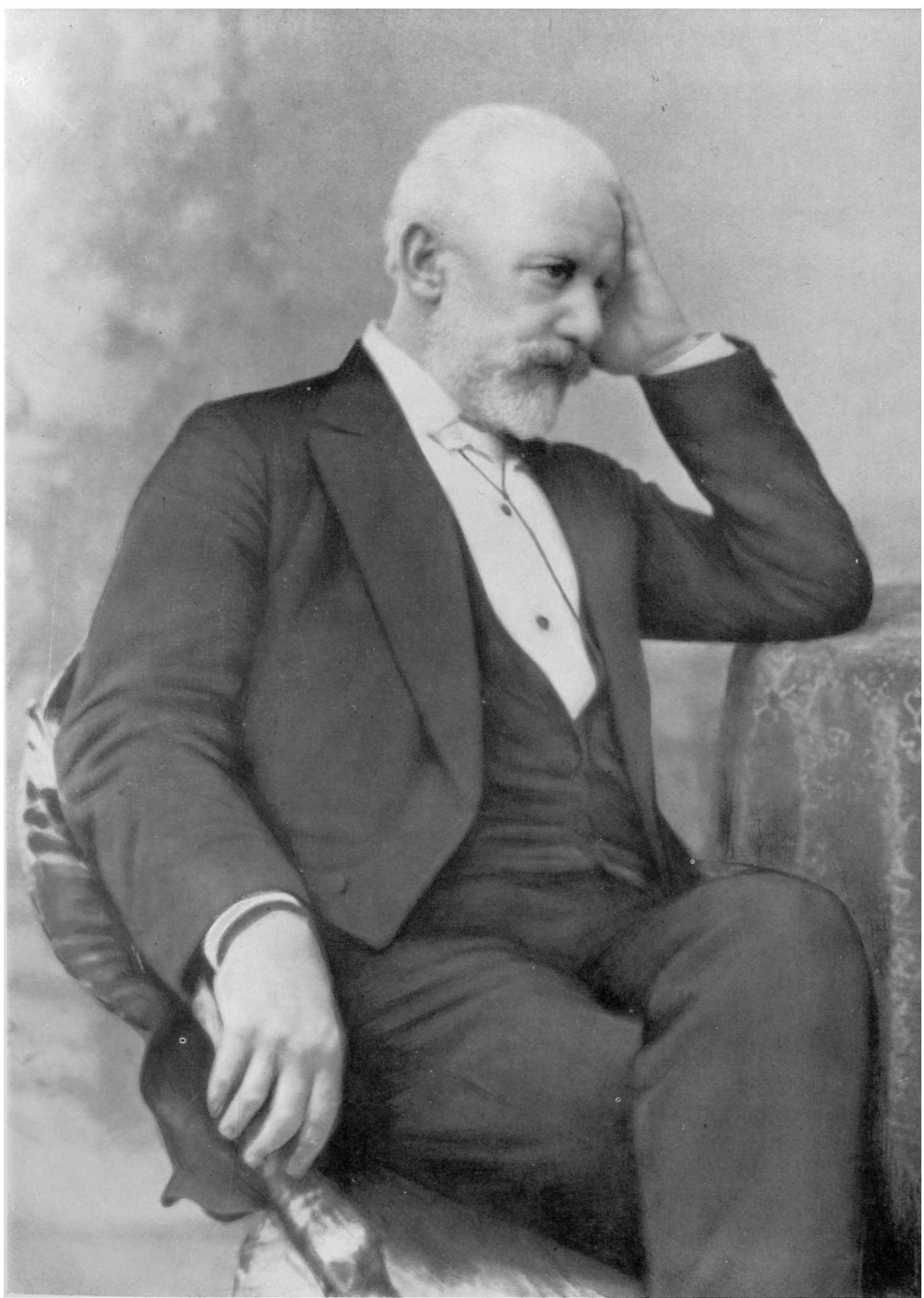


ПЧАЙКОВСКИЙ

СИМФОНИЯ ES DUR

ПАРТИТУРА

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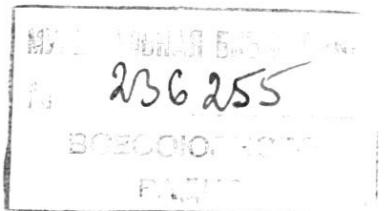
P. CHAIKOVSKY

SYMPHONY
IN E-FLAT MAJOR

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STATE MUSIC PUBLISHERS
Moscow 1961



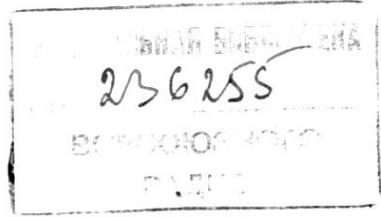
П.ЧАЙКОВСКИЙ

СИМФОНИЯ E S - D U R

*Восстановление
инструментовка
и редакция
С. Богатырева*

ПАРТИТУРА

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
Москва 1961



О Т Р Е Д А К Т О Р А

Впервые о Симфонии Es-dur Чайковский упоминает 20 мая 1892 г. в письме к А. П. Мерклинг. Он пишет: «Начал я сочинять симфонию, но идет немножко туга. Боюсь, не есть ли это начало конца, т. е. не начинаю ли я испытываться. Впрочем, увидим... Надеюсь в половине июля уже быть дома и засесть за симфонию, чтобы к осени ее кончить»¹.

О том, как шла дальнейшая работа над Симфонией, композитор сообщает С. И. Таиневу в письме от 13 июля 1892 г.: «...В мае, до отъезда за границу, я сделал эскизы первой части и финала симфонии. За границей она не подвинулась нимало, а теперь не до того»².

«Симфония не подвигается», — пишет Чайковский С. И. Таиневу 3 августа³. Занятый корректурой «Иоланты» и «Щелкунчика», композитор смог возобновить работу над Симфонией только в октябре, после возвращения из второй заграничной поездки.

12 октября 1892 г. он пишет брату, М. И. Чайковскому: «Работаю очень усердно... Теперь сижу над симфонией. Скоро и ее окончу вчера»⁴.

Наконец, в письме к А. И. Зилоти Чайковский пишет 23 октября 1892 г.: «Вернувшись домой, принялся за симфонию. Кончил ее вчера и начал инструментовку... В декабре мечтаю доинструментовать симфонию»⁵.

Таким образом, у нас есть совершенно точные сведения о времени сочинения Симфонии Es-dur: Чайковский писал ее в мае 1892 г. (до отъезда из Клина за границу 27 мая) и в октябре (между 7 и 23 октября). Были написаны черновые эскизы Симфонии и инструментована приблизительно половина первой части (сохранились 33 страницы чистовой партитуры).

Мы не можем сказать, когда Чайковский прекратил работу над партитурой, начатую в октябре. Дальнейшие сведения о Симфонии мы находим только в известном письме к В. Л. Давыдову 16 декабря 1892 г., где Чайковский пишет: «Просмотрел внимательно и, так сказать, отнесся объективно к

новой своей симфонии, которую, к счастью, не успел инструментовать ипустить в ход. Впечатление самое для нее нелестное, т. е. симфония написана, просто чтобы что-нибудь написать, — ничего сколько-нибудь интересного и симпатичного в ней нет. Решил выбросить ее и забыть о ней. Решение это бесповоротно, и прекрасно, что оно мной принято...»¹

Спустя два месяца, 11 февраля 1893 г., композитор пишет ему же: «Ты знаешь, что я симфонию, сочиненную и лишь частью оркестрованную осенью, уничтожил»².

Но мы знаем, что Чайковский не уничтожил самый материал Симфонии. Спустя всего полгода, уже завершив работу над Шестой симфонией, композитор в июле 1893 года переработал Симфонию Es-dur в трехчастное произведение (концерт) для фортепиано с оркестром, из которого сам Чайковский оркестровал только первую часть. Композитора беспокоили размеры концерта, о чем он пишет А. И. Зилоти 25 сентября 1893 г.: «Так как он вышел безобразно длинен, то я решил ограничиться одной первой частью и назову его «Allegro de concert» или «Konzertstück»³.

Эта же мысль высказана и в письме к С. Стойловскому: «Я работаю сейчас над инструментовкой концерта для нашего доброго Дьемера. Скажите ему, когда Вы его увидите, что когда я принялся за инструментовку, то меня смущила и встревожила длина этого концерта. Тогда я решил оставить только одну часть, первую, которая одна станет целым концертом. Сочинение от этого только выиграет, тем более, что две последние части не представляют собой ничего особенного»⁴.

Но не прошло и месяца, как Чайковского не стало, и мы не знаем, как он, в конце концов, поступил бы в этом случае, т. е. отказался бы он от включения в концерт анданте и финала или нет, и как он назвал бы свое произведение.

До последнего времени принято было считать Симфонию Es-dur трехчастной, несмотря на то, что уже много лет назад биограф композитора

¹ П. И. Чайковский — С. И. Таинев. Письма. Госкультпросветиздат, М., 1951, стр. 249, письмо № 68.

² Там же, стр. 184, письмо 194.

³ Там же, стр. 186, письмо № 196.

⁴ Письма к близким. Музгиз, М., 1955, стр. 520, письмо № 638.

⁵ Хранится в Государственном доме-музее П. И. Чайковского в Клину. Шифр А, а³, № 304.

¹ Письма к близким. Музгиз, М., 1955, стр. 523, письмо № 644.

² Там же, стр. 532, письмо № 654.

³ Хранится в Государственном доме-музее П. И. Чайковского в Клину. Шифр А, а³, № 3052.

⁴ Письмо находится у В. Горовица. Фотокопия письма хранится в Государственном доме-музее П. И. Чайковского в Клину. Шифр а¹¹⁶ № 2134 (перевод с французского К. Даудовой).

М. И. Чайковский предположительно говорил о том, что была написана и четвертая часть — скерцо.

В своей книге «Жизнь П. И. Чайковского» он пишет о Симфонии Es-dur:

«В октябре (1892 г.—С. Б.) все черновые эскизы были готовы. Из них сохранились только эскизы первой части, Андантэ и Финала. Скерцо нет. Очень вероятно, что им он, бросив симфонию, воспользовался для одной из 18-ти пьес (оп. 72)»¹. Речь идет, очевидно, о десятой пьесе оп. 72, которая сохранилась в бумагах композитора в двух редакциях: в виде эскизов для оркестра без названия и в виде эскизов для фортепиано в 2 руки под названием «Скерцо-фантазия», обе в тональности es-moll. По времени сочинения оркестровая редакция предшествовала фортепианной, и это, вероятно, дало основание М. И. Чайковскому предположить, что Скерцо для оркестра es-moll, переработанное в 1893 году для фортепиано, первоначально предназначалось для Симфонии Es-dur.

Аргументов, которыми можно подкрепить предположение М. И. Чайковского, несколько:

1) Прежде всего — выбор тональности. Мало вероятно, чтобы отдельная пьеса была задумана в такой редко встречающейся в оркестровой музыке тональности, как es-moll. Иное дело, если Скерцо считать одной из частей Симфонии Es-dur; тогда выбор тональности es-moll окажется вполне оправданным и логичным.

2) Как мы уже знаем, работу над эскизами Симфонии композитор закончил к октябрю 1892 года. Приблизительно в это же время было написано и Скерцо. Хотя даты окончания Скерцо на рукописи нет, мы можем, однако, утверждать, что Чайковский писал его в период с 1891 по 1892 год. Об этом свидетельствует фактура бумаги, на которой написано Скерцо, так как до 1891 г. такой бумаги в нотных рукописях композитора нет. На такой же бумаге написаны эскизы других произведений того времени: интермеццо из sexteta «Воспоминание о Флоренции», часть эскизов баллады «Воевода», Финал Симфонии Es-dur (эти сведения получены от зав. архивом рукописей Дома-музея П. И. Чайковского в Клину К. Ю. Давыдовой).

3) Ни в одном из писем Чайковского, относящихся к 1891 и 1892 годам, нет упоминания о работе его над каким-либо симфоническим произведением, за исключением «Воеводы» и Симфонии Es-dur. Скерцо — крупное произведение, и у композитора не было никаких оснований умалчивать о нем, когда он говорил о своей текущей работе.

4) Трехчастной симфонии у Чайковского нет.

5) Эскизы первой части и Финала Симфонии были написаны в мае 1892 г. 12 октября 1892 г., как мы уже знаем, композитор писал М. И. Чайковскому: «Работаю очень усердно... Теперь сижу над симфонией». Если бы речь шла только об Андантэ, пьесе небольшой и несложной, едва ли Чайковскому потребовалось бы работать «очень усердно», «сидеть» над симфонией. Ведь мы знаем, как легко проходил у Чайковского процесс творчества, как стремителен был поток его вдохновения в послед-

ние годы жизни, когда создавались «Пиковая дама» и Шестая симфония,—произведения, в окружении которых находится симфония Es-dur. Поэтому естественно сделать вывод о существовании еще одной части цикла, потребовавшей дополнительной работы,— Скерцо, без которого Чайковский не обходился ни в одной из своих симфоний.

6) Это подтверждается также следами мотивного сходства между Скерцо и первой частью Симфонии. Это сходство здесь простирает не менее явственно, чем в Финале, где использовано преимущественно начальное зерно темы главной партии первой части — нисходящий ход на терцию:



Мы узнаем его в изложении главной партии Финала (тт. 1—5).



в связующей партии Финала (например, в тт. 46—47), перед репризой (тт. 185—197) и в коде (тт. 294—298, 310—315):



В Скерцо этот нисходящий ход настойчиво подчеркивается лишь в последних шести тактах коды (тт. 323—328):



Но гораздо больше и яснее ощущается в Скерцо влияние того мелодического оборота, который следует тотчас же за начальным зерном главной партии экспозиции первой части Симфонии.



а также его изменений в разработке, репризе и коде (тт. 197—198, 259—260, 370—372).

¹ Модест Чайковский. Жизнь Петра Ильича Чайковского, т. III. М., 1903, стр. 657.



Поручаемый преимущественно духовым, он в виде отдельных реплик-воздгласов постоянно слышится во втором разделе Скерцо и в коде на фоне непрерывного движения других голосов. Этот оборот, в зависимости от окружения, меняет свой интервальный состав и встречается в следующих формах (тт 24—25, 26—27, 32—33, 39—40, 308—312):

метной роли моменты картино-описательные, которые могут в первую очередь вызвать представление, например, о каком-нибудь пейзаже или жанровой сцене. А именно такие ассоциации возникают при слушании среднего эпизода в Скерцо Симфонии Es-dur. Эта яркая, полная контрастов музыка, возможно, и вызвала необходимость применения арфы, имитирующей в одном из эпизодов звучание украинских народных инструментов, на фоне которого проходит светлая, безмятежно-спокойная мелодия народной песни («Журавель»).

Включая Скерцо в состав Симфонии Es-dur, редактор поместил его в качестве третьей части цикла, отделив от первой части спокойным Анданте. В результате получился такой цикл:

- I. Allegro brillante (Es-dur)
- II. Andante (B-dur)
- III. Vivace assai (es-moll)
- IV. Allegro maestoso (Es-dur)

Следует сказать о редакторской работе над каждой частью симфонии в отдельности.

Первая часть

При восстановлении текста первой части редактор пользовался следующими материалами:

1. Черновые эскизы симфонии.
2. Автограф чистовой партитуры первой половины первой части симфонии, всего 248 тактов. Обе эти рукописи хранятся в Доме-музее П. И. Чайковского в Клину (№ 74 и 78, шифр А, а¹, папка XXVII).
3. Печатная партитура Третьего концерта для фортепьяно с оркестром, изданная П. И. Юргенсоном в 1894 г.¹
4. Автограф партитуры Третьего концерта, находящийся в Государственном центральном музее музыкальной культуры им. М. И. Глинки в Москве.

Если бы в нашем распоряжении не было Третьего фортепьянного концерта, задача заключалась бы в инструментовке всей второй половины первой части Симфонии, начиная с 249-го такта на основании эскизов. Наличие же партитуры Третьего концерта значительно облегчило эту задачу, так как оказалось возможным многие страницы партитуры Концерта без всяких изменений перенести в партитуру Симфонии. Но для этого надо было предварительно провести такт за тактом сравнение эскизов Симфонии с партитурой Концерта. Оказалось, что, как уже сказано, музыка Симфонии, будучи перенесена в Концерт, почти полностью осталась без изменений. Изменилась только фактура — ей придан по возможности фортепянный характер. Существенная же разница устанавливается только в конце разработки: на 88-м такте (235-й такт первой части) в Концерте начинается большая каденция, длиной в 88 тактов, приводящая к реprise.

В Симфонии же разработка продолжается, и через 20 тактов на большом динамическом уровне

¹ Третий концерт был издан Юргенсоном как одночастное произведение, согласно высказанным намерениям Чайковского (см. цитированное выше письмо к Зилоти).

В тактах 308—312 различные интервальные формы этого оборота, следуя непосредственно друг за другом, образуют единый восходящий пассаж, после чего идут снова отдельные реплики-воздглазы, и Скерцо заканчивается, как уже сказано, настойчивым повторением начального тематического зерна — нисходящего терцового хода.

Обращает на себя внимание то обстоятельство, что главный интонационный материал Скерцо в виде непрерывного движения восьмыми отступает в конце коды на второй план, образуя в басах только фигурированный органный пункт. Выдвигая вперед тематические элементы первой части, композитор этим подчеркивает интонационную связь Скерцо с другими частями Симфонии.

По всем этим соображениям вопрос о возможности считать Скерцо частью Симфонии Es-dur следует решить положительно.

Есть лишь один довод против этого. А именно: в среднем эпизоде Скерцо композитор ввел арфу и выписал ее партию, представляющую собою непрерывную фигурацию на протяжении 34 тактов. А между тем, как известно, в «номерных» симфониях Чайковского партии арфы нет. Возможно, конечно, что Чайковский, введя арфу в партитуру симфонии «Манфред», решил продолжить этот опыт и при сочинении эскизов Симфонии Es-dur (которая была по счету шестой). Если же он отказался от использования арфы в следующей, «настоящей» Шестой симфонии, то это можно объяснить особенностями самого содержания этой симфонии, с ее углубленно-психологическим характером: в ней не играют за-

наступает реприза тональная, а еще через 2 такта — и тематическая.

Однако при полном сходстве музыкального текста репризы в эскизах Симфонии и партитуре Концерта воспользоваться этой партитурой в том виде, в каком она создана композитором, само собой разумеется, нельзя. Этому мешает то обстоятельство, что, превращая Симфонию в Концерт, Чайковский должен был из эскизов Симфонии выкраивать отдельную партию фортепьяно. В итоге партия оркестра получилась не такая, какой ее сделал бы композитор, если бы имел в виду участие только одного оркестра, без солирующего фортепьяно.

Задача редактора заключалась в том, чтобы внести в партитуру Концерта соответствующие изменения, обусловленные передачей партии фортепьяно оркестровым инструментам.

В целом же работа состояла в том, чтобы, во-первых, найти в эскизах продолжение первой части Симфонии, 248 тактов которой сам композитор уже изложил в виде партитуры и, во-вторых, инструментовать оставшуюся неинструментованной музыку конца разработки, всей репризы и коды (всего 157 тактов), пользуясь при этом теми источниками, которые упомянуты были раньше.

Найти окончание разработки и переход к репризе при внимательном рассмотрении эскизов было нетрудно. Что касается инструментовки, то тут оказалось возможным использовать без изменений 68 тактов Третьего концерта. Это те такты, в которых фортепьяно паузирует, или где партия фортепьяно дублируется оркестром, или, наконец, где она добавлена композитором при переделке Симфонии в Концерт без изменения партии оркестра (например, в последних 6 тактах Концерта), что легко установить по припискам на эскизах, сделанных рукой автора. 8 тактов надо было инструментовать заново, пользуясь только черновыми эскизами. Это — окончание разработки и начальные два такта репризы, которые сам композитор не успел инструментовать при работе над Симфонией и не включил в Концерт, заменив, как уже было сказано раньше, последние такты разработки большой фортепьянной каденцией. Наконец, остальные 81 такт репризы Третьего концерта пришлось существенно переинструментовать в связи с необходимостью передать партию фортепьяно оркестровым инструментам.

В результате получилась партитура первой части Симфонии, содержащая в себе 405 тактов (147 т.— экспозиция, 107 т.— разработка и 151 т.— реприза). Из этих 405 тактов 316 тактов инструментованы самим композитором (248 т. автографа партитуры Симфонии и 68 т. из репризы и коды Третьего концерта, взятые без изменений), а 89 тактов — редактором. В тактах 247 и 248 — последних тактах автографа чистовой партитуры — партии духовых инструментов выписаны композитором не полностью, в чем легко убедиться, сличив партитуры с эскизами. Эти пробелы редактором восполнены.

К этому надо добавить, что в автографе партитуры Симфонии нет динамических обозначений, вернее, они встречаются лишь изредка, в виде исключе-

чения. Нет знаков, относящихся к способу звукоизвлечения, т. е. штрихов в широком смысле (лиг, точек и проч.). Наконец, почти нет темповых обозначений. Поэтому пришлось все эти обозначения брать из Третьего концерта в тех случаях, когда его текст совпадает с текстом Симфонии, в прочих выписывать их по своему усмотрению. В тех редчайших случаях, когда в автографе партитуры Симфонии встречаются такие обозначения и при этом они расходятся с обозначениями печатной партитуры Третьего концерта, отдавалось предпочтение последним, так как они сделаны позже и притом с большой тщательностью.

Вторая часть

Восстановление текста и инструментовка второй части Симфонии (Анданте) оказались труднее, чем подобная же работа над первой частью.

Это связано с тем, что эскизы первой части сохранились полностью, а из 204 тактов второй части в авторских эскизах удалось найти только 81 такт, 123 такта не хватает, и их надо было брать из других источников.

Такими источниками были:

1. Авторский клавир Анданте для фортепьяно с оркестром, изданный М. П. Беляевым в 1897 г.

2. Партитура Анданте для фортепьяно с оркестром (инструментовка С. И. Танеева), изданная М. П. Беляевым в 1897 году¹.

3. Черновая рукопись Анданте для фортепьяно с оркестром, находящаяся в Доме-музее П. И. Чайковского в Клину. (Шифр А, а¹, №76, папка XXVII.)

Из сохранившихся в эскизах 81 такта 65 тактов содержат в себе музыку среднего раздела Анданте почти полностью. Не хватает только последних 21 такта, в которых еще раз проводится главная тема среднего раздела. Остальные 16 тактов образуют коду Анданте.

Таким образом, из музыки крайних разделов Анданте в эскизах ничего не сохранилось, и мы не можем сказать, была ли она в Симфонии такой, какую мы видим теперь в Анданте фортепьянной редакции, или композитор заменил ее другой при переработке Симфонии в Концерт.

Иначе дело обстоит со средним разделом Анданте.

Сравнивая эскизы среднего раздела Анданте с печатной фортепянной редакцией, мы приходим к выводу, что, перерабатывая Симфонию в Концерт, Чайковский оставил музыку без изменений. Изменилась лишь фактура, поскольку композитор должен был придать изложению, по возможности, фортепянный характер. Создавая партию солирующего фортепьяно, Чайковский не вводил в нее новый тематический материал, а поручал фортепьяно от-

¹ Как уже указывалось, вопрос о вхождении Анданте и Финала в Третий концерт является спорным (хотя практически Концерт и исполняется нередко как трехчастный цикл). Поэтому мы употребляем название «Третий концерт» лишь по отношению к его первой части. Вместо названия «Анданте» и «Финал для фортепьяно с оркестром» будем в дальнейшем говорить «фортепянная редакция».

дельные, важные в тематическом отношении, эпизоды, или ограничивал его роль аккомпанементом в виде повторяющихся аккордов и гармонической фигурации, или поручал ему небольшую каденцию с трелями и пассажами (в сольных эпизодах). Поскольку ни аккомпанирующих фигураций, ни каденций в эскизах нет, они, естественно, не вошли и в оркестровую редакцию.

Лишь в виде редкого исключения между эскизами Анданте в Симфонии и Анданте фортепьянной редакции можно найти расхождения. При инструментовке в подобных случаях предпочтение почти всегда отдавалось эскизному варианту.

В эскизах нет авторских обозначений, касающихся инструментовки, лишь в двух местах указано, что мелодию должны играть виолончели.

В черновой рукописи фортепьянной редакции Анданте, наоборот, мы находим много ремарок с указаниями инструментов, которыми автор думал воспользоваться при оркестровке. Обращает на себя внимание то, что эти указания мы находим только в среднем разделе Анданте. Их совершенно нет в первых 32 тактах, исполняемых одним оркестром, и в следующем затем 20-тактном эпизоде, где участвует солирующее фортепиано. Вместо таких указаний на обратной стороне первого листа рукописи перед началом нотного текста рукой автора написано:

«При инструментовке разделить все струнные на две равные доли. NB. Одни *pizz.*, другие нет. Инструментовка вообще очень прозрачная...»

Однако в дальнейшем, в многочисленных своих отдельных пометках, касающихся инструментовки среднего раздела Анданте, Чайковский ни разу не упоминает о применении разделенных струнных, половина которых играет *pizz.*

Указывая инструменты, которым следовало бы поручить исполнение отдельных более ответственных партий, Чайковский имел в виду, вероятно, ансамблевое сочетание фортепиано с оркестром, а не один оркестр. Этим, надо думать, и объясняется ясно улавливаемая тенденция автора разрядить оркестровую ткань при помощи *divisi* и поручать мелодии не всей данной группе исполнителей, а только одному из них — солисту.

Спрашивается, были ли столь же обязательны все эти указания при работе над чисто оркестровой редакцией этого Анданте? Безоговорочно положительный ответ был бы тут недостаточно обоснован, так как при этом не учитывалось бы то естественное различие, которое существует между звучанием и возможностями одного оркестра и ансамбля оркестра с фортепиано.

Поэтому редактор считал обязательным выбор того или иного тембра, указанного композитором, лишь в тех случаях, где это позволяет чисто оркестровая фактура.

В эскизах Анданте Симфонии нет никаких динамических обозначений. Нет их и в черновой рукописи Анданте Концерта. Поэтому при инструментовке пришлось в этом отношении всецело полагаться на танеевскую партитуру фортепянной редакции Анданте, изданную М. П. Беляевым.

В настоящей партитуре Анданте содержит 204 такта — на 11 тактов меньше, чем в фортепянной

редакции (за счет серединной каденции, не вошедшей в партитуру, и заключительного аккорда, для чего в партии фортепиано 4 такта вместо одного).

Третья часть

Эскизы Скерцо, находящиеся в Доме-музее П. И. Чайковского в Клину, довольно хорошо сохранились. В них, правда, много помарок, зачеркнутых тактов, всяких условных знаков, указывающих на необходимость повторить отдельные куски музыкального текста с теми или иными изменениями или без них, много сокращено написанных тактов, которые следует расшифровать по аналогии с подобными же тактами, и т. п. Наконец, встречаются попросту неразборчиво написанные места, над которыми приходилось немало думать, прежде чем удавалось установить их текст. В сомнительных случаях оказалось необходимым обратиться к печатной фортепянной редакции, которая почти везде довольно точно воспроизводит текст оригинала. Исключением является только средний эпизод, где между обеими редакциями наблюдается существенное различие в фактуре.

Эскизы написаны на 13 страницах. Можно сказать, что весь нотный текст удалось разобрать. Но смысл некоторых надписей остался неясен, и потому принять их во внимание при инструментовке не оказалось возможным. Такова ремарка на стр. 2: «Теперь сделать фигурацию при F». Что понимать под словом «фигурация», установить не удалось.

На стр. 6 сказано: «Во 2 раз здесь как coda из 2 колена см. зн. X в es-moll». Однако эта надпись никакой связи не имеет с тем нотным текстом, над которым она помещена.

В эскизах Скерцо почти нет указаний, относящихся к выбору того или иного инструмента и к инструментовке вообще. Такие указания есть на стр. 1 («Triang.»), на стр. 2 («в 1-й раз 8 ниже и без удвоений»), на стр. 6 («Агра»), на стр. 7 («мел. в дух. и рисс. также») и на стр. 8 («все время так литавры»).

Таким образом, автор настоящей редакции, создавая партитуру, должен был проявлять собственную инициативу. Однако он считал необходимым учитывать характерные особенности оркестрового стиля Чайковского, а также то, что композитор, как известно, в эскизах обычно предусматривает все существенные стороны создаваемого произведения — гармонию, голосование, расположение аккордов, верхние и нижние границы звучащего целого, фигурацию и т. д. (в эскизах не было только динамических обозначений). Такая особенность эскизов Чайковского позволила редактору проявлять свою инициативу при создании партитуры, главным образом, в выборе инструментов и заставила его воздерживаться, например, от попыток изменять количество голосов, данное в эскизе, или применять какие-либо декоративные приемы, которых нет в эскизах. Все это, естественно, создало дополнительные трудности при инструментовке.

Перерабатывая это скерцо для фортепиано, Чайковский сделал две купюры величиной в 8 тактов каждая. В партитуре им соответствуют группы тактов 48—55 и 254—261, одинаковые по содержанию. На тот случай, если подобные сокращения окажутся желательными и в оркестровой редакции, в примечаниях даются соответствующие варианты тактов 56 и 262 для перехода к ним непосредственно от тактов 47 и 253.

Четвертая часть

Работа по восстановлению текста и инструментовки Финала проводилась, главным образом, на основе фотокопий авторских эскизов Симфонии, предоставленных редактору Домом-музеем П. И. Чайковского в Клину. Кроме того, пришлось использовать и другие материалы, а именно:

1. Авторский клавир Финала для фортепиано с оркестром, изданный М. П. Беляевым в 1897 г.

2. Партитуры Финала для фортепиано с оркестром (инструментовка С. И. Таинева), изданную в 1897 г. М. П. Беляевым.

3. Авторские эскизы Финала для фортепиано с оркестром (хранятся в Доме-музее П. И. Чайковского, шифр А, а¹, № 79, папка XXVII).

4. Авторское фортепианное переложение оркестрового аккомпанемента побочной партии Финала для фортепиано с оркестром (хранится в Доме-музее П. И. Чайковского, шифр А, а¹, № 77, папка XXVII).

Обратиться к помощи этих дополнительных материалов оказалось необходимым в связи с тем, что автографы эскизов финала Симфонии сохранились не полностью. На 49-м такте авторских эскизов текст обрывается, а если сравнить эскизы Симфонии с печатной партитурой финала Концерта, инструментованного С. И. Таиневым, то можно установить, что он возобновляется в сохранившихся эскизах Симфонии только спустя 74 такта с тем, чтобы снова прерваться через 127 тактов. Таким образом, в эскизах финала есть два пробела.

Первому из них, размером в 74 такта, в фортепианной редакции соответствует: побочная партия и переход к повторению главной партии (42 т.), повторение главной партии (26 т.) и начало разработки (6 т.). Следовательно, не хватает в сущности 48 тактов, поскольку остальные 26 тактов (повторение главной партии) нам известны. Там, где должна начинаться побочная партия (стр. 10 печатной партитуры фортепианной редакции Финала), в эскизах вместо нее композитор написал: «2 тема из зап. книжки». Естественно было предположить, что эскизы этой темы можно найти в записной книжке № 11, в которой Чайковский в 1892 г. во время своего путешествия в Америку делал наброски различных тем для Симфонии Es-dur и неосуществленной симфонии e-moll. Однако там вместо изложения всей побочной партии мы видим только несколько начальных звуков ее мелодии. Таким образом, восстановить содержание недостающих тактов Симфонии можно только на основании авторских эскизов фортепианной редакции Финала или его партитуры в редакции С. И. Таинева.

Второй пробел значительно короче, но он, как и первый, оказался на том месте, где должна быть побочная партия. Такое совпадение едва ли можно объяснить простой случайностью. По-видимому, оно имеет свои причины, о которых мы можем только догадываться. Судя по фортепианной редакции, здесь в эскизах не хватает всего 16 тактов, в которых излагается в репризе побочная партия в Es-dur, фактурно, но не тематически, существенно отличающаяся от побочной партии экспозиции.

Не совсем ясно разрешается в эскизах вопрос о подготовке вступления побочной партии в репризе.

От того места, где в эскизах Симфонии текст обрывается (стр. 12 эскизов), можно непосредственно переходить к побочной партии—она оказывается достаточно хорошо подготовленной. Спор может идти только о необходимости включения в партитуру Симфонии четырех тактов (на стр. 60, 61 печатной партитуры фортепианной редакции Финала), соединяющих место обрыва текста с фортепианной каденцией, которая, само собой разумеется, в Симфонию входить не должна. Но и без этих четырех тактов переход к побочной партии вполне подготовлен (доминансовая гармония, ремарка автора — *ritenuto molto*, указывающая на приближение структурной грани).

В эскизах Финала Симфонии, а в связи с этим— и в партитуре ее, на 5 тактов больше, чем в партитуре фортепианной редакции Финала. Из них 3 такта находятся между 3-м и 4-м тактами стр. 23 печатной партитуры фортепианной редакции Финала и 2 такта — между 4-м и 5-м тактами стр. 46 того же издания (см. тт. 3, 4 и 5, стр. 7, т. 6, стр. 36 и т. 1, стр. 37 партитуры Симфонии).

Между эскизами Симфонии и печатной партитурой фортепианной редакции Финала нет полного сходства. В фортепианной редакции изложение мелодии полнее, чем в эскизах: добавлены выдержаные ноты, короткие реплики отдельных инструментов, усилен гармонический фон.

Если принять во внимание, что добавочные голоса внесены позже, при переделке Финала Симфонии в Финал для фортепиано с оркестром, то их следовало, казалось бы, как последнюю по времени редакцию произведения, на которой остановился сам автор, включить и в оркестровую партитуру Симфонии. Но, с другой стороны, нельзя не учитывать естественного отличия фактуры, которое неизбежно имеет место между чисто оркестровой и фортепианно-оркестровой партитурами одного и того же произведения. Поэтому вопрос о целесообразности внесения в оркестровую редакцию всех добавлений и изменений, сделанных композитором в фортепианной редакции, надо решать не огульно, а применительно к каждому отдельному случаю.

При создании партитуры финала Симфонии редактор в подавляющем большинстве случаев отдавал предпочтение эскизам Симфонии перед фортепианной редакцией, считая, что те небольшие добавления, какие есть в фортепианной редакции, не имеют существенного значения и что их отсутствие в оркестровой редакции может быть компенсировано преимуществами звучания оркестра перед звучанием фортепиано. Тем более, что, как известно,

Чайковский в своих эскизах всегда с исчерпывающей полнотой предусматривал все детали будущей партитуры. Надо думать, что и в данном случае он выписал бы в эскизах те небольшие добавления, какие оказались в фортепианной редакции, если бы считал нужным это сделать.

Особо стоит вопрос о восстановлении текста побочной партии, которая, как уже было сказано, отсутствует в эскизах Симфонии как в экспозиции, так и в репризе. Но о том, что она была в эскизах, свидетельствует тот факт, что ее последние два такта, 17-й и 18-й, сохранились в эскизах репризы Симфонии.

Вот факси米尔ное воспроизведение этих тактов:



Ими начинается новая страница эскизов. Следовательно, предыдущие страницы, на которых помещались первые 16 тактов побочной партии, по всей вероятности, утеряны. Их содержание можно было восстановить только по авторским эскизам Финала в фортепианной редакции или по партитуре Финала для фортепиано с оркестром, сделанной С. И. Танеевым, так как других источников для этого найти не удалось. Так же пришлось поступить с побочной партией и в экспозиции, где она развита значительно шире и состоит из 42 тактов, а также и с первыми шестью тактами разработки, которая сохранилась в эскизах только начиная с седьмого такта (всего здесь утеряно, вероятно, 8—10 страниц эскизов).

Наибольшие трудности встретились при восстановлении оркестровой редакции побочной партии в репризе Симфонии (цифра 16). Основная мелодия проходит здесь на густом фоне гармонической фигурации фортепиано, захватывающей пять октав — от большой до четвертой. Спрашивается, нужно ли и в оркестровой редакции стремиться к тому, чтобы сохранить хотя бы частично, в пределах возможного эту фигурацию? Была ли она в эскизах Симфонии хотя бы в более скромном виде? Если судить по двум последним сохранившимся тактам побочной партии, 17-му и 18-му (см. выше), то никакой гармонической фигурации автор здесь не

имел в виду, когда предназначал эту музыку для исполнения оркестром.

Однако в 17-м и 18-м тактах в самих мелодических голосах есть движение шестнадцатыми и восьмыми, и поэтому можно в аккомпанементе ограничиться одной протянутой гармонией. Иная картина в первых 16-ти тактах. Здесь мелодия изложена преимущественно четвертями, встречаются, правда, и восьмы, но немало и остановок на половинных нотах. Возникает вопрос, достаточно было бы одног чисто аккордового сопровождения и тех гаммообразных пассажей, которые есть в каждом такте, чтобы сделать фактуру полноценной и интересной? Если представить себе оркестровую редакцию побочной партии в таком виде, т. е. как мелодию на аккордовом сопровождении в сочетании с гаммообразными взлетами к третьей четверти каждого такта, то придется признать, что фортепианная редакция, где сохранены та же мелодия на аккордовом сопровождении и те же пассажи, но добавлен еще « журчащий » фон фортепианных фигураций, выглядит эффектнее и богаче сравнительно с оркестровой. Поэтому, учитывая ремарку *Maestoso*, а также незамысловатый, бравурно-маршевый характер музыки, редактор позволил себе добавить движение по аккордовым звукам, не стремясь, конечно, точно воспроизвести фортепианную фигурацию, но в известной степени приближаясь к ней, насколько это позволяют оркестровые средства.

Необходимо сказать несколько слов о гаммообразных пассажах, которые являются в настоящей редакции одним из трех основных элементов фактуры побочной партии в репризе Финала. Дело в том, что в авторских эскизах фортепианной редакции Финала эти пассажи выписаны композитором только в первых двух тактах с добавлением — «и т. д.». Если же посмотреть в танеевскую партитуру финала Концерта, мы увидим подобные гаммообразные пассажи не только в первых двух тактах, но и во всех последующих, кончая четырнадцатым тактом. Откуда же С. И. Танеев заимствовал эти пассажи? Поскольку в автографах их нет, остается предположить, что он, опираясь на ремарку Чайковского «и т. д.», сочинил пассажи сам. Эти же пассажи сохранены и в настоящей партитуре.

Симфония Es-dur Чайковского в настоящей редакции была впервые исполнена 7 февраля 1957 года в Москве симфоническим оркестром Московской областной филармонии под управлением М. Тэриана.

С. Богатырев

EDITOR'S NOTE

Chaikovsky first mentioned his Symphony in E-flat major in his letter to Anna Merkling dated May 20, 1892. This is what he wrote: "I have begun to compose a symphony but it doesn't go as smoothly as I might wish. I'm afraid this is the beginning of the end, i. e., that I've written myself out. Well, we shall see... I hope by mid-July to be back home and apply myself to the symphony so as to finish it in the autumn"¹.

We learn of the further work on the Symphony from the composer's letter to Sergei Taneyev of July 13, 1892: "In May, before my departure abroad, I sketched the first movement and finale of a symphony. I made no progress with it abroad, and now I have other things to attend to"².

"I'm stuck with the symphony", Chaikovsky wrote to Taneyev on August 3³. The composer was busy with the proofs of *Iolanthe* and *Nutcracker*, and was able to resume work on the Symphony only in October, after another trip abroad.

On October 12, 1892, he wrote to his brother Modest: "Am working very assiduously... Just now am busy with a symphony. It will soon be ready in the rough"⁴.

And finally on October 23, 1892, in a letter to Alexander Siloti Chaikovsky wrote: "On my return home took up a symphony. Finished it in the rough and began orchestrating.... It is my hope I shall be over with its orchestration in December⁵.

Thus we have precise information regarding the date of composition of the Symphony in E-flat major: Chaikovsky wrote it in May 1892 (before he left Klin for abroad on May 27), and in October (between October 7 and 23). He completed the rough drafts of the Symphony and orchestrated about half of the first movement (33 pages of the final score have been preserved).

We do not know when Chaikovsky left off work on the score he started in October. A further

reference to the Symphony is to be found only in the well-known letter to Vladimir Davidov dated December 16, 1892: "Have gone over attentively and, so to speak, looked with an impartial eye at my new symphony, which, fortunately, I have not had the time to orchestrate and release for performance. The impression it produces is far from flattering, in a word, the symphony was written just for the sake of writing something, and contains nothing interesting or appealing. I have decided to scrap it and forget about it. This decision is irrevocable, and it is a good thing I have taken it"¹.

Two months later, on February 11, 1893, the composer again wrote to V. Davidov: "You know that I have destroyed the symphony which I wrote and orchestrated in part in the autumn"².

But we know that Chaikovsky did not destroy the sketches of the Symphony. Only six months later, after he had completed work on his Sixth Symphony (in July 1893) the composer made the Symphony in E-flat major into a piano concerto in three movements, of which he himself orchestrated only the first. He was uneasy about the length of the concerto, as can be seen from his letter to A. Siloti of September 25, 1893: "Since it is inordinately long, I have decided to leave only one movement which I'll call *Allegro de concert*, or perhaps *Konzertstück*"³.

The same thought is expressed in the letter to S. Stoyovsky:

"I am working now on the instrumentation of the concerto for our kind Diémer. Tell him, when you see him, that when I began orchestrating I was uneasy and disturbed about the length of this concerto. Then I decided to retain just one movement, the first, and that will become the whole concerto. The work can only gain from this, since the last two movements contain nothing in particular"⁴.

¹ P. Chaikovsky—S. Taneyev, Letters. Goskultprosvetizdat, (Moscow), 1951, p. 249, Letter No. 68.

² Ibid., p. 184, Letter No. 194.

³ Ibid., p. 186, Letter No. 196.

⁴ Chaikovsky's Letters to His Relatives and Friends, State Music Publishers, Moscow, 1955, p. 520, Letter No. 638.

⁵ This letter (press-mark A. a³, No. 304) is at Chaikovsky Home-Museum in Klin.

¹ Chaikovsky's Letters to His Relatives and Friends, State Music Publishers, Moscow, 1955, p. 523, Letter No. 644.

² Ibid., p. 532, Letter No. 654.

³ This letter (press-mark A. a³, No. 3052) is at the Chaikovsky Home-Museum in Klin.

⁴ The letter is in possession of V. Horowitz, its photostat copy is preserved at the Chaikovsky Home-Museum in Klin, press-mark 116 No. 2134 (Translated from French by X. Davidova).

But within a month of writing this letter Chaikovsky had died, and we do not know what, finally, he would have done in this case, i. e. whether he would have discarded the *Andante* and finale, and what he would have called this work of his.

Until lately the Symphony was believed to be in three movements, although many years ago, Modest Chaikovsky, the composer's biographer, expressed an opinion that a fourth movement, a scherzo, had been composed. This is what he says in his *Life of P. I. Chaikovsky*: "In October (1892—S. B.) all rough drafts were ready. Of these, only the sketches of the first movement, *Andante*, and finale have been preserved. There is no scherzo. It is quite possible that, on discarding the Symphony, he used it for one of his eighteen pieces (Op. 72)¹. Modest Chaikovsky probably means the tenth piece in Op. 72 preserved among the composer's papers in two versions: as sketches for orchestra without a title and sketches for piano, two hands, under the title of "Scherzo-Fantasia", the tonality in both cases being E-flat minor. Regarding time of composition, the orchestral version precedes the piano one, which must have prompted Modest Chaikovsky to suppose that the orchestral Scherzo in E-flat minor, rewritten in 1893 for piano, had originally been composed for the Symphony in E-flat major.

There are several arguments in favour of M. Chaikovsky's conjecture.

1) The choice of tonality. It is scarcely probable that an independant piece should have been composed in E-flat minor, a tonality rarely employed in orchestral music. It would, however, be quite different with the scherzo as a part of the E-flat major Symphony, when the chosen tonality would be perfectly justified and logical.

2) As we know, the composer finished work on the sketches of the Symphony by October 1892. The Scherzo, too, was composed at approximately the same time. Although the MS. of the Scherzo bears no date, we may be positive that Chaikovsky was writing it in the period between 1891 and 1892. This is borne out by the kind of music-paper on which the Scherzo is written and which is not encountered among the composer's MSS. prior to the year 1891. The sketches of the other works belonging to that period (*Intermezzo* from the "Recollection of Florence" Sextet, part of sketches of the "Voyevode" Ballad and the finale of the Symphony in E-flat major) are also written on such paper. (This information has been furnished by Xenia Davidova, Manager of the Manuscript Archives of the Chaikovsky Home-Museum in Klin).

3) In none of Chaikovsky's letters of the years 1891 and 1892 is there mention of his working on any symphonic composition except the "Voyevode" and the Symphony in E-flat major. The Scherzo is a long work, and the composer had no reason whatever to omit mention of it in speaking of his current work.

4) There is no symphony in three movements among Chaikovsky's works in that genre.

5) The sketches of the first movement and finale of the Symphony were written in May 1892. And we know that on October 12, 1892, the composer wrote to his brother Modest: "Am working very assiduously... Just now am busy with a symphony". If he had been composing the *Andante* alone, a short and not complex piece, Chaikovsky would hardly have had to "work very assiduously" on his symphony. We know how strong and free was the flow of inspiration in the last years of his life, when he was composing "The Queen of Spades" and the Sixth Symphony, works contemporary with the Symphony in E-flat major. That is why it is natural to suppose the existence of one more movement of the cycle, a scherzo, which is never missing in Chaikovsky's symphonies.

6) This is further borne out by the presence of thematic proximity between the Scherzo and the first movement of the Symphony in E-flat major. This proximity is here no less pronounced than in the finale, where the element most used is the initial motif of the principal subject of the first movement, the descending third:



We recognize this motif in the principal subject of the finale (bars 1—5):

in the bridge of the finale (for instance, bars 46--47), before the Recapitulation (bars 185—197) and in the coda (bars 294—298, 310—315):

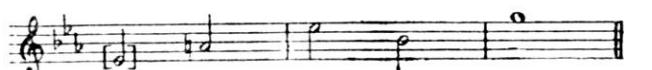
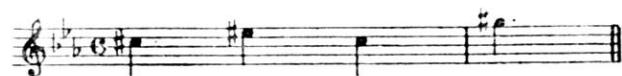
This descending motif is persistently emphasized in the concluding six bars of the Scherzo's coda (bars 323—328):

¹ Modest Chaikovsky. *Life of P. I. Chaikovsky*, Vol. III. (Moscow, 1903), 657.

The melodic element more clearly felt in the Scherzo is the one immediately following the initial motif of the principal subject in the Exposition of the first movement:



as well as its variants in the Development, the Recapitulation and the coda (bars 197—198, 259—260, 370—372):



Assigned for the most part to the wind instruments, this motif is very prominent in the second section of the Scherzo in the form of exclamations, and in the coda against the uninterrupted motion in the other parts. Depending on its surroundings, this melodic element changes its intervallic structure and appears in the following transformations (bars 24—25, 26—27, 32—33, 39—40, 308—312):



Following one upon the other, the different intervallic forms of this motif make up (in bars 308—312) a single ascending passage, after which come again the unconnected exclamations, and, as has been stated above, the Scherzo ends with the persistent repetition of the initial thematic motif, the descending third.

It is noteworthy that the basic melodic material of the Scherzo—the uninterrupted motion of quavers—loses its importance at the close of the coda, receding into the background in the basses where it is converted into a figured organ point. By bringing into prominence the thematic elements of the first movement, the composer stresses the Scherzo's thematic closeness to the other movements of the Symphony.

The above considerations suggest a positive answer to the question whether the Scherzo is a part of the Symphony in E-flat major.

There is only one argument against this, and that is the introduction of the harp in the Scherzo's middle episode. The composer has written the harp part

in full—34 bars of uninterrupted figuration. But it is a well known fact that there is no harp in any of Chaikovsky's numbered symphonies. On the other hand, having introduced the harp into the score of his "Manfred" Symphony, Chaikovsky might well have wanted to continue the experiment in his E-flat major Symphony, his sixth in order of composition. His not introducing the harp into the next, the Sixth Symphony proper, may be explained by the nature of its music, by its profoundly psychologic content; in it, the picturesque and descriptive element giving rise to some genre or landscape associations does not play any important part. And it is exactly such associations that are evoked in the listener's mind by the middle episode of the Scherzo from the Symphony in E-flat major. This vivid music, rich in contrasts, must have suggested the use of the harp, imitating in one of the episodes the sound of Ukrainian folk instruments, the background against which is heard the bright, serene and lucid melody of a folk song ("The Crane").

The Editor has included the Scherzo in the Symphony in E-flat major as its third movement, after the calm Andante.

As a result, the Cycle is as follows:

1. Allegro brillante (in E-flat major)
2. Andante (B-flat major)
3. Vivace assai (E-flat minor)
4. Allegro maestoso (E-flat major).

This is what the Editor has done with each individual movement.

First Movement

In reconstructing the text of the first movement the Editor has used the following materials:

1. Rough sketches of the Symphony.
2. The MS. of the final score of the first half of the Symphony's first movement, 248 bars in all. The two MSS. are preserved at the Chaikovsky Home-Museum in Klin (folder XXVII, No. 75 and 78, press-mark A, a¹).

3. The printed score of the Third Concerto for Piano and Orchestra, P. Jurgenson, 1894¹.

4. The composer's MS. score of the Third Concerto at the State Central Glinka Museum of Musical Culture, Moscow.

If we had no Third Concerto at our disposal, our task would be orchestrating the second half of the first movement of the Symphony, beginning with bar 249, on the basis of the sketches. The existence of the score of the Concerto made our task much easier, because many pages of the Concerto score could be transferred in their entirety into the Symphony. To do this, however, we had to compare bar after bar the Symphony's sketches and the score of the Concerto. Thus it was found that the Symphony's music had been transplanted into the Concerto almost unchanged. The only change concerned the texture which

¹ Jurgenson published the Third Concerto as a one-movement work—in accordance with Chaikovsky's intention; see his letter to Siloti cited above.

had been made as pianistic as possible. An alteration of any importance occurred at the end of the Development: at bar 88 of the Development (bar 235 of the first movement) of the Concerto a long cadenza begins (88 bars) leading to the Recapitulation.

In the Symphony, however, the Development Section is continued, and 20 bars farther on there comes at a high level of dynamic tensity, first a tonal, and 2 bars later, a thematic recapitulation.

Despite the perfect similarity of the music of the Recapitulation in the Symphony's sketches and the score of the Concerto, the score as written by the composer naturally could not be utilized, because in converting his symphony into a concerto he had to isolate a separate piano part from the sketches of the Symphony. As a result, the orchestral part differs from what it would have been if the composer had in mind the orchestra alone, without the solo piano.

The Editor had to introduce such changes into the score of the Concerto as were necessitated by transferring the piano part to the orchestral instruments.

Altogether the Editor's task was, first, to find in the sketches the continuation of the Symphony's first movement, 248 bars of which had been scored by the composer himself, and secondly, to orchestrate the music that had not been orchestrated (the end of the Development Section, the whole of the Recapitulation and the coda — 157 bars in all) availing himself of the sources mentioned earlier.

Upon a close study of the sketches it proved easy enough to find the end of the Development and the transition to the Recapitulation. As to the orchestration, it was found that 68 bars of the Third Concerto could be used without change. Those are the bars where the piano part has rests or is doubled by the orchestra, or was added by the composer as he was making the Symphony into a concerto without altering the orchestral parts (for instance, the last six bars of the Concerto); this was easy to see in the sketches where such additions were made in the composer's hand. Eight bars had to be orchestrated anew on the basis of the composer's rough drafts: the end of the Development and two initial bars of the Recapitulation. The composer had had no time to orchestrate them while working on the Symphony and did not include them in the Concerto, writing in place of the last bars of the Development (as we have noted above) a long cadenza for the piano. The orchestration of the remaining 81 bars of the Recapitulation of the Third Concerto had to be drastically revised because the piano part had to be distributed among the instruments of orchestra.

The resulting score of the Symphony's first movement contains 405 bars (Exposition — 147 bars, Development — 107 bars and Recapitulation — 151 bars). Of the 405 bars, 316 were orchestrated by the composer (248 of the MS. score of the Symphony, and 68 of the Recapitulation and coda of the Third Concerto used without change) and 89 bars, by the Editor. In bars 247 and 248, the last in the MS. fair score, the composer did not write the parts of the wind instruments in full, which is evident from comparing the score with sketches. The Editor has put this in order.

We should add that there are almost no dynamic

markings in the MS. score of the Symphony; indeed they occur there as an exception. Neither are there any markings relating to the production of sound in the broad sense of the word (ties, staccato marks, and so on). Last but not least, there are almost no indications of tempo. All such markings have, therefore, been taken from the Third Concerto where the text there is similar to that of the Symphony; in other instances the Editor has introduced them at his discretion. In the extremely rare cases where the markings in the MS. score of the Symphony differ from those in the printed score of the Concerto, the latter were preferred, because they had been made at a later date and with greater care.

Second Movement

It was more difficult to reconstruct the text and orchestrate the Symphony's second movement than the first.

The reason is that the sketches of the first movement have been preserved in full while out of the 204 bars of the second movement only 81 were found in the composer's sketches and the remaining 123 bars had to be supplied from other sources.

These other sources were:

1. The composer's piano score of the Andante for Piano and Orchestra published by M. P. Belayev in 1897.

2. The score of the Andante for Piano and Orchestra (orchestrated by Sergei Taneyev) published by M. P. Belayev in 1897¹.

3. The rough MS. draft of the Andante for Piano and Orchestra kept at the Chaikovsky Home-Museum in Klin (press-mark A, a¹, No. 76, folder XXVII).

Sixty-five of the 81 bars available in sketches make up almost the whole of the Andante's middle section; only the last 21 bars, reiterating the principal theme of the middle section, are missing. The remaining 16 bars fall in the coda.

Thus nothing has been preserved in the sketches of the music of the opening and concluding sections of the Andante. We cannot tell whether in the Symphony it was similar to that in the Andante of the piano version, or if the composer made a change while reworking his symphony into a concerto.

Things are quite different in the middle section of the Andante.

A comparison of the sketches of the middle section of the Andante with the printed piano version shows that in converting his symphony into a concerto Chaikovsky left the music unchanged. The texture alone was altered because the composer had to make it as pianistic as possible. In writing the part of the solo piano Chaikovsky did not introduce into it any

¹ As has been noted, the question whether the Andante and Finale should be regarded as part of the Third Concerto is a moot one (although the Concerto is often performed as a three-movement cycle). That is why we use the term "Third Concerto" only in speaking about its first movement. In the future we shall use the words "piano version" to designate the Andante and Finale for piano and orchestra.

new thematic material: he gave to the piano individual episodes significant from the thematic viewpoint, or limited its role to that of accompaniment by assigning to it repeated chords, harmonic figurations, or letting it play short cadenzas with trills and passages (in solo episodes). Since there are no accompaniment-type figurations and cadenzas in the sketches, they have naturally enough not been included in the orchestral version.

Differences between the sketches of the Symphony's Andante and the Andante of the piano version are extremely rare. In orchestrating, the Editor almost always preferred the variant of the sketches.

The sketches contain no composer's indications regarding orchestration; only in two instances do we find a remark that the melody should be played by the cellos.

The rough MS. of the piano version of the Andante, on the contrary, contains numerous indications of the instruments the composer intended to employ. But these indications are to be found only in the middle episode of the Andante; there are none in the opening 32 bars performed by the orchestra alone, nor in the subsequent 20 bars with the solo piano. Instead of such indications we see on the back of the first sheet of the MS. the following in the composer's handwriting:

"All strings to be divided into two equal parts in orchestrating. N.B. some *pizz.*, others no. In general the orchestration to be very transparent".

Further on, however, in his numerous notes regarding the orchestration of the middle episode of the Andante, Chaikovsky never mentions use of divided strings, half of which are to play *pizz.*

In indicating instruments which were to play the individual leading parts, Chaikovsky probably was concerned with the ensemble between the piano and orchestra, and not the orchestra alone. We may assume that this explains his obvious tendency to lighten the orchestral fabric by means of *divisi* and by assigning the melodies not to an orchestral group as a whole but to soloists.

One may ask whether these indications were as binding in the case of a purely orchestral version of the Andante. There is no doubt that a positive answer would not be quite justified as it would disregard the natural difference between the sound possibilities of an orchestra alone and the ensemble of orchestra and piano.

The Editor, therefore, considered the choice of this or that timbre indicated by the composer necessary only in those instances where the orchestral texture so allowed.

The sketches of the Symphony's Andante have no dynamic markings, neither has them the MS. draft of the Andante of the Concerto. That is why in orchestrating, the Editor has adhered to the Taneyev score of the piano version of the Andante as published by Belayev.

The present score of the Andante contains 204 bars, i.e., it is 11 bars shorter than the piano version (these bars embrace the middle cadenza, not included in the score, and the final chord which in the piano version lasts four bars instead of one).

Third Movement

The sketches of the Scherzo preserved at the Chaikovsky Home-Museum in Klin are in a fairly good condition. True, they contain a lot of erasures, crossed-out bars and various signs indicating the repetition of separate passages with or without alterations, many bars written in a cryptic way and deciphered by analogy with bars resembling them, and so on. There are, moreover, places written illegibly, over which the Editor had to ponder long, before he could find out their meaning. In certain doubtful cases it was necessary to turn to the printed piano version, for the most part faithfully reproducing the original text; the exception was the middle episode, the two versions of which differ materially as regards texture.

The sketches are written on 13 pages, and the whole musical text may be said to be deciphered. The meaning of some markings, however, is not clear and the Editor could not use them in orchestrating. One such instance is the remark on page 2: "Now make figuration at F". It has not been possible to ascertain what was meant by the word "figuration".

On page 6 we read: "The second time here as from the 2-nd phrase see sign  in E-flat minor". This sentence, however, has no connection with the text over which it appears.

The sketches of the Scherzo contain almost no indications as to the choice of instruments and orchestration in general. Those that do occur are found on pages 1 ("Triang."), 2 ("The first time an 8 below and without doubling"), 6 ("Arpa"), 7 ("Mel. /ody in wind. /s/ and also picc."), and 8 ("All the time kettle-drums thus").

Thus in orchestrating the Editor had to exercise his own initiative. Yet he deemed it necessary to take into account the peculiarities of Chaikovsky's orchestration, as well as the well-known fact that in his sketches the composer usually noted all the most important aspects of the work, such as the harmony, voice-progression, the disposition of the chords, the upper and the lower limits of the sound texture, figuration, and so on. The only thing absent in the sketches are dynamic markings. The nature of Chaikovsky's sketches gave the Editor scope for displaying his initiative chiefly in the choice of instruments, while making him wary of such changes as, for instance, adding or subtracting the number of parts, or introducing any ornaments not present in the sketches. Naturally, all this made the process of orchestrating the more difficult.

In arranging the Scherzo for piano Chaikovsky made two cuts of 8 bars each (bars 48—55 and 254—261 in the score) containing similar music. If in performing the orchestral version it should be desirable to make these cuts, the Notes offer the variants of bars 56 and 262 making possible direct transition to them from bars 47 and 253.

Fourth Movement

The reconstruction of the text and orchestration of the finale was done chiefly on the basis of the

composer's sketches of the Symphony placed at the Editor's disposal by the Chaikovsky Home-Museum in Klin. The other materials used are:

1. The composer's piano score of the Finale for Piano and Orchestra published by M. P. Belayev in 1897.
2. The score of the Finale for Piano and Orchestra (orchestrated by Sergei Taneyev) published by M. P. Belayev in 1897.
3. The composer's sketches of the Finale for Piano and Orchestra (preserved in the Chaikovsky Home-Museum in Klin, press-mark A, a¹, No. 79, file XXVII).
4. The composer's piano arrangement of the subsidiary subject of the Finale for Piano and Orchestra (preserved at Chaikovsky Home-Museum in Klin, press-mark A, a¹, No. 77, file XXVII).

It was necessary to use the auxiliary materials, because the MS. sketches of the Symphony's Finale have not been preserved in full: from bar 49 of the composer's sketches the text is missing, and a comparison with the printed score of the Finale of the Concerto orchestrated by Sergei Taneyev shows that the sketches of the Symphony available begin anew after a gap of 74 bars, only to get lost 127 bars later. So there are two gaps in the sketches of the Finale.

The first, 74 bars long, embraces in the piano version the secondary subject and bridge leading to the repetition of the principal subject (42 bars), the repetition of the principal subject (26 bars), and the beginning of the Recapitulation (6 bars). Consequently, only 48 bars are actually missing, since the remaining 26 bars contain the music known to us,—the repetition of the principal subject. At the place where the secondary subject should begin (page 10 of the printed score of the piano version of the Finale) we see in the sketches the following written in the composer's hand: "2-nd theme from the notebook". The natural thing to suppose was that the sketch of this theme would be found in Notebook 11 where the composer sketched different themes for his Symphony in E-flat major and one in E minor which was never written during his trip in America in 1892. But instead of the entire subsidiary theme we see in the notebook only a few initial notes of the melody. The only way, therefore, of reconstructing the missing bars of the Symphony was by having recourse to the composer's sketches of the piano version of the Finale or the score as edited by Taneyev.

The second gap is much shorter but, like the first, it occurs where the secondary subject should have been. This is hardly a coincidence. There must be some reasons for it at which we can only guess. Judging by the piano version, only 16 bars are missing here. They are part of the secondary subject, in E-flat major, differing, in the Recapitulation, in texture but not in theme from the secondary subject of the Exposition.

It is not clear from the sketches, how the appearance of the secondary subject is prepared in the Recapitulation.

From the place where the text is broken in the

Symphony's sketches (page 12) transition to the secondary theme can be made immediately—it is well prepared. The question may arise only about the advisability of including in the score of the Symphony the four bars (on pages 60, 61 of the printed score of the piano version of the Finale) connecting the place where the score is broken off with the piano cadenza, which, naturally, should not be included in the Symphony. Without these four bars the appearance of the subsidiary is prepared perfectly well (the harmony of the dominant, the composer's marking "ritenuto molto" indicating the proximity of a structural border).

The sketches of the Symphony's Finale, and consequently, its score, contain five bars more than the score of the Finale's piano version. Of these, three bars are between bar 3 and bar 4 on page 23 of the printed score of the Finale's piano version, and two bars between bar 4 and bar 5 on page 46 of that edition (cf. bars 3, 4 and 5 on page 7, bar 6 on page 36 and bar 1 on page 37 of the score of the Symphony).

The sketches of the Symphony and the printed score of the piano version of the Finale are not identical. The texture in the piano version is denser than in the sketches: there are long notes, short phrases in various instruments and a fuller harmonic background.

If we take into consideration that these additional parts were introduced at a later date, when the Symphony's Finale was being converted into a work for piano and orchestra, we should, at first glance, regard them as the latest version chosen by the composer and include them in the orchestral score of the Symphony. But we cannot disregard the natural difference in texture between the purely orchestral and piano-and-orchestra versions of one and the same work. That is why the question of introducing into the orchestral score all additions and changes made by the composer in the piano version should be decided on the merits of each individual case.

In working on the score of the Finale the Editor relied more on the Symphony's sketches than on the piano version, believing that the slight changes encountered in the latter are not very important and that their absence in the orchestral version can be compensated for by the advantages of the orchestral tone over that of the piano. This is all the more justifiable as Chaikovsky is known always to have provided for all details of the score he was working on. We may well suppose that in the present instance, too, he would have noted in his sketches the slight changes found in the piano version had he deemed this necessary.

A special problem was the reconstruction of the subsidiary subject which, as has been mentioned, does not occur in the Symphony's sketches, either in the Exposition or the Recapitulation. That it was in the sketches is proved by the fact that its two concluding bars (17 and 18) have been preserved in the sketches of the Recapitulation of the Symphony.

Here is the facsimile of these bars:



They are at the beginning of a new page of the sketches, and the preceding pages bearing the initial 16 bars of the subsidiary subject have probably been lost. What these bars were like could be discovered only from the composer's sketches of the piano version of the Finale or from the score of the Finale for Piano and Orchestra by Sergei Taneyev, since no other materials were available. The same applies to the secondary subject in the Exposition where it is much more developed and lasts 42 bars, as well as to the initial six bars of the Development which in the sketches begins with its 7-th bar (the number of pages missing in this section of the sketches must be from eight to ten).

The reconstruction of the orchestral version of the subsidiary subject in the Recapitulation of the Symphony presented the greatest difficulties (Figure 16). The melody here is given against a background of dense harmonic figurations spreading over five octaves, from the Great to the Quadruple Prime. The question was whether it was necessary in the orchestral version to preserve, as far as possible, this figuration. Did the sketches of the Symphony contain it, even though in a less developed form? To judge by the two concluding bars of the subsidiary that were preserved (17 and 18, see above), the composer had no intention of using here harmonic figuration in the orchestral version.

But the melodic parts in bars 17 and 18 move in quavers and semiquavers, so in the accompaniment

a drawn-out harmony can be quite sufficient. But things are different in the preceding 16 bars: the melody here moves mostly in crotchets with quavers, as well as minims occurring now and again. The question was whether purely chord accompaniment and the scale-like passages that were present in each bar were enough to make the texture interesting and meaningful. If we picture to ourselves the orchestral version of the subsidiary subject in the form of a melody against a chord accompaniment in combination with scale passages on the third crotchet of each bar, we must admit that the piano version, containing that same melody with the chord accompaniment and the passages, plus the murmuring background of piano figurations, is much more impressive and brilliant. For this reason and paying heed to the "Maestoso" marking, as well as the simple, bravura and march-like nature of the music, the Editor has ventured to add movement on the harmony notes without, however, trying to imitate piano figuration but approaching it as far as the orchestral medium allows.

A few words should be added regarding the scale passages which are in the present edition one of the three chief elements of the texture of the subsidiary subject in the Finale's Recapitulation. In the composer's sketches of the piano version of the Finale these passages are written in full only in the first two bars followed by "etc". Comparing it with the Taneyev score of the Concerto's Finale, we see that such scale passages are given not in the first two bars alone but in the subsequent ones as well, up to the fourteenth bar. Where did Sergei Taneyev take these passages? Since they are not present in the MS. we may assume that he proceeded from Chaikovsky's "etc." and composed them himself. We have preserved these passages in this score.

Chaikovsky's Symphony in E-flat major was first performed on February 7, 1957 in Moscow by the Moscow Region Philharmonic Orchestra under M. Terian.

Semyon Bogatryev

СИМФОНИЯ
E S - D U R

СОСТАВ ОРКЕСТРА

3 флейты (III=малой флейте)	3 Flauti (III=Flauto piccolo)
2 гобоя	2 Oboi
2 кларнета (B)	2 Clarinetti (B)
2 фагота	2 Fagotti
* * *	* * *
4 валторны (F)	4 Corni (F)
2 трубы (B)	2 Trombe (B)
3 тромбона	3 Tromboni
Туба	Tuba
* * *	* * *
Литавры	Timpani
Треугольник	Triangolo
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
* * *	* * *
Арфа	Arpa
* * *	* * *
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

СИМФОНИЯ

ES-DUR

SYMPHONY

IN E-FLAT MAJOR

(1892)

I

2 -

П. ЧАЙКОВСКИЙ
P. CHAIKOVSKY
(1840—1893)

Allegro brillante ($\text{J} = 138$)

3 Flauti
(III=Flauto piccolo)

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni

e

Tuba

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

 p mf cantabile

III

 p mp p Allegro brillante ($\text{J} = 138$)

Musical score page 10, measures 10-11. The score consists of six staves. Measures 10 (indicated by a double bar line) begin with dynamic *mf*. The first three staves play eighth-note patterns. The fourth staff (Bassoon) has a sustained note with a dynamic of *mp*. The fifth staff (Double Bass) has a sustained note with a dynamic of *mf*. The sixth staff (Cello) has a sustained note with a dynamic of *mf*. Measure 11 begins with a dynamic of *ff* for the first three staves. The fourth staff (Bassoon) has a dynamic of *mf*. The fifth staff (Double Bass) has a dynamic of *f*. The sixth staff (Cello) has a dynamic of *mf*. Measure 12 begins with a dynamic of *ff* for the first three staves. The fourth staff (Bassoon) has a dynamic of *mf*. The fifth staff (Double Bass) has a dynamic of *f*. The sixth staff (Cello) has a dynamic of *mf*.

Musical score page 2, measures 11-16. The score consists of six staves. Measures 11-12 show woodwind entries with dynamic markings *mf*. Measure 13 begins with a bassoon entry. Measure 14 features a prominent bassoon line. Measure 15 includes a bassoon entry. Measure 16 concludes with a bassoon entry. The bassoon part ends with a dynamic *f*.

Musical score page 1, measures 1-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trombones III (Tr-ne III), Timpani (Timp.), and Bassoon (Bassoon). The key signature is B-flat major (two flats). Measure 1: Flute, Oboe, Clarinet play eighth notes; Bassoon plays sixteenth-note patterns. Measure 2: Flute, Oboe, Clarinet play eighth notes; Bassoon plays sixteenth-note patterns. Measure 3: Flute, Oboe, Clarinet play eighth notes; Bassoon plays sixteenth-note patterns. Measure 4: Flute, Oboe, Clarinet play eighth notes; Bassoon plays sixteenth-note patterns. Measure 5: Trombones III play eighth notes. Measure 6: Timpani plays eighth notes. Measures 7-10: Bassoon plays sixteenth-note patterns. Measures 11-14: Bassoon plays sixteenth-note patterns. Measures 15-18: Bassoon plays sixteenth-note patterns. Measures 19-20: Bassoon plays sixteenth-note patterns.

Fl.
Ob.
Cl.
Bsn.
D.B.

p

sfp

sempre p

p

p

30

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), and Cor. I, II. The instrumentation changes in measure 12: Flute and Oboe play eighth-note patterns, while Cor. I, II remains silent. The bassoon (Bassoon) and double bass (Double Bass) provide harmonic support with sustained notes. Measure 12 concludes with a dynamic instruction *f*.

Musical score for orchestra, page 27, measures 1-12. The score consists of eight staves. Measures 1-4 show woodwind entries with dynamic markings *mf cresc.*. Measures 5-8 show brass entries with dynamic markings *mp*, *mf cresc.*, and *mf cresc.*. Measures 9-12 show woodwind entries with dynamic markings *mf cresc.*.

Musical score page 3, measures 12-15. The score consists of six staves. Measures 12 and 13 show various rhythmic patterns with dynamic markings like *ff*, *a2*, and *mf*. Measure 14 begins with *f pesante* and ends with *ff*. Measure 15 starts with *f* and continues the rhythmic patterns. Measure 16 begins with *ff* and ends with *ff s*.

Musical score page 50, measures 28500-28501. The score consists of eight staves. The first two staves are treble clef, the next two are bass clef, and the last two are bass clef. The key signature is B-flat major (two flats). Measure 28500 starts with a dynamic of *sf*. The third staff has a dynamic of *ff*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *ff*. The sixth staff has a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff has a dynamic of *ff*. Measure 28501 begins with a dynamic of *sf*. The second staff has a dynamic of *ff*. The third staff has a dynamic of *f*. The fourth staff has a dynamic of *ff*. The fifth staff has a dynamic of *ff*. The sixth staff has a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff has a dynamic of *ff*. The score includes various dynamics such as *sf*, *ff*, *p*, *f*, *mf*, and *pp*, and performance instructions like *pesante*.

Un pochettino più animato

Musical score for orchestra and piano, page 30, measures 1-12. The score consists of six staves. The top three staves are for the orchestra (two violins, viola, cello/bass) and the bottom three staves are for the piano. The key signature is one flat. Measure 1: Violin 1 and Violin 2 play eighth-note patterns. Measure 2: Violin 1 and Violin 2 play eighth-note patterns. Measure 3: Violin 1 and Violin 2 play eighth-note patterns. Measure 4: Violin 1 and Violin 2 play eighth-note patterns. Measures 5-12: Violin 1 and Violin 2 play eighth-note patterns. Measures 13-16: Violin 1 and Violin 2 play eighth-note patterns. Measures 17-20: Violin 1 and Violin 2 play eighth-note patterns. Measures 21-24: Violin 1 and Violin 2 play eighth-note patterns. Measures 25-28: Violin 1 and Violin 2 play eighth-note patterns. Measures 29-32: Violin 1 and Violin 2 play eighth-note patterns. Measures 33-36: Violin 1 and Violin 2 play eighth-note patterns. Measures 37-40: Violin 1 and Violin 2 play eighth-note patterns. Measures 41-44: Violin 1 and Violin 2 play eighth-note patterns. Measures 45-48: Violin 1 and Violin 2 play eighth-note patterns. Measures 49-52: Violin 1 and Violin 2 play eighth-note patterns. Measures 53-56: Violin 1 and Violin 2 play eighth-note patterns. Measures 57-60: Violin 1 and Violin 2 play eighth-note patterns. Measures 61-64: Violin 1 and Violin 2 play eighth-note patterns. Measures 65-68: Violin 1 and Violin 2 play eighth-note patterns. Measures 69-72: Violin 1 and Violin 2 play eighth-note patterns. Measures 73-76: Violin 1 and Violin 2 play eighth-note patterns. Measures 77-80: Violin 1 and Violin 2 play eighth-note patterns. Measures 81-84: Violin 1 and Violin 2 play eighth-note patterns. Measures 85-88: Violin 1 and Violin 2 play eighth-note patterns. Measures 89-92: Violin 1 and Violin 2 play eighth-note patterns. Measures 93-96: Violin 1 and Violin 2 play eighth-note patterns. Measures 97-100: Violin 1 and Violin 2 play eighth-note patterns.

Un pochettino più animato

Continuation of the musical score for orchestra and piano, page 30, measures 13-20. The score consists of six staves. The top three staves are for the orchestra (two violins, viola, cello/bass) and the bottom three staves are for the piano. The key signature is one flat. Measure 13: Violin 1 and Violin 2 play eighth-note patterns. Measure 14: Violin 1 and Violin 2 play eighth-note patterns. Measure 15: Violin 1 and Violin 2 play eighth-note patterns. Measure 16: Violin 1 and Violin 2 play eighth-note patterns. Measures 17-20: Violin 1 and Violin 2 play eighth-note patterns.

13

a²

60

The image shows a page of musical notation for orchestra, likely from a score. It features six staves of music. The top two staves are in treble clef, the third is in bass clef, and the bottom three are also in bass clef. The key signature is B-flat major (two flats). Measure numbers 12 and 13 are indicated at the beginning of each staff. Various dynamics and performance instructions are included, such as 'a2' above staves, '3' over groups of notes, and 'marcato' with a greater-than sign (>). The music consists of complex rhythmic patterns and harmonic changes, typical of a symphonic or chamber music score.

Musical score page 12, measures 11-13. The score consists of six staves. Measures 11 and 12 show dynamic markings *ff*, *mf*, *p dolce*, and *mf*. Measure 13 begins with a dynamic *f* followed by *p*. The vocal line in measure 12 is labeled *cantabile* and *solo mf*.

F1. Meno mosso (♩ = 126)

I

Musical score page showing measures 2 through 6. The score includes parts for C1. (Violin), Fag. (Bassoon), Cor. (Corno), and Bassoon. The instrumentation changes from measures 2-3 to 4-6. Measure 2: C1. (mf) eighth-note pairs, Fag. (mf) eighth-note pairs. Measure 3: C1. (p) eighth-note pairs, Fag. (p) eighth-note pairs. Measures 4-6: C1. (mf) eighth-note pairs, Fag. (mf) eighth-note pairs. Measures 4-6: Cor. (p) eighth-note pairs, Bassoon (p) eighth-note pairs.

470

5

Musical score for orchestra, page 3, measures 1-5. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor.). The key signature is one sharp. Measure 1: Oboe plays eighth-note pairs, Clarinet has eighth-note pairs, Bassoon has eighth-note pairs, Horn plays eighth-note pairs. Measure 2: Oboe has eighth-note pairs, Clarinet has eighth-note pairs, Bassoon has eighth-note pairs, Horn plays eighth-note pairs. Measure 3: Oboe has eighth-note pairs, Clarinet has eighth-note pairs, Bassoon has eighth-note pairs, Horn plays eighth-note pairs. Measure 4: Oboe has eighth-note pairs, Clarinet has eighth-note pairs, Bassoon has eighth-note pairs, Horn plays eighth-note pairs. Measure 5: Oboe has eighth-note pairs, Clarinet has eighth-note pairs, Bassoon has eighth-note pairs, Horn plays eighth-note pairs.

A musical score page featuring five staves. The top staff is treble clef, the second is alto clef, the third is bass clef, and the bottom two are double bass clef. Measure 24500 starts with a rest followed by a dynamic *p*. Measures 24501 begin with eighth-note patterns on the treble and alto staves, followed by eighth-note chords on the bass staves. Measure 24502 continues with eighth-note patterns and chords. Measure 24503 features sustained notes with grace notes above them. Measure 24504 concludes with eighth-note patterns and chords. Measure 24505 begins with sustained notes. Measure 24506 ends with eighth-note patterns and chords. Measure 24507 concludes with sustained notes. Measure 24508 ends with eighth-note patterns and chords. Measure 24509 begins with sustained notes. Measure 24510 concludes with eighth-note patterns and chords. Measure 24511 ends with sustained notes. Measure 24512 begins with sustained notes. Measure 24513 concludes with eighth-note patterns and chords. Measure 24514 ends with sustained notes. Measure 24515 begins with sustained notes. Measure 24516 concludes with eighth-note patterns and chords. Measure 24517 ends with sustained notes. Measure 24518 begins with sustained notes. Measure 24519 concludes with eighth-note patterns and chords. Measure 24520 ends with sustained notes. Measure 24521 begins with sustained notes. Measure 24522 concludes with eighth-note patterns and chords. Measure 24523 ends with sustained notes. Measure 24524 begins with sustained notes. Measure 24525 concludes with eighth-note patterns and chords. Measure 24526 ends with sustained notes. Measure 24527 begins with sustained notes. Measure 24528 concludes with eighth-note patterns and chords. Measure 24529 ends with sustained notes. Measure 24530 begins with sustained notes. Measure 24531 concludes with eighth-note patterns and chords. Measure 24532 ends with sustained notes. Measure 24533 begins with sustained notes. Measure 24534 concludes with eighth-note patterns and chords. Measure 24535 ends with sustained notes. Measure 24536 begins with sustained notes. Measure 24537 concludes with eighth-note patterns and chords. Measure 24538 ends with sustained notes. Measure 24539 begins with sustained notes. Measure 24540 concludes with eighth-note patterns and chords. Measure 24541 ends with sustained notes. Measure 24542 begins with sustained notes. Measure 24543 concludes with eighth-note patterns and chords. Measure 24544 ends with sustained notes. Measure 24545 begins with sustained notes. Measure 24546 concludes with eighth-note patterns and chords. Measure 24547 ends with sustained notes. Measure 24548 begins with sustained notes. Measure 24549 concludes with eighth-note patterns and chords. Measure 24550 ends with sustained notes. Measure 24551 begins with sustained notes. Measure 24552 concludes with eighth-note patterns and chords. Measure 24553 ends with sustained notes. Measure 24554 begins with sustained notes. Measure 24555 concludes with eighth-note patterns and chords. Measure 24556 ends with sustained notes. Measure 24557 begins with sustained notes. Measure 24558 concludes with eighth-note patterns and chords. Measure 24559 ends with sustained notes. Measure 24560 begins with sustained notes. Measure 24561 concludes with eighth-note patterns and chords. Measure 24562 ends with sustained notes. Measure 24563 begins with sustained notes. Measure 24564 concludes with eighth-note patterns and chords. Measure 24565 ends with sustained notes. Measure 24566 begins with sustained notes. Measure 24567 concludes with eighth-note patterns and chords. Measure 24568 ends with sustained notes. Measure 24569 begins with sustained notes. Measure 24570 concludes with eighth-note patterns and chords. Measure 24571 ends with sustained notes. Measure 24572 begins with sustained notes. Measure 24573 concludes with eighth-note patterns and chords. Measure 24574 ends with sustained notes. Measure 24575 begins with sustained notes. Measure 24576 concludes with eighth-note patterns and chords. Measure 24577 ends with sustained notes. Measure 24578 begins with sustained notes. Measure 24579 concludes with eighth-note patterns and chords. Measure 24580 ends with sustained notes. Measure 24581 begins with sustained notes. Measure 24582 concludes with eighth-note patterns and chords. Measure 24583 ends with sustained notes. Measure 24584 begins with sustained notes. Measure 24585 concludes with eighth-note patterns and chords. Measure 24586 ends with sustained notes. Measure 24587 begins with sustained notes. Measure 24588 concludes with eighth-note patterns and chords. Measure 24589 ends with sustained notes. Measure 24590 begins with sustained notes. Measure 24591 concludes with eighth-note patterns and chords. Measure 24592 ends with sustained notes. Measure 24593 begins with sustained notes. Measure 24594 concludes with eighth-note patterns and chords. Measure 24595 ends with sustained notes. Measure 24596 begins with sustained notes. Measure 24597 concludes with eighth-note patterns and chords. Measure 24598 ends with sustained notes. Measure 24599 begins with sustained notes. Measure 24600 concludes with eighth-note patterns and chords. Measure 24601 ends with sustained notes.

Musical score page 10, measures 1-10. The score includes parts for Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet I (Cl. I.), Clarinet II (Cl. II.), Bassoon (Fag.), Horn (Cor.), and Bassoon (Bassoon). The instrumentation is as follows:

- Flute I (Fl. I.):** Playing eighth-note patterns in 3/4 time.
- Flute II (Fl. II.):** Playing eighth-note patterns in 3/4 time.
- Oboe (Ob.):** Playing eighth-note patterns in 3/4 time.
- Clarinet I (Cl. I.):** Playing eighth-note patterns in 3/4 time.
- Clarinet II (Cl. II.):** Playing eighth-note patterns in 3/4 time.
- Bassoon (Fag.):** Playing eighth-note patterns in 3/4 time.
- Horn (Cor.):** Playing eighth-note patterns in 3/4 time.
- Bassoon (Bassoon):** Playing eighth-note patterns in 3/4 time.

The score consists of two systems of five staves each. The first system starts with a dynamic of *mf* and transitions to *p* with a crescendo. The second system starts with *p* and transitions to *mf*. Measures 1-10 are shown, with measure 10 ending on a repeat sign.

10

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top three staves are for the orchestra, and the bottom two are for the piano. Measure 11 starts with a forte dynamic (f) in all voices. The first violin has sixteenth-note patterns. The second violin and viola play eighth-note patterns. The cello and bassoon provide harmonic support. Measure 12 begins with a dynamic marking of *mf*. The first violin continues its sixteenth-note patterns. The second violin and viola play eighth-note patterns. The cello and bassoon continue their harmonic function. The piano part is prominent, featuring eighth-note patterns in the bass and treble clefs.

Musical score page 10, measures 11-12. The score consists of six staves. Measures 11 (ritenuto) and 12 (in tempo) are shown. Measure 11 starts with two staves of eighth-note patterns. Measure 12 begins with a dynamic *f*, followed by a section labeled 'a2' with eighth-note patterns. The bassoon staff has a prominent role in measure 12, starting with a dynamic *f* and continuing with eighth-note patterns. Measure 13 begins with a dynamic *mp*. The bassoon staff concludes with a dynamic *mp* and a crescendo instruction.

ritenuto *in tempo*

f — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* —

f — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* —

f — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* —

f — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* —

f — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* — *f* — *mf* —

6 Allegro molto vivace ($\text{J} = 160$)

a.2

ff
ff
ff
f
mp

ff
ff
ff
f
p

ff
f
p

ff
f
p

ff
p

f
p

6 Allegro molto vivace ($\text{J} = 160$)

ff
ff
mf *p*
mf *p*

ff
mf *p*

ff
mf *p*

ff
p

100

Musical score for orchestra, page 39, measures 1-10. The score consists of six staves. Measures 1-3 are mostly blank. Measures 4-5 show rhythmic patterns in the lower staves. Measures 6-7 feature eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 begins with a dynamic *p*, followed by a section labeled "div." with a dynamic *mp*. The score includes various dynamics such as *p*, *mp*, *f*, and *p*.

Musical score for strings and piano, page 7, measures 1-4. The score consists of five staves: Violin 1 (top), Violin 2, Viola, Cello, and Bass. The key signature is one sharp. Measure 1: Violin 1 plays eighth-note pairs, Violin 2 and Viola play eighth-note pairs, Cello and Bass play eighth-note pairs. Measure 2: Violin 1 and Violin 2 play eighth-note pairs, Viola and Cello play eighth-note pairs, Bass plays eighth notes. Measure 3: Violin 1 and Violin 2 play eighth-note pairs, Viola and Cello play eighth-note pairs, Bass plays eighth notes. Measure 4: Violin 1 and Violin 2 play eighth-note pairs, Viola and Cello play eighth-note pairs, Bass plays eighth notes.

7

sul G

f

sul G

f

f

f

a2

p cresc.

cresc.

cresc.

p cresc.

p cresc.

III

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

Musical score page 43, measures 1-12. The score consists of eight staves. Measures 1-2 are blank. Measure 3 starts with a treble clef staff with a sharp, dynamic ff, followed by a bass clef staff with a sharp, dynamic ff. Measures 4-5 show various dynamics (mf, ff) across different staves. Measures 6-7 continue with similar dynamics. Measures 8-9 show more complex rhythmic patterns. Measures 10-11 show eighth-note patterns. Measure 12 ends with a bass clef staff.

Musical score page 43, measures 13-16. The score consists of eight staves. Measures 13-14 show sixteenth-note patterns with dynamic ff. Measures 15-16 show eighth-note patterns with dynamic ff. Measure 16 concludes with a bass clef staff and a tempo marking 120.

Musical score page 14, measures 8-12. The score consists of eight staves. Measures 8-11 show a rhythmic pattern of eighth and sixteenth notes with dynamic markings *ff*. Measure 12 begins with a dynamic *ff* and continues with a complex rhythmic pattern involving sixteenth-note groups and grace notes.

Musical score page 45, featuring four systems of music. The score consists of eight staves: two treble staves, two alto staves, two tenor staves, one bass staff, and one basso continuo staff. The key signature varies across the staves, including G major, A major, B major, and C major. The time signature is common time. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 130 and a2 are indicated. The basso continuo part features a bassoon-like line with accompanying chords.

a²

Timp.

p

Musical score for orchestra, page 47, featuring three systems of music. The top system starts at measure 9, indicated by a box containing the number 9. It consists of six staves: two violins, one viola, one cello, one double bass, and one bassoon. The middle system continues from measure 9, ending at measure 10, indicated by another box containing the number 9. The bottom system begins at measure 10. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). Measures 9 and 10 feature complex rhythmic patterns and harmonic changes, particularly in the bassoon and double bass parts.

Musical score for orchestra and piano, page 48, measures 140-144. The score consists of five systems of music, each with multiple staves. The top system includes staves for Treble, Alto, Bass, and Piano. The second system includes staves for Treble, Alto, Bass, and Piano. The third system includes staves for Treble, Alto, Bass, and Piano. The fourth system includes staves for Treble, Alto, Bass, and Piano. The bottom system includes staves for Treble, Alto, Bass, and Piano. Measure 140 starts with a forte dynamic in the piano part. Measures 141-144 feature eighth-note patterns in the bass and piano parts, with the piano part providing harmonic support through sustained notes and chords.

50

Ob. *p*

C1. II *p*

Fag. *p*

Cor. I. III *p*

Tr. n. e Tuba

=

Ob.

C1. II

Fag.

Tuba

mf

pp

mp

arco

mp pizz.

mf

160

11

a2

mp

mp

p

p>

p

p

p

mp

p

M 28500 Г.

Musical score for three staves, likely strings, featuring measures 28500-1. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1 consists of six measures of eighth-note patterns. Measure 2 begins with a single eighth note on the first staff, followed by measures of eighth-note patterns. Measure 3 features sixteenth-note patterns on the first staff, with dynamic markings *mf* and *mp*. Measures 4 and 5 show eighth-note patterns with dynamic markings *mp*. Measure 6 begins with sixteenth-note patterns on the first staff, with dynamic markings *mf* and *mp*. Measures 7 and 8 show eighth-note patterns. Measure 9 begins with sixteenth-note patterns on the first staff, with dynamic markings *pizz.* and *mf*. Measures 10 and 11 show eighth-note patterns.

a2

I

mp

mf

mf

mf

mf

cresc.

cresc.

arco

pizz.

mf

[13]

13

f

a² *f*

f

f

f

mf

f

f

f

f

f

f

[13]

f

div.

f

pizz. *f*

f

arco détaché

arco détaché

Measures 1-4 (Top System):

- Flute 1: ff, f
- Flute 2: ff, f
- Clarinet 1: ff, f
- Clarinet 2: ff, f
- Bassoon: ff, f
- Trombone: ff, f
- Double Bass: ff, f

Measures 5-8 (Bottom System):

- Flute 1: cresc.
- Flute 2: cresc.
- Clarinet 1: cresc.
- Clarinet 2: cresc.
- Bassoon: ff
- Trombone: ff
- Double Bass: ff
- Cello: ff

Musical score page 57 featuring two systems of music for multiple staves. The top system consists of six staves (Treble, Alto, Bass, Treble, Alto, Bass) with dynamic markings *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. The bottom system also has six staves (Treble, Alto, Bass, Treble, Alto, Bass) with crescendo markings (*cresc.*) and dynamic markings *ff*, *ff*, *ff*, *ff*.

190 *cresc.* M. 28500 ff

a²

ff

ff

ff

ff

f marcato

f marcato

fff marcissimo

fff marcissimo

Musical score page 59, featuring three systems of music for multiple staves. The top system consists of six staves: two treble, one bass, and three bass (two 1/2 note heads, one 1/4 note head). The middle system has five staves: two treble, one bass, and two bass (one 1/2 note head, one 1/4 note head). The bottom system has four staves: two treble and two bass (one 1/2 note head, one 1/4 note head). The score includes dynamic markings such as **ff** (fortissimo) and **sempre marcato**, and performance instructions like **a2**. Measure numbers 28500 and 28501 are present at the bottom.

Musical score for orchestra, three staves:

- Staff 1 (Top):** Treble clef, key signature of 2 sharps (F major). Measures show eighth-note patterns with grace notes and slurs.
- Staff 2 (Middle):** Treble clef, key signature of 2 sharps. Measures show eighth-note patterns with grace notes and slurs.
- Staff 3 (Bottom):** Bass clef, key signature of 2 sharps. Measures show eighth-note patterns with grace notes and slurs.

The score continues with a repeat sign and the same measures as the previous page.

A page from a musical score featuring six staves of music. The top three staves are for the orchestra, showing parts for strings, woodwinds, and brass. The bottom three staves are for the piano. The score includes various dynamics like forte (f), piano (p), and accents. Measure numbers 200 and 201 are visible at the bottom of the page.

32

14

a² b²

ff

f

ff

f

f

14

ff

unis.

ff

ff

ff

ff

15 come prima

stringendo
poco cresc.
mf cresc.
ritenuto

poco cresc.
mf cresc.
mf cresc.

poco cresc.
mf cresc.

I
poco cresc.
III
poco cresc.
mp cresc.

15 come prima

stringendo
poco cresc.
mf cresc.
ritenuto

poco cresc.
mf cresc.
mf cresc.
mf cresc.

poco cresc.
mf cresc.

come prima

come prima

a²
 a²
 a²
 Cor. III
 Tr-ne III
 dim.
 dim.
 dim.
 dim.
 dim.
 Fl. 16
 Cl.
 Fag.
 Cor.
 p
 p
 p
 p

a²

p

mp

p

mp

p

mp

p

IV

p

III

p

p

mp

mp

p

mp

n.p.

p

mp

a²

M. 28500 Г.

stringendo

muta in Fl. picc.

a2

a2

mf

f

mf

f

mf

f

mf

f

stringendo

f

f

f

f

* На этом такте автограф симфонии обрывается.
* At this bar the symphony manuscript ends abruptly.

17 a2

Fl. picc.

mf

mf

mf

mf

sf

mf

17

simile

mf

simile

mf

simile

mf

mf

mf

mf

250

Allegro molto vivace (♩:160) animato un poco

animato un poco

18

a.2

九

ff

ff

ff

b

11

۱۱

11

九

ff

1

11

6

5

1

{ animato un poco

18

b

b

6

1

3

Musical score for orchestra and piano, page 10, measures 11-16. The score consists of five systems of music, each with multiple staves for different instruments. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 begins with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. The score includes various dynamics such as *ritenuto*, *cresc.*, and *dim.* The instrumentation includes strings, woodwinds, brass, and piano.

A page from a musical score containing six staves of music. The top three staves are in common time and the bottom three are in 12/8 time. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, and A major. The music consists of various rhythmic patterns and dynamic markings such as 'fff' (fortissimo) and 'p' (pianissimo). Measure numbers 19 and 20 are indicated at the top right of the page.

a²

ritardando

muta in Fl.III

p — *ff* — *pp* —

ritardando

Allegro brillante (Tempo I $\text{♩} = 138$)

Oboe
C1.
Fag.
Cor.

Allegro brillante (Tempo I $\text{♩} = 138$)

sf
p
sf
sf
sf
sf

280

=

p
sf

sf

sf

sf

sf

Musical score page 18, measures 11-12. The score includes parts for Oboe (O.b.), Clarinet (Cl.), Bassoon (Fag.), and Double Bass (Bass). The key signature changes between B-flat major and A major. Measure 11 starts with a rest for Oboe, followed by a dynamic *p*. The bassoon has a sustained note. Measure 12 begins with a dynamic *p*, followed by a crescendo. The bassoon continues its sustained note. The double bass provides harmonic support throughout both measures.

20

2823- 98+
un poco rit.a2

20 (25) un poco rit. a2

F1.

Ob.

Cl.

Fag.

Cor. III

p espress.

f

p

mf

mf

mf

f

p

f

f

f

f

mf
molto canta

Cl. Allegro non tanto (J = 126)

Cl. Allegro non tanto (J = 126)

Fag.

Cor.

Bass

IV

bile ed espress.

Ob.

Cl.

Fag.

Cor.

I

mf

p

a2

mf

cantabile

III

p

mf

p

mf

mf

p

mf

mf

f

mf

p

mf

Sheet music for orchestra, page 80. The score consists of ten staves. The first six staves are grouped together, with measure numbers 1 through 6 above them. The first staff (top) has two treble clef staves, both in B-flat major (two flats). The second staff has one treble clef staff in B-flat major. The third staff has one bass clef staff in B-flat major. The fourth staff has one bass clef staff in B-flat major. The fifth staff has one bass clef staff in B-flat major. The sixth staff has one bass clef staff in B-flat major. Measures 1-6 show various dynamics (p, mf, f) and articulations (trills, slurs, grace notes). Measure 7 begins with a bassoon solo (Tuba) in B-flat major, dynamic p. Measures 8-12 show the strings continuing their rhythmic patterns.

21

Tuba

21

310

incalzando

ritenuto

incalzando

ritenuto

a tempo

[22] Allegro molto vivace (d = 160)

Musical score page 10, measures 11-12. The score consists of six staves. Measure 11 (a2) starts with dynamic *ff*. Measure 12 begins with a dynamic *ff*, followed by *f*, *mp*, and *a2*.

Measure 11 (a2): *ff*

Measure 12: *ff*, *f*, *mp*, *a2*

Measure 13: *ff*, *f*, *p*

Measure 14: *ff*, *f*, *p*

Measure 15: *ff*, *f*, *p*, *pp*

Measure 16: *ff*, *f*, *p*

[22] Allegro molto vivace $\text{♩} = 160$

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measure 11 starts with a dynamic of ***ff***. Measure 12 begins with a dynamic of ***ff***, followed by ***f***, then ***mf***, and finally ***p***.

Musical score for orchestra and piano, page 85. The score consists of two systems of music.

System 1 (Measures 1-10):

- Violin 1:** Starts with eighth-note patterns. In measure 5, it has a melodic line labeled "a2".
- Violin 2:** Eighth-note patterns.
- Cello:** Eighth-note patterns.
- Double Bass:** Eighth-note patterns.
- Piano:** Eighth-note patterns, dynamic markings (p), and grace notes.

System 2 (Measures 11-20):

- Violin 1:** Eighth-note patterns.
- Violin 2:** Eighth-note patterns.
- Cello:** Eighth-note patterns.
- Double Bass:** Eighth-note patterns.
- Piano:** Eighth-note patterns, dynamic markings (mp, p), and grace notes. Measure 18 has a melodic line labeled "a2".

Measure 20: Marked 330.

[23]

[23]

Musical score for orchestra, page 87, showing measures 285 and 286. The score consists of five staves:

- Measures 285:** The first three staves play eighth-note patterns. The fourth staff has a sixteenth-note pattern. The fifth staff rests.
- Measure 286:** The first three staves play eighth-note patterns. The fourth staff has a sixteenth-note pattern. The fifth staff rests.

Dynamic markings: *f* (fortissimo) at the beginning of measure 285, *ff* (fuerzamente) in measure 285, *f* (fortissimo) in measure 286, *ff* (fuerzamente) in measure 286.

Musical score page 340, measures 1-3 of section a2. The score consists of six staves. The first three staves are treble clef, the fourth is bass clef, and the fifth and sixth are bass clef. Measure 1: All staves play eighth notes. Measure 2: Measures 1-3 crescendo. Measure 3: Measures 1-3 crescendo.

measures 1-3

mf

cresc.

mf

cresc.

mf

III

mf

measures 1-3

mf

cresc.

mf

cresc.

mf

cresc.

mf

ores

a2

M. 28500 T.

24 a²

24

Musical score for orchestra, page 91. The score consists of six staves:

- Staff 1 (Top Left):** Treble clef, B-flat major (two flats). Measures 1-3.
- Staff 2 (Top Right):** Treble clef, A major (no sharps or flats). Measures 1-3.
- Staff 3 (Middle Left):** Bass clef, B-flat major (two flats). Measures 1-3.
- Staff 4 (Middle Right):** Bass clef, A major (no sharps or flats). Measures 1-3.
- Staff 5 (Bottom Left):** Bass clef, G major (one sharp). Measures 1-3.
- Staff 6 (Bottom Right):** Bass clef, G major (one sharp). Measures 1-3.

The key signature changes in measures 4-6:

- Staff 1:** B-flat major (two flats).
- Staff 2:** A major (no sharps or flats).
- Staff 3:** B-flat major (two flats).
- Staff 4:** A major (no sharps or flats).
- Staff 5:** G major (one sharp).
- Staff 6:** G major (one sharp).

Measure numbers:

- Measure 1: 350
- Measure 2: 28500
- Measure 3: 350

a2

1

a2

Measure 360 (cont'd.):

- Measures 1-4: Common time (C). Key signature: one flat.
- Measures 5-8: Common time (C). Key signature: one flat.
- Measures 9-12: Common time (C). Key signature: one flat.
- Measures 13-16: Common time (C). Key signature: one flat.
- Measures 17-20: Common time (C). Key signature: one flat.
- Measures 21-24: Common time (C). Key signature: one flat.
- Measures 25-28: Common time (C). Key signature: one flat.
- Measures 29-32: Common time (C). Key signature: one flat.
- Measures 33-36: Common time (C). Key signature: one flat.

Measure 361:

- Measures 1-4: Common time (C). Key signature: one flat.
- Measures 5-8: Common time (C). Key signature: one flat.
- Measures 9-12: Common time (C). Key signature: one flat.
- Measures 13-16: Common time (C). Key signature: one flat.
- Measures 17-20: Common time (C). Key signature: one flat.
- Measures 21-24: Common time (C). Key signature: one flat.
- Measures 25-28: Common time (C). Key signature: one flat.
- Measures 29-32: Common time (C). Key signature: one flat.
- Measures 33-36: Common time (C). Key signature: one flat.

a²

ff

Vivacissimo ($\text{d} = 138$)

Musical score page 1. The score consists of five staves. The first three staves are mostly blank. The fourth staff begins with a dynamic *p*, followed by eighth-note pairs. The fifth staff begins with a dynamic *p*, followed by eighth-note pairs. Measures 1-4 are mostly blank. Measure 5 starts with a dynamic *cresc.* followed by eighth-note pairs.

II

IV

 $\overline{\text{b}\text{d}}$
marcato $\overline{\text{b}\text{d}}$
*marcato**mf**mf*

Musical score page 2. The score consists of five staves. The first three staves are mostly blank. The fourth staff begins with a dynamic *p*, followed by eighth-note pairs. The fifth staff begins with a dynamic *p*, followed by eighth-note pairs. Measures 1-4 are mostly blank. Measures 5-6 start with *marcato* dynamics and eighth-note pairs.

Vivacissimo ($\text{d} = 138$)

37 am 36 am

Musical score page 3. The score consists of five staves. The first three staves are mostly blank. The fourth staff begins with a dynamic *p*, followed by eighth-note pairs. The fifth staff begins with a dynamic *p*, followed by eighth-note pairs. Measures 1-4 are mostly blank. Measures 5-6 start with *poco a poco cresc.* dynamics and eighth-note pairs. Measures 7-8 start with a dynamic *cresc.* followed by eighth-note pairs. Measures 9-10 end with a dynamic *cresc.* followed by eighth-note pairs.

370

cresc.

Musical score for orchestra, three systems of music.

System I:

- Measures 1-4: Rests.
- Measure 5: Dynamics: *mf*, *p*.
- Measure 6: Dynamics: *mf*, *p*.
- Measure 7: Dynamics: *mf*, *p*.
- Measure 8: Dynamics: *mf*, *p*.

System II:

- Measures 1-2: Rests.
- Measure 3: Dynamics: *mp marcato*, *f*.
- Measure 4: Dynamics: *mp marcato*, *f*.
- Measure 5: Dynamics: *p*.
- Measure 6: Dynamics: *p*.

System III:

- Measures 1-2: Rests.
- Measure 3: Dynamics: *mf*, *poco a poco cresc.*
- Measure 4: Dynamics: *mf*, *poco a poco cresc.*
- Measure 5: Dynamics: *mf*, *poco a poco cresc.*
- Measure 6: Dynamics: *mf*, *p*.

[25]

a² *poco a poco cresc.*

mp f mf *cresc.*

mp f mf *cresc.*

mp f mf *cresc.*

II IV I III

I mp f mf

mp f mf *cresc.*

mp f mf *cresc.*

poco a poco cresc.

poco a poco cresc.

[25]

f

f

f

poco a poco cresc.

poco a poco cresc.

mf *cresc.*

mf *cresc.*

Musical score for orchestra and piano, page 12, measures 11-15. The score consists of ten staves. The top four staves are for the orchestra, featuring two violins, two violas, cello, double bass, and timpani. The bottom six staves are for the piano, with three staves for each hand. Measure 11 starts with a dynamic of $a^2 \text{ bp}$. Measures 12 and 13 continue with dynamics ff , f , and f . Measures 14 and 15 feature crescendos, indicated by *cresc.* and f . The piano part includes various chords and rhythmic patterns, such as eighth-note chords and sixteenth-note patterns. The score is written in common time, with a key signature of one flat.

26

Musical score for orchestra, page 390, measures 26-30. The score consists of six staves. Measures 26-27 show woodwind entries with dynamic markings: ff, cresc., fff, ff, cresc., cresc. Measures 28-29 show brass entries with ff, cresc., cresc., fff, ff, cresc., cresc. Measure 30 concludes with ff, cresc., fff.

a²

Musical score for orchestra, page 101, measures 400-405.

The score consists of three staves:

- Staff 1 (Top):** Features a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). It includes dynamic markings such as f (fortissimo) and p (pianissimo). Measure 400 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 401 begins with a piano dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 402 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 403 starts with a piano dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 404 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 405 ends with a forte dynamic.
- Staff 2 (Middle):** Features a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). It includes dynamic markings such as f (fortissimo) and p (pianissimo). Measure 400 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 401 begins with a piano dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 402 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 403 starts with a piano dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 404 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 405 ends with a forte dynamic.
- Staff 3 (Bottom):** Features a bass clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). It includes dynamic markings such as f (fortissimo) and p (pianissimo). Measure 400 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 401 begins with a piano dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 402 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 403 starts with a piano dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 404 starts with a forte dynamic, followed by eighth-note patterns and sixteenth-note figures. Measure 405 ends with a forte dynamic.

Measure numbers 400 and 405 are indicated at the bottom of the staves.

II

Andante $\frac{3}{4}$ 60

2 Flauti

2 Oboi

2 Clarinetti (B) *p*

2 Fagotti *p*

4 Corni (F) *p*

2 Trombe (B)

3 Tromboni e

Tuba

Timpani

Violini I

Violini II

Viole *espr.* *p*

Violoncelli

Contrabbassi

Musical score for orchestra, page 30, measures 1-10. The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Double Bass (Bass). Measure 1: Cl. plays eighth-note pairs, Fag. plays eighth-note pairs, Cor. rests. Measure 2: Cl. rests, Fag. rests, Cor. rests. Measure 3: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. rests. Measures 4-5: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. rests. Measure 6: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. eighth-note pairs. Measure 7: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. eighth-note pairs. Measure 8: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. eighth-note pairs. Measure 9: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. eighth-note pairs. Measure 10: Cl. eighth-note pairs, Fag. eighth-note pairs, Cor. eighth-note pairs.

Musical score page 105, measures 40-41. The score includes parts for Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor.). Measure 40 starts with a dynamic of *mf*. The Flute has a melodic line with grace notes. The Oboe and Clarinet provide harmonic support. The Bassoon and Horn enter with sustained notes. Measure 41 begins with a dynamic of *p*. The Flute continues its melodic line. The Oboe and Clarinet play eighth-note patterns. The Bassoon and Horn continue their sustained notes. The score concludes with a dynamic of *p*.

M. 28500 G.

106

C1.

Fag.

Cor.

50

Fag. Più mosso $\text{♩} = 69$

p

p

Più mosso $\text{♩} = 69$

p

div. 3

p

espr.

p

div. 3

p

Cor.

p

p

unis.

div.

unis.

60 60

Ob.

C1.

Fag.

I

esp. r.

p cresc.

I

esp. r.

cresc.

poco cresc.

poco

a

poco

poco cresc.

cresc.

poco cresc. a poco

div.

unis.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

M. 28500 I.

F1.

4 a2

murmur

cresc.

div. 3 cresc. 3

cresc.

cresc.

cresc.

cresc.

70

mf

espri.

M. 28500 Γ.

109

1
mf 3

V.c.
C.b.

5
p div. 3
simile 3
div. cresc.
simile 3
V.c. div.
p 3
simile cresc.
simile 3
mf 3

a2
 a2
 a2
 Ccr. *mf*
 Tr-be
simile
 cresc.
 a2
 cresc.
 cresc.
 V-c. div.

Musical score for orchestra, page 6, measures 1-10. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and Double Bass (Bass). Measure 1: Oboe and Clarinet play eighth-note chords. Bassoon has eighth-note patterns. Measure 2: Bassoon continues eighth-note patterns. Measures 3-4: Bassoon has eighth-note patterns. Measures 5-6: Bassoon has eighth-note patterns. Measures 7-8: Bassoon has eighth-note patterns. Measures 9-10: Bassoon has eighth-note patterns.

7 *poco rit.* [7] *a tempo*
a2
Malo

p *mf* *p* *mf* *mf* *mf*

p *mf* *p* *mf* *mf* *mf*

p *mf*

f *f* *f* *f* *f* *f*

114

a2

dim.

V-c. div.

120

3 -

C1.

fug. dim.

dim.

c. 1.

c. 2.

espr.

p

p

p

C1.
Fag.

130

Tempo I

I solo espr.

140

8

150

M. 28500 Г.

1

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

p

cresc.

mf

p

p

cresc.

mf

p

p

V - ni I

160

p

mf

p

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

p

p

unis.

p

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

p

p

mf

M. 28500 Г.

2

10

119

Ob.

C. cl.

Fag.

Cor. I

p

I

p

espr.

190

p

I

p

espr.

M. 28500 Г.

C1. I

Fag. I

Cor. I

200

=

III

Vivace assai $d = 96$

Flauto piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Triangolo

Piatti

Cassa

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

C1.

Fag.

Tr.-lo

p

pizz.

pizz.

pizz.

pizz.

=

mf

mf

arco

mf

arco

mf

arco

mf

arco

mf

pizz.

Musical score for strings (Violin 1, Violin 2, Viola, Cello/Bass) in 5 flats. Measures 1-2 show eighth-note patterns with grace notes and dynamic markings 'mf'. Measure 3 is a repeat sign.

Tr-lo

Continuation of the musical score for strings (Violin 1, Violin 2, Viola, Cello/Bass) in 5 flats. Measures 4-6 show eighth-note patterns with dynamics 'p' and 'pizz.' for the upper voices. The cello/bass part remains silent in these measures.

=

Continuation of the musical score for strings (Violin 1, Violin 2, Viola, Cello/Bass) in 5 flats. Measures 7-9 show eighth-note patterns with dynamics 'f' for the upper voices and 'p' for the cello/bass. The cello/bass part has a 'pizz.' marking in the first two measures.

1

Fl.

C1.

Fag.

Cor. I

p

cresc.

mf

mf

arcō

p

cresc.

mf

pizz.

arcō

p

pizz.

20

II

Cor. **p**

cresc.

mf

I

Tr-ni

I

mf

p

cresc.

mf

f

arcō

p

cresc.

mf

pizz.

arcō

farcō

f

M. 28500 R.

2 Picc.

126

poco a poco cresc.

mf

poco a poco cresc.

mf

poco a poco cresc.

mf

mf

mf

pp

poco a poco cresc.

mf

arco

poco a poco cresc.

mf

poco a poco cresc.

mf

poco a poco cresc.

mf

37

a²

Tr. ni.

cresc.

p

40

[3] F1.

C1.

Fag.

Cor. I

Bass.

pizz.

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

pizz.

cresc.

p

Sheet music for orchestra and piano, page 128. The score consists of two systems of musical staves.

Top System:

- Violin 1 (Treble clef) starts with dynamic *p*, followed by *cresc.*, then *mf*.
- Violin 2 (Treble clef) starts with *p*, followed by *cresc.*, then *mf*.
- Cello (Bass clef) starts with *p*, followed by *cresc.*, then *mf*.
- Piano (Bass clef) starts with *p*, followed by *cresc.*, then *mf*.
- Double bass (Bass clef) starts with *p*, followed by *cresc.*, then *pizz.*, then *mf*.
- Double bass (Bass clef) ends with *f*.

Bottom System:

- Violin 1 (Treble clef) starts with *f*, followed by *p*, then *f*.
- Violin 2 (Treble clef) starts with *f*, followed by *p*, then *f*.
- Cello (Bass clef) starts with *f*, followed by *a2*, then *f*.
- Double bass (Bass clef) starts with *f*, followed by *a2*, then *f*.
- Double bass (Bass clef) starts with *f*, followed by *mf*.
- Double bass (Bass clef) starts with *dim.*, followed by *pizz.*, then *p*.
- Double bass (Bass clef) starts with *pizz.*, followed by *mf*, then *dim.*.
- Double bass (Bass clef) starts with *dim.*, followed by *p*, then *f*.
- Double bass (Bass clef) ends with *p*, then *f*.

4

mf
dim.
mf
mf
p

f
mf
mf
mf

pizz.
arco
f
pizz.
mf
f
mf
dim.
dim.

Musical score page 131, measures 1-3. The score consists of six staves. Measures 1-2 show various rhythmic patterns with dynamic markings like *f*, *ff*, and *mf*. Measure 3 begins with a dynamic *p*.

Musical score page 131, measures 4-6. The score continues with six staves. Measures 4-5 show eighth-note patterns with dynamics *f* and *ff*. Measure 6 starts with a dynamic *f* and ends with a dynamic *p*.

Musical score for orchestra, page 5, measures 1-3. The score consists of five staves. Measures 1-2 show woodwind entries with slurs and dynamic markings *ff*. Measure 3 begins with a forte dynamic *ff* and continues with rhythmic patterns.

Tr-lo

P-ti

C1.

Fag.

Tr.-lo

p

mf

pizz.

mf

pizz.

mf

pizz.

unis.

mf

p

pizz.

p

=

C1.

Fag.

mf

arco

mf

arco

mf

arco

mf

arco

mf

pizz.

mf

C1.

Fag.

Tr-lo

p

pizz.

pizz.

pizz.

pizz.

pizz.

unis.

mf

p

=

C1.

Fag.

mf

mf

arco

arco

arco

arco

pizz.

mf

F1.

Ob.

Cl.

Fag.

Tr.-lo

pizz.

p

pizz.

pizz.

pizz.

p

80

F1.

Cl.

6

5'

mf

pizz.

mf

pizz.

mf

pizz.

f

mf

pizz.

mf

pizz.

f

mf

pizz.

mf

90

7

7

v

M. 28500 Г.

F1.

L'istesso tempo

I solo dolce cantabile

100

140 F.I

Musical score page 140 F.I. The score consists of six staves. The top staff features a woodwind instrument (Flute I) with slurs and grace notes. The second staff shows a harp (Arpa) with sixteenth-note patterns. The third staff has a dynamic marking *p* and a tempo marking *div.*. The fourth staff contains sustained notes. The fifth staff has a dynamic marking *p*. The sixth staff concludes with a dynamic marking *p*.

=

Continuation of the musical score. The first two staves feature Flute I and Clarinet (Cl.) playing eighth-note patterns. The third staff shows a harp (Arpa) with sixteenth-note patterns. The fourth staff concludes with a dynamic marking *p*.

Continuation of the musical score. The first two staves feature sustained notes. The third staff has a dynamic marking *p*. The fourth staff concludes with a dynamic marking *p*.

110

F1. I

Arpa

5

F1.

Ob.

Cl. I

Fag. *mp*

Cor. I. II

Arpa

8

a2 *p*

a2 *p*

a2 *p*

p

b

b

p

mf

mf

p

unis.

p

mf

p

p

142 Fl. a₂

Ob. a₂

C1. a₂

Fag. a₂

Cor. III

Arpa

unis.

p

120

=

Musical score page 143, measures 130-143. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn II (Cor. II), and Harp (Arpa). The music features dynamic markings like **f**, **ff**, and **p**, and various performance techniques such as slurs, grace notes, and dynamic swells.

130

Musical score page 143, measures 143-156. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn II (Cor. II), and Harp (Arpa). The music continues with dynamic markings like **f**, **ff**, **p**, **s**, and **p**, and performance techniques like slurs and grace notes.

M. 28500 Г.

9 Fl. picc. $\frac{2}{4}$

The musical score page 9 consists of six systems of music. The top system features Flute piccolo (Fl. picc.) in treble clef, Bassoon in bass clef, Trombone in bass clef, and Bass in bass clef. The Flute piccolo part includes dynamic markings p , a^2 , and b^2 . The Bassoon part includes dynamic p and articulation marks. The Trombone part includes dynamic p and articulation marks. The Bass part includes dynamic p and articulation marks. The second system is mostly blank. The third system shows the Flute piccolo playing eighth-note patterns, the Bassoon playing eighth-note patterns, the Trombone playing eighth-note patterns, and the Bass playing eighth-note patterns. The fourth system is mostly blank. The fifth system shows the Flute piccolo playing eighth-note patterns, the Bassoon playing eighth-note patterns, the Trombone playing eighth-note patterns, and the Bass playing eighth-note patterns. The sixth system is mostly blank.

Fl. a2

Ob. a2

Cl. a2

Fag.

(10) a2

p bflat f

p

mf

p

mf

p

p

p

mf

a2

p

mf

p

mf

p

mf

p

simile

150 p

Fl.

147

Ob.

Cl.

Tr-ne e Tuba

Timp.

Fag.

cresc.

Cor.

cresc.

Timp.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

11

Musical score page 148, measures 11-13. The score consists of six staves. Measure 11 starts with rests, followed by eighth-note patterns with grace notes and slurs. Measure 12 begins with sustained notes and eighth-note patterns. Measure 13 starts with a bass line and concludes with a forte dynamic.

11

pizz.

Musical score page 148, measures 14-15. The score continues with six staves. Measures 14 and 15 feature eighth-note patterns with grace notes and slurs, leading into pizzicato sections with sixteenth-note patterns.

Sheet music for orchestra, page 149.

The score consists of six staves:

- Staff 1 (Top):** Treble clef, 3 flats. Dynamics: *p*, *p*. Measures show sustained notes and eighth-note patterns.
- Staff 2:** Treble clef, 3 flats. Measures show eighth-note patterns.
- Staff 3:** Bass clef, 3 flats. Measures show eighth-note patterns.
- Staff 4:** Bass clef, 3 flats. Measures show eighth-note patterns.
- Staff 5:** Bass clef, 3 flats. Measures show eighth-note patterns. Instruction: *Tr-lo*.
- Staff 6 (Bottom):** Bass clef, 3 flats. Measures show sustained notes and eighth-note patterns.

Below the staffs, there is a section of six measures with the following markings:

- Measure 1: *arco*, *pizz.*
- Measure 2: *pizz.*
- Measure 3: *arco*, *pizz.*
- Measure 4: *pizz.*
- Measure 5: *arco*, *pizz.*
- Measure 6: *pizz.*

Measure 7: *arco*, *pizz.*

Measure 8: *pizz.*

Measure 9: *arco*, *pizz.*

Measure 10: *pizz.*

Measure 11: *arco*, *pizz.*

Measure 12: *pizz.*

Measure 13: *arco*, *pizz.*

Measure 14: *pizz.*

Measure 15: *arco*, *pizz.*

Measure 16: *pizz.*

Measure 17: *arco*, *pizz.*

Measure 18: *pizz.*

Measure 19: *arco*, *pizz.*

Measure 20: *pizz.*

Measure 21: *arco*, *pizz.*

Measure 22: *pizz.*

Measure 23: *arco*, *pizz.*

Measure 24: *pizz.*

Measure 25: *arco*, *pizz.*

Measure 26: *pizz.*

Measure 27: *arco*, *pizz.*

Measure 28: *pizz.*

Measure 29: *arco*, *pizz.*

Measure 30: *pizz.*

Measure 31: *arco*, *pizz.*

Measure 32: *pizz.*

Measure 33: *arco*, *pizz.*

Measure 34: *pizz.*

Measure 35: *arco*, *pizz.*

Measure 36: *pizz.*

Measure 37: *arco*, *pizz.*

Measure 38: *pizz.*

Measure 39: *arco*, *pizz.*

Measure 40: *pizz.*

Measure 41: *arco*, *pizz.*

Measure 42: *pizz.*

Measure 43: *arco*, *pizz.*

Measure 44: *pizz.*

Measure 45: *arco*, *pizz.*

Measure 46: *pizz.*

Measure 47: *arco*, *pizz.*

Measure 48: *pizz.*

Measure 49: *arco*, *pizz.*

Measure 50: *pizz.*

Measure 51: *arco*, *pizz.*

Measure 52: *pizz.*

Measure 53: *arco*, *pizz.*

Measure 54: *pizz.*

Measure 55: *arco*, *pizz.*

Measure 56: *pizz.*

Measure 57: *arco*, *pizz.*

Measure 58: *pizz.*

Measure 59: *arco*, *pizz.*

Measure 60: *pizz.*

Measure 61: *arco*, *pizz.*

Measure 62: *pizz.*

Measure 63: *arco*, *pizz.*

Measure 64: *pizz.*

Measure 65: *arco*, *pizz.*

Measure 66: *pizz.*

Measure 67: *arco*, *pizz.*

Measure 68: *pizz.*

Measure 69: *arco*, *pizz.*

Measure 70: *pizz.*

Measure 71: *arco*, *pizz.*

Measure 72: *pizz.*

Measure 73: *arco*, *pizz.*

Measure 74: *pizz.*

Measure 75: *arco*, *pizz.*

Measure 76: *pizz.*

Measure 77: *arco*, *pizz.*

Measure 78: *pizz.*

Measure 79: *arco*, *pizz.*

Measure 80: *pizz.*

Measure 81: *arco*, *pizz.*

Measure 82: *pizz.*

Measure 83: *arco*, *pizz.*

Measure 84: *pizz.*

Measure 85: *arco*, *pizz.*

Measure 86: *pizz.*

Measure 87: *arco*, *pizz.*

Measure 88: *pizz.*

Measure 89: *arco*, *pizz.*

Measure 90: *pizz.*

Measure 91: *arco*, *pizz.*

Measure 92: *pizz.*

Measure 93: *arco*, *pizz.*

Measure 94: *pizz.*

Measure 95: *arco*, *pizz.*

Measure 96: *pizz.*

Measure 97: *arco*, *pizz.*

Measure 98: *pizz.*

Measure 99: *arco*, *pizz.*

Measure 100: *pizz.*

Measure 101: *arco*, *pizz.*

Measure 102: *pizz.*

Measure 103: *arco*, *pizz.*

Measure 104: *pizz.*

Measure 105: *arco*, *pizz.*

Measure 106: *pizz.*

Measure 107: *arco*, *pizz.*

Measure 108: *pizz.*

Measure 109: *arco*, *pizz.*

Measure 110: *pizz.*

Measure 111: *arco*, *pizz.*

Measure 112: *pizz.*

Measure 113: *arco*, *pizz.*

Measure 114: *pizz.*

Measure 115: *arco*, *pizz.*

Measure 116: *pizz.*

Measure 117: *arco*, *pizz.*

Measure 118: *pizz.*

Measure 119: *arco*, *pizz.*

Measure 120: *pizz.*

Measure 121: *arco*, *pizz.*

Measure 122: *pizz.*

Measure 123: *arco*, *pizz.*

Measure 124: *pizz.*

Measure 125: *arco*, *pizz.*

Measure 126: *pizz.*

Measure 127: *arco*, *pizz.*

Measure 128: *pizz.*

Measure 129: *arco*, *pizz.*

Measure 130: *pizz.*

Measure 131: *arco*, *pizz.*

Measure 132: *pizz.*

Measure 133: *arco*, *pizz.*

Measure 134: *pizz.*

Measure 135: *arco*, *pizz.*

Measure 136: *pizz.*

Measure 137: *arco*, *pizz.*

Measure 138: *pizz.*

Measure 139: *arco*, *pizz.*

Measure 140: *pizz.*

Measure 141: *arco*, *pizz.*

Measure 142: *pizz.*

Measure 143: *arco*, *pizz.*

Measure 144: *pizz.*

Measure 145: *arco*, *pizz.*

Measure 146: *pizz.*

Measure 147: *arco*, *pizz.*

Measure 148: *pizz.*

Measure 149: *arco*, *pizz.*

Measure 150: *pizz.*

Measure 151: *arco*, *pizz.*

Measure 152: *pizz.*

Measure 153: *arco*, *pizz.*

Measure 154: *pizz.*

Measure 155: *arco*, *pizz.*

Measure 156: *pizz.*

Measure 157: *arco*, *pizz.*

Measure 158: *pizz.*

Measure 159: *arco*, *pizz.*

Measure 160: *pizz.*

Measure 161: *arco*, *pizz.*

Measure 162: *pizz.*

Measure 163: *arco*, *pizz.*

Measure 164: *pizz.*

Measure 165: *arco*, *pizz.*

Measure 166: *pizz.*

Measure 167: *arco*, *pizz.*

Measure 168: *pizz.*

Measure 169: *arco*, *pizz.*

Measure 170: *pizz.*

Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-12 show eighth-note patterns with grace notes and slurs. Measure 13 features a bassoon solo with sustained notes and grace notes. Measures 14-15 show eighth-note patterns with grace notes and slurs.

Measure 16 (a2) starts with a bassoon solo followed by a section where all voices play eighth-note patterns with grace notes and slurs. Measures 17-18 show eighth-note patterns with grace notes and slurs. Measures 19-20 show eighth-note patterns with grace notes and slurs.

Measure 21 shows eighth-note patterns with grace notes and slurs. Measures 22-23 show eighth-note patterns with grace notes and slurs. Measures 24-25 show eighth-note patterns with grace notes and slurs.

Measure 26 shows eighth-note patterns with grace notes and slurs. Measures 27-28 show eighth-note patterns with grace notes and slurs. Measures 29-30 show eighth-note patterns with grace notes and slurs.

Measure 31 shows eighth-note patterns with grace notes and slurs. Measures 32-33 show eighth-note patterns with grace notes and slurs. Measures 34-35 show eighth-note patterns with grace notes and slurs.

Measure 36 shows eighth-note patterns with grace notes and slurs. Measures 37-38 show eighth-note patterns with grace notes and slurs. Measures 39-40 show eighth-note patterns with grace notes and slurs.

Measure 41 shows eighth-note patterns with grace notes and slurs. Measures 42-43 show eighth-note patterns with grace notes and slurs. Measures 44-45 show eighth-note patterns with grace notes and slurs.

Measure 46 shows eighth-note patterns with grace notes and slurs. Measures 47-48 show eighth-note patterns with grace notes and slurs. Measures 49-50 show eighth-note patterns with grace notes and slurs.

Measure 51 shows eighth-note patterns with grace notes and slurs. Measures 52-53 show eighth-note patterns with grace notes and slurs. Measures 54-55 show eighth-note patterns with grace notes and slurs.

Measure 56 shows eighth-note patterns with grace notes and slurs. Measures 57-58 show eighth-note patterns with grace notes and slurs. Measures 59-60 show eighth-note patterns with grace notes and slurs.

Measure 61 shows eighth-note patterns with grace notes and slurs. Measures 62-63 show eighth-note patterns with grace notes and slurs. Measures 64-65 show eighth-note patterns with grace notes and slurs.

Measure 66 shows eighth-note patterns with grace notes and slurs. Measures 67-68 show eighth-note patterns with grace notes and slurs. Measures 69-70 show eighth-note patterns with grace notes and slurs.

Measure 71 shows eighth-note patterns with grace notes and slurs. Measures 72-73 show eighth-note patterns with grace notes and slurs. Measures 74-75 show eighth-note patterns with grace notes and slurs.

Measure 76 shows eighth-note patterns with grace notes and slurs. Measures 77-78 show eighth-note patterns with grace notes and slurs. Measures 79-80 show eighth-note patterns with grace notes and slurs.

Measure 81 shows eighth-note patterns with grace notes and slurs. Measures 82-83 show eighth-note patterns with grace notes and slurs. Measures 84-85 show eighth-note patterns with grace notes and slurs.

Measure 86 shows eighth-note patterns with grace notes and slurs. Measures 87-88 show eighth-note patterns with grace notes and slurs. Measures 89-90 show eighth-note patterns with grace notes and slurs.

Measure 91 shows eighth-note patterns with grace notes and slurs. Measures 92-93 show eighth-note patterns with grace notes and slurs. Measures 94-95 show eighth-note patterns with grace notes and slurs.

Measure 96 shows eighth-note patterns with grace notes and slurs. Measures 97-98 show eighth-note patterns with grace notes and slurs. Measures 99-100 show eighth-note patterns with grace notes and slurs.

12

Musical score page 151, measures 12-13. The score consists of six staves. Measures 12 start with dynamic *mf* and continue with eighth-note patterns. Measure 13 begins with a forte dynamic and includes a *P-ti.* instruction.

Musical score page 151, measures 14-15. The score consists of two staves, both showing sustained notes.

Musical score page 151, measures 16-17. The score consists of six staves. It features arco and pizzicato patterns with grace notes and dynamic markings like *pizz. 12*.

String Quartet in B-flat minor, Op. 13, No. 1

Violin I: *mf*, *s*; *f*, *f*

Violin II: *mf*, *s*; *f*

Cello: *f*

Bass: *f*

I solo: *mf*

Tr-lo: *p*

Measure 180: *f*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

P-ti

M. 28500 Г.

Musical score for orchestra, page 154, measures 190-195.

The score consists of ten staves, each with a treble clef and a key signature of three flats. Measure 190 begins with a dynamic of *f*. Measures 191-192 show various rhythmic patterns, including eighth-note groups and sixteenth-note patterns, with dynamics *f*, *cresc.*, and *a2*. Measure 193 features a bassoon line with *mf* dynamics. Measures 194-195 show a continuation of the rhythmic patterns with dynamics *f* and *cresc.*.

Measure 196 begins with a dynamic of *pizz.* The strings play eighth-note patterns. Measures 197-198 show alternating *arco* and *pizz.* patterns. Measures 199-200 show a return to *arco* patterns with dynamics *cresc.*

A detailed musical score page, numbered 13, featuring ten staves of music. The key signature is consistently B-flat major (two flats). The score includes parts for multiple instruments, with specific dynamics like ff (fortissimo) and cresc. (crescendo), and performance instructions such as arco, pizz., and ff. The notation is dense, with many slurs, grace notes, and accidentals. The page is filled with a variety of musical symbols, including quarter notes, eighth notes, sixteenth notes, and rests. The overall style is highly technical and expressive.

Musical score for orchestra and piano, page 156, measures 28500-1.

The score consists of ten staves:

- Measures 1-10:** Various instruments play eighth-note patterns. Some staves have rests. Measure 10 ends with a forte dynamic (ff).
- Measures 11-20:** Continuation of the eighth-note patterns. Measure 11 starts with an *arco* dynamic. Measures 12-13 end with a forte dynamic (ff). Measures 14-15 end with a dynamic ff. Measures 16-17 end with a dynamic ff. Measures 18-19 end with a dynamic ff. Measure 20 ends with a dynamic ff.

Musical score for orchestra, page 157, measures 200-201.

The score consists of ten staves:

- Measures 200:**
 - Woodwinds (Flute, Oboe, Bassoon) play eighth-note patterns.
 - Strings (Cello, Double Bass) provide harmonic support with sustained notes and bass lines.
- Measures 201:**
 - Woodwinds continue their eighth-note patterns.
 - String section concludes with a **pizz.** (pizzicato) instruction.

Musical score for orchestra, page 159. The score consists of six staves, each with a different instrument's part. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The music is in 12/8 time. Key signatures change frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat minor, A minor, G minor, F minor, and E minor. Dynamic markings include *mf*. The score features various rhythmic patterns, including eighth-note and sixteenth-note figures, and slurs. Measure numbers 28500 and 159 are visible.

Fl. a₂ 12
C1.
Fag.
Tr-lo

p

pizz.
pizz.
pizz.
pizz.
pizz.

210

C1.
Fag.

14

mf

arco
mf
arco
mf
arco
mf
pizz.
mf

F1.
Ob.
Cl.
Fag.

Tr-lo

pizz.
p
pizz.
pizz.
p
p

220

C1.
Fag.
Cor.

15

Fl.

mf

mf

mf

p

cresc.

cresc.

p

pizz.

arco

cresc.

p

mf

mf

f

Cor.

a2

f

Tr-ni

I

mf

f

mf

f

pizz.

arco

arco

f

164

17

17

f

f

p

I

p

f

f

mf

17

f

f

p

pizz.

p

F1.

Cl.

mf

mf

p

p

cresc. — *mf*

p

p

pizz.

arco

p

250

p

mf

f

a2

f

mf

cresc. — *mf*

f

pizz.

arco

f

arco

f

pizz.

mf

18

18

p

f

f

mf

mf

18

dim.

pizz.

p

arco

f

arco

f

pizz.

pizz.

dim.

f

260

dim.

Sheet music for orchestra, three systems.

System 1:

- Top staff: Treble clef, 2 measures. Dynamics: *mf*, *dim.*, *mf*. Measure 2 ends with a fermata.
- Middle staff: Treble clef, 2 measures. Dynamics: *mf*, *p*.
- Bottom staff: Bass clef, 2 measures. Dynamics: *mf*, *p*.

System 2:

- Top staff: Treble clef, 2 measures. Dynamics: *p*, *III*, *p*.
- Middle staff: Treble clef, 2 measures. Dynamics: *mf*, *III*, *p*.
- Bottom staff: Bass clef, 2 measures. Dynamics: *p*.

System 3:

- Top staff: Treble clef, 2 measures. Dynamics: *pizz.*, *mf*, *arco*.
- Middle staff: Treble clef, 2 measures. Dynamics: *mf*, *arco*.
- Bottom staff: Bass clef, 2 measures. Dynamics: *cresc.*, *cresc.*, *cresc.*.

M. 28500. *f*

A page from a musical score featuring six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature changes frequently, indicated by various sharps and flats. Dynamics such as *ff* (fortissimo), *p* (pianissimo), and *f* (forte) are used throughout. Measure numbers 270 and 271 are visible at the bottom right. The score includes several rehearsal marks: 'a2' appears in the first, third, and fourth measures; 'b' appears in the second measure; and 'P-ti' appears in the fifth measure.

19

19

19

M. 28500 R.

172

a2

ff *mf*

Tr-lo *div.* *f*

C1.

Fag.

mf

mf

mf

mf

=

Tr - 10

p

pizz.

pizz.

pizz.

p

pizz.

p

pizz.

p

F1.
Ob.
Cl.
Fag.

20

Musical score for orchestra, page 175, containing six systems of staves. The score includes parts for strings, woodwinds, and brass. The music features dynamic markings such as *mf*, *f*, *ff*, and *ff'*. Performance instructions include *pizz.* and *arco*. The score is in 2/4 time with a key signature of one flat.

Musical score for orchestra and piano, page 21. The score consists of two systems of music. The top system starts with a dynamic of *f*. It features multiple staves: two woodwind staves (clarinet and bassoon), two brass staves (trumpet and tuba), and two percussive staves (timpani and cymbals). The bottom system begins with a dynamic of *ff*. It includes staves for strings (violin, viola, cello, double bass), woodwinds (clarinet, bassoon), brass (trumpet, tuba), and percussion (timpani, cymbals). Various dynamics and performance instructions like *p*, *mf*, *ff*, *f*, *mf*, *pp*, *pizz.*, and *dim.* are present throughout the score.

12. Чайковский. Симфония.

M. 25500 Г.

22

c1.

Fug.

Tr-ne III e Tuba

Fl.

Ob.

23

Trombones (unis.)

Ob.

C1.

Fag.

Cor.

Double Bass

320

=

cresc. >

pp

cresc.

pp

cresc.

p cresc.

pp

cresc.

pp

cresc.

Musical score for orchestra, page 181, showing measures 2500-2501. The score consists of eight staves, each with a treble clef and a key signature of four flats. Measure 2500 starts with a rest followed by dynamic markings: *ff*, *ff*, *f*, *ff*, *mf*, *f*, *f*, *ff*. Measures 2501 begin with a rest followed by *mf*, *f*, *ff*, *ff*, *mf*, *f*, *ff*, *ff*. The bassoon staff in measure 2501 includes a dynamic marking *f* under a bracket. The score concludes with a final dynamic marking *ff*.

IV

Allegro maestoso $\text{♩} = 80$

Flauto piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni
e

Tuba

Timpani

Triangolo

Tamburo

Piatti

Cassa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Musical score for orchestra, page 183. The score consists of ten staves. The first section (measures 1-10) includes dynamics *f*, *a2*, *f*, *a2*, *f*, *f*, *b1*, and *cresc.* The second section (measures 11-20) includes dynamics *f*, *f*, *f*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, and *cresc.*. Measure 11 features sixteenth-note patterns with a '3' above them. Measure 12 shows eighth-note patterns with a '3' above them. Measures 13-14 show sixteenth-note patterns with a '3' above them. Measures 15-16 show eighth-note patterns with a '3' above them. Measures 17-18 show sixteenth-note patterns with a '3' above them. Measures 19-20 show eighth-note patterns with a '3' above them.

Piatti

10

1

2

Musical score page 1, measures 1-4. The score consists of eight staves. Measures 1-2 show woodwind entries with dynamic markings *f* and *a2*. Measures 3-4 show brass entries with dynamics *ff* and *cresc.* Measure 4 concludes with a dynamic *f*.

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Musical score page 187, measures 1-12. The score consists of six staves. Measures 1-2 show woodwind entries with dynamic markings *mf*. Measures 3-4 show woodwind entries with dynamic markings *n.f.* and *cresc.* Measures 5-6 show woodwind entries with dynamic markings *mf*. Measures 7-8 show woodwind entries with dynamic markings *f*. Measures 9-10 show woodwind entries with dynamic markings *cresc.* Measures 11-12 show woodwind entries with dynamic markings *f*. The bassoon part is prominent throughout, particularly in measures 11-12 where it plays sustained notes.

Musical score page 187, measures 13-20. The score continues with six staves. Measures 13-14 show woodwind entries with dynamic markings *mf*. Measures 15-16 show woodwind entries with dynamic markings *cresc.* Measures 17-18 show woodwind entries with dynamic markings *f*. Measures 19-20 show woodwind entries with dynamic markings *cresc.* The bassoon part remains active, providing harmonic support and sustained notes in the lower register.

189

mf

a2

mf

mf

a2

mf

mf'

mf'

pizz.

pizz.

pizz.

arco

mf

arco

mf

pizz.

pizz.

30

div.

pizz.

arco

unis.

arco

pizz.

arco

arco

arco

arco

arco

M. 28500 II

2

Musical score page 191, measure 2. The score consists of six staves. The top three staves are in treble clef, G major, and common time. The bottom three staves are in bass clef, C major, and common time. Measure 2 begins with a rest followed by a dynamic instruction 'f'. The first two measures feature melodic patterns in the upper voices, with the bass providing harmonic support. The third measure starts with a forte dynamic 'f' and includes a rehearsal mark 'I'. The fourth measure concludes with a forte dynamic 'f'.

2

Musical score page 191, measure 2 continuation. This section continues the musical line from the previous measure. It features a mix of eighth and sixteenth-note patterns across all voices. Dynamics include 'f' and 'ff' (fortissimo). The bass line is particularly active, providing rhythmic drive. The score ends with a final dynamic 'ff'.

1

p

a² *f* *a²*

mf *f*

p *mf* *f* *f*

p

pizz. *arco* *f*

p *cresc.* *f*

pizz. *p* *cresc.* *f*

193

13. Чайковский. Симфония

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p

mf *cresc.*

cresc.

p

cresc.

a2

p

cresc.

p

pizz.

p

arco

cresc.

arco

cresc.

arco

cresc.

pizz.

p

cresc.

pizz.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

muta in Fl. III

The musical score is organized into two systems separated by a vertical bar line. The first system (measures 1-6) contains six staves. The top staff (treble clef) has a key signature of one sharp. The second staff (treble clef) has a key signature of one flat. The third staff (bass clef) has a key signature of one sharp. The fourth staff (treble clef) has a key signature of one flat. The fifth staff (bass clef) has a key signature of one sharp. The sixth staff (bass clef) has a key signature of one sharp. Measure 1 starts with a forte dynamic (f). Measures 2-3 show melodic patterns with grace notes and slurs. Measures 4-5 continue with similar patterns. Measure 6 ends with a dynamic change to piano (p). The second system (measures 7-10) contains four staves. The top staff (treble clef) has a key signature of one sharp. The second staff (treble clef) has a key signature of one sharp. The third staff (bass clef) has a key signature of one sharp. The fourth staff (bass clef) has a key signature of one sharp. Measures 7-8 show melodic patterns with grace notes and slurs. Measures 9-10 continue with similar patterns.

I, II

F1. III p

Ob. a 2 p

C1. p

Fag. #2 p

Cor. p

Tr-lo p

pizz. p

pizz.

pizz.

pizz.

50 p

Cor. I, II

196 3

a²

L.III

60

a²

cresc.

cresc.

cresc.

cresc.

p cres.

p cres.

Tr-be

cresc.

cresc.

cresc.

cresc.

cresc.

197

muta in Fl. piec.

f

f

f

f

f

mf

f

f

mf

mf

p

f

div.

f

ff

arco

f

arco

f

f

4

This musical score page contains two systems of music, each with four measures. The instrumentation includes multiple staves for strings (Violin I, Violin II, Viola, Cello), double bass, and piano.

Measure 4:

- Violin I:** Dynamics: *f*, *p*. Articulation: accents. Measure 4 starts with a dynamic *f*.
- Violin II:** Dynamics: *sf*, *f*. Articulation: slurs.
- Viola:** Dynamics: *sf f*. Articulation: slurs.
- Cello:** Dynamics: *p*. Articulation: slurs.
- Double Bass:** Dynamics: *p*. Articulation: slurs.
- Piano:** Dynamics: *p* *cresc.*, *p* *cresc.*, *p* *cresc.*, *cresc.*

Measure 4 divisi:

- Violin I:** Dynamics: *mf*. Articulation: slurs.
- Violin II:** Dynamics: *sf*, *p*. Articulation: slurs.
- Viola:** Dynamics: *mf*. Articulation: slurs.
- Cello:** Dynamics: *p*. Articulation: slurs.
- Double Bass:** Dynamics: *mf*. Articulation: slurs.
- Piano:** Dynamics: *p* *cresc.*, *p* *cresc.*, *p* *cresc.*, *p* *cresc.*

Measure 4 divisi (continued):

- Violin I:** Dynamics: *sf*. Articulation: slurs.
- Violin II:** Dynamics: *sf*. Articulation: slurs.
- Viola:** Dynamics: *sf*. Articulation: slurs.
- Cello:** Dynamics: *sf*. Articulation: slurs.
- Double Bass:** Dynamics: *sf*. Articulation: slurs.
- Piano:** Dynamics: *p* *cresc.*, *p* *cresc.*, *p* *cresc.*, *p* *cresc.*

200

sf f cresc.

mf sf f

sf f cresc.

sf f cresc.

sf f cresc.

3

sf f cresc.

sf p cresc.

mf 3

mf

mf

mf

unis. div.

p cresc.

p cresc.

p cresc.

p cresc.

80 p cresc.

Musical score for orchestra and choir, page 201. The score consists of two systems of music.

System 1 (Top):

- Violin 1:** Starts with a forte dynamic (ff). Measures 1-2: ff. Measure 3: sf. Measures 4-5: f. Measures 6-7: ff.
- Violin 2:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Viola:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Cello:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Double Bass:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Bassoon:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.

System 2 (Bottom):

- Violin 1:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Violin 2:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Viola:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.
- Double Bass:** Measures 1-2: ff. Measures 3-4: sf. Measures 5-6: f.

Performance Instructions:

- System 1:** 'unis.' (measures 3-4), 'div.' (measures 5-6).
- System 2:** 'unis.' (measures 3-4), 'div.' (measures 5-6).

Musical score for orchestra, page 202. The score consists of six staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines.

Measures 1-10: The first ten measures show various rhythmic patterns. Measures 1-3 feature eighth-note chords. Measures 4-5 show eighth-note chords with grace notes. Measures 6-7 show eighth-note chords with sixteenth-note grace notes. Measures 8-10 show eighth-note chords with eighth-note grace notes.

Measure 11: The bassoon staff begins a section marked *f*. It consists of a single measure of eighth-note chords.

Measures 12-15: The bassoon staff continues with eighth-note chords. Measures 12-13 are marked *unis.* (Unison). Measure 14 is marked *div.* (Divisi).

Measures 16-19: The bassoon staff continues with eighth-note chords. Measures 16-17 are marked *unis.* (Unison). Measure 18 is marked *div.* (Divisi).

Sheet music for orchestra, featuring six staves. The key signature is one sharp (F#). Measure 1 consists of rests. Measures 2-4 show rhythmic patterns with eighth and sixteenth notes. Measure 5 begins with a forte dynamic. Measures 6-7 continue the rhythmic patterns. Measure 8 features a dynamic marking *ff*. Measures 9-10 continue the patterns. Measure 11 features a dynamic marking *ff*. Measures 12-13 continue the patterns. Measure 14 features a dynamic marking *ff*. The section ends with a repeat sign and two endings.

div.

unis.

90

A musical score for orchestra, page 5, featuring five staves. The first three staves (Violins I, Violins II, and Violas) play eighth-note patterns. The fourth staff (Cello) and fifth staff (Double Bass) provide harmonic support with sustained notes and bass lines. Measure 1 ends with a forte dynamic (ff). Measure 2 begins with a piano dynamic (p). Measure 3 ends with a forte dynamic (ff). Measure 4 concludes with a dynamic of ff.

100

a²

Musical score for three staves:

- Staff 1 (Top):** Woodwind instrument (likely oboe or bassoon). Dynamics: *f*, *a2*. Measures show eighth-note patterns with grace notes.
- Staff 2 (Middle):** Woodwind instrument (likely oboe or bassoon). Dynamics: *f*, *a2*. Measures show eighth-note patterns with grace notes.
- Staff 3 (Bottom):** Brass instrument (likely tuba or bassoon). Measures show eighth-note patterns with grace notes, including a section of sixteenth-note triplets (marked *3*) in measures 10-11.

Second System:

- Staff 1 (Top):** Woodwind instrument. Measures show eighth-note patterns with grace notes.
- Staff 2 (Middle):** Woodwind instrument. Measures show eighth-note patterns with grace notes.
- Staff 3 (Bottom):** Brass instrument. Measures show eighth-note patterns with grace notes.

Third System:

- Staff 1 (Top):** Woodwind instrument. Measures show eighth-note patterns with grace notes.
- Staff 2 (Middle):** Woodwind instrument. Measures show eighth-note patterns with grace notes.
- Staff 3 (Bottom):** Brass instrument. Measures show eighth-note patterns with grace notes, including a section of sixteenth-note triplets (marked *3*) in measures 10-11.

6

6

A musical score for orchestra, showing four staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses an alto clef. The key signature is B-flat major (two flats). The time signature is common time. The score consists of four measures. Measure 1 (measures 28500-28501) starts with a forte dynamic (ff) and includes crescendo markings ("cresc.") above the first and fourth staves. Measures 2-3 (measures 28501-28502) continue with ff dynamics and crescendo markings. Measure 4 (measure 28502) ends with a ff dynamic. Measure 5 (measure 28503) begins with a ff dynamic and includes crescendo markings ("cresc.") above the first and fourth staves. Measure 6 (measure 28504) ends with a ff dynamic. Measure 7 (measure 28505) begins with a ff dynamic and includes crescendo markings ("cresc.") above the first and fourth staves. Measure 8 (measure 28506) ends with a ff dynamic.

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110

A page from a musical score featuring six staves of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a dynamic of *f*. Measures 12 and 13 show melodic patterns with dynamics *mf*, *cresc.*, and *f*. Measures 14 and 15 continue with similar patterns. Measure 16 concludes with a dynamic of *mf*.

A musical score for orchestra, page 14, showing measures 11 and 12. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (f) in the violins. Measure 12 begins with a dynamic of mf. The score includes several crescendos and decrescendos, indicated by cresc. and decresc. markings. The instrumentation includes two violins, viola, cello, double bass, and piano.

Musical score page 10, measures 11-16. The score consists of eight staves. Measures 11-12 show woodwind entries (Flute 1, Flute 2, Bassoon) with dynamic markings *dim.*. Measures 13-14 show a sustained bassoon note with dynamic *dim.*. Measures 15-16 show sustained notes from various instruments (Flute 1, Flute 2, Bassoon, Trombone, Bass Trombone) with dynamic *dim.*.

12- 11- 17+18+ 19+

Oboe.

Cor I. II.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

F1.

dim.

Ob. f

dim.

f dim.

Tr-be

mf

dim.

f dim.

f dim.

f dim.

M. 28500 Г.

dim.

mf

dim.

dim.

dim.

dim.

8

Ob.

Cor.

IV

F. 140

a²

F. 1

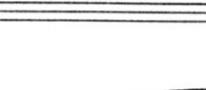
Ob.

Cor. IV

pizz.

pizz.

M. 28500 Г.

Fl. a² 
 Ob. 
 Cl. a² 
 Fag. 
 Cor. 

IV



= 9 



150

Picc.

Picc.

Fl.

Ob.

B.

Bass.

III.IV.

arco

M. 28500 Γ.

Musical score for orchestra, three staves:

- Staff 1 (Top):** Treble clef, key signature of A major (two sharps). Measures show eighth-note patterns with dynamic markings: *cresc.*, *a2#*, *cresc.*, *cresc.*, *cresc.*, *cresc.*. The bassoon part starts at measure 217.
- Staff 2 (Middle):** Bass clef, key signature of A major. Measures show eighth-note patterns with dynamics: *cresc.*, *mf*, *mf*, *f*, *f*.
- Staff 3 (Bottom):** Bass clef, key signature of A major. Measures show eighth-note patterns with dynamics: *cresc.*, *cresc.*, *f*, *f*.

10 Molto meno mosso

Musical score for orchestra and timpani, page 217, measures 10-160. The score consists of six staves. The top four staves represent the orchestra, with dynamics such as *ff*, *ff>*, and *a2>*. The fifth staff is for the Bassoon (B), and the sixth staff is for Timpani (Timp.). The bassoon part features sustained notes with dynamic markings like *ff* and *ff>*. The timpani part includes a dynamic marking *ff* at measure 160.

Continuation of the musical score for orchestra and timpani, page 217, measures 10-160. The score continues with the same six staves. The orchestra section (measures 10-15) is followed by a bassoon solo (measures 16-19). The bassoon part consists of eighth-note patterns with dynamic markings like *ff* and *ff>*. The score concludes with a dynamic marking *ff* at measure 160.

[11] a tempo

Musical score page 218, measures 11-17. The score consists of six staves for different instruments. Measure 11 starts with dynamic ***ff***. Measures 12-13 show various melodic patterns with dynamics ***ff***, ***ff***, and ***mf***. Measure 14 begins with ***ff***. Measures 15-17 show sustained notes and chords.

Musical score page 218, measures 18-21. The score continues with six staves. Measures 18-19 show melodic patterns with ***ff*** dynamics. Measure 20 begins with ***ff***. Measure 21 ends with dynamic ***f***.

Sheet music for orchestra, featuring five staves of musical notation. The music consists of three systems of measures.

System 1: Measures 1-5. The first four staves are in common time, with the bassoon staff starting in G major and transitioning to E major. The fifth staff is in 2/4 time. Measure 5 concludes with a dynamic instruction: *cresc.*

System 2: Measures 6-10. The first four staves continue in common time, with the bassoon staff maintaining E major. Measure 10 concludes with a dynamic instruction: *cresc.*

System 3: Measures 11-15. The first four staves continue in common time, with the bassoon staff maintaining E major. Measure 15 concludes with a dynamic instruction: *mf*.

Bassoon Staff: Measures 1-5: G major. Measures 6-10: E major. Measures 11-15: E major.

A musical score for orchestra, page 10, featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measure 11: The first staff has a 2-bar repeat sign followed by a measure of eighth-note pairs (a2). The second staff has a 2-bar repeat sign followed by a measure of eighth-note pairs (a2). The third staff has a 2-bar repeat sign followed by a measure of eighth-note pairs (a2). The fourth staff has a 2-bar repeat sign followed by a measure of eighth-note pairs (a2). Measure 12: The first staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The second staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The third staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The fourth staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). Measure 13: The first staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The second staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The third staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The fourth staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). Measure 14: The first staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The second staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The third staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The fourth staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). Measure 15: The first staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The second staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The third staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The fourth staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). Measure 16: The first staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The second staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The third staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b). The fourth staff has a measure of eighth-note pairs (b) followed by a measure of eighth-note pairs (b).

Musical score page 10, measures 11-12. The score consists of five staves. Measures 11 and 12 begin with eighth-note patterns in the top three staves. Measure 11 includes dynamic markings *f*, *p iù f*, *f*, *ff*, and *ff*. Measure 12 includes dynamic markings *ff*, *ff*, *ff*, and *ff*. The bass staff remains silent throughout both measures.

A musical score for orchestra, page 11, measures 11-12. The score consists of five staves: Violin 1 (top), Violin 2, Viola, Cello, and Double Bass (bottom). The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (f) in common time. The Violin 1 and Violin 2 parts play eighth-note patterns with grace notes. The Viola and Cello parts provide harmonic support with sustained notes and eighth-note patterns. The Double Bass part plays sustained notes. Measure 12 begins with a dynamic change to ff. The Violin 1 and Violin 2 continue their eighth-note patterns. The Viola and Cello parts maintain their rhythmic patterns. The Double Bass part continues its sustained notes. The score concludes with a final ff dynamic.

12

III

12

dim.

p

dim.

p

Sheet music for orchestra and piano, page 10.

Top System:

- Four staves for woodwind instruments (Flute, Oboe, Clarinet, Bassoon).
- Flute: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Oboe: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Clarinet: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Bassoon: Dynamics p , f . Articulation marks: a^2 , b^2 .

Middle System:

- Two staves for strings (Violin I, Violin II).
- Violin I: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Violin II: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Bassoon: Dynamics p , f . Articulation marks: a^2 , b^2 .

Bottom System:

- Three staves for bassoon, double bass, and piano.
- Piano: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Bassoon: Dynamics p , f . Articulation marks: a^2 , b^2 .
- Double Bass: Dynamics p , f . Articulation marks: a^2 , b^2 .

The musical score consists of six systems of music, each with multiple staves. The top system has four staves, the second has five, the third has four, the fourth has five, the fifth has four, and the bottom system has four. The notation includes various clefs (G, F, C), key signatures (A major, D major, G major, E major, B major, A major), and dynamics (f). Slurs and grace notes are also present. The page number 224 is located at the top left.

p - ti

A page from a musical score featuring six staves of music for orchestra. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature is one flat, and the time signature is common time. Measure 18 begins with a dynamic of *f*. The first staff has a single eighth note. The second staff has a sixteenth-note pattern. The third staff has a sixteenth-note pattern. The fourth staff starts with a sixteenth-note pattern followed by a forte dynamic (*f*) and a sixteenth-note pattern. The fifth staff has a sixteenth-note pattern. The sixth staff has a sixteenth-note pattern. Measures 19 through 21 are blank staves.

Musical score for orchestra, page 18, measures 200-201. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is B-flat major (two flats). Measure 200 starts with a forte dynamic (f) and a 3/8 time signature. The violins play eighth-note patterns, while the cellos provide harmonic support. Measure 201 begins with a repeat sign and continues the rhythmic pattern, with the bassoon and double basses joining in for sustained notes.

Musical score page 10, measures 11-12. The score consists of eight staves. Measures 11 (top) and 12 (bottom) begin with dynamic markings *f*, *cresc.*, *ff*, and *ff*. Measure 12 includes performance instructions such as "3" over groups of three notes, slurs, and grace notes. The bassoon staff features prominent eighth-note patterns. The piano staff shows complex chords and sustained notes. The strings provide harmonic support with sustained notes and rhythmic patterns. The overall texture is dense and dynamic, characteristic of a symphonic movement.

Sheet music for orchestra, page 228, measures 1-10.

The score consists of five staves (string quartet, woodwind section, brass section, piano, and bassoon) in common time, key signature of one flat. Measure 1: All staves play eighth-note patterns. Measure 2: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 3: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 4: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 5: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 6: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 7: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 8: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 9: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns. Measure 10: Woodwinds play eighth-note chords; brass and piano play eighth-note patterns.

210

14

a²

ff

ff

ff

f

ff

P-ti	-	-	-
Cassa	<i>f</i>	<i>f</i>	<i>f</i>

14

ff

ff

ff

ff

Sheet music for orchestra, featuring six staves of musical notation. The music is in 12/8 time, with a key signature of one flat. Measure numbers 220 and 221 are indicated at the bottom. The score includes dynamic markings such as *mf*, *cresc.*, *f*, and *p*. The bassoon part has a prominent role, particularly in the lower octaves. The strings provide harmonic support throughout the piece.

P-ti

220

M. 28500 Г.

Musical score for orchestra, page 233, measures 1-10. The score consists of six staves. Measures 1-3 show eighth-note patterns in the upper voices. Measures 4-5 show sixteenth-note patterns in the upper voices, with dynamic markings "dim." appearing in both measures. Measures 6-7 show eighth-note patterns in the upper voices. Measures 8-9 show sixteenth-note patterns in the upper voices, with dynamic markings "dim." appearing in both measures. Measures 10-11 show eighth-note patterns in the upper voices.

15

Musical score page 230, measures 14-15. The score consists of six staves across three systems. Measure 14 starts with a dynamic *p*. The first two staves play eighth-note patterns, while the third staff plays eighth-note chords. The fourth staff has a sustained note. The fifth staff has a sustained note labeled "III". The sixth staff has a sustained note. Measure 15 begins with a dynamic *p*, followed by a fermata over the first two staves. The third staff continues its eighth-note pattern. The fourth staff has a sustained note. The fifth staff has a sustained note. The sixth staff has a sustained note. The bassoon part in measure 15 includes the text "T-ro" and dynamics *pp* and *p*.

Musical score for orchestra and choir, page 10, measures 11-15. The score consists of six staves. Measures 11-12 show woodwind entries (Flute 1, Flute 2, Clarinet 1, Bassoon) with dynamic *p* and instruction *poco a poco cresc.* Measures 13-14 show a transition with bassoon entries and dynamic *p*. Measures 15-16 show a return to the original instrumentation with woodwind entries and dynamic *poco a poco cresc.*

Measure 11: Flute 1, Flute 2, Clarinet 1, Bassoon. Dynamic *p*, instruction *poco a poco cresc.*

Measure 12: Flute 1, Flute 2, Clarinet 1, Bassoon. Dynamic *p*, instruction *poco a poco cresc.*

Measure 13: Bassoon. Dynamic *p*.

Measure 14: Bassoon. Dynamic *p*.

Measure 15: Flute 1, Flute 2, Clarinet 1, Bassoon. Dynamic *poco a poco cresc.*

Measure 16: Flute 1, Flute 2, Clarinet 1, Bassoon. Dynamic *poco a poco cresc.*

237

a2
mf

B-flat 8

E 8

12

A page of musical notation for orchestra, featuring ten staves. The top five staves are in common time (indicated by a 'C') and the bottom five are in 12/8 time (indicated by a '12/8'). The key signature varies across the staves, with some showing sharps and flats. The notation includes various note heads, stems, and bar lines. Dynamics such as 'ff' (fortissimo) and 'a2' (a dynamic instruction) are present. Measures 1 through 10 are shown, with measure 10 ending on a double bar line.

ritenuto molto

16 Maestoso ($\text{♩} = 132$)

Cassa

ritenuto molto

16 Maestoso ($\text{♩} = 132$)

Musical score for orchestra, featuring eight staves of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Horn, Trombone), and percussion (Drum). The key signature is B-flat major (two flats). The time signature varies between common time and 3/4. Measure 1: Violins play sixteenth-note patterns. Measure 2: Oboe and Clarinet play eighth-note chords. Measure 3: Bassoon plays eighth-note chords. Measure 4: Trombone and Horn play eighth-note chords. Measures 5-8: The bassoon continues eighth-note chords, while the brass and percussion provide harmonic support.

Musical score for orchestra and piano, page 242, measures 28500-28501.

The score consists of ten staves. The top four staves are for the orchestra, featuring woodwind parts (flute, oboe, bassoon, clarinet) and strings. The bottom six staves are for the piano, showing the right hand playing eighth-note patterns and the left hand providing harmonic support. Measure 28500 begins with a dynamic of *sf*. Measures 28501 and 28502 continue with eighth-note patterns and harmonic chords. The piano part includes slurs and grace notes.

Musical score for orchestra, featuring ten staves of music. The score includes various dynamics such as *mf*, *sf*, and *8*. Measure numbers 28500 and 28501 are indicated at the bottom.

28500

28501

17

17

Musical score for orchestra and piano, page 245, measures 5-6. The score consists of ten staves. The top four staves are for the orchestra, featuring woodwind parts (flute, oboe, bassoon, clarinet) and strings. The bottom six staves are for the piano. Measure 5 begins with a dynamic of $\frac{5}{8}$. The piano part includes eighth-note chords and sixteenth-note patterns. Measures 6 begins with a dynamic of $\frac{6}{8}$. The piano part continues with eighth-note chords and sixteenth-note patterns. Measure 7 begins with a dynamic of $\frac{3}{8}$. The piano part includes eighth-note chords and sixteenth-note patterns.

Musical score for orchestra and piano, page 245, measures 7-8. The score consists of ten staves. The top four staves are for the orchestra, featuring woodwind parts (flute, oboe, bassoon, clarinet) and strings. The bottom six staves are for the piano. Measure 7 begins with a dynamic of $\frac{3}{8}$. The piano part includes eighth-note chords and sixteenth-note patterns. Measures 8 begins with a dynamic of $\frac{3}{8}$. The piano part includes eighth-note chords and sixteenth-note patterns.

M. 28500 ff.

tr tr
p cresc.
tr tr
p cresc.
tr p cresc.
p cresc.
p cresc.
p cresc.

5 3 a2

tr p cresc.
p cresc.
p cresc.

3 3

sf cresc.
sf cresc.
sf cresc.
sf cresc.

Musical score for orchestra, page 248, showing four systems of music. The score includes multiple staves for various instruments, with dynamics like *f*, *ff*, and *cresc.*, and performance instructions like "a2" and "p". The music features complex rhythmic patterns and harmonic structures.

System 1: Treble clef, 2/4 time, key signature of two flats. Measures show eighth-note patterns and sustained notes. Dynamics: *f*, *f*, *f*.

System 2: Treble clef, 2/4 time, key signature of one flat. Measures show sixteenth-note patterns. Dynamics: *f*, *f*.

System 3: Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. Dynamics: *f*, *f*.

System 4: Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. Dynamics: *f*, *f*.

System 5: Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. Dynamics: *p*, *f*, *f*.

System 6: Bass clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. Dynamics: *f*, *f*.

System 7: Bass clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. Dynamics: *f*, *f*.

System 8: Bass clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. Dynamics: *f*, *f*.

[17] **Presto** ♩ = ♩

[18] **Presto** ♩ = ♩

Musical score for orchestra and piano, page 10, measures 11-13.

Measure 11: The piano part begins with a dynamic of *p*. The strings play eighth-note patterns. The bassoon and double bass provide harmonic support. The piano has a sustained note with a grace note.

Measure 12: The piano dynamic changes to *cresc.* The strings continue their eighth-note patterns. The bassoon and double bass provide harmonic support. The piano has a sustained note with a grace note.

Measure 13: The piano dynamic changes to *f*. The strings continue their eighth-note patterns. The bassoon and double bass provide harmonic support. The piano has a sustained note with a grace note.

Musical score for orchestra and piano, page 251, measures 280-285.

The score consists of five systems of music, each with multiple staves. The top system includes staves for Treble, Alto, Bass, and Piano. The second system includes staves for Treble, Alto, Bass, and Piano. The third system includes staves for Bass and Piano. The fourth system includes staves for Bass and Piano. The bottom system includes staves for Bass and Piano.

Measure 280 (Measures 1-5 of the first system):

- Treble: Rests.
- Alto: Rests.
- Bass: Rests.
- Piano: Rests.
- Measure 281 (Measures 6-10 of the first system):

 - Treble: p , eighth-note patterns.
 - Alto: p , eighth-note patterns.
 - Bass: p , eighth-note patterns.
 - Piano: Rests.

- Measure 282 (Measures 11-15 of the first system):

 - Treble: a^2 , eighth-note patterns.
 - Alto: a^2 , eighth-note patterns.
 - Bass: a^2 , eighth-note patterns.
 - Piano: Rests.

- Measure 283 (Measures 16-20 of the first system):

 - Treble: p , eighth-note patterns.
 - Alto: p , eighth-note patterns.
 - Bass: p , eighth-note patterns.
 - Piano: Rests.

- Measure 284 (Measures 21-25 of the first system):

 - Treble: p , eighth-note patterns.
 - Alto: p , eighth-note patterns.
 - Bass: p , eighth-note patterns.
 - Piano: Rests.

- Measure 285 (Measures 26-30 of the first system):

 - Treble: p , eighth-note patterns.
 - Alto: p , eighth-note patterns.
 - Bass: p , eighth-note patterns.
 - Piano: Rests.

[19]

a2

p cresc.

p cresc.

p cresc.

cresc.

p cresc.

M. 26500 Г.

Musical score for orchestra and piano, page 253. The score consists of three systems of music. The first system starts with a forte dynamic (f) in 2/4 time. The second system begins with a dynamic of f followed by a2. The third system begins with a dynamic of f. The score includes multiple staves for different instruments and a piano part at the bottom.

Musical score page 10, measures 11-12. The score consists of eight staves. Measures 11 (top) show various dynamics and performance instructions like 'mp >', 'mf', 'p', and 'cresc.'. Measures 12 (bottom) show rhythmic patterns with 'div.', 'cresc. unis.', and 'cresc.' markings.

20

20

300

Musical score page 256, featuring four systems of music. The top system starts with a dynamic *f* and includes rehearsal marks *a2*. The middle systems show harmonic changes between *b* and *b* major. The bottom system concludes the page.

Continuation of the musical score from page 256, showing measures 5 through 8. The instrumentation remains consistent with the previous page, with various voices and dynamics.

A musical score for orchestra, page 310, featuring five staves. The top two staves are in treble clef, the third staff is in B-flat clef, and the bottom two staves are in bass clef. The key signature is one flat. Measures 1-5 show various rhythmic patterns and dynamics, with dynamic markings "ff" appearing in measures 2, 4, and 5.

258 259 260 261 262 263 264

a² a² a² a² a² a²

Tr-lo **P-ti** **Cassa**

258 259 260 261 262 263 264

ff

Tr-lo **P-ti** **Cassa**

258 259 260 261 262 263 264

ПРИМЕЧАНИЯ

N O T E S

Первая часть First Movement

- т. 45. Партии Согл взяты из партитуры Третьего концерта. В автографе Симфонии пустой такт и нет пауз.
 Bar 45. The French Horn parts are taken from the score of the Third Concerto. In the MS. score of the Symphony this bar is empty and contains no rests.
- тт. 45 и 54—65 Fl. picc. Заменена редактором на Fl. III.
 Bars 45 and 54 to 65. The Editor has substituted Third Flute for the Piccolo.
- т. 48. Этот такт в автографе почему-то перечеркнут крестом.
 Bar. 48. For some reason this bar has been crossed out in the MS.
- т. 93. Ob. и Cl. В автографе этот такт изложен так:
 Bar. 93. In the MS. the Oboe and Clarinet parts read as follows:



Из-за не вполне естественного голосоведения редактор считал возможным изложить этот такт в том виде, как он дан композитором в Третьем концерте.

Owing to the somewhat awkward voice-leading, the Editor has deemed it best to give this bar as written by the composer in his Third Concerto.

т. 93. Cor. I. Звука cis в автографе нет, он вставлен редактором.

Bar 93. The c-sharp missing in the MS. First French Horn part has been introduced by the Editor.

тт. 203, 204. Fl., Ob., Cl. В автографе партитуры это место изложено так:

Bars 203 and 204. The Flute, Oboe and Clarinet parts in the MS. score read as follows:

Редактор предпочел использовать здесь расположение инструментов, данное автором в Третьем концерте.

The Editor has preferred here the disposition of the instruments as given by the composer in his Third Concerto.

т. 233. Diminuendo в автографе и в партитуре Концерта нет.

Этот нюанс указан редактором в связи с дальнейшим снижением динамики перед кульминацией в конце разработки.

Bar. 233. Neither the MS. nor the score of the Concerto contains this Diminuendo. The Editor has introduced it in connection with the further dynamic abatement before the climax at the end of the Development Section.

т. 234. На этом такте сходство музыки Симфонии и Концерта прекращается. Следующие 22 такта находятся частью в автографе партитуры (14 т.), частью обнаружены в эскизах (последние 8 т.) и не имеют никаких динамических обозначений, которые пришлось вписать редактору.

Bar 234. Here the similarity between the music of the Symphony and the Concerto ceases. Of the following 22 bars, 14 bars have been taken from the MS. score while the last 8 bars were discovered in the sketches; they have no dynamic markings, and those that are found here are the work of the Editor.

тт. 247, 248. Звуки до — до# — ре — ре#, порученные редактором Tr-be, в эскизах Симфонии есть, но композитор не вписал их в партитуру. Такая незавершенность последней страницы партитуры, возможно, объясняется тем, что автор уже решил прекратить дальнейшую работу над оркестровкой Симфонии.

Bars 247 and 248. The c — c-sharp — d — d-sharp which the Editor has assigned to the Trumpets are present in the sketches of the Symphony but the composer did not introduce them into the score. This incompleteness of the last page of the score may be explained by the composer's decision to discontinue work on the orchestration of his Symphony.

тт. 247, 248. Cor. Звуков ре# — си и фа — ре# в эскизах нет.

Они вписаны редактором по аналогии с предыдущим тактом.

Bars 247 and 248. The French Horn parts in the sketches have no d-sharp — h and f — d-flat. The Editor has introduced them by analogy with the preceding bar.

т. 248. Fag. Звуки ля — фа в эскизах, есть, но автор не вписал их в партитуру. Они вписаны редактором по аналогии с предшествующим тактом.

Bar 248. The Bassoon part in the sketches contains the a — f but the composer did not enter them in the score. The Editor has introduced them by analogy with the preceding bar.

тт. 255, 256. Этых двух тактов в Третьем концерте нет.

Bars 255 and 256 are missing in the Third Concerto.

т. 308. Tuba и С-б. На третьей доле такта в настоящей редакции сохранена VI ступень, как и в соответствующем месте экспозиции (в автографе Симфонии и фортепианном Концерте в экспозиции VI ступень, в репризе — V ступень).

Bar 308. The Tuba and Double-bass parts. In the present edition on the third beat of the bar is the VI, in accordance with the corresponding place in the Exposition (in both the Symphony MS. and Piano Concerto the note at this spot in the Exposition is the VI, and in the Recapitulation, the V).

Вторая часть Second Movement

тт. 79, 80, 81. Начиная с третьей четверти т. 79 партия Fl. добавлена редактором.

Bars 79–80–81. Beginning with the third crotchet of bar 79, the Flute part has been added by the Editor.

т. 92. Cor. В эскизах:
Bar 92. French Horn; the sketches give:



Редактор изменил расположение аккорда в соответствии с черновой рукописью Концерта.

The Editor has changed the disposition of the chord in accordance with the rough draft of the Concerto.

тт. 118–122. V-ni I, V-ni II, V-le и V-c.

С т. 118 в эскизах Симфонии пробел величиной в 71 т., и инструментовка сделана на основе нотного текста фортепианной редакции, в котором нет мелодии, порученной здесь V-ni I, V-ni II, V-le и V-c. Правда, тт. 118, 119 в эскизах Симфонии есть, но они зачеркнуты композитором и написаны неразборчиво, а в них и находятся первые два такта мелодии, о которой идет речь, в соединении с основной темой среднего раздела Адантэ. Так как зачеркнутое начало мелодии оказалось в нижней правой части листа, возможно, что автор, сохранив эту мелодию, написал ее уже целиком на другом, недошедшем до нас листе. Это тем более вероятно, что она уже дважды появлялась в тт. 69–74 и 75–78 в контрапунктическом соединении с основной темой средней части Адантэ при проведении ее в Des-dur. Поэтому вполне естественно показать такое же соединение и в главном строе Ges-dur в момент, близкий к точке «золотого сечения» Адантэ, где музыка достигает наиболее высокого динамического уровня.

Перед этой кульминацией в тт. 113–117 редактор несколько усилил сравнительно с эскизами гармоническую основу, добавив трубы и тромбоны.

Bars 118–122. First Violins, Second Violins, Violas and Cellos. Beginning with bar 118, 71 bars are missing in the sketches of the Symphony, and orchestration has been based on piano version which does not contain the melody given here to the First and Second Violins, Violas, Cellos. True, the Symphony sketches contain bars 118 and 119, but they have been crossed out by the composer, besides being illegible, and it is these bars that contain the beginning of the melody we are discussing, together with the main theme of the Andante's middle section. Since the beginning of the melody that has been crossed out is in the right-hand bottom part of the sheet, it is possible that the composer preserved this melody and wrote it out in full on another piece of paper that we do not have. This is all the more probable since it has appeared twice, in bars 69–74 and 75–78 in contrapuntal combination with the main theme of the middle section of the Andante (in D-flat major). It is, therefore, quite natural to show a similar combination in the principal tonality (G-flat major), in a spot close to the "golden section" point of the Andante, where the music reaches the peak of dynamic tension.

Preceding this climax, in bars 113–117, the Editor has made the harmonic background more compact, in comparison with the sketches by adding trumpets and trombones.

т. 138. После этого такта в концерте следует каденция из трелей и пассажей.

В настоящей редакции она опущена, и непосредственно вступает реприза.

Bar 138. After this bar in the Concerto comes a cadenza built up on trills and passages.

In this publication the cadenza is omitted and the Recapitulation follows immediately.

Третья часть Third Movement

т. 12. Fl. II. Такое голосоведение в авторском эскизе.
Bar 12. Second Flute. This voice-leading is taken from the composer's sketch.

тт. 17, 19, 21, 23, 41, 43, 45, 47 и соответствующие такты репризы.

Удвоение басового голоса октавой выше на первых трех долях такта сделано редактором.

Bars 17, 19, 21, 23, 41, 43, 45, 47 and the corresponding bars in the Recapitulation. The doubling of the bass part an octave higher on the first three beats of the bar has been introduced by the Editor.

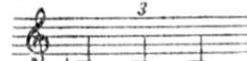
тт. 48–55 и 254–261. В фортепианной редакции Скерцо, более поздней по времени, эти такты автором опущены. Если эти купюры делать при исполнении оркестровой редакции, то тт. 56 и 262 будут такими:

Bars 48–55 and 254–261. In the piano version of the Scherzo (which is of a later date) the composer has omitted these bars. If these cuts are made while performing the orchestral version, bars 56 and 262 will appear as:

тт. 65–68. В этих тактах расположение аккордов несколько отличается от авторского. В аналогичных тактах репризы (тт. 271–274) точно сохранено расположение аккордов, данное в эскизах.

Bars 65–68. The disposition of the chords in these bars differs somewhat from that given by the composer. In the corresponding bars of the Recapitulation (271–274) the disposition given in the sketches has been preserved.

т. 165. В эскизах:
Bar 165. The sketches show:



В фортепианной обработке автора:
The composer's piano version shows:



Редактор остановился на втором варианте, так как он не выходит за пределы диапазона скрипки и позволяет обойтись без пауз у V-ni I и V-ni II.

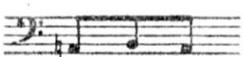
The Editor has chosen the second version, since it does not exceed the compass of the violin and does away with rests in the First and Second Violins.

тт. 204–206. В эскизах два такта музыки (от последней доли т. 204 до третьей доли т. 206 включительно) отчеркнуты, но слово «bis», помещаемое в подобных случаях автором, здесь отсутствует. Тем не менее эти два такта здесь повторены.

Bars 204–206. In the sketches two bars (beginning with the last beat of bar 204 up to and including the third beat of

bar 206) are bracketed, but the word *Bis* used by the composer in such cases is missing. Nevertheless we have repeated these two bars.

т. 316. В эскизах:
Bar 316. The sketches show:



В фортепьянной редакции:
The piano version shows:



Редактор остановился на втором варианте, более позднем по времени.

The Editor has chosen the second (later) version.

Четвертая часть

Fourth Movement

тт. 33—35. Этих трех тактов в фортепьянной редакции нет.
Bars 33—35. The piano version does not contain these three bars.

т. 46. На второй доле в фортепьянной редакции такая гармония:

Bar 46. In the piano version on the second beat, the harmony is:



тт. 178, 179. Этих двух тактов в фортепьянной редакции нет.

Bars 178, 179. These two bars are not in the piano version.
Тт. 276—279 в эскизах представляют собой вариант тактов 268—271.

В фортепьянной редакции оба четырехтакта одинаковы (не совпадают лишь две басовые ноты). Редактор сохранил вариант эскизов.

Bars 276—279. In the sketches these bars are a variation of bars 268—271.
In the piano version the two four-bar phrases are the same (only two bass notes differ). The Editor has used the variation in the sketches.

П. И. ЧАЙКОВСКИЙ

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