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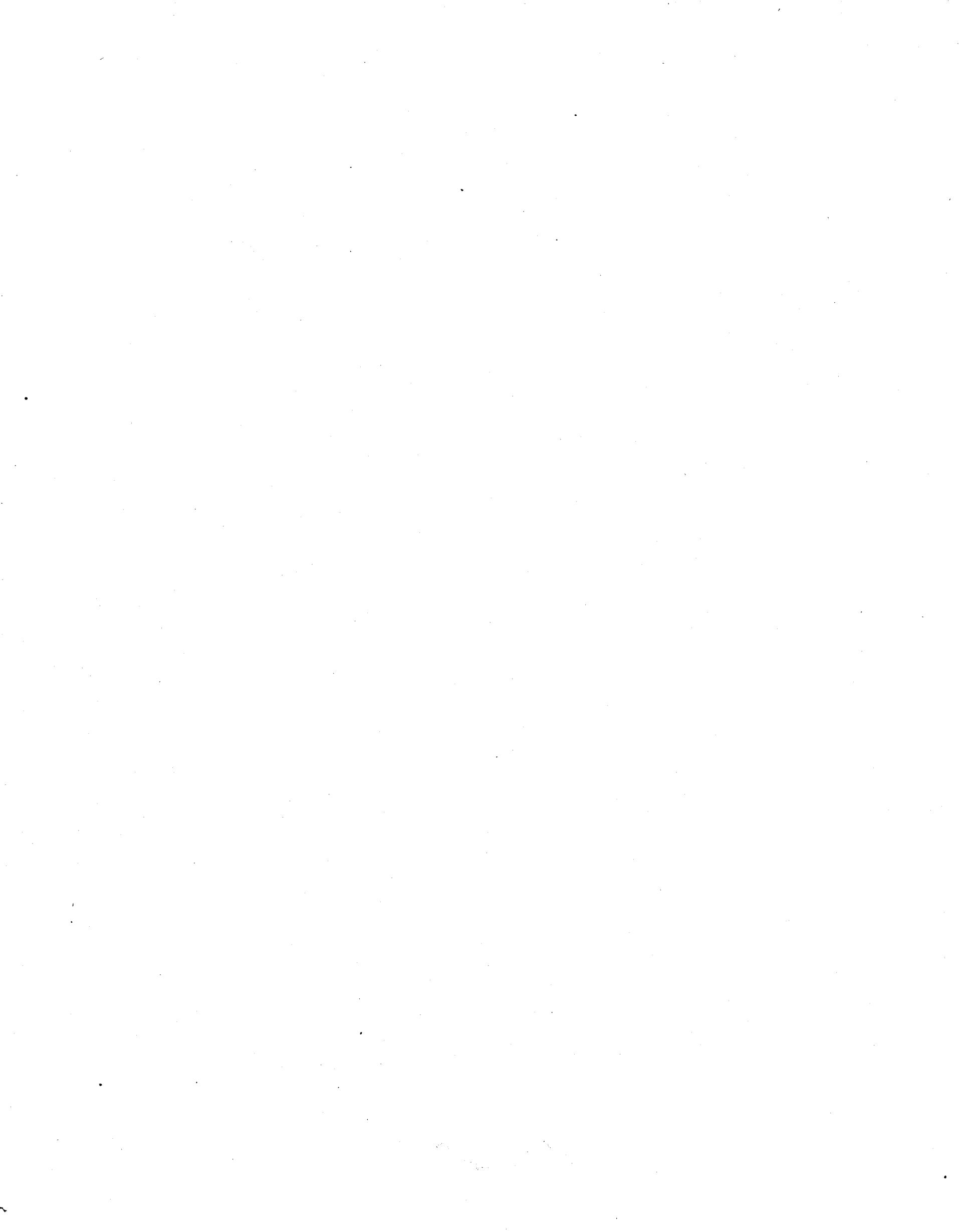
Д.ГЛАЗЧНОВЪ

М8ЗЫКА Къ ДРАМЪ

К.Р.

ЦАРЬ ІУДЕЙСКІЙ

СОЧ. 95.

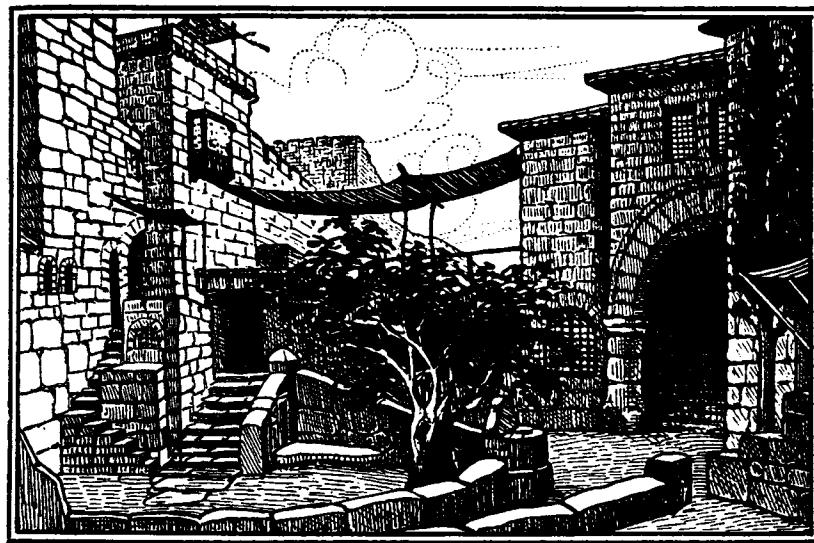


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A. Glazounow

Droits d'exécution réservés
Propriété de l'éditeur pour tous pays
M. P. Bélaïeff
1915.
Dépôt général chez J. Jurgenson
Pétrograd, Morskaya 9

Musique pour le Drame
de
C.R.
LE ROI DES JUIFS
op. 95.



Réduction pour piano à 4 mains
par A. Winkler

C

3146.

M
208
G 553 R

Printed in USSR
(Russia)



Программа музыки.

I.

Вступлениe, сливающееся съ началомъ первого дѣйствія (входъ Христа въ Іерусалимъ). Діатоническая унисонная тема, характеризующая кроткій образъ Христа, положенная въ основаніе всего сочиненія, нарастаетъ и приводить почти къ кульминаціонному пункту развитія. За сценой, вслѣдъ за послѣдними аккордами вступленія, слышатся восторженные возгласы хора:

Благословенъ Давидовъ сынъ!
Осанна!
Осанна! Царь Израилевъ, грядущій
Во имя Господа!
Осанна въ вышнихъ!
Благословенъ нашъ Царь!
На небѣ миръ,
И слава въ вышнихъ!

Процессія Христа со слѣдующей за нимъ толпой постепенно удаляется. Музыка, рисуя эпизоды первого дѣйствія (опасенія приверженцевъ Христа, заговоръ фарисеевъ), замираетъ.

II.

Пѣснь учениковъ Иисусовыхъ. Хоръ а cappella для мужскихъ голосовъ.

О, Господи! Боже спасенья,
Къ Тебѣ я взываю съ мольбой,
И жаркія сердца моленія
Всегда и вездѣ предъ Тобой;
И днемъ, и въ ночное молчанье
Возносятся къ небу они.
О, Боже, въ отвѣтъ на стенанье
Ты ухо Твое приклони!
Во злѣ находилъ я усладу,
Душа истомилась моя,
Я жизнью приблизился къ аду,
Страшитъ меня ярость Твоя.

Во рву, въ преисподней лежу я,
И смертная сѣнь надо мной,
И, мучась во тьмѣ и тоскуя,
Къ Тебѣ я взываю съ мольбой.
Ты вѣдаешь, какъ я страдаю:
Готовы глаза изнемочь,
Я руки къ Тебѣ воздѣваю,
О, Боже, весь день и всю ночь.
Услышь этотъ вопль и моленія,
Я нищъ, о Господь, предъ Тобой.
О, Боже мой, Боже спасенья,
Къ Тебѣ я взываю съ мольбой!

(Д. I. явл. II).

III.

Антрактъ ко второму дѣйствію „У Пилата“. Музыка, рисующая картину спокойнаго римскаго величія. Въ частности она характеризуетъ образы Пилата, Прокулы и ихъ рабовъ Ліи и Александра.

IV.

Трубы левитовъ.

Солнце взошло. Слышны доносящіеся изъ храма звуки трубъ левитовъ.

V.

Заключеніе второго дѣйствія. „Пусть кровь Его на насъ и дѣтяхъ нашихъ“.

VI.

Антрактъ къ 1-й картинѣ третьяго дѣйствія. Судъ надъ Христомъ и шествіе на Голгоѳу.

VII.

Антрактъ между 1-й и 2-й картинами третьяго дѣйствія.

Продолженіе шествія на Голгоѳу. Надвигается тьма. Доносятся отзвуки пира во дворѣ Пилата.

VIII.

Пляска сирійскихъ рабовъ и рабынь, прерываемая ослѣпительной молніей и оглушительными ударами грома. Подземный гулъ. Землетрясеніе. Танцующіе съ раздирающимъ воплемъ убѣгаютъ. Порывъ завывающаго вѣтра. Огни гаснутъ. Непроницаемый мракъ. Долгое мертвое молчаніе. Потомъ сразу яркій дневной свѣтъ.

IX.

Антрактъ къ четвертому дѣйствію.

Пасхальная ночь. Отовсюду приходятъ вѣсти о совершившемся чудѣ.

X.

ПАСТУШЕСКАЯ СВИРЪЛЬ.

...Но чу! Свириль пастушья...
То стадо гонить за городъ пастухъ.
Ахъ, какъ люблю я эти звуки! Въ пору
Безоблачнаго дѣтства переносять
Они меня. Когда свириль я слышу,
На память мнѣ приходить ночь одна
На родинѣ моей. Обѣ этой ночи
Ребенкомъ малымъ слышала нерѣдко
Я пастуховъ безхитростную повѣсть....
Они ночную стражу содержали
У стада. Ангель имъ предсталъ; и слава
Господня осіяла ихъ. И страхъ
Напалъ на пастуховъ. И ангель Божій,
Ихъ ободряя, молвилъ имъ: „Не бойтесь!

Великую я возвѣщаю радость
И вамъ, и людямъ всей земли: родился
Спаситель вамъ. И вотъ вамъ знакъ: въ пещерѣ
Найдете вы Младенца въ пеленахъ;
Онъ въ ясляхъ возлежитъ“. И появилось
На небѣ много ангеловъ святыхъ;
Они взвывали: „Слава въ вышнихъ Богу,
Миръ на землѣ, благоволеніе людямъ!“
— И смолкло все, и въ небѣ свѣтъ погасъ,
И ангель Божій отлетѣлъ. По слову
Его они пошли и увидали
И ясли, и спленатаго въ нихъ
Прекраснаго Младенца Іисуса,
И радостную Мать Его, Марію.

(Іоанна. Д. IV. Явленіе 7).

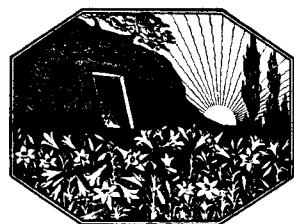
XI.

ПѢСНЬ ПСАЛМОПѢВЦЕВЪ.

Тебъ, Воскресшему, благодаренье!
Минула ночь, и новая заря
Да знаменуетъ міру обновленье,
Въ сердцахъ людей любовию горя...
Хвалите Господа съ небесъ
И пойте непрестанно:
Исполненье міръ Его чудесь
И славы несказаний.
Хвалите, сонмъ безплотныхъ силь
И ангельскіе лики:
Изъ мрака скорбнаго могиль
Свѣтъ возсияль великий.

Хвалите Господа съ небесъ,
Холмы, утесы, горы!
Осанна! Смерти страхъ исchezъ,
Свѣтлѣютъ наши взоры...
Хвалите Бога, моря даль
И океанъ безбрежный!
Да смолкнутъ всякая печаль
И ропотъ безнадежный!
Хвалите Господа съ небесъ
И славьте, человѣки!
Воскресъ Христосъ! Христосъ Воскресъ!
И смерть попралъ на вѣки!

(Д. IV, явл. 13, 14).



Programme de la musique.

I.

Introduction jointe au commencement du premier acte (entrée du Christ à Jérusalem). Le thème diatonique à l'unisson, qui est le thème fondamental de la composition, caractérise la douce image du Christ, se développe et arrive presque au point culminant. Dans les coulisses, après les derniers accords de l'introduction, se font entendre les cris de la foule en liesse:

Béni soit le fils de David!
Hosanna!
Hosanna! Le Roi d'Israël,
Qui vient au nom de Dieu!
Hosanna dans les cieux!
Béni soit notre Roi!
Au ciel c'est la paix
Et la gloire dans les cieux!

La procession du Christ avec la foule, qui l'accompagne, s'éloigne peu à peu. La musique, qui représente différentes épisodes du premier acte (inquiétude des disciples du Christ, complot des pharisiens) s'éteint.

II.

Chant des disciples de Jésus. Chœur a cappella pour voix d'hommes.

Oh! Seigneur, Dieu du salut,
C'est Toi que j'implore,
A qui j'apporte toujours et partout
Mes prières ardentes;
Le jour et dans la nuit silencieuse
Elles montent vers Toi au ciel.
Oh! mon Dieu, prête oreille
A mes gémissements.
Du mal j'étais épris
Mais mon âme est brisée,
Ma vie approche l'enfer
Et je crains Ta colère.

Au fond de l'abîme profond
J'attends la mort
Et dans mon cruel désespoir
C'est Toi que j'implore.
Tu sais comme je souffre:
Je sens que je m'en vais
Et je lève vers Toi mes mains,
Oh! Seigneur, nuit et jour.
Entend ce cri de détresse,
Un mendiant est devant Toi.
Oh! mon Maître, Dieu du salut,
Je T'implore, je Te supplie!

(Acte I, scène II).

III.

Entr'acte du deuxième acte „Chez Pilate“. La musique représente la grandeur calme romaine. En particulier, elle caractérise Pilate, Procula et ses esclaves Lia et Alexandre.

IV.

Les trompettes des lévites.

Le soleil est levé. Du fond du temple on entend sonner les trompettes des lévites.

V.

Fin du deuxième acte. „Que son sang retombe sur nous et sur nos enfants“.

VI.

Entr'acte du premier tableau du troisième acte. Jugement du Christ et le chemin de la croix.

VII.

Entr'acte du 2-ème tableau du troisième acte.

Suite du chemin de la croix. Commencement des ténèbres. On entend au loin les échos de la fête au palais de Pilate.

VIII.

Danse des esclaves syriens, interrompue par un éclair fulminant et de violents coups de tonnerre. Grondement souterrain. Tremblement de terre. Danseurs et danseuses s'enfuient en poussant des cris de terreur. Gémissements de la tempête. Les feux s'éteignent. Ténèbres complètes. Long silence de mort. Ensuite subitement jour éblouissant.

IX.

Entr'acte du 4-ème acte. Nuit de Pâques. De toutes parts arrive la nouvelle du miracle accompli.

X.

MUSETTE DU BERGER.

Tiens! La musette du berger...
Il mène le troupeau aux champs.
Ah! Que j'aime cet air, qui me transporte
Au temps heureux de l'enfance.
Quand j'entends la musette,
Il me revient le souvenir d'une nuit
Dans mon pays. Tout jeune enfant
Souvent j'ai entendu de nos bergers
Le simple récit de cette sainte nuit.
Une nuit, lorsqu'ils gardaient leur troupeau,
Un ange leur apparut
Et la gloire lumineuse du Seigneur les entoura.
Ils eurent peur, mais l'ange de Dieu
Leur dit, les calmant: „Ne craignez rien!

Je vous annonce une joie immense,
A vous ainsi qu'à tous les hommes sur terre,
Votre Sauveur est né. Voici le signe:
Vous trouverez l'Enfant dans une caverne
Emmailloté et couché dans une crèche.“
Et au ciel parurent des anges sans nombre,
Qui chantaient: „Gloire à Dieu des cieux,
Paix sur terre et joie aux hommes!“
Et tout se tut, la lumière s'éteignit
Et l'ange de Dieu s'envola. Suivant sa parole
Ils se mirent en route et ils virent
La crèche, le bel Enfant Jésus
Emmailloté et Son heureuse Mère Marie.

(Jeanne, Acte IV, scène 7).

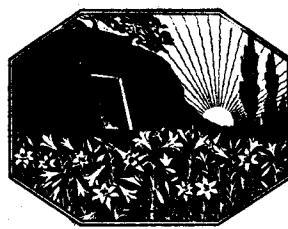
XI.

PSAUME DES CROYANTS.

Grâce à Toi, Ressuscité!
Après la nuit une aube nouvelle
Apporte au monde le renouveau
Et de l'amour le feu sacré.
Louez le Seigneur au ciel,
Chantez l'hymne éternel,
Le monde est plein de Ses miracles
Et de Sa gloire infinie.
Louez votre Seigneur, nuées d'anges
Et toutes les forces mystérieuses:
Des ténèbres profondes de la tombe
Une grande lumière apparut.

Louez le Seigneur des cieux,
Les monts, les rochers et les vallées!
Hosanna! L'horreur de la mort n'est plus,
Nos regards se sont rassérénés.
Louez le Seigneur, mer profonde
Et océan immense!
Toute douleur est consolée.
Toute plainte est arrêtée!
Louez Dieu, le Tout-Puissant,
Tous, hommes, femmes et enfants!
Le Christ est ressuscité,
La mort est terrassée!

(Acte IV, scène 13, 14).



Царь Іудейскій.

I. Вступлениe и хоръ.

Introduction et Choeur.

Introduction und Chor.

А. Глазуновъ, Op. 95.
Перевож. А. ВИНКЛЕРА.

Andantino. ♩ = 44-52.

I. Вступлениe и хоръ.

Introduction et Choeur.

Introduction und Chor.

A. Glazounow, Op. 95.

Réduction par A. WINKLER.

Andantino. $\text{♩} = 44 - 52.$

Primo.

Secondo.

Viol.

Viol.

Fl.

Cl.

Viol.

Fl.

dolce

1

 mf
Qu. p

2

mf

 p

3

 mf
Qu. p p

3

Ob.

Cl.

Secondo.

Viol.

più piano

dim.

mf

più piano

dim.

mf

p

mf

mp

Primo.

7

Musical score for piano, Primo part, measures 7-12. The score consists of six staves of music. Measure 7 starts with a dynamic *mf*. Measure 8 begins with *(ôtez)*. Measure 9 starts with *mp*. Measure 10 is marked with a square containing the number 4. Measures 11 and 12 are marked *più piano* and *dim.* Measure 13 is marked with a square containing the number 5. Measure 14 starts with *mf*. Measures 15 and 16 are marked *più piano* and *dim.* Measure 17 starts with *mf* and ends with *p*. Measure 18 starts with *mf* and is labeled *Viol. cantabile*. Measure 19 ends with *p*.

Secondo.

7

p

f *Tr-ni*

Qu.

p

cresc.

f *Tr-bni.*

dim.

p

cresc.

f

p

mf *Arpa*

Cör. Fag.

p

Primo.

9

7

8

8

9

10 Allegro moderato. $\text{♩} = 112$.

Primo.

Allegro moderato. ♩ = 112.

Primo.

Allegro moderato. ♩ = 112.

11

Piano (p) cresc. Tr. Fl. Ob.

p cresc. sopra Cor. > > > >

p cresc. Cor. > > > >

f dim. mf f mf f

f mf f p cresc.

Secondo.

Animando..

sf *f*

Allegro.

13 *molto marcato*
ff *Tr.-ni.*

meno forte

Qu. *dim.* *poco a poco*

14

mf

dim. sempre

(sopra) *(sopra)* *poco a poco più*

p *pp*

dim. sempre

tranquillo

Ct. Fag.

p *pp* *p* *pp*

Primo.

13

Animando.

sf

f

Allegro.

[13] *> 3* *> 3* *> 3*

[14]

dim. poco a poco

mf

mp

p

pp

(sotto)

(sotto)

poco a poco più tranquillo

p

Fl.

Secondo.

Poco meno mosso. $\text{♩} = 112$.

15 Vcl.

dolce ed espress.

cl.

mp

pì piano

pp

16 Andante. $\text{♩} = 84$.

17

Vcl.

[15] Poco meno mosso. $\text{♩} = 112$. Cor. ingl.

The piano part starts with a dynamic **p**. The woodwind part begins with a melodic line, with the instruction *dolce ed espress.* A bracket connects this phrase to the piano's eighth-note pattern. The woodwind part concludes with a dynamic **(dtez)**.

The woodwind section continues with parts for **Ob.**, **Fl.**, and **Ci.**. The **Fl.** and **Ci.** parts play eighth-note patterns, while the **Ob.** part provides harmonic support. The dynamic **più piano** is indicated.

[16] Andante. $\text{♩} = 84$.

The piano part maintains a steady eighth-note pattern at **pp** dynamic. The bassoon part (**Ci. Fag.**) enters with a sustained note followed by a rhythmic pattern at a dynamic of **p**.

The piano part continues its eighth-note pattern. The violin part (**Viol.**) enters with a melodic line at a dynamic of **p**. Measure 17 ends with a dynamic of **p**.

The piano part continues its eighth-note pattern. The bassoon part (**Ci.**) enters with a melodic line at a dynamic of **p**.

II. Пѣснь учениковъ Іисусовыхъ.

Chant des disciples de Jésus.

Gesang der Jünger Jesu.

Andante. $\text{♩} = 66$.

(18)

Coro (a capella) p

p

p cresc.

f

1

1

II. Пѣснь учениковъ Іисусовыхъ.

Chant des disciples de Jésus.

Gesang der Jünger Jesu.

Andante. $\text{♩} = 66$.

18

p

Coro (*a capella*)
Solo

19

p

Solo

(ôtez)

Secondo.

Musical score for two voices (Soprano and Bass) and piano. The score consists of five systems of music. The first system starts with a bass clef, a key signature of two flats, and a common time signature. The vocal parts enter with eighth-note chords, followed by a piano dynamic of **f**. The second system begins with a soprano vocal entry. The third system continues with both voices and piano. The fourth system shows a piano dynamic of **p** and a crescendo marking. The fifth system concludes the section.

Continuation of the musical score. The vocal parts continue their entries, and the piano maintains its harmonic support. The dynamic **p** is indicated in the piano part, and a crescendo marking is present in the vocal line.

Continuation of the musical score. The vocal parts continue their entries, and the piano maintains its harmonic support. The dynamic **f** is indicated in the piano part, and a piano dynamic **p** is shown.

Continuation of the musical score. The vocal parts continue their entries, and the piano maintains its harmonic support. The dynamic **p** is indicated in the piano part, and a piano dynamic **f** is shown.

Continuation of the musical score. The vocal parts continue their entries, and the piano maintains its harmonic support. The dynamics **mf**, **p**, and **pp** are indicated in the piano part.

Primo.

19



M. 3146 B.

III. Антрактъ ко второму дѣйствію.

Entr' acte du deuxième acte.

Zwischenakt zum zweiten Akt.

20 Andante con moto. $\text{♩} = 88.$
 (Otez)

21

22 Cor.

23 Arpa
 mf

III. Антрактъ ко второму дѣйствію.

Entr' acte du deuxième acte.

Zwischenakt zum zweiten Akt.

[20] Andante con moto. $\text{♩} = 88$.**[21]**

Secondo.

24

p *espr.*

cresc.

f *Tr-ni.*

p sub. *cantab.*

f

p *pp*

24

p *espr.*

mp **mf**

25

f

Fl.
Cl.

cantabile

f **v**

26

p

pp

Secondo.

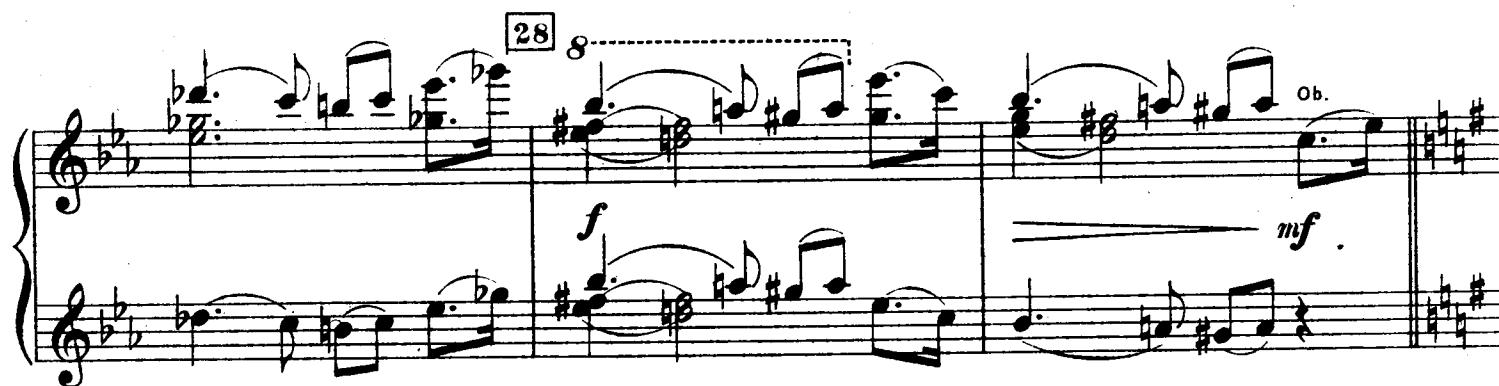
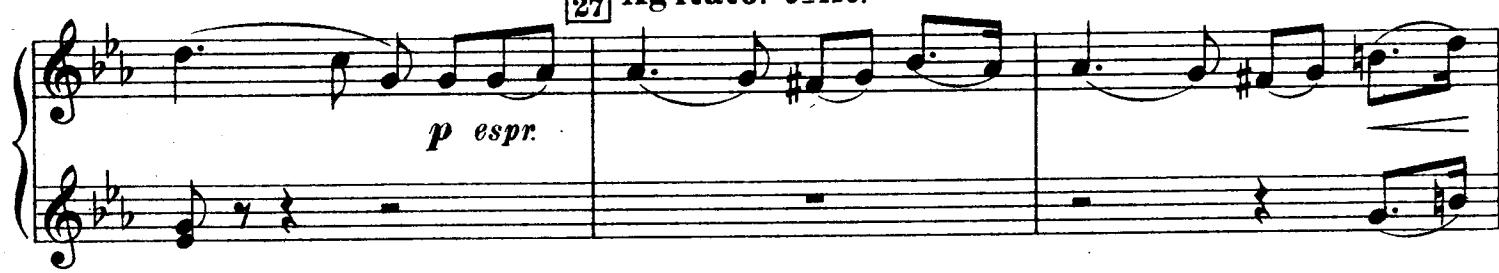
Agitato. $\text{d}=120$.

27

28

poco a poco più tranquillo

29

27 Agitato. $\text{♩} = 120$.*poco a poco più tranquillo*

29



Secondo.

Musical score for piano, Secondo part, measures 26-31. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Measure 26 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 27 begins with a piano dynamic (mf) followed by a forte dynamic (f). Measure 28 starts with a piano dynamic (p) followed by a forte dynamic (ff). Measure 29 starts with a forte dynamic (f). Measure 30 begins with a piano dynamic (mf espr.) followed by a forte dynamic (f). Measure 31 begins with a piano dynamic (p) followed by a forte dynamic (ff).

Primo.

27

Primo.

27

mf > p

cresc.

ff

f

sf mf espr.

30

31

II

Secondo.

poco sfp

32

Cor.

33

p

34

mp

mf

p

cantabile

Primo.

29

[32]

[33]

[34]

Tr.

Secondo.

Musical score for piano, Secondo part, measures 30-38. The score consists of two staves: treble and bass. Measure 30 starts with a dynamic *mf*. Measures 31-33 show eighth-note patterns with slurs and grace notes. Measure 34 begins with a dynamic *f*. Measures 35-37 are marked *tranquillo*, with measure 35 starting at *pp* and measure 37 at *mp*. Measure 38 ends with a dynamic *p*.

Measure 30: *mf*

Measure 31: Slurs, grace notes

Measure 32: Eighth-note patterns

Measure 33: Slurs, grace notes

Measure 34: *f*

Measure 35: *tranquillo*, *pp*

Measure 36: *mp*

Measure 37: *p*

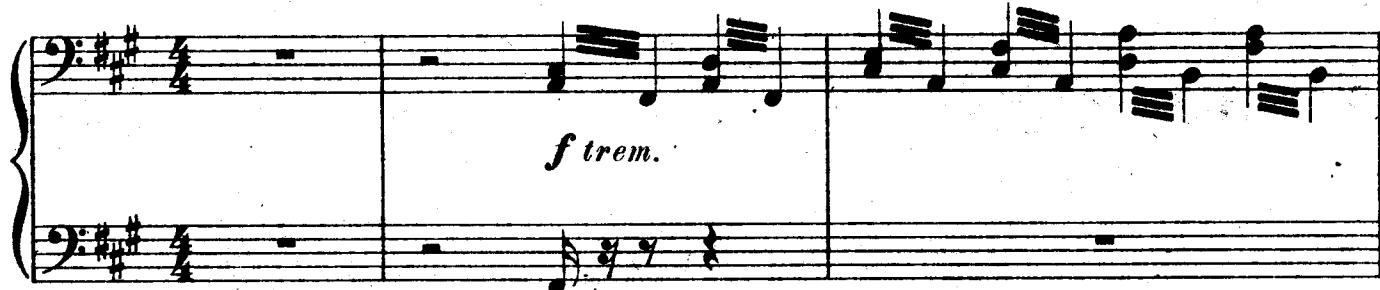
Measure 38: *p*

Musical score for Primo, page 31, featuring five staves of music. The score includes dynamic markings such as *mf*, *f*, *pp*, *mp*, *p*, and *rallent. poco*. Measure numbers 35 and 36 are indicated. The music consists of two treble staves and three bass staves, primarily in common time with some changes in tempo and dynamics.

IV. Трубы левитовъ.

Les trompettes des lévites.

Die Posaunenstöße der Leviten.

[37] Adagio. $\text{♩} = 58$.

Musical score for the second system of the trumpet section. The score consists of two staves in 4/4 time with a key signature of one sharp. The top staff starts with a sixteenth-note tremolo pattern followed by a crescendo symbol (>). The bottom staff starts with a rest. The instruction *dim.* is placed between the two staves. The top staff ends with a sixteenth-note followed by a sixteenth-note. The instruction *(sopra)* is placed after the end of the top staff's melody.

Musical score for the third system of the trumpet section. The score consists of two staves in 4/4 time with a key signature of one sharp. The top staff starts with a sixteenth-note followed by a sixteenth-note. The bottom staff starts with a rest. The instruction *p* is placed between the two staves. The top staff ends with a sixteenth-note followed by a sixteenth-note. The instruction *f* is placed after the end of the top staff's melody.

IV. Трубы левитовъ.

Les trompettes des lévites.

Die Posaunenstöße der Leviten.

[37] Adagio. ♩=58.

Cor. f

molto marcato

meno f

(ôtez)

(sotto)

(ôtez)

dim.

(ôtez)

p

sf

V. Заключение второго дѣйствія.

Fin du deuxième acte.

Schluss des zweiten Akts.

38 Andante sostenuto e pesante. $\text{♩} = 66$.

V. Заключеніе второго дѣйствія.

Fin du deuxième acte.

Schluss des zweiten Akts.

[38] Andante sostenuto e pesante. $\text{♩} = 66$.

The musical score consists of six staves of music for piano, arranged in two systems of three staves each. The top system begins with a treble clef, 3/4 time, and a key signature of one flat. The bottom system begins with a bass clef, 3/4 time, and a key signature of one sharp. The music is labeled with measure numbers 8 and 6. Various dynamics are indicated throughout the score, including forte (f), sforzando (sf), piano (p), and fortissimo (ff). Slurs and grace notes are also present.

VI. Антрактъ къ 1^й картина третьяго дѣйствія.Entr' acte du 1^e tableau du troisième acte.Zwischenakt zum 1^{en} Bild des dritten Akts.Allegro moderato. $\text{♩} = 100$.

39

40

41

VI. Антрактъ къ 1^и картина третьяго дѣйствія.Entr'acte du 1^e tableau du troisième acte.Zwischenact zum 1ⁿ Bild des dritten Akts.Allegro moderato. $\text{J} = 100$.

39

2 f 1

40

sf mf

41

Cor. Tr. ff

Secondo.

Primo.

Poco più mosso. $\text{♩} = 120$.

42

43

Tempo I.

44

Primo.

39

accele - rando poco

Poco più mosso. $\text{♩} = 120$.

8

42

p *cresc.*

sf *cresc.*

43

sf *cresc.*

44 *Tempo I.* *ob.*

p sub. cresc.

ff *sf* *mp esp.*
cl.

Secondo.

40

41

42

43

44

45

46

47

48

Musical score for orchestra, Primo part, measures 41-47. The score consists of five systems of music, each with two staves. Measure 41 starts with a forte dynamic. Measures 42-43 show woodwind entries with dynamic markings like *p*, *mf*, and *f*. Measure 44 features a bassoon solo. Measures 45-46 show a transition with dynamics *p*, *f*, *mf*, and *p*. Measure 47 concludes with a dynamic *sf*.

Primo.

41

Ob. Qu. Ob. Qu.

45

Ob. Qu. Tr. p f p

46

f Qu. mf Cor. p mf p

cresc. poco a poco

pesante

sf sf

Secondo.

47

Measures 47-48:

Orchestra: Bassoon (sf), Cello (una corda), Double Bass (cresc.).
Piano: Treble and Bass staves. Dynamics: f, Cor. dim.

Measure 49:

Orchestra: Bassoon (p), Treble (tre corde), Double Bass (f, sotto).
Piano: Bass staff.

Measure 50:

Orchestra: Bassoon (dim.).
Piano: Bass staff.

Measure 51:

Orchestra: Bassoon (mf, pizz.), Double Bass (mp, p).

Primo.

43

47

8

8

48

Andante. ♩ = 72.

49

mf *dim.* *p*
con ped.

50 *animando**cresc.*

poco a poco

f

51 *mf*

mp

p

Primo.

45

[49] Andante. ♩ = 72.

[50] *animando*

♩ = 80.

[51]

Viol.

Secondo.

52

53

54 *a tempo*

poco riten.

cl.

p espri.

Tr. n. con sord.

mp

3

riten.

p

Qu.

Fag.

p

p

mf dim.

3

3

Primo.

47

[52]

[53]

[54] *a tempo*

Tr. con sord.

mp

Secondo.

VII. Антрактъ ко 2^й картинѣ третьяго дѣйствія.Entr'acte du 2^{me} tableau du troisième acte.Zwischenakt zum 2.ⁿ Bild des dritten Akts.Andante sostenuto. $\text{♩} = 68$.Andante. $\text{♩} = 80$.

55 Tr-bni ***ff marcatoissimo***

56 ***f***

57 ***mf*** 3

58 ***f*** (sopra)

VII. Антрактъ ко 2^и картинѣ третьаго дѣйствія.Entr'acte du 2^{me} tableau du troisième acte.Zwischenakt zum 2ⁿ Bild des dritten Akts.Andante sostenuto. $\text{♩} = 63$.

55

Andante. $\text{♩} = 80$.

56

8

57

ff Cor.

58

(sotto)

Secondo.

pesante poco

Tr-bni

ff marcatissimo

[59] *Andante lugubre.* ♩ = 72

pp

[60] *Poco più mosso.* ♩ = 96

Banda *mf*

8

8

[59] Andante lugubre. $\text{♩} = 72$

[60] Poco più mosso. $\text{♩} = 96$

[61] **Tempo I.**

Poco più mosso.

[62]

[63] **Tempo I.**

Poco più mosso.

[64]

Tempo I. acceler.

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Primo.

53

[61] Tempo I.

Poco più mosso.

[62]

[63] Tempo I.

Poco più mosso.

[64]

Tempo I. acceler.

p

pp

mf

p

mf

p *p*

Secondo.

Poco più mosso.

65

66

67

pizz.

*Rit. **

sf — *p* *pp* — *p dim.*

m. d. *m. d.*

8 65

Poco più mosso.

8 66

dim.

67

mf

s.f. *p* *p*

s.f. *p* *p*

M. 3146 B.

Secondo.

Музыка за сценой.

Musique dans les coulisses.

Musik hinter der Bühne.

[68] Lento.

Arpa

ad lib.

VIII. Сирийская пляска.

Danse syrienne.

Syrischer Tanz.

Lento. $\text{♩} = 72$

69

Qu.

p

rallent.

Музыка за сценой.

Musique dans les coulisses. Musik hinter der Bühne.

[68] Lento.

Fl.
Cl.
p a piacere
Mezz.
ad lib.

VIII. Сирійская пляска.

Danse syrienne.

Syrischer Tanz.

Lento. $\text{♩} = 72$

Viol.
Ob.
p

rallent.

Viol.
Ob.
p

[70] *a tempo* ♩ = 84

[71]

Cor. marc.

cresc.

dim.

mf

dim.

p cresc.

dim.

Ped.

70 a tempo $\text{♩} = 84$

Fl. mp mp 3 3 3

f mp

Viol. p *cresc.* f 3

dim. mf dim. 3

Secondo.

72

73

74

Cor.

Primo.

61

Musical score for orchestra and piano, page 12, measures 72-74.

Measure 72: Violin 1 (top staff) plays eighth-note chords with dynamic *mf* and expression *espr.*. Violin 2 (second staff) plays eighth-note chords with dynamic *p*. Bassoon (third staff) plays eighth-note chords with dynamic *p*.

Measure 73: Violin 1 (top staff) begins with dynamic *f*, followed by sixteenth-note patterns with grace notes and trills (*tr*). Violin 2 (second staff) has a sustained note with dynamic *p*. Bassoon (third staff) continues eighth-note chords with dynamic *p*. Piano (bottom staff) provides harmonic support with sustained notes and eighth-note chords.

Measure 74: Violin 1 (top staff) continues sixteenth-note patterns with grace notes and trills (*tr*). Violin 2 (second staff) begins with dynamic *p*, followed by sustained notes and eighth-note chords. Bassoon (third staff) continues eighth-note chords with dynamic *p*. Piano (bottom staff) provides harmonic support with sustained notes and eighth-note chords.

Secondo.

p

mf

v

p *3*

mf

v *v* *v* *v*

dim.

p *3*

v *v* *v* *v*

f

dim.

mf *3* *3* *3* *3*

Animando poco.

Cor.

p *3*

Secondo.

Allegro. $\text{d} = 120$.

78

pizz.

79

p

mf

p

mf

f

mf

Viol.

80

Allegro. $\text{♩} = 120.$

8.....

78

f

79

p

mf

80

mf

f

mf

81 *Poco più mosso.*

82 *Cor.*

83

cresc.

Poco più mosso.

(81) *Fl.* *f* *Ob.* *Ct.*

(82) *p* *mp*

p

cresc. *f*

Allegro.

Secondo.

(Молния, удары грома.)
 (Blitz und Donnerschläge.)
 (Eclair et coups de tonnerre.)

84

senza $\ddot{\text{w}}$. $\ddot{\text{w}}$.

85

86

L'istesso tempo

alla breve

rall.

$\ddot{\text{w}}$.

Primo.

69

Allegro.

84

(Молния, удары грома.)
(Blitz und Donnerschläge.)
(Eclair et coups de tonnerre.)

ff marcato assai

Trbni.

85

Fl.

p f ff

dim.

mf dim.

morendo pp

L'istesso tempo.**alla breve**

86

f

Fl. Ob.

mp

Cl.

Tr.

f

alla breve

rall.

mf

fl.

f

p

IX. Антрактъ къ четвертому дѣйствію.
 Entr' acte du quatrième acte. Zwischenakt zum vierten Akt.

Secondo.

Adagio. $\text{♩} = 46$.

87 88 89 90 91

p *dim.* *p* *mp* *pp sub.*

Arpa. *Vel.*

IX. Антрактъ къ четвертому дѣйствію.

Entr'acte du quatrième acte.

Zwischenakt zum vierten Akt.

Adagio. $\text{J.}=46.$

Primo

87

2 Secondo. *p* *ob.* *mf cantabile* *Viol.*

3 *p* *mf*

Cl. *mf*

p *mf*

F1 *p* *mf* *Cl.* *Cor.*

Viol. *p* *p*

Secondo.

92

92

p cresc. *p sub.*

p

93 *L'istesso tempo. d=76.*

f dim. *p*

cresc. poco *= = mf*

94

dim. *p cresc.*

animando

mf cresc. *sf f dim.*

Musical score for the *Primo* part, page 73, measures 89-95. The score consists of two staves in common time, key signature of three flats. Measure 89: Dynamics *p* and *cresc.*. Measure 90: Measure number 92. Dynamics *p* and *mf*. Measure 91: Measure number 93. Dynamics *f*. Measure 92: Measure number 94. Dynamics *mf*, *dim.*, *cresc. poco*. Measure 93: Measure number 94. Dynamics *animando*. Measures 94-95: Measure number 94. Dynamics *p*, *mf*, *cresc.*, *sf*.

Secondo.

rallent.

95

p.

= mf

dim.

p. cresc.

sf *mf*

Poco più mosso. d=92.

cresc.

ff *mf*

marcato

The musical score consists of five staves of music for two voices. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature is A major (three sharps). The vocal parts are labeled 'Primo.' and 'Secondo.'. The score includes the following markings and dynamics:

- Staff 1: *rallent.* (Measure 95)
- Staff 2: *p cantab.*
- Staff 3: Measure 96, dynamic *mf*
- Staff 4: Measure 96, dynamic *mf*
- Staff 5: Measure 97, dynamic *sf*, dynamic *mf*
- Staff 1: *dim.* (Measure 98)
- Staff 2: *cresc.*
- Staff 3: *cresc.*
- Staff 4: *cresc.*
- Staff 5: *cresc.*
- Staff 1: *Poco più mosso.* (Measure 98)
- Staff 2: *ff*

5 > > 6 > > > >

sf mf

> > > > > >

sf f

> > > > > 99

sf mf cresc.

Rd.

allargando poco a poco

ff

Rd. *Rd.*

f

Rd. *Rd.* *Rd.*

Primo.

77

Musical score for two staves. Measure 1: Both staves have rests. Measure 2: Top staff has eighth-note pairs with dynamics *mf* and *sfp*. Bottom staff has eighth-note pairs. Measure 3: Both staves have eighth-note pairs. Measure 4: Both staves have eighth-note pairs.

Musical score for two staves. Measure 5: Both staves have eighth-note pairs with *mf* dynamics. Measure 6: Both staves have eighth-note pairs with *sfp* dynamics. Measure 7: Both staves have eighth-note pairs with *f* dynamics. Measure 8: Both staves have eighth-note pairs.

Musical score for two staves. Measures 9-10: Both staves have eighth-note pairs. Measure 11: Both staves have eighth-note pairs. Measure 12: Both staves have eighth-note pairs. Measure 13: Dynamics *sfp* and *mf cresc.* are indicated. Measure 14: Dynamics *mf cresc.* are indicated.

Musical score for two staves. Measures 15-16: Both staves have eighth-note pairs. Measures 17-18: Both staves have eighth-note pairs. Measure 19: Dynamics *ff* are indicated.

Musical score for two staves. Measures 20-21: Both staves have eighth-note pairs. Measures 22-23: Both staves have eighth-note pairs. Measure 24: Dynamics *f* are indicated.

Secondo.

Moderato.

Moderato.

100

mf

p

101

p

102

p

mp cantab.

cresc.

103

Tr.-bit.

ff dim.

The musical score consists of five systems of music for two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 101. Measure 100 starts with a dynamic of *mf*, followed by a measure of *p*. Measures 101 and 102 continue with *p*. Measure 103 begins with *p*, followed by *mp cantab.*, then *cresc.*, and finally *ff dim.*. Various slurs and grace notes are present throughout the score.

Moderato.

100

Cl.
Cor.

101

102

f = mp cantab.

cresc.

103

ff

dim.

Secondo.

Musical score for Secondo, page 80, featuring four staves of music. The score includes dynamic markings such as *mf*, *p*, *cresc.*, *pp*, and *f*. Measure numbers 104 and 105 are indicated above the staves. Measure 104 includes a tempo marking of *(danz.)*. Measure 105 includes a dynamic marking of *cresc.*

Primo

81

Musical score for the *Primo* part, consisting of five systems of music. The score is written for two staves, likely piano, in G major (two sharps) and common time.

- Measures 8-12:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 11 includes a dynamic *p*. Measures 12 and 13 conclude with a fermata over the top staff.
- Measures 13-17:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 16 includes a dynamic *p*.
- Measures 17-21:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 20 includes a dynamic *p*.
- Measures 21-25:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 24 includes a dynamic *p*.
- Measures 25-29:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 28 includes a dynamic *p*.
- Measures 29-33:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 32 includes a dynamic *p*.
- Measures 33-37:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 36 includes a dynamic *p*.
- Measures 37-41:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 40 includes a dynamic *p*.
- Measures 41-45:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 44 includes a dynamic *p*.
- Measures 45-49:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 48 includes a dynamic *p*.
- Measures 49-53:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 52 includes a dynamic *p*.
- Measures 53-57:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 56 includes a dynamic *p*.
- Measures 57-61:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 60 includes a dynamic *p*.
- Measures 61-65:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 64 includes a dynamic *p*.
- Measures 65-69:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 68 includes a dynamic *p*.
- Measures 69-73:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 72 includes a dynamic *p*.
- Measures 73-77:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 76 includes a dynamic *p*.
- Measures 77-81:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 80 includes a dynamic *p*.
- Measures 81-85:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 84 includes a dynamic *p*.
- Measures 85-89:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 88 includes a dynamic *p*.
- Measures 89-93:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 92 includes a dynamic *p*.
- Measures 93-97:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 96 includes a dynamic *p*.
- Measures 97-101:** The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 100 includes a dynamic *p*.
- Measures 101-105:** The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff has sustained notes. Measure 104 includes a dynamic *p*.

M. 3146 B.

Х. Пастушеская свирель.

Musette du berger.

Hirtenschalmei.

Allegretto. $\text{♩} = 144$.**106**

p

pp

p

107

espress.

p

mp

rallent.

mp

pp

X. Пастушеская свирель.

Musette du berger.

Hirtenschalmei.

Allegretto. ♩. = 144.

Musical score for Flute piccolo (Fl.picc.) showing five staves of music. The score consists of five staves, each with a treble clef and a key signature of one sharp. Measure 106 starts with a dynamic of *p*, followed by a dynamic of *pp*. Measure 107 begins with a dynamic of *p*, followed by a dynamic of *poco*. Measure 108 starts with a dynamic of *p*. Measure 109 begins with a dynamic of *dim.*, followed by a dynamic of *rallent.*. Measure 110 concludes the page.

Secondo.

XI. Пѣснь псалмопѣвцевъ.

Psaume des croyants.

Psalm der Gläubigen.

Moderato. $\text{d} = 84$.

108

109

110

111

112

XI. Пѣснь псалмопѣвцевъ.

Psaume des croyants.

Psalm der Gläubigen.

Moderato. $\text{J.} = 54.$

108

109 *Cl.*

110

cresc.

111 *Fl.*

112

Secondo.

Musical score page 86, measures 112-113. Treble and bass staves. Measure 112: Treble staff has eighth notes (mf), bass staff has quarter notes (p). Measure 113: Treble staff has eighth notes (p), bass staff has eighth notes (p).

113

Musical score page 86, measures 113-114. Treble and bass staves. Measure 113: Treble staff has eighth notes (p), bass staff has eighth notes (p). Measure 114: Treble staff has eighth notes (mp), bass staff has eighth notes (p).

114

Musical score page 86, measures 114-115. Treble and bass staves. Measure 114: Treble staff has eighth notes (f), bass staff has eighth notes (dim.). Measure 115: Treble staff has eighth notes (mf), bass staff has eighth notes (mf).

Musical score page 86, measures 115-116. Treble and bass staves. Measure 115: Treble staff has eighth notes (mf), bass staff has eighth notes (mf). Measure 116: Treble staff has eighth notes (mf), bass staff has eighth notes (mf).

115

Musical score page 86, measures 116-117. Treble and bass staves. Measure 116: Treble staff has eighth notes (mf), bass staff has eighth notes (mf). Measure 117: Treble staff has eighth notes (mf), bass staff has eighth notes (mf).

Primo.

87

Musical score for the Primo part, featuring five staves of music. Measure 113 starts with a dynamic *mf*, followed by a piano dynamic (*p*). Measure 114 begins with a forte dynamic (*f*). Measure 115 starts with a dynamic *mp*. The score includes various musical markings such as trills, grace notes, and dynamics like *mf*, *p*, *tr*, and *dim.*. Measure numbers 113, 114, and 115 are indicated above the staves.

Secondo.

The musical score consists of five staves of music, likely for a piano or similar instrument. The first staff (treble clef) shows a crescendo (cresc.) followed by dynamic markings *f* and *p*. The second staff (bass clef) shows a bassoon-like part with dynamic *sopra* and *mf*. The third staff (bass clef) shows sustained notes and dynamic markings *p* and *f*. The fourth staff (bass clef) shows dynamic *marc.* and *p*. The fifth staff (bass clef) shows a crescendo (cresc.) followed by dynamic *f* and *dim.*. Measure numbers 116 and 117 are indicated above the second and fourth staves respectively. Measure number 118 is indicated above the fifth staff.

Primo.

89

Musical score for Primo, page 89, featuring five staves of music. The score includes dynamic markings such as *f*, *p*, *cresc.*, *dim.*, *sotto*, and *marc.*. Measure numbers 8, 116, and 117 are indicated. The music consists of two treble clef staves and three bass clef staves.

Secondo.

90

Secondo.

mf

dim.

p

119 *âtes*

120 *p*

cresc. molto

ff

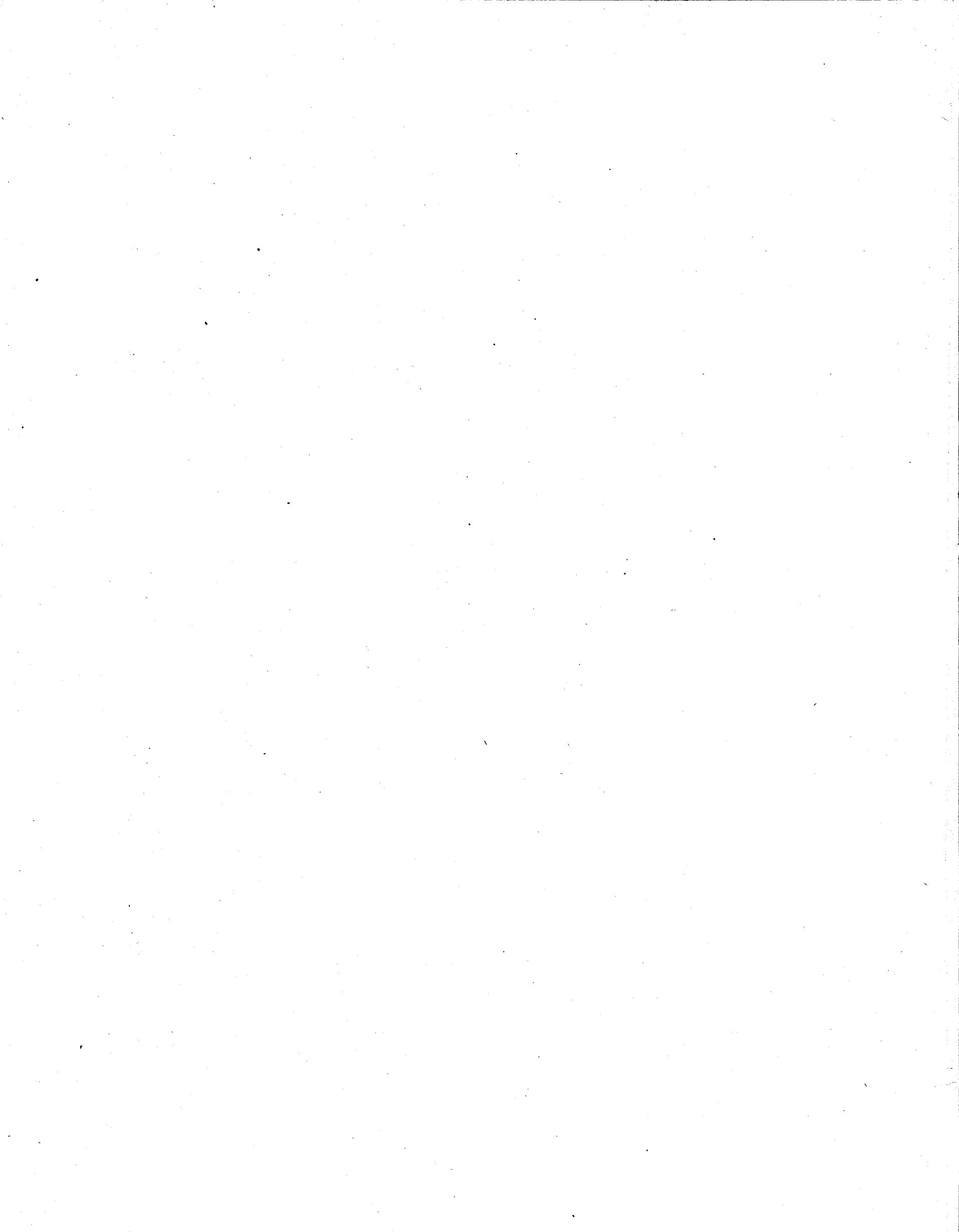
Rd. al fine

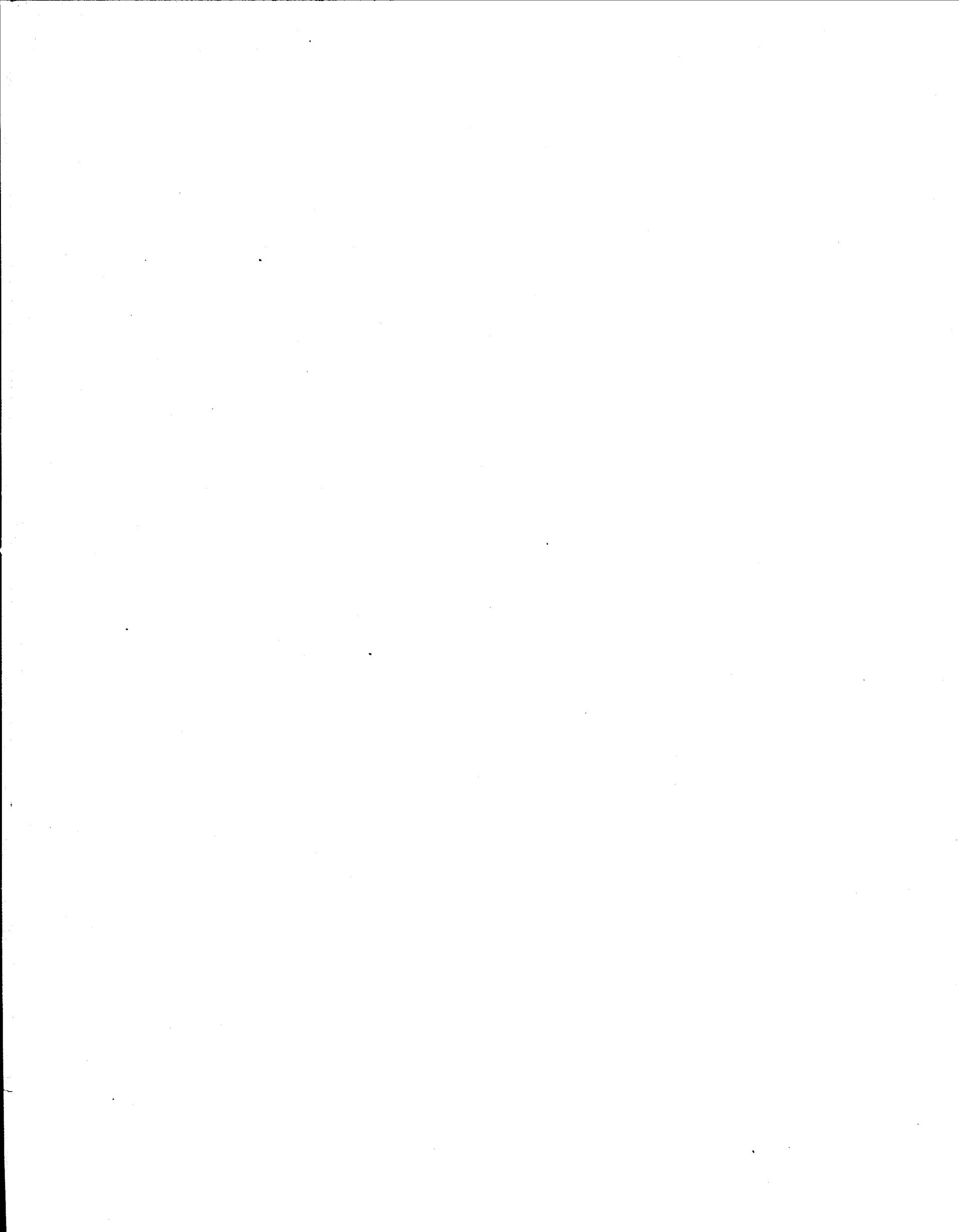
sf

Musical score for piano, Primo part, pages 91-92. The score consists of five staves of music with various dynamics, articulations, and measure numbers (119, 120).

The score includes the following markings:

- Measure 8:** Dynamics include *mf*, *dim.*, and *p*.
- Measure 119:** Measure number 119 is indicated above the staff.
- Measure 120:** Measure number 120 is indicated above the staff.
- Measure 8 (Bottom Staff):** Articulation marks include *cresc. molto* and *ff*.
- Measure 8 (Bottom Staff):** Dynamics include *sf*.





Цѣны:

Партитура 10 р. — к.
Оркестровые голоса 16 р. — к.
Отдѣльные голоса струнныхъ по 1 р. 05 к.
Хоровые голоса по — р. 50 к.
Переложеніе для фортепіано въ 4 руки