

Prokof'ev, Sergey Sergeevich

S. S. Prokof'ev

"Boris Godunov." Muzyka k spektaklyu Teatra im. Vs. Meyerkhol'da. Soch. 70 bis. Rezhisserskaya partitura muzykal'nogo ozvuchivaniya spektaklya s pometkami S. S. Prokof'eva. Kniga "Dramaticheskie proizvedeniya A. S. Pushkina" izd. Goslitizdata, M., 1935, s pometkami S. S. Prokof'eva, nadpis'yu V. E. Meyerkhol'da i vklesnymi listami mashinopisi s rezhisserskimi razrabotkami.

1936.

119 str.

[Small-format book with typed notes glued in between the pages. Page numbers penciled into the book on both the printed pages and typed inserts.]

P. 2 [Prokofiev]

Kirgshch pesnya

A. Pesnya Varl i Misail

B. VIII B 5 pesenok str. 26

X Kseniya str. 40

XIII Reverie

Polnts str. 54

Mazurk (pol'k-mzrka)

XIV Scherz Amoroso

Str. 73 Iurodiv

P. 4 [Author]

Vse tri pervye epizoda "Borisa" my rassmatrivaem, kak proizkhodyashchie/soglasno Pushkinskoy remarke/20 fevralya 1598 goda. Vse oni spayany mezhdu soboyu shumom tolpy, kotoryi, odnako, podobno shumu okeana, imeet samye raznoobraznye ottenki – ot tikhogo sonnogo pleska lenivoy volny do rokota, buri i, nakonets, shkvala, desyatiball'nogo shtorma. Vsyakiy raz, kogda stsena naroda – narod izobrazhaetsya sposobom bol'shogo khora, kotoryi ne poet, no nevedomym sposobom/ego znaet kompozitor/nam v ushi lezet gudenie. Kogda bol'shoe skoplenie naroda/napr. na pokhoronakh A. M. Gor'kogo/slyshen vseгда etot gul. No eto uzhe ne lyudi – stalo ovets, mychashchikh korov – shto ugodno, no otnyud' ne golosa lyudey. Eto zvuchanie khotelos' by stroit' na chelovecheskom khore – lyudi gudyat s zakrytymi, ochevidno, rtami. Khorosho by prisoedinit' i mychashchie instrumenty – naprimer kontrabas, basy violoncheli i t. p. Fisgarmoniya, esli vytyanut' nuzhnye registry, mogla by khorosho podderzhat' eto mychanie.

U Pushkina v "Borise" est' ryad remarok o povedenii tolpy i v samom tekste razbrosano mnozhestvo opredeleniy, kotorye mogut byt' klyuchom k otskaniyu kharaktera

zvuchaniya. Preobladayushchaya metafora – pozhaluy, more. Mozhet byt' eshche – veter?

Narod eshche povoet, da poplacet"...

"Vopl' vsey Moskvyy"

"Davay narod iskusno volnovat"...

=

"Poslushay...shto za zhum? Narod zavyl, tam padayut, shto volny, za ryadom ryad...eshche...eshche..."

=

"Vnizu narod na ploshchadi kipel
I na menya ukazyval so smekhom."

=

"Krik, shum"... "obshchiy vopl'"

=

"Bezumny my, kogda narodnyi plesk
Il' yaryy vopl' trevozhit serdtse nashe"

=

"Narod zavyl"

P. 5

"Bessmyslennaya chern'

Izmenchiva, myatezhna, sueverna..."

Legko pustoy nadezhde predana,

Mgnovennomu vnusheniyu poslushna,

Dlya istiny glukha i ravnodushna,

A basnyam pitaetsya ona.

Ey nraivitsya besstydnaya otvaga."

=

"Na ploshchadyakh myatezhnyi brodit shopot,
Umy kipyat."

=

"Burnye smyateniy vremena."

"Narod i tak kolebletsya bezumno,

I tak uzh est' dovol'no shumnykh tolkov."

=

"smyatenie naroda"

=

"V dni burnye derzhavu ty priemlesh."

=

Sovershenno yasno, shto 1/shum narodnykh tolp, kak edinyi obshchiy gul, slit iz mnozhestva samykh raznorodnykh zvuchaniy; 2/shto v razlichnye momenty emotsional'naya okraska, sila i napryazhennost' zvuchaniya razlichny.

=

Kak pravilo, dlitel'nost' vseh muzykal'nykh kuskov v "Borise" chrezvychayno neznachitel'na.

P. 6

[Title page of Boris Godunov, marked "I" by author.]

P. 12

I Epizod/str. 8/
Kremlevskie palaty

30 sek.: Zvuchanie nachinaetsya/khor vstupayet/posle slov Borotynskogo: "Da, trudno nam tyagat'sya s Godunovym" i do kontsa epizoda. Zvuchanie dovol'no vyaloe, net energii. Tolpa eshche ne raskachalas', volny eshche ne raskhodilis' Na 9-ti strochkakh teksta pri dovol'no rovnom techenii gula, ne osobenno toroplivom dve volny, kak by

a/narod idet, styagivaetsya vpered,
b/otstupayet/"idet, rassypavshis' nazad"

15 sek. Vremya perestanovki mezhdru dvumya epizodami. V pereryve mezhdru epizodami zvuchanie ne prekrashchaetsya i nosit tot zhe sderzhanniy kharakter.

P. 13

II epizod/str. 9/
Krasnaya ploshchad'

15-20 sek. S momenta nachala epizoda do rechi Shchelkalova. Gul bole vozbuzhdennyi i bole sil'nyi. Esli v I ep. Gul donositsya kak by v okno, to tut my na ploshchadi.

50 sek. Ot pervykh slov Shchelkalova do kontsa epizoda. Shum utikhaet, no ne prekrashchaetsya. Smolkli pervye, blizhayshie ryady, a v zadnykh vse eshche idet vorkotnya, burlenie.

10-15 sek. Perestanovka. Muzykoy zapolnennaya pauza mezhdru deystviem. Snachala otliv potom priliv tolpy. Gul budet raskachivat'sya./Zatem budet vopl'/. N 3. Voзрастanie stupenyami, skachkami. Ne postepenno.

P. 14

["Krasnaya ploshchad'" scene in Boris Godunov, marked "II" by author.]

P. 16

III. Devich'e Pole. Novodevichiy monastyr' str. 10

37 sek. S nachala epizoda i konchaya slovami – "Pravo, lyubo." Srazu, bez podgotovki Gul chrezvychayno vzvolnovannoy tolpy – "vopl'."

3-5 sek. Pauza/posle "pravo, lyubo"/Pereklyuchenie na novyi kusok.

52 sek. Posle slov "Pravo, lyubo" konchaya: "Net, ya slyuney pomazhu." Eshche bolee intensivnaya stepen' zvuchaniya – voy, plach, rydaniya, prichitan'ya. Posle slov "net, ya

slyuney pomazhu" do kontsa epizoda. V etom khore voznykayut novye golosa, novye prizvuki kotorye nakonets menyayut okrasku gula, ne snizhaya intensivnosti, a mozhet byt' eshche uvelichivaya ee/"Boris nash tsar"/.

Primechanie: v I i II epizodakh preobladayut muzhskie golosa, v Sh-m otchetlivo zvuchat i zhenskie.

P. 18

[Kremlevskie palaty" scene in Boris Godunov marked "IV by author.]

P. 20

["Noch' Kel'ya v Chudovom monastyre" scene in Boris Godunov marked "V" by author.]

P. 28

["Palaty Patriarkha" scene in Boris Godunov marked "VI" by author.]

P. 29

VII Tsarskie palaty

Str. 23

20 sek. Ot nachala epizoda do pauzy/str. 24/

2. min. 10-25 sek. Monolog Borisa + pesnya bashkira.

Stsena – "Boris i kolduny." Na stsene – "kudesniki, gadateli, koldun'i" – vorozhba, nasheptyvanie, zagovory, zaklinaniya, isstuplennyye vozglasy i t. p. Te ili inye sposoby vorozhby svyazany kazhdyi so svoim zvuchaniem, tseloe – svoeobraznyi dzhaz nachala XVII veka/slavyano-yazycheskiy i aziatskiy/. Osnova zvuchaniy – deystviya kolduyushchikh i vorozhashchikh: kto-to shamanit, kto-to "gadaet na bobakh" – peresyapaet rorokh, l'et vosk, tychet petukha v rassypannoe proso, pogruzhet v vodu raskalennoe zhelezo, nasvistyyaet, kak zaklinatel' zmey, varit zel'e,...durmanyashchie...Stuki, bryatsanie, shorokhi, vzvizgi, prichitan'ya, shipen'ya, svisty i t. p. Tesno, zharko, nizko. Borisa nakryli shelkovym platom, on staraetsya osvobodit'sya, boretsya, pytaetsya smakhnut' ego. Borisu tyazhko i zharko. Bol'shaya zhazhda – mnogo p'et. Tyazhko dyshet. I na fone etogo protyazhnaya pesnya bashkira, zaunyvno pronzitel'naya. V ney muki, toska, trevoga i odinochestvo Borisa, vse, shto u nego na dushe.

Primechanie: my dopolnitel'no predstavim spisok imeyushchikhsya v teatre udarnykh instrumentov, no, konechno, eto ni v kakoy mere ne dolzhno Vas svyazyvat' i net nikakoy neobkhodimosti ogranichivat' sebya tol'ko imi.

P. 30

["Tsarskie palaty" scene in Boris Godunov marked "VII" by author. First exchange between stol'nika is deleted "Gde gozudar"? "V svoey opochival'ne...koldunom."]

P. 31.

[Phrase "Vot on idet" is deleted.]

P. 33

["Korchma na Litovskoy granites" scene in Boris Godunov marked "VIII" by author.]

P. 34

[Prokofiev note: "Krasnym ukazan nomer otryvka v partiture."]

VIII. Korchma na Litovskoy granitse

A [1] str. 26

[Tenorok] Pri svoem poyavlenii [bae] Varlaam i Misail poyut na poroge korchmy kakuyu-to protyazhnuyu korotkuyu pesnyu, yavno s tserkovnym ottenkom. m. b. pesnyu tipa "za zdravie", kakie peli sleptsy, m. b. v rozhe tekh molity, s kotorymi vkhodili v dom prezhde chem. poluchit' "amin'."

B [II] Pesni Varlaama i Misaila. "Pushkin neskol'ko raz menyal pesnyu monakhov. V rukopisi No. 2 Misail poet "Akh, lyuba, ty lyuba moya," a Varlaam prodolzhaet "Posmotri-ka ty, lyuba, na menya." A v rukopisi No. 3 pervyi poet: "Ty prokhdish', dorogaya, mimo kel'i," a vtoroy prodolzhaet – "Gde nevoley dobryi molodets postrigsya." Nakonets, v izd. 1831 g. uzhe raznogolositsa. Misail zatyagivaet: "Kak vo gorode bylo vo kazani," a Varlaam svoe: "Molodoy chernets postrigsya"/Primech. V izd. "Prosveshchenie"/.

V Sm VII tom yubileynogo izd. Akademii Nauk.

Vs. Em. Meyerkhof du khotelos' by, shtoby posle shumnoy stseny begstva Grigoriya nastupila tishina i za stsenoy prozvuchala zaunyvneyshaya pesnya zateryannogo v prostorakh odinokogo goroyuyushchego putnika. Takikh pesen odinochestva, shchemyashchey toski i bezyskhdnoy grusti Vs. Em. prosit napisat' ne men'she pyati, shtoby on imel ikh v svoem rasporyazhenii i mog by imi pol'zovat'sya, vremya ot vremeni, na protyazhenii vsego spektaklya. 2-3 iz nikh dolzhny nosit' vostochnyi kharakter.

[[3] [4] [5] [6] bez tekst i akk.]

P. 42

["Moskva. Dom Shuyskogo" scene in Boris Godunov marked "IX" by author.]

P. 43

IX. Moskva. Dom Shuyskogo. Str. 34

[7]

Remarku "mnozhestvo gostey" i "uzhin" dolzhen otmenit' khor tyazhelo zakhmelevshikh borodatykh boyar. Penie razlazhennoe, poyut gruzno, p'yano, fal'shivo. Orut, kto v les, kto po drova – kakofoniya.

Dlitel'nost' chrezychayno malaya.

P. 49

["Tsarskie palaty" scene in Boris Godunov marked "X" by author.]

P. 50

X. Tsarskie palaty. Str. 40.

Stena nachinaetsya pesney Ksenii v soprovozhdenii strunnogo trio [Prokofiev: sekstet.]

Tekst/u Pushkina/ne voshedshiy v pervoe pechatnoe izdanie/

"Shto zh usta tvoi

Ne promolvili,

Ochi yasnye

Ne proglyanuli?

Al' usta tvoi

Zatvorilisya,

Ochi yasnye

Zakatilisya?" [smeshat' s tekstom]

P. 63

XIII. Zamok vovody Mnishka v Sambore. Str. 53

37 sek. [9] S nachala stseny, eshche do teksta, i konchaya slovami: "Uzh on v ee setyakh" – pol'skoe [reverie]...

48 sek. [10] Polonez/ "Muzyka igraet Pol'skiy"/.

55 sek. [11] Mazurka.

P. 64

[Zamok vovody Mnishka v Sambore" scene in Boris Godunov marked "XIIa sm. str. 96. – XIII]

P. 66

XIV. Noch' Sad. Fontan. Str. 55

Tri muzykal'nykh nomera:

[A] Shto to bravurnoe. [Prokofiev: povtorenie poloneza ili maruki]

[B] Scherzo [12]

[V] Amorozo – [13]

kotorymi Vs. Em. mog by svobodno pol'zovat'sya. Shtoby izvezhat' muzykal'nykh povtorov 13-go epiz. Interesno bylo-by vospol'zovat'sya m. b. vengerkoy, "pol'koy-mazurkoy" i t. p.

Dlitel'nost' nebol'shaya. Tochnyi khrometrazh vne repetitsiy ustanovit' nevozmozhno.

[14] G. Samozvantes idet na svidanie kak shkol'nik

[15] D. Shirokaya tema samozvantsa

P. 67

[After "Raskhodyatsya. Komnaty pusteyut." Author writes "pauza" and Prokofiev writes [55 mazurka].]

["Noch'. Sad. Fontan." scene in Boris Godunov marked "XIV" by author. Prokofiev writes "[A] [B] [V]" on right side of the first four lines of text in the scene, and "[G] [D]" on left side.]

P. 75

["Granitsa Litovskaya" scene in Boris Godunov marked "XV" by author.]

P. 76

["Tsarskaya дума" scene in Boris Godunov marked "XVI" by author.]

P. 81

XVII. Bitva bliz Novgoroda-Severskogo./1604 g. 21 dekabrya/ str. 69

[16] Bitva. Bitva daetsya kak by v protivoborstve dvukh orkestror – aziatskogo/voyska Borisa/ i zapadno-evropeyskogo/voyska Dmitriya/. Muzyka aziatskaya – durmanyashchaya, vzbuzhdayushchaya k boyu kakofoniya – v ney kopyt, rzhanie loshadey i t. d.

Muzyka evropeyskaya – bolee stroynaya, no tozhe boevaya.

Muzyka etoy kartiny:

[A a b] S nachala epizoda do pervogo teksta. a/aziatskaya, b/evropeyskaya, kotoraya i pobezhdaet.

Primechanie: eta muzyka povtoryaetsya tam, gde u Pushkina remarka: "Srazhenie. Russkie snova begut"/str. 71/

[B] [17] "Vkhodyat nemtsy" i [18] "nemtsy stroyatsya."

Muzyka nemtsev dolzhna byt' smeshnoy/primer vozmozhnoy intstrumentovki – pikkolo s barabanom/. [19]

[V] [I]. Posle repliki "Pobeda, pobeda" barabany, na zvuchanii kotorykh poyavlyatsya Dimitriy.

[G] [II] Truba – dolzhna prozvuchat' posle repliki “udarit' otboy.”

[D] [III] Ne tol'ko b'yut barabany, no i vsťupaet evropeyskiy orkestr, torzhestvenno ispolnyayushchiy pobedonosnyu muzyku – kakoy-nibud' marsh “Torzhestvo pobedy.”

[E] [Prokofiev: Bystrym shagom prokhodit otryad s trubachem i barabanshchikom.]

P. 82

[“Ravina bliz Novgoroda Severskogo” scene in Boris Godunov marked “XVII” by author. Prokofiev inserts “Borisa” after the heading “Bitva” and “[A a,b] in the right margin.]

P. 83

[Prokofiev writes “na sluzhbe u Borisa” in the right margin beside “Marzheret: Kuda, kuda? Allons...” and “na sluzhbe u Borisa” in the right margin beside “Marzheret: Ventre-saint-gris!”]

P. 84

[Prokofiev inserts [B] in the right margin beside “V. Rozen: Ich glaube das. Vkhodyat nemtsy.” And “[A, a, b] in the right margin beside “Nemtsy stroyatsya. Nemtsy idut. Srazhenie. Russkie snova begut.”]

P. 85

[Prokofiev inserts [V] after “Dmitrii (verkhom), [G] after “Udarit' otboy!,” and [D] after “Dovol'no; shadite ruskuyu krov. Otboy!”]

[“Ploshchad' pered soborom v Moskve” scene in Boris Godunov marked “XVIII” by author. Prokofiev inserts [E] in right margin.]

P. 86

XVIII. Ploshad' pered soborom v Moskve. Str. 72

M1 [20] Pesnya yurodivogo na tekst Pushkina.

Primech.: ni kokol'nogo zvona, ni pesnopeniy ne slyshno. Sobornoy steny i paperti net. Beretsya tesnyi zakoulok, prilegayushchiy k ploshchadi. Tolpy net.

M2 [21] Nishchie-slepsy – penie i vymalivanie milostyni. [Prokofiev: pevtsy na 2 golosa.]

P. 87

[In the left margin beside “Mesyats edet; Kotenok plachet” Prokofiev inserts “poet akter Tenor” and “M1” in left margin.]

[Underneath “U menya kopechka est” Prokofiev writes “M2 (mesto zvuchaniya ne []).”]

P. 89

[“Sevst” scene in Boris Godunov marked “XIX” by author.]

P. 92

[“Les” scene in Boris Godunov marked “XX” by author.]

P. 94

[“Moskva. Tsarskie palaty” scene in Boris Godunov marked “XXI” by author.]

P. 95

XXI. Moskva. Tsarskie palaty. Str. 80.

[M] – “Svyatoye postrizhenie”/str. 85/

Minus Musorgskogo v tom, shto on dal polnyi chin postrizheniya v strogo organizovannom poryadke. Takova opernaya uslovnost'. No Boris ved' umiraet vnezapno. Nachalsya kavardak. Vse mechutsya i ne mogut bistro organizovat'. Nado budit' mal'chikov-pevchikh, posylat' za patriarkhom. Kakoy tut khor i slazhennost'. Nado pypustit' kakogo-to protodiakona i slyshno ego bubul'kan'e. Shtoby ne bylo stroynosti. Prigotovlenie k skhime, no ne skhima. Zvyakayut v kolokola, no ne torzhestvennyi, istovyi vykhod. Rastrepannost'. Vstrevozhennost'. Rydaniya. Nekotoraya kakofoniya.

P. 100

[“M” is written in the right margin after “A! skhima...tak! Svyatoye postrizhen'e...”]

P. 101

[“Stavka” scene in Boris Godunov is marked “XXII” by author.]

P. 102

XXII. Stavka. Str. 86

[M] Truby – trubyat sbor/str. 89/konets epizoda/

XXIII. Lobnoe mesto. Str. 89.

Opyat' “narod” – t. e. muzykal'no-khorovoe zvuchanie. Sravnitel'no s pervymi epizodami tragedii khotelos' by v zvuchanie etoy stseny privnesti novye ottenki.

Yasno opredelyayatsya dva sostoyaniya naroda, dva kharaktera zvuchaniya.

A – s nachala epizoda do kontsa rechi Pushkina/str. 90/ - vobuzhdennost', napryazhennost', naelektrizovannost'.

B – posle rechi/posle remarki “skhodit’/ - novaya kraska – “shum narodnyi” –
vozbuzhdenie i aktivnost’ rastet i eto uzhe yaraya stremitel’nost’, bunt, rev morya,
prorvavshogo plotinu – “narod nesetsya tolпой.”

P. 106

[“Lobnoe mesto” scene in Boris Godunov is marked “XXIII” by author.]

P. 108

XXIV. Kreml’. Dom Borisov. Str. 91.

Gul tolпой – mrachnyi, trevozhnyi, grozny – rokot morya. Dolzhno chuvstvovat’sya, shto
nakoplyayutsya sily, sderzhivayutsya, vnutrennee burlenie, brozhenie, kotoroe eshche ne
nashlo vykhoda. Kogda sily nakopyatsya, narod organizuetsya, protiv nego ne ustoit
nichts.

P. 109

[“Kreml’. Dom Borisov. Straha u kryl’tsa” scene in Boris Godunov is marked “XXIV”
by author.]

P. 112 [Stseny, ne voshedshie v izdanie 1831 goda]

[Prokofiev inserts “baritone vysokiy” in the right margin beside “Grigoriy” and “bas
nizkiy” beside “Chernets.”]

P. 113

Ograda monasterya str. 94

Grigoriy zasnul v goryachechnom sne. On bezhit iz monasterya, lyubit menyat’ adresa –
natura skital’cheskaya. On, ubezhav ot Pimena, prostudilsya i v goryachechnom bredu,
gde-to na doroge mechetsya v zharu/eto ne tif, ne sypnyak, konechno/.

Mimicheskii vykhod bez muzyki. On kutaetsya, zhabnet, zuby stuchat, svalilsya. U
kamnya pridorozhnogo, tyazhelo dysha, svalilsya, nachinaet bredit’, stonet.

Voznikaet muzyka, napominayushchaya/kak bred u kogo-to v “Voyne i mire”/sostoyanie
pul’satsii, pul’siruyushchaya. I na fone pul’satsii muzyki szadi gde-to, cherez
transparenty, nachinaet prosvechivat’sya, kachayusa dekoratsii i prosvechivayut ego zhe
samogo u chernetsa. On v dome chernetsa. Eto bol’noy son, kak v bredu. On vkhodit i
govorit. A akter, ispolnyayushchiy Dmitriya, lezhit na avantsene.

Ya by prouchil etu stsenu ne akteram, a pevtsam. Tut ne deklamatsiya na muzyke, ne
melodiklamtsiya, kotoruyu ya voobshche ne lyublyu, a rechitativ. Tut rechitativno, kak v
“Don-Zhuane” Motsarta.

P. 114

A pul'siruyushchaya muzyka prodolzhaetsya i vdrug gde-to skhodit na-net, kakoy-to akkord; rechitativnost' snimaetsya, dykhanie pesni vtyanulos'... i Grigoriy/, na avantsene/kak by ochnul'sya: "Shto takoe?" I opyat' bred, opyat' stsena "veshchego sna." Kak govoryat, nu ya takoe videl vo sne – shto-to sluchitsya. Prosypaetsya atavizm predchuvstviy, vsyakie sueveriya. I vdrug net muzyki, snyal son – "Resheno. Ya – Dmitriy, ya tsarevich." Shto-to v etom rode, krasivo budet.

V stsene u Fontana vspomnitsya "chernets," budet reministsentsiya. No tol'ko tut bol'naya atmosfera. Nado tol'ko, shtoby ne zvuchala kak melodeklamatsiya, oni budut chitat' po opredelennym notam, budut intonirovat. Inogda kakaya-to strochka kak-by propeta, shtoby pokazat, shto eto – penie. Eto pochtu opernaya stsena, nado ochen' razdelat'. Eto kak vo sne. Ved' vo sne mozhet pokazat'sya polgolovy, poltulovishcha, smutnost', koshmarnost'. A Grigoriy stonet, stonet. Eto po Shekspiru – kakoy-nibud' Makbet stonet, Richard – stsena videniy. Mozhet byt' i ot Varlaama i Misaila vdrug, i zaunynnaya pesnya. Eto nakoplenie muzykal'nykh obrazov, kul'minatsiya. Vsya stsena poluchaet vyaz' muzykal'nykh otryvkov, ona soberet i ob'edinit klochkastost'. Budet shto-to absolutno drugoe. I dlya publiky otdykh./sm. na ob./

P. 115

Primechanie: Grigoriy – baritone vysokiy. Chernets – bas [profundo]/burlyashchiy/

[Prokofiev: 1 Fl on zhe Pic 1 Ob 2 Cl I muta in Sax alt II muta in Cl. Baz 1Fg 2 T-Be 2 Cor 1 T-ne Tuba 1Udarnk, khoroshiy VI 7 VII 2 V-le 1+1 Cell 2 CB 1+ 2]

P. 117

[“Zamok voevody Mnishka v Sambore” scene in Boris Godunov is marked “XIIa” by author.]
