



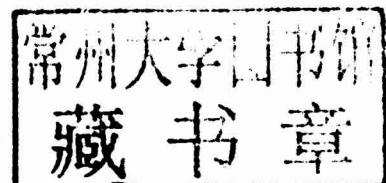
MODEST  
MUSSORGSKY EINE  
NACHT AUF DEM  
KAHLEN BERG NIGHT  
ON BALD MOUNTAIN  
BEARBEITUNG  
FÜR ORGEL VON  
ZSIGMOND  
SZATHMÁRY

BÄRENREITER

MODEST MUSSORGSKY

Eine Nacht auf dem kahlen Berg  
Night on Bald Mountain

Bearbeitet für Orgel von /  
Arranged for Organ by  
Zsigmond Szathmáry



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# VORWORT

Mussorgskys einzige sinfonische Dichtung *Eine Nacht auf dem kahlen Berg* entstand im Jahre 1867 und zählt zu den weltweit bekanntesten Werken russischer Programmmusik des 19. Jahrhunderts. Die leidenschaftliche Musik schildert einen dämonischen Hexensabbat in der Johannisnacht auf dem Berg *Triglav*: den Streit der Hexen, den Auftritt des Satans, den Hexensabbat und schließlich den Rückzug der bösen Geister. Friede stellt sich wieder ein.

Von diesem Werk existieren mehrere, auch vom Komponisten selbst geschaffene Versionen. Am bekanntesten ist die Orchesterfassung von

Nikolai Rimsky-Korsakow, welche die Grundlage der vorliegenden Bearbeitung für Orgel bildet.

Die lediglich schematischen Registrierangaben für Orgel sollten der Klangeigenschaft des jeweiligen Instruments angepasst werden. Gewahrt bleiben muss jedoch der expressive Gestus und die symphonische Dimension des Werkes. Zusätzliche Instrumentenangaben verweisen auf die Instrumentierung von Rimsky-Korsakow.

Freiburg im Breisgau, September 2012  
Zsigmond Szathmáry

# PREFACE

Mussorgsky's only symphonic poem, *Night on Bald Mountain*, was composed in 1867 and numbers among the most well-known works of 19<sup>th</sup>-century Russian program music. The passionate music depicts a demonic witches' Sabbath on St John's Eve on Triglav Mountain: the dispute of the witches, the appearance of Satan, the witches' Sabbath, and finally the withdrawal of the evil spirits. Peace returns again.

Several versions of this work exist, including some made by the composer himself. The most famous is the orchestral version by Nikolai Rimsky-Korsakov, which served as the basis for the present arrangement.

The merely schematic registration instructions for organ will have to be adjusted to the tonal characteristic of the respective instrument. However, the expressive gesture and the symphonic dimension of the work must be preserved. Additional instrumentation indications refer to the orchestration by Rimsky-Korsakov.

Freiburg im Breisgau, September 2012  
Zsigmond Szathmáry  
(Translated by Howard Weiner)

für Orgel bearbeitet von  
Zsigmond Szathmáry

# Eine Nacht auf dem kahlen Berg

Modest Mussorgsky

(1839–1881)

**Allegro feroce**

Str.

Fonds 8,4,2  
P.R.  
*mp*

Fonds 16, 8, 4, + P.R. *mp*

Holzbl.

G.P.R. *mf*

P.R. *mp*

*mf*

*mp*

G.P.R. *mf*

*mf*

Fl. Ob. Kl. Str.  
marcato

G.P.R. +Mixtures *ff*

Bässe, Pos.Tuba

Ped.G.P.R. +Anches 16,8 *ff*

15

19

23

Str. Holzbl.

*sfp*

*ff + Anches 8*

*sfp*

28

32

36 Str.

P.R. Fonds 8,4,2

*mp*

Fonds 16, 8, 4, + P.R. *mp*

Holzbl.

40

G.P.R. *mf*

P.R.

*mp*

*mf*

*mp*

43

G.P.R. *mf*

*mf*

46

Fl. Ob. Kl. Str.

G.P.R. +Mixtures *ff*

49

Bässe, Pos. Tuba

*ff*

53

57

*sfz*

*sfz*

6 Str. Holzbl.

61

**ff** + Anches 16,8

ff

This section consists of two staves. The top staff is for strings (indicated by a brace) and woodwind instruments (Str. Holzbl.). It features eighth-note patterns with dynamic markings 'ff' and '+ Anches 16,8'. The bottom staff is for bassoon (Bassoon). The bassoon part starts with a single note followed by a fermata, then continues with eighth-note patterns. A dynamic marking 'ff' is placed below the bassoon staff.

64

This section continues the musical score from measure 61. It consists of two staves. The top staff is for strings and woodwind instruments, showing eighth-note patterns. The bottom staff is for bassoon, continuing its eighth-note patterns. The bassoon part ends with a fermata.

Hrn. Ob. Kl.

P.R. Fonds 8,4,2

67

f

Str. 3

P.R.

Fl. Picc. 3

G.P.R.

This section consists of two staves. The top staff is for brass instruments (Horn, Oboe, Clarinet) and the bottom staff is for bassoon. The brass part features eighth-note chords with dynamics 'f' and 'p'. The bassoon part includes eighth-note patterns with dynamics 'v' and 'v'. Various performance instructions like 'Str. 3', 'P.R.', 'Fl. Picc. 3', and 'G.P.R.' are written above the notes.

71

P.R.

3

G.P.R.

P.R.

3

G.P.R.

This section continues the musical score from measure 67. It consists of two staves. The top staff is for brass instruments and the bottom staff is for bassoon. The brass part features eighth-note chords with dynamics 'v' and 'v'. The bassoon part includes eighth-note patterns with dynamics 'v' and 'v'. Performance instructions like '3', 'G.P.R.', and 'P.R.' are written above the notes.

75

VI. Kl. Vla. Fg.

*poco rit.*

Vc. R. *mp*

*mp*

80

*poco piu sostenuto*

Ob. Fg. P. Fonds 8,4,2

Fonds 8,4 (Hautbois 8) *mp*

*mp*

84

88

Holzbl. Str.

92

**Allegro feroce**

96

G.P.R. Ob. Kl. Hrn. Str.

molto **f** + Anches 8

+Tp. Pos. Tuba

+Anches

100

Holzbl. Str.  
Fonds 8,4

104

*mp*

P.R.

108

Ob. Kl. Fg. Hrn. Str  
Fonds 8,4, 2, Anches 8

Fl. Picc.

112

P.R. **f**

G.P.R.

116

P.R.

G.P.R.

G.P.R.

Ob. Kl. VI.

G.P.R.

119

**ff** Fonds et anches 16,8,4, Mixtures

Tp. Pos.

Ped.G.P.R.

**ff**

123

127

Volles Orch.

poco piu sostenuto

Kl. Fg.  
P.R. Fonds 8,4

131

mf

Cb.

mf

135

+ Ob.

+ Fl.

f

P.R.

f

poco piu animato e cresc,

11

Fl. Ob.

Pos. Str.

Musical score page 139. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 139 starts with a sixteenth-note pattern in the top staff. The middle staff has a sustained note followed by eighth-note pairs. The bottom staff has eighth-note pairs. Dynamics include  $\frac{1}{16}$ ,  $\frac{1}{8}$ , and  $\frac{1}{4}$ .

Volles Orch.

Musical score page 143. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 143 starts with a sixteenth-note pattern in the top staff. The middle staff has a sustained note followed by eighth-note pairs. The bottom staff has eighth-note pairs. Dynamics include  $\frac{1}{16}$ ,  $\frac{1}{8}$ , and  $\frac{1}{4}$ .

Musical score page 147. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 147 starts with a sixteenth-note pattern in the top staff. The middle staff has a sustained note followed by eighth-note pairs. The bottom staff has eighth-note pairs. Dynamics include  $\frac{1}{16}$ ,  $\frac{1}{8}$ , and  $\frac{1}{4}$ .

animato assai

Holzbl.

G.P.R.  
Blech. **ff**

Musical score page 151. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 151 starts with a sixteenth-note pattern in the top staff. The middle staff has a sustained note followed by eighth-note pairs. The bottom staff has eighth-note pairs. Dynamics include  $\frac{1}{16}$ ,  $\frac{1}{8}$ , and  $\frac{1}{4}$ . The instruction "animato assai" is above the first measure, and "G.P.R. Blech. ff" is above the second measure.

12

Tp. Hrn.  
P.R. Anches

155

3

156

159

Str.

159

Str.

VI.

Fonds 8,4

P.R. *mf*

Holzbl.  
G. Fonds 8,4

Ped. solo 16,8,4

164

167

171

175

*piu sostenuto*

R.

Holzbl.  
G.

179

R.

G.

183

Holzbl.

P.R.

VI.

187

cresc.

190

G.P.R.

194

*f*

Ped.P.R.

Str. Fg.

198

Holzbl.