86264

NUIT D'EGYPTE

BALLET EN UN ACTE

Musique de

A. ARENSKY.

		Cop.	Mk.	Pfg.
	Ouverture	70	1	55
1.	Scène et danse de coquetterie	50	1	10
2.	Entrée de Cléopatre et scène	40	—	90
3.	Danse d'Arsinoé et des esclaves	40	—	90
4.	Danse de Bérénice et scène	40	—	90
5.	Scène d'empoisonnement	40	—	90
6.	Entrée solennelle d'Antoine	50	1	10
7.	Danse des juives	20	—	45
8.	Danse des égyptiennes	30	—	65
9.	Danse des Ghazies	40	—	90
10.	Charmeuse des serpents	20	—	45
11.	Pas de deux	40	—	90
11a	Valse (Es-dur), rédigée par A. Siloti	50	1	10
* 12.	Finale	40	—	90

Partition d'Orchestre. Op. 50 Edition pour Piano seul Rbl. 4 — / Mk. 3. 80.

Edition pour Piano à 4 mains Pr. Rbl. 6. — / Mk. 13. 20.

1900. Exposition univers. de Paris. Grand prix et Médaille d'or.

...SED
SHELF

Propriété de l'éditeur.

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire de Moscou.

MOSCOU, Neglinny pr. 14. | **LEIPZIG.** Thalstrasse 19.

St.-Pétersbourg, J. Jurgenson. | Varsovie G. Sennewald.

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NUIT D'EGYPTE.

BALLET

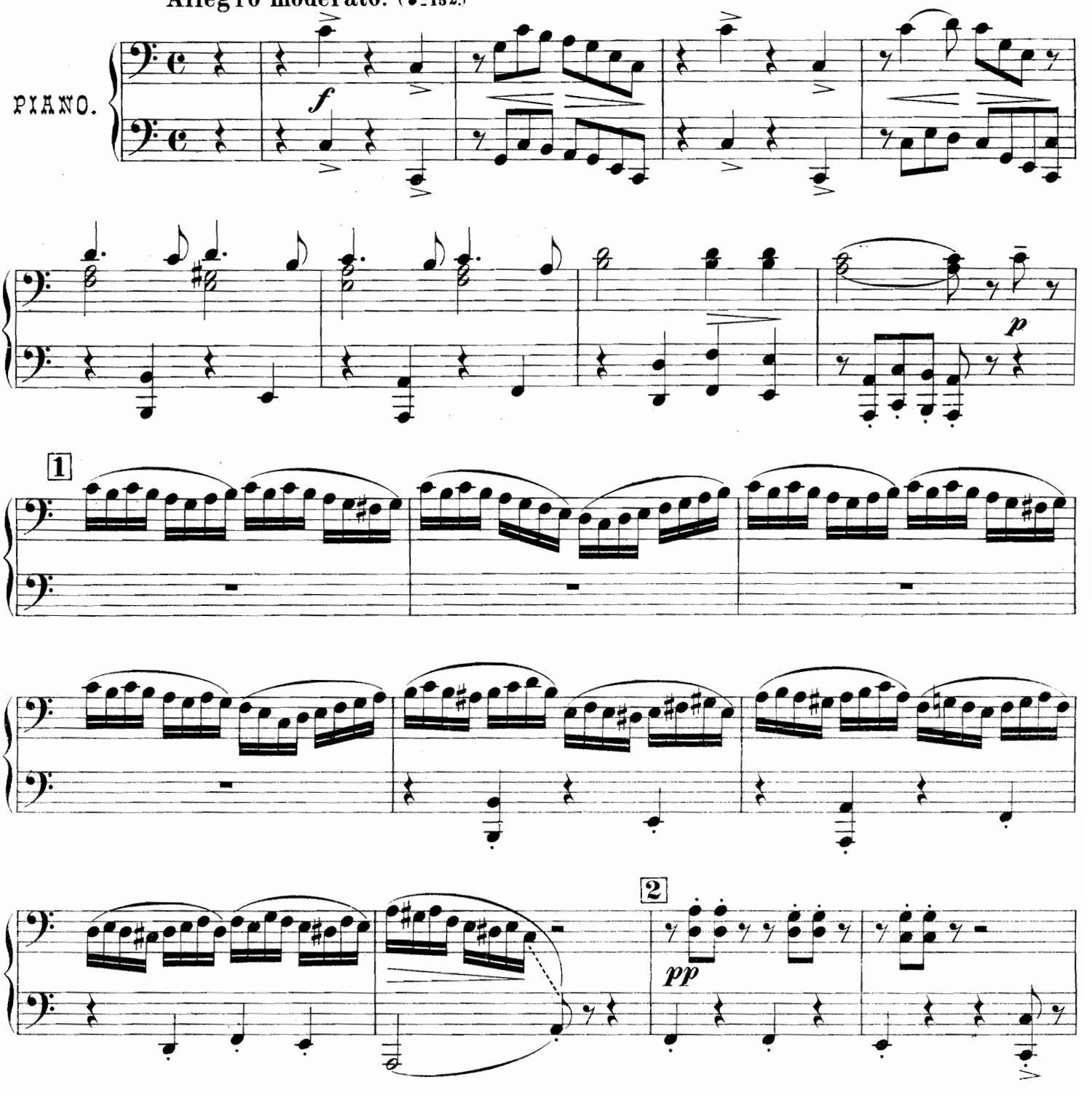
par A. ARENSKY. Op. 50.

Ouverture.

Pour Piano à 4 mains par MAX LIPPOLD.

Secondo.

Allegro moderato. (♩=152.)



Propriété de l'éditeur

P. Jurgenson à Leipsic et Moscou.

NUIT D'EGYPTE.

BALLET

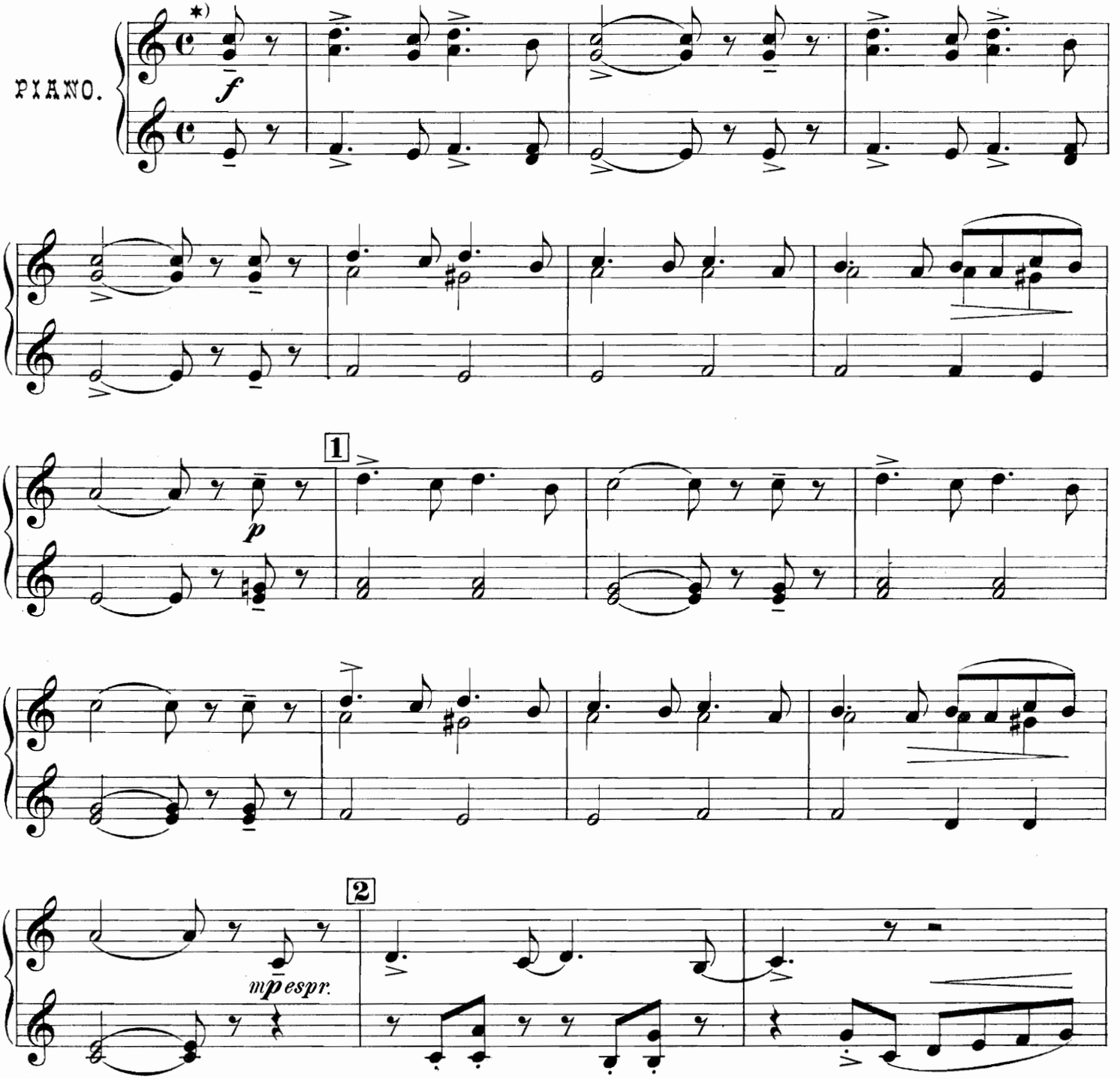
par A. ARENSKY. Op. 50.

Ouverture.

Pour Piano à 4 mains par MAX LIPPOLD.

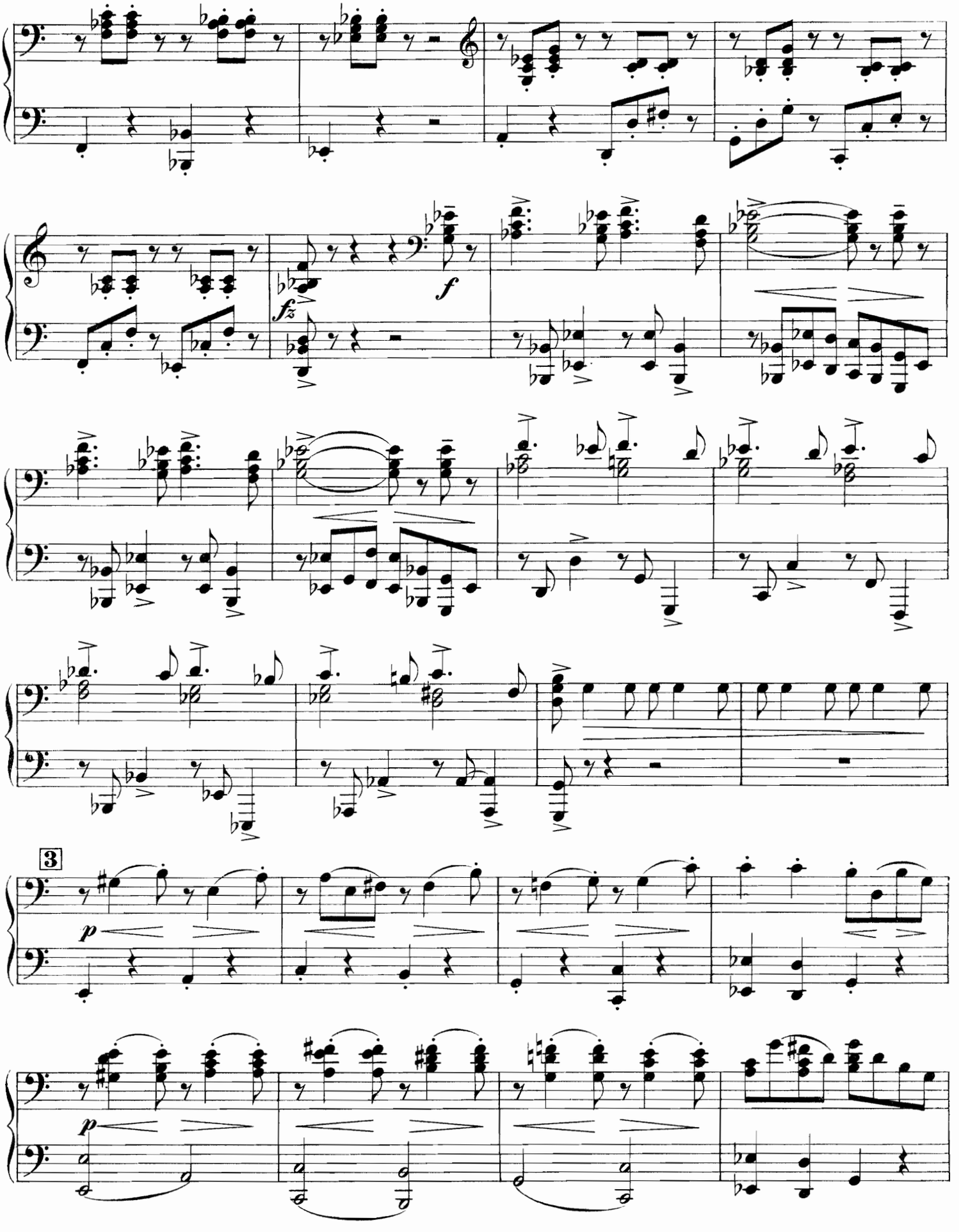
Primo.

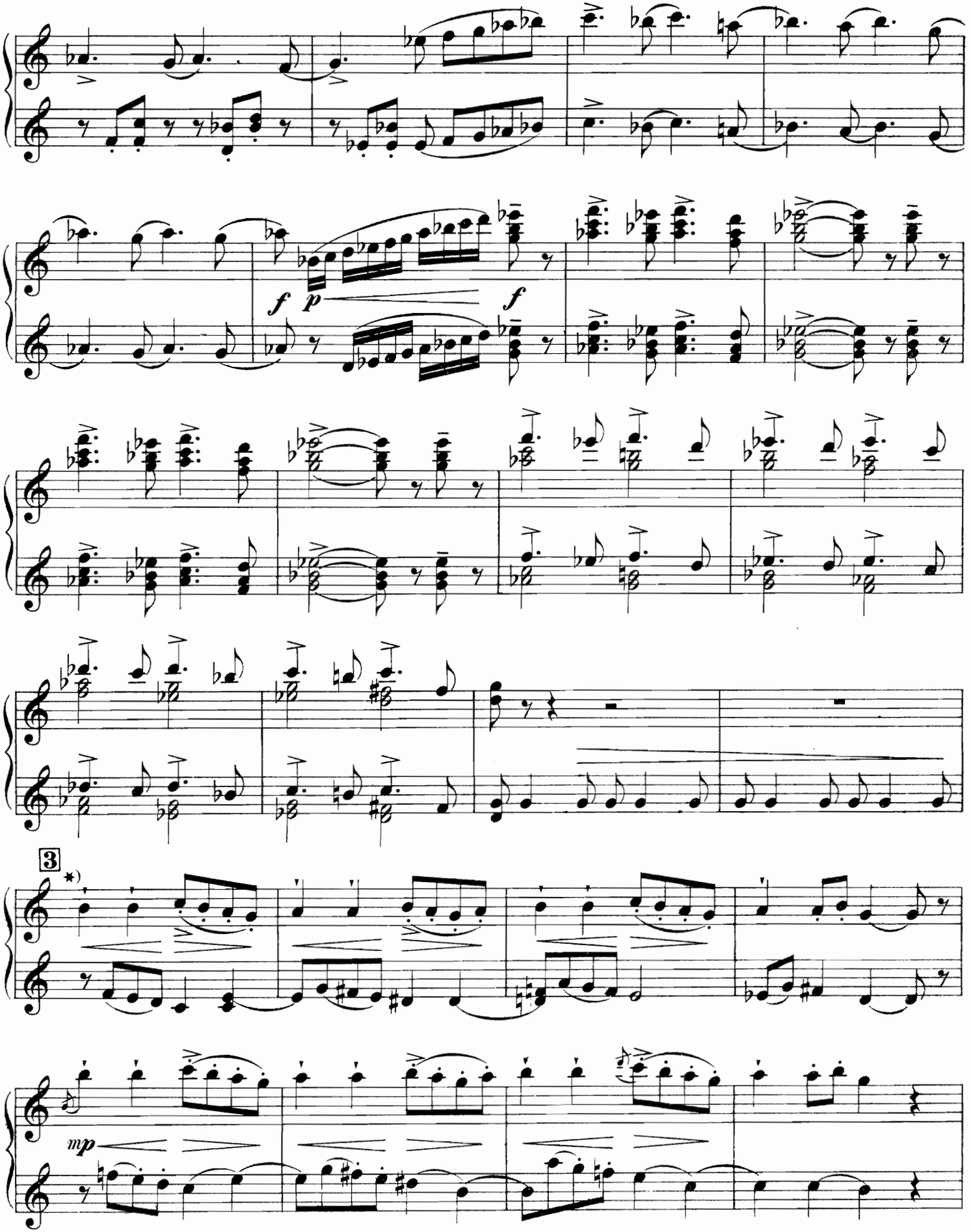
Allegro moderato. (♩= 152.)



*) Mélodie notée par William Lane (An Account of the Manners and Custom of the modern Egyptians, London, 1836.)

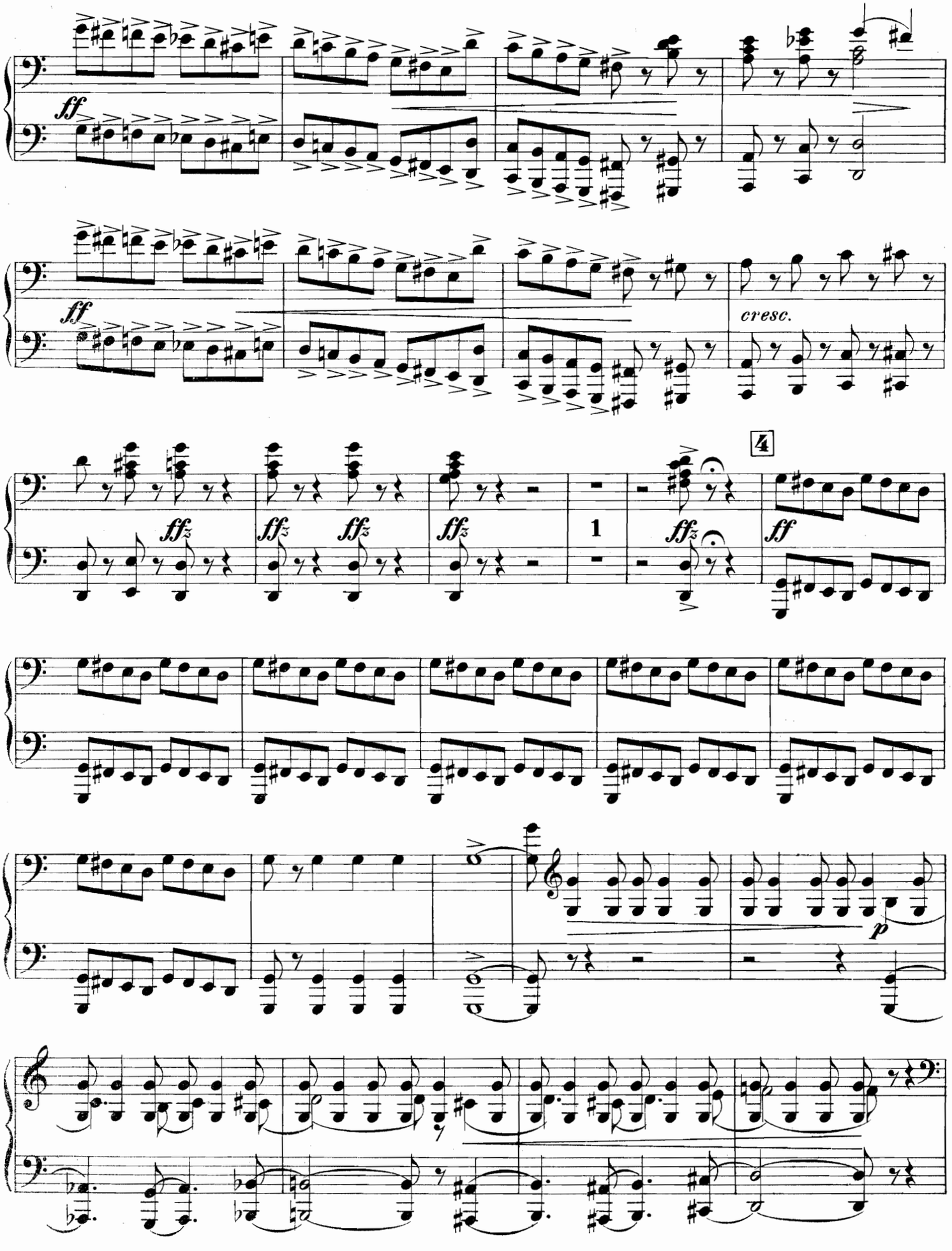
Secondo.

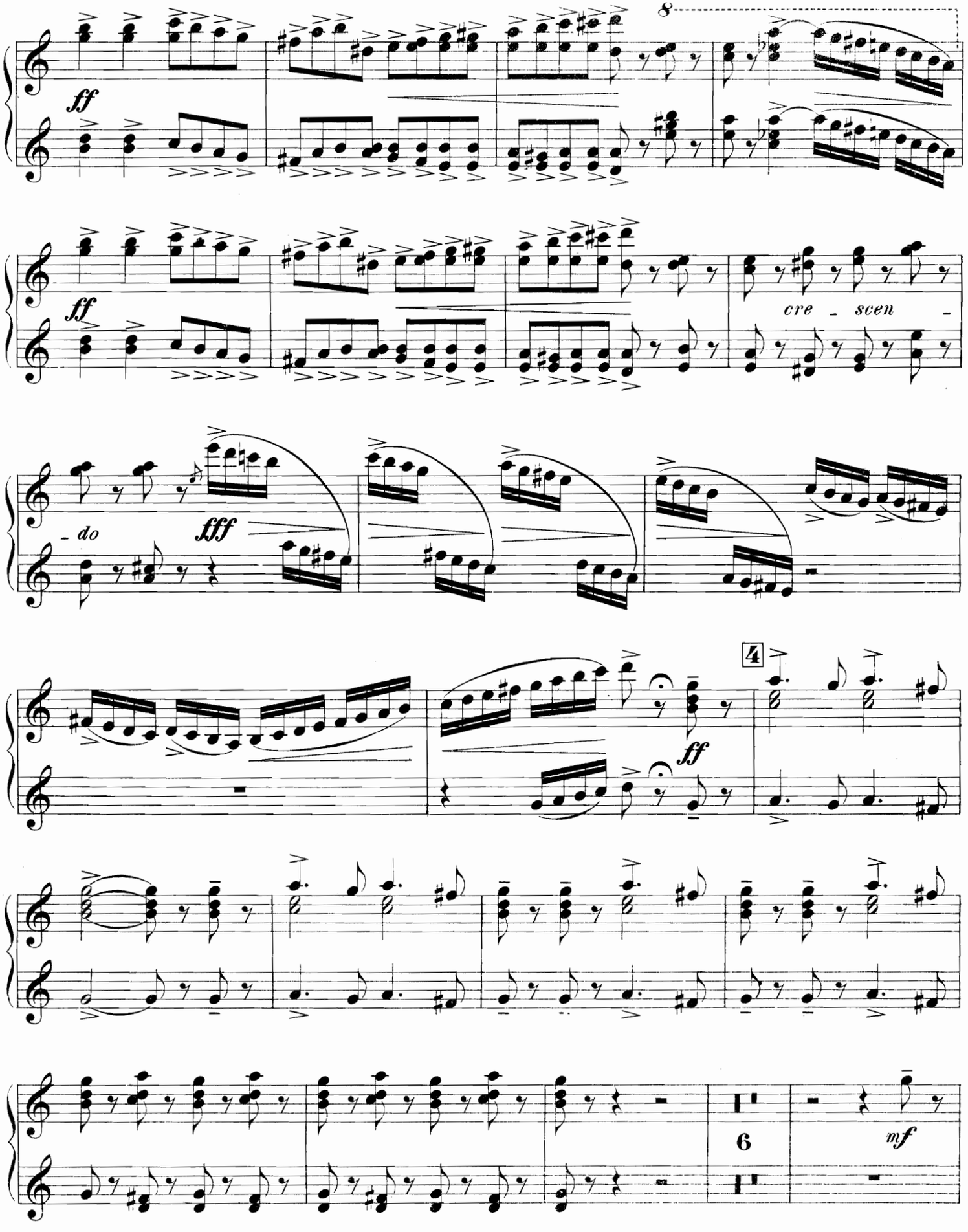




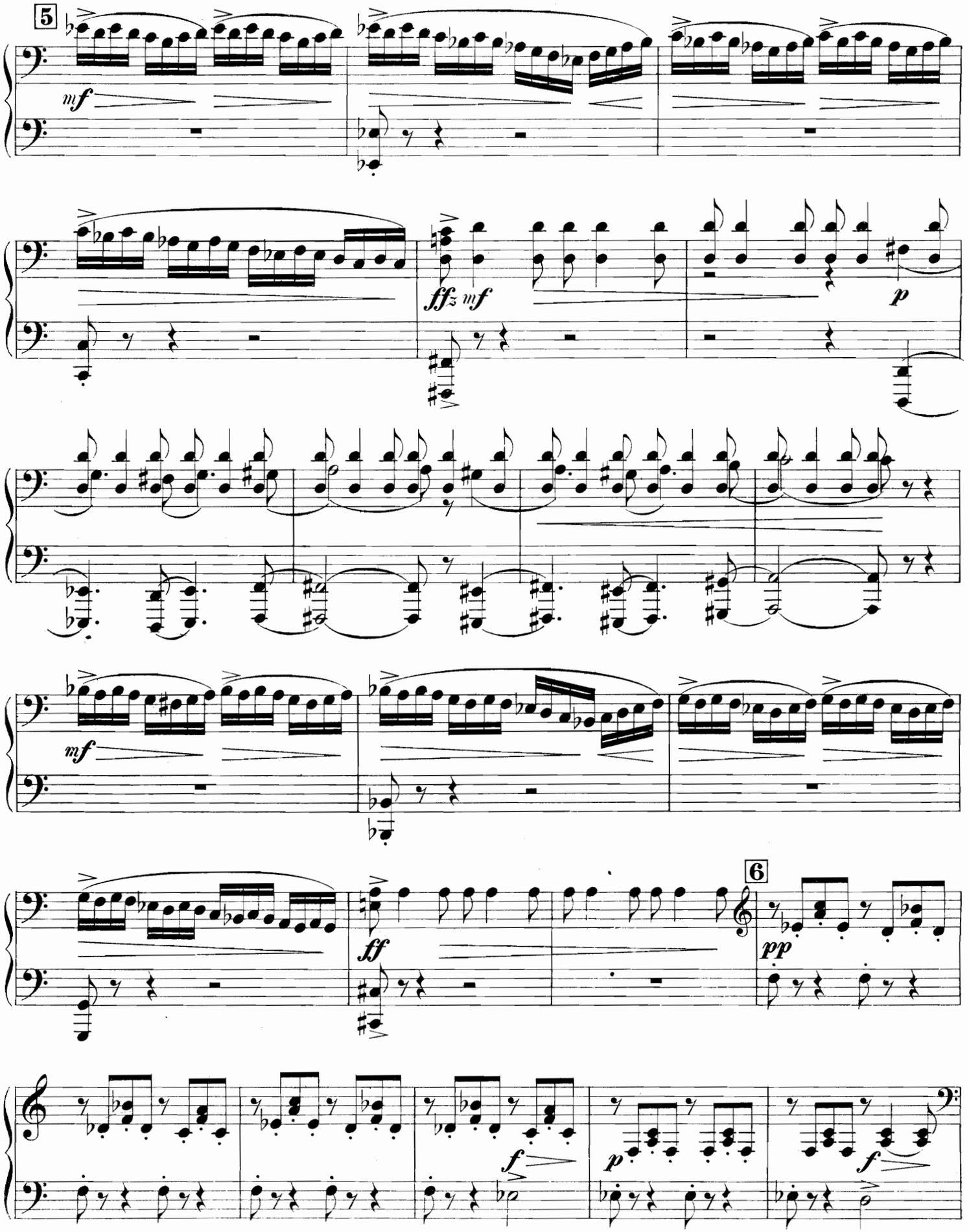
*) Mélodie notée par Jomard.

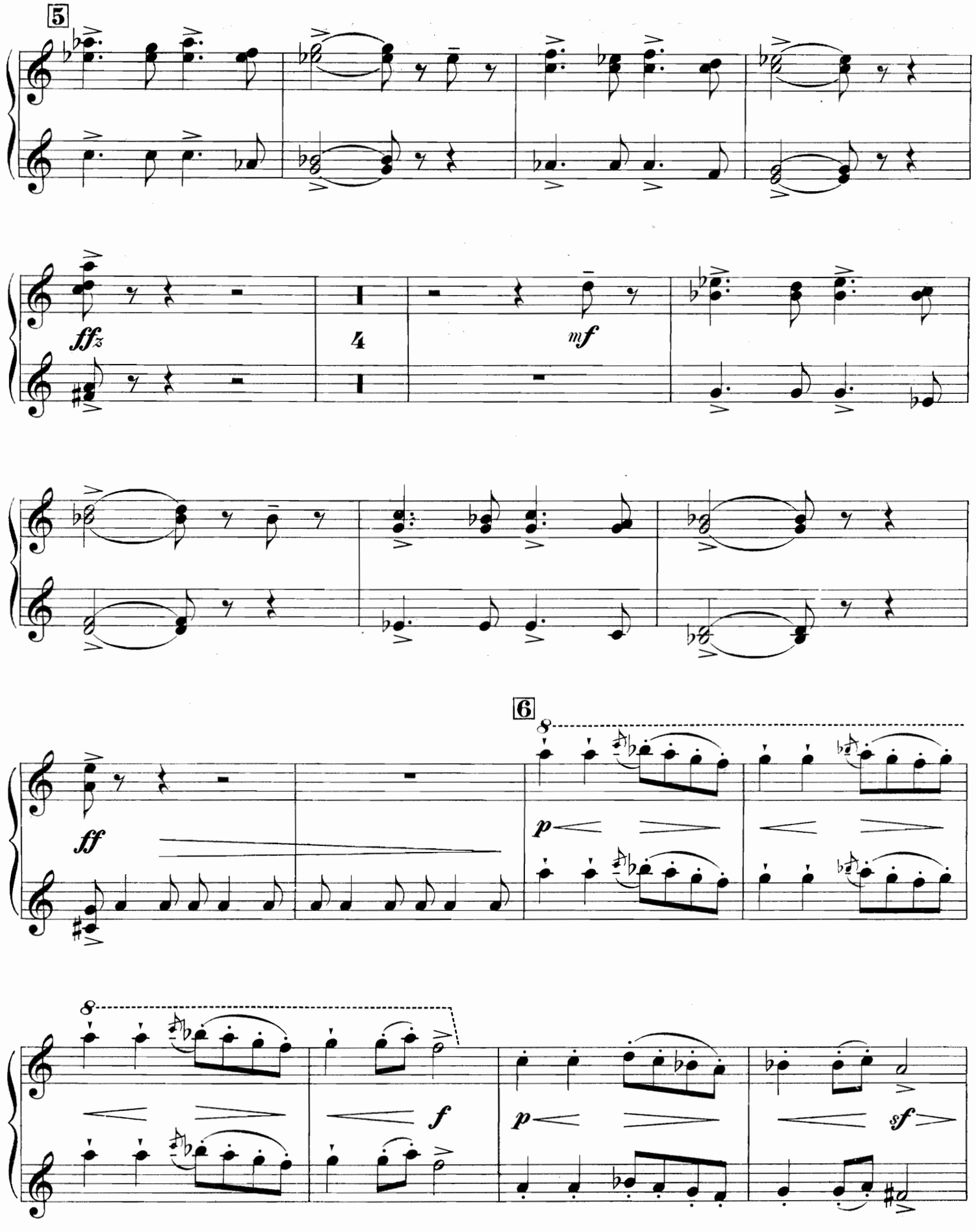
Secondo.



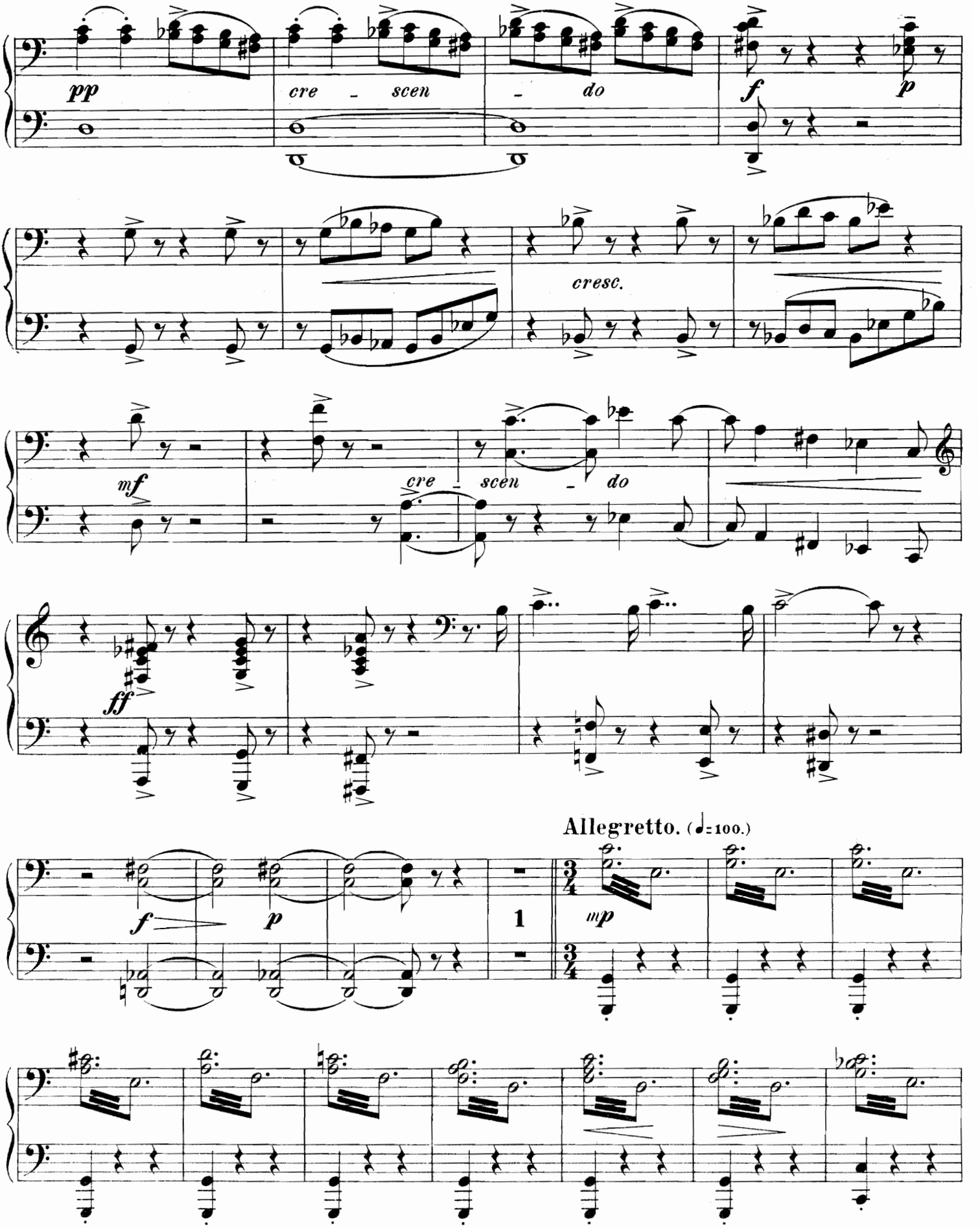

8
ff
ff
cre - scen -
- do
fff
4
ff
6
mf

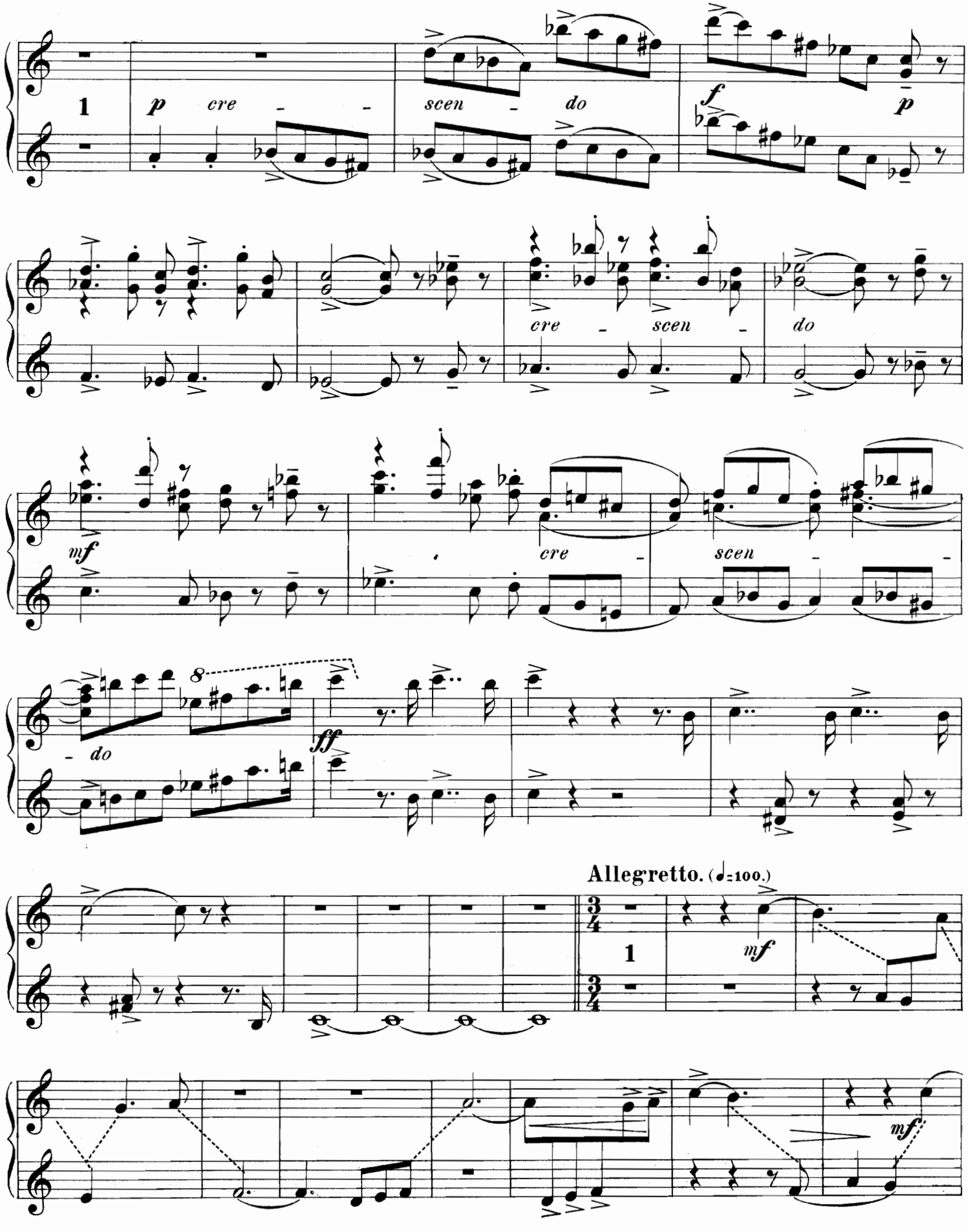
Secondo.



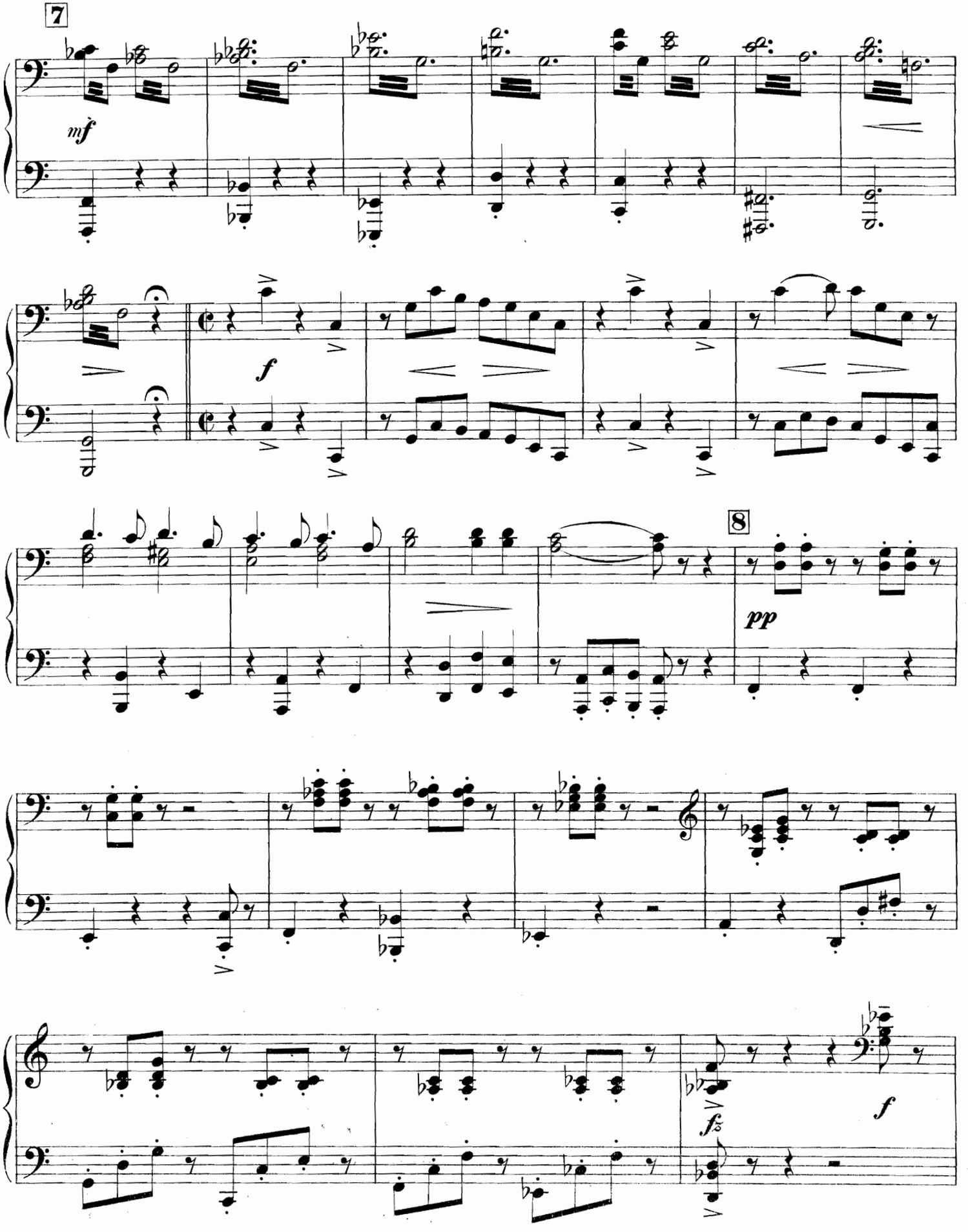

5
fffz
4
mf
6
8
p
ff
8
f
p
sf

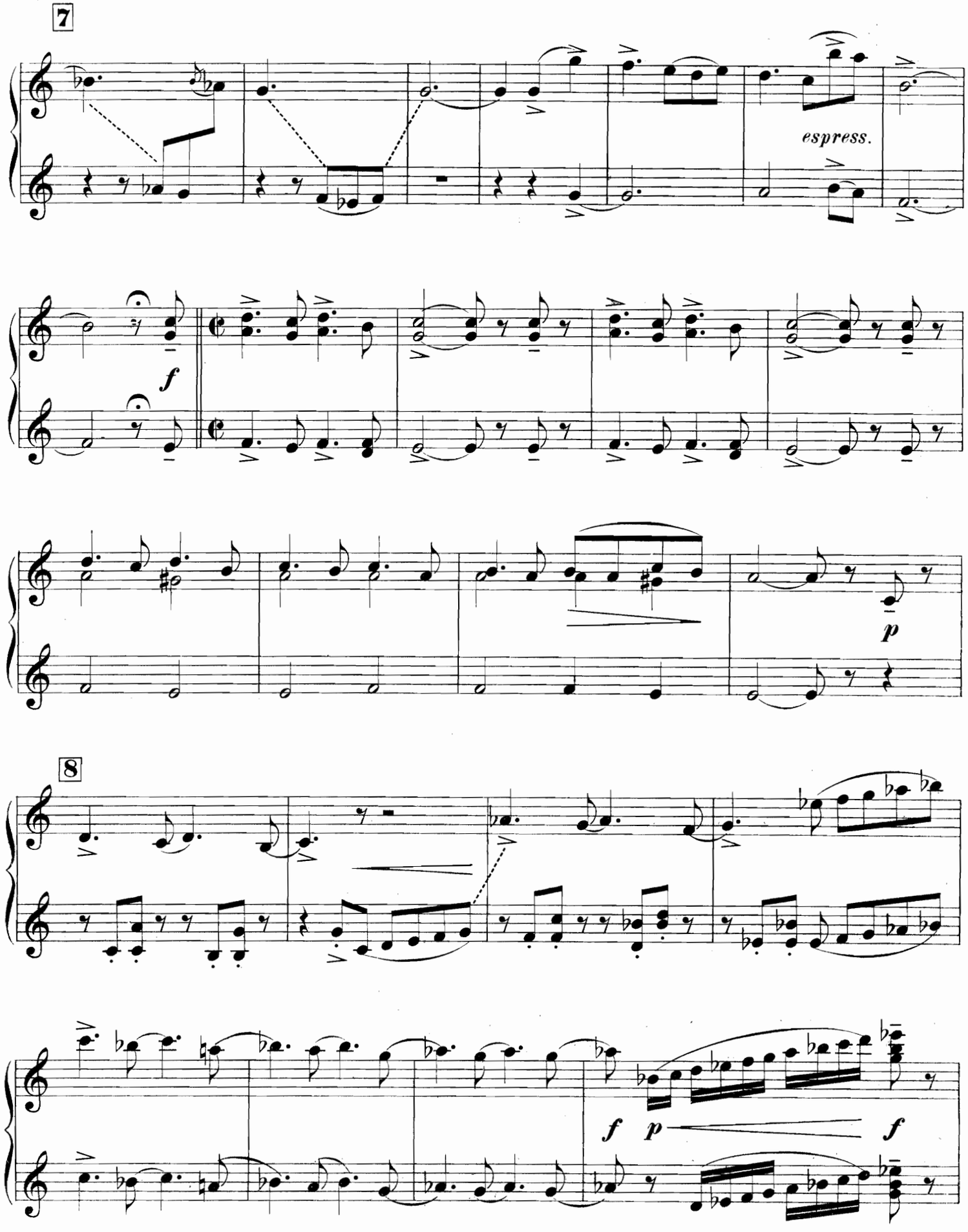
Secondo.



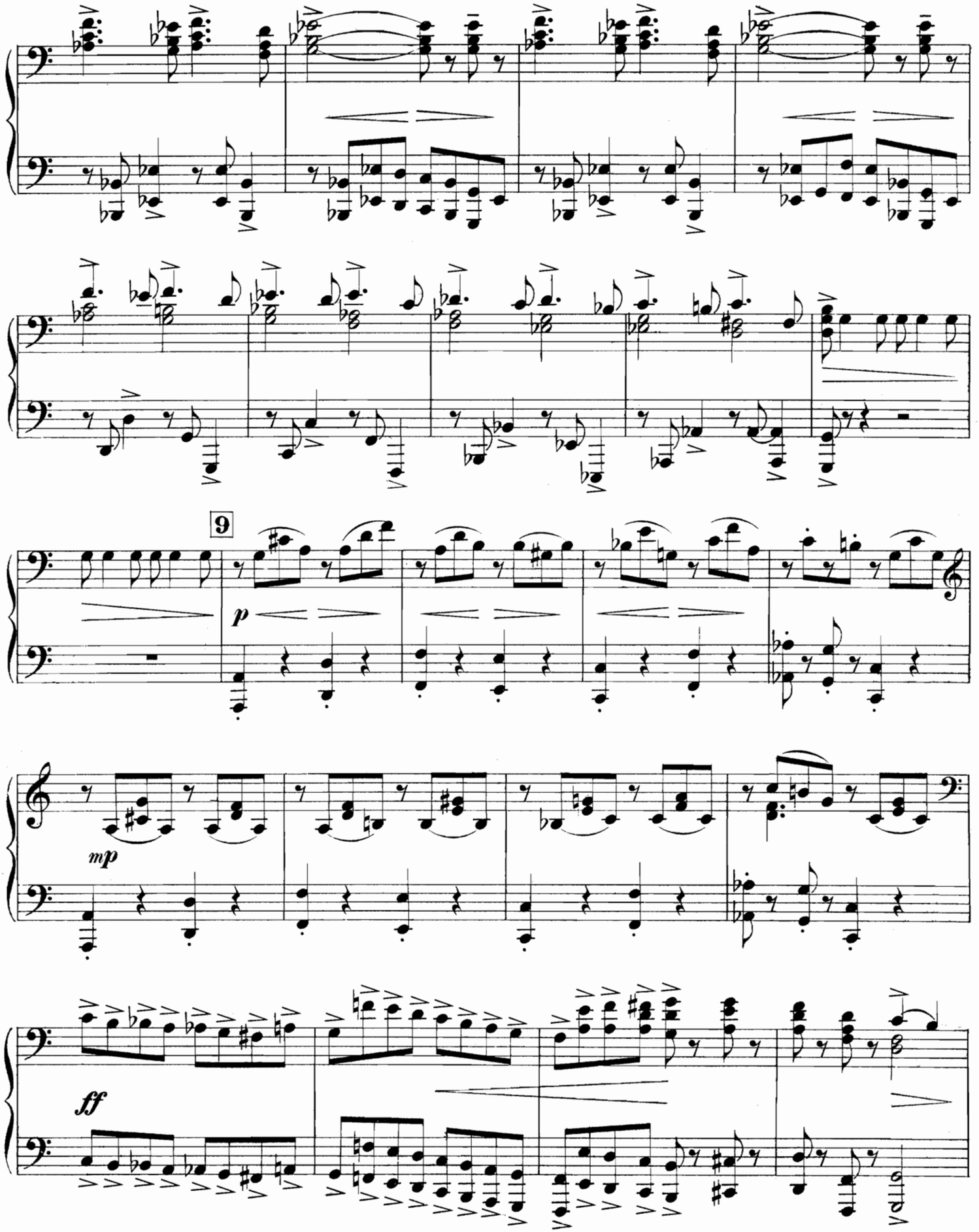

1
p cre - -
scen - do
f
p
cre - scen -
do
mf
cre -
scen - -
- do
ff
Allegretto. (♩=100.)
3/4
1
mf
mf

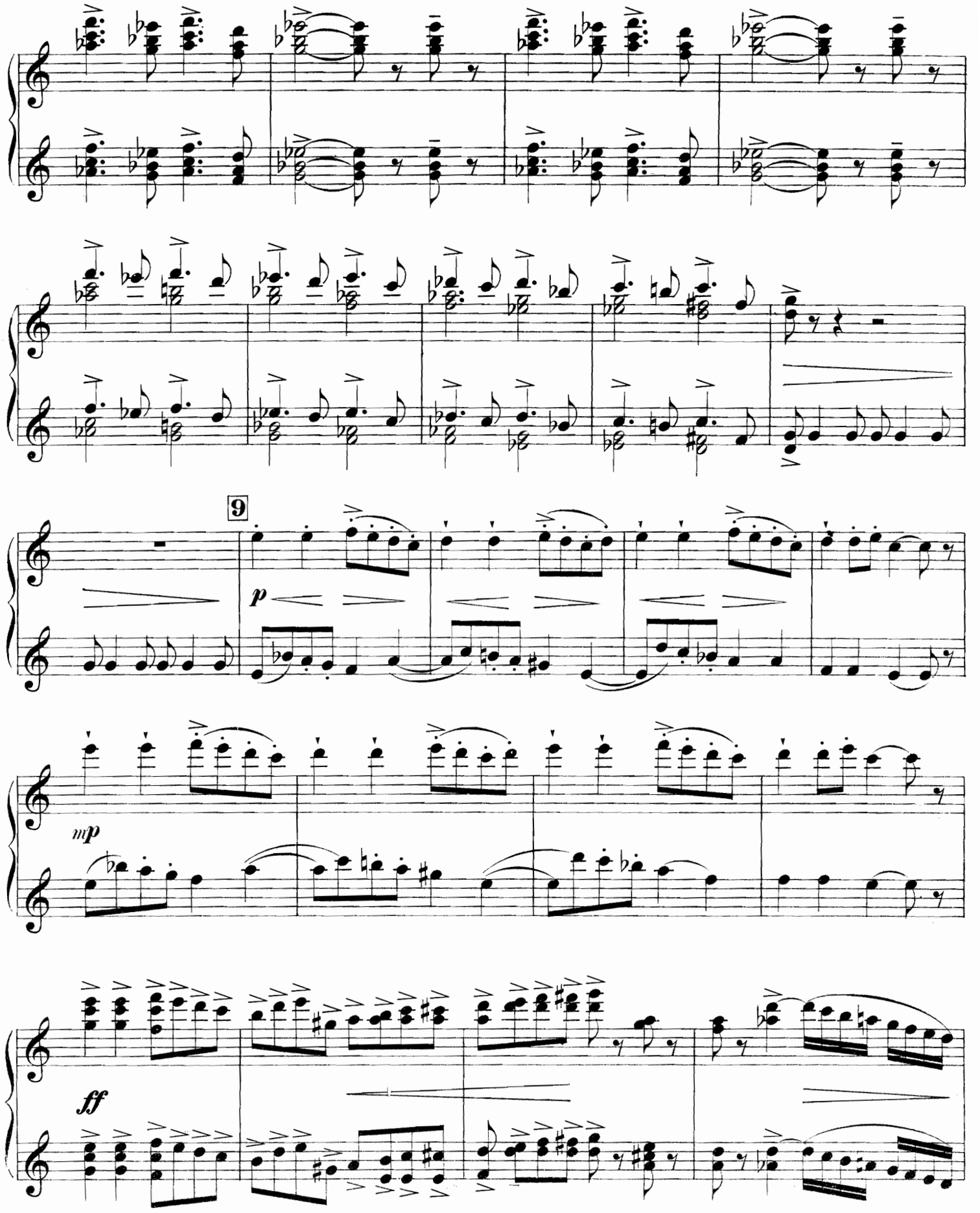
Secondo.



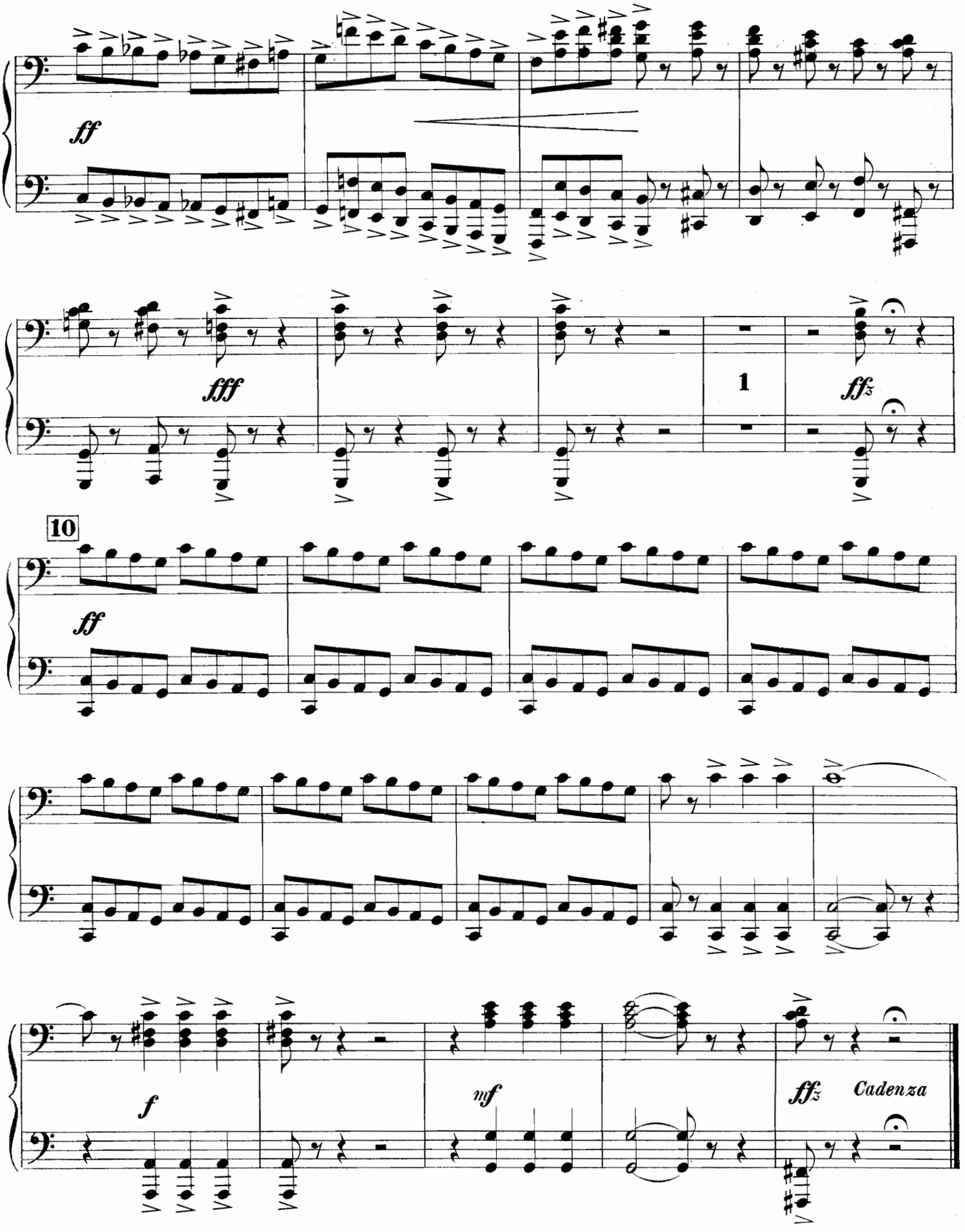

7
espress.
f
p
8
f
p
f

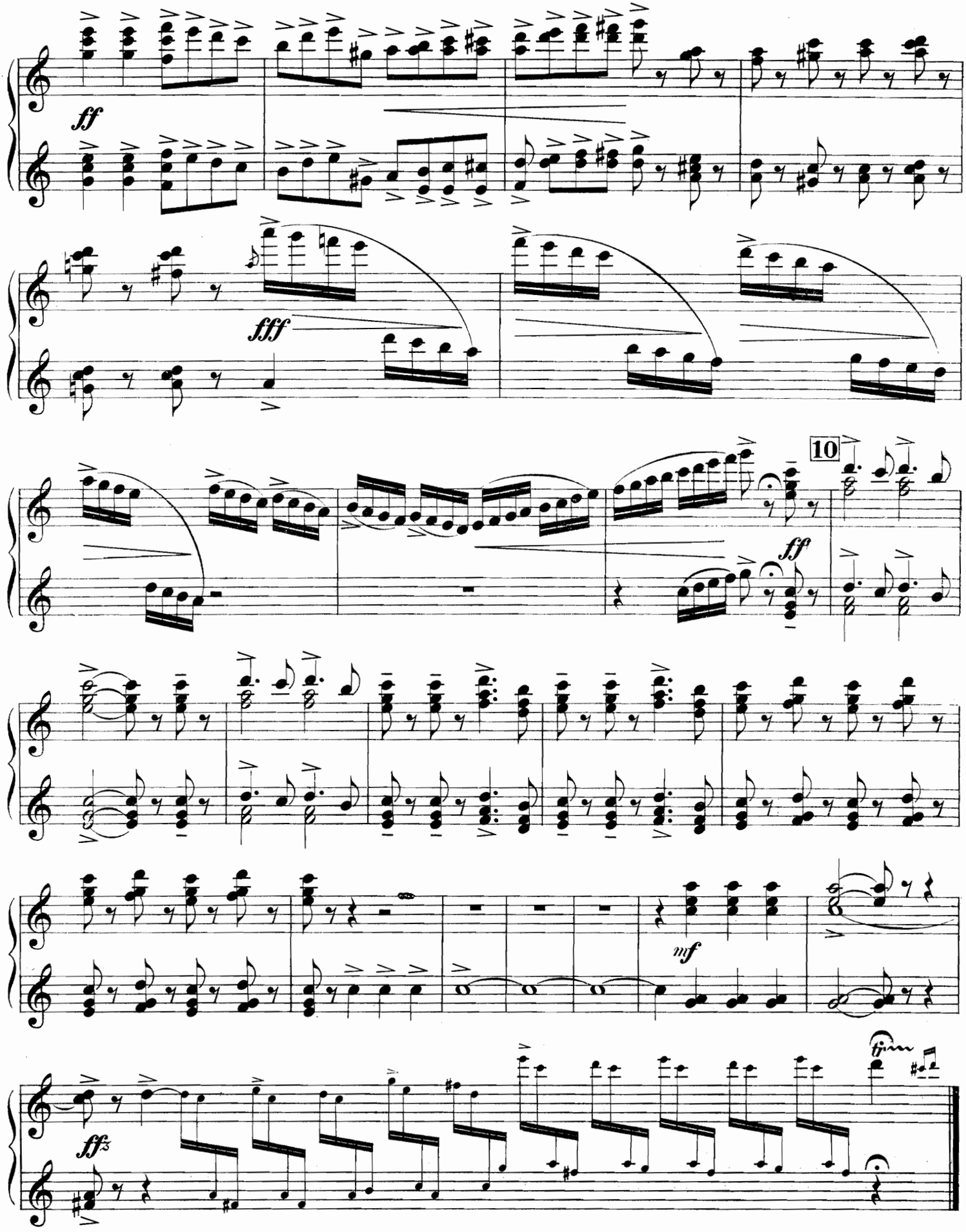
Secondo.




9
p
mp
ff

Secondo.



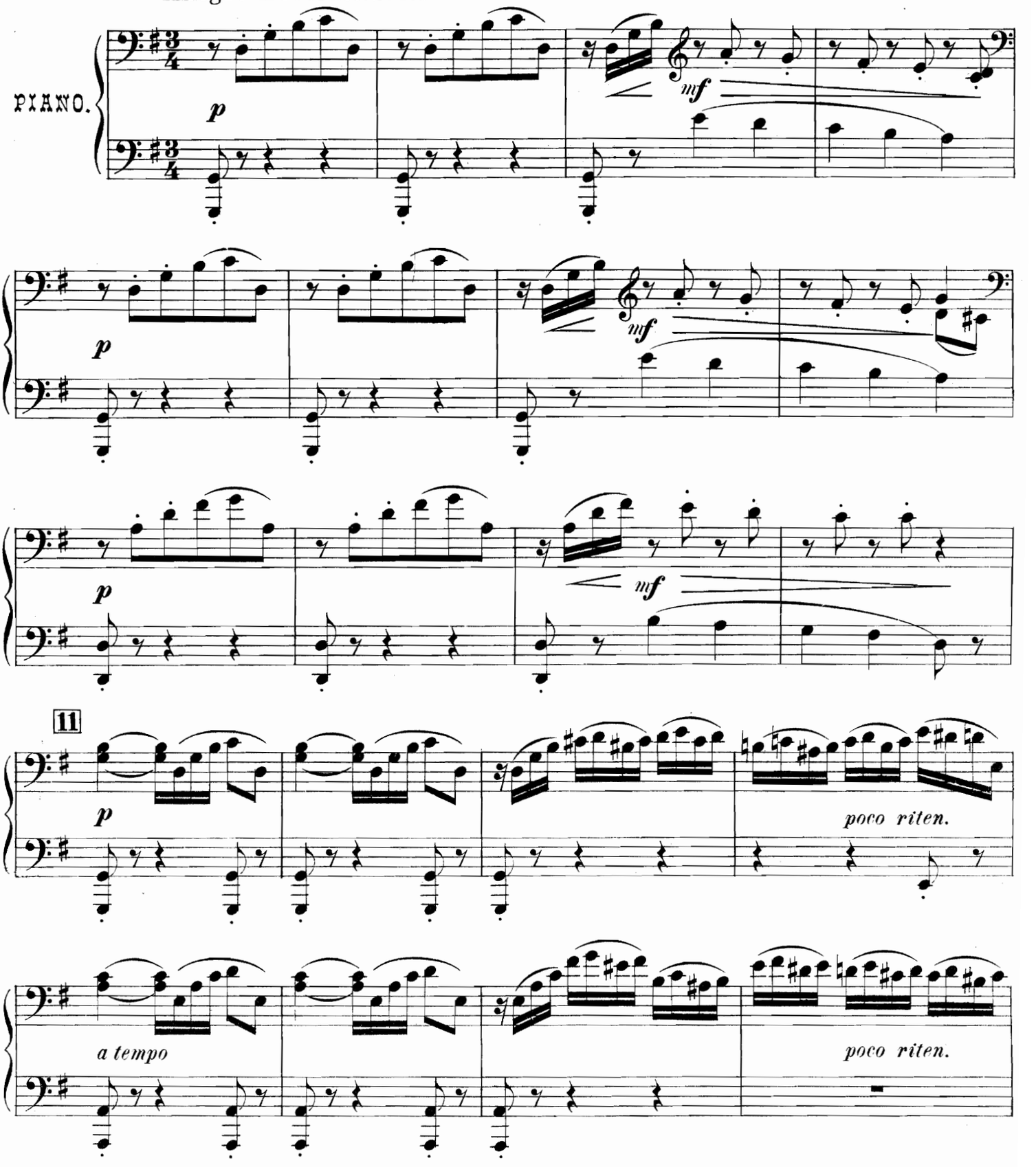

ff
fff
10
ff
mf
ff
fine

№ 1. Scène et danse de coquetterie.

La scène représente les bords du Nil. A droite un temple. Çà et là quelques palmiers. Au fond-une île sur le Nil. Dans le lointain– les pyramides, le sphynx etc.

Secondo.

Allegro moderato. (♩= 80.)



№ 1. Scène et danse de coquetterie.

La scène représente les bords du Nil. A droite un temple. Çà et là quelques palmiers. Au fond–une île sur le Nil. Dans le lointain–les pyramides, le sphynx etc.

Primo.

Allegro moderato. (♩= 80.)

PIANO.

p *mf*

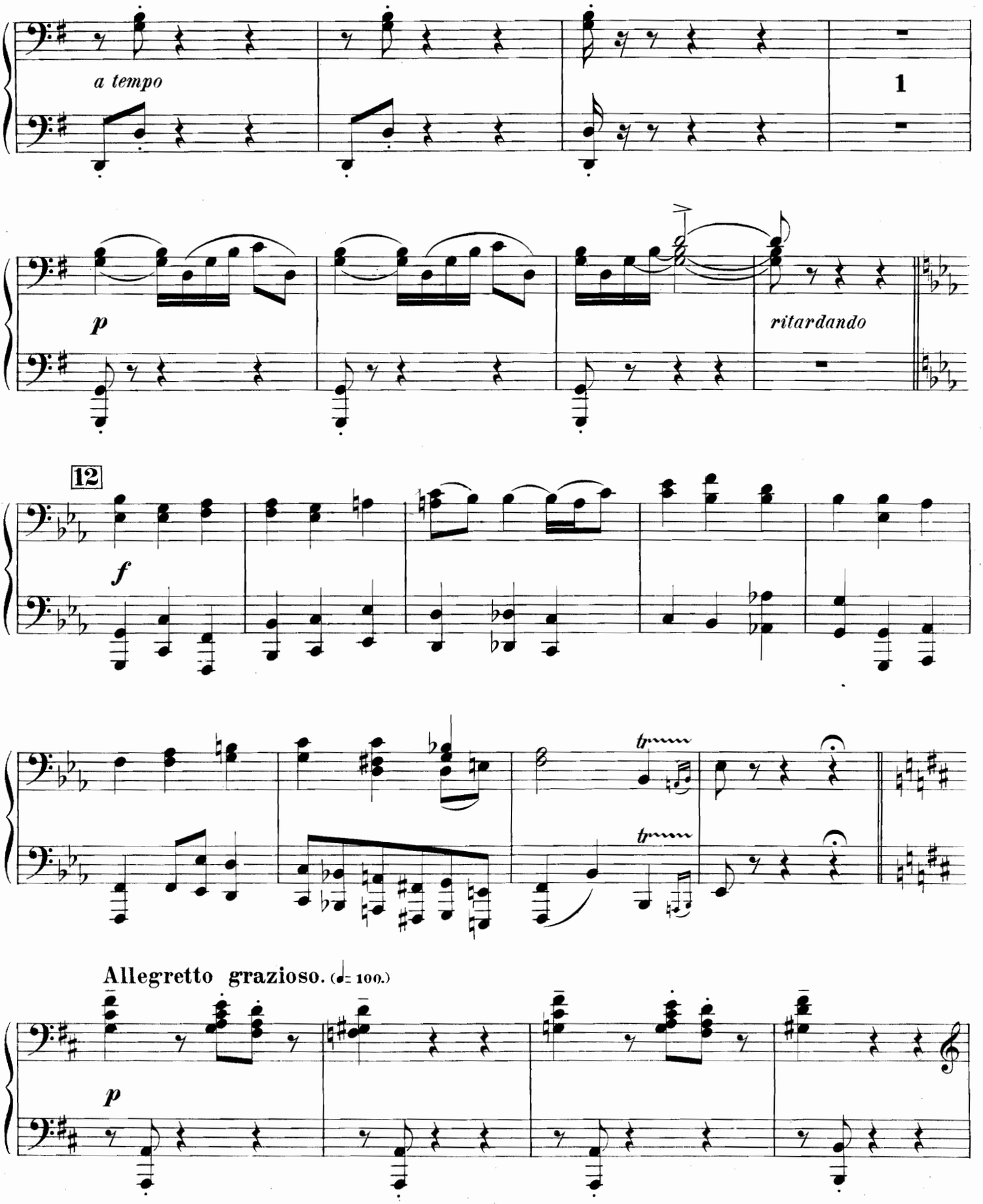
p *mf*

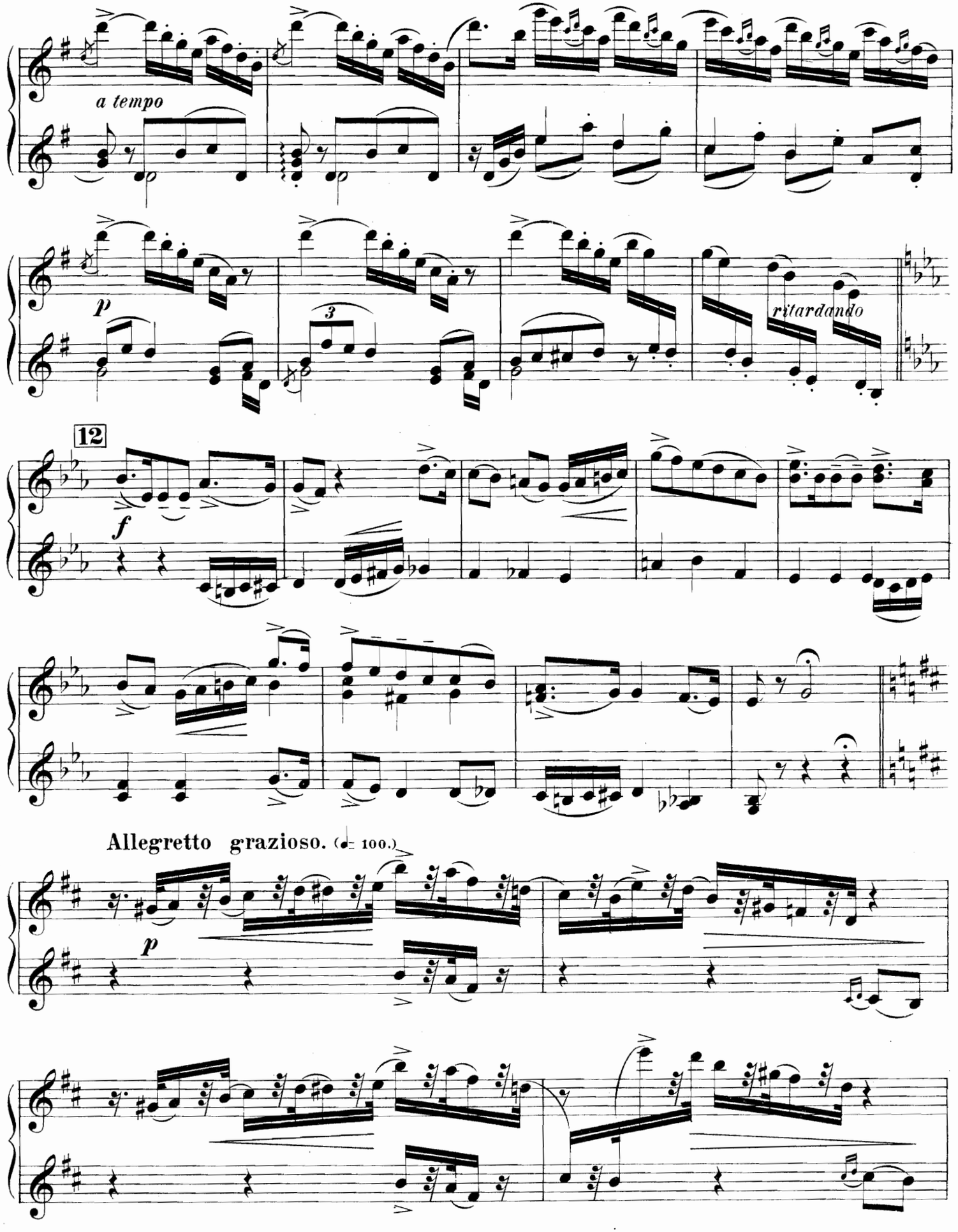
p *mf*

11

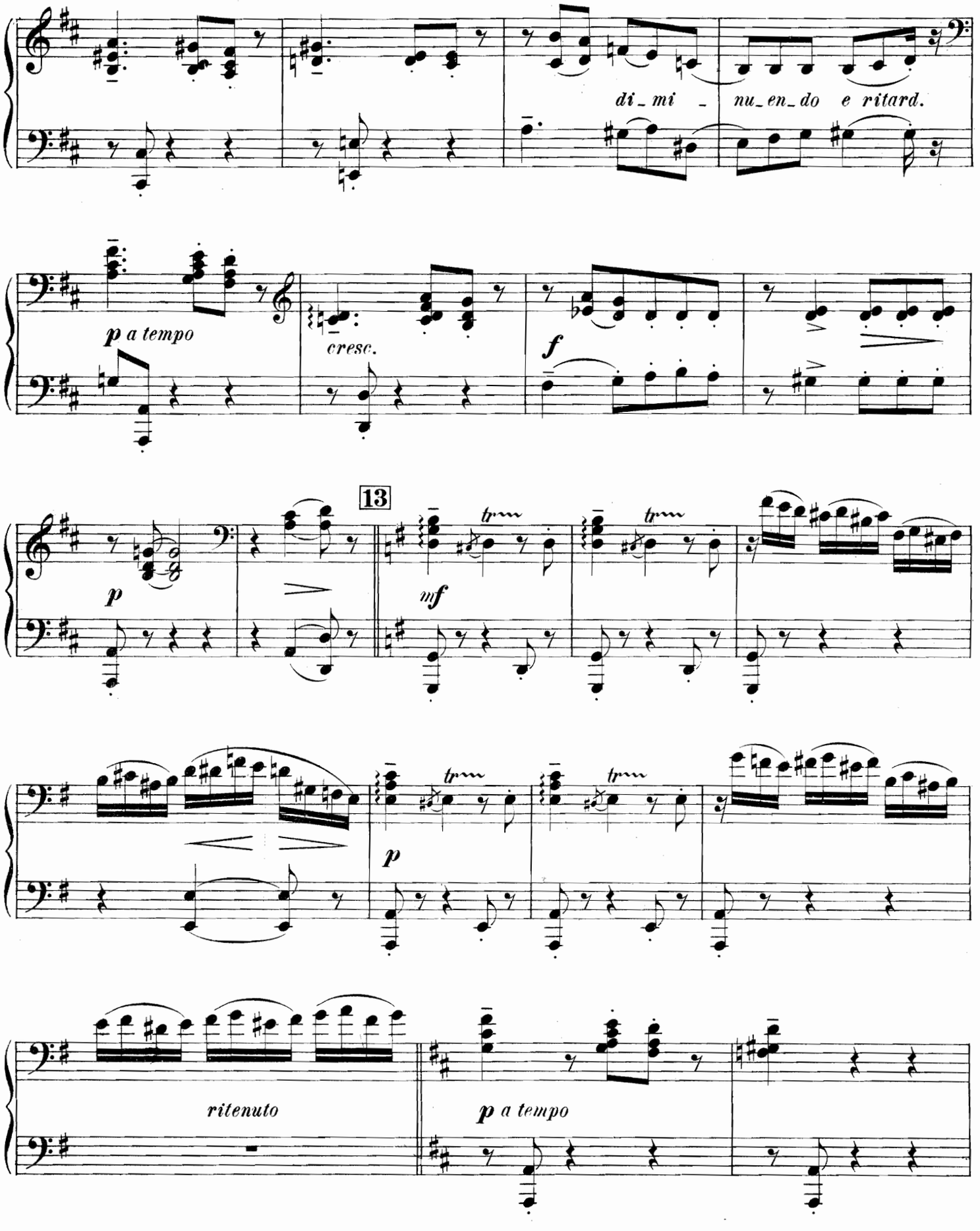
p 3 *poco riten.*

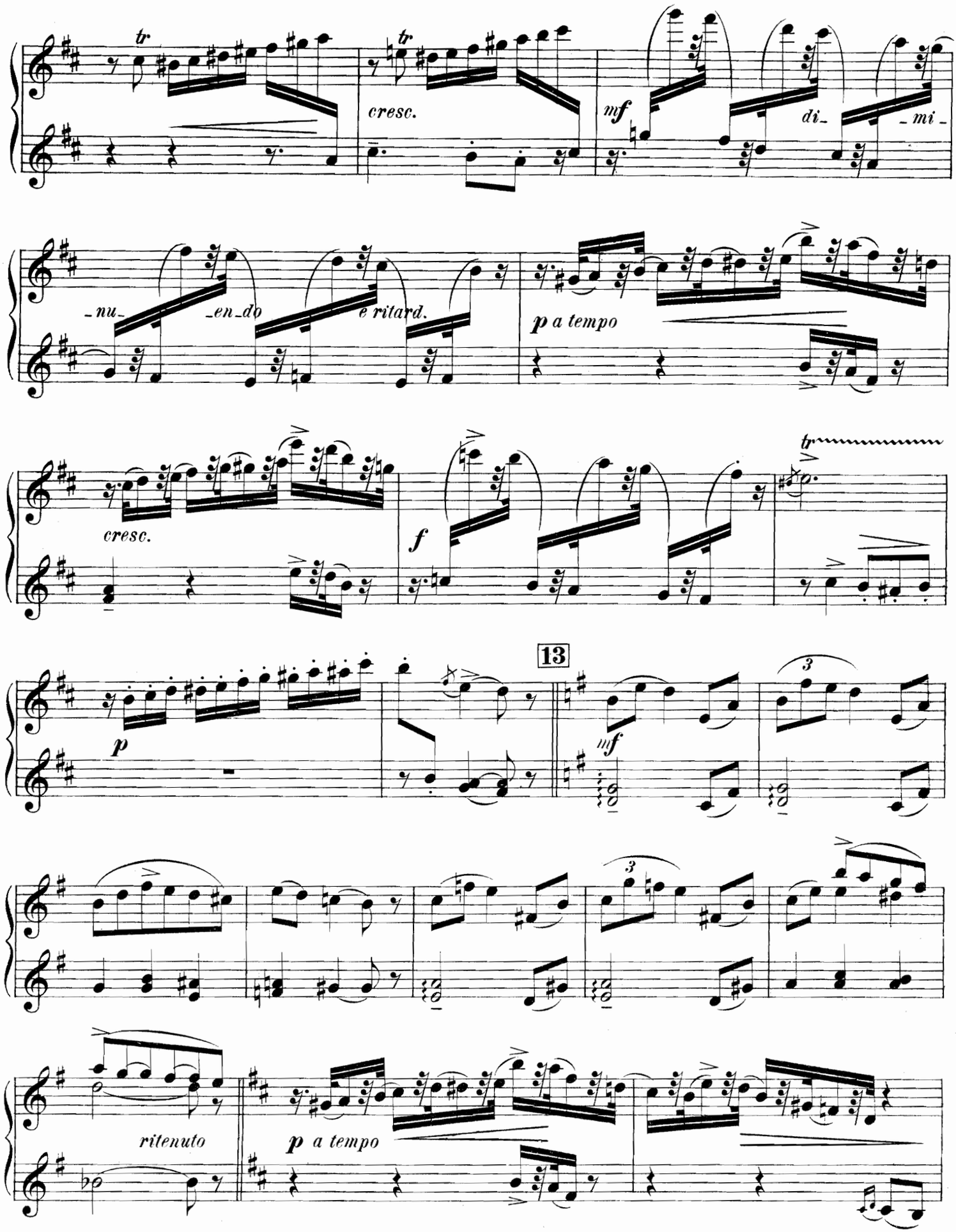
a tempo 3 *poco riten.*


a tempo
1
p
ritardando
12
f
tr
tr
Allegretto grazioso. (♩= 100.)
p

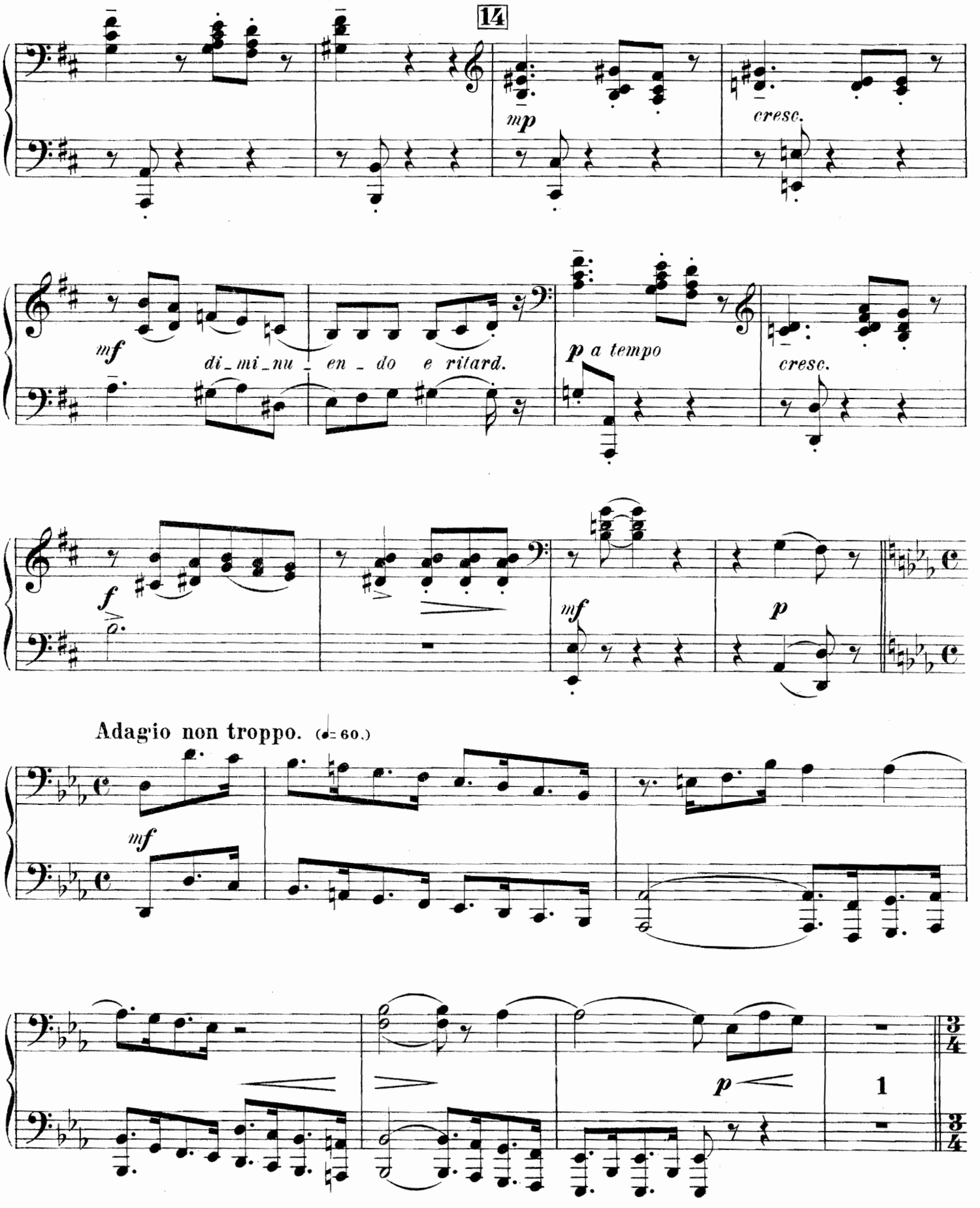

a tempo
p
3
ritardando
12
f
Allegretto grazioso. (♩= 100.)
p

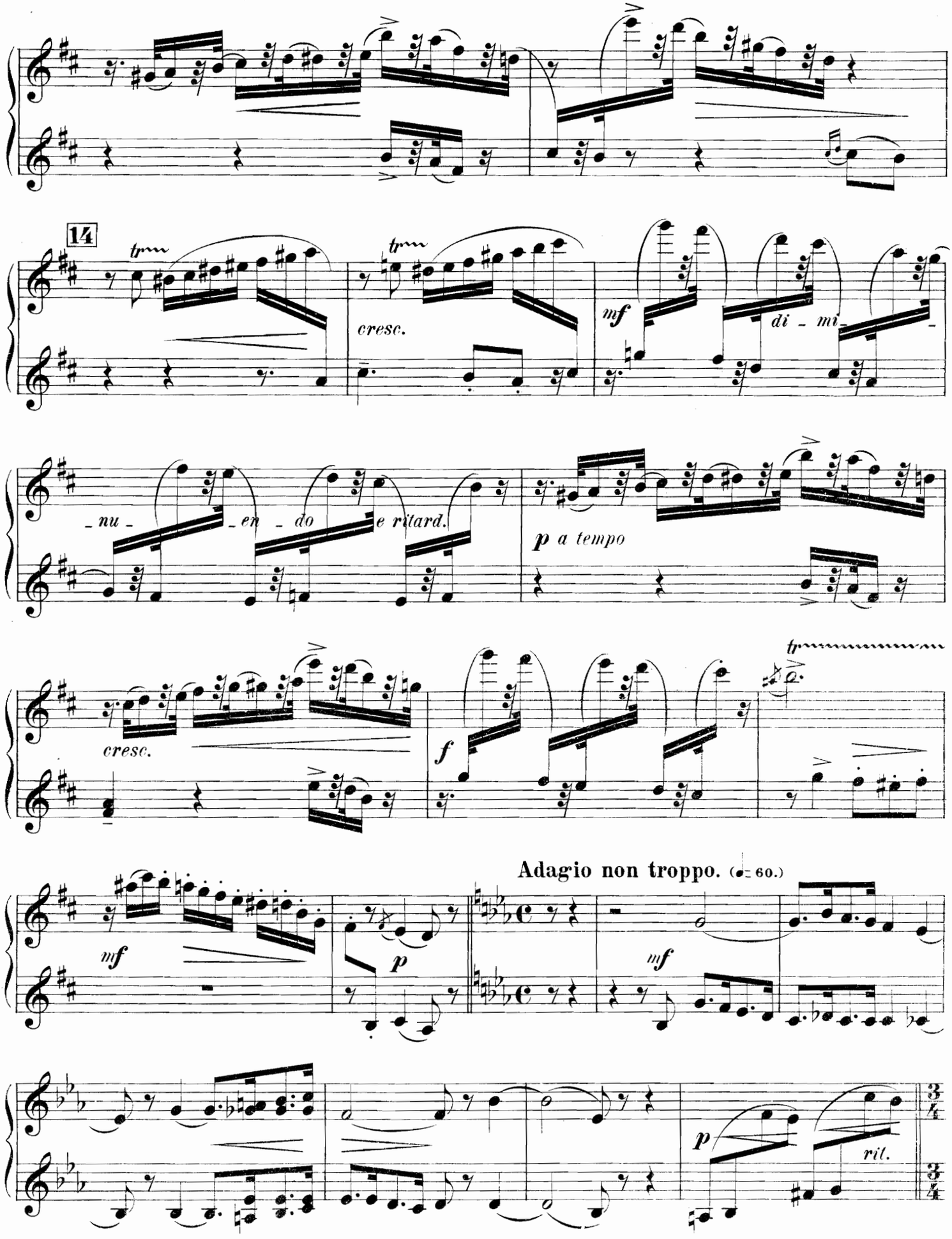
Secondo.


di_mi_nu_en_do e ritard.
p a tempo
cresc.
f
13
p
mf
tr
p
ritenuto
p a tempo

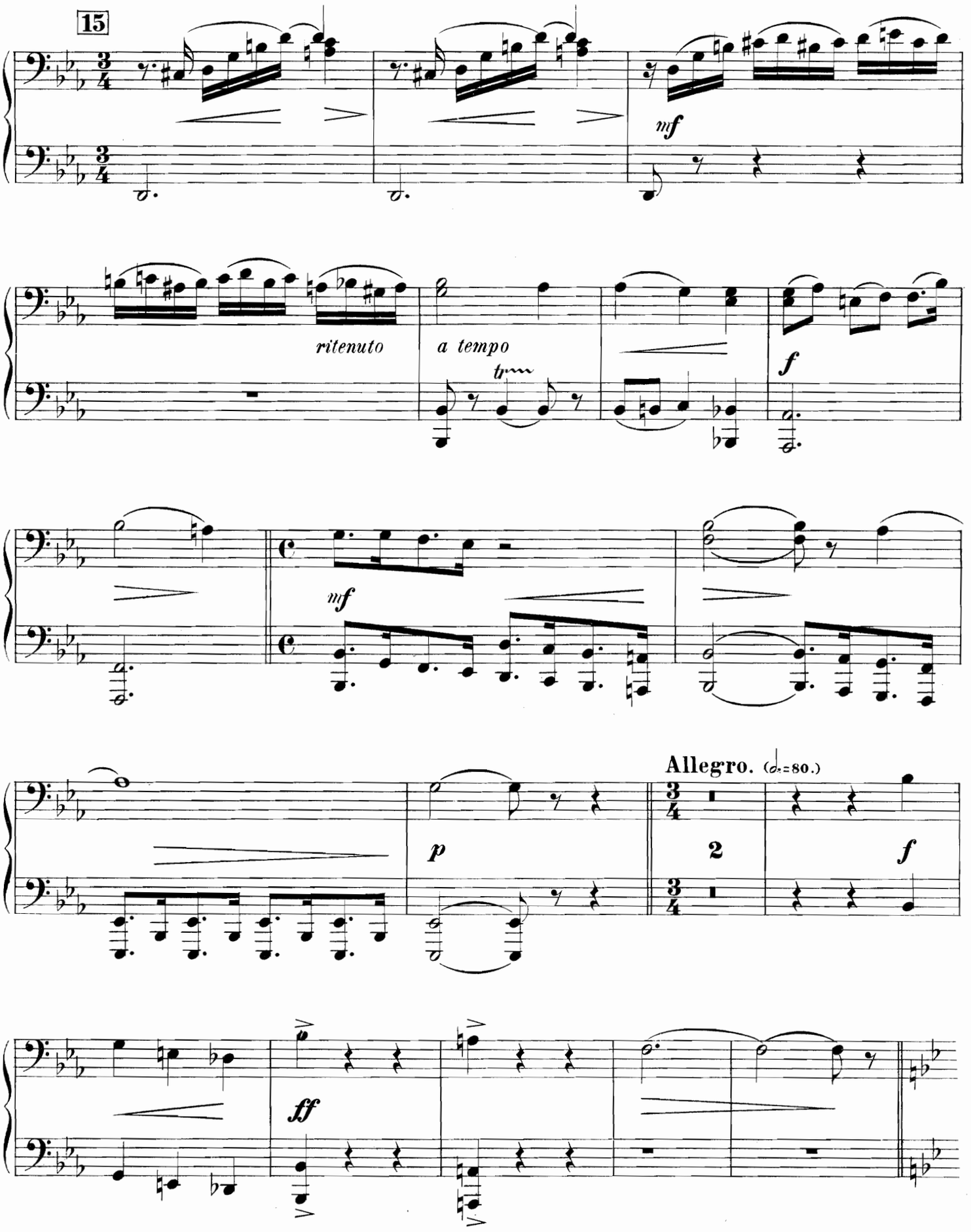

tr
tr
cresc.
mf
di_
_mi_
_nu_
_en_do
e ritard.
p a tempo
cresc.
f
tr
13
p
mf
3
3
ritenuto
p a tempo

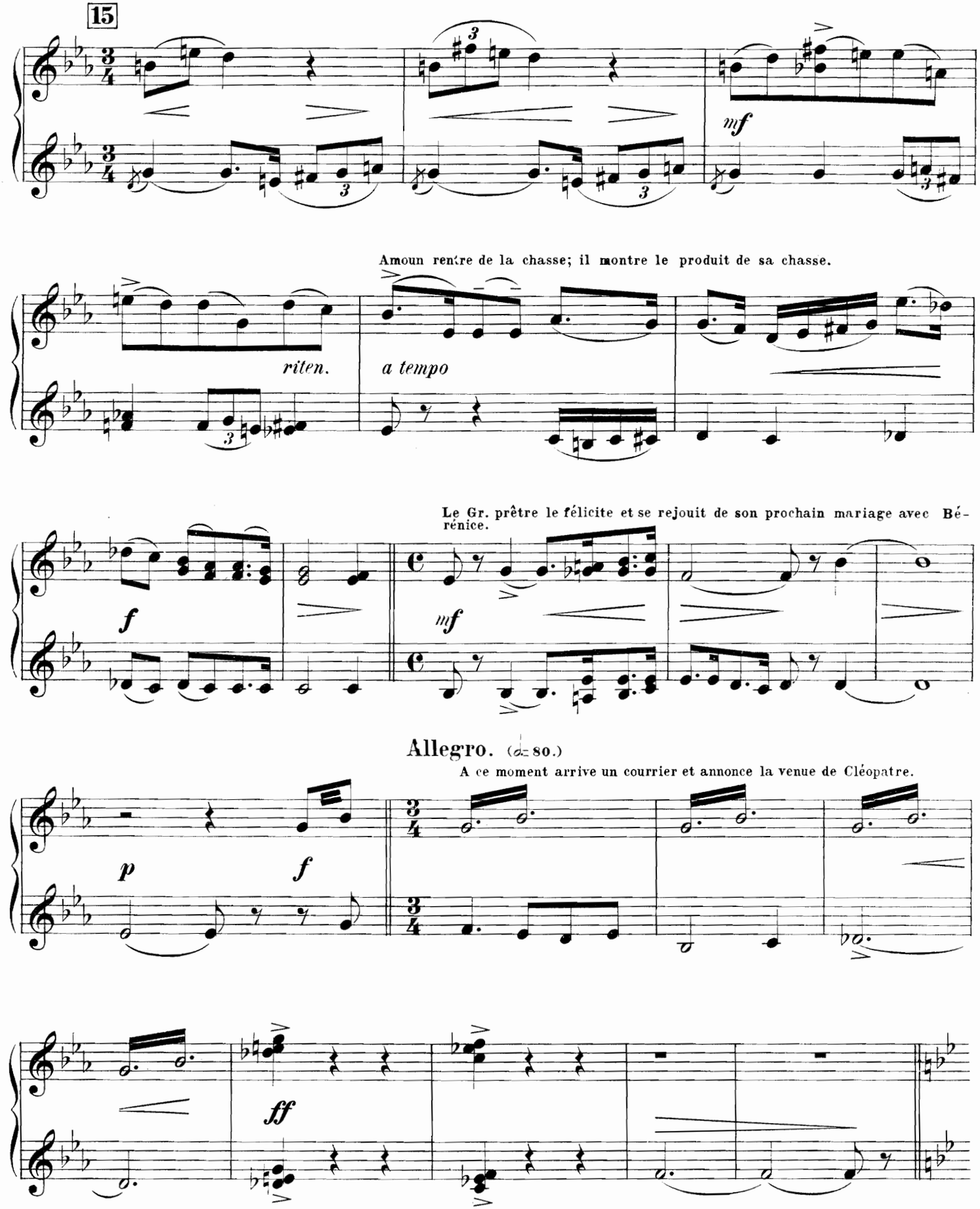
Secondo.


14
mp
cresc.
mf
di_mi_nu_en_do e ritard.
p a tempo
cresc.
f
mf
p
Adagio non troppo. (♩= 60.)
mf
p
1


14
tr
cresc.
mf
di - mi -
- nu - - en - do e ritard.
p a tempo
cresc.
f
tr
Adagio non troppo. (♩= 60.)
mf
p
mf
p
ril.

Secondo.




15
mf
Amoun rentre de la chasse; il montre le produit de sa chasse.
riten.
a tempo
f
Le Gr. prêtre le félicite et se rejouit de son prochain mariage avec Bérénice.
mf
Allegro. (𝅗𝅥 = 80.)
A ce moment arrive un courrier et annonce la venue de Cléopatre.
p
f
ff

Nº 2. Entrée de Cléopatre et scéne.

Secondo.

Moderato. (♩ = 100.)

PIANO.

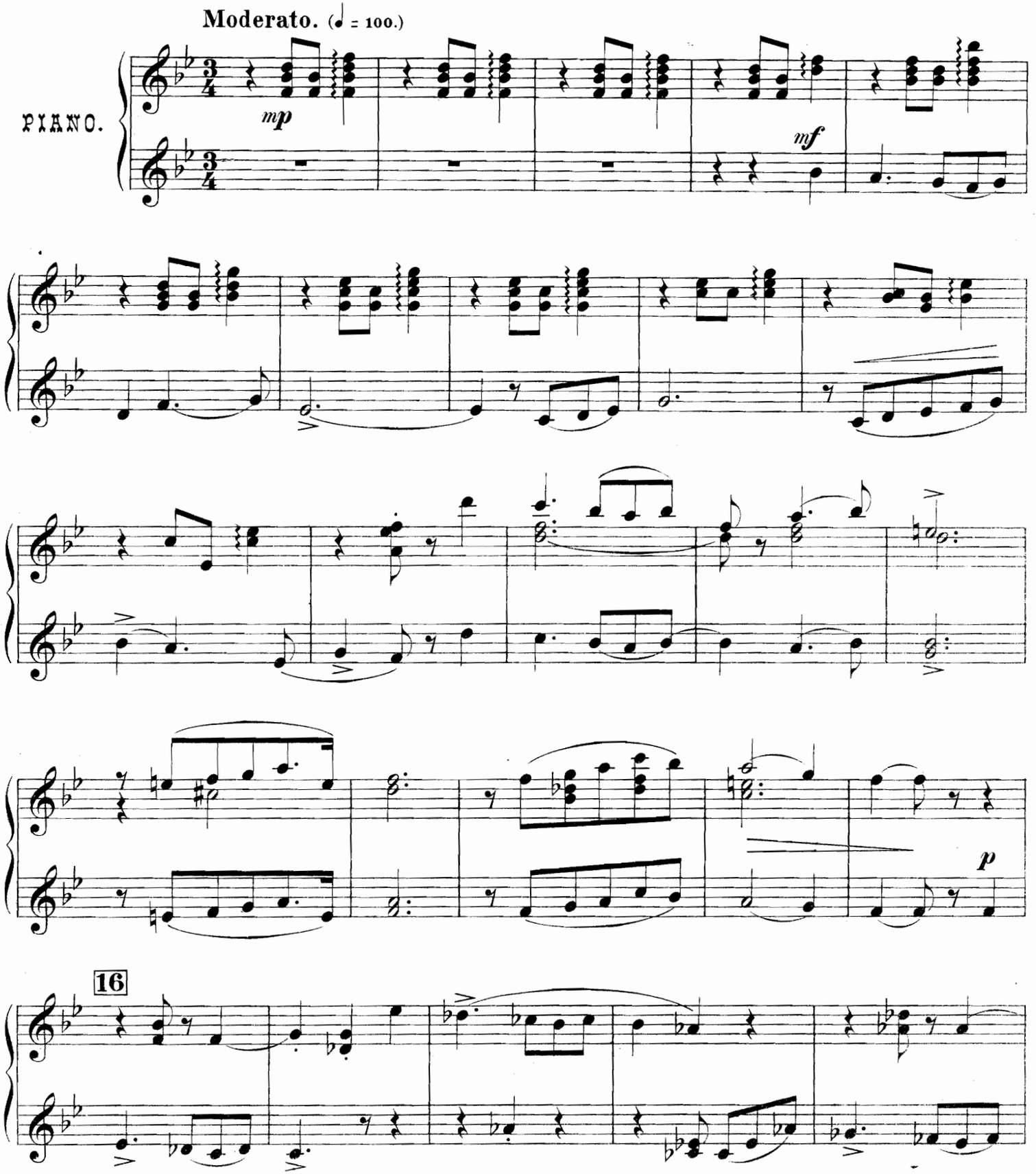
mp

16

p

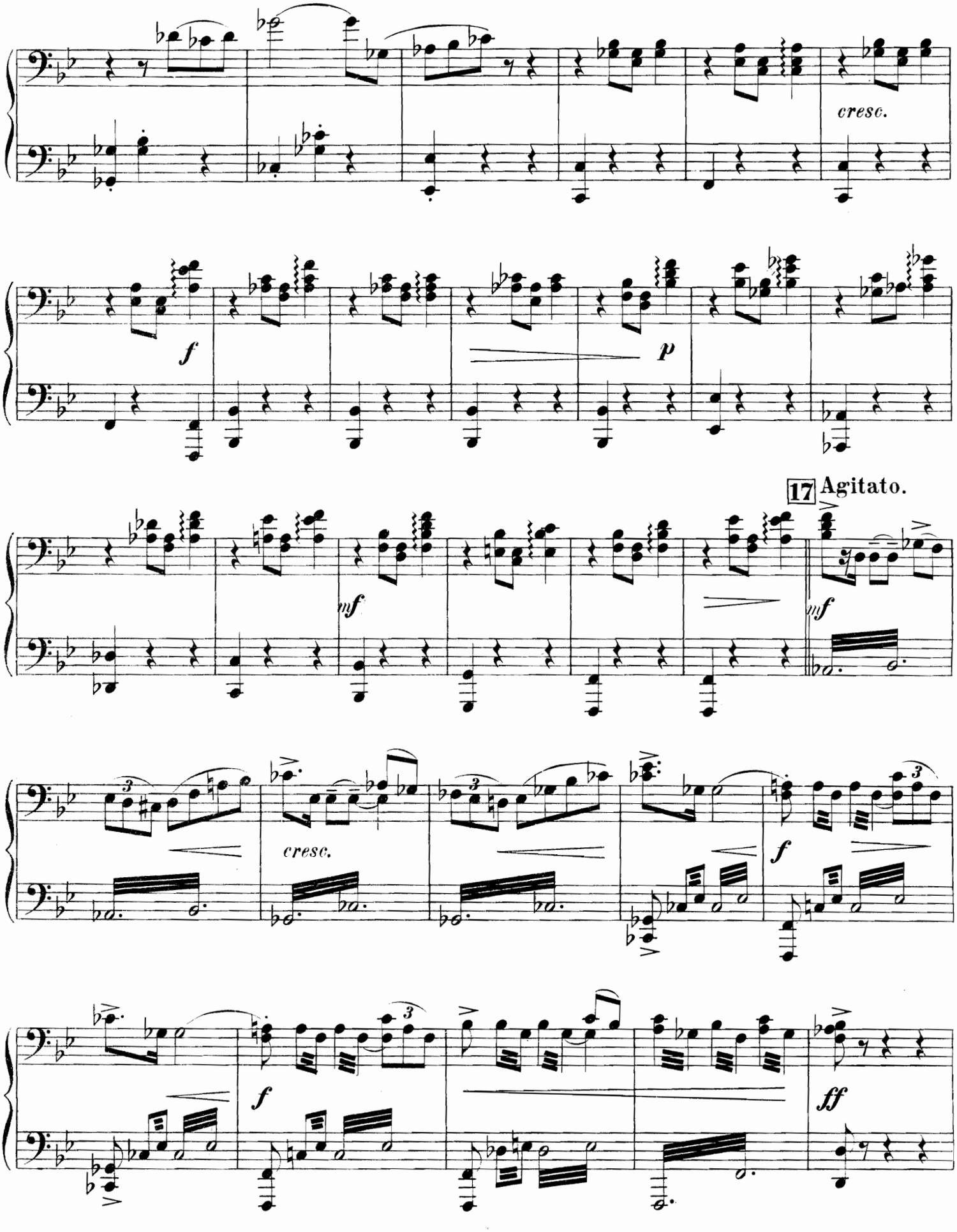
№2. Entrée de Cléopatre et scéne.

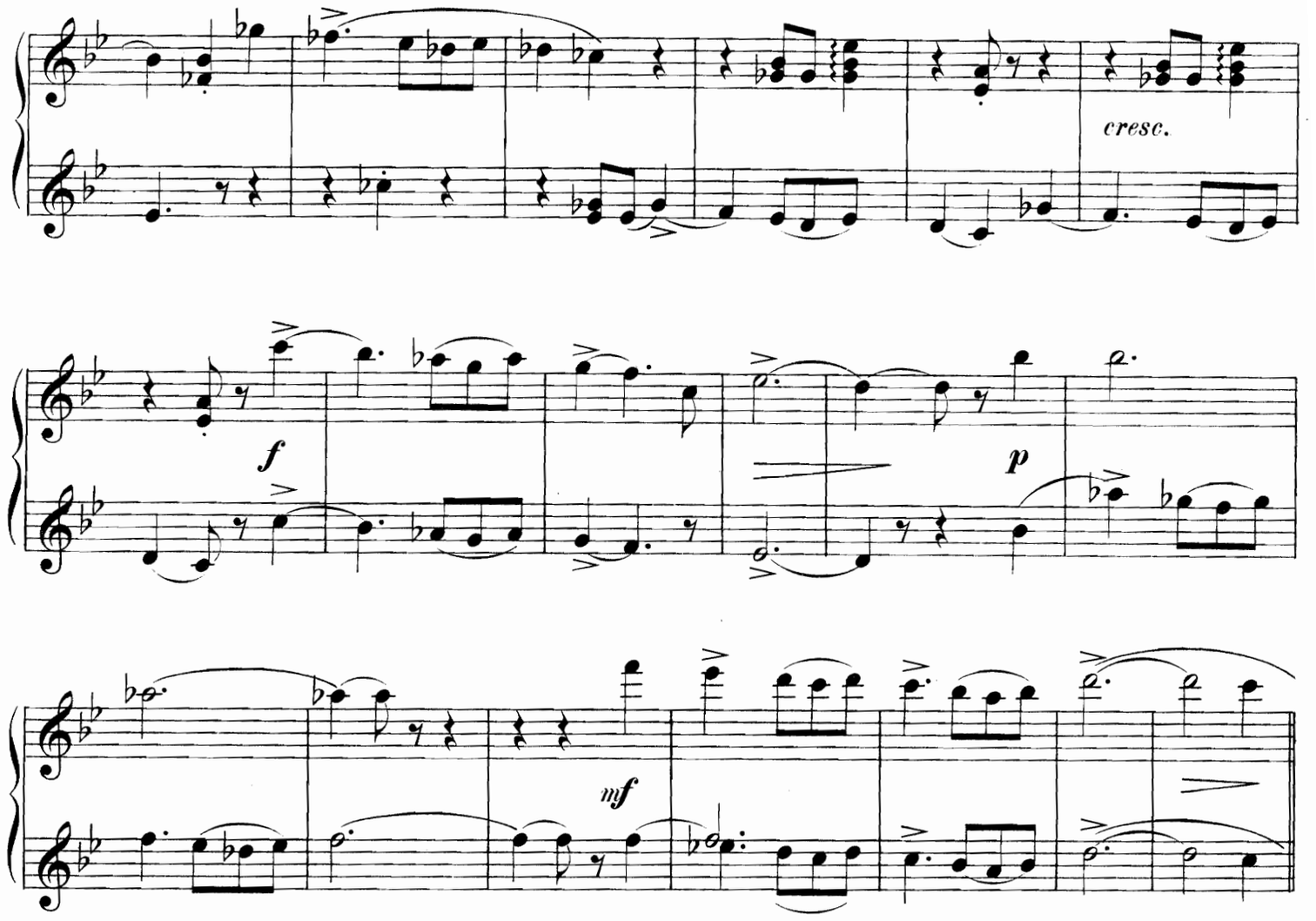
Primo.



86264

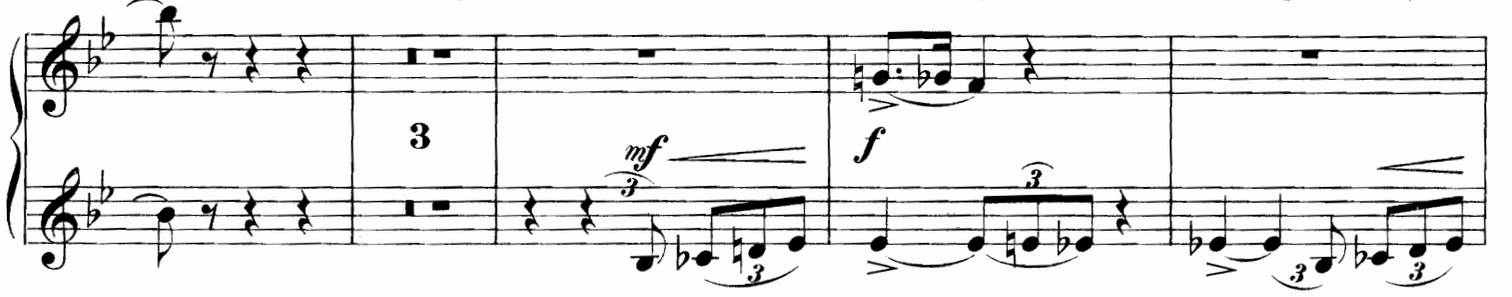
Secondo.



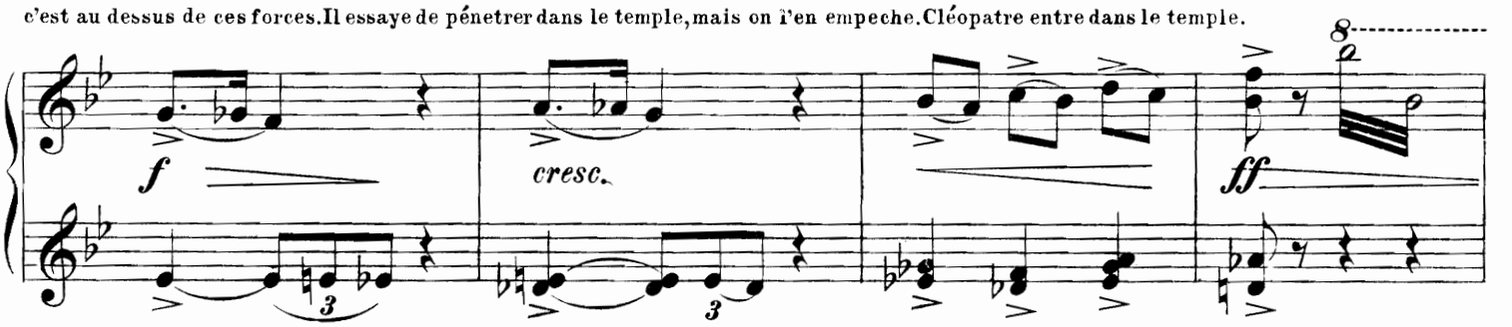


17 **Agitato.**

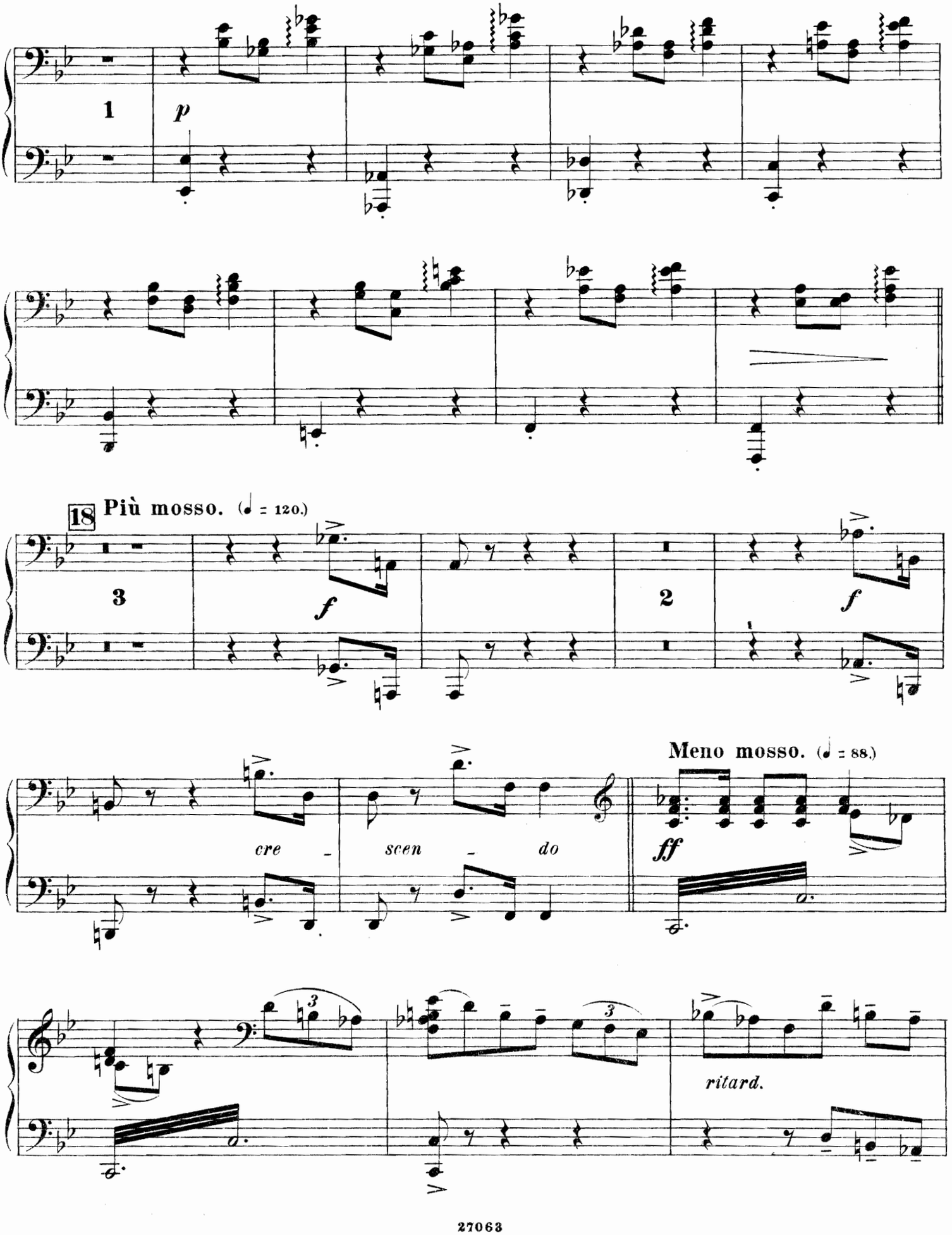
Amoun à la vue de Cléopatre devient éperdument amoureux d'elle, Il essaye de combattre le sentiment qui l'envahit, mais

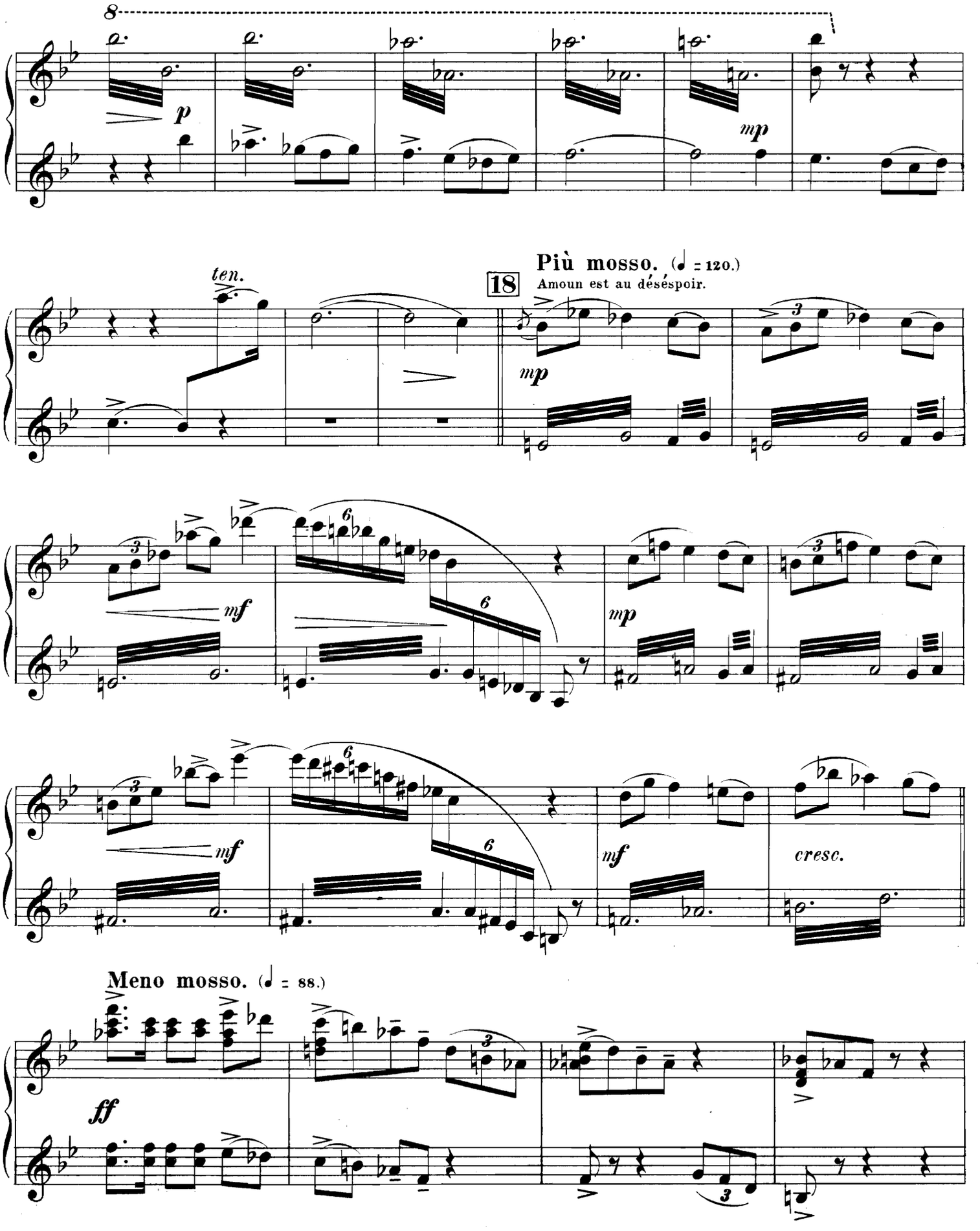


c'est au dessus de ces forces. Il essaye de pénetrer dans le temple, mais on l'en empeche. Cléopatre entre dans le temple.

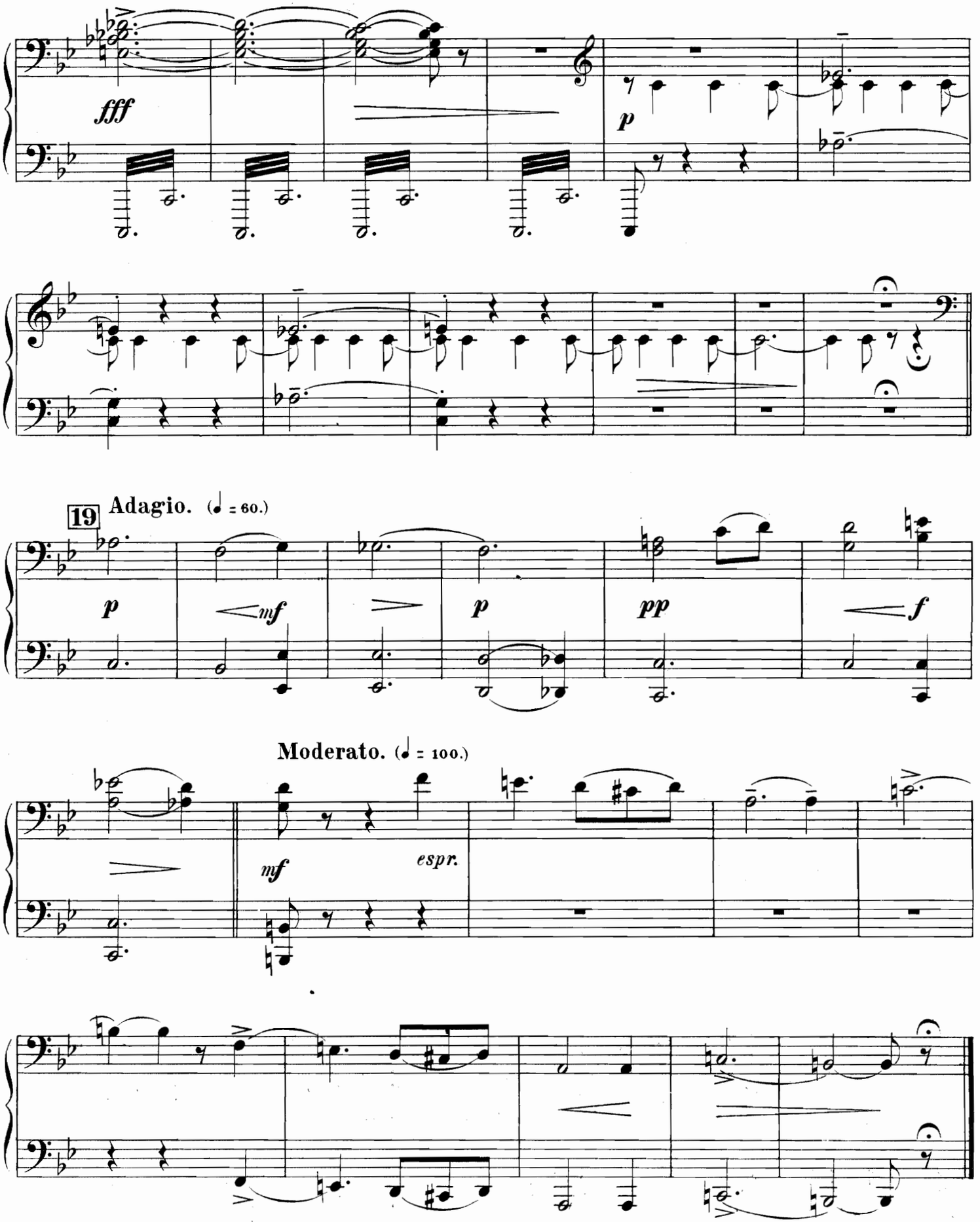


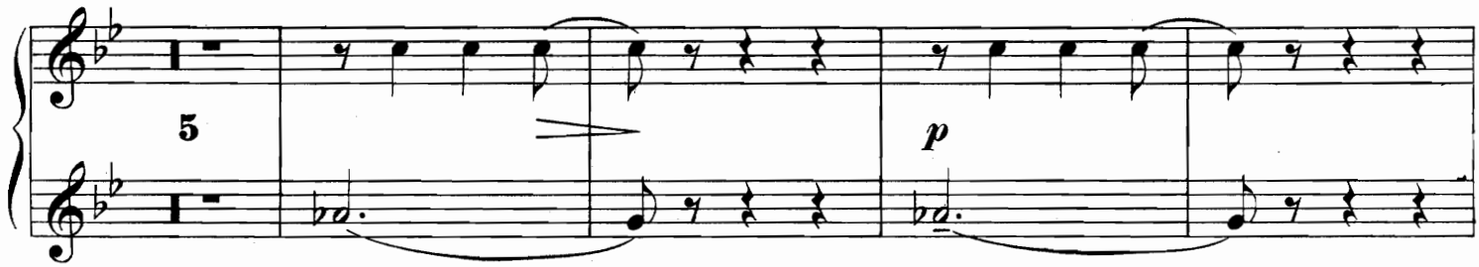
Secondo.



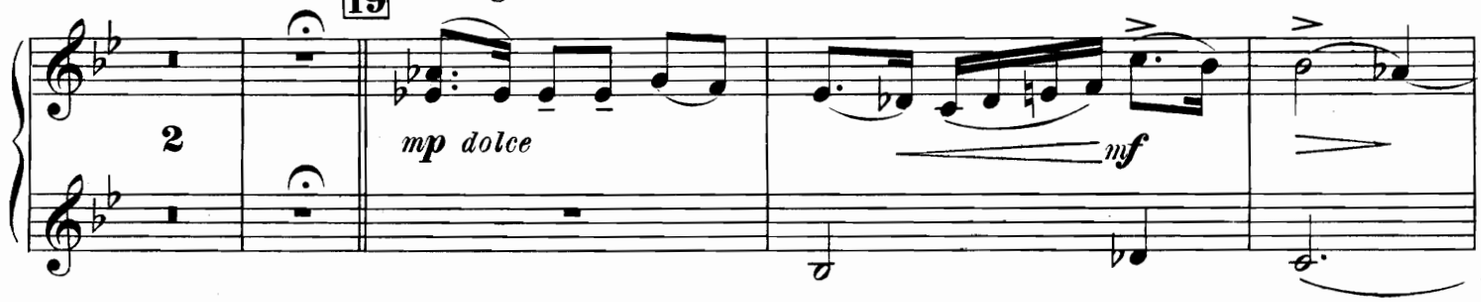

8
p
mp
ten.
18
Più mosso. (♩ = 120.)
Amoun est au déséspoir.
mp
mf
mp
mf
mf
cresc.
Meno mosso. (♩ = 88.)
ff

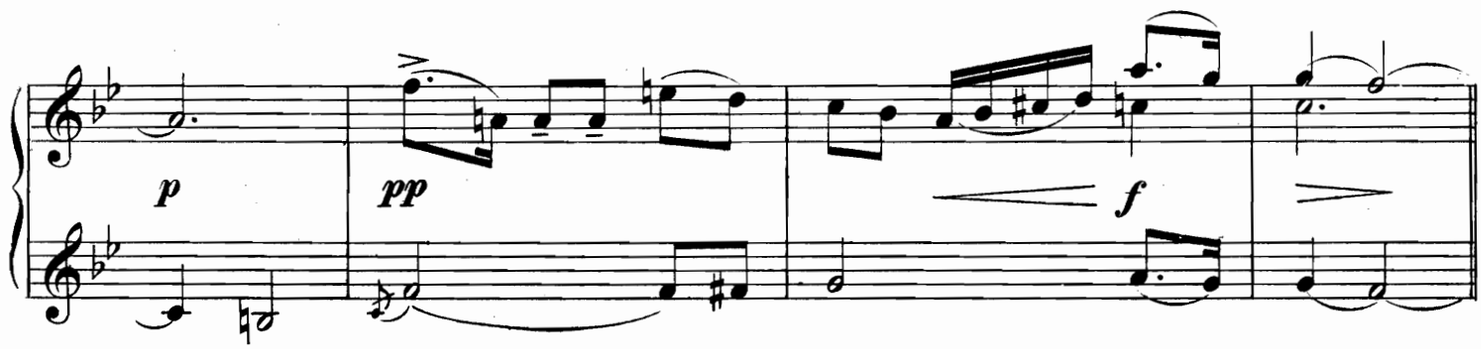
Secondo.



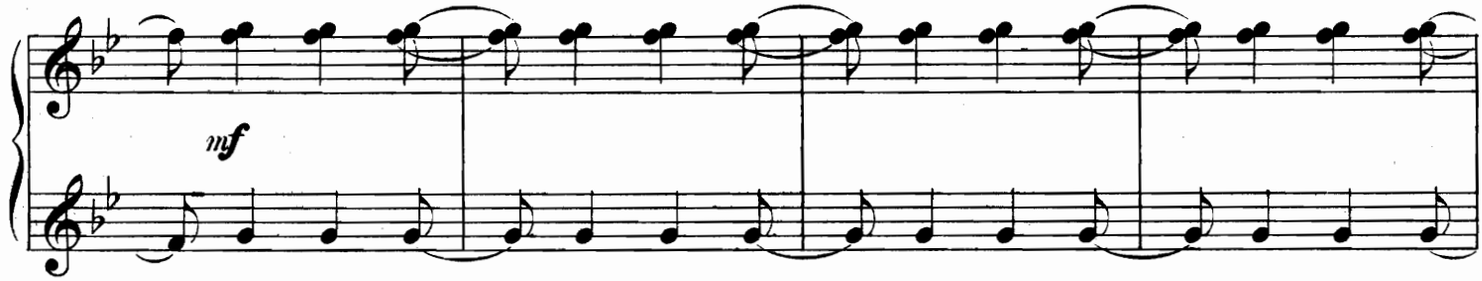


19 **Adagio.** (♩ = 60.)

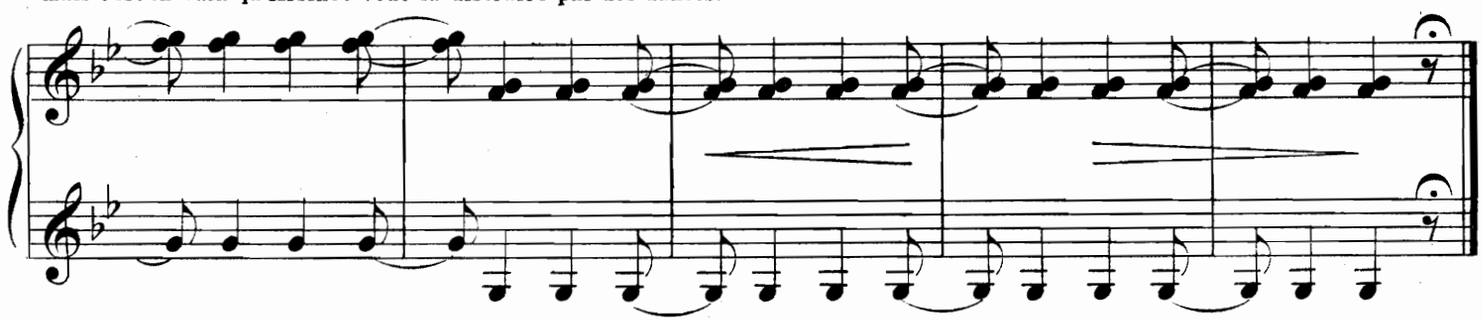




Moderato. (♩ = 100.) Cléopatre sort du temple; elle s'etend sur la couche, qu'on lui a préparé à l'ombre d'un palmier,



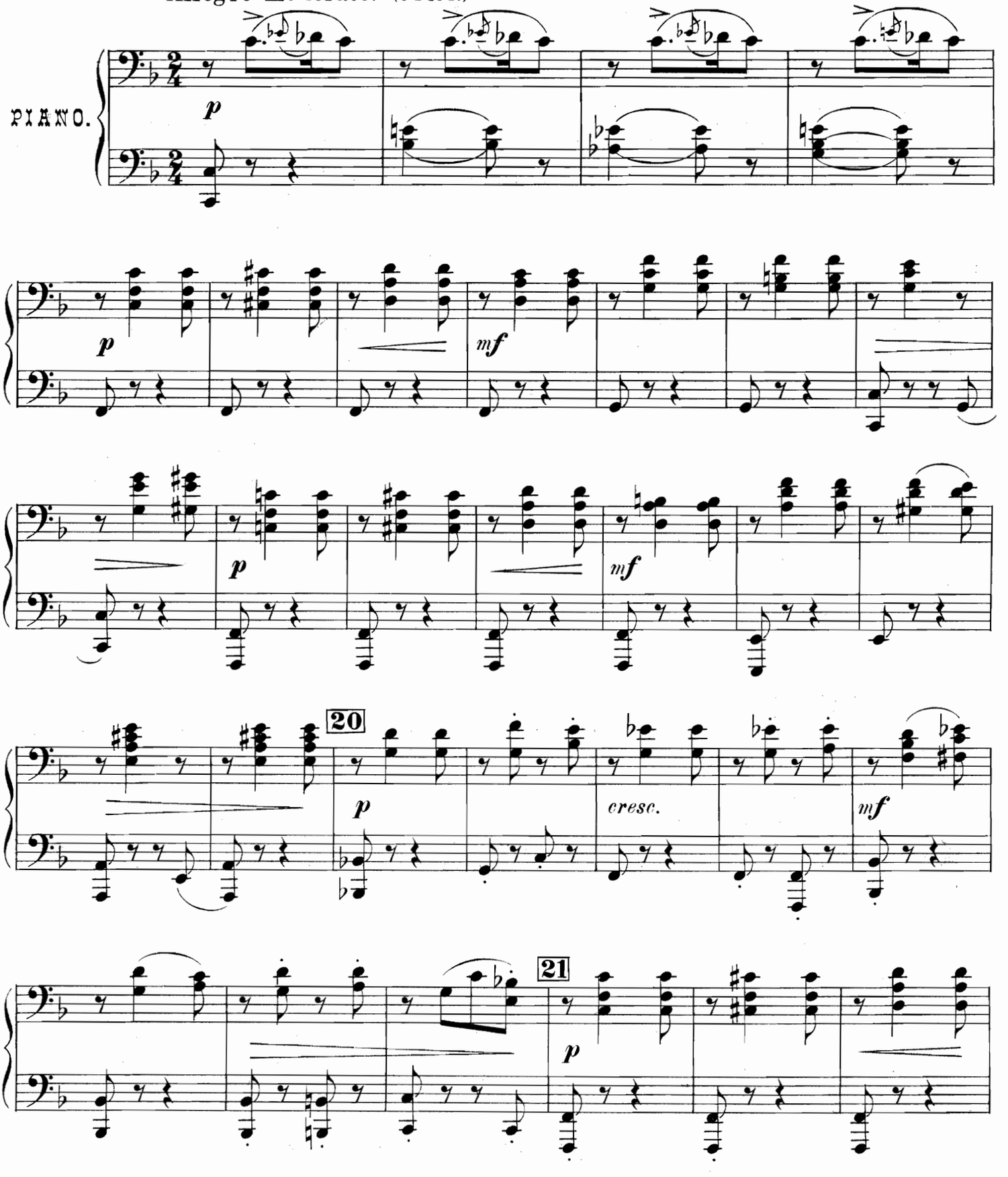
mais c'est en vain qu'Arsinoé veut la distraire par des danses.



Nº 3. Danse d' Arsinoé et des ésclaves.

Secondo.

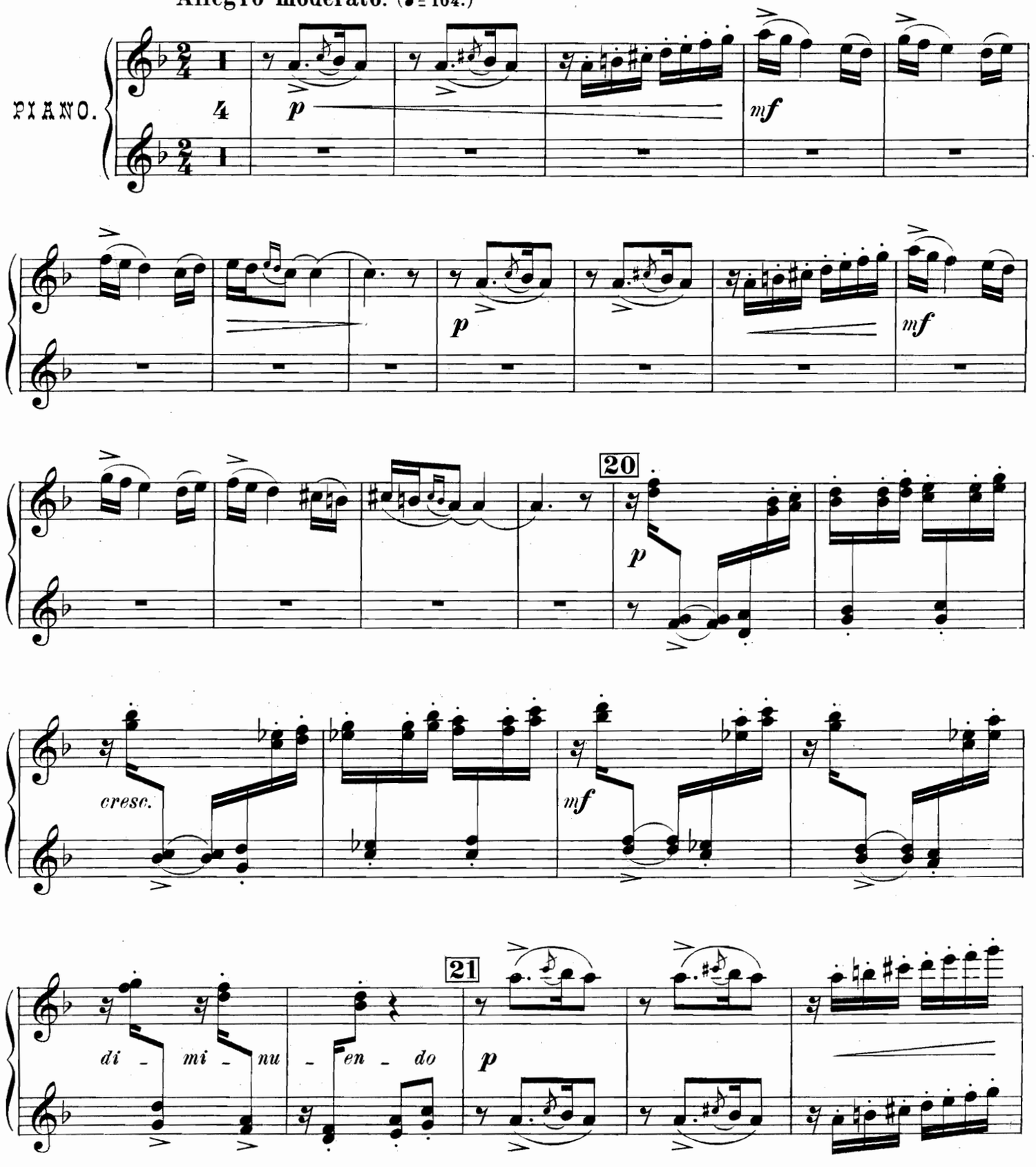
Allegro moderato. (♩ = 104.)

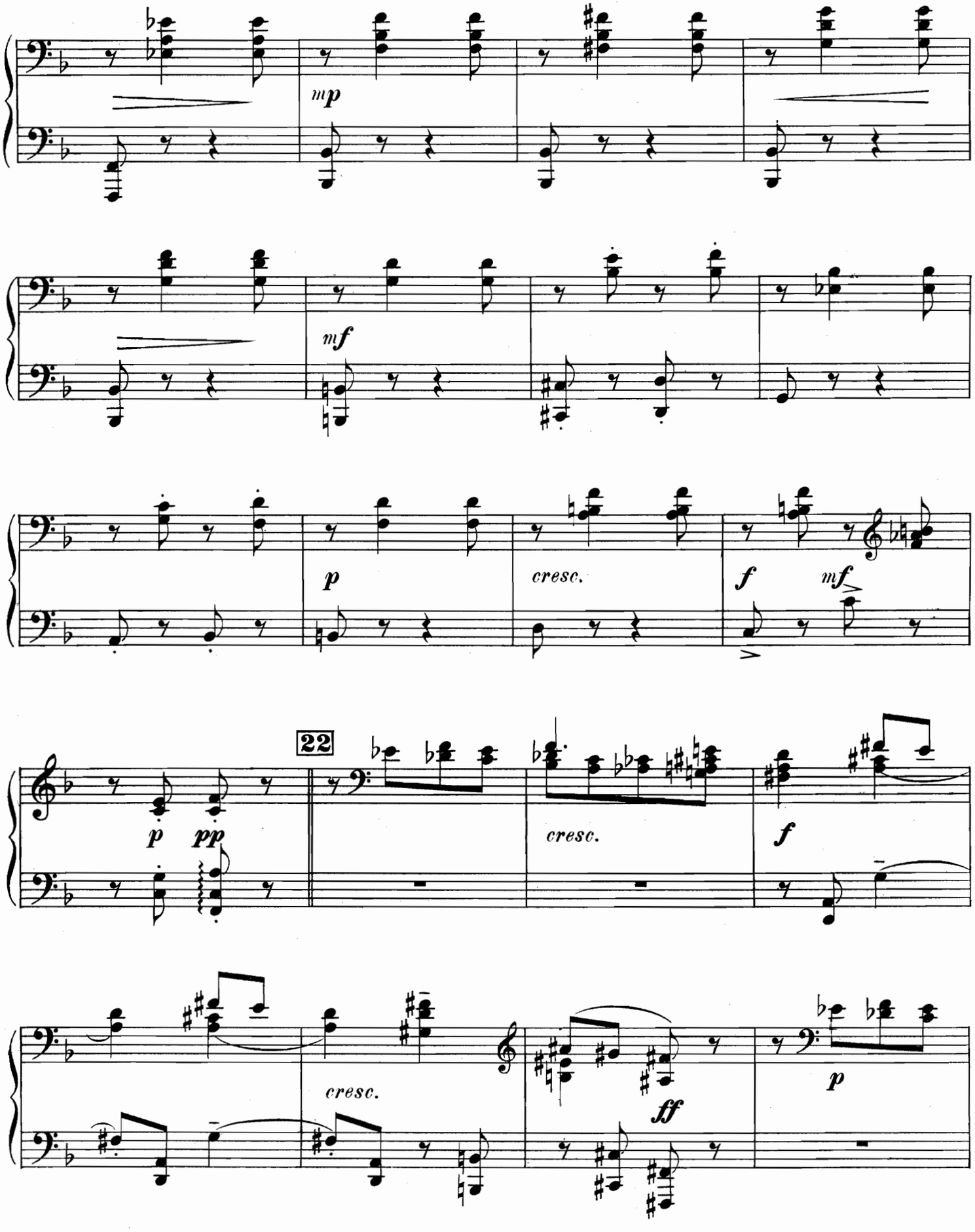


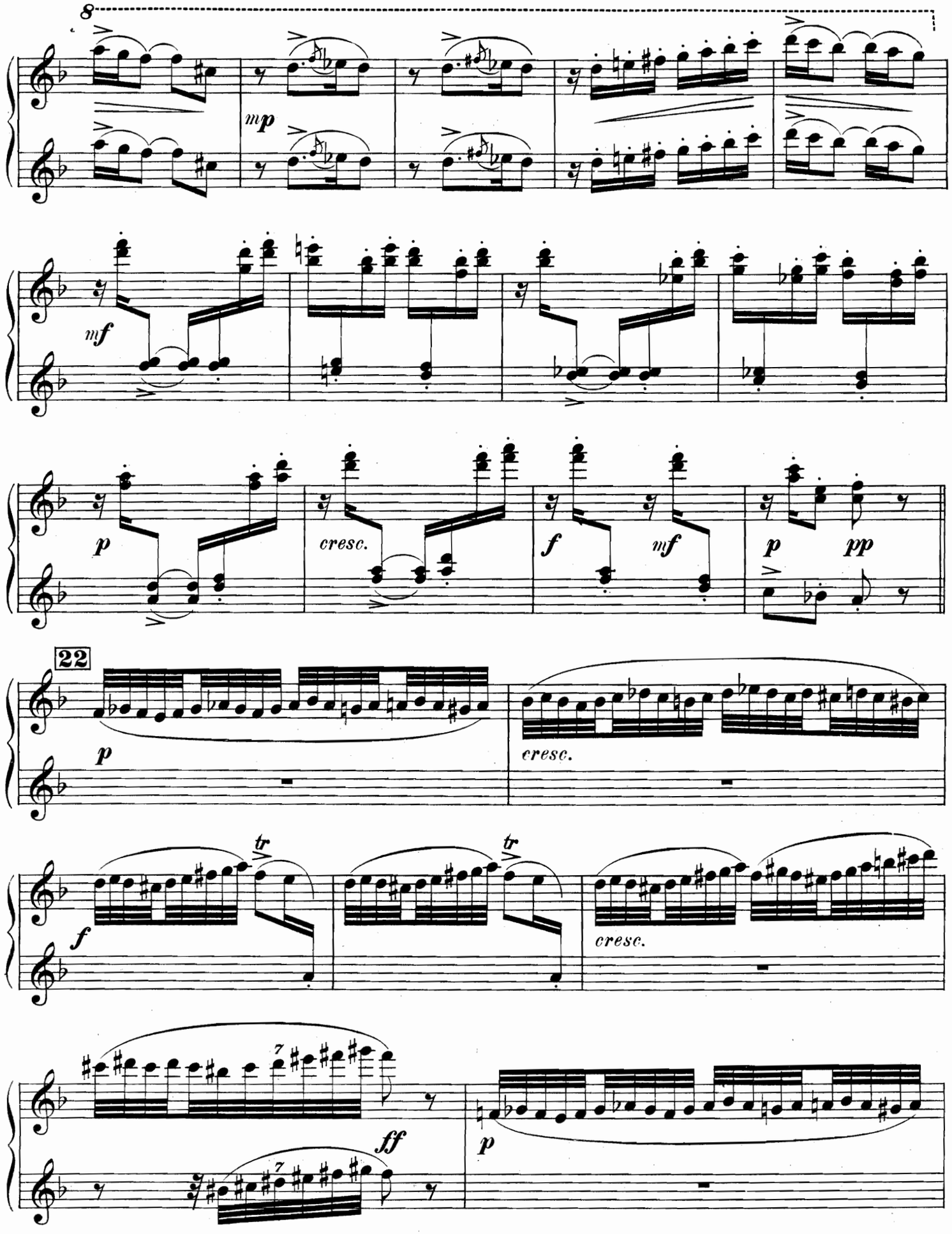
Nº 3. Danse d'Arsinoé et des ésclaves.

Primo.

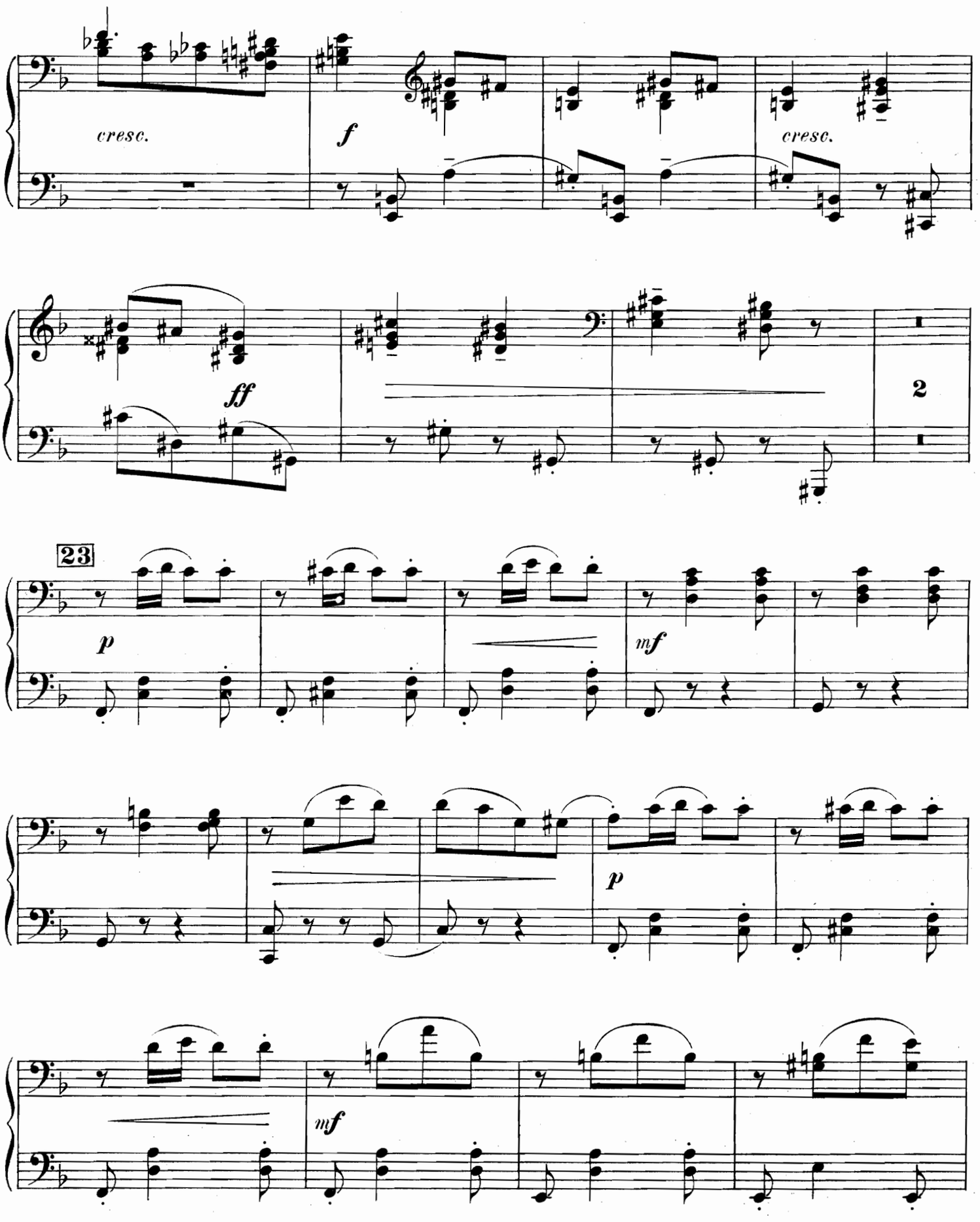
Allegro moderato. (♩= 104.)

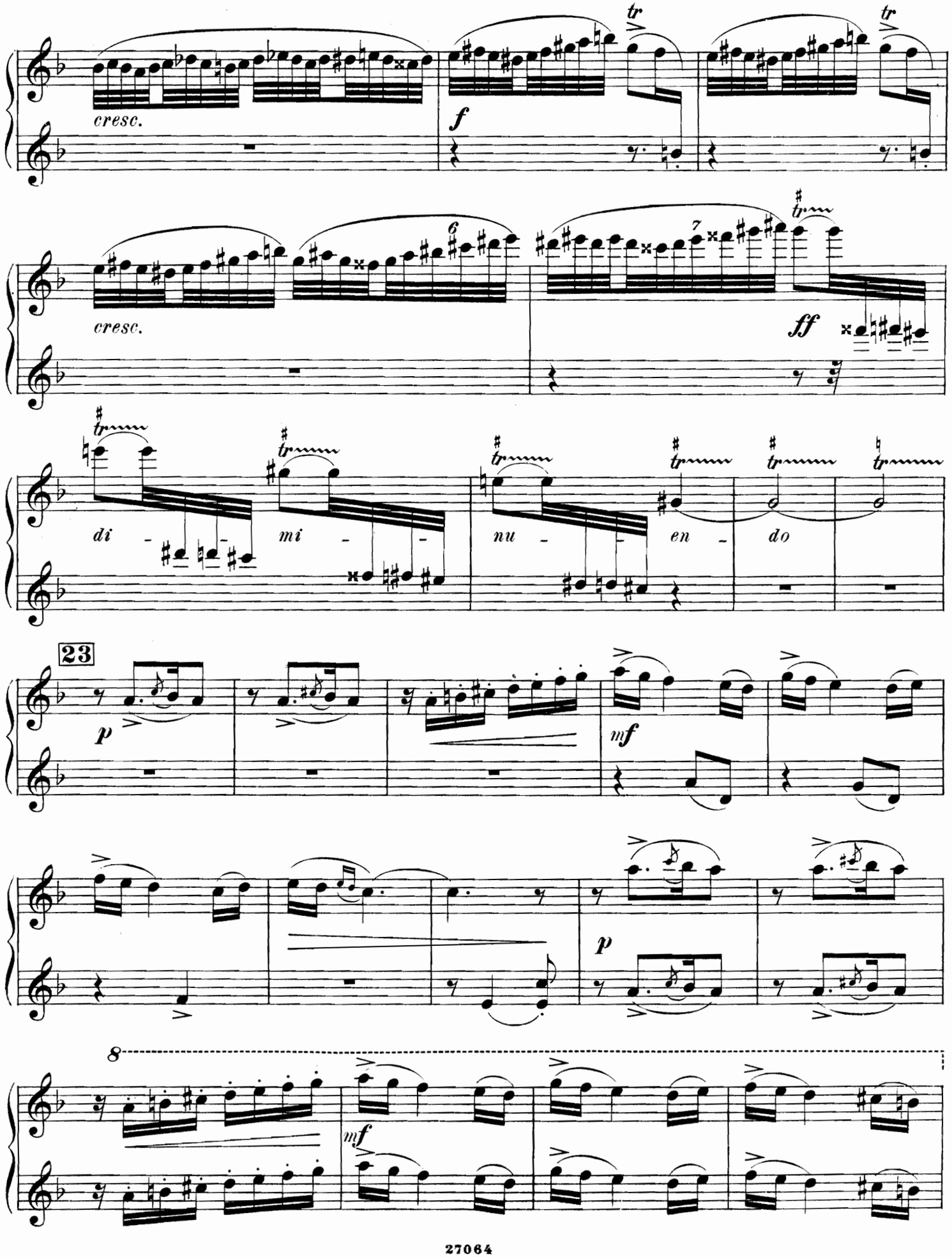



mp
mf
p
cresc.
f
mf
22
p
pp
cresc.
f
cresc.
ff
p

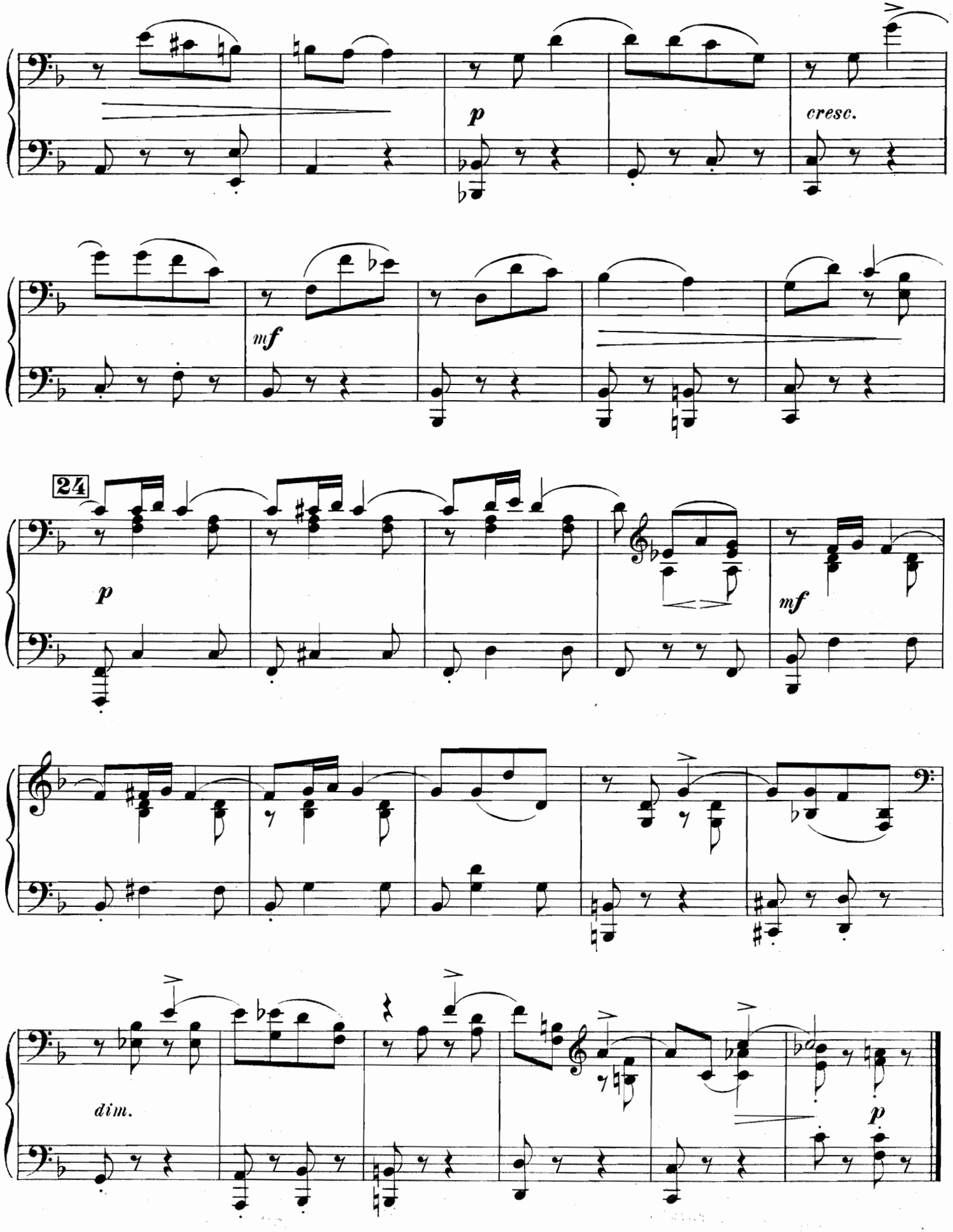

8
mp
mf
p
cresc.
f
mf
p
pp
22
p
cresc.
tr
f
tr
cresc.
7
ff
7
p

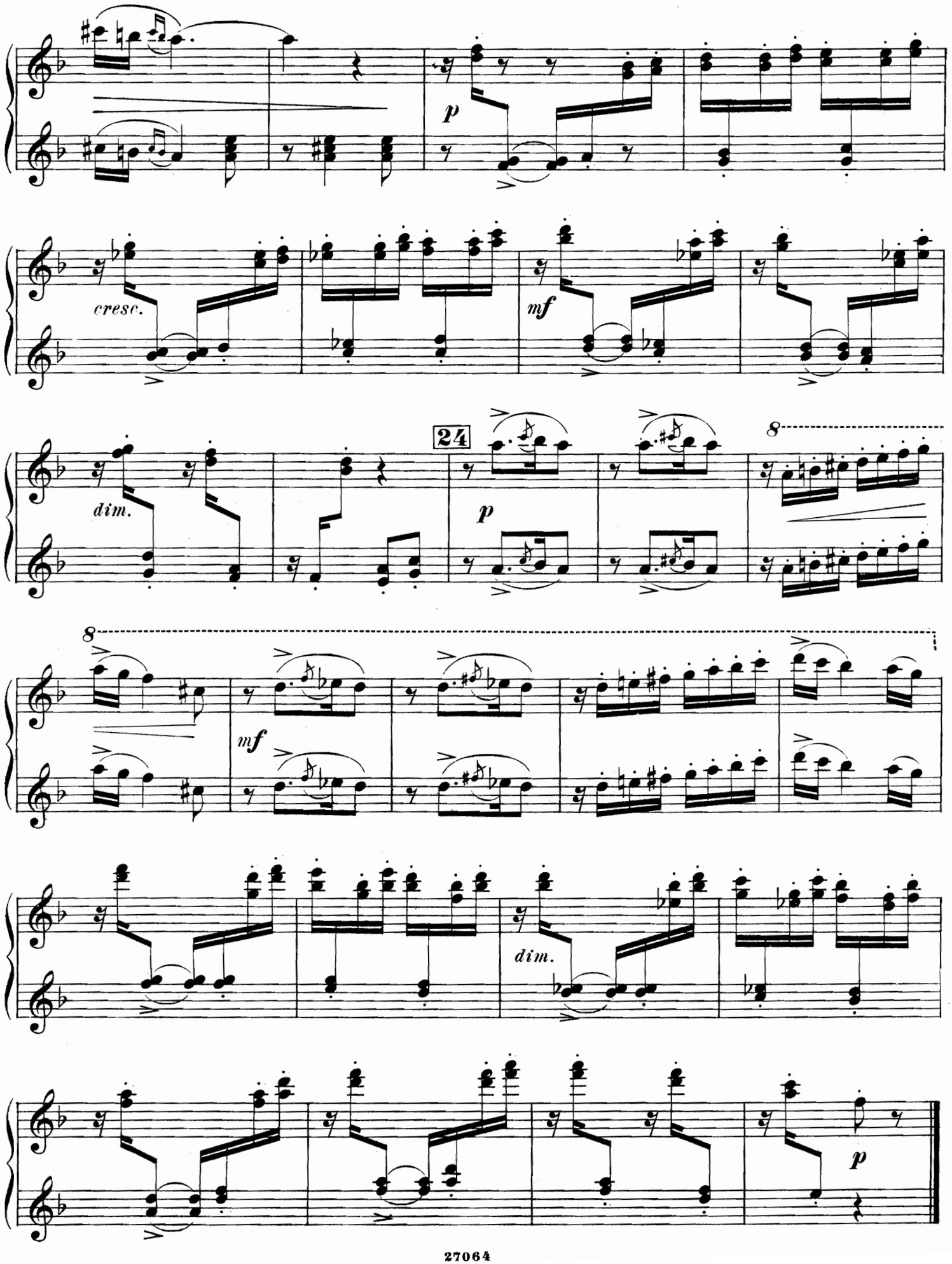
Secondo.




cresc.
f
cresc.
ff
di - mi - nu - en - do
23
p
mf
p
8
mf

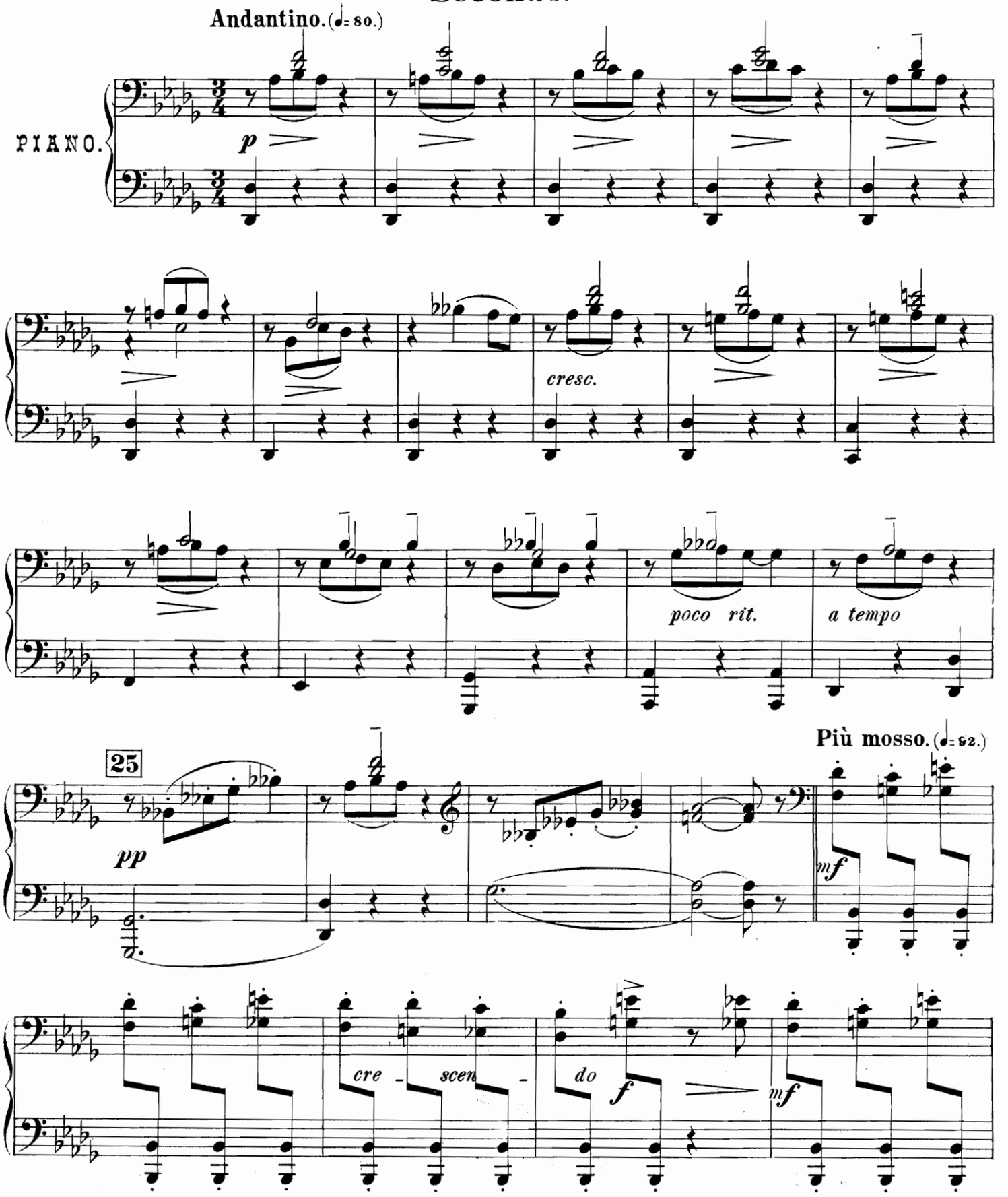
Secondo.




p
cresc.
mf
dim.
24
p
8
8
mf
dim.
p

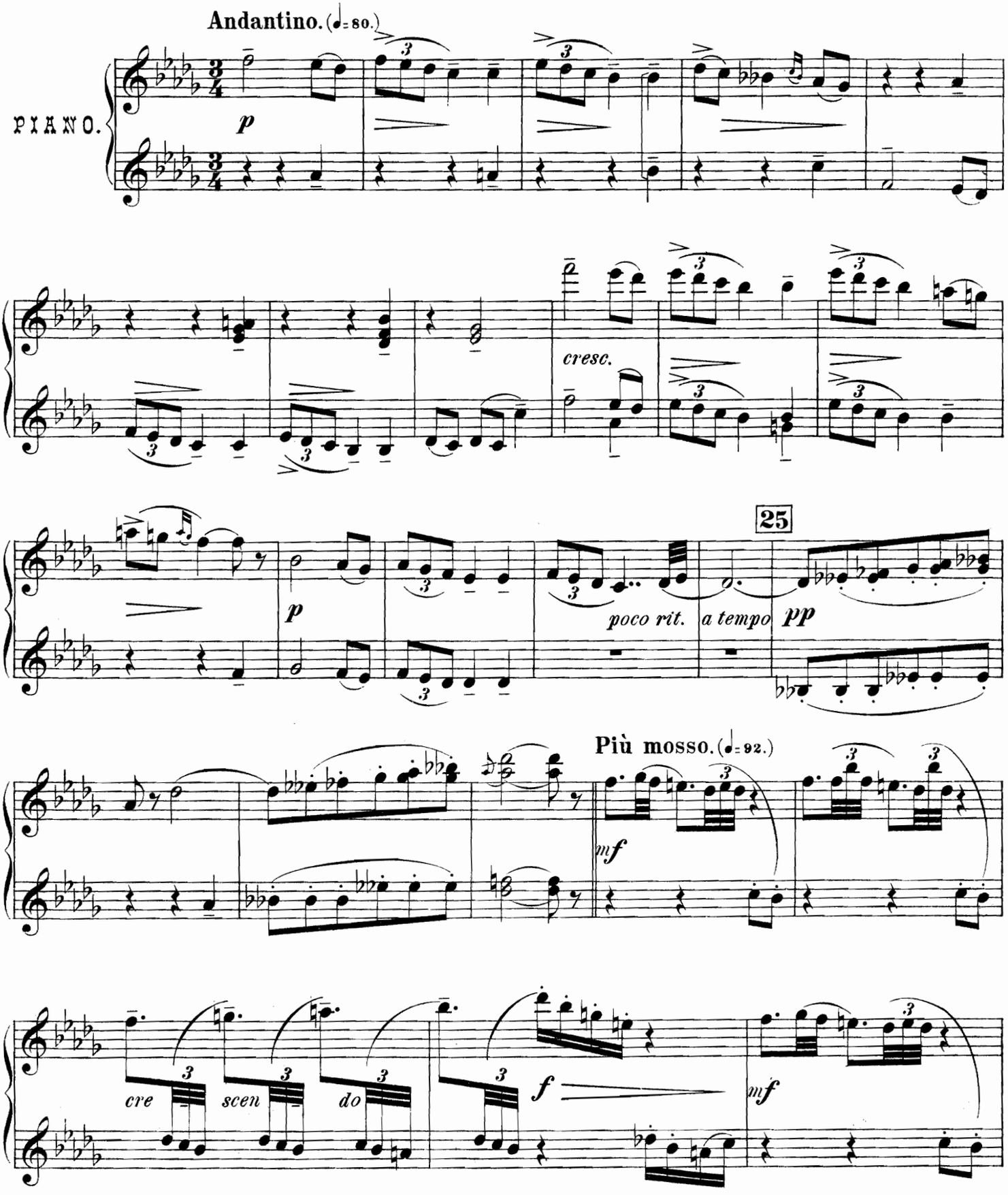
№ 4. Danse de Bérénice et scène.

Secondo.

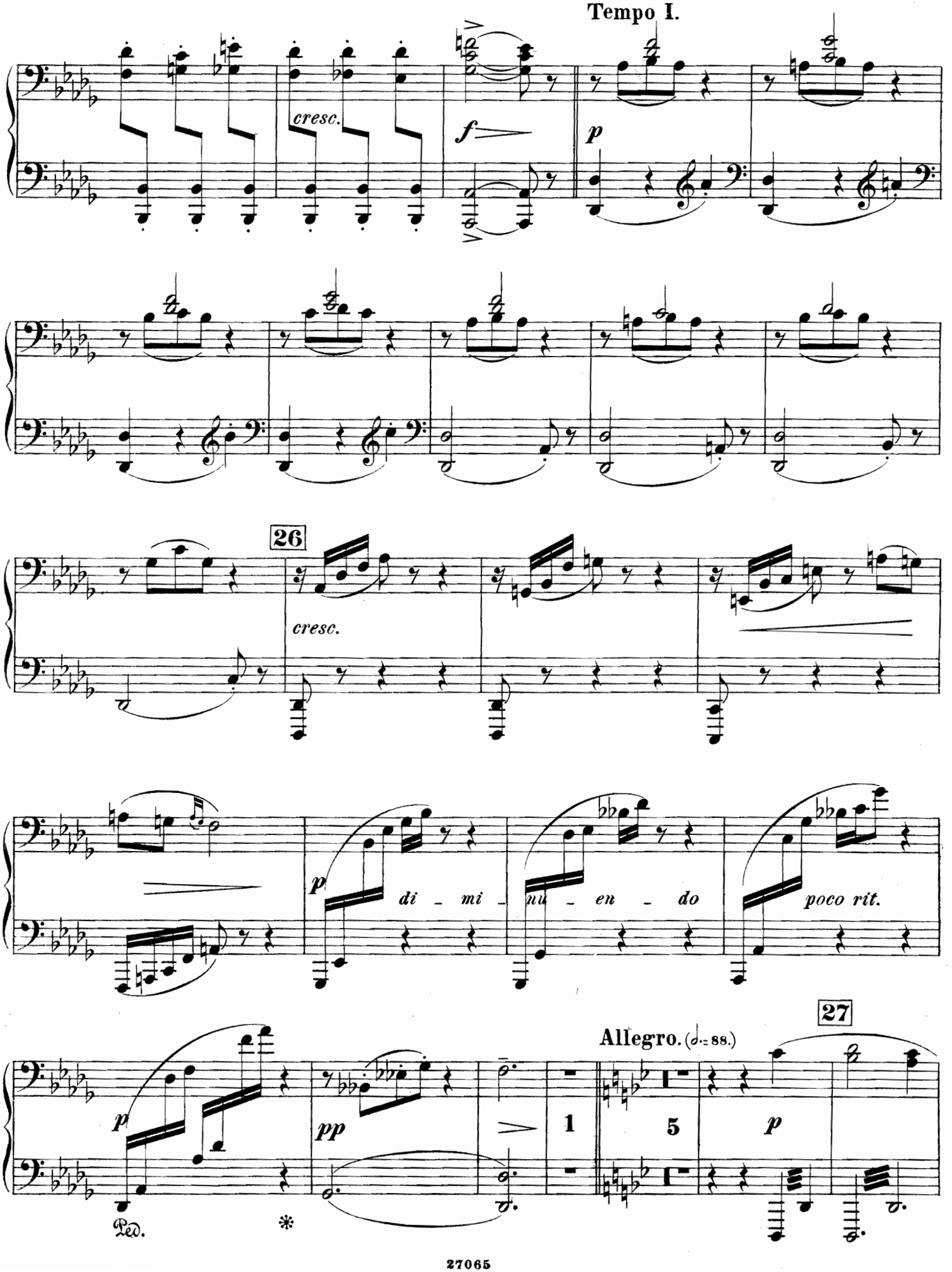


№ 4. Danse de Bérénice et scène.

Primo.



Secondo.


Tempo I.
cresc.
f
p
26
cresc.
p
di - mi - nu - en - do
poco rit.
27
Allegro. (♩.= 88.)
p
pp
1
5
p
Ped.
*

Tempo I.

cresc.

f

p

26

cresc.

espr.

di_mi_nu_en_do

poco rit.

Amoun parait sur les marches qui conduisent au temple. Il saisit son arc, vise, tire,- la flèche, lancée d'une main sure, vient se planter dans l'arbre, qui protège Cléopatre par son ombre.

p a tempo

pp

ff

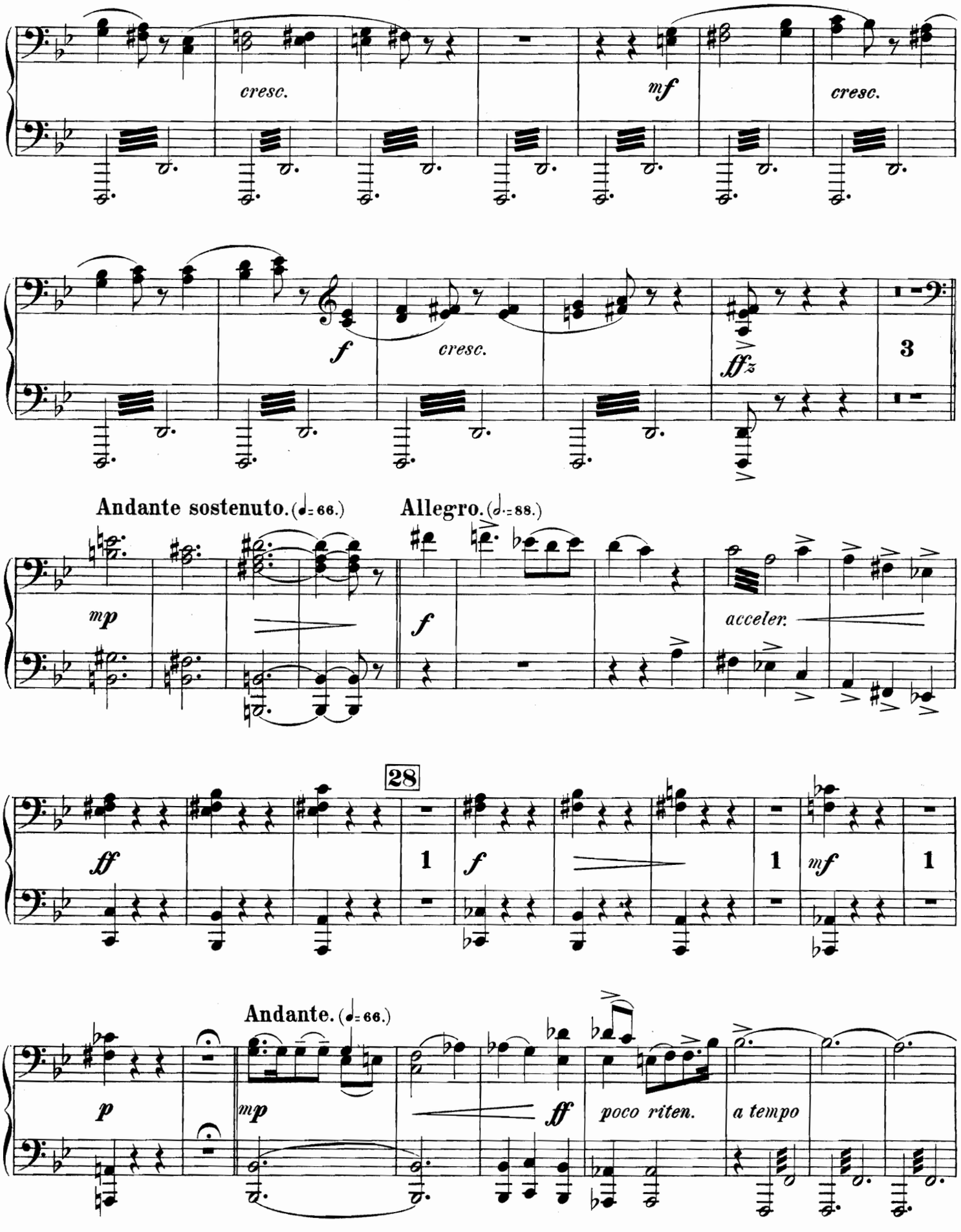
Allegro. (♩= 88.) Cléopatre, toute émue, donne l'ordre de saisir le téméraire. Des soldats se mettent à la poursuite d'Amoun.

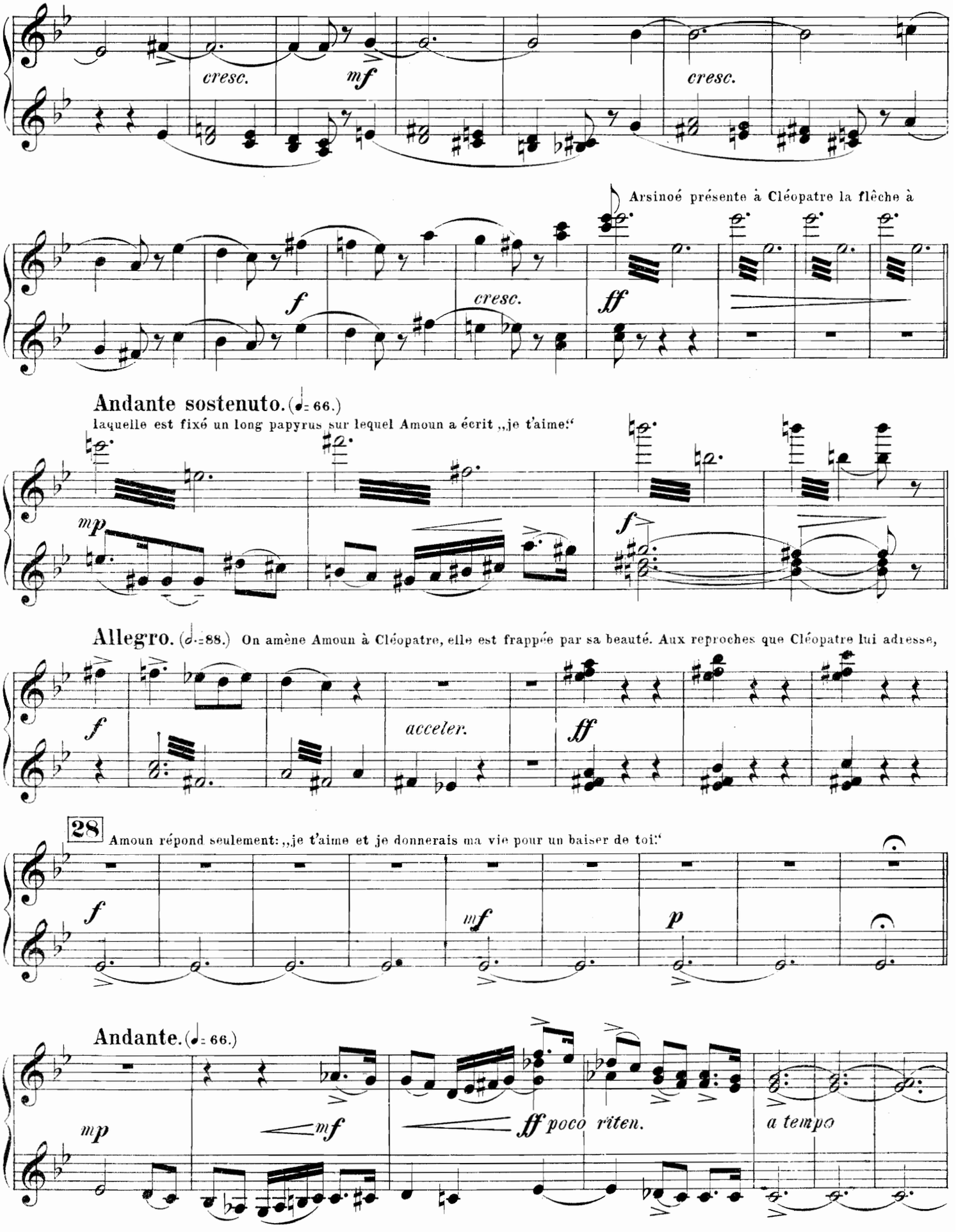
mf

27

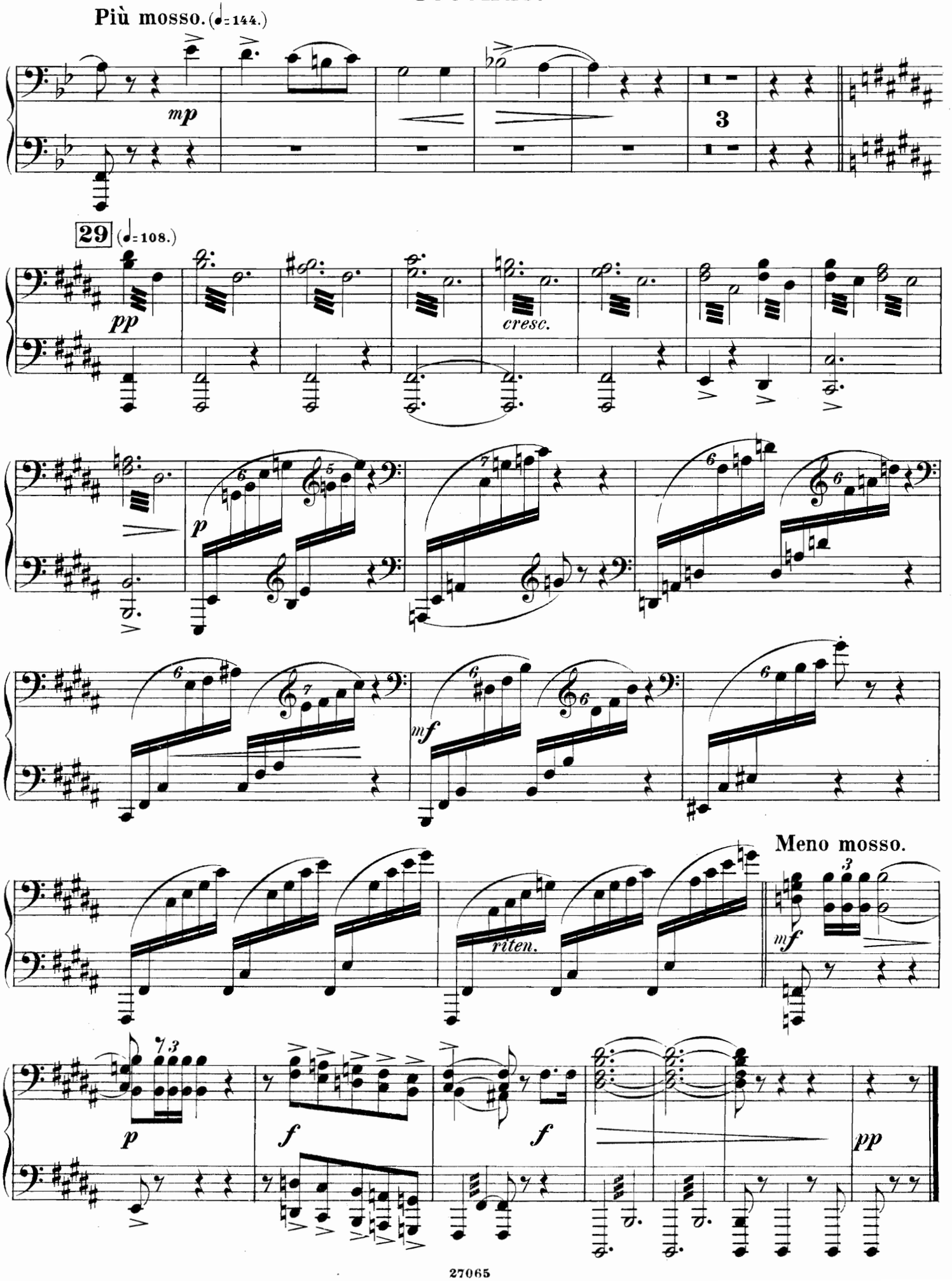
p

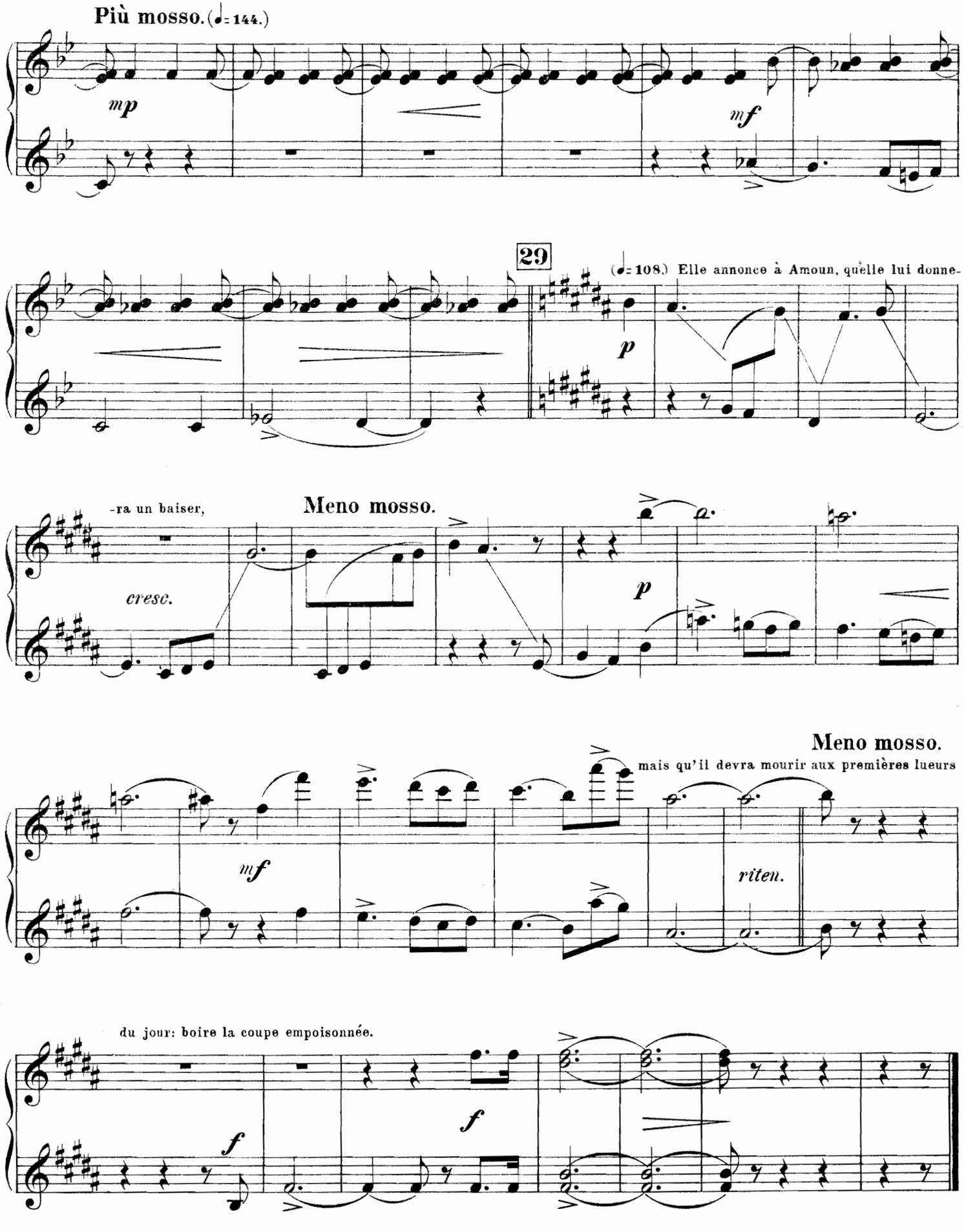
Secondo.


cresc.
mf
cresc.
f
cresc.
ffz
3
Andante sostenuto. (♩= 66.)
Allegro. (𝅗𝅥.= 88.)
mp
f
acceler.
28
ff
1
f
1
mf
1
Andante. (♩= 66.)
p
mp
ff
poco riten.
a tempo


cresc.
mf
cresc.
Arsinoé présente à Cléopatre la flèche à
f
cresc.
ff
Andante sostenuto. (♩= 66.)
laquelle est fixé un long papyrus sur lequel Amoun a écrit „je t'aime:"
mp
f
Allegro. (♩.=88.) On amène Amoun à Cléopatre, elle est frappée par sa beauté. Aux reproches que Cléopatre lui adresse,
f
acceler.
ff
28
Amoun répond seulement: „je t'aime et je donnerais ma vie pour un baiser de toi:"
f
mf
p
Andante. (♩= 66.)
mp
mf
ff poco riten.
a tempo

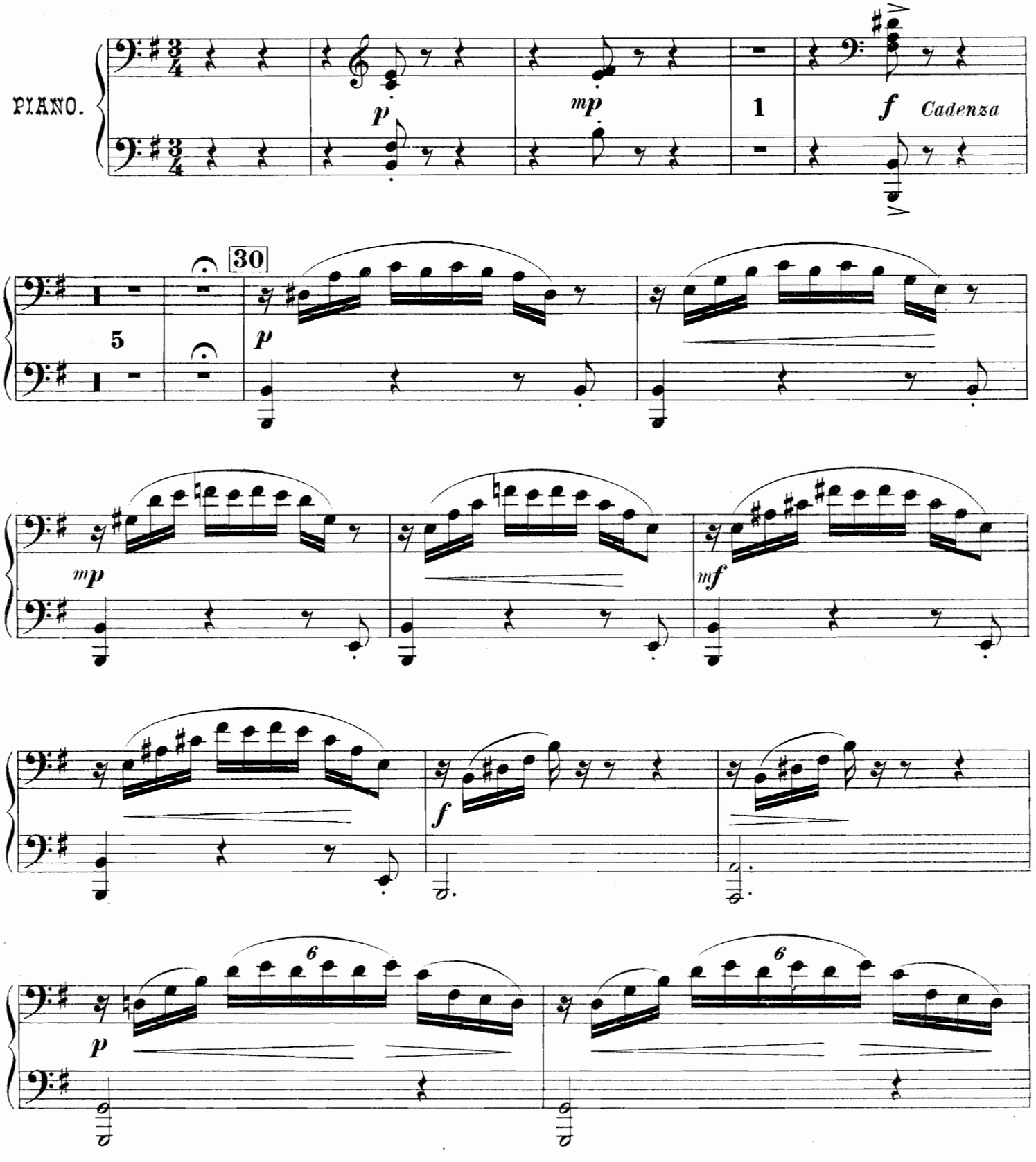
Secondo.


Più mosso. (♩= 144.)
mp
3
29
(♩= 108.)
pp
cresc.
p
mf
Meno mosso.
riten.
mf
p
f
f
pp


Più mosso. (♩= 144.)
mp
mf
29
(♩= 108.) Elle annonce à Amoun, quelle lui donne-
p
-ra un baiser,
Meno mosso.
cresc.
p
Meno mosso.
mais qu'il devra mourir aux premières lueurs
mf
riten.
du jour: boire la coupe empoisonnée.
f
f

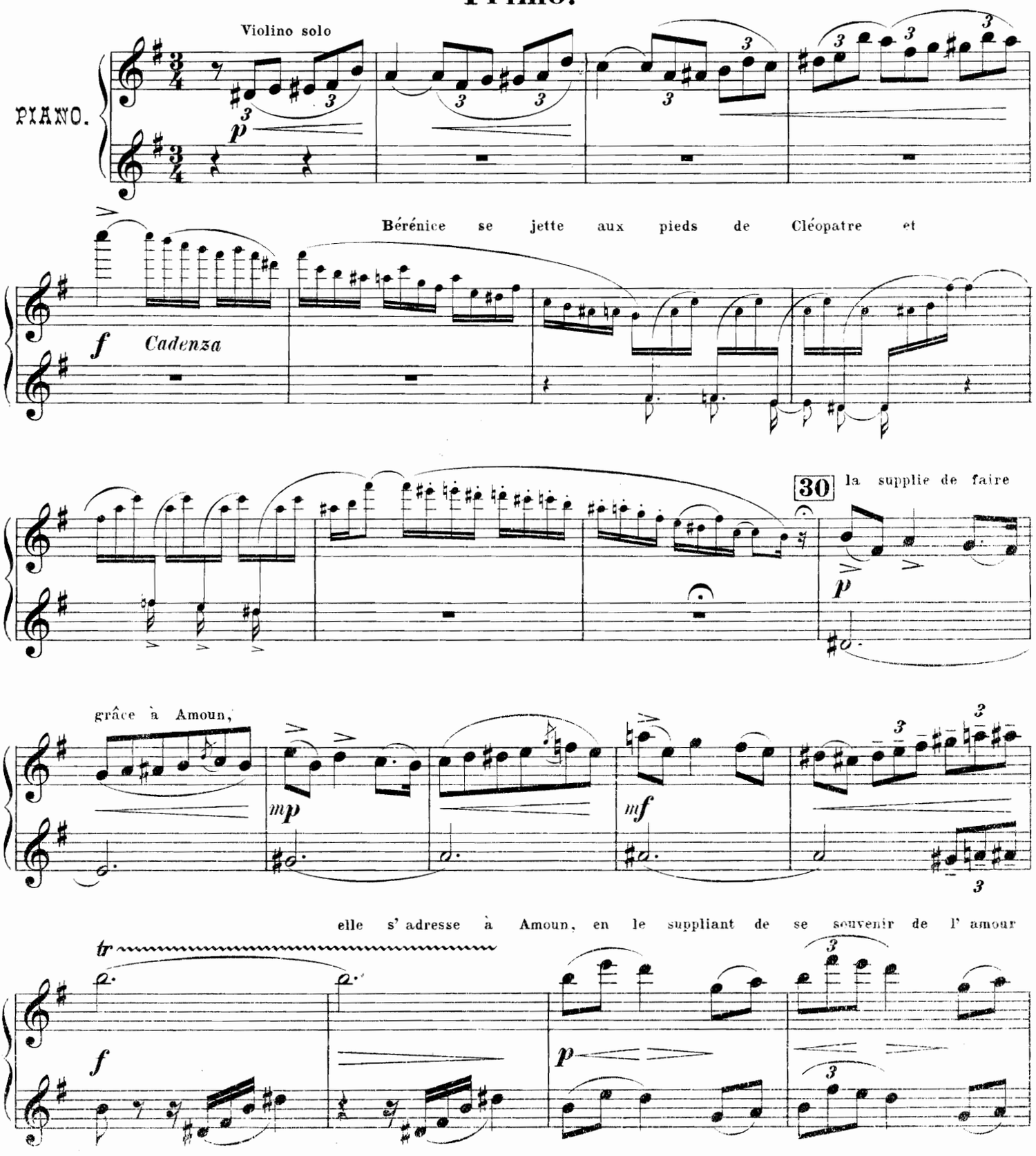
№ 5. Scène d'empoisonnement.

Secondo.

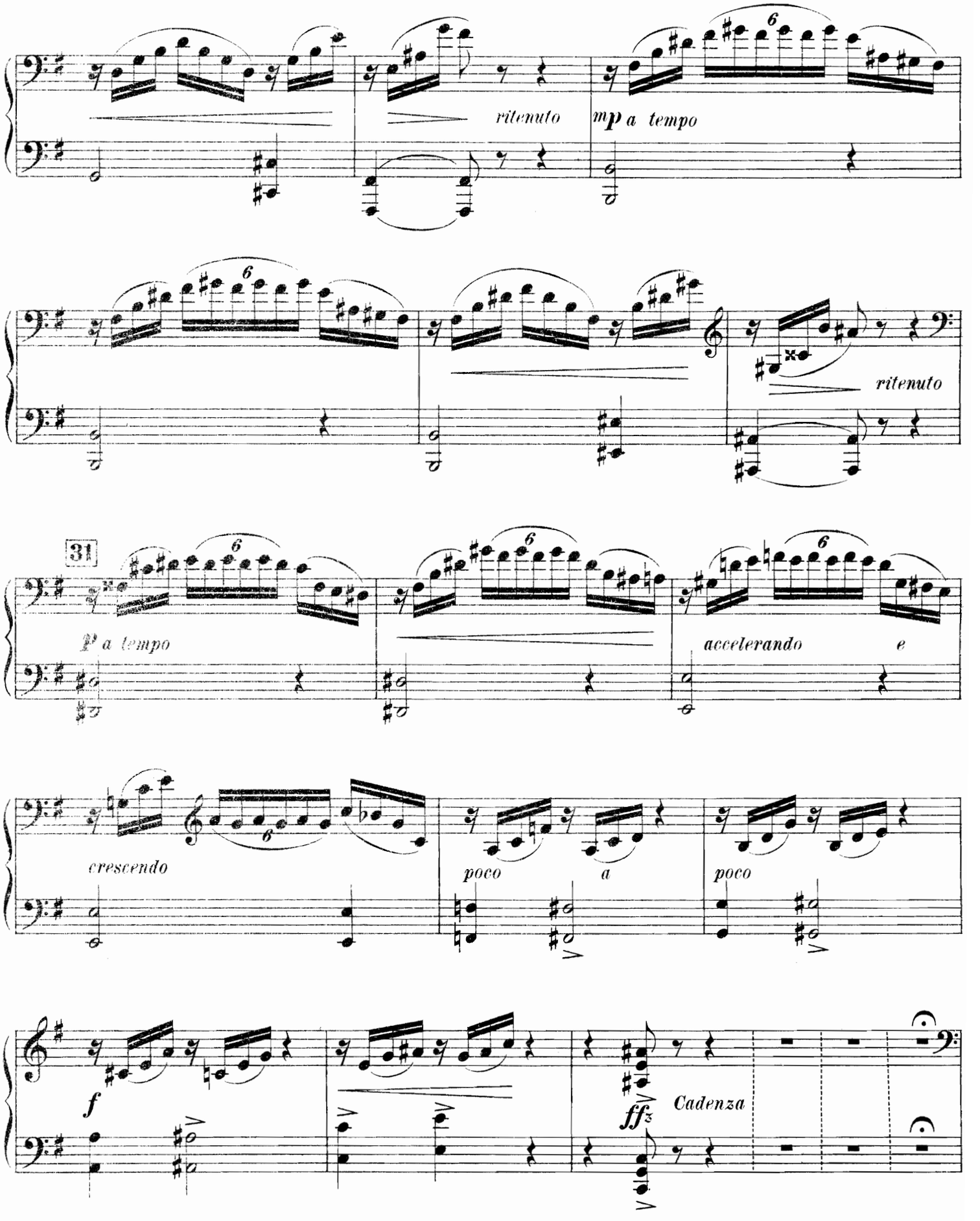


№ 5. Scène d'empoisonnement.

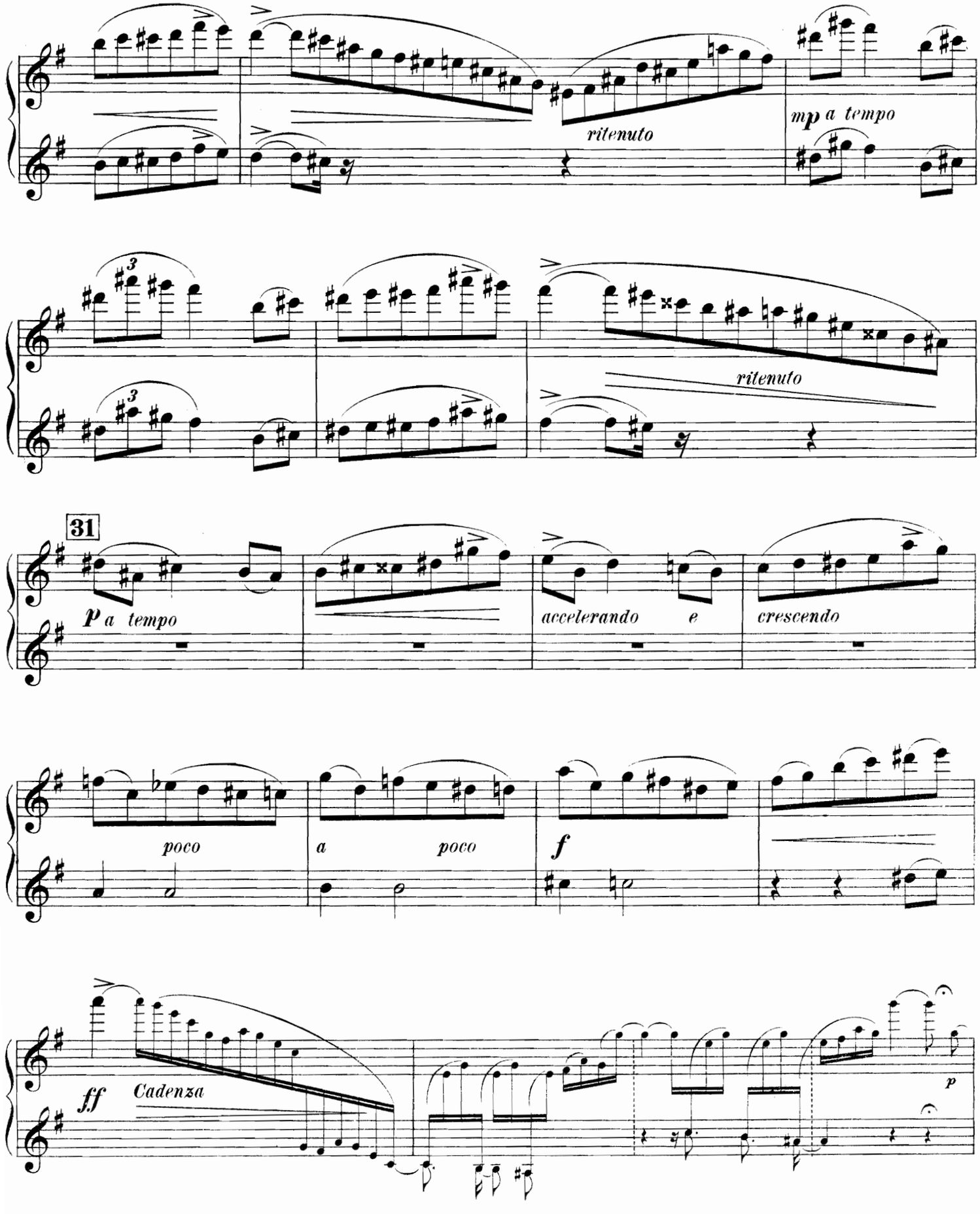
Primo.



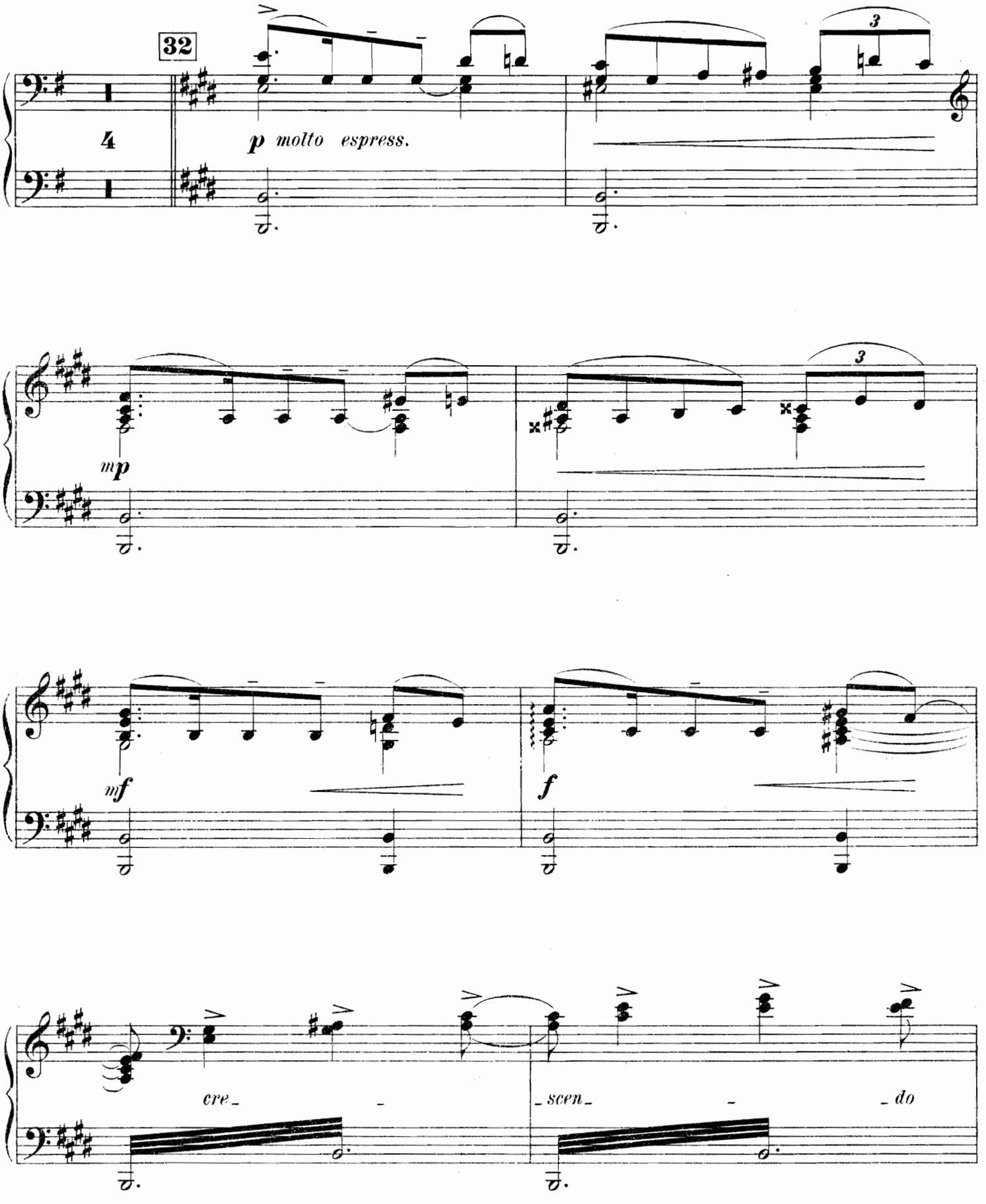
Secondo.

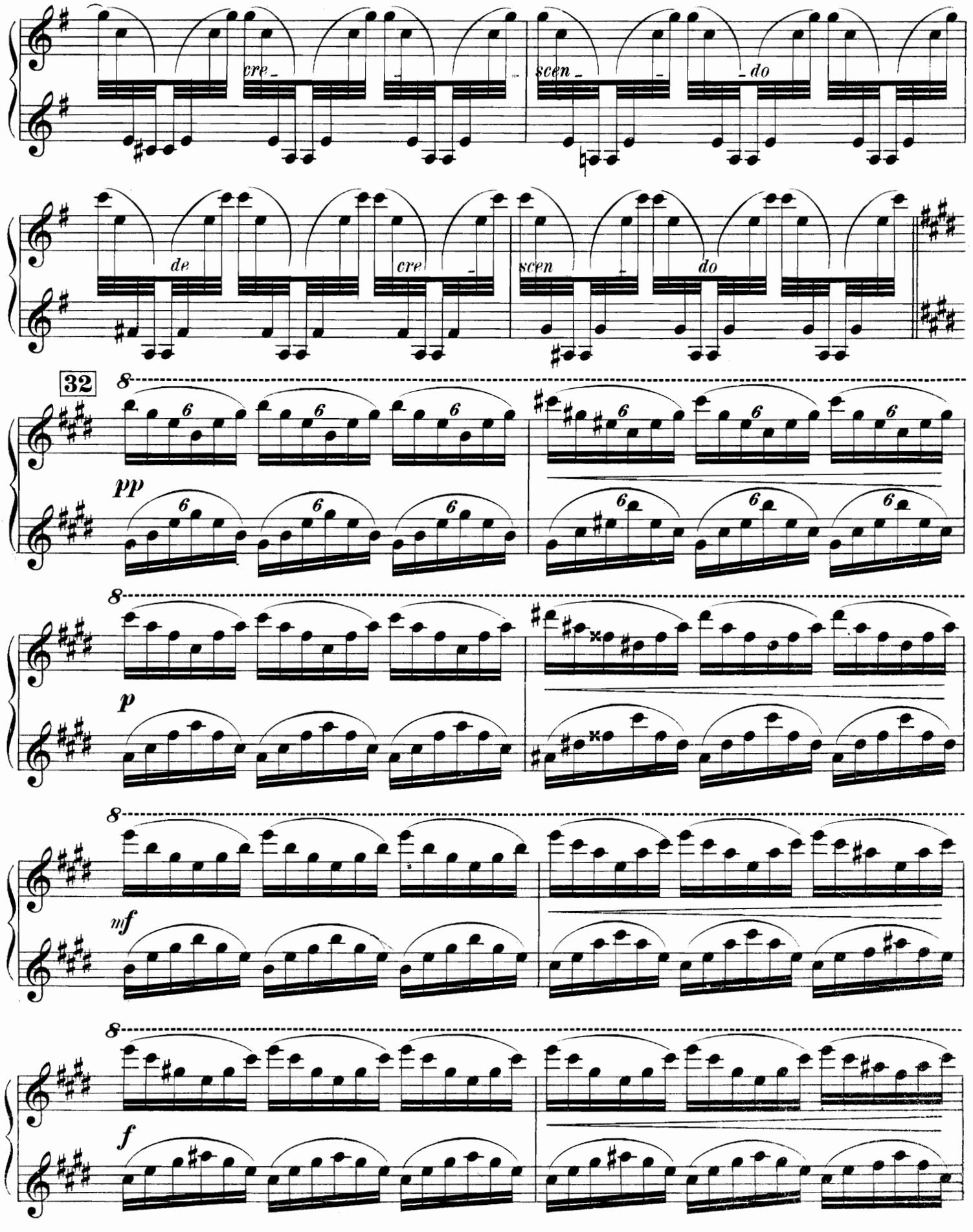

ritenuto
mp a tempo
ritenuto
31
p a tempo
accelerando
e
crescendo
poco
a
poco
f
ff
Cadenza

qu' il avait pour elle et de renoncer à son funeste entraînement.

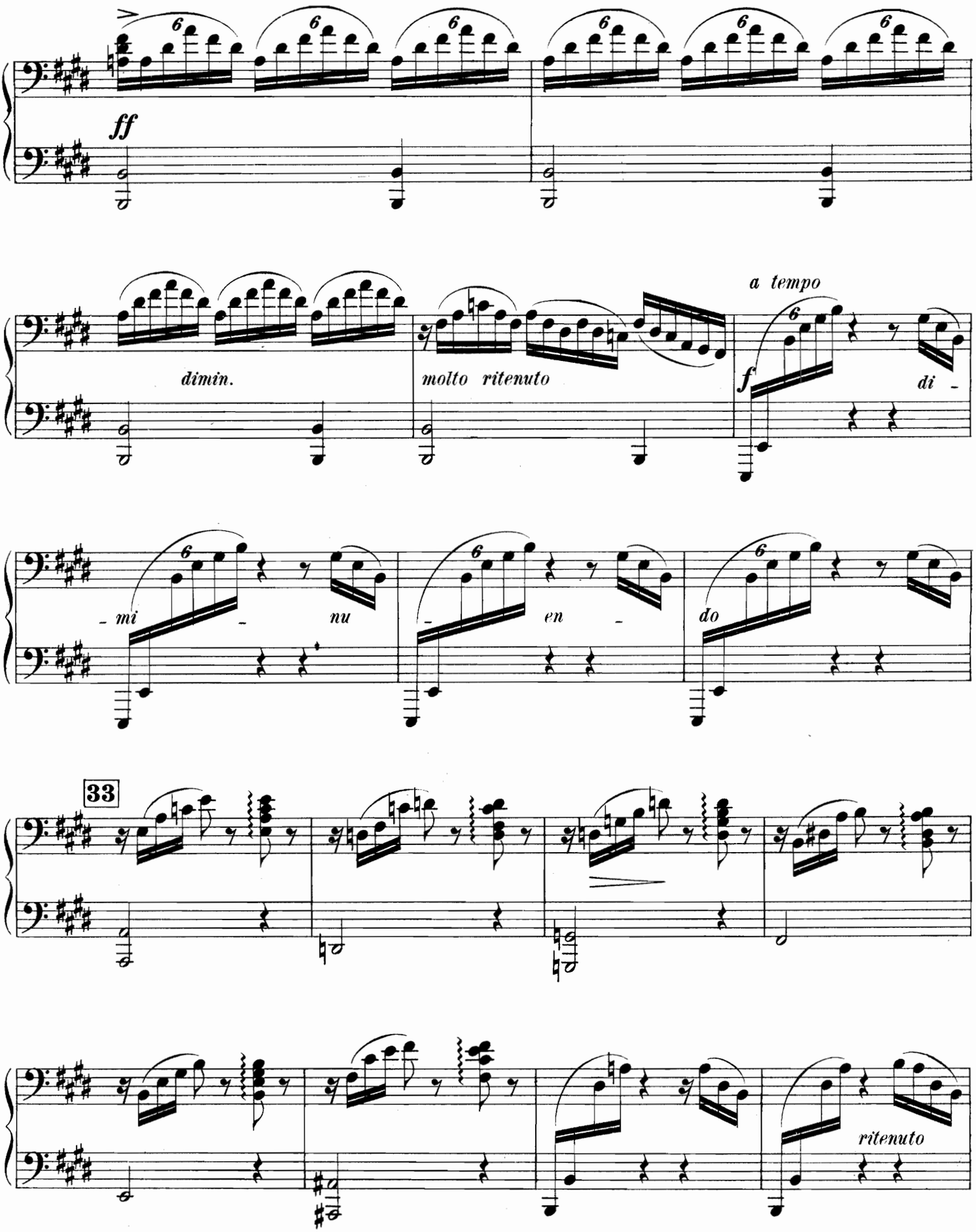


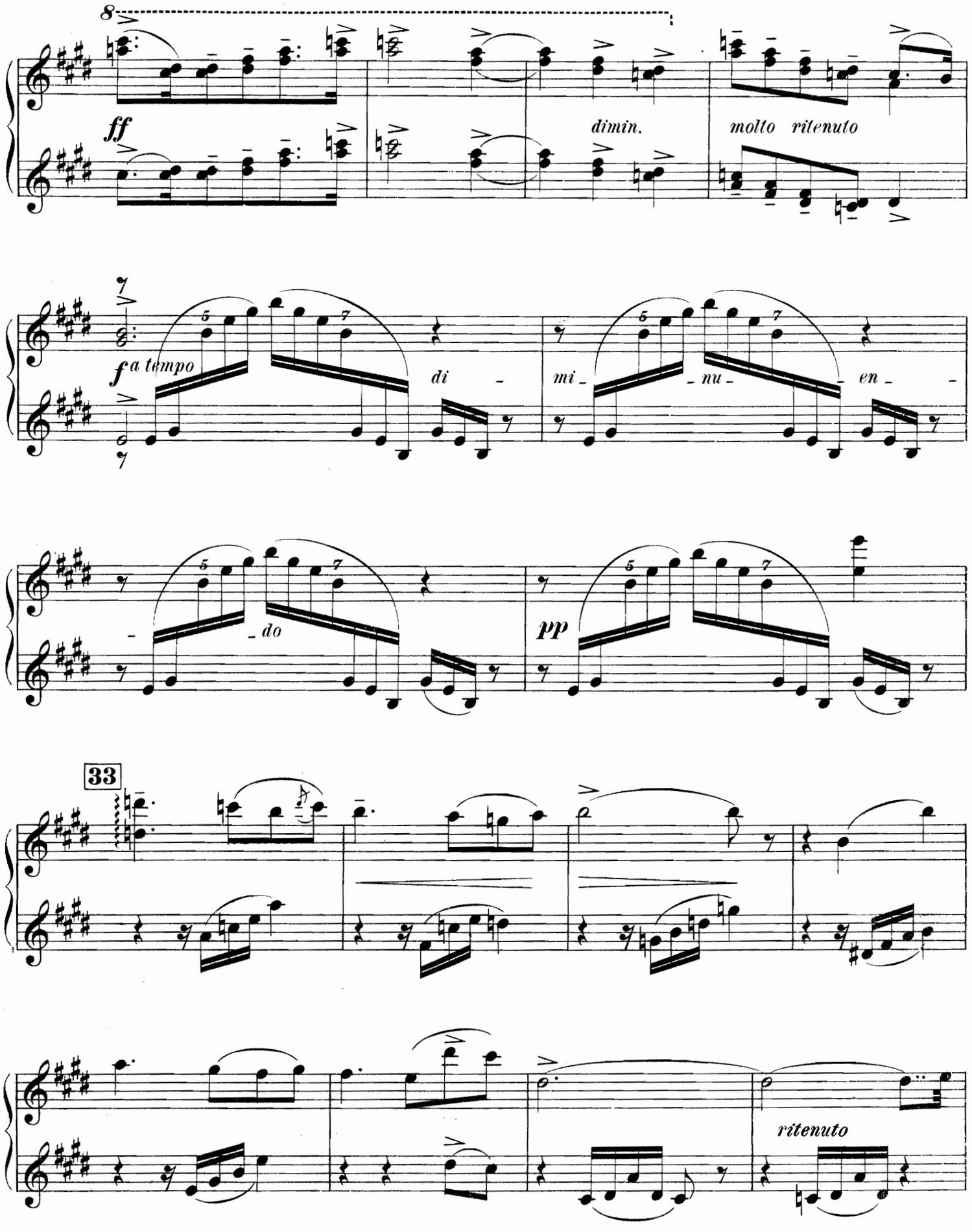
Secondo.



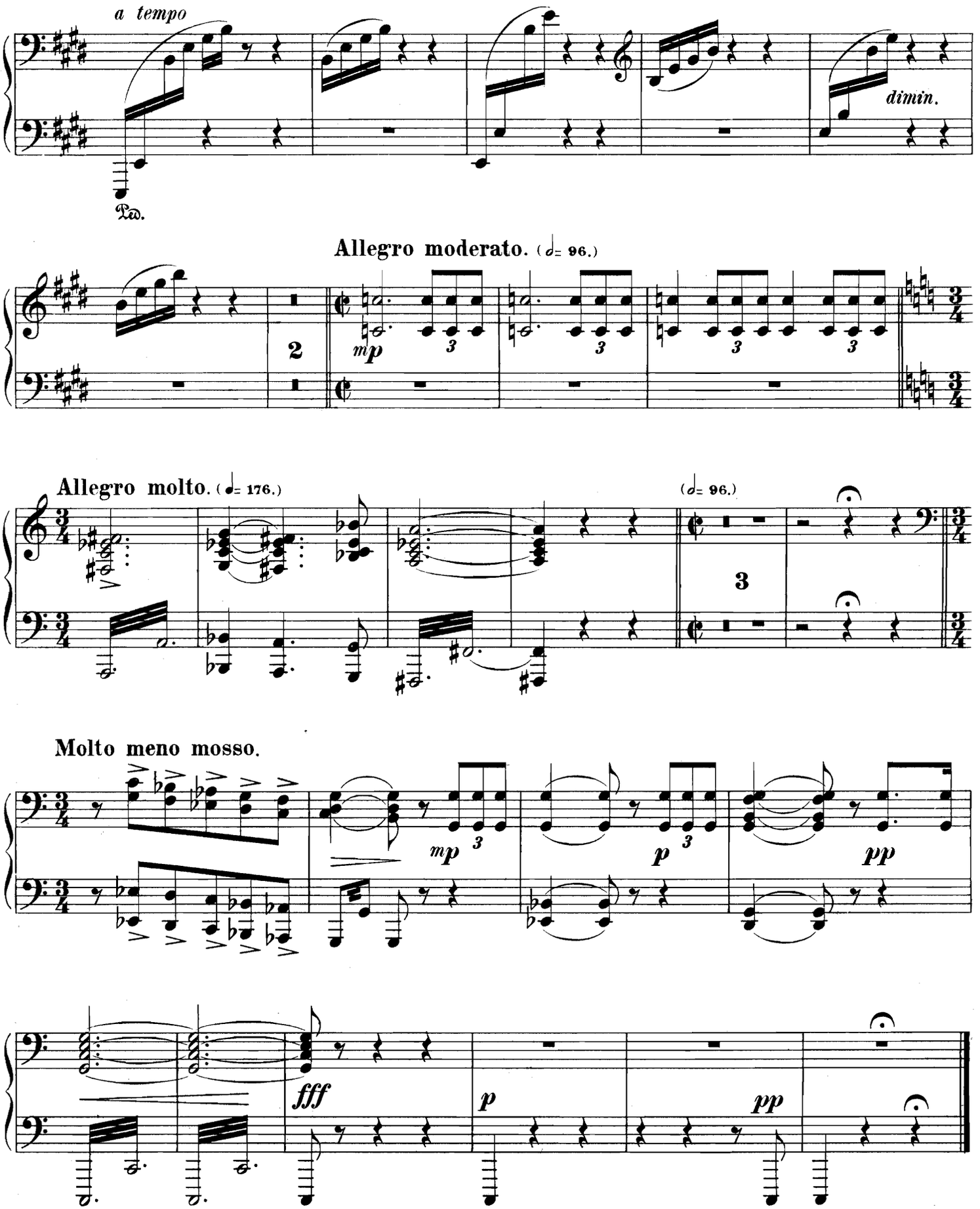

cre
scen
do
de
cre
scen
do
32
8
pp
8
p
8
mf
8
f

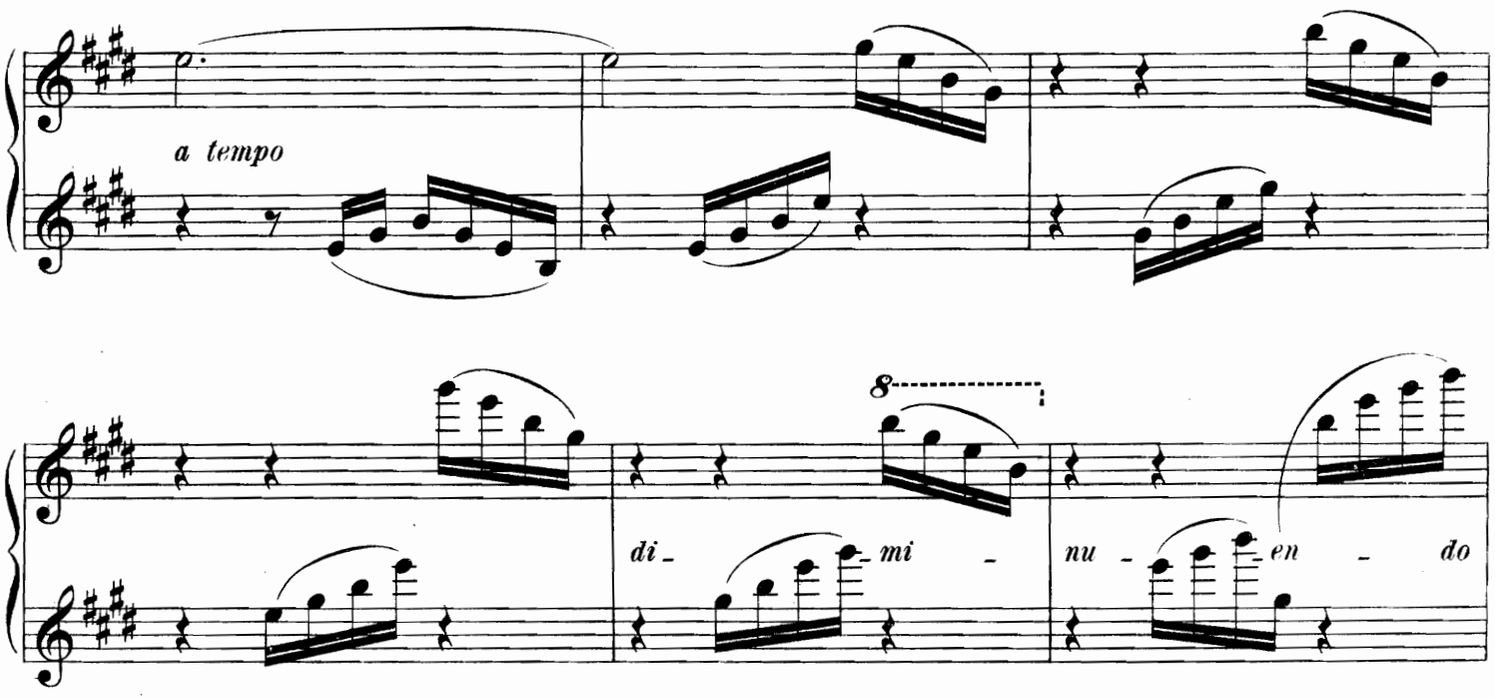
Secondo.




8
ff
dimin.
molto ritenuto
f a tempo
di - mi - nu - en - do
pp
33
ritenuto

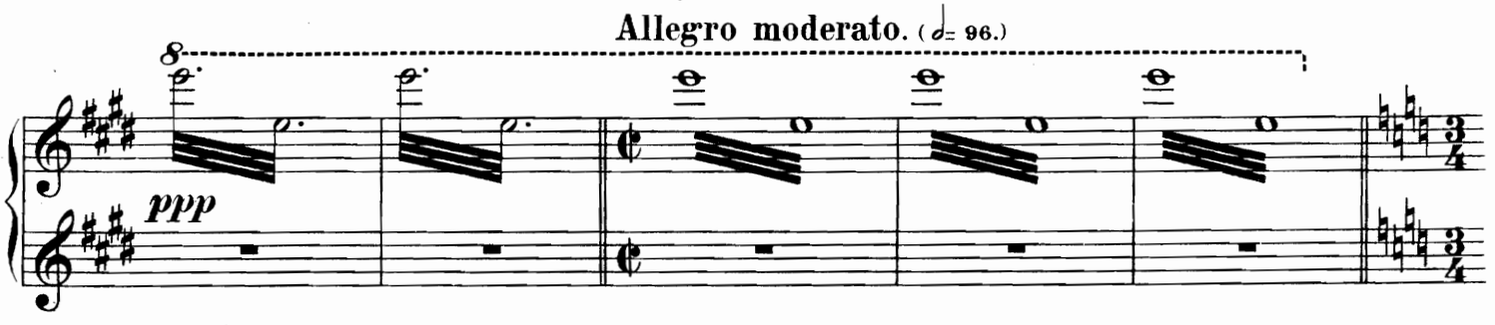
Secondo.


a tempo
Ped.
dimin.
Allegro moderato. (♩= 96.)
mp
Allegro molto. (♩= 176.)
(♩= 96.)
Molto meno mosso.
mp
p
pp
fff
p
pp



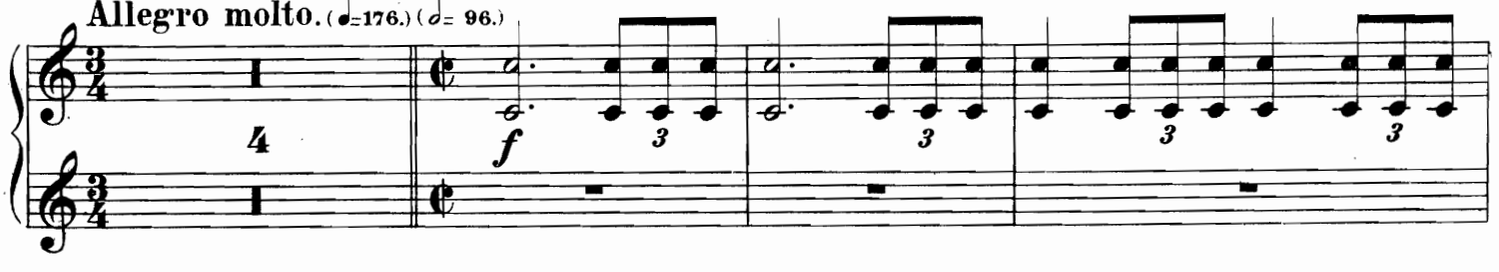
On entend des fanfares, lointaines d'abord, puis de plus en plus proches, annonçant le retour d' Antoine.

Allegro moderato. (♩= 96.)



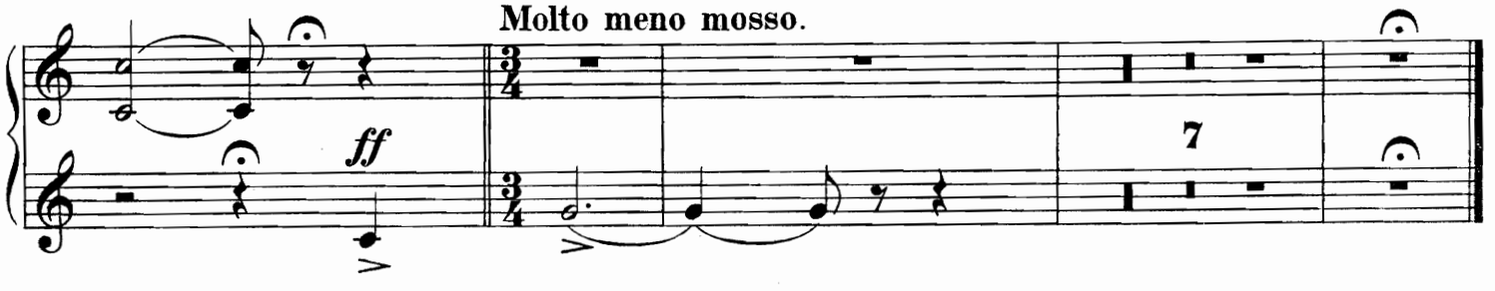
Cleópatre fait apporter la coupe empoisonnée, mais le Gr. prêtre en substitue le contenu par un breuvage préparé par lui.

Allegro molto. (♩=176.) (♩= 96.)



Amoun le boit et tombe soutenu par les prêtres. On l'emporte au moment où parait Antoine sur sa trirème.

Molto meno mosso.

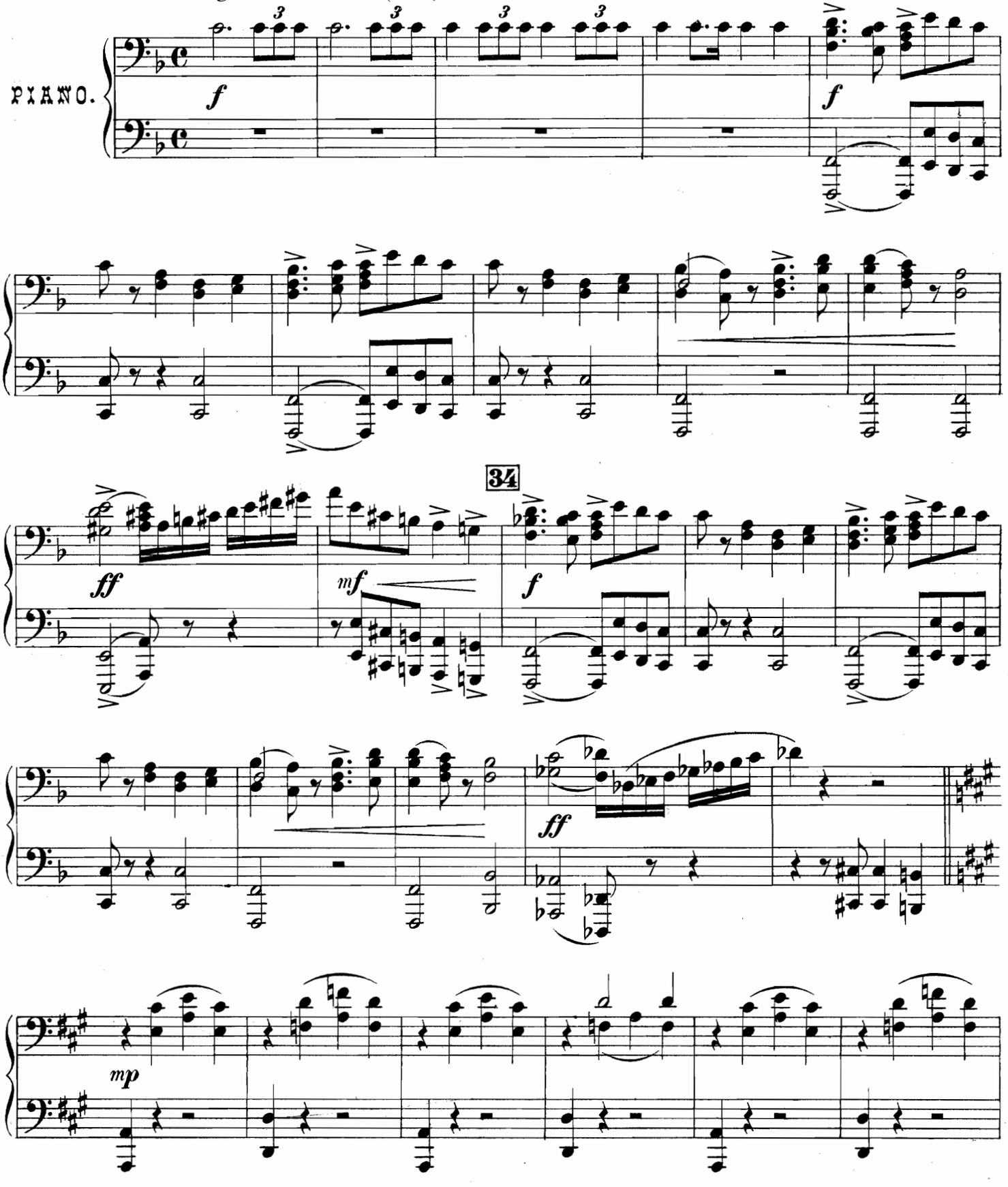


№ 6. Entrée solennelle d' Antoine.

Secondo.

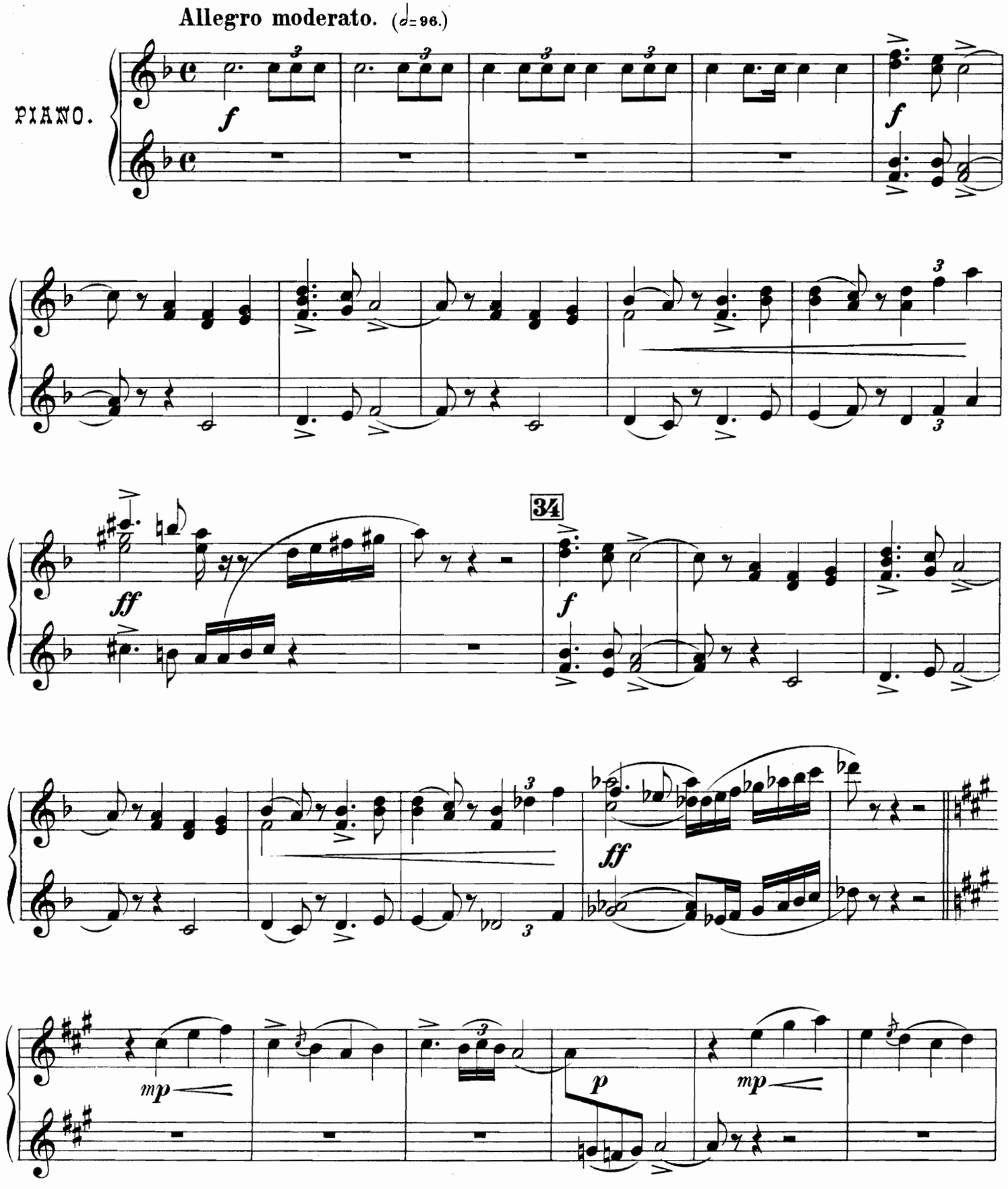
Allegro moderato. (♩= 96.)

PIANO.

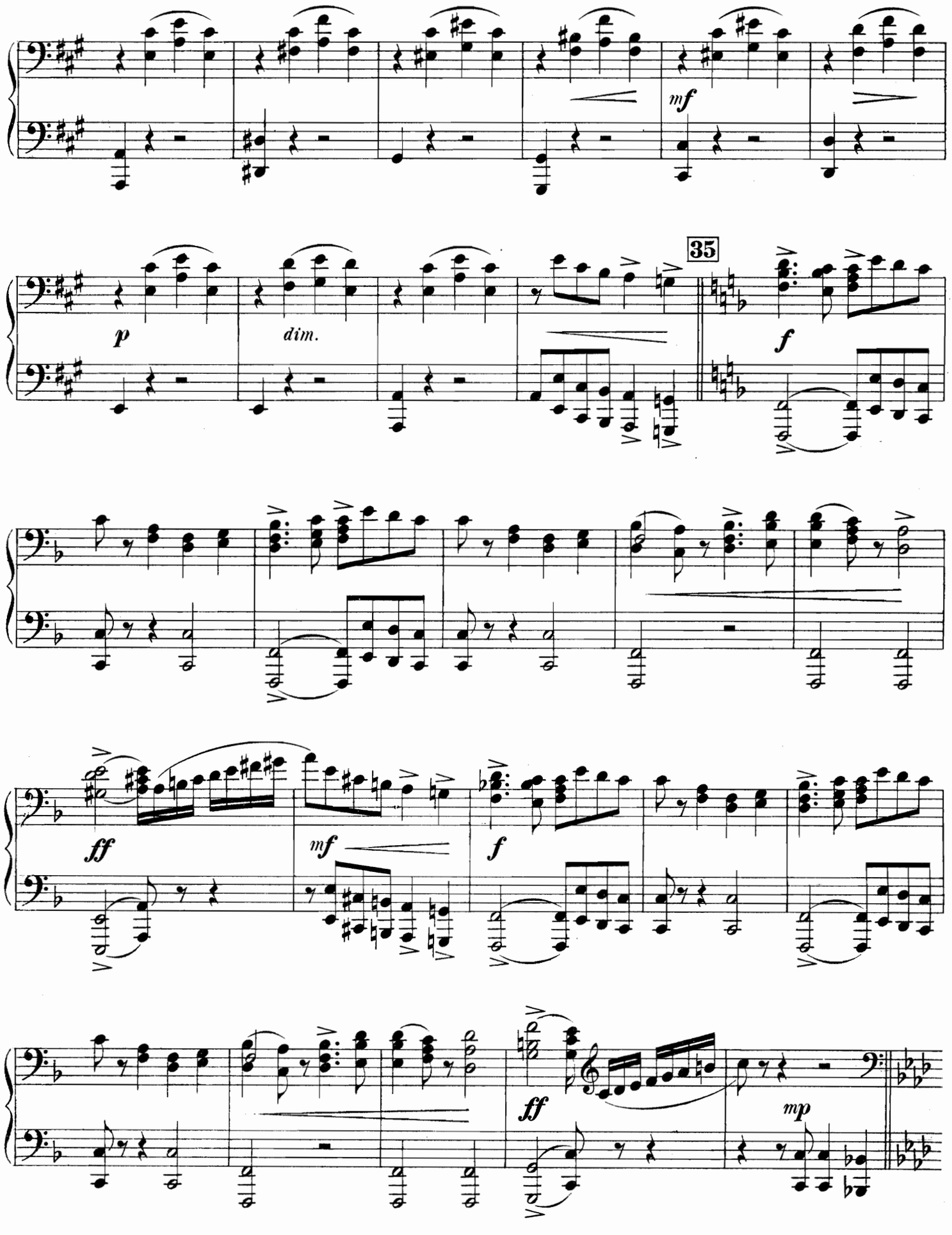


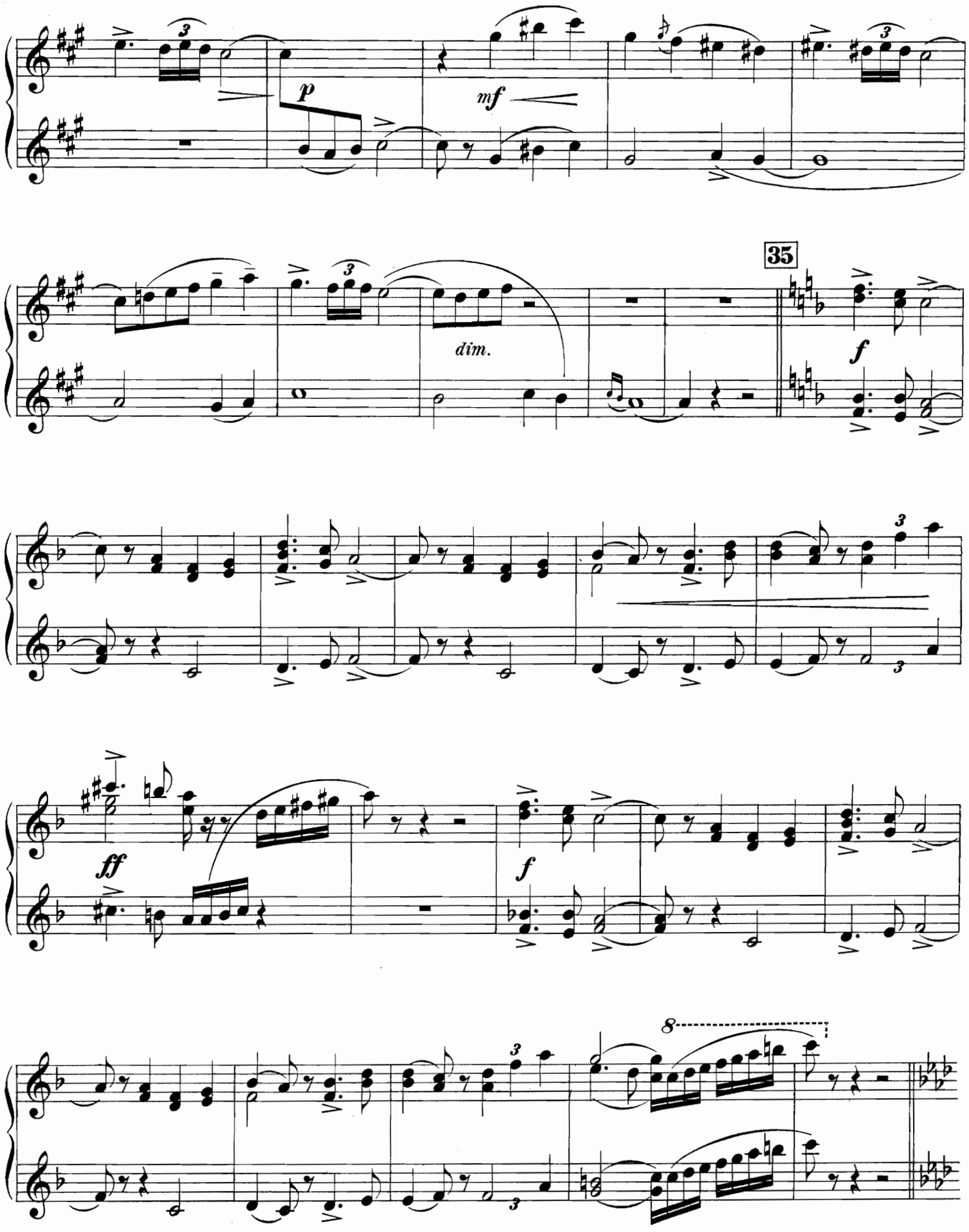
№ 6. Entrée solennelle d' Antoine.

Primo.

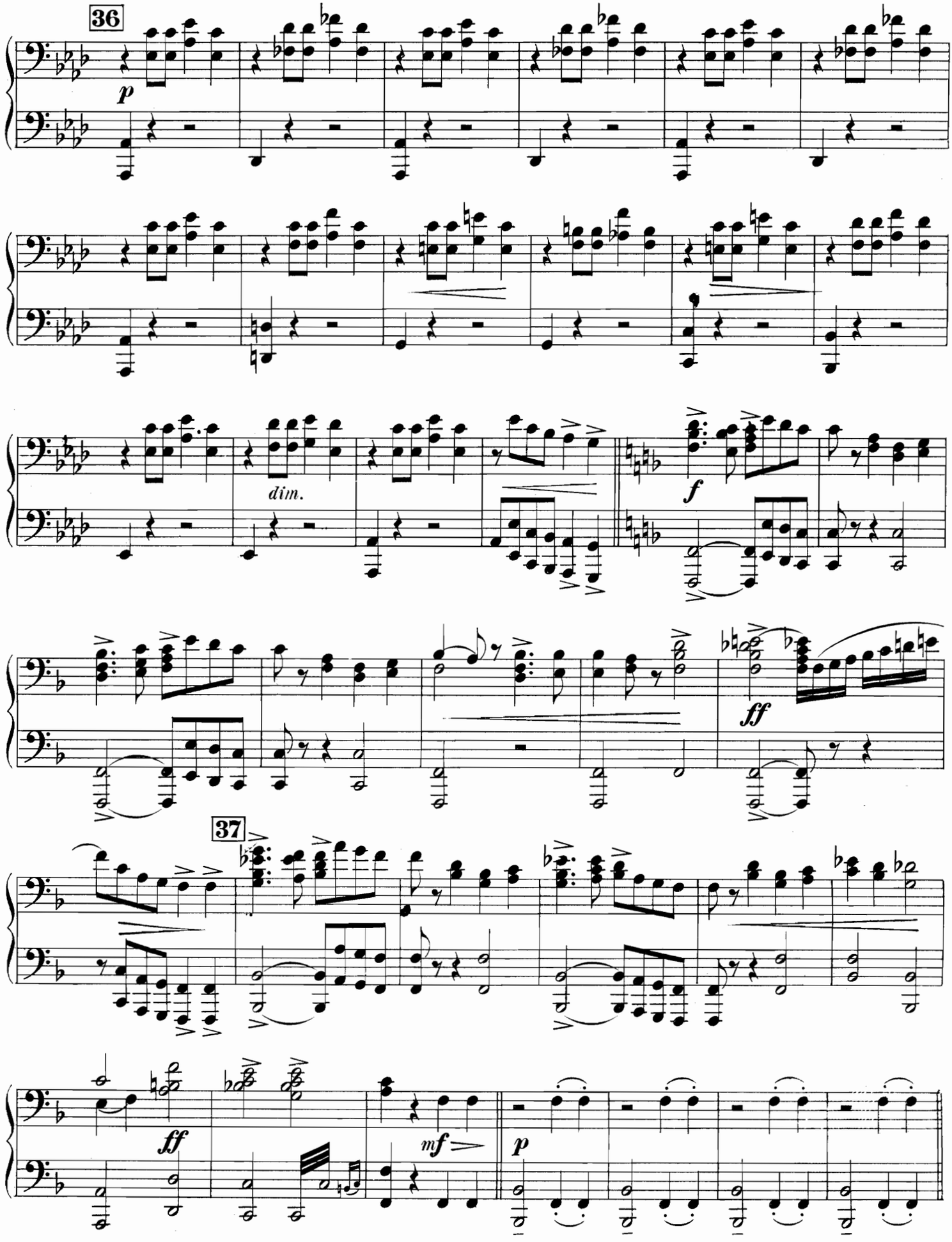


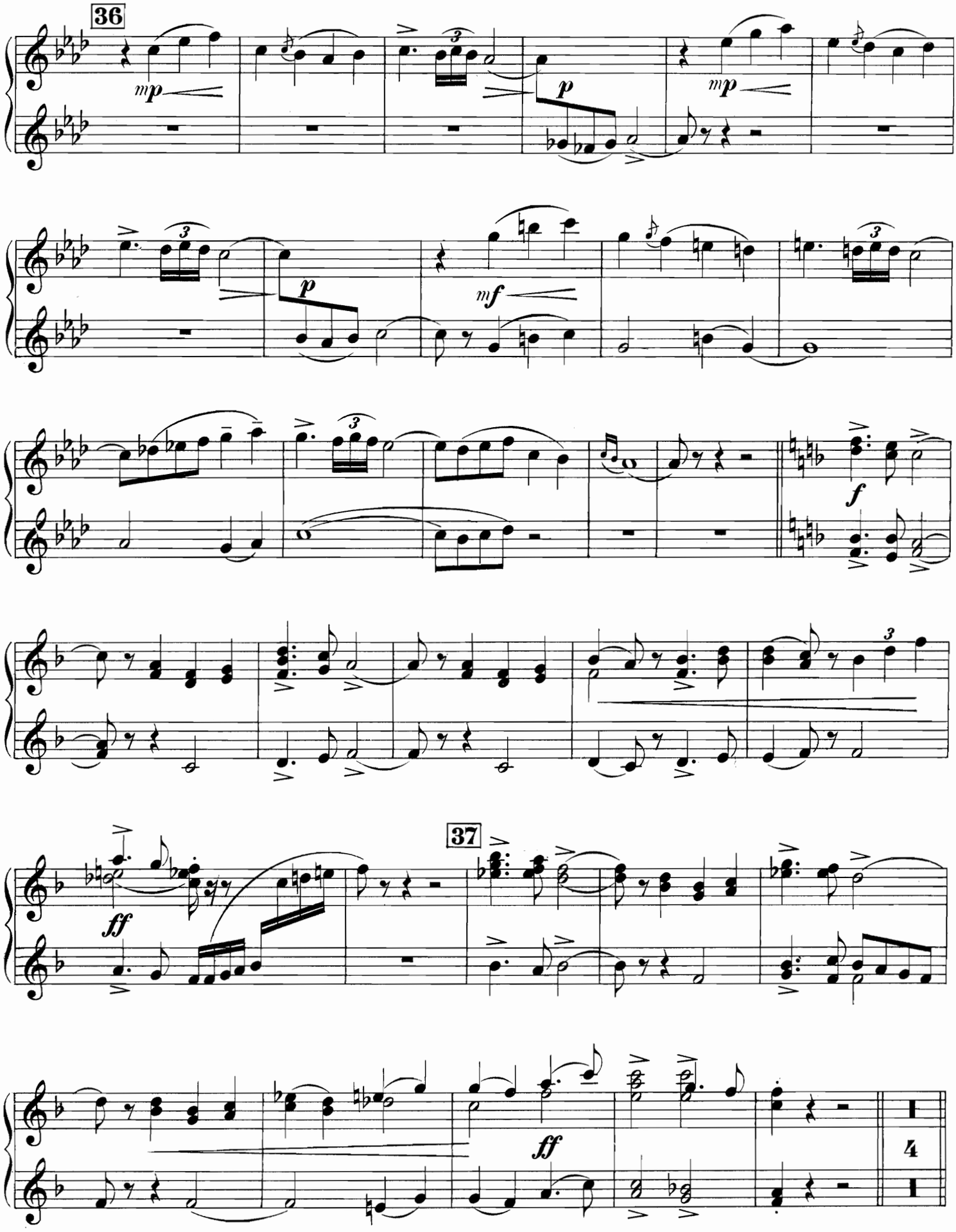
Secondo.



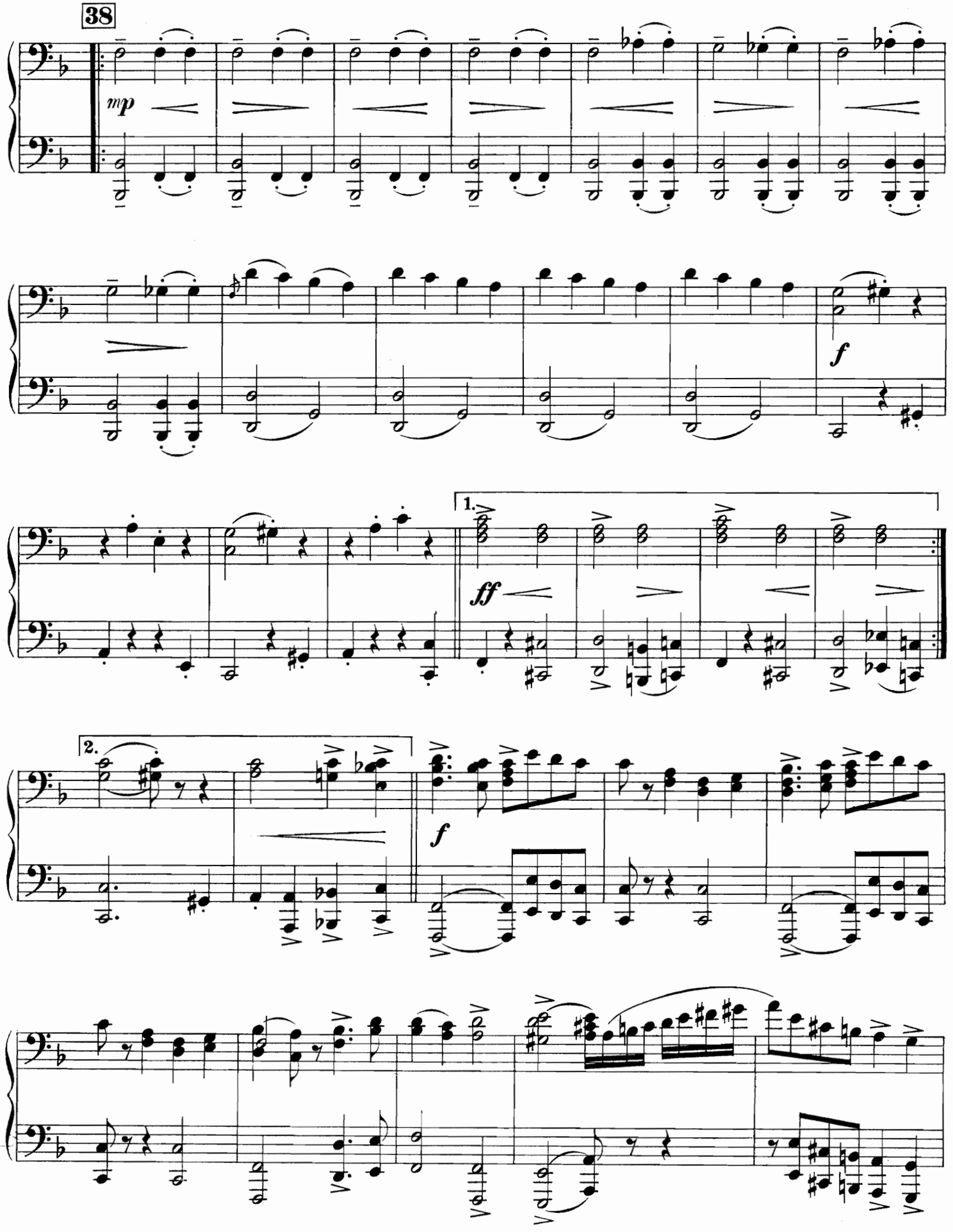

p
mf
dim.
35
f
ff
f
8

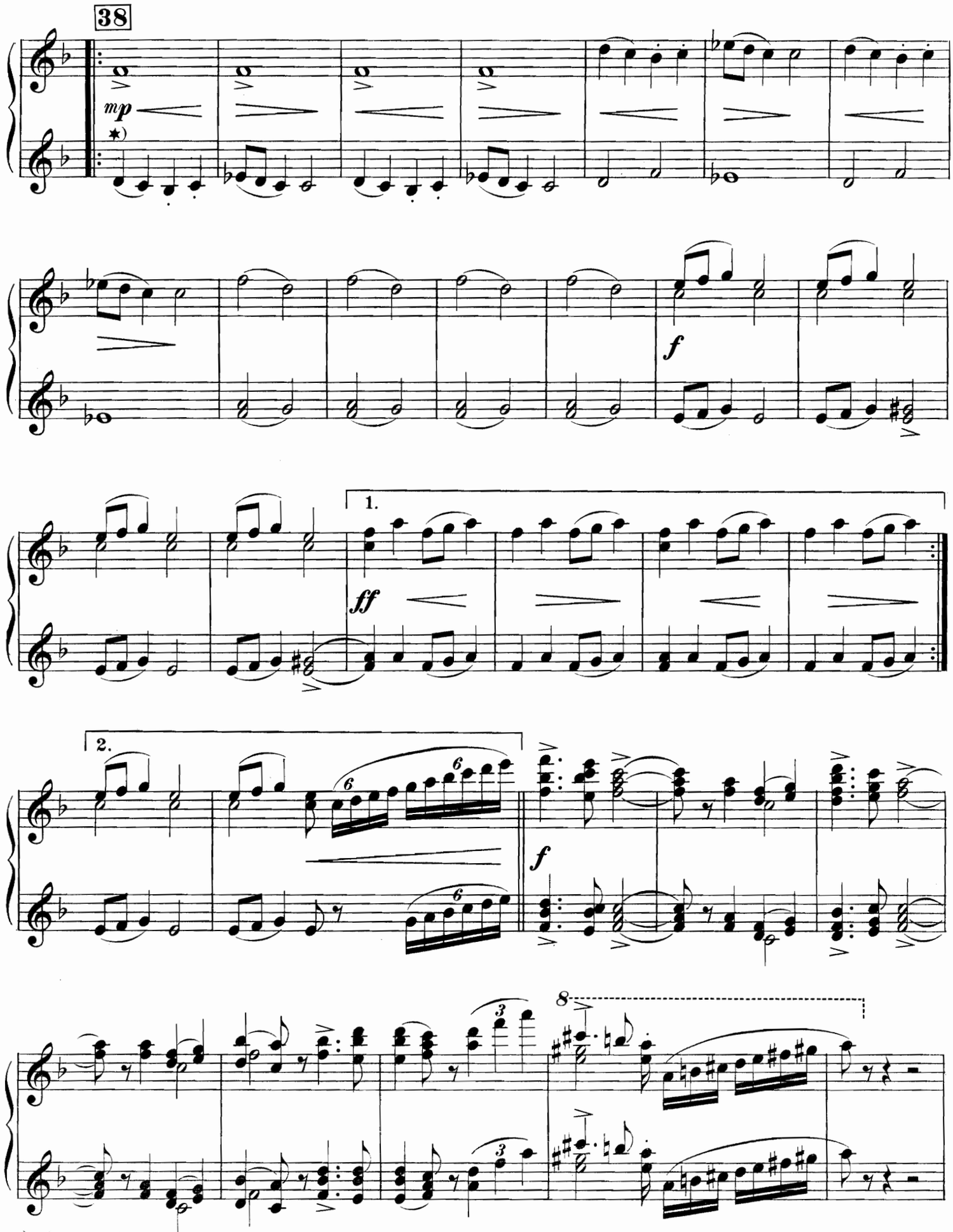
Secondo.




36
mp
p
mp
mf
f
37
ff
ff
4

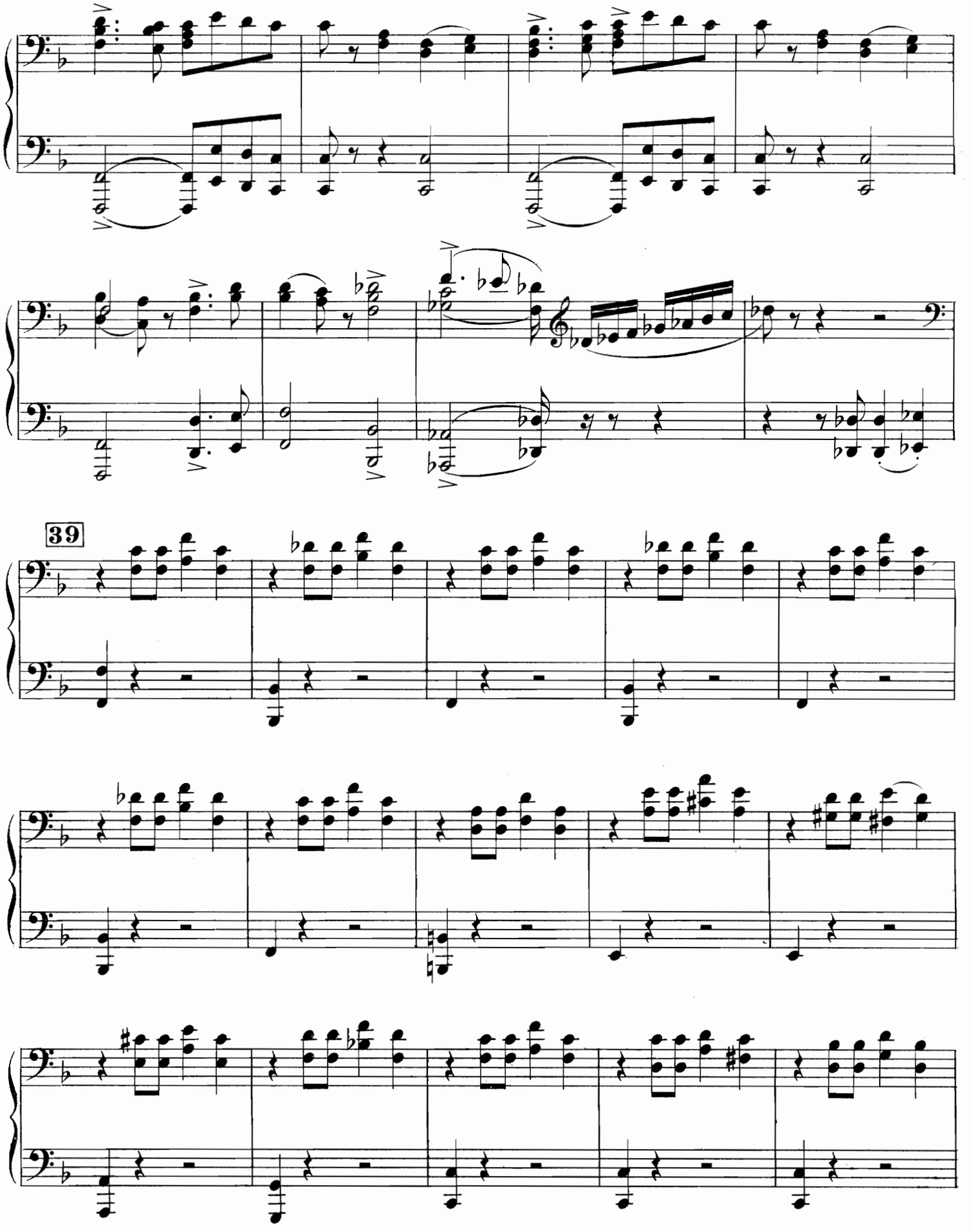
Secondo.

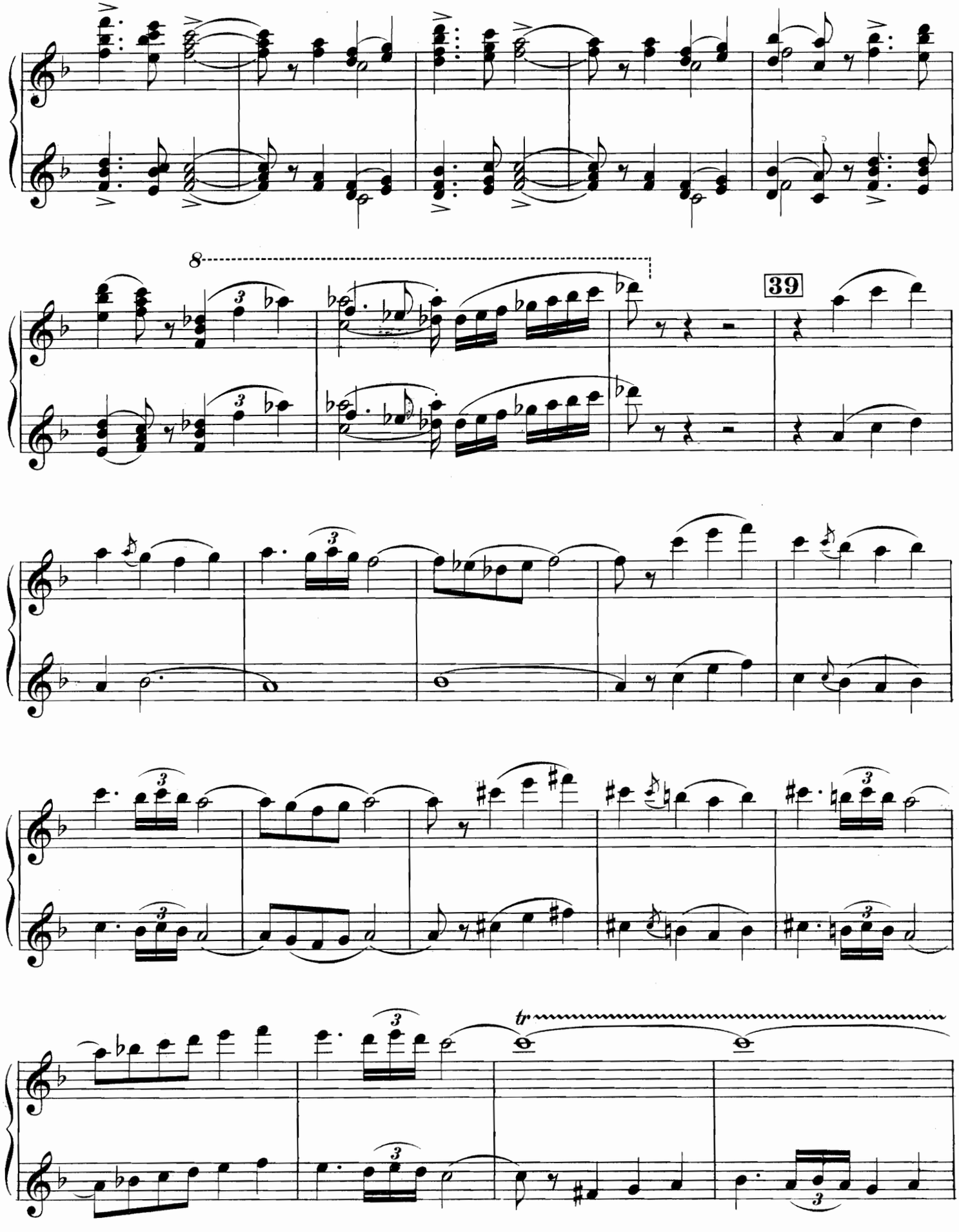




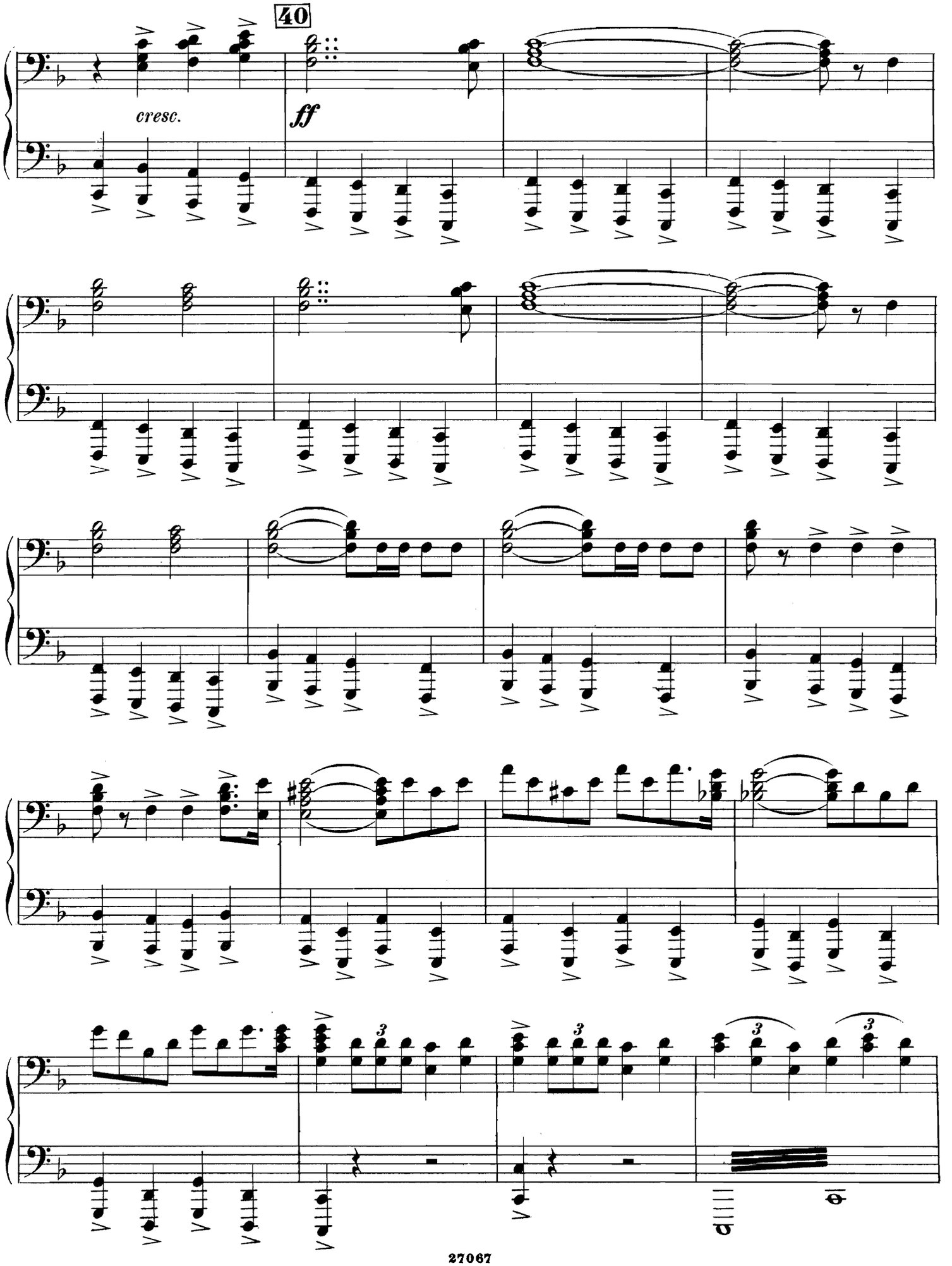
*) Mélodies, tirées de „L'histoire illustrée de la musique" par Em. Naumann.

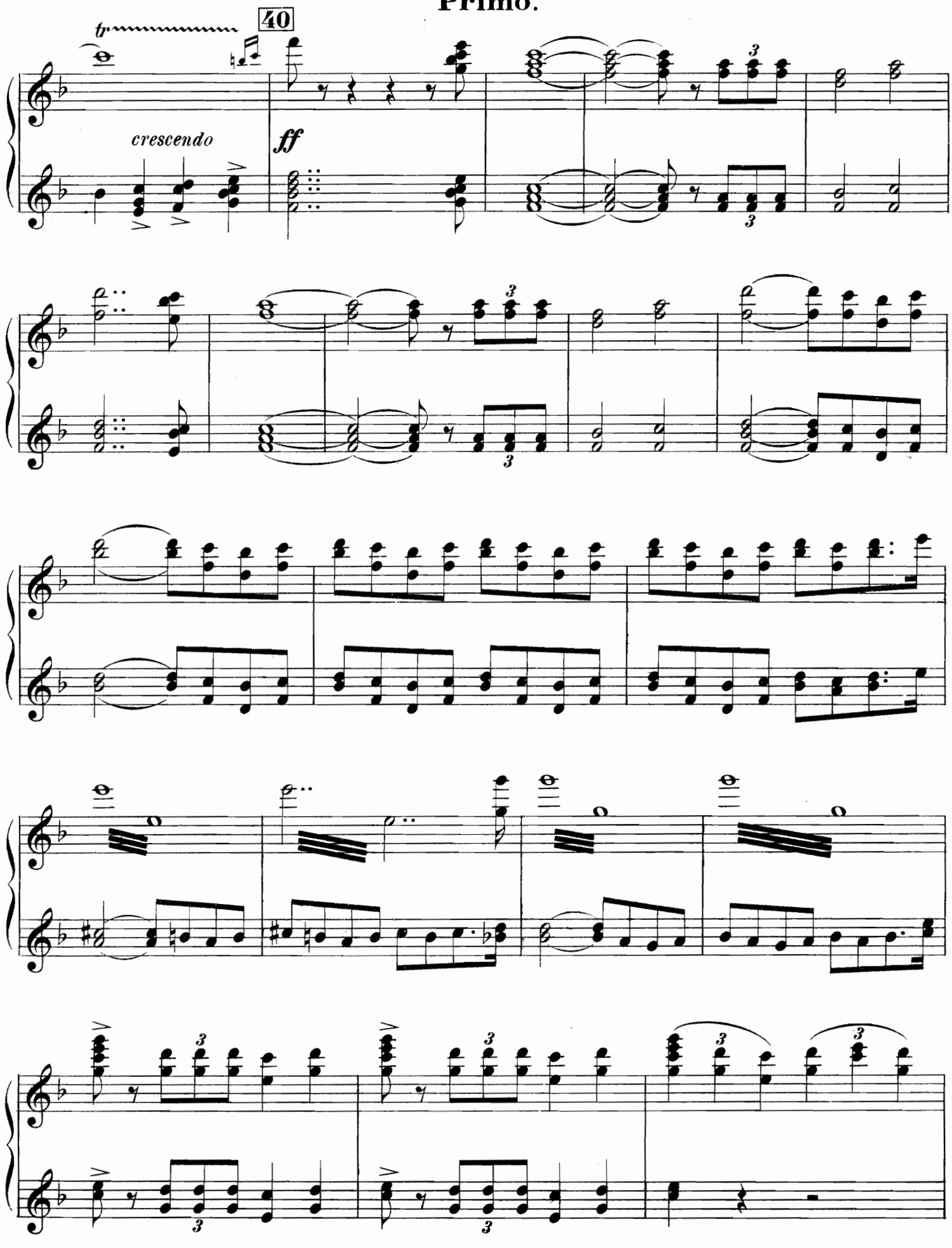
Secondo.



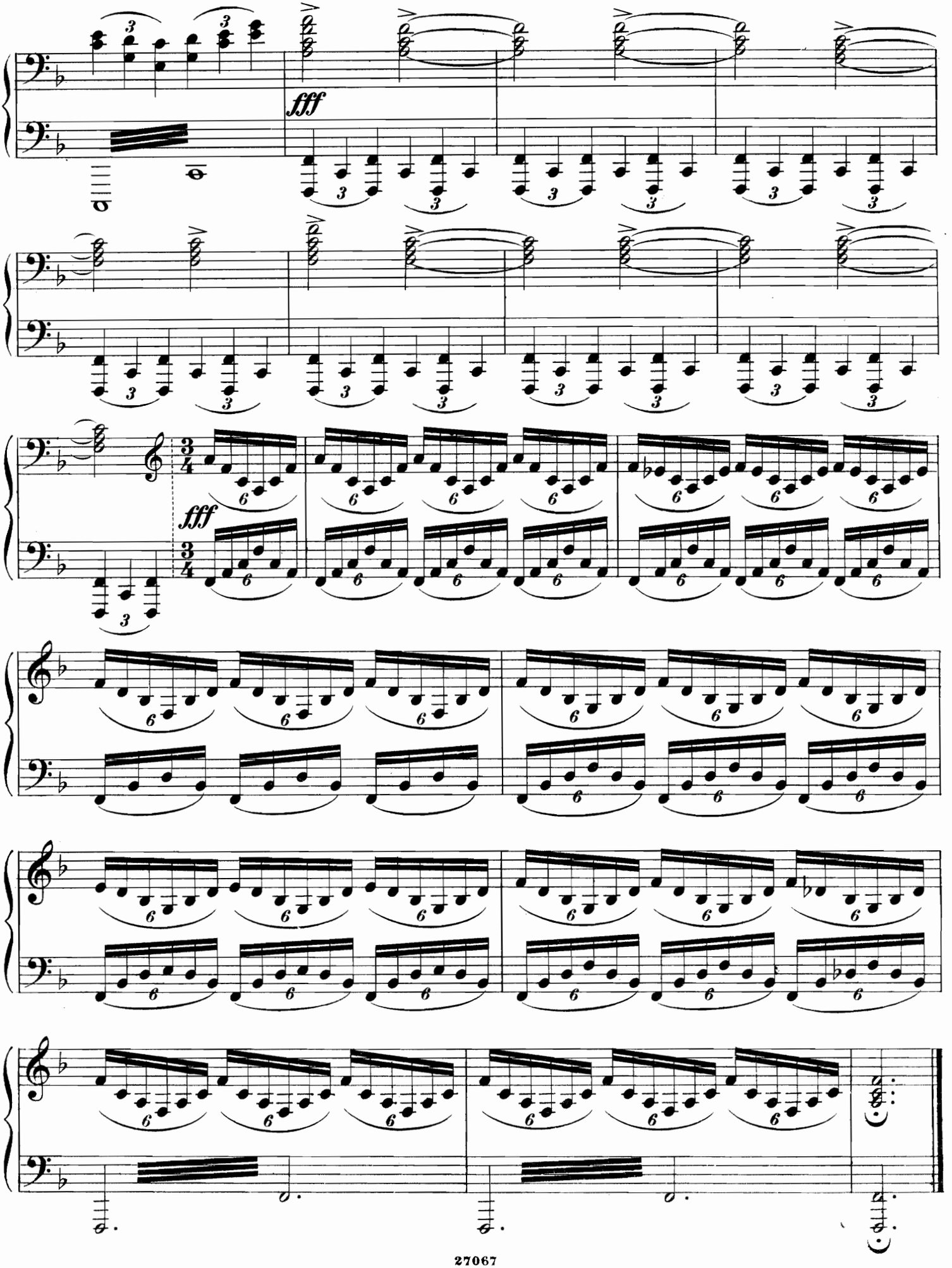

8
39
tr

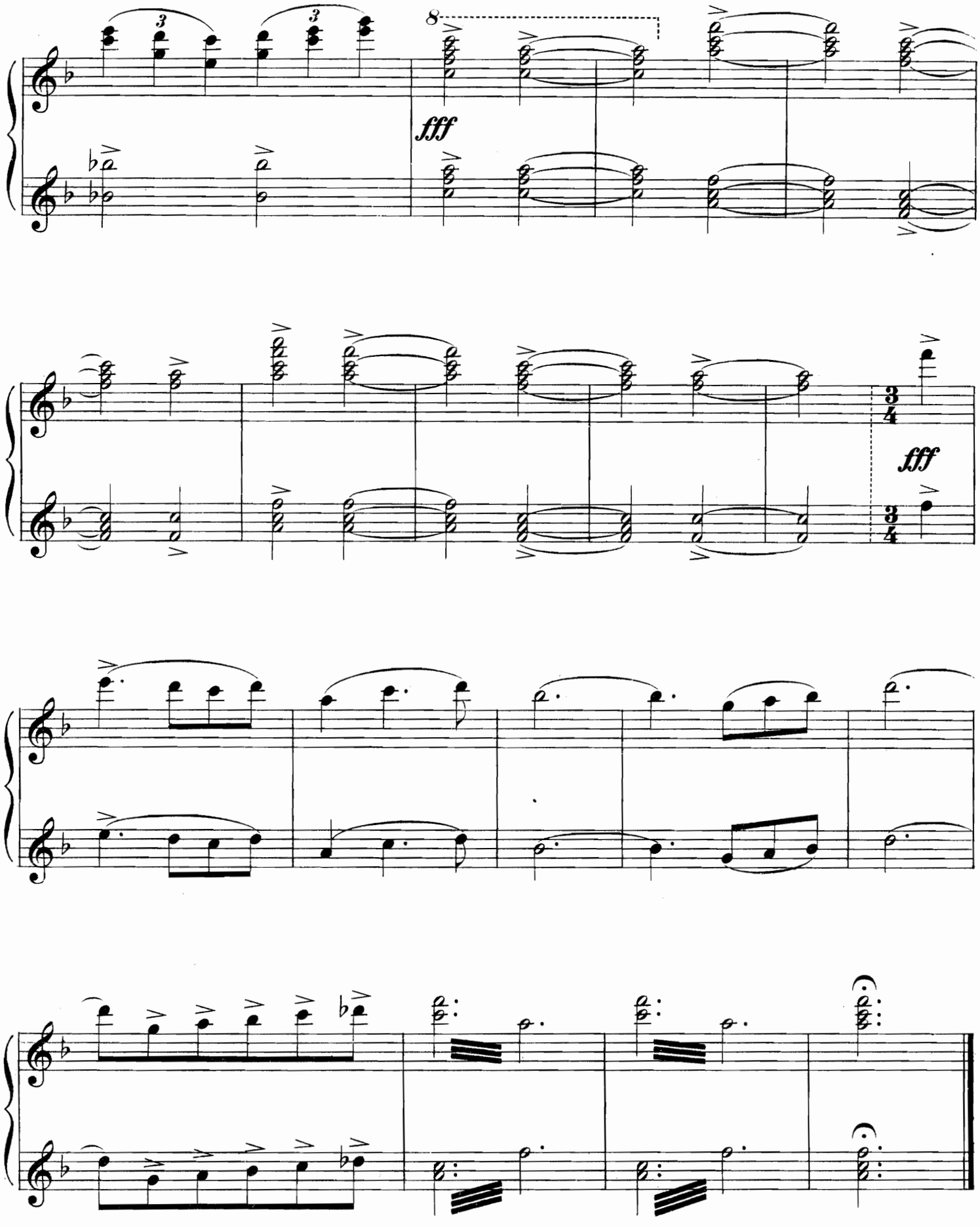
Secondo.




40
tr
crescendo
ff

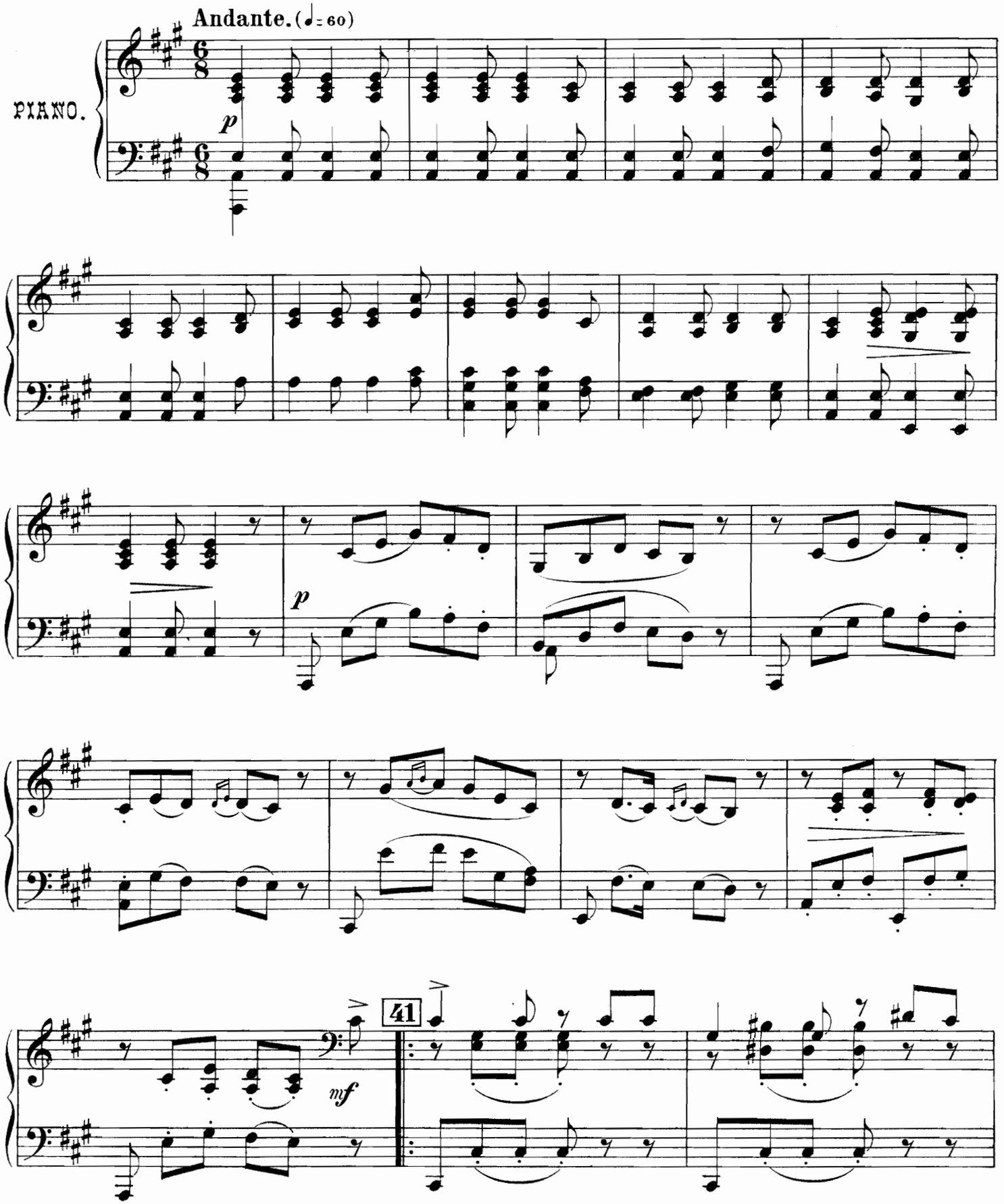
Secondo.




fff
fff
3
4
3
4

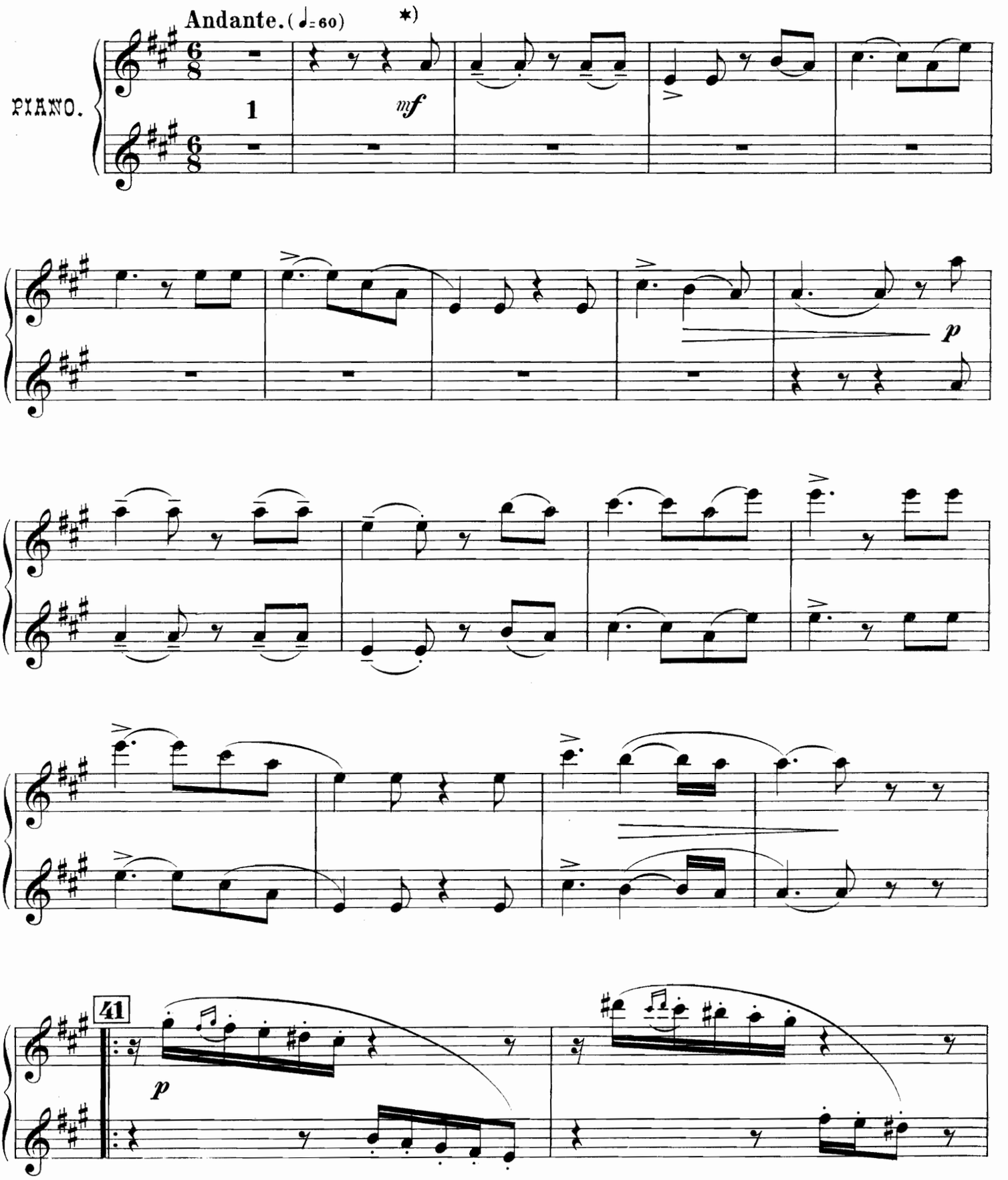
№ 7. Danse des juives.

Secondo.



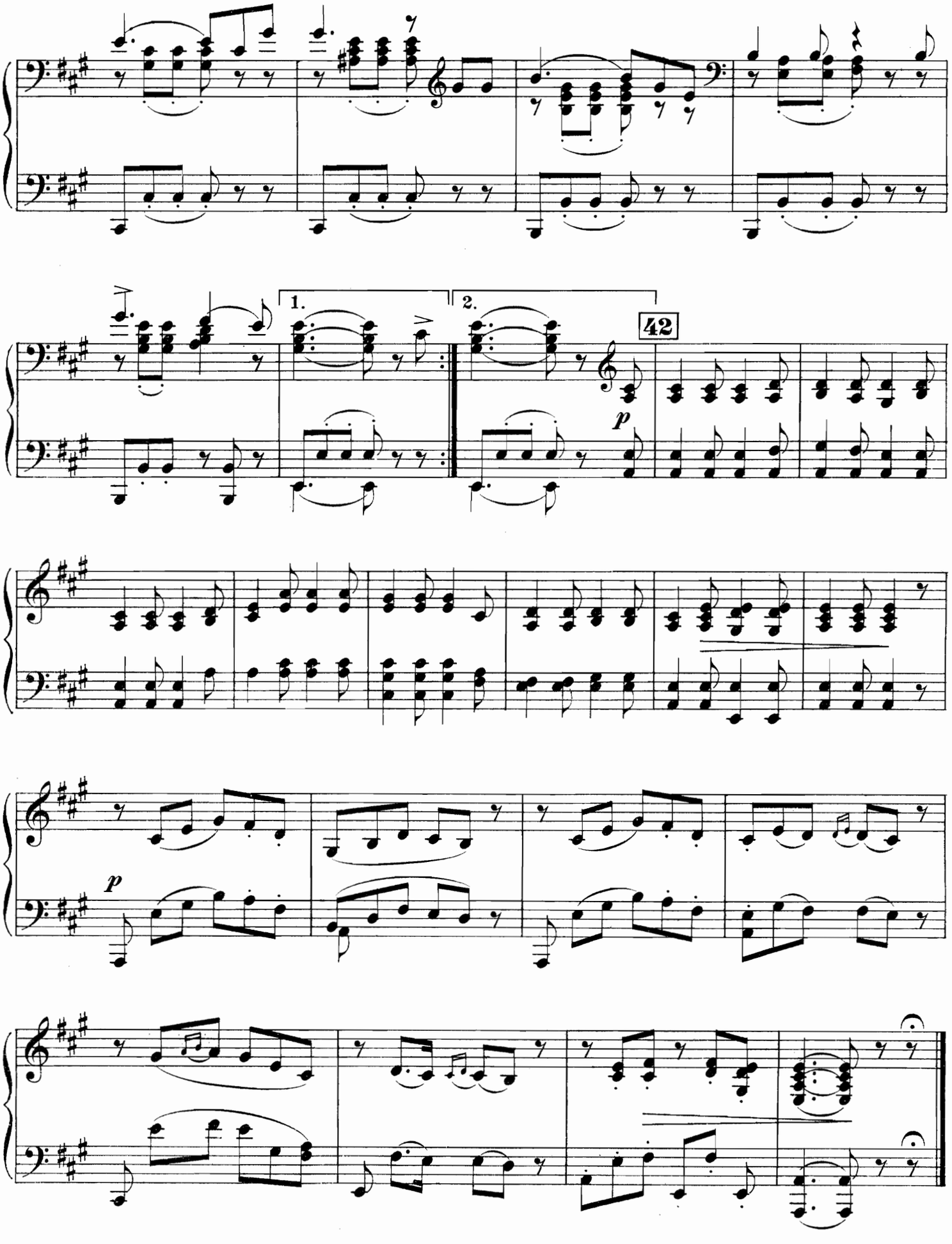
№ 7. Danse des juives.

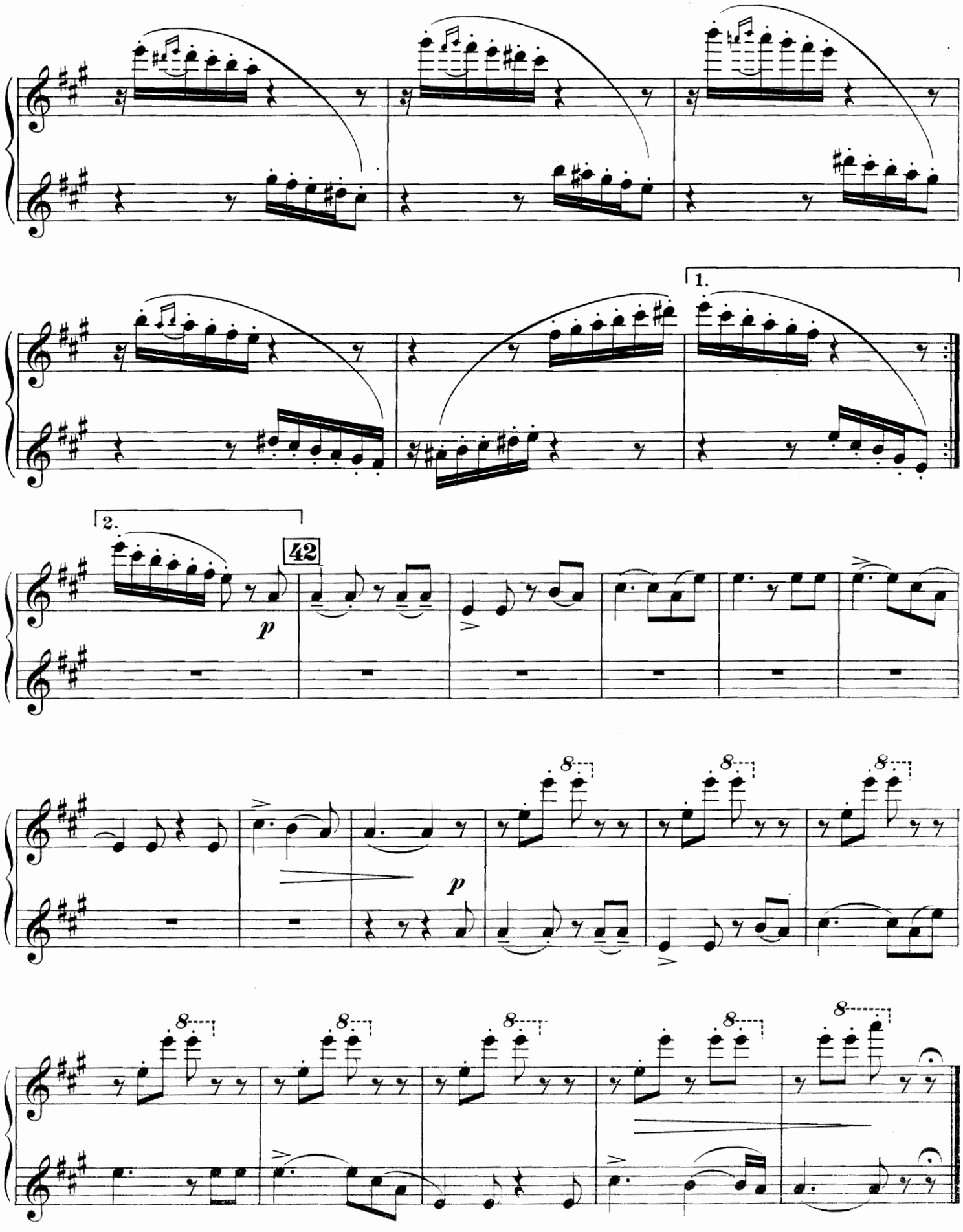
Primo.



*) Chanson hebraïque „Chant d'allégresse de Mariam."

Secondo.

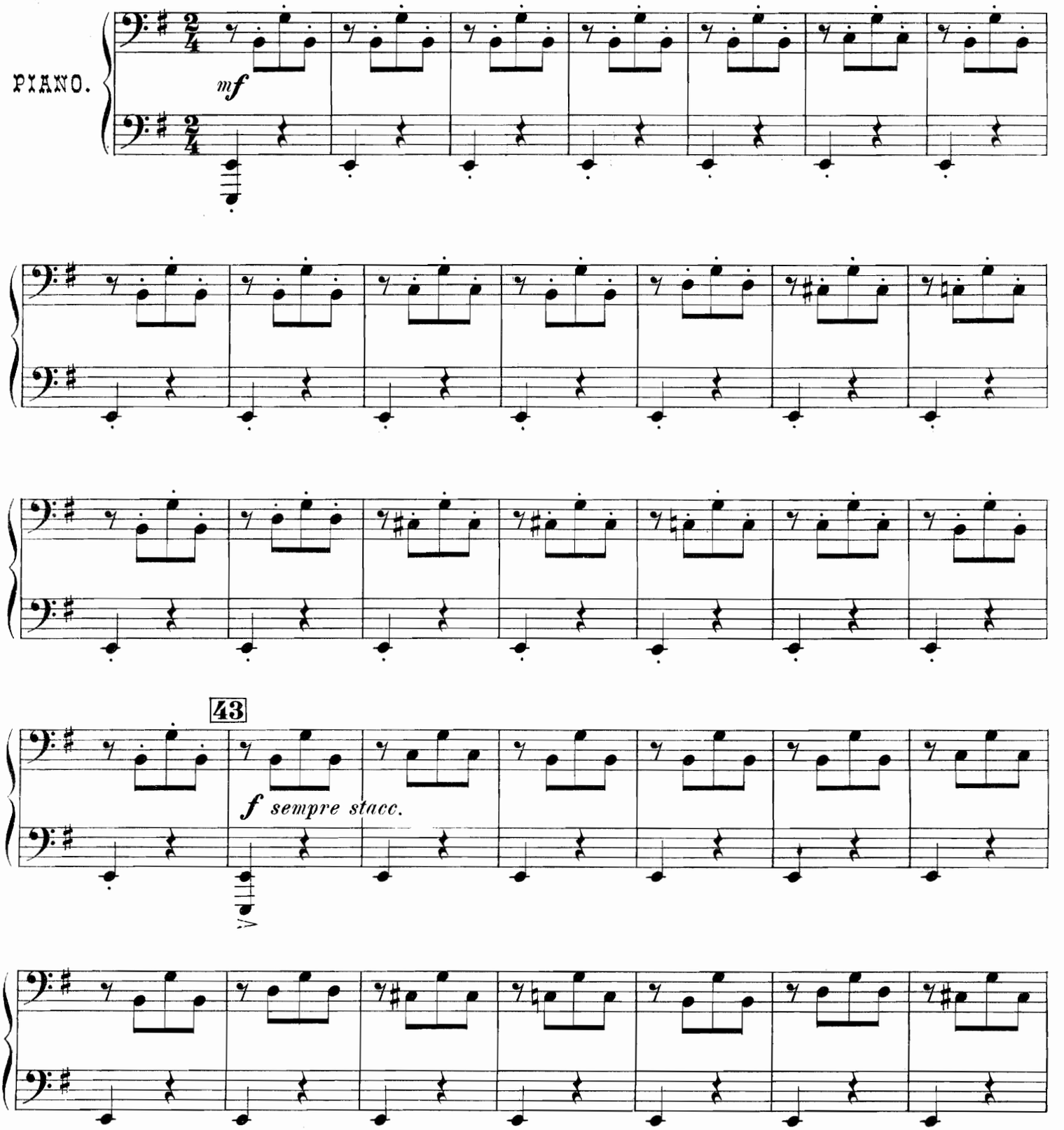



1.
2.
42
p
p
8

№ 8. Danse des égyptiennes.

Secondo.

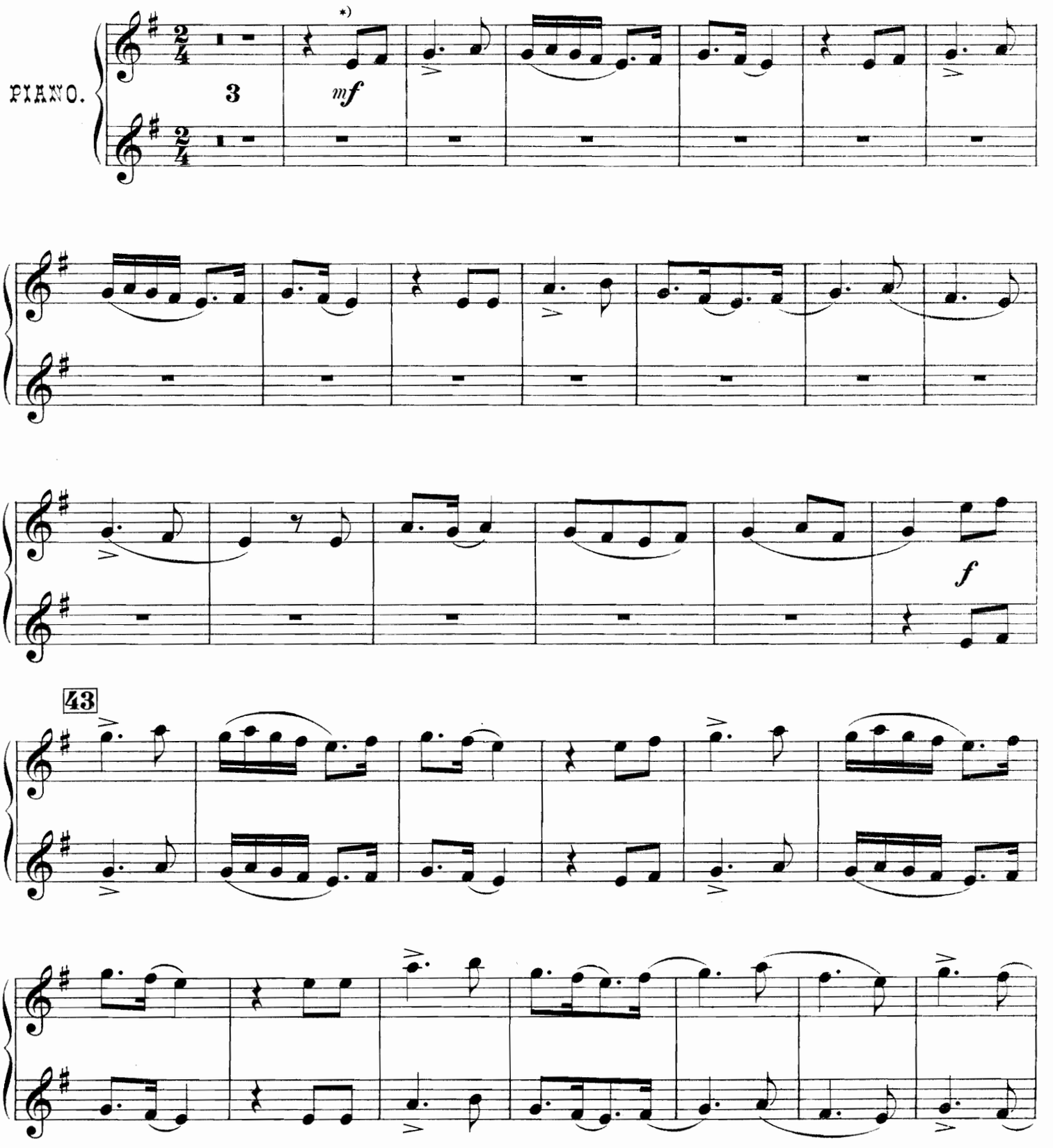
Allegro molto. (♩= 168)



№ 8. Danse des égyptiennes.

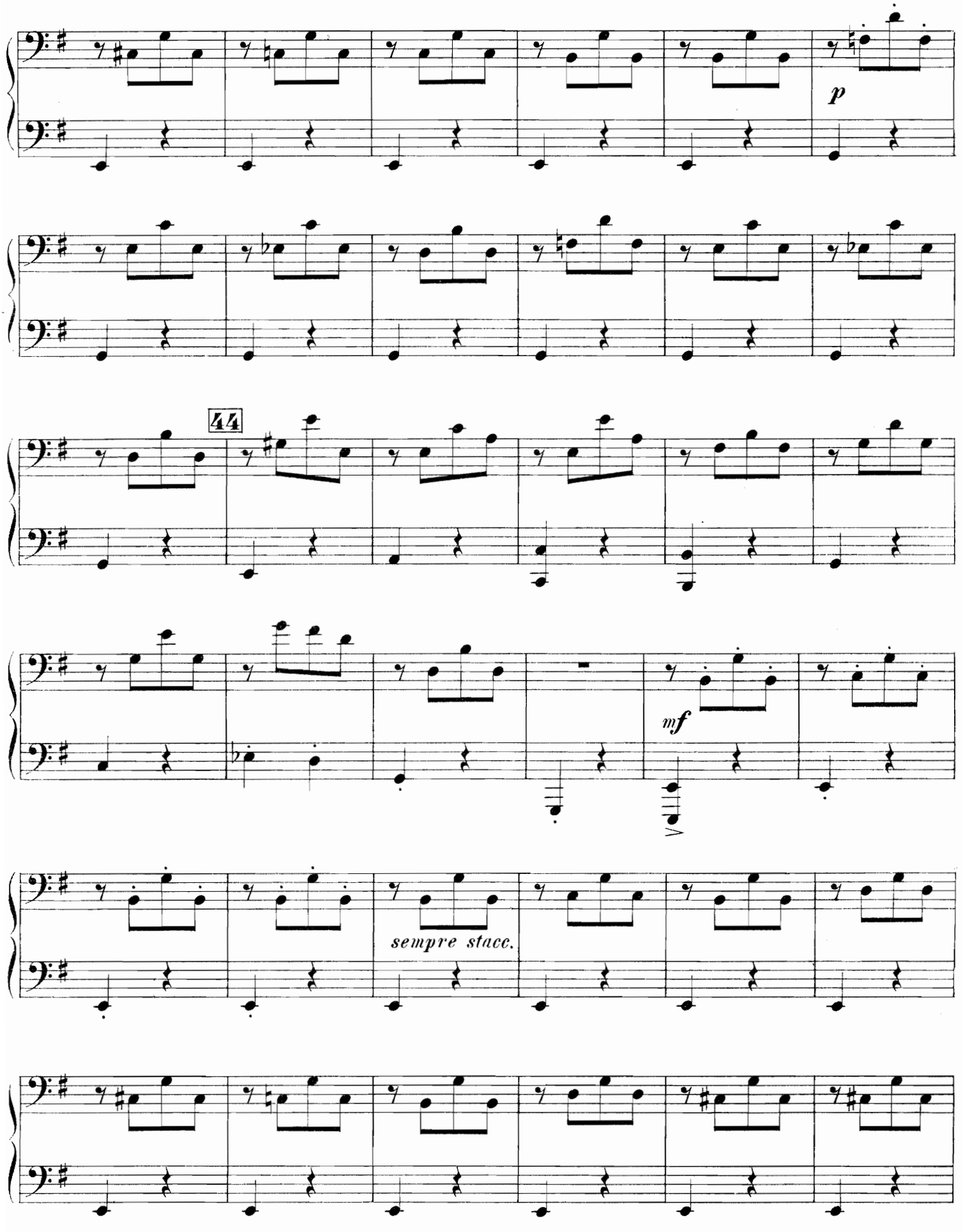
Primo.

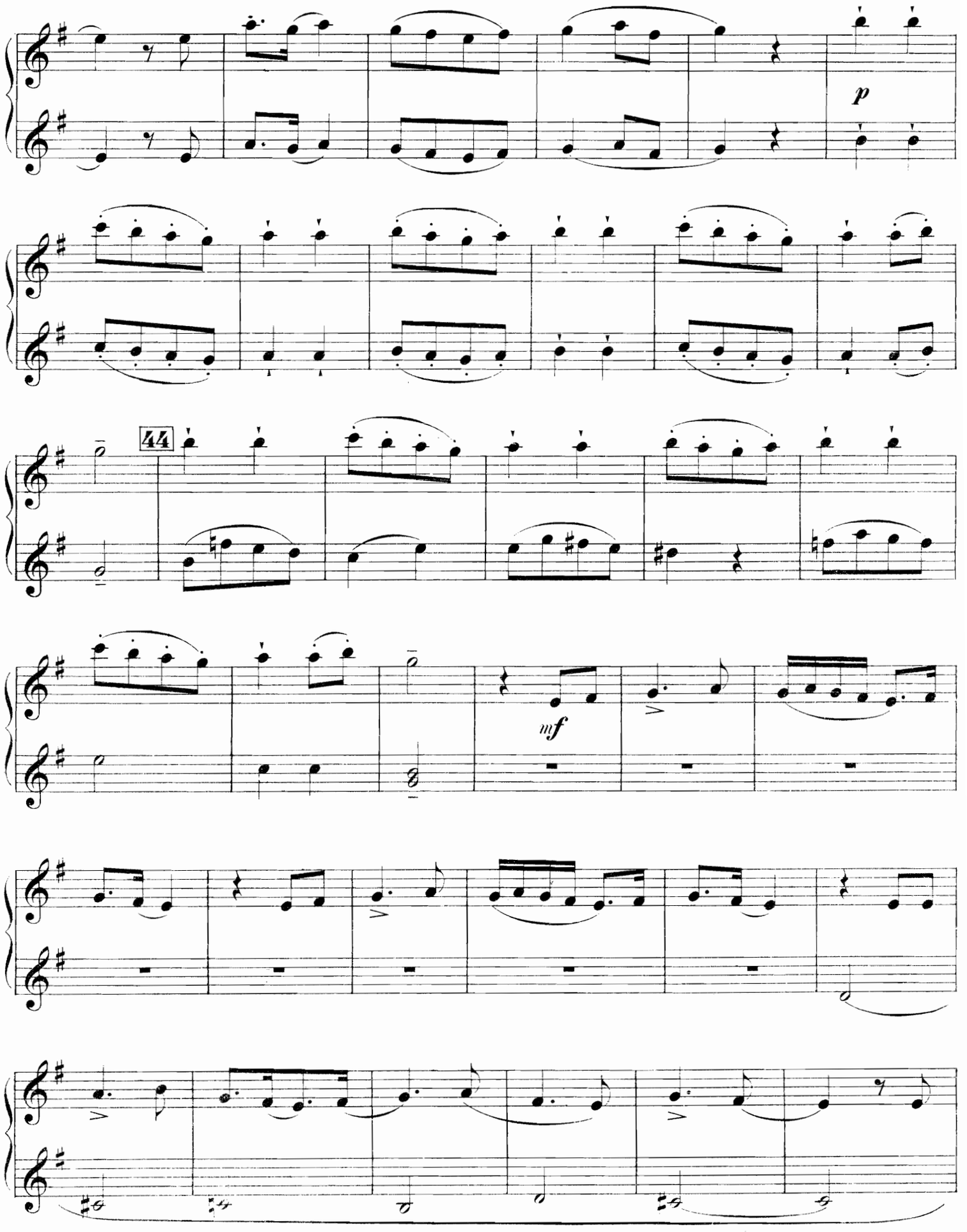
Allegro molto. (♩=168)



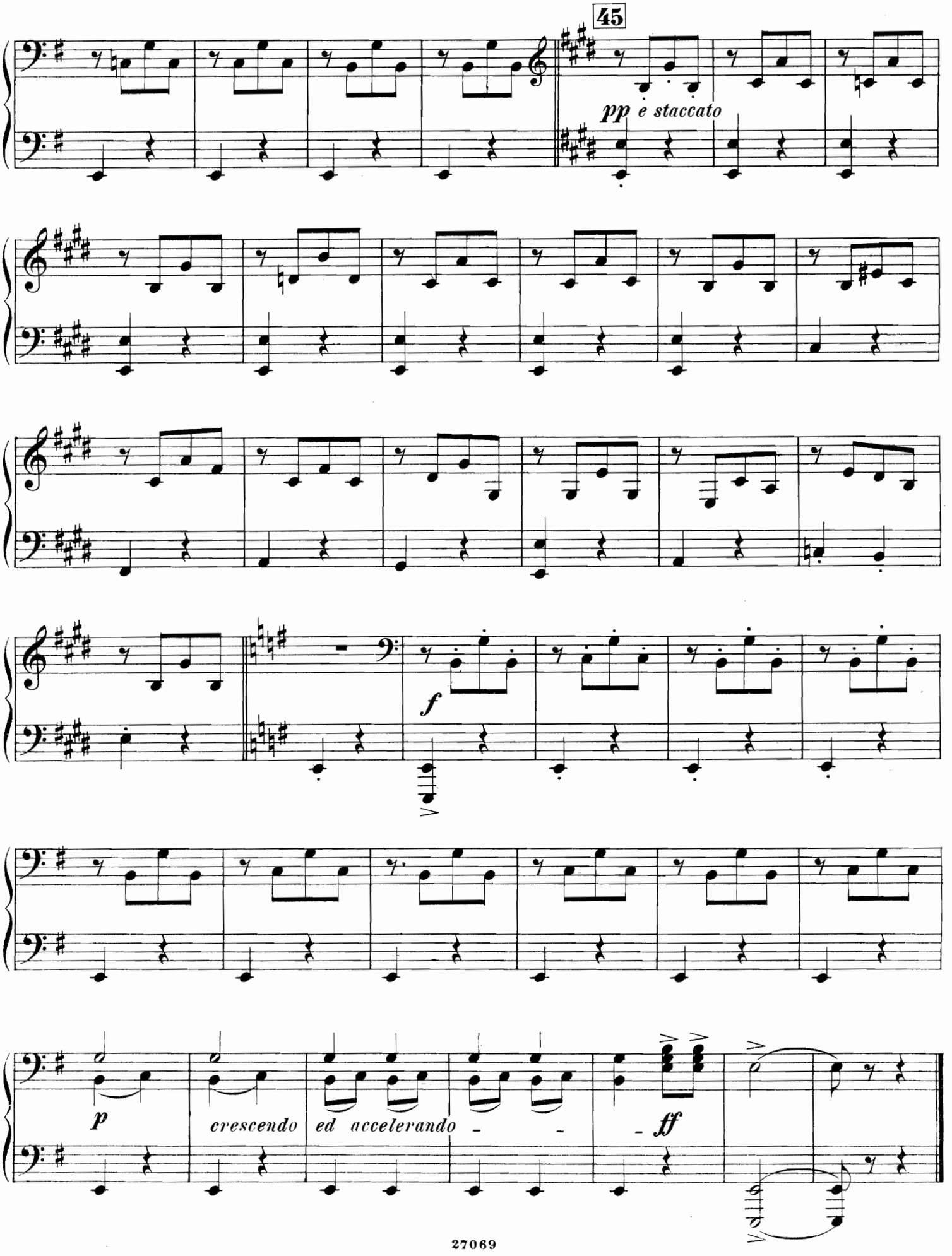
*) Melodee notée par William Lane.

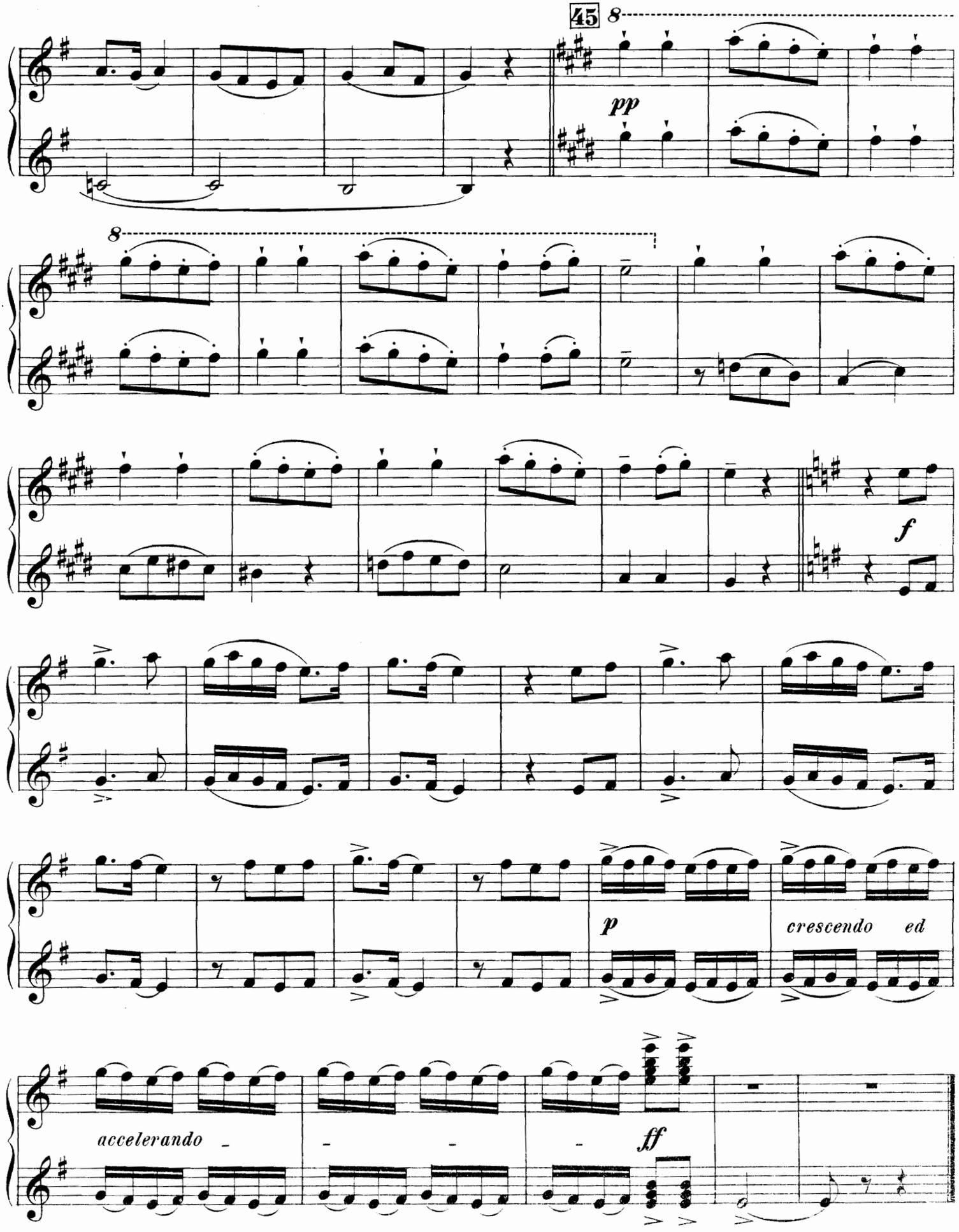
Secondo.




p
44
mf

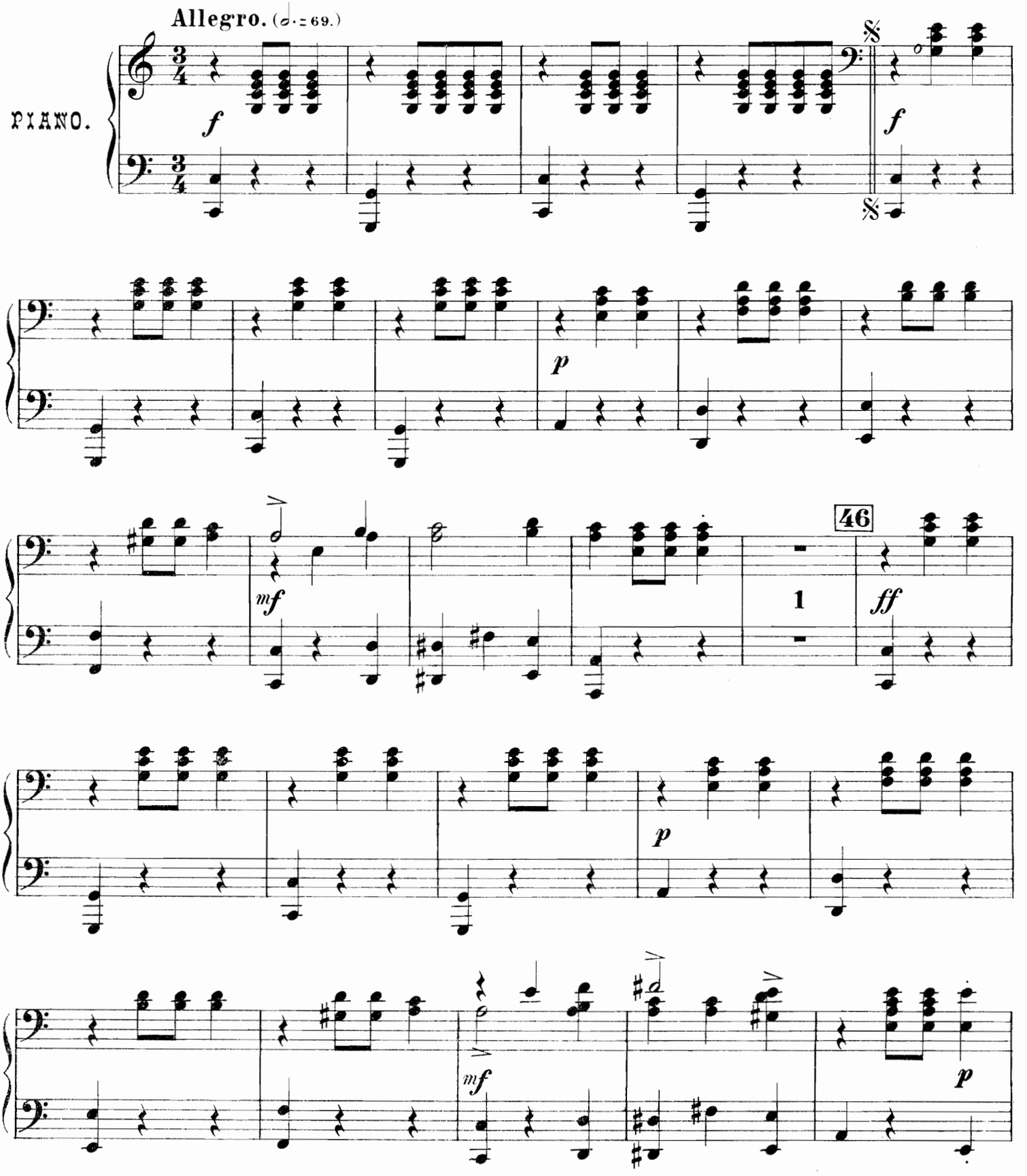
Secondo.




45
8
pp
8
f
p
crescendo ed
accelerando
ff

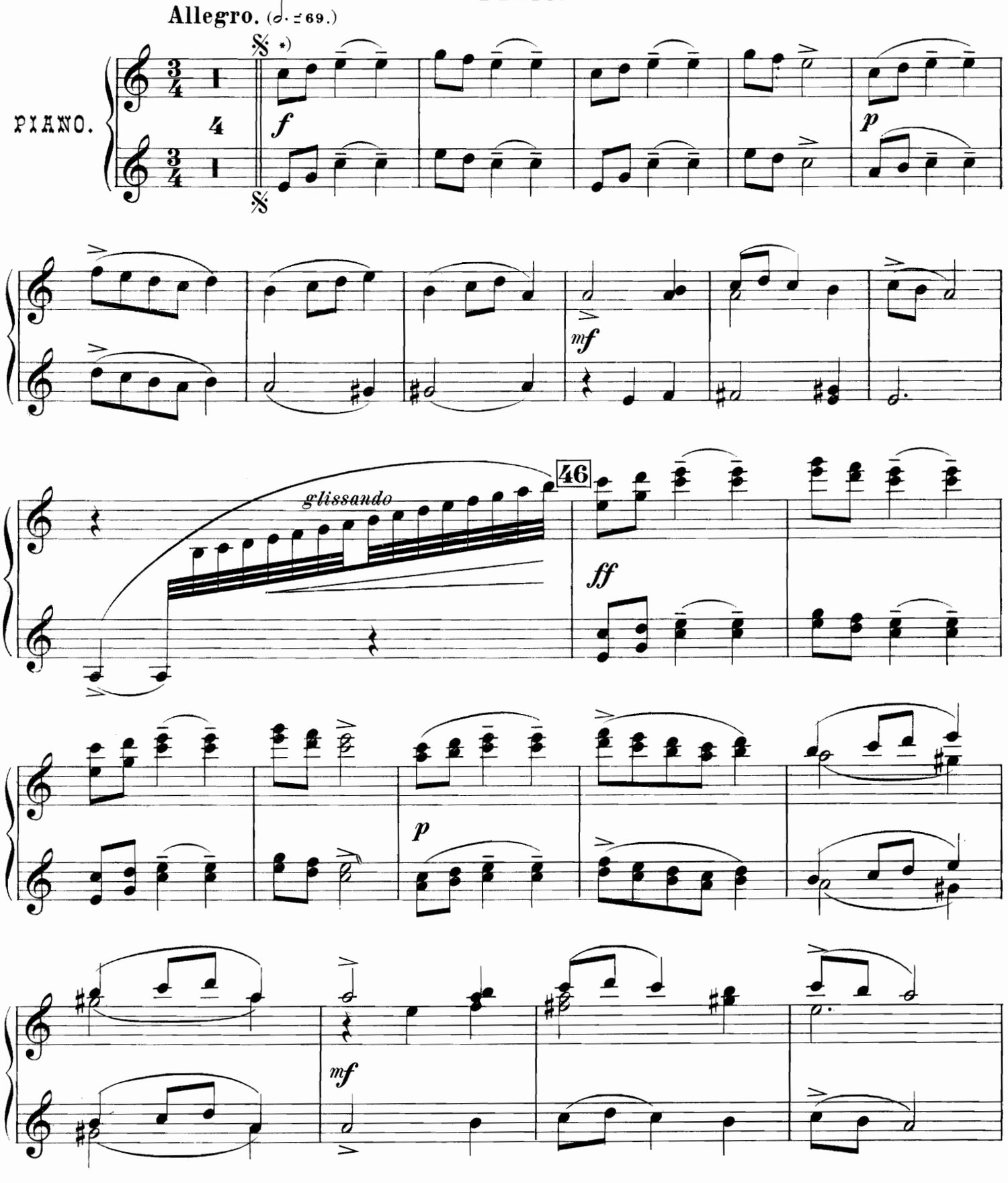
№ 9. Danse des Ghazies.

Secondo.



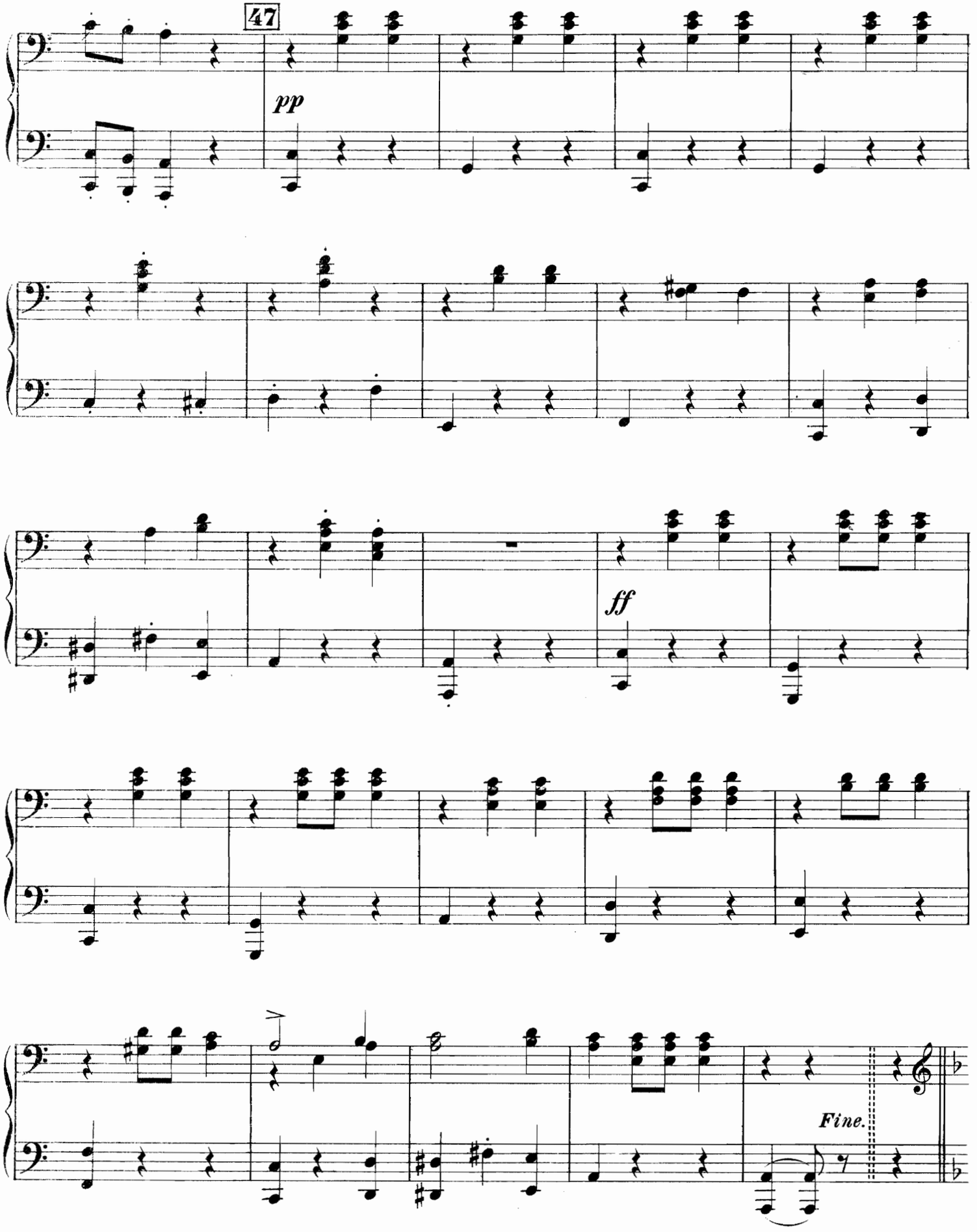
№ 9. Danse des Ghazies.

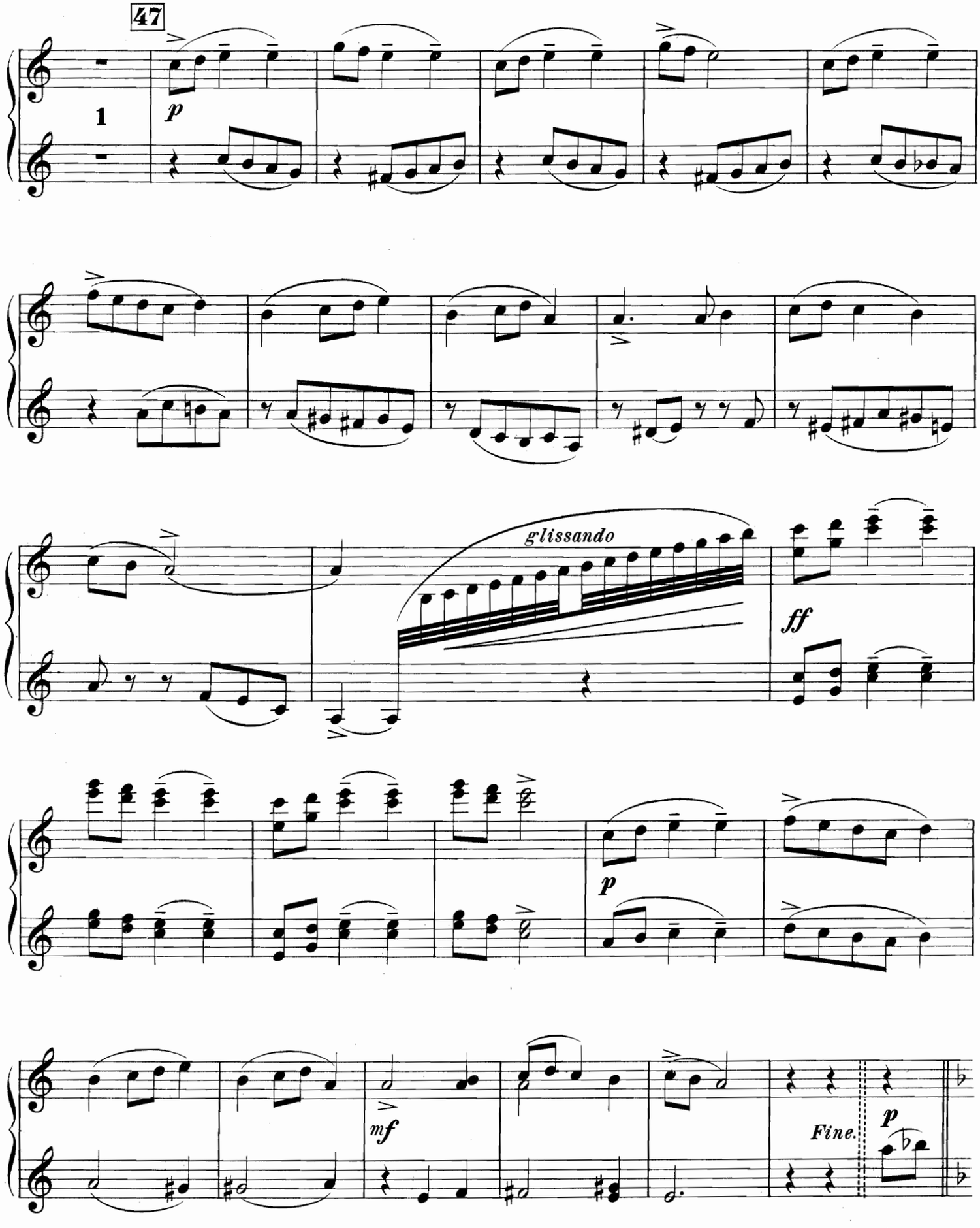
Primo.



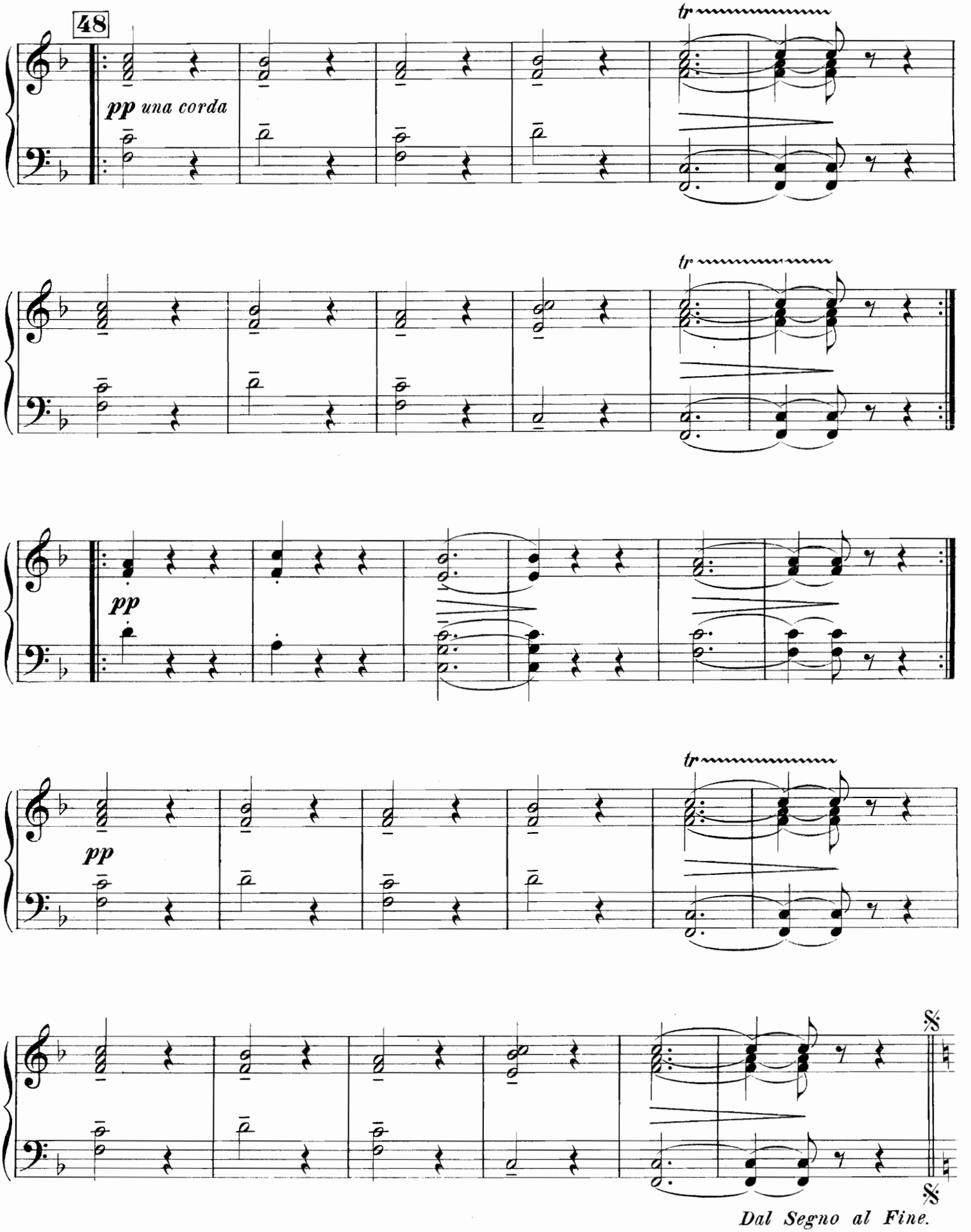
*) Mélodie notée par de la Borde.

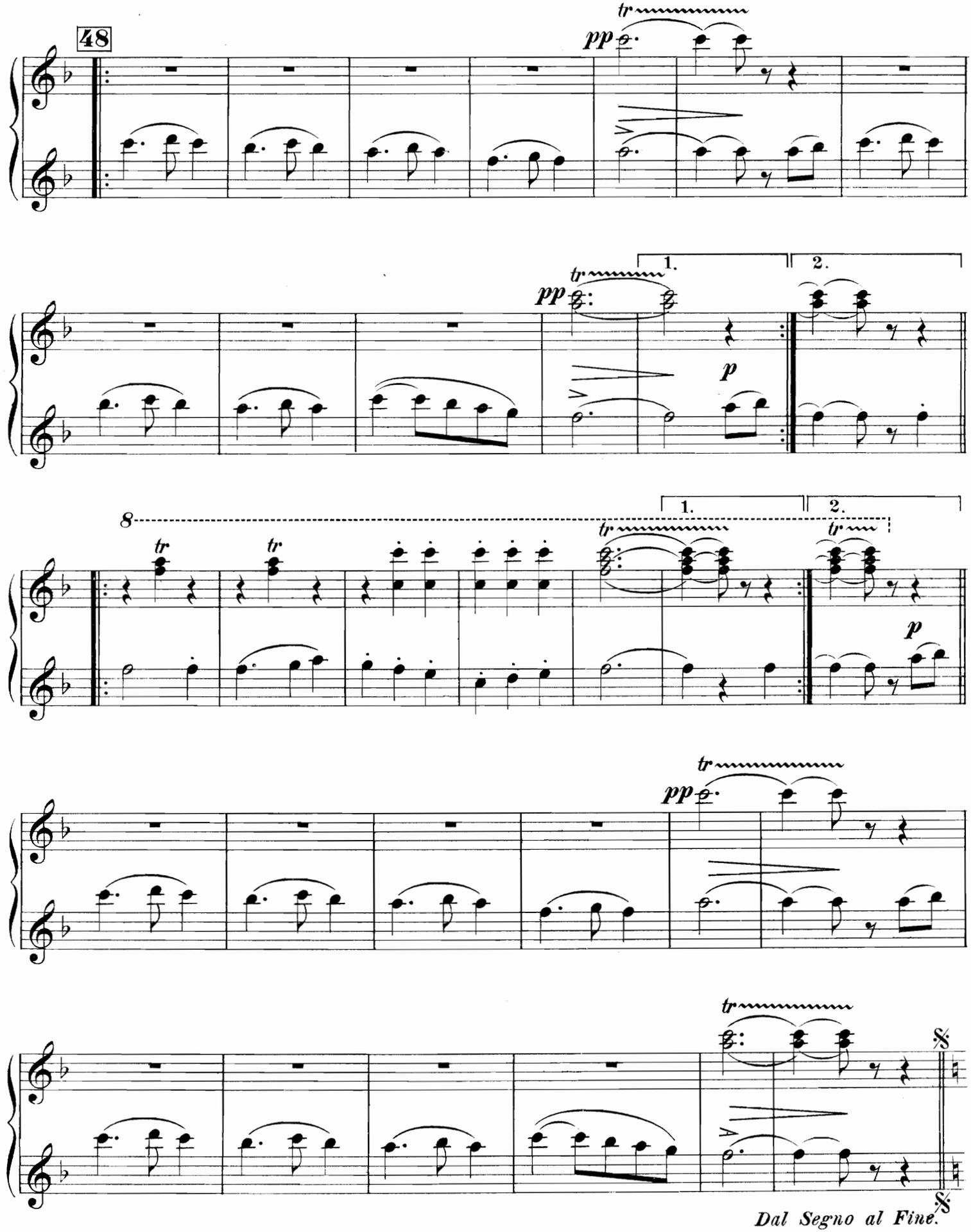
Secondo.




47
1
p
glissando
ff
p
mf
Fine.
p

Secondo.




48
pp
tr
1.
2.
p
8
Dal Segno al Fine.

№ 10. Charmeuse des serpents.

Secondo.

Allegretto. (♩=108)

PIANO.

p a tempo

49

mf

p

mf

f

mf

p

f

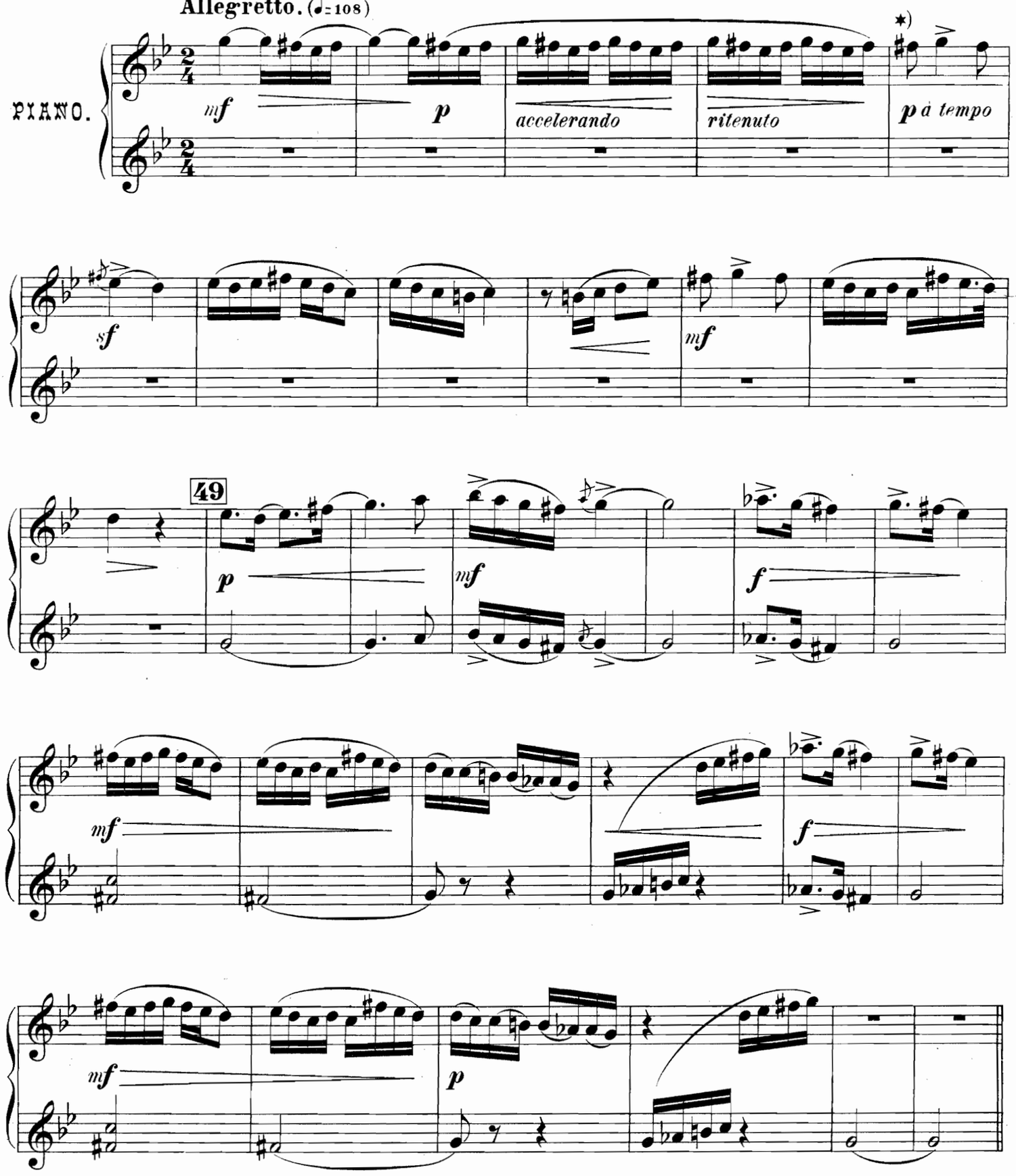
mf

p

№ 10. Charmeuse des serpents.

Primo.

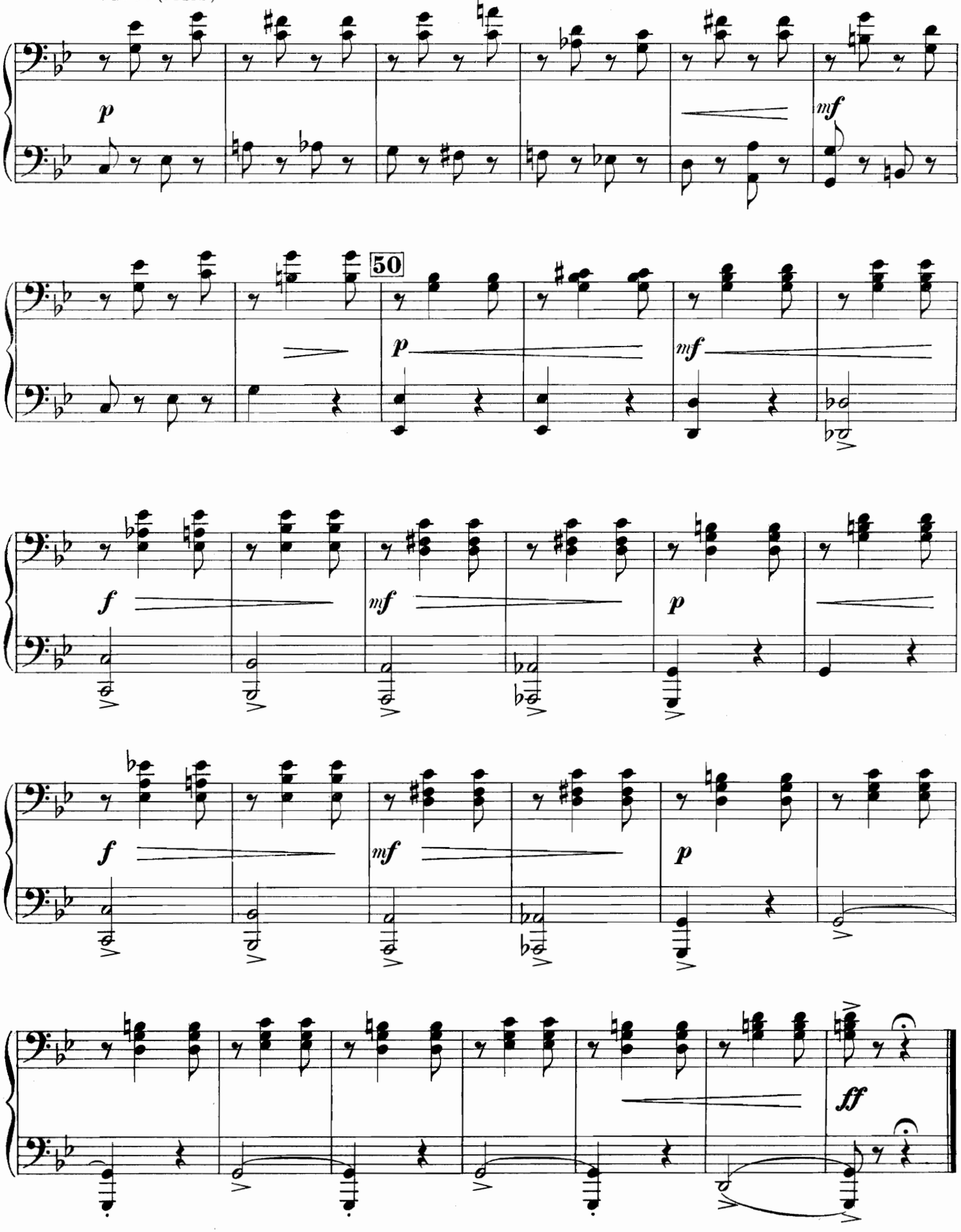
Allegretto. (♩= 108)

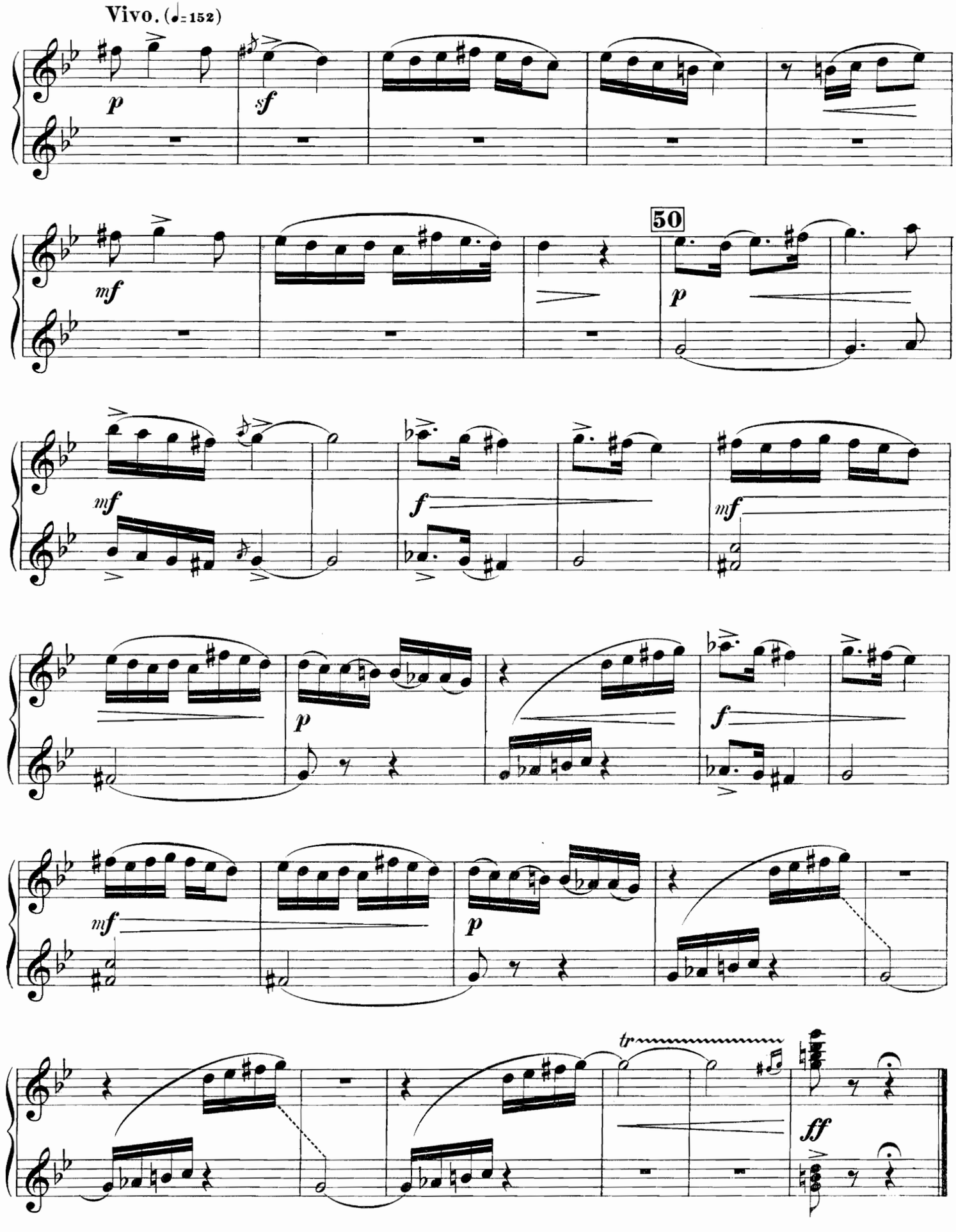


*) Mélodie notée par August von Adelburg.

Secondo.

Vivo. (♩= 152)




Vivo. (♩=152)
p
sf
mf
50
p
mf
f
mf
p
f
mf
p
tr
ff

№ 11. Pas de deux.

Secondo.

Tempo di Valse.

PIANO.

mp

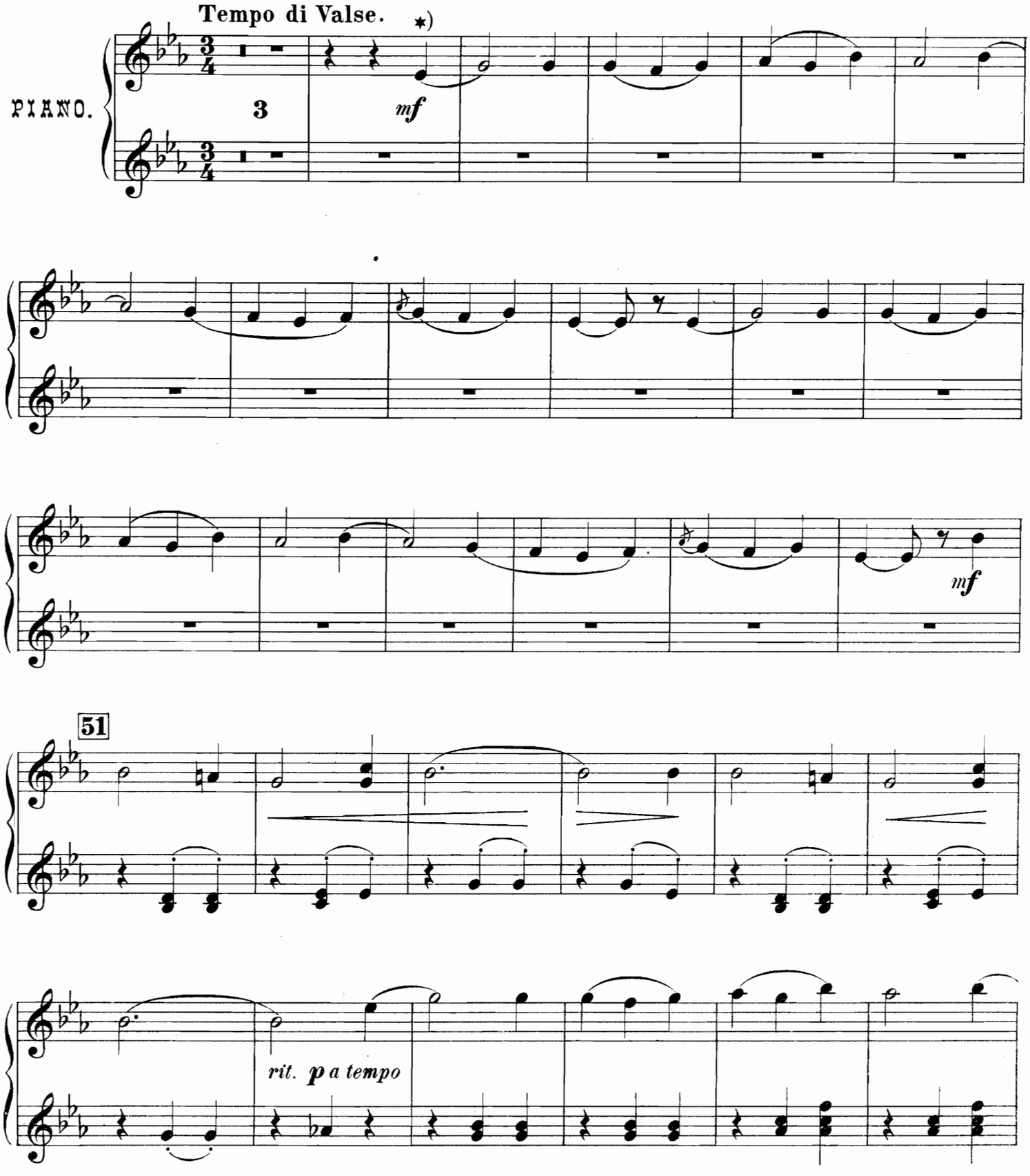
51

riten.

pp a tempo

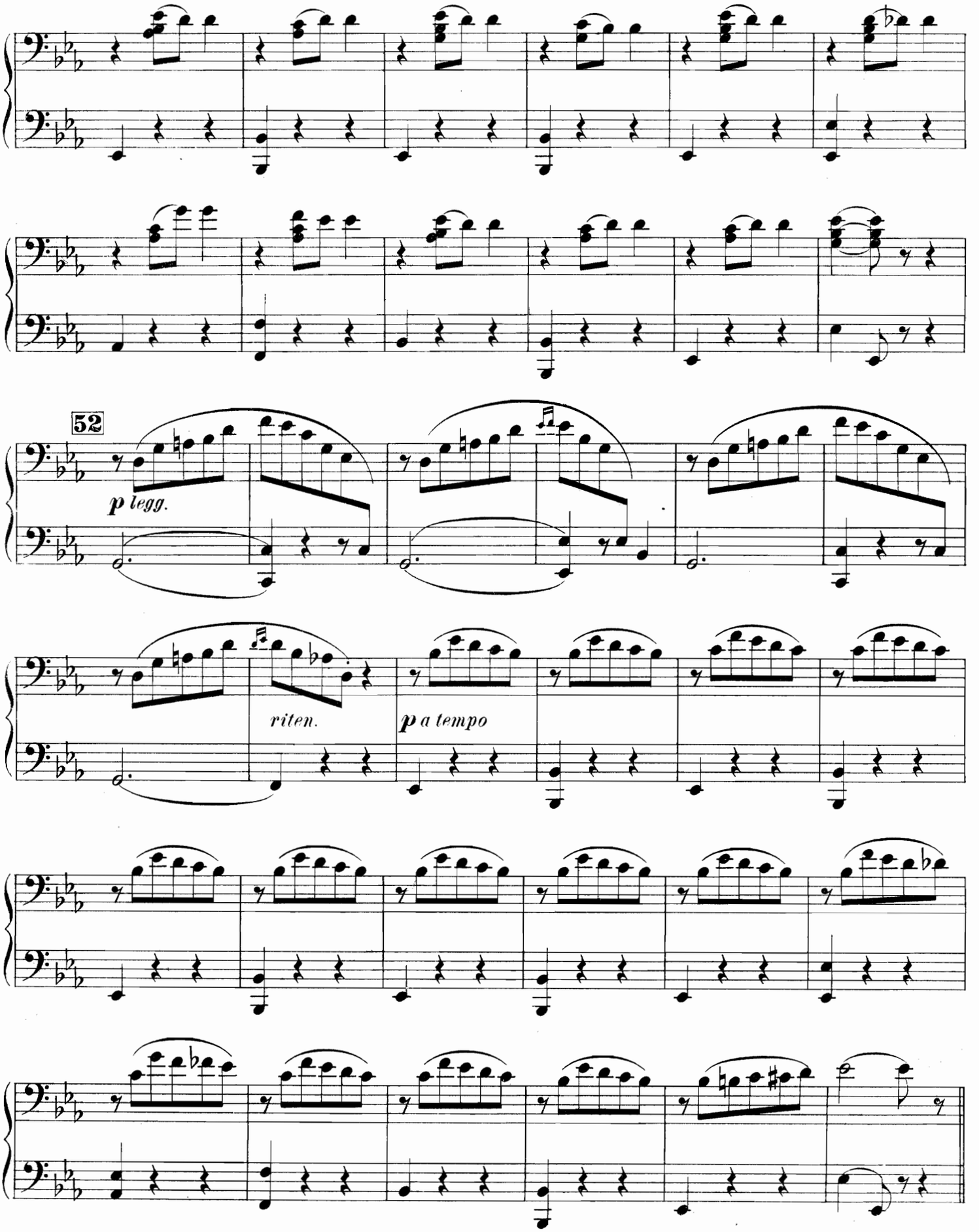
№ 11. Pas de deux.

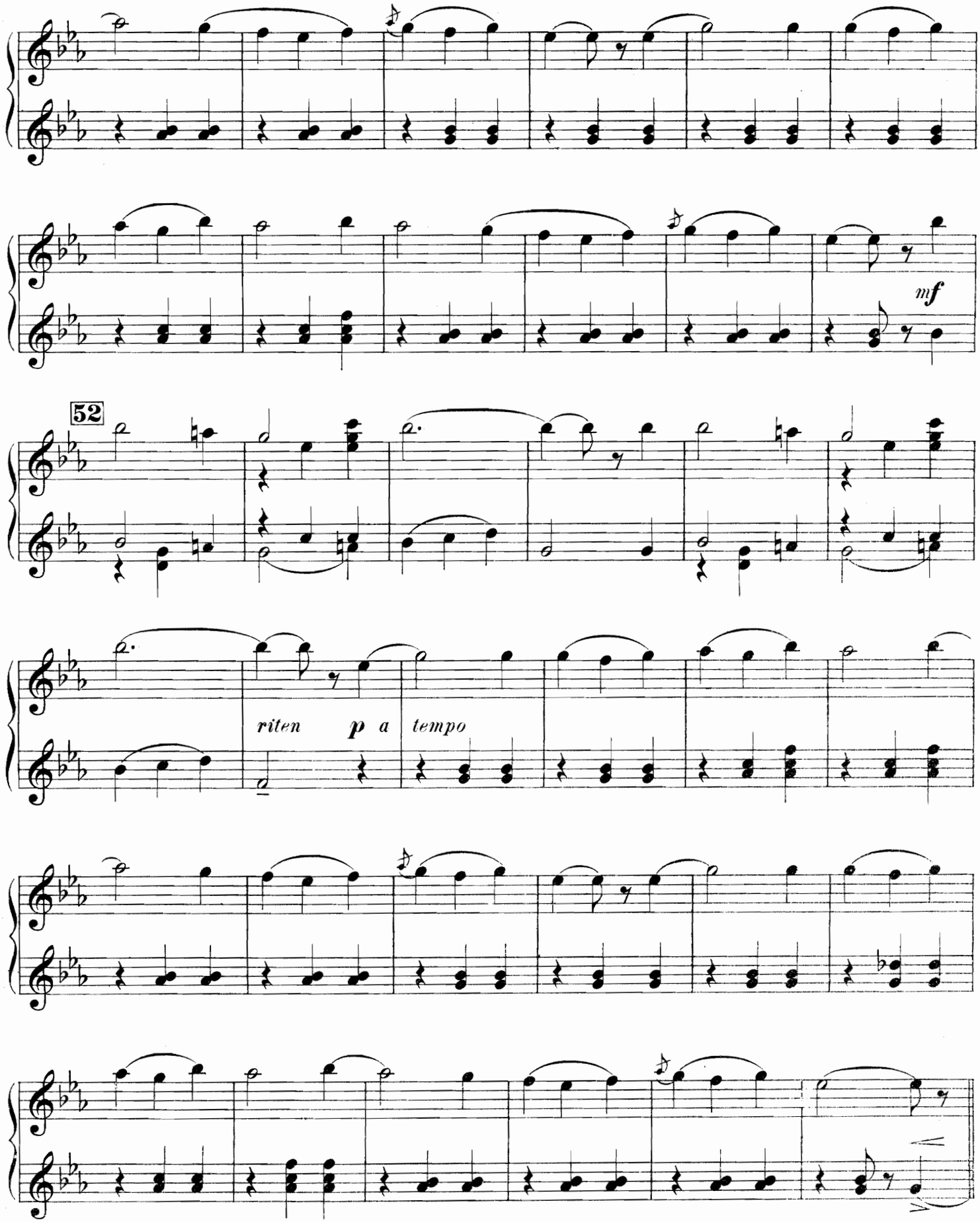
Primo.



*) Mélodie, tirée de „L'art musical en Egypte" par Villoteau.

Secondo.




mf
52
riten
p a tempo

Secondo.

Più mosso.

53

f *mp e sempre staccato*

f *mp*

ff *p*

ff *p*

ff *p*

ff *p*

54

p

53 Più mosso.

f *mp e sempre staccato*

f *mp*

ff *p*

ff *p*

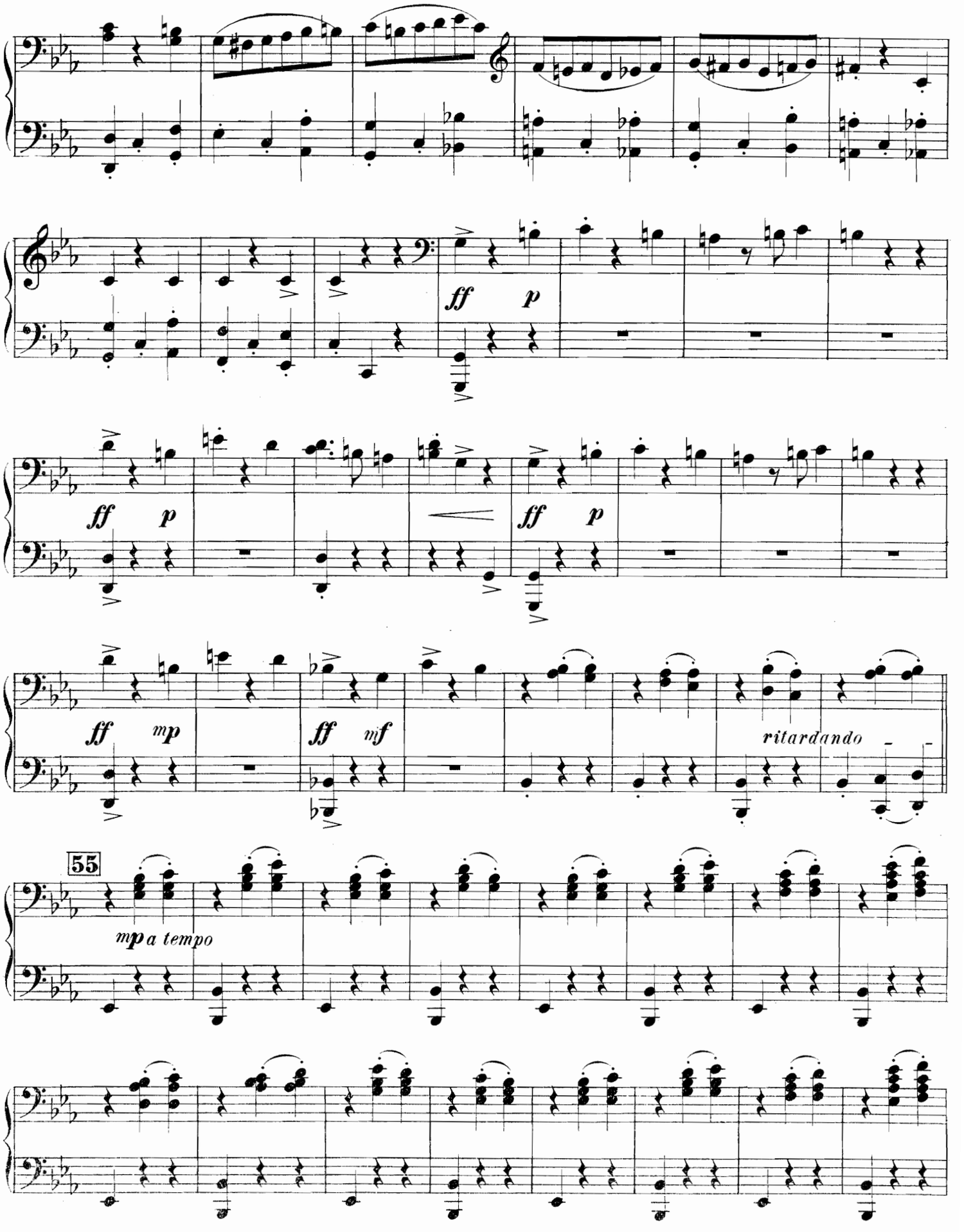
ff *p*

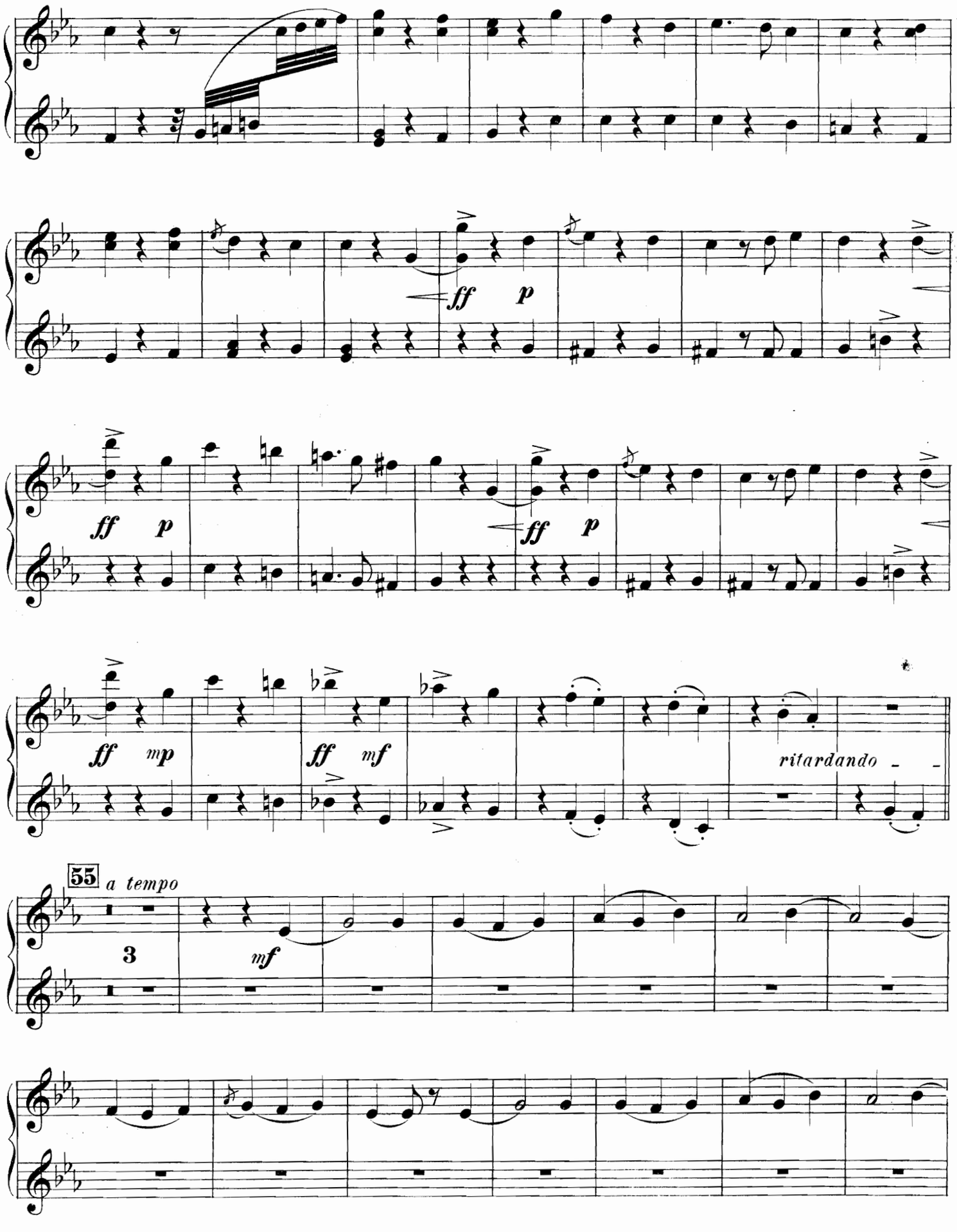
ff *p*

54

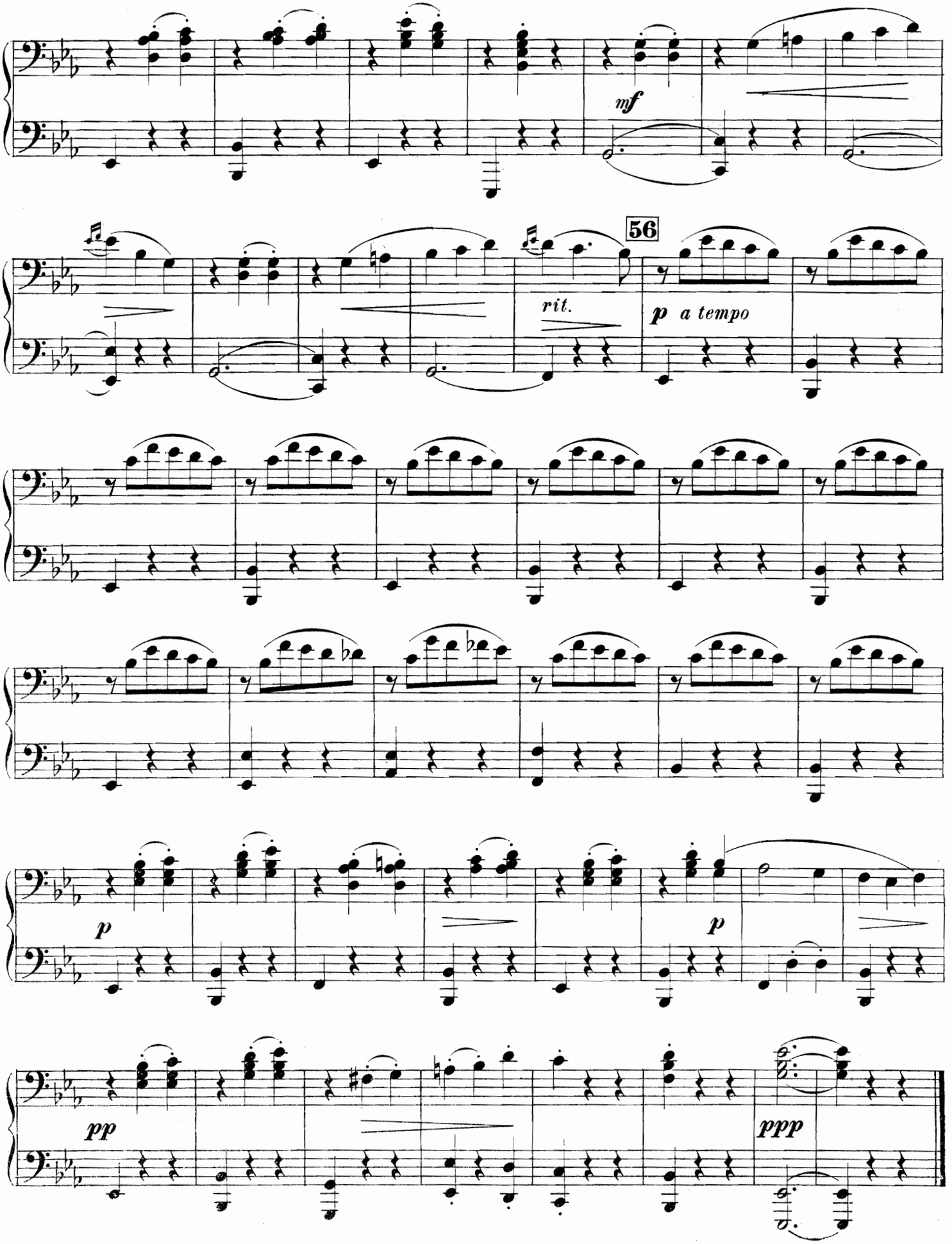
p

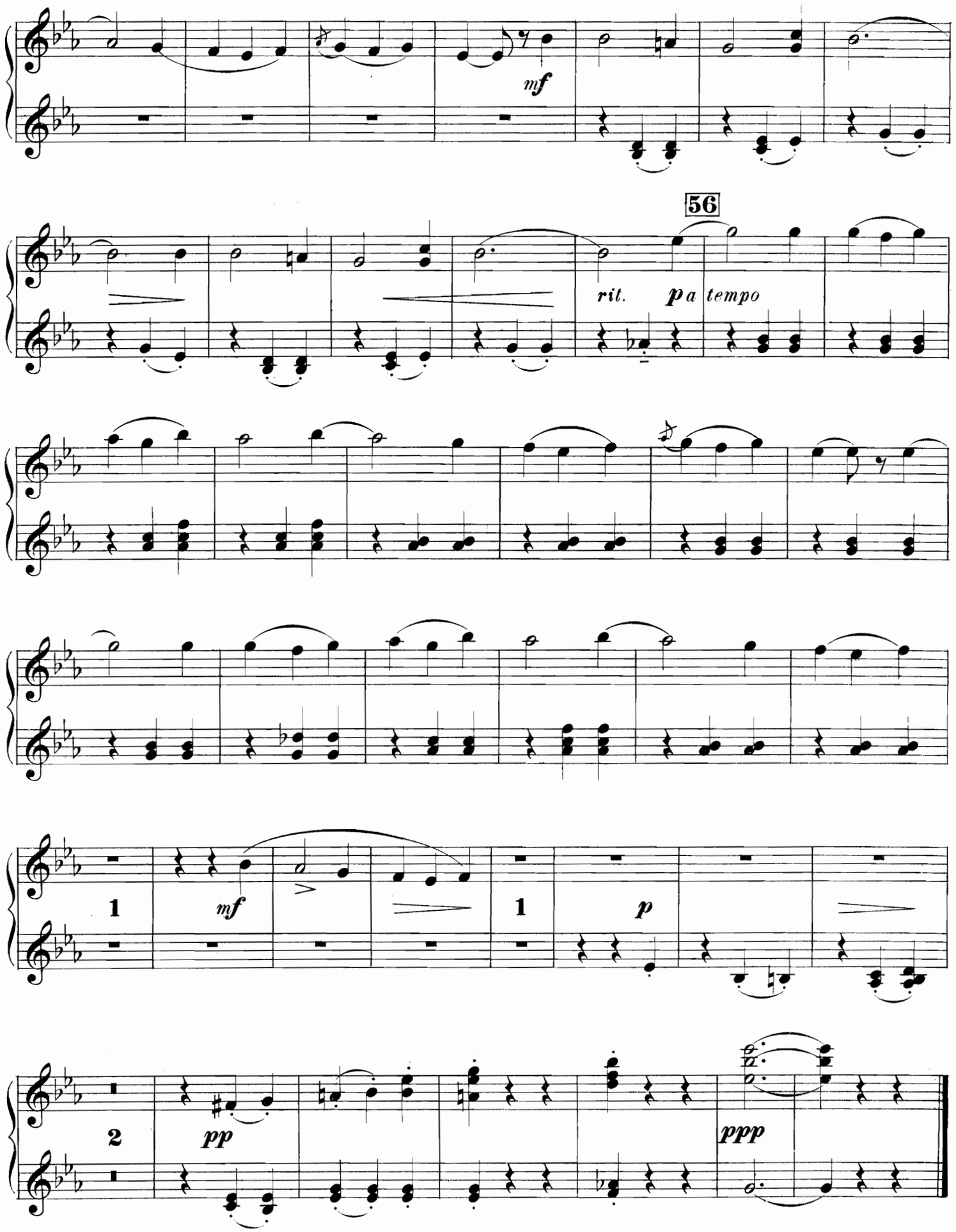
Secondo.




ff p
ff p
ff p
ff mp
ff mf
ritardando
55 a tempo
3
mf

Secondo.




mf
56
rit.
p a tempo
1
mf
1
p
2
pp
ppp

№ 12. Finale.

(DANSE D' ENSEMBLE. FINALE.)

Secondo.

Allegro moderato. (♩= 152.)

PIANO.

p *cresc.*

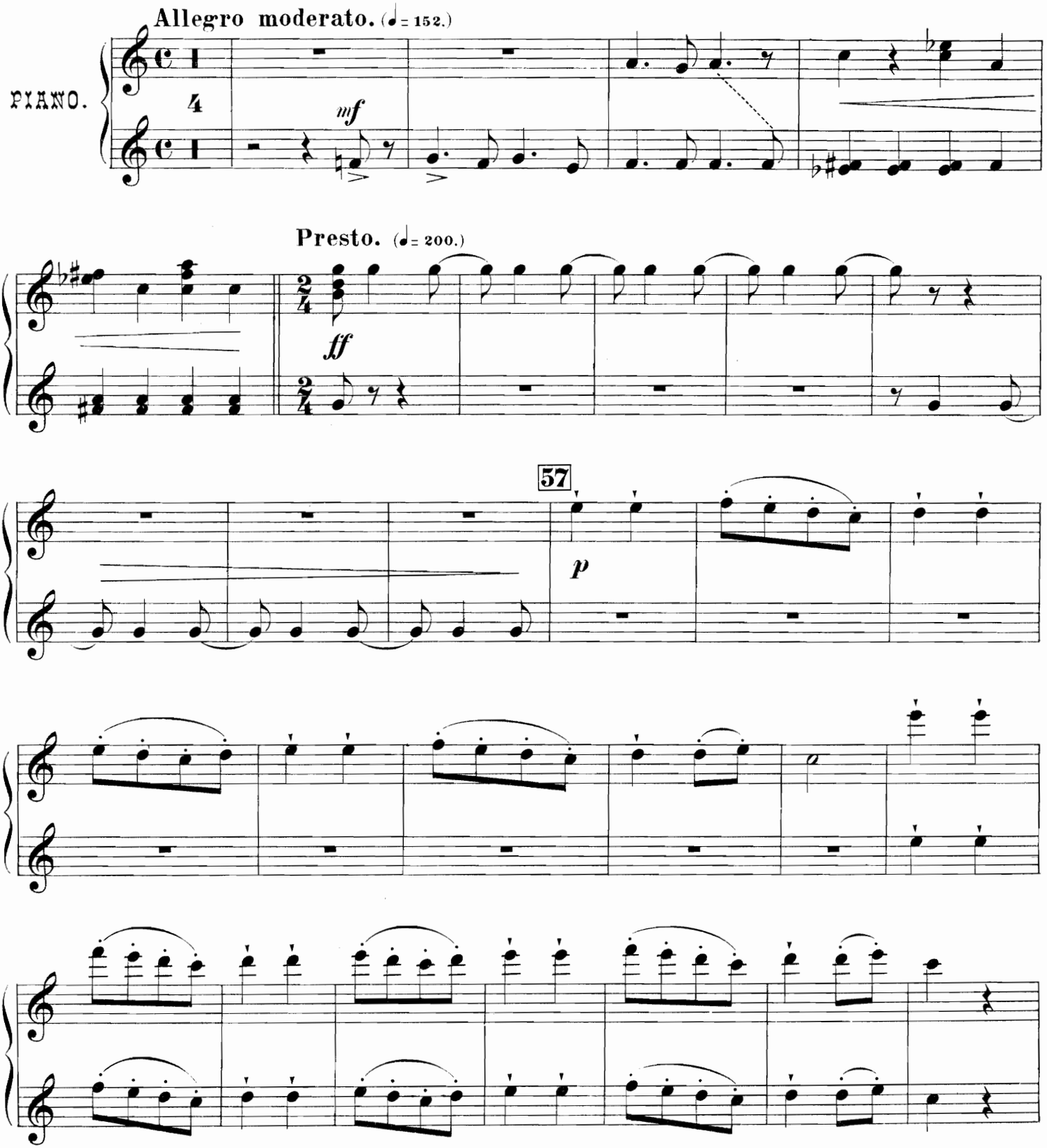
Presto. (♩= 200.)

ff *p* 57 *sempre stacc.*

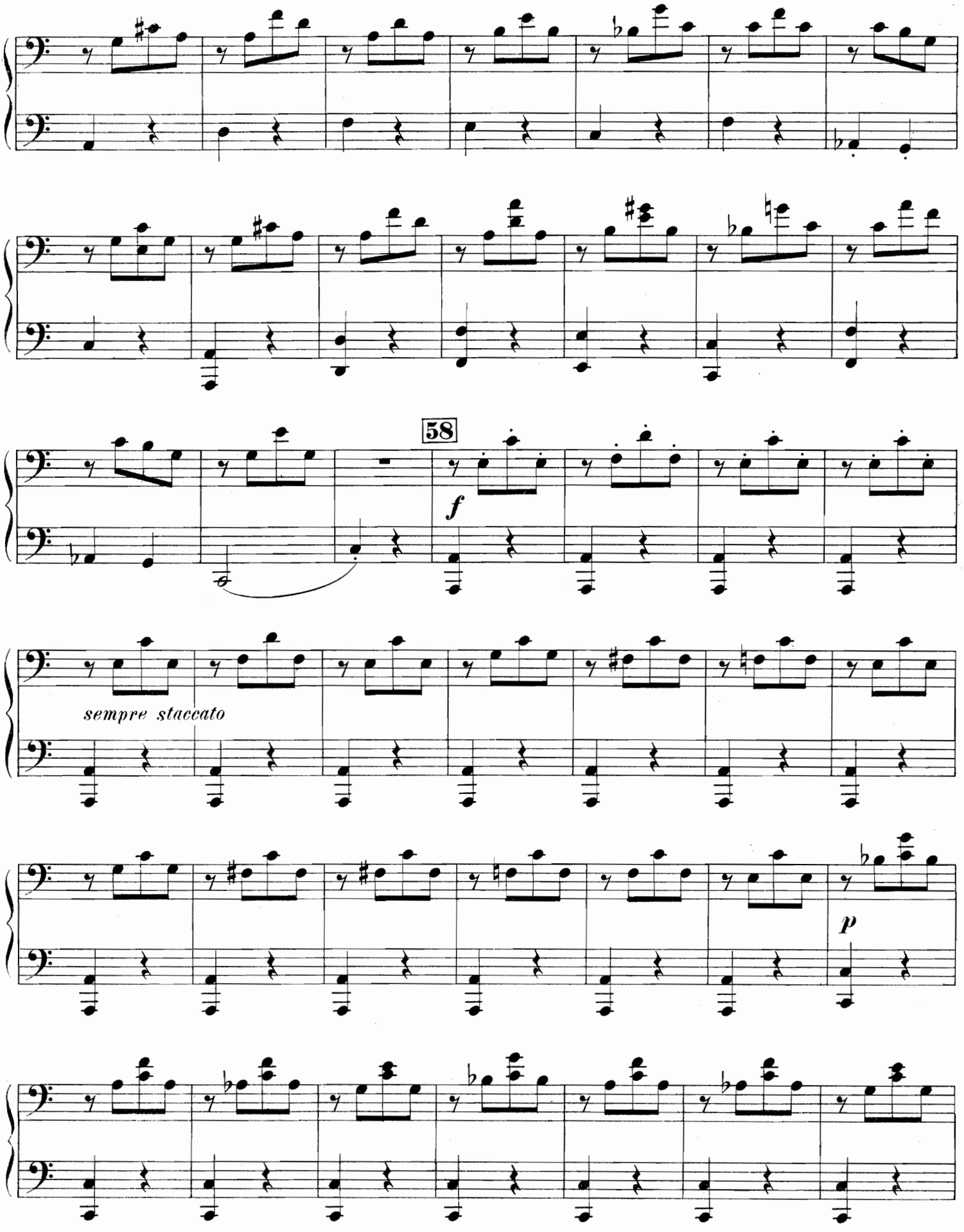
№ 12. Finale.

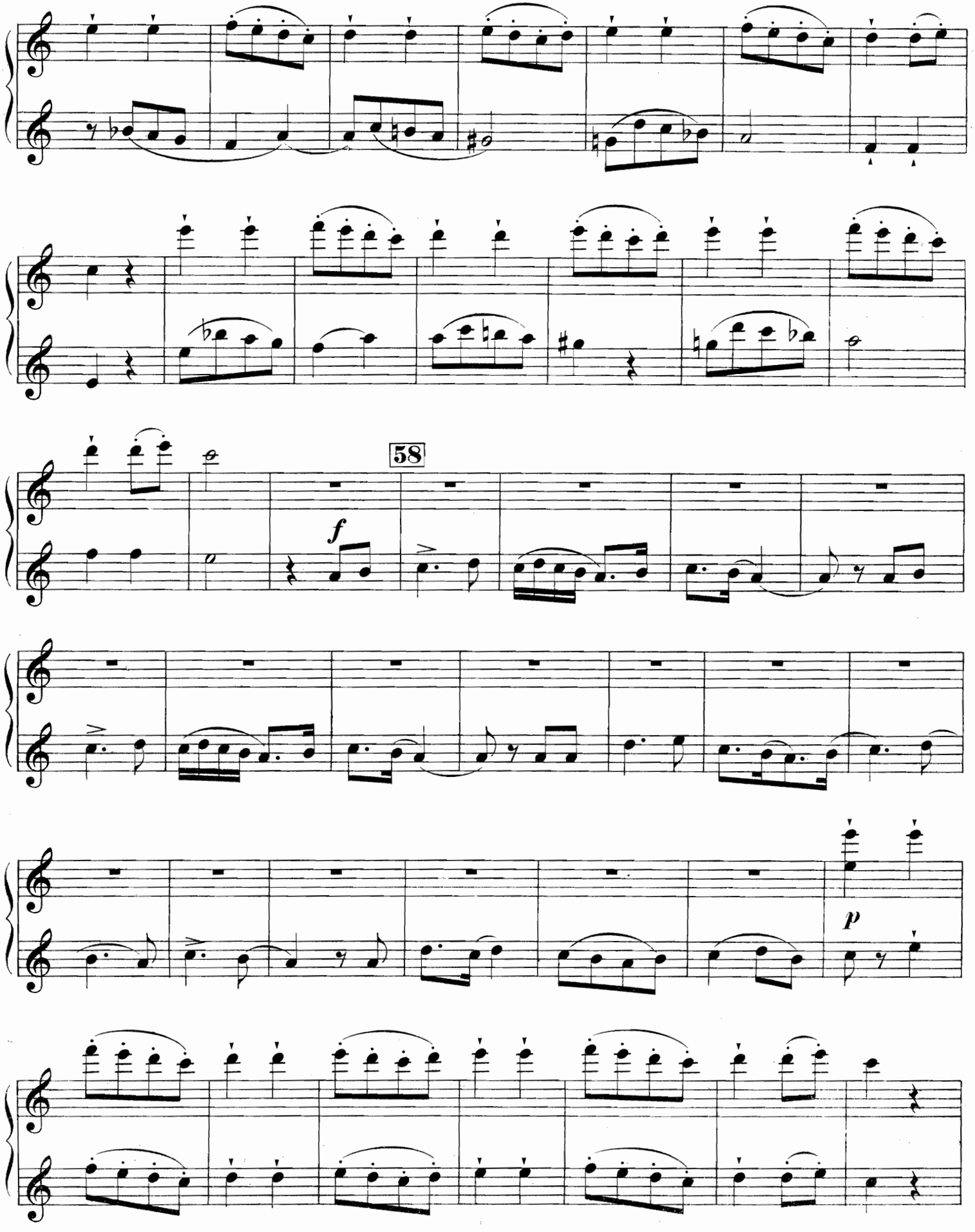
(DANSE D'ENSEMBLE. FINALE.)

Primo.

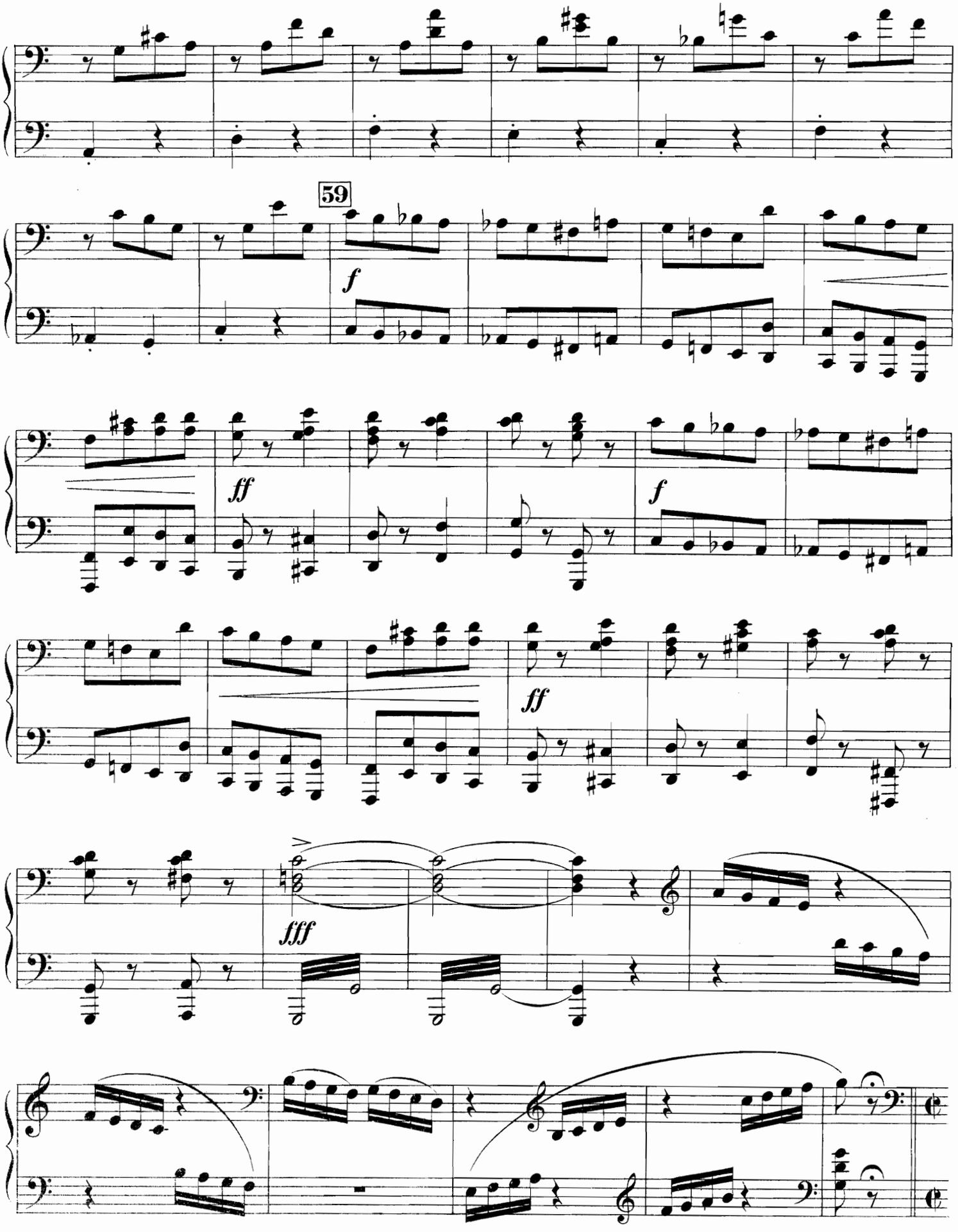


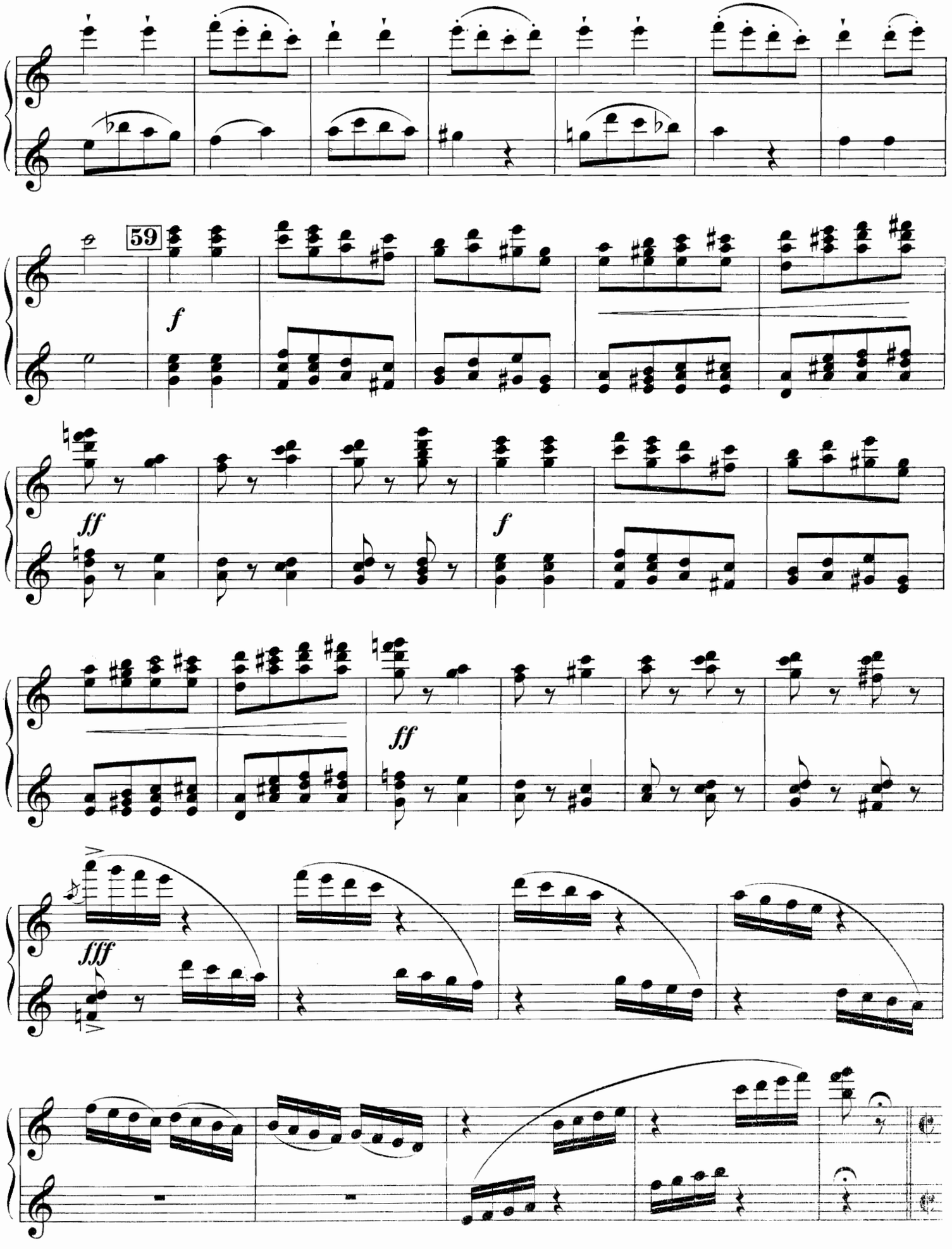
Secondo.




58
f
p

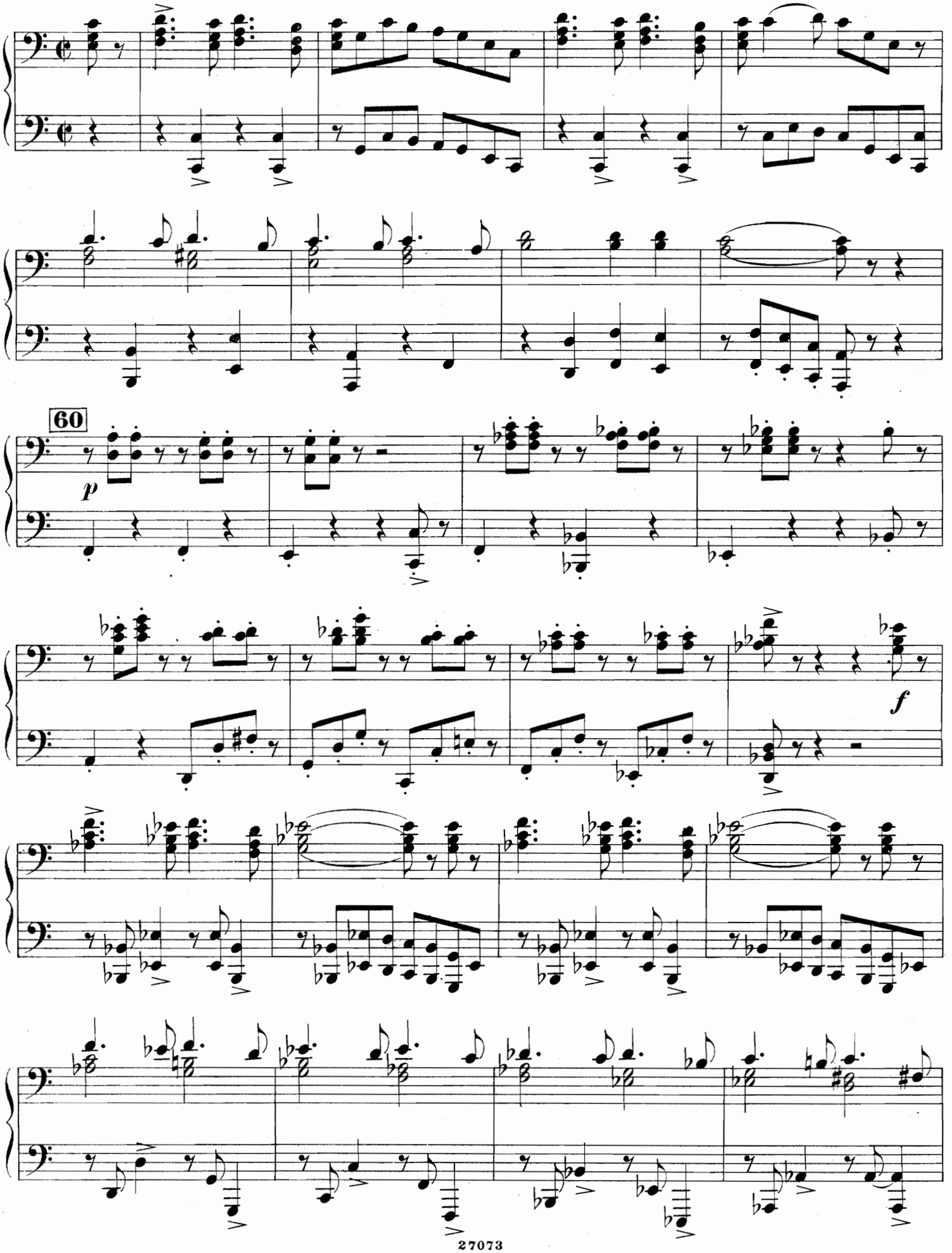
Secondo.




59
f
ff
f
ff
fff

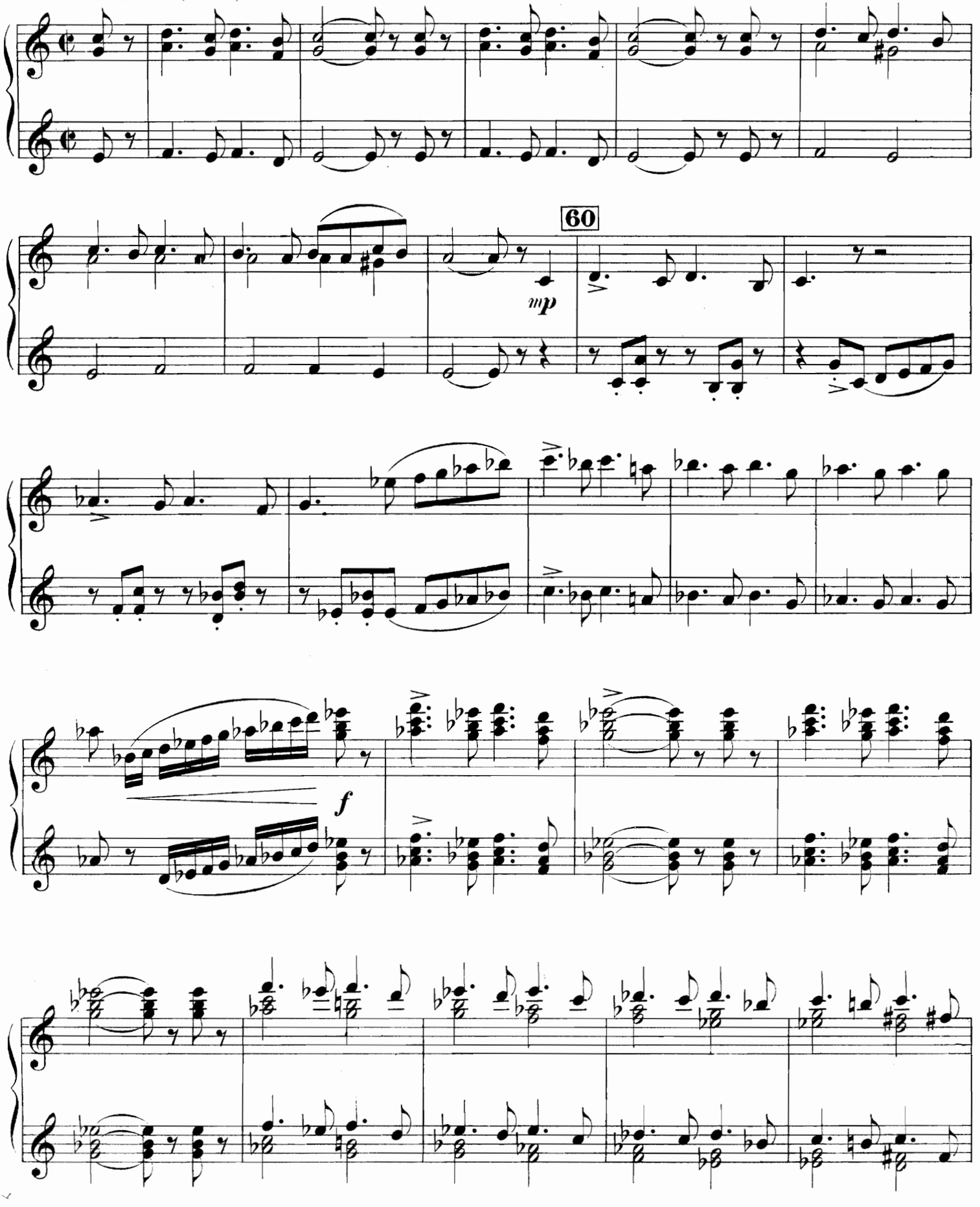
Secondo.

Moderato. (♩= 76.)

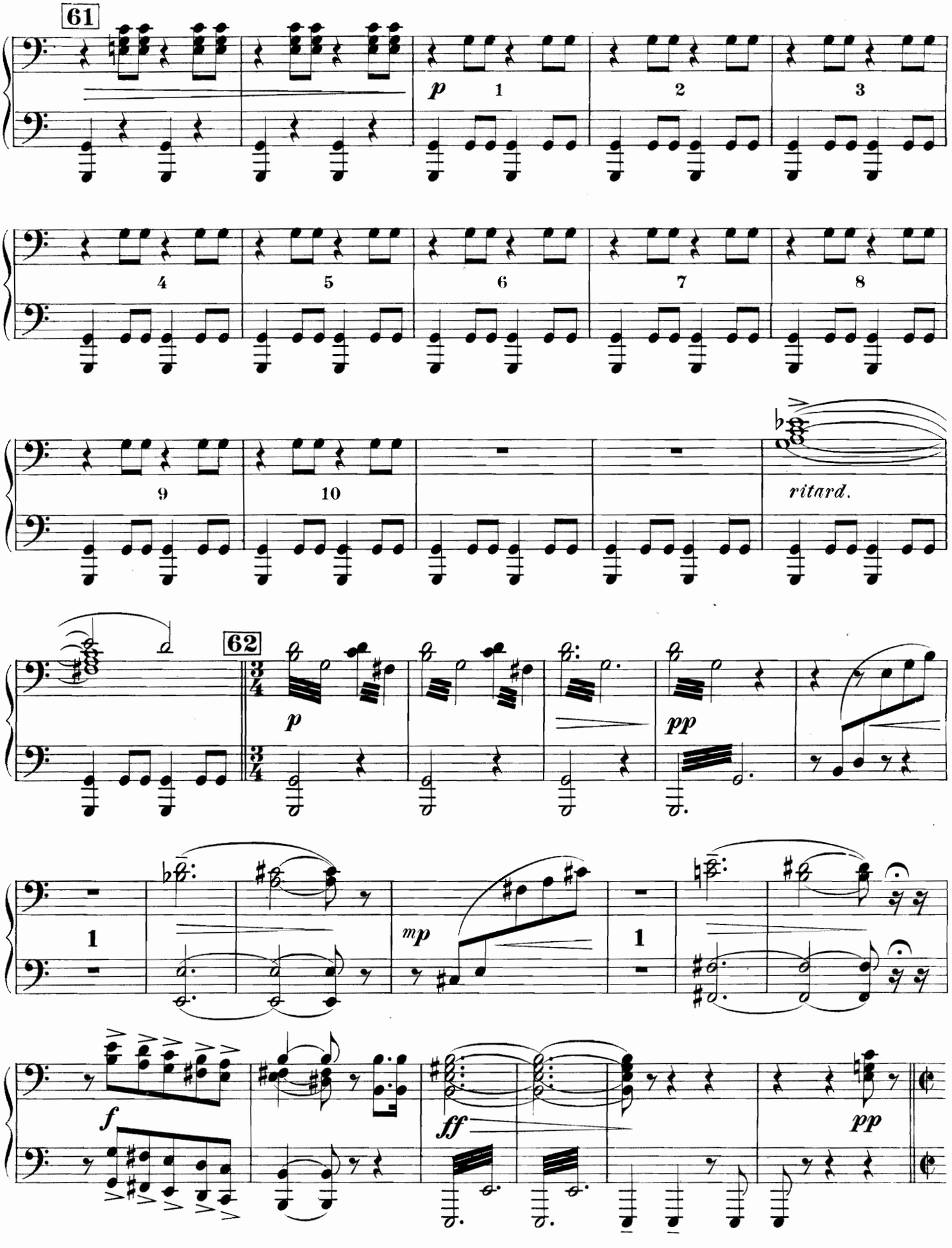


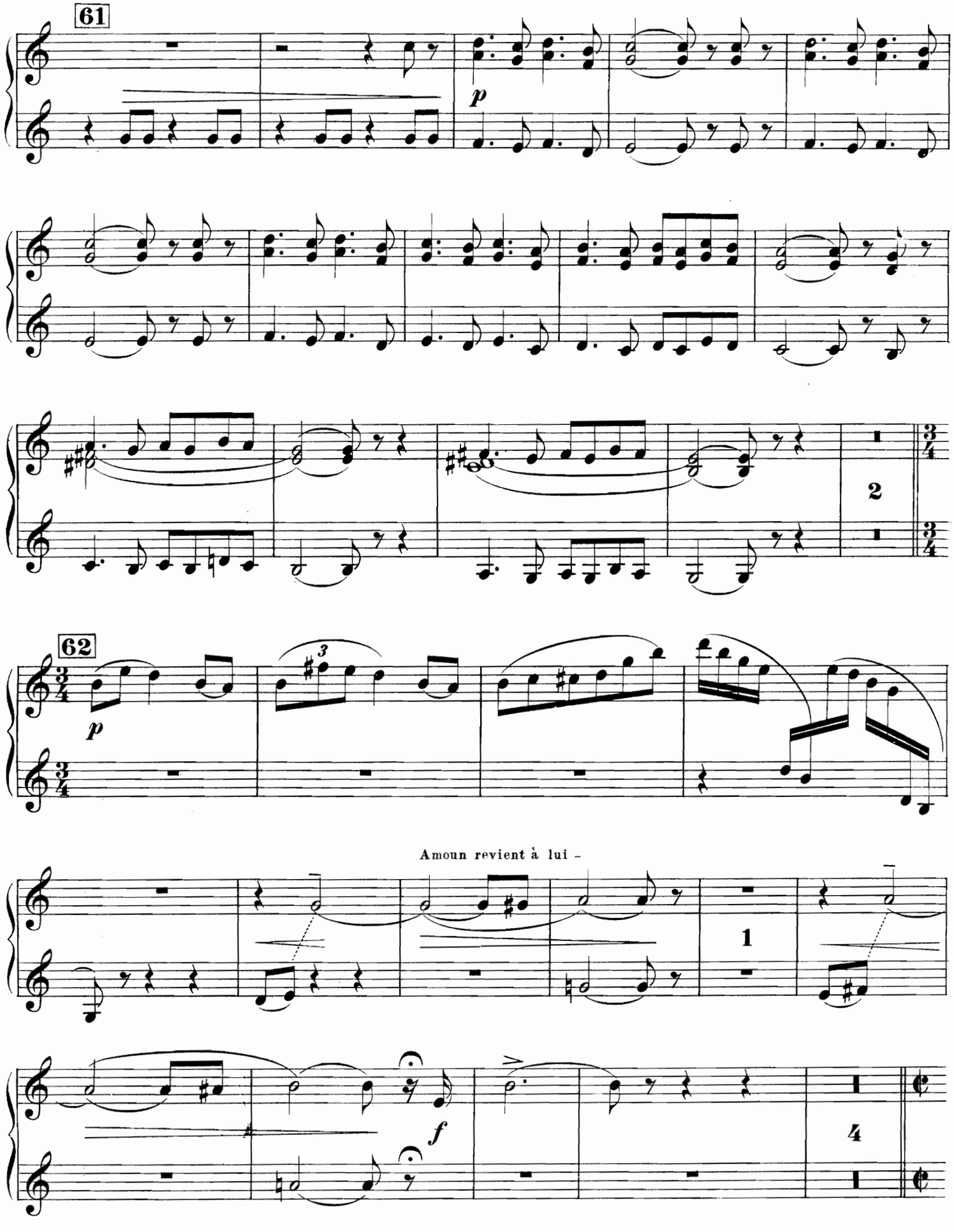
Départ de Cléopatre et d'Antoine.

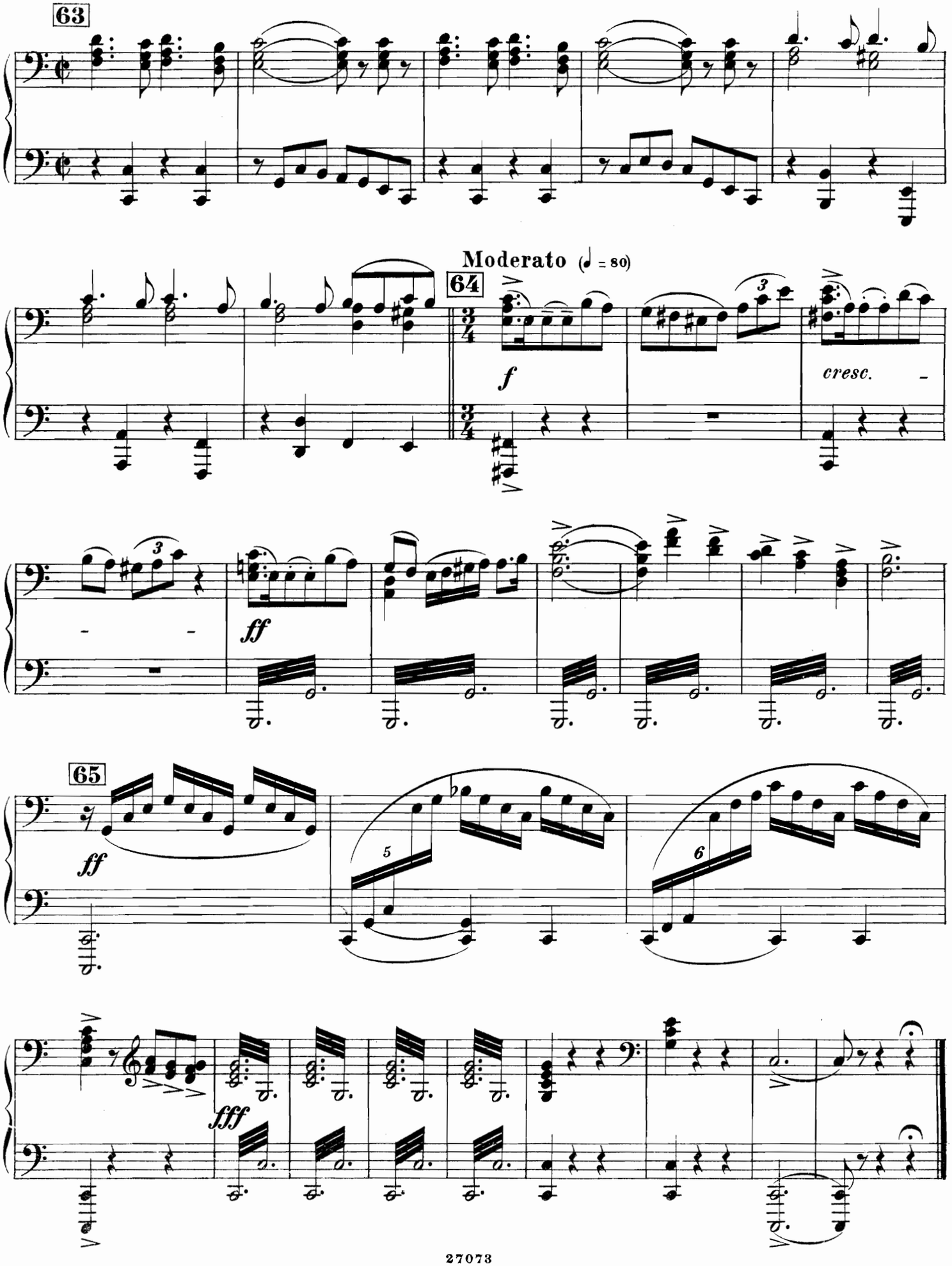
Moderato. (♩= 76.)

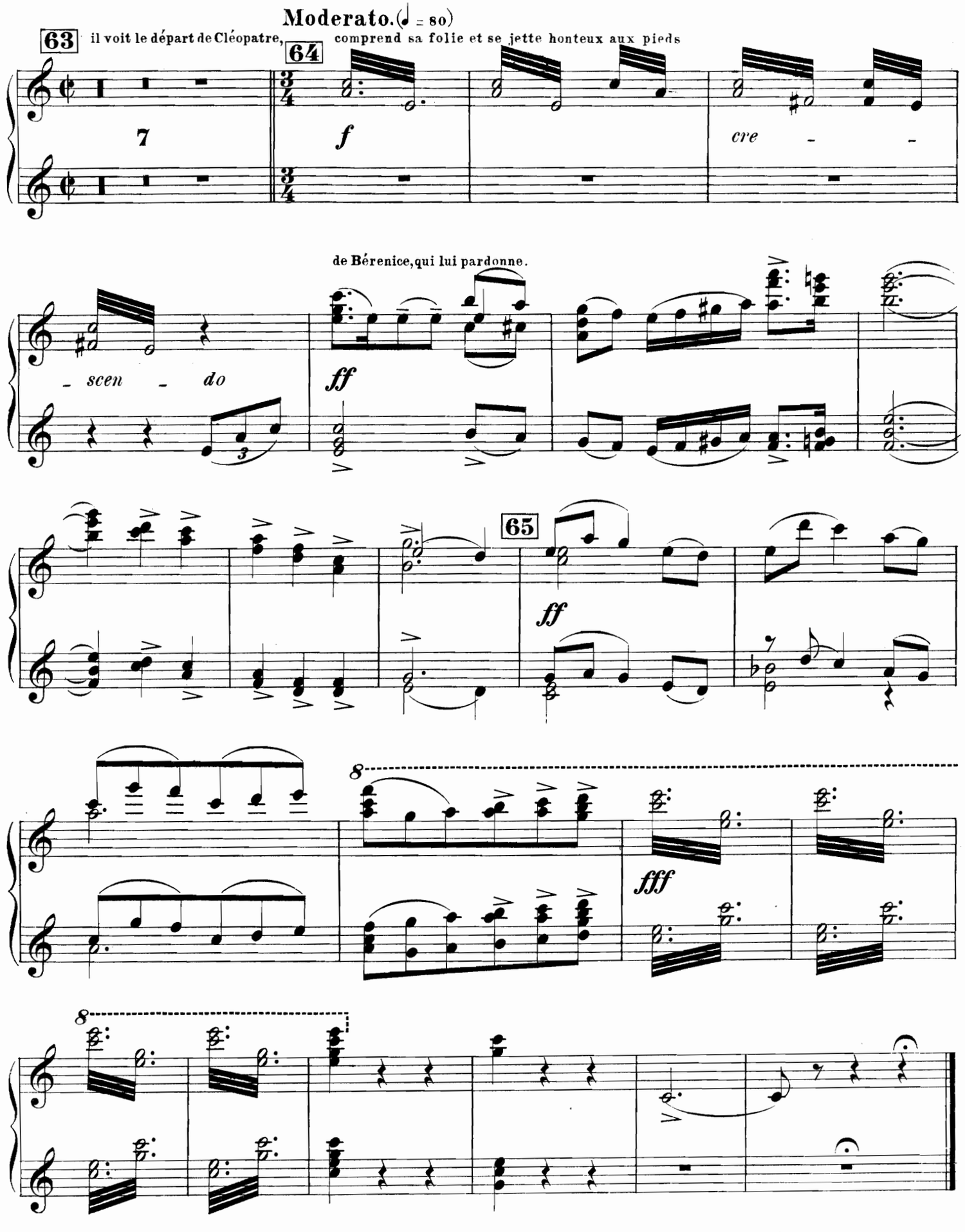


Secondo




61
p
2
62
p
3
Amoun revient à lui -
1
f
4


63
Moderato (♩ = 80)
64
f
cresc.
ff
65
ff
5
6
fff



Gravé et impr. chez P. Jurgenson à Moscou.