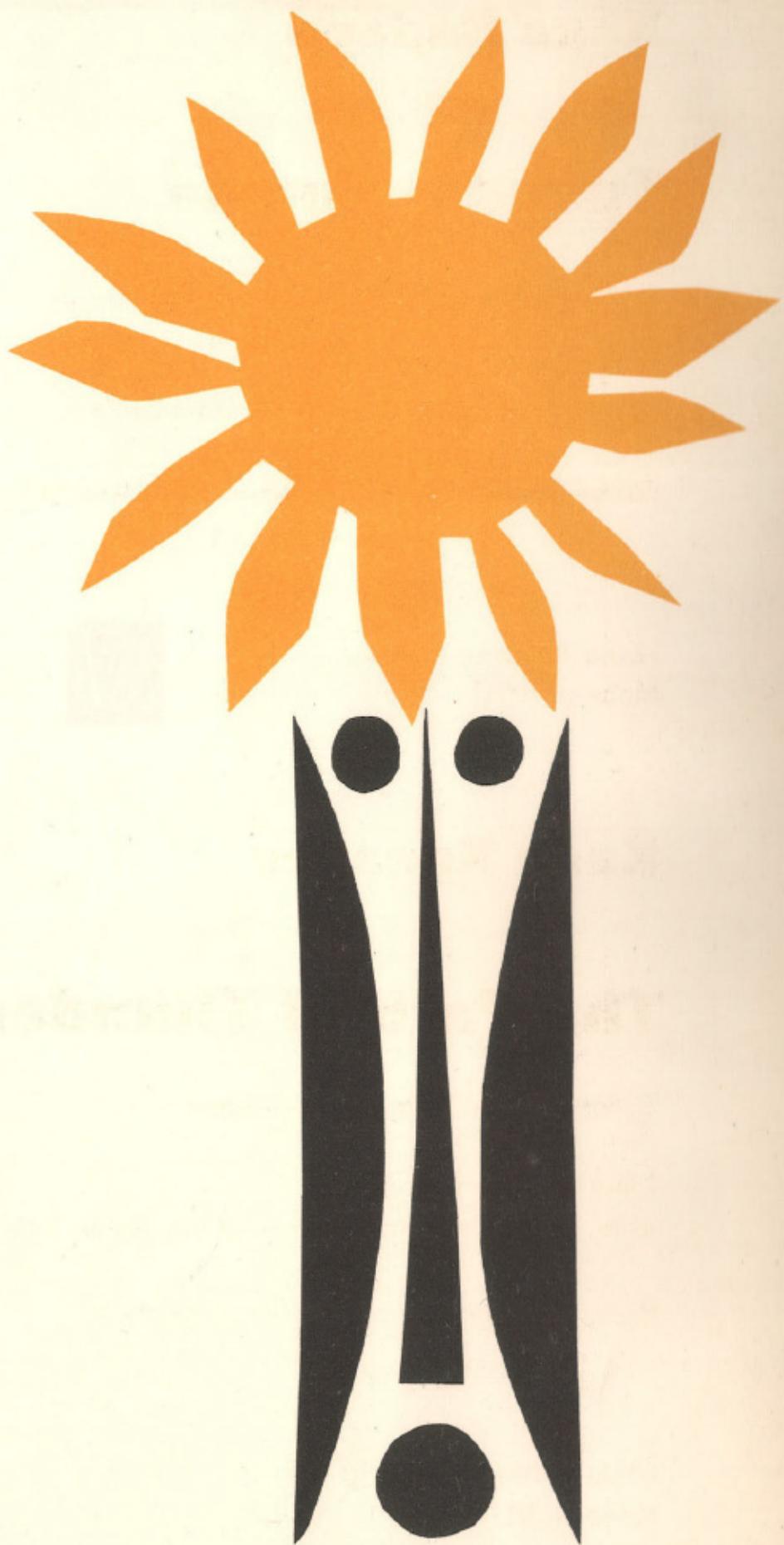


**Нара Нараев**



**Тропою грома**





Кн48с  
X21

**Кара Карав**

## **Тропою грома**

Балет в 3-х действиях, 8 картинах

Либретто Ю. Слонимского  
по одноименному роману П. Абрахамса

Переложение для фортепиано В. Леечкиса



Издательство Музыка  
Москва 1970

**Kara Karayev**

## **The Path of Thunder**

Ballet in Three Acts, Eight Scenes

Libretto by Yuri Slonimsky  
after Peter Abrahams's Novel of the Same Title

Piano Arrangement by Vladimir Leyechkis



State Publishers Music  
Moscow 1970

Постановлением  
ЦК КПСС и Совета Министров СССР  
в 1967 году  
**КАРА КАРАЕВУ**  
за музыку балета „Тропою грома“  
присуждена Ленинская премия

By decision  
of the Central Committee, CPSU,  
and the USSR Council of Ministers  
**KARA KARAYEV**  
was awarded a Lenin Prize in 1967  
for his ballet "The Path of Thunder"

## ДЕЙСТВУЮЩИЕ ЛИЦА

Ленни Сварц, молодой учитель, мулат  
Ханна Сварц, его мать, мулатка  
Лиззи, его сестра  
Мако, молодой учитель, негр  
Герт Вильер, помещик, белый  
Сари Вильер, его дочь, белая  
Госпожа Вильер, его мать, белая  
Вильджен, управляющий имением Герта, белый  
Смит, его помощник, белый  
Отец Абель, старый проповедник, мулат  
Фанни, служанка в доме Вильера, мулатка  
Ларри, лакей в доме Вильера, мулат  
  
Первая девушка      |  
Вторая девушка      |  
Третья девушка      |  
                        | служанки в доме Вильера,  
                        | мулатки  
  
Тетка Анни, мулатка  
Вождь негритянского племени  
Вербовщик, белый  
Хозяин кафе  
Друзья Ленни — студенты, мулаты, негры  
Гости Вильера, белые  
Батраки, крестьяне, рабочие, слуги, юноши  
и девушки, дети-мулаты и негры.  
Действие происходит в наши дни на юге Африки.

## DRAMATIS PERSONAE

Lanny Swartz, a young teacher, mulatto  
Hannah Swartz, his mother, mulatto  
Lizzie, his sister  
Mako, a young teacher, Negro  
Gert Villier, a landowner, white  
Sarie Villier, his daughter, white  
Mrs. Villier, his mother, white  
Viljoen, Villier's overseer, white  
Smit, Viljoen's assistant, white  
Father Abel, an old preacher, mulatto  
Fanny, a servant at Villier's house. mulatto  
Larry, a footman at Villier's house, mulatto  
  
First Girl      }  
Second Girl      }  
Third Girl      }  
                    | servants at Villier's house, mulatto  
  
Tant' Annie, mulatto  
Negro Chief  
Labour Recruiting Agent, white  
Café Proprietor  
Lanny's friends: students, mulatto and Negro  
Villier's guests, white  
Hired labourers, farmers, workers, servants,  
young men and women, children, mulatto and Negro.  
The action takes place in South Africa in our days.

## ЛИБРЕТТО БАЛЕТА «ТРОПОЮ ГРОМА»

### ДЕЙСТВИЕ ПЕРВОЕ

Дома

#### *Картина первая*

Площадь южноафриканского города. В кабачке весело пирюет группа студентов. К ним присоединяется Ленни в мантии и шапочке выпускника университета, только что получивший диплом.

Ленни «затягивает» любимую студенческую песенку. Это озорной и в то же время лирический танец. Он найдет отклик в сердце каждого студента. Девушки и юноши вторят Ленни. Но приходит час прощания: Ленни уезжает домой. Друзья провожают его. Молодые люди, переполненные радостью жизни, забывают о суворой действительности. А она мстит им. Резкий удар, и один из студентов падает: контролер железной дороги напоминает «цветным», что им запрещен вход в вагон для белых.

На потемневших лицах студентов — горечь обиды. Превозмогая боль, вполголоса «запевает» студенческую песенку тот, кого ударили. Друзья подхватывают песенку. Поезд трогается — Ленни едет домой.

#### *Картина вторая*

И вот он в родном селе, дома! «Цветные» ребяташки принимают хорошо одетого человека за белого. Выросшие в страхе перед белыми, они готовы склоняться перед каждым, кто появляется в этом заброшенном уголке. С трудом удается Ленни рассеять их смятение и вовлечь в танец-игру, но недолго: дети разбегаются по селу сообщить о приезде доброго незнакомца.

Дверь растворяется. На пороге — усталая женщина. Она низко кланяется хорошо одетому джентльмену.

«Мама!» Ленни поднимает ее на руки, ласкает. В танце, который звучит как колыбельная песня, взрослый сын нежно укачивает усталую, измученную мать.

Вся деревня уже оповещена быстроногими вестниками. Мужчины и женщины, старики и старухи спешат посмотреть на гостя. Сверстники Ленни шарахаются от него: он так похож на белого!

Мать с гордостью знакомит сына с односельчанами, со старым проповедником, давно мечтавшим научить грамоте свою паству. Лиззи повисает на шее брата.

Зажигаются костры. Самые красивые девушки

танцуют для Ленни. Танец с гитарами заводит Фанни. Страстная, взволнованная мелодия рождает танец, раскрывающий душу, глубину чувств порабощенного народа.

А Лиззи уже перерыла чемоданы брата и нашла красивую шляпку, привезенную ей в подарок. Она играет с ней, как с невиданной игрушкой, делится радостью со своим другом — долговязым Ларри. Веселый танцевальный дуэт двух юных существ.

Почтительно взирают односельчане на мантию и шапочку Ленни. По просьбе матери он облачился в этот диковинный наряд и сразу сделался для окружающих недосягаемо могущественным.

Вся деревня пляшет вокруг Ленни. Даже его мать, кутаясь в шаль, подаренную сыном, танцует в паре с проповедником.

Ярко горят костры, стонут гитары. Мулаты предаются неистовому веселью и не замечают, как на деревенской площади появляется помещик Герт в сопровождении своего управляющего Вильджона и его помощника Смита.

При виде Герта мулаты в страхе низко склоняются перед ним. Один только Ленни смотрит прямо в глаза белому господину, на что не отваживался никто из «цветных». Среди зловещей тишины Герт приближается к Ленни, своим взглядом тщетно принуждает его к покорности. Чтобы напомнить мулату его обязанности, он сбивает с головы Ленни шапочку, но Ленни снова надевает ее. Взрыв ярости белого помещика кажется неминуемым, когда на помощь приходит Фанни. Она проскальзывает между Гертом и Ленни; ее затаенно-страстный танец кружит голову Герту, отвлекая от Ленни. На этот раз гроза миновала, но она может разразиться над Ленни в любой день, в любой час.

#### *Картина третья*

Волнистые просторы необъятного вельда; здесь, в степи, легче дышится, чем в деревне. Можно помечтать о школе, которую он откроет в селе, вспомнить товарищей-студентов. Будет нелегко, но он ведь знал об этом...

Тяжелые удары внезапно сыплются на голову Ленни. Он предательски схвачен так, что не может сопротивляться и, обессиленный, падает на землю. Вильджон и Смит старательно «учат» послушанию зазнавшегося «черномазого».

Чьи-то шаги спугивают их, они исчезают во мраке.

Издалека виден словно плывущий по воздуху светлячок. Это идет Сари, дочь помещика, освещая себе путь электрическим фонариком. Она наслаждается тишиной и прохладой ночи. Ее танцевальная поступь легка и невесома. Какая-то тайная мечта влечет Сари в эти далекие, одинокие прогулки. Какой-то беспокойный огонь уводит ее вдаль от «белого дома». Она точно летит по вельду и... чуть не наступает на тело человека, лежащего без чувств. Первый испуг сменяется состраданием, когда она видит, что у зверски избитого человека едва хватает сил подняться. Она освещает его лицо и в ужасе отступает: «цветной!» Потрясенный пережитым, Ленни наступает на белую девушку: «Да, я черный! Черный! Зовите убийцу, бейте меня, будьте вы прокляты!». Взрыв гнева истощает Ленни, он падает. Движимая непривычным состраданием к мулату, Сари, сняв с себя шарф, перевязывает рану Ленни.

Снова далеко в просторах вельда виден слабеющий свет фонарика. Ленни смотрит вслед удаляющейся Сари.

## ДЕЙСТВИЕ ВТОРОЕ Любовь *Картина первая*

Школа. Ленни занимается с ребятишками. Матери и бабушки, урвав минутку от работы, прибегают посмотреть на занятия в школе. Лиззи приводит сюда своих подружек, танцует веселый танец, хватаясь своим братом.

Появляется Вильджон. Он уводит Ленни в помещичий дом для объяснения с Гертом.

Сопровождаемый ватагой своих учеников, к школе приближается Мако — негритянский учитель из соседнего края. Танец Мако — это торжество жизнелюбия. Это открытость сердца и мудрость истинного гуманиста. Но проповедник не позволяет «цветным» ребятишкам общаться с учениками Мако. «Бог сотворил белых, цветных и черных. Это господня воля, чтобы мы были разными». Мако высмеивает проповедника.

Возвращается Ленни. Встреча с Гертом повергла его в тяжелое раздумье. Он не видит ни встревоженных односельчан, ни Мако, учившегося вместе с Ленни в университете.

Тогда Мако «затягивает» студенческую песенку, и Ленни радостно откликается на дружеский привет. Они обнимаются, чувствуя опору друг в друге, и ребята немедленно следуют примеру своих учителей. Это танец дружбы народов, которым дружба категорически воспрещена. Затем все расходятся.

Школа пустеет, Ленни остается. К нему медленно

приближается Сари. Долго, не отрываясь, смотрят они друг другу в глаза, и безотчетное чувство приковывает их к месту. Белая и «цветной» не могут прикоснуться друг к другу. Но это балет, и избежать дуэтного танца героев невозможно. Кисти их рук едва соприкасаются. Тревога и нежность — чувства, рождающие этот сложный и острый дуэт. Потом Ленни спохватывается: если их увидят вместе, — Сари погибла. Пусть уходит отсюда, из села, где живут черные слуги белых господ, пусть уходит! «Прочь отсюда!» — говорит Ленни, а Сари воспринимает эти слова чернокожего как оскорбление ее достоинства белой женщины и стремительно убегает.

Ленни в отчаянии. Все в нем протестует против разлуки, все торопит бежать вдогонку, остановить, объяснить... Но к ногам Ленни падает мать, она заклинает его вырвать из сердца белую девушку, которая принесет гибель ему, семье, беду односельчанам. И Ленни, борясь с любовью, обещает исполнить волю матери...

## *Картина вторая*

Двор дома Герта. «Цветные» служанки работают. Спрятавшись от жары под корзиной, дремлет Ларри. Лиззи и ее подруги затевают с ним возню. Хозяев не видно, и можно беззаботно развеселиться и танцевать, как это свойственно юности. Их останавливает Фанни, увидевшая Герта. Стараясь не попасться на глаза хозяину, все разбегаются.

Герт грубо заигрывает с Фанни. Но и она не из робких, не из покорных. Когда нужно было спасать Ленни, она могла заигрывать с Гертом. Сейчас же ее танец ожесточен и насторожен, дерзок и вызывающе опасен. Сопротивляясь домоганиям Герта, она со злостьюкусает его руку. Пинком ноги Герт отшвыривает Фанни. Появившаяся Сари мешает его расправе с девушкой. Отец и дочь уходят.

Служанки снова принимаются за работу, но недолго: Лиззи принесла шапочку своего брата, она изображает его, а служанки одна за другой объясняются в любви красивому учителю. Игру эту прерывает Ларри. Он подслушал девичьи разговоры и грозит рассказать о них Ленни. Девушки, веселясь, набрасывают на голову Ларри наволочку. Он, не видя, хватает всех, кто попадает ему под руку. Случайно натолкнувшись на вышедшую из дома Сари, он обнимает ее и кружит в воздухе. Возмущенная поведением «цветного» слуги, Сари срывает с его головы наволочку и бьет его по лицу. Перепуганные служанки и Ларри не знают, как вымолить прощение у барышни. А Сари глядит на коленопреклоненного Ларри, на окаменевших от страха служанок, на

# ТРОПОЮ ГРОМА THE PATH OF THUNDER

Балет

Ballet

KAPA KARAEB  
KARA KARAYEV

Интродукция

Nº 1

Introduction

Allegro furioso  $\text{d} = 84$ 

Tr-be, Tr-ni

1 a tempo

2

Musical score for piano, three staves. Staff 1 (treble) and Staff 2 (bass) play eighth-note chords in common time. Staff 3 (bass) provides harmonic support with sustained notes and eighth-note chords. Measure 1: Treble staff has a melodic line over sustained notes. Measure 2: Bass staff has a melodic line over sustained notes. Measure 3: Bass staff has a melodic line over sustained notes.

3

Musical score for piano, three staves. Staff 1 (treble) and Staff 2 (bass) play eighth-note chords in common time. Staff 3 (bass) provides harmonic support with sustained notes and eighth-note chords. Measure 4: Bass staff has a melodic line over sustained notes. Measure 5: Bass staff has a melodic line over sustained notes. Measure 6: Bass staff has a melodic line over sustained notes.

Musical score for piano, three staves. Staff 1 (treble) and Staff 2 (bass) play eighth-note chords in common time. Staff 3 (bass) provides harmonic support with sustained notes and eighth-note chords. Measure 7: Bass staff has a melodic line over sustained notes. Measure 8: Bass staff has a melodic line over sustained notes. Measure 9: Bass staff has a melodic line over sustained notes.

*poco a poco dim.*

Musical score for piano, three staves. Staff 1 (treble) and Staff 2 (bass) play eighth-note chords in common time. Staff 3 (bass) provides harmonic support with sustained notes and eighth-note chords. Measures 10-12: Bass staff has a melodic line over sustained notes, with a dynamic instruction *poco a poco dim.*

4

Cor.

*pp*

*mf* *espress.*

Andante

*ten.*

5

*pp* *m.s. dolce*

Очень выразительно и свободно  
Меццо-сопрано (за сценой)

*mf*

Пой - те    песнь на . ше - го    вре . ме . ни, де - ти зем - ли,    не    0

Fag., V-c.

не . на . вис . ти,    не    о враж . де    не    о вой .

5

rit.      a tempo

не - пой - те, пой - те о люб - ви.

C. ingl.      V-ni      V-le      m.s.      dim.

6 Foco più mosso

poco a

Ве - ли - те зем - ле, да вос - ста - нет о - на от ло - жа мук, разор -

Fl.alto, Arpa  
Archf *mf*

poco cresc.

вет сво - и це - пи, ли - ку - я. Ве - ли - те ут - ру и подни - и су - мер - кам, и но - чи, да воз -

Fl.alto, Arpa  
Archf *mf*

*f*

ев - сят го - лос и по - ют, по - ют песнь на - ше - го вре - ме -

Fl.alto, Arpa  
Archf *mf*

*sfp*

*sfp*

Fl.alto, Arpa  
Archf *mf*

*Cadenza ad libitum*

*p*

ни а а rit.

7

**Tempo I**

Cel., Arpa

*pp*

V-c., C-b., Timp.

Пой - те песнь наше - го

V-le

*3*

вре - ме - ни, де - ти зем - ли, пой - те, пой - те о люб - ви.

rit. a tempo

Fl-alto, Fag.

C. ingl.

*dim.*

*pp* m.s.

ДЕЙСТВИЕ ПЕРВОЕ  
Дома

Картина первая

Выход студентов и №2 The Entrance of Students  
вариация Ленни and Lanny's Variation

ACT ONE  
Home

Scene One

Здание университета в парке. На горизонте горы. Яркий солнечный день.

*Allegro giocoso*  $\text{♩} = 138$

F1., Cl., Cor. *legato*

8 *legato*

*dim.*



9 Più mosso  $\text{d} = 69$



sub. *pp*

*poco a poco cresc.*



Выход Ленини

*rit.*

$\text{d} = 116$



*poco a poco acceler.*



*p*      *mf*      *cresc.*

**11** **Tempo I**

*f non legato*

**12**

*p*

*Ob., C. ingl., Cel.*      *Ob., Fag., P-no*

*grazioso*

*cresc.*

*Tr-be con sord., Cor.*

*mf*      *sempre cresc.*      *marcato*

13 Tempo I

## Сцена (песенка студентов) № 3 Scene (Students' Song)

Время незаметно пролетело. День клонится к вечеру. Наступает время отъезда.

*Allegro moderato*  $\text{♩} = 120$

Fl. picc., Fl., Cel., Agra

10

**14** *pp leggiero*

*p Archi*

*sempre con Ped.*

**15** *a tempo*  
Cl. Arpa

*pp*

*rit.*

*Cl. b., V-c.*

Fl.-alto, V-le  
pp

Часы на башне бьют семь раз.

p  
sempre dim.

16 Песенка студентов  
Allegretto leggiero  
grazioso

p

17

Ob., C. ingl.  
p  
simile

p



18

Musical score page 18. The top system shows two staves. The treble staff has a melodic line with eighth-note patterns and dynamic markings *p*. The bass staff has sustained notes and eighth-note patterns. The bottom system shows a similar pattern with *p* dynamic.

Musical score page 18. The top system shows two staves. The treble staff has a melodic line with eighth-note patterns. The bass staff has sustained notes and eighth-note patterns. The bottom system shows a similar pattern.

Musical score page 18. The top system shows two staves. The treble staff has a melodic line with eighth-note patterns and dynamic marking *mf*. The bass staff has sustained notes and eighth-note patterns. The bottom system shows a similar pattern with *mf* dynamic.

v.ni

Musical score page 18. The top system shows two staves. The treble staff has a melodic line with eighth-note patterns and dynamic marking *v.ni*. The bass staff has sustained notes and eighth-note patterns. The bottom system shows a similar pattern with *v.ni* dynamic.



**[19] Più mosso** ♩ = 144

Движение друзей по городу на вокзал. Панорама.

*mf* Tr.-ni  
*cantando*

*poco a poco*

*cresc.*

*sf*

*sf*

*f*

**[20] Tr-be**

*f molto cantando*

*sf*

*sf*

*f*

*più f*

*3*

Musical score page 14, featuring two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The music consists of eighth-note patterns and sixteenth-note chords.

Continuation of musical score page 14. The top staff shows a continuation of the piano music. The bottom staff begins with a treble clef. Dynamic markings include *sff*, *tr*, and *f*. Text in Russian "Происшествие" appears above the staff. The key signature changes to G major (one sharp).

Continuation of musical score page 14. The top staff shows a continuation of the piano music. The bottom staff begins with a bass clef. Dynamic markings include *ff*, *tr*, *tr*, *pp*, *tr*, *ff*, and *tr*. The key signature changes to C major.

Musical score page 15, starting with an oboe part. The key signature is C major. The dynamic is *pp dolce*. The oboe part consists of eighth-note patterns. The piano part continues below with dynamic *V-ni*.

Continuation of musical score page 15. The piano part continues with dynamic *ppp*. The oboe part continues with dynamic *tr*. The piano part ends with dynamic *pp*.

Continuation of musical score page 15. The piano part continues with dynamic *p*. The oboe part continues with dynamic *simile*.

Fag., V-ni *espress.*  
Cl., V-le  
V.c., Arpe

pp

22

*più pp*

Уходят вдаль огни поезда, уносящего Ленин.

*ppp*

V.c., C-b.

Cl. b.

Картина вторая  
Вступление

Nº 4

Scene Two  
Introduction

Andante  $\text{♩} = 50$

sub. *ff*  
*m.f.*  
*Cor.*  
*Fl., Arpa*  
*V-ni*  
 24  
*Ob.*  
*C. ingl.*  
*pp*  
*ppp*  
*p*  
*m.d.*  
*legatissimo*  
 25  
*Tr. ba con sord.*  
*pp dolce*  
*Cl. b.*  
*pp dim.*  
*ppp*

## Дома

№ 5

At Home

Площадь в родной деревне Ленини.

Moderato  $\text{d} = 63 - 76$ 

Moderato  $\text{d} = 63 - 76$

26

*sub. meno f espress.*

*cresc.*

27

*sub. p espress.*

*m.s.*

28

*Tr-be*

*mf*

*cresc.*

ff marcato

[29] Più mosso  $d=120$  Лени и дети

f marcato

più f

30

Мать и сын №6 Mother and Son

**Allegro non troppo** ♩ = 108 - 112

V-le  
pp express.

31

Мать бросается навстречу сыну

V-ni I

cresc.

V-ni II

mf Archi

accelerando

m.s.

f

dim.

mf dim.

p m.d.

pp

rit.

più dim.

[32] **Moderato**  $\text{♩} = 68 - 57$

**32** **Moderato**  $\text{♩} = 68 - 57$

*m.s.*  
*pp dolce*

*pp* *simile*

**33**

*mf* *poco a poco cresc.*

**34** **Poco più mosso**

*CL.* *sub. p poco a poco cresc.*

*Cor.*

Musical score for piano, page 10, measures 35-40. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 35 starts with a forte dynamic (ff) and a marcato articulation. Measure 36 begins with a trill (Tr-ba). Measure 37 shows a transition with a dim. (diminuendo) and a m.s. (mezzo-forte) dynamic. Measure 38 features a piano dynamic (p) and a m.s. dynamic. Measure 39 concludes with a pp (pianissimo) dynamic.

Сцена № 7 Scene  
 (деревенский праздник) (Village Festivity)

В деревне начинаются радостные хлопоты и веселая суэта. Готовится деревенский праздник в честь приезда учителя Ленини.

*Allegro giocoso d = 108*

36 Tr-be, Tr-ni  
più f.

37 V-ni  
p cresc.  
mf cresc.

Musical score for piano, page 24, featuring four systems of music:

- System 1:** Treble and bass staves. The treble staff consists of sixteenth-note patterns. The bass staff consists of eighth-note chords.
- System 2:** Treble and bass staves. The treble staff consists of eighth-note chords. The bass staff consists of eighth-note chords.
- System 3:** Treble and bass staves. The treble staff consists of eighth-note chords. The bass staff consists of eighth-note chords. The instruction *sempre cresc.* is placed above the bass staff, and *ff* (fortissimo) is placed below the treble staff.
- System 4:** Treble and bass staves. The treble staff consists of eighth-note chords. The bass staff consists of eighth-note chords.
- System 5:** Treble and bass staves. The treble staff consists of eighth-note chords. The bass staff consists of eighth-note chords. The instruction *sempre più ff* is placed above the bass staff.

Musical score for piano, page 25, featuring five staves of music. The score consists of two systems of music, each starting with a treble clef staff.

**Measure 38:** The first system begins with a treble clef staff in common time. The second staff starts with a bass clef. The key signature changes from one flat to three sharps. The dynamic is *fff*. Measure 38 ends with a repeat sign and a double bar line.

**Measure 39:** The first system begins with a treble clef staff in common time. The second staff starts with a bass clef. The dynamic is *sub. p*. Measure 39 ends with a repeat sign and a double bar line.

**Measure 40:** The first system begins with a treble clef staff in common time. The second staff starts with a bass clef. The dynamic is *simile staccato*.

The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the measures.

Musical score for piano, page 26, measures 1-10. The score consists of two staves: treble and bass. The key signature changes frequently, including B-flat major, A-flat major, G major, F major, E major, D major, C major, B major, A major, and G major. Measure 1: Treble staff has eighth-note chords (B-flat, A-flat, G). Bass staff has eighth-note chords (F, E, D). Measure 2: Treble staff has eighth-note chords (G, F, E). Bass staff has eighth-note chords (D, C, B). Measure 3: Treble staff has eighth-note chords (E, D, C). Bass staff has eighth-note chords (B, A, G). Measure 4: Treble staff has eighth-note chords (A, G, F). Bass staff has eighth-note chords (E, D, C). Measure 5: Treble staff has eighth-note chords (F, E, D). Bass staff has eighth-note chords (B, A, G). Measure 6: Treble staff has eighth-note chords (C, B, A). Bass staff has eighth-note chords (F, E, D). Measure 7: Treble staff has eighth-note chords (G, F, E). Bass staff has eighth-note chords (D, C, B). Measure 8: Treble staff has eighth-note chords (E, D, C). Bass staff has eighth-note chords (B, A, G). Measure 9: Treble staff has eighth-note chords (A, G, F). Bass staff has eighth-note chords (E, D, C). Measure 10: Treble staff has eighth-note chords (F, E, D). Bass staff has eighth-note chords (B, A, G).

Танец девушек  
с гитарами

№ 8

Girls' Dance  
with Guitars

Andantino  $\text{♩} = 56-66$

*p dolce espress.*

41

*sempre pp*

V-ni

Cor.

42

5

C. ingl., Fag.  
 Cor.  
 Arpa, V.c. espress.

43 Più mosso

44

*V*  
*stacc.*

*V*

*3*

**45** *Tr.-ba*      *marcatiss.*

*f*

*ff*

46

47

48

**Tempo I**



Танец-вариация Лиззи № 9 Dance-Variation of Lizzie  
и подруг and Her Friends

*Vivo grazioso*  $\text{d} = 92$

*Fl.* *pp leggiero*

*Arpa gliss.*

*Cl.* 50

*p* *mf* *m.s.* *p*

Ob., C. ingl.

*p dolce*

*mf*

*mf*

*sf dim.*

**51**

*mf*

*cresc.*

*più f*

**52**

*Fl.*

*pp*

Fl. Arpa gliss. Fl.

Arpa gliss. 53 V-ni Cel., Arpa, V-ni pizz.

acceler.

This musical score page contains six staves of music. The top two staves are for Flute (Fl.) and show arpeggiated glissandi. The third staff is for Clarinet (Cl.). The fourth staff is for Cello (Cel.). The fifth staff is for Trombone (V-ni). The bottom two staves are for Trombone (V-ni) and show rhythmic patterns. Various dynamics are marked, including 'mf' (mezzo-forte) and 'mf cresc.' (mezzo-forte crescendo). Performance instructions like 'Arpa gliss.' (arpeggiated glissando) and 'Cel., Arpa, V-ni pizz.' (cello, arpa, trombone pizzicato) are also present. Measure numbers '13' and '53' are marked above their respective staves.



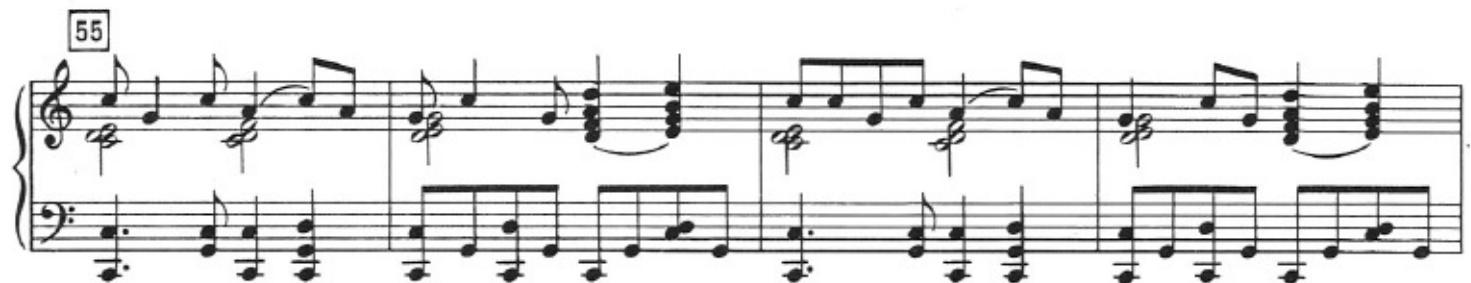
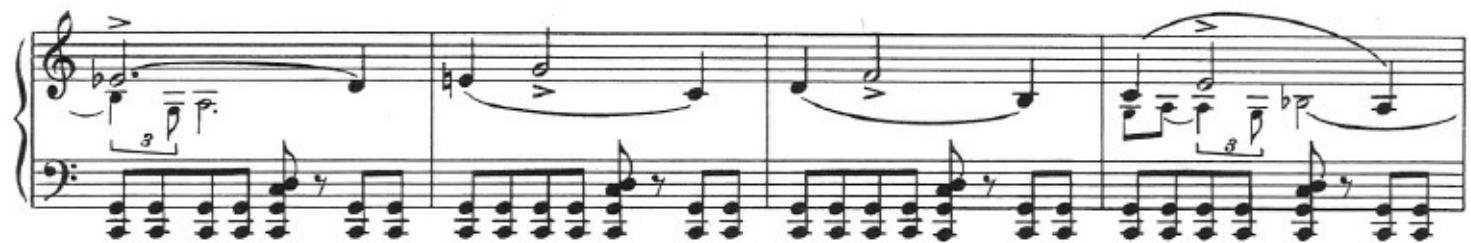
Общий танец № 10 General Dance

*Allegro*  $\text{d} = 76-84$

*pp* Fl.alto

54 Cl. simile

6405



Cor.

*pp*

56

*Cl., V-ni*

Cl., Cl.-B., V-le, V-c.

*Cl., Cor., P-no*

*più f*

57

38



58



59



59

*più ff*

*m.s.*

*m.s.*

*m.s.*

60 **Più mosso***Cor.*

Появляется Герт.

*m.s.*

*ff*

*Cor.*

*dim.*

*Fl., Fl.-alto, Cl.*

*mf*

*sempre dim.*

*Cor.*

Веселый танец постепенно под взглядом Герта сникает и к концу номера сходит на нет.

Musical score for orchestra and piano, measures 61-62. The score consists of six staves. Measures 61 (measures 40-41 of the score) feature woodwind entries (Clarinet 1, Cor., Flute/Bassoon) over a sustained bass line. Measure 62 (measure 42) begins with a piano dynamic of *pp*, followed by a section of eighth-note chords. The vocal line "V-ni" is present in measure 62.

Ленни и Герт № 11 Lanny and Gert

Musical score for piano, measures 63-64. The score is divided into two sections: "Dramatico" (measures 63-64) and "Più mosso" (measures 65-66). The piano part features rhythmic patterns with accents and dynamic markings like *secco* and *p*.

## 63 Темпо I

Ленин

## 64

Tr-be

Ленин

Tr-be

rit.

Fag.

3

Танец Фанни  
и девушек

Nº 12

Dance of Fanny  
and Other Girls

Фанни с подругами в танце окружают Герта и отвлекают его внимание от назревавшего взрыва.

Moderato assai  $\text{♩} = 92$

Cl., Arpa

Musical score page 1. It shows two staves. The top staff is for bassoon (Bass C) and the bottom staff is for double bass (Bass C). The bassoon part starts with a dynamic of *pp*. The double bass part consists of eighth-note patterns. The bassoon part has a dynamic of *pp* at the end, with the instruction "simile".

Musical score page 2. It shows two staves. The top staff is for bassoon (Bass C) and the bottom staff is for double bass (Bass C). The bassoon part has eighth-note patterns. The double bass part has eighth-note patterns.

65 V-ni, V-le flagg.

Musical score page 3. It shows three staves. The top staff is for bassoon (Bass C), the middle staff is for bassoon (Bass C), and the bottom staff is for double bass (Bass C). The bassoon parts have eighth-note patterns with grace notes. The double bass part has eighth-note patterns.

Musical score page 4. It shows three staves. The top staff is for bassoon (Bass C), the middle staff is for bassoon (Bass C), and the bottom staff is for double bass (Bass C). The bassoon parts have eighth-note patterns with grace notes. The double bass part has eighth-note patterns.

Musical score page 43, featuring six staves of music. The score includes parts for strings (two violins, viola, cello), woodwinds (oboe, bassoon, cor anglais), brass (trumpet), and piano. The key signature changes from C major to G major at measure 66. Measure 66 starts with a forte dynamic for the strings and woodwinds, followed by a piano dynamic for the piano. The woodwind parts include dynamic markings *mf* and *p*. Measures 67 and 68 show the piano playing eighth-note patterns, while the strings provide harmonic support. Measure 69 begins with a piano dynamic *pp*, followed by a forte dynamic *p*.

66

Archi

Cl., Fag.

*mf* Cor.

15

15

15

67

8

*pp*

*p*

*simile*

8

8

8

68

*pp sempre dim.*

*simile*

*morendo*

Картина третья  
Ленни один

№ 13

Scene Three

Lanny Alone

Веселье сорвано. Все расходятся. Наступает ночь.

Sostenuto ♩ = 69

69 Танцевальный монолог Ленни.

Fag. ♩ = 69

Bass (C)

Fl., Fag.

C. Ingl.

Bass

Piano part: Treble clef, 8/8 time, dynamic *p*. Bassoon part: Bass clef, 8/8 time.

Piano part: Bass clef, 8/8 time, dynamic *pp*. Bassoon part: Bass clef, 8/8 time, dynamic *dim.*

**70 Poco sostenuto**

Вспоминается песенка студентов.

Piano part: Treble clef, 2/4 time, dynamic *pespress*. Bassoon part: Bass clef, 2/4 time.

Piano part: Treble clef, 2/4 time, dynamic *sempre pp*. Bassoon part: Bass clef, 2/4 time, dynamic *Cl.-b., V.c.*

Piano part: Treble clef, 2/4 time, dynamic *ff*. Bassoon part: Bass clef, 2/4 time.

*p cresc.*

*mf cresc.*

71

*ff*      *fff* *Tr-be*      *Tr-be, Cor.*

*\*\*\**      *\** *Re.*      *\**

*V-ni*

*ff*      *Fl. dolce sub. pp*      *Fag.*

*pp dim.*

Выход и монолог  
Сари

Nº 14 Sarie's Entrance  
and Monologue

Moderato  $d = 100$

72

73 Più mosso  $d = 58$   
Танец Сари

pp leggiero

Fl.

Fag.

74 a tempo

8 pp leggiero

Cor.

V-ni

75 Meno mosso. Rubato rit.

a tempo

rit.

a tempo

m.s.

legato

V-ni

76

V-le

rit.

77 a tempo

poco a poco accelerando

V-ni, V-le

mf cresc.

78 **Spiritoso**

ff dim.  
rit.

Сари наталкивается на лежащего  
без чувств Ленни.

## Финальная сцена № 15 Final Scene

**Moderato**  $\text{♩} = 50-56$

*ff sempre sforzato*

*pp*  
Fag.

*Fl.-alto*

\*) Аккорды в правой руке арпеджировать сверху вниз.

rit.

79 Allegro moderato  $\text{d} = 88$   
Ленни

80 Più mosso  $\text{d} = 96$ 

Сари

Fag.

pp dolce  
Cl., Vle, Arpa





81 Tempo I  $\text{d} = 88$ 

rit.

Ленни

82

*dim.*

*mf dim.*

*pp dolce*  
Fl., Arpa, V. le

*Cari*

*V-ni con sord.*

*simile*

*cresc.*

mf cresc.

**84**

*ff*

**85**

*cresc.*

Tr. be  
tutta la forza, drammatico  
Tr. ni

*sempre ff*

*dim.*

*p*

86 Andante  $d = 60 - 66$ 

Уход Сари

rit.

*pp*

*p espress.*

*mf*

*dim.*

*pp*

87

*dolce*

*pp*

*dim.*

*p cresc.*

*ffw.*

*f*

*fff*

*f*

*pp*

## ДЕЙСТВИЕ ВТОРОЕ

Любовь

Картина первая

Школьники и Ленни №16 School Children and Lanny

## ACT TWO

Love

Scene One

*Allegro ♩ = 112*

1 Allegretto grazioso  $\text{♩} = 96-104$ 

Площадь в деревне. Здесь же

школа под растянутым старым, заплатанным тентом.

3 rit. poco a poco acceler.

*mf* *sf*

## Tempo I

*mf* *p*

*mf*

## 4 Poco sostenuto

Вильджон

C. ingl.

*sf* *pp* *dolce* *dim.*

Fl.-alto

rit.

a tempo

*pp* C. ingl. Timp.

Мако и черные  
ребяташки

Nº 17

Mako and Negro  
Children

Allegro  $\text{♩} = 120-132$

The musical score is composed of eight staves of piano music. The first two staves are in 2/2 time, featuring a bass clef staff (Bassoon part) and a treble clef staff. The third staff is also in 2/2 time with a treble clef. The fourth staff is in 2/2 time with a bass clef. The fifth staff is in 2/2 time with a treble clef. The sixth staff is in 2/2 time with a bass clef. The seventh staff is in 2/2 time with a treble clef. The eighth staff is in 2/2 time with a bass clef. The music includes various dynamics such as *mf*, *simile ten.*, and *f*. The score is divided into two systems by a vertical bar line.

5

*cresc.*

6

*ff*

*m.s.*

*ten.*

7 **Più mosso**

Конфликт с проповедником

Fag.

*sfp*

*scherzando*

*simile*



8

più ten.



Шутка Мако и возвращение веселья

rit.



**[9] Allegro molto**  $\text{♩} = 138-144$

Tr-be, Tr-ni

Musical score for measures 9-10. The score consists of two staves. The top staff uses a treble clef and 3/8 time signature, starting with a forte dynamic (ff). The bottom staff uses a bass clef and 3/8 time signature. Measure 9 ends with a forte dynamic (ff). Measure 10 begins with a piano dynamic (sf).

**[10] Meno mosso**

Musical score for measure 10. The score consists of two staves. The top staff uses a treble clef and 3/8 time signature. The bottom staff uses a bass clef and 3/8 time signature. The dynamic changes from ff to sf.

**Più mosso**

Musical score for the next section. The score consists of two staves. The top staff uses a treble clef and 3/8 time signature. The bottom staff uses a bass clef and 3/8 time signature. The dynamic changes from ff to sf.

Сцена и дуэт  
Ленни и Мако

№ 18

Scene and Duet  
of Lanny and Mako

Sostenuto  $\text{♩} = 76$   
C. ingl.  
Fag.

Школьники хотят раз.  
Fag.

веселить Ленни.  
Cl.

Ob.

Fl.-alto  
pp

[11] Più mosso  $\text{♩} = 84$ 

Воспоминание о студенческой песенке

V-ni

Tr-ba con sord.

Fl., Ob.

V-ni

Tr-ba con sord.

Fl., Ob.

12 Allegro non troppo. Risoluto  $\text{♩} = 84$

Дуэт Ленни и Мако

*marcato*

Musical score for orchestra and piano, page 64, measures 12-13.

**Measure 12:** The score consists of five staves. The top two staves are for the piano, with dynamics *mf* and *ten.*. The third staff is for the strings. The fourth staff is for the woodwinds. The fifth staff is for the brass. The music is in common time, key signature of one sharp. Measure 12 ends with a forte dynamic.

**Measure 13:** The score continues with five staves. The first staff shows a melodic line with slurs and grace notes. The second staff has dynamics *sub. ff*. The third staff has dynamics *ff*. The fourth staff has dynamics *Tr-be con sord.*. The fifth staff has dynamics *Cor.* The music is in common time, key signature of one sharp.

sub. p

## 14 Più mosso

ottoni

fff tenuto assai marcatoissimo

## 15

fff

16

*meno ff cresc.*

17

18 Allegretto  $\text{♩} = 112$   
Уход черных ребяташек

Агра

*sff*

*pp*

Piano part: Measures 18-19. The piano plays eighth-note chords in G minor. The bassoon and cello parts provide harmonic support.

Piano part: Measures 18-19. The piano plays eighth-note chords in G minor. The bassoon and cello parts provide harmonic support.

**[19] Sostenuto**

Piano part: Measure 19. The piano plays eighth-note chords in G major. The flute and bassoon parts provide harmonic support.

Piano part: Measure 19. The piano plays eighth-note chords in G major. The flute and bassoon parts provide harmonic support.

Piano part: Measure 19. The piano plays eighth-note chords in G major. The flute and bassoon parts provide harmonic support.

Piano part: Measure 19. The piano plays eighth-note chords in G major. The flute and bassoon parts provide harmonic support.

Дуэт Сари и Ленни № 19 Duet of Sarie and Lanny

5

Andante  $\text{♩} = 69$

Fag., v.-c. *espress.*

8

*f*

*dim.*

*pp*

*Cor. # s.marcato*

*espress.*

*sempre marc.*

*piu f*

*Tr. be*

*m.d.*

*dim.*

*Più mosso d=96*

22

*mf cresc.*

*ff marcato*

*m.s.*

*dim*

*mf dim.*

*Ci.*

*p*

*23*

*mf*

*p*

*pp*

Meno mosso  $\text{♩} = 92$ 

71

Лени и мать

*ff marcatiss.*

24

*fff*

25 Andante  $\text{♩} = 69$ 

*press.*

*p dolce*

Tr-ba

*sfff*

*dim.*

*pp*

*Re.*

## Картина вторая

Сцена  
(белый дом Герта)

№ 20

Scene Two

Scene  
(Gert's White House)

Белый дом Герта. Веранда, выходящая в сад. Время близится к вечеру.

Moderato assai  $\text{♩} = 72$ 

Moderato assai  $\text{♩} = 72$

*pp*

*Cl.*

*simile*

*sempre pp*

*C. ingl.*

*Fag.*

*Cl.*

6405

Musical score for orchestra and piano, measures 25-27.

Measure 25 (top): Treble clef, key signature of three sharps. Bassoon (Bassoon) plays eighth-note chords. Piano (Pianissimo) provides harmonic support.

Measure 26 (middle): Treble clef, key signature of one sharp. Clarinet (Cl.) and Cor. (Cor.) play eighth-note patterns. Dynamics: *p*, *pp*. Accented notes. Measure 27 (bottom): Treble clef, key signature of one sharp. Ritardando (rit.). Measures 26-27 are bracketed together.

**[26] Poco più mosso  $\text{♩} = 112$**   
Возня слуг

Musical score for orchestra and piano, measures 26-27.

Measure 26 (top): Treble clef, key signature of one sharp. Dynamics: *pp*. Measures 26-27 are bracketed together.

Measure 27 (bottom): Treble clef, key signature of one sharp. Picc. Fl. (Piccolo Flute) and Fl. (Flute) play eighth-note patterns. Dynamics: *p*, *pp*.

27 Più mosso scherzando  $\text{d.} = 60 - 69$

Ларри и девушки

8

*mp*

28

*p*

*mf* *cresc.*

Суета усиливается

*molto cresc. e acceler.*

5

ff

pp

Сцена Фанни и Герта № 21 Scene of Fanny and Gert

**Sostenuto ♩ = 104**

Герт

Фанни  
Ob., Fag.

29

Герт

p cresc.

mf

**f**

**mf**

**p**

**pp**

**c**

**pp**

**c**

**[30] Più mosso** *d=88-96*  
Фанни

The musical score consists of six staves of piano music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom three staves use a bass clef. The key signature changes frequently, including sections in B-flat major, C major, and G major. Measure 30 begins with a forte dynamic (f) with a 'express.' instruction. Measure 31 starts with a dynamic marking 'mf'. Measure 32 begins with a crescendo ('cresc.') and ends with a dynamic marking 'più f'. Measure numbers 30, 31, and 32 are printed above their respective staves.

32 Герт наступает

33

Выход Сари

Герт смущен

34

35 Meno mosso  $\text{♩} = 80$

Уход Фанни

V-ni

Cor.

p express.

Уход Герта

mf

b>

pp

Большая танцевальная № 22 Grand Dance Scene  
сцена

а) служанки

a) Girl Servants

*Allegro moderato* ♩ = 116

The musical score consists of five systems of music, each with two staves (treble and bass). The key signature is A major (two sharps). The tempo is Allegro moderato (♩ = 116). The dynamics include *p*, *pp*, and *f*. Performance instructions include "Picc., Fl., Arpa" and "simile". The music features eighth and sixteenth note patterns.

36

Tr-be Cor.

*mf*

Picc., Fl., Arpa

*pp*

*dim.*

C1.

*p*

*pp*

*Attacca*

б) первая девушка (капризная)

b) First Girl (The Capricious)

*Allegretto grazioso* ♩ = 144-160

Fl.

*pp*

Measures 1-4 of the flute part. The flute plays eighth-note patterns in a continuous loop. Measure 1 starts with a dynamic of *pp*.

Measures 5-8 of the flute part, continuing the eighth-note pattern from the previous measures.

Cl.

Measures 9-12 of the clarinet part. The clarinet enters with eighth-note patterns, starting at measure 9.

37

Fl., Archi pizz.

Ob.

Measures 13-16. The flute has a sustained note (mezzo-forte dynamic) while the oboe plays eighth-note patterns. Measure 16 ends with a dynamic of *pizz.*

Ob.

C. ingl.

Measures 17-20. The oboe and cello play eighth-note patterns. The oboe has a sustained note in measure 18, and the cello has a sustained note in measure 19.

Measures 21-24 of the flute part, featuring eighth-note patterns and a change in key signature to A major (three sharps).

38

Tr-be con sord.

V-ni

mf

Musical score page 38, featuring six staves of music for various instruments. The score includes:

- Staff 1 (Top):** Treble clef, key signature of four sharps. Dynamics: *Tr-be con sord.* (trill with soft sound), *V-ni* (Viola), *mf* (mezzo-forte).
- Staff 2:** Bass clef, key signature of four sharps. Measures show eighth-note patterns.
- Staff 3:** Treble clef, key signature of four sharps. Measures show eighth-note patterns.
- Staff 4:** Bass clef, key signature of four sharps. Measures show eighth-note patterns.
- Staff 5:** Treble clef, key signature of four sharps. Measures show eighth-note patterns.
- Staff 6:** Bass clef, key signature of four sharps. Measures show eighth-note patterns.

Instrumental parts mentioned in the score:

- Ob., Arpa (Oboe, Arpa) -出现在第5小节。
- Cl. (Clarinet) -出现在第6小节。

в) вторая девушка (томная)

c) Second Girl (The Langorous)

*Andantino*

*pp*

*non legato*

*V.ni*

*Fl., Cl.*

*Fl., Cl. marcato*

*Ob., C.ingl.*

*V.ni*

*mf*

*Fl., Fag.*

**39**

*p*

*p*

40

41

42

V.ni

pp

Fl., Cl.

Fl., Cl.

Ob.

C. ingl.

marcato

Ob.

pp

morendo

40

41

42

V.ni.

Fl., Cl.

Fl., Cl.

Ob.

C. ingl. marcato

Ob.

pp morendo

*L. I. Tap*

Cor. > > > > >  
marcatiss.

~~(5)~~ 44

~~(6)~~

fff fff

~~(7)~~ 45 *L. I. Tap*

Cor. Tr-be  
meno f

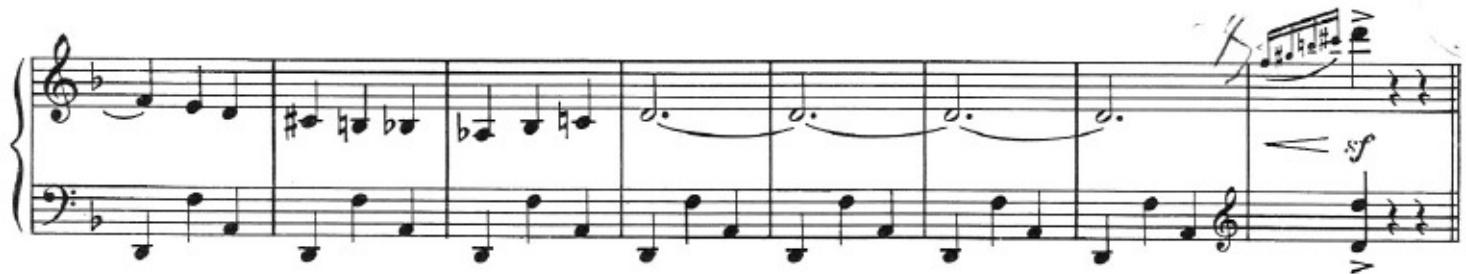
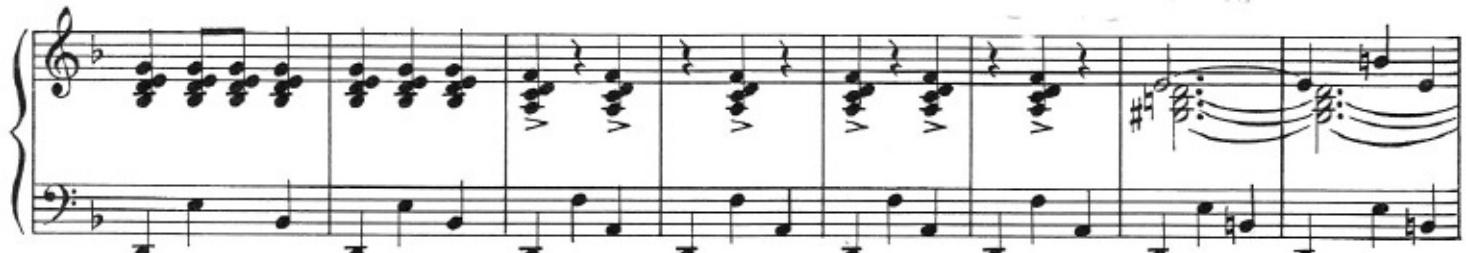
dim.

~~(8)~~ *L. I. Tap*

f



46

*pp sub.*

д) Кода (Ларри и все девушки)

e) Coda (Larry and the Girls)

*Allegro molto*

[47] *Allegro scherzando*  $\text{d} = 88 - 96$

Sheet music for piano, 2 staves, 6 systems.

Measure 48 (Treble Clef, B-flat key signature):

- Measures 1-4: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.
- Measures 5-6: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 49 (Bass Clef, A-flat key signature):

- Measures 1-2: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.
- Measures 3-4: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.
- Measures 5-6: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

A musical score for piano, consisting of five staves of music. The score is divided into two systems by a vertical bar line.

**System 1:**

- Staff 1 (Treble Clef): Measures 8-9. Dynamics: *f*. Measure 9 has a fermata over the first note. Measure 10 starts with a forte dynamic.
- Staff 2 (Bass Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.

**System 2:**

- Staff 1 (Treble Clef): Measures 8-9. Dynamics: *f*. Measure 9 has a fermata over the first note. Measure 10 starts with a forte dynamic.
- Staff 2 (Bass Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.

**System 3:**

- Staff 1 (Treble Clef): Measure 50, 8th measure. Dynamics: *f*. Measure 9 has a fermata over the first note. Measure 10 starts with a forte dynamic.
- Staff 2 (Bass Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.

**System 4:**

- Staff 1 (Treble Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.
- Staff 2 (Bass Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.

**System 5:**

- Staff 1 (Treble Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.
- Staff 2 (Bass Clef): Measures 8-10. Bass notes are present in measures 8 and 9, followed by a rest in measure 10.

51

52 Più mosso  $\text{d} = 104$

53 Гнев Сари

*ff sempre*

## Сари одна

№ 23

Sarie Alone

В смятении все расходятся. Сари остается одна.

Allegro moderato  $\text{♩} = 116$ 

Cl.

Musical score for the first system. Treble clef, 2/4 time. Dynamics: ***pp***, **Fag., Archi pizz.**. The flute (Cl.) part consists of sixteenth-note patterns. The bassoon (Fag.) part consists of sustained notes with vertical stems.

Musical score for the second system. Treble clef, 2/4 time. The flute (Cl.) part features eighth-note patterns with slurs and grace notes. The bassoon (Fag.) part consists of sustained notes with vertical stems.

54

Musical score for the third system. Treble clef, 2/4 time. The flute (Cl.) part consists of eighth-note patterns. The bassoon (Fag.) part consists of sustained notes with vertical stems.

Musical score for the fourth system. Treble clef, 2/4 time. The flute (Cl.) part features eighth-note patterns with slurs and grace notes. The bassoon (Fag.) part consists of sustained notes with vertical stems.

Musical score for the fifth system. Treble clef, 2/4 time. The flute (Cl.) part consists of eighth-note patterns. The bassoon (Fag.) part consists of sustained notes with vertical stems.

55

56

57



оркестра  
C1. 58 dolce  
pp  
leggiero



59 V-ni  
*mp espress.*      *marcato*  
*cl.*

60

*mf*

*m.s.*

**61** *Meno mosso*

rit.      a tempo

62

v.ni      dolce

p      dim.

sempre più pp

Заключительная сцена № 24 Closing Scene

Moderato  $\text{♩} = 100$

*ppp dolce legatissimo*

*Rit. sempre*

F1., Ob.

A musical score for piano, featuring six staves of music. The score consists of two systems of three measures each. Measure 63 begins with a forte dynamic in the treble staff. Measure 64 starts with a forte dynamic in the bass staff. Measure 65 begins with a forte dynamic in the treble staff. Measure 66 begins with a forte dynamic in the bass staff. Measure 67 begins with a forte dynamic in the treble staff. Measure 68 begins with a forte dynamic in the bass staff. The bass staff contains a 'Ped.' (pedal) instruction at the beginning of measure 63 and again at the beginning of measure 67.

63

Ped.

5



65

*mf crese.*

*ff marcato*

**Più mosso**

*sub. pp*

*tr.*

*tr.*

*tr.*

*ff marcato*

*Tr.-ni*

*dim.*

*pp*

## Картина третья Вступление

Nº 25

## Scene Three Introduction

Sostenuto ♩ = 88-92

Musical score for orchestra and piano, page 8, measures 65-70.

Measure 65 (piano): *pp dolce*, bassoon entries.

Measure 66 (piano): *dolciss.*

Measure 67 (piano): *marcato pp*, Cor. (cor anglais) entries, *m.s.*

Measure 68 (piano): *pp*

Measure 69 (piano): *molto espress.*, Fag. (bassoon) entries, *mf*.

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *più f*, *sempr. cresc.*, *f*, *dim.*, *pp*, *p*, *p*, *espress.*, and *dim.*. Articulation marks like  $\text{---}$  and  $\text{--}$  are also present. Time signatures vary throughout the score, including common time, 3/4, and 2/4.

Staff 1 (Top): Treble and Bass staves. Measures 67-68. Measure 68 starts with a dynamic of *più f*.

Staff 2 (Second from top): Treble and Bass staves. Measure 68 continues. Measure 69 starts with a dynamic of *dim.*

Staff 3 (Third from top): Treble and Bass staves. Measures 69-70. Measure 70 starts with a dynamic of *espress.*

Staff 4 (Fourth from top): Treble and Bass staves. Measures 70-71. Measure 71 ends with a dynamic of *dim.*

Staff 5 (Fifth from top): Treble and Bass staves. Measures 71-72. Measure 72 ends with a dynamic of *dim.*

Staff 6 (Bottom): Treble and Bass staves. Measures 72-73. Measure 73 ends with a dynamic of *dim.*

71 Вельд. Место первой встречи Ленни и Сари. Душная тем.  
Fag. 3

ная ночь. Медленно поднимается огромная луна. Озаряет фигуру Ленни, неподвижно сидящего в глубокой задумчивости.

Fag.  
Cl.-b., V.c.

dim.

72 Fl.

V-le  
morendo

Сцена и адачио № 26 Scene and Adagio

Con moto  $\text{d} = 100$

The musical score consists of six staves of music for Flute (Fl.) and Clarinet (Cl.). The first staff begins with a dynamic of *ppp dolce legatiss.* The second staff starts with a dynamic of *mf*. A stage direction "Выход Сари" (Sari enters) is written above the third staff. The fourth staff begins with a dynamic of *b*. The fifth staff begins with a dynamic of *b*. The sixth staff begins with a dynamic of *dim.*

*ppp dolce legatiss.*

Выход Сари

*mf*

*b*

*b*

*dim.*

2.

*dim.*

73 *cresc.*

*Reed.*

5

+

*dim.*

*3*

*3*

*ppp*

74 Lento rubato  $\text{♩} = 76$   
*dolciss.*

*pp*

*sempre pp*

*c*

*c*

*c*

75

76 **Più mosso**  $\text{♩} = 92$

77 **Più lento**  $\text{♩} = 68$

Archi *pp dolcissimo*

Адажио  
78 Andante  $\text{d} = 48$

**Cl.-b., V.-c.** *molto espress.*

**V.-le** *p*

**V.-no solo** **79**

*pp*

*marcato*

**80**

*cresc.*

**Cl., V.-ni**

82

V-no solo

83 Più mosso  $\text{d} = 69$

v.ni

pp sempre legato

84

m.s.

85 Allegro  $\text{d} = 80$

*simile*

X

112

*m.s.*

*simile*

*rit.* **87** **Dramatico**  $\text{♩} = 46-50$

*cresc. molto*

*ff* *espress.*

*simile*

**88**

*con tutta forza*

28

*ff*

*marcato*

28  $\text{J} = 76 - 80$

*fff marcatis.*

*sub. pp*  
Archi

*m.d., dolcissimo*

*pp*

*fff*

## Колыбельная

№ 27

Lullaby

Lento  $\text{♩} = 40-42$

*pp sempre legato*

V-ni con sord.

91 Fl.  
Cl.  
*p*

*mf dim.*

*Rew.*

Musical score for orchestra and piano, featuring five systems of music. The score includes parts for Oboe (Ob.), Piano (Pno.), Bassoon (Bsn), Clarinet (Cl), and Trombone (Trb). Measure 92 (top) shows the Oboe playing eighth-note patterns in B-flat major, with dynamic markings *p*, *pp*, and *V-ni concord.*. Measures 93 (bottom) show the Bassoon and Clarinet playing eighth-note patterns in G major, with dynamic markings *dolce*, *b*, and *b*.

Musical score for orchestra and piano, measures 94-116. The score consists of two systems of music. The top system shows woodwind entries (Fag., Clarinet) with sixteenth-note patterns and dynamic markings *pp*. The bottom system shows piano entries with sustained notes and dynamic markings *pp*. Measure 94 is indicated by a box.

## Заключительная сцена № 28 Closing Scene

*Allegretto*  $\text{♩} = 96-100$

*sempre stacc.*

Фермеры  
Picc., Fl.

Musical score for orchestra and piano, Closing Scene, measures 1-4. The score consists of four systems of music. The top system shows piano entries with dynamic markings *p* and *sempre stacc.*. The second system shows woodwind entries (Picc., Fl.) with sixteenth-note patterns. The third system shows piano entries with eighth-note patterns. The fourth system shows bassoon entries with eighth-note patterns. The tempo is indicated as *Allegretto* with a tempo marking of  $\text{♩} = 96-100$ .

Musical score for orchestra and piano, page 10, measures 99-100.

**Measure 99:** The score consists of six staves. The top two staves are for strings (Violin I, Violin II, Viola, Cello). The third staff is for Bassoon, Oboe, Clarinet (Fl., Ob., Cl.). The fourth staff is for Cor. (Cor.) playing eighth-note patterns. The fifth staff is for Piano (Pianoforte) in basso continuo style. The sixth staff is for Bassoon (Bassoon) in basso continuo style. Dynamics include *f*, *ff*, and *fff*.

**Measure 100:** The score continues with the same instrumentation. The piano part has a dynamic marking of *meno f, dim.*. Measure numbers 99 and 100 are indicated in boxes above the staves.

101

102 Largo  $\text{d} = 44$ 

Возвращение Мако

Cl.

Tr. ni

pp

pp dim.

## ДЕЙСТВИЕ ТРЕТЬЕ

Борьба

Картина первая

Большая сцена  
(вербовка)

## АСТ THREE

Struggle

Scene One

№ 29

Grand Scene  
(Labour Recruitment)

а) зазывалы

Alla marcia  $\text{♩} = 108-120$

Tr-be

*f sempre accentuato*

a) Criers

Musical score for piano, page 121, featuring two systems of music. The top system (measures 2) starts with a treble clef, four flats, and a common time signature. It includes dynamic markings *f*, *s*, and *v*. Measure 2 ends with a double bar line and a repeat sign, leading into measure 3. The bottom system (measure 3) begins with a bass clef, four sharps, and a common time signature. It includes dynamic markings *ff*, *3*, *f*, *p*, *più ff*, and *sf*. Both systems feature complex harmonic progressions with frequent changes in key signatures and time signatures.

6) танец цветных

b) Dance of the Colored

Allegro moderato, molto ritmico  $\text{♩} = 116$ 

**4 Девушки**

**5**

Musical score for orchestra and piano, page 123. The score consists of eight staves of music, divided into measures 5, 6, and 7.

**Measure 5:** The piano (P) plays eighth-note chords. The strings play eighth-note patterns. The bassoon (Bsn.) has a sustained note. The woodwind section (Flute, Clarinet, Bassoon) plays eighth-note patterns. The piano ends with a dynamic of *pp*.

**Measure 6:** The piano (P) continues eighth-note chords. The strings play eighth-note patterns. The bassoon (Bsn.) has a sustained note. The woodwind section (Flute, Clarinet, Bassoon) plays eighth-note patterns. The bassoon has a dynamic of *p*. The piano ends with a dynamic of *pp*.

**Measure 7:** The piano (P) continues eighth-note chords. The strings play eighth-note patterns. The bassoon (Bsn.) has a sustained note. The woodwind section (Flute, Clarinet, Bassoon) plays eighth-note patterns. The piano ends with a dynamic of *ff*.

**Measure 8:** The piano (P) continues eighth-note chords. The strings play eighth-note patterns. The bassoon (Bsn.) has a sustained note. The woodwind section (Flute, Clarinet, Bassoon) plays eighth-note patterns. The piano ends with a dynamic of *ff*.

8 Cor.

9  $\frac{1}{2}$

*marcatiss.*

8 (b) dim.

8 mf dim. p

pp 5

10 c1 5

5

Two staves of musical notation for piano. The top staff starts with a key signature of one sharp (F major) and then changes to one flat (B-flat minor). The bottom staff starts with a key signature of three flats (E-flat major) and then changes to one flat (B-flat minor). Both staves show eighth-note patterns.

Continuation of the musical score for piano, starting with a key signature of one sharp (E major) and one flat (B-flat minor) for the top staff, and one flat (E-flat major) and one flat (B-flat minor) for the bottom staff. Measures 3 and 4 of the score.

Continuation of the musical score for piano, starting with a key signature of one sharp (E major) and one flat (B-flat minor) for the top staff, and one flat (E-flat major) and one flat (B-flat minor) for the bottom staff. Measures 5 and 6 of the score.

в) танец черных

c) Dance of Negroes

Score for Batteria (percussion) in 2/4 time. The top staff is in E major, B-flat minor, and the bottom staff is in E-flat major, B-flat minor. Dynamics include *p* (piano) and *f* (forte).

11 Allegro  $\text{♩} = 144$ 

Picc., Fl.

Score for Piccolo and Flute in 2/4 time. The top staff is in E major, B-flat minor, and the bottom staff is in E-flat major, B-flat minor. Dynamics include *p* (piano).

Continuation of the musical score for Piccolo and Flute, starting with a key signature of one sharp (E major) and one flat (B-flat minor) for the top staff, and one flat (E-flat major) and one flat (B-flat minor) for the bottom staff. Measures 8 and 9 of the score.

12

Musical score for piano, featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp (F#). Measure 8 starts with eighth-note chords. Measure 9 begins with a dynamic *mp*. Measure 10 continues the eighth-note pattern. Measure 11 concludes with a half note followed by a fermata.

Measures 13 through 16 show a continuation of the eighth-note patterns from the previous measures, maintaining the same key signature and dynamics.

Measures 17 through 20 continue the eighth-note patterns established earlier in the section.

13

Fl.-alto, Ob.

Measures 21 through 24 introduce woodwind instruments: Flute-alto and Oboe. The dynamic *mf* is indicated. The patterns remain consistent with the previous measures.

Measures 25 through 28 continue the eighth-note patterns, now including the woodwind parts.

Measures 29 through 32 conclude the section with the eighth-note patterns.

8

14

*f*

8

*ff*

8

c

c

15

Вождь негров

*ff pp*

*c*

*c*

F1.

*pp*

*c*

*c*



**16**

Fl., C. ingl.  
Fag.

*sff pp*

Musical score for piano and orchestra, measure 16. The piano part has a sustained note on the first beat. The flute and bassoon play eighth-note patterns. The dynamic is marked *sff pp*.

Musical score for piano and orchestra, measure 17. The piano part has a sustained note on the first beat. The dynamic is marked 8.

Musical score for piano and orchestra, measure 18. The piano part has a sustained note on the first beat. The dynamic is marked 8.

**17**

*sff pp*

Musical score for piano and orchestra, measure 19. The piano part has a sustained note on the first beat. The dynamic is marked 8.

Batteria

*f*

*sff*

Musical score for piano and orchestra, measure 20. The piano part has a sustained note on the first beat. The dynamic is marked *f*. The bassoon part has a dynamic marking *sff*.

18 **Più mosso**

19 **f**

**pp**

г) Танцевальная сцена  
I эпизод

d) Dance Scene  
1-st Episode

**Risoluto**  $\text{d}=88-92$

**marcato**

**ff**

19 **f marcato**

Musical score page 131, measures 19-20. The score consists of two systems of four staves each. Measure 19 starts with a forte dynamic (ff) in the upper staff. Measure 20 begins with a piano dynamic (p) in the lower staff.

**Measure 19:**

- Upper Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes. Measure 20 ends with a piano dynamic (p).
- Lower Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.
- Bass Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.
- String Bass Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.

**Measure 20:**

- Upper Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.
- Lower Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.
- Bass Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.
- String Bass Staff:** Measures 19-20. Dynamics: ff. Articulation: accents on eighth notes.

[21] **Vivo**  $\text{d} = 104$

*mf leggiero*

*sempre staccato*



## III эпизод

## 3 - rd Episode

23  $\text{d} = 112$

*ff marcatis.*

24

*fff*

*m.d.*

*m.d.*

25

Musical score page 134, measures 25-26. The score consists of two staves. The top staff is in common time, key signature is one sharp (F#), and dynamic ff. The bottom staff is in common time, key signature is one flat (B-flat).

Musical score page 134, measures 27-28. The top staff is in common time, key signature is one sharp (F#). The bottom staff is in common time, key signature is one sharp (F#).

rit.

26
Свалка

Allegro molto  $\text{d}=132$

Musical score page 134, measures 29-30. The top staff starts with a melodic line and then becomes a harmonic bass line. The bottom staff is a harmonic bass line.

Tr-be

simile

Musical score page 134, measures 31-32. The top staff has a melodic line with slurs and grace notes. The bottom staff is a harmonic bass line.

Musical score page 134, measures 33-34. The top staff has a melodic line. The bottom staff is a harmonic bass line.

Tr-be, Tr-ne

27

Cor., Tr-ba, Tr-ne

*simile*

8

*fff*

8

Выстрел

[28] **Moderato**  $\text{♩} = 84$ 

Cl.

**Moderato**

Fag.

[29]

*più pp*

pp Cor.

Шествие

**Andante**  $\text{♩} = 69$ 

*mf*

*pp*

[30] **Archi**  $\frac{3}{4}$

*mf molto espress.*

*Tr. ni, Tuba*

*rit.*

a tempo

rit.

*ff*

*sf*

*dim.*

*espress.*

C. ingl.

31

Archi *p*

*mf*

*pp*

Tr.-ba

*p*

*pp*

## Па д'аксьон

Nº 30

Pas d'action

**Allegro non troppo**  $\text{♩} = 104$

Гроза издали

*p con ped. fioco*

*Fl. - alto*

*Cor.*

*f dim.*

*sub. f*

*ff*

*Tr-be, Tr-ni*

The musical score consists of six staves of music. The top staff is for the piano (two staves), followed by flute (Fl. - alto), cor (Cor.), piano (two staves), piano (two staves), and piano (two staves). Measure 32 starts with a dynamic *p con ped. fioco*, followed by *Fl. - alto* and *Cor.* parts. It then transitions to a piano section with *f dim.* and *sub. f* dynamics. Measure 33 begins with a piano dynamic *ff* followed by *Tr-be, Tr-ni*. The score uses various time signatures including common time, 3/4, and 2/4.

allargando e pesante

molto cresc.

Сари и Ленни

34 Dramatico

*ff*

simile

> m.d.

35 espress.

ff

Монолог Ленини  
**Allegro non troppo**  
*Cl., Fag.*

36

*Tr.-ba espress. cantando*

mf

37

38

141

39 Cl., Fag., Arpa

V-ni cresc.

Tr.-ba Cor. cresc.

f cresc. 40 tr. tr. m.s. sf

m.s. sf

Musical score for orchestra, measures 40-41. The score consists of two systems of music. The top system shows woodwind entries with dynamic markings like trills and accents. The bottom system shows bassoon entries with sustained notes and dynamic markings.

41 Cl., Fag. 16

Musical score for orchestra, measure 41. The score shows woodwind entries with dynamic markings like trills and accents. The bassoon part is present with sustained notes.

Tr-be

Musical score for orchestra, measure 41. The score shows woodwind entries with dynamic markings like trills and accents. The bassoon part is present with sustained notes.

42 Cl., Fag. 16

Musical score for orchestra, measures 42-43. The score shows woodwind entries with dynamic markings like trills and accents. The bassoon part is present with sustained notes.

Re.

Re.

Musical score for orchestra, measures 42-43. The score shows woodwind entries with dynamic markings like trills and accents. The bassoon part is present with sustained notes.

Re.

Герт

**43** *Più mosso*  $\text{d} = 152$

*marcato*

**Poco sostenuto**

*cresc.*

*ff* *ff cresc.* *sff*

**44** *Allegro furioso*  $\text{d} = 80$

*Cor.*

*simile*

*ff* *sf*

Musical score for orchestra and piano, pages 144–147.

**Page 144:** Measures 3 and 4. The piano part consists of eighth-note chords. The orchestra part features sixteenth-note patterns with grace notes.

**Page 145:** Measure 45. Dynamics: *fff*, *pp*. The piano part has eighth-note chords. The orchestra part includes sixteenth-note patterns.

**Page 146:** Measure 46. The piano part has eighth-note chords. The orchestra part includes sixteenth-note patterns. Timpani (Timp.) entries are indicated.

**Page 147:** Measure 47. Dynamics: *meno f*. The piano part has eighth-note chords. The orchestra part includes sixteenth-note patterns.



Tr-be con sord.

*v-ni*

*ff*      *meno f*      *cresc.*

Musical score page 145, measures 4-6. The top two staves show piano parts with dynamic markings ff, meno f, and cresc. The bottom staff shows bassoon parts.

Musical score page 145, measures 7-10. The top two staves show piano parts with harmonic changes. The bottom staff shows bassoon parts.

48 **Meno mosso**

*fff ten. ten. ten.*

Musical score page 145, measures 11-14. The top two staves show piano parts with dynamic markings fff and ten. The bottom staff shows bassoon parts.

*d=80*

*ten.*      *f*      *ppp*      *Fag.*      *pp espress.*

Musical score page 145, measures 15-18. The top two staves show piano parts with dynamics ten., f, ppp, and Fag. pp espress. The bottom staff shows bassoon parts.

49 Драка  
Cor.

50

51

C. ingl.

*pp dolce*

*fff*      *dim.*      *> ppp*

Опять вельд № 31 The Veld Once More

*Allegro furioso*  $d = 84$

Cor. 2.

52

53

54

*cresc. molto*

*sub. p cresc. molto*

Tr-ni.

Cor.

Tr-be, Tr-ni

rit.

Allegro molto  $d=84$

**55 Гибель Сари и Ленни**

*Cor. Tridramatico marcatis.*

56

dim.

p dim.

57 Cor.

Ob.

pp dolce  
Cor.

ff

ff

Картина вторая  
Деревня

№ 32

Scene Two  
The Village

Andante lugubre  $\text{♩} = 72$ 

58 C. ingl.

*pp*

*pp sempre*

*sub. f*

*sf*

*f espress.*

59

60

Fag.

Fl., Fl.-alto

61  $\text{d} = 54$   
V-le con sord.

## Финал

№ 33

Finale

Molto ritmico marciale

*pp stacc. secco  
P-no, C-b. pizz.*

62 Cl.

Fl., Fag. 63

*sempre p  
Fag., V.c.*

64 Cl. b., Fag., Cor.

*poco a poco cresc.*

*mf*

*marcato*

Tr-ne

65

sempre cresc. *mf*

66

67

Musical score for piano, four staves, page 154, measures 68-71.

Measure 68 (measures 1-4): Treble staff: 3/4 time, key signature changes from C major to F# minor, then to G major. Bass staff: 2/4 time, key signature changes from C major to F# minor, then to G major. Pedal staff: 2/4 time, key signature changes from C major to F# minor, then to G major. Measure 69 (measures 5-8): Treble staff: 3/4 time, key signature changes from F# minor to C major. Bass staff: 2/4 time, key signature changes from F# minor to C major. Pedal staff: 2/4 time, key signature changes from F# minor to C major. Measure 70 (measures 9-12): Treble staff: 3/4 time, key signature changes from C major to F# minor. Bass staff: 2/4 time, key signature changes from C major to F# minor. Pedal staff: 2/4 time, key signature changes from C major to F# minor. Measure 71 (measures 13-16): Treble staff: 3/4 time, key signature changes from F# minor to C major. Bass staff: 2/4 time, key signature changes from F# minor to C major. Pedal staff: 2/4 time, key signature changes from F# minor to C major.

Musical score for orchestra and piano, page 10, measures 69-70.

The score consists of four systems of music, each with two staves: treble and bass. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, and piano.

**Measure 69:** The score begins with a dynamic of  $\frac{3}{4}$ . The piano part features a sustained note with a grace note. The strings play eighth-note chords. The bassoon and double bass provide harmonic support. The piano part has a melodic line with eighth-note patterns.

**Measure 70:** The dynamic changes to  $\frac{2}{4}$ . The piano part continues its melodic line. The strings play eighth-note chords. The bassoon and double bass provide harmonic support. The piano part has a melodic line with eighth-note patterns.

Musical score for orchestra and band, page 156, measures 70-71. The score consists of two systems of music. The top system is for the orchestra, featuring two staves: treble clef (C major) and bass clef (C major). The bottom system is for the band, featuring two staves: treble clef (C major) and bass clef (C major). Measure 70 concludes with a forte dynamic. Measure 71 begins with a dynamic of *ff possible*. The tempo is marked *Maestoso* at  $\text{d} = 76$ .

**71** *Maestoso*  $\text{d} = 76$

Banda

The score continues with two systems of music. The top system shows the band's bassoon and tuba parts. The bottom system shows the orchestra's bassoon and tuba parts. The bassoon parts feature sustained notes and rhythmic patterns.

The score continues with two systems of music. The top system shows the band's bassoon and tuba parts. The bottom system shows the orchestra's bassoon and tuba parts. The bassoon parts feature sustained notes and rhythmic patterns.

**72**

The score concludes with two systems of music. The top system shows the band's bassoon and tuba parts. The bottom system shows the orchestra's bassoon and tuba parts. The bassoon parts feature sustained notes and rhythmic patterns.

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, bass) and key signatures (C major, G major, E major). The bottom staff is for the piano, with a treble clef and a key signature of A major. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The piano part includes a sustained note and a dynamic marking of  $\frac{1}{2}$ .

A musical score page showing two staves. The top staff is for the orchestra, featuring two violins, one cello, and one double bass. The bottom staff is for the piano. The music is in 3/2 time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The piano part includes a bass line with eighth-note patterns and a treble line with sixteenth-note patterns.

74

75

# СОДЕРЖАНИЕ

## CONTENTS

*X* ✓ № 1. Интродукция + ..... *Introduction* ..... 1*v*

### ДЕЙСТВИЕ ПЕРВОЕ · АСТ ОНЕ

Дома · Home

#### Картина первая · Scene One

№ 2. Выход студентов и вариация Ленни ..... <i>The Entrance of Students and Lanny's Variation</i>	6 ✓
✓ № 3. Сцена (песенка студентов) + ..... <i>Scene (Students' Song)</i>	9 ✓

#### Картина вторая · Scene Two

№ 4. Вступление ..... <i>Introduction</i>	16
✓ № 5. Дома ..... <i>At Home</i>	18 ✓
✗ № 6. Мать и сын ..... <i>Mother and Son</i>	20 ✓
✓ № 7. Сцена (деревенский праздник) ..... <i>Scene (Village Festivity)</i>	23 ✓
✗ ✓ № 8. Танец девушек с гитарами + ..... <i>Girls' Dance with Guitars</i>	27 ✓
№ 9. Танец-вариация Лиззи и подруг ..... <i>Dance-Variation of Lizzie and Her Friends</i>	32
✗ ✓ № 10. Общий танец + ..... <i>General Dance</i>	35 ✓
✗ № 11. Ленни и Герт ..... <i>Lanny and Gert</i>	40
№ 12. Танец Фанни и девушек ..... <i>Dance of Fanny and Other Girls</i>	42

#### Картина третья · Scene Three

№ 13. Ленни один ..... <i>Lanny Alone</i>	45 ✓
✓ № 14. Выход и монолог Сари ..... <i>Sarie's Entrance and Monologue</i>	48
№ 15. Финальная сцена ..... <i>Final Scene</i>	51

### ДЕЙСТВИЕ ВТОРОЕ · АСТ TWO

Любовь · Love

#### Картина первая · Scene One

№ 16. Школьники и Ленни ..... <i>School Children and Lanny</i>	56
№ 17. Мако и черные ребята ..... <i>Mako and Negro Children</i>	59
№ 18. Сцена и дуэт Ленни и Мако ..... <i>Scene and Duet of Lanny and Mako</i>	63 ✓
✓ № 19. Дуэт Сари и Ленни ..... <i>Duet of Sarie and Lanny</i> +	68 ✓

Картина вторая · Scene Two

№ 20. Сцена (белый дом Герта)	72
<i>Scene (Gert's White House)</i>	
№ 21. Сцена Фанни и Герта	76
<i>Scene of Fanny and Gert</i>	
№ 22. Большая танцевальная сцена	80 ✓
<i>Grand Dance Scene</i>	
а) служанки	80
<i>    Girl Servants</i>	
б) первая девушка (капризная)	82
<i>    First Girl (The Capricious)</i>	
в) вторая девушка (томная)	84
<i>    Second Girl (The Langorous)</i>	
г) третья девушка (страстная)	86
<i>    Third Girl (The Passionate)</i>	
д) Кода (Ларри и все девушки)	89
<i>    Coda (Larry and the Girls)</i>	
№ 23. Сари одна	93 ✓
<i>Sarie Alone</i>	
№ 24. Заключительная сцена	98
<i>Closing Scene</i>	

Картина третья · Scene Three

✓ № 25. Вступление	102
<i>Introduction</i>	
✓ № 26. Сцена и адажио	105 ✓
<i>Scene and Adagio</i>	
✓ № 27. Колыбельная	114 ✓
<i>Lullaby</i>	
№ 28. Заключительная сцена	116
<i>Closing Scene</i>	

ДЕЙСТВИЕ ТРЕТЬЕ · ACT THREE

Борьба · Struggle

Картина первая · Scene One	
✓ № 29. Большая сцена (вербовка)	120
<i>Grand Scene (Labour Recruitment)</i>	
а) зазывалы	120
<i>    Criers</i>	
б) танец цветных	122 ✓
<i>    Dance of the Colored</i>	
в) танец черных	126 ✓
<i>    Dance of Negroes</i>	
г) танцевальная сцена	130
<i>    Dance Scene</i>	
№ 30. Па д'аксьон	138
<i>Pas d'action</i>	
№ 31. Опять вельд	147
<i>The Veld Once More</i>	

Картина вторая · Scene Two

№ 32. Деревня	150 ✓
<i>The Village</i>	
✓ № 33. Финал	152 ✓
<i>Finale</i>	

Индекс 9-5-1

КАРА КАРАЕВ. ТРОПОЮ ГРОМА. Клавир

Редактор *Д. Белобородов* Лит. редактор *К. Данько* Художник *Ф. Збарский*  
Художественн. редактор *И. Кауфман*. Техн. редакторы *М. Ильина* и *Е. Непомнящая*

Подписано к печати 30/1 1970 г. Формат бумаги 60×90 $\frac{1}{4}$ ,  
Печ. л. 21,0 Уч.-изд. л. 21,0 Тираж 1000 экз. Изд. № 6405 Т. п. 1970 г. — № 79 Зак. 005 103  
Цена 4 р. 08 коп. на бумаге № 1

Издательство „Музыка“. Москва, Неглинная, 14  
Типография Ц. Г. Рёдер, Лейпциг