

П. ЧАЙКОВСКИЙ



ПОЛНОЕ СОБРАНИЕ СОЧИНЕНИЙ



ОБЩАЯ РЕДАКЦИЯ
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Т О М
ДЕВЯТНАДЦАТЫЙ /Б/

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ВТОРАЯ СЮИТА SUITE CARACTÉRISTIQUE



С о ч . 53



1883



ПРЕДИСЛОВИЕ

Вторая сюита создавалась в период с июня по 13 октября 1883 г. в Подушкине, Вербовке и Каменке. Первое исполнение сюиты состоялось 4/II—1884 г. в экстренном (трёхсотом) симфоническом собрании Р. М. О. в Москве, под управлением М. Эрдмансдёрфера.

Партитура и оркестровые партии были изданы Юргенсоном и вышли из печати в январе 1884 года. Повидимому, тогда же было издано и переложение для фортепиано в 4 руки. Музыкальный текст юргенсоновского издания сюиты по сравнению с её автографом подвергся крупным изменениям. Характер этих изменений двоякий:

1. Сокращение числа тактов в трёх последних номерах сюиты. Если учесть наличие в трёх номерах сюиты (из пяти) „точных повторов“ (см. том 19/А „Общие примечания“), то с помощью следующей таблицы можно выяснить количественные соотношения а) общего числа тактов в номерах; б) числа сокращённых тактов и в) тактов „точных повторов“ в автографе партитуры и её юргенсоновском издании:

№№	Было в автографе		Сокращено		Осталось в издании	
	тт. всего	из них „повто-ров“	тт. всего	из них „повто-ров“	тт. всего	из них „повто-ров“
I	427	—	—	—	427	—
II	355	89	—	—	355	89
III	590	165	203	119	382	46
IV	108	—	32	—	136	—
V	393	43	87	43	306	—
Всего в сюите:	1933	297	327	162	1606	135

Ко всем „повторам“ в автографе применён приём сокращения письма

Из таблицы видно, что сокращение длительности сюиты прежде всего уменьшило размеры и значение несколько растянутых „повторов“.

2. Планомерная переработка динамических и исполнительских обозначений в сторону их уточнения и большей детализации, а также изменения отдельных нот и изредка даже целых тактов. Среди сносок, отмечающих разночтения автографа партитуры и её юргенсоновского издания, подавляющее большинство относится к этой категории.

Б. Карпов

COCTAB OPKECTPA

FIATI { 3 Flauti grandi (Fl., Pic.)
(Flauto III-piccolo)
2 Oboi (Ob.)
Corno inglese (C. i.)
2 Clarinetti C, A (Cl.)
2 Fagotti (Fg.)

*

OTTONI { 4 Corni F (Cr.)
2 Trombe C, E (Trb.)
3 Tromboni (Trbn.)
Tuba (Tb.)

*

Timpani (Tp.)
Tamburino (Tno)
Triangolo (Trg.)
Piatti (P.)
Gran cassa (G. c.)

*

4 Accordéons (Accrd.)
Arpa (A.)

*

ARCHI { Violini I } (.)
 { Violini II }
 { Viole (Vle)
 { Violoncelli (Vc.)
 { Contrabassi (Cb.)



« О С Н О В Н О Й »
М У З Ы К А Л Ь Н Ы Й
Т Е К С Т



П. В. Чайковской

I

Jeu de sons

[Игра звуков]

Andantino un poco rubato. (♩ = 120)

3 Flauti

2 Oboi

Corno inglese

2 Clarinetti C

2 Fagotti

4 Corni F

2 Trombe C

3 Tromboni e Tuba

Timpani

Piatti

Andantino un poco rubato. (♩ = 120)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

animato

10

poco riten.

Fl. I *p*

Ob. *mp*

Cl. *p*

Cr. I *p*

Cr. II *mf*

V. I *mp* *molto espress.* *mf* *f* *f* *mf* *mp*

V. II *mp* *mf espress.* *f* *f* *mf* *mp*

Vle *mp* *mf espress.* *f* *f* *mf* *mp*

Vo. *mp* *mf* *f* *f* *mf* *mp*

Tempo I

20

Fl. I *pp*

Fl. II *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cr. I *p*

Cr. II *p*

V. I *p* *p* *mf* *mf*

V. II *p* *p* *mf* *mf*

Vle *p* *p* *mf* *mf*

Vo. *p* *p* *mf* *mf*

Poco più animato. (♩ = 138)

Fl. I

Fl. II

Cl.

Fg.

ARCHI

A

p

pp

pp

f

mp

p

f

mp

p

f

A^f

Fg.

ARCHI

30

poco riten.

mf

mp

p

mf

mp

p

mf

mp

p

a tempo (♩ = 138)

40

C. i.
Fg.

ARCHI

più p
pp
dim.
ppp

ppp

C. i.
Fg. I

Vo.
Cb.

decreso.
pppp

pizz.
pppp
pizz.
pppp

50

Allegro molto vivace. Alla breve. (♩ = 126)

Cr. I
II

ARCHI

f
arco
f

f
arco
f

Fl. I II

Cl.

Cr. I II

ARCHI

Measures 57-61. Flute I and II, Clarinet, and Cor parts are mostly rests, with a forte (f) chord in measure 61. The string section (ARCHI) plays a rhythmic pattern of eighth and sixteenth notes, with forte (f) dynamics in measures 58, 60, and 61.

B 60

Ob.

C. 1.

Cr.

ARCHI

B

Measures 62-66. Oboe, Clarinet 1, and Cor parts enter in measure 62 with a forte (f) dynamic. The string section (ARCHI) continues its rhythmic pattern, with forte (f) dynamics in measures 62, 64, and 66. The section is marked with a repeat sign and a 'B' section indicator.

Fl. I II a2 70

Ob.

Cl.

Cr.

ARCHI

Ob.

C.i.

Cr.

ARCHI

==

1

Fl. I II

Ob.

Cl.

Fg.

Cr.

ARCHI

Fl. I II

Ob.

Cl.

Fg.

Cr.

Vle

Vo.

Cb.

Fl. I *ff*

Ob.

Cl.

Fg. *ff*

ARCHI

f *sempre f*

C

Fl. I II *ff*

Fl. III *ff*

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

Fg. *ff*

Cr. I II *f*

ARCHI

sempre f

sempre f

sempre f

C *sempre f*

100

Fl. I II

Ob.

C. i.

Cl.

Fg.

Cr.

Trb.

Trbn. c

Tb.

Tp.

ARCHI

The musical score is for page 15, marked with rehearsal mark 100. It features a variety of instruments: Flute I and II, Oboe, Clarinet in A (C. i.), Clarinet in Bb (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), Trombone (Trbn. c), Tuba (Tb.), and a String Ensemble (ARCHI). The key signature is one flat (Bb). The score includes several musical notations: triplets (3), accents (>), and dynamic markings such as *ff* (fortissimo) and *f* (forte). The string ensemble part is written for Violins I and II, Violas, Cellos, and Double Basses. The woodwind and brass parts show intricate melodic and harmonic lines, with some instruments playing triplets and others providing harmonic support.

I

Fl. *a3*

Ob.

C. i.

Cl. *a2*

Fg. *a2*

Cr.

Trb.

Trbn. e Tb. *a2*

Tp. *a2*

ARCHI

Fl. ^{a3} 120

Ob.

C. 1.

Cl. ^{a2}

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

Fl. ^{a3} 120

Ob.

C. 1.

Cl. ^{a2}

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

130

F1. *f* *grazioso* *mf* *cre - scen -*

C1. *f* *grazioso* *mf* *cre - scen -*

Cl. I *f* *grazioso* *mf* *cre - scen -*

ARCHI *mf* *pizz.* *mf* *mf* *mf*

F1. *a3* *f* *mf*

Ob. *mf*

C1. *do* *f* *mf*

Cl. I *do* *f* *mf*

Fg. *ff* *grazioso*

Cr. *IV* *mf*

ARCHI *più f* *mp* *arco* *espr.* *mp* *arco* *espr.* *mp* *ff* *grazioso* *più f* *mf*

140 cre - scen - do

Fl. *a3*

Ob. *I*

C.1. *a3*

Cl. *I* *a2*

Fg.

Cr. *IV*

Trb.

Trbn. e Tb.

Tp.

Piatti

cre - scen - do

ARCHI

Più mosso. (♩ = 144)

150

Cl. I

Cr. I

Cr. II

V. I

V. II

Vc.

Cb.

pp

pp

pizz.

pp

pp

pp

pp

Cl. I

Cr. I

Cr. II

V. I

V. II

Vc.

Cb.

p

p

p

p

p

p

160

Ob.

Cl. I

Cr. I

Cr. II

ARCHI

mp

mp

mp

mp

mp

mp

This page of the musical score contains measures 170 through 173. The instrumentation includes Flute I and II, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Cor Anglais, Trumpet, Trombone, and String Ensemble. The score is written in 2/4 time with a key signature of one sharp (F#). Measure 170 features a dynamic shift from *mf* to *ff* for the woodwinds and strings. Measure 171 shows the Cor Anglais playing a melodic line. Measure 172 features a *mf* crescendo for the strings. Measure 173 concludes with a *f* dynamic for the woodwinds and strings.

180

I II

Fl.

III

Ob.

C.1.

Cl.

Fg.

Cr.

Trb.

Trbn.
Tb.

Tp.

ARCHI

Fl. ^{a3}

Ob. ^{a2}

C.1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

This musical score is for page 26, system I. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Cor Anglais (C.1.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cornet (Cr.), Trumpet (Trb.), Trombone/Euphonium/Tuba (Trbn. e Tb.), and Tuba (Tp.). The string section (ARCHI) is represented by four staves. The woodwinds and strings are playing active melodic and harmonic lines, while the brass section is mostly silent, with some low notes in the Trombone/Euphonium/Tuba and Tuba parts. The score is written in a key with one sharp (F#) and a common time signature (C).

190

Fl.

Ob.

Cl. Bb.

Cl.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tp.

P.

ARCHI

ff

a2

a3

G

Fl. *a3* *ff*

Ob. *ff*

C.1. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trbn. *ff*

Tb. *ff*

Tp. *ff*

ARCHI *ff*

Fl. ^{a2}

Ob.

Cl. A.

Cl. Bb.

Fg.

Cr. ^{a2}

Trb.

Trbn.

Tb.

Tp.

ARCHI

210

Fl. ^{a3}

Ob.

C. i.

Cl.

Fg.

Cr. ^{a2}

Trb. ^{a2}

Trbn. e Tb.

Tp.

ARCHI

The musical score is arranged in three systems. The first system contains parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. i.), Clarinet (Cl.), and Bassoon (Fg.). The second system contains parts for Horns (Cr., Trb., Trbn. e Tb.) and Trumpet (Tp.). The third system contains the string section (ARCHI). The key signature has one sharp (F#), and the time signature is 4/4. Measure 210 is marked with a box containing the number 210. The Flute part has a dynamic marking of ^{a3} and the Horns part has a dynamic marking of ^{a2}. The string section features a triplet in measure 215.

220

I
V.
II
Vle
Vo.

Tempo I. (♩ = 126)

Cl.
V. II

230

Cl.
Fg.
V. II
Vle

Fg.
V. II
Vle

240

Fg.
V. II
Vle
Vo.
Cb.

Fg.
 V. II
 Vle
 Vo.
 Cb.

250

Fl.
 Fg.
 ARCHI

Fl. ^{a3} *ff marcato*

ARCHI *cresc.* *ff*

260

Fl. ^{a3}

Cl. I.

Cl.

Fg.

Cr. I
II

ARCHI

Ob. I

Fg.

ARCHI

265

268

270

270

Ob.

Fg.

Cr. I II

ARCHI

271

274

276

Cr. I II

ARCHI

277

282

280

I
Fl.

II
III

Ob.

C. 1.

Cl.

Fg.

ARCHI

Fl.

Cl.

ARCHI

290

Ob.

Cl.

ARCHI

Ob.

Cl.

Fg.

ARCHI

ARCHI

300

Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Trp.

ARCHI

div.

The musical score is for a symphonic or operatic work, page 38, system 1. It begins with a rehearsal mark '300'. The instrumentation includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. 1.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Trumpets (Trb.), Trombones (Trbn. e), Tubas (Tb.), Trumpets (Trp.), and Strings (ARCHI). The Flute, Oboe, and Bassoon parts are active, featuring triplets and accents, with dynamics like *ff* and *f*. The Horns and Trumpets have rests. The String section (ARCHI) is divided into Violins (div.) and Violas/Celli/Double Basses, with various rhythmic patterns and dynamics.

Woodwind section (Flutes I & II, Oboe, Clarinet in A, Bassoon):

- Fl. I & II: Treble clef, key of B-flat major. Fl. I has a 2nd octave marking (a2). Both flutes and the oboe play a melodic line with triplets and slurs, marked *cresc.* and ending with a *J* (ritardando) marking.
- Ob.: Treble clef, key of B-flat major. Plays a similar melodic line with triplets and slurs, marked *cresc.*
- C. i.: Treble clef, key of A major. Plays a melodic line with triplets and slurs, marked *cresc.*
- Cl.: Treble clef, key of B-flat major. Plays a melodic line with triplets and slurs, marked *cresc.*
- Fg.: Bass clef, key of B-flat major. Plays a melodic line with triplets and slurs, marked *cresc.*

Brass section:

- Cr.: Treble clef, key of B-flat major. Plays a harmonic line with slurs, marked *cresc.*
- Trb.: Treble clef, key of B-flat major. Plays a harmonic line with slurs, marked *cresc.*
- Trbn. e Tb.: Bass clef, key of B-flat major. Plays a harmonic line with slurs, marked *cresc.*
- Tp.: Bass clef, key of B-flat major. Remains silent.

String section (ARCHI):

- Violins I & II: Treble clef, key of B-flat major. Play a melodic line with triplets and slurs, marked *cresc.* and *unis.* (unison).
- Violas: Treble clef, key of B-flat major. Play a melodic line with triplets and slurs, marked *cresc.*
- Cellos: Bass clef, key of B-flat major. Play a melodic line with triplets and slurs, marked *cresc.*
- Basses: Bass clef, key of B-flat major. Play a melodic line with triplets and slurs, marked *cresc.*

Other markings: *J* (ritardando) appears at the end of the woodwind and string sections.

310

I
II

Fl.

III

Ob.

C. i.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

marcatissimo

marcatissimo

marcatissimo

marcatissimo

Fl. *a3* *cre* *scen*

Ob. *f*

C. 4. *f*

Cl. *a2* *f*

Fg. *a2* *ff* *f*

Cr. *IV* *mf*

Trb. *mf*

Trbn. e Tb. *mf*

Tp. *fp* *p*

ARCHI *cre* *scen*

The musical score is written for a full orchestra. The woodwind section (Fl., Ob., C. 4., Cl., Fg.) and string section (Cr., Trb., Trbn. e Tb., Tp.) are playing a melodic line. The woodwinds are marked with *f* and *ff*, while the strings are marked with *mf* and *fp*. The brass section (Trb., Trbn. e Tb., Tp.) is playing a harmonic line. The Trb. and Trbn. e Tb. are marked with *mf*, and the Tp. is marked with *fp* and *p*. The lyrics "cre" and "scen" are written above the woodwind parts.

[illegible]

- scen - 330 do

Fl. *a3*

Ob. *I*

C. i.

Cl. *a2*

Fg. *a2*

Cr.

Trb.

Trbn. e Tb. *Tb.*

Tp.

P.

- scen - do

ARCHI

Più mosso. (♩ = 144)

Ob. *pp*

Cl. I *pp*

Fg. *pp*

Cr. III IV *pp*

ARCHI *pp* pizz. *pp* pizz. *pp* pizz. *pp*

340

Ob. *p*

Cl. I *p*

Fg. *p*

Cr. III IV *p*

ARCHI *p* [*p*]

Score for page 47, featuring woodwinds, brass, and strings.

Woodwinds:

- Fl.** (Flute): I, II, III. Part I starts with a *ff* dynamic.
- Ob.** (Oboe): Part I starts with a *ff* dynamic.
- C. 1.** (Clarinet 1): Part I starts with a *ff* dynamic.
- Cl.** (Clarinet): Part I starts with a *ff* dynamic.
- Fg.** (Bassoon): Part I starts with a *ff* dynamic.

Brass:

- Cr.** (Cornet): Part IV starts with a *f* dynamic.
- Trb.** (Trumpet): Part IV starts with a *f* dynamic.
- Trbn. e Tb.** (Trumpet and Trombone): Part IV starts with a *f* dynamic.
- Tp.** (Tuba): Part IV starts with a *f* dynamic.

Strings (ARCHI):

- Violins: *scendo* (ascending).
- Violas: *scendo* (ascending).
- Cellos: *scendo* (ascending).
- Basses: *scendo* (ascending).

Performance Markings:

- L** (Lento) marking appears at the beginning of the woodwind section.
- f** (forte) and **ff** (fortissimo) dynamics are used throughout the woodwind and brass parts.
- arco** (arco) marking is present for the string parts.

360

Fl. I II

Ob.

C. I.

Cl.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tp.

ARCHI

Measures 360-363. The score is in 2/4 time with a key signature of one sharp (F#). Measures 360 and 361 feature sustained notes for the woodwinds and strings. Measures 362 and 363 feature rapid sixteenth-note passages for the woodwinds and strings, marked *ff*. The brass section (Cr., Trb., Trbn. e Tb., Tp.) is mostly silent, with some sustained notes in measures 362 and 363.

Fl. *ff* ^{a3}

Ob. I *ff*

C. i. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trbn. & Tb. *f*

Tp.

ARCHI *ff*

Detailed description: This is a page of a musical score, page 49, marked with a '1' in the top left. The score is for a full orchestra. The woodwind section (Flute, Oboe I, Cor Anglais, Clarinet, Bassoon, and Cor) and the brass section (Trumpet, Trombone, and Tuba) are all playing a rhythmic, eighth-note pattern with a forte (ff) dynamic. The strings (labeled 'ARCHI') are also playing a similar rhythmic pattern with a forte (ff) dynamic. The percussion section (Timpani) is shown with a rest. The score is written in 2/4 time and features a key signature of one sharp (F#). The woodwinds and brass are in the upper staves, while the strings are in the lower staves. The percussion section is in the middle staves. The score is divided into two systems, with the first system containing the woodwinds, brass, and percussion, and the second system containing the strings.

370

Fl. ^{a 3^b}

Ob. I

C. I.

Cl.

Fg. ^{a 2} *ff*

Cr.

Trb.

Trbn. e Tb. *ff*

Tp.

ARCHI *ff*

M

I

Fl.

II

III

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

P.

ARCHI

M

This musical score page, numbered 51, contains staves for various instruments. The woodwind section includes Flutes (I, II, III), Oboe, Cor Anglais, Clarinet in A, Bassoon, and Contrabassoon. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Timpani and Piano. The string section is labeled 'ARCHI'. The score is written in common time with a key signature of one flat. Dynamics include *ff* (fortissimo) and *M* (marcato). Fingerings and breath marks are indicated throughout the score.

380

Fl. *a3* *fff*

Ob. *fff* *a2*

C. 1. *fff* *a2*

Cl. *fff* *a2*

Fg. *fff*

Cr. *fff*

Trb. *fff*

Trbn. e Tb. *fff*

Tp. *fff*

ARCHI *fff*

Fl. N
a3

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

N

This musical score page, numbered 53, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. 1.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cornet (Cr.), Trumpet (Tp.), Trombone (Trb.), and Euphonium/Tuba (Trbn. e Tb.). The string section (ARCHI) is represented by five staves. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics such as *fff* (fortissimo) and *f* (forte) are used throughout. A section marked 'N' with a triplet 'a3' appears at the top right. The bottom of the page is also marked with 'N'.

390

Fl. ^{a3}

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

Fl. ^{a3} 400

Ob.

C. l.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

(♩ = ♪) Andantino

Fl. I

Ob. I

C. I.

Cl.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tp.

This block contains the musical staves for woodwinds and brass instruments. The instruments listed are Flute I, Oboe I, Cor Anglais, Clarinet, Bassoon, Flute II, Trumpet, Trombone/Euphonium, and Tuba. The music is in 3/8 time and begins with a key signature of one sharp (F#). The woodwinds and Cor Anglais have melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The brass instruments (Trumpet, Trombone/Euphonium, and Tuba) are mostly silent, indicated by whole rests.

(♩ = ♪) Andantino

ARCHI

This block contains the musical staves for the string section, labeled "ARCHI". There are four staves representing Violins I, Violins II, Violas, and Cellos/Double Basses. The music is in 3/8 time and begins with a key signature of one sharp (F#). The strings play a rhythmic pattern of eighth notes, with dynamic markings of *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) indicated across the measures.

410

410

Fg. *mp* *p*

Cr. I II *mp* *p*

ARCHI *mp* *p* *pp* *ppp*

420

420

Cr. I II *pp*

Ve. *ppp*

Cb. *ppp*

Fg. *ppp*

Cr. I II *ppp*

Ve. *ppp*

Cb. *ppp*

II

Valse

[Вальс]

Moderato. Tempo di valse. (♩. = 66)

3 Flauti

2 Oboi

Corno inglese

2 Clarinetti A

2 Fagotti

4 Corni F

Timpani

Triangolo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

ARCHI

10

stringendo ritard. I a tempo

Fg.

Cr.

III

I

V.

II

Vc.

Cb.

mp cresc. f dim. mp

mp cresc. f dim. mp

mp cresc. f di - - mi - nu - en - do

mp cresc. f di - - mi - nu - en - do

20 I solo

F1.

Cl.

I solo

Fg. I

Cr.

III

ARCHI

p

p

p

p

p

Fl. *a 3* *ff*

Ob. *mf* *ff* *mf* *ff* *mf*

C. 1. *ff* *ff*

Cl. *mf* *ff* *mf* *ff* *mf*

Fg. *mf* *ff* *mf* *ff* *mf*

Cr. *ff* *ff*

Tp.

ARCHI *ff* *ff* *ff* *ff* *ff* *ff*

Detailed description: This is a page of a musical score, page 61, from a larger work. It features a woodwind section (Flute, Oboe, Clarinet 1, Clarinet, Bassoon) and a brass section (Trumpet, Trombone, Trumpet). The woodwinds are primarily in treble clef, while the brass and strings are in bass clef. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The woodwinds have various dynamics including *mf* (mezzo-forte) and *ff* (fortissimo). The brass section has *ff* dynamics. The string section (labeled ARCHI) is in the bottom system and also has *ff* dynamics. The flute part has a trill marked 'a 3' in the first measure. The oboe part has a circular breath mark in the second measure. The clarinet 1 part has a trill in the second measure. The clarinet part has a trill in the second measure. The bassoon part has a trill in the second measure. The trumpet part has a trill in the second measure. The trombone part has a trill in the second measure. The string section has a trill in the second measure.

A

50

Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Tp.

ARCHI

Fl. *ff* *mf*

Ob. *ff* *mf*

C. 1. *ff* *mf*

Cl. *ff* *mf*

Fg. *ff* *mf*

Cr. *ff* *ff*

Tp.

ARCHI *ff* *ff* *ff* *ff* *ff*

A

Score for page 64, system II. The score is written for woodwinds, brass, and strings. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Flute 1 (Fl.), Oboe (Ob.), Cor Anglais (C. a.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cornet (Cr.) and Trumpet (Tp.). The string section is labeled ARCHI and consists of Violin I, Violin II, Viola, and Cello/Double Bass.

The score is divided into two systems. The first system (top) contains measures 1 through 4. The second system (bottom) contains measures 5 through 8. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass plays a more complex melodic line. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The Flute 1 part includes a trill marked "a3" in measure 1. The Clarinet part features a melodic line with slurs and ties. The Bassoon part has a melodic line with slurs and ties. The Cornet and Trumpet parts play a rhythmic pattern of eighth notes. The string section provides a harmonic foundation with a rhythmic pattern of eighth notes.

Woodwinds:
Fl. *ff*
Ob. *ff*
C. a. *ff*
Cl. *mf*
Fg. *ff*

Brass:
Cr. *ff*
Tp. *ff*

ARCHI:
Violin I *ff*
Violin II *ff*
Viola *ff*
Cello/Double Bass *ff*

riten. 70 *Tempo I*

I Fl. *mp*

II Fl. *mp*

Ob.

C. 1. *mp*

Cl. *a2 mp*

Fg. *mp*

Cr. *mp*

Tr.

Tempo I

riten. *mp*

ARCHI *mf* *pizz.* *mp*

pizz. *mp*

Fl. *riten.* *a tempo* *a 3*

Ob. *do* *f* *mp* *p*

C. l. *do* *f* *mp* *p*

Cl. *a 2* *mp* *p* *mp* *p*

Fg. *do* *f* *mp* *p*

Cr. *do* *f* *mp* *p*

Cr. *do* *f* *mp* *p*

Tp.

riten. *a tempo*

ARCHI *do* *f* *mp* *p* *pizz.* *p*

ARCHI *do* *f* *mp* *p* *pizz.* *p*

ARCHI *do* *f* *mp* *p* *pizz.* *p*

90

Fl. I II

Ob.

C. i.

Cl. a2

Fg.

Cr.

Tp.

ARCHI

The musical score for measures 90-95 is as follows:

- Fl. I II:** Measure 90: Rest. Measure 91: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 92: Rest. Measure 93: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 94: Rest. Measure 95: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Ob.:** Measure 90: Rest. Measure 91: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 92: Rest. Measure 93: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 94: Rest. Measure 95: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- C. i.:** Measure 90: Rest. Measure 91: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 92: Rest. Measure 93: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 94: Rest. Measure 95: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Cl. a2:** Measure 90: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 91: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 92: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 93: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 94: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 95: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Fg.:** Measure 90: Rest. Measure 91: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 92: Rest. Measure 93: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 94: Rest. Measure 95: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Cr.:** Measure 90: Rest. Measure 91: Rest. Measure 92: Rest. Measure 93: Rest. Measure 94: Rest. Measure 95: Rest.
- Tp.:** Measure 90: Rest. Measure 91: Rest. Measure 92: Rest. Measure 93: Rest. Measure 94: Rest. Measure 95: Rest.
- ARCHI:** Measure 90: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 91: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 92: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 93: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 94: Quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 95: Quarter note G2, quarter note A2, quarter note B2, quarter note C3.

B 100

Fl. *a3* *mp cre - - - scen - do* *ff* *I. II a2*

Ob. *a2* *mp cre - - - scen - do* *ff*

C.1. *- scen - - - do* *ff*

Cl. *a2* *mp cre - - - scen - do* *ff*

Fg. *p cre - - - scen - - - do* *f* *ff*

Cr. *p cre - - - scen - - - do* *f* *ff*

III *p cre - - - scen - - - do* *f* *ff*

Tp. *ff*

ARCHI

- - - scen - - - do *ff*

- - - scen - - - do *ff*

arco *p cre - - - scen - - - do al - -* *ff*

arco *p cre - - - scen - - - do al - -* *ff*

arco *p cre - - - scen - - - do* *f* *ff*

B *p cre - - - scen - - - do* *f* *ff*

Tempo I molto sostenuto

110

Ob. *mp* *dolce* *p* *pp*

Cl. *mp* *p*

Fg. *mp* *p* *p*

Cr. *p* *pp*

Tp. *p*

ARCHI *mp* *p* *pizz.* *p*

120

Ob. I *mf* *poco più f* *mf* *mp*

Cl. *mp* *mp* *p*

Fg. *mp* *mp* *p*

Cr. *mp* *p*

C
I solo

Fl. *p*

Ob. *p*

C. i. *pp*

Cl. *pp*

Fg. *pp*

Cr. *pp*

Trg. *pp*

C

130

Fl. I *più f*

Fl. II *mf*

Ob. *più f*

Ob. *mf*

C. i. *più f*

Cl. *più f*

Fg. *poco più f*

Cr. *più f*

Trg. *poco più f*

mp

dim.

p

più p

140

Fl. I

Ob. I

C. i.

Cl.

Fg.

Cr. I

Cr. II

Tp.

Trg.

ARCHI

mp dolce

p

p

p

(pizz)

p

pp

p

(tacet)

150

Fg. I

Tp.

ARCHI

Fl. C. 1. Cl. Fg. Cr. Tp. Trg.

ARCHI

160 D

Fl. *mp* *cresc.*

Ob. *mf*

C. 1. *mp* *cresc.*

Cl. *cresc.* *mp*

Fg. *p* *mf*

Cr. *p* *mp*

Trg. *mp*

stringendo

170

Più mosso,

3 Fl.

Ob.

C. i.

Cl.

Fg.

Cr.

Tp.

Trg.

stringendo

Più mosso,

ARCHI

vivace. (♩. = 80)

3 Fl. *a3*

Ob. *f* *ff*

C. i. *f* *ff*

Ci. *a2* (b) *a2* *b*

Fg. *a2* (b) *a2* *b*

Cr. *f* *ff*

Tr. *f* *ff*

vivace. (♩. = 80)

ARCHI

180

3 Fl. *a2*

Ob. *f* *ff*

C. i. *f* *ff*

Cl. *a2* *f* *ff*

Fg. *a2* *f* *ff*

Cr. *f* *ff*

Tp. *f* *ff*

ARCHI *f* *ff*

190

E

3 Fl. *ff* *a3* I.IIa2 III *a3* I.IIa2 III

Ob. *f* *ff* *f* *ff*

C. i. *f* *ff* *f* *ff*

Cl. *f* *ff* *a2* *a2*

Fg. *ff* *a2* *a2*

Cr. *f* *ff* *f* *ff*

Tp. *f* *ff* *f* *ff*

ARCHI *f* *ff* *ff* *E*

200

3 Fl. I.II a2 a3 I.II a2 a3 I.II a2

Ob. *f* *ff* *f* *ff*

C. 1. *f* *ff* *f* *ff*

Cl. *f* *ff* *a2* *a2*

Fg. *f* *ff* *a2* *a2*

Cr. *f* *ff* *f* *ff*

Tp. *f* *ff* *f* *ff*

ARCHI *f* *ff*

3 Fl. *F* *I. II a2* *III* *molto riten.* *ff* *p*

Ob. *f* *ff* *ff* *p*

C. i. *f* *ff*

Cl. *f* *ff*

Fg. *f* *ff*

Cr. *f* *ff*

Tp. *f* *ff*

ARCHI *molto riten.* *dim.* *dim.* *dim.* *F*

Tempo I

210

3 Fl. I, II a2 *ff* \rightarrow *p* III *ff* \rightarrow *p* a3 *mp*

Ob. *ff* \rightarrow *p* I *mp*

C. 1. *ff* \rightarrow *p* *mp*

Cl. a2 *mf* 6

Fg. a2 *mf* 6

Cr. *ff* \rightarrow *p* *ff* \rightarrow *p*

Tr. *ff* \rightarrow *p*

Tempo I

ARCHI

mp

mp

mp

pizz. *mp*

pizz. *mp*

stringendo 220 ritard.

3 Fl. *a 3*

Ob. *I*

C. i.

Cl. *a 2*

Fg. *a 2*

Cr. *mp cresc.* *f dim.*

III *mp cresc.* *f dim.*

Tr.

stringendo *cresc.* *f dim.* ritard.

ARCHI *mp cresc.* *f di - mi*

mp cresc. *f di - mi*

230

a tempo

I solo

mp

I solo

mp

5

p

Fl.

Cl.

Fg.

Cr.

III

ARCHI

nu - en - do

nu - en - do

p

Fl. I

Cl. I

Fg.

mp

mp

mp

mp

mp

mp

mp

più f

cre

cre

cre

cre

ARCHI

arco

arco

poco stringendo 240 *poco più mosso*

Fl. *più f* *f* *ff* *mf*

Ob. *ff* *mf*

C. i. *ff*

Cl. *più f* *f* *I ff* *II ff* *mf*

Fg. *più f* *f* *I ff* *II ff* *mf*

Cr. *ff*

Tp. *ff*

poco stringendo *poco più mosso*

ARCHI *mf* *ff* *ff* *ff*

scen *do al*

scen *do al*

scen *do al*

scen *do al*

Fl. ^{a3} 

Ob. 

C.1. 

Cl. 

Fg. 

Cr. 

Tp. 

ARCHI 

260

Fl. *ab* *ff*

Ob. *ff* *mf* *ff* *mf*

C.1. *ff* *ff*

Cl. *ff* *mf* *ff* *mf*

Fg. *ff* *mf* *ff* *mf*

Cr. *ff* *ff*

Tp.

ARCHI *ff* *ff* *ff* *ff*

270

F1.

Ob.

C. 1.

Cl.

Fg.

Cr.

Tp.

ARCHI

This musical score page contains measures 270 through 274. The instruments are arranged in three systems. The first system includes Flute 1 (F1.), Oboe (Ob.), Clarinet 1 (C. 1.), Clarinet 2 (Cl.), and Bassoon (Fg.). The second system includes Cor (Cr.) and Trumpet (Tp.). The third system is for the strings (ARCHI), with staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has three sharps (F#, C#, G#). Measure 270 features a triplet of eighth notes in the Flute 1 part, marked *ff*. The Oboe and Bassoon parts have alternating *ff* and *mf* dynamics. The Clarinet 2 part has a melodic line with *mf* and *ff* markings. The Cor and Trumpet parts play sustained chords, mostly marked *ff*. The string section provides a harmonic foundation with sustained chords, marked *ff*. Measure 271 continues the woodwind textures with similar dynamics. Measure 272 shows the Flute 1 part with a triplet of eighth notes, marked *ff*. Measure 273 features a melodic line in the Clarinet 2 part, marked *mf*. Measure 274 concludes the sequence with sustained chords in the woodwinds and brass, marked *ff*, and a melodic flourish in the Violin I part.

riten.

Tempo I

Fl. I II

C. 1.

Cl.

Fg.

Cr.

ARCHI

mp

mp

a 2

mp

mp

mp

mf

pizz.

mp

pizz.

mp

280

Fl. I II

C. 1.

Cl.

Fg.

Cr. I

ARCHI

mp

a 2

mp

mp

mp

mp

stringendo

riten. 290

Fl.

Ob.

C.1.

Cl.

Fg.

Cr.

Tp.

mp cre - *scen* - *do* *f*

mp cre - *scen* - *do* *f*

mp cre - *scen* - *do* *f*

mp cre - *scen* - *do* *f*

mp cre - *scen* - *do* *f*

mp cre - *scen* - *do* *f*

stringendo

riten.

ARCHI

mp cre - *scen* - *do* *f*

mp cre - *scen* - *do* *f*

pizz.

mp cre - *scen* - *do* *f*

arco

mp cre - *scen* - *do* *f*

arco

mp cre - *scen* - *do* *f*

a tempo

Fl. *mp* *p* I, II *p*

Ob. *mp* *p* I *p*

C. i. *mp* *p* *p*

Cl. *a2* *mp* *p* *mp* *p*

Fg. *mp* *p*

Cr. *mp* *p*

Tr. *mp* *p*

a tempo

ARCHI *mp* *p* *pizz.* *p*

mp *p* *pizz.* *p*

300

Fl. I, II

Ob.

C. i.

Cl. a2

Fg.

Cr.

Tp.

ARCHI

p

mp cre

scen

mp cre

scen

cre

scen

do

mp cre

scen

scen

p cre

p cre

p cre

III

p cre

p cre

scen

p cre

scen

arco

p cre

scen

arco

p cre

scen

arco

p cre

scen

Fl. *a3* *I, II a2* *H* 310

Ob. *a2* *do* *ff*

C. I. *do* *ff*

Cl. *a2* *do* *ff* *ff*

Fg. *do* *f* *ff* *ff*

Cr. *scen* *do* *f* *ff*

III *scen* *do* *f* *ff*

Tp. *ff*

ARCHI *do* *al* *ff* *f* *H*

Fl. *p*

Ob. *p*

C. 1. *p*

Cl. *mp* *p* *mp* *p*

Fg.

Cr.

Tp.

ARCHI

mf *pp* *pp* *pp*

mf *pp* *pp* *pp*

mf *pp* *pp* *pp*

mf *pp* *pp* *pp*

pizz. *pp*

Detailed description: This page of a musical score, numbered 93, features a woodwind section (Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon) and a brass section (Trumpet, Trombone, Tuba). The woodwinds have melodic lines with dynamics ranging from *p* to *mp*. The Clarinet 2 part includes sixteenth-note passages marked with a '6'. The brass section is mostly silent. Below these is a string section (ARCHI) with five staves. The strings play a sustained melodic line, starting with *mf* and moving to *pp*. The double bass part includes a pizzicato section marked 'pizz.' and *pp*.

320

Fl. *p*
Ob. *p*
Cl. *p*
Cl. *p*
Fg. *ppp* *ppp*
Cr. I *ppp*
Cr. II *ppp*
V. I *pp*
Vle *pp*
Vc. *ppp*
Cb. *pp* *ppp* *pp*

pizz.

330

Fg. *ppp*
Cr. *ppp*
V. I *pp*
Vle *ppp*
Vc. *ppp*
Cb. *ppp* *ARGO*

Scherzo burlesque

[Юмористическое скерцо]

(Для надлежащего эффекта этой пьесы, аккордионы весьма желательны, но не необходимы. Они должны быть в строе Е и в 10 клапанов. Исполнители партий первого и второго аккордиона прижимают правой рукой клапаны 6-ой и 7-ой, а исполнители третьей и четвертой партий клапаны 2-ой и 3-ей. Те и другие левой рукой должны нажимать оба больших клапана. Большими нотами обозначены в этих партиях звуки, получаемые от нажима на клапаны правой руки; малыми — аккорд и бас, получаемые от клапанов левой руки.)

Vivace, con spirito. (♩ = 152)

3 Flauti
(III poi Piccolo)

2 Oboi

Corno inglese

2 Clarinetti A

2 Fagotti

4 Corni F

2 Trombe E

3 Tromboni
e Tuba

Timpani

Piatti

Gran cassa

I. II a 2

4 Accordéons ad libitum

III. IV a 2

Vivace, con spirito. (♩ = 152)

I Violini

II Violini

Viole

Violoncelli

Contrabassi

10

Cl.

Fg.

ARCHI

Measure 10: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 11: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 12: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 13: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 14: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Cl.

Fg.

ARCHI

Measure 15: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 16: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 17: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 18: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

Measure 19: Cl. and Fg. play eighth notes. ARCHI: Violin I has a half note, Violin II and Viola are silent, Cello and Double Bass are silent.

20

Fl. I II *mp* *mf* *mf* *mf* *mf* *mf*

III *mf* *mf* *mf* *mf* *mf* *mf* *muta in Pic.*

Ob. *mf* *mf* *mf* *mf* *mf* *mf*

C. i. *mf* *mf* *mf* *mf* *mf* *mf*

Cl. *mp* *mf* *mf* *mf* *mf* *mf*

Fg. *mp* *mf* *mf* *mf* *mf* *mf*

Cr.

Tp.

ARCHI *mp* *mf* *mf* *mf* *mf* *mf* *pizz.* *pizz.*

III

A

30

I

Fl.

II

Ob.

Cl.

Fg.

Cr.

Tp.

ARCHI

pizz.

pp

pizz.

pp

arco

p

div.

arco unis.

p

pp

A

p

p

pp

Fl. I

Fl. II

Ob.

Cl. I

Bs.

Cr.

Trp.

ARCHI

mp

mp

p

pp

pp

p

pp

pp

p

arco

pizz. div.

arco unis.

p

p

40

Cl. I

pp

Fg.

pp

ARCHI

pp

pizz.

pp

p

Fl.

I solo

mp

Ob.

I solo

mp

ARCHI

arco

mp

mf

arco

mf

p

mf

p

mf

p

mf

p

mf

50

Fl. I *mp* *mf*

Ob. I *mp* *mf*

Cl. *mp* *mf*

Fg. *mp* *mf*

Vle. *p* *mp* *mf* *p*

Vo. *p* *mp* *mf* *p*

Cb. *p* *mp* *mf* *p*

60

Fl. I *mp* *mf* *f*

Fl. II *f*

Ob. I *mp* *mf* *f*

Cl. *mp* *mf* *f*

Fg. *mp* *mf* *f*

ARCHI *mp* *mf* *f* *mf*

B *mf* *f* *mf*

Fl. I
Fl. II
Ob.
Cl.
Fg.

ARCHI

70

pizz.

[f]

Fl. ^{a2} *mp* *mf* *f* *C* 90

Pic. *f* *muta in Fl. III*

Ob. *mp* *mf* *f*

C. i. *mp* [*mf*] *f*

Cl. *mp* [*mf*] *f*

Fg. *mf cresc molto*
cre - scen - do molto *ff*

Cr. *ff* *pp*

Tp. *ff*

ARCHI *mp* *mf* *f* *ff* *pp* *C*
cresc. molto *ff* *pp*
cresc. molto *ff* *pp*

Ob. *mp*

Cl. I *mp*

Cr. I *pp*

I *p*

V. II *p*

Vo. *pp*

Cb. *pp*

110

Ob. *pp*

C. I. *pp*

Cl. *pp*

Fg. *pp*

Cr. *p*

III *p*

ARCHI *pp*

[illegible]

130

Fl.

Ob.

Cl.

Fg.

Cr.

Tp.

ARCHI

p

mp

a 2

a 3

The musical score is for page 109, measures 130-134. The key signature is three sharps (F#, C#, G#). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), and Strings (ARCHI). Measure 130 shows the Flute and Oboe with dynamics p and mp. Measure 131 shows the Clarinet and Bassoon with dynamics p and mp. Measure 132 shows the Cor Anglais and Trumpet with dynamics mp. Measure 133 shows the strings with dynamics p and mp. Measure 134 shows the Flute and Oboe with dynamics mp and accents a 2 and a 3.

Fl. *mf* *f* *cre*

Ob. *mf* *f*

C. i.

Cl. *mf* *f*

Fg. *mf* *f*

Cr. *mf* *f*

Tp.

ARCHI *mf* *f* *cre*

Fl. *a 3^a* 140 *scen* *do*

Ob. *cre* *scen*

Cl. *cre* *scen*

Fg. *cre* *scen*

Cr. *cre* *cre* *[f] cre* *scen* *scen*

Tp.

ARCHI *scen* *do* *scen* *do* *scen* *do* *scen* *do* *scen* *do*

150

I. II a2

Fl. *a3*

Ob. *do*

C. 1. *do*

Cl. *do*

Fg. *do*

Cr. *do*

Trb.

Trbn. e Tb. *mp* *mp* *mf*

Tp.

ARCHI

This is a page from a musical score, likely for a symphony, featuring various instruments. The score is written in E major (indicated by four sharps: F#, C#, G#, D#) and 2/4 time. The instruments listed on the left include:

- Fl.** (Flute) I and II
- Ob.** (Oboe)
- Cl.** (Clarinet) I and II
- Bg.** (Bassoon)
- Cr.** (Cornet)
- Trb. E** (Trumpet in E)
- Trbn. Eb** (Trumpet in B-flat)
- Tp.** (Trombone)
- G. c.** (Guitar)
- ARCHI** (Archi - Strings)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *cresc.* (crescendo). There are also articulation markings like *a2* (second ending). The page is numbered 125 at the bottom left.

160

I
II
F1.
III
Ob.
C.1.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
G.c.
I, II
a2
4 Accordéons
III, IV
a2
ARCHI

3 Fl.

Ob.

C. 1.

Cl.

Fg. ^{a2}

Cr.

Tp.

Acord.

ARCHI

This musical score page, numbered 115, features a variety of instruments. The woodwind section includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C. 1.), clarinet (Cl.), and bassoon (Fg.) with a second octave marking (a2). The brass section consists of a cornet (Cr.) and a trumpet (Tp.). The keyboard section includes an accordion (Acord.) and a string section (ARCHI) with four staves. The woodwinds and strings play a rhythmic pattern of eighth notes, while the keyboard instruments play a more complex, arpeggiated texture. The string section enters with a forte (fff) dynamic in the final measure of the page.

170

3 Fl.

Ob.

C. l.

Cl.

Fg.

Cr.

Accord.

ARCHI

This musical score page contains measures 170 through 174. The instrumentation includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C. l.), clarinet (Cl.), bassoon (Fg.), cor Anglais (Cr.), keyboard (Accord.), and strings (ARCHI). The key signature is D major (two sharps). The woodwinds (Flutes, Oboe, Clarinet, Bassoon) play a melodic line with eighth-note patterns, marked *fff*. The Cor Anglais (Cr.) plays a rhythmic pattern of eighth notes, marked *f*. The keyboard (Accord.) provides harmonic support with chords and moving lines, marked *fff*. The strings (ARCHI) play a rhythmic pattern of eighth notes, marked *fff*. The score is written for five systems, each with multiple staves. The first system includes staves for 3 Fl., Ob., C. l., Cl., and Fg. The second system includes staves for Cr. and the keyboard (Accord.). The third system includes staves for the strings (ARCHI).

3 Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Accord.

ARCHI

fff

pizz.

This musical score page, numbered 117, contains staves for various instruments. The woodwind section includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C. 1.), clarinet (Cl.), and bassoon (Fg.). The string section (ARCHI) consists of five staves. A keyboard instrument (Accord.) is also present. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often beamed together. The keyboard part features a dense texture of chords and arpeggios, marked with a fortissimo (*fff*) dynamic. The string section includes a pizzicato (*pizz.*) instruction for the lower parts. The overall texture is complex and rhythmic.

180

I

Fl. II

III

Ob.

C. 1.

Cl.

Fg. a2

Cr.

Trb.

Trbn.
e
Tb.

Tp.

Acord.

ARCHI

arco

The musical score for measures 180-184 is written for a large orchestra. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes parts for Flutes I, II, and III; Oboe; Clarinet 1; Clarinet; Bassoon (a2); Cor Anglais; Trumpet; Trombone; Tuba; Trumpet; Accordion; and Strings. The score shows various musical notations including notes, rests, and dynamic markings like 'ff' and 'arco'.

190

a2

ff

ff

ff

ff

ff

a2

ff

ff

ff

ff

ff

ff

ff

ff

ff

(tacent)

(tacent)

div.

ff

ff

ff

ff

ff

ff

ff

div.

ff

3 Fl.

Ob.

C. i.

Cl.

Fg

Cr.

Trb.

Trbn.

e

Tb.

Tp.

P.

G. c.

Acord.

ARCHI

[illegible]

200

I
II
Fl.

III

Ob.

C. I.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

The musical score for page 121, measures 200-204, is written for a large orchestra. The key signature is three sharps (F#, C#, G#). The score includes parts for Flutes I and II, Oboe, Clarinet I, Clarinet II, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, and String Ensemble. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'a2', 'fff', and 'ff'. The string ensemble part is marked 'ARCHI' and includes a double bass line. The woodwind and brass parts have various articulations and dynamics. The flute parts have 'a2' markings. The clarinet parts have 'fff' and 'a2' markings. The bassoon part has an 'a2' marking. The Cor Anglais part has a 'p' marking. The trumpet part has a 'ff' marking. The trombone part has a 'ff' marking. The tuba part has a 'ff' marking. The string ensemble part has a 'ff' marking.

210

Cl. *ff pesante*

Fg. *ff pesante*

Cr. *ff pesante* a2

220

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cr. *mf*

230

Ob. *a2* *staccato*

Cl. *a2* *staccato*

Fg. *a2* *staccato*

ARCHI *f*

F

240

Score for measures 240-245. The score includes parts for Flute I and II, Oboe, Clarinet in A, Bassoon, Contrabassoon, Trumpet, Trombone, Tuba, and String Ensemble (ARCHI).

Flute I and II: Both parts play a melodic line starting in measure 240, marked *ff* (fortissimo). The key signature has one sharp (F#).

Oboe: Enters in measure 239 with a melodic line, marked *f* (forte). It continues in measure 240, marked *ff*. The key signature has one sharp.

Clarinet in A: Enters in measure 239 with a melodic line, marked *ff*. The key signature has one flat (Bb).

Bassoon: Enters in measure 239 with a melodic line, marked *ff*. The key signature has one flat.

Contrabassoon: Enters in measure 239 with a melodic line, marked *ff*. The key signature has one flat.

Trumpet: Remains silent throughout the measures.

Trombone: Remains silent throughout the measures.

Tuba: Remains silent throughout the measures.

String Ensemble (ARCHI): The strings enter in measure 240 with a rhythmic pattern, marked *f*. The key signature has one flat.

250

I
II
F1.
III
Ob.
C. 1.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
ARCHI

a2
f
f
cresc.
cresc.
cresc.
cresc.

Fl. *a3* *ff* *accentuato*

Ob. *a2* *ff* *accentuato*

C. 1. *ff* *accentuato*

Cl. *a2* *ff* *accentuato*

Fg. *ff* *accentuato*

Cr.

Trb.

Trbn.
Tb.

Tp.

ARCHI

This musical score page, numbered 125, features a woodwind section with Flute (Fl.), Oboe (Ob.), Cor Anglais (C. 1.), Clarinet (Cl.), and Bassoon (Fg.). The woodwinds are marked with *ff* (fortissimo) and *accentuato* (accentuated). The Flute and Oboe parts include fingerings *a3* and *a2* respectively. The Clarinet part also includes a *a2* fingering. The Bassoon part is marked *ff*. The brass section consists of Cornets (Cr.), Trumpets (Trb.), Trombones (Trbn. and Tb.), and a Trombone (Tp.). The string section (ARCHI) is shown at the bottom, with parts for Violins, Violas, Cellos, and Double Basses. The strings are marked with *ff* and *accentuato*. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

260

Fl. a 3

Ob. a 2

C. 1.

Cl. a 2

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

270

Fl. *a3* *f*

Ob. *a2*

C. t.

Cl. *a2* *f*

Fg. *a2* *f*

Cr.

Trb.

Trbn. e Tb.

Tp. *mf*

ARCHI

f *simile*

f *simile*

f *simile*

f *simile*

f *pizz.*

Fl. ^{a3} ^G 280

Ob. ^{a2} ^f ^{ff} ^{ff}

C. 1. ^f ^{ff}

Cl. ^{a2} ^f ^{ff}

Fg. ^{a2} ^{ff} ^{a2} ^{ff}

Cr. ^f ^f

Trb. ^f

Trbn.
e
Tb. ^{III} ^f ^f

Tp. ^f

ARCHI ^{ff} ^{ff} ^{arco} ^G ^{ff}

290

Fl. *a3* *ff* *a3* *ff*

Ob. *ff* *ff*

C. I. *ff* *ff*

Cl. *a2* *ff*

Fg. *a4* *ff* *ff*

Cr. *f* [*f*]

Trb. *f*

Trbn. e Tb. III *f* [*f*]

Tr. *f*

ARCHI *f* *ff* *ff* *ff*

Woodwind section (Flute I, Flute II, Oboe, Clarinet in A, Clarinet in Bb, Bassoon):

- Fl. I: Treble clef, key signature of one sharp (F#), starting with a 2-measure rest (a2), then playing eighth notes. Dynamics: *mp*.
- Fl. II: Treble clef, key signature of one sharp (F#), starting with a 2-measure rest (a2), then playing eighth notes. Dynamics: *mp*.
- Ob.: Treble clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *mp*.
- C. I.: Treble clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *mp*.
- Cl.: Treble clef, key signature of one sharp (F#), starting with a 2-measure rest (a2), then playing eighth notes. Dynamics: *mp*.
- Fg.: Bass clef, key signature of one sharp (F#), starting with a 2-measure rest (a2), then playing eighth notes. Dynamics: *mp*.

Brass section (Cornet, Trumpet, Trombone, Tuba, Trumpet):

- Cr.: Treble clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *mp*.
- Trb.: Treble clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *mp*.
- Trbn. e Tb.: Bass clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *mp*.
- Tp.: Bass clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *mp*.

String section (ARCI):

- Violins: Treble clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *f*.
- Violas: Treble clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *f*.
- Cellos: Bass clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *f*.
- Double Basses: Bass clef, key signature of one sharp (F#), playing eighth notes. Dynamics: *f*.

Rehearsal mark III is indicated at the beginning of the string section.

310

Score for a symphony orchestra, measures 310-314. The score is divided into two systems.

First System (Measures 310-314):

- Fl. (Flute):** Measures 310-311: *f* (forte). Measures 312-314: *ff* (fortissimo).
- Ob. (Oboe):** Measures 310-311: *f*. Measures 312-314: *ff*.
- C. I. (Clarinet I):** Measures 310-311: *f*. Measures 312-314: *ff*.
- Cl. (Clarinet II):** Measures 310-311: *f*. Measures 312-314: *ff*.
- Fg. (Bassoon):** Measures 310-311: *f*. Measures 312-314: *ff*.
- Cr. (Cornet):** Measures 310-311: *f*. Measures 312-314: *ff*.
- Trb. (Trumpet):** Measures 310-311: *f*. Measures 312-314: *ff*.
- Trbn. e Tb. (Trombone and Tuba):** Measures 310-311: *f*. Measures 312-314: *ff*.
- Tp. (Timpani):** Measures 310-311: *f*. Measures 312-314: *ff*.

Second System (Measures 315-319):

- ARCHI (Archi):** Measures 315-319: *mf* (mezzo-forte).

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *ff*, *mf*). The key signature is one sharp (F#).

I
 Fl. I
 III
 Ob.
 C. I.
 Cl.
 Fg.
 Cr.
 Trb.
 Trbn.
 e
 Tb.
 Tp.
 ARCHI

320

I
II
Fl.

III

Ob.

C.1.

Cl.

B♭.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

[illegible]

3 Fl.

Ob.

C. f.

Cl.

Fg.

Cr.

Acord.

ARCHI

This musical score page, numbered 137, features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The instrumentation includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C. f.), clarinet (Cl.), bassoon (Fg.), horn (Cr.), two keyboards (Acord.), and a string section (ARCHI). The woodwinds and keyboards enter in the fifth measure with a forte (ff) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The strings enter in the sixth measure, also with a forte (ff) dynamic, playing a similar rhythmic pattern. The score is divided into two systems, with the first system containing measures 1 through 5 and the second system containing measures 6 through 10. The woodwinds and keyboards play a continuous rhythmic pattern throughout the first system, while the strings enter in the second system and continue their pattern. The dynamic marking 'ff' (fortissimo) is used throughout the score to indicate a strong, loud sound.

350

3 Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Acord.

ARCHI

This musical score page contains measures 350 through 354. The instrumentation includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C. 1.), clarinet (Cl.), bassoon (Fg.), horn (Cr.), two keyboards (Acord.), and a string section (ARCHI). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The keyboard instruments play a steady accompaniment of eighth notes. The string section includes a pizzicato (pizz.) instruction for the cello and double bass in measure 354. The score is marked with a rehearsal bracket starting at measure 350. Dynamics include *fff* (fortissimo) and *pizz.* (pizzicato).

3 Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Acord.

ARCHI

This musical score page, numbered 139, features a key signature of three sharps (F#, C#, G#) and a common time signature. The instrumentation includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C. 1.), clarinet (Cl.), bassoon (Fg.), horn (Cr.), keyboard (Acord.), and a string section (ARCHI). The woodwinds and strings are active throughout the piece, with the woodwinds playing melodic lines and the strings providing harmonic support. The keyboard part consists of two staves, likely for piano and organ. The string section is divided into five staves, with the first four staves showing active melodic and harmonic lines, and the fifth staff (bass) providing a steady rhythmic foundation. The score is written in a standard musical notation style, with notes, rests, and articulation marks clearly visible.

360

3 Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Acord.

ARCHI

arco

III

380

I
II

Fl.

III

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

P.
G. o.

ARCHI

The musical score is for page 143, measures 380-383. It features a variety of instruments including woodwinds (Flute I & II, Oboe, Clarinet 1, Clarinet, Bassoon), brass (Cor Anglais, Trumpet, Trombone, Tuba), and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The woodwinds and strings play active parts, while the brass instruments have more limited, punctuated entries. The percussion/gong part is also present, contributing to the overall texture of the music.

IV

Rêves d'enfant

[Сны ребёнка]

Andante molto sostenuto. (♩ = 63)

2 Flauti

Piccolo

2 Oboi

Corno inglese

2 Clarinetti A

2 Fagotti

4 Corni F

Timpani

Triangolo

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

I solo
p

I solo
p

p

pp

pp

Cl. I *più f*

Fg. I *più f*

A. *mp* *mf*

Vle. *pp*

Cb. *pp*

Cl. I *p* *dim. pp*

Fg. I *p* *f* *dim. pp*

Cr. *p* *f*

A. *mp* *mf* *f*

Cl. I *tr* *pp* *p*

Fg. *ppp*

Cr. I *pp*

Cr. II *pp*

ARCHI *p* *pizz. #* *pp* *pizz.* *pp*

A *pp*

49

Ob. 20

Cl. I *trun* *trun* *pp*

Fg. *pp*

Cr. I II

ARCHI *pp* *arco* *pp*

50

Ob. *I* *pp*

C. I. *pp*

Fg. I *pp*

ARCHI *pp*

Fl. ^B_{a2} *p*

Pic. *p*

Ob. I *p*

C. I.

Cl. I *p*

Fg. *p*

Gr. ^{II} *p*

Trg. *pp*

ARCHI *pp*

tr *pp* *6* *6* *6*

pp *pp* *pp*

pp

Fl. I. $\text{a}2$ #

Pic.

Ob. I

Cl. I

Bg.

Cr. II

Tr.

Trg.

ARCHI

tr

tr

6

mp

Fl.
Ob.
Cl. C.
Cl.
Fg.
ARCHI

60 *mp*

30

Fl.
Ob.
Cl. C.
Cl.
Fg.
ARCHI

mf *pp* *mp* *pp* *pp* *pp*

Cl. *mf*

Fg. *mf*

Cr. *mp*

V. I *mp*

Ve. *pp*

Cb. *pp*

C *L'istesso tempo*

Ob. *mp*

Cl. *p*

Fg. *mp*

Cr. *p*

molto espressivo

ARCHI *p*

pizz. *mp*

pizz. *pp* *mp*

C *pp* *mp*

Detailed description: This page contains a musical score for measures 150, 151, and 152. The top system includes staves for Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Violin I (V. I), Viola (Ve.), and Cello/Double Bass (Cb.). The bottom system includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), and a section for the string ensemble (ARCHI). The woodwinds and strings play in a key with two sharps (F# and C#). The woodwinds have various dynamics including *mf*, *mp*, *p*, and *pp*. The strings are marked *pp* and *pizz.* (pizzicato). A section of the string ensemble is marked *molto espressivo*. The page is numbered 150 and is part of a larger work, indicated by the Roman numeral IV in the top right corner.

40

Fl.

Pic.

Ob.

C. 1.

Cl.

Fg.

Cr.

Tp.

ARCHI

70

This musical score page contains measures 40 through 70. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet 1 (C. 1.), Clarinet 2 (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), and a section of strings (ARCHI) consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. Measure 40 is marked with a box containing the number 40. The woodwinds and strings play melodic lines, while the brass instruments (Cr., Tp.) provide harmonic support. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *f* (forte). Performance markings such as *espr.* (espressivo) and *arco* (arco) are present. The string section includes a *f* marking at the bottom of measure 70. The page number 151 is in the top right corner, and the section number IV is in the top left corner. A circled page number 70 is at the bottom left.

Fl.
mp

Pic.
mp

Ob.
mp

Cl.
mp

Fg.
p *mf*

Cr.
p *cresc.*

Tp.

ARCHI
p

Fl. *a2* *mp* *a2* *mp*

Pic.

Ob. *I* *mp* *mp*

C.1. *espr.* *mf*

Cl. *a2* *mp*

Fg. *p* *p*

Cr. *p* *p*

Tp.

ARCHI *espr.* *mf* *p* *p*

Detailed description: This page contains musical notation for measures 153 and 154. The score is for a symphony orchestra. The woodwind section includes Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet in A (C.1.), Clarinet in Bb (Cl.), and Bassoon (Fg.). The string section includes Cello (Cr.) and Double Bass (Tb.). The brass section includes Trumpet (Tp.). The woodwinds and strings play melodic lines, while the brass section provides harmonic support. The Flute and Oboe parts feature trills and grace notes. The Clarinet in A part has a dynamic marking of *espr.* and *mf*. The Bassoon part has a dynamic marking of *p*. The Cello and Double Bass parts have a dynamic marking of *p*. The Trumpet part is marked with a rest. The string section features a melodic line with a dynamic marking of *espr.* and *mf*. The woodwinds and strings play melodic lines, while the brass section provides harmonic support. The Flute and Oboe parts feature trills and grace notes. The Clarinet in A part has a dynamic marking of *espr.* and *mf*. The Bassoon part has a dynamic marking of *p*. The Cello and Double Bass parts have a dynamic marking of *p*. The Trumpet part is marked with a rest. The string section features a melodic line with a dynamic marking of *espr.* and *mf*.

D

Fl. *mf* *f*

Pio. *mf* *f*

Ob. *mf* *f* *a2*

C. i. *mf*

Cl. *mf* [*mf*] *f*

Fg. *mf* *f* *mp*

Cr. *mf*

Tp. *p*

ARCHI

mf *mf* *mf* *mf*

D *mf*

Fl. I *mp* *mf*

Ob. I *mp* *mf*

Cl. *p* *cresc.*

Fg. *cresc.*

Cr. *cresc.*

Tp. *cresc.*

ARCHI *p* *cresc.*

80 *cresc.*

Score for Flute I (Fl. I), Flute II (Fl. II), Piccolo (Pic.), Oboe (Ob.), Clarinet I (C. I.), Clarinet II (C. II.), Bassoon (Fg.), Cor (Cr.), Trumpet (Tp.), and Archi (Archi).

The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp).

Fl. I: Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando), *do*.

Fl. II: Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando), *do*.

Pic. (Piccolo): Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando).

Ob. (Oboe): Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando).

C. I. (Clarinet I): Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando).

C. II. (Clarinet II): Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando).

Fg. (Bassoon): Melodic line with slurs and ties. Dynamics: *mf* *cre* (crescendo), *scen* (scenariando), *f*.

Cr. (Cor): Melodic line with slurs and ties. Dynamics: *mp* *cre* (crescendo), *scen* (scenariando), *cresc.* (crescendo).

Tp. (Trumpet): Melodic line with slurs and ties. Dynamics: *pp* *cre* (crescendo), *scen* (scenariando).

Archi (Archi): Melodic line with slurs and ties. Dynamics: *mf* *cre* (crescendo), *scen* (scenariando), *f*.

50

Fl. I *mf cresc.* *ff*

Fl. II *mf cresc.* *ff*

Pic. *ff*

Ob. *ff*

C. 1. *ff*

Cl. *- do* *f cresc.* *ff*

Fg. *do* *a2* *ff*

Cr. *a2* *cresc.* *a2* *mf cresc.*

Tp. *do*

ARCHI *mf* *do* *do* *do*

Fl. I II

Pic.

Ob.

C. 1.

Cl.

Fg.

Cr.

Trp.

Trg.

ARCHI

Fl.
Pic.
Ob.
C. 1.
Cl.
Fg.
Cr.
Tp.
Trg.
ARCHI

This musical score page, numbered 159, contains parts for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Cor Anglais (C. 1.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpet (Tp.) and Trombone (Trg.). The string section (ARCHI) consists of five staves. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. It features two measures of music. The woodwinds and strings play a melodic line, while the brass instruments provide a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals.

Fl. *E a2* *ff sf*

Pic. *ff*

Ob. *a2* *ff sf*

C. f. *ff*

Cl. *a2* *ff*

Fg. *a2* *ff*

Cr. *ff*

Tr.

ARCHI *ff sf*

E *ff* 90

Detailed description: This is a page of a musical score, page 161, from a work by Tchaikovsky (Op. 49). It contains measures 89 and 90. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Cor Anglais (C. f.), Clarinet (Cl.), and Bassoon (Fg.). The string section is labeled ARCHI. The brass section includes Horns (Cr.) and Trumpets (Tr.). The key signature has three sharps (F#, C#, G#). The time signature is 4/4. Measure 89 features a complex texture with the woodwinds and strings playing active parts, while the brass is mostly silent. Measure 90 continues the woodwind and string activity, with the strings playing a prominent role. Dynamics include fortissimo (ff) and sforzando (sf). A first ending bracket is present in the woodwinds for measure 90. The page number 90 is circled at the bottom right.

I solo 60

Cl. *ff*

V. I *ff*

V. II *ff*

Vo. *mf*

Cb. *ff* *f* *sf*

L'istesso tempo

Cl. *mp*

V. I *mf* *sf*

Vle *mf* *sf* *mp*

Vo. *sf* *mf*

Cb. *mf* *sf* *mp*

Cl. *mp*

Trp. *pp*

ARCHI *mp* *pizz.* *p* *arco* *mp*

This musical score page, numbered 169, contains measures 98, 99, and 100. The instrumentation includes Flutes I and II, Piccolo, Clarinet in B-flat, Trumpet, Arpa (Harp), a string section (ARCHI), Oboe, Bassoon, Fagotto (Bassoon), Violoncello (Vle), Voice (Vo.), and Contrabasso (Cb.).

Measure 98: The Flutes I and II, Piccolo, and Clarinet in B-flat all play a melodic line starting on a half rest, marked *mf*. The Trumpet plays a half rest, marked *pp*. The Arpa plays a chordal accompaniment, marked *mp*. The string section (ARCHI) plays a melodic line, marked *mf*. The Oboe, Bassoon, and Fagotto play a melodic line, marked *mf*. The Violoncello, Voice, and Contrabasso play a melodic line, marked *mf*.

Measure 99: The Flutes I and II, Piccolo, and Clarinet in B-flat all play a melodic line starting on a half rest, marked *mf*. The Trumpet plays a half rest, marked *pp*. The Arpa plays a chordal accompaniment, marked *mp*. The string section (ARCHI) plays a melodic line, marked *mf*. The Oboe, Bassoon, and Fagotto play a melodic line, marked *mf*. The Violoncello, Voice, and Contrabasso play a melodic line, marked *mf*.

Measure 100: The Flutes I and II, Piccolo, and Clarinet in B-flat all play a melodic line starting on a half rest, marked *mf*. The Trumpet plays a half rest, marked *pp*. The Arpa plays a chordal accompaniment, marked *mp*. The string section (ARCHI) plays a melodic line, marked *mf*. The Oboe, Bassoon, and Fagotto play a melodic line, marked *mf*. The Violoncello, Voice, and Contrabasso play a melodic line, marked *mf*.

70

Fl. I *f*

Fl. II *f*

Pic. *f*

Ob. *mf*

Cl. *mf* *f*

Fg. *mf*

Vle *f*

Vo. *f*

Cb. *f*

Fl. *mf*

Pic.

C. i. solo *mf* *f dim.*

Cl. I *mf* *mf* *f dim.*

Fg. *mf* *f dim.*

Vle *mf*

Vo. *mf*

Cb. *mf*

F Lo stesso tempo, ma un poco capriccioso

Fl. I *pp* *p*

Fl. II *pp* *p*

Ob. *pp* *p*

C. I. *pp*

Cl. I *pp* *pp*

F. *pp* *pp*

V. I con sord. [al Fine] *pp* *pp* *p*

V. II con sord. [al Fine] *pp* *pp* *p*

Vle con sord. [al Fine] *pp* *pp* *p*

Ve. con sord. [al Fine] *pp* *pp* *p*

F. *pp* *pp* *p*

Cl. *pp* *pp* *pp*

Fg. *pp* *pp* *pp*

A. *p* *riten.* *Sons harmoniques*

V. I *mf* *p*

V. II *mf* *p*

Vle *mf* *p*

Ve. *mf* *p*

110

Poco più mosso. (♩ = 72)

Score for measures 166-171, marked *Poco più mosso. (♩ = 72)*. The score includes parts for Violins I and II, Viola, Flute I, Clarinet I, Piano, Violin I, Viola, Cello, Flute I, Piccolo, and Clarinet I.

Measures 166-171:

- V. I:** *ppp* (first measure), *cresc.* (second measure), *mp* (third measure).
- V. II:** *ppp* (first measure), *p* (third measure).
- Vle:** *ppp* (first measure), *pp* (third measure), *mp* (fourth measure).
- Fl. I:** *pp* (second measure).
- Cl. I:** *ppp leggierissimo* (second measure).
- A.:** *mp* (first measure).
- V. I:** *p* (first measure).
- Vle:** *p* (first measure).
- Vo.:** *p* (first measure).
- Cb.:** *pp* (first measure).

Measures 172-177:

- Fl. I:** *cresc.* (first measure), *mp* (second measure), *mf* (third measure).
- Pic.:** *mp* (second measure), *mf* (third measure).
- Cl. I:** *cresc.* (first measure), *mp* (second measure), *mf* (third measure).

Other markings include *con sord. [al Fine]* for the Cello part in measure 170.

Fl. I

Pic.

Ob.

Cl. I

A.

V. I div.

V. II div.

poco riten.

90

I solo espr.

pp

p cresc.

mf

riten. ad libit.

pp

12

130

G

a tempo

Ob. I

Cl. I

Cl. I

A.

G

pp cresc.

mp

mp cresc.

mf

pp cresc.

mp

mp cresc.

mf

pp cresc.

mp

mp cresc.

mf

mp

mf

solo espr.

C.I. *mp*

Cr. *I solo espr.* *mp*

A. *mp* 11 15

V. I div. *poco cresc.* *mp*

V. II div. *poco cresc.* *mp*

arco *poco cresc.* *mp*

Pic. *mf*

Cl. *mf* a 2 s s

Cr. I

A. *mf* 13 17

V. I div. *poco cresc.* *mf*

V. II div. *poco cresc.* *mf*

Vle *mf* s s

Vo. div. *mf*

Fl. *a2* *ff*

Pic. *più f* *f*

Ob. *I* *ff*

C. i.

Cl. *a2* *più f cre* *scen* *do*

Fg.

Cr.

Tp.

V. I div. *cresc.* *f* *cresc.* *6*

V. II div. *cresc.* *f* *cresc.* *6* *12 cresc.* *6*

Vle *più f cre* *scen* *do*

Ve. div. *cresc.* *[f]* *6* *12 cresc.* *12* *6* *6*

130

ritardando ad libitum

100

Fl.

Ob.

C. l.

Cl.

Fg.

Cr.

Tp.

A.

unis.

unis.

ARCHI

unis.

ritardando ad libitum

110

F1.

Ob.

C1.

Cl.

Fg.

Cr.

III

TP.

ARCHI

140

H Tempo I

C. i.
Fg.
A.
ARCHI
C. i.
Fg.
A.
ARCHI

ppp
ppp
ppp
dolcissimo
p
ppp
pizz.
ppp
pizz.
H ppp

The musical score is written for a full orchestra. The first system includes parts for C. i., Fg., A., and ARCHI. The second system includes parts for C. i., Fg., A., and ARCHI. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Tempo I'. The first system has a double bar line after the first measure of the C. i. part. The second system has a double bar line after the first measure of the C. i. part. The ARCHI part in the first system is marked 'pizz.' and 'ppp'. The ARCHI part in the second system is marked 'ppp'.

legatissimo

Cl. *pp*

Fg. *ppp*

ARCHI *pp* *pizz.* *ppp*

Ob. I *pp*

C. I. *p*

Tp. *pppp*

ARCHI *ppp* *arco* *ppp*

150

Cl. *pp* *pp* *pp* *I*

Cr. *pp* *pp* *pp* *p*

ARCHI *pp* *pp* *pp* *cresc.* *cresc.* *cresc. arco* *cresc.* *pizz.* *pp* (160) *pp*

130

F1. *pp* *pp*

Ob. I *pp* *pp*

C. i. *pp* *pp*

Cl. *pp* *pp*

Fg. *a2* *p* *pp* *pp*

Cr. I

Arpa *Sons harmoniques* *ppp* *ppp* *morendo*

ARCHI *mf* *p* *pp* *ppp* *morendo* *pppp* *pppp* *pppp* *pppp* *pppp* *pizz.* *pppp* *pizz.* *pppp* *pppp* *pppp*

V

Danse baroque

[Дикая пляска]

(Style Dargomilsky)

(Подражание Даргомыжскому)

Vivacissimo. (♩ = 168)

2 Flauti

Piccolo

2 Oboi

Corno inglese

2 Clarinetti C

2 Fagotti

4 Corni F

2 Trombe C

3 Tromboni e Tuba

Timpani

Tamburino

Piatti

Cran cassa

Vivacissimo. (♩ = 168)

[senza sord.]

Violini I

Violini II

Viole

Violoncelli

Contrabassi

10

a2

Fg.

p

p

mf

I

p

mf

V.

II

[senza sord.] pizz.

mp

mf

Vle

p

mf

Vc.

[senza sord.] pizz.

mp

mf

20

Ob.

I

mp

Cl.

I

mp

Fg.

a2

p

p

mp

I

p

p

V.

II

Vle

p

p

(pizz.)

Vc.

mp

30

F1.

Ob. I

Cl. I

Fg.

Cr. I

Cr. II

ARCHI

(pizz.)

pizz.

arco

arco

pizz.

[senza sord.] pizz.

40

F1.

Ob.

Cl. I

Cl.

Trb. C

Trbn. e Tb.

ARCHI

arco

A

Fl.

Pic.

Ob.

C. i.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

TP.

ARCHI

arco

A

The musical score is for a full orchestra. The first system includes parts for Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Cor Anglais (C. i.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e Tb.), and Trombone (TP.). The second system includes parts for the string section (ARCHI), with Violins (V.), Violas (V.), Cellos (C.), and Double Basses (B.). The woodwinds and strings are playing a complex, fast-paced melody. The brass section is mostly silent, with some activity in the Trombone and Tuba parts. The score is marked with 'f' (forte) and 'mf' (mezzo-forte) dynamics. The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into two systems. The first system contains the woodwinds, brass, and percussion. The second system contains the strings. The first system ends with a double bar line. The second system begins with a new section marked 'A'.

A

Fl.

Pic.

Ob.

C. i.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

TP.

ARCHI

arco

arco

A

The musical score is for a full orchestra, specifically page 179 of system V. The key signature is one sharp (F#). The score is divided into two systems. The first system contains parts for Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Cor Anglais (C. i.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e Tb.), and Trombone (TP.). The second system contains parts for the string section (ARCHI), which includes Violins, Violas, Cellos, and Double Basses. The string section is marked 'arco' and 'f'. The woodwind and brass sections are marked with various dynamics, including 'f' and 'mf'. There are also markings for 'a2' (second octave) and 'arco' (arco). The section is labeled 'A' at the beginning and end.

50

Fl.

Ob.

C. i.

Cl. *a2*

Fg. *a2*

Cr.

Trb.

Trbn.
e
Tb.

Tp.

Tao

ARCHI

This musical score page, numbered 50, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. i.), Clarinet in A (Cl. *a2*), and Bassoon (Fg. *a2*). The brass section includes Cor Anglais (Cr.), Trombone (Trb.), Trombone/Euphonium/Tuba (Trbn. e Tb.), Trumpet (Tp.), and Trombone (Tao). The string section (ARCHI) is represented by four staves. The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando) and *a2* (second octave). A first ending bracket labeled 'I' is present in the Flute part. The woodwinds and strings play active melodic and harmonic lines, while the brass instruments provide punctuated support.

B

80

Fl. *a2*

Ob. *sf* *sempre f* *cresc.*

C. i. *sempre f* *cresc.*

Cl. *a2* *sf* *sempre f* *cresc.* *cresc.*

Fg. *a2* *sf* *sempre f*

Cr. *sf*

Trb. *mf* *cresc.*

Trbn. *II* *mf* *cresc.*

Tb. *mf*

Tp. *sf* *sempre f*

Tao *sf* *sempre f*

ARCHI *sf* *sempre f* *cresc.*

sf *sempre f* *cresc.*

sf *sempre f* *cresc.*

sf *sempre f*

B

100

Fl.

Ob.

C. 1.

Cl. *a2*

Fg. *a2*

Cr.

Trb. I

Trbn. II

Tb.

Tp.

ARCHI

dimin.

f

mf

mp

menof

pp

ff

Fl.

Ob.

C. I.

Cl.

Fg.

mp

p

Cr.

Trb. I

II

Trbn. e Tb.

p

Tp.

pp

pp

ARCHI

p

p

p

Detailed description of the musical score: The score is for a symphony orchestra. The first system (measures 1-5) features woodwinds and strings. The Flute, Oboe, and Clarinet I parts are mostly rests. The Clarinet II part has a melodic line starting in measure 1. The Bassoon part has a melodic line starting in measure 1. The Cor Anglais part has a melodic line starting in measure 1. The Trumpet I and II parts have a melodic line starting in measure 1. The Trombone/Euphonium part has a melodic line starting in measure 1. The Trombone part has a melodic line starting in measure 1. The Trumpet part has a melodic line starting in measure 1. The strings are playing a rhythmic pattern. The second system (measures 6-10) features strings. The Violin I and II parts have a melodic line starting in measure 6. The Viola part has a melodic line starting in measure 6. The Violoncello and Double Bass parts have a melodic line starting in measure 6. The woodwinds and brass instruments are playing a rhythmic pattern. Dynamics include mp, p, and pp.

110

Cl.

Fg. *a2* *p cre*

Cr. I

Cr. II *p cre*

Trb. I *p cre*

Trbn. II *p cre*

Tb. *p cre*

ARCHI *cre* *scen* *scen* *più f* *cre* *più f* *cre*

Fg. *a2* *scen* *do*

Cr. I *scen* *do* *f*

Trb. I *scen* *do* *f*

Trbn. II *scen* *do* *f*

Tb. *scen* *do* *f*

ARCHI *do* *scen* *do* *f* *scen* *do* *f*

C 120

Fl.

Pic.

Ob.

C.1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Trp.

Tuo

Platti

Палочкой об одну
из тарелок

ARCHI

C

Fl. *a2*

Pic.

Ob. *a2*

C.1.

Cl. *a2*

Fg. *a2*

Cr.

Trb.

Trbn. c

Tb.

Tr.

Tuo

P.

Палочкой об тарелку

ARCHI

pizz.

f

pizz.

f

ore - - - - - scen - - - - - do

ore - - - - - scen - - - - - do

pizz.

f

Fl. *a2* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pic. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *I* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

C. t. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cl. *I* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fg. *a2* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cr. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trb. *I* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trbn. *I* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tb. *I* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tp. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tno *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

ARCHI *pizz.* *ff* *pizz.* *ff* *pizz.* *ff* *pizz.* *ff*

D *ff* *ff* *ff* *ff* *ff* *ff* *ff*

140

150

Fl.
Pic.
Ob.
C. I.
Cl.
Fg.
Gr.
Trb.
Trbn.
Tb.
Tp.
ARCHI

ff
ff
dim.
ff
ff
dim.
f
arco
ff
sempre pizz.
ff
sempre pizz.
ff
pizz.
ff
sempre pizz.
ff
pizz.
ff
sempre pizz.
ff
dim.
dim.
dim.

Fl. *a2*

Pic.

Ob. *mp*

C.1. *p*

Cl. *mp* *p*

Fg. *p*

Cr. *p*

Trb. *p*

Trbn. e Tb.

Trp.

ARCHI *mp* *p* *arco*

160

Fl. *a 2*

Pic

Ob.

C.l.

Cl.

Fg.

Cr

Trb.

Trbn.
c
Tb. *III*

Tp.

Tno

ARCHI

arco

arco

arco

Fl. *a2*

Pic. *ff*

Ob. *ff*

Cl. A. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trbn. *ff*

Tb. *ff*

Tp. *ff*

Tro. *ff*

P. *ff*

G. o. *ff*

ARCHI *ff*

180

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tp.

P.

G. o.

ARCHI

200 cre scen do

Fl. *a2* *sf*

Cl. *a2* *sf*

Fg. *sf*

ARCHI *sf*

210

Fl. *a2* *ff*

Cl. *a2* *ff*

Fg. *ff*

ARCHI *ff*

Fl.

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn. e

Tb.

Tp.

ARCHI

The musical score is written for a full orchestra. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (C. 1.), Clarinet (Cl.), and Bassoon (Fg.). The middle system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone Euphonium (Trbn. e), Trombone (Tb.), and Trumpet (Tp.). The bottom system is for the String Ensemble (ARCHI). The Flute, Clarinet, and Bassoon parts have a melodic line with a 'a2' marking. The Oboe part has a 'ff' marking. The String Ensemble part is marked 'ARCHI' and features a rhythmic pattern. The Trombone, Trumpet, and Cor Anglais parts are marked with a 'B' symbol.

This musical score page, numbered 201, contains staves for various instruments. The woodwind section includes Flute 1 (Fl.), Piccolo (Pic.), Oboe (Ob.), Cor Anglais (C. a.), Clarinet (Cl.), Bassoon (Fg.), and Cor (Cr.). The brass section includes Trumpet (Trb.), Trombone (Trbn. e Tb.), Trombone (Tbn.), Percussion (P.), and Gong/Cymbal (G. c.). The string section (ARCHI) is represented by four staves. The score is written in G major, with a key signature of one sharp (F#). The tempo is marked with a 'G' (Allegro). The dynamics are marked with 'ff' (fortissimo) throughout. The score is divided into two systems. The first system covers measures 309 to 310, with a 'G' marking at the beginning of measure 309. The second system continues from measure 310. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass plays a more melodic line. The percussion and gong/cymbal provide a steady rhythmic accompaniment.

Fl.
Pic.
Ob.
C. a.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tbn.
P.
G. c.
ARCHI

309
G

310

230

Prestissimo. (♩ = 184)

Cr.

ARCHI

pizz.

arco

f

320

240

Fl.

Ob.

C. t.

Cl.

Fg.

Ct.

I

V.

II

Vle

Vc.

a2

f cresc.

a2

f cresc.

f cresc.

cresc.

f cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

330

250

Fl. *a2* *ff*

Ob. *a2* *ff*

C. i. *a2* *ff*

Cl. *a2* *ff*

Fg. *a2* *ff* *I*

Cr. *IV* *ff*

Trb. *ff* *sf* *sf*

Trbn. *ff* *Tb.*

Tp. *ff*

ARCHI *ff* *arco* *ff*

260

H

Fl. *a2*

Pic.

Ob.

C. 1.

Cl. *a2*

Fg.

Cr.

Trb.

Trbn. *e* Tb.

Tp.

Tno

G. c.

ARCHI

H

350

Fl.

Pic.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

G. c.

ARCHI

a2

a2

a2

a2

a2

a2

ff

ff

270

Fl.

Pic.

Ob.

C. f.

Cl.

Fg.

Cr.

Trb.

Trbn.
Tb.

Tp.

Tno

P.

G. c.

ARCHI

360

280

F1.

P1o.

Ob.

C.1.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

280

281

282

283

284

Fl. *fff*
 Pic. *fff*
 Ob. *fff*
 C. I. *fff*
 Cl. *fff*
 Fg. *fff*
 Cr. *fff*
 Trb. *fff*
 Trbn. e. Tb. *fff*
 Tp. *fff*
 Tno. *fff*
 P. *fff*
 G. c. *fff*
 ARCHI *fff*

I (370)

290

Fl.

Pic.

Ob.

C. 1.

Cl.

Fg.

Cr.

Trb.

Trbn.
Tb.

Tp.

Tno

P.

G. c.

ARCHI

380

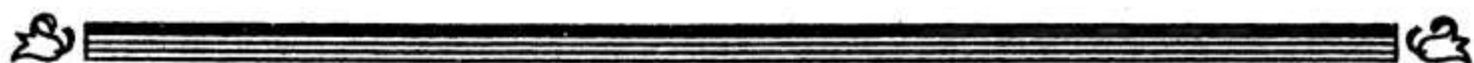
300

meno mosso

Fl.
Pic.
Ob.
C. l.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Tno
P.
G. c.

ARCHI

390



« ДОПОЛНИТЕЛЬНЫЙ »
МУЗЫКАЛЬНЫЙ
ТЕКСТ



**ОТРЫВКИ АВТОГРАФА, ЧАСТИЧНО СОКРАЩЁННЫЕ ИЛИ ИЗМЕНЁННЫЕ
АВТОРОМ В ПЕЧАТНОМ ИЗДАНИИ:**

из	№	III	—	257	тактов автографа
„	№	IV	—	37	- „ - - „ -
„	№	V	—	90	„ „

334 340

I
II
3 Fl.

III

2 Ob.

C.1.

2 Cl. A

2 Fg.

4 Cr. F

2 Trb. E

3 Trbn.
T^b.

Tp.

ARCHI

[ff]

350

C. i.

Cl.

Fg.

Cr.

ARCHI

360

Cr.

ARCHI

Fl. I II III

Ob.

C.1.

Cl.

Fg.

Cr.

Trb.

Trbu.
Tb.

Tp.

ARCHI

370

II

p

p

p

p

p

p

pp

mp

mp

pizz.
mp

arco
p

pizz.
mp

arco
p

pizz.
mp

p

Fl. I
Fl. II
Fl. III
Ob.
Cl. A
Cl. Bb
Fg.
Cr.
Trb.
Trbn.
Tb.
Tp.
ARCHI

mp
mp
mp
mp
mp
p
p
mp
pizz.
pizz.
pizz.
[arco]

380

A¹

Fl. I
Fl. II
III
Ob.
C. 1.
Cl.
Fg.
Cr.

mutain Pio.

arco
mp
mf
p
[arco]
mf

ARCHI

A¹

I solo
mp
Ob.
mp

ARCHI
p
mf
p
p

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Fg. *mf*

Vle *mp* *mf* *p*

Vo. *mp* *mf* *p*

Cb. *mp* *mf* *p*

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Fg. *mf* *f*

B¹

ARCHI *mp* *mf* *f*

B¹

Fl.

Ob.

Cl.

Fg.

ARCHI

Fl.

Pic.

Ob.

Cl.

Fg.

ARCHI

(410)

Fl. I

Pic.

Ob.

Cl.

Fg.

ARCHI

Fl. I

Pic.

Ob.

Cl.

Fg.

ARCHI

arco

Fl. I. *mp* *mf* *f* *muta in Fl. III*

Pic. *f*

Ob. *mp* *mf* *f*

Cl. I. *mp* [*mf*] *f*

Cl. II. *mp* [*mf*] *f*

Fg. *cresc. molto* *mf* *cresc. molto* *f*

Cr.

Trb.

Trbn. e Tb.

Tp. [*f*]

ARCHI *mp* *mf* *f* *cresc. molto* *f*

Score for **III/a**, measures 429-430.

Measures 429-430:

- Cr.** (C1): Treble and Bass staves. Treble staff has rests. Bass staff has *pp* chords. Measure 430 has *p* chords.
- Vo.** (Vc.): Treble and Bass staves. Treble staff has eighth-note runs. Bass staff has eighth-note runs.
- Cb.** (C1): Treble and Bass staves. Treble staff has rests. Bass staff has eighth-note runs.

Measures 431-434:

- Ob.** (I): Treble staff. Measure 431 has *pp* chords. Measure 434 has *pp* chords.
- C. l.** (C1): Treble staff. Measure 434 has *pp* chords.
- Cl.** (C1): Treble staff. Measure 431 has *pp* chords. Measure 434 has *pp* chords.
- Fg.** (C1): Treble and Bass staves. Measure 434 has *pp* chords.
- Cr.** (C1): Treble and Bass staves. Treble staff has eighth-note runs. Bass staff has eighth-note runs.
- ARCHI**: Treble and Bass staves. Treble staff has eighth-note runs. Bass staff has eighth-note runs.

Dynamic markings: *pp* (pianissimo), *p* (piano).

Ob. *I*

C.1.

Cl.

Fg.

pp

p

p

p

440

I

V.

II

Ob.

C.1.

Cr. I

Cr. II

ARCHI

mp

mp

pp

p

p

pp

pp

Ob. (450)

Cl.

Cr.

ARCHI

Ob.

G. I.

Cl.

Fg.

I

V.

II

470

Fl. *a 3* *mp* *mf*

Ob. *a 2* *mp* *mf*

C. 1.

Cl. *mp*

Fg. *mp*

Cr. *mp* *mf*

Trb. *mp* *mf*

Trbn. *mp* *mf*

Tb. *mp* *mf*

Tp.

ARCHI *mp* *mf*

Fl. *a 3* *mf* *f* *ere*

Ob. *a 2* *mf* *f*

C. 1. *f*

Cl. *mf* *f*

Fg. *mf* *f*

Cr. *f* *f*

Trb. *f* *f*

Trbn. *f* *f*

e. *f* *f*

Tb. *f* *f*

Tp. *f* *f*

ARCHI *f* *f* *ore*

seen do (480)

Fl. *as*

Ob. *f* *cresc.*

C. i. *f* *cresc.*

Cl. *[f]* *cresc.*

Fg.

Cr. *cresc.*
cresc.
[f] *cresc.*

Trb.

Trbn.
e
Tb.

Tp.

ARCHI

seen do

Fl. *a3*

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb. *mp*

Tp.

ARCHI *ff*

490

This musical score page contains measures 485 through 490. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in two systems. The first system includes staves for Flute I and II (F1, F2), Oboe (Ob.), Clarinet in A (C. 1.), Clarinet in Bb (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trombone (T-b.), Trumpet in Bb (Trbn. e Tb.), and Trumpet in C (Tp.). The second system is for the string section (ARCHI), consisting of Violin I, Violin II, and Cello/Double Bass. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). Performance markings include accents, slurs, and breath marks (a2). The woodwinds and strings play active parts, while the brass section is mostly silent, with some activity in the tubas and euphonium.

I
II
F1.
F2.
Ob.
C. 1.
Cl.
Fg.
Cr.
T-b.
Trbn.
e
Tb.
Tp.
ARCHI

3 Fl.

Ob.

C. I.

Cl.

Fg.

Cr.

I. II

4 Accor-
deons

III. IV

ARCHI

336

340

This musical score page, numbered 238, is part of a larger work, indicated by the Roman numeral III/a in the top right corner. A circled number 500 is also present. The score is arranged in systems for various instruments. The first system includes three Flutes (3 Fl.), Oboe (Ob.), Clarinet I (C. I.), Clarinet II (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.). The third system includes Horns I and II (I. II). The fourth system includes four Accordions (4 Accordeons). The fifth system includes Horns III and IV (III. IV). The sixth system includes the String section (ARCHI), with staves for Violins I and II, Violas, Cellos, and Double Basses. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics such as *fff* (fortissimo) and *f* (forte) are used. The page contains two measures of music, with measure numbers 336 and 340 indicated at the bottom.

3 Fl.

Ob.

C. I.

Cl.

Fg. a2

Cr.

I. II

Acord.

III. IV

ARCHI

fff

510

3 Fl.

Ob.

C.l.

Cl.

Fg.

Cr.

I. II

Accord.

III. IV

ARCHI

350

3 Fl.

Ob.

C. i.

Cl.

Fg.

Cr.

I. II

Accrd.

III. IV

ARCHI

pizz.

The musical score is for a section of a symphony, specifically III/a, page 241. It features a woodwind section with three flutes, oboe, cor Anglais, and bassoon. The woodwinds play a melodic line with eighth and sixteenth notes, often beamed together. The strings (Violins I and II, Violas, Cellos, and Double Basses) provide harmonic support with sustained chords and moving lines. The keyboard instruments (Piano and Organ) play a rhythmic accompaniment with chords. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings are marked with 'f' (forte) and 'ff' (fortissimo). The keyboard instruments are marked with 'ff'. The double bass part includes a 'pizz.' (pizzicato) marking.

3 Fl.

Ob.

C.l.

Cl.

Fg. ^{a2}

Cr.

I. II

Accrd.

III. IV

ARCHI

This musical score page, labeled 242 and III/a, contains measures 1 through 4. The instrumentation includes three flutes (3 Fl.), oboe (Ob.), cor Anglais (C.l.), clarinet (Cl.), bassoon (Fg., marked a2), cor (Cr.), woodwinds I and II (I. II), accordion (Accrd.), woodwinds III and IV (III. IV), and a string section (ARCHI). The key signature is three sharps (F#, C#, G#). The woodwind parts (Flutes, Oboe, Cor Anglais, Clarinet, Bassoon) play a melodic line with eighth-note patterns and slurs. The Cor part plays a rhythmic pattern of eighth notes. The woodwind sections III and IV play a dense, block-like texture with many beamed notes. The string section (ARCHI) is divided into four staves, with the upper staves playing a fast, sixteenth-note tremolo and the lower staves playing a slower, eighth-note pattern.

520

3 Fl.

Ob.

C. i.

Cl.

Fg.

Cr.

I. II

Acord.

III. IV

ARCHI

arco

363

530

I
II
Fl.
III
Ob.
C. 1.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
P.
G. o.

ARCHI

370

musical score for orchestra and strings, measures 530 to 370. The score includes parts for Flute (I, II, III), Oboe, Clarinet 1, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, Trombone, Trumpet, Piano, and Strings (ARCHI). The key signature is three sharps (F#, C#, G#). The score features various musical notations including notes, rests, and dynamic markings such as *ff* and *unis.*

Cl. *a2* *L*

Fg. *a2*

Cr. I *a2 espr.*

Trb. *I* *mf*

Trbn. e Tb.

Tp.

V. II *mf*

Vle *f* *mf*

Vo. *mf*

Cb. *L*

381

Ob. *mf* (550)

Cl. *mf*

Cr. I *mf*

Trb.

V. I *mf*

V. II

Vle *mf*

Vo. *mf*

Ob. *mp*

Cl. *mp*

Cr. I
II

Trb. *mp*

ARCHI *mp* *p*

560

Fl. II *mp*

III *mp*

Cl. *mp*

Cr. I
II *p*

ARCHI *p*

№ IV/a. Rêves d'enfant

Ниже даны сокращённые в юргенсоновском издании 32 такта автографа между его (12) и (43) включительно, с добавлением пяти тт. а-фа между (44) и (48), хотя и соответствующих по музыке тт. с [12] по [16] юрг. издания, но иначе инструментованных.

Всего в № IV: в его автографе 168 тт., в юрг. издании 136.

См. сноску к „основному“ тексту: IV [12]

СХЕМА СООТНОШЕНИЯ „ПОДСЧЁТ-ТАКТОВ“ В № IV

„Подсчёт-тт.“	Части номера			Встречаются в тексте академ. издания
	общая	расходящаяся	общая	
1/. а-фа		12-44-48,		„дополнительном“
2/. общие для а-фа и изд.	1-11		$\frac{49}{17} - \frac{168}{136}$	„основном“
3/. издания		12-16,		„основном“

О „подсчёт-тт.“ второй графы см. соответствующее указание схемы заголовочного примечания к № III/a.

Ob. (20) *pp*

Cl. I *pp*

Fg. *pp*

Cr. I II

ARCHI *pp* *arco* *pp* *pp*

Ob. I *pp*

Cl. I. *pp* *pp*

Fg. *pp*

ARCHI *pp*

The musical score is written for a woodwind and string ensemble. The first system (measures 20-22) features an Oboe (Ob.), Clarinet I (Cl. I), Bassoon (Fg.), Cor I and II (Cr. I II), and a string section (ARCHI). The Oboe, Clarinet I, and Bassoon parts begin in measure 20 with a circled '20' above the Oboe staff. The string section enters in measure 20 with a 'pp' dynamic and 'arco' marking. The second system (measures 23-25) features an Oboe (Ob.), Clarinet I (Cl. I), Bassoon (Fg.), and a string section (ARCHI). The Oboe, Clarinet I, and Bassoon parts continue with 'pp' dynamics. The string section continues with 'pp' dynamics.

Fl. I II *a2* *p*

Pic. *p*

Ob. I *p*

C. l.

Cl. I *p*

Fg. *p*

Cr. II *pp*

Tp.

Trg. *pp*

ARCHI

The musical score is for measures 1 and 2 of a piece. The key signature has one sharp (F#). The woodwind section includes Flute I and II (with a second key signature change to two sharps, G#), Piccolo, Oboe I, Cor Anglais II, and Bassoon. The strings include Trumpet, Trombone, and a section of strings labeled 'ARCHI' (Violins, Violas, Cellos, and Double Basses). The flute parts feature melodic lines with slurs and accents. The piccolo and oboe I parts have similar melodic lines. The cor anglais II part has a few notes in measure 2. The bassoon part has a long note in measure 1 and a few notes in measure 2. The trumpet and trombone parts have a few notes in measure 2. The string section has a rhythmic pattern of eighth notes in measure 1 and a more complex pattern in measure 2, including sixteenth notes and triplets.

Fl. I II

Pic.

Ob.

C. i.

Cl.

Fg.

Cr. II

Tr.

Trg.

ARCHI

tr

6

6

6

mp

Fl. I II

Pic.

Ob.

C. I.

Cl. I

Cl. II

Fg.

Cr.

Tr.

ARCHI

pizz.

arco

mp

p

pp

p

p

p

Fl.

Pic.

Ob.

C. f.

Cl.

Fg.

Cr.

Tp.

ARCHI

B

p

espr.

pp

dim.

ppp

arco

p

ppp

B

40

I Fl.

II Fl.

Plo.

Ob.

C. I.

Cl.

Fg.

A.

ARCHI

pizz.

arco

mp

mf

(pizz.)

Fl. I *mp* *mf* *mp*

Fl. II *mp* *mf* [*mp*]

Pic.

Ob. *mf* *mf* *mp*

C. i. *mp*

Cl. *mp* *mp* *mf* *mp*

Fg. *mp* *mp*

A. *mp* *f* *mf*

ARCHI

pizz. *mf* arco *mf*

pizz. *mf* arco *mf*

pizz. *mf* arco *mf*

pizz. *mf* arco *mf*

Score for measures 47-48, marked with a 'C' and '(48)' above the staff.

Flutes (Fl. I, II): Rests in measures 47 and 48.

Piccolo (Pico.): Rests in measures 47 and 48.

Oboe (Ob.): Melodic line starting in measure 47, marked *f*, *dim.*, and *pp* in measure 48.

Clarinet in A (C.l.): Melodic line starting in measure 47, marked *f*, *dim.*, and *pp* in measure 48.

Clarinet in Bb (Cl.): Melodic line starting in measure 47, marked *mp* in measure 47 and *pp* in measure 48.

Bassoon (Fg.): Melodic line starting in measure 47, marked *ppp* in measure 48.

Cor Anglais (Cr. II): Melodic line starting in measure 47, marked *pp* in measure 48.

Piano (A.): Accompaniment for measures 47 and 48, marked *mf* in measure 47 and *f* in measure 48.

String Ensemble (ARCHI): Five staves showing pizzicato (*pizz.*) and arco (*arco*) playing, marked *mp* and *pp*.

Measure 48 is marked with a 'C' and '(48)' above the staff.

№ V/a. Dans baroque

Первая половина общей для автографа и юргенсоновского издания части этого номера кончается тактом [218] включительно, а вторая половина возобновляется в а-фе с т. (309), которому соответствует т. [222] юрг. издания. Дальше до конца номера (последний такт а-фа: (393), соответствующий последнему т-ту юрг. изд.: [306]) всё совпадает.

Ниже даны отсутствующие в юрг. издании 90 тт. а-фа между его (219) и (308) включительно. Среди этих 90 тт. - 43 тт. а-фа от его (236) до (278) вкл. являются „2-м повтором“. „1-й повтор“ находится в 1-й половине общей части номера от его [41] до [83] тт. Т. обр. в расходящейся с юрг. изданием части а-фа только 47 тт. (90-43) отсутствуют в материале общей части номера.

В юрг. издании только 3 тт. от [219] до [221] отсутствуют в материале а-фа, да и то условно, т. к. они являются троекратным повторением т-та [218] очевидно введённым для связи 2-х общих половин номера.

Этот номер в юрг. издании короче а-фа на 87 тт. (393-306).

См сноску: к „основному“ тексту: V [41-83] и к „дополнительному“ -: V/a (236-278).

СХЕМА СООТНОШЕНИЯ „ПОДСЧЁТ ТАКТОВ“ в № V

„Подсчёт - тт.“	Части номера			Встречаются в тексте академ. издания.
	общая	расходящаяся	общая	
1/ а-фа		┌43 тт.┐ 219-236-278-308,		„дополнительном“
2/ общие для а-фа и изд.	┌43 тт.┐ 1-41-83-218,		$\frac{309}{222} - \frac{393}{306}$	„основном“
3/ издания		219 - 221,		„основном“

О „подсчёт-тт“ второй графы и „точных повторах“ см. соответствующие указания схемы заголовочного примечания к № III/a.

219 220

Fl. I II

Pic.

2 Ob.

C. I.

2 Cl. C

2 Fg.

4 Cr. F

2 Trb. C

3 Trbn. e Tb.

Tp.

Tuo

P.

G. c.

ARCHI

G

230

Fl. *a2*

Pic.

Ob.

C. i.

Cl.

Fg. *a2*

Cr.

Trb.

Trbn. e Tb.

Tp.

Tno

P.

G. c.

ARCHI

pizz. arco

pizz. arco

pizz. arco

pizz. arco

(240)

Fl. *a2*

Pic.

Ob. *a2*

C.i. *f marcato*

Cl. *f marcato a2*

Fg. *I* *f marcato a2*

Cr.

Trb.

Trbn. *II*

Tb.

Tp.

Tno

ARCHI

(250)

Fl. *I*

Pic.

Ob.

C.l.

Cl. *a2*

Fg. *a2* *sf*

Cr.

Trb.

Trbn. *c* *Tb.*

Tp.

Tuo

ARCHI

260

I

Fl.

Pic.

Ob.

C.l.

Cl. a2

Fg. a2 sf

Cr. sf

Trb.

Trbn. e Tb. Tb. sf

Tp. sf

Tno sf

ARCHI

sempre marcato

sf sempre marcato

sf sempre marcato

sf sempre marcato

sf sempre marcato

sf sempre marcato

(270)

Fl. *a2* *K*

Pic.

Ob. *sempre f*

C.1. *sempre f*

Cl. *a2* *sempre f*

Fg. *a2* *sempre f*

Cr.

Trb. *I*

Trbn. *II*

Tb. *Tb. III*

Tp. *sempre f*

Tuo *sempre f*

ARCHI *f* *sempre f*

K

(280)

Fl.

Pic.

Ob.

C. i.

Cl.

Fg.

Cr.

Trb. I

Trbn. II

Tb.

Tp.

Tno.

ARCHI

cre - seen - do

cre - seen - do

Fl. Pic. Ob. C. 1. Cl. Fg. Cr. Trb. Trbn. e Tb. Tr. Tno P. ARCHI

290

L

a2

ff

a2

ff

a2

ff

I

III

pizz.

ff

L

ff

pizz.

ff

pizz.

ff

pizz.

ff

Fl.
Pic.
Ob.
C. 1.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
ARCHI

The musical score is divided into three systems. The first system includes Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Cor Anglais (C. 1.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trombone (Trb.), Trombone (Trbn.), Euphonium (e), Tuba (Tb.), and Trumpet (Tp.). The third system is for the string ensemble (ARCHI), consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The woodwinds and strings are active throughout the piece, with various dynamics and articulations. The brass section is mostly silent, with only the Trombone (Trbn.) and Euphonium (e) showing some activity in the third system. The string ensemble plays a continuous, rhythmic pattern throughout the piece.

(300)

Fl.

Pic.

Ob.

C. i.

Cl. *a2* *I*

Fg. *a2*

Cr. *III*

Trb.

Trbn. e Tb.

Tr.

ARCHI *arco*

Fl. ^{a2}

Pic.

Ob.

C. 1.

Cl. ^I

Fg.

Cr. ^{III}

Trb.

Trbn. ^e
Tb.

Tp.

ARCHI

This musical score page, numbered 276, contains the notation for the V/a section across measures 1 to 4. The instruments are arranged in two systems. The first system includes Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet in A (C. 1.), Clarinet in Bb (Cl. ^I), and Bassoon (Fg.). The second system includes Cor Anglais (Cr. ^{III}), Trumpet (Trb.), Trombone (Trbn. ^e / Tb.), and Trombone (Tb.). A third system at the bottom is labeled ARCHI (Strings). The Flute part begins with a melodic line marked 'a2'. The Oboe and Bassoon parts feature sustained notes with slurs. The Clarinet in Bb part has a single note marked 'I'. The Cor Anglais part has a sustained note marked 'III'. The Trombone and Trombone parts are mostly silent. The String section (ARCHI) consists of five staves with various melodic and harmonic lines.

Fl. ^{a2} 308

Pic. *fff*

Ob. *fff*

C. i. *fff*

Cl. *fff*

Fg. *fff*

Cr. *fff*

Trb. *fff*

Trbn. e Tb. *fff*

Tp.

P. *fff*

ARCHI