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ДЕМОНЪ  
(изъ поэмы Лермонтова)  
З. СИМФОНИЯ  
(для оркестра)  
Э. Ф. НАПРАВНИКА.

Соч. 18.

„DÉMON“  
(d'après le poème de Lermontoff).  
III<sup>e</sup> SYMPHONIE  
pour l'Orchestre  
par  
EDUARD NÁPRAVNIK.  
Op. 18.

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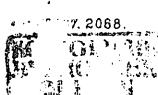
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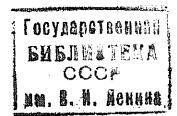


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# „ДЕМОНЪ.“

Симфоническая поэма (изъ восточной повести Лермонтова)

ВЪ 2-ХЪ ЧАСТИХЪ, ДЛЯ ОРКЕСТРА

## 3. НАПРАВНИКА.

СОЧ. 18.

### ЧАСТЬ 1-Я.

#### I. Allegro appassionato.

Чечальный Демонъ, духъ изгнанья,  
Леталъ надъ грѣшною землей  
И лучинъ дней воспоминанья  
Прѣдъ нимъ тѣснилися толпой, —  
Тѣкъ дней, когда въ жилищѣ свѣта  
Блисталъ онъ, чистый херувимъ,  
  
И надъ вершинами Кавказа  
Изгнаникъ рая пролеталъ.  
  
И дикъ и чуденъ былъ вокругъ  
Весь Божій міръ . . . . .  
Но кромѣ зависти холодной  
Природы блескъ не восбудилъ  
Въ груди изгнанника безплотной  
Ни новыхъ чувствъ, ни новыхъ силъ, —  
И все, что предъ собой онъ видѣлъ,  
Онъ презиралъ, иль ненавидѣлъ.

#### II. Allegro giocoso.

Глядитъ съ угеса мрачный домъ;  
Но пиръ большой сегодня въ немъ,  
Звучитъ зурна и льются вина:  
Гудаль сосваталъ дочь свою.  
  
Сидитъ невѣста межъ подругъ.  
Средь игръ и пѣсенъ ихъ досугъ  
Проходитъ . . . . .  
  
Онѣ поютъ, и бубенъ свой  
Беретъ невѣста молодая —  
  
Клянусь полночною звѣздой,  
Лучомъ заката и востока,  
Властитель Персіи златой  
И ни единъ царь земной  
Не цѣловаль такого ока;  
Гаремъ брызгущій фонтанъ  
Ни разу жаркою порою  
Своей жемчужною росою  
Не брызгалъ на подобный станъ;  
Еще ничья рука земная,  
Но милому челу блуждая,  
Такихъ волосъ не расплела.  
  
Что еслибъ Демонъ, пролетая,  
Въ то время на нее взглянула,  
То, прежнихъ братьевъ вспомнила,  
Онъ отвернулся — и вздохнулъ . . . . .  
И Демонъ видѣлъ . . . . .

#### III. Poco a poco accelerando.

Въ семьѣ Гудала плачь и стоны,  
Толпится на дворѣ пародъ:  
Чей конь примчался запаленный,  
И палъ на камни у воротъ?  
Кто этотъ всадникъ безъханній?  
Хранили слѣдъ тревоги бранной  
Морщины смуглаго чела,  
Въ крови оружіе и плағье;  
Въ послѣднемъ бѣщенномъ пожатьѣ  
Рука на гривѣ замерла.  
Не долго жениха младого  
Невѣста, взоръ твой ожидалъ!  
Сдержалъ онъ княжеское слово;  
На брачный пиръ онъ прискакалъ.

#### IV. Larghetto lamentoso.

На беззаботную семью  
Какъ громъ слегка Божья кара . . . . .  
Упала на постель свою,  
Рыдая, бѣдная Тамара;  
Слеза катится за слезой,  
Грудь высоко и трудно дышеть.  
И вотъ она какъ будто слышитъ  
Волшебный голосъ надъ собой:  
„Не плачь, дитя, не плачь напрасно!  
Твоя слеза на трупъ безгласный  
Живой росой не упадеть;  
  
„Онъ далекъ, онъ не узнаетъ,  
Не оцѣнить тоски твоей;  
  
„Лишь только ночь своимъ покровомъ  
Верхи Кавказа обѣнить,  
Лишь только міръ волшебнымъ словомъ  
Завороженный замолчить,  
  
„Къ тебѣ я стану прилетать,  
Гостить я буду до денницы  
И на шелковыхъ рѣсицы  
Сны золотые павѣвать . . . . .“  
  
Слова умолкли въ отдаленіи,  
Во слѣдъ за звукомъ, умеръ звукъ . . . . .  
Она, вскочивъ глядѣть вокругъ . . . . .  
Невыразимое смятеніе  
Въ ея груди, . . . . .  
Душа рвала свои оковы,  
Огонь по жиламъ пробѣгалъ,  
И этотъ голосъ, чудно новый,  
Ей мнилось, все еще звучалъ.  
  
То не былъ ада духъ ужасный,  
Шорочный мученикъ, — о нѣтъ!  
Онъ былъ похожъ на вечеръ ясный:  
Ни день, ни ночь, ни мракъ, ни свѣтъ! . . . . .

### ЧАСТЬ 2-Я.

#### V. Lento (con devozione).

И въ монастырь уединеній  
Ее родные отвезли,  
И власищею смиренной  
Грудь молодую обекли.  
Но и въ монашеской одеждѣ,  
Какъ подъ узорною парчой,  
Все беззаконно мечтой  
Въ ней сердце билося, какъ прежде.  
  
Подъ сводомъ сумрачнаго храма  
Знакомый образъ иногда  
Сколзилъ безъ звука и слѣда;  
Въ туманѣ легкомъ эніама  
Сиялъ онъ тихо, какъ звѣзда,  
Манилъ и звалъ онъ . . . . . но куда?  
  
Ужъ много дней она томится,  
Сама незная почему;  
Святымъ захочетъ ли молиться,  
А сердце молится ему.

#### VI. Allegro.

Привычкъ сладостной послушнѣй,  
Въ обитель Демонъ прилетѣлъ.  
  
ТАМАРА.  
„О, молви, кто ты? . . . . . отвѣчай!“

#### ДЕМОНЪ.

„Я тотъ, которому внимала  
Ты въ полуночной тишинѣ,  
Чей образъ видѣла во снѣ  
И видишъ — я у ногъ твоихъ!  
„Тебѣ принесъ я въ умиленыи  
Молитву тихую любви,  
Земное первое мученіе  
И слезы первыя мои.  
  
„О! только выслушай, моляю,  
Я рабъ твой, я тебя люблю!“  
• • • • •

#### ТАМАРА.

„Ктобъ ни быль ты, мой другъ случайнь,  
Цокай навѣки погубъ,  
Невольно я съ отрадой тайной,  
Страдалецъ, слушаю тебя.  
  
„Клянися мнѣ, отъ алыхъ стяжаній  
Отречься нынѣ дай обѣтъ!“

#### ДЕМОНЪ.

„Клянуся я первымъ днемъ творенья,  
Клянуся его послѣднимъ днемъ,  
Клянуся небомъ я и адомъ,  
Земной святыней и тобой;  
  
„Отрекся я отъ старой мести,  
Отрекся я отъ гордынъ думъ;  
Хочу я съ небомъ примириться,  
Хочу любить, хочу молиться,  
Хочу я вѣровать добру.  
  
„Тебя, я, вольный сынъ энра,  
Возьму въ надзвѣздные края,  
И будешь ты царицей міра,  
Подруга первая моя;  
  
„Я дамъ тебѣ все, земное —  
Люби меня! . . . . . И онъ слегка  
Коснулся жаркими устами  
Къ ея трепещущимъ губамъ;  
Соблазна полными рѣчами  
Онъ отвѣталъ ея мольбамъ.  
  
Увы! злой духъ торжествовалъ!  
Смертельный ядъ его лобзанья  
Мгновено въ грудь ея проникъ . . . . .  
Мучительный, ужасный крикъ  
Ночное возмутило молчанье . . . . .  
Въ немъ было все: любовь, страданье,  
Упрекъ съ послѣднею мольбой,  
И безнадежное прощеніе —  
Прощеніе съ жизнью молодой . . . . .

#### VII. Maestoso-Religioso

Въ пространствѣ синяго энра  
Одинъ изъ ангеловъ святыхъ  
Летѣлъ на крыльяхъ золотыхъ,  
И душу грѣшную отъ міра  
Онъ несъ въ объятияхъ своихъ.  
• • • • •

# „Der Dämon.“

Orientalische Legende von Lermontoff.

Symphonische Dichtung in zwei Abtheilungen für Orchester

componirt von

Eduard Nápravník.

Op. 18.

## I. Abtheilung.

### I. Allegro appassionato.

Der Dämon flog in Weh und Klage  
Ueber die stünd'ge Erde hin.  
Erinnerungen bessrer Tage  
Drängten sich auf vor seinem Sinn.  
Das Bild der Zeit erschien vor ihm,  
Der seligen, im Paradies,  
Da er, ein reiner Cherubim,  
Nach der Musik der Sphären lauschte,  
  
Und fort mit seinem Groll und Weh  
Flog der vom Paradies Verbannte  
Auf zu den Höhen des Kaukasus,  
Und allerorten  
In wilder Schöne lag's umher  
In der Natur . . . . .  
Doch alle Schönheit der Natur  
Geht an dem Blick des bösen Geistes  
Vorüber ohne freud'ge Spur,  
Erweckend Geiz und Missgunst nur  
In ihm, dem alle Werke Gottes  
Nur Ziele seines Hasses, Spottes.

### II. Allegro giocoso.

Erbaut vom greisen Gudal stand  
Ein hohes Schloss am Bergesrand.

Sonst stumm und finster schaute immer  
Das Schloss herab vom Bergeshang —  
Doch heute strahlt's in buntem Schimmer,  
Schallt hell von Spiel und von Gesang.  
Gudal vermählt sein einzig Kind —

Die Braut in ihrer Freunde Mitte,  
Von Pracht und Reichthum alles blitzt.  
Und festlicher Gesang begleitet  
In lautem Chor das Saitenspiel.

Und lauter wird das Festelag,  
Es nimmt die Braut ihr Tamburin,  
Lässt's auf der rechten Hand sich drehn.

Ich schwör' es bei der Mitternacht,  
Bei aller Sterne Glanz und Schimmer,  
Beim Auf- und Niedergang des Lichtes:  
Dem Schach von Persien hat nimmer  
In Liebe solchen Angesichtes  
Holdselig Augenpaar gelacht —  
Nie einen Herrscher auf der Erde  
Bzaubert solche Huldgeber!  
Nie mochte auch in Haremträumen  
Wohl in der schwülen Mittagsgluth,  
Des Springquells Diamantensluft  
Soleh wonniglichen Wuchs umschäumen.  
Nie hat auch eine ird'sche Hand  
Soleh üppig, weiches Haar wie dieses  
Um solche feine Stirn geschlungen —  
Nie, seit das Glück des Paradieses  
Von dieser stünd'gen Erde schwand,  
Ist solche Blume aufgesprungen  
Im sonnenhellen Morgenland!

Dass selbst der Dämon — hätt' er sie  
Mit ihren engelreinen Mienen  
Erblickt — geglaubt es sei vor ihm  
Ein altbekannter Cherubim  
Aus seiner Himmelszeit erschienen!  
Er wäre seufzend umgekehrt  
Von Reue und von Gram verzehrt.  
Und der Dämon sah sie . . . . .

### III. Poco a poco accelerando.

In Gudal's Haus scholl Wehgeschrei.  
In wirren Haufen drängt's heraus —  
Welch schäumend Ross flog dort herbei  
Und brach zusammen vor dem Haus?  
Wer ist der junge Reitersmann,  
Der bleich, entstellt ganz von Geberde,  
Todt niedergief mit seinem Pferde?  
Blut klebt an Waffen und Gewand —  
Man sieht es dem Gesichte an:  
Die Wunden holte er im Kampf.

Noch im letzten Todeskrampf  
Hielt er die Mähne mit der Hand.  
O, junge Braut! nicht lange hat  
Dein Bräutigam dich warten lassen;  
Doch starrt seine Auge kalt und matt;  
Es kann sein Arm dich nicht umfassen!  
Sein Fürstenwort, das er gegeben,  
Hielt er — und kam zum Hochzeitsreigen,  
Ach! aber nimmermehr im Leben  
Wird er sein schnelles Ross besteigen!

### IV. Larghetto lamentoso.

Der Zorn des Herrn traf Gudal's Haus  
Verderbend wie ein Wetterschlag.  
Tamara weinte bitterlich,  
Wand auf dem Lager sich, und schrie,  
Als ob vor Weh das Herz ihr bräche —  
Da plötzlich war's als hörte sie  
Hoch eine Stimme über sich,  
Die süßen Klanges zu ihr spräche:  
„Kind, weine nicht, klag' nicht vergebens!  
Wisch' deine heissen Thränen ab,  
Sie fallen nicht als Thau des Lebens  
Auf deines todten Buhlen Grab!“

„Den du beweinst, er sieht nicht mehr  
Die Thränen, die dein Auge netzen,  
Weiss deinen Kummer nicht zu schätzen.“

„Sobald die Nacht in dunklem Schleier  
Die Höhn des Kaukasus besteigt,“

„Sobald der Mond am Himmel steht,  
Sein Licht auf das Gebirge giesst,  
Und goldnen Auges nach dir späht:  
Werd' ich in Liebe zu dir fliegen,  
Dein Gast sein bis zum jungen Morgen,  
In goldne Träume dich zu wiegen,  
Und zu verscheuchen deine Sorgen!“

Die Stimme schwieg; ganz ferne, leise,  
Verhallte ein Ton nach dem andern —  
Aufsprang Tamara, liess im Kreise  
Furchtsam umher die Blicke wandern.

Ein Zittern ging durch alle Glieder,  
Und immer war es ihr noch lang,  
Als hörte sie den süßen Klang  
Der wunderbaren Stimme wieder,  
Die zu ihr sprach aus fernen Räumen —

Ein Sohn der Erde war es nicht,  
Und auch kein Engel in Himmelsglanz:

Ein dümmner Bild, ein wunderbares,  
Gleichwie ein klarer Abend war es:  
Nicht Finsterniss noch Sonnenschein!

### 2. Abtheilung.

#### V. Lento (con devozione).

Und in ein Kloster, in die Fremde  
Wurde die junge Maid gesandt,  
Bekleidet mit dem Büsserhemde,  
Mit grobem, härenem Gewand.  
Doch auch im klösterlichen Kleide,  
In ihrer Zelle düst'rer Haft,  
Fand sie kein Ende ihrem Leide,  
Kein Ende ihrer Leidenschaft.

Noch immer sieht sie die Gestalt  
Des Traums vor ihrem Auge schwimmen;  
Sie sieht das Bild im Weihrauchdampf,

Sieht es, wohin der Blick sich wendet  
Und in dem heil'gen Sang der Messen  
Kann sie die Stimme nicht vergessen,  
Die einst im Traum ihr Trost gespendet.

Er ist dir nicht umsonst erschienen!  
Nicht lange wird er ferner säumen,  
Er kommt gewiss, er täuscht dich nicht!

### VI. Allegro.

Und sich: herab zum Kloster fliegt  
Der Dämon, wo Tamara wohnt.

Und schnell zum offnen Fenster geht er,  
Und tritt hinein: — . . . . .

Tamara.

Wer bist du? Gib mir Antwort, sprich!

Dämon.

Ich bin, der lange in dir lebt,  
Der oft durch deine Träume schlich,  
Dess Bild dich überall umschwebt,

Der stolze Fürst der Finsterniss,  
Dess Blicke nur verderbend trafen:  
Er macht sich jetzt zu deinem Sklaven!  
Der nichts gewusst von Liebe, bis  
Er dich geschn, Tamara! siehe,  
Du beugtest seinen stolzen Sinn!  
Zu deinen Füssen sink' ich hin,  
Umfasse flehend deine Kniee!  
Den alle Wesen herzlos wähnen:  
Ich weine meine ersten Thränen  
Vor dir! der Liebe Lust und Qual  
Durchflammt mein Herz zum Erstenmal  
Bei dir . . . . .

Tamara.

O, höre mich, wer du auch seist,  
Du fremder, wunderbarer Geist!

Mein Herz liegt offenbar vor dir,  
. . . . schwör' mir mit heil'gem Schw  
Nicht zu verderben meine Seele,  
Zu wahren mich vor Schuld und Fehle,  
Schwör' bei Gott und der Natur!

Dämon.

Ich schwör' es bei dem ersten Tag  
Der Schöpfung, und beim letzten Tage;  
Ich schwör' es bei der Allmacht, bei  
Der ewigen Gerechtigkeit.

Ich schwör' bei dem ew'gen Bund  
Der uns vereinen soll — ich schwör' es,  
Bei Gottes Heiligen und Engeln,  
Die frei sind aller Leidenschaften.  
Ich schwör' bei deinem letzten Blick,  
Bei deiner ersten Liebesthräne —

Ich schwör' reinig abzulassen  
Von aller Rache, allem Hassn,

Sieh: mit dir beten, hoffen, lieben  
Will ich — an alles Gute glauben,

Der freie Sohn des Aethers, werde  
Ich dich bis an die Sterne tragen;  
Du sollst als Königin der Erde  
Hoch über Allen Menschen ragen!

Und seig sollst du sein mit mir,  
Tamara! Alles bietet ich dir,  
Und fordre nichts als — deine Liebe!

Jetzt zieht er sie an seine Lippen:  
Sein Kuss erstickt auf ihrem Munde.

Wie seine Arme sie umklammern,  
Entzündet sich die ganze Gluth  
Der Leidenschaft in Mark und Blut  
Der Unglückseligen; — sie schreit  
Zum Letztenmale, — schauerlich  
In diesem Angstgeschrei mischt sich  
Furcht, Hass und Liebe, Lust und Leid,  
Vorwurf, Begehr und Widerstreben —  
Und hoffnungslose Traurigkeit  
Des Abschieds von dem jungen Leben.

### VII. Maestoso-Religioso.

Sieh: durch die blauen Räume dort  
Der Engel schwebt zum Himmel hin,  
Und trägt die Seele mit sich fort  
Der todten, schönen Sünderin.  
Fest hält er sie in seinen Armen,  
Spricht ihr vom Paradieseschorte,  
Von Gottes Liebe und Erbarmen,

# „Le Démon“

d'après le poème (Légende orientale) de Lermontoff.

## III<sup>e</sup> Symphonie pour l'orchestre

par

### Eduard Nápravník.

Op. 18.

#### Première Partie.

##### I. Allegro appassionato.

L'esprit du mal, l'esprit rebelle,  
Sur notre terre un jour planait;  
Plein d'une tristesse immortelle,  
L'ange exilé se souvenait  
Des jours de sa gloire première,  
Alors que roi de la lumière,  
Des chérubins le premier-né,  
Resplendissant, . . . . .  
Or, l'esprit sombre, réprimant  
L'élan immense de son aile,  
Vit le Kazbeck qui étincelle  
Comme un rayon de diamant.  
Sombres géants inanimés.  
Grand est l'aspect de la nature.  
Mais l'exilé fut froid encor:  
Rien ne parla à son cœur mort . . .

##### II. Allegro giocoso.

Or, la demeure toujours sombre  
Brille aujourd'hui de mille feux,  
Réunit des hôtes joyeux;  
Chassant et le silence et l'ombre,  
Les vins coulèrent, la zourna  
Bruyante, enfin, y résonna.  
Conviant toute sa famille,  
Gudal a fiancé sa fille.  
Et sur le toit vaste et uni,  
De tapis richement garni,  
La fiancée et ses compagnes  
S'amusent à des jeux encor  
Alors, frappant des mains, on chante,  
Et Thamara, vive et riante,  
Agite alors son tambourin,  
Oh! par l'étoile, par l'aurore,  
Par l'horizon que l'aube dore,  
Nul souverain turc ou persan,  
Nul prince ou roi, nul caesar puissant,  
N'avait bâisé, jamais encore,  
D'aussi bel oeil éblouissant;  
Et d'un harem nulle fontaine,  
Quand l'air brûlait de son haleine,  
N'a sur un être aussi charmant  
Brisé son jet de diamant;  
Et nulle main, au front qu'elle aime  
Ceint de fleurs ou d'un diadème,  
Pareils cheveux n'a caressé;  
Si le banni du ciel terrible  
L'eût vu . . . lors soupirant enfin,  
Et voilant son front d'un nuage,  
Il eût cru voir passer l'image  
D'un frère, chaste séraphin.  
Il la vit . . . . .

##### III. Poco a poco accelerando.

La foule emplit la cour princière  
D'un bruit sinistre et singulier;  
Un beau cheval tout en poussière  
S'abat auprès du seuil de pierre . . .  
Et quel est-il ce cavalier,  
Sans souffle, à brune et pâle face,  
Et dont le front d'une menace  
Garde un reflet? Et, se crispant  
Par une étreinte dernière,  
La main s'attache à la crinière . . .  
Lui dont le sang va s'échappant,  
Il vint, fidèle à sa promesse.  
Mais plus de course, de prouesse,  
Et plus dès lors d'exploit guerrier  
Avec son noble et beau coursier! . . .

#### IV. Larghetto lamentoso.

Sur la famille sans défense  
Tombe subit l'arrêt du sort:  
Pour Thamara plus d'espérance,  
Dans son sein est déjà la mort.  
Sa couche est froide et solitaire,  
Et Thamara vient s'y jeter;  
Dans sa douleur profonde, amère,  
Ses pleurs ne peuvent s'arrêter . . .  
Mais voilà qu'elle croit entendre  
Comme une voix magique et tendre  
Lui murmurer alors tout bas:  
«Ne pleure pas, ne pleure pas!  
«Par ta larmes, le corps sans vie  
«Ne peut renaître à ton amour,  
«Tel que la fleur déjà flétrie,  
«Que la rosée éveille au jour.  
«Il est loin, il est au ciel,  
«Dont la lumière solennelle  
«La nuit céindra le grand Caucase,  
«Dira son mot, magique extase  
«Que la nature accueillera;  
«Dès ce moment jusqu'à l'aurore  
«Auprès de toi je resterai,  
«Et quand tes cils voudront se clore,  
«Par des rêves que l'homme ignore,  
«Bien doucement te bercerai . . .»  
Les paroles au loin se turent,  
Se succédant les sons moururent,  
Et Thamara se lève alors,  
Tout éperdue et palpante,  
Elle délire . . . et âme et corps  
Tout n'est qu'effroi et que transports!  
La voix, merveille inquiétante,  
Est là qui vibre, est là qui chante . . .  
Il vient sans nimbe qui ondule  
Aux cheveux blonds du chérubin,  
Et nul terrible sceau ne brûle  
Le front de l'être surhumain.  
Il vient en vague crépuscule:  
Clarté qui naît, ombre qui fuit,  
Ni jour brillant, ni sombre nuit.

#### Deuxième Partie.

##### V. Lento (con devozione).

Et les portes du monastère  
Du monde vont la séparer,  
Et sous les plis de son suaire  
Elle vent prier et pleurer.  
Mais ne dormant pas sous la haire,  
Son pauvre cœur battait encor  
Pour la même ardente chimère  
Que sous sa robe de drap d'or.  
Sous la voûte tu temple sombre  
Elle voyait glisser une ombre  
Qui tristement la regardait  
Et dans le vague se perdait . . .  
A travers la vapeur légère,  
De l'encens la pâle lumière  
Comme une étoile allait filant  
Et semblait fuir en l'appelant . . .  
Sans rien savoir, sans rien comprendre,  
Elle languit depuis longtemps . . .  
Et de son cœur, lorsqu'elle prie,  
C'est lui qui est le dieu constant . . .

##### VI. Allegro.

Suivant une habitude amie,  
L'exilé, plein de souci noir,  
Rôdait autour du monastère.

#### Thamara.

«Mais qui es-tu?

#### Le Démon.

Je suis celui  
«Qui te parlait, qui dans ton âme  
«Infiltra son pouvoir de flamme,  
«Que tu comprends et qui conduit  
«Le vol des rêves de minuit . . .

«Et je suis humble devant toi! . . .  
«Je t'offre ici, plein de tendresse,  
«Un amour doux et vénément,  
«Et les premiers pleurs de tristesse  
«De mon seul terrestre tourment.

«Je suis ton esclave et je t'aime!

#### Thamara.

«Ami, qu'un mystère m'envoie,  
«Ayant perdu tout mon repos,  
«J'éconte avec secrète joie,  
«Involontairement ces mots . . .

Abdique  
«Tout penser, tout pouvoir inique,  
«Dès cet instant et à jamais . . .

#### Le Démon.

«Je fais serment  
«Par le premier instant du monde  
«Et par son dernier moment;  
«Par les enfers, et par la terre,  
«Et par toi-même, et par les cieux,  
«Par mon amour, je fais serment!  
«Et mon orgueil et ma vengeance,  
«Je les abjure en ces instants.  
«Du ciel je veux ravoir la grâce,  
«Je veux aimer, je veux prier,  
«Veux-tu qu'une voie azurée  
«Te mène au haut de l'empyrée,  
«Avec moi, libre enfant des airs,  
«Souveraine de l'univers?

«Veux-tu le ciel, l'enfer, le monde?  
«Veux-tu leur gloire et leurs trésors?  
«Veux-tu m'aimer? . . .»

Sur lèvre, alors,  
Brûle la bouche qu'elle effleure,  
Et à la voix qui prie et pleure  
Il répond tendre ou menaçant,

Il triomphait de la pauvre âme,  
Que le poison de son baiser,  
Philtre de feu, vint embraser . . .  
Et par un faible cri de femme  
L'air de la nuit fut agité.  
Tout y était: amour, souffrance,  
Plainte et reproche, et volupté,  
Dernier sanglot vers l'existence,  
Dernier adieu sans espérance,  
Un adieu pour l'éternité . . .

#### VII. Maestoso-Religioso.

L'un des anges aux ailes d'or,  
Vers la voûte de l'empyrée,  
Dans l'espace prenait l'essor;  
Il emportait l'âme égarée.

(Traduction de T. Anossow.)

# DÉMON.

## **3<sup>me</sup> S y m p h o n i e.**

## PREMIÈRE PARTIE.

## I. Allegro appassionato.

## II. Allegro giocoso.

### **III. Poco a poco accelerando.**

#### **IV. Larghetto lamentoso.**

SECOND.

## I. Allegro appassionato. ( $d = 84$ )

Ed. Nápravník, Op. 18.

Musical score for piano, featuring five staves of music:

- Staff 1:** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *3*, *3*, *1*, *sempr f*. Pedal markings: *Ped.*, *\*Ped.*, *\*Ped.*, *\*Ped.*, *\*Ped.*, *\*Ped.*, *\**.
- Staff 2:** Bass clef, key signature of one sharp (F#). Dynamics: *sempr Ped.*
- Staff 3:** Bass clef, key signature of one sharp (F#). Dynamics: *4*.
- Staff 4:** Bass clef, key signature of one sharp (F#). Dynamics: *3*.
- Staff 5:** Bass clef, key signature of one sharp (F#). Dynamics: *espress.*, *p*, *5*, *2*, *2*, *sempr Ped.*
- Staff 6:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*. Letter **A** is written above the staff.

# DÉMON.

## 3<sup>me</sup> S y m p h o n i e .

### PREMIÈRE PARTIE.

**I. Allegro appassionato.**

**II. Allegro giocoso.**

**III. Poco a poco accelerando.**

**IV. Larghetto lamentoso.**

### PRIMO.

**I. Allegro appassionato.** ( $d = 84$ .)

Ed. Nápravník, Op. 18.

## SECONDO.

Musical score page 4, measures 1-2. The score consists of two staves. The top staff is in common time, treble clef, and key of A major (two sharps). The bottom staff is in common time, bass clef, and key of A major. Measure 1 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 2 begins with eighth-note pairs, followed by sixteenth-note pairs, and ends with a dynamic marking "cresc."

Musical score page 4, measures 3-4. The top staff shows a continuous eighth-note pattern. The bottom staff shows a continuous eighth-note pattern. Measure 3 includes a dynamic "f". Measures 3 and 4 end with eighth-note pairs.

Musical score page 4, measures 5-6. The top staff shows a continuous eighth-note pattern. The bottom staff shows a continuous eighth-note pattern. Measure 5 includes a dynamic "f". Measures 5 and 6 end with eighth-note pairs. There are markings "Pd." and "\*" at the end of measure 6.

Musical score page 4, measures 7-8. The top staff shows a continuous eighth-note pattern. The bottom staff shows a continuous eighth-note pattern. Measure 7 includes a dynamic "s". Measures 7 and 8 end with eighth-note pairs. There are markings "Pd.", "\*", "mf", "dinin.", and "p" at the end of measure 8.

Musical score page 4, measures 9-10. The top staff is labeled "B<sub>1</sub>". The bottom staff shows a continuous eighth-note pattern. Measure 9 includes a dynamic "p". Measures 9 and 10 end with eighth-note pairs.

Musical score page 4, measures 11-12. The top staff shows a continuous eighth-note pattern. The bottom staff shows a continuous eighth-note pattern. Measure 11 includes a dynamic "p". Measures 11 and 12 end with eighth-note pairs.

## PRIMO.

5

Musical score for Primo, page 5, featuring five staves of music. The score consists of two systems of measures. The first system begins with a dynamic *mf*. The second system begins with a dynamic *f*, followed by *do - -*, *f*, *scen - -*, and *cre - -*. The third system begins with *f*. The fourth system begins with *f*. The fifth system begins with *B* and *con dolore*. Measure numbers 3 and 2 are indicated above the staff. Measure 8 is indicated above the staff.

## SECONDO.

The sheet music contains eight staves of musical notation for a bassoon. The key signature is B-flat major (two flats). The time signature is 2/4. The music is divided into measures by vertical bar lines. Fingerings are marked above certain notes in the first, third, fourth, and eighth staves. Dynamic markings include 'p' (piano) in the fourth staff and 'dim.' (diminuendo) in the eighth staff. The bassoon part is supported by a harmonic basso continuo line in the bottom staff.

## PRIMO.

7

8

espress.

Musical score for piano and strings, page 10, measures 8-10. The score consists of two staves. The top staff is for the piano, showing hands playing eighth-note patterns. The bottom staff is for the strings, showing various bowed and plucked patterns. Measure 8 starts with a forte dynamic. Measure 9 begins with a sustained note. Measure 10 concludes with a dynamic marking 'p'.

## SECONDO.



C

*espress.*

*pp*

*p*

*espress.*

*p*

*poco a poco*

*crescendo*

*f*

*Ped. \**

*f*

*f*

*Ped. \**

*diminuendo*

## PRIMO.

C

*p p*

2 *p e leggiero*

*p*

*poco a*

*poco* *crescen* *do* *f*

*f*

*f* *diminuendo*

## SECONDO.

**D**

*mf*

*p*

*poco*

*cre*

*scen* - *do* -

*f*

*Ped.* \*

*f*

*scen* - *do* -

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

## PRIMO.

D *p e leggiero*

## SECONDO.

**E**

*con alterezza*

*ff*

*ff marcato*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**F**

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**ff marcato**

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**p**

Ped. \* Ped. \* Ped. \*

## PRIMO.

E

ff 3 3 ff 8

8

8

8

8

8

8

F

p

8

8

8

8

8

8

8

## SECONDO.

## PRIMO.

8

*espress.*

*f*

G

*p*

*espress.*

*p*

*f*

*dim.*

*pp*

## SECONDO.

**H**

## PRIMO.

17

The sheet music contains eight staves of musical notation for piano. The first staff begins with a dynamic of *leggiero*. Subsequent staves include dynamics such as *p*, *cresc.*, *f*, and *marcato*. Articulation marks like  $\dot{\text{dotted}}$  and  $\text{stacc}$  are present. Performance instructions include *H* above the first staff, and *5*, *4*, *3*, *2*, *1* below the third staff. Measures are separated by vertical bar lines, and measures 1 through 8 are indicated at the end of each staff.

## SECONDO.

f      Ped. \* Ped. \* f Ped. \*      Ped. \* Ped. \*

1      3      1      3      K 8      8.      8.      8.      8.

cresc.      ff e marcato      \* Ped. 8 \* Ped. # \* \* 3

Ped. 8 \* Ped. \*      sempre ff

8      8      8      8      8      8      8      8

8      8      8      8      8      8      8      8

8      8      8      8      8      8      8      8

fff con rabbia      sf      sf      lunga      lunga pp

Ped. \* attacca \*

## PRIMO.

19

5

8

8

cresc. ff

8

8

8 fff con rabbia

8 attacca

## SECONDO.

II. Allegro giocoso. ( $\text{♩} = 112$ )

1 2 3 4 5 6 7 8

*L.*

*pp* *f* *p*

\* Ped. (senza 2.Ped.) \* Ped. \* Ped. \*

## PRIMO.

II. Allegro giocoso. ( $\text{♩} = 112$ )

7      *pp*

*pp*      1      *pp*

*mf*

*pp*      1      *p*

## SECONDO.

The musical score for page 22, SECONDO section, contains six staves of piano music. The first five staves are in common time (C) and the last staff is in 2/4 time (2). The key signature is one sharp (F#). The music includes dynamic markings such as Ped. (pedal down), \* Ped. (pedal up), p (piano), f (forte), and cresc. (crescendo). The bass line consists of sustained notes and eighth-note patterns. The right hand part features sixteenth-note patterns and grace notes. Measure numbers are present above the staves.

## PRIMO.

23

8

p

8

4 3 2 4

mf f 1 3 2 4

M mf

## SECONDO.

The musical score consists of five staves of piano music. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2/4'). The key signature changes throughout the piece, including G major, F# major, E major, and D major. Various dynamics are indicated, such as *f*, *p*, *mf*, *ten.*, and *legg.*. Articulation marks like dots and dashes are used to indicate specific attack points. The first staff begins with a treble clef and a bass clef, while the subsequent staves use only a treble clef. The second staff features a prominent bassoon part with sustained notes and grace notes. The third staff includes dynamic markings like *mf* and *f*. The fourth staff starts with a forte dynamic (*f*) and includes a tempo marking *ten.*. The fifth staff concludes with a dynamic *f* and a bassoon entry marked *legg.*

## PRIMO.

25

The sheet music is divided into ten staves. The first six staves are in common time (indicated by a 'C') and the last four are in 8/8 time (indicated by an '8'). The key signature is one sharp (F#). The music features two staves, likely for a piano or harp. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. Performance instructions include 'mf' (mezzo-forte), 'p' (piano), 'sf' (sforzando), and 'pscherzando'. Fingerings are shown above some notes, such as '3 2 1' and '3 2 4'. Measure numbers '1', '2', '3', '4', '5', '6', '7', '8', '9', and '10' are placed above specific measures. The score concludes with a final measure ending with a '1'.

## SECONDO.

The musical score consists of five staves of music, likely for a piano-vocal duet or trio. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is also bass clef. The key signature changes between G major (two sharps), F# major (one sharp), and E major (no sharps or flats). The time signature is common time throughout. The score includes dynamic markings such as *f*, *p*, *mf*, and *espressivo*. Articulation marks like dots and dashes are present on many notes. The vocal parts include lyrics: "di - mi - nu - en - do" in the first section and "espressivo" in the second section. The piano part features sustained notes and chords.

## PRIMO.

27

8

*f*

1 *f*

*f*

*f*

*f*

*f*

*p*

*mf*

*nu - endo*

*p*

*p*

*f*

*f*

## SECONDO.

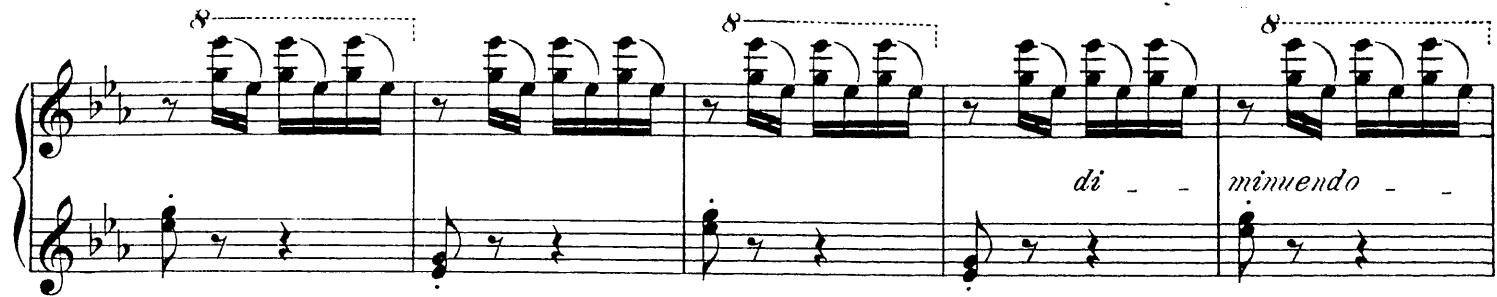
dim.      **P**

*cresc.*

di - mi - nu - endo - - -

## PRIMO.

29



Musical score for two staves. The top staff starts with dynamic *p*, followed by *pp*. The bottom staff has a treble clef and a key signature of one flat. Measures 1-3 show eighth-note chords. Measure 4 begins with dynamic *mf* and tempo *espressiro*, followed by eighth-note chords. Measures 5-6 show eighth-note chords.

Musical score for two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. Measures 1-2 show eighth-note chords. Measure 3 begins with dynamic *con passione*, followed by eighth-note chords. Measures 4-5 show eighth-note chords. Measure 6 begins with dynamic *cresc.*, followed by eighth-note chords.

Musical score for two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measures 5-6 show eighth-note chords.

Musical score for two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a treble clef and a key signature of one flat. Measures 1-2 show eighth-note chords. Measure 3 begins with dynamic *f*, followed by eighth-note chords. Measures 4-5 show eighth-note chords. Measure 6 begins with dynamic *dim.*, followed by eighth-note chords.

## SECONDO.

Musical score for SECONDO, page 30, featuring six staves of music for piano. The score consists of two systems of music, each with three staves per system. The first system starts with a dynamic of *p*, followed by *dim.*, *mf*, and *p*. The second system begins with *dim.*, *p*, and *p<sub>2</sub>*. The music includes various dynamics, articulations like *ped.* and *ten.*, and performance instructions like *cre scen do*.

*p*      *dim.*      *mf*      *p*  
*dim.*      *p*      *p<sub>2</sub>*  
*p<sub>2</sub>*  
*f*      *mf*      *f*      *f*      *mf*  
*ped.*      *ten.*  
*ped.*      *cre scen*      *do*  
*ped.*

## PRIMO.

31

Musical score for PRIMO, page 31, featuring six staves of piano music. The score consists of two systems of music. The first system begins with a treble clef, two flats, and a dotted half note. It includes dynamic markings *dim.*, *pp*, *p*, and *sf*. The second system begins with a bass clef, two flats, and a dotted half note. It includes dynamic markings *fp* and *p e scherzando*. The score concludes with a dynamic marking *f*.

## SECONDO.

The score consists of eight staves of musical notation for piano. The first two staves are in treble clef, the next two in bass clef. The key signature is one sharp throughout. The tempo is marked 'p' (piano) for the first four staves, 'mf' (mezzo-forte) for the next two, and 'f' (forte) for the last two. Various dynamics like 'p', 'mf', and 'f' are indicated, along with performance instructions like 'Ped.', '\*' (staccato), and 'R' (right hand). The music is divided into measures by vertical bar lines.

## PRIMO.

33

8

9

10

11

12

13

14

15

SECOND.

## PRIMO.

35

S

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

SECOND.

**SECONDO.**

**T**

*mf scherzando*

*dim.* - *p dim.*

5 3 2 4 4 3 2 4

*poco* *a poco*

*ore* *- scen* *- do* *f*

*dim.* -

## PRIMO.

8.....

*dim.* - - - **p** *mf* *dim.*

T<sub>8</sub>.....

*mf espressivo*

*con passione*

*poco* *poco* *cre - scen - do*

*f* *dim.* - - -

## SECONDO.

38 SECONDO.

**U**

*p molto cresc.*

Ped. \* Ped. \* Ped. \*

di -

mi nu en do 3 -

### III. Poco à poco accelerando.

## PRIMO.

39

U

*p*      *molto cresc.*      *ff e scherzando*

8  
1 2 3 4  
di - mi -

nu - en - do

8

## III. Poco a poco accelerando.

2

*p*      *mf*      *p*      *p*

*p*

V

*p*      *cresc.*      *f*      *cresc.*

*ed*      *accel.*

8

*sf*

3

## SECONDO.

**IV. Larghetto lamentoso. (♩ = 69) lamentoso**  
*attacca*

## PRIMO.

Musical score for the PRIMO section, measures 1-3. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '3'). Measure 1 starts with a dynamic 'f' followed by 'p'. Measures 2 and 3 continue with similar patterns. Measure 3 ends with a dynamic 'f'.

IV. Larghetto lamentoso. ( $\text{♩} = 69$ )*lamentoso**ten.*

Musical score for IV. Larghetto lamentoso, measures 1-2. The score consists of two staves. The top staff has a dynamic 'pp' and a 'ten.' dynamic above it. The bottom staff has a dynamic 'mf'. Measures 1 and 2 show melodic lines with grace notes and slurs.

Musical score for IV. Larghetto lamentoso, measures 3-4. The score consists of two staves. The top staff has a 'ten.' dynamic. The bottom staff has a dynamic 'mf'. Measures 3 and 4 show melodic lines with grace notes and slurs.

Musical score for IV. Larghetto lamentoso, measures 5-6. The score consists of two staves. The top staff has a dynamic 'dim.'. The bottom staff has a dynamic 'cresc.'. Measures 5 and 6 show melodic lines with grace notes and slurs.

## SECONDO.

## PRIMO.

**W** *lamentoso*

## SECONDO.

*cre*      *scen - - do*      *f*  
*cresc.*  
*X ff*      *di - mi - nu - en - do*  
*p dim.*      *p con alterezza*      *pp*  
*p*

*pp con tenerezza*

## PRIMO.

The musical score consists of six staves of piano music. Staff 1 (top) starts with a dynamic of *do*, followed by a crescendo and a forte dynamic (*f*). Staff 2 (second from top) shows a crescendo and a dynamic of *ff*. Staff 3 (third from top) contains lyrics: "di mi nu en do" with dynamics *p* and *dim.*. Staff 4 (fourth from top) features a dynamic of *pp*. Staff 5 (fifth from top) includes a dynamic of *f* and a performance instruction *con alterezza*. Staff 6 (bottom) has dynamics *pp* and *sempre pp*.

## SECONDO.

46

SECONDO.

poco cresc.

*dimin.*

*pp*

*p*

*Y*

*dimin.*

*Red.* \*

*Red.* \*

*p*

*dim.*

*Red.* \*

*Red.* \*

*fp*

*f*

*dim.*

*p*

*pp*

*Red.*

*Red.*

*cre - scen - do*

*Red.*

*Red.*

*Red.*

*Red.*

*\**

*\**

*\**

*\**

*\**

*\**

*\**

## PRIMO.

47

Musical score for PRIMO, page 47, featuring six staves of music in G major (three treble clef staves and three bass clef staves). The score includes dynamic markings such as *p*, *pp*, *poco cresc.*, *dim.*, *ten.*, *mf*, and *crescendo*. Performance instructions include slurs, grace notes, and slurs with dots. The score consists of six systems of music, each starting with a measure of two beats.

**System 1:** Dynamics: *p*, *pp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**System 2:** Dynamics: *poco cresc.* Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**System 3:** Dynamics: *dim.* Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**System 4:** Dynamics: *Y lamentoso*, *p*, *ten.*, *ten.*, *mf*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**System 5:** Dynamics: *dim.*, *p*, *ten.*, *mf*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**System 6:** Dynamics: *crescendo*, *fp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

## SECONDO.

Z

*pp*

*pp*

*p*

*f*

Aa

*ff*

*dim.*

*p*

*dim.*

*pp*

*pp*

*pp*

## PRIMO.

49

Z

2 *plamentoso*

*lamentoso*

*f*

Aa

*ten.*

*ten.* *dim.*

*ten.*

*con tenerezza*

*p* *dim.*

*p*

*pp* *p*

SECOND.

## PRIMO.

51

Musical score for PRIMO, page 51, featuring six staves of piano music. The score consists of two systems of measures. The first system starts with dynamic *pp* and a tempo marking of  $\frac{2}{4}$ . It includes dynamics *poco cresc.*, *dim.*, *p*, *pp*, *dim.*, and *pp*. The second system begins with a key signature change to Bb, indicated by the label "Bb" above the staff, and a dynamic *pp*. It includes dynamics *lamentoso*, *ten.*, *dim.*, *pp*, *ten.*, *dim.*, *pp*, and *p*. The score concludes with a dynamic *sf*.

DEUXIÈME PARTIE.  
V. Lento con devozione.  
VI. Allegro.  
VII. Maestoso religioso.  
**SECONDO.**

V. Lento con devozione. ( $\text{♩} = 63$ )

Poco più mosso. ( $\text{♩} = 76$ )

DEUXIEME PARTIE.  
 V. Lento con devozione.  
 VI. Allegro.  
 VII. Maestoso religioso.

## PRIMO.

V. Lento con devozione. ( $\text{♩} = 63.$ )

*p*

*dim.*

*pp*

*A*

*pp*

*Poco più mosso.* ( $\text{♩} = 76.$ )

*f con grandezza*

*1*

*2*

*B con tenerezza*

## SECONDO.

mf                      *Ped.* \* *Ped.* \*

*mf*

*cresc.* - *ff*                      *dim.* -

*p*                      *f*

*p*                      *p*                      *f*

*p*

*p*

## PRIMO.

33



## SECONDO.

*espressivo*

*mf*

**D**

*p*

*f*

*con grandezza*

*f*

*ff*

*dim.*

VI. Allegro. ( $\text{d} = 100$ )

*dim.*

*f*

## PRIMO.



Musical score for the PRIMO section, measures 3-5. The key signature changes to D major (one sharp). Measure 3 begins with a dynamic 'f' and a tempo 'appassionato'. Measure 4 starts with 'cresc.'. Measure 5 starts with 'ff' and includes dynamics 'dim.', 'mf', 'dim.', and 'p'.

VI. Allegro. ( $\text{d} = 100$ )

Musical score for the VI. Allegro section, measures 1-3. The key signature is C major. Measure 1 starts with a piano dynamic (p). Measure 2 starts with a dynamic '4' over a sixteenth-note pattern. Measure 3 starts with a dynamic '2' over a sixteenth-note pattern.

dim.
1 3 4

Musical score for the VI. Allegro section, measures 4-6. The key signature is C major. Measure 4 starts with a dynamic '2' over a sixteenth-note pattern. Measure 5 starts with a dynamic '5' over a sixteenth-note pattern. Measure 6 starts with a dynamic '5' over a sixteenth-note pattern.

1
5 5

f
f

2067

## SECONDO.

dim.      *f*      *p*      dim.

*f*      *p*      *cre* - - *scen* - - *do* - - *dim.*

*pp*

*cresc.*      *dim.*      *f*      *cre* - - *scen* - - *do*

*f*

*dim.*      *f*      *cresc.*

## PRIMO.

59

Musical score for Primo, page 59, measures 1-2. The score consists of two staves. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a treble clef and a key signature of one sharp. Measure 1 starts with a dynamic of *dim.*, followed by a forte dynamic (*f*) and a piano dynamic (*p*). Measure 2 continues with a piano dynamic (*p*), followed by a forte dynamic (*f*) and a piano dynamic (*p*). The music is written in common time.

Musical score for Primo, page 59, measures 3-4. The score consists of two staves. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a treble clef and a key signature of one sharp. Measure 3 starts with a dynamic of *dim.*, followed by a forte dynamic (*f*) and a piano dynamic (*p*). Measure 4 continues with a piano dynamic (*p*), followed by a forte dynamic (*f*) and a piano dynamic (*p*). The music is written in common time.

Musical score for Primo, page 59, measures 5-6. The score consists of two staves. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a treble clef and a key signature of one sharp. Measure 5 starts with a dynamic of *dim. pp* and a tempo marking *teneramente*. Measure 6 continues with a piano dynamic (*p*).

Musical score for Primo, page 59, measures 7-8. The score consists of two staves. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a treble clef and a key signature of one sharp. Measure 7 starts with a piano dynamic (*pp*). Measure 8 continues with a crescendo dynamic (*cre -*) and a piano dynamic (*p*).

Musical score for Primo, page 59, measures 9-10. The score consists of two staves. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a treble clef and a key signature of one sharp. Measure 9 starts with a dynamic of *do*, followed by a forte dynamic (*f*) and a piano dynamic (*p*). Measure 10 continues with a piano dynamic (*p*).

Musical score for Primo, page 59, measures 11-12. The score consists of two staves. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a treble clef and a key signature of one sharp. Measure 11 starts with a dynamic of *cre -*, followed by a piano dynamic (*p*). Measure 12 continues with a piano dynamic (*p*), followed by a forte dynamic (*f*) and a piano dynamic (*p*).

## SECONDO.

A musical score for orchestra and piano, page 60, section SECONDO. The score consists of six systems of music, each with two staves: bassoon/piano (left) and strings (right). The instrumentation includes bassoon, piano, and strings (violin, viola, cello, double bass).
   
**System 1:** Bassoon/piano (Bassoon clef, 2 sharps) plays sustained notes. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $\phi$ ,  $mf$ .
   
**System 2:** Bassoon/piano (Bassoon clef, 2 sharps) plays eighth-note patterns. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $mf$ . Vocal parts: "ore - scen - do".
   
**System 3:** Bassoon/piano (Bassoon clef, 2 sharps) plays eighth-note patterns. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $f$ . Vocal part: "F."
   
**System 4:** Bassoon/piano (Bassoon clef, 2 sharps) plays eighth-note patterns. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $fp$ .
   
**System 5:** Bassoon/piano (Bassoon clef, 2 sharps) plays eighth-note patterns. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $p$ . Vocal part: "a."
   
**System 6:** Bassoon/piano (Bassoon clef, 2 sharps) plays eighth-note patterns. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $poco$ ,  $a$ ,  $poco$ ,  $cre - scen -$ . Vocal parts: "poco", "a", "poco", "cre - scen -".
   
**System 7:** Bassoon/piano (Bassoon clef, 2 sharps) plays eighth-note patterns. Strings (Violin, Viola, Cello, Double Bass) play eighth-note patterns. Dynamics:  $f$ ,  $p$ . Vocal part: "G". Dynamics:  $do$ ,  $f$ ,  $p$ .

## PRIMO.

61



F.

## SECOND O.

Musical score for orchestra and piano, page 10, measures 11-16.

Measure 11: *molto cresc.* - - - - - *f* *Vla.*

Measure 12: *pp* 1 1 2 1 *dim.* 2 *cre* - -

Measure 13: *scen* - - *do* *B:* *mf* *dim.* - -

Measure 14: *ore* - - *scen* - - *do* *f*

Measure 15: *con festività* *fe marcato*

Measure 16: *dim.* *p* *fe marcato*

## PRIMO.

63

molto

cresc.

*f*

*p teneramente*

*p*

cre - scen - do

*mf*

*dim.*

*p*

*ten.*  
cre - scen - do

*f*

*dim.*

*p*

*H*

*espressivo*

*fe marcato*

*3*

*espressivo*

*f*

*4*

*8*

## SECONDO.

Handwritten musical score for piano, page 64, Secondo section. The score consists of six staves of music, each with a treble and bass clef. The key signature changes frequently, including G major, F# major, E major, D major, C major, and B major. Various dynamics like *f*, *p*, *ff*, and *cresc.* are indicated. Articulation marks such as dots and dashes are also present. The music includes measures with eighth and sixteenth note patterns, as well as sustained notes and rests.

## PRIMO.

Sheet music for piano, Primo part, page 65. The music consists of six staves of musical notation with various dynamics, articulations, and performance instructions.

**Staff 1:** Dynamics include  $f$ ,  $tre$  marcato. Articulations: 1, 4, 1; 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

**Staff 2:** Dynamics:  $p$ . Articulations: 1, 4, 5, 4; 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

**Staff 3:** Dynamics:  $p$ . Articulations: 1, 2, 1,  $\#$ ; 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

**Staff 4:** Dynamics:  $p$ ,  $mf$  e marcato. Articulations: 1, 2, 1,  $\#$ ; 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

**Staff 5:** Dynamics:  $p$ ,  $mf$  con festività. Articulations: 1, 2, 1,  $\#$ ; 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

**Staff 6:** Dynamics:  $p$ . Articulations: 2, 1,  $\#$ ; 2, 1,  $\#$ ; 1, 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

**Staff 7:** Dynamics:  $p$ ,  $mf$ , poco a poco, cresc. Articulations: 2, 1,  $\#$ ; 2, 1,  $\#$ ; 1, 2, 1,  $\#$ ; 8. Measure 8 ends with a fermata.

## SECONDO.

*un poco più mosso*

*strepitoso*

*con molto*

*passione*

## PRIMO.

67

8. *f*

*cresc.*

*ff con festività*

8. *ff poco rit.* *K un poco più mosso* *strepitoso*

8. *ff con molto passione*

8. *ff*

*sempre f*

## SECONDO.

**L**

**M**

se marcato  
cre - scen - do ed accel.

sempre accel.  
lunga

## PRIMO.

69

## SECONDO.

VII. Maestoso. ( $\text{d}=72$ )

*p*

*poco cresc.* - - -

*dim.* - - - *p*

*dim.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco cresc.* - - -

*dim.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco cresc.* - - -

*dim.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco cresc.* - - -

*Ped.* \* *Ped.* \* *Ped.* \*

VII. Maestoso. ( $d=72$ )

## PRIMO.

*pp doloroso*

*dim.*

*p*

*cresc.*

*dim.*

*p*

N Religioso. (*L'istesso tempo.*)

*mf*

*divoto*

*mf divoto*

*mf*

*poco cresc.*

*dim.*

*mf*

*p*

*poco cresc.*

SECOND O.

SECOND.

dim.

*mf*

*f*

*ff*

*P*

2067

## PRIMO.

The musical score consists of six staves of music for a three-part vocal arrangement (SATB). The key signature is G major (one sharp). The music is divided into sections labeled PRIMO, P, and C.II. The score includes dynamic markings such as *mf*, *dim.*, *divoto*, *f*, *ff*, and *p*. Articulation marks like dots and dashes are placed above and below the notes. Measure numbers are indicated at the beginning of each staff. The vocal parts are represented by treble, alto, bass, and tenor clefs.

**PRIMO.**

**P**

**C.II**