

## IV

## Finale

## Moderato assai

12

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

25

Allegro vivo

Vln I

Vln II

Vla

Vc.

Db.

First system of music (measures 25-38). Includes staves for Vln I, Vln II, Vla, Vc., and Db. Dynamics include *p*.

39

Solo

Cl. I (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Vln I

Vln II

Vla

Second system of music (measures 39-47). Includes staves for Cl. I (C), Bsn I, Bsn II, Hn I (F), Hn II (F), Vln I, Vln II, and Vla. Dynamics include *p*, *mf*, and *p*.

48

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Vln I

Vln II

Vla

Vc.

Db.

Third system of music (measures 48-61). Includes staves for Cl. I (C), Cl. II (C), Bsn I, Bsn II, Hn I (F), Hn II (F), Vln I, Vln II, Vla, Vc., and Db. Dynamics include *f*, *mf*, *p*, and *pizz.*.

60

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn IV (F)

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



A

73

Ob. I

Ob. II

Cl. I (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Vln I

Vln II

Vla

Vc.

Db.

*mf*

*mf*

Solo  
*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

TH-025A

TH-025A

TH-025A

C

125

Picc.

Fl. I

ff

Fl. II

ff

Ob. I

ff

Ob. II

ff

Cl. I (C)

ff

Cl. II (C)

ff

Bsn I

ff

Bsn II

ff

Hn I (F)

ff

mf

Hn II (F)

ff

mf

Hn III (F)

ff

mf

Hn IV (F)

ff

mf

Tpt I (C)

Tpt II (C)

Tbn. I

mf

Tbn. II

mf

Tbn. III

mf

Tba

mf

Timp.

ff

B. Dr.

Cym.

p

Vln I

ff

f

Vln II

ff

f

Vla

ff

f

Vc.

ff

Db.

ff

C



TH-025A

TH-025A

TH-025A D

TH-025A

189

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

[illegible][illegible]

223

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

235

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.



TH-025A

F

253

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Vln I

*p*

Vln II

*p*

Vla

*p*

Vc.

*p*

Db.

*p*

F



260

Fl. I

*p*

[*cresc.*]

Fl. II

*p*

[*cresc.*]

Ob. I

*p*

[*cresc.*]

Ob. II

*p*

[*cresc.*]

Cl. I (C)

*p*

[*cresc.*]

Cl. II (C)

*p*

[*cresc.*]

Bsn I

*p*

[*cresc.*]

Bsn II

*p*

[*cresc.*]

Vln I

*mf*

[*cresc.*]

Vln II

*mf*

[*cresc.*]

Vla

*mf*

[*cresc.*]

Vc.

*mf*

[*cresc.*]


Db.

*mf*


[*cresc.*]

269


Picc.




Fl. I




Fl. II




Ob. I



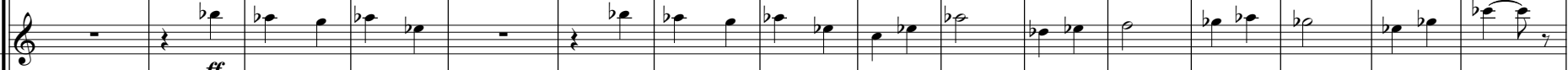
Ob. II




Cl. I (C)



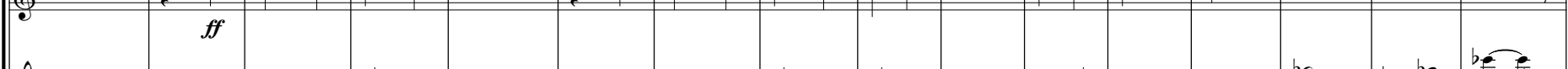
Cl. II (C)




Bsn I




Bsn II




Hn I (F)




Hn II (F)




Hn III (F)




Hn IV (F)



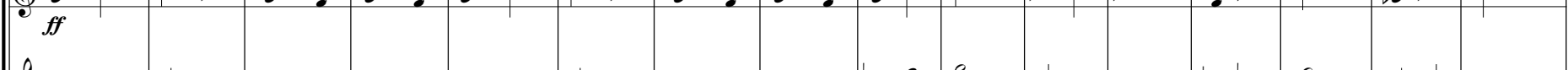
Tpt I (C)




Tpt II (C)




Tbn. I




Tbn. II



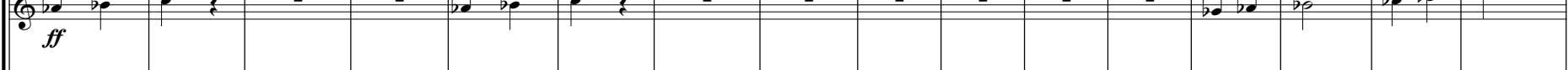
Tbn. III




Tba




Timp.




B. Dr.




Cym.




Vln I




Vln II



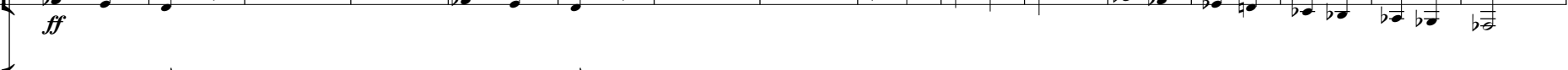
Vla




Vc.



Db.



div.



TH-025A

298

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

$[f]$

TH-025A

TH-025A



TH-025A



TH-025A

TH-025A

TH-025A

443

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

457

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

TH-025A



TH-025A

TH-025A

TH-025A M

TH-025A

537

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

Musical score for measures 537-550. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II (C), Bassoons I & II, Horns I-IV (F), Trumpets I & II (C), Trombones I-III, Tuba, Timpani, Snare Drum, Cymbal, Violins I & II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The score shows various melodic lines and rests across the measures.

N

550

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

[< mf] p

[< mf] p

[< mf] p

[< mf] p

[< mf] p

N

N

TH-025A

TH-025A



TH-025A

TH-025A

TH-025A

617

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

div.

Vc.

Db.

TH-025A

640

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

A musical score page showing measures 672 through 680. The instruments listed are Flute I & II, Oboe I, Clarinet I (C), Bassoon I & II, Horn I-IV (F), Violin I & II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. The key signature has one sharp (F#) and the time signature is 3/4.

687

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.



R

709

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Vln I

*p*

Vln II

*p*

Vla

*p*

Vc.

*p*

Db.

*p*



716

Fl. I

*p*

*cresc.*

Fl. II

*p*

*cresc.*

Ob. I

*p*

*cresc.*

Ob. II

*p*

*cresc.*

Cl. I (C)

*p*

*cresc.*

Cl. II (C)

*p*

*cresc.*

Bsn I

*p*

*cresc.*

Bsn II

*p*

*cresc.*

Vln I

*mf*

*cresc.*

Vln II

*mf*

*cresc.*

Vla

*mf*

*cresc.*

Vc.

*mf*

*cresc.*

Db.

*mf*

*cresc.*

TH-025A

743

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

S

ff

S

TH 025



TH-025A

780

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

T.-t.

Vln I

Vln II

Vla

Vc.

Db.

*ff*

798 Presto

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Presto

Vln I

Vln II

Vla

Vc.

Db.



TH-025A

TH-025A

852

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

873

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

895

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

TH-025A

935

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

957

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.



975

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I (C)

Cl. II (C)

Bsn I

Bsn II

Hn I (F)

Hn II (F)

Hn III (F)

Hn IV (F)

Tpt I (C)

Tpt II (C)

Tbn. I

Tbn. II

Tbn. III

Tba

Timp.

B. Dr.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

NOTES AND COMMENTARY

Tchaikovsky composed his Symphony No. 2 between June and November 1872, and the work received its first performance in January 1873. After the premiere, the composer made some alterations before the next performance on 27 March 1873 in Moscow, and the symphony was published later that year in an arrangement for piano duet.

After a long delay in the publication of the full score, Tchaikovsky undertook major revisions to the symphony in December 1879 and January 1880, The most significant changes were in the first movement, where the revised version was 120 bars shorter than the original, with a new first subject in the Allegro vivo, and a second which combined elements of both themes from the original Allegro comodo. The Scherzo was completely rescored, and had conventional repeats added. In the Finale, the entire recapitulation of the first subject was removed. In this form the full score of the symphony was published for the first time. Tchaikovsky also made a revised arrangement for piano duet.

The present edition represents the full score of the symphony as it was intended to be published in 1873, i.e. after its last performance in March of that year. Although the autograph full score was destroyed by Tchaikovsky in 1880, the symphony was reconstructed after the composer’s death using the orchestral parts used at the first performances, and it was published for the first time in 1954. A concordance table comparing the two versions is shown below:

Movement	Original Version (1872)	Standard Version (1879)	Observations
I	Bars 1-52	Bars 1-52	Minor differences in scoring, articulation, and dynamics.
I	Bars 183-210	Bars 158-185	Differences in scoring, articulation, and dynamics; transposed up a major fifth in standard version.
I	Bars 221-224	Bars 186-190	Minor differences in scoring, articulation, and dynamics.
I	Bars 397-412	Bars 303-318	Minor differences in articulation.
I	Bars 413-436	Bars 319-342	Minor differences in articulation and dynamics; variations in string parts in last bar
I	Bars 437-486 (end)	Bars 319-368 (end)	Minor differences in articulation and dynamics.
II	Bars 1-179 (end)	Bars 1-179 (end)	Whole movement identical except for tempo marking.
III	Bars 1-472	Bars 1-472	Significant differences in scoring, articulation, dynamics and placement of repeats
III	Bars 474-481 (end)	Bars 473-480 (end)	Differences in dynamics only.
IV	Bars 1-508	Bars 1-508	Identical
IV	Bars 655-993 (end)	Bar 509-847 (end)	Identical except for dynamics on first four bars

The principle sources consulted for the present edition are

First Edition [E]

«Первая редакция (1872)» [First version (1872)]. In: *Сочинения для оркестра: Второе симфония, соч. 17. Партитура*. Том подгот. С. С. Богатыревы. Москва: Гос. муз. издат., 1954 [Works for orchestra: Second Symphony, Op. 17. Full score. Volume prepared by S. S. Bogatyrev. Moscow: State Music Publishers, 1954], pages 169-298 / П. Чайковский: Полное собрание сочинений, том 15Б [P. Tchaikovsky: Complete collected works, vol. 15B].

Manuscript Parts [P]

Orchestral parts used at the first performances of the symphony (lacking the bass drum and cymbal parts), dated ‘12/1872 Moscow’, with many alterations and additions by the composer; 84 volumes, comprising 924 sheets — Manuscript department of the P. I. Tchaikovsky State Conservatory, Moscow (inv. no. 184). (Used in the preparation of source E).

Piano Version [PV]

2-ая симфония. Для оркестра. Соч. П. Чайковского, Оп. 17. Переложение (автора) для ф-п. в 4 руки [2nd Symphony. For orchestra. Composed by P. Tchaikovsky, Op. 17]. Arrangement (by the author) for piano, 4 hands]. St. Petersburg; Moscow: V. Bessel, 1873. 91 pages. Plate No. 380.

In the conventions used below, *c*<sup>4</sup> represents “middle C”, with *c*<sup>5</sup> being one octave above, and *b*<sup>♭3</sup> a semitone below middle C.

Bar	Instrument	Note	Comment
<b>I</b>			
1-52	All		many phrasing, articulation and dynamic markings in <u>E</u> were altered for consistency with the corresponding passage in the revised version; these interpolations have been modified in the present edition by reference to <u>PV</u> .
2-22	Hn I		this introductory theme, which recurs throughout the movement is a variant of the Ukrainian folk-tune Вниз по матушке по Волге [Down by Mother Volga].
2	Hn I	2	<u>E</u> adds “ <i>molto espress.</i> ” (cf. revised version).
45	Vln I, II	2	slur to note 4 as <u>PV</u> (and revised version), but <u>E</u> has slur to bar 46, note 1.
78	Timp.		as <u>E</u> (cf. bars 74, 76), but apparently omitted from <u>P</u> (error?).
201	Bsn I, II	3	corrected from <i>d</i> <sup>4</sup> in <u>E</u> (error) to <i>d</i> <sup>♭4</sup> .
252	Vln I	1	corrected from <i>d</i> <sup>5</sup> in <u>E</u> (error) to <i>d</i> <sup>♭5</sup> .
397-436	All		see note to bars 1-52.
437	Hn I-IV	1-2	ties omitted in <u>E</u> .
<b>II</b>			
1	Tempo		as <u>PV</u> ; the original tempo indication is not shown in <u>E</u> .
3-10			the main theme of the movement is based on a wedding march from Act III of Tchaikovsky’s opera <i>Undina</i> (1869).
53-62			the movement’s central theme employs the folk-tune Пряди, моя пряха [Keep on spinning, my spinner’, which in 1868-69 Tchaikovsky had arranged with the same harmonisation as No. 6 in his set of <i>Fifty Russian Folk Songs</i> for piano duet.
<b>III</b>			
1-481	All		see note to movt I, bars 1-52.
9	Vln II, Vla		stacc. omitted from <u>E</u> .
49	Db.		“arco” omitted from <u>E</u> .
153			see note to bar 427.
274	Tempo		“Allegro molto vivace” as <u>PV</u> , but omitted from <u>E</u> .
353-358	Hn III, IV		omitted from <u>E</u> , but added by analogy with bars 78-83.
427			in <u>P</u> the composer has added “Trio da capo” to each part (presumably on the basis that the movement was otherwise too short); this indication was omitted from <u>E</u> , but has been incorporated into the present edition.
<b>IV</b>			
25-32			as noted in <u>PV</u> , the main theme of the Finale is the Ukrainian folk-song Журавель [The Crane].
265	All		“cresc.” added by analogy with bar 721.
550	Strings		dynamic markings added by analogy with bar 54.
589-647	B. Dr., Cym.		missing from <u>P</u> and (consequently) <u>E</u> , but restored by analogy with bars 133-191.