110977

CARL ZBUSCH

Seinem Freunde

Ludwig Lakenbacher

OUVERTURE

zu

SAKUNTALA

für

Orchester

von

CARL GOLDMARK.

№ 41 Op. 13.

Arrangement zwei u. vierhändig vom Componisten.

für Pianoforte 2 ms.	Pr. M. 2.20
" 4 ms.	Pr. M. 4.50
Orgel arrangirt v. W. Volkmar	Pr. M. 2.—
Harmonium u. Pianoforte.	———

Partitur	Pr M 5.50
Für Orchester Stimmen	Pr M 12.—
" 2 Pianoforte zu 8 Händen v. Carl Them	Pr M 5.—

EIGENTHUM D. VERLEGER

RÓZSAVÖLGY & Cº

k.k. Hof-Musikalienhandlung.

• BUDAPEST u. LEIPZIG •

Musikaliendruckerei v. Jos. Eberle & Cº

1880/95.

M
1004
G619S

* *
*

Für diejenigen, denen das berühmte Werk Kalidasas „Sakuntala" nicht bekannt sein sollte, führen wir den Inhalt derselben in gedrängter Kürze hier an.

Sakuntala, die Tochter einer Nymphe, wird von dem Haupte einer heiligen Priesterkaste in einem Büsserhaine als seine Pflegetochter auferzogen. Der grosse König Duschjanta geräth auf einer Jagd in den Andachtshain, sieht Sakuntala und ist alsbald für sie erglüht.

Es folgt nun eine reizende Liebesscene, welche mit der Verbindung Beider (nach Gandharver, Ehe) schliesst.

Der König übergiebt Sakuntala, welche ihm erst später nach seiner Residenz folgen soll, einen Ring, an welchem er sie als sein Weib wiedererkennen wird.

Ein mächtiger Priester, dem Sakuntala in ihrem Liebesrausche die schuldige Gastfreundschaft zu erweisen vergass, rächt sich an ihr, indem er dem Könige das Gedächtniss und jede Erinnerung an sie raubt.

Den Ring verliert Sakuntala bei einer Waschung in einem heiligen Flusse.

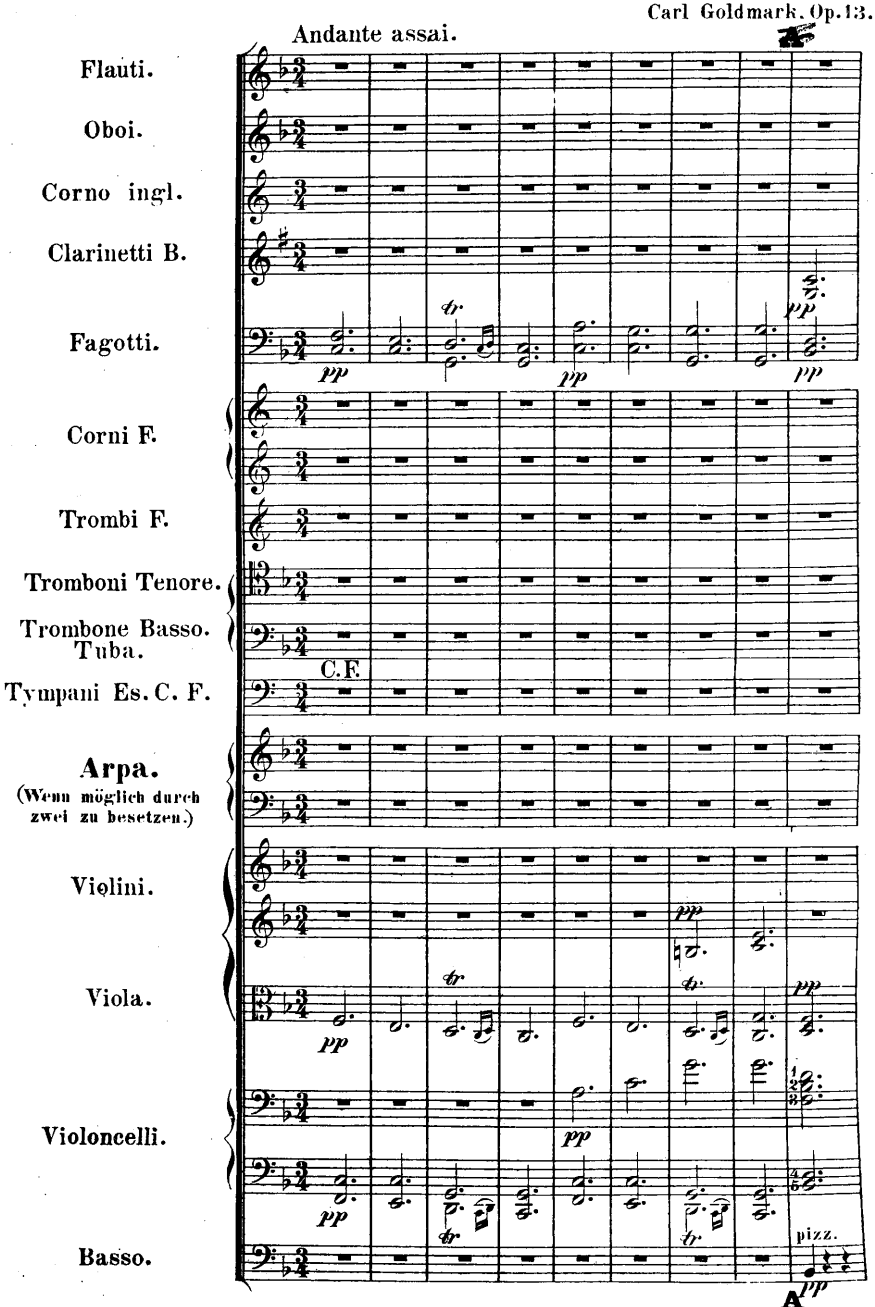
Sakuntala, von den Ihrigen dem Könige als sein Weib zugeführt, wird von ihm nicht erkannt und verstossen. Ihre Begleiter weigern ihr als das Weib eines andern die Rückkehr in die Heimath, und sie bleibt in Schmerz und Verzweiflung allein; da erbarmt sich ihrer die Nymphe, ihre Mutter, und nimmt sie zu sich.

Nun wird der Ring von Fischern gefunden und dem Könige zurück gebracht. Bei dem Anblick desselben kehrt ihm die Erinnerung an Sakuntala zurück. Reue über seine schreckliche That, tiefster Schmerz und unendliche Sehnsucht nach der spurlos verschwundenen Geliebten, verlassen ihn nicht mehr.

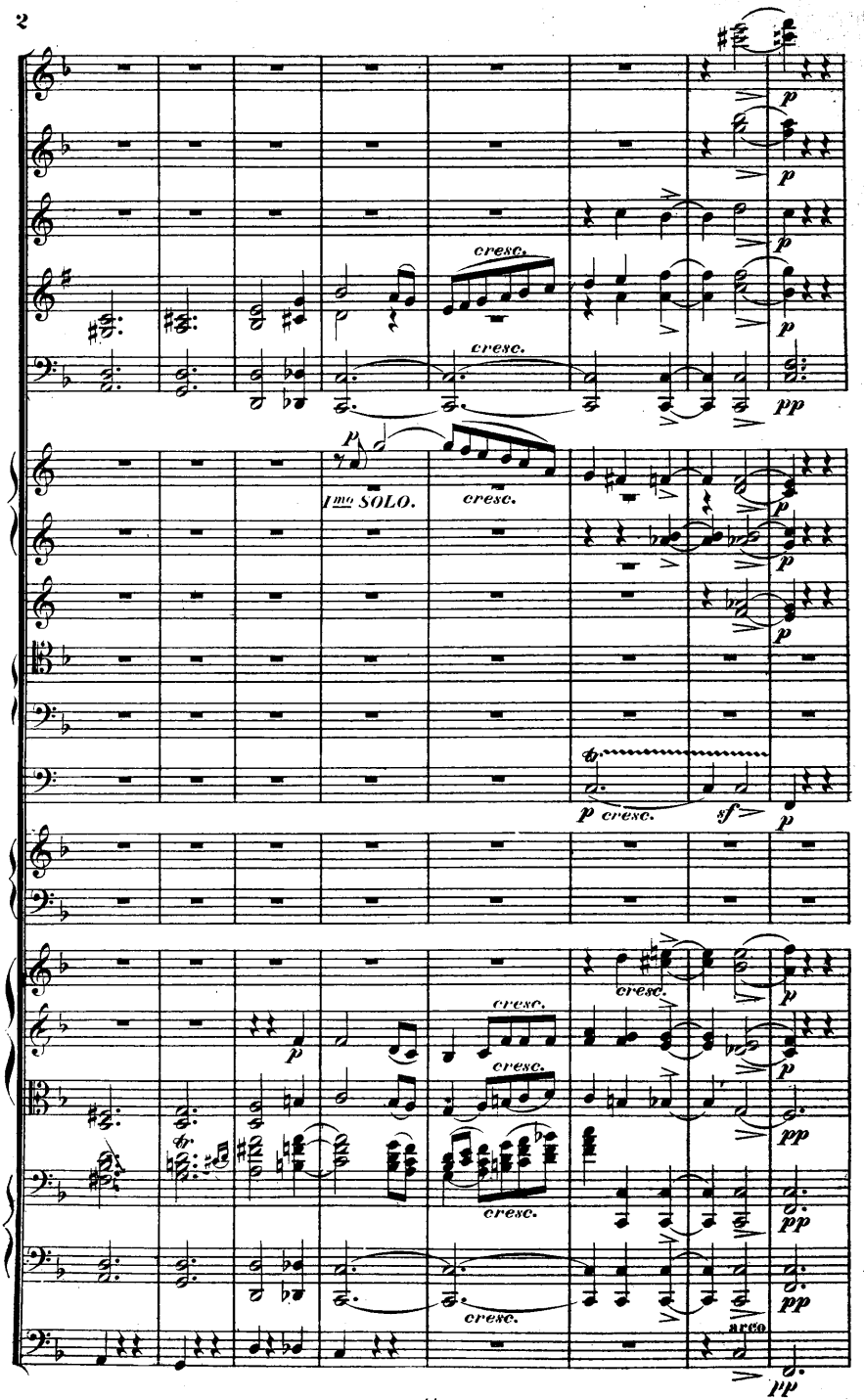
Auf einem Kriegszuge gegen böse Dämonen, die er siegreich bekämpft, findet er Sakuntala wieder und nun ist des Glückes kein Ende.

OUVERTURE.

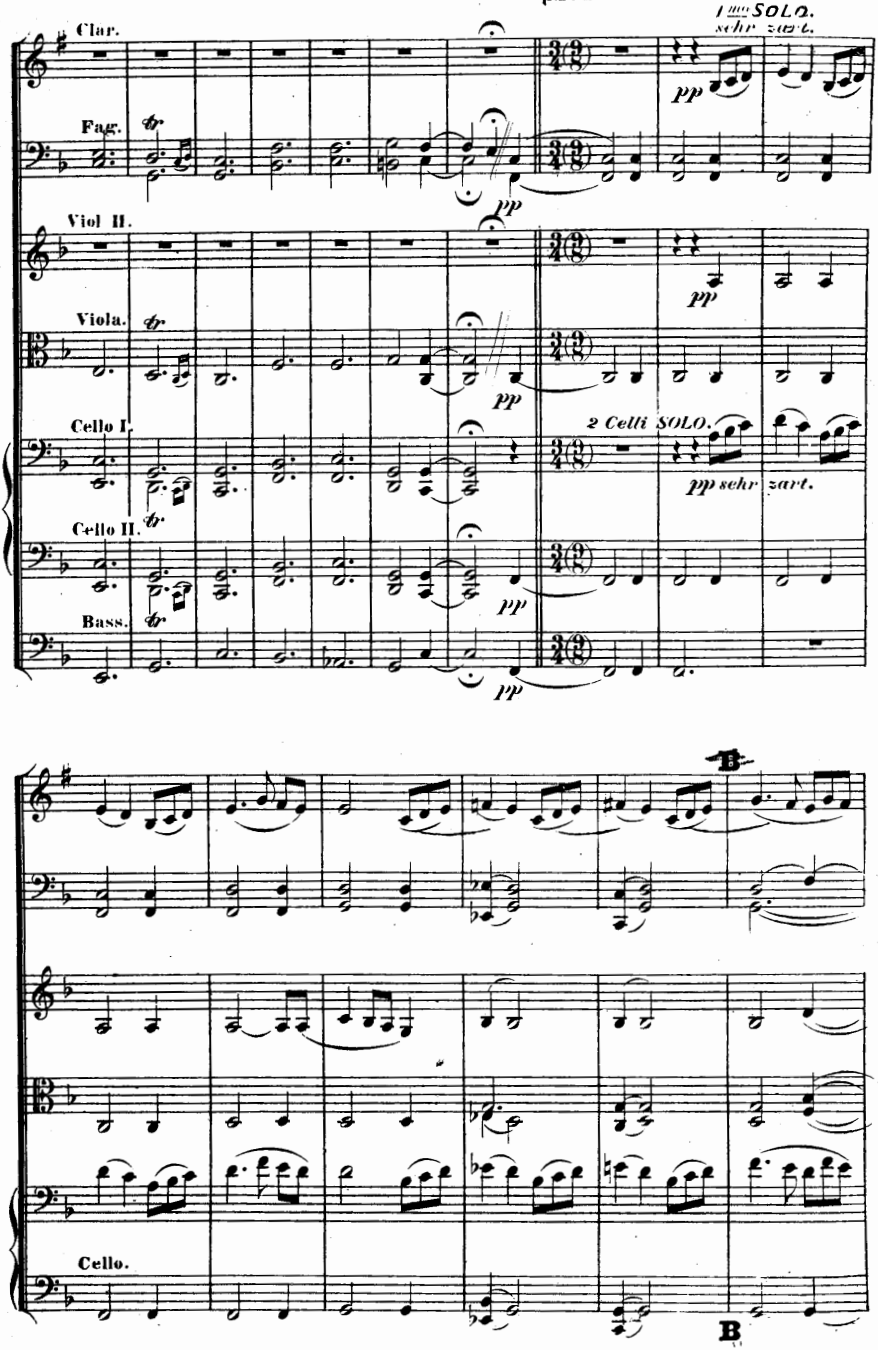
Carl Goldmark. Op. 13.

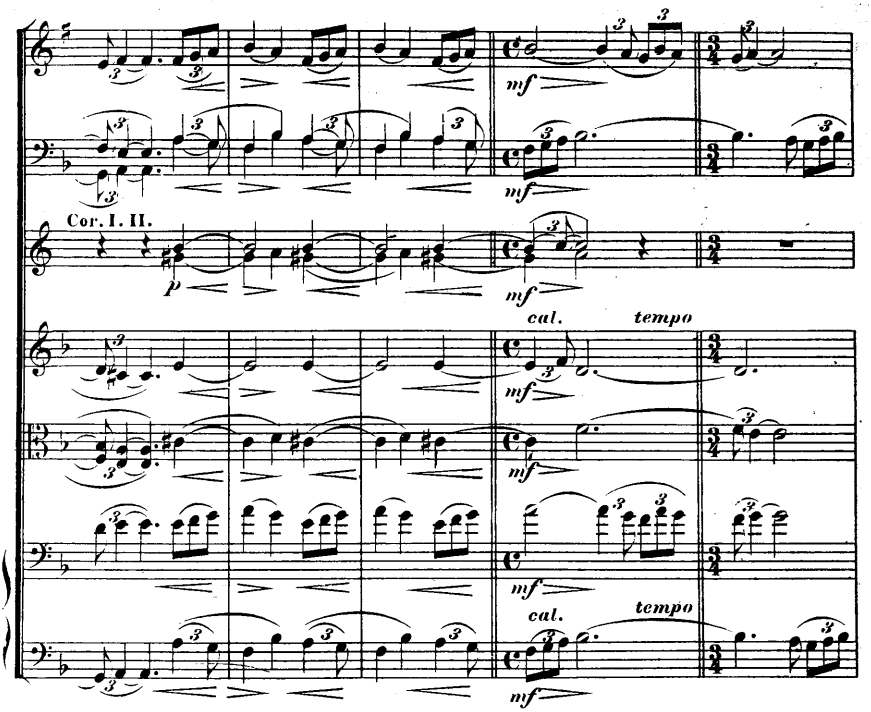


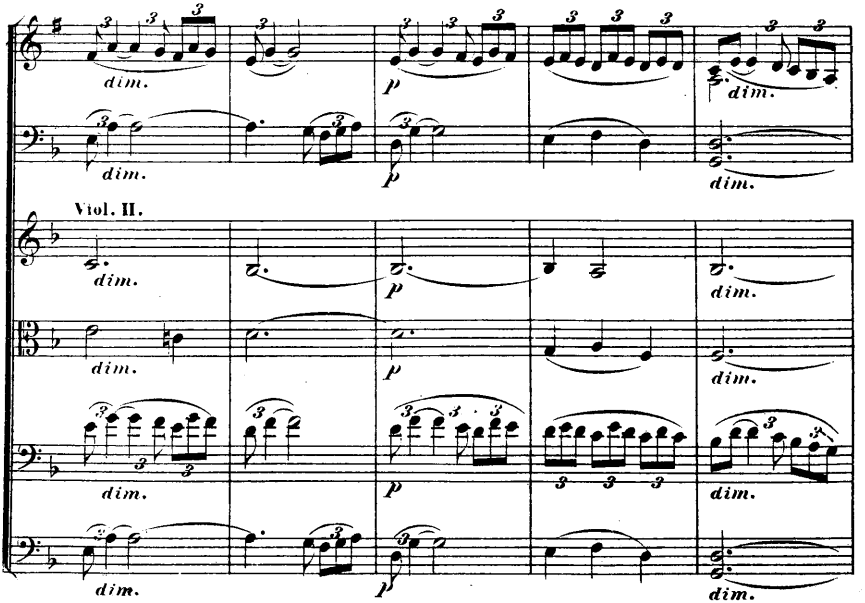
Eberle József és Társa zeneműnyomdája Budapest.

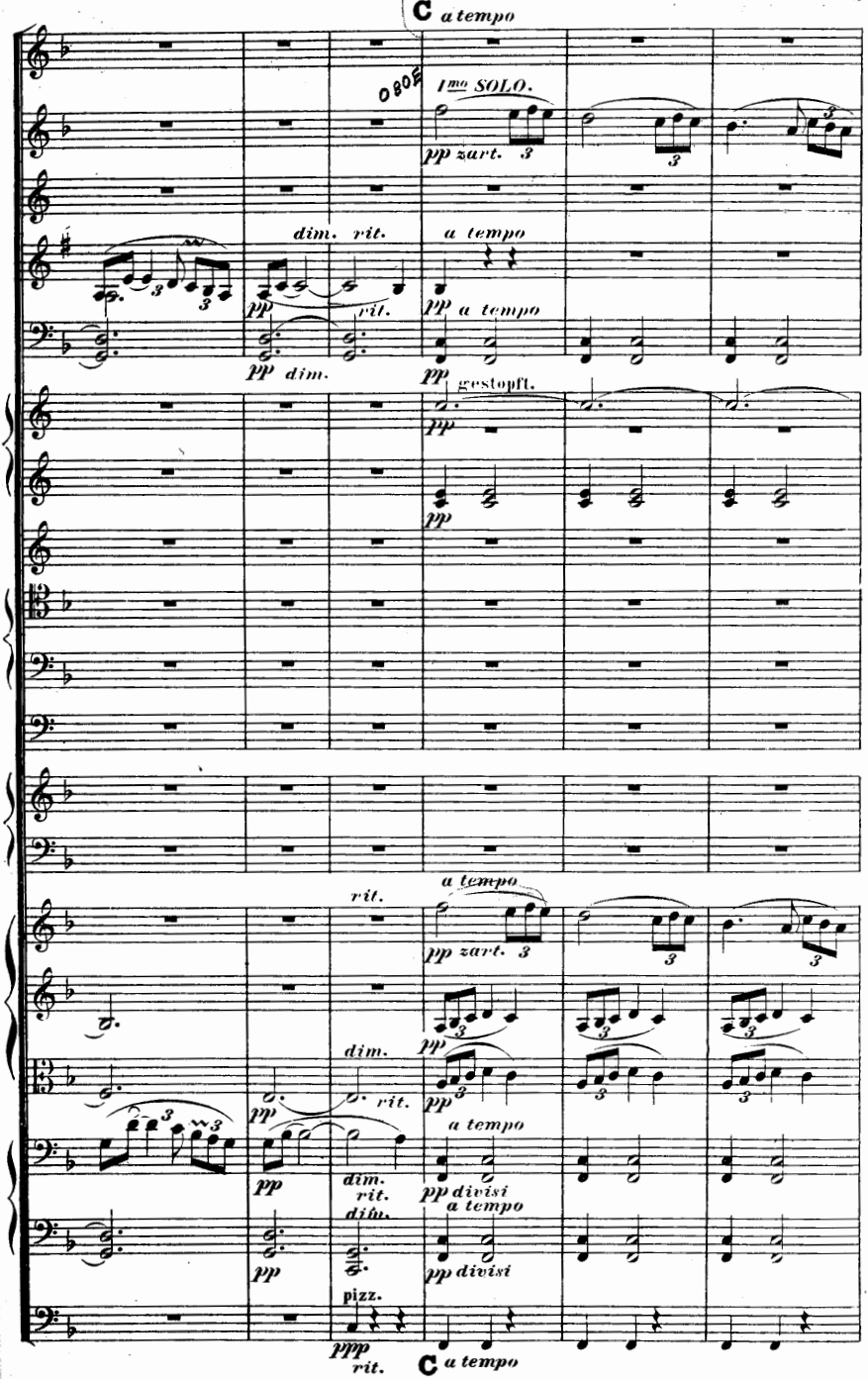

cresc.
cresc.
p
1mo SOLO.
cresc.
p cresc.
sf
cresc.
cresc.
cresc.
cresc.
arco
pp

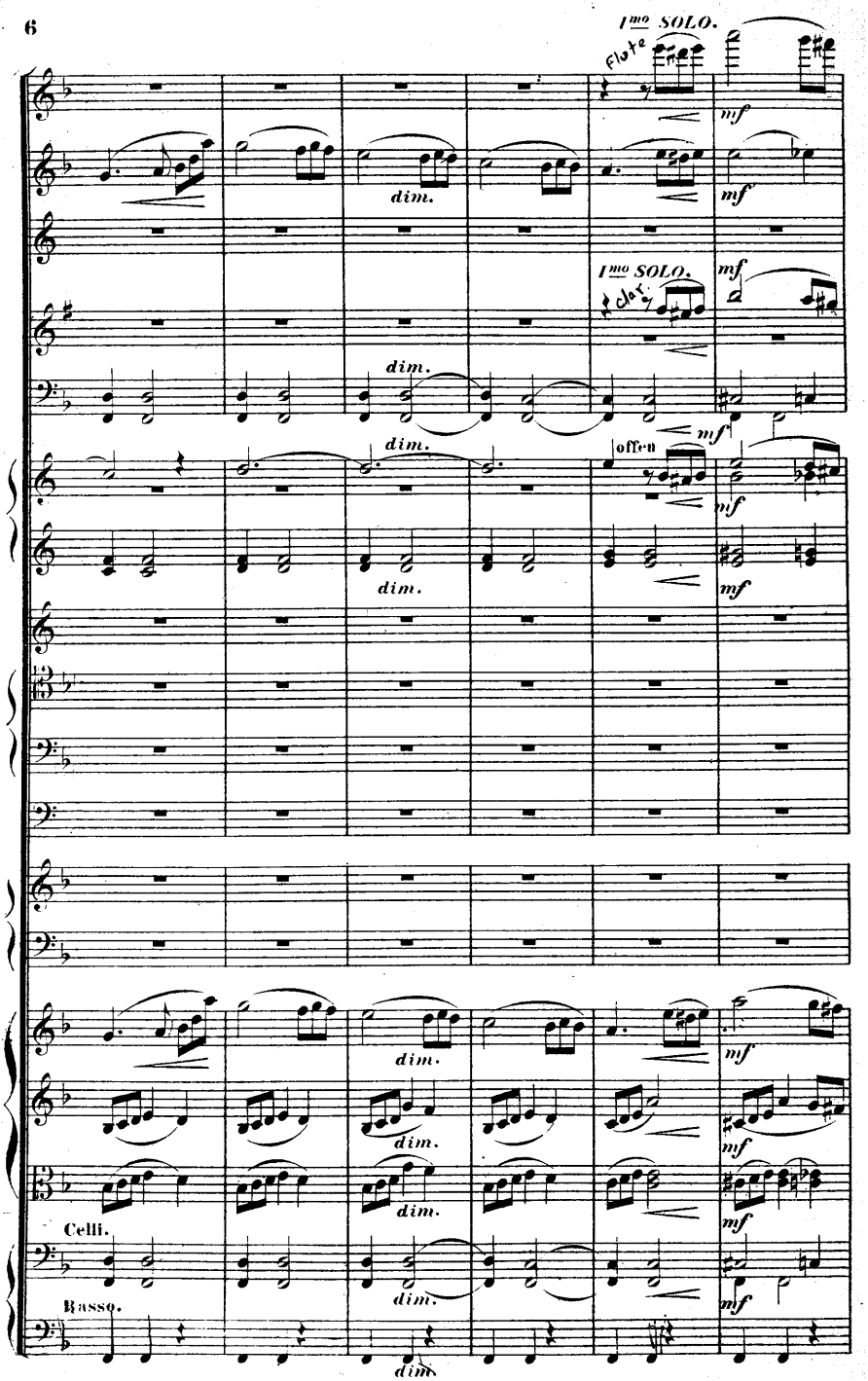
Moderato assai.

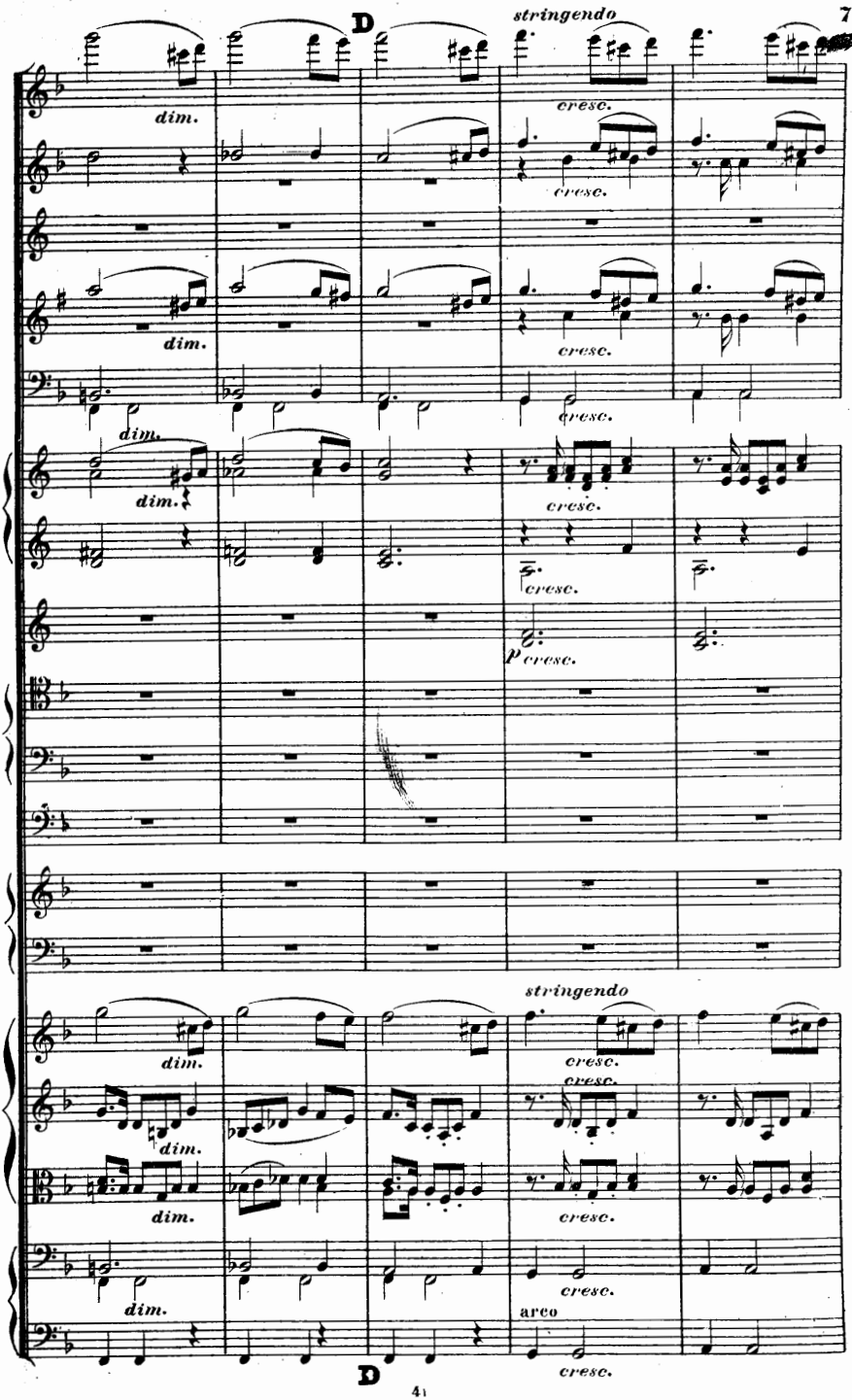


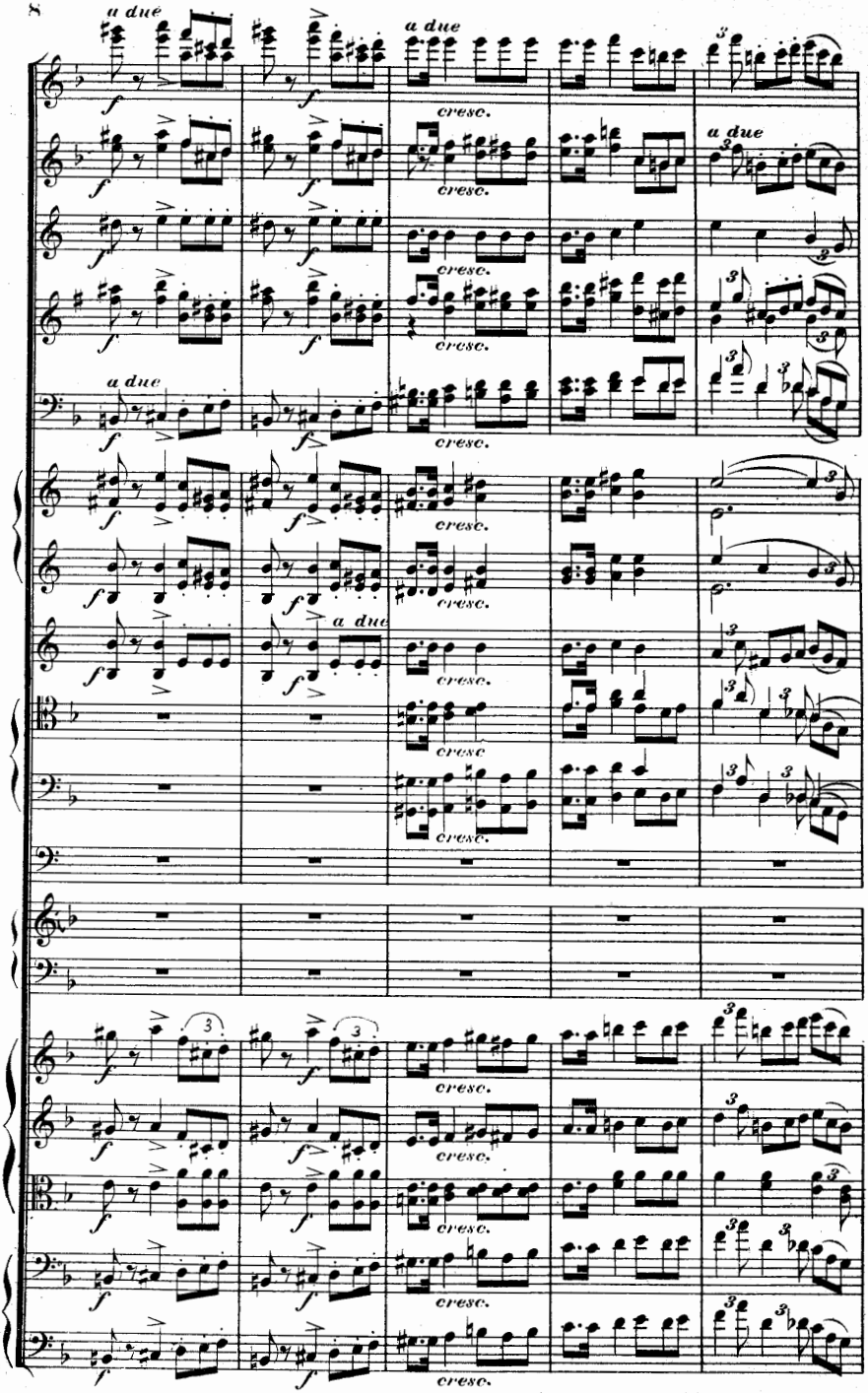

Cor. I. II.
mf
p
cal.
tempo

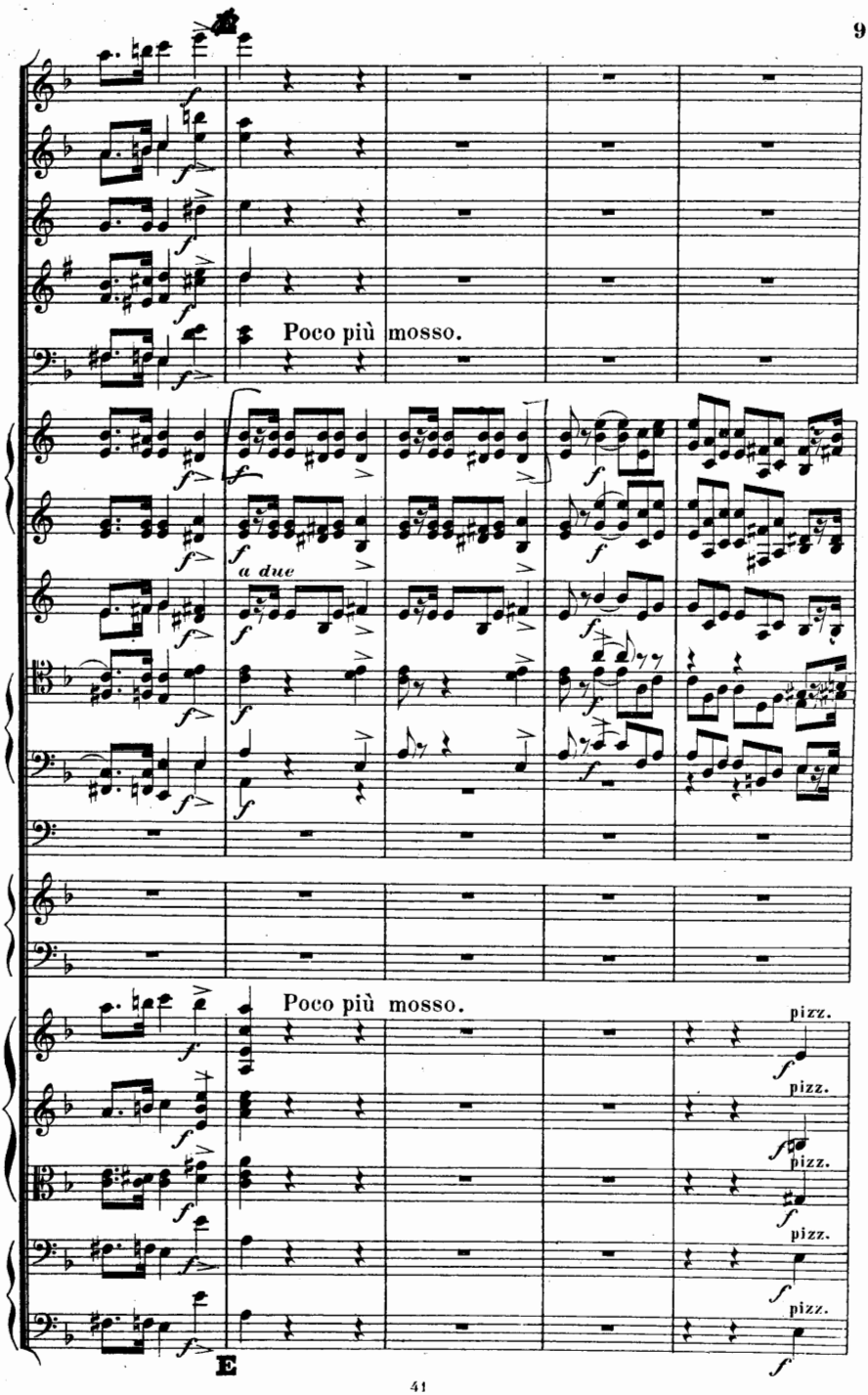

dim.
p
Viol. II.

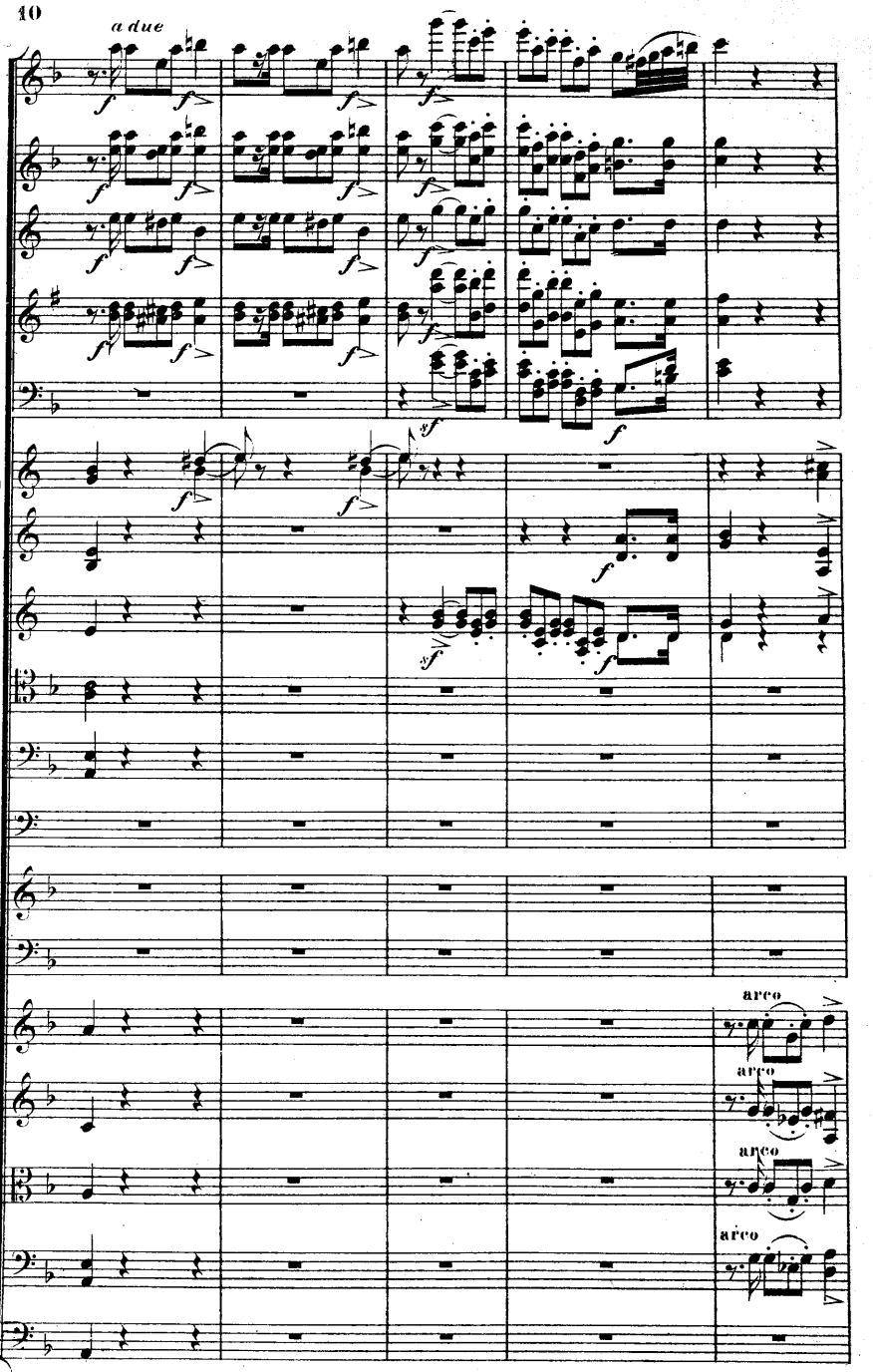

C a tempo
OBOE
1mo SOLO.
pp zart.
dim. rit.
a tempo
pp
rit.
pp dim.
pp a tempo
pp
gestopft.
pp
pp
rit.
a tempo
pp zart.
pp
dim.
pp
rit.
pp
a tempo
pp
dim.
rit.
pp divisi
dim.
a tempo
pp
pp divisi
pizz.
ppp
rit.
C a tempo

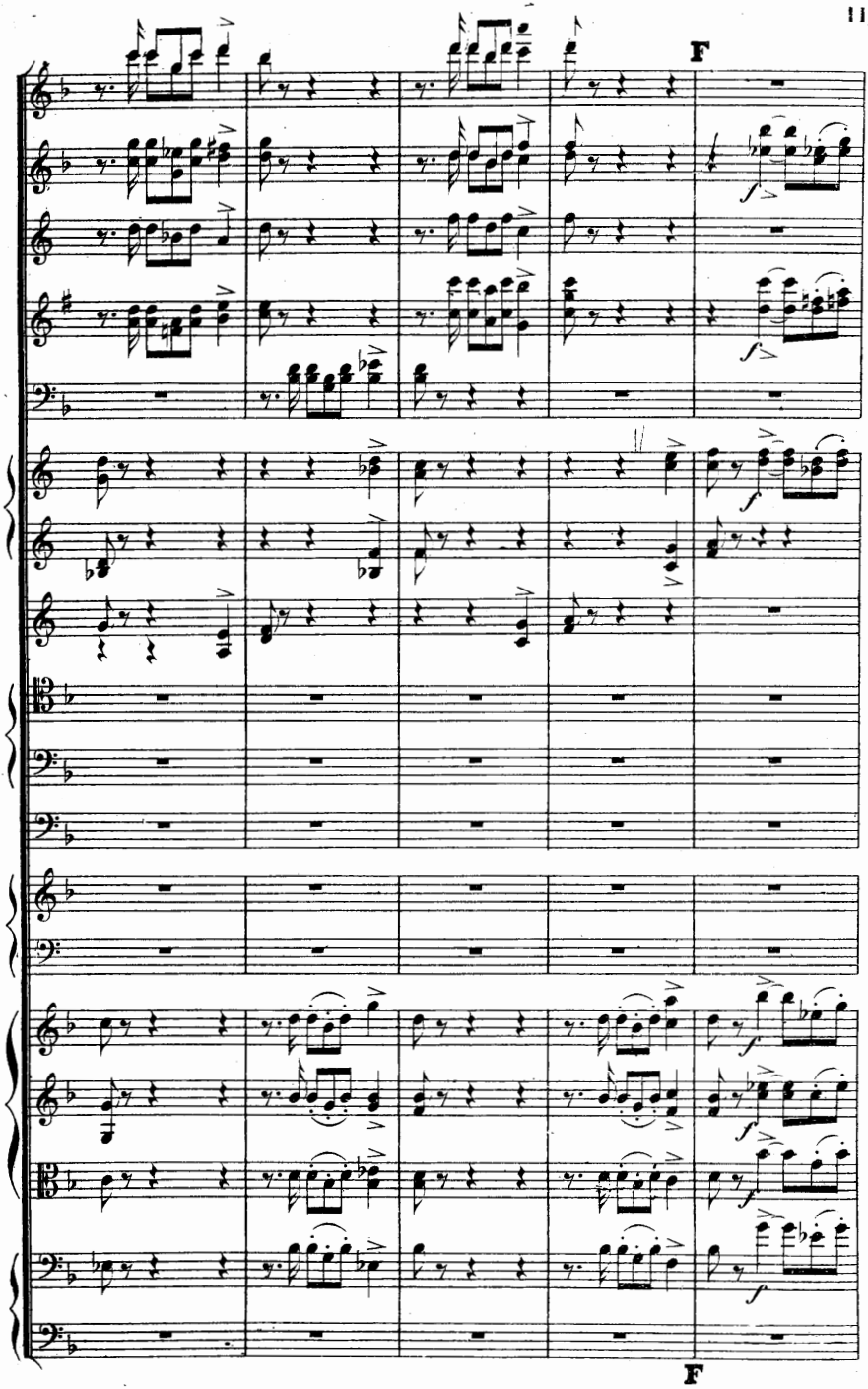

1mo SOLO.
Flute
mf
dim.
mf
1mo SOLO.
Clar.
mf
dim.
mf
dim.
offen
mf
dim.
mf
mf
dim.
dim.
mf
Celli.
dim.
mf
Basso.
dim.
mf

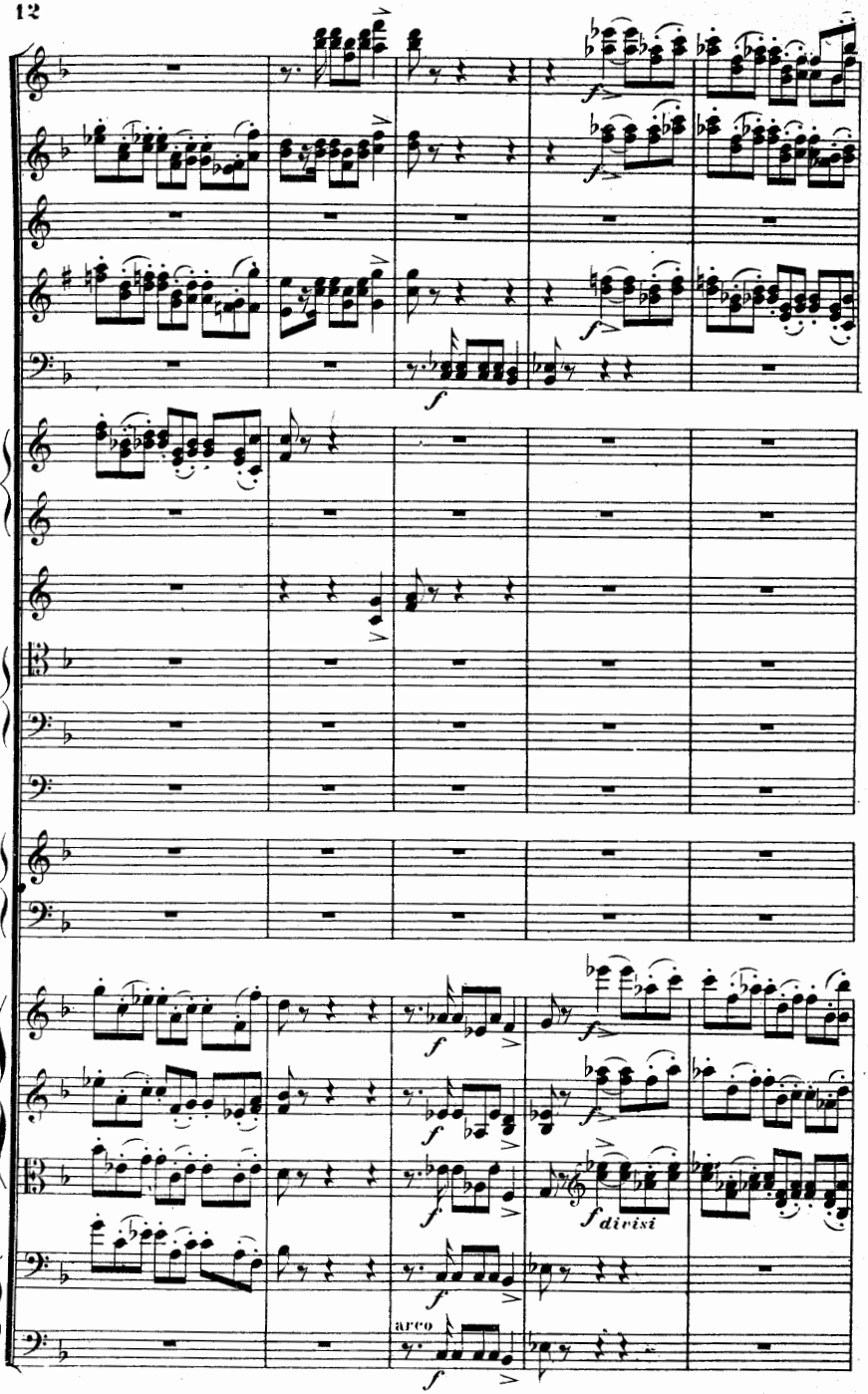

D
stringendo
dim.
cresc.
D
stringendo
arco

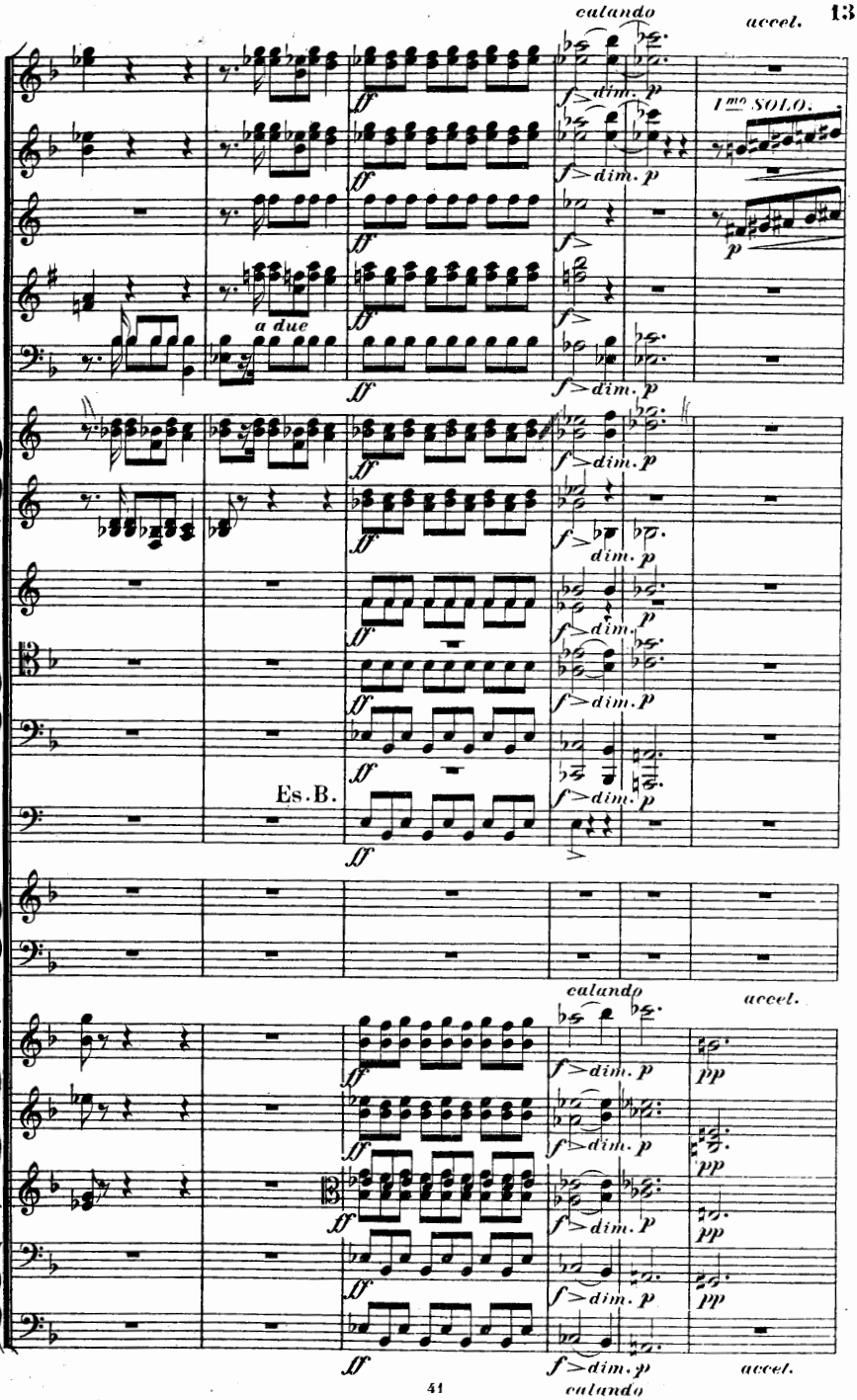

a due
a due
a due
a due
a due
cresc.

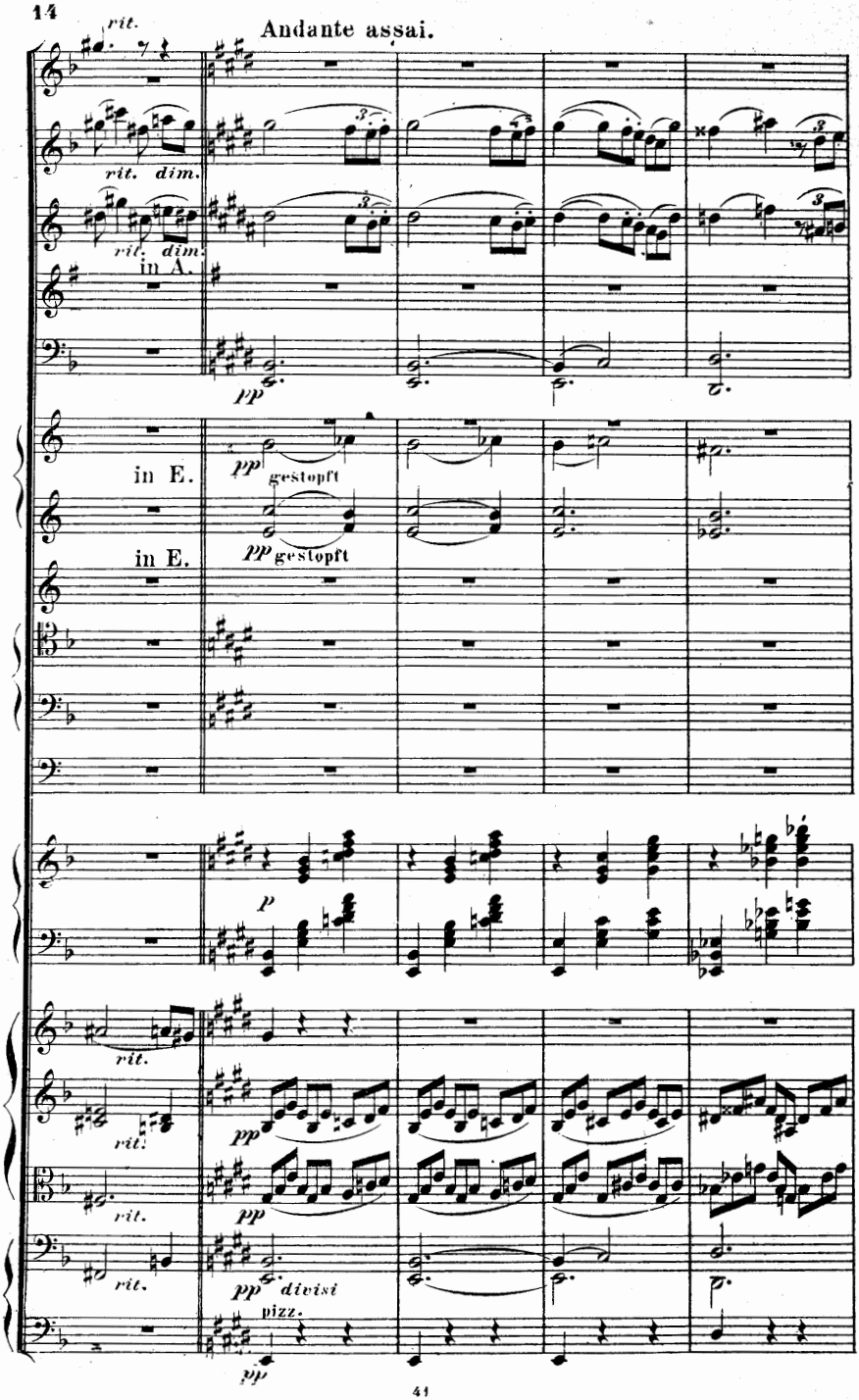

Poco più mosso.
a due
Poco più mosso.
pizz.
pizz.
pizz.
pizz.
pizz.
E

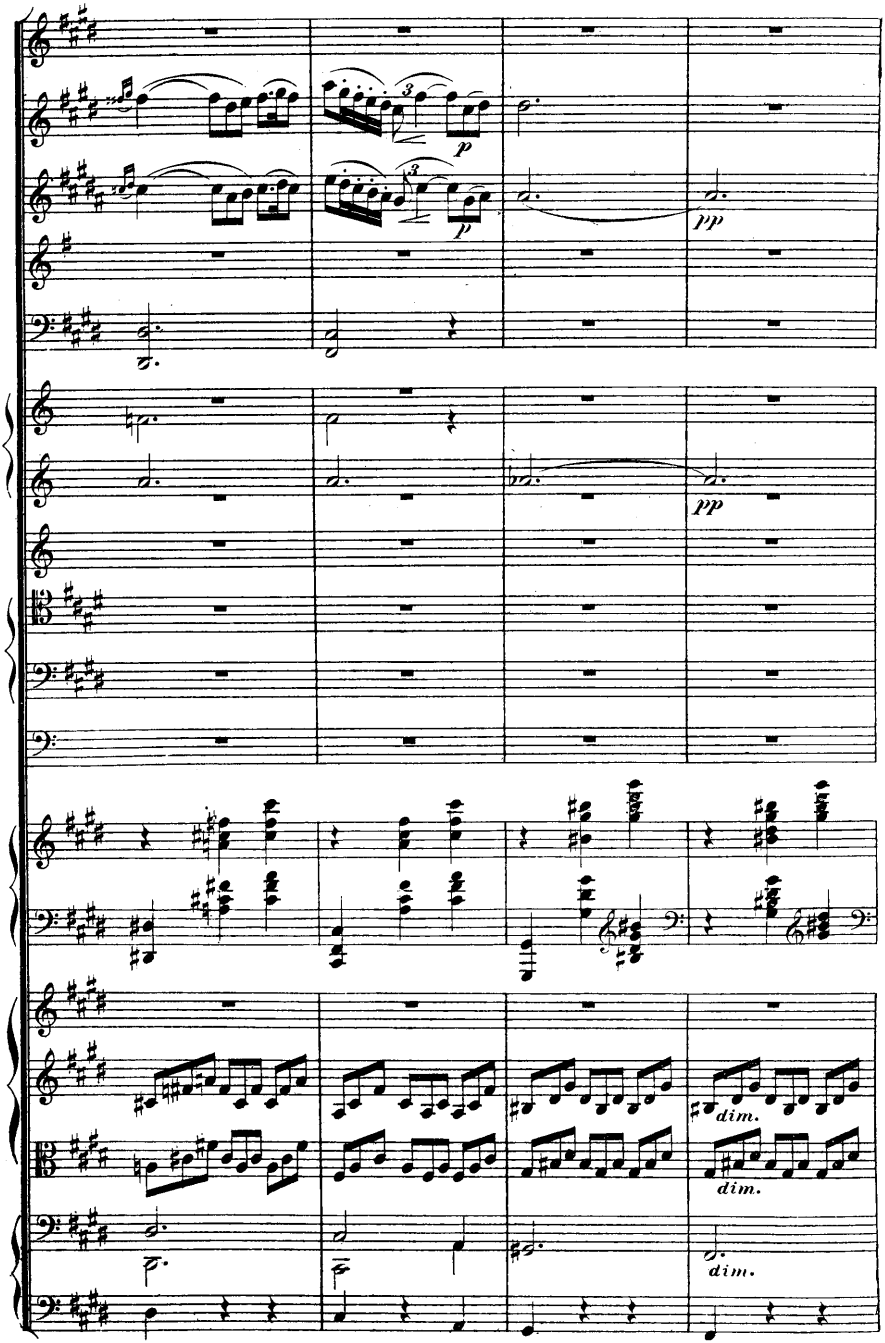

10
a due
arco
arco
arco
arco

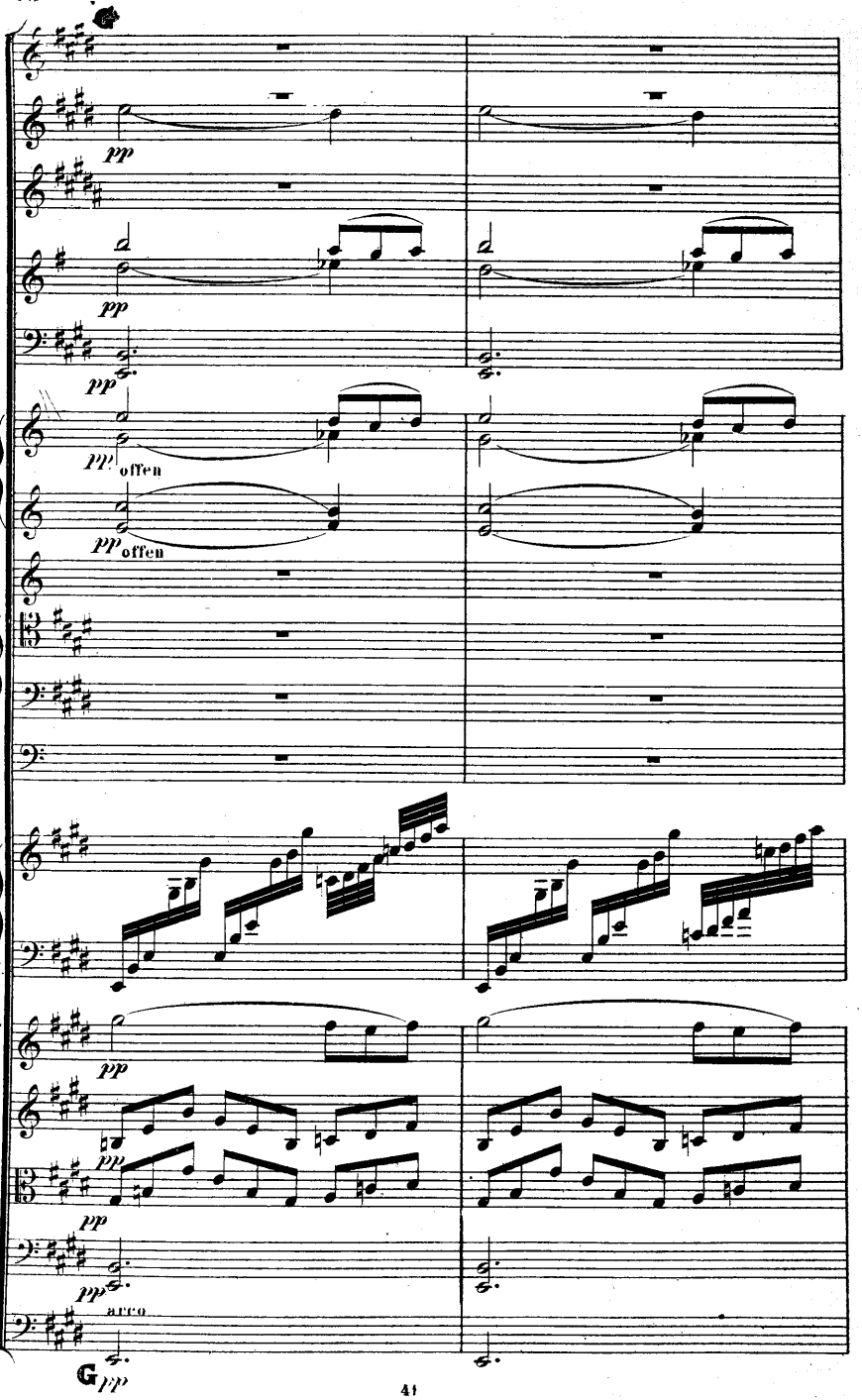

F
f
f
f
f
f
f
F

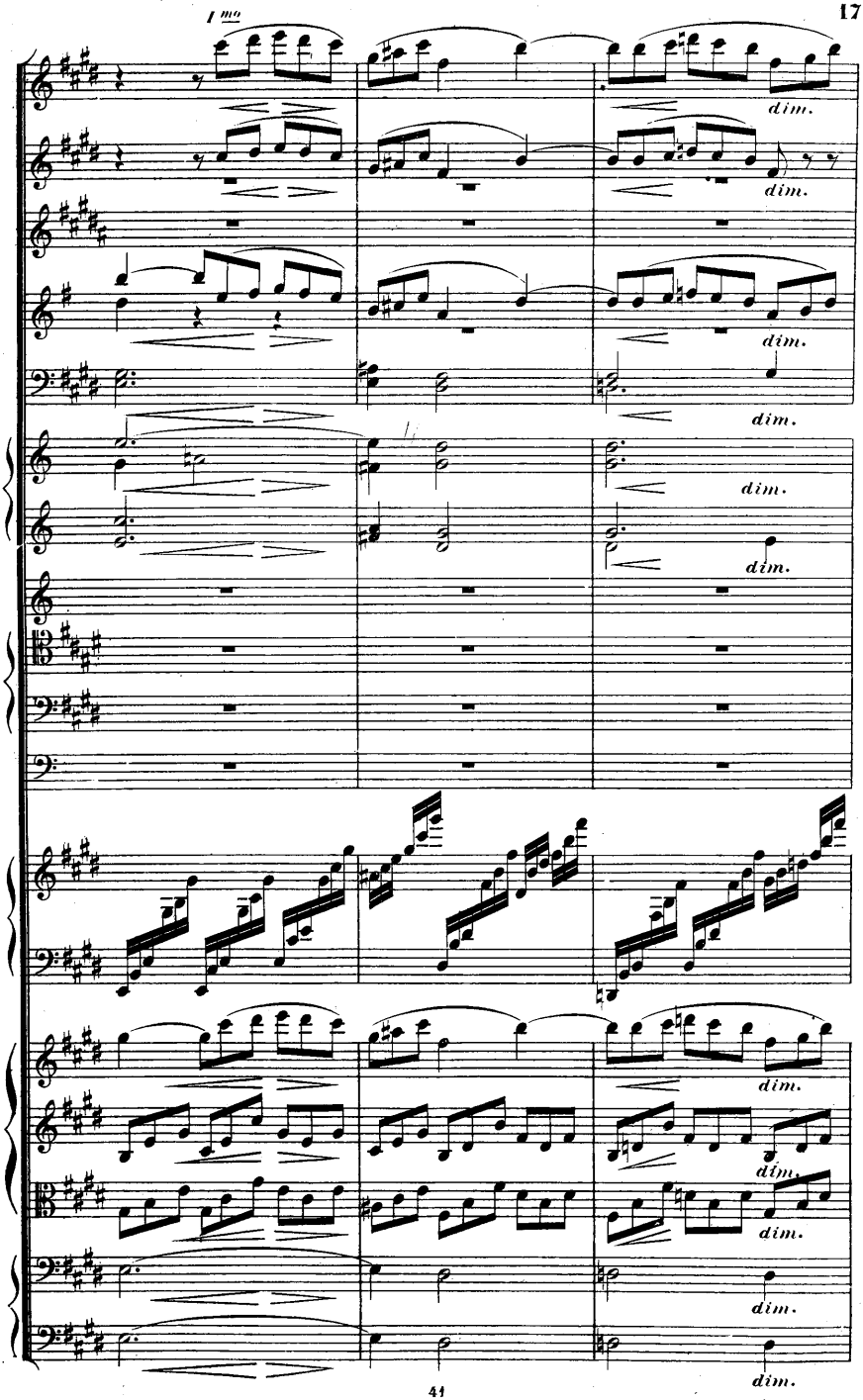

f
f
f
f
f
f
f
f
f
f
f divisi
f
arco
f

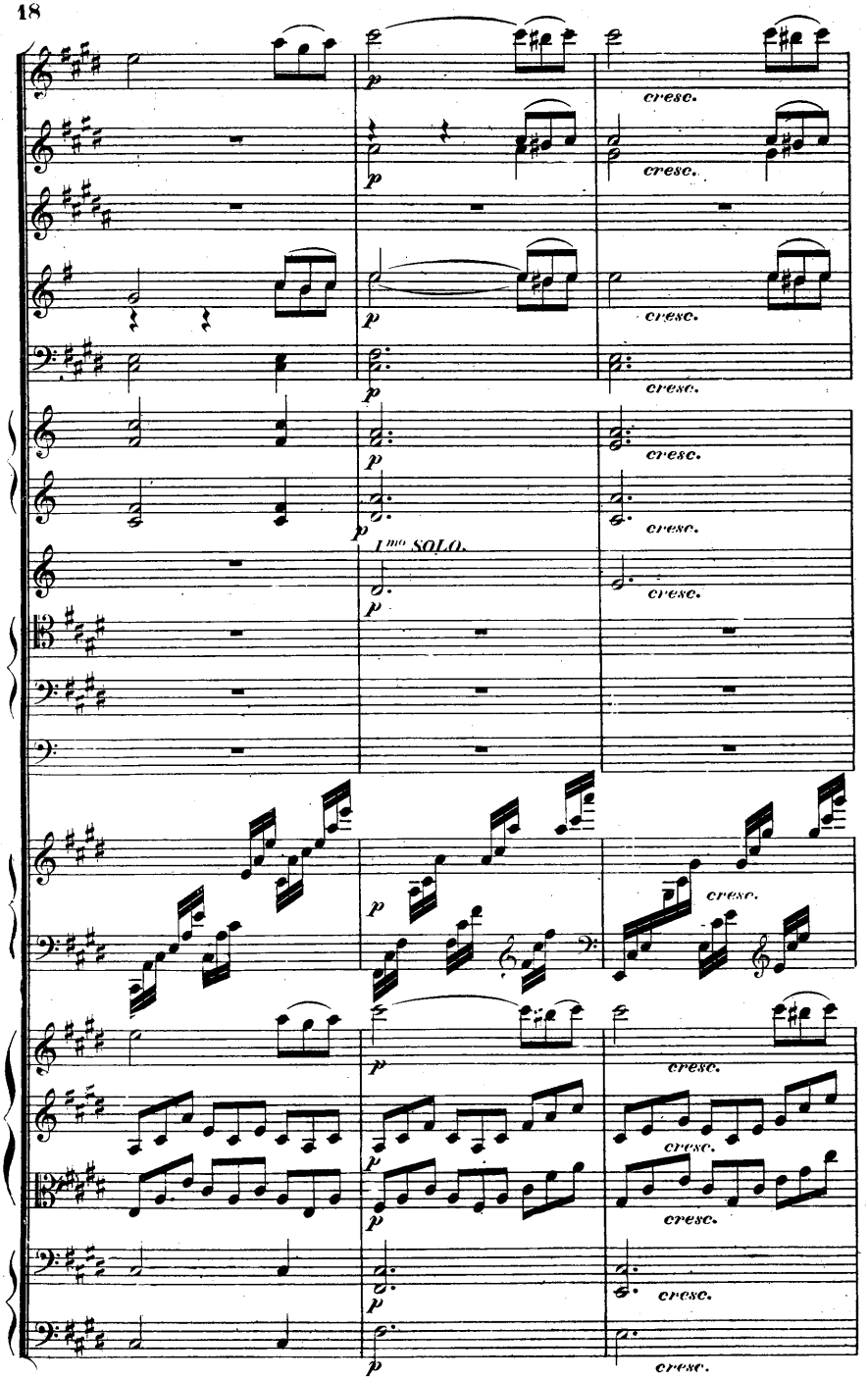

calando
accel.
1mo SOLO.
a due
Es.B.
calando
accel.
calando
accel.

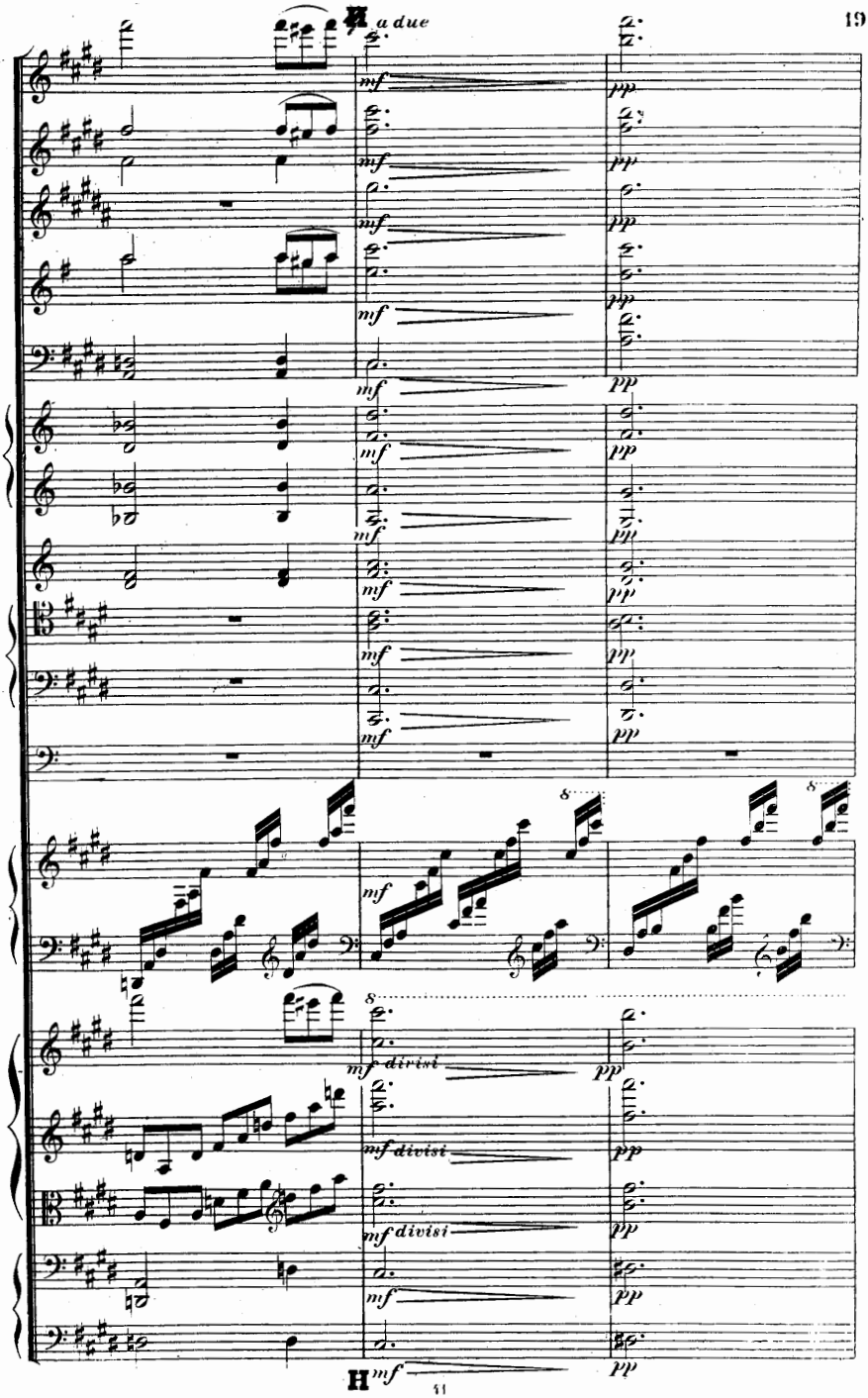

Andante assai.
rit.
rit. dim.
rit. dim.
in A.
pp
in E.
pp gestopft
in E.
pp gestopft
p
rit.
rit.
rit.
rit.
pp
pp
pp divisi
pizz.
pp

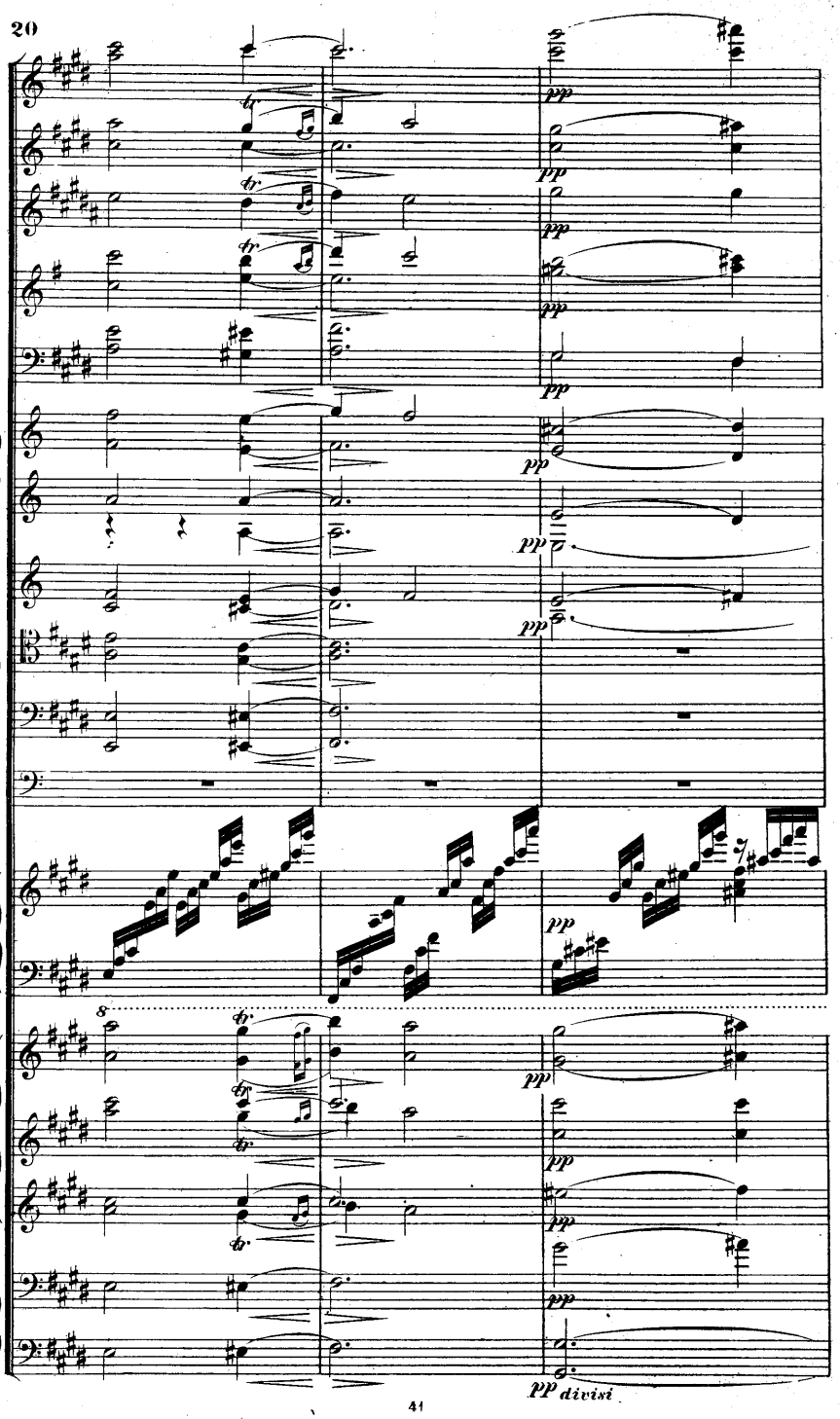

p
p
pp
pp
dim.
dim.
dim.

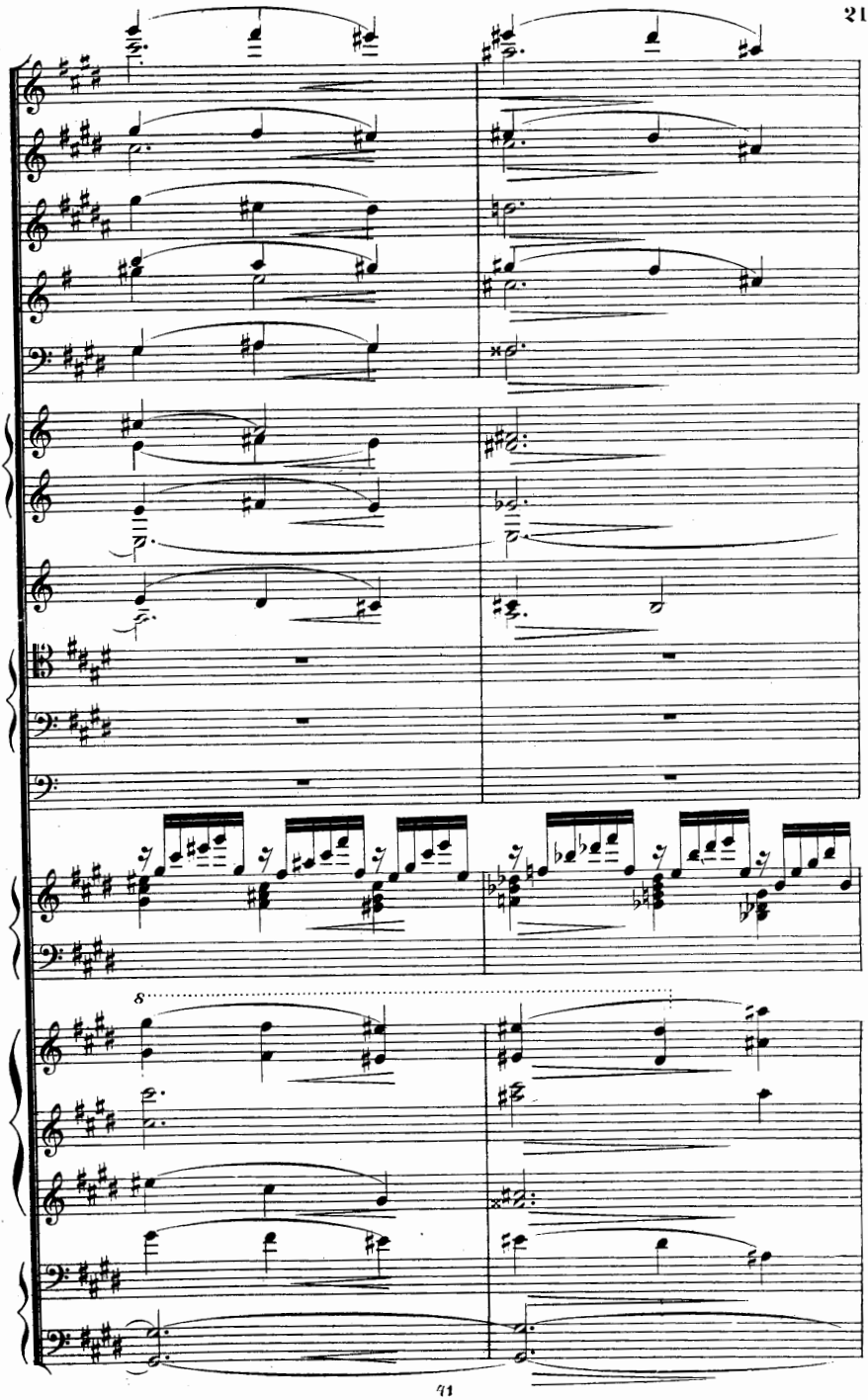

pp
pp
pp
pp offen
pp offen
pp
pp
pp
pp arco
G pp

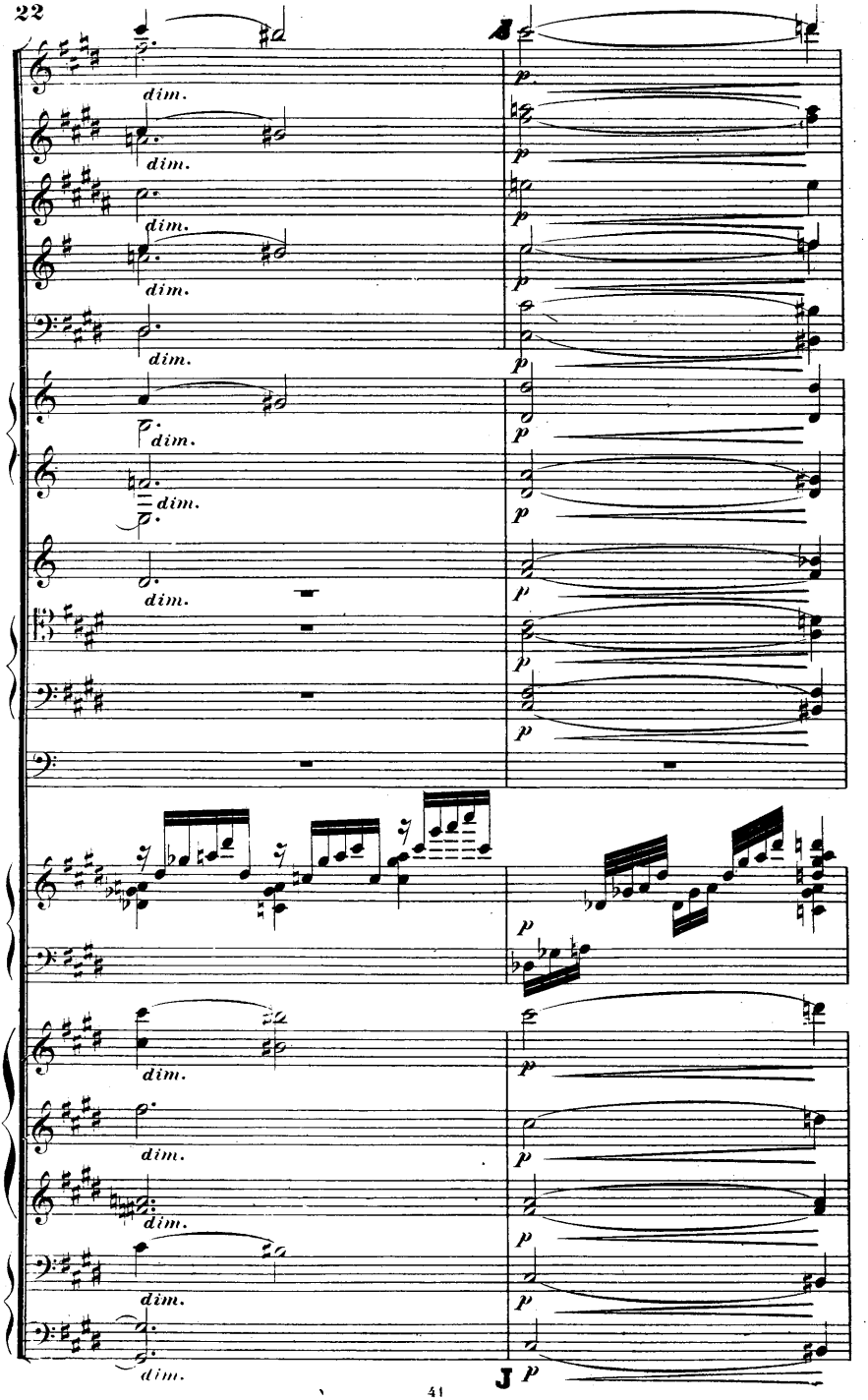

I mo
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

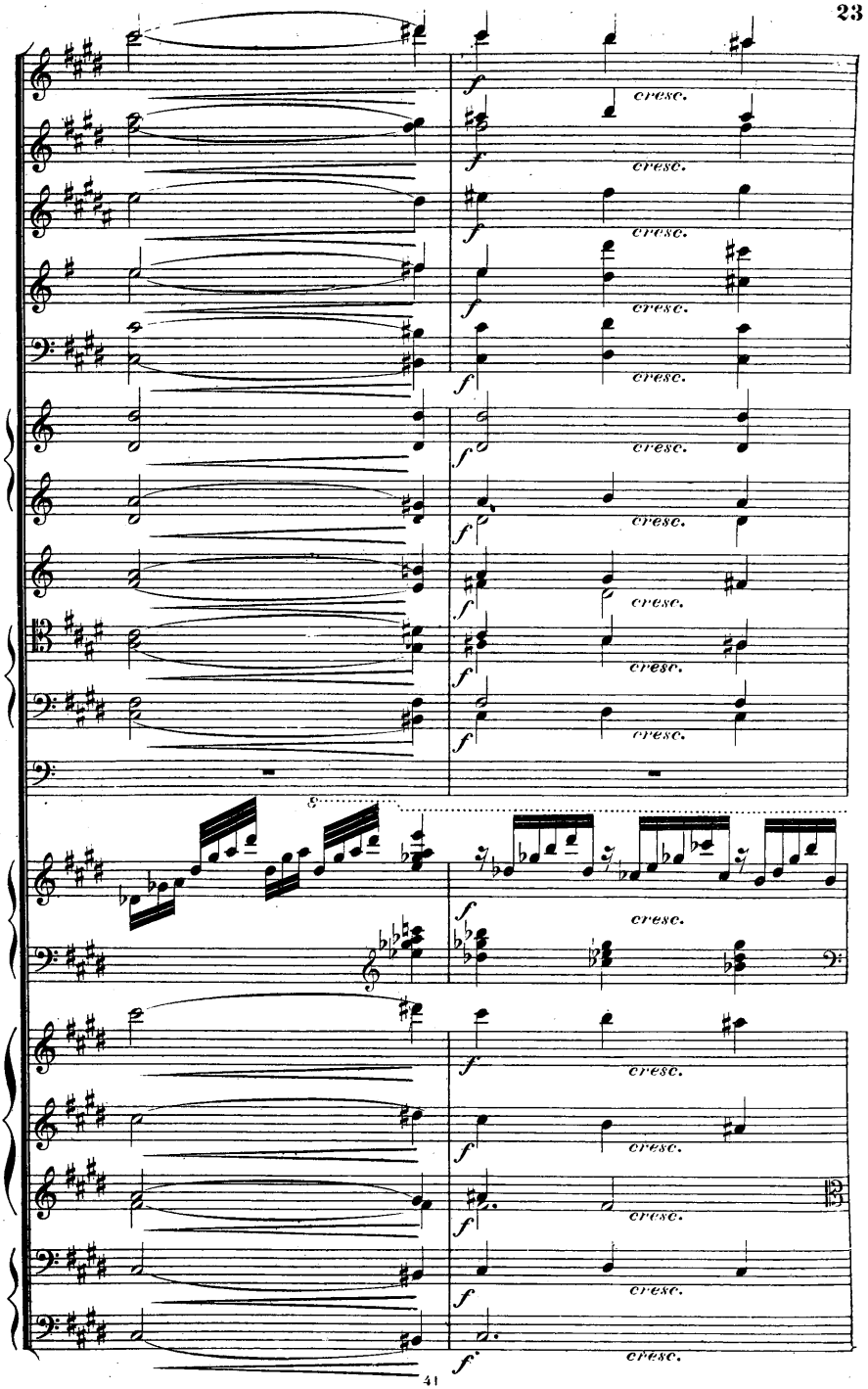

p
cresc.
1mo SOLO.

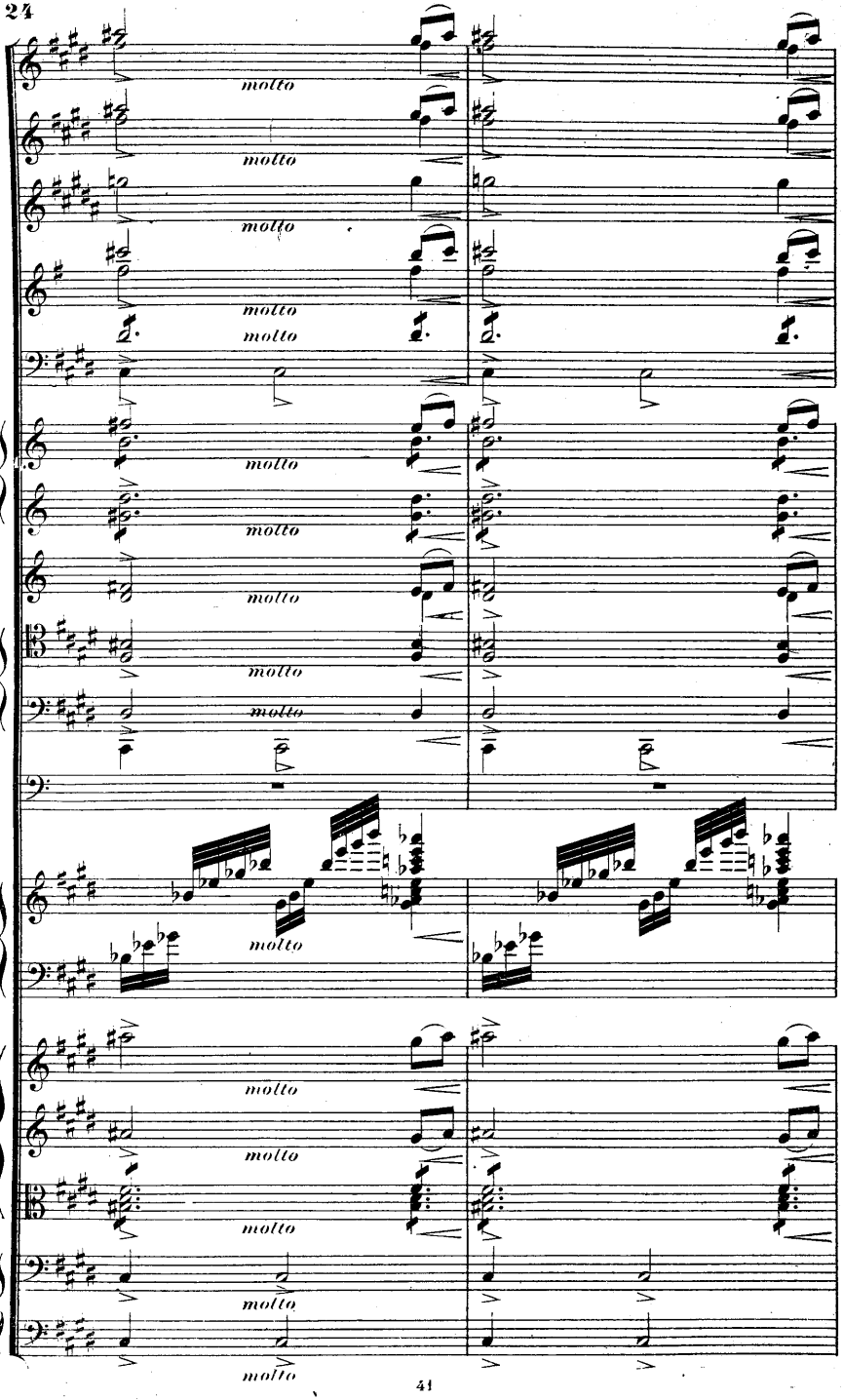

a due
mf
pp
mf divisi
H
mf


tr
pp
8
pp divisi


8


dim.
p
J p


f
cresc.


molto
molto
molto
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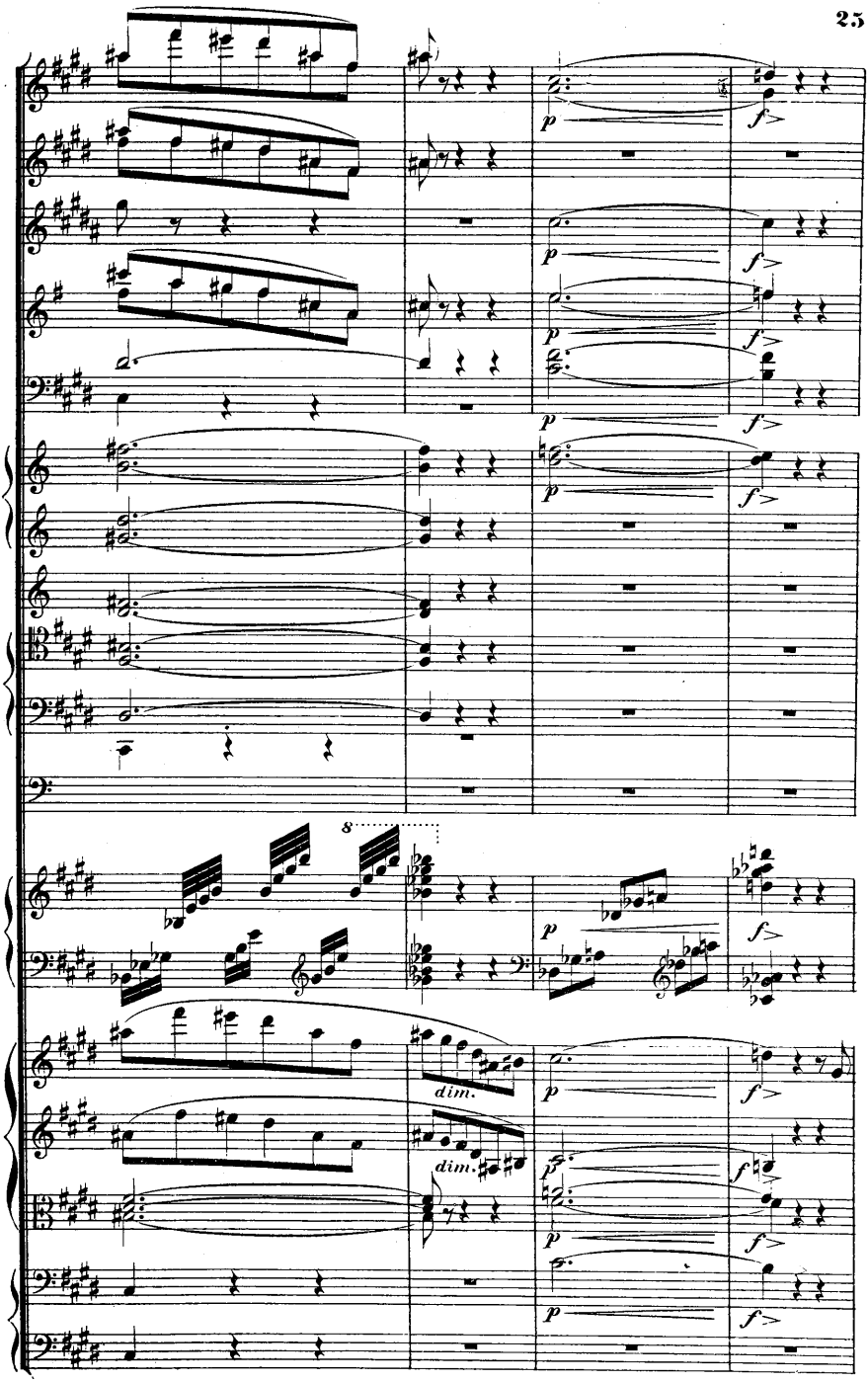
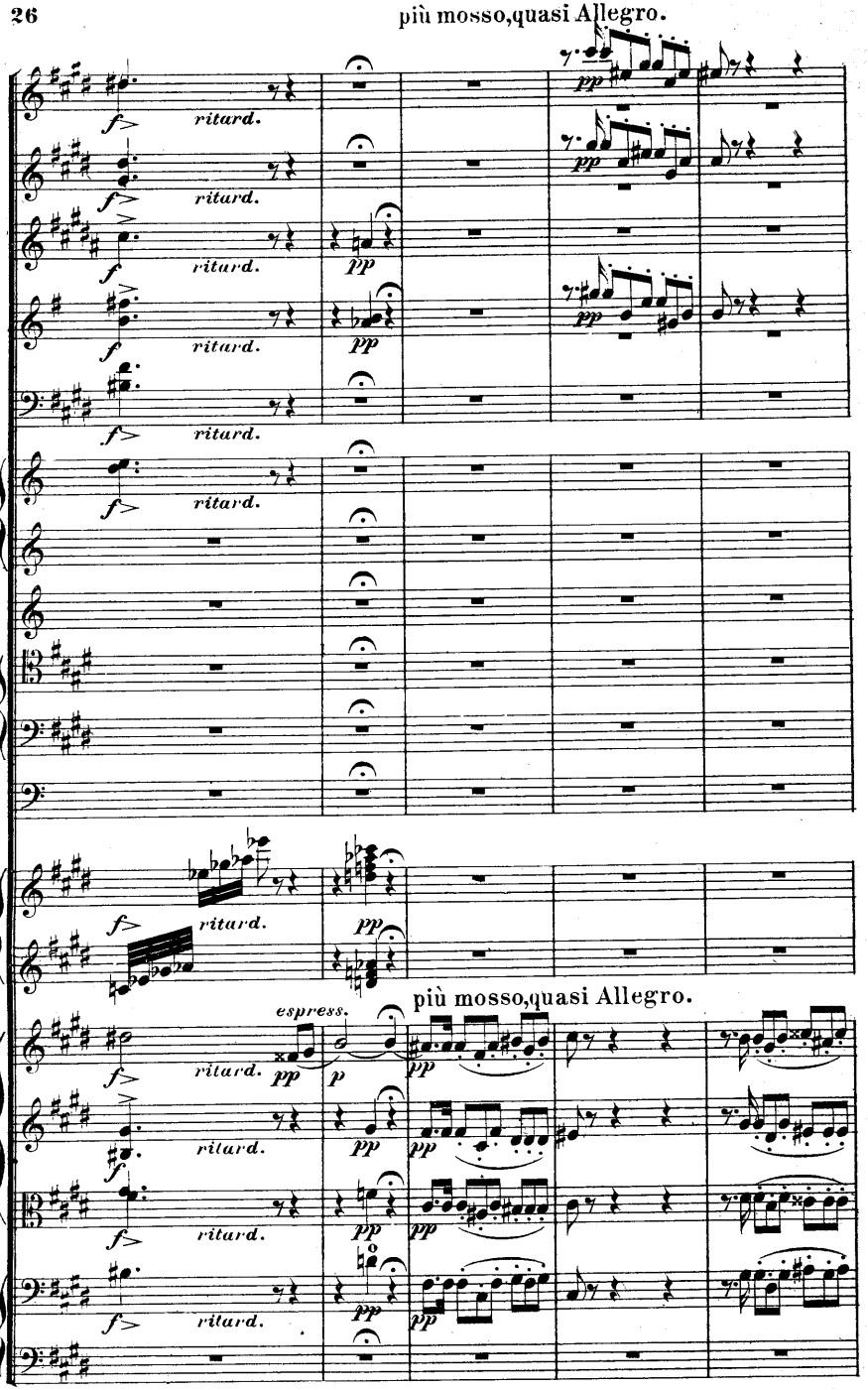
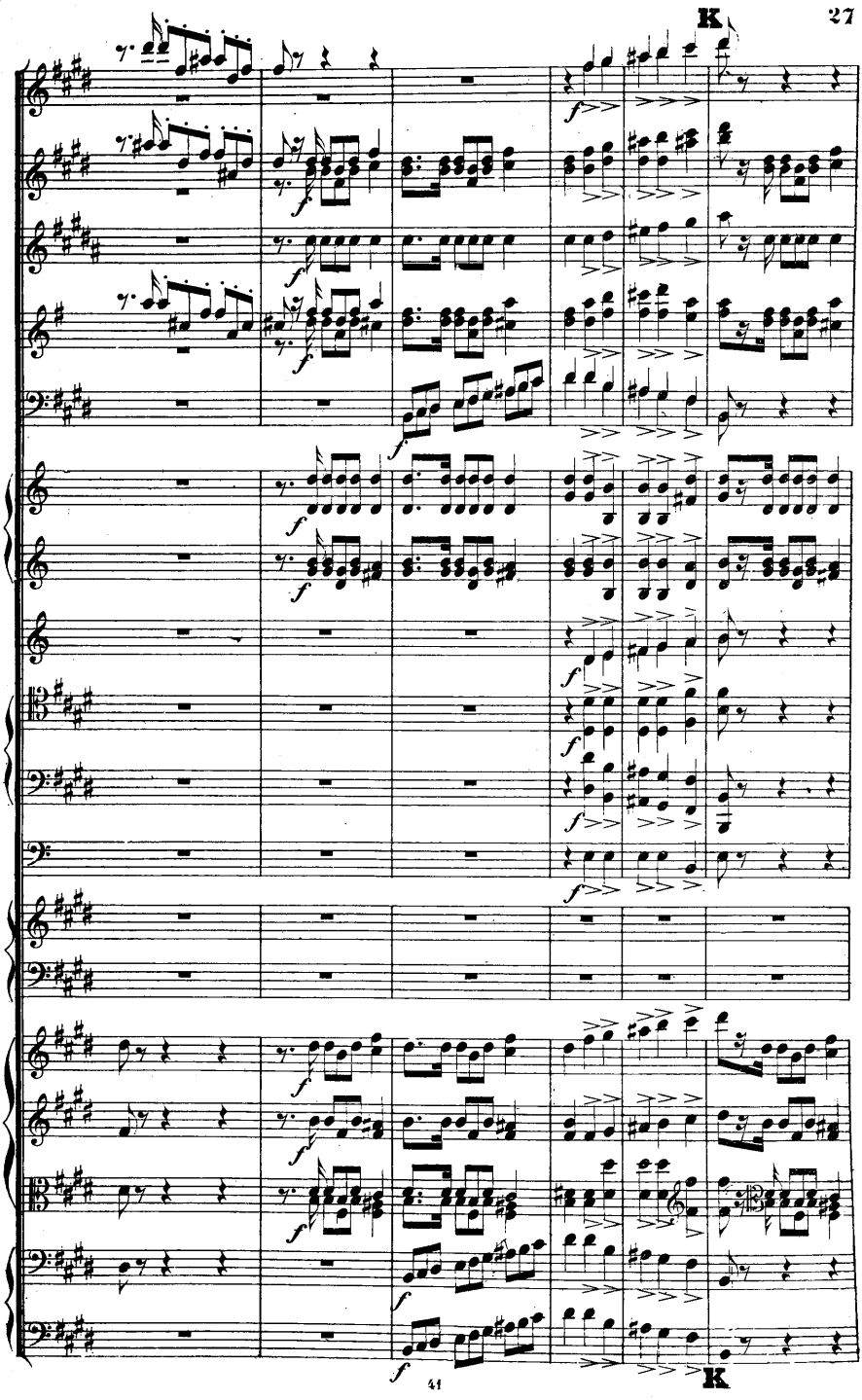
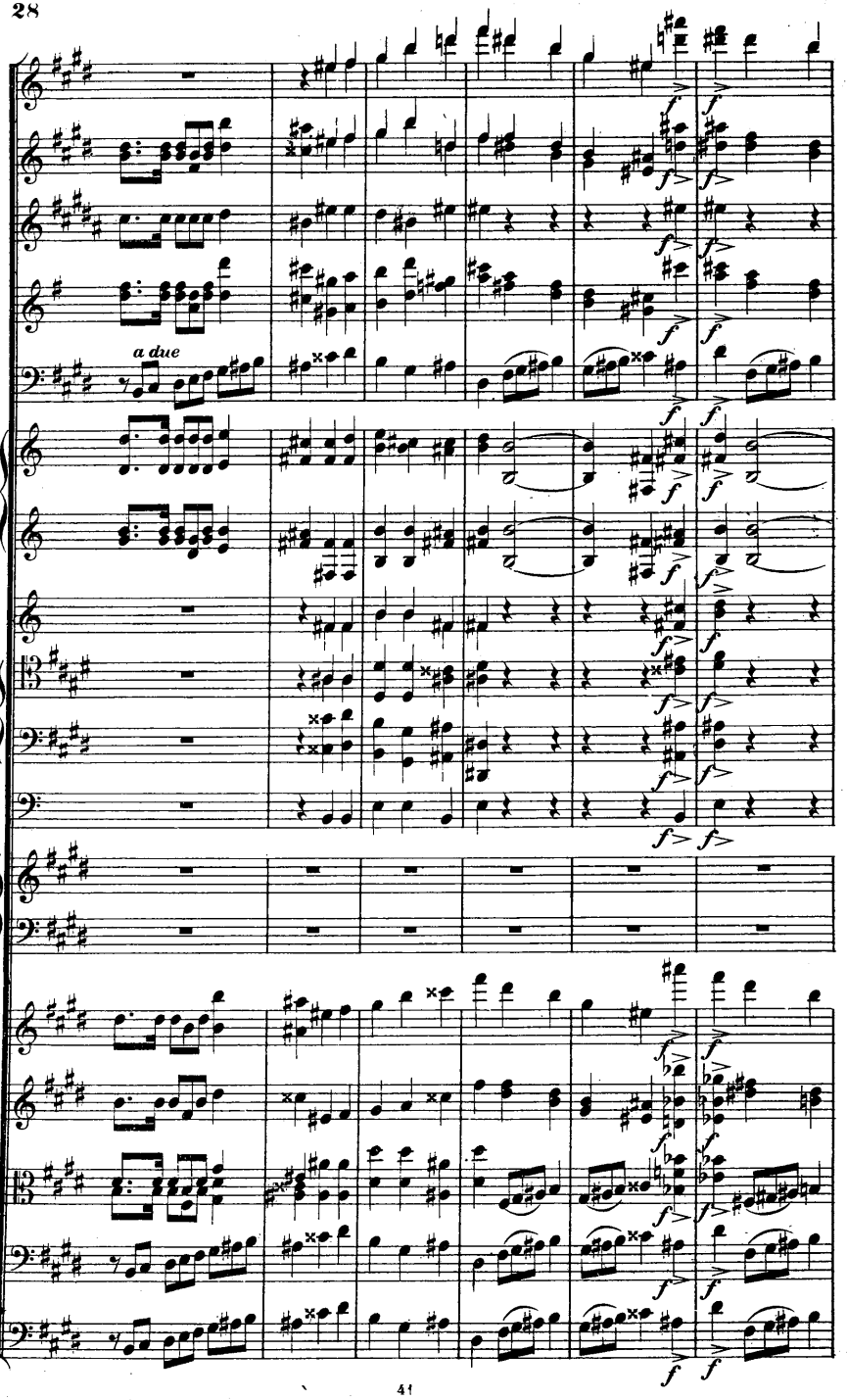
molto

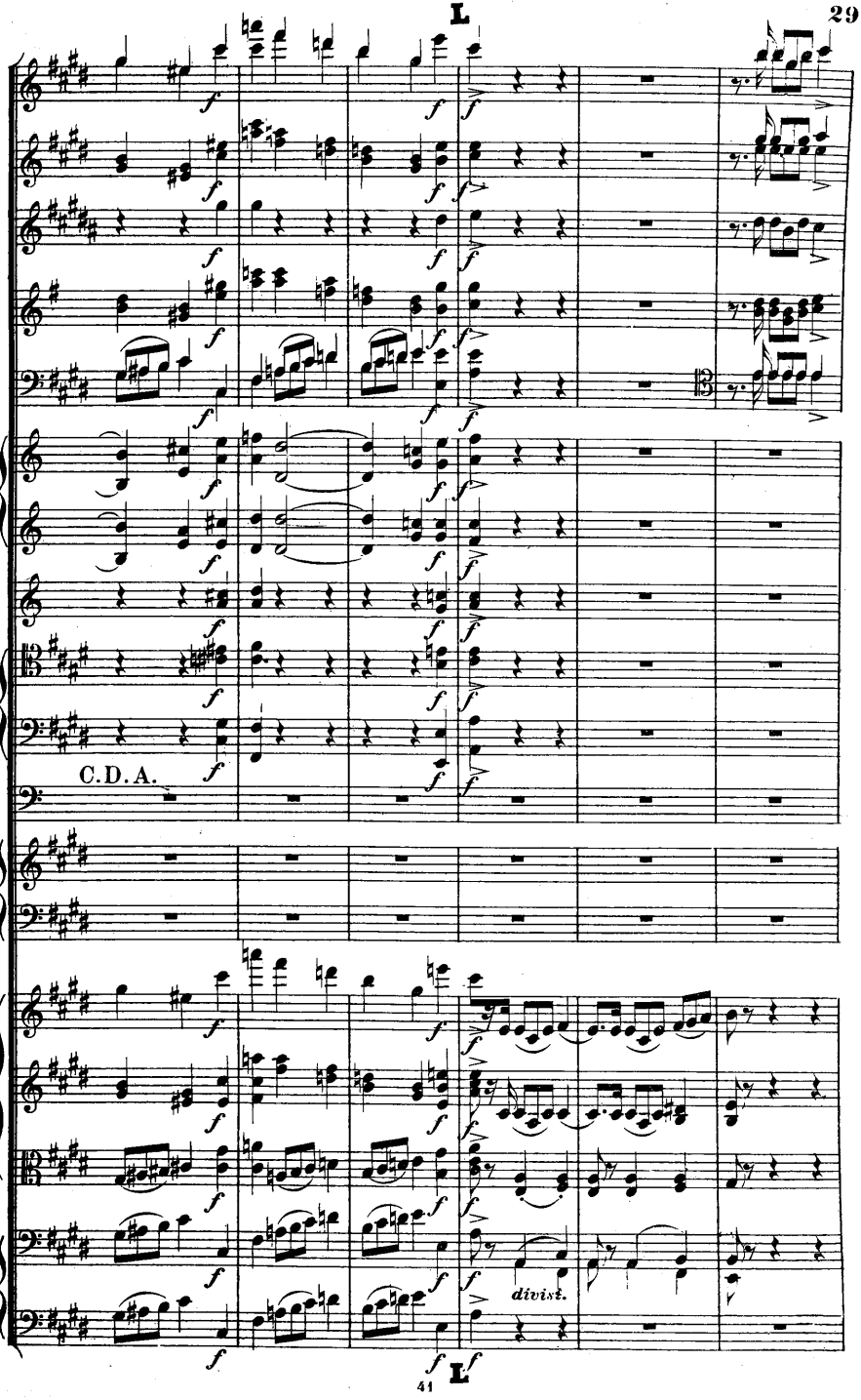

8
dim.
dim.

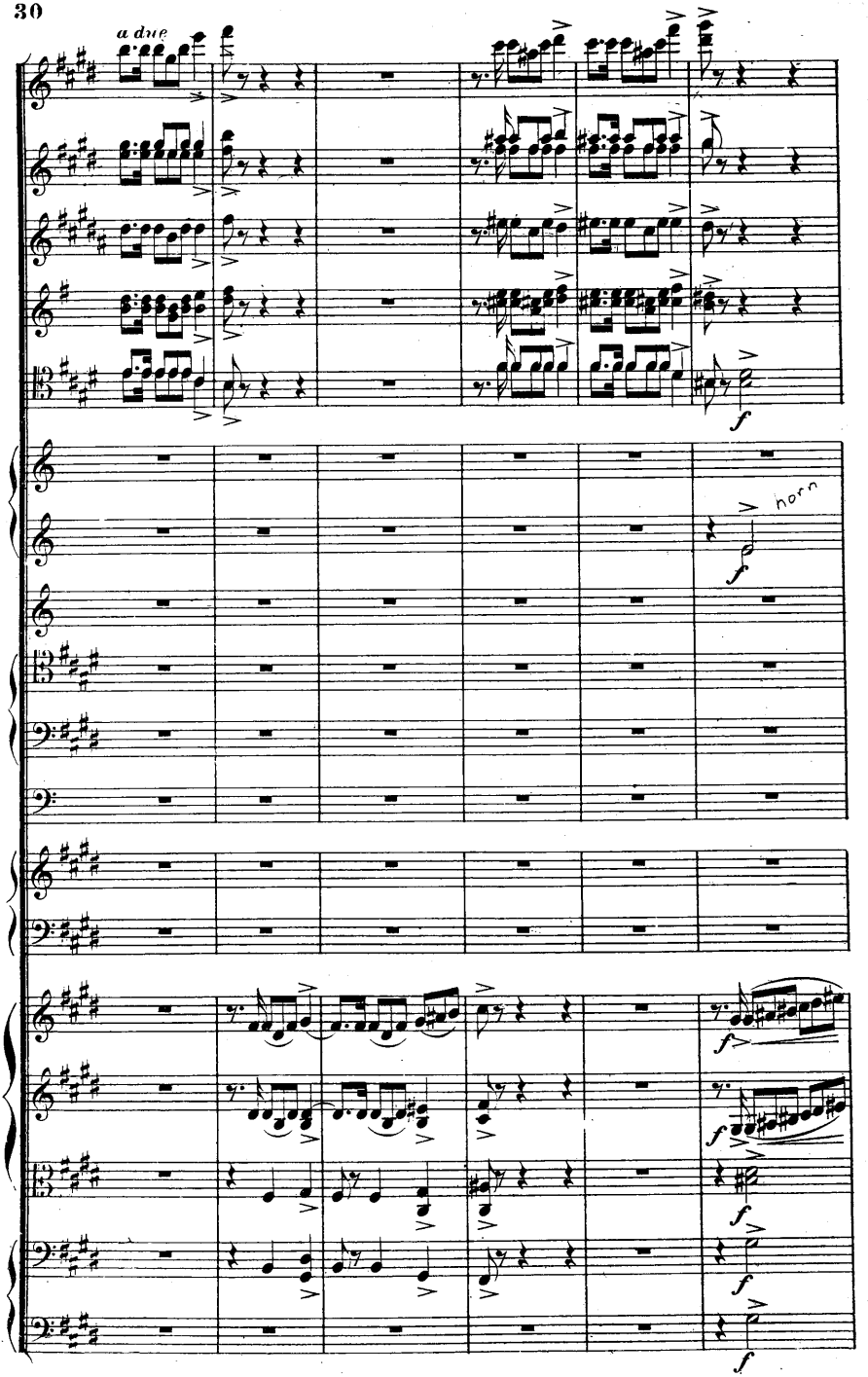
più mosso, quasi Allegro.

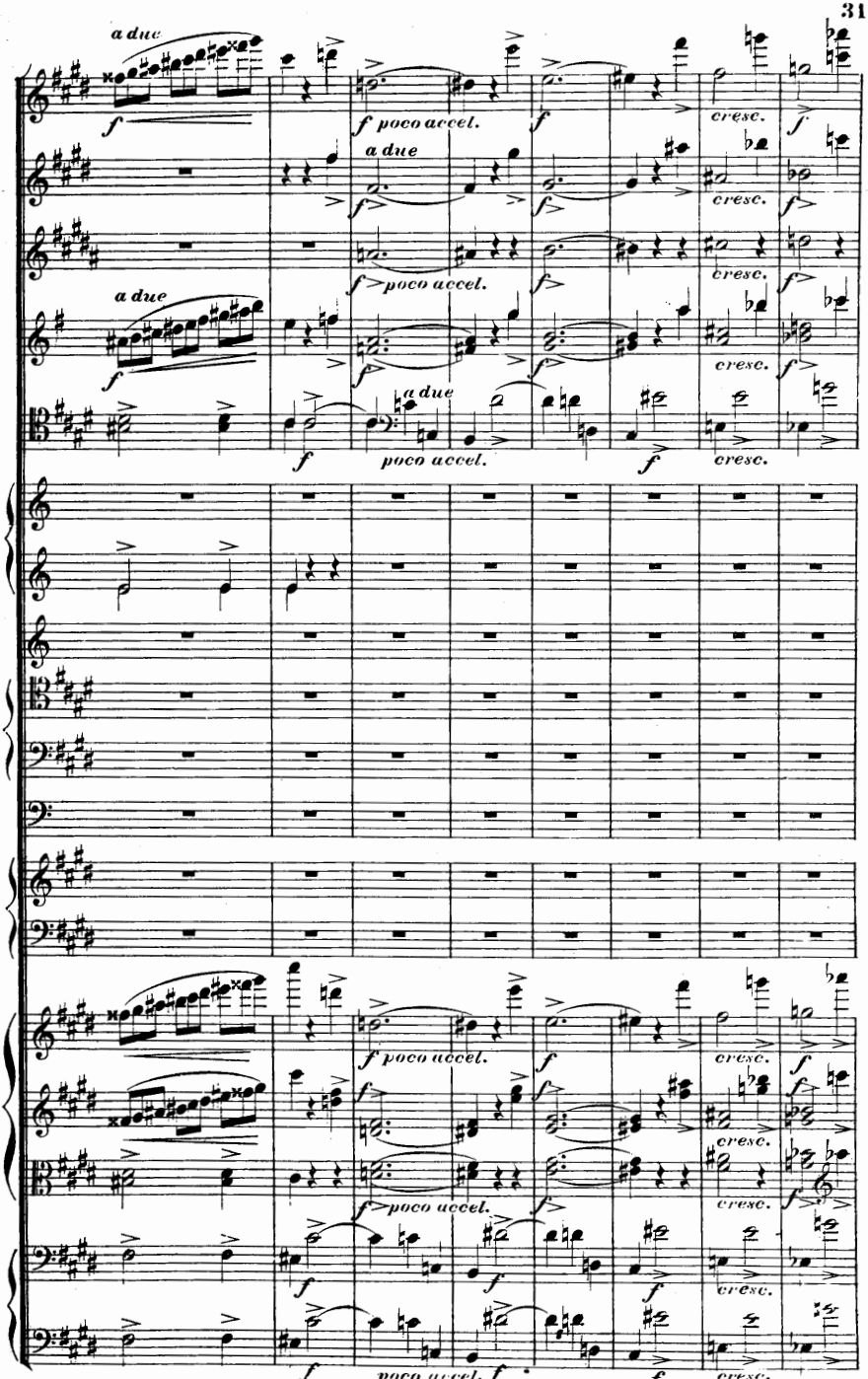



K
f
K


a due


L
C.D.A.
divisi.
L
41


a due
f
horn
f
f
f
f
f
f



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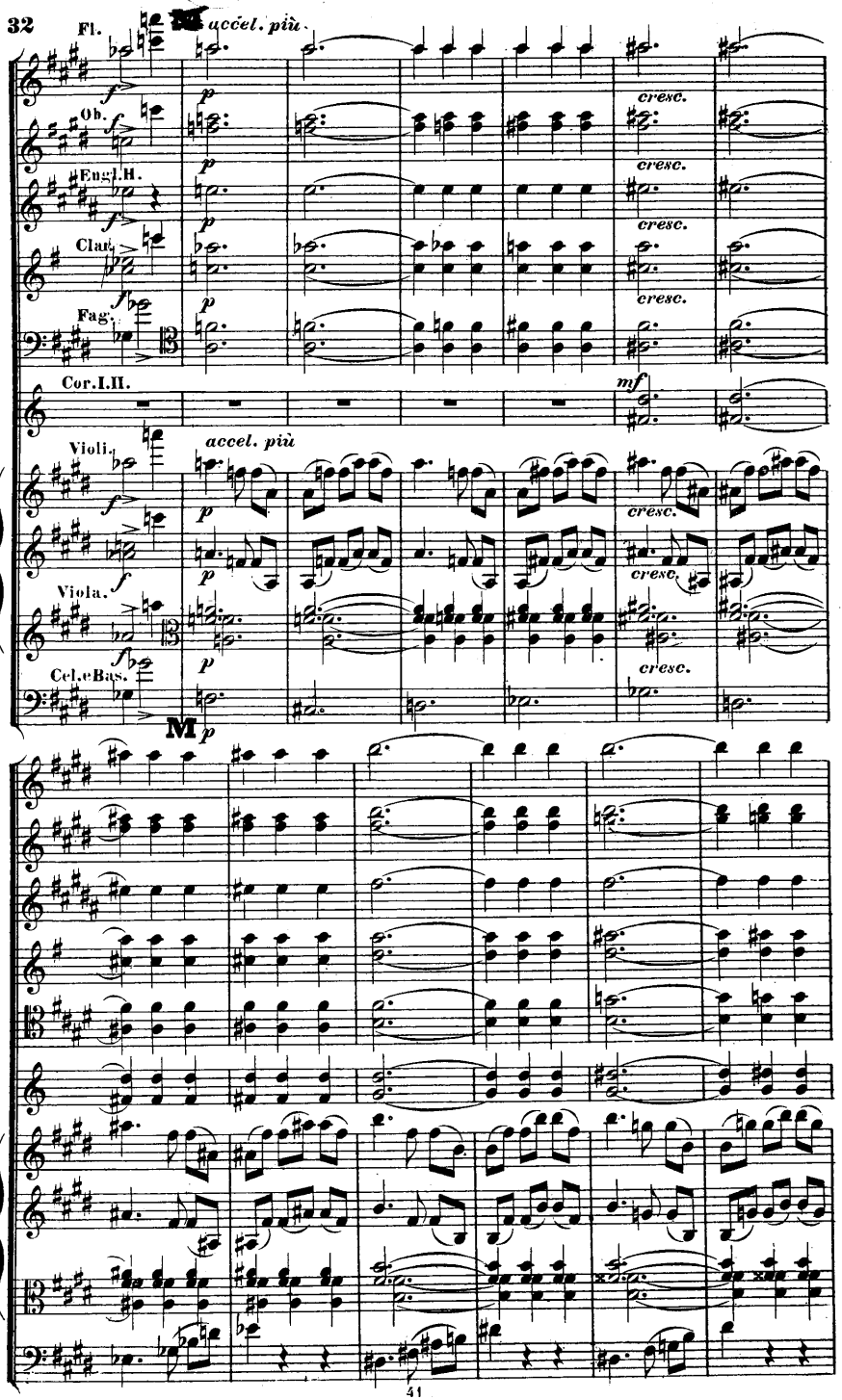
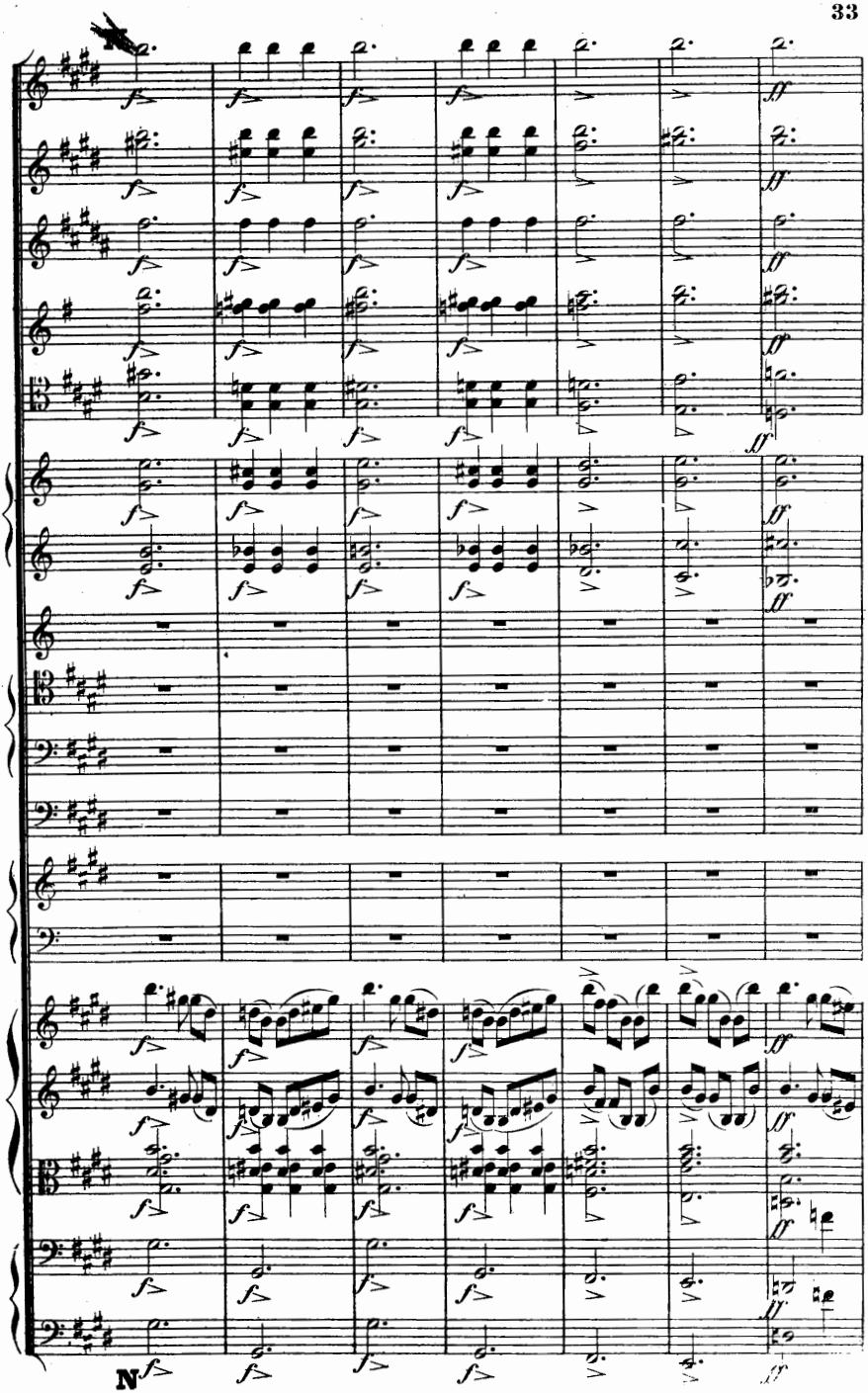
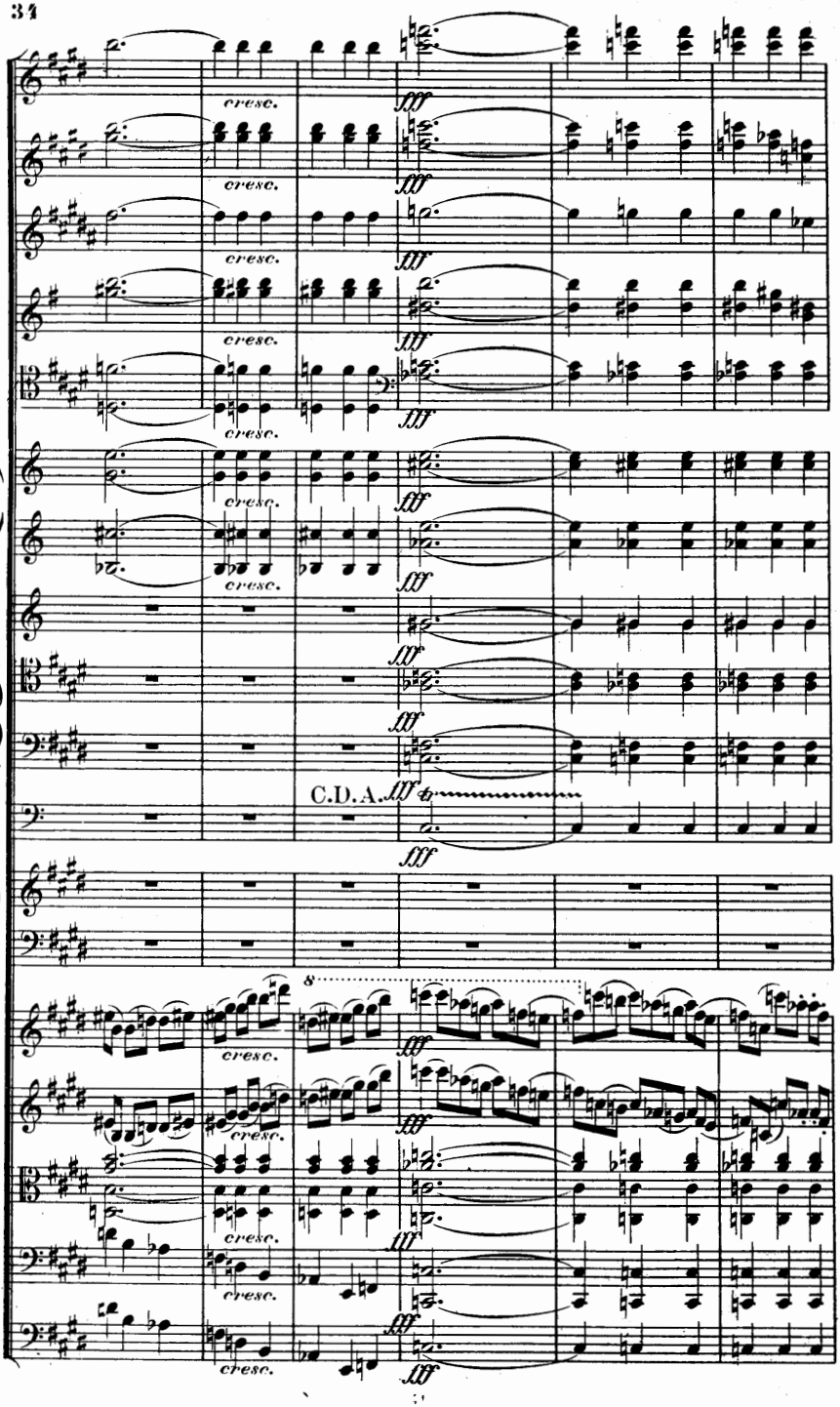
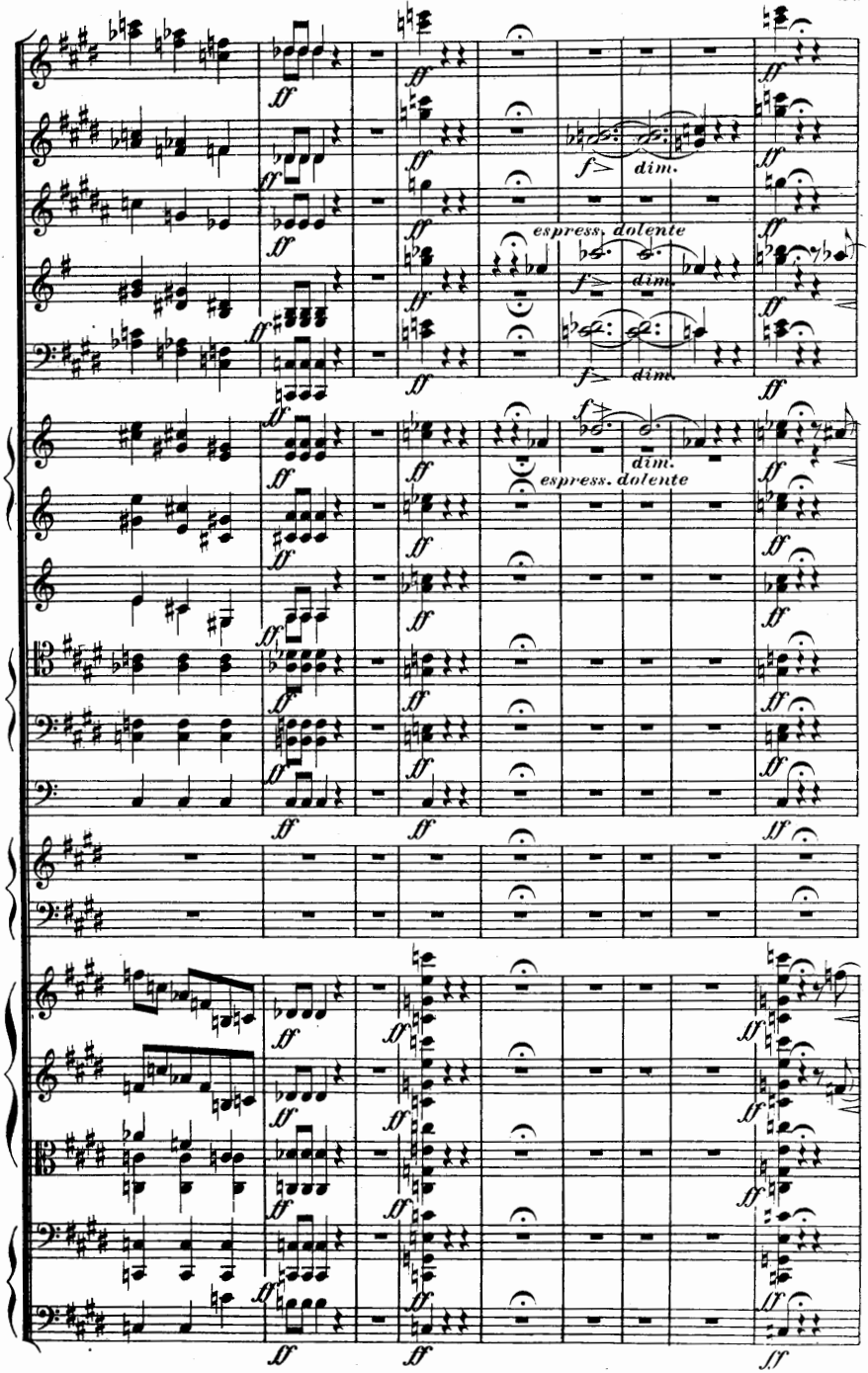
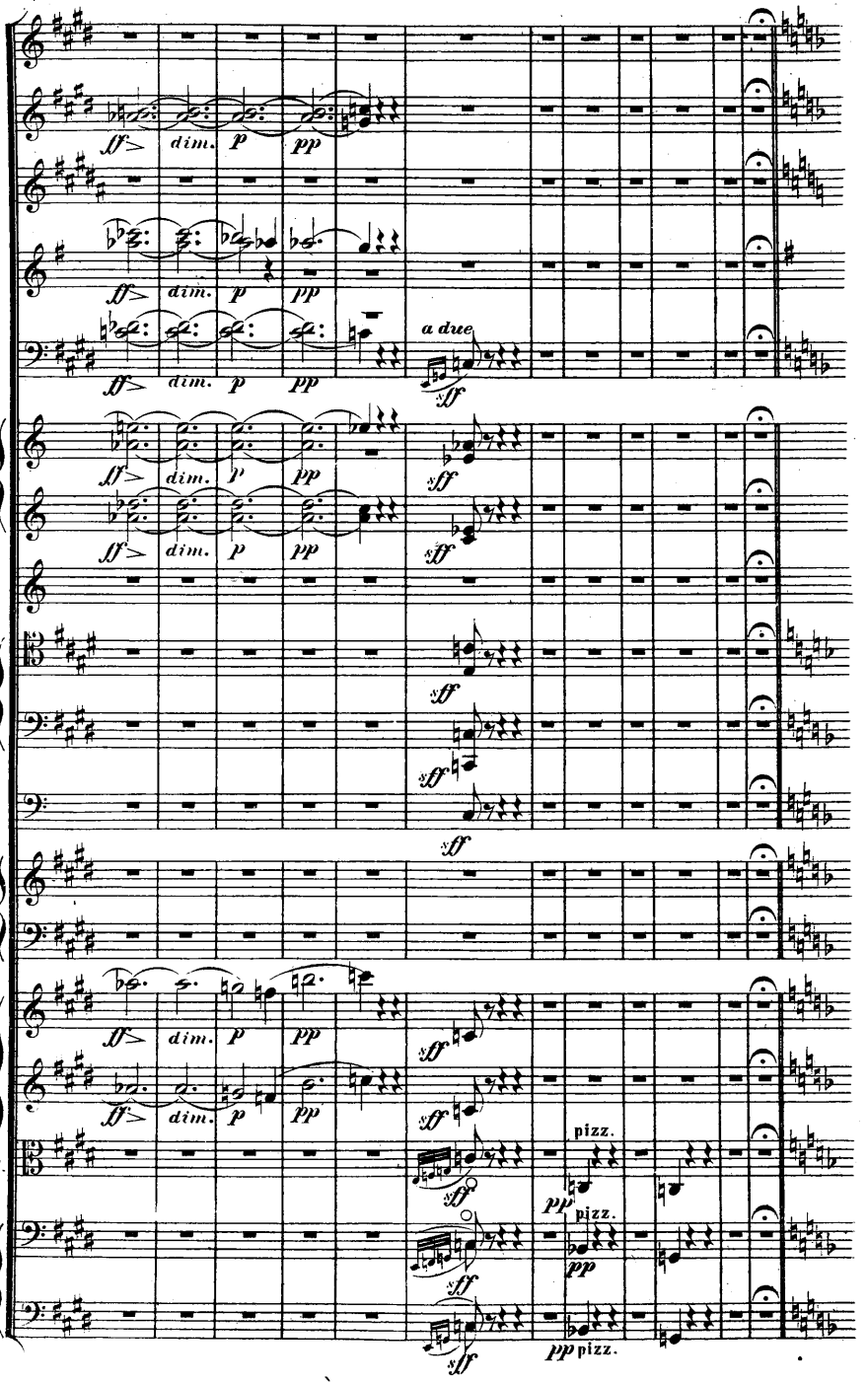

32
Fl.
accel. più
Ob.
Engl.H.
Clar.
Fag.
Cor.I.II.
Violi.
accel. più
Viola.
Cel.e Bas.
cresc.
mf
M p


M
N


cresc.
fff
C.D.A.
8


espress. dolente
dim.
espress. dolente
dim.


ff>
dim.
p
pp
a due
sff
pizz.
pp pizz.

Andante assai.

Clar. Tempo I.

in B.

Fag.

Viola. arco

divisi

Cello. arco

Basso. arco

divisi

Mod. assai. 1mo SOLO.

Cor. in F. III. IV.

Viol. II.

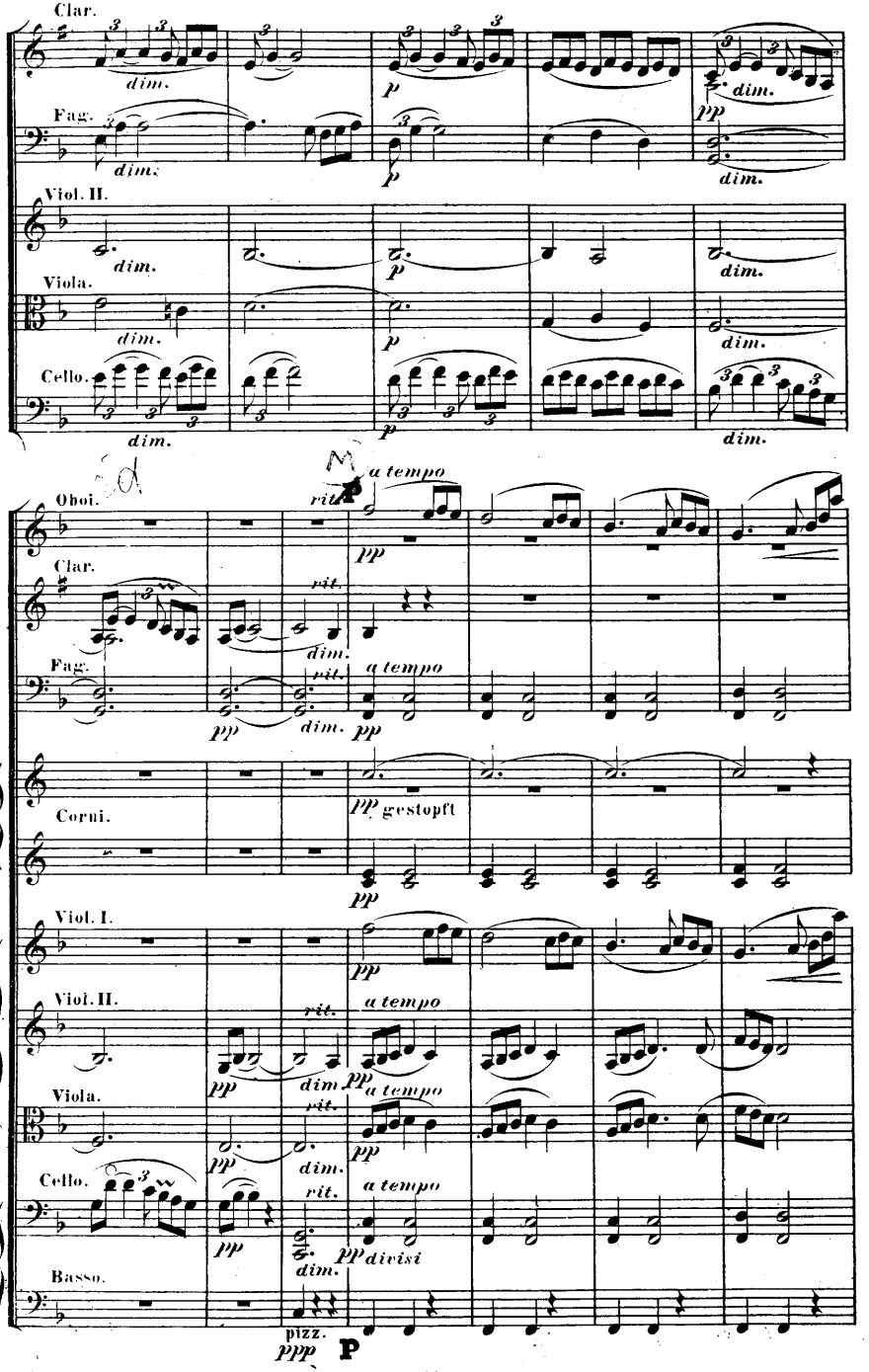
3te SOLO.

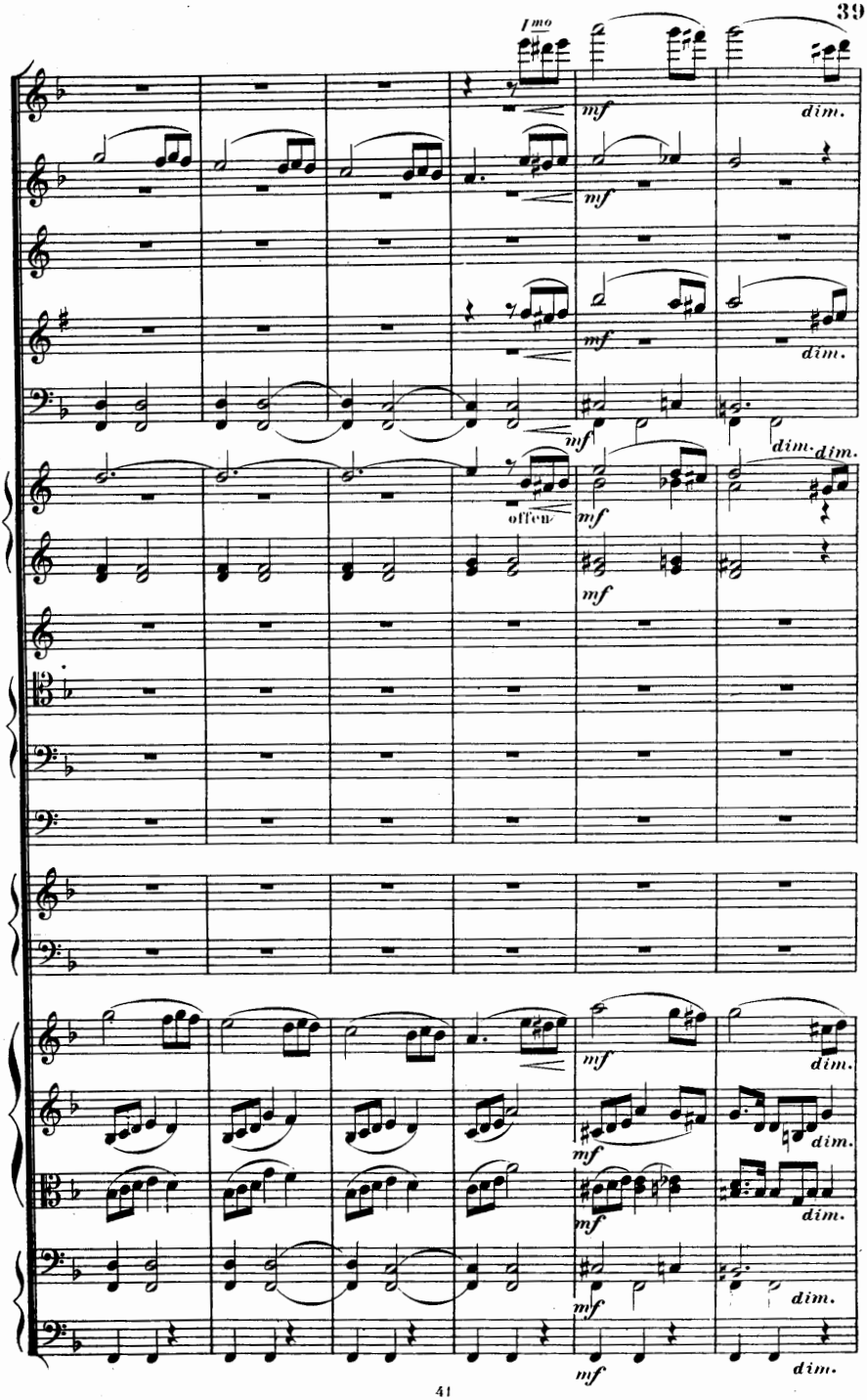
pizz.

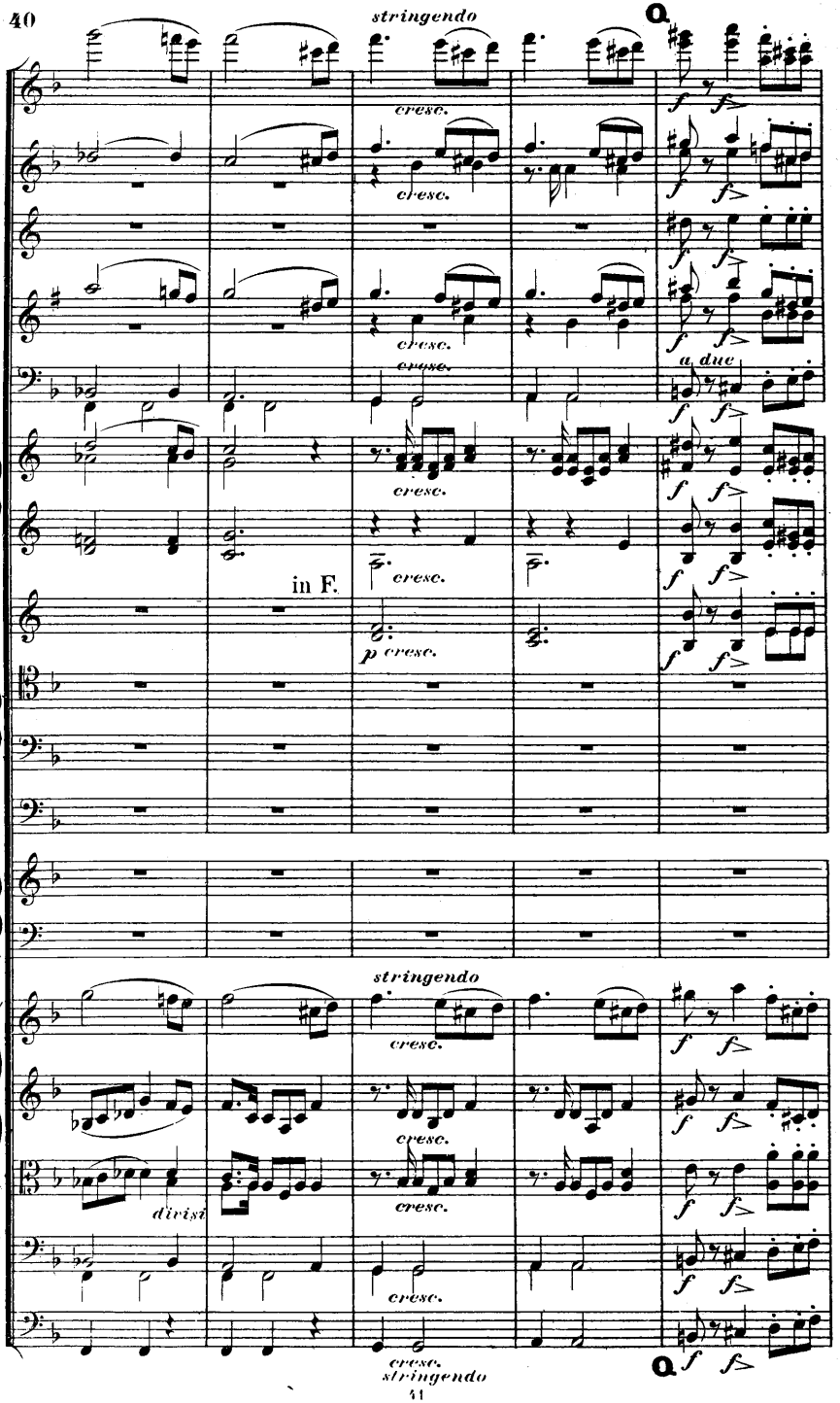
a due

in F.

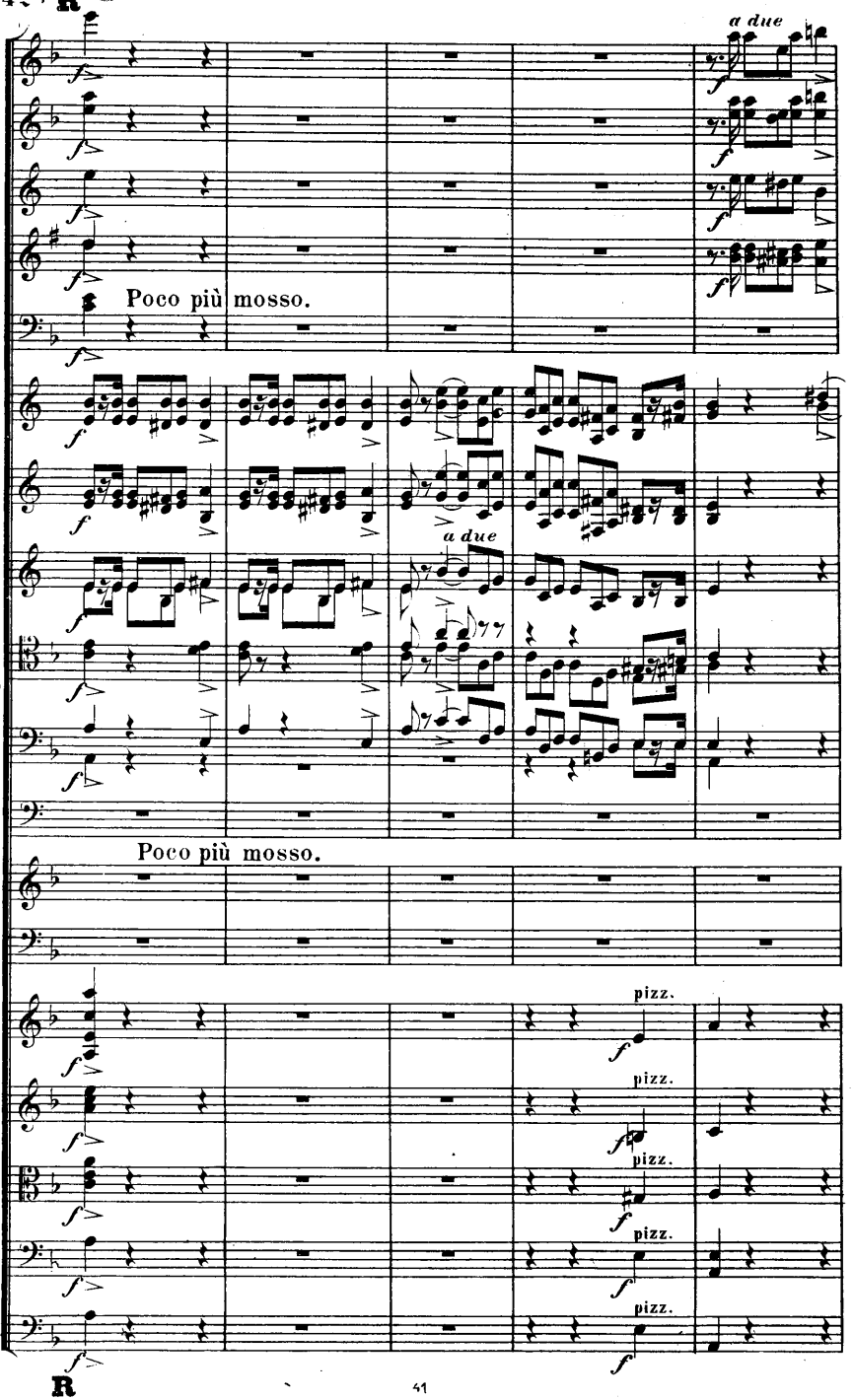
Corni.

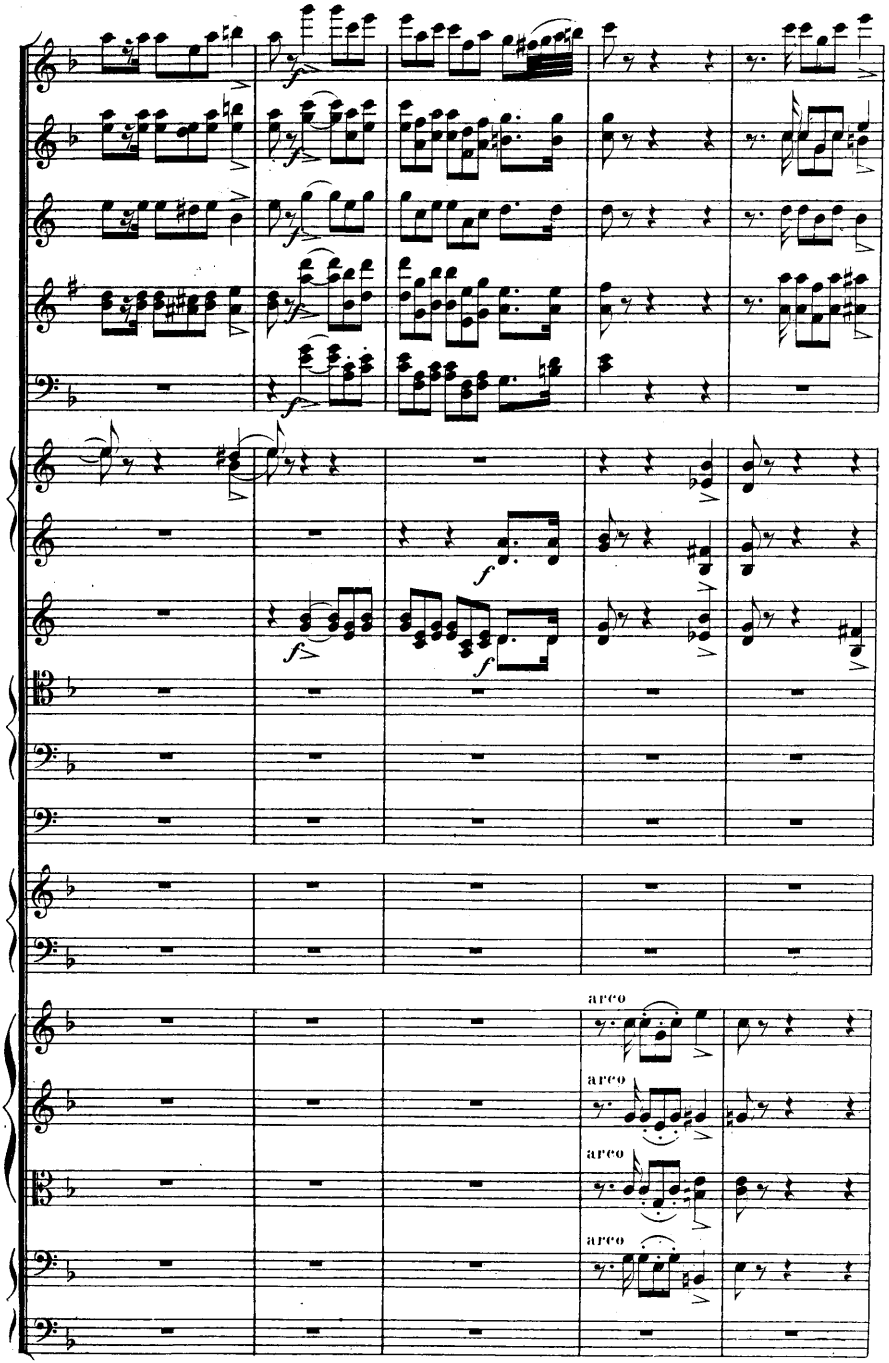

Clar.
Fag.
Viol. II.
Viola.
Cello.
Oboi.
Clar.
Fag.
Corni.
Viol. I.
Viol. II.
Viola.
Cello.
Basso.
dim.
p
pp
ppp
rit.
a tempo
gestopft
divisi
pizz.
M

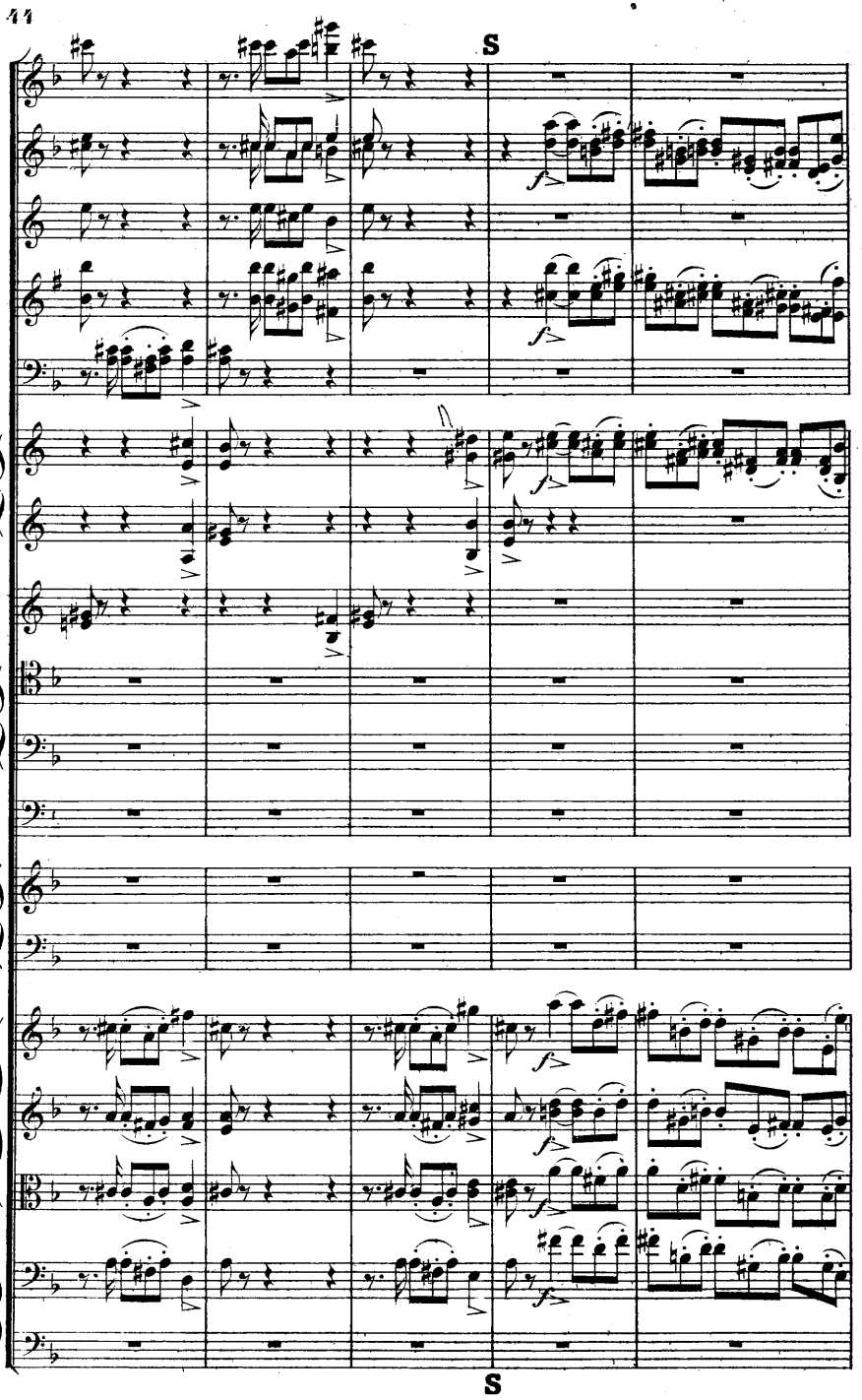

I mo
mf
dim.
offen

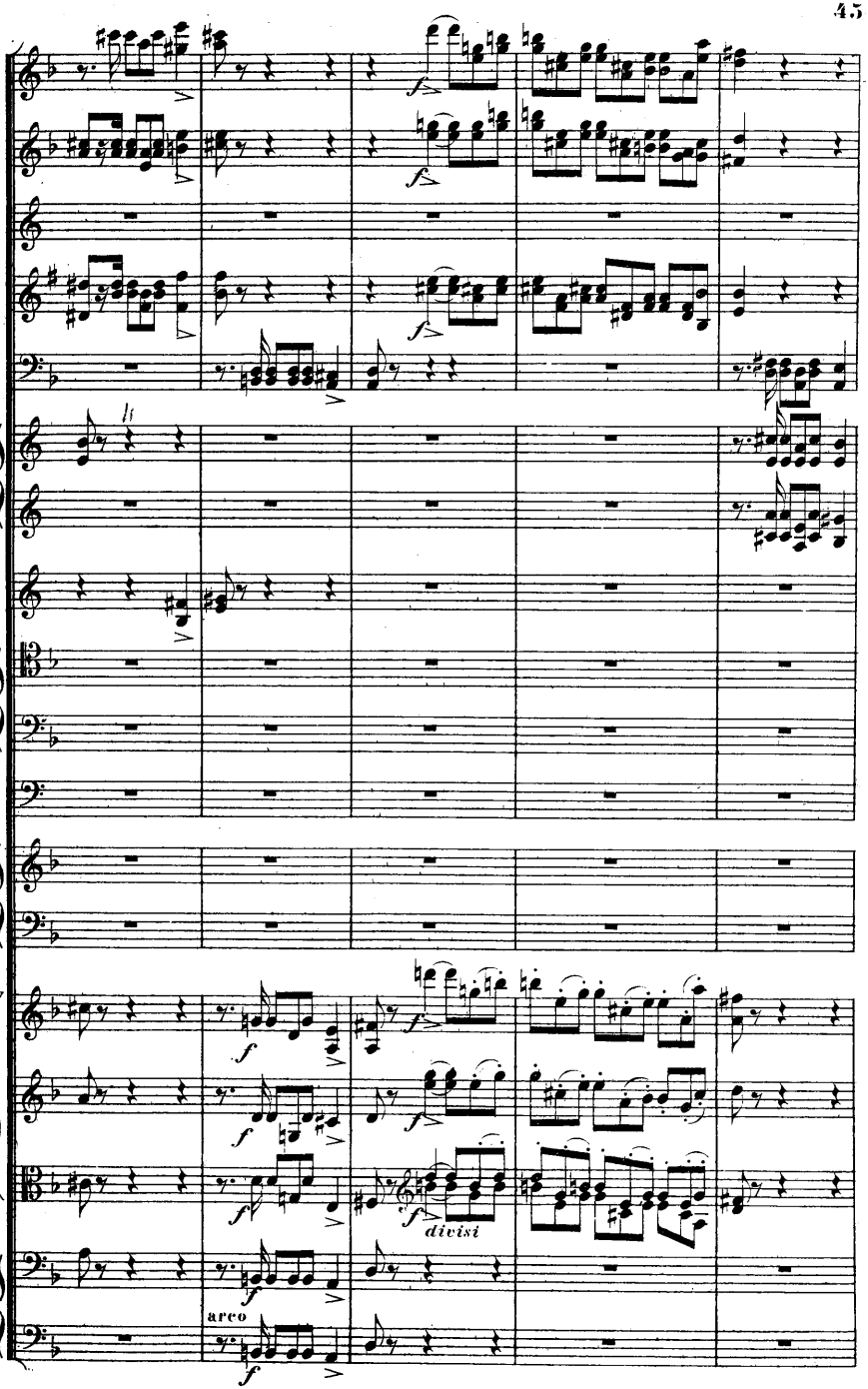

stringendo
cresc.
a due
in F.
p cresc.
divisi
cresc. stringendo

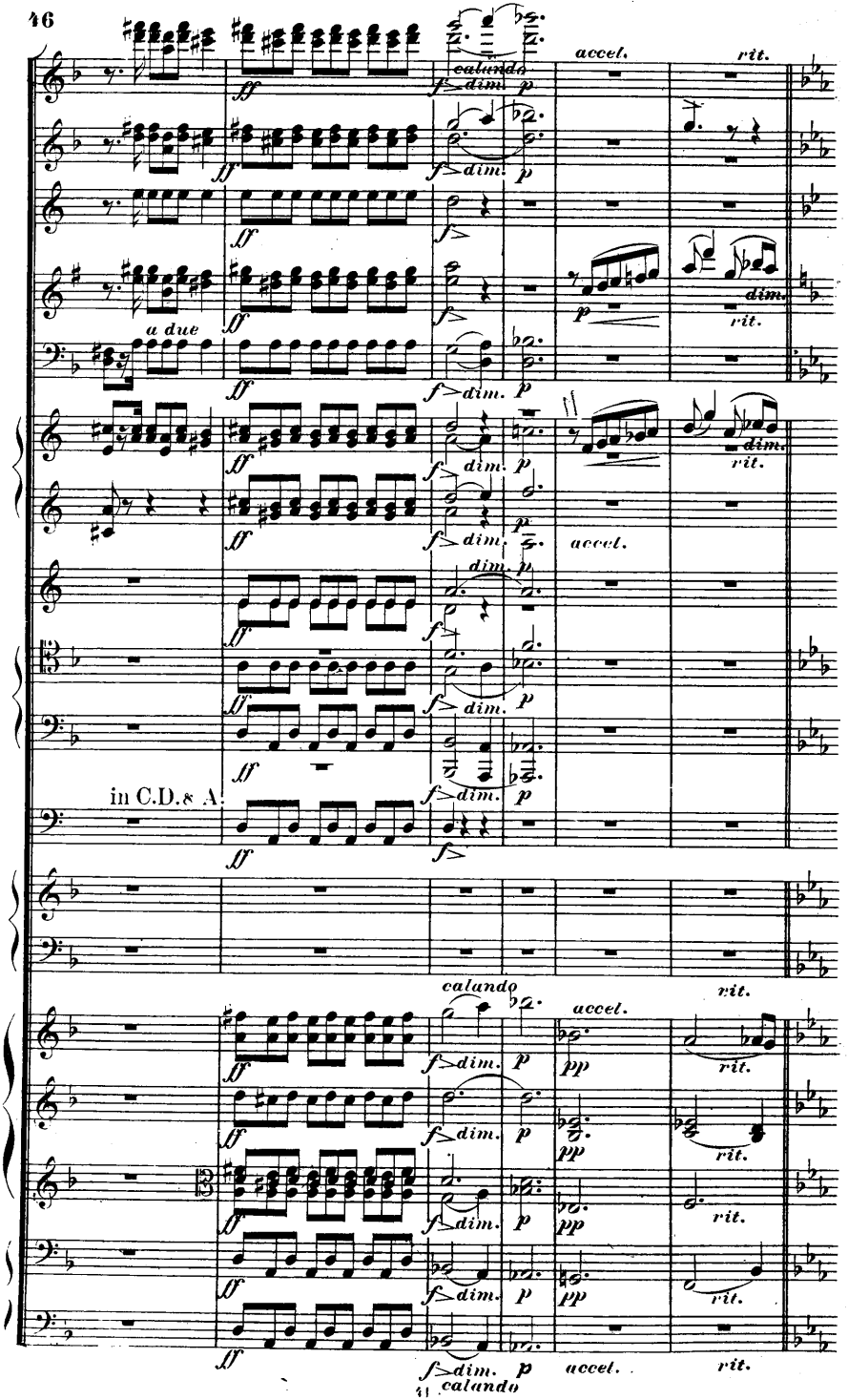
a due
cresc.
a due

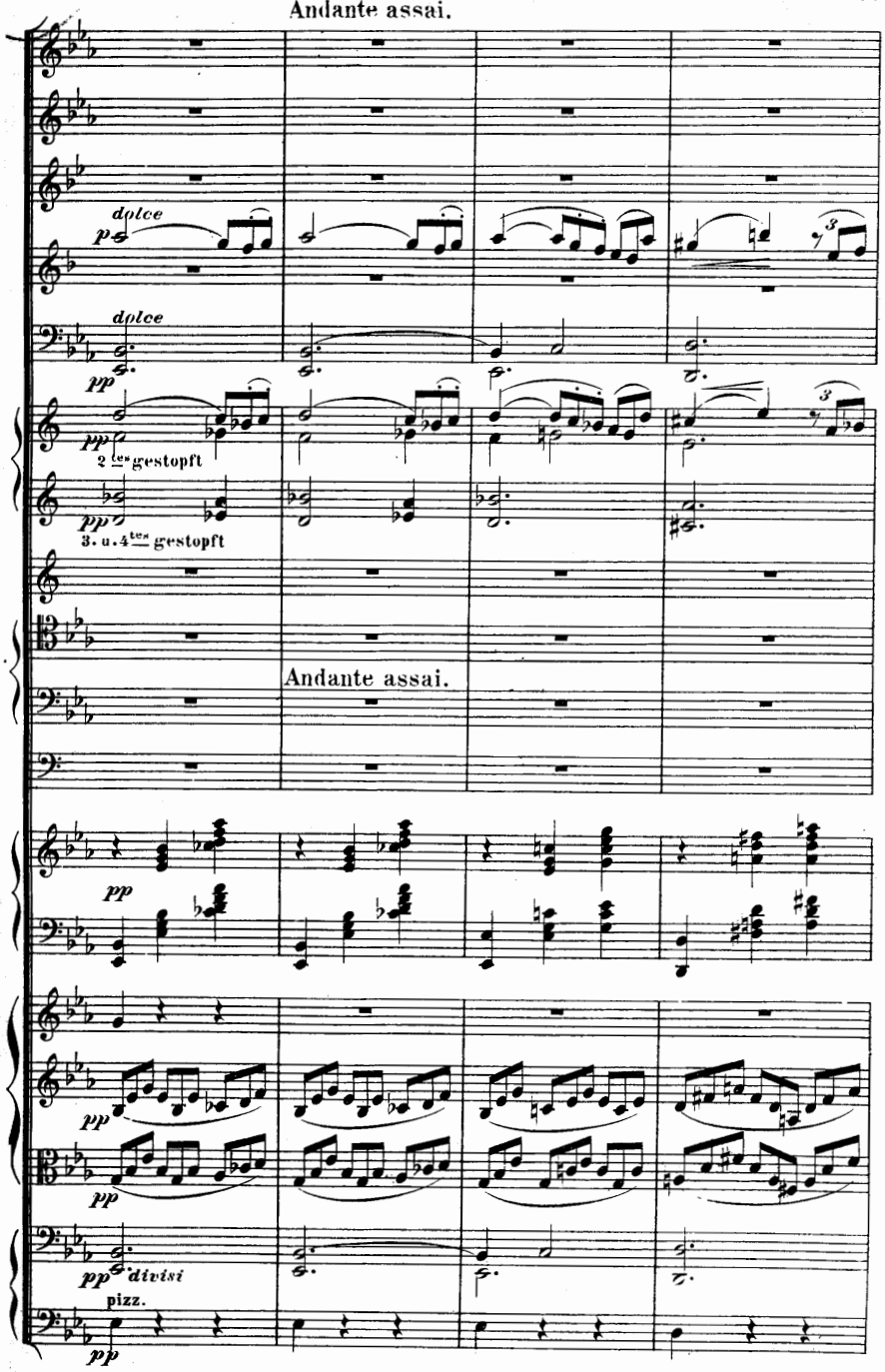

R
a due
Poco più mosso.
a due
Poco più mosso.
pizz.
pizz.
pizz.
pizz.
pizz.
R

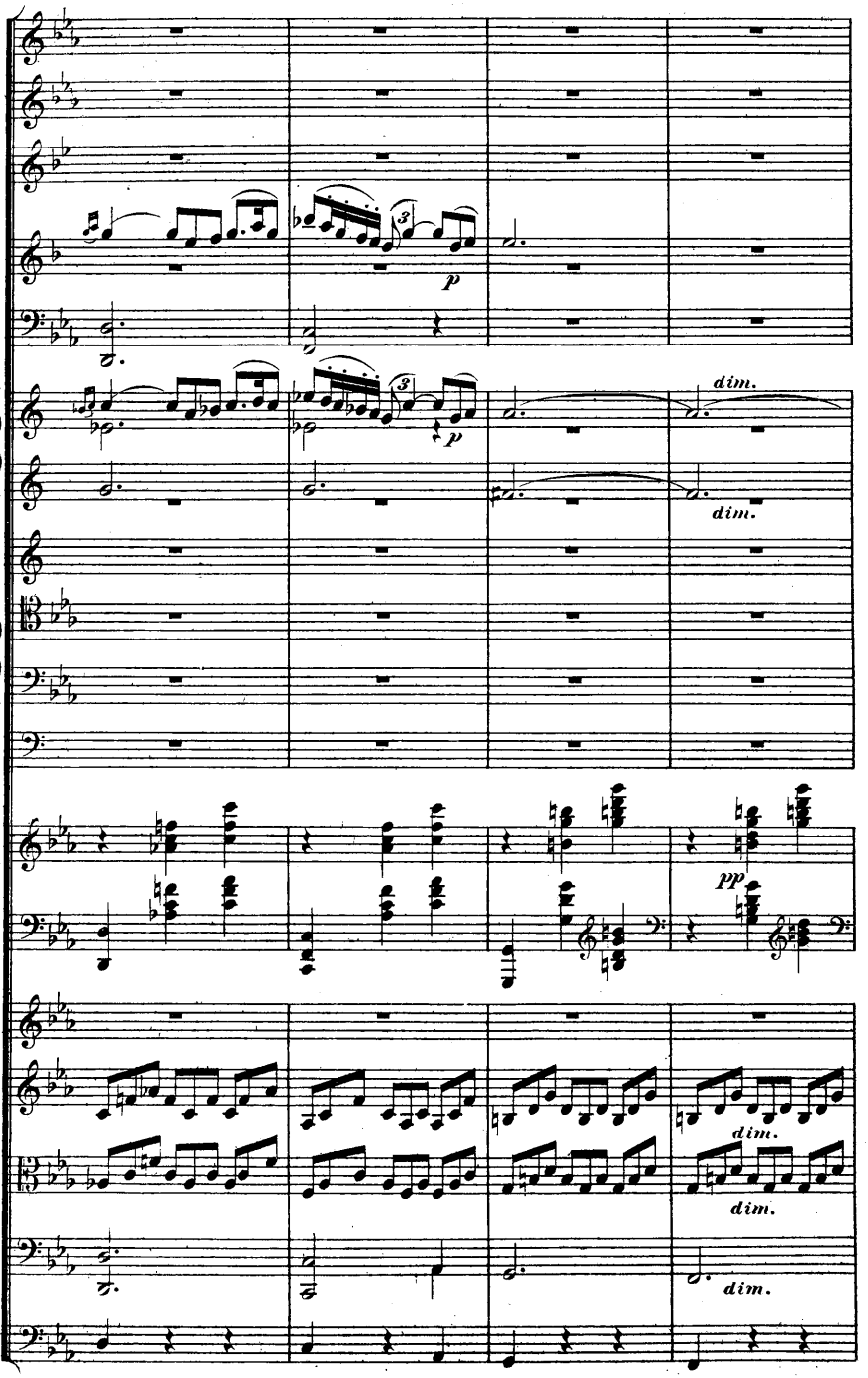

arco
arco
arco
arco

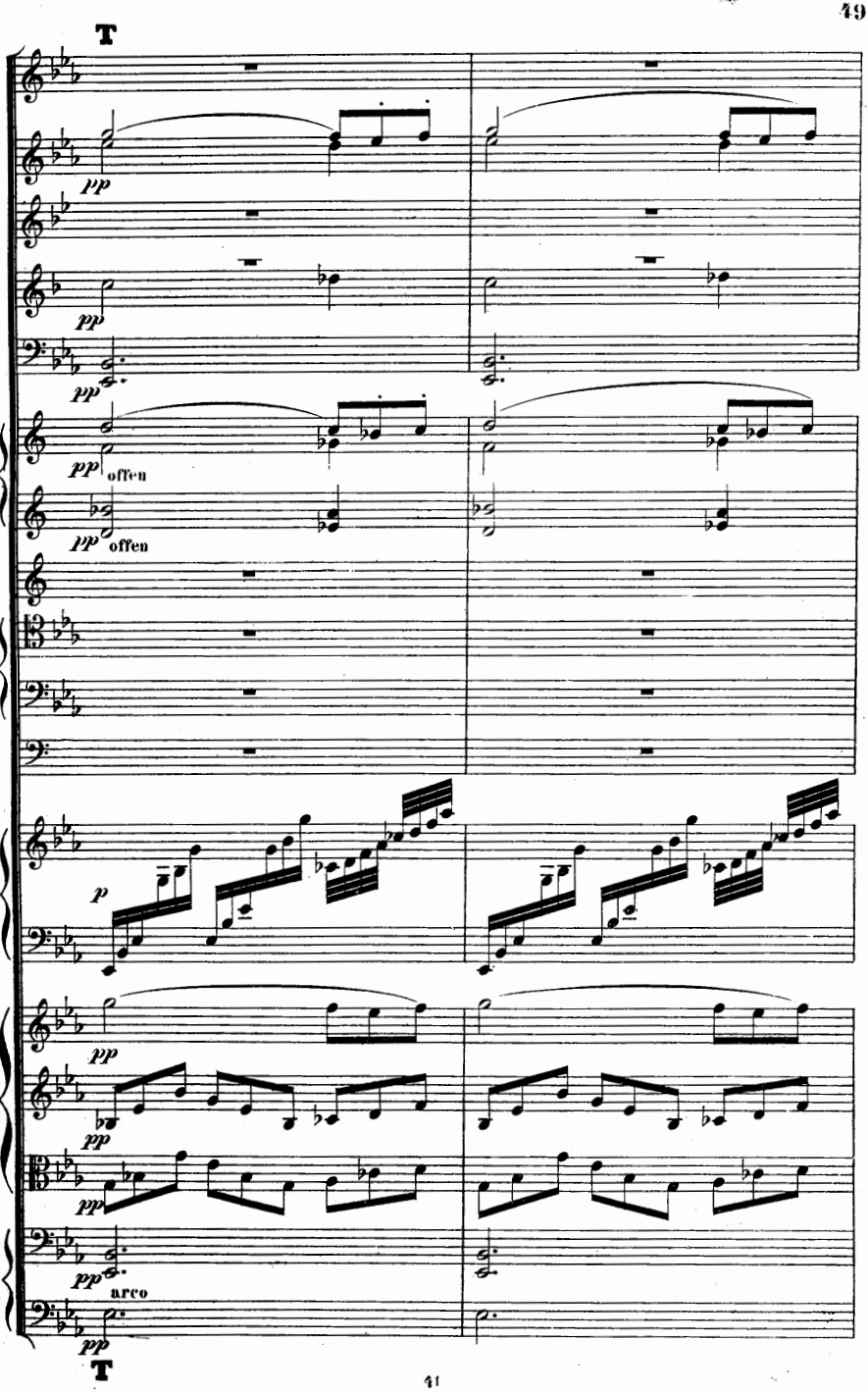

S
S

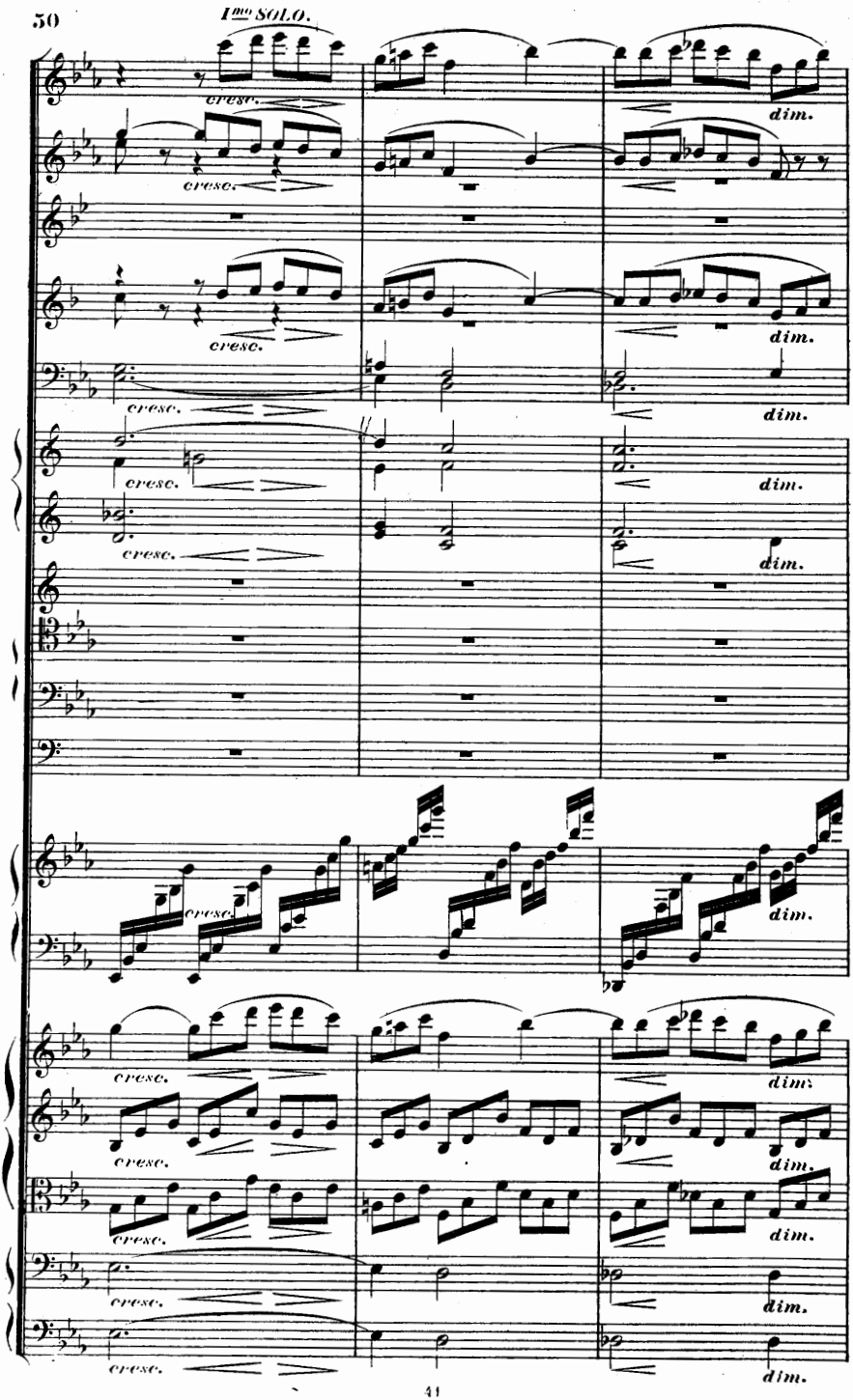

divisi
arco

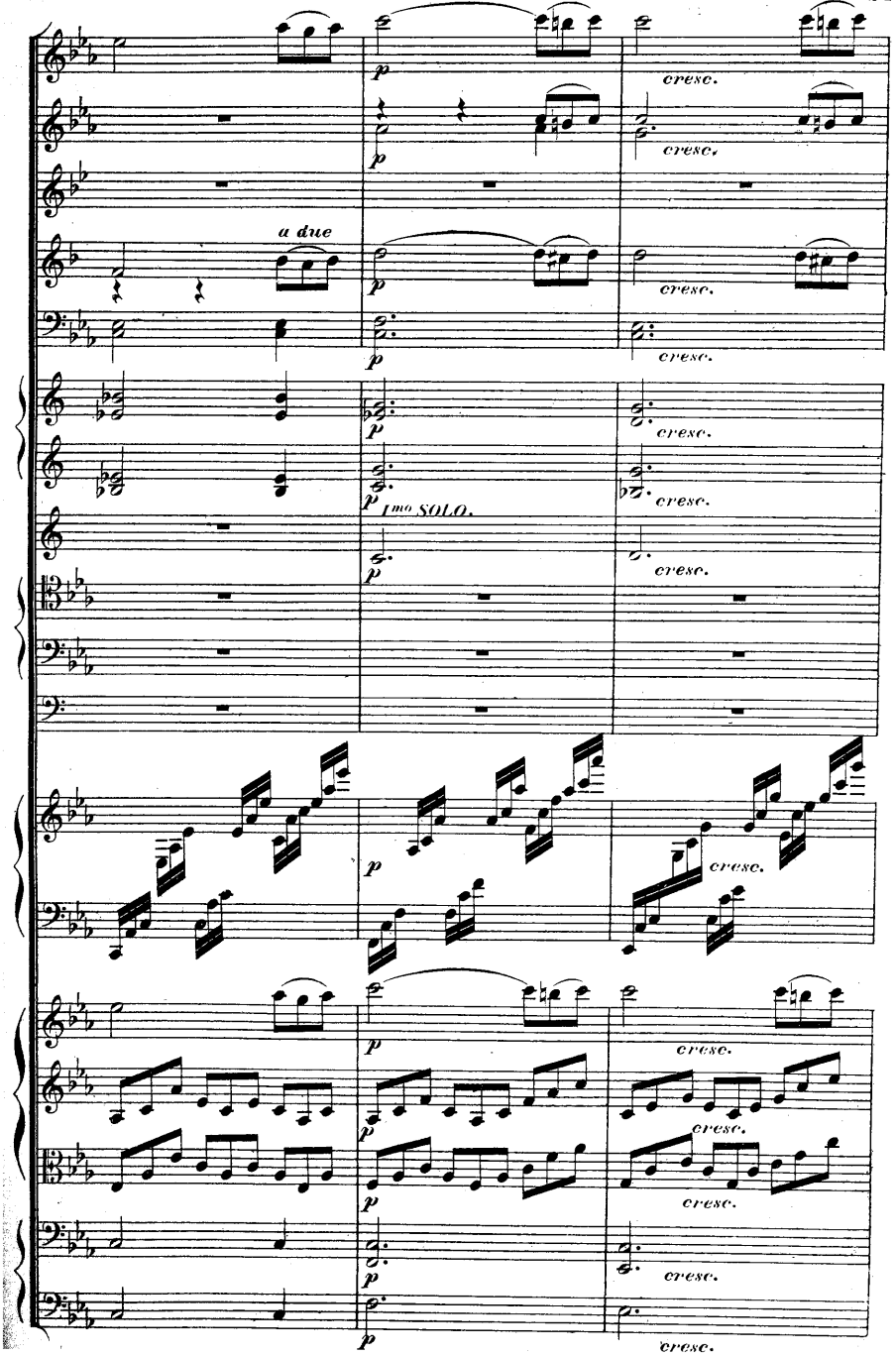

calando
accel.
rit.
a due
dim.
in C.D. & A.
calando
accel.
rit.
calando

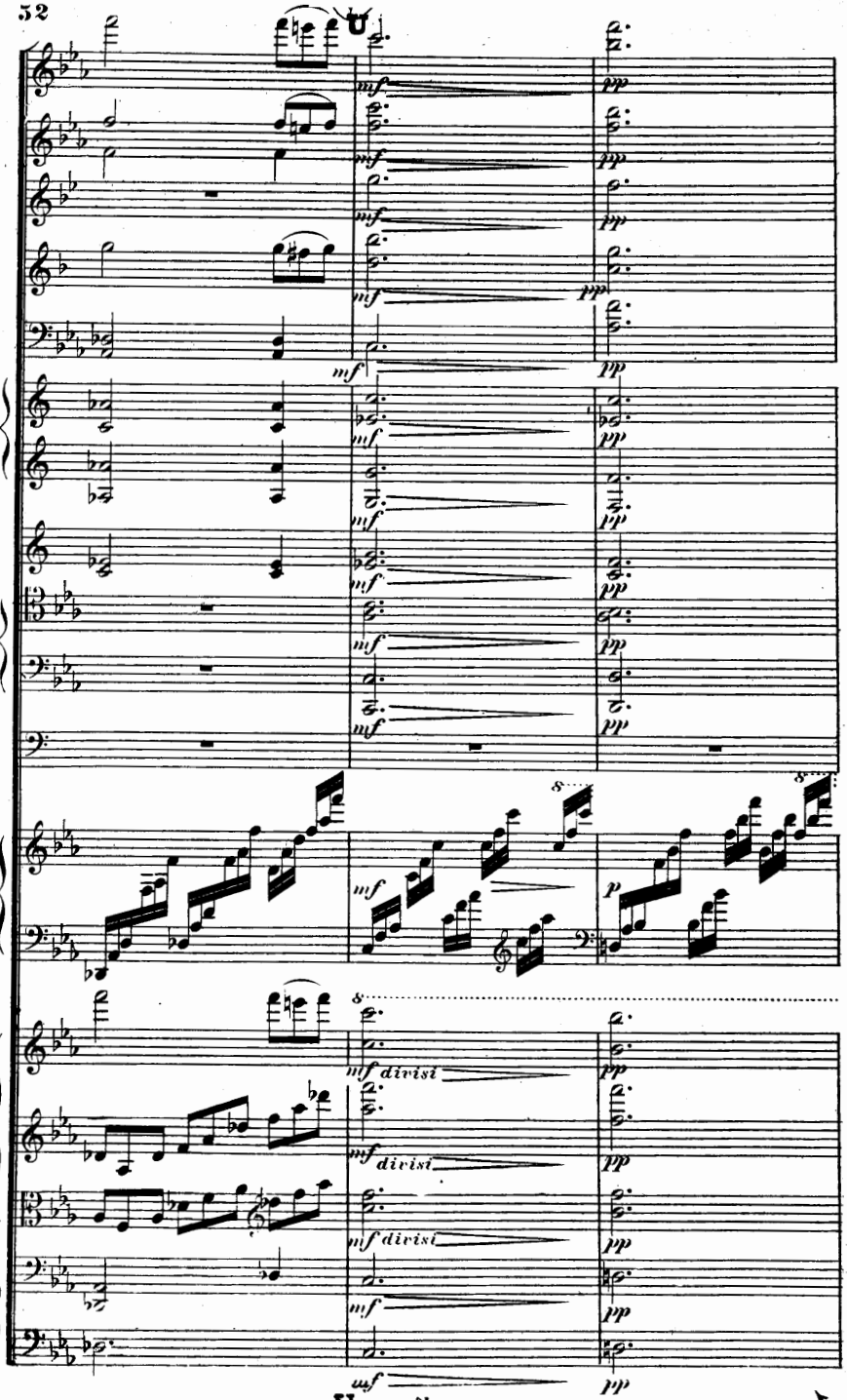

Andante assai.
dolce
dolce
2 tes gestopft
3. u. 4tes gestopft
Andante assai.
divisi
pizz.

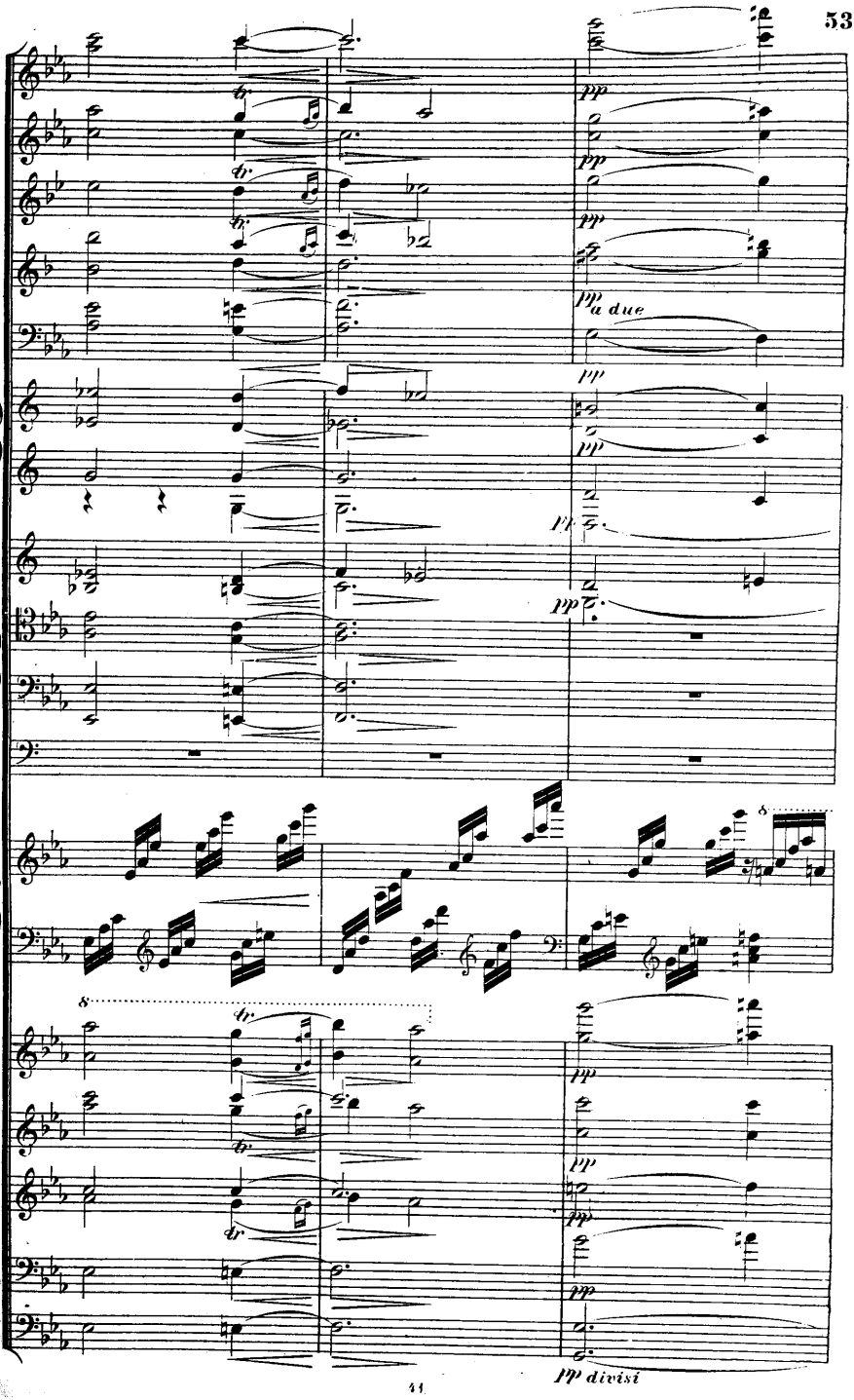

p
p
dim.
dim.
pp
dim.
dim.
dim.

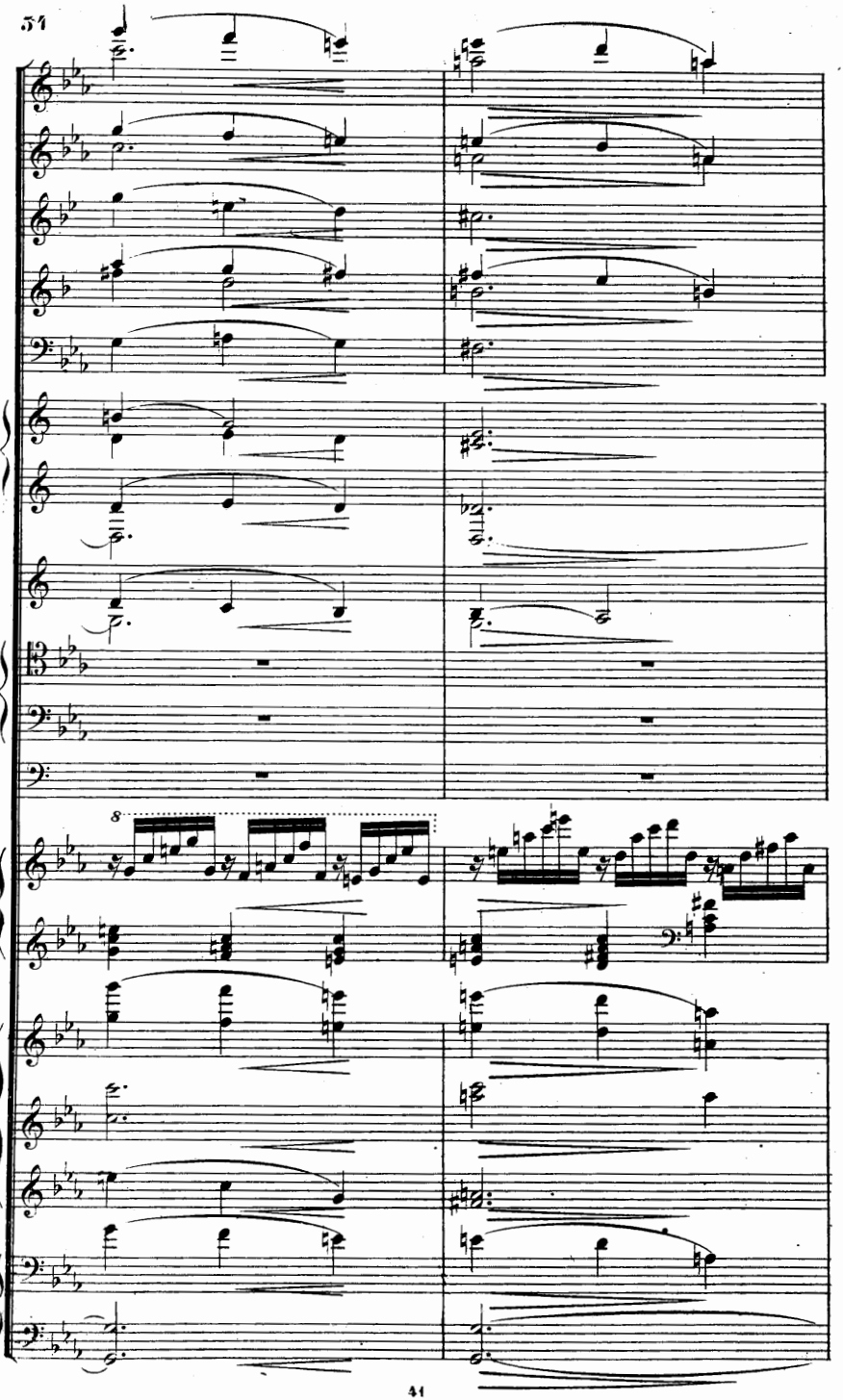

T
pp
pp
pp
pp offen
pp offen
p
pp
pp
pp
pp arco
pp
T

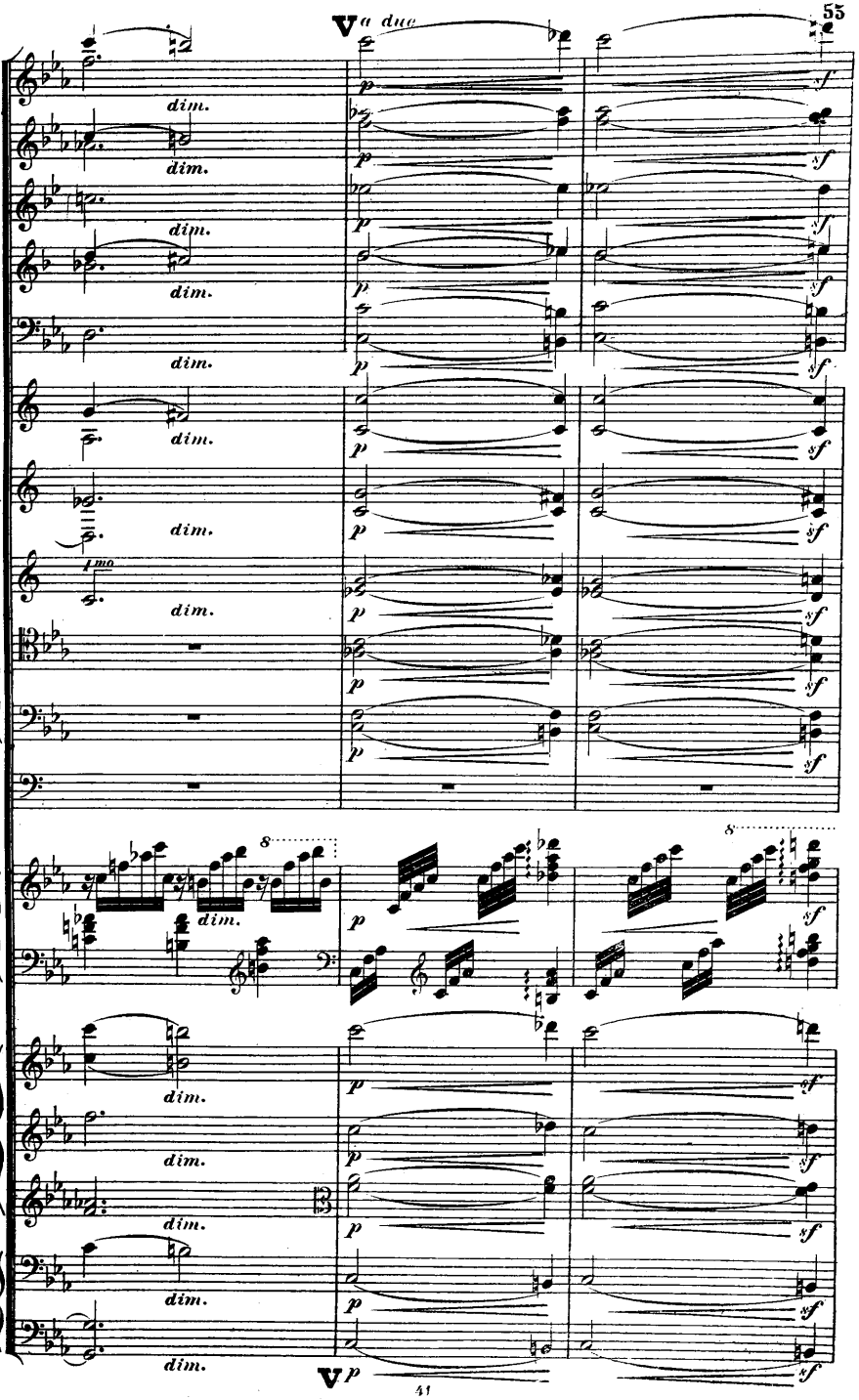

I^mo SOLO.
cresc.
dim.

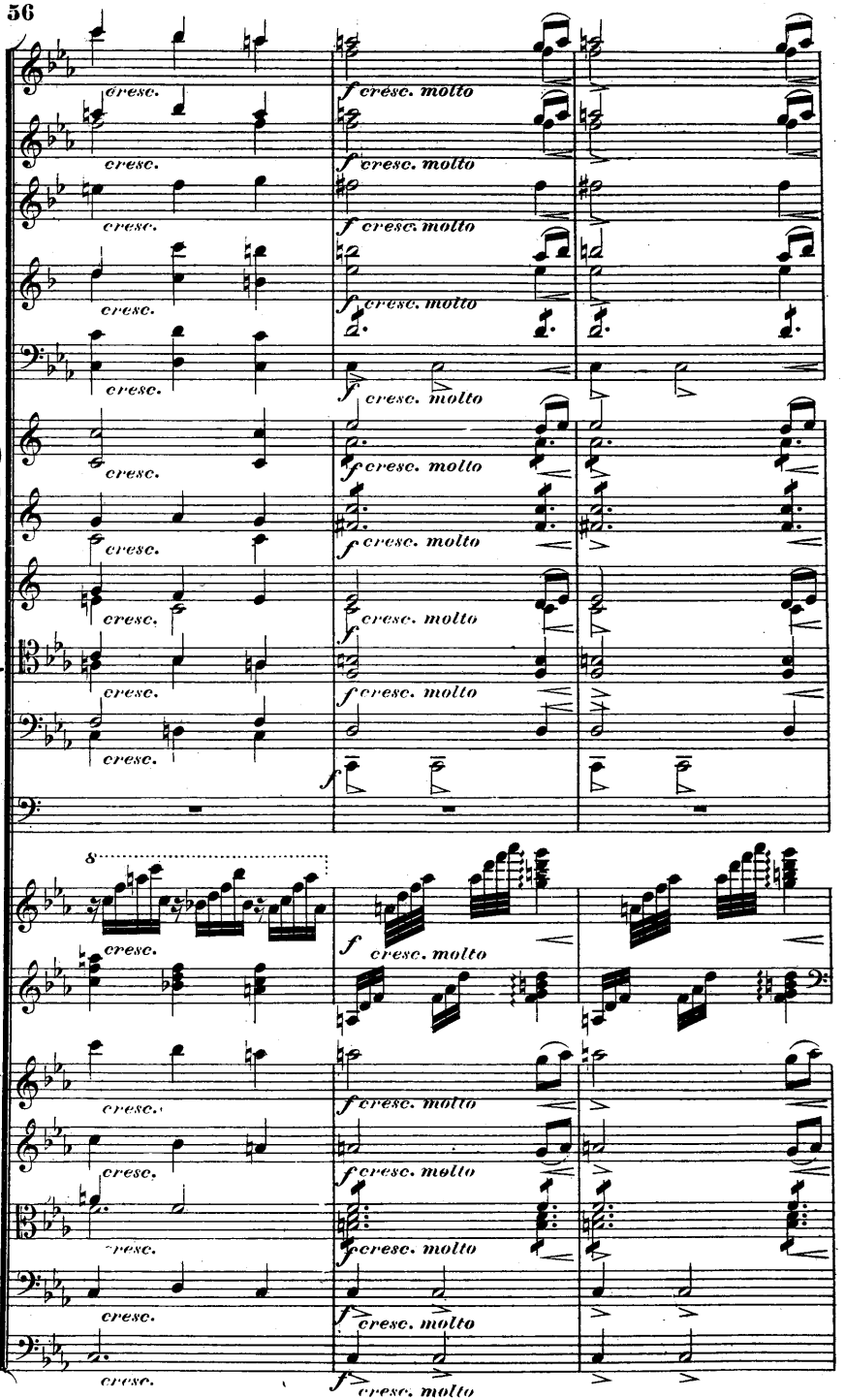

a due
p
cresc.
1mo SOLO.

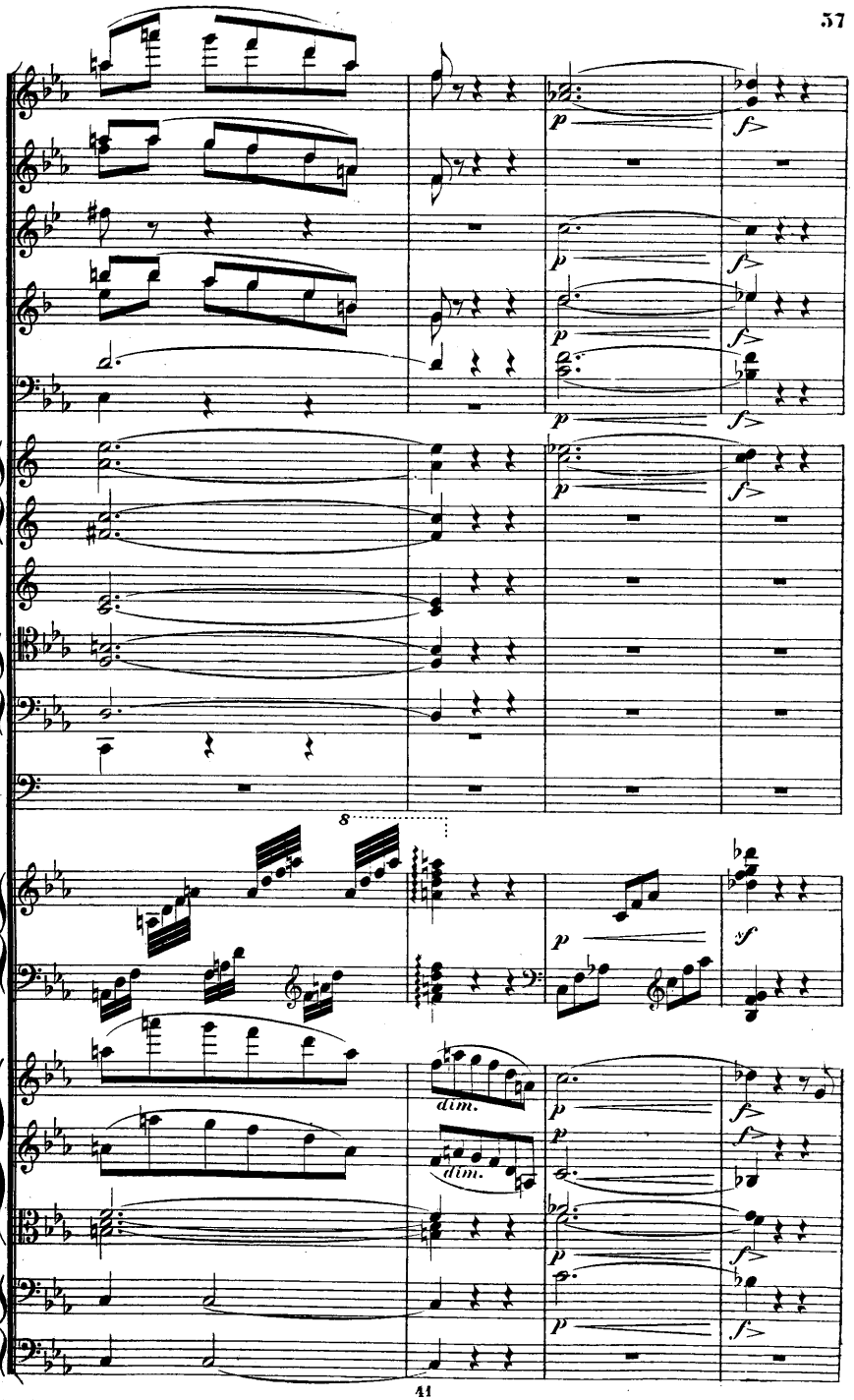

mf
pp
p
mf divisi
muf

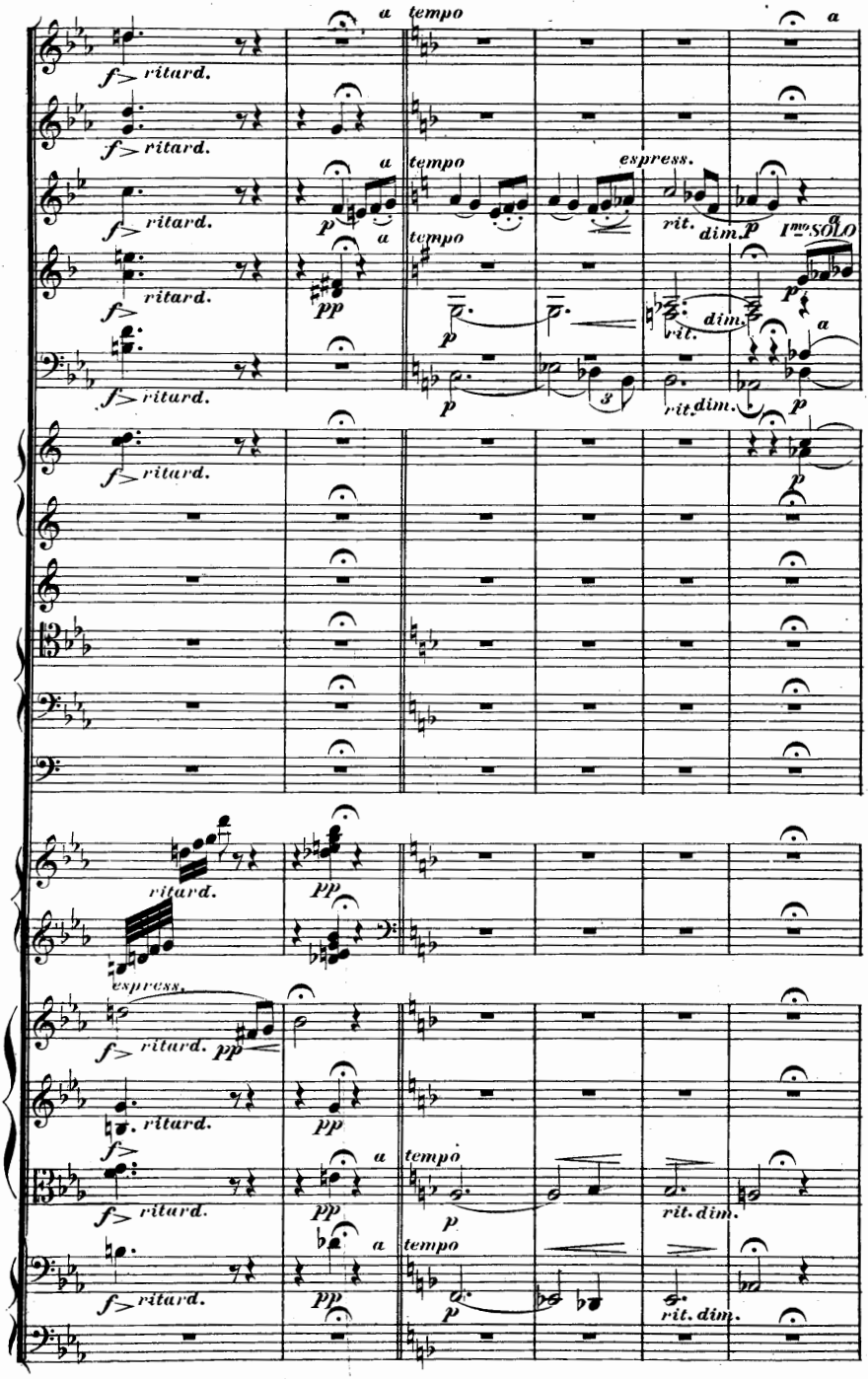

pp
a due
pp divisi

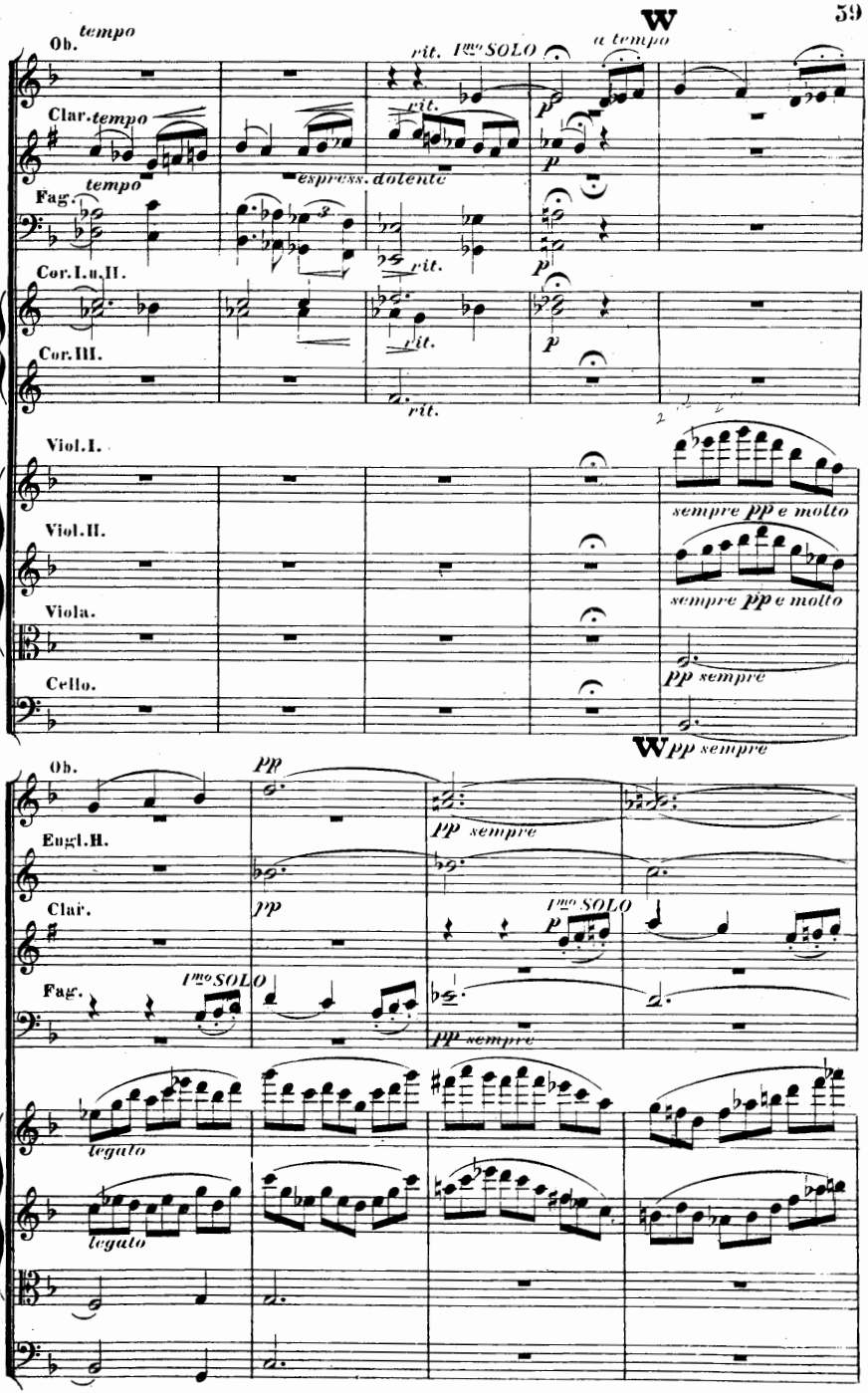

54
8

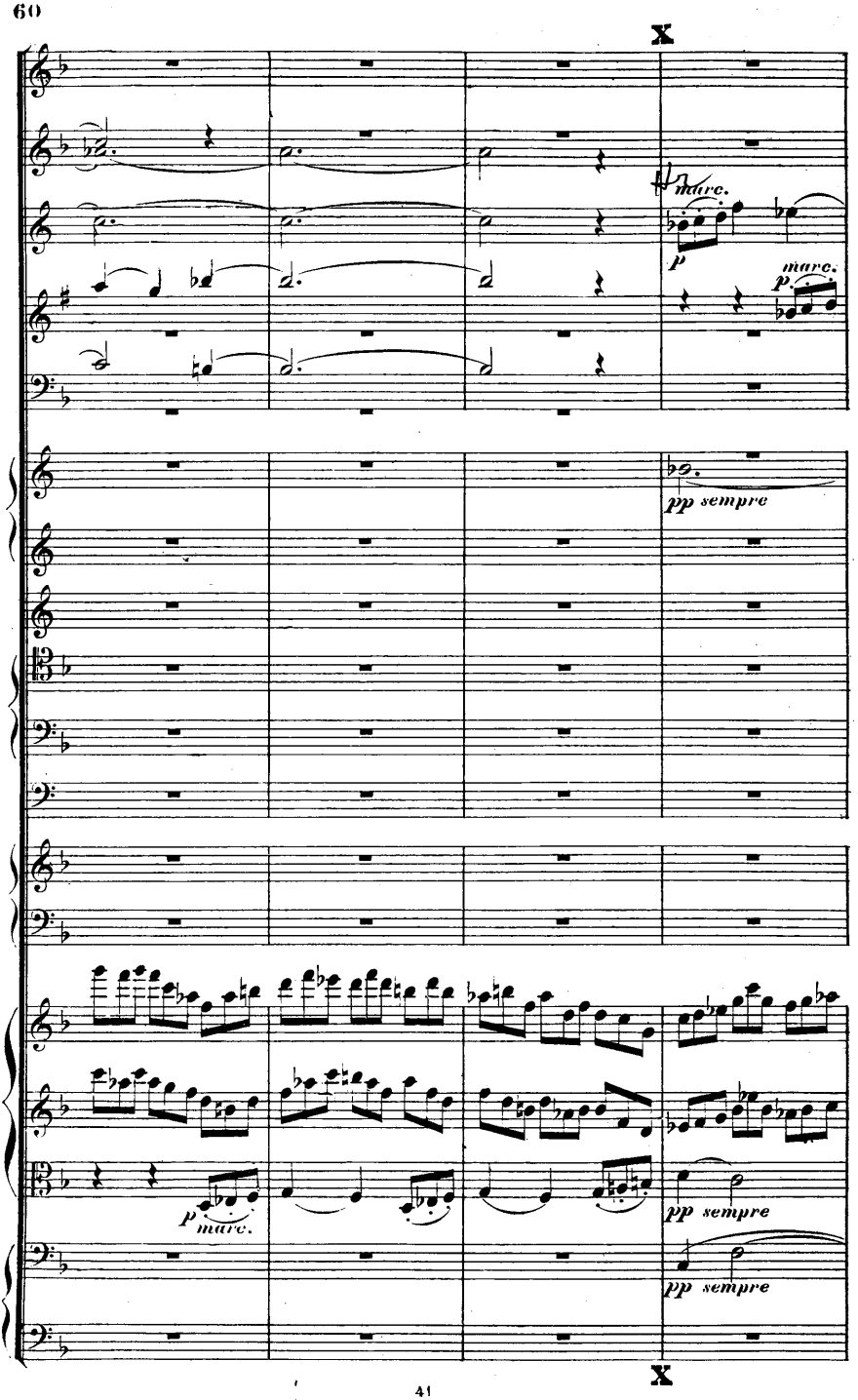

V a due
dim.
p
sf
8
V p

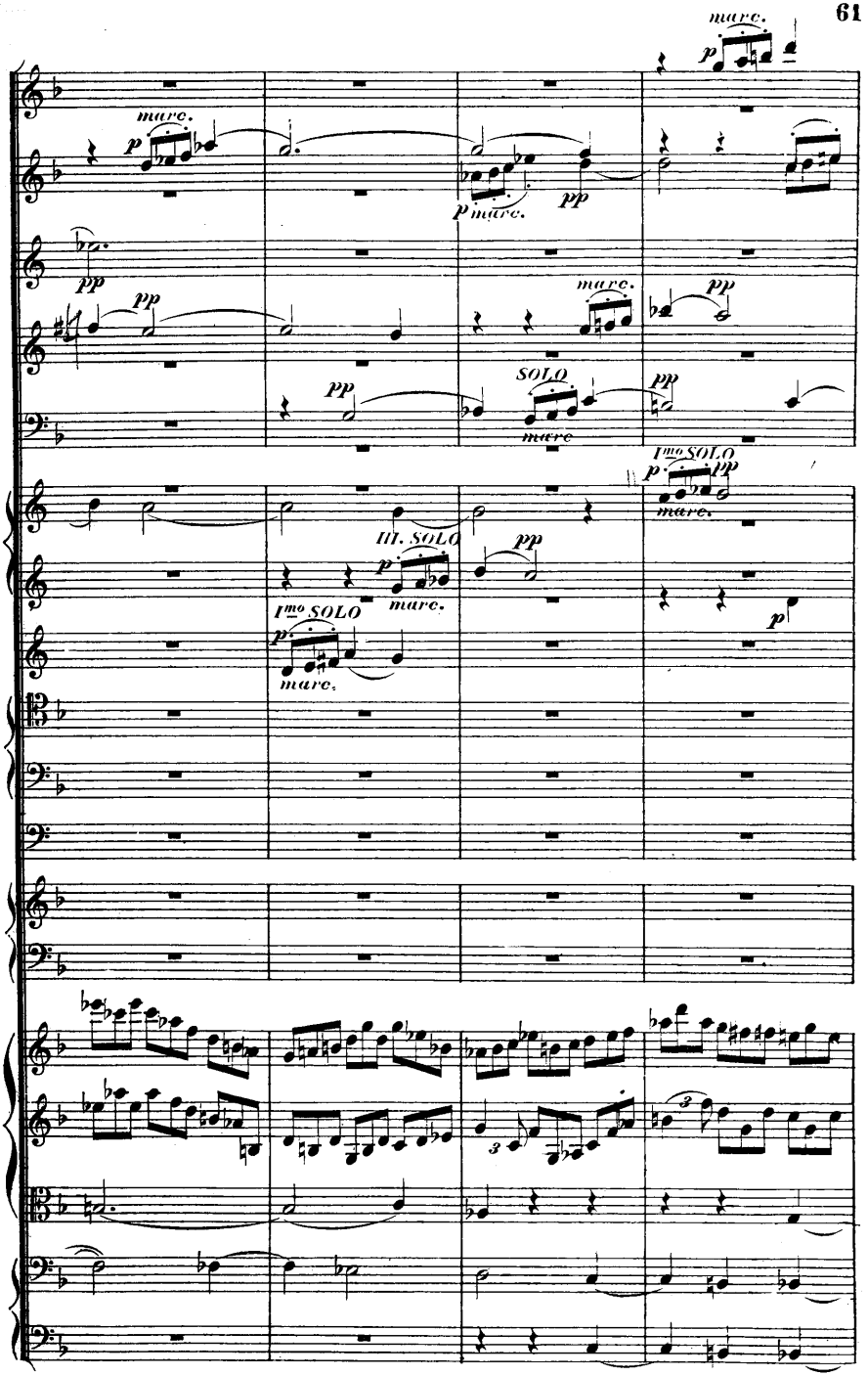

cresc.
f cresc. molto
8

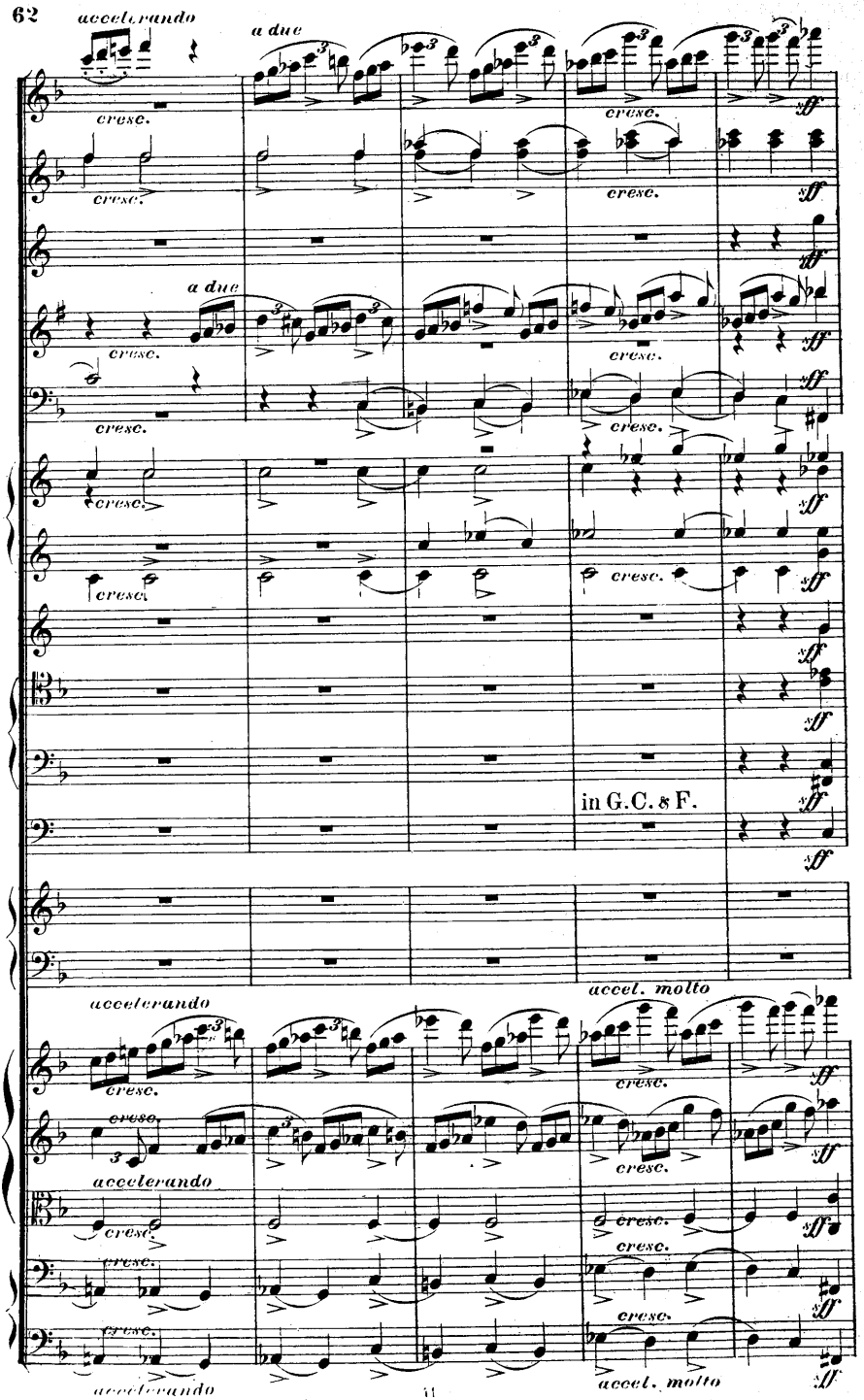

8
dim.
dim.


a tempo
a
f ritard.
f ritard.
a tempo
espress.
f ritard.
p
rit.
dim.
p
Imo SOLO
a tempo
f ritard.
pp
p
rit.
dim.
a
f ritard.
p
rit. dim.
p
f ritard.
p
ritard.
pp
espress.
f ritard.
pp
ritard.
pp
f
a tempo
f ritard.
pp
p
rit. dim.
a tempo
f ritard.
pp
p
rit. dim.

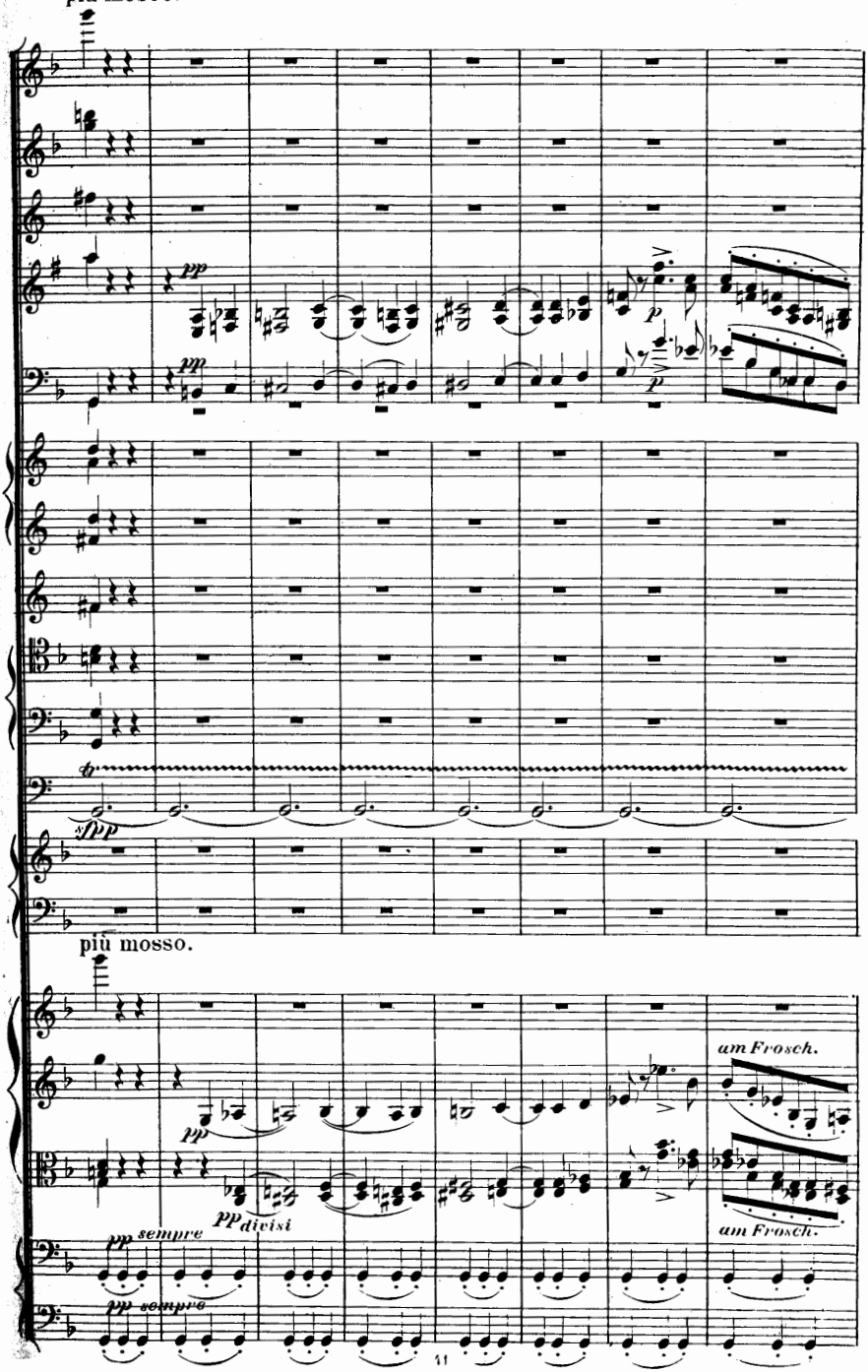

W
Ob.
tempo
rit.
I^mo SOLO
a tempo
Clar.
tempo
espress. dolente
Fag.
tempo
Cor. I. u. II.
Cor. III.
Viol. I.
Viol. II.
Viola.
Cello.
sempre pp e molto
pp sempre
W pp sempre
Ob.
pp
Engl. H.
Clar.
Fag.
I^mo SOLO
legato

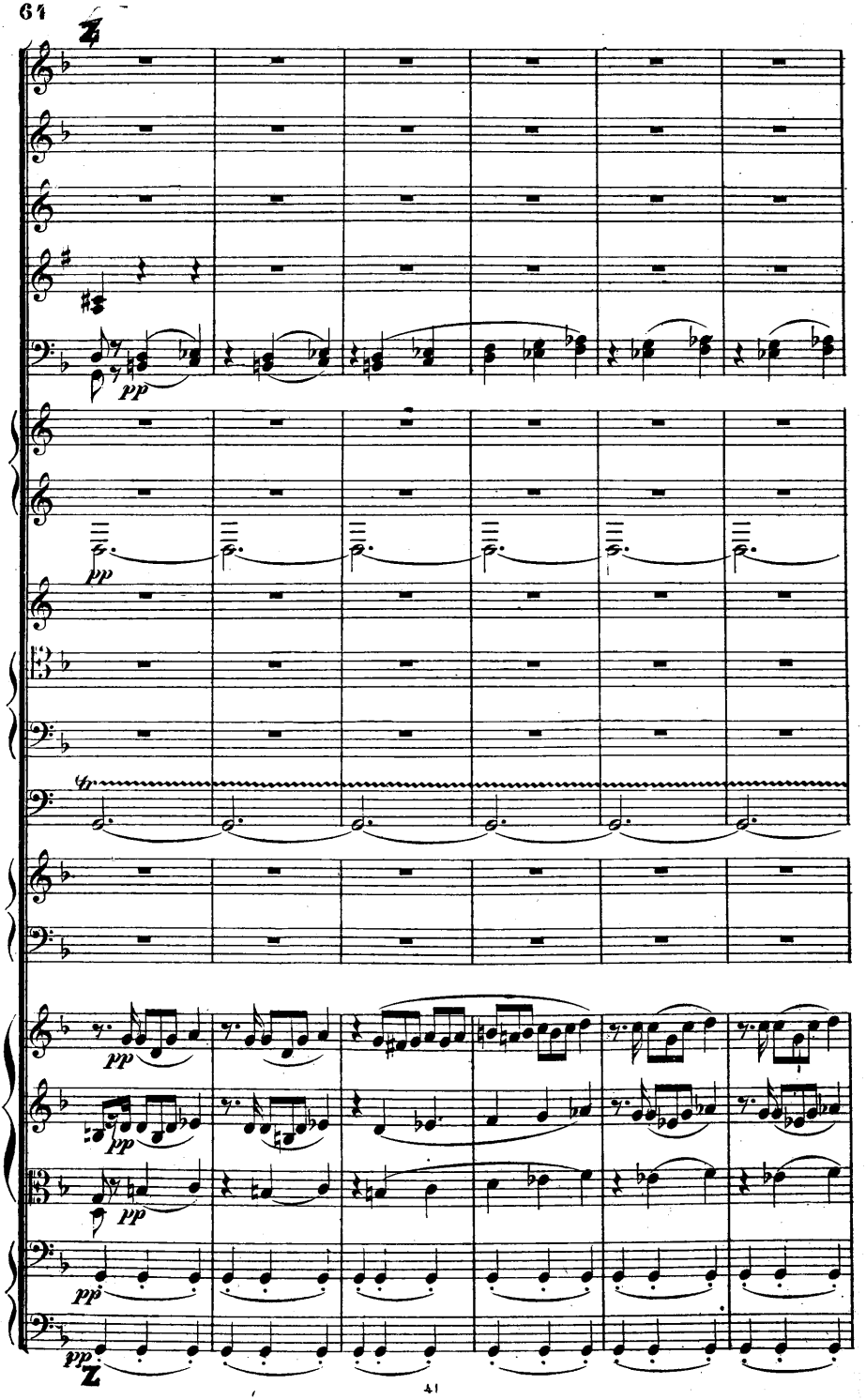

X
marc.
p
marc.
p
pp sempre
p marc.
pp sempre
pp sempre
X

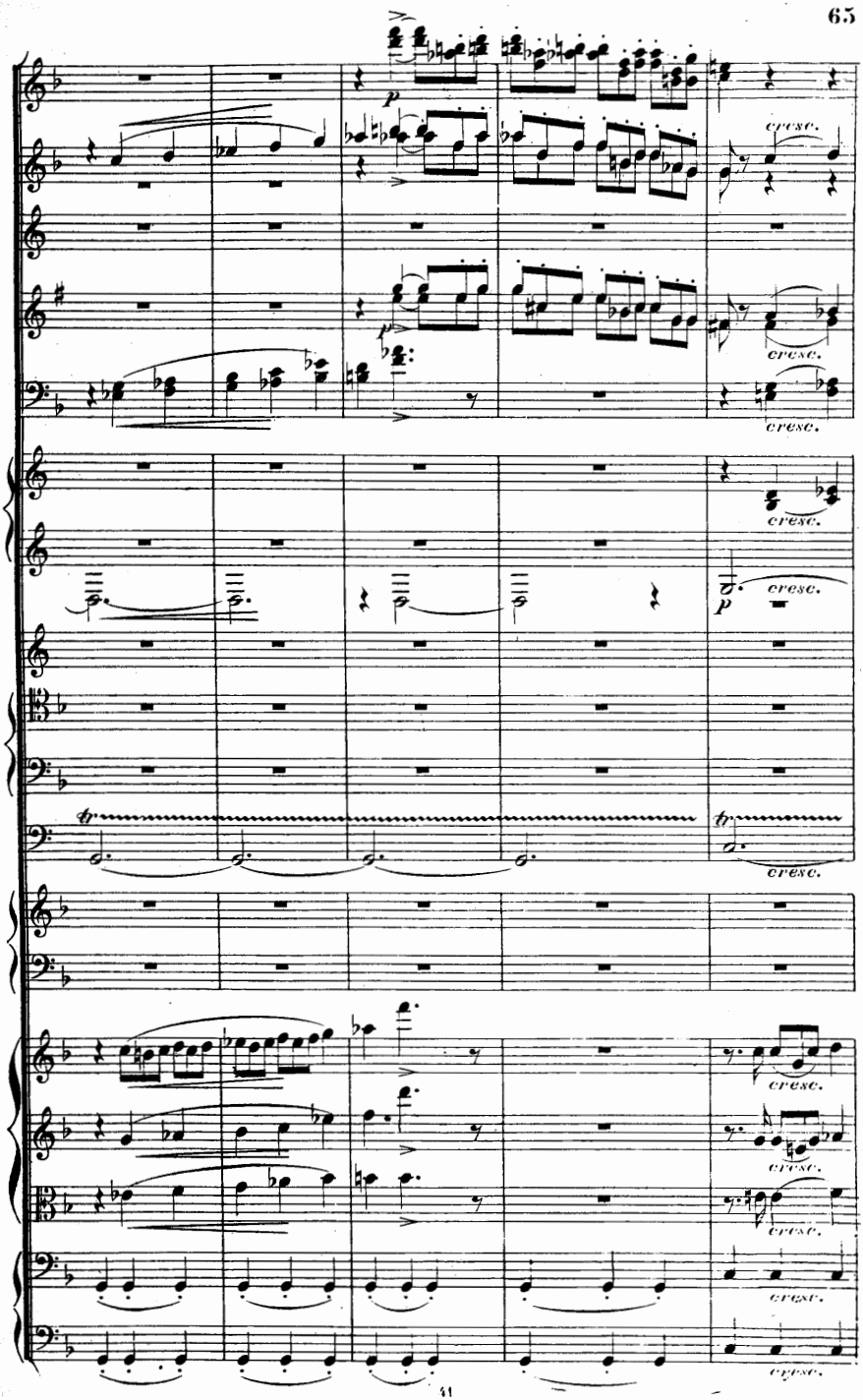

marc.
p
marc.
p
p marc.
pp
pp
pp
marc.
pp
pp
SOLO
marc
pp
Imo SOLO
p
pp
marc.
III. SOLO
p
marc.
pp
Imo SOLO
p
marc.
p
3
3

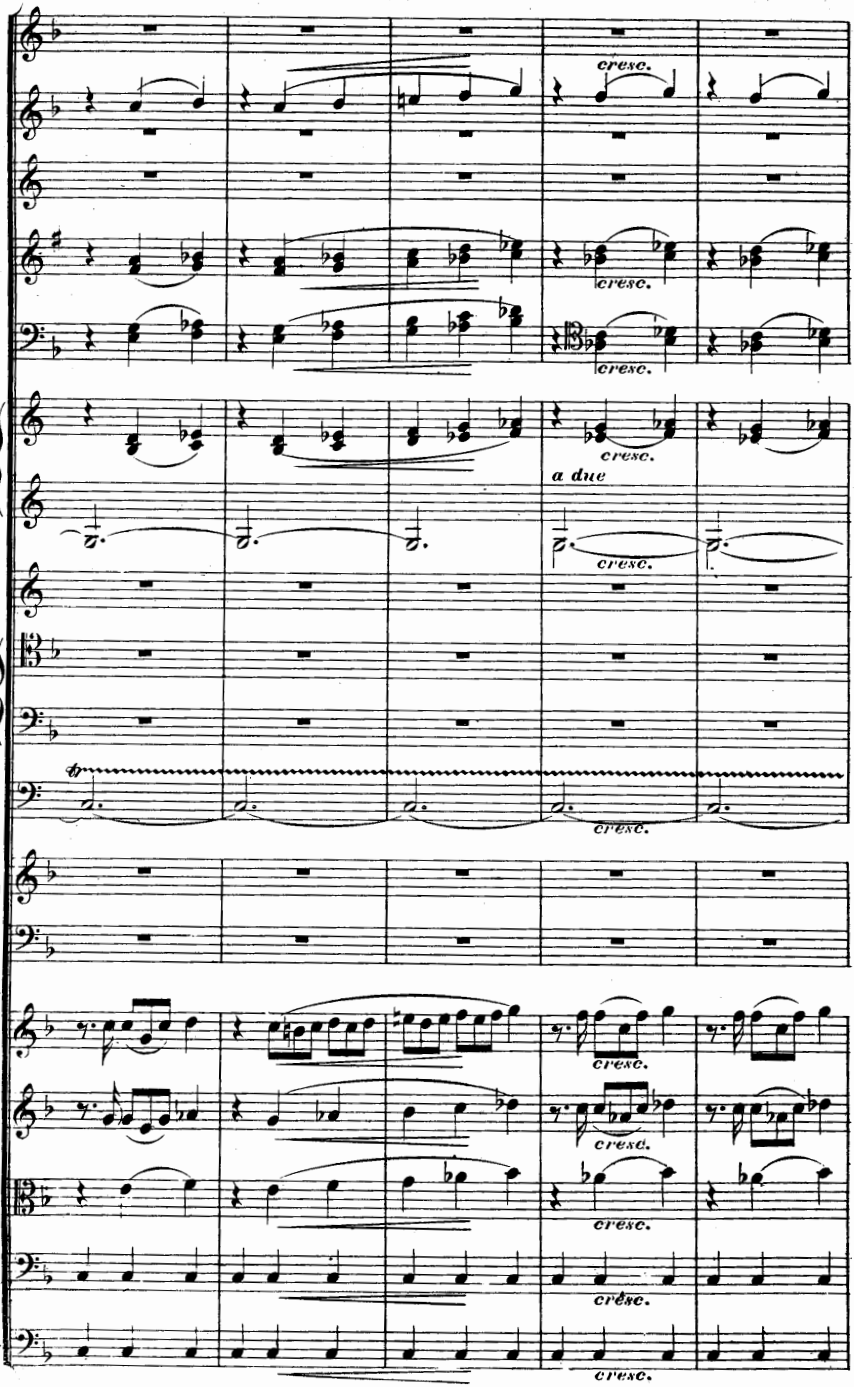

accelerando
a due
cresc.
ff
in G.C. & F.
accel. molto

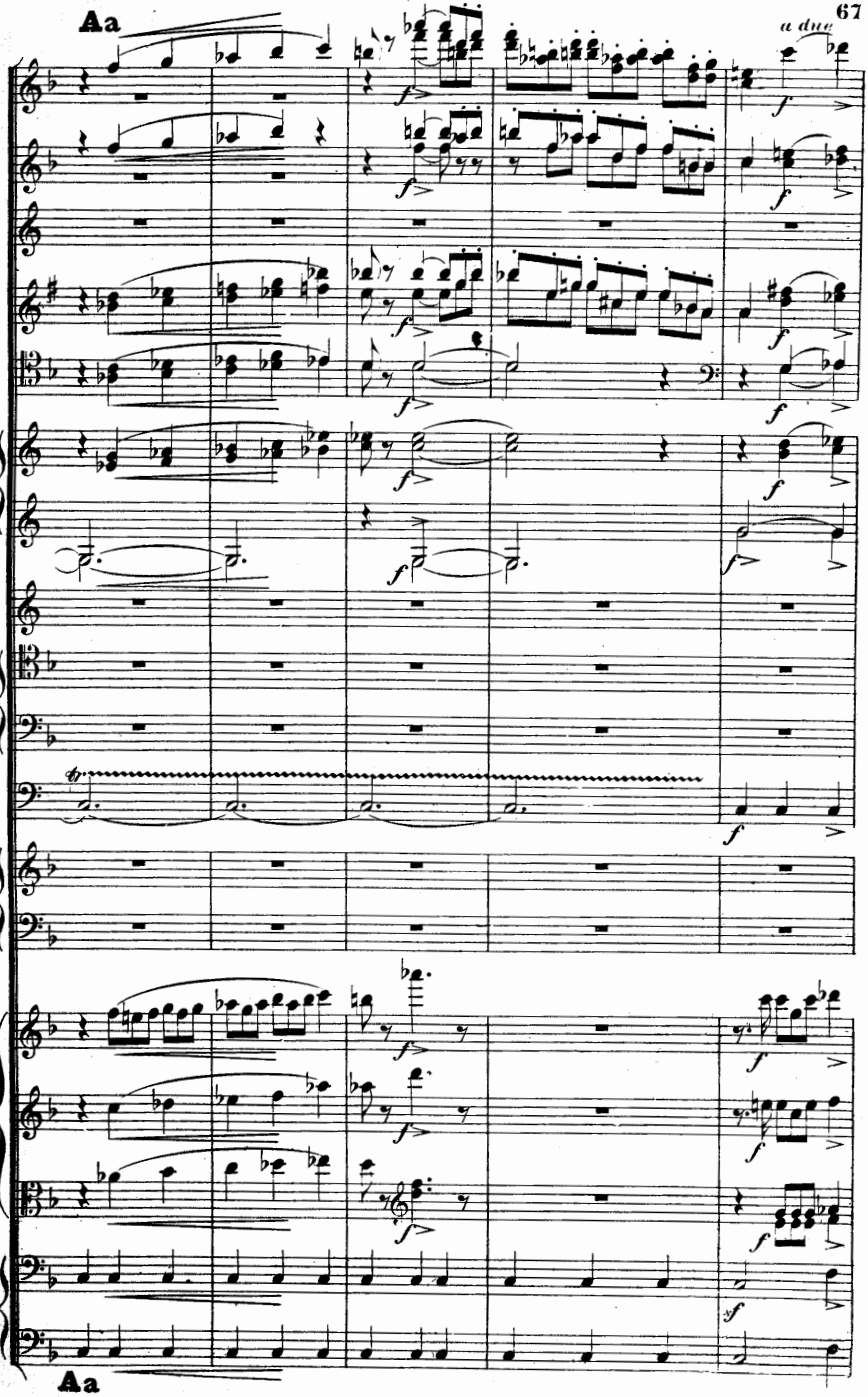
più mosso.


pp
pp
p
p
pppp
più mosso.
pp
pp divisi
pp sempre
pp sempre
am Frosch.
am Frosch.

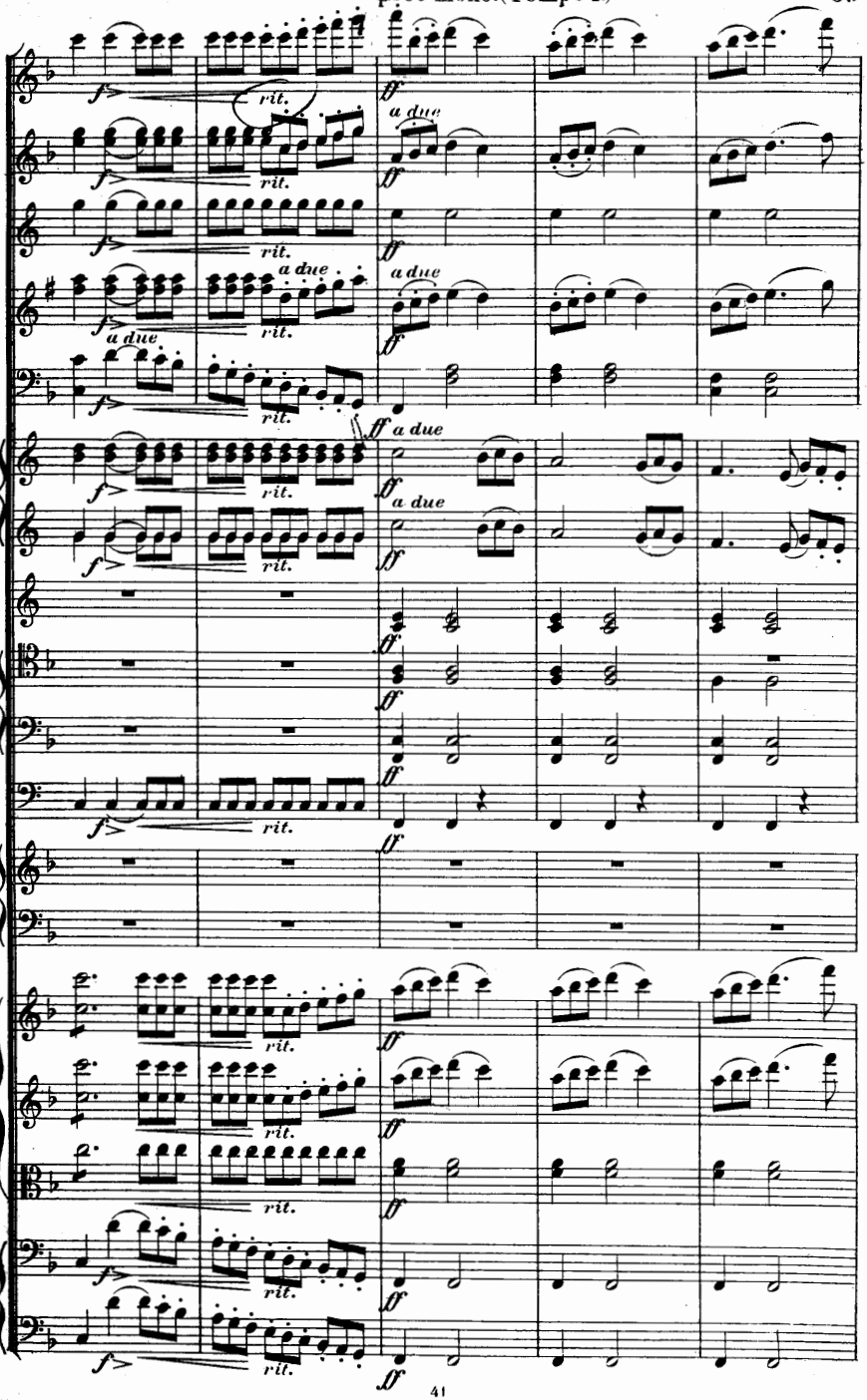

pp
pp
pp
pp
pp
pp
pp
Z

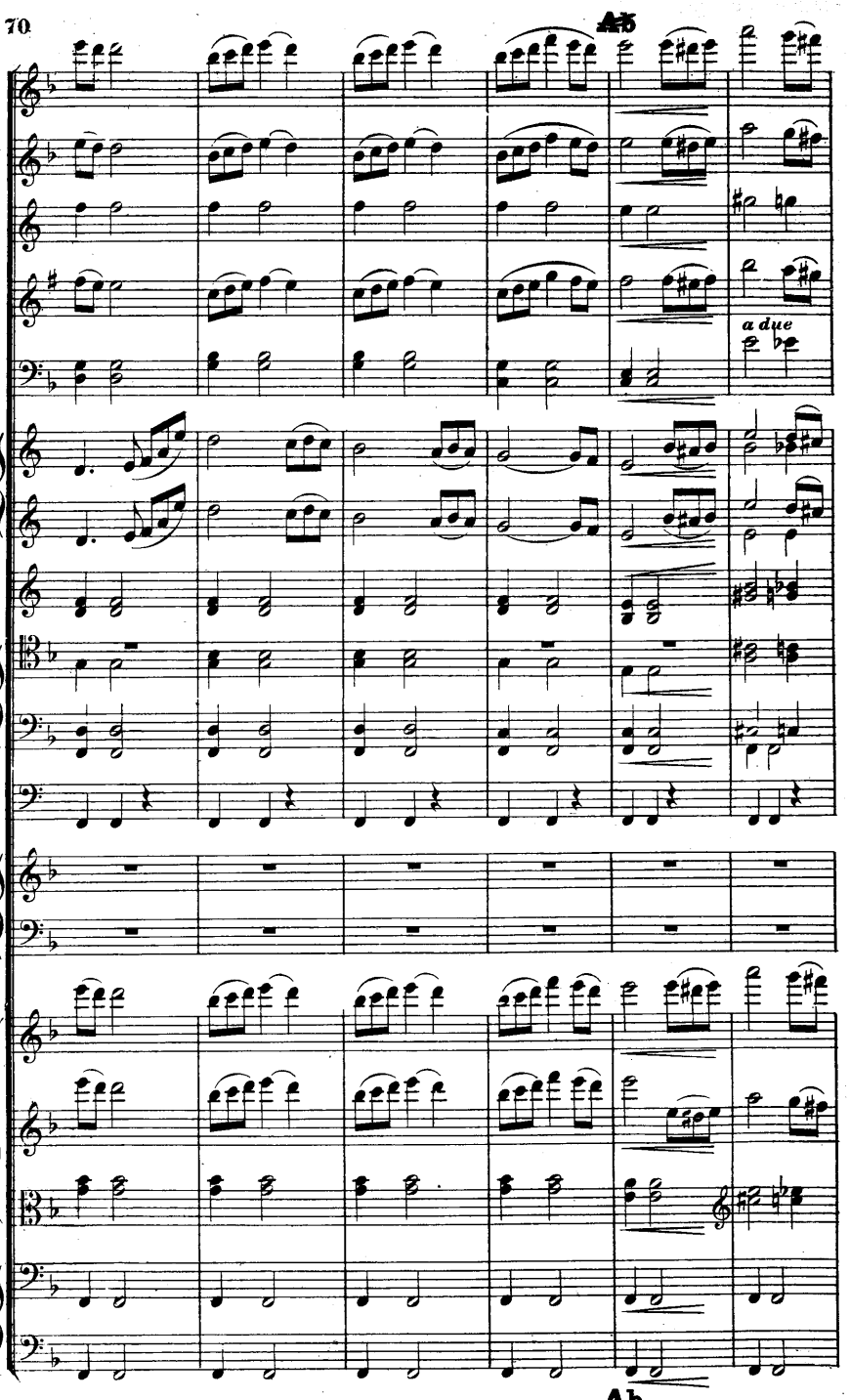

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

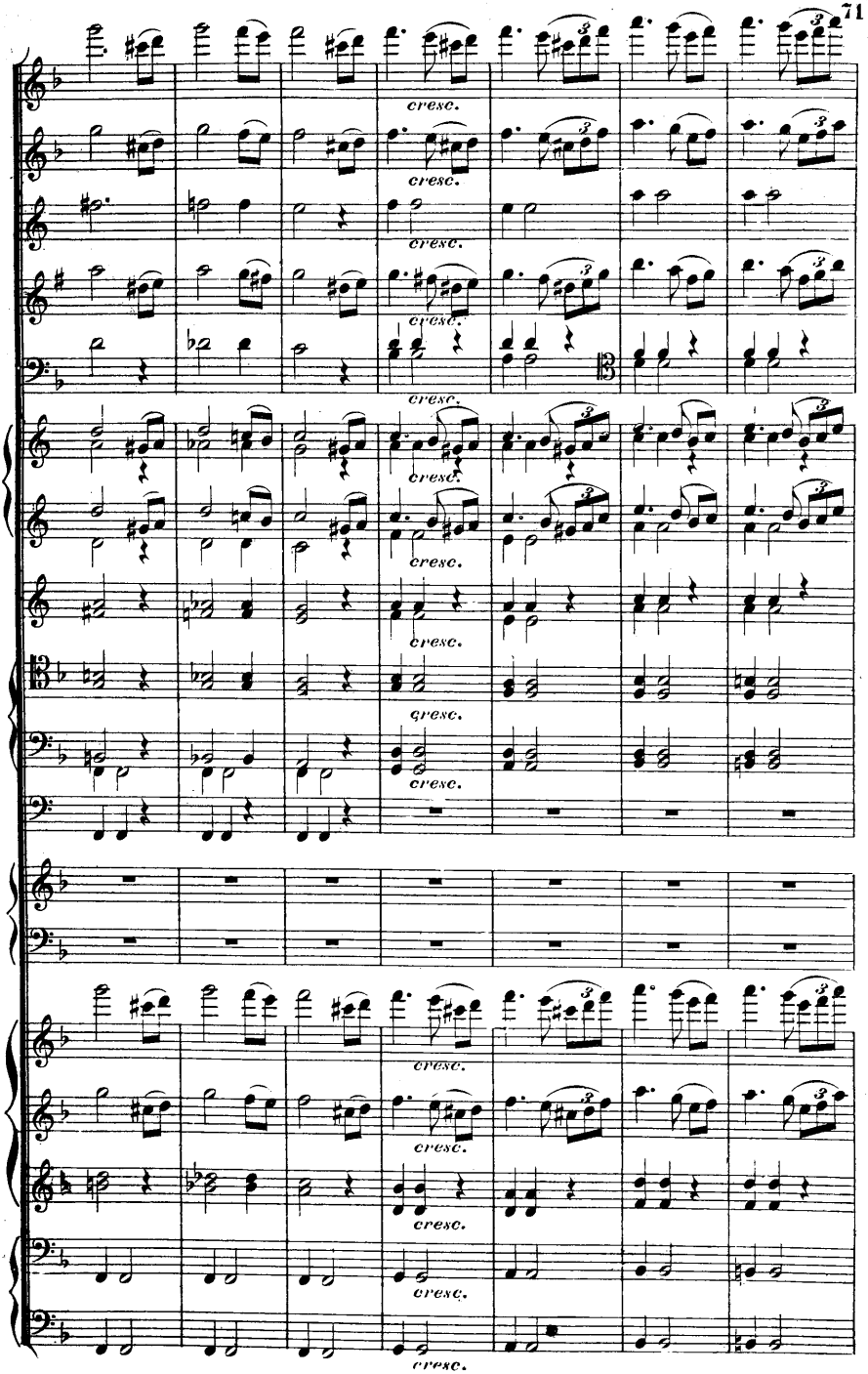

cresc.
cresc.
cresc.
cresc.
a due
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

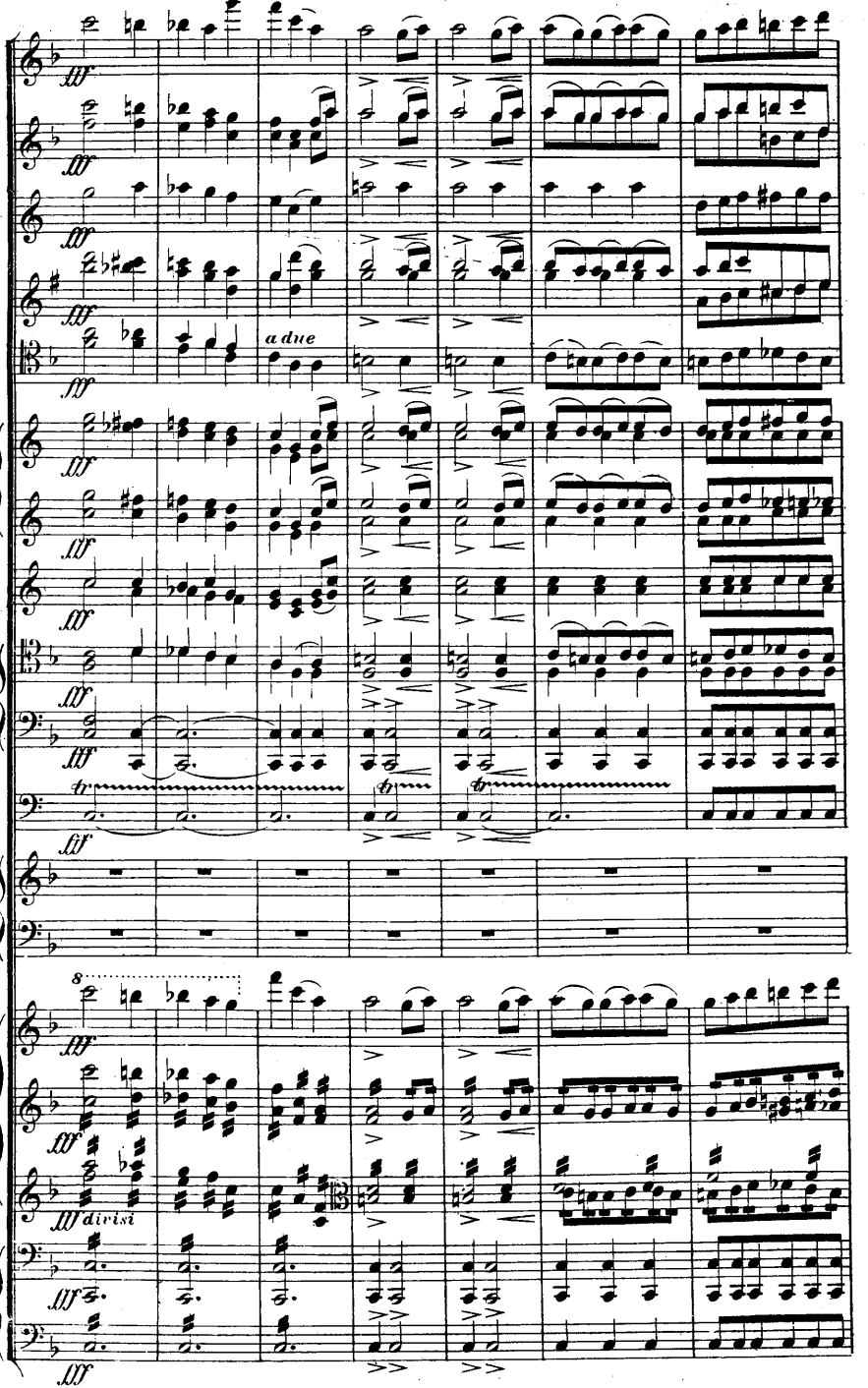

Aa
a due
Aa

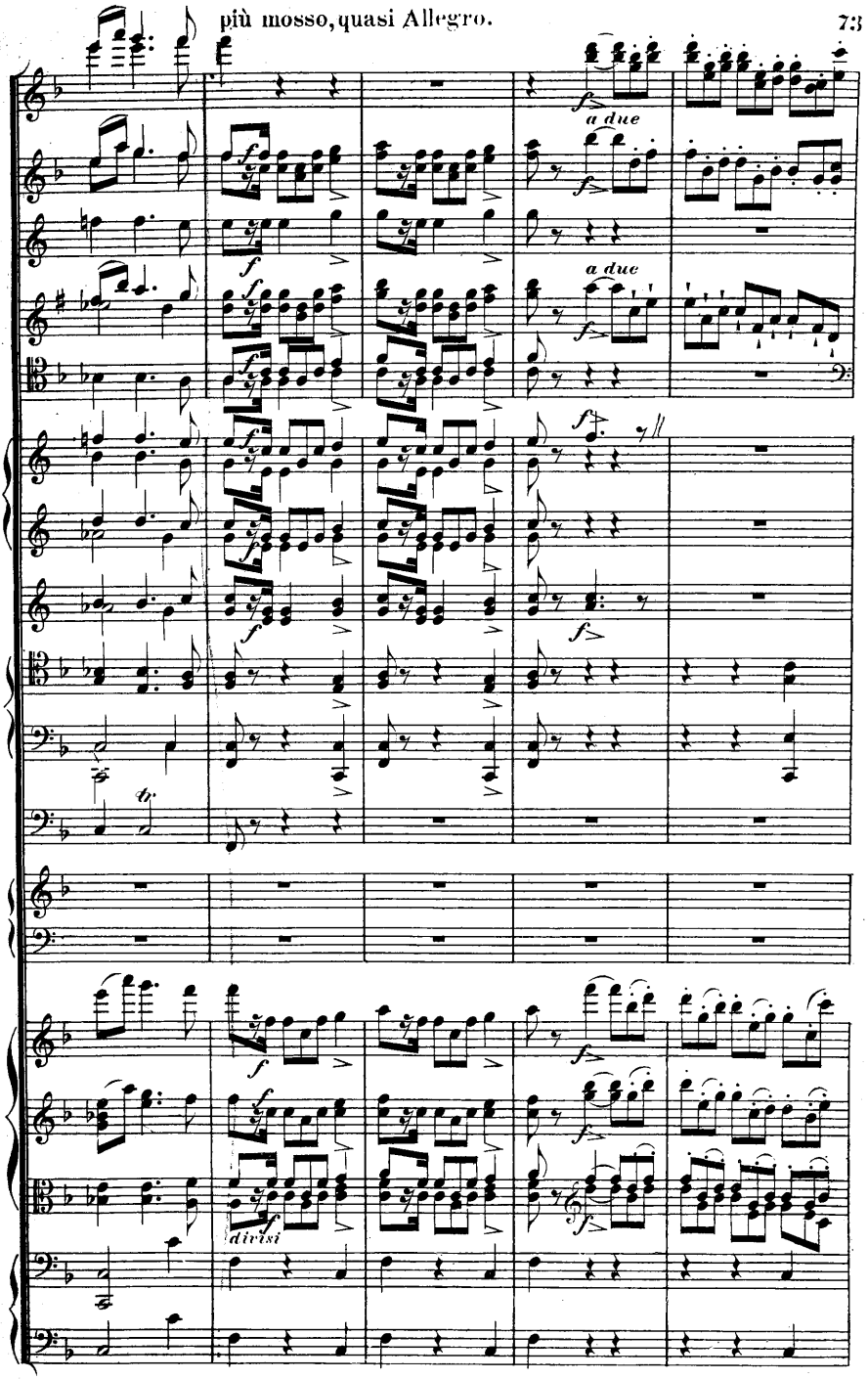
cresc.
cresc.
cresc.
cresc.
cresc.
f
tr
cresc.
cresc.
cresc.
cresc.
sf sf sf
cresc.
sf sf sf
cresc.

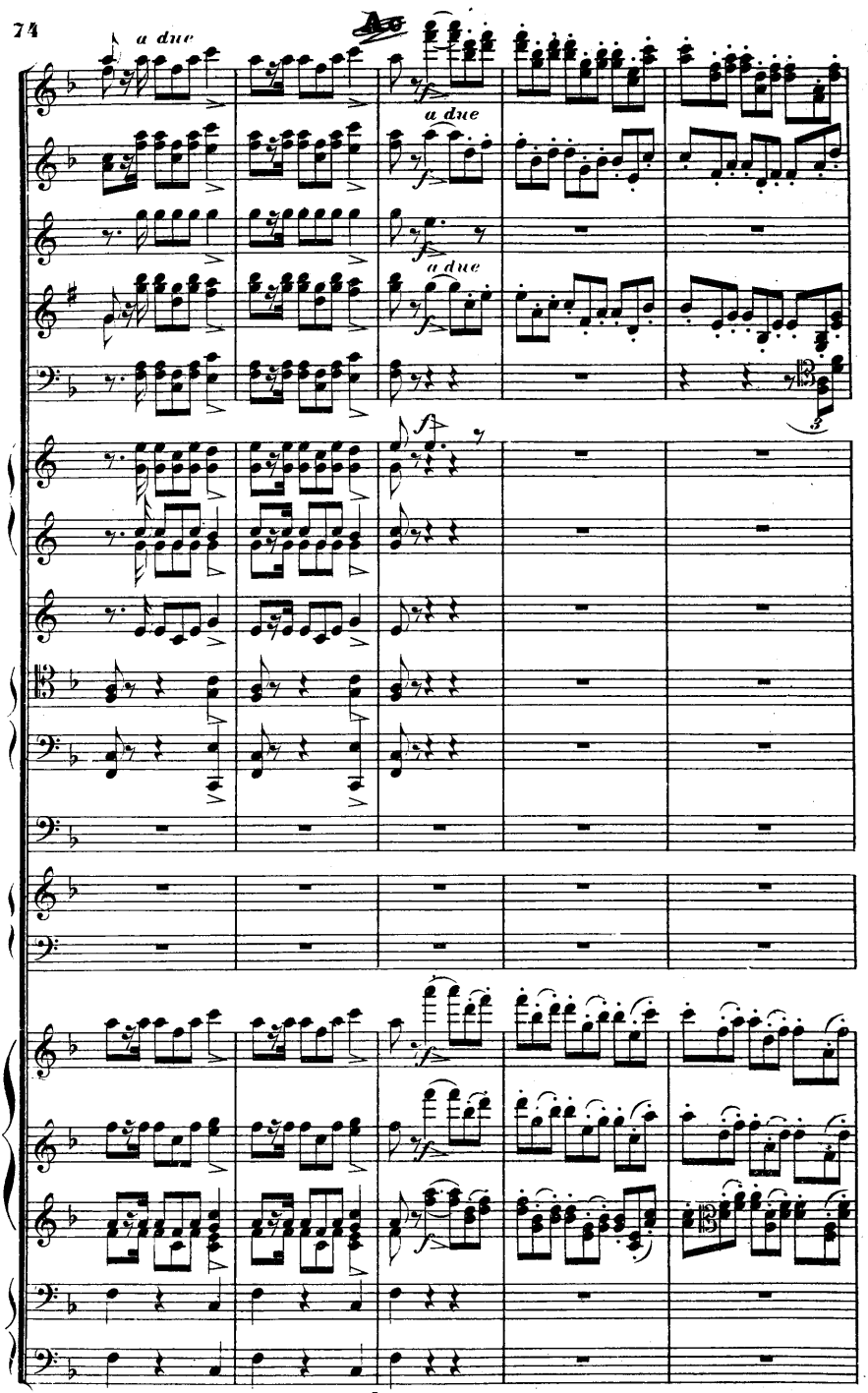

f
rit.
a due
ff

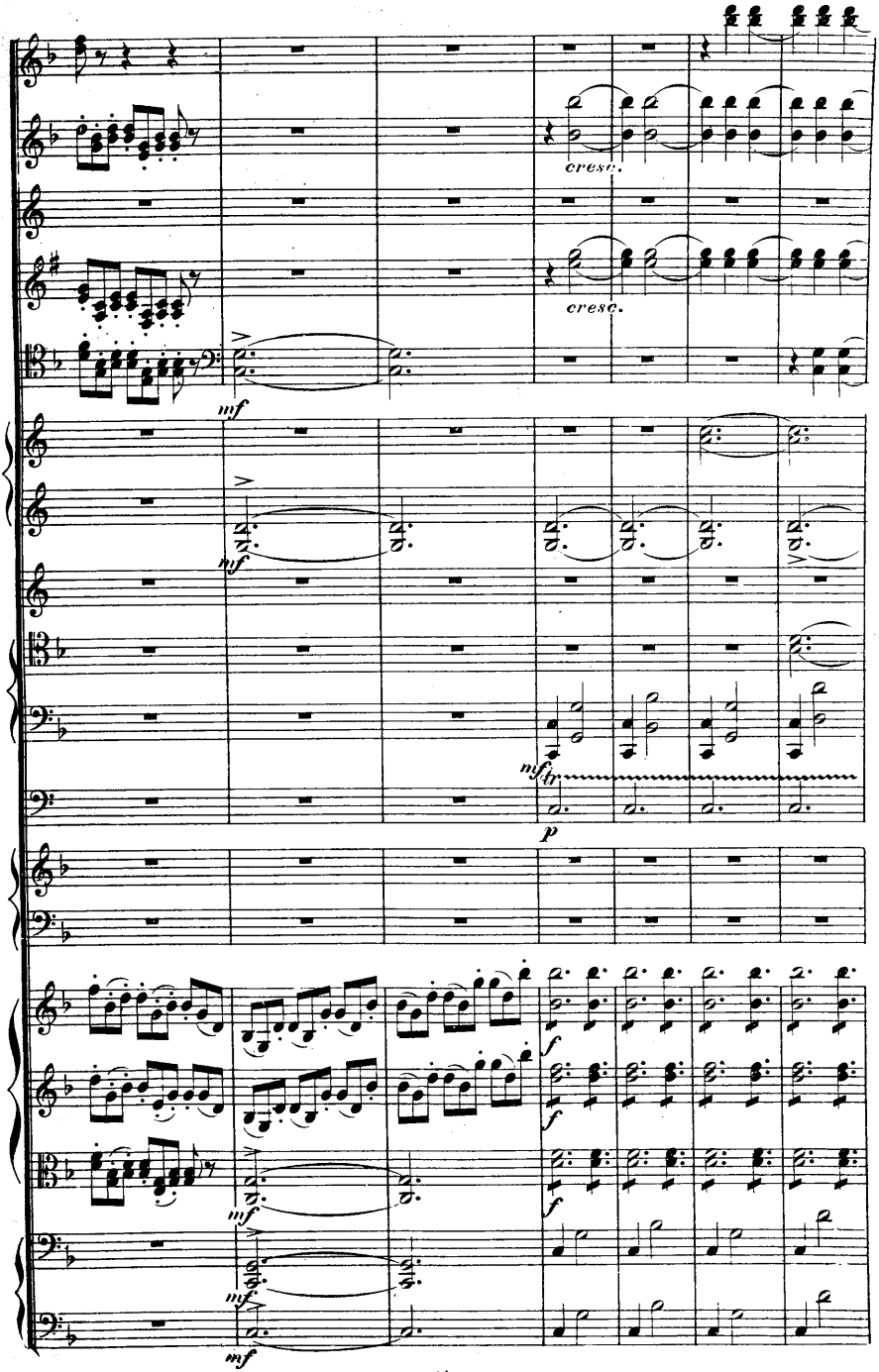

Ab
a due
Ab

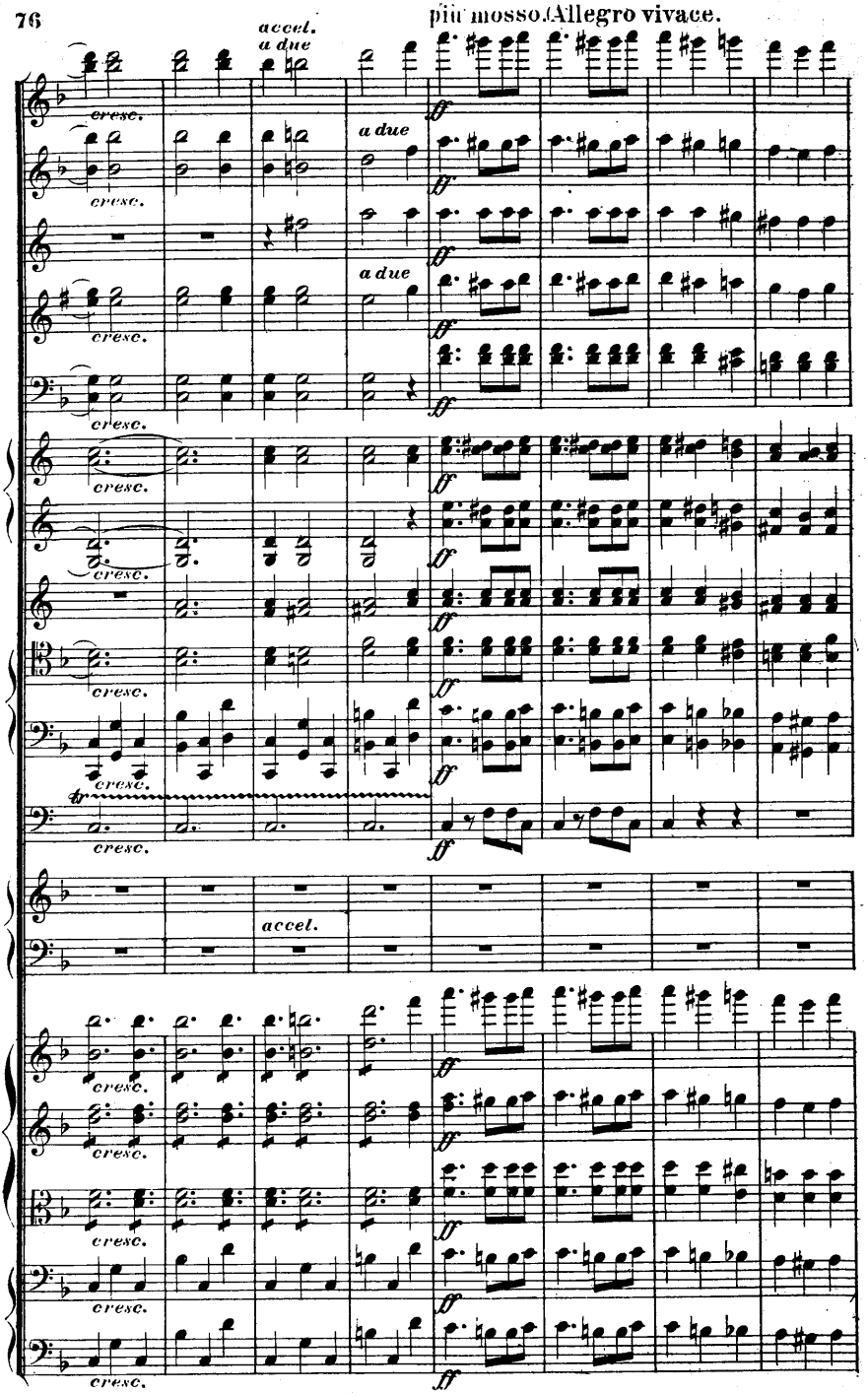

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

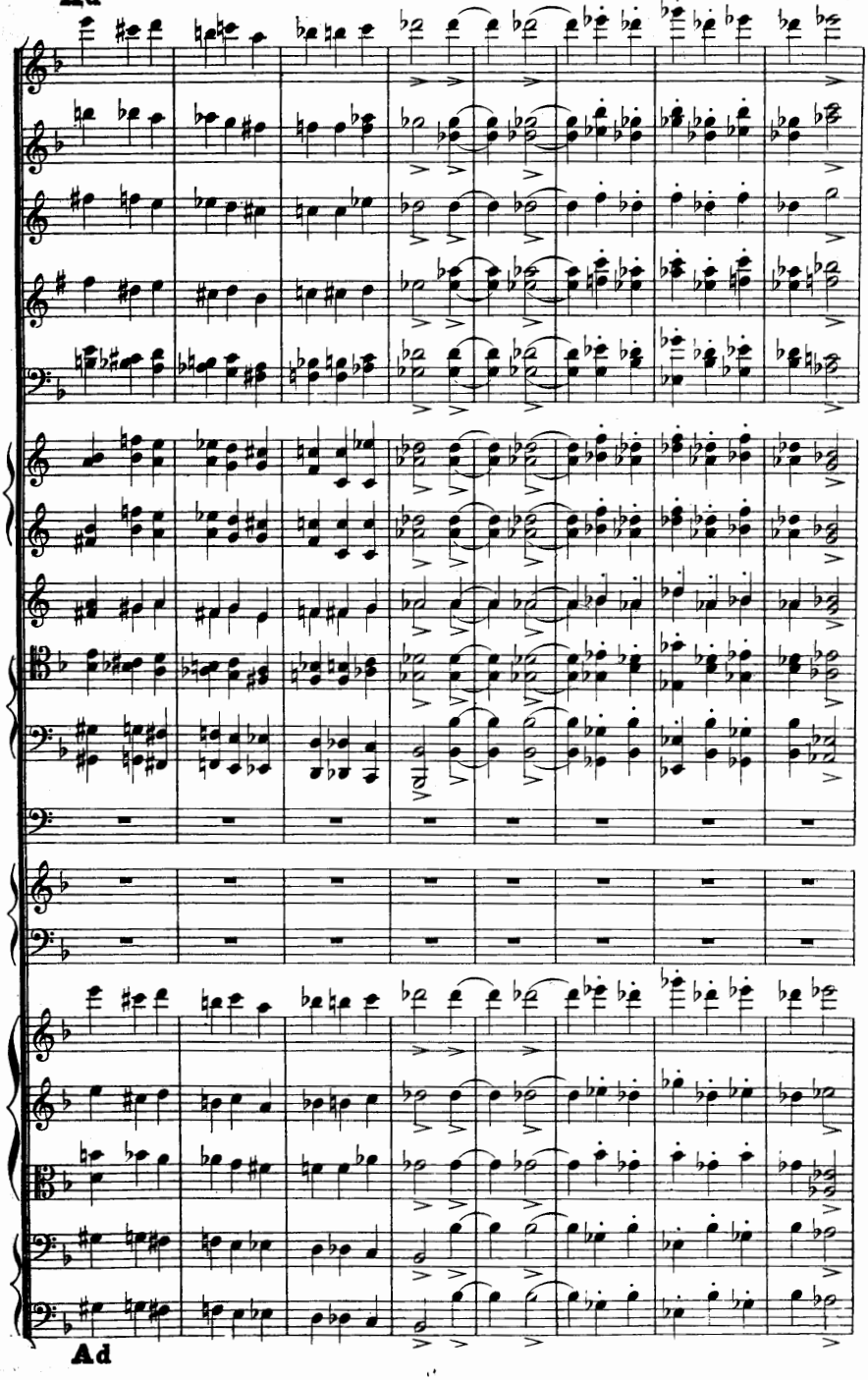

fff
a due
tr
8
fff
divisi


a due
a due
divisi

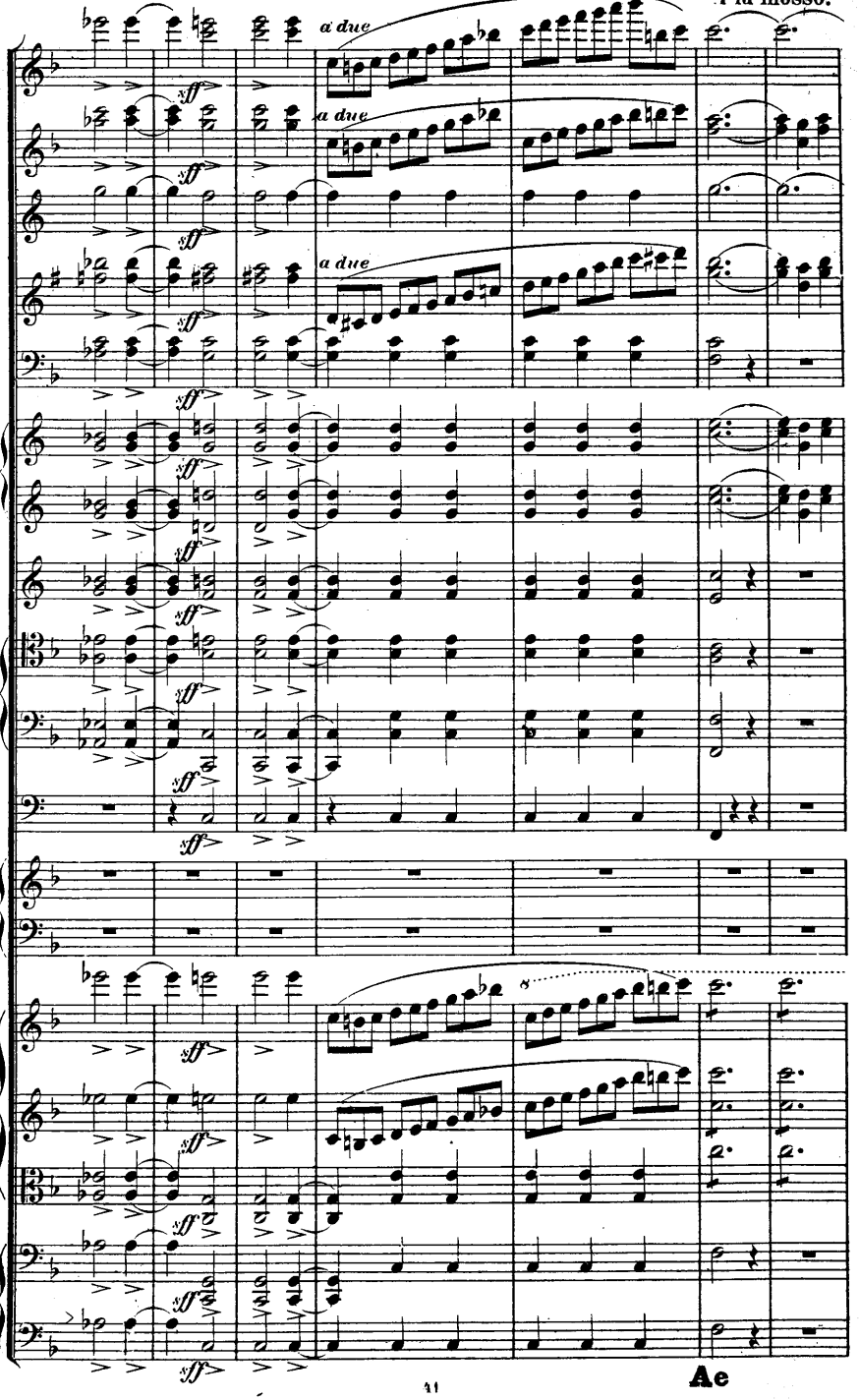

a due
a due
a due
Ac

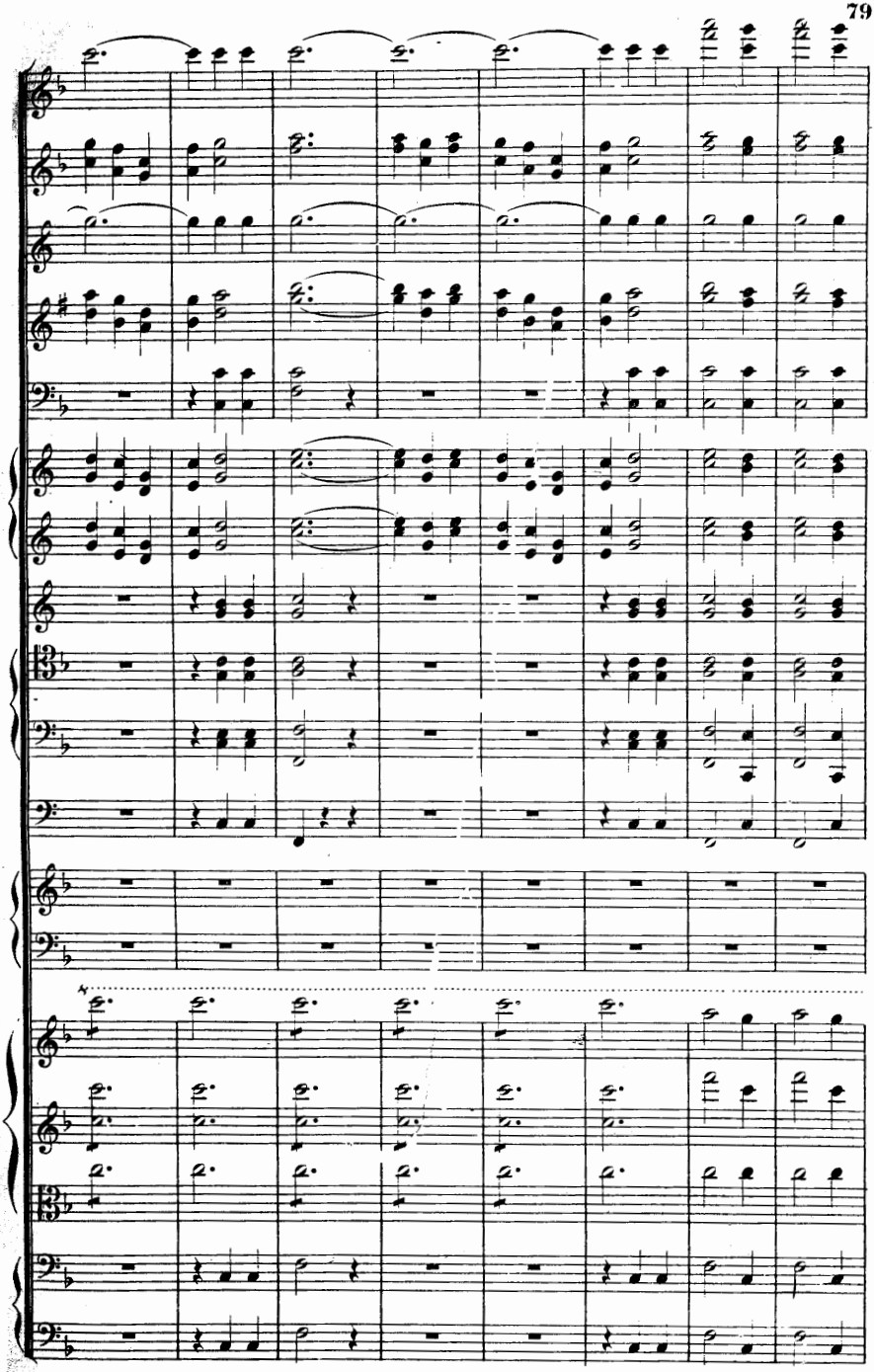

cresc.
cresc.
mf
mf
mf
p
f
f
f
mf
mf
mf

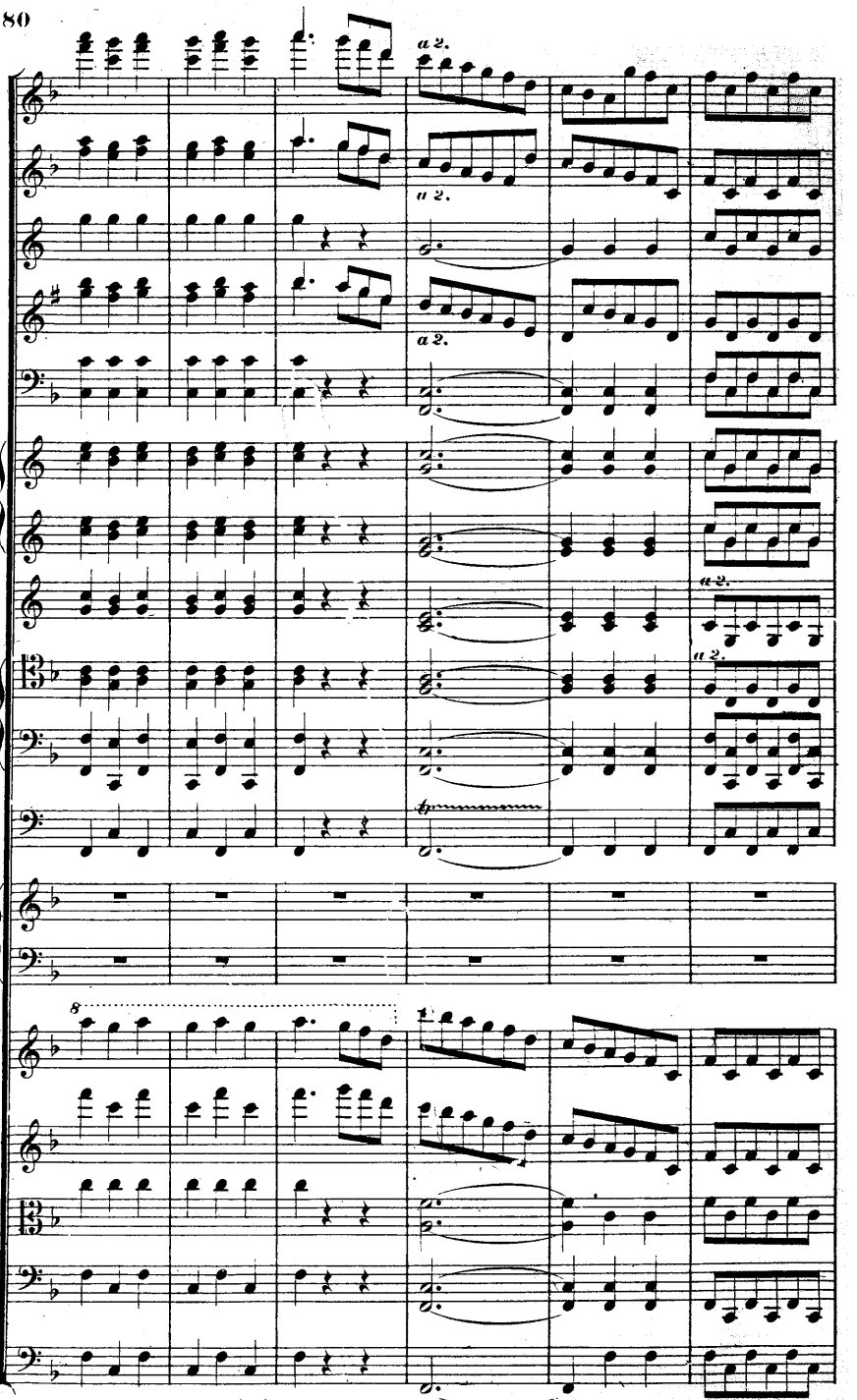
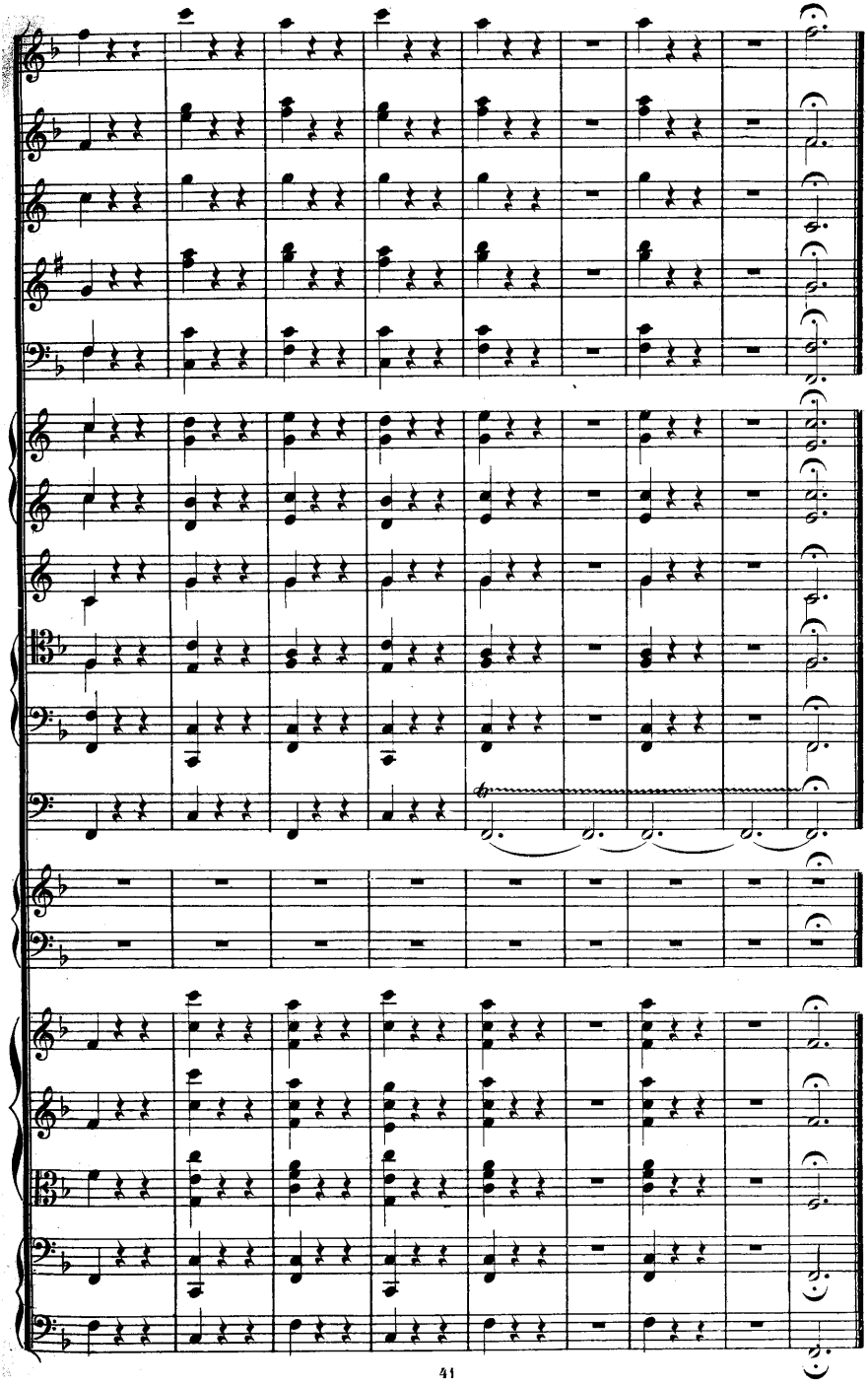

più mosso. Allegro vivace.
accel.
a due
cresc.
ff
accel.


Ad
Ad

Ae (quasi Presto.) Più mosso.






a 2.
a 2.
a 2.
a 2.
a 2.
8
1.