MOUSSORGSKY

TABLEAUX

d'une

EXPOSITION

pour

PIANO

6/6 net

AUGENER LTD. LONDON

Printed in England.

à Monsieur Wladimir Stassoff

Modeste Moussorgsky

Tableaux d'une exposition

Pictures at an Exhibition.

10 Pieces

for

Piano

Edited by O. Thümer

AUGENER Ltd.
18 GREAT MARLBOROUGH STREET,
LONDON, W, 1.

EXPLANATORY NOTE.

MOUSSORGSKY has translated the impressions evoked by the pictorial art of his dead friend, the artist Hartmann, into the language of his own art of music, in the composition entitled "Pictures at an Exhibition." It is a series of ten pieces, each bearing the name of the picture by which it was inspired. The Introduction, with the interludes: "*Promenades*," present the personality of the musician himself, his moods, his emotions, as he passes to and fro, pausing now here and now there, where some painting upon the wall suggests to the composer its musical counterpart.

In No. I., "*The Gnome*," the irregular rhythm reproduces the grotesque, hurried, halting, tottering movements of the little dwarf's distorted limbs. No. II., "*The Old Castle*," belongs to the atmosphere of mediæval romance, and Moussorgsky hears the ballad-song the wandering minstrel sings before the grey gateway. No. III. is a transition from past to present, from yesterday to to-day. Children and nurses crowd the Tuilleries gardens, and the green alleys resound with the voices of playmates in shrill dispute. No. IV., "*Bydlo*," tells of the lumbering Polish wagon, its huge wheels dragged by slowfooted, plodding oxen, whose hoofs fall with a heavy thud upon the sodden ground—it is the story of earth-labour Moussorgsky transcribes. Again a sudden transition of fancy. No. V. is a scene of pantomime ballet—a gay ballet of birds new-fledged, of chickens and shells. In VI., "*Samuel Goldenberg and Schmuyle*,"—two Polish Jews—hold burlesque dialogue; Dives, unctuous, pompous, complacent, Lazarus voluble, querulous, repining. And, still in realm of prose realism, No. VII., "*The Market Place at Limoges*," is loud with the boisterous quarrels of haggling market-women. From the Market-place we are transported by No VIII. to the underground Paris, "*Les Catacombes*," described by Victor Hugo in his "Les Misérables." Hartmann in his picture had portrayed himself exploring by lantern-light one of those mortuary vaults. Moussorgsky conveys to us his vision. He sees the creative genius of the dead artist apostrophising the dry bones of the past, and from their vacant skulls a soft light radiates illuminating the catacombes. In No. IX. a design for a clock representing the "*Hut of the Baba Yaga*" (the death-witch of Russian folk-lore), the musician's fantasy conjures up not only the sinister figure of the hag but likewise the figures of her wild companions, sweeping the night skies in their Sabbath ride. And last of all, No. X., "*The Gate of the ancient Slav City of Kief*" (projected by Hartmann); a gate of massive masonry beneath a helmet-shaped cupola, suggests the thought of all those, living and dead, who shall pass under that portal. And the musician hears the tramp of hosts, the tread of marching feet, the return from battles fought and won, while from every belfry comes the clamour of bells—the bells that ring a pæan of victory.

Una Arteveldе Taylor.

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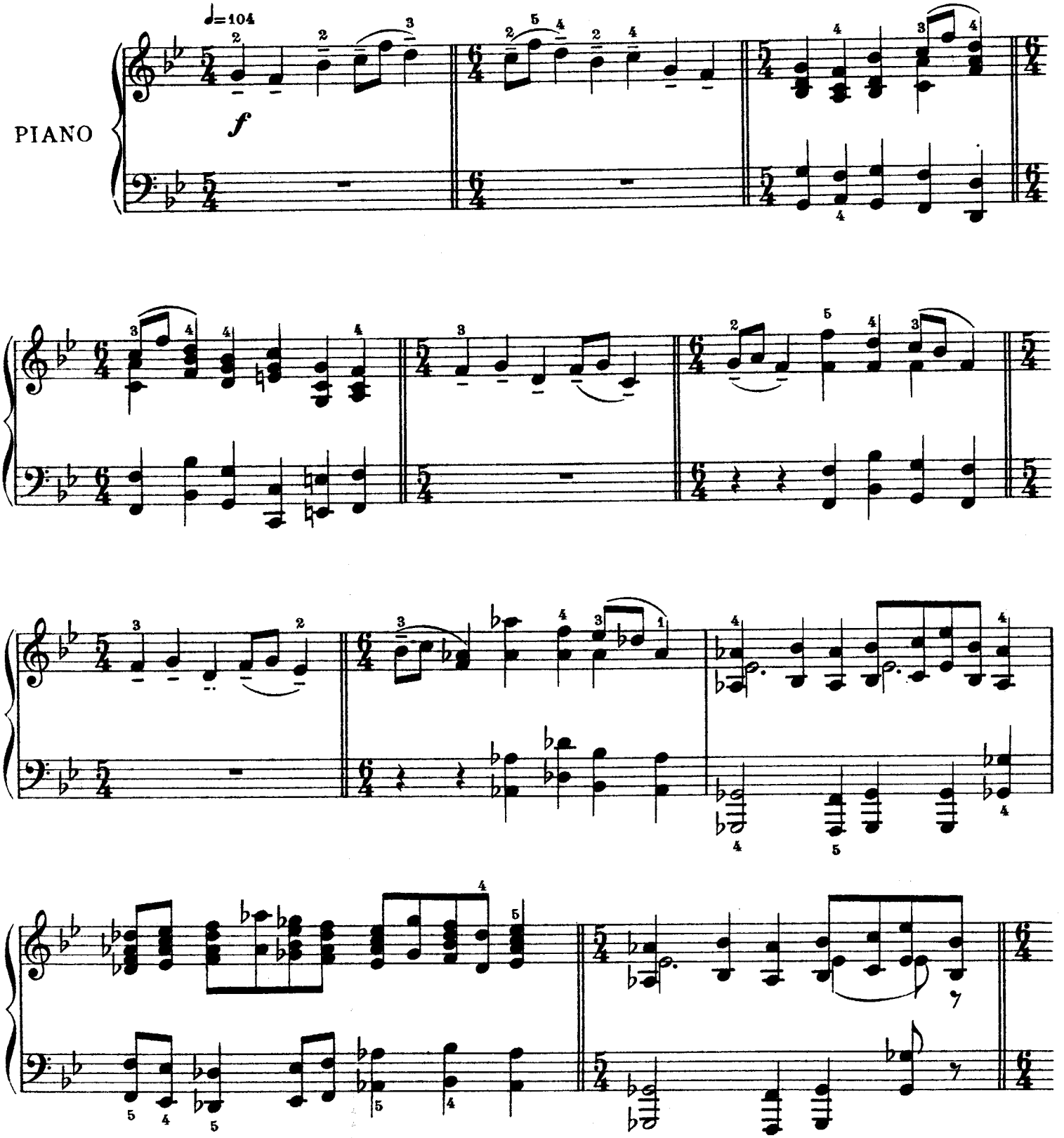
PROMENADE

Revised, phrased and fingered by O. Thümer

M. Moussorgsky

Allegro giusto, nel modo russico; senza allegrezza, ma poco sostenuto



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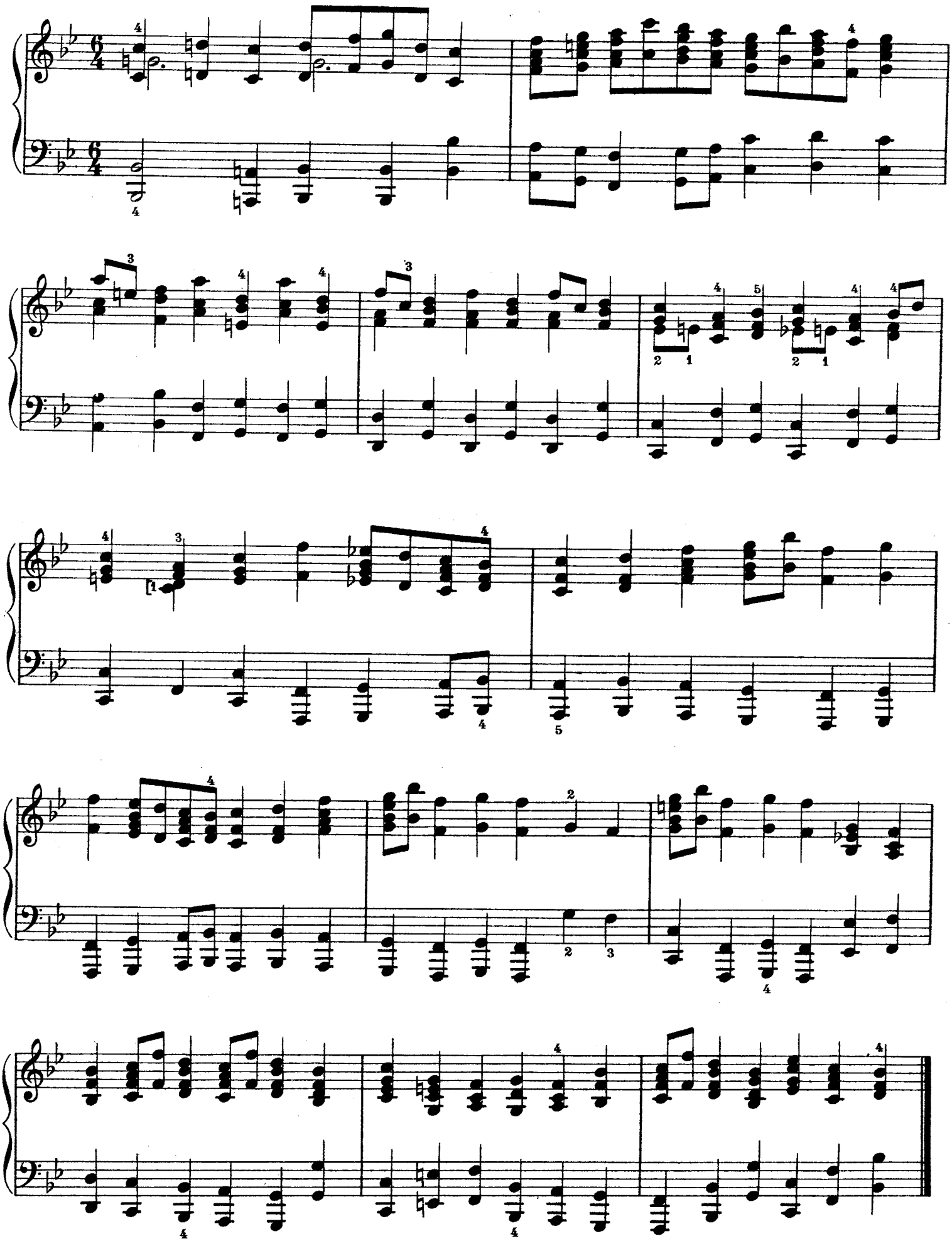

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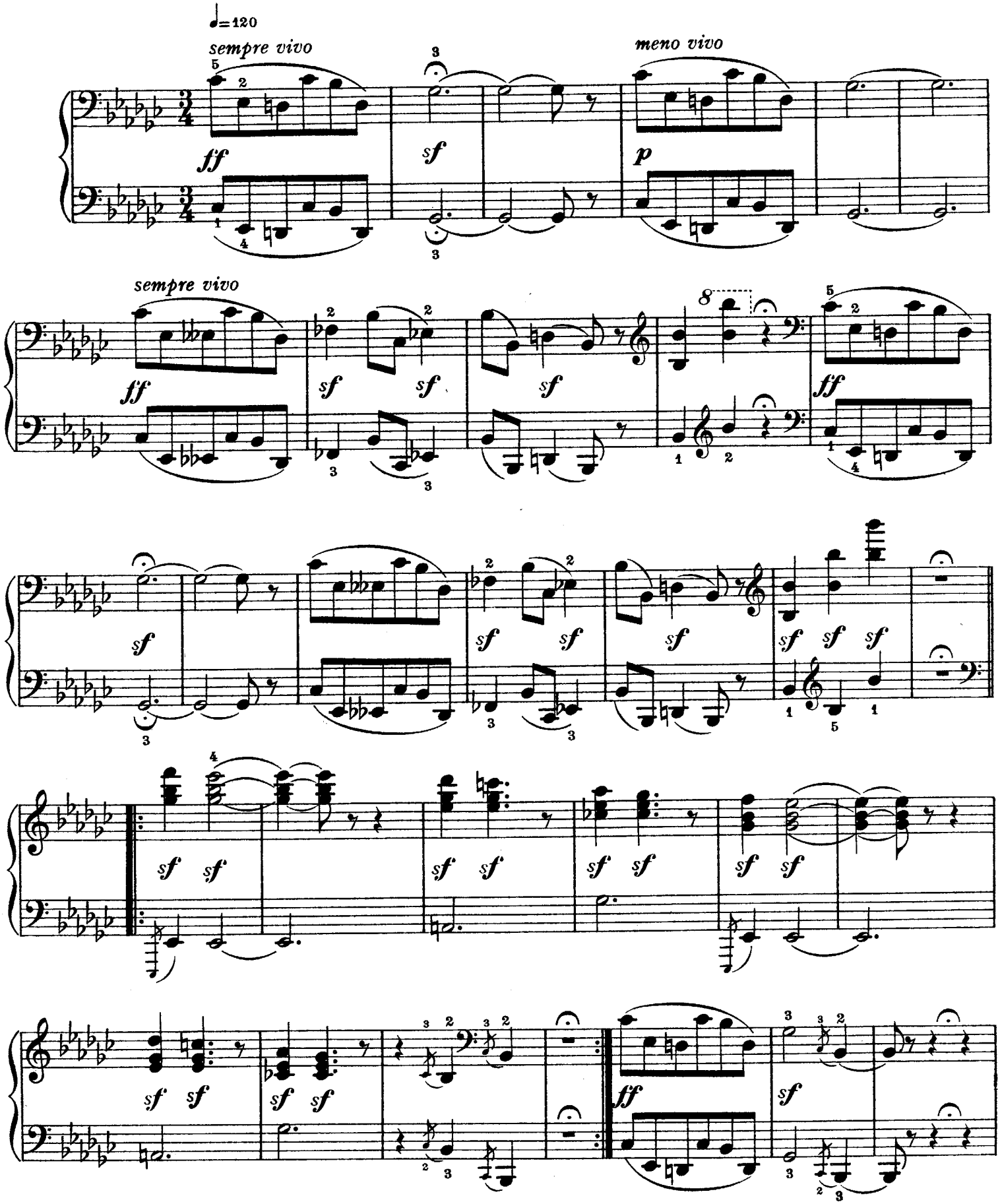
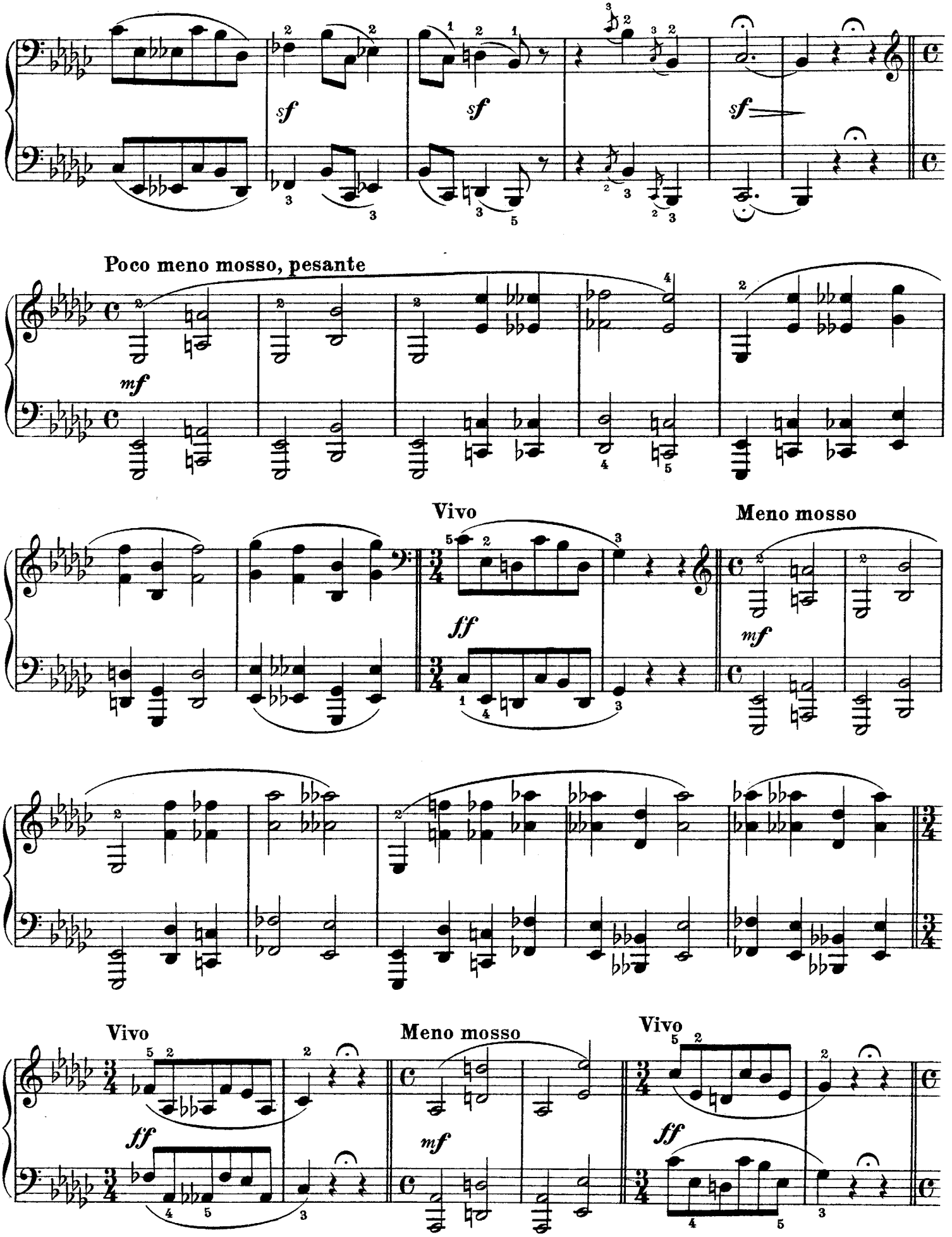
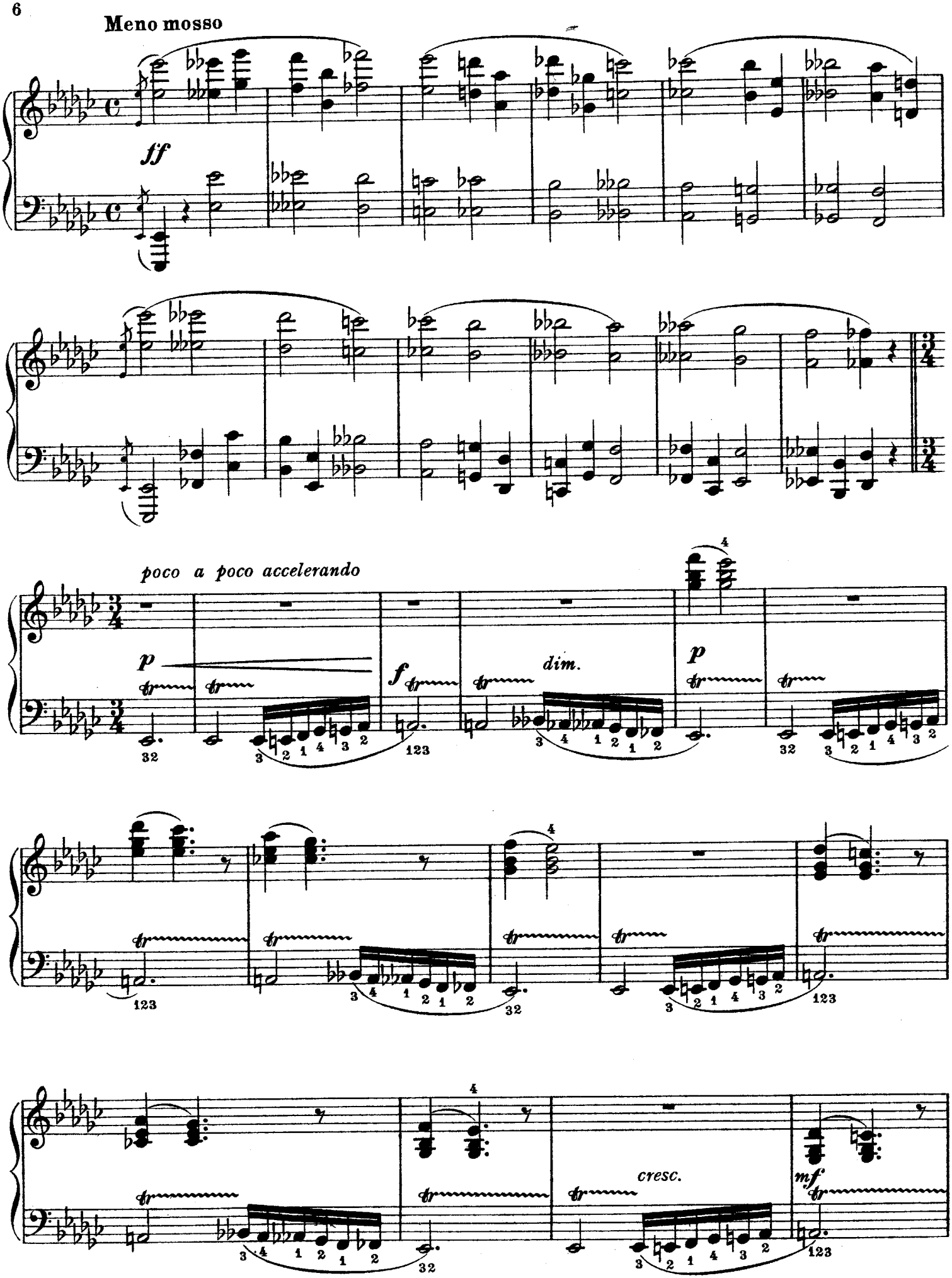
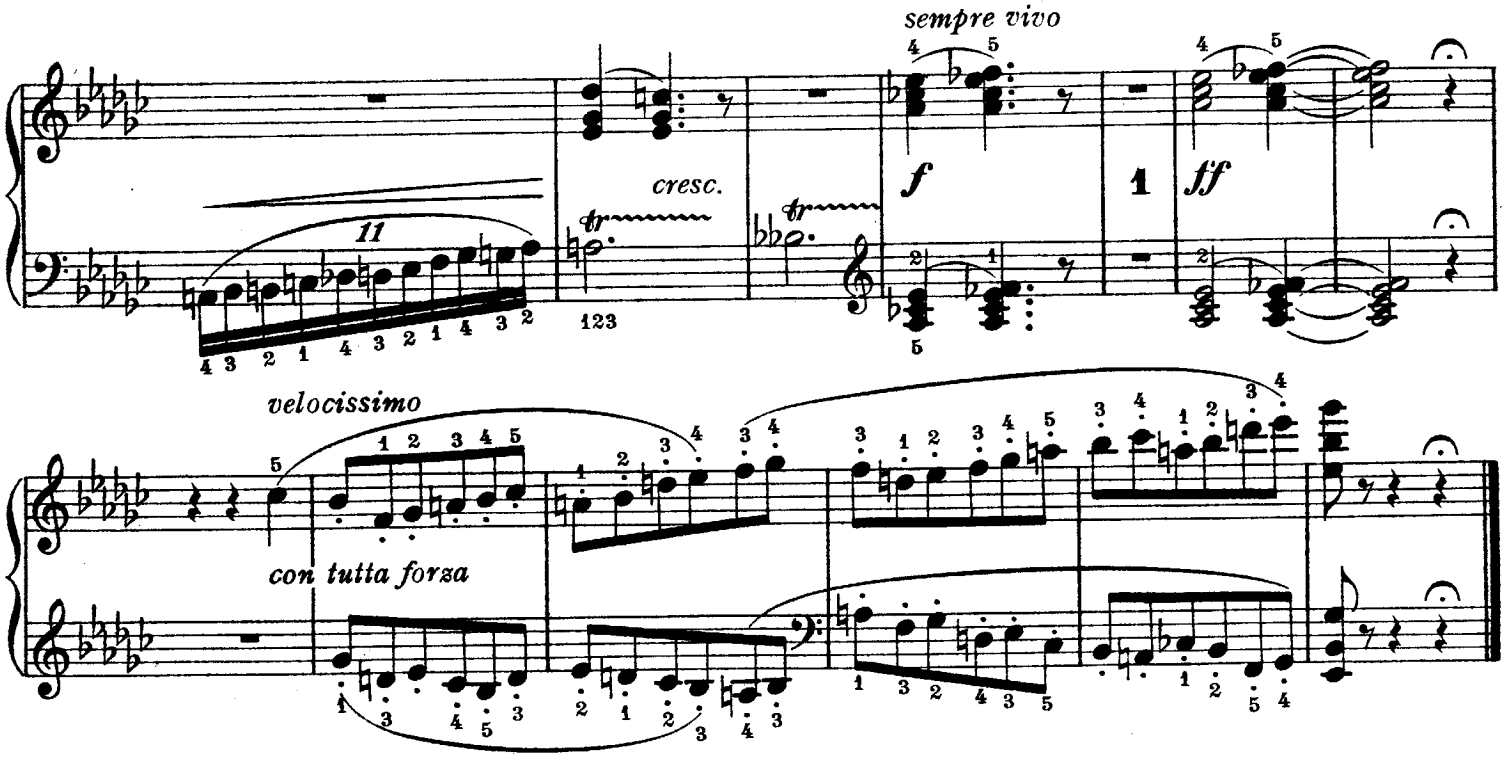
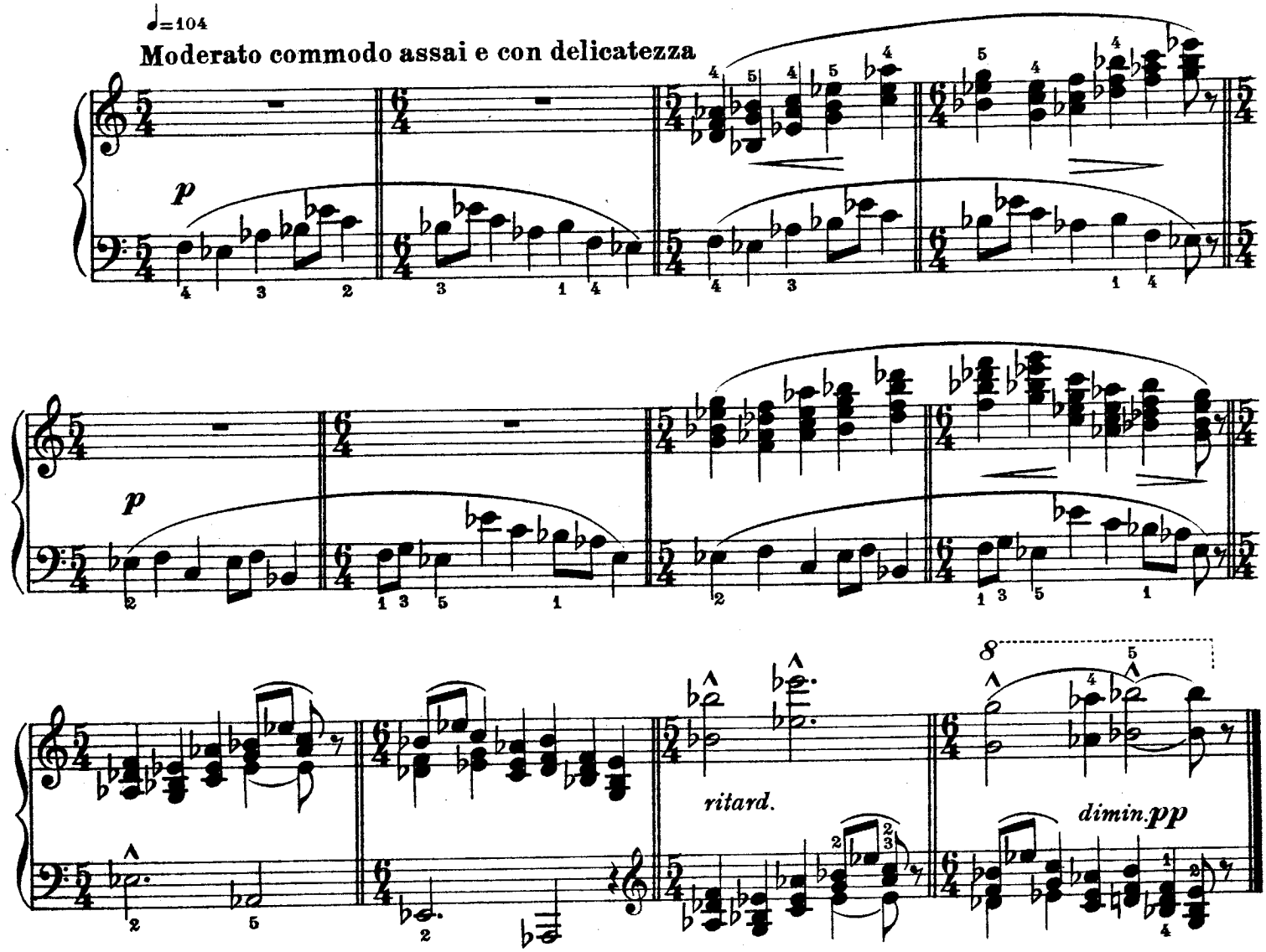



Poco meno mosso, pesante
Vivo
Meno mosso
Vivo
Meno mosso
Vivo

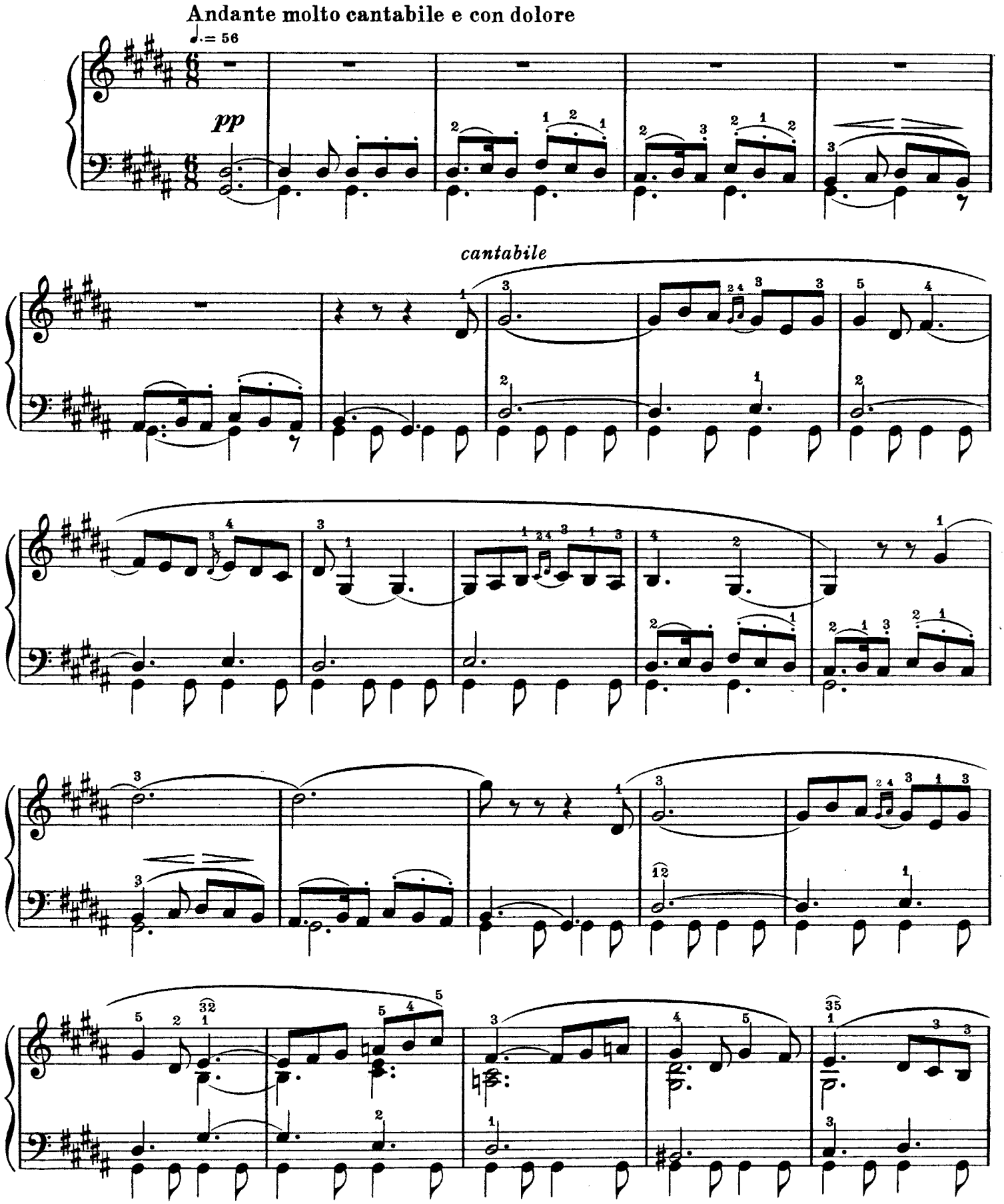

Meno mosso
ff
poco a poco accelerando
p
f
dim.
p
cresc.
mf

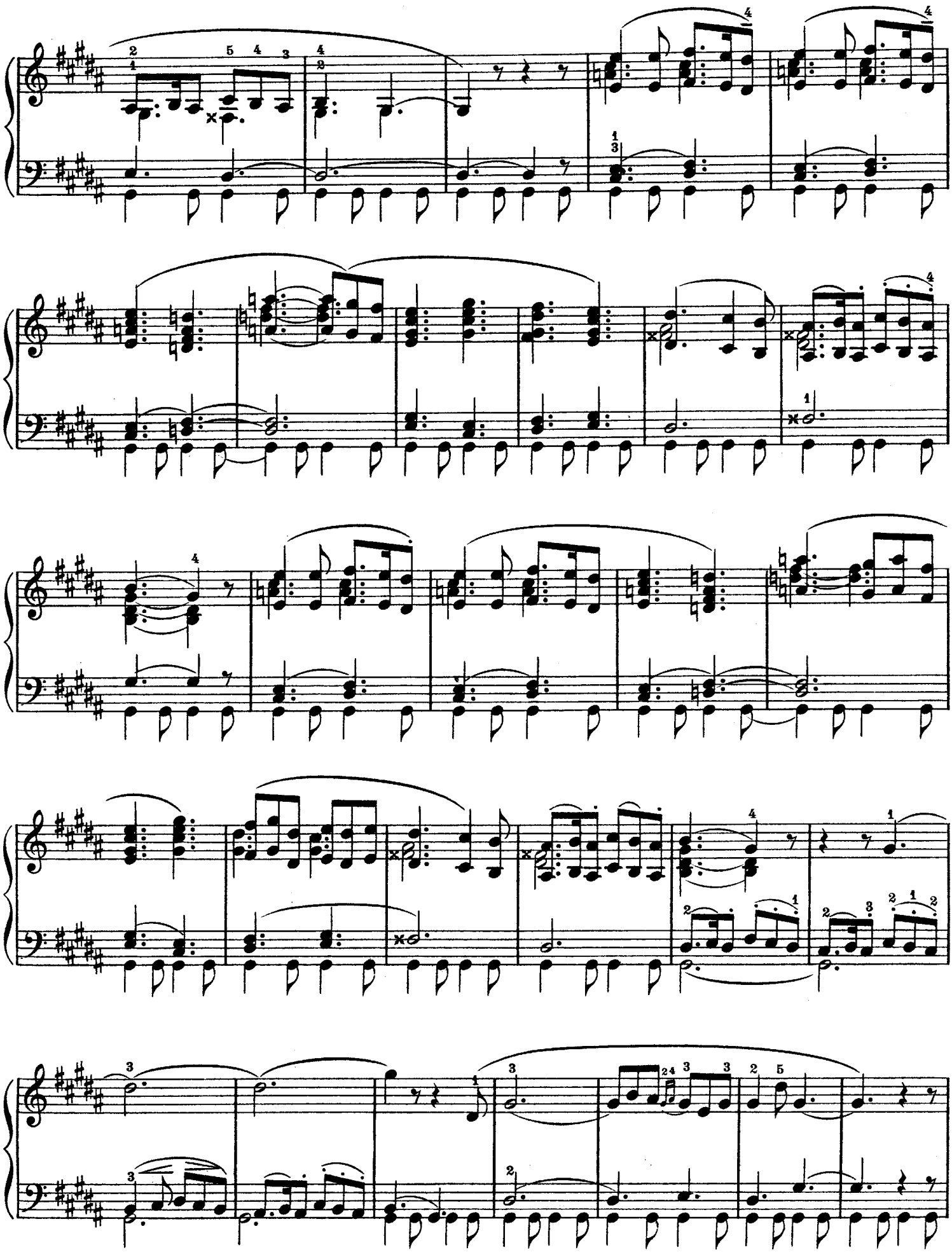

sempre vivo
cresc.
f
ff
velocissimo
con tutta forza

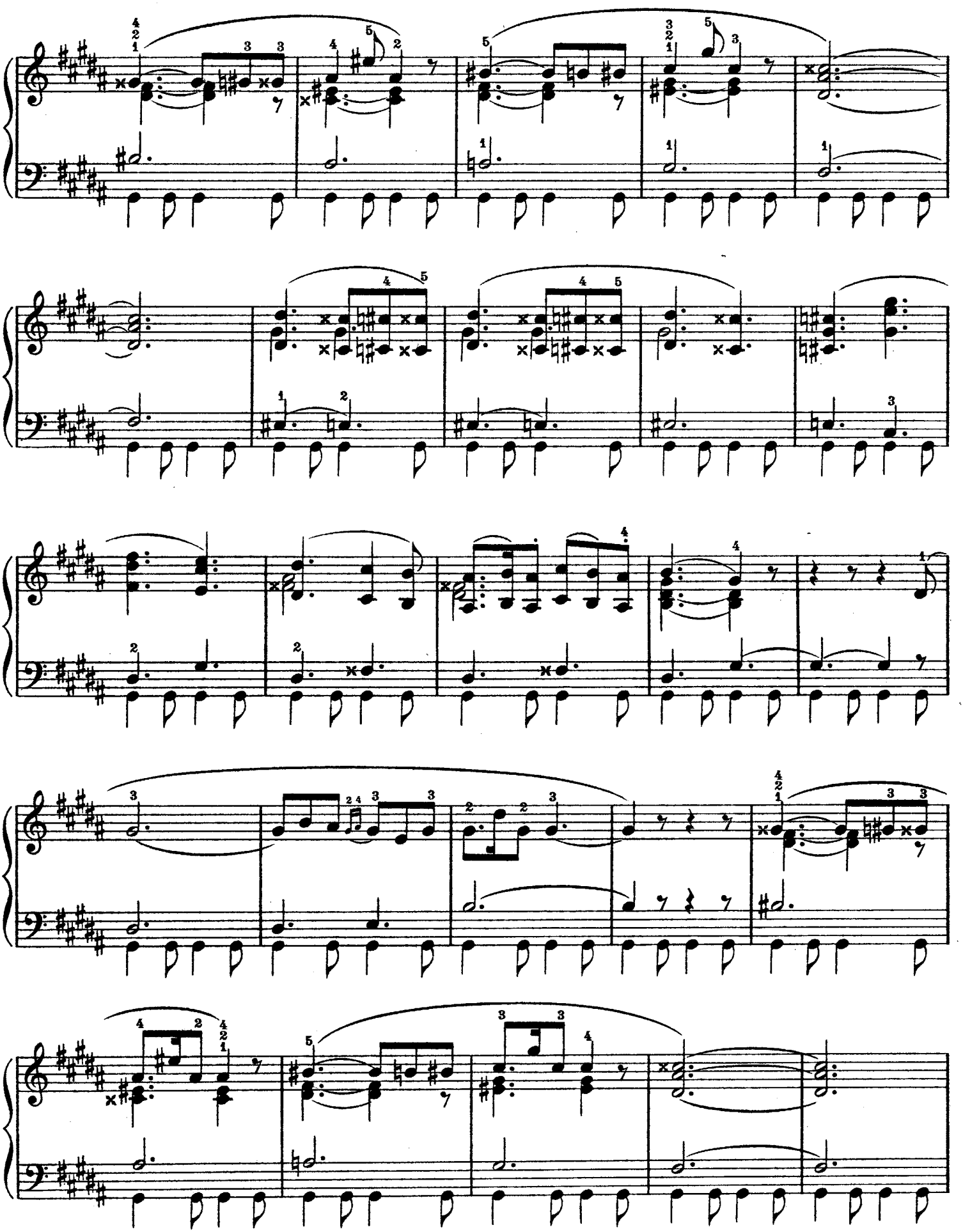
PROMENADE

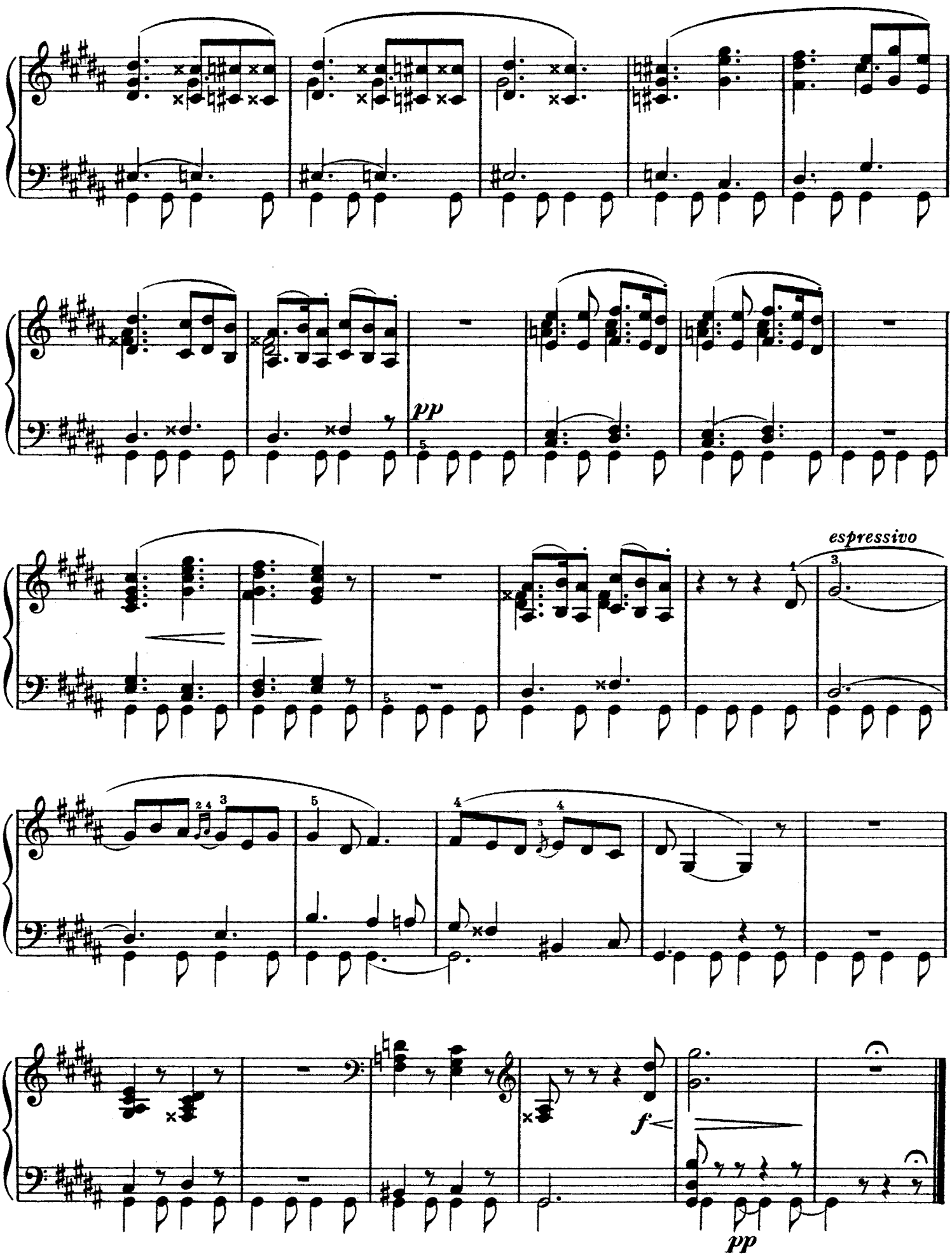

♩=104
Moderato commodo assai e con delicatezza
p
p
ritard.
dimin.pp

2 IL VECCHIO CASTELLO








pp
espressivo
f
pp

PROMENADE

Moderato non tanto, pesamente ♩=104

f

dimin. e ritard.

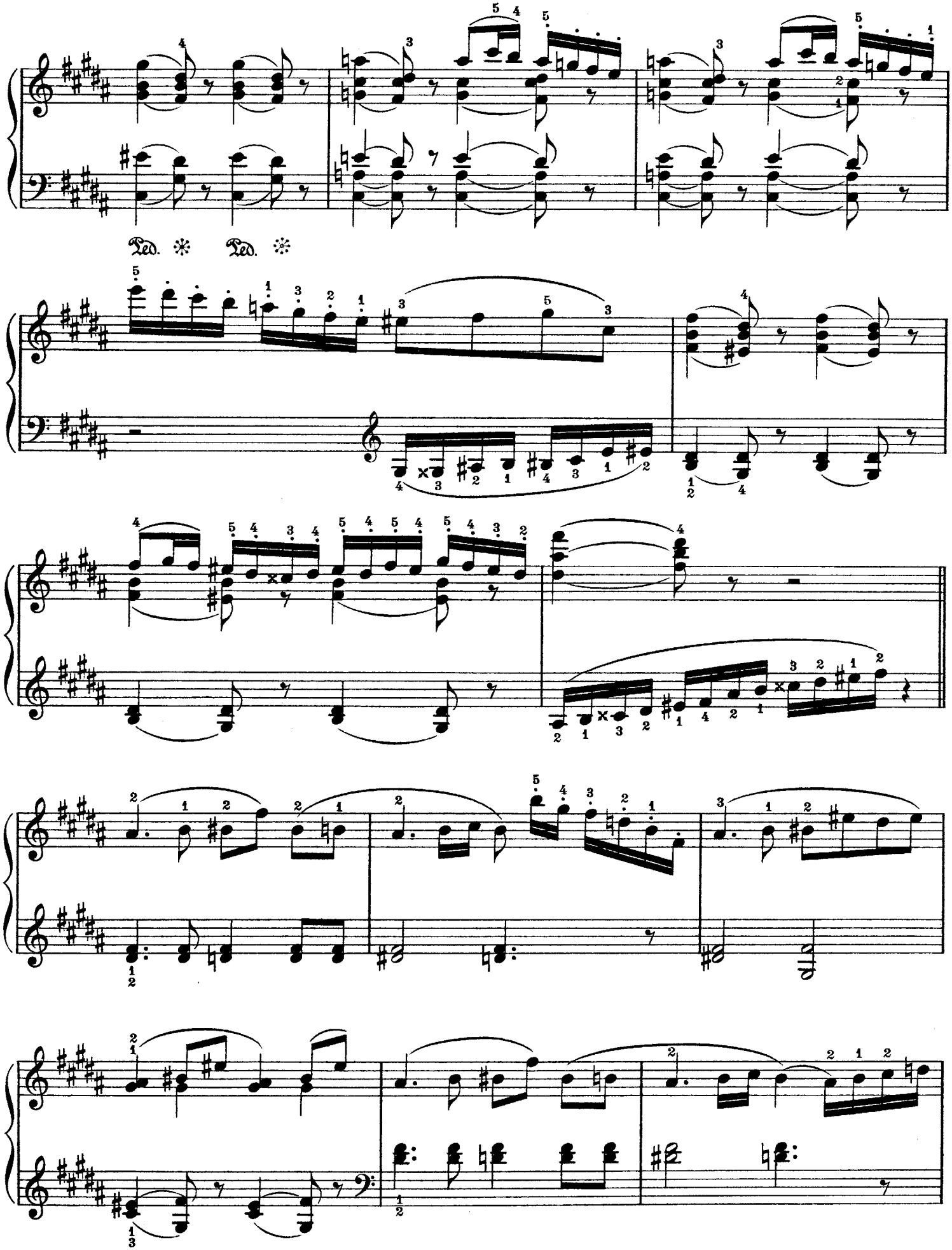
3. TUILLERIES

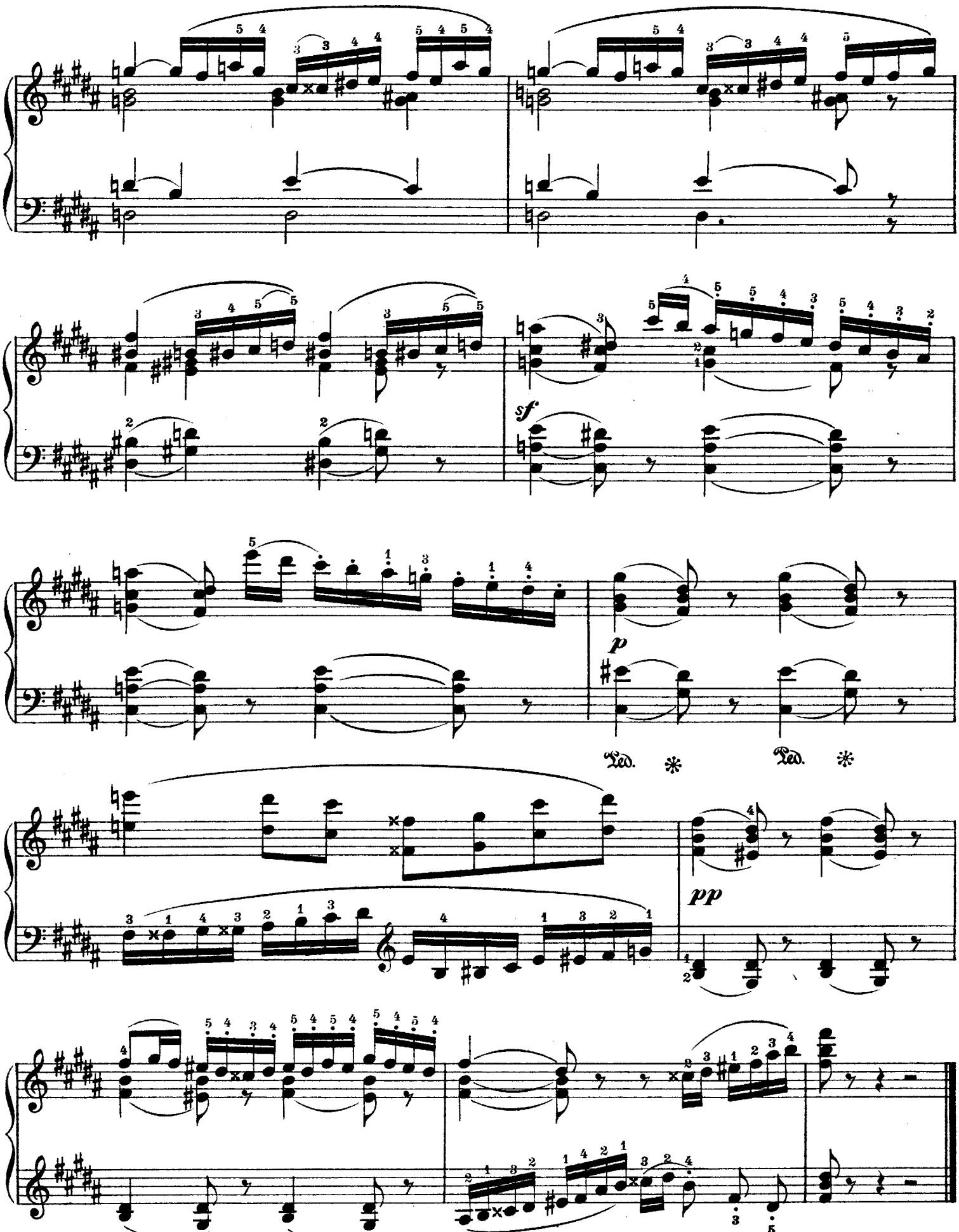
DISPUTE D'ENFANTS APRÈS JEUX

Allegretto non troppo, capriccioso ♩=144

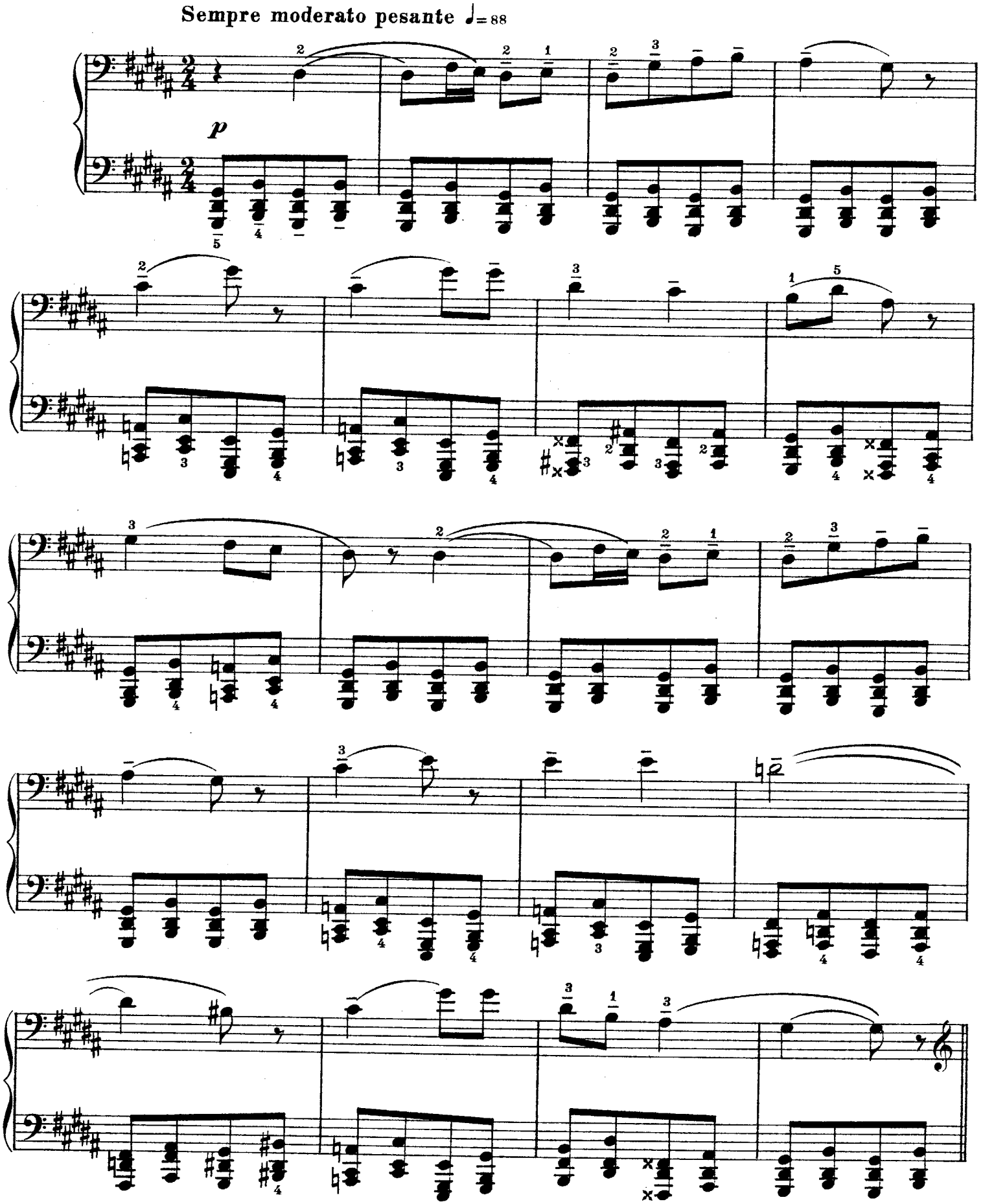
p

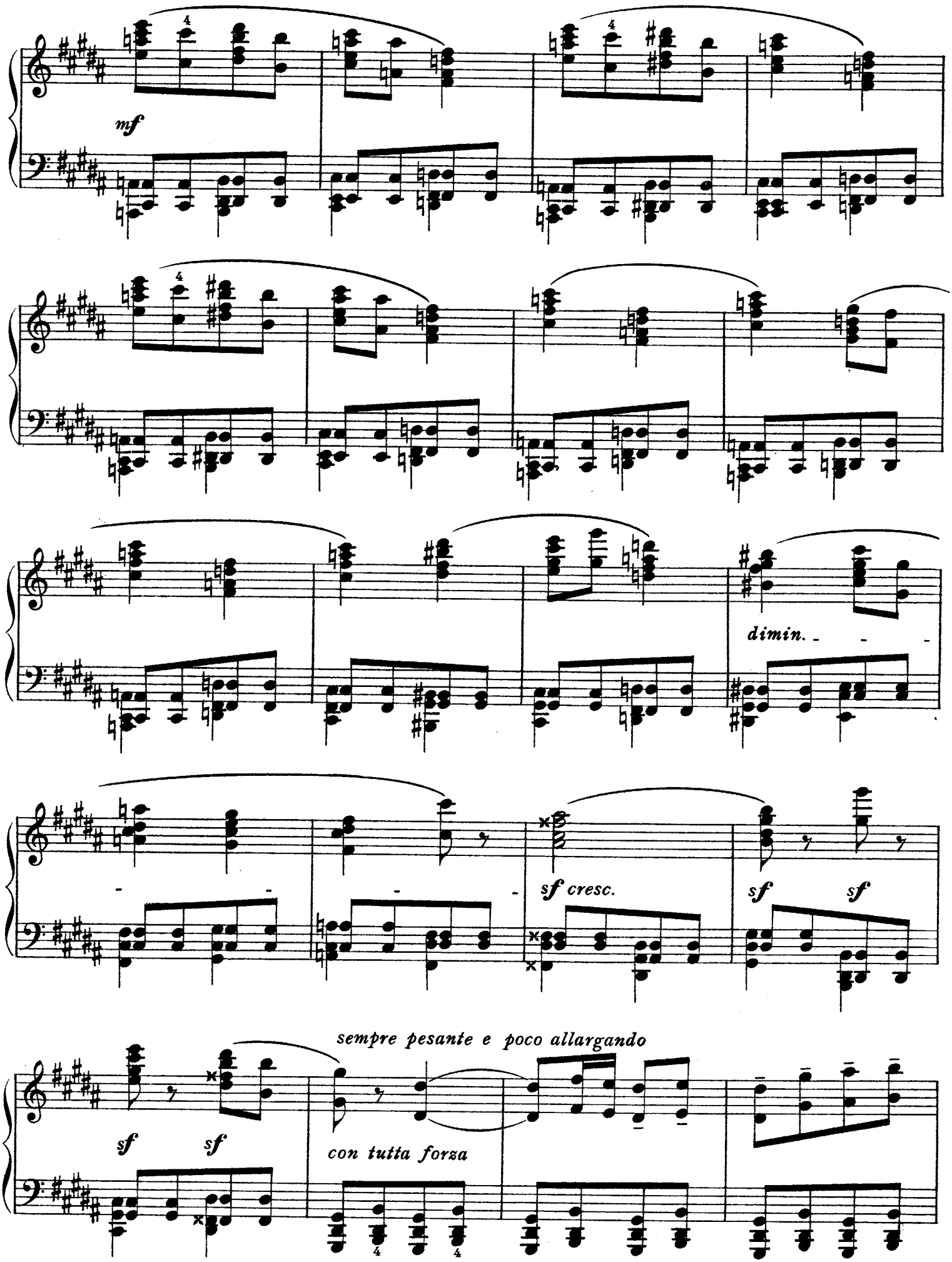
Ped. * Ped. * Ped. * Ped. *

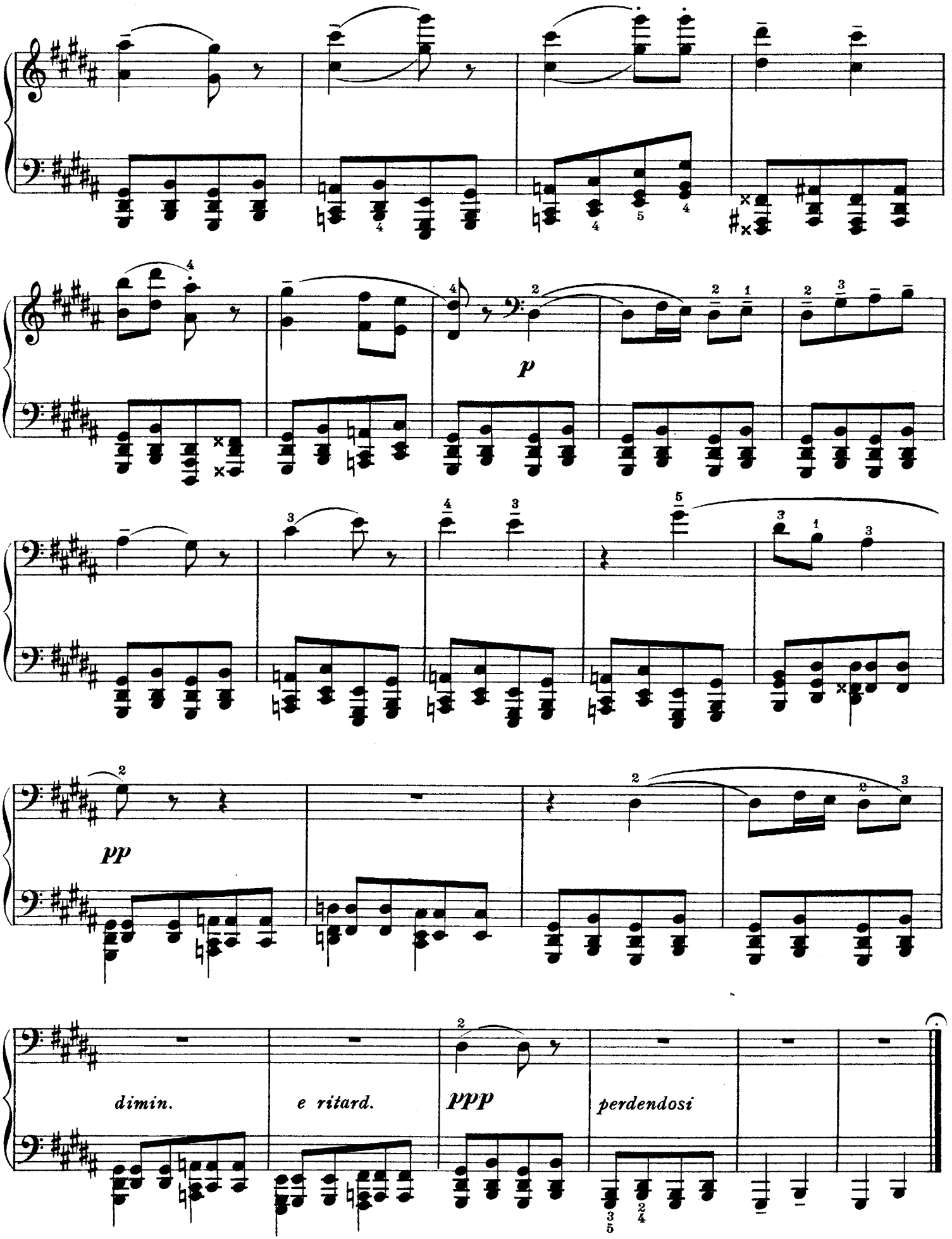

Ped. ✻ Ped. ✻


sf
p
Ped. * Ped. *
pp

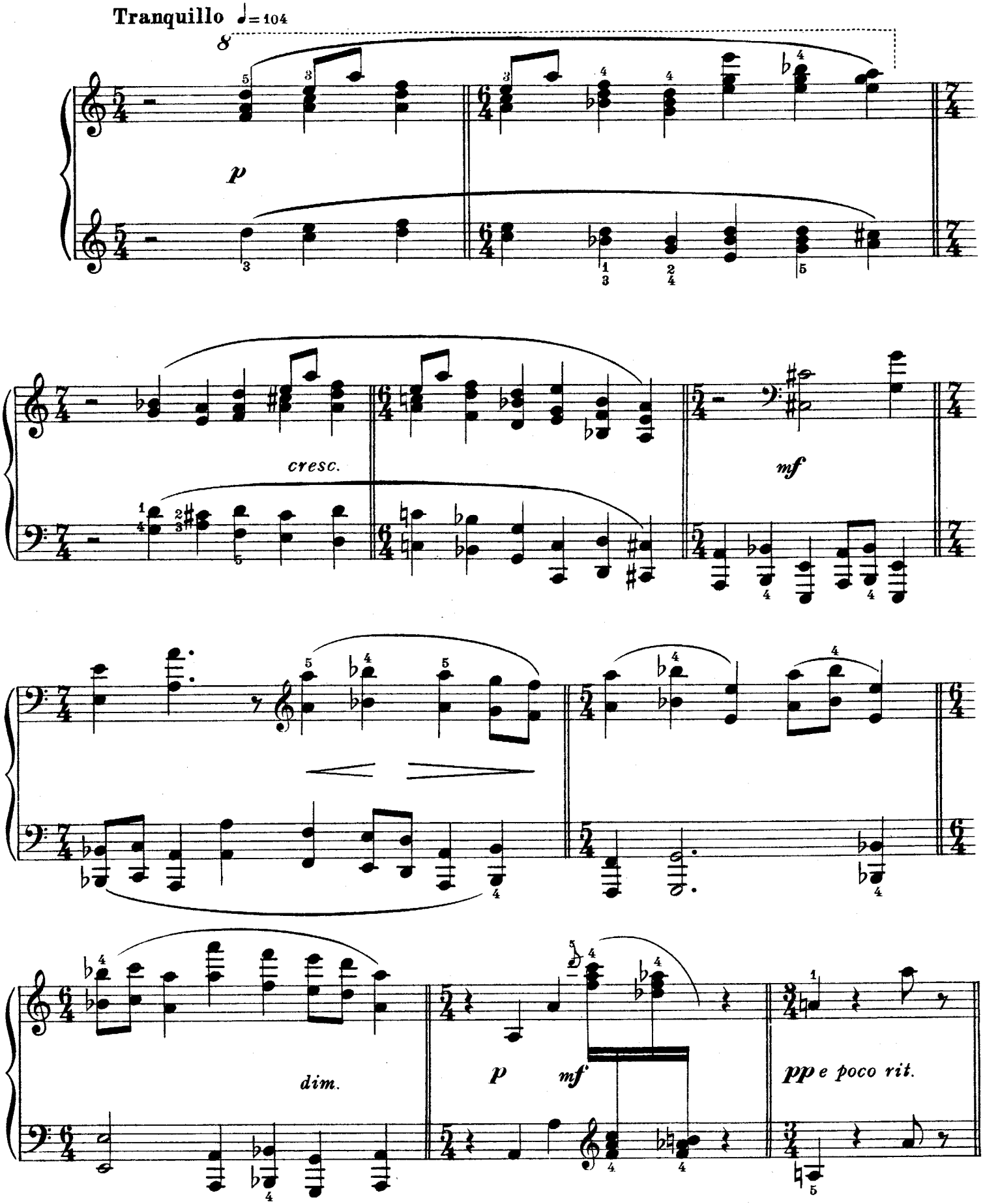
4. BYDLO




mf
dimin.
sf cresc.
sf
sf
sempre pesante e poco allargando
sf
sf
con tutta forza

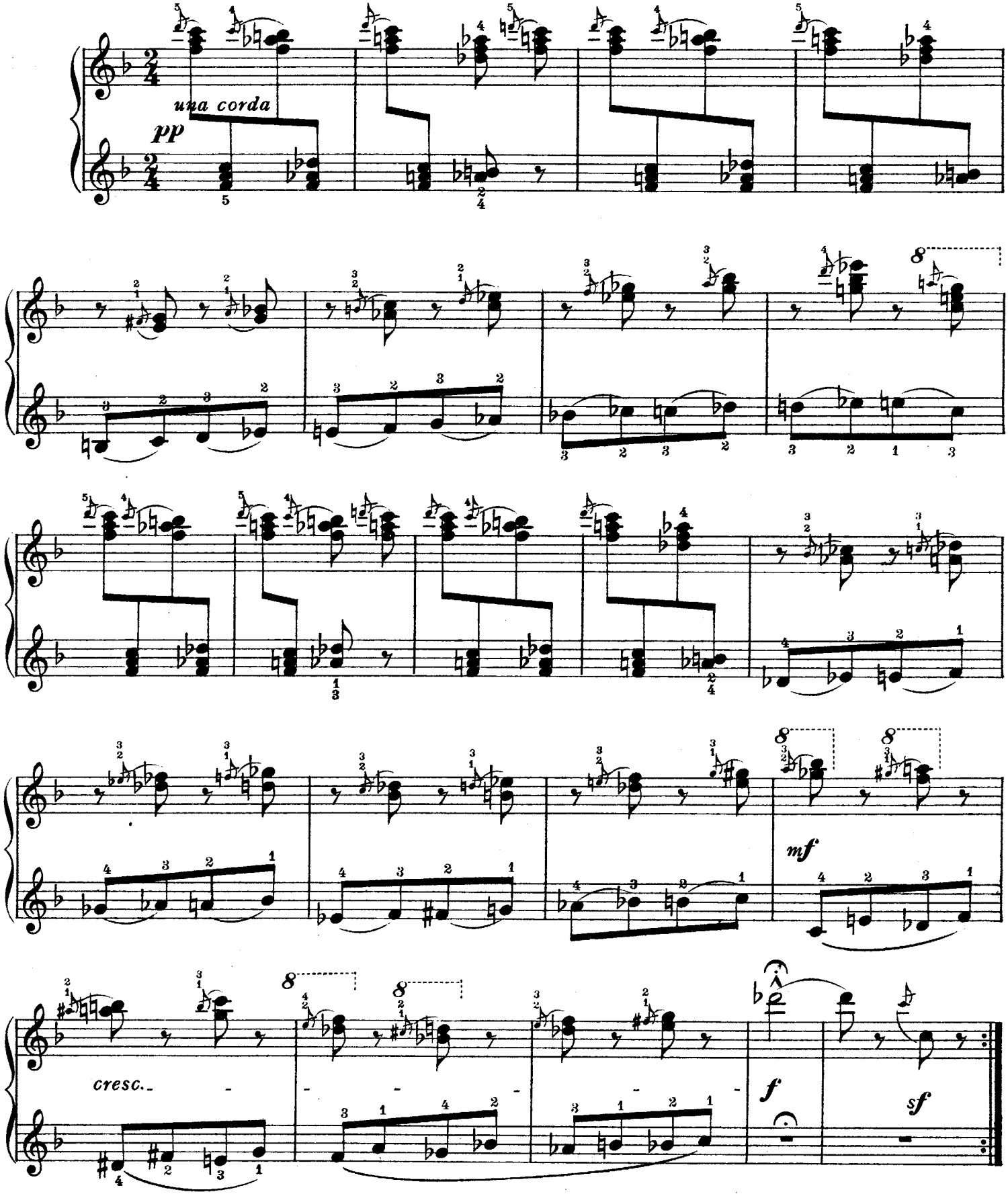

p
pp
dimin.
e ritard.
ppp
perdendosi

PROMENADE

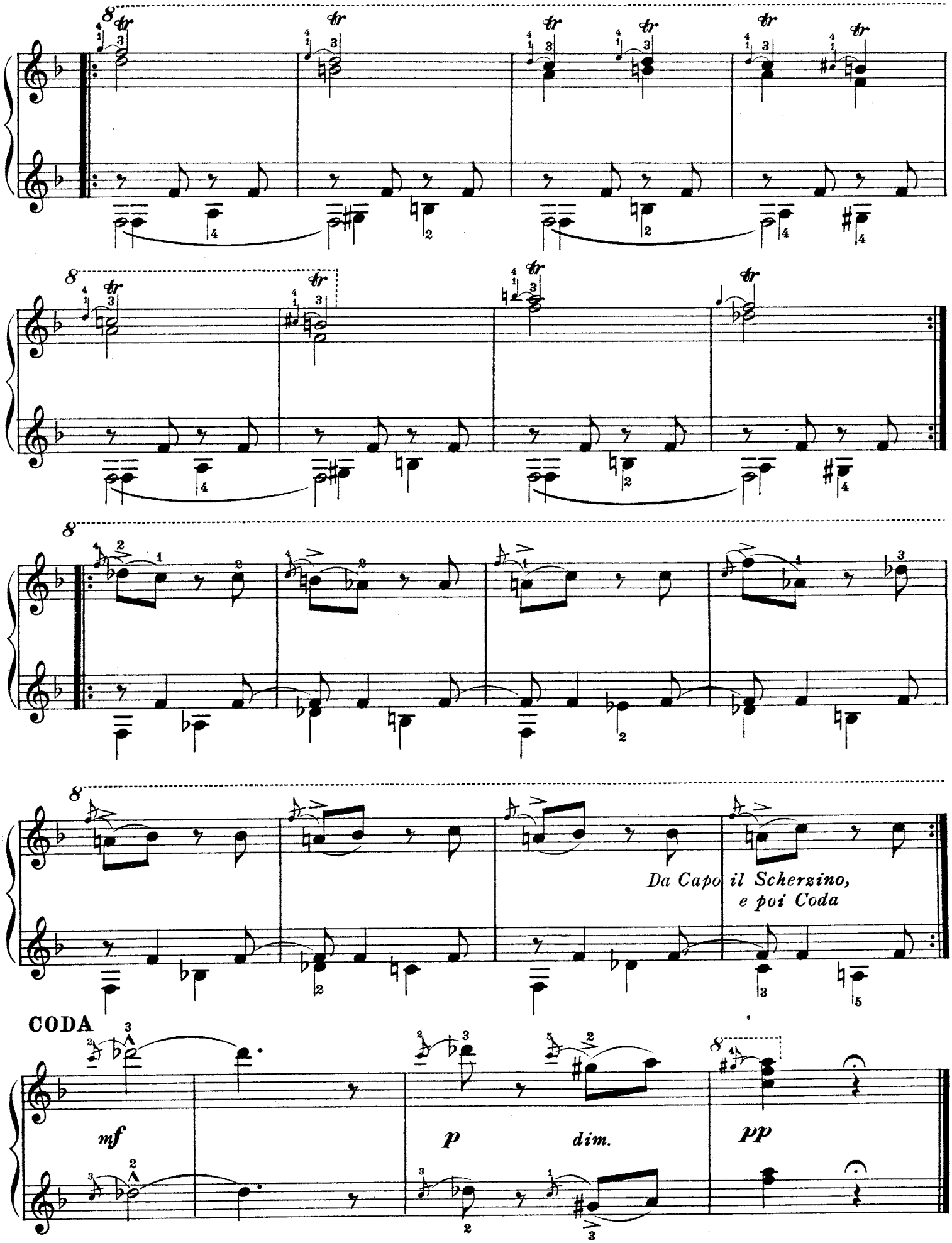


5. BALLET DE POUSSINS DANS LEURS COQUES

Scherzino ♩= 88
vivo leggiero

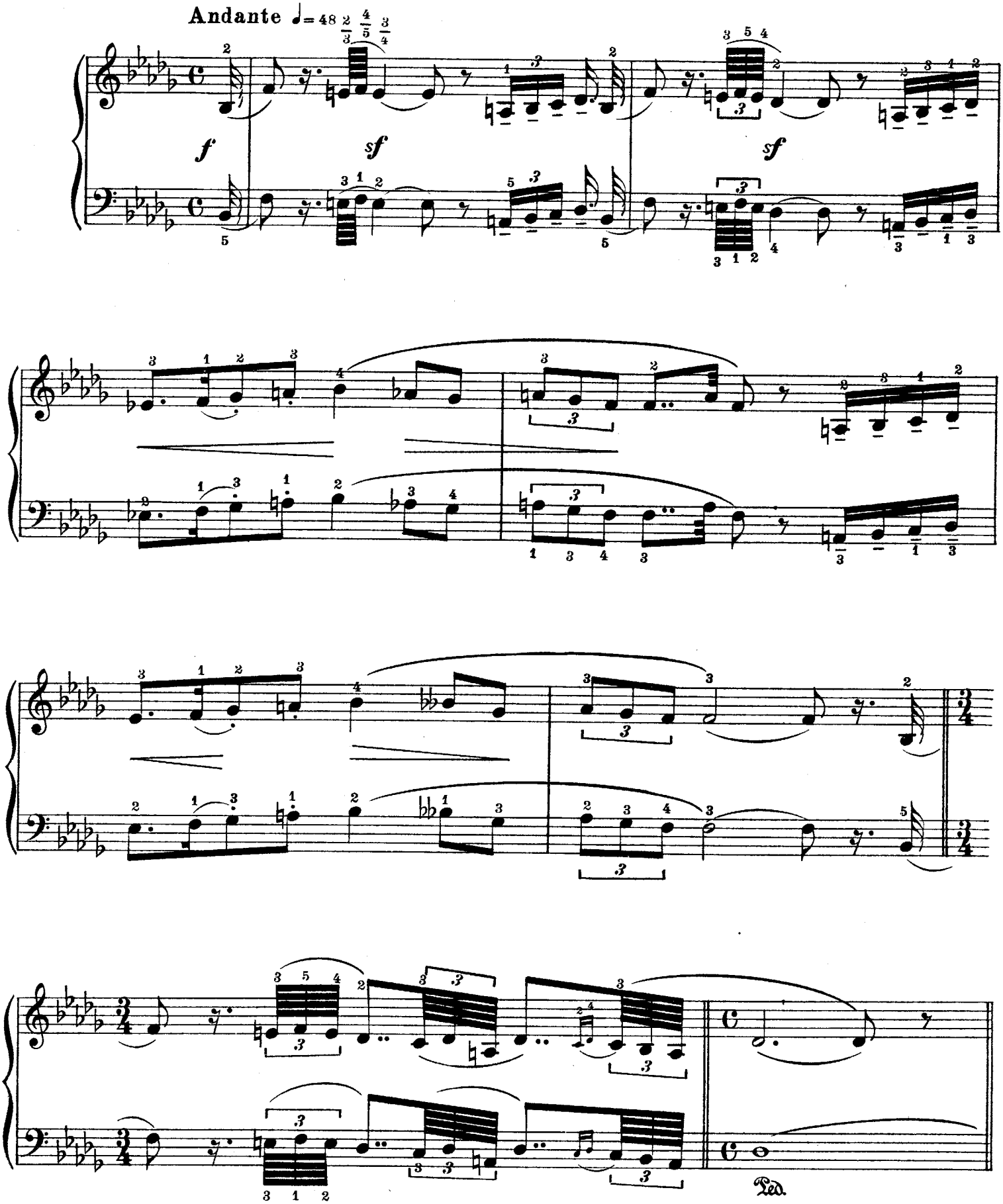


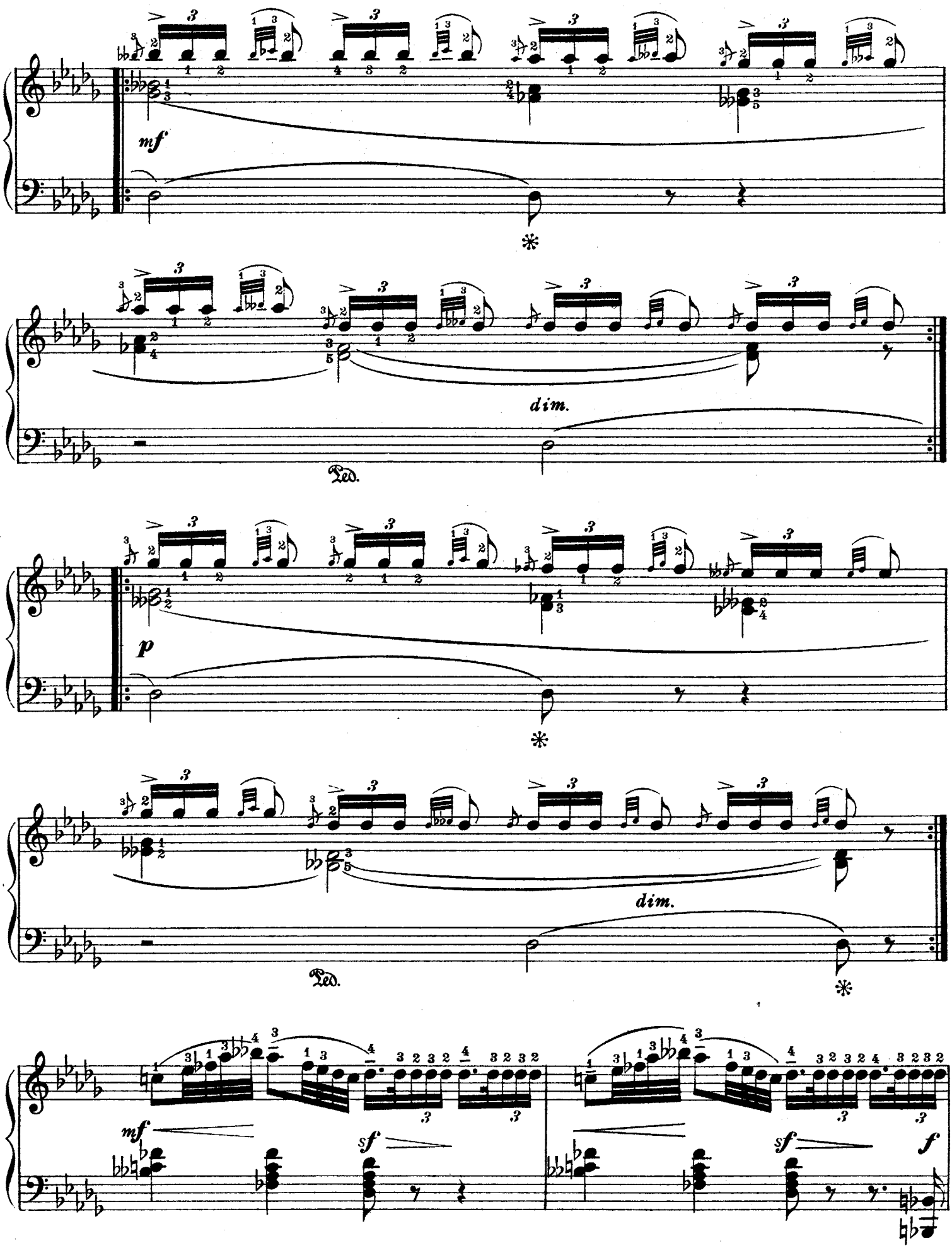
TRIO



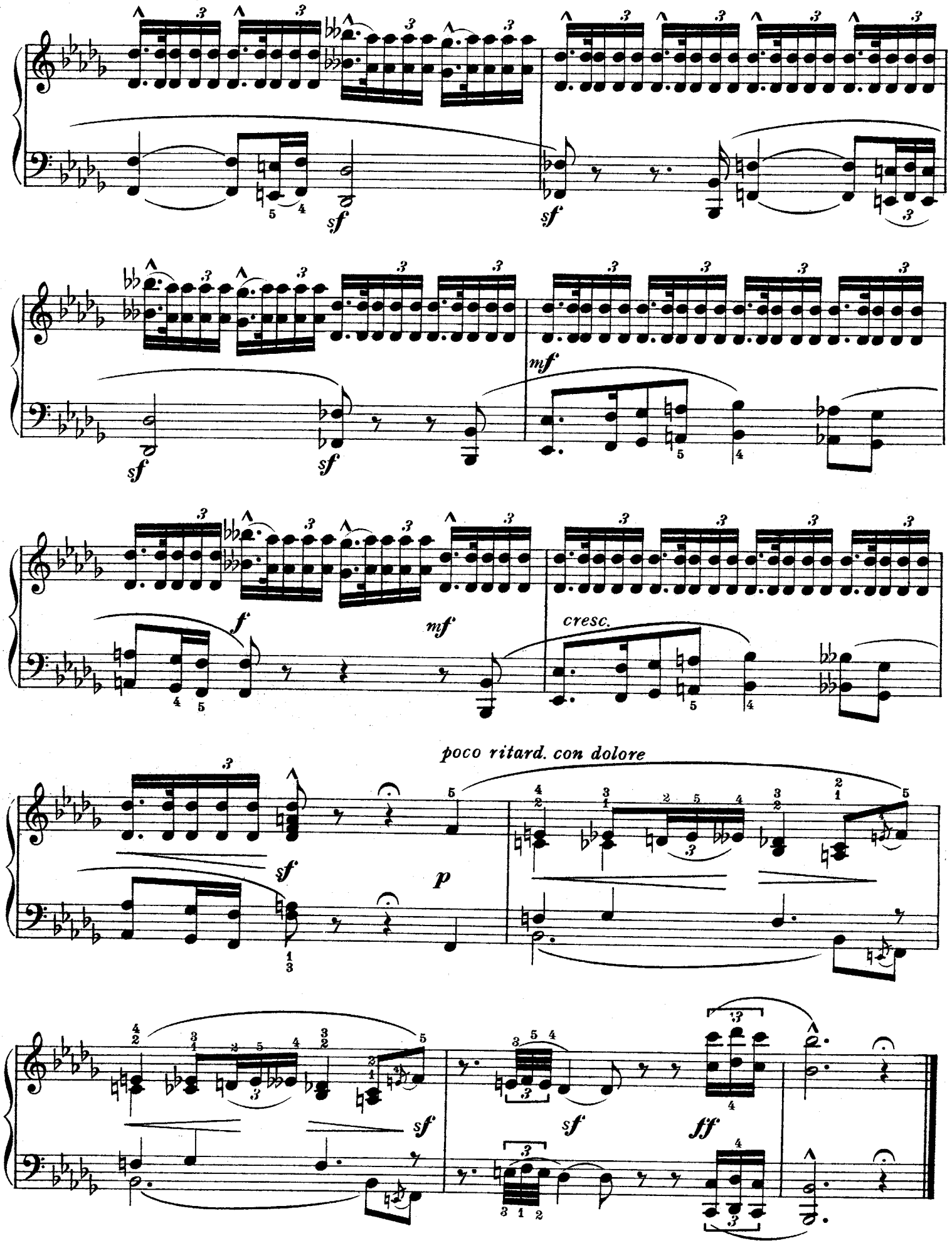
CODA

6. SAMUEL GOLDENBERG UND SCHMUYLE




mf
dim.
Ped.
p
dim.
Ped.
mf
sf
sf
f

Andante grave



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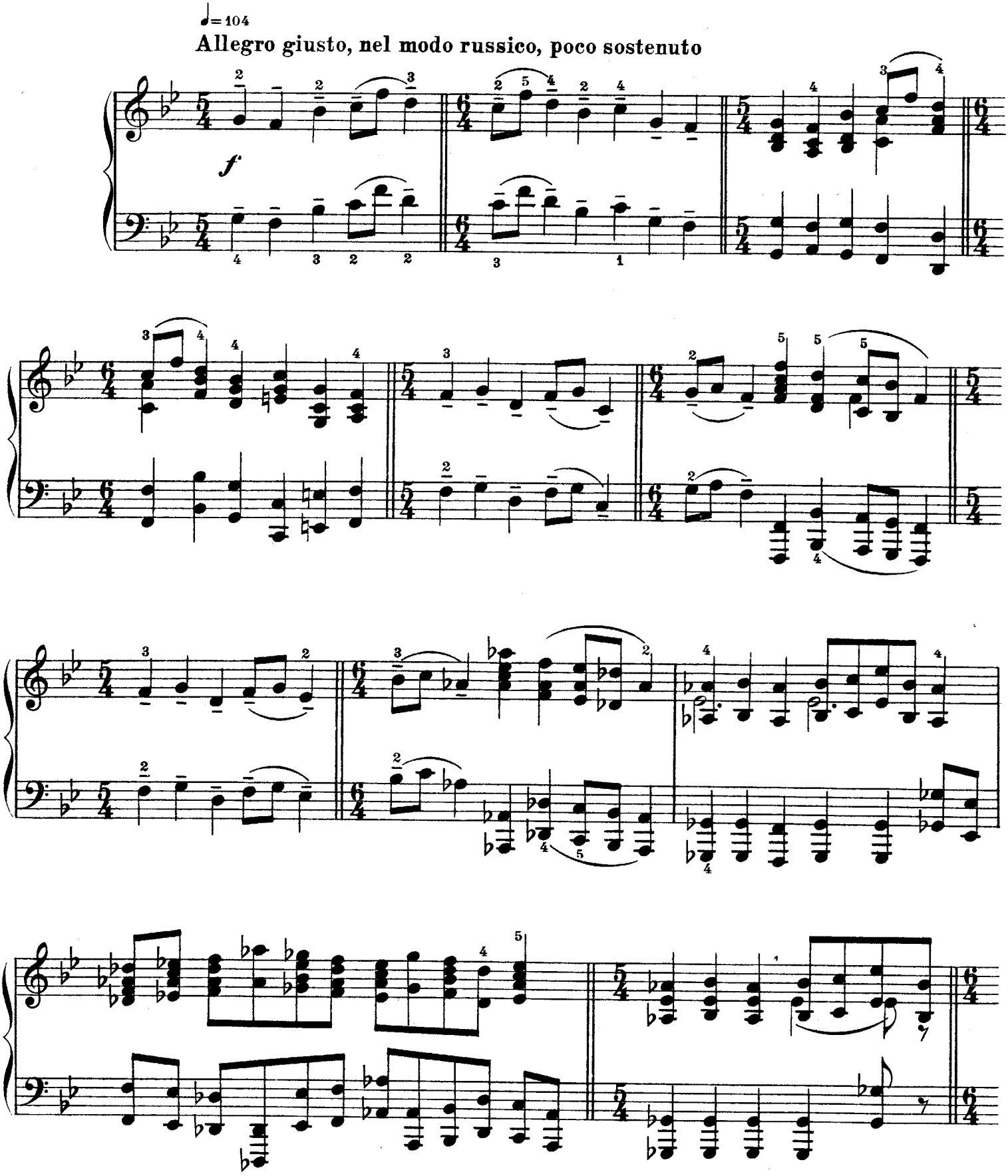
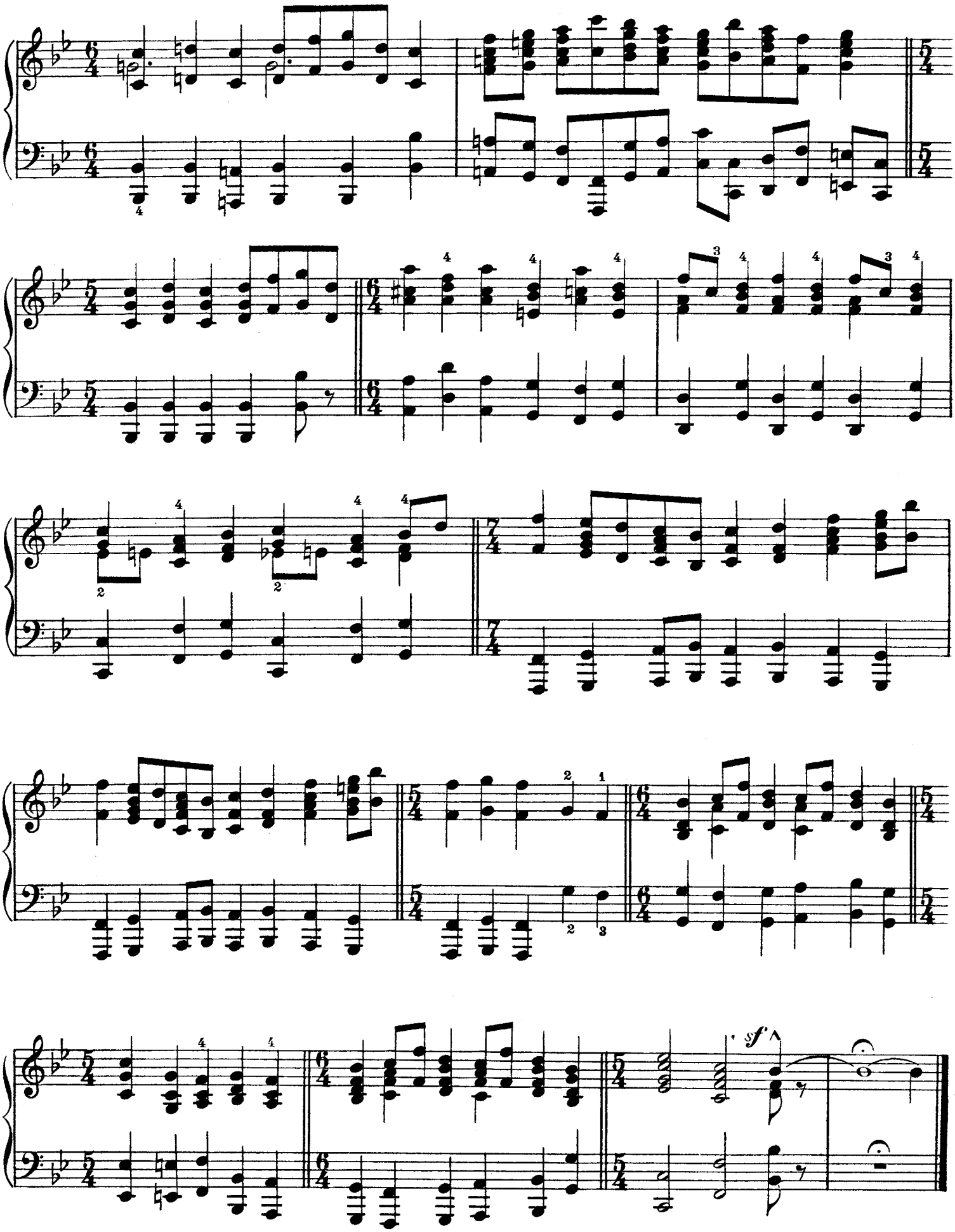
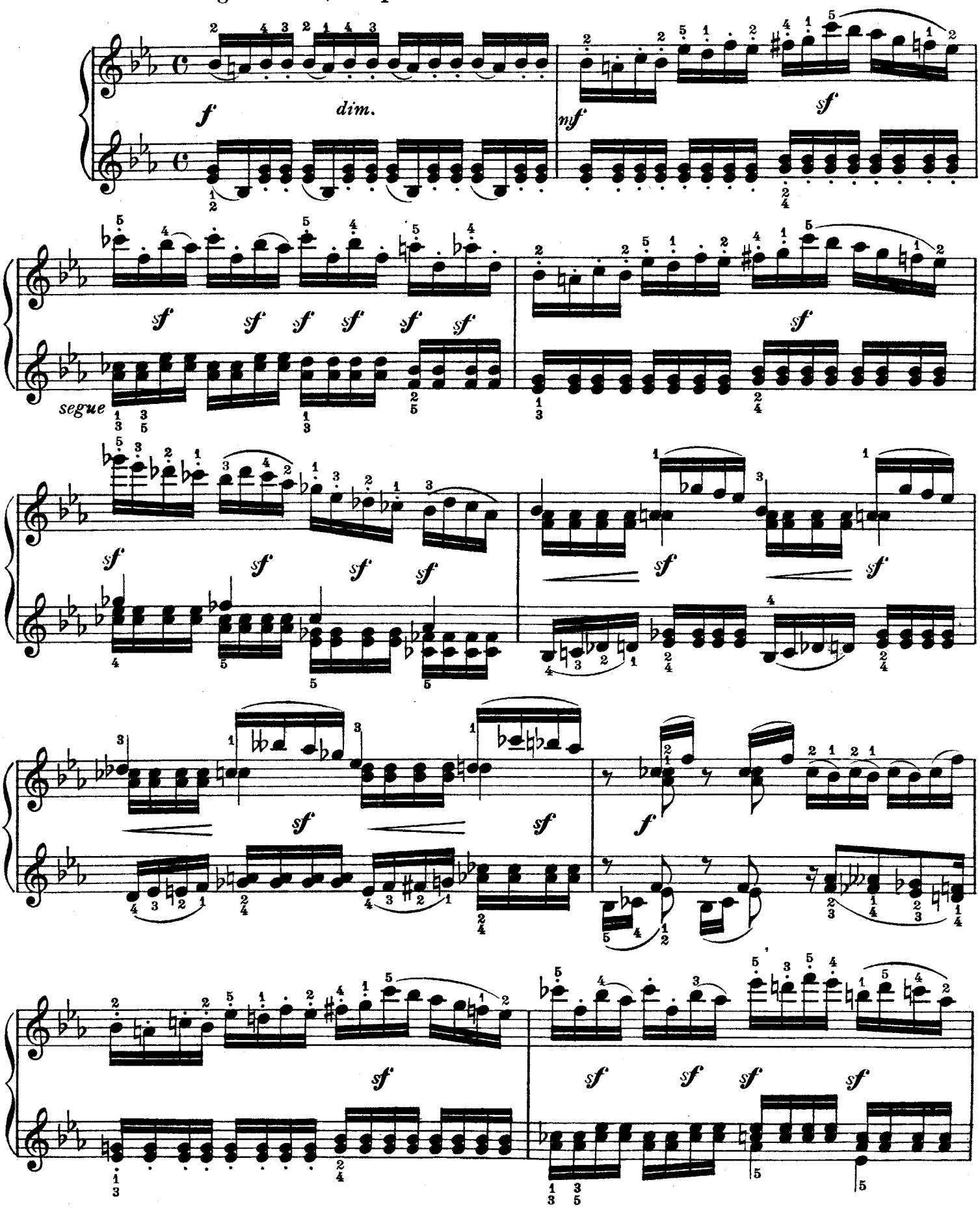
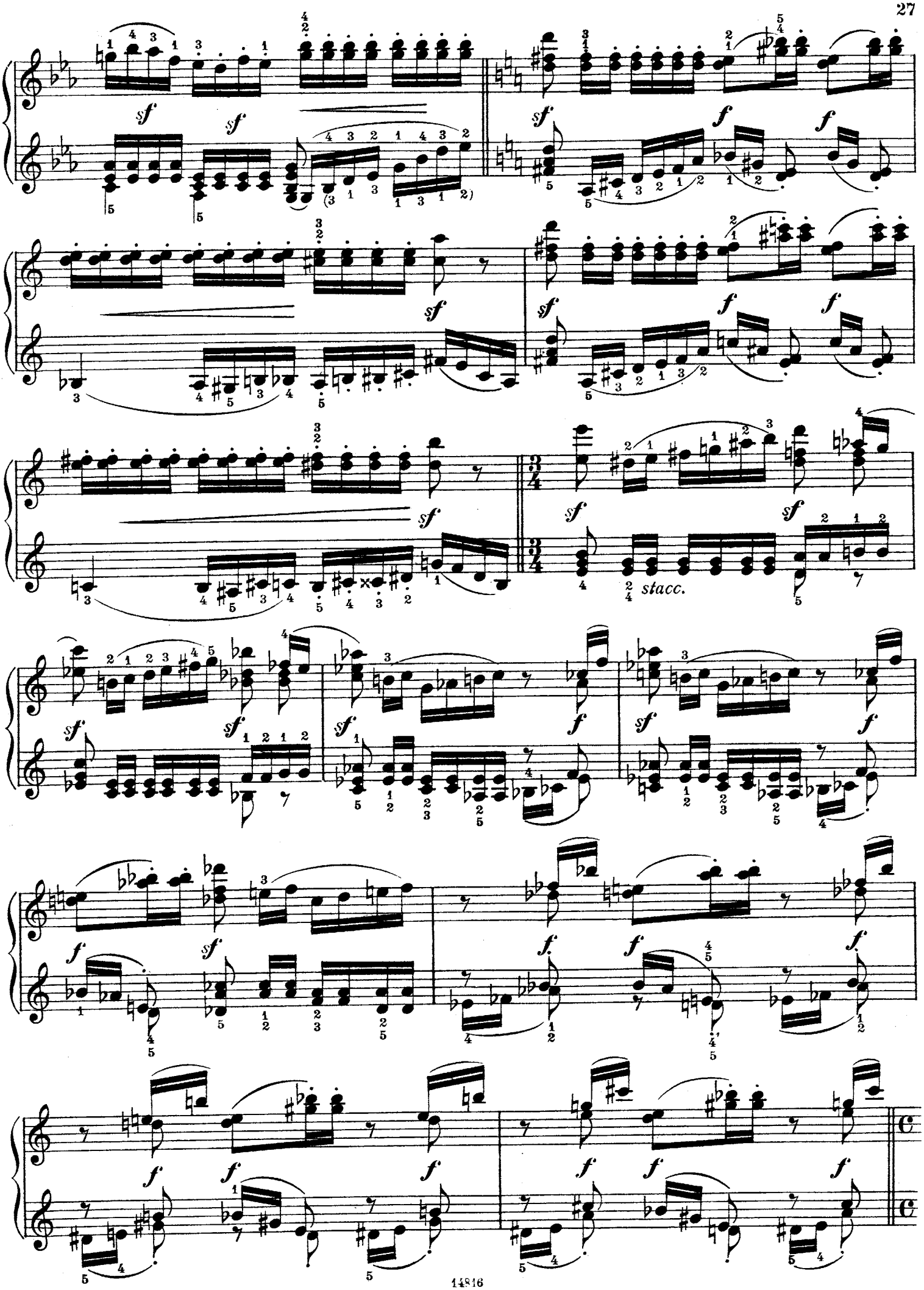


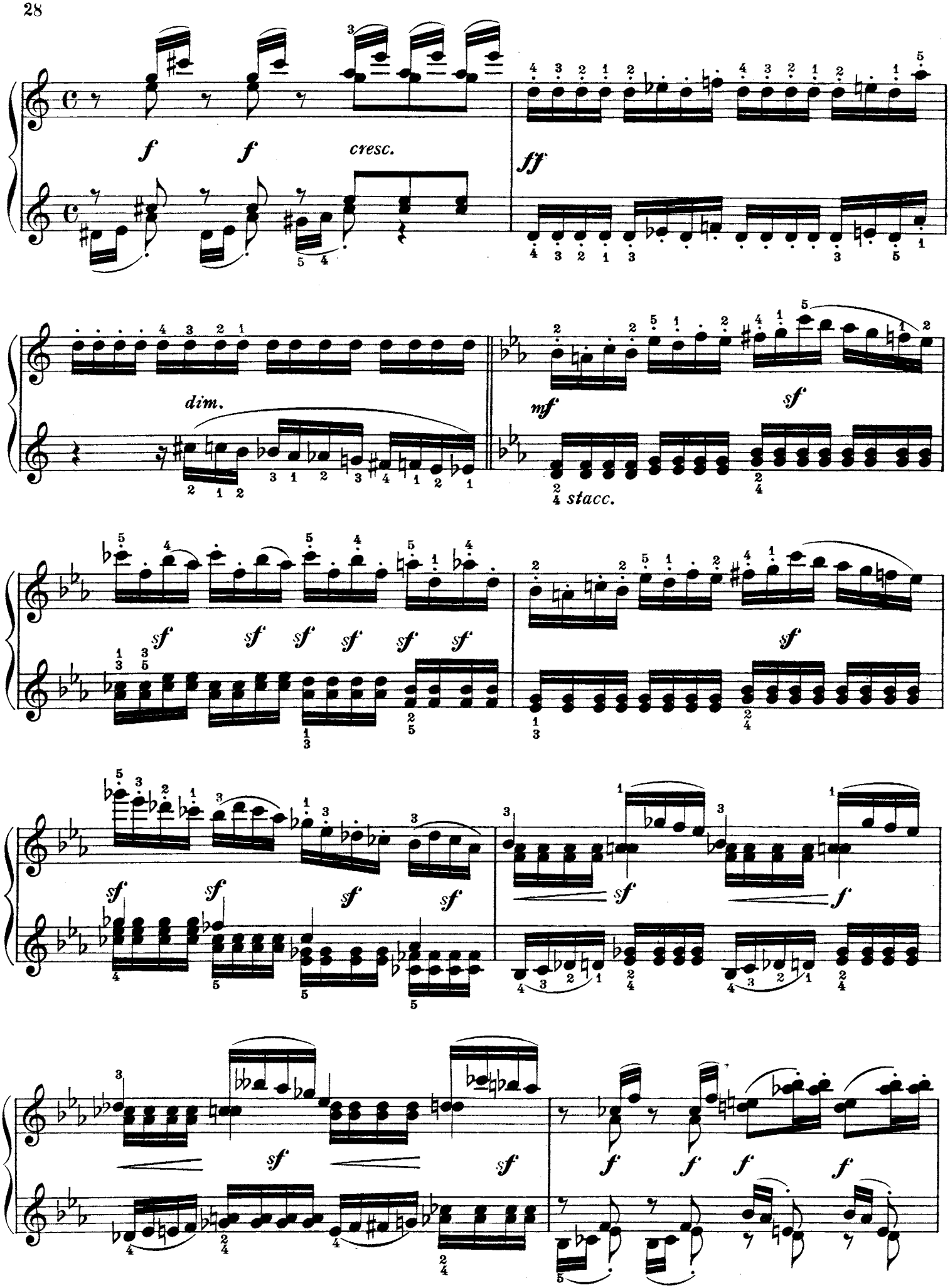

sf

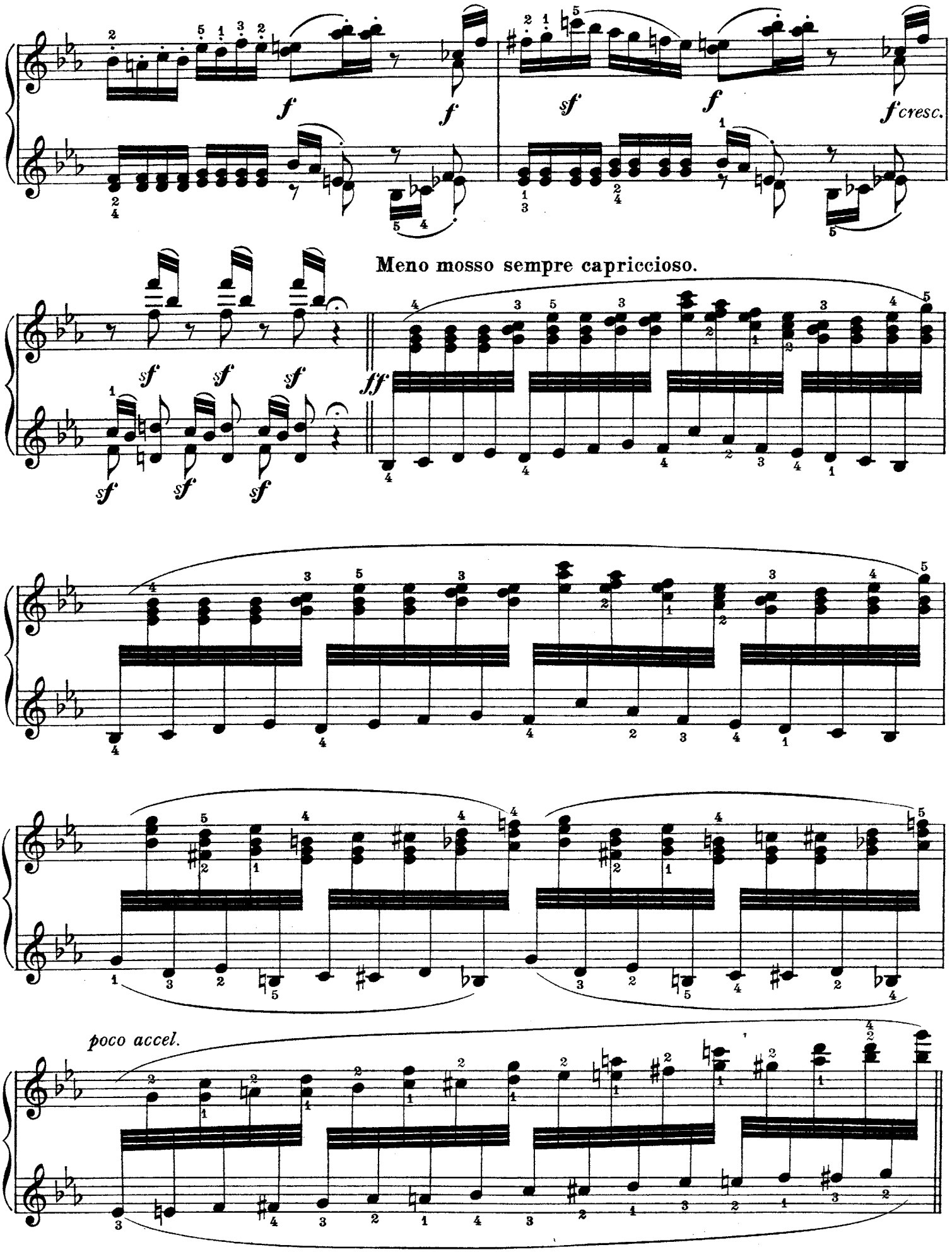
7. "LIMOGES" LE MARCHÉ

Allegretto vivo, sempre scherzando ♩= 120



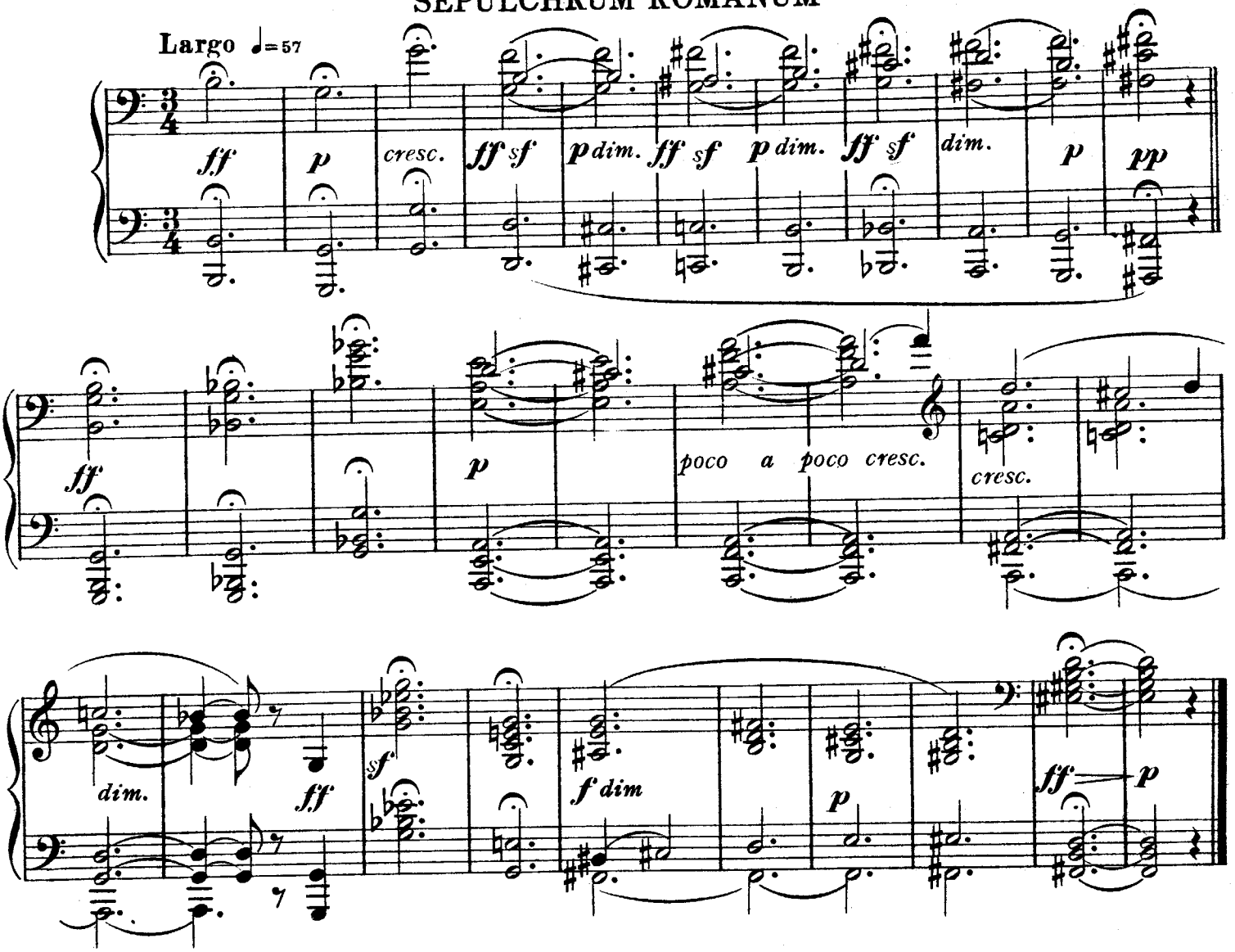

sf
f
stacc.


f
f
cresc.
ff
dim.
mf
sf
stacc.
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
f
sf
sf
f
f
f
f


f
f
sf
f
f cresc.
Meno mosso sempre capriccioso.
sf
ff
poco accel.

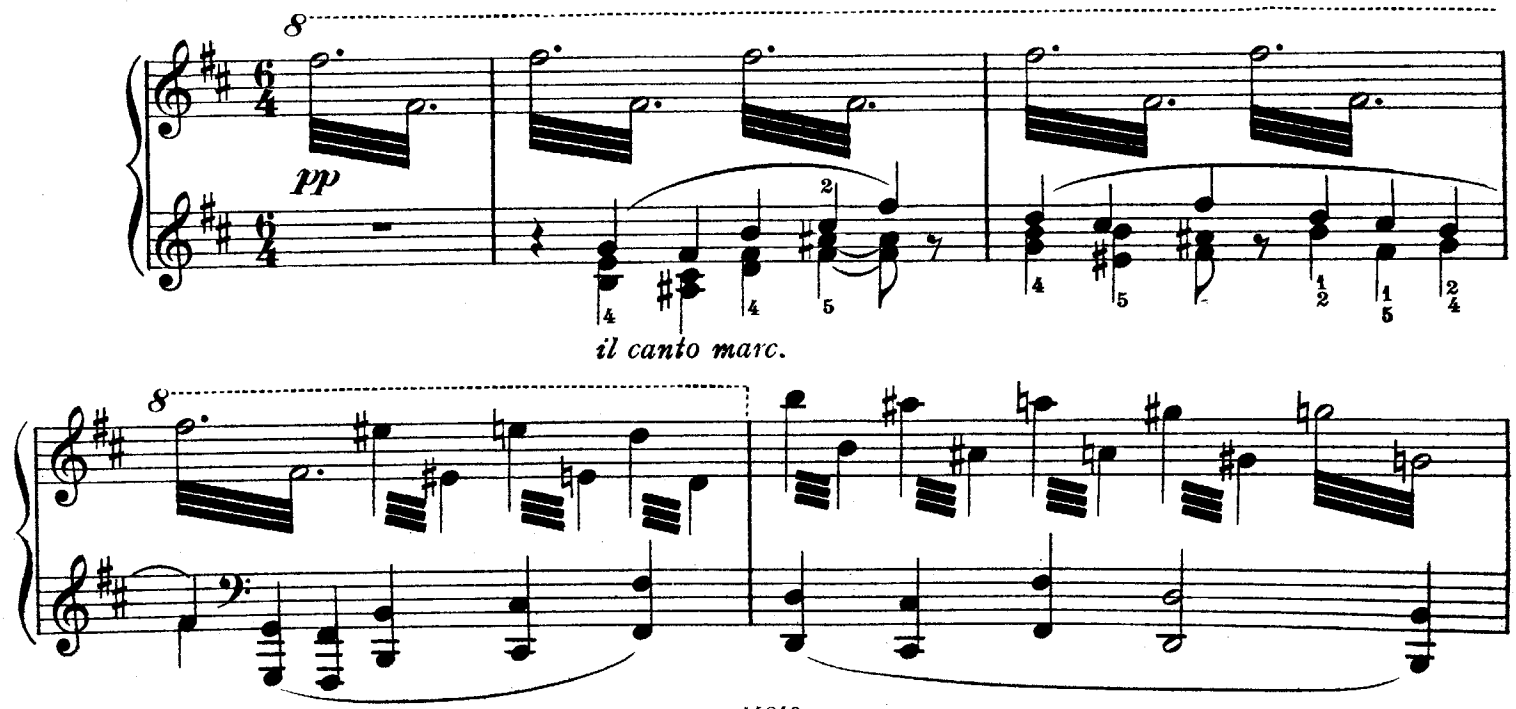
8. CATACOMBAE

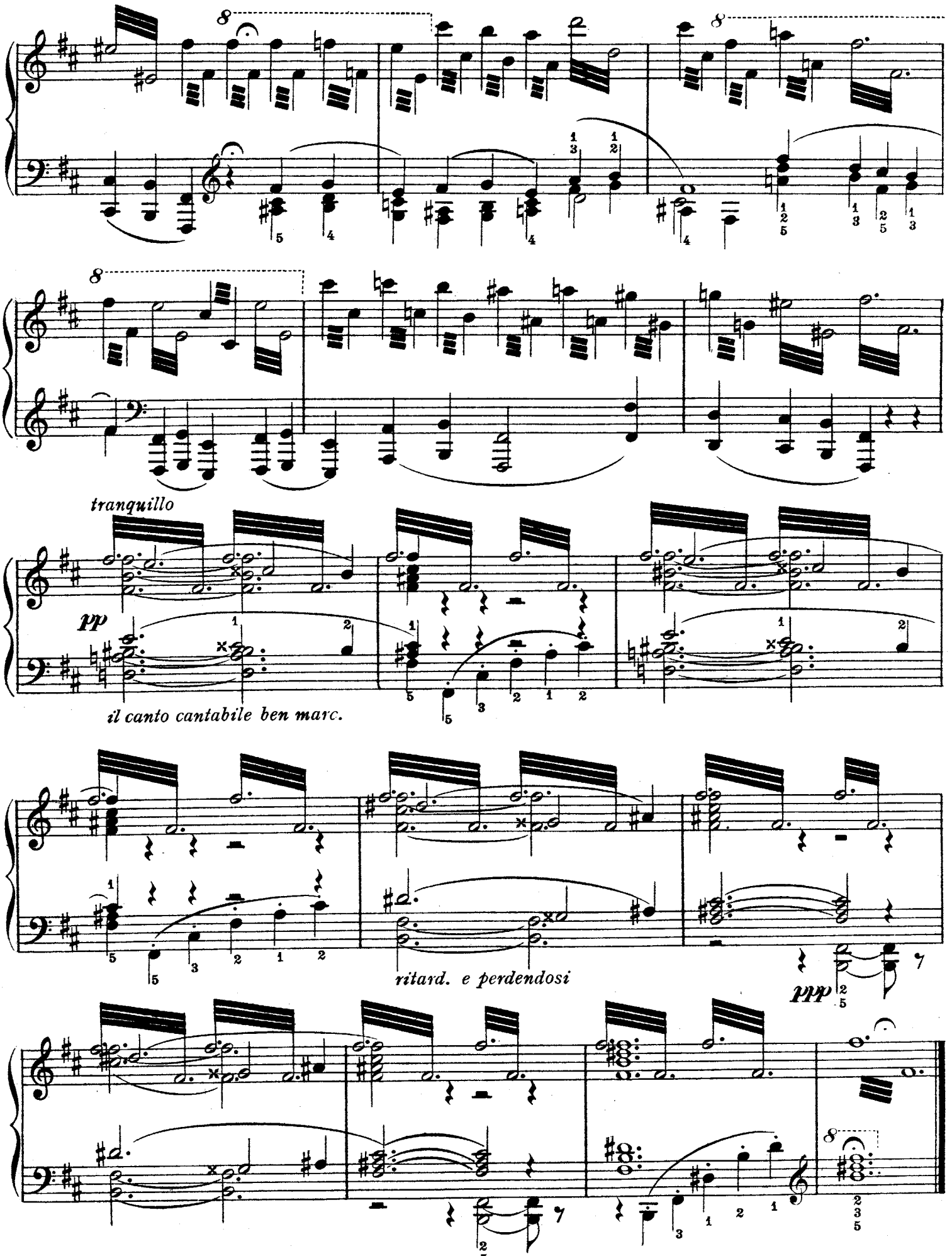
SEPULCHRUM ROMANUM



CON MORTUIS IN LINGUA MORTUA

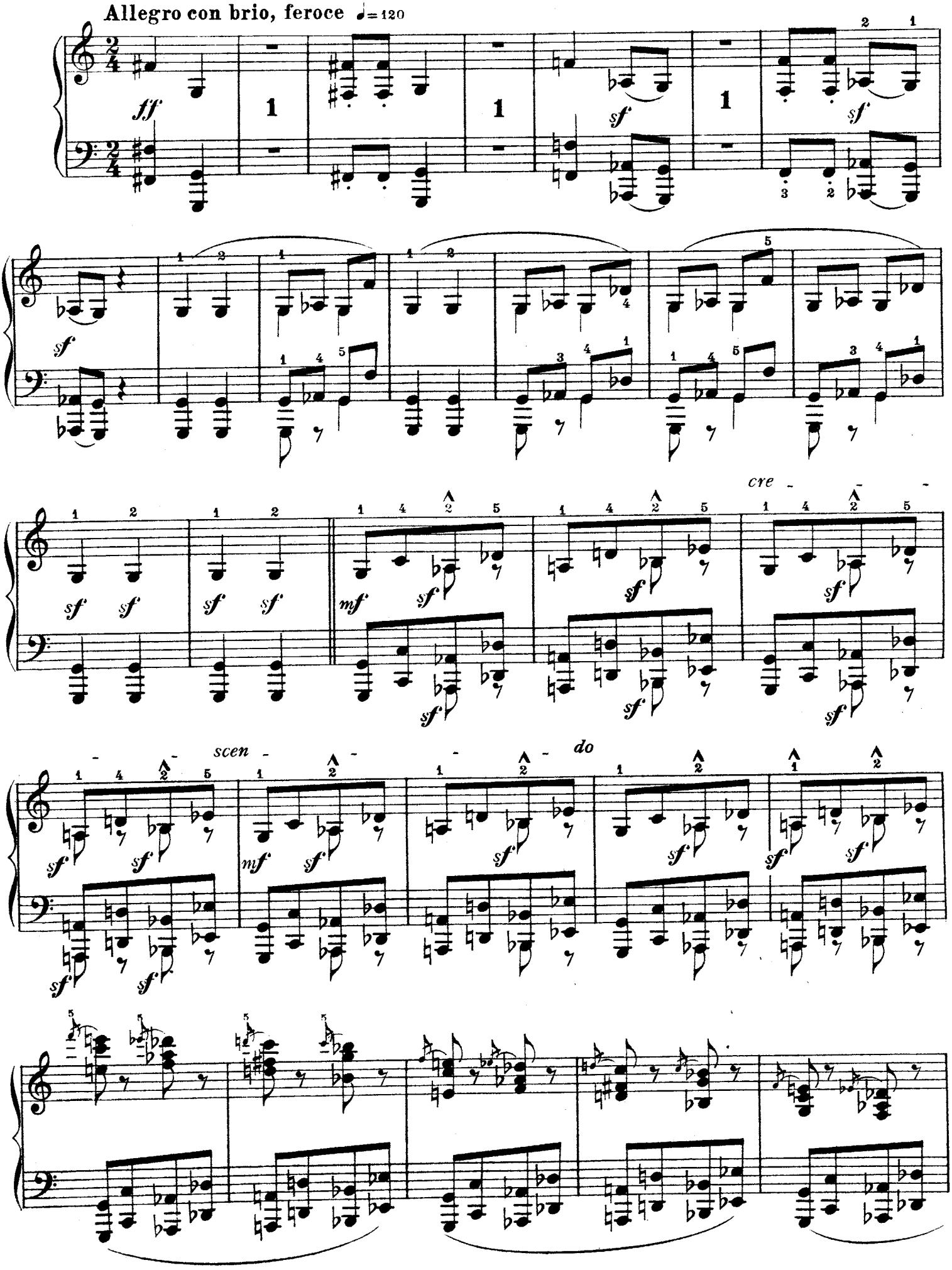
Andante non troppo, con lamento.

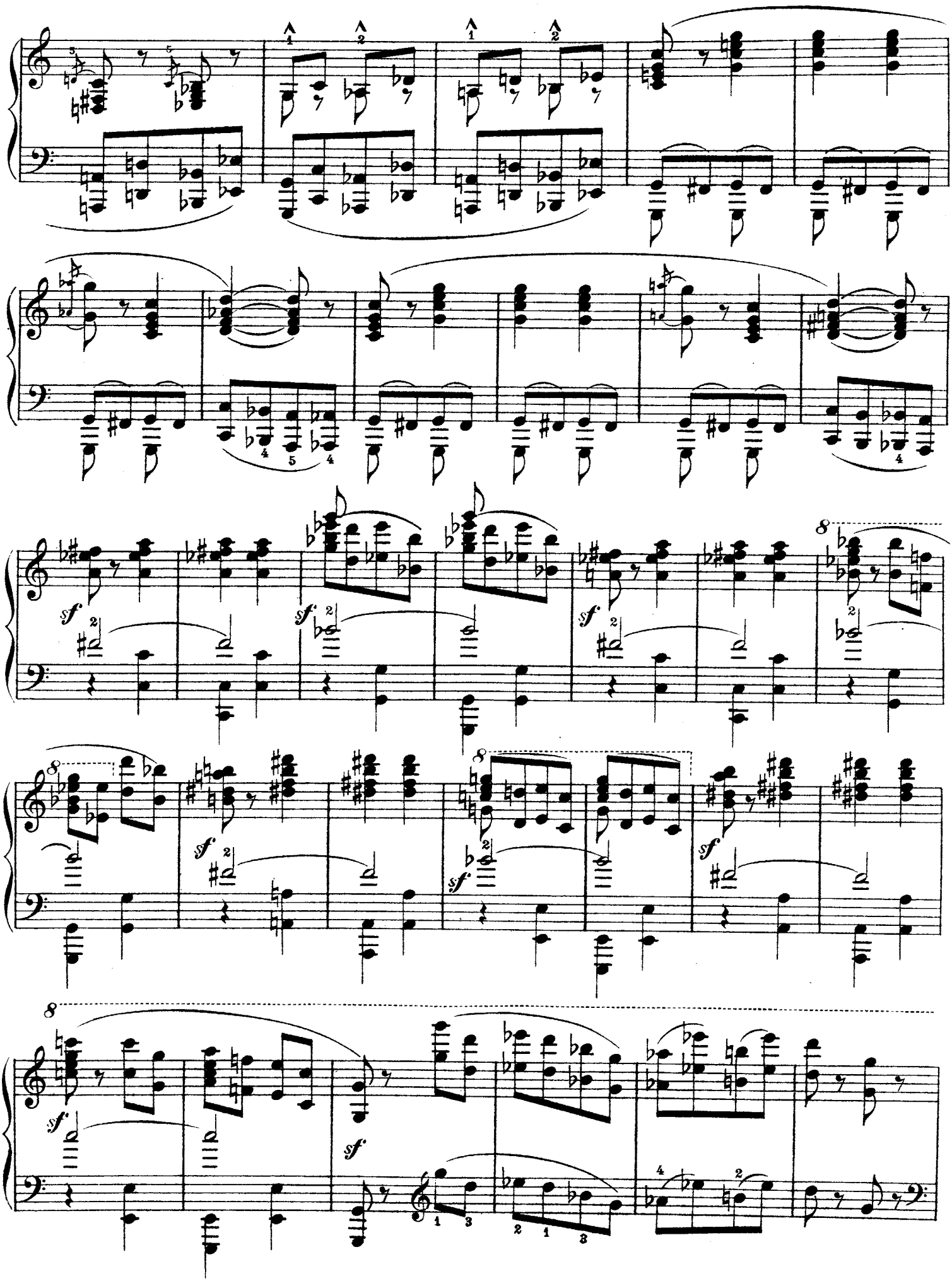


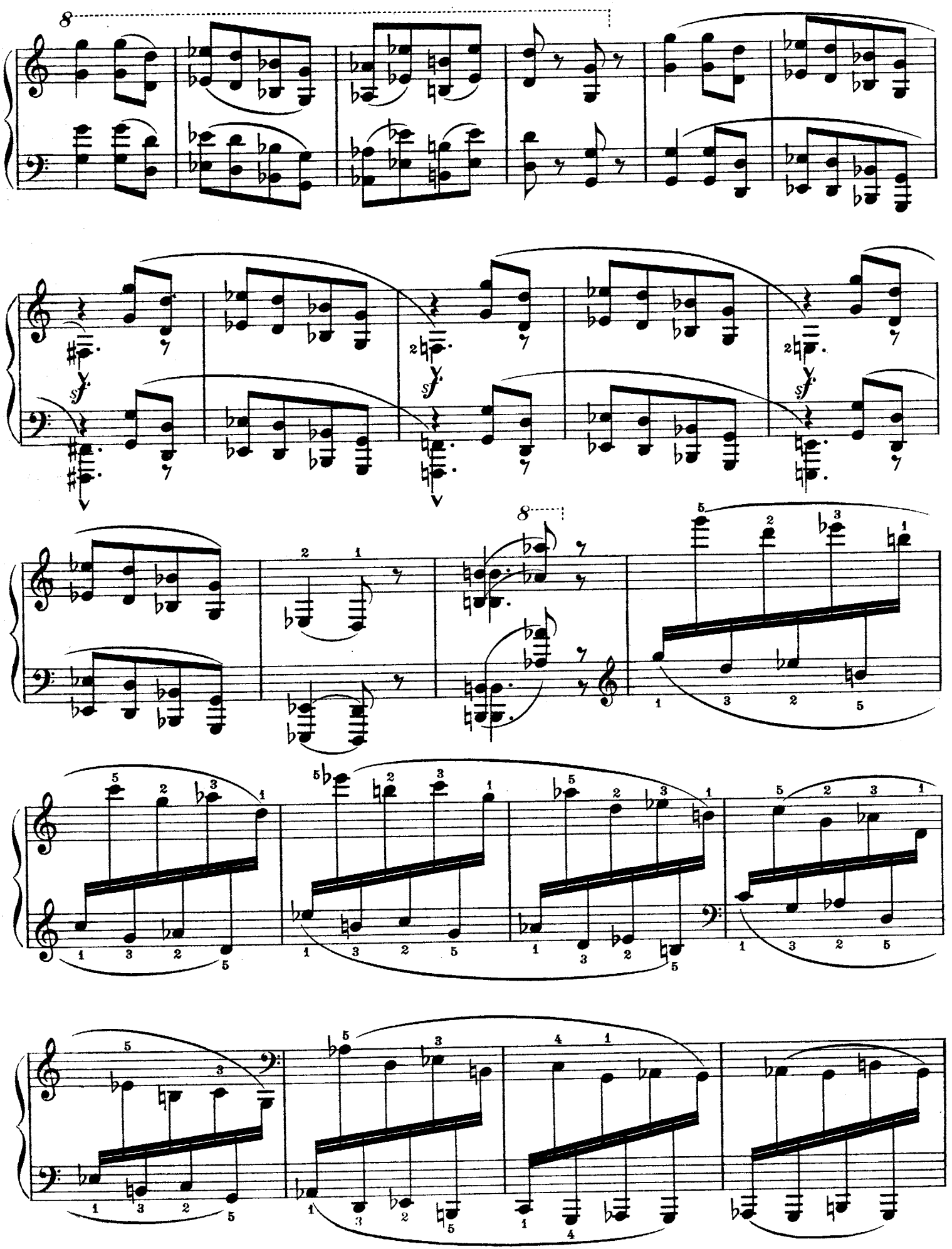

tranquillo
pp
il canto cantabile ben marc.
ritard. e perdendosi
ppp

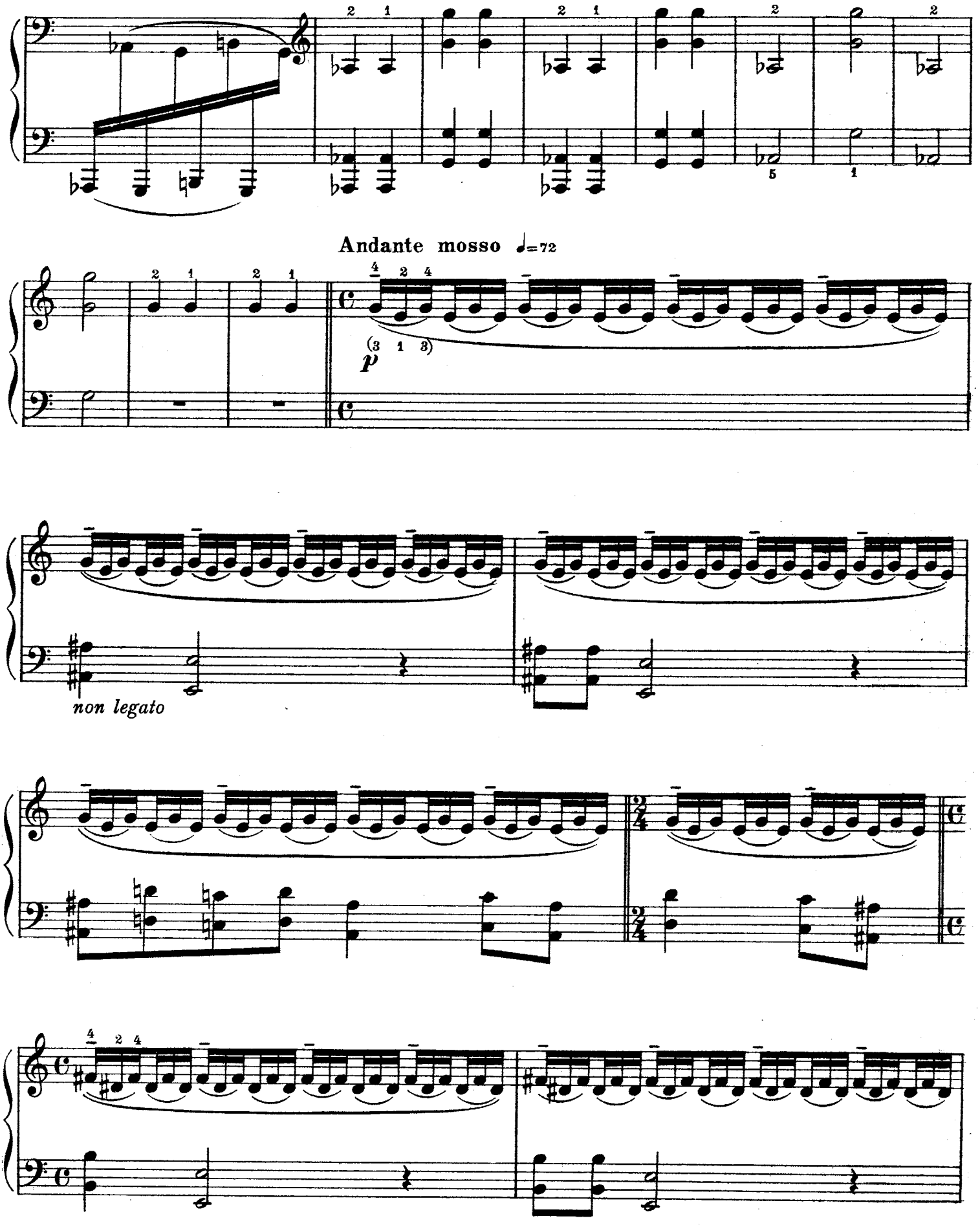
9. LA CABANE SUR DES PATTES DE POULE

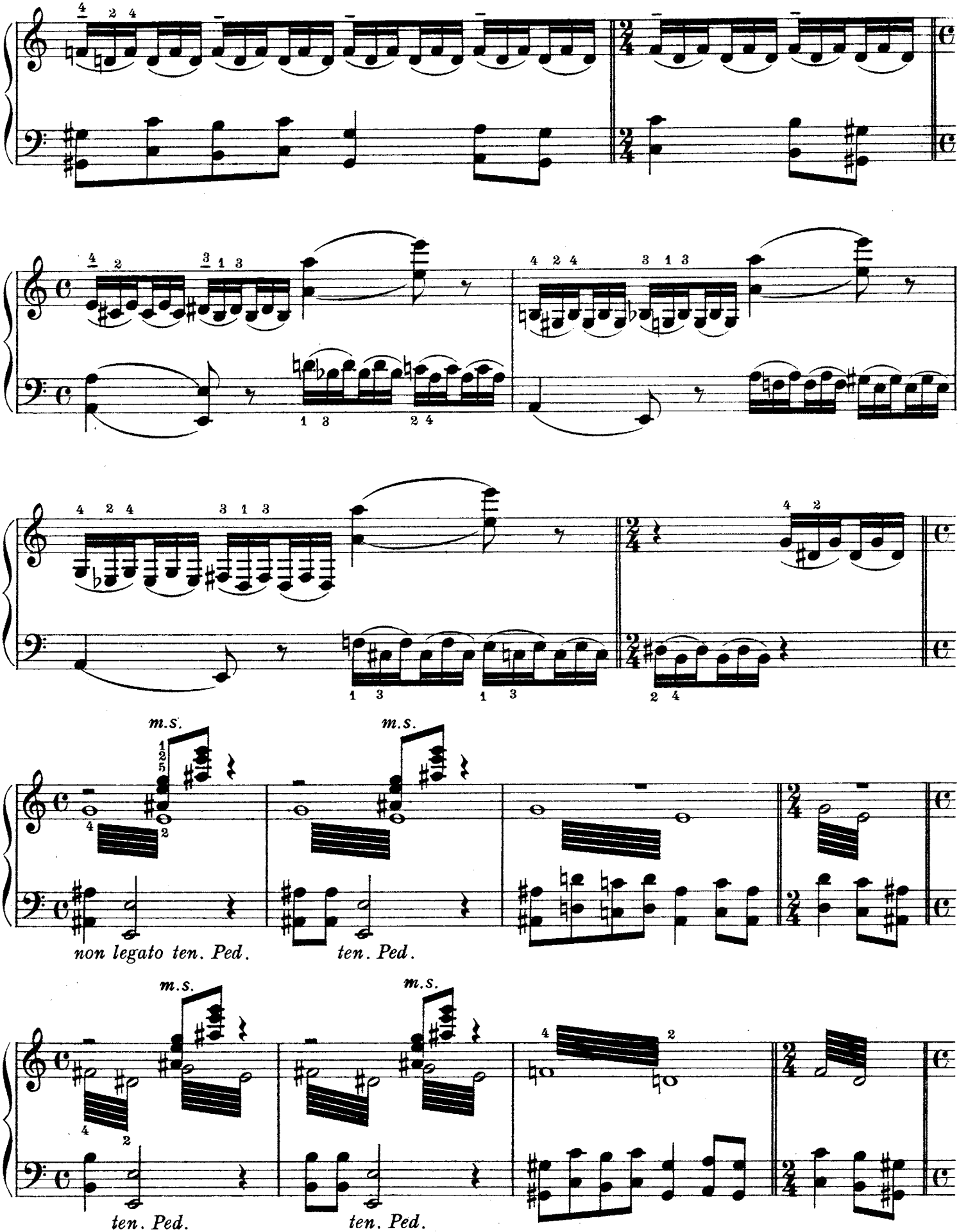
Allegro con brio, feroce ♩= 120

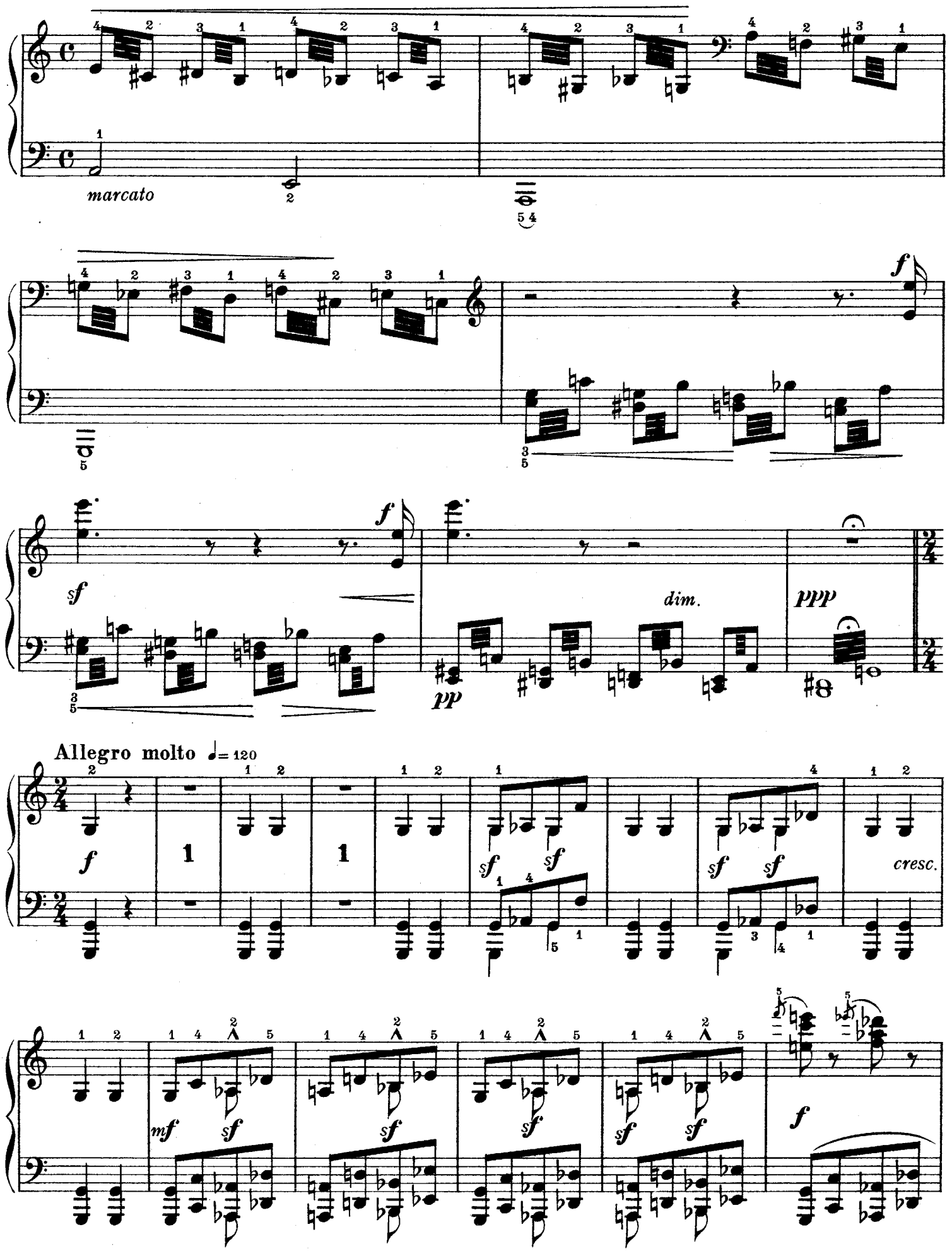


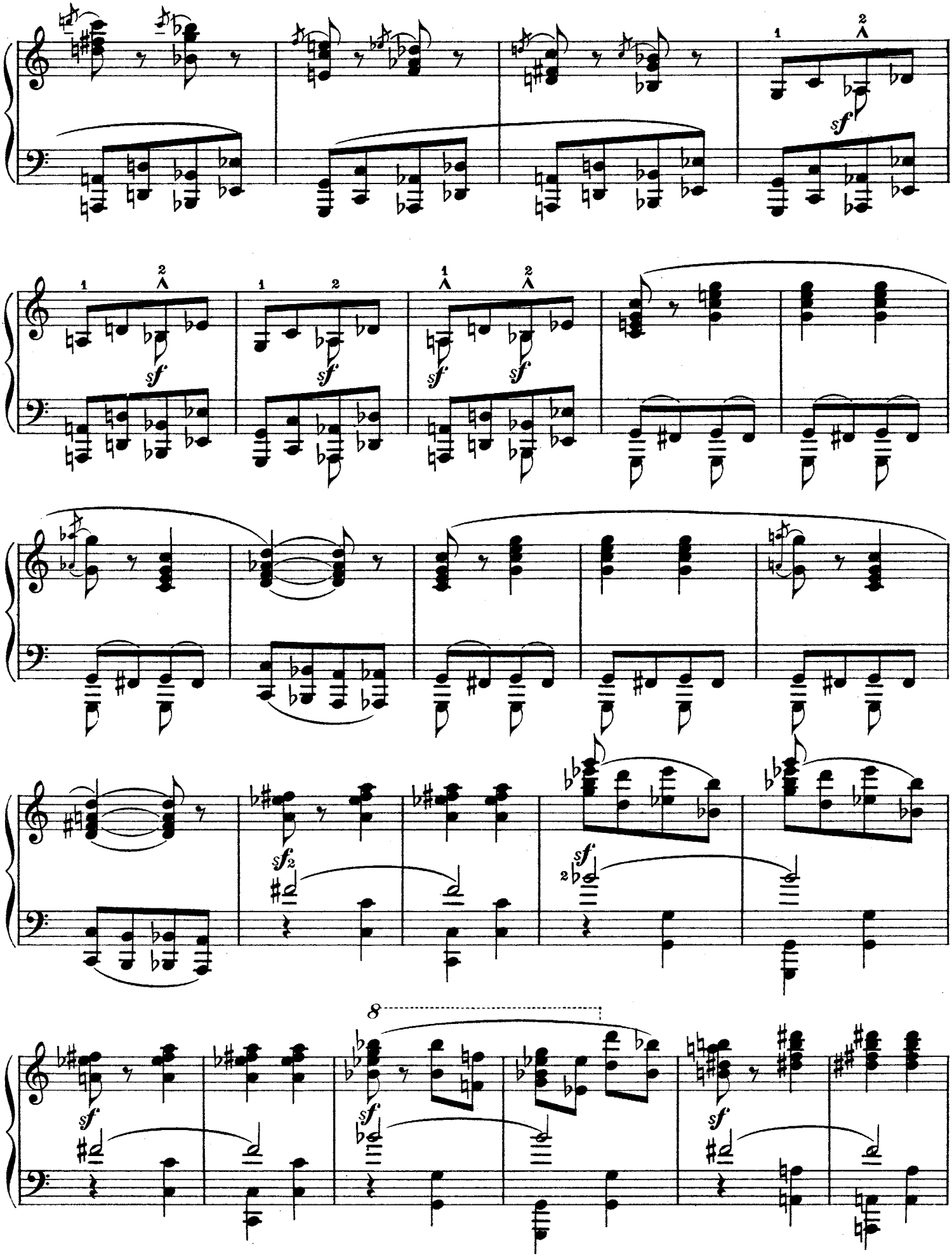


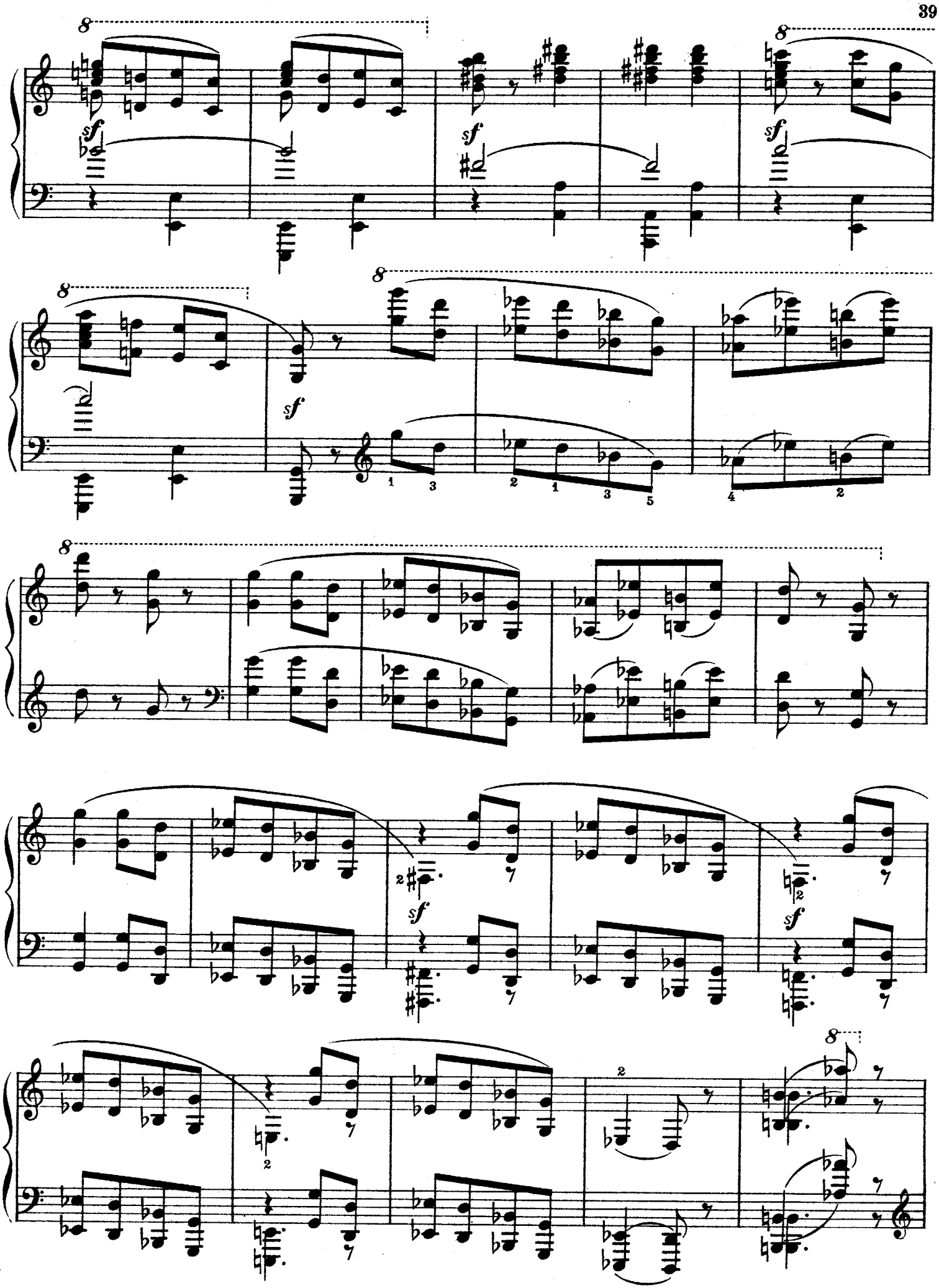


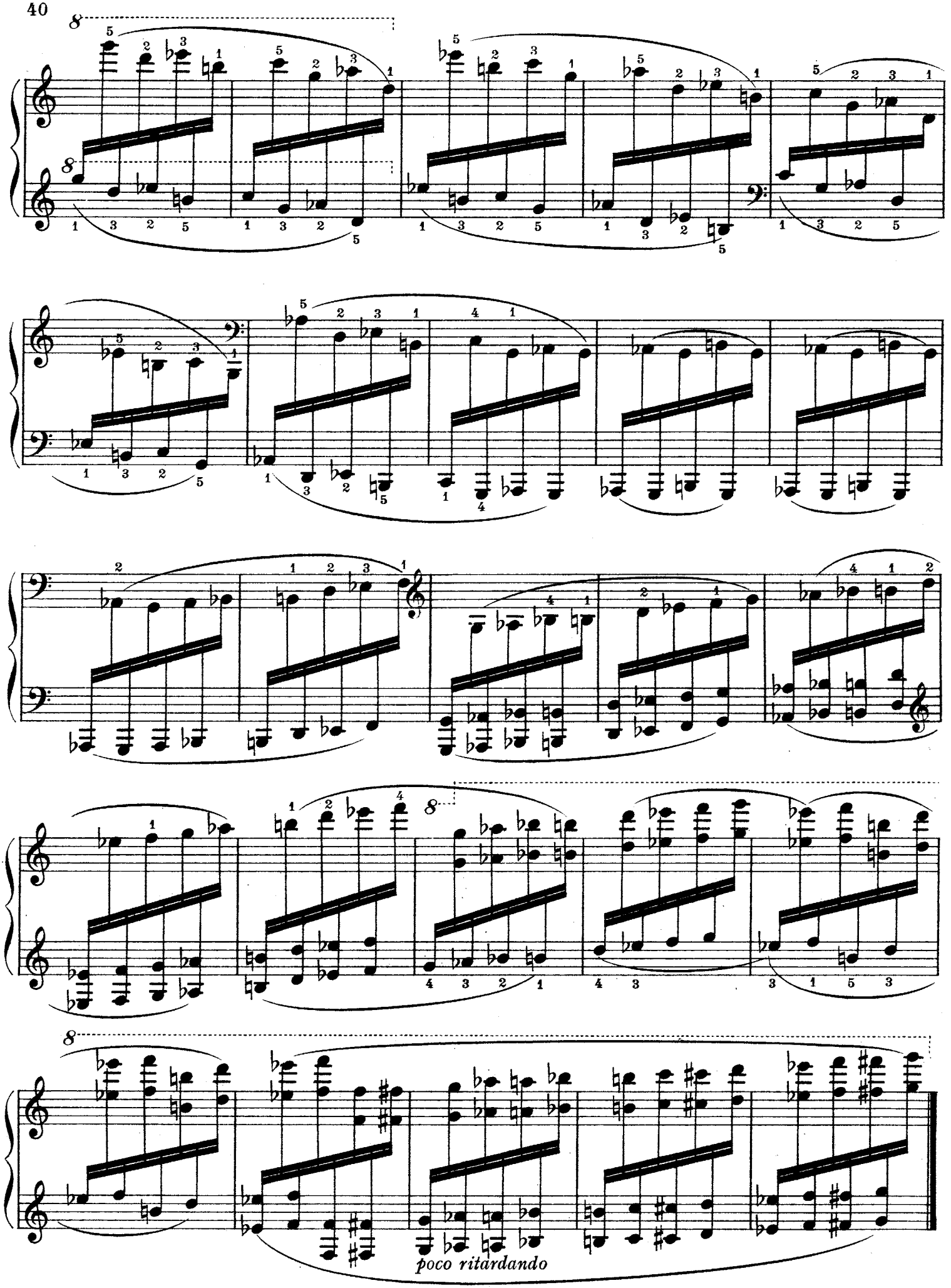

Andante mosso ♩=72
p
non legato


m.s.
m.s.
non legato ten. Ped.
ten. Ped.
m.s.
m.s.
ten. Ped.
ten. Ped.


marcato
f
sf
dim.
pp
ppp
Allegro molto ♩= 120
f
cresc.
mf
sf
f



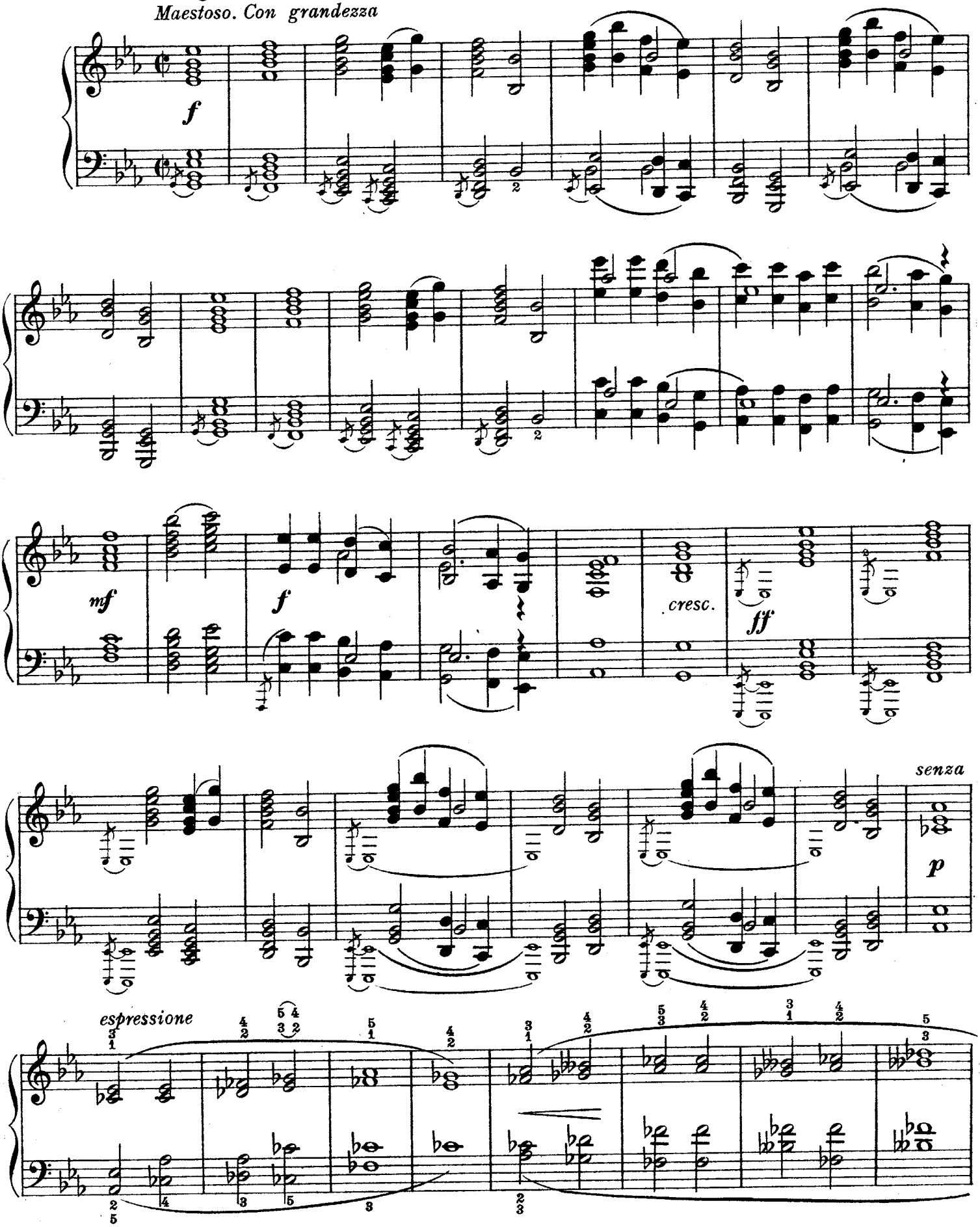


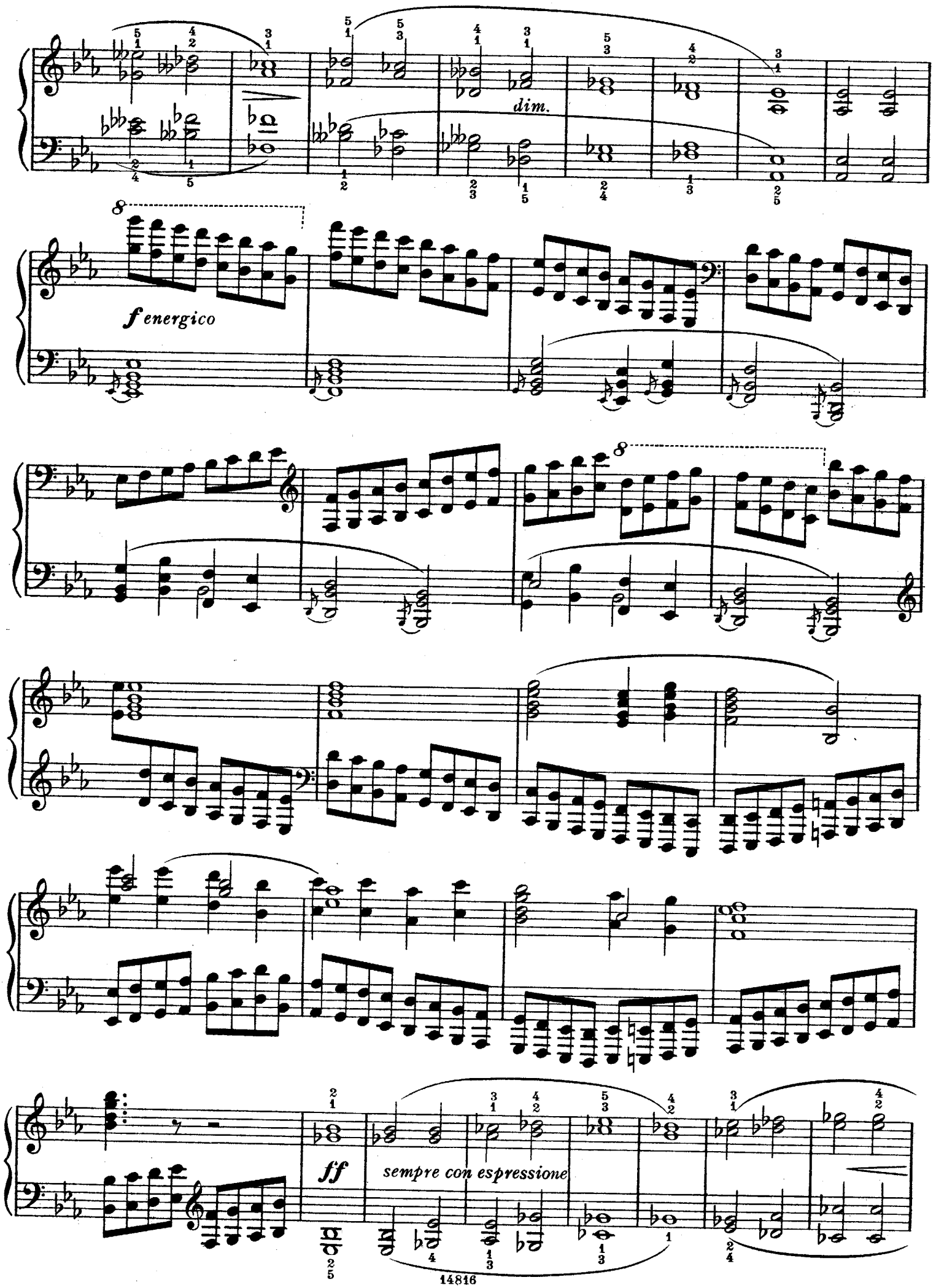

poco ritardando

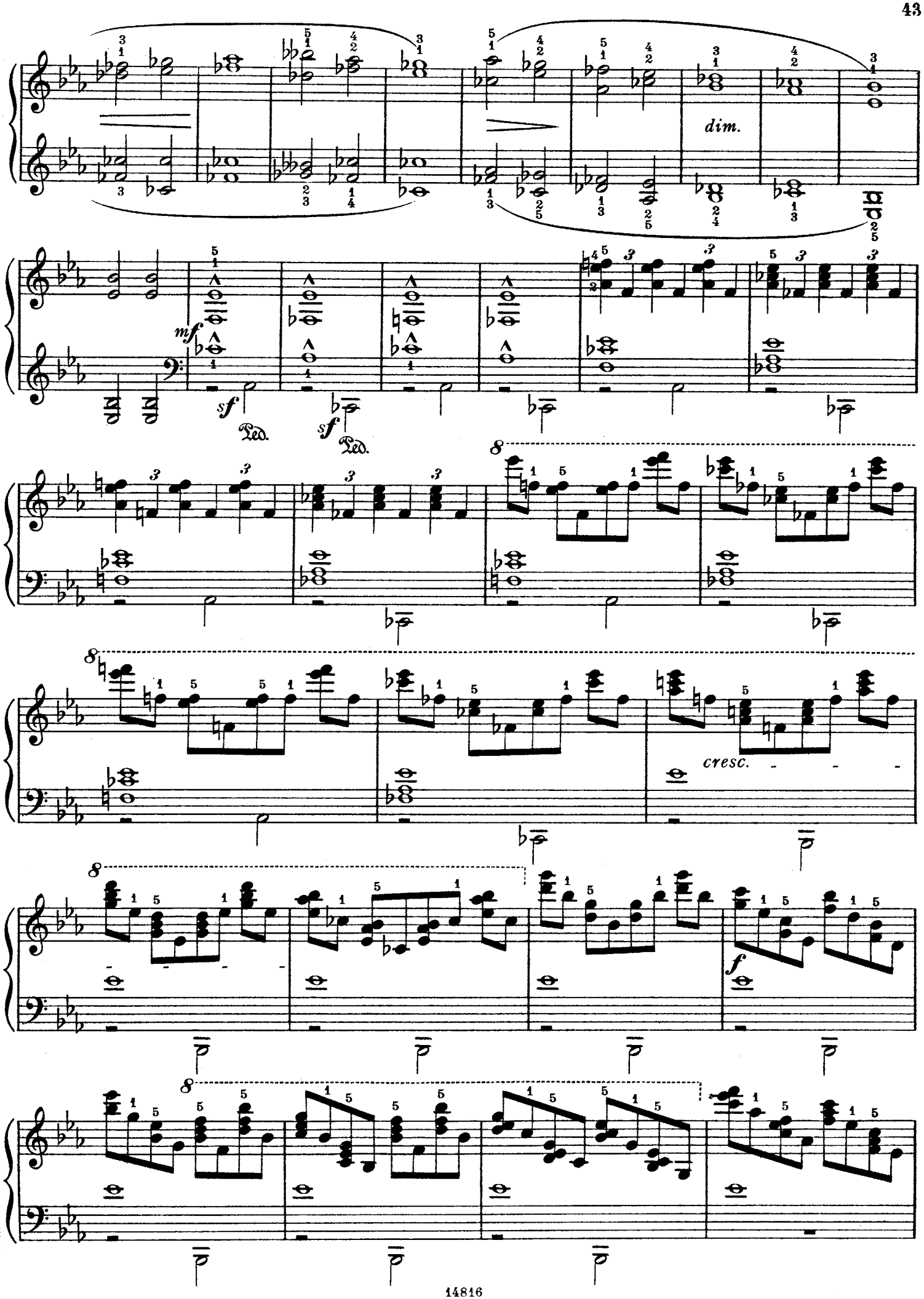
10. LA PORTE DES BOHATYRS DE KIEW

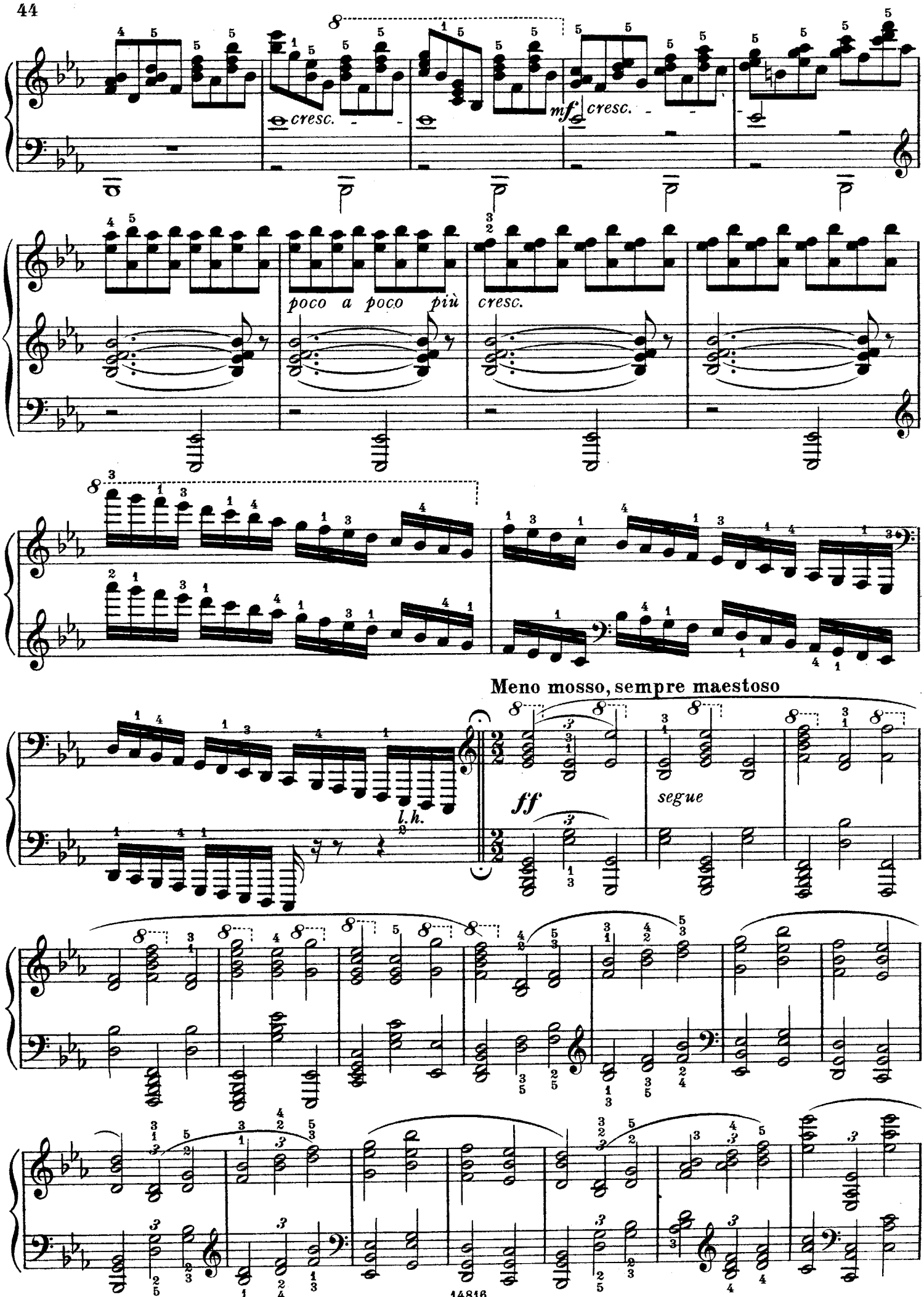
Allegro alla breve ♩= 84

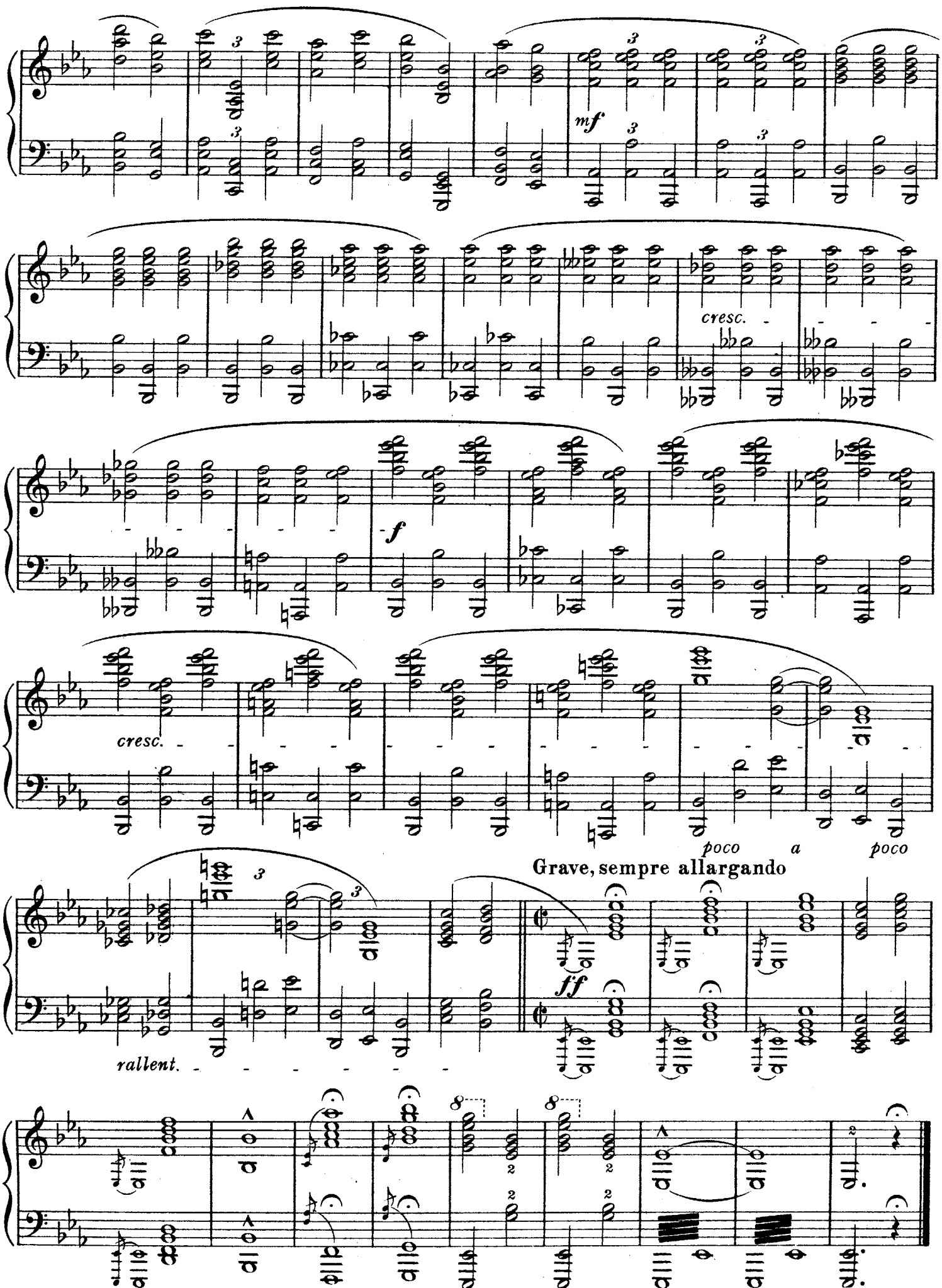
Maestoso. Con grandezza




dim.
f energico
ff
sempre con espressione


dim.
mf
sf
Ped.
sf
Ped.
8
8
cresc.
8
f
8


cresc.
mf
cresc.
poco a poco più cresc.
Meno mosso, sempre maestoso
ff
segue
l.h.



Printed in England by Augener Ltd., Acton Lane, London, W.4.