



# Б У Р Я .

МУЗЫКА КЪ ДРАМЪ В. ШЕКСПИРА

А. Д р е н с к а г о .



Москва. П. ЮРГЕНСОНЪ. Лейпцигъ.

# Буря.



# Der Sturm.

Музыка къ драмѣ В. Шекспира

Musik zu Shakespeare's Drama

## А. Аренскаго.

VON



## A. Arensky.

Op. 75.

	P. K.
Оркестровая Партитура. . . . .	— —
Оркестровые Голоса. . . . .	— —
Клавирь (д. пѣнія съ фп.) . . . . .	3 —

	R. C.
Orchesterpartitur. . . . .	— —
Orchesterstimmen. . . . .	— —
<u>Klavierauszug (mit Text).</u> . . . . .	3 —



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# Буря.

# Der Sturm.

Музыка къ драмѣ В. ШЕКСПИРА.

Musik zu SHAKESPEARE'S DRAMA.

А. АРЕНСКАГО.

Op. 75.

von A. ARENSKY.

## Вступленіе.

## № 1.

## Introduction.

*Maestoso.*

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a series of chords and moving lines, including a triplet of eighth notes in the bass line. Dynamic markings include accents and a piano (p) instruction.

The second system continues the musical piece. It features similar rhythmic patterns and chordal structures. A triplet of eighth notes is present in the bass line. A 'trm' marking is visible in the bass staff. The dynamics remain consistent with the first system.

The third system includes a first ending bracket labeled '1' over a specific melodic phrase in the upper staff. The music continues with complex textures and rhythmic variations. Triplet markings are used in the bass line.

The fourth system features a second ending bracket labeled '2'. The music becomes more intense, with a fortissimo (ff) dynamic marking. The texture is dense with overlapping lines in both staves.

The fifth system concludes the introduction with a fortissimo (ff) dynamic. It features a final triplet of eighth notes in the bass line and complex chordal structures in both staves.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a melody in the right hand with triplets and a bass line with chords and triplets. Dynamic markings include *p*.

Second system of musical notation, measures 5-8. Measure 5 is marked with a box containing the number 3 and the dynamic *mp*. The music continues with triplets and chords. Dynamic markings include *p*.

Third system of musical notation, measures 9-12. The music features a melodic line in the right hand and a bass line with triplets. The instruction *diminuendo* is written above the bass line. Dynamic markings include *p* and *ppp*.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with a box containing the number 4 and the dynamic *mp*. The music consists of arpeggiated chords in both hands. Dynamic markings include *p*.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with a box containing the number 5. The music features arpeggiated chords in both hands. Dynamic markings include *p*.

Musical score system 1, measures 1-5. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a fermata on the final note of the first measure. The left hand provides a steady accompaniment. A box containing the number '6' is located above the first measure of the right hand. The dynamic marking *mp* (mezzo-piano) is placed above the first measure of the right hand.

Musical score system 2, measures 6-10. The right hand continues the melodic development with a fermata on the final note of the first measure. The left hand accompaniment remains consistent. The dynamic marking *dim.* (diminuendo) is placed above the first measure of the right hand.

Musical score system 3, measures 11-15. The right hand features a melodic line with a fermata on the final note of the first measure. The left hand accompaniment continues. The dynamic marking *crescendo* is placed above the first measure of the right hand, and *mf* (mezzo-forte) is placed above the second measure of the right hand. The dynamic marking *rit.* (ritardando) is placed above the final measure of the right hand.

Musical score system 4, measures 16-20. The right hand features a melodic line with a fermata on the final note of the first measure. The left hand accompaniment continues. The dynamic marking *mp* (mezzo-piano) is placed above the first measure of the right hand. A box containing the number '7' is located above the first measure of the right hand, with the tempo marking *a tempo* placed below it.

Musical score system 5, measures 21-25. The right hand features a melodic line with a fermata on the final note of the first measure. The left hand accompaniment continues. The dynamic marking *f* (forte) is placed above the first measure of the right hand. The lyrics "cre - scen - do" are written below the first three measures of the right hand.

diminuendo *f* *rit.*

This system features a piano introduction with a treble clef staff containing a melodic line with slurs and accents, and a bass clef staff with a rhythmic accompaniment. The music concludes with a *rit.* (ritardando) marking.

8 *a tempo* *ff* *ff*

This system begins with a square box containing the number 8, followed by the tempo marking *a tempo*. The music is marked *ff* (fortissimo) in both staves, featuring triplets and slurs.

This system continues the piece with complex rhythmic patterns, including triplets and slurs, in both the treble and bass staves.

9 *mp* *p*

This system starts with a square box containing the number 9, followed by the dynamic marking *mp* (mezzo-piano). The music is marked *p* (piano) in the bass staff, featuring triplets and slurs.

*diminuendo* *ppp*

This final system on the page is marked *diminuendo* and *ppp* (pianissimo), featuring triplets and slurs in both staves.

# Буря. № 2. Der Sturm.

Allegro moderato. ♩ = 144.

PIANO.

The musical score is written for piano and includes vocal lines. It is set in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 144. The score is divided into five systems, each with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs).

- System 1:** The piano accompaniment begins with a *p* (piano) dynamic. The vocal line has lyrics 'cre - scen'.
- System 2:** The piano accompaniment features a *f* (forte) dynamic. The vocal line has the syllable '- do'.
- System 3:** The piano accompaniment continues with a *f* dynamic. The vocal line has the syllable '- do'.
- System 4:** The piano accompaniment features a *p* dynamic. The vocal line has the syllable '- scen'.
- System 5:** The piano accompaniment features a *f* dynamic. The vocal line has the syllable 'do'.



The first system of piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of chords and a few notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

The second system continues the piano accompaniment. The right hand features more complex chordal textures and some melodic lines. The left hand maintains its rhythmic pattern. A dynamic marking of *p* (piano) is present in the right hand.

The third system shows a change in dynamics. The right hand starts with a *mf* (mezzo-forte) marking and later moves to *f* (forte). The left hand continues with the eighth-note accompaniment.

The fourth system features a *f* (forte) dynamic marking. The right hand has a more active melodic line with some chromaticism, while the left hand continues with the accompaniment.

A small musical fragment showing the piano introduction for the vocal part. It includes a treble clef staff with a few notes and a bass clef staff with a few notes. Dynamics range from *ff* (fortissimo) to *p* (piano).

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 марсъ-зейль!  
 bis zu den Worten des Bootsm: „Lustig, lustig, Kinder! Zieht das Bramsegel ein!

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The music is in a minor key and includes various rhythmic patterns and dynamics.

Musical score for the second system, including a vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata, and the piano accompaniment provides harmonic support.

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

Allegro. ♩ = 152.

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

Musical score for the third system, starting with a vocal line and piano accompaniment. The tempo is marked Allegro with a quarter note equal to 152. The music includes dynamic markings such as mp and accents.

Musical score for the fourth system, featuring piano accompaniment. The music continues with complex rhythmic patterns and dynamic markings.

Musical score for the fifth system, including piano accompaniment and vocal cues. The music concludes with a final cadence and includes the cues „- scen“ and „do“.

Начиная со словъ Воцмана: „Отпускай браметеньгу!“

*Von den Worten des Bootsmann's: „Herunter mit der Bramstange!“*

кончал его же словами: „Не слышно ни бури, ни команды!“

*bis zu seinen Worten: „Sie überschreien das Unwetter und das Kommando!“*

♩ = 78.

(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):  
Verworrner Lärm (im Schiffsraum)

Боже, помилуй!  
Gott, sei uns gnädig!

*ff*  
*p*

Погибаемъ, умираемъ! Прощай, жена! прощайте, дѣти!  
*Wir scheitern! Wir sinken! Lebt wohl, Weib und Kinder!*

*mf*  
*dim.*

*mp*

*p*  
*p*

*pp*  
*ppp*

Maestoso.  $\text{♩} = 69.$

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'Maestoso' and the time signature is 3/4. The first measure of the upper staff is marked with a piano (*p*) dynamic. The music features complex chordal textures with many accidentals and some triplets. The lower staff has a piano (*p*) dynamic and includes triplets and slurs.

The second system of musical notation continues the piece. The upper staff features a mezzo-forte (*mf*) dynamic. The music includes triplets and slurs. The lower staff continues with piano (*p*) dynamics and includes triplets and slurs.

The third system of musical notation continues the piece. The upper staff features a mezzo-piano (*mp*) dynamic. The music includes triplets and slurs. The lower staff continues with piano (*p*) dynamics and includes triplets and slurs.

The fourth system of musical notation continues the piece. The upper staff features a piano (*p*) dynamic. The music includes triplets and slurs. The lower staff continues with piano (*p*) dynamics and includes triplets and slurs.

The fifth system of musical notation concludes the piece. The upper staff features a piano (*p*) dynamic. The music includes triplets and slurs. The lower staff continues with piano (*p*) dynamics and includes triplets and slurs. The system ends with a *diminuendo* marking and a *ppp* (pianissimo) dynamic.

# 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 fűgt es sich,*

PIANO.

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

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

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

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

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

Andantino.

Ты хочешь спать?  
*Dich schläferst?*

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

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

(Миранда засыпаетъ.)  
*(Miranda schläft ein.)*

- му!  
*nicht!*

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

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

Musical notation for the fifth system, featuring a piano accompaniment with chords and a melodic line in the bass clef. The word *ppp* is written in the bass clef staff.



# Пѣсня Аріэля 1Я. № 4. 1. Lied des Ariel.

Allegro. ♩ = 152.

PIANO.

*mf*

Аріэль. Ariel.

*mp*

На пе\_скахъ здѣсь со\_бе\_ри\_тесть, —  
*Eint am Strande euch zum Rei - gen, —*

*mp*

покло\_ни\_тесть, об\_ни\_ми\_тесть, — по\_цѣ\_луй\_тесть  
*Sollt zum Grusse euch ver\_nei - gen, — Dann im Kus - se*

*mf*

*poco rit.*

*a tempo*

и по\_томъ — здѣсь тан\_цуй\_те\_всѣ\_круж\_комъ.  
*schliesst den Bund, — Zu des Tan - zes fro - her Rund?*

*poco rit.* *mf* *a tempo*

*mp*

Вол-ны ди-кі-я смол-ка-ютъ,  
*Es ver-stummt der Wel-len Rau-schen,*

*p* *mf*

— ду-хи въвоз-ду-хъ и-гра-ютъ, — вотъ ду-хи при-  
*— luft-ger gei-ster Spiel zu lau-schen. — Der Gei-ster Chor*

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

-те!  
 -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*

Цѣпныя собаки тамъ лаютъ. — Вни  
*Wie bel-len so grimmig die Hun-de!* — *0*

*p*

-май те! Чу, петела  
*hö-ret: Schon lässt er sich*

Бой-уой! wau!

*mf*

Бой-уой! wau!

*pp*

*mp rit.* *a tempo*

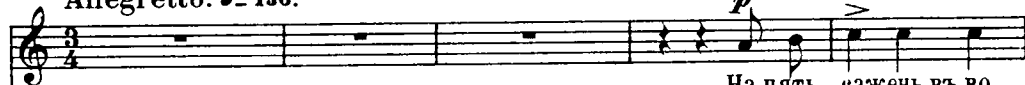
голосъ слышнѣй, кричитъ онъ, ша-лунъ чудо-дѣй!  
*hö-ren, der Hahn der Raufbold, der wil-de Kum-pan.*

*mp* *pa tempo*

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

Allegretto. ♩ = 136.

Аріэль.  
Ariel.



Allegretto.

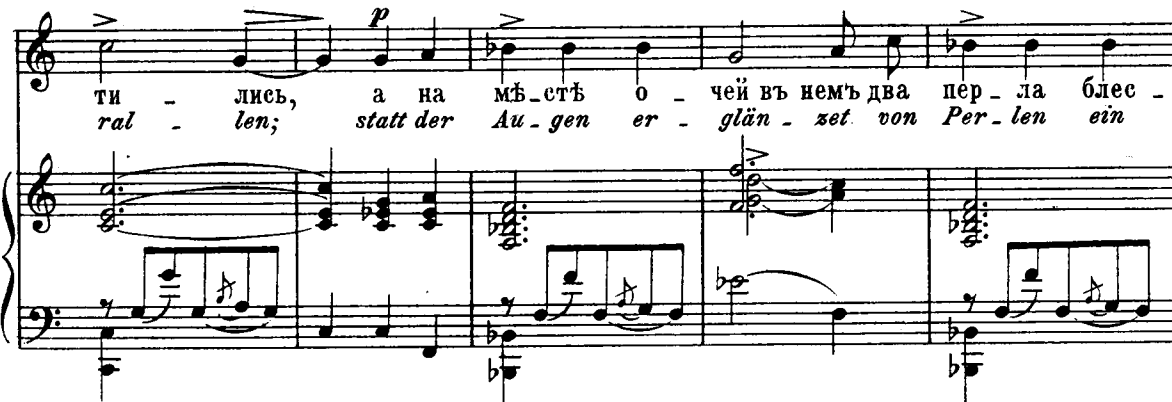
PIANO.



дѣ у - ло - жень твой о - тець, 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



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. FRAUENSCHOR.

(съ правой стороны) (von rechts)

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

Динь - донь!  
*Din - don!*

Антрактъ ко 2<sup>МУ</sup> дѣйствию. №6. Zwischenact zum 2<sup>ten</sup> Act.

Adagio non troppo.  $\text{♩} = 48.$

PIANO.

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

*- scendo* *diminuendo*

*p* *pp*

# № 7. Berceuse.

Allegretto.  $\text{♩} = 56.$

PIANO.

*p*

(Является Ариэль, невидимый)  
 (Ariel erscheint unsichtbar)

АНТОНИО. Ну, ну, любезный  
 Antonio. Nun, lieber Herr,

*p*

сеньоръ, не сердитесь. Гонзало. О, нѣтъ! увѣряю васъ, я благора-  
 seid nicht böse. Gonzalo. O, nein! Ich bin vernünftiger,

зумнѣе, нежели вы думаете. Не хотите ли усыпить меня вашимъ смѣхомъ? Я  
 als ihr denkt. Wollt ihr mich nicht in Schlaf lachen? Ich

*f* *mf* *mp*

что-то очень утомленъ. АНТОНИО. Хорошо, почивайте и слушайте насъ.  
 bin sehr müde. Antonio. Gut, geht zur Ruhe und hört uns zu.

*poco rit.* *pp a tempo*

(Все засыпаютъ, кромѣ Алонзо, Себастьяна и Антонио.) Алонзо. Какъ, всё 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 утѣшенъе.  
 Dem Trauernden ist er ein seltner Gast, doch bringt den Trost er mit sich als Gastgeschenk.

Антонио. 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; Ариэль исчезаетъ.)  
 (Alonzo schläft ein. Ariel verschwindet.)



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

Tempo ad libitum.

Аріэль.  
Ariel.

Наукою своей мой повелитель узналъ, что здѣсь въ опасности друзья,  
*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,*

*mf* *pp*

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 - крытъ твой  
*Das Aug', dem jetzt der Schlaf ge -*

*mf* *p*

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

*mp*

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

*p* *cresc.* *mf*

*cre - scen do*

*cresc.*

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

*ff*

# АНТРАКТЪ № 9. Zwischenact

ко 2<sup>й</sup> сценѣ II дѣйствія.

zur 2<sup>ten</sup> Scene des II Actes.

PIANO.

Allegro non troppo.  $\text{♩} = 96$

*mp* *mf*

*crescendo* *f*

*f*

*mf*

First system of a piano score. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes. Dynamics include *cresc.* and *f*.

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests followed by chords. Dynamics include *f*.

Third system of the piano score. The right hand has a more melodic line with slurs. The left hand features chords and eighth-note accompaniment. Dynamics include *p* and *ff*.

Fourth system of the piano score. The right hand has a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes. Dynamics include *f*.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand features chords and eighth-note accompaniment. Dynamics include *di - mi - nu - endo*, *p*, *pp*, and *ff*.

# Антрактъ къ 3<sup>му</sup> дѣйствию. №10. Zwischenact zum 3<sup>ten</sup> Act.

Allegro non troppo. ♩=160.

PIANO.

First system of the piano accompaniment. The treble clef part features a melodic line with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The bass clef part provides a rhythmic accompaniment with chords and moving lines.

Second system of the piano accompaniment. The treble clef part includes a vocal line with the lyrics "di - mi - nu - en - do". The dynamic marking is *f* (forte). The bass clef part continues the accompaniment.

Third system of the piano accompaniment. The treble clef part features a section labeled "V-Cello Solo" (Violoncello Solo). The bass clef part continues the accompaniment.

Fourth system of the piano accompaniment. The treble clef part has dynamic markings of *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). The bass clef part continues the accompaniment.

Fifth system of the piano accompaniment. The treble clef part continues the melodic and harmonic development. The bass clef part provides the rhythmic foundation.

musical score system 1, featuring treble and bass staves with notes and rests, including the instruction *molto rit.*

Meno mosso. ♩=116.

musical score system 2, featuring treble and bass staves with notes and rests, including the dynamic marking *mf* and *p*.

musical score system 3, featuring treble and bass staves with notes and rests.

musical score system 4, featuring treble and bass staves with notes and rests, including the dynamic marking *mp*.

*diminuendo*

musical score system 5, featuring treble and bass staves with notes and rests, including the instruction *diminuendo*.

mf

f

f

cres

- cen - do

ff

ri - te - nu - to

mf

to

p

mp

a tempo

f

# Мелодекламация. № 11. Melodeklamation.

Миранда, Фердинандъ; потомъ Просперо.

Miranda, Fernando; später Prospero.

Andantino.

Миранда.  
Miranda.

Чѣмъ больше я стараюсь, что чувствую, въ душѣ моей укрыть,  
*Je mehr ich mich bemühe zu verbergen, was ich im Herzen fühle,*

PIANO.

тѣмъ болѣе я душу открываю.  
*um so mehr eröffne ich mein Herz.*

Прочь, ложный стыдъ!  
*Fort, falsche Scham!*

Чтобъ душу всю излить, пусть чистая невинность дастъ мнѣ силы!  
*Führ du das Wort mir, schlichte heil'ge Unschuld.*

Хотите-ли я буду вамъ женой?  
*Wenn ihr mich wollt, bin gern ich euer Weib;*

а если нѣтъ-умру служанкой вашей.  
*und wollt ihr nicht-sterb'ich als eure Magd.*



Вы можете не брать меня въ подруги, но быть ра - бой вы мнѣ не запретите.  
*Gefährtin euch zu sein, könnt ich mir weigern, doch nicht mir wehren, Sklavin euch zu sein.*

cre - scen - do *diminuendo*

Ферд. Нѣтъ, должно вамъ, прекрасное создание, повелѣвать. Я буду, какъ теперь, васъ обожать  
*Fern. Nicht kann ich, holdes Wesen, dir befehlen. Ich werde, wie bisher, vergöttern dich*

*p*  
и вамъ повино-ваться. Мир. И будете супругомъ вы моимъ?

*und deinen Willen thun. Mir. Und willst mir Gatte sein?*

*p*  
и вамъ повино-ваться. Мир. И будете супругомъ вы моимъ?

*und deinen Willen thun. Mir. Und willst mir Gatte sein?*

Ферд. О, съ радостью, какую ощущает несчастный рабъ, свободу получить. — Моя ру-  
*Fern. Mit Freude, wie der Sklave sie empfindet, der plötzlich frei wird. Hier meine Hand!*

*p*  
и вамъ повино-ваться. Мир. И будете супругомъ вы моимъ?

- ка. Мир. А вотъ моя, и съ нею моя любовь.  
*Mir. Und hier die meine und mit ihr meine Liebe.*

*p*  
и вамъ повино-ваться. Мир. И будете супругомъ вы моимъ?

Прощайте же по - ка на полчаса. Ферд. Сто тысяч раз про.  
*Und nun lebt wohl auf eine halbe Stunde. Fern. Tausend,*



- щайте! (Мирада и Фердинандъ уходятъ.) Просп. (входитъ.) Хоть не могу я также какъ о -  
*tausend Mal lebt wohl. (Miranda und Fernando ab.) Prosp. So froh wie sie kann ich*



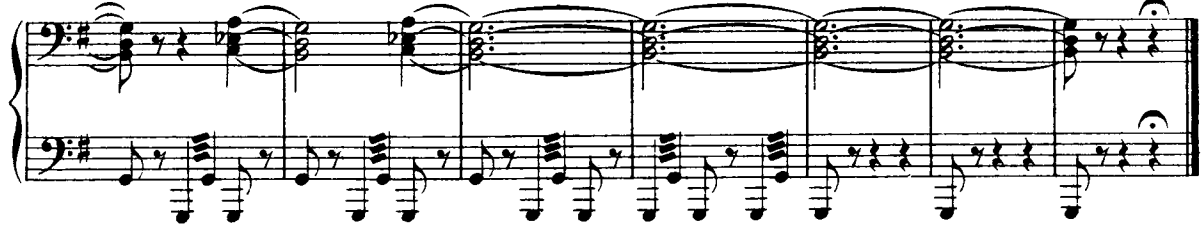
- ни быть восхищенъ - для нихъ все это ново, но признаюсь, вполне доволенъ я.  
*nicht drüber sein, die alles überrascht. Doch grössre Freude gewährt mir nichts.*



Занятій мнѣ е - ще осталось много до ужина.  
*Bis zu der Abendmahlzeit bleibt zu thun mir vieles*



За книгу сяду вновь! (Уходитъ.)  
*noch; ich will zu meinem Buch. (ab.)*



# Комическій танецъ № 12. Komischer Tanz der Geister.

Tempo di Menuetto.  $\text{♩} = 84$ .

PIANO.

(Слышна торжественная и странная музыка. Входятъ разныя странныя маки и приносятъ столъ съ различными кушаньями, потомъ начинаютъ танцовать.)  
*(Feierliche und seltsame Musik. Verschiedene seltsame Gestalten kommen und bringen eine besetzte Tafel. Sie tanzen mit freundlichen Geberden der Begrüssung um*

вать около стола, дѣлають движенія и поклоны, которыми приглашаютъ короля со свитой кушать и затѣмъ исчезаютъ.)  
*den Tisch, indem sie den König und die Uebrigen einladen zu essen. Dann verschwinden sie.)*

исчезаютъ.)

First system of piano score. Treble clef has a trill (tr) and a dynamic marking of *mf*. Bass clef has a dynamic marking of *p*. The music consists of chords and eighth-note patterns.

Second system of piano score. Treble clef has a trill (tr) and a dynamic marking of *ff*. Bass clef has a dynamic marking of *p*. The music continues with similar textures.

Third system, labeled "Trombe". It features a single staff with a melodic line and a piano accompaniment. The piano part has a dynamic marking of *mp*.

Fourth system, continuing the Trombone part. It shows the melodic line and piano accompaniment with various dynamics and articulations.

Fifth system of piano score. Treble clef has a dynamic marking of *mp*. Bass clef has dynamic markings of *p* and *ff*. The system concludes with a *ff* dynamic.

# Мелодекламація Арієля, №13. Melodeklamation des Ariel.

Adagio non troppo. ♩ = 69.

PIANO.

(Громъ и молнія. Является Арієль въ видѣ Гарпіи.)  
(Donner und Blitz. Ariel erscheint in Gestalt einer Harpye.)

Я вижу трехъ преступниковъ:  
*Ich sehe drei Verbrecher.*

Судьба, которая веѣмъ міромъ управляетъ, заставила несытую волну васъ изрыгнуть на этотъ дикій островъ.  
*Das Schicksal, das die Welt regiert, befahl Der nimmersatten See, euch auszuspein Auf dieses wüste Eiland.*

Вы вспомните: я вамъ пришелъ напомнить, какъ вы изгнали добраго  
 Просперо, лишивъ его миланскаго престола;  
*Hört auf mein Wort: euch in's Gedächtniss ruf'ich Wie ihr den guten Prospero ver-  
 triebet, Um Mailands Thron ihn brachtet,*

какъ съ дочерью невинной вы его покинули на волю  
 океана, который вамъ теперь лишь отомститьъ.  
*Preisgebend mit der Tochter ihn der Wuth Des Oceans, der  
 jetzt Vergeltung übt an euch,*

Имъу тебя, Алонзо, отнять сынъ— и сверхъ того, я всёмъ вамъ предвѣщаю: не-  
*Der dir, Alonzo, heut' den Sohn geraubt. Zugleich hab'ich euch Allen zu verkünden: Ein*

счастія ужаснѣе, чѣмъ смерть, привяжутся ко всёмъ дѣяньямъ вашимъ и  
*Schicksal, schlimmer als der grause Tod, Soll sich fortan an eure Sohlen heften,*

будутъ васъ преслѣдовать всегда, такъ какъ съ людьми вы недостойны жить,  
*Und euch verfolgen stets und unablässig. Nicht seid ihr werth, mit Menschen zu verkehren,*

я всёхъ васъ предаю безумью.  
*Drum sei Verzweiflung, Irrsinn euer Loos.*

(Аріэль исчезаетъ при ударахъ грома.)  
*(Ariel verschwindet unter Donnerschlägen.)*

# Антрактъ къ 4<sup>МУ</sup> дѣйствию. №14. Zwischenact zum 4<sup>ten</sup> Act.

Andante sostenuto. ♩ = 72.

PIANO.

Эта же музыка.

исполняется въ 4<sup>МЪ</sup> дѣйствиі при словахъ Просперо: „Пусть дивный звукъ, какъ лучший утѣ-  
*Diese Musik ertönt im 4 Akt bei den Worten des Prospero: „Es mag der süsse Klang, der beste Tröster*  
 шитель для тѣхъ, въ комъ умъ разстроены чѣмъ нибудь, его собой таинственно излѣчить.“  
*für Alle, deren Geist in Nacht gehüllt, geheimnissvoll Genesung mit sich bringen.“*



First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The piece begins with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes with slurs. The bass clef accompaniment consists of quarter and eighth notes. A *dim.* (diminuendo) marking is present in the second measure.

Second system of musical notation. The treble clef continues with a melody of eighth notes, marked with a piano (*p*) dynamic and a slur. The bass clef features a series of chords, with a pianissimo (*pp*) dynamic marking in the second measure.

Third system of musical notation. The treble clef melody continues with eighth notes and slurs, marked with a piano (*p*) dynamic. The bass clef accompaniment consists of chords and eighth notes.

Fourth system of musical notation. The treble clef melody continues with eighth notes and slurs. The bass clef accompaniment features a rhythmic pattern of eighth notes with a '7' marking below them, indicating a specific fingering or articulation.

Fifth system of musical notation. The treble clef melody continues with eighth notes and slurs. The bass clef accompaniment features chords and eighth notes, ending with a pianissimo (*pp*) dynamic marking.

# Мелодекламация. № 15. Melodeklamation.

Ириса. О, Церера благодатная,  
Iris. Komm, o Ceres, Segenspenderin,

Andante. ♩ = 88.

ХОРЪ (за сценой)  
(hinter der Scene)  
(ad libitum.)

*pp* (съ закрытымъ ртомъ) (con bocca chiusa)

Andante.

PIANO.

*p*

*pp*

ТЫ ПОКИНЬ СВОИ ПОЛЯ, ГДѢ БОГАТСТВА НЕОБЪЯТНЫЯ НОСИТЬ ТУЧНАЯ ЗЕМЛЯ!  
*komm, du mildeste der Frauch, aller guten Gaben Senderin, komm zu uns von deinen Auh.*

ТЫ ПОКИНЬ ХОЛМЫ ЗАВѢТНЫЕ, ГДѢ ЖИВУТЬ ОВЕЦЪ СТАДА, И ЛУГА СВОИ ДУШИСТЫЕ,  
*Lass der Hügel saft'gen Weidegrund, wo der Herden Paradies, lass die Wiesenflur, von Blumen  
duft*

сѣна полные всегда, и прибрежья изумрудныя, гдѣ пеоніи цвѣтутъ,  
*und von Duft erfüllt so süß. Lass der Seen Bäche Spiegelglanz, wo der Nymphen leichte Schaar*

cre - scen - do

изъ которыхъ нимфы чудныя для себя вѣночки вьютъ. Ты покинь лѣса тѣнистые,  
*sieh in Mondscheinnächten reißt zum Tanz mit der Lotosblum' im Haar. Lass die dämmrig kühle Waldesnacht*

p

гдѣ въ пустынномъ уголкѣ объ измѣнѣ слезы чистыя льются юношей въ тоскѣ!  
*wo in tiefer Einsamkeit Liebe, die verhöhnt ward und verlacht, vor der Welt verbirgt ihr Leid.*

mp

Ты покинь свои завѣтные виноградные сады, гдѣ роскошно-разноцвѣтные  
*Lass die Reben, die sich rankenden, saftgeschweller Trauben schwer, der von golden Fruchten schwankenden*

*mf* di - mi - nu - en

*mf* di - mi - nu - en

зрѣютъ сочные плоды. О, Церера, о, чудесная! Ты не медля все покинь,  
*Bäume ungezähltes Heer. Ceres, Göttin und Gebieterin, lass das alles jetzt im Stich!*

- do di - mi - nu - en - do

- do di - mi - nu - en - do

я посланница небесная отъ богини всѣхъ богинь, чтобъ на праздникъ нашъ торжественный  
*Ich, des Regenbogens Hüterin, Himmelsbotin - rufe dich. Komm, als unsres Festes schönste Zier,*

*pp*

*poco rit.* *p* *a tempo* *pp*

ты явилася тотъ часъ и съ ея красой божественной здѣсь веселью предалась.  
*komm und zögere nicht lang. Juno selbst erscheint; bereite ihr, der Erhabnen, den Empfang.*

The first system of music consists of two staves. The upper staff is a vocal line in G major (one flat) with a treble clef, containing three measures of music with long notes and some grace notes. The lower staff is a piano accompaniment in bass clef, also in G major, with three measures of music featuring chords and moving bass lines.

Ужъ павлины золоткрылые стали воздухъ разсѣкать, ты несись небесной силою,  
*Schon die Luft durchfurcht die Königin goldgeflogelt Pfauenpaar, bald schon stellt die Hehre selber sich*

The second system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music with long notes and some grace notes. The lower staff is a piano accompaniment in bass clef, also in G major, with three measures of music featuring chords and moving bass lines. A dynamic marking 'mp' is present in the second measure of the piano part.

чтобъ Юнону здѣсь принять!  
*dem entzückten Blicke dar.*

The third system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music with long notes and some grace notes. The lower staff is a piano accompaniment in bass clef, also in G major, with three measures of music featuring chords and moving bass lines. A dynamic marking 'p' is present in the first measure of the piano part. The word 'cre - seen' is written below the piano part in the second and third measures.

Росо meno mosso.  $\text{♩} = 80$  Цер. При-  
Сер. Ge-

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with long, sustained notes and some rests. The key signature has two flats (B-flat and E-flat).

вѣтъ тебѣ, посланницѣ чудесной! Ю - питера сунругѣ служишь ты! Ты  
*grüßet sei, du lieblichste der Boten, die du Jupiters Gattin dienstbar bist, die*

The second system continues the musical score. It features a triplet of eighth notes in the bass line, marked with a '3' above the notes. The upper staff continues with a melodic line. The key signature remains two flats.

*sempre arpeggio* >

съ крылъ златыхъ росой своей небесной жи - вишь мои любимые цвѣты: При -  
*meine Lieblingskinder du, die Blumen, mit kühlem Himmelstau belebst. Ge -*

The third system of the musical score shows a melodic line in the treble clef staff, with notes moving across the staff. The bass line continues with sustained notes. The key signature is two flats.

вѣтъ тебѣ! Ты какъ вѣнецъ завѣтный, вѣн - чаешь долъ, и горы, и лѣса; Ты поло -  
*grüßet sei! Mit siebenfarbger Krone schmückst Berge du und Thäler, Wald und Au; mit wunder-*

The fourth system of the musical score includes a triplet of eighth notes in the bass line, marked with a '3' above the notes. The upper staff continues with a melodic line. The key signature is two flats.

сой роскошной, многоцвѣтной, какъ чудный шарфъ, объемлешь небе - са.  
*samem siebenfarbgem Gürtel umspannest du das ganze Himmelszelt.*

The fifth and final system of the musical score shows a melodic line in the treble clef staff, with notes moving across the staff. The bass line continues with sustained notes. The key signature is two flats.

Скажи, на лугъ гдѣ все благоухаетъ, зачѣмъ меня царица призываетъ?  
*Sag' an, was ist die Ursack' dass der Götter und Menschen Königin mich kommen heisst?*

*f*

Ириса. Чтобъ любви вѣкъ неизмѣнной здѣсь союзъ торжествовать  
 Tempo I. ♩ = 88. Iris. *Um für ungezählte Jahre treuer Liebe Bund zu weihn,*

*pp*

Tempo I. ♩ = 88.

*pp*

и четъ благословенной много счастья пожелать. Цер. Скажи мнѣ, небесная, зная  
*einem holden Menschenpaare Glück und Segen zu verleihn.*

Ты должна,  
 Цер. *Sprich, Himmlische, sicher bekannt ist es dir:*

*f*

быть можетъ, Венера сюда призвала, съ Венерой не будетъ-ли сына?...  
*erscheint Aphrodite nicht ebenfalls hier, und mit ihr das Söhnlein, das schlimme?*

Съ тѣхъ поръ какъ ихъ властью была предана Плутону мо - я Прозерпина, кля -  
*Durch dieser zwei Hilfe und schändliche Art die Tochter, die heure, entrissen mir ward, da*

ласъ я въ печали богами тогда въ ихъ обществѣ вредномъ не быть никогда!  
*war's dass ich schwur einen heiligen Eid, die Beiden zu meiden für ewige Zeit.*

Ириса. О, Венеры нѣтъ съ царицей! Зрѣла я издалека, какъ Венера колесницей  
*Iris. Venus ist nicht im Geleite, kommt nicht auf unsre Flur, ich erschaute in der Weite*



разсѣкала облака; въ колесницѣ, какъ конями, запряженной голубями,  
*Ihres Wagens gold'ne Spur. Schneig weiße Tauben zogen sie und ihren Knaben blind,*

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *cre* and *scen*.

вмѣстѣ съ нею сынъ слѣпой мчался въ Павосъ свой родной! Тщетны были ихъ старанья  
*Amor mit dem Liebesbogen hin nach Paphos pfeilgeschwind. Fruchtlos ist ihr Müß'n geblie-*  
*han*

The second system of the musical score continues the vocal and piano parts. The vocal line has a long note on G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its eighth-note pattern. Dynamics include *pp* and *p*.

влиять преступныя желанья; нѣтъ, невинность, чистоту сохранить чета младая  
*hinzureissen, die sich lieben, zum Genuss vorzeitiger Lust. Ihre Unschuld zu bewahren*

The third system of the musical score continues the vocal and piano parts. The vocal line has a long note on G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with its eighth-note pattern. Dynamics include *mf*.

поклѣлася, ожидая той поры, какъ Гименей факель свой засвѣтитъ  
*schwuren sie, und auszuharren in Ergebung und Geduld bis zum Glück durch Hymens*

The first system of the musical score consists of two systems of staves. The upper system contains two vocal staves (soprano and alto) with long, sustained notes. The lower system contains two piano staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *p* and *pp*.

ей.  
*Huld.*

The second system of the musical score continues the vocal and piano parts. The vocal staves show more movement with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic character with some harmonic changes. Dynamics include *p* and *pp*.

Церера. Я слышу шумъ: царица къ намъ грядетъ! Я узнаю Юоны въ немъ по - летъ.  
*Ceres. Was naht sich da? Das ist der Königin Zug. Wohl kenn'ich ihres Pfauenpaares Flug.*

The third system of the musical score features vocal staves with notes and rests, and piano staves with complex harmonic textures. The piano accompaniment includes tremolos and rapid sixteenth-note passages. Dynamics include *f*.

Meno mosso.

Юнона. Привѣтъ тебѣ, богинѣ благо -  
Juno. *Sei mir gegrüsst, o Göttin! Komm und*

*pp*

*p.*

- датной,  
*spende*приди че - ту благословить вдвоемъ  
*mit mir dem jungen Paare Glück und Heil.*

*p.*

*p.*

и поже - лать любви ей необъятной  
*Lass uns ihm wünschen Liebe ohne Ende*

*p.*

*p.*

и почестей  
*und hohe Ehr'*въ наслѣдїи сво -  
*werd' seinem Haus*

*p.*

*p.*

## Andante con moto.

- омъ.  
*sulheil.*

Честь, богатство, благо.  
*Reichthum, Wohlergehn und*

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a whole note chord (G4, B4, D5) and continues with a melodic line. The lower staff is a piano accompaniment in G major, starting with a piano (*pp*) dynamic and featuring a rhythmic pattern of eighth notes. The system concludes with a piano (*p*) dynamic marking.

- дать,  
*Ehr'*

безконечность насла - жденья  
*möget ewig ihr geniessen*

The second system of the musical score continues the vocal and piano parts. The vocal line features a long note with a fermata. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking. The system concludes with a mezzo-piano (*mp*) dynamic marking.

и большое поко - лѣнье,  
*euer Bunde soll entspiessen*

вотъ пришла что поже -  
*ein Geschlecht, wie Sand am*

The third system of the musical score continues the vocal and piano parts. The vocal line includes a *dim.* (diminuendo) marking. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a *dim.* marking. The system concludes with a *dim.* marking.

- лать вамъ Юнона въ пѣснопѣннѣ.  
*Meer. Juno selbst kam, Euch zu grüssen.*

The first system consists of two systems of staves. The upper system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features long, sustained chords. The lower system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a melodic line with eighth notes. Dynamics include *pp* and *crescendo*. Trills are marked with *tr*.

The second system consists of two systems of staves. The upper system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features long, sustained chords. The lower system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a melodic line with eighth notes. Dynamics include *pp* and *crescendo*. Trills are marked with *tr*.

The third system consists of two systems of staves. The upper system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features long, sustained chords. The lower system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a melodic line with eighth notes. Dynamics include *ff*.

# Пѣсня Аріэля ЗЯ. №16. 3. Lied des Ariel.

Allegro giocoso. ♩ = 104

Аріэль.  
Ariel.

*mp*

Од -  
Ich

Allegro giocoso.

PIANO.

*mp*

*f*

но - ю я пи - щей съече ла - ми пи - та - юсь и  
lab' mich an Blü - thensaft, sau - gend wie Bie - nen, wie

*p*

въ бук - ви цѣ бѣ - лой люб - лю от - ды - хать; я  
sie ruh' auch ich mich auf Mai - blü - men aus; die

*mf*

вѣча - шеч - къ див - ной, свер - нув - шись, ка - ча - юсь, лишь  
*Kel - che, sie müs - sen zur Nacht - ruk' mir die - nen, fliegt*

*mf*

со - вы вѣтру - що - бѣ нач - нуть за - вы - вать.  
*Kräch - zend die Eu - le vom Fel - sen - loch aus.*

A! - - - - - По -  
*Ah!* - - - - - *Doch*

*mf*

*tr*

рой же съве - сель - емъ надъ сон - ной при - ро - дой люб -  
*lass' ich mich auch von der Fle - der - maus tra - gen bei*

*p*

лю я ле - тать на ле - ту - чихъ мы - шахъ; мнѣ  
 nächt - li - cher Weil' ob der schlum - mern - den Welt. O

ве - се - ло, ве - се - ло бу - детье сво - бо - дой: пор -  
 kimm - li - sche Frei - heit! O welch' ein Be - ha - gen, zu

хатъ иль, ка - ча - ясь, си - дѣть на вѣт - вяхъ. А! - -  
 schwe - ßen, zu gau - keln, so viel mir's ge - fällt. Ah! - -



## Эпилогъ. №17. Epilog.

Мелодекламация Просперо.

Melodeklamation des Prospero.

Просперо.  
Prospero.Исчезли все мои очарованья и мало силъ осталось у ме-  
*Moderato.* *Dahin die Zauberei, der Geister Reigen, — Verblieben ist mir nur die ird'sche*

PIANO.

ня.  
*Kraft.*Хоть и мое тѣ силы достоянье, но знаю я, не  
*Wohl ist sie mein, wohl ist sie ganz mein eigen,*  
*Doch weiss ich, dass sie*

много въ нихъ огня. Теперь судьбой моею располагайте, увижу ли Неаполь съвами я? О,  
*nur Geringes schafft. Euch muss ich jetzt mein Schicksal überlassen, — da ich Neapel schwerlich wiederseh! Wollt*

здѣсь меня, молю, не покидайте, здѣсь безъ людей больна душа мо-я.  
*ihr, ich bitte euch, mich nicht verlassen, Sonst bricht das Herz dem Einsamen vor Weh.*

Я получилъ назадъ свои владѣнья  
*Mein Herzogthum hab'ich zurückerhalten,*

и брату я, обманщику, про-  
*Verzieh'n dem Bruder, der mich d'rum*  
be-

стиль.  
*stahl,-*

Разрушьте же мое вы заключенье,  
*Lasst nun auch ihr, ich bitt'euch, Milde walten,*

у васъ въ рукахъ на то довольно  
*erlöset mich aus dieses Eilands*

силъ.  
*Qual.*

Позвольте ждаты, что слабое дыханье участія наполнить парусъ  
*Lasst hoffen mich, dass mir aus euerm Munde des Antheils milder Hauch die Segel*

мой.  
*füllt....*

Я помощи духовъ и чаръ лишился  
*Der Angst, dem Zweifel würde ich zum Raube,*

и мнѣ-бъ пришлось вѣотчаянье придти,  
*Jetzt ohne Geister, ohne Zaubers Macht,*

когда-бъ въ молитвѣ.  
*Wenn mich nicht aufrecht*

я не укрѣпился,  
*hielt der feste Glaube,*

когда б не ждалъ участя въ васъ най -  
*Dass euch zu Freunden ich mir hab' ge -*

ти.  
*macht.*

Молитва такъ глубоко прони\_каетъ и такъ сильна, что  
*Die Bitte dringt so tief in euer Wesen, In's tiefste Sein, dass*

грѣшниковъ отъ мукъ освобождаетъ собой о\_на.  
*sie vermag die Sünder zu erlösen von Angst und Pein.*

Со\_гласны\_ль вы? какъ небо преступ\_ -  
*Sagt, hab' ich Recht? Der Himmel schenkt euch*

лене вамъ все\_мъ проститъ, такъ и ме\_ня пусть ваше снисхожде\_нье освобо\_ -  
*Allen Barmherzigkeit, Wie ihr durch Nachsicht und durch Wohlgefallen mein Herz be -*

дитъ.  
*freit.*



