

A.M^e DIMITRI STASSOW.

HACHISCH.

Poème Symphonique Oriental
pour
Grand Orchestre

d'après le poème du comte
A.GOLENICHTCHEW-KOUTOUSOW

par

S. LIAPOUNOW.

OP. 53.

Prix

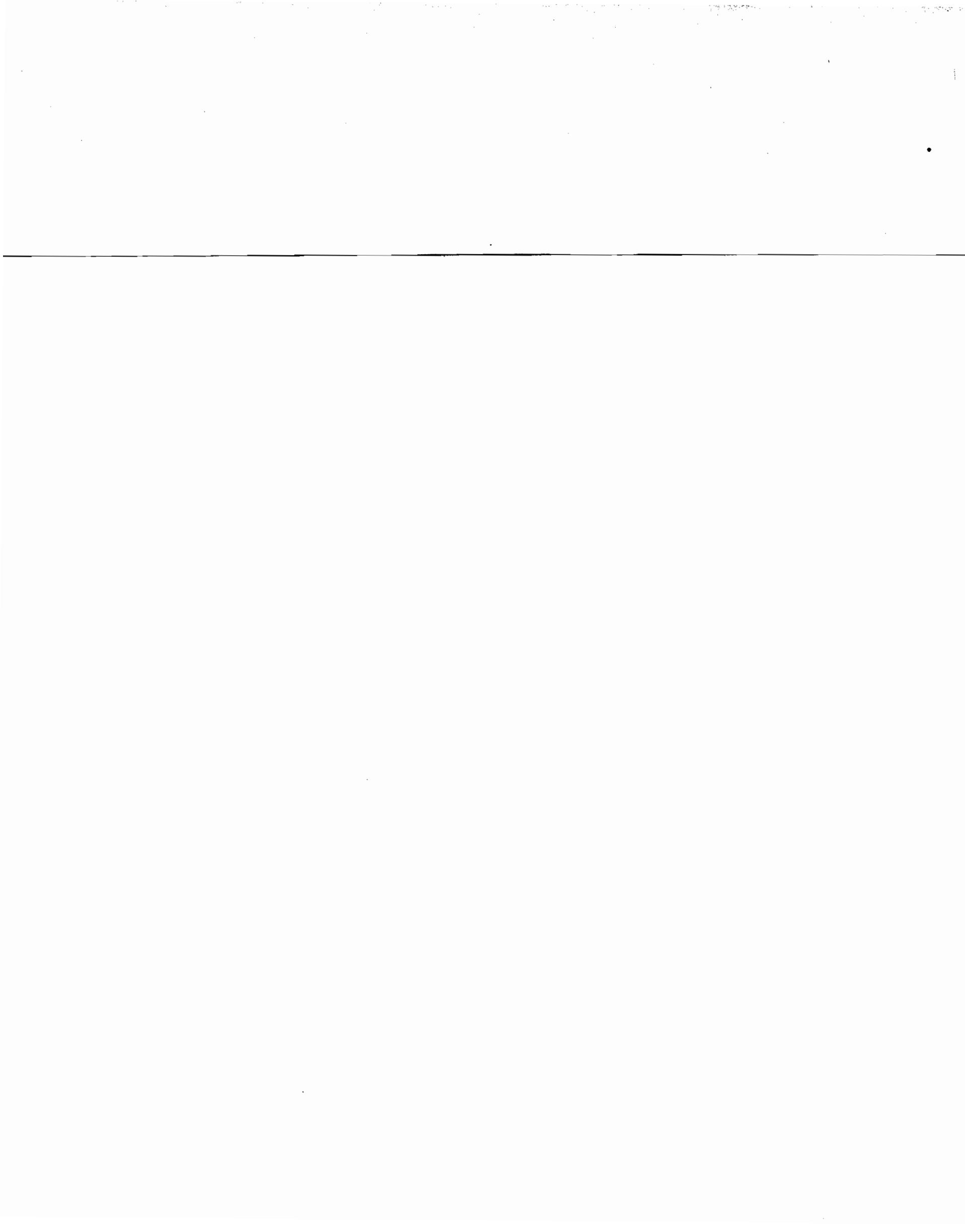
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GS



ГАШИШЪ.

(Разсказъ Туркестанца.)

Стихотвореніе графа А. Голенищева-Кутузова.

Ты видиши, ликъ мой тощъ и блѣденъ;
Я нищъ и старъ; я скорбью съѣденъ.
Я былъ и молодъ, и богатъ —
Я расточилъ свое богатство;

Съ судьбою примирившись нынѣ
Я въ потѣ дряхлого лица
Тружусь и жизни жду конца;
Но памятень мнѣ день ужасный,
Когда презрѣнныи и несчастныи,
Одинъ безъ крова, въ поздній часъ,
Я очутился въ первый разъ.

Ужъ тѣнью Самаркандъ покрылся,
Народъ съ базара расходился,
Дервиша смолкъ унылый крикъ,

Все утихало, лишь порой
По сонной улицѣ пугливо
Перебѣжать изъ дома въ домъ
Спѣшила женщина; потомъ
Какъ мышь, въ тѣни двора скрывалась —
И вновь молчанье водворялось.

Въ кофейнѣ огонекъ свѣтился, —
Шатаяся, побрель я къ ней.
Вошелъ . . . Средь дымного тумана
Сидѣли люди вокругъ кальяна.
Кто самъ съ собой вель разговоръ,
Кто, на огонь уставивъ взоръ,
Въ торжественномъ оцѣпенѣнїи,
Казалось, созерцалъ видѣнья;
Кто, мирно голову склонивъ
На грудь, въ дремоту погружался,
Кто пѣньемъ сладкимъ упивался . . .
Я сѣль угрюмъ и молчаливъ,
Чубукъ схватилъ рукою жадной,
Вдохнулъ гашиша дымъ отрадный

Забывъ житейскія тревоги,
Унылыхъ мыслей не тая,
На войлокѣ, поджавши ноги,
Сижу я, весель, какъ дитя!

HASCHISCH.

〈Erzäh lung eines Turkestaners.〉

Gedicht von Graf A. Golenischtchew-Kutusow.
Deutsch von Max Lippold.

Du siehst, wie bleich ich bin und hager,
Wie altersweil und hungersmager.
Einst war ich jung, einst war ich reich —
Vergeudet hab ich meinen Reichtum;

Mit meinem Schicksal nun versöhnet,
Schaff' ich im Schweiß mein täglich Brot
Und wart', mich mühend, auf den Tod;
Doch nie vergesse ich die Stunde,
Als ich, gleich einem Gassenhunde,
Einst heimatlos in Samarkand
Allein mich auf der Straße fand.

Schwarz um die Stadt die Nacht sich ballte,
Das Volk verließ sich — fern verhallte
Des Mullah Ruf vom Minaret,

Rings wurd' es still, nur hier und da
Huscht durch die schlummermüden Gassen
Ein Weib, verhüllt, von Haus zu Haus,
In scheuer Hast, gleich einer Maus,
Im Schatten eines Hofs verschwindend —
Und wieder Schweigen . . . unheilkündend.

Ein Lichtschein noch im Kaffeehause, —
Und schwankend zu ihm hin ich geh.
Trat ein . . . Rings um die Nargileh
In Dunst gehüllt die Menschen saßen.
Der Eine mit sich Reden führt,
Ein Andrer in die Flamme stiert,
Wo, wie es schien, der starr Verzückte
Ein Schemen wundersam erblickte;
Der neigt den Kopf bis auf die Brust
Und schließt die schweren Augenlider —
Ein Vierter sang gar süße Lieder . . .
Stumm setzt' ich mich. Voll gier'ger Lust
Ergriff auch ich den Haschischschlauch
Und sog ihn ein, den wonn'gen Rauch

Und alle Sorgen, die ich hatte,
Vergaß ich, schlug ich in den Wind,
Gekreuzt die Beine, auf der Matte
Saß da ich, fröhlich wie ein Kind!

Куда ни обращаю взоры,
Повсюду дивные узоры
И разноцветные ковры,
Роскошной Персии дары;

А люди, люди! Не похожи
Они вдруг стали на людей:
Забавный видъ! Какя рожи!
То сонмъ невиданныхъ звѣрей!

Все пляшетъ, мечется, кружится —
Быстрѣй, быстрѣй — и, увлеченъ
Въ туманѣ дикаго вращенья,
Изъ глазъ теряю я видѣнья
И вдругъ, какъ будто дальний стонъ,
Раздался звонъ.
Такъ чуденъ онъ,
Что,upoенъ,
Я въ сладкій сонъ
Имъ погруженъ.

Съ звономъ сливаются новые звуки:
Каплетъ роса съ оживленныхъ деревъ,
Вѣтви въ одеждѣ зеленыхъ листовъ
Манятъ меня, какъ мохнатыя руки,
Въ темныя сѣни роскошныхъ садовъ.
Ропщутъ тамъ воды — прозрачныя воды,
Къ нимъ, покидая узорные своды
Пышныхъ гаремовъ, веселой гурьбой
Жены эмира съ зарей прибѣгаютъ,
Пѣсни ихъ громкія страсть распаляютъ,
Будятъ желанья въ груди молодой ...

Слышится шопотъ, призывъ потаенный:
„Спѣши, мой яхонтъ драгоцѣнныи,
„Ко мнѣ, ко мнѣ! Я здѣсь одна“;

И та, чей голосъ соловыинъ
Меня такъ чудно призывалъ,
Явилась мнѣ, и станъ змѣиный
Къ груди съ весельемъ я прижалъ.

Я чуялъ сердца трепетанье
(Такъ голубь бьется молодой
Въ когтяхъ орла, еще живой) ...
И жгло меня любви дыханье,
Какъ вихрь пустыни въ страшный часъ,
Когда, играя и кружась,
Самумъ съ полудня налетаетъ
И караваны заметаетъ
Горячей пылью ... Чудный сонъ!
Какъ дымъ мгновенныи, скрылся онъ.

Welch Herrlichkeiten mich umgaben!
Gewebe kostlich, Persiens Gaben,
Diwane, Polster stehn herum
Und bunte Teppiche ringsum;

Doch all die Menschen! o, nicht glichen
Sie Menschen mehr: rings hockte schier
Ein Schwarm von Fratzen furchterlichen,
Von niegeseh'nem Fabeltier!

Und Alles tanzt, dreht sich wie rasend,
Und wirbelt hin in tollem Kreis,
Darin die seltsamen Gestalten
Wie Nebel auf und nieder wallten ...
Und plötzlich, wie ein fern Gestöhn,
Ein leis Getön,
So zauberschön,
Wie duftgewebt
Herüberschwebt,
Ins Ohr mir hebt ...

In das Getön neue Klänge sich mengen:
Perlender Tau tropft von Bäumen herab,
Zittert und funkelt wie Edelstein,
Dunkelgrün locken die Zweige und drängen
Mich unters Laubdach der Gärten hinein.
Murmelnnd dort plätschern die silbernen Quellen,
Hin aus dem Harem zum Bad in den Wellen,
Eilen die Frauen des stolzen Emir.
Ihre Gesänge, ihr Anblick so blühend,
Zünden im Busen die Leidenschaft glühend,
Heißes Verlangen sie weden in mir ...

Heimliches Flüstern, süßgirrendes Flehen:
„O eil', mein Jaspis, du mein Sehnen,
„Zu mir, zu mir! Ich bin allein“;

Und, deren Sang mich so berückte
Und lockend rief, das schöne Weib,
Sie kam zu mir, und freudig drückte
Ans Herz ich ihren Schlangenleib.

Ich fühl' ihr Herz sich stürmisch regen,
(So bebt die Taube, wenn sie jäh
Der Adler krallt aus blauer Höh') ...
Heiß brannt' ihr Atem mir entgegen,
Wie Mittagsglut, die sengend glüht,
Wenn heulend durch die Wüste zieht
Der Samum seine heißen Bahnen
Und die Kameele, Karawanen
Im Sand verweht ... O, wonn'ger Traum,
Der jäh zerstiebt, wie leerer Schaum.

И страхъ предъ мстю жестокой
Внезапно душу обуяль . . .
То было краткое мгновенье;
Но непостижное мученье
Я въ то мгновенье испыталъ!
Темницы тѣсный мракъ и холодъ,
Терзанье пытки, жажду, голодъ,
Неумолимый гнетъ оковъ . . .

Среди ужасного мечтанья
Во мнѣ проснулся лучъ сознанья,
Въ кофейнѣ я услышалъ крикъ:
„Вяжи его“ — и въ то-жъ мгновенье
Я навзничъ съ грохотомъ упалъ,
И кто-то руки мнѣ связалъ,
И вновь наスマшки, брань и пѣнье . . .
Но скоро въ вихрѣ новыхъ думъ
Исchezъ земли презрѣнnyй шумъ.

..... Вдругъ въ тишинѣ
Дрогнула степь, поднимается ропотъ,
Шумъ и оружій бряканье, и топотъ.
Вижу: несутся, какъ вѣтеръ легки,
Всадники . . . Врагъ! . . .

И сталь засверкала, и бой загудѣль.
Вихрь пыли и крови взвился надъ землею:
Мелькаютъ въ немъ головы пестрой толпою,

Я дрогнулъ . . . Взглянуль на далекую твердь:
Тамъ, съ пристальнымъ взглядомъ, зловѣще-унылый,
Надъ битвой парилъ Азраилъ длиннокрылый;
Казалось онъ въ битвѣ кого-то искалъ . . .
Нашелъ — и, сраженный, съ коня я упалъ!

Умчался ночи мракъ безсильный,
Разлился свѣтъ волной обильной . . .
Но гдѣ-же я . . . и что со мной?
Я быль въ раю! . . . крылатый рой видѣній
Слетѣль ко мнѣ для страстныхъ наслажденій,
Для радости и нѣги, и любви,
Не знающей печали и разлуки.
Небесный свѣтъ, небесныхъ пѣсенъ звуки!

..... И я открылъ и взоры, и объятья
Для счастія . . .
Но что-же это? . . . Ночь?
Дрожащій свѣтъ . . . толпа . . . кофейня?! . . .
..... Угаръ
Надъ распаленной головой
Носился смутною волной;
Но ужасъ жизни созналъ я
И слезъ потокомъ залился!

Von heißer Angst vor graus'ger Rache
Urploetlich ward mein Herz zerwuehlt . . .
Nur einen Augenblick sie wahrte —
O, daß er nimmer wiederkehrte
Der Augenblick, den ich durchfuehlt!
Die eis'ge Nacht der Kerkerwande,
Und Folter, Hunger, Durst ohn' Ende,
Erbarmungsloser Ketten Last . . .

Auf einen Augenblick erhellte
Sich mein Bewuettsein . . . Doch da gellte
Ein schriller Schrei durchs Kaffeehaus:
„Ha! bindet ihn“ — ein kurzes Ringen,
Dann schlug ich schwer zu Boden hin
Und fuhlt', daß ich gefesselt bin.
Und wieder scholl Gelachter, Singen . . .
Doch bald drängt sich in diese Pein
Ein Wirbel neuer Träume ein.

..... Hord! wie die Stepp'
Zitternd erhebt von der Rosse Gestampfe,
Dröhnedes Waffengeklirr ruft zum Kampfe.
Leicht wie die Windsbraut dort stürmen heran
Reiter . . . der Feind! . . .

Aufblitzten die Klingen, wild brüllte die Schlacht,
In Staubwolken hüllt sich die blutige Erde:
Drin bunte Turbane und dampfende Pferde,

Entsetzt flog mein Auge die Weite entlang:
Dort, langbeschwingt über der Wahlstatt hin schwiebte
Der Engel der Schlacht, Asrael . . . ich erbebte —
Es schien mir, sein Blick spähe suchend hinab . . .
Er fand mich — durchbohrt stürzt' vom Roß ich herab!

Die nächt'gen Schatten bleidh erstarben,
Hell strömt' das Licht in breiten Garben . . .
Was ist mit mir . . . wo war ich denn?
Im Paradies! . . . Ein Schwarm von sel'gen Träumen
Hatt' mitleidsvoll entrückt mich diesen Räumen.
Er bradt' mir Liebesglück und Seligkeit,
Die keine Trennung kennt und keine Enge.
O Himmelslicht! o überird'sche Klänge!

..... Und weit ich öffnete den Blick, die Arme
Dem holden Glück . . .
Doch was ist das? ist's Nacht?
Ein Kaffeehaus . . . ein schwelend Lichlein . . .
..... Und Dunst,
Der rings den schwülen Raum durdirrt,
Den glühendheißen Kopf verwirrt,
Nun wußt' des Lebens Elend ich
Und weinte, weinte bitterlich!

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ГАШИШЬ.

Симфоническая поэма.

Secondo.

Lento assai. M. M. ♩ = 50.

С. Ляпунова соч. 53.

Cor. ♩ = 50.

1

2

3

4

5

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HACHISCH.

Poème symphonique oriental.

Primo.

S. Liapounow Op. 53.

Lento assai. M.M. ♩ = 50.

Secondo.

[2]

Cor. *f* *pp* *p* *f* *p*

[3]

mf *pp*

Primo.

5

2

Viol.

Ob.

Fl.

Cl.

Bsn.

3

Viol.

Fl.

8

mf

p

pp

Z. 10033.

Secondo.

Allegro vivo. M. M. ♩ = 132.

Cl.B.

Allegro vivo. M. M. ♩ = 132.

Cl.B.

4

5

6

Z. 10033.

Primo.

7

Allegro vivo. M.M. ♩ = 132.

Allegro vivo. M.M. 132.

II.

C. ing.

4

5

6

Secondo.

marcato

mp

f

ff

Vlc.

sf

Primo.

9

Musical score for Primo, page 9, featuring six staves of piano music. The score consists of two systems of music. The first system starts with a dynamic of *f*, followed by *mp*. Measure 7 begins with a dynamic of *f*, followed by *ff*. Measure 8 begins with a dynamic of *f*, followed by *ff*. The second system begins with a dynamic of *sf*, followed by *II.*

Secondo.

9

10

11

12

Primo.

11

Viol.

9

10

11

12

marcato

Secondo.

marcato

fff

12

p

fff

p

fff

meno f

13

sf

sf mf

p

Primo.

13

Musical score for the Primo part, measures 8-11. The music consists of two staves. The top staff features eighth-note patterns with various slurs and grace notes. The bottom staff has eighth-note chords. Measure 8 starts with a dynamic of *fff*. Measures 9 and 10 continue the eighth-note patterns. Measure 11 concludes with a dynamic of *p*.

12

Measure 12 continues the eighth-note patterns from the previous measures. The dynamic changes to *p* at the beginning of the measure. The music is divided into two staves, maintaining the eighth-note patterns established earlier.

Measures 13-15 show a continuation of the eighth-note patterns. The dynamics *fff* and *p* are used again. The patterns remain consistent with the established style of the piece.

13

Measure 16 begins with a dynamic of *sff*. The music continues with eighth-note patterns, similar to the previous measures. The dynamic changes to *sffmf* towards the end of the measure.

Measure 17 shows a continuation of the eighth-note patterns. The dynamic *p* is indicated at the beginning of the measure.

Secondo.

I.

Larghetto. M.M. ♩ = 50.

Allegretto. M.M. ♩ = 60.

Tamb.

Primo.

15

poco rit.

mf

p

Larghetto. M.M. = 50.

Picc.

Fl.

Viol.

Ob.

poco riten.

pp

p scherzando

Allegretto. M.M. = 60.

Secondo.

14

15 a tempo

Primo.

17

14

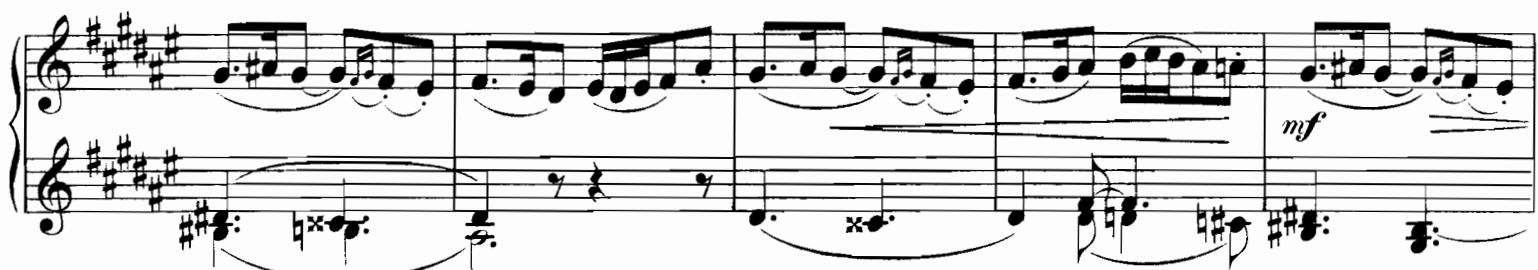
Viol.



15

*poco rit.*Viol. *a tempo*

C. ing.

p dolce amoroso

Secondo.

16



17



Primo.

19

16 F1. *p* Cl. *Viol.*

17

Picc. Cl. C. ingl.

Viol. *poco riten.* *mf*

Secondo.

a tempo

18

19

a tempo

Primo.

Fl. 18

Musical score for Flute part, measures 18-19. The score consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff also has a treble clef and a key signature of four sharps. Measure 18 starts with a dynamic of **pp**. The flute plays eighth-note patterns with grace notes. The bassoon (C. ingl.) and violin (Viol.) provide harmonic support. Measure 19 begins with a dynamic of **p**.

Continuation of the musical score for Flute part, measures 18-19. The flute continues its eighth-note patterns with grace notes. The bassoon and violin maintain their harmonic roles.

Viol.

Continuation of the musical score for Flute part, measures 18-19. The flute's pattern continues. The dynamic changes to **f** in measure 19. The trumpet (Tr.) joins in with eighth-note patterns.

Continuation of the musical score for Flute part, measures 18-19. The flute's pattern continues. The dynamic changes to **f** in measure 19. The trumpet (Tr.) joins in with eighth-note patterns.

19

8

Continuation of the musical score for Flute part, measures 18-19. The flute's pattern continues. The dynamic changes to **ff** in measure 19. The trumpet (Tr.) joins in with eighth-note patterns.

Continuation of the musical score for Flute part, measures 18-19. The flute's pattern continues. The dynamic changes to **sf** in measure 19. The trumpet (Tr.) joins in with eighth-note patterns.

Secondo.

mf
ff
meno f
Vln. c.
poco rit.
pp

20 a tempo

Arpa

Timp.

Tromb.

pp

mf

Z. 10033.

Primo.

23

mf

8.....

ff

meno f

mf

poco rit.

20 *a tempo*

Cl.
p

Fag.

Cor.

poco marcato

Viol.

sf — *p*

Tr.

mf poco marcato

Cor.

sf

Secondo.

21

riten.

Allegro risoluto. M. M. ♩ = 108.
22 Cl. Fag.

Primo.

25

21

C.ingl.
C.B.

p *f*

sf *p mf* *sf*

Viol.

sf *p mf* *sf*

Allegro risoluto. M. M. ♩ = 108.

pp

22

Ob. Fl.

f

f *sf*

Viol.

ff

Secondo.



23

Musical score for Secondo, measure 23. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of four sharps. The bottom staff is also in common time, bass clef, and has a key signature of four sharps. The music includes dynamic markings *mf* and *f*.

Musical score for Secondo, measures 24-25. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of four sharps. The bottom staff is also in common time, bass clef, and has a key signature of four sharps. The music includes dynamic markings *sf* and *f*. The label "Cor." is present above the top staff.

Musical score for Secondo, measures 26-27. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of four sharps. The bottom staff is also in common time, bass clef, and has a key signature of four sharps. The music includes dynamic markings *sf* and *mf*.

Musical score for Secondo, measures 28-29. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of four sharps. The bottom staff is also in common time, bass clef, and has a key signature of four sharps. The music includes dynamic markings *sf* and *f*. The label "Tromb." is present above the top staff.

Primo.

27

8.....

23

8.....

8..... (tr)

Viol.

8.....

Picc.

8.....

Secondo.

24

marcato

25 Allegro agitato. M. M. $\text{d} = 60$.

24

Tr.

Fl.

Viol.

25 Allegro agitato. M. M. $\frac{d}{=}$ 60.

Tromb.

ff Viol.

sff *f* *f* *sf* *furioso* *sf*

Tromb.

sf *sf* *sf* *sf* *p* Tr.

Secondo.

30

26

ff

meno f

mf

poco rit.

pp

Tam-tam

Primo.

31

Musical score for Flute and Clarinet piece, page 26. The score consists of eight staves of music. The top two staves are for Flute (Fl.) and Clarinet (Cl. picc.), both in B-flat. The subsequent staves are for various instruments, including strings and woodwinds, indicated by clefs and key signatures. The score includes dynamic markings such as *mf*, *f*, *ff*, *marcato*, *meno f*, and *poco rit.*. Measure numbers 26 and 27 are indicated. The instrumentation changes frequently, with different groups of instruments appearing in each staff. The music features complex rhythmic patterns and harmonic shifts.

32

Allegro moderato. M. M. $\text{d}=108.$

Secondo.

The musical score consists of six staves of music for piano, divided into two parts: Firsto and Secondo. The score is in common time, with a key signature of one flat (B-flat). Measure 32 starts with a dynamic *p*. The music features eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 33-36 continue this pattern. Measure 37 begins with a dynamic *f*, followed by eighth-note chords in the treble and sixteenth-note patterns in the bass. Measures 38-41 show eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measure 42 begins with a dynamic *mf*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 43-46 continue this pattern. Measure 47 begins with a dynamic *p*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 48-51 show eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 52-55 continue this pattern. Measures 56-59 begin with a dynamic *f*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 60-63 continue this pattern. Measures 64-67 begin with a dynamic *mf*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 68-71 continue this pattern. Measures 72-75 begin with a dynamic *p*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 76-79 continue this pattern. Measures 80-83 begin with a dynamic *f*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 84-87 continue this pattern. Measures 88-91 begin with a dynamic *mf*, followed by eighth-note patterns in the bass and sixteenth-note patterns in the treble. Measures 92-95 continue this pattern.

Allegro moderato. M. M. ♩ = 108.

Ob.

Fg.

Picc.

C. picc.

Cl.

8.....

8.....

27 8.....

f

Fl.

mf

Viol.

Viol.

p pizz.

28

Secondo.

29

Z. 10033.

Primo.

35

Tromb. *pp marcato*

A musical score for Trombone. The key signature is B-flat major (two flats). The first measure shows a rest followed by a dotted eighth note. The second measure has a dotted eighth note followed by a sixteenth note. The third measure has a sixteenth note followed by a eighth note. The fourth measure has a eighth note followed by a sixteenth note. The fifth measure has a sixteenth note followed by a eighth note. The sixth measure has a eighth note followed by a sixteenth note. Measure 1 includes dynamic markings *pp* and *marcato*.

Cor. *mf*

A musical score for Horn. The key signature is B-flat major (two flats). The first measure is a rest. The second measure has a eighth note followed by a sixteenth note. The third measure has a eighth note followed by a sixteenth note. The fourth measure has a eighth note followed by a sixteenth note. The fifth measure has a eighth note followed by a sixteenth note. The sixth measure has a eighth note followed by a sixteenth note. Measure 2 includes dynamic marking *mf*.

29

A musical score for Trombone. The key signature changes to B-flat major (two flats). Measures 7-11 show eighth notes and sixteenth notes. Measure 12 shows eighth notes and sixteenth notes. Measure 11 includes dynamic markings *f* and *sf*. Measure 12 includes dynamic markings *sf*.

A musical score for Trombone. Measures 13-17 show eighth notes and sixteenth notes. Measures 13-16 include dynamic markings *sf*. Measures 17-18 are rests.

A musical score for Trombone. Measures 19-23 show eighth notes and sixteenth notes. Measures 19-22 include dynamic markings *sf*. Measure 23 is a rest.

A musical score for Trombone. Measures 24-27 show eighth notes and sixteenth notes. Measures 24-27 include dynamic markings *sf*. Measure 28 is a rest. The section ends with a repeat sign and the label "II."

Secondo.

30

31

32

Primo.

37

30 8.....

Picc. Ob. *p*

Tr. *f* > *p* *f* > *p*

31 Viol. *mf*

Fl. Ob. *f* Cl. Fag.

32 8.....

ff *sf* *sf* *sf* *sf*

mf

Secondo.

33 Più animato. M. M. ♩ = 120.

34 meno f

35 Tempo I. M. M. ♩ = 108.
Tamtam

Più animato. M. M. ♩ = 120.

33

34

35

Tempo I. M. M. ♩ = 108.

Secondo.

Musical score for piano, featuring four systems of music:

- System 1:** Bass clef, two sharps, dynamic *p*. Measures show eighth-note patterns.
- System 2:** Treble clef, three sharps, dynamic *sf p*. Includes markings *Cor.* and *ritenuto*.
- System 3:** Treble clef, three sharps, dynamic *mf*. Measures show eighth-note patterns.
- System 4:** Treble clef, three sharps, dynamic *f*. Measures show eighth-note patterns.

Moderato assai. M. M. = 72.

Primo.

41

Musical score for orchestra, page 41, Primo section. The score consists of eight staves of music. The first two staves feature Flute (Fl.), Clarinet (Cl.), and Trombone (Tr.). The third staff shows Violin (Viol.) playing eighth-note patterns. The fourth staff contains bassoon and double bass parts. The fifth staff begins with a dynamic *ritenuto*, followed by a section marked *Moderato assai. M. M. ♩ = 72.* The sixth staff continues this tempo. The seventh staff starts with a dynamic *f*. The eighth staff concludes the page with a dynamic *f*.

Secondo.

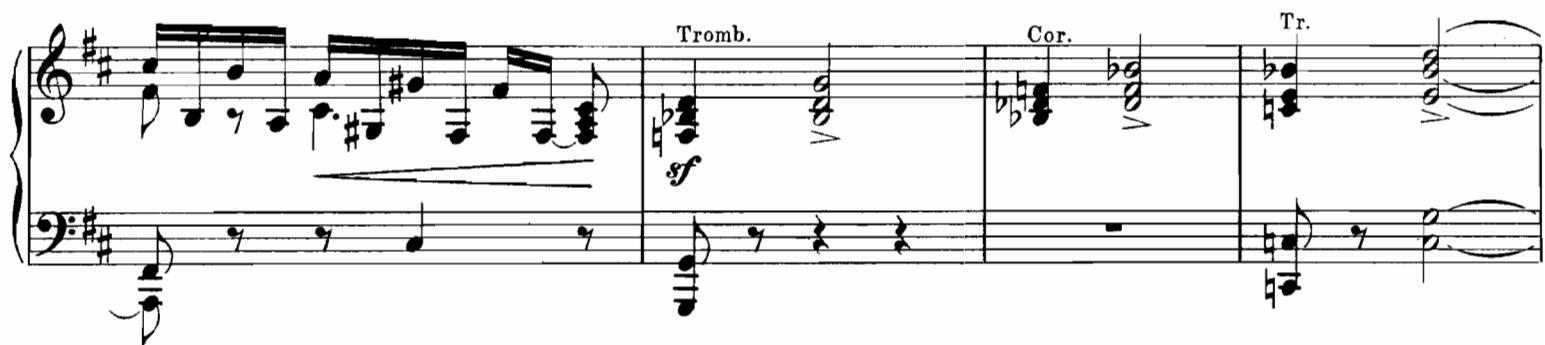
36 Allegro risoluto. M. M. $\text{d} = 108$.



Tromb.

Cor.

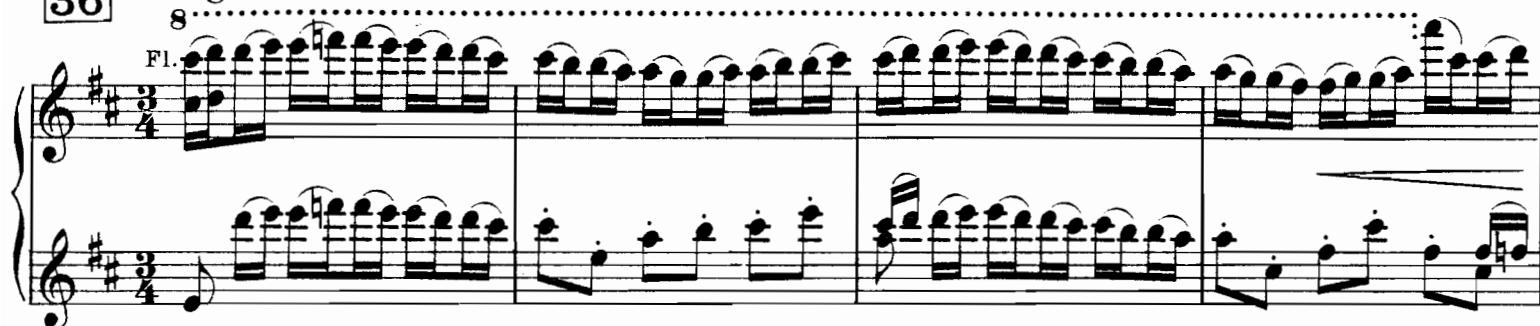
Tr.



Moderato assai. M. M. $\text{d} = 72$.



[36] Allegro risoluto. M. M. ♩ = 108.



Moderato assai. M. M. ♩ = 72.

Secondo.

37 Allegro risoluto. M. M. $\text{d}=108$.

37 Allegro risoluto. M. M. ♩ = 108.

Musical score for orchestra and piano, page 8. The score consists of six systems of music. The first system features woodwind entries (Flute, Clarinet) with dynamic markings *sforzando* (*sfor.*) and *fortissimo* (*f*). The second system introduces a Violin part with dynamic *ff*. The third system continues with woodwind patterns. The fourth system begins with a piano dynamic *marcato*. The fifth system shows a piano dynamic *f*. The sixth system concludes with a piano dynamic *pp*.

Secondo.

Allegro vivo. M. M. = 120.

marcato

Cor.

p

mf

38

marcato

marcato

12

12

Allegro vivo. M. M. ♩ = 120.

pp

Tr. p

F1.

Viol. mf

Fl. Cl. 38 f

8.....

8::

42 43

Secondo.

Presto (alla breve). M. M. $\text{d} = 80$.

Presto (alla breve). M. M. $\sigma = 80$.

ff

39

meno f

ff

sf mf

c

Lento assai (Tempo I). M. M. ♦ = 50.

Lento assai (Tempo I). M. M. 3-50.

marcatissimo

ff

sf

sf

ff

sf

f

ff

Presto (alla breve). M. M. $\text{J} = 80$.

12/8

ff

meno f

ff

f

Lento assai (Tempo I). M. M. $\text{J} = 50$.

sf

ff

sf

sf

Secondo.

40

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of ten staves. Measures 11 (left) and 12 (right) are shown. Measure 11 starts with a forte dynamic (mf) in the piano and bassoon parts, followed by a dynamic marking *sempre dim.* (diminuendo always). Measure 12 begins with a piano dynamic (p) in the piano and bassoon parts. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns. The strings (Violin, Viola, Cello, Double Bass) play sustained notes. The piano part features eighth-note chords. The bassoon part has a prominent eighth-note pattern. The strings provide harmonic support with sustained notes. The overall texture is rich and layered, typical of Mahler's style.

Primo.

51

Musical score for orchestra and piano, page 40. The score consists of eight staves of music. The top staff is for the piano, followed by staves for Flute (Fl.), Violin (Viol.), Clarinet (Cl.), and another Violin (Viol.). The bottom two staves are for the orchestra, featuring woodwind instruments like Oboe (Ob.) and Bassoon (Bsn.). The music includes dynamic markings such as *mf*, *sempr dim.*, *p*, *pp*, *p espressivo*, *pp*, *più p*, *p > pp*, and *ritard.*. The score concludes with the instruction "al fine - perdendosi" and a repeat sign with "II". Measure numbers 39 and 40 are indicated at the beginning of each staff.



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