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MUS-ETR

S VOCAL SCORES C AND LIGHT OPERAS

TCHAIKOVSKY



EUGENE ONÉGIN

(With German and English Texts)

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EUGENE ONÉGIN

Lyric Scenes in Three Acts

After the Russian of
PUSHKIN

Music by

P. I. TCHAIKOVSKY

German Translation by
A. BERNHARD

English Version by
HENRY GRAFTON CHAPMAN



G. SCHIRMER, Inc., NEW YORK

CHARACTERS OF THE DRAMA

LÁRINA, <i>a landed proprietress</i>	<i>Mezzo-Soprano</i>
TATJÁNA } <i>her daughters</i>	<i>Soprano</i>
OLGA }	<i>Alto</i>
FILIPJEVNA, <i>a waiting-woman</i>	<i>Mezzo-Soprano</i>
EUGENE ONÉGIN	<i>Baritone</i>
LENSKI	<i>Tenor</i>
PRINCE GREMIN	<i>High Bass</i>
A CAPTAIN	<i>Low Bass</i>
SARETZKI	<i>Low Bass</i>
TRIQUET, <i>a Frenchman</i>	<i>Second Tenor</i>
GILLOT, <i>a manservant</i>	

Peasants, Ball-guests, Landowners, Officers

*The action takes place partly upon a landed estate, and partly
in St. Petersburg, in the second decade of the last century*

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INDEX

		PAGE
INTRODUCTION		
	ACT I	I
	FIRST TABLEAU	
NO.		
1. DUET AND QUARTET	" <i>Hast du gelauscht?</i> " (Tatjana, Olga, Larina, Filipjewna)	3
2. CHORUS AND DANCE OF REAPERS	" <i>Nicht streift mehr mein Fuss</i> " " <i>Durch das Feld da fliesst ein Bächlein</i> "	19 28
3. SCENE AND ARIA	" <i>Ich folge gern</i> " (Olga, Tatjana)	40
4. SCENE	" <i>O du, mein kleiner Liebling</i> " (Larina, Tatjana, Filipjewna, Olga, Chorus)	46
5. SCENE AND QUARTET	" <i>Verzeib'n Sie meine Kühnheit</i> " (Lenski, Onégin, and the above)	54
6. SCENE AND ARIOSO	" <i>O Wonne! o Seligkeit!</i> " (Lenski, Olga, Onégin, Tatjana)	63
7. CLOSING SCENE	" <i>Am Teich hab' mit dem Gast ich sie gesehen</i> " (Larina, Filipjewna, and the above)	72
	SECOND TABLEAU	
8. INTRODUCTION AND SCENE	" <i>Nun ist's genug geschwätzt</i> " (Filipjewna, Tatjana)	76
9. THE LETTER SCENE	" <i>Und sei's mein Untergang</i> " (Tatjana)	86
10. SCENE AND DUET	" <i>Ach! es weicht das Dunkel</i> " (Tatjana, Filipjewna)	107
	THIRD TABLEAU	
11. CHORUS OF COUNTRY GIRLS	" <i>Kommet, Mädchen</i> "	120
12. SCENE AND ARIA	" <i>Er ist's, er, Onégin!</i> " (Tatjana, Onégin)	128
ACT II		
	FIRST TABLEAU	
13. ENTR'ACTE AND WALTZ	" <i>Welch' Festesglanz!</i> " (Olga, Tatjana, Larina, Onégin, Lenski, Chorus)	141
14. SCENE AND COUPLETS	" <i>Womit hab' ich von Ihnen diesen Spott verdient?</i> " (Triquet, the above)	158
15. MAZURKA AND SCENE	" <i>Messieurs! Mesdames!</i> " (The Captain, the above)	167
16. FINALE	" <i>Hier im Hause</i> " (The above)	179
	SECOND TABLEAU	
17. INTRODUCTION, SCENE, AND ARIA	" <i>Nun, Lenski, wo bleibt Euer Gegner nur?</i> " (Saretzki, Lenski)	201
18. DUEL-SCENE	" <i>Da kommen sie!</i> " (The above, Onégin, Gillot)	210

INDEX

ACT III

FIRST TABLEAU

19. POLONAISE	219
20. SCENE AND ARIA	" <i>Nirgend Ruhe</i> " (Onégin, Tatjana, Gremin) 225
	" <i>Ein jeder kennt die Lieb' auf Erden</i> " (Gremin) 237
21. SCENE AND ARIA	" <i>So komm, ich stell' dich meiner Gattin vor</i> " (Gremin, Onégin, Tatjana) 244

SECOND TABLEAU

22. FINAL SCENE	" <i>O, bang' ist mir um's Herz!</i> " (Tatjana, Onégin) 252
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Eugene Onégin

Introduction

P.I. Tchaikovsky

Andante con moto (♩=72)

Piano

The first system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*).

The second system of the piano introduction. The right hand continues the melodic development with various intervals and rests. The left hand maintains the accompaniment. Dynamics include piano (*p*).

The third system of the piano introduction. The right hand has a more active melodic line. The left hand accompaniment includes some chords. Dynamics include piano (*p*), forte (*f*), and decrescendo (*dim.*).

The fourth system of the piano introduction. The right hand has a melodic line with some grace notes. The left hand accompaniment is active. Dynamics include piano (*p*).

The fifth system of the piano introduction. The right hand has a melodic line with a *marcato* marking. The left hand has a dense accompaniment of chords. Dynamics include pianissimo (*pp*) and crescendo (*cresc.*). The instruction *poco string.* is written below the left hand.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a complex accompaniment with many beamed sixteenth notes. Dynamic markings *mf* are present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings *f* are present in both staves.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings *f* are present in both staves.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings *f* are present in both staves.

Tempo I

Fifth system of musical notation, starting with the tempo change. The treble clef staff has a *dim.* marking. The bass clef staff has *p* markings. The music is more sparse than the previous systems.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamic markings *p* are present in both staves.

First Act
First Tableau

Nº 1. Duet and Quartet., „Hast du gelauscht?“

The Scene represents a garden. On the left a house with a terrace; on the right a shade-tree with flower-beds round about. In the background a dilapidated fence, behind which the village and the church are visible through the thick foliage. It is twilight.

Mistress Lárina sits under a tree making preserves, and listening to her daughter's singing. Filip-jewna, who is assisting her, stands nearby. At the second stanza of the duet between Tatjana and Olga, the two women begin their conversation.

The singing is heard through the open door of the house.

Andante con moto (♩ = 72)

The score begins with a piano introduction in 3/4 time, marked 'Andante con moto' with a tempo of 72 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The piano part features triplets and a flute (Fl.) entry. The vocal parts enter with the lyrics: Tatjana: 'Hast du ge - Didst thou not'; Olga: 'Hast du gelauscht? Didst thou not hear?'. The piano accompaniment continues with chords and triplets. The vocal parts continue with: Tatjana: 'als gleich der Nach - ti - gall der Sän - ger'; Olga: 'als gleich der Nach - ti - -'. The piano part concludes with a final chord.

p Clar.

p Fl.

p Harp

T. Tatjana
Hast du ge -
Didst thou not

T. lauscht?
hear?
als gleich der Nach - ti - gall der Sän - ger
how like the night - in - gale One sang by

O. Olga
Hast du gelauscht?
Didst thou not hear?
als gleich der Nach - ti - -
how like the night - in - -

T. Nachts im Hain von Lie-be kla - get? Als die Schal-
 night, 'neath woods his love-plaint mak - ing? The while his

O. gall der Sän-ger Nachts von Lie-be kla - get?
 gale One sang by night, his love-plaint mak - ing?

T. mei, noch eh' der Mor-gen ta - get, im Wal - de
 lute, ere yet the day was break - ing, A - woke the

O. Als die Schal-mei, noch eh' es ta - get, im Wal - de
 The while his lute, ere day was break - ing, A - woke the

T. weckt sehnsücht'- gen Wie - der - hall. Hast du ge -
 long - ing ech - oes of the vale? Didst thou not

O. weckt sehnsücht'gen Wie - der - hall. Hast du ge - lauscht?
 long - ing ech - oes of the vale? Didst thou not hear?

Str. *p*

T. *cresc.*
 lauscht? hast du ge - lauscht? hast du ge -
 hear? Didst thou not hear? Didst thou not

O.
 hast du ge - lauscht? — hast du ge - lauscht?
 Didst thou not hear? — Didst thou not hear?

T. *f*
 lauscht? als die Schal - mei — im stil - len
 hear? The while his lute — woke in the

O. *cresc.*
 als die Schal - mei, noch eh' der Mor - gen tagt, im
 The while his lute, ere yet 'twas day, woke in the

poco cresc.

T. *p rall.*
 Wald ge - weckt sehn - sücht'gen Wie - der - hall. Hast du ge - lauscht?
 woods the long - ing ech - oes of the vale. Didst thou not hear?

O. *rall.* *p*
 Wald ge - weckt sehn - sücht'gen Wie - der - hall. Hast du ge -
 woods the long - ing ech - oes of the vale. Didst thou not

rall. *p*

T. — hast du ge - lauscht? hast du ge - lauscht? hast
 — Did'st thou not hear? Did'st thou not hear? Did'st

O. lauscht? hast du ge - lauscht? hast du ge - lauscht? hast
 hear? Did'st thou not hear? Did'st thou not hear? Did'st

T. *Tempo I*
 du ge - lauscht?
 thou not hear?

O. du ge - lauscht?
 thou not hear?

L. *Lárina*
 Kennst du das
 You know the

Tempo I

L. Lied, — das sie jetzt sin-gen? Vor vie - len
 song — they now are sing-ing? Ah, years a -

L. Jah-ren hab' ich's oft, be - sinnst du dich, gar oft ge -
 go how man-y times, you re - col-lect, I used to

Tatjana
Hast du ge-seufzt?
Didst thou not sigh,

Olga
Hast du ge-not
Didst thou not

Larina
sun-gen!
sing it!
Wie lieb' ich Richardsons Ro-
I worship'd Richardson's ro-

Filipjewna
Ja, damals wa-ren Sie noch jung!
Yes, in those days you still were young!

be-kla-gend sein Ge-schick, als du des
and grieve for his mis-chance, When his dis-

seufzt?
sigh, be - kla - gend sein Ge -
and grieve for his mis -

ma-ne!
mances! Nicht, weil ich sie ge - ra - de las,
Oh, not that they were read by me,

Ja, da-mals wa-ren Sie noch jung!
Yes, in those days you still were young!

T. Sän - gers Lie - bes - klag' ver - nom - men;
tress by thee was com - pre - hend - ed;

O. schick, als du des Sän - gers Klag' ver - nom - men;
chance, When his dis - tress was com - pre - hend - ed;

L. nein! - blos weil die Prinzess A - li - ne (meine Mos - ko - wische Cou - si - ne)
No, - just be - cause Princess A - li - ne, (She was my Mos - co - vit - ish cou - sin,)

F. Ich weiss noch
Yes, I re -

T. als aus dem Wald du sahst den Jüng - ling
And from the woods his way he slow - ly

O. als aus dem Wald du ihn sahst
And from the woods his way he

L. für die - se schwärmte oh - ne Mass.
Admired them so ex - cessive - ly.

F. Al - les! Sie wa - ren da - mals un - ver - mählt, doch Braut schon,
mem - ber. You were as yet un - mar - ried then, be - troth'd, tho',

T. kom - men, und dich so fra - gend traf
wend - ed, And cast on thee so deep,

O. kom - men, und dich so fra - gend traf sein
wend - ed, And cast on thee so deep, so

L. Ach, Grandison, ach, Richard-son!
Ah, Grandison! Ah, Richard-son!

F. ganz heim-lich zwar neig-te Ihr Herz sich ei - nem Leutnant zu, der Ih - nen
In se - cret, how - ev - er, You loved a young Lieuten - ant best, The thought of

T. — sein mat-ter Blick. Hast du ge -
— so sad a glance? Did'st thou not

O. mat - ter Blick. Hast du ge - seufzt?
sad a glance? Did'st thou not sigh?

L. Ach, Gran - di - son, ach, Richard-son! Stolz war er,
Ah, Gran - di - son! Ah, Richard-son! Gal - lant he

F. raub-te Ih - re Ruh', was Ihr Ver-lob - ter nie er - reich-te!
whom disturb'd your rest, Which your betroth'd ac - com - plish'd nev - er!

T. seufzt? hast du ge - seufzt?
sigh? Didst thou not sigh?

O. hast du ge - seufzt? hast du ge -
Didst thou not sigh? Didst thou not

L. sehr galant, ein Spie - ler toll-kühn und ge - wandt.
was, al-way; Mu - si - cian, skil-ful, brave and gay.

F. Oh schö - ne, längst entschwund'ne
Oh, hap - py days of long a -

T. *cresc.* hast du ge - seufzt? als du ihn
Didst thou not sigh, to see him

O. seufzt? als aus dem Wald
sigh, when from the wood

L. Ich pfleg-te mich wie er zu tra - gen, ganz nach der Mo - de, e - le -
I strove to mould me by his bear-ing, Quite in the fash-ion of the

F. Zeit! Ganz nach der Mo - de,
go! Quite in the fash - ion,

cresc.

T. sahst, — und dich so trau - rig fra - gend
go? — and go - ing Cast on thee so

O. du sahst ihn kom - men, und dich so fra - gend
his way he wend - ed, And cast on thee so

L. gant! — Doch oh - ne mich um Rath zu fra - gen...
day! Yet with - out giv - ing me a hear - ing,

F. ganz nach der Mo - de, e - le - gant! Ver - fügt ward ü - ber Ih - re
quite in the fashion of the day! They cool - ly gave your hand a -

T. traf sein mat - ter Blick. Hast du ge - seufzt?
deep, so sad a glance? Didst thou not sigh?

O. traf sein mat - ter Blick. Hast du ge -
deep, so sad a glance? Didst thou not

L. Im An - fang weint' ich, und bei - na - he
At first I wept, and ver - y near I

F. Hand! Und gleich auf's Gut, den Gram zu hei - len, bracht' Sie Ihr Gat - te
way! And to his home, to cure your sor - row, Your husband took you

T. *p*
 — hast du ge-seufzt? hast du ge -
 — Did'st thou not sigh? Did'st thou not

O. *p*
 seufzt? hast du ge - seufzt? hast du ge -
 sigh? Did'st thou not sigh? Did'st thou not

L.
 wär' ich ent-lau-fen mei-nem Mann. Ich nahm mich
 came then to fly-ing from the man. My house - hold

F.
 oh - ne Wei-len, Sie nah-men sich des Haushalts an, bis Sie sich nach und
 on the mor-row, Your household du-ties you be - gan, Till by and by you

T. *f*
 seufzt? — hast du — ge -
 sigh? — Did'st thou — not

O. *f*
 seufzt? hast du — ge -
 sigh? Did'st thou — not

L.
 dann des Haushalts an, bis ich mich nach und nach ge-wöhn-te!
 du-ties I be - gan, Till by and by I grew ac-cus-tomed!

F.
 nach ge - wöhnten! Gott sei ge - prie - sen!
 grew ac - cus-tomed! Thank God it was so!

Moderato

T. seufzt?
sigh?

O. seufzt?
sigh?

L. *p poco a poco cresc.*
Der Him-mel lässt oft für das Glück Ge - wohn - - heit
Heav'n oft for hap - pi - ness gone hence, Leaves cus - - tom

F. *p poco a poco cresc.*
Der Him-mel lässt oft für das
Heav'n oft for hap - pi - ness gone

Moderato (♩ = 88)

p poco a poco cresc.

L. *f*
als Er-satz zu-rück, Ja, ganz ge -
as a re - com-pense. Ah, true it

F. *f*
Glück Ge - wohn - - heit als Er-satz zu-rück. Ja, ganz ge -
hence, Leaves cus - - tom as a re - com-pense. Ah, true it

f

L.  wiss, der Him-mel lässt oft für das Glück Ge-wohn-heit als Er-satz zu -
is! Heav'n oft for hap - pi - ness gone hence, Leaves cus - tom as a re - com -

F.  wiss, der Him-mel lässt oft für das Glück Ge-wohn-heit als Er-satz zu -
is! Heav'n oft for hap - pi - ness gone hence, Leaves cus - tom as a re - com -

 Fl. Cl.

L.  rück. Dann ward Al-
pense. Then were my

F.  rück.
pense.

 Fl. Ob. Fl. Cl. Horns
p *p*

L.  bum, - Prin-zess A - li - - ne ver- ges - sen,
books, - Prin-cess A - li - - ne, for - got - ten,



L. wie die Po - e - sie, wie Al - - les and're!
po - et - ry, as well; all, all for - got - ten!

F. **Filipjewna**
Weiss noch:
Yes, and

poco cresc.

F. wie Sie „Lie - se“ tauf - ten die Ce - li - - ne und al - len
how you turned „Ce - li - na“ in - to „Li - - sa“ And all your

Lárina

L. Ach! durch Haub' und Mor - gen - kleid er -
Ah! With cap and morn - ing - gown re -

F. einst'gen Putz zu - letzt durch Haub' und Mor - gen - kleid er -
for - mer show at last With cap and morn - ing - gown re -

mf dim. Cl. Viol. Vla.

p *cresc.*

L. setzt. Der Himmel lässt oft für das Glück Ge - wohn - heit
placed. Heav'n oft for hap - pi - ness gone hence, Leaves cus - - tom

R. setzt.
placed. Der Himmel lässt oft für das
Heav'n oft for hap - pi - ness gone

p *cresc.*

L. als Er - satz zu - rück. Ja, ganz ge -
as a re - com - pense. Ah, true it

R. Glück Ge - wohn - heit als Er - satz zu - rück. Ja, ganz ge -
hence, Leaves cus - - tom as a re - com - pense. Ah, true it

L. wiss, der Himmel lässt oft für das Glück Ge - wohnheit als Er - satz zu -
is, Heav'n oft for hap - pi - ness gone hence, Leaves cus - tom as a re - com -

R. wiss, der Himmel lässt oft für das Glück Ge - wohnheit als Er - satz zu -
is, Heav'n oft for hap - pi - ness gone hence, Leaves cus - tom as a re - com -

p

L. rück. Doch lieb - te mich mein Mann un - säg - lich,
pense. And yet my hus - band loved me blind - ly,

F. rück. Doch lieb - te Sie Ihr Mann un -
pense. And yet her hus - band loved her

Str.
p

L. ver - trau - te mir, war stets ver - träg - lich.
And trust - ed me, was al - ways kind - ly.

F. säg - lich, ver - trau - te Ih - nen, war ver -
blind - ly, And trust - ed her, was al - ways

L. Der Him - mel lässt oft für das
Heav'n oft for hap - pi - ness gone

F. träg - lich. Der Him - mel lässt oft für das
kind - ly. Heav'n oft for hap - pi - ness gone

L. *f* *p*

Glück Ge - wohnheit als Er - sartz, als Er - sartz zu -
 hence, Leaves cus - tom, true it is, as a re - com -

F. *f* *p*

Glück Ge - wohnheit als Er - sartz, als Er - sartz zu -
 hence, Leaves cus - tom, true it is, as a re - com -

Bssn. *mf*

L. rück. pense.

(Chorus of gradually approaching country-folk is heard off)

F. rück. pense.

riten.
p Bass *cresc.* *ff*

No 2. Chorus and Dance of Reapers... "Nicht streift mehr mein Fuss"

Andante

Soprano

Alto

Tenor

Bass

Chorus

Precentor

Nicht streift mehr mein Fuss durch Wald und Feld oh - ne Ruh' und Rast!
 No more fly my feet o'er wood and wold without stop or stay!

Andante (♩ = 60)

Piano

pp

f

Nicht streift mein Fuss oh - ne Ruh' und Rast!
 My feet fly not without stop or stay!

Nicht streift mein Fuss oh - ne Ruh' und Rast!
 My feet fly not without stop or stay!

f **Tutti** **Precentor**

— Nicht streift mein Fuss oh - ne Ruh' und Rast! Nicht hebt mehr mein Arm am
 — My feet fly not without stop or stay! No more lifts my arm its

Nicht streift mein Fuss oh - ne Ruh' und Rast!
 My feet fly not without stop or stay!

Nicht hebt mein Arm die ge-wohn-te Last!
My arm bends not 'neath its load to-day!

Nicht hebt mein Arm die ge-wohn-te Last!
My arm bends not neath its load to-day!

Tutti
schwülen Tag die gewohn-te Last!— Nicht hebt mein Arm die ge-wohn-te Last!
wont-ed load in the heat of day!— My arm bends not 'neath its load to-day!

Nicht hebt mein Arm die ge-wohn-te Last! Was
My arm bends not 'neath its load to-day! Why

Was pochst du, thö-ri-ches Herz, so
Why beat, my trem-u-lous heart, so

Was pochst du, mein
Why beat'st thou, my

Was pochst— du, thö-ri-ches
Why beat,— my trem- -u-lous

pochst— du, thö-ri-ches Herz, so laut und bang in
beat,— my trem-u-lous heart, so loud and fast in

laut und bang, so bang in stür - mi - scher Hast? Was
 loud and fast, so fast in storm - y dis - may? What's
 thö - rich - tes Herz, so laut und bang in stür - mi - scher Hast? Was
 trem - u - lous heart, so loud and fast in storm - y dis - may? What's
 Herz, so laut und bang in stür - mi - scher Hast? Was
 heart so loud and fast in storm - y dis - may? What's
 stür - mi - scher Hast, in stür - mi - scher Hast? Was
 storm - y dis - may, in storm - y dis - may? What's

fange ich an, da ich dich nicht lassen kann! —
 ailing with me, That I can't be rid of thee? —
 fange ich an, da ich dich nicht lassen kann! —
 ailing with me, That I can't be rid of thee? —
 fange ich an, da ich dich nicht lassen kann! —
 ailing with me, That I can't be rid of thee? —

Precentor
 Nicht
 No

Fl. & Cl. *mf* Str. pizz. *mf* Ob. Bsn.

streift mehr mein Fuss durch Wald und Feld oh-ne Ruh' und Rast!
 more fly my feet o'er wood and wold with-out stop or stay!

simile

Nicht streift mein Fuss oh-ne Ruh' und Rast!
 My feet fly not with-out stop or stay!

Tutti Precentor

— Nicht streift mein Fuss oh-ne Ruh' und Rast! Nicht
 — My feet fly not with-out stop or stay! No

Nicht streift mein Fuss oh-ne Ruh' und Rast!
 My feet fly not with-out stop or stay!

pesante
f

hebt mehr mein Arm am schwü-len Tag die ge-wohn-te Last!
 more lifts my arm its wont-ed load in the heat of day!

(The Peasants come in with a decorated sheaf)

Nicht hebt mein Arm die ge-wohn-te Last!
 My_ arm bends not 'neath its load to-day!

Nicht hebt mein Arm die ge-wohn-te Last!
 My_ arm bends not 'neath its load to-day!

Tutti

Nicht hebt mein Arm die ge-wohn-te Last!
 My_ arm bends not 'neath its load to-day!

Nicht hebt mein Arm die ge-wohn-te Last!
 My_ arm bends not 'neath its load to-day!

Andante

f

Glück und Se - gen dir wün - schen wir, theu - re Her - rin, an
 Joy and bless - ings we wish and pray, Dear - est La - dy, for

f

Glück und Se - gen dir wün - schen wir, theu - re Her - rin, an
 Joy and bless - ings we wish and pray, Dear - est La - dy, for

f

Glück und Se - gen dir wün - schen wir,
 Joy and bless - ings we wish and pray,

f

Glück und Se - gen dir wün - schen wir,
 Joy and bless - ings we wish and pray,

Andante (♩ = 138)

mf

staccato

die - sem Tag! Sieh', uns' - re Ern - te ist heut' ge - glückt, nimm die - se
 thee this day! See, now the har - vest is safe - ly in, Take then this

die - sem Tag! Sieh', uns' - re Ern - te ist heut' ge - glückt, nimm die - se
 thee this day! See, now the har - vest is safe - ly in, Take then this

theu - re Her - rin, an die - sem Tag! Nimm als Geschenk die - se
 Dear - est La - dy, for thee this day! Take as a gift then this

theu - re Her - rin, an die - sem Tag! Nimm als Geschenk die - se
 Dear - est La - dy, for thee this day! Take as a gift then this

Gar - be so reich ge-schmückt! Al - les ist
sheaf we have decked so fine! Now is the

Gar - be so reich ge-schmückt! Al - les ist
sheaf we have decked so fine! Now is the

Gar - be so reich ge-schmückt! Al - les ist
sheaf we have decked so fine! Now is the

Gar - be so reich ge-schmückt! Al - les ist
sheaf we have decked so fine! Now - is the

ff

ein - ge - bracht!
har - vest home!

ein - ge - bracht!
har - vest home!

ein - ge - bracht!
har - vest home!

ein - ge - bracht!
har - vest home!

ff

Poco meno
Lárina

L.  *mf*

Nehmt mei-nen Dank! Seid will-kom - men
Thanks, my good folk! You are wel - come

Ob.   

L.  *f* Str.

in mei - nem Haus! Lasst froh uns sein und
to this my home! Let us be glad, and

Ob.  Fl. 

L.  *p* *cresc.*

singt ein lu - stig Lied!
sing a mer - ry song!

Wie gern, Ge - bie - te - rin, er - ful - len wir
Right glad - ly, Mis - tress dear, Your wish shall

Wie gern, Ge - bie - te - rin, er - ful - len wir
Right glad - ly, Mis - tress dear, Your wish shall

Wie gern, Ge - bie - te - rin,
Right glad - ly, Mis - tress dear,

Wie gern, Ge - bie - te - rin,
Right glad - ly, Mis - tress dear,

dei - nen Wunsch! Es soll ein Lied er - klin - gen, ihr Mäd - chen,
 be ful - filled! A song will soon be ring - ing, Come, lass - es,

dei - nen Wunsch! Es soll ein Lied er - klin - gen, ihr Mäd - chen,
 be ful - filled! A song will soon be ring - ing, Come, lass - es,

er - fül - len wir dei - nen Wunsch! Lasst uns ein lu - stig Lied - chen
 Your wish shall be ful - filled! A mer - ry song let us be

er - fül - len wir dei - nen Wunsch! Lasst uns ein lu - stig Lied - chen
 Your wish shall be ful - filled! A mer - ry song let us be

f

lasst uns singen, lasst uns singen!
 start the singing! start the singing!

lasst uns singen, lasst uns singen!
 start the singing! start the singing!

singen, ja singen!
 singing! be singing!

singen, ja singen!
 singing! be singing!

ff

(During the song the Reapers (women) dance about the sheaf)

Moderato assai

Durch das Feld da fließt ein Bäch-lein, ü - ber'n Bach da führt ein Steg-lein,
Thro' the field a stream-let flow-eth, 'Cross the stream a foot-way go - eth,

Durch das Feld da fließt ein Bäch-lein, ü - ber'n Bach da führt ein Steg-lein,
Thro' the field a stream-let flow-eth, 'Cross the stream a foot-way go - eth,

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Thro' the field a stream-let flow-eth, 'Cross the stream a foot-way go - eth,

Durch das Feld da fließt ein Bäch-lein, ü - ber'n Bach da führt ein Steg-lein,
Thro' the field a stream-let flow-eth, 'Cross the stream a foot-way go - eth,

Moderato assai (♩ = 88)

führt zu ei - nem klei - nen Gärt - lein, und im Gar - ten sitzt ein Mägd - lein!
Lead - ing to a lit - tle gar - den, In the gar - den sits a maid - en!

führt zu ei - nem klei - nen Gärt - lein, und im Gar - ten sitzt ein Mägd - lein!
Lead - ing to a lit - tle gar - den, In the gar - den sits a maid - en!

führt zu ei - nem klei - nen Gärt - lein, und im Gar - ten sitzt ein Mägd - lein!
Lead - ing to a lit - tle gar - den, In the gar - den sits a maid - en!

führt zu ei - nem klei - nen Gärt - lein, und im Gar - ten sitzt ein Mägd - lein!
Lead - ing to a lit - tle gar - den, In the gar - den sits a maid - en!

Wer kommt ü - ber'n Steg ge - gan - gen, blond die Lo - cken, roth die Wan - gen,
Who a - cross the bridge now steal - eth, Tho' no doubt or fear he feel - eth,

Wer kommt ü - ber'n Steg ge - gan - gen, blond die Lo - cken, roth die Wan - gen,
Who a - cross the bridge now steal - eth, Tho' no doubt or fear he feel - eth,

Wer kommt ü - ber'n Steg ge - gan - gen, blond die Lo - cken, roth die Wan - gen,
Who a - cross the bridge now steal - eth, Tho' no doubt or fear he feel - eth,

Wer kommt ü - ber'n Steg ge - gan - gen, blond die Lo - cken, roth die Wan - gen,
Who a - cross the bridge now steal - eth, Tho' no doubt or fear he feel - eth,

(During the song Olga and Tatjana appear on the balcony)

oh - ne Furcht und oh - ne Ban - gen? Hüt' dich, Mägdlein, wirst ge - fan - gen!
Ros - y cheeks and locks so curl - y! Care - ful, or he'll catch thee, girl - ie!

oh - ne Furcht und oh - ne Ban - gen? Hüt' dich, Mägdlein, wirst ge - fan - gen!
Ros - y cheeks and locks so curl - y! Care - ful, or he'll catch thee, girl - ie!

oh - ne Furcht und oh - ne Ban - gen? Hüt' dich, Mägdlein, wirst ge - fan - gen!
Ros - y cheeks and locks so curl - y! Care - ful, or he'll catch thee, girl - ie!

oh - ne Furcht und Ban - gen? Hüt' dich, Mägdlein, wirst ge - fan - gen!
Ros - y cheeks, locks curl - y! Care - ful, or he'll catch thee, girl - ie!

Spiel-mann ist's, er kommt ge-zo-gen, sei-ner Fie-del, sei-nem Bo-gen
'Tis the play-er that is com-ing, And a joy-ful tune he's hum-ming,

Spiel-mann ist's, er kommt ge-zo-gen, sei-ner Fie-del, sei-nem Bo-gen
'Tis the play-er that is com-ing, And a joy-ful tune he's hum-ming,

Spiel-mann ist's, er kommt ge-zo-gen, sei-ner Fie-del, sei-nem Bo-gen
'Tis the play-er that is com-ing, And a joy-ful tune he's hum-ming,

Spiel-mann ist's, er kommt ge-zo-gen, sei-ner Fie-del, sei-nem Bo-gen
'Tis the play-er that is com-ing, And a joy-ful tune he's hum-ming,

kom-men Her-zen nach-ge-flo-gen; al-le Welt ist ihm ge-wo-gen!
When his fid-dle-bow is ply-ing, Ev-'ry heart to him comes fly-ing!

kom-men Her-zen nach-ge-flo-gen; al-le Welt ist ihm ge-wo-gen!
When his fid-dle-bow is ply-ing, Ev-'ry heart to him comes fly-ing!

kom-men Her-zen nach-ge-flo-gen; al-le Welt ist ihm ge-wo-gen!
When his fid-dle-bow is ply-ing, Ev-'ry heart to him comes fly-ing!

kom-men Her-zen nach-ge-flo-gen; al-le Welt ist ihm ge-wo-gen!
When his fid-dle-bow is ply-ing, Ev-'ry heart to him comes fly-ing!

Mägd-lein hört der Gei - ge Klin - gen, hört den mun-tern Spiel-mann sin - gen,
Maid - en, hear the strings a - ring - ing, Hear the mer - ry play - er sing - ing!

Mägd-lein hört der Gei - ge Klin - gen, hört den mun-tern Spiel-mann sin - gen,
Maid - en, hear the strings a - ring - ing, Hear the mer - ry play - er sing - ing!

Mägd-lein hört der Gei - ge Klin - gen, hört den mun-tern Spiel-mann sin - gen,
Maid - en, hear the strings a - ring - ing, Hear the mer - ry play - er sing - ing!

Mägd-lein hört der Gei - ge Klin - gen, hört den mun-tern Spiel-mann sin - gen,
Maid - en, hear the strings a - ring - ing, Hear the mer - ry play - er sing - ing!

Wind

Str.

tief in's Herz die Lie - der drin - gen auf der Lie - be mächt' - gen Schwin - gen!
In thy heart his songs are sink - ing, Thoughts of love wilt soon be think - ing!

tief in's Herz die Lie - der drin - gen auf der Lie - be mächt' - gen Schwin - gen!
In thy heart his songs are sink - ing, Thoughts of love wilt soon be think - ing!

tief in's Herz die Lie - der drin - gen auf der Lie - be mächt' - gen Schwin - gen!
In thy heart his songs are sink - ing, Thoughts of love wilt soon be think - ing!

tief die Lie - der drin - gen auf der Lie - be Schwin - gen!
In thy heart 'tis sink - ing, Thoughts of love art think - ing!

p
 Lieb - chen, schläfst du o - der wachst du? Lieb - chen, schläfst du o - der wachst du?
 Art thou wak - ing, art thou sleep - ing? Art thou wak - ing, art thou sleep - ing?

p
 Lieb - chen, schläfst du o - der wachst du? Lieb - chen, schläfst du o - der wachst du?
 Art thou wak - ing, art thou sleep - ing? Art thou wak - ing, art thou sleep - ing?

mf
 schläfst du o - der wachst du?
 Dear - est, art thou sleep - - - ing?

mf
 Lieb - chen, Lieb - chen, schläfst du o - der wachst du?
 Dear - est, art thou wak - ing, art thou sleep - ing?

Viol. Cl. & Bass.
p *staccato*

Mäd - chen, weinst du o - der lachst du? Mäd - chen, weinst du o - der lachst du?
 Art thou laugh - ing, art thou weep - ing? Art thou laugh - ing, art thou weep - ing?

Mäd - chen, weinst du o - der lachst du? Mäd - chen, weinst du o - der lachst du?
 Art thou laugh - ing, art thou weep - ing? Art thou laugh - ing, art thou weep - ing?

Weinst du o - der lachst du?
 Maid en, art thou weep - - - ing?

Mäd - chen, Mäd - chen, weinst du o - der lachst du?
 Maid - en, art thou laugh - ing, art thou weep - ing?

mf

Zög'- re län-ger nicht! was machst du? zög'- re län-ger nicht! was machst du?
 Hes - i - tate no more! what fear - est? Hes - i - tate no more! what fear - est?

mf

Zög'- re län-ger nicht! was machst du? zög'- re län-ger nicht! was machst du?
 Hes - i - tate no more! what fear - est? Hes - i - tate no more! what fear - est?

mf

Zög'- - re län - ger nicht! was machst du?
 Hes - - i - - tate no more! what fear - est?

mf

Zög'- - re län - ger nicht! was machst du?
 Hes - - i - - tate no more! what fear - est?

Komm doch, ei - nen Kuss versprachst du! komm doch, ei - nen Kuss versprachst du!
 Give the prom - ised kiss, my dear - est! Give the prom - ised kiss, my dear - est!

Komm doch, ei - nen Kuss versprachst du! komm doch, ei - nen Kuss versprachst du!
 Give the prom - ised kiss, my dear - est! Give the prom - ised kiss, my dear - est!

Komm doch, ei - nen Kuss ver - sprachst du!
 Give the prom - ised kiss, my dear - - - est!

Komm doch, ei - nen Kuss ver - sprachst du!
 Give the prom - ised kiss, my dear - - - est!

f
 Lieb - chen, zög' - re län - ger nicht! was machst du?
 Dear - est, hes - i - tate no more! what fear - est?

f
 Lieb - chen, zög' - re län - ger nicht! was machst du?
 Dear - est, hes - i - tate no more! what fear - est?

f
 Lieb - chen, zög' - re län - ger nicht! was machst du?
 Dear - est, hes - i - tate no more! what fear - est?

f
 komm doch, Lieb - chen, zög' - re län - ger nicht! was machst du?
 Come now, dear - est, hes - i - tate no more! what fear - est?

f
 zög' - re nicht! was machst du? komm doch, ei - nen Kuss ver -
 Lin - ger not! what fear - est? Come now, give a kiss, my

f
 zög' - re nicht! was machst du? komm doch, ei - nen Kuss ver -
 Lin - ger not! what fear - est? Come now, give a kiss, my

f
 zög' - re nicht! was machst du? komm doch, ei - nen Kuss ver -
 Lin - ger not! what fear - est? Come now, give a kiss, my

f
 komm doch, zög' - re nicht! was machst du? komm doch, ei - nen Kuss ver -
 Come now, lin - ger not! what fear - est? Come now, give a kiss, my

sprachst du, zög²-re län-ger nicht! was machst du? komm doch, ei-nen Kuss ver-sprachst du!
 dear - est, Hes - i - tate no more! what fear - est? Come now, give a kiss, my dear - est!

sprachst du, zög²-re län-ger nicht! was machst du? komm doch, ei-nen Kuss ver-sprachst du!
 dear - est, Hes - i - tate no more! what fear - est? Come now, give a kiss, my dear - est!

sprachst du, zög²-re län-ger nicht! was machst du? komm doch, ei-nen Kuss ver-sprachst du!
 dear - est, Hes - i - tate no more! what fear - est? Come now, give a kiss, my dear - est!

sprachst du, zög²-re län-ger nicht! was machst du? komm doch, ei-nen Kuss ver-sprachst du!
 dear - est, Hes - i - tate no more! what fear - est? Come now, give a kiss, my dear - est!

ff

ff
 Eh' noch Spiel - mann aus - ge - sun - gen,
 Ere the play - er . ceased his sing - ing,

ff
 Eh' noch Spiel - mann aus - ge - sun - gen,
 Ere the play - er ceased his sing - ing,

ff
 Eh' noch Spiel - mann aus - ge - sun - gen,
 Ere the play - er ceased his sing - ing,

ff
 Eh' noch Spiel - mann aus - ge - sun - gen,
 Ere the play - er ceased his sing - ing,

ff

eh' der letz - te Ton ver - klun - gen, war ihm sei - ne List ge - lun - gen,
Ere the strings had ceased from ring - ing, Ran the maid to him en - chant - ed,

eh' der letz - te Ton ver - klun - gen, war ihm sei - ne List ge - lun - gen,
Ere the strings had ceased from ring - ing, Ran the maid to him en - chant - ed,

eh' der letz - te Ton ver - klun - gen, war ihm sei - ne List ge - lun - gen,
Ere the strings had ceased from ring - ing, Ran the maid to him en - chant - ed,

eh' der letz - te Ton ver - klun - gen, war ihm sei - ne List ge - lun - gen,
Ere the strings had ceased from ring - ing, Ran the maid to him en - chant - ed,

Mäd - chen kam zu ihm ge - sprun - gen! Wie die Blü - then an den Zwei - gen
So his wish - es all were grant - ed! As the buds on branch - es grow - ing

Mäd - chen kam zu ihm ge - sprun - gen! Wie die Blü - then an den Zwei - gen
So his wish - es all were grant - ed! As the buds on branch - es grow - ing

Mäd - chen kam zu ihm ge - sprun - gen! Wie die Blü - then an den Zwei - gen
So his wish - es all were grant - ed! As the buds on branch - es grow - ing

Mäd - chen kam zu ihm ge - sprun - gen! Wie die Blü - then an den Zwei - gen
So his wish - es all were grant - ed! As the buds on branch - es grow - ing

al - le vor dem Wind sich nei - gen, al - so nahmst mit dei - nem Gei - gen
Bow be - fore the breez - es blow - ing, By thy fid - dle - bow en - rap - tured,

al - le vor dem Wind sich nei - gen, al - so nahmst mit dei - nem Gei - gen
Bow be - fore the breez - es blow - ing, By thy fid - dle - bow en - rap - tured,

al - le vor dem Wind sich nei - gen, al - so nahmst mit dei - nem Gei - gen
Bow be - fore the breez - es blow - ing, By thy fid - dle - bow en - rap - tured,

al - le vor dem Wind sich nei - gen, so nahmst — du — mich —
Bow be - fore the breez - es blow - ing, Thou, love, — my — heart —

du mein Herz dir ganz zu ei - gen! Tra — la la la,
Thou, my love, my heart hast cap - tured! Tra — la la la,

du mein Herz dir ganz zu ei - gen! Tra — la la la,
Thou, my love, my heart hast cap - tured! Tra — la la la,

du mein Herz dir ganz zu ei - gen! Tra — la la la,
Thou, my love, my heart hast cap - tured! Tra — la la la,

— zu — ei - - gen! Tra — la la la,
— hast — cap - - tured! Tra — la la la,

tra la la la la la! Al-so nahmst mit dei-nem
 tra la la la la la! Bythy fid - dle-bow en -

tra la la la la la! Al-so nahmst mit dei-nem
 tra la la la la la! Bythy fid - dle-bow en -

tra la la la la la! Al-so nahmst mit dei-nem
 tra la la la la la! Bythy fid - dle-bow en -

tra la la la la la! Al-so nahmst mit dei-nem
 tra la la la la la! Bythy fid - dle-bow en -

Gei - gen du mein Herz dir ganz zu ei - gen!
 rap - tured, Thou, my love, my heart hast cap - tured!

Gei - gen du mein Herz dir ganz zu ei - gen!
 rap - tured, Thou, my love, my heart hast cap - tured!

Gei - gen du mein Herz dir ganz zu ei - gen!
 rap - tured, Thou, my love, my heart hast cap - tured!

Gei - gen du mein Herz dir ganz zu ei - gen!
 rap - tured, Thou, my love, my heart hast cap - tured!

Tra la tra la la la, tra la tra la la la, tra la tra la la la,
 Tra la tra la la la, tra la tra la la la, tra la tra la la la,

Tra la tra la la la, tra la tra la la la, tra la tra la la la,
 Tra la tra la la la, tra la tra la la la, tra la tra la la la,

Tra la tra la la la, tra la tra la la la, tra la tra la la la,
 Tra la tra la la la, tra la tra la la la, tra la tra la la la,

Tra la tra la la la, tra la tra la la la, tra la tra la la la,
 Tra la tra la la la, tra la tra la la la, tra la tra la la la,

tra la tra la la la, tra la la la tra la la la tra la la la!
 tra la tra la la la, tra la la la tra la la la tra la la la!

tra la tra la la la, tra la la la tra la la la tra la la la!
 tra la tra la la la, tra la la la tra la la la tra la la la!

tra la tra la la la, tra la la la tra la la la tra la la la!
 tra la tra la la la, tra la la la tra la la la tra la la la!

tra la tra la la la, tra la la la tra la la la tra la la la!
 tra la tra la la la, tra la la la tra la la la tra la la la!

No 3. Scene and Aria (Olga). — „Ich folge gern“

(During the foregoing Chorus Tatjana, with a book in her hand, and Olga have appeared on the terrace)

Tatjana

Andante

Ich fol - ge gern bei'm Klan - ge die - ser Lie - der
I love to fol - low, while these songs are sing - ing,

Olga

Andante (♩ = 66)

Piano

p espress.

cresc.

poco animando

dem Spiel der Phanta - sie, die mich entrückt in's Wei - te, in's Wei - te, schranken -
im - a - gin - a - tion's play, that bears me on to re - gions, to re - gions with - out

mf

Poco più animato (♩ = 72)

los!
end!

dim.

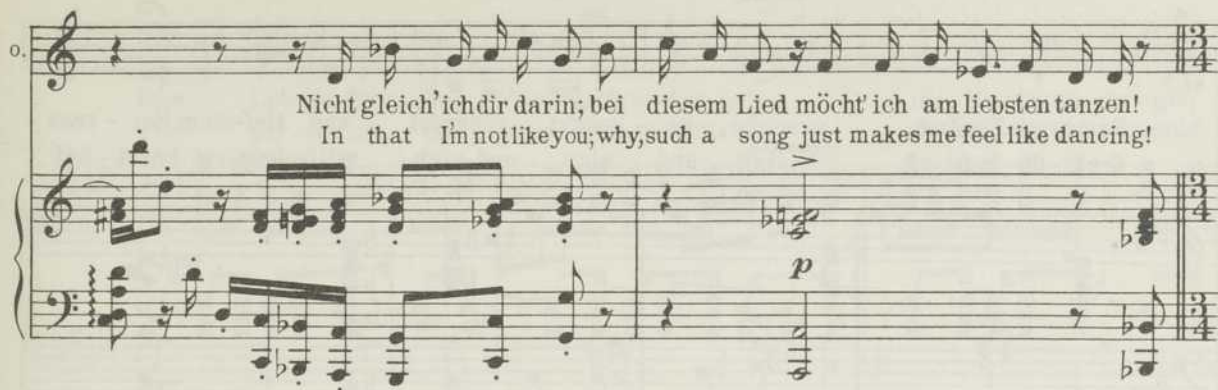
p

Olga

Ach Tja - na, Tja - na, du träumst am lich - ten Tag!
Oh Tja - na, Tja - na, you dream in broad daylight!

mf

p

0. 

Nicht gleich' ich dir darin; bei diesem Lied möcht' ich am liebsten tanzen!
In that I'm not like you; why, such a song just makes me feel like dancing!

p

Moderato assai ($\text{♩} = 88$)

(Olga pets her mother, and then comes forward dancing, and sings the following air; the others stand about her)

0. 

Durch das Feld da fließt ein Bäch-lein, ü-ber'n Bach da führt ein Steg-lein!
Thro' the field a stream-let flow-eth, 'Cross the stream a foot-way go-eth!

Andante mosso ($\text{♩} = 80$)

0. 

Zum stum-men, schwer-muths - vol - len Seh-nen,
For dull de - spair I've no af - fec - tion,

Viol. *p riten.* Fl. *p* Str. *p* Horns

0. 

zum Träu - men fühl' ich kei - nen Hang, ich ha - be nie des
The joy of tears I do not know, Nor pass my nights in

Fl. Str. Horns

o.  *mf* *p*

Nachts mit Thränen geseufzt, ge - seufzt, geseufzt aus tief-stem Her - zens -
 drear de-jec-tion, Or sigh, and sigh, and sigh with deep-est heart - felt

o.  *mf* *p*

drang! Wa-rum auch seuf - zen, wenn je-den Morgen ein neu - er,
 woe! What use is sigh - ing, when each new mornow By new de -

Cl. & Bsn.
 Basses pizz.

o.  *mf*

fro - her Tag beginnt? Muthwil - lig bin ich, kenn'kei-ne Sor-gen,
 lights I am beguiled? Way-ward and wil - ful, knowing no sor-row,

Viol.

o.  *p*

und al - - - le nen - nen mich „das Kind!“
 I still am called by all “the child!”

Str.

Der Lebens-freu - de, der Zu-frie-den-heit die Hand zum ew'-gen
 The joy of life, the joys of sweet content, In league with me would

mf

Poco piu animato

Bun - de reich' - ich! Der leicht - be -
 I as - sem - ble! For I light -

p

Cl.
 Ob.
 Bssn.

schwing - ten Hoff - nung gleich' ich an Froh - sinn
 heart - ed Hope re - sem - ble, In glad - ness

p *piu f*

und an Hei - ter - keit! - Der leicht - be - schwing - ten Hoff - nung gleich' ich
 and in mer - ri - ment! - For I light - heart - ed Hope re - sem - ble,

mf

Str.
 Cl.
 Ob.
 Bssn.

poco riten.

o. an Frohsinn und an Hei-ter-keit!
In gladness and in mer-ri-ment!

Str. *mf* *poco riten.* Viol. *p* Cl. & Bsn. Vla. & Cello

Tempo I

o. Zum stummen, schwermuthsvollen Seh-nen, zum Träumen fühl' ich
For dull despair I've no af-fec-tion, The joy of tears I

Viol. *p* Fl.

o. kei-nen Hang! Ich ha-be nie des Nachts mit Thränen
do not know: Nor pass my nights in drear de-jec-tion,

Fl.

poco riten. ->

o. ge-seufzt, ge-seufzt, ge-seufzt
Or sigh, and sigh, and sigh,

più f *poco riten.* ob.

-Tempo I

aus tief - stem Her - zens-drang! Wa - rum auch seuf - zen,
with deep - est heart - felt woe! What good is sigh - ing,

wenn je - den Mor - gen ein neu - er,
When each new mor - row By new de -

fro - her Tag be - ginnt? Muthwil - lig bin ich, kenn' kei - ne Sorgen,
lights I am be - guiled? Way - ward and wil - ful, knowing no sorrow,

und al - le nen - nen mich „das Kind!“
I still am called by all “the child!”

No 4. Scene – „O du, mein kleiner Liebling“

Andante

Lárina

O du, mein kleiner Liebling, so aus-ge-las-sen ist mein munt' res
My dear, my lit-tle dar-ling, how full of spir-its is my mer-ry

Filipjewna

(Filipjewna and Tatjana go apart)

Andante (♩ = 66)

Piano

f Str. *p*

Poco più (♩ = 72)

L.

Vög-lein!
bird-ie!

Ich wett', am lieb-sten wür-dest du jetzt
I'll wa-ger you would ra-ther be a-

Fl. & Ob.

Andante

L.

tan-zen – hab' Un-recht ich?
danc-ing; am I not right?

Filipjewna

Ta - tja - na!
Ta - tja - na!

Andante (♩ = 66)

Piano

p

Fl. Ob. Bsn.

Tatjana

T. - - - - -

F. lie-bes Mädchen, fehlt dir was? du siehst so lei-dend aus.
dearest la-dy, are you ill? You look so bad-ly, dear.

Nein, Lie-be,
No, Honey,

Str. *espr.*

Moderato assai

T. ich bin ge-sund. I'm ver-y well,

Viol. *f*

Larina (to the Singers)

L. Habt Dank für den Ge-sang, ihr lie-ben Leu-te!
We thank you for your mu-sic, my good peo-ple!

riten. *mf*

Adagio (♩ = 58)

(Tatjana sits down on the steps of the terrace and buries herself in her book, Filipjewna goes off with the peasants)

L. Und geht nun dort hinein. Fi-lip-jew-na, ver-sor-ge reichlich sie mit Wein.
And now, I pray, go in. Fi-lip-jew-na, be sure they're all well served with wine.

mf Horns *Viol. pizz.*

L. 

Soprano **Habt Dank, ihr Leu-te!**
My thanks, good people!

Alto **Dir Her-rin dan-ken wir.**
Tis ours to give you thanks! (Exeunt)

Tenor **Dir Her-rin dan-ken wir.**
Tis ours to give you thanks!

Bass **Dir Her-rin dan-ken wir.**
Tis ours to give you thanks!

Più mosso
f

Andante
Olga

Ach Mut-ter, se-hen Sie doch nur Tja-na an!
Oh, Moth-er! look, I beg you, at Ta-tjá-na!

L. **Lárina**
Wie-so? Wahr-haf-tig du siehst
What's this? Why yes, it's true, you're

Andante (♩ = 69)

p Str. *p* Horns

Tatjana

T. **Ich se-he aus wie im-mer, seín Sie nicht ängstlich, Mut-ter!**
I look the same as ev-er; you need not wor-ry, Mother!

L. **blass aus, Tja-na.**
pale, Ta-tjá-na!

T. O wie in-ter-sant ist das Buch das ich le-se. Gewiss, die
I am so absorbed in the book I am reading. Yes, this de-

L. Und des-halb siehst du blass aus. (laughs)
And that has made you pale.

Str. *p* Cl. *p*
Bass. *p*

T. Schil-de-rung der See-len-qua-len des Lie-bes-paars er-regt mich
scrip-tion of all the trou-bles the lov-ers meet, is oh, so

p cresc. poco a poco

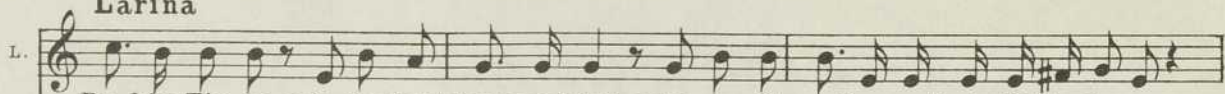
T. leb-haft: ich be-wein' ihr Schicksal. Ach, mass-los ist ihr
touch-ing, that I weep to read it. Oh, dread-ful is their

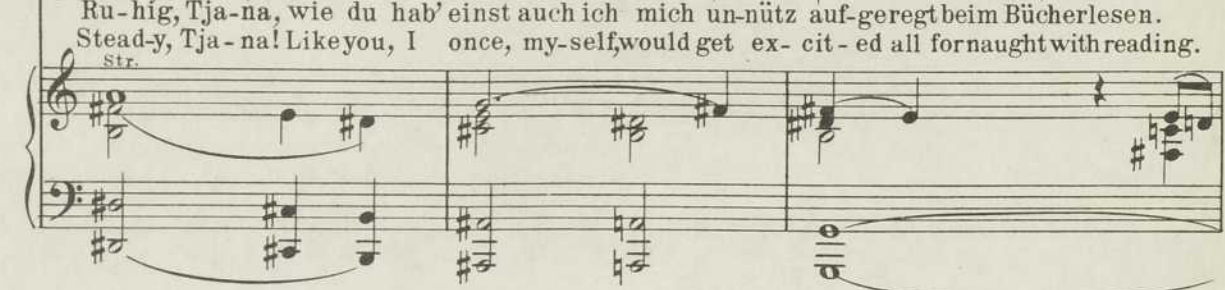
f dim.

T. Lei-den, mass-los ist ihr Lei-den.
suf-fring, dread-ful is their suf-fring!

p pp

Larina

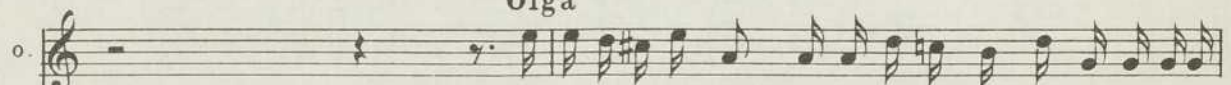
L.  Ru-hig, Tja-na, wie du hab' einst auch ich mich un-nütz auf-geregt beim Bücherlesen.
Stead-y, Tja-na! Like you, I once, my-self would get ex-cit-ed all fornaught with reading.

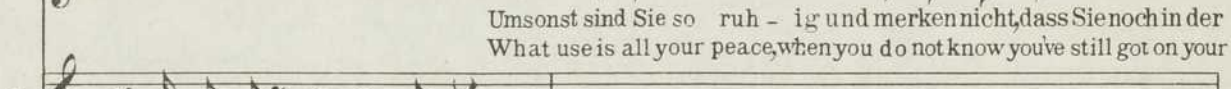
Str. 


L.  Er-dich-tung Al - les ist, die Jah-re floh'n und ich sah ein, es giebt im Le - ben
'Tis all a fair - y tale: The years went by, and I found out, that in this life there

Str. 

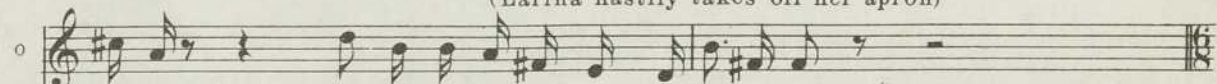
Olga

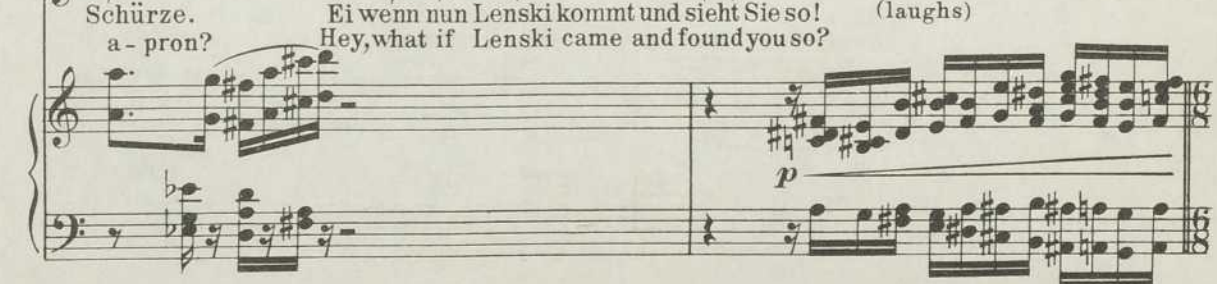
O.  Umsonst sind Sie so ruh - ig und merken nicht, dass Sie noch in der
What use is all your peace, when you do not know you've still got on your

L.  kei-ne Helden; bin ru-hig jetzt.
are no heroes; I now have peace.

mf 

(Larina hastily takes off her apron)

O.  Schürze. Ei wem nun Lenski kommt und sieht Sie so! (laughs)
a - pron? Hey, what if Lenski came and found you so?

p 

Allegro agitato

O.
Horch, da fährt ein Wagen vor. Lens-ki ist's!
Hark, a carriage driving up! Len-ski's come!

L.
Lárina
Er ist es wirklich!
Oh no, not real-ly!

Allegro agitato (♩ = 158)

f *p* str.

Tatjana

(looking off from the terrace)

T.
Und nicht al - lein!
Lárina And not a - lone!

Wind
Wer mag es
Who can it

cresc.

Filipjewna (entering in haste with a servant)

F.
Ach gnäd'ge Frau! so - e - ben kam Herr Lenski
Oh mis-tress dear! Squires Lenski and O - né - gin

L.
sein!
be!

p

Tatjana

T. Ach! am be-sten ich lauf' fort!
Oh! I'd bet-ter run a - way!

R. und mit ihm Herr O - ne - gin,
have just ar - rived to - geth - er!

p *più f*

Lárina (Tatjana tries to run away; Lárina holds her back)

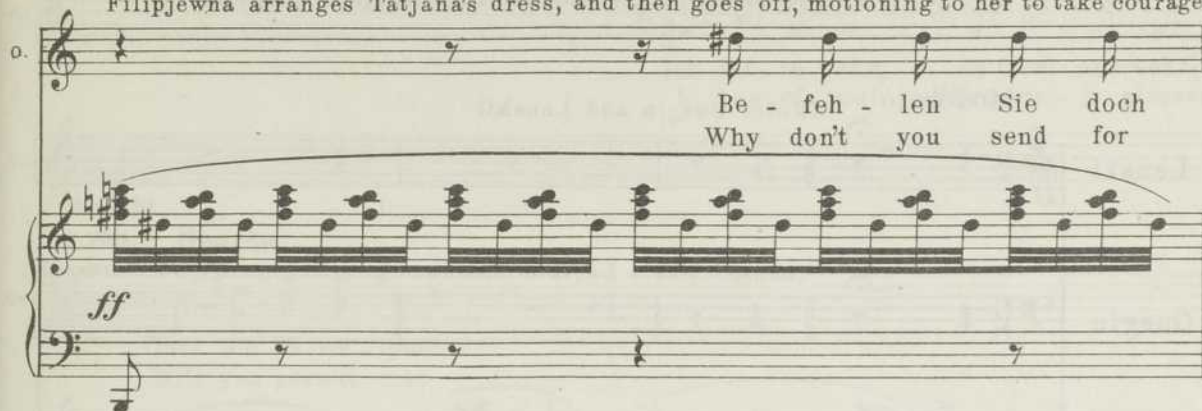
L. Wo - hin, Ta - tja - na, man nimmt's dir ü - bel. Gro - sser Gott!
Where to, Ta - tja - na? They'll be of - fended. Oh, good Lord!

p *cresc.* *poco a poco*

L. Die Hau - - - be sitzt wahr - haf - tig schief.
Your cap is crook - ed as can be!

Olga (to Lárina)

Filipjewna arranges Tatjana's dress, and then goes off, motioning to her to take courage)

o. 

Be - feh - len Sie doch
Why don't you send for

ff

o. 

nur.
them!

L. 

Lárina (to the servant)
Ge - schwind und bitt' sie her.
Be quick and show them in!

(The servant goes off. All are excited over the reception of the guests)




No 5. Scene and Quartet „Verzeih'n Sie meine Kühnheit“

Moderato (Enter Onégin and Lenski)

Lenski

Onégin (Lenski kisses Lárina's hand and greets the young girls courteously)

Piano Moderato (♩ = 100)

ff *f* Str.

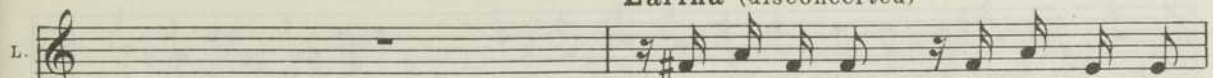
Fl. Cl.

Le. Mes-dames! Ver-zeih'n Sie mei-ne Kühnheit! Ich ha-be
Mes-dames! for-give, I pray, my boldness, but I have

mei-nen Freund, Nachbar O - ne - gin ist's, zu Ih-nen mit - ge -
brought a friend, Eu - gene O - né - gin here, with me to vis - it

mf

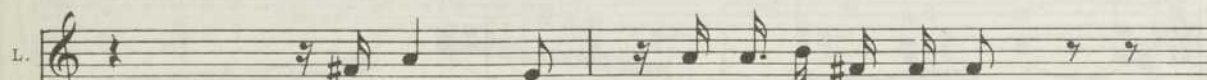
Larina (disconcerted)

L.  Ich bit - te sehr, es freut uns sehr;
I beg of you! We're ver - y pleased

Le.  bracht.
you. Onégin

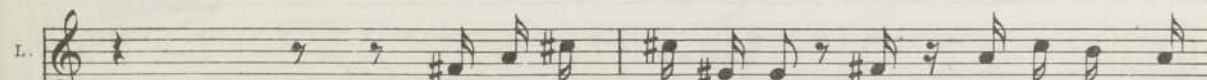
On.  Darf ich es wa - gen?
Will you permit me!

 Cl. *mf*
Bssn. *p* Str.

L.  will - kom - men! hier mei - ne Töch - ter - chen!
to see you! These are my lit - tle girls!

On.  Ach! sehr er -
In - deed! ex -

 Cl.
Bssn.

L.  Soll'n wir in's Zim - mer geh'n? ganz nach der Herrn Be -
What if we went in - doors? Which - ev - er you pre -

On.  freut bin ich!
treme - ly pleased!

 *p* Str.

L. lie-ben, sonst können wir im Frei-en bleiben. Ich bit-te, ganz nach der
fer, tho'; if not, we might remain out-side here. I pray you, which-ev - er

L. Herrn Be-lie-ben, wir sind Nachbarn, be-darf es da der Cer'mo-nie?
you prefer, Sirs, we are neighbours, and need not be punctil - i - ous! **Lenski**

Le. Wie
'Tis

Meno mosso

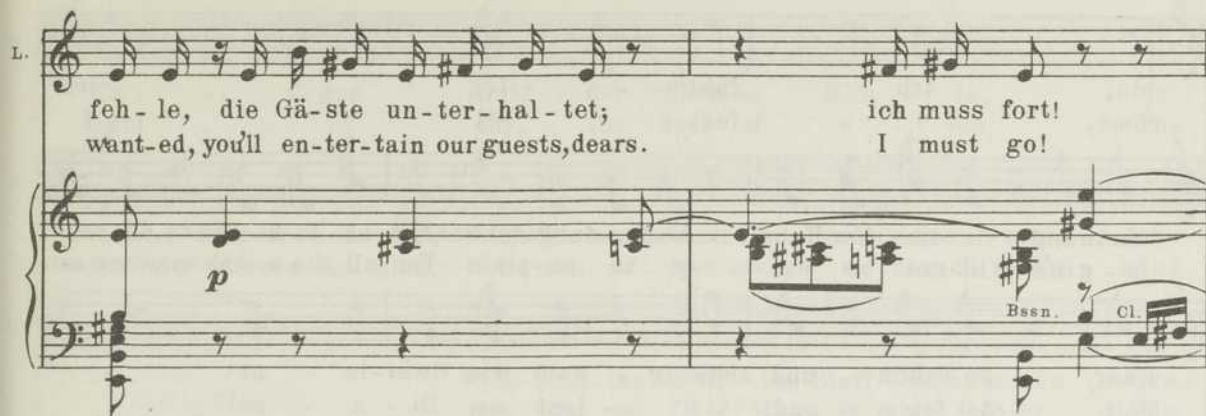
Viol. (♩ = 80)

p Cello


Le. schön ist's hier, ich lie - be die - sen al - ten, schat - ten - reichen Gar - ten!
charm - ing here, I like so much this dear old - fash - ion'd shad - y gar - den!

L. **Lárina**
Nun gut denn, in's Haus eil' ich zusehn, wo et - wa es noch
'Tis well, then; while I run in and see if an - y - thing is

Le. hier ist's gemüthlich!
It seems so friendly!

L. 

feh-le, die Gä-ste un-ter-hal-tet; ich muss fort!
want-ed, you'll en-ter-tain our guests, dears. I must go!

p 

Bssn. Cl.

(Exit, motioning Tatjana not to be bashful)
Lenski and Onegin on the right, Olga and Tatjana opposite)

L. 

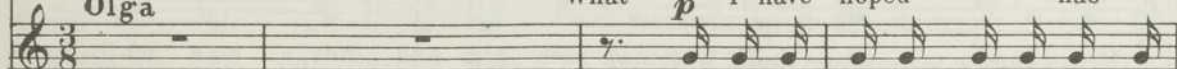
Ob. Horn 

Andante
Tatjana



p Was ich er-sehnt, ist
What I have hoped has

Olga



p Es wird O-ne-gin's plötz-li-che Er-
This un-ex-pect-ed vis-it of O-

Lenski



p Da, je-ne ist mit dunk-lem
Why, she's the one with dusk-y

Onegin *p*



Sag', wer von bei-den ist Ta-tja-na? Denn sie zu ken-nen,
Which one of them is called Ta-tjá-na? For she it is I

Andante (♩ = 76)



p Str. pizz.

T. da, ich fühl - - te, ich
come, I feel it! I

O. scheinung in uns-rem Haus be-deu-tungsschwer für al-le Nachbarn de-ren
né-gin's Will not be eas-y to ex-plain For all the neighbours, whose sur-

Le. Haar, so schön und schweig - sam wie Swät-la - na!
hair, As fair and si - - lent as Di - a - na!

On. drängtes mich. Du hast mehr Lie-be für die
wish to know. You say that you pre-fer the

più f

T. *cresc.*
weiss, er ist's, nur er al - lein! Des
know 'tis he, and he a - lone! The

O. Mei-nung ge - theilt war, man räth hin und her, man muth-masst
mis-es, And se-cret guess-es have been vain. For their i -

Le. Und wenn?
What then?

On. Zwei - te? Wär' ich Po - et, ich weih - te mein Herz der
oth - er? If I wrote verse I'd ra - ther My wor - ship

poco cresc.

T. Ta - - ges - - der Näch-te Küh - le, ja
light of day, the dusk of e - ven, The

O. vie - les im Ge - hei - men, doch Niemand kann so recht sich rei - men, was
deas are in con - fu - sion, None can ar - rive at a con - clu - sion, And

Le. Wohl pass - ten mehr im Stoff zu - sam - men Gra -
'One just as fit - ting - ly might teth - er The

On. An - - dern wohl - ge - muth. Dem Ant - litz Ol - ga's
on the first be - stow. The face of Ol - ga

più f

T. selbst des Traumes wir - re Pein be - herrscht sein
troub - lous dream that I have known, His face hath

O. wirk - lich an der Sa - che war, man muthmasst vie - les im Ge -
none the drift of things can catch, For their i - deas are in con -

Le. nit und Wel - le, Eis und Flammen, als wie das
waves and gran - ite rocks to - gether, As this so

On. fehlt die Glut, es gleicht Van Dyk's Madonnen - bil - - de. Es
does not glow, 'Tis like Van Dyk's Madon - na - fac - - es. 'Tis

T. Bild, dass mich er - füll - - - te, noch
filled, and hov - er'd o'er me, Long

O. hei - men, doch Niemand kann so recht sich rei - men, was
fu - sion, And none can reach the right con - clu - sion, And

Le. selt' - - ne Freundes - paar. Wohl pass - ten mehr im Stoff zu
strange - ly coupled pair. One just as fit - ting - ly might

On. ist rund, schön doch leb - los ganz, gleich - wie des stum - - - men
round and sweet, yet life - less quite; 'Tis like the si - - - lent

T. eh' sich's meinem Aug' ent - hüll - te, mit All - ge - walt es auf mich
ere that face ap - pear'd be - fore me! Its sov'reign pow'r with - in me

O. wirk - lich an der Sa - che war, doch si - - cher, doch si - cher giebt es
none the drift of things can catch; But sure - - ly, but sure - ly there will

Le. sam - men Gra - nit und Wel - - le, Eis und Flam - men, die Pro - sa
teth - er The waves and gran - - ite rocks to - geth - er, Or prose and

On. Mon - - - des Glanz mit sei - ner glei - chen, strah - - len - kal - ten
moon's pale light, With all her smooth and cold - - ly gleaming

T. dringt und siegreich mich zur Lie - be zwingt.
dwells, And po - tent - ly my love com - pels.

O. bald ein Paar.
be a match.

Le. und des Dichters Schwung, als wie das selt - ne Freundes - paar.
some high po - ets' song, As this so strangely coup - led pair.

On. Mil - - - - de, es ist rund, schön, doch
grac - - - - es. 'Tis round and sweet, yet

T. Mit All - ge - walt es auf mich dringt und
Its sov - reign pow'r with - in me dwells, And,

O. Man muthmasst vie - les im Ge - hei - men, doch
For their i - deas are in con - fu - sion, But

Le. Es passt zu - sam - men Eis und Flam - men, Gra - nit und
One just as fit - ting - ly might teth - er The waves and

On. leb - los ganz, gleich wie des stum - men Mon - des Glanz mit sei - ner strah - len - kal - ten
life - less quite, 'Tis like the si - lent moon's pale light, With all her cold - ly gleam - ing

p

T. sieg-reich mich zur
po-tent, all my

O. si-cher, si-cher giebt es
sure-ly, sure-ly, there will

Le. Wel-le, die Pro-sa und des Dichters Schwung, mehr noch als wie das selt-ne
gran-ite, or prose with some high po-et's song, As this, as this so strangely

On. Mil-de, mein Herz weiht'ich der
grac-es; The first re-ceive my

riten. *a tempo*

T. Lie-be zwingt!
love com-pels!

O. bald ein Paar!
be a match! (Lenski goes to Olga. Onégin regards Tatjana rather familiarly, while
riten. she stands with downcast eyes before him; he then approaches her and they

Le. Freun-des-paar!
coup-led pair! converse)

On. An-dern.
wor-ship!

riten. Horn *p* Fl. Ob. *a tempo* Viol. Cello

No 6. Scene and Arioso (Lenski).—„O Wonne! o Seligkeit!“

Moderato (♩ = 96) *con anima*

Lenski

O Won-ne! o rap-ture, o

Piano

Basn. Horn Viol.

mf *p* *molto espress.*

Olga

Mir And

Le. Se - lig-keit! ich seh' Sie end - lich wie - der!
hap - pi-ness! Once more at last to see you!

simile

Le. scheint, wir sa-hen uns doch ge - stern erst!
yet, we saw each oth-er yes - - ter-day!

Das wohl, doch ist's ein
E'en so, it was a

p *p*

poco riten.

Le. Tag, ein gan-zer langer Tag Ge-trennt-seins! ei-ne E-wigkeit!
day, a whole long day of sep-a - ra - tion! An e-ter-ni-ty!

dolce *espress.* *p*

fp poco riten.

Olga
a tempo

E-wigkeit! was für ein fürch-ter-li-ches Wort für ei-nen
 What a word! Oh, what a fear-ful, fear-ful word, for just a

a tempo

Lenski

ein-z'gen Tag. Ja wohl, ein furchtbar Wort, doch nimmer meiner
 sin-gle day! It is a fear-ful word, but not to my af-

cresc. *mf*

L'istesso tempo

Onégin (To Tatjana, with cool politeness. Lenski and Olga cross over)

Lie-be. Und füh-len Sie
 fec-tion. You nev-er find

p *p*

sich nie ge-lang-weilt und verstimmt an die-sem stil-len
 it some-what wear-i-some or dull in this se-ques-ter'd

cl.

On.
 Ort, der schön zwar, a - ber ab-ge-le-gen? Es fehlt hier doch,
 spot, tho' full of charm in its re-tire-ment? And yet the place,

Fl.
 Viol.
 Ob.
 Cl.
mp *p*

T.
 Tatjana
 so scheint es mir, fast gänz-lich an Zer-streu-ung? Nun, ich lieb' zu
 it seems to me, is lack-ing in a-muse-ment? Still, I'm fond of

p *p* Horn, Cl.

On.
 Onégin
 le - sen! Wirk - lich? das Le-sen giebt uns reichlich Nah - rung
 read - ing! Real - ly? Well, reading of-fers food in plen - ty

p Str. Cl.

On.
 für Herz und Geist, al-lein man kann doch nicht fort-während
 for heart and mind, but one can hard-ly be for ev-er

Ob.

Tatjana

le-sen!
reading!

Zu-wei - len irr' ich träumend durch den Garten.
At times I dream and roam a - bout the garden.

p

Ob.

Basn.

Str.

Onégin

Tatjana

Zu träu-men, was ver - an-lasst Sie?
And what im-pels you so, to dream?

Ein
My

mf Wind

Basn.

Str.

Onégin

ernstes, nach-denkli-ches We-sen war eigen mir von Kindheit an. Sie nei-gen
serious, thoughtful dis-po - si-tion: I had it e - ven as a child. I fear you're

p

mf

Str.

stark zur Schwärmerei, mein Fräulein! vor Zei-ten war auch ich Phantast.
some-what sen - ti-ment - al, la - dy. I was a dream-er once, myself.

dim.

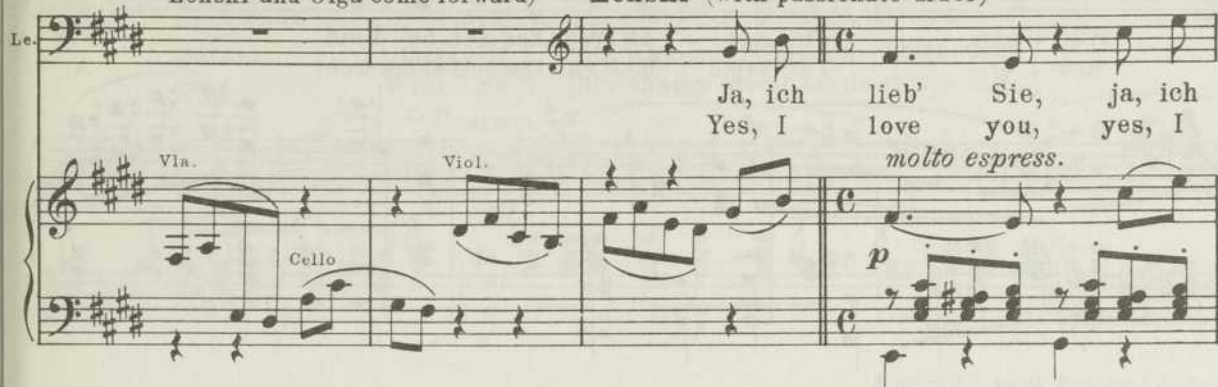
p

'Cello

(Onégin and Tatjana
cross over and go off.
Lenski and Olga come forward)

L'istesso tempo

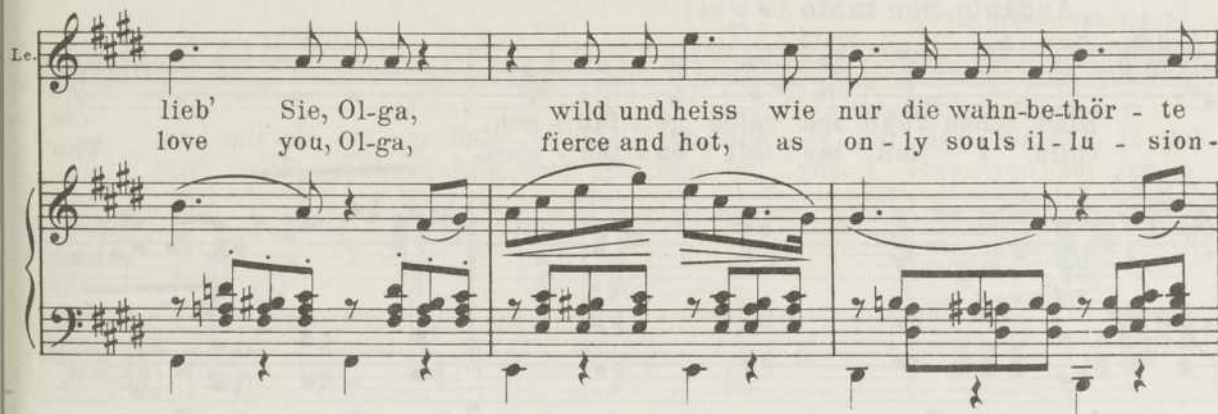
Lenski (with passionate ardor)

Le. 

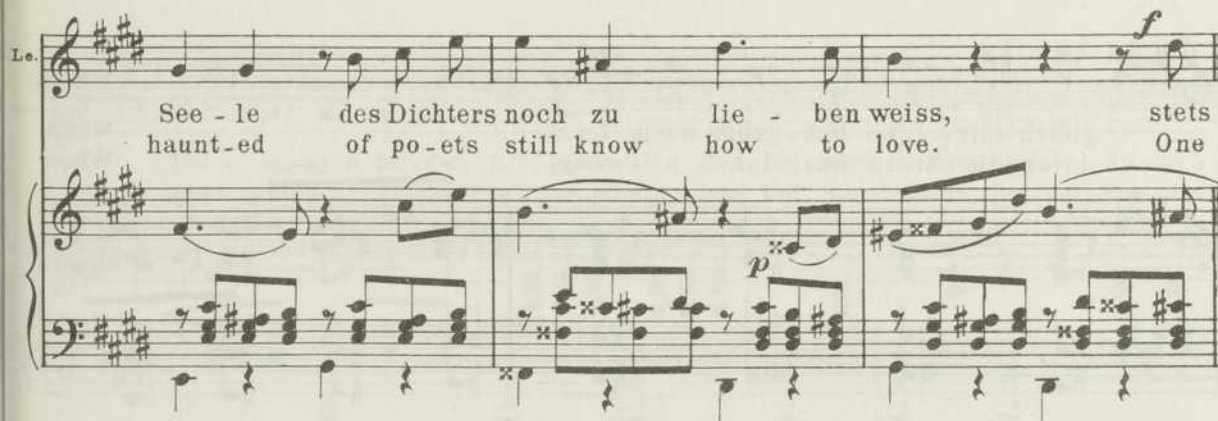
Ja, ich lieb' Sie, ja, ich
Yes, I love you, yes, I

molto espress.

Vla. Cello

Le. 

lieb' Sie, Ol-ga, wild und heiss wie nur die wahn-be-thör - te
love you, Ol-ga, fierce and hot, as on - ly souls il - lu - sion -

Le. 

See - le des Dichters noch zu lie - ben weiss, stets
haunt-ed of po-ets still know how to love. One

Meno mosso ($\text{♩} = 84$)

Le. 

ein Ge-danke, stets ein Seh - nen, der glei - che Wunsch, das glei - che
thought for aye, one longing ev - er, One hope, one wish that changes

Ob. *più f*

animando

Le. Wäh - nen, die - sel - be Freud, das - sel - be Leid. Als
nev - er, The same de - light, the self - same woe! A

Andante non tanto (♩ = 84)

Le. Kind schon fühlt' ich mich ge - fan - gen, ob -
child, I felt my - self en - tan - gled, Tho'

Le. gleich mir Lie - bes - gram noch fern, wenn
love's dis - tress was far a - way, When

Tempo I (♩ = 96)

Le. du beim Spiel mit glüh - den Wan - gen so herzlich lach - test und so
you at play with cheeks a - glow - ing, Would laugh so blithe - ly and so

cresc.

Le. *gern,— mit dir im Wal-des-schat-ten weit' ich*
gay;— With me thro' shad-y wood-lands stray-ing, Viol.

Fl. & Cl. *mf*

Andante non tanto (♩ = 76)

(with great expression)

*riten.**riten.**cresc. poco*

Le. *und mit dir dei-ne Spie-le theilt' ich, ach!— Ja, ich lie-be dich, ja, ich*
With me the pranks of child-hood play-ing; Oh,—yes, I love you so, yes, I

Str. *mf*

*a poco**ff.*

Le. *lie-be dich mit der All-ge-walt der hei-ssen Dichter-see-le, du al-*
love you, dear, with an o-ver-whelm-ing, hot, po-et-ic fer-vor; You a-

colla parte

riten.

Le. *lein er-füllt mein Sin-nen, dir al-lein gilt all mein Seh-nen, mei-ne*
lone can quench my pas-sion, All my hopes are in your keep-ing, All my

dim. e riten.

Tempo I

Lc.

Freu - de, mei - ne Thrä - nen, ja, ich lie - - be dich, ja, ich
glad - ness, all my weep - ing, For I love you, dear, for I

mf *p*

accelerando

Lc.

lie - be dich mit ei - ner Kraft, die kei - nem Schmerz und
love you, dear, with such a pow'r as nev - er grief nor

mf *mf poco accel.*

riten.

Lc.

kei - ner Freu - de weicht, sich kei - ner Zeit und Tren - nung beugt, die
an - y joy Can change, nor ev - er time or dis - tance kill, that

riten.

molto ritard.

Lc.

sich durch nichts ver - wischt, mit ei - ner Lei - den - schaft und Glut die
no - thing can de - stroy, Yes, with a pas - sion - ate de - sire that

molto ritard.


Olga Andante

O. 

Im stil-len Heimathsdorfe hier stets al-les theilend wuchsen
 In this, our qui-et vil-lage home, The joys of life we wish to

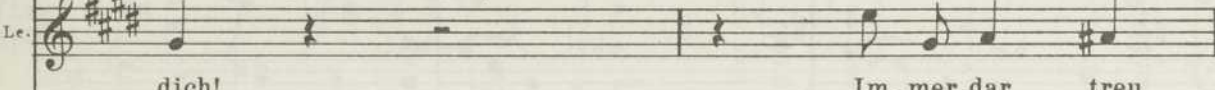
Le. 

nie er-lischt! Ja, ich lie-be
 ne'er can die! Yes, I'll love you,



O. 

wir, und gern im Gei-ste schon als Paar sah'n uns-re El-tern schreiten
 share, Our par-ents hoped, the days to come Would see us at the al-tar

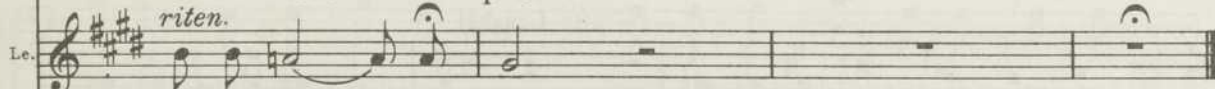
Le. 

dich! Im-mer-dar treu
 dear. Ev-er-more for



O. *riten.* 

uns zum Al-tar. (Lárina and Filipjewna appear on the terrace.
 a brid-al pair. It grows darker; at the end of the tableau it is night)

Le. *riten.* 

in-nig, rein- und wahr!
 you I'll fond-ly care. *Vla.* *Str.*



No. 7. Closing Scene.—„Am Teich hab' mit dem Gast ich sie gesehen“

Moderato (♩ = 98)

Lárina

Da seid ihr ja! und wo ist denn Tat-ja-na?
Ah, here you are! But where, tho', is Ta-tjá-na?

Piano

Str. Viol.

Filipjewna

Am Teich hab' mit dem Gast ich sie ge-se-hen, ich geh' sogleich sie ru-fen.
I saw her with your guest down by the wa-ter; I'll go at once and call her.

Piano

Fl.

Bssn.

Lárina

Sag' ihr, Zeit wär's nun, dass wir in's Zimmer geh'n, den lie-ben Gästen zur
Say, 'tis now quite time for us to go with-in, so we may of-fer our

Piano

(to Lenski)

L. Stärkung et - was an - zu - bre - ten. Herr Lens-ki, ich bit - te sehr!
friendly guests some slight re - fresh - ment. Now, Sir, will you be so kind!

Piano

ob. cl.

Filipjewna

(Onégin and Tatjana enter)

F.

Wir fol-gen Ih-nen.
We fol-low you, Sir.

Viol.

Ob.

Cl.

Basn.

(Filipjewna follows them, trying to overhear. As he walks slowly across the scene Onégin sings the following passage, with the last words of which he reaches the terrace. Tatjana still shows signs of embarrassment.)

Onégin

On.

Mein O - heim ging auf Got - tes
My Un - cle trod the way of

pizz.

On.

We - gen, als sei - ne schwe - re Krankheit kam, er lies sich
heav - en, What time his mor - tal ill - ness came. He let us

Fl. & Ob.

Viol.

Cl.

On.

eh - ren, hätscheln, pfl - gen, und das war klug von ihm, man nahm
cod - dle him and nurse him, And that was shrewd in him, his name

Fl.

Ob.

Cl.

(reaching the terrace)

On. an ihm ein Beispielsich zum Hei-le. Doch Him-mel!wel-che Lan-ge-
 Became a by-word as the strongest; But Lord,that time did seem the

p *f* *Horns* *Celli* *Bassos*

On. wei - le beim Kran - ken si - tzen Tag und Nacht! nicht aufsteh'n,
 long - est, To sit be-side him night and day, And, wake or

Viol.

On. ob er schläft, ob wacht!
 sleep, not get a - way!

Viol.

Poco meno (♩ = 80)

Filipjewna

p *Horn* *Str.* *Basn.*

f

p

O du mein Täubchen, ge-senkt das Köpfchen, so geht sie stumm und
 My lit - tle pi - geon, with head a - drooping, she walks quite mum, nor

F.

wagt nicht auf - zu - bli - cken, zu schüch - tern ist sie, o - der
dares to raise her eye - lids! Too bash - ful, is it? Can it

Vla.

Cello

Tempo I (♩ = 96)

(She goes off, pensive-ly shaking her head)

F.

sollt' am En - de gar der jun - ge Mann sie in - tres - sie - ren!
be, that af - ter all the gen - tle - man may in - ter - est her?

Ob.

poco cresc.

Cello & Bass

Basn.

f

(Curtain)

Viol.

Cello & Bass

mf Horn

mp

p

Basn.

Cello

Bass

Wind

pp

Second Tableau

No 8. Introduction and Scene. — „Nun ist's genug geschwatz“

Tatjana's room, simply furnished with old-fashioned furniture covered with white chintz, and curtains of the same material; a bed, over which is a book-shelf; a dressing-table covered with white; over it a mirror. Vases of flowers. At the window a table with writing materials.

Andante mosso (♩ = 72)

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked *mf* *Str.* and *p*. The second system is marked *p*. The third system is marked *mf*. The fourth system is marked *f* and *cresc.*. The fifth system is marked *p*. The score features various musical notations including triplets, slurs, and dynamic markings.

(Curtain rises)

(As the curtain rises Tatjana is discovered sitting before her mirror, lost in thought; Filipjewna is standing near her. Tatjana wears a white night-dress.)

Poco più (♩ = 84)

Filipjewna

f.

Nun ist's ge-nug geschwatz, schon spät ist's, Tja-na, früh soll ich
 Now we have talked e-nough. 'Tis late, Ta-tja-na; I'll wake you

(Tatjana rises wearily and seats herself on the bed. The Waiting-woman pets her)

f.

morgendich zur Mes-se wecken, schlaf' ein geschwind!
 ear-ly for the Mass to-morrow: Now quick to sleep!

Andante giusto (♩ = 69)

Viol. *espress.*

Andante non tanto (♩ = 84) Tatjana

T. Mich flieht der Schlaf!
I can not sleep!

T. Dumpf und schwül ist's, das Fenster öff-ne und
'Tis so sul - try! Throw wide the window, and

Filipjewna (opens the window and sits down on a chair beside Tatjana) Tatjana

T. setz' dich her. Tja-na, was fehlt dir, Kind? Mich
sit by me. Tja-na, what ails thee, Child? A -

Ob. Viol.

p *p*

Bssn.

T. langweilt's, er-zähl' mir was aus al - ter Zeit.
muse me; and tell some tale of long a - go.

Moderato assai (♩=88)

Filipjewna

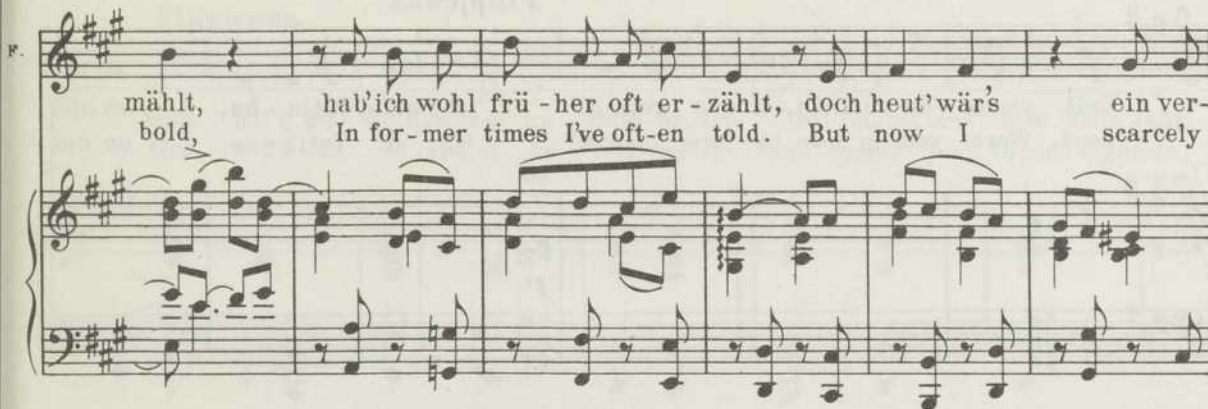
F. 

Wo - von denn, Tja - na? man - che Sa - gen und
 What of, my Tja - na? Man - ya fa - ble, And

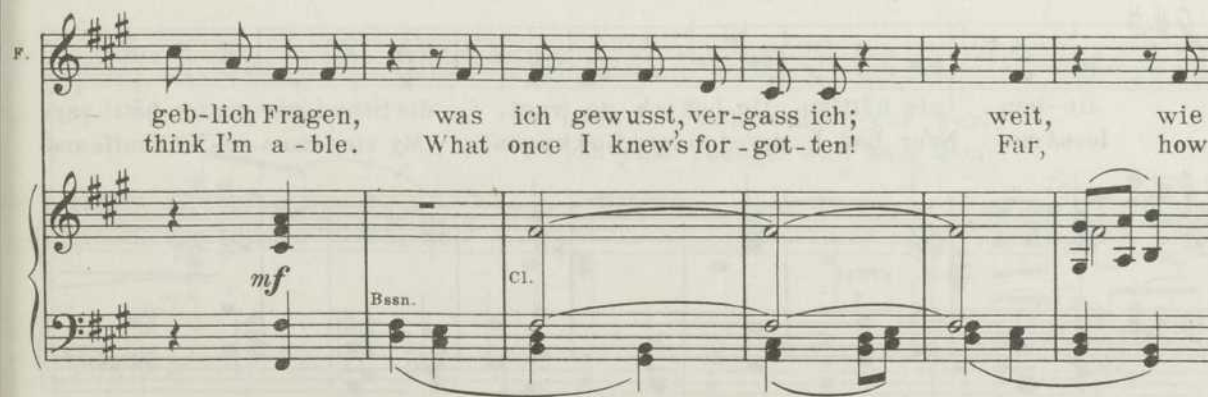
Fl.
 Ob.
p

F. 

Mähr - chen aus vergangen Ta - gen, von Mägdlein und Prinzen die sich ver -
 sto - ry of de - parted a - ges, Of maid - ens, and princes so brave and

F. 

mählt, hab'ich wohl frü - her oft er - zält, doch heut'wär's ein ver -
 bold, In for - mer times I've oft - en told. But now I scarcely

F. 

geb - lich Fragen, was ich gewusst, ver - gass ich; weit, wie
 think I'm a - ble. What once I knew's for - got - ten! Far, how

mf
 Bssn.
 Cl.

F.

weit liegt je - ne schö - ne Zeit vor - ü - ber.
far those pleasant mem'ries are Be - hind us! Viol

pp

T.

Tatjana

Sag' mir eins noch, Be - ste, in je - ner längst vergangnen
Come now, tell me, Good - y, In those old days, so long since

Poco più mosso (♩ = 100)

T.
F.

Filipjewna

Zeit warst du verliebt, eh' du gefreit? O nein, Tatja - na, ich und
dead, Were you in love be - fore you wed? Oh, no, Tatja - na, no one

Str.

p

F.

lie - ben - nie hätt' zu lie - ben ich ge - wagt, die Schwieger - mutter hätt' ver -
loved me, Ne'er had I dared to love, God knows! My step - mam - ma with cuffs and

cresc.

Tempo I (♩ = 88)

F. jagt mich aus dem Haus mit kräft' - gen Hie - hen.
blows Right out of doors would soon have shoved me.

mf *p*

Fl. Cl.

Tatjana

T. Wie kam es denn zu dei - ner E - he?
How did you then get mar - ried? tell me!

p

Str.

Filipjewna

F. Gott hat's ge - wollt, dass es ge - sche - he. Ich zähl - te selbst erst acht - zeh - n Jahr,
God will'd it so, and it be - fell me. I was myself just turned eighteen,

p

Fl.

F. er, mein I - wan, noch jün - ger war,
I - van must younger still have been;

p

Ob. Bssn.

F. *nichtbraucht' er lang' um mich zu wer - ben, bei meiner Sipp'*
He did not have to do much try - ing, He was ap - proved

Viol. *p* Fl. Ob.

F. *er Bei-fall fand. Der Va - ter gab ihm mei-ne Hand, vor*
by all my clan; My fa - ther gave me to the man; For

Wind *mf* Str.

F. *Angst ver-mein-te ich zu ster-ben, mit Thrä - nen*
fear and shame I came near dy - ing; I wept as

p *p* *cresc.* *mf* Viol.

F. *lös - te man mein Haar und mit Ge - sang ging's zum Al - tar. Dann*
they unbound my hair; Then off we went, a brid - al pair. And

mf

Poco meno

F. kam ich un - ter fremde Leu-te... du a - berhörst ja gar nicht zu!
then I found myself with strangers. But you're not lis-t'ning to a word!

pizz. *p* *ff*

Moderato (♩=96)

Tatjana (throwing her arms round Filipjewna in a transport of emotion)

T. Ach Theu - re, wüsst' ich nur zu sa - gen, was ich
Oh, dear one, if I could but tell you how I

sf *p cresc.* *ff* *p*

Andante (♩=72)

T. lei - de, wie ich ver - geh' vor Angst und Qual. Stets wei - - nen muss ich
suf - fer, how I am worn with doubts and fears and weep - - ing al - ways,

mf

Filipjewna Moderato (♩=96)

T. im - mer wie - der. Mein Her - zenskind, komm, leg' dich
al - ways weep - ing! My dar - ling child, you should be

mf *p*

F. nie - der. Barmherz'ger Heiland, steh' ihr bei!
sleeping! O gra - cious Sav - iour, help her now!

p *Wind* *Str.* *p* *mf* *Wind*

riten.

Soll ich dich mit ge-weih-tem Wasser sprengen? Werd' nur nicht krank!...
Shall I not sprin-kle you with ho-ly wa-ter? Ah, don't be ill!

colla voce *dim.* *pp* *p*

Cello

Andante con moto (♩=76)

Tatjana (hesitatingly)

Krank bin ich nicht:
I am not ill;

p *espress.*

Du magst's nur wis-sen- ich bin ver-
I'll have to tell you- I am in

mp *dim.*

liebt... Ver-rath' mich nicht,
love- be-tray me not.

p *dim.* *dim.*

T
 lass mich in Ruh! Ich bin ver - liebt!
 Leave me in peace! I am in love!

cresc.
f

Filipjewna
 Moderato assai (♩=84)
 Tatjana

T
 Nicht mög-lich... So geh' und las - se mich al - lein.
 It can't be! Now go and leave me to my - self.

mf
p

T
 Gieb Fe - der mir, Pa - pier und Tin - te, den Tisch rück' her,
 Give me a pen, and ink and pa - per. The ta - ble, please;

pp

T
 bald werd' ich schla - fen! *fl.*
 I'll go to sleep soon!

pp

Filipjewna
riten.

F
 Gut' Nacht! Nun, gu - te Nacht denn, Tja - na!
 Good-night! So now good - night, Ta - tjá - na.

pp
riten.
 Cello
p

No. 9. The Letter Scene. — „Und sei's mein Untergang“

(Tatjana remains for a long time lost in thought; then rises with emotion, wearing an expression

Andante con moto (♩=72)

Viol.

f *ff* *stringendo*

of fixed resolve.)

Allegro moderato (♩=120)

p

poco stringendo

cresc.

mf cresc.

(with elevated force and passion)

Tatjana

f

Und sei's mein
Tho' I should

ff

Allegro non troppo (♩ = 120)

T. Un-ter-gang, er-fah-ren will ich zu-vor, was schon seit
die for it, I've sworn now, I first shall live each heart-felt

Harp etc.

mf

T. Jah-ren ver-schwiegne Herzenswünsche fra-gen, die un-ge-
long-ing, Dumb hopes that many a year I've borne now, Which yet un-

mf *f*

T. stüm an's Licht sich wa-gen. Ich schlürf' das Zau-ber-gift, Ver-
still'd to life are thronging. I quaff the poi-son draft of

mf

T. lan-gen, mich hält der Sehnsucht Bann ge-fan-gen, ich seh' ihn
pas-sion! Now let de-sire his shack-les fash-ion, I see him

cresc. *poco animando* *ff*

T. *stets, an je-dem Ort ver-fol-get mich sein Blick und*
here,- in ev-'ry place I hear his voice, I see his

riten. molto ***ff*** *Andante* (♩=76)

T. *Wort, verfolgt mich des Ver-su-chers Blick und Wort.*
face! I hear the tempt-er's voice and see his face. (Goes to the

riten. molto ***ff*** *p* Cello *3* *3* *3*

writing-table, sits down, writes; then pauses)

Viol. *p*

f *dim.* *p*

riten. *f*

Nein, das ist
No, 'twill not

Poco meno

(she tears up the letter)

nichts!
do!

geschwind, was And²-res.
Quick, something dif-ferent.

Wie son-derbar!
How strange it is!

Cl. Fl.

p *mf* *f*

Moderato assai, quasi andante (♩=84)

(writes)

Es schaudert mich,
It fright-ens me!

ich weiss nicht, wie be-gin-nen!
How am I to be-gin it!

Ob.

dim. *p*

Fl. Cl. Horns Harp

(pauses, and reads what she has written)

mf

T. Ich schreib' an Sie ohn' all Bedenken! Ist da-mit
I write to you with-out re-flection! Is that not

T. nicht ge-nug ge-sagt? Sie kön-nen un-ge-straft mich
all I need to say? You may of-fend with-out cor-

T. krän-ken, ich beug' mich wehr-los ihrer Macht.
rec-tion, You need but speak, and I o-bey.

T. Doch glim-met für meintrau-rig Loos ein klei-nes
But if for this sad fate of mine A sin- - -gle

Viol. *pp*

T. Fünk - chen Mit - leid blos, so wer - den Sie mich nicht ver - las - sen.
spark of pit - y shine, Ah, then at least you will not fail me.

cresc.

Cello

T. Erst wollt'ich mein Geheimniss wahren und nimmer, nimmer thät mein Mund des Herzens
First I resolved to keep my secret, And never, never speak that so My love and

poco riten.

Ob.

Cl.

p poco riten.

Recit.

(She lays the letter aside)

T. Sehnen Ih - nen kund, nimmermehr! O tief im Herzen soll's verschlossen sein,
longing you'd not know; never know! Oh, deep with-in my heart my love must glow,

Adagio (♩=60)

T. von an - dern un - ge - ahnt soll's lo - dern, bren - nen! Doch
None must sus - pect, to none must I ex - press it! But

p

mf

T. ach, — ver-nichtend dringet Al - - les auf mich ein!
 oh, — destruc-tion rush-es in — up-on my soul!

riten.

T. Gebieten kann ich nicht dem Her-zen mein! Mag kommen was da will!
 I can nomore this love of mine control! And now let come what may;—

T. Wohlan! — ich wills be-ken-nen! (writes)
 'Tis done! — I will con-fess it! Moderato assai, quasi andante (♩ = 84)

Fl. Cl. Horn Harp

T. Was führ-te Sie — in uns-re Ein - - sam-keit?
 What led you here — to this our lone - - ly home?

T. Was war's? Welch Wünschen, welch Verlangen? Er - spa - ret wär' mir al - les
 Or what in - duce-ment seem'd to of - fer? Un-known by me, had you not

T. Leid, er - spa - ret al - les Hof - fen, Ban - gen! Der
 come, The hopes, the fears, from which I suf - fer! My

T. un - - er - fahr'-nen See - le Wal - - len hät' wohl der -
 un - - ex - pe - ri - enc'd e - mo - - tion With time would

T. einst ge-heilt die Zeit, es hätt' ein And' - - rer
 soon have passed a - way, I'd for an - oth - - er

poco string.
 T. mir ge - fal - len, ich hät - te ihn ge - liebt vor
 ta'en a no - tion, And lov'd him with su - preme de -

poco string.

cresc.

f

(she sits thinking)

T. Al - len und Mut - ter - pflich - ten mich ge - weiht...
 vo - tion, And learnt a moth - er's part to play. -

cresc.

f

(rising suddenly) *f* Tempo I

T. Ein And' - rer!
 An - oth - er!

f Str.

Moderato (♩=100)

T.  *p*

Nein, nimmer hätt' hie-nie-den ich ei-nen
No, never an-y oth-er, For an-y

T.  *p*

Andren mir er-wählt! Du bist vom Schicksal
oth-er I had loathed! Thou art by Fate for

Fl. *2*
Cl. *2*

T.  *riten.* *a tempo*

mir beschie-den, ich bin vom Himmel dir ver-mählt!
me appoint-ed, I am by Heav'n to thee be-troth'd!

Fl. *2*
Cl. *a tempo*

T.  *f*

Nicht hat das Schick-sal mich ver-ble-n-det, das sel'-ge-
No emp-ty dream by fate was giv-en, When bless-ed-

Ob. *f*

T. Hoff-nun-gen mir gab. Gott selbst hat-dich zu mir ge-
 Hope to me it gave. 'Twas God that-sent thee me from

Ob. Fl. Cl.

mf

T. sen-det, mein Hort bist-du bis an das Grab!
 heav-en, My strength, my-trea-sure till the grave!

Ob. Bssn.

p

Meno (♩ = 76)

T. Du bist mir oft im Traum er-schie-nen, und un-ge-
 Oft in my dreams didst thou at-tend me; And tho' I

Fl. Cl.

pp

T. kanntschon liebt' ich dich. Dein hol-der
 knew thee not, I loved; How by thy

T. Blick be-thör-te mich, und dei-ner
 glanc-es was I moved, And to thy

Moderato (♩=100)

T. Stim - me musst' ich die - nen! Schon längst... Nein,
 words how did I lend me! And once! - No,

string.
 T. nein, es war kein Traum! Du tra - test ein, ich sah dich kommen,
 no, it was no dream, I saw thee come, thou stoodst be - fore me,

string.
f *p* *cresc.*


T. mein Herz - blut stock - te, ich er - glüh - te, und freu - dig
 My heart stopp'd beat - ing; then 'twas blaz - ing, and then with

Andante (♩=76)


T. rief's in mir: Er ist's! Er ist's!
 rap - ture cried: 'Tis he! 'Tis he!

Moderato (come sopra)

riten.

T.  Nicht wahr, du warst mein Schlum-mer-se-gen,
'Twas thou, in slum-ber o'er me bend-ing;


riten.

p 


T.  du warst im Geist mir im-mer nah,
Thou in my soul hast ev-er been,


mf 


un poco animando

T.  du warst's, den ich auf al-len We-gen
'Twas thou I met my way a-wend-ing,

un poco animando

p poco a poco cresc. 

T.  bei Ar-men und bei Kran-ken-pfle-gen be-stän-dig sah.
Whom I, the poor and sick at-tend-ing, Have al-ways seen.



a tempo

Du warst's, den ich be - stän - dig hör - te, der
Thy voice it was for ev - er ring - ing, That

f *p* *Ob.* *f*

a tempo

all mein — Sin - nen mir be - thör - - te, dess
in my — heart was ev - er sing - - ing, Thy

Bild mich ein - ge - wiegt zur Nacht, hast Ko - se - na - men mir ge -
face that lulled to sleep at night. And man - y pret - ty names you'd

f1. *cl.* *cresc.*

ge - ben, er - we - - cket mich zu neu - em Le - ben
make me, And then to new - born life a - wake me,

f

riten. Andante (♩ = 69)

T. und hol - des Hof - fen an - ge - facht! (She goes to table and sits down again to write)
And bring me hopes so pure and bright!

Ob. *p molto espress.*

Horn

Ob.

Horn

Ob. (pausing, as if to reflect)

Viol. *p*

(with feeling)

T. Sag', bist als Schutz-geist du ge - sen-det, hast als Ver-
Art thou an an - gel watch-ing by me? Art thou a

Horn

T. su-cher mich ge - blen-det? Gieb Antwort, lös' die Zwei-fel
tempt-er sent to try me? Give an-swer, drive these doubts a -

T. mir!_
way!_

Fl. Ob. *p* Bsn. *p* Viol.

Horns

T. Hat mich das Traum - ge - sicht be - tro - gen,
The face I dreamt, was that de - lu - sion,

T. fand ich ein Trug - bild nur in dir, ist je - de
Art thou a freak of fan - cy? Say! Was all my

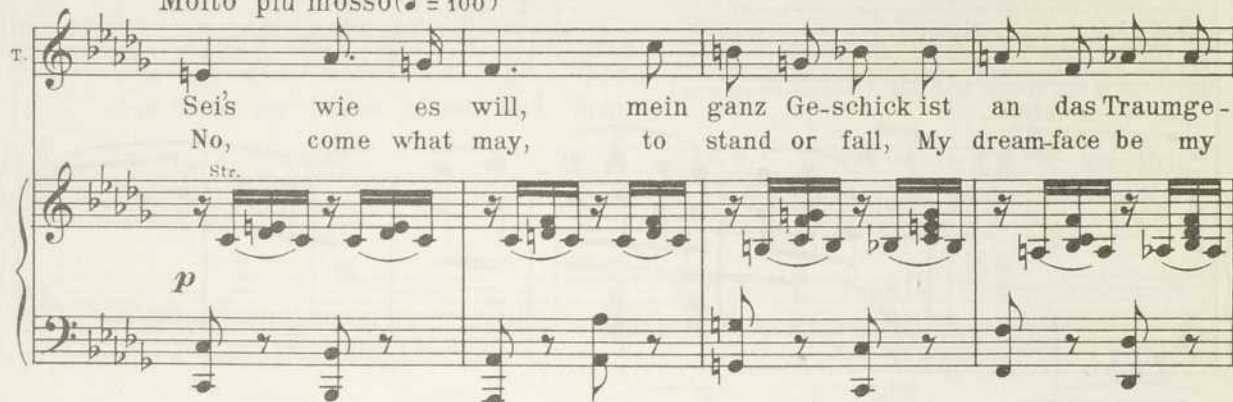
(She rises again, and walks to and fro in thought)

T. Se - lig - keit ge - lo - gen?
joy a mere il - lu - sion?

Fl. Ob. *p* Bsn. *p* Viol.

Horns

Molto più mosso (♩ = 100)

T. 

Sei's wie es will, mein ganz Ge-schick ist an das Traumge-
 No, come what may, to stand or fall, My dream-face be my

Str.
p

T. 

sicht ge-bun - - - den! Du bist mein Seh - - - nen,
 rev - e - la - - - tion! Thou art my pas - - - sion,

T. 

bist mein Glück, durch dich al-lein, durch dich al-lein werd' ich ge-
 thou my all, In thee a-lone, in thee a-lone lies my sal-

riten. **Tempo I** *f* (passionately)

T. 

sun - - den! Be-den-ke nur, ich bin al-lein!
 va - - tion! But think, ah! think, I've none but thee!

f

T. *Gar Nie - mand will mich hier ver - ste - hen!*
With none - to un - der - stand or cher - ish,

Più mosso (♩ = 84)

f (with increasing passion)

T. *Und hül - los muss ich un - ter - ge - - hen, wenn du nicht*
A - lone and help - less I must per - - ish, Un - less my

T. *willst mein Ret - ter sein: — Ich bau' auf dich, ich bau' auf*
sav - iour thou wilt be. — I trust in thee, I trust in

T. *dich, — du musst mich hö - ren; ein ein - - zig*
thee, — Be not of - fend - ed; But speak one

T. Wort des Tro-stes sprich, doch straft ver-dien-ter Vorwurf mich, so wird ein
 word to com-fort me, But not re-proach, as well might be, For at a

T. ein - zig Wort, so wird ein Wort den Traum zer - stö -
 sin - gle word, for at a word my dreams were end -

rall.

Tempo I (♩ = 69) (She goes quickly to the table and hastily finishes the letter)

ren!
 ed!

Musical score for the first system. The vocal line consists of four measures of eighth-note triplets. The piano accompaniment features a strong, rhythmic pattern in the bass line and chords in the right hand, marked with a forte (*ff*) dynamic.

Musical score for the second system. The piano accompaniment continues with complex chordal textures and rhythmic patterns in both hands.

Musical score for the third system. The piano accompaniment continues with further development of the rhythmic and harmonic material.

Musical score for the fourth system. The piano accompaniment concludes with sustained chords and a final cadence.

Tatjana

(She stands up and seals the letter)

Vocal line for Tatjana. It begins with a whole rest, followed by a melodic phrase consisting of eighth and sixteenth notes.

Ich schlie - sse! Oh, — ver-stoss' mich
 'Tis fin - ish'd! Ah! — this trust of

Piano accompaniment for the vocal entry. It begins with a mezzo-forte (*mf*) dynamic and features chords and a bass line that supports the vocal melody.

T. nicht! Miss-brau-che nim - mer mein Ver -
mine Thou ne'er must pun - ish, ne'er must

T. trau - en! Auf dich, du hol-des Traum - ge-
chide me. To thee, my vi - sion - face di -

T. sieht, auf dei - ne Eh - - re will ich
vine, To thee, thine hon - - our, I con -

Più vivo
T. bau - fide - - en!
fide me!

No 10. Scene and Duet. — „Ach, es weicht das Dunkel“

(Tatjana goes to the window and throws back the shutters. Daylight fills the room)

Moderato assai (♩ = 92)

Bassn. *pp*
 Cello *poco a poco cresc.*
 Viola
 Viol.

6 6 6 6

12 12

Tatjana

poco riten.

Ach! es weicht das Dun- kel dem Morgen-
 Ah! The ros - y morn- ing dispels the

ff dim. pp pp poco riten.

Allegro moderato (♩ = 116)

(Sits down by the window)

roth, und Al-les rings er-wacht.
 night, and all a- bout me wakes!

Ob. *p*
 Horns

7 5

T. *Tatjana riten.*

Es bläst der Hir-te,
A Shepherd pip-ing,

dim. *p* *colla voce p*

T. sonst al - les still...
All else is still.

a tempo

Viol. *p*
Bssn.

T. *riten.* *Andante con moto* (♩ = 72)

Ich ar - mes Mä-d - chen!
Un - hap - py crea - ture! (She is lost in meditation)

colla voce p poco cresc. *molto espr.* *poco animando*

Cello

mf dim. *rit.*

Moderato (♩ = 96)

Filipjewna (without seeing Tatjana)

'Sist Zeit, mein Her-zens-kind!
'Tis time, my dar-ling child!

p *Str. pizz.*

(seeing Tatjana)

steh' auf!
Get up!

Sieh' da, so früh schon aus dem
What's this! my lit-tle bird so

p *FL.*

Ne-ste,
ear-ly!

mein sü-sser Mor-gen-vo-gel du! Dein Zustand
So you've al-read-y left your nest! Your trouble

p

raub-te mir die Ruh', nun Gott sei Lob und
robbed me of my rest. Now may the Lord be

F. Dank, es steht auf's Be-ste, da ist ja kei - ne
praised, you're hap - py sure - ly. I do not see a

Tatjana comes from the window and catches up the letter.)

F. Spur von Harm. Die Wäng - lein blüh'n so
trace of woe, Your ros - y cheeks are

Fl. #
Ob. #
Str.

Un poco più mosso Tatjana Allegretto mod^{to}
(♩ = 112)

F. roth und warm! Ach, Theu - re,
all a - glow! Ah, Good - y,

Viol. *p*

T. thu' mir ei - ne Lie - be.
do me now a fa - vor.

F. Filipjewna
Gern, Herzchen, Al - les gern für
Yes, dar - ling, sure - ly, so't's for

T Denk' ja nicht, dass ich et - wa schrie - be -
Don't think I've - think that I've been writ - ing,

F dich. thee.

Fl. Ob.

poco cresc.

T doch hörst du, lass mich nicht im
But lis - ten: Please do this for

Filipjewna

T Stich. Du weisst, stets
me. You know, what -

F lenk - te mich dein Wil - le.
e'er you ask, I do it.

dim. *dim.*

Tatjana Poco meno (♩ = 96)

T Send' dei - - - nen
Then send - - - your

mf Vla.

T. Sohn in al - ler Stil - le mit die - sem Brief zu O... zum
son, let no one know it, To take this note to O... to

T. Herrn.... zum Nach - bar hin, doch hätt' ich gern, dass
him, Our neigh - bour and it's just my whim, That

T. Nie - - mand in der Welt er - fah - re, von wem der
no one in the world dis - cov - er Who wrote the

T. Brief und wer ihn hin - - ge - sandt.
note, or e - ven whence it came.

K. Filipjewna
Wo -
To

F. *hin? sprich, wen hast du ge - nannt? Ver - zeih' und*
whom? Speak so I hear the name. A - las, my

p

Ossia

F. *denk' an mei - ne Jah-re! Es giebt so vie - le*
hear-ing days are o-ver! We have so man - y

F. *Nachbarn hier, nicht auf - zu - zäh - len sind sie schier, sprich*
neighbours here, I could not count them all, I fear. Speak

Tatjana (impatiently)

T.  Kannst du nicht
Come, can't you

F.  deut-lich, sprich deut-lich, sprich, wen hast du ge-nannt?
plain-ly, speak plain-ly, speak so I'll hear the name.



T.  fas-sen, was ich re-de?
un-der-stand me, Fool-ish?

F.  Mein Schatz, ver-
Nay, dear, re-



Ossia 

F.  giss nicht, ich bin alt.
member, I am old. Das Al-ter that

'Tis age that



macht uns stumpf, und blö - de, denn frü - her
 makes one slow and dull-ish; I once was

legato

fasst' ich al - les bald, mein
 quick at get - ting hold. My

Tatjana

Ach Lie - - - be,
 Ah, Good - - - y,

Witz war, mein Witz war um Antwort nie - mals ban - ge.
 wits were, my wits were neer shy at jibe or laugh-ter.

mf

T. 
 das, was ich ver - lan - ge, hat nichts zu thun mit
 what I now am af - ter, Has naught to do with

T. 
 Witz — und Geist, — da, die - sen Brief be -
 wits, — my dear, — 'Tis just a - bout this

T. 
 trifft's, dass du es weisst!
 note; is that quite clear? **Filipjewna**

F. 
 Ja, nun be - greif' ich's,
 Yes, now I get it.

T. 
 Send' ihn zum Nach - bar, der O -
 'Tis for our neigh - bour, called O -

F. 
 sei wie - der gut und zür - ne nicht, mein Kind, ver -
 Be good a - gain, and don't be cross, my pet, Old

cresc.

T. ne - - - gin heisst, 0 - ne - gin heisst,
né - - - gin here, 0 né - gin here,

F. ges - sam al - te Leu - te sind. Ja,
peo - ple of - ten will for - get. Yes,

cresc.

T. 0 - ne - gin heisst, send' zu 0 - ne - gin,
0 - né - gin here, Send to 0 - né - gin,

F. nun be-greif' ich's, ver - lass dich drauf! Sei wie - der
now I get it, re - ly on me! Be good a -

Poco più (♩ = 112)

T. uns - rem Nach - bar, die - ses Schrei - ben.
to our neigh - bour, send this let - ter.

F. gut und zür - ne nicht, mein Kind, ver - ges - sam al - te Leu - te sind.
gain, and don't be cross, my pet, Old peo - ple of - ten will for - get.

T. - - - - - 'Sist Nichts, es
- - - - - 'Tis naught, there

F. Mein Gott! du wirst ganz blass, Ta - tja - na!
My Lord! you've grown quite pale, Ta - tjá - na!

p

T. *kammir nur zu Sinn... Schick nur den Brief zum Nach-bar hin!*
came in-to my head— But send the let-ter as I said!

Horns
pp *p*

(After the Waiting-woman has taken the letter, she still stands for a while in doubt; Tatjana motions to her to go. The woman starts to go; at the door she stops and considers, and comes back again. Finally she signifies that she has understood, and goes out)

(Tatjana sits down at the table and rests her head on hand in thought)

Viol.
pp

Andantino con moto ($\text{♩} = 80$)
poco a poco string.

sf *p* *Viol.* *poco a poco*

cresc.

(The Curtain falls)

*poco string.**cresc.*

First system of musical notation, piano and bass staves. The piano staff features a series of chords, with a *cresc.* marking. The bass staff has a melodic line with a *b* (flat) marking.

Second system of musical notation, piano and bass staves. The piano staff continues with chords, and the bass staff has a melodic line.

Moderato mosso ($\text{♩} = 104$)

Third system of musical notation, piano and bass staves. The piano staff has chords, and the bass staff has a melodic line. A *ff* (fortissimo) marking is present.

Fourth system of musical notation, piano and bass staves. The piano staff has chords, and the bass staff has a melodic line. A *ff dimin.* (fortissimo diminuendo) marking is present.

Fifth system of musical notation, piano and bass staves. The piano staff has chords, and the bass staff has a melodic line. A *p* (piano) marking is present.

Sixth system of musical notation, piano and bass staves. The piano staff has chords, and the bass staff has a melodic line. A *ppp* (pianissimo) marking is present.

Third Tableau

No. 11. Chorus of Country Girls.— „Kommet, Mädchen“

The scene represents another portion of the garden at Larina's house. Thick syringas and acacias; an old bench, ill-kept flower-beds. Maids gathering berries are seen among the shrubbery.

Chorus among the shrubbery at the back of the stage.

Allegro moderato (♩ = 112)

Fl.

Horns

p

cresc.

(Curtain rises)

mf

Chorus of Country Girls

Kom-met, Mäd-chen, all' zu Hauf, kommet all' in eil'-gem Lauf,
Come, ye maid-ens all, and dance, Run while yet ye have a chance,

Kom-met, Mäd-chen, all' zu Hauf, kommet all' in eil'-gem Lauf,
Come, ye maid-ens all, and dance, Run while yet ye have a chance,

hö - ret wie der Spiel - mann geigt, kommt eh' sei - ne Fie - del schweigt.
Hear the jol - ly fid - dler play, Come be - fore he slips a - way.

hö - ret wie der Spiel - mann geigt, kommt eh' sei - ne Fie - del schweigt.
Hear the jol - ly fid - dler play, Come be - fore he slips a - way.

Hebt die Füßchen, tan - zet froh, brennt's im Her - zen lich - ter-loh,
Lift your feet and nev - er tire, Till your hearts are all a - fire,

Ja, tan - zet froh, brennt's im Her - zen lich - ter-loh,
Yes, nev - er tire, Till your hearts are all a - fire,

pp

Viol.

singt von Won - ne, Lust und Lieb', singt von eu - rem Her - zens - dieb;
Sing of pleasure, love and play, Him who stole your heart a - way;

singt von Lust und Lie - be, singt von eu - rem Her - zens - dieb;
Sing of love and play, And him who stole your heart a - way;

A

singt und lockt mit eu - - rem Sang, bei der Fie - del
 Sing and call, and as you sing, Hear the mer - ry

singt und lockt mit eu - - rem Sang, bei der Fie - del
 Sing and call, and as you sing, Hear the mer - ry

A Viol. *mf*

hel - lem Klang, je - den Bur - schen schmuck und frei, locket al - le sie her -
 fid - die ring. Ev - 'ry maid - en of you all To her side a lad shall

hel - lem Klang, je - den Bur - schen schmuck und frei, locket al - le sie her -
 fid - die ring. Ev - 'ry maid - en of you all To her side a lad shall

p *mf*

bei, je - den Bur - schen schmuck und frei,
 call, Ev - 'ry maid - en of you all

bei, je - den Bur - schen schmuck und frei,
 call, Ev - 'ry maid - en of you all

p *mf*

F1. & Ob.

rall. lo - cket al - le sie her - bei; und wenn dann ein
To her side a lad shall call. If some rogue she

a tempo

rall. lo - cket al - le sie her - bei; und wenn dann ein
To her side a lad shall call. If some rogue she

a tempo

Fal - scher kommt, der uns nicht be - son - ders frommt,
may se - lect, Treat us not with great re - spect,

Fal - scher kommt, der uns nicht be - son - ders frommt,
may se - lect, Treat us not with great re - spect,

neh - me der sich wohl in Acht, wird ver - höhnt und
Let the lout of her be - ware, She will shame him

neh - me der sich wohl in Acht, wird ver - höhnt und
Let the lout of her be - ware, She will shame him

aus - ge - lacht!
then and there.

aus - ge - lacht!
then and there.

Kom - - met, Mädchen, all' zu Hauf, kom - met all' in
Come, ye maidens all, and dance, Run while yet ye

Kom - - met, Mädchen, all' zu Hauf, kom - met all' in
Come, ye maidens all, and dance, Run while yet ye

Viol. *pp*

eil' - - gem Lauf, hö - - ret, wie der Spiel - - mann geigt,
have a chance, Hear the jol - ly fid - - dler play,

eil' - - gem Lauf, hö - - ret, wie der Spiel - - mann geigt,
have a chance, Hear the jol - ly fid - - dler play,

Viol.

kommt, eh' sei - ne Fie - del schweigt. Hebt die Füßchen,
 Come ere he has slipped a - way. Lift your feet and

kommt, eh' sei - ne Fie - del schweigt. Ja, ja,
 Come ere he has slipped a - way. Yes, yes,

p

F1.

tan - zet froh, brennt's im Her - zen lich - - ter - loh.
 nev - er tire, Till your hearts are all a - fire.

tan - - zet froh, brennt's im Her - zen lich - - ter - loh.
 nev - - er tire, Till your hearts are all a - fire.

p

Viol.

Singt von Won - ne, Lust und Lieb, singt von eu - rem
 Sing of pleasure, love and play, Him who stole your

Singt von of Lust und Lie - be, singt von eu - rem
 Sing of love and play, And him who stole your

pp

Her - zens-dieb, singt und lockt mit eu - rem Sang, bei der Fie - del
heart a - way, Sing and call, and as you sing, Hear the mer - ry

Her - zens-dieb, singt und lockt mit eu - rem Sang, bei der Fie - del
heart a - way, Sing and call, and as you sing, Hear the mer - ry

hel - lem Klang, je - den Bur - schen schmuck und frei, lo-cket al - le
fid - dle - ring. Ev - ry maid - en of you all To her side a

hel - lem Klang, je - den Bur - schen schmuck und frei, lo-cket al - le
fid - dle - ring. Ev - ry maid - en of you all To her side a

sie her - bei; und wenn dann ein Fal - scher kommt, der uns nicht be -
lad shall call, If some rogue she may se - lect, Treat us not with

sie her - bei; und wenn dann ein Fal - scher kommt, der uns nicht be -
lad shall call, If some rogue she may se - lect, Treat us not with

son - ders frommt, neh-me der sich wohl in Acht, wird ver-höhnt und
 great re - spect, Let the lout of her be-ware, She will shame him

son - ders frommt, neh-me der sich wohl in Acht, wird ver-höhnt und
 great re - spect, Let the lout of her be-ware, She will shame him

p

aus - ge - lacht! Und wenn dann ein Fal - scher kommt, neh-me der sich
 then and there. Let the lout of her be - ware, Let him then of

aus - ge - lacht! Und wenn dann ein Fal - scher kommt, neh-me der sich
 then and there. Let the lout of her be - ware, Let him then of

p

pp

CL. Fl.

wohl in Acht, wird ver-höhnt und aus - ge - lacht!
 her beware, She will shame him then and there!

wohl in Acht, wird ver-höhnt und aus - ge - lacht!
 her beware, She will shame him then and there!

riten.

riten.

p Vla.

Nº 12. Scene and Aria (Onégin)
 „Er ist's, er, Onégin!“

(Tatjana comes running on, and sinks exhausted on a bench)

Moderato mosso (♩ = 104)

mf *cresc.*
 Viol.
 Cello

ff

Meno mosso ad lib.

Tatjana

Er — ist's, er, — O — ne — gin! O Himmel, o
 'Tis — he! He! — O — né — gin! Oh Heav — en! Oh,

T. Himmel! mir wird heiss und kalt! Was er nur denkt?
Heav-en! I go hot and cold! What must he think?

mf colla parte

Ob. *molto riten.* cl.

Bssn. *mf*

Adagio (♩ = 54)

T. Ach! warum folgt' ich
Why did I heed at

Str.

Basses pizz.

T. doch dem un-ge-stü-men Blut? wo fand ich, Mäd-chen, nur den Muth,
all my too im-pet-uous blood? How, as a maid-en, ev-er could

Ob.

Bssn. *p*

Più mosso (♩ = 66)

T. O-ne-gin die-sen Brief zu senden! Bang klopft das Herz, wie soll das
I such a let-ter dream of sending! What, O my God, will be the

mf

f

T. en-den? und ei - ne inn'-re Stim-mespricht: es war umsonst, er liebt dich
 ending? And something says, I know not what, That 'twas in vain: he loves me

p cresc. *mf* Fl. Ob. Horn

T. nicht!
 not! Hilf, gnäd'-ger Gott!
 Help, gra - cious God!

Viol. *riten.* *a tempo* Str.

T. hilf mir im Unglück, ver-lass mich nicht!
 Help me in trou-ble, for-sake me not!

Moderato (♩ = 100)

T. Was naht?
 What comes? schon nä - her -
 'Tis near - er.

Ob. Cl# Horn

T. *es ist sein Schritt! er ist's!*
It is his step! 'Tis he!

(Onégin comes on. Tatjana springs up. He walks towards her. She lets her head fall.)

Andante non tanto (♩ = 80)

Str. *f*

Onégin (with dignity, quiet, cold)

On. *Sie schrie-ben mir, wo - zu es*
You wrote to me, as well ad -

On. *leug - nen! Voll Ver - trau'n ge - stan - den Sie mir wahr und*
mit it! With full faith You have in true and frank con -

On. of - fen der rei - nen See - le keusches Hof - fen. Ich eh - re
fes - sion To your chaste longings giv'n ex - pres - sion. I hon - our

On. die - se Of - fen - heit, die ein Ge - fühl das lan - ge Zeit in
this frank dig - ni - ty, Which has once more re - vived in me An

On. mir er - lo - schen war, er - neu - te. Doch fern sei
old and long ex - tin - guish'd feel - ing. But, I'll not

On. mir jetzt Schmei - che - lei! Auf - rich - tig wie Sie selbst und
seek to flat - ter you; Hon - est and frank like yours, and

On. frei will ich zu Ih-nen sprechen heu-te. Erst mei-ne
true, With you to-day shall be my deal-ing. Hear my con-

T. Tatjana
O Himmel, wel-che
O heav-en! how de-

On. Reich-te oh-ne Trug, dann fäl-len Sie den Urtheilsspruch.
fes-sion first of all; Then you shall let the sen-tence fall,

(She sits down on a bench)

T. Kränkung, und wie schmerzlich!
grad-ing, and how pain-ful!

Andante non troppo (♩ = 80)
Onegin

On. Wenn mich für Häus-lich-keit auf Er-den
If in this world a kind-ly for-tune

On. 

bestimmt ein glückli-ches Geschick, um Gat - te, Va-ter gar zu wer - den,
For house-hold cares had destined me, I should not hes-i-tate a mo - ment,

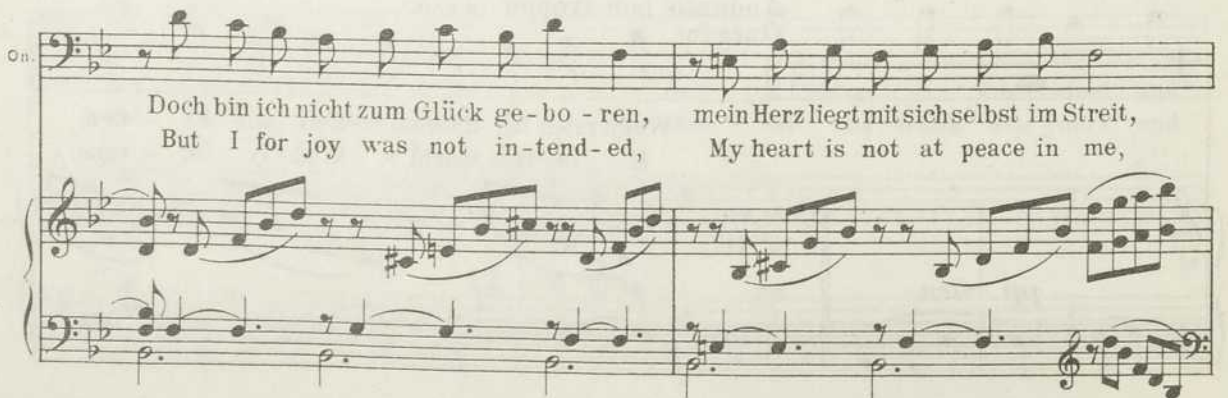
On. 

ich zö - gert' kei-nen Augenblick; Sie gleichen mei-nem I - de-al, nie
A spouse, a fa-ther e'en, to be. You are what I do most admire, I

On. 

träf' ich ei - ne and'-re Wahl!
should no further choice require!

più f *mf* *p*

On. 

Doch bin ich nicht zum Glück ge-bo - ren, mein Herz liegt mit sich selbst im Streit,
But I for joy was not in-tend-ed, My heart is not at peace in me,

On. und unnütz wä-re und ver-lo - ren für mich all' ih-re Trefflich-keit! Ja,
And lost, or use-less-ly expend - ed, Were your su-pe-ri - or - i - ty. Be-

On. glau - ben Sie, der Ehstand würde uns Bei-den bald zur Qual und
liebe me, should we mar-ry, clearly We both would soon re-gret it

(♩ = ♩.)

On. Bür - de! Wie sehr mein Herz auch glüht und wallt für
dear - ly! How - e'er my heart might beat and glow For

On. Sie - Ge - wohn - heit macht' es kalt. Nein,
you, with hab - it cold 'twould grow. Nay,

On. *kei - ne Ro - sen, ein - zig Schmerzen beut Hy - men uns mit sei - nem*
Not a rose, but on - ly trou - ble, Does Hy - men of - fer with his

On. *Zwang, und dul - den heisst's, wer weiss wie*
thong, 'Twould mean dis - tress, who knows how

riten.

Str.
pp riten.

Più mosso (♩ = 100)

On. *lang'! _____*
long! _____

f (enthusiastically)

Ent - schwundne Jah - re, Träu - me,
Lost years, lost powrs, lost dreams of

Fl.
Bass.
mf
Str.

On. *Trie - be, ent - schwundne Trie - be sind e - wig*
oth - ers, lost dreams of oth - ers, This life can

Oh - ne Wie - der - kehr! Ich lie - be Sie mit Bru - der -
 ne'er a - gain re - store! My love for you is like a

lie - be, mit Bru - der - lie - be, und doch wer
 broth - ers, is like a broth - ers, And yet who

weiss, viel - leicht noch mehr, und doch wer weiss, und doch wer weiss,
 knows, per - haps still more, and yet who knows, and yet who knows,

Tempo I

viel - leicht noch mehr, noch mehr. Die Zu - kunft wird einst
 per - haps still more, still more! To me the fu - ture

On. 

recht mir ge-ben, die Lie-be ist im Mäd - - chen -
 may be kind-ly; To maid-ens, love comes wild - - ly,

On. 

p Molto ritenuto *pp*

le - ben stets Täu-schung, stets Täuschung, Spiel der Phan-ta -
 blind - ly, De - cep - tion, de - cep - tion, mere-ly fan - cy's

Andante non tanto

On. 

sie!
 play!

p *pp*

Tempo del coro (♩ = 112)

On.

Drum ler - nen Sie sich ü - ber -
So you must prac - tise self-con -

Chorus (invisible behind the scenes)

Kom - met, Mädchen all' zu Hauf, kom - met all' in eil' - gem Lauf,
Come ye maidens all, and dance! Run while yet ye have a chance,

winden, die leich - te Un - er - fah - - ren -
trol, For of - ten in - ex - pe - - rience

pp

(The Chorus becomes gradually more distant)

hö - ret wie der Spiel - mann geigt, kommt eh' sei - ne Fie - del schweigt,
Hear the jol - ly fid - - dler play, Come be - fore he slips a - way,

heit führt oft zu schwerem Weh und Leid!
brings A train of fear - ful suf - fer - ings!

mf

(Onégin holds out his hand to Tatjana. She

singt und lockt mit eu - rem Sang bei der Fie - del hel - lem Klang
 Sing and call, and as you sing, Hear the mer - ry fid - dle ring.

pp

gives him a long, imploring look, and rising mechanically goes off, leaning on him for support)

je - den Bur - schen schmuck und frei, lo - cket al - le sie her - bei;
 Ev - 'ry maid - en of you all To her side a lad shall call;

und wenn dann ein Fal - scher kommt, nehme der sich wohl in Acht, wird verhöhnt und
 Should one act with dis - re - spect, Let the lout of her be - ware, She will shame him

ppp *p*

aus - ge - lacht!
 then and there!

(Curtain)

pp

Act II
First Tableau

No 13. Entr'acte and Waltz with Chorus, „Welch Festesglanz!“

The stage represents a lighted ball-room in the house of Larina. In the centre a chandelier. On the walls, sconces. Guests in old-fashioned ball-costumes, among which are military uniforms of the '20's, are dancing a waltz. The older people sit about in groups, and look on with pleasure. The mothers, with reticules, occupy the seats along the walls. Onégin and Tatjana, Lenski and Olga, take part in the dance. Larina moves about with the air of a busy hostess.

Andante non tanto (♩ = 76)

Fl. #
Ob. #
Cl. #
Horn #
Horn #
p dolce
espr.

Detailed description: This system shows the beginning of the piece. The woodwinds (Flute, Oboe, Clarinet, and Horn) play a melodic line in the right hand, while the piano accompaniment is in the left hand. The tempo is marked 'Andante non tanto' with a quarter note equal to 76 beats. The key signature has two sharps (F# and C#). The piano part starts with a 'p dolce' dynamic and includes a 'Horn' marking below the staff.

Poco più (♩ = 84)

espr. Cello
p
cresc.
3

Detailed description: This system begins the 'Poco più' section. The tempo increases to a quarter note equal to 84 beats. The piano part features a prominent triplet accompaniment in the left hand, starting with a 'p' dynamic and a 'cresc.' (crescendo) marking. The woodwinds continue their melodic line. A 'Cello' marking is present above the staff.

Detailed description: This system continues the piano accompaniment with the triplet pattern in the left hand and the woodwind melody in the right hand. The dynamics remain consistent with the previous system.

Poco animando

ff
3

Detailed description: This system marks the beginning of the 'Poco animando' section. The tempo increases further. The piano accompaniment becomes more active, and the woodwinds play a more rhythmic melody. The dynamic reaches 'ff' (fortissimo). Triplet markings are present in both hands.

riten.
sf — *p*

Detailed description: This system concludes the piece with a 'riten.' (ritardando) marking. The piano part features a dynamic shift from 'sf' (sforzando) to 'p' (piano). The woodwinds play a final melodic phrase with triplet markings.

string poco a poco

f *marc. poco a poco cresc.*

Cello

Moderato mosso (♩=100)

ff

Tempo I (♩=76)

p dolce

pp

Tempo di Valse (♩=80)

pp *poco a poco cresc.*

Kdr.

Cl.

Bsn.

Horn

Viol.

sempre cresc.

First system of a piano score, featuring treble and bass staves with a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings.

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

ff

ff

Tpt.

Third system of the piano score, marked with fortissimo (ff) dynamics. It includes a trumpet part indicated by the 'Tpt.' label.

Cello & Bass

Horn

(Curtain rises) Vipl.

Fourth system of the piano score, featuring parts for Cello & Bass, Horn, and Violins (Vipl.). The instruction '(Curtain rises)' is present.

f

Fifth system of the piano score, marked with forte (f) dynamics.

Sixth system of the piano score, continuing the musical texture.

Fl.

Seventh system of the piano score, featuring a Flute part indicated by the 'Fl.' label.

144 Chorus

Sopr.

Alto Welch' Fe - stes - glanz, wie froh sind al - le Gä - ste!
 Hail to the dance, The guests are all de - light - ed,
 Ten.
 Bass

es la - - det uns zum schö - nen Fe - ste
 To such a ball to be in - vit - ed.

Er - gö - tzet euch, En - joy your - selves!
 Mahl und Tanz! Feast and dance!
 Er - gö - tzet euch, En - joy your - selves!

Heil, Heil al - lem Schö - nen! Ein Hoch dem Fest!
 Hail, hail to all beau - ty! Then cheer the ball!

Ein Come

1. Er - En -

Hoch dem Fest er - tö - nen lasst so - gleich!
cheer the ball! Come, let us cheer the ball!

2. *ff*

2. *ff*

Bra - vo, bra - vo, bra - vo, bra - vo! Freut
Bra - vo, bra - vo, bra - vo, bra - vo! Now

gleich! Er - gö - tzet euch, Heil,
ball! Re - gale you all! Hail,

2. *ff*

euch am Glan - ze! Bra - vo, bra - vo, bra - vo, bra - vo!
glide and glance all! Bra - vo, bra - vo, bra - vo, bra - vo!

Heil al - lem Schö - nen! Ein Hoch dem
hail to all beau - ty! Come, cheer the

bra - vo! Freut euch am Spiel und Tanz!
 bra - vo! All hail to song and dance!

Fest er - tö - nen lasst so - gleich!
 ball! Come, let us cheer the ball!

Elderly landed Gentry

Ten. *ff*

Bass Hier auf dem Lan - de er - le - ben wir sel - ten
 Sonst als Zer - streu - ung muss ein - zig uns gel - ten
 Here in the coun - try we get few at - trac - tions,
 Here for the most part our on - ly dis - trac - tions

ff Fl. Ob. Cl. Bsn. and Horn *mf* Viol.

ff

solch' ei - nes Bal - les be - rau - schen - de
 Rü - den - ge - bell und das Trei - ben der
 Such as a - bound at this beau - ti - ful
 Bay - ing of hounds and the for - est - er's

ff

Pracht. —
 Jagd. —
 ball. —
 call. —

mf

The Older Ladies

Alto
f p.
 Und keh - ren sie von dem Ja - - gen dann wie - -
 And when from shoot - ing at night you're re - turn - -

f *Viol. marcato*

der, durch Fel - der und Wäl - der, aus Thä - lern und Höhn,
 ing, O'er hill - side and val - ley with partridge and grouse,

p

dann sind sie er - mü - det und le -
 So wear - y you are, that for bed

f

gen sich nie - - der, uns bleibt nur die Sor - ge, das Haus zu ver - seh'n,
 you are yearn - ing, And all we can do is to go and keep house,

The Young Ladies (surrounding the Captain)

Ach, Trifon Pe-trowitsch, wie ist's doch so
Oh, Captain Pe-trowitsch, how per-fect-ly

Sopr.

das Haus zu ver-seh'n.
to go and keep house.

ff *p* Horn

The Captain

Bit-te sehr, ich selbst bin ganz glücklich...
reizend, wie dan-ken von Herzen wir! Par-don me, I too am quite hap-py—
charming! How grateful we are for this—

c.

Doch
We're

Steh' ger-ne zu Diensten, denn fangen wir an!
tan-zen nun wol-len wir! all at your ser-vice, so let us be-gin!
anxious to dance tho' and—

c.

f

(Onégin dances with Tatjana. The others stop dancing, and watch the couple)

p Str.

The Older Ladies

Alto

Se - het doch!
Look at them!

se-het doch! Die Täubchen, sie tan-zen! A.II. Da giebt es ein
look at them! The tur-tle - doves dancing! Oh, that's an en-

A.I. A.I. A.I.II.

Brautpaar! Nun, es ist Zeit! A.II. 'Sistschad'um Ta-tja-na; erst wird er char-mi-ren, dann
gagement! Well, it was time! 'Tis sad for Ta-tjá-na! Héllfirst i-dol - ize her, And

ty-ra-ni - si - ren! Man sagt auch, er spielt!
thentyran - ize her! He gam-bles, they say!

(Onégin goes slowly past the Older Ladies, in order to overhear what they are saying)

Older Ladies

Alto

Ist un - ge - bil - det, erspricht sinnlos und küsst den
He's most ill-man-ner'd; talks but nonsense, and nev - er

Da - men nie die Hand, ist Freimau - rer gar, trinkt Roth - wein nur und
does he kiss one's hand; a Freema - son too; drinks strong red wines, and

Onégin

Ist das ein Ur - theil!
That is a ver - dict!

an - ders nicht als glä - ser - weis'.
all he knows is vin - ta - ges!

Viol.
p

On. 


Schon all- zu-viel ver-rieth mir boshaf-ter Zun-ge Verleumdung!
This showshowmuch by some ma-le-vo-lent tongue I've been slander'd!

Fl. & Cl.

On. 

A-ber recht nur ge-schah mir! Wes-halb nur trieb es mich auf die-sen
But I rich-ly de-serve it! What-ev-er brought me here to this out-

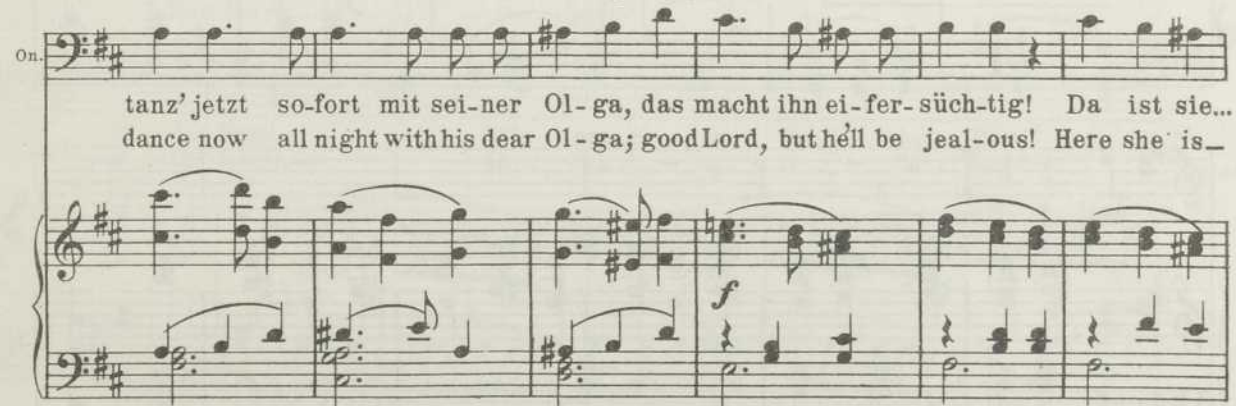
poco cresc. 'Cello

On. 

fa - den Ball? Weshalb? Nie dank'ich dir, Wla-dimir, diesen Bärendienst. Ich
land - ish ball? Yes, what? You'll get no thanks, my Lenski, for this friendly act; I'll

mf

(Olga passes, followed by Lenski)

On. 

tanz' jetzt so-fort mit sei-ner Ol-ga, das macht ihn ei-fer-süch-tig! Da ist sie...
dance now all night with his dear Ol-ga; good Lord, but he'll be jeal-ous! Here she is—

f

Lenski

Le. Sie hat-ten mir den Tanz bestimmt!
You had re-served this dance for me!

(Olga seems undecided)

On.

Ich bit-te!
Al-low me!

Das muss ein Irr-thum sein!
There must be some mis-take!

espress

mp

(Onégin dances with Olga)

Le.

On.

Lenski

Le. Ach, wirk-lich al-so! Kaum glaub-lich
Up-on my word now! I can't be-

mf

Le. scheintes!
lieve it!

Ol-ga!
Ol-ga!

Nein, zu viel ist too
No, now that's too

mp

f

Le. das!
much!

ff

p

Chorus

Welch' schö - nes Fest!
Hail to the dance!

Hoch die Freude!
Hail to pleasure!

poco a poco cresc.

Welch' schö - nes Fest! Welch' ein Mahl! wie herrlich!
Hail to the dance! Hail the feast! How gorgeous!

Welch' ein Glanz, wie herr - lich! Wie präch - tig
Ah! how bright and charming! How charm - ing

Wie präch - tig ist das Fest!
How charm - ing is the feast!

ist das Fest! Wie präch - tig ist das Fest!
is the feast! How charm - ing is the feast!

ff
Hoch Hail die Freu-de!
Hail to plea-sure!

ff
Welch' Hail Fe - ste - the

glanz! dance! wie froh sind al - le Gä - ste,
The guests are all de - light - ed, es To

la - such - det uns zum schö - nen Fe - ste
such a ball to be in - vit - ed!

cresc. *ff*

Mahl und Tanz. Bra - vo, bra - vo, bra - vo, bra - vo!
 Feast and dance! Bra - vo, bra - vo, bra - vo, bra - vo!

Er - gö - tzet euch!
 En - joy your - selves!

ff

Freut euch am Glan - ze! Bra - vo, bra - vo, bra - vo,
 Be gay and hap - py! Bra - vo, bra - vo, bra - vo,

Heil, Heil, al - len Schö - nen! Ein Hoch,
 Hail, hail, hail to beau - ty! A cheer,

bra - vo, bra - vo, bra - vo! Seid freu - dig
 bra - vo, bra - vo, bra - vo! Be joy - ful,

ein Hoch den Schö - nen! Seid freu - dig
 a cheer for beau - ty! Be joy - ful,

fff

und preist den Glanz des Fe - -stes!
And cheer for joy and beau - ty!

fff

fff

Hoch die Freu - de, hoch die Freu - de, hoch die Freu - de, hoch die
Hail to plea - sure, hail to plea - sure! Hail to plea - sure, hail to

Lust! Hoch die Freude, die Freu - de,
joy! Hail to pleasure, to plea - sure,

die Freude! Die Freu - de le - be, le - be, le - be
to pleasure! Long life to plea - sure, Long live, long live

hoch! Hoch die Freu-de, hoch die Freude!
joy! Hail to pleasure, Hail to pleasure!

fff

No. 14. Scene and Couplets (Triquet)

„Womit hab' ich von Ihnen diesen Spott verdient?“

Andantino (♩=84) I enski (approaches Olga, who has just stopped dancing with Onégin)

Le. *mf* *p*

Wo - mit hab' ich von Ih-nen die - sen
For what have I this ri - di - cule de-

Le. *p*

Spott verdient? Oh Olga! Weshalb strafen Sie mich so! Was that ich nur?
served of you? Why, Olga, do you punish me like this? What have I done?

Più mosso (♩=112)

O. Olga

Ganz oh-ne Grund, mein Freund, trifft Ihr Vorwurf mich!
Quite un-de-served, my friend, is your blame, by me! Lenski

Le.

O nein, Sie tanz-ten
Oh no, you're danc-ing

Cl. & Horn *p*

Le.

den Wal-zer, fast je-den Tanz nur mit O-ne-gin; Sie wie-sen ab mich,
the waltz-es, near ev-'ry dance, all with O-né-gin; You turned me a-way

mf *p*

Olga

O. Wla-di - mir, wie so selt-sam? es hat ein Nichts Dich
Vla-di - mir, what be-hav-iour! Some tri-ple must have

Le. wenn ich ge-be - ten!
when I bespoken!

Ob.
Cl.
Bsn.

p

O. auf - ge-bracht!
made you cross!

Le. Nichts! Wie, das nennst Du Nichts? soll ich vielleicht ge-
What! This a - tri - ple, eh? I should per-haps, in -

f

Poco meno

Le. las - sen und kal - ten Blut's zu - seh'n, wie Du ihm zu - ge -
dif - f'rent and quite composed, have watched you smile and flirt while

Le. lä - chelt, ko - ke - tirst? Ich sah, er bog zu Dir sich, er
play - ing the co -quette! I saw him bend - ing toward you, I

Le. drück - te Dir die Hand. Ich sah es wohl!
 saw him press your hand! I saw it all!

Moderato (♩ = 100)

O. Olga
 All das ist blin-de Ei-fer-sucht, Trug-bild er-hitz-ten
 All this is stu-pid jeal-ous-y, de-lu-sions of ex-

Fl.
 Cl.
 Bsn.
 Horn

p

O. Sin-ces! Harm-los Ge-plau-der war's,
 cite-ment! It was but harm-less chat,

Viol.

p

Le. ar-tig ist er! Ar-tig,
 he's well-be-hav'd! Well-be-

Lenski

mf

f

Molto meno mosso. Andante (♩=76)

Le. *so!* Ach, Ol - ga, muss ich an Dir zwei - feln?
hav'd! Ah, Ol - ga, shall I have to doubt you?

Olga

O. Lass doch den Zweifel!
 Have done with doubting! (Onégin approaches)

Le. Nein, Du liebst mich nim - mer!
 No, you do not love me!

Lenski

Le. Doch den Co-til-lon tanzst Du mit mir?
 The co-tillion you will dance with me?

On. Onégin
 Nein, mit mir! Sie ha - ben mir Ihr Wort ge -
 No, with me! I have your promise, you re-

Olga

O. Und ich will es hal - ten, nur um Sie zu stra - fen, Sie
 Yes, and I shall keep it. You shall have a les - son, you

On. ge - ben!
 member!

o. Ei - fer - sücht'ger! Auf kei - nen
 jeal - ous crea - ture! On no ac -

Le. **Lenski** OI - ga!
 OI - ga!

o. Fall! Ach, se - hen Sie, wie al - les sich um Herrn Tri - quet dort drängt!
 count! Ah, do you see how all are crowd - ing round Tri - quet just now?
 (Triquet appears at the back, surrounded by ladies.)

o. **Onégin** Er wohnt bei Char - li - kow's und ist Fran - zos.
 On. He lives with Char - li - kow and comes from France.

Wer ist's?
 Who's he?

Chorus

Monsieur Triquet! Monsieur Triquet! chantez de grâce un couplet!
 Monsieur Triquet! Monsieur Triquet! Oh won't you sing a couplet!

Allegro moderato (♩ = 112)

Moderato ($\text{♩} = 100$)

Triquet

Tr. Ick ha - ben ein Coup-let bei mir. Mais
I haf one cou-plet here vis me. Mais

(Tatjana is placed in the centre of the circle of guests. While singing, Triquet addresses himself to
wo sein nur Ma - de - moi - selle? Er müs - sen hier sein, hier vor
where wass now Ma - de - moi - selle? She must be stand - ing be - fore

her. She tries to escape, but is held back.)
mir! Car le couplet est fait pour
me! Car zis couplet wass made for

elle! A ha!
she! A - ha!

Hier ist sie! Hier ist sie!
Here she is! Here she is!

Tr. *Voi-là die Kön'gin dieser Tag!* *Mesdames! Ik*
Voi-là ze Princess of zis day! *Mesdames, I*

Tr. *wer-den fan-gen an!* *Mick nicht zu stö-ren, bitt' ick sehr!*
now will to commence. *I beg you will not in-ter-rupt!*

riten.

Andantino (♩=88)

p

Tr. *Triquet (with much expression)*

1. A cet - te
 2. Que le sort
 1. Ye who at -
 2. May fate ful -

Tr. *fê-te con-vi-és, de celle dont le jour est fê-té con-tem-plons le*
com-ble ses dé-sirs, que la joie, les jeux, les plai-sirs, fi-xent sur ses
tend this charming ball, Come and ad-mire ye, one and all, Her for whom we
fil her least de-sire, May joys and plea-sure all con-spire, Smiles to wreathe for

Tr. charme et la beau-té. Son aspect doux et en-chanteur
 lè-vres le sou-rire! Que sur le ciel de ce pa-ys,
 hold this fes-ti-val. *fl.* How her sweet look and charming face
 her, and nev-er tire. May o'er this land her ra-diant light

p

Cello

Tr. ré-pand sur nous tous sa lu-eur, de la voir, quel plai-sir, quel bon-
 é-toile qui tou-jours brille et luit, elle é-clai-re nos jours et nos
 Shed their soft ra-diance o'er this place, What a joy to see such charm, such
 Shine like a plan-et beam-ing bright, Light-ing up for us both day and

Meno

Tr. *f*
 heur! 1-2. Bril-lez, — bril-lez — tou-jours, bel-le Ta-ti-a-
 nuits. 1-2. Shine on, — shine on — for aye, di-vine Ta-ti-a-
 grace! 1-2. Shine on, — shine on — for aye, di-vine Ta-ti-a-
 night.

simile

Tr. na! — Bril-lez, — bril-lez — tou-jours, bel-le Ta-ti-a-na!
 na! — Shine on, — shine on — for aye, di-vine Ta-ti-a-na!

cresc. *mf*

Poco più mosso

(Triquet bows in acknowledgement.)

Bra - vo! bra - vo! Bra - vo, Mon - sieur Tri -
Bra - vo! bra - vo! Bra - vo for the cou -

Bra - vo! bra - vo! Bra - vo, Mon - sieur Tri -
Bra - vo! bra - vo! Bra - vo for the cou -

Poco più mosso

f

(Triquet, kneeling, offers the couplet to Tatjana.)

quet! Ganztrefflich ist ge - lun - gen das
plet! Bra - vo! 'Twas most suc - cess - ful, Your

quet! Ganztrefflich ist ge - lun - gen das
plet! Bra - vo! 'Twas most suc - cess - ful, Your

klei - ne, rei - zen - de Cou - plet.
charm - ing verse, Monsieur Tri - quet!

klei - ne, rei - zen - de Cou - plet.
charm - ing verse, Monsieur Tri - quet!

Nº 15. Mazurka and Scene., „Messieurs! Mesdames!“

Tempo di Mazurka (♩ = 184)

The Captain

c. 

Mes - sieurs! Mes-dames! Zu Ihren Plä-tzen
Mes - sieurs! Mes-dames! Please all to take your

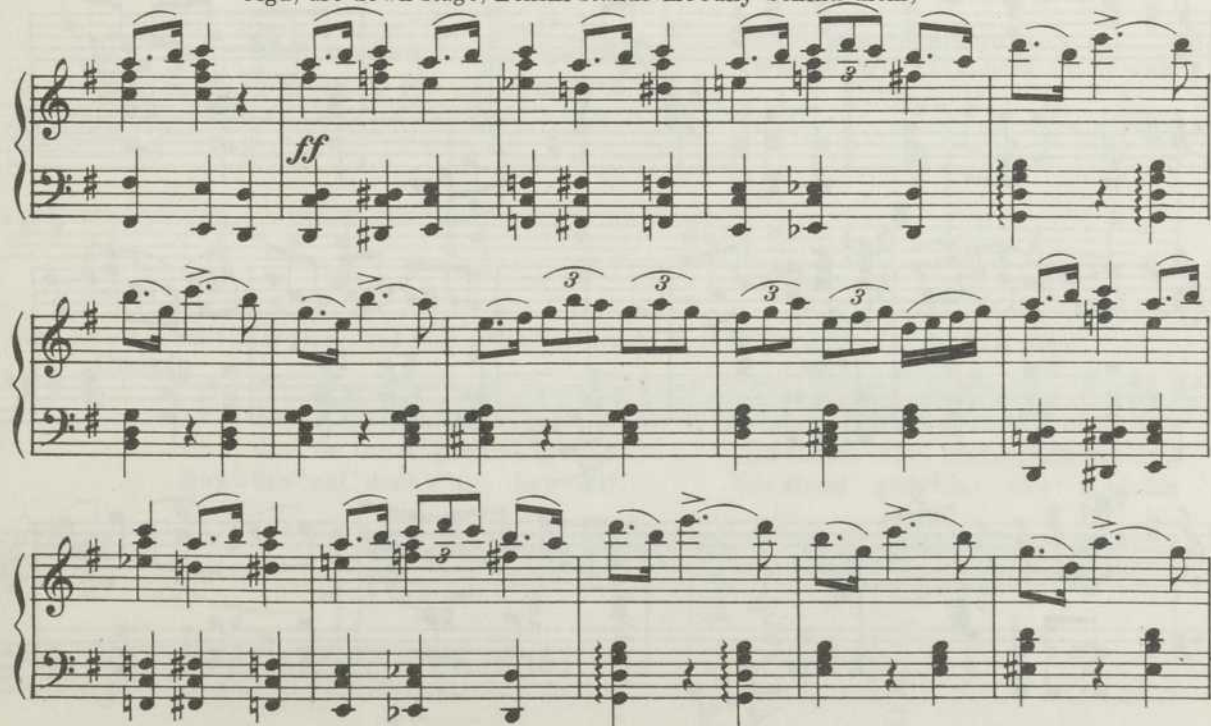


c. 

bitt' ich! Im Augen-bli-cke schon be-ginnt der Co - til-lon!
plac - es! For in a mo-ment the co - tillion will now be-gin!



(The Captain offers his hand to Tatjana. The guests pair off for the dance. Onegin, with Olga, are down stage; Lenski stands moodily behind them)



The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a fortissimo (*ff*) dynamic marking. The right hand is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. The left hand provides harmonic support with block chords and a steady bass line. The piece concludes with a final cadence in the seventh system.

Molto meno mosso (♩ = 144)
(When Onegin has danced a turn with

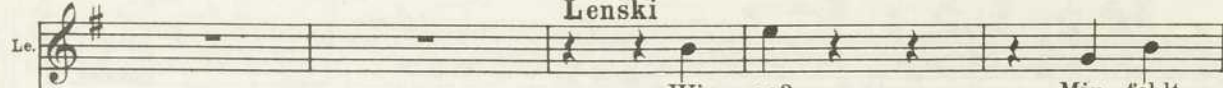
Olga, he takes her to her place, and then addresses Lenski, as if noticing him for the first time)

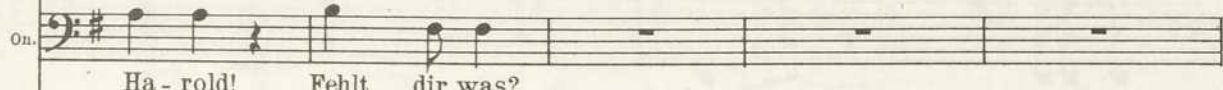
Onegin


Und du, du tanzt nicht, Lens-ki?
How's this? not danc - ing, Len-ski?

Du stehst fin - ster, gleichwie Child
You stand glow'ring like a Child

Lenski

Le.  Wie so? Mir fehlt
How's that? I'm quite

On.  Ha- rold! Fehlt dir was?
Har- old! Are you ill?



Le.  nichts, ich stau - ne Dich blos an, wie red - lich
right, I was but no- tic - ing how up - right

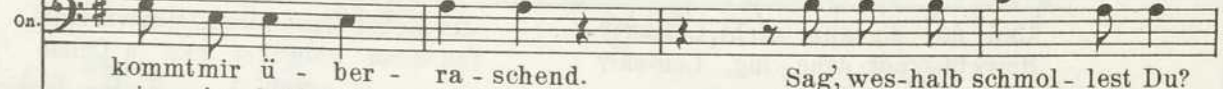


Le.  Du als Freund bist.
is your friend-ship.

Onégin

On.  In der That, ein solch' Ge- ständ - niss
On my word, that strange ad - mis - sion



On.  kommt mir ü - ber - ra - schend.
is in - deed sur - pris - ing! Sag', wes- halb schmol - lest Du?
What makes you sulk like this?



Lenski

(Lenski, at first, answers quietly; his tone gradually becomes more provoked and embittered)

Le. 

Ich schmollen? Nicht im min-de-sten, nur stau - nend se - he
I sulk - ing? Not a par - ti - cle. I could not but ad -

Le. 

ich, wie mit Ta - lent und geist - rei - chem Ge - schwätz Du
mire with what ad - dress and bril - liant gift of talk You've

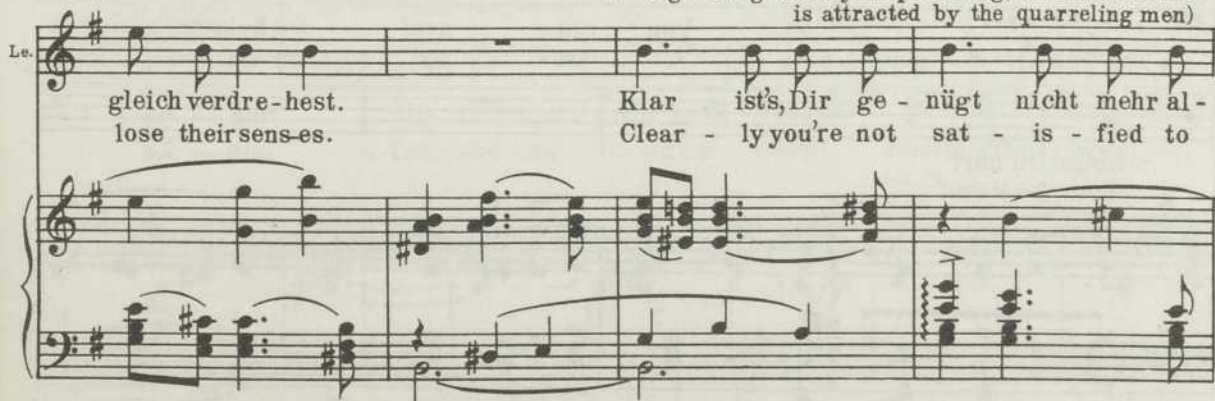
cresc.

Le. 

al - - len Mäd - chen hier die Köpf - chen und die Sin - ne zu -
turned the heads of all the girls here, and are mak - ing them

Cl. & Ob.
p

(The guests gradually stop dancing, as their attention is attracted by the quarreling men)

Le. 

gleich verdre - hest. Klar ist's, Dir ge - nügt nicht mehr al -
lose their sens - es. Clear - ly you're not sat - is - fied to


Le.  *p*

lein Ta - tja - na, und als treu - er Freund ver - suchst Du zu ent -
keep Ta - tja - na, so in friend - ly wise you're try - ing to de -

Le.  *pp* *simile*

reissen mir die Braut, störst ih - res Her - zens Ruh', um dann zu la - chen, wenn
prive me of my bride, De - stroy her peace of mind, no doubt to scorn her, should

Cello

Le.  *On.*

sie dir traut! O! wie e - del bist Du!
she con - fide. Oh, you're no - ble, you are! Onégin (with quiet irony)

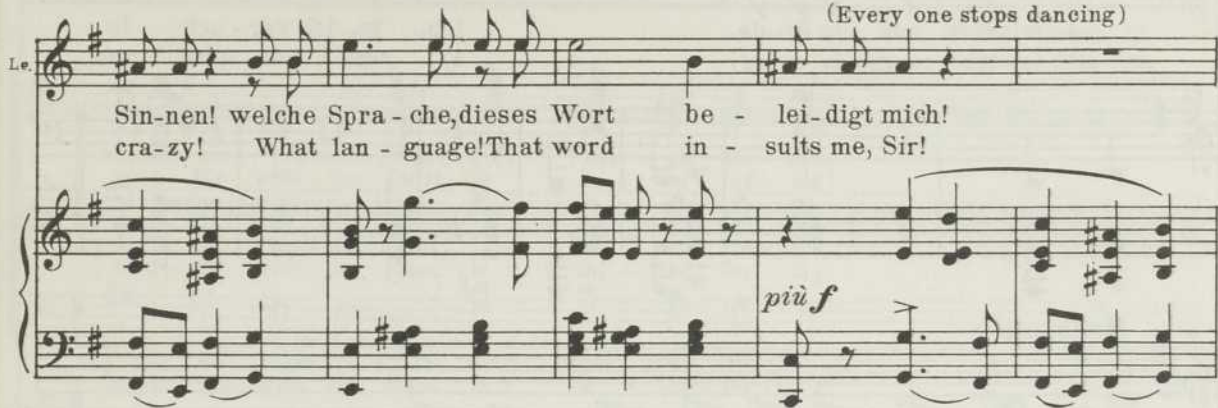
Wie! Von Sin - nen
What? You're cra - zy,

Le.  *On.* *p*

Von Sin - - nen! Du heissest mich von
I, cra - - zy! You say that I am

scheinst Du mir!
I be - lieve!

(Every one stops dancing)

Le. 

Sin-nen! welche Spra - che, dieses Wort be - lei-digt mich!
 cra-zy! What lan - guage! That word in - sults me, Sir!

più f

Le. 

Hört, was giebt es?
 Hark, what is it?

Hört, was giebt es?
 Hark, what is it?

Hört, was giebt es?
 Hark, what is it?

Hört, was giebt es?
 Hark, what is it?

cresc.

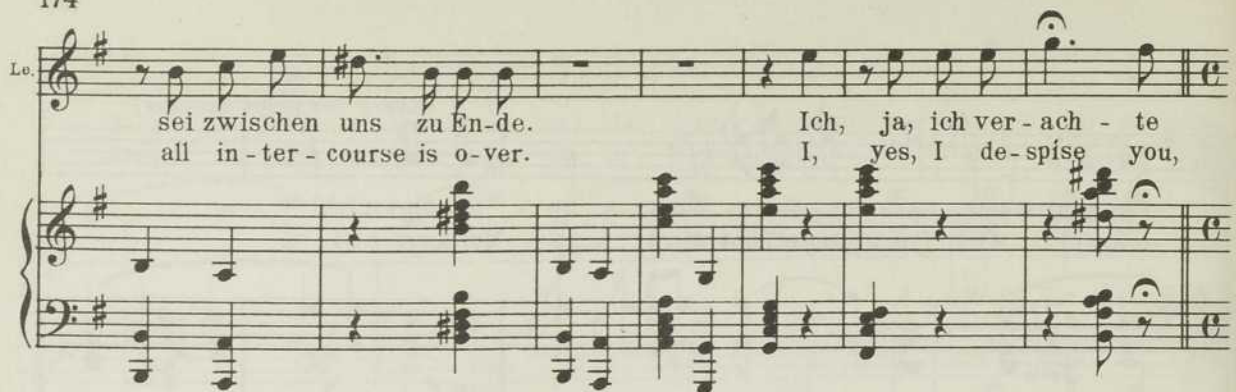
(The guests surround the quarreling men)

Allegro non tanto (♩ = 120)

Le. 

ne - gin! Sie sind nicht mehr mein Freund! Je - de Ge - mein - schaft
 né - gin! You are my friend no more! Henceforth, be - tween us,

ff

Lo. 

sei zwischen uns zu En-de. Ich, ja, ich ver-ach - te
all in-ter - course is o-ver. I, yes, I de-spise you,

Moderato

Lo. 

Sie!
Sir!
Soprano

Alto

Tenor

Bass

Was muss ich hö - ren? wie, ein Streit an die - sem
What's this we're hear - ing, so like strife, and in this

Moderato (♩ = 100)

p

Was muss ich hö - - - ren?
What's this we're hear - - - ing?

hö - - ren? Streit an die - sem Ort, es
hear - ing? strife, in such a place? Real

Streit an die - sem Or - te, und es
strife, and in this place, as tho' some

Or - te, as und es scheint ein ern - ster
place, as tho' some trou - ble with the

mf



Hör', Lens - ki,
Come, Len - ski,

scheint ein ern-ster Zwist dies Fest zu stö - ren.
trou - ble with the feast is in - ter - fer - ing!

scheint ein ern-ster Zwist dies Fest zu stö - ren.
trou - ble with the feast is in - ter - fer - ing!

Zwist, ein ern-ster Zwist dies Fest zu stö - ren.
feast, yes, with the feast is in - ter - fer - ing!

cresc.

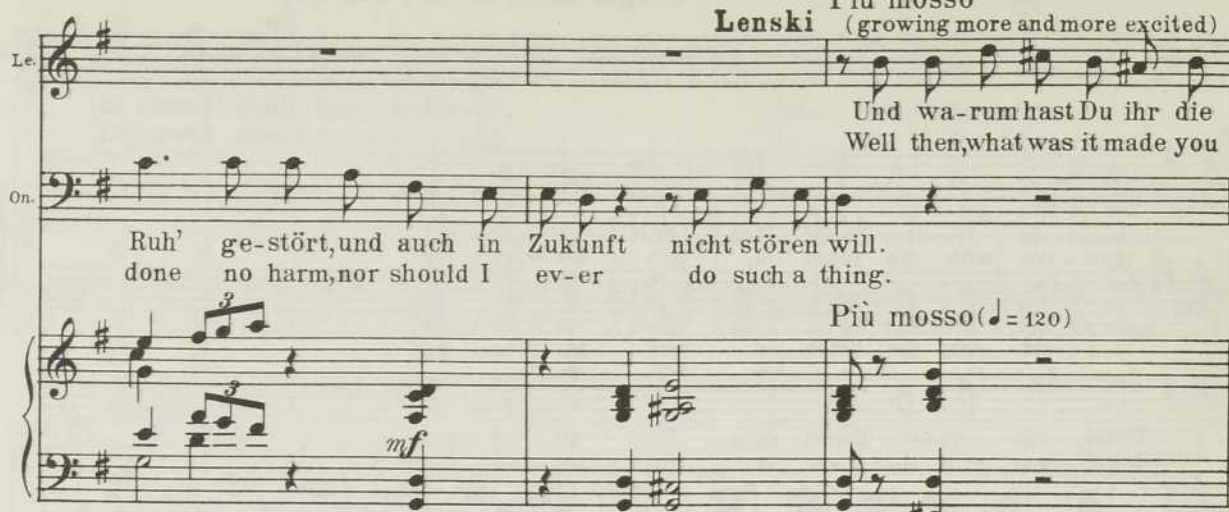
Un - recht thust Du mir, in der That. Man merk-te
you are quite un - just, on my word! Here ev - 'ry

hier, siehst Du nicht, zu viel von un - serm Strei - te,
one, don't you see, has seen that we have quar - rel'd;

doch wis - se, dass ich kei - nen Frie - den noch und kei - ne
But tru - ly, I've dis - turbed no peace as yet, and I have

ff *mf* *ob.* *cl.*

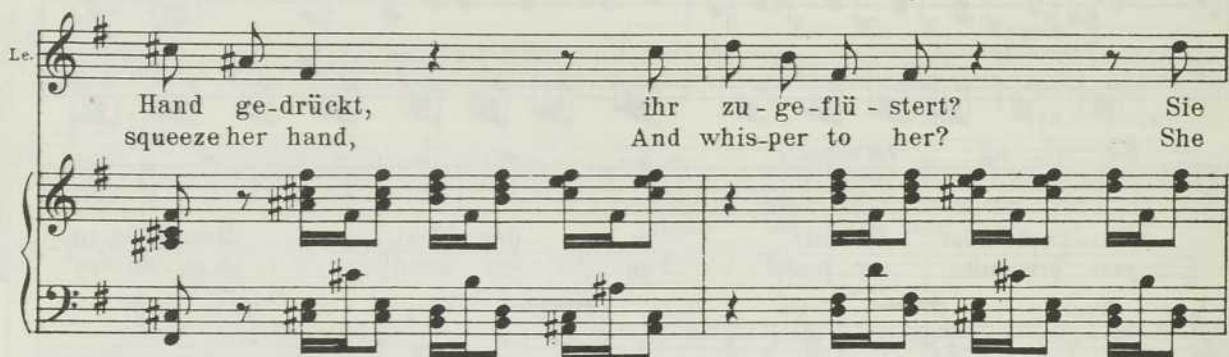
Lenski *Più mosso*
(growing more and more excited)

Le. 

Und wa-rum hast Du ihr die
Well then, what was it made you

Ruh' ge-stört, und auch in Zukunft nicht stören will.
done no harm, nor should I ev-er do such a thing.

Più mosso (♩ = 120)

Le. 

Hand ge-drückt, ihr zu-ge-flü - stert? Sie
squeeze her hand, And whis-per to her? She

Le. 

lach - te und wur - de roth! Was, was hast Du ge -
laugh'd, too, and grew quite red. What, what have you been

Le. 

Tempo I (♩ = 100) (recklessly)
spro - chen? O, was
say - ing? What care

Onégin

Tempo I
Ge - nug nun, das ist sinn - los! ein je - der hört uns!
E - nough now; this is non - sense; they all can hear us!

Le. küm- mert's mich! Sie ha- ben mich ge- kränkt! Sa- tis- fac- tion, mein Herr, ver-
 I for that! You have in- sult- ed me! And sat- is- fac- tion, Sir, is

Moderato assai

lan- ge ich!
 what I want!

So sagt doch, wie's ge- kommen, ja, so sagt doch, wie's ge-
 Do tell us how it hap- pend! Yes, do tell us how it

So sagt doch, wie's ge- kommen, ja, so sagt doch, wie's ge-
 Do tell us how it hap- pend! Yes, do tell us how it

Moderato assai (♩=88)

So sagt doch, wie's ge- kommen, ja, so sagt doch, wie's ge-
 Do tell us how it hap- pend! Yes, do tell us how it

Le. Nun denn, ich woll- te nur, dass Herr O- ne- gin
 Well then, I sim- ply wish my friend O- né- gin

köm- men?
 hap- pend!

köm- men?
 hap- pend!

köm- men?
 hap- pend!

mir er-klä - re sein selt-sa-mes Be - neh-men! Doch er ver-wei-gert dies zu thun,
to ac-count for his cu-ri-ous be - hav-iour! He has re-fused to an-swer me,

in Fol-ge des - sen hab' ich ihn ge - for-dert!
and the re - sult is, I am forced to chal-lenge!

L. *Lárina*
(Lárina rushes up and addresses Lenski) O
Oh

Le. Hier im
In your

L. *riten.*
Him-mel, wel-che Sce-ne! Gra-de hier in mei-nem Hau - se!
Heav-en, what a scene! And right here, in my own house, too!

riten. attacca subito

No 16. Finale... „Hier im Hause!“

Recit.

Lenski *p*

Hau - se, hier im Hau - se! Hier im
house here, in your house here! In your

Andante (♩ = 126)
(with deep feeling)

Le. *p*

Hau - se ver-flos-sen die Stun-den mir als Kind wie ein herr-li - cher Sang! Hier im
house here the hours of my child-hood, Like a won-der-ful song, flow'd a-way! In your

Le.

Hau - se, hier hab' ich em-pfun-den keuscher Lie-be be-sel'genden Drang! A-ber
house here the ho-li-est bless-ings Of true love brought me under their sway! But to-

Le.

heut' musst' ich lei - der er - fah - - ren, dass das
day I, a - las! have dis - cov - - er'd That this

On. *pp*

Onégin Ich füh-le doch Gewissenspein, kann nicht zu-
I feel remorse! I am the one; I now re-

Le.  Le - ben kein Lie - bes - ro - man, dass die
life is no tale of true love, But that

On.  frie - den mit mir sein, ich hab' mit Wol - len
gret what I have done! For now, ma - li - cious

simile 

T.  **Tatjana**
Erschüt-tert bin — ich, mei - - nen
I am dumb-found - - ed, and — de -

Le.  Eh - re ein lee - res Ge - bah - - ren und die
hon - our may prove a de - lu - - sion, And that

On.  und mit Wis - sen dies zar - te Lie - besband zer -
and hard - heart - ed, The ties of friendship I have

poco a poco cresc. 

T.  **Un poco animando**
Sin - - nen un-fass-bar ist — Eu - gen's — Be -
stract - - ed, To see the way — Eu - gene — has

Le.  Freund - schaft ge - täuscht wer - den kann, ja, dass die
friend - ship ill - found - ed may prove! Ay, that the

On.  ris - - sen, da doch mein Herz ihm zu - - ge -
part - - ed, Which I had tru - - ly formed for



T. gin - - nen! In ei - fer - sücht' - gem Harm bebt mein Herz in der
act - - ed! With jeal - ous - y and grief beats my heart in my

L. treu - e - ste Freundschaft ge - täuscht wer - - den
tru - est of friend - ships ill - found - - ed may

On. than, wie konnt' ich, wie konnt' ich fördern
him. How could I, how could I yield to

Un pochettino più

T. Brust. Und das Schick - sal mit grau - sa - mer
breast, Olga As tho' Fate, in some hor - ri - ble

L. Lärina Ich fürch - te, eh' das Fest ge -
I fear that while we should be

L. Ich fürch - te, eh' das Fest ge -
I fear that while we should be

On. kann. prove. sei - nen Wahn? Voll Falsch - - heit sei, den er ver - ehr - te,
such a whim? And I, the man in whom he trust - ed,

Ar - - mer Len - skil
Oh! Poor Len - skil

Ar - - mer Len - skil
Oh! Poor Len - skil

Un pochettino più (♩ = 138)

T. Lust, und das Schick-sal mit grau-sa-mer
 jest, as tho' Fate, in some hor-ri-ble

O. en - det, dass zum Du-ell der Streit sich
 danc - ing, Things to a du - el are ad -

L. en - det, dass zum Du-ell der Streit sich
 danc - ing, Things to a du - el are ad -

On. kein Mann von Eh - re und Ge -
 no man of hon - our or of

Wie er - regt er ist!
 How wrought up he is!

Wie er - regt er ist!
 How wrought up he is!

T. Lust presst mir die Ei-ses-hand auf die ent-flamm-te See-le!
 jest, Had laid its i - cy hand up - on my burn - ing spir-it!

O. wen - det.
 vanc - ing.

L. wen - det.
 vanc - ing.

Le. **Lenski**
 Ist nicht
 And her

On. müth?
 heart? Zu weit bin ich, zu
 Too far, a - las, too

poco riten.

Tempo I

Le. klar wie der kost-lich-ste Mor-gen des be-
face so an-gel-ic, be-witch-ing, Looks as

On. weit ge-gan-gen!
far I drove him!

Tempo I

p

Le. zau-bern-den En-gels Ge-stalt? und doch
pure as the dawn of the day, Ne'er the

f

Le. (bitterly)
herrscht in der See-le ver-bor-gen ei-nes
less, all the hid-e-ous pas-sions Of a

mf *f*

Le. Dä-mons, ei-nes Dä-mons un-sel'-ge Ge-
de-mon, of a de-mon be-hind it hold

rit.

Allegro vivo

Tatjana

ff

T. Ach! er töd - tet mich, ach er töd - tet mich,
Ah! he's kill - ing me! Ah! he's kill - ing me!

ff

Olga
Ach! leicht er-regt ist Män-ner - blut, ihr Ur-theil trübt des Zor - nes
How quick does man-ly blood take fire, And cast the die for wrath and

ff

Larina
Ach! leicht er-regt ist Ju - gend - blut, ihr Ur-theil trübt des Zor - nes
How quick does youthful blood take fire, And cast the die for wrath and

Le. walt!
sway!

ff

Onégin
Ich füh - le doch Ge - wis - sens - pein, kann nicht zu -
I feel remorse! I am the one, Now I re -

ff

Allegro vivo
Die Lust-bar-keit ist rasch ge - en - det, ob
Here's for our sport a sud-den end - ing, The
es
There

ff


Die Lust-bar-keit ist rasch ge - en - det, ob
Here's for our sport a sud-den end - ing, The


ff


Die Lust-bar-keit ist rasch ge - en - det, ob
Here's for our sport a sud-den end - ing, The

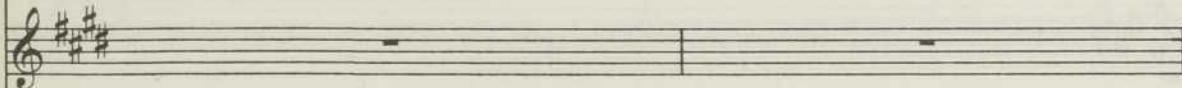
ff


Allegro vivo (♩ = 160)

T. 
 al - lein ich kla - ge nicht, der Tod durch ihn ist
 and yet I'll not com - plain, For death by him were


O. 
 Glut, sie kön - nen oh - ne Streit nicht le - ben! Ach! leicht er
 ire! They can - not live un - less they quar - rel! Ah, ver - y

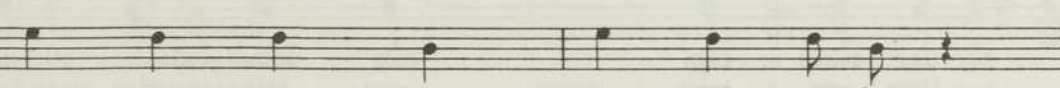
L. 
 Glut, sie kön - nen oh - ne Streit nicht le - ben! Ach! leicht er -
 ire! They can - not live un - less they quar - rel! Ah, ver - y


Le. 

On. 
 frie - - den mit mir sein. Ich hab' mit Wol - len
 gret what I have done. For now, ma - li - cious

en - det der Tag noch mit ei - nem Du - ell.
 may be a du - el be - fore this is done.


 zum Du - ell der Streit sich wen - det?
 quar - rel to a du - el's tend - ing!


 zum Du - ell der Streit sich wen - det?
 quar - rel to a du - el's tend - ing!


 zum Du - ell der Streit sich wen - det?
 quar - rel to a du - el's tend - ing!



T. süß und licht, Tod durch ihn ist süß und
sweet-est pain, death by him were sweet - est

O. regt, leicht er-regt ist Män - ner - blut, ihr Ur - theil trübt des Zor - nes
quick, ver - y quick men's blood takes fire, And casts the die for wrath and

L. regt, leicht er-regt ist Ju - gend - blut, ihr Ur - theil trübt des Zor - nes
quick, ver - y quick young blood takes fire, And casts the die for wrath and

Le.

On. und mit Wis - sen dies zar - te Lie - bes -
and hard-heart - ed, The ties of friendship
nur
For

Gar leicht er - regt ist Ju - gend - blut, ihr
How ver - y quick young blood takes fire, And

Gar leicht er - regt ist Ju - gend - blut, ihr
How ver - y quick young blood takes fire, And

ist Ju - gend - blut, ihr
young blood takes fire, And

Gar leicht er - regt ist Ju - gend - blut, ihr
How ver - y quick young blood takes fire, And

T.
licht! Ich ster - be, mir sagt es das Schlagen des
pain! I'm dy - ing, I know from the pain in My

O.
Glut. Aus Ei - fer - sucht will er sich schla - gen, kein
ire! He seeks to fight from jeal - ous fe - ver, But

L.
Glut. Ich fürch - te, eh' das Fest ge - en - det, dass zum Du -
ire! I fear that while we should be danc - ing, Things to a

L.e.
-

On.
band zer - ris - sen, da doch mein Herz ihm zu - ge -
I have part - ed, Which I had tru - ly formed for
Strei - ten und Schla - gen kann Män - nern be - ha - gen, nur
wrangling and fight - ing Is all men de - light in; For
Ur - theil trübt des Zor - nes Glut, ihr
casts the die for wrath and ire, and
Ur - theil trübt des Zor - nes Glut, ihr
casts the die for wrath and ire, and
Ur - theil trübt des Zor - nes Glut, ihr
casts the die for wrath and ire, and

T.  Herzens, doch will ich nicht kla-gen, nicht kla-gen!
heart, yet I am not com-plain-ing, com-plain-ing!

O.  Mensch ver-mag mich an-zu-klagen! kein Mensch,
I did no-thing wrong what-ev-er! But I,

L.  ell der Streit sich wen-det, leicht er-regt ist Ju-gend-blut,
du-el are ad-vanc-ing, Quick does man-ly blood take fire,

Le.  *ff*
Wie
Oh,

On.  *ff*
than, wie konnt'ich för-dern sei-nen Wahn? Voll
him! How could I yield to such a whim? Yes,

 Strei-ten und Schla-gen kann Män-nern be-ha-gen!
wrangling and fight-ing Is all men de-light in!

 Ur-theil trübt des Zor-nes Glut!
casts the die for wrath and ire!

 Ur-theil trübt des Zor-nes Glut!
casts the die for wrath and ire!

 Ur-theil trübt des Zor-nes Glut!
casts the die for wrath and ire!



ff

T. Ach! der Tod von ihm ist Se - - lig -
 Ah! for death thro' him were sweet re -

ff

O. ach, nein kein Mensch ver - mag mich an - zu -
 oh, no! But I did nothing wrong what -

ff

L. ja, leicht er - regt ist Ju - gend -
 yes, quick does man - ly blood take

L.e. wagt' ich, je - mals an dir zu
 how did I ev - er dare to

On.

Falschheit sei, den er ver - ehr - te, mit dem er,
 I, the man in whom he trust - ed On whom all,

ff

Ach! leicht er - regt ist Ju - gend -
 Ah! ver - y quick young blood takes

ff

Ach! leicht er - regt ist Ju - gend -
 Ah! ver - y quick young blood takes

ff

Ach! leicht er - regt ist Ju - gend - blut, ihr Ur - theil trübt des Zor - nes
 Ah! ver - y quick youngblood takes fire, And casts the die for wrath and

ff

T. keit, der mir doch kein Glück sonst, kein Glück sonst ver-
prieve, Thro' him who no joy else, no joy else will

O. kla-gen. Nur Strei-ten und Schla-gen kann Män-nern be-
ev-er. For wrangling and fight-ing Is all men de-

L. blut. Nur Strei-ten und Schla-gen kann Män-nern be-
fire. For wrangling and fight-ing Is all men de-


L.e. zwei - feln! Du En-gel bist schuld-loß, doch je - ner Ver-
doubt thee, my an-gel, all guilt-less! But yon-der se-


On. mit dem er ohn' Arg-wohn in Freundschaft ver-kehr-te,
on whom all his faith, all his friendship he rest-ed,


blut. Nur Strei-ten und Schla-gen kann ih-nen be-
fire. For wrangling and fight-ing Is all men de-


blut. Nur Strei-ten und Schla-gen kann ih-nen be-
fire. For wrangling and fight-ing Is all men de-


Glut, nur Strei-ten und Schla-gen kann ih-nen be-ha-gen,
ire! For wrangling and fight-ing Is all men de-light in,


T. 
 leiht! Ich ster - be, mir sagt es das Schlagen des
 give, I'm dy - ing, I know by the pain in my


O. 
 ha - gen, nur Strei - ten und Schla - gen kann Männern, kann
 light in, For wrangling and fight - ing Is all men, is


L. 
 ha - gen, nur Strei - ten und Schla - gen kann Männern, kann
 light in, For wrangling and fight - ing Is all men, is

Le. 
 rä - ther ist schuldig, ihn tref - fe die Stra - fe, ihn
 duc - er is guilt - y, and he must be punished, and

On. 
 mit dem er ohn' Argwohn in Freundschaft verkehr - te?
 on whom all his faith, all his friendship he rest - ed!


 ha - gen, nur Strei - ten und Schlagen kann ih - nen be -
 light in, For wrangling and fight - ing Is all men de -


 ha - gen, nur Strei - ten und Schlagen kann ih - nen be -
 light in, For wrangling and fight - ing Is all men de -


 nur Strei - ten und Schla - gen kann ih - nen be - ha - gen,
 For wrangling and fight - ing Is all men de - light in,



T.
Her - zens, ich ster - be: Ach! er töd - tet mich,
heart, I am dy - ing! Ah, he's kill - ing me,

O.
Män - nern be - ha - gen. Ach! leicht er - regt ist Män - ner -
all men de - light in. How quick does man - ly blood take

L.
Män - nern be - ha - gen. Ach! leicht er - regt ist Män - ner -
all men de - light in. How quick does man - ly blood take

Le.
tref - fe die Stra - fe! Kein Bö - sewicht zu na - hen
he must be pun - ished. Near thee no mis - cre - ant shall

Or.
Mein ist die Schuld. Ich füh - le doch Ge - wissens -
I am to blame. I feel remorse! I am the

ha - gen, be - ha - gen! Die Lust - bar - keit
light in, de - light in! Here's for our sport

ha - gen, be - ha - gen! Die Lust - bar - keit
light in, de - light in! Here's for our sport

ih - nen be - ha - gen! Die Lust - bar - keit
all men de - light in! Here's for our sport

T.
ach, er töd - tet mich, ich ster - be, mir
ah, he's kill - ing me! I'm dy - ing, I

O.
blut, ihr Ur - theil trübt des Zor - nes Glut, aus Ei fer -
fire, And cast the die for wrath and ire. He seeks to

L.
blut, ihr Ur - theil trübt des Zor - nes Glut, ich fürchte, eh' das
fire, And cast the die for wrath and ire. I fear that while we

Le.
wagt und mir kein gift' - ger Wurm zer - nagt den Blü - then - kelch
draw, Nor an - y pois' - nous in - sect gnaw The chal - ice of

On.
pein, kann nicht zu - frie - den mit mir sein.
one, Now I re - gret what I have done.

es en - det der Tag noch mit
There may be a du - el be -

ist rasch ge - en - det, ob zum Du - ell der
a sud - den end - ing, The quar - rel to a

ist rasch ge - en - det, ob zum Du - ell der
a sud - den end - ing, The quar - rel to a

ist rasch ge - en - det, ob zum Du - ell der
a sud - den end - ing, The quar - rel to a

T. sagt es das Schla - gen des Her - zens, doch will ich nicht
know by the pain in My heart, yet I am not com -

O. sucht will er sich schla - gen, kein Mensch vermag mich an - zu -
fight from jeal - ous fe - ver, But I did no - thing wrong what -

L. Fest ge - en - det, dass zum Du - ell der Streit sich wen - det; gar zu
should be danc - ing, Things to a du - el are ad - vanc - ing; All too

Le. der Frühlings - blu - me, o Ver - rä - ther, o
my Spring - tide blos - som, O be - tray - er! Con -

On. Doch lei - der kommt die Reu' zu spät, ich bin be - lei - digt
But my re - morse has come too late! I've been in - sult - ed

ei - nem Du - ell, — es en - det der Tag noch mit
fore this is - done, — there may be a du - el be -

Streit sich wen - det, ob zum Du - ell der
du - el's tend - ing, the quar - rel to a

Streit sich wen - det, ob zum Du - ell der
du - el's tend - ing, the quar - rel to a

Streit sich wen - det, ob zum Du - ell der
du - el's tend - ing, the quar - rel to a

T. kla - gen, nicht kla - gen!
plain-ing, com - plain-ing!

O. kla - gen, kein Mensch!
ev - er, not I!

L. heiss ist Ju - gend-blut!
hot is youth - ful blood!

Le. ehr - lo - ser Ver - fñh - rer!
tempt-i - ble se - duc - er!

On. und ich muss ent - geg - nen. Zu Dien - sten ste - he
and I must de - fend me! I'm at your ser - vice,

ei - nem Du - ell. —
fore this is done. —

Streit sich wen - det?
du - el's tend - ing.

Streit sich wen - det?
du - el's tend - ing.

Streit sich wen - det?
du - el's tend - ing.

Meno mosso (♩ = 120)

ffp

On.

ich! ge-nug ist's! Ru-hig hört' ich Sie, Verblen-de-ter,
 Sir! This ends it! I have let you speak, de-lud-ed man,

On.

Verblen-de-ter! Ei-ne Lec-tion ver-die-nen Sie zur Bess' rung!
 de-lud-ed man! And you de-serve a les-son now to cure you!

Lenski

Gut denn, auf morgen! woll'n zu-seh'n, wer den and'ren züchtigt!
 'Tis well! To-morrow will set-tle, which will teach the oth-er!

Le.

Ver-blet-det mag ich sein, doch Sie... Sie sind
 De-lud-ed I may be, but you are a

Tempo I

Le. ehr-los, ein Ver-füh- rer!
cow-ard, a de- ceiv- er! **Onégin**

On. Wenn Sie nicht schweigen, sind Sie des
If you re-peat that, I'll have your

Tempo I (♩ = 160)

ff

(Lárina, Olga and some of the guests hold Lenski back. Tatjana weeps. Onégin rushes at Lenski. They are separated. Onégin, after disengaging himself, goes apart)

On. To - des!
life, Sir!

fff

fff

Welch ein Skandal! lasst es zum Zwei-kampf nicht kommen, verhin-dert, ver-
What an af-fair! Let not the two come to blows here, Restrainthem and

fff

Welch ein Skandal! lasst es zum Zwei-kampf nicht kommen, verhin-dert, ver-
What an af-fair! Let not the two come to blows here, Restrainthem and

fff

hin-dert die Bei-den, dass Blut sie ver-giessen, wir wol-len's nicht lei-den, die
force them to quit it, No blood must be shed here, We will not per-mit it, The

hin-dert die Bei-den, dass Blut sie ver-giessen, wir wol-len's nicht lei-den, die
force them to quit it, No blood must be shed here, We will not per-mit it, The

Thür muss man schliessen, lasst zum Zwei-kampf es nicht kom-men,
door must be bolt-ed, Let the two not come to blows here!

Thür muss man schliessen, lasst zum Zwei-kampf es nicht kom-men,
door must be bolt-ed, Let the two not come to blows here!

hal - tet zu - rück sie!
Hold them! Re - strain them!

hal - tet zu - rück sie!
Hold them! Re - strain them!

Olga

o. Wla - di - mir, sei doch ru - hig, hör' mein Fle - hen!
Vla - di - mir! Oh, be calm, dear, I be - seech you!

Lenski

Le. Ach, Ol - ga! Ol - ga, leb' wohl, — leb'
Oh, Ol - ga, Ol - ga, fare - well! — fare -

Le. wohl!
well! (Lenski rushes away; Onégin also goes quickly out)

Al - les ver - geb - lich!
All, all is use - less! (Olga hurries after Lenski, but falls fainting. All run to her)

Al - les ver - geb - lich!
All, all is use - less!

Al - les ver - geb - lich!
All, all is use - less!

fff

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

Second system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The treble staff begins with the instruction "(Curtain)" above the first measure. The music features a melodic line in the treble and a bass line with rests.

Third system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The treble staff has an 8-measure rest indicated by a dashed line above the first measure. The music features a melodic line in the treble and a bass line with a slur.

Fourth system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The treble staff has a melodic line with a slur, and the bass staff has a bass line with a slur.

Fifth system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The treble staff has a melodic line with a slur, and the bass staff has a bass line with a slur. The system concludes with a double bar line and a fermata.

Second Tableau

No 17. Introduction, Scene and Aria. —(Lenski), „Nun Lenski, wo bleibt Euer Gegner nur?“

The Scene represents a village mill on the banks of a wooded stream. Early morning. The sun barely risen. A winter landscape

Andante (♩ = 76)

dim.

Musical score for Horn and Strings. The Horn part is in the upper staff, and the Strings part is in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The Horn part starts with a melodic line, and the Strings part provides a rhythmic accompaniment. The dynamic marking is *dim.*

Musical score for Trumpet and Cello. The Trumpet part is in the upper staff, and the Cello part is in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The Trumpet part starts with a melodic line, and the Cello part provides a rhythmic accompaniment. The dynamic marking is *mf* *dim.* *p* *molto espr.*

Musical score for Clarinet. The Clarinet part is in the upper staff, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The Clarinet part features a melodic line with triplets. The dynamic marking is *p*.

Musical score for Flute and Clarinet Bassoon. The Flute part is in the upper staff, and the Clarinet Bassoon part is in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The Flute part features a melodic line with triplets. The dynamic marking is *p* *espr.*

Musical score for Cello. The Cello part is in the upper staff, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The Cello part features a melodic line with triplets. The dynamic marking is *p* *pru f*.

Musical score for Piano. The piano part is in the upper staff, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a melodic line with triplets. The dynamic marking is *p*.

mf p riten.

(Lenski and Saretzki are already on the ground. Lenski sits under a tree, lost in thought. Saretzki walks up and down impatiently)

(Curtain rises)

Horns

f a tempo

Saretzki
Poco più mosso (♩ = 96)

S.

Nun, Lens-ki, wo bleibt Eu-er Geg-ner nur? wird er
Well, Len-ski, where is your op - po-nent now? Will he

p

Lenski

Le.

Er kommt si-cher-lich.
He will sure-ly come.

S.

kommen?
be here?

Doch im-mer-hin er-
But all the same I

mf p Str. pizz.

s. scheint's mir son-der-bar; 'sist höch-ste Zeit, bald sie-ben schon. Ich dacht', er war-tet
 think it some-what strange. Hightime he came, near sev-en now. I thought we'd find him

(Saretzki goes to the milldam and enters into conversation with the miller, who has just appeared in the background, and who shows him the wheel, millstones, etc.)

s. längst auf uns!
 wait - ing here!

f *mf* *p* Fl. Cl. Horns

Lenski (lost in reflection)

Le. Wo - How

pp Cello

Andante, assai adagio (♩ = 66)

Le. hin, wo-hin, wo - hin seid ihr entschwunden, o Ju-gend-zeit, o Lie - bes - far, how far, how far ye seem be - hind me, O days of youth, O joy of

p

(rises and comes forward)

Le. glück?
love!

string.
cresc.

Viol.
p

Viola
p rit.

a tempo

Le. *a piena voce*
Was wird der nächste Tag mir brin - gen? Mein Blick vermag nicht zu durch-
What has the coming day in store?— Mine eyes are powrless to ex -

Cl. 2
espr.

Le. drin - gen, was mir verbirgt der Zu - kunft Schoos. Was
plore:— On me the fu - tureshuts her gate. What

Le. frag' ich? Jeden trifft sein Loos; 'sist gleich, ob ich des To - des
of it? Each must meet his fate. What odds, if I'm to Death a

Fl.
sf

p

Le. *Beu - te, ob mich ver - schont des Geg - ners Blei, von*
prey, — Or if his bul - let miss - es me? 'Twill

Le. *Gott kommt Al - les, wie's auch sei, Er lenkt das Gestern und das Heu - te, Er sen - det*
come of God, what - e'er it be; He gave the past, He gives to - day, — He sends to

poco riten.

mf colla parte

Le. *uns des Ta - ges Pracht, Er sen - det uns die dunk - - - le*
us the morn - ing bright, He sends as well the dark - - - some

p

p

Le. *Nacht. Der - weil der Tag zu neu - em Le - ben*
night. And when the morn - ing all un - cloud - ed

poco string.

mf

F1

Ob.

Le.  *Fl.*

im Glanz des Frühroths aufer-wacht, wird mich vielleicht, ach! schon um-
 A-wakes at dawn to life and light, Then I, it may be, will be

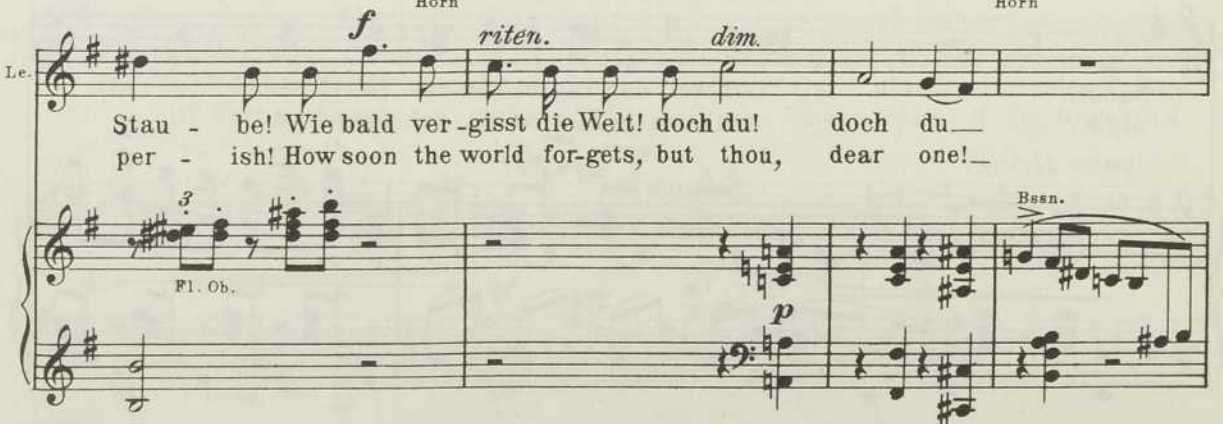
Le.  *cresc.*

geben geheim-niss-vol - - le Gra-bes-nacht, wo der Ver-
 shrouded In death's un-fath - om-a - ble night. Where, with my

Le.  *f* *Ob.* *Cl.*

ges-sen-heit zum Rau-be mein Na - - me wird sammt meinem
 dust, the name I cher-ish For ev - - er from men's minds will

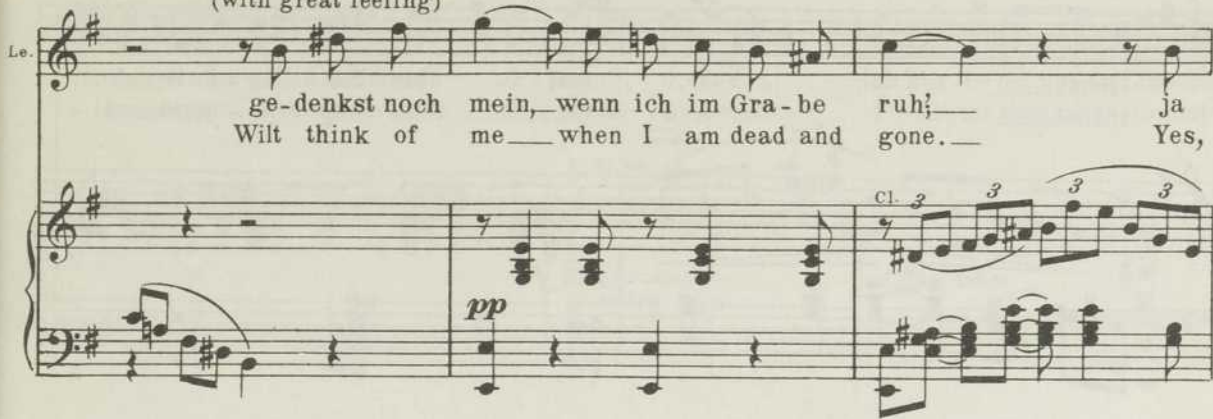
Cl.
Basn.
Horn

Le.  *f* *riten.* *dim.* *Basn.*

Stau - be! Wie bald ver-gisst die Welt! doch du! doch du -
 per - ish! How soon the world for-gets, but thou, dear one! -

Fl. *Ob.*

(with great feeling) **Tempo I**

Le.  *pp*

ge-denkst noch mein, wenn ich im Gra-be ruh! — ja
Wilt think of me — when I am dead and gone. — Yes,

Le.  *pp*

kom - men wirst Du weinend klag-en und denken: Mir ward einst ge-weit —
thou wilt come, with weeping weary, And murmur: Mine were once, in truth, —

Le.  *pp*

die Lie-be sei-ner Ju-gend-zeit, ein Strahl des
The love and pas-sion of his youth, A gleam of

Le.  *f* *mf* *p*

Glücks nach dunk-len Ta-gen! Ach Ol - ga, dich hab' ich ge -
joy when days were drear-y! Ah, Ol - ga, all my love was

Le. *ff*

liebt! — O, wel - che Se - lig - keit doch
thine! — And oh, — that hap - pi - ness di -

Poco più animato (♩ = 80)

Le. giebt — ein Strahl des Glücks nach dunklen Ta - - gen! Ach
vine, — That gleam of joy when days were drear - y! Ah,

Le. *riten.* Ol - ga, ich hab' dich ge - liebt! O komm zu mir, mein Liebchen traut, o,
Ol - ga, all my love was thine! O come, my love so true, so tried, O

string. poco a poco cresc.

ff *Andante mosso* (♩ = 76)

Le. komm zu mir! dein Bräut' - gam ruft, er harrt der hol - den Braut, er
come to me, thy bride - groom calls, he waits his love - ly bride, he

ad lib.

riten.

Le. hart der hol-den Braut! O komm, o komm! ich har-re dein, mein Liebchen
waits his love-ly bride! O come, O come! I wait for thee, come to my

Fl. Ob.

colla voce

p

p *a tempo* *cresc.*

Le. traut, o komm zu mir, du hol - de Braut! Wo-hin, wo -
side, O come to me, my love - ly bride! How far, how

pp *simile*

Le. hin, wo-hin seid ihr entschwunden, o Ju - gend-zeit, un-fass-bar sel'ges
far, howfar ye seem be-hind me, O days of youth, O precious, vanished

cresc. *mf*

riten. *a tempo*

Le. Lie - - bes-glück! joy of love!

p riten. *p a tempo* *p* *pp*

Viol. Cello

No 18. Duel-Scene. — „Da kommen sie!“

Allegro moderato (♩ = 108)

Sarezki

(Sarezki approaches Lenski) Da kom-men sie! doch
They're com-ing now! But

s. (Onégin enters with his servant Gillot, who carries
wer ist sein Be-glei-ter? Ich kenn' ihn nicht!
who is his com-pan-ion? No one I know!

the pistols) (Onégin bows)

Onégin

Entschul-di-gen die Herrn, wenn ich zu spät er-schei-ne!
For-give me, gen-tle-men, if I am somewhat tar-dy.

Fl. Ob.
Cl.
Bssn.
Cello
Viol.
Bssn.

f *mf* *p* *p*

Saretzki

s. 

Wo a - ber ist Ihr Se - kun - dant? Beim
Your sec - ond has not come, Sir, yet? In

mf *cl.*

s. 

Zweikampf bin ich stets Pe - dant, ich lieb aus Nei - gung die Me - tho - de;
du - els I'm a mar - tin - et, I like to see things done in or - der;

p *Viol.* *Tpts.* *Horns*

Poco meno mosso ($\text{♩} = 96$)

s. 

nicht leid' ich's, dass hier um - ge - bracht ein Mit - mensch werd' so
We can't per - mit our - selves to slay A man in such a

mf *mf*

s. 

un - be - dacht. Befördert werd' ein Mensch zu To - de nicht anders als nach Recht und
casual way. A man's not sent a - cross the bor - der Ex - cept ac - cord - ing to the

s. 

Brauch.
code.

Onégin 

Da - für sind Sie zu lo - ben auch! Mein Se - kun -
Ac - cept my prais - es for your mode. My sec - ond,



Ob.
Cl.

Str.

On. 

dant steht hier: Monsieur Gil - lot! Ich hof - fe, man hat nichts da - ge - gen,
Sir, is here - Monsieur Gil - lot! I hope there will be no ob - jec - tion,



Ob.

p

L'istesso tempo

On. 


obgleicher Ihnen un - be - kannt; er ist zwar nicht von Stand und A - del,
al - tho' he be unknown to you; Tho' not a man of high - est station,



Wind


Str.

p *mf*

On. 

(Gillot bows low) (Saretzki does the same)

doch sonst ein Bursche ohne Tadel.
He bears a spotless reputation.



Ob. 3


Cl. 3

Fl. 3


Cl. 3

Tempo I (♩ = 108)

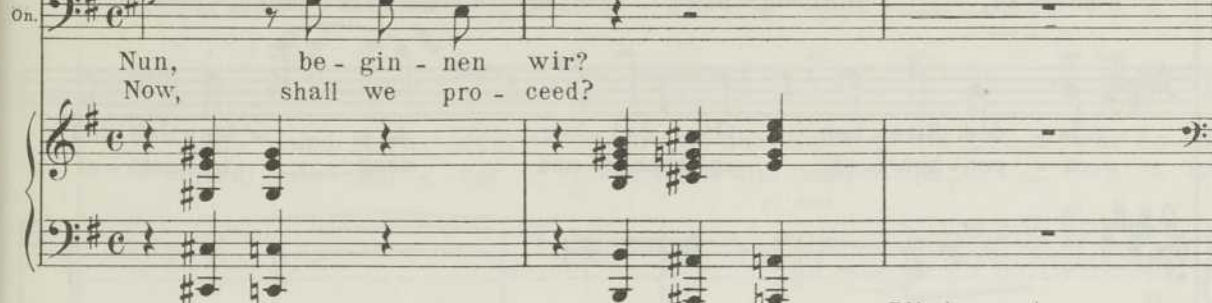
Lenski

Le. 

(to Lenski) Ich steh' zu Dien - sten.
I'm at your ser - vice.

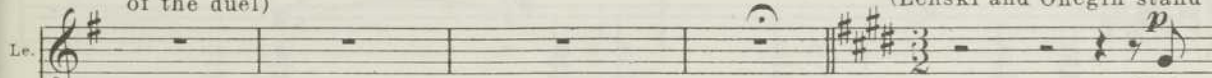
On. 


Nun, be - gin - nen wir?
Now, shall we pro - ceed?



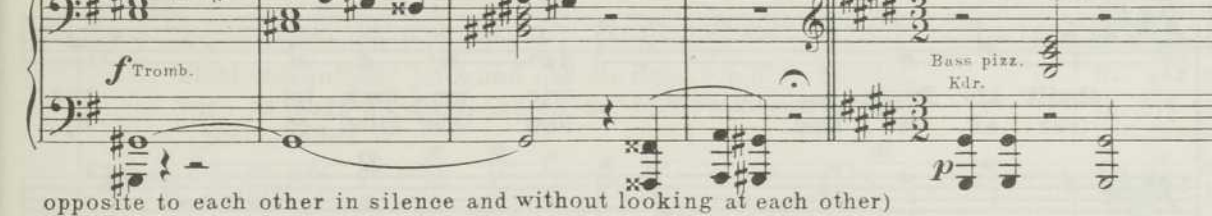
(Saretzki and Gillot go apart to discuss the conditions of the duel)

Listesso tempo
(Lenski and Onegin stand

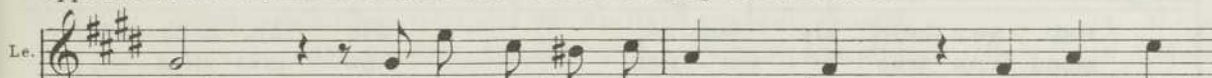
Le. 

Viol. 

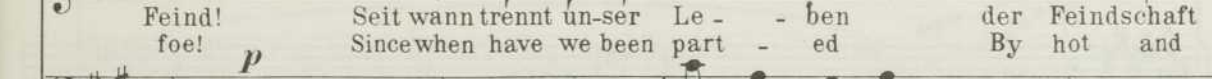
Mein
My



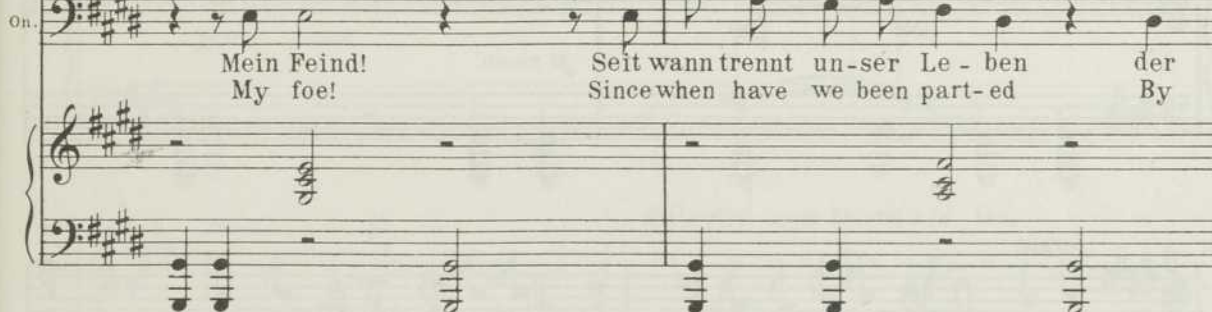
opposite to each other in silence and without looking at each other)

Le. 

Feind! Seit wann trennt un-ser Le - - ben der Feindschaft
foe! *p* Since when have we been part - ed By hot and

On. 

Mein Feind! Seit wann trennt un-ser Le - ben der
My foe! Since when have we been part-ed By



Le. 

hei - sser Durst nach Blut? und ha - ben sonst doch je - - - des
hos - tile thirst for blood, Who once so free and o - - - pen -

On. 

Feindschaft hei - sser Durst nach Blut? und ha - ben sonst doch
hot and hos - tile thirst for blood, Who once so free and



Le. *f*
 Stre-ben, Ge-dan-ken, al-les Hab und Gut ge-
 heart-ed, In thought and deed to-geth-er stood, With

On.
 je-des Stre-ben, Ge-dan-ken, al-les Hab und
 o-pen-heart-ed, In thought and deed to-geth-er

Le. *p*
 theilt als Freun-de, wie um-nach-tet von
 true af-fec-tion. Now thus blind-ed, By

On. *p*
 Gut ge-theilt als Freun-de, wie um-nach-tet
 stood, With true af-fec-tion. Now thus blind-ed,

p Tromb.

Le. *cresc.* *f*
 altem Hass ein Jeder trachtet nach sei-nes einstgen Freundes Blut, und
 hatred each of us is minded To shed his dear-est comrade's blood; And

On. *cresc.*
 von al-tem Hass ein Je-der trachtet nach sei-nes einstgen Freundes
 By hat-red each of us is minded To shed his dear-est comrade's

p

Le. Mord sinnt je-der von uns Bei - den. Ach! wär' La-chen
mur - der fills our minds with mad - ness. Ah, were it not

On. Blut, und Mord sinnt je-der von uns Bei-den. Ach! wär' La-chen
blood; And mur - der fills our minds with madness. Ah, were it not

Cl., Bsn.

Vla. *sf* *p* *f* *p*

Le. *poco riten.*
nicht vernünftger jetzt, und eh' die Hand von Blut benetzt, in al-ter
wise to laugh a - gain, And, ere our hands with blood we stain, In old-time

On. *poco riten.*
nicht vernünftger jetzt, und eh' die Hand von Blut benetzt, in al-ter
wise to laugh a - gain, And, ere our hands with blood we stain, In old-time

poco riten. Cello

Le. *p* Allegro non troppo (♩ = 132)
Freundschaft froh zu schei-den? Nein, nein, nein,
friendship part with gladness? No, no, no,

On. *p*
Freundschaft froh zu schei-den? Nein, nein, nein,
friendship part with gladness? No, no, no,

dim. Cl. Bsn. *pp* Tromb.

Le. *nein!*
no! (Saretzki and Gillot have by this time loaded the pistols and measured

On. *nein!*
no!

pp *espr.*

the distance. Saretzki instructs the principals and hands them the pistols. Everything takes

un poco string.

place in silence. Gillot, in dismay, hides behind a tree.)

cresc.

Vivace (♩ = 160) **Tempo I** (♩ = 132)
Saretzki (Claps his hands three times)

S. Nun tre-tet an! (1)
Now then, ad-vance!

dim. *f* Ob. Bsn.

(The adversaries, who have not yet taken

s. (2) (3)
 Cl.
 Bssn. Str.

aim, take three steps forward. Onégin, as he advances, raises his pistol. Lenski takes aim at the

string. poco a poco cresc.
p

same time.)

mf

Molto più mosso (♩ = 176)
f *cresc.*

(Onégin fires. Lenski falls and drops his pistol. Saretzki runs to Lenski and examines him. Onégin rushes toward his dying adversary.)

(Report)
fff *dim.* *mf*
 Tromb.

Onégin (with choking voice)

On.  Todt!
Dead!

p *pp*



Allegro non troppo (♩ = 132)

Saretzki (Onégin, with a shudder, clutches his head with his hands)

S.  Todt!
Dead!

Viol. & Bsn. *mf*

p *mf*



(Curtain)

Fl. 2 *mf*

Ob. *mf*

mf

mf Horns



p *ppp*



Third Act
First Tableau
No. 19. Polonaise

(Antechamber of a fashionable house in St. Petersburg)

Moderato. Tempo di Polacca (♩ = 104)

Tpts.

ff

3

3

Detailed description: This system shows the beginning of the piece for the Trumpets. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, Tempo di Polacca, with a quarter note equal to 104 beats per minute. The first measure features a triplet of eighth notes. The dynamic is marked *ff* (fortissimo). The notation includes various rests and rhythmic patterns.

Viol.

Detailed description: This system shows the beginning of the piece for the Violin. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, Tempo di Polacca, with a quarter note equal to 104 beats per minute. The notation includes various rests and rhythmic patterns.

Detailed description: This system shows the beginning of the piece for the Piano. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, Tempo di Polacca, with a quarter note equal to 104 beats per minute. The notation includes various rests and rhythmic patterns.

Detailed description: This system shows the beginning of the piece for the Piano. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, Tempo di Polacca, with a quarter note equal to 104 beats per minute. The notation includes various rests and rhythmic patterns.

ff

Detailed description: This system shows the beginning of the piece for the Piano. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, Tempo di Polacca, with a quarter note equal to 104 beats per minute. The dynamic is marked *ff* (fortissimo). The notation includes various rests and rhythmic patterns.

Detailed description: This system shows the beginning of the piece for the Piano. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, Tempo di Polacca, with a quarter note equal to 104 beats per minute. The notation includes various rests and rhythmic patterns.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line with chords. A triplet of eighth notes is marked with a '3' above it, and a sixteenth-note figure is marked with a '6' above it.

(The guests are dancing a polonaise about the stage)

Second system of musical notation, continuing the grand staff. It features a melodic line in the treble and a bass line with chords. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation, continuing the grand staff. It features a melodic line in the treble and a bass line with chords.

Fourth system of musical notation, continuing the grand staff. It features a melodic line in the treble and a bass line with chords. Triplet markings are present in both staves, indicated by '3' above the notes.

Fifth system of musical notation, continuing the grand staff. It features a melodic line in the treble and a bass line with chords. Triplet markings are present in both staves, indicated by '3' above the notes.

Sixth system of musical notation, continuing the grand staff. It features a melodic line in the treble and a bass line with chords. Triplet markings are present in both staves, indicated by '3' above the notes.

Tpts. 3
Horn 3

Seventh system of musical notation, continuing the grand staff. It features a melodic line in the treble and a bass line with chords. Triplet markings are present in both staves, indicated by '3' above the notes. A measure in the bass line is marked with a '7' below it.

Trombones

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the grand staff from the first system.

Third system of musical notation, continuing the grand staff from the first system.

Fourth system of musical notation, including the instruction *Fl. Ob. Cl.* above the treble clef and *mf* above the bass clef. The bass clef part includes fingerings: *1 2 3*, *1 2 3 4*, and *1 2 3 4*. The instrument *Viol.* is indicated below the bass clef.

Fifth system of musical notation, continuing the grand staff from the first system.

Sixth system of musical notation, including the instruction *marcata la melodia* above the treble clef and *Cello* above the bass clef.

Seventh system of musical notation, continuing the grand staff from the first system.

This page contains a musical score for piano, organized into seven systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The score features a variety of musical notations, including eighth and sixteenth notes, chords, and rests. Dynamic markings are present, with 'mf' (mezzo-forte) appearing in the third and fifth systems, and 'cresc.' (crescendo) in the seventh system. The piece concludes with a final chord in the seventh system.

The first system of music consists of two staves. The treble staff contains a melodic line with a 7-measure slur at the end. The bass staff features a rhythmic accompaniment of chords and is marked with a forte (*ff*) dynamic.

The second system continues the piece with two staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. A forte (*ff*) dynamic marking is present at the beginning.

The third system consists of two staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

The fourth system consists of two staves. Both staves feature triplet markings (indicated by a '3' above the notes) in the treble and bass parts.

The fifth system consists of two staves. Both staves feature triplet markings (indicated by a '3' above the notes) in the treble and bass parts.

The sixth system consists of two staves. Both staves feature triplet markings (indicated by a '3' above the notes) in the treble and bass parts.

The seventh system consists of two staves. The treble staff has a melodic line with a 7-measure slur at the end. The bass staff features a rhythmic accompaniment with triplet markings (indicated by a '3' above the notes).

(At the conclusion of the polonaise, the guests seat themselves. Others form groups and converse together)

No. 20. Scene and Aria (Prince Gremin)

„Nirgend Ruhe“

L'istesso tempo

Onégin (down R.)

Ach, kein Vergessen!
I can't forget it!

Nirgend Ruhe,
No-where quiet,

mf

Poco meno

nir-gend See-len-frie-den!
no-where peace of spir-it.

Nichts stört das ew'ge er-mü-dend Einer-
Naught breaks the endless, the weary mo-no-to-

Str. pizz.

Andante (♩ = 72)

(Coming down nearer to the footlights)

lei.
ny.
Ob.

Im Zwei-kampf mei-nen Freund er-schossen,
A friend's life in a du-el end-ed,

p Bassn. *p* Viol.

Adagio (♩ = 42)

ge-le-bet ziel-los im-mer-dar, und nun sind sechs-und-zwanzig Jahr
My own a life no ob-ject steers, And now full six and twen-ty years

On. *mf*

mir thaten-los dahin ge-flossen, ver - ein-samt oh - ne Amt und Weib,
 In in - ac - tiv - i - ty ex - pended; Ex - clud - ed, with - out charge or wife,

Horn
 Bass.

Più adagio (♩=104)

On. *p* *poco cresc.*

in sorglos nicht'gem Zeit - vertreib! Ich kann te nir - gend ru - hig
 In care - less, use - less waste of life. Where could I hope in peace to

Str.

On.

wei - len, es trieb mich des Ge - wissens Pein, die schwerlich
 tar - ry? My conscience drove me to and fro, A burden

Fl. 3

On.

Je - mand möch - te thei - len; wie soll - te ich da
 none could help me car - ry; Oh, how could I be

Fl. 3

On. glück - lich sein? Es trieb mich fort - ich muss - te
hap - py so? That drove me on to wan - der

mf

On. scheiden, den eignen Heerd hiess es nun meiden, wo dro - hend mit er - hob' - ner
ev - er, From human - kind my - self to sev - er, While, with up - raised and threat'ning

Viol. *f* Wind

On. Hand des Tod - ten Schat - ten vor mir stand. Ich irr - te
hand, The death - shade would be - fore me stand. In for - eign

f

On. plan - los in der Frem - de, ich schweif - te oh - ne Zweck und
land in - ane - ly squandr'ing My days, I roamed with - out an

Horn
Bassn.
Ob.

On. Ziel, und als das Wan-tern mir missfiel, macht'ich der Reis' ein schnelles En - de!
aim, And when dis - sat - is - fac - tion came, I put an end to all my wand'ring;

f Str.

On. So kam ich wie-der auf einmal vom Schiffe in den Fe - stes-saal!
And am transported, as by chance, From shipboard to a ball - room dance!

p

Allegro moderato *Allegro vivace* (♩=160)

ff *ff*

mf *f* *f* *mf*

1. 2.

f *p* *p* *f* *ff*

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature. The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *sf*. The bass line features a steady eighth-note accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes. Dynamic markings like *sf* and *mf* are used to indicate changes in volume.

Fourth system of musical notation, featuring a prominent *ff* (fortissimo) dynamic marking. The bass line becomes more active with a series of chords.

Fifth system of musical notation, continuing the rhythmic and melodic patterns. The texture remains dense with overlapping lines.

Sixth system of musical notation, showing a change in the bass line's accompaniment. The treble line continues with its melodic motifs.

Seventh system of musical notation, concluding the page with a *ff* dynamic marking. The piece ends with a final chord in the bass.

First system of piano accompaniment. Treble and bass clefs. Dynamics include *mf*.

Second system of piano accompaniment. Treble and bass clefs. Dynamics include *mf*, *f*, and *mf*.

Third system of piano accompaniment, featuring first and second endings. Treble and bass clefs. Dynamics include *f*, *p*, *f*, and *ff*.

Fourth system of piano accompaniment. Treble and bass clefs. The system concludes with a key signature change to three flats and a time signature change to 3/4.

Allegro moderato

Soprano

Soprano vocal line with lyrics: Die Fürstin Gre-mi-na! O, se-het, ja se-het!

Alto

The Princess Gre-mi-na! O, see her! just see her!

Tenor

Tenor vocal line with lyrics: Die Fürstin Gre-mi-na! O, se-het, ja se-het!

Bass

The Princess Gre-mi-na! O, see her! just see her!

Bass vocal line with lyrics: Die Fürstin Gre-mi-na! O, se-het, ja se-het!

Allegro moderato (♩ = 112)

Fifth system of piano accompaniment, featuring a 'Wind' instrument part. Treble and bass clefs. Dynamics include *f*.

Bassoon

(Tatjana sits down on a divan. Guests come up to her continually and greet her with great deference.)

L'istesso tempo

Sie setz - te sich dort an den
She's just sat down be-side the

Dort, je - ne se - het!
Why, there you see her,

Sagt, wel - che ist's?
And which is she?

L'istesso tempo

Cl.
con dolcezza ed eleganza

p
Viol.

pizz.

simile

(Regarding Tatjana with growing attention.)

Tisch.
tray.

Wie hold, wie lieb, wie ju - gendfrisch!
How young and sweet she looks to - day!

Onégin

Wär'es Ta-tja-na! wirklich - Nein -
Is that Ta-tjá-na? real-ly - no! -

On.  Wie! aus des Step-pen-dor-fes Ö-de? Es kann nicht sein!
What! From the prai-rie vil-lage des-ert? It can-not be!

 *poco più f*

On.  sie kann's nicht sein! Wie wun-der-
It can't be she! How beau-ti-


 *p*


On.  hold, wie ein-fach, lieb-lich und wie wür-dig; sie
ful, how sim-ple, love-ly, and how no-ble, how



Tatjana (turns to those who surround her, while she glances at Onegin, whom the Prince now approaches.) (to the guests)

T.  Ach bit-te, sa-get mir, wer
Praytell me, who is that who's

On.  glei-chet ei-ner Kö-ni-gin!
like a ver-y queen she seems!



Poco più animato

T. steht dort bei mei-nem Mann?
standing there with the Prince?

Das ist ein Schwärmer, ein
Ah, that's a dream-er, a

Poco più animato (♩=120)

p cresc.

Son-der-ling, ein halber Narr, der viel auf Rei-sen war.
char-ac-ter, a tri-ple queer; Who's trav-el'd man-ya year.

Und
And

mf Cello

Tatjana

Tempo I

T. O - ne-gin?
O - né-gin?

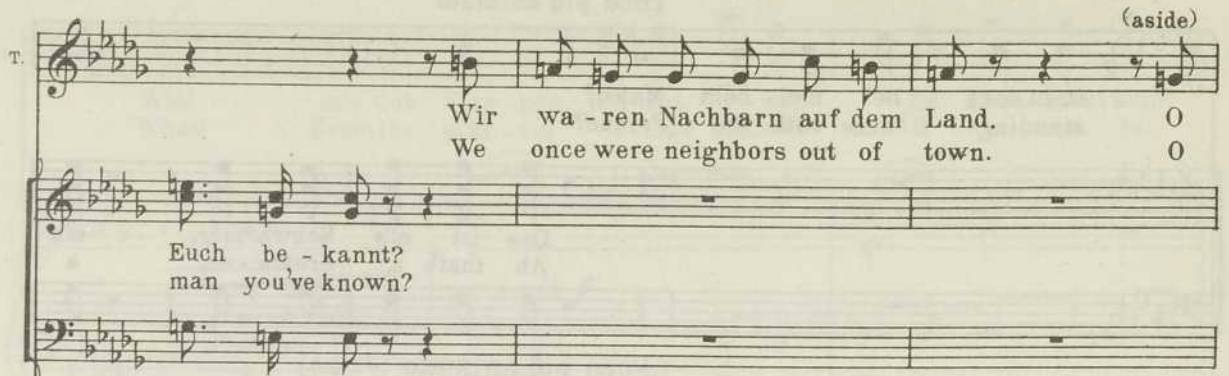
Ist er
He's a

jetzt zu-rück-ge-kehrt; es ist O - ne - gin!
now he's just come back; it is O - né - gin!

Tempo I

p str. Fl. Ob.

(aside)

T. 

Wir wa - ren Nachbarn auf dem Land. O
 We once were neighbors out of town. O

Euch be - kannt?
 man you've known?



T. 

Him - mel, gieb mir Kraft und Muth, des Her - zens
 heav'n, give me strength and will to curb my

Onégin

T. 

Un - ge - stüm be - zwingen. O sa - ge, Fürst, ist
 hearts im - pet - uous feel - ings! Ah, tell me, Prince, pray

cresc.

On. dir bekannt die Dam' in Roth, die sich halb lei-se mit dem Ge-
 who is that, The one in red, in con-ver - sa-tion With the am-

Viol. *mf*

On. sandten un-ter-hält?
 bas-sa-dors, you see?

G. Gremin
 A - ha! Du kommst wohl von der Rei-se?
 A - ha! You've been on a va-ca-tion?

Cello

G. Ich stell' dich vor, wenn's dir ge-fällt!
 I'll in-tro-duce you: Come with me!

Viol. Vla.

On. Doch sag, wer ist's? Du bist ver-
 Who is she, first! What, married,

G. Mei-ne Gat-tin ist's!
 Why, my wife, of course!

Viol. *f*

On. 
 mählt? wie konnt' ich's ah-nen! Seit lan-ge?
 you? How should I guess it! Since when, tho'?

G. 
 Bald sind's zwei
 Two years a -



On. 
 Mit wem?
 To whom?

G.  *poco riten.*
 Jahr! Mit La-ri-na's Ta-tja-na! Seid Ihr be-kannt?
 go! To Lá-ri-na's Ta-tjá-na! Were you not friends?

 *mf poco riten.*

On. 
 Ja, Nach-barn gar!
 Yes, neighbors, too!

 *p* *più ritenuto*

Aria (The Prince).— „Ein Jeder kennt die Lieb' auf Erden“

Andante sostenuto (♩=66)

Gremin (dignified and quiet, yet with warmth)

p

Ein Je - der kennt die Lieb' auf Er - den, ein
All men should once with love grow ten - der, All

Horns

p

pizz.

Ob.
Cl.
Bass.

Je - der muss ihr Skla - ve wer - den, der Ju - gend un - ge -
men must once to love sur - ren - der; It is the youth's un -

Ob.
Cl.
Bass.

broch'ne Kraft, des rei - fen Al - ters Lei - den - schaft; und wer an
conquer'd fire, Old a - ges passion of de - sire; He that in

Cl.

Lie - be nimmer glaubt, hat sich des schönsten Schmucks beraubt. *p*
love no more be - lieves, His own most gra - cious jew - el thieves. *p*

3

G. *cresc.*

ne - gin! o du musst es ah - nen, un - sag - bar
né - gin, you can well im - a - gine, How deep - ly

Viol. *pp*

G. *più f f*

lie - be ich Ta - tja - nen! Gar trüb' mein
I a - dore Ta - tja - na! My ship of

pp *Via.*

G.

Le - bensschiff - lein stand - da sah Ta - tja - na ich und fand, gleich
life was fast a - ground, When I Ta - tja - na met, and found, Like

Cl.

G. *espr.*

Son - nen - schein nach trübem Wet - ter, in ih - rem Lebensmuth, ja
sunshine shed o'er des - o - la - tion, In her no - bil - i - ty, no -

Str.

Più mosso, quasi allegro (♩=108)

G. *f*

Le-bensmuth den Ret - - - - ter! In-mit - ten
 bil - i - ty, sal - va - - - - tion! A - mong the

più f

G.

Jun - ger und Be - tag - ter und al - bern
 a - ged and the youth - ful, 'Midst emp - ty,

G.

hoh-ler Zie - re - rei, ver - weg - ner, list - ger und ver -
 sil - ly fop - per - y Of ras - cals craft - y and un -

p

G.

zag - ter, ver - hass - ter, plumper Heuche - lei, in-mit - ten
 truth - ful, 'Midst hate - ful, coarse hy - poc - ri - sy, A - mid the

p

G.

lä - cher - li - cher Schwätzer, fri - vo - - ler, schonungs - lo - ser
 crowd of fool - ish squabblers, Far - ceurs, and scan - dal - mong'ring

mf cresc.

G.

Ket - zer, in - mit - ten dummer Ei - tel - keit, be - rech - nend
 babblers; 'Midst stu - pid van - i - ty, pre - tense, Time - serv - ing,

mf

Meno mosso (♩ = 88)

G.

fal - scher Nie - drig - keit, in - mit - ten fei - ler Bö - se -
 false sub - ser - vi - ence; A - mid her pol - ished, low - lived

mf

Fl.
Cl.

G.

wich - ter und schnöden Spott, Ver - rath und Lug in ei - ner
 woo - ers, 'Midst skulking shame, bad faith and lies, In this our

g. Welt voll Hohn und Trug und fei-gem, krie-gen-dem Ge-lich-ter,
world of sneaks and spies, And cra-ven, crawling e-vil-do-ers, *rit.*

Viol.

g. *f* *riten.*
da leuch-tet ei-nem Ster-ne gleich Ta-tja-nen's Unschuld
There shone, as ho-ly as a star, Ta-tjá-na's vir-tue

rit. *poco* *a* *poco* *p*

g. *p.* *pp* Molto meno
hell und hei-ter. Sie macht mich glück-lich, macht mich reich,
bright and glorious. And so, with naught my joy to mar,

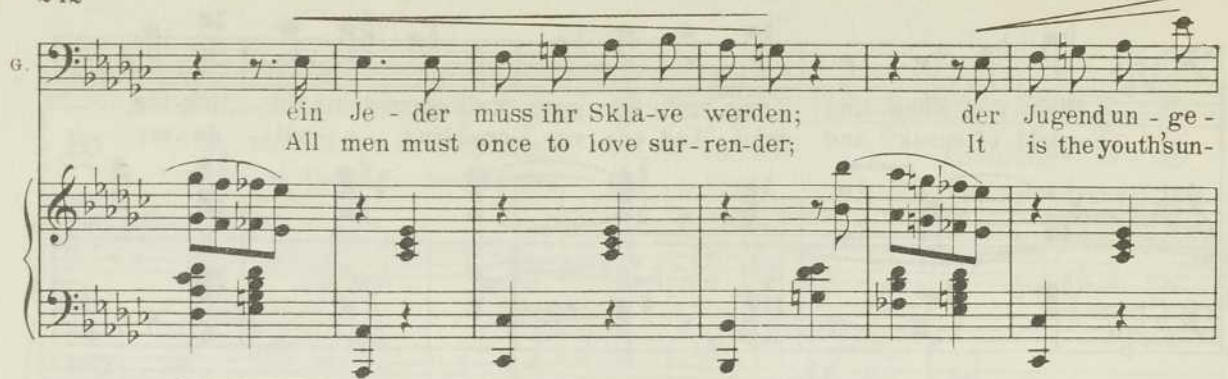
pp Cl. Bssn.

g. führt mich hin-an mit sich, führt mich hin-an die Himmels-
She leads me on with her, she leads me on with her vic-

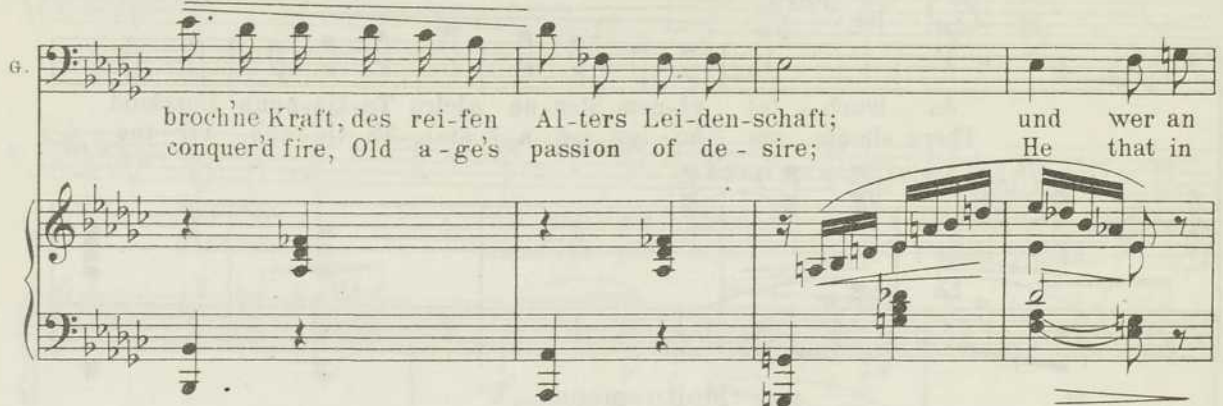
p

g. *p* Tempo I (♩ = 66)
lei-ter. Ein Je-der kennt die Lieb' auf Er-den,
to-rious! *riten.* All men should once with love grow tender,

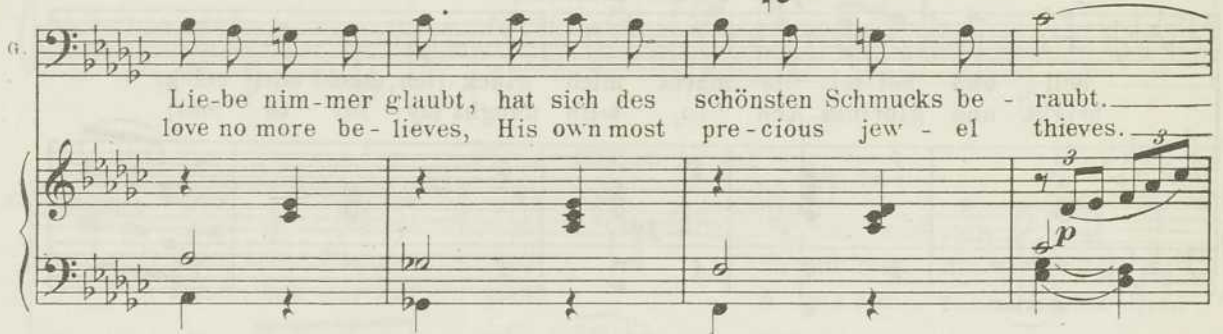
p *p*

G. 

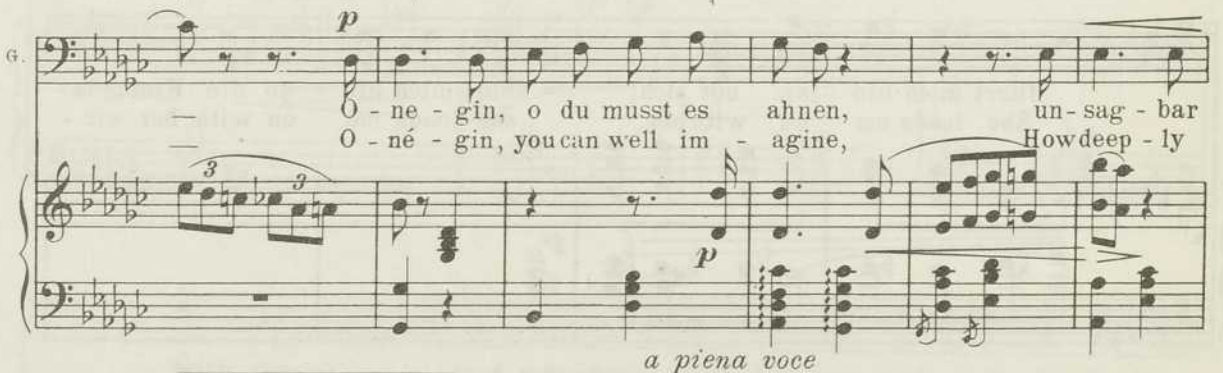
ein Je - der muss ihr Skla - ve werden; der Jugend un - ge -
All men must once to love sur - ren - der; It is the youth's un -

G. 

broch'ne Kraft, des rei - fen Al - ters Lei - den - schaft; und wer an
conquer'd fire, Old a - ge's passion of de - sire; He that in

G. 

Lie - be nim - mer glaubt, hat sich des schönsten Schmucks be - raubt.
love no more be - lieves, His own most pre - cious jew - el thieves.

G. 

O - ne - gin, o du musst es ahnen, un - sag - bar
O - né - gin, you can well im - agine, How deep - ly

p

G. 

lie - be ich Ta - tja - nen! Gar trüb' mein Le - bensschifflein stand -
I a - dore Ta - tja - na! My ship of life was fast a - ground,

a piena voce

pp

da sah Ta-tja-na ich und fand, gleich Son-nenschein nach trübem
Till I Ta-tjá-na met, and found, Like sunshine shed o'er des-o-

The first system of music includes a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

espr.
Wet-ter, in ih - rem Le-bensmuth, ja Le-bensmuth den Ret -
la-tion, In her no - bil - i - ty, no - bil - i - ty, sal - va -

The second system continues the vocal and piano parts. The vocal line is marked *espr.* (espressivo). The piano accompaniment includes a dynamic marking of *p* (piano) and features a more active bass line with eighth notes.

- - - ter, in ih - rem Lebensmuth den Ret -
- - - tion, in her no - bil - i - ty, sal - va -

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo) and features sustained chords in the right hand and a more active bass line.

- - - ter!
- - - tion!

Cl. Horns
Viol. Viola *pp*

The fourth system includes the vocal line and orchestral accompaniment for Clarinet (Cl.), Horns, Violin (Viol.), and Viola. The vocal line has a fermata on a whole note. The orchestral parts are marked *pp* and feature sustained chords and moving lines.

Nº 21. Scene and Aria (Onégin)
 „So komm, ich stell' dich meiner Gattin vor“

Moderato
Gremin **Andantino mosso** (♩ = 92)

g. *f* So komm, ich stell' dich mei-ner Gat-tin vor!
 Now come, I will pre-sent you to my wife!

g. Mein Kind, er - laub' ei-nen Ver - wandten und gu - ten
 My child, I've brought to be pre - sent - ed a good old

g. Freund dir vor - zu - stellen, O - ne - gin ist's!
 friend, in - deed, a cou - sin; O - né - gin, dear. (Onégin bows low. Tatjana returns his salutation without seeming disturbed)

Tatjana **L'istesso tempo** (♩ = ♩)

T. Von Her - zen freut's mich! Mir scheint, dass frü - her wir uns
 I'm glad to see you. It seems to me we've met be -

pp Viol.

Wind
Viol.
Vla.
sf
p
cresc.
mf
dim. Bsn.

T. sah'n. Onégin Und woher, am Ende
fore. Do you now, by an-y

On. Im Dor-fe- iang' ist's her!
In the coun-try;- long a - go!

cresc. *f*

T. gar aus uns-rer Ge-gend?
chance, come from that quarter?

On. O nein! ich kehrte wieder aus fernen Landen!
Oh no! I am a trav'ler from foreign countries!

Viol. *p*

Allegro moderato

T. Schon lan - ge?
How long since?

On. Seit heu - te.
This morn - ing.

Allegro moderato (♩ = 112)

p *p*

(to Gremin)

T. Mein Freund, er - mü - det bin ich! (Tatjana goes, leaning on Gremin's arm; and
My friend, I'm some - what weary! Onégin, bowing in return, follows her with his eyes)

Viol.

cresc.

Onégin

On.

Ist dies denn wirklich die Ta-tja-na?
Can that be real-ly the Ta-tjá-na

mf
Cello

L'istesso tempo

On.

mit der ich heimlich einst ver-kehrt, schul-meisterhaft Mo-ral ge-
To whom I once so close was brought! And priggish mo-ral les-sons

f

On.

lehrt, voll Tugend - ei - fer des Verstandes in stiller Einsamkeit des
taught, Puffed up with zeal for wis-dom on-ly, In that far country-placeso

Allegro moderato (♩ = 120)

(more animatedly)

on. Lan-des? sie, de - ren Brief ich noch be-wahrt, und de - ren
lone-ly? Whose let - ter I have still re-tained, But whose af -

p

on. Nei-gung ich verschmähte, ist sie es selbst, die e - ben da
fec-tion I dis - dained. Can that be she, whom now I see

eresc. poco a poco

on. so kalt und ru - hig auf mich sah?
So calm, so cold - ly gaze at me?

accel.

on. Es ist mir doch, als wär's ein Traum.
It seems as tho' 'twere all a dream.

Allegro giusto (♩ = 132)

On. 

Was hat die See - le mir be - wegt, das sonst so kal - te Blut erregt? Ist's
 What's this that now has stirred the soul, The heart I could so well control? Ill -

spp Tromb.

On. 

Un - muth, Ei - tel - keit, ist's Reu? Lieb'ich am
 tem - per, van - i - ty, re - gret? Have I love's

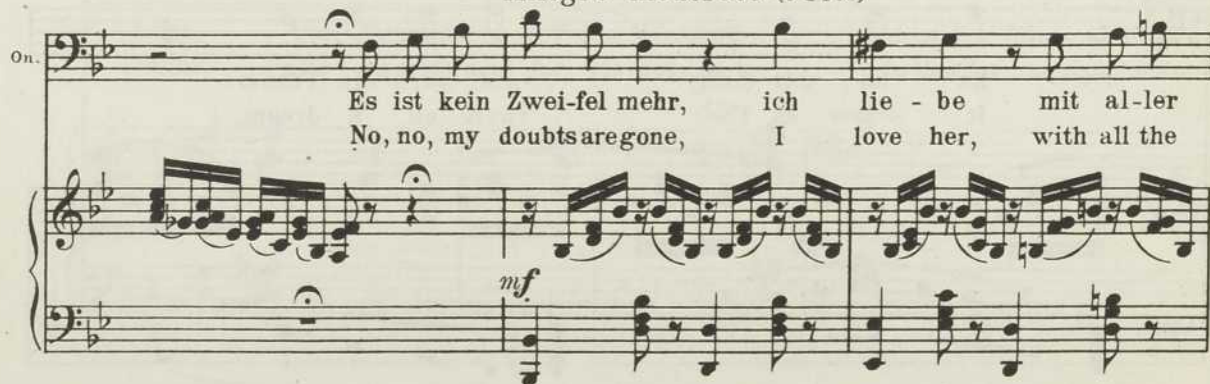
cresc. Horns

On. 

En - de gar auf's Neu? _____
 power within me yet? _____

ff

Allegro moderato (♩ = 120)

On. 

Es ist kein Zwei - fel mehr, ich lie - be mit al - ler
 No, no, my doubts are gone, I love her, with all the

mf

On. *Glut der er - sten Jüng - lings - lie - be, und sollt' mein*
ar - dour of a boy - ish pas - sion, And tho' my

On. *Le - bens - glück auch en - den, sollt' fal - sche*
fol - ly should de - stroy me, Tho' false, de -

On. *Hoff - nung mich ver - blen - den, ich schlürf' das*
lu - sive hopes de - coy me, I'll quaff the

On. *Zau - ber - gift: Ver - lan - gen, mein*
poi - son - draft of pas - sion! My

poco animando

On. Traum - bild lockt mich fort und fort, und ü - ber -
vi - sion beck - ons me a - pace, And ev - 'ry -

On. all, an je - dem Ort ver - fol - get
where, in ev - 'ry place, I hear her

On. mich ihr Blick und Wort, sie nahm die See - le mir ge - fan -
voice, I see her face; Now let de - sire his shackles fash -

(Onégin goes off. The dance begins again)

On. genl
ion!

Allegro vivace ($\text{♩} = 160$)

ff

First system of musical notation, featuring a treble and bass clef. The music includes a repeat sign and a dynamic marking of *mf*.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings of *f*, *p*, *mf*, and *f*.

Third system of musical notation, featuring a treble and bass clef. It includes first and second endings marked with '1.' and '2.', and dynamic markings of *p*, *f*, and *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff*.

Seventh system of musical notation, featuring a treble and bass clef. It concludes with the instruction "(Curtain)".

Second Tableau

Nº 22. Final Scene

„O, bang' ist mir um's Herz“

(Reception-room in Prince Gremin's house)

Moderato (♩=100)

Fl.
Cl.
p Viol. pizz.

Fl.
Cl.

Basn.
Fl.
Basn.

riten. Fl. **Meno** (♩ = 88)
Ob.
p Cello

Ob. *p*

Fl.
Cl.
Ob.

First system of musical notation, piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a rhythmic pattern of eighth notes with slurs. The left hand provides a harmonic accompaniment. The instruction *cresc. poco a poco* is written below the staff.

Second system of musical notation, piano accompaniment. Similar to the first system, it continues the piano accompaniment. The instruction *Ob.* is written above the right-hand staff.

Third system of musical notation, piano accompaniment. The instruction *cl. stringendo* is written above the right-hand staff, and *cresc.* is written below the left-hand staff.

Più mosso (♩ = 104)

Fourth system of musical notation, piano accompaniment. The tempo is marked *Più mosso*. The instruction *f cresc.* is written below the left-hand staff, and *mp cresc.* is written below the right-hand staff.

Fifth system of musical notation, piano accompaniment. This system continues the piano accompaniment with a dense texture of chords and rhythmic patterns.

(Curtain rises)

Sixth system of musical notation, piano accompaniment. The instruction *ff* is written below the left-hand staff, indicating a fortissimo dynamic.

(Tatjana in a rich morning costume, holding a letter in her hand)

Seventh system of musical notation, piano accompaniment. This system concludes the piano accompaniment on the page.

Moderato assai (♩ = 92) Tatjana

T. O, bang' ist mir um's Herz, heut'
Oh, fear is in my heart! To

T. kommt O - ne - gin! Auf's Neu gilt's, kãm - pfen für den kaum er - rung'nen
see O - né - gin! Once more to strug - gle for my bare - ly won con -

Ob.
Cl.
mf
Bssn.

Andante (♩ = 69)

T. Frie - den. O, wie sein Feu - erblick die See - le mir be - wegt,
tent - ment. O, how his glance of fire has har - row'd up my soul!

Viol.

T. qual - vol - les Seh - nen sich im ban - gen Her - zen regt!
Pain - strick - en long - ings thro' my tor - tured bo - som roll!

Ob.
Cl.
Bssn.

Moderato assai (♩ = 92)

T. Als wär' ich wie - der das Mäd - chen je - ner
As tho' the girl, yes, the days might be re -

Ob.
Cl.
mf Viol.

T. Ta - - ge, als ich zum er - sten Mal ihn
 turn - - ing, The days when first I saw the

Basn.

(weeps) **Allegro non troppo** (♩ = 108)

T. sah, um den ich kla - - ge!
 one for whom I'm yearn - - ing!

Horn

Basn.

(Onégin appears at the door, where he stands for a while, looking passionately at the still weeping Tatjana. He hurries to her and falls at her feet; she regards him without anger, and then motions him to rise)

Tatjana **Meno mosso Moderato** (♩ = 88)

T. Ge-nug nun, bit-te, steh'n Sie
 E-nough now. Will you please to

T. auf; ganz of-fen will ich mich er-klä-ren! O-ne-gin,
rise? I shall be plain, re-ly up-on it! O-né-gin,

T. den-ken Sie der Zeit, als in dem Gar-ten ich, be-reit den
call to mind the day, When I was stand-ing in dis-may To

T. Schicksals-spruch ge-spannt zu hö-ren, vor Ih-nen hül-fe-su-chend
hear you pass your sen-tence on me, On me, who came for help to

T. stand.
you. Onégin

on. Er-barmen! O so habt Er-barmen! Ein Irr-thum war es!
Have pit-y! Oh, I pray, have pit-y! 'Twas madness, fol-ly!

(Tatjana wipes away her tears and motions
to Onégin not to interrupt her)

On.

Welch' harte Strafe!
I now am punished!

T. *p* **Tatjana** *Andantino* (♩ = 80)

Ich stand in mei-nen Blü-then-jah-ren, ich lieb-te
I came in all my youth and beau-ty, I loved you

p

T. Sie mit ganzer Glut, und ach, was muss-te ich er-fah-ren?
then with all my soul, And oh, what was't my fate to suf-fer?

T. *poco riten.* *a tempo*

Sie stiessen mich mit kal-tem Blut hin-weg von sich, zu schlicht war
You turn'd me off with cool con-trol A-way from you; too poor and

poco riten. *a tempo* Fl. *dolce*

T. *poco animando*

Ih-nen mein harm-los kind-lich Herz er-schienen! Ja ja, Eu-
meagre You deemed my child-ish heart so ea-ger! Yes, yes, Eu-

poco animando
poco cresc.

T. gen, Sie wa-ren hart! Jetzt a-ber- Gott, mein Blut er-starrt,
gene, you were se- vere! To- day, tho'- God, I shudder here,

a tempo
T. denk' ich des Worts aus Ih-rem Munde und Ih-res kal-ten Blicks!
When I re-call those words so qui-et, and your un-feel-ing look!

a tempo

Più mosso (♩ = 100)

T. Doch Sie klag'ich nicht an. Sie thaten wie ein Eh-ren-
But blame I nev-er can, You act-ed like an up-right

T. mann in je-ner Stunde, Sie zeigten sich mir ehr-lich
man, I don't de-ny it. You told me then the honest

riten. Moderato assai (♩ = 88)

T. wahr; wie kalt ward da-mals ich be-han-delt, weil
truth, How-ev-er cold-ly I was treat-ed; A

riten. Viol. *p* Ob.

Più mosso (♩ = 108)

T. mich die Welt noch nicht ge-schätzt. Bin an-ders ich denn nun? ver-
world that will no peace al-low, Has but your way with me re-

Viol. Cl.

(with spirit)

T. wan-delt? Wa-rum ver-fol-gen Sie mich jetzt? Weil
peat-ed! But why do you pur-sue me now? Be-

Viol. Viol. Cl.

cresc.

T. ich mit Glanz und äussrer Eh-re nun in der grossen Welt ver-
cause with pomp and show a-round me In high so-ci-e-ty you've

p cresc. Viol. *poco cresc.*
Ob. Bsn. Cl.

ff Come prima (♩ = 88)

keh-re? Weil mein Ge-mahl mich reich ge-macht? Weil er ver-wun-det in der
found me? Be-cause my husband's made me rich?— Or wound received, because of

scen *do* *mf* Horns

Schlacht und mich mit ihm der Hof des-we-gen aus-zeichnet? Ist es nicht viel-
which Both him and me the court and na-tion Have hon-ored? May it ra-ther

Più animato (♩ = 108)

mehr weil in der grossen Welt sich eh'r Tri-um-phe zu ver-breiten
be Be-cause in good so-ci-e-ty A man may win great rep-u-

f *Wind* *riten.*

pflügen, zur Schmach der Frau, und Sie das reizt, Ihr Herz nach
ta-tion Thro' wo-man's shame, and you de-sire To such dis-

Onégin

T.
On.

solchem Ruhme geizt? Ach! — O Himmel! Es
 tinction to as-pire? Ah! — O heaven! It

stringendo molto

Str.

Adagio con moto (♩ = 63)

(passionately)

On.

scheint mein Fle-hen Ih-ren Zorn zu we-cken! Ihr strenges Au-ge mag viel-
 seems my pleading stirs your in-dig-na-tion! With those stern eyes perhaps you

Viol.

Horns

On.

leicht — nur Falsch - - heit, Heu-che-lei ent-
 see — But base - - - ness and dis-sim - u -

Fl.

Cl.

On.

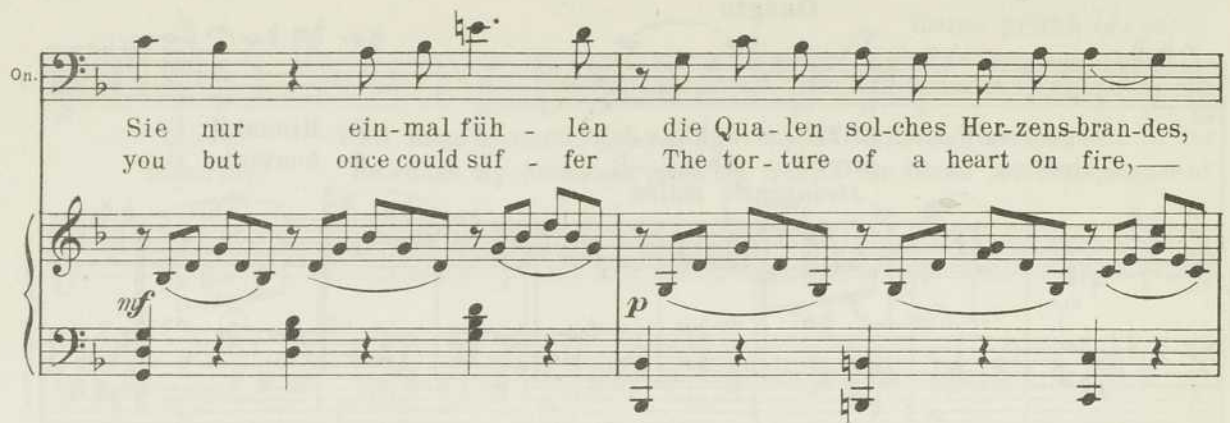
de-cken, wo ich mich, wie ich bin, ge-zeigt. — O könn-ten
 la-tion, Where I have shown the truth in me! If on-ly

Ob.

Basn.

Fl.

Cl.

On. 

Sie nur ein-mal füh - len die Qua - len sol - ches Her - zens - bran - des,
 you but once could suf - fer The tor - ture of a heart on fire, —

mf *p*

On. *cresc.* 


wo nichts mir bleibt mein Blut zu küh - len als kal - te Grün - de des Ver -
 Where life has no cool draught to of - fer Save what cold rea - son would re -

Poco più animato

On. *f* 

stands, zu Ih - ren Fü - ssen zu ge - ste - - hen, was qual - voll
 quire! Be - fore your feet I would un - cov - - er The pain that

cresc. *p*

On. 

auf dem Her - zen liegt, mich aus - zu - kla - gen, aus - zu -
 robs my heart of ease, And pour my trou - bles, weep my

f

*riten.*Andante ($\text{♩} = 72$)

On. *wei-nen, die Lip-pen an ihr Knie ge - schmiegt!*
heart out, My fore-head sunk up - on your knees!

Str. *riten.* *p*

T. Tatjana Onegin

On. *Ich wei - ne!* *Thrä-nen, rei-ne Per-len weih't meinen*
I weep, too. *Tear-drops pure as pearls, to bless my*

On. T. *Lei-den dein Er-bar - men!* *Ach,*
sor-row and your pit - - y! *Ah!*

riten. *riten.* *mf* *p*

Tatjana *riten.*

Adagio, quasi largo ($\text{♩} = 58$)

T. *wie war einst das Glück so na - he, so na - he, so*
Hap - pi - ness was once so near us, so near us, so

Str. *p* *p*

T. na-he! wie war einst das Glück so na-he, so
 near us! Hap - pi-ness was once so near us, so

On. *f*

Ach, wie war einst das Glück so na-he, so
 Ah! Hap-pi-ness was once so near us, so

p

T. *f* na-he, so na-he, ach, so — nah! Anders hat das Schicksal es ge-
 near us, so near us. Ah! so — near! Oth-er-wise wrought des - ti - ny for

On. *f*

na-he, so na-he, ach, so — nah!
 near us, so near us. Ah! so — near!

pp *f*

L'istesso tempo

T. *Molto più mosso* (*d = 88*)
 fügt! Un-wi-der-ruf-lich — ich bin ge - bunden, Ih-re Pflicht ist's jetzt, zu
 us! Beyond re - call — I now am wedded, You must go, it is your

mf *cresc.*

geh'n, mich zu ver-lassen.
duty to go and leave me! **Onégin**

Wir sollten uns trennen? Ich soll jetzt gehen? Nein!
We must then be parted? And I must leave you? No!—

Adagio con moto ($\text{♩} = 63$)

p (with much expression)

Nein! Ih-nen stets zur Sei-te steh'n, ge-hor-sam fol-gen Ih-ren
No! Ev-er-more to be with thee, To be thy slave, what-e'er thou

Win-ken, den hol - den Mund, das Lächeln
ask me. Thy per - fect mouth, thy smile to

seh'n, in Ih-rem An-blick zu ver-sin - ken und all' den
see, Here in thy glanc-es aye to bask me, To see the

cresc.

On. *mf* *p*

Zau-ber zu ver-steh'n, solch bren - den-der Voll-kom-men-heit, —
 ma - gic, day by day, Of thy be-wil-d'ring love - li - ness; —

(with growing passion he falls on his knees before her and seizes her hand)

On. *cresc.* *pp cresc.*

vor Lie - bes - qual und Seh-n-sucht zu ver - geh'n, —
 Of love's dis - tress and long - ing waste a - way, —

On. *f* *Poco più animato*

zu ster - ben, das ist Se - - - - - lig keit, —
 And die, ah, that were joy — in - deed, —

On. *f* *p riten.*

das — ist Se - lig - keit und Glück und ew'-ger Frie - -
 that — were hap - pi - ness and joy and peace for ev - - -

Andante molto mosso (♩ = 80)

(Tatjana, frightened, withdraws her hand)

T. *Tatjana* *f con anima*

O - ne - - - gin, wenn in Ih - rem Her - zen
O - né - - - gin, if you have with - in you

den!
er!

Ob.
Cl.

Horns
Bssn.

p

T. Stolz und laut're Eh - re lebt - O - ne - gin!
an - y pride or hon - our left - O - né - gin!

Nein, Sie ver - las - sen kann ich nicht!
No, not to leave you, no, not that!

Viol.

mf

p

T. Ih - re Pflicht ist's jetzt, zu geh'n, mich zu ver - las - sen!
you must go, it is your du - ty! Go and leave me!

Nein, nimmer!
No, nev - er!

Viol.

Più mosso (♩ = 100)

f *p*

T. Was soll der Trug, was soll das Leug-nen? Ja, ich lie - be
 What use are lies; what use de-cep-tion? Yes, I love

Horns Fl. Cl. Ob. Str. Horns

mf *p*

Tempo I

(Tatjana, overcome with emotion, sinks on Onégin's bosom)

T. dich!
 you!

Fl. Ob. Cello

p *dolce*

(He takes her in his arms; she recovers herself and frees herself)

Onégin

Was sag-test du? welch Zau - ber - wort ent-floh den Lip - pen?
 What didst thou say? What ma - gic word by thee was spok - en?

Horn 7 Cl. marcato

p Cl. Bsn.

Tempo I

On. *accel.*

O Won-ne! Se - lig-keit! ach! so bist du Ta - tja - na
 O rap-ture! Joy of joys! Ah, now thou art once more Ta -

Viol. *p accel.* *mf*

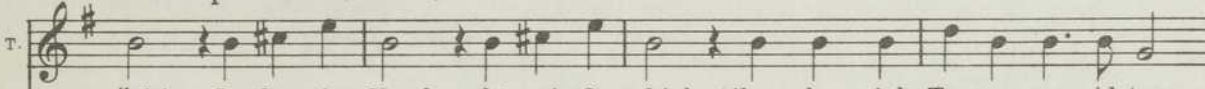
Tatjana


T. 
 Nein! nein! Ver - gangnes kehrt nicht mehr zu -
 No, no! We can no more bring back the

On. 
 wie - der!
 tjá - na!

f Wind 
 Str. 

Molto più vivo (♩ = 108)

T. 
 rück! In Gremins Hand ruht mein Ge - schick, ihm schwur ich Treu - e am Al - tar,
 past! With Gremin now my lot is cast; Ah, to be true to him I swore,

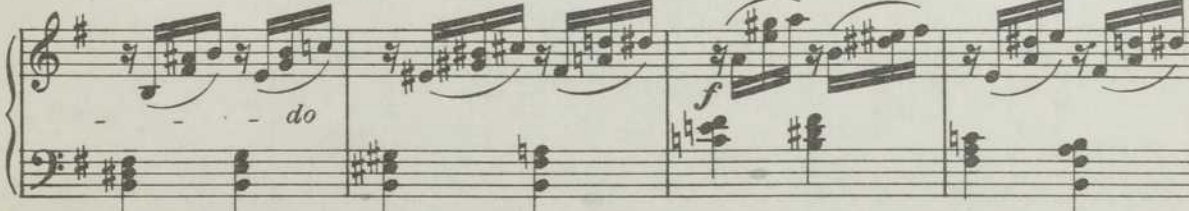
f 

Allegro moderato (♩ = 120)

(She tries to go away, but sinks down overcome)

T. 
 ich will sie hal - ten im - - mer - dar.
 True will I be for ev - - - er - more!

ff 
p cre - - scen -

f 
 - - do

(kneeling before her; passionately)

Onégin

On. Heiss' mich nicht geh'n, folg' Bid me not go; con -

dei-nem Her-zen, das nur für mich in Lie-be schlägt! sent to fol-low Thy heart, that beats for me in love!

Dein Le-bens-glück wirst du ver-scher-zen, wenn dich mein All joys of life by thee are for-feit, If these my

Fle-hen nicht be-wegt! Der uns ver-eint in schön-er plead-ings can not move. Chance brought us near in hap-pier


Zeit, — der Zu-fall liess mich einst ent-de-cken, dass days, — That chance once led me, to dis-cov-er That

p

Cello Bssn.

On. 

ich ein Fünkchen Zärt-lich - keit _____ ver - mocht' in
I might have the pow'r to raise _____ Some spark of

On. 

dei-ner Brust zu we - cken! So lass uns bei - - de
pas-sion as your lov - - er! On this then we shall

On. 

dar-an glau-ben, kein Wahn soll uns die Frei-heit rau-ben!
place re - li - ance, To emp - ty night - mares bid de - fi - ance!

On. 

Es hält kein Band _____ dich mehr zu - rück, ent -
There are no bonds _____ to tie thee down, Do

p cresc.

Tatjana Andante molto mosso ($\text{♩} = 80$)

ff con tutta forza

riten. O Gott! er -
O God, give

sa - ge nicht dem höch - sten Glück!
not our tru - est joy dis - own!

f riten. Moderato assai ($\text{♩} = 80$)

hö - re du mein Fle - hen,
ear to my pe - ti - tion, *ff* ver - lei - he du mir Muth und
And send me strength to win this

Nein, verstoss mich nicht, du musst mir fol - gen!
Nay, repulse me not, thou must come with me!

mf *cresc.*

Kraft, lass mich im Kampf nicht un - ter - ge - hen, im
fight, And save, ah, save me from per - di - tion, In

Nur an mei - ner Sei - te
Hence - forth close be - side me

Allegro moderato

T. Kam - pfe mit der Lei - den - schaft! Noch treibt's mich
bat - tling with my pas - sion's might, That makes me

On. füh - ret dich dein Pfad! Komm, ver - lass dies Haus,
leads the way for thee! Come, for - sake this house!

Allegro moderato (♩ = 120)

cresc.

T. sei - - nem Wort zu lau - schen, das mir in's Herz so glü - hend
glad to hear him plead - ing, That like a fire with - in me

On. zur Ein - samkeit, fern von der Welt da lass uns flieh'n!
to sol - i - tudes, far from the world, let us be gone!

f

T. dringt, — das mich mit Wun - der - macht be - zwingt,
dwells, — And with a won - drous pow'r com - pels

On. O sto - sse mich nicht kalt zu - rück, du
Re - fuse me not, re - pel me not, Thou

f

stringendo un poco

T. die See-le, ohn-mächtig, ver-lo-ren, muss sich da-von be-
 A spir-it dis-tract-ed, de-feat-ed, of all things else un-
 On. lieb-st mich, du lieb-st mich, und mir zu fol-gen heisst dich das Ge-schick, sei
 lov'st me, thou lov'st me, And now to fol-low me must be thy lot! Be

string. poco

mf *f*

Pochissimo meno

T. rau - - - - - schen! Eu - gen, Er - -
 heed - - - - - ing. Eu - gene, have
 On. (Onégin endeavours to draw Tatjana to him; she tries to
 free herself but her strength fails her)

mein, auf e - - wig mein!
 mine, for ev - - er mine!

Pochissimo meno (♩ = 108)

ff

T. bar - men! Er - bar - - - - men!
 pit - y! Have pit - - - - y!

On. Nein, nie - mals! nein!
 No, nev - er! No!

T.  O Gott, ich bin ver -
O God, I am un - -

On. 

Ach, Ta-tja - na, hö - re mich!
Ah, Ta-tjá - na, list to me!



T.  lo - ren!
done!—

On. 

ich lie - be dich, ich lie - - be dich!
I love thee!— I love ——— thee!



T.  Ach, we - he mir!
Ah, woe is me!

On. 

Ich lie - - - be
I love ———



T. *fff*
 Leb' wohl auf
 Fare - well for

On.
 dich!
 thee!

T.
 e - - - wig!
 ev - - - er!

On.
 (Onégin stands a moment overcome with de-
 spair)

Du bist mein!
 Thou art mine!

On.
 Verschmäht, ver-sto-ssen! o welch' har - - tes
 Re-pulsed, dis-honoured! O, how hard - - a

riten.

fff

Vivace (♩ = 144)
 (He rushes off)

On.
 Loos!
 fate!

(Curtain)

a tempo



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