

ВСТУПЛЕНИЕ КЪ ПОСЛѢДНЕЙ КАРТИНѢ. EINLEITUNG ZUM LETZTEN BILDE.

ТРИ ЧУДА.

Островъ на морѣ лежитъ,
Градъ на островѣ стоитъ,
Съ златоглавыми церквами,
Съ теремами и садами.
Въ городѣ житье не худо.
Вотъ какія тамъ три чуда:
Есть тамъ бѣлка, что при всѣхъ
Золотой грызетъ орѣхъ,
Изумрудецъ вынимаетъ,
А скорлупку собираетъ,
Кучки ровныя кладетъ
И съ присвисточкой поетъ
При честномъ при всемъ народѣ
„Во саду ли въ огородѣ?“
А второе въ градѣ диво:
Море вздуется бурливо,
Закипитъ, подыметъ вой,
Хлынетъ на берегъ пустой,
Разольется въ шумномъ бѣгѣ
И останутся на брегѣ,
Въ чешуѣ, какъ жаръ горя,
Тридцать три богатыря.
Третье: тамъ царевна есть,
Что не можно глазъ отвесть,
Днемъ свѣтъ Божій затмѣваетъ,
Ночью землю освѣщаетъ,
Мѣсяцъ подъ косою блеститъ,
А во лбу звѣзда горитъ.
Я тамъ былъ, медъ пиво пилъ
И усы лишь обмочилъ.

(По Пушкину.)

DIE DREI WUNDER.

Eine Insel liegt im Meer,
Drin erhebt sich hoch und hehr
Eine Stadt mit goldnen Zinnen,
Gärten und Palästen drinnen.
Dorten lebt man froh und frei,
Blaue Wunder giebt es drei.
Erst ein Eichhorn zahm und hold,
Welches Nüsse Knackt von Gold.
Die Smaragde nimmt es fort,
Und die Schaaalen sammelt dort
Jedes einzeln wohlgehäuft
Wobei es gar lustig pfeift:
„In dem Garten, in dem Wald“ +)
Zweitens, dass sich dort die See
Stürmisch aufbäumt in die Höh,
Ganz bedeckt von weissem Gischt,
Donnernd braust und wallend zischt,
Ueberfluthend deckt das Land,
Und zurücklässt auf dem Strand
Drei und dreissig kühne Krieger,
Goldbehelmte Heldensieger.
Drittens, die Prinzessin Hilde,
Aller Schönheit Urgebilde,
Tags die Sonne sie verscheucht,
Nachts die Erde sie erleuchtet,
Vollmond unterm Zopfe schimmert,
An der Stirn ein Sternlein flimmert.

Fort und fort, taucht ich dort
Meinen Bart in Bier und Wein,
In den Mund kam nichts hinein, ++)
(Nach Puschkin.)

+) Bekanntes russ. Volkslied.

++) Gebräuchliche Schlusswendung vieler russ. Volksmärchen.

213 Allegro. $\text{♩} = 126$.



Moderato. $\text{♩} = 72$

214



8

215

sf

cresc.

Cassa

8

fff

216 Andantino. $\text{♩} = 66$.

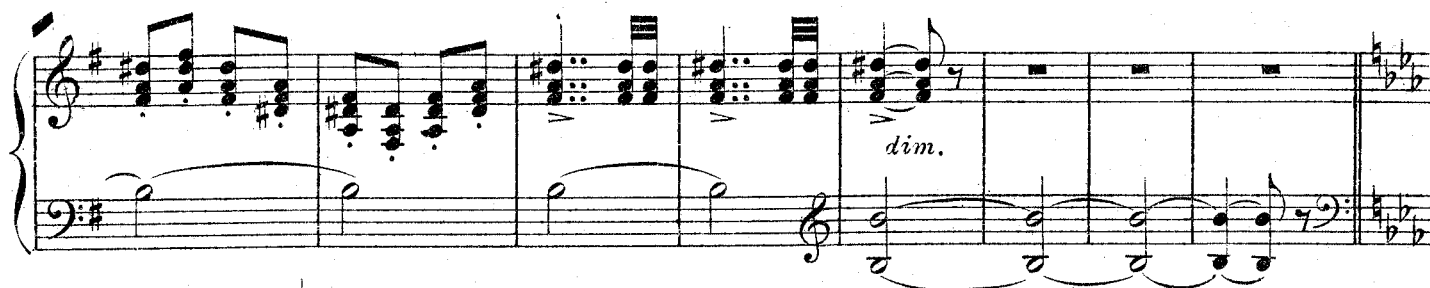
Fl. picc.

p

8

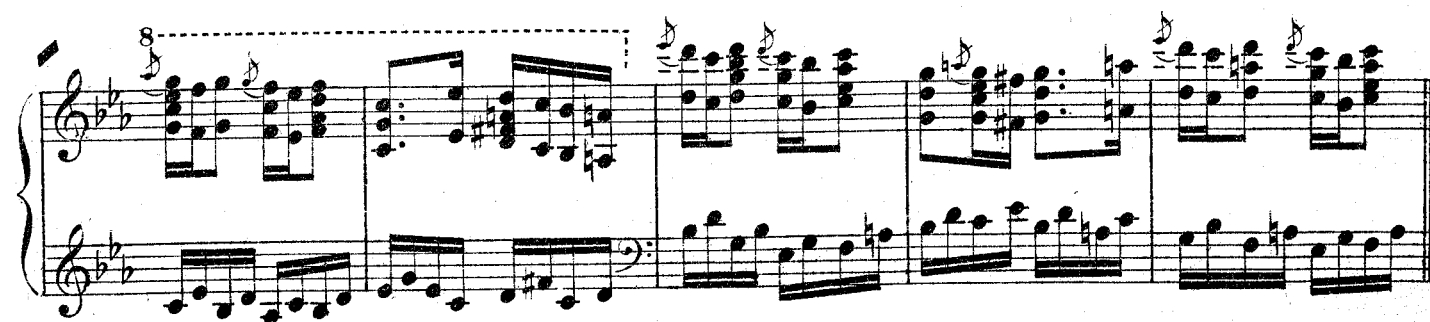
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217 Allegro. (*come prima*)



Andantino. ♩ = 66.

218



Allegro. ♩ = 132.

219

Trombe

220 Allegro animato assai. ♩ = 144.

8^a bassa

8

8

8

Fl. Ob. Cl.

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The bass staff has a continuous eighth-note pattern. The treble staff has chords and some melodic fragments. A Trombone (Trombe) part enters in the third measure with a sustained note.

Second system of the musical score. The piano accompaniment continues with the eighth-note pattern in the bass and chords in the treble. The Trombone part is sustained.

Third system of the musical score. A Flute and Clarinet (Fl.Ob.Cl.) part enters in the second measure with a melodic line. The piano accompaniment continues. A measure rest of 221 is indicated in the first measure of the piano part.

Fourth system of the musical score. The Flute and Clarinet part continues its melodic line. The piano accompaniment continues with the eighth-note pattern in the bass and chords in the treble.

Fifth system of the musical score. The Flute and Clarinet part continues its melodic line. The piano accompaniment continues with the eighth-note pattern in the bass and chords in the treble.

Ob.

Viol. solo

Piu animato. ♩ = 72.

224

Fl.

Clar.

cresc. poco

p

cresc. poco

225 *tr.* *f*

tr. *tr.* *tr.* *tr.* *tr.*

226 *ff*

tr. *tr.* *tr.* *tr.* *tr.*

m.s. *m.s.*

poco allargando

Lento. ♩ = 50.

227 *Clar.* *p*

4849

228 Moderato.

Viol.

Allegro. ♩ = 126.

229 Tr-ba

First system of the musical score. The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords and single notes. Dynamics include *cresc.*, *poco*, *a*, and *poco*. The key signature has three flats.

Second system of the musical score. The right hand continues the eighth-note melody. The left hand features more complex chordal textures. The key signature remains three flats.

Third system of the musical score. The right hand continues the eighth-note melody. The left hand has a more active role with moving lines. A dynamic marking of *f* is present. The key signature remains three flats.

Fourth system of the musical score. The right hand continues the eighth-note melody. The left hand features sustained chords. The key signature remains three flats.

230 Presto. ♩ = 160.

Fifth system of the musical score, starting at measure 230. The right hand continues the eighth-note melody. The left hand features sustained chords. A dynamic marking of *f* is present. The key signature remains three flats.

Sixth system of the musical score. The right hand continues the eighth-note melody. The left hand features sustained chords. A dynamic marking of *ff* is present. The key signature remains three flats.

Seventh system of the musical score. The right hand continues the eighth-note melody. The left hand features sustained chords. A dynamic marking of *f* is present. The key signature remains three flats.