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TSCHAIKOVSKY

(1840-1893)

SYMPHONY IN E-FLAT MAJOR

"No. 7"

Restored, instrumented and edited by
SEMYON BOGATYRYEV

CONDUCTOR'S SCORE

EDITOR'S NOTE

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

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

"I'm stuck with the symphony", Chaikovsky wrote to Taneyev on August 3 [3]. The composer was busy with the proofs of Iolanthe and Nutcracker, and was able to resume work on the Symphony only in October, after another trip abroad.

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

And finally on October 23, 1892, in a letter to Alexander Siloti Chaikovsky wrote: "On my return home took up a symphony. Finished it in the rough and began orchestrating.... It is my hope I shall be over with its orchestration in December [5].

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

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

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

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

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

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

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[1] P. Chaikovsky — S. Taneyev, Letters. Goskultprosvetizdat, (Moscow), 1951, p. 249, Letter No. 68.
[2] Ibid., p. 184, Letter No. 194.
[3] Ibid., p. 186, Letter No. 196.
[4] Chaikovsky's Letters to His Relatives and Friends, State Music Publishers, Moscow, 1955, p. 520, Letter No. 638.
[5] This letter (press-mark A. a³, No. 304) is at Chaikovsky Home-Museum in Klin.

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[1] Chaikovsky's Letters to His Relatives and Friends, State Music Publishers, Moscow, 1955, p. 523, Letter No. 644.
[2] Ibid., p. 532, Letter No. 654.
[3] This letter (press-mark A, a³, No. 3052) is at the Chaikovsky Home-Museum in Klin.
[4] The letter is in possession of V. Horowits, its photostat copy is preserved at the Chaikovsky Home-Museum in Klin, press-mark 116 No. 2134 (Translated from French by X. Davidova).

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

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

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

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

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

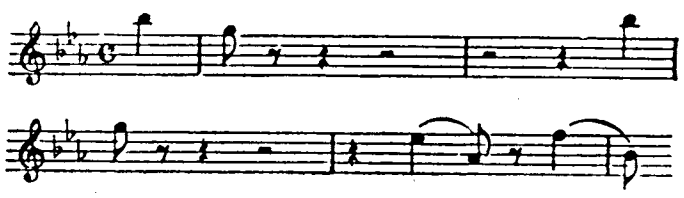
3) In none of Chaikovsky's letters of the years 1891 and 1892 is there mention of his working on any symphonic composition except the "Voyevode" and the Symphony in E-flat major. The Scherzo is a long work, and the composer had no reason whatever to omit mention of it in speaking of his current work.

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

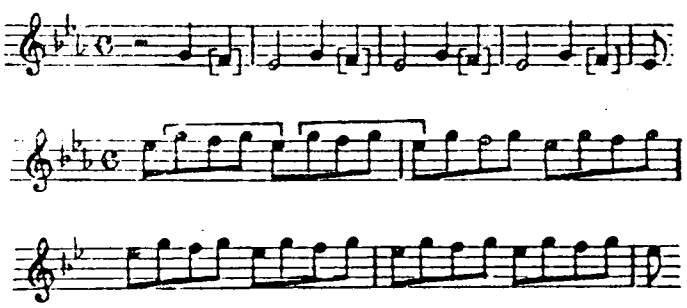
5) The sketches of the first movement and finale of the Symphony were written in May 1892. And we know that on October 12, 1892, the composer wrote to his brother Modest: "Am working very assiduously... Just now am busy with a symphony". If he had been composing the Andante alone, a short and not complex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

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

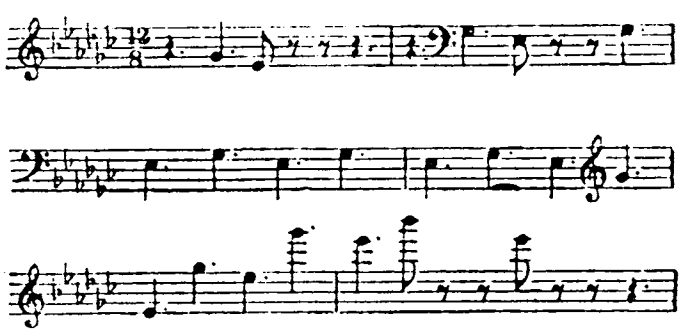
We recognize this motif in the principal subject of the finale (bars 1—5):



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

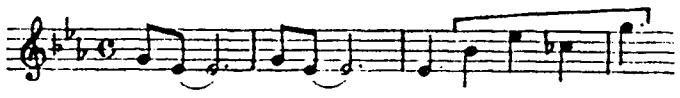


This descending motif is persistently emphasized in the concluding six bars of the Scherzo's coda (bars 323—328):

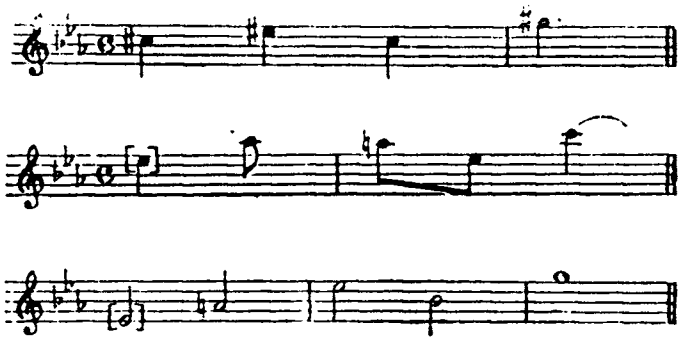


[1] Modest Chaikovsky. Life of P. I. Chaikovsky, Vol. III. (Moscow, 1903), 657.

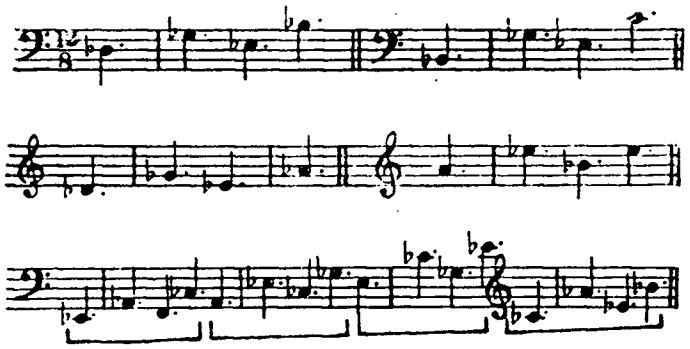
The melodic element more clearly felt in the Scherzo is the one immediately following the initial motif of the principal subject in the Exposition of the first movement:



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



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



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

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

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

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

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

As a result, the Cycle is as follows:

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

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

First Movement

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

1. Rough sketches of the Symphony.
2. The MS. of the final score of the first half of the Symphony's first movement, 248 bars in all. The two MSS. are preserved at the Chaikovsky Home-Museum in Klin (folder XXVII, No. 75 and 78, press-mark A, a[1]).
3. The printed score of the Third Concerto for Piano and Orchestra, P. Jurgenson, 1894 [1].
4. The composer's MS. score of the Third Concerto at the State Central Glinka Museum of Musical Culture, Moscow.

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

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

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

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

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

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

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

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

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

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

Second Movement

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

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

These other sources were:

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

2. The score of the Andante for Piano and Orchestra (orchestrated by Sergei Taneyev) published by M. P. Belayev in 1897[1].

3. The rough MS. draft of the Andante for Piano and Orchestra kept at the Chaikovsky Home-Museum in Klin (press-mark A, a[1], No. 76, folder XXVII).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Third Movement

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

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

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

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

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

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

Fourth Movement

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

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

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

2. The score of the Finale for Piano and Orchestra (orchestrated by Sergei Taneyev) published by M. P. Belayev in 1897.

3. The composer's sketches of the Finale for Piano and Orchestra (preserved in the Chaikovsky Home-Museum in Klin, press-mark A, a¹, No. 79, file XXVII).

4. The composer's piano arrangement of the subsidiary subject of the Finale for Piano and Orchestra (preserved at Chaikovsky Home-Museum in Klin, press-mark A, a¹, No. 77, file XXVII).

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

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

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

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

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

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

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

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

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

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

Here is the facsimile of these bars:

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

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

But the melodic parts in bars 17 and 18 move in quavers and semiquavers, so in the accompaniment a drawn-out harmony can be quite sufficient. But things are different in the preceding 16 bars: the melody here moves mostly in crotchets with quavers, as well as minims occurring now and again. The question was whether purely chord accompaniment and the scale-like passages that were present in each bar were enough to make the texture interesting and meaningful. If we picture to ourselves the orchestral version of the subsidiary subject in the form of a melody against a chord accompaniment in combination with scale passages on the third crotchet of each bar, we must admit that the piano version, containing that same melody with the chord accompaniment and the passages, plus the murmuring background of piano figurations, is much more impressive and brilliant. For this reason and paying heed to the "Maestoso" marking, as well as the simple, bravura and march-like nature of the music, the Editor has ventured to add movement on the harmony notes without, however, trying to imitate piano figuration but approaching it as far as the orchestral medium allows.

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

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

Semyon Bogatyryev

СОСТАВ ОРКЕСТРА

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

SYMPHONY

IN E-FLAT MAJOR

(1892)

П. ЧАЙКОВСКИЙ
P. CHAIKOVSKY
(1840–1893)

I

Allegro brillante (♩=138)

3 Flauti
(III=Flauto piccolo)

2 Oboi

2 Clarinetti (B)

2 Fagotti

a 2

p

mf cantabile

4 Corni (F)

2 Trombe (B)

3 Tromboni

e

Tuba

III

p

mp

Timpani

p

Allegro brillante (♩=138)

Violini I

Violini II

Viole

Violoncelli

p

Contrabassi

a 2
ff
ff
a 2
ff
a 2
mf
mf
mf
mp
mp
III
mp
mf
mf
f
mf
f
mf
f
mf
mf
mf
10

a2 *mf*

a2 *mf*

a2 *mf*

a2

8

f

f

III

f

f

f

f

f

1

a2

Fl.

dim.

Ob.

Cl.

a2

Fag.

a2

dim.

Tr-ne III

Timp.

20

Ob.

Cl.

Fl.

Ob.

Cl.

p *sfp*

sfp

sempre p

p

sfp

p

sfp

p

sfp

p

30

Fl.

Ob.

Cor. I. II

Ob.

Cl.

Cor. I.II

Fl.

Ob.

Cl.

Fag.

Cor.

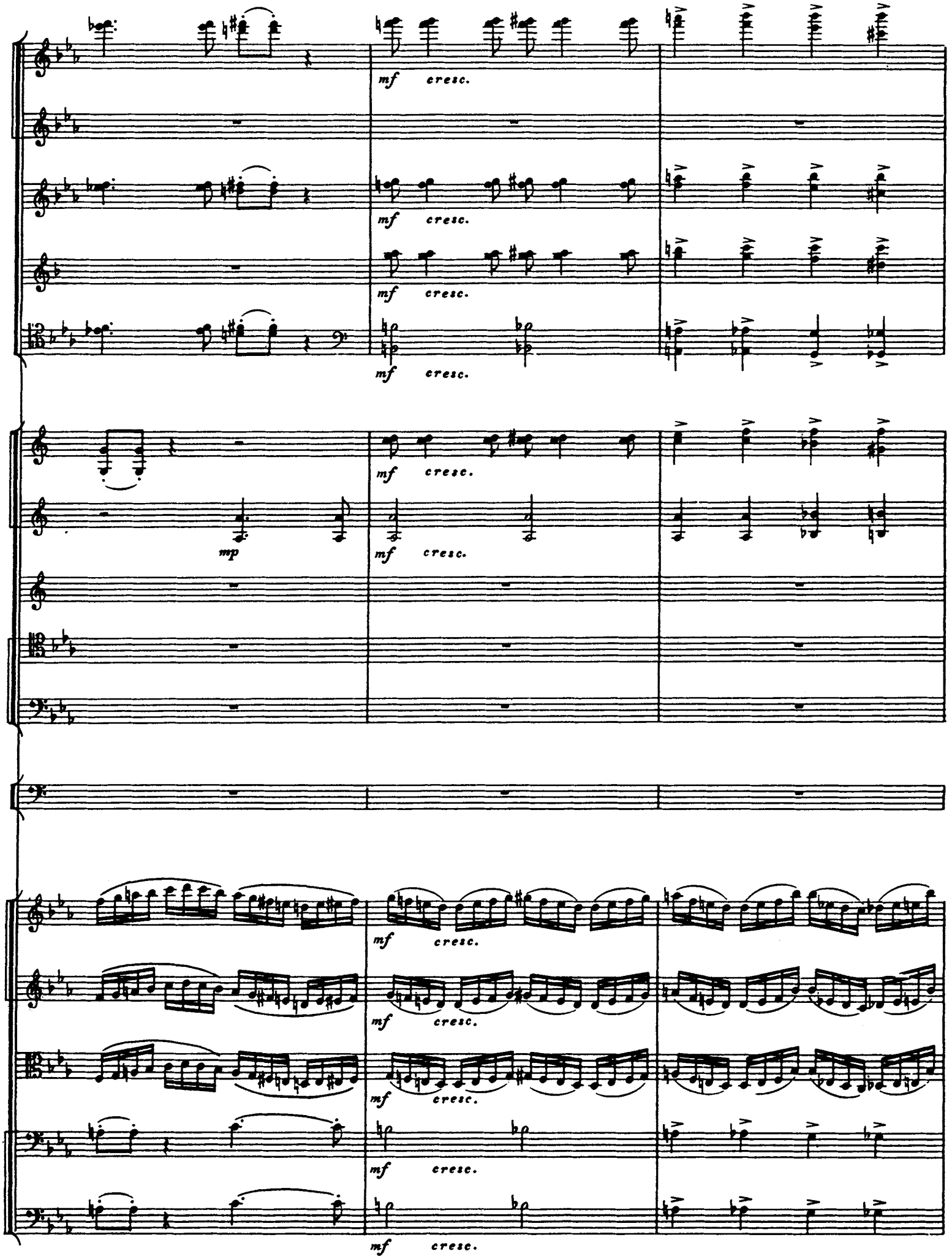
Tr-ne III e Tuba

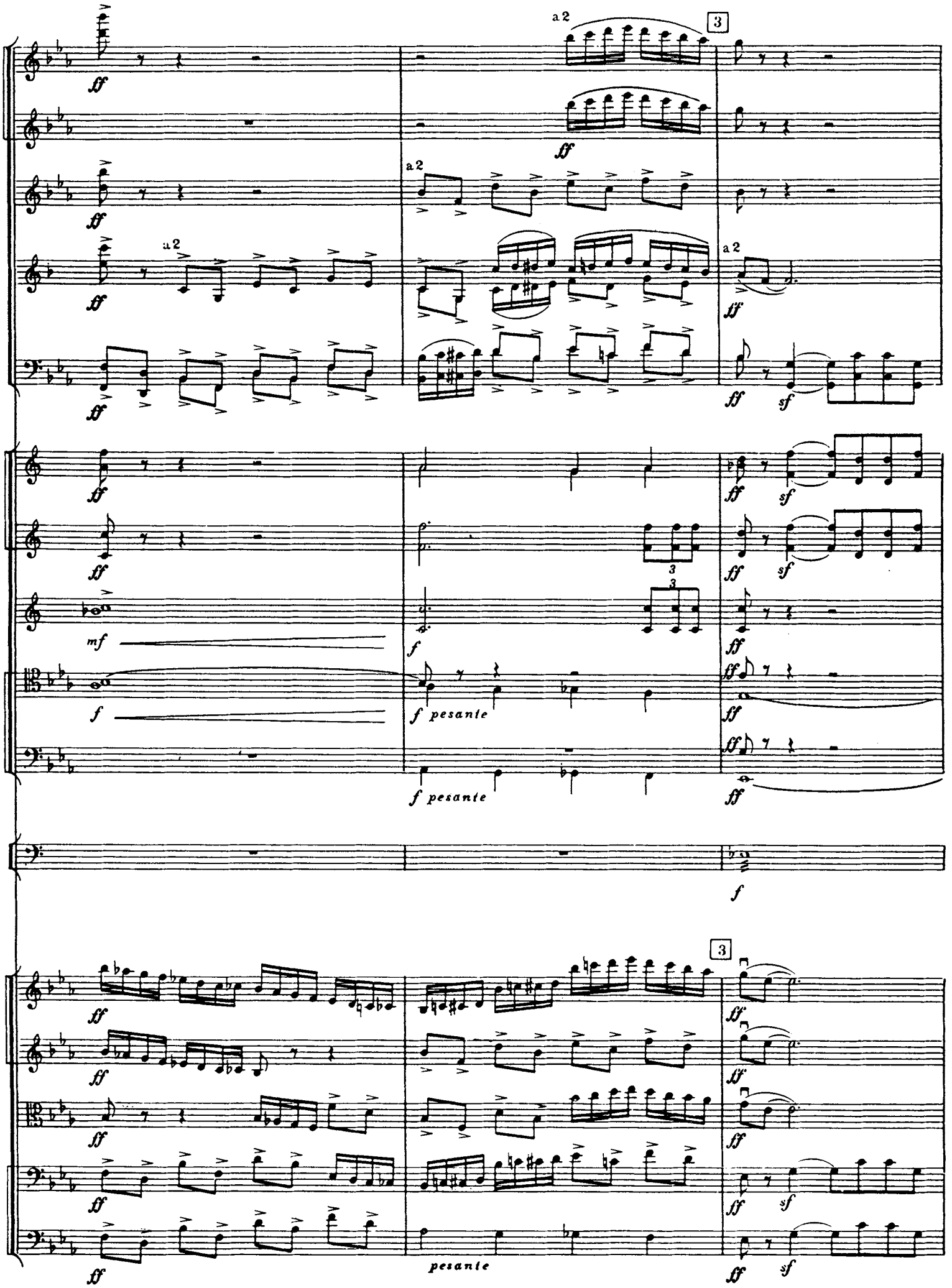
2

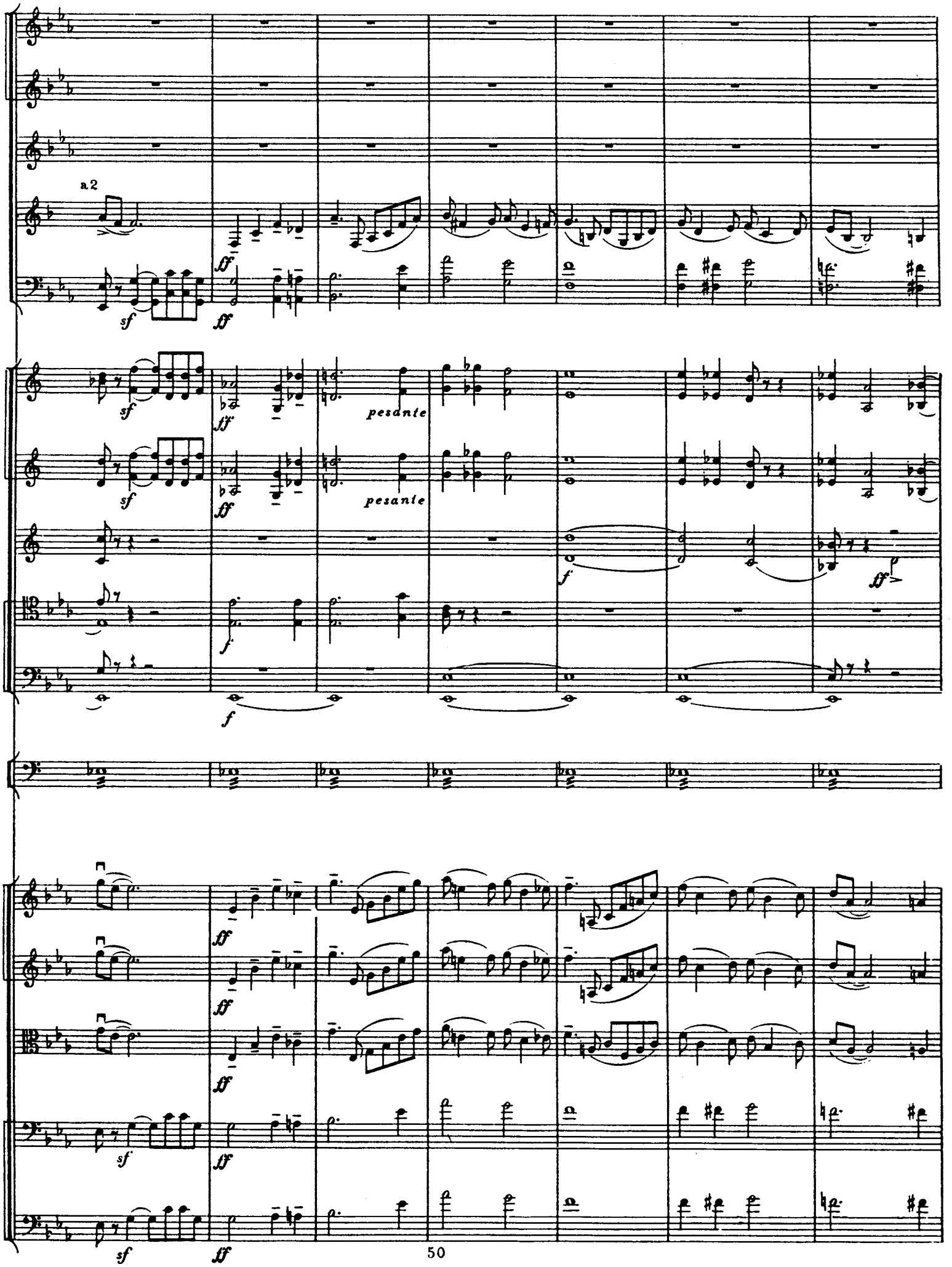
pp

cresc.

poco cresc.


mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mp
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.


a 2
3
ff
mf
f
f pesante
sf
pesante


a 2
sf
ff
pesante
f

Un pochettino più animato

a2

ff

4

Un pochettino più animato

a 2

a2

a2

a2

marcato

marcato

marcato

p

sff mf

sff mf

cantabile

solo mf

mf

mf

mf

sff mf

sff mf

p dolce

p dolce

mf

mf

mf

ir

f

p

Fl. Meno mosso(♩= 126)

I

Cl.

Fag.

Cor.

70

5

Ob.

I

Cl.

Fag.

Cor.

mf cantabile

mf cantabile

Fl.

III

Ob.

I

Cl.

II

Fag.

a 2

Cor.

incalzando

a2 mp cresc.

a2 mp cresc.

a2 mp cresc.

a2 mf mp cresc.

mp cresc.

mp mp cresc.

mp

incalzando

mf mp cresc.

mf mp cresc.

mp cresc.

mp cresc.

mf mp cresc.

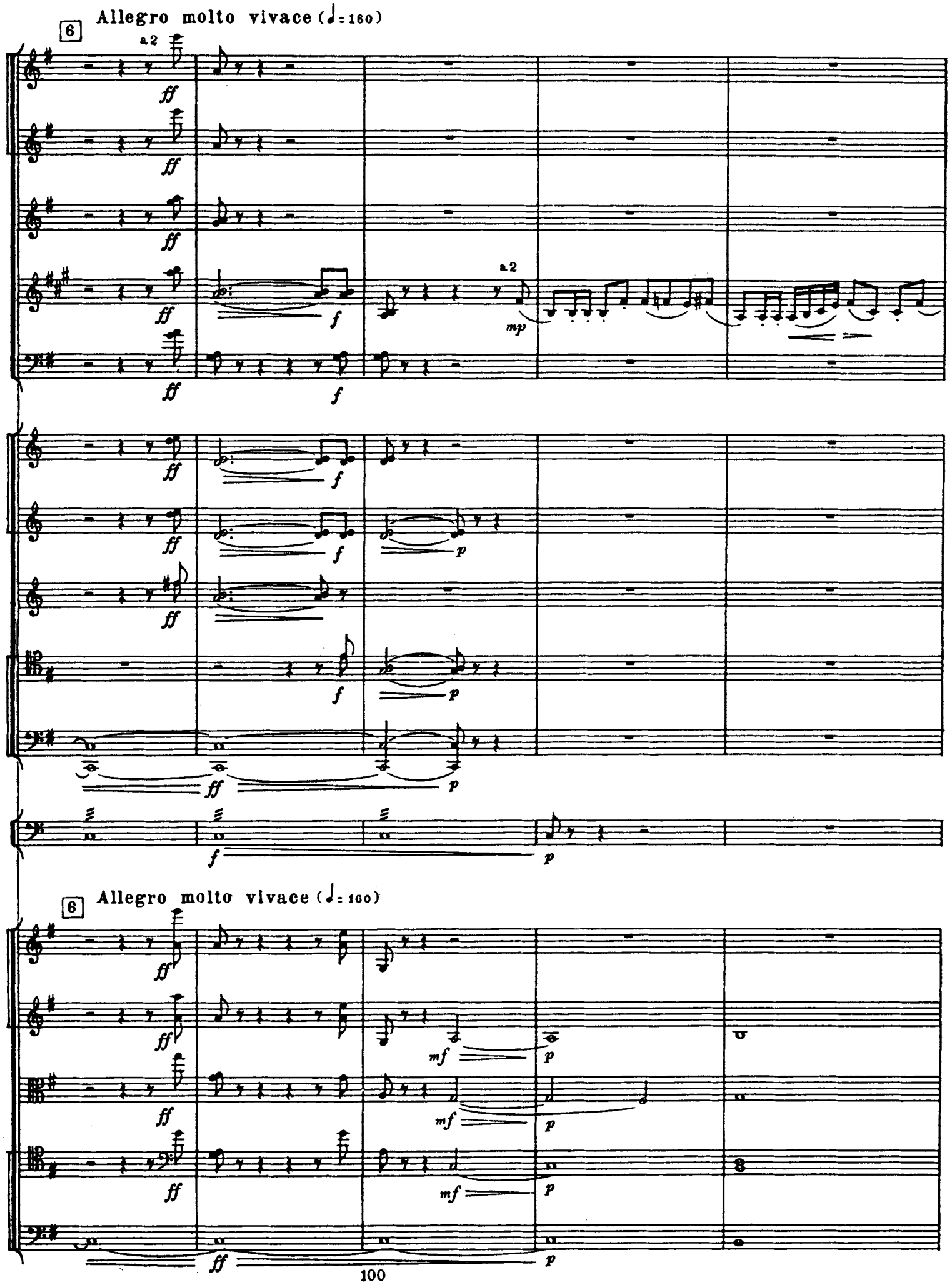
ritenuto in tempo

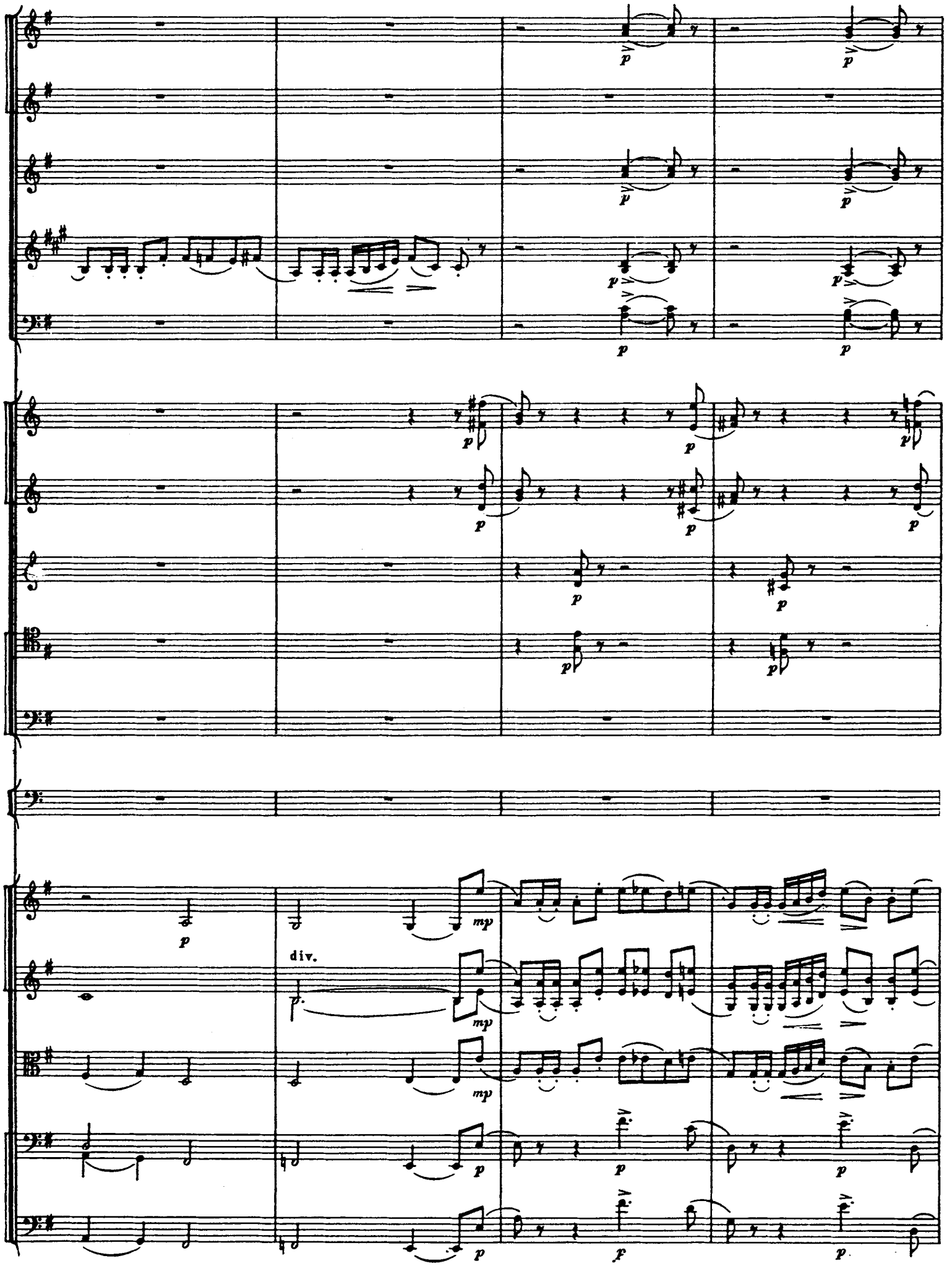
a 2

a 2

a 2

ritenuto in tempo


6
Allegro molto vivace (♩= 160)
a 2
ff
f
mp
p
6
Allegro molto vivace (♩= 160)
mf


div.

a 2

a 2

a 2

unis.

110

7

III

sul G

sul G

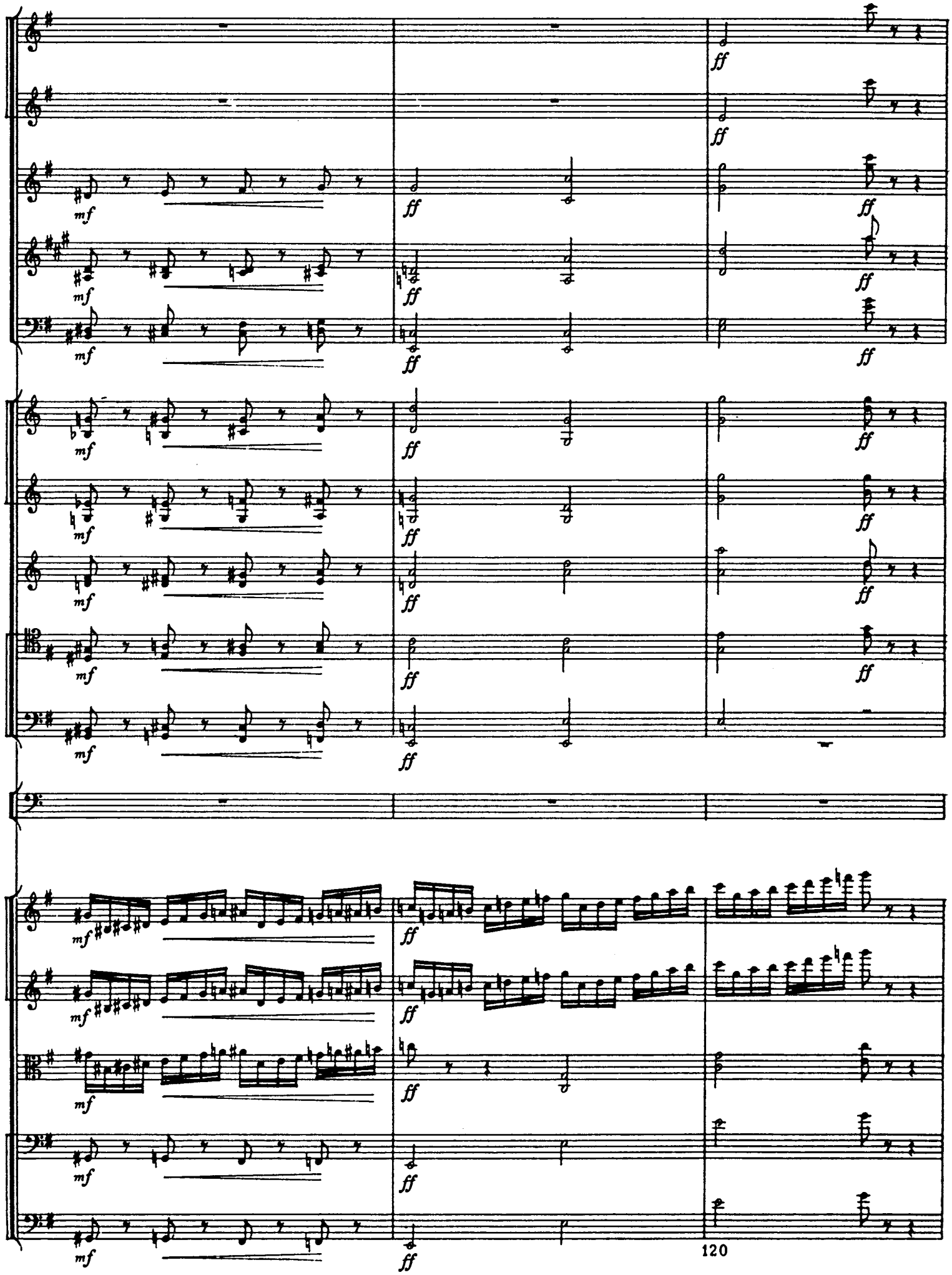
7

a2

a2

p *cresc.*

111


120

8

a2

ff

8

a 2

a2

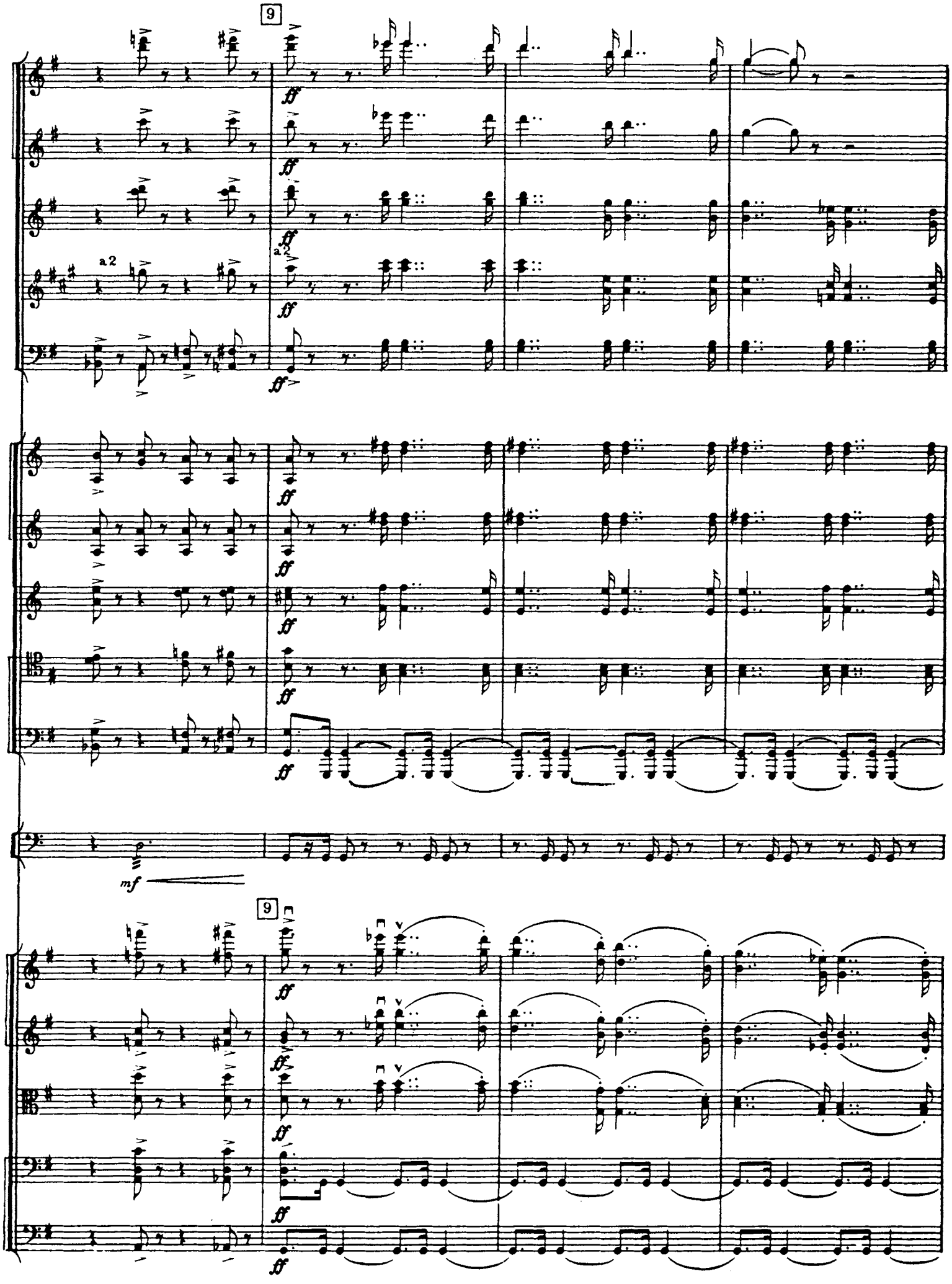
a2

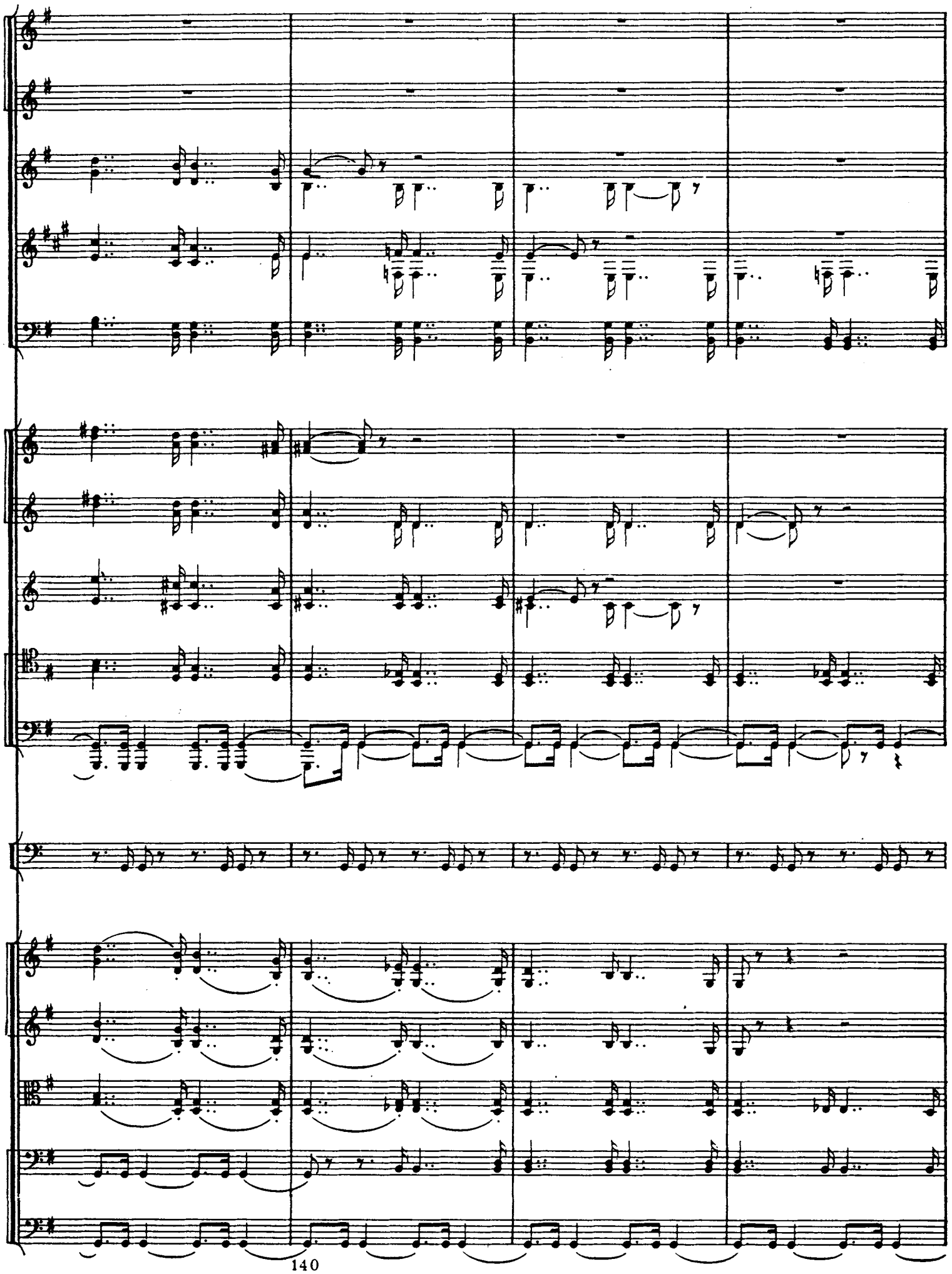
a2

a2

Timp.

p *cresc.* *f*


9
a 2
a 2
ff
mf
9



Cl.

Fag.

Tr-ni

Timp.

pizz.

mf

mf

10 Non cambiare il tempo (♩=160)

a2

mf

mf

mf

mf

mf

mf

mf

mf

Cor.

mp

mp

Tr-ni

e Tuba

III

p

mf p mf p

p

mf p mf p

p

mf p mf p

V. II Non cambiare il tempo (♩=160)

p

mp

mp

Ob.

Cl. II

Fag.

Cor. I.II

Tr-ni
e Tuba

11

Ob.

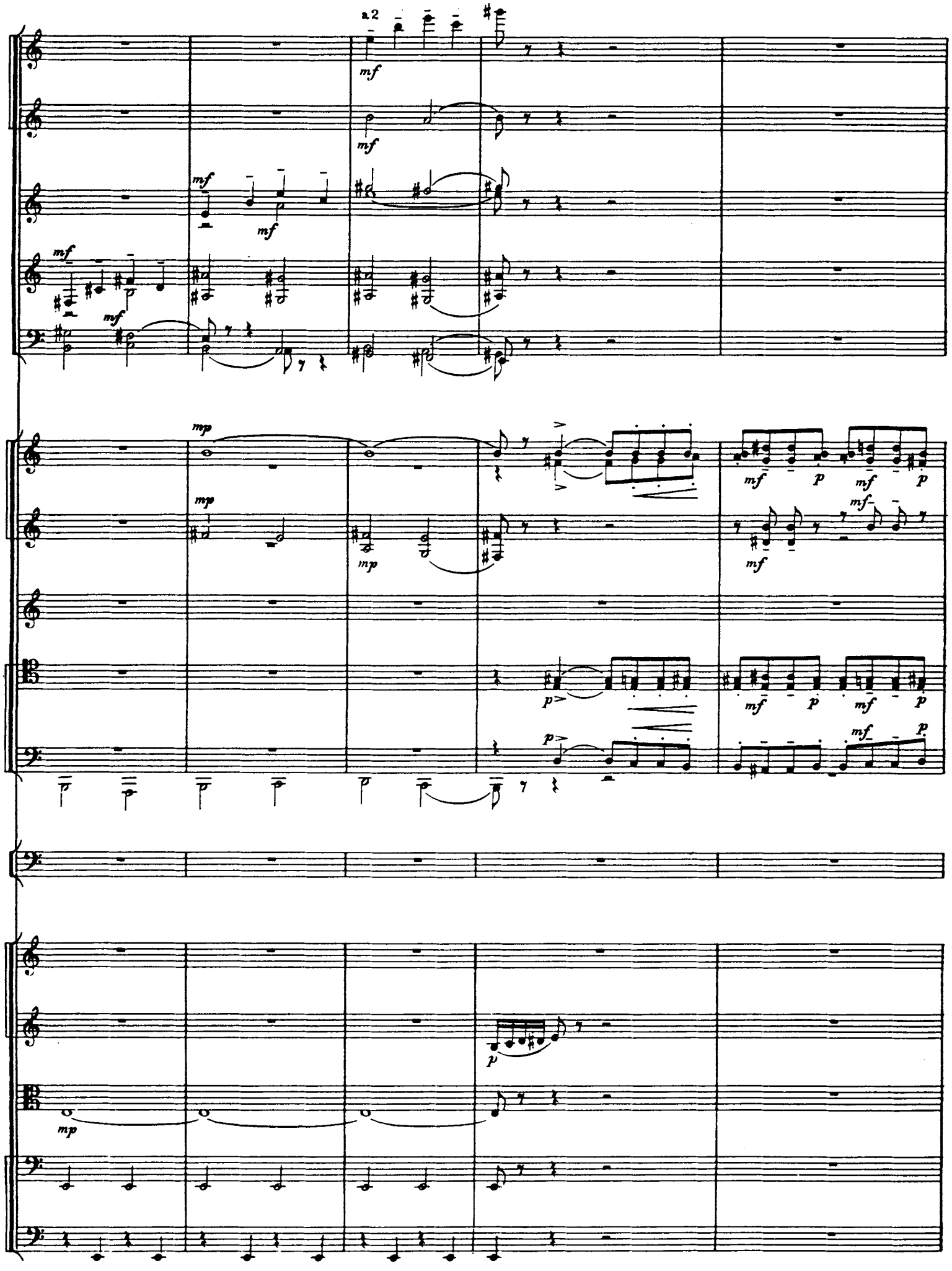
Cl. II

Fag.

Tuba

arco

pizz.


a 2
mf
mf
mf
mf
mf
mf
mp
mp
mp
mf
p
mf
p
mf
mf
p
mf
p
mf
p
p
p
mp

Ob.

Cl.

Cor. 1.II

Tr-ni e Tuba

V-ni

170

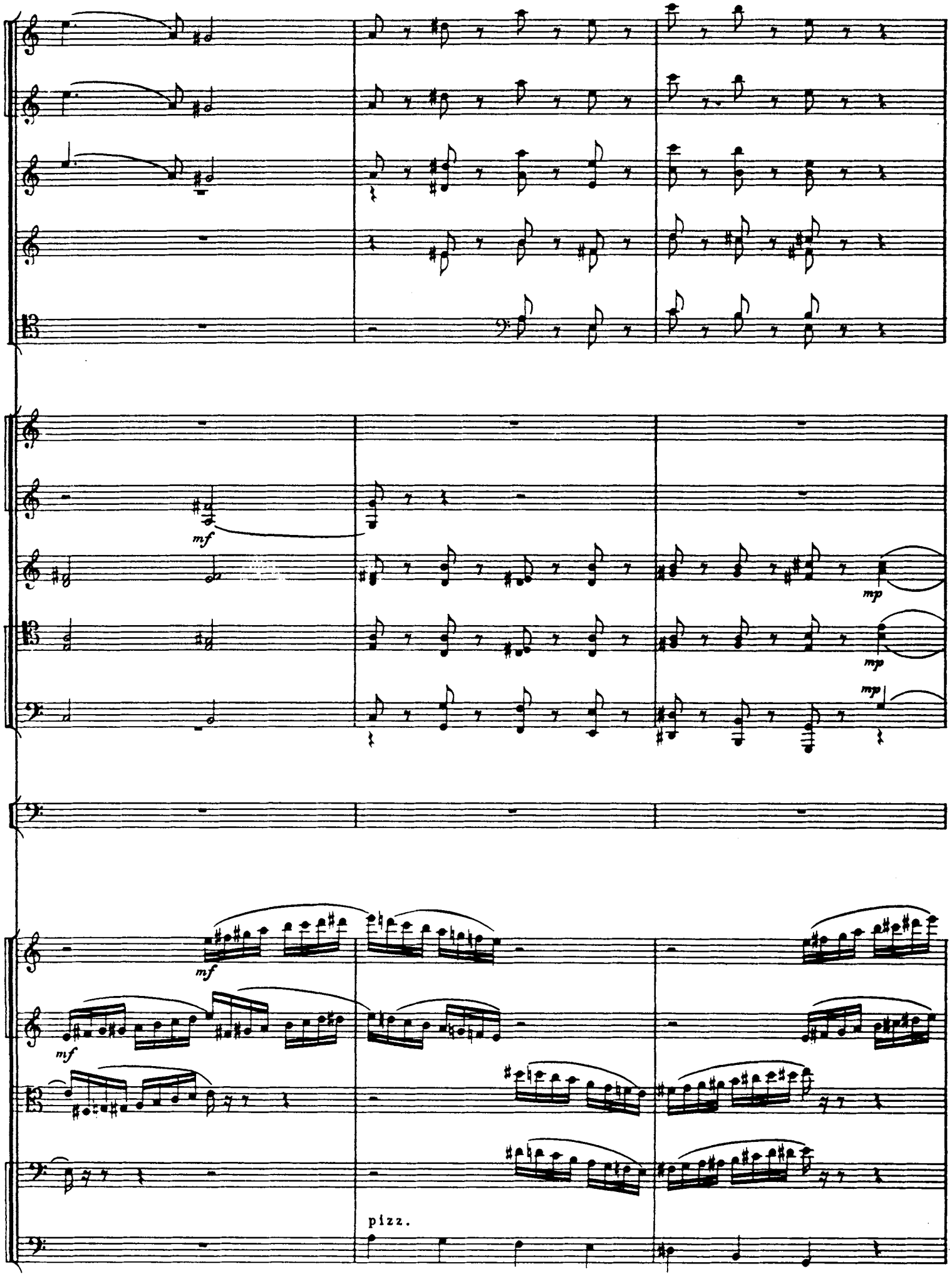
a2

12

Tr-be

V.I

arco


mf
mp
mp
mp
mf
mf
pizz.

a 2

mf

mf

I

mf

a 2

mp

mf

mf

mf

cresc.

cresc.

arco

pizz.

mf

13

a 2

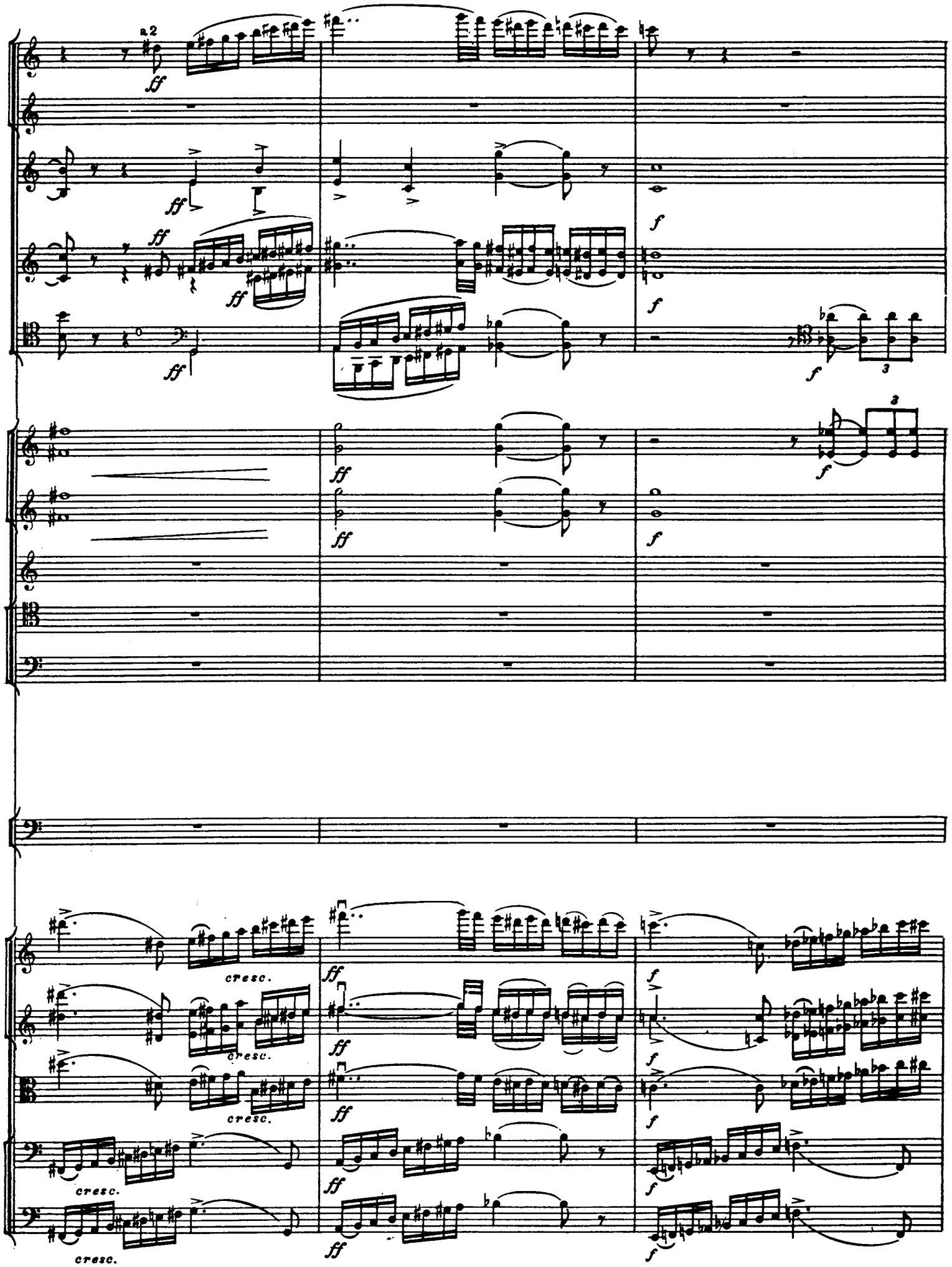
pizz.

div.

arco détaché

arco détaché

13

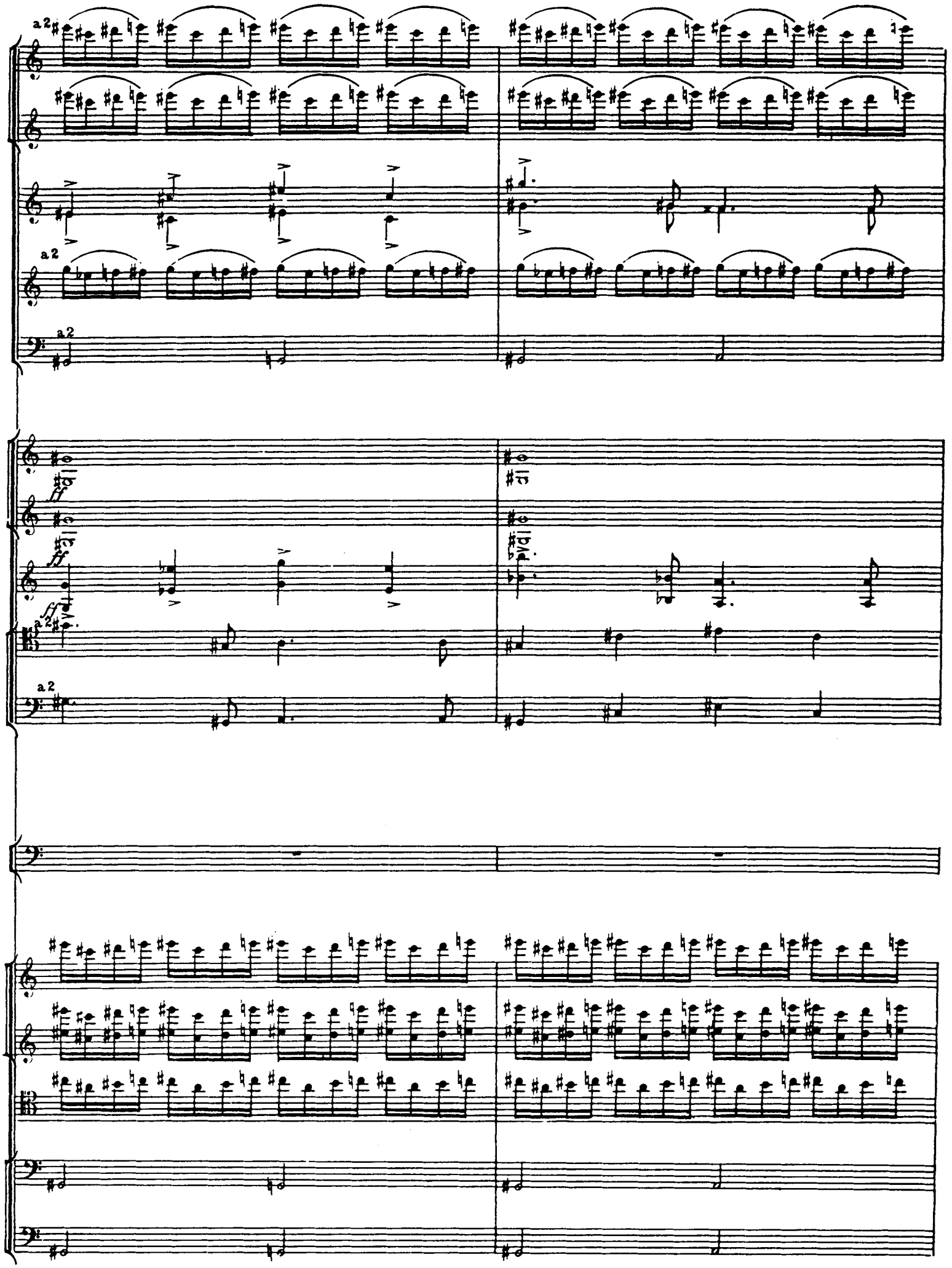

a 2
ff
f
cresc.

ff

a2

ff sempre marcato

ff sempre marcato


a2
a2
a2
ff
ff
ff
a2
a2

Timp.

f

div.

14

a2

a2

a2

ff

f

f

f

14

ff

unis.

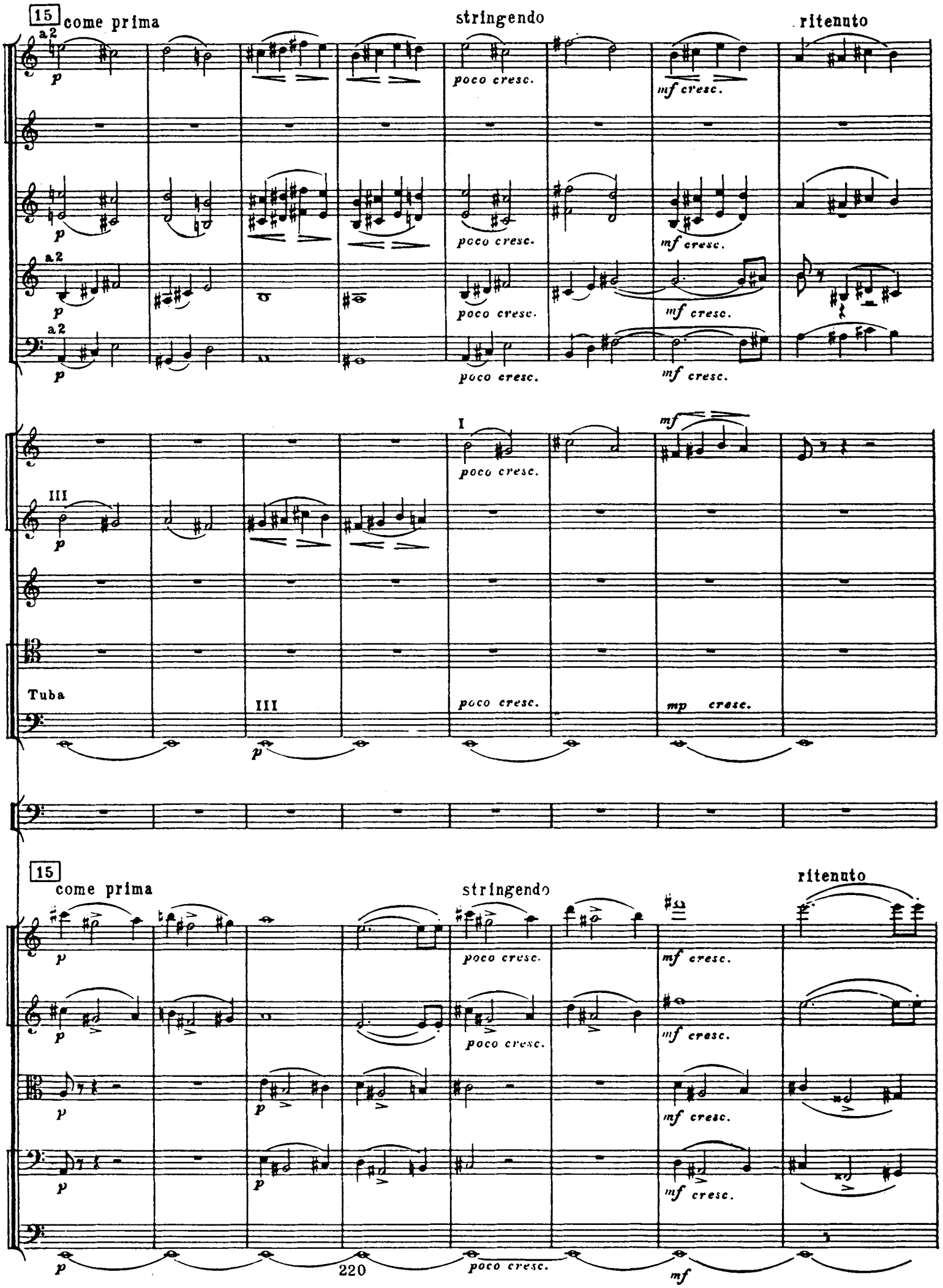
ff

unis.

ff

ff

Fl. I. II.
poco ritenuto
Allegro vivo (♩=144)
Ob.
Cl.
Fag.
Cor.
Tuba
dim.
a 2
p espress.
III
poco ritenuto
Allegro vivo (♩=144)
dim.
p
p espress.
210
stringendo
ritenuto
poco cresc.
mf
mp
I
Cor. III
stringendo
ritenuto
più f


15
come prima
stringendo
ritenuto
a2
p
poco cresc.
mf cresc.
I
III
Tuba
mp cresc.
15
come prima
stringendo
ritenuto
mf

come prima

a 2

III

mf

come prima

a 2

a 2

I

a 2

dim.

Cor. III

Tr-ne III

dim.

dim.

dim.

dim.

dim.

dim.

Fl. 16

Cl.

p

Fag.

p

p

Cor.

p

p

p

p

p

p

a 2 *p* *mp*

p a 2 *mp*

a 2 *mp*

p *p* IV *mp*

p III *p*

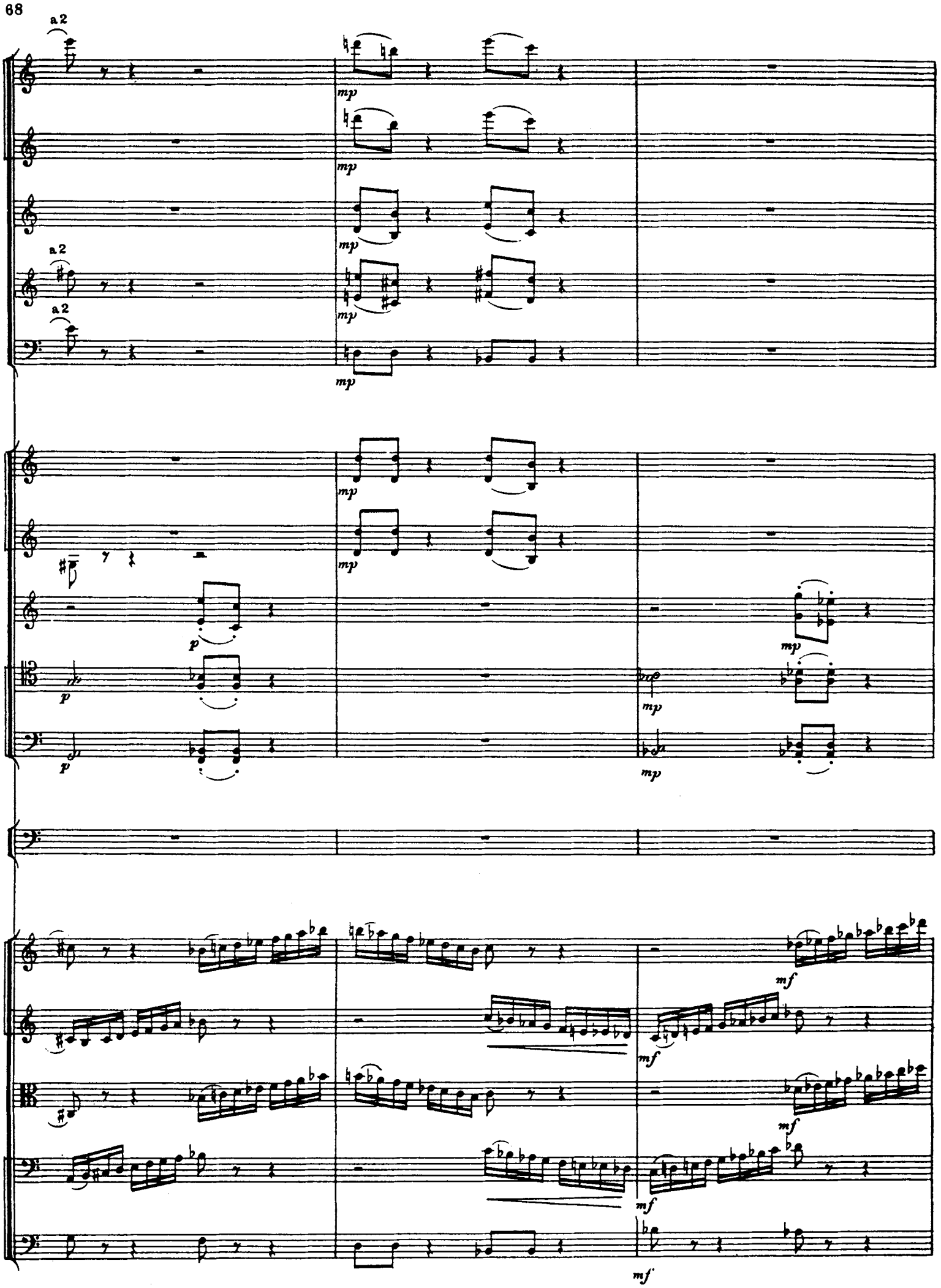
mp

mp

p *mp*

p *mp*

240 *p* *mp*


a 2
mp
a 2
a 2
p
mf

stringendo

muta in Fl. picc.

a2

a2

stringendo

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

17 a2

mf

Fl. picc.

mf

a2

mf

mf

sfp

mf

sfp

mf

sfp

mf

f

mf

sf

17

sf p

simile

mf

sf p

simile

mf

sf p

simile

mf

sf

mf

sf

mf

a2

ritardando

f

ritardando

détaché

détaché

détaché

Allegro molto vivace(♩:160)

18 animato un poco

Allegro molto vivace(♩:160)

18 animato un poco

ritenuto

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ritenuto

cresc

cresc.

cresc.

cresc.

cresc.

Como prima

a2

animando un poco

Come prima

animando un poco

19

fff

19

270

a2

ritardando

muta in Fl.III

p

ff

pp

8

ritardando

Allegro brillante (Tempo I ♩= 138)

Ob.

Cl.

Fag.

Cor.

Allegro brillante (Tempo I ♩= 138)

Ob.

Cl.

Fag.

p *cresc.*

20

un poco rit. a2

Fl.

Ob.

Cl.

Fag.

Cor.

III

p espress.

molto canta.

Allegro non tanto (♩ = 126)

Cl.

Fag.

Cor.

IV

-bile ed espress.

Ob.

Cl.

I

cantabile

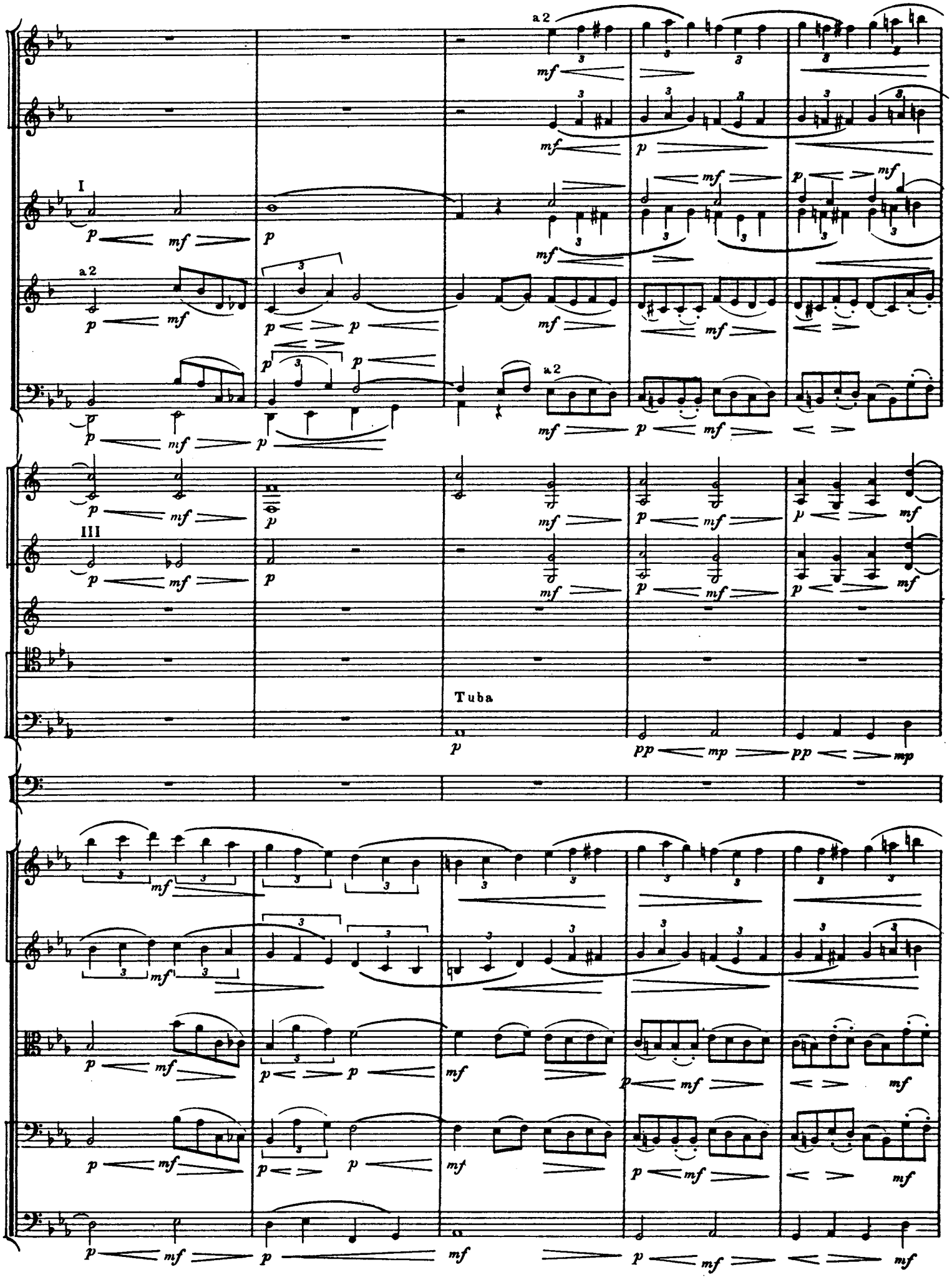
cantabile

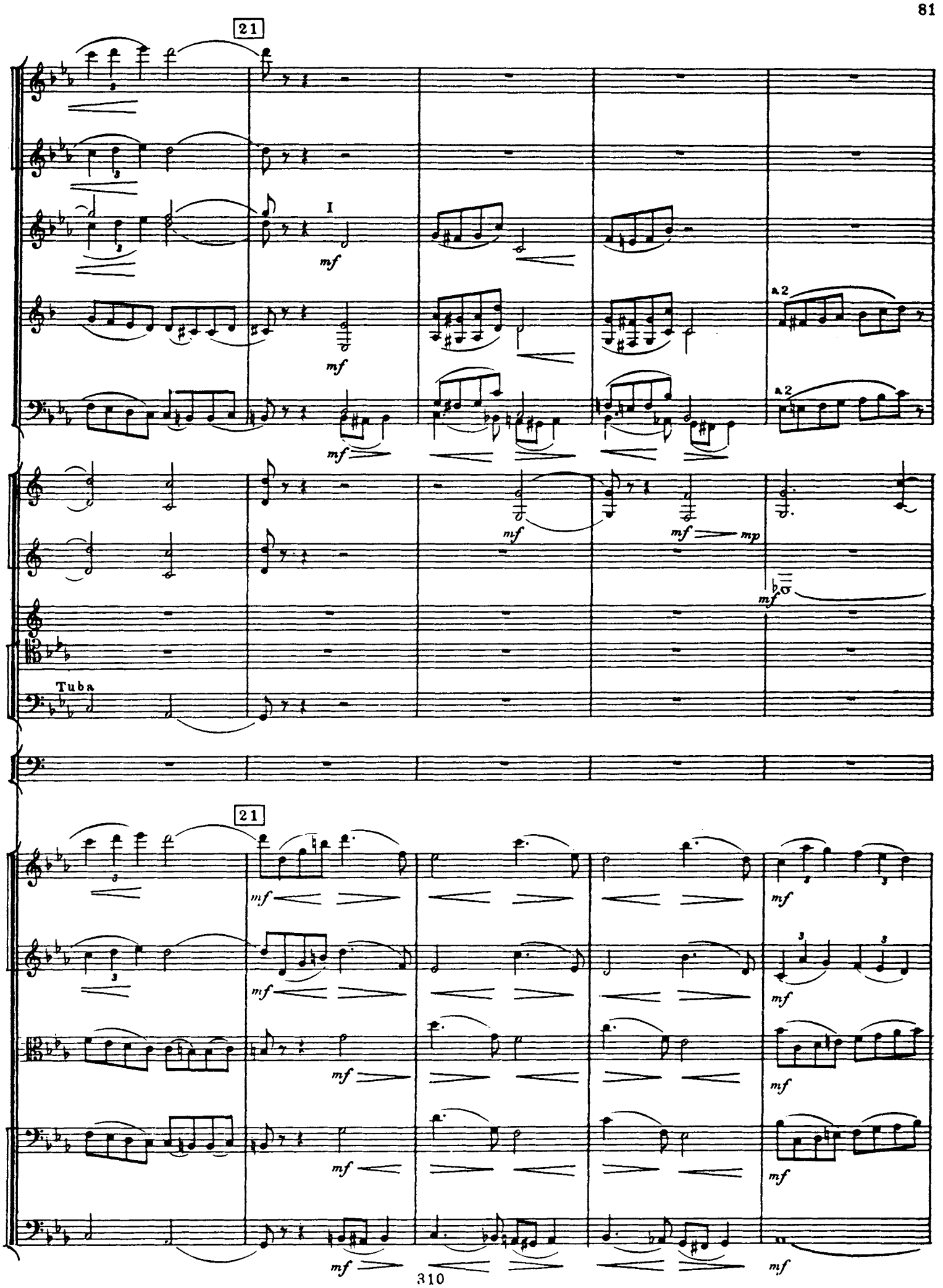
a 2

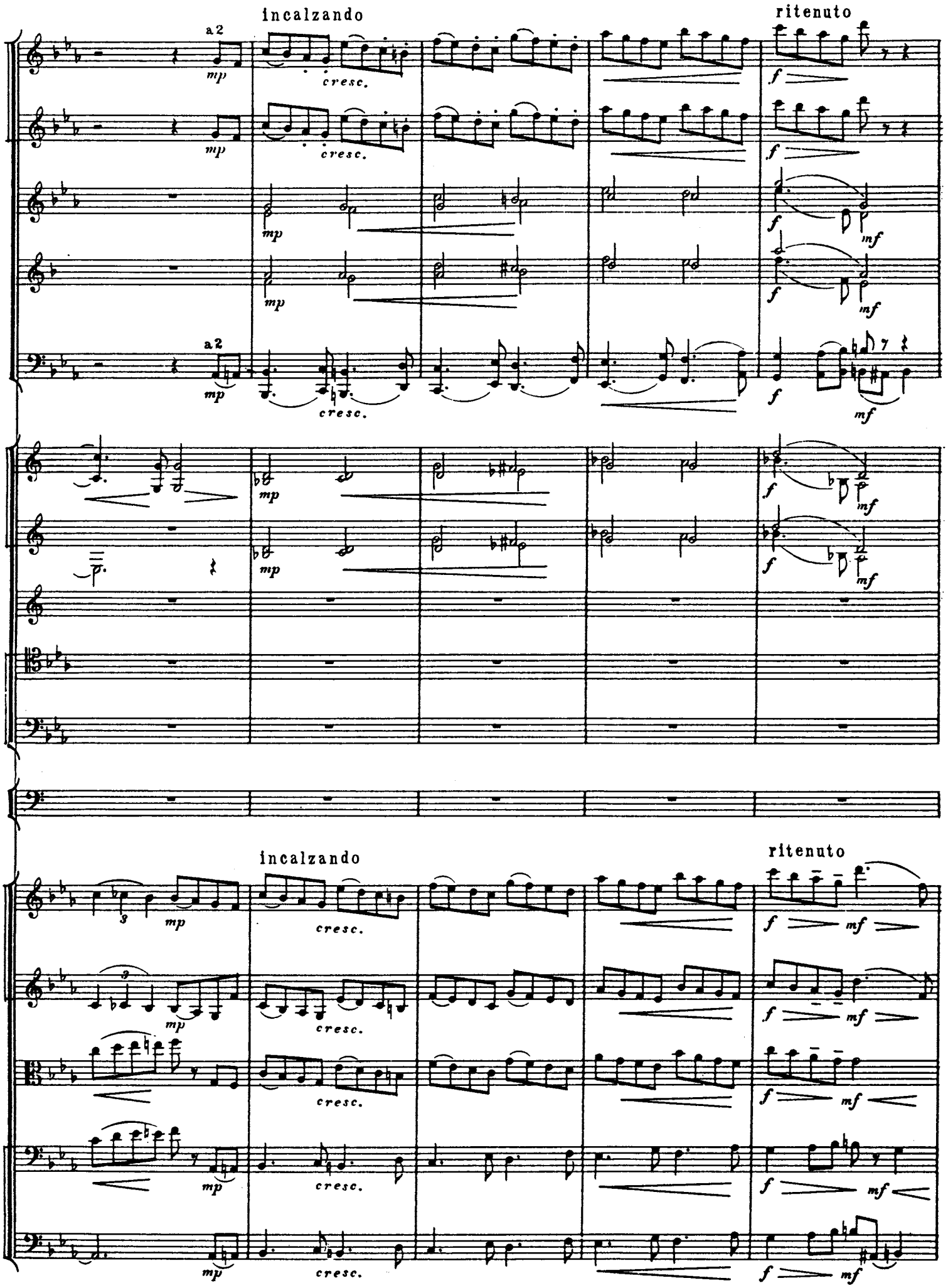
Fag.

Cor.

III


a 2
I
a 2
III
Tuba


21
I
mf
a 2
mf
a 2
mf
mf
mf
mp
mf
Tuba
21
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf


incalzando
ritenuto
a 2
mp
cresc.
f
mf
incalzando
ritenuto
mp
cresc.
f
mf

a tempo

I

a 2

mf

mp

f

p

a tempo

320

22 Allegro molto vivace (♩=160)

22 Allegro molto vivace ♩=160

a2

a2

div.

330

23

a 2

III

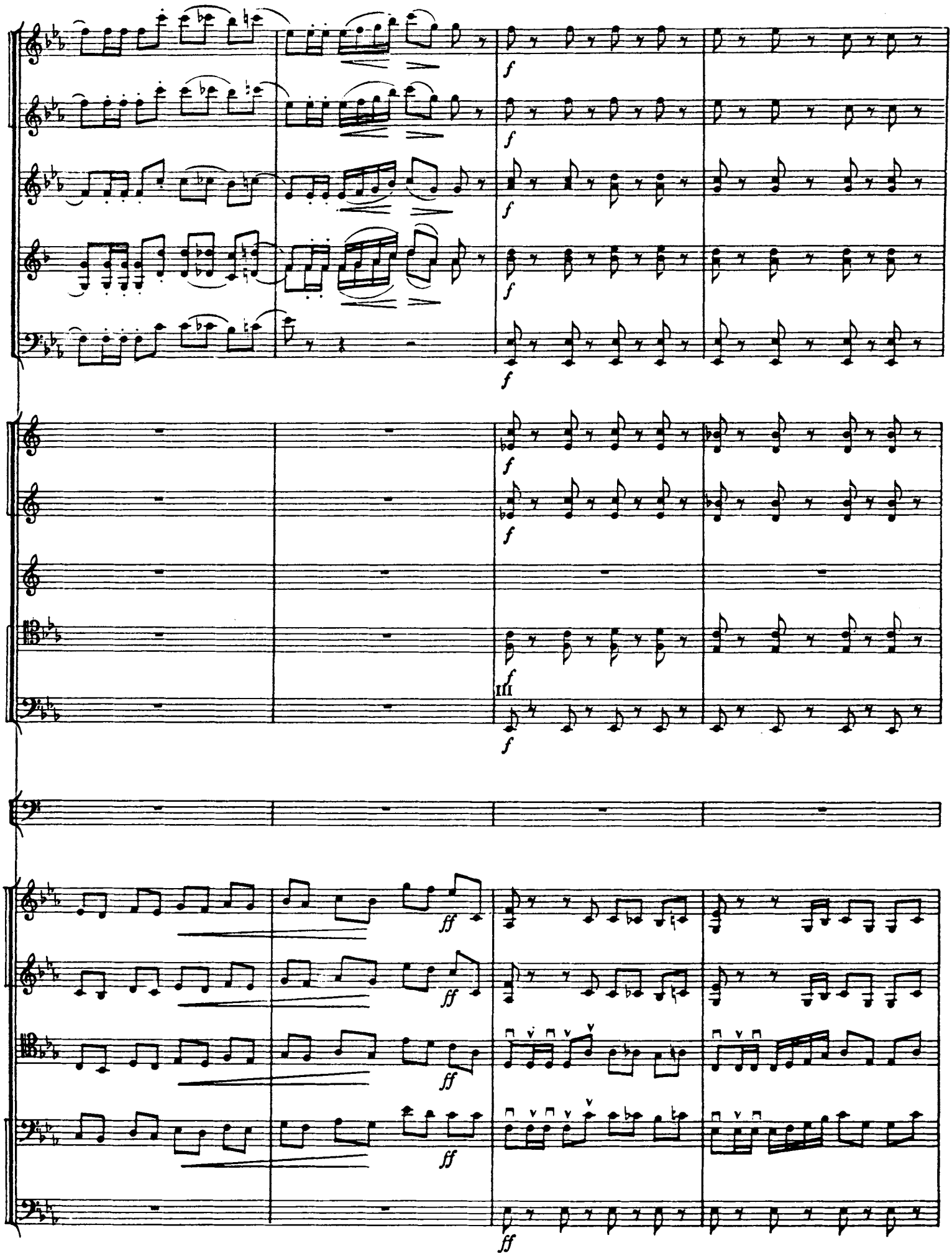
unis.

23

a2

a2

div.


f
ff

a 2

III

mf cresc.

mf cresc.

mf

mf

mf

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cres

a 2
a 2

24

a2

ff

a2

ff

24

a 2

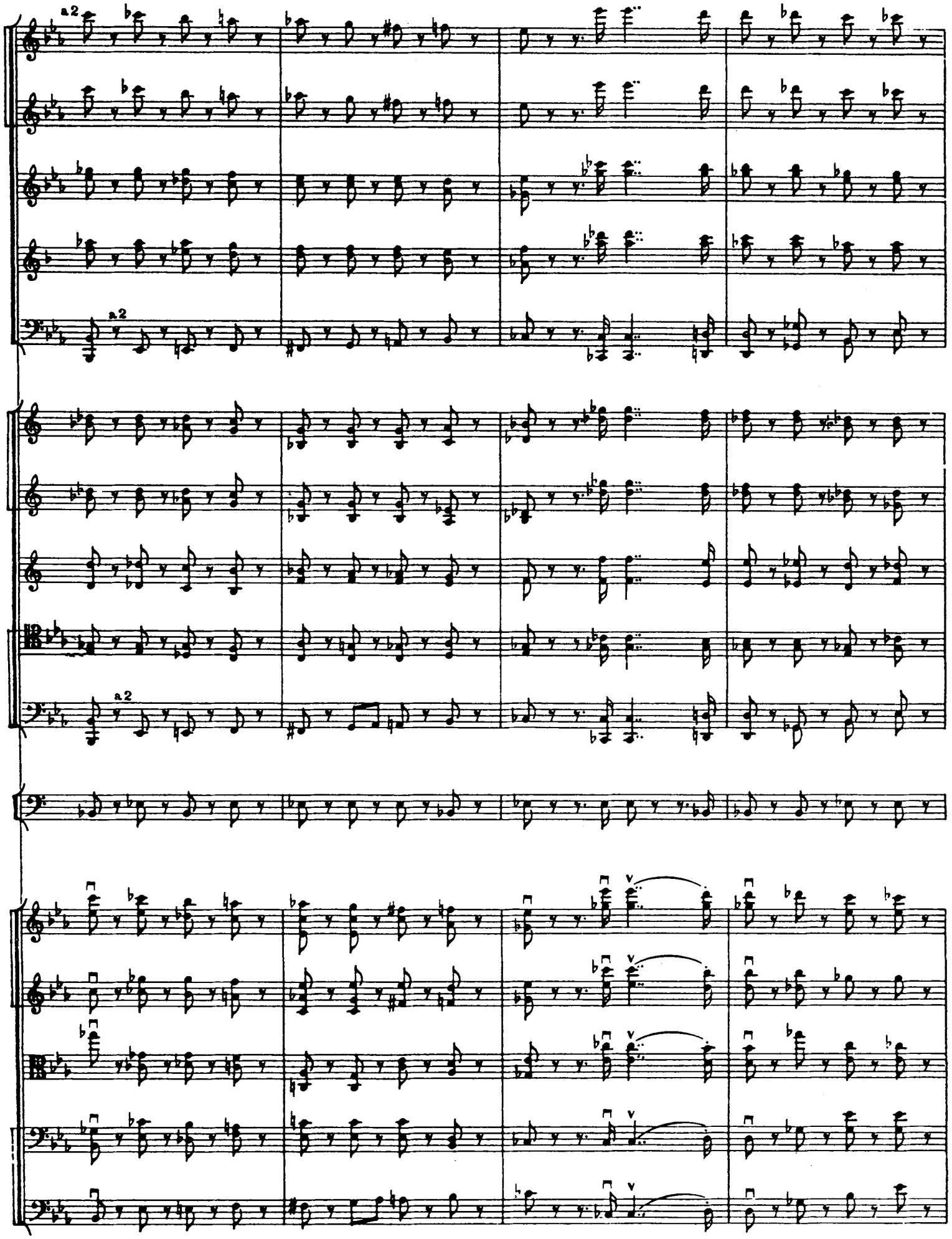
a 2

v

v

v

v


a2
a2
a2

a2

a2

ff

Vivacissimo (♩ = 138)

p

p

cresc.

cresc.

II

p *marcato*

IV

p *marcato*

mf

mf

Vivacissimo (♩ = 138)

mf

p

poco a poco cresc.

p

cresc.

p

cresc.

mf

mf

mf

p

p

II

I

mp marcato

f

IV

III

mp marcato

f

p

p

mf

poco a poco cresc.

f

mf

poco a poco cresc.

f

mf

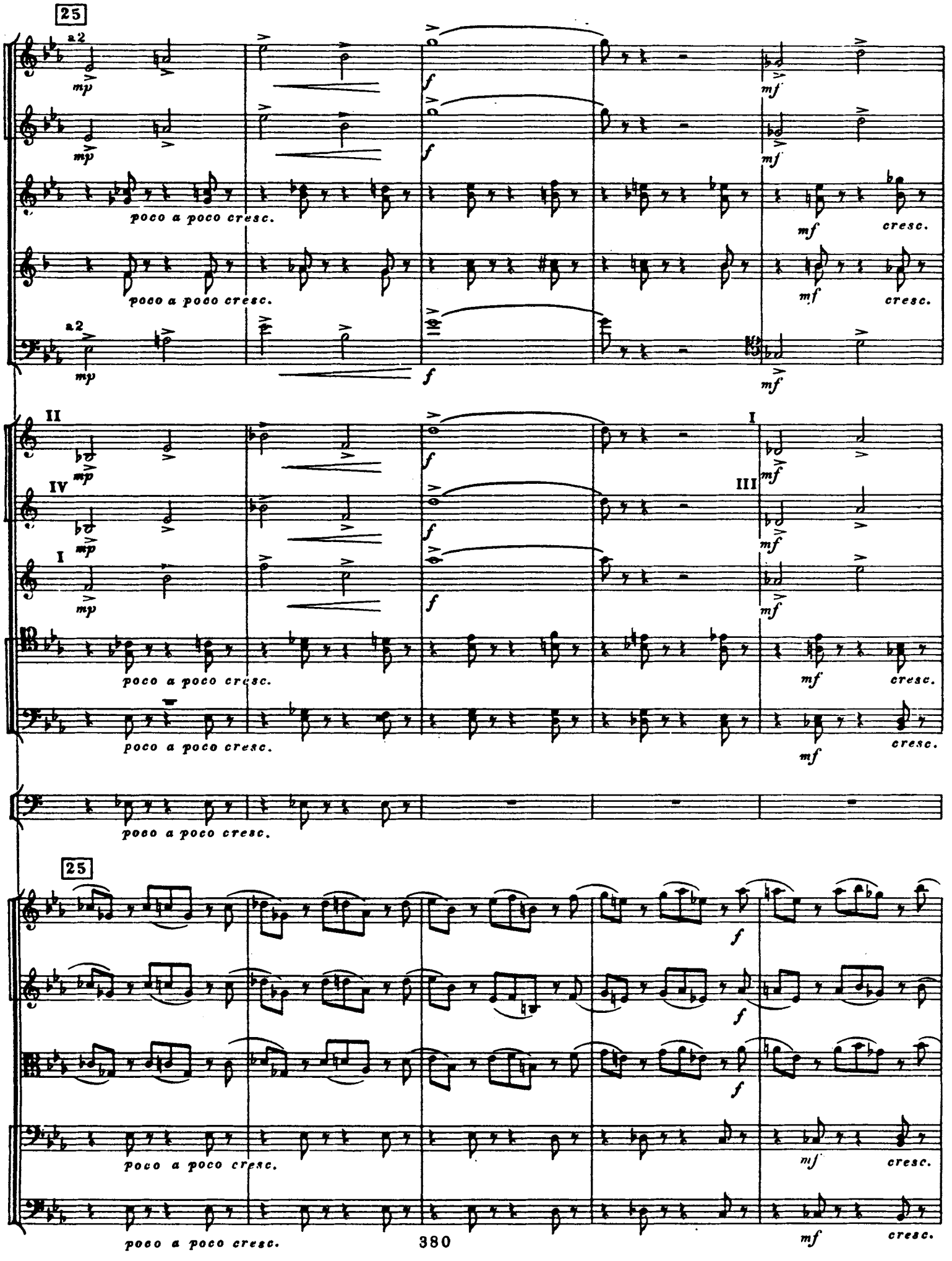
poco a poco cresc.

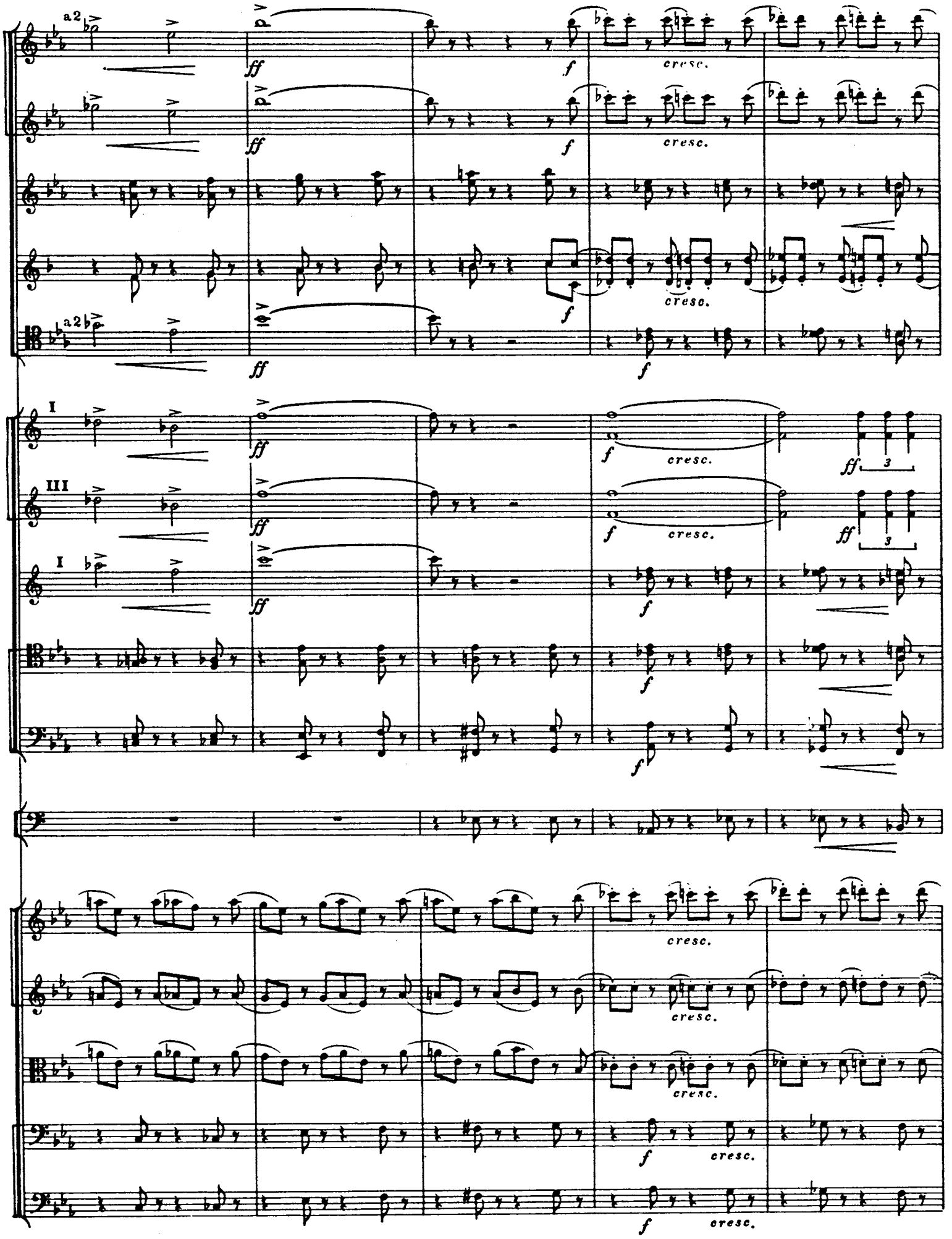
mf

p

mf

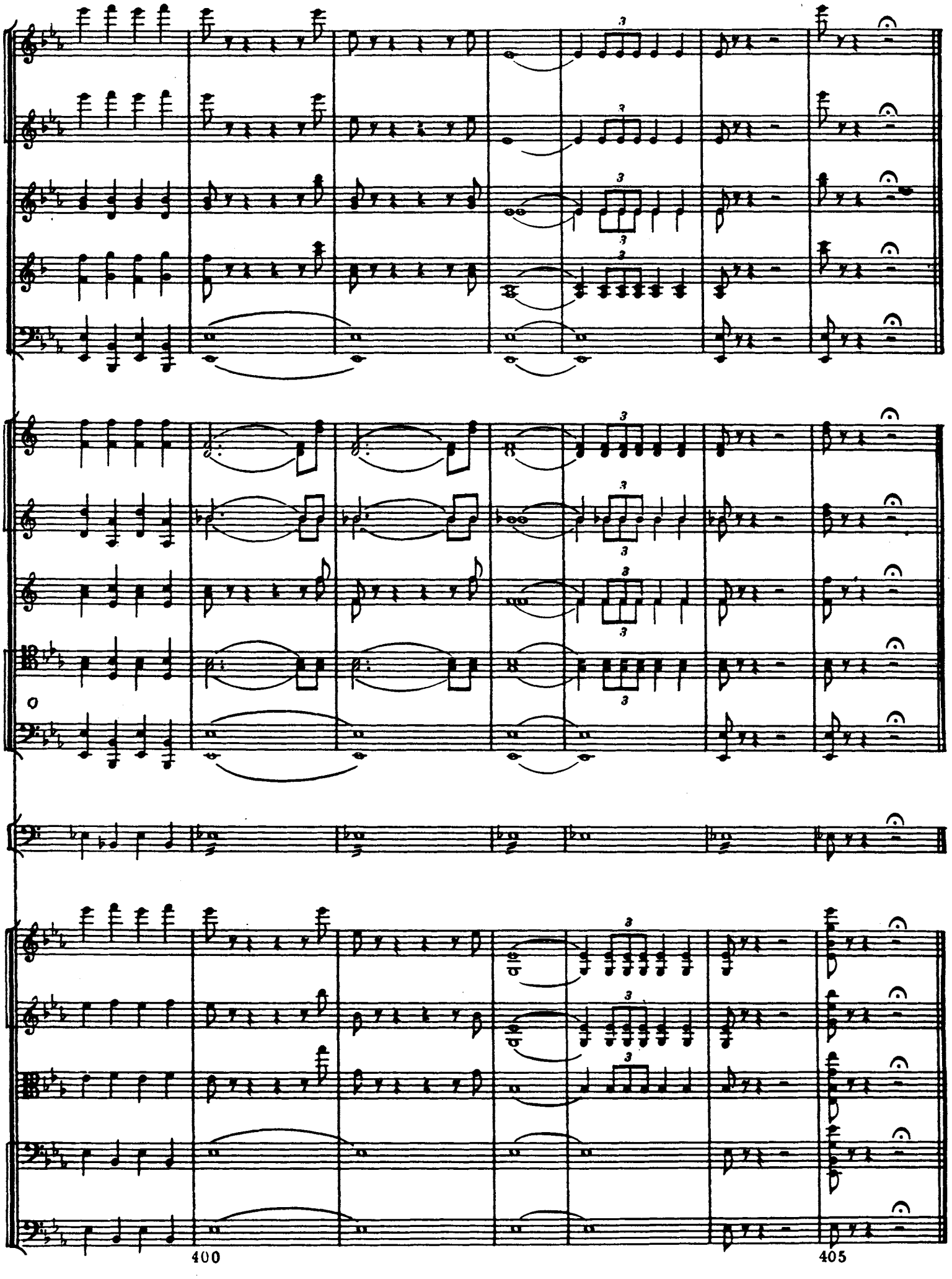
p


25
a2
mp
f
mf
poco a poco cresc.
cresc.
II
IV
I
III
25


a2
ff
f
cresc.
a2
I
III
I
3

26
ff
cresc.
fff
3
26
390

a2


400
405

II

Andante ♩ = 60

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Andante ♩ = 60

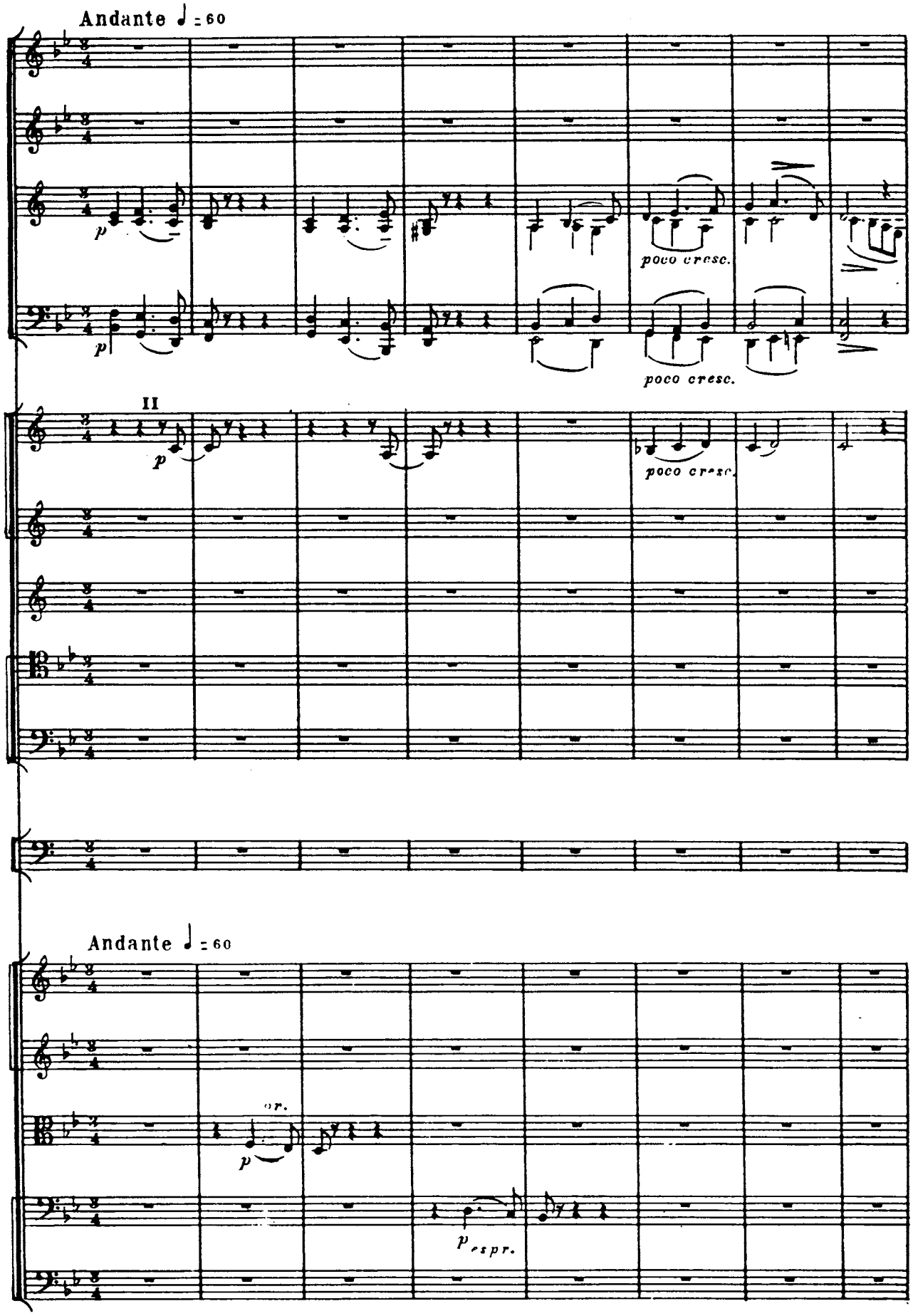
Violini I

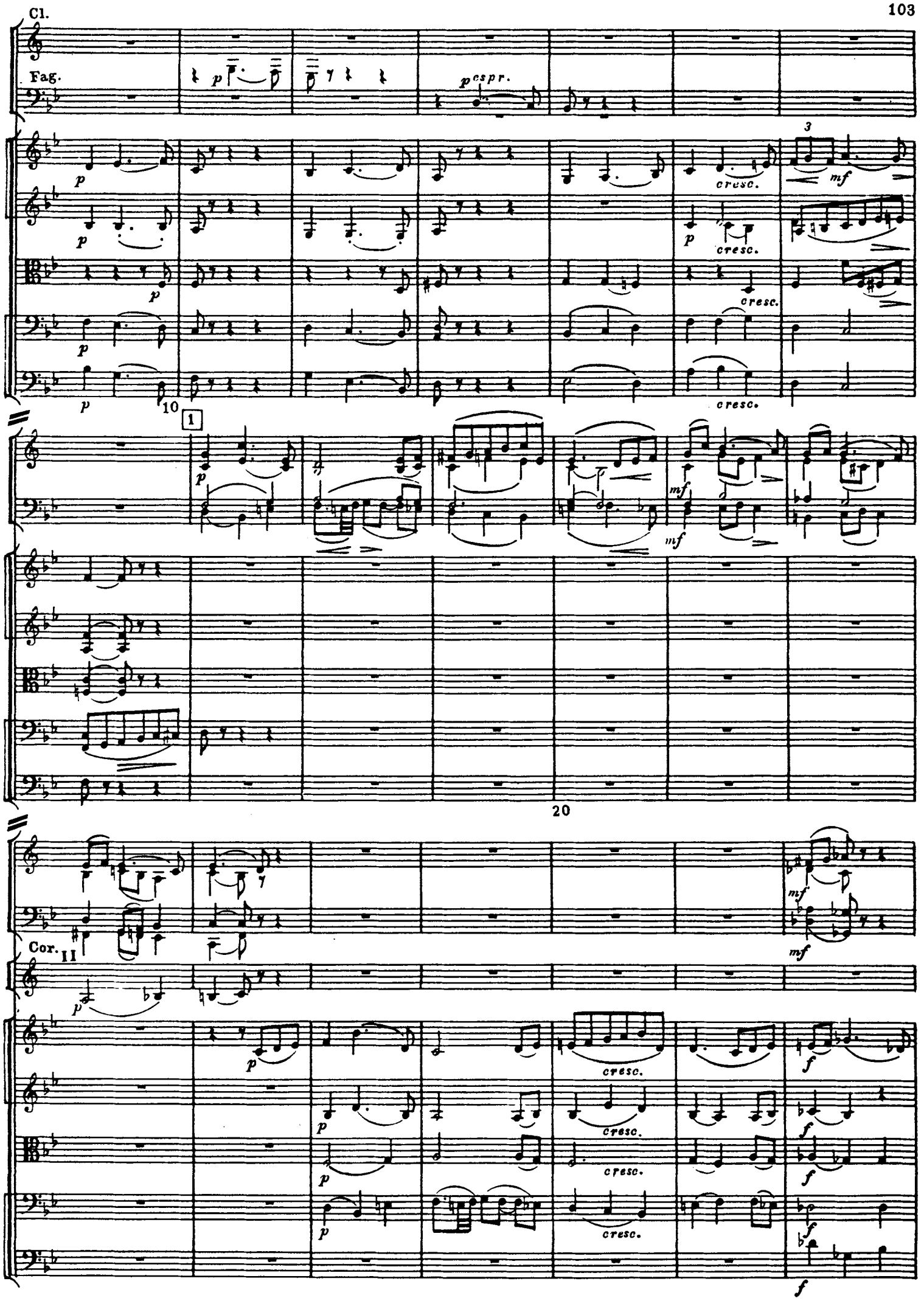
Violini II

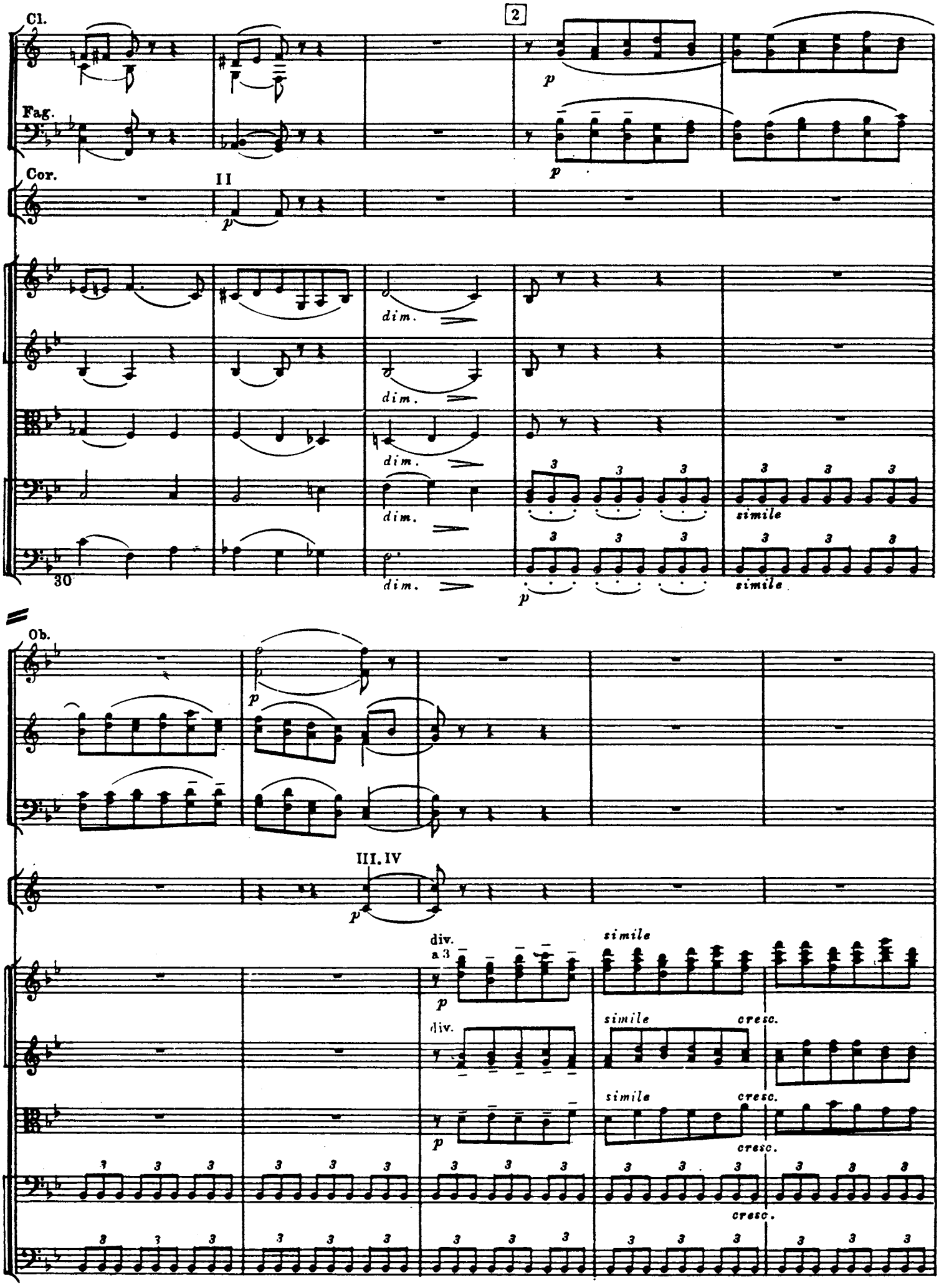
Viole

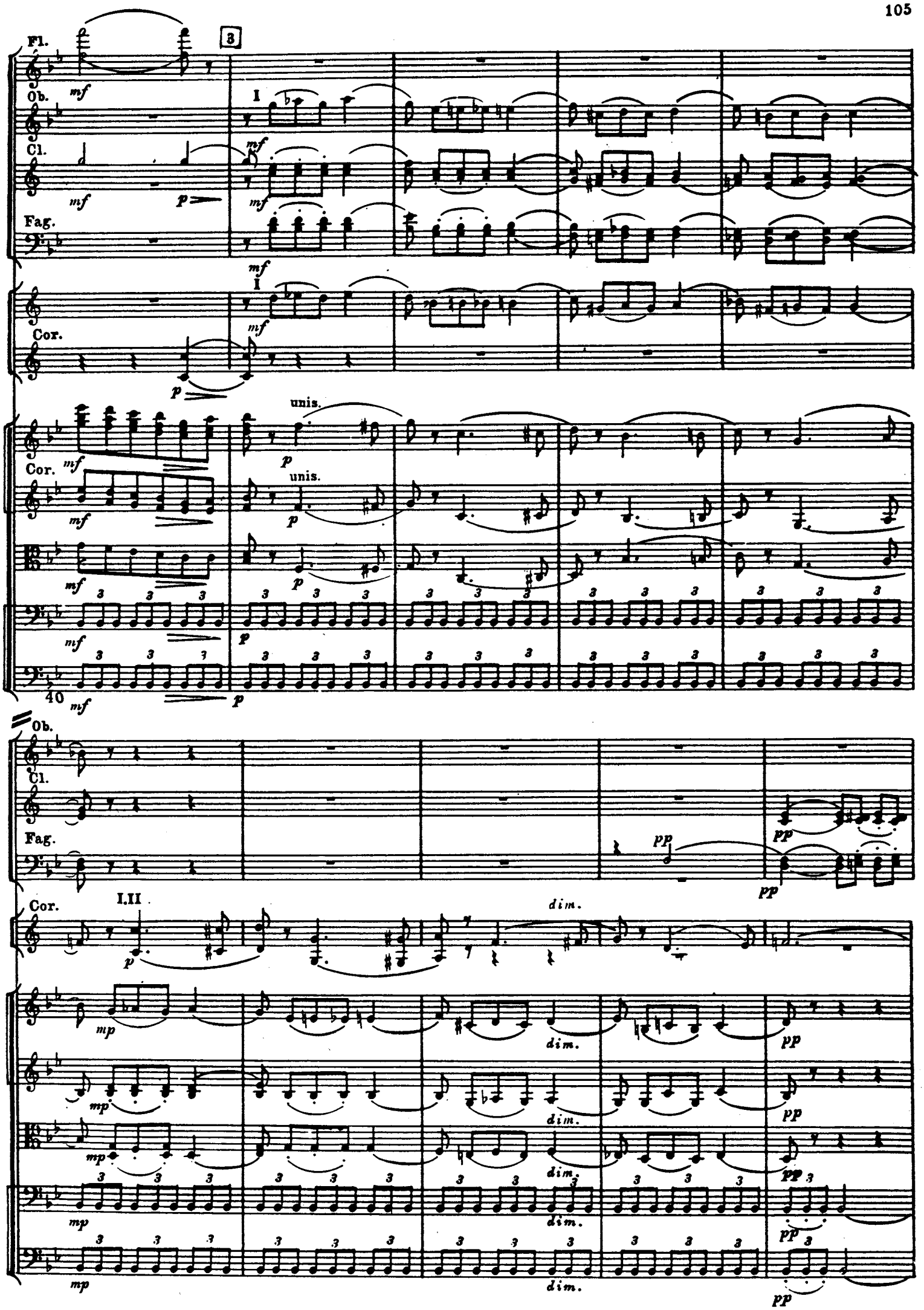
Violoncelli

Contrabassi




Cl.
Fag.
p
p espr.
cresc.
mf
10
1
20
Cor. II
f


Cl.
Fag.
Cor.
II
2
p
dim.
simile
30
Ob.
III. IV
div.
a 3
cresc.


Fl.
Ob.
Cl.
Fag.
Cor.
I
unis.
40
I.II
dim.

Cl.

Fag.

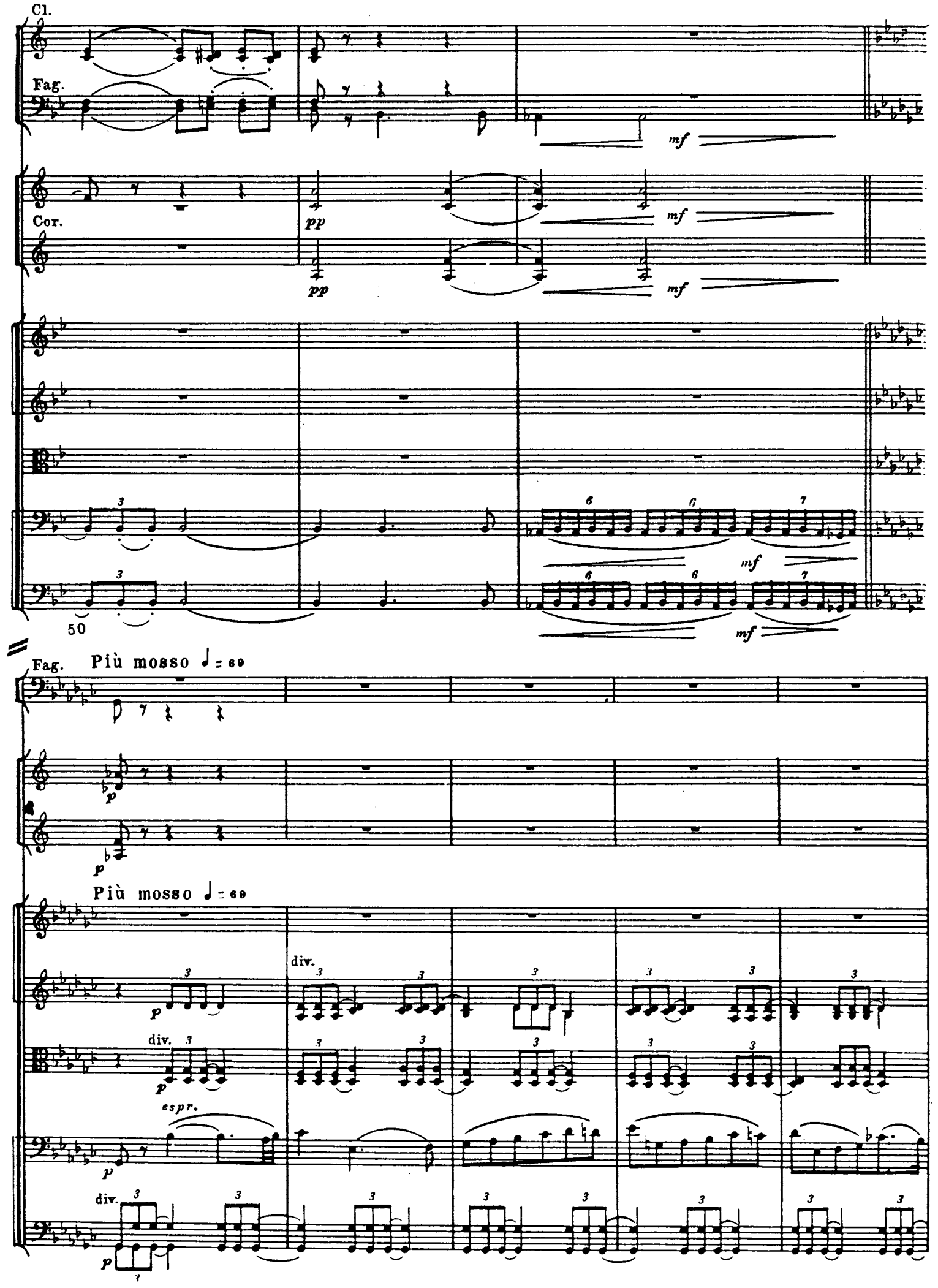
Cor.

50

Più mosso ♩ = 69

Più mosso ♩ = 69

Fl.
Ob.
Cl.
Fag.
Cor.
3
I
mf
p
unis.
40
Ob.
Cl.
Fag.
Cor.
I.II
dim.
mp
pp


Cl.
Fag.
Cor.
mf
pp
50
Fag.
Più mosso ♩= 69
p
Più mosso ♩= 69
div.
espr.

Cor.

p

p

unis.

p

div.

unis.

60

60

Ob.

Cl.

Fag.

I

espr.

p

cresc.

I

espr.

p

cresc.

I

p

mf

mf

mf

Cor.

poco cresc.

poco cresc.

poco

poco

a

a

poco

poco

cresc.

crersc. poco a poco

crersc. poco a poco

crersc. poco a poco

unis.

div.

mf

cresc.

mf

3 cresc.

Fl.

4

a2

I

a2

a2

cresc.

cresc.

div.

cresc.

unis. espr.

cresc.

unis. espr.

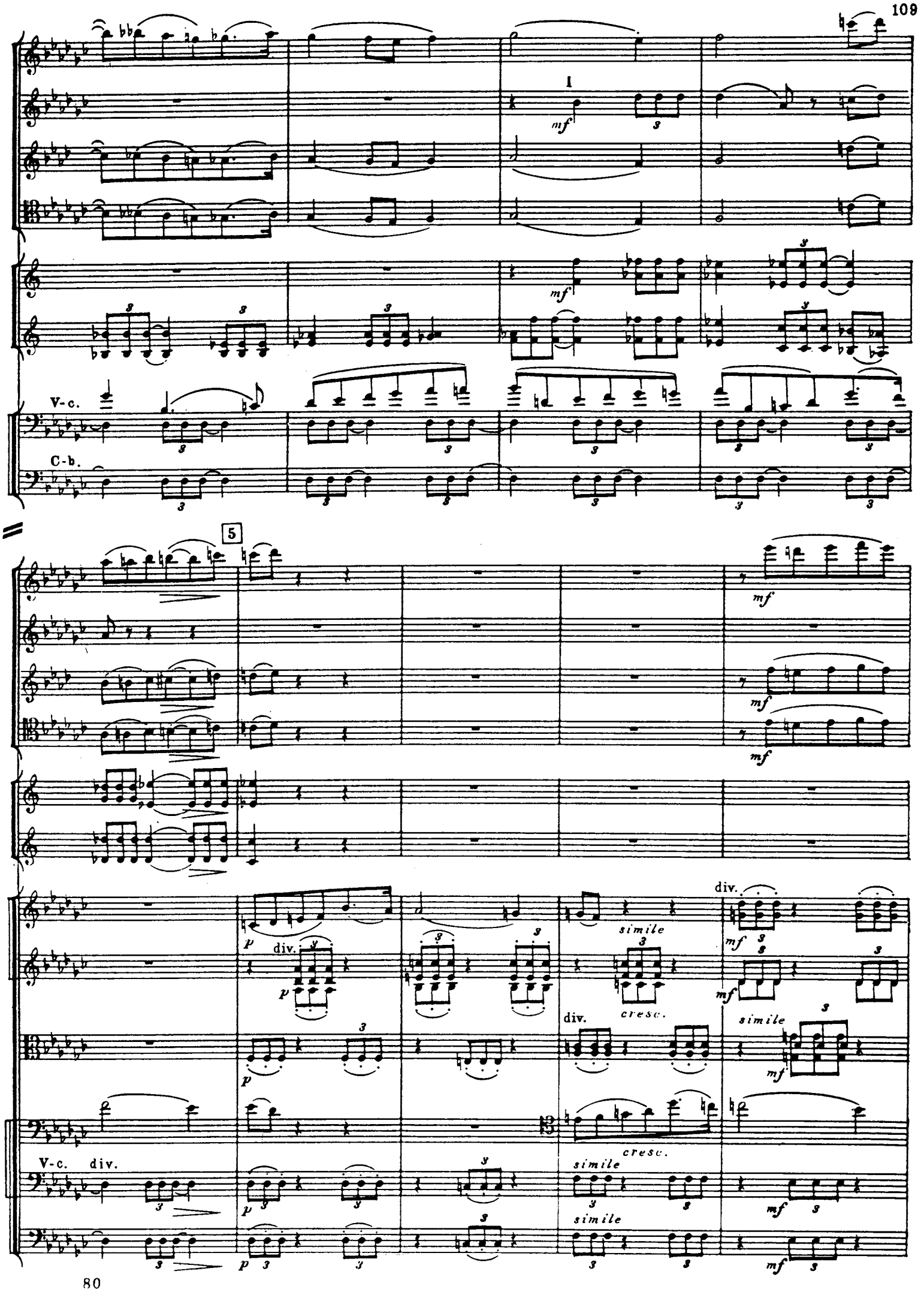
cresc.

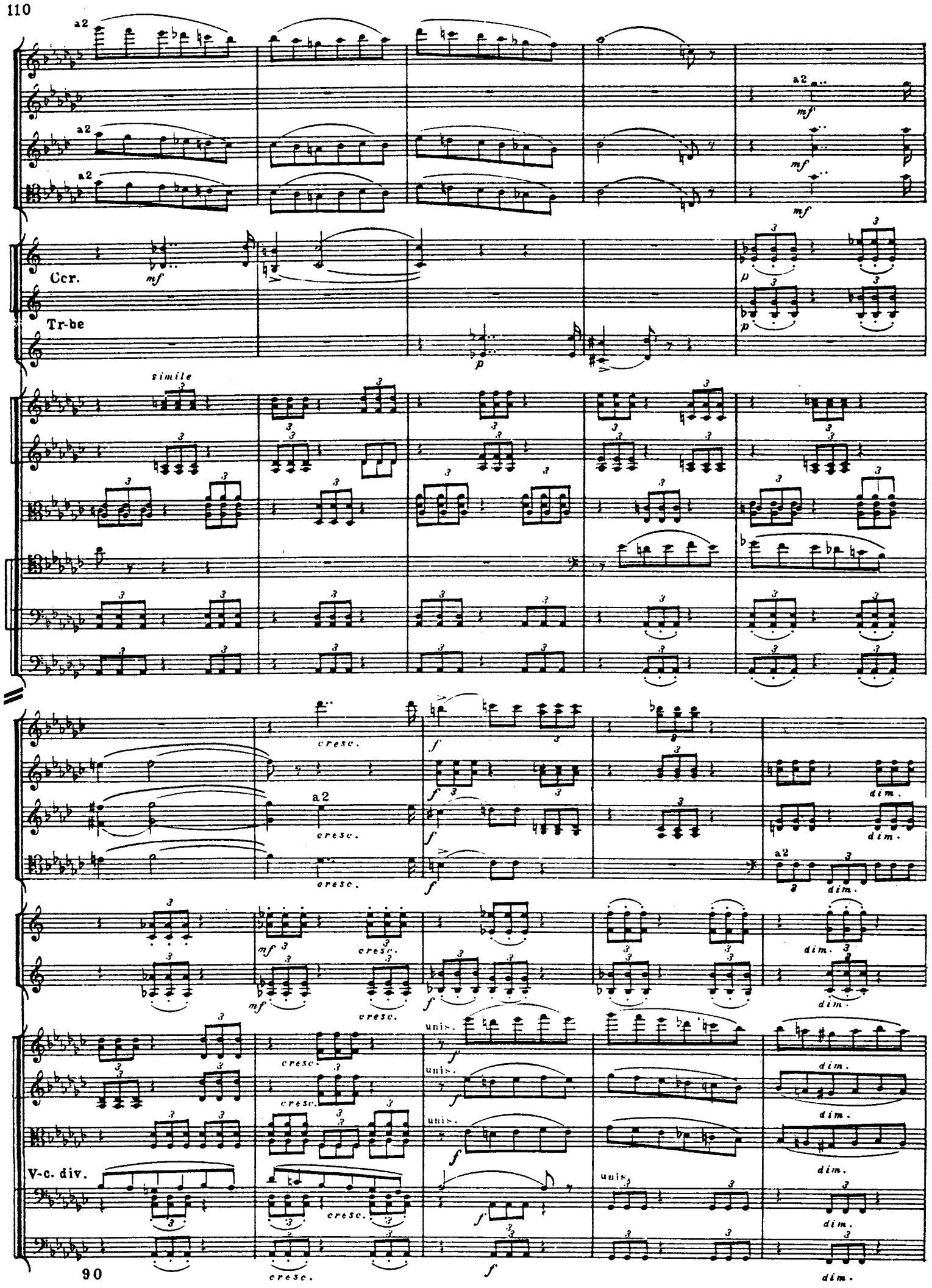
cresc.

cresc.

mf

espr.


I
mf
V-c.
C-b.
5
div.
p
simile
cresc.
V-c. div.


a2
mf
Ccr.
Tr-be
p
simile
cresc.
f
dim.
unis.
V-c. div.

6

Ob.

Cl.

Fag.

Cor.

I espr.

espr.

p

p

p

p

p

div.

espr.

I

cresc.

cresc.

p

Cor.

I. II

p

p

p

unis.

p

p

100

Fl.

Cor. I. II

poco accel.

Cor.

Tr-ni e Tuba

poco accel.

poco rit. 7 a tempo

poco rit. 7 a tempo

a2

a2

a2

dim.

dim.

dim.

dim.

dim.

dim.

espr.

espr.

espr.

f

f

f

V-c. div.

dim.

dim.

dim.

dim.

dim.

Cl.

Fag.

dim.

dim.

p

p

Cor.

p

espr.

p

Cl.

Fag.

V-le

V-c.

130

Tempo I

Cor.

I solo espr.

140

cresc.

Cor.

V-c.

8

150

8ª

9

Cor. I

170

dim.

simile

Fl.

Ob.

III. IV

div. a 3

div.

cresc.

Ob. I

Cl.

Fag.

I

Cor.

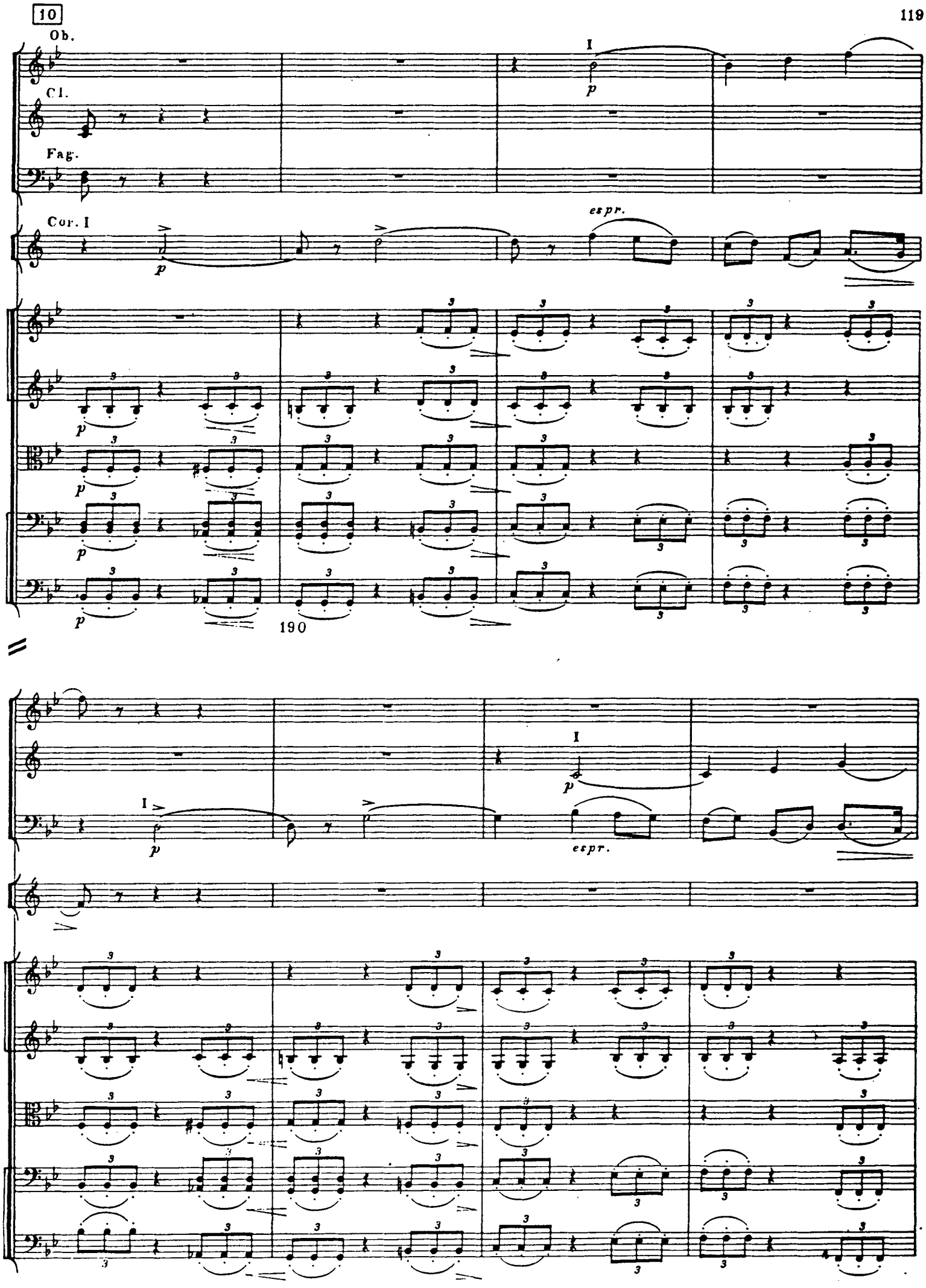
unis.

unis.

Cl.

Fag.

Cor. I. II.


10
Ob.
Cl.
Fag.
Cor. I
I
p
espr.
190

Cl. I

Fag. I

Cor. I

200

dim. ppp

dim. ppp

dim. ppp

dim. ppp

dim. ppp

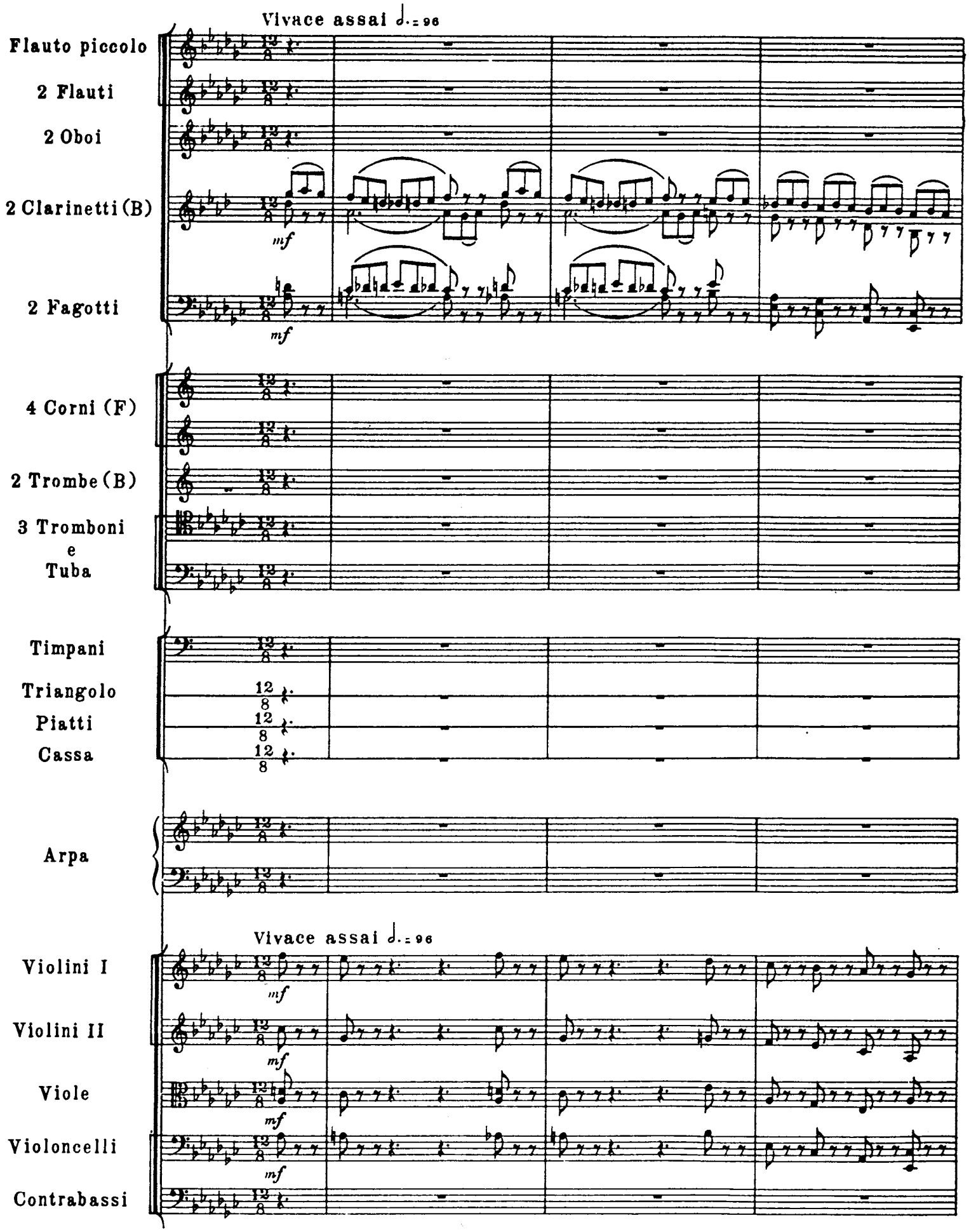
III

Vivace assai ♩. = 96

Flauto piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti
4 Corni (F)
2 Trombe (B)
3 Tromboni
e
Tuba
Timpani
Triangolo
Piatti
Cassa
Arpa

Vivace assai ♩. = 96

Violini I
Violini II
Viole
Violoncelli
Contrabassi



Cl.

Fag.

Tr-lo

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

mf

mf

arco

mf

mf

arco

mf

mf

arco

mf

mf

arco

mf

mf

pizz.

mf

10

mf

mf

mf

Tr-lo

pizz.

p

pizz.

p

pizz.

p

f

arco

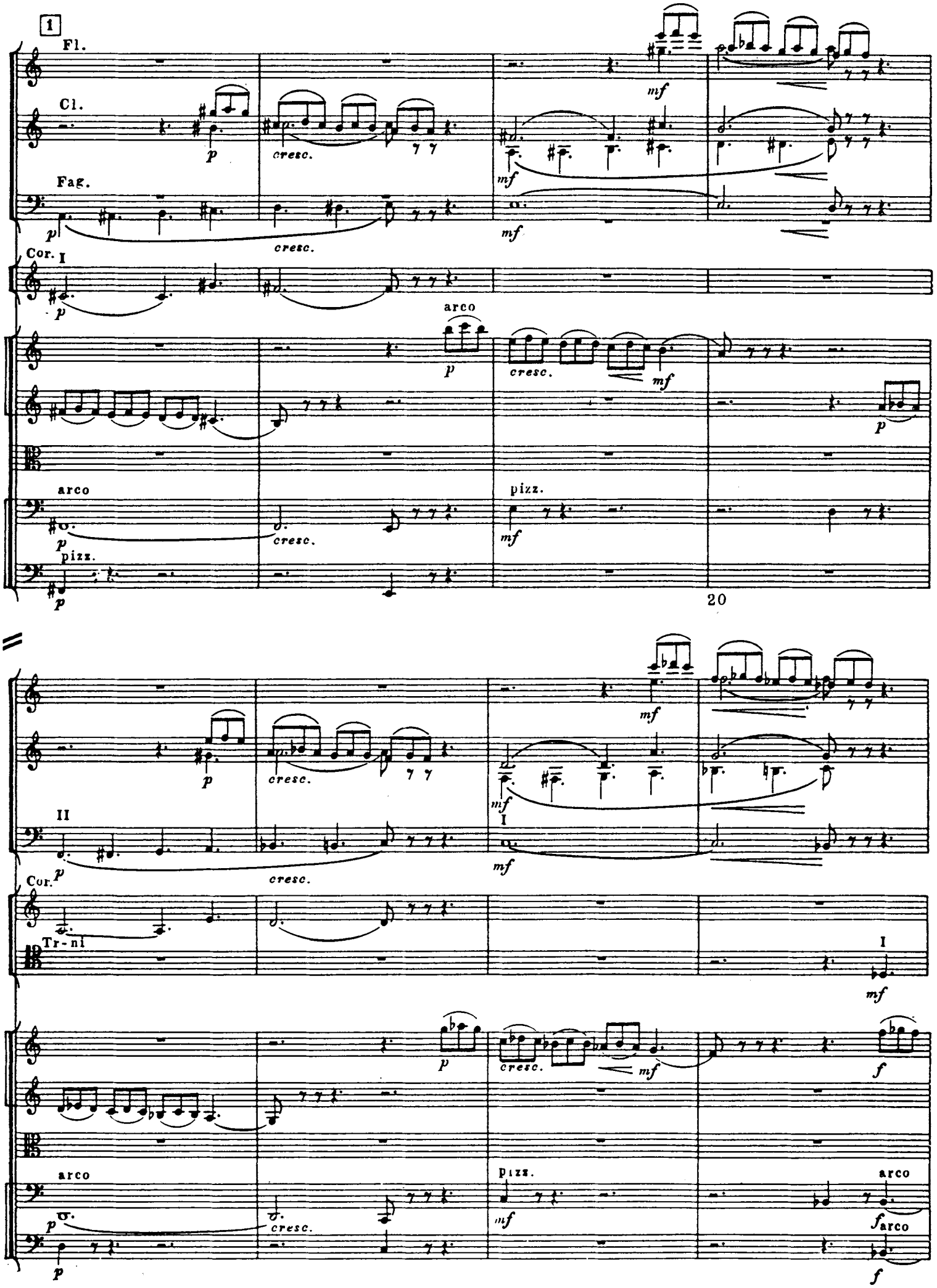
p

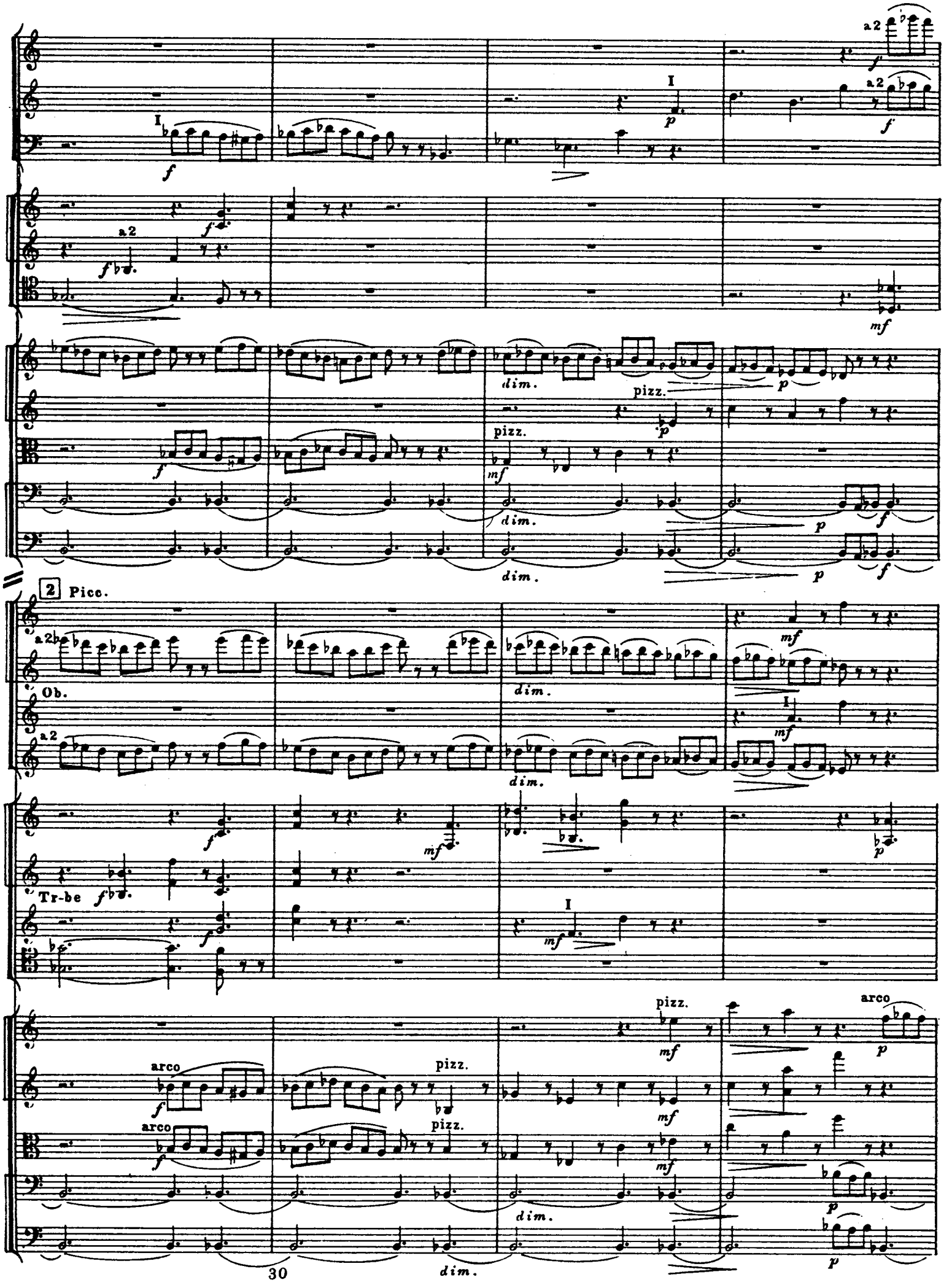
f

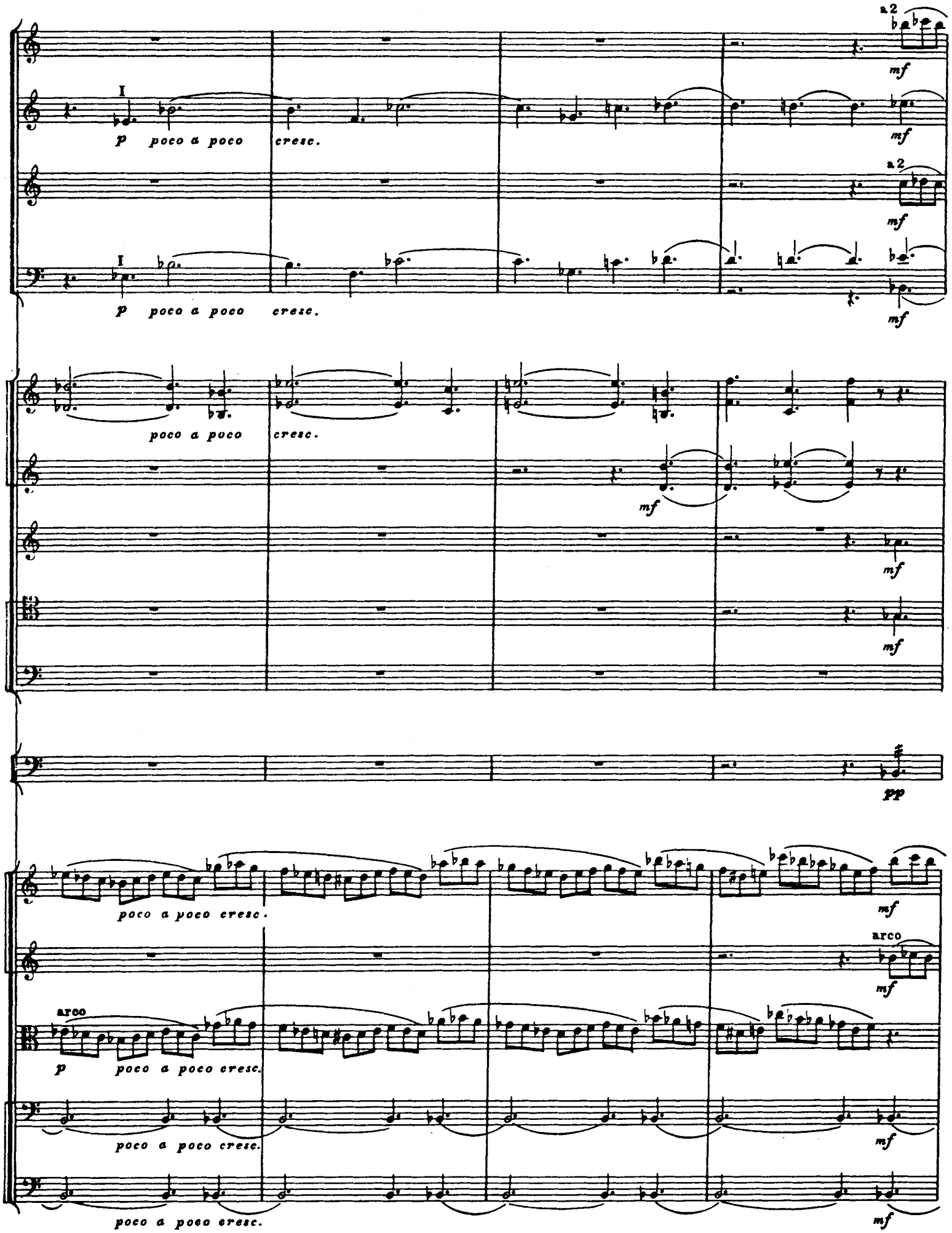
f

f

10


1
Fl.
Cl.
Fag.
Cor. I
arco
pizz.
cresc.
mf
p
20
II
I
Cor.
Tr-ni
f


a2
I
a2
dim.
pizz.
2 Picc.
Ob.
Tr-be
arco
pizz.


a 2
mf
I
p poco a poco cresc.
mf
a 2
mf
I
p poco a poco cresc.
mf
poco a poco cresc.
mf
mf
mf
pp
poco a poco cresc.
mf
arco
mf
arco
p poco a poco cresc.
poco a poco cresc.
mf
poco a poco cresc.
mf

a 2

Tr.ni

cresc.

40

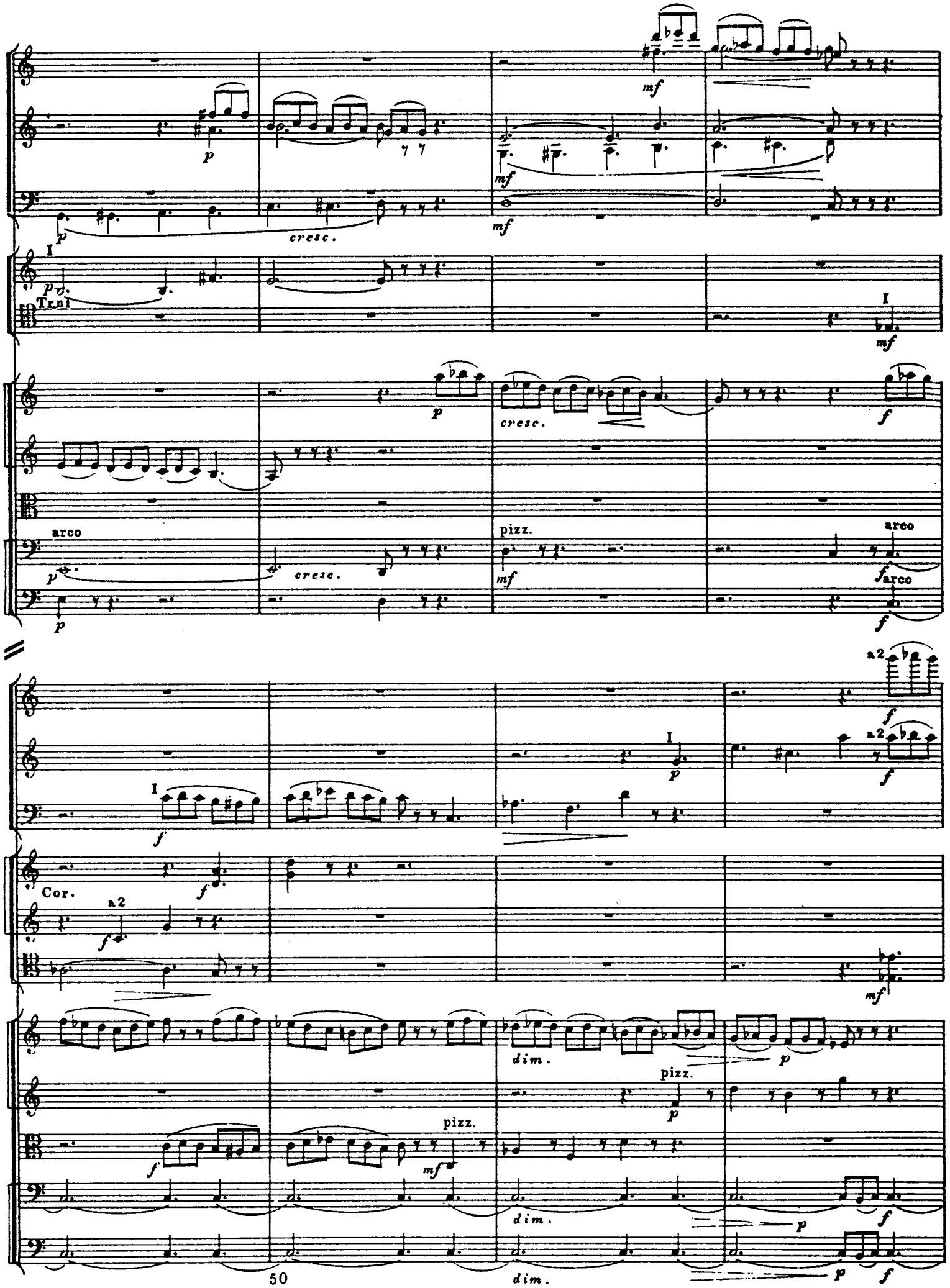
3 Fl.

Cl.

Fag.

Cor. I

pizz.


cresc.
Trn I
arco
pizz.
Cor.
a2
dim.

4

mf

dim. *mf*

mf *p*

dim. *mf* *p*

f

f *mf*

f

I

mf

4

pizz.

mf

arco

p

arco pizz.

f *mf*

arco pizz.

f *mf*

dim.

dim.

a 2

mf

mf

mf

p

III

p

mf

mf

p

mf

III

p

mf

arco

p

mf

mf

arco

p

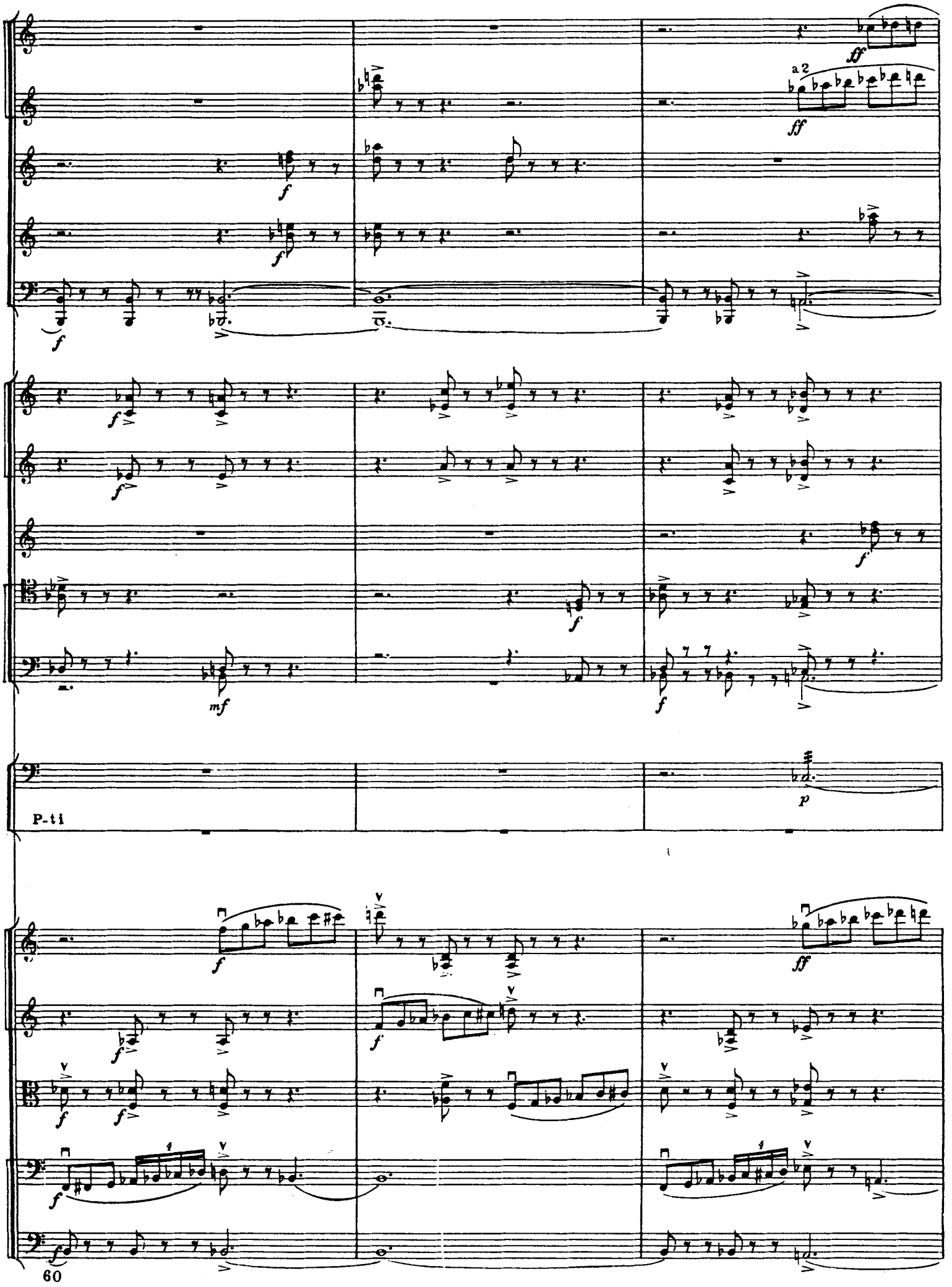
cresc.

mf

mf

cresc.

cresc.


a 2
P-ti
60

5

a 2

a 2

a 2

Tr_lo

P-ti

mf

5

Tr-lo

P-ti

f

mf

mf

f

f

f

Tr - lo

f

f

f

f

div.

f

Cl.

Fag.

Tr-lo

p

mf

pizz.

p

unis.

6

arco

pizz.

Fl.

Ob.

Cl.

Fag.

Tr-lo

pizz.

80

Fl.

Cl.

pizz.

mf

mf

mf

mf

mf

III

mf

arco

mf

arco

mf

arco

mf

arco

mf

90

7

a 2

a 2

a 2

dim.

dim.

dim.

7

V

dim.

dim.

Cl.

Fag.

I solo

Cor.

p espress.

pizz.

arco

Fl.

L'istesso tempo

I solo *dolce cantabile*

Cl.

Fag.

Cor. I

Arpa

dim.

div.

arco

Fl. I

Arpa

simile

div.

Fl.

Cl.

I solo

Arpa

Fl. I

Arpa

5

Fl.

Ob.

Cl. I

Fag. *mp*

8

a 2 *p*

a 2 *p*

a 2 *p*

p

Cor. I.II

p

Arpa

mf

mf

mf

unis.

p

mf

p

p

142

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor. I.II

Arpa

unis.

unis.

p

120

p

p

p

p

p

mf

mf

mf

mf

Fl.
Ob.
Cl.
Fag.
Cor. I.II
Arpa

130

p
p
p
p
p
p
p

9

Fl. picc.

a2

a2

a2

a2

unis.

9

cresc. poco

cresc. poco

cresc. poco

p cresc. poco

p cresc. poco

cresc. poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

140 cresc. poco a poco

Fl. a2

Ob. a2

Cl. a2

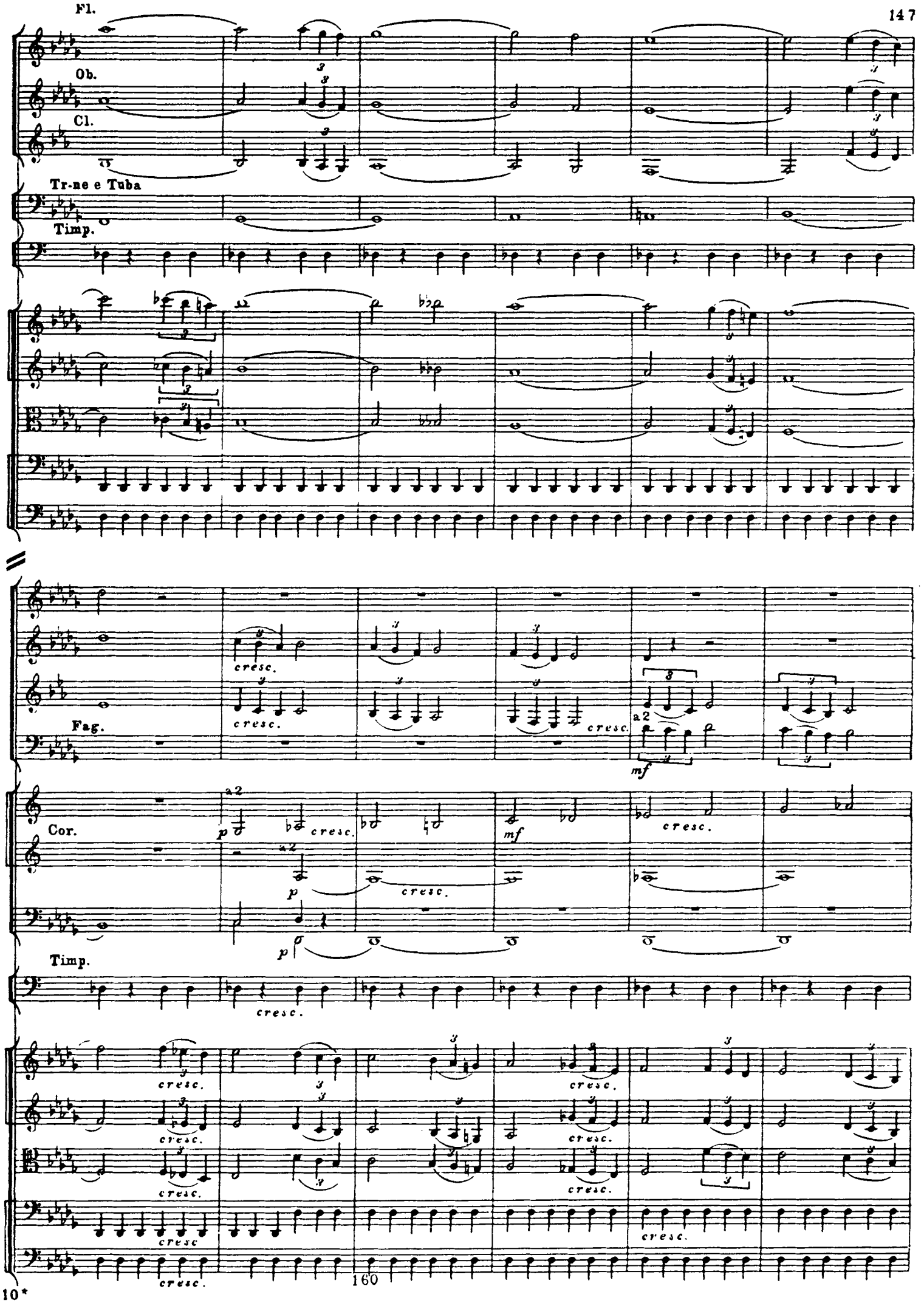
Fag.

10

a2

simile

150


Fl.
Ob.
Cl.
Tr-ne e Tuba
Timp.
Fag.
Cor.
Timp.
cresc.
a2
mf
p

11

a 2

a 2

mf

mf

a 2

a 2

mf

mf

mf

f

11

pizz.

mf

mf

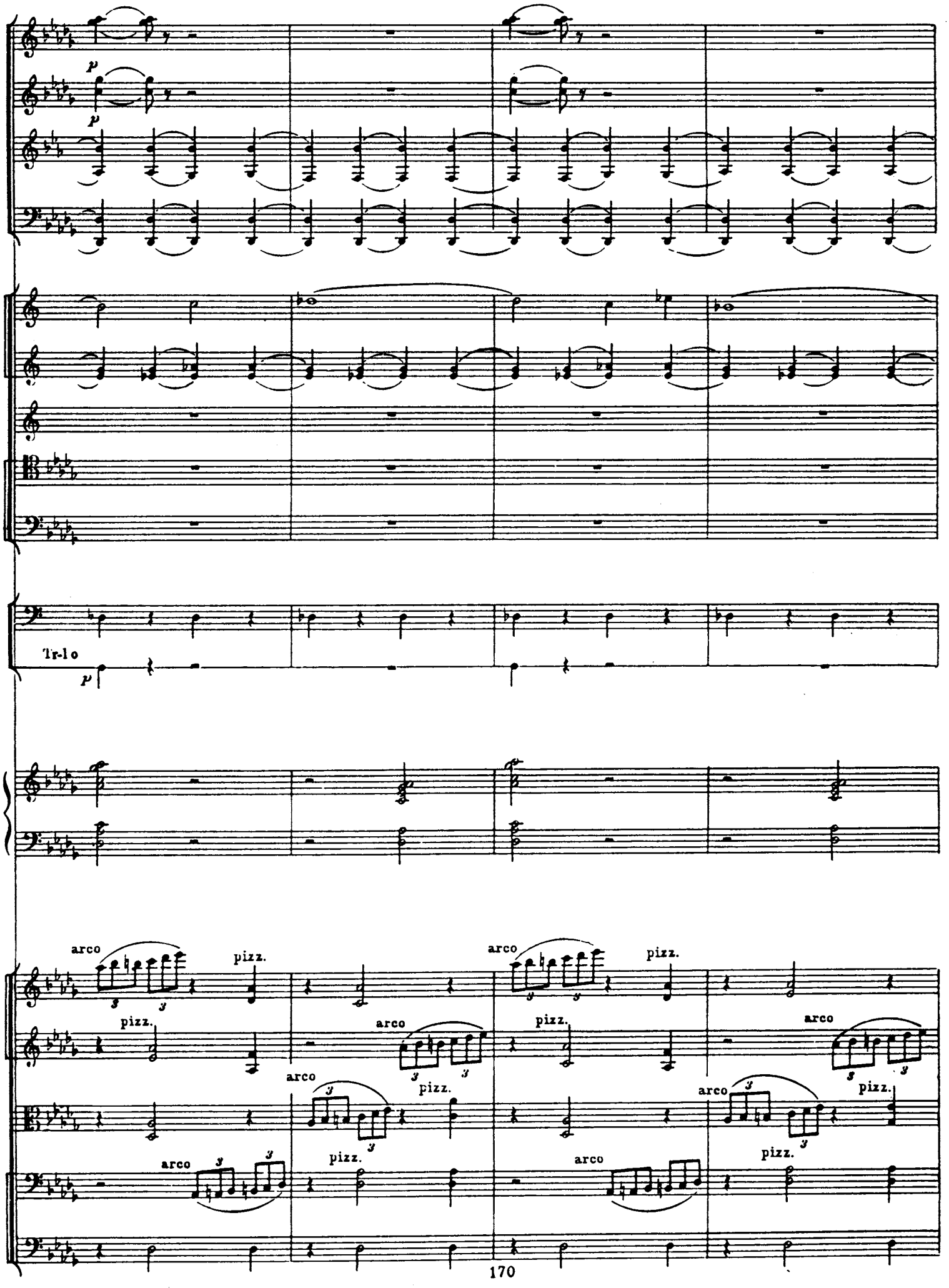
mf

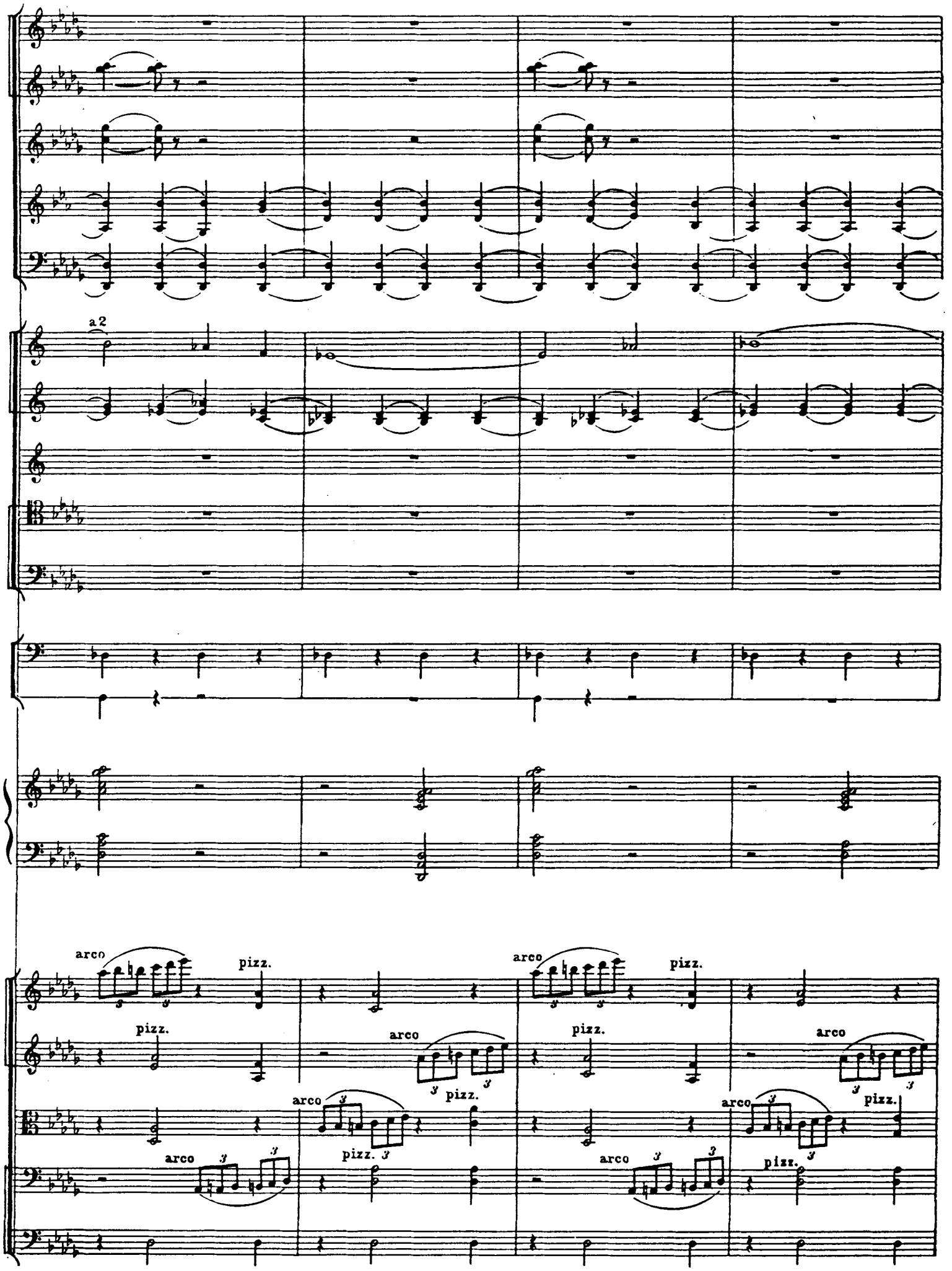
pizz.

pizz.

pizz.

mf


p
p
Tr-lo
p
arco
pizz.
arco
pizz.
pizz.
arco
pizz.
arco
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.


a 2
arco
pizz.
arco
pizz.
pizz.
arco
pizz.
arco
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

12

mf

mf

pp

pp

P-ti.

p

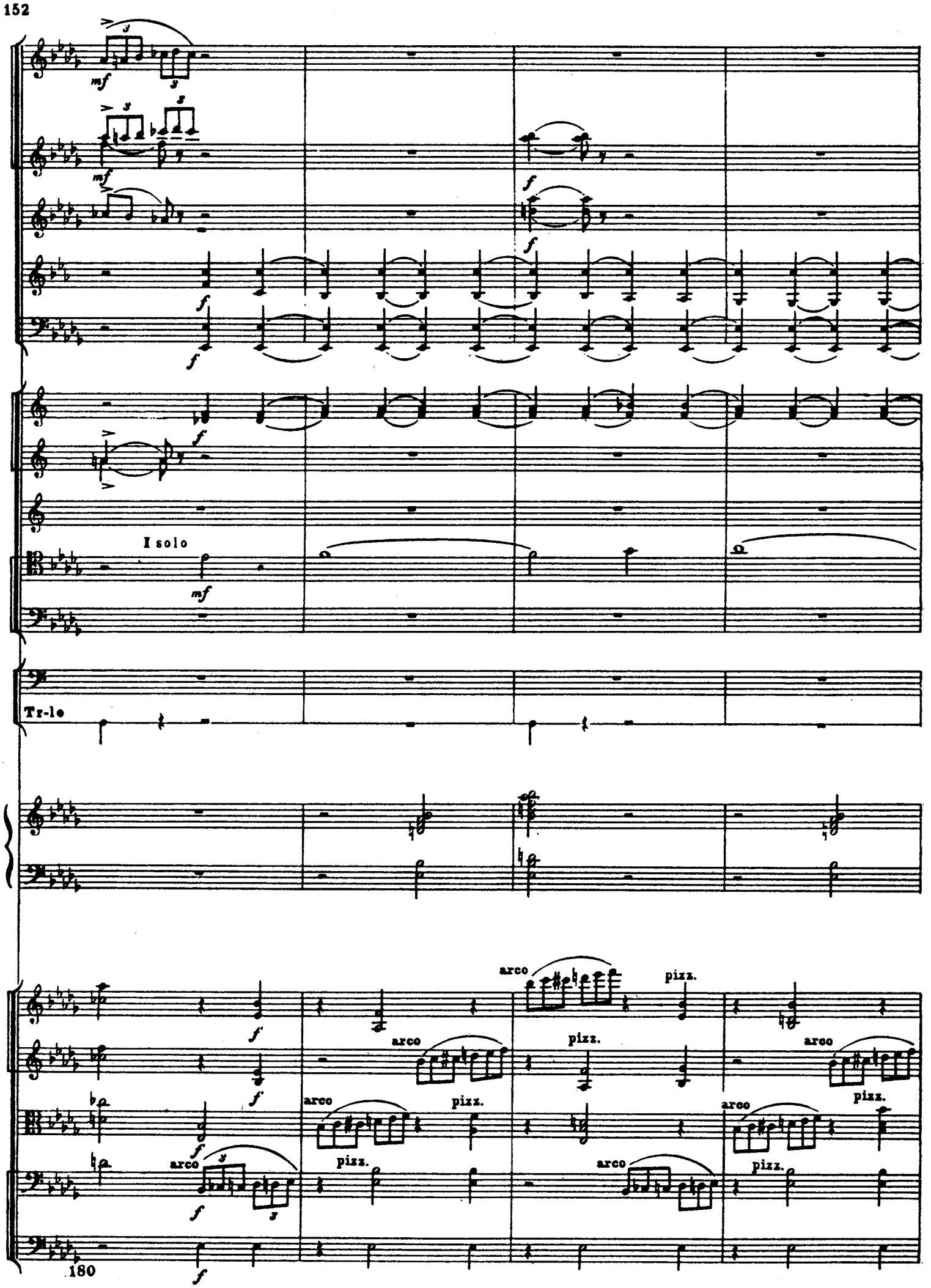
arco

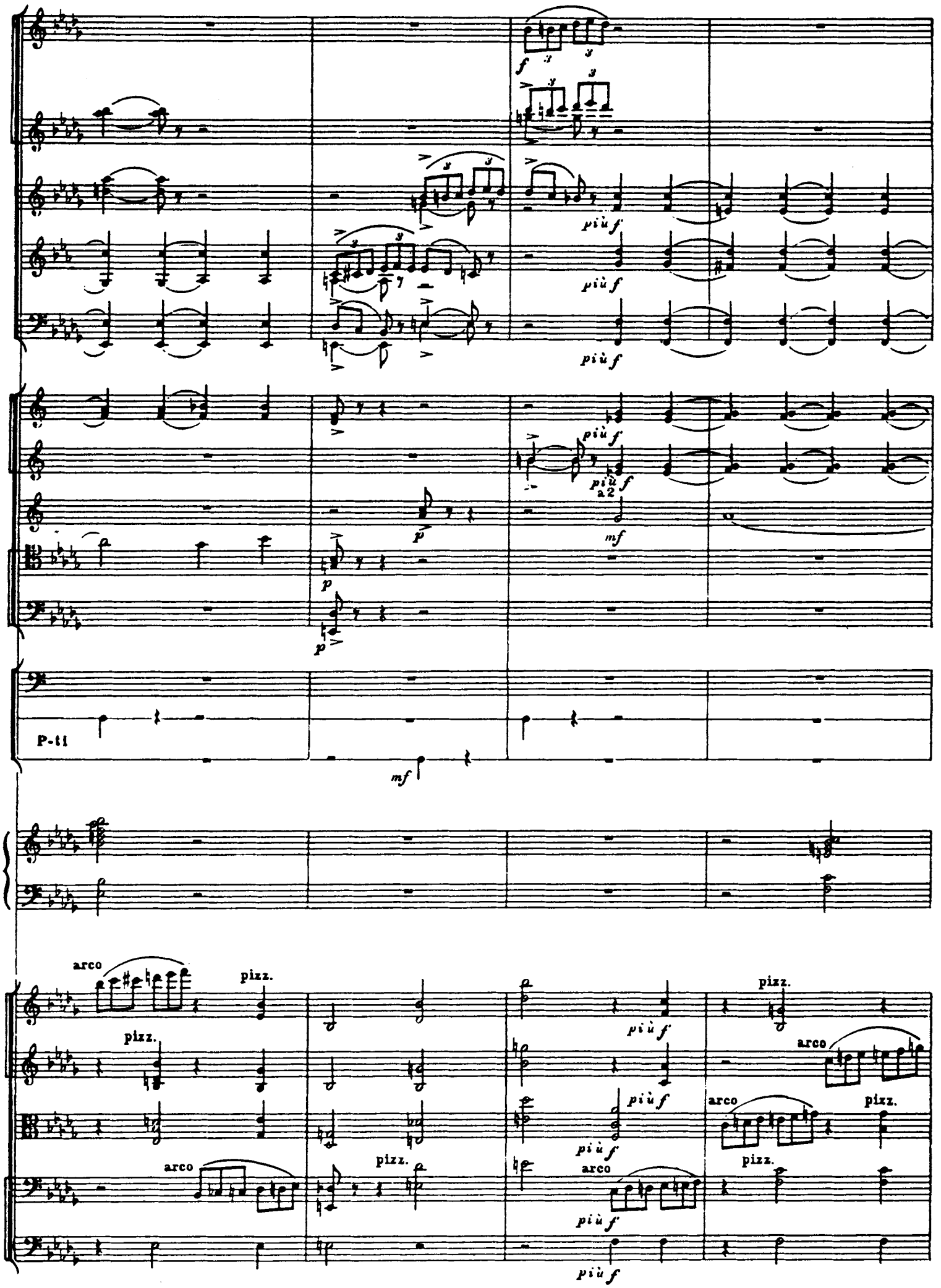
pizz.

arco

pizz.

12


I solo
Tr-le
arco
pizz.


f
più f
più f
più f
più f
più f
a 2
mf
p
p
p
P-ti
mf
arco
pizz.
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
più f
più f
più f
più f
più f
più f

f
cresc.
a2
mf
arco
pizz.

13

a2

ff

arco

pizz.

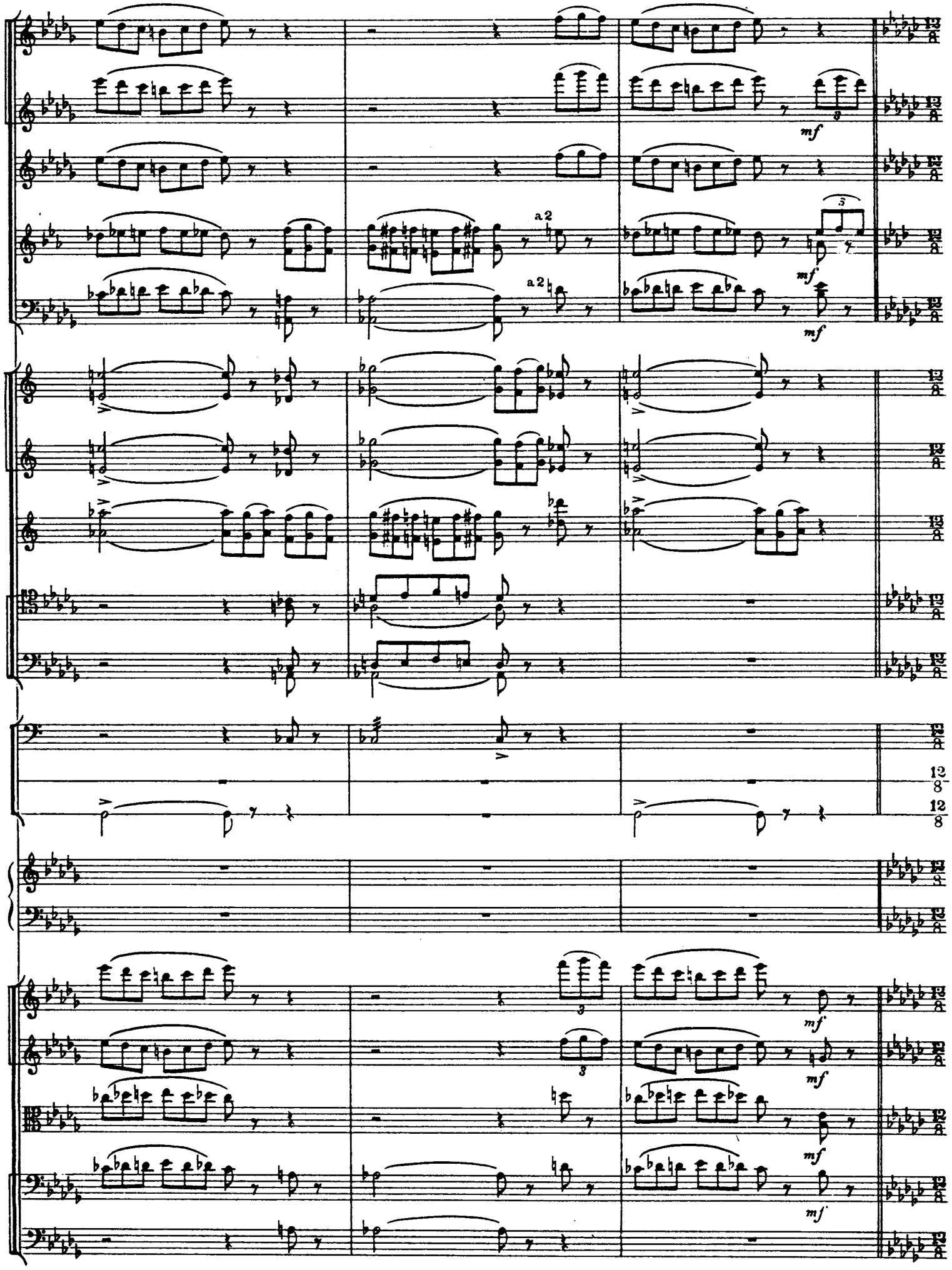
cresc.

13

3

pizz.

a2
a2
a2
ff
pizz.
pizz.
pizz.
arco
arco
arco
arco
f


a 2
a 2
mf
mf
mf
mf
mf
mf
mf
12/8
12/8

Fl. a2

Cl.

Fag.

Tr-lo

pizz.

pizz.

pizz.

pizz.

14

Cl.

Fag.

arco

arco

arco

arco

pizz.

Fl.

Ob.

Cl.

Fag.

Tr-lo

mf

mf

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

220

15

Cl.

Fag.

Cor.

I

p

cresc.

p

cresc.

p

f

f

f

f

p

p

arco

pizz.

cresc.

Fl.

mf

mf

mf

I

mf

I

p

cresc.

cresc.

cresc.

p

p

pizz.

arco

cresc.

mf

mf

mf

I

mf

f

Cor.

a2

f

Tr-ni

I

mf

mf

f

pizz.

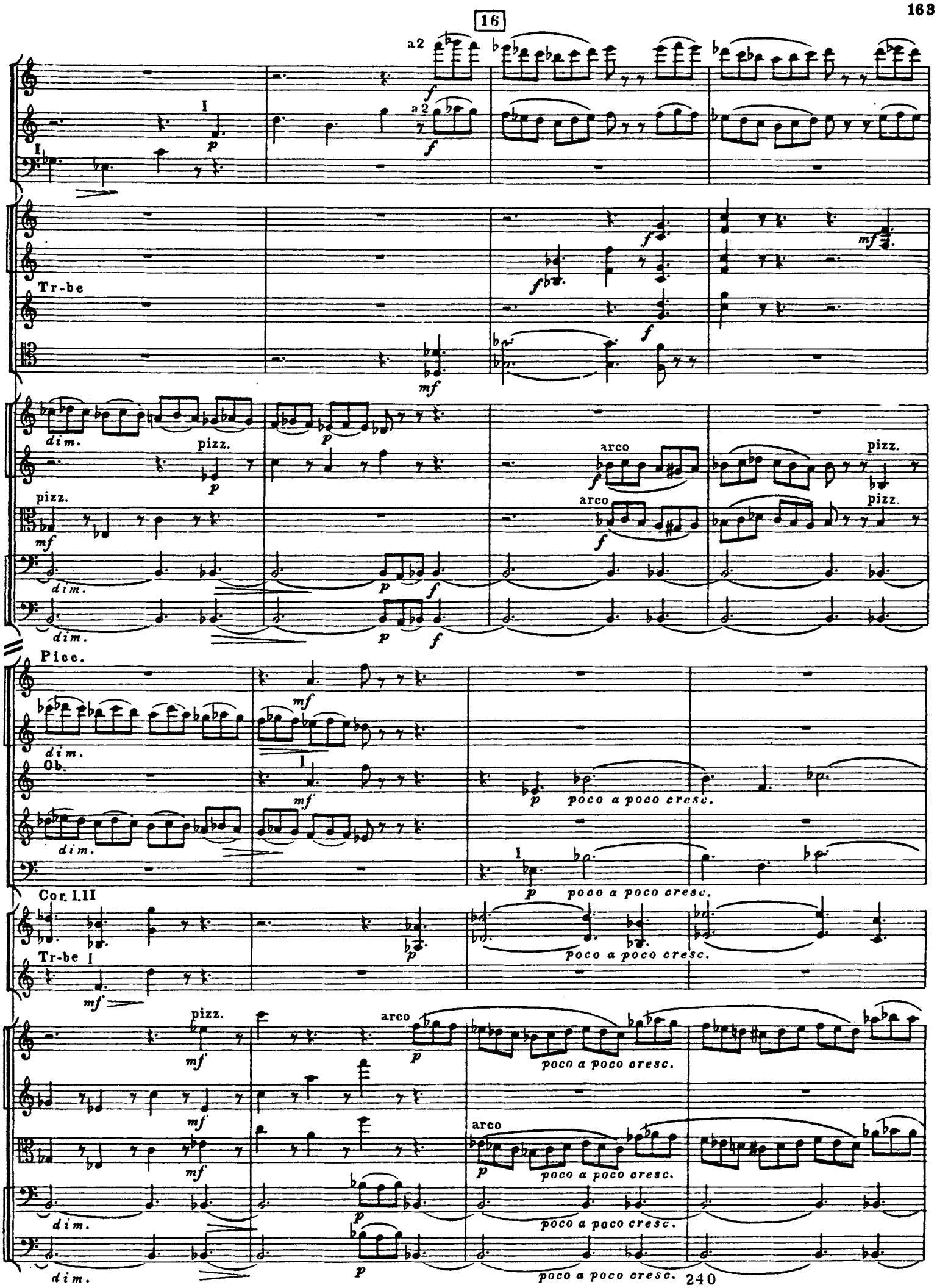
arco

mf

f

arco

f


16
a2
Tr-be
dim.
pizz.
arco
Picc.
Ob.
poco a poco cresc.
Cor. I.II
Tr-be I
240

a2

mf

I

mf

a2

mf

I

mf

a2

mf

mf

mf

mf

mf

pp

cresc.

mf

mf

mf

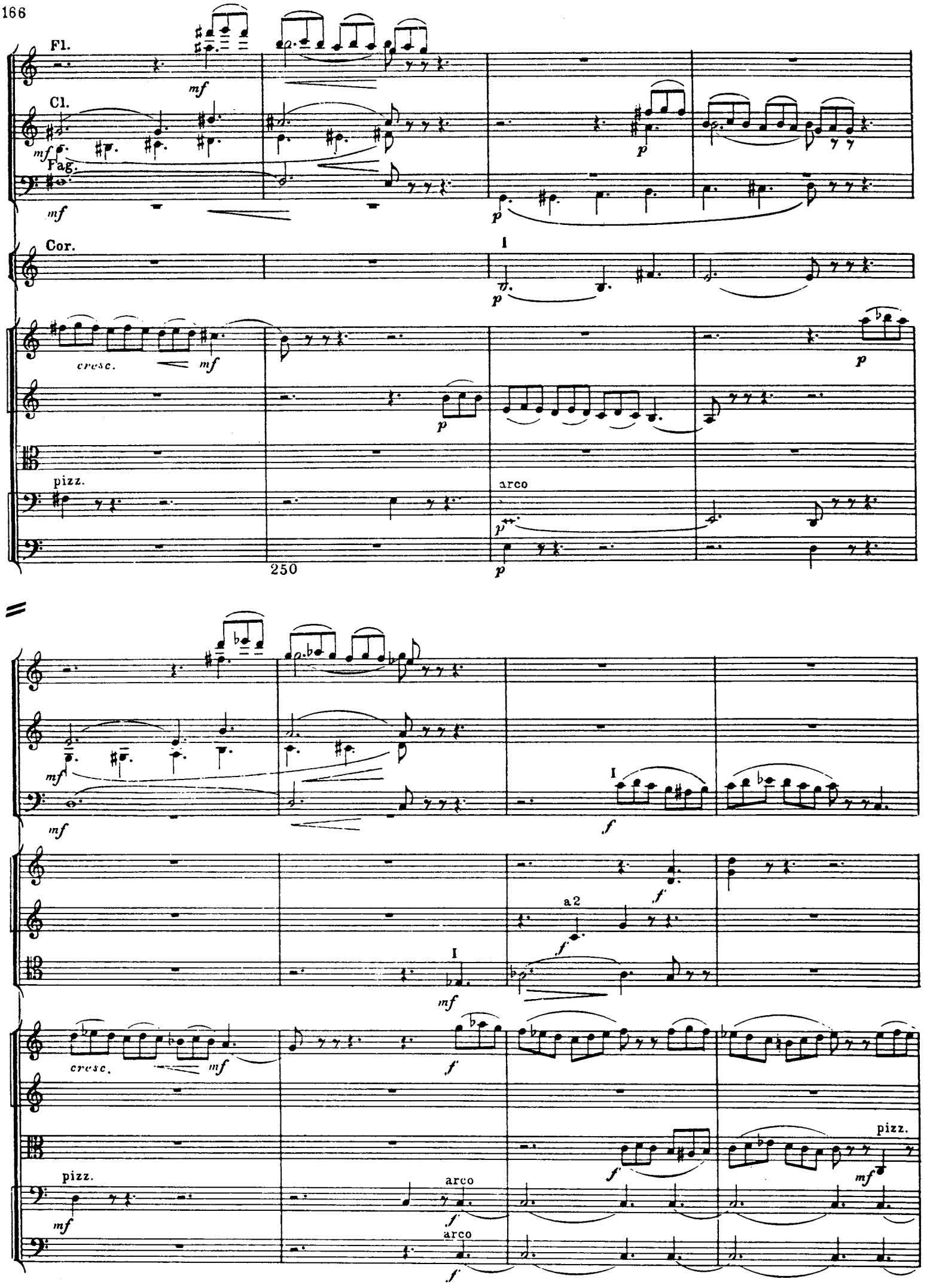
mf

17

I

17

pizz.


Fl.
Cl.
Fag.
Cor.
cresc.
pizz.
arco
250
a 2
cresc.
pizz.
arco
arco
pizz.

18

a2

f

I

p

a2

f

f

f

mf

f

mf

dim.

p

pizz.

p

p

arco

f

pizz.

arco

f

pizz.

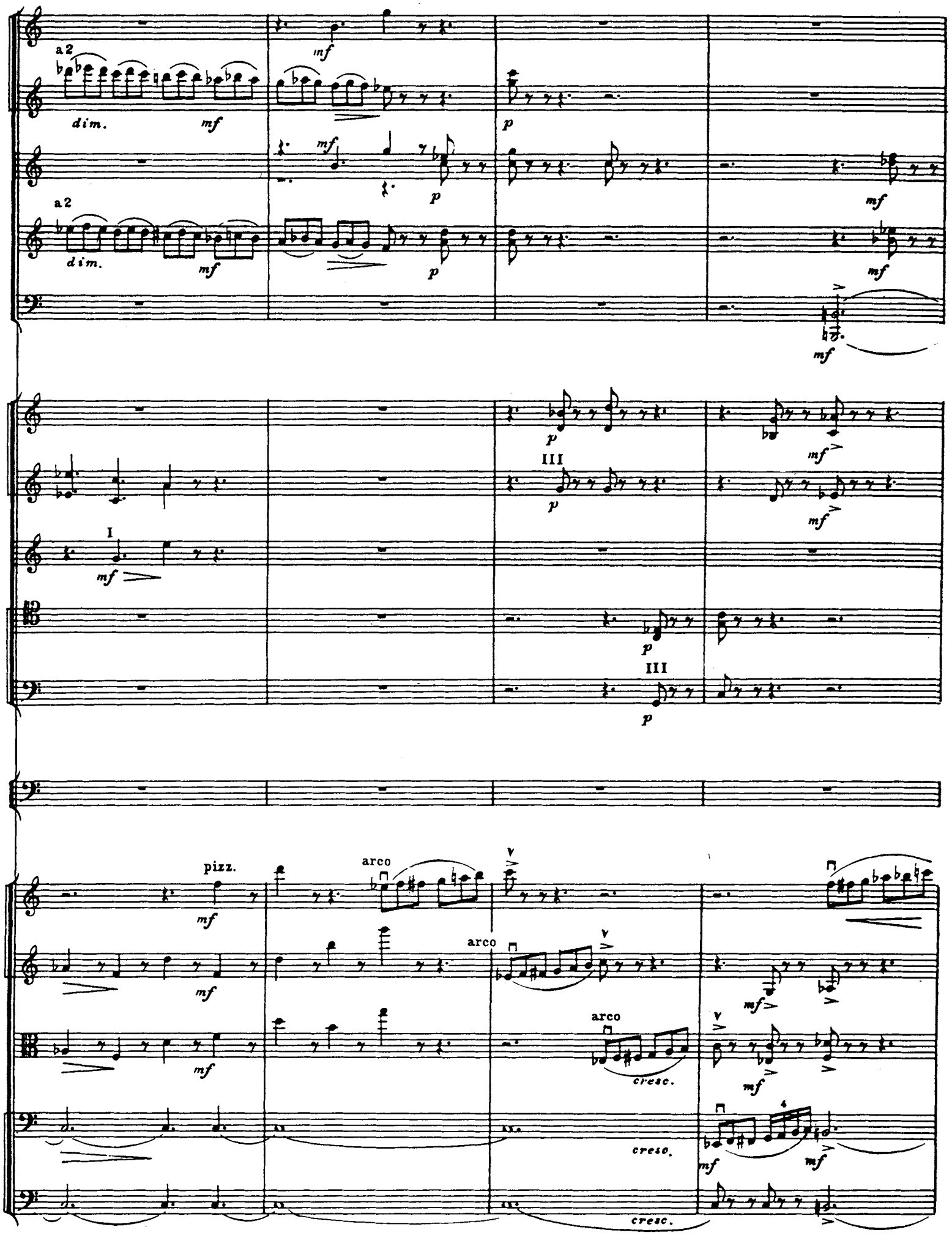
dim.

f

dim.

f

18


a 2
dim.
mf
p
III
I
pizz.
arco
cresc.

a2
ff
f
p
P-ti
4
270

19

P-ti

19

a2

a2

mf

ff

mf

Tr-lo

f

3

3

f

f

f

div.

f

f

Cl.

Fag.

mf

mf

mf

mf

Tr-lo

p

pizz.

p

pizz.

p pizz.

p

pizz.

p

Fl.

20

Ob.

Cl.

Fag.

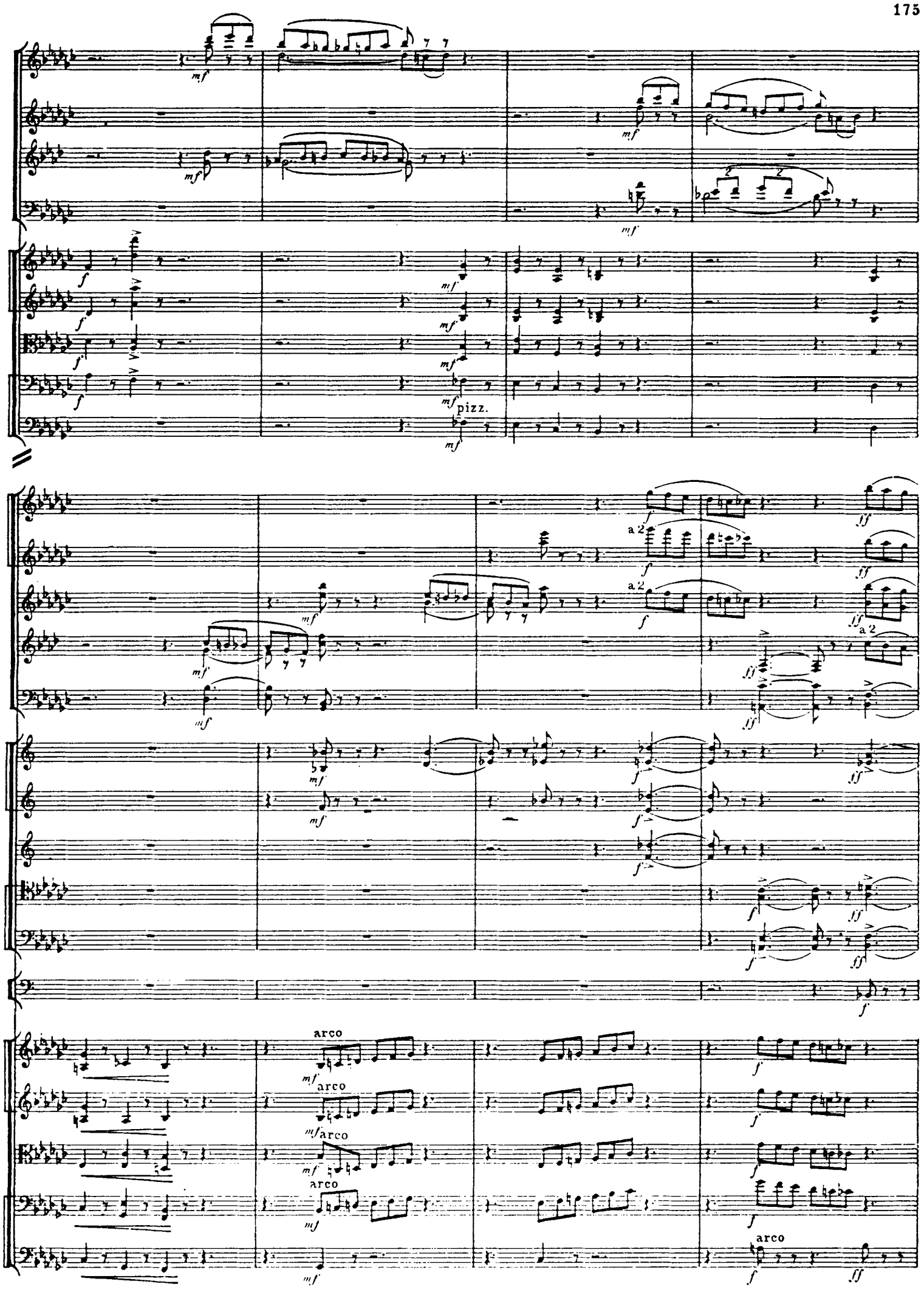
mf

arco

pizz.

p

Tr-lo


pizz.
a 2
arco

21

a2 *f*

f

I *p*

a2 *f*

a2 *mf*

f

a2 *f*

I *mf*

ff *f* *mf* *p*

21

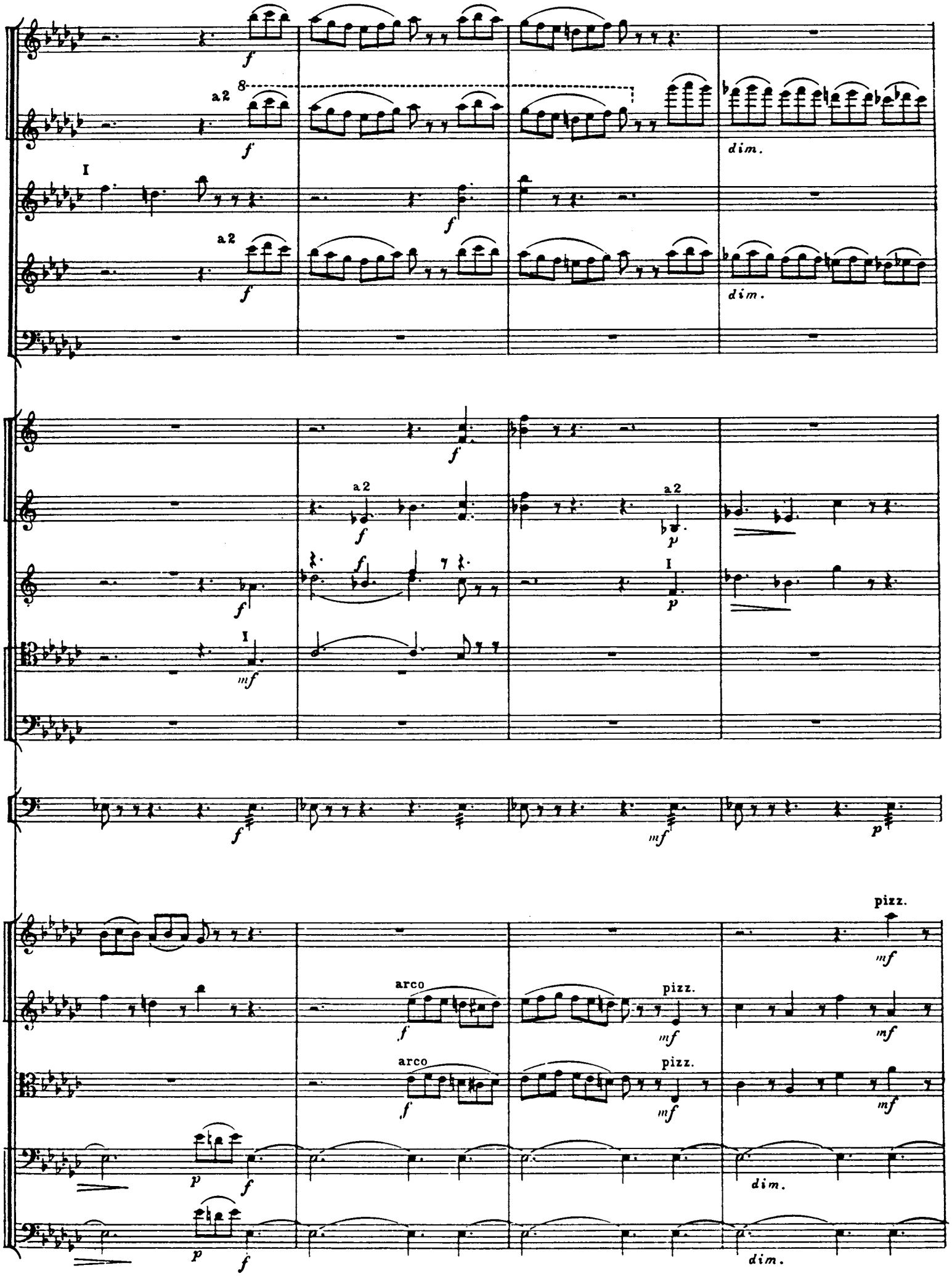
ff *mf* *dim.*

ff *f* pizz. *p*

ff pizz. *mf*

ff *f* *dim.*

300 *ff* *f* *dim.*


a2
8
I
a2
dim.
dim.
a2
a2
I
I
pizz.
arco
pizz.
arco
pizz.
dim.
dim.

22

mf

a 2

mf

mf

a 2

mf

mf

mf

a 2

p

a 2

p

p

p

mf

22

arco

mf

arco

mf

pizz.

div.

arco

Cl.

Fag.

Tr-ne IIIe Tube

arco

arco

23

Fl.

Ob.

unis.

Ob.

Cl.

Fag.

Cor.

320

cresc.

pp

cresc.

pp

cresc.

p cresc.

pp

cresc.

pp

cresc.

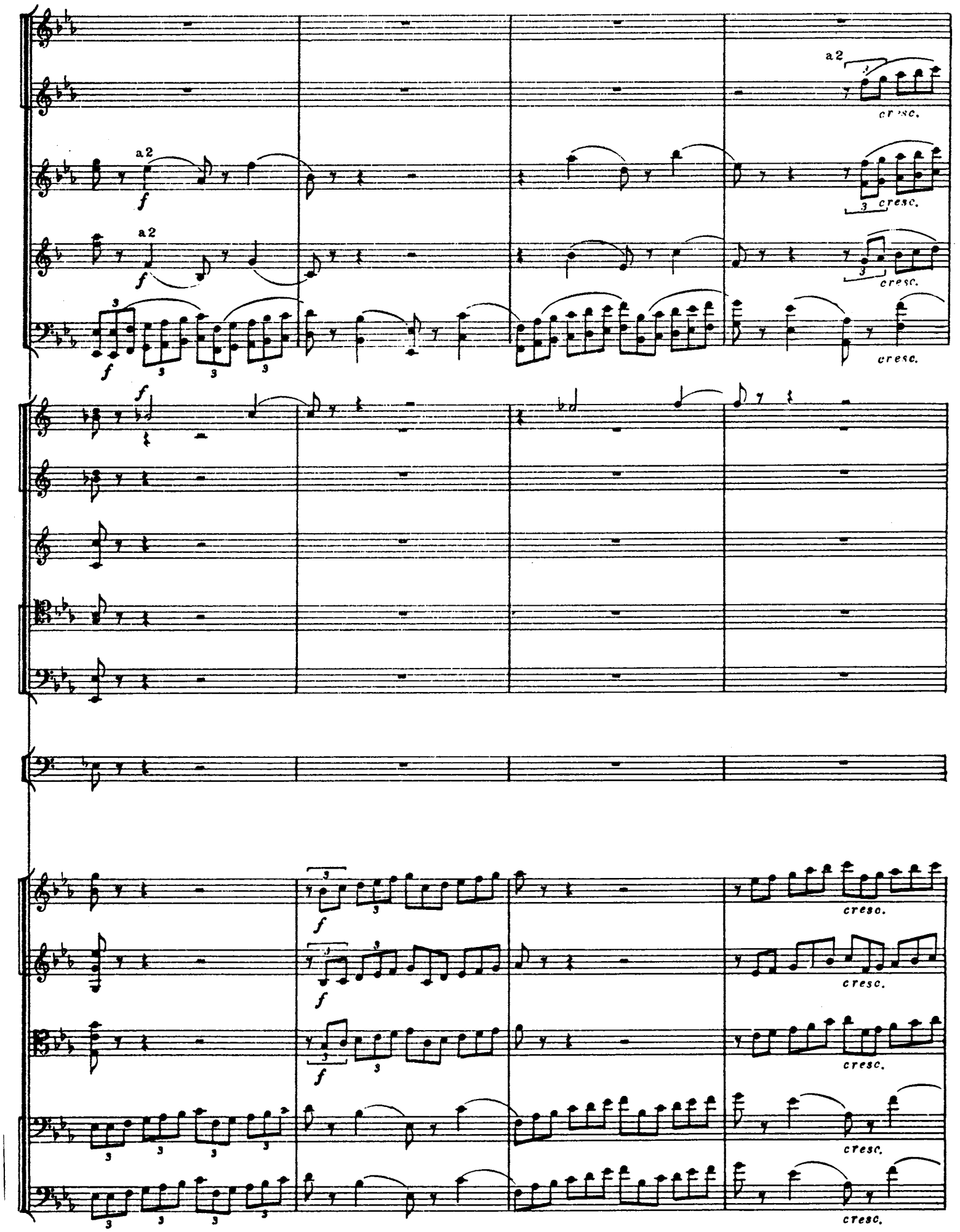
IV

Allegro maestoso ♩=80

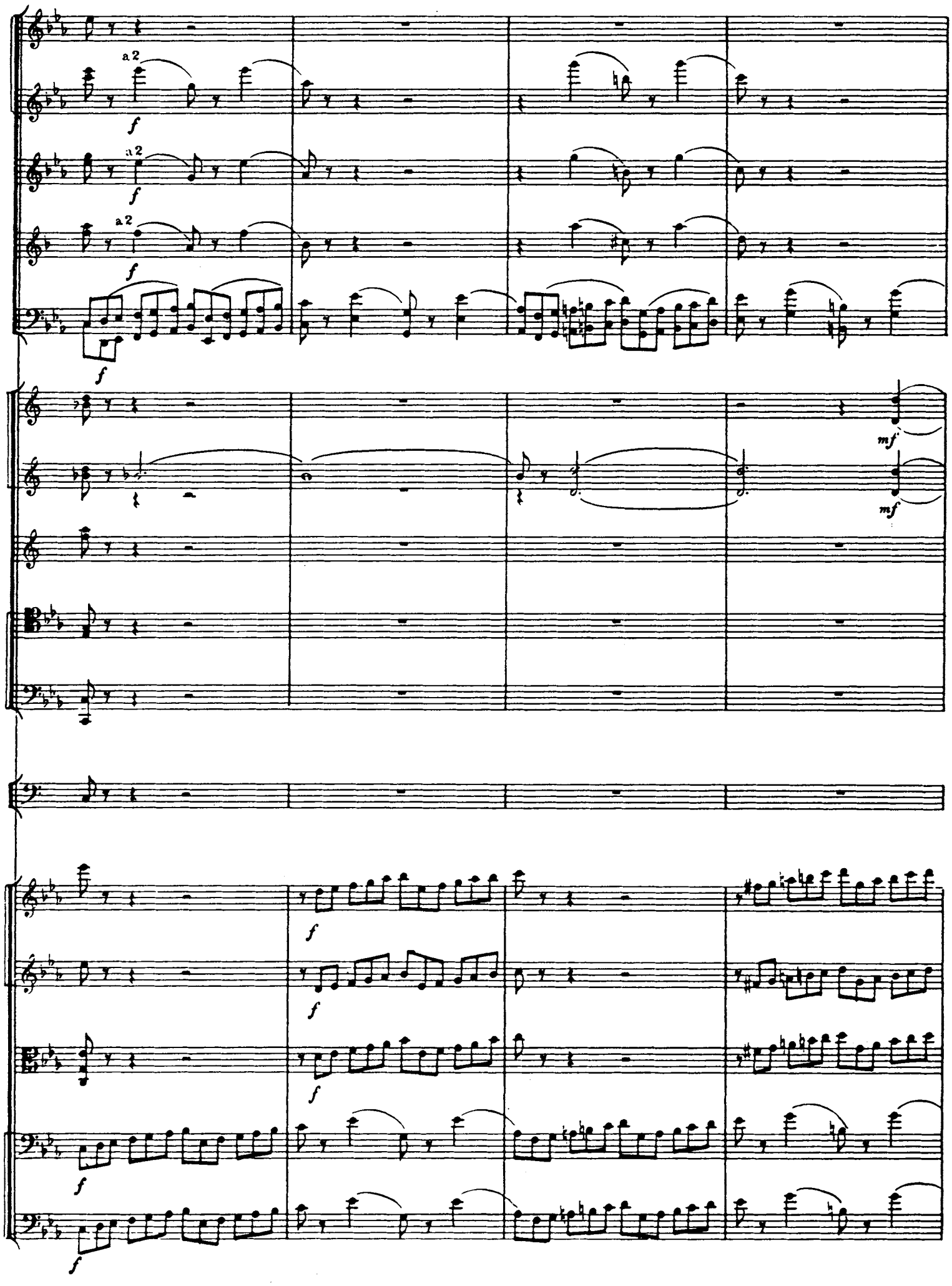
Flauto piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti
4 Corni (F)
2 Trombe (B)
3 Tromboni
e
Tuba
Timpani
Triangolo
Tamburo
Piatti
Cassa

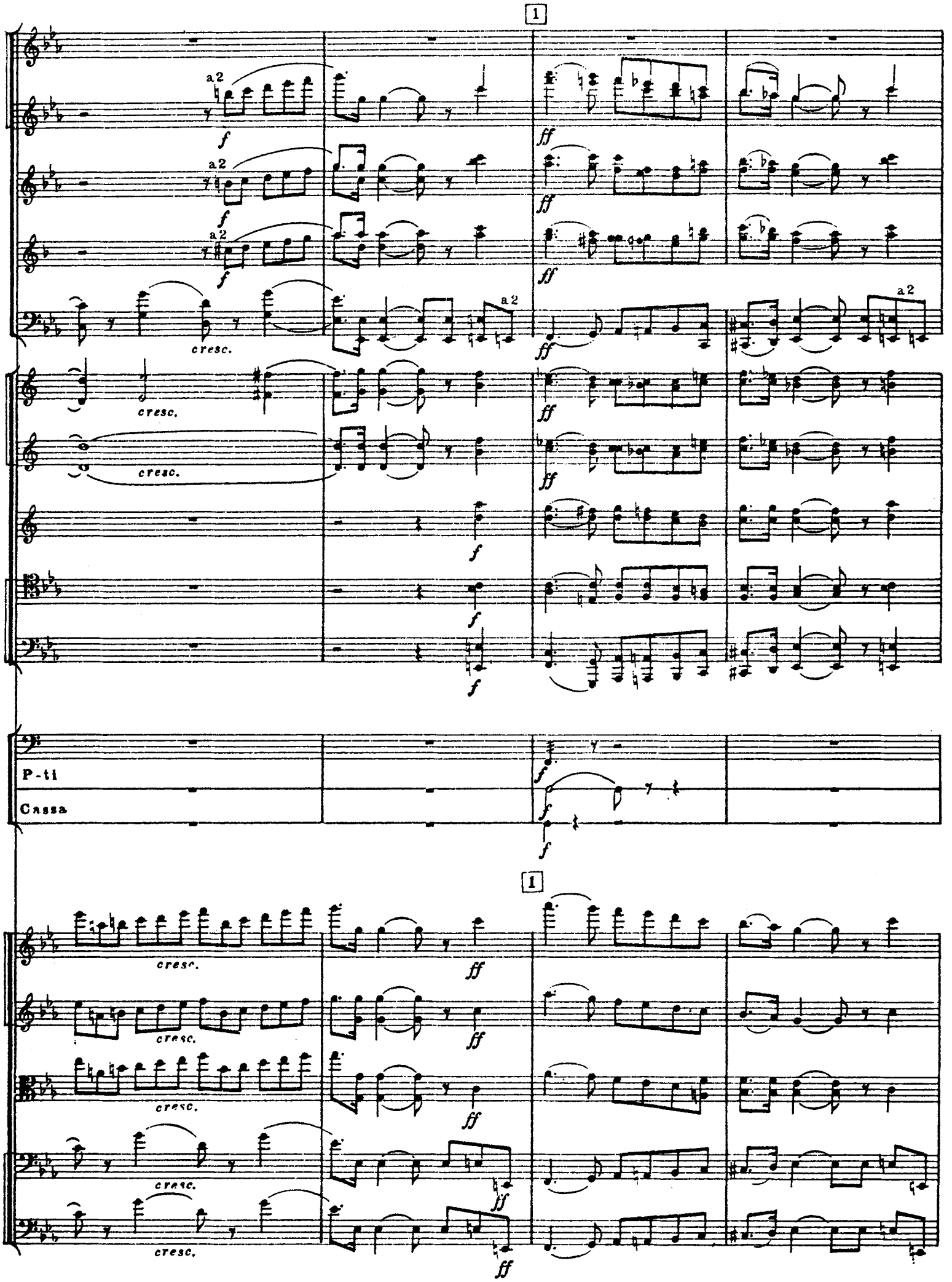
Allegro maestoso ♩=80

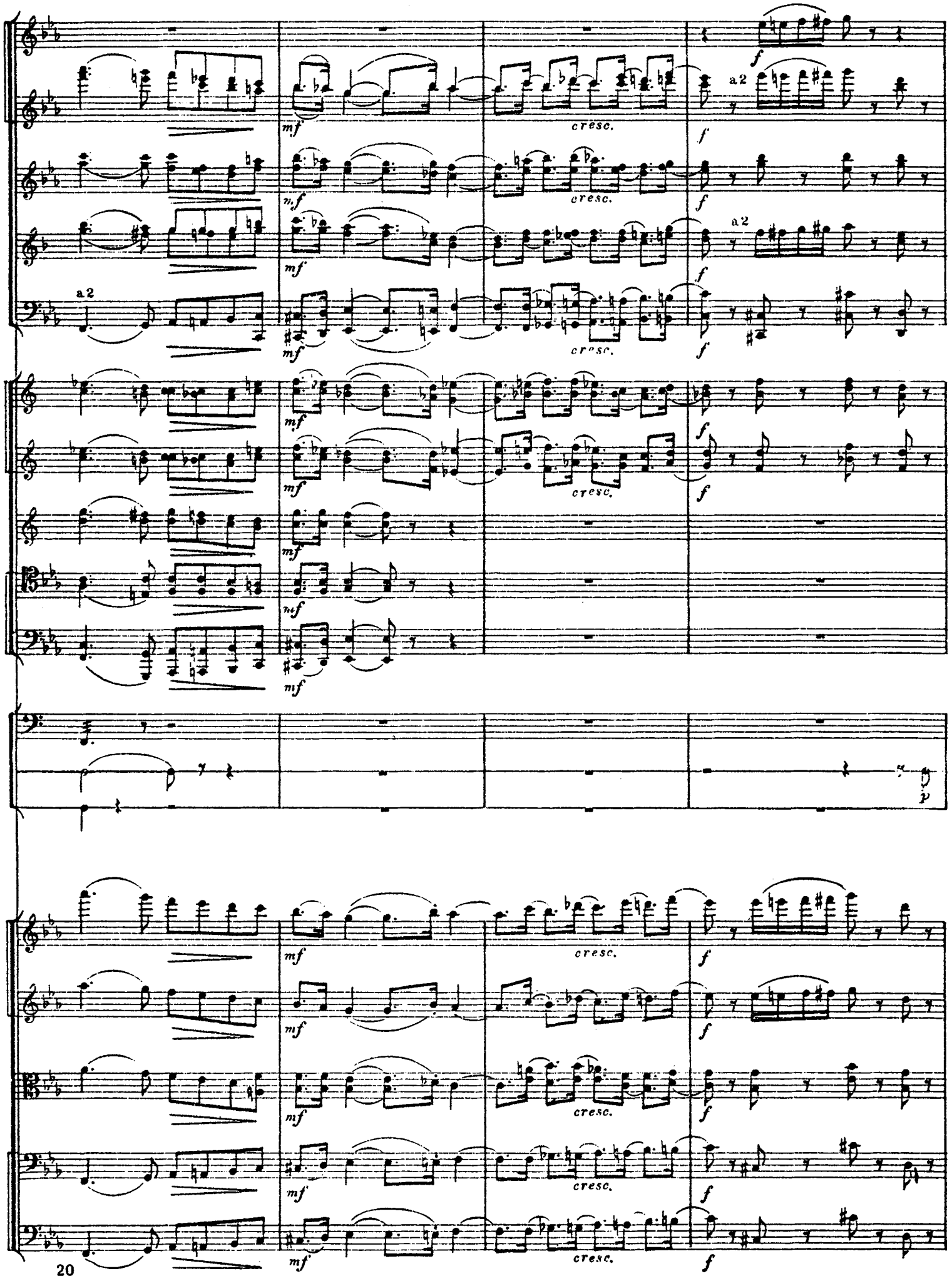
Violini I
Violini II
Viole
Violoncelli
Contrabassi


a 2
f
cresc.

Piatti


a 2
f
mf


1
a 2
f
ff
cresc.
P-ti
Cassa
1


a 2
mf
cresc.
f
a 2
nif
p

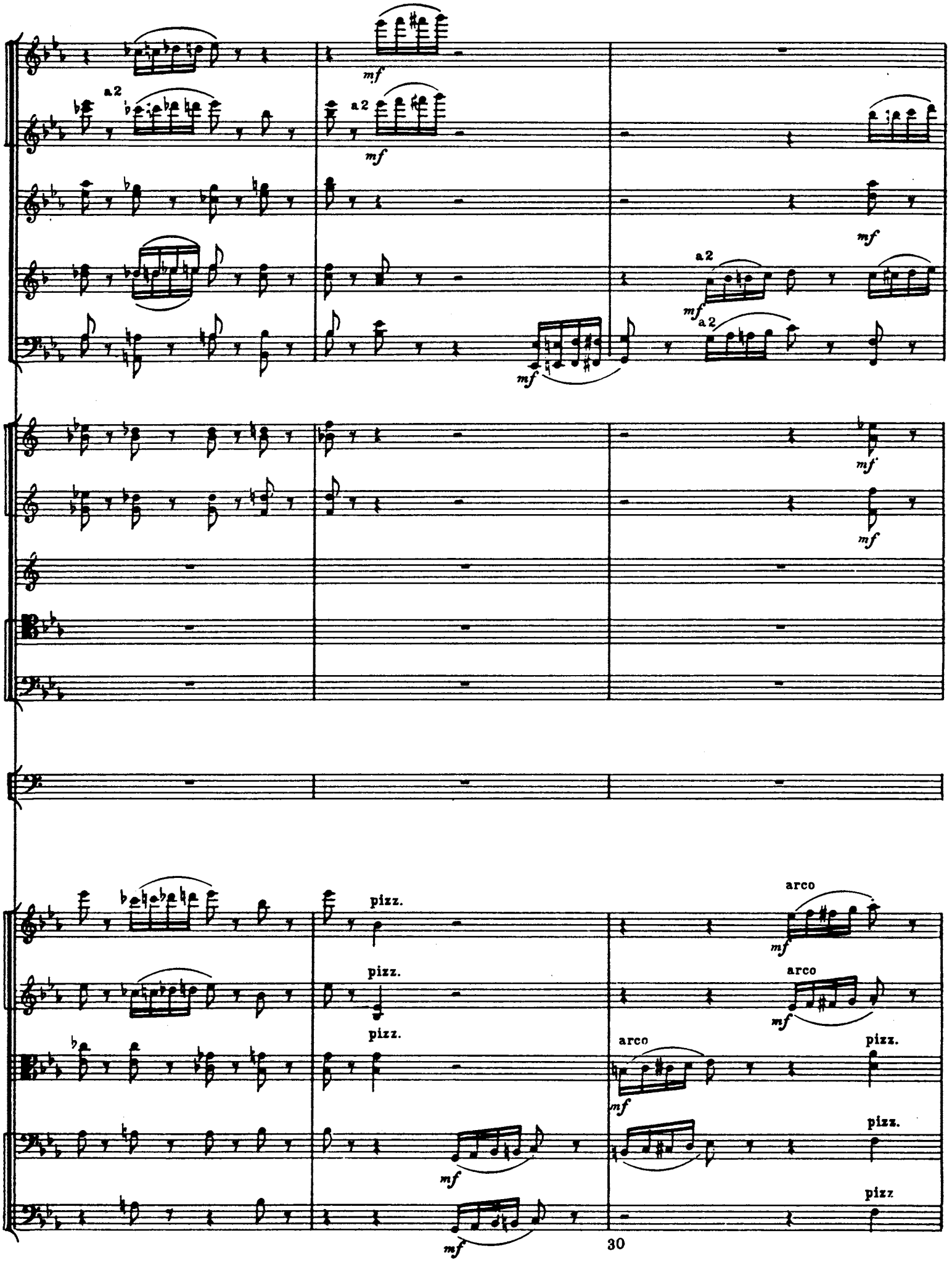
a2

a2

a2

a2

P-tl


a 2
mf
pizz.
arco
30

a 2

a 2

a 2

a 2

p

div.

unis.

pizz.

arco

arco

pizz.

arco

arco

pizz.

arco

arco

pizz.

arco

arco

pizz.

arco

2

a 2

a 2

I

f

f

f

f

f

f

2

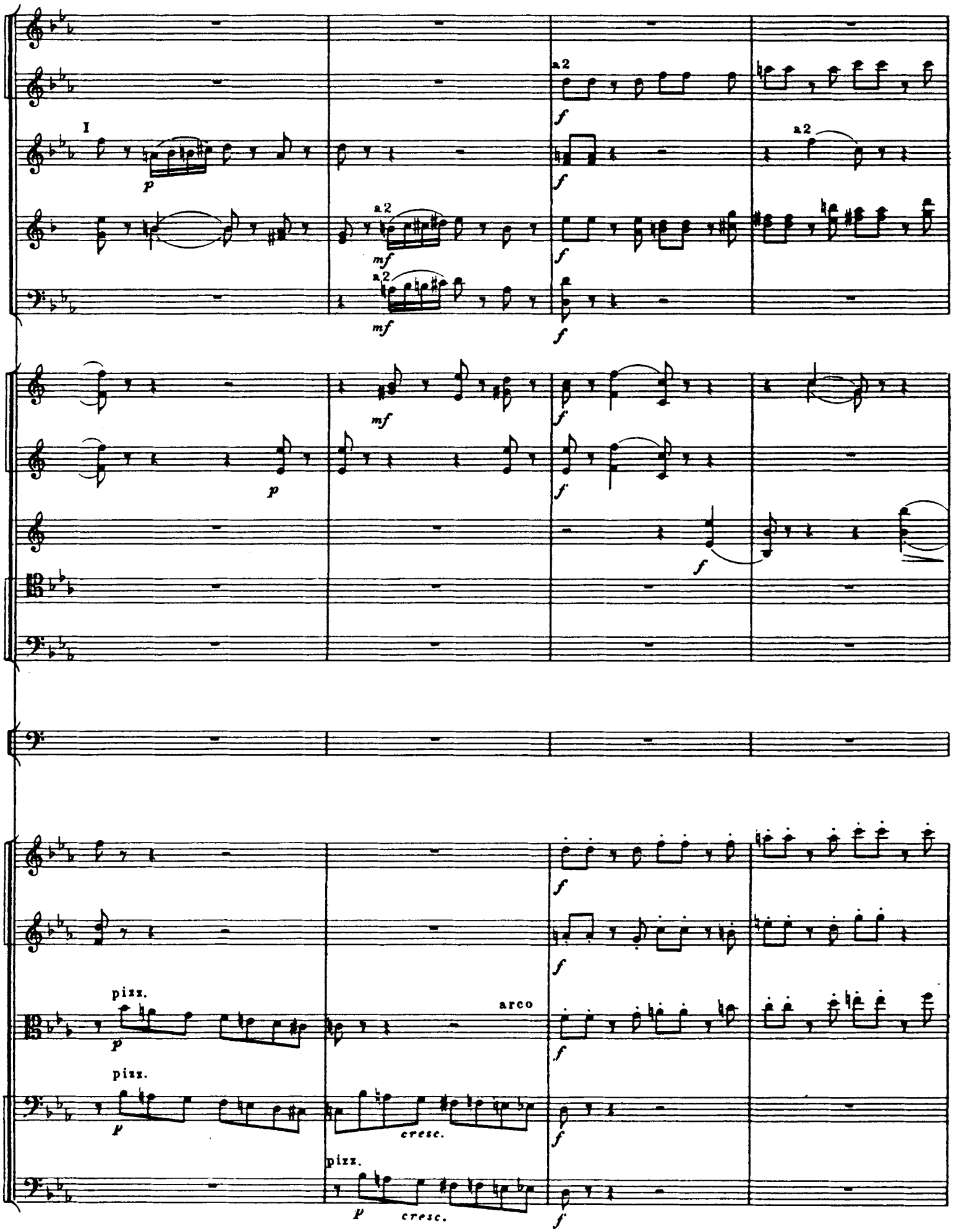
f

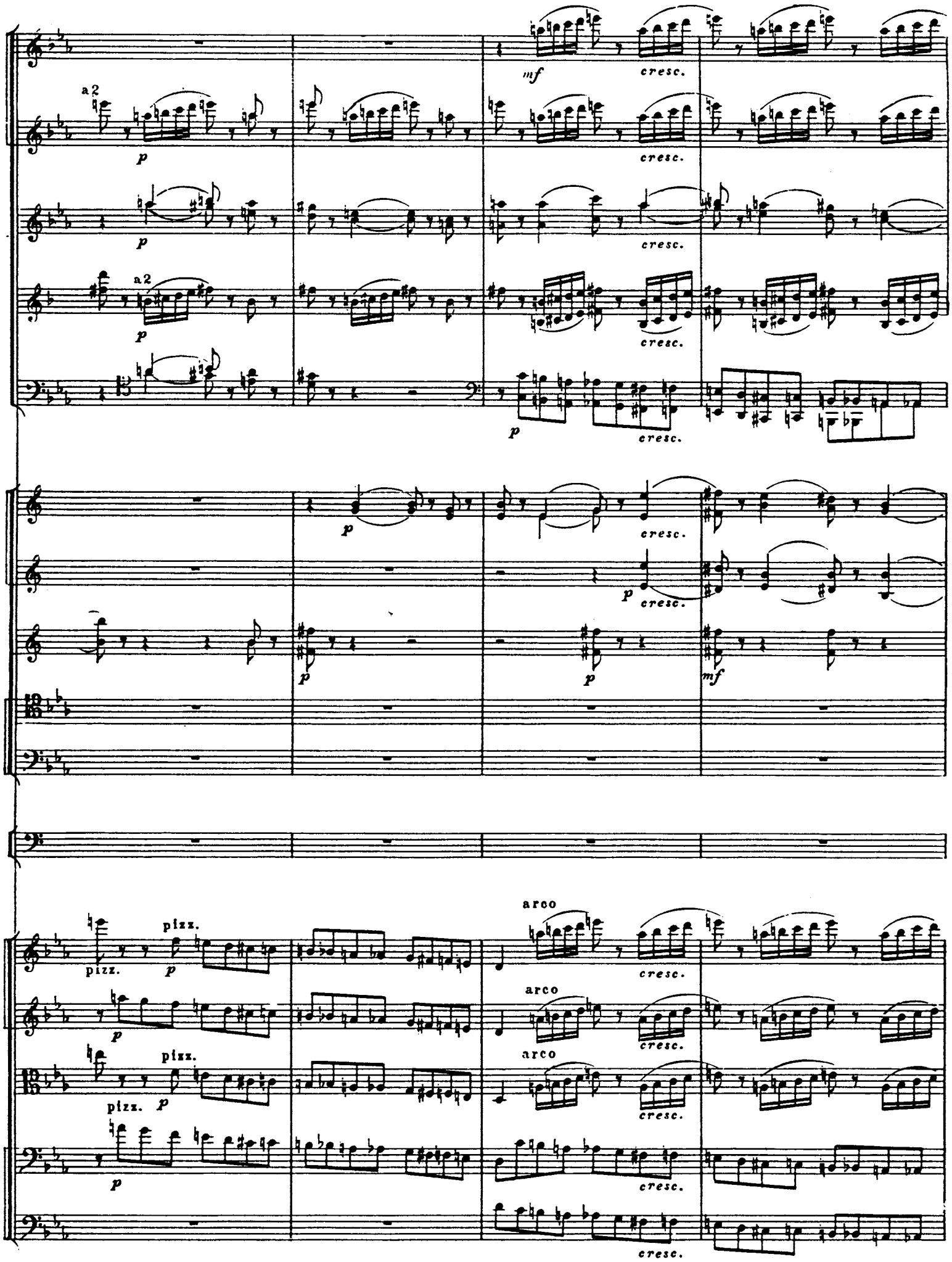
f

f

f

f


I
a 2
p
mf
f
pizz.
arco
cresc.


a 2
p
mf
cresc.
pizz.
arco

muta in Fl. III

a2

a2

a2

a2

a2

a2

arco

arco

I, II
a2
Fl. III
Ob.
a2
Cl.
Fag.
a2
Cor.
Tr-lo
pizz.
pizz.
pizz.
pizz.
50

Cor. I.II

3

a2

a2

a2

I.II

60

Tr-be

cresc.

a2

cresc.

cresc.

cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

muta in Fl. picc.

div.

arco

arco

a2

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

unis.

p

cresc.

p

cresc.

arco

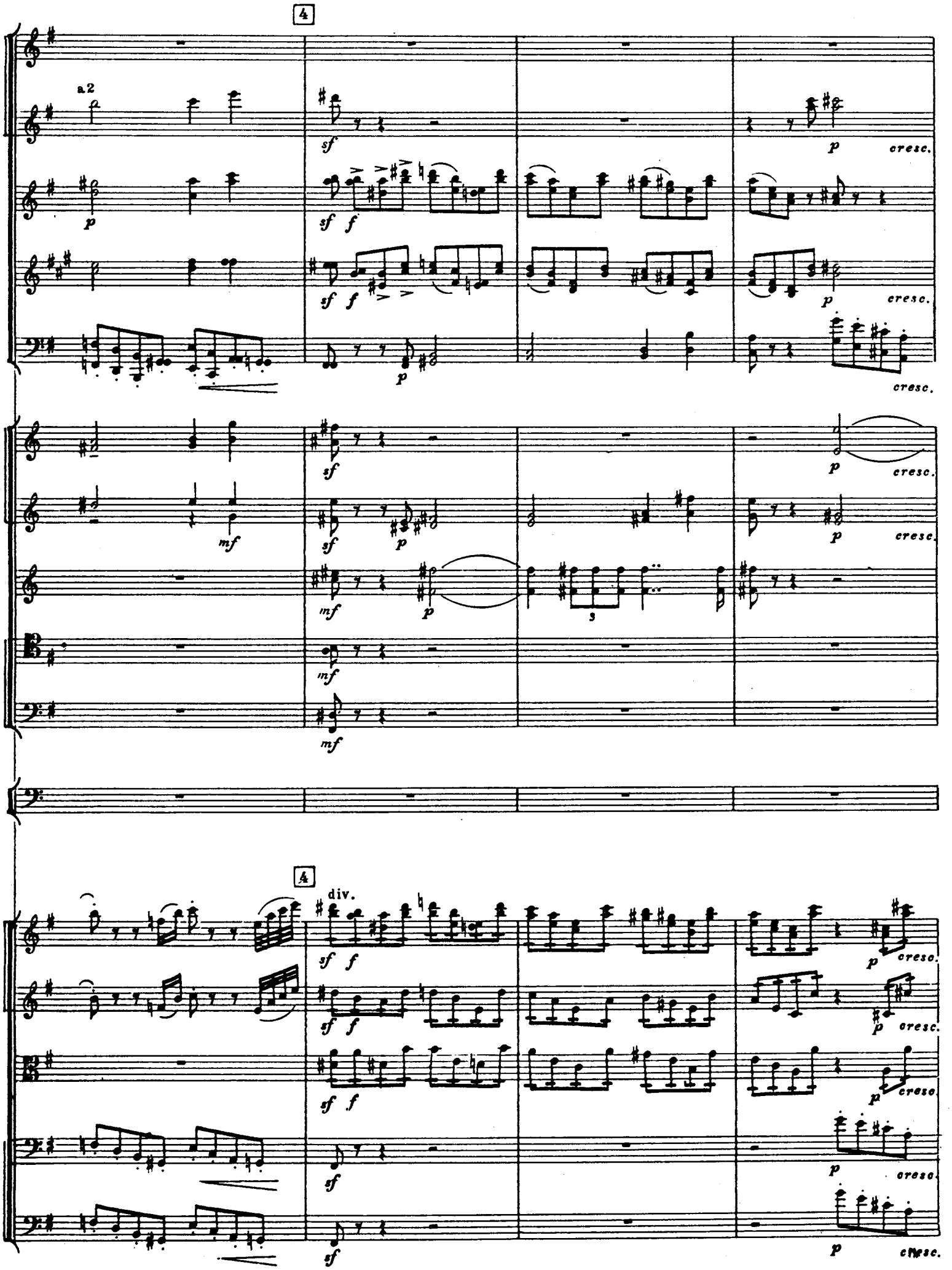
p

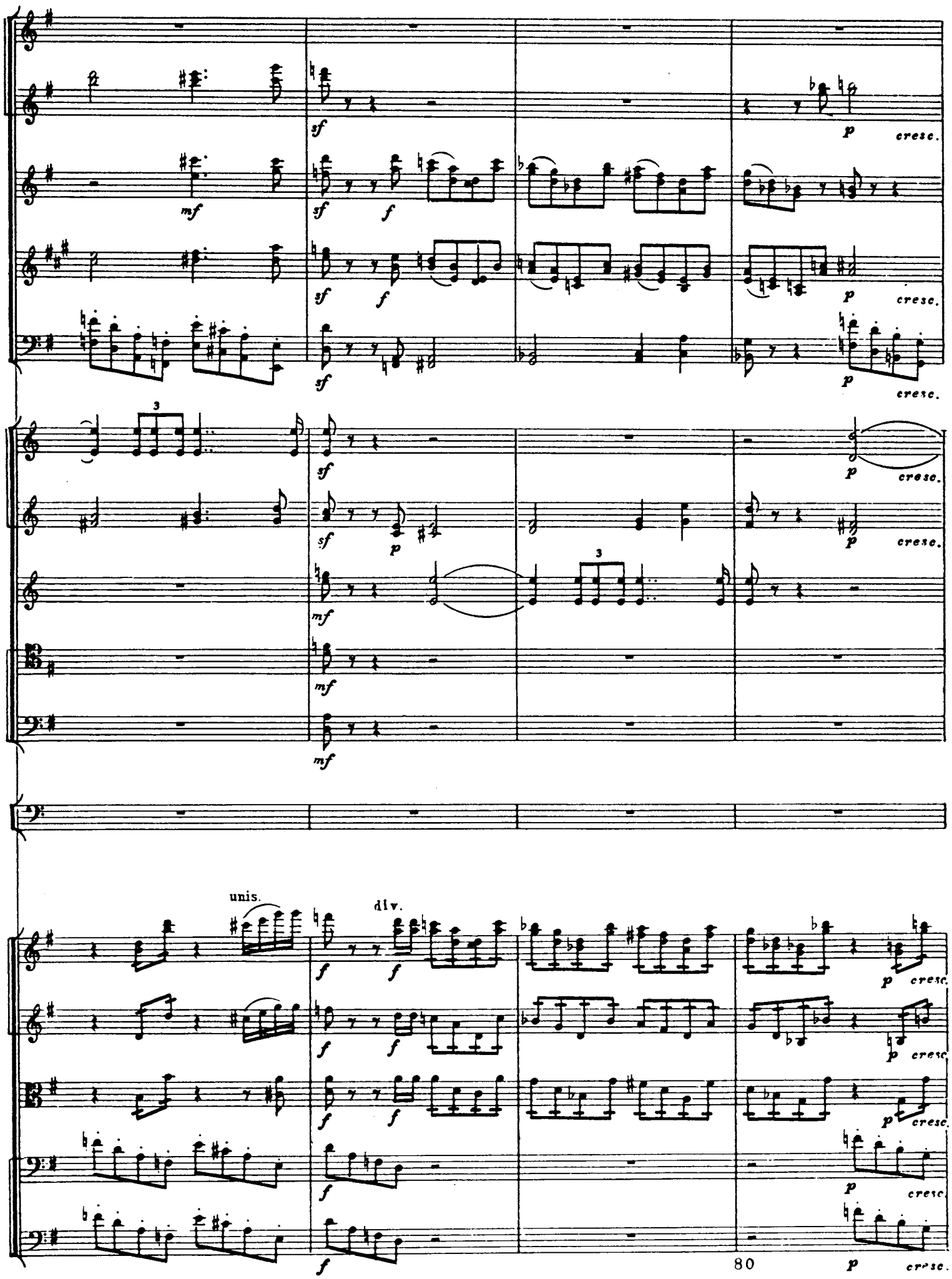
cresc.

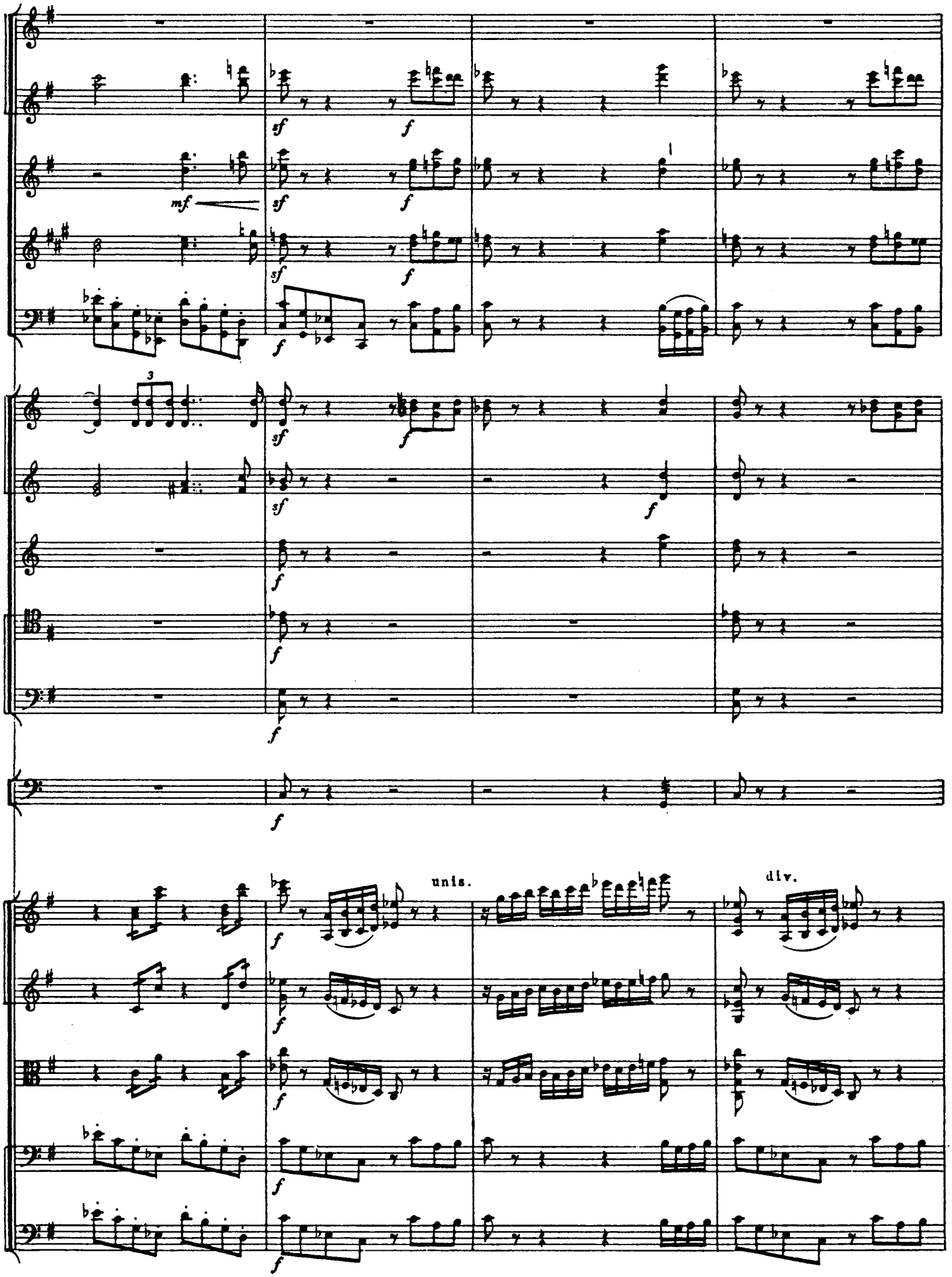
arco

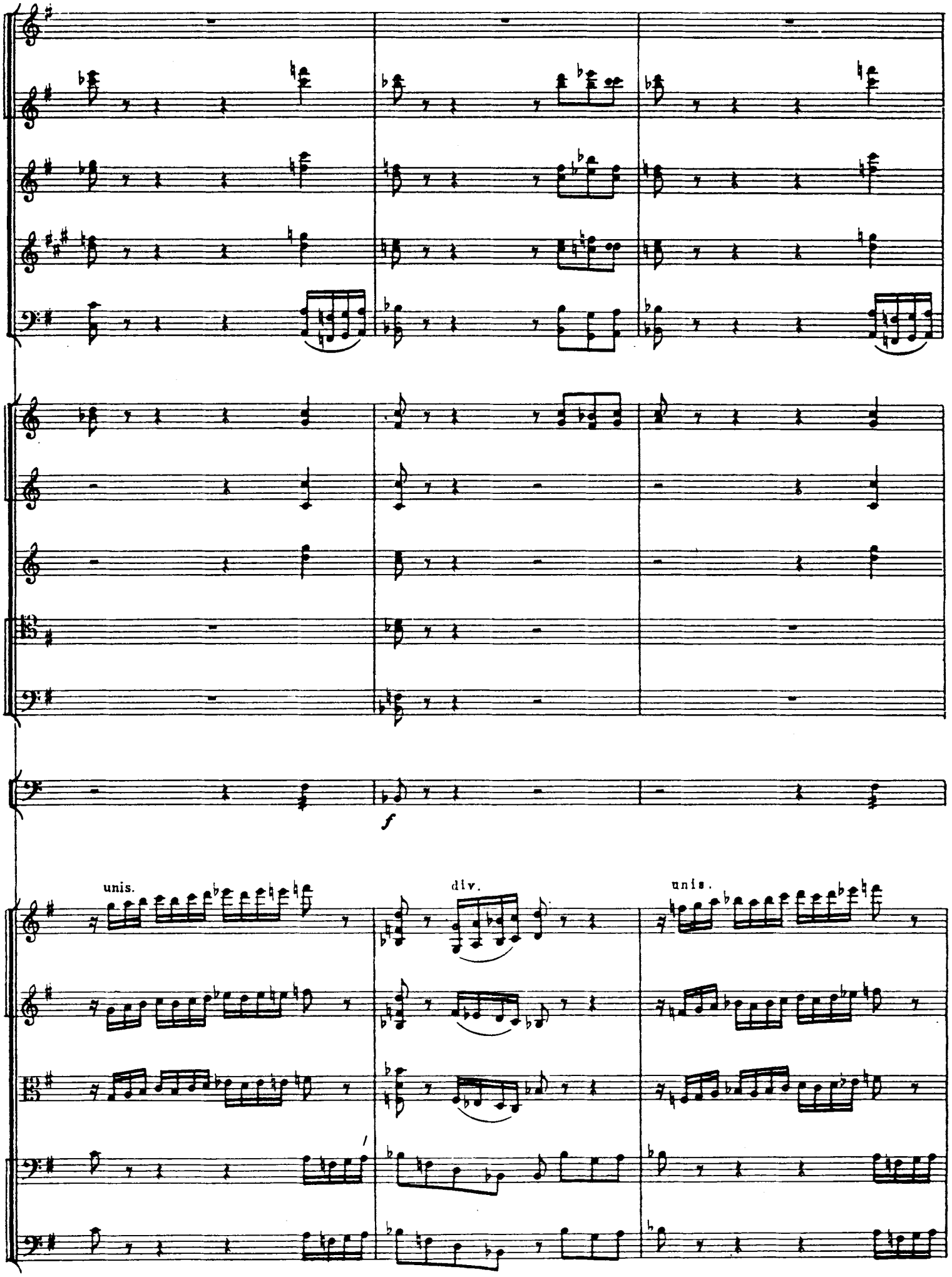
p

cresc.


4
a 2
sf
p
cresc.
f
mf
div.


unis.
div.
80


mf
sf
f
3
unis.
div.


f
unis.
div.
unis.

a 2

ff

ff

ff

div.

unis.

5

a 2

a 2

P-ti

5

a 2

cresc.

a 2

a 2 *f*

a 2 *f*

a 2

mf

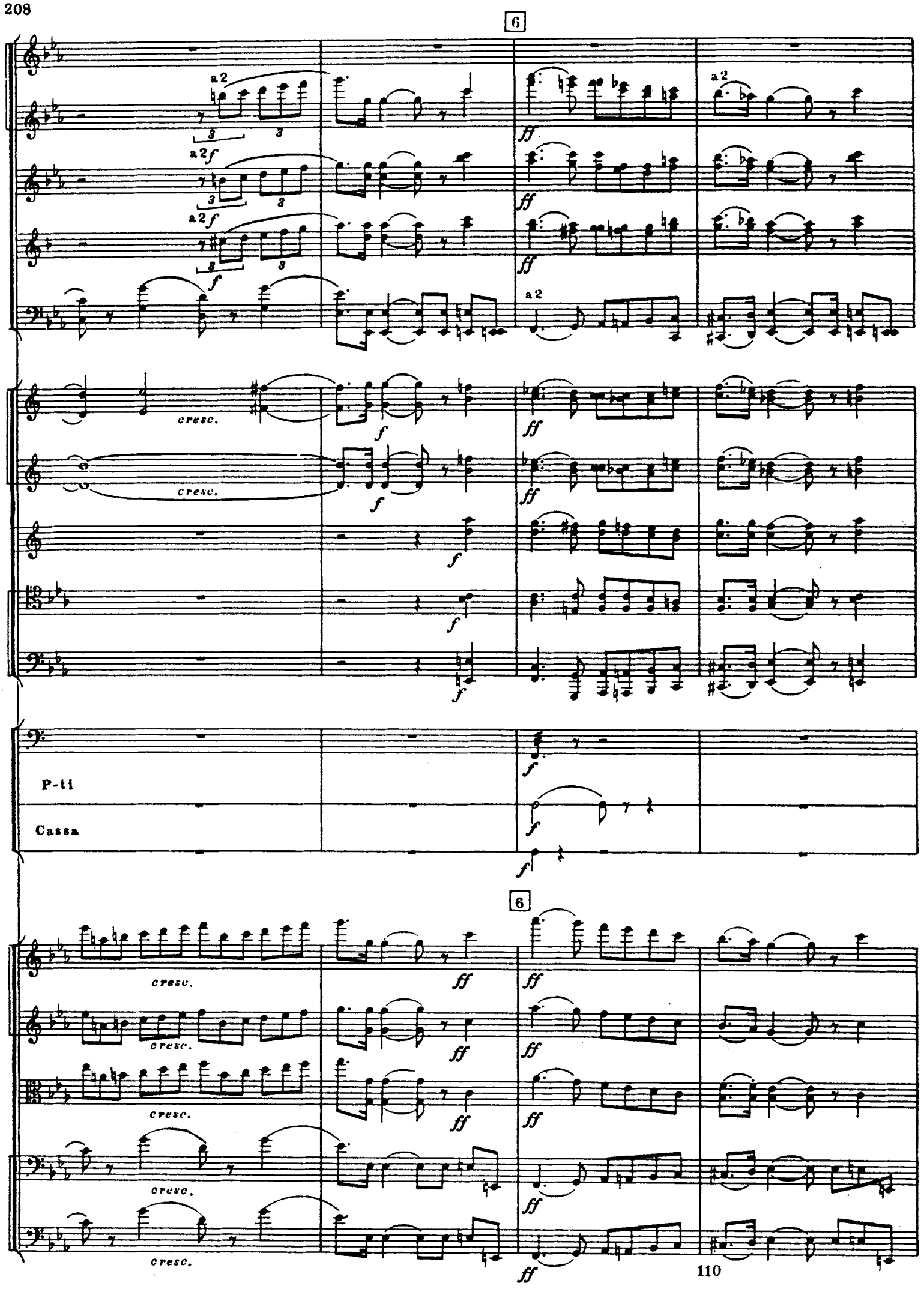
mf

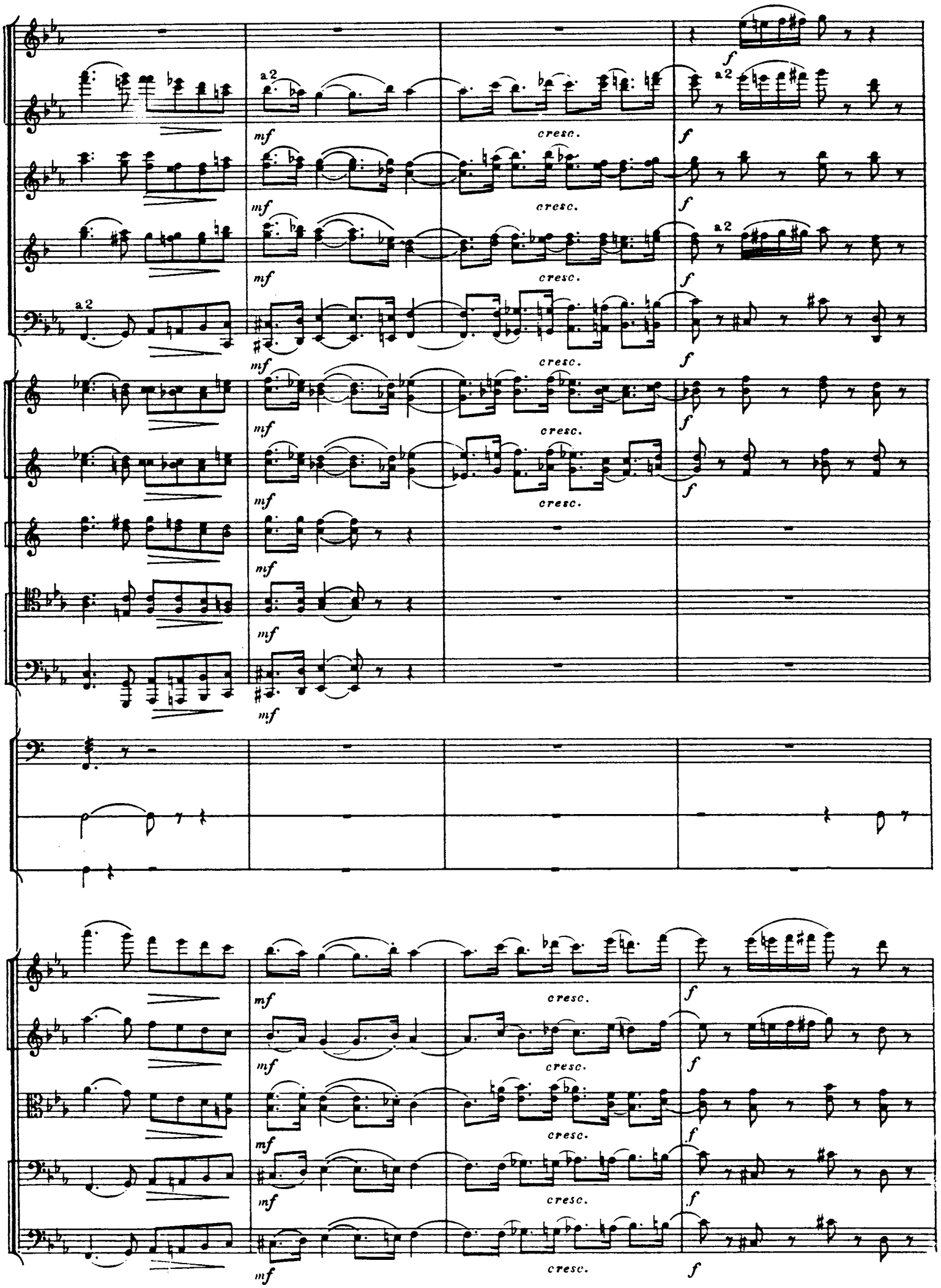
f

f

f

f


6
a 2
a 2 f
a 2 f
f
ff
a 2
cresc.
P-ti
Cassa
6
cresc.
ff


a2
mf
cresc.
f

a 2

dim.

Cor.

P-ti

Fl.

Ob.

mf

7

a2 *p*

a2 *p*

a2 *p*

sf

sf

Tr-be

sf

pizz.

mf pizz.

mf pizz.

arco

f

mf pizz.

arco

f

mf pizz.

arco

mf

f

a2

f

f

I

I *f*

f

Cor.

I.II.

p

p

arco

p

arco

p

p

p

p

Ob.

cresc.

cresc.

mf

Cor I. II.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

dim.

Ob. f

dim.

f

dim.

f

dim.

f

dim.

f dim.

Tr-be

mf

mf

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

8

Ob.

a2

Cor.

IV

140

Fl.

a2

Ob.

a2

Cor. IV

pizz.

Fl. a2

Ob.

Cl. a2

Fag.

Cor.

IV

arco

arco

9

a2

a2

a2

a2

pizz.

pizz.

Picc.

Fl.

Ob.

III.IV.

arco

arco

cresc.

a2

cresc.

cresc.

cresc.

cresc.

f

cresc.

mf

mf

f>

f>

f

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

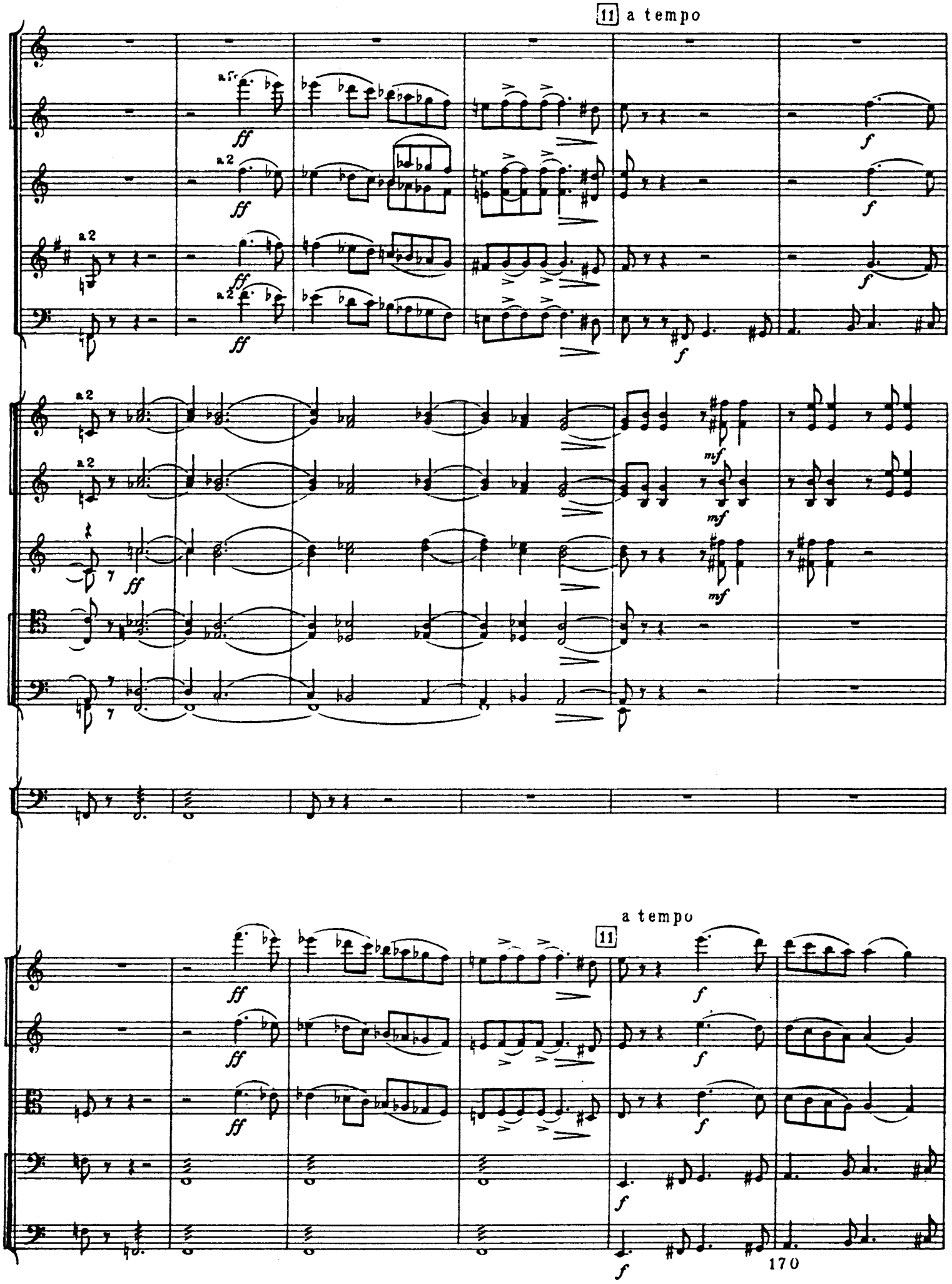
10 Molto meno mosso

a2

Timp.

P-ti

10 Molto meno mosso


11 a tempo
a 2
ff
f
mf
a tempo
11
170

cresc.

cresc.

cresc.

cresc.

cresc.

mf

7

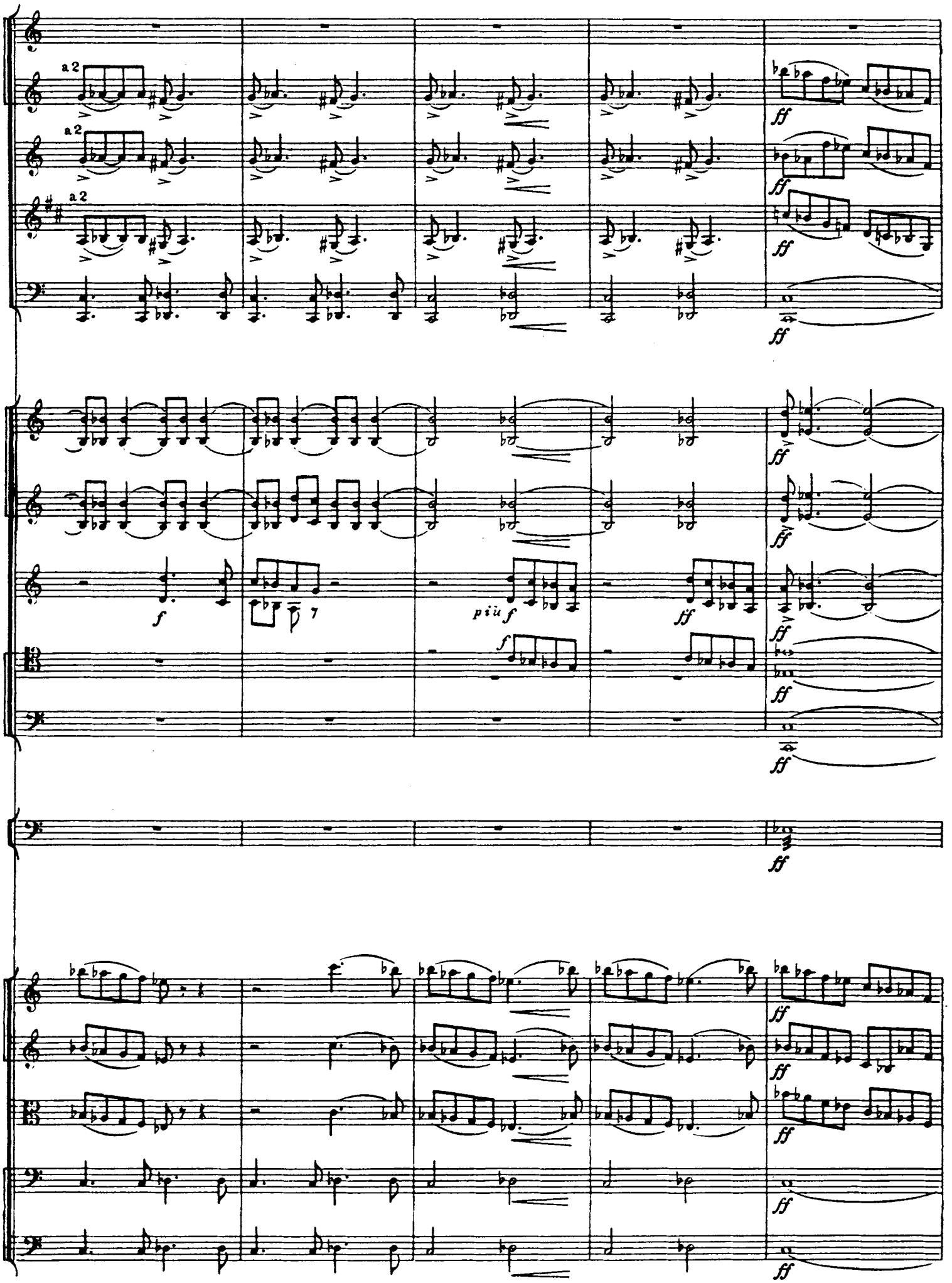
più f

più f

più f

cresc.

cresc.


a 2
a 2
a 2
ff
f
più f
ff
f
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

12

III

12

dim.

dim.

dim.

a 2

a 2

a 2

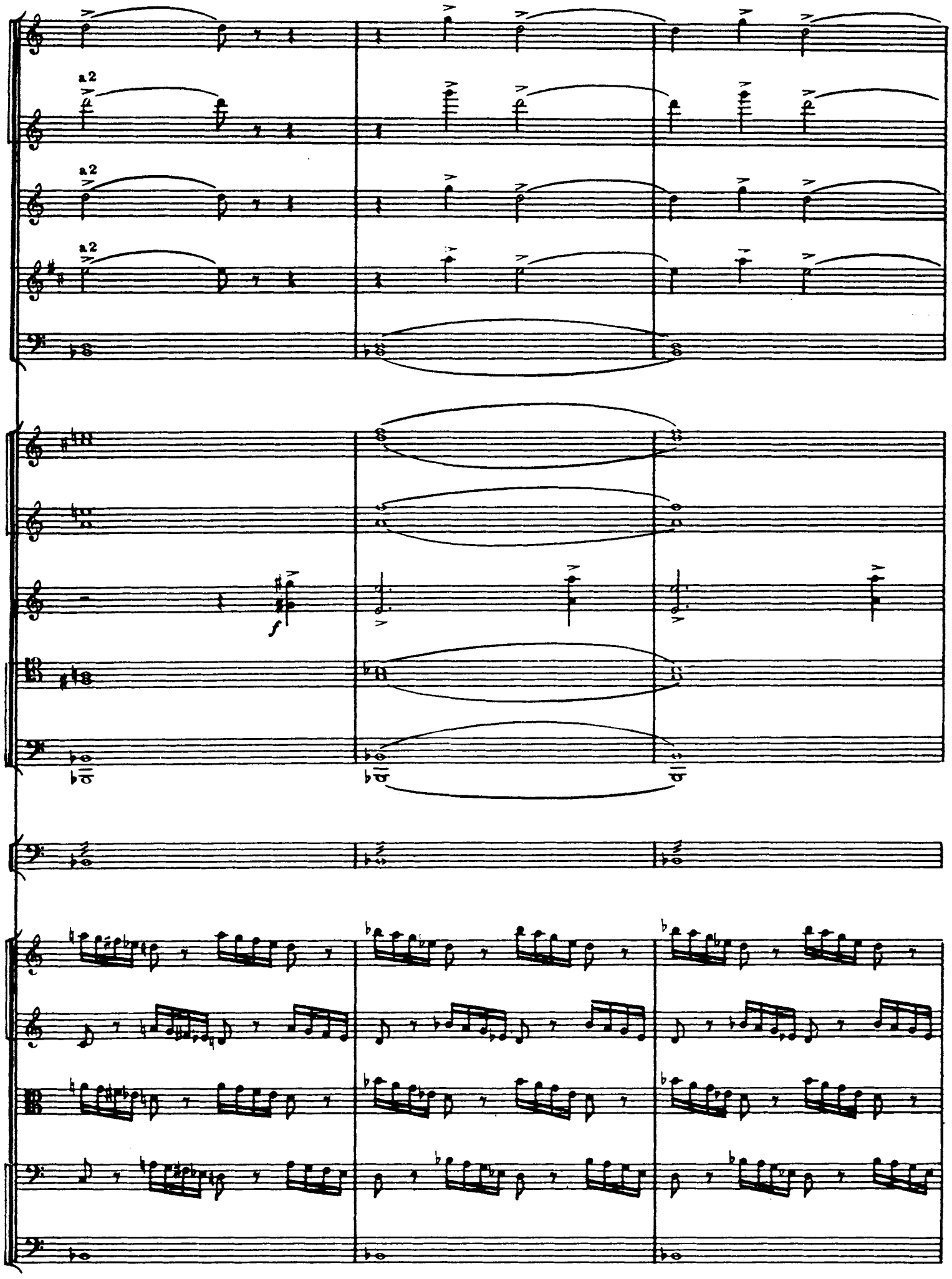
a 2

p

p

III

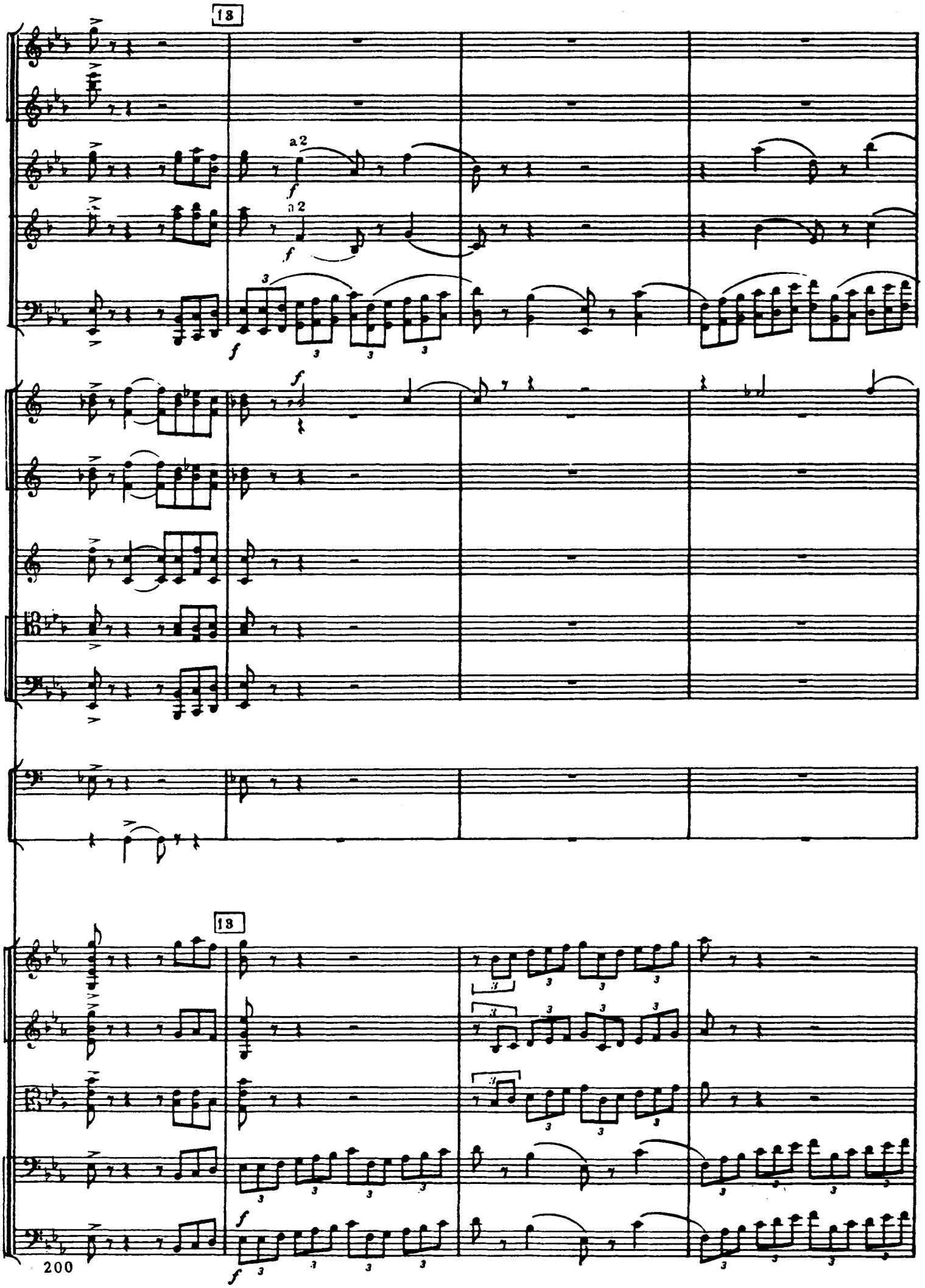
mf
mf
mf
f
f
f
f
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
mf
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
190 p
cresc. poco a poco

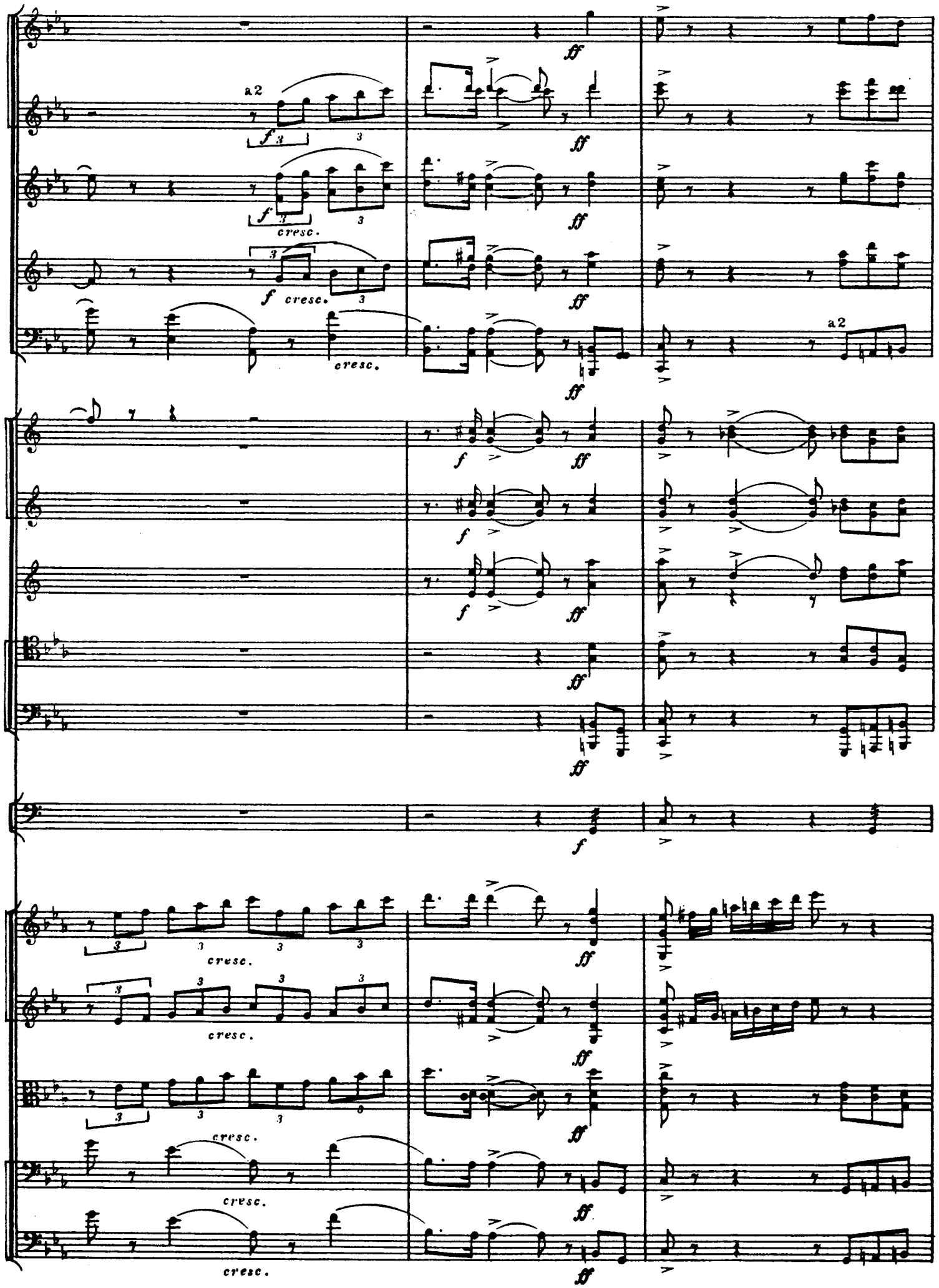

a2
a2
a2
f

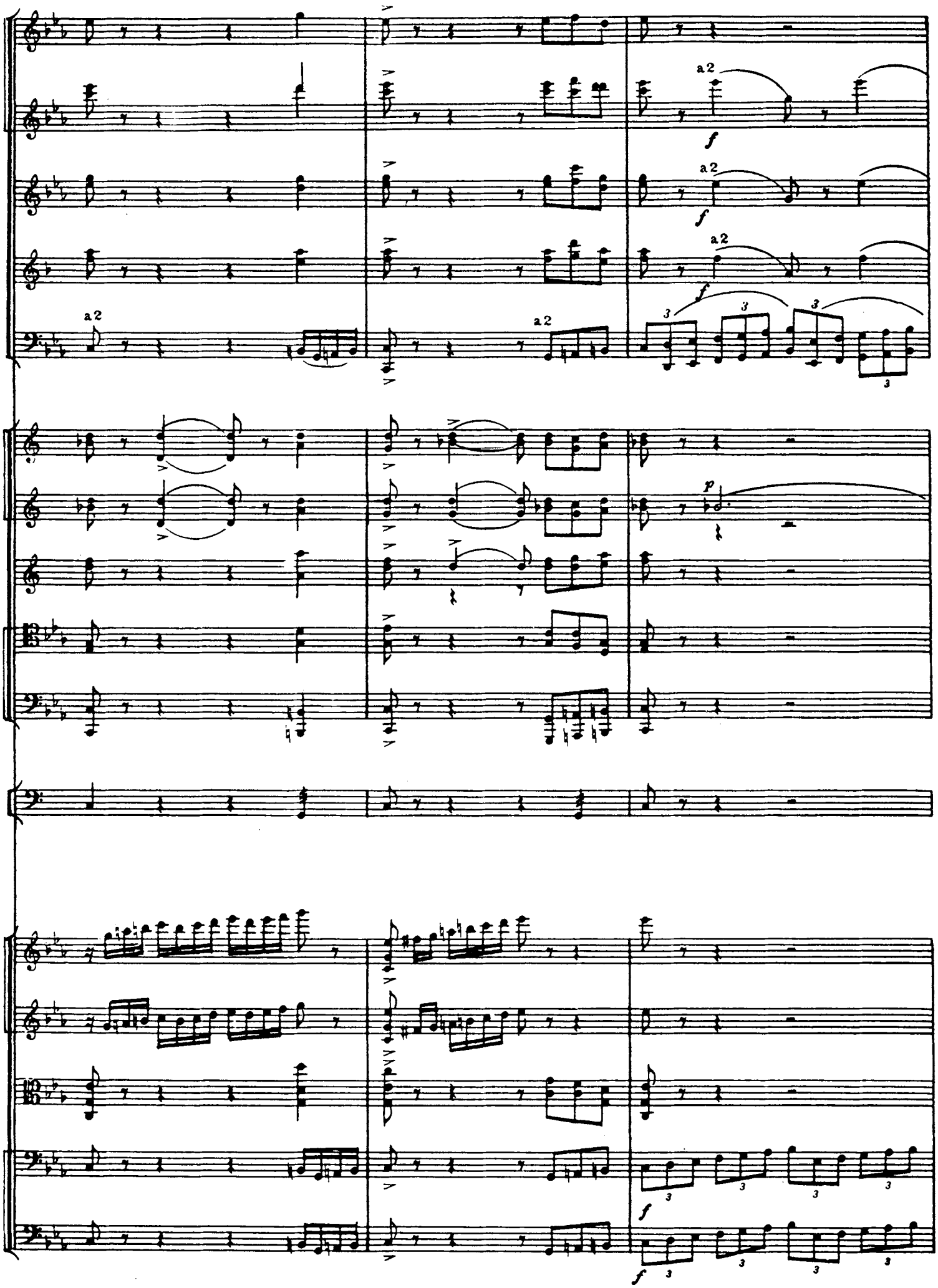
fff

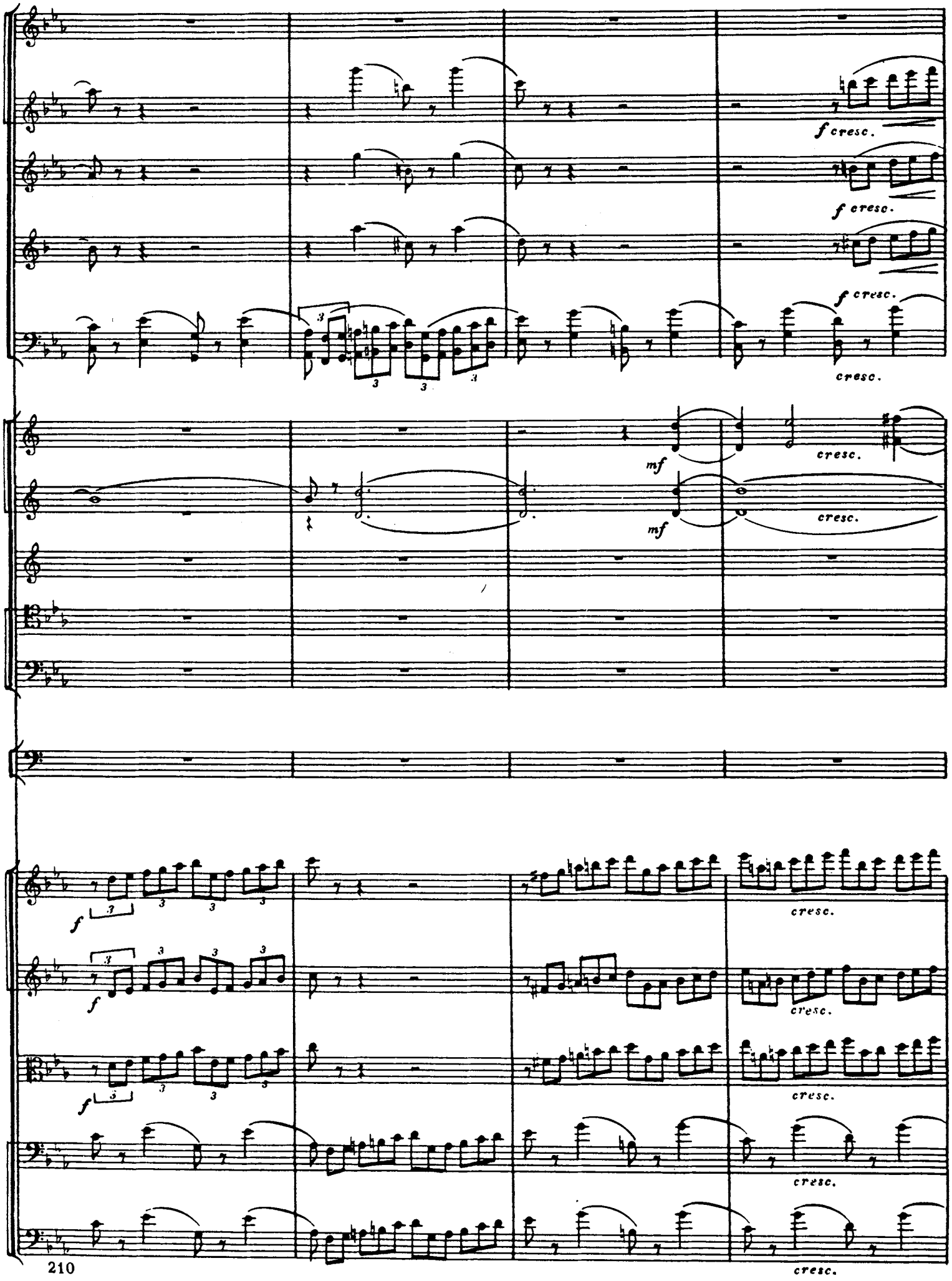
P-ti

f


18
a 2
a 2
13


a2
f
cresc.
ff
a2
f
cresc.


a2
f
a2
f
a2
f
a2
3
3
3
3
p
f
f


f cresc.
f cresc.
f cresc.
cresc.
mf
cresc.
mf
cresc.
f
cresc.
f
cresc.
f
cresc.
cresc.
cresc.

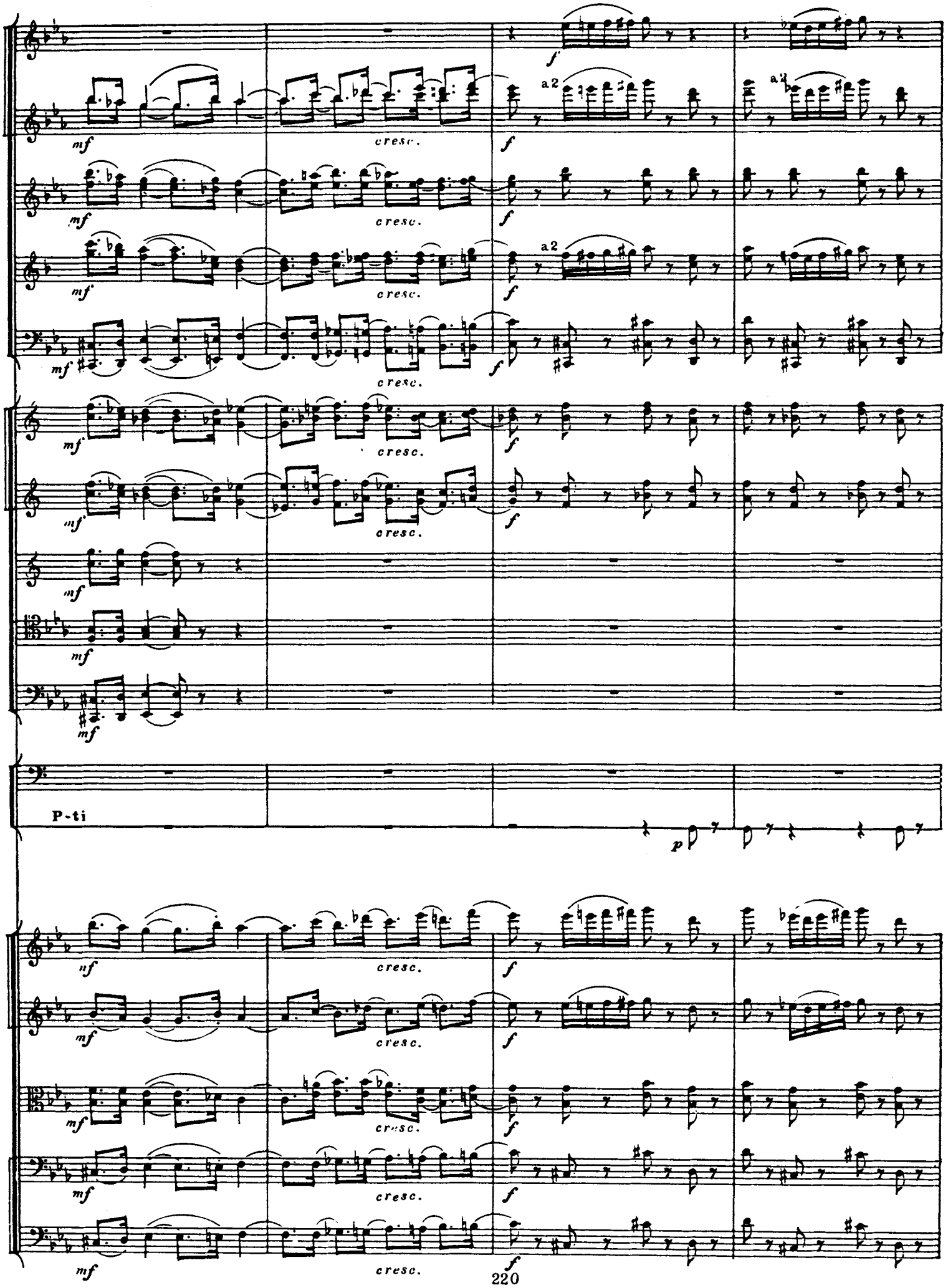
14

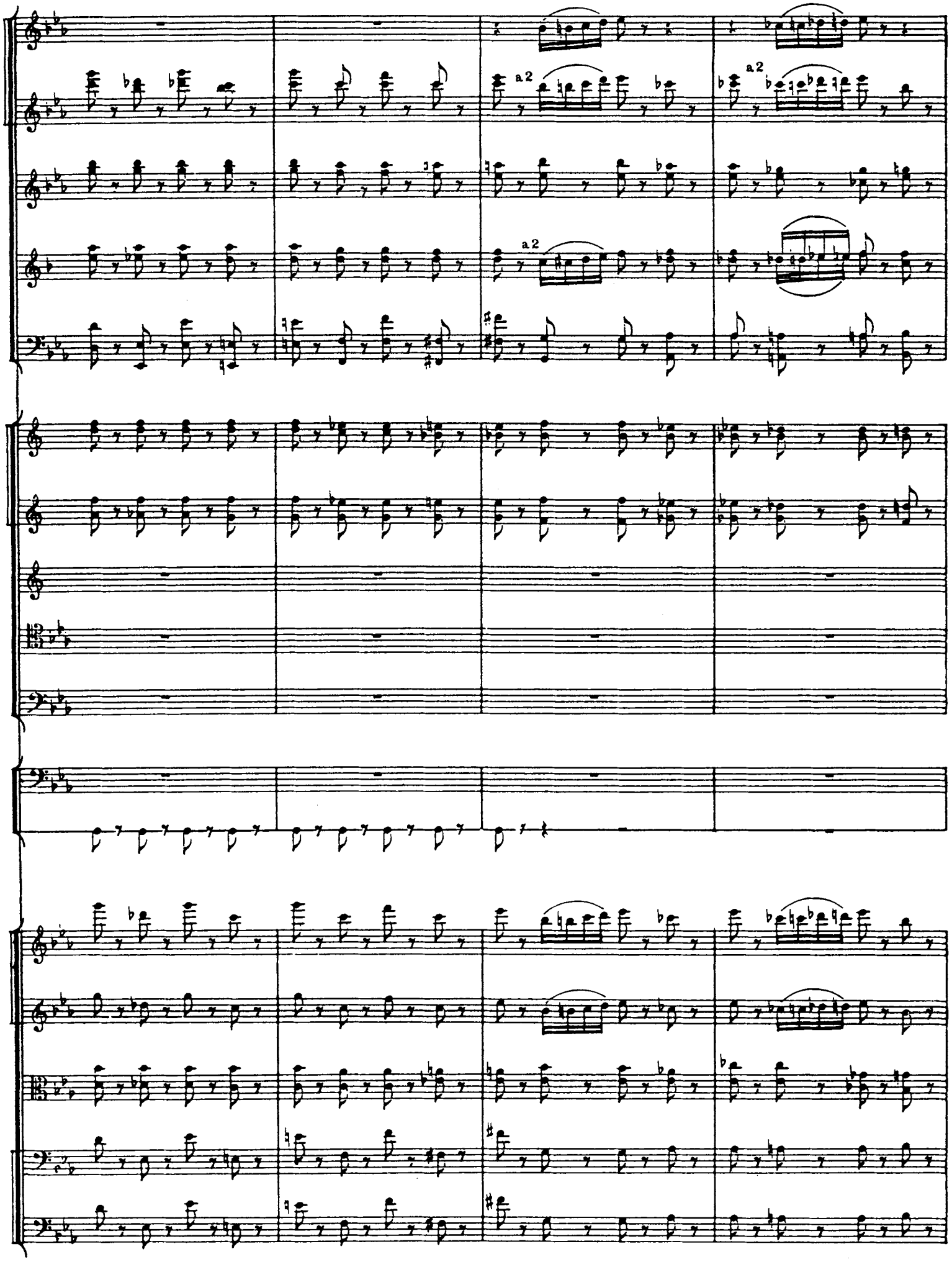
a2

P - tt

Cassa

14


mf
cresc.
f
a2
P-ti
p
nf


a2
a2
a2

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

15

a 2

p

a 2

p

p

p

p

III

p

p

T-ro

pp

15

p

p

p

p

p

pizz.

p

div.

p

p

a2

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

a2

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

unis

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

a2

p poco a poco cresc.

a2

a2

p

p poco a poco cresc.

8

p poco a poco cresc.

III

p poco a poco cresc.

poco a poco cresc

poco a poco cresc

unis.

arcc

a 2

mf

a 2

mf

a 2

mf

a2

a2

a2

a2

f

p

P-ti

ff

ff

a 2

ff

a 2

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ritenuto molto

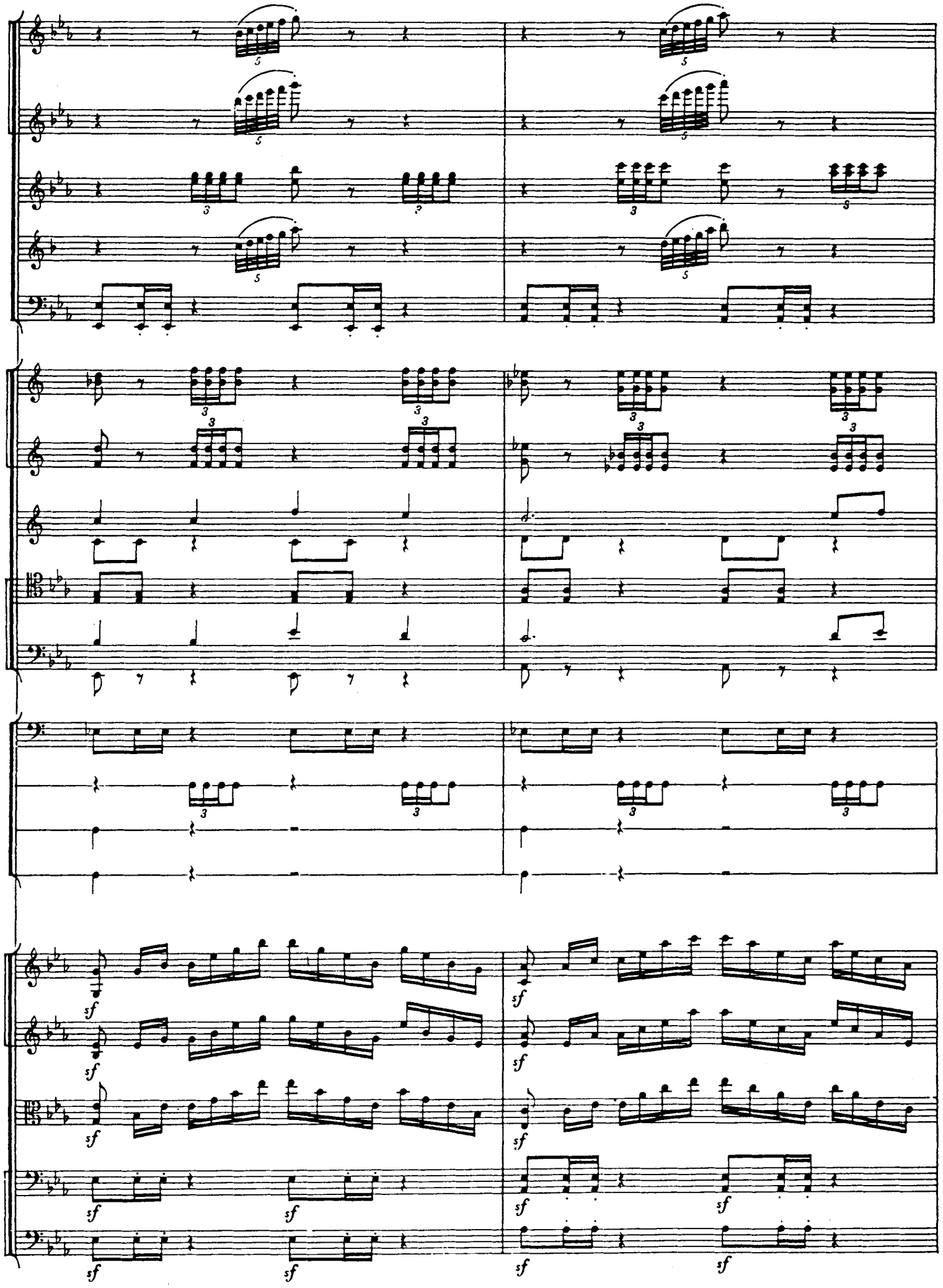
16 Maestoso (♩= 132)

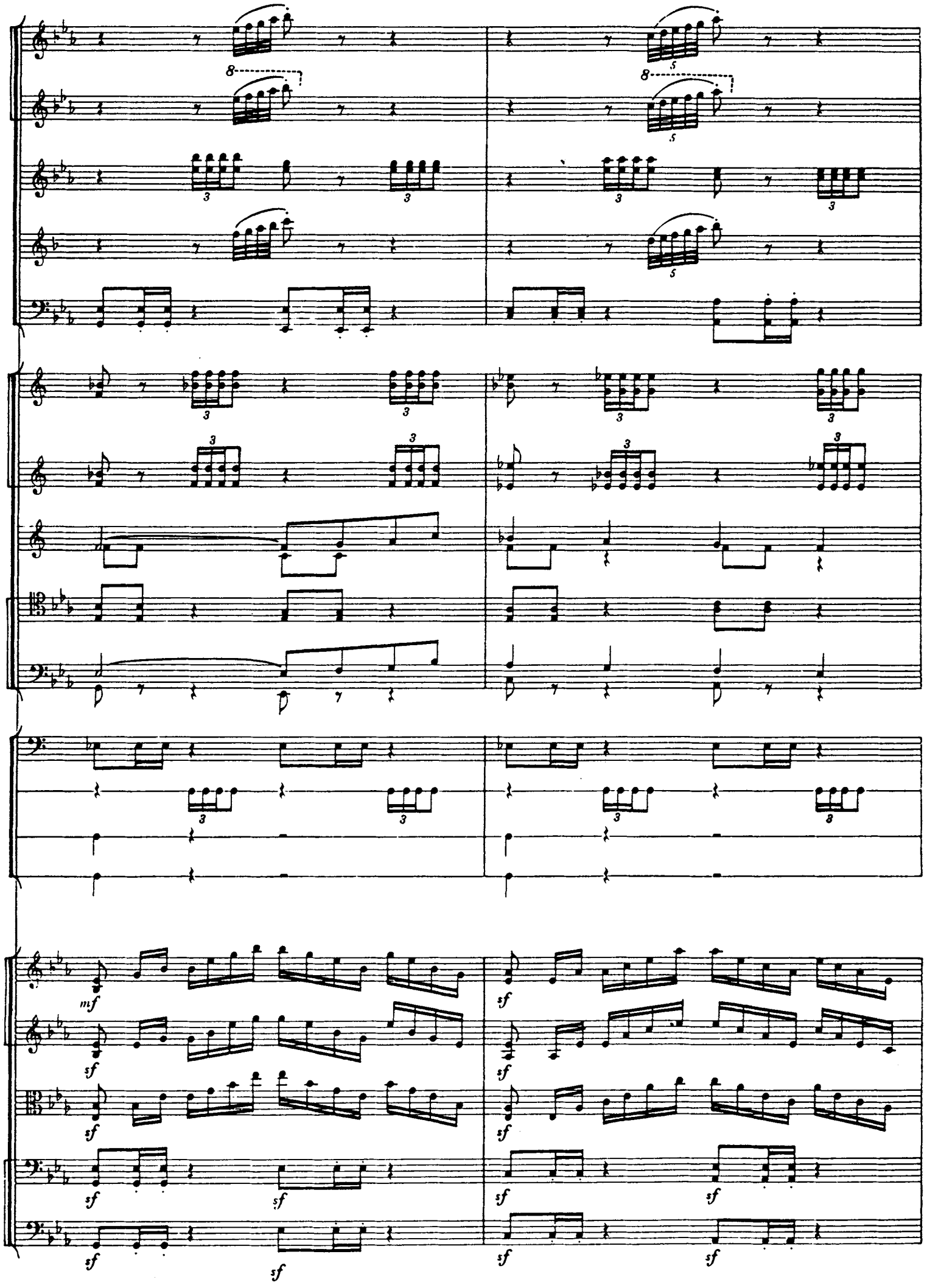
a 2

Cassa

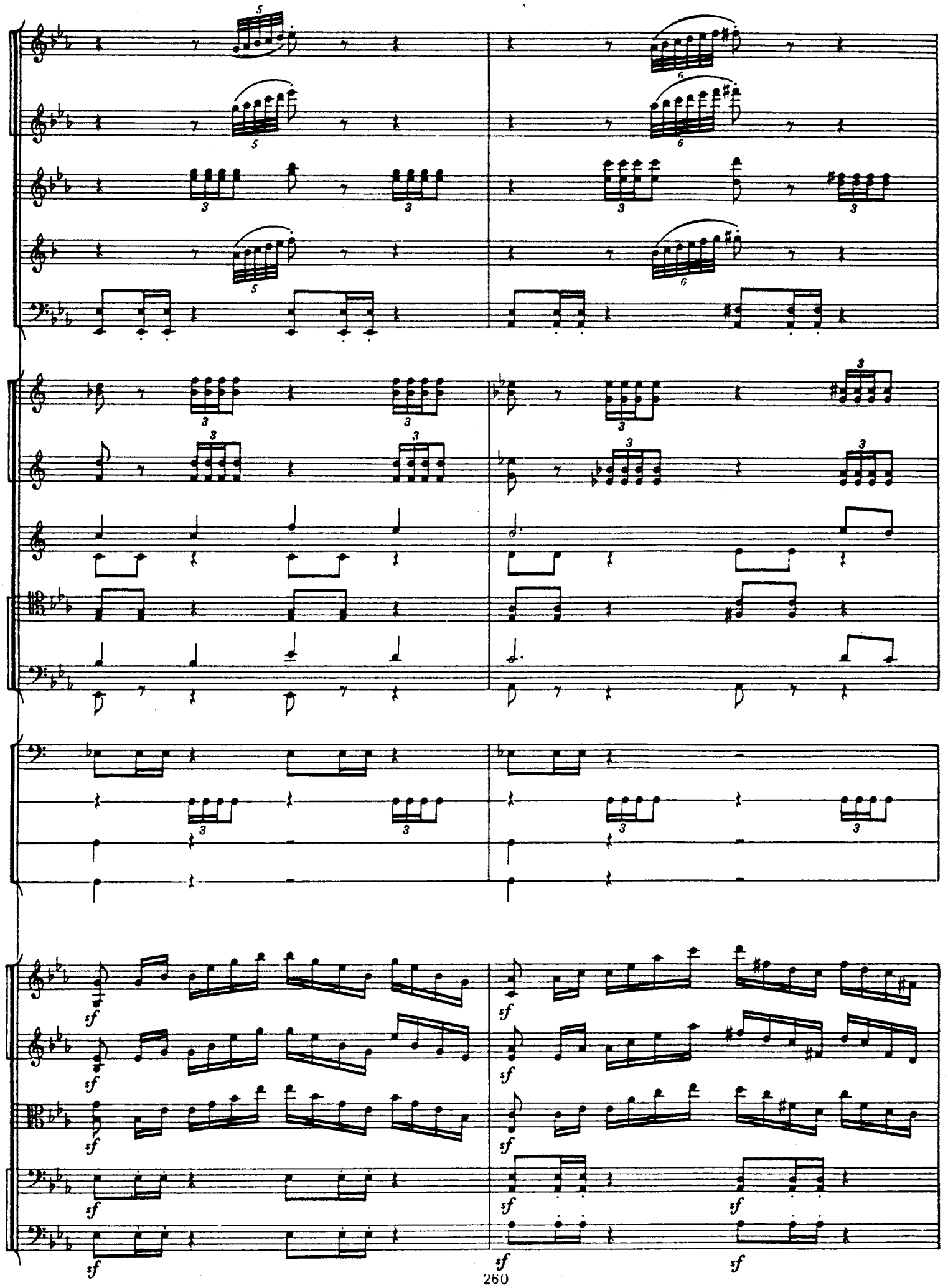
ritenuto molto

16 Maestoso(♩= 132)




8
8
mf
sf

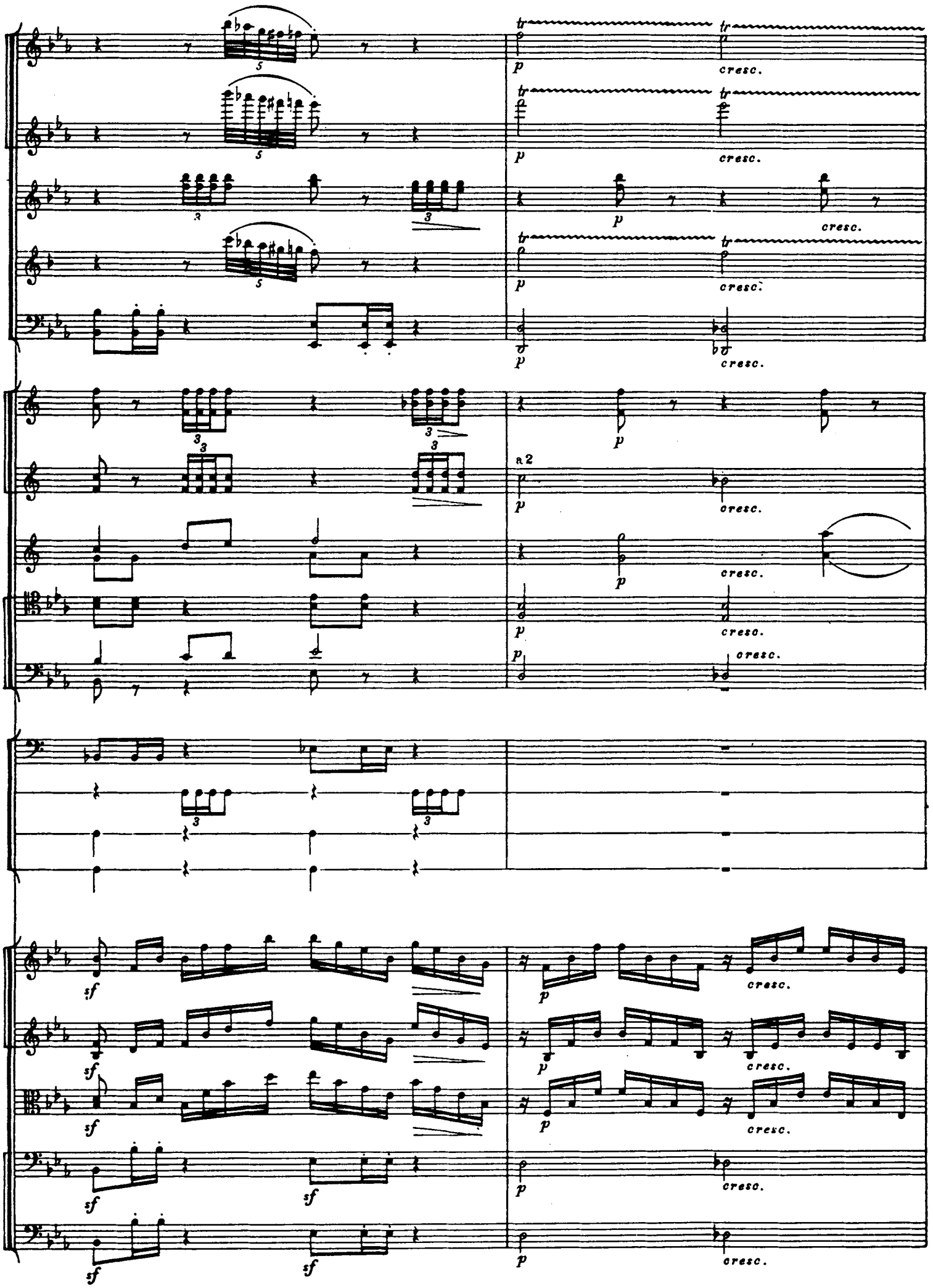
17
a 2
a 2
17
sf

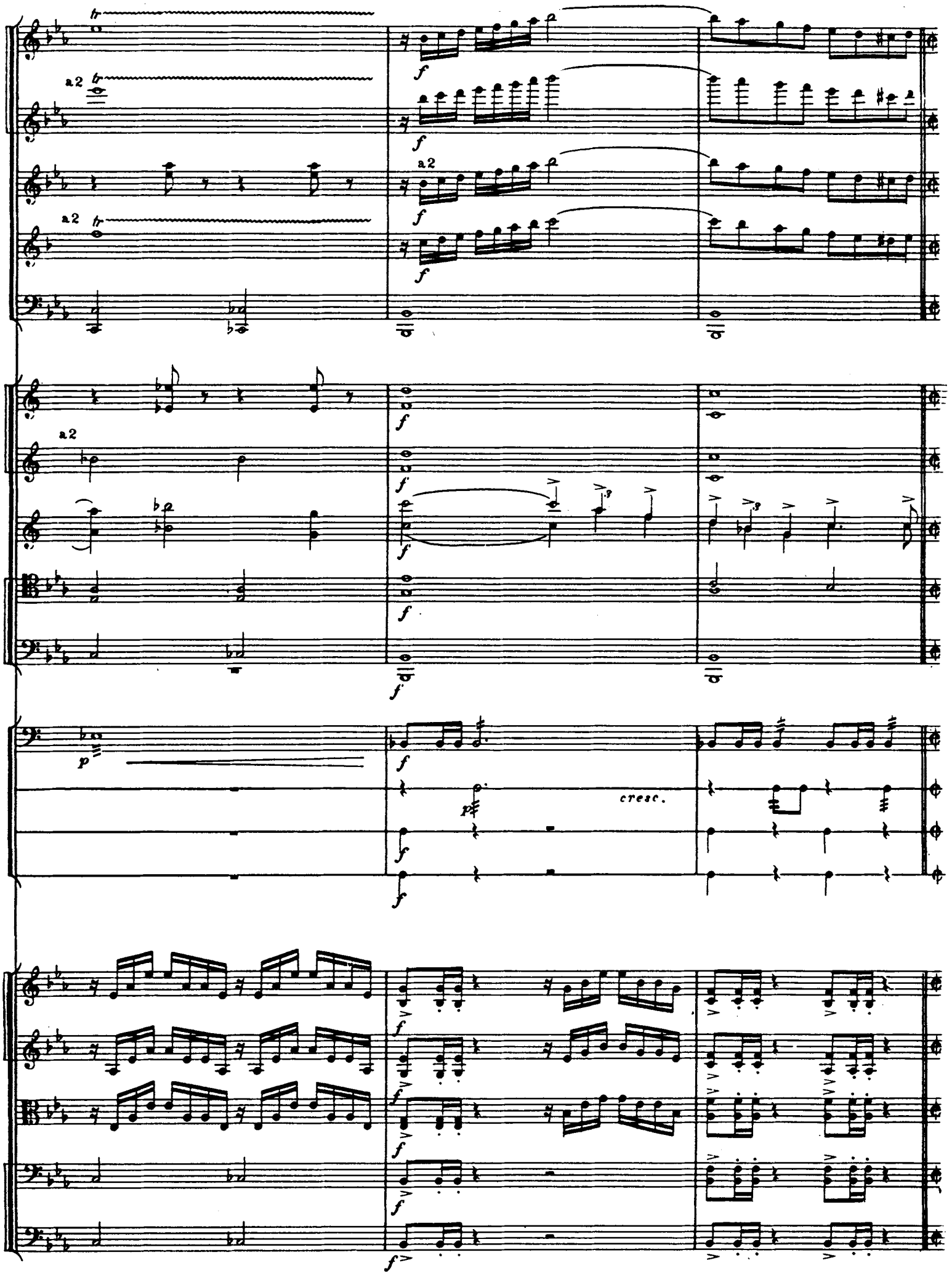

sf

a 2

a 2

sf


tr
p
cresc.
a 2
sf


a2
a2
a2
a2
cresc.

17 Presto ♩=♩

a 2

a 2

18 Presto ♩=♩

a2 p cresc. f

a2 p cresc. f

a2 p cresc. f

cresc. f

mf

mf

mf

mf

mf

mf

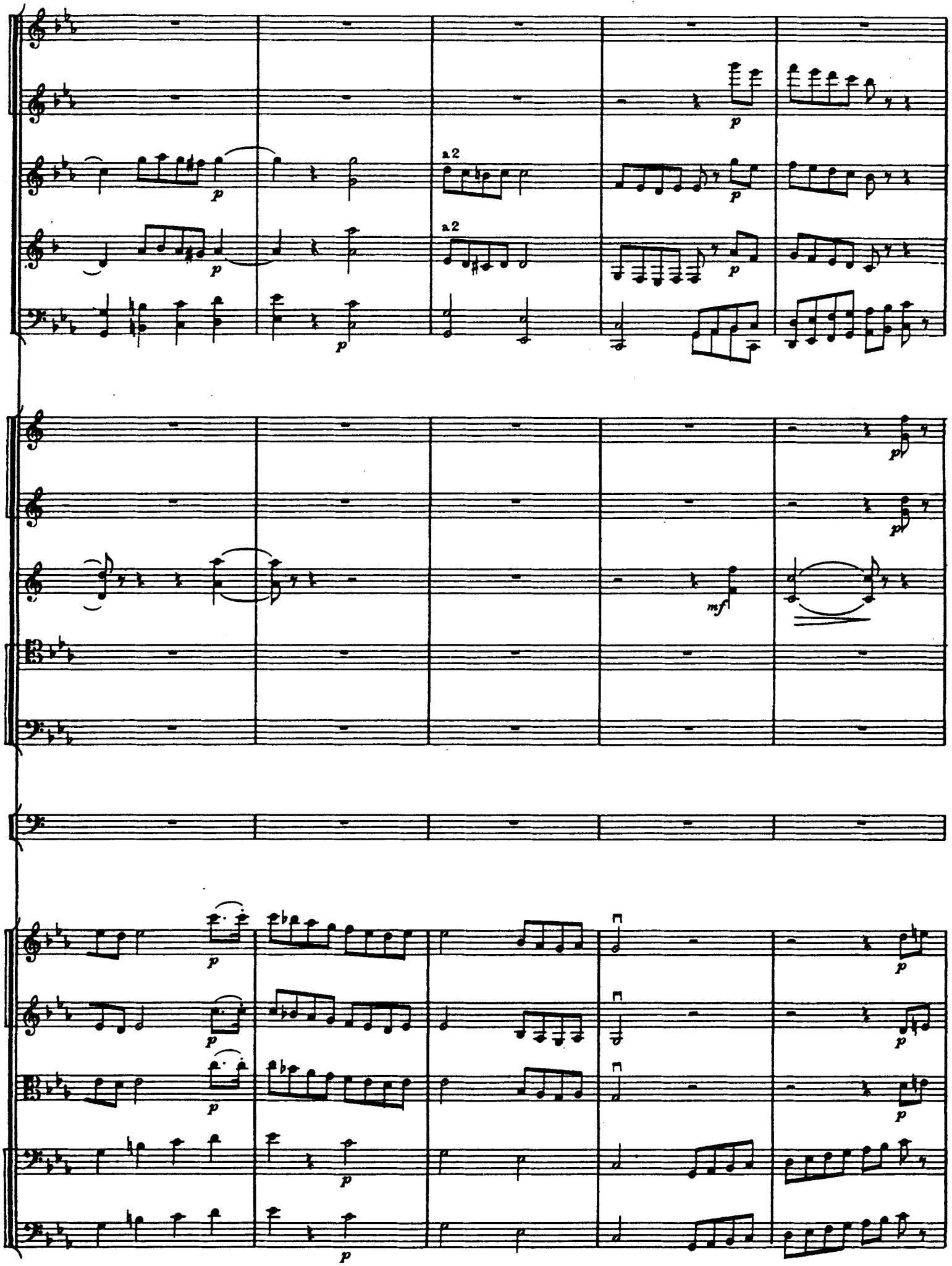
mf f

mf f

mf f

cresc. f

cresc. f


a 2
a 2

19

a2

a2

a2

p *cresc.*

p cresc.

p *cresc.*

p cresc.

mf

cresc.

cresc.

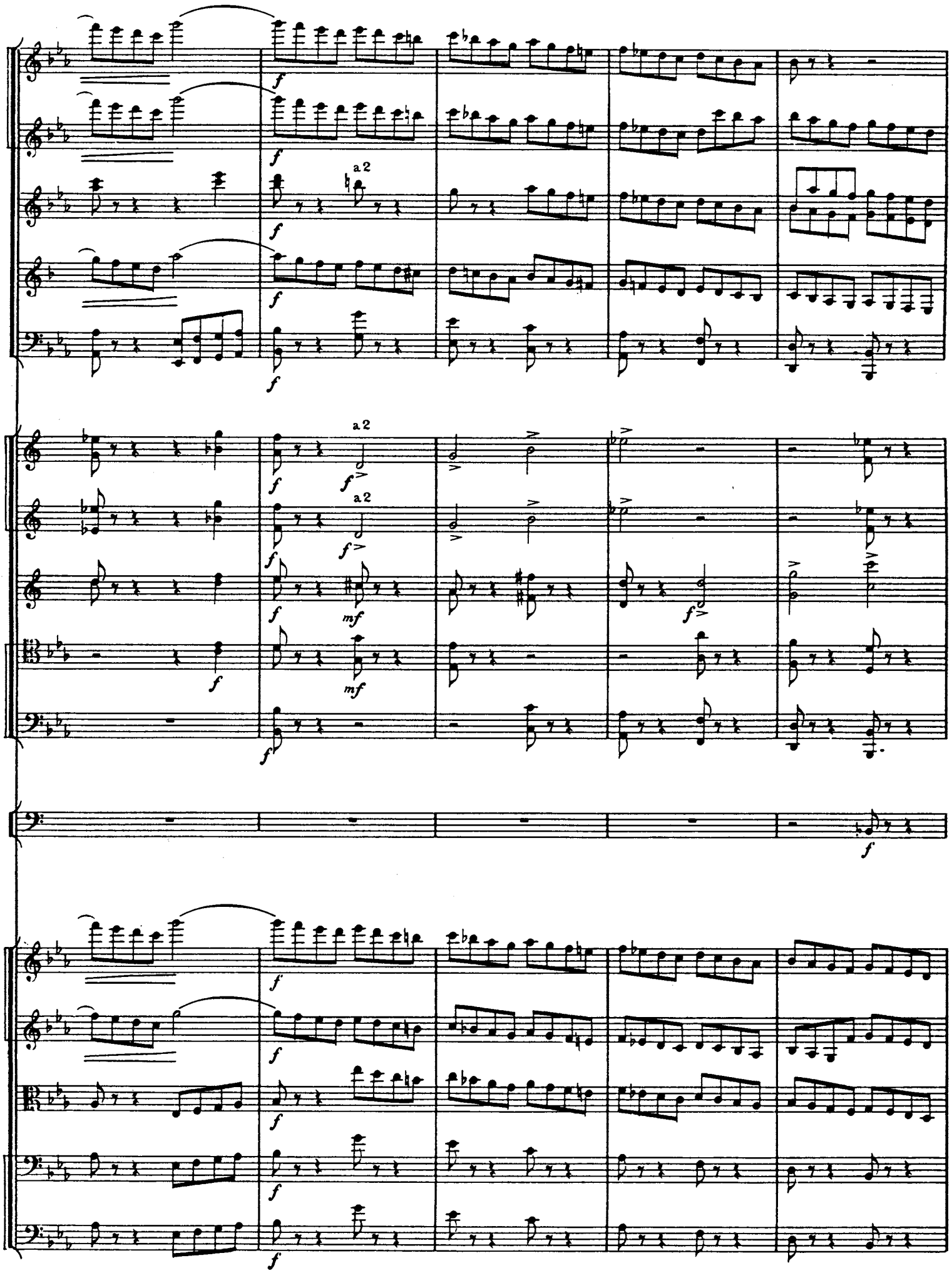
p cresc.

cresc.

cresc.

cresc.

cresc.


a 2
a 2
a 2

a2

f cresc.

a2

f cresc.

a2

cresc.

mp *p* *mf* *f* *p*

mp *mf*

p *mf* *p*

p *mf*

div.

cresc.

unis.

cresc.

cresc.

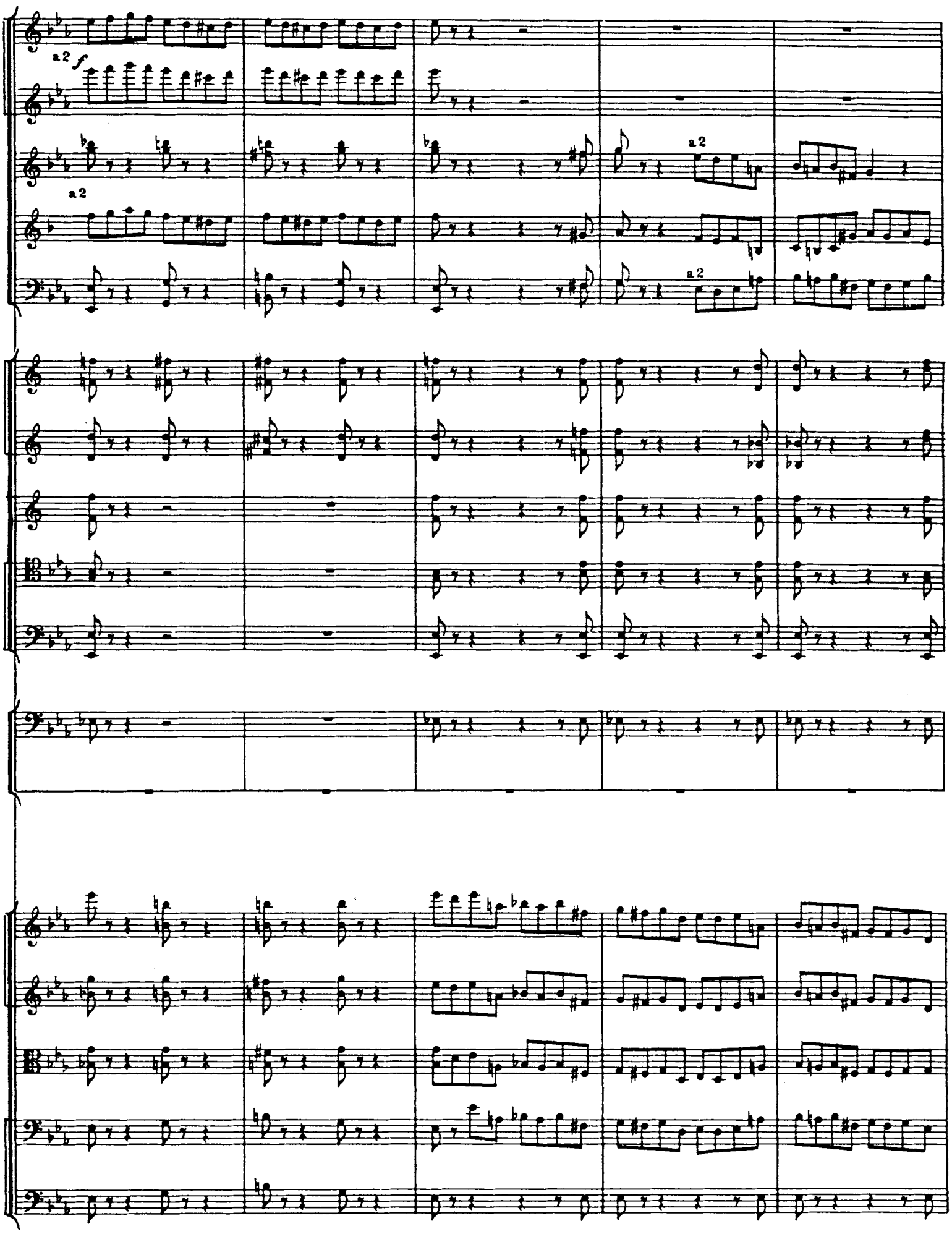
p *mf* *p*

p *mf* *p*

20

f

20


a2
f
a2
a2
a2

Tr-lo

a 2

a 2

a 2

a 2

a 2

a 2

a 2

ff

Trlo

P-ti

Cassa

ПРИМЕЧАНИЯ
NOTES

Первая часть
First Movement

т. 45. Партии Corni взяты из партитуры Третьего концерта. В автографе Симфонии пустой такт и нет пауз.

Bar 45. The French Horn parts are taken from the score of the Third Concerto. In the MS. score of the Symphony this bar is empty and contains no rests.

тт. 45 и 54—65 Fl. picc. Заменена редактором на Fl. III.

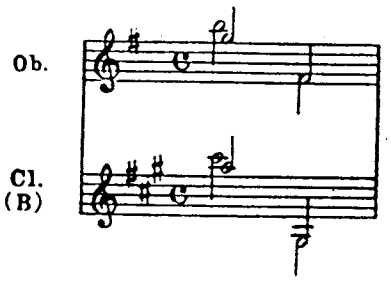
Bars 45 and 54 to 65. The Editor has substituted Third Flute for the Piccolo.

т. 48. Этот такт в автографе почему-то перечеркнут крест накрест.

Bar. 48. For some reason this bar has been crossed out in the MS.

т. 93. Ob. u Cl. В автографе этот такт изложен так:

Bar. 93. In the MS. the Oboe and Clarinet parts read as follows:



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

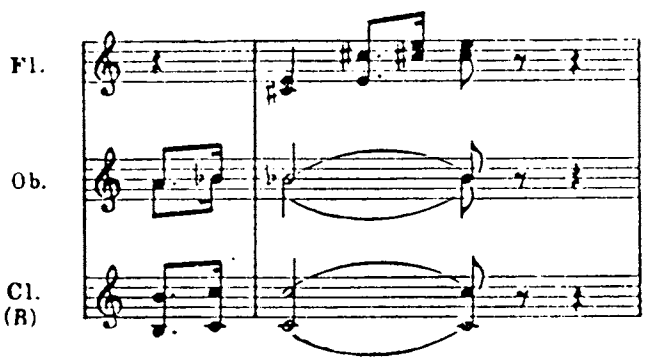
Owing to the somewhat awkward voice-leading, the Editor has deemed it best to give this bar as written by the composer in his Third Concerto.

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

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

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

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



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

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

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

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

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

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

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

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

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

тт. 247, 248. Cor. Звуков *ре♯ — си* и *фа — ре♭* в эскизах нет.

Они вписаны редактором по аналогии с предыдущим тактом

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

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

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

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

Bars 255 and 256 are missing in the Third Concerto.

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

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

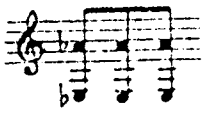
Вторая часть

Second Movement

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

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

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



Редактор изменил расположение аккорда в соответствии с черновой рукописью Концерта.

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

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

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

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

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

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

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

В настоящей редакции она опущена, и непосредственно вступает реприза.

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

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

Третья часть

Third Movement

т. 12. Fl. II. Такое голосоведение в авторском эскизе.

Bar 12. Second Flute. This voice-leading is taken from the composer's sketch.

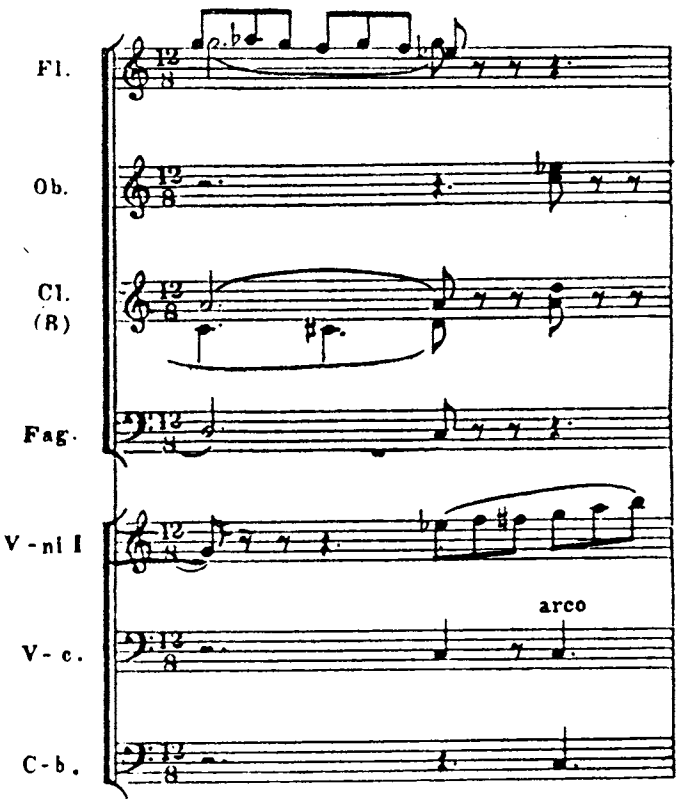
тт. 17, 19, 21, 23, 41, 43, 45, 47 и соответствующие такты репризы.

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

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

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

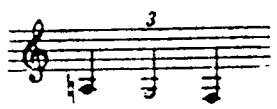
Bars 48—55 and 254—261. In the piano version of the Scherzo (which is of a later date) the composer has omitted these bars. If these cuts are made while performing the orchestral version, bars 56 and 262 will appear as:



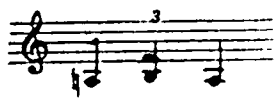
тт. 65—68. В этих тактах расположение аккордов несколько отличается от авторского. В аналогичных тактах репризы (тт. 271—274) точно сохранено расположение аккордов, данное в эскизах.

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

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



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



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

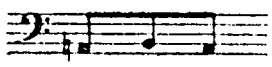
The Editor has chosen the second version, since it does not exceed the compass of the violin and does away with rests in the First and Second Violins.

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

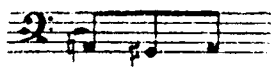
Bars 204—206. In the sketches two bars (beginning with the last beat of bar 204 up to and including the third beat of

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

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



В фортепьянной редакции:
The piano version shows:



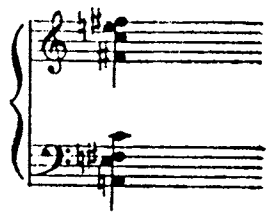
Редактор остановился на втором варианте, более позднем по времени.
The Editor has chosen the second (later) version.

Четвертая часть

Fourth Movement

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

т. 46. На второй доле в фортепьянной редакции такая гармония:
Bar 46. In the piano version on the second beat, the harmony is:



тт. 178, 179. Этих двух тактов в фортепьянной редакции нет.
Bars 178, 179. These two bars are not in the piano version.

Тт. 276—279 в эскизах представляют собой вариант тактов 268—271.
В фортепьянной редакции оба четырехтакта одинаковы (не совпадают лишь две басовые ноты). Редактор сохранил вариант эскизов.
Bars 276—279. In the sketches these bars are a variation of bars 268—271.
In the piano version the two four-bar phrases are the same (only two bass notes differ). The Editor has used the variation in the sketches.