier nun er - wartenden Moskau - er Czarr.

дать, такъ бу - демъ мла да - го Ца - ря поджи - дать.

Czarr, ja hier nun er - wartenden Moskau - er Czarr.

8

longa Pau.

longa Pau.

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