



Б У Р Я .

МУЗЫКА КЪ ДРАМЪ В. ШЕКСПИРА

А. А р е н с к а г о .



Москва. П. ЮРГЕНСОНЪ. Лейпцигъ.



Буря.



Der Sturm.

Музыка къ драмѣ В. Шекспира

А. Аренскаго.

Musik zu Shakespeare's Drama

VON



A. Arensky.

Op. 75.

	P. K.		R. C.
Оркестровая Партитура.	— —	Orchesterpartitur.	— —
Оркестровые Голоса.	— —	Orchesterstimmen.	— —
Клавиръ (д. пѣнія съ фп.)	3 —	Klavierauszug (mit Text).	3 —



Парижъ 1900 г.
Высшая награда:



„Grand prix“
и Золотая медаль.

Собственность издателя

Eigentum des Verlegers

П. ЮРГЕНСОНА.

1896

P. JURGENSON.

МОСКВА. | ЛЕЙПЦИГЪ.

MOSKAU. | LEIPZIG.

С.-Петербургъ, у П. Юргенсона.

St.-Petersburg, bei J. Jurgenson.

Варшава, у Э. Венде и К^о.

Warschau, bei E. Wende & C^o.

M
1513
A 68

Handwritten notes and signatures



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Brentano, Co.



Буря.

Der Sturm.

Музыка къ драмѣ В. ШЕКСПИРА.

Musik zu SHAKESPEARE'S DRAMA.

А. АРЕНСКАГО.

Op. 75.

von A. ARENSKY.

Вступленіе.

№ 1.

Introduction.

PIANO.

Maestoso.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets.

Second system of musical notation, starting with a boxed measure number '3' and dynamic markings 'mp' and 'p'. It includes triplets and various articulations.

Third system of musical notation, featuring a 'diminuendo' instruction and ending with a 'ppp' dynamic marking.

Fourth system of musical notation, starting with a boxed measure number '4' and dynamic markings 'mp' and 'p'. It features a consistent rhythmic pattern with slurs.

Fifth system of musical notation, starting with a boxed measure number '5'. It continues the rhythmic pattern from the previous system.

6 *mp*

dim.

crescendo *mf* *rit.*

7 *a tempo* *mp*

f
cre - scen - do

diminuendo *f* rit.

This system contains the first two measures of the piece. The music is in a key with two sharps (D major) and a 3/4 time signature. It features a complex texture with many sixteenth notes and triplets. The first measure is marked with a hairpin indicating a diminuendo. The second measure is marked with a forte *f* dynamic and a *rit.* (ritardando) instruction.

8 *a tempo* *ff* *ff*

This system contains measures 3 through 6. Measure 3 is marked with a square box containing the number 8 and the tempo instruction *a tempo*. The dynamics are marked *ff* (fortissimo) in both the treble and bass staves. The music continues with dense sixteenth-note patterns and triplets.

This system contains measures 7 through 10. The music maintains the dense, rhythmic texture with many triplets and sixteenth notes. The dynamics remain at a high level, consistent with the previous system.

9 *mp* *p*

This system contains measures 11 through 14. Measure 11 is marked with a square box containing the number 9 and a mezzo-piano *mp* dynamic. The dynamics then drop to piano *p* in the following measures. The music continues with triplets and sixteenth-note patterns.

diminuendo *ppp*

This system contains measures 15 through 18, which conclude the piece. The music features a final flourish with triplets and sixteenth notes. The dynamics are marked *ppp* (pianissimo) and the piece ends with a *diminuendo* hairpin.

Буря. № 2. Der Sturm.

Allegro moderato. $\text{♩} = 144.$

PIANO.

p *p cre* *scen*

- do *f*

f

p cre

- scen - do *f*

The first system of the piano accompaniment features a treble clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. A dynamic marking of *mf* is present.

The second system continues the piano accompaniment. The right hand has a melodic line with some slurs, and the left hand maintains the eighth-note pattern. A dynamic marking of *p* is visible.

The third system shows a change in dynamics, with *mf* in the beginning and *f* later. The melodic lines in both hands become more active.

The fourth system features a *f* dynamic marking. The right hand has a complex melodic passage with many notes, while the left hand provides a steady accompaniment.

The fifth system is a short concluding passage for the piano accompaniment, marked with *ff* and *p*. It ends with a final chord.

Начиная со словъ Капитана: „Боцманъ! Боцм. „Здѣсь, капитанъ и т. д.
 Von den Worten des Kapitäns: „Bootsmann! Bootsm. „Hier, Kapitän u s. w.

и кончая словами Боцмана: „Живо, живо! Подберите-ка марсь-зейль!
 bis zu den Worten des Bootsm: „Lustig, lustig, Kinder! Zieht das Bramsegel ein!

Начиная со словъ Алонзо: „Гдѣ капитанъ?
 Von den Worten des Alonso: „Wo ist der Patron?“

Allegro. $\text{♩} = 152.$

кончая словами Боцмана:
 bis zu den Worten des Bootsmann's:
 „Убирайтесь-же, говорю я вамъ!“
 „Aus dem Wege, sag' ich.“

f

ff *p*

Начиная со словъ Воцмана: „Отпускай брамстенгъ!“
Von den Worten des Bootsmann's: „Herunter mit der Bram-
stange!“

кончая его же словами: „Не слышно ни бури, ни команды!“
bis zu seinen Worten: „Sie überschreien das Unwetter und das
Kommando!“

$\text{♩} = 76.$

ff

(Вбѣгаютъ промокшіе матросы) М. Къ молитвѣ, къ молитвѣ! скорѣй, все погибло!
 (Matrosen mit durchnässten Kleidern kommen gelaufen.) Matr: *Betet, betet! schnell! Alles ist verlo-*

Боцм. Къ молитвѣ? Ужъ не пришлось бы намъ погибнуть? Гонзало. Король у молитвы,
 ren! Bootsm. *Beten? Müssen denn wir ins Kalte Bad?* Gonzalo: *Der Prinz und König*

и принцъ у молитвы. Пойдемте: судьба ихъ должна быть и нашей! (Уходятъ)
 beten, thun wir's auch! *Wir sind in gleichem Fall. (gehen ab)*

Allegro moderato. ♩ = 144.

Разные голоса (внутри корабля): Боже, помилуй!
 Versprohener Lärm (im Schiffsraum) Gott, sei uns gnädig!

Musical score for the first system, featuring piano accompaniment with dynamic markings *ff* and *p*.

Погибаемъ, погибаемъ! Прощай, жена! прощайте, дѣти!
 Wir scheitern! Wir sinken! Leb't wohl, Weib und Kinder!

Musical score for the second system, featuring piano accompaniment with dynamic markings *mf* and *dim.*

Musical score for the third system, featuring piano accompaniment with dynamic marking *mp*.

Musical score for the fourth system, featuring piano accompaniment with dynamic markings *p* and *p*.

Musical score for the fifth system, featuring piano accompaniment with dynamic markings *pp* and *ppp*.

Maestoso. ♩ = 69.

p

mf

mp

p

ppp

diminuendo

The musical score is written for piano in a key with two sharps (D major or F# minor) and a 3/4 time signature. It consists of six systems, each with a treble and bass staff. The tempo is marked 'Maestoso' with a quarter note equal to 69 beats per minute. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ppp* (pianissimo). Performance instructions include 'diminuendo' and 'ppp'. The music features complex rhythmic patterns, including triplets and slurs, and is characterized by a slow, grand style.

Мелодекламація. № 3. Melodeklamation.

Просперо.
Prospero.

Узнай, мой другъ, не понимаю какъ, но счастье на островъ нашъ при-
Erfahre, Kind: nicht weiss ich, wie's geschehn, doch fügt es sich,

PIANO. *pp*

The piano accompaniment for the first section is written in G major and 3/4 time. It features a simple harmonic structure with a treble and bass clef. The right hand has a few notes in the first measure, followed by a longer note in the second measure, and a final chord in the third measure. The left hand provides a steady bass line with a few notes in each measure.

- водить моихъ вра - говъ. Предвѣдѣньемъ моимъ я усмотрѣлъ звезду въ моемъ зе -
dass meine Feinde kommen an diesen Strand. Mit Seherblick begabt, erkenne ich: Mein Stern steht im Ze-

p

The piano accompaniment for the second section continues in G major and 3/4 time. It features a more active harmonic structure with a treble and bass clef. The right hand has a series of chords and notes, with a longer note in the second measure. The left hand provides a steady bass line with a few notes in each measure.

- нитѣ: она блеститъ благоприятно мнѣ! Но если я теперь пренебре -
nith: sein Glanz verheisst des Glückes Stunde mir! Versäum' ich's jetzt und buhl'

p

The piano accompaniment for the third section continues in G major and 3/4 time. It features a more active harmonic structure with a treble and bass clef. The right hand has a series of chords and notes, with a longer note in the second measure. The left hand provides a steady bass line with a few notes in each measure.

- гу ея вліяньемъ, то все мои дѣла ид - ти все будутъ хуже съ каждымъ днемъ
um seinen Einfluss nicht, so ist mein Glück dahin und kehret nimmer wieder

The piano accompaniment for the fourth section continues in G major and 3/4 time. It features a more active harmonic structure with a treble and bass clef. The right hand has a series of chords and notes, with a longer note in the second measure. The left hand provides a steady bass line with a few notes in each measure.

и наконецъ разстроится со-всѣмъ.
und alle meine Mühe ist umsonst.

Но прекра - ти теперь свои вопросы.
Doch lass dein Fragen jetzt.

Andantino.

p.

The piano accompaniment for the fifth section continues in G major and 3/4 time. It features a more active harmonic structure with a treble and bass clef. The right hand has a series of chords and notes, with a longer note in the second measure. The left hand provides a steady bass line with a few notes in each measure.

Ты хочешь спать?
Dich schläferst?

Скорѣй пре - дайся сну,—
Gieb dich dem Schlummer hin,

Musical notation for the first system, featuring piano accompaniment with chords and a melodic line in the bass clef.

онъ принесетъ тебѣ успоко - енье,
er bringt ersehnte Ruhe,

не въ силахъ ты противиться е -
ihm widerstehen kannst du

Musical notation for the second system, continuing the piano accompaniment with a crescendo hairpin.

- му!
nicht!

(Миранда засыпаетъ.)
(Miranda schläft ein.)

Musical notation for the third system, featuring piano accompaniment with a melodic line in the treble clef.

Musical notation for the fourth system, featuring piano accompaniment with a melodic line in the treble clef.

Musical notation for the fifth system, featuring piano accompaniment with a melodic line in the treble clef and a *ppp* dynamic marking.

Пѣсня Аріэля 1я. № 4. 1. Lied des Ariel.

Allegro. ♩ = 152.

PIANO. *mf*

Аріэль. Ariel.

mp

На пе-скахъ здѣсь со-бе-ри-те-сь,
Eint am Strande euch zum Rei-gen,

mf

по-кло-ни-те-сь, об-ни-ми-те-сь, по-цѣ-луй-те-сь
Sollt zum Grusse euch ver-nei-gen, Dann im Kus-se

poco rit. *a tempo*

и по-томъ здѣсь тан-цуй-те-сь все-мъ круж-комъ.
schliesst den Bund, Zu des Tan-zes fro-her Rund'.

poco rit. *a tempo* *mf*

mp

Волны ди - ки - я смо - ла - ють,
Es ver - stummt der Wel - len Rau - schen,

p *mf*

ду - хи вьвоз - ду - хъ и - гра - ють, — вотъ ду - хи при -
— luft'ger gei - ster Spiel zu lau - schen. — Der Gei - ster Chor

f

вѣтъ по - вто - ря - ють, — вни - май - те, вни - май -
schwebt in der Run - de. — O hö - ret! So hö -

f

- te!
 - ret!

(Съ правой стороны.)
(von rechts.)

ЖЕНС. ХОРЪ (За сценой.) Боу - уоу!
Wau, wau!

(Съ лѣвой стороны.)
(von links.)

FRAUENCHOR. (hinter der Scene) Боу - уоу!
Wau, wau!

mf ЦѢП - ны я со - ба - ки тамъ ла - ютъ. — *f* Вни -
Wie bel - len so grimig die Hun - de! — *0*

p - май - те! Чу, пе - те - ла
hö - ret: *Schon lässt er sich*

Бой - уой! *Wau, wau!*

Бой - уой! *Wau, wau!*

mf *pp*

mp rit. го - лось слыш - нѣй, кри - чить онъ, ша - лунъ чу - до - дѣй!
hö - ren, der Hahn der Raufbold, der wil - de Kum - pan. *a tempo*

mp *pa tempo*

Пѣсня Аріэля 2я. № 5. 2. Lied des Ariel.

Аріэль.
Ariel.

Allegretto. ♩ = 138.

На пять сажень въ во -
Wo am tiefsten das

PIANO.

дѣ у - ло - женъ твои о - тецъ, е - го кос - ти въ ко - ралль пре - вра -
Meer, liegt dein Va - ter ver - senkt, die Ge - bei - ne, sie wur - den Ko -

ти - лись, а на мѣ - стѣ о - чей въ немъ два пер - ла блес -
ral - len; statt der Au - gen er - glän - zet von Per - len ein

тять, и ни - что не при - шло въ раз - ру - ше - нье. Только
Paar und noch nichts ist ver - west und ver - fal - len. Doch das

mf

все по мор - ски из - мѣ - ни - ло - ся тамъ, все въ бо - га - то - е стран - но - е
Meer hat sich al - les zu ei - gen ge - macht, es in Schätze, Ju - we - len ver -

что то. По по - гиб - ше - му нимфы раз - носятъ вокругъ звонъ. Чу, вни -
wan - delt. Und vom Meeres - grund tö - net der Nymphen Ge - läut, kaum noch

май - те! Я слы - шу: динь - донь!
hör - bar, ganz lei - se: din - don!

ЖЕНСКИЙ ХОРЪ. FRAUENCHOR.
(съ правой стороны) (*von rechts*)

Динь - донь!
Din - don!
 (съ лѣвой стороны) (*von links*)

Динь - донь!
Din - don!

Антрактъ ко 2^{МУ} дѣйствию. №6. Zwischenact zum 2^{ten} Act.

Adagio non troppo. $\text{♩} = 48.$

PIANO.

mp *mp* *mf* *mp* *cre.*

- scendo *diminuendo*

pp

№ 7. Berceuse.

Allegretto. $\text{♩} = 56.$

PIANO. *p*

(Является Ариэль, невидимый)
(*Ariel erscheint unsichtbar*)

Антонио. Ну, ну, любезный
Antonio. *Nun, lieber Herr,*

синьоръ,
seid

не сердитесь.
nicht böse.

Гонзало. О, нѣтъ! увѣряю васъ, я благора-
Gonzalo. *O, nein! Ich bin vernünftiger,*

зумнѣ, нежели вы думаете.
als ihr denkt.

Не хотите ли усыпить меня вашимъ смѣхомъ? Я
Wollt ihr mich nicht in Schlaf lachen? Ich

что-то очень утомленъ. Антонио. Хорошо, почивайте
bin sehr müde. Antonio. Gut, geht zur Ruhe

и слушайте насъ.
und hört uns zu.

(Все засыпаютъ, кромѣ Алонзо, Себастьяна и Антоніо.) Алонзо. Какъ, все ужь
(*Alle schlafen ein, ausser Alonzo, Sebastian und Antonio.*) Alonzo. *Wie? all' im*

спять! О, еслибъ этотъ сонъ могъ оковать мои больныя мысли! Но онъ глаза
Schlaf! O schlössen mit dem Aug' auch die Gedanken sich, die sorgenvollen! Doch nur den

лишь погружаетъ въ сонъ. Себаст. О, Государь, вы сонъ не отвергайте.
Augen ist der Schlummer hold. Sebast. *O Herr, den Schlaf nicht scheltet.*

Въ печали онъ, повѣрьте, рѣдкій гость, и за собой ведетъ лишь утѣшенье.
Dem Trauernden ist er ein seltner Gast, doch bringt den Trost er mit sich als Gastgeschenk.

Антоніо. Вы отдыхать извольте, государь, а мы вдвоемъ надъ вами станемъ стражей.
Antonio. *Legt euch zur Ruhe, gnädiger Herr, wir beide wollen euch bewachen.*

Алонзо. Благодарю, я страшно утомленъ.
Alonzo. *Dank euch. So seltsam müde.*

(Алонзо засыпаетъ; Аріэль исчезаетъ.)
(*Alonzo schläft ein. Ariel verschwindet.*)

Мелодекламація № 8. Melodeklamation
и пѣніе Аріэля. und Gesang des Ariel.

Tempo ad libitum.

Аріэль. Наукою своей мой повелитель узналъ, что здѣсь въ опасности друзья,
Ariel. *Mein Herr sieht die Gefahr durch seine Kunst, worin ihr schwebt,*

PIANO.

и ихъ спасти прислалъ онъ Аріэля, не то прощай все, что задумалъ онъ!
sein Freund, und schickt mich euch zu retten, wie es sein Plan und Wille ist!

Allegro. $\text{♩} = 126.$

mp

По - ка вы спи - те,
Die - weil ihr schlum - mert,

за - го - воръ не спитъ и ско - ро со - вер - шит - ся.
wacht Ver - rath und sin - net rast - los auf Ver - bre - chen.

mp

Те - перь лишь сномъ за - крыть твой
Das Aug', dem jetzt der Schlaf ge -

mf *p*

взоръ, тог - да же смерть - ю онъ за - тмит - ся.
naht, sah' gern der Feind im To - de bre - chen.

mp *mf*

Кто хо - четъ жить, тогъ бе - ре - гись, страх -
Wer le - ben will, hab' im - mer Acht! Er -

p *cresc.* *scen* *do*

cresc.

ни свой сонъ, прое - нись, прое - нись.
mun - tert euch, er - wacht, er - wacht.

ff

Антрактъ № 9. Zwischenact

ко 2^й сценѣ II дѣйствія.

zur 2^{ten} Scene des II Actes.

PIANO.

Allegro non troppo. $\text{♩} = 96$

mp *mf*

crescendo *f*

f

mf

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment. Dynamics include *cresc.* and *f*.

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

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *p* and *ff*.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *di - mi - nu - endo*, *p*, *pp*, and *ff*.

Антрактъ къ 3^{му} дѣйствию. №10. Zwischenact zum 3^{ten} Act.

Allegro non troppo. ♩=160.

PIANO.

musical score system 1, featuring piano and bass staves with complex rhythmic patterns and a *molto rit.* marking.

Meno mosso. ♩=116.

musical score system 2, starting with *mf* and *p* dynamics, featuring piano and bass staves.

musical score system 3, featuring piano and bass staves with melodic lines.

musical score system 4, featuring piano and bass staves with a *mp* dynamic marking.

diminuendo

musical score system 5, featuring piano and bass staves with a *diminuendo* marking.

First system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a slur and a fermata over the final note. The left hand plays a rhythmic accompaniment. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides accompaniment. A forte (*f*) dynamic is indicated at the start. The system ends with a *cres* (crescendo) marking.

Third system of musical notation. The vocal line is introduced with the lyrics "- cen - do". The piano accompaniment continues. The system concludes with a fortissimo (*ff*) dynamic marking.

Fourth system of musical notation. The vocal line continues with the lyrics "ri - te - nu mf to". The piano accompaniment features a *p* (piano) dynamic. The system concludes with a *mp* (mezzo-piano) dynamic marking.

Fifth system of musical notation. The piano accompaniment continues with a forte (*f*) dynamic. The system concludes with a fermata over the final notes.