

БОРИСЪ ГОДУНОВЪ

ОПЕРА ВЪ 4 ДѢЙСТВІЯХЪ СЪ ПРОЛОГОМЪ

СОЧИНЕНІЕ

М. П. МУСОРСКАГО

	Р.	К.
1. Пѣсня каликъ (хорь)		50
2. Сцена Пимена	1	50
3. Пѣсня хозяйки (корчма)	"	60
4. ————— Варлаама	"	60
5. Сказочка мамки	"	40
6. Игра въ хлестъ	"	50
7. Монологъ Бориса	"	60
8. Разказъ Ѳедора	"	40
9. Хоръ дѣвушекъ	"	50
10. Речитативъ и монологъ Марины	"	75
11. Полонезъ для ф. п. въ 4 руки	1	"
12. Разказъ Пимена	"	40
13. Хоръ бродягъ	1	60

Полная опера для пѣнія и фортепяно Цѣна 10 р. с.
Попурри на лучшіе мотивы составленное А. И. Евгеніевымъ,
для фортепяно въ 4 руки Цѣна 1р. 75
для фортепяно въ 2 руки 1р. 50 к.
Либретто (по Пушкину и Карамзину) " 50 к.

Собственность Издателей для всѣхъ странъ



ВАСИЛІЙ БЕССЕЛЬ и К^о

Поставщикъ Двора ЕГО ИМПЕРАТОРСКАГО ВЕЛИЧЕСТВА

С. ПЕТЕРБУРГЪ
Невскій 54.

МОСКВА
Петровка 12.

407503

Alla polacca, non troppo allegro.

The first system of the musical score consists of two systems of staves. The top system has a treble clef and a 3/4 time signature. The bottom system has a bass clef and a 3/4 time signature. The music begins with a series of rests in the treble staff, followed by a melodic line in the bass staff. Dynamic markings include *f*, *cresc.*, *mf*, *sf*, and *f*.

The second system of the musical score consists of two systems of staves. The top system has a treble clef and a 3/4 time signature. The bottom system has a bass clef and a 3/4 time signature. The music continues with a melodic line in the treble staff and a bass line in the bass staff. Dynamic markings include *sf* and *p*.

The third system of the musical score consists of two systems of staves. The top system has a treble clef and a 3/4 time signature. The bottom system has a bass clef and a 3/4 time signature. The music continues with a melodic line in the treble staff and a bass line in the bass staff. Dynamic markings include *mf*, *f*, *sf*, and *ff*.

System 1: Two staves (treble and bass clef). The bass clef staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. Dynamic markings include *sf* and *sf* with slurs. The treble clef staff is mostly empty with some rests.

System 2: Two staves. The treble clef staff features chords with dynamic markings *f* and *sf p*. The bass clef staff continues the rhythmic pattern from the previous system.

System 3: Two staves. The bass clef staff continues the rhythmic pattern. Dynamic markings include *sf* and *sf p*.

System 4: Two staves. The treble clef staff features chords with dynamic markings *sf p* and *cresc.*. The bass clef staff continues the rhythmic pattern.

System 5: Two staves. The bass clef staff continues the rhythmic pattern. Dynamic markings include *sf p* and *cresc.*.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns and dynamic markings. The first measure is marked with a hairpin crescendo. The second measure has dynamic markings *sf sf*. The third measure has a dynamic marking *sf*. The system concludes with a hairpin decrescendo.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns and dynamic markings. The first measure has a hairpin decrescendo. The second measure has dynamic markings *sf p*. The system concludes with a hairpin decrescendo.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns and dynamic markings. The first measure is marked with *mf*. The second measure has dynamic markings *f sf*. The third measure has dynamic markings *ff sf sf*. The system concludes with a hairpin decrescendo.

МАРИНА (подъ руку со старымъ паномъ)

Голоси.

Ва - шей страсти я не вѣрю, пане, Ва - ши клятвы увѣре - нь - я, все на

Сопр.

Альтъ.

Тенора.

Басы.

пра - но!.... и не може - те вы, па - не,

И Мос-ковскаго царство мы по-лонимъ живо!

И моска-лей плѣнныхъ!

f *dimin.*

f sf sf sf sf sf sf *dimin.*

Нутакъ что-же, пане

А войска Бо-ри-са ра-зо бьемъ навѣрно!

приведемъ къ вамъ панни

f *dimin.*

f sf sf sf sf sf *dimin.*

На Москву ско-рѣи и-ди - - те и Бо-ри-са
 что же ме-дитъ на-ны.... (уходя въ садъ) И Бо-ри-са

The piano accompaniment for the first system features a complex texture. The right hand plays a rapid sixteenth-note pattern in the upper register, while the left hand provides a steady bass line with occasional chords. Dynamics include piano (*p*) markings.

въ пѣнъ бери - те....
 въ пѣнъ бери - те....

The piano accompaniment for the second system continues with intricate textures. The right hand features a dense sixteenth-note pattern, and the left hand has a more active bass line. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*) markings.

System 1: Four staves of music. The top staff has a dotted line above it. The second staff has dynamics *f* and *f p*. The third staff has dynamics *f*, *sf p*, and *sf*. The bottom staff has rests and some notes.

System 2: Four staves of music. The second staff has dynamic *ff*. The third staff has dynamic *ff*. The top staff has a dotted line above it.

System 3: Four staves of music. The second staff has dynamic *sf pp*. The third staff has dynamic *sf pp*. The top staff has a dotted line above it.

МАРИНА .

(возвращаясь из ссылки)

Гости .

Для Рвчи Пос - по - ли - той Ну - жно ра - зорить гнѣздо моего - лей!...

Для Рвчи Пос - по - ли - той Ну - жно ра - зорить гнѣздо моего - лей!...

Ma - ри - на не съу - мѣ - етъ. Краси - ва, но су - ха,
 Ma - ри - на не съу - мѣ - етъ. Краси - ва, но су - ха.

(входи въ замокъ, Гостямъ)

Вина, ви - на, па-но-ве!
 Надмен - на, зиа... Да
 Надмен - на, зиа... Да
 Да

зdra-ветвуеть Ма - ри - на!

зdra-ветвуеть Ма - ри - на! (сбъдуя за Мариной въ замокъ)

зdra-ветвуеть Ма - ри - на!

зdra-ветвуеть Ма - ри - на!

mf

mf

f

Вен -

Вьемъ богадь въ здра-вье Миши - ковъ!

cresc.

cresc.

герскимъ чест - во - вать Ма - ри - ну!

Во

Во

The first system of the musical score consists of five staves. The top two staves are vocal lines, with the first staff containing the lyrics "герскимъ чест - во - вать Ма - ри - ну!". The bottom three staves are for piano accompaniment, featuring a complex texture with many chords and a bass line with sustained notes.

сла - ву цар - ска - го вѣн - ца Ма - ри - ны!

сла - ву цар - ска - го вѣн - ца Ма - ри - ны!

The second system of the musical score also consists of five staves. The top two staves are vocal lines, with the first staff containing the lyrics "сла - ву цар - ска - го вѣн - ца Ма - ри - ны!". The bottom three staves are for piano accompaniment, continuing the complex texture from the first system.

Музыкальная партитура с вокальными партиями. Включает ноты для сопрано, альт, тенора и баса. Вокальные партии содержат текст: **Ви - - - вать! Ви - - - вать! Ви -**

Музыкальная партитура для фортепиано. Включает ноты для правой и левой руки. Динамики: *f*, *sf*, *ff*. Включает аккорды и мелодические линии.

Музыкальная партитура с вокальными партиями. Включает ноты для сопрано, альт, тенора и баса. Вокальные партии содержат текст: **- вать! Вивать! Вивать! Ви - - - вать!**

Музыкальная партитура для фортепиано. Включает ноты для правой и левой руки. Динамики: *sf*, *fff*. Включает аккорды и мелодические линии.



БОРИСЪ ГОДУНОВЪ

Народная музыкальная драма

въ 4^{хъ} дѣйствіяхъ съ прологомъ

(По Пушкину и Карамзину.)

М. П. Мусоргскаго.

къ обработкѣ и инструментовкѣ

Н. Я. Римскаго-Корсакова

1896.

1	Хоръ каликъ переходящихъ	60 к.
4	Пѣсня Варлаама	60
5	Пѣсня про Комара	50
6	Игра въ хлѣбъ	50
7	Речитативъ и арія Бориса	60
9	Хоръ Сандомирскихъ дѣвушекъ	60
10	Арія Марины	60
11	Польскій съ хоромъ	85
11 ^а	Дуетъ. (Марина и Самозванецъ.)	50
12	Разсказъ Пимена	60

Интродуцція и польскій переложеніе для ф. п. въ 4 руки 1 р. 25 к.

Полное переложеніе для фортепіано и голосовъ net 10 р.

Полное переложеніе для одного фортепіано (В. Чернова) 4 р.

Собственность Издателей для всехъ странъ



ВАСИЛІЙ БЕССЕЛЬ и К^о

Постаціоновъ Двора Его Величества.

МОСКВА, Петровка 12.

С. ПЕТЕРБУРГЪ, Невскій 54.