Дмитрий Дмитриевич
ШОСТАКОВИЧ
1906-1975

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
В СОРОКА ДВУХ ТОМАХ

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1982

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
ТОМ ВТОРОЙ

СИМФОНИЯ № 3
«ПЕРВОМАЙСКАЯ»
СИМФОНИЯ № 4

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1982

D. SHOSTAKOVICH

COLLECTED WORKS
IN FORTY-TWO VOLUMES
VOLUME TWO

SYMPHONY No. 3
"May First"
SYMPHONY No. 4

Score

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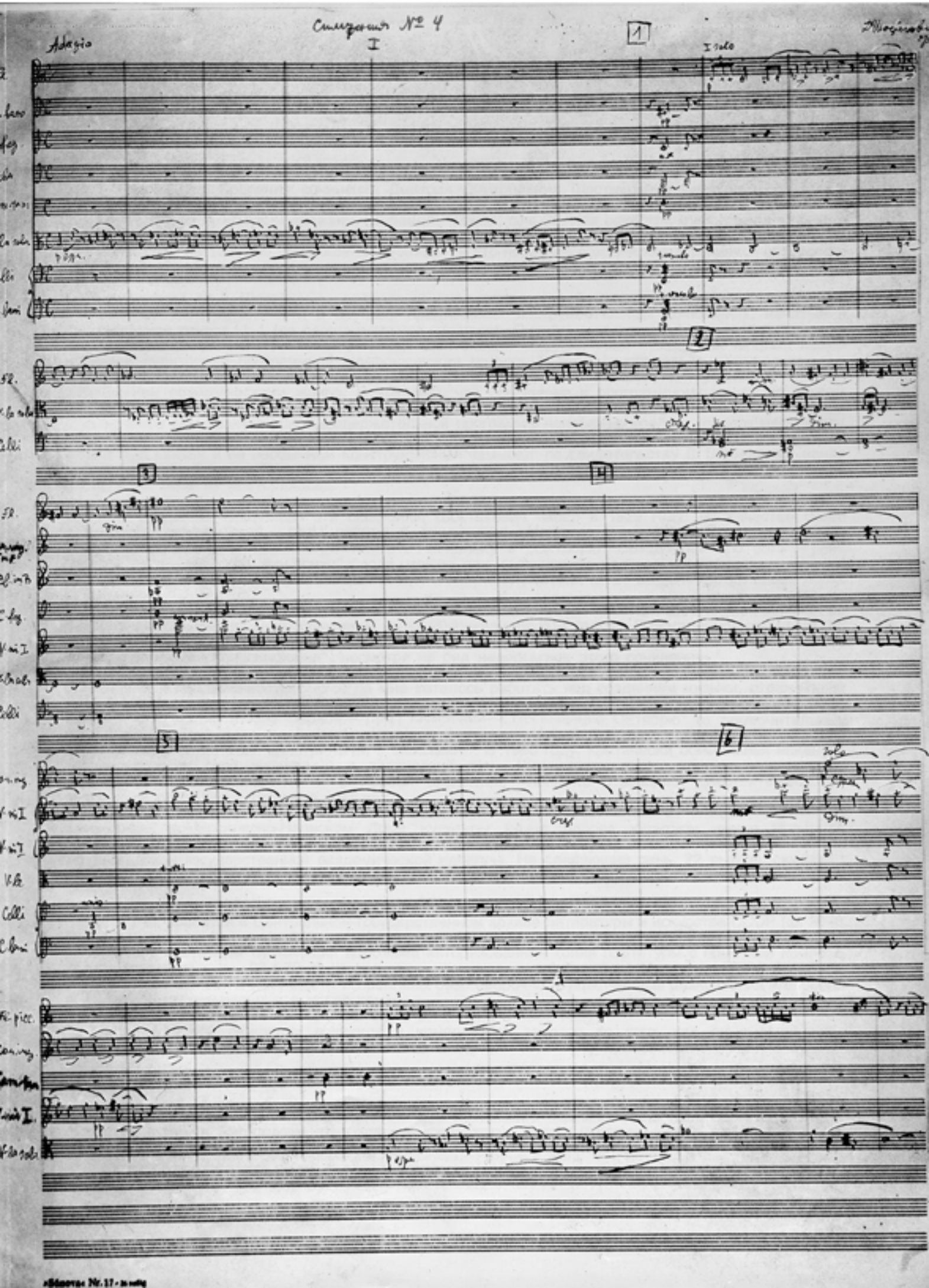

Симфония № 4

I

Adagio

1

I solo

2

3

4

5

6

solo

Симфония № 4, первая страница партитуры. *Автограф*

ОТ РЕДАКЦИИ

Во второй том Собрания сочинений Дмитрия Дмитриевича Шостаковича включены партитуры симфоний № 3 и 4.

Симфония № 3, «Первомайская», ми-бемоль мажор, соч. 20, для оркестра и хора была написана в 1929 году, во время учебы композитора в аспирантуре Ленинградской консерватории. Первоначально Шостакович называл ее «Майской симфонией», и это название сохранилось в рукописи авторского переложения симфонии для фортепиано в две руки, но в окончательном тексте партитуры оно было несколько изменено.

В симфонии № 3 Шостакович продолжил свои поиски путей непосредственного отображения современной действительности в крупных программных инструментальных сочинениях, начатые в фортепианной сонате № 1 (ее первоначальное название «Октябрьская») и симфонии № 2 («Посвящение Октябрю»). «Жизнь показывает,— писал Шостакович позднее,— как нужна, как любима нашей массовой аудиторией программная симфоническая музыка. В этом отношении мы, композиторы, в большом долгу перед слушателями. Мы мало работаем в этом важном, интересном и богатом творческими возможностями жанре. Я убежден, что обращение к программному жанру во многом обогащает творческую мысль талантливого композитора, содействует росту его мастерства. Музыкальное воплощение яркой, содержательной программы неизбежно требует от него максимального проявления фантазии, изобретательства» [1]. С программным характером «Первомайской» симфонии был связан и её необычный конструктивный замысел: по свидетельству В. Шебалина, «начав работу над ней, Дмитрий Дмитриевич сам как-то сказал: ,,Интересно было бы написать симфонию, где бы ни одна тема не повторялась...“» [2]

Подобно Второй, симфония представляет собой одночастное сочинение с заключительным хоровым разделом. Сравнивая эти симфонии, Шостакович писал в 1929 году: «В качестве своей дипломной (аспирантской,— *ред.*) работы я представил ,,Майскую симфонию“. Это произведение совсем иного порядка, нежели ,,Октябрю“. Поскольку в ,,Октябрю“ самодовлеющую роль играет борьба, то в ,,Майской симфонии“, если можно так выразиться, настроение праздника мирного строительства. В конце для усиливания воздействия на слушателя мною введен хор на слова поэта Кирсанова» [3].

Вскоре после создания симфонии № 3, оценивая свое творчество этих лет, Шостакович признал ее самым значительным из своих сочинений конца 20-х — начала 30-х годов: «Единственно, что может, по моему мнению, претендовать на ,,занятие места“ в развитии советской музыкальной культуры,— это только ,,Первомайская симфония“, несмотря на ряд недостатков этого сочинения» [4].

В дальнейшем, говоря об этом произведении, композитор неизменно подчеркивал связь его содержания с современностью: «Всегда мне хотелось работать над созданием музыки, отражающей нашу эпоху, мысли и чувства советского человека,— рассказывал он в 1940 году.— Так создавались все мои следующие (после Первой,— *ред.*) симфонии —,,Посвящение Октябрю“ (с заключительным хором) и ,,Первомайская симфония“, музыка к фильмам ,,Новый Вавилон“, ,,Одна“, ,,Встречный“, ,,Златые горы“ и ко всей кинотрилогии о Максиме» [5]. В 1956 году, критически осмысливая накануне пятидесятилетия свой жизненный и творческий путь, Шостакович вновь отмечал, что в этих симфониях была та же, что и в Первой симфонии, «попытка отражения действительности», «искреннее стремление отразить жизнь» [6].

Премьера симфонии № 3, приуроченная к ленинским дням, состоялась 21 января 1930 года в Ленинграде, в Московско-Нарвском Доме культуры (ныне Дворец культуры имени Горького). Симфонию исполнили симфонический оркестр Ленинградской государственной филармонии и хор Ленинградской государственной академической капеллы. На следующий день, 22 января, симфония прозвучала в Большом зале Ленинградской филармонии в специальном концерте для комсомольцев и молодежи города.

Партитура и хоровые голоса симфонии № 3 опубликованы в 1932 году Музгизом.

Автограф хранится в Центральном государственном архиве литературы и искусства СССР (ф. 2048, оп. 1, ед. хр. 3, а также ф. 653, оп. 1, ед. хр. 2266).

В основу настоящей публикации положена авторизованная копия партитуры с пометкой композитора: «Можно печатать. 23.4.72. Д. Шостакович», хранящаяся в библиотеке Музфонда СССР (№ 6222).

Все явные ошибки и неточности исправлены безоговорочно. Существенные разночтения оговорены в примечаниях, помещенных в конце тома.

Симфония № 4 до минор, соч. 43, была закончена в 1936 году.

Мысль о новой симфонии возникла у композитора задолго до того, как он смог целиком сосредоточиться на создании партитуры. Еще в ноябре 1934 года композитор сообщал о сущест-

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[1] Шостакович Д. Беседа с молодыми композиторами.— Советская музыка, 1955, № 10, с. 12.

[2] Виссарион Яковлевич Шебалин. Литературное наследие. Воспоминания. Переписка. Статьи. Выступления. М., 1975, с. 41.

[3] Отчет аспиранта Ленинградской государственной консерватории Дмитрия Шостаковича. [1929 год.] Рукопись. Архив Ленинградской государственной консерватории им. Н. А. Римского-Корсакова.

[4] Шостакович Д. Декларация обязанностей композитора.— Рабочий и театр, 1931, № 31, с. 6.

[5] Творческие поиски, планы, мечты. Беседа с композитором Д. Шостаковичем.— Вечерняя Москва, 1940, 11 декабря.

[6] Шостакович Д. Думы о пройденном пути.— Советская музыка, 1956, № 9, с. 14.

вовании незавершенной первой части симфонии: «Есть несколько начатых работ,— писал он в статье „Счастье познания".— Кусок первой части четвертой симфонии, временно отложенной»[7].

В начале 1935 года Шостакович неоднократно говорил о своем намерении писать новую симфонию. «Передо мной стоит много задач,— рассказывал он в январе 1935 года.— Задумана симфония. Задумана оперная тетралогия... Надеюсь, что с помощью общественности и в первую очередь ленинградского Союза советских композиторов я смогу сосредоточиться на основной задаче — работе над оперой (вторая из тетралогии) и над Четвертой симфонией»[8]. В отличие от предыдущих симфоний Четвертая была задумана как «чистая», непрограммная симфония. Созданию ее Шостакович придавал особое значение, предполагая воплотить в ней свои представления о принципах симфонизма. В это время он активно высказывается (устно и в печати) по волнующим его вопросам художественного мастерства и мировоззрения художника, эпигонства и оригинальности стиля, простоты и упрощенчества в музыкальном языке, современной композиторской техники и т. п., участвует в дискуссии о советском симфонизме, организованной Союзом композиторов СССР в Москве[9]. Весной 1935 года в непосредственной связи с замыслом симфонии Шостакович говорил о своих взглядах на некоторые проблемы музыкального искусства: «В настоящее время я вплотную подошел к написанию Четвертой симфонии, которая будет своего рода credo моей творческой работы. Какие основные задачи я ставлю себе в настоящее время? <...>

Сейчас передо мной стоит основная задача: найти собственный, простой и выразительный музыкальный язык. Иногда борьба за простой язык понимается несколько поверхностно. Часто «простота» переходит в эпигонство. Но говорить просто — это не значит говорить так, как говорили 50—100 лет тому назад. Это ошибка, в которую впадают многие композиторы, боясь упреков в формализме. И формализм и эпигонство — злейшие враги советской музыкальной культуры. Минуя эти Сциллу и Харибду, советский композитор сможет стать подлинным певцом нашей великой эпохи»[10].

Работа над временно отложенной партитурой симфонии была продолжена лишь осенью 1935 года, а закончена она 20 мая 1936 года. В том же году намечалось первое исполнение симфонии оркестром Ленинградской государственной филармонии, однако уже после начала репетиций композитор снял ее с исполнения.

Впервые симфония № 4 была исполнена 30 декабря 1961 года в Москве, в Большом зале консерватории симфоническим оркестром Московской государственной филармонии.

Партитура симфонии № 4 опубликована в 1962 году издательством «Советский композитор».

Местонахождение автографа партитуры неизвестно. В Центральном государственном архиве литературы и искусства СССР хранятся фрагменты I и III частей произведения (ф. 2048, оп. 1, ед. хр. 4).

В основу настоящего издания положена партитура симфонии № 4, выпущенная в 1976 году издательством «Музыка».

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[7] Шостакович Д. Счастье познания.— Советское искусство, 1934, 5 ноября. Это свидетельство самого композитора позволяет несколько уточнить время начала работы над симфонией, которое принято относить к середине сентября 1935 года. См.: Д. Д. Шостакович. Нотографический и библиографический справочник. Сост. Е. Садовников. М., 1965, с. 59; Сабинина М. Шостакович-симфонист. М., 1977, с. 98—99 и др.

[8] Год после «Леди Макбет». Беседа с композитором Д. Шостаковичем.— Вечерняя Красная газета (Ленинград), 1935, 14 января.

[9] См.: Шостакович Д. Мой творческий путь.— Известия, 1935, 3 апреля; Д. Д. Шостакович о своем творчестве.— Советское искусство, 1935, 29 марта; Дискуссия о советском симфонизме. Выступление тов. Шостаковича.— Советская музыка, 1935, № 5, с. 31—33 и др.

[10] Шостакович Д. Мой творческий путь.— Известия, 1935, 3 апреля.

EDITOR'S NOTE

Volume Two of Dmitry Shostakovich's Collected Works comprises the scores of his symphonies Nos. 3 and 4.

Symphony No. 3, "May First" in E-flat Major, Op. 20, for orchestra and chorus was composed in 1929 while Dmitry Shostakovich was a post-graduate student at the Leningrad Conservatoire. Originally the composer called it "A May Symphony", and this subtitle is preserved in his transcription of the work for solo piano, while in the definitive version of the full score the wording is somewhat different.

In this symphony Shostakovich continued his searchings for the ways and means of giving a direct reflection to contemporary life in programmatic major instrumental compositions, begun in his First Piano Sonata (originally entitled "The October") and Second Symphony ("Dedication to October"). "Life has shown", he wrote later, "how much our mass audiences appreciate programmatic symphonic music. We composers have a good deal to do to satisfy the listeners' demands in this respect. We are not doing enough in this important and entrancing sphere, with its wealth of creative potentialities. I am positive that work in programme music can considerably enrich the creative ideas of a talented composer and promote his professional skill. The musical embodiment of a vivid and meaningful programme invariably makes him exercise his imagination and inventiveness to the full".[1] The programme of the "May First" Symphony determined its peculiar structure: according to Vissarion Shebalin, "after starting work on this symphony Dmitry Dmitriyevich once remarked that 'it would be interesting to write a symphony in which no theme is ever repeated'."[2]

Like his Second, Shostakovich's Third Symphony is a one-movement work with a closing choral section. In comparing the two symphonies the composer wrote in 1929: "I handed in my 'May First' Symphony on the completion of the course [of post-graduate studies—*Ed.*], a work essentially differing from the 'Dedication to October'. Whereas in the 'Dedication' the main content is struggle, the 'May First' expresses the festive spirit of peaceful construction, if I may put it that way. To make the main idea clearer for the listeners, I introduced a chorus to words by the poet Kirsanov at the end".[3]

Shortly after completing his Third Symphony Shostakovich, in assessing the work accomplished during those years, defined it as the most important of his compositions of the late twenties—early thirties. This is what he wrote: "The only work of mine that can, in my opinion, lay claim to 'taking its place' in the development of Soviet musical culture is my 'May First' Symphony, although, of course, it is not free from certain drawbacks".[4]

Whenever Shostakovich mentioned this work in later times, he always emphasised close ties of its contents with contemporary life. Thus in 1940 he said: "I have always liked working on music reflecting our epoch, the thoughts and feelings of the Soviet man. In this way came into being my subsequent [coming after the First Symphony—*Ed.*] works—the 'Dedication to October' with a concluding chorus, the 'May First' Symphony, and incidental music to the films *New Babylon, Alone, The Counterplan, Golden Mountains* and the *Maxim* trilogy".[5] As he was striking the balance of his life's work on the eve of his 50th birthday in 1956, Shostakovich once more stated that the symphonies under discussion, like his First Symphony, "were attempts at reflecting reality, sincere efforts to give reflection to contemporary life".[6]

Shostakovich's Third Symphony was first performed by the State A Cappella Choir and the Leningrad Philarmonic Orchestra at the Moscow-Narva Palace of Culture (today Gorky Palace of Culture), Leningrad, on January 21 (the anniversary of Lenin's death), 1930. On January 22, the symphony was performed at a special concert for the city's youth and Komsomol members, given in the Large Hall of the Leningrad Philharmonic.

The score and parts of Symphony No. 3 were published by the *Muzgiz* in 1932. The autograph score is preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 3).

The present edition is based on the copy of the score bearing the composer's inscription: "Ready for print. 23.4.72. D. Shostakovich", which is preserved at the Library of the USSR Music Fund (No. 6222).

All patent errors have been corrected without comment; important discrepancies are discussed in the notes at the end of the volume.

Symphony No. 4 in C minor, Op. 43, was completed in 1936. The idea of this work came to the composer long before he was in a position to concentrate on its score. In November 1934 Shostakovich already mentioned the existence of the incomplete first movement of the symphony: "Several works have been started, among them a piece of the first movement of my Fourth Symphony, which I have put aside for the time being", he wrote in the article "The Joy of Knowledge".[7]

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[1] Shostakovich, D., "A Talk with Young Composers", *Sovetskaya Muzyka (Soviet Music)*, No. 10, 1955, p. 12.

[2] *Vissarion Shebalin. Literary Legacy*, recollections, articles, letters, Moscow, 1975, p. 41.

[3] Report of Dmitry Shostakovich, post-graduate student of the Leningrad Conservatoire, 1929, MS. Archives of the Leningrad Conservatoire.

[4] Shostakovich, D., "Declaration of the Composer's Duties", *Rabochy i Teatr*, No. 31, 1931, p. 6.

[5] "Creative Searchings. Plans and Projects. An Interview with Composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.

[6] Shostakovich, D., "Thinking about the Road Traversed", *Sovetskaya Musyka (Soviet Music)*, No. 9, 1956, p. 14.

[7] Shostakovich, D., "The Joy of Knowledge", *Sovetskoye Iskusstvo*, November 5, 1934. These words of the composer help us to clarify the problem of the time when the work on the symphony was started (it is commonly held to be the middle of September

Early in 1935 Shostakovich repeatedly stated his intention to compose a new symphony. Thus in January 1935 he said: "There are many things I must do. I intend to write a symphony. I intend to write a set of four operas... I hope that with the assistance of community, in the first place, the Leningrad Union of Soviet Composers, I shall be able to concentrate on my main task—work on the opera (the second of the set) and on my Fourth Symphony".[8] Unlike its predecessors, the Fourth Symphony was to be "pure", non-programmatic, music. The composer attached particular importance to it as he meant this work to be the realisation of his principles of symphonism. At that period he made numerous statements, oral and in the press, concerning such burning problems of artistic skill and world-outlook as originality and feeble imitation, simplicity and simplification in the musical language, contemporary composition techniques, etc., and took part in the discussion of Soviet symphony, sponsored by the Union of Soviet Composers in Moscow.[9] In the spring of 1935 Shostakovich expressed his views on some problems of the musical art in connection with his conception of the Fourth Symphony: "Just now I am starting on my Fourth Symphony, my composer's credo as it were. What are the tasks I am to solve at present?

"The main task is to find my own musical idiom, one that is simple and expressive. Striving for simplicity is sometimes understood somewhat superficially: as often as not simplicity becomes feeble imitation. But to express oneself in a simple way does not mean using the language that was in use 50 or a hundred years ago. That, however, is exactly the mistake made by many composers who are afraid of being classed among formalists. Both formalism and eclecticism are the worst enemies of Soviet musical culture. Only if he succeeds in steering clear of these Scylla and Charybdes can a Soviet composer become a true poet of our great epoch".[10]

The composer returned to the score of his Fourth Symphony "put aside for the time being" only in the autumn of 1935 and completed it in May 1936. Its premiere by the Leningrad Philharmonic Orchestra was scheduled for that same year, but after a few rehearsals Shostakovich withdrew it from performance.

The Fourth Symphony had its first performance by the Moscow Philharmonic Orchestra at the Large Hall of the Moscow Conservatoire on December 30, 1961. Its score was published by the *Soviet Composer* in 1962.

The whereabouts of the autograph score are not know; fragments of the first and third movements are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 4).

The present edition is based on the score put out by the State Publishers *Music* in 1976.

1935). Cf. *Dmitry Shostakovich: Complete Catalogue of Works,* compiled by Y. Sadovnikov, Moscow, 1965, p. 59; Sabinina, M., *Shostakovich the Symphonist. His Dramaturgy, Aesthetics and Style,* research, Moscow, 1977, pp. 98-99, and some other works.

[8] "The Year after *Lady Macbeth,* a Talk with Composer Dmitry Shostakovich", *Vechernaya Krasnaya Gazeta,* Leningrad, January 14, 1935.

[9] Cf. Shostakovich, D., "My Creative Road", *Izvestiya,* April 3, 1935; "Dmitry Shostakovich about His Work", *Sovetskoye Iskusstvo,* March 29, 1935; "Discussion of Soviet Symphony. Speech by D. Shostakovich", *Sovetskaya Muzyka (Soviet Music),* No. 5, 1935, pp. 31-33, and some other works.

[10] Shostakovich, D., "My Creative Road", *Izvestiya,* April 3, 1935.

СИМФОНИЯ №3

«ПЕРВОМАЙСКАЯ»

С ЗАКЛЮЧИТЕЛЬНЫМ ХОРОМ
НА СЛОВА
С.КИРСАНОВА

СОЧ. 20

1929

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti

* * *

4 Corni (F)
2 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani
Triangolo

Tamburo
Piatti
Cassa
Tam-tam

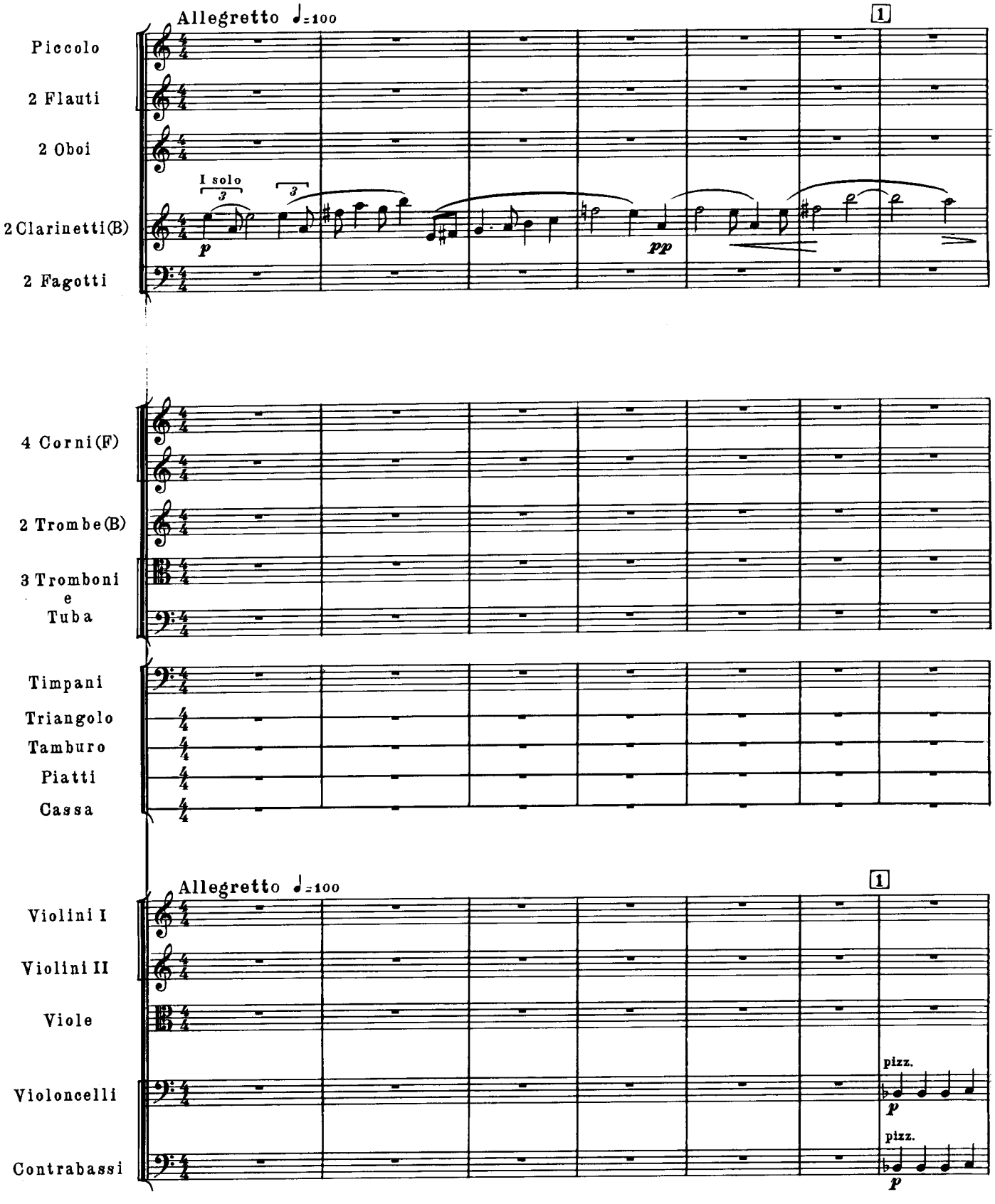
* * *

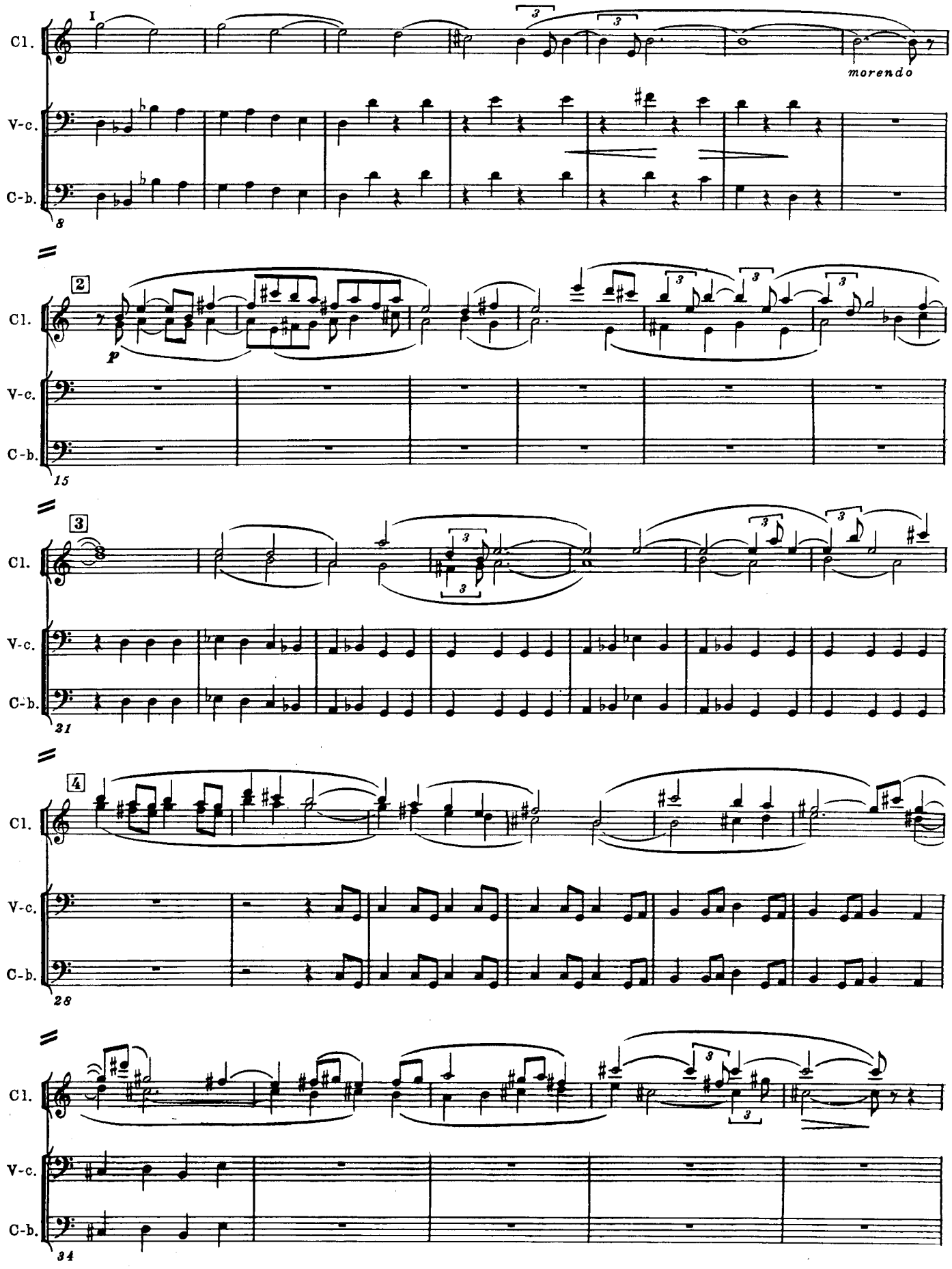
Campanelli
Silofono

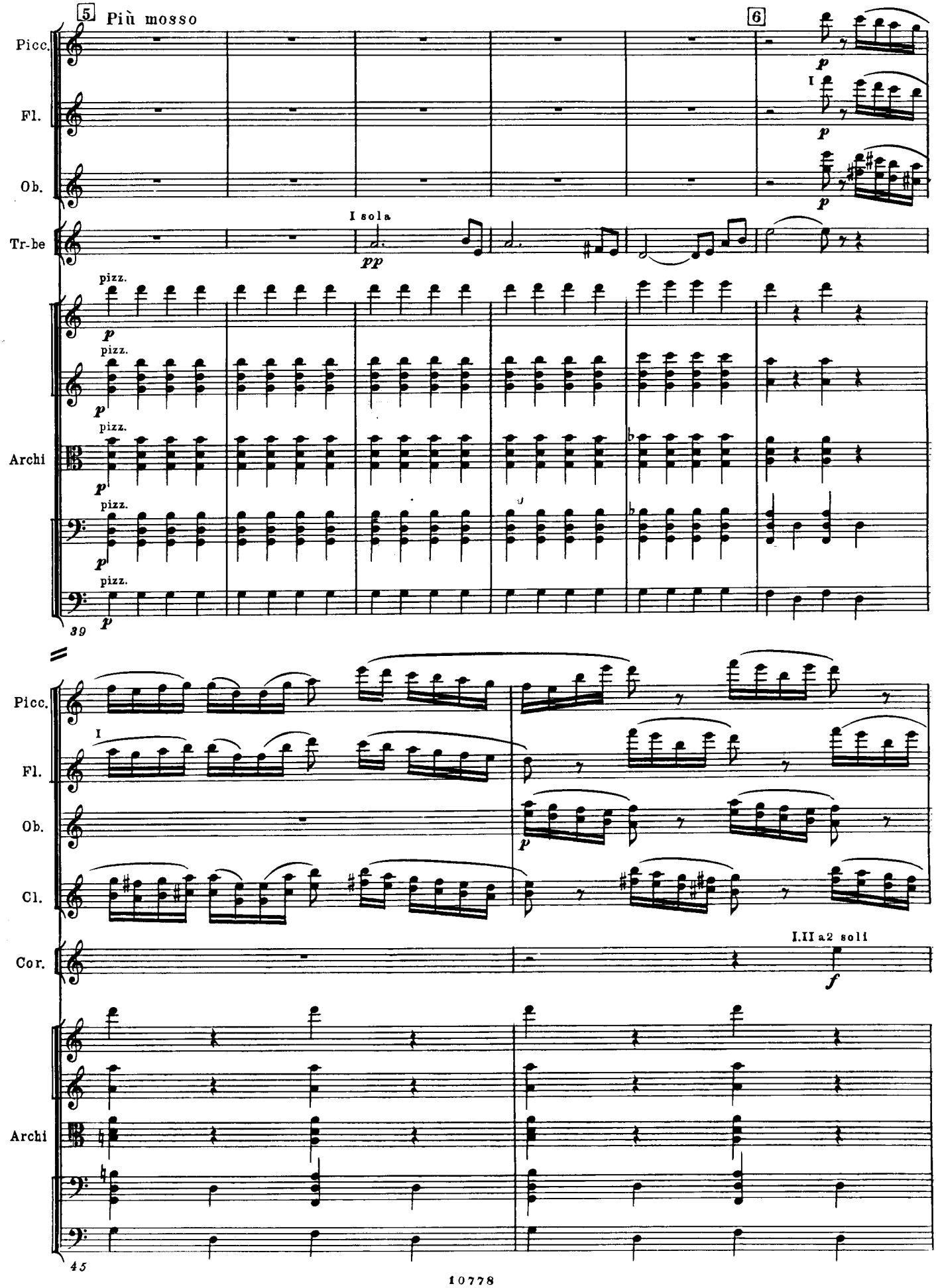
* * *

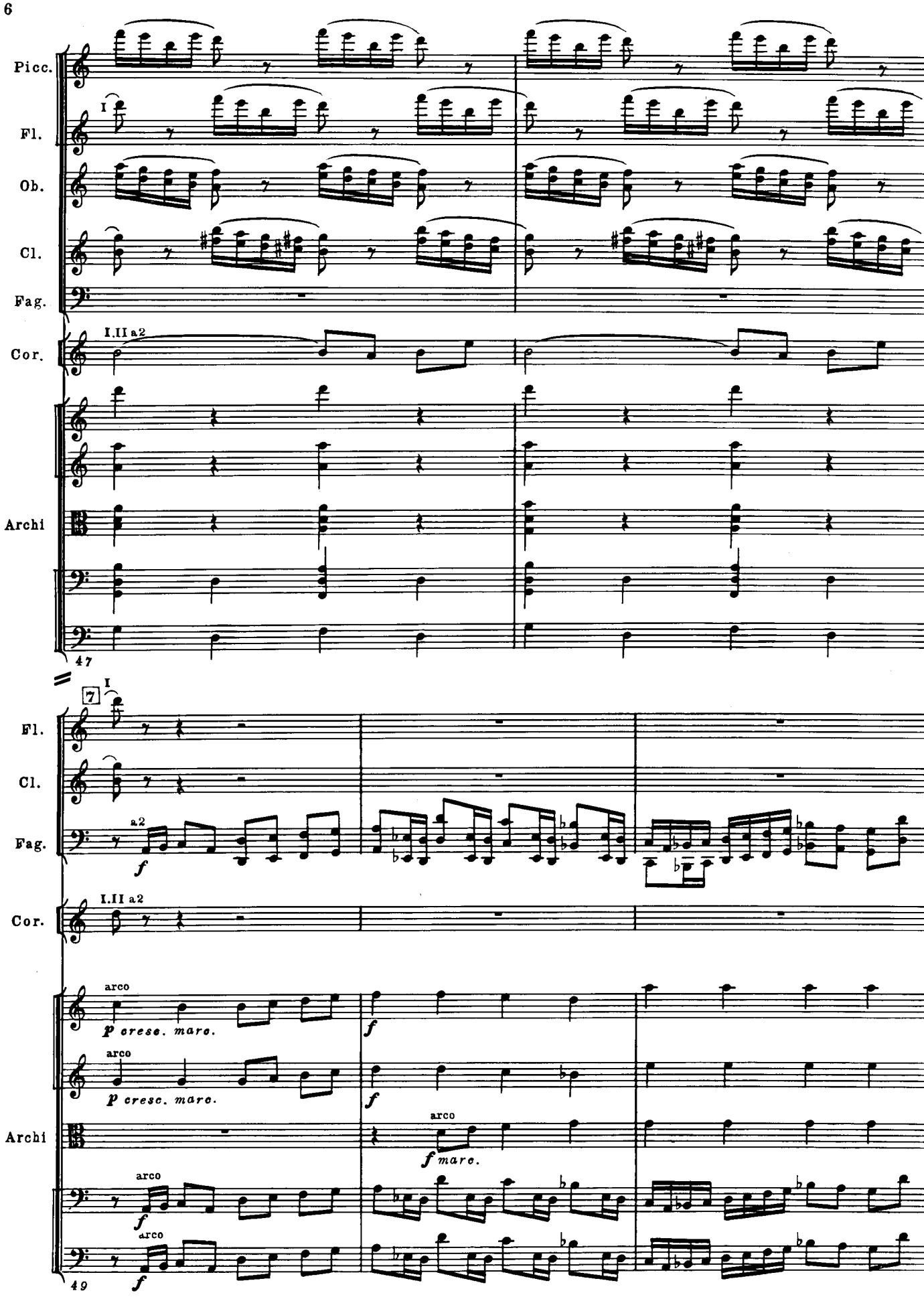
Violini I
Violini II
Viole
Violoncelli
Contrabassi

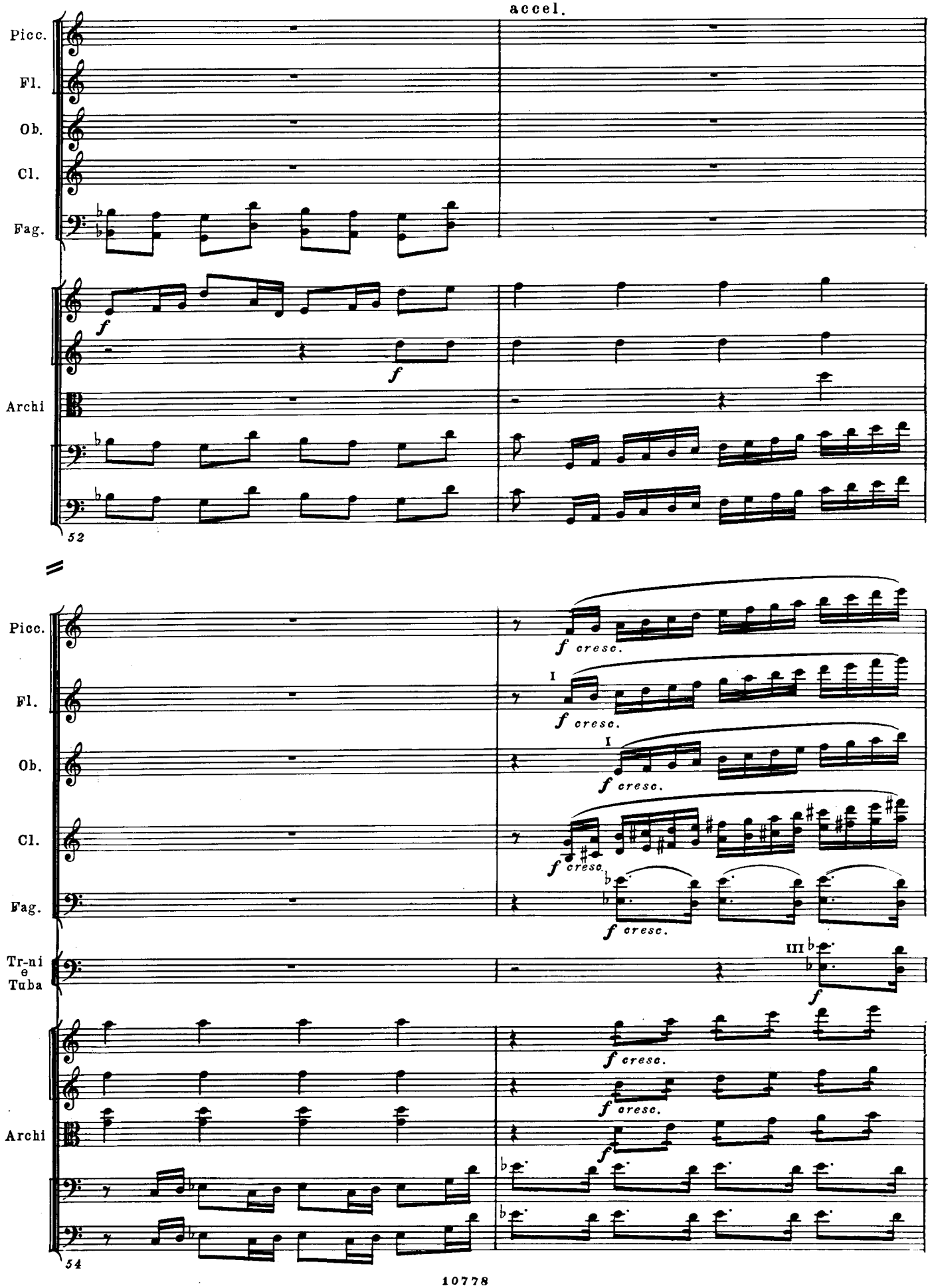
Продолжительность звучания — ок. 30 мин.
Duration: approx. 30 mins.

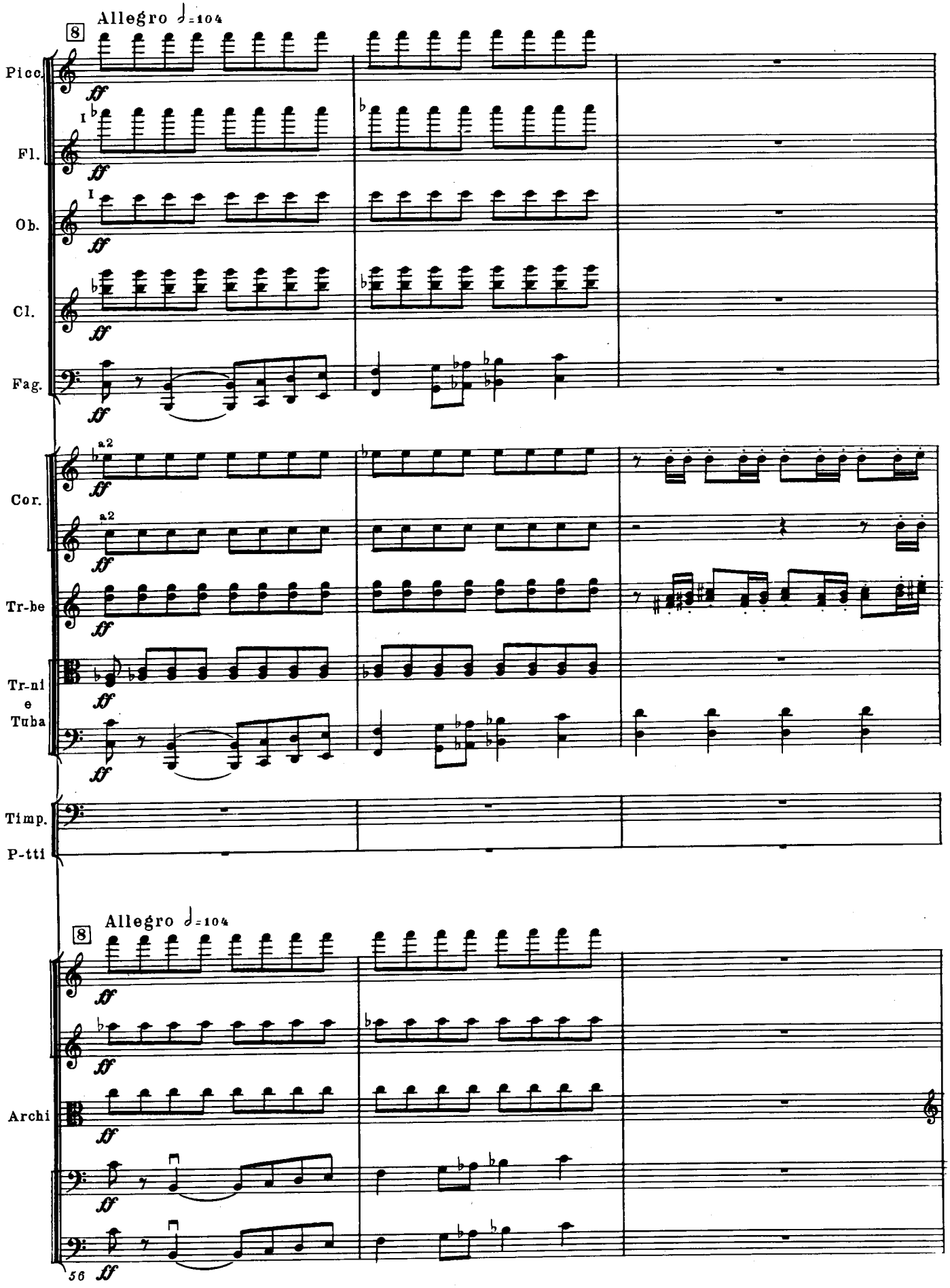

Allegretto ♩=100
1
Piccolo
2 Flauti
2 Oboi
I solo
3
3
2 Clarinetti(B)
p
pp
2 Fagotti
4 Corni(F)
2 Trombe(B)
3 Tromboni
e
Tuba
Timpani
Triangolo
Tamburo
Piatti
Cassa
Allegretto ♩=100
1
Violini I
Violini II
Viole
pizz.
p
Violoncelli
pizz.
p
Contrabassi

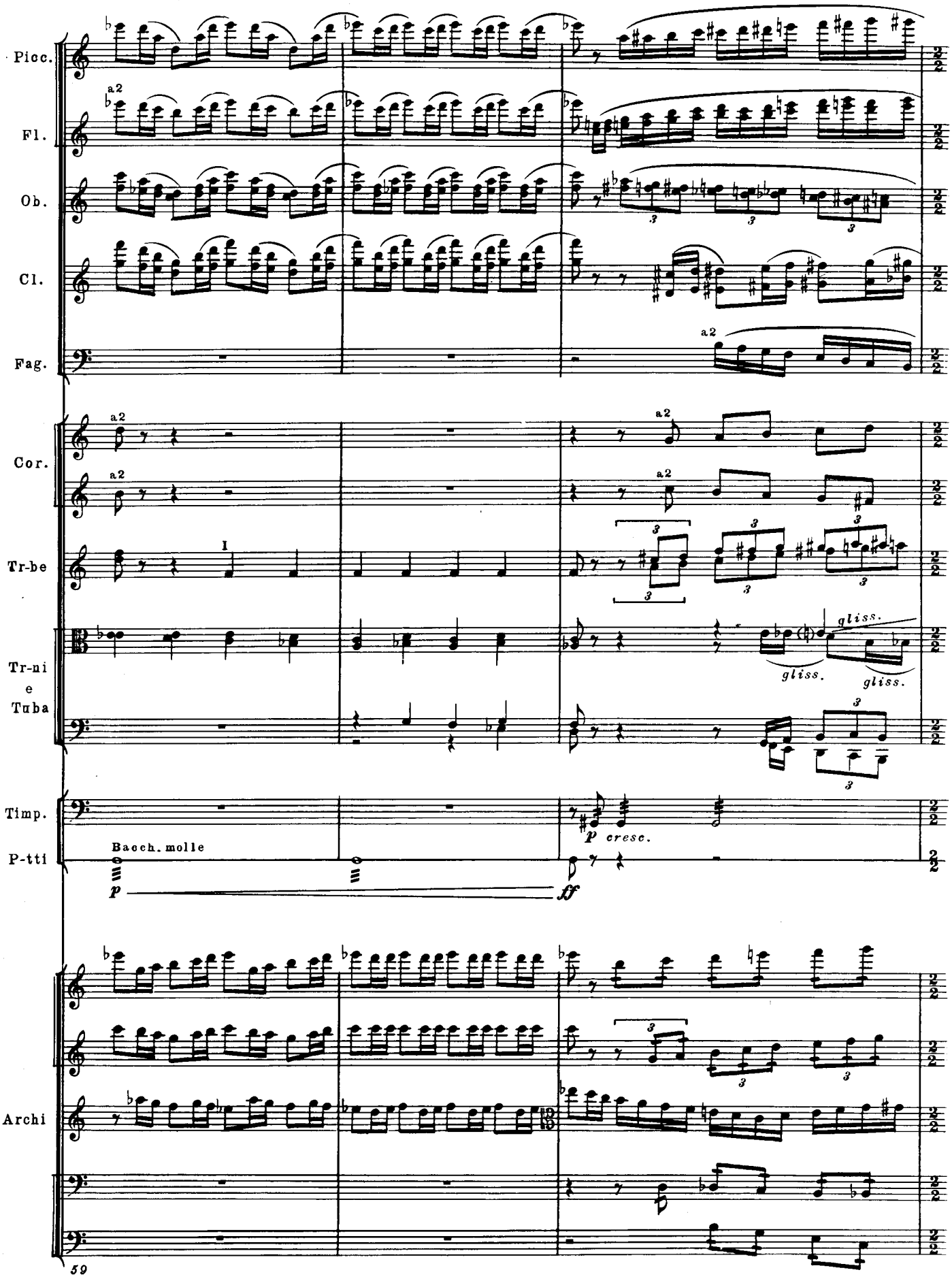

I
Cl.
V-c.
C-b.
8
morendo
2
p
15
3
21
4
28
34

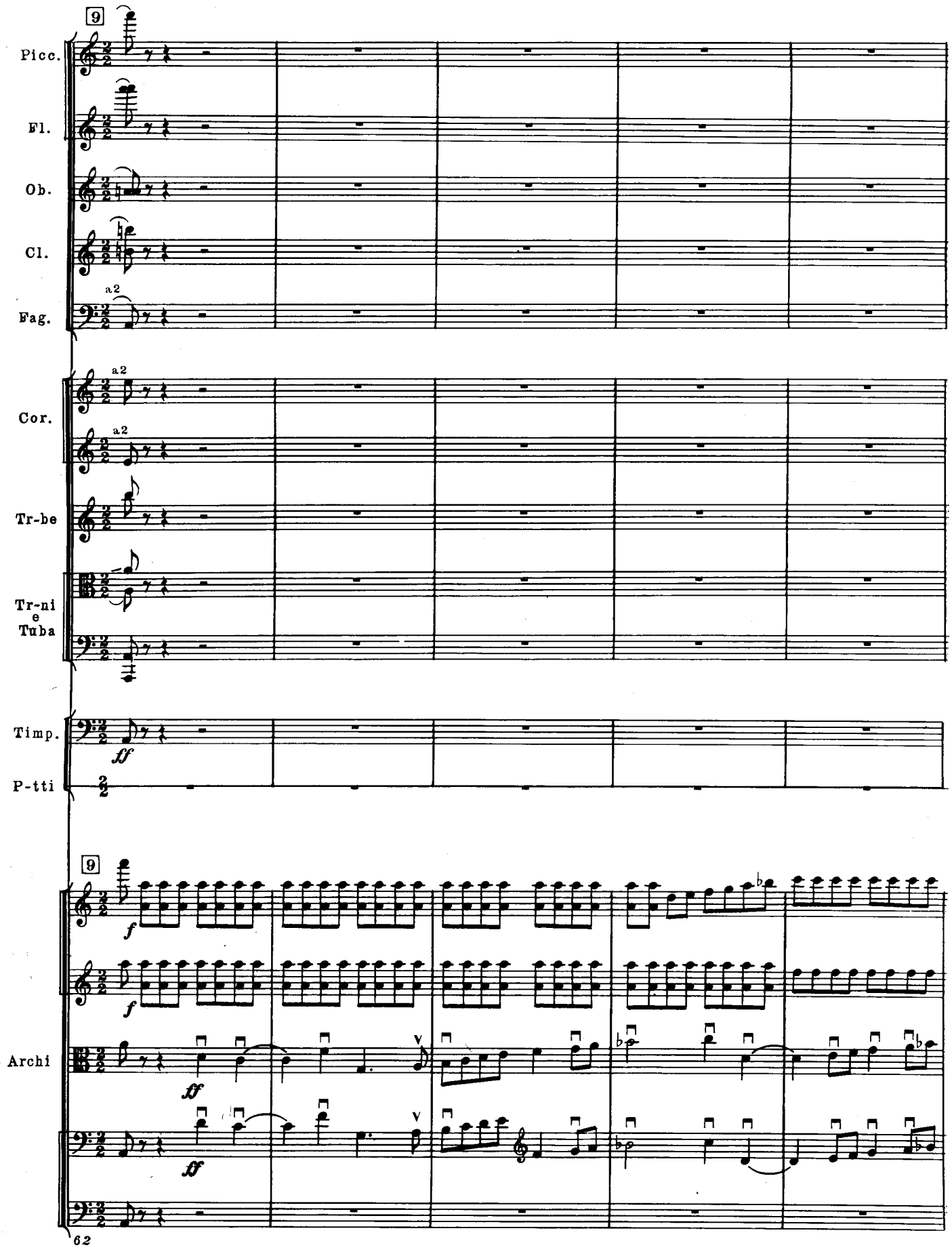

5 Più mosso
6
Picc.
Fl.
Ob.
Tr-be
I sola
Archi
pizz.
39
Cl.
Cor.
I.II a2 soli
45

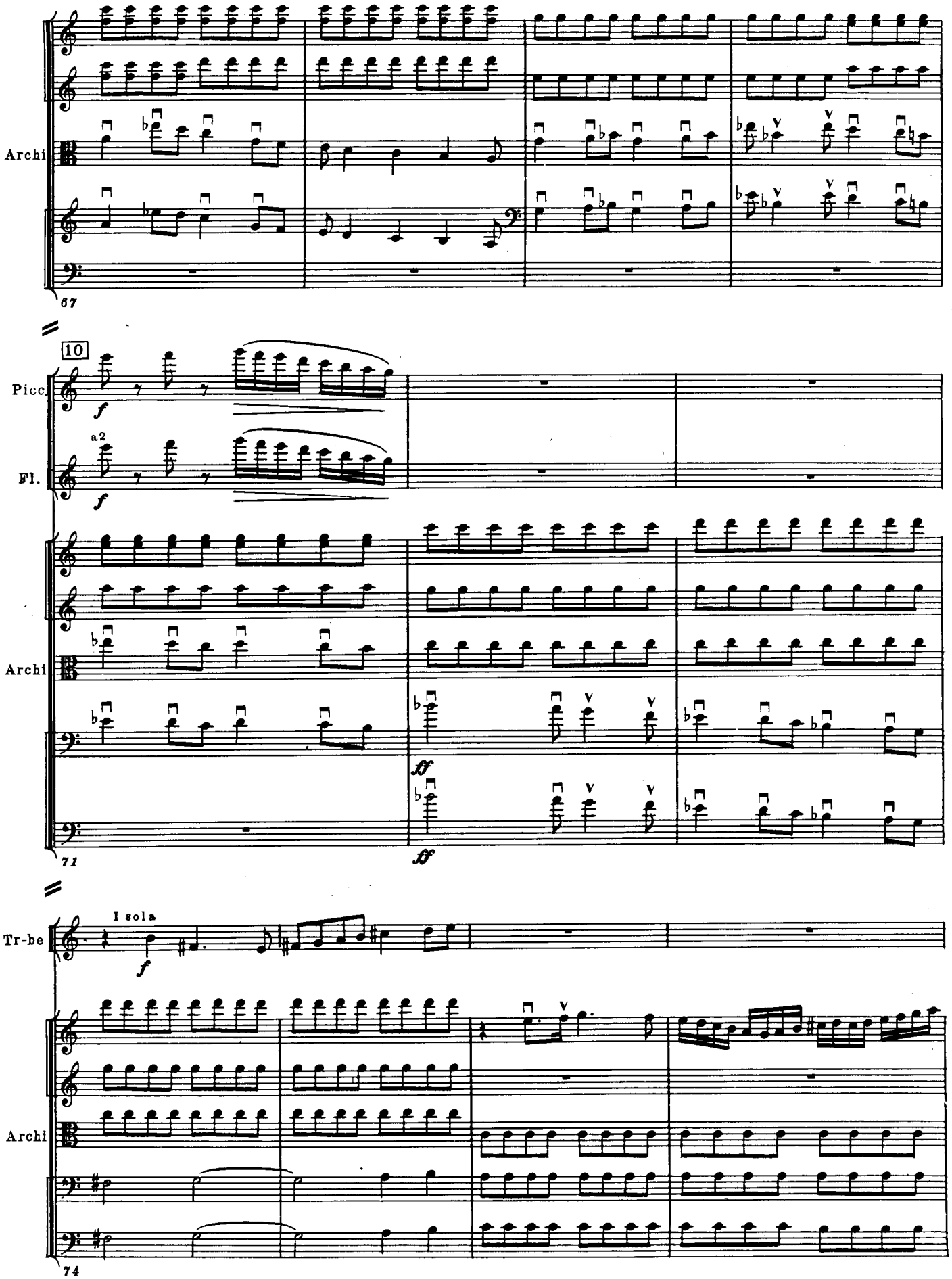

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
I.II a2
Archi
47
7
I
Fl.
Cl.
Fag.
a2
f
Cor.
I.II a2
arco
p cresc. marc.
f
arco
p cresc. marc.
f
Archi
arco
f marc.
arco
f
arco
f
49

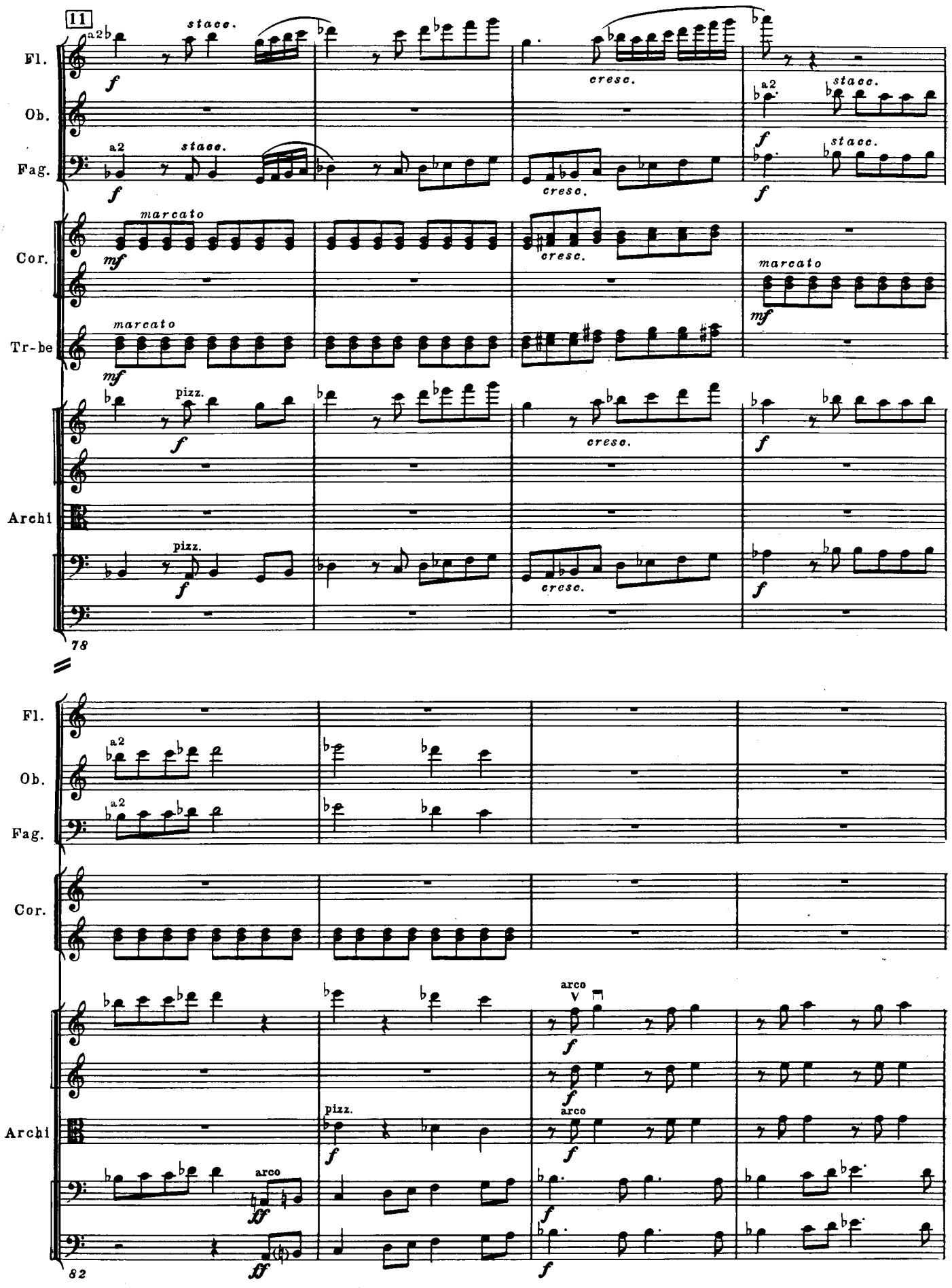

accel.
Picc.
Fl.
Ob.
Cl.
Fag.
Archi
f
52
Picc.
Fl.
Ob.
Cl.
Fag.
Tr-ni e Tuba
Archi
f cresc.
I
III
54

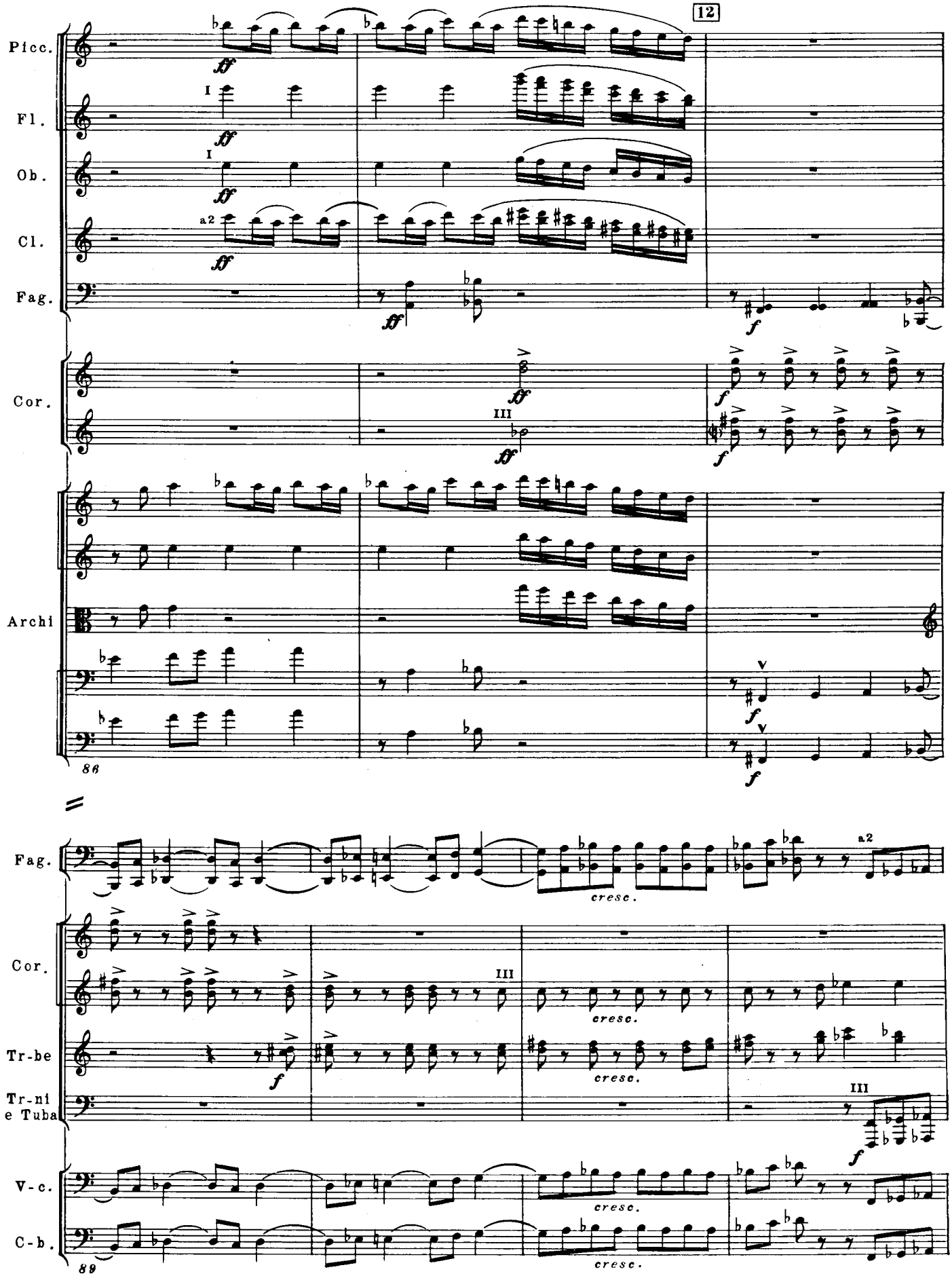

Allegro ♩=104
8
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Allegro ♩=104
8
Archi
56
ff

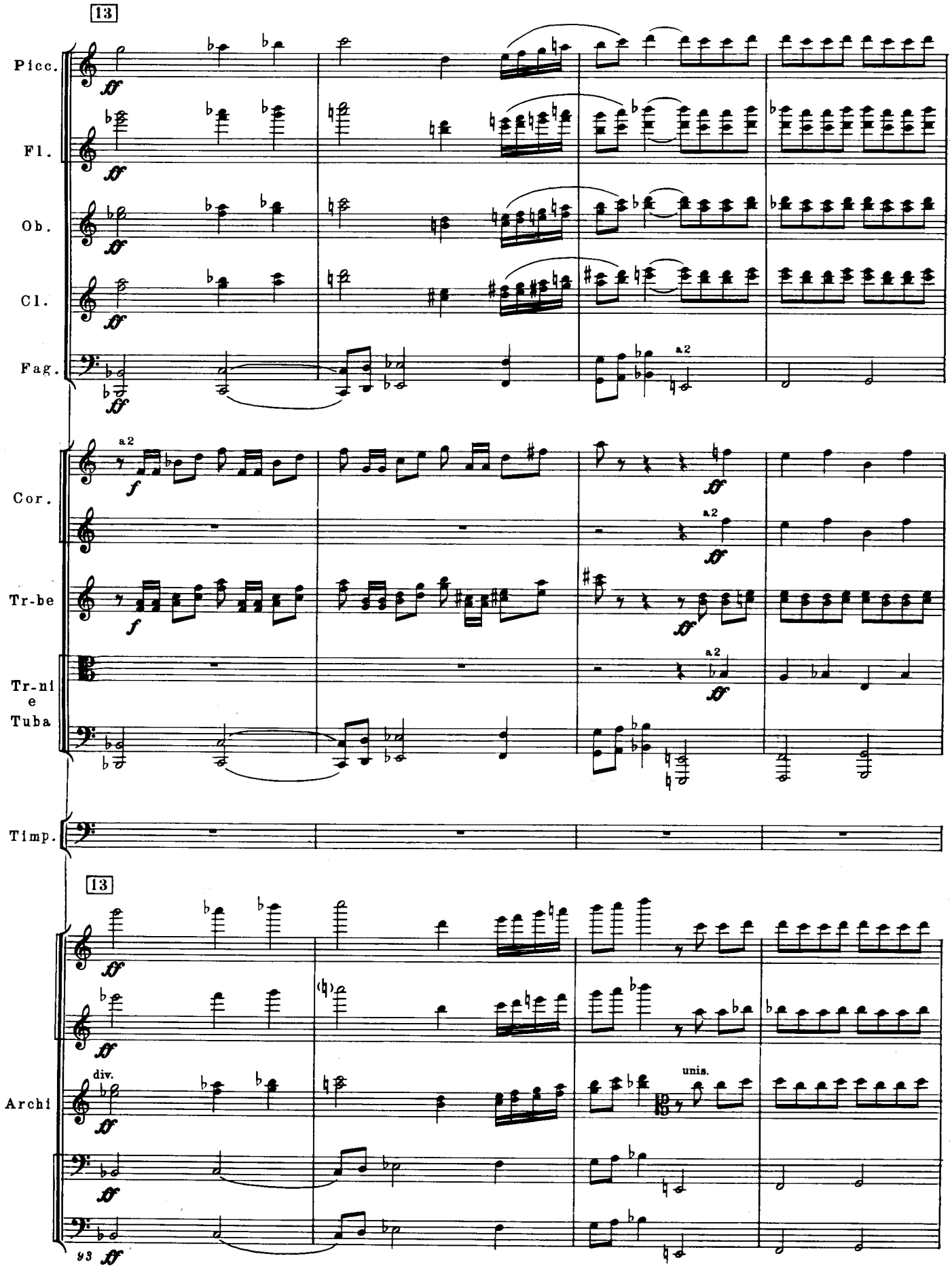

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Archi
a2
I
Bacch. molle
p
ff
p cresc.
gliss.
59

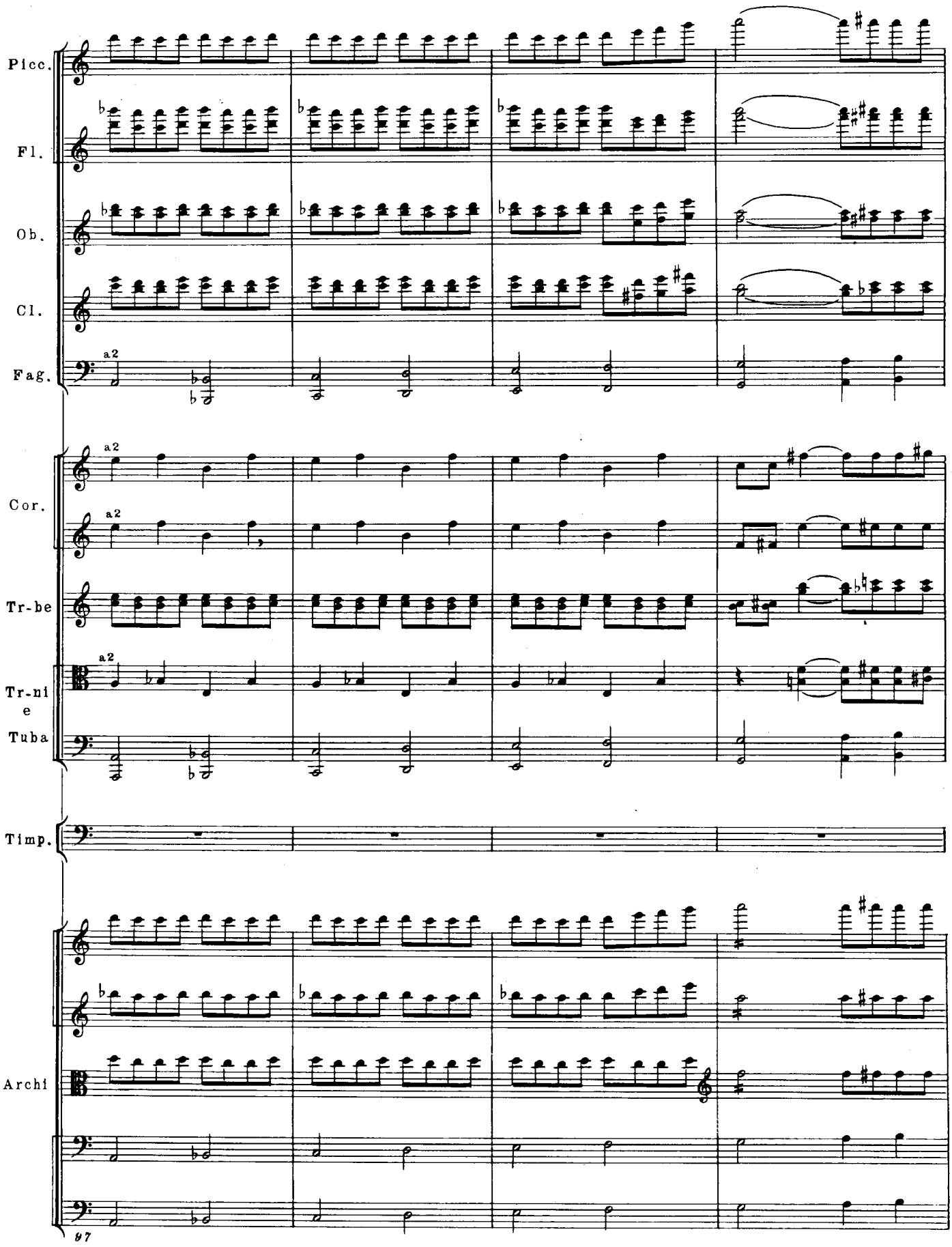

9
Picc.
Fl.
Ob.
Cl.
a2
Fag.
a2
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
ff
P-tti
9
f
f
Archi
ff
ff
62

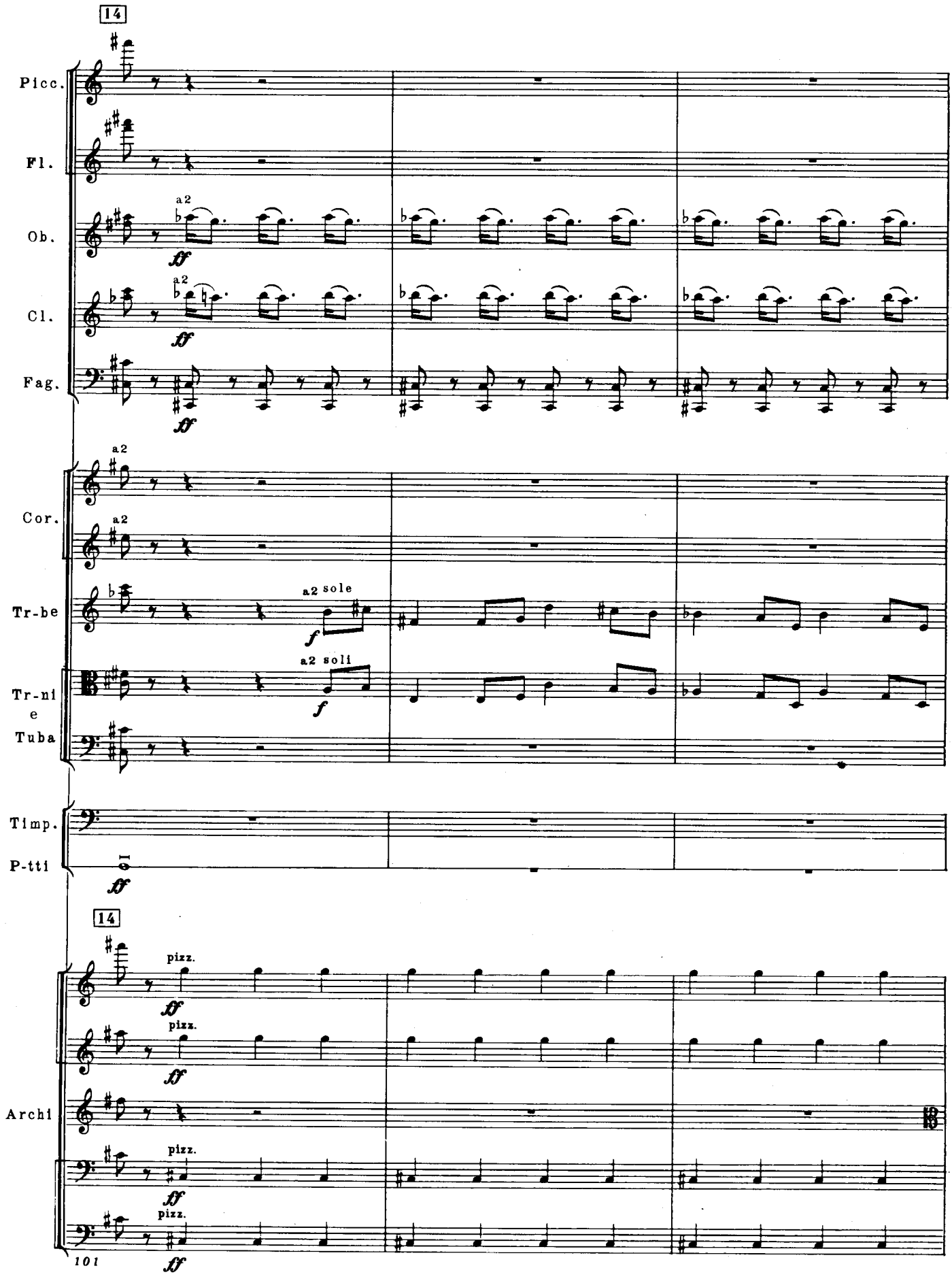

Archi
67
10
Picc.
Fl.
a2
f
Archi
71
ff
ff
I sola
Tr-be
f
Archi
74

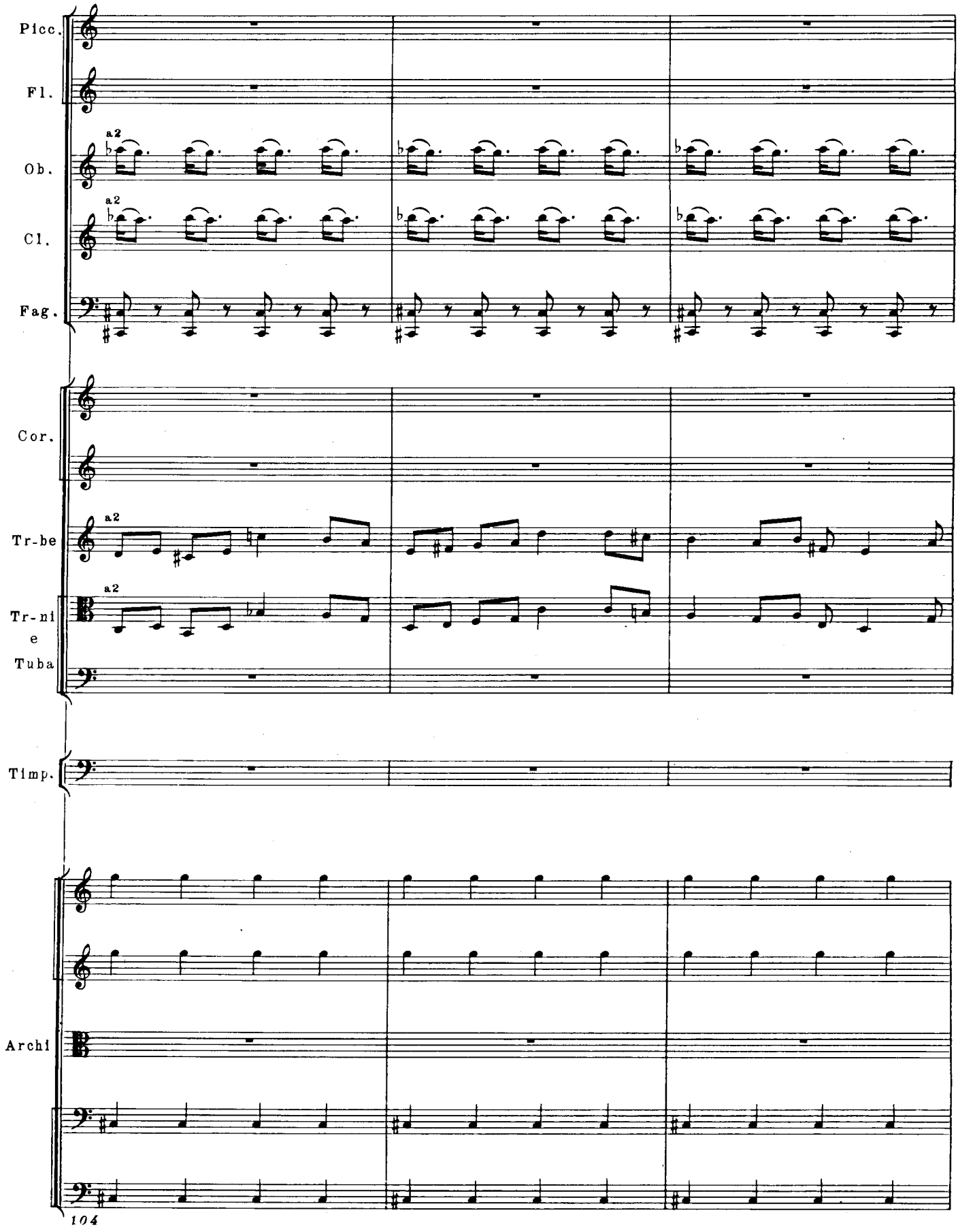

11
Fl.
Ob.
Fag.
Cor.
Tr-be
Archi
a2
stacc.
marcato
pizz.
arco
cresc.
78
82

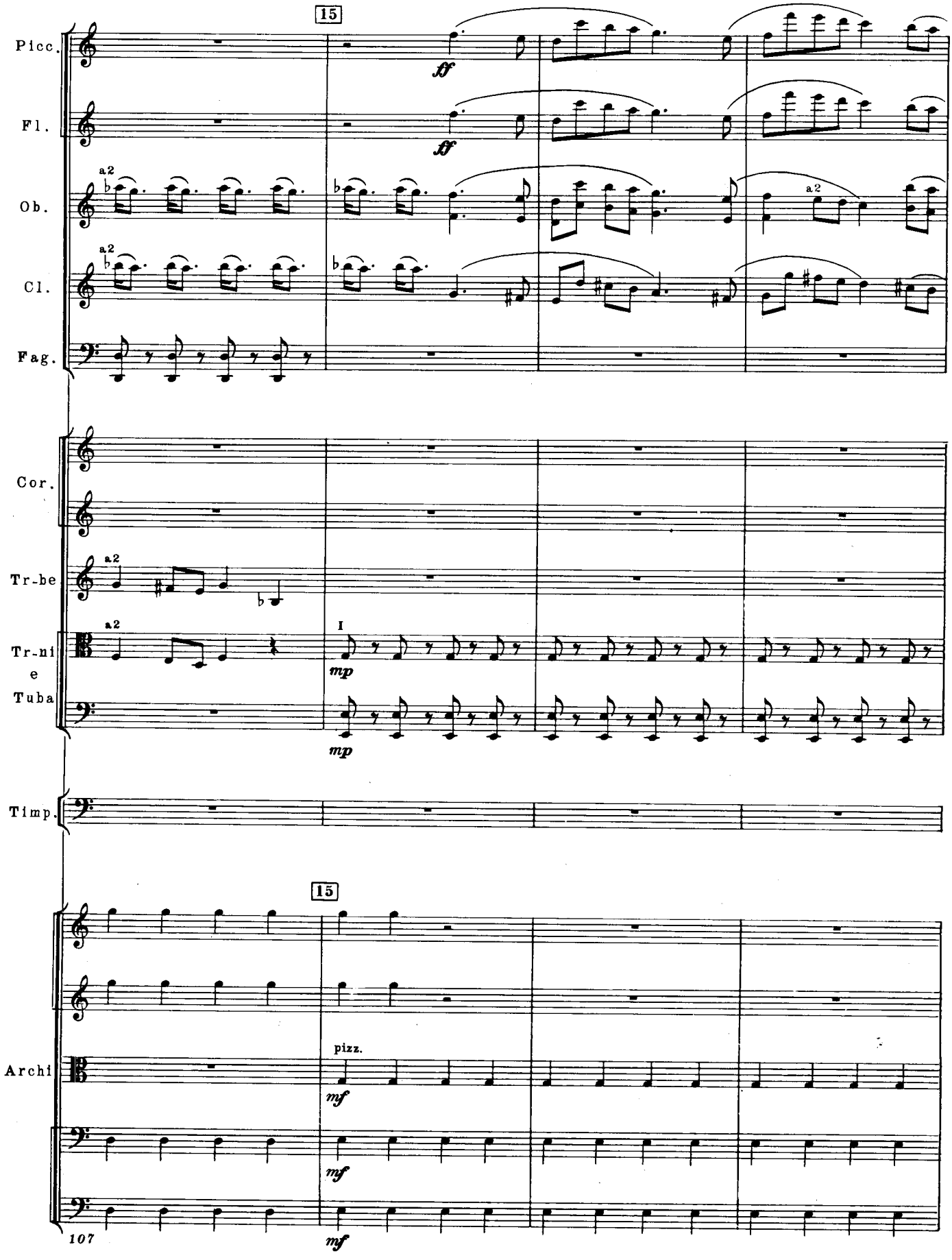

12
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Archi
86
Fag.
cresc.
Cor.
Tr-be
Tr-ni
e Tuba
V-c.
C-b.
89
cresc.

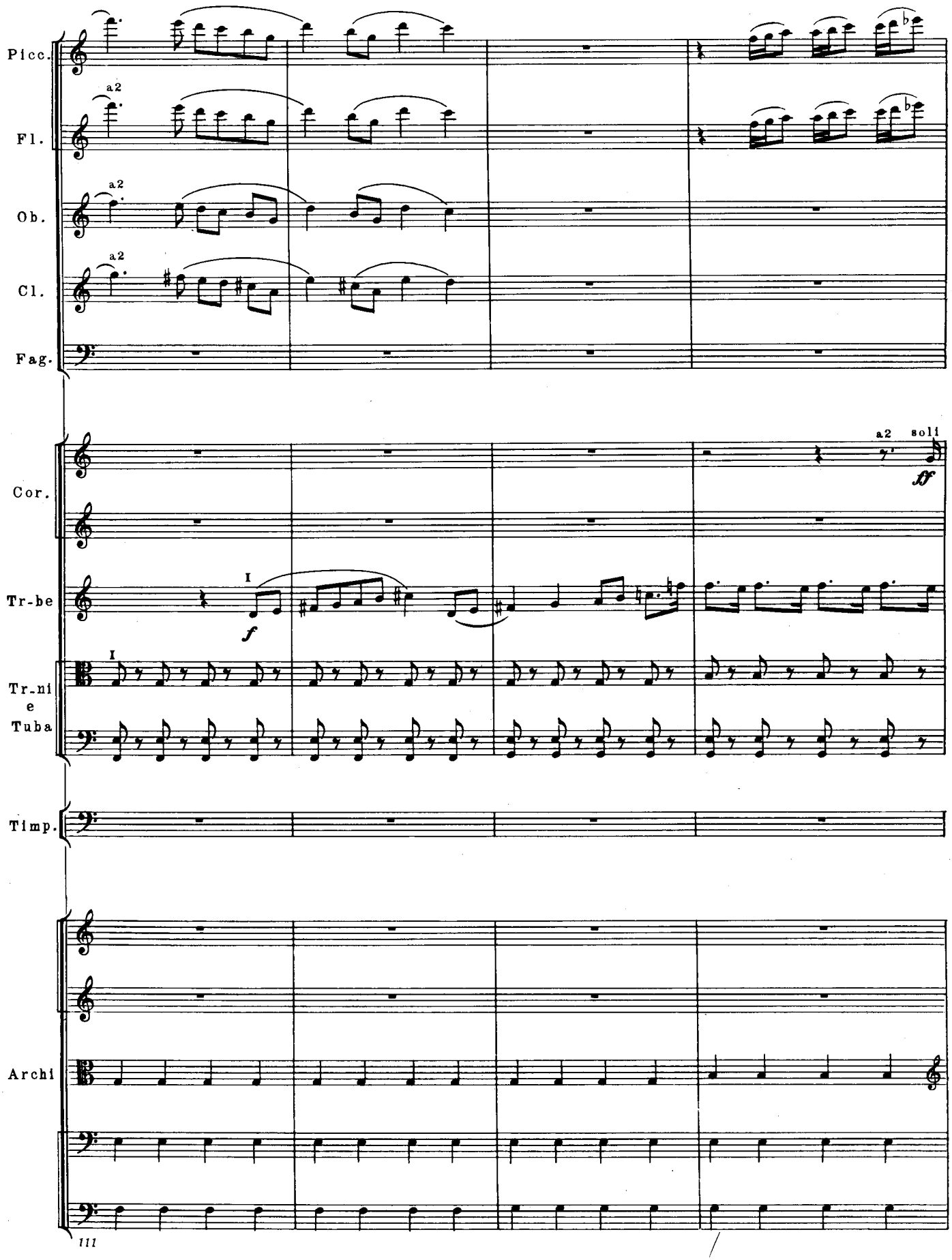

13
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
13
Archi
div.
unis.
93

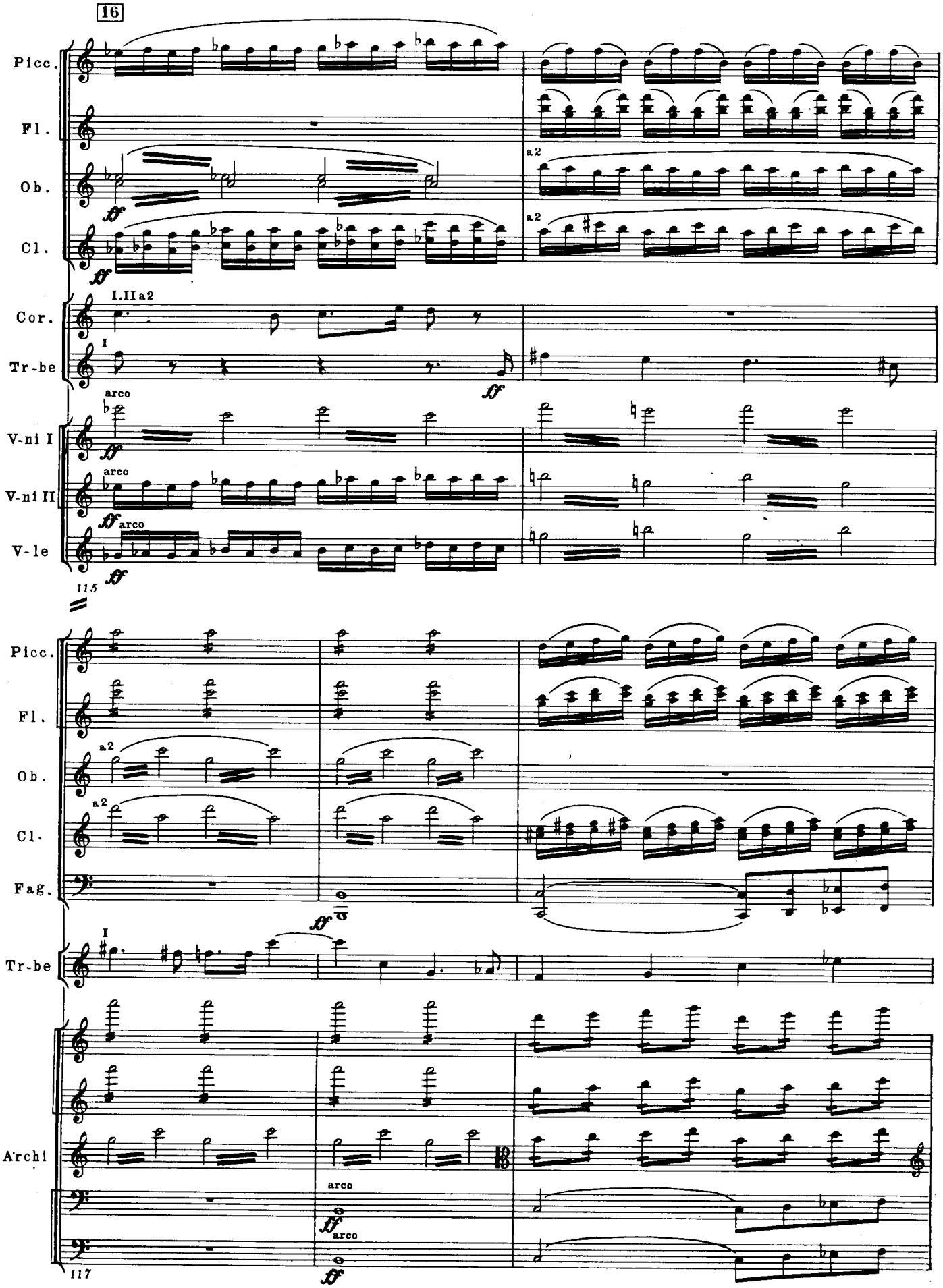

Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
a2
Tr-be
Tr-ni
e
Tuba
a2
Timp.
Archi
97

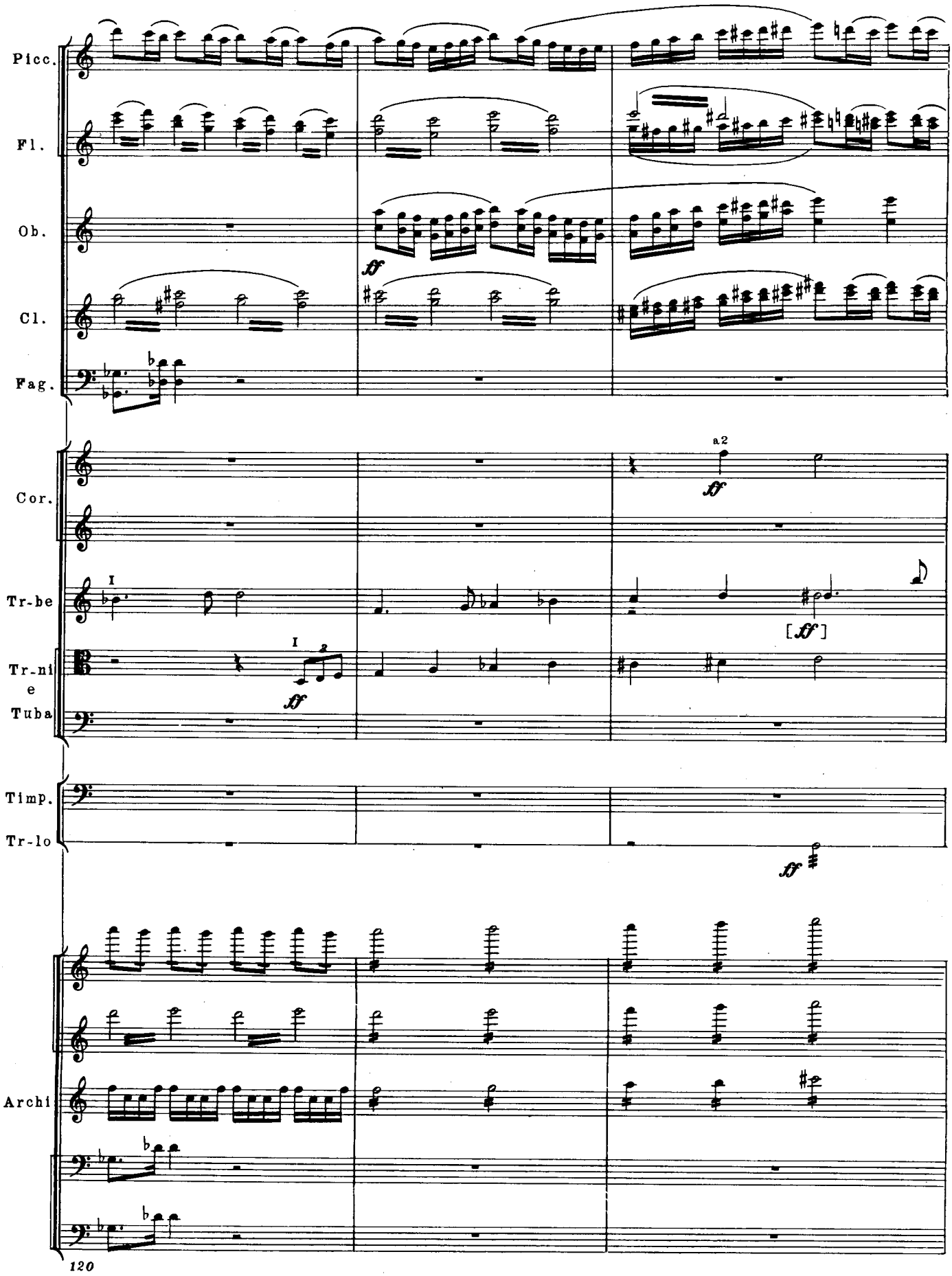

14
Picc.
Fl.
Ob.
a2
ff
Cl.
a2
ff
Fag.
ff
a2
Cor.
a2
Tr-be
a2 sole
f
Tr-ni
e
Tuba
a2 soli
f
Timp.
P-tti
ff
14
Archi
pizz.
ff
pizz.
ff
pizz.
ff
pizz.
ff
101

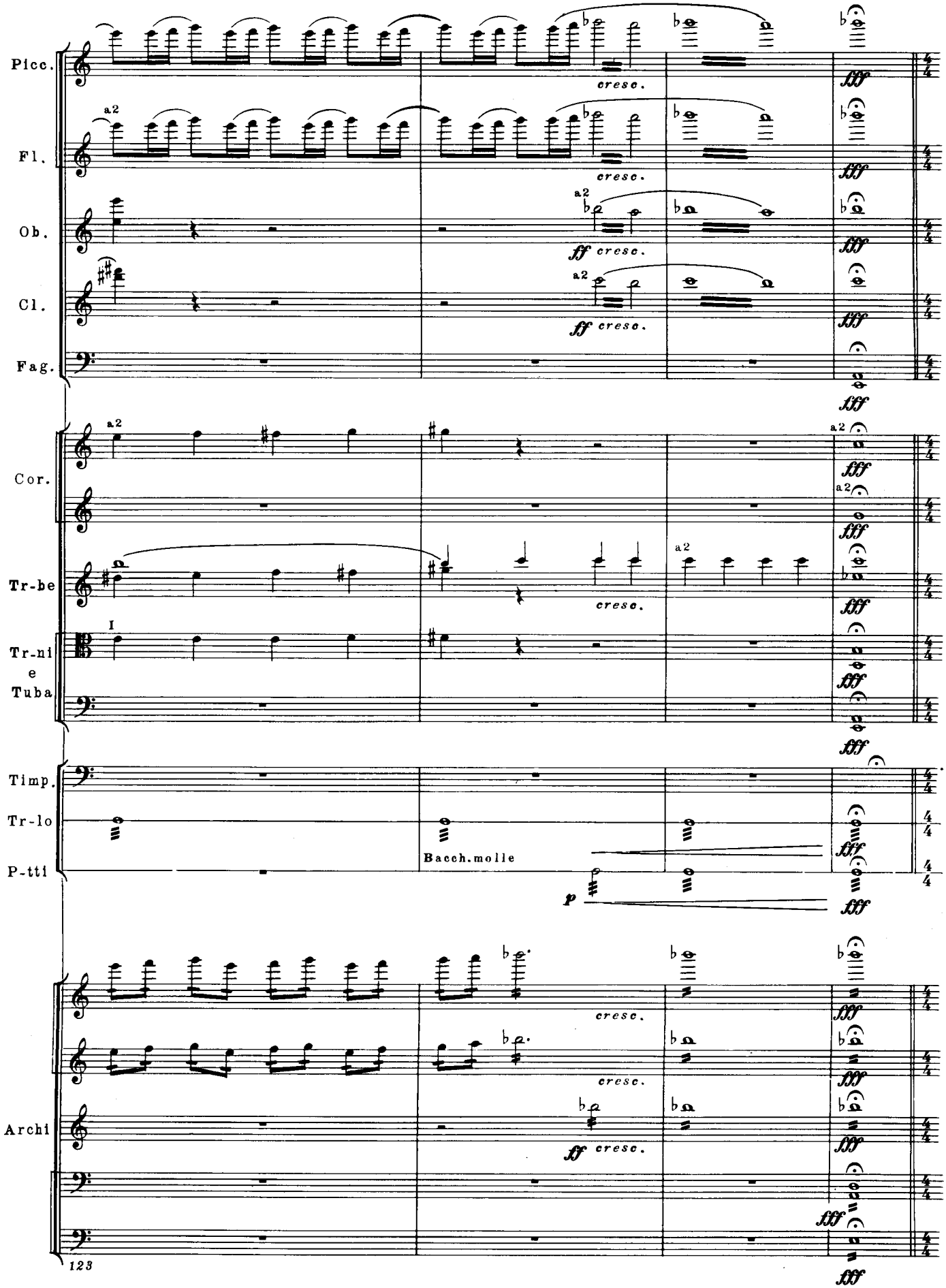

Picc.
Fl.
Ob.
a2
Cl.
a2
Fag.
Cor.
Tr-be
a2
Tr-ni
a2
e
Tuba
Timp.
Archi
104

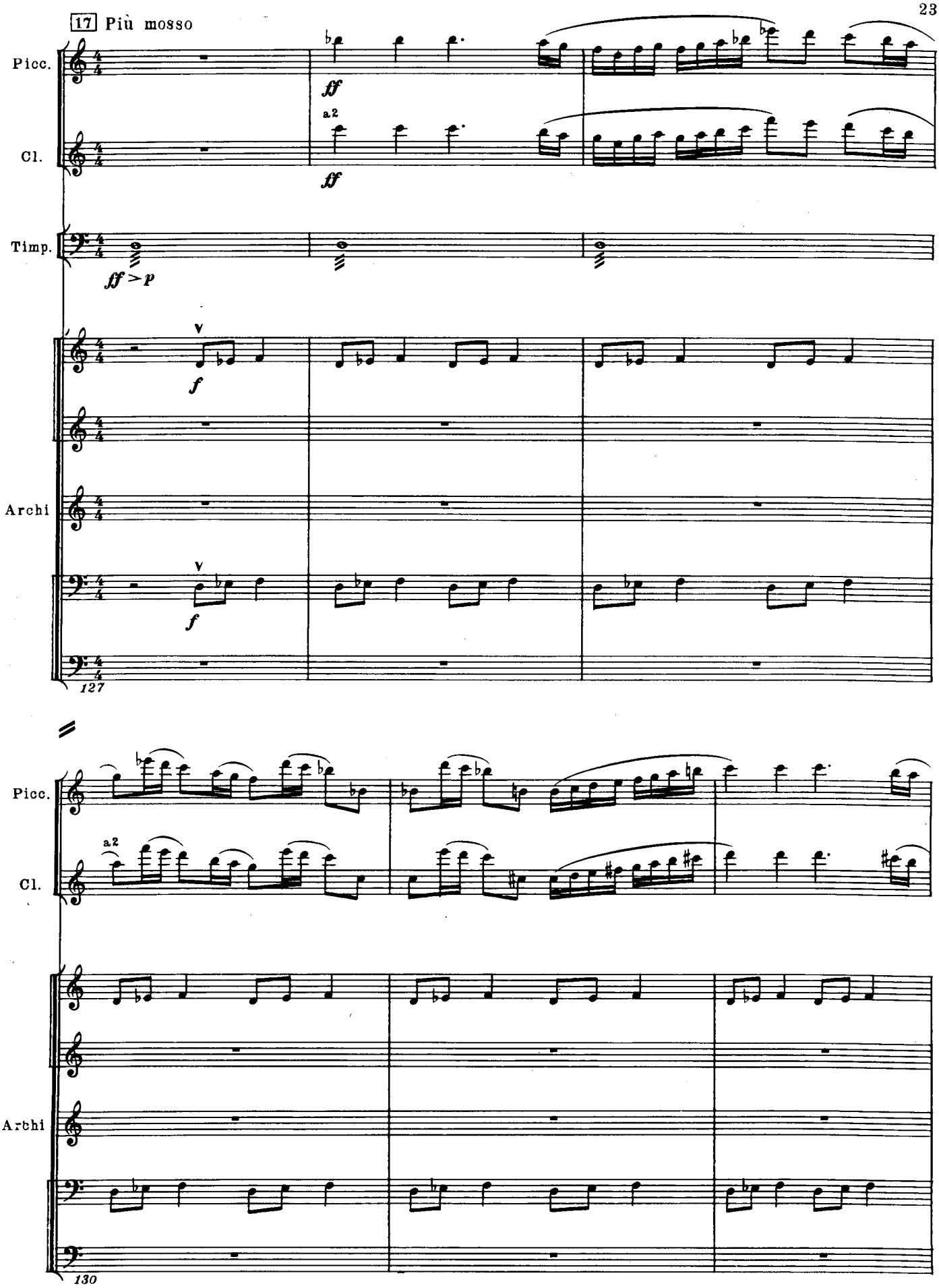

15
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
ff
a2
I
mp
pizz.
mf
107

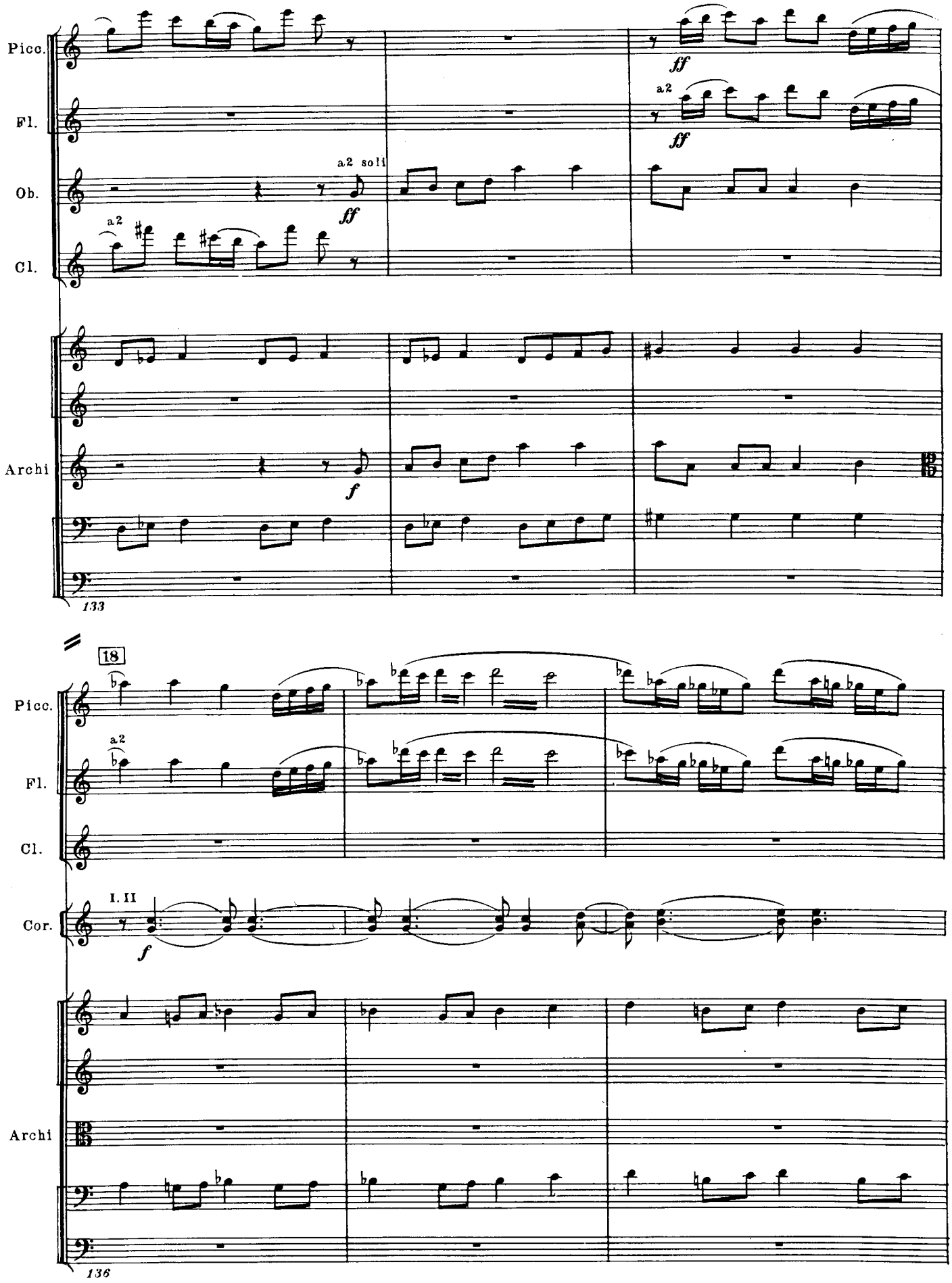

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
soli
I
f
ff
111

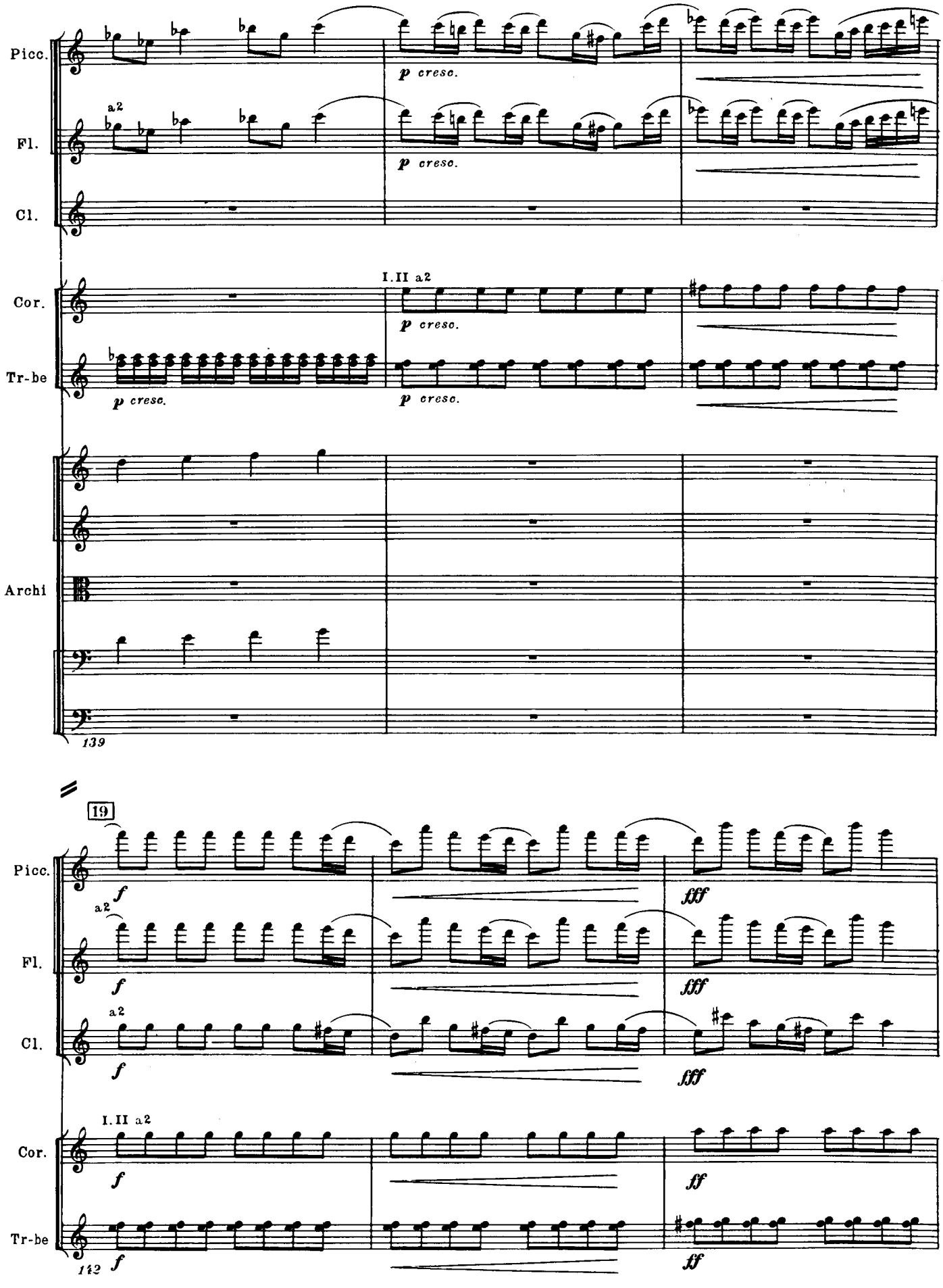

16
Picc.
Fl.
Ob.
Cl.
Cor.
Tr-be
V-ni I
V-ni II
V-le
115
Picc.
Fl.
Ob.
Cl.
Fag.
Tr-be
Archi
117
a2
I.II a2
I
arco

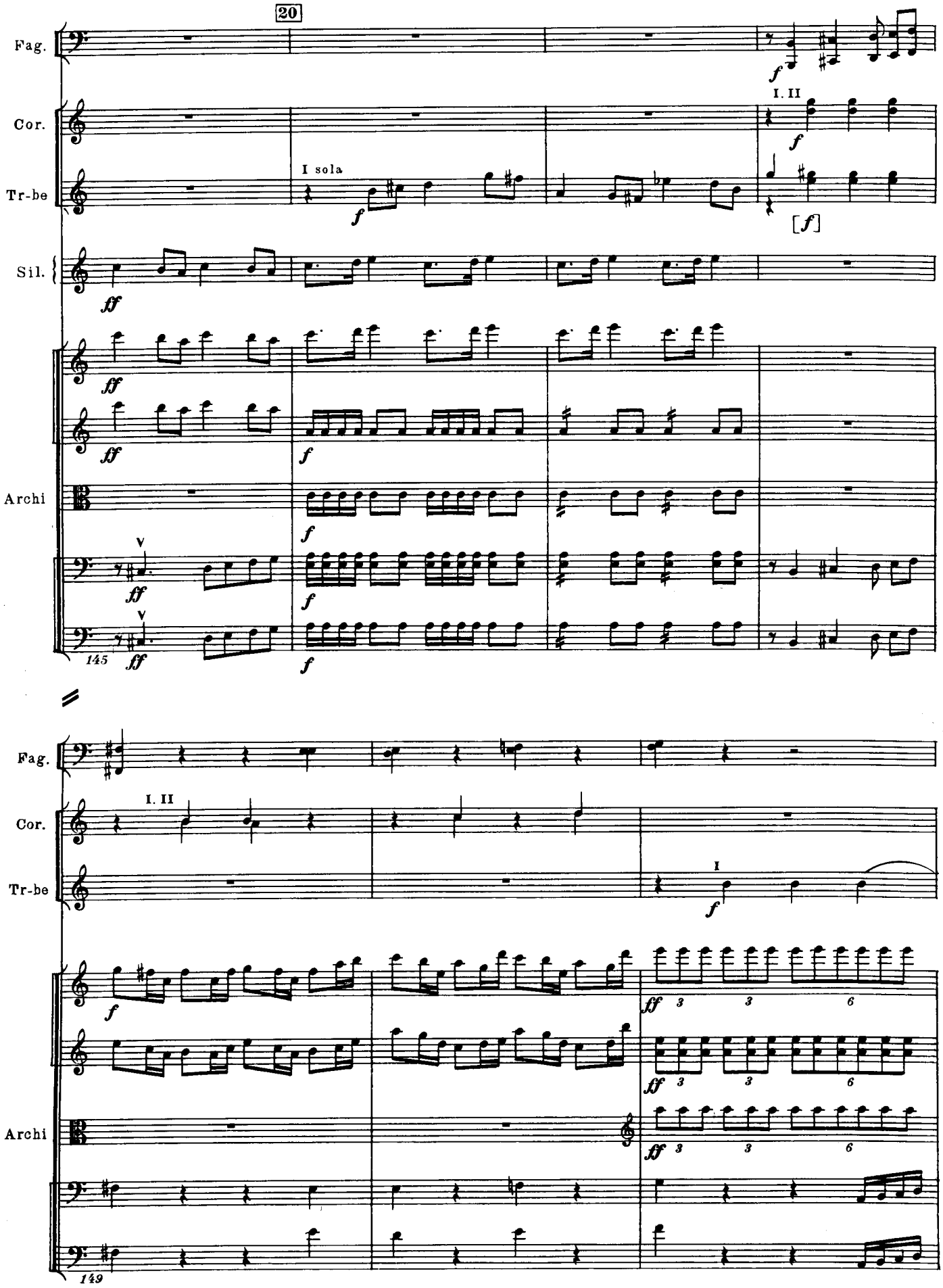

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Archi
ff
a2
[ff]
I
2
120

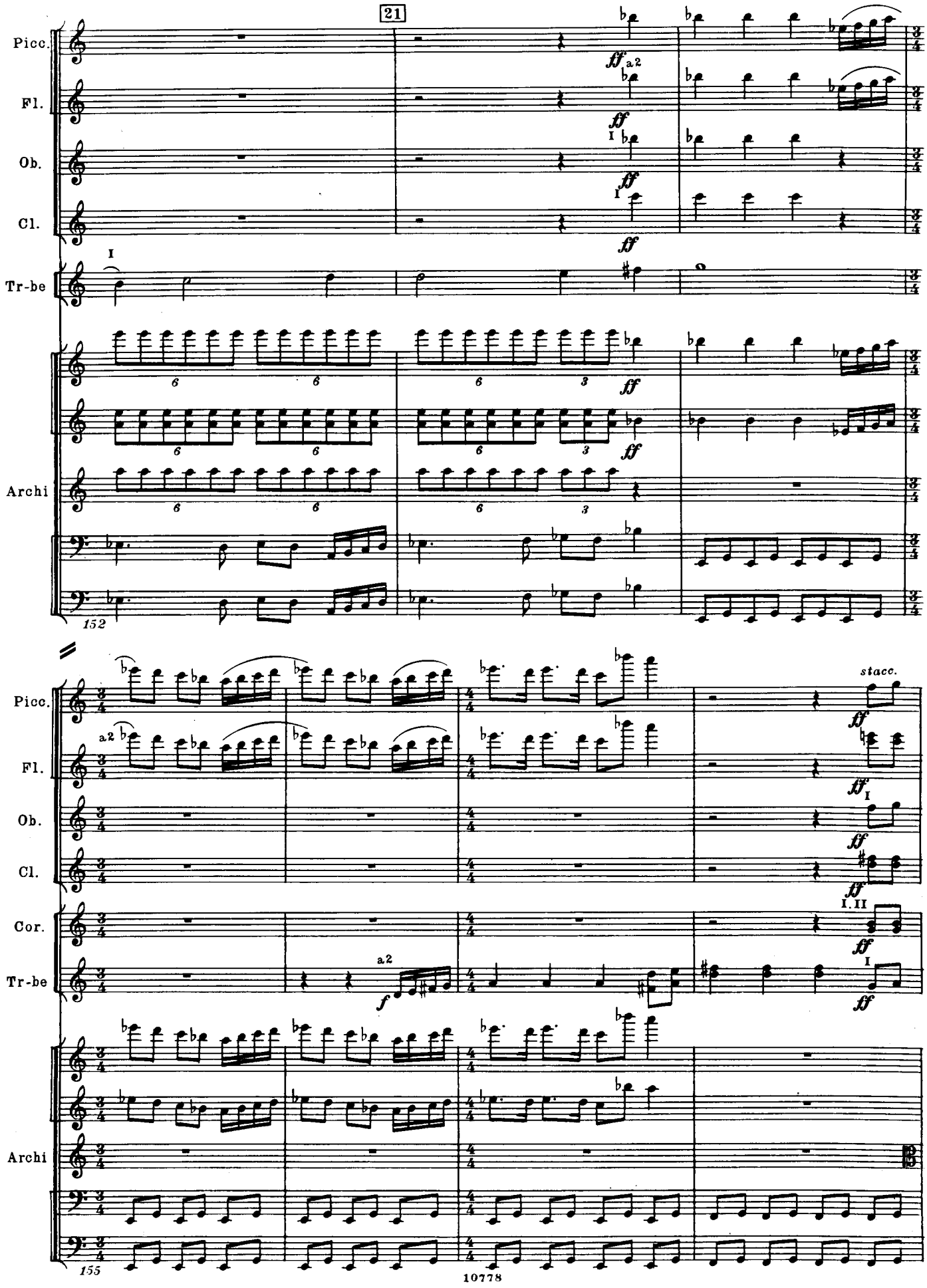

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
Archi
a2
cresc.
ff cresc.
fff
I
Bacch. molle
p
123

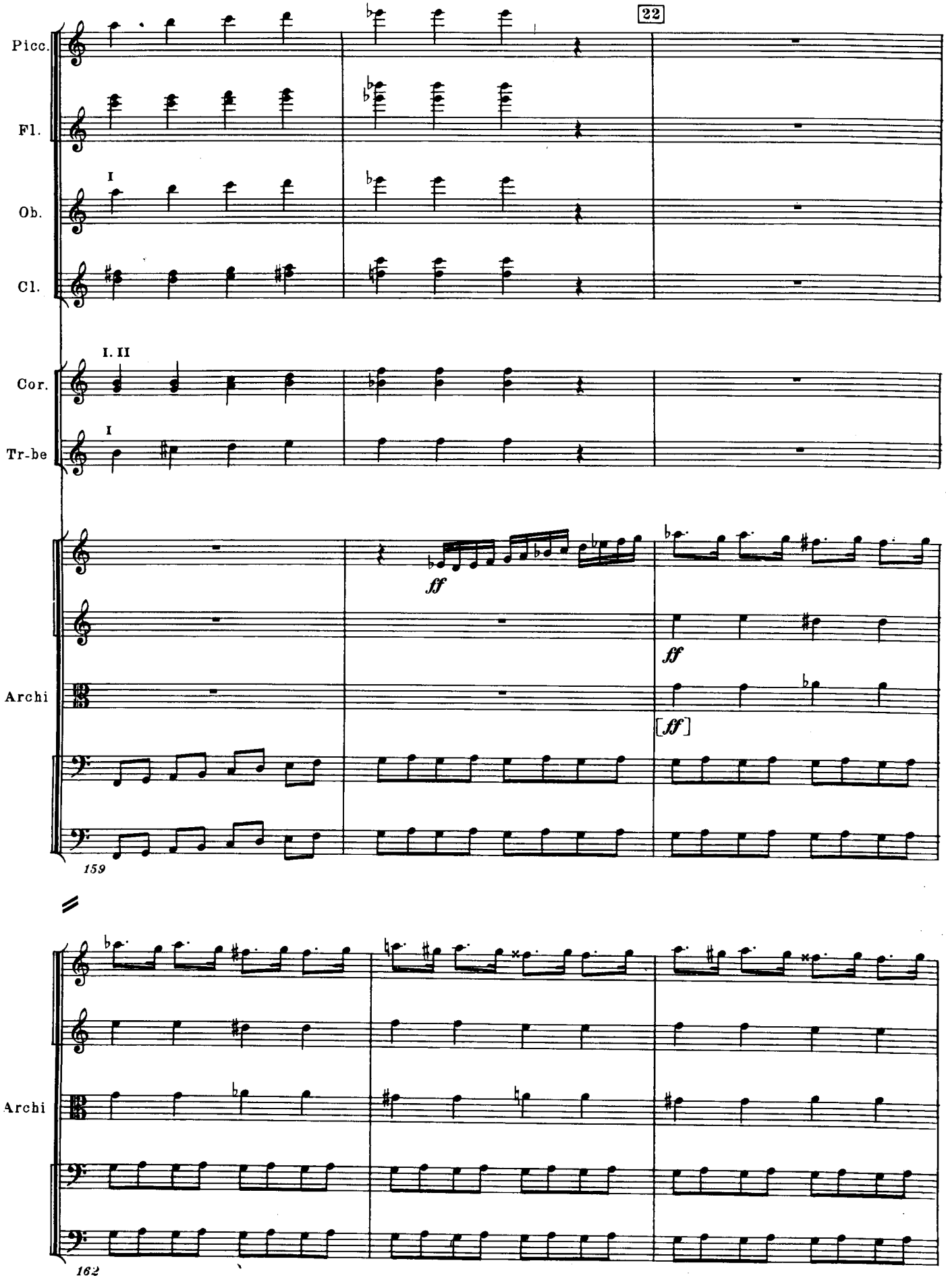

17 Più mosso
Picc.
Cl.
Timp.
Archi
a2
ff
ff > p
f
v
127
130


Picc.
Fl.
Ob.
Cl.
Archi
a2
a2 soli
ff
f
133
18
I. II
136


Picc.
Fl.
Cl.
Cor.
Tr-be
Archi
a2
I.II a2
p cresc.
139
19
f
fff
ff
142


20
Fag.
Cor.
Tr-be
Sil.
Archi
I. II
I sola
145
149
I


21
Picc.
Fl.
Ob.
Cl.
Tr-be
Archi
152
stacc.
Cor.
155


22
Picc.
Fl.
I
Ob.
Cl.
I. II
Cor.
I
Tr-be
ff
ff
[ff]
Archi
159
Archi
162

23 Meno mosso ♩ = 80

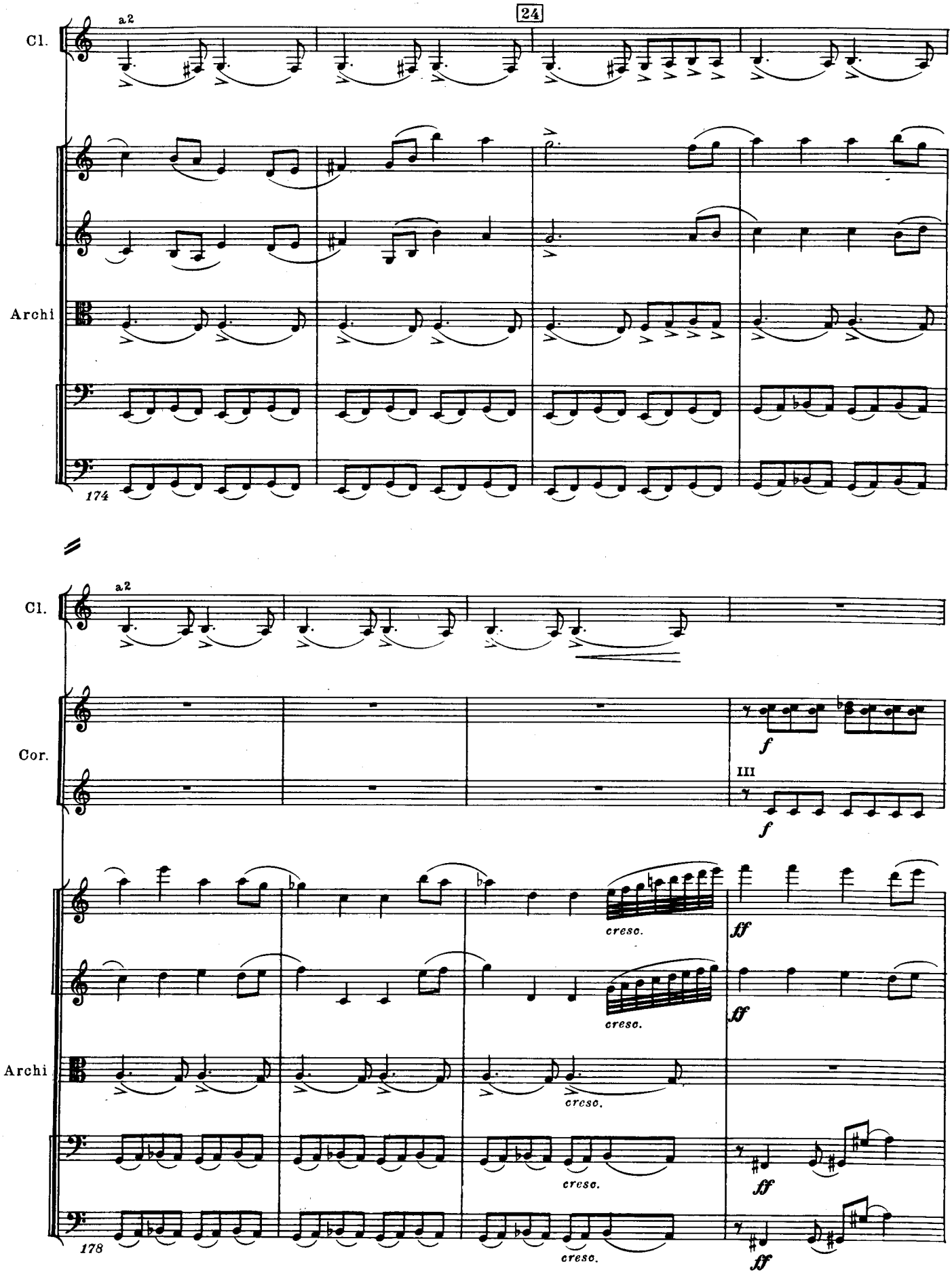
Picc.
Fl.
Ob.
Cl.
Fag.
Tr-be
Tr-ni e Tuba
Timp.
Archi

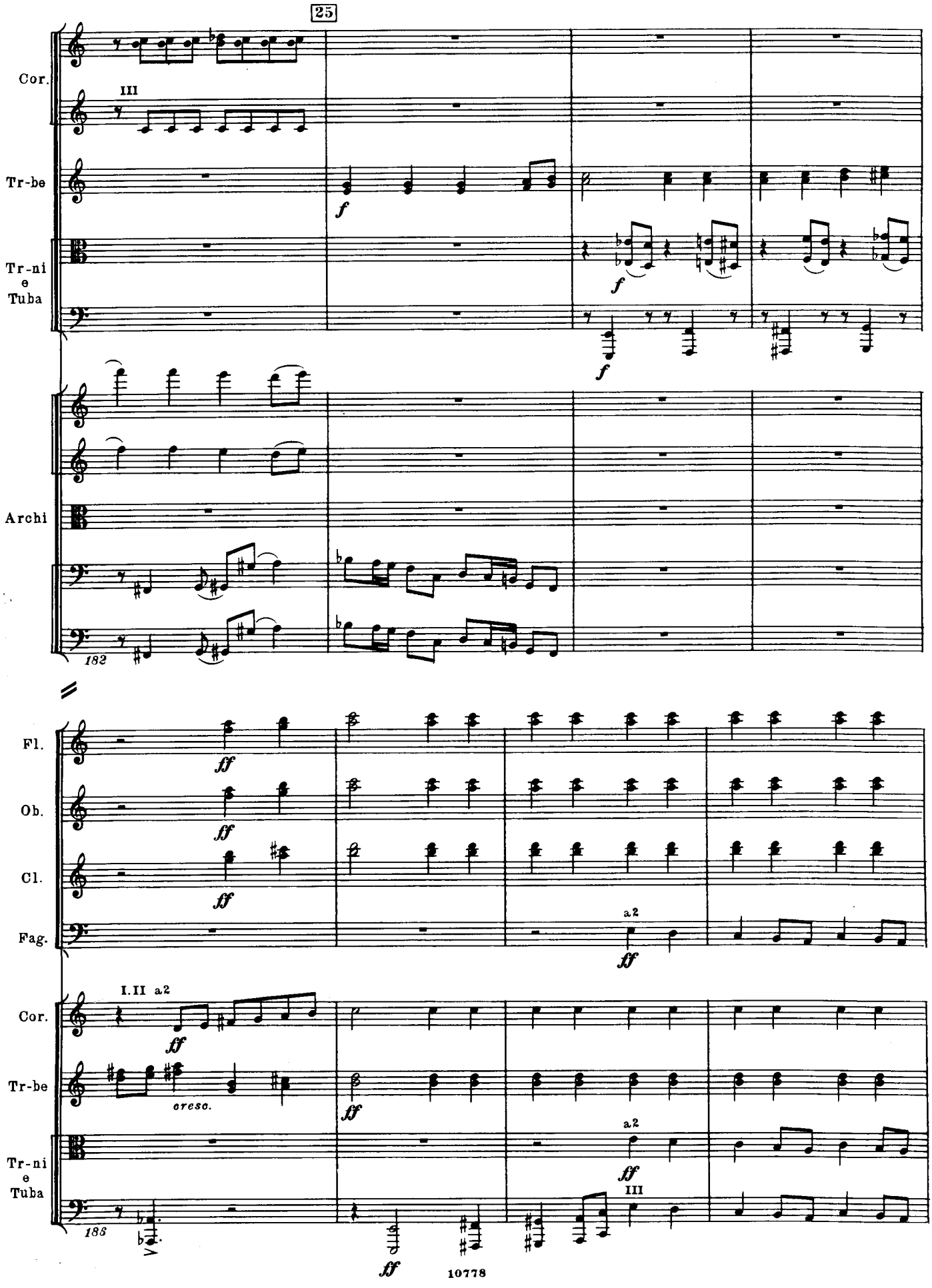
ff a2 dim. f ff espress.

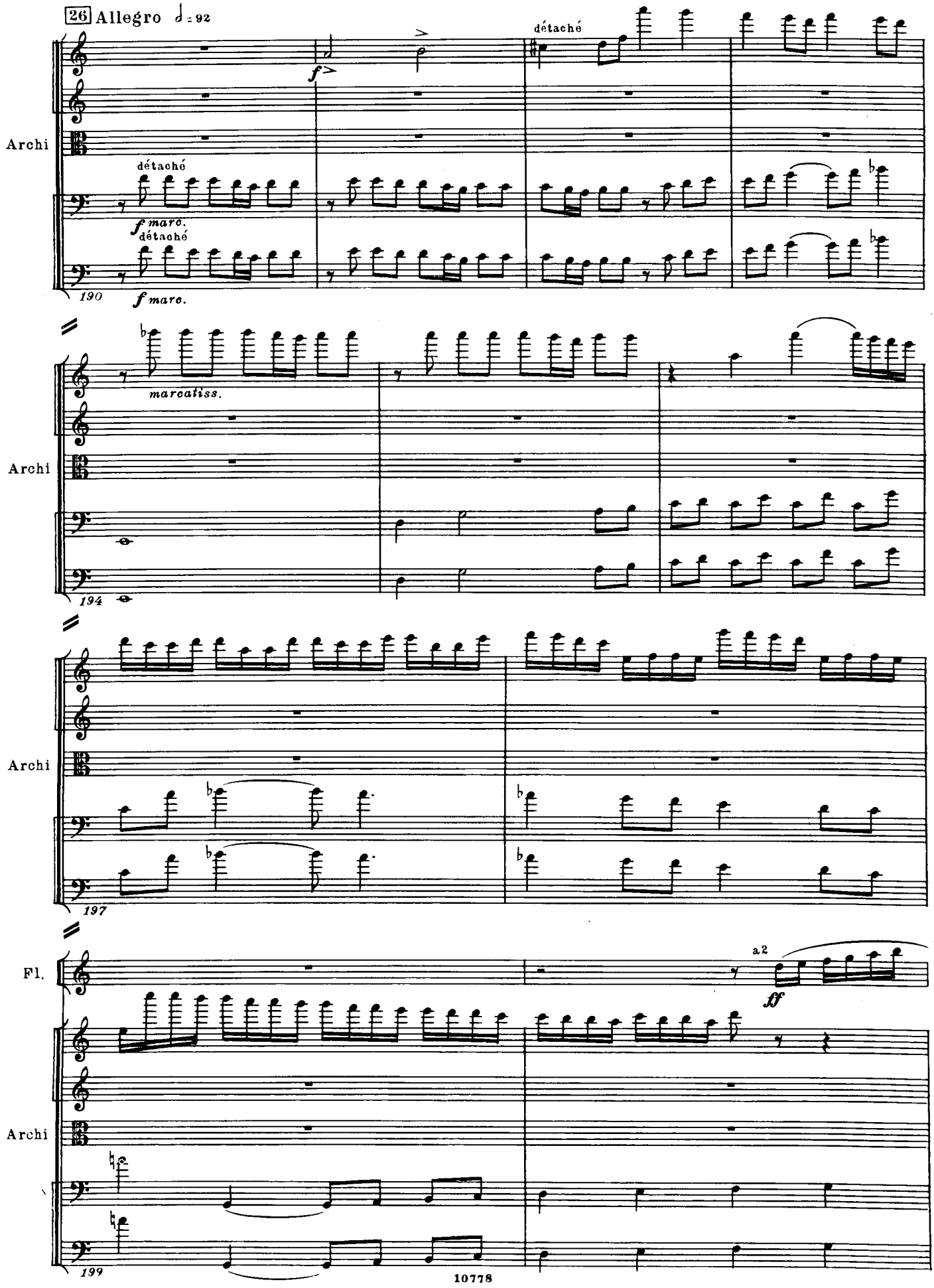
165

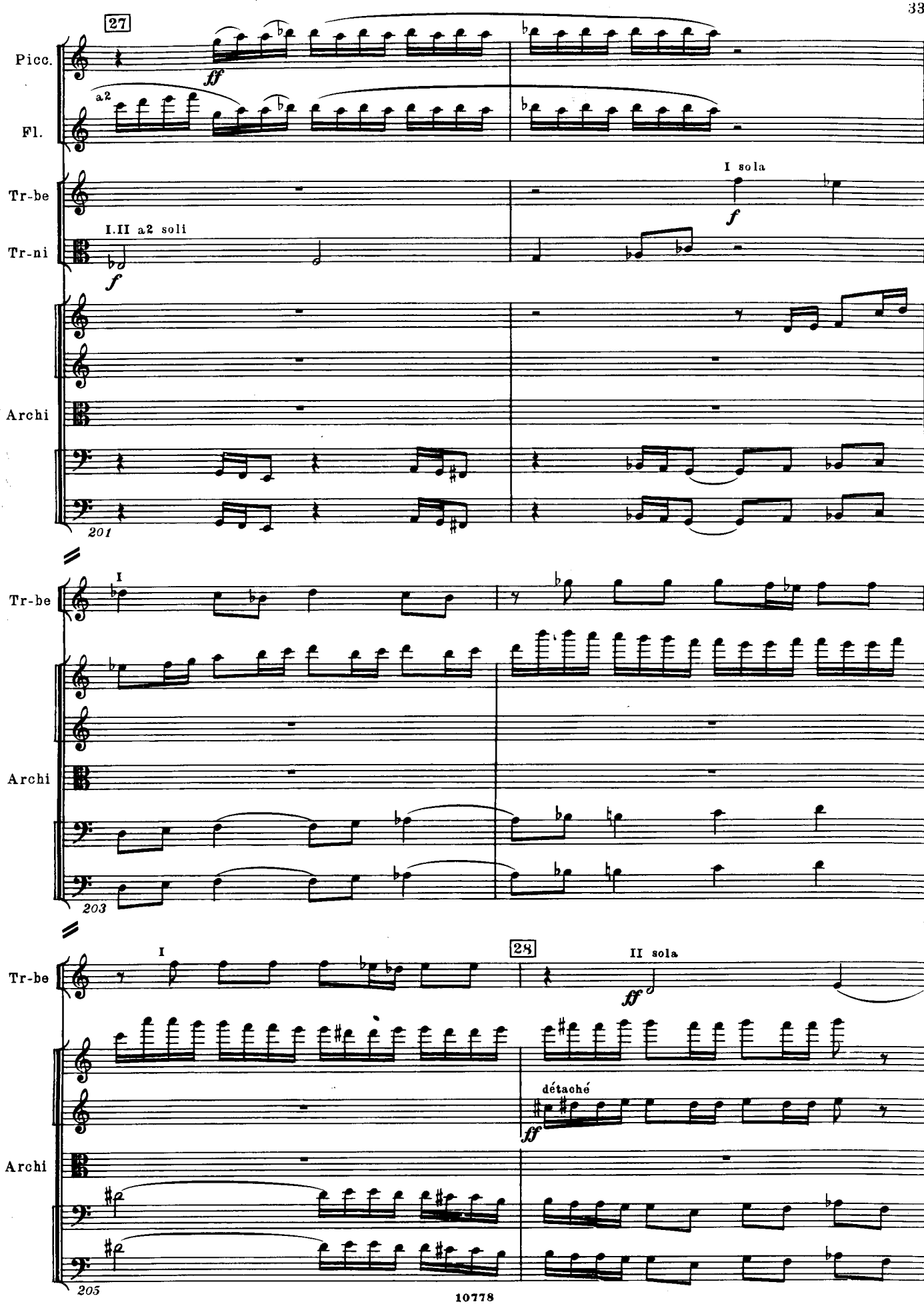
Cl.
Archi

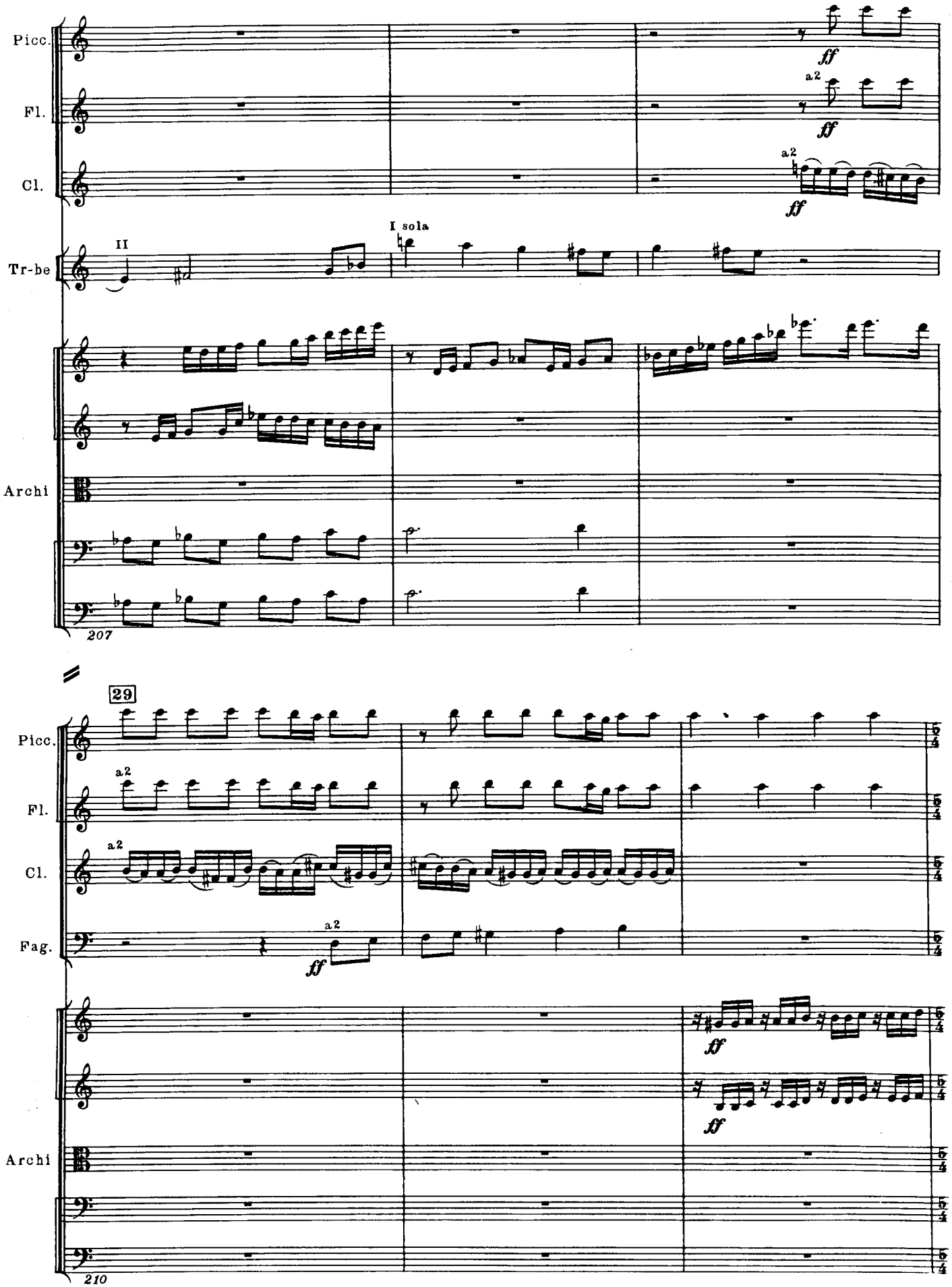
169

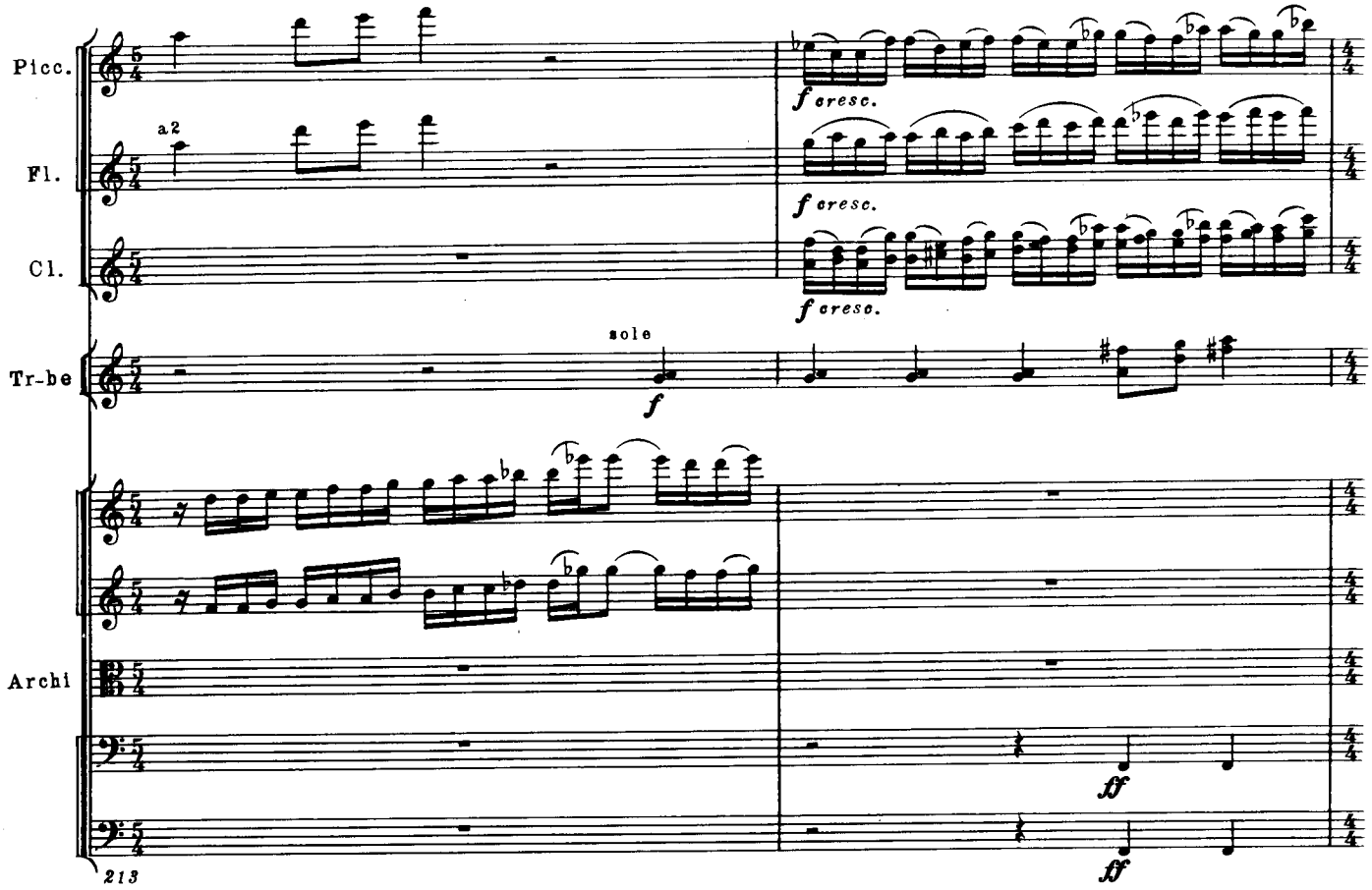

24
Cl.
a2
Archi
174
Cl.
a2
Cor.
III
f
f
cresc.
ff
cresc.
ff
Archi
cresc.
cresc.
ff
cresc.
ff
178

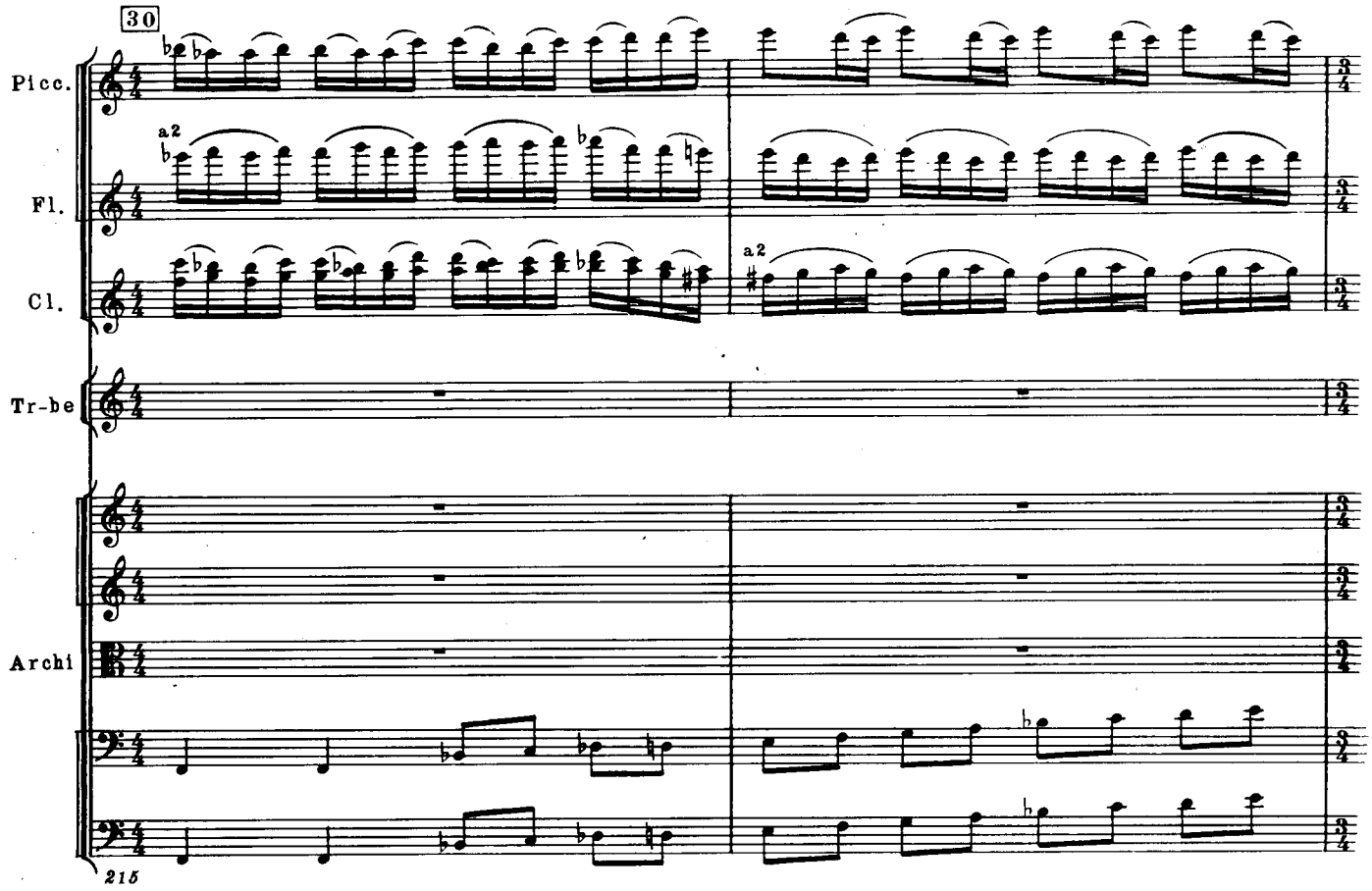

25
Cor.
III
Tr-be
f
Tr-ni
e
Tuba
f
f
Archi
182
Fl.
ff
Ob.
ff
Cl.
ff
Fag.
a2
ff
I.II a2
Cor.
ff
Tr-be
cresc.
ff
a2
Tr-ni
e
Tuba
ff
III
185
ff

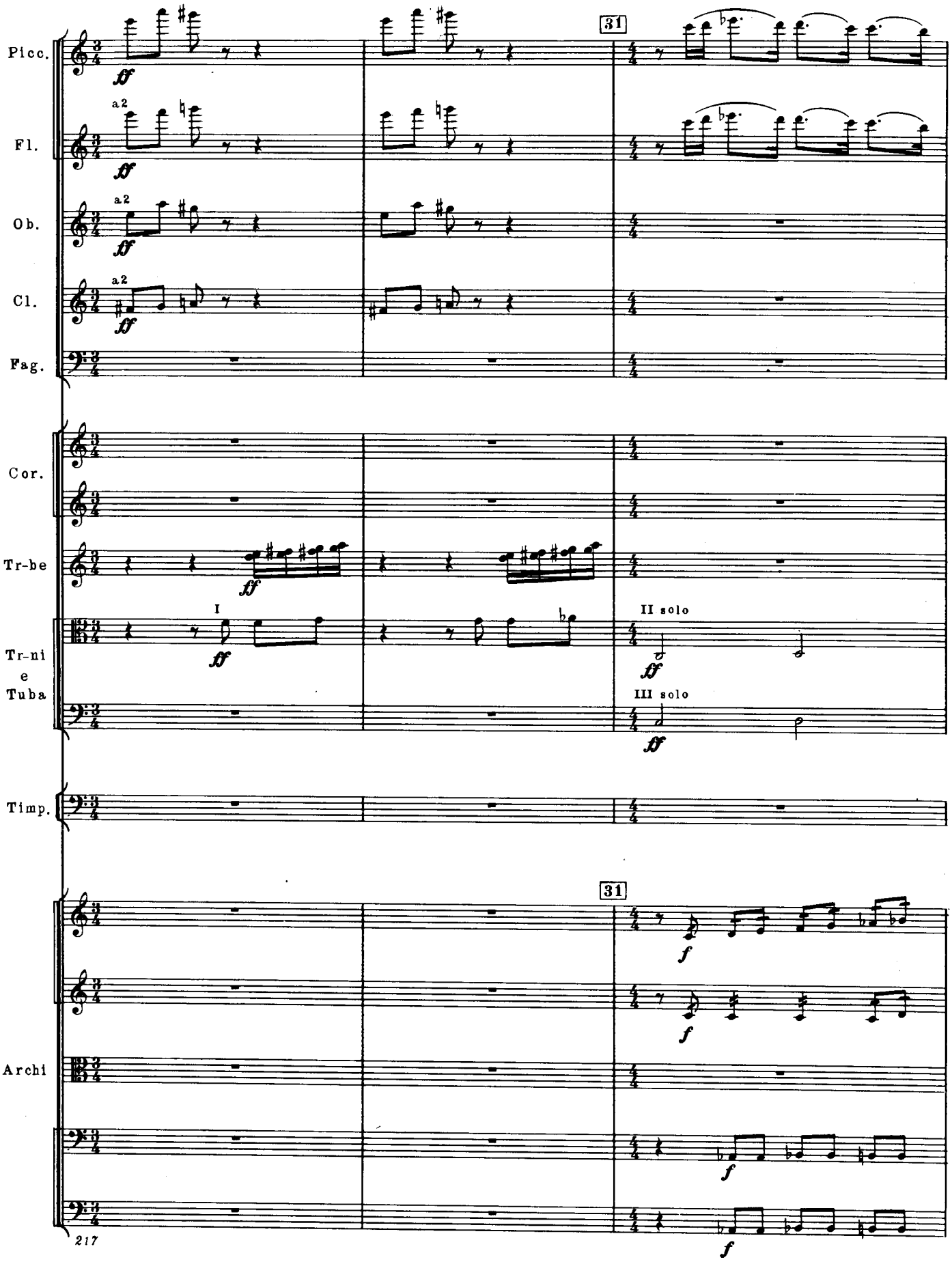

26 Allegro ♩= 92
détaché
Archi
détaché
f marc.
détaché
f marc.
190
marcatiss.
Archi
194
Archi
197
Fl.
a2
ff
Archi
199

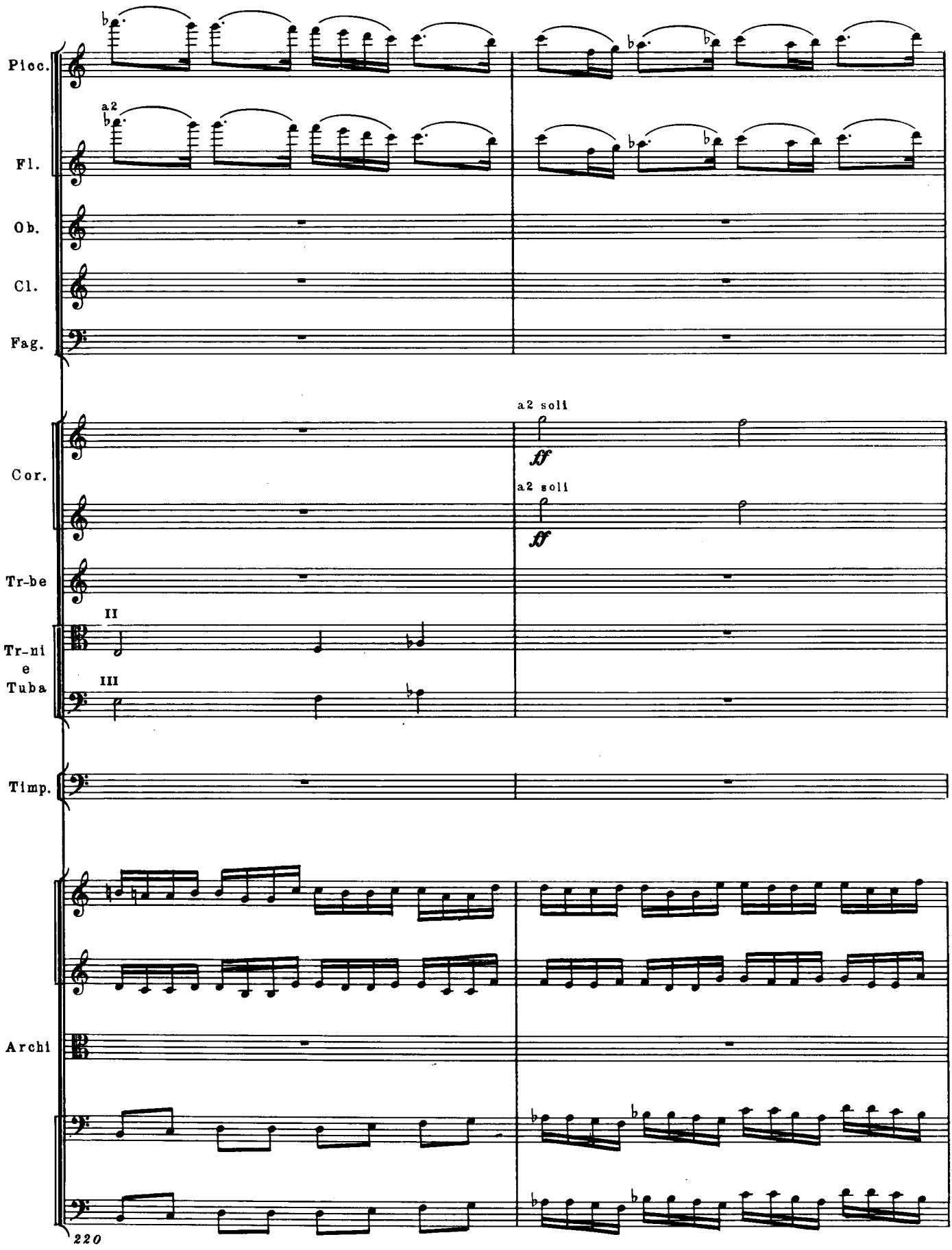

27
Picc.
ff
a2
Fl.
I sola
Tr-be
f
I.II a2 soli
Tr-ni
f
Archi
201
I
Tr-be
Archi
203
I
28
II sola
Tr-be
ff
détaché
ff
Archi
205

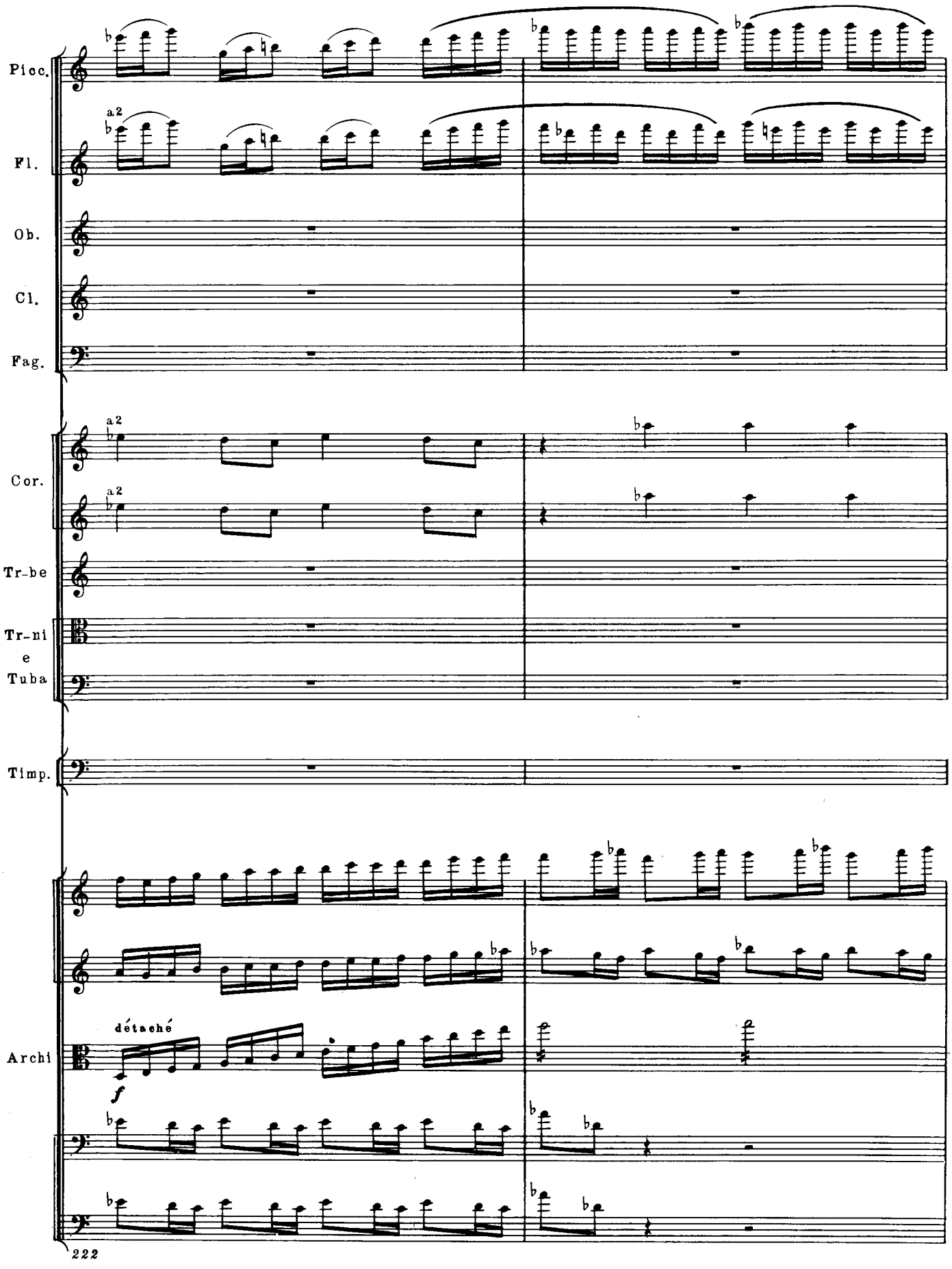

Picc.
Fl.
Cl.
Tr-be
Archi
Fag.
II
I sola
a2
ff
207
29
210

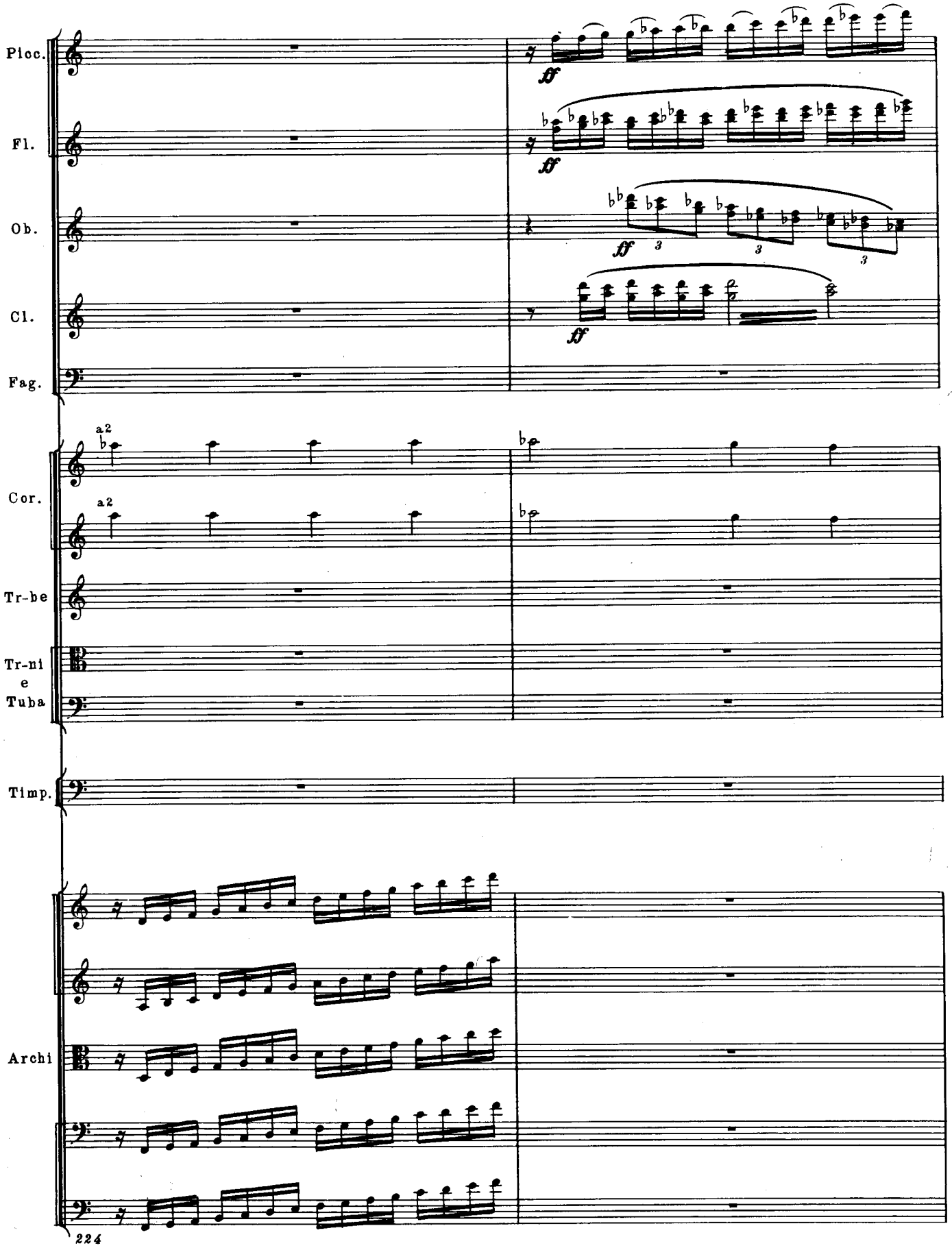

Picc.
Fl.
Cl.
Tr-be
Archi
a2
f cresc.
f cresc.
f cresc.
solo
f
ff
ff
213

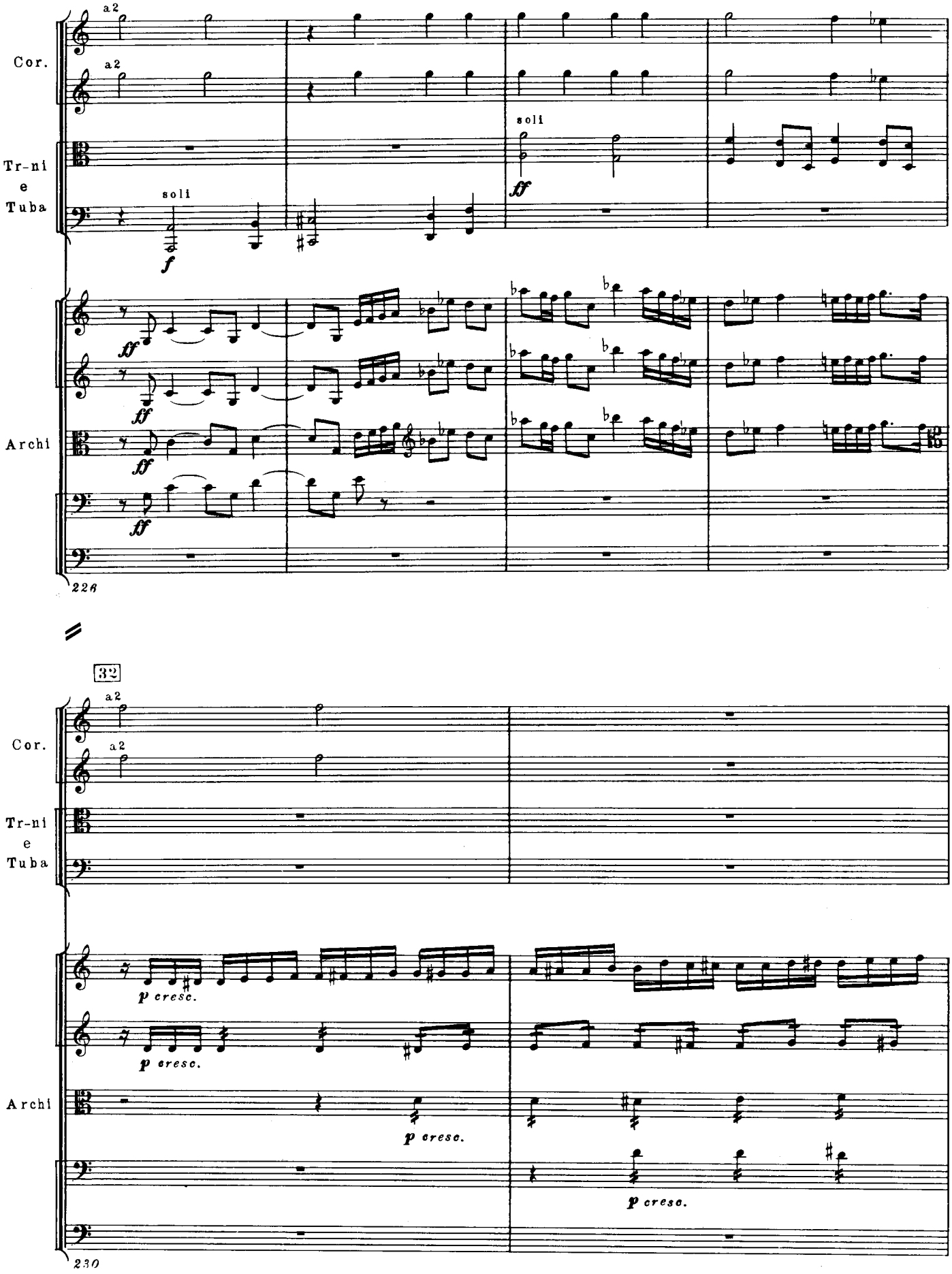

30
Picc.
Fl.
Cl.
Tr-be
Archi
a2
a2
215


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
31
a2
ff
I
II solo
III solo
f

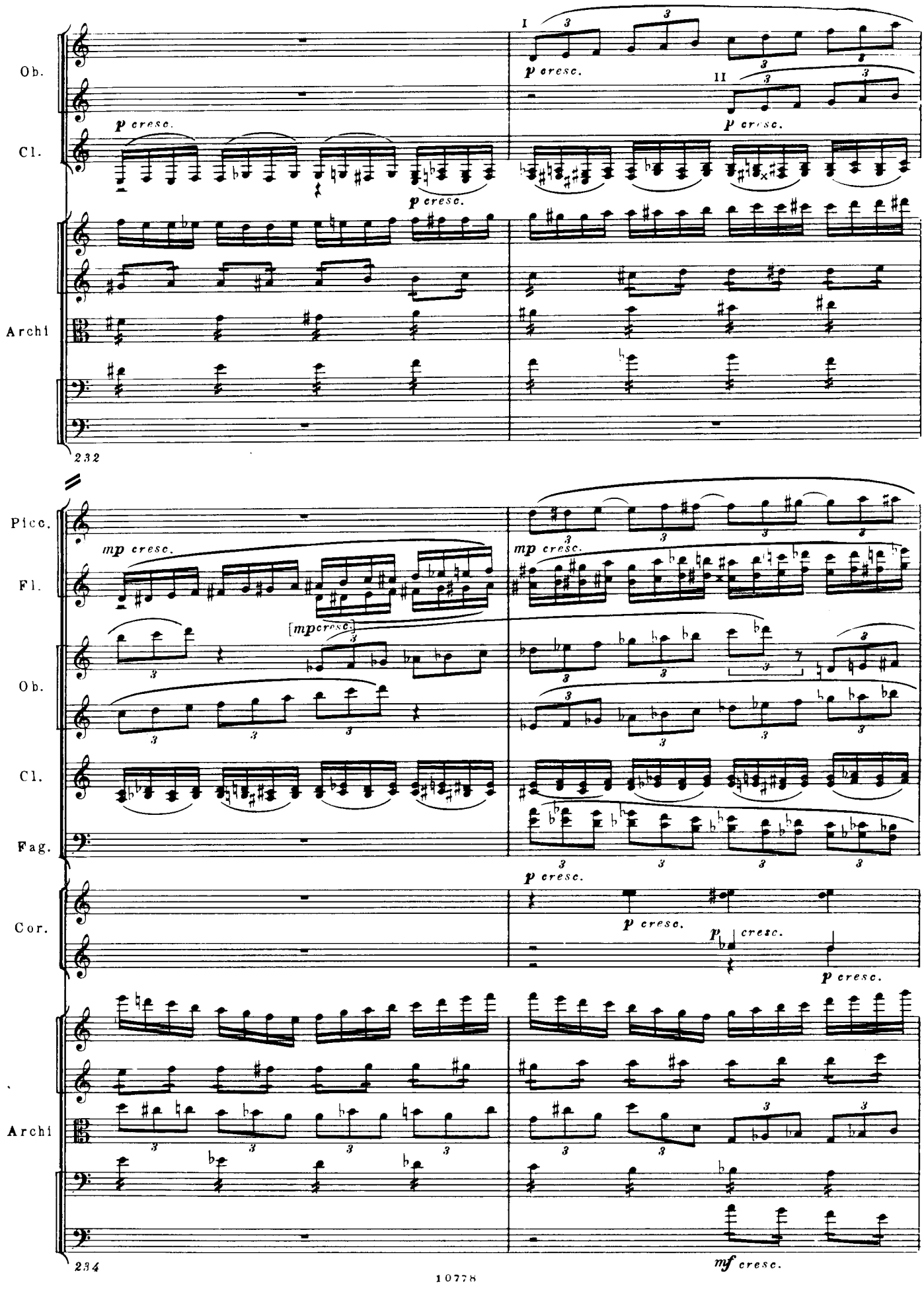

Picc.
a2
Fl.
Ob.
Cl.
Fag.
a2 soli
ff
Cor.
a2 soli
ff
Tr-be
II
Tr-ni
e
Tuba
III
Timp.
Archi
220

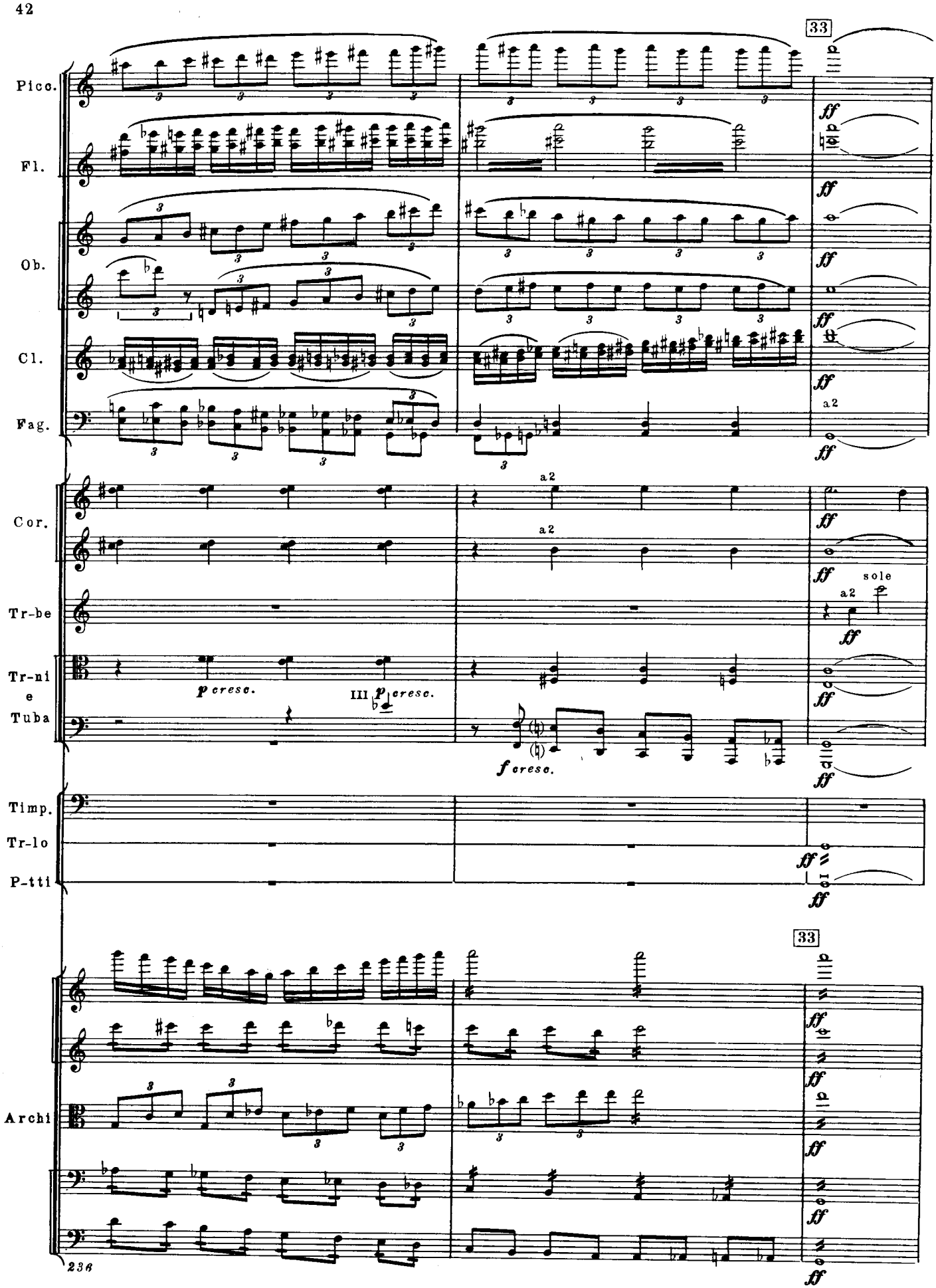

Picc.
Fl.
a2
Ob.
Cl.
Fag.
a2
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
détaché
f
222

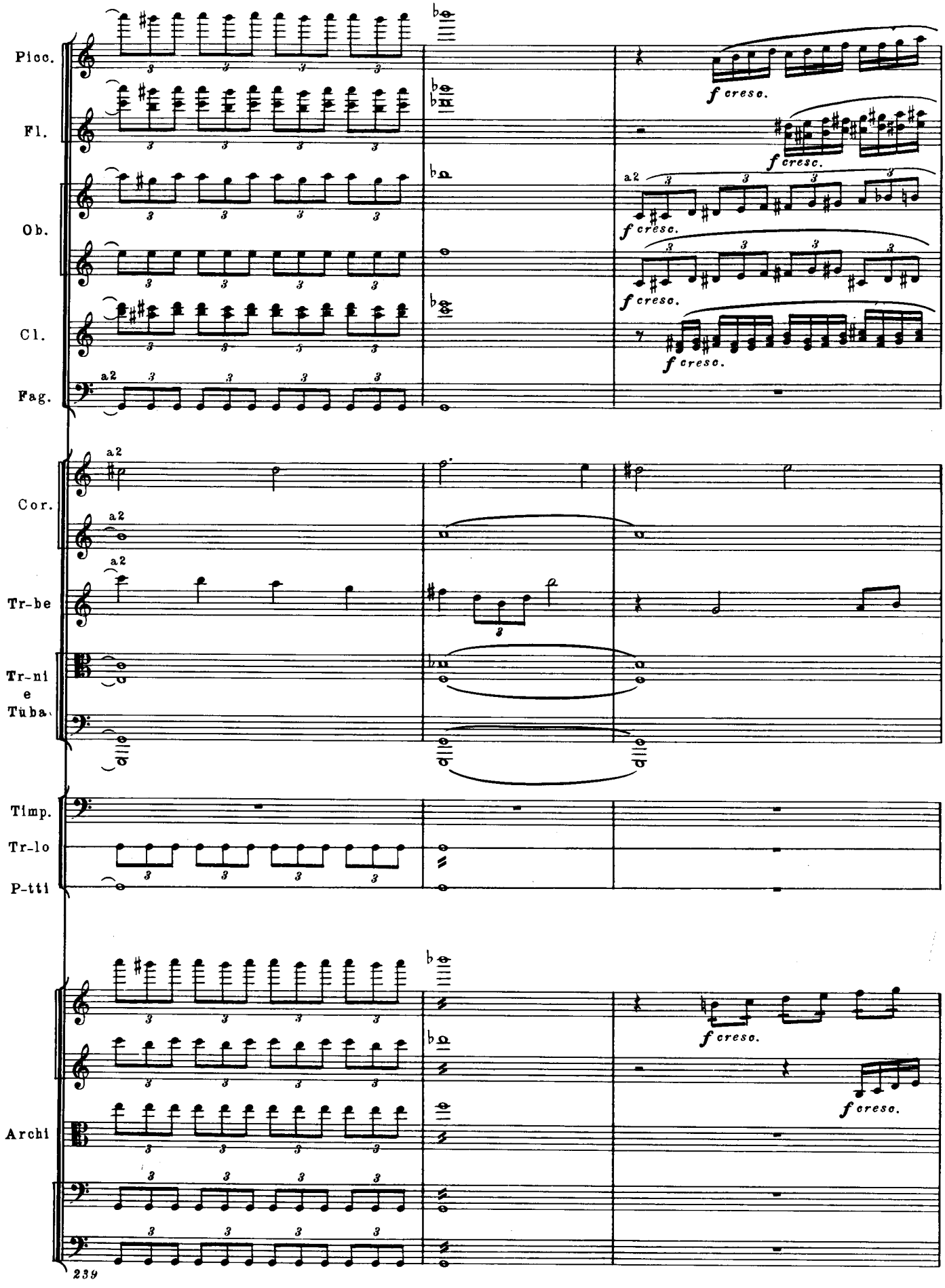

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
ff
a2
224

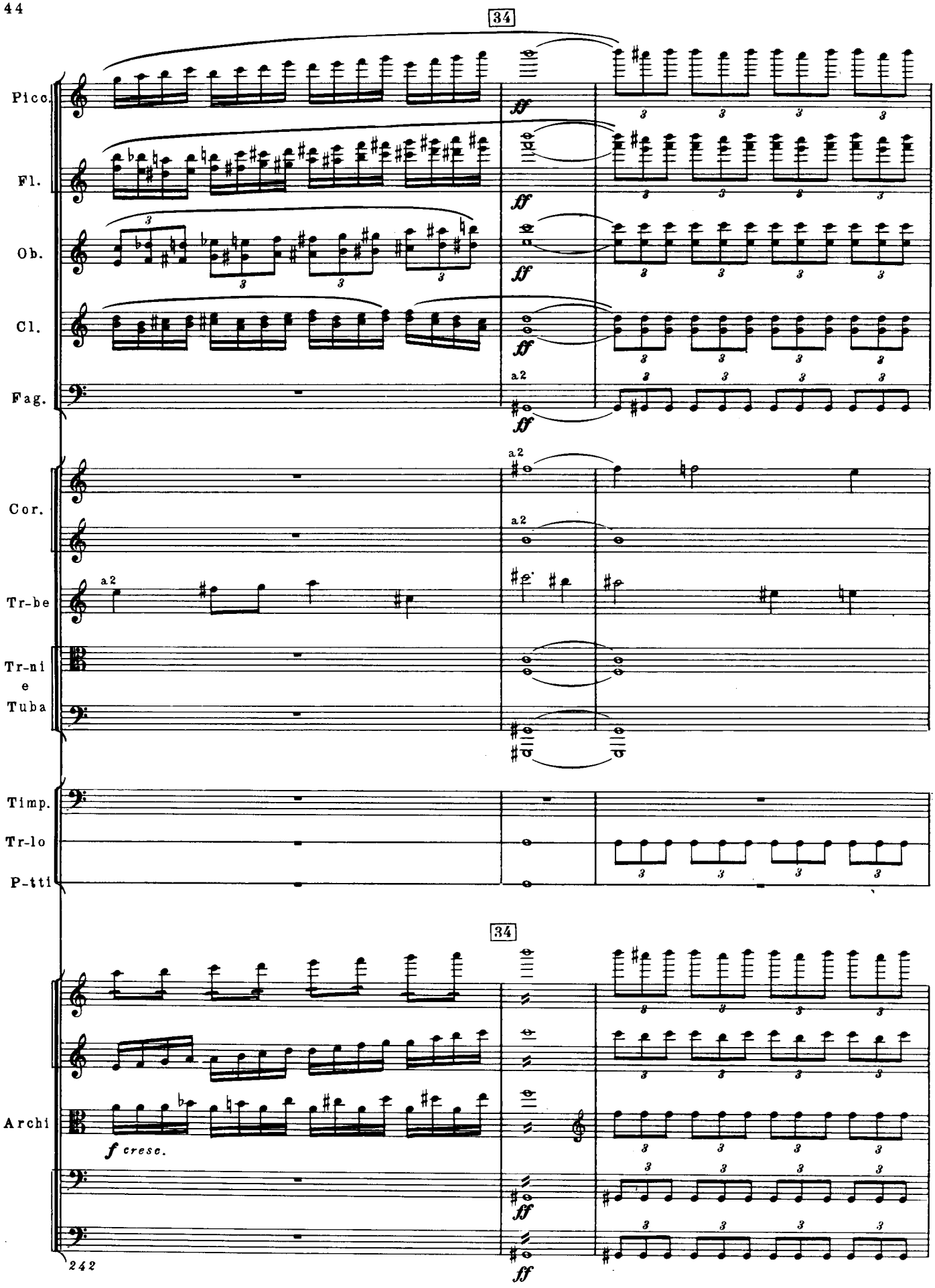


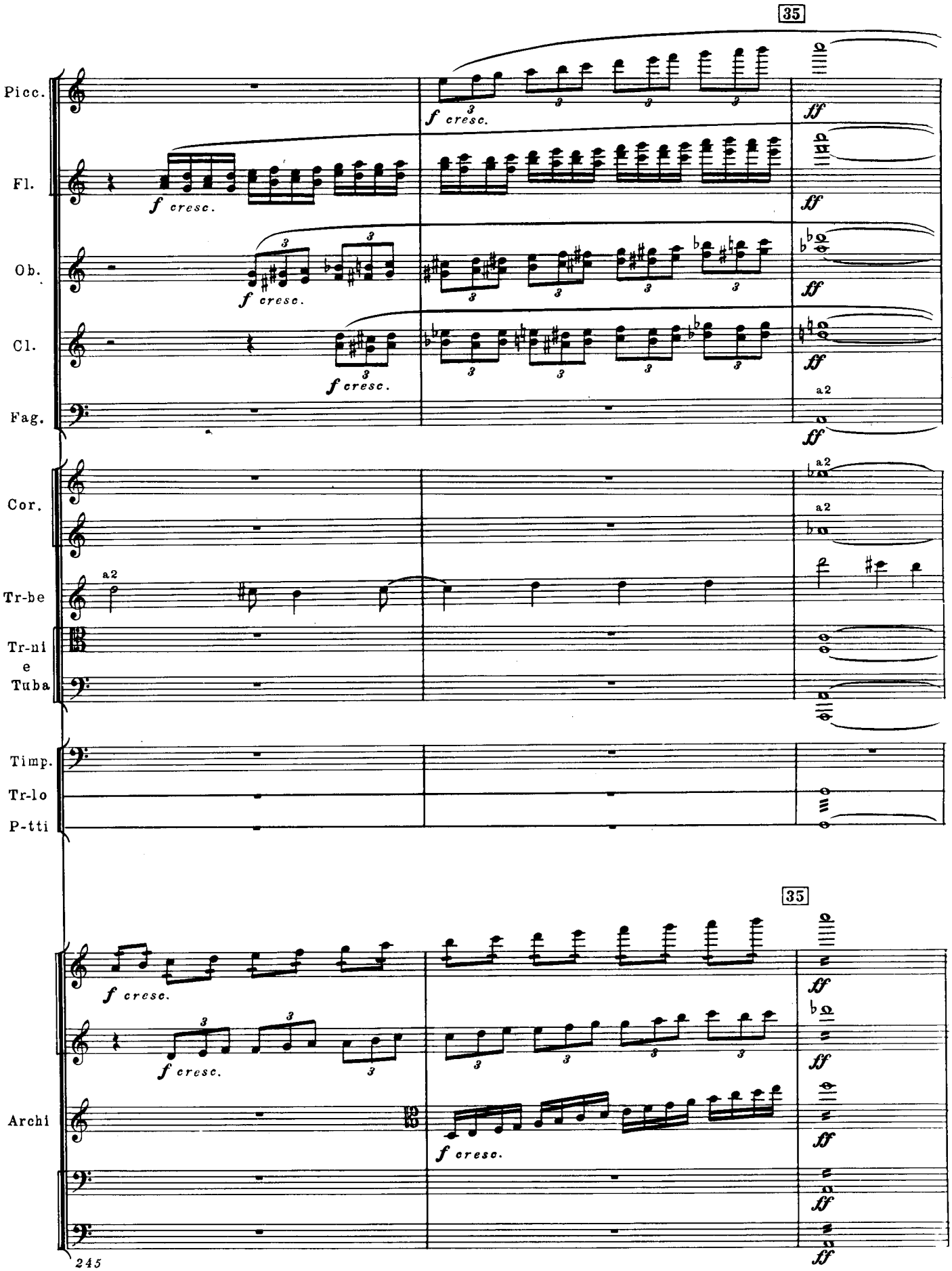
32

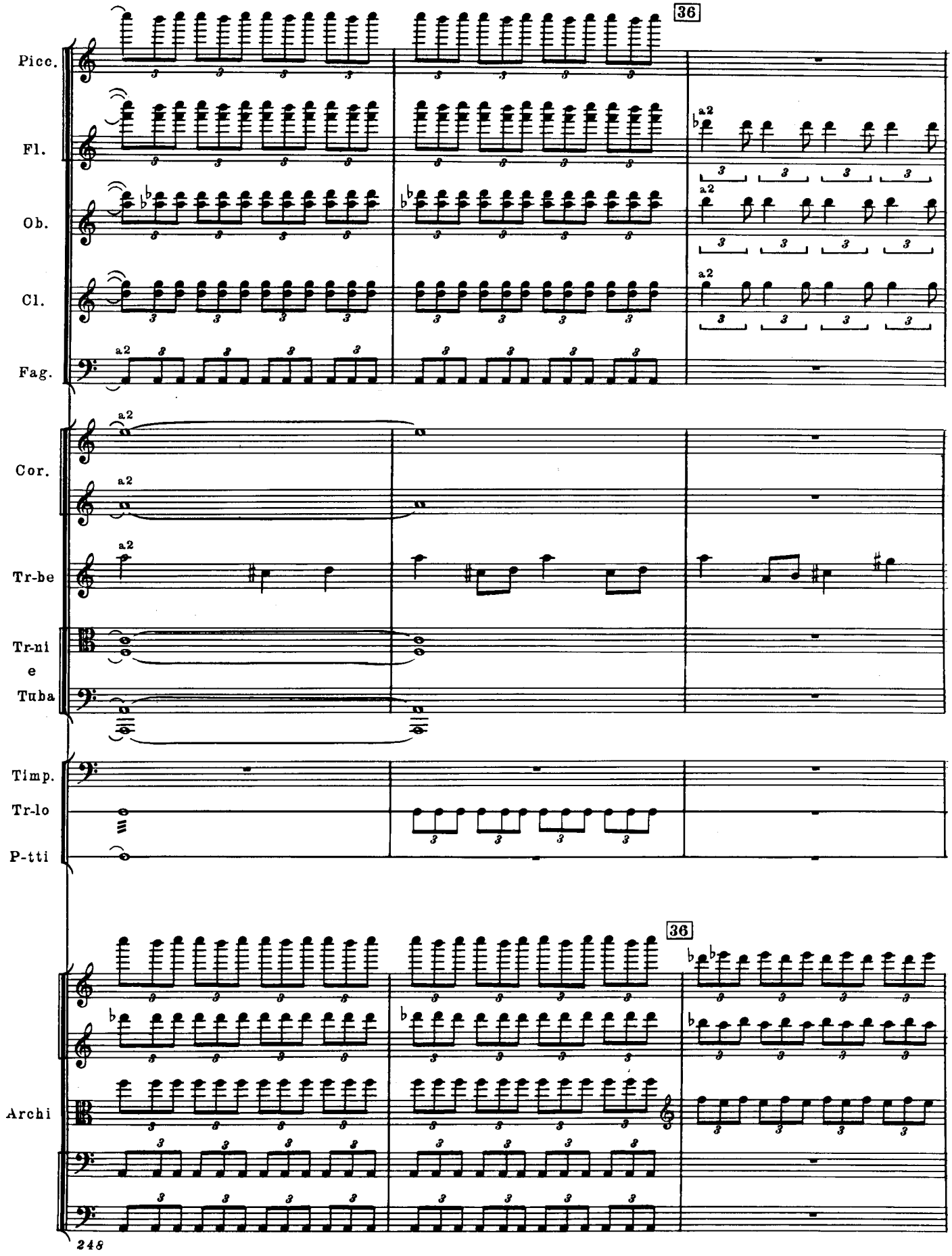

Ob.
Cl.
Archi
I
II
p cresc.
232
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Archi
mp cresc.
[mp cresc.]
p cresc.
234
mf cresc.

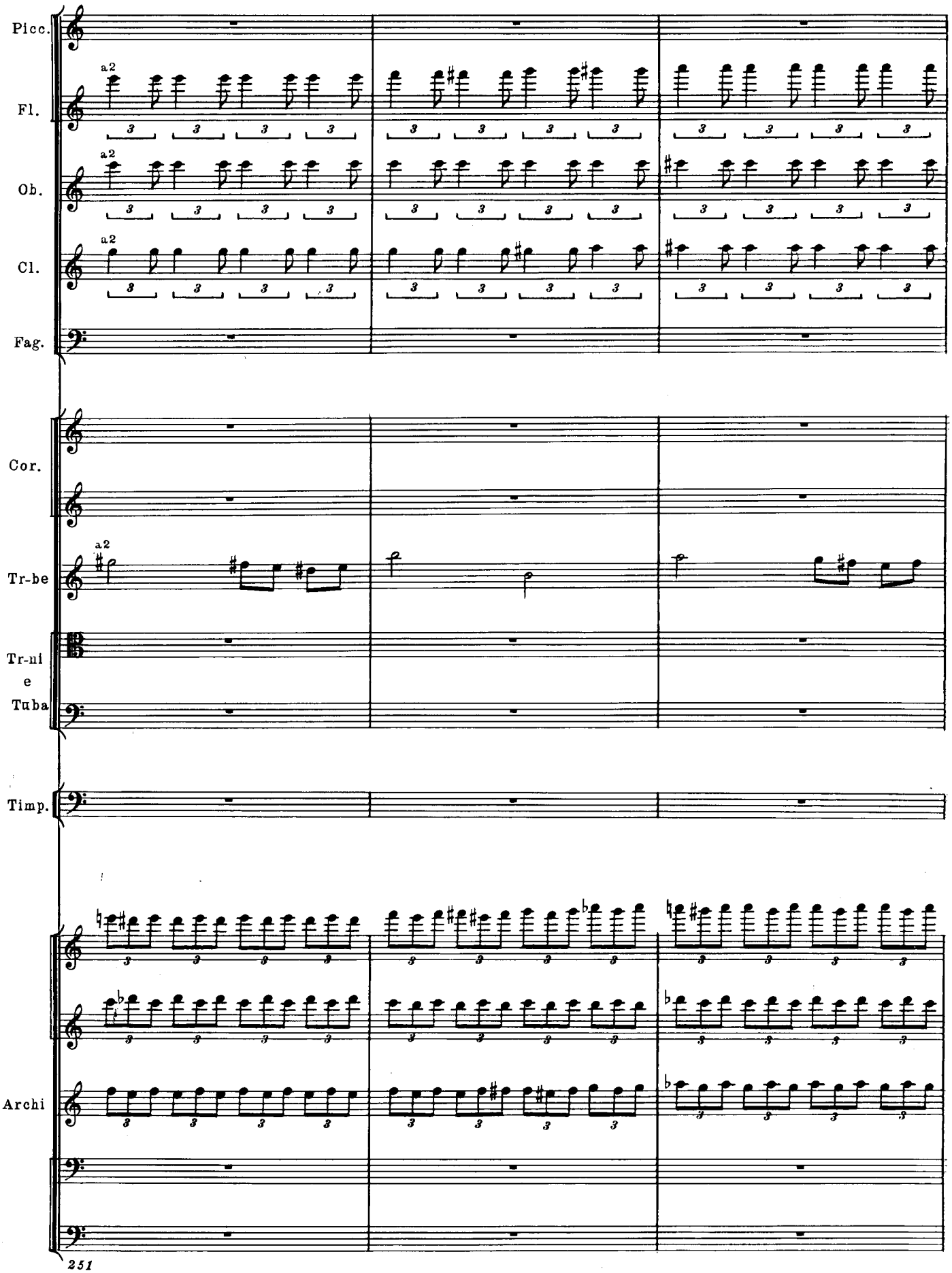

33
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
a2
a2
sole
Tr-be
Tr-ni
e
Tuba
p cresc.
III p cresc.
f cresc.
Timp.
Tr-lo
P-tti
33
Archi
236

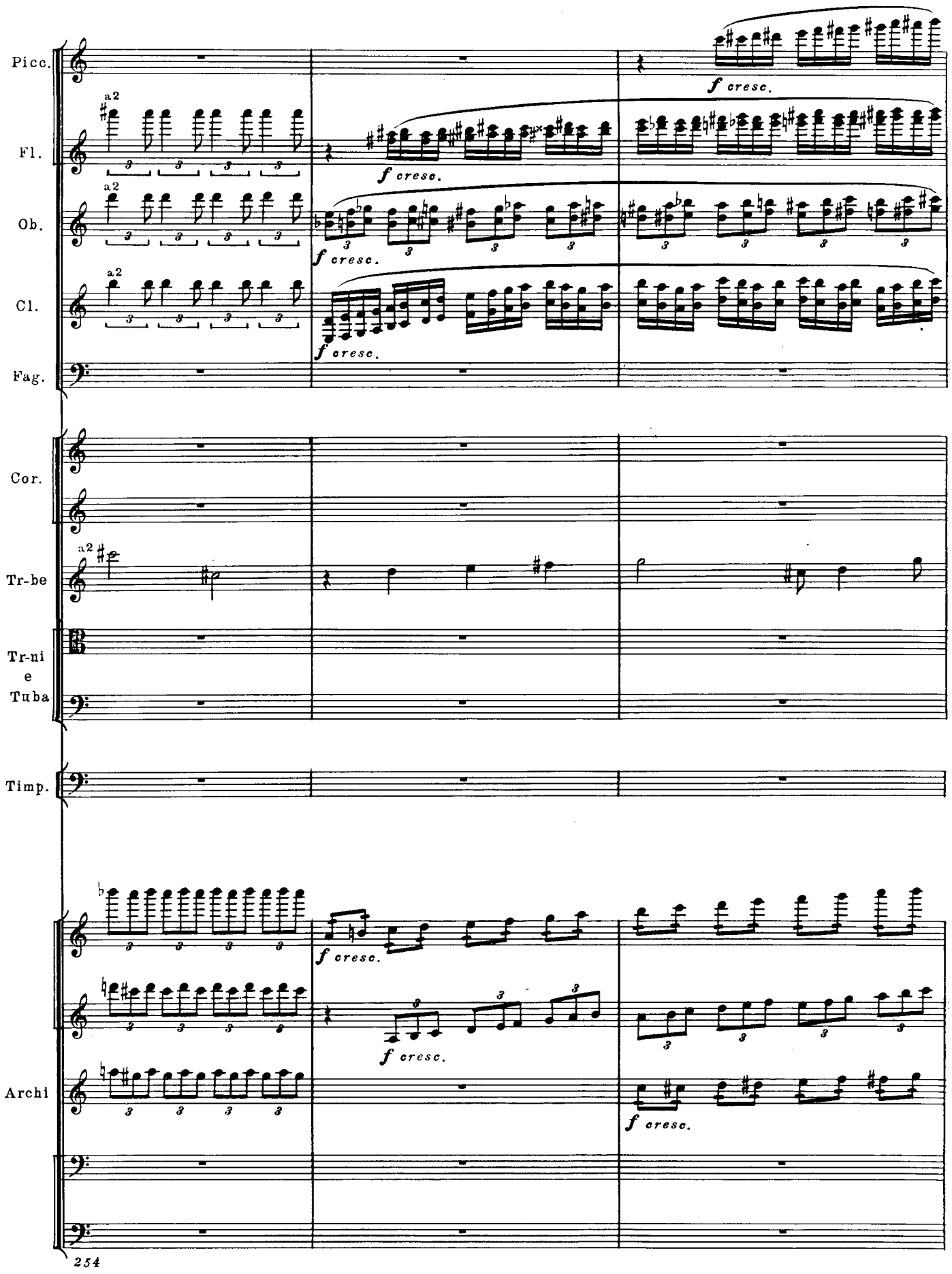

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
P-tti
Archi
a2
f cresc.
239

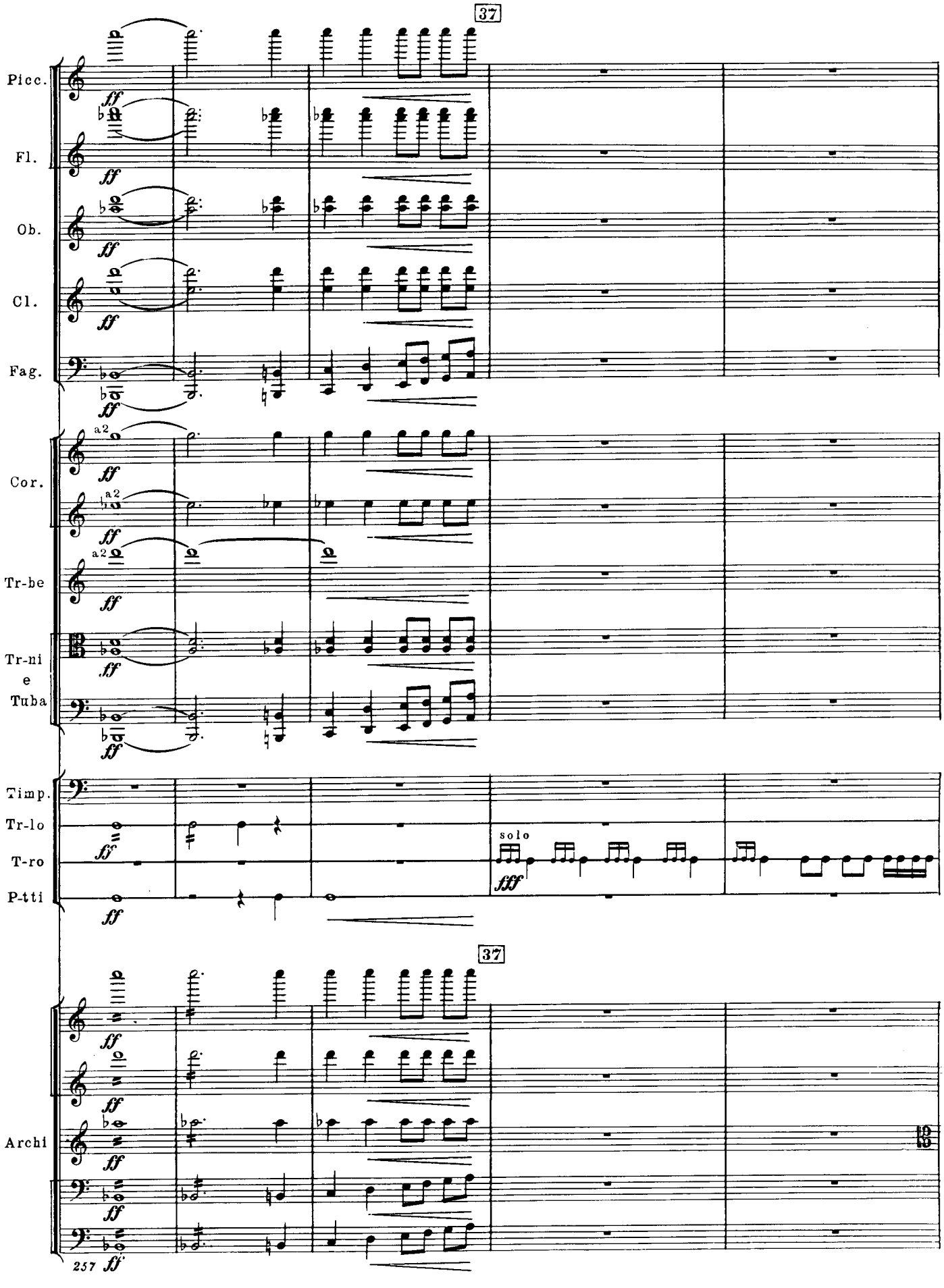

34
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
a2
Tr-be
a2
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
34
Archi
f cresc.
242

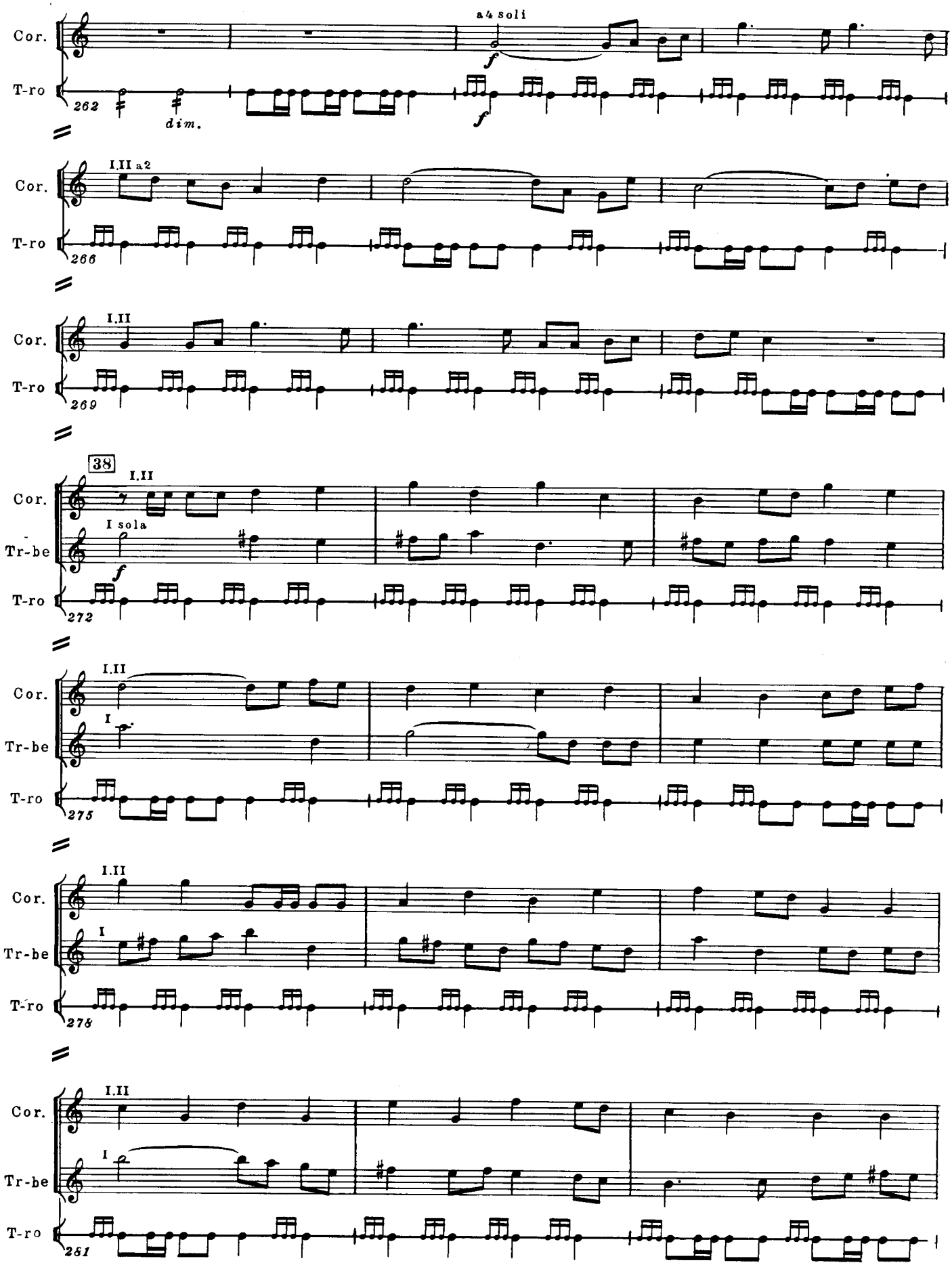

35
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
Archi
f cresc.
ff
a2

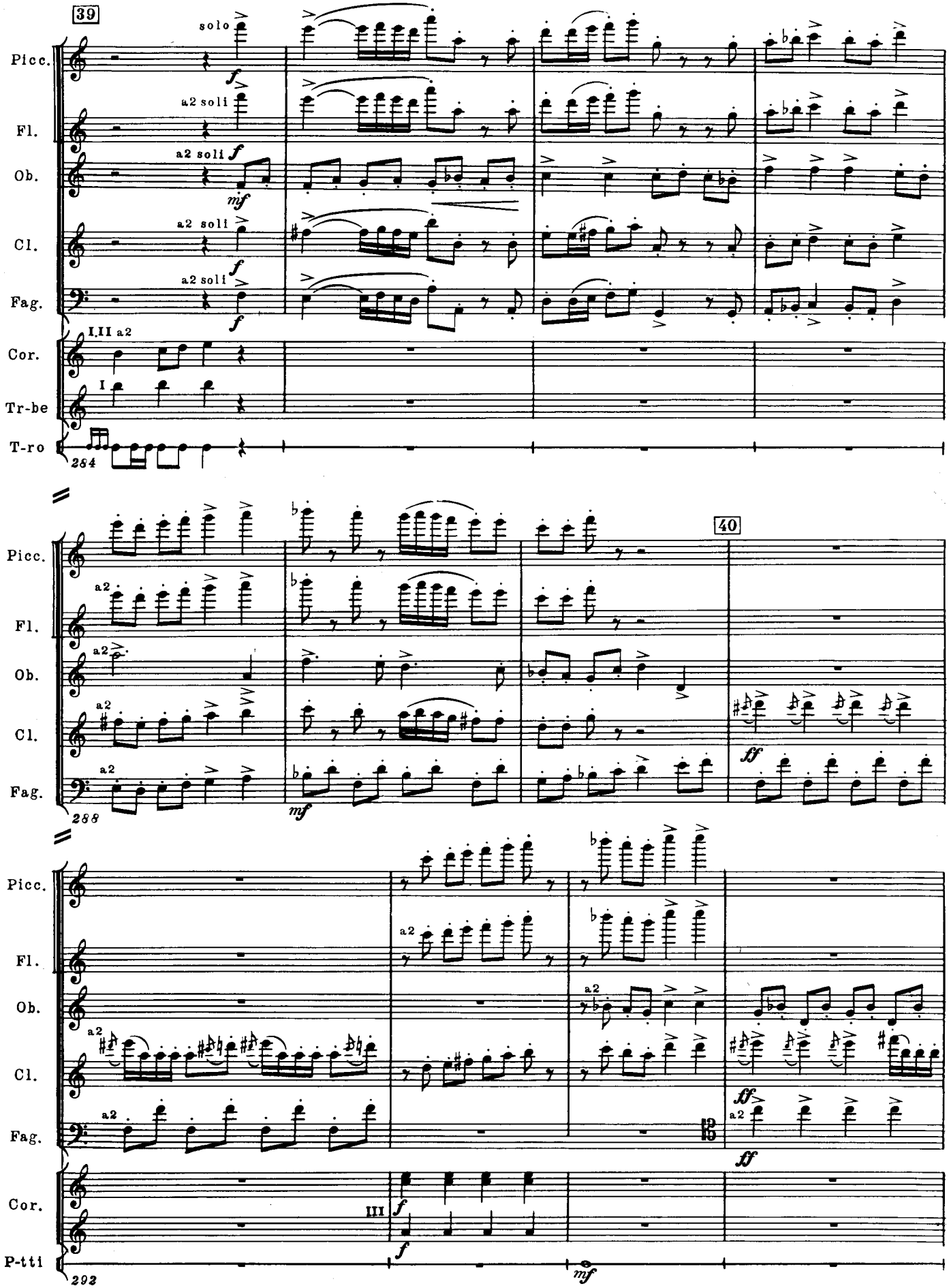

36
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
Archi
248

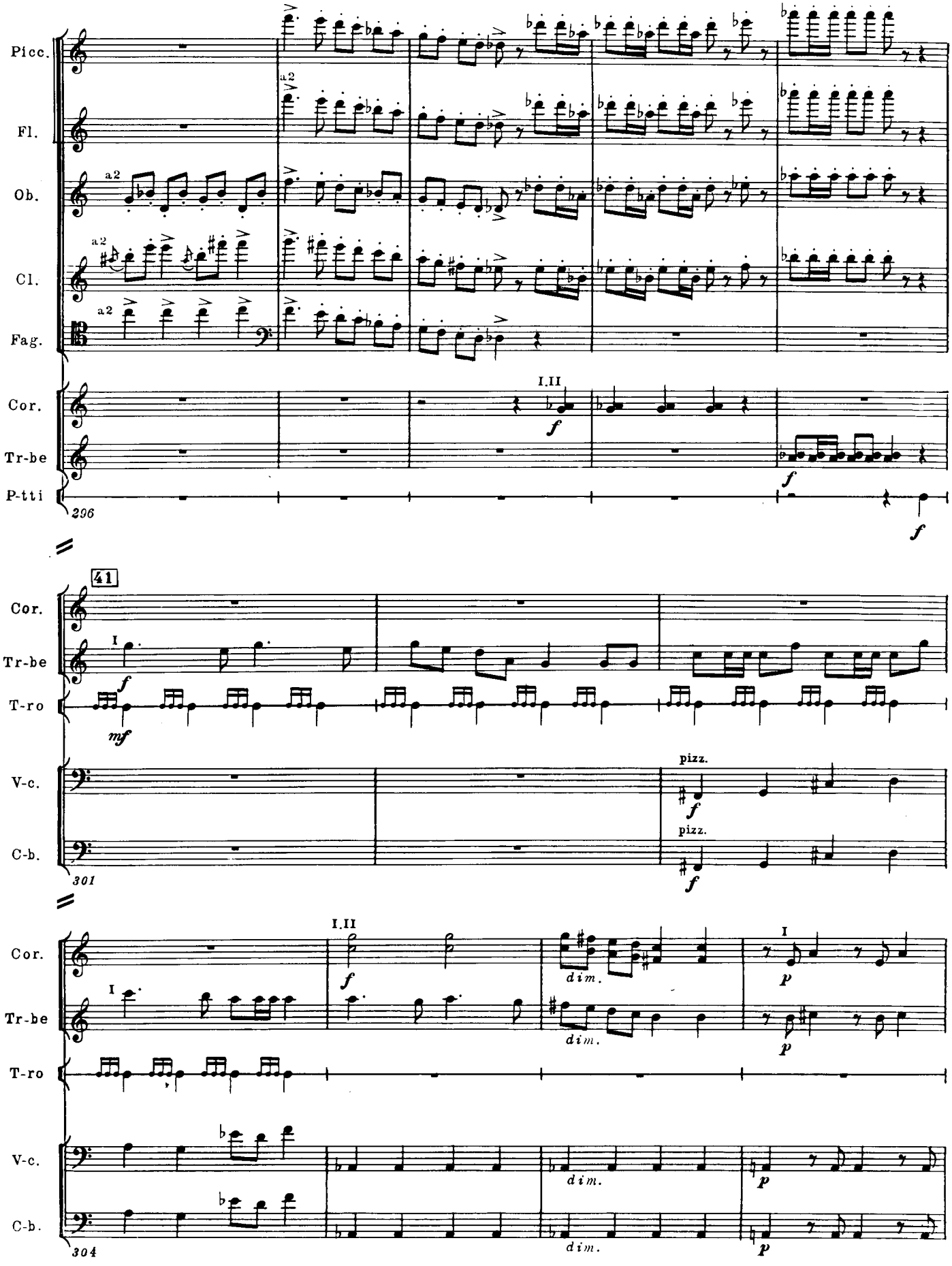

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
251

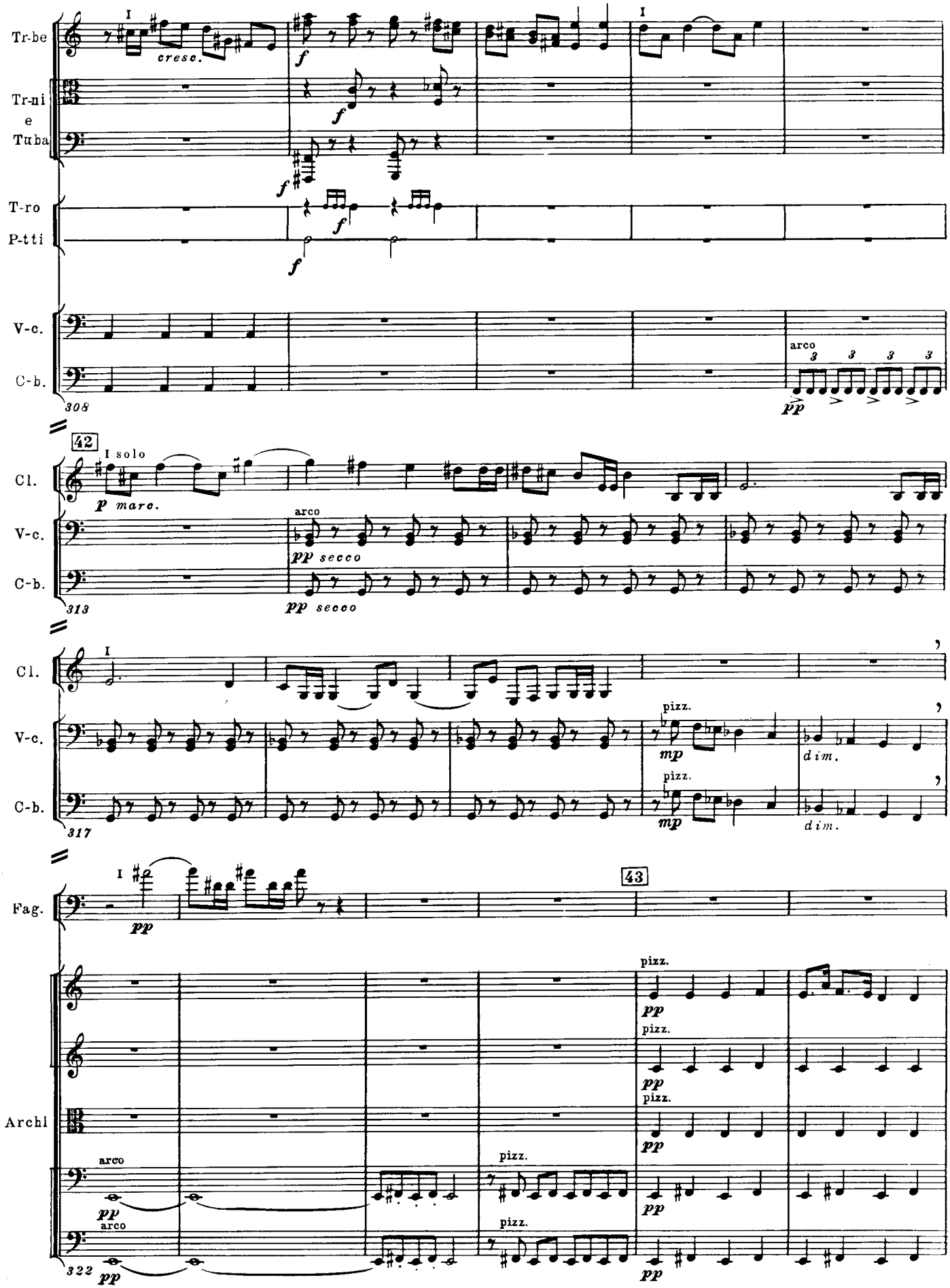

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
f cresc.
254

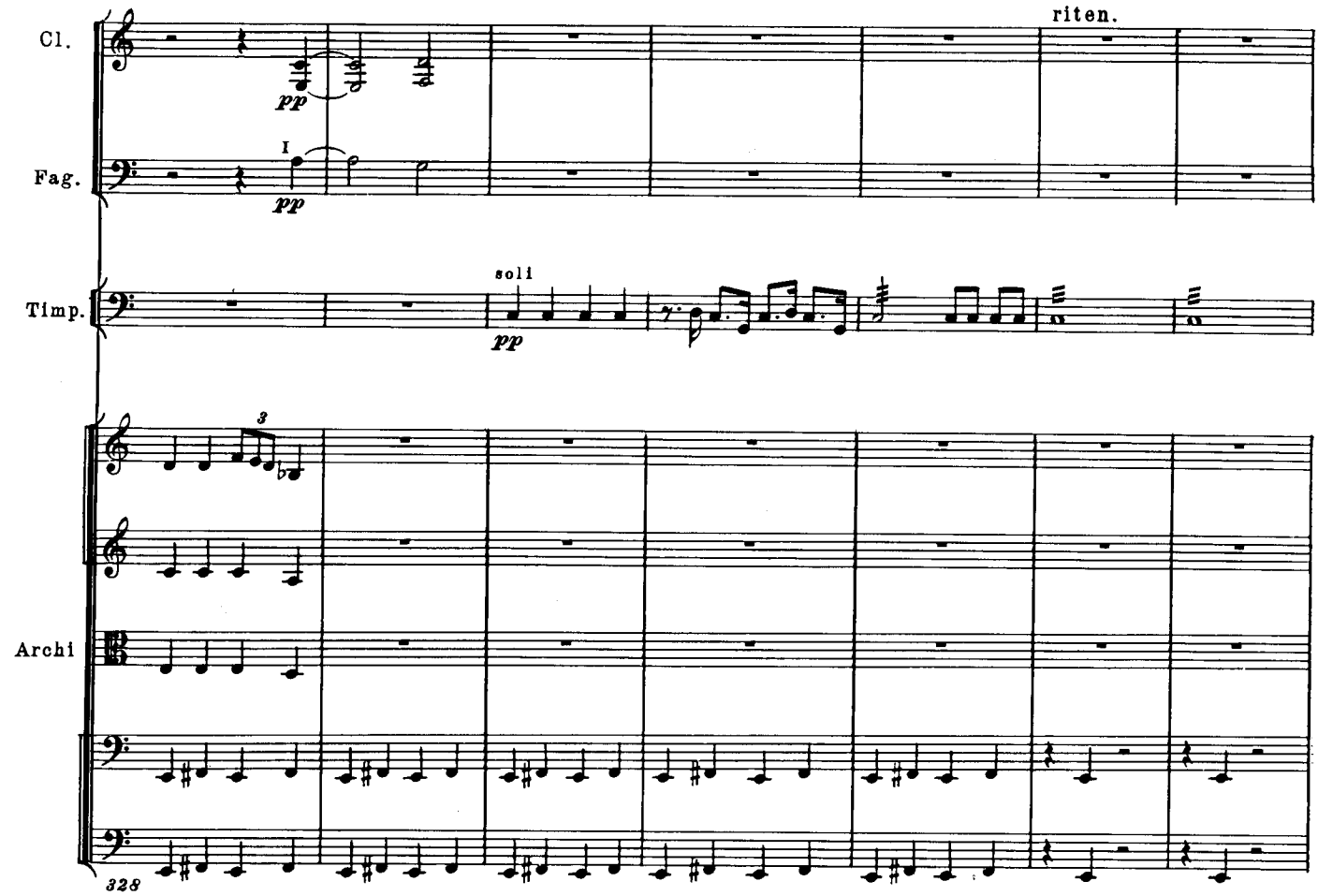

37
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
solo
37
Archi
257

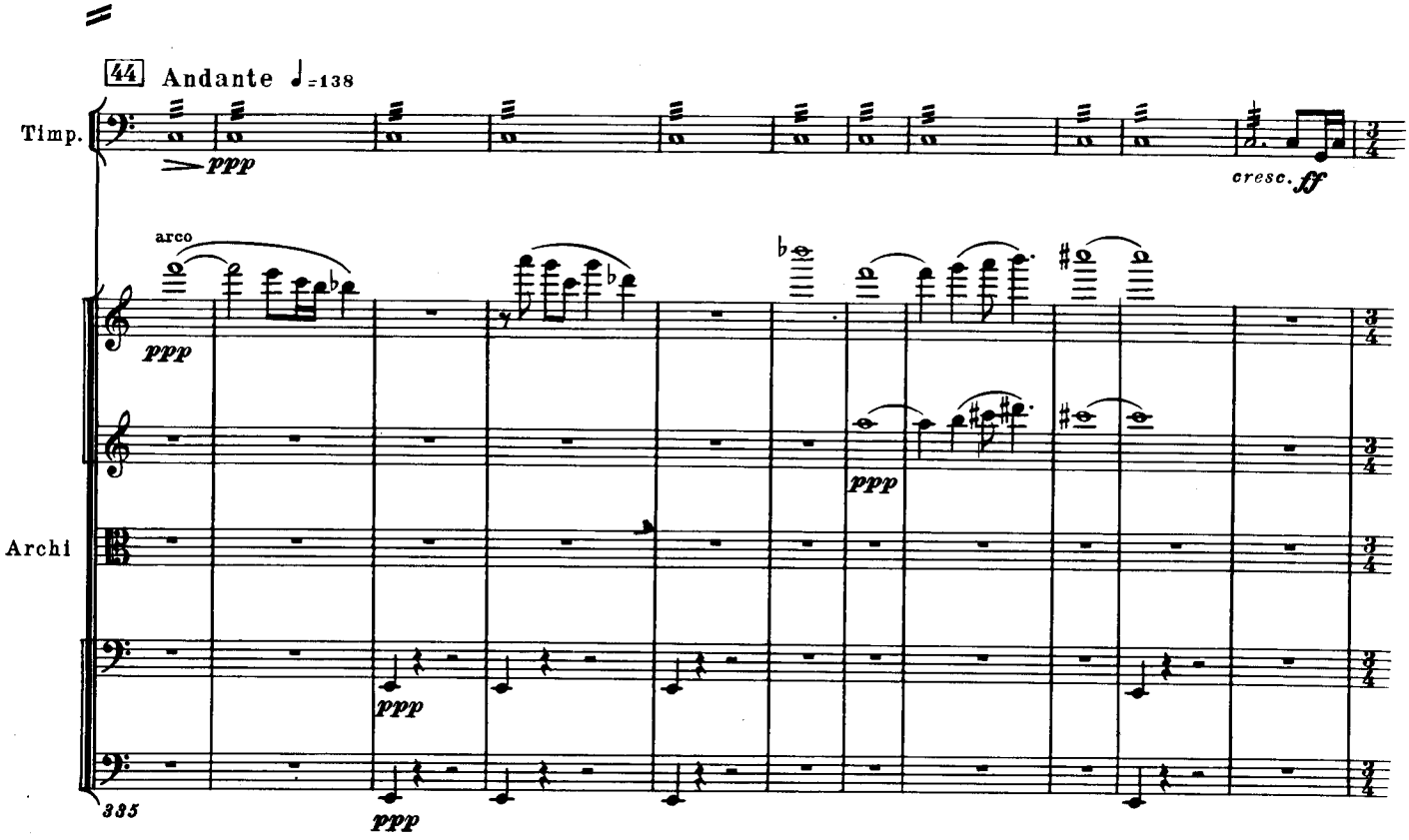

a4 soli
Cor.
T-ro
262
dim.
I.II a2
266
I.II
269
38
Tr-be
I sola
272
I
275
276
261

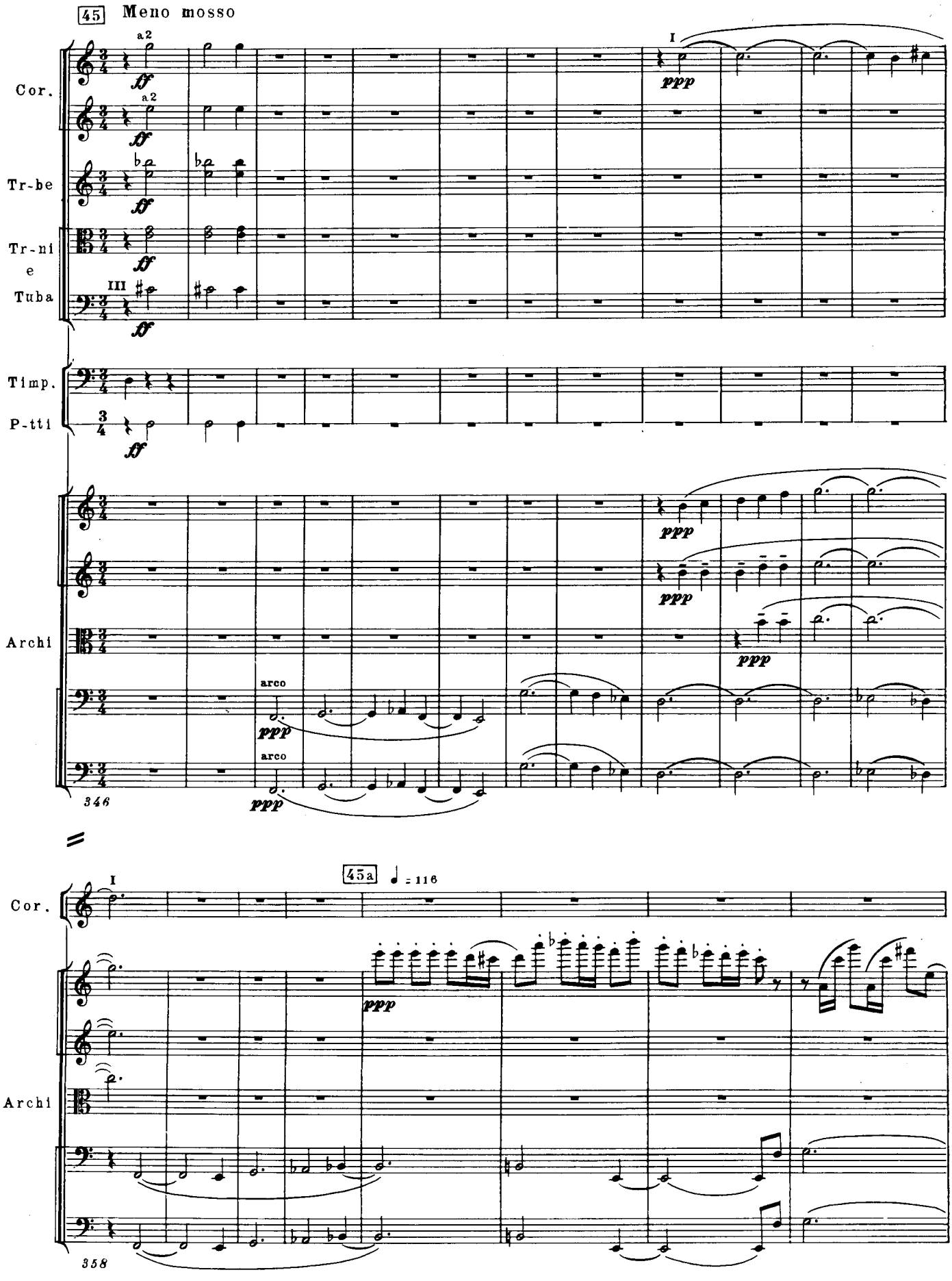

39
solo
a2 soli
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
T-ro
I.II a2
I
264
40
288
292
III
10778

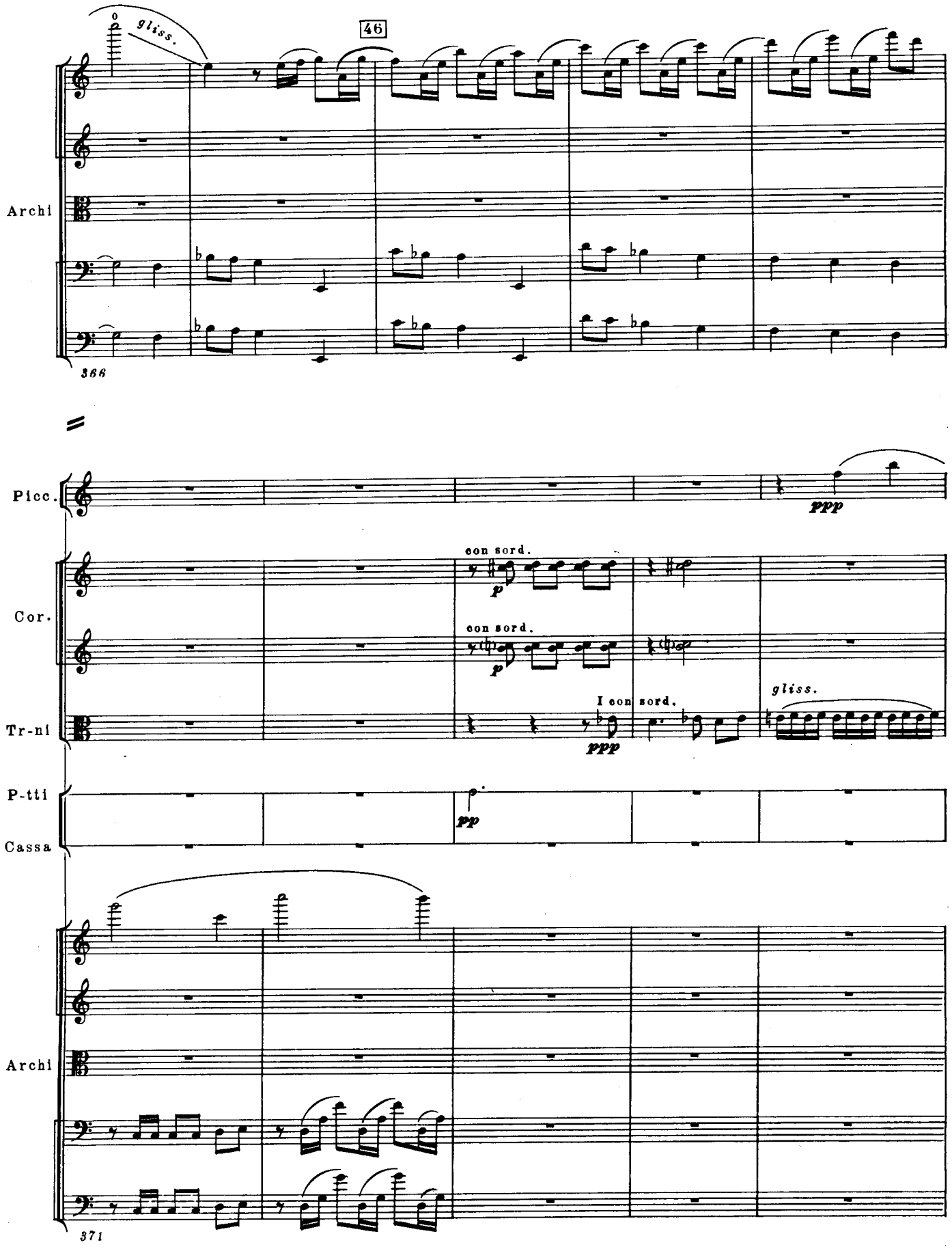

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
P-tti
a2
I.II
f
296
41
I
mf
T-ro
V-c.
C-b.
pizz.
301
dim.
p
304

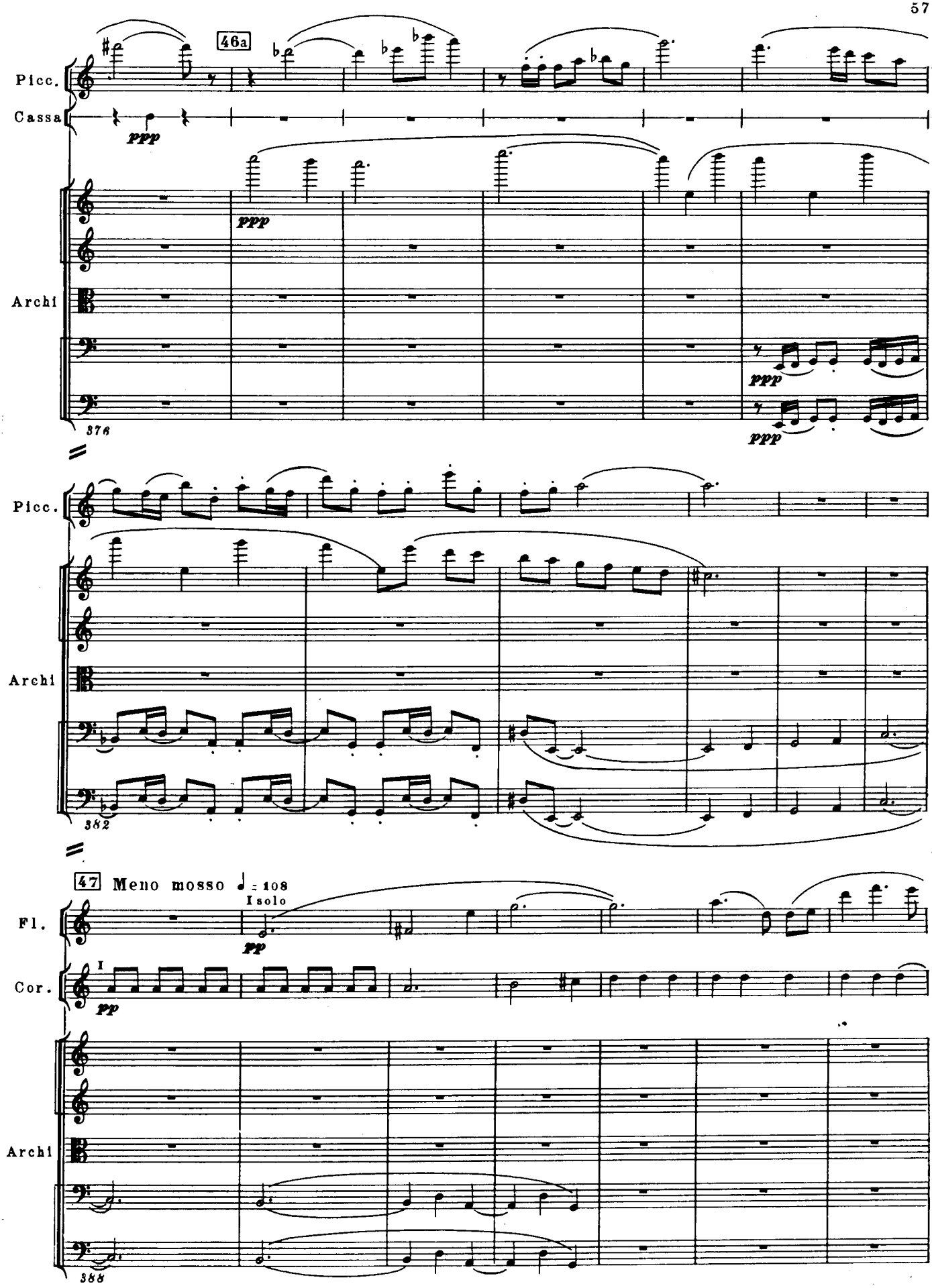

Tr-be
Tr-ni
e
Tuba
T-ro
P-tti
V-c.
C-b.
cresc.
arco
pp
308
42
I solo
Cl.
p marc.
pp secco
313
317
pizz.
mp
dim.
Fag.
43
Archi
322

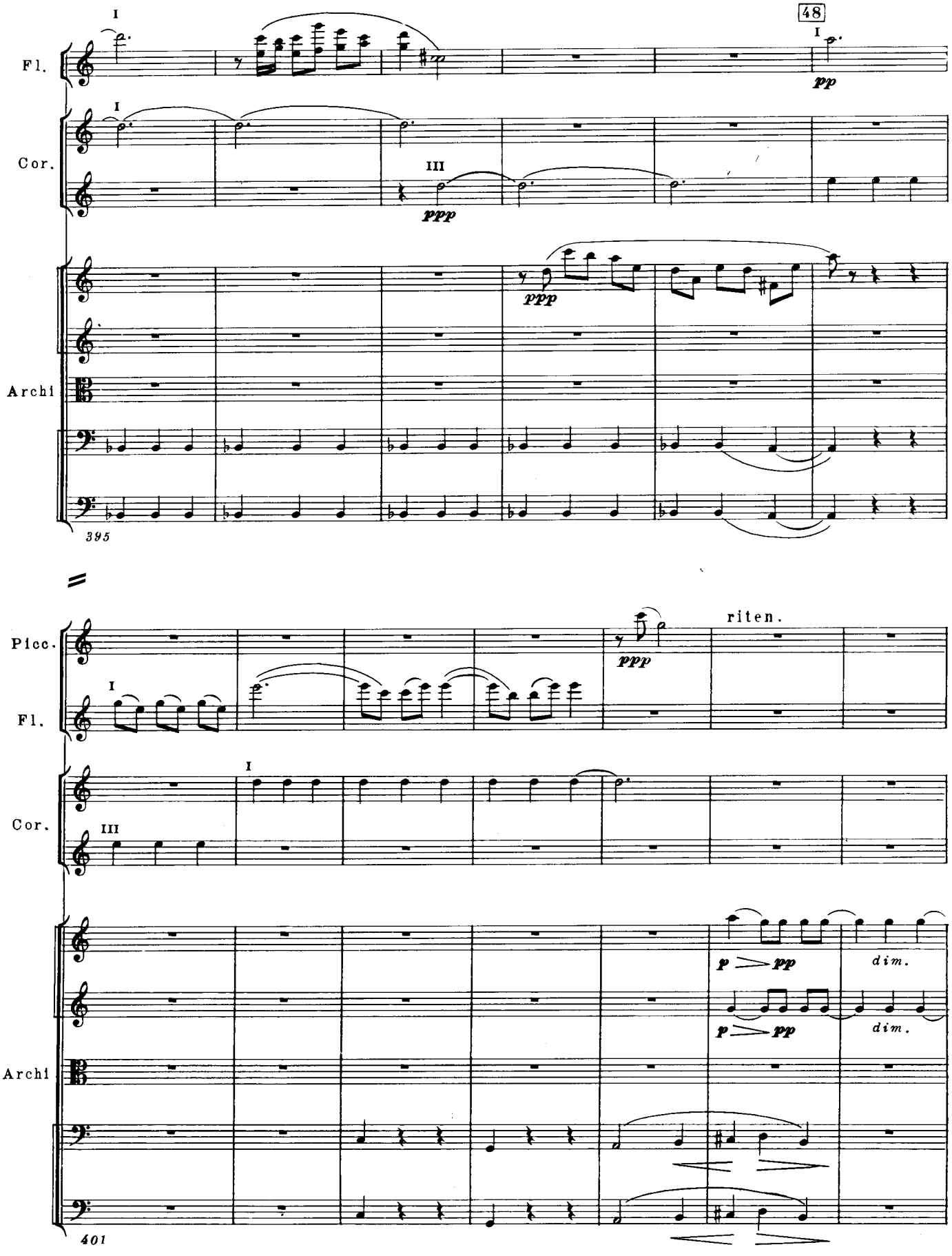

riten.
Cl.
pp
Fag.
I
pp
Timp.
soli
pp
3
Archi
328

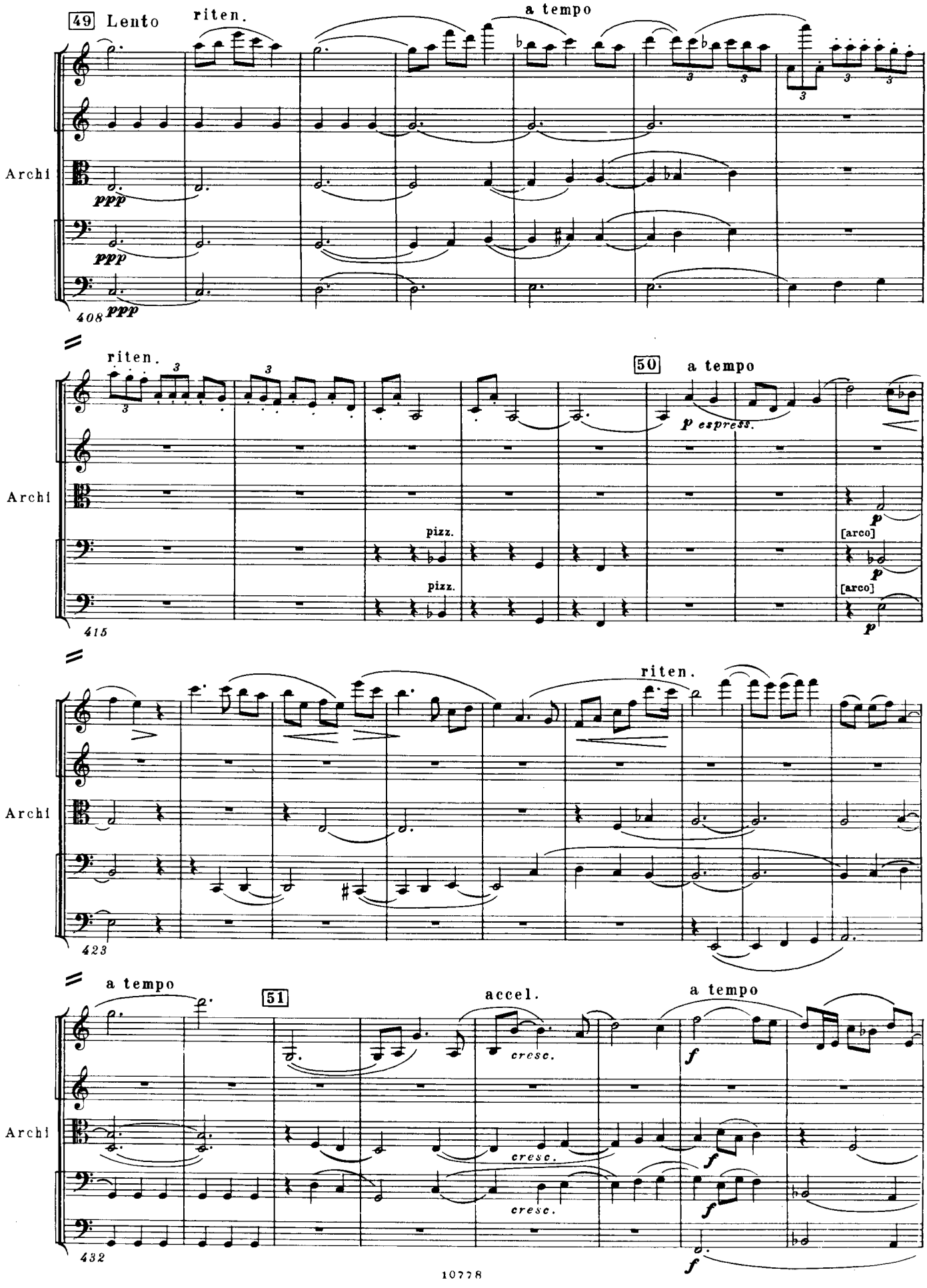

44 Andante ♩=138
Timp.
ppp
cresc.
ff
arco
ppp
Archi
ppp
ppp
335

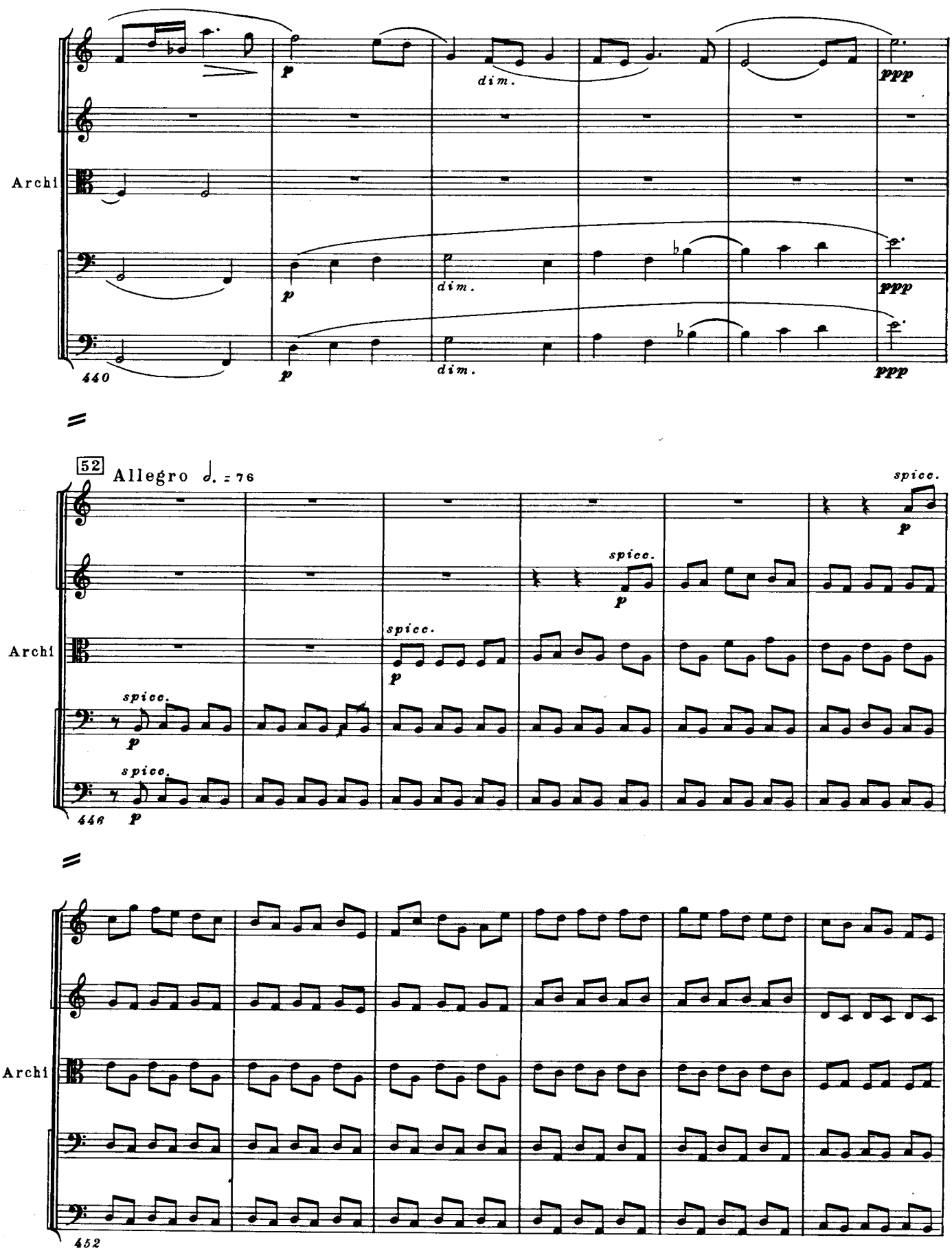

45 Meno mosso
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Archi
a2
I
III
ff
ppp
arco
346
45a
♩ = 116
358

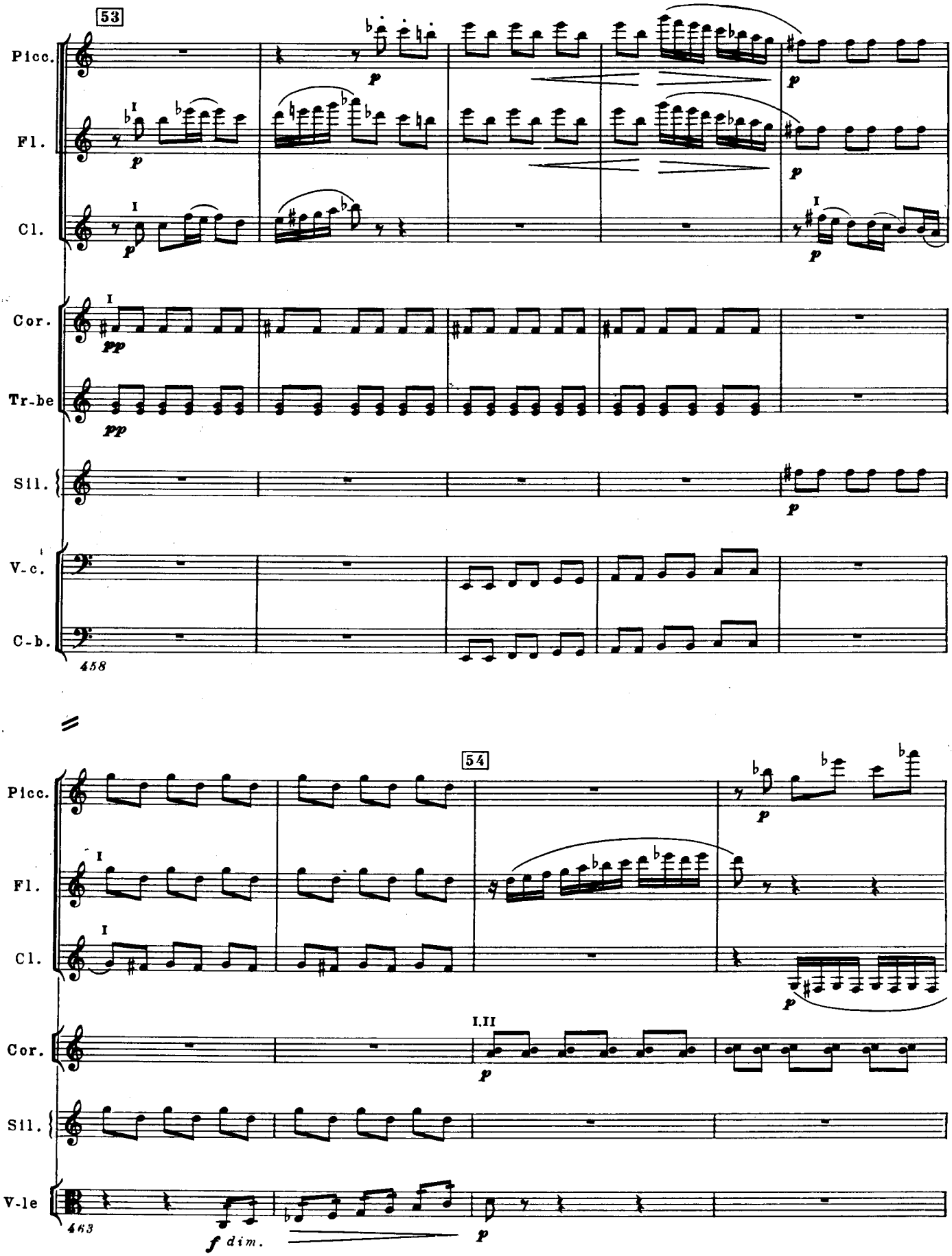

gliss.
46
Archi
366
Picc.
ppp
con sord.
p
Cor.
con sord.
p
I con sord.
ppp
gliss.
Tr-ni
P-tti
pp
Cassa
Archi
371

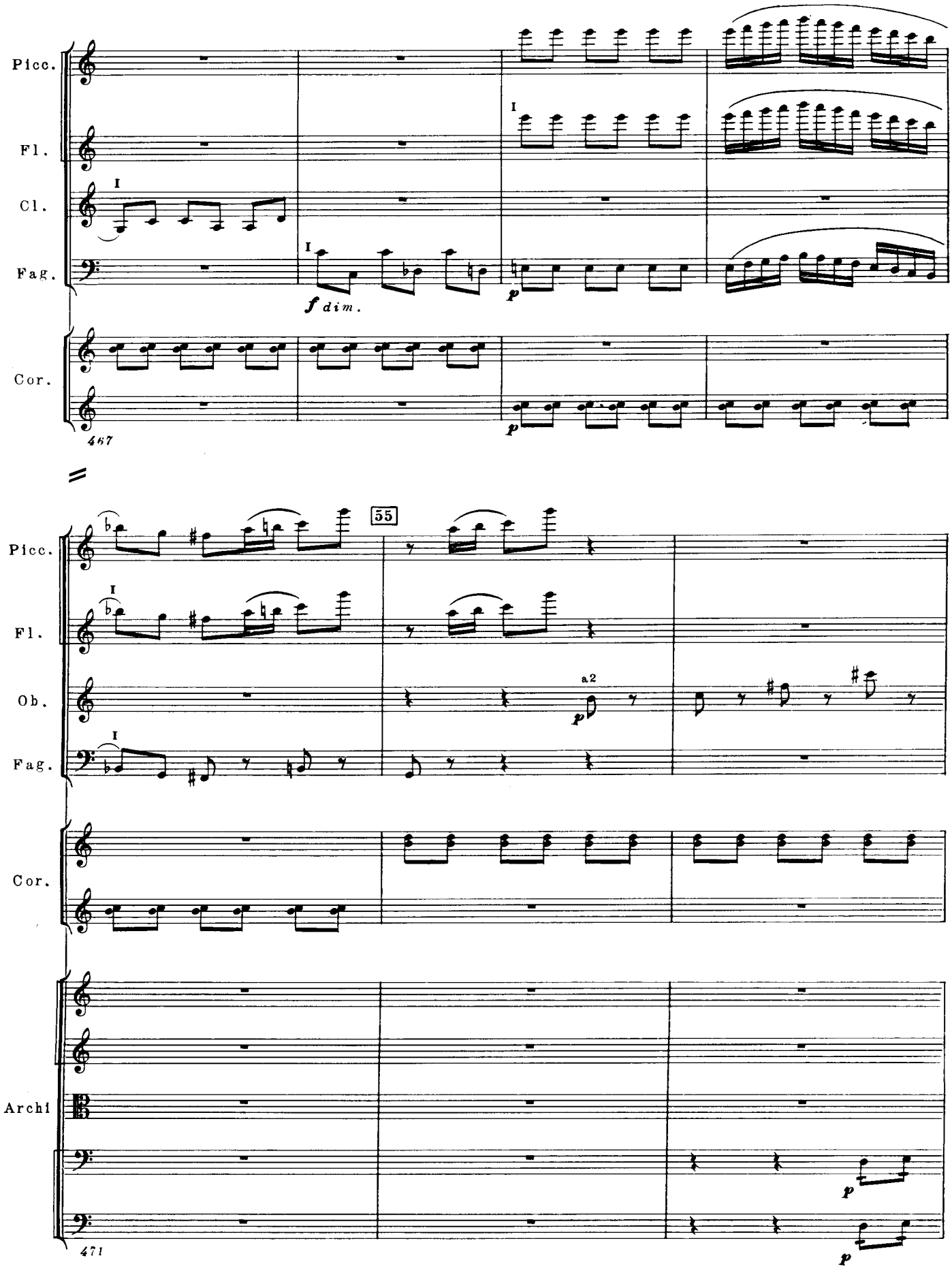

46a
Picc.
Cassa
ppp
ppp
Archi
ppp
ppp
376
Picc.
Archi
382
47 Meno mosso ♩ = 108
I solo
Fl.
pp
Cor.
I
pp
Archi
388

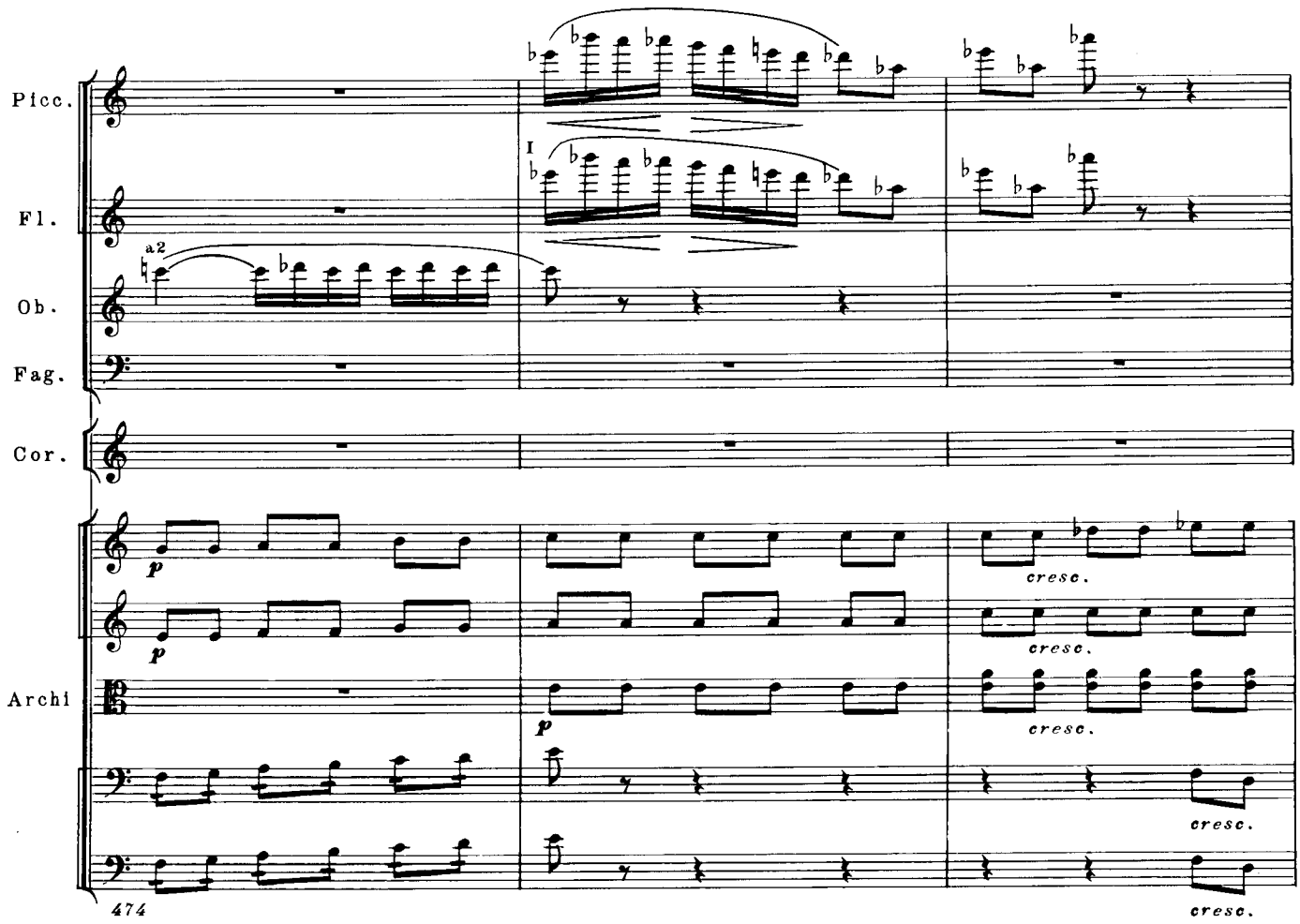

48
I
Fl.
pp
I
Cor.
III
ppp
Archi
ppp
395
Picc.
ppp
riten.
I
Fl.
I
Cor.
III
p > pp
dim.
p > pp
dim.
Archi
401

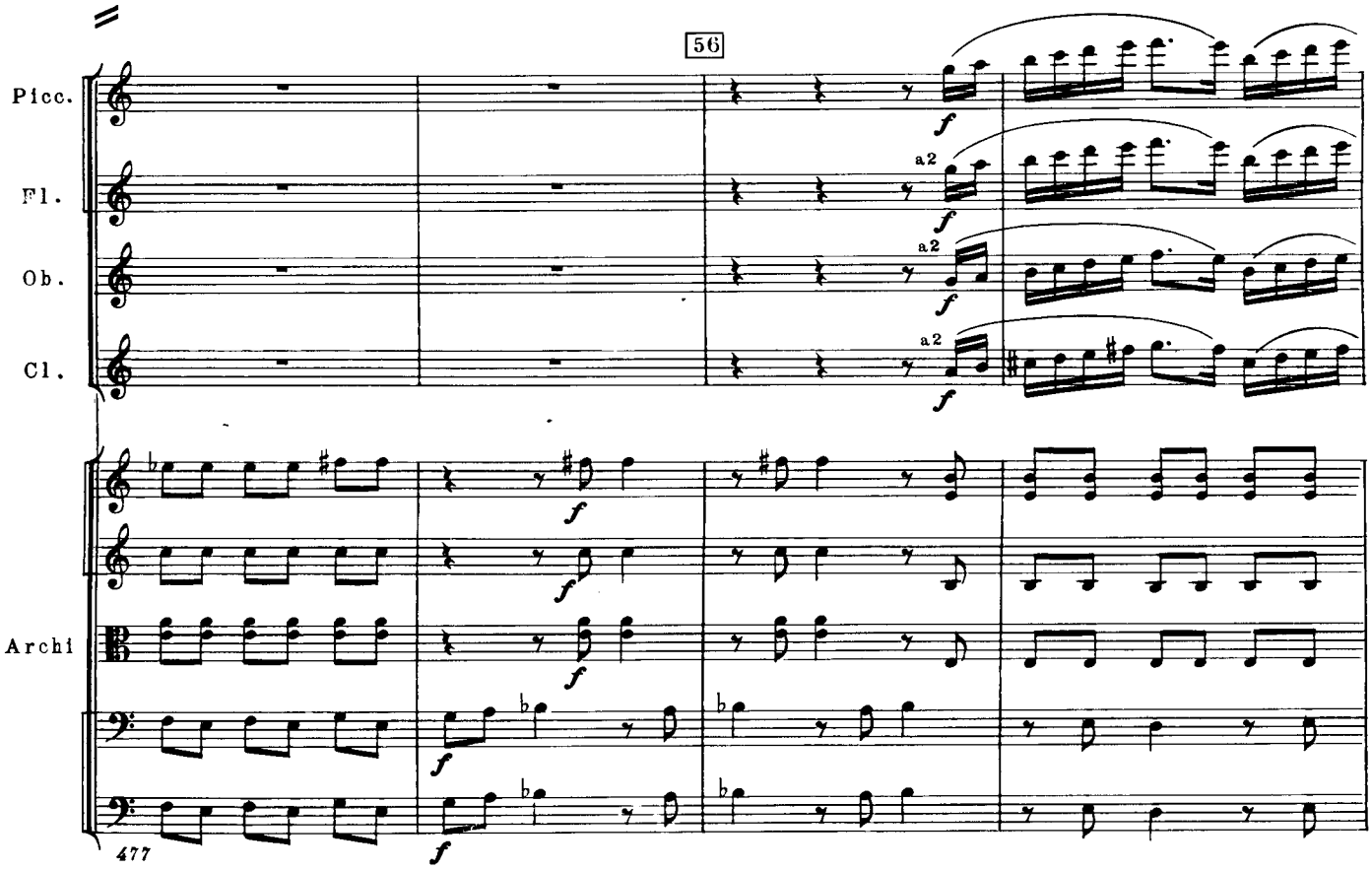

49 Lento
riten.
a tempo
Archi
ppp
408
riten.
50
a tempo
p espress.
pizz.
[arco]
415
riten.
Archi
423
a tempo
51
accel.
a tempo
cresc.
f
Archi
432

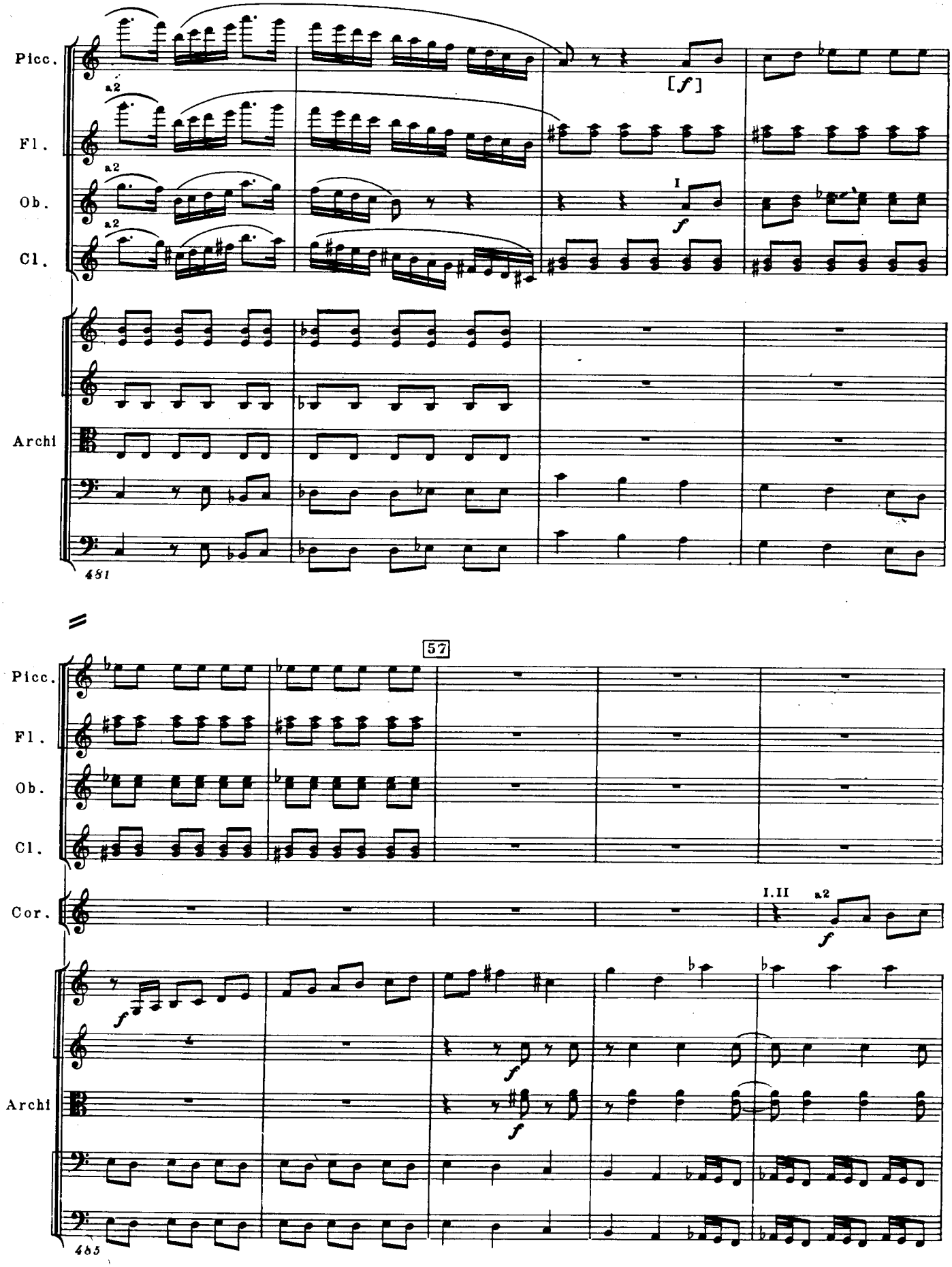

Archi
p
dim.
ppp
440
52
Allegro ♩. = 76
spicc.
446
452

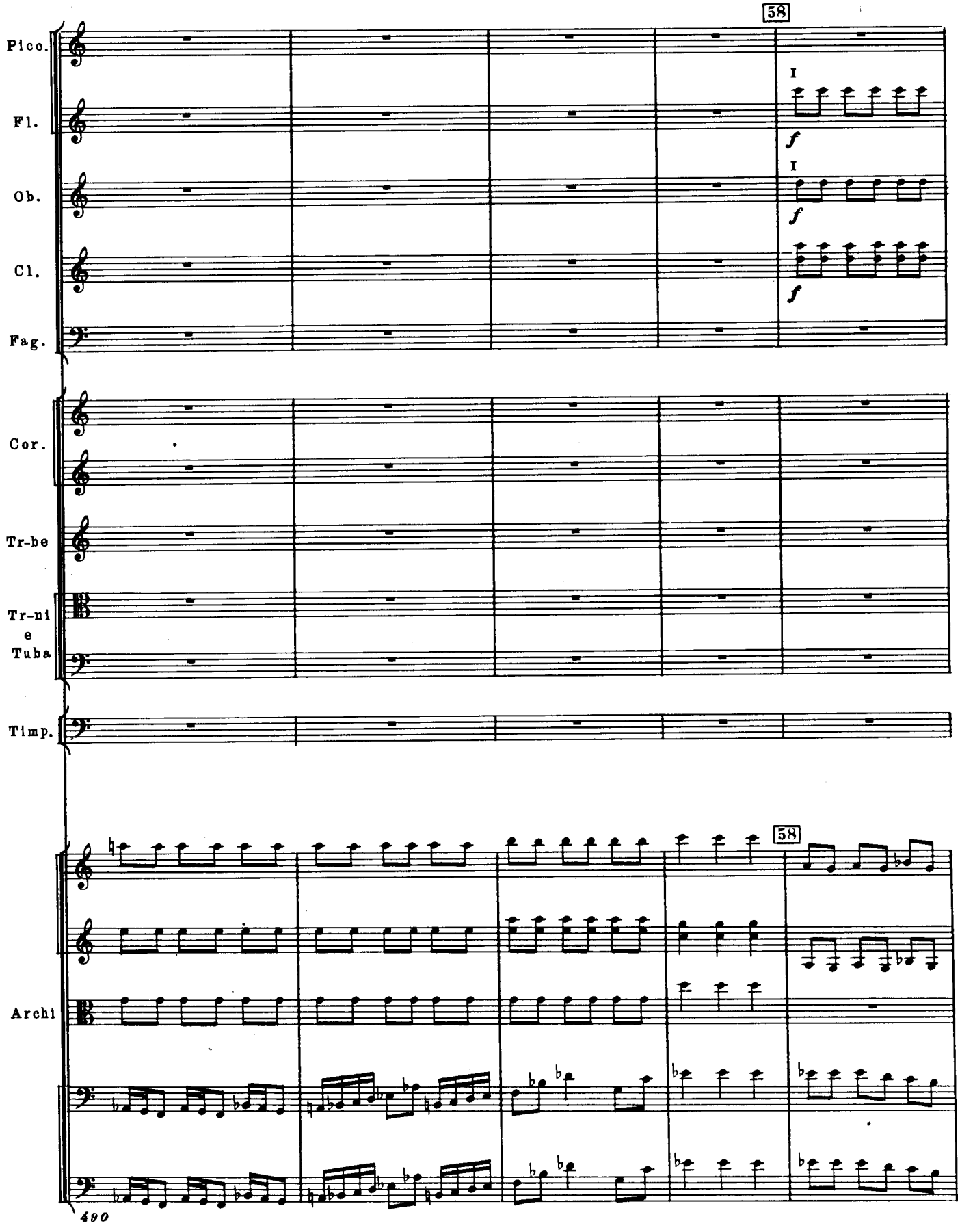

53
Picc.
Fl.
Cl.
Cor.
Tr-be
Sil.
V-c.
C-b.
458
54
Picc.
Fl.
Cl.
I.II
Cor.
Sil.
V-le
463
f dim.

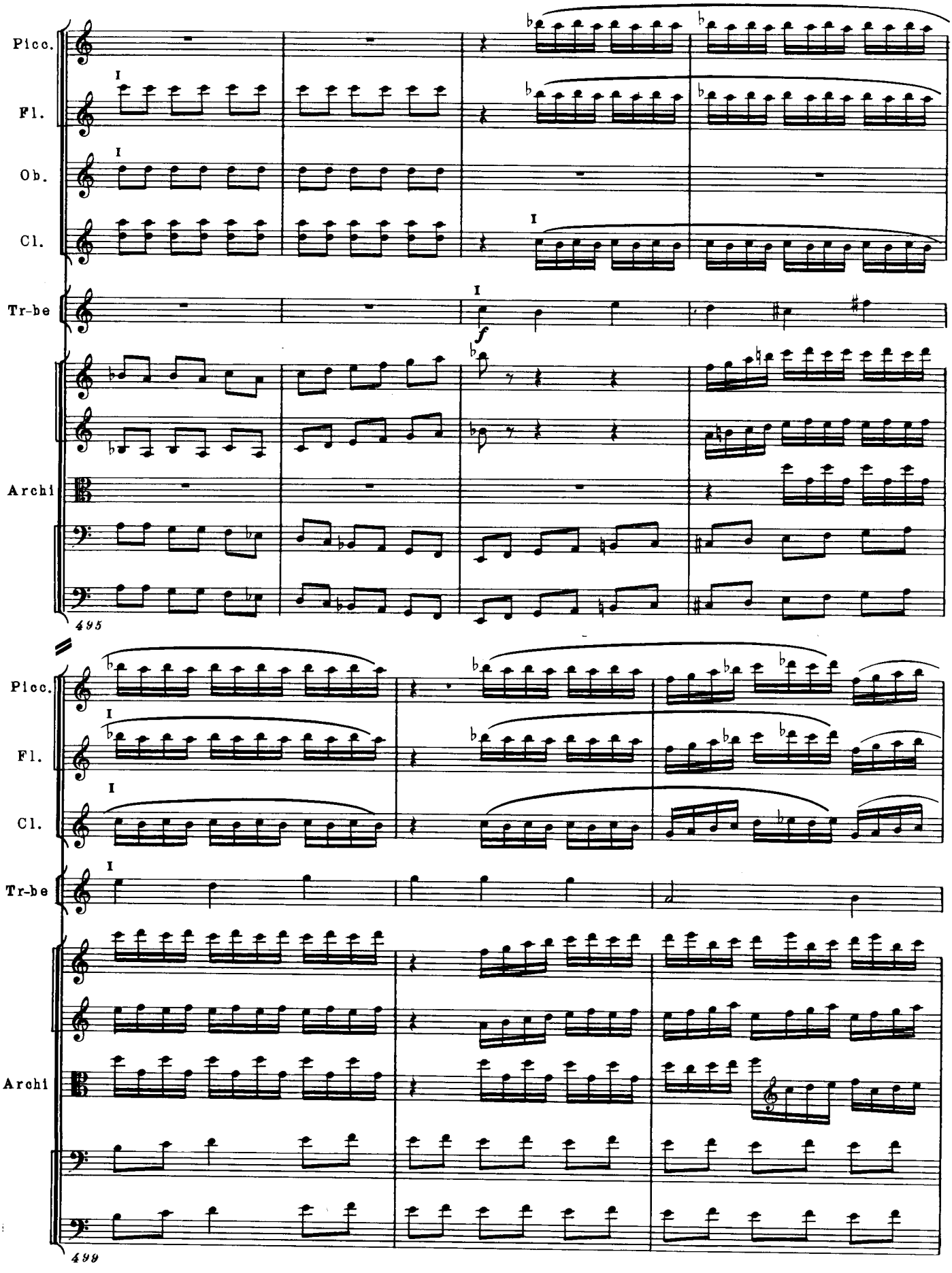

Picc.
Fl.
Cl.
Fag.
Cor.
I
f dim.
p
467
55
Picc.
Fl.
Ob.
Fag.
Cor.
a2
p
Archi
471
p
p

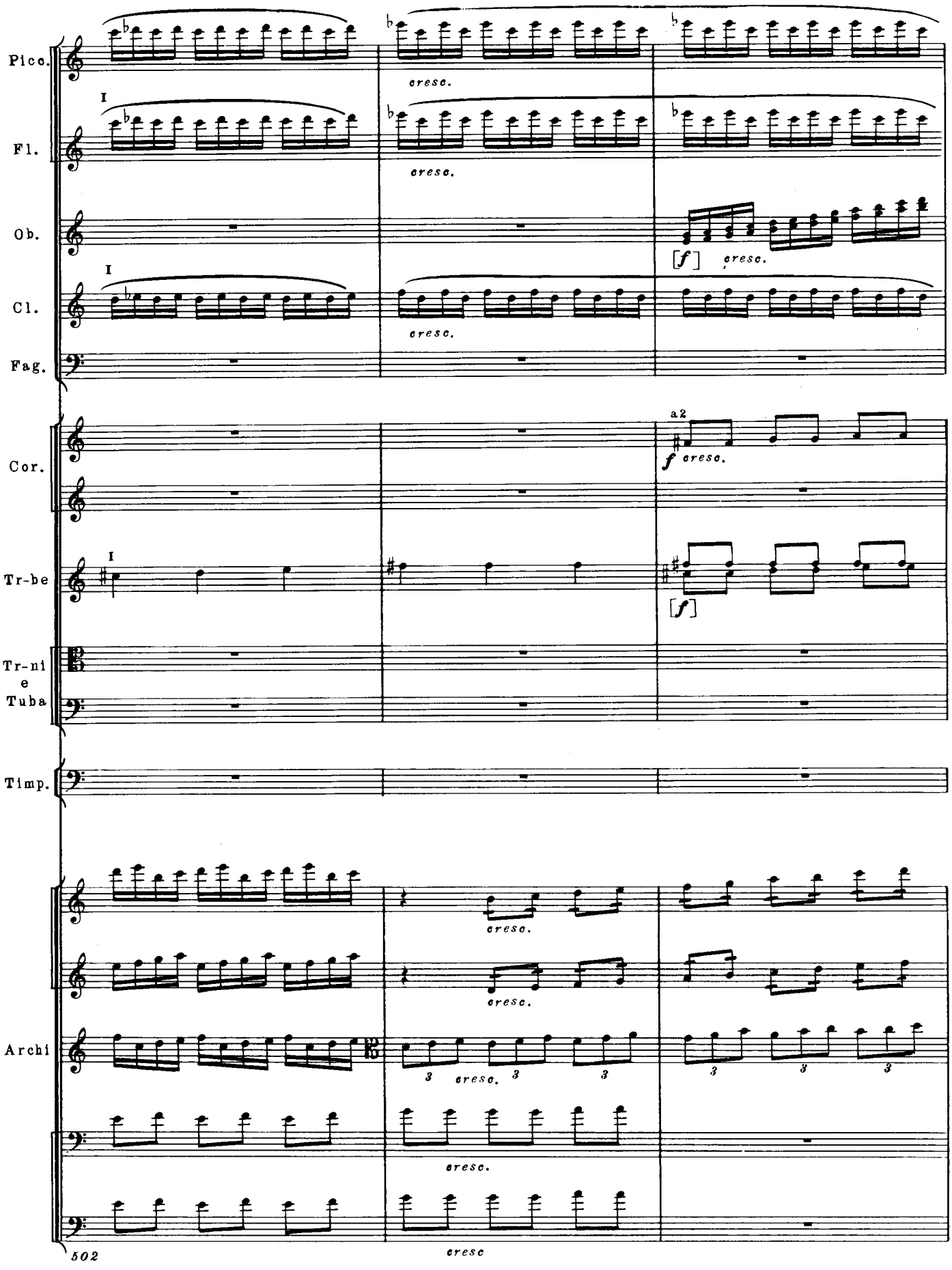

Picc.
Fl.
Ob.
Fag.
Cor.
Archi
I
a2
p
cresc.
474

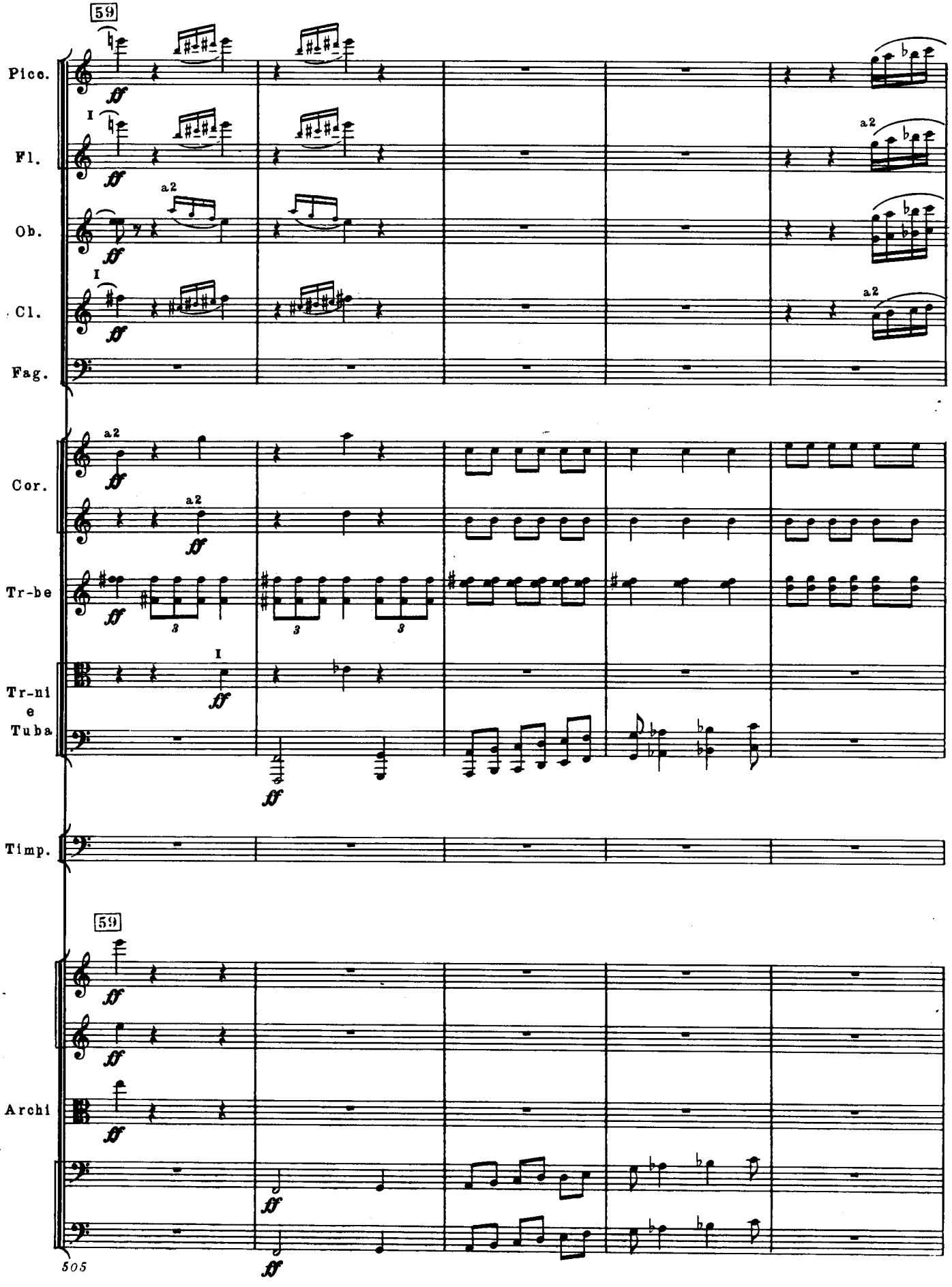

56
Picc.
Fl.
Ob.
Cl.
Archi
a2
f
477

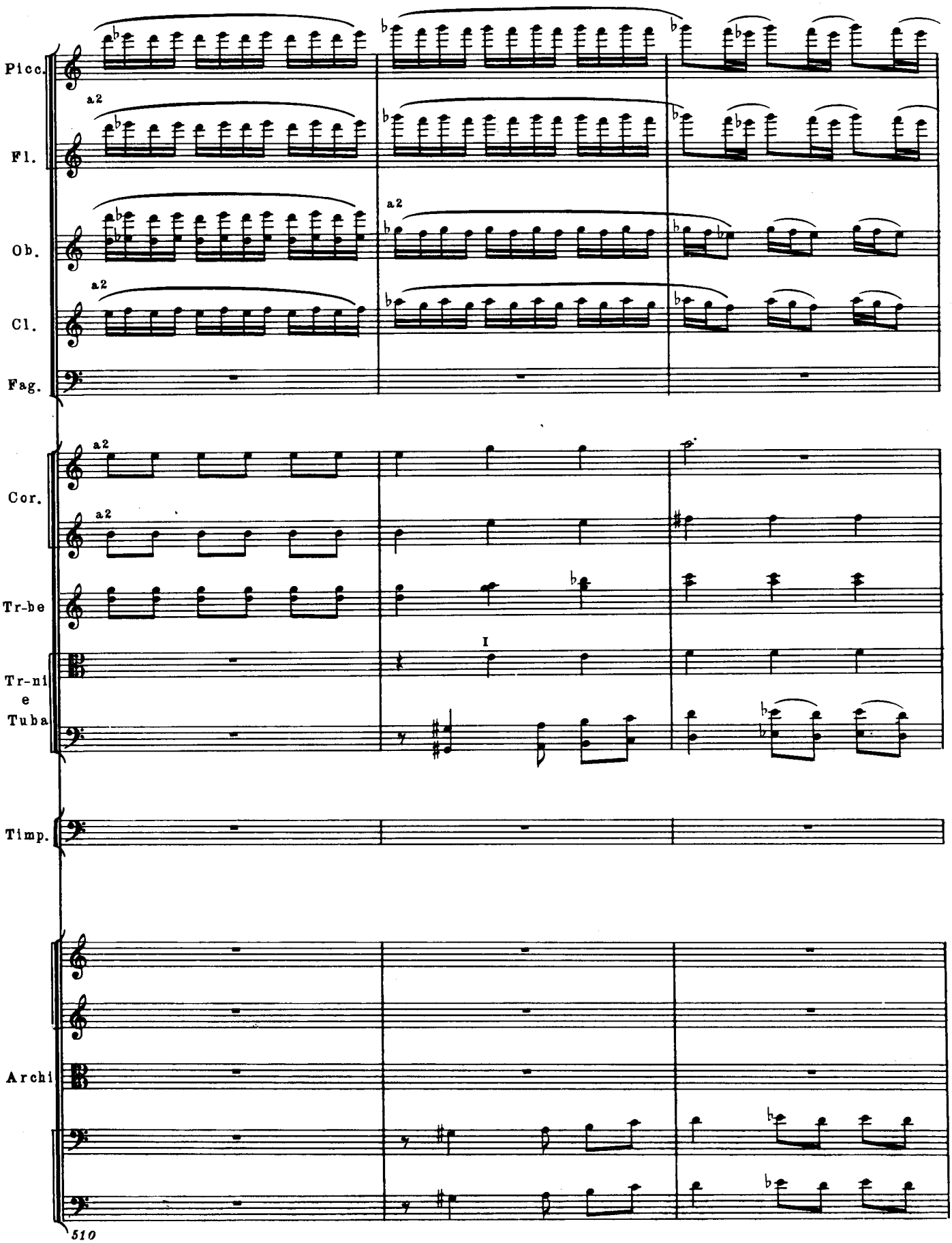

Picc.
Fl.
Ob.
Cl.
Archi
a2
I
[f]
f
481
57
Cor.
I.II
485

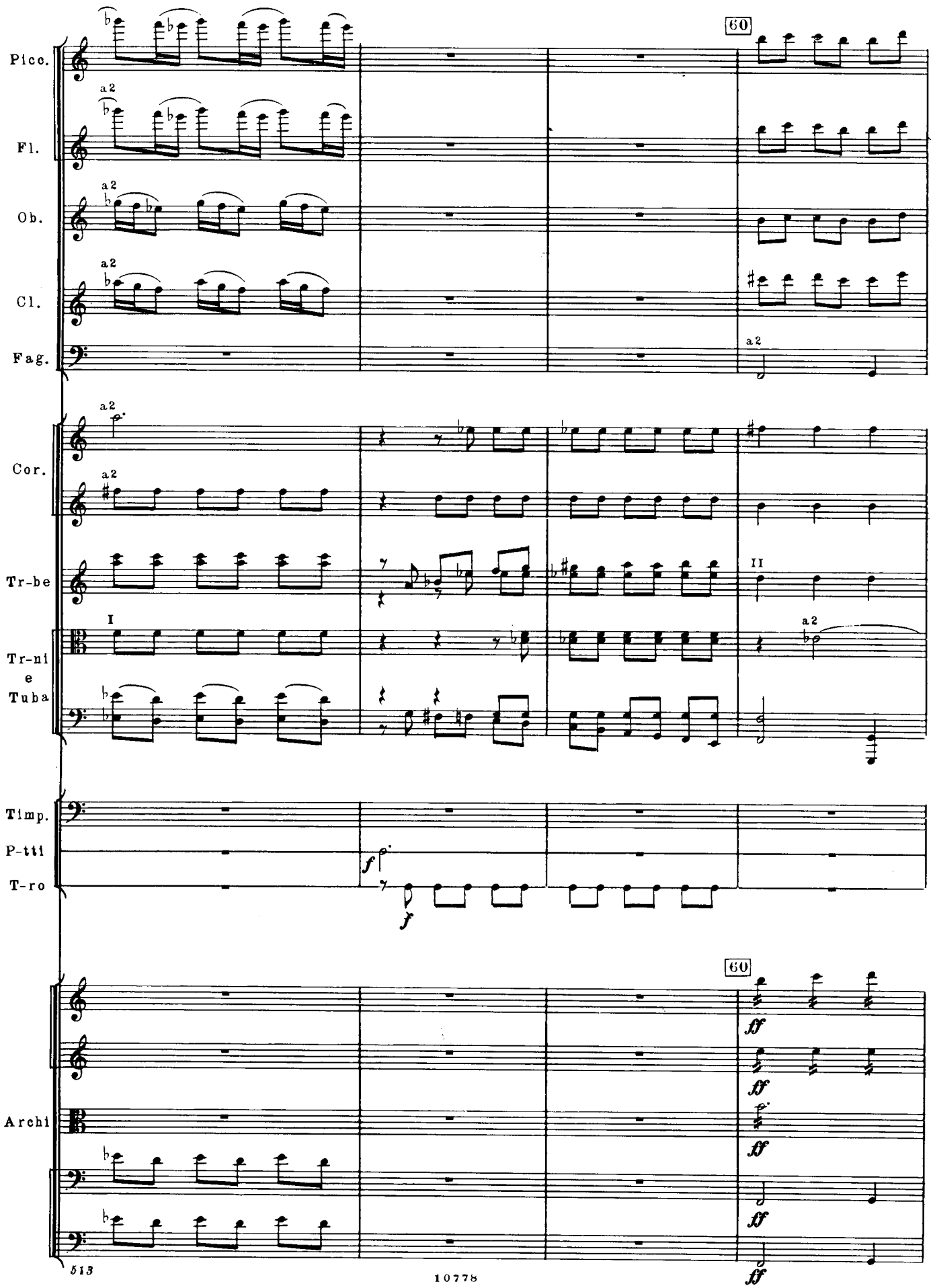

58
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
I
I
f
f
f
58
490

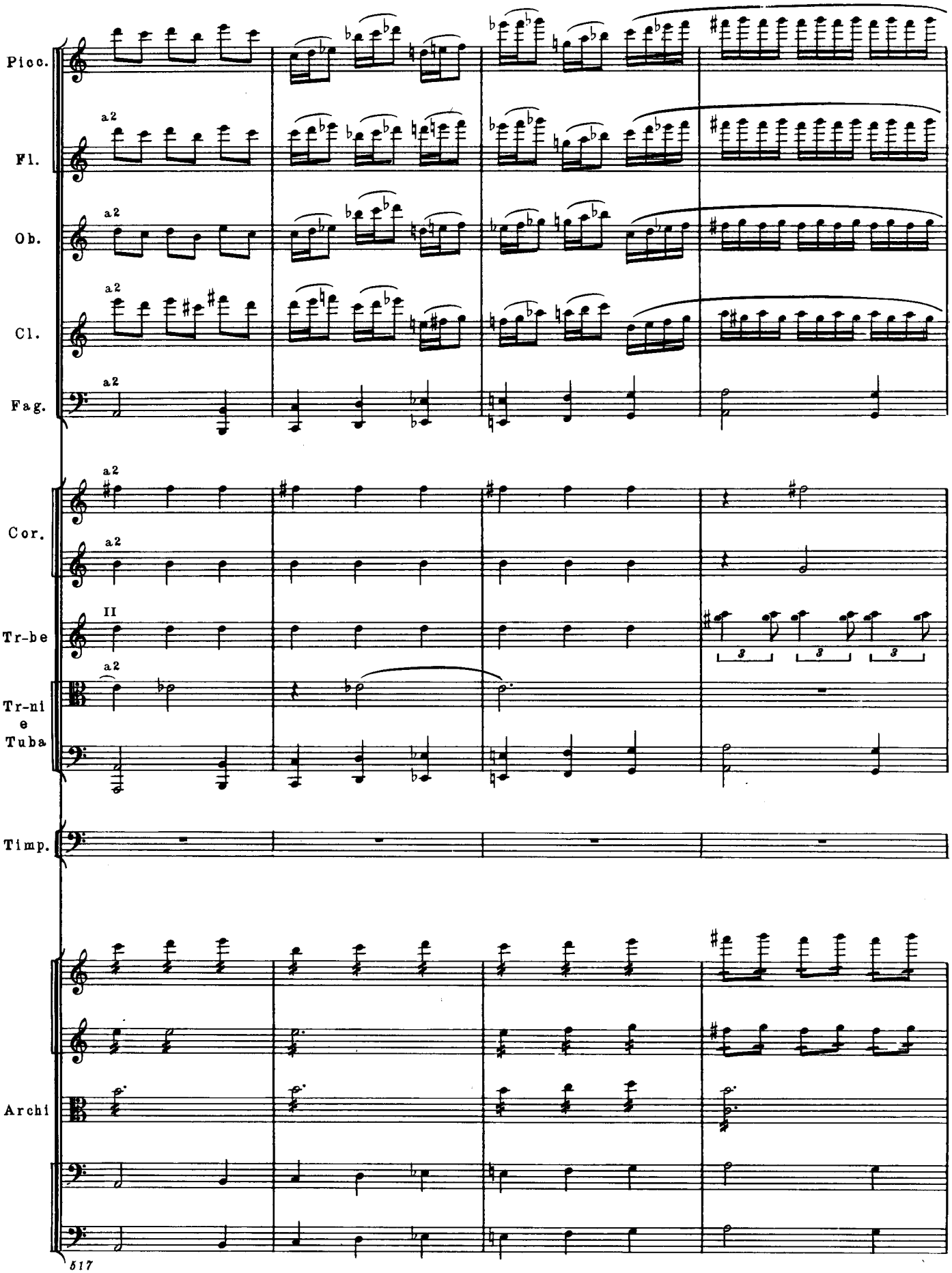

Picc.
Fl.
Ob.
Cl.
Tr-be
Archi
495
Picc.
Fl.
Cl.
Tr-be
Archi
499

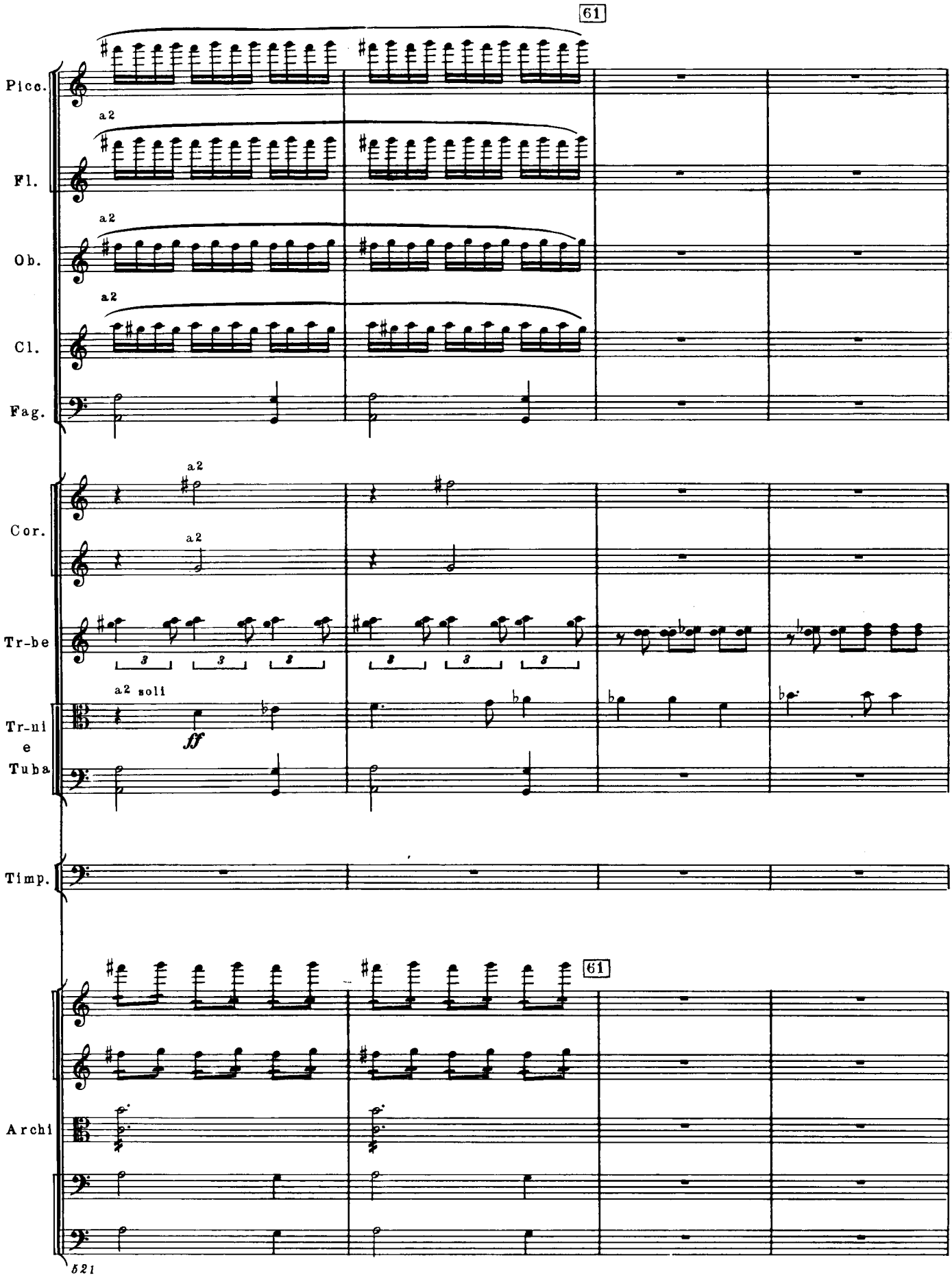

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
I
cresc.
[f]
a2
f cresc.
3
502
cresc

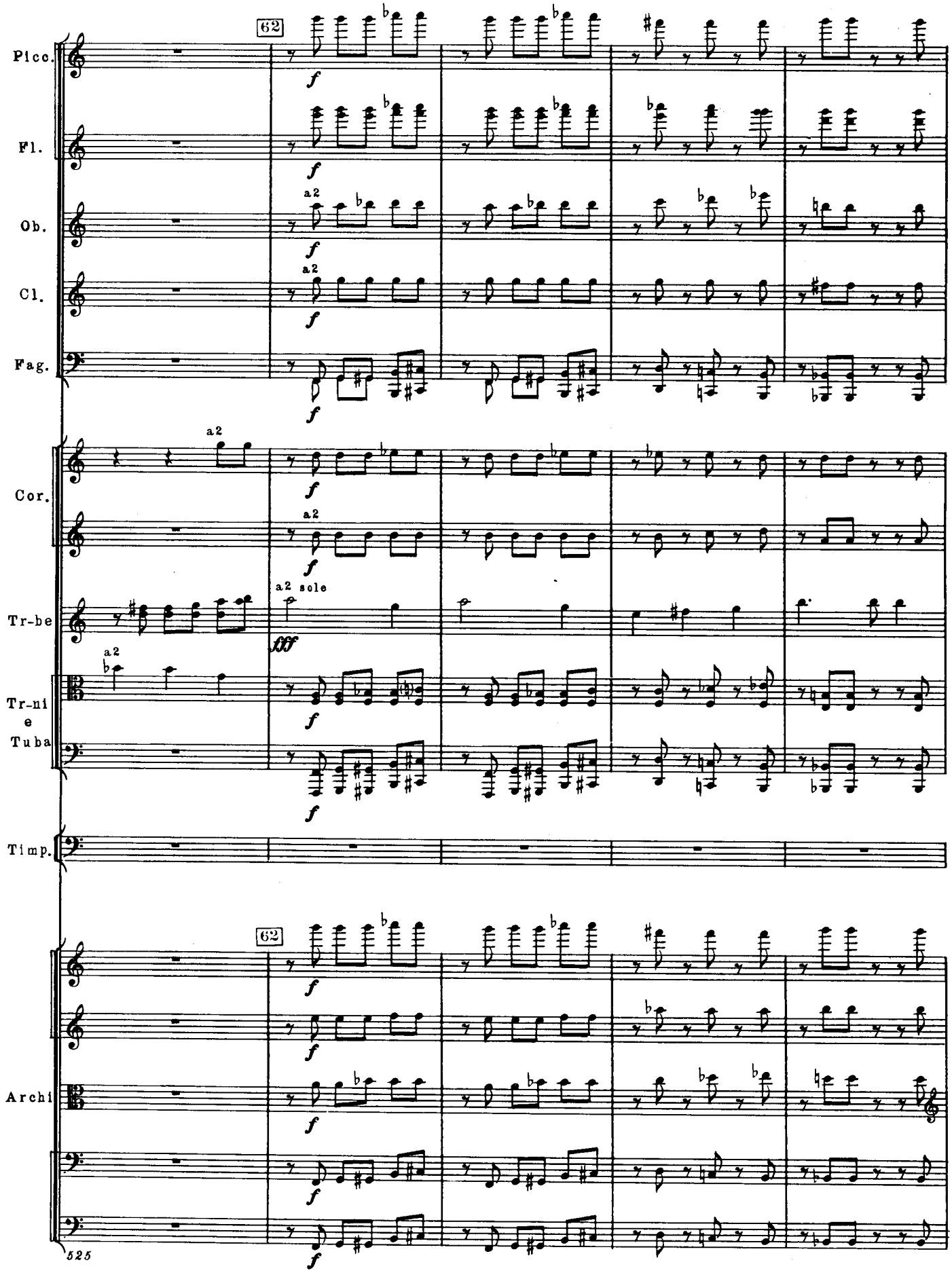

59
Picc.
I
Fl.
a2
Ob.
I
Cl.
Fag.
a2
Cor.
a2
Tr-be
I
Tr-ni
e
Tuba
Timp.
59
Archi
505

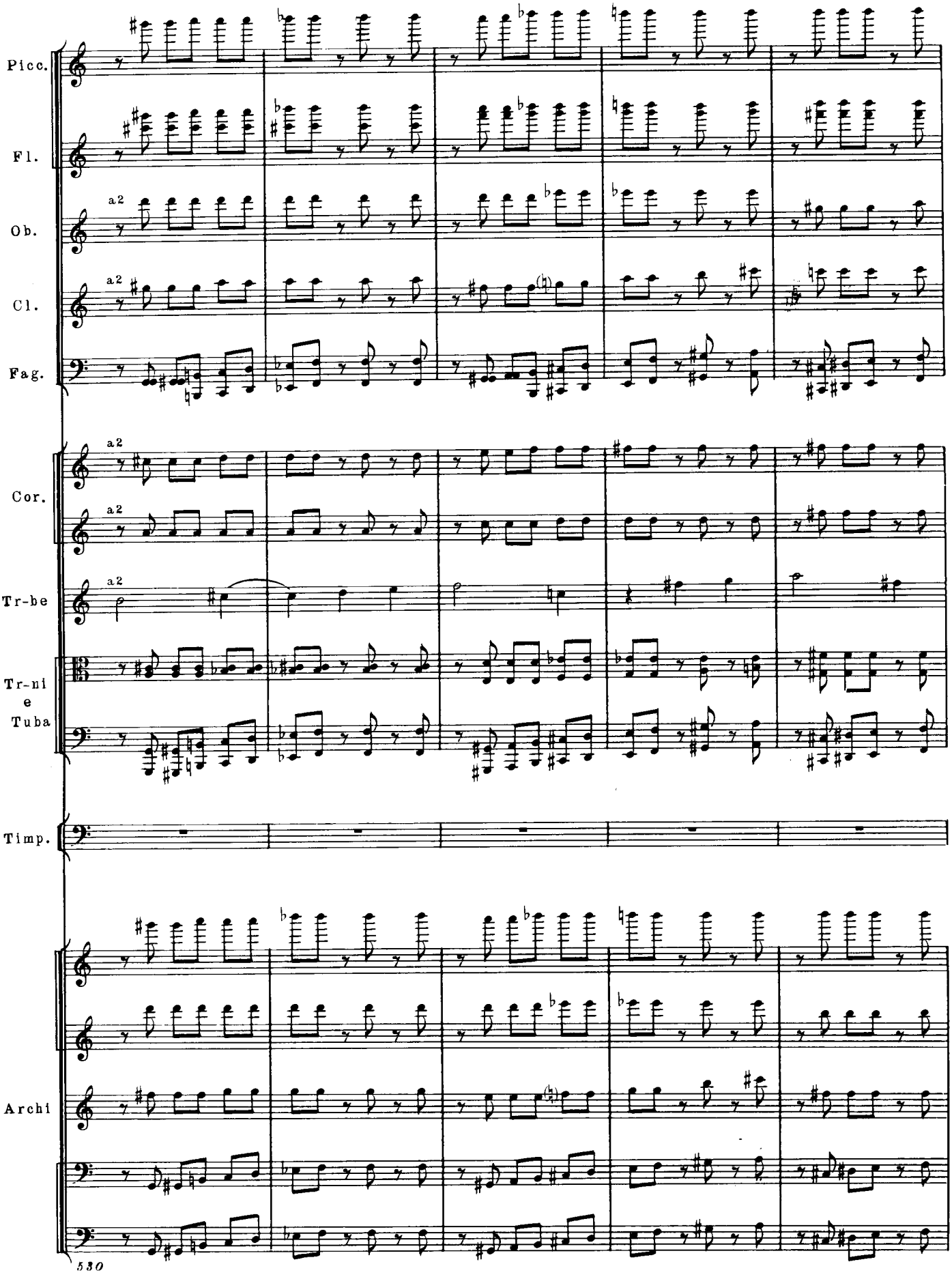

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
I
510

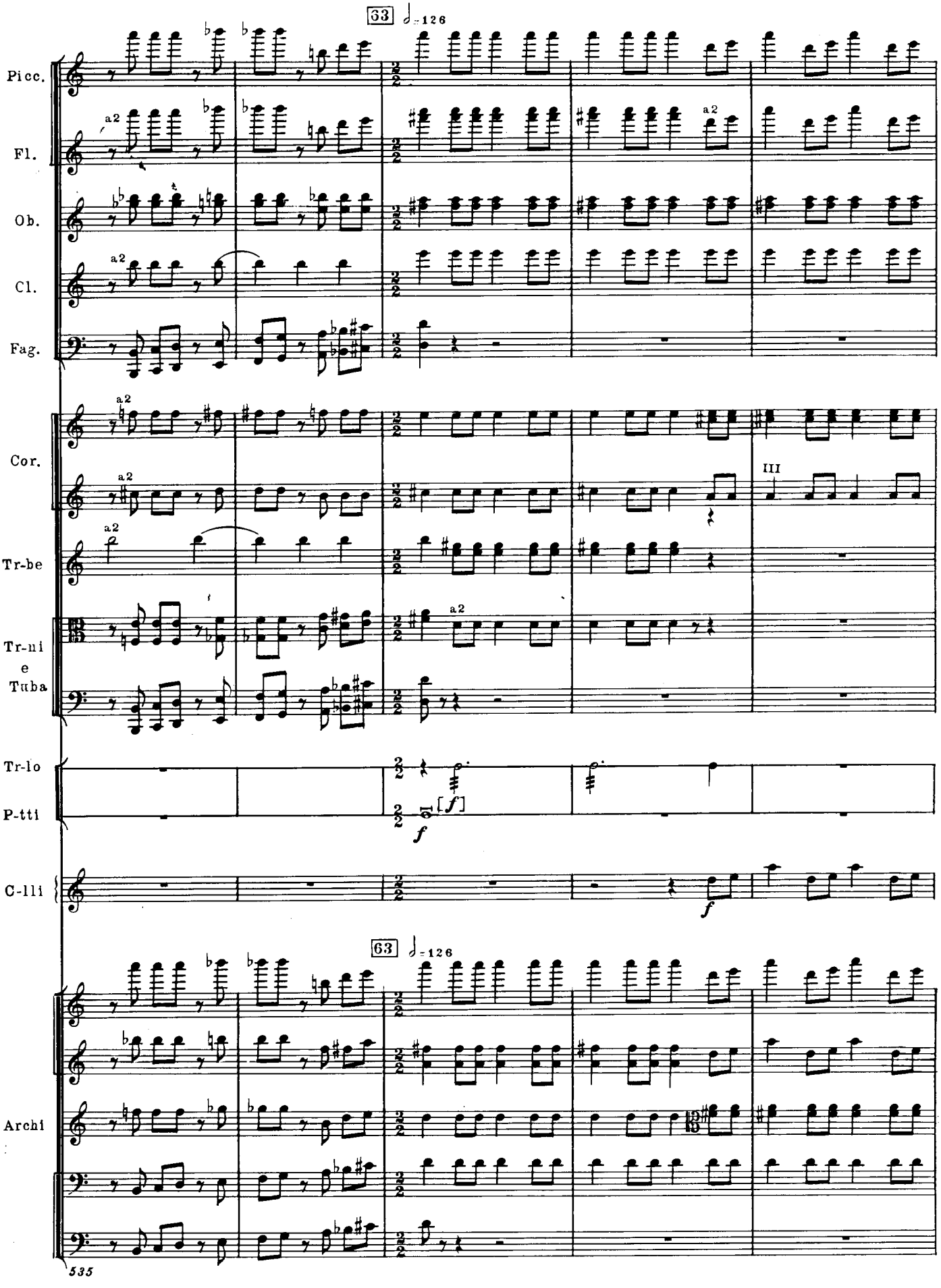

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
T-ro
Archi
60
a2
I
II
f
ff

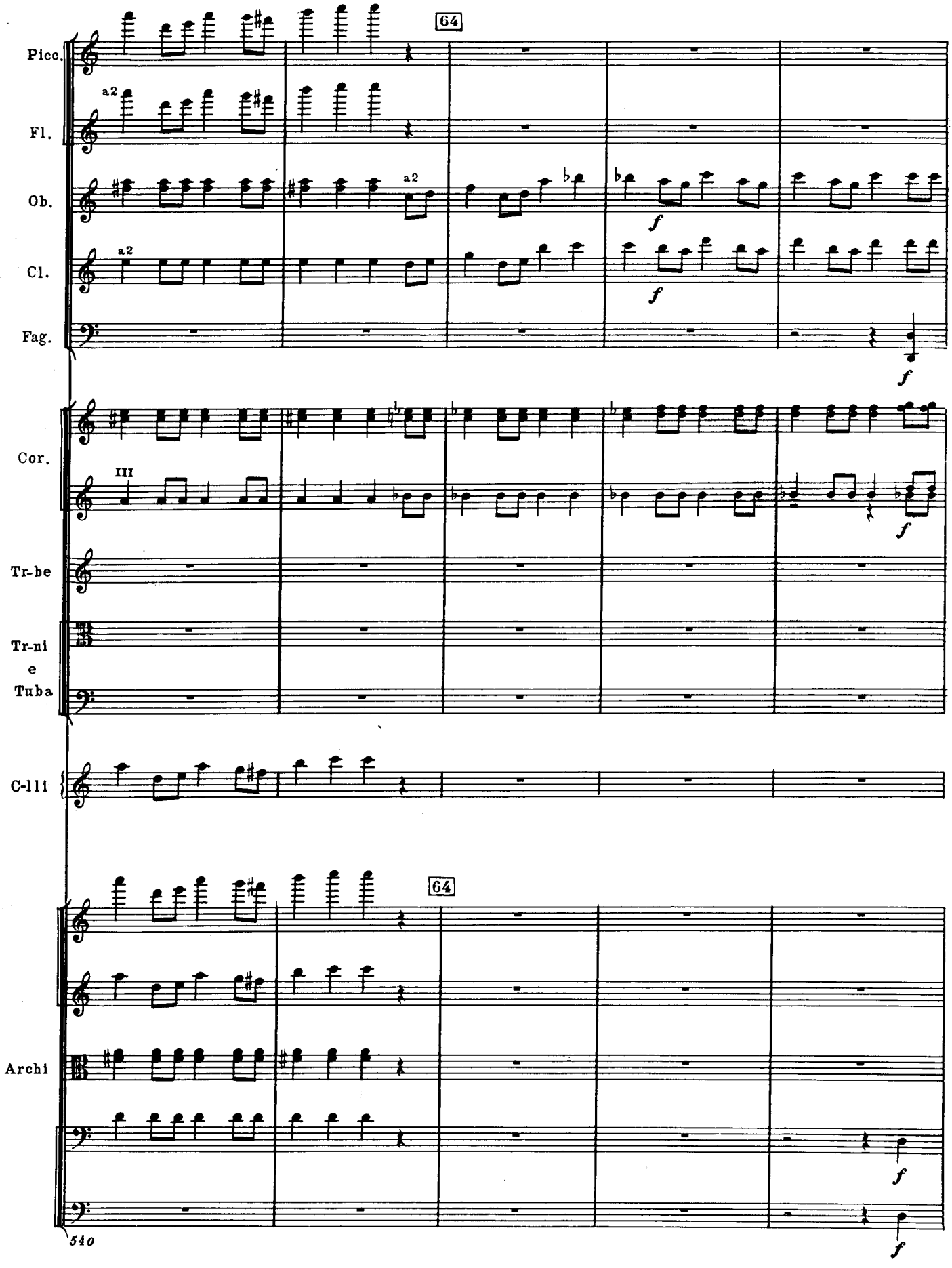

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
II
3
517

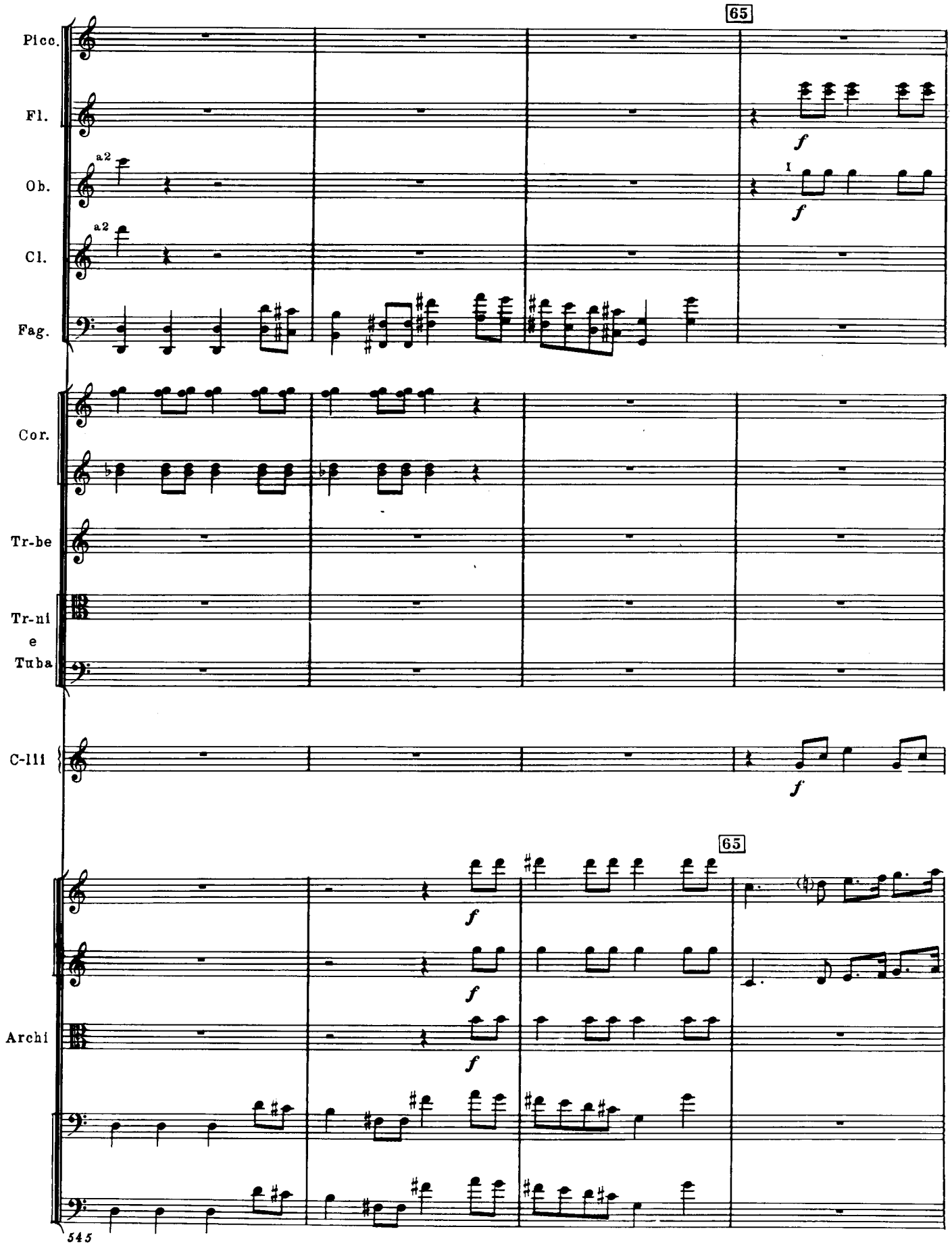

61
Picc.
a2
Fl.
a2
Ob.
a2
Cl.
Fag.
a2
Cor.
a2
Tr-be
3
3
3
3
3
3
a2 soli
ff
Tr-ni
e
Tuba
Timp.
61
Archi
521

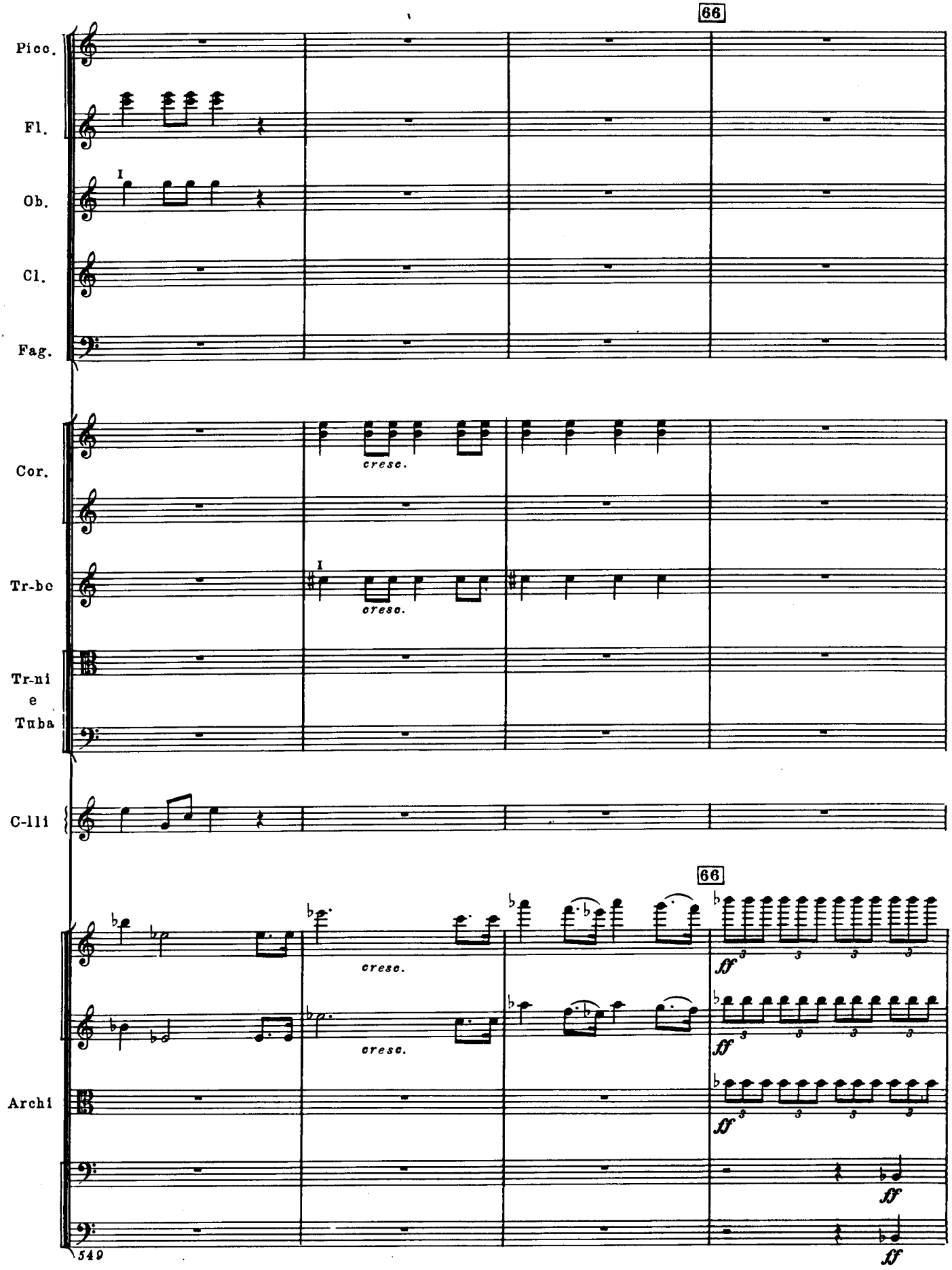

62
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
a2 sole
f
fff
525

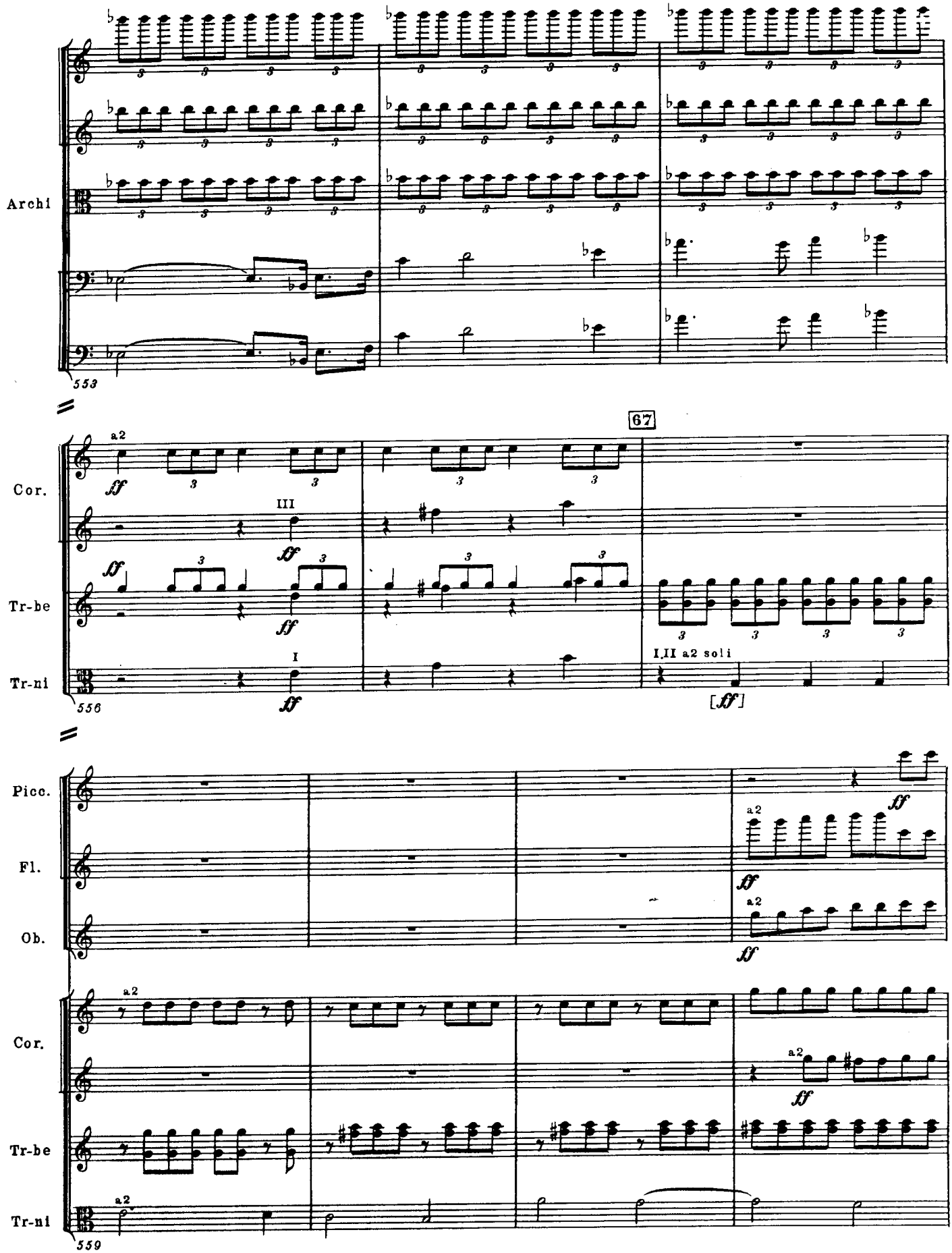

Picc.
Fl.
Ob.
a2
Cl.
a2
Fag.
a2
Cor.
a2
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
530

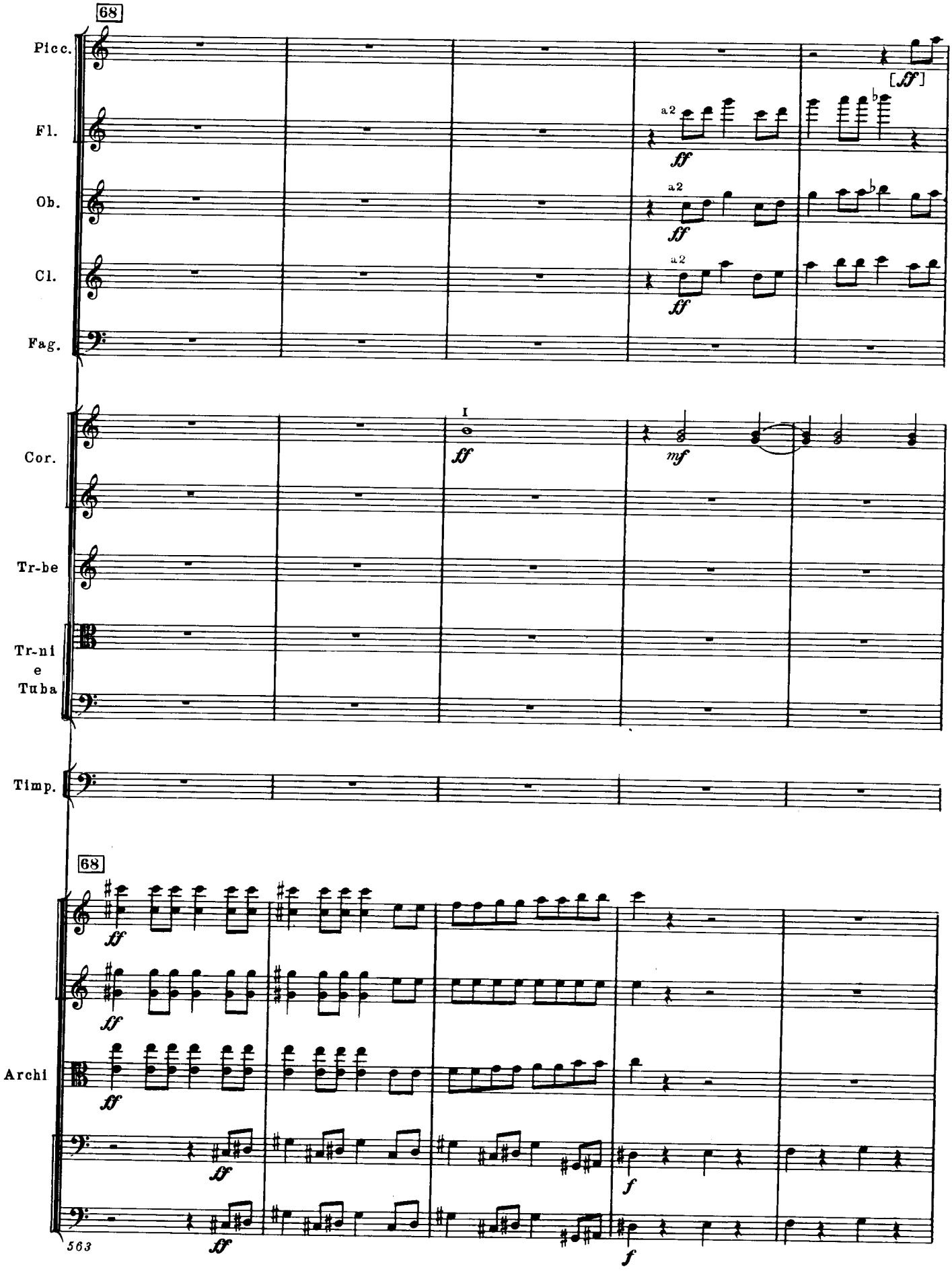

63 ♩=126
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Tr-lo
P-tti
C-lli
Archi
a2
III
[f]
f

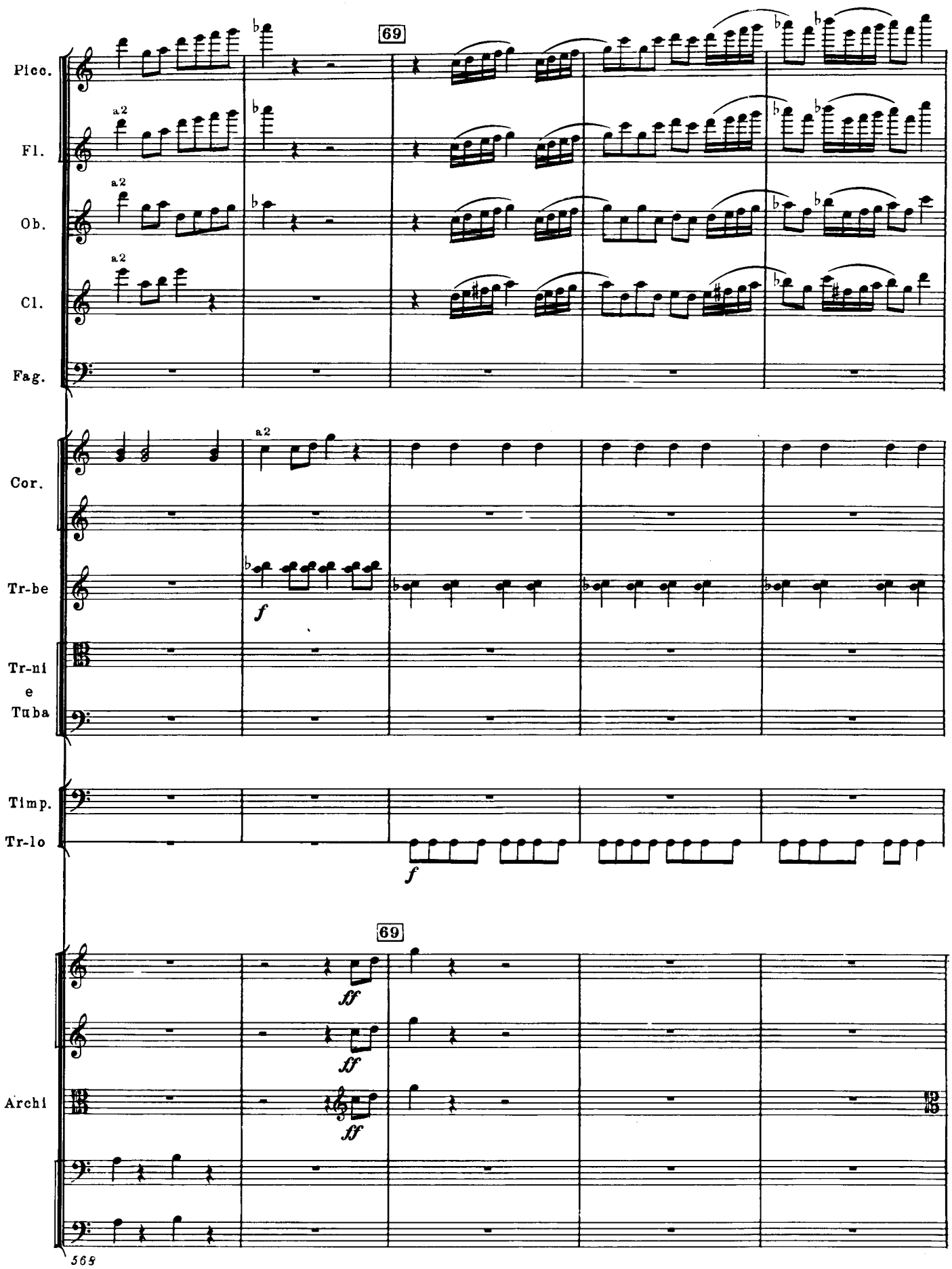

64
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
C-111
64
Archi
a2
III
f
540

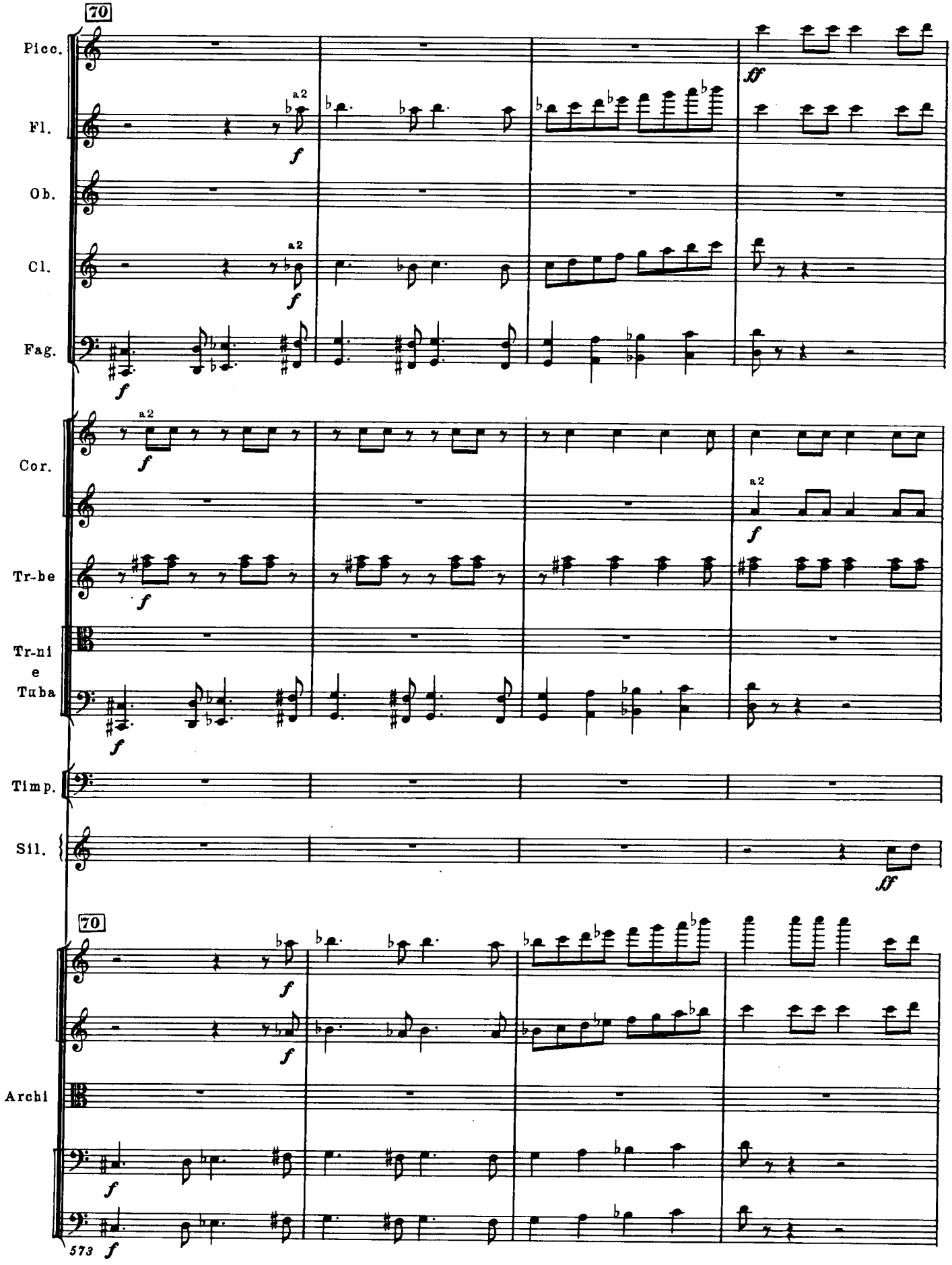

65
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
C-III
Archi
a2
a2
I
f
545

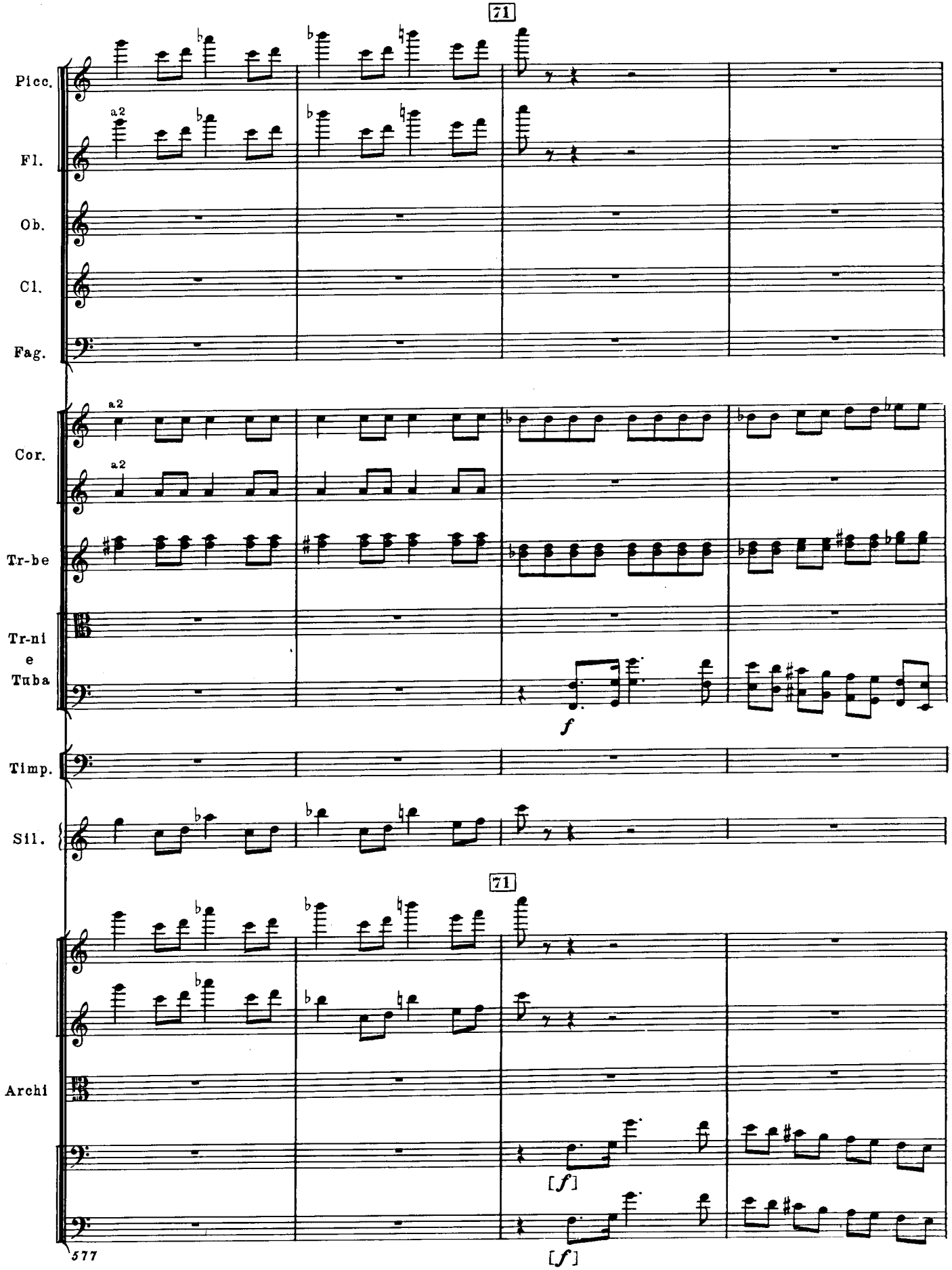

66
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-bc
Tr-ni
e
Tuba
C-lli
cresc.
cresc.
cresc.
cresc.
66
ff
ff
ff
ff
ff
Archi
549

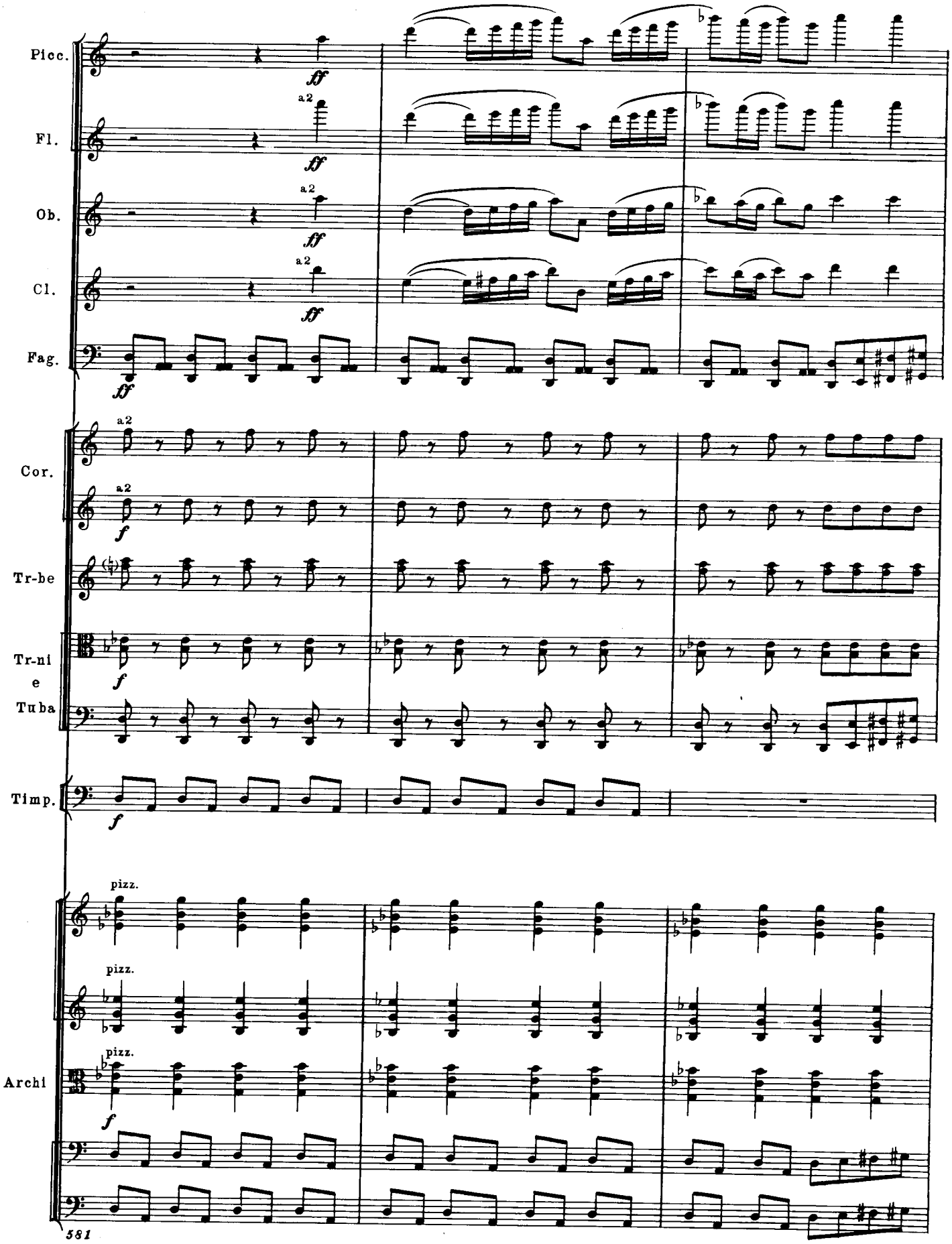

Archi
553
67
Cor.
a2
ff
III
Tr-be
Tr-ni
I
556
I,II a2 soli
[ff]
Picc.
Fl.
Ob.
Cor.
Tr-be
Tr-ni
559

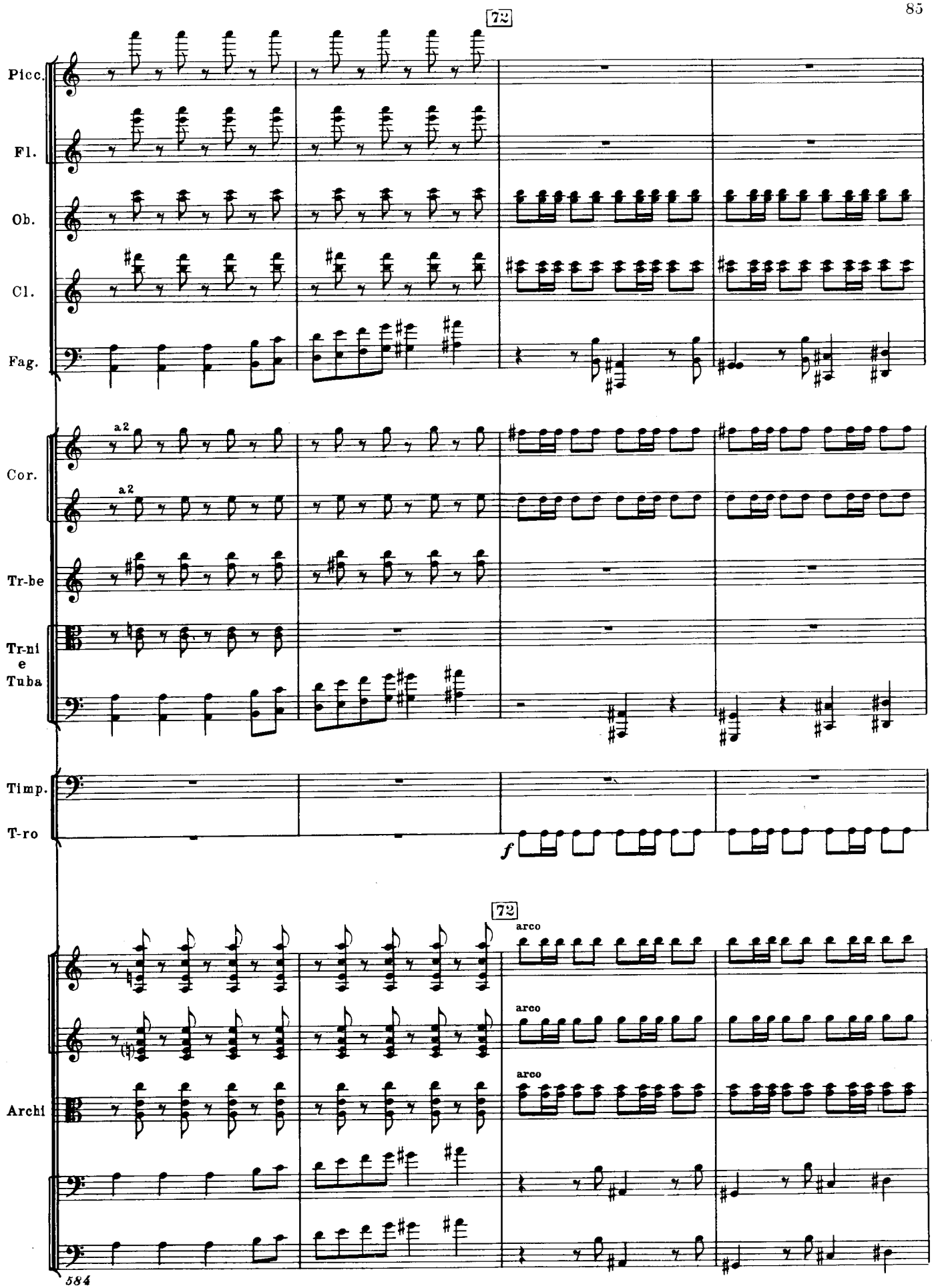

68
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
ff
mf
f
[ff]
I
563

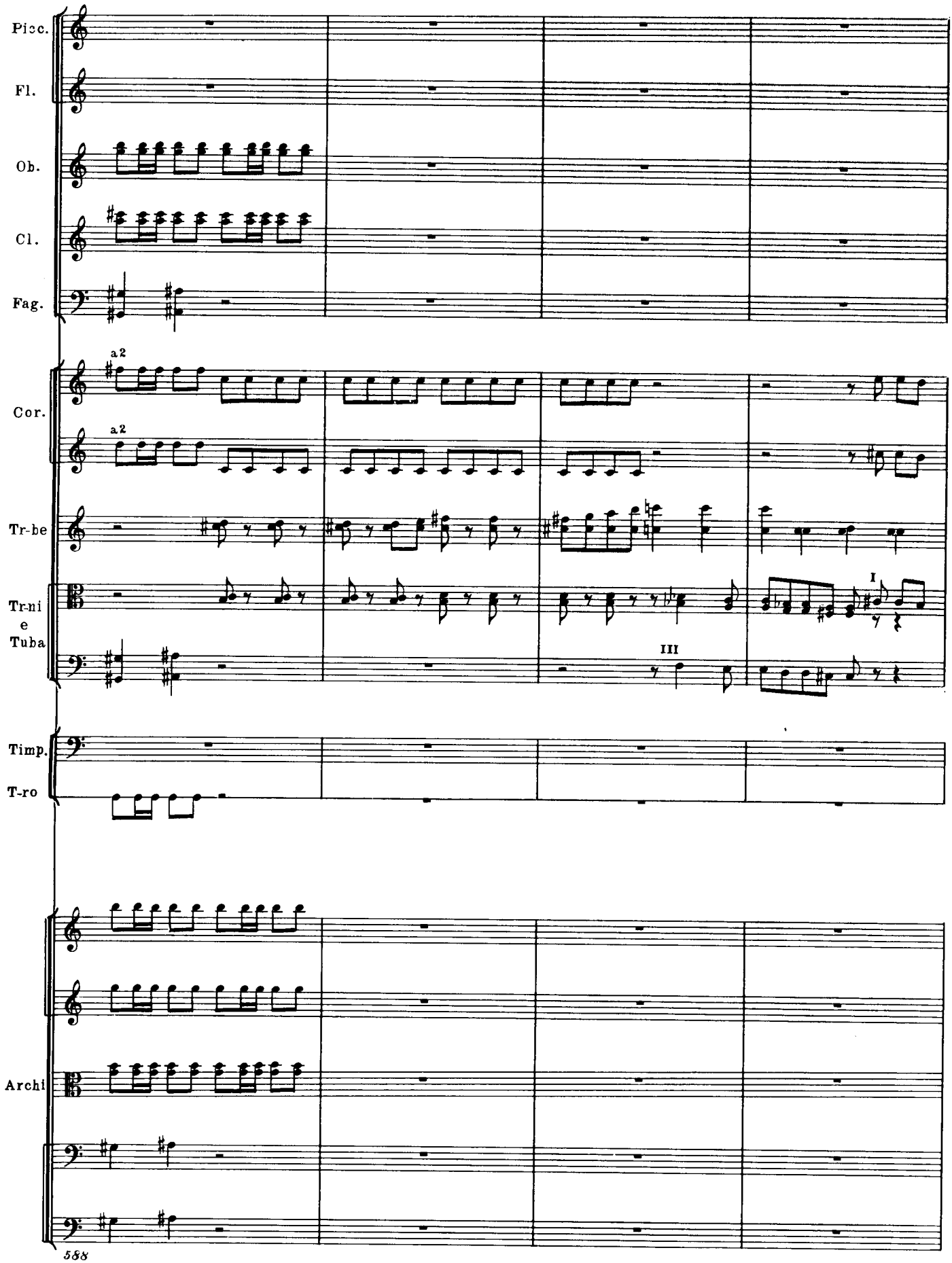

69
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Archi
f
ff

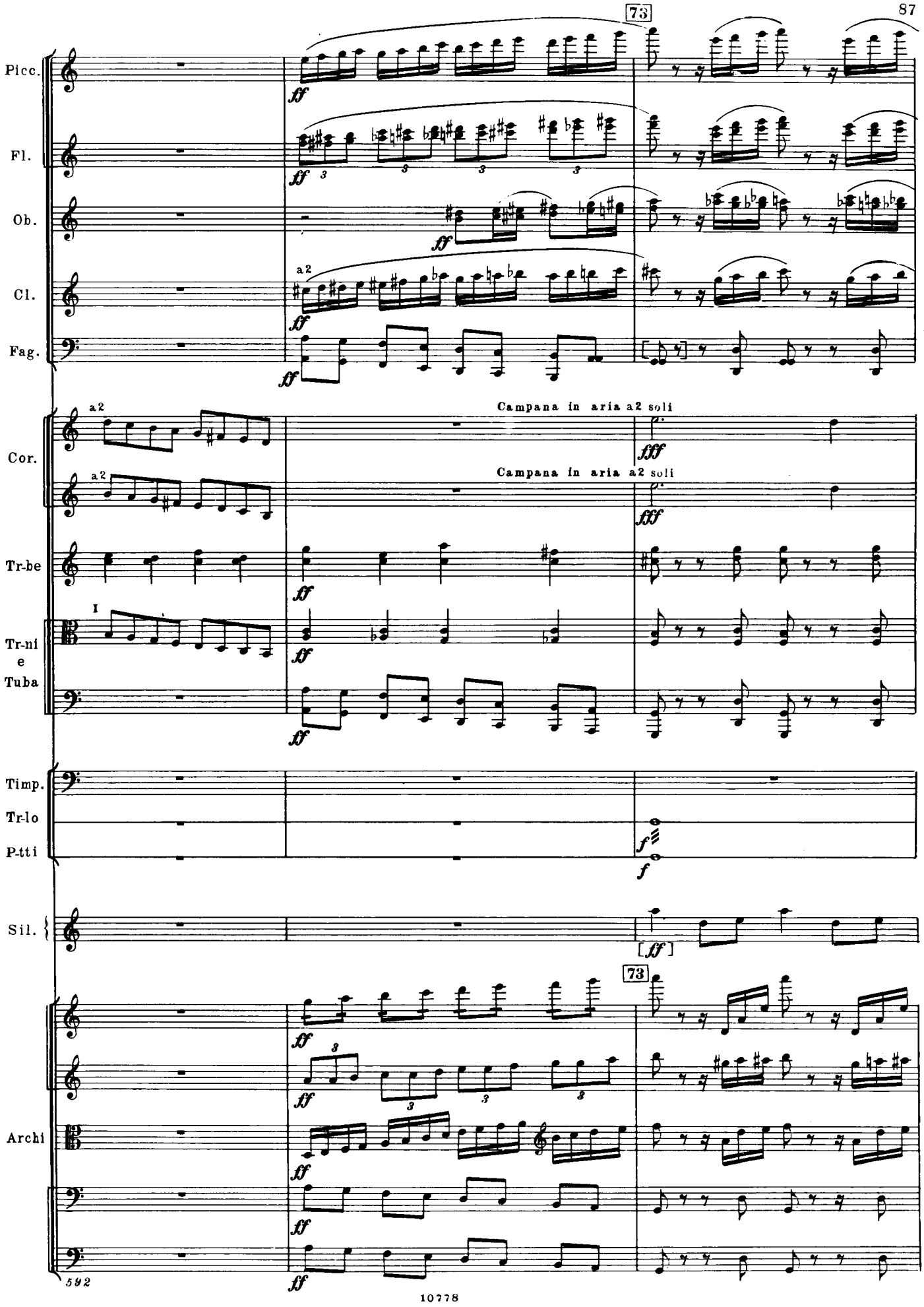

70
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Sil.
Archi
a2
f
ff
573

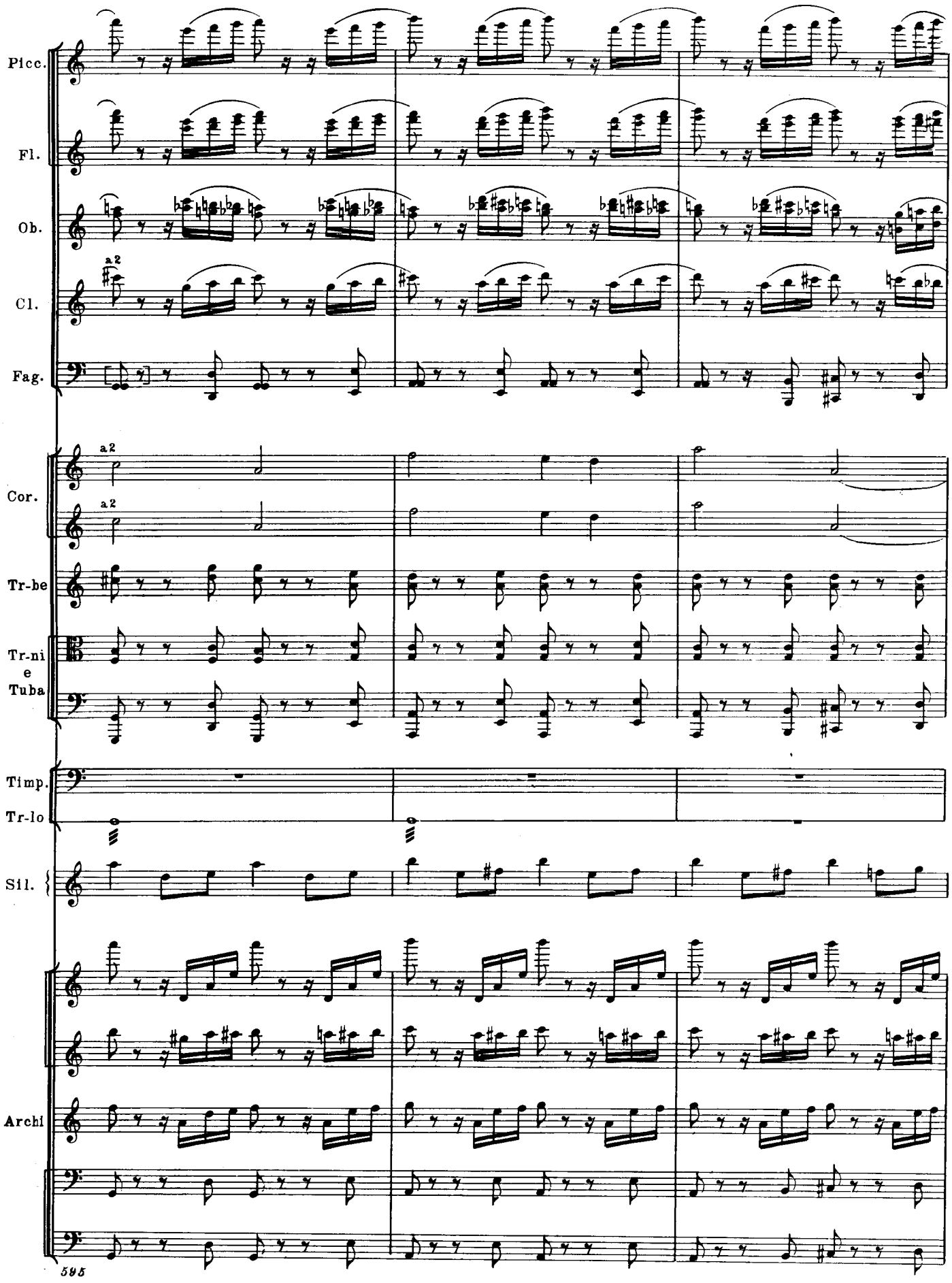

71
Picc.
a2
Fl.
Ob.
Cl.
Fag.
a2
Cor.
a2
Tr-be
Tr-ni
e
Tuba
f
Timp.
Sil.
71
Archi
[f]
[f]
577

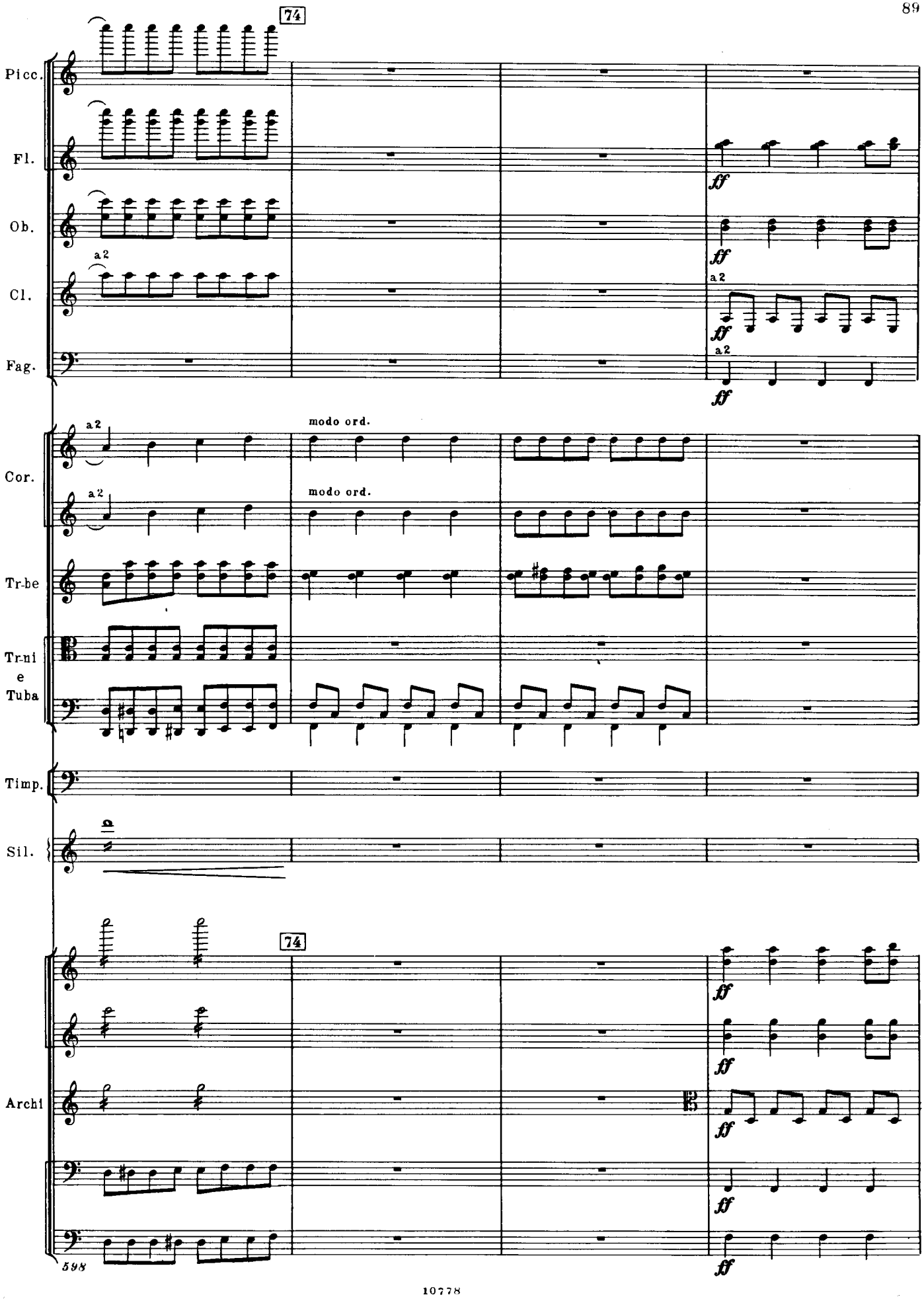

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
ff
f
pizz.
581

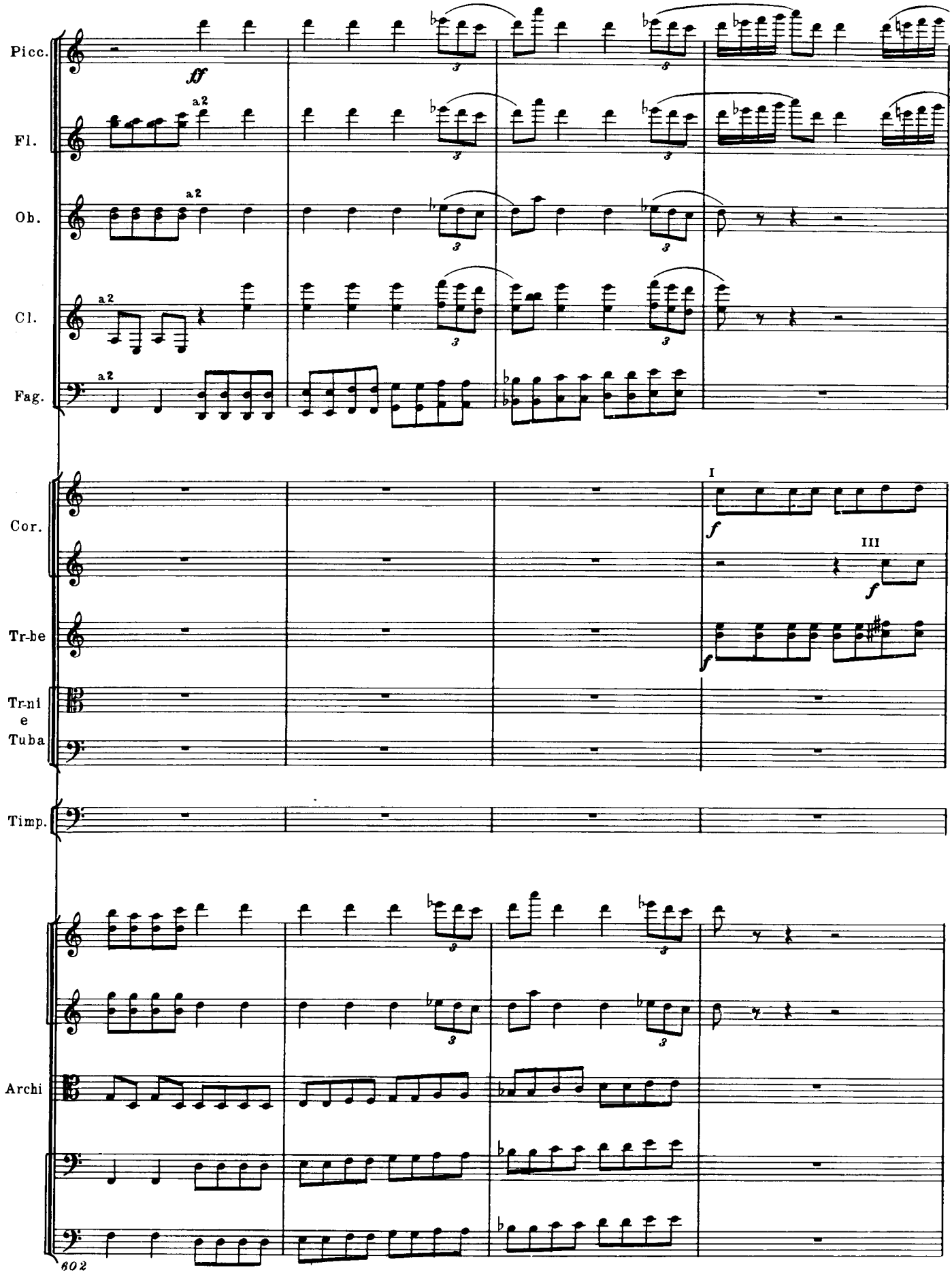

72
Picc.
Fl.
Ob.
Cl.
Fag.
a2
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
f
72
arco
arco
arco
Archi

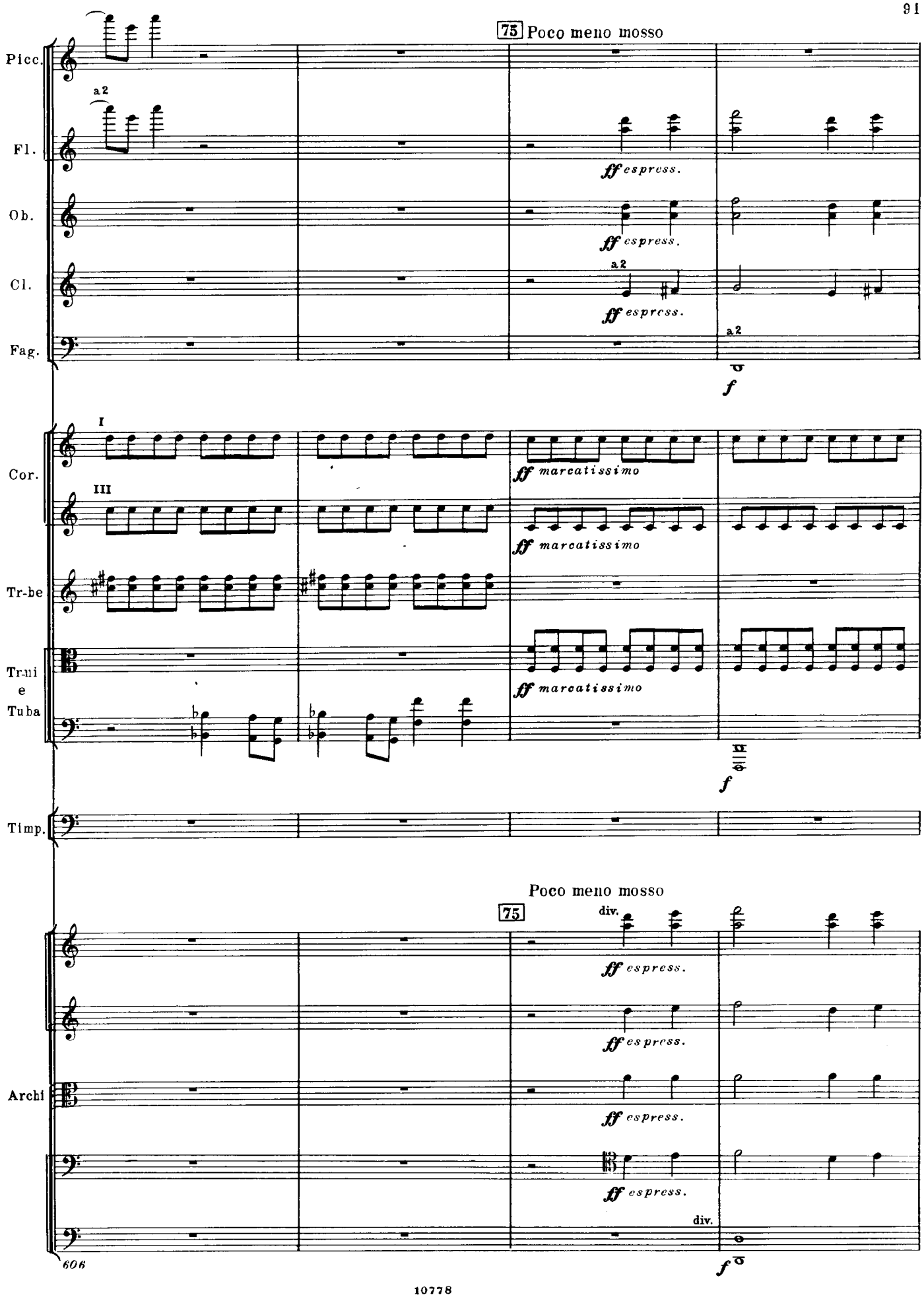

Picc.
Fl.
Ob.
Cl.
Fag.
a2
a2
Cor.
Tr-be
Tr-ni
e
Tuba
I
III
Timp.
T-ro
Archi
588

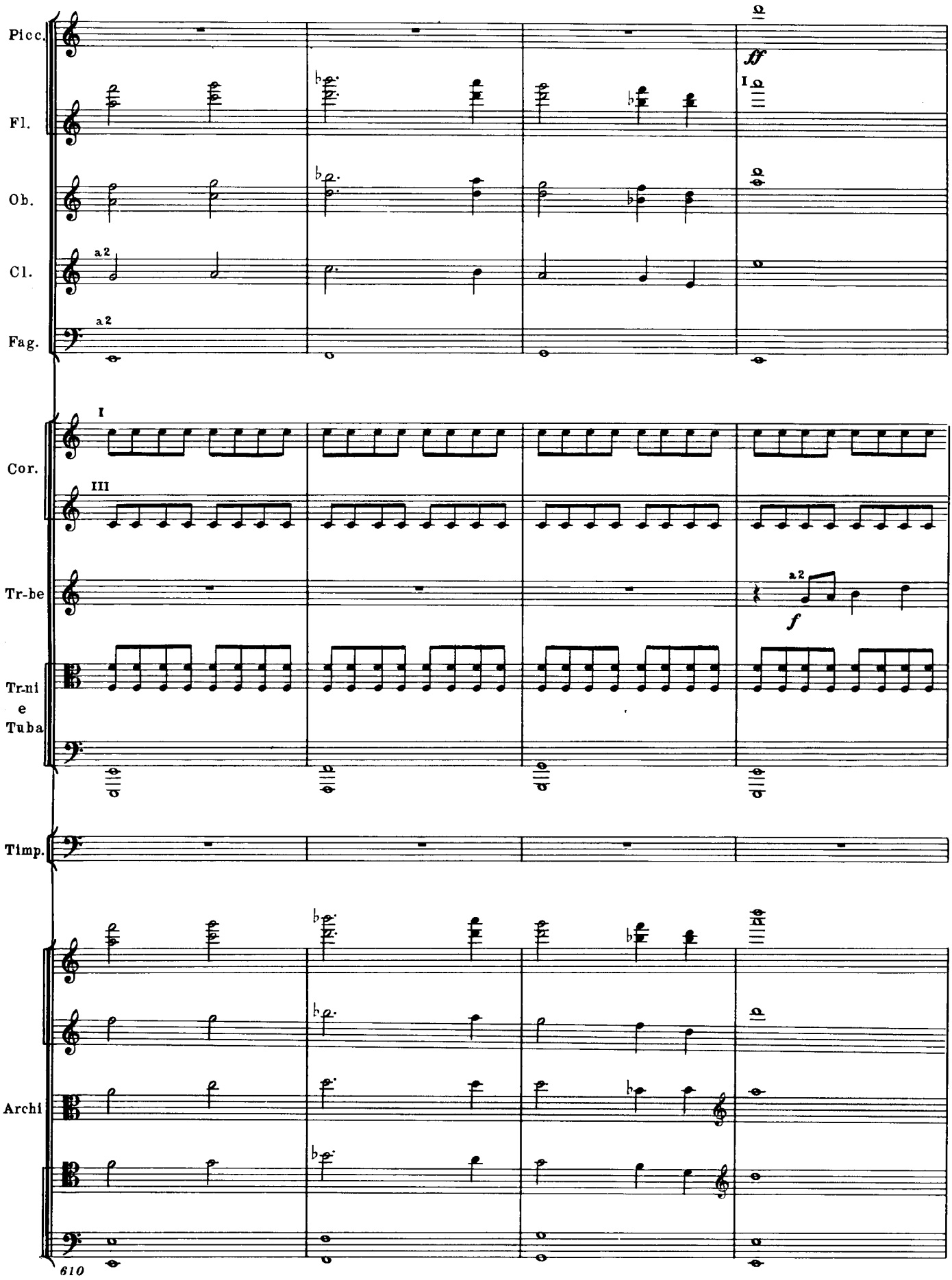

73
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
Sil.
Archi
a2
I
Campana in aria a2 soli
Campana in aria a2 soli
592

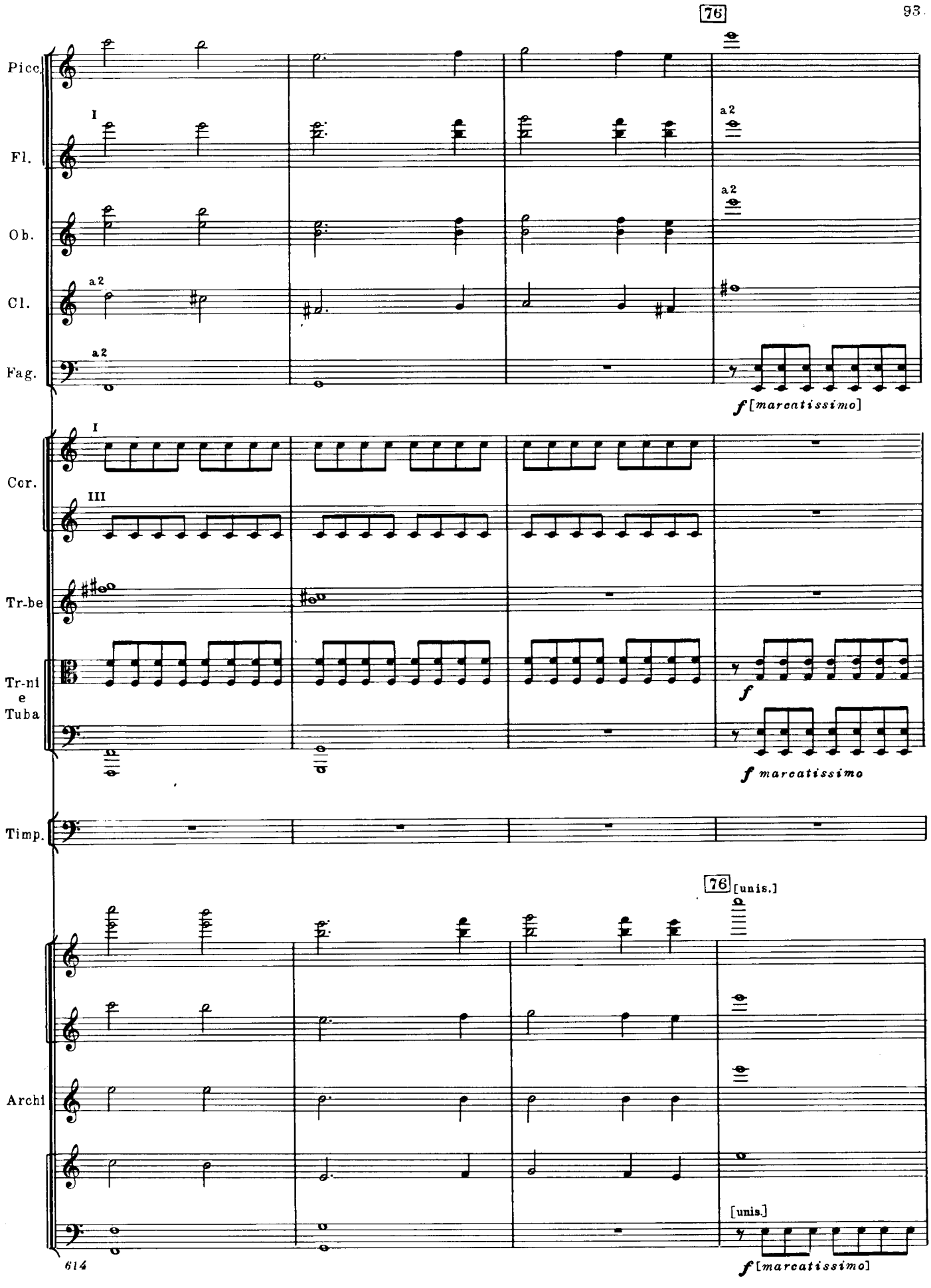

Picc.
Fl.
Ob.
a2
Cl.
Fag.
a2
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Sil.
Archi
595

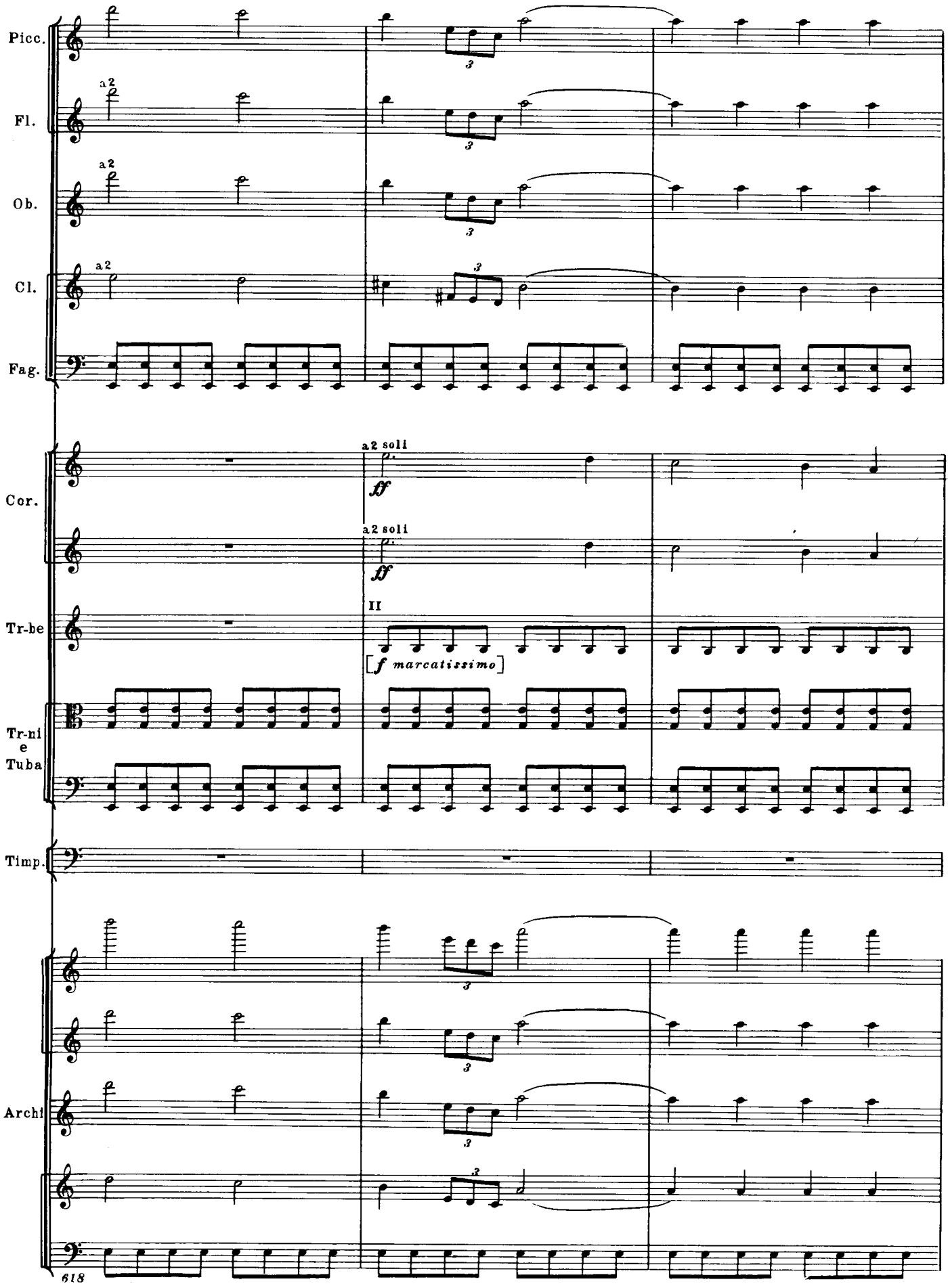

74
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Sil.
Archi
a2
ff
modo ord.
598

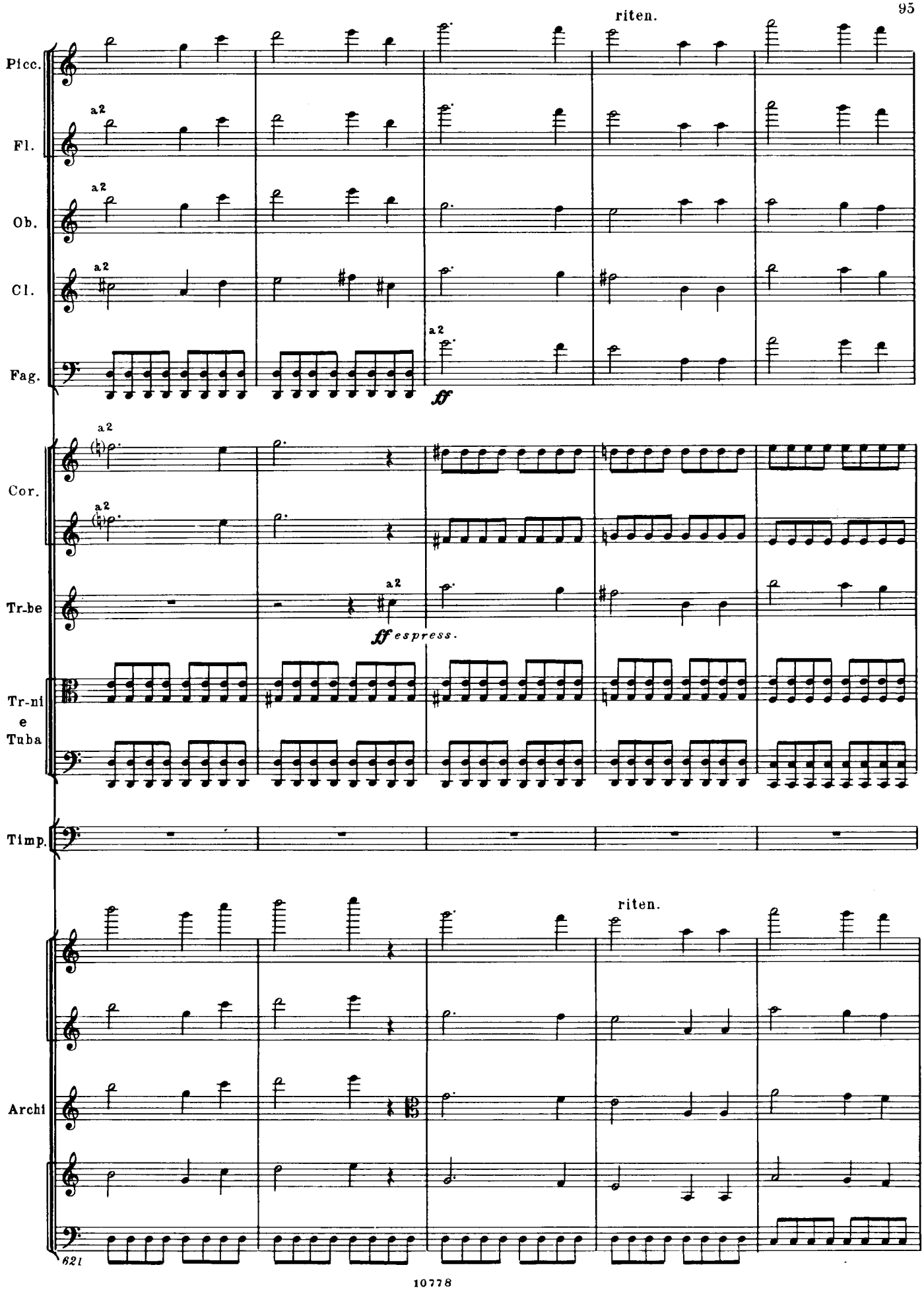

Picc.
ff
Fl.
a2
Ob.
a2
Cl.
a2
Fag.
a2
Cor.
I
f
III
f
Tr-be
f
Tr-ni
e
Tuba
Timp.
Archi
602

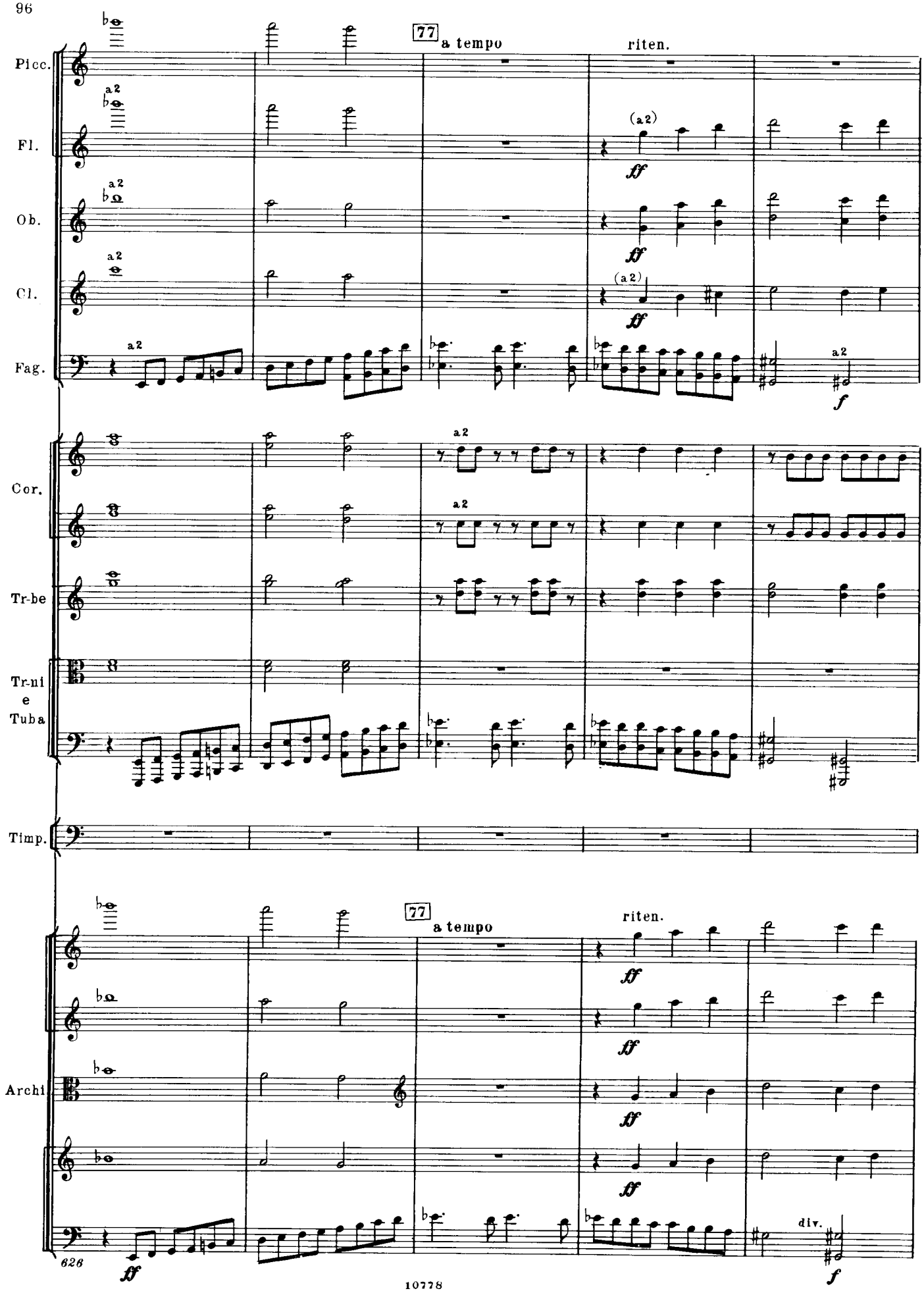

75 Poco meno mosso
Picc.
a2
Fl.
ff espress.
Ob.
ff espress.
Cl.
a2
ff espress.
Fag.
a2
f
I
Cor.
ff marcatissimo
III
ff marcatissimo
Tr-be
Tr-ni e Tuba
ff marcatissimo
f
Timp.
Poco meno mosso
75
div.
ff espress.
ff espress.
Archi
ff espress.
ff espress.
div.
f
606

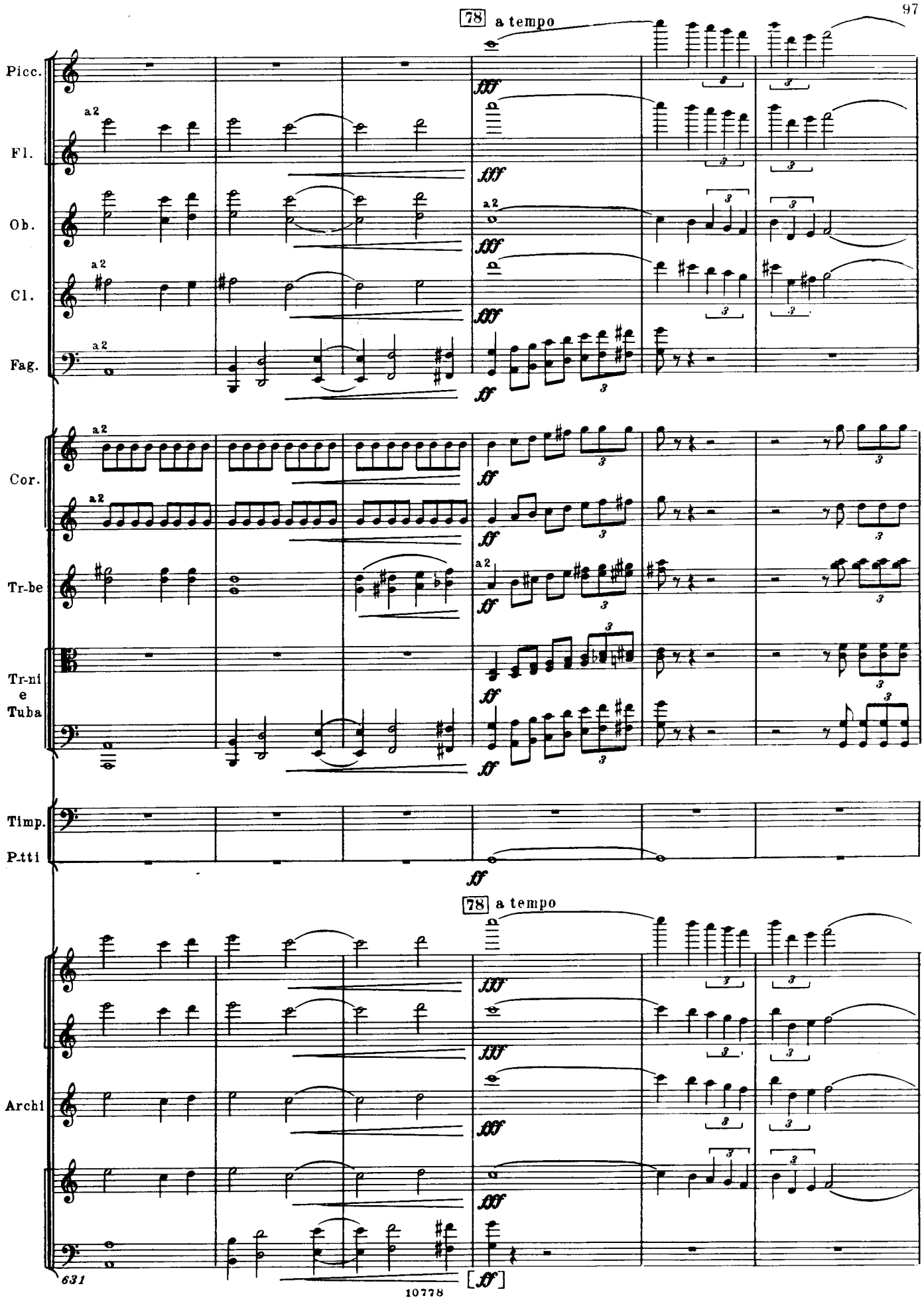

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
ff
I
a2
I
III
a2
f
610

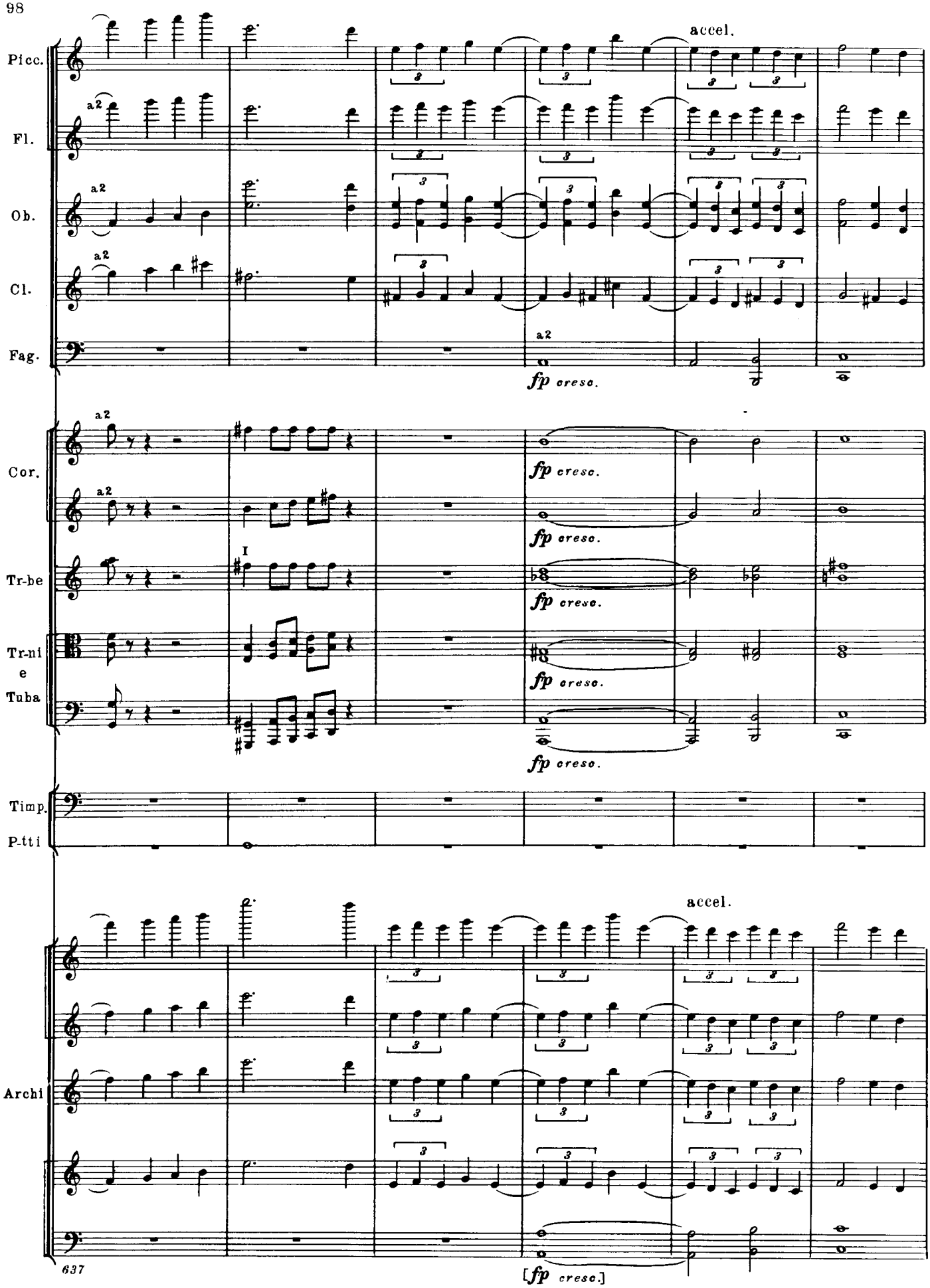

76
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
I
III
a2
[unis.]
f [marcatissimo]
f marcatissimo


Picc.
Fl.
a2
Ob.
a2
Cl.
a2
Fag.
Cor.
a2 soli
ff
a2 soli
ff
Tr-be
II
[f marcatissimo]
Tr-ni
e
Tuba
Timp.
Archi
618


riten.
Picc.
Fl.
Ob.
Cl.
Fag.
a2
ff
Cor.
Tr-be
ff espress.
Tr-ni
e
Tuba
Timp.
riten.
Archi
621


77
a tempo
riten.
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
(a2)
ff
f
div.


78 a tempo
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P.tti
78 a tempo
Archi
a2
fff
ff
3


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Archi
accel.
a2
I
fp cresc.
[fp cresc.]

79 Allegro molto ♩=160

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
Archi

a2

[ff]

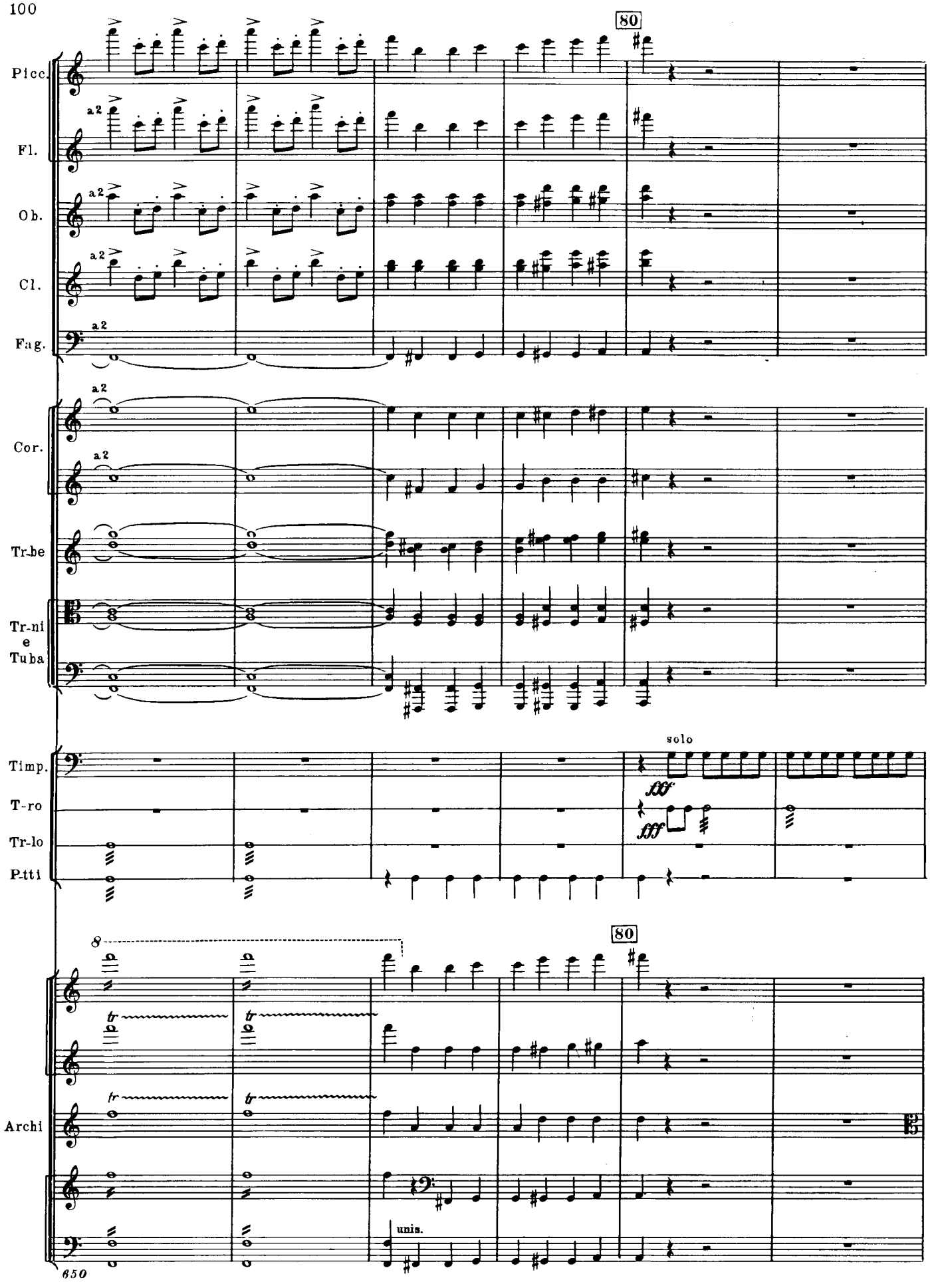
Bacch.molle

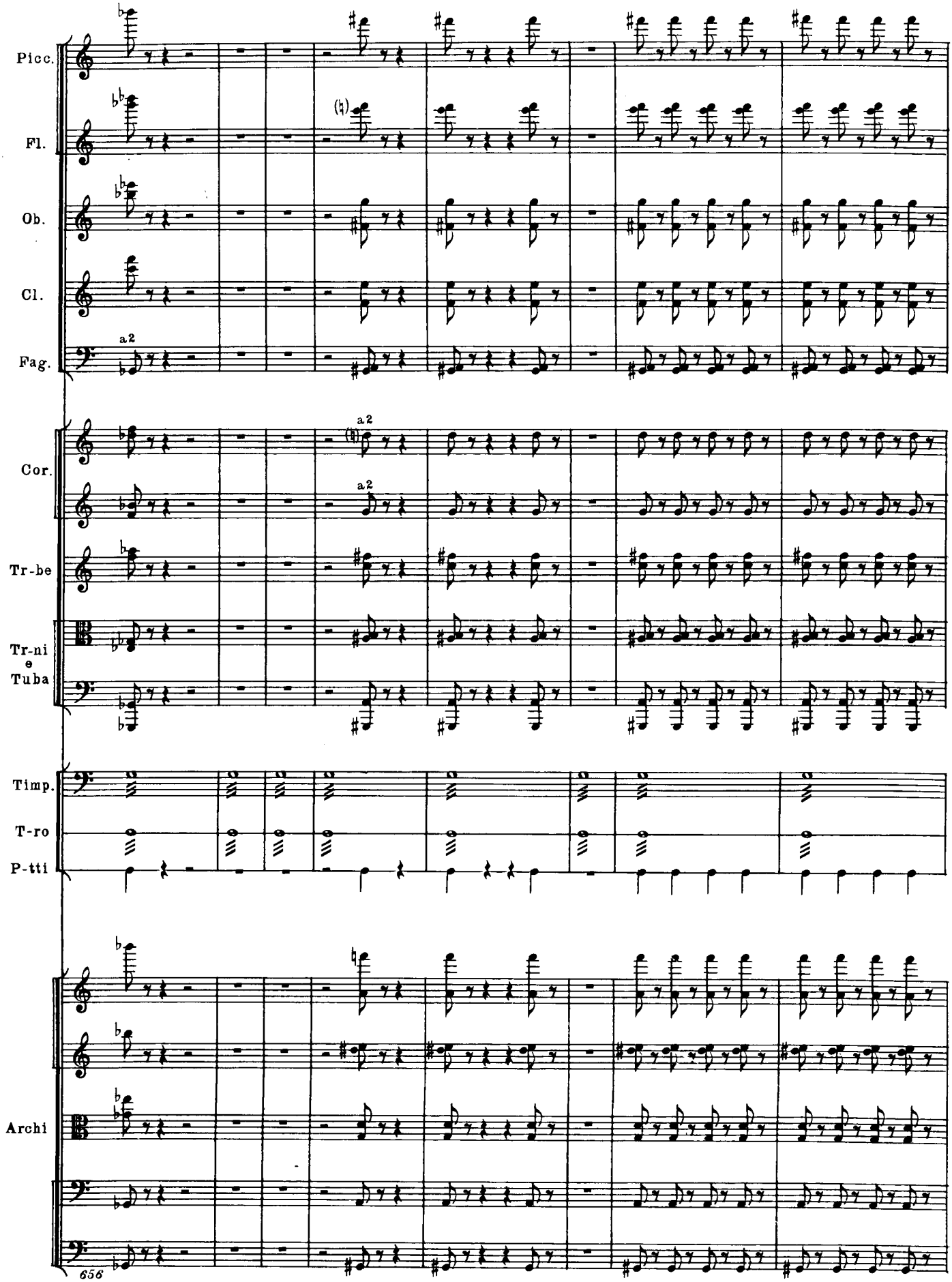
79 Allegro molto ♩=160

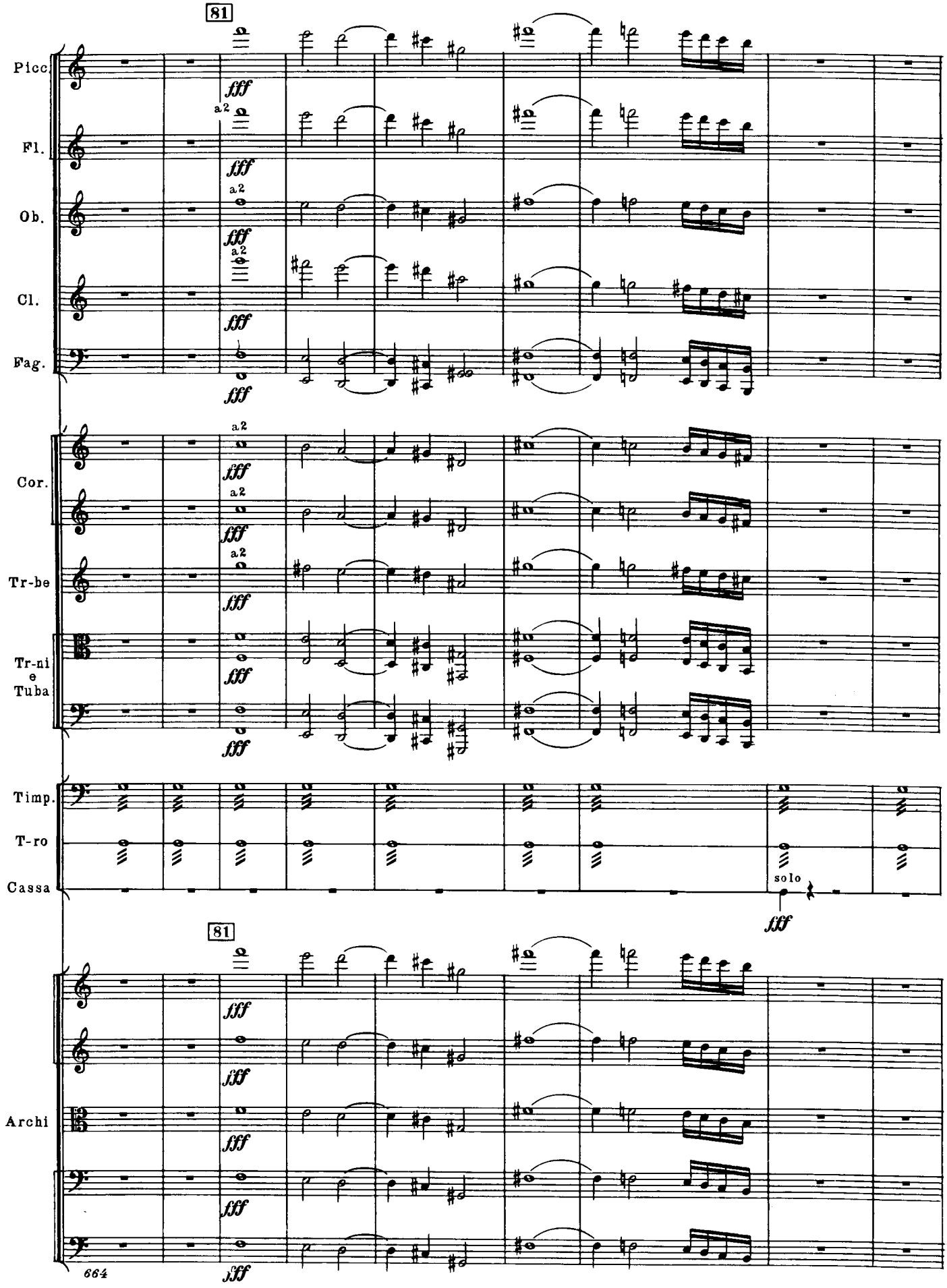
8

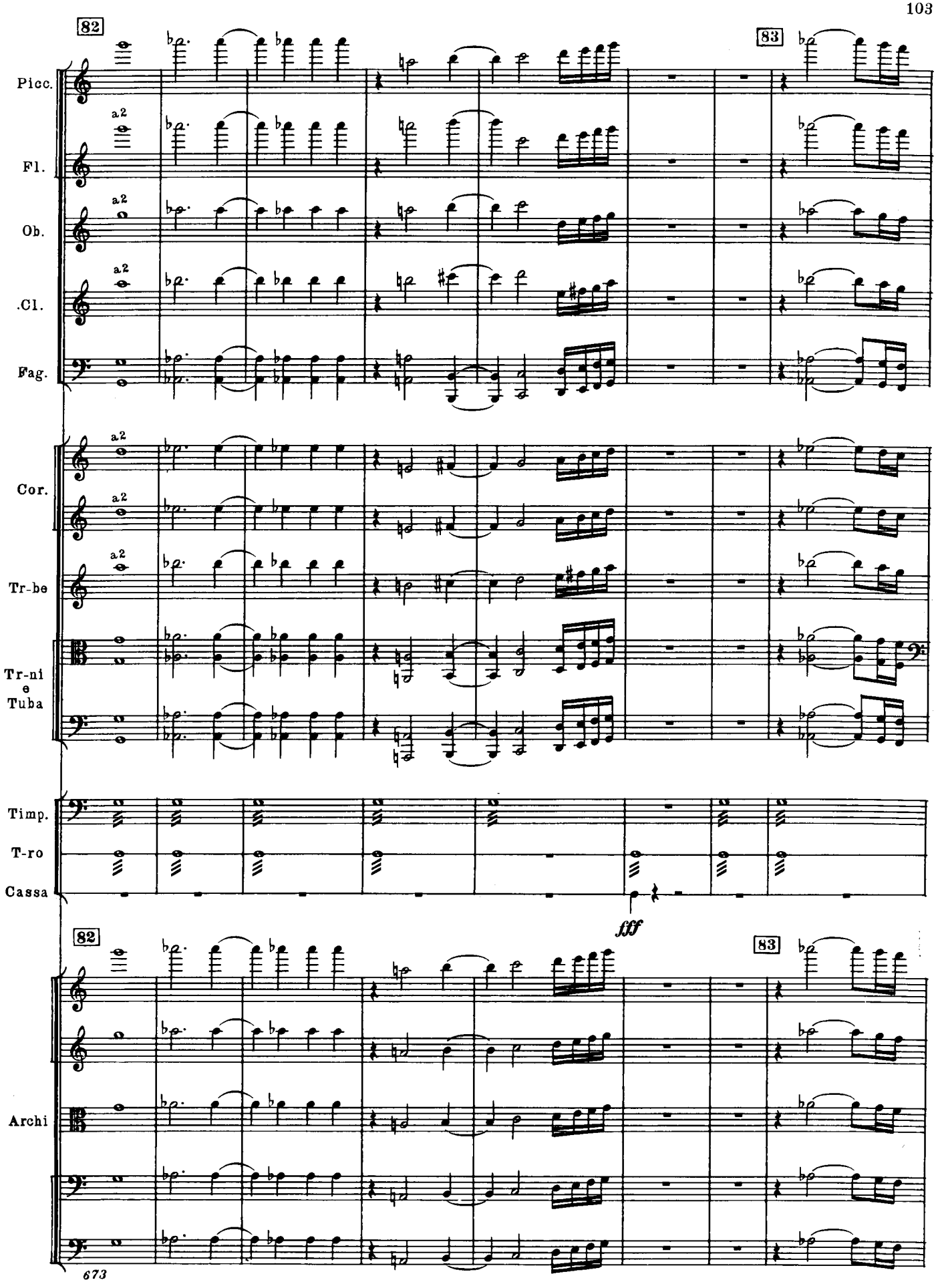
643

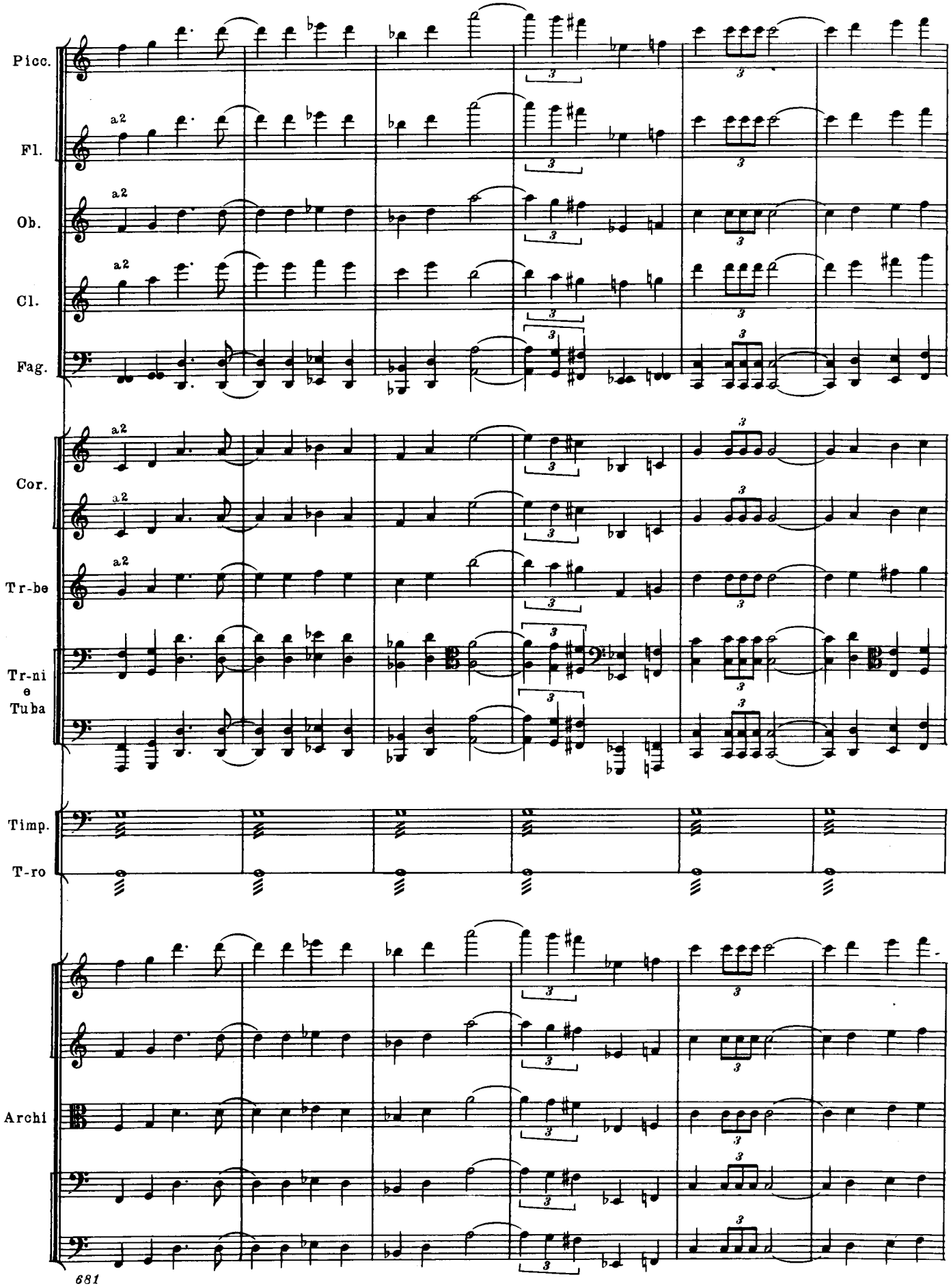
[ff]

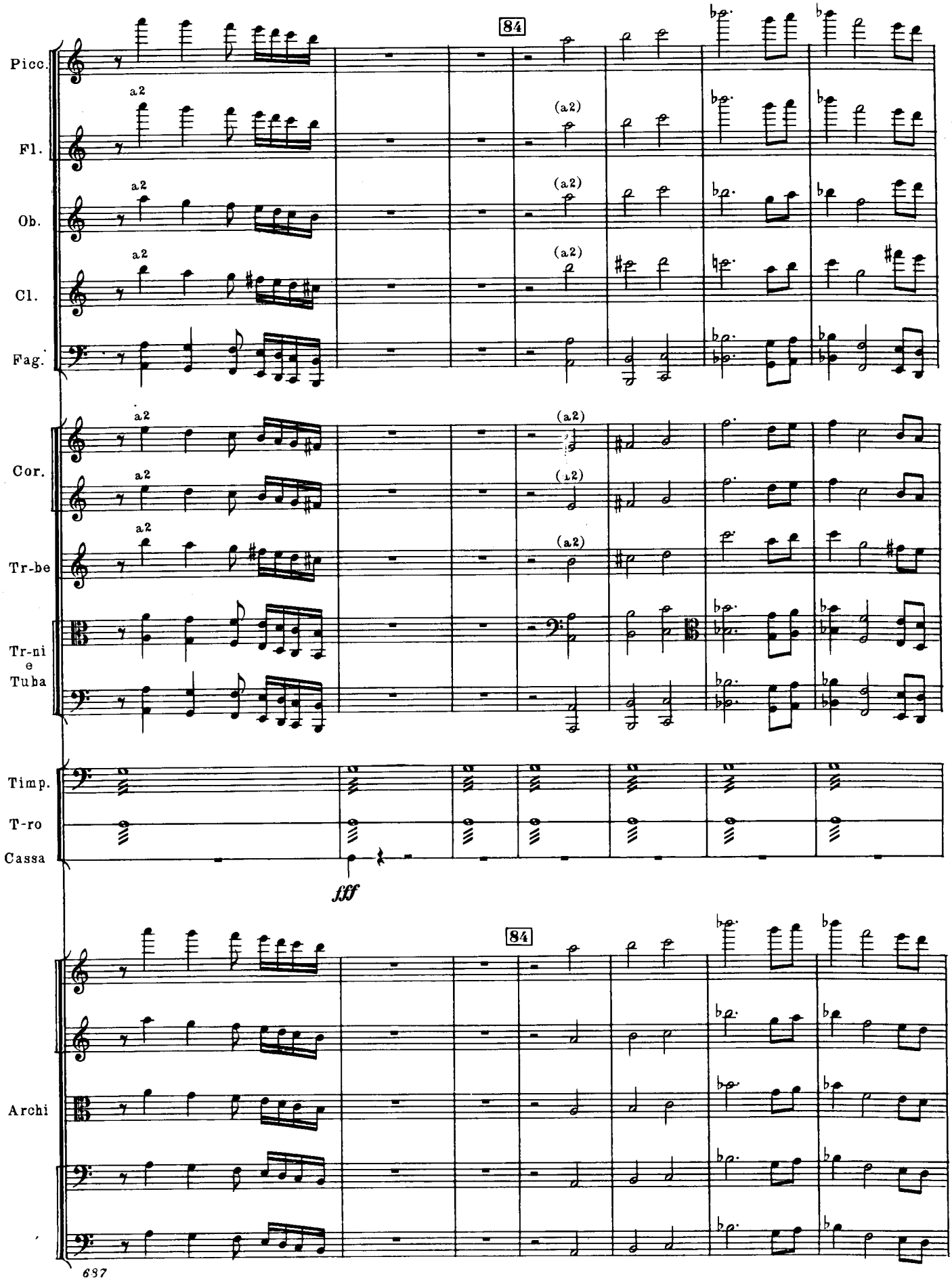

80
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Tr-lo
P-tti
solo
fff
8
tr
Archi
unis.
650

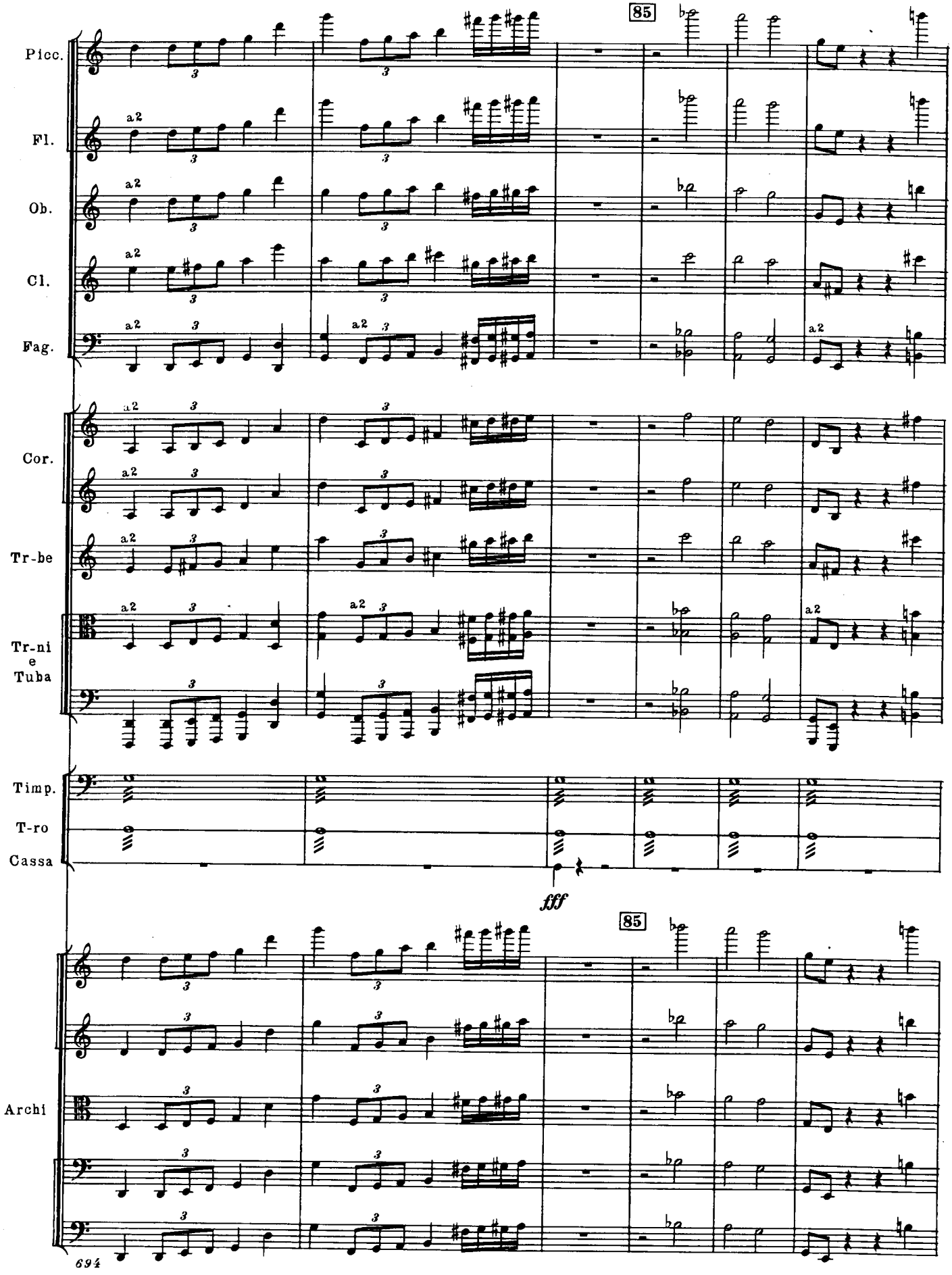

Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
a2
a2
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Archi
656

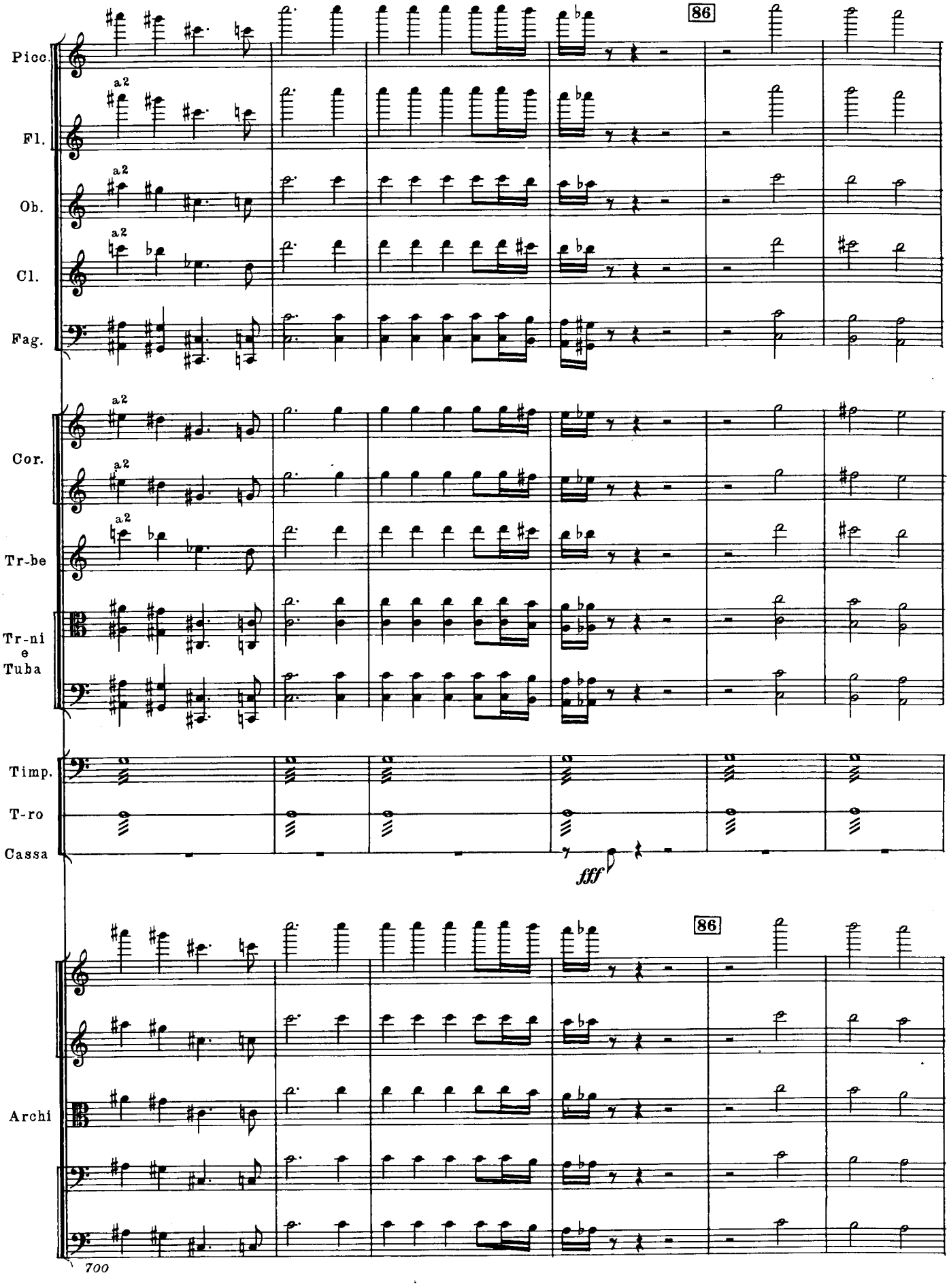

81
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
Archi
a2
fff
solo
664

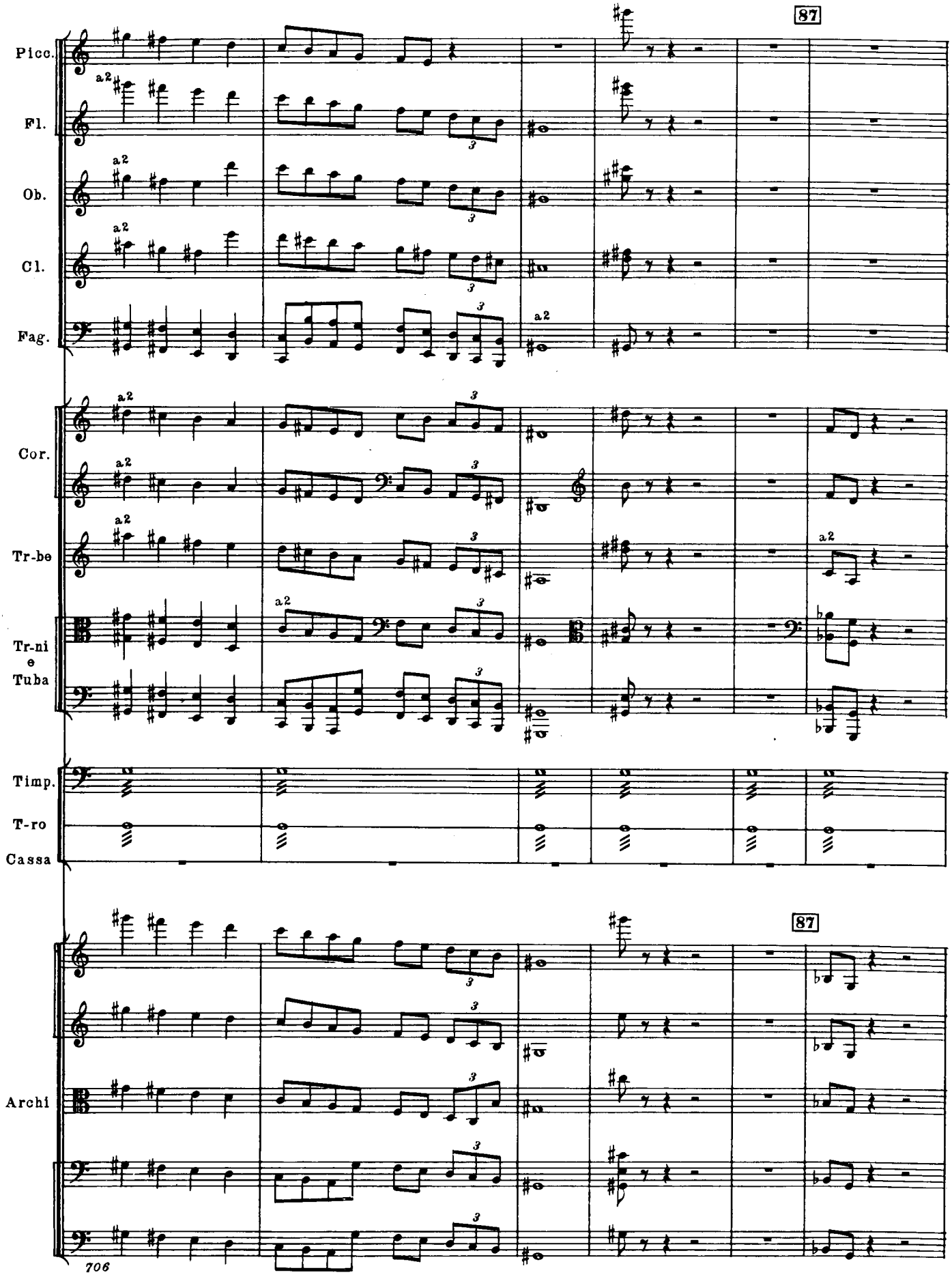

82
83
Picc.
a2
Fl.
a2
Ob.
a2
.Cl.
a2
Fag.
a2
Cor.
a2
Tr-be
a2
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
fff
82
83
Archi
673


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
a2
681


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
Archi
84
a2
(a2)
fff


85
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
fff
85
Archi
694


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
Archi
a2
86
fff
700


87
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
87
Archi
706

88

Andante ♩ = 84

Picc.
Fl.
Ob.
Cl.
Fag.

f

Cor.
Tr-be
Tr-ni e Tuba

a2

Tuba sola

f espress.

Timp.
T-ro
Cassa

dim.
p

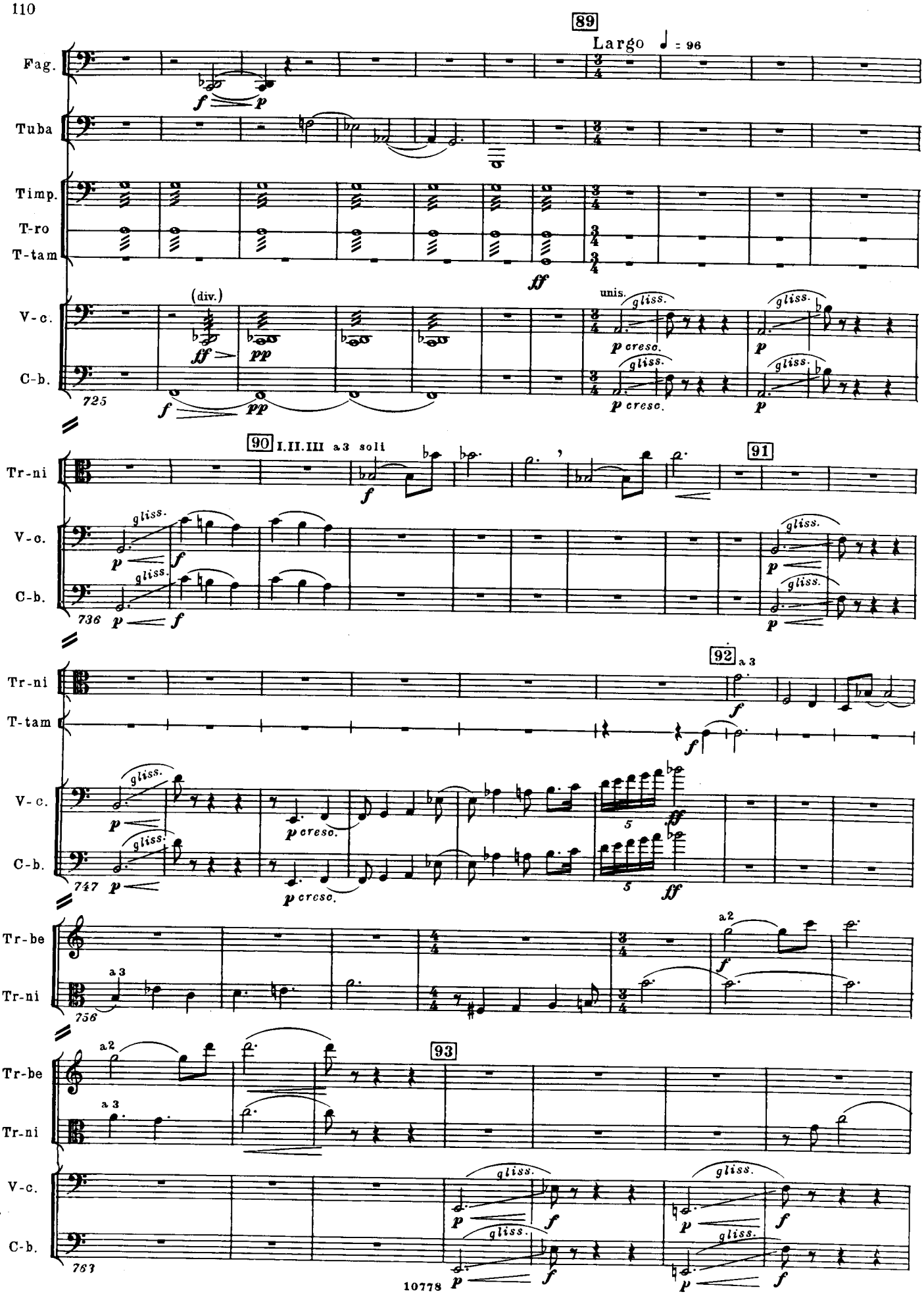
88

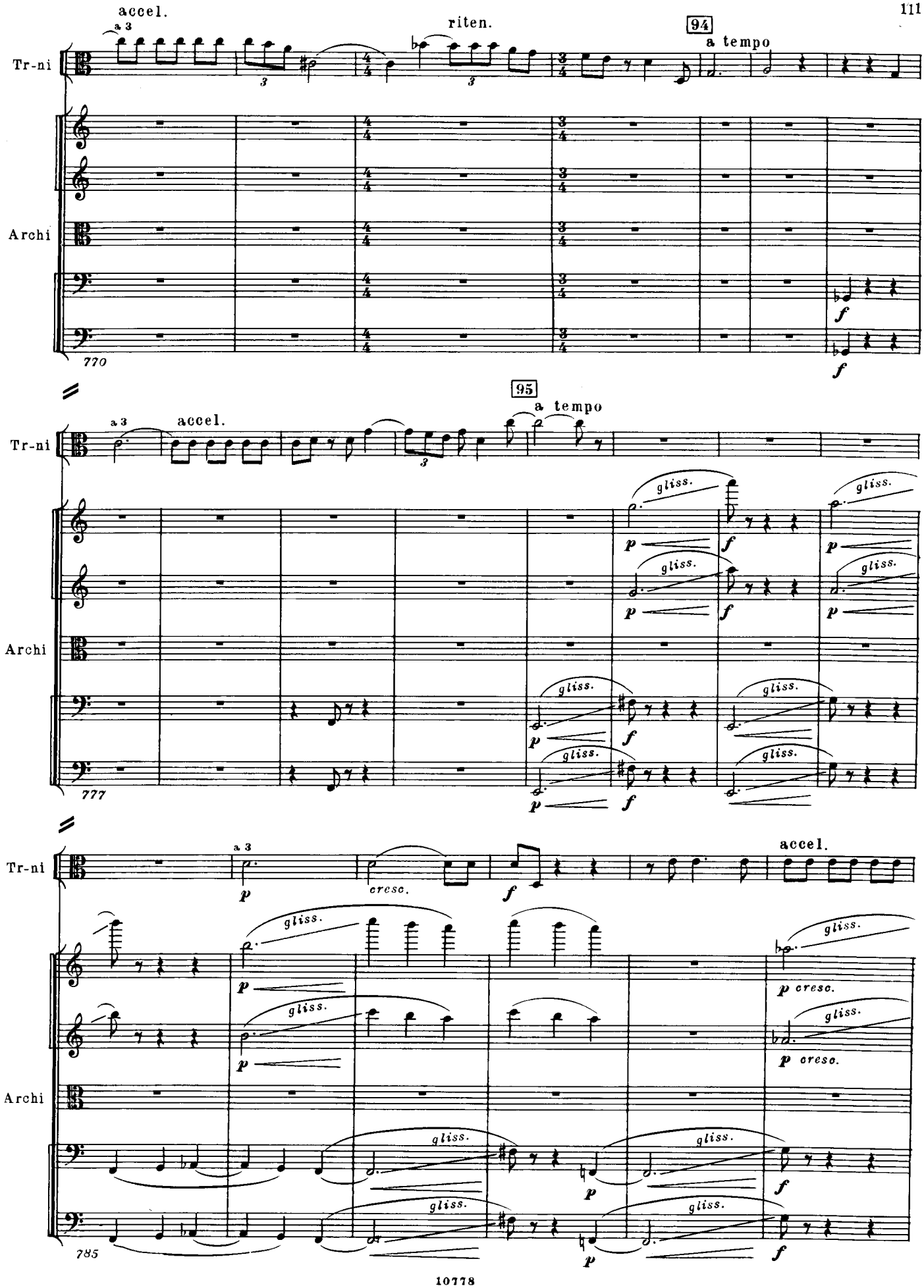
Andante ♩ = 84

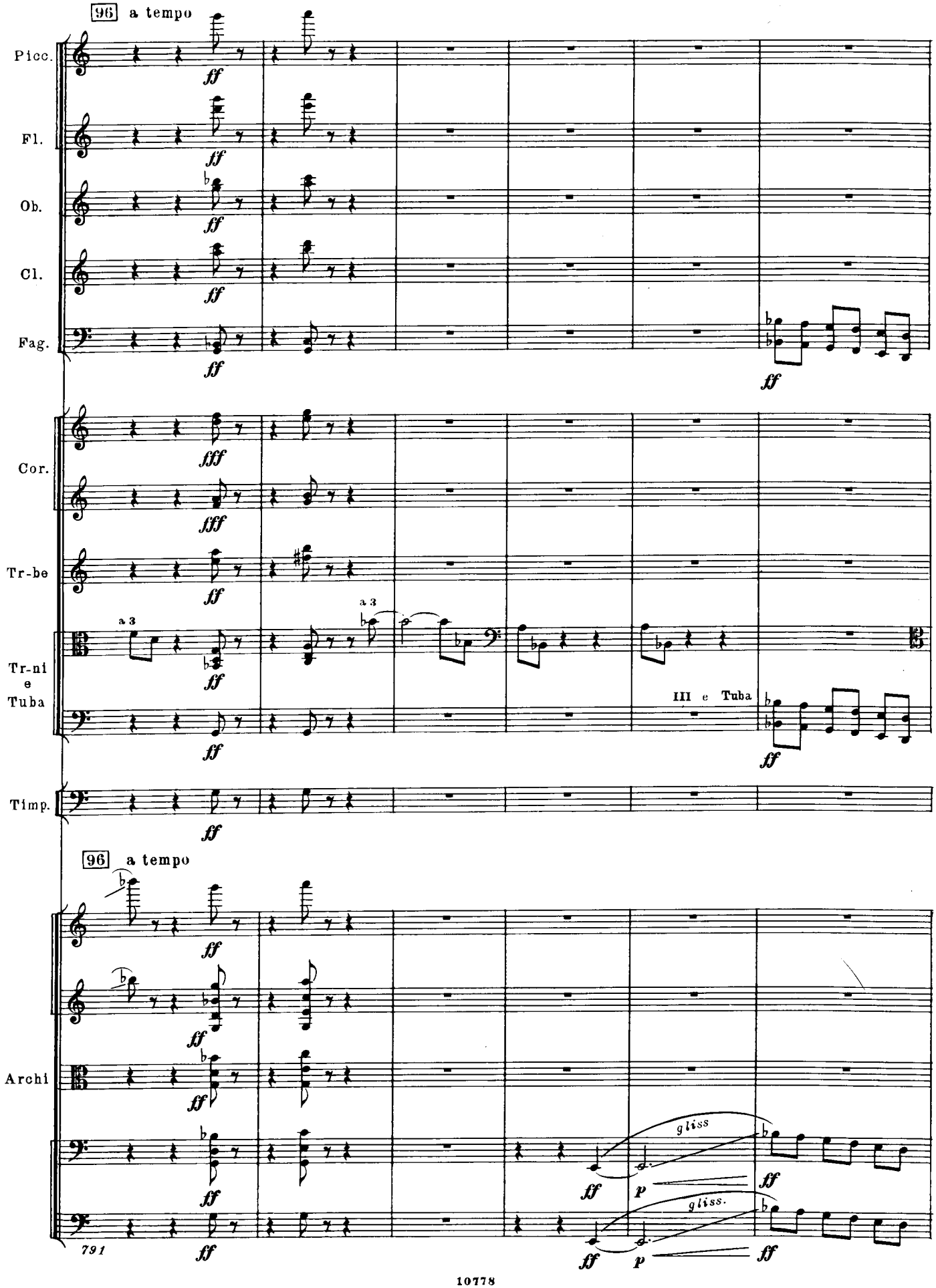
Archi

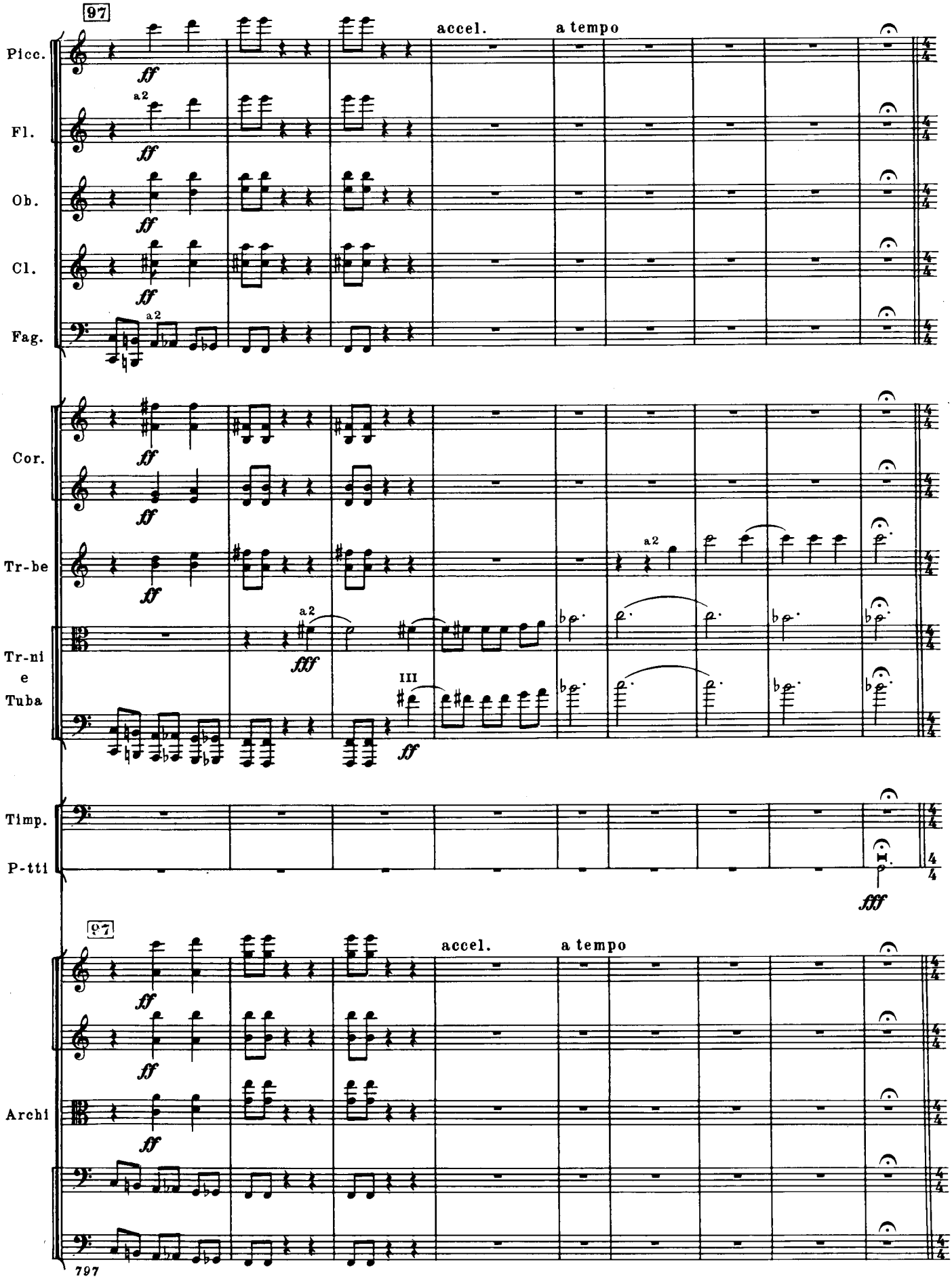
div.

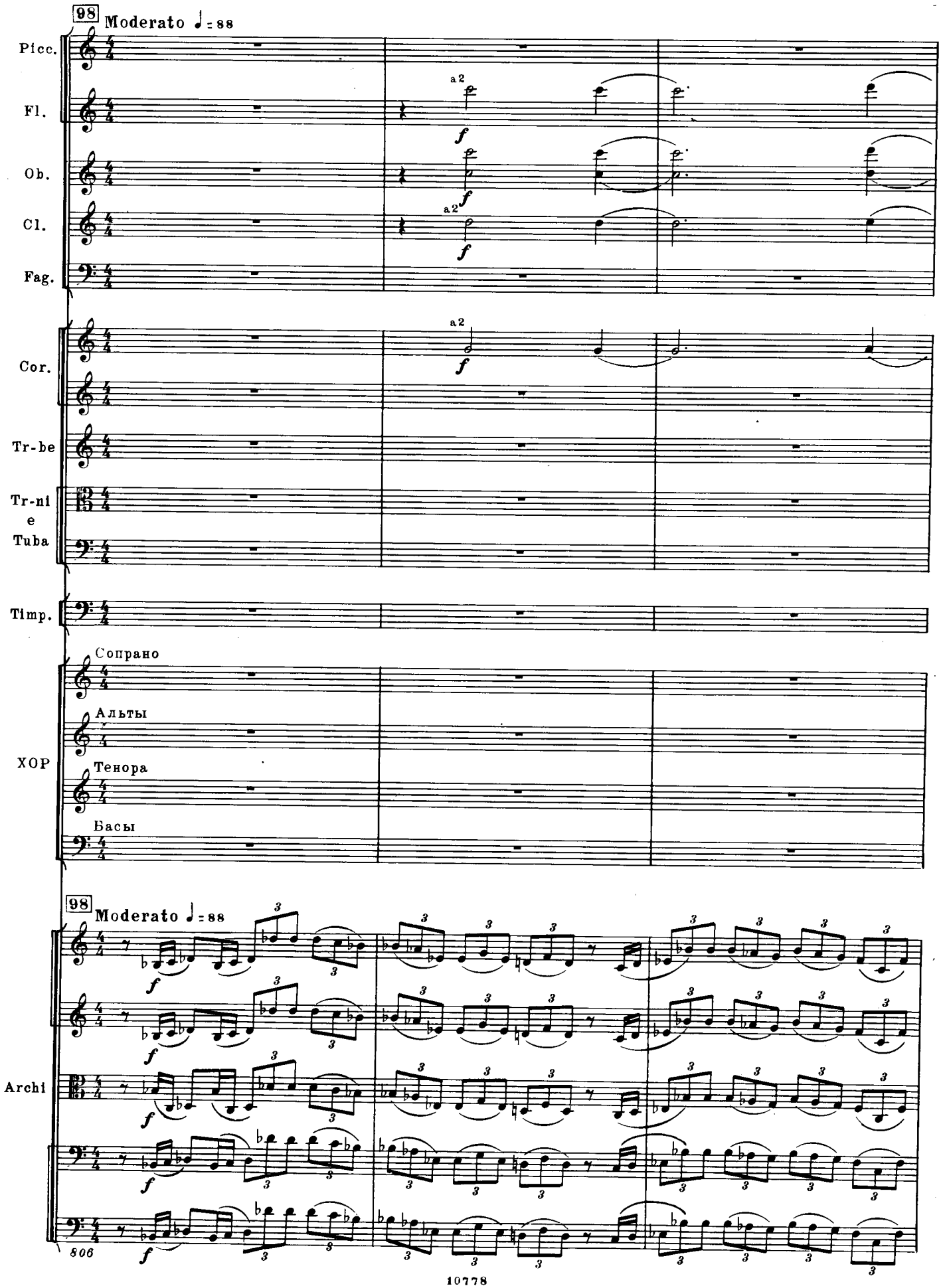
f *pp*

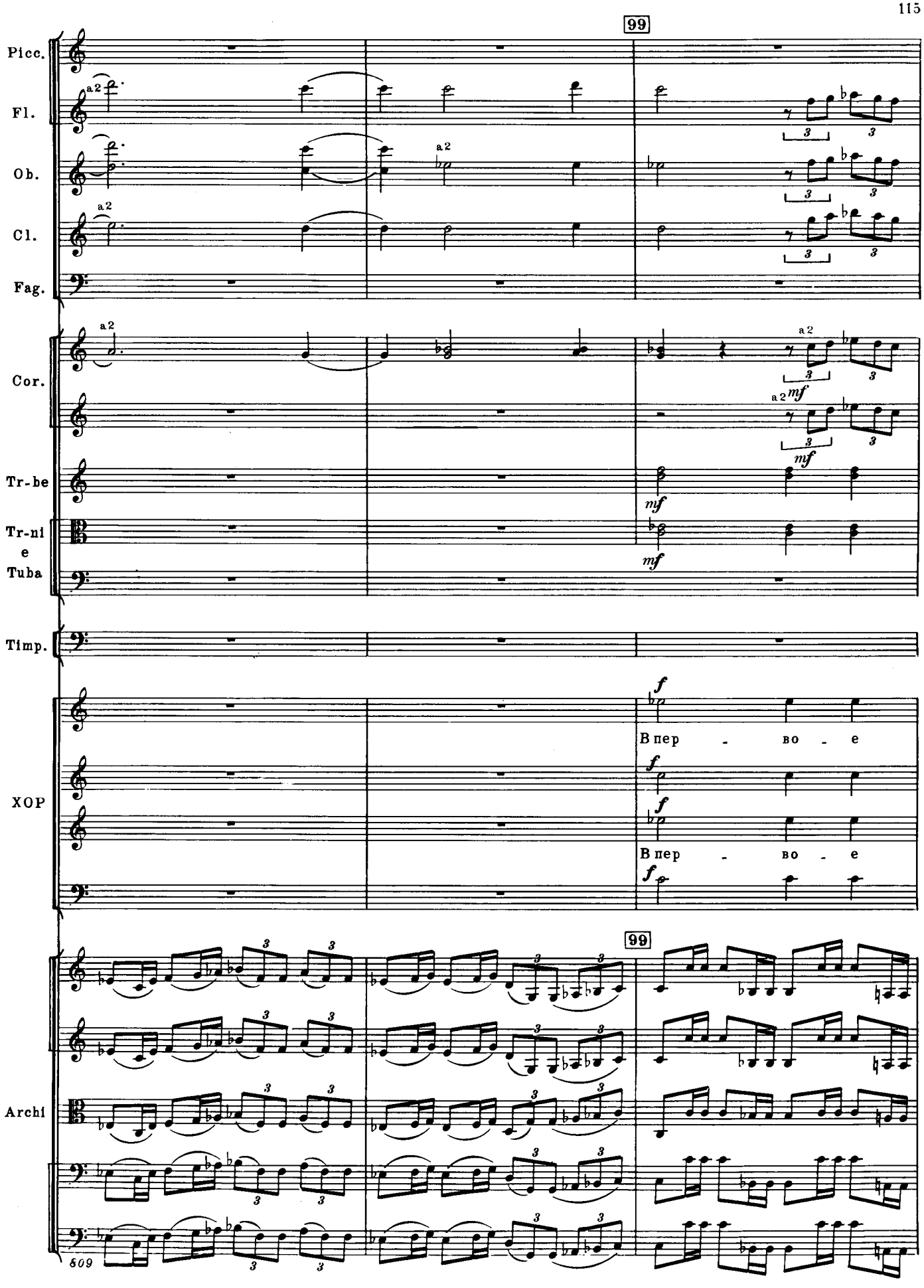

89
Largo ♩ = 96
Fag.
Tuba
Timp.
T-ro
T-tam
V-c.
C-b.
(div.)
unis.
gliss.
p cresc.
725
90 I.II.III a 3 soli
91
Tr-ni
736
92 a 3
T-tam
747
5
Tr-be
a2
a 3
756
93
763
10778

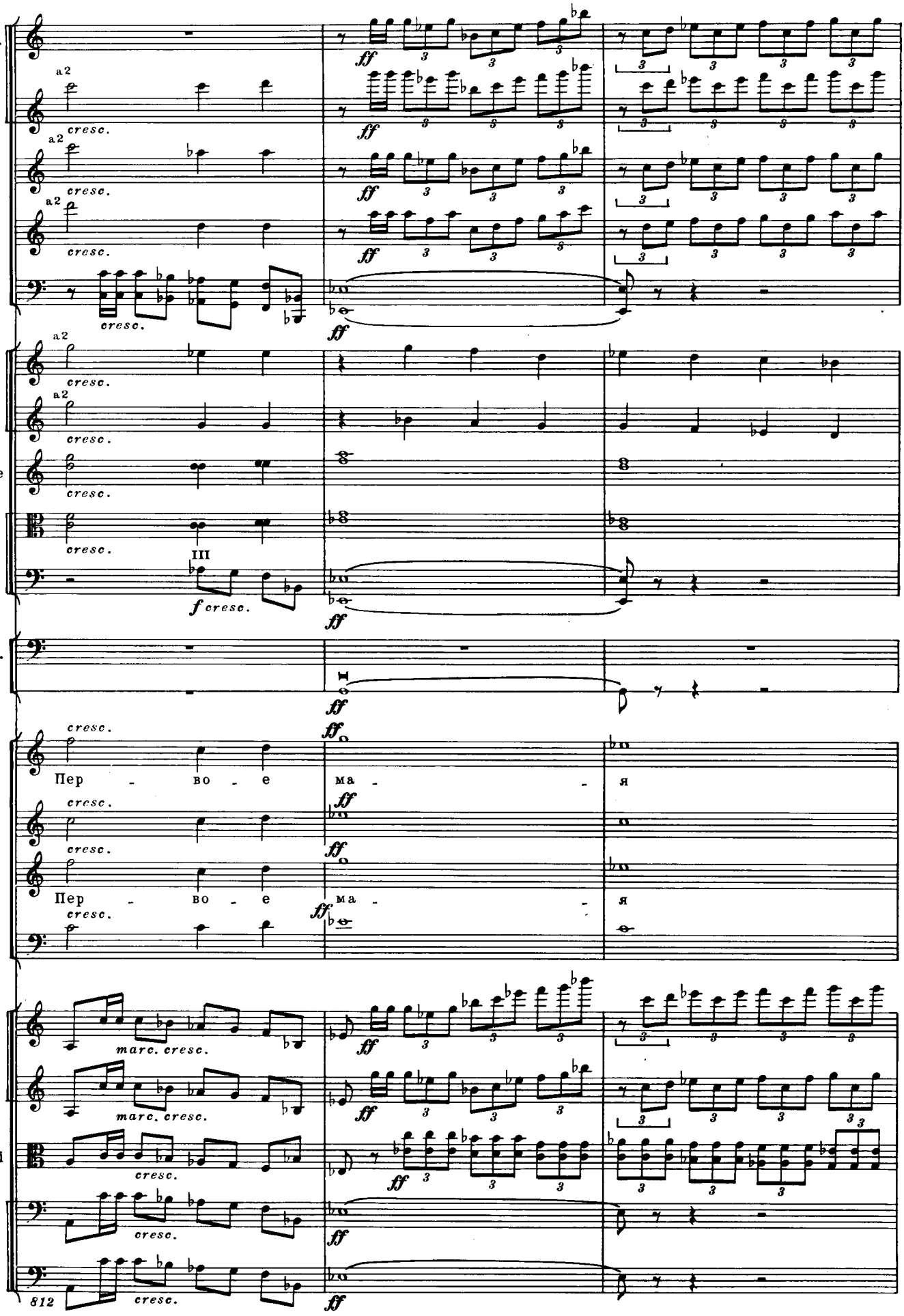

accel.
a 3
riten.
94
a tempo
Tr-ni
Archi
770
95
a tempo
accel.
gliss.
p
f
777
cresc.
p cresc.
785

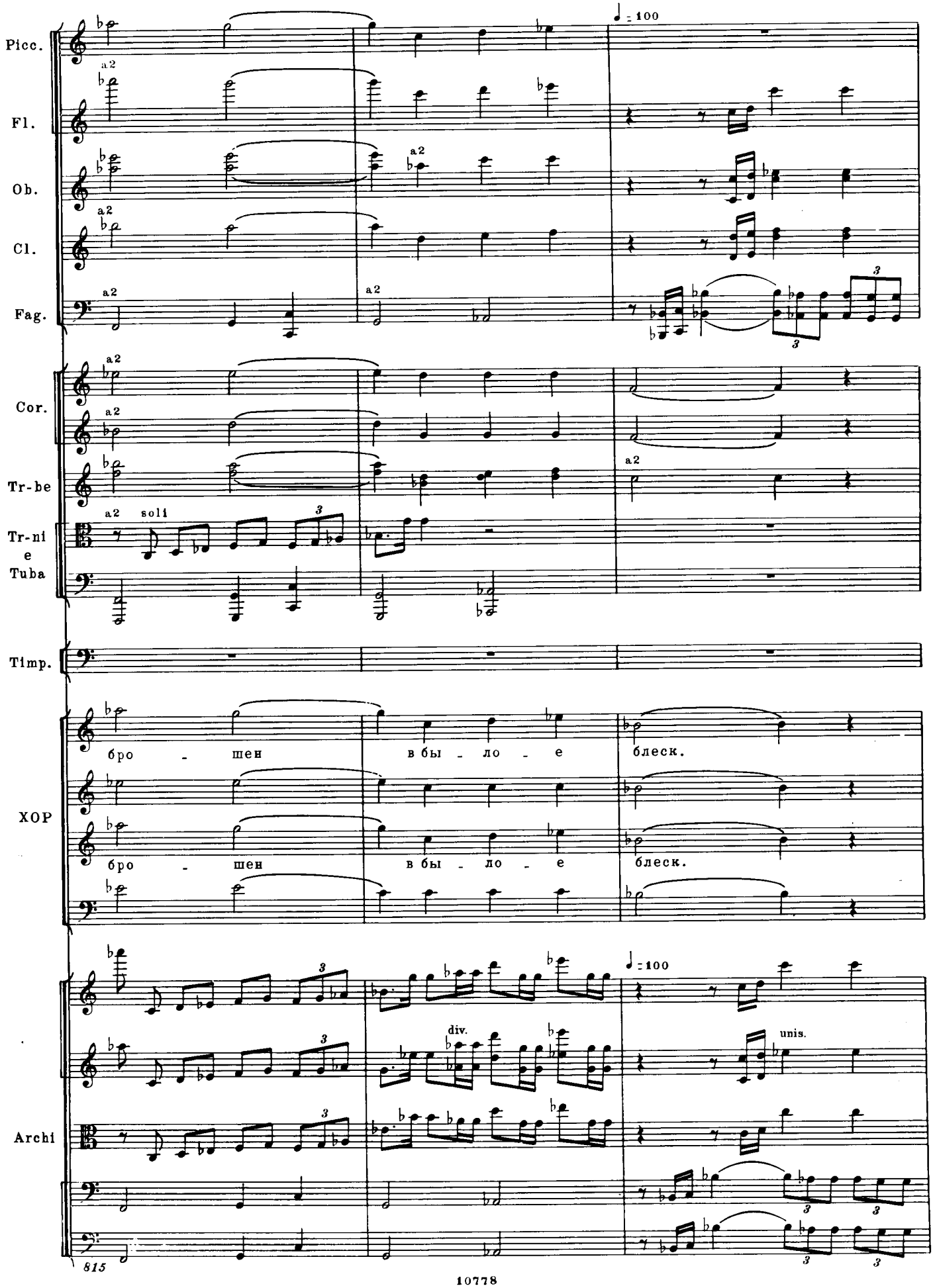

96 a tempo
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
a 3
III e Tuba
Timp.
96 a tempo
Archi
gliss
gliss.
ff
fff
p

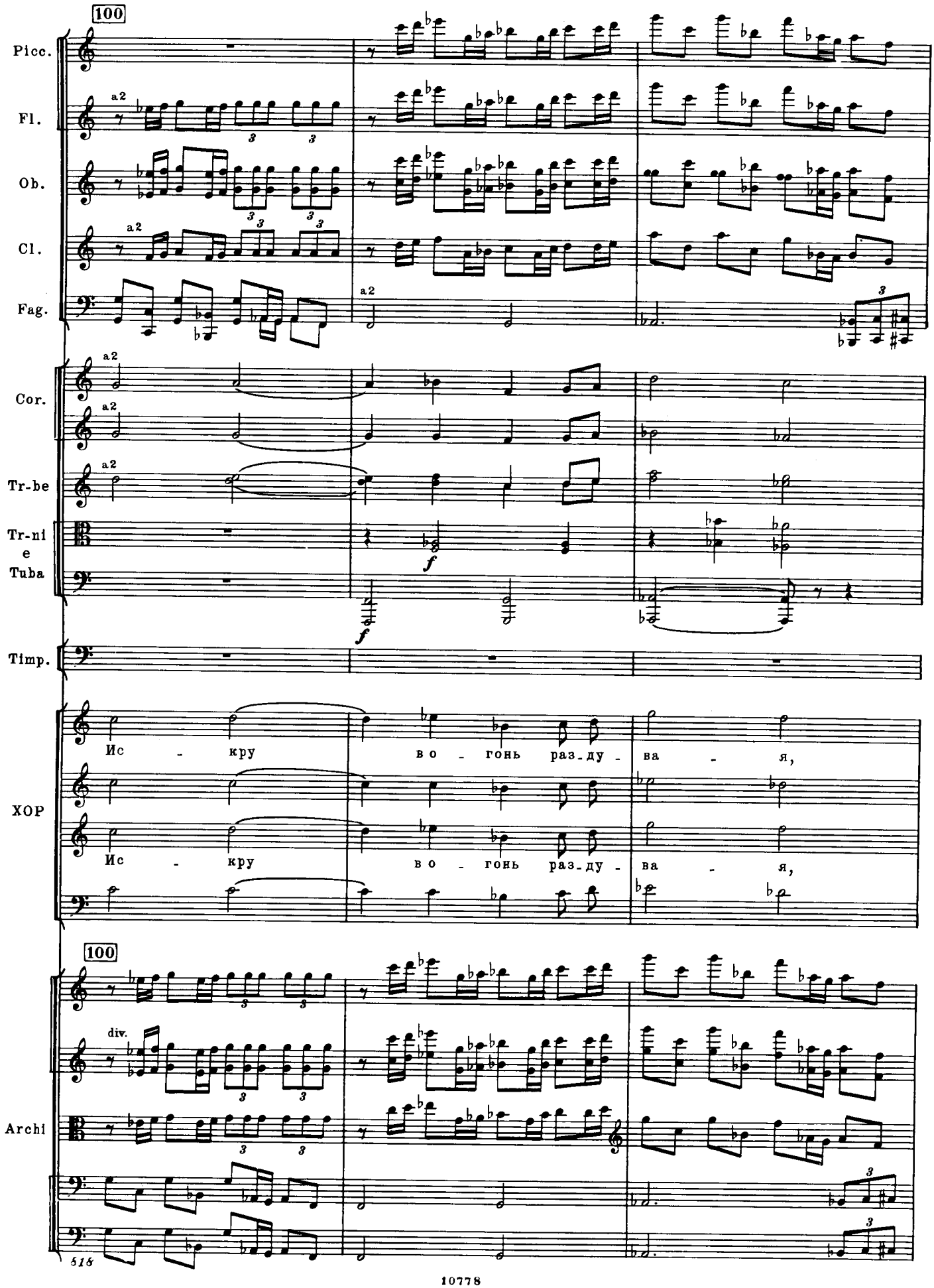

97
accel.
a tempo
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Archi
a2
III
ff
fff

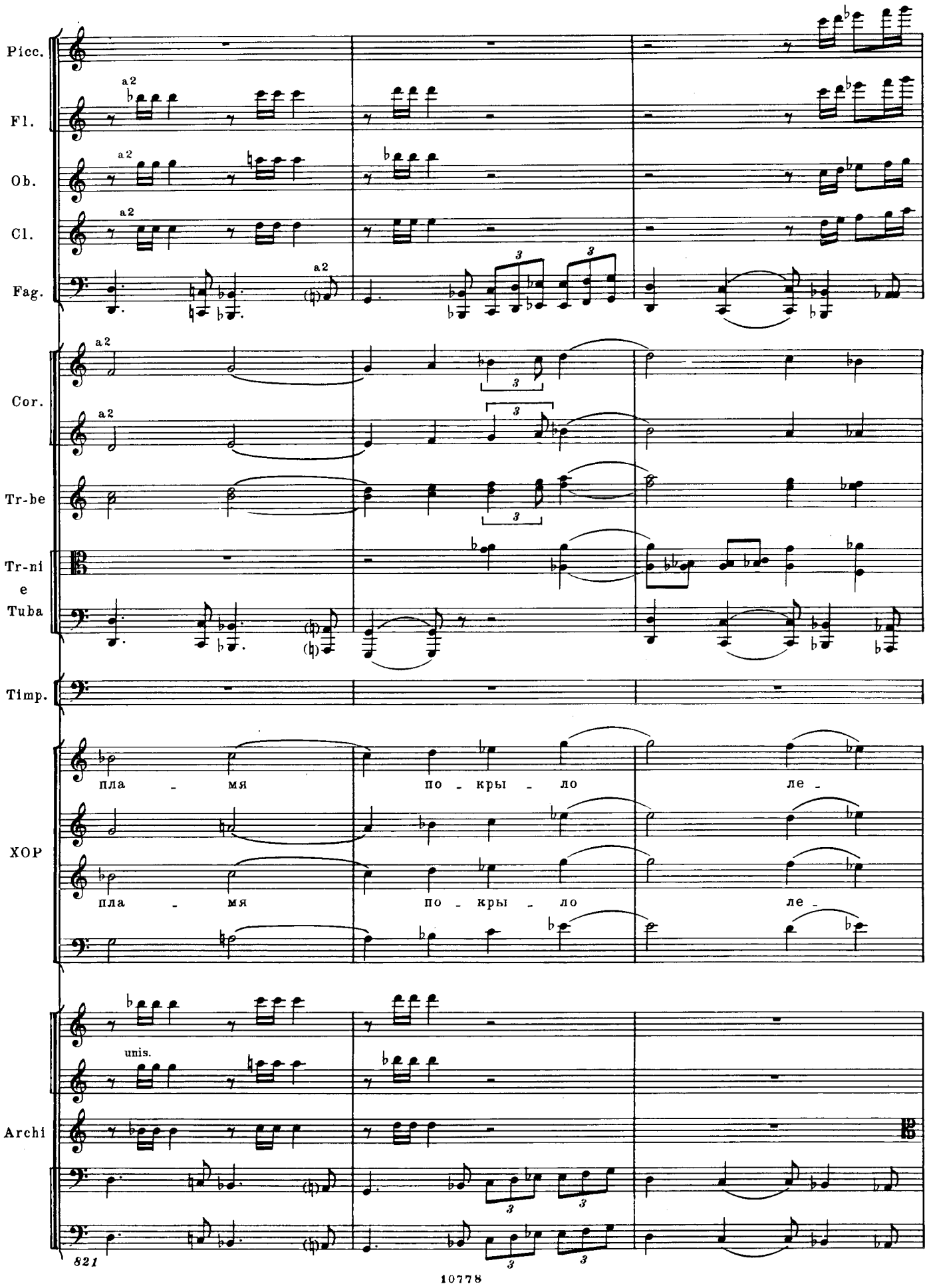

98 Moderato ♩= 88
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Сопрано
Альты
Тенора
Басы
ХОР
98 Moderato ♩= 88
Archi
a2
f
3
806

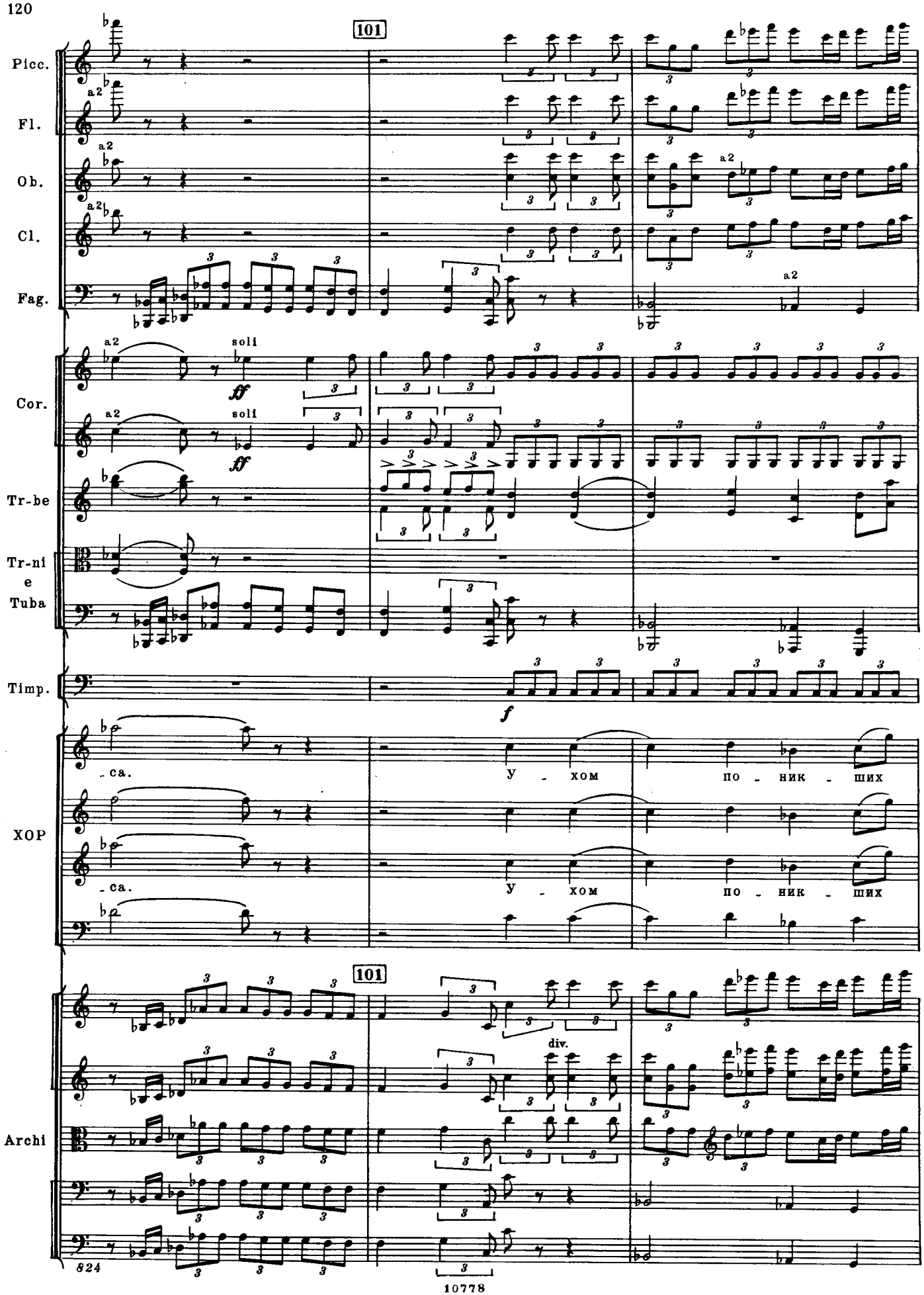

99
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
XOP
В пер - во - е
В пер - во - е
99
Archi
609

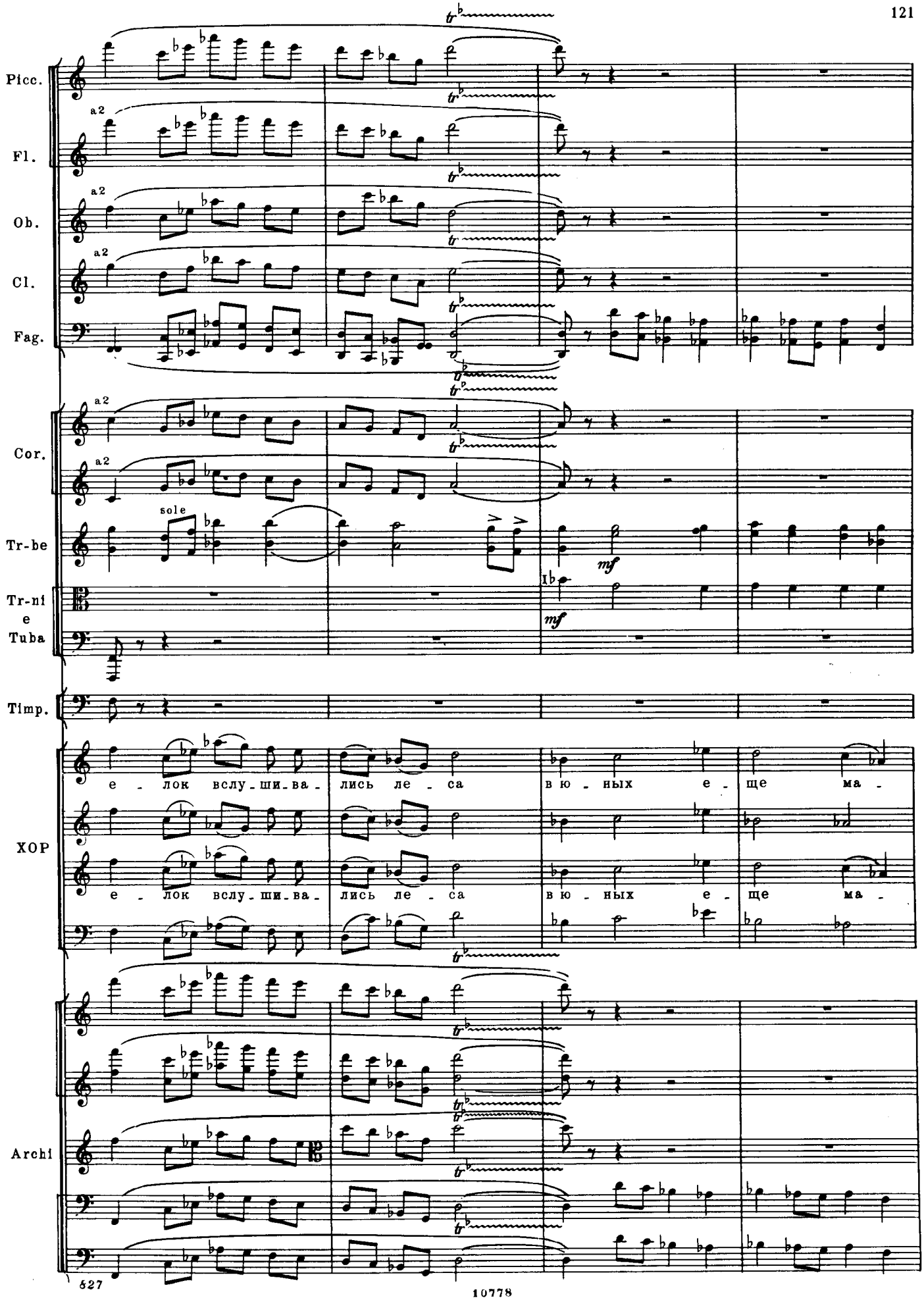

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
ХОР
Archi
a2
cresc.
ff
f cresc.
III
Пер - во - е ма - я
marc. cresc.
812

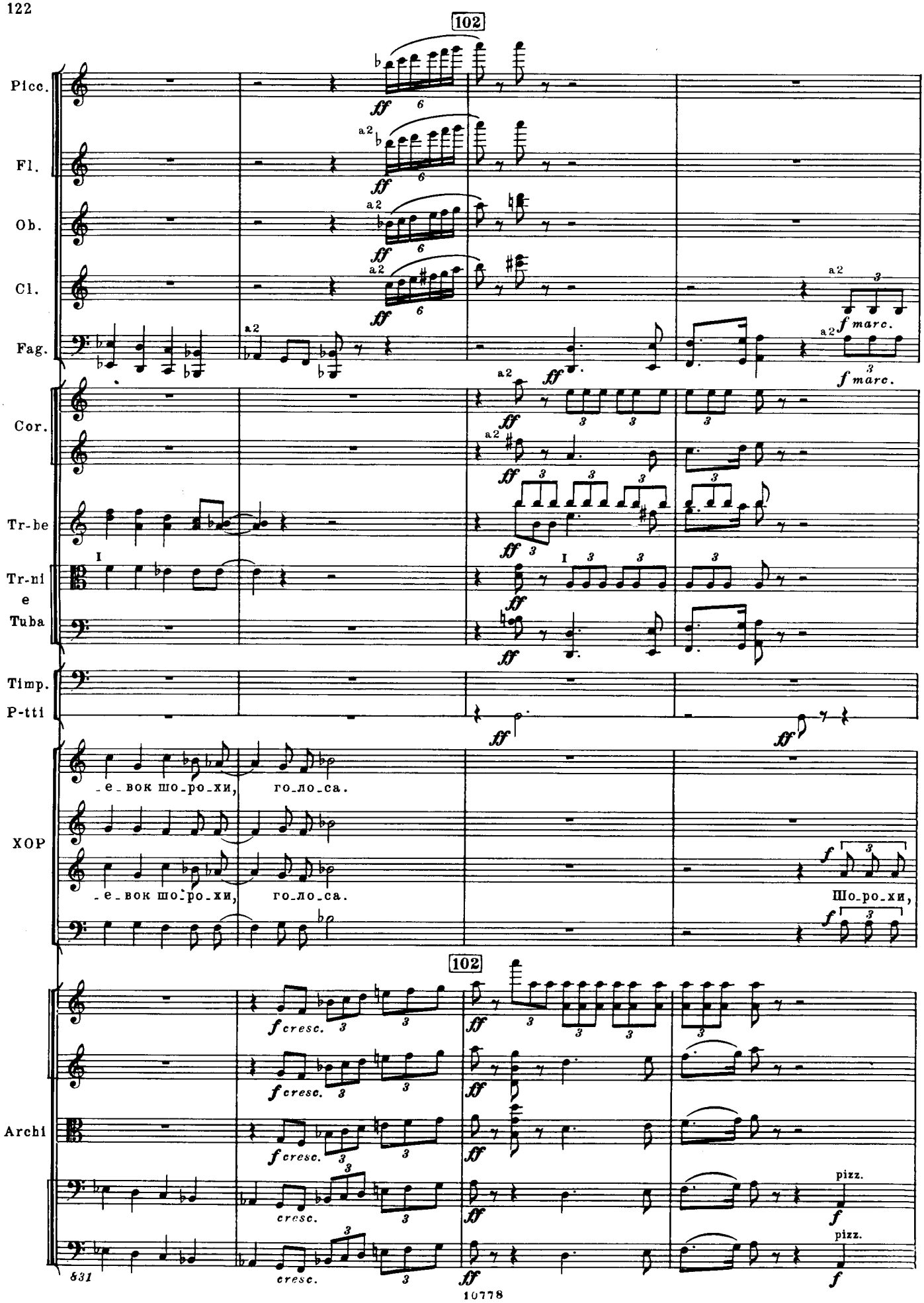

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
Archi
♩ = 100
a2
soli
div.
unis.
бро - шен в бы - ло - е блеск.
бро - шен в бы - ло - е блеск.

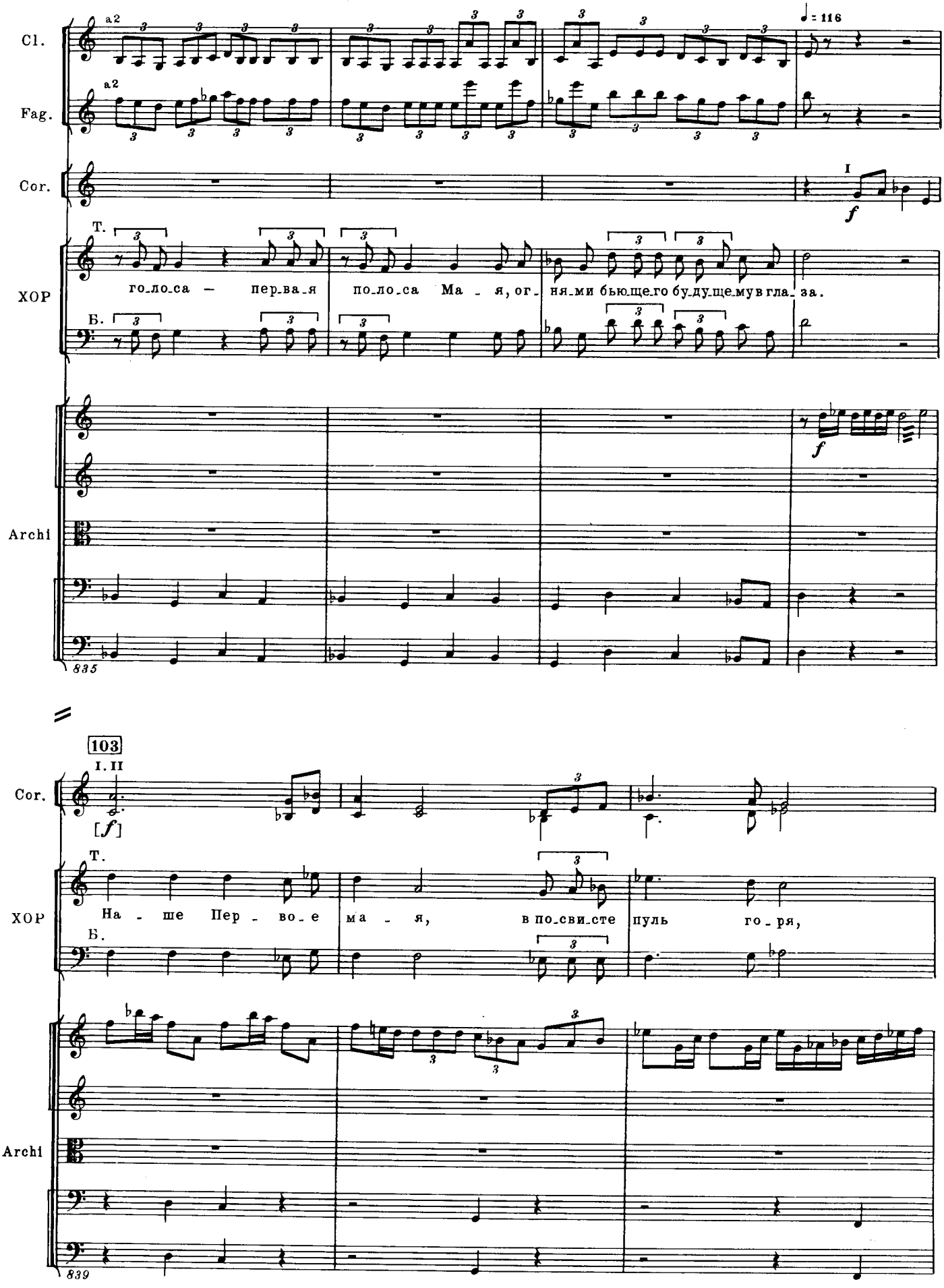

100
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
Ис - кру во - гонь раз-ду - ва - я,
Ис - кру во - гонь раз-ду - ва - я,
100
Archi
div.
516

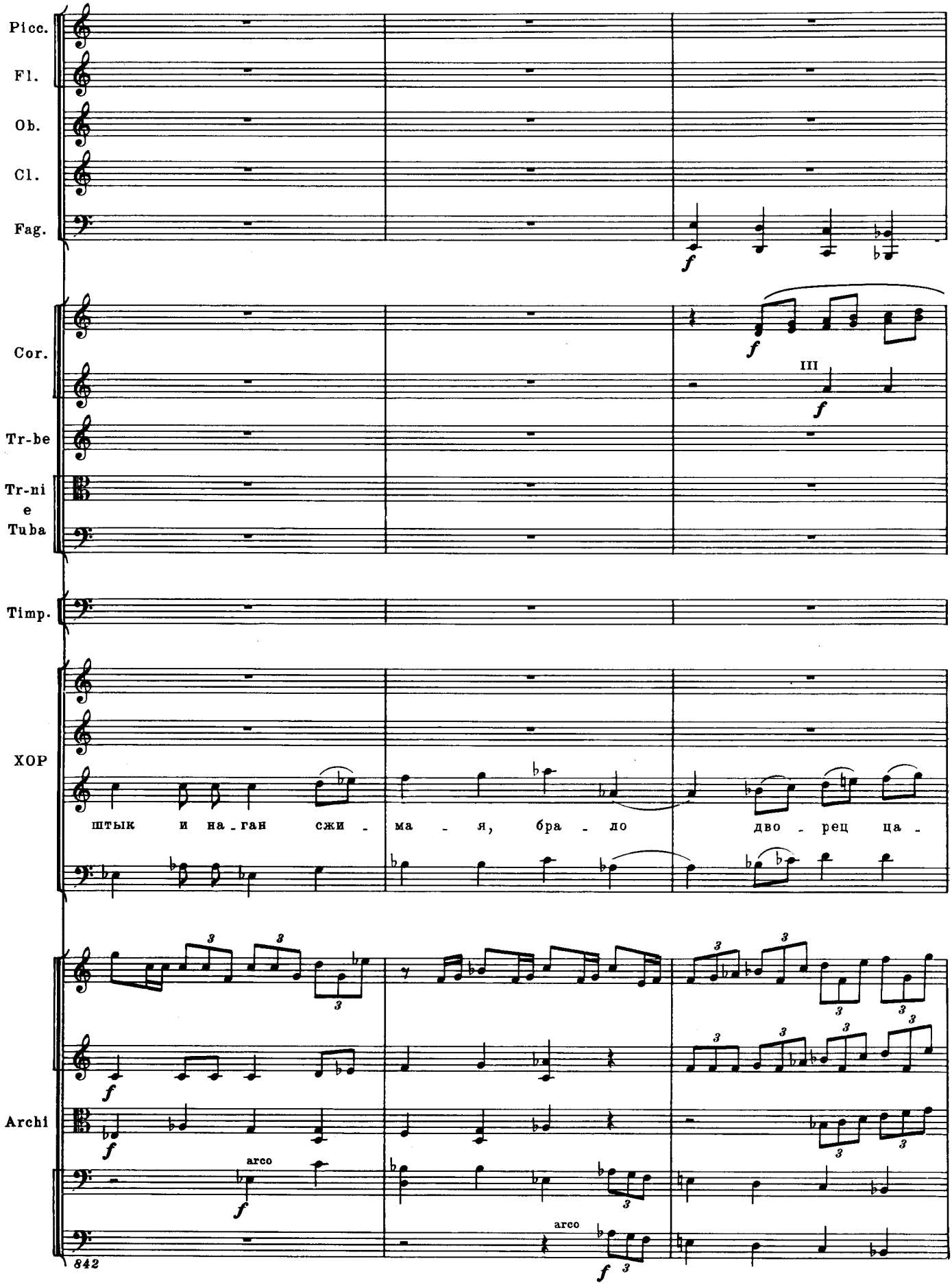

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
пла - мя по - кры - ло ле -
пла - мя по - кры - ло ле -
Archi
unis.
a2
3
821

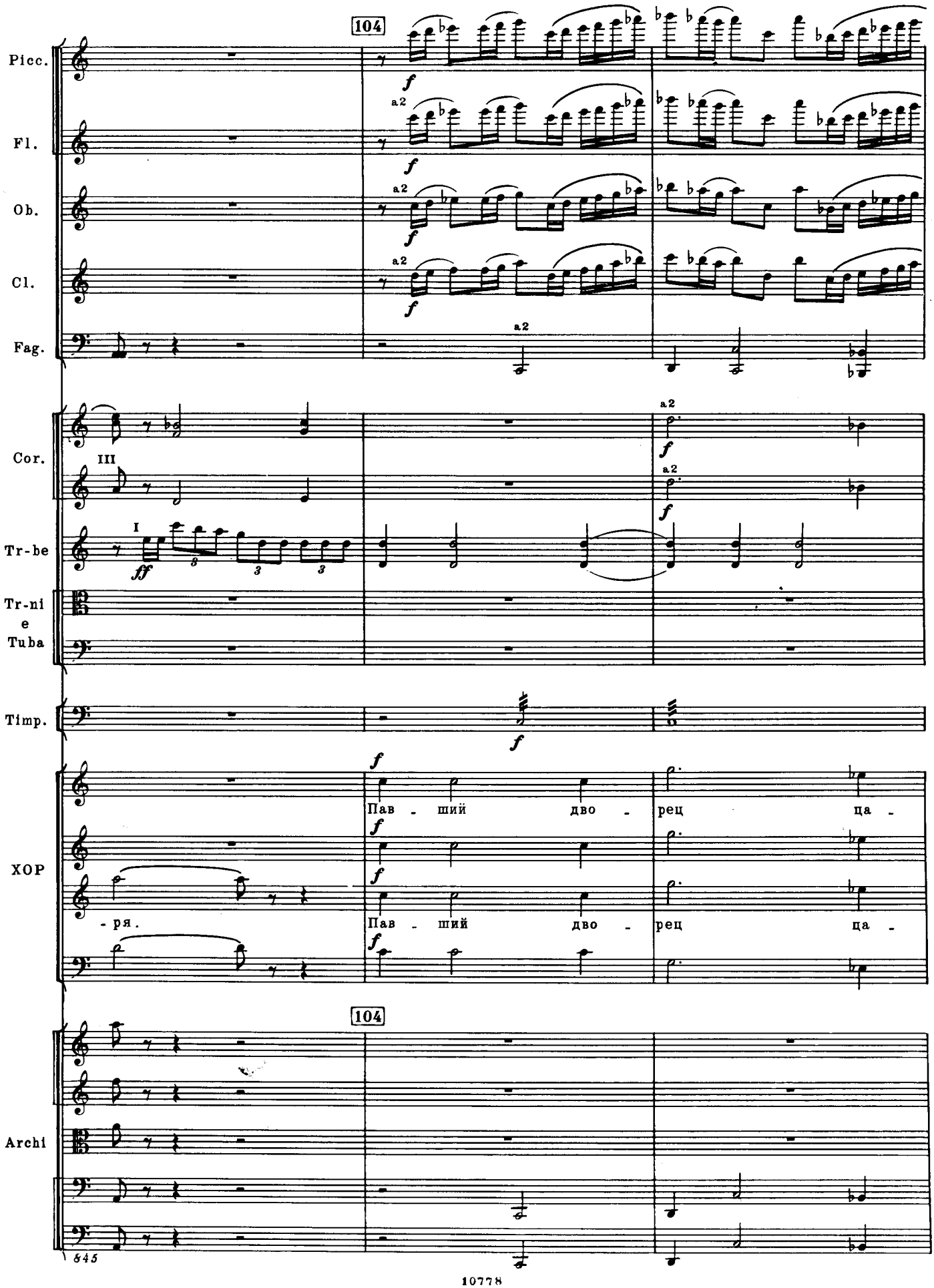

101
Picc.
Fl.
Ob.
Cl.
Fag.
a2
soli
ff
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
f
-ca.
у - хом
по - ник - ших
ХОР
-ca.
у - хом
по - ник - ших
101
div.
Archi

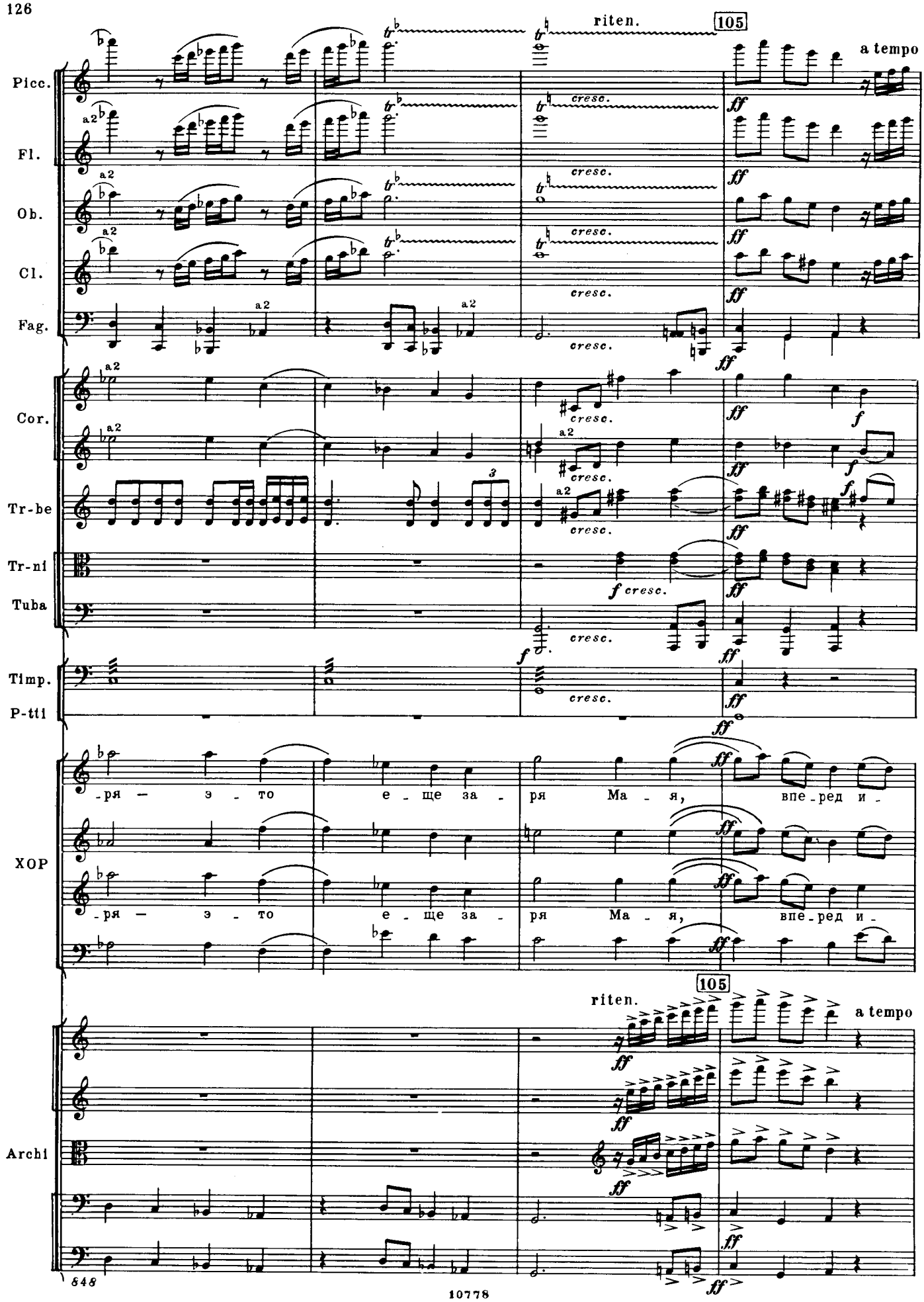

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
Archi
a2
sole
mf
e - лок вслу - ши - ва - лись ле - са в ю - ных е - ще ма -

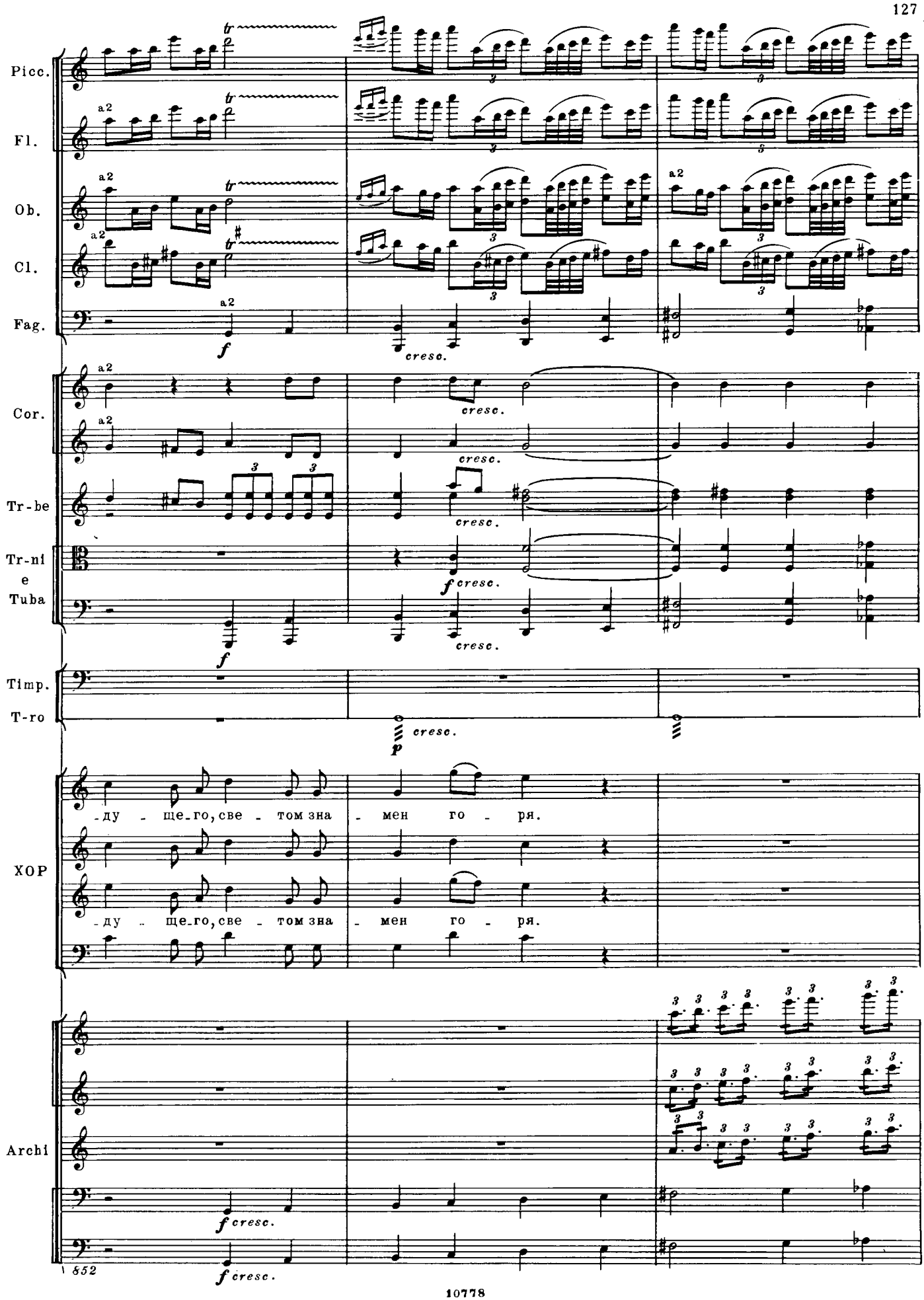

102
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
ХОР
Archi
a2
f marc.
-е-вок шо-ро-хи, го-ло-са.
-е-вок шо-ро-хи, го-ло-са.
Шо-ро-хи,
f cresc.
cresc.
pizz.
831

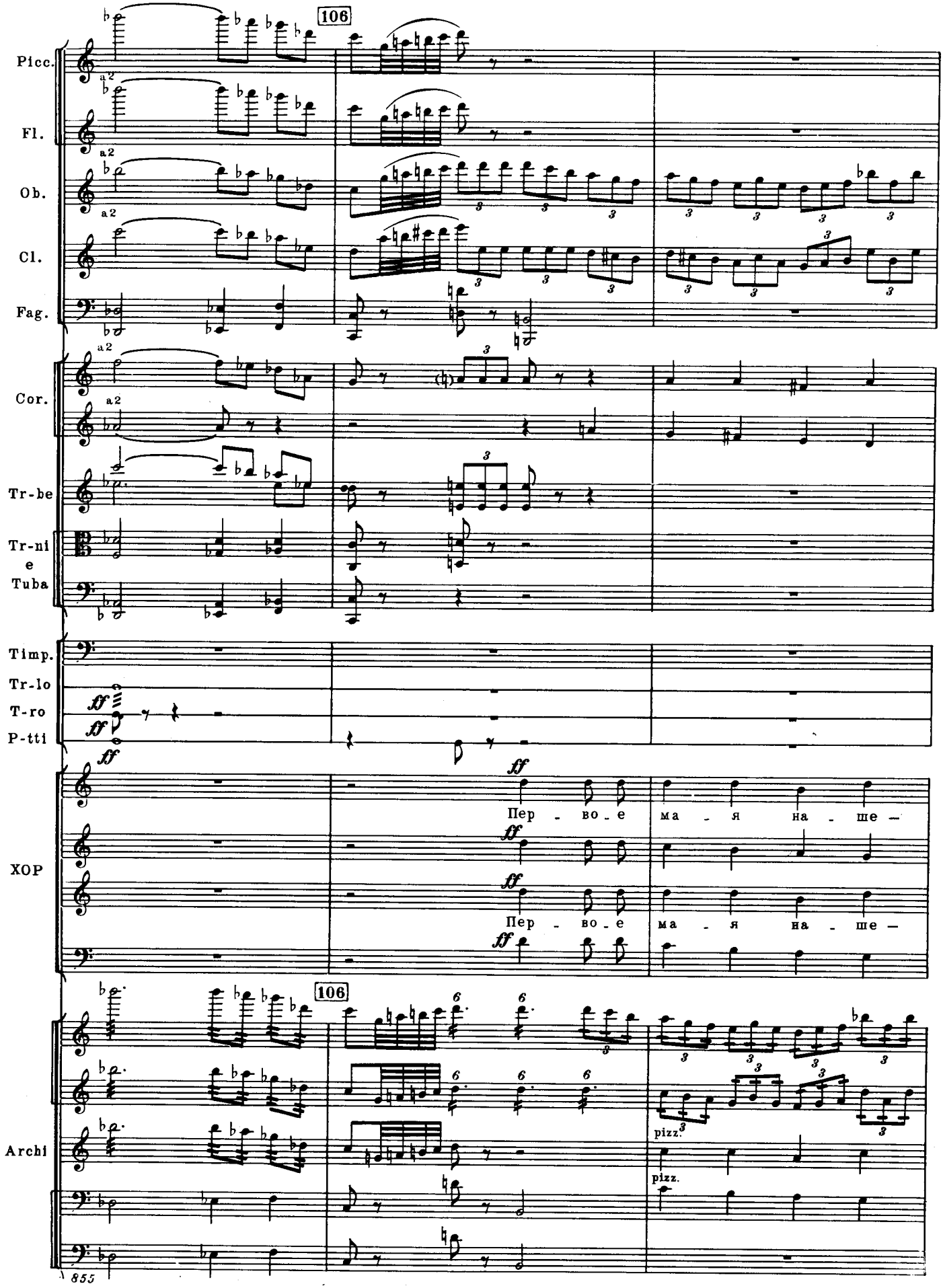

Cl.
Fag.
Cor.
ХОР
Archi
Т.
Б.
a2
♩= 116
I
го_ло_са — пер_ва_я по_ло_са Ма - я, ог_ня_ми бью_ще_го бу_ду_ще_мув гла_за.
835
103
I. II
[f]
На - ше Пер - во_е ма - я, в по_сви_сте пуль го_ря,
839

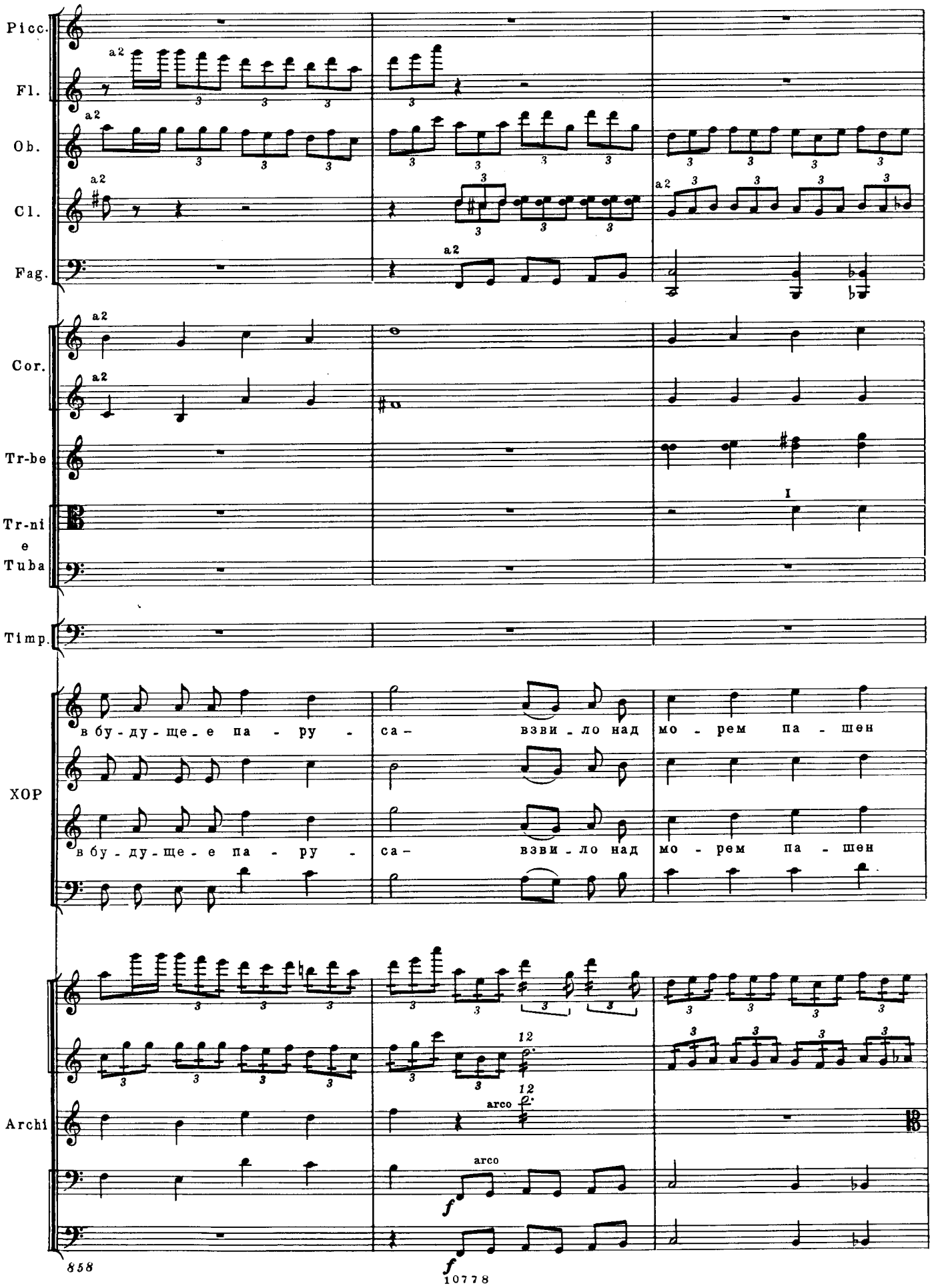

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
штык и на-ган сжи - ма - я, бра - ло дво - рец ца -
Archi
arco
arco
842

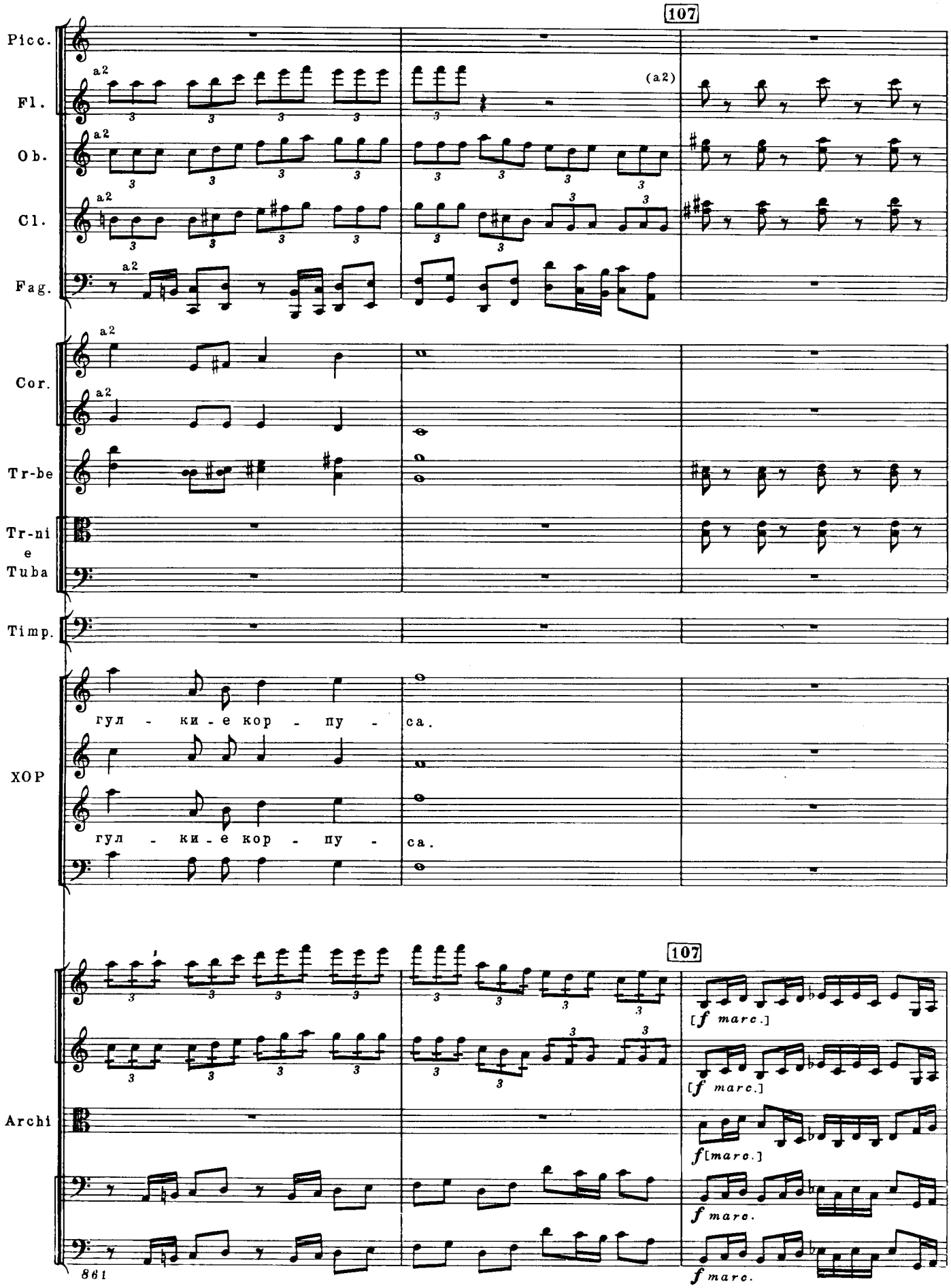

104
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
III
I
Tr-be
Tr-ni
e
Tuba
Timp.
XOP
Пав - ший дво - рец ца -
- ря.
Пав - ший дво - рец ца -
104
Archi
645

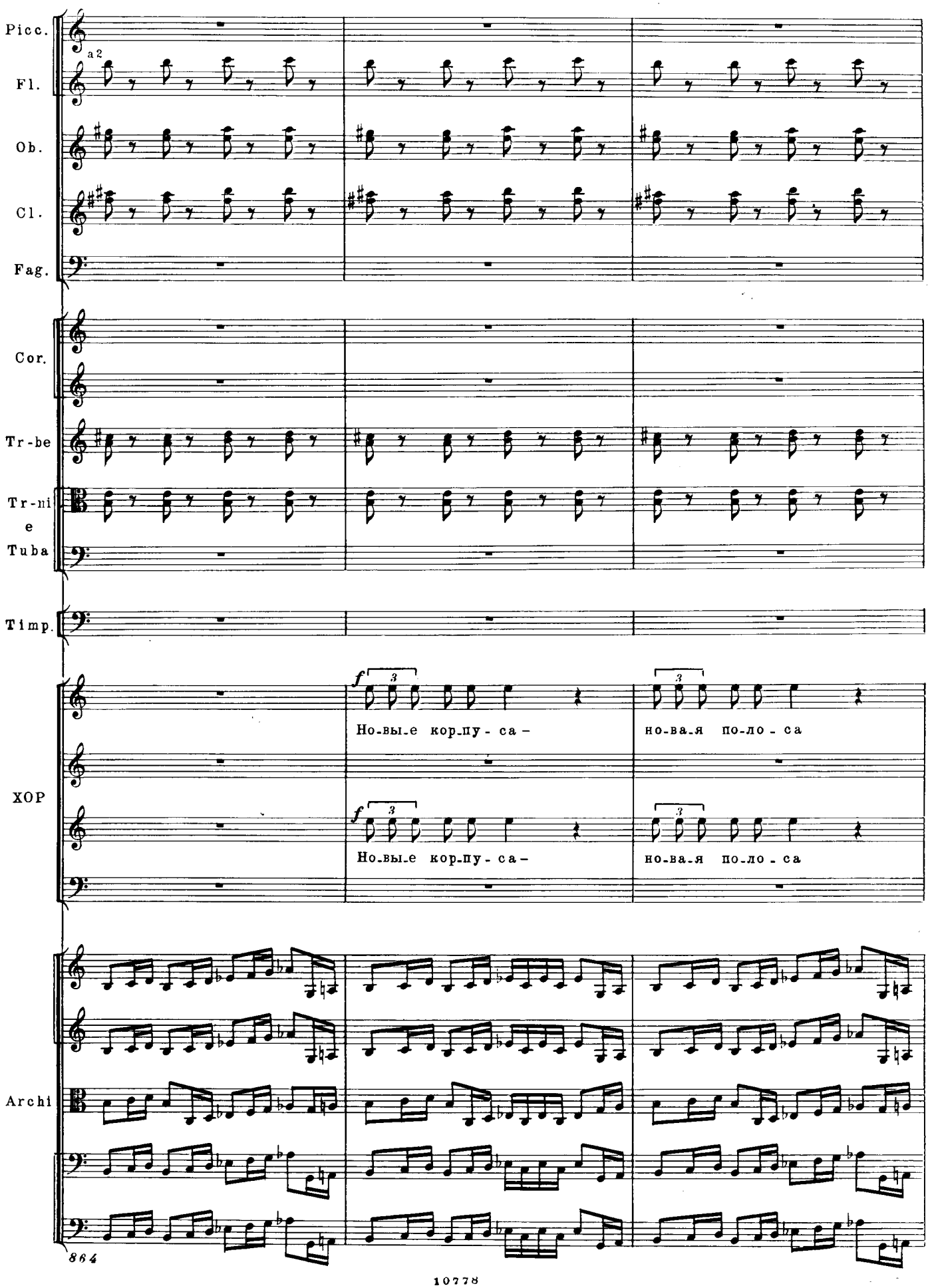

riten.
105
a tempo
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
P-tti
XOP
Archi
cresc.
-ря — э - то е - ще за - ря Ма - я, впе - ред и -

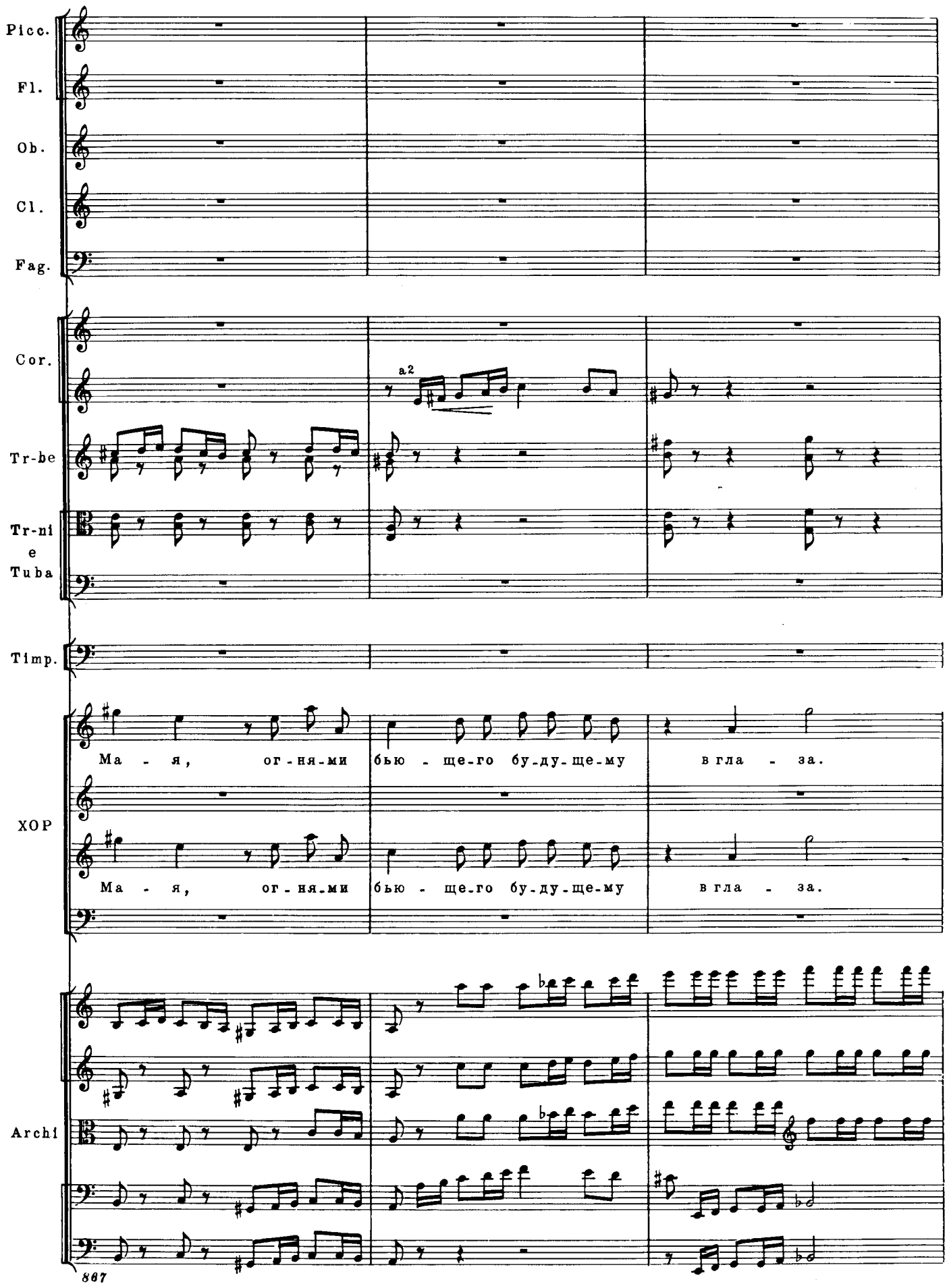

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
ХОР
Archi
-ду - ще-го, све - том зна - мен го - ря.
-ду - ще-го, све - том зна - мен го - ря.
cresc.
852

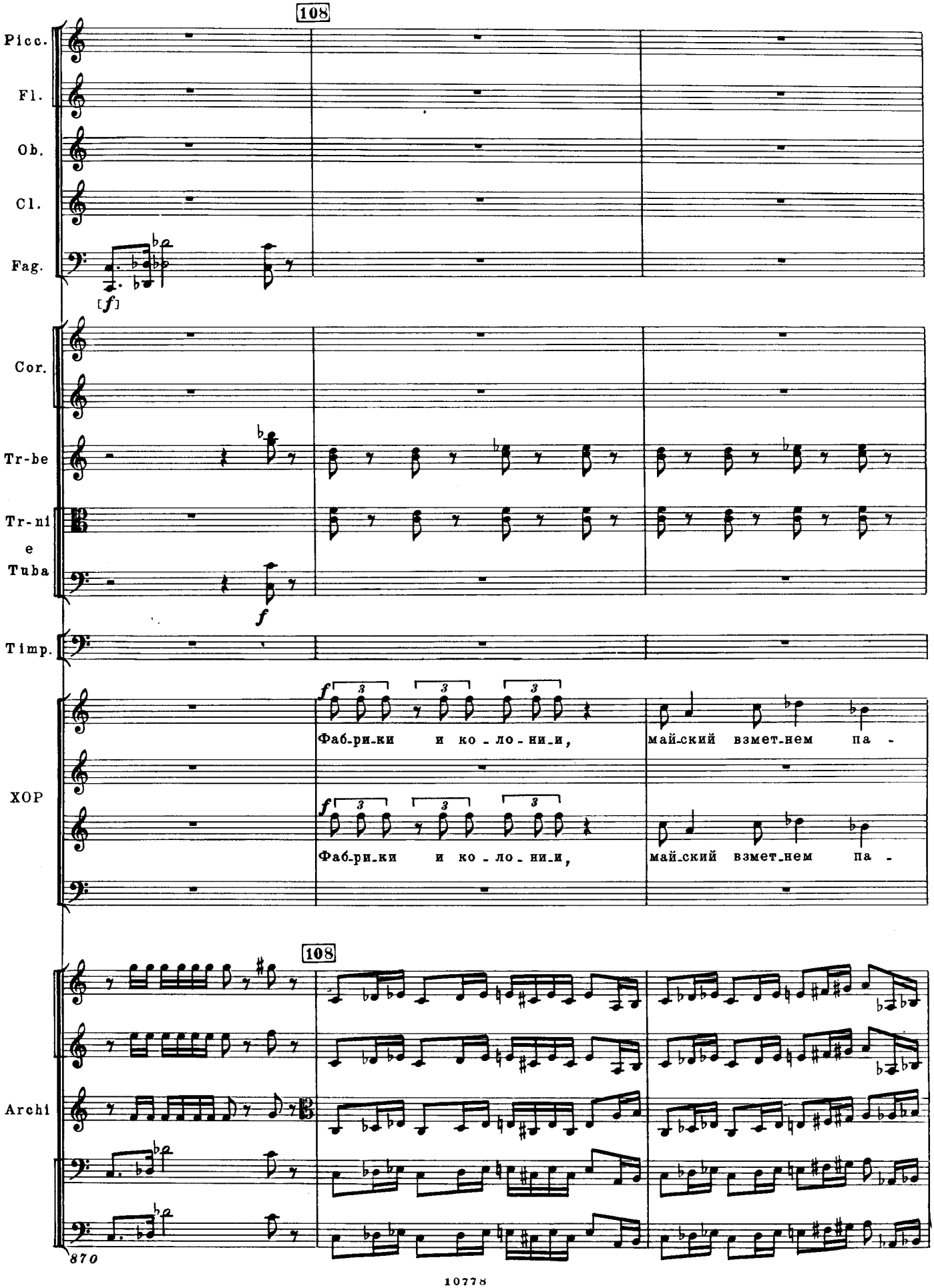

106
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
ff
ХОР
Пер - во - е ма - я на - ше -
Пер - во - е ма - я на - ше -
106
Archi
pizz.
pizz.
855

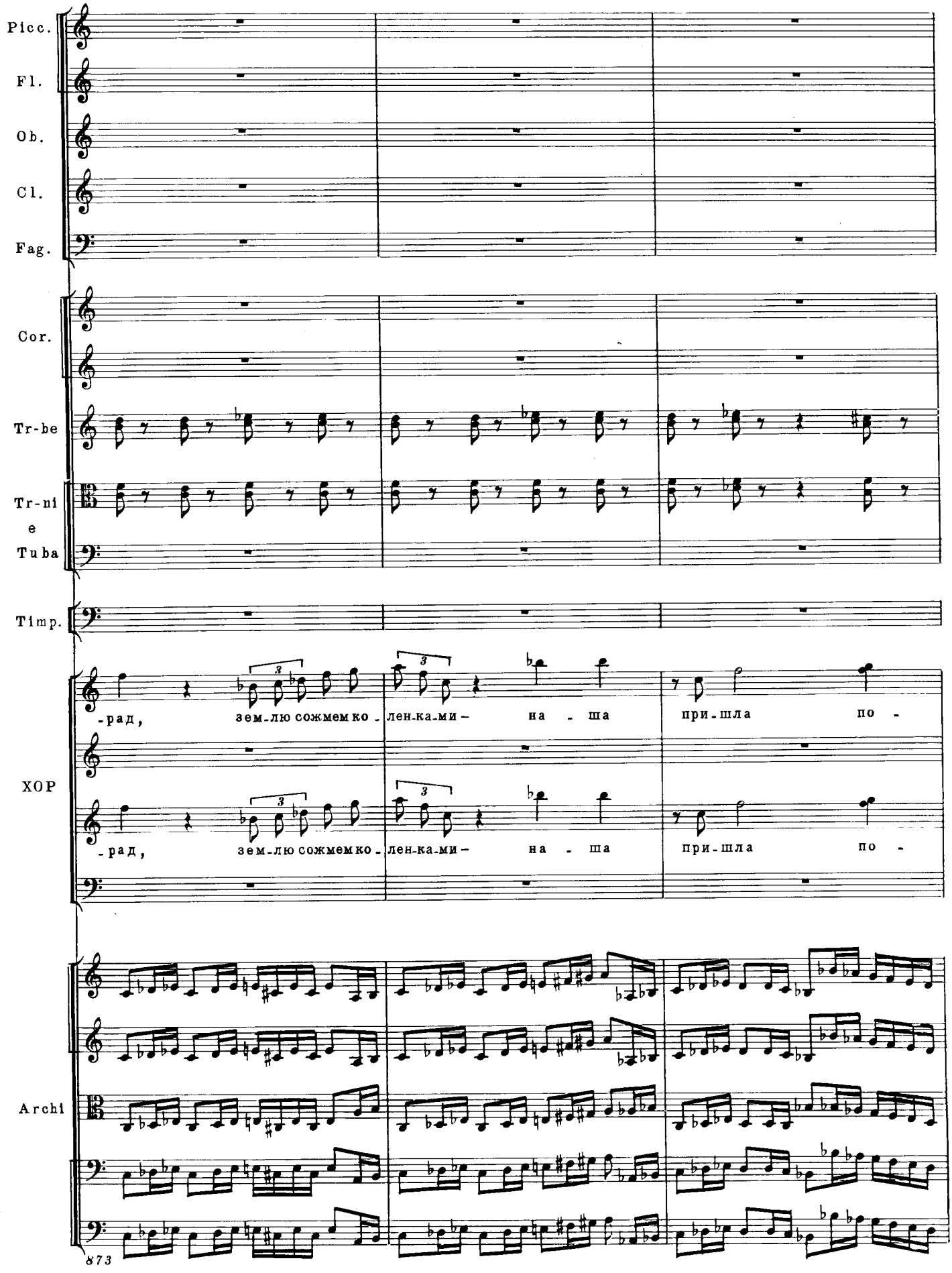

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
Archi
a2
в бу-ду-ще-е па-ру-
са-
взви-ло над
мо-рем па-шен
arco
I
12

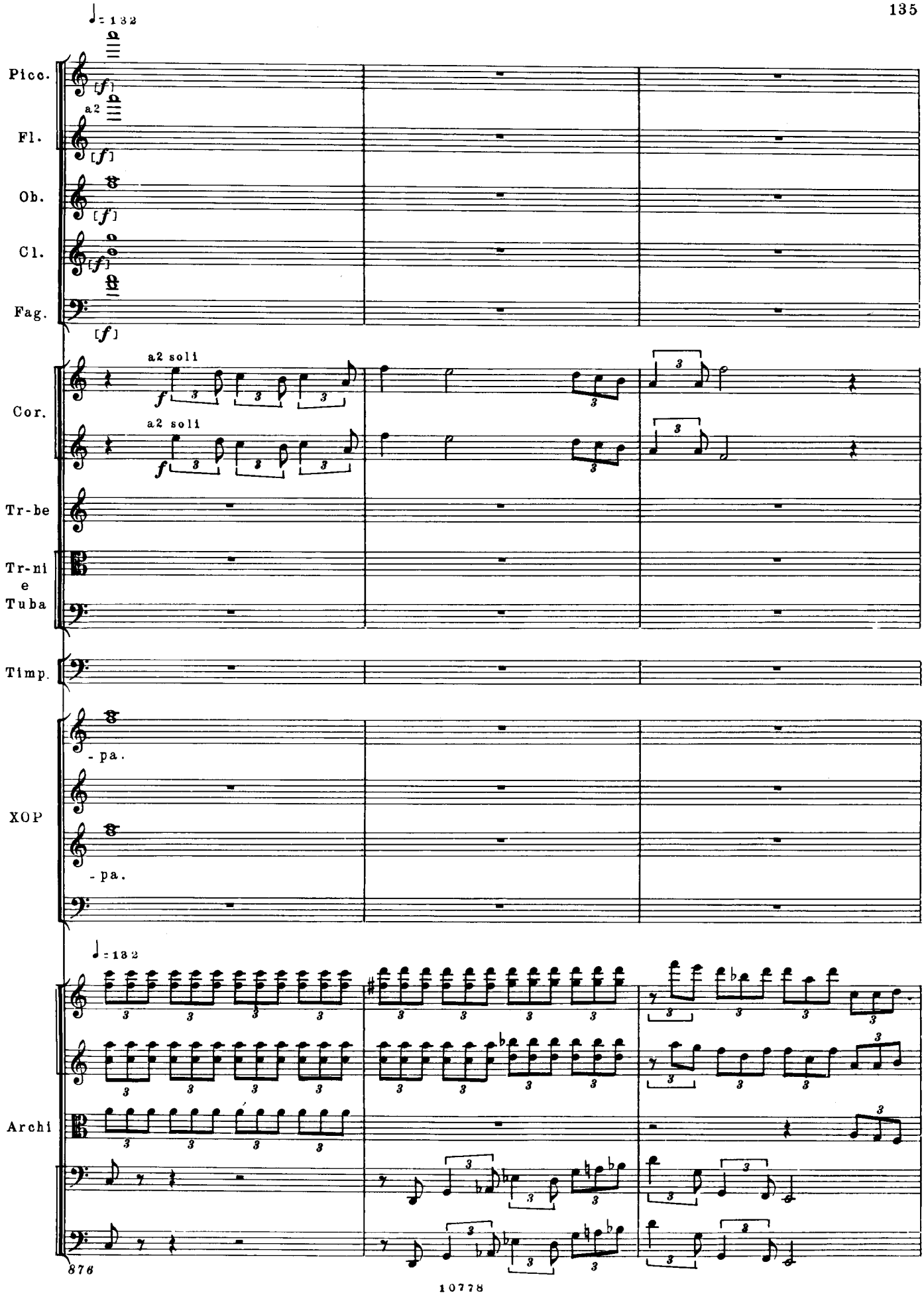

107
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
гул - ки - е кор - пу - са.
гул - ки - е кор - пу - са.
107
Archi
[f marc.]
[f marc.]
f [marc.]
f marc.
f marc.
861

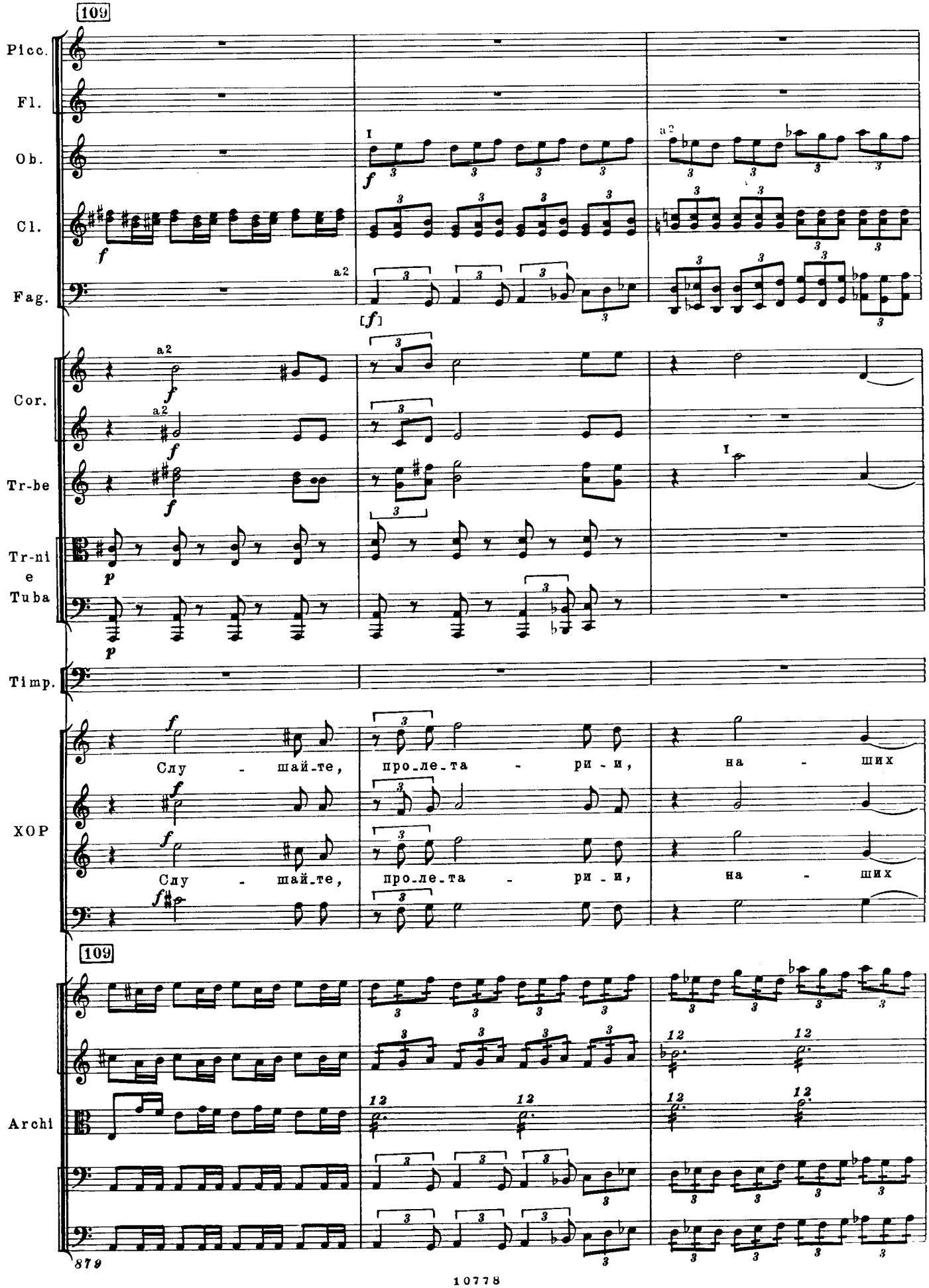

Picc.
a2
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
f
Но-вы-е кор-пу-са -
но-ва-я по-ло-са
Но-вы-е кор-пу-са -
но-ва-я по-ло-са
Archi
864

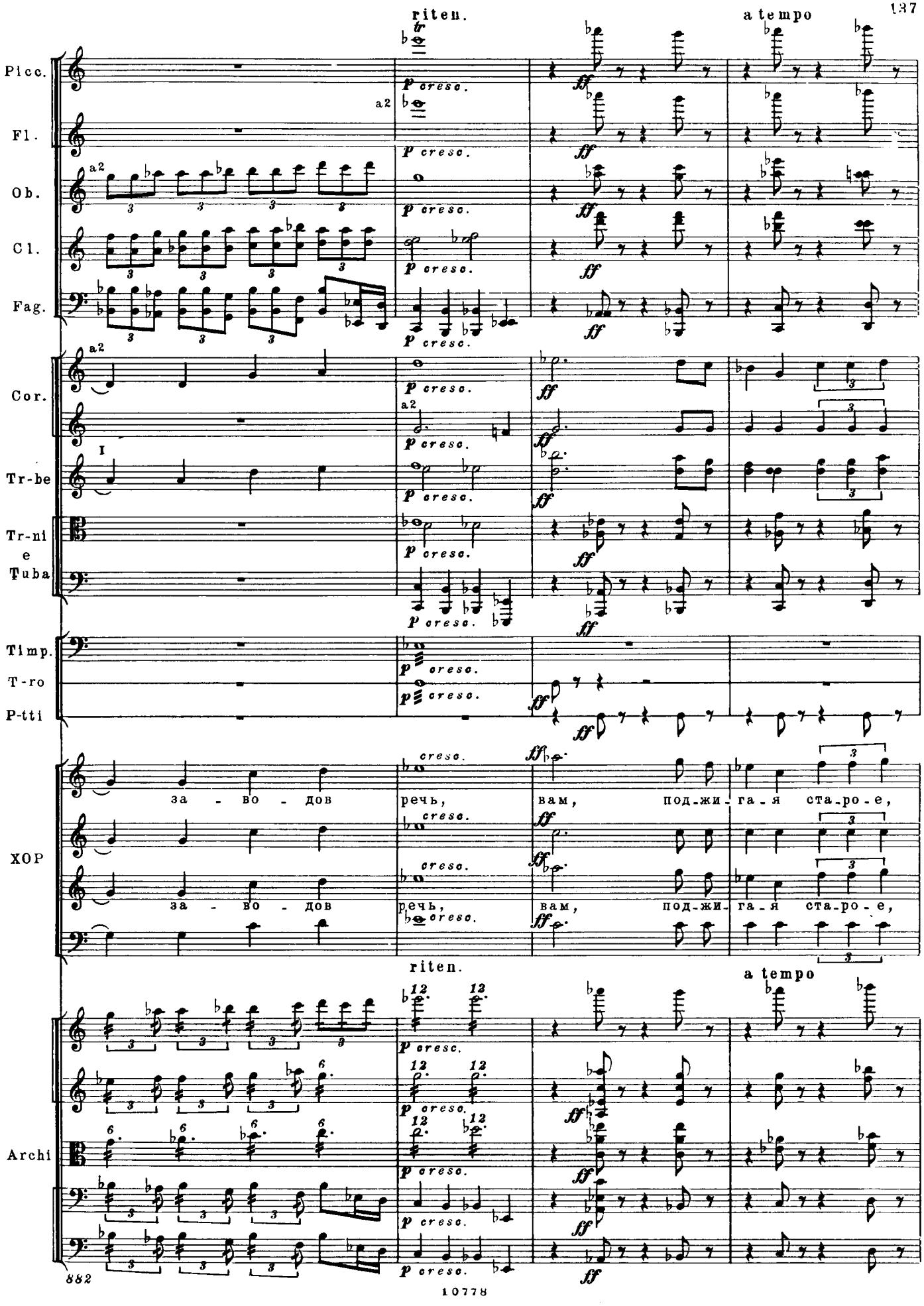

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Ма - я, ог-ня-ми бью - ще-го бу-ду-ще-му в гла - за.
ХОР
Ма - я, ог-ня-ми бью - ще-го бу-ду-ще-му в гла - за.
Archi
887

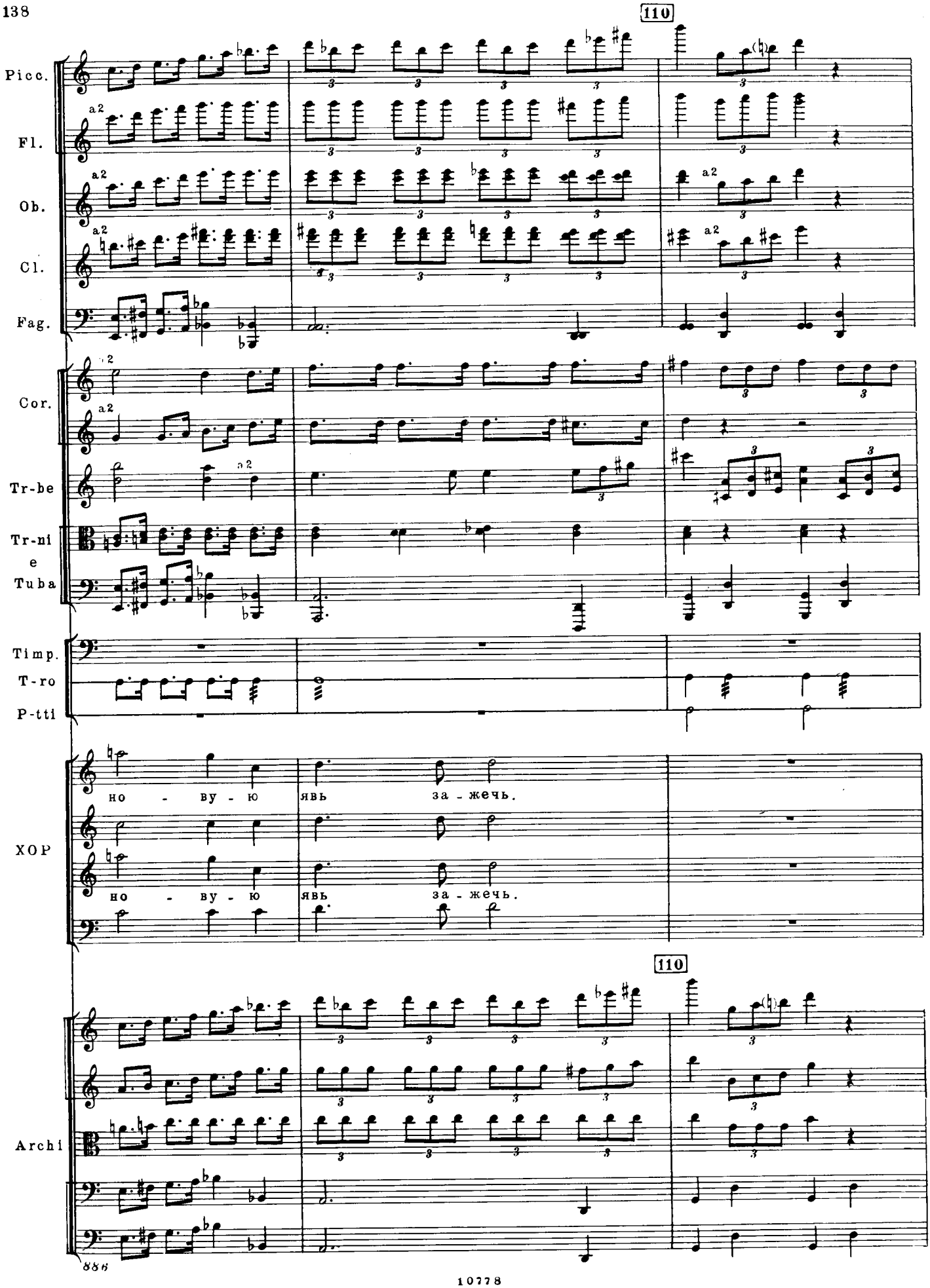

108
Picc.
Fl.
Ob.
Cl.
Fag.
[f]
Cor.
Tr-be
Tr-ni
e
Tuba
f
Timp.
XOP
f
Фаб-ри-ки и ко-ло-ни-и,
май-ский взмет-нем па-
Фаб-ри-ки и ко-ло-ни-и,
май-ский взмет-нем па-
108
Archi
870

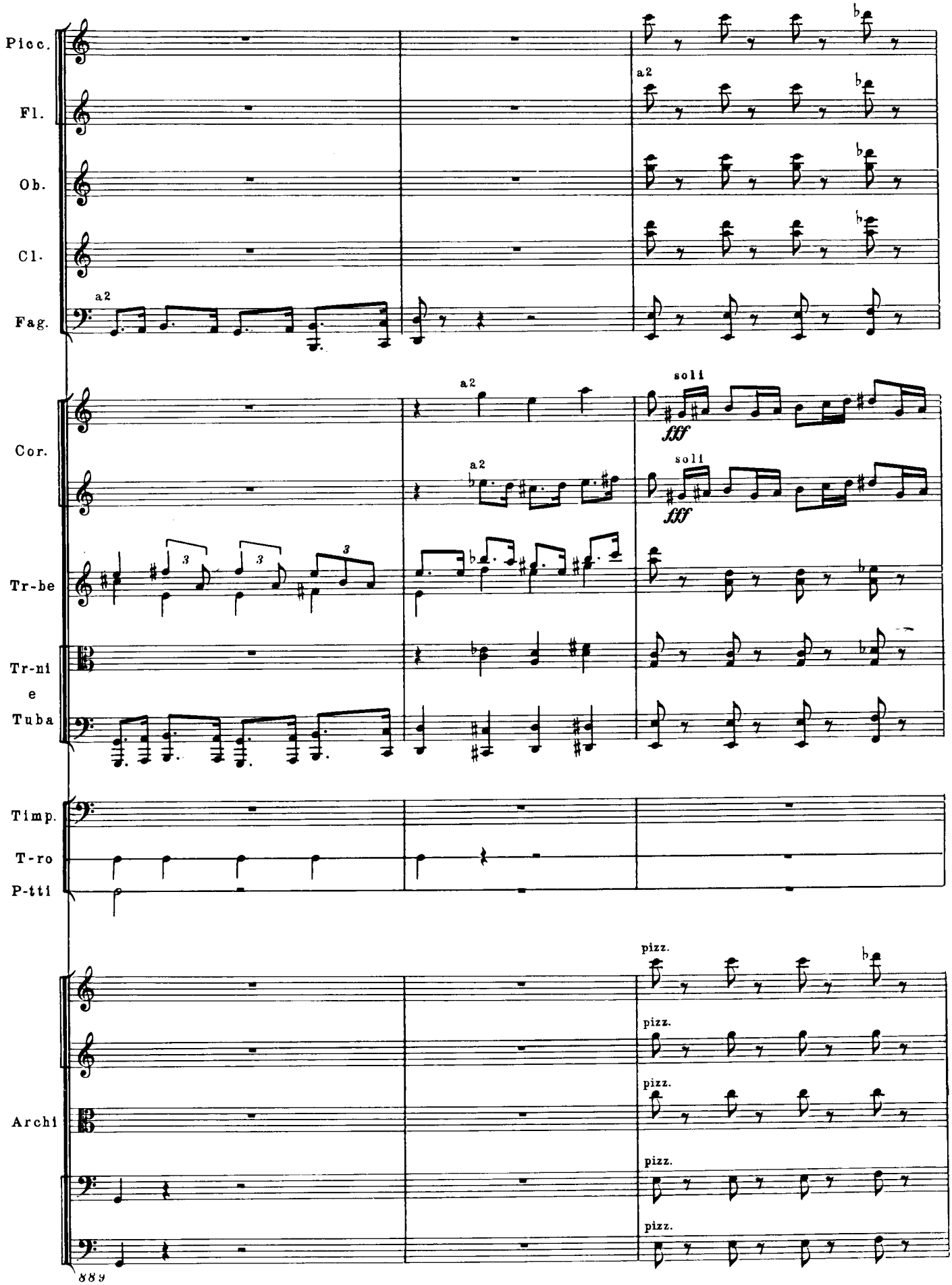

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
ХОР
-рад, зем-лю сожмем ко - лен-ка-ми - на - ша при-шла по -
-рад, зем-лю сожмем ко - лен-ка-ми - на - ша при-шла по -
Archi
873

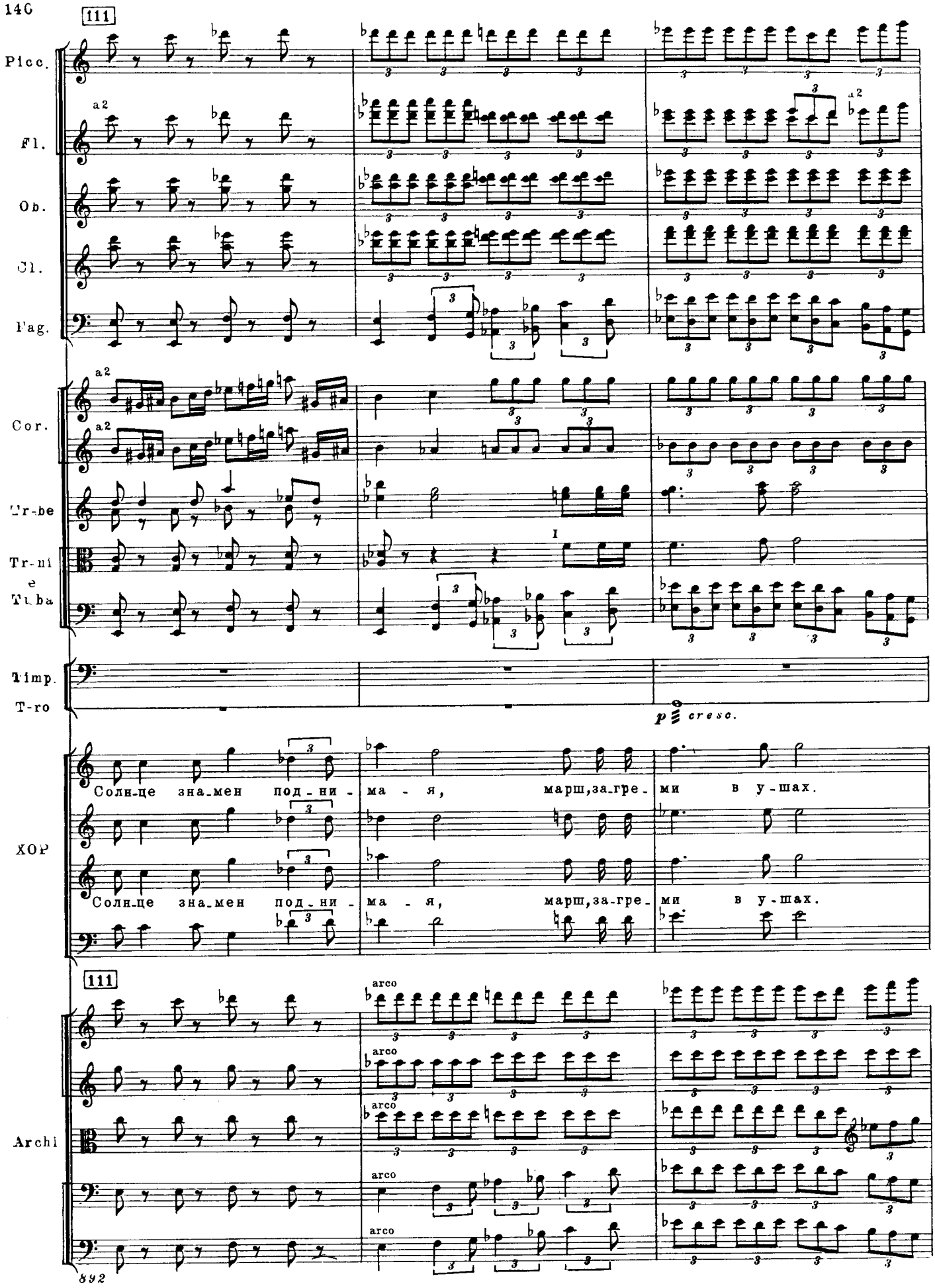

♩= 132
Picc.
Fl.
Ob.
Cl.
Fag.
[f]
a2
a2 soli
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
- pa.
XOP
♩= 132
Archi
876

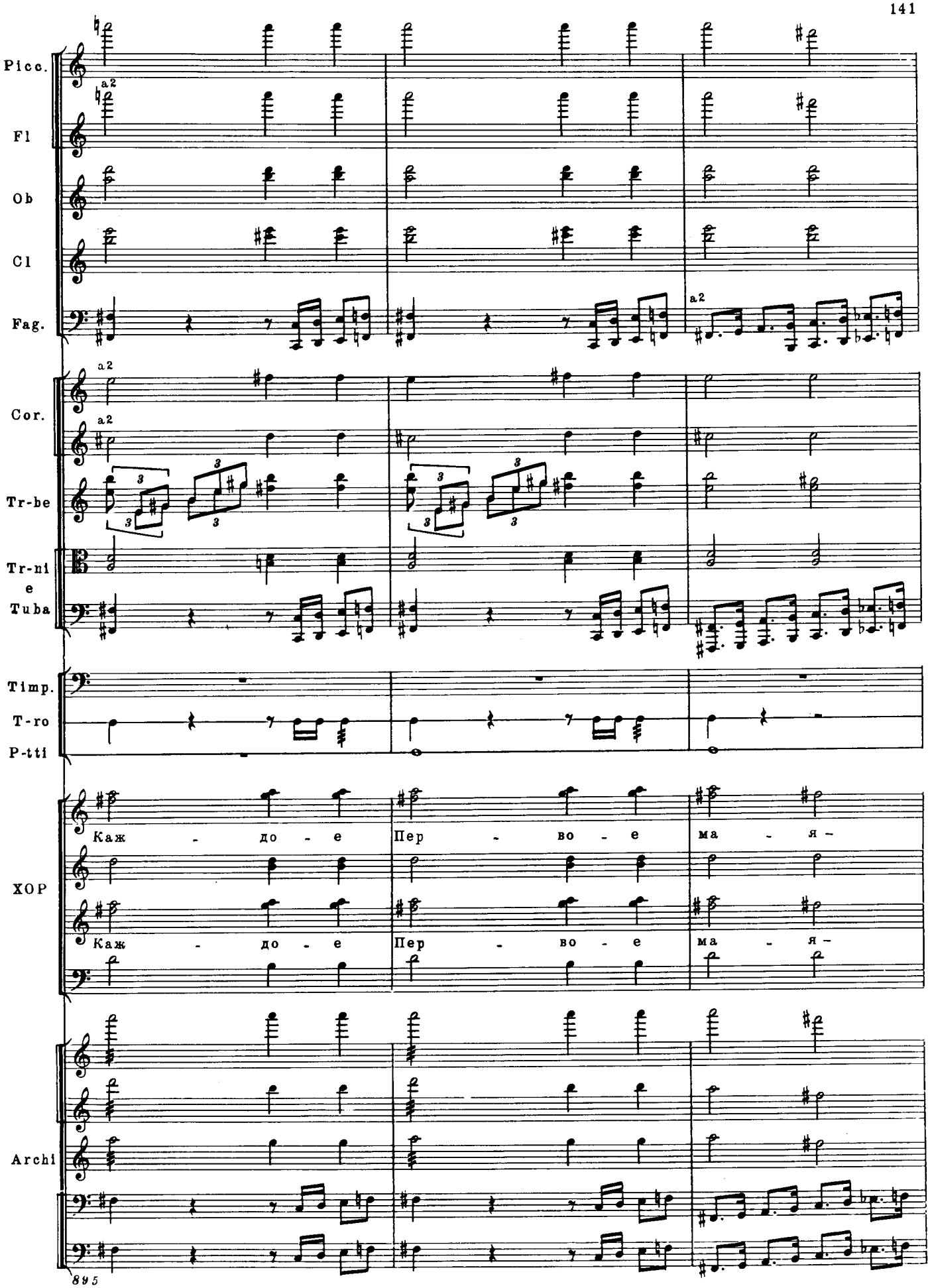

109
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
XOP
Archi
Слу - шай-те, про-ле-та - ри - и, на - ших
Слу - шай-те, про-ле-та - ри - и, на - ших
879


riten.
a tempo
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
ХОР
за - во - дов
речь,
вам,
под-жи-га-я ста-ро-е,
Archi
p cresc.
ff
882


110
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
ХОР
но - ву - ю
явь за - жечь.
но - ву - ю
явь за - жечь.
110
Archi


Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
soli
fff
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
pizz.
Archi


111
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
p cresc.
Солн-це зна-мен под-ни - ма - я, марш, за-гре- ми в у-шах.
Солн-це зна-мен под-ни - ма - я, марш, за-гре- ми в у-шах.
ХОР
111
Archi
arco
892


Picc.
Fl
Ob
Cl
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
ХОР
Archi
a2
Каж - до - е
Пер - во - е
ма - я -
Каж - до - е
Пер - во - е
ма - я -

112

riten.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

a2

a2

a2

Tr-be

Tr-ni

e

Tuba

Timp.

Tr-lo

P-tti

ХОР

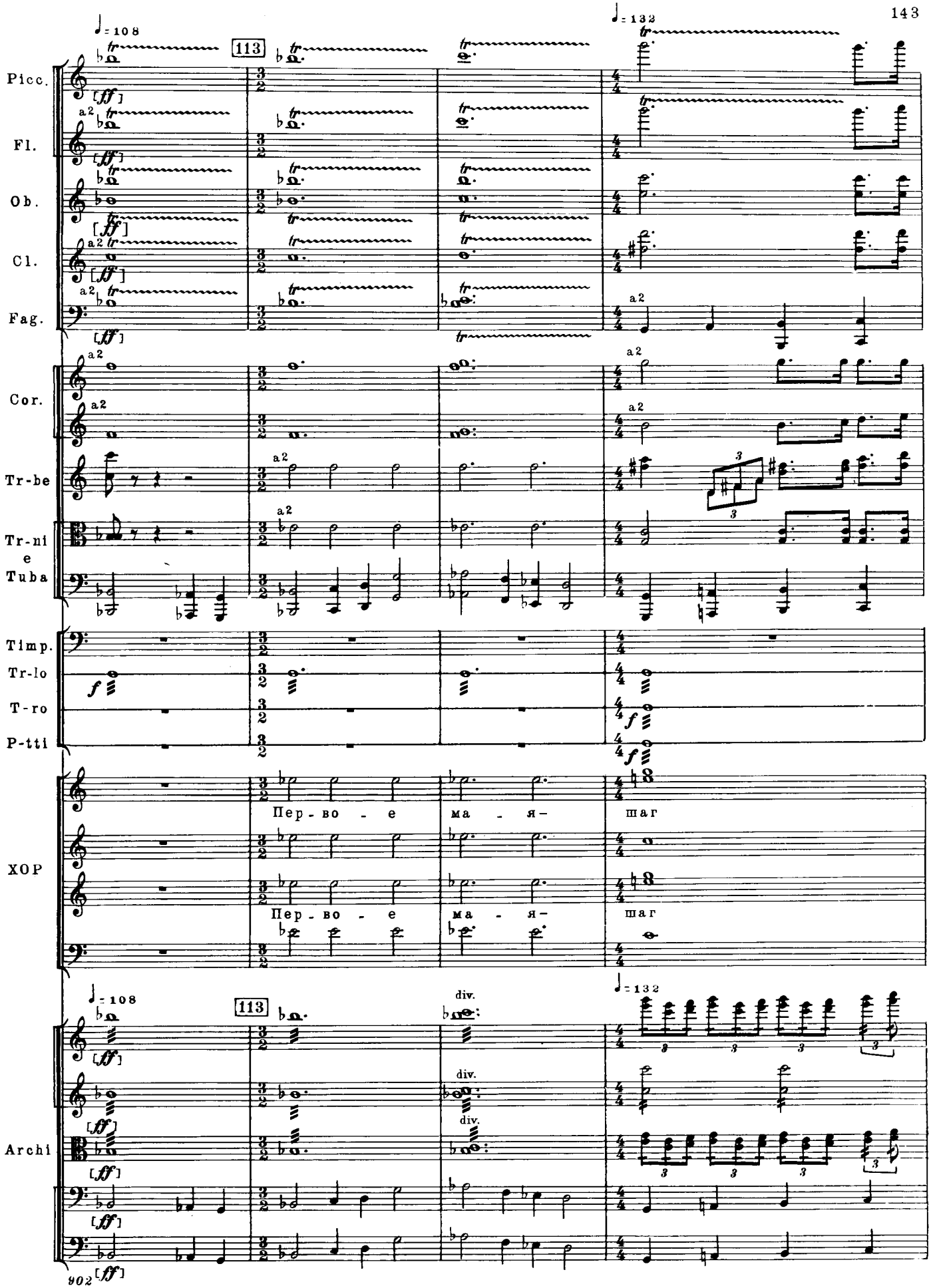
к со-ци-а-лиз-му шаг.

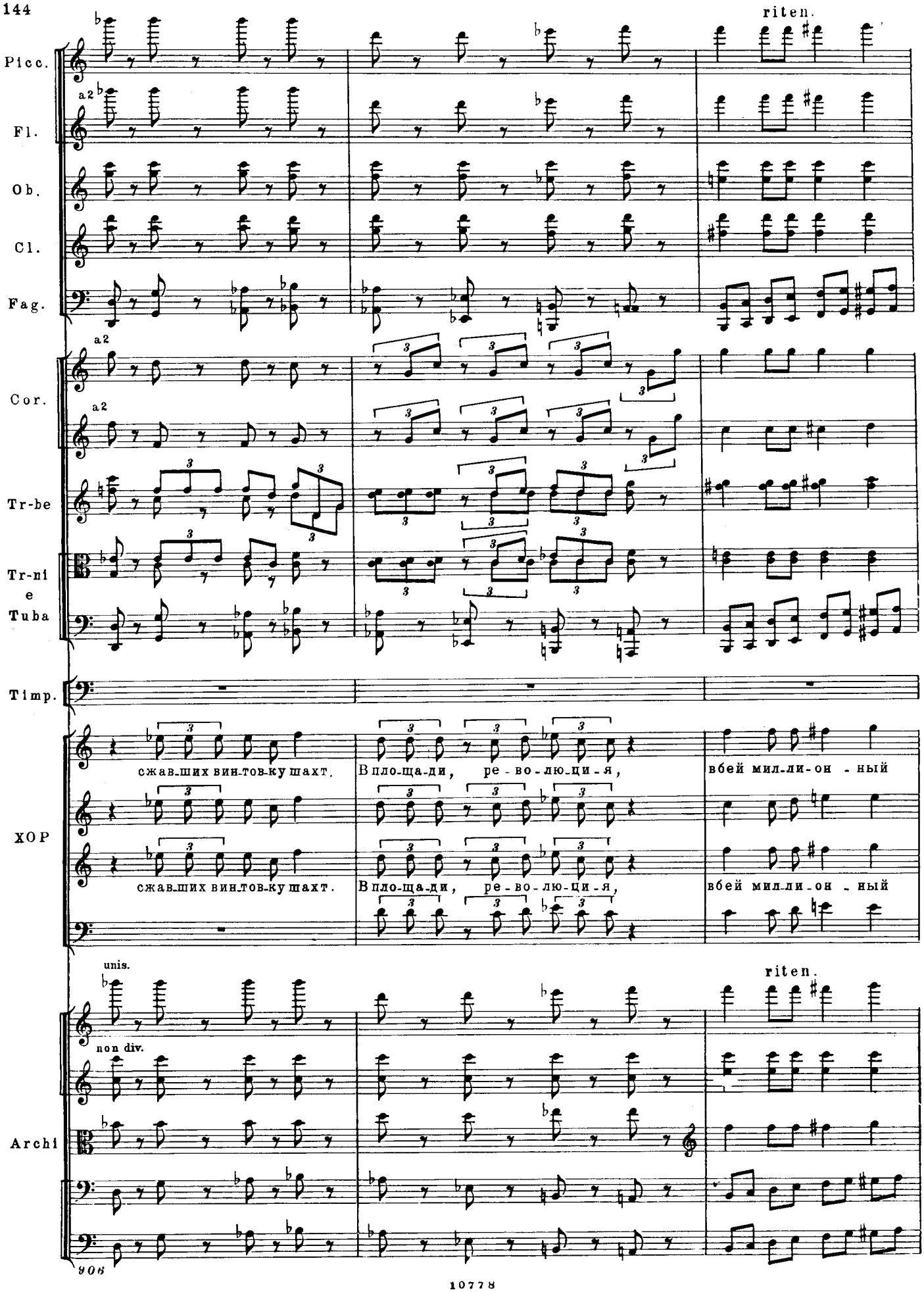
к со-ци-а-лиз-му шаг.

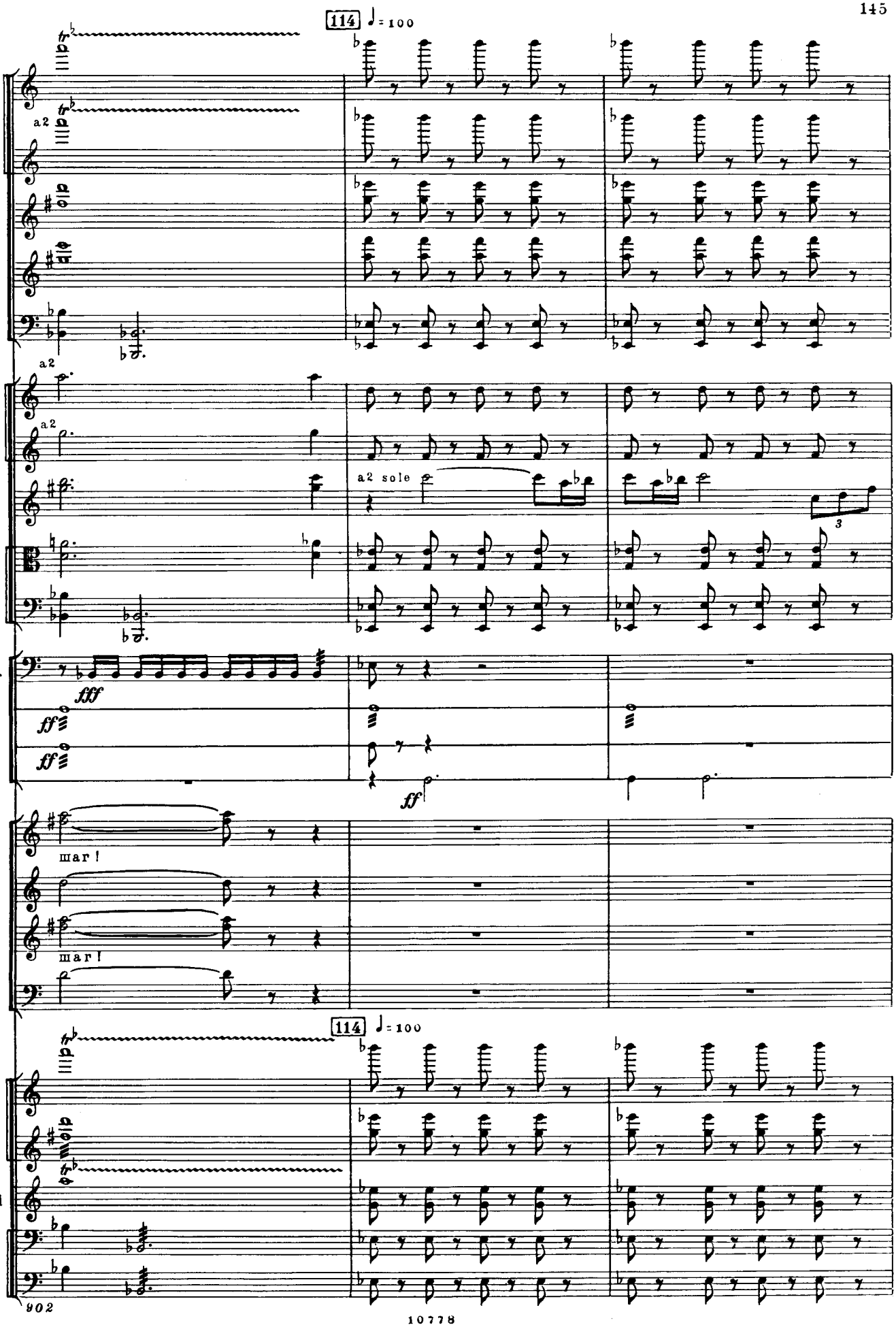
112

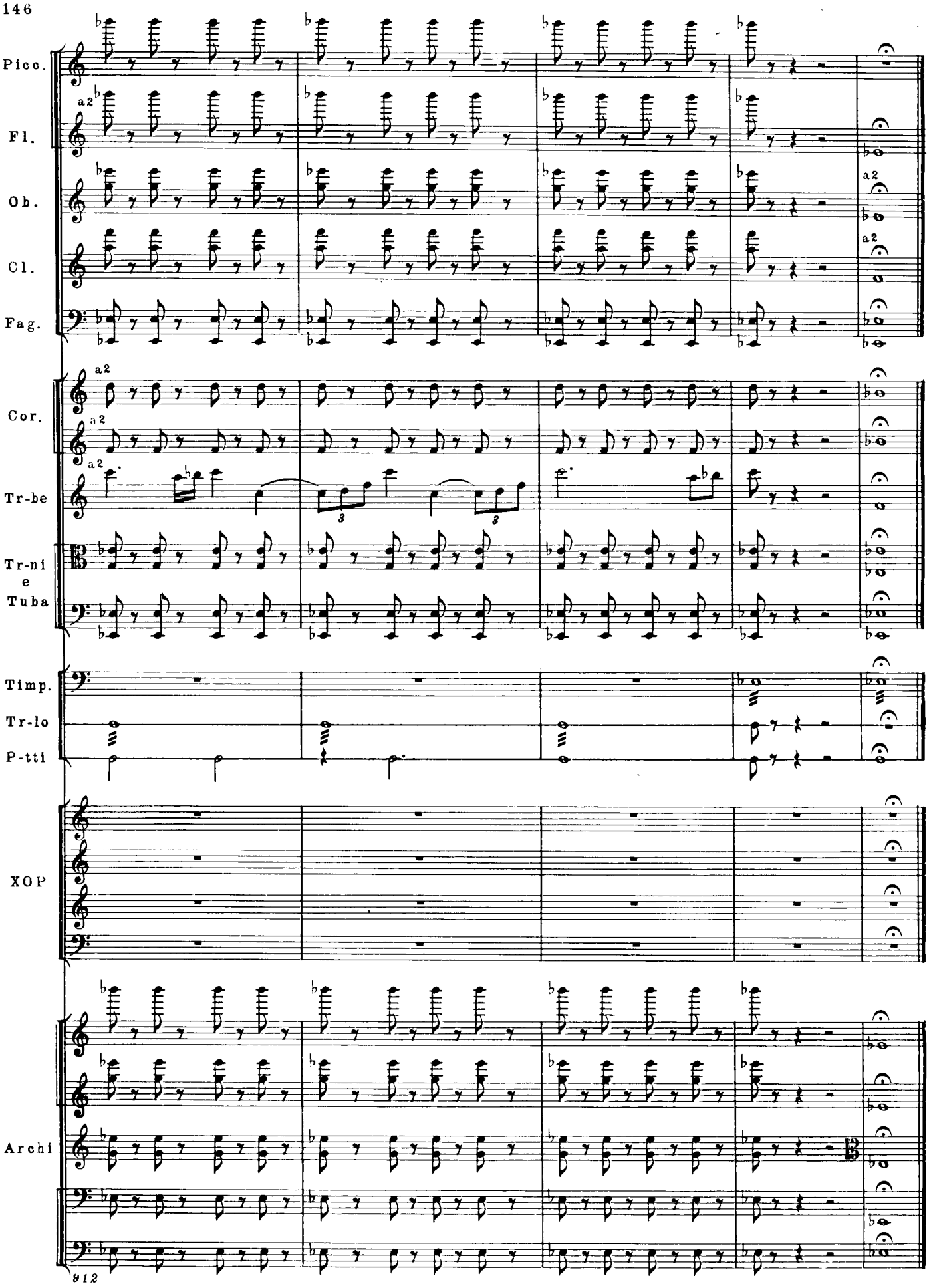
riten.

Archi


♩= 108
113
♩= 132
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
ХОР
Пер-во - е ма - я- шаг
Пер-во - е ма - я- шаг
Archi
div.
902


riten.
Picc.
Fl.
a2
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
сжав-ших вин-тов-ку шахт.
В пло-ща-ди, ре-во-лю-ци-я,
вбей мил-ли-он-ный
XOP
unis.
non div.
Archi
906


114 ♩= 100
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
T-ro
P-tti
XOP
Archi
a2
a2 sole
fff
ff
mar!
902


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
XOP
Archi
a2
3
912

СИМФОНИЯ №4

СОЧ. 43

1936

СОСТАВ ОРКЕСТРА
ORCHESTRA

2 Flauti piccoli
4 Flauti
4 Oboi (IV=Cor. ingl.)
Clarinetto piccolo (Es)
4 Clarinetti (B, A)
Clarinetto basso (B)
3 Fagotti
Contrafagotto

* * *

4 Trombe (B)
8 Corni (F)
3 Tromboni
2 Tube

* * *

3 Timpani I
3 Timpani II
Triangolo
Castagnette

Legno
Tamburo
Piatto I (colla bacchetta)
Piatti II (modo ordinario)
Cassa
Tam-tam

* * *

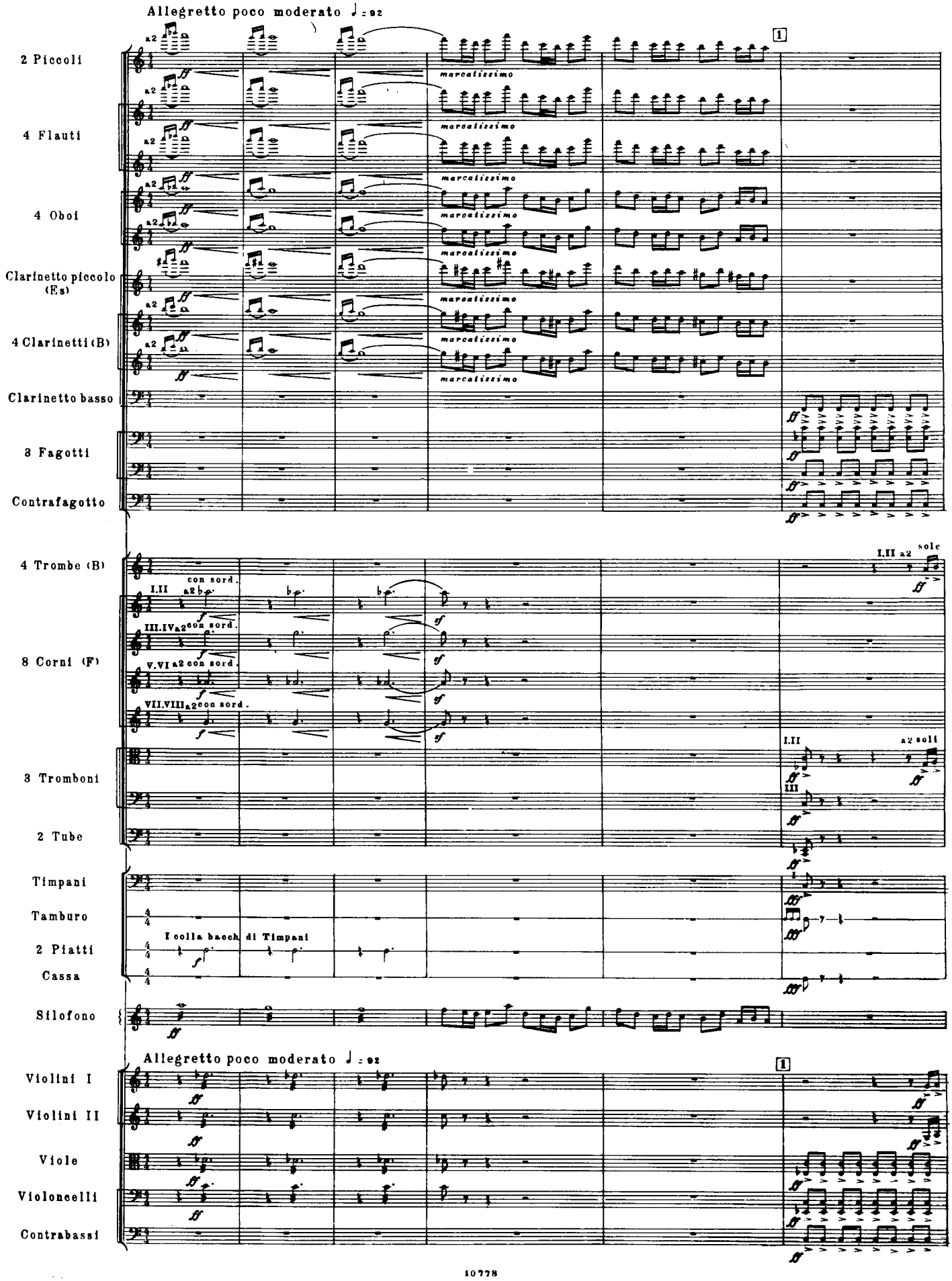
Campanelli
Silofono
Celesta
2 Arpe

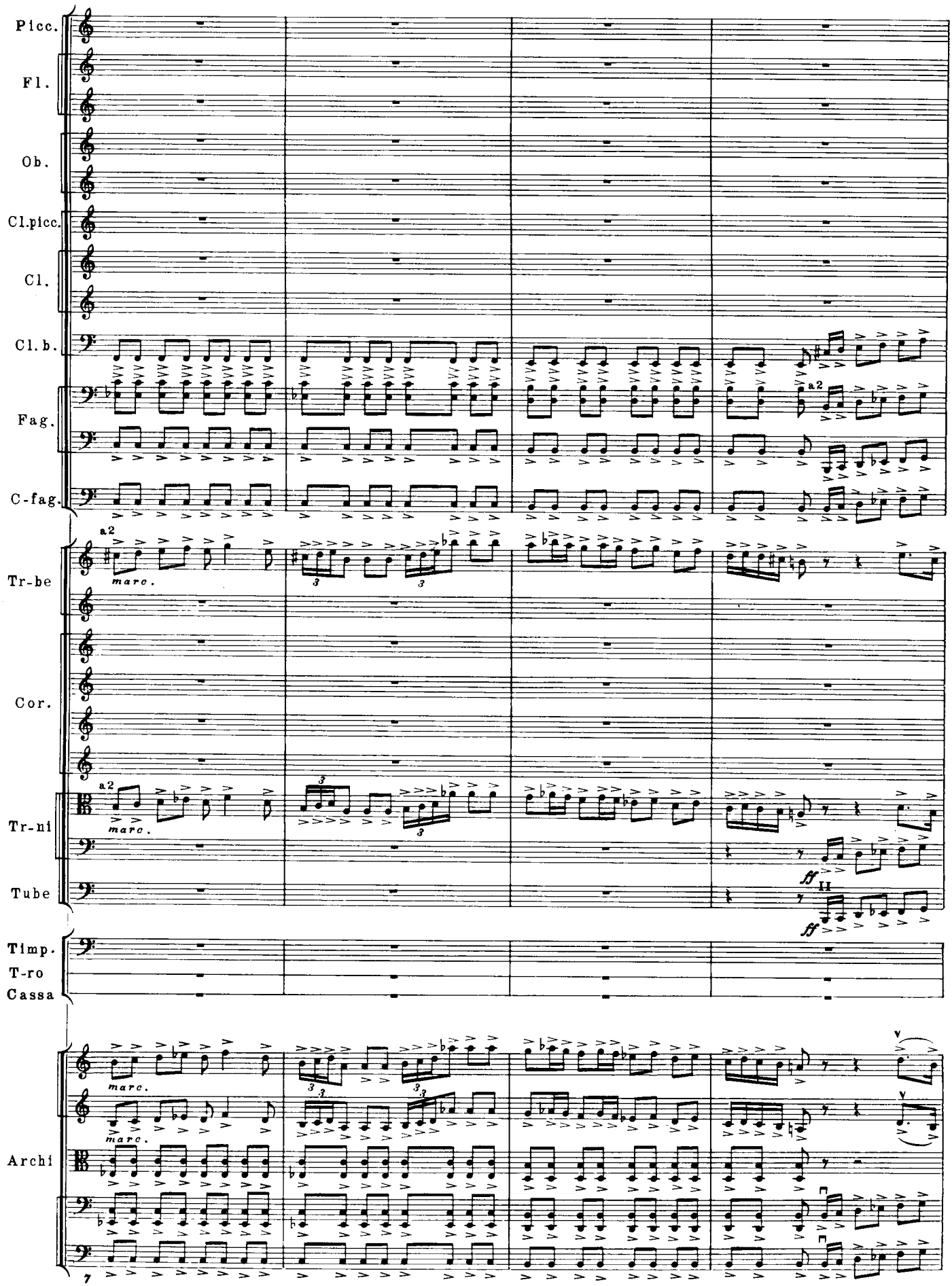
* * *

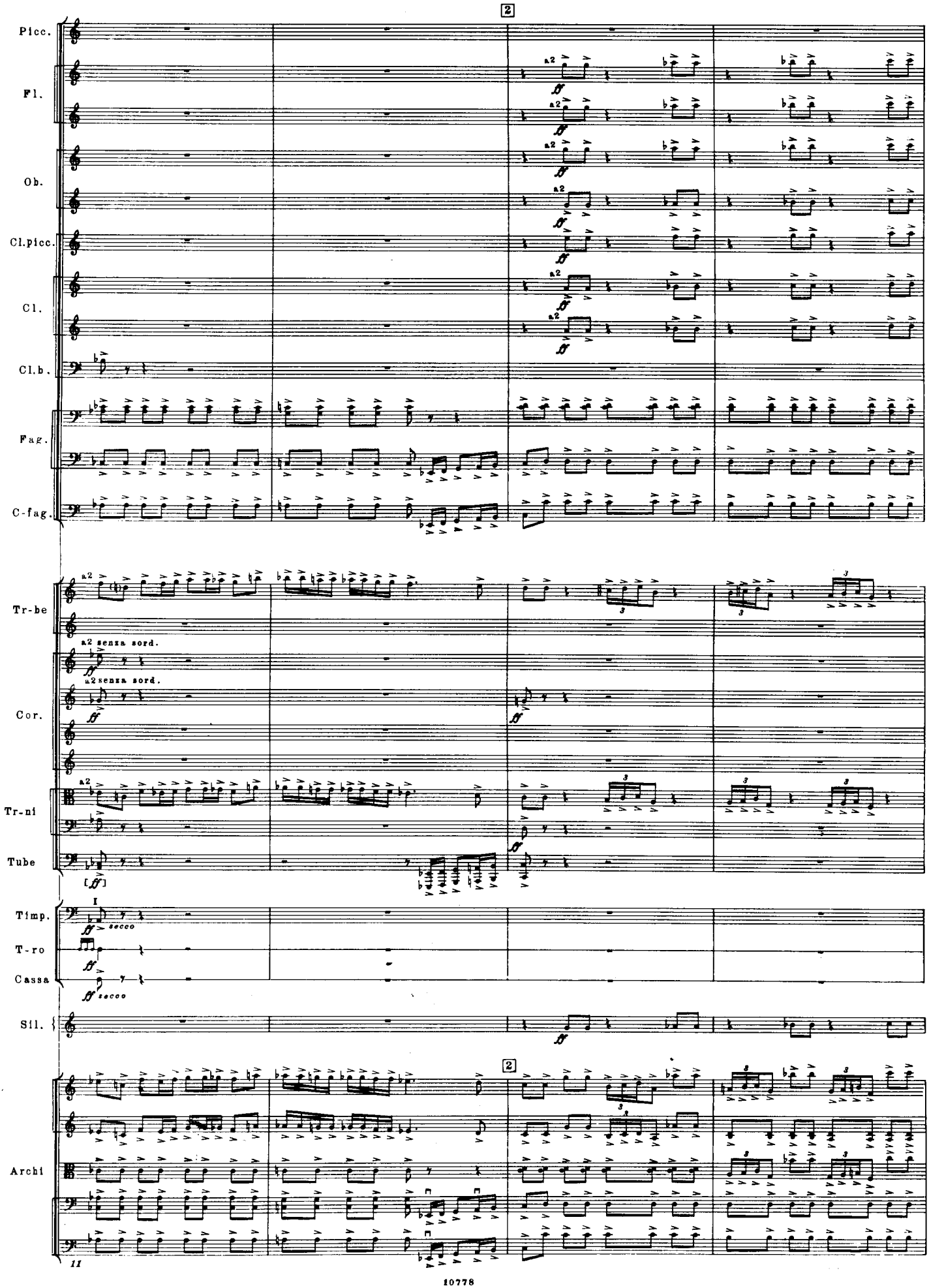
Violini I
Violini II
Viole
Violoncelli
Contrabassi

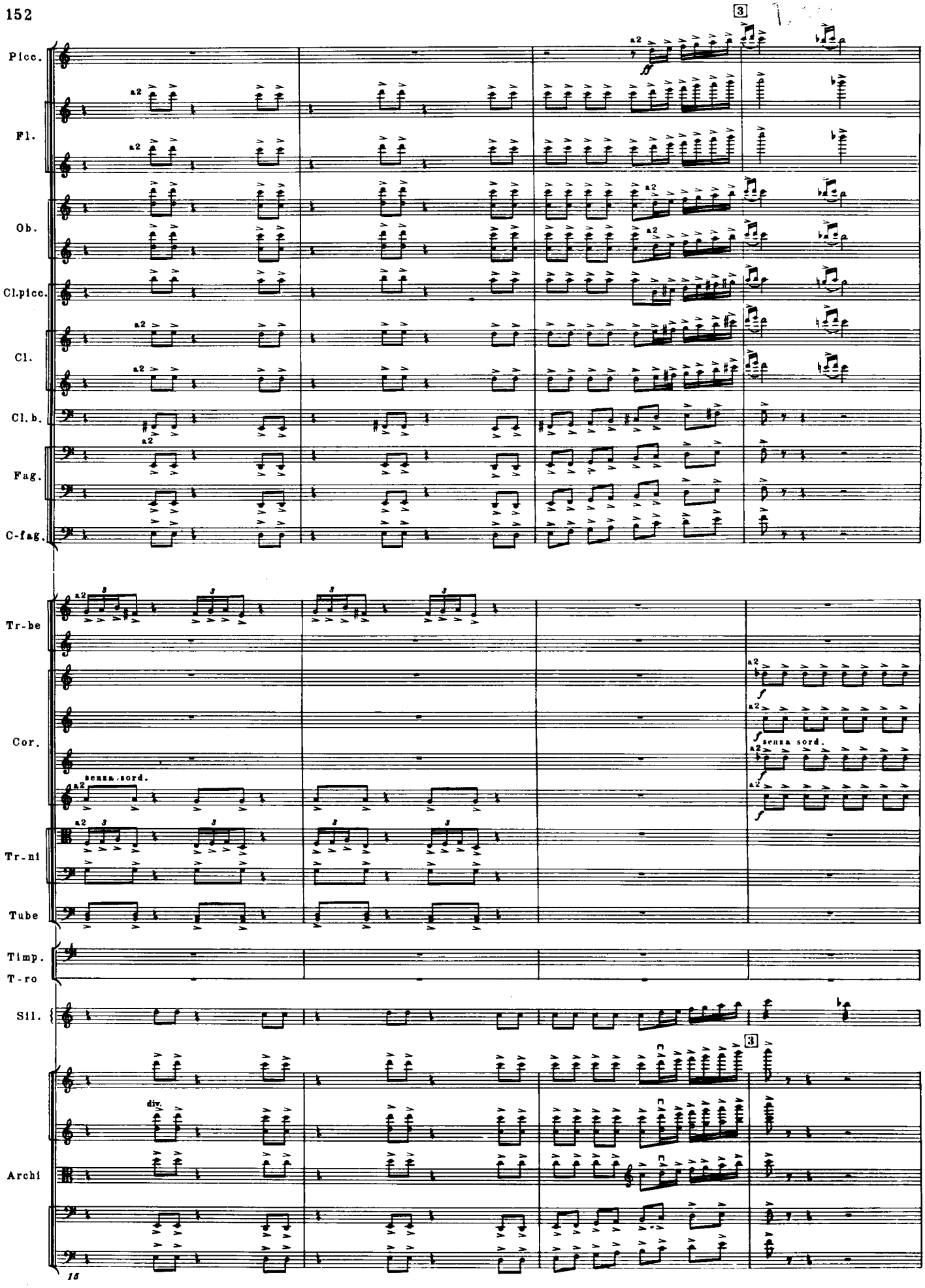
Продолжительность звучания — ок. 60 мин.
Duration: approx. 60 mins.

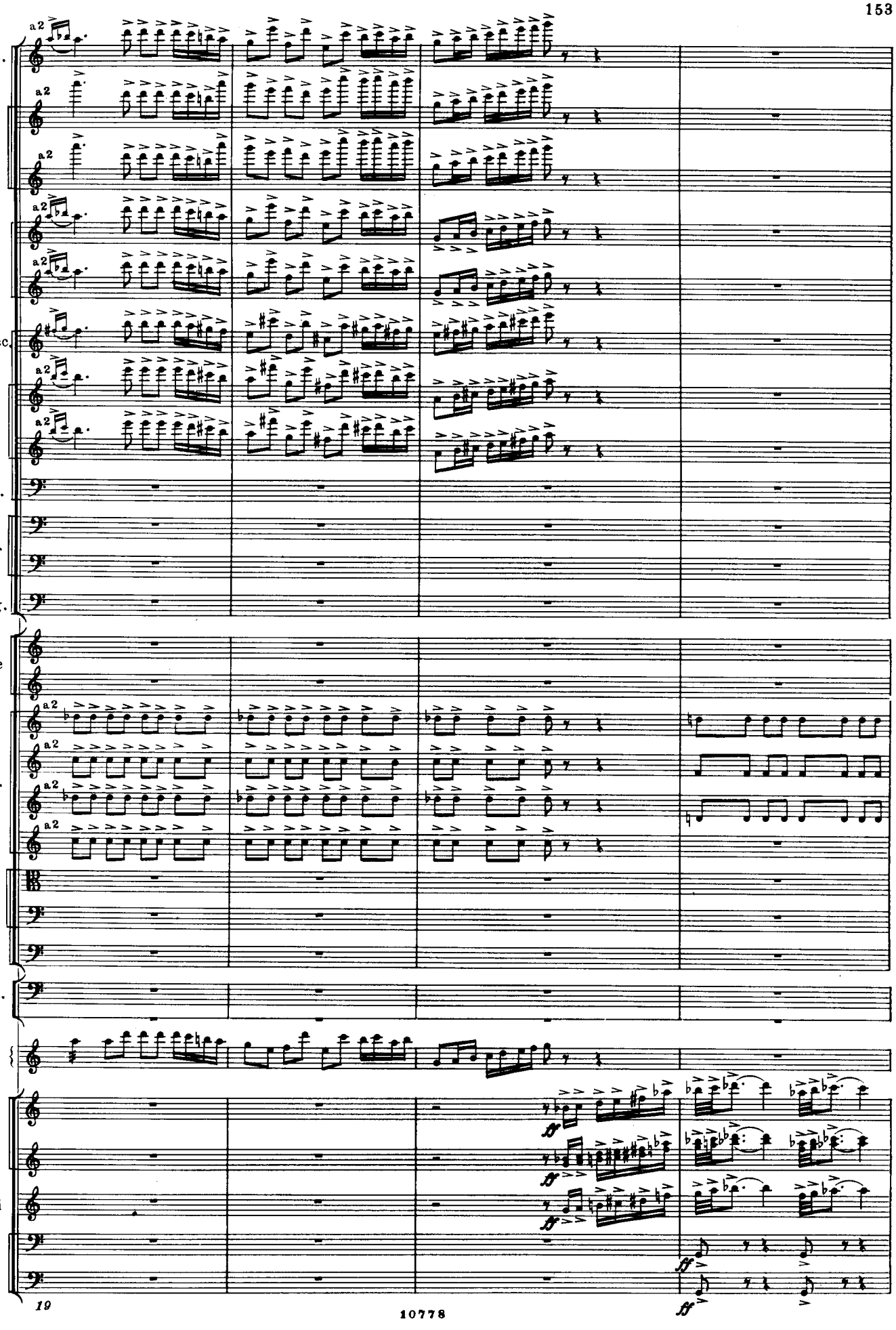
I

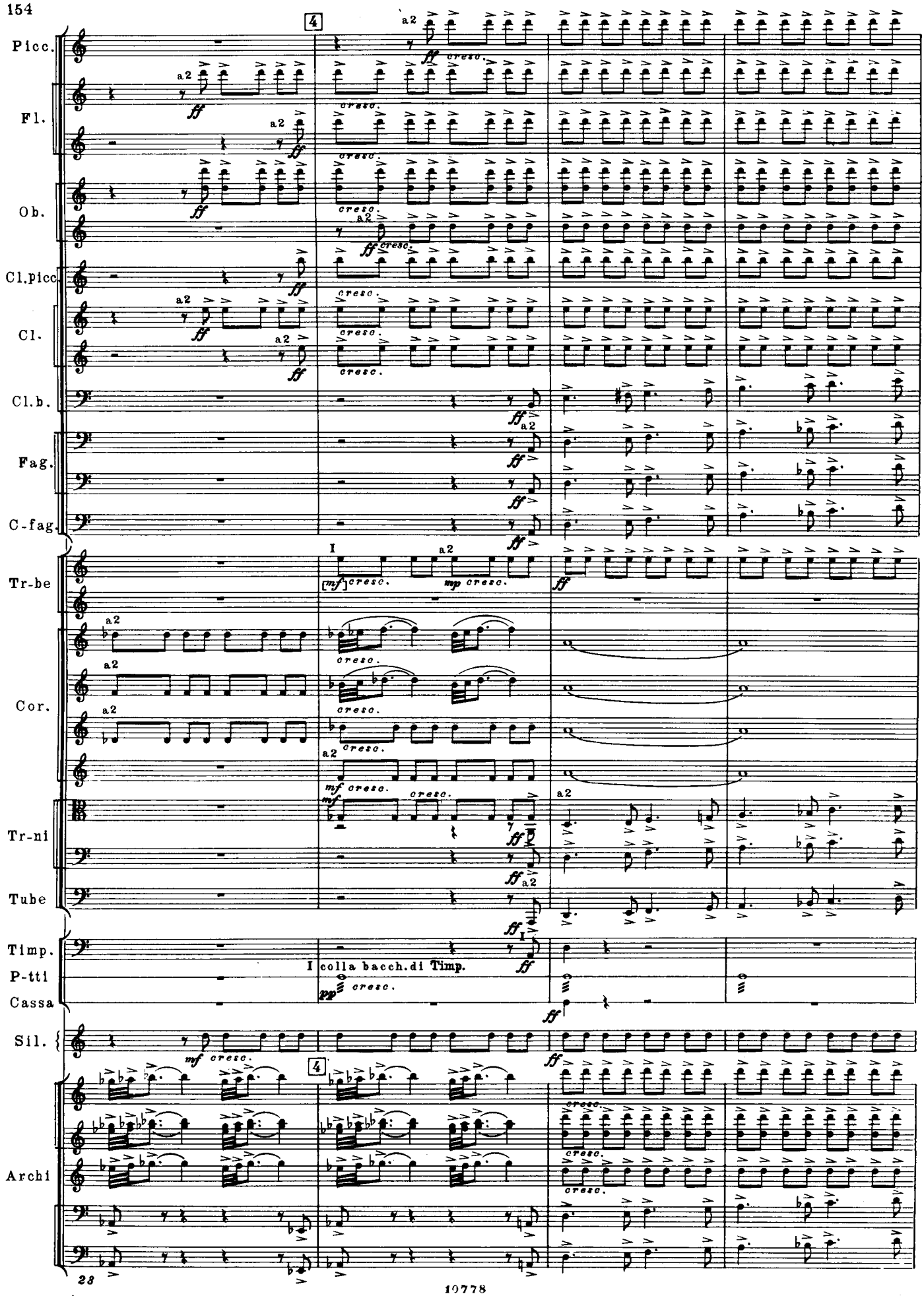

Allegretto poco moderato ♩ = 92
2 Piccoli
4 Flauti
4 Oboi
Clarinetto piccolo (Es)
4 Clarinetti (B)
Clarinetto basso
3 Fagotti
Contrafagotto
4 Trombe (B)
8 Corni (F)
3 Tromboni
2 Tube
Timpani
Tamburo
2 Piatti
Cassa
Silofono
Violini I
Violini II
Viole
Violoncelli
Contrabassi
marcatissimo
con sord.
I colla bacch. di Timpani
sole
a2 soli
1

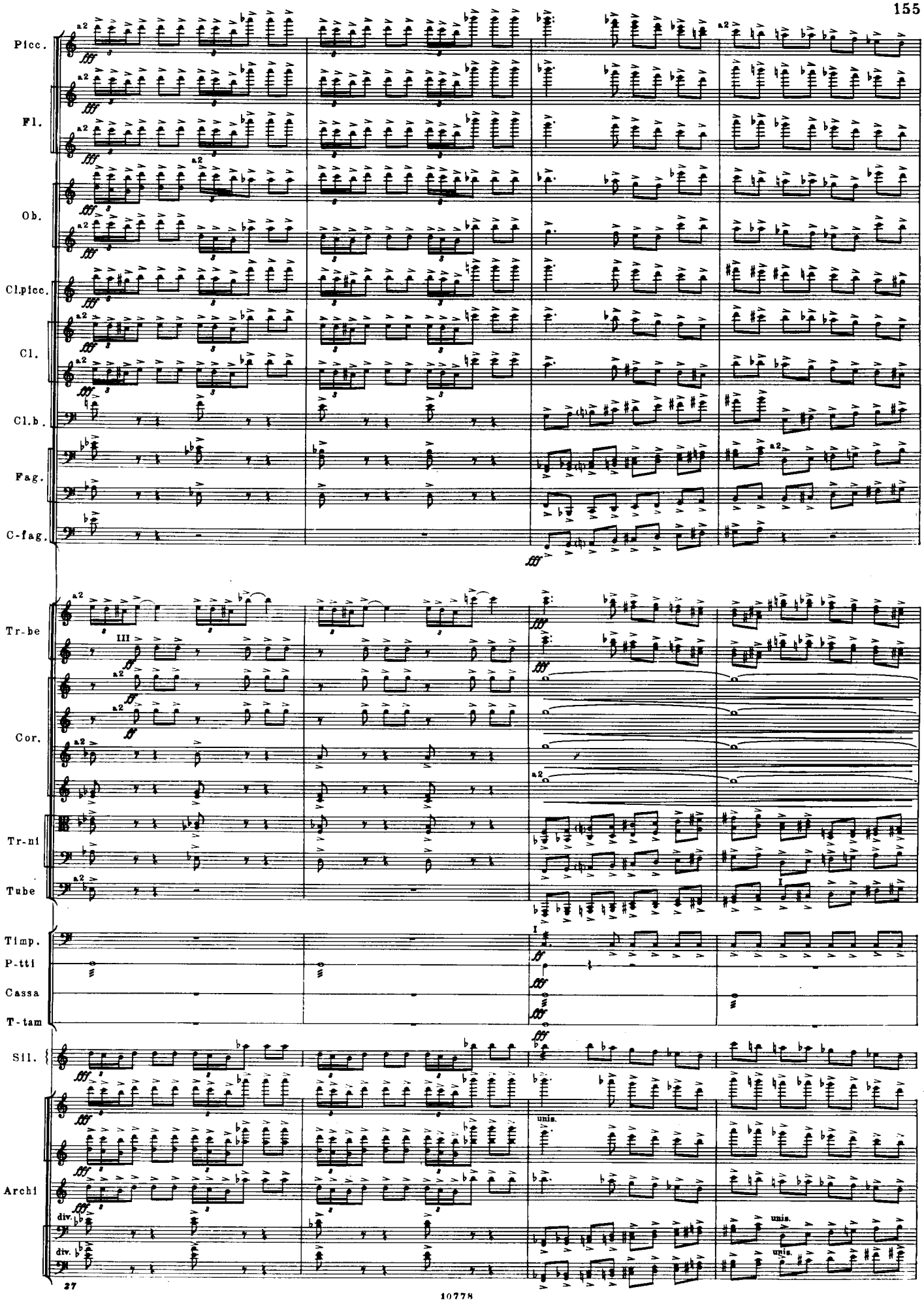

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
Cassa
Archi
a2
marc.
ff

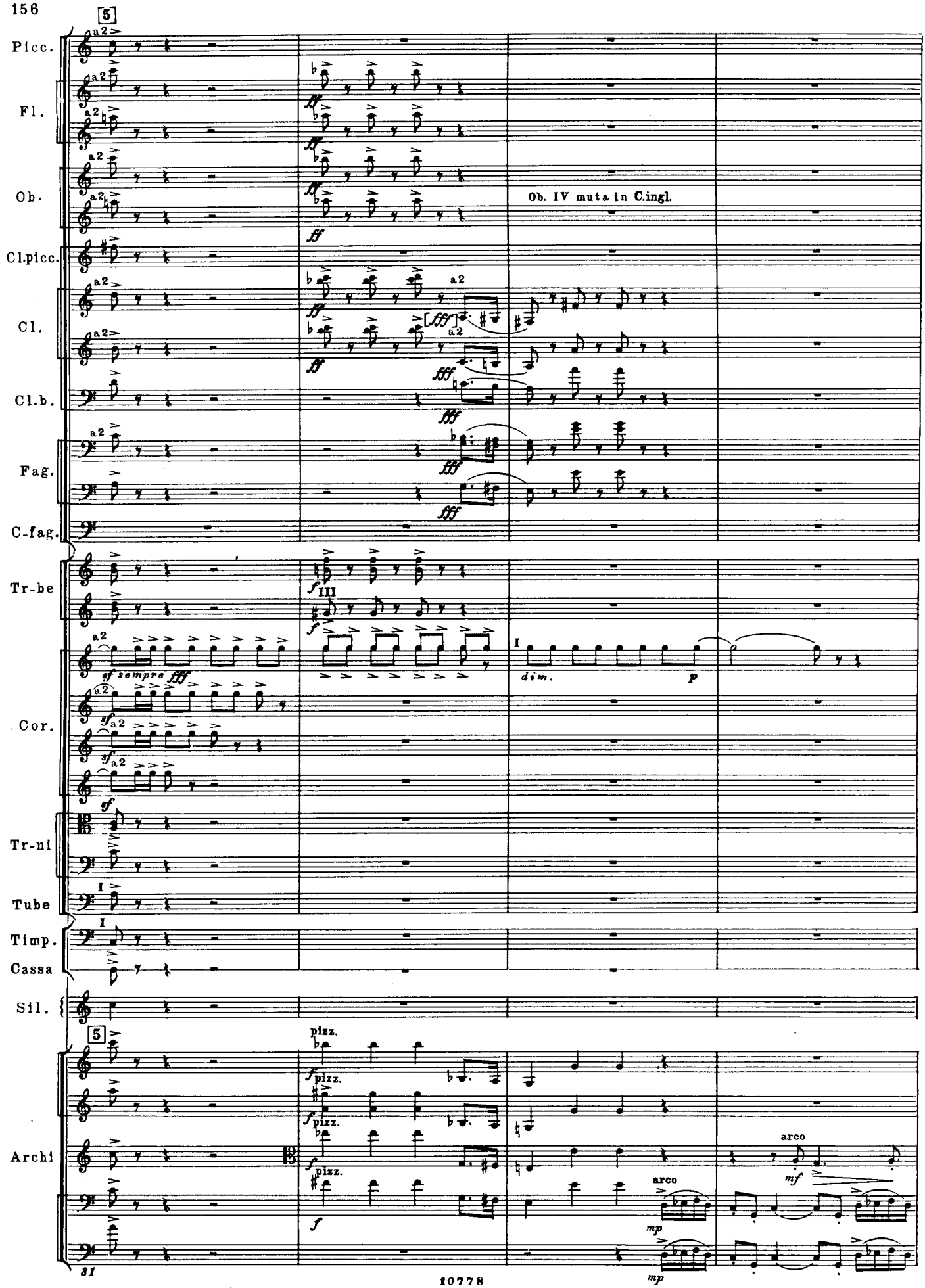

2
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
a2 senza sord.
Cor.
Tr-ni
Tube
Timp.
secco
T-ro
Cassa
Sil.
Archi

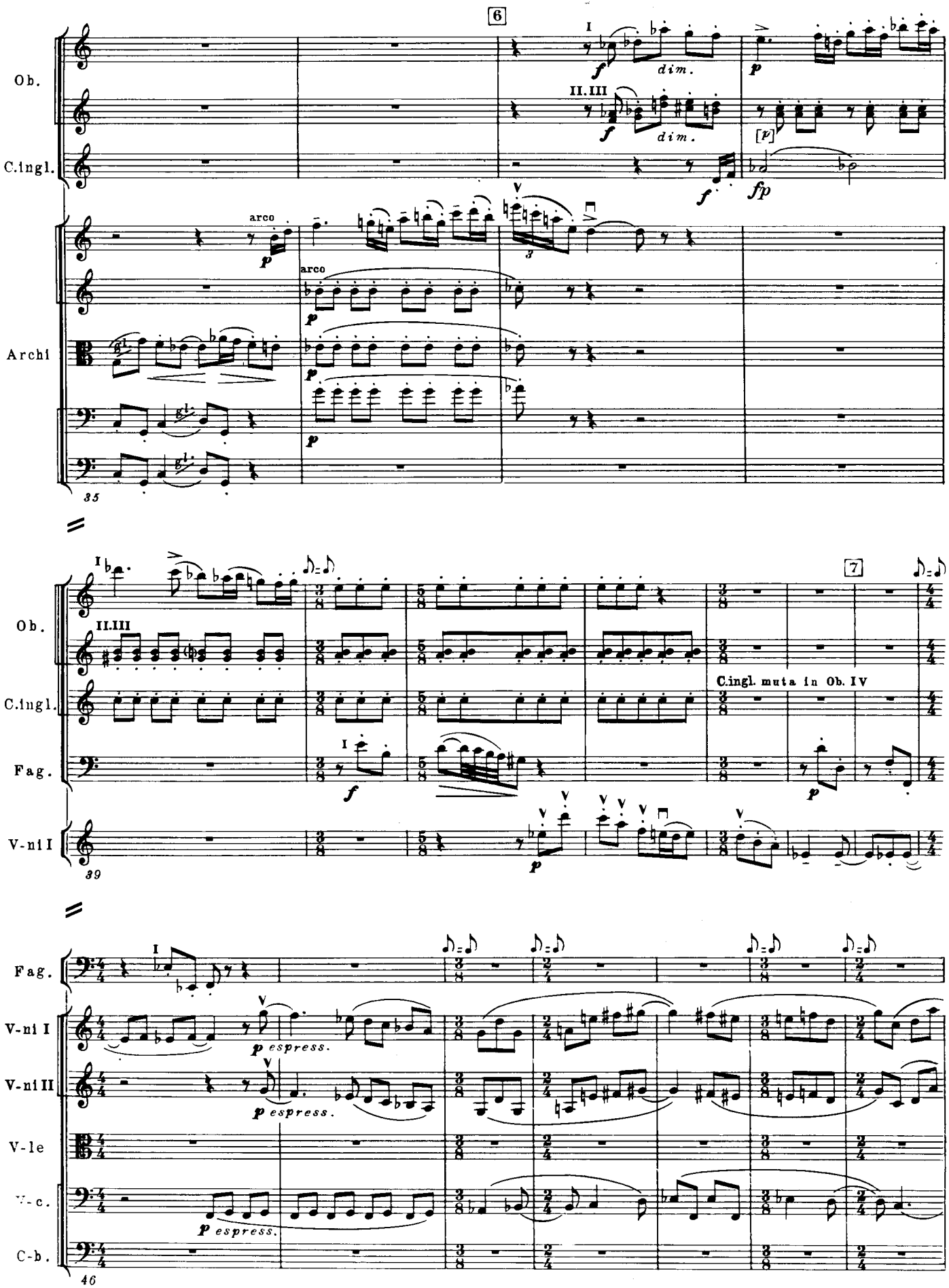

3
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
senza sord.
Tr-ni
Tube
Timp.
T-ro
Sil.
3
Archi
div.

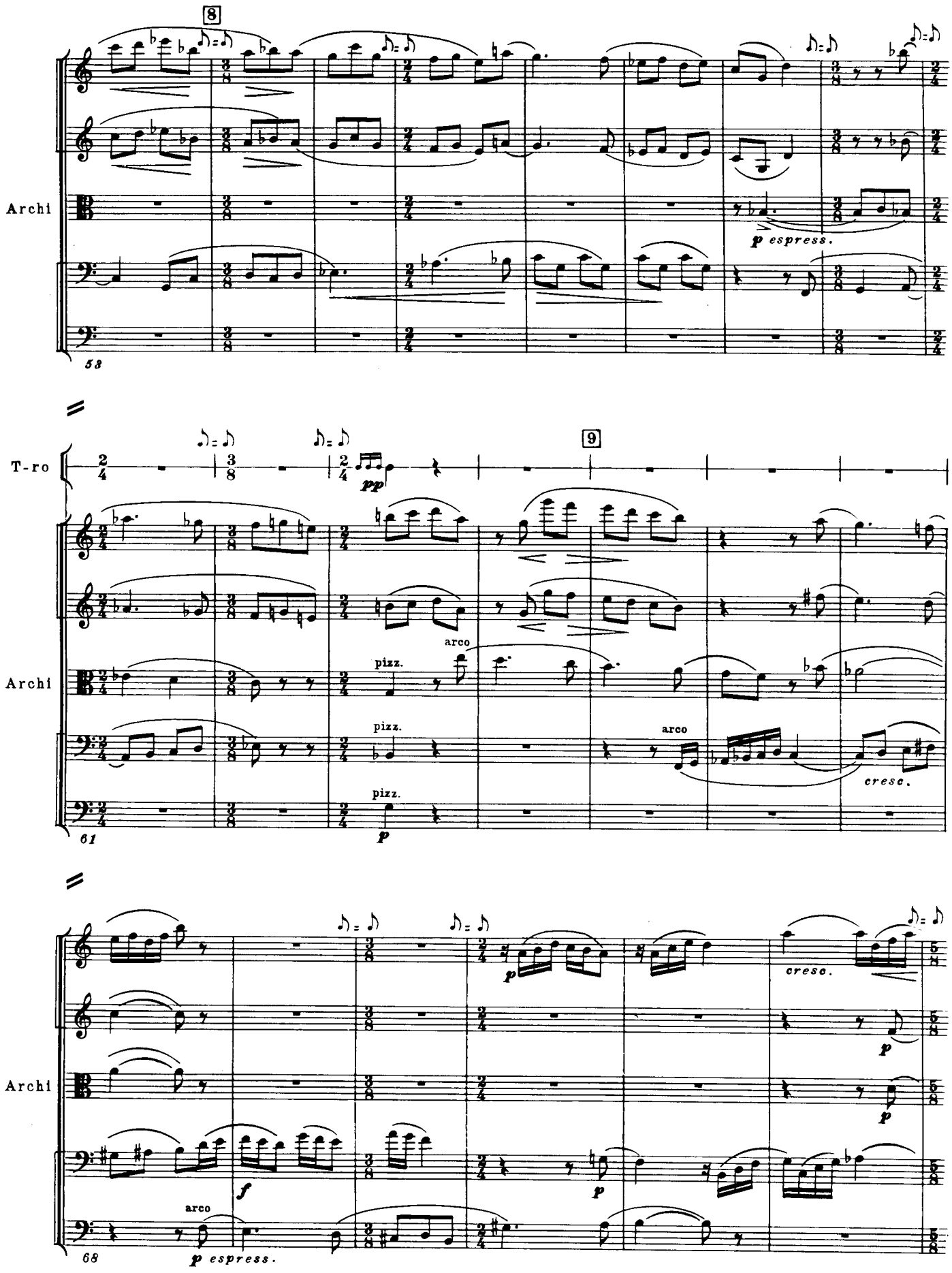

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Sil.
Archi
a2
ff

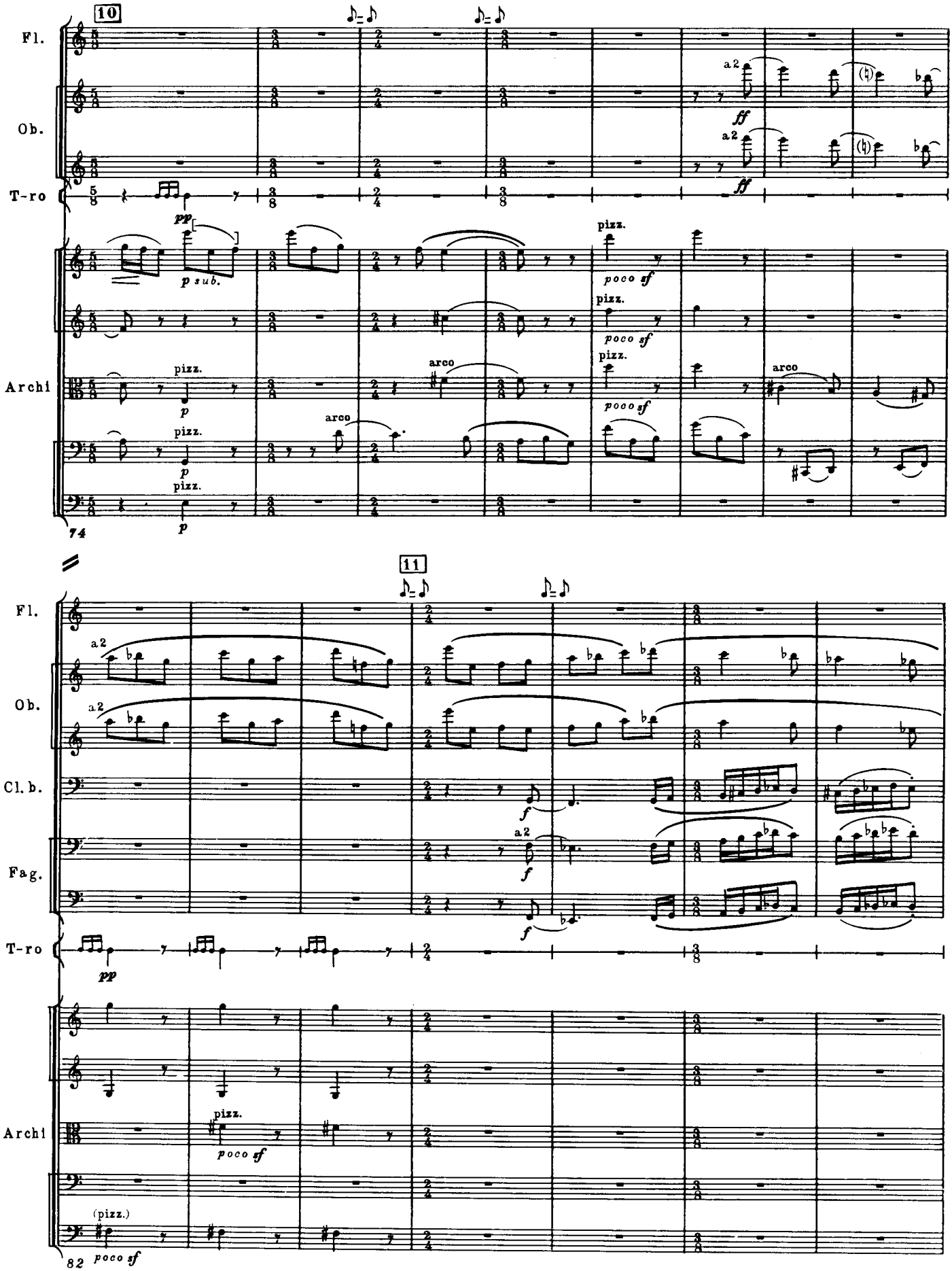

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Cassa
Sil.
Archi
a2
ff
cresc.
I
[mf] cresc.
mp cresc.
mf cresc.
I colla bacch. di Timp.
pp cresc.
4

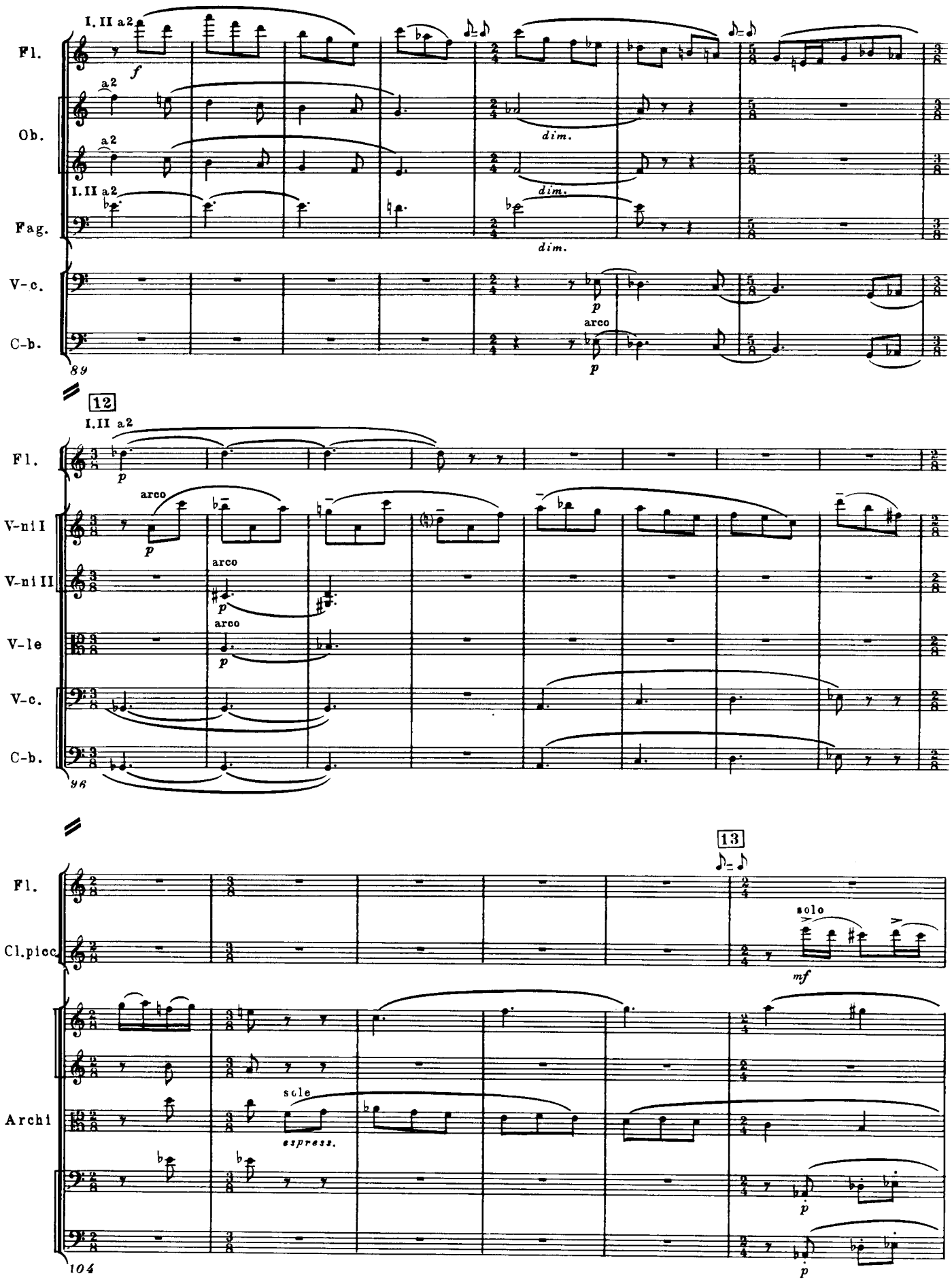

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-nl
Tube
Timp.
P-tti
Cassa
T-tam
Sll.
Archi
a2
III
I
unis.
div.

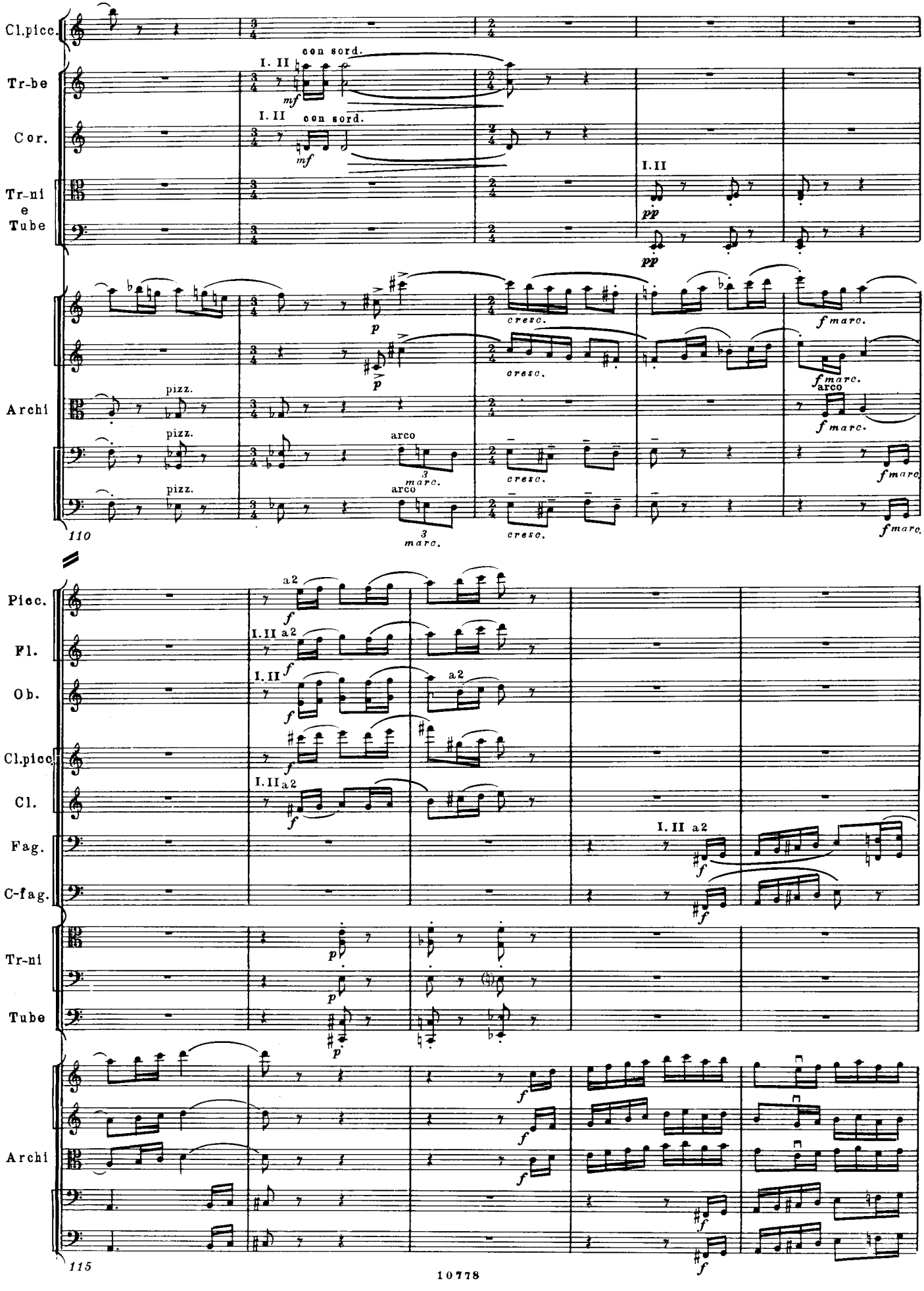

5
Picc.
Fl.
Ob.
Ob. IV muta in C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
III
sf sempre fff
I
dim.
p
Cor.
Tr-ni
Tube
Timp.
Cassa
Sil.
5
pizz.
Archi
arco
mf
mp
31

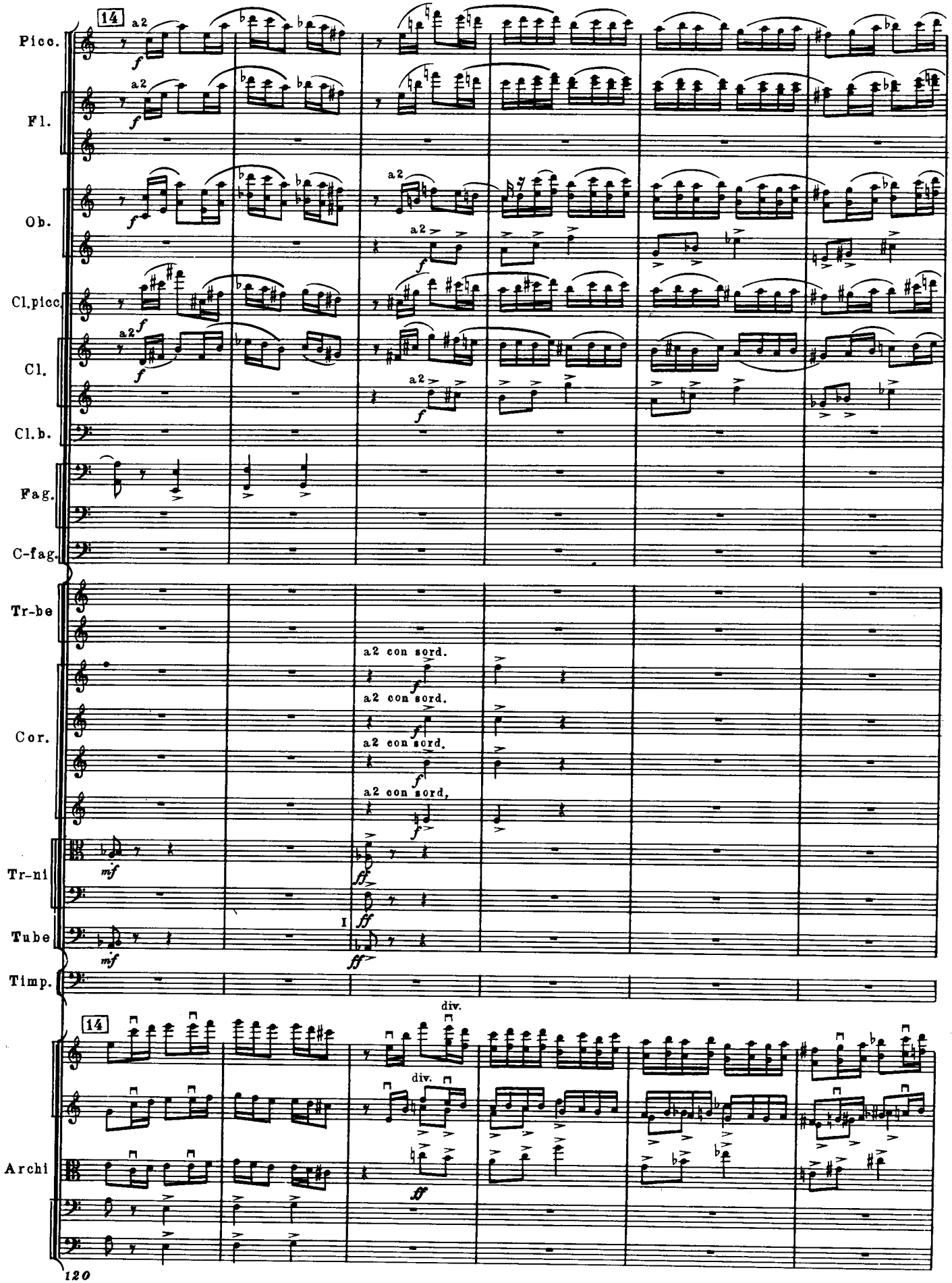

6
Ob.
C.ingl.
Archi
I
II.III
dim.
arco
35
7
Fag.
V-ni I
C.ingl. muta in Ob. IV
39
V-ni II
V-le
V-c.
C-b.
espress.
46

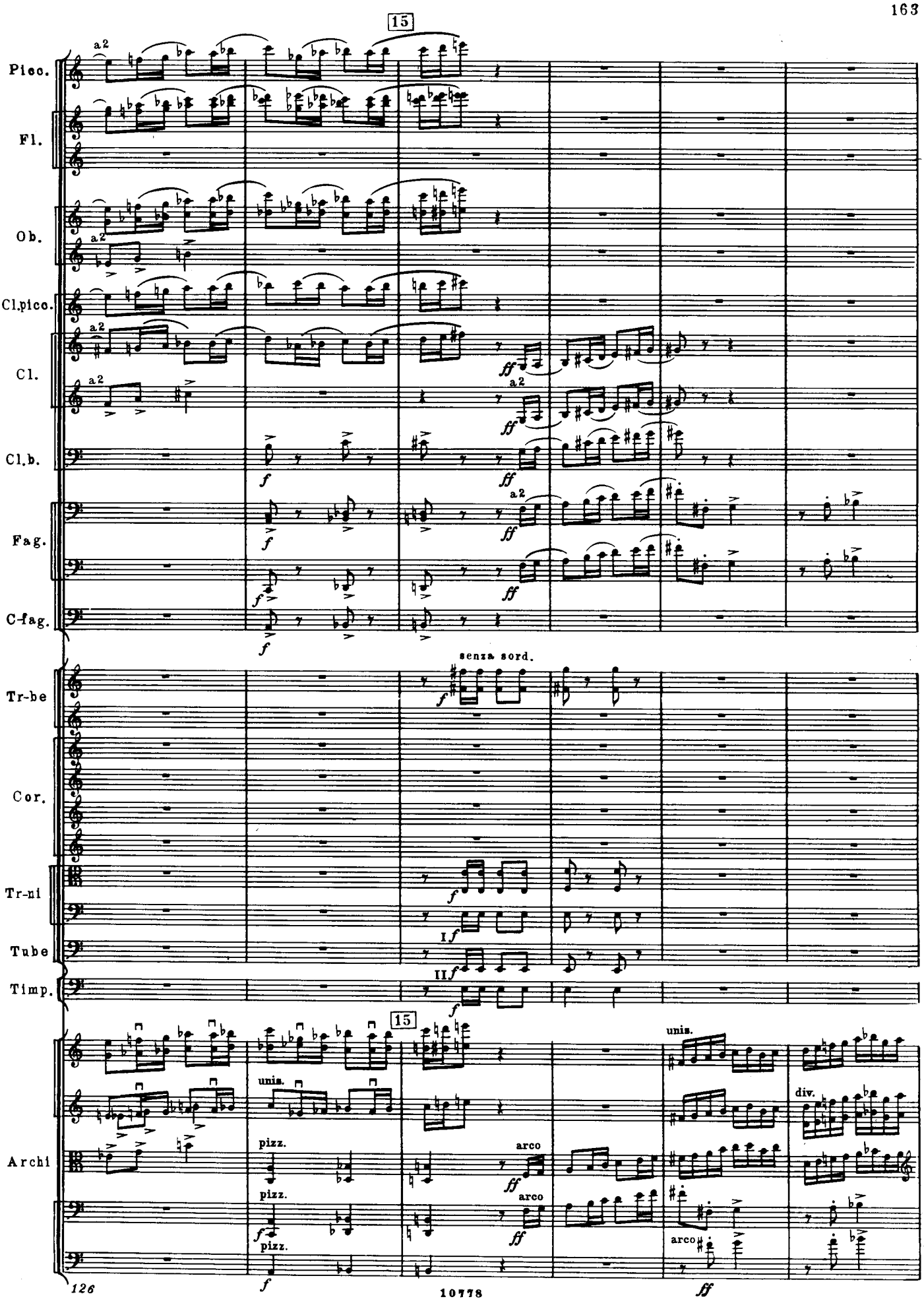

8
Archi
p espress.
53
T-ro
9
pp
Archi
pizz.
arco
pizz.
arco
pizz.
cresc.
p
61
Archi
cresc.
p
p
f
p
arco
p espress.
68

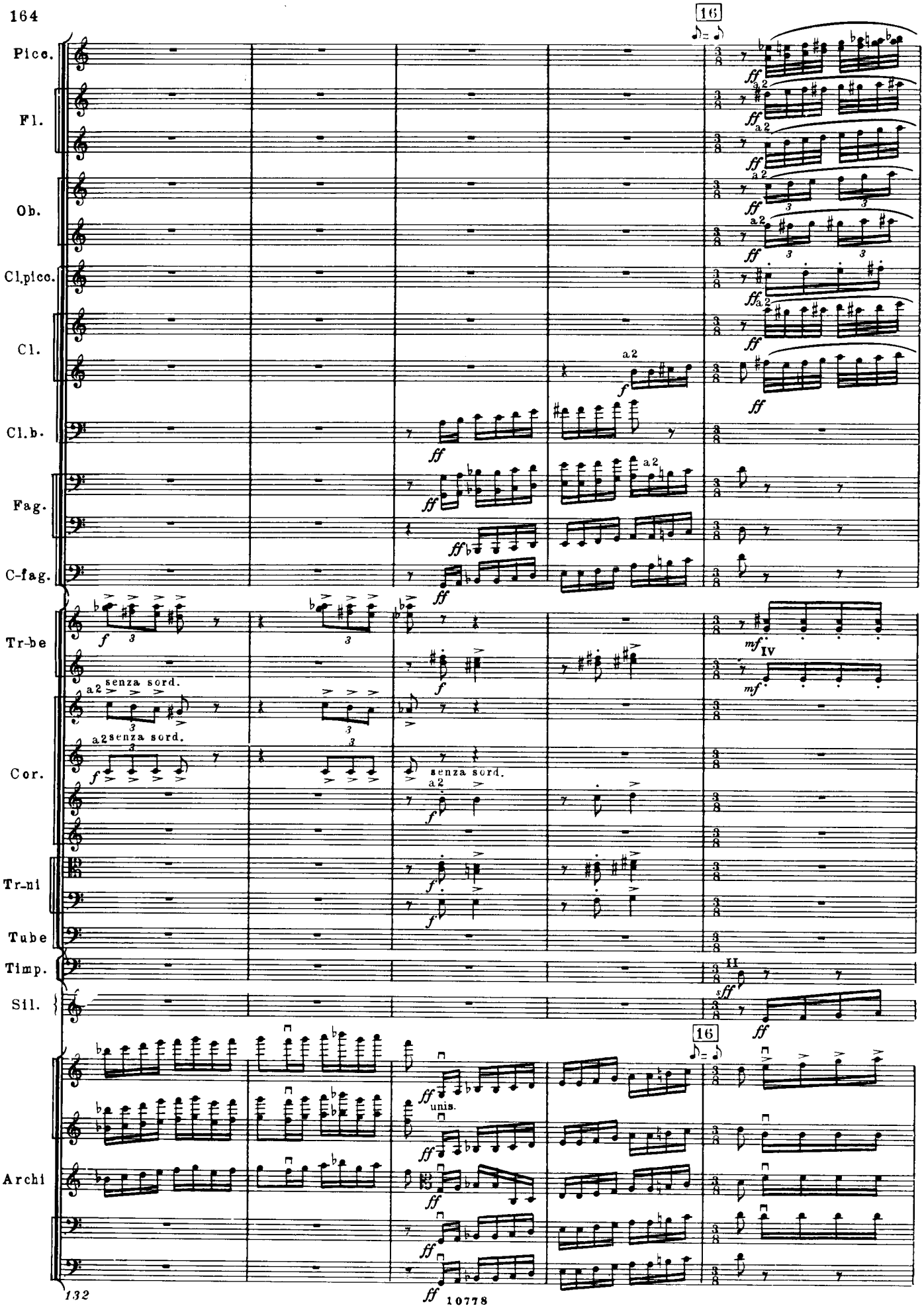

10
Fl.
Ob.
T-ro
Archi
a2
ff
pp
p sub.
pizz.
poco sf
arco
74
11
Cl. b.
Fag.
f
p
(pizz.)
82

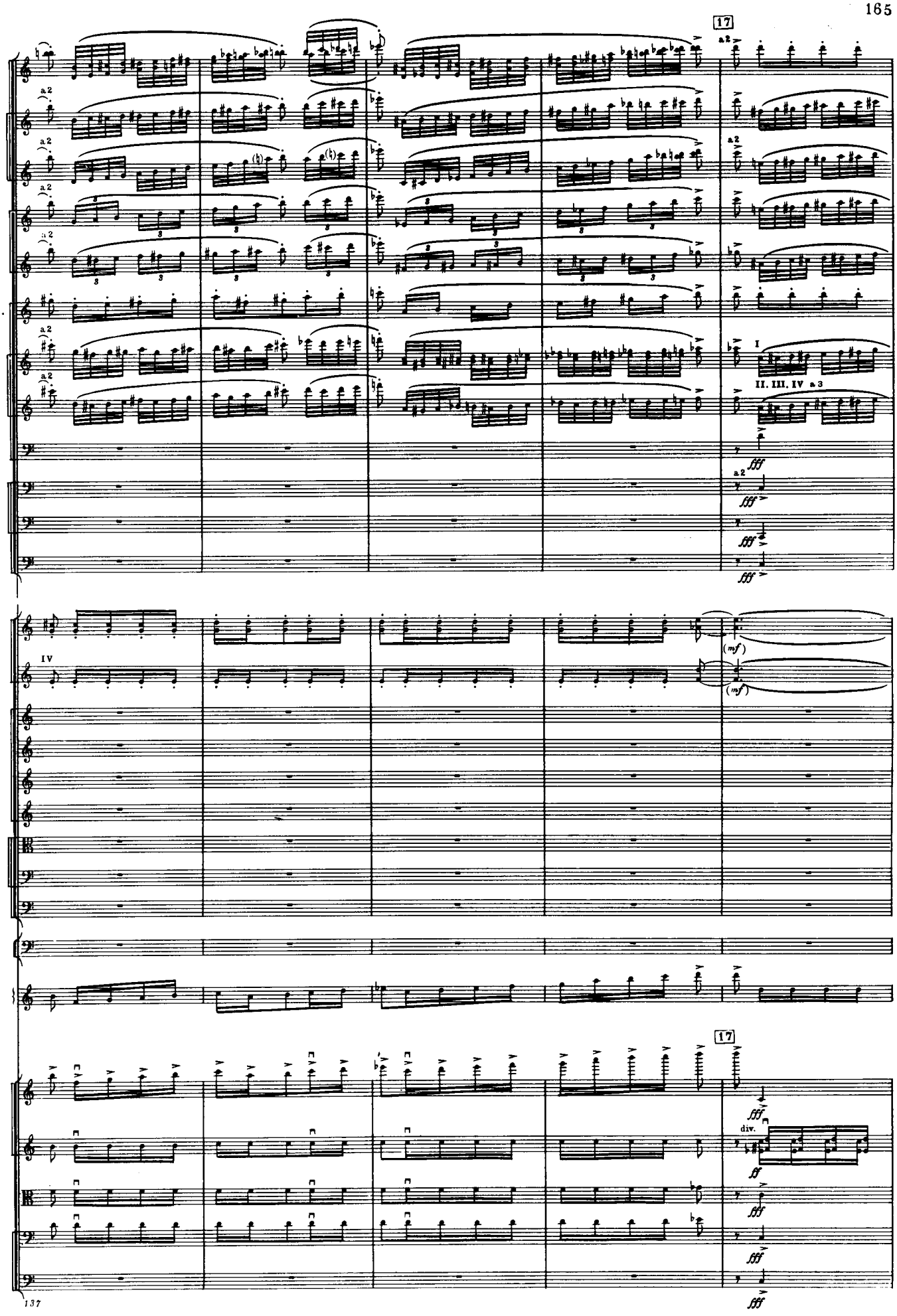

I. II a2
Fl.
Ob.
Fag.
V-c.
C-b.
a2
dim.
arco
89
12
V-ni I
V-ni II
V-le
96
13
Cl.picc.
Archi
solo
sole
espress.
104

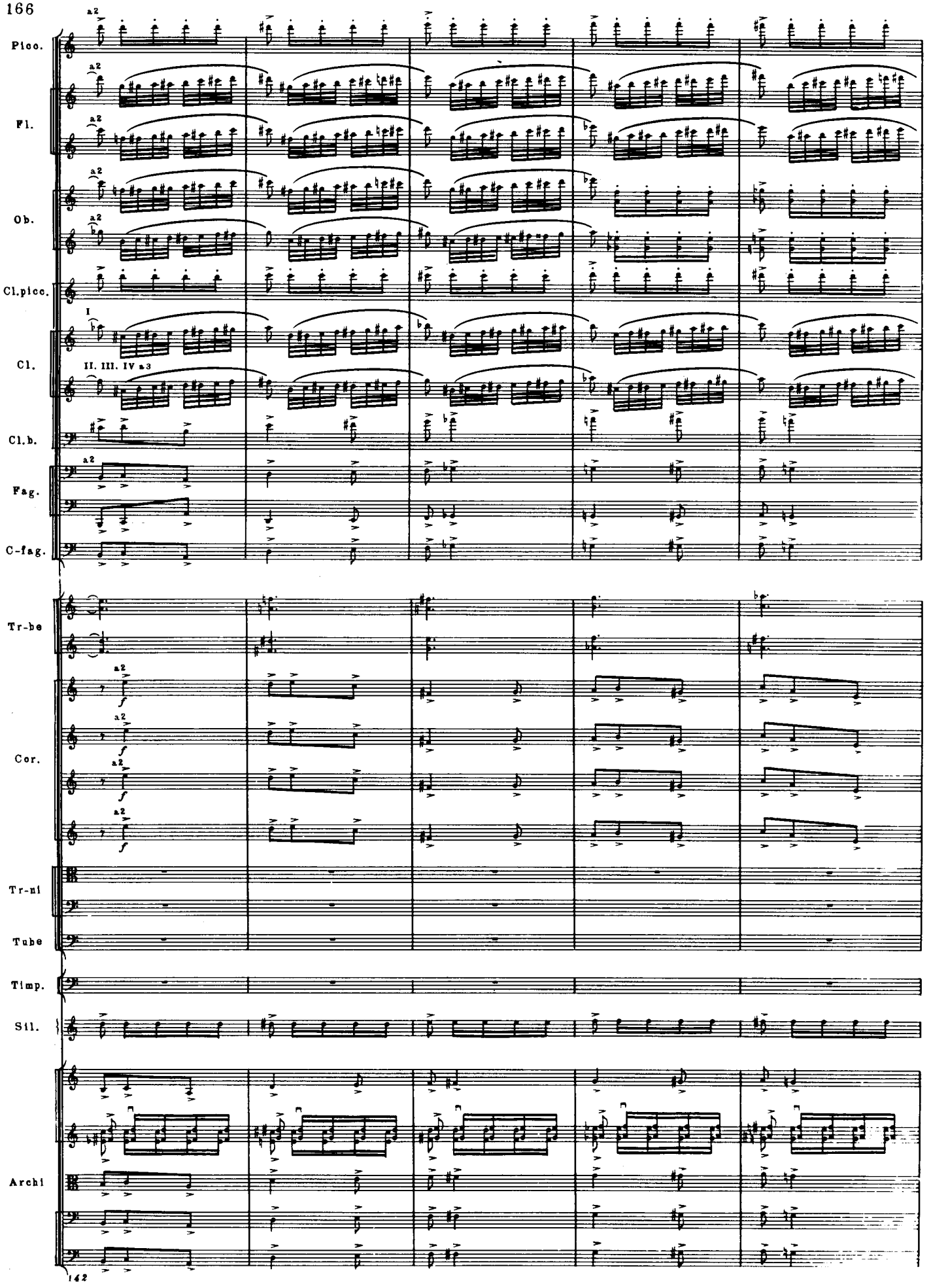

Cl.picc.
Tr-be
Cor.
Tr-ni e Tube
Archi
con sord.
I. II
mf
pp
p
cresc.
f marc.
pizz.
arco
3 marc.
110
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Fag.
C-fag.
a2
115

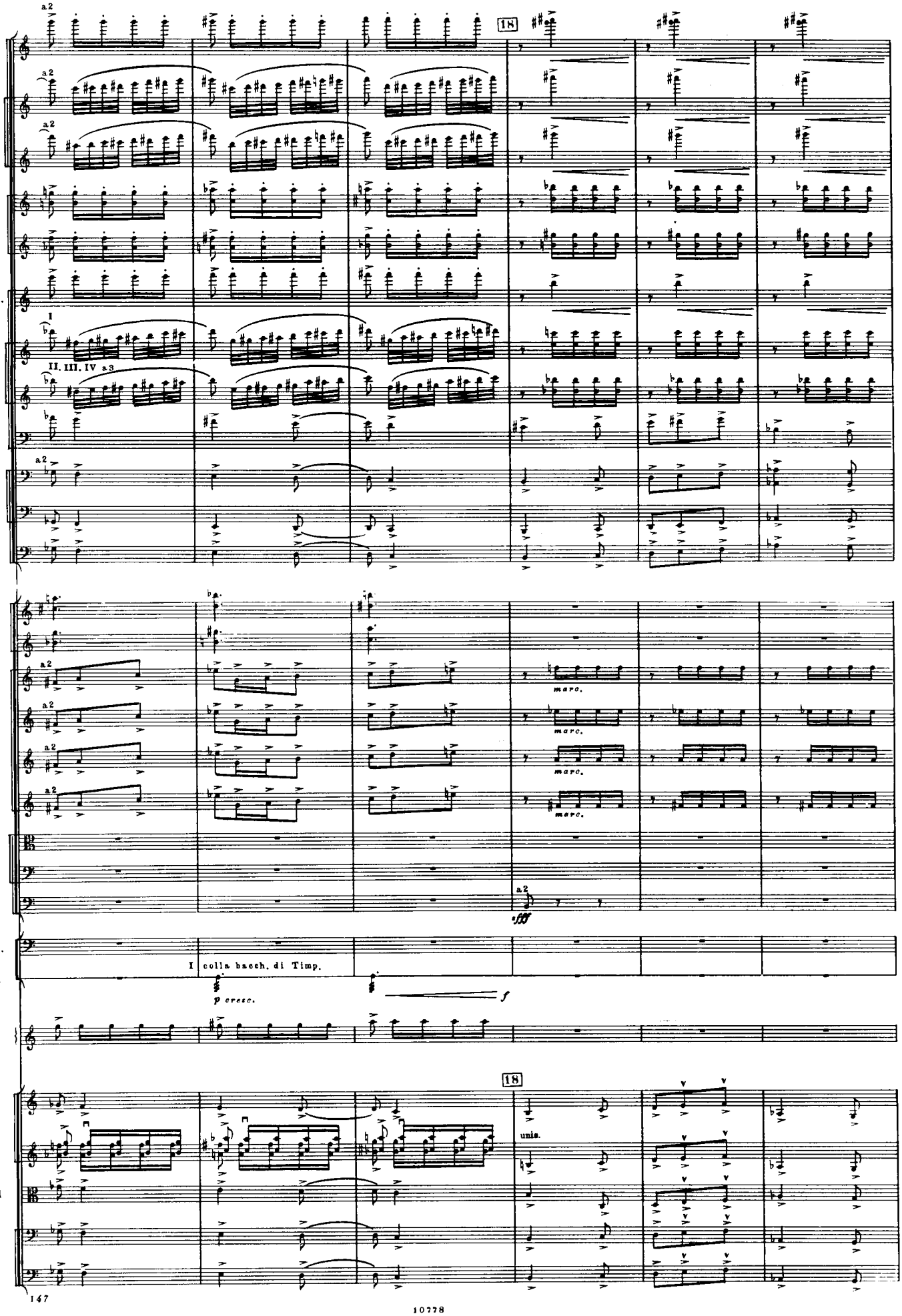

14
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
a2 con sord.
div.
I

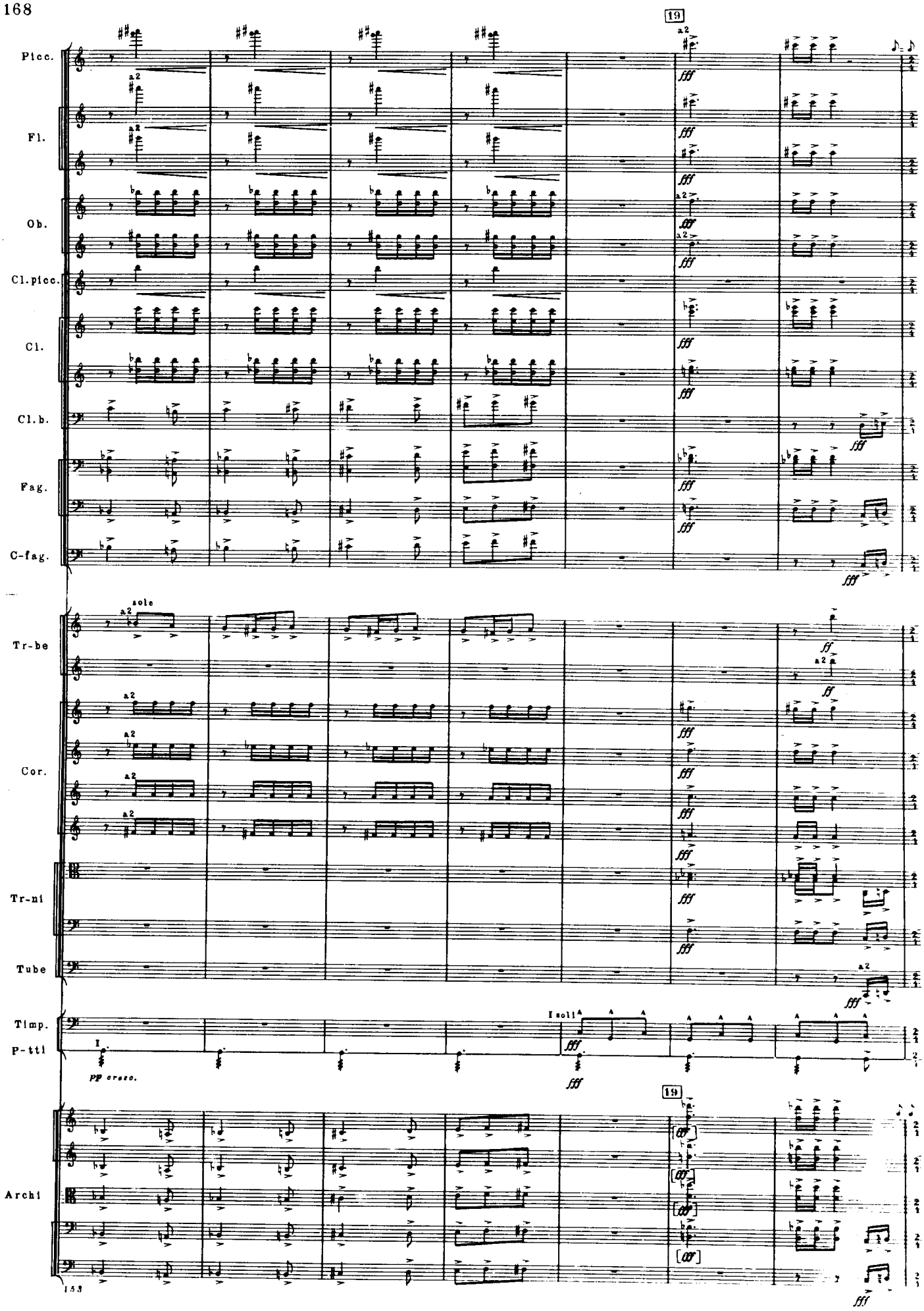

15
Picc.
Fl.
Ob.
Cl.picco.
Cl.
Cl.b.
Fag.
C-fag.
a2
ff
f
senza sord.
Tr-be
Cor.
Tr-ni
Tube
Timp.
I f
II f
15
Archi
unis.
pizz.
arco
div.
126
10778

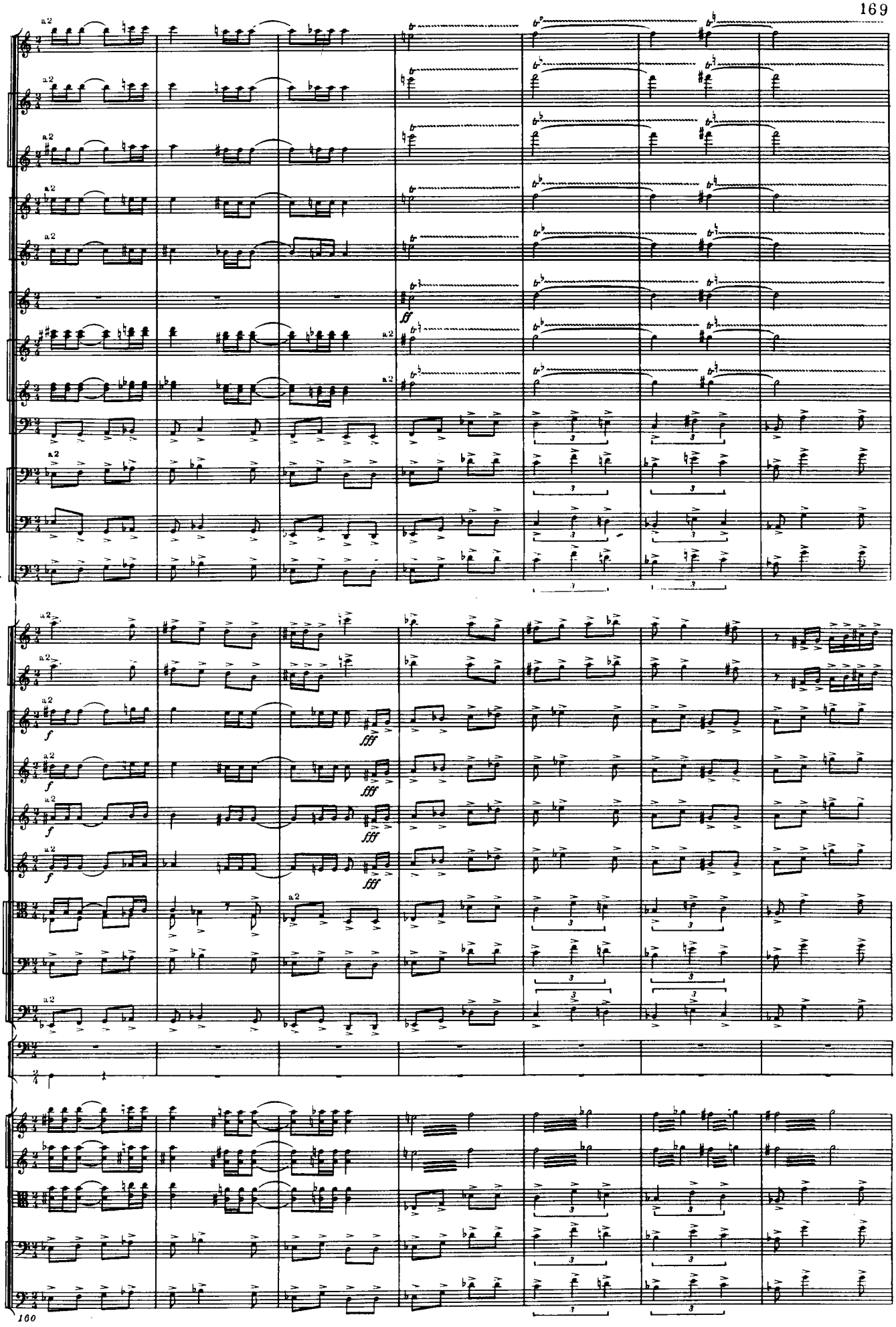

16
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
Archi
a2
senza sord.
unis.
IV
II
16

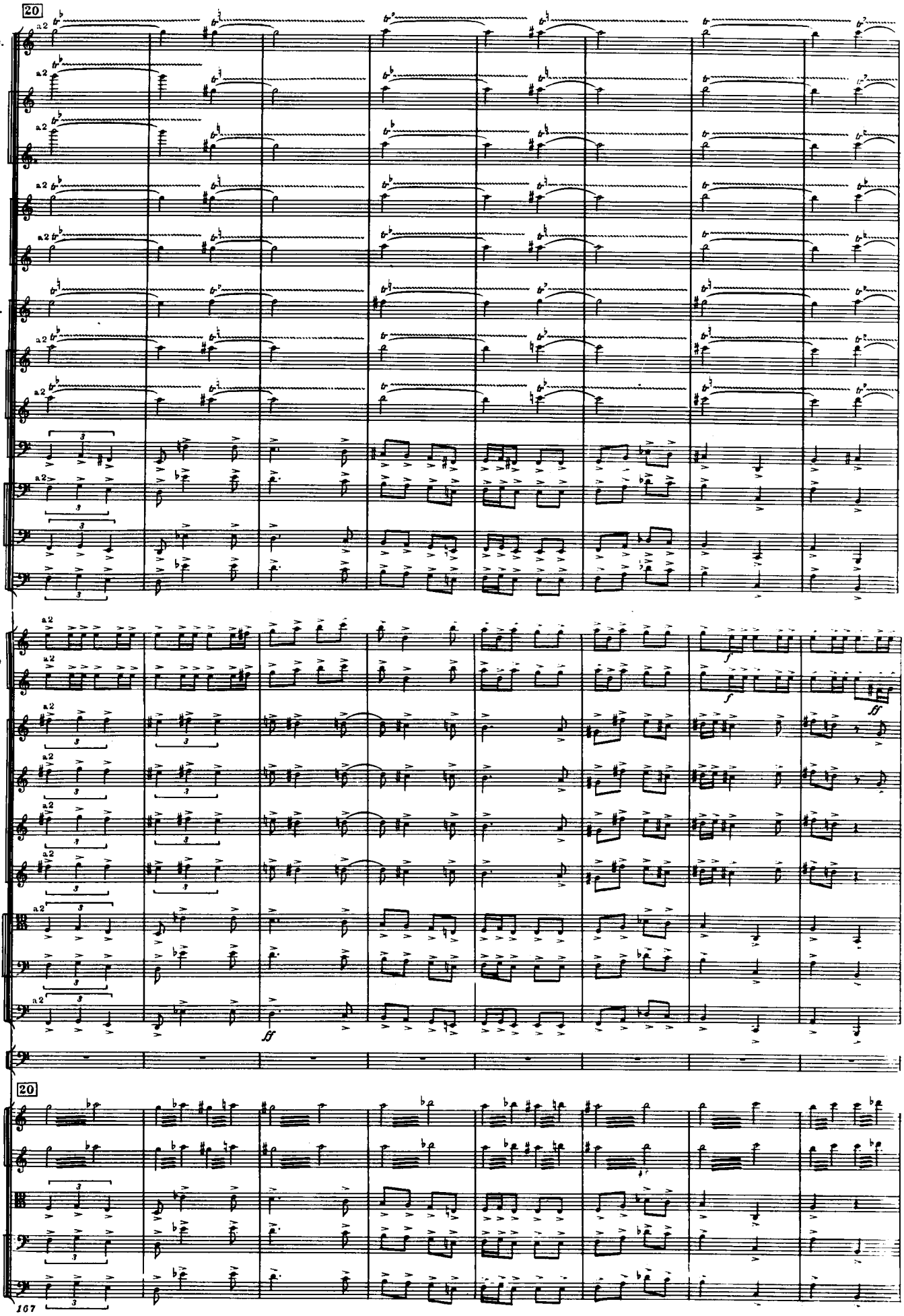

17
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
I
II. III. IV a3
fff
Tr-be
IV
(mf)
Cor.
Tr-ni
Tube
Timp.
Sil.
Archi
div.
ff

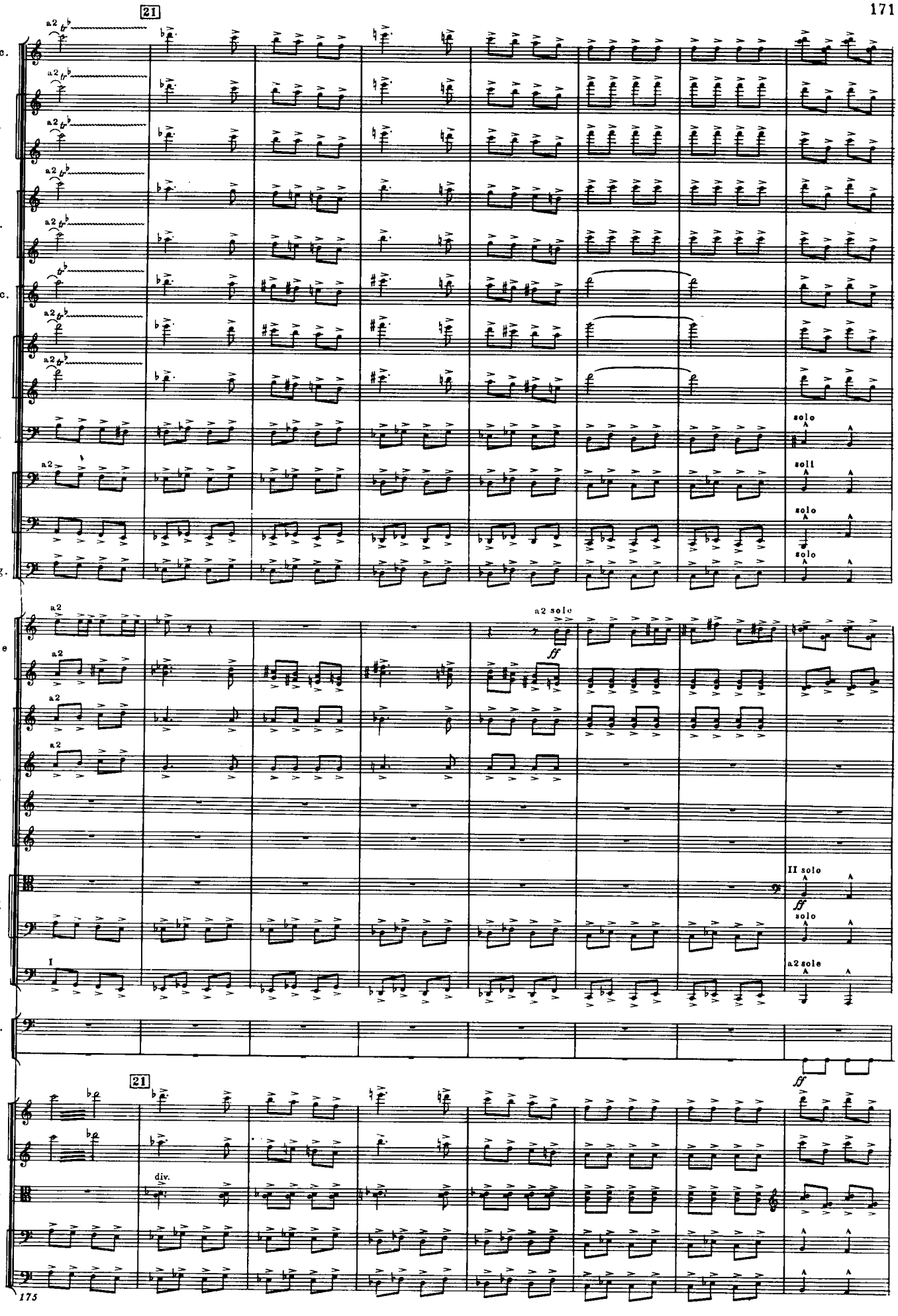

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Stl.
Archi
a2
I
II. III. IV a3
f

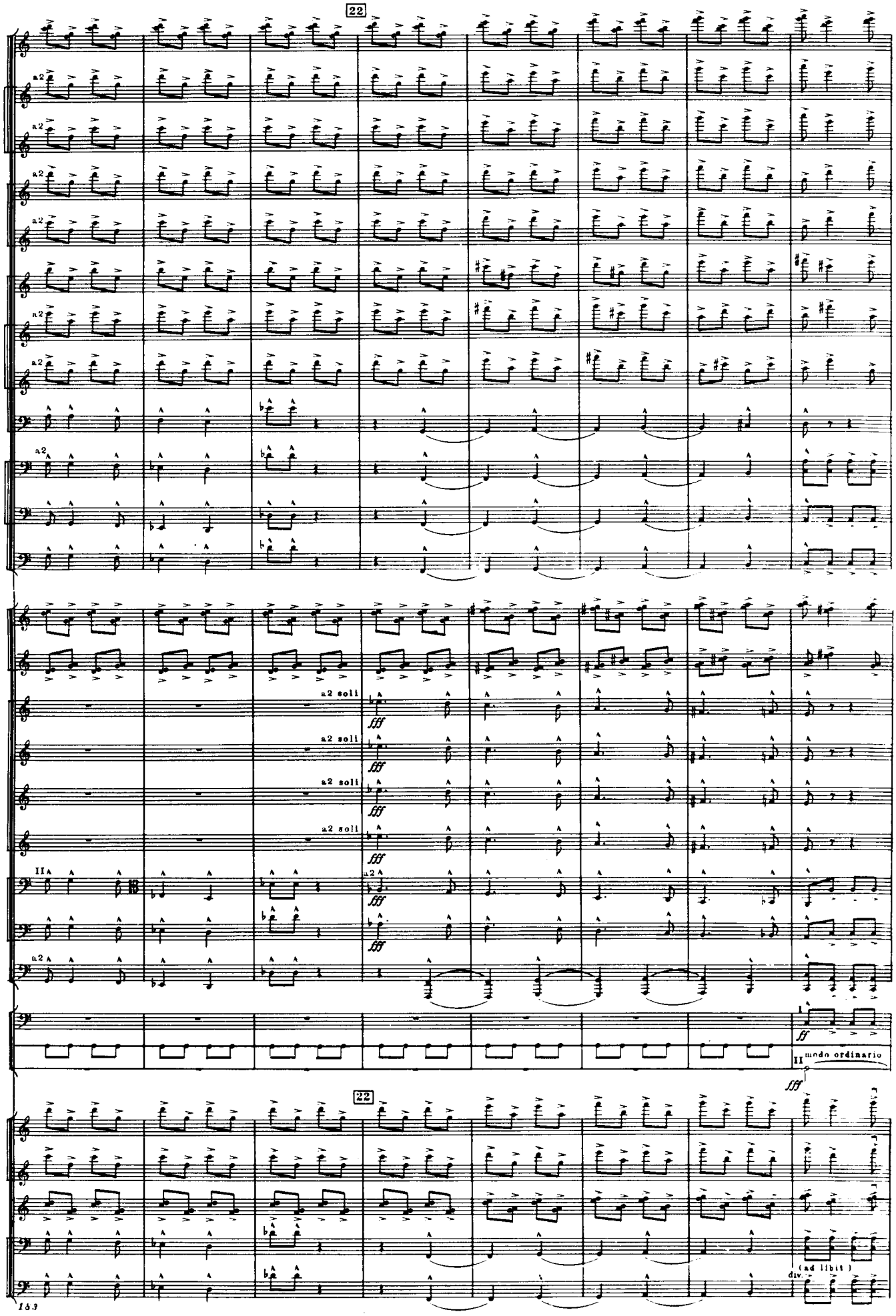

Picc.
Fl.
Ob.
Cl.picc.
Cl.
II. III. IV a3
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
marc.
Tr-ni
Tube
fff
Timp.
I colla bacch. di Timp.
P-tti
p cresc.
f
Sil.
18
unis.
Archi

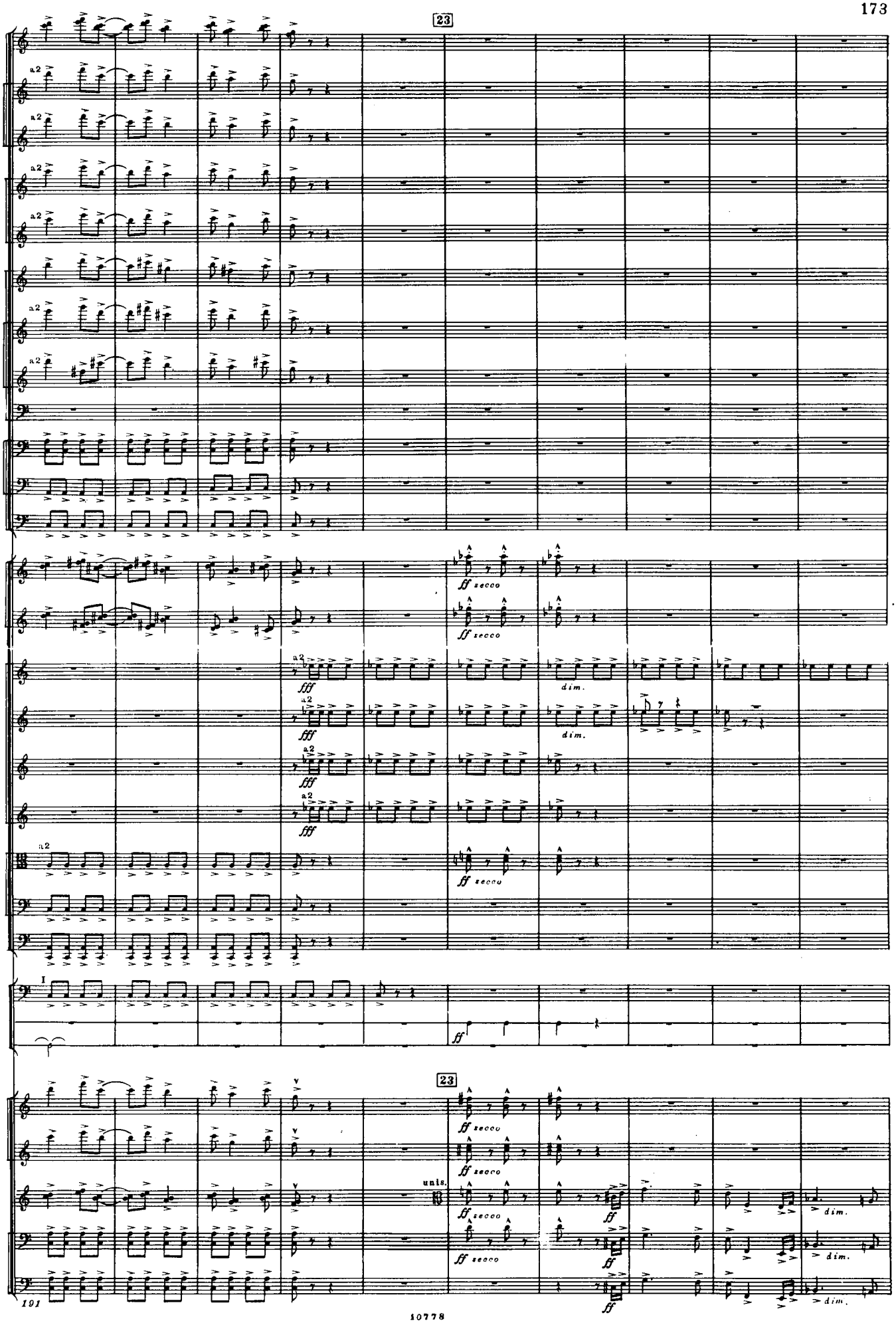

19
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Archi
a2
sole
I soli
pp cresc.
fff
ff
19

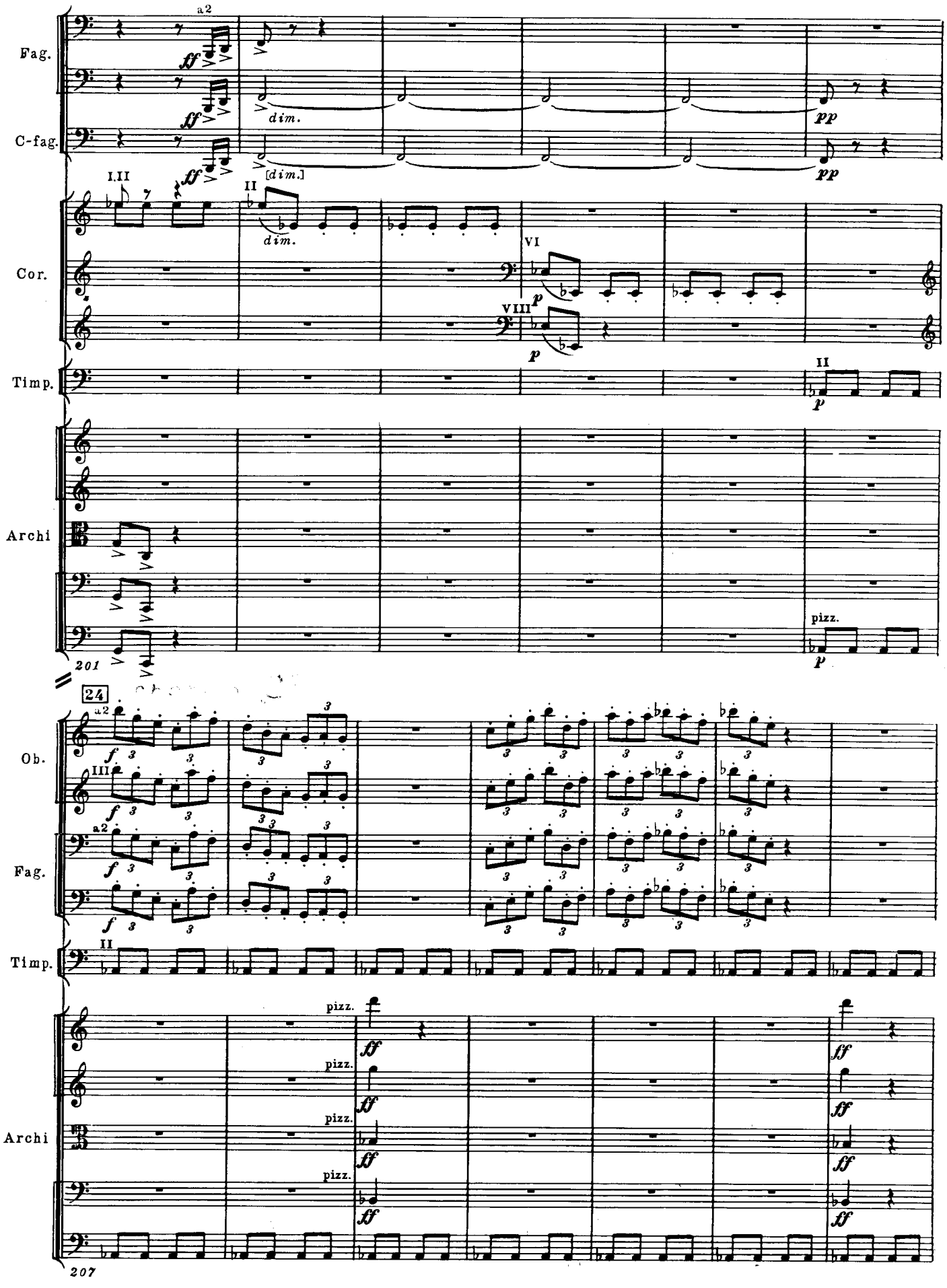

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Archi
a2
ff
f
fff
160

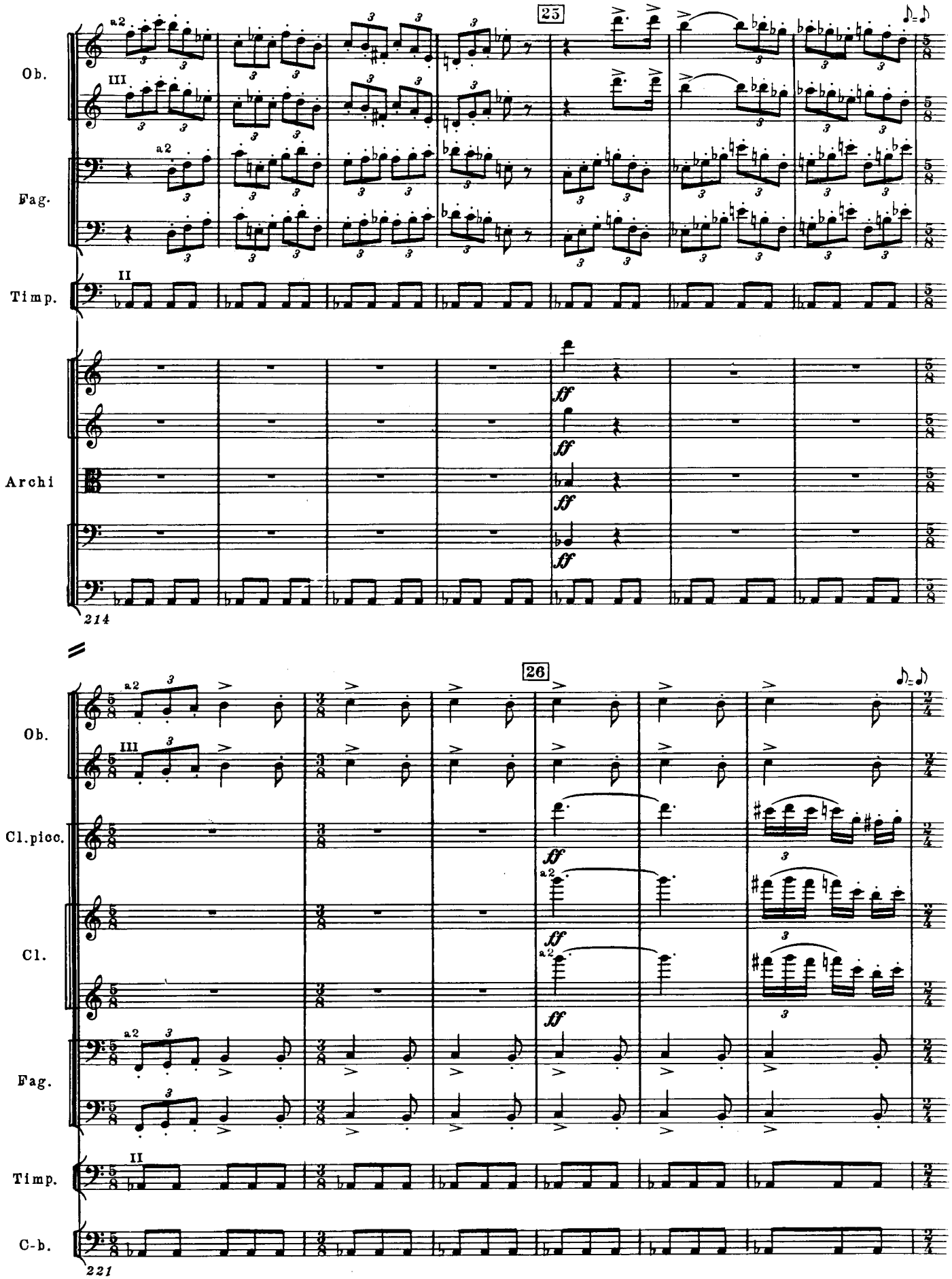

20
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
20
Archi
a2
ff
f
107

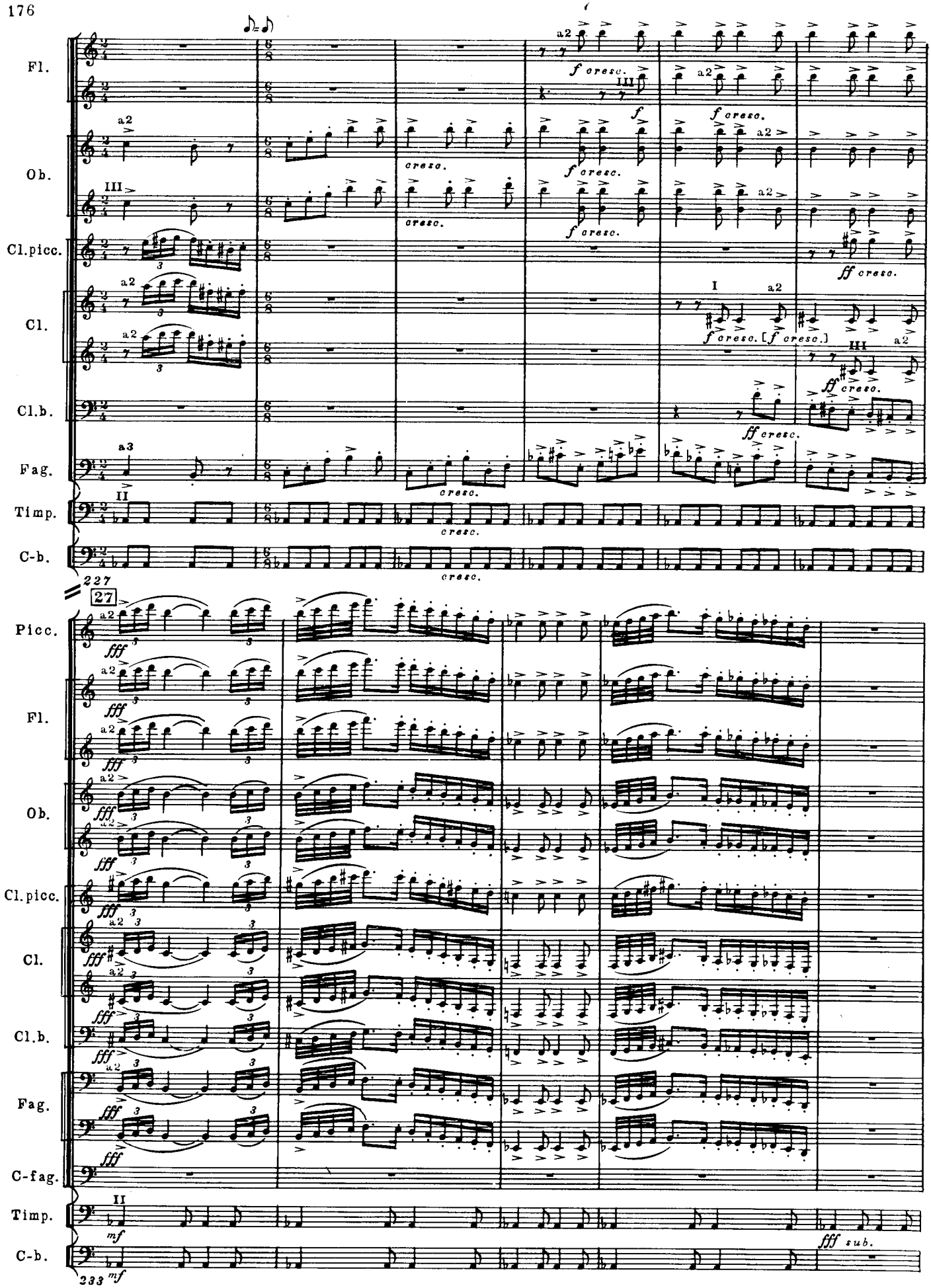

21
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
Archi
a2
a2 solo
ff
solo
II solo
I
a2 solo
div.
175

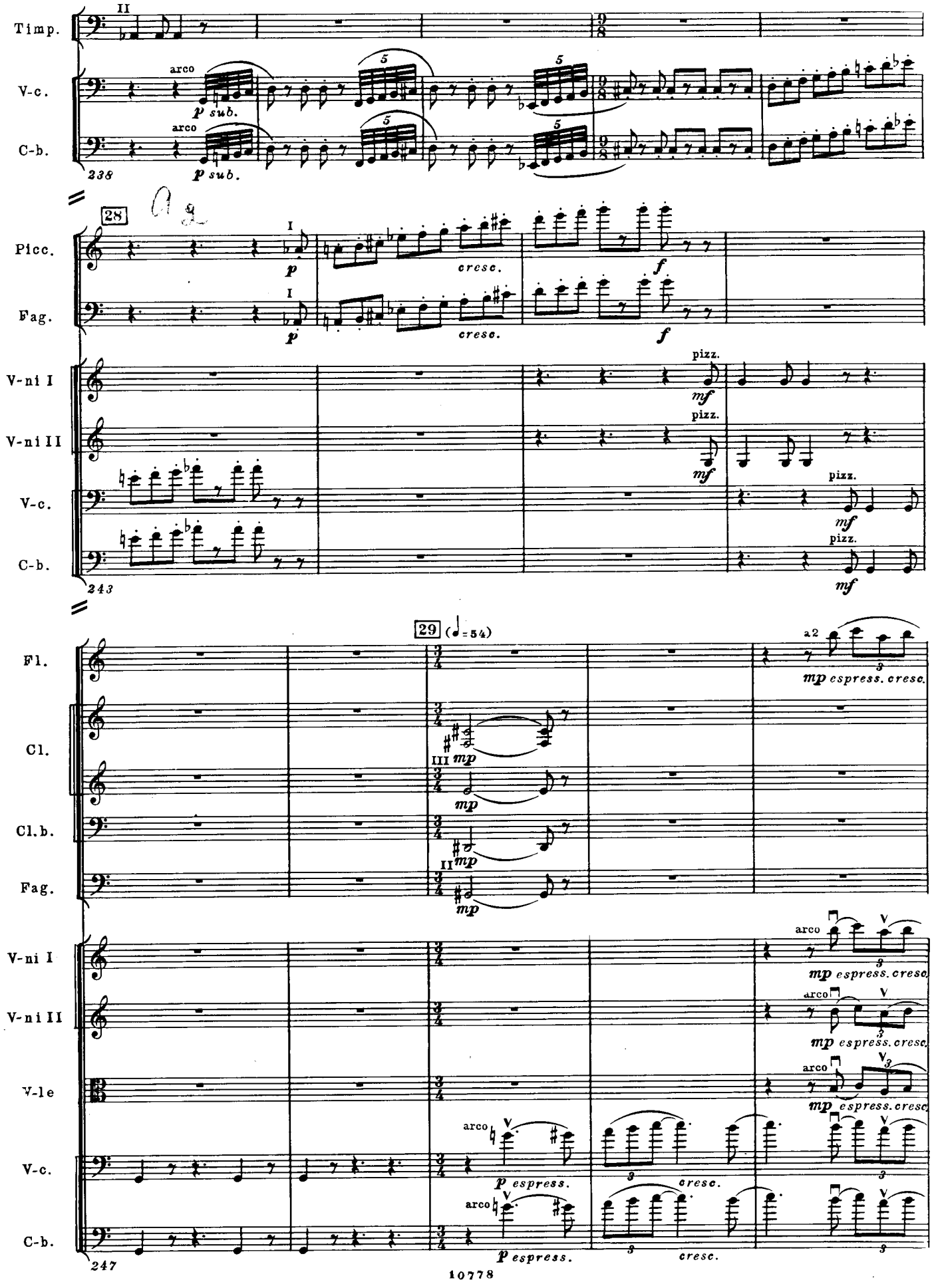

22
Picc.
Fl.
Ob.
Cl.picc.
Cl
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
P-tti
Archi
a2
a2 soli
fff
II
I
ff
II modo ordinario
div.
(ad libit.)
183

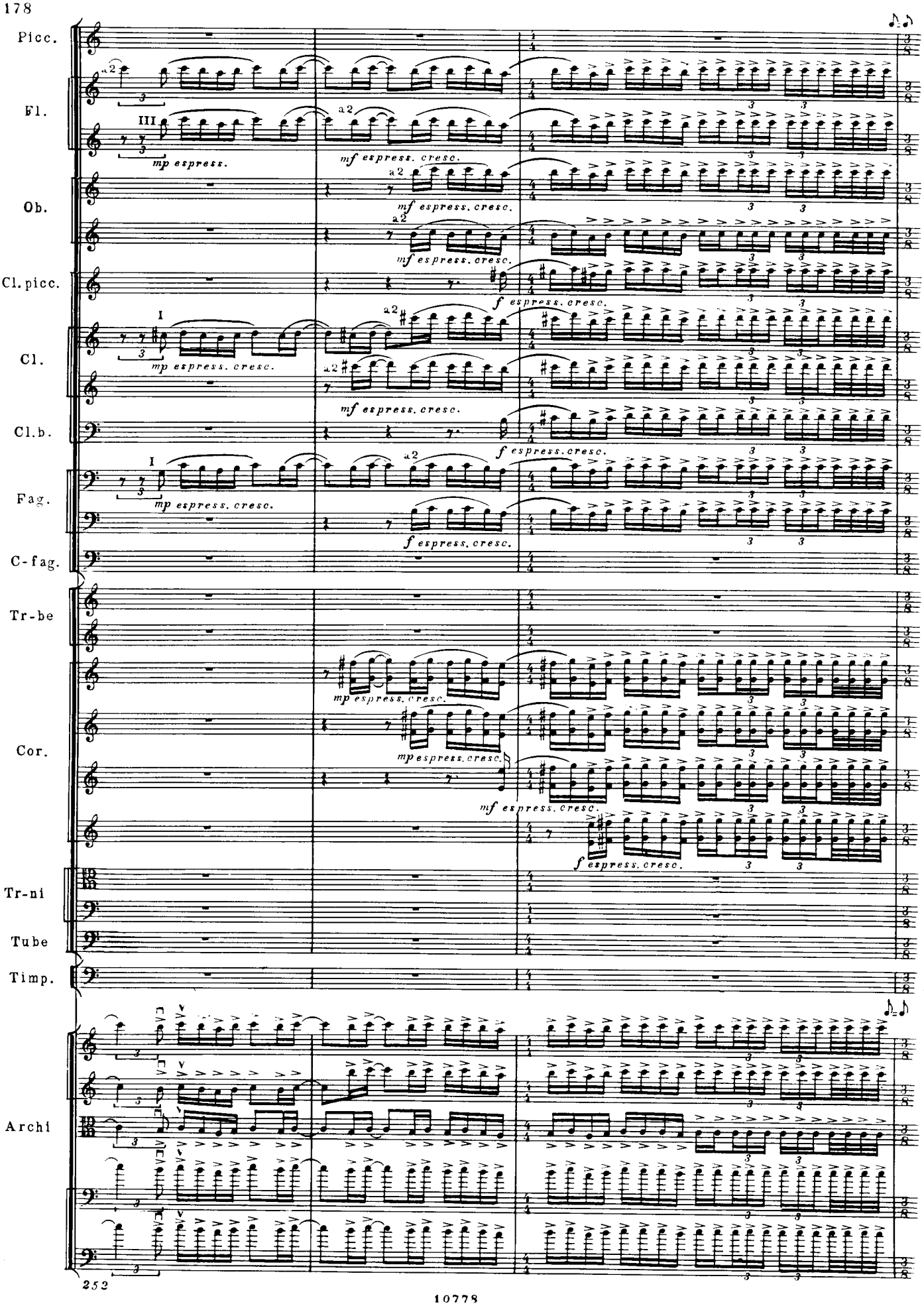

23
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
P-tti
Archi
a2
ff secco
fff
dim.
unis.
191

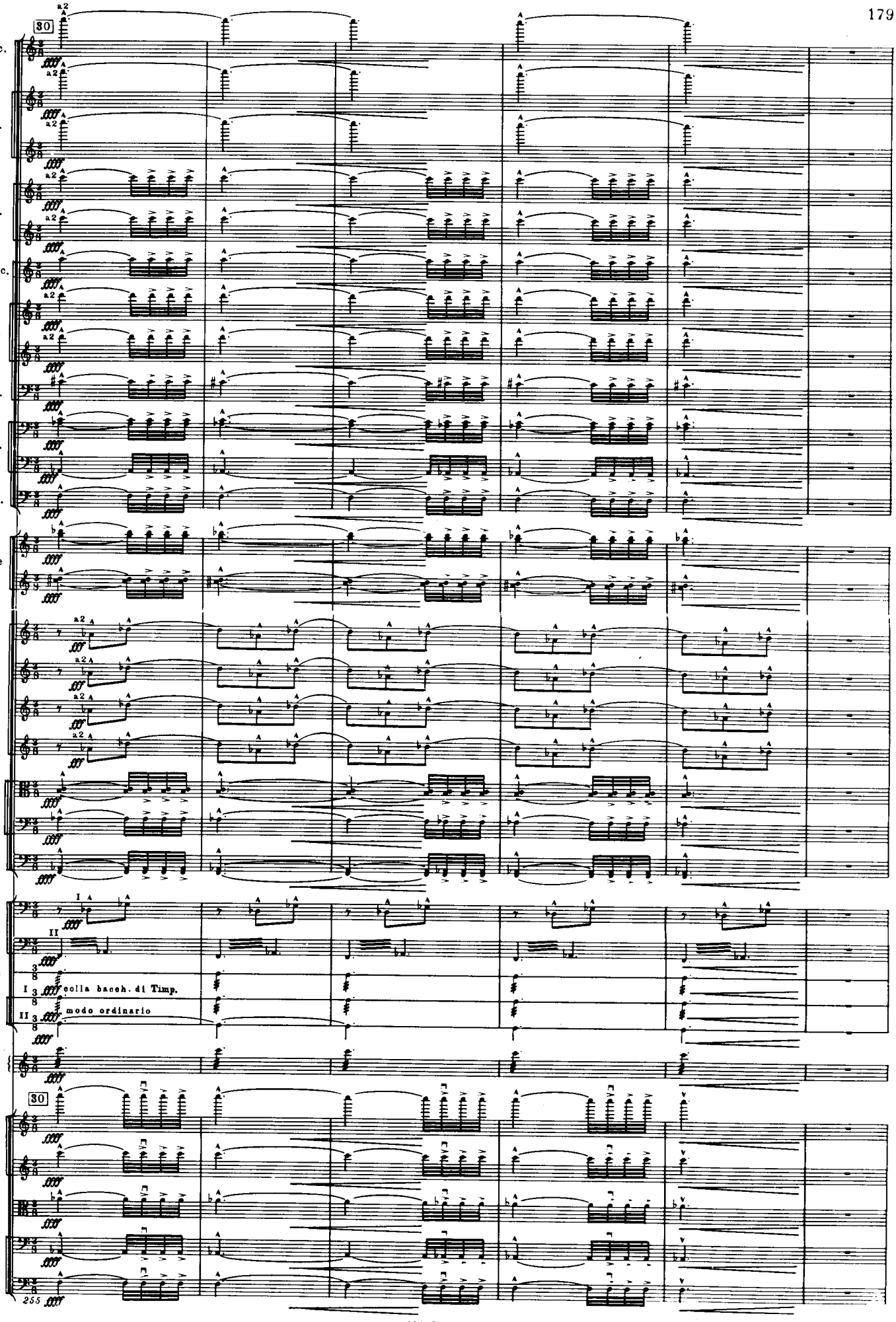

Fag.
C-fag.
Cor.
Timp.
Archi
Ob.
Fag.
Timp.
Archi
a2
ff
dim.
pp
I.II
II
VI
VIII
p
pizz.
201
24
III
207

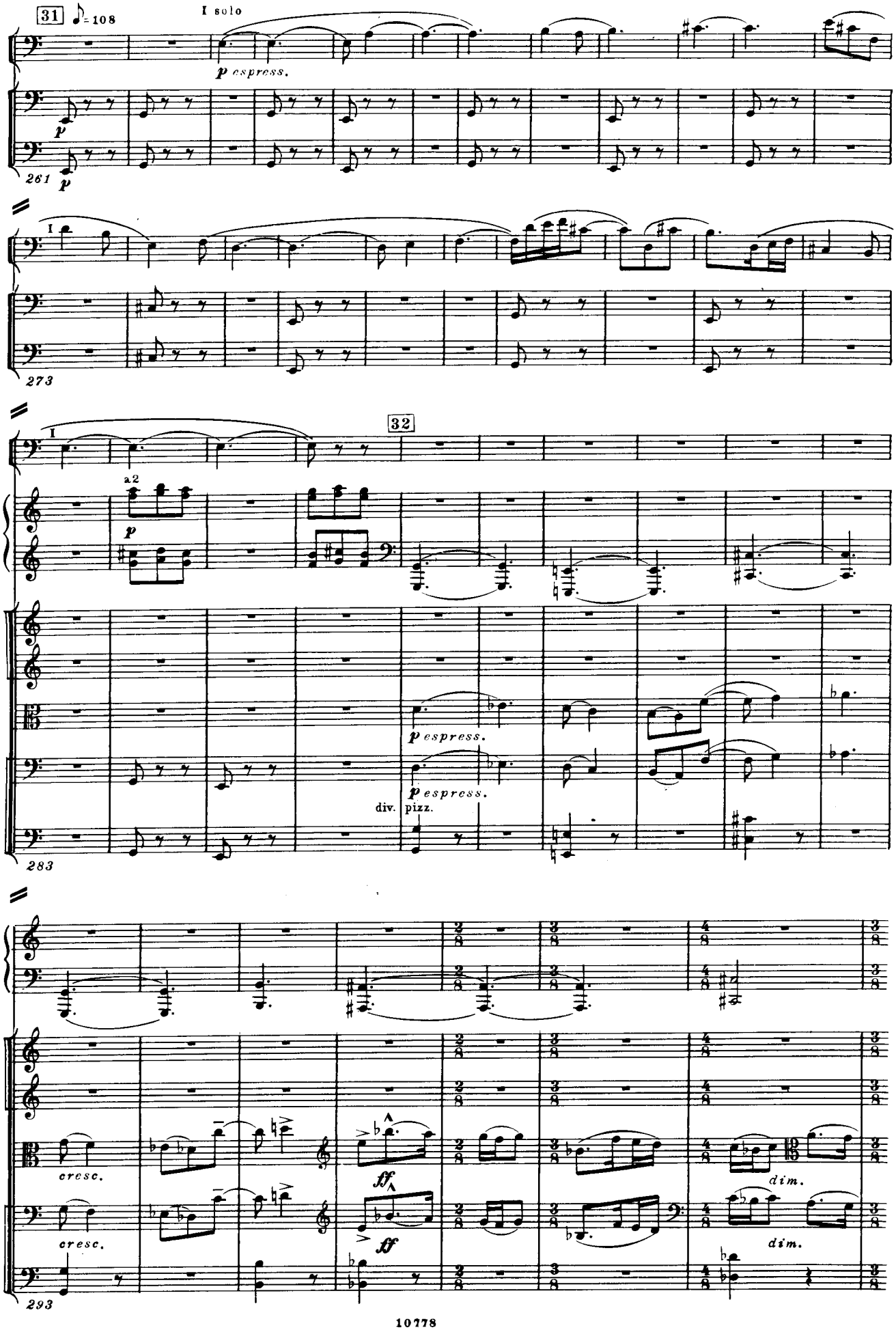

25
Ob.
Fag.
Timp.
Archi
214
26
Ob.
Cl.picc.
Cl.
Fag.
Timp.
C-b.
221

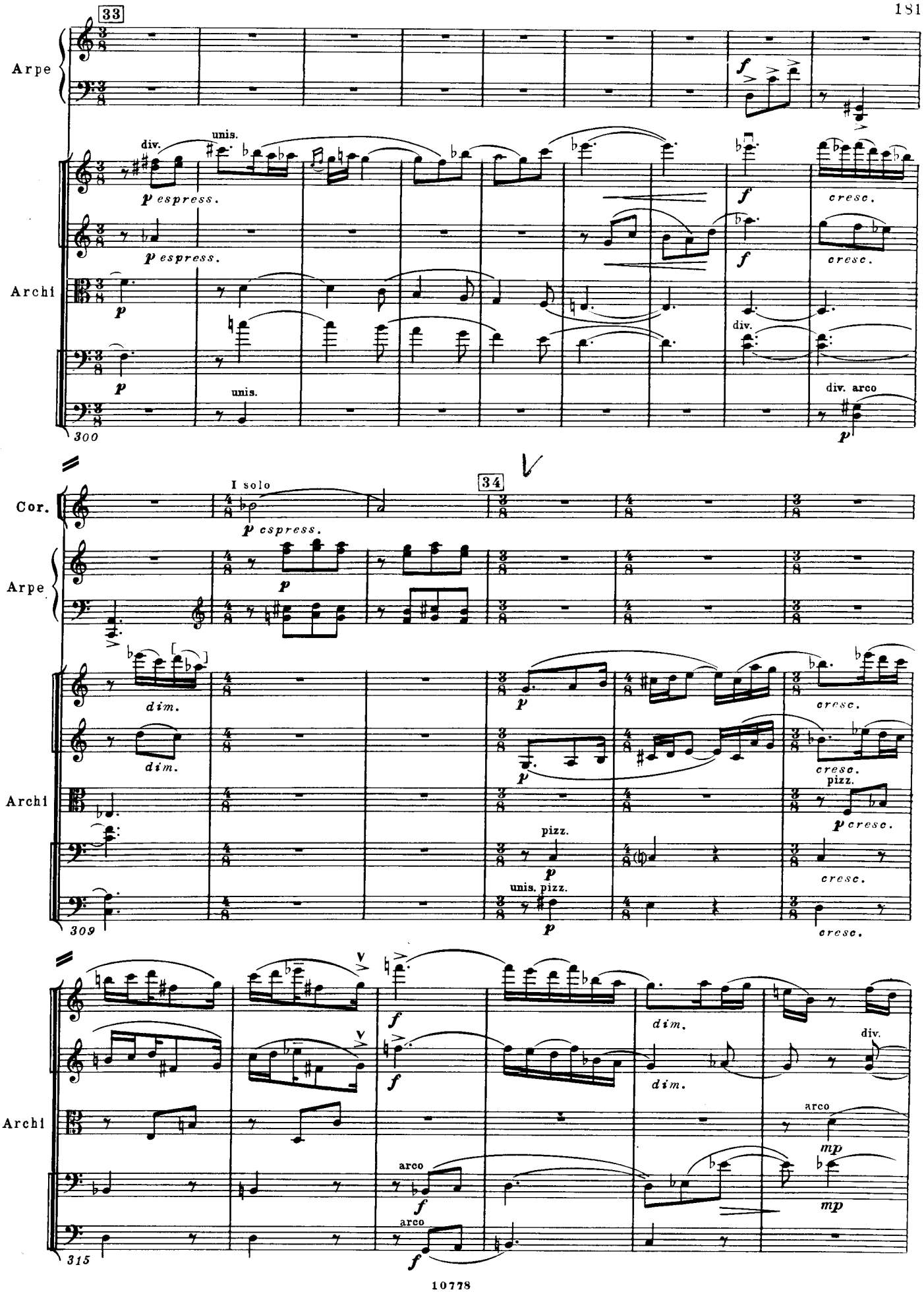

Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
Timp.
C-b.
cresc.
f cresc.
ff cresc.
227
27
Picc.
C-fag.
fff
mf
sub.
233

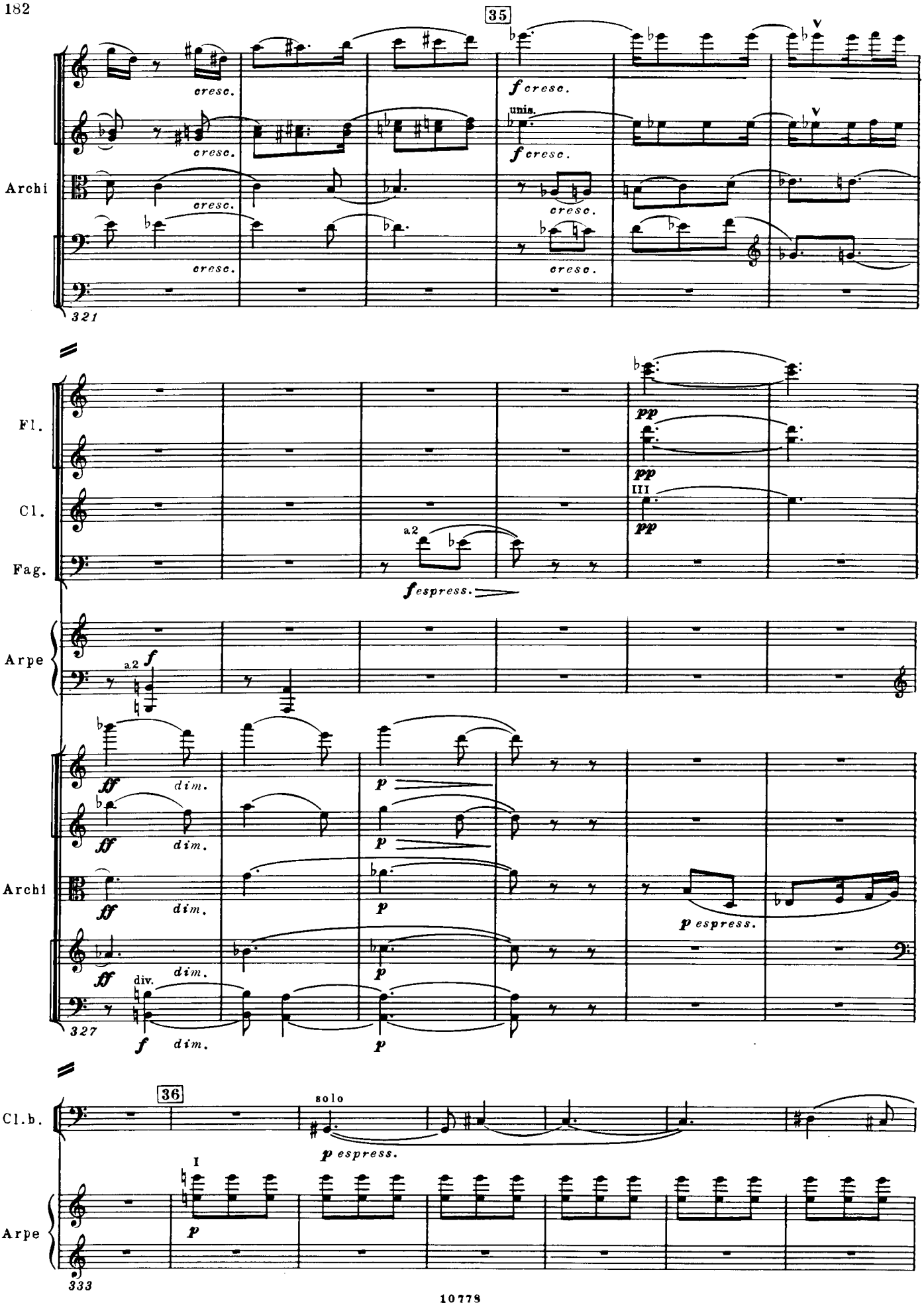

Timp.
V-c.
C-b.
arco
p sub.
238
28
Picc.
Fag.
cresc.
f
V-ni I
V-ni II
pizz.
mf
243
29 (♩=54)
Fl.
Cl.
Cl.b.
a2
mp espress. cresc.
III mp
II mp
V-le
arco
p espress.
cresc.
247

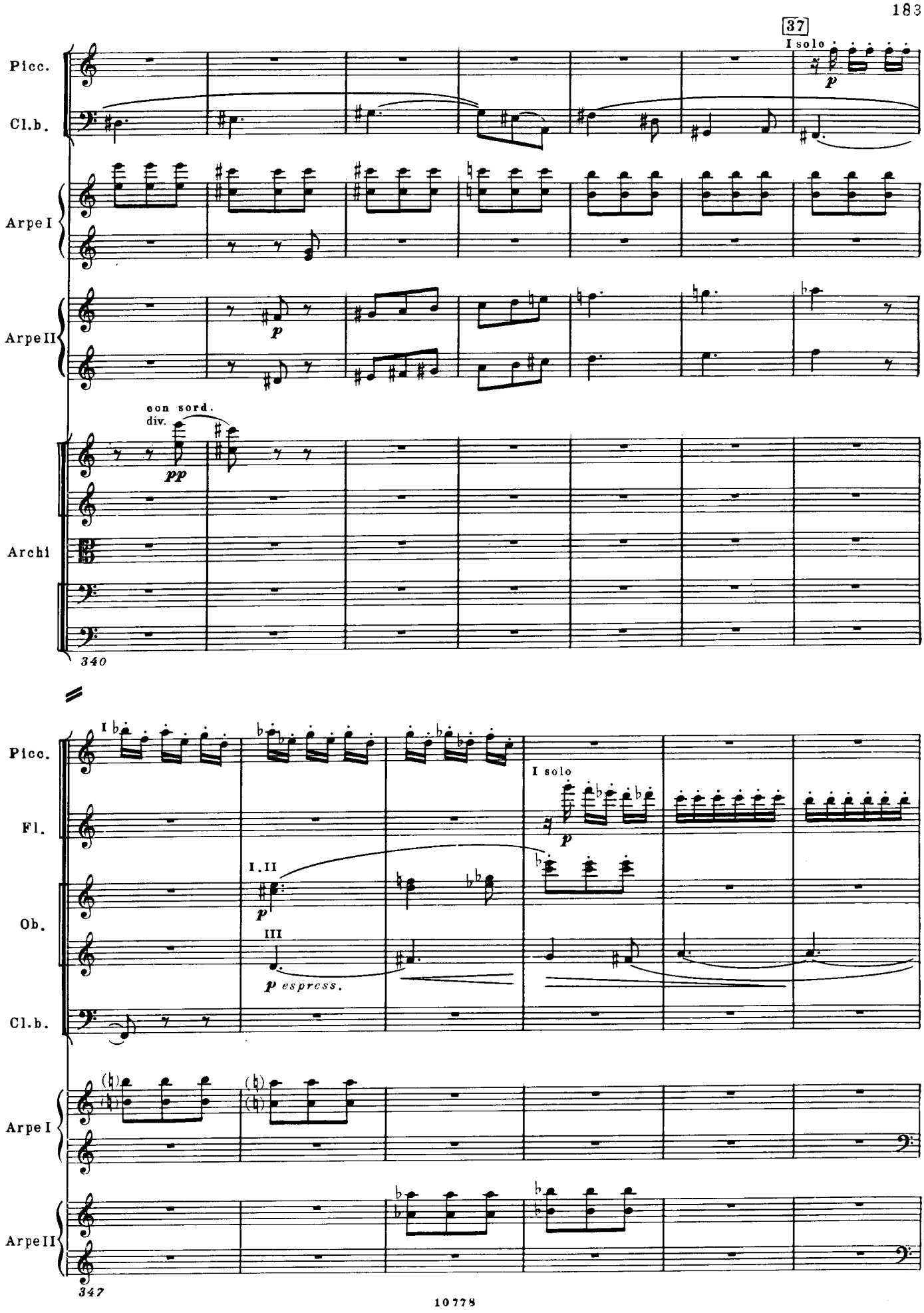

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
III
I
mp espress.
mf espress. cresc.
f espress. cresc.
mp espress. cresc.
252

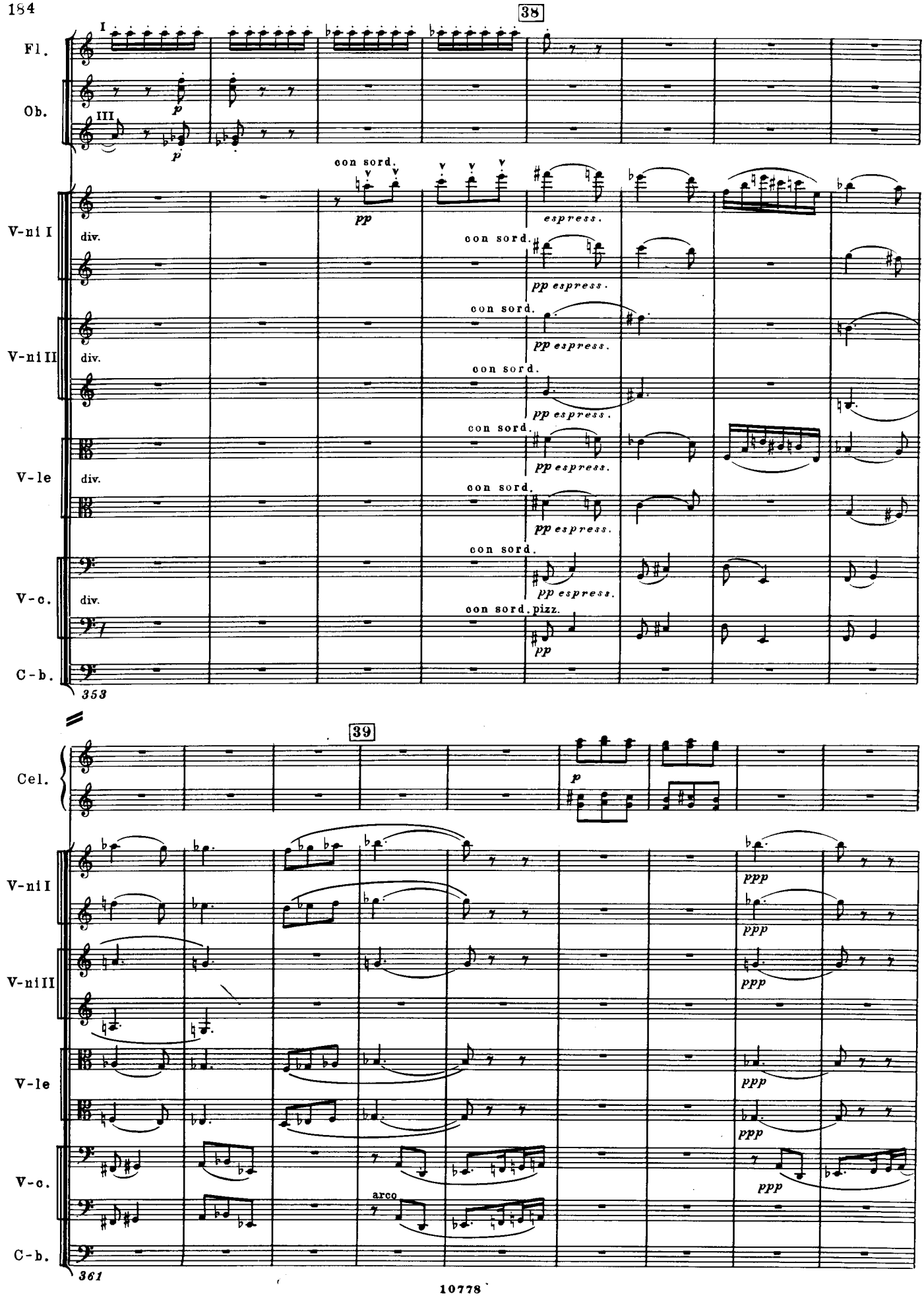

30
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
P-tti
Sil.
30
Archi
a2
I
II
colla bacch. di Timp.
modo ordinario
255

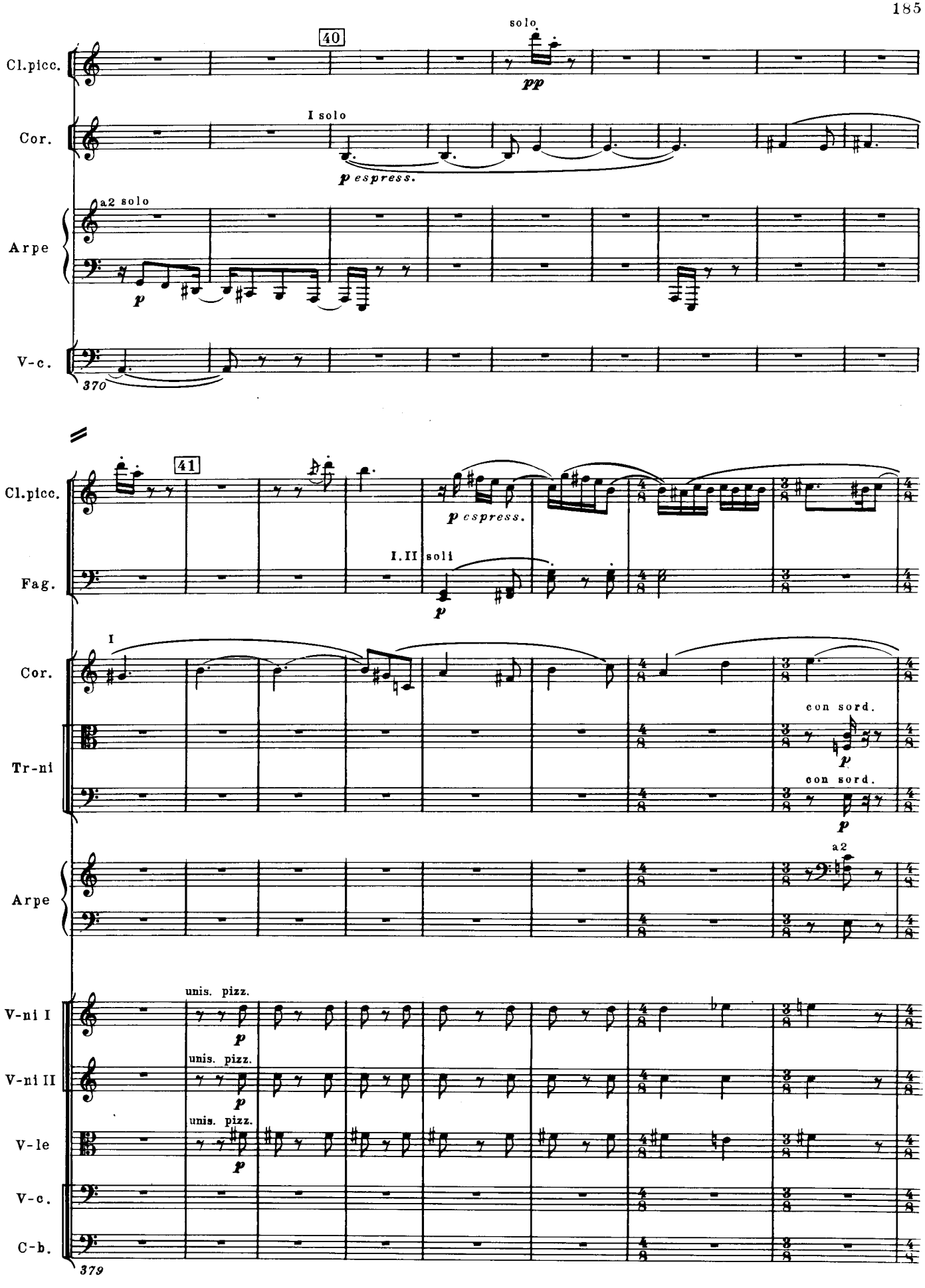

31
♪=108
I solo
Fag.
p espress.
V-c.
p
C-b.
261
p
I
Fag.
V-c.
C-b.
273
I
32
Fag.
a2
Arpe
p
Archi
p espress.
p espress.
div.
pizz.
283
Arpe
Archi
cresc.
cresc.
ff
ff
dim.
dim.
293

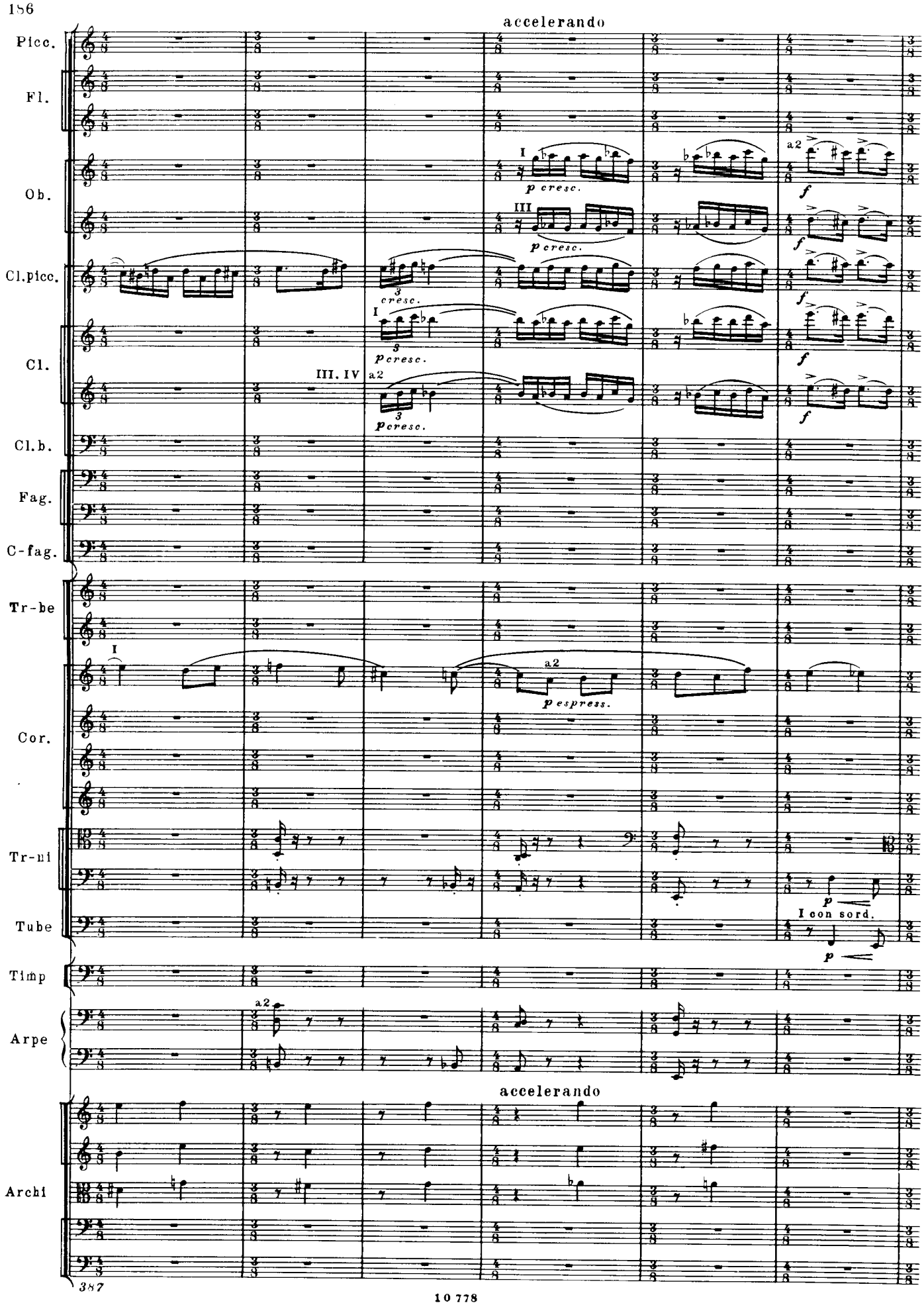

33
Arpe
Archi
div.
unis.
p espress.
f
cresc.
div.
unis.
div. arco
300
Cor.
I solo
34
p espress.
dim.
pizz.
unis. pizz.
p cresc.
309
arco
mp
315

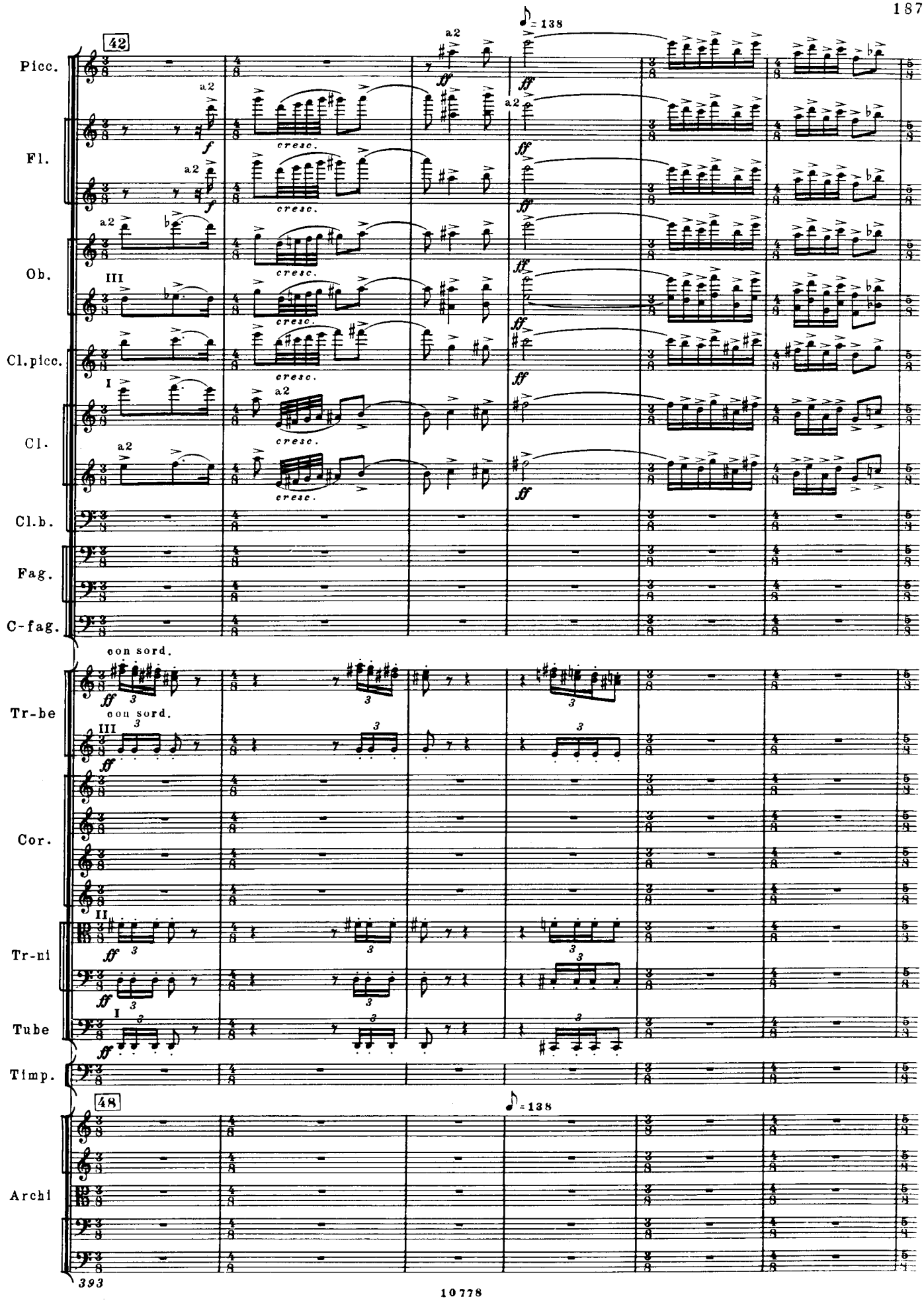

35
Archi
cresc.
f cresc.
unis.
321
Fl.
Cl.
Fag.
pp
III
a2
f espress.
Arpe
ff
dim.
p
p espress.
div.
327
36
Cl.b.
solo
I
333

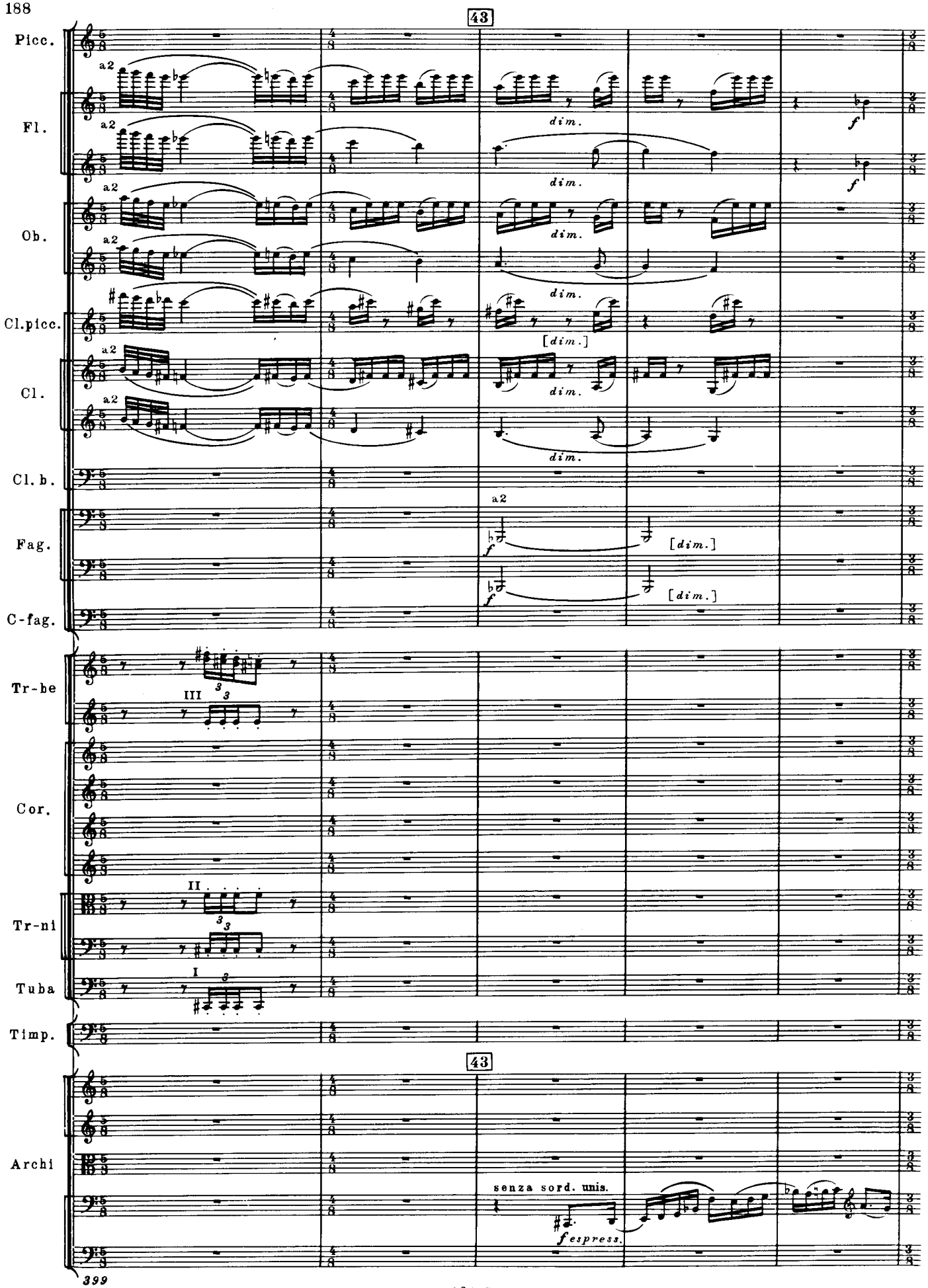

37
I solo
Picc.
Cl.b.
Arpe I
Arpe II
con sord.
div.
Archi
340
I
Picc.
Fl.
I solo
I.II
Ob.
III
espress.
Cl.b.
Arpe I
Arpe II
347

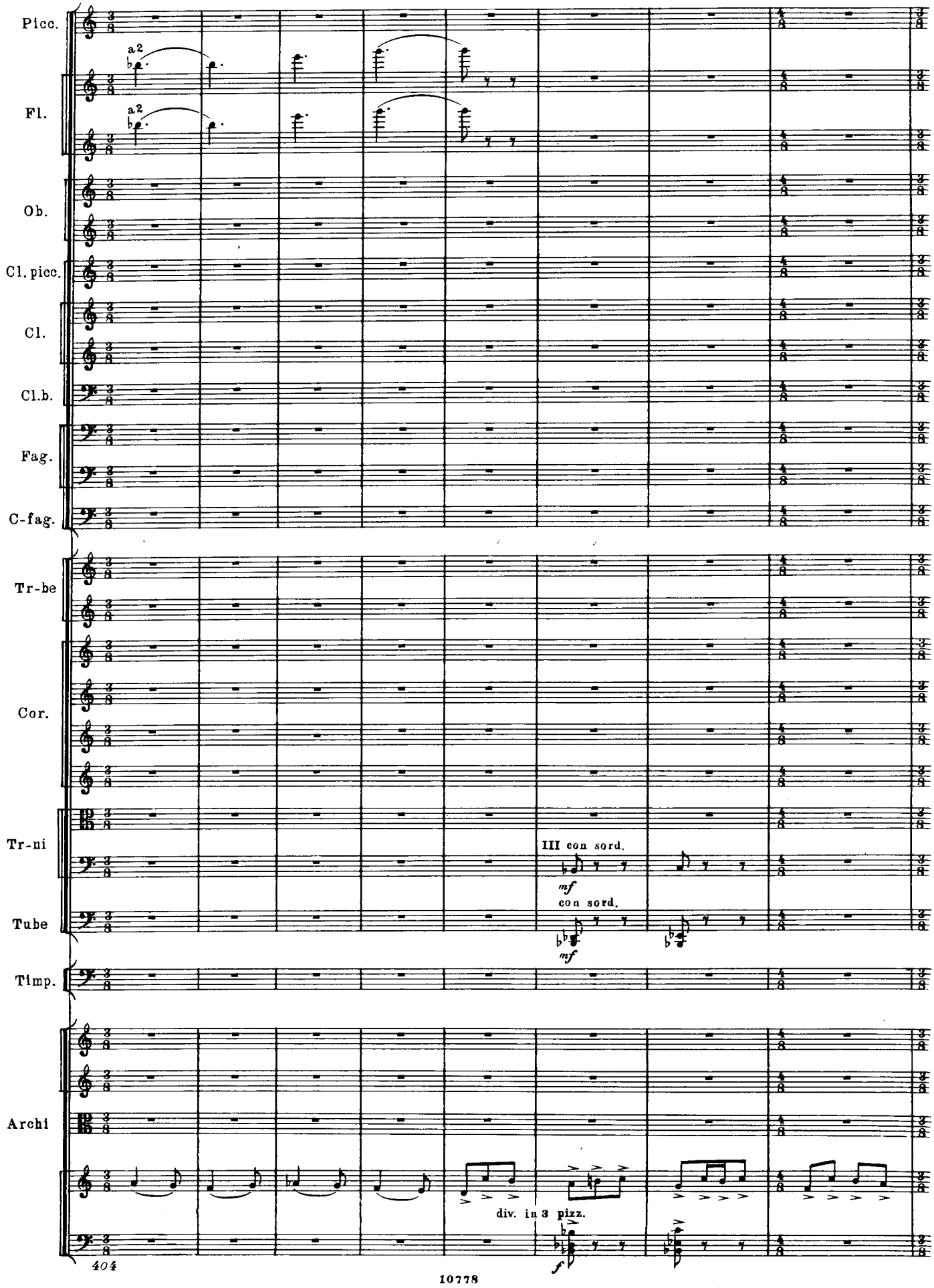

38
Fl.
Ob.
I
III
p
p
con sord.
pp
espress.
V-ni I
div.
con sord.
pp espress.
V-ni II
div.
con sord.
pp espress.
V-le
div.
con sord.
pp espress.
V-c.
div.
con sord.
pp espress.
C-b.
con sord. pizz.
pp
353
39
Cel.
p
V-ni I
V-ni II
V-le
V-c.
C-b.
ppp
arco
361

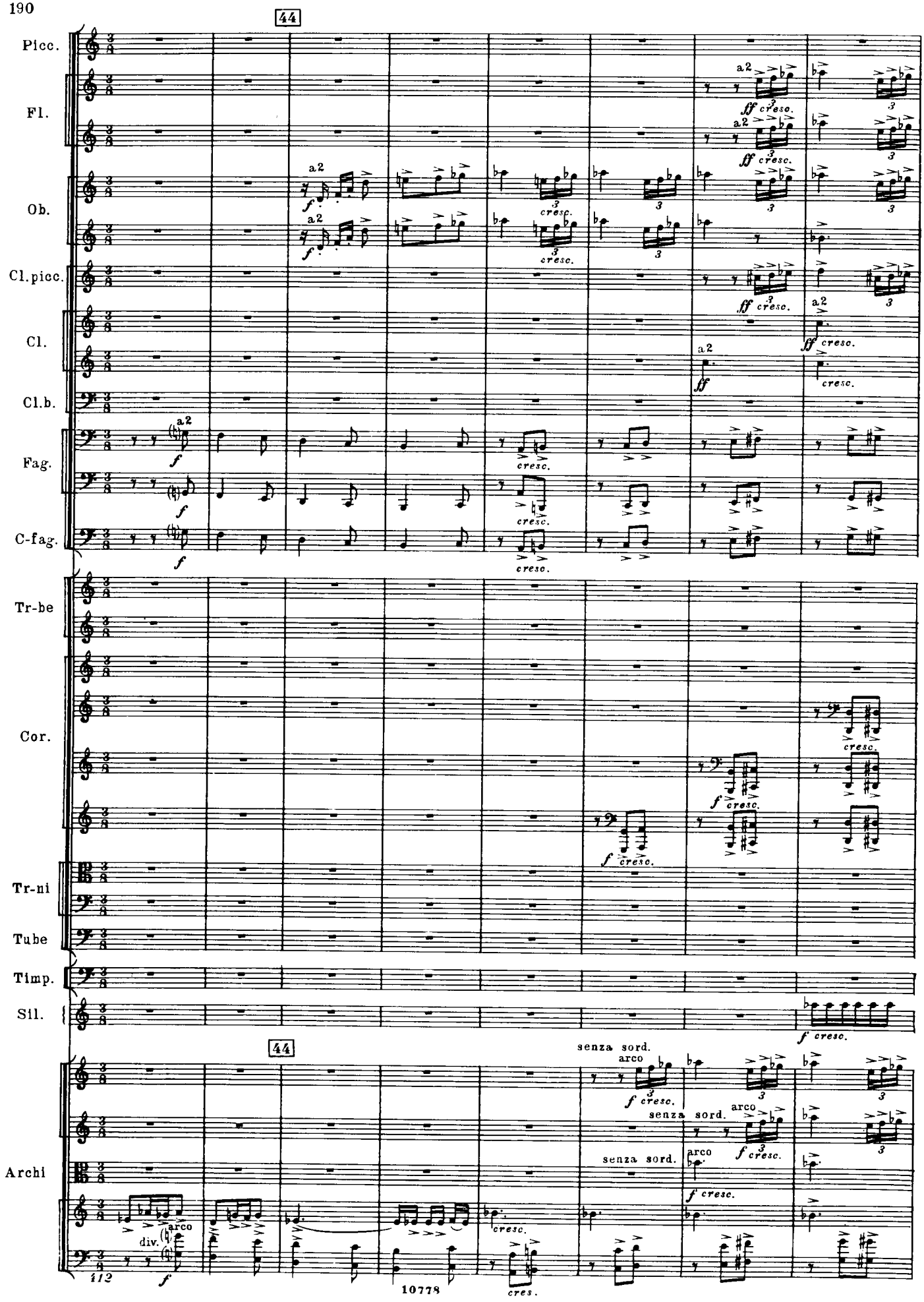

40
solo
Cl.picc.
pp
Cor.
I solo
p espress.
Arpe
a2 solo
p
V-c.
370
41
Cl.picc.
p espress.
Fag.
I. II soli
p
I
Cor.
con sord.
Tr-ni
p
con sord.
p
Arpe
a2
V-ni I
unis. pizz.
p
V-ni II
unis. pizz.
p
V-le
unis. pizz.
p
V-c.
C-b.
379

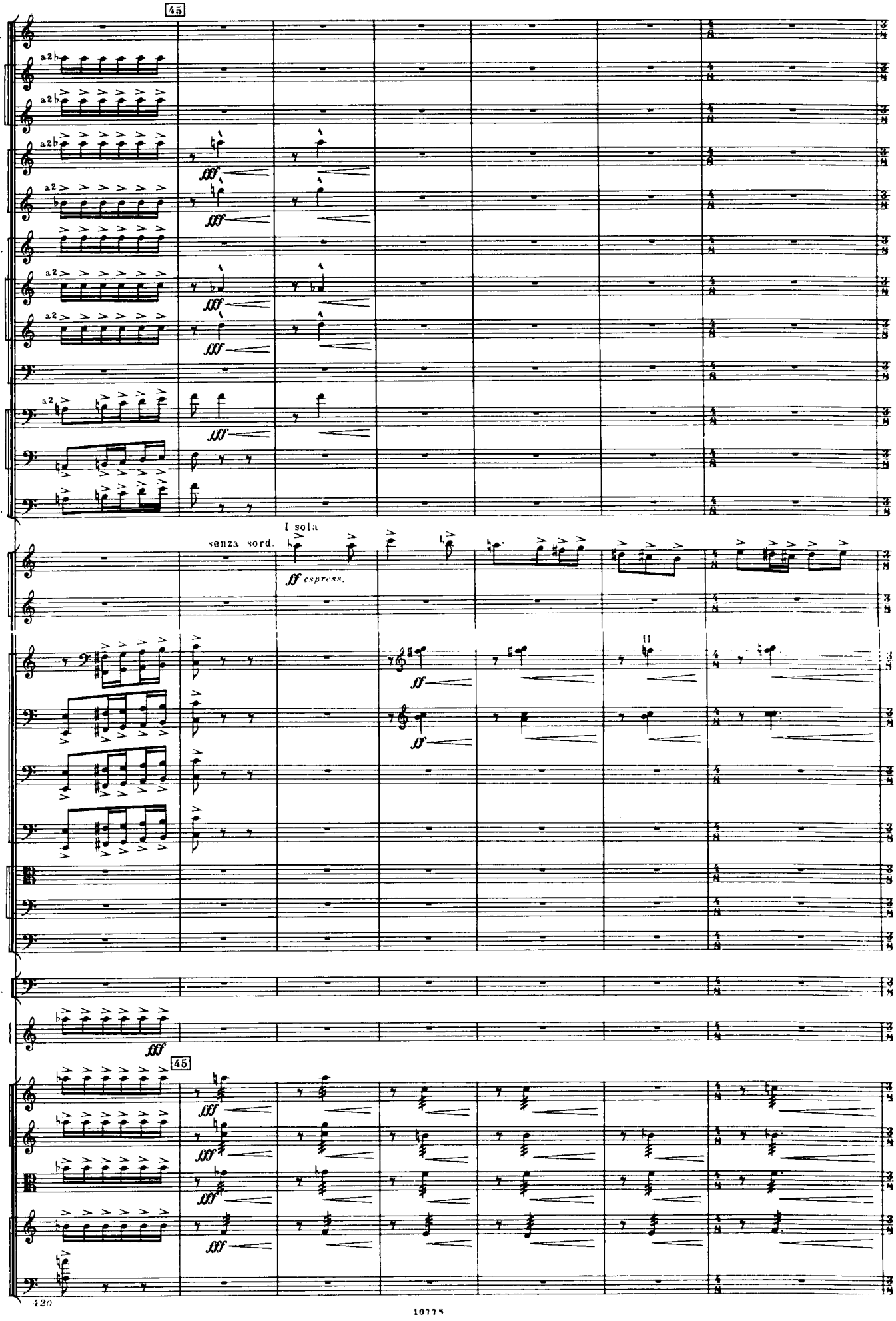

accelerando
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp
Arpe
Archi
I
III
III. IV
a2
p cresc.
cresc.
p espress.
I con sord.
f
p
accelerando

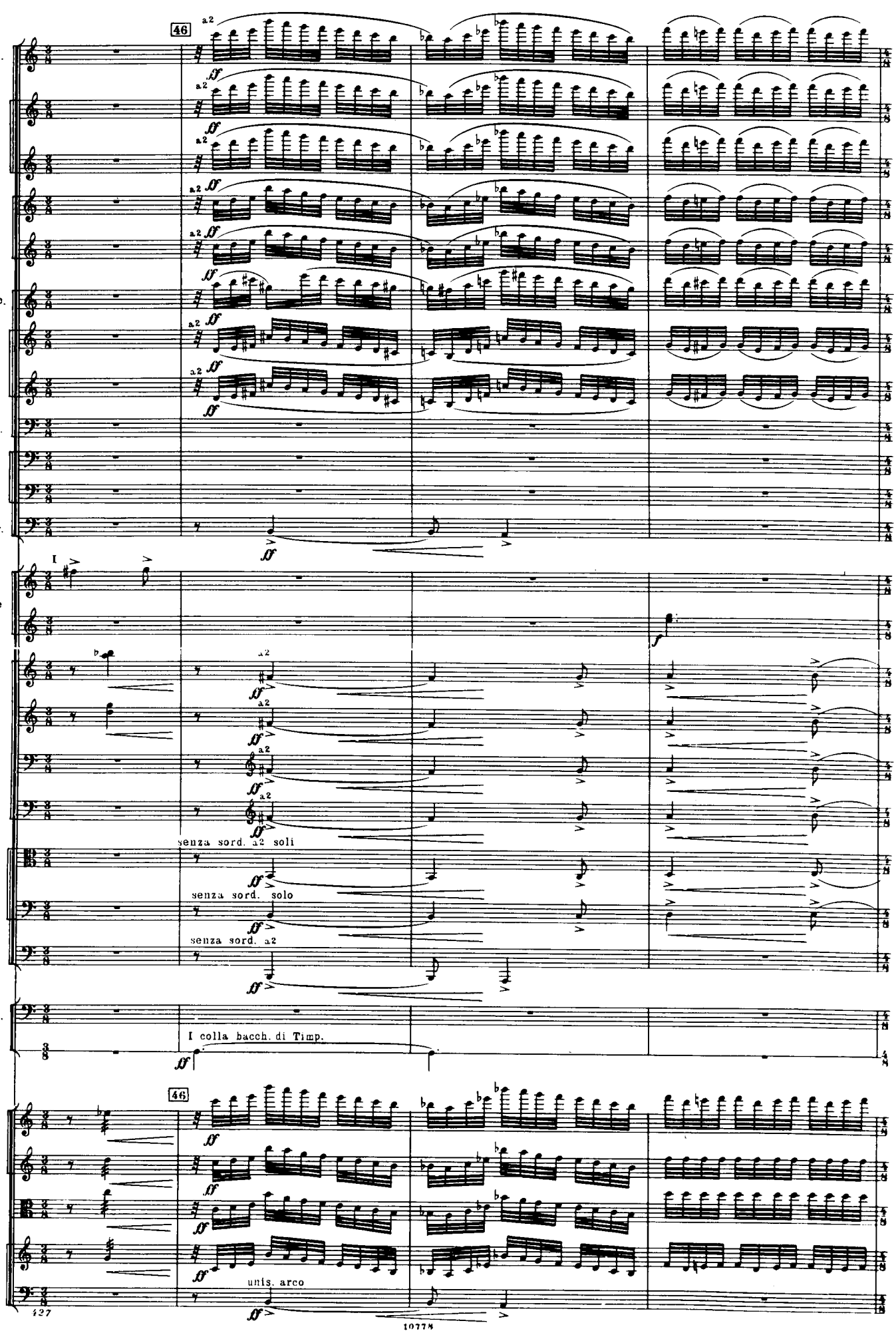

42
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
cresc.
con sord.
48
♪ = 138

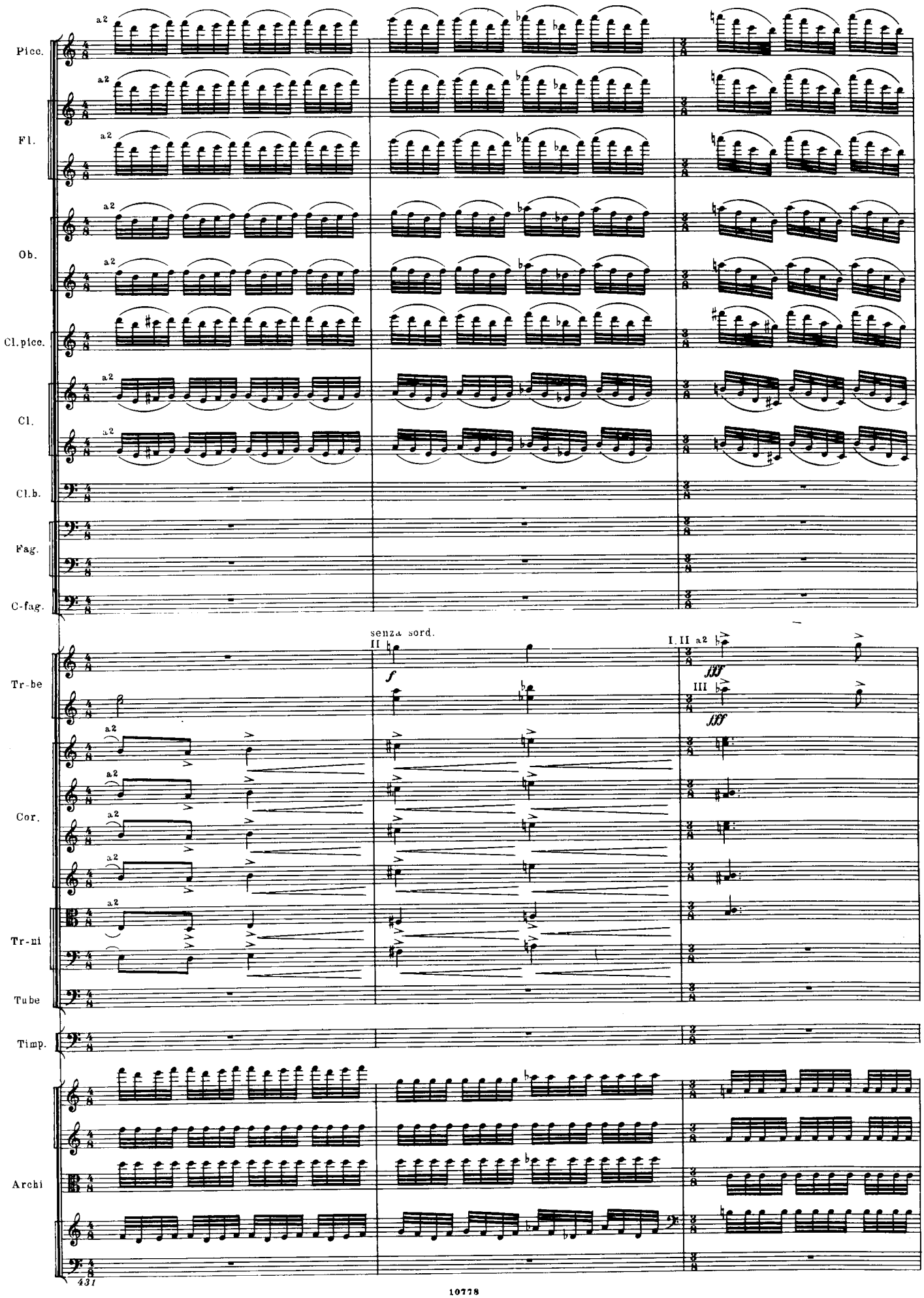

43
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tuba
Timp.
Archi
a2
dim.
[dim.]
f
III
II
I
senza sord. unis.
fespress.

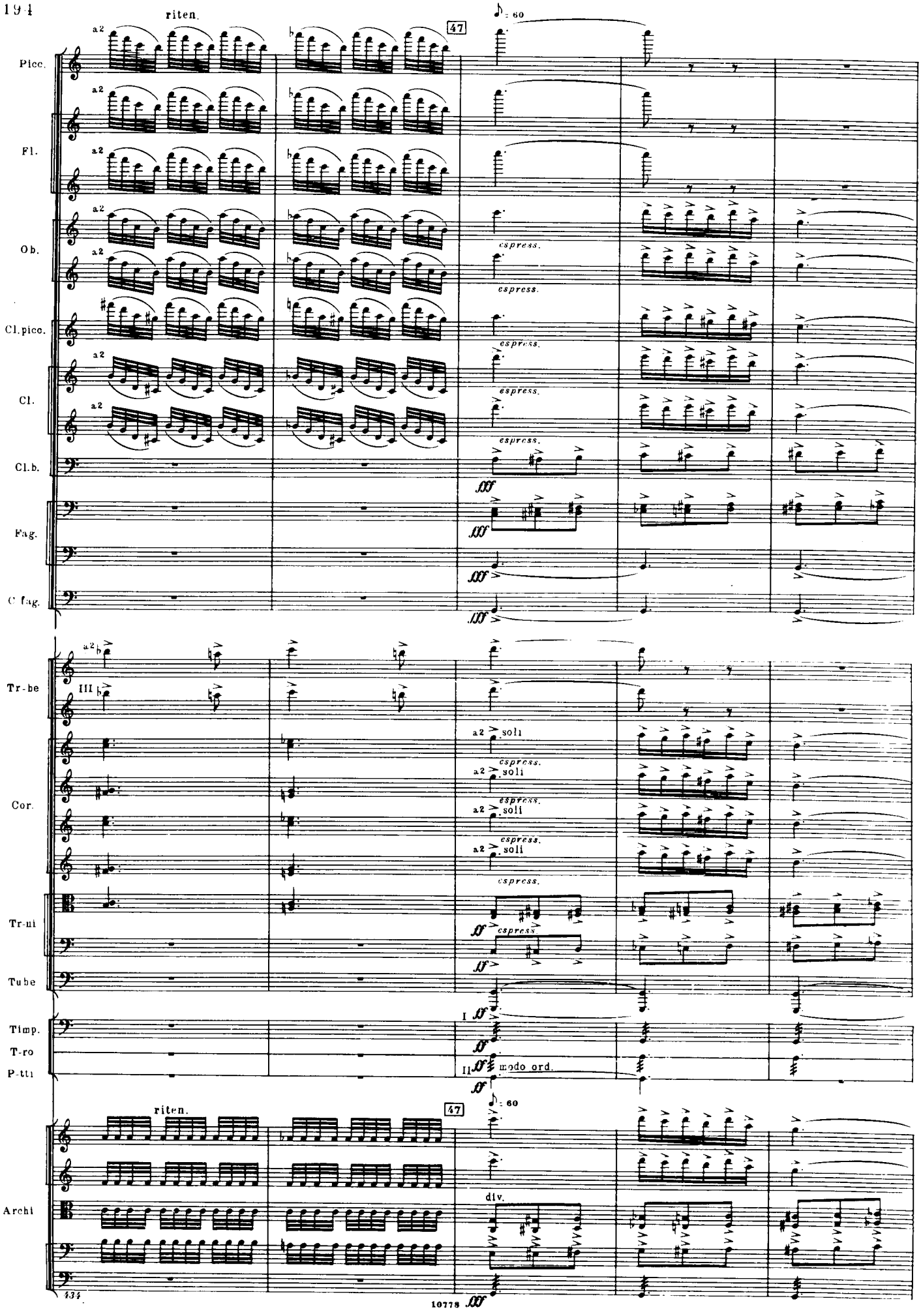

Picc.
a2
Fl.
a2
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
III con sord.
mf
con sord.
mf
Tube
Timp.
Archi
div. in 3 pizz.
f
404

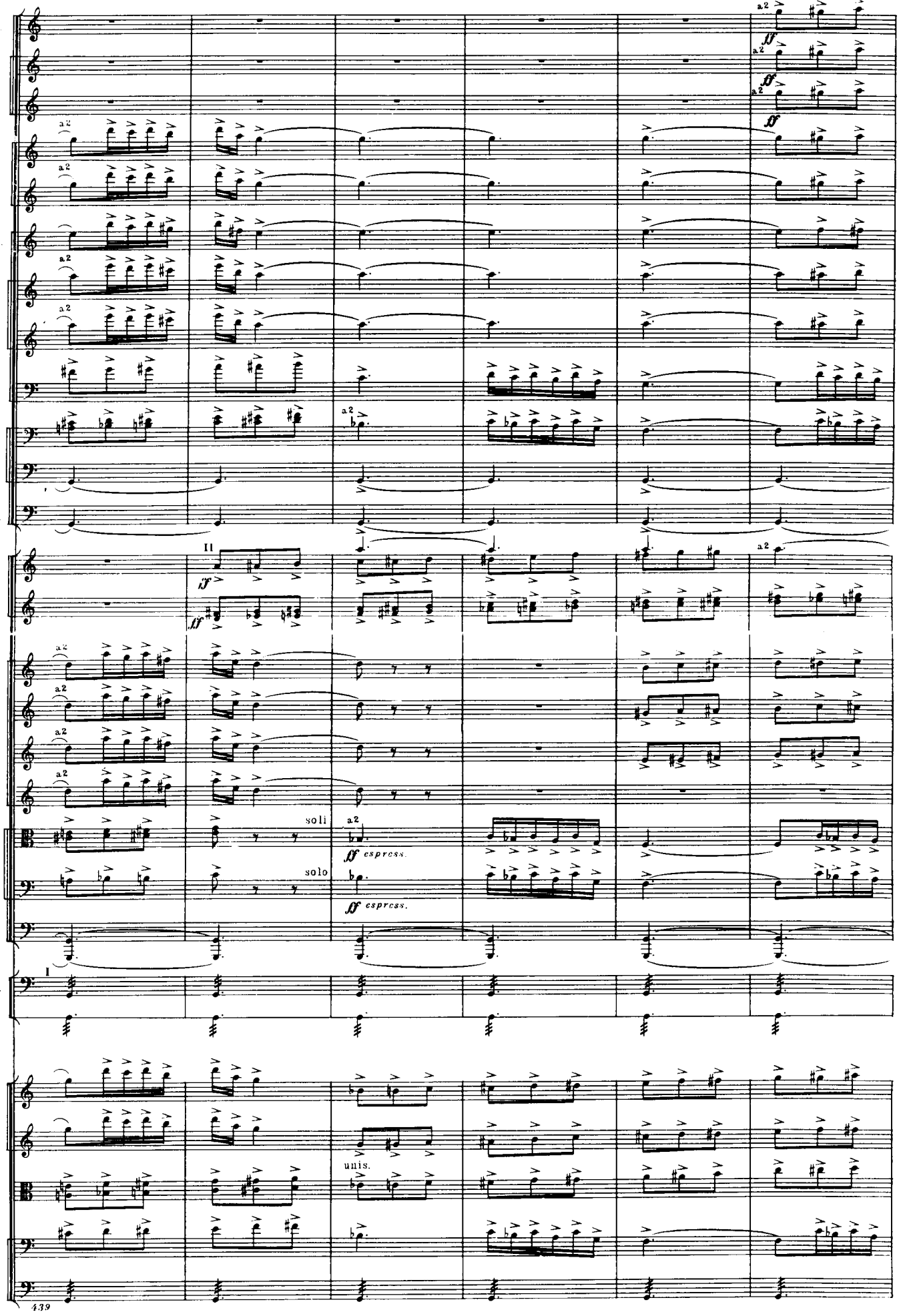

44
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
Archi
a2
ff cresc.
f
cresc.
senza sord.
arco
div.
cres.
412

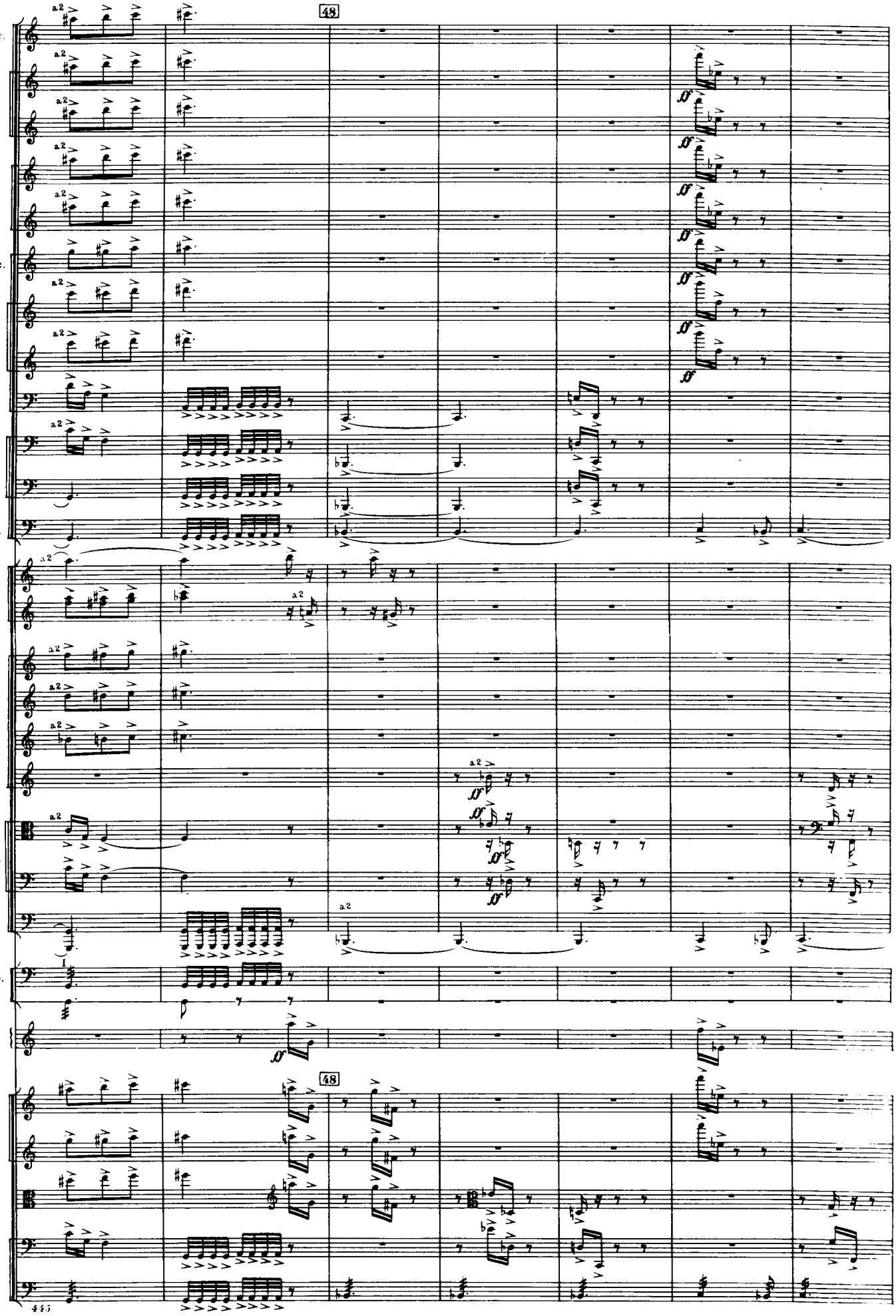

45
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
I sola
senza sord.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
45
Archi
420

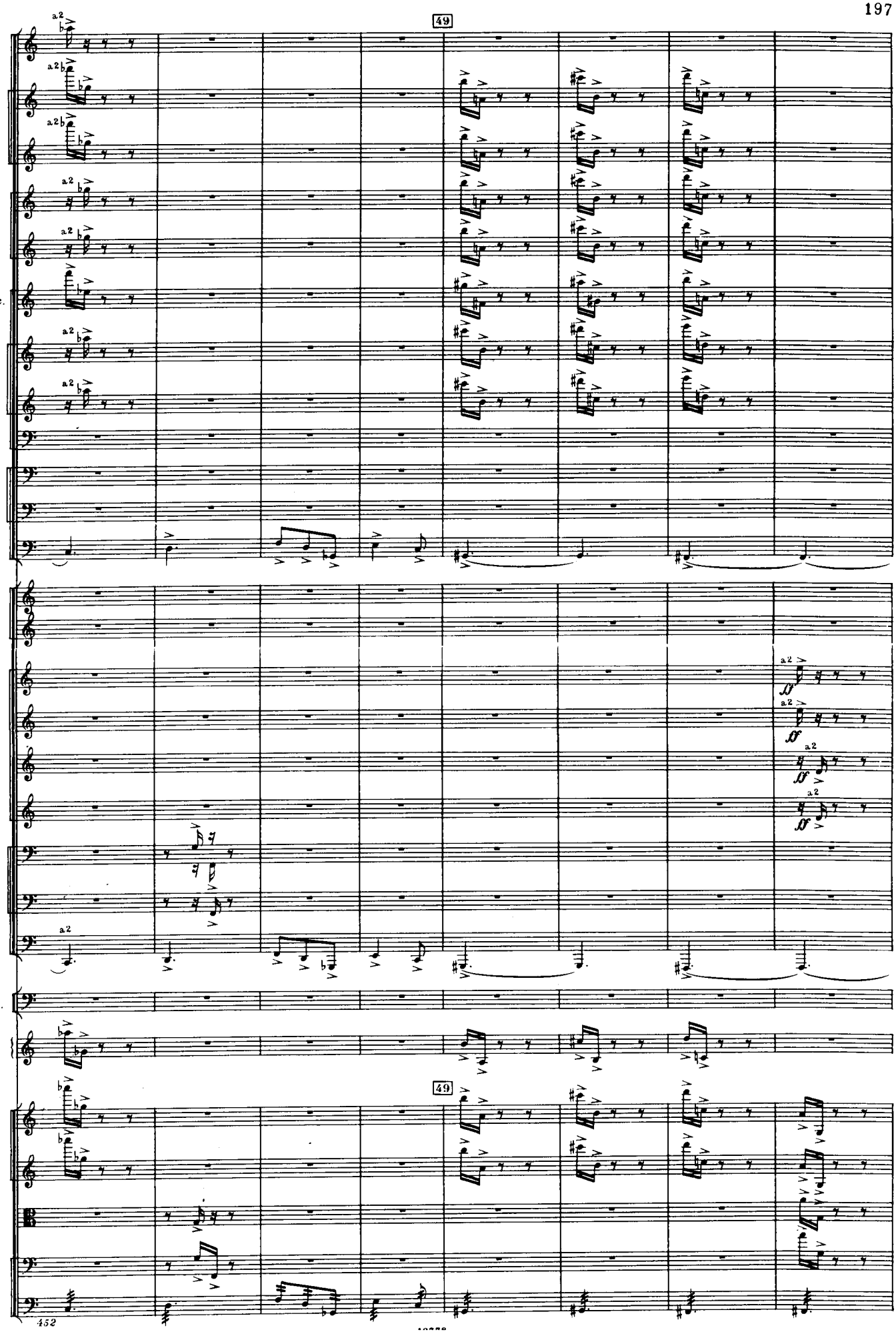

46
Picc.
Fl.
Ob.
Cl.pico.
Cl.
Cl.b.
Fag.
C-fag.
I
Tr-be
Cor.
senza sord. a2 soli
Tr-ni
senza sord. solo
Tube
senza sord. a2
Timp.
P-tti
I colla bacch. di Timp.
46
Archi
unis. arco

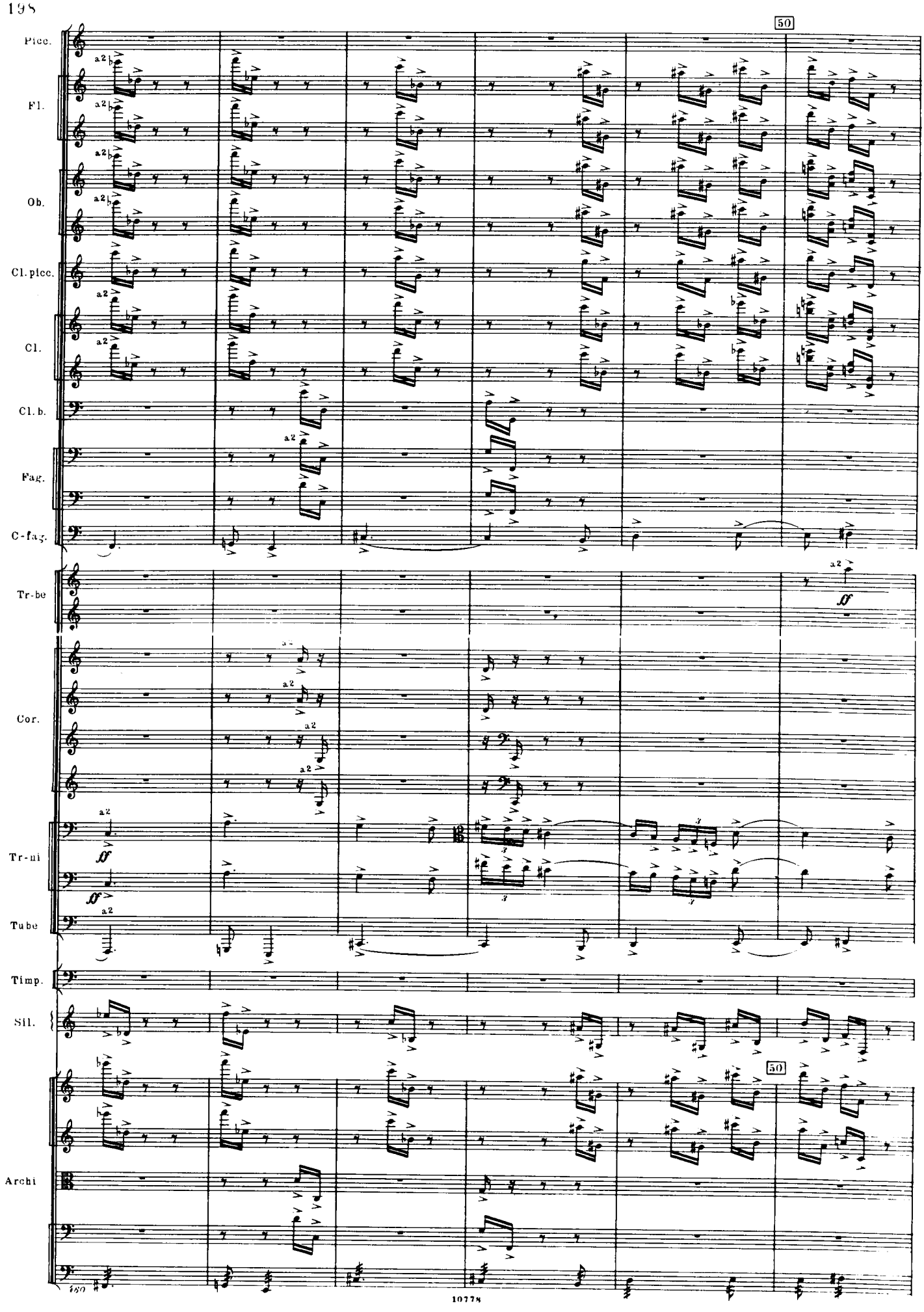

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
senza sord.
II
I. II a2
III
f
fff

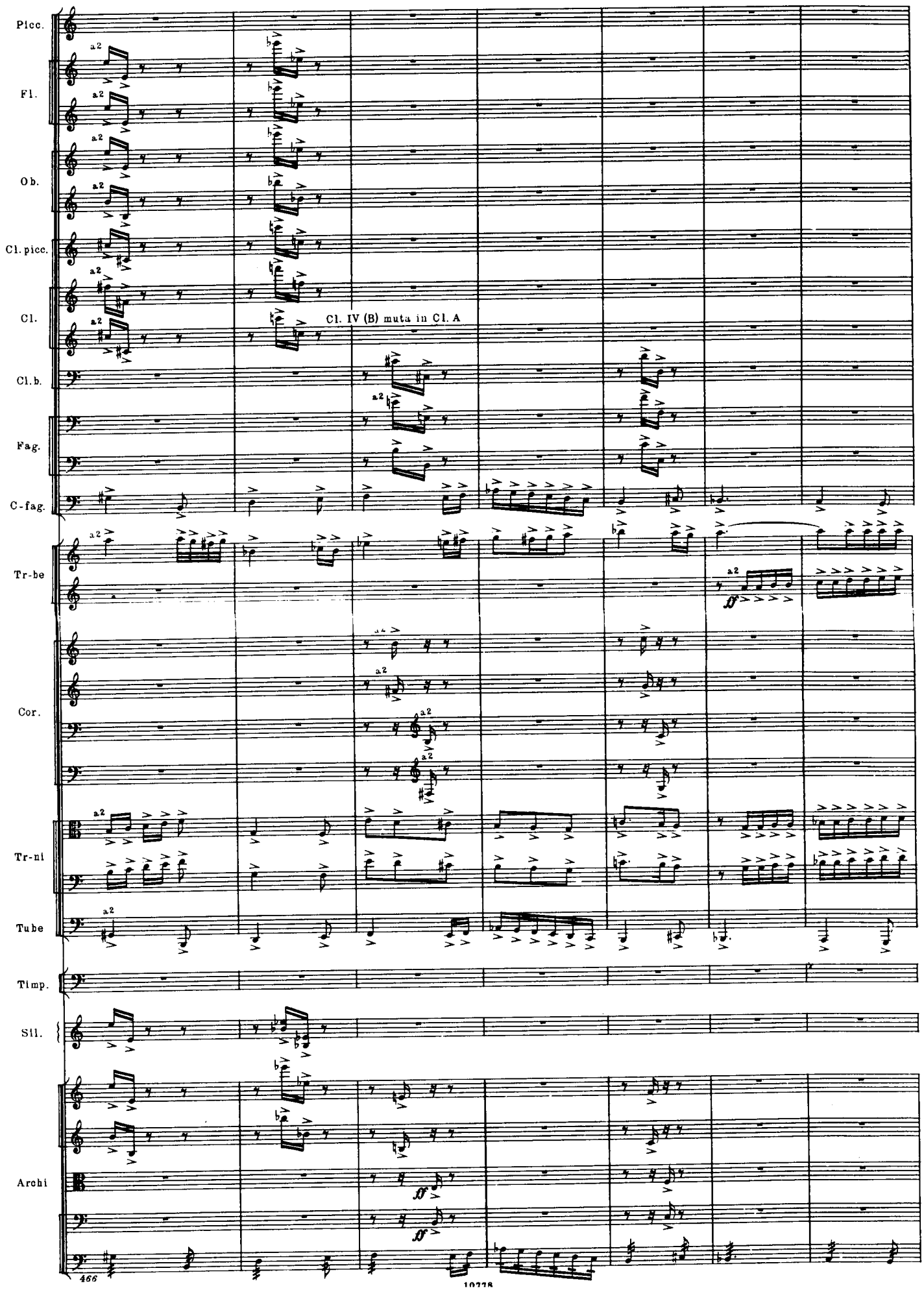

riten.
47
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C fag.
espress.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
P-tti
soli
modo ord.
Archi
div.
434
10778

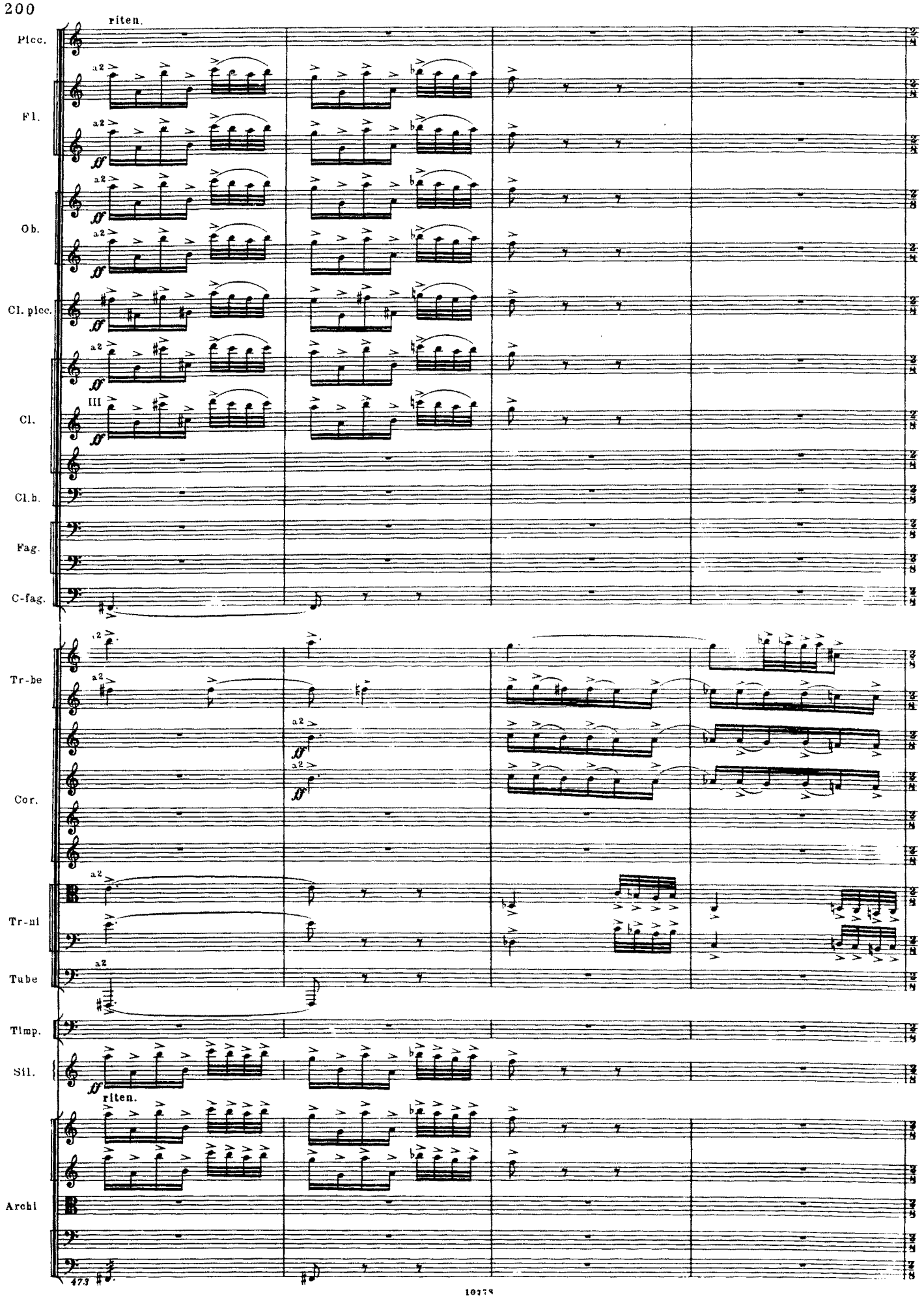

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
Archi
a2
II
I
soli
solo
a2
ff espress.
ff espress.
unis.
439

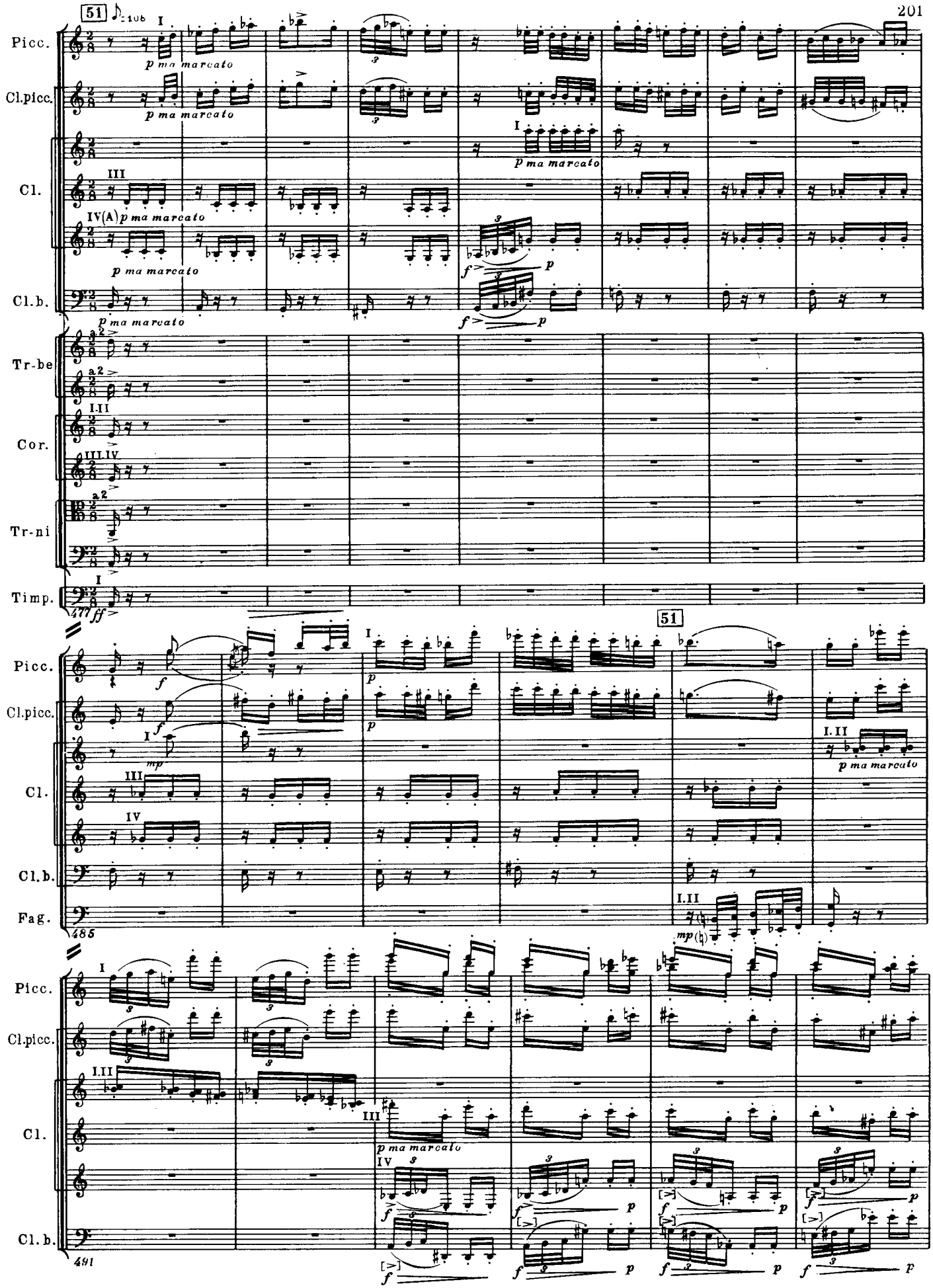

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
Sil.
Archi
48
48
a2
445

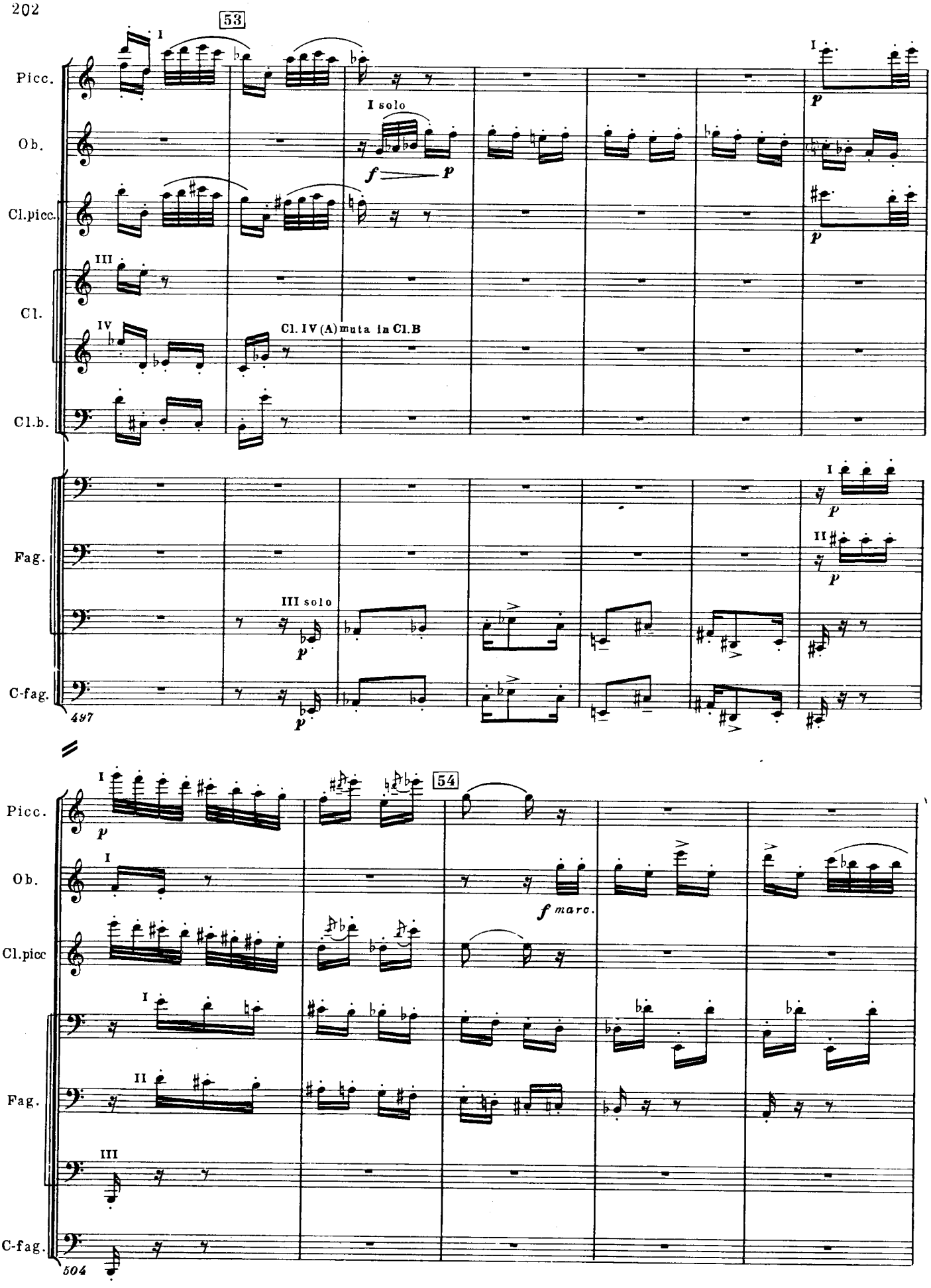

49
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Stl.
49
Archi
452

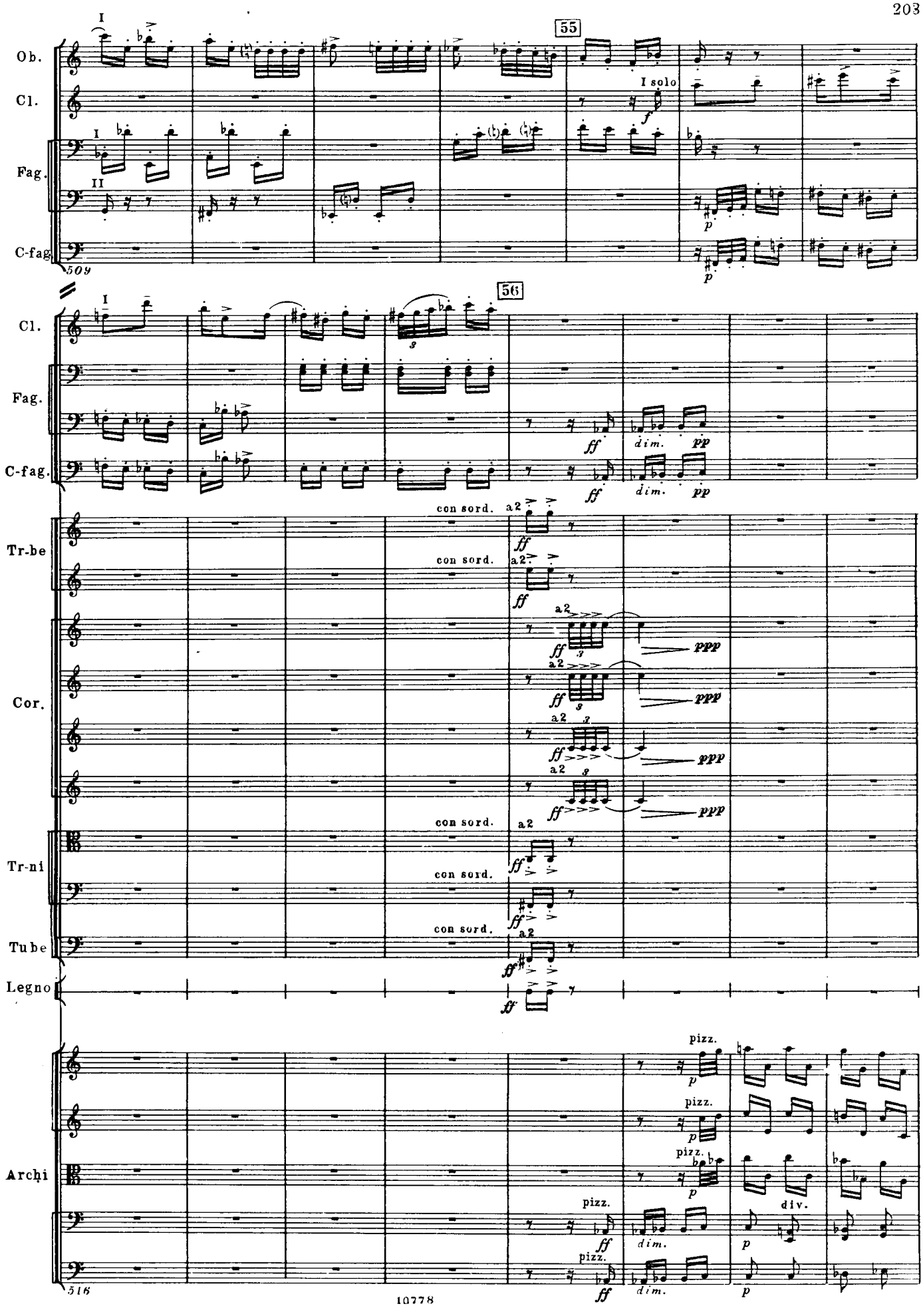

50
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
50
Archi
a2
ff

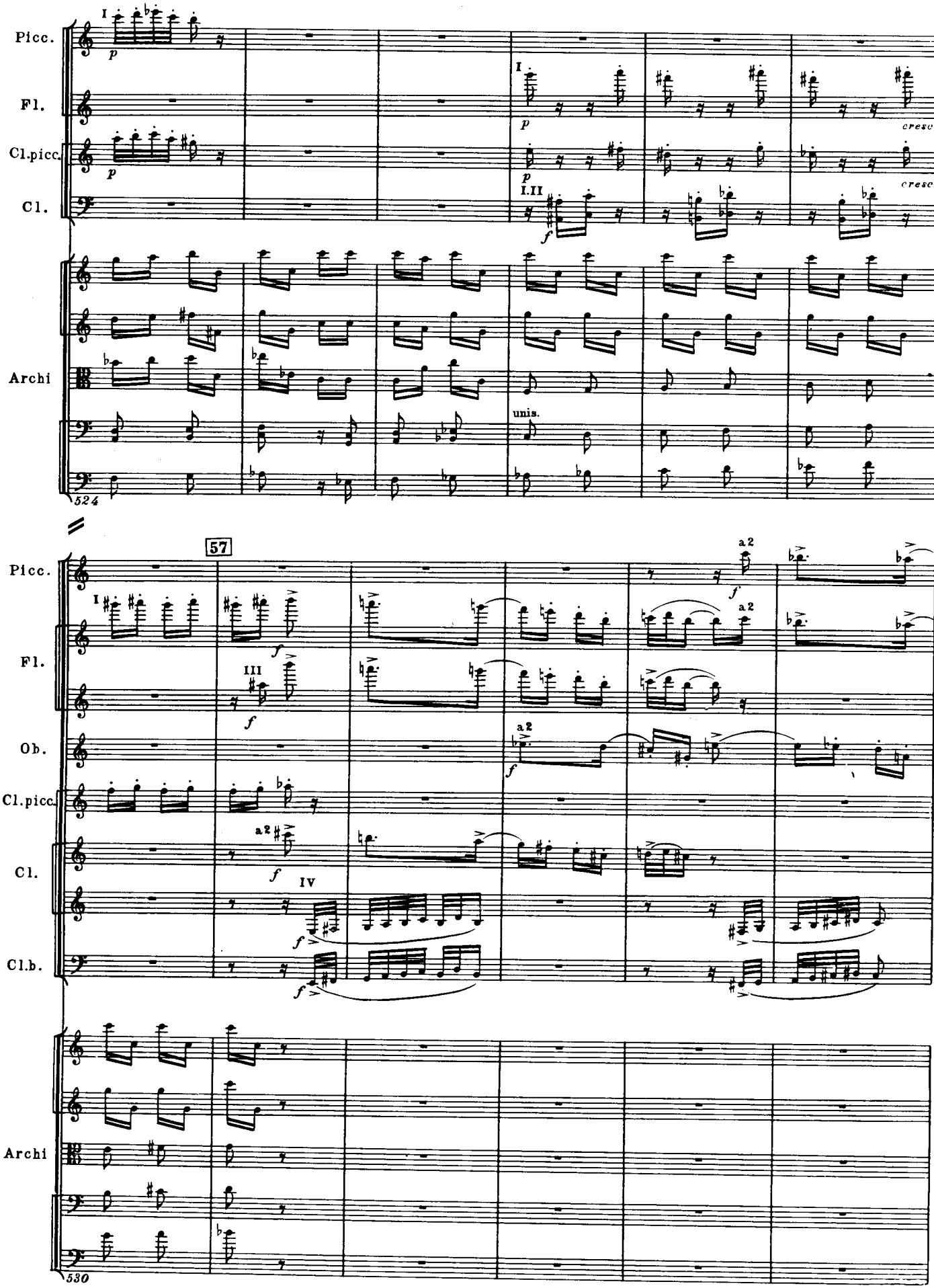

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. IV (B) muta in Cl. A
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
Archi
a2
ff
466
10778

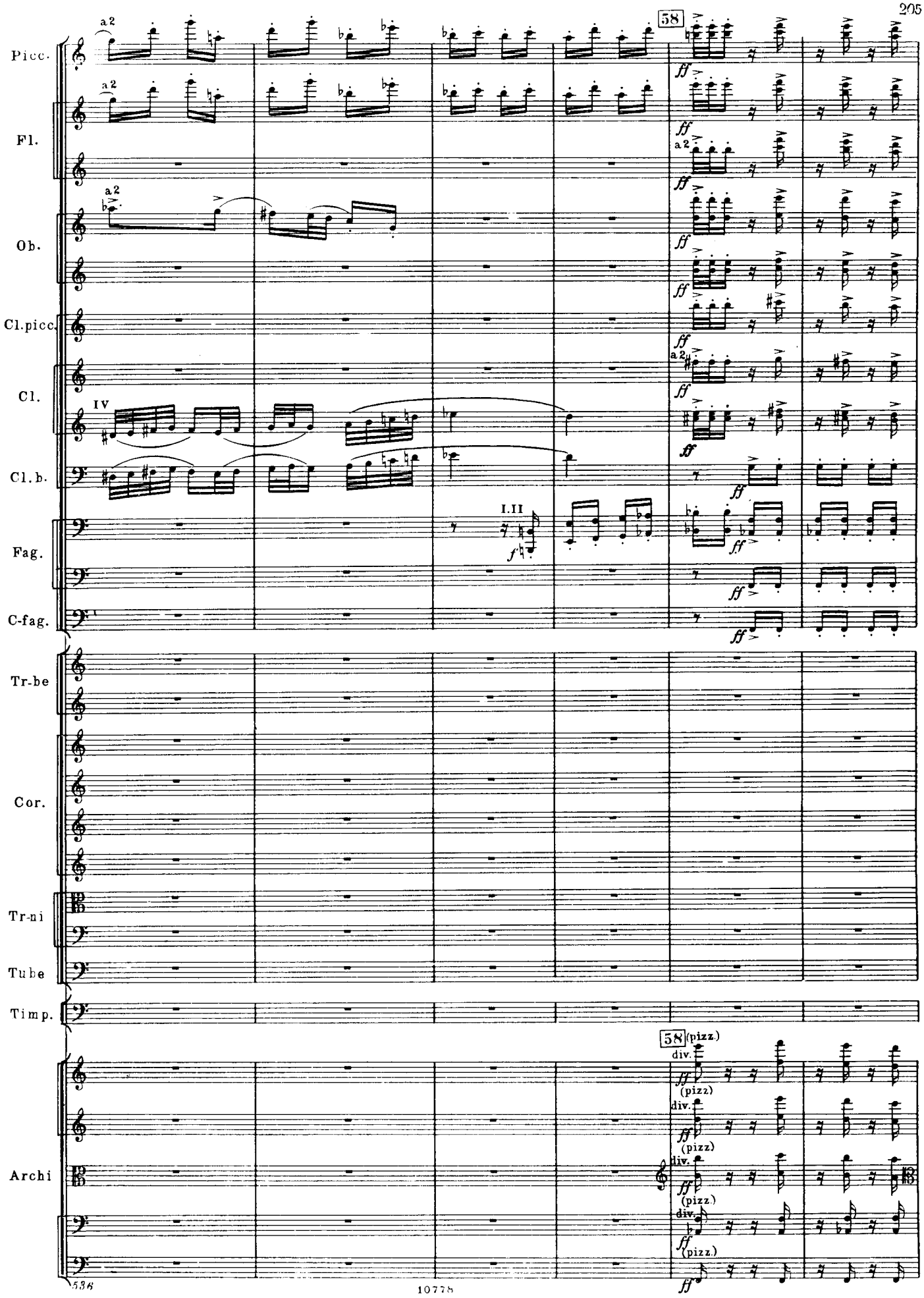

riten.
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
riten.
Archi
a2
III

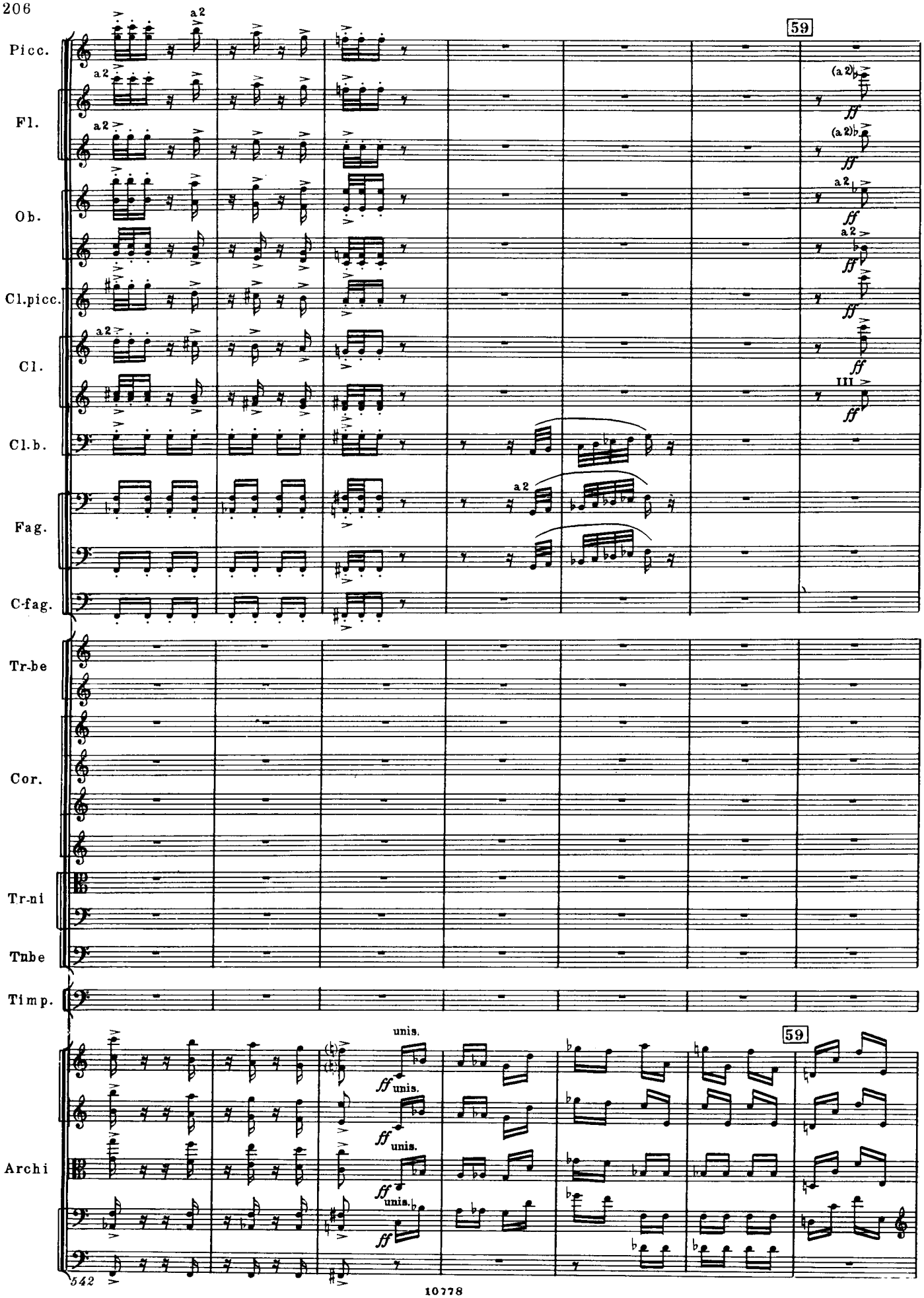

51
Picc.
Cl.picc.
Cl.
Cl.b.
Tr-be
Cor.
Tr-ni
Timp.
p ma marcato
477
485
491
Fag.
I
III
IV(A)
I.II
III.IV
IV
a2
f
p
mp
ff

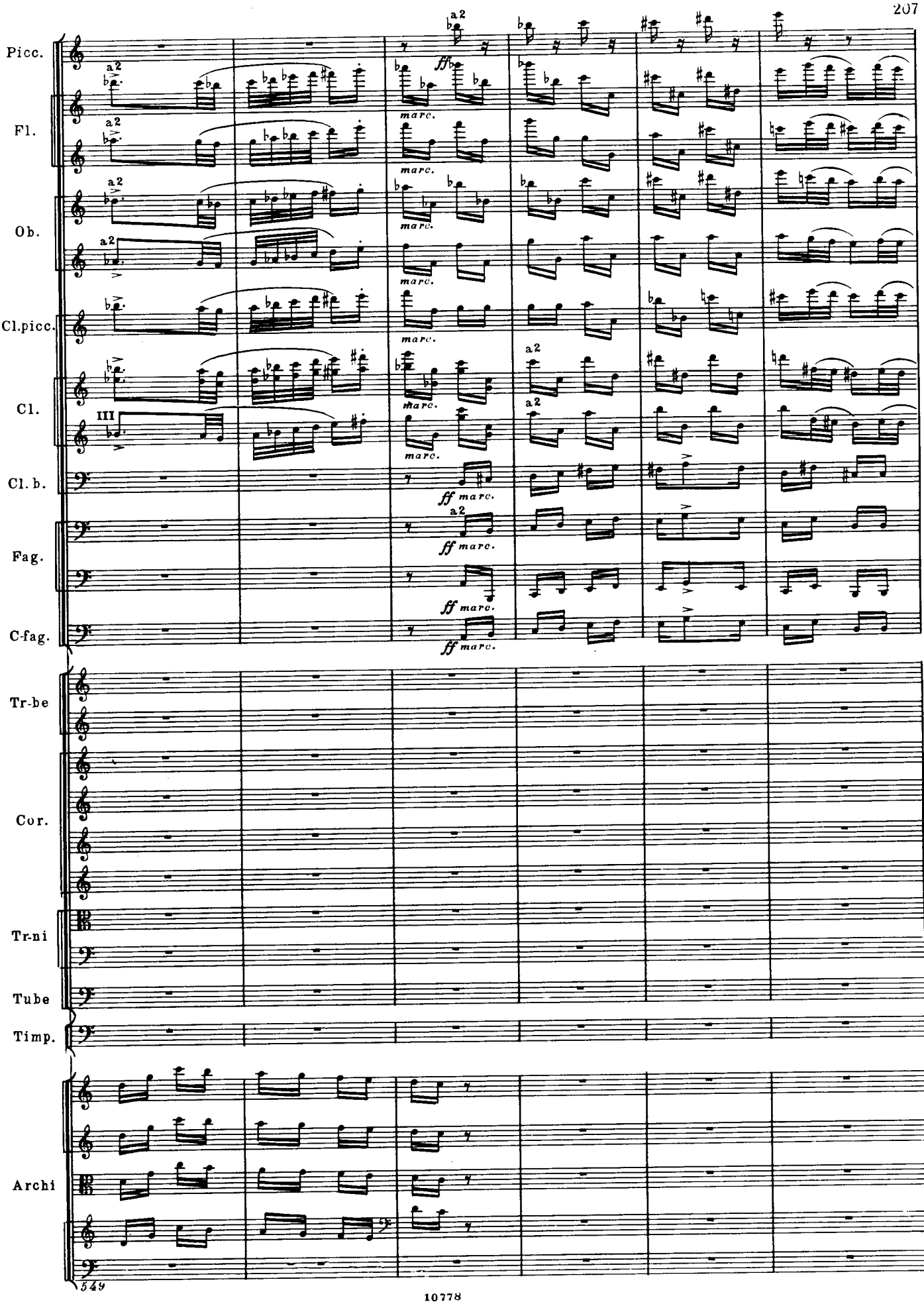

53
Picc.
Ob.
Cl.picc.
Cl.
Cl.b.
I solo
Cl. IV (A) muta in Cl.B
Fag.
C-fag.
III solo
497
54
f marc.
504

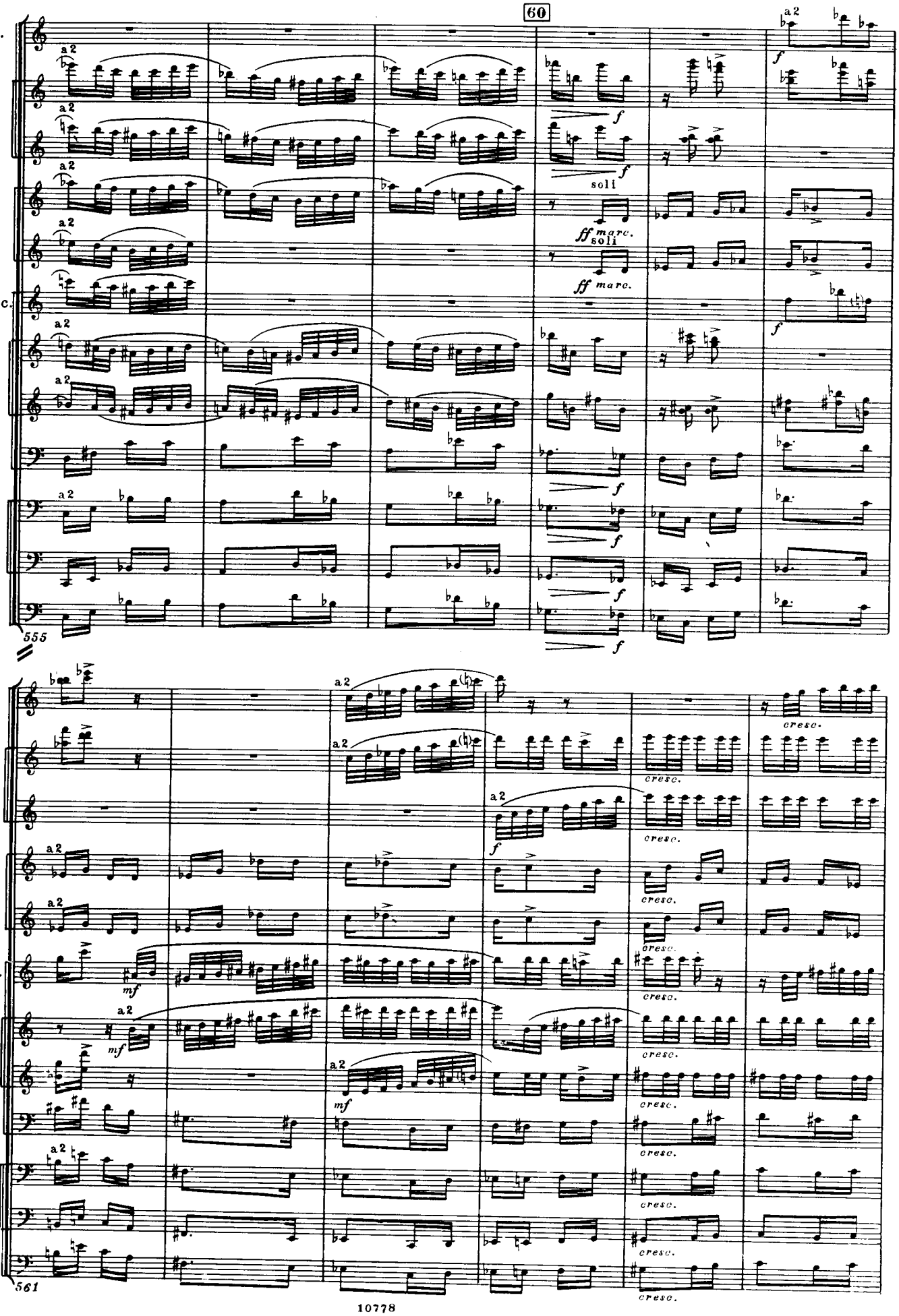

Ob.
Cl.
Fag.
C-fag.
55
I solo
509
56
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Legno
Archi
con sord.
a2
pizz.
div.
516

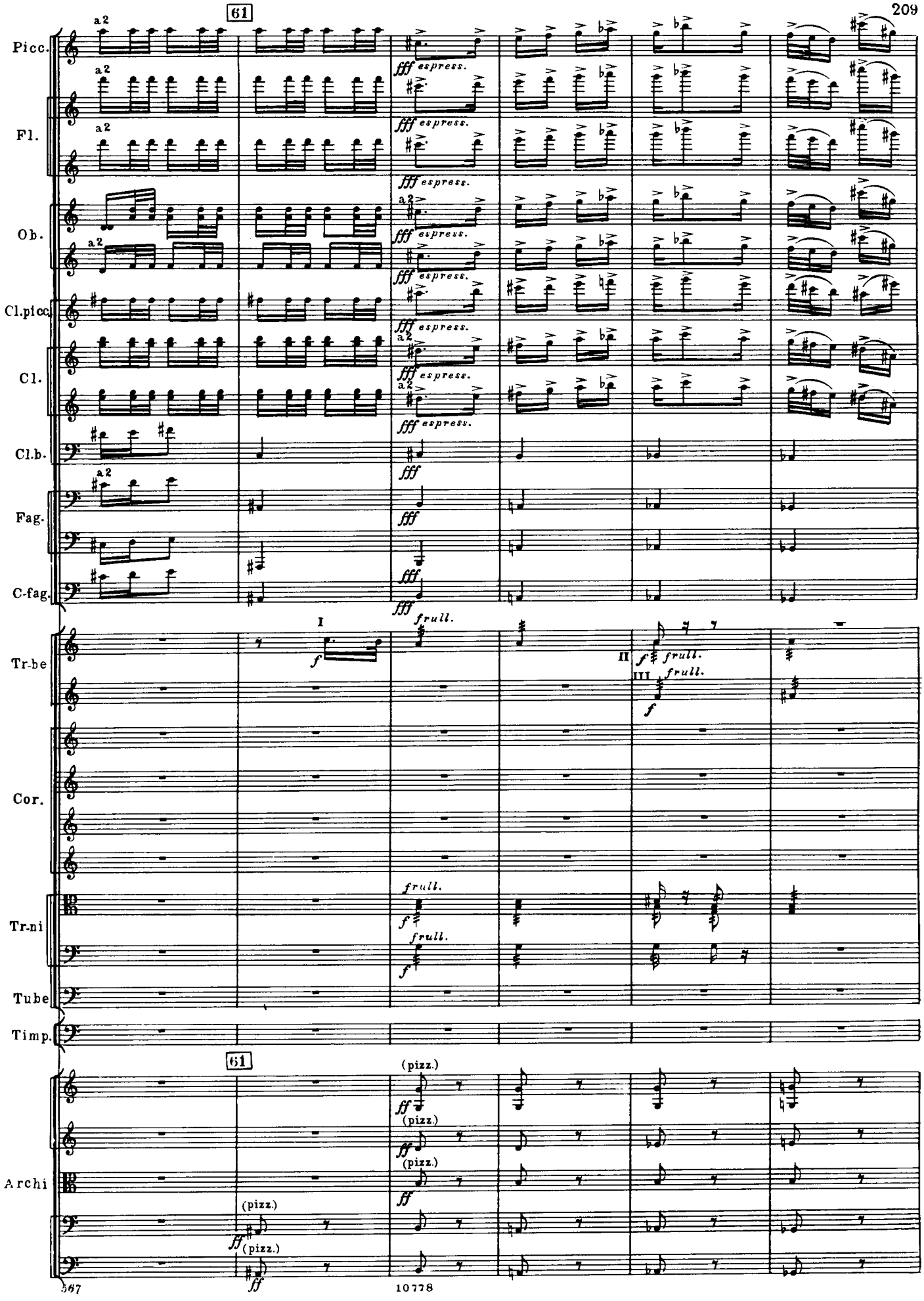

Picc.
Fl.
Cl.picc.
Cl.
Archi
I
p
I.II
f
cresc.
unis.
524
57
a2
III
IV
Ob.
Cl.b.
530

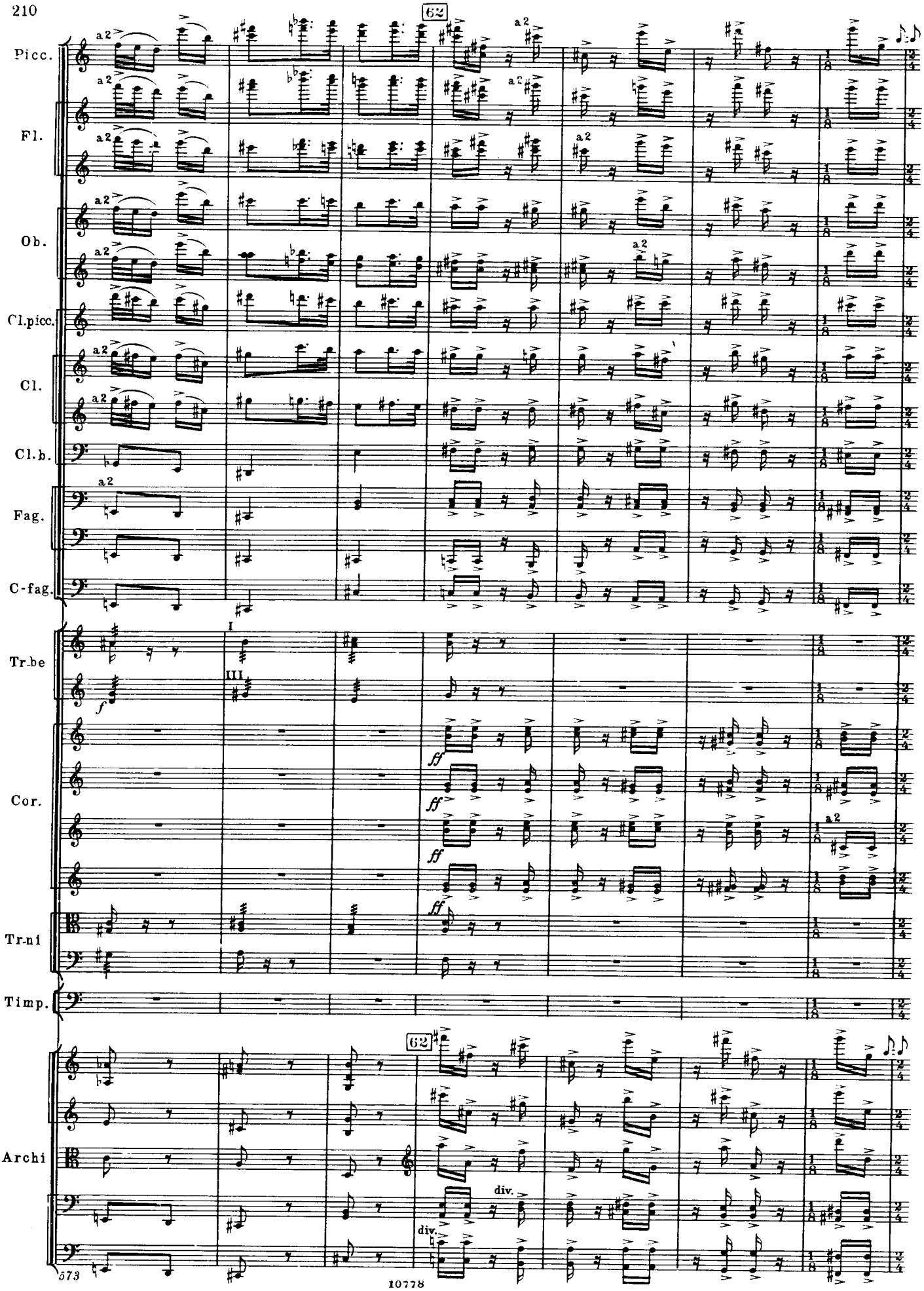

58
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
IV
I.II
ff
f
(pizz)
div.

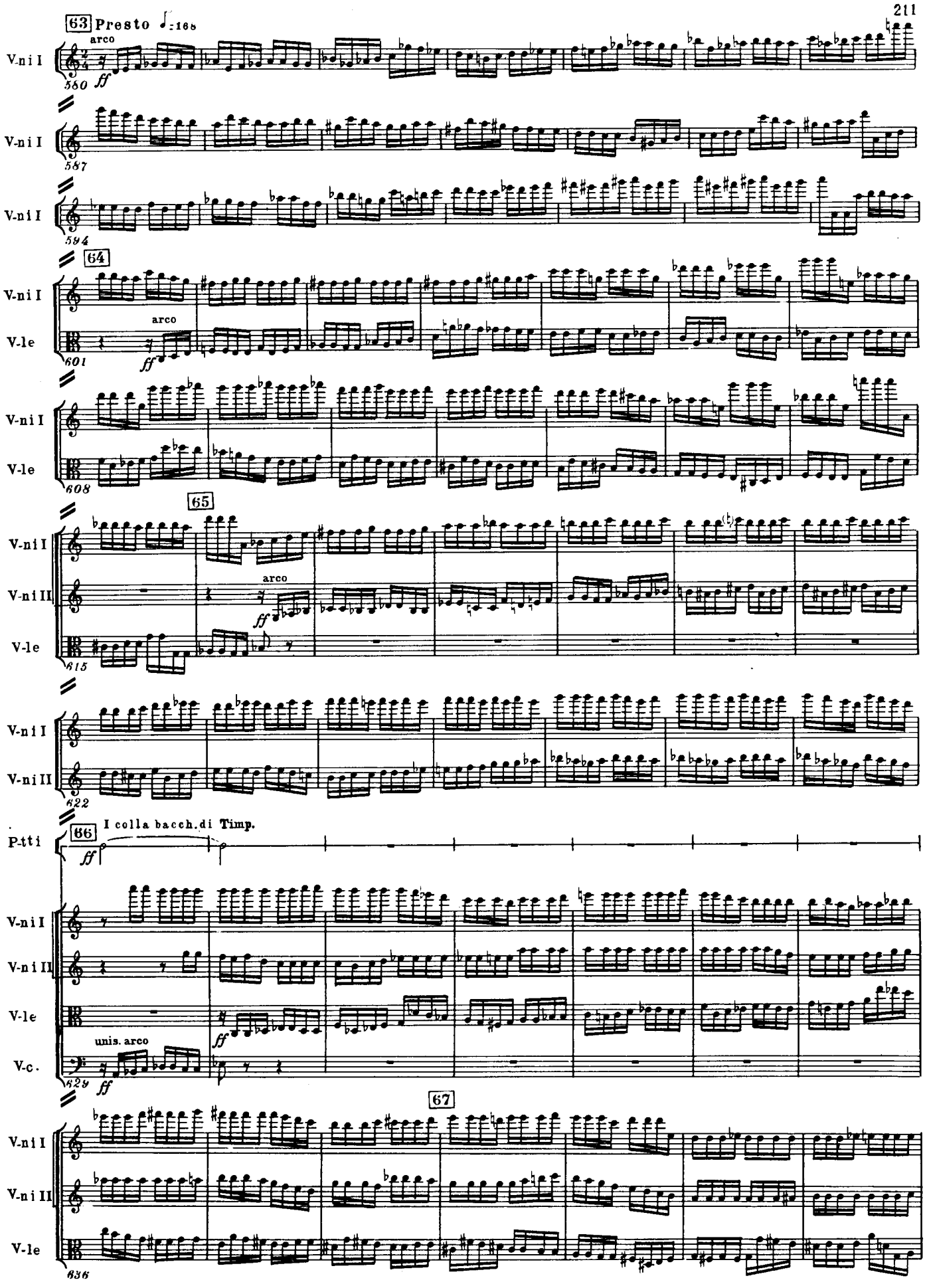

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
59
a2
(a 2)
ff
III
unis.
542

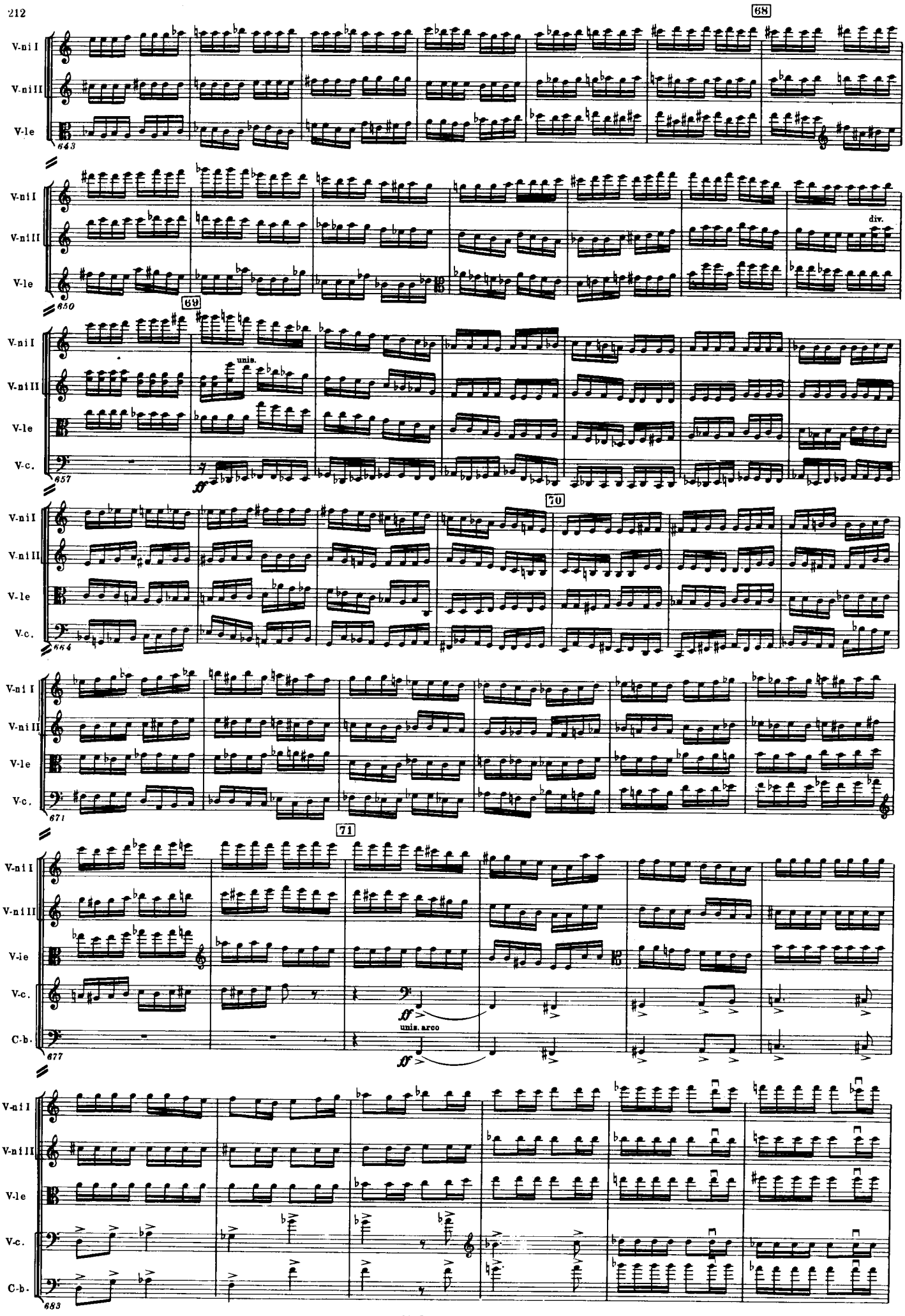

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
III
ff marc.
marc.

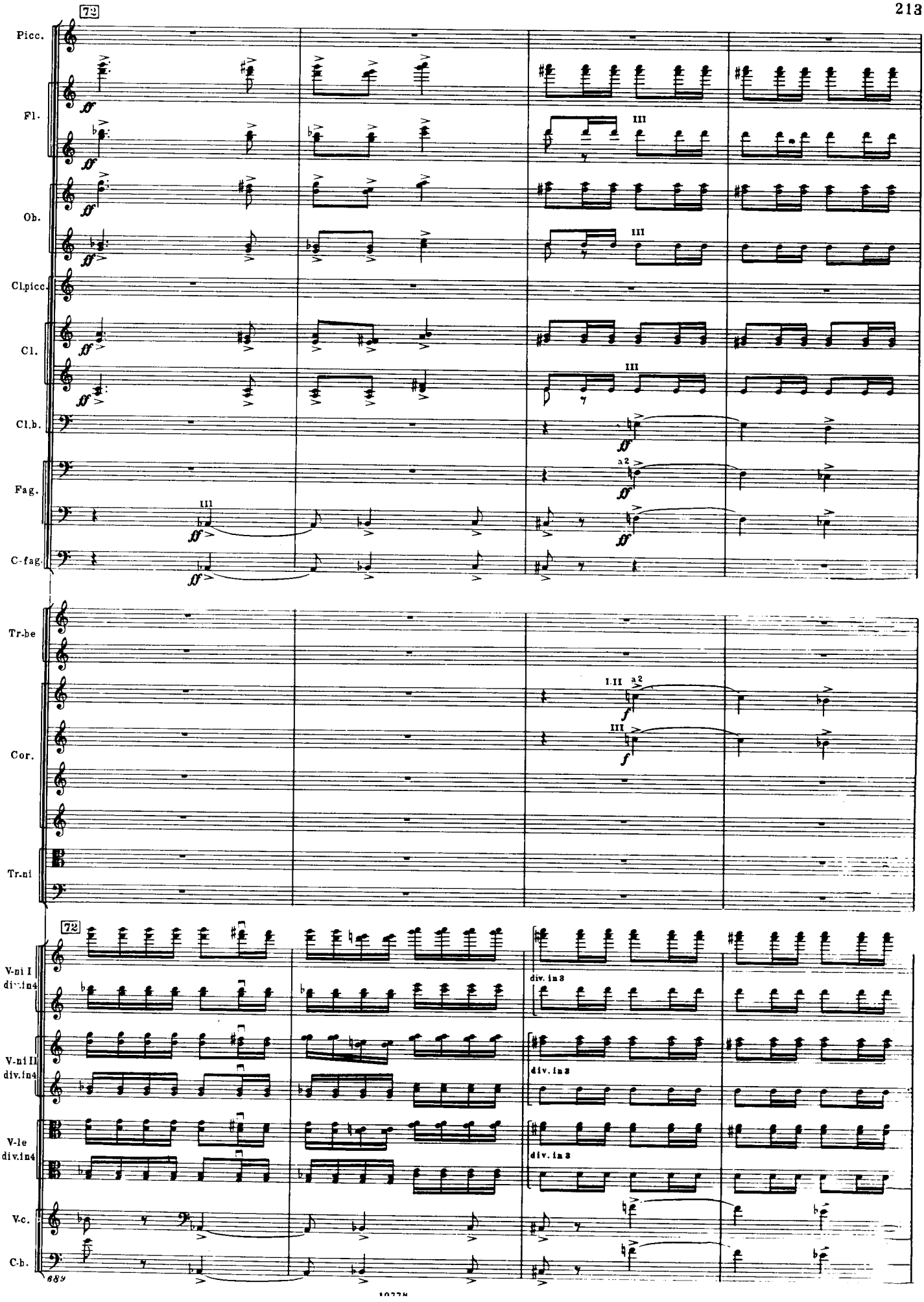

60
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
soli
ff marc.
f
555
mf
cresc.
561

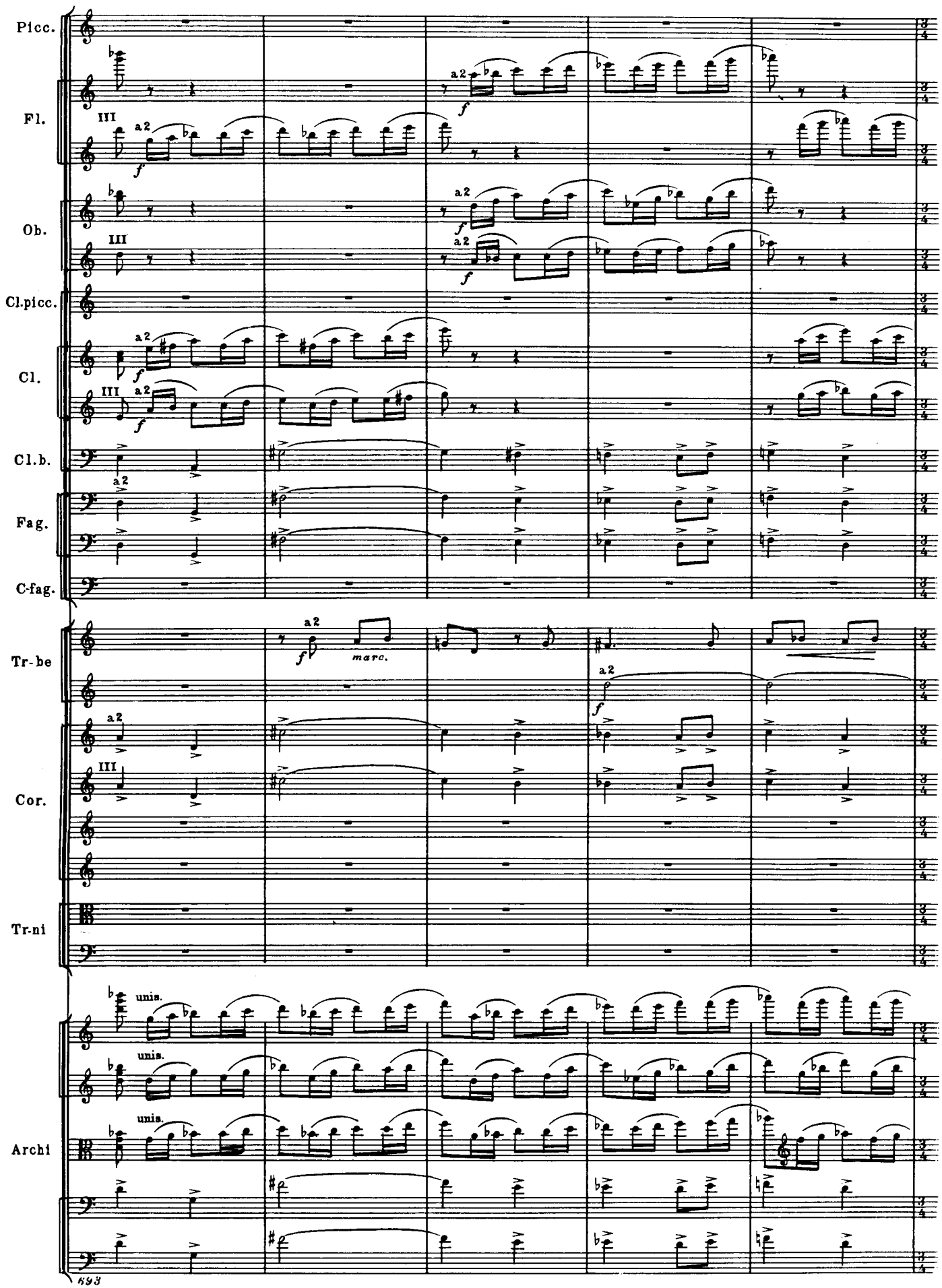

61
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
fff espress.
fff
frull.
f
I
II
III
(pizz.)
ff

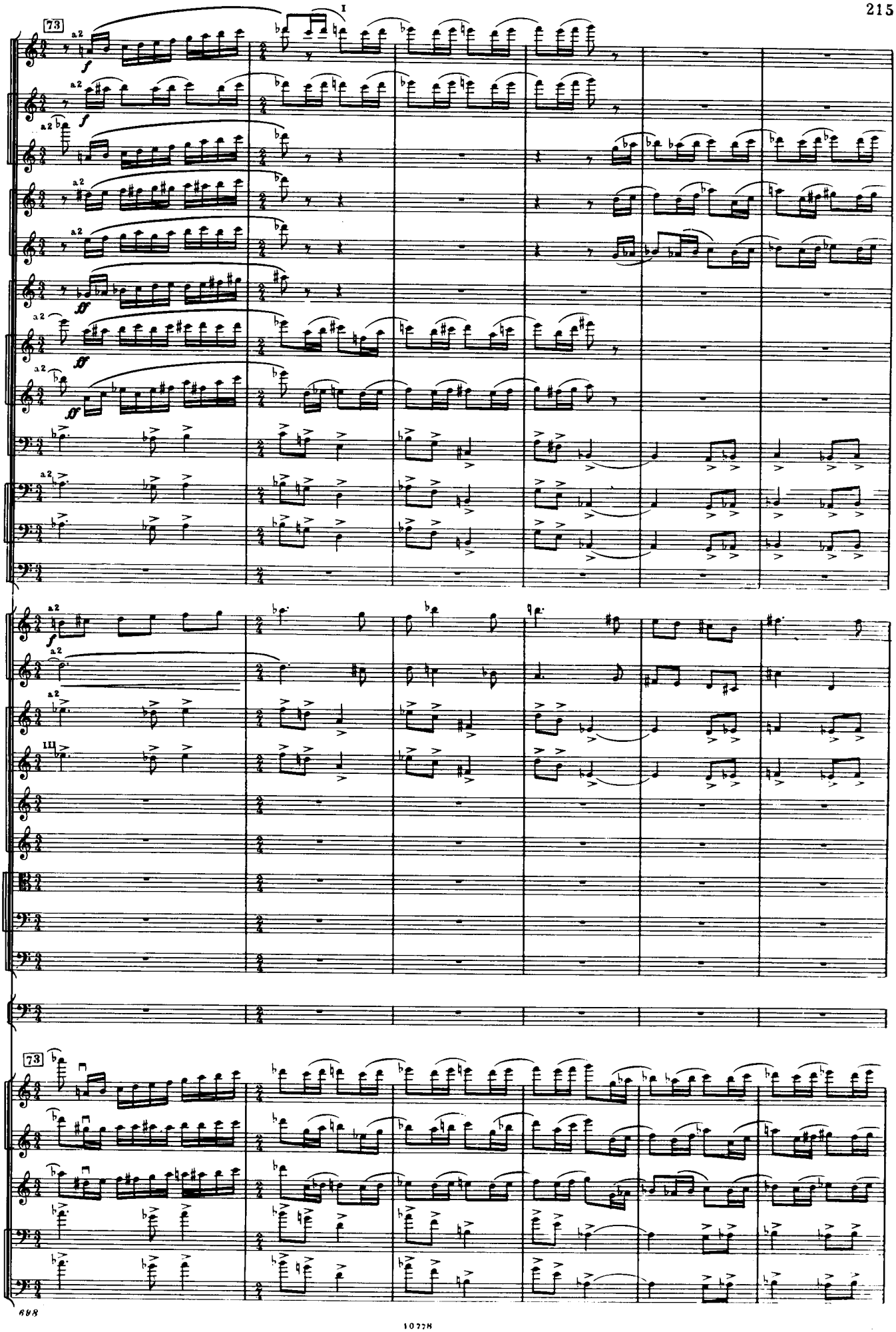

62
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Timp.
Archi
a2
I
III
f
ff
div.

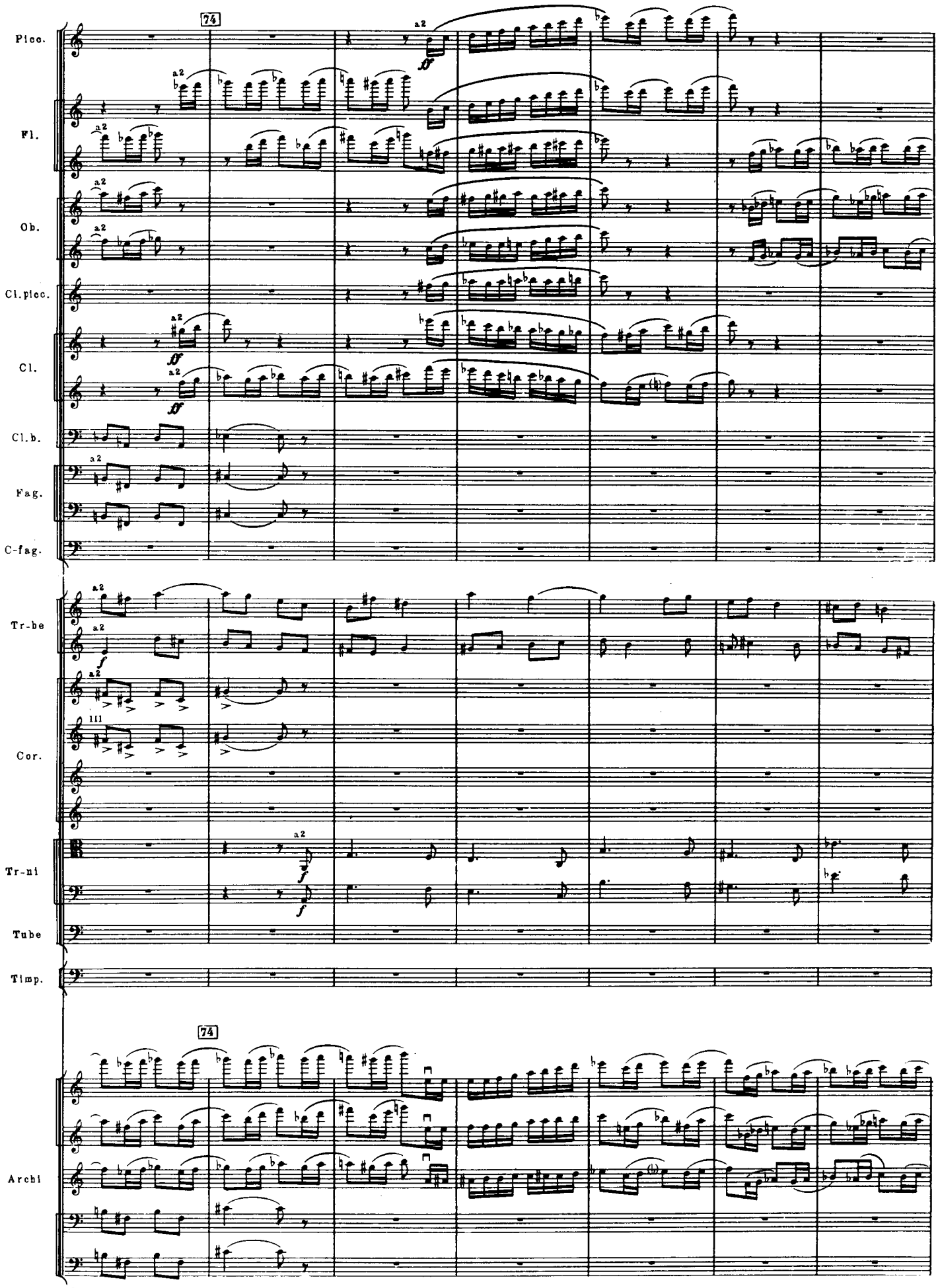

63 Presto ♩=168
arco
V-ni I
580
ff
587
594
64
V-le
601
608
65
V-ni II
615
622
66
I colla bacch. di Timp.
P-tti
unis. arco
V-c.
629
67
636

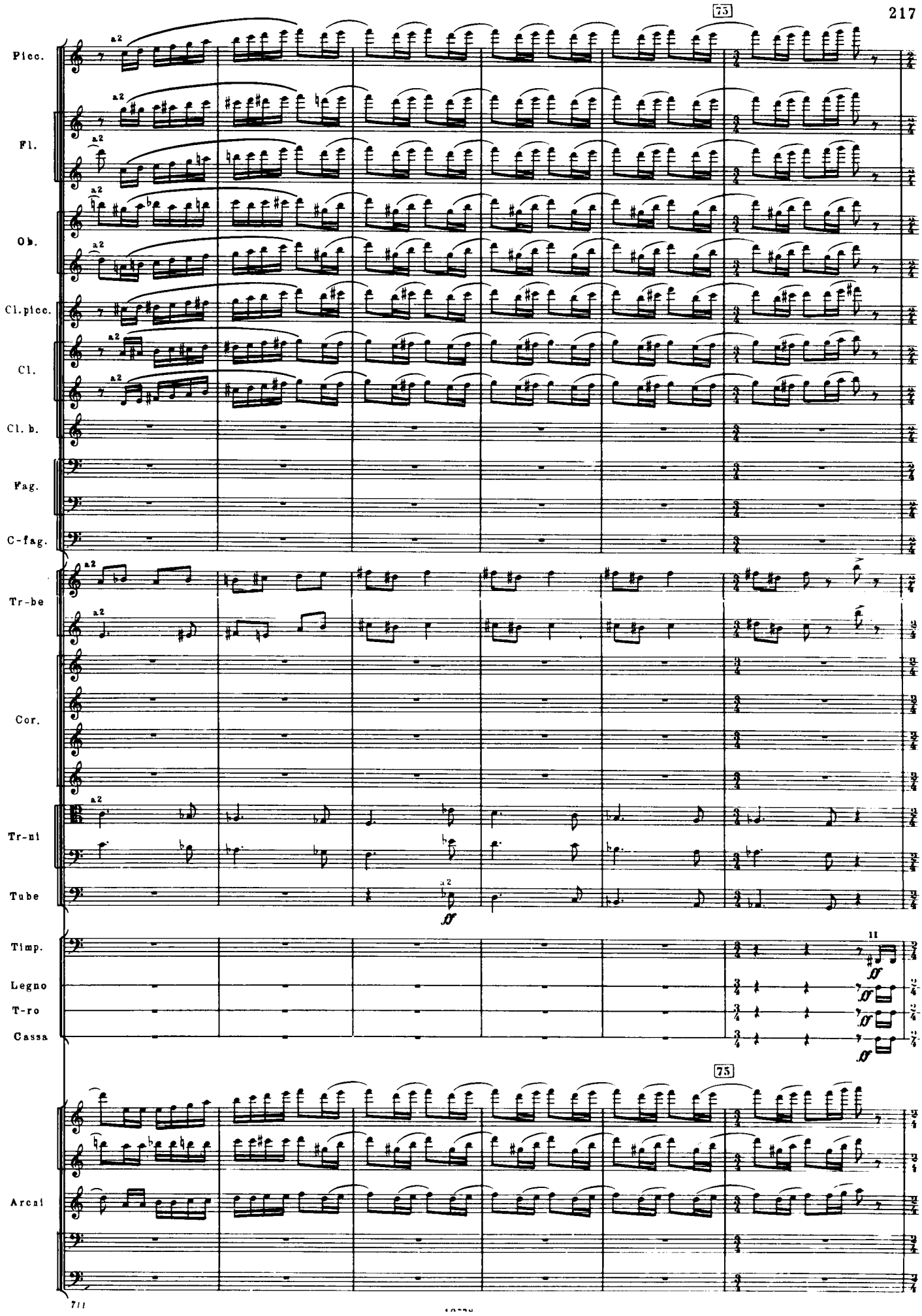

68
V-ni I
V-ni II
V-le
643
div.
650
69
unis.
V-c.
657
70
664
671
71
C-b.
unis. arco
677
683

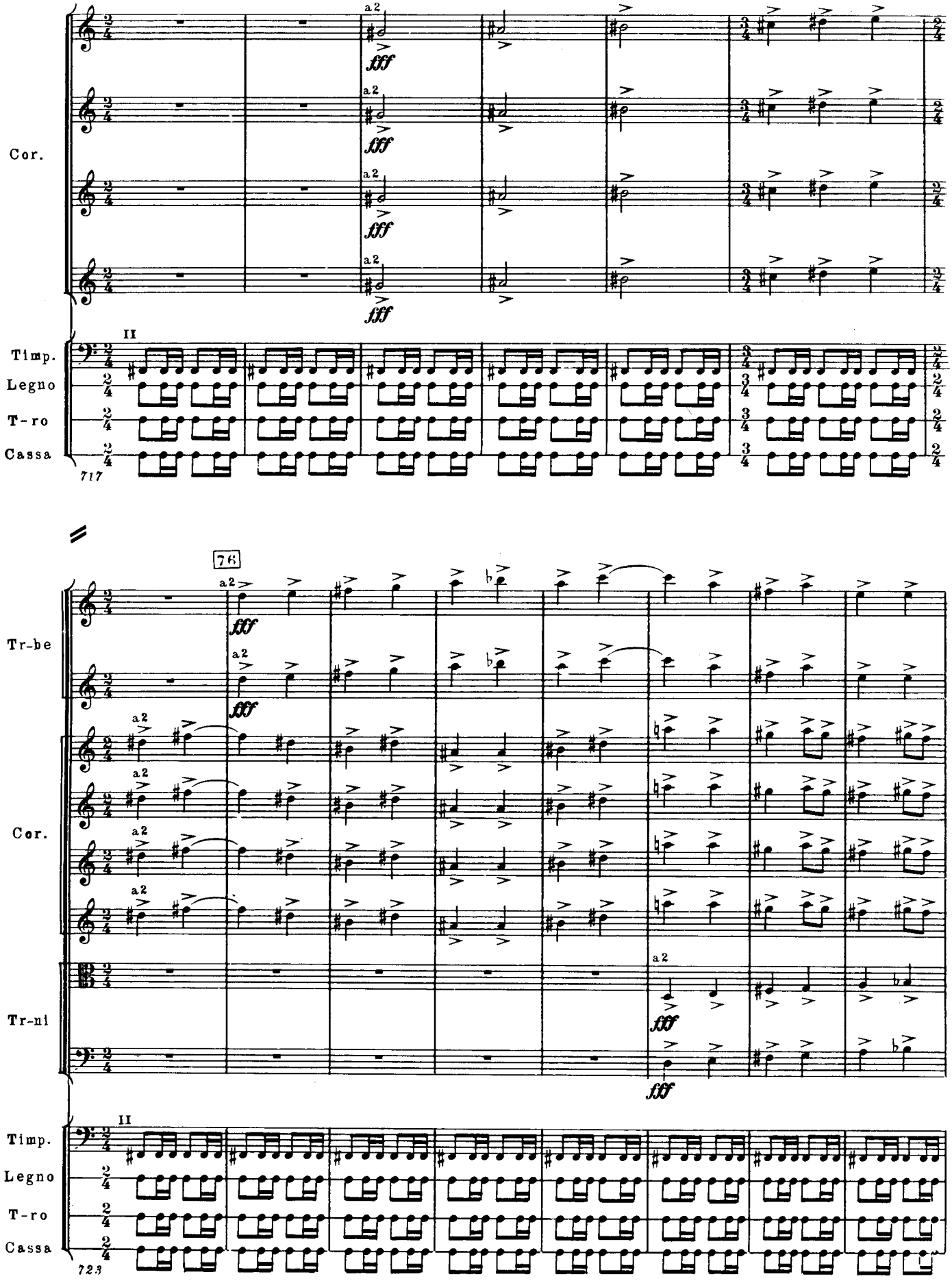

72
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
V-ni I div.in4
V-ni II div.in4
V-le div.in4
V-c.
C-b.
ff
III
a2
I.II
f
div. in 3
689

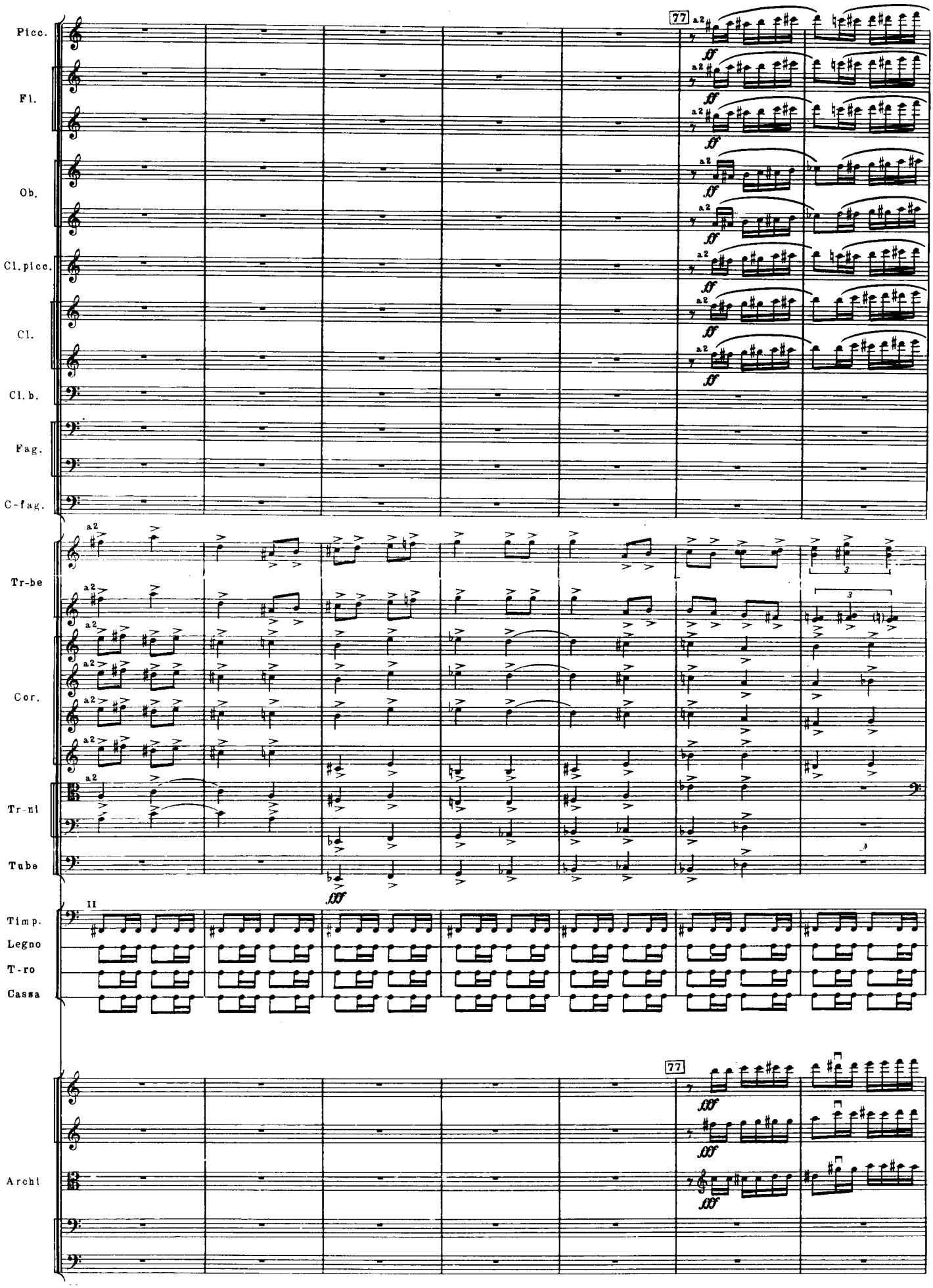

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Archi
a2
III
f
marc.
unis.

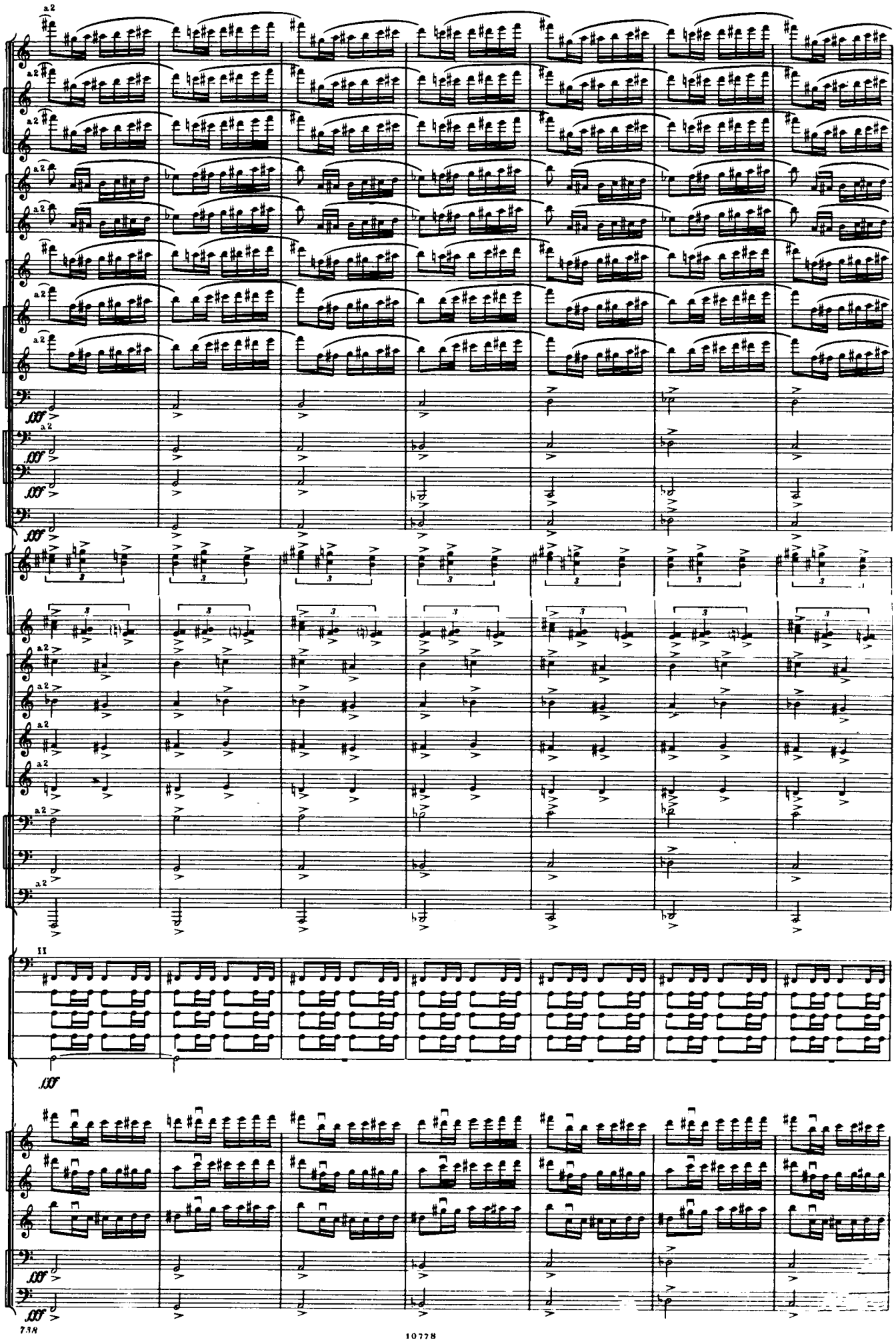

I
73
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-nl
Tube
Timp.
Archl
a2
III

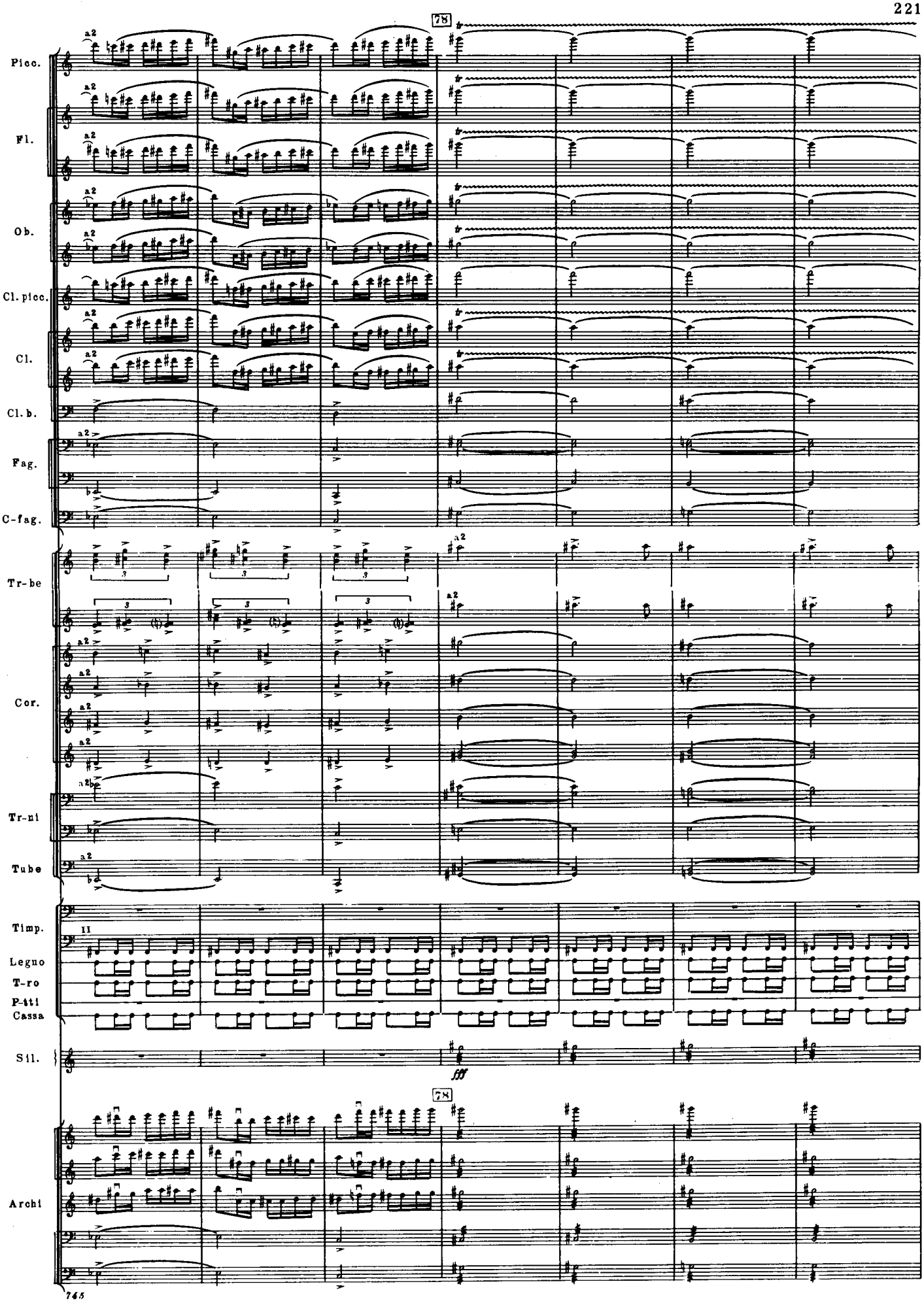

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
74
74
a2
III
ff
f

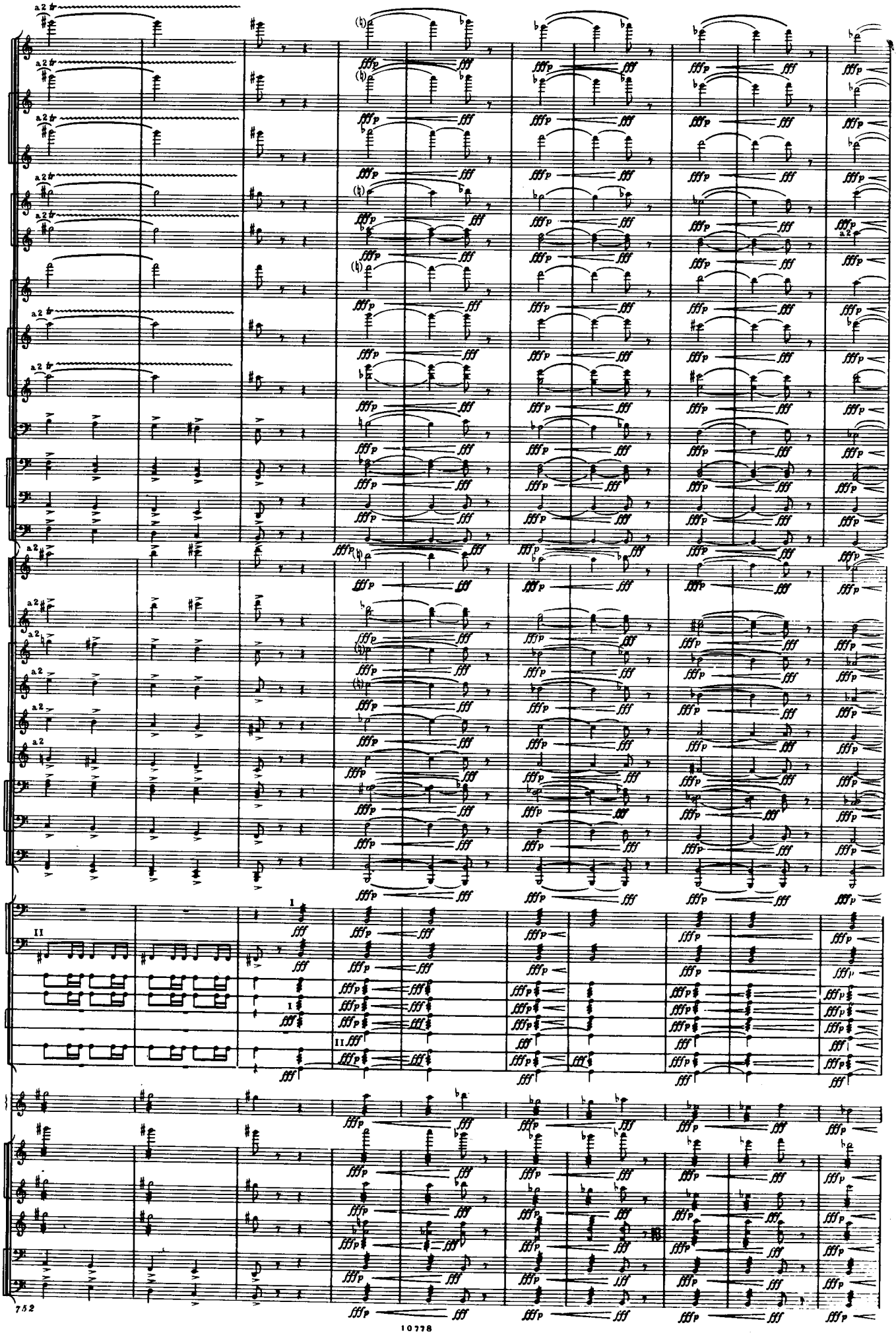

75
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
T-ro
Cassa
Arcai
a2
ff
11

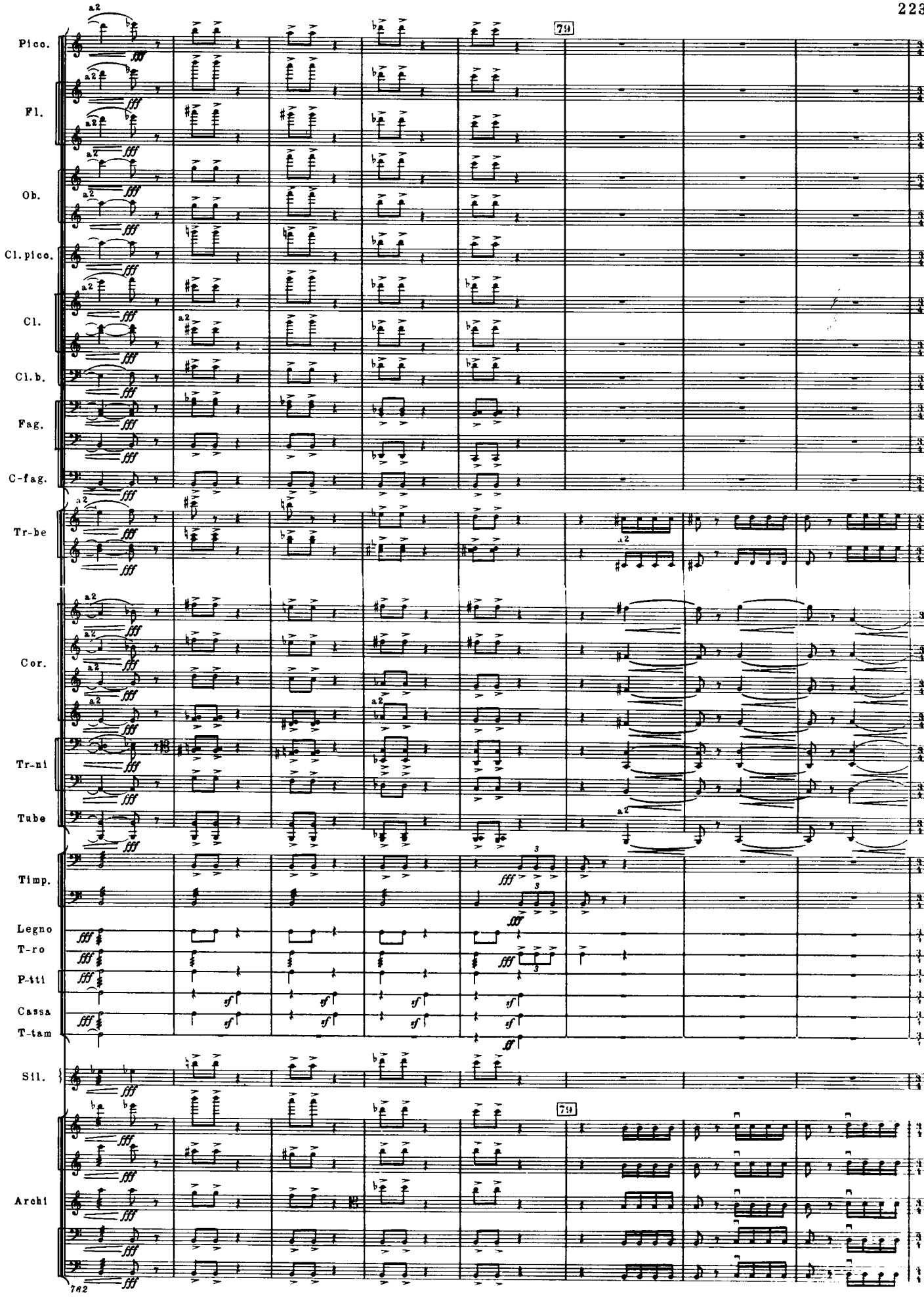

Cor.
Timp.
Legno
T-ro
Cassa
717
76
Tr-be
Cor.
Tr-ni
Timp.
Legno
T-ro
Cassa
723

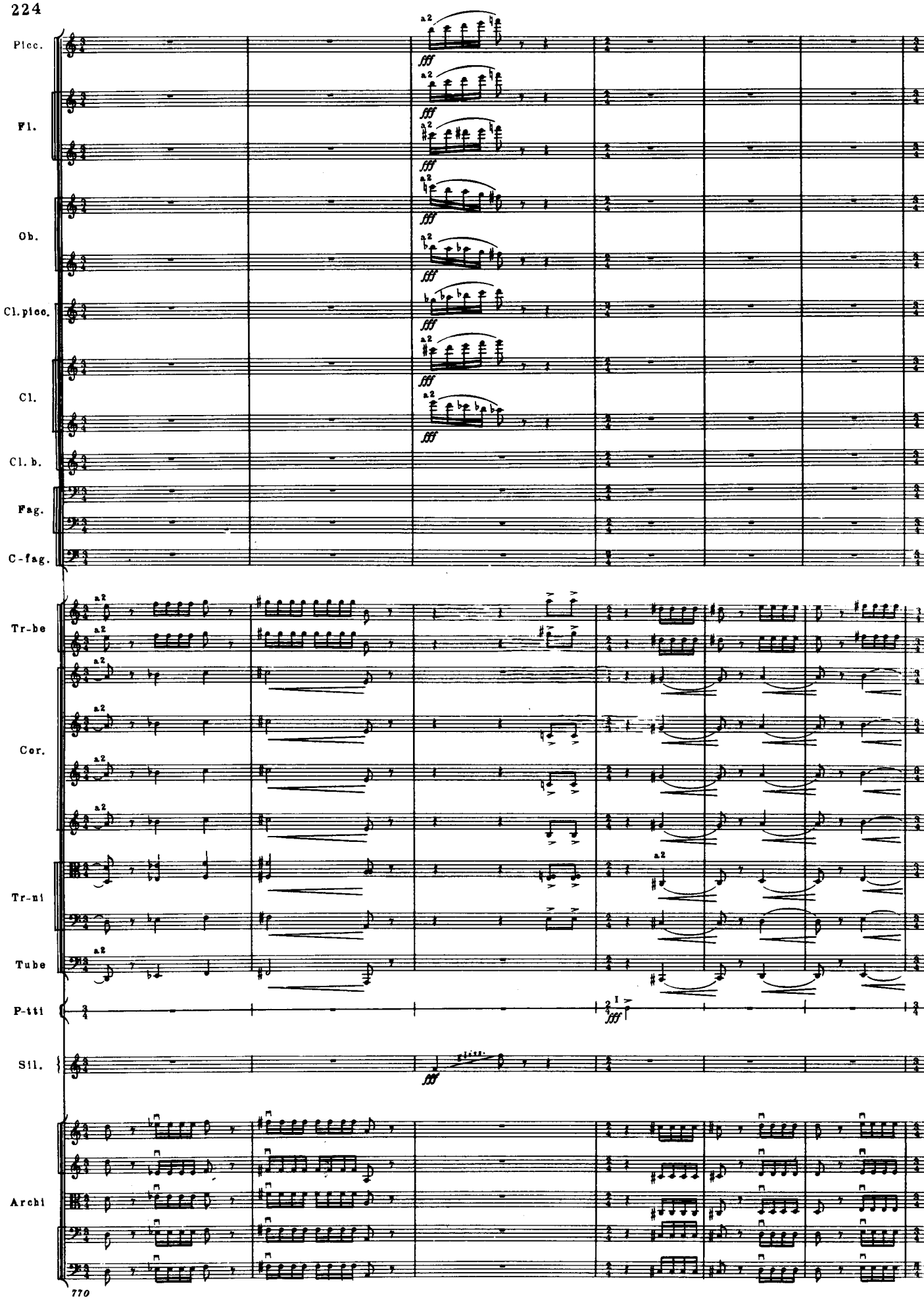

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
T-ro
Cassa
Archi
77
a2
ff
fff

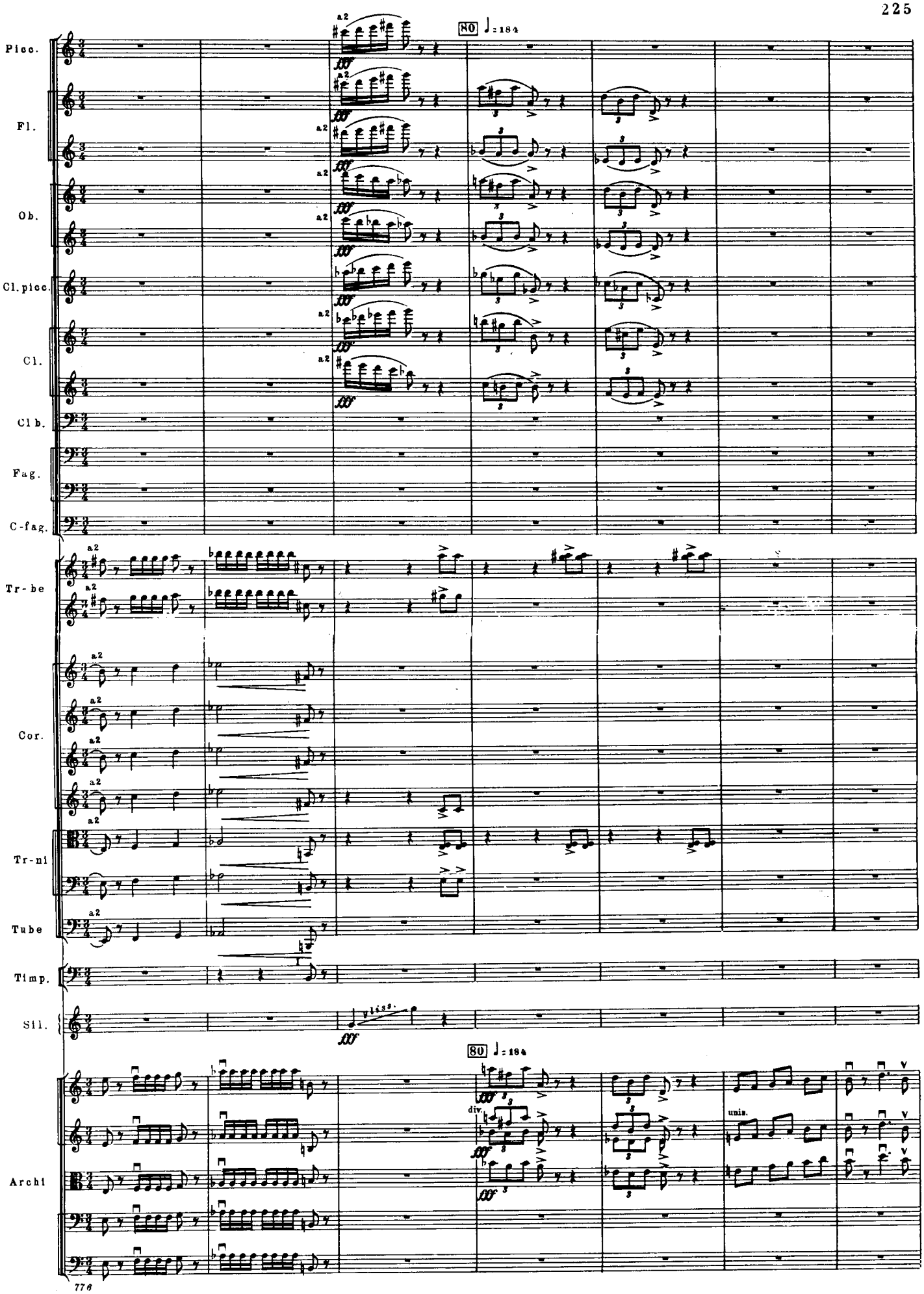

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp
Legno
T-ro
Cassa
T-tam
Archi
a2
II
fff

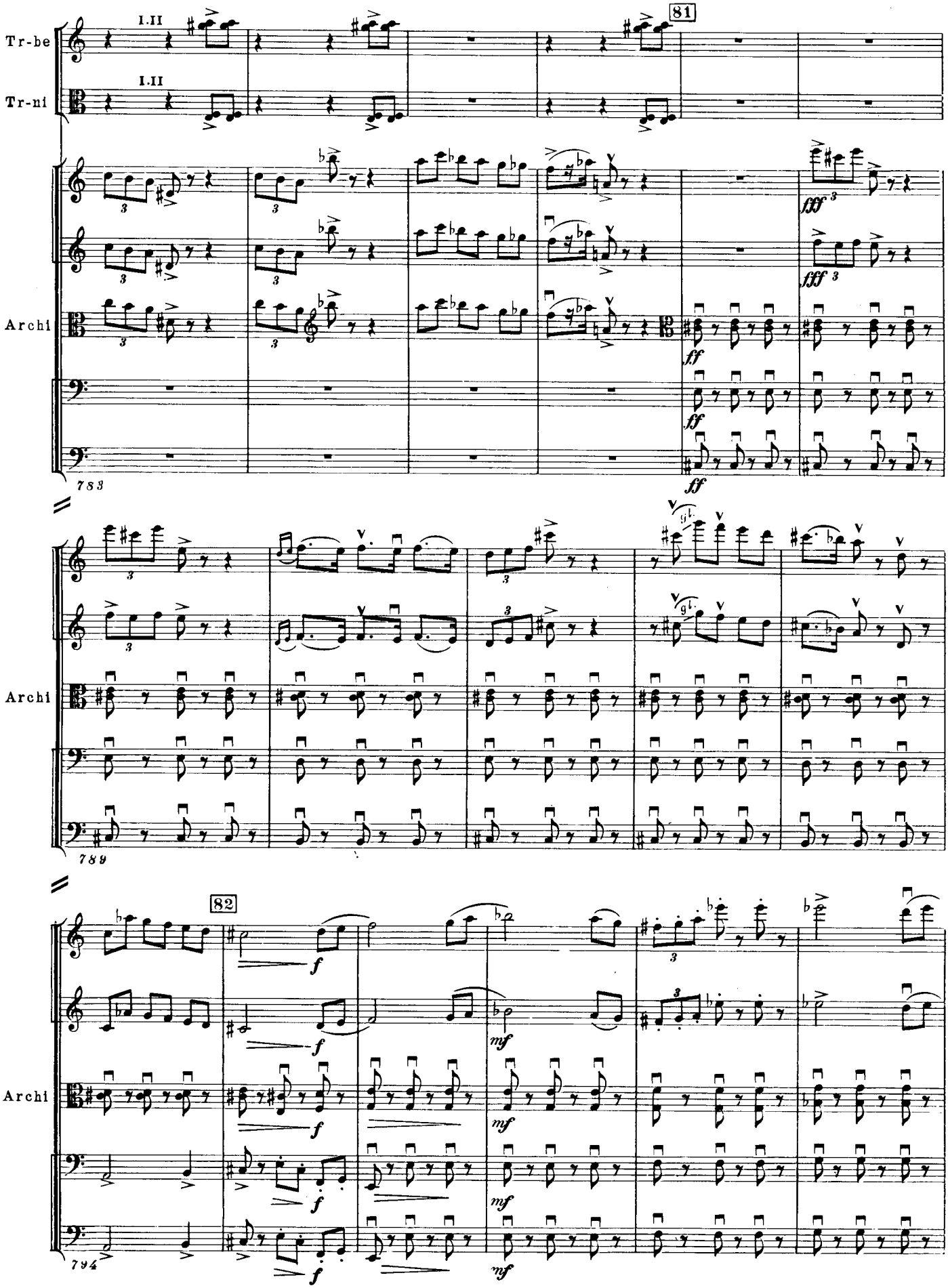

78
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
T-ro
P-tti
Cassa
Sil.
fff
78
Archi
745

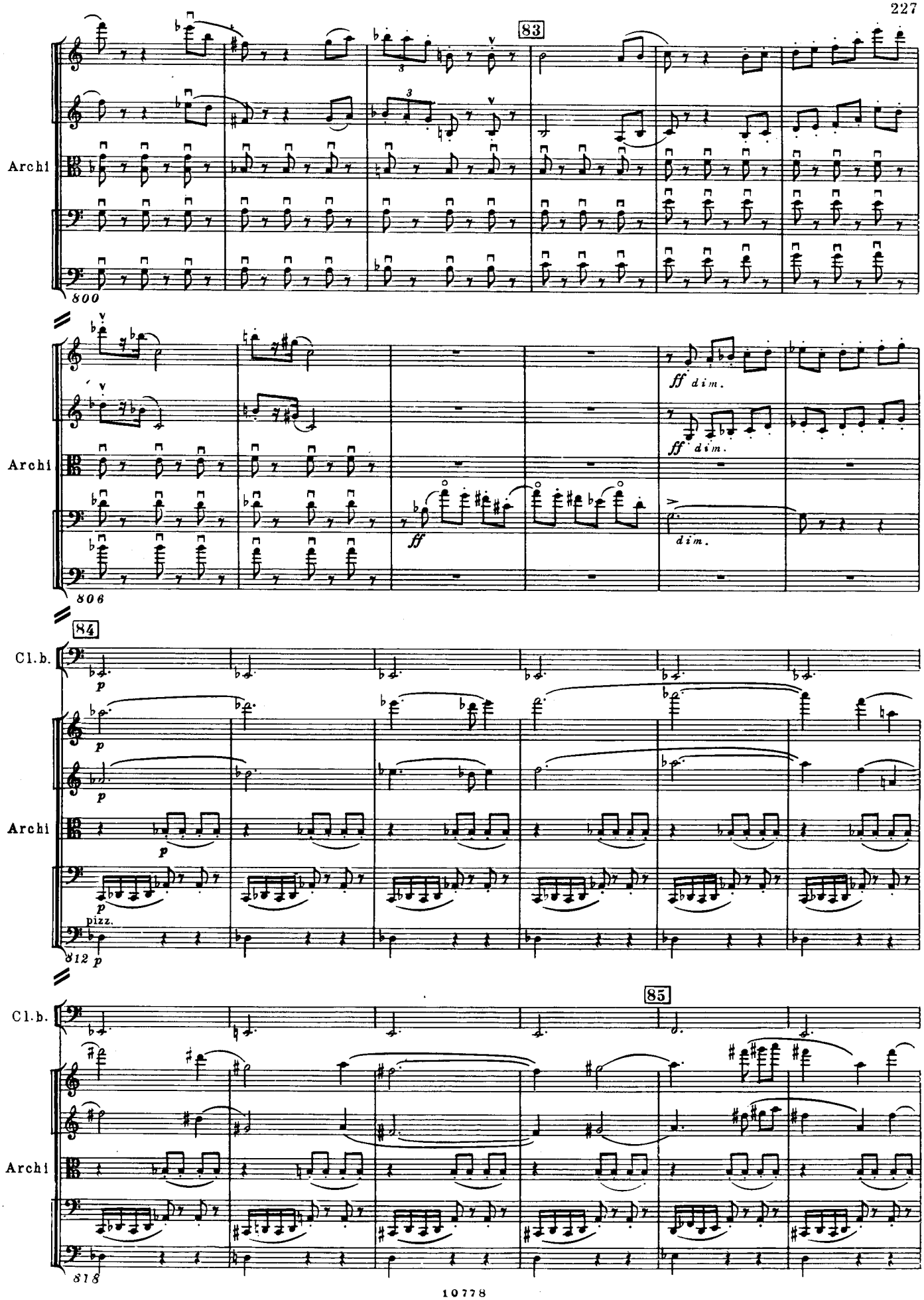

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
T-ro
P-tti
Cassa
T-tam
Sil.
Archi
a2
fff
fffp

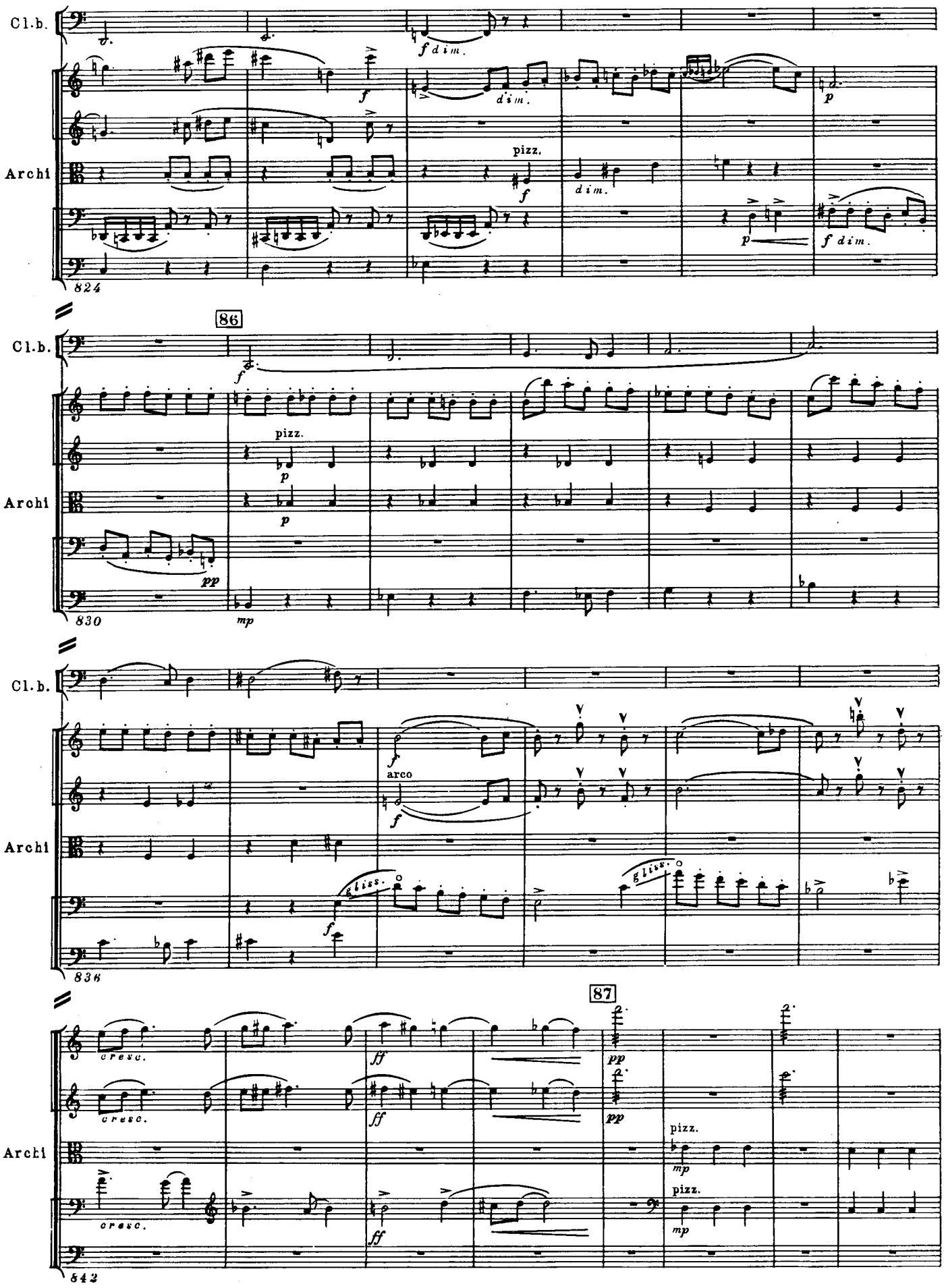

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Legno
T-ro
P-tti
Cassa
T-tam
Sil.
Archi
79
a2
fff
sf

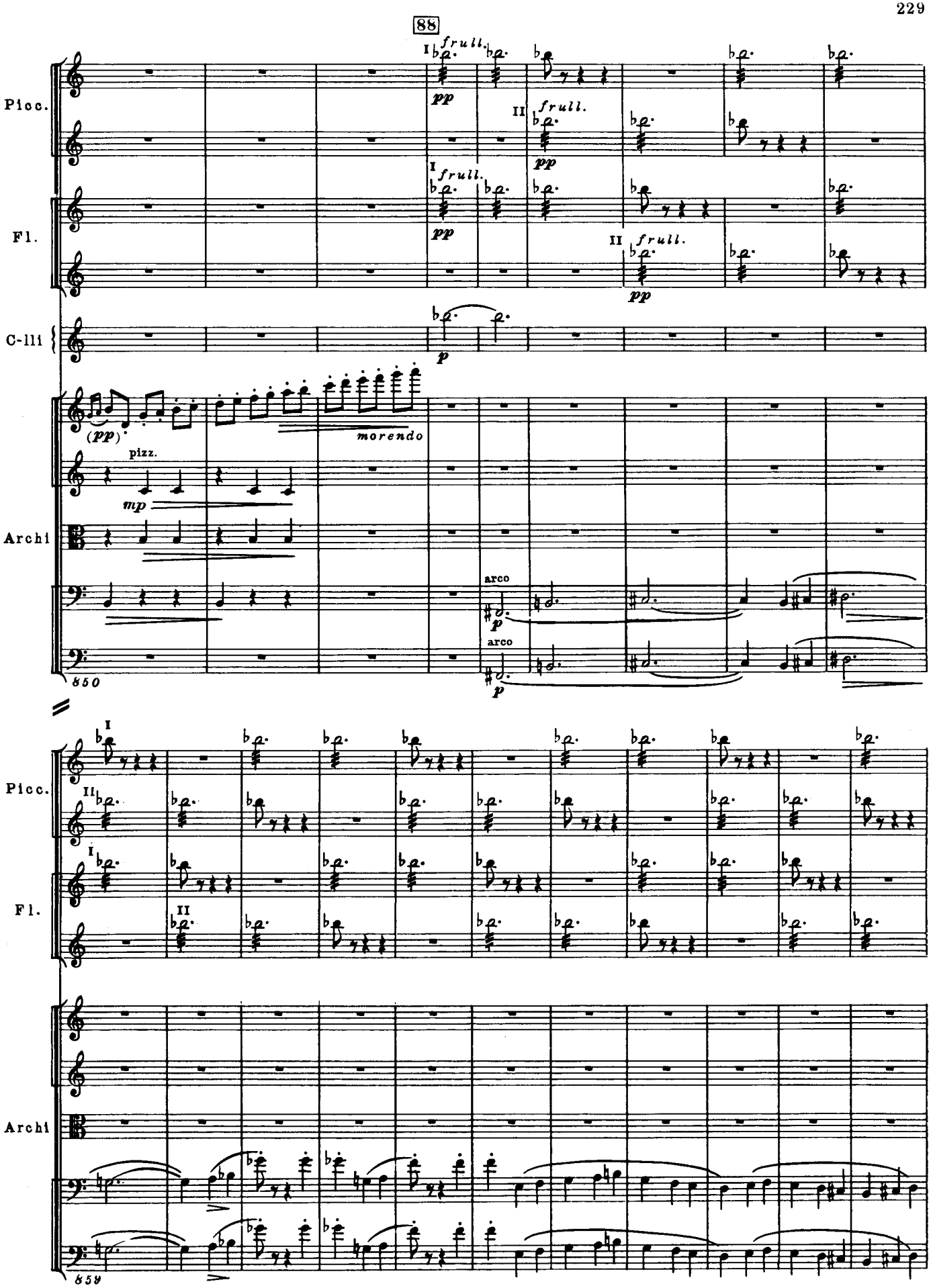

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
P-tti
Sil.
Archi
a2
fff

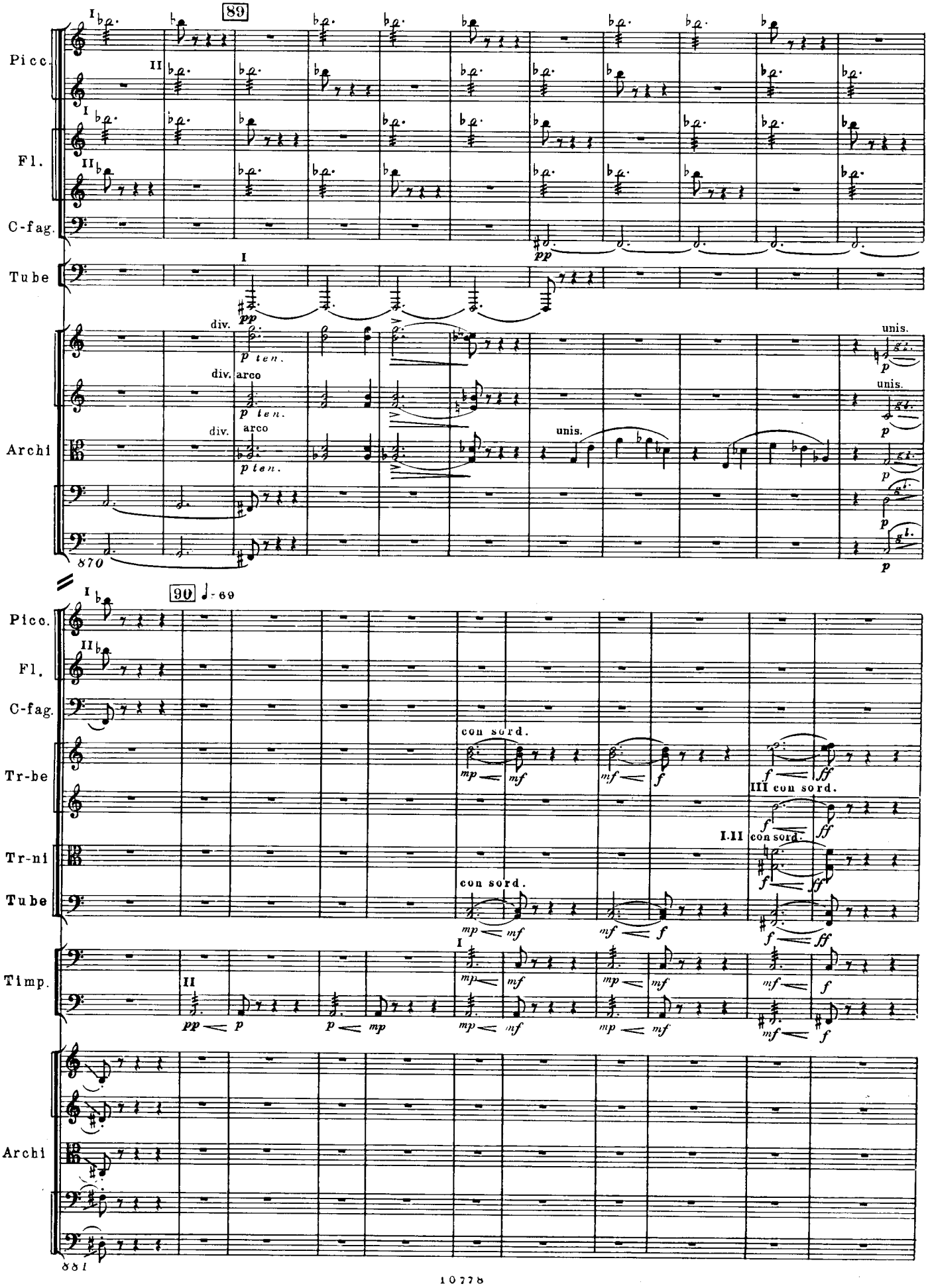

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl b.
Fag.
C-fag.
Tr-be
Cor.
Tr-pl
Tube
Timp.
Sil.
Archi
80 ♩ = 184
a2
fff
div.
unis.

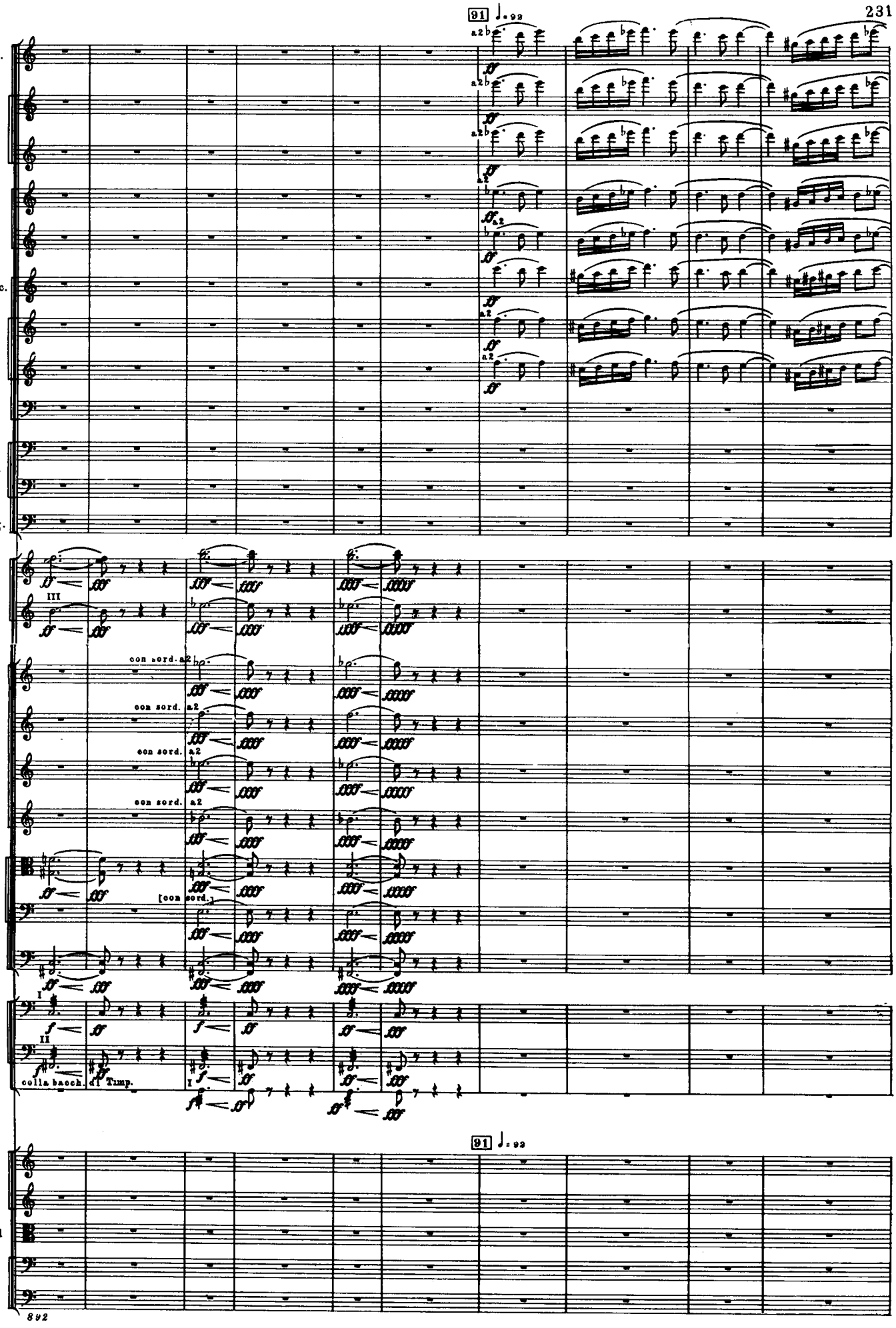

Tr-be
Tr-ni
I.II
I.II
81
Archi
783
Archi
789
82
Archi
794

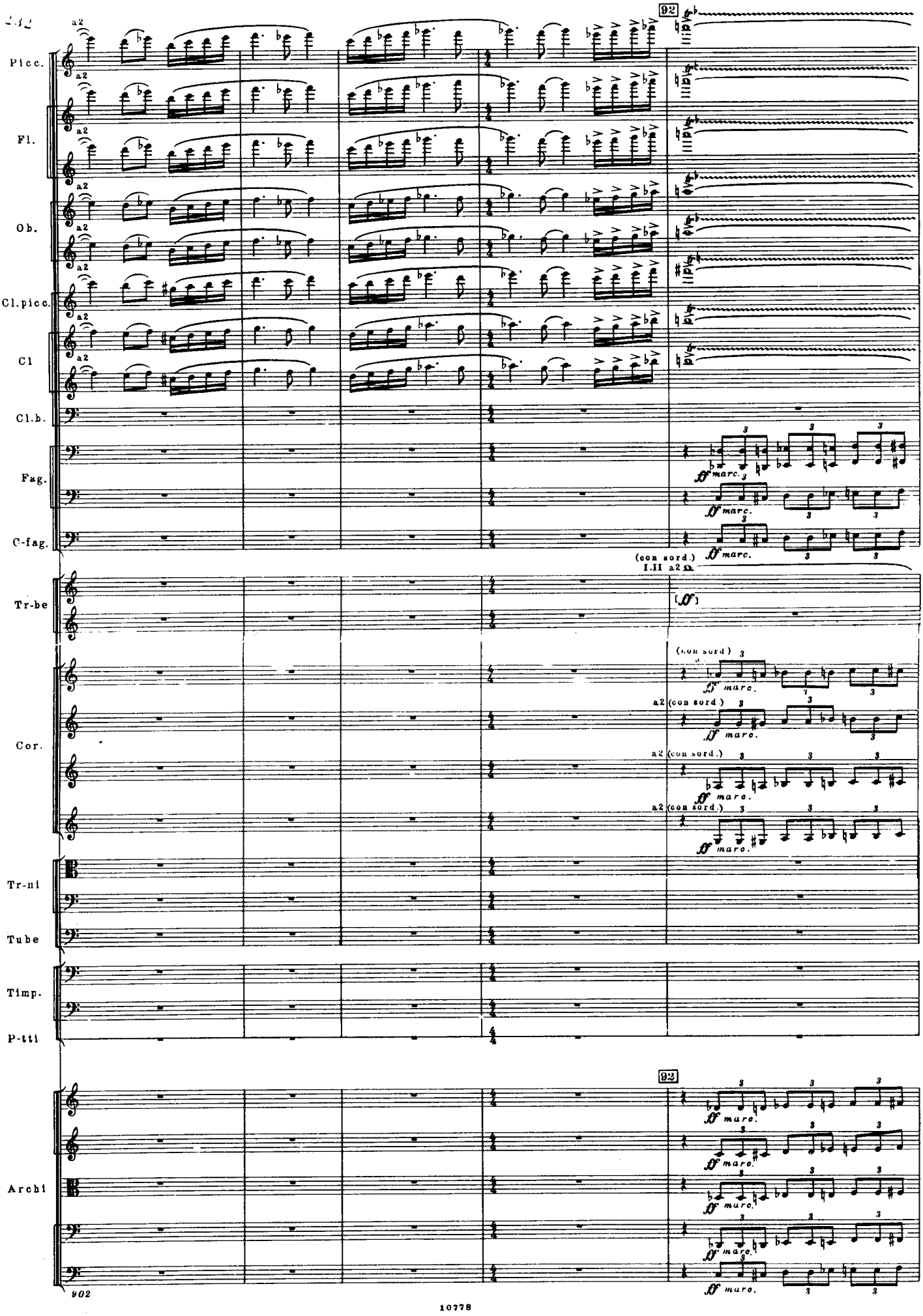

83
Archi
800
ff dim.
ff dim.
ff
dim.
806
84
Cl.b.
p
Archi
pizz.
812
85
Cl.b.
Archi
818

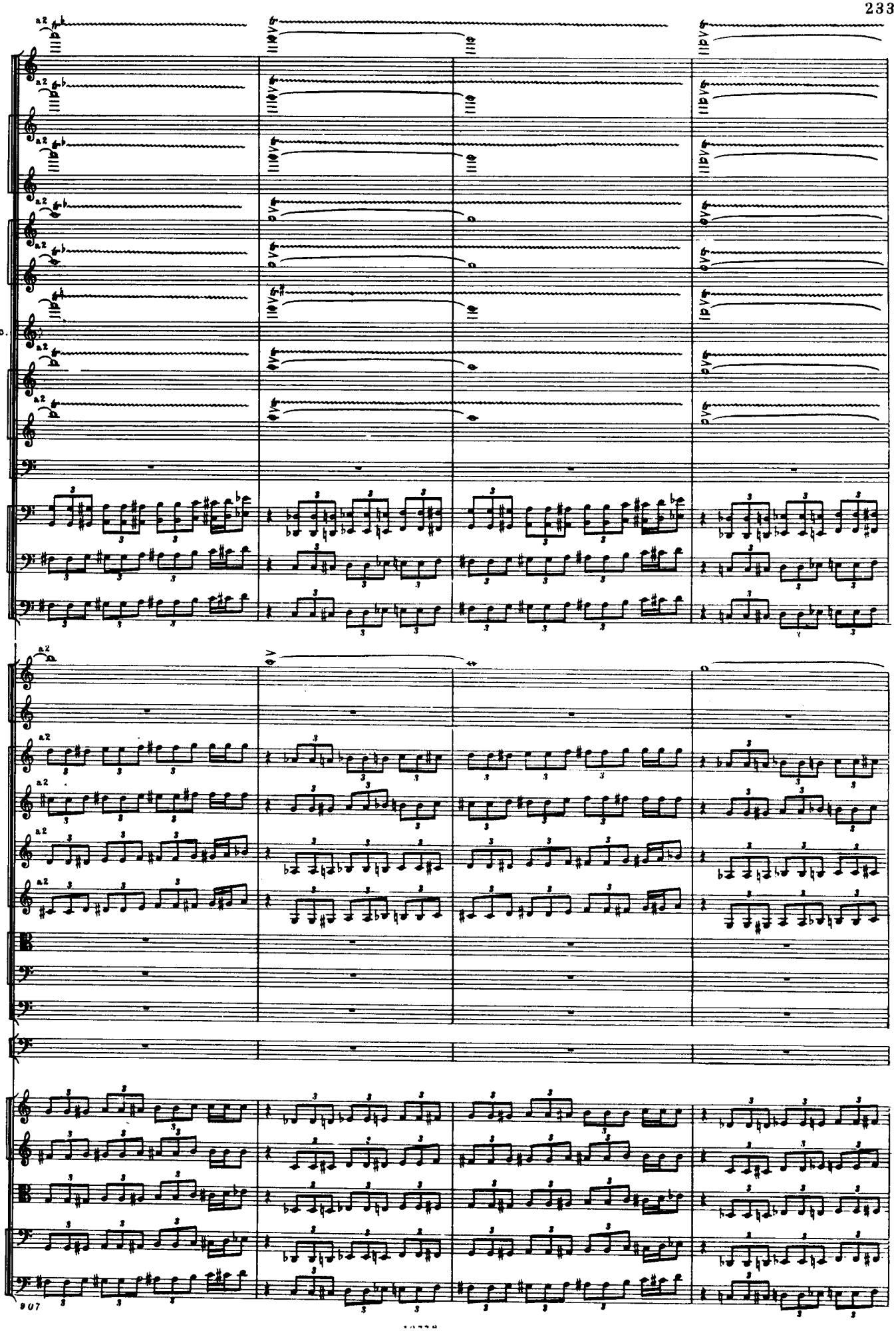

Cl.b.
Archi
f dim.
dim.
pizz.
f dim.
824
86
pizz.
pp
mp
830
arco
gliss.
836
87
cresc.
ff
pp
mp
842

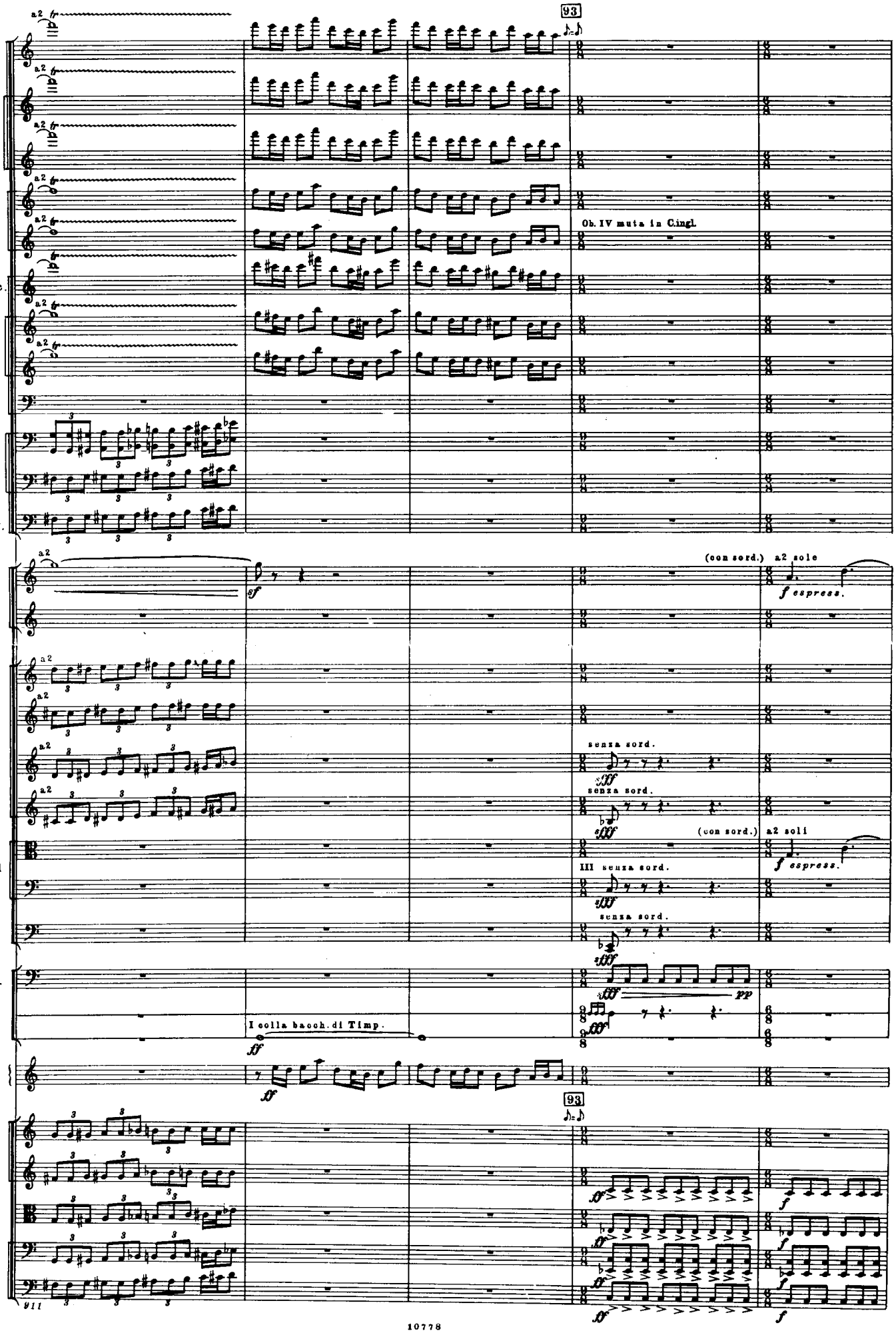

88
Picc.
Fl.
C-lli
Archi
I frull.
II frull.
pp
p
(pp)
morendo
pizz.
mp
arco
850
859

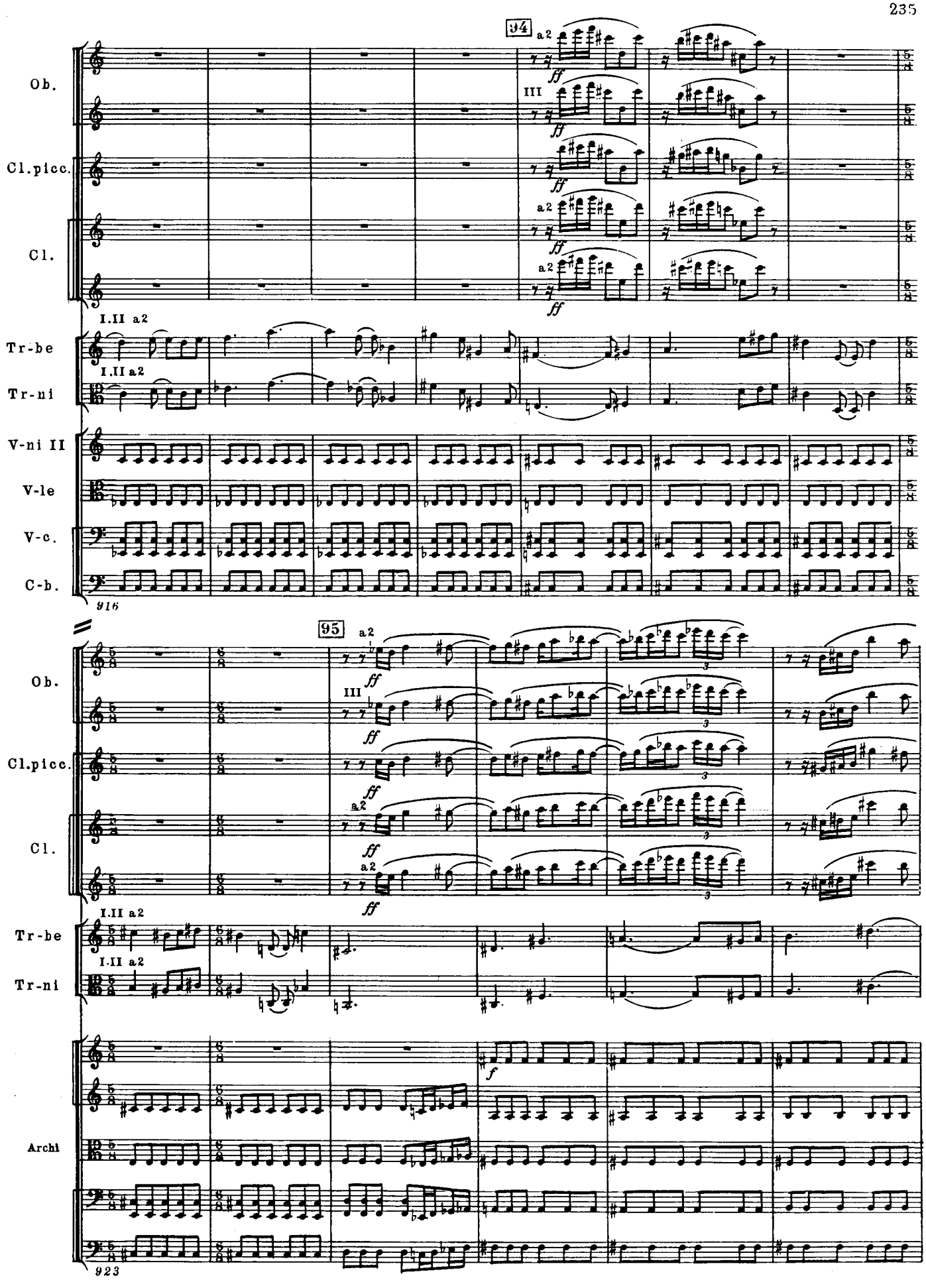

89
Picc.
Fl.
C-fag.
Tube
Archi
div.
arco
p ten.
unis.
870
90 ♩= 69
Tr-be
Tr-ni
Timp.
con sord.
III con sord.
I.II con sord.
881

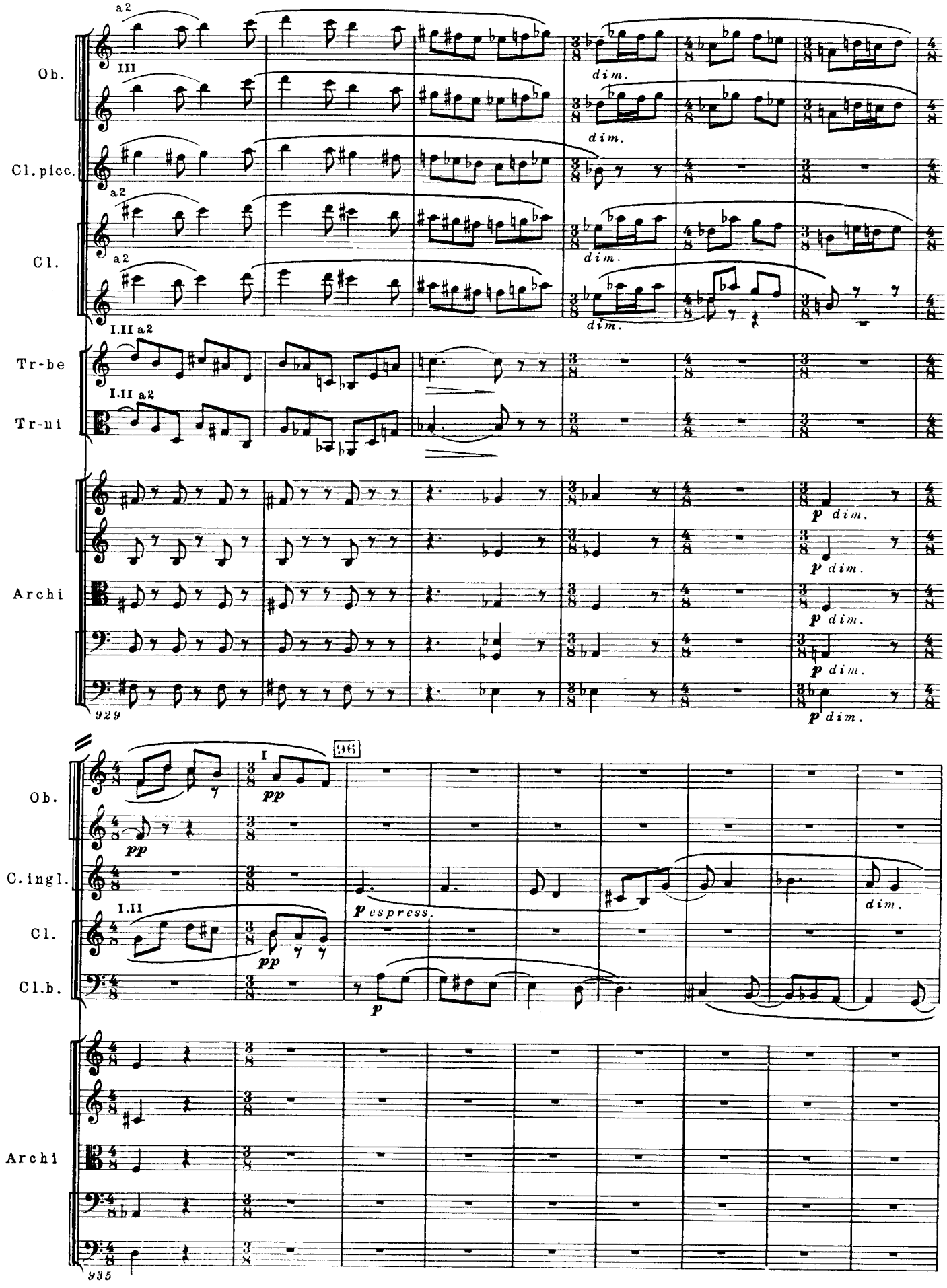

91 ♩= 92
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
con sord. a2
Tr-ni
[con sord.]
Tube
Timp.
P-tti
colla bacch. di Timp.
Archi
892

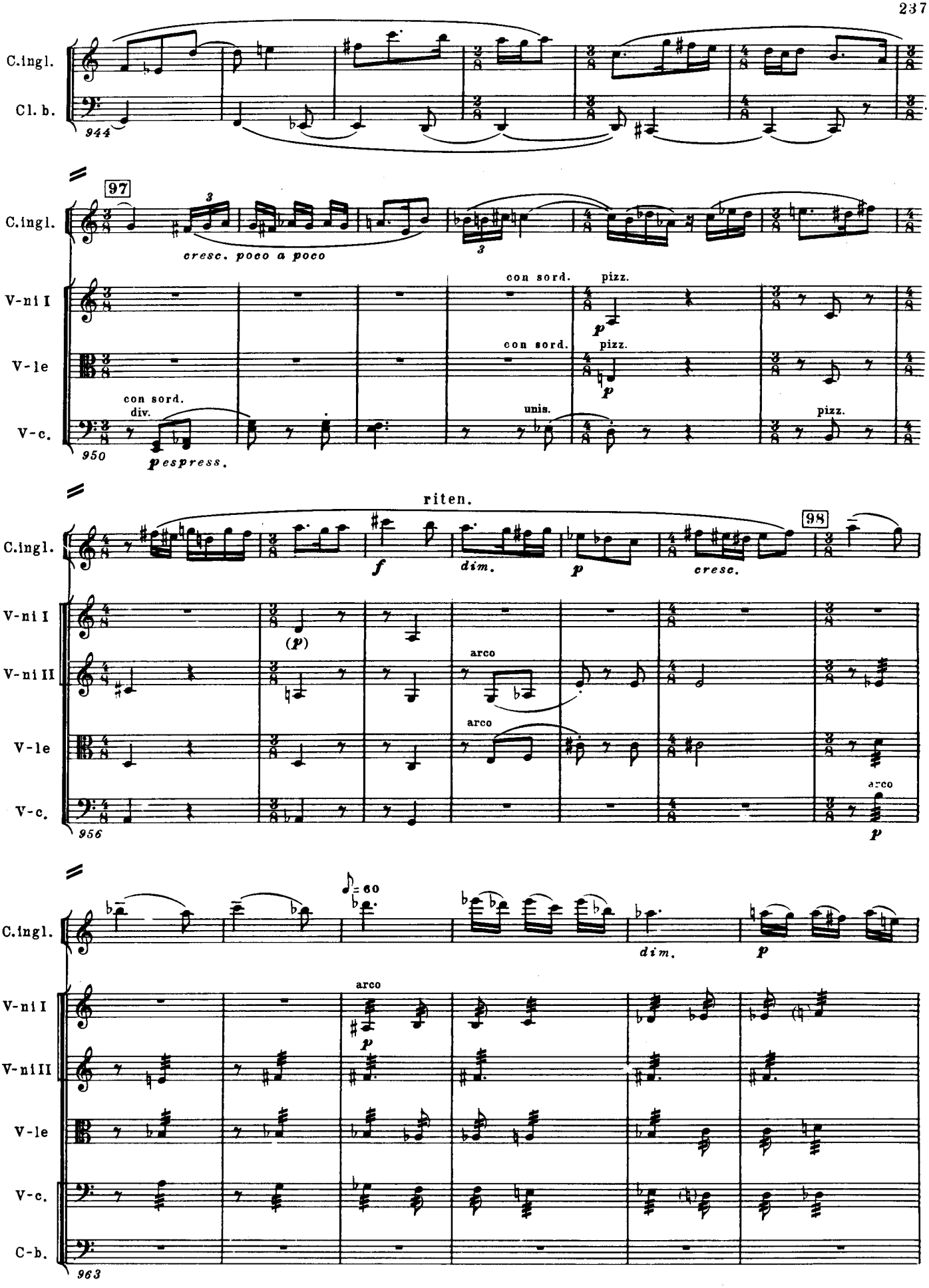

92
Picc.
Fl.
Ob.
Cl.picc.
Cl
Cl.b.
Fag.
C-fag.
(con sord.)
I.II a2
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Archi
902
10778

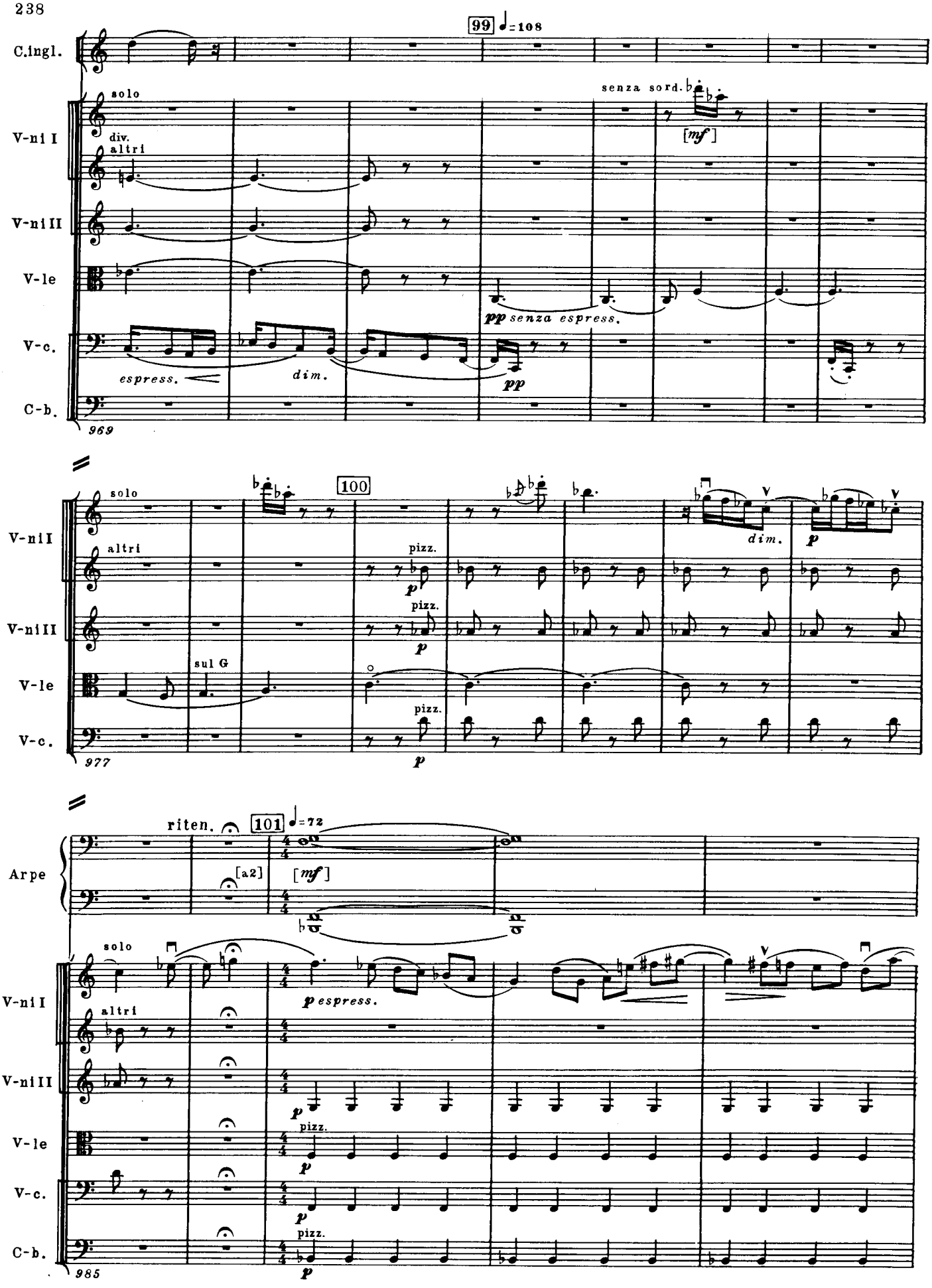

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
907

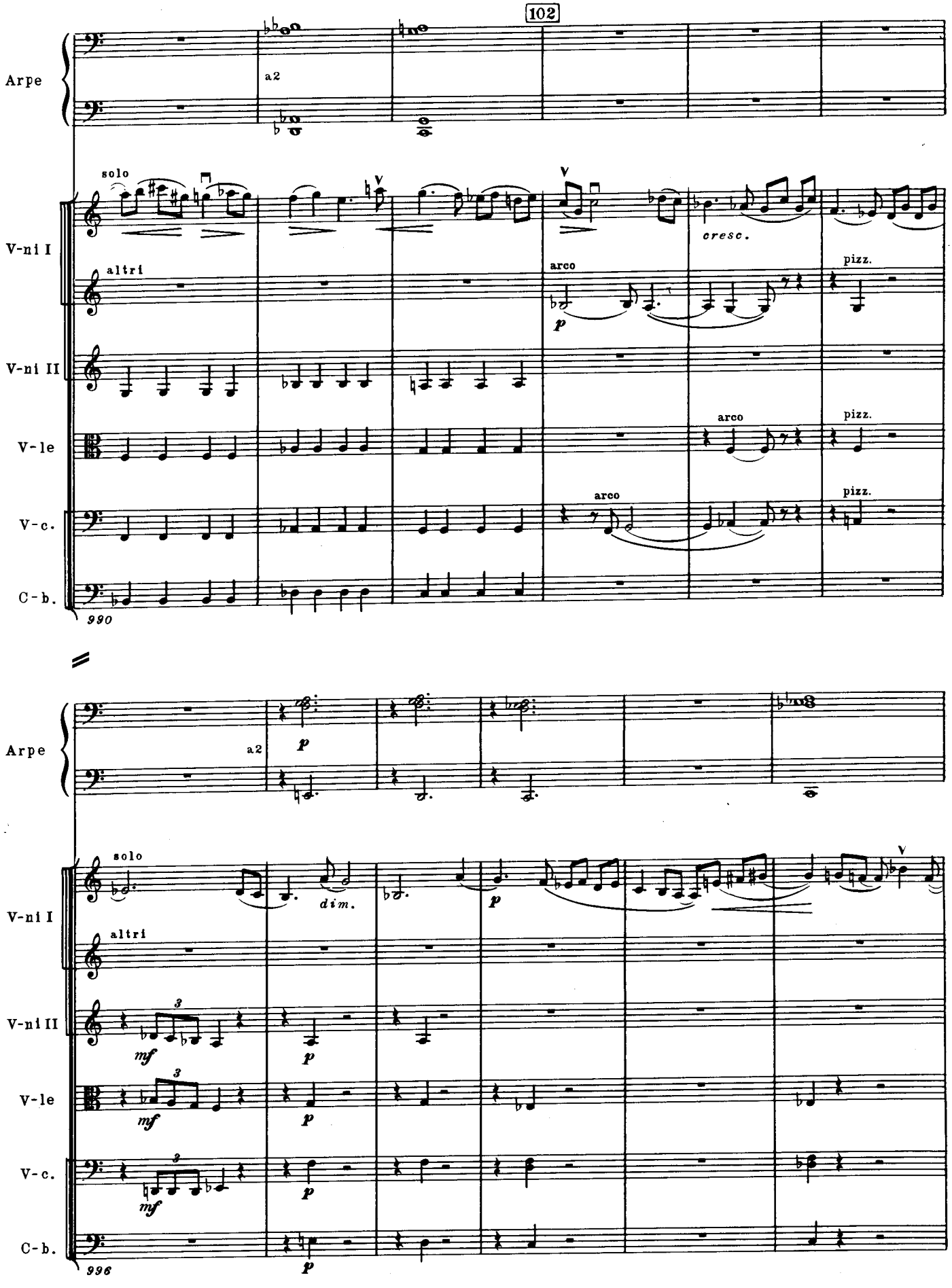

93
Picc.
Fl.
Ob.
Ob. IV muta in C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
(con sord.)
a2 sole
espress.
Cor.
senza sord.
(con sord.)
a2 soli
Tr-ni
III senza sord.
Tuba
Timp.
T-ro
P-tti
I colla bacch. di Timp.
Sil.
93
Archi

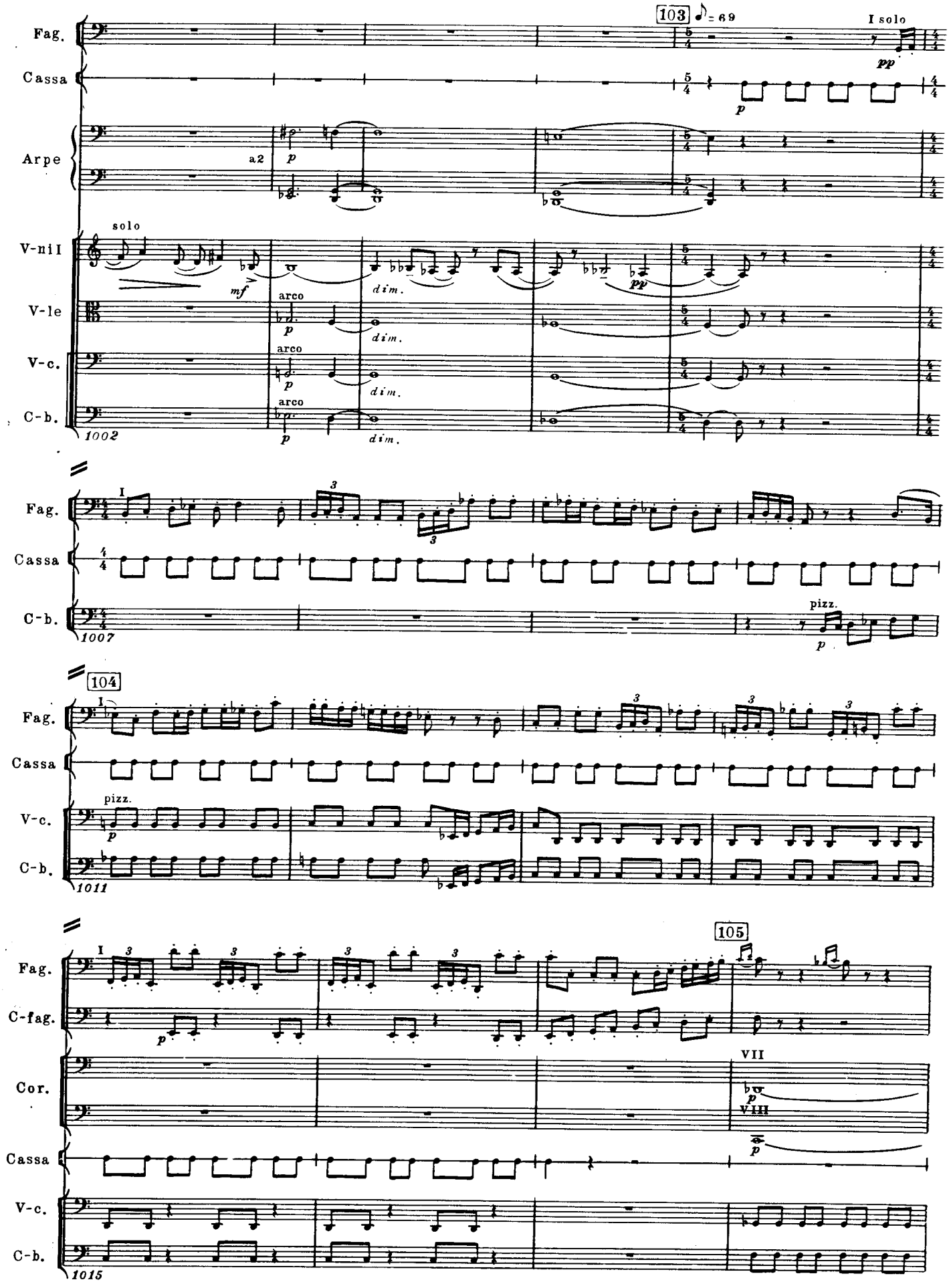

94
95
Ob.
Cl.picc.
Cl.
Tr-be
Tr-ni
V-ni II
V-le
V-c.
C-b.
Archi
a2
III
I.II a2
ff
f
916
923

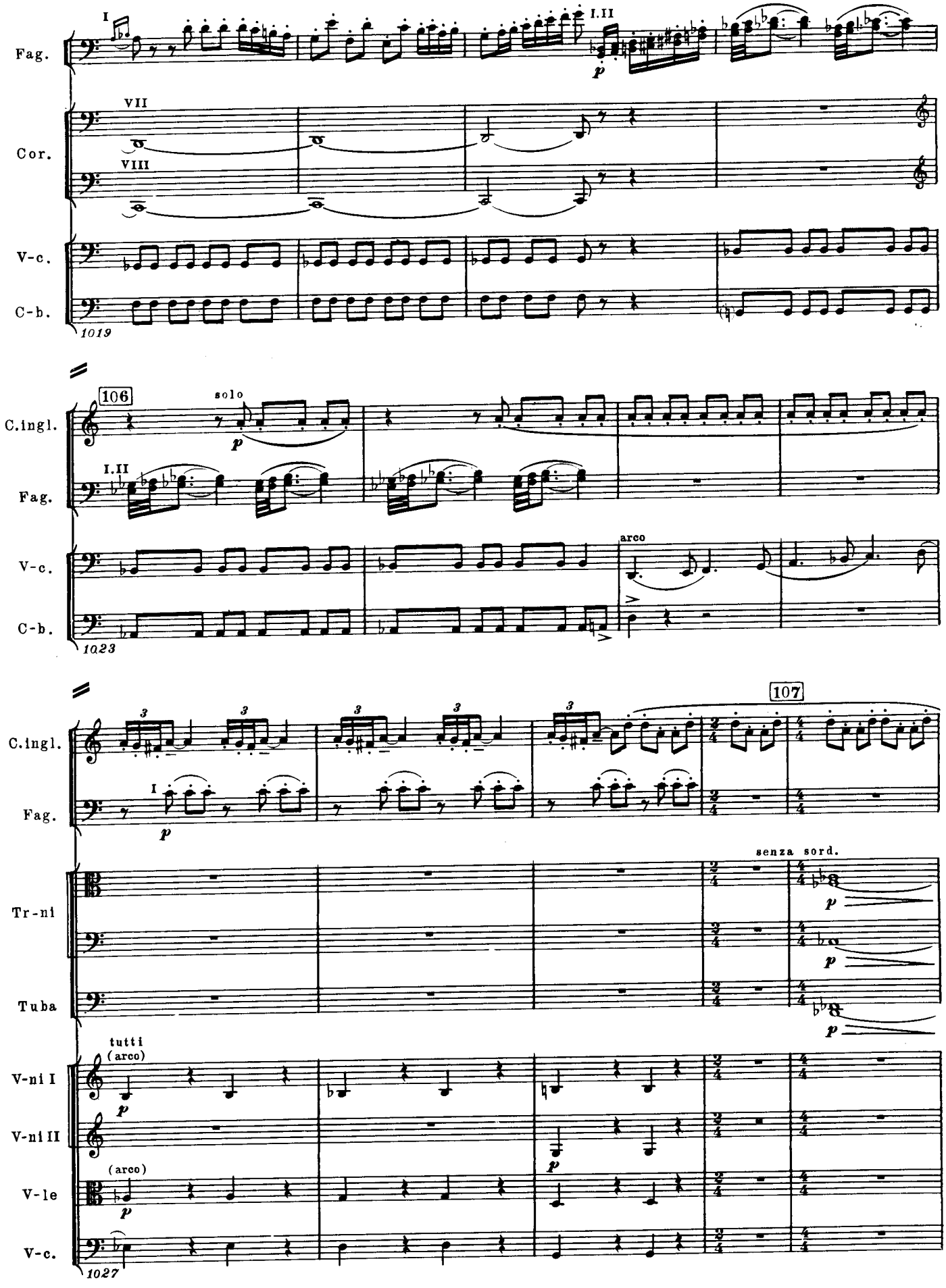

Ob.
Cl. picc.
Cl.
Tr-be
Tr-ni
Archi
Ob.
C. ingl.
Cl.
Cl.b.
Archi
a2
III
I.II a2
dim.
p dim.
929
96
I
pp
p espress.
I.II
935

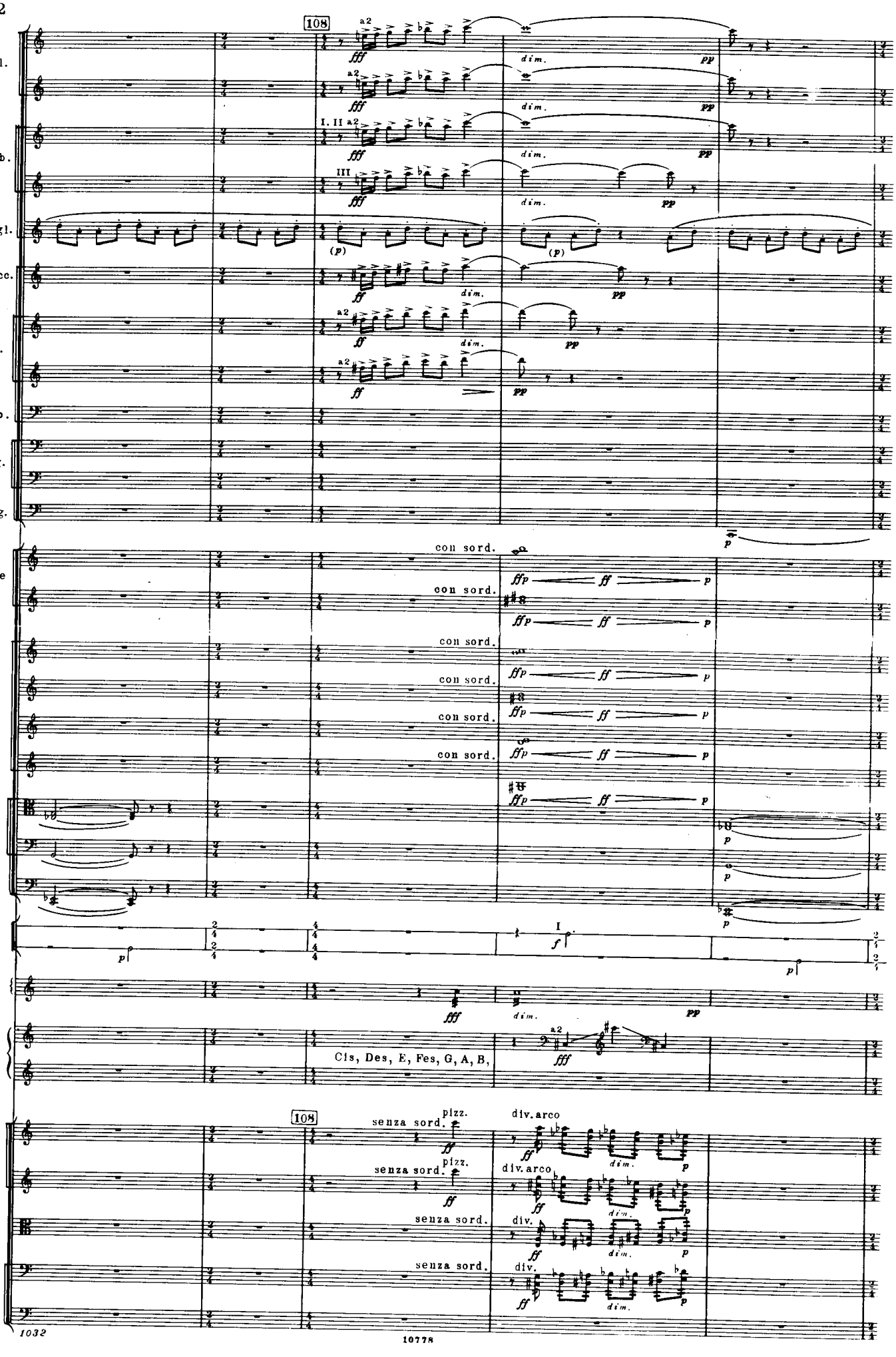

C.ingl.
Cl. b.
944
97
cresc. poco a poco
V-ni I
con sord.
pizz.
V-le
con sord.
pizz.
V-c.
con sord.
div.
unis.
pizz.
950
p espress.
riten.
98
f
dim.
p
cresc.
V-ni I
(p)
V-ni II
arco
V-le
arco
V-c.
arco
956
p
♪= 60
dim.
p
V-ni I
arco
p
V-ni II
V-le
V-c.
C-b.
963

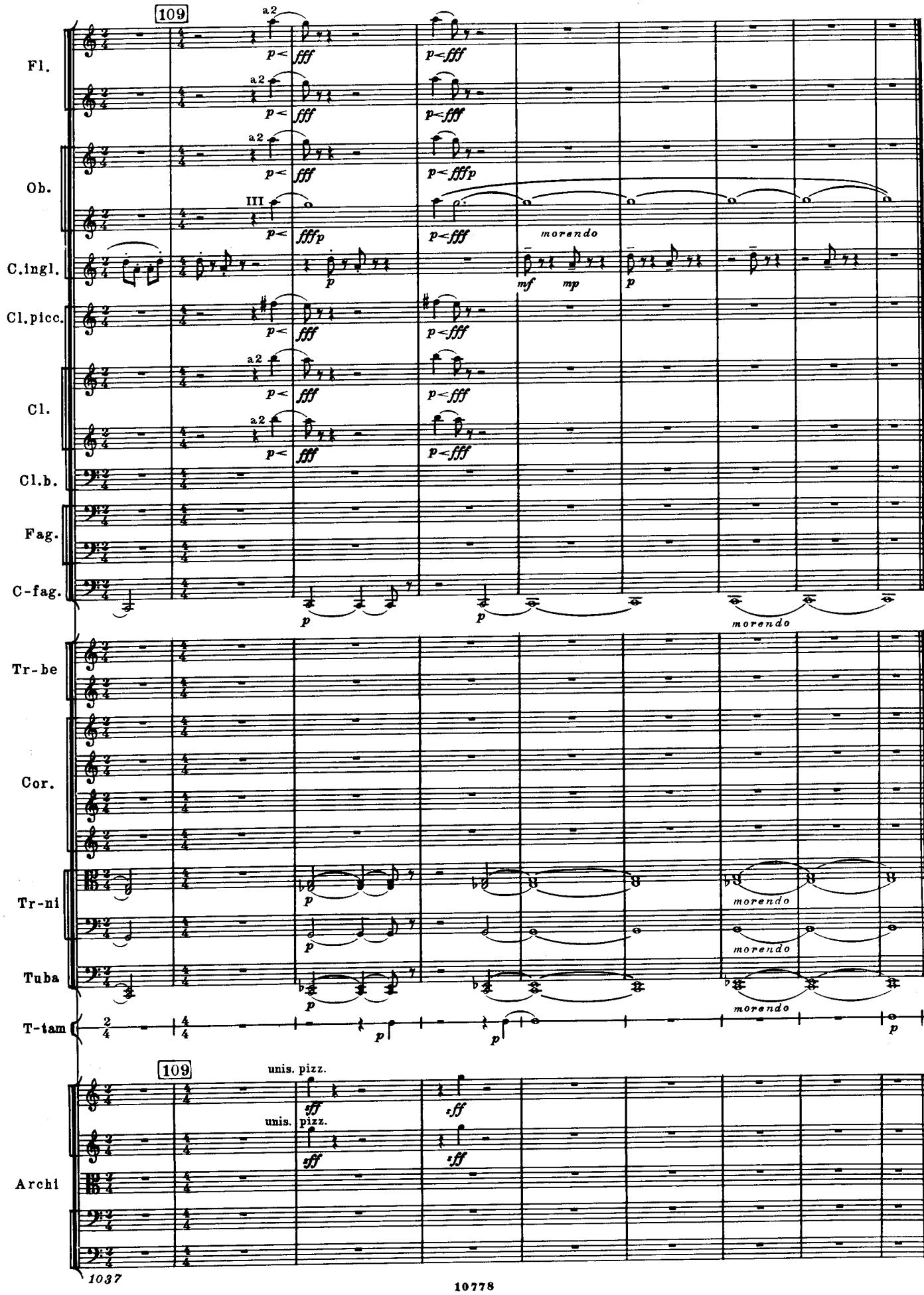

99 ♩=108
C.ingl.
solo
div.
altri
V-ni I
V-ni II
V-le
V-c.
C-b.
senza sord.
[mf]
pp senza espress.
espress.
dim.
pp
969
100
pizz.
sul G
977
riten.
101 ♩=72
Arpe
[a2]
[mf]
p espress.
985


102
Arpe
a2
solo
altri
V-ni I
V-ni II
V-le
V-c.
C-b.
cresc.
arco
pizz.
990
Arpe
a2
p
solo
altri
V-ni I
V-ni II
V-le
V-c.
C-b.
dim.
mf
p
996

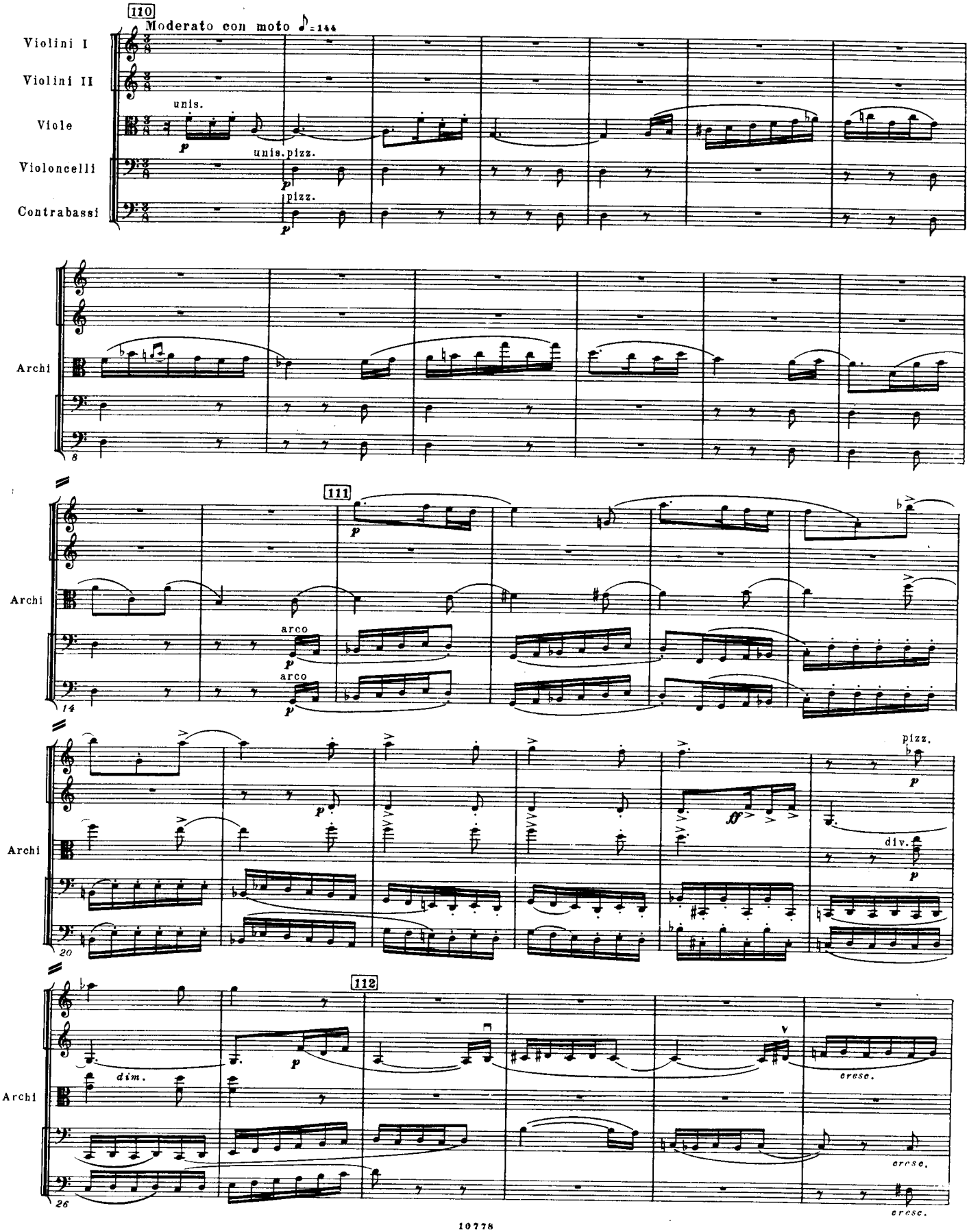

103
I solo
Fag.
Cassa
Arpe
a2
solo
V-nil
V-le
V-c.
C-b.
arco
dim.
1002
1007
pizz.
104
1011
105
C-fag.
Cor.
VII
VIII
1015

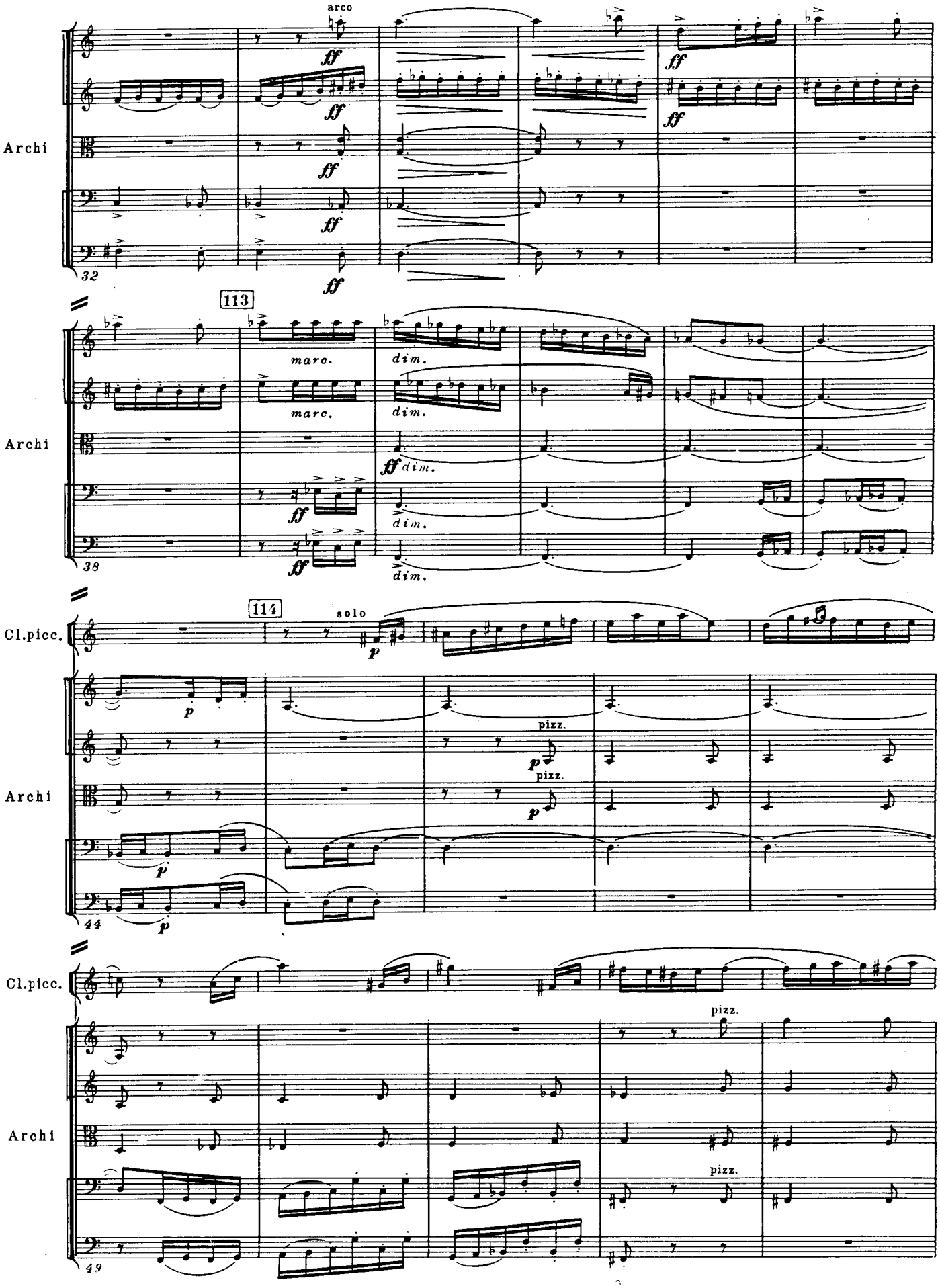

Fag.
I
I.II
p
Cor.
VII
VIII
V-c.
C-b.
1019
C.ingl.
106
solo
p
Fag.
I.II
V-c.
arco
C-b.
1023
C.ingl.
107
Fag.
I
p
Tr-ni
senza sord.
p
Tuba
p
V-ni I
tutti
(arco)
p
V-ni II
p
V-le
(arco)
p
V-c.
1027

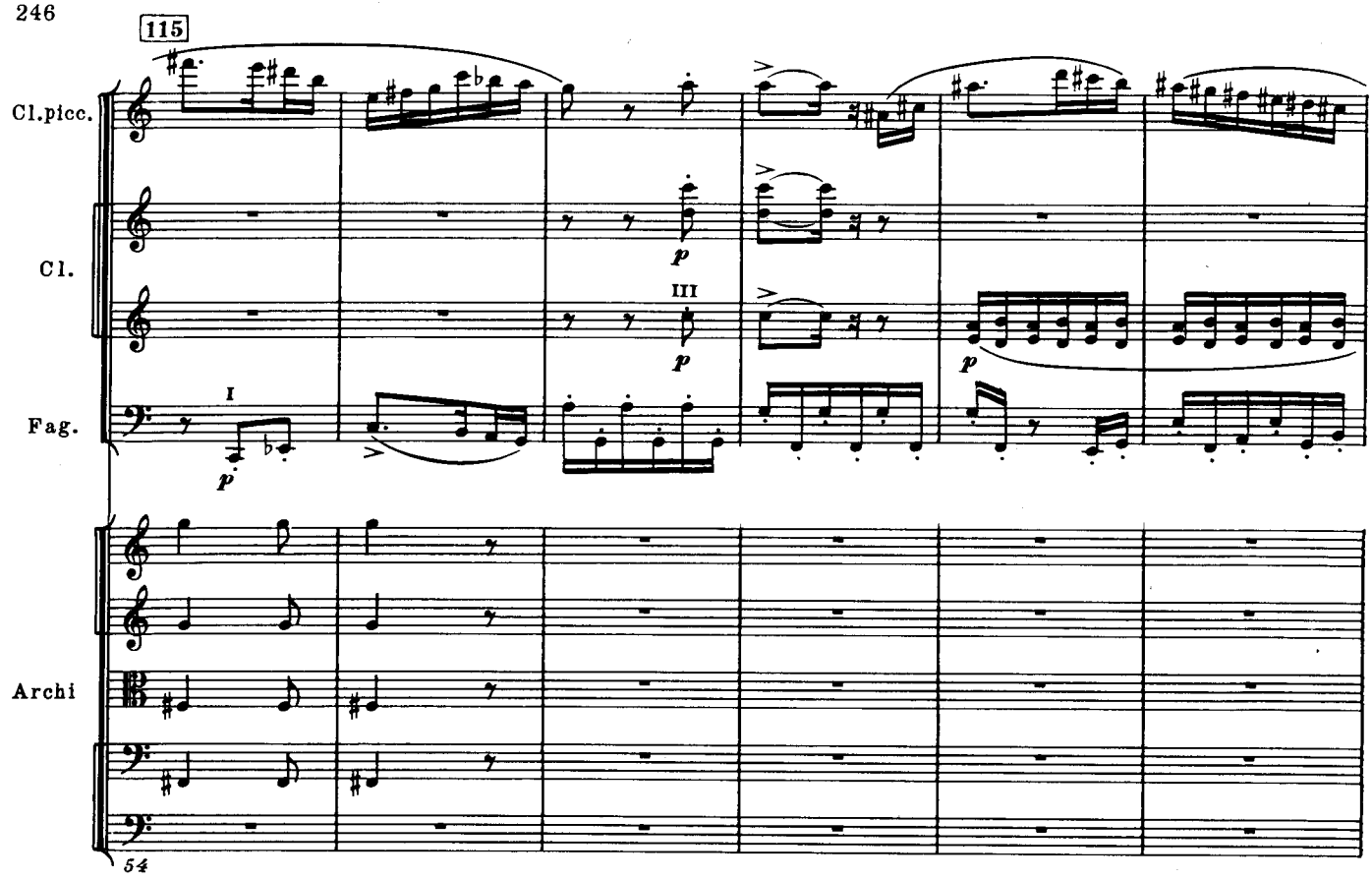

108
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor
Tr-ni
Tube
P-tti
T-tam
Sil.
Arpe
Cis, Des, E, Fes, G, A, B,
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
I. II
III
dim.
con sord.
senza sord.
pizz.
div. arco
div.

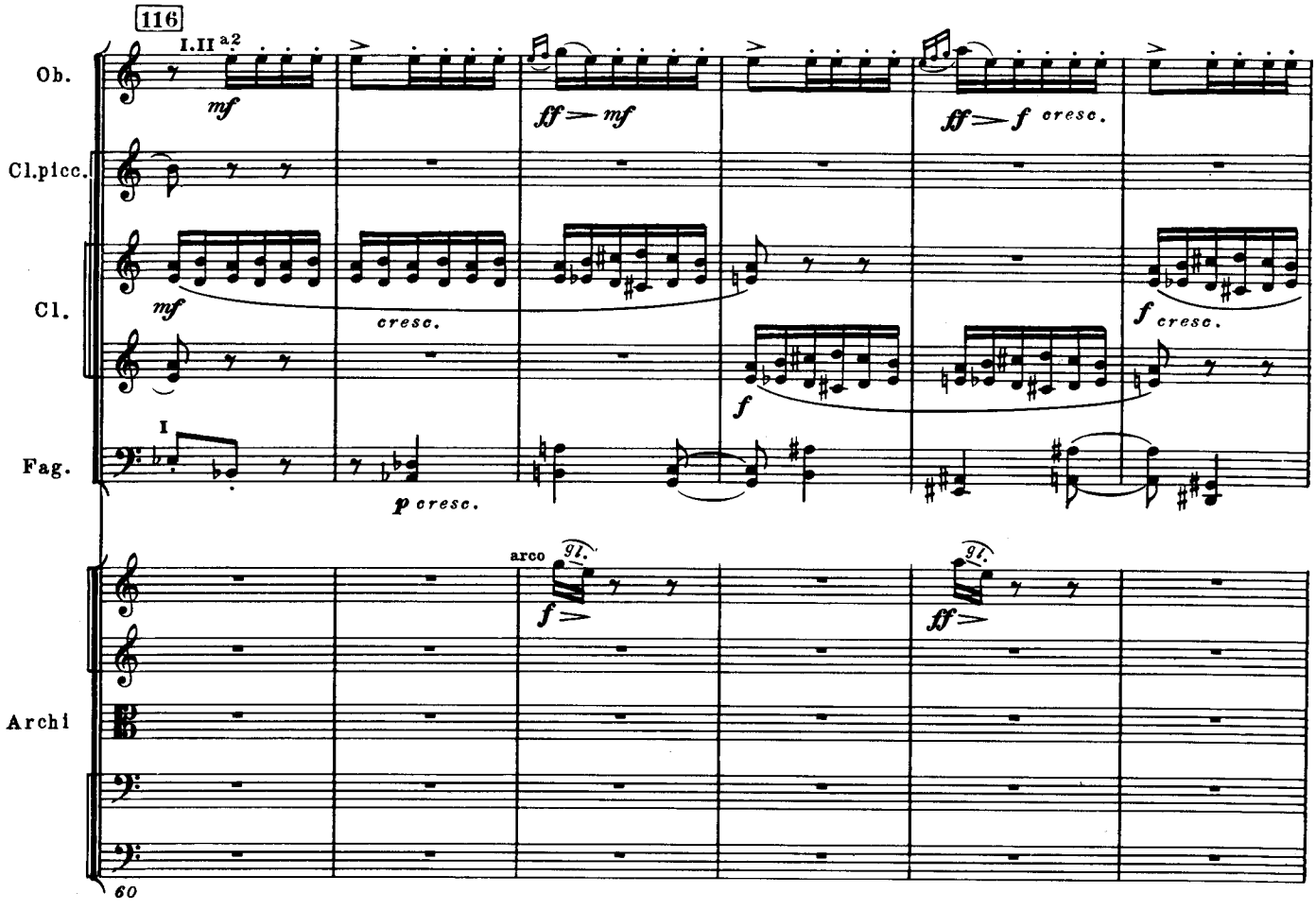

109
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tuba
T-tam
Archi
a2
III
morendo
unis. pizz.
unis. pizz.

II


110
Moderato con moto ♪=144
Violini I
Violini II
Viole
Violoncelli
Contrabassi
unis.
unis.pizz.
pizz.
Archi
111
arco
arco
pizz.
div.
112
dim.
cresc.
cresc.
cresc.

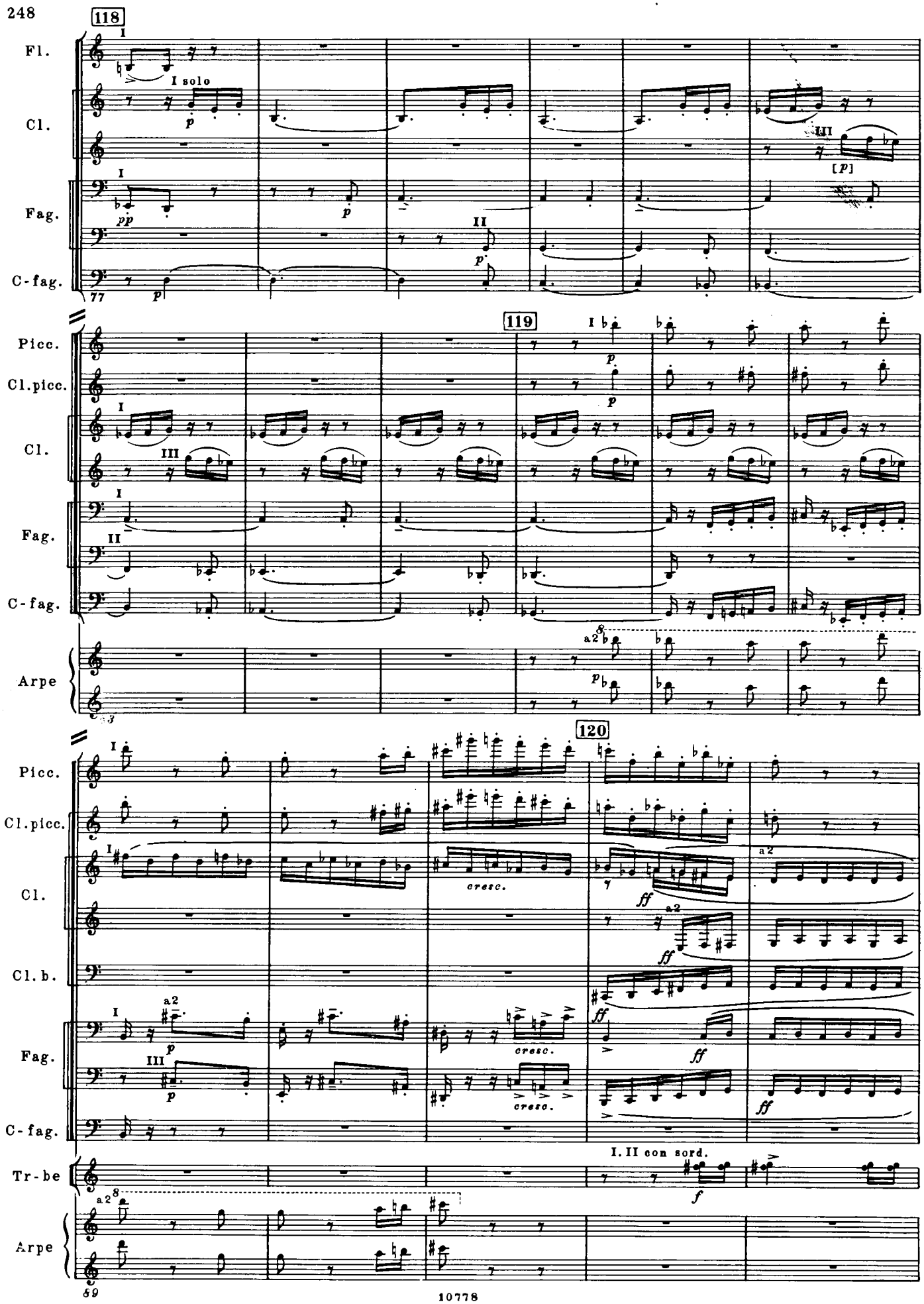

arco
Archi
32
113
marc.
dim.
Archi
38
114
solo
Cl.picc.
pizz.
Archi
44
Cl.picc.
pizz.
Archi
49

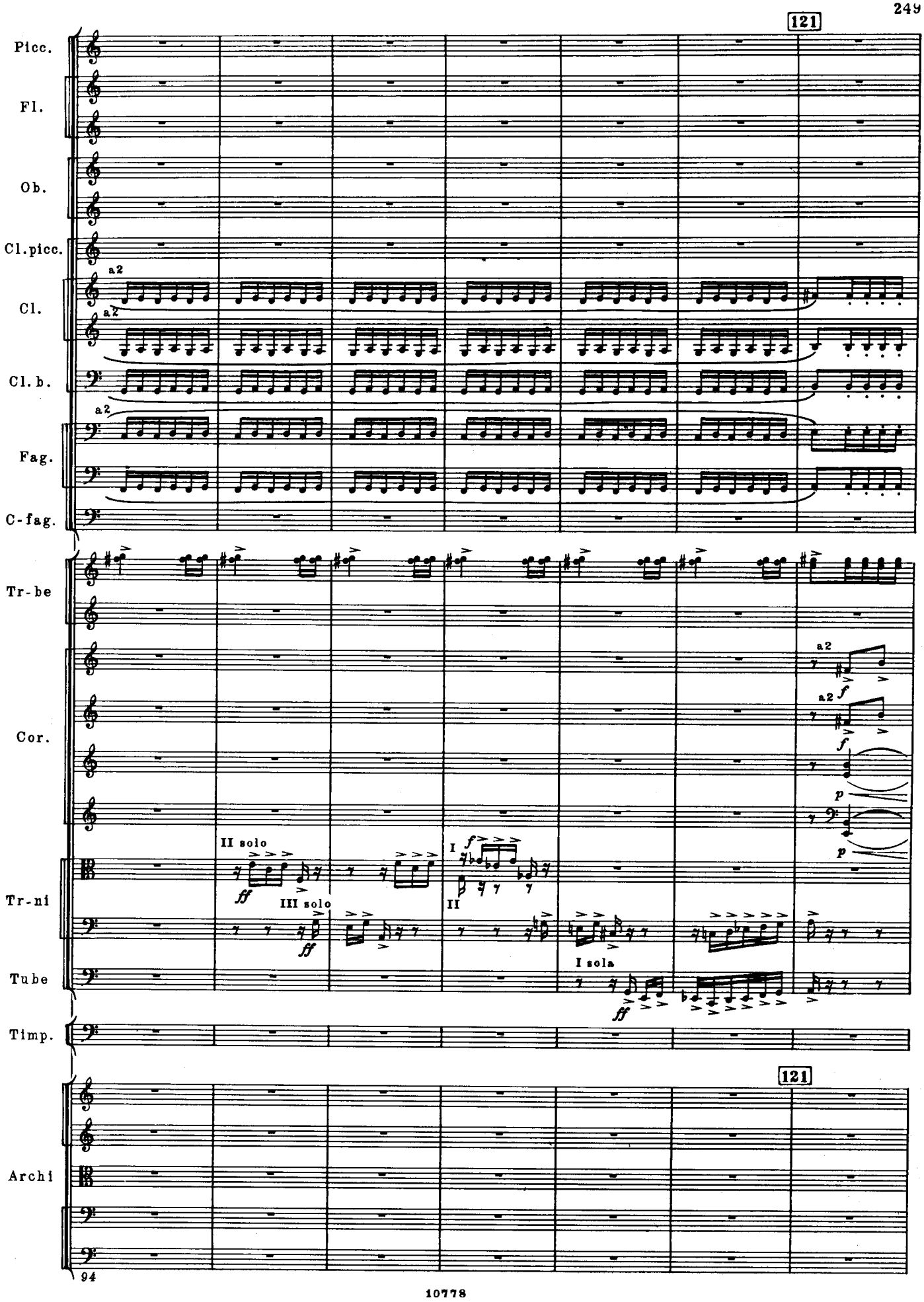

115
Cl.picc.
Cl.
Fag.
Archi
I
III
p
54

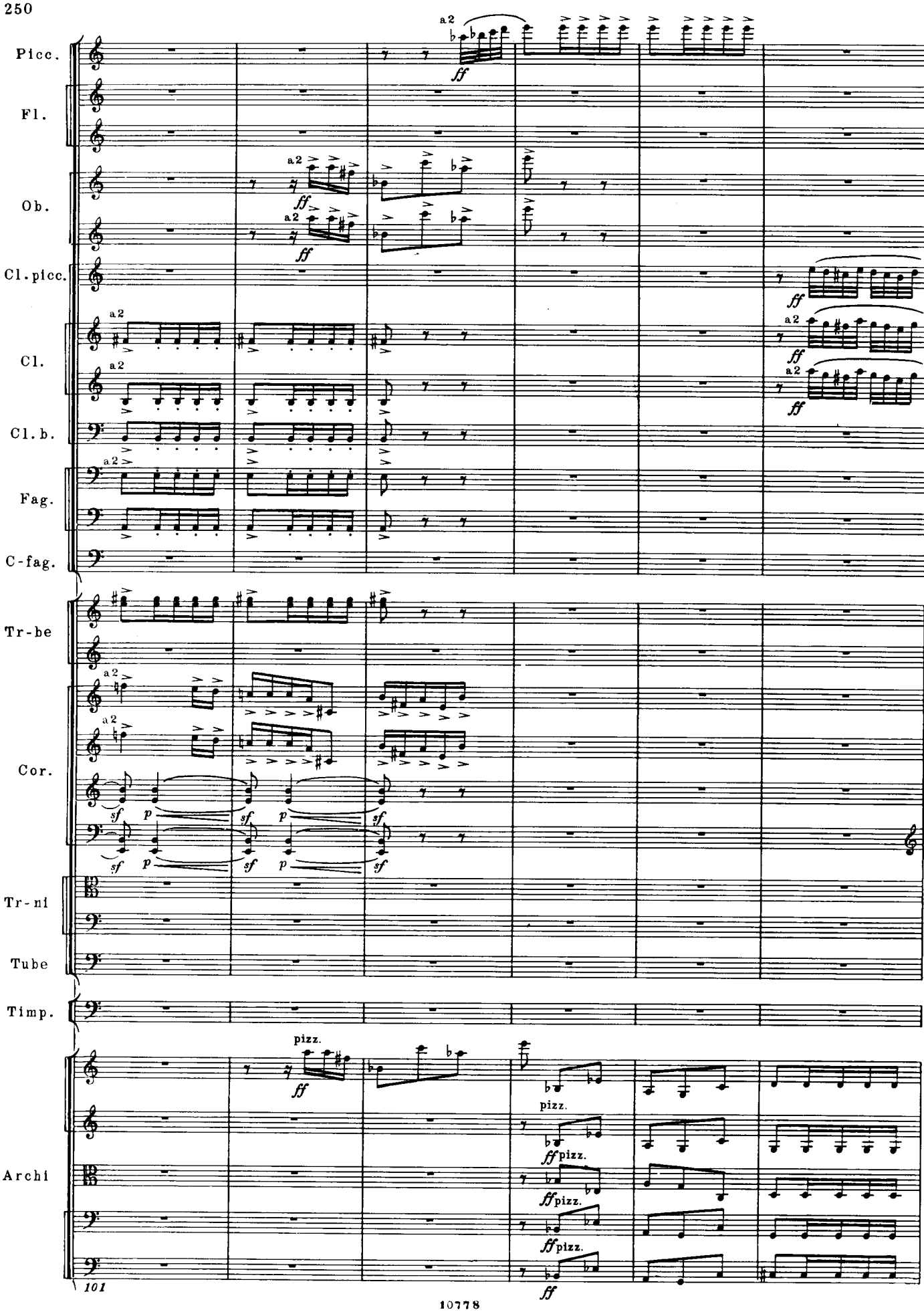

116
Ob.
Cl.picc.
Cl.
Fag.
Archi
I.II a2
mf
ff mf
ff f cresc.
cresc.
f cresc.
p cresc.
arco
gl.
60

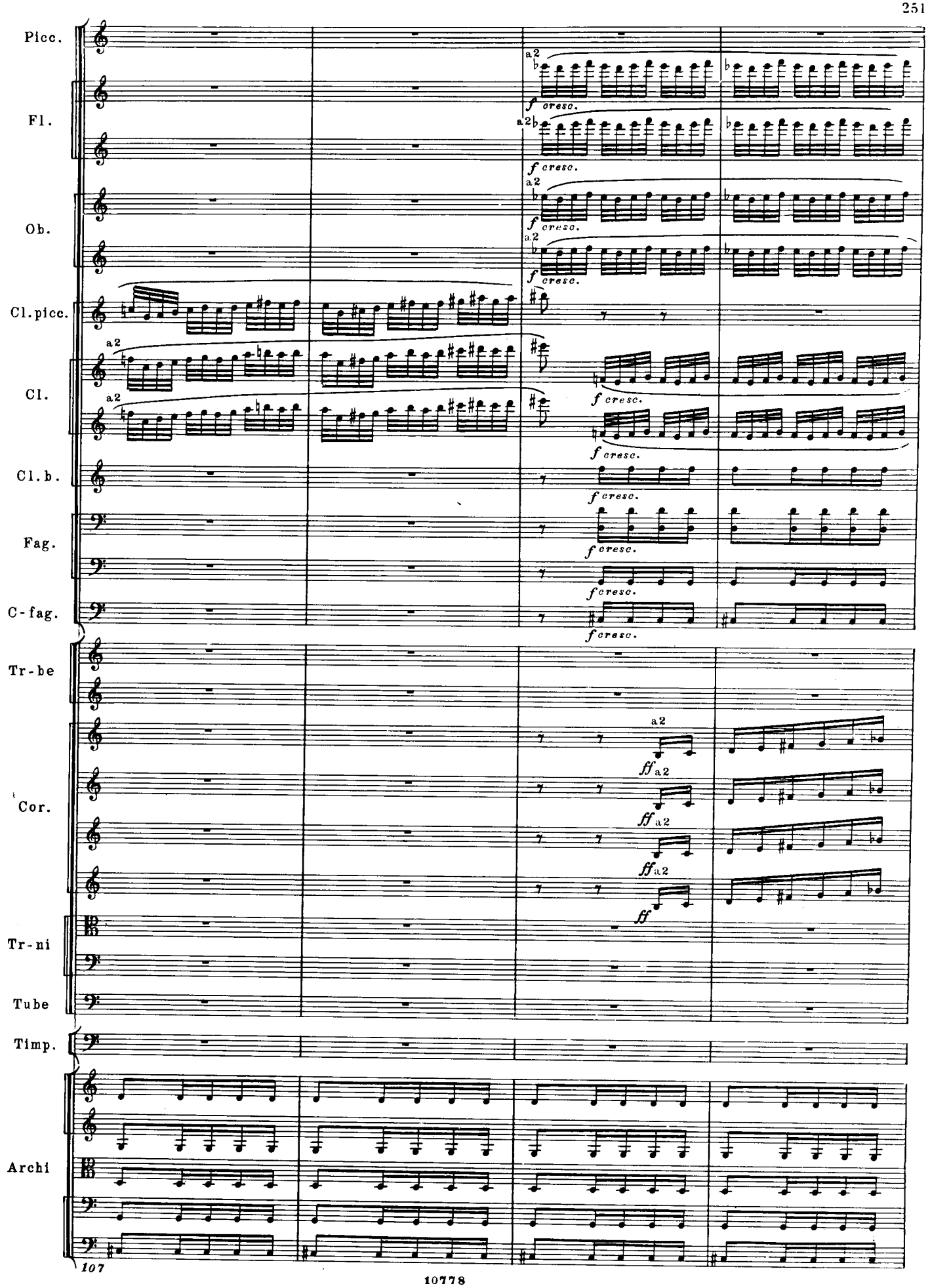
117

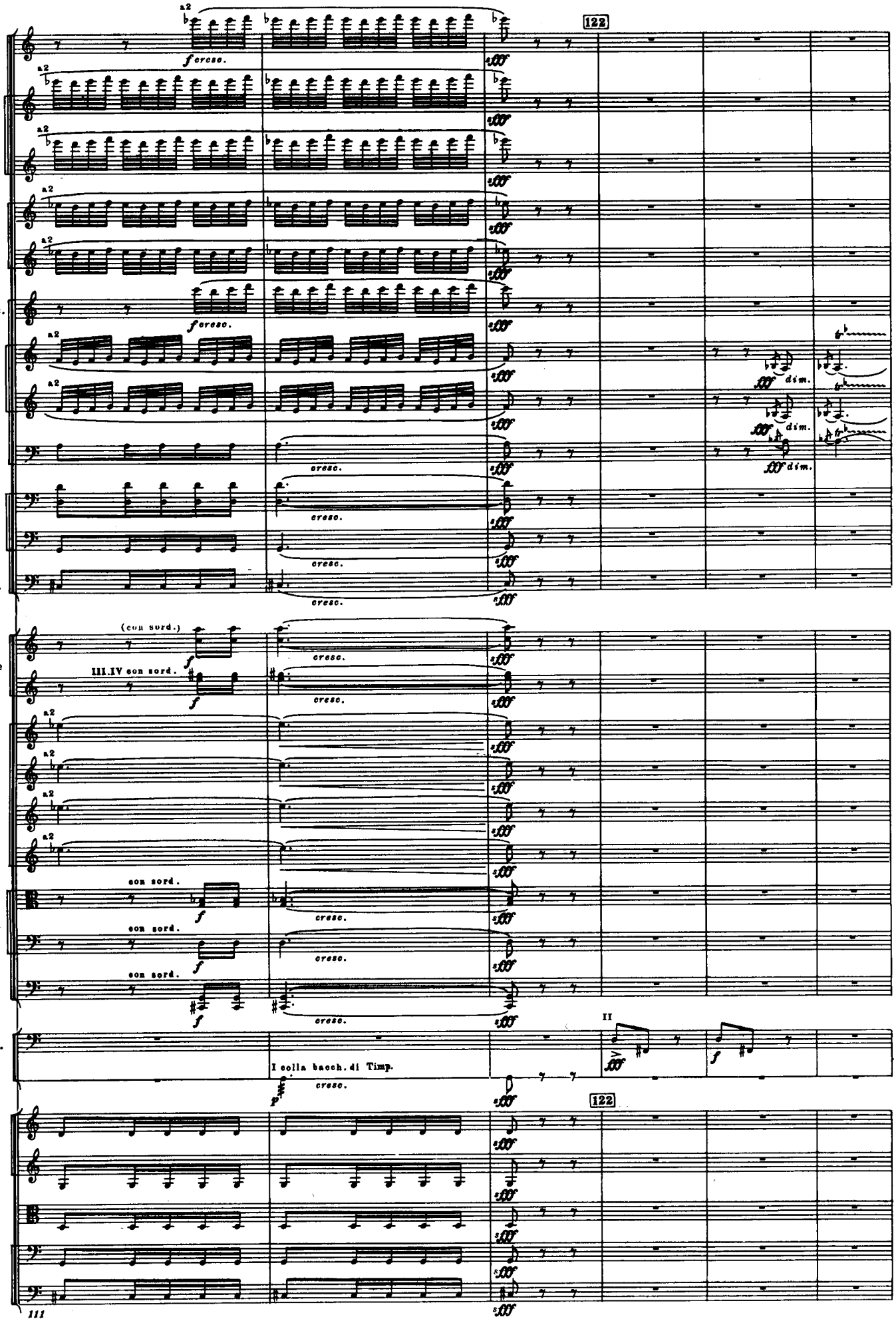
Picc.
Fl.
Ob.
Cl.picc
Cl.
Fag.
C-fag.
Sil.
Archi
Picc.
Fl.
Cl.picc.
Fag.
Sil.
V-ni I
V-ni II
V-le
V-c.

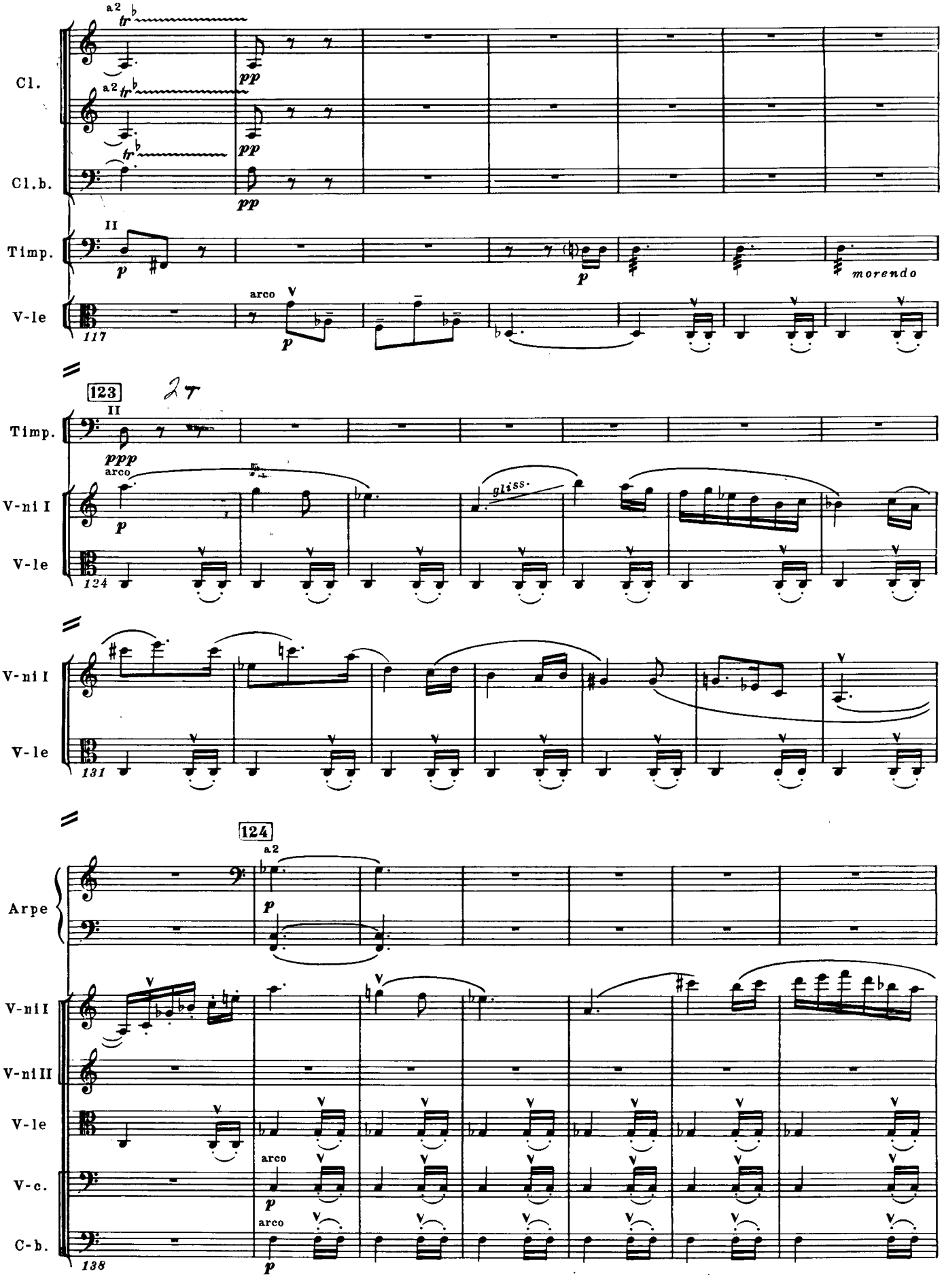

118
Fl.
I solo
Cl.
Fag.
C-fag.
77
119
Picc.
Cl.picc.
Cl.
Fag.
C-fag.
Arpe
120
cresc.
ff
a2
Cl.b.
I. II con sord.
Tr-be
59

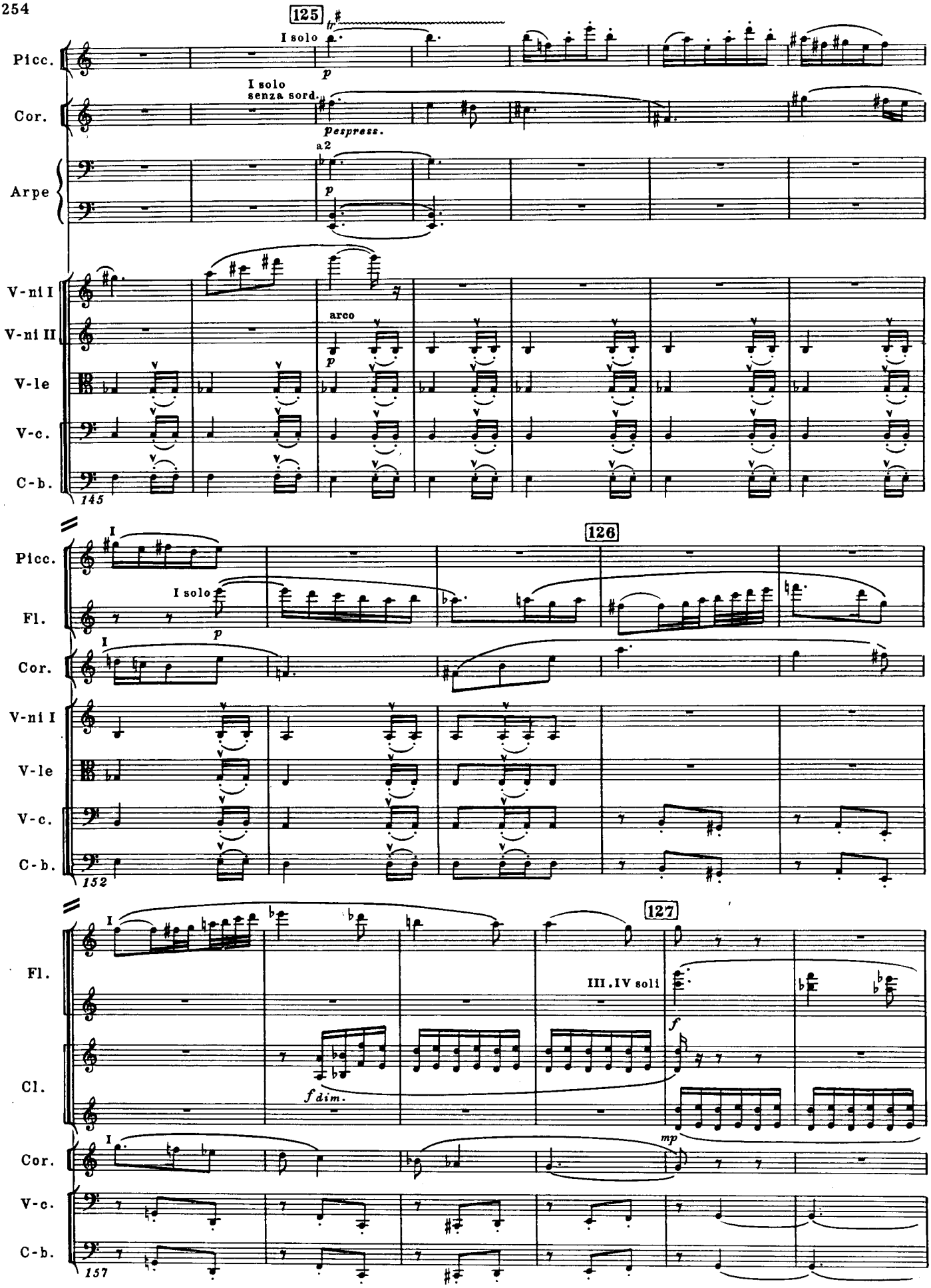

121
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
II solo
III solo
I
II
I sola
121
94

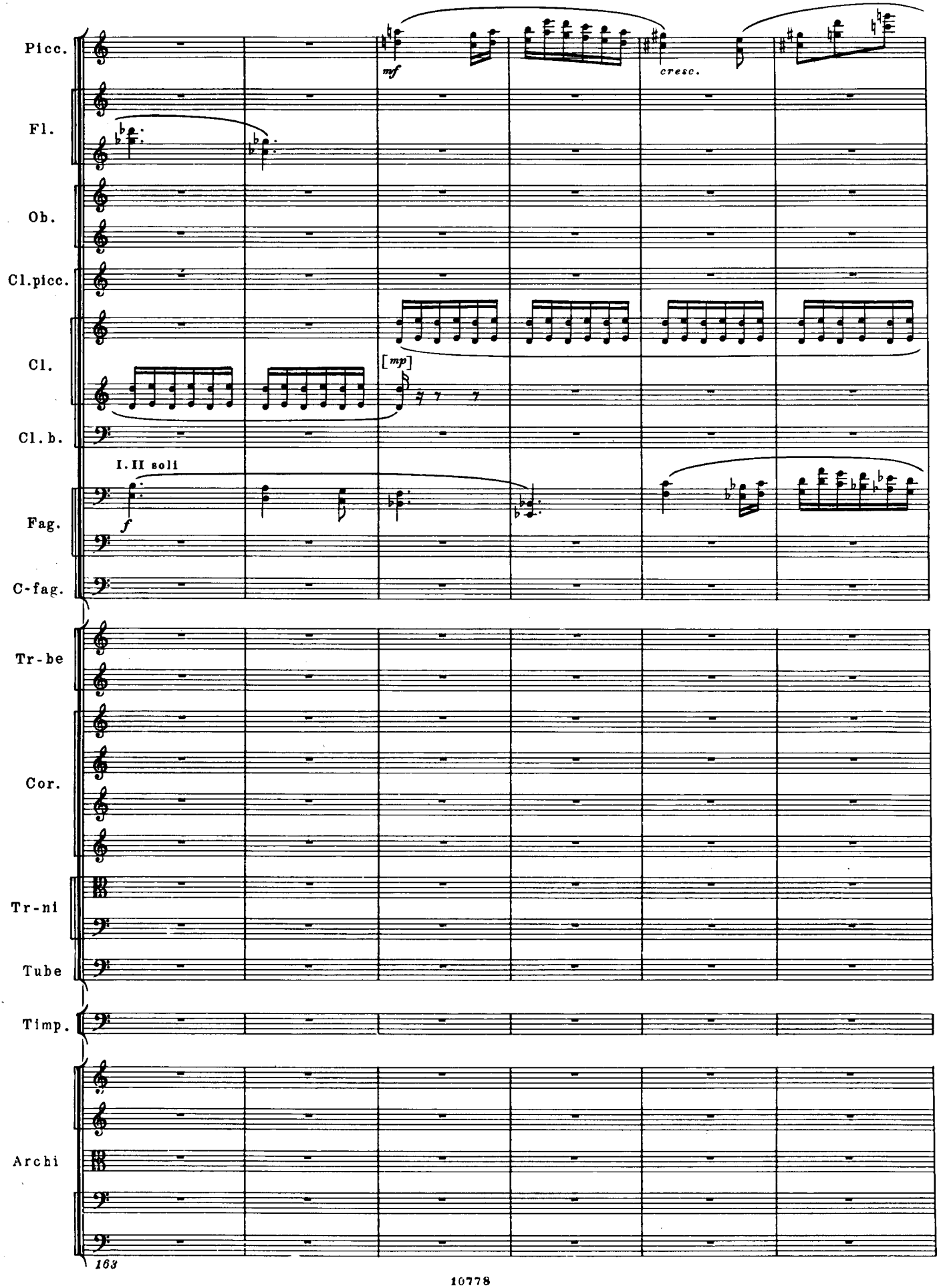

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
ff
pizz.
sf
p
101

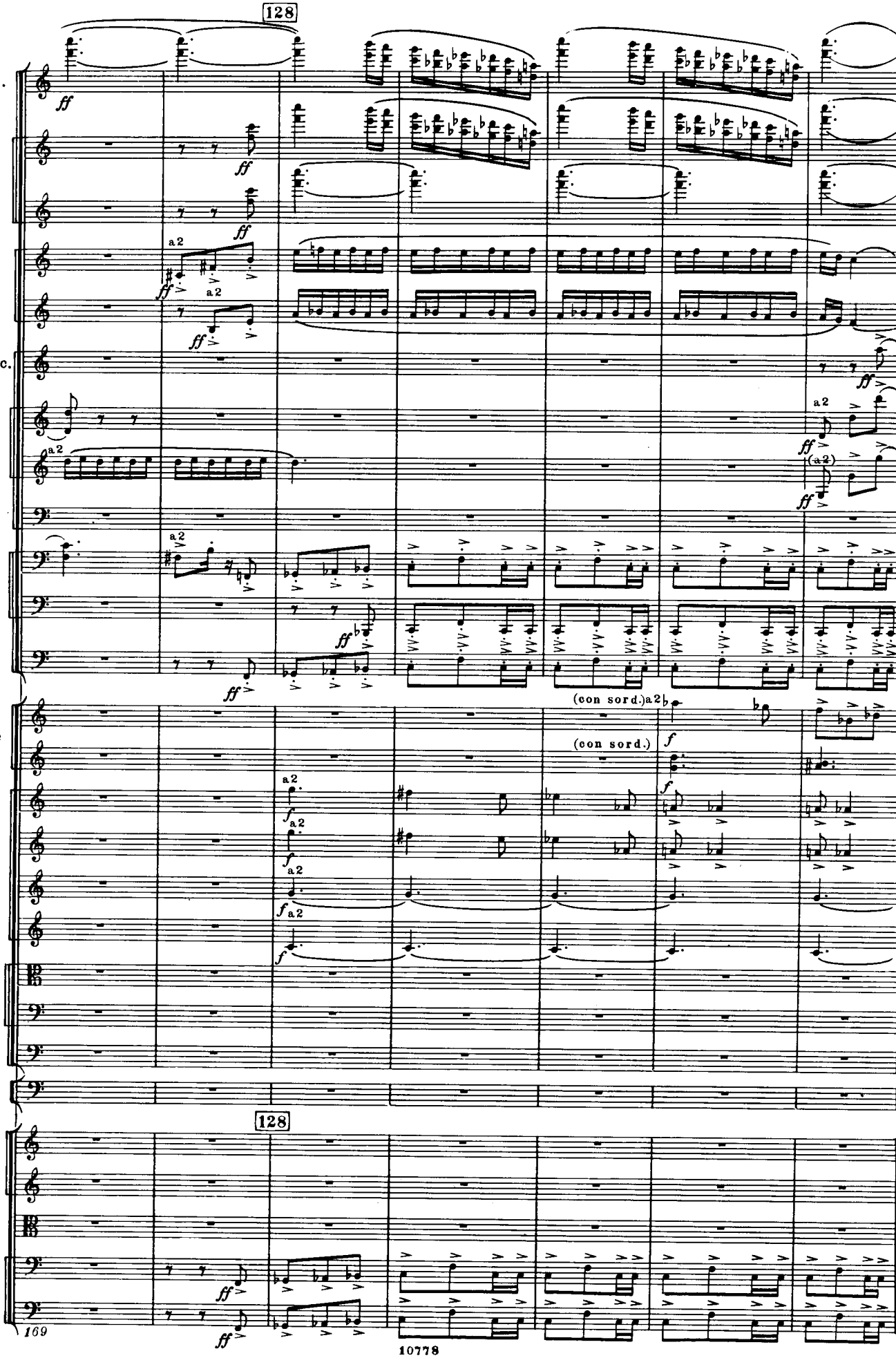

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
f cresc.
ff
ff a2
107

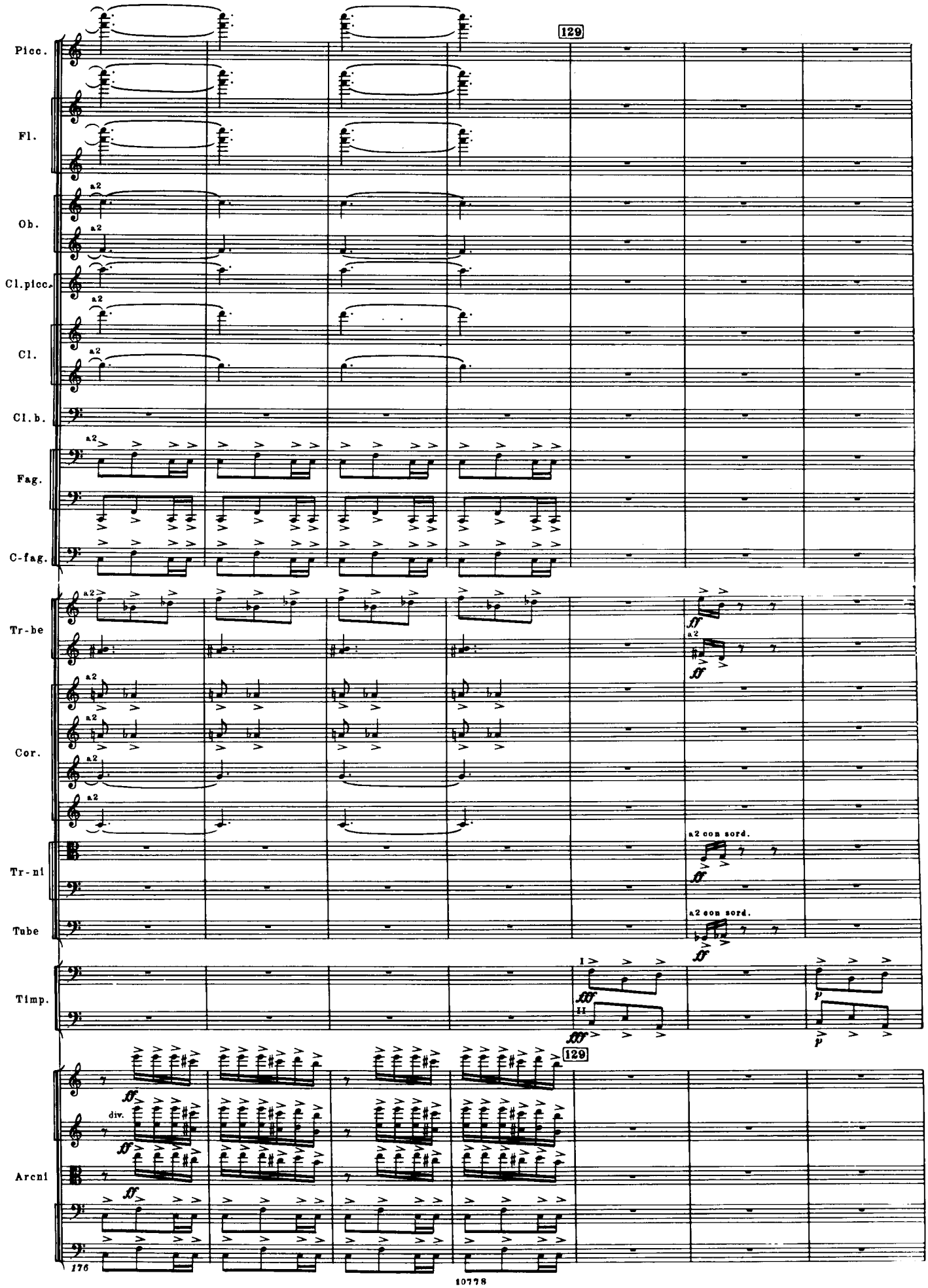

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor
Tr-ni
Tube
Timp.
P-tti
Archi
a2
f cresc.
cresc.
dim.
(con sord.)
III.IV con sord.
con sord.
122
II
I colla bacch. di Timp.
p
III

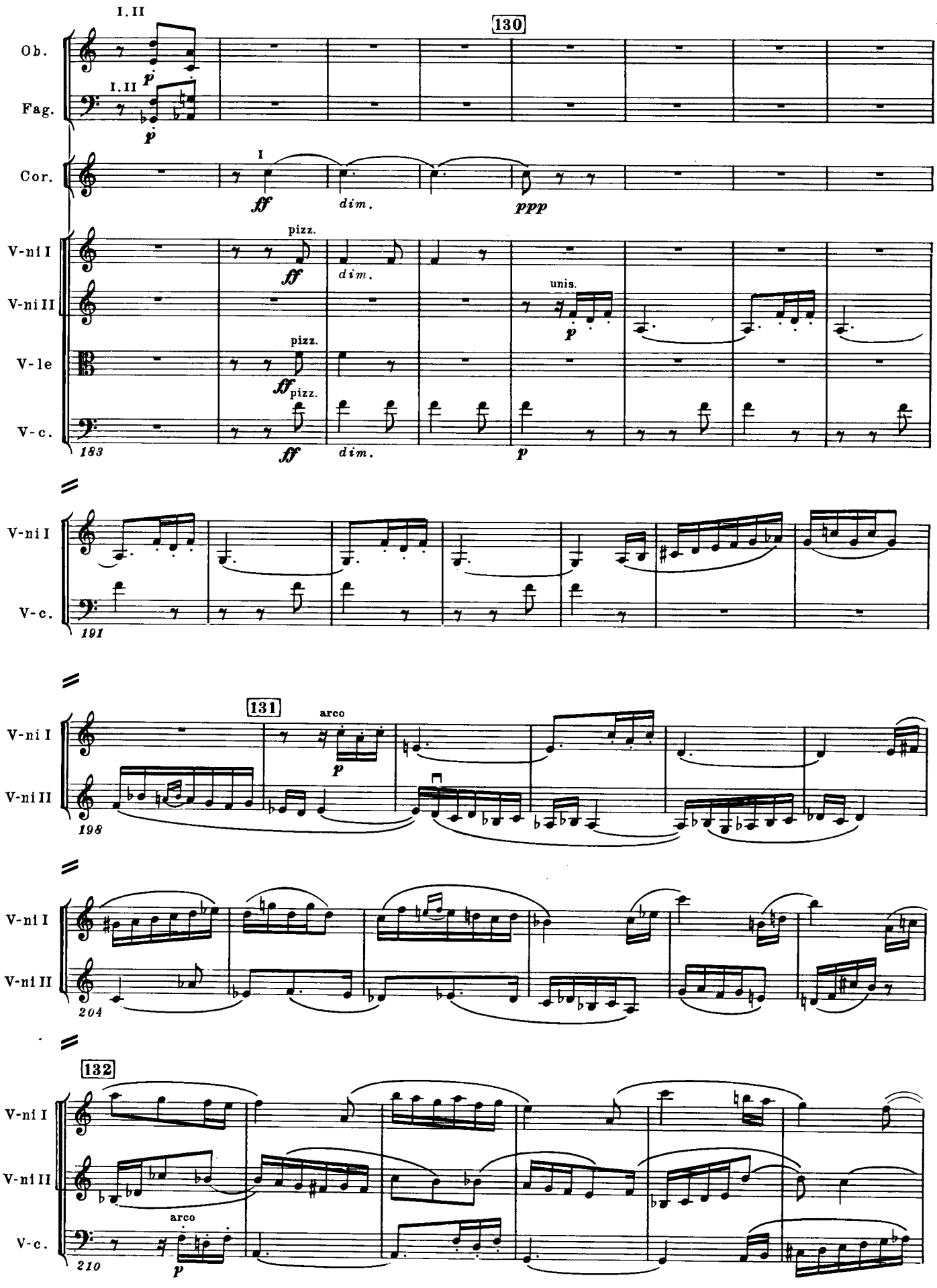

Cl.
Cl.b.
Timp.
V-le
117
morendo
123
2 T
Timp.
V-ni I
V-le
124
gliss.
V-ni I
V-le
131
124
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
138

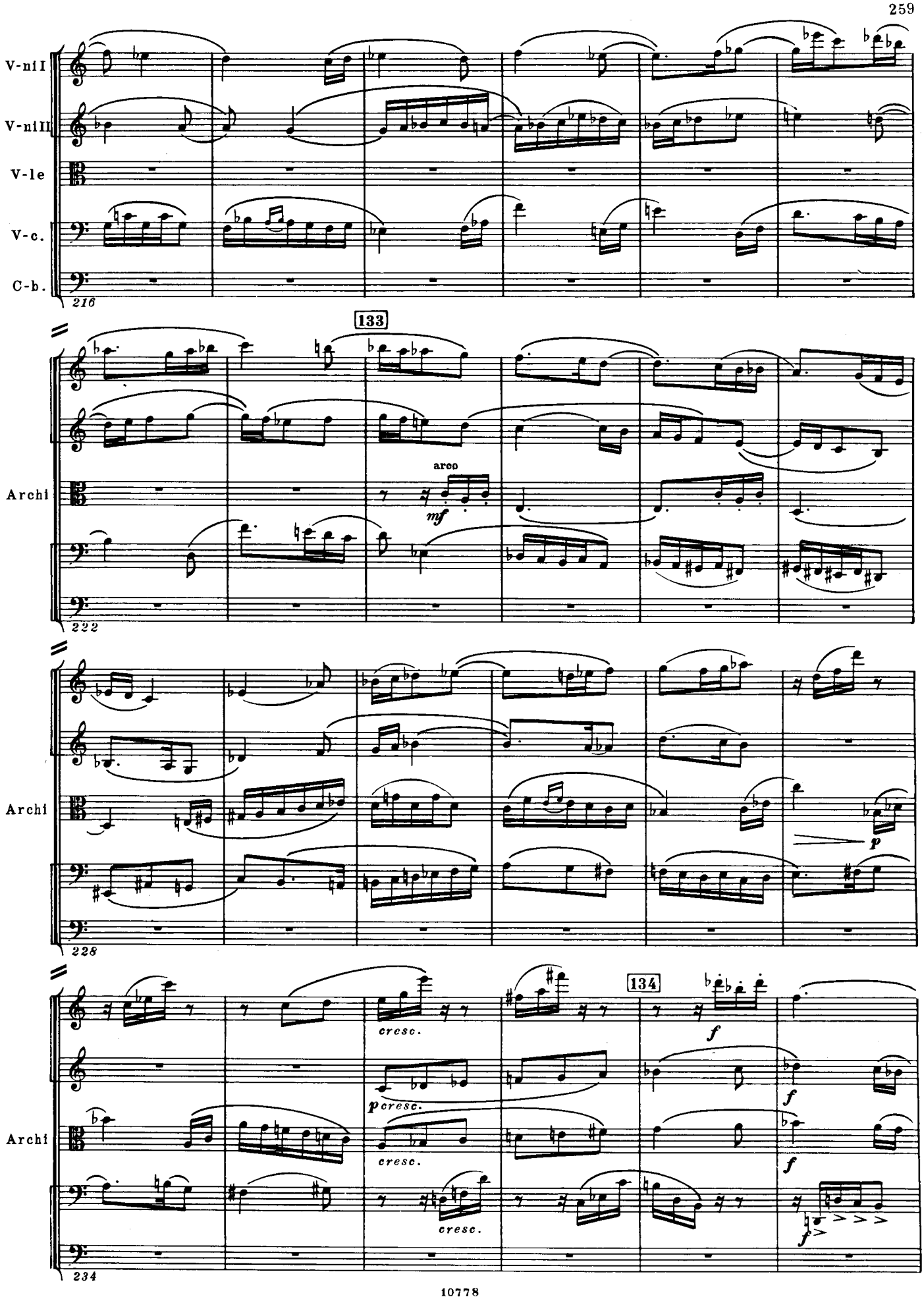

125
I solo
p
Picc.
I solo
senza sord.
Cor.
pespress.
a2
Arpe
p
V-ni I
V-ni II
arco
p
V-le
V-c.
C-b.
145
126
I
Picc.
I solo
p
Fl.
I
Cor.
V-ni I
V-le
V-c.
C-b.
152
127
I
Fl.
III . IV soli
f
Cl.
f dim.
I
mp
Cor.
V-c.
C-b.
157

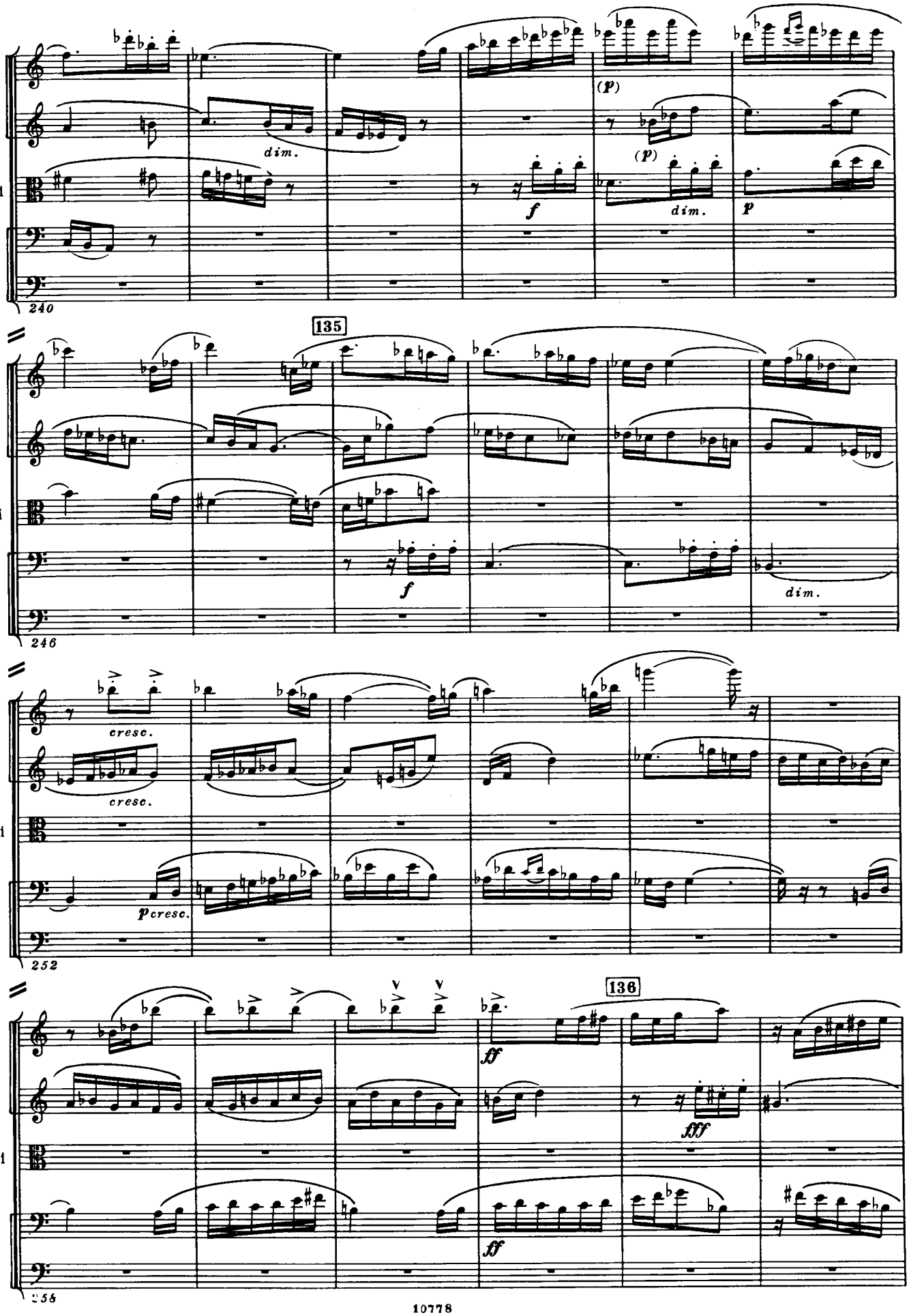

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
mf
cresc.
[mp]
I. II soli
f
163

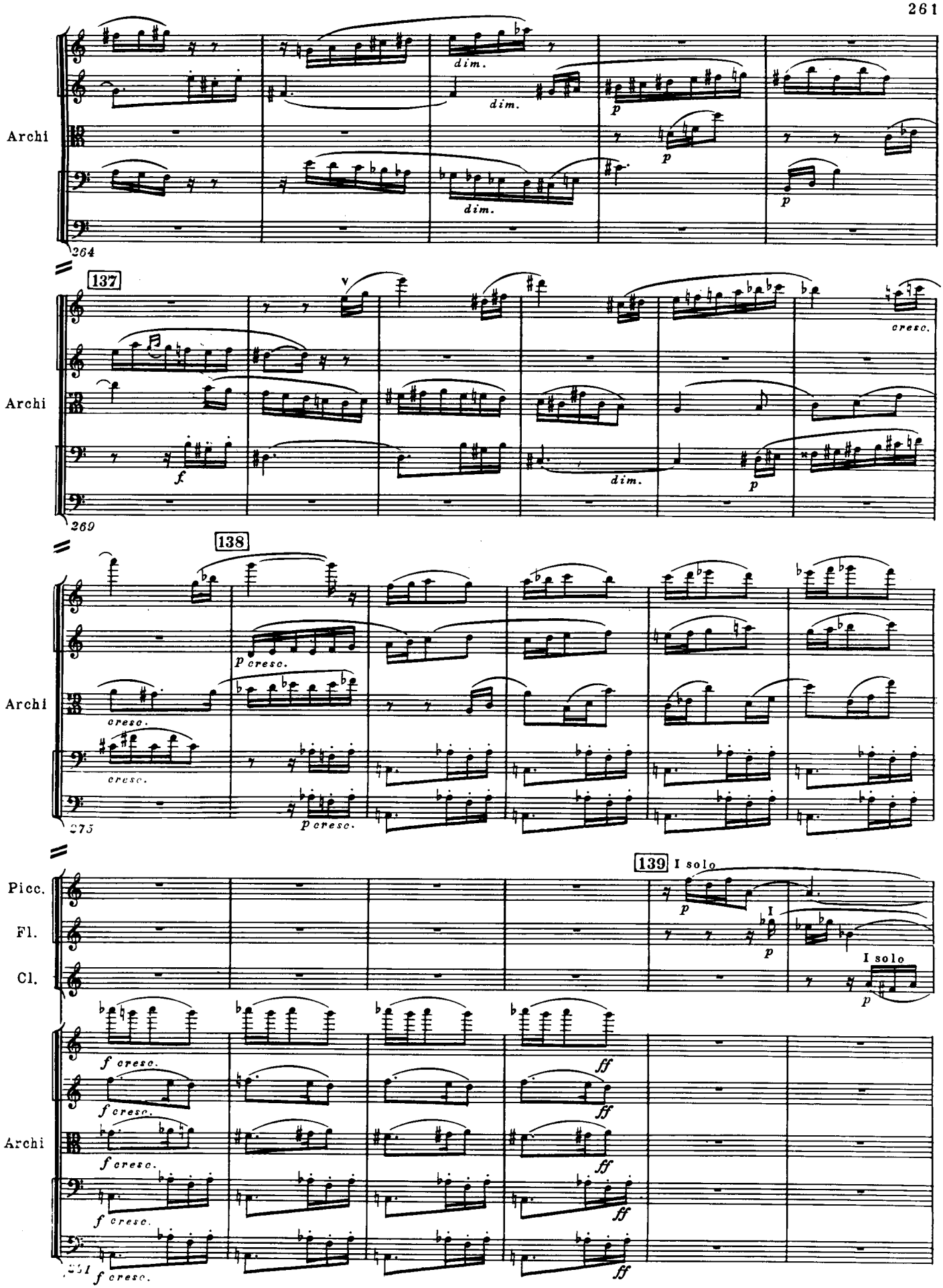

128
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
(con sord.)
(con sord.)a2
169

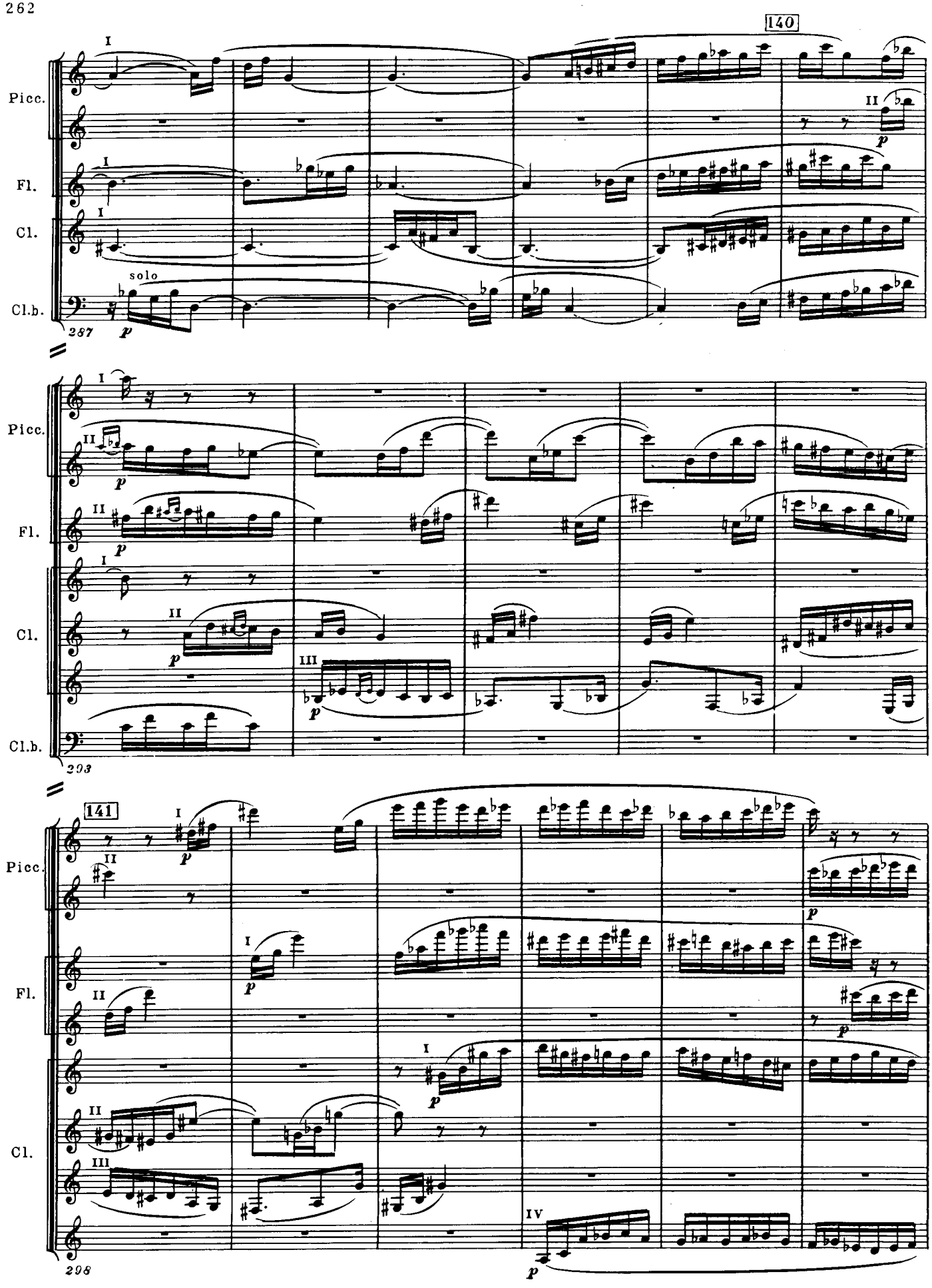

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-nl
Tube
Timp.
Arcni
129
a2
a2 con sord.
div.
176

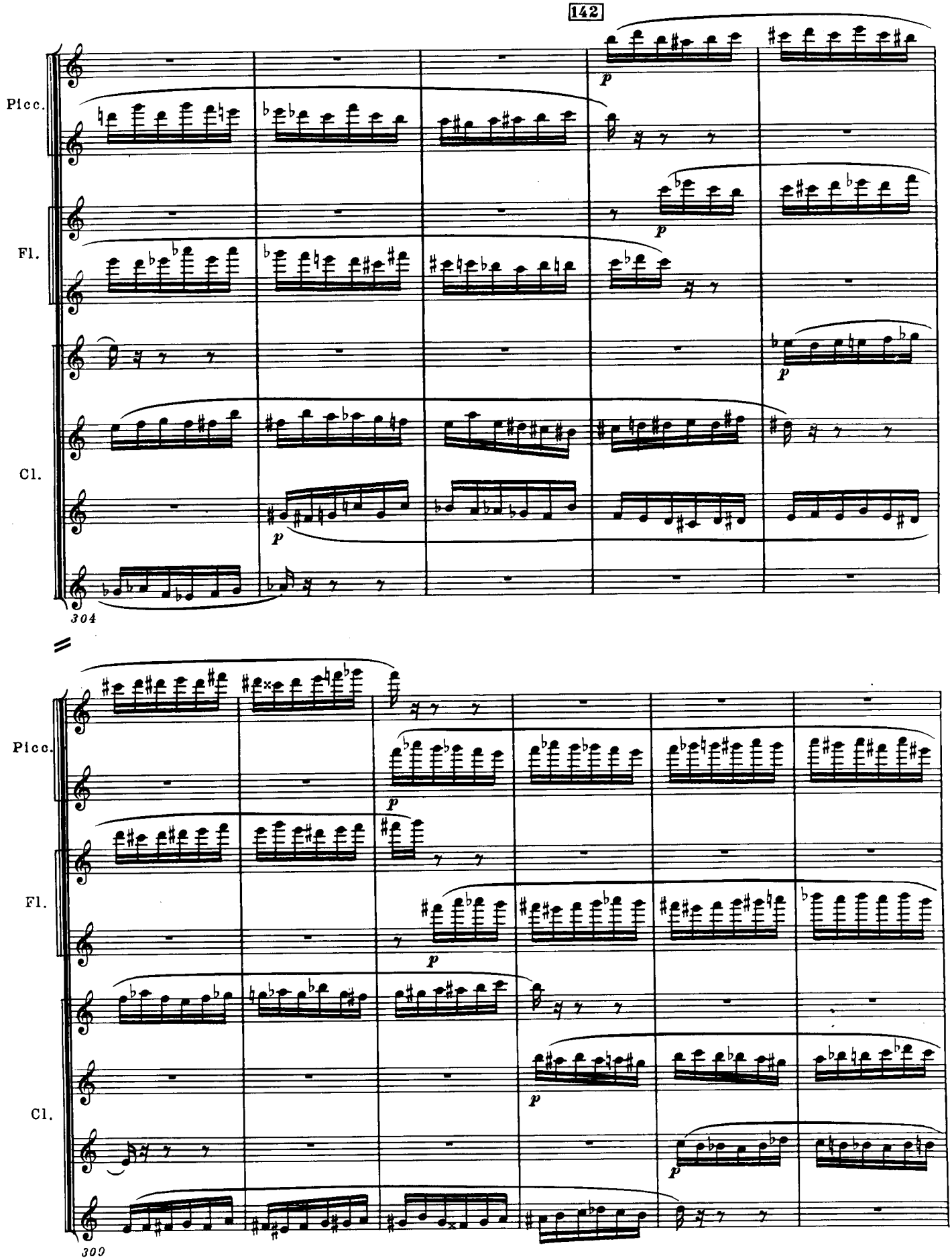

130
Ob.
Fag.
Cor.
V-ni I
V-ni II
V-le
V-c.
183
pizz.
unis.
191
131
arco
198
204
132
210

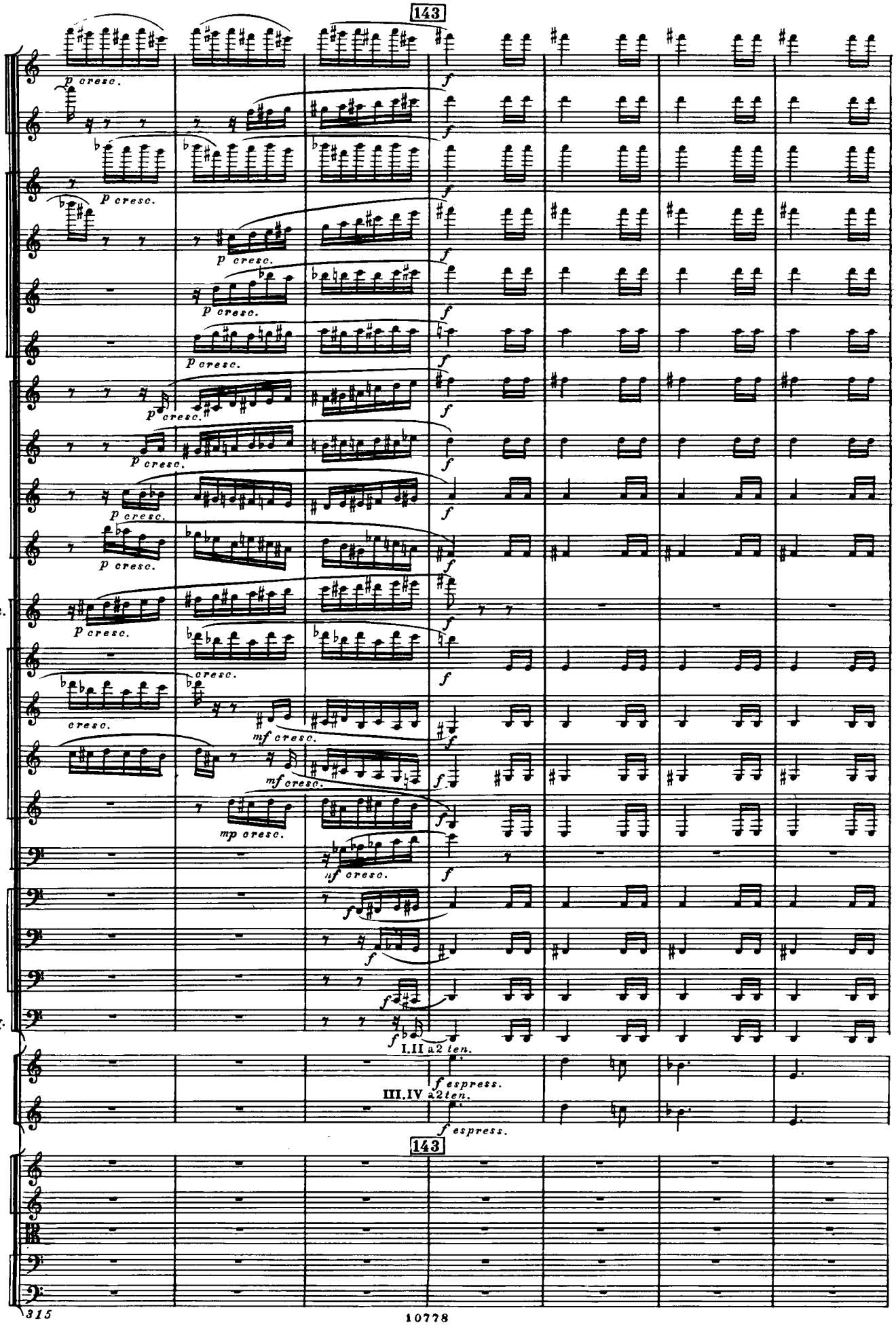

V-nI I
V-nI II
V-le
V-c.
C-b.
216
133
Archi
arco
mf
222
Archi
p
228
134
Archi
cresc.
p cresc.
cresc.
cresc.
f
f
f
f
234


Archi
dim.
(p)
(p)
f
dim.
p
240
135
Archi
f
dim.
246
Archi
cresc.
cresc.
pcresc.
252
136
Archi
ff
fff
ff
256


Archi
dim.
dim.
dim.
p
p
p
264
137
Archi
f
dim.
p
cresc.
269
138
Archi
p cresc.
cresc.
cresc.
p cresc.
275
139 I solo
Picc.
Fl.
Cl.
p
I
p
I solo
p
Archi
f cresc.
f cresc.
f cresc.
f cresc.
f cresc.
ff
ff
ff
ff
281


140
Picc.
Fl.
Cl.
Cl.b.
solo
287
293
141
298
IV


142
Picc.
Fl.
Cl.
p
304
Picc.
Fl.
Cl.
p
309


143
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Archi
p cresc.
f
mf cresc.
mp cresc.
ff cresc.
I.II a2 ten.
f espress.
III.IV a2 ten.
f espress.
143

144

Picc.

Fl.

Ob.

Cl.picc.

Cl.

Cl.b.

Fag.

C-fag.

I.II a2

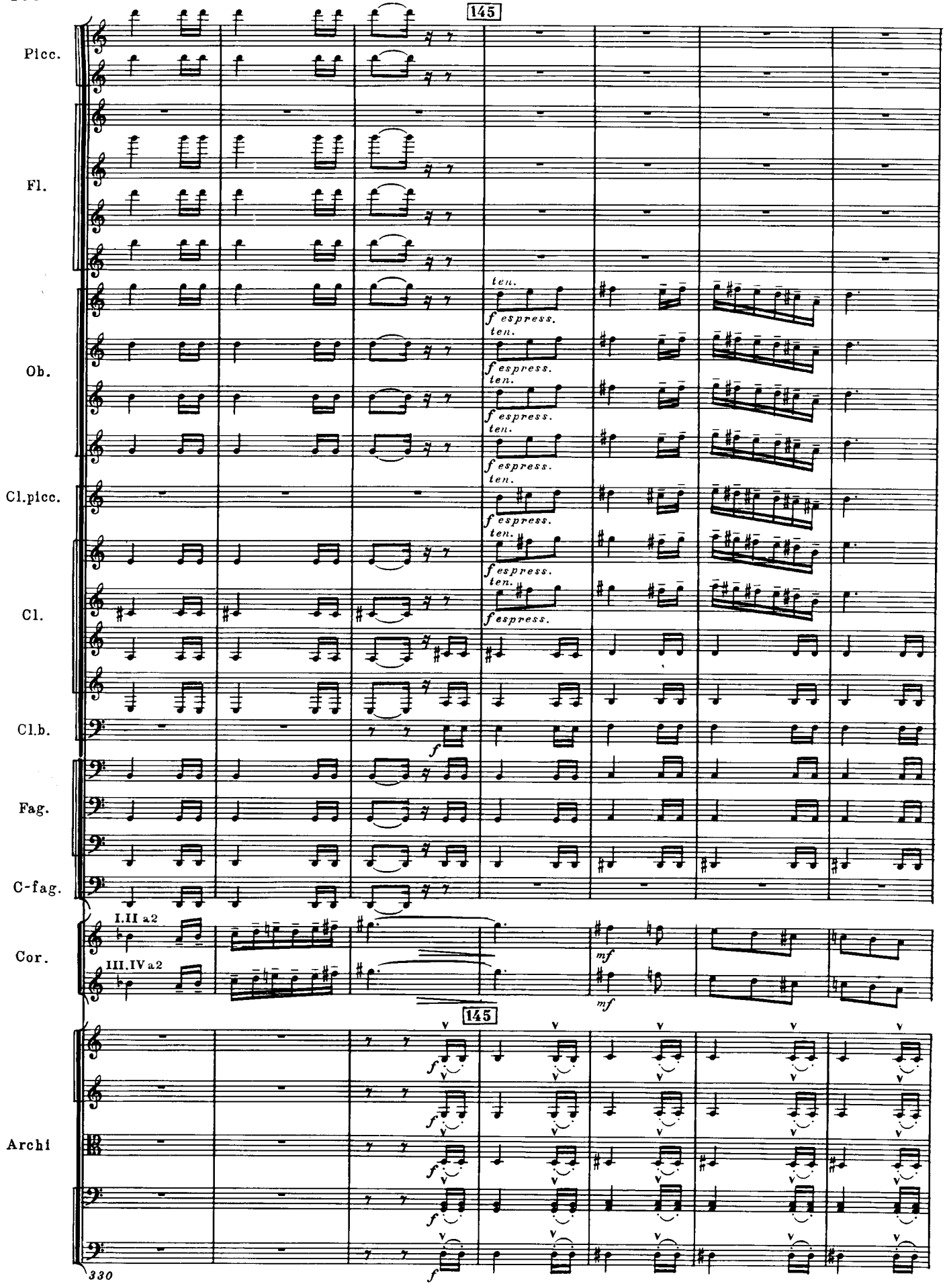
Cor.

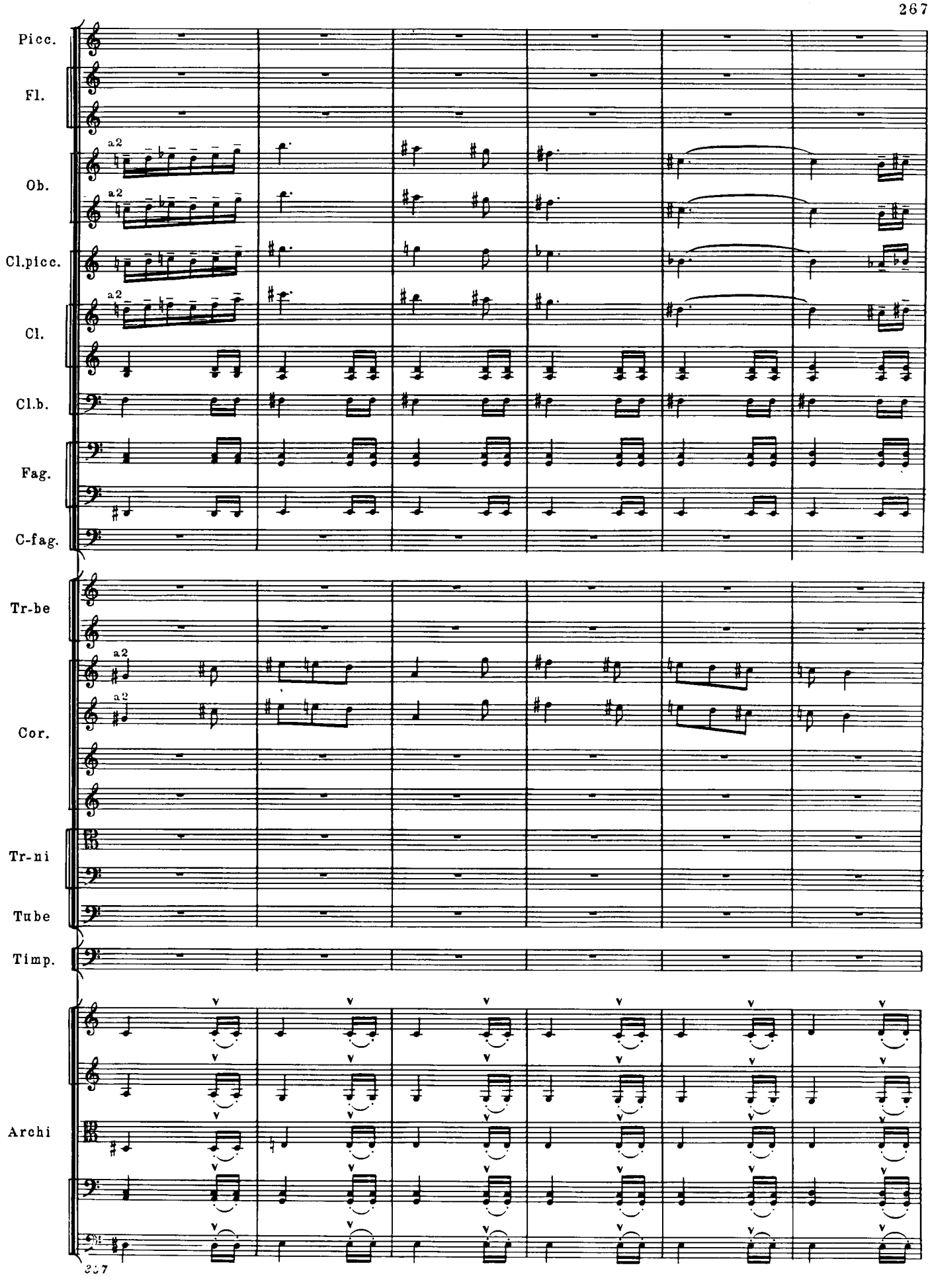
III.IV a2

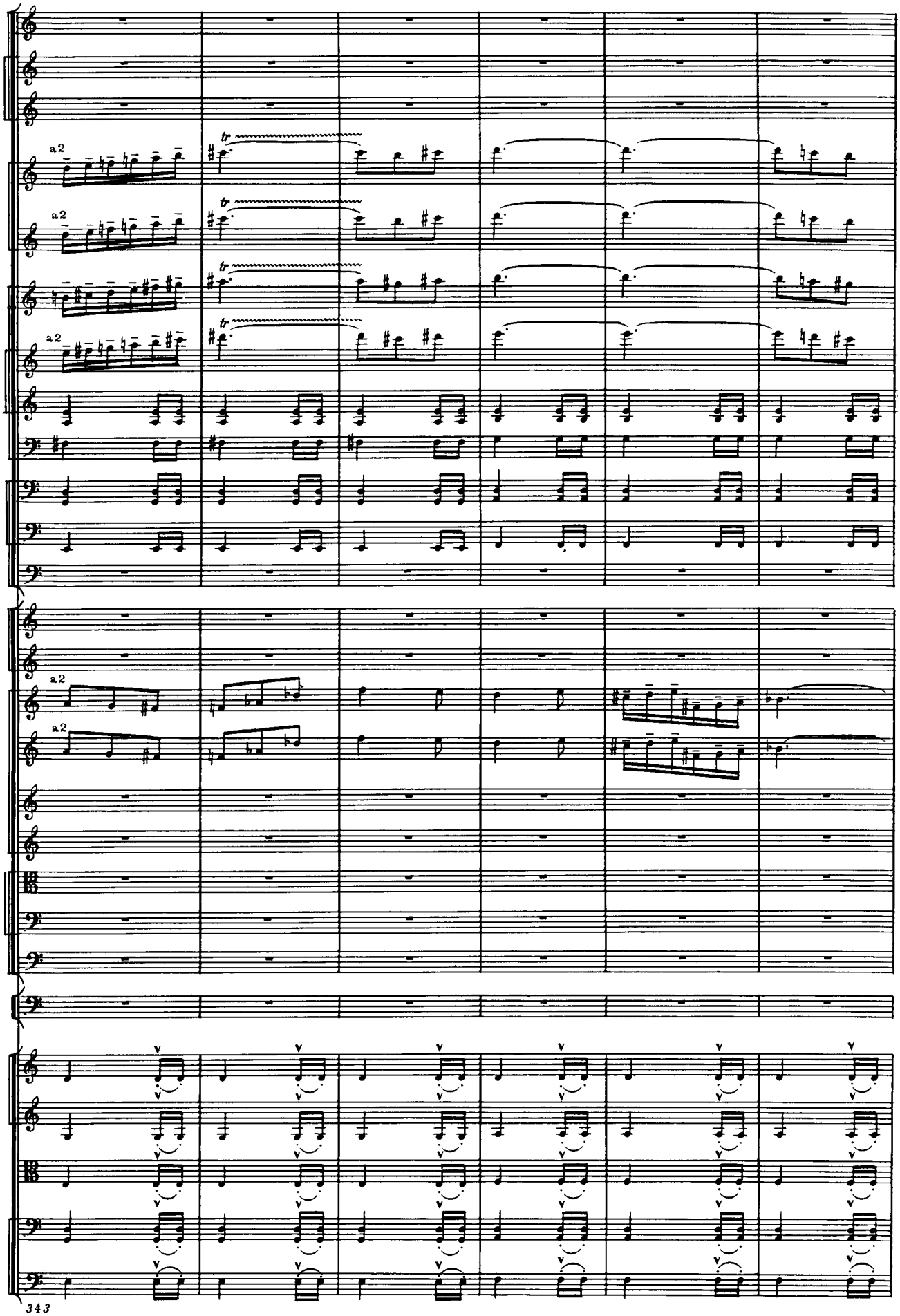
144

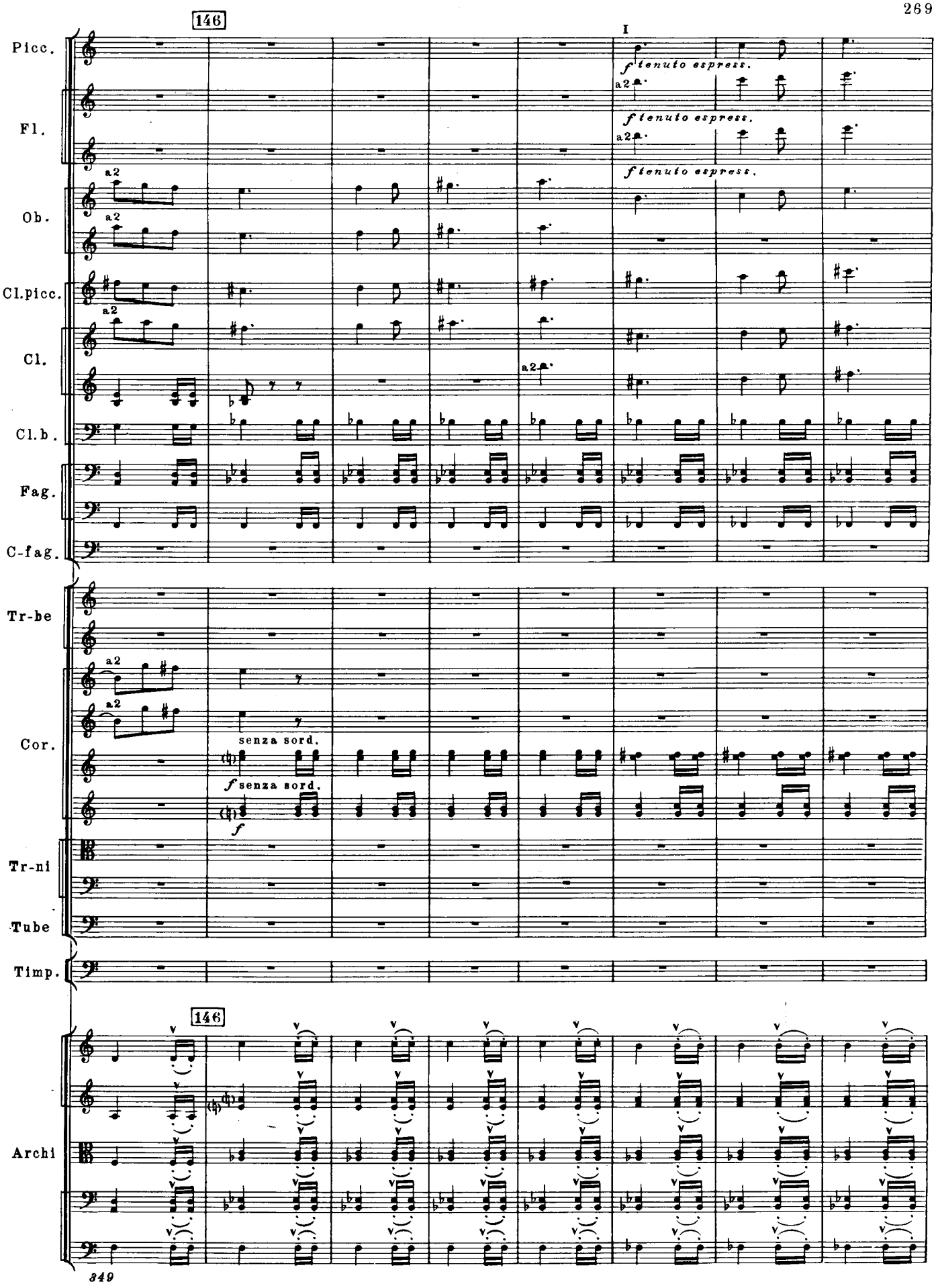
Archi

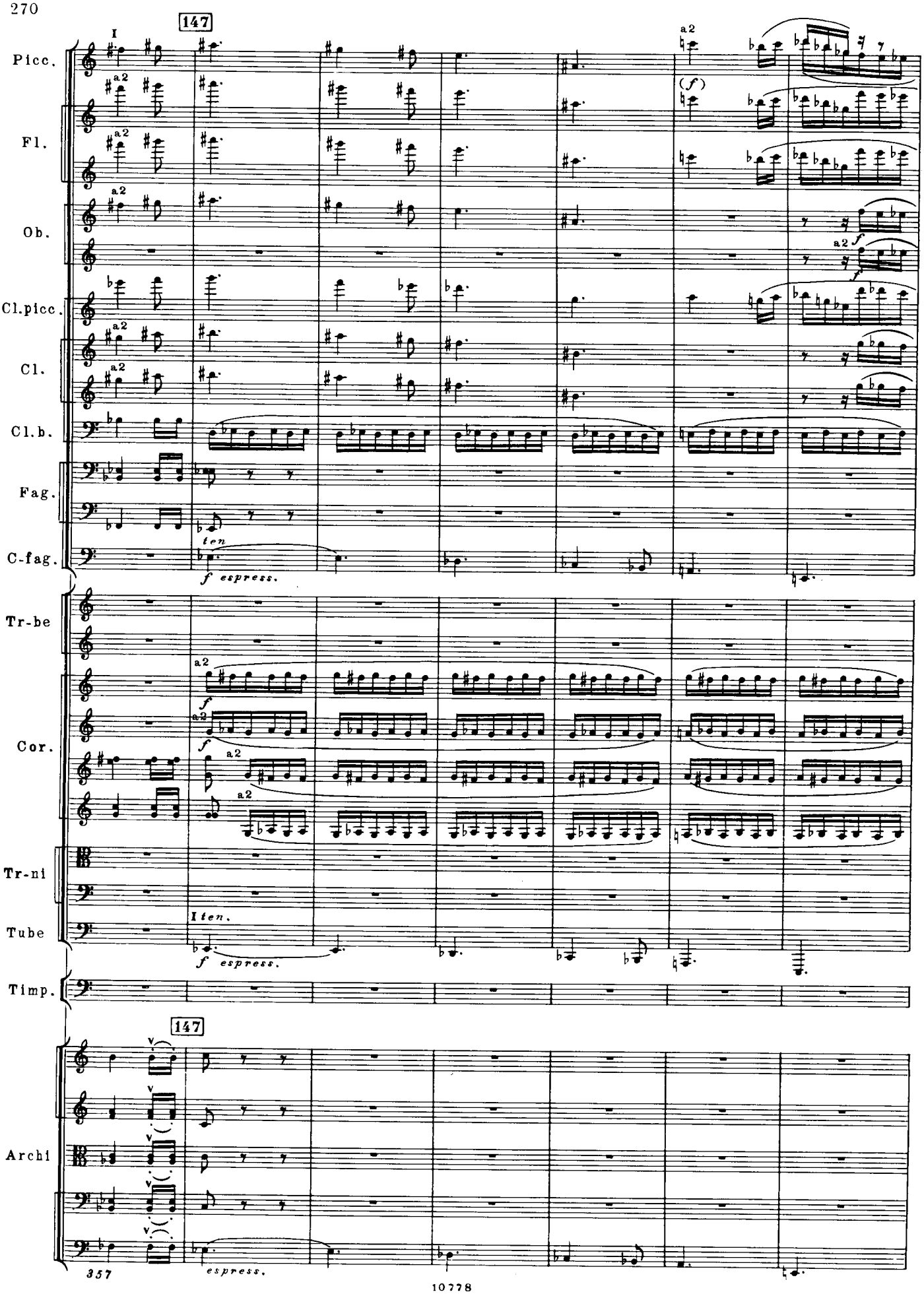
322

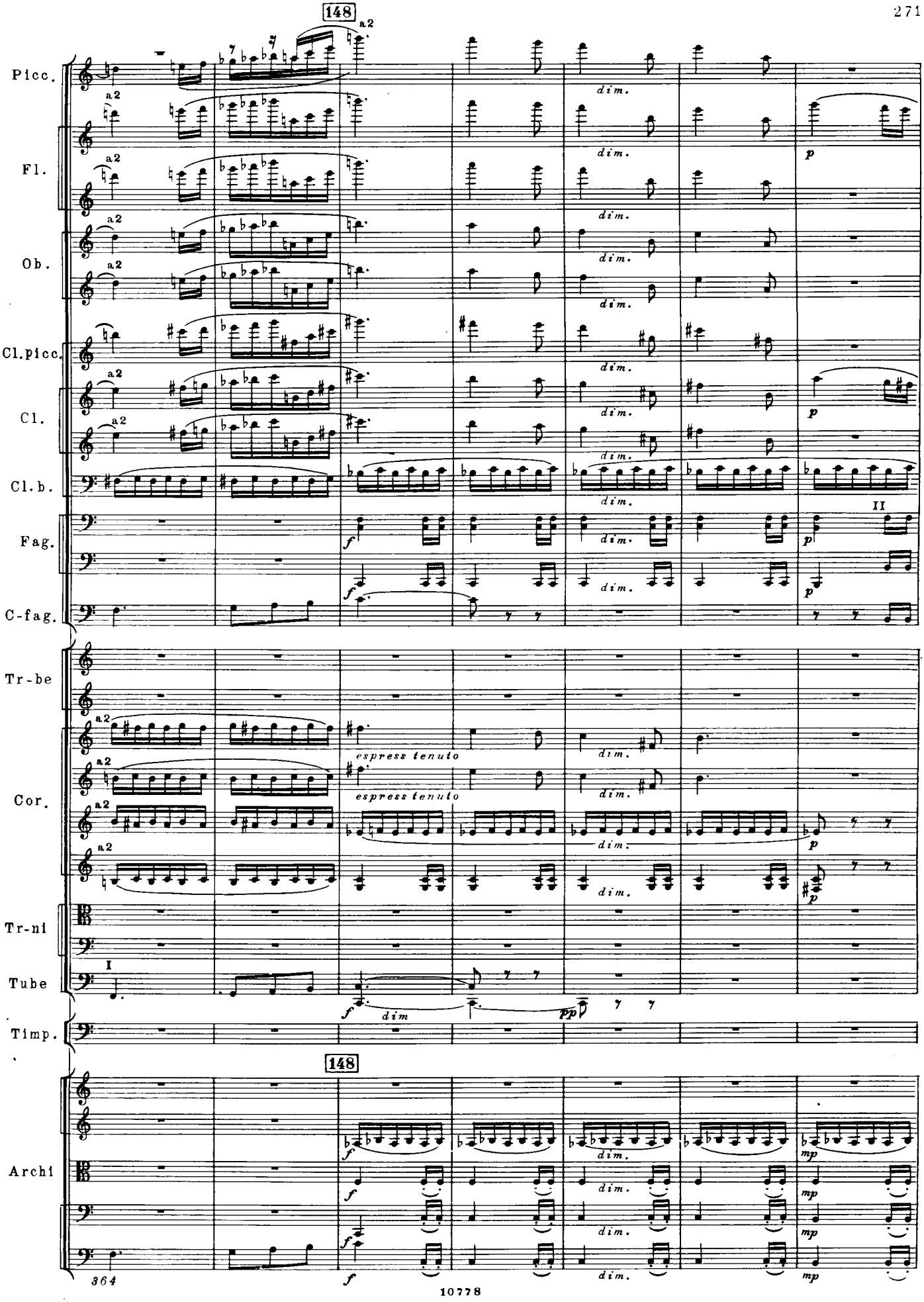

145
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
I.II a2
III.IV a2
Archi
ten.
f espress.
mf
f
330

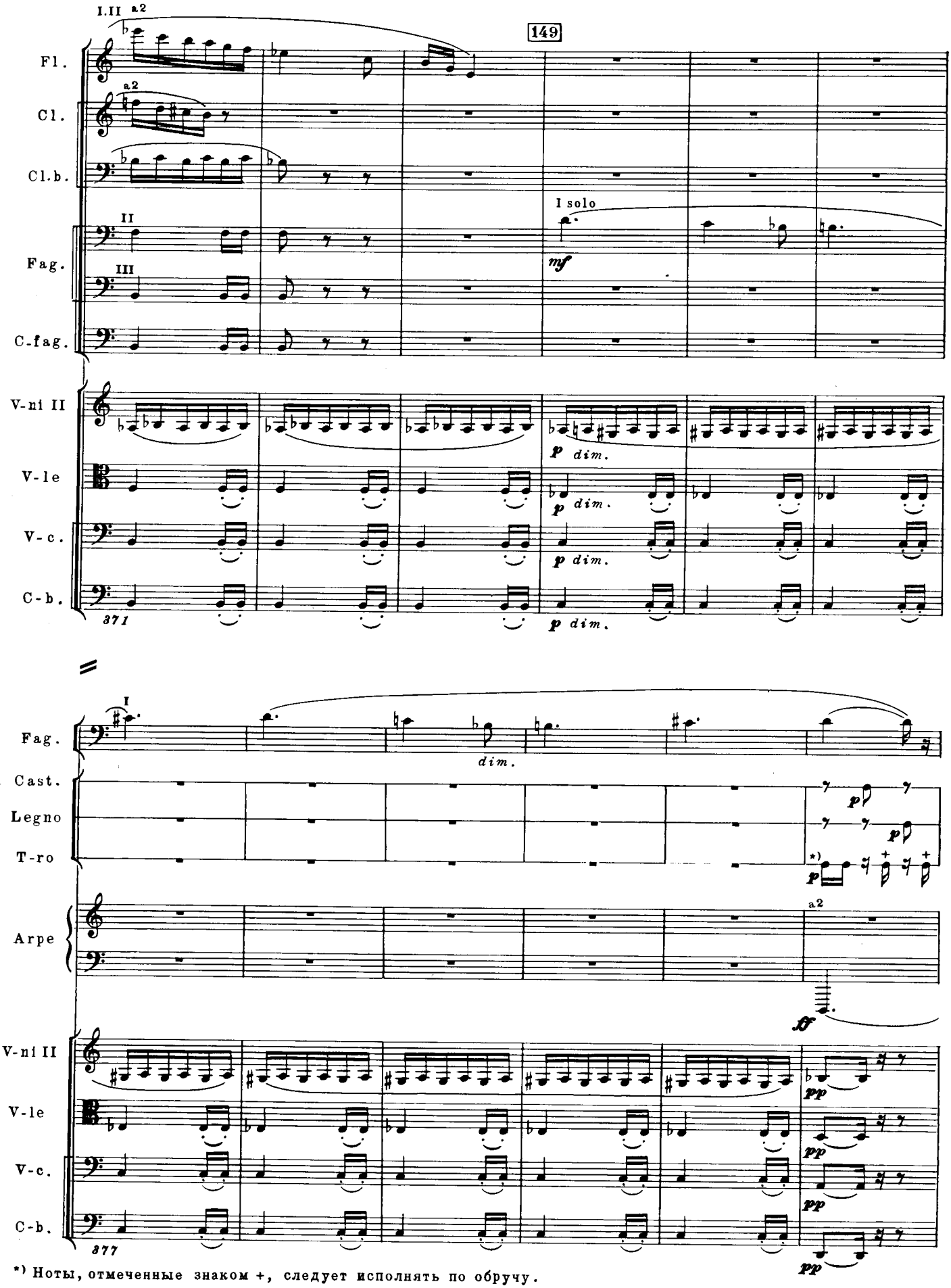

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
267


Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
tr
343


146
I
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
f tenuto espress.
a2
senza sord.
f senza sord.
f


147
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
(f)
f
ten
f espress.
I ten.
espress.
357


148
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
dim.
espress tenuto
I
II
364



*) Ноты, отмеченные знаком +, следует исполнять по обручу.

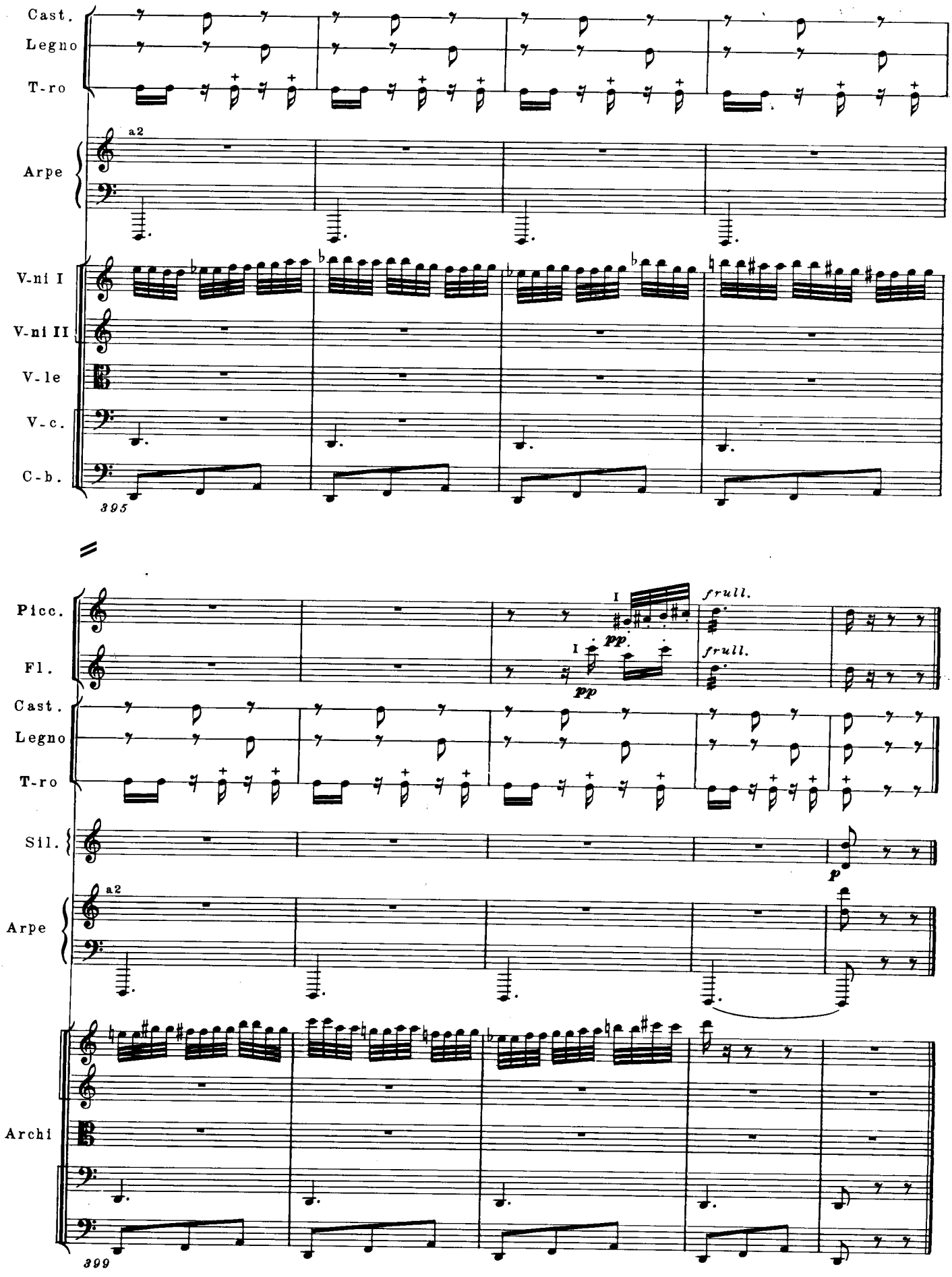
150

Cast.
Legno
T-ro
Arpe
a2
V-ni I
con sord.
p
pizz.
V-c.
p
pizz.
C-b.
p
383

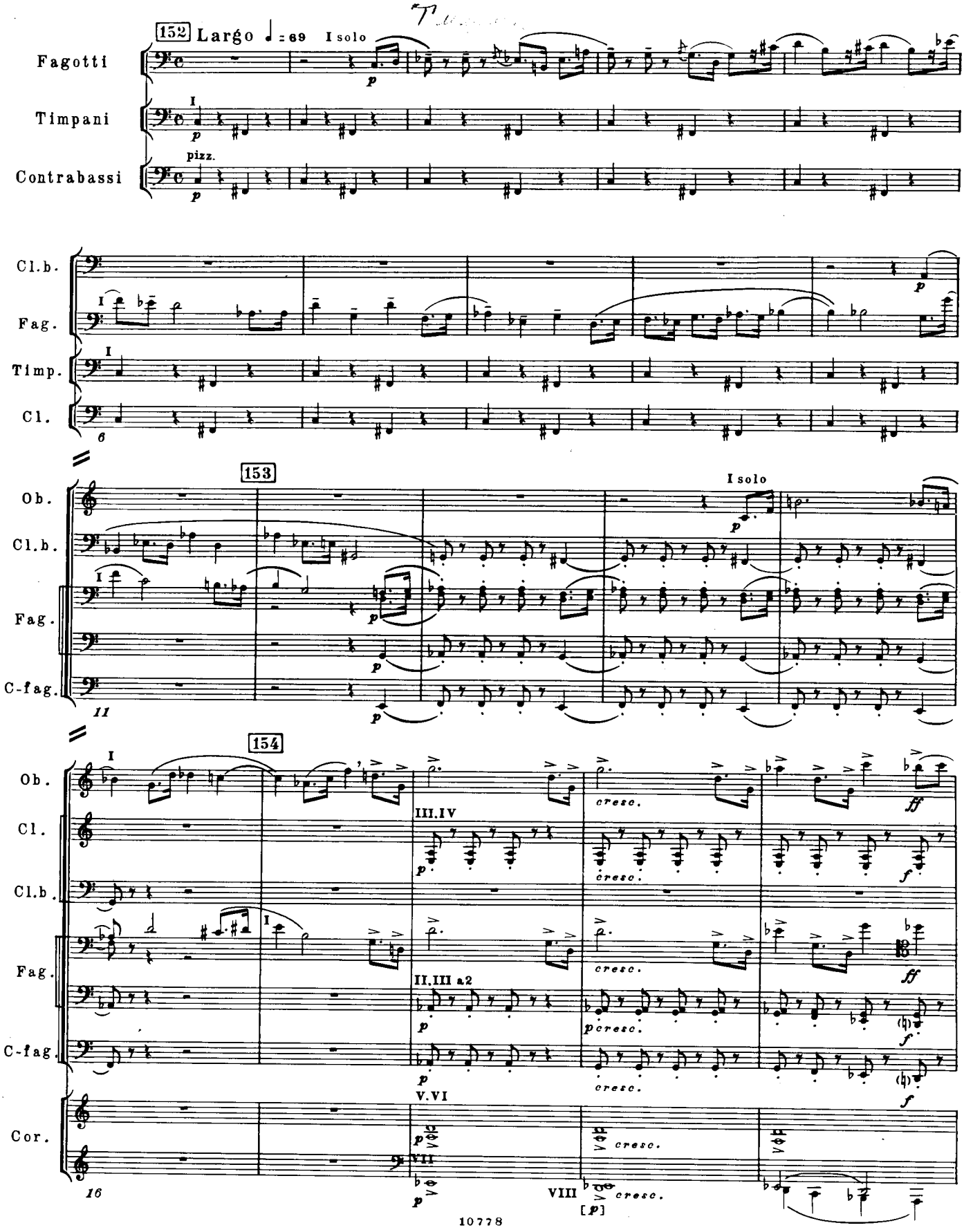
Cast.
Legno
T-ro
Arpe
a2
V-ni I
V-c.
C-b.
387

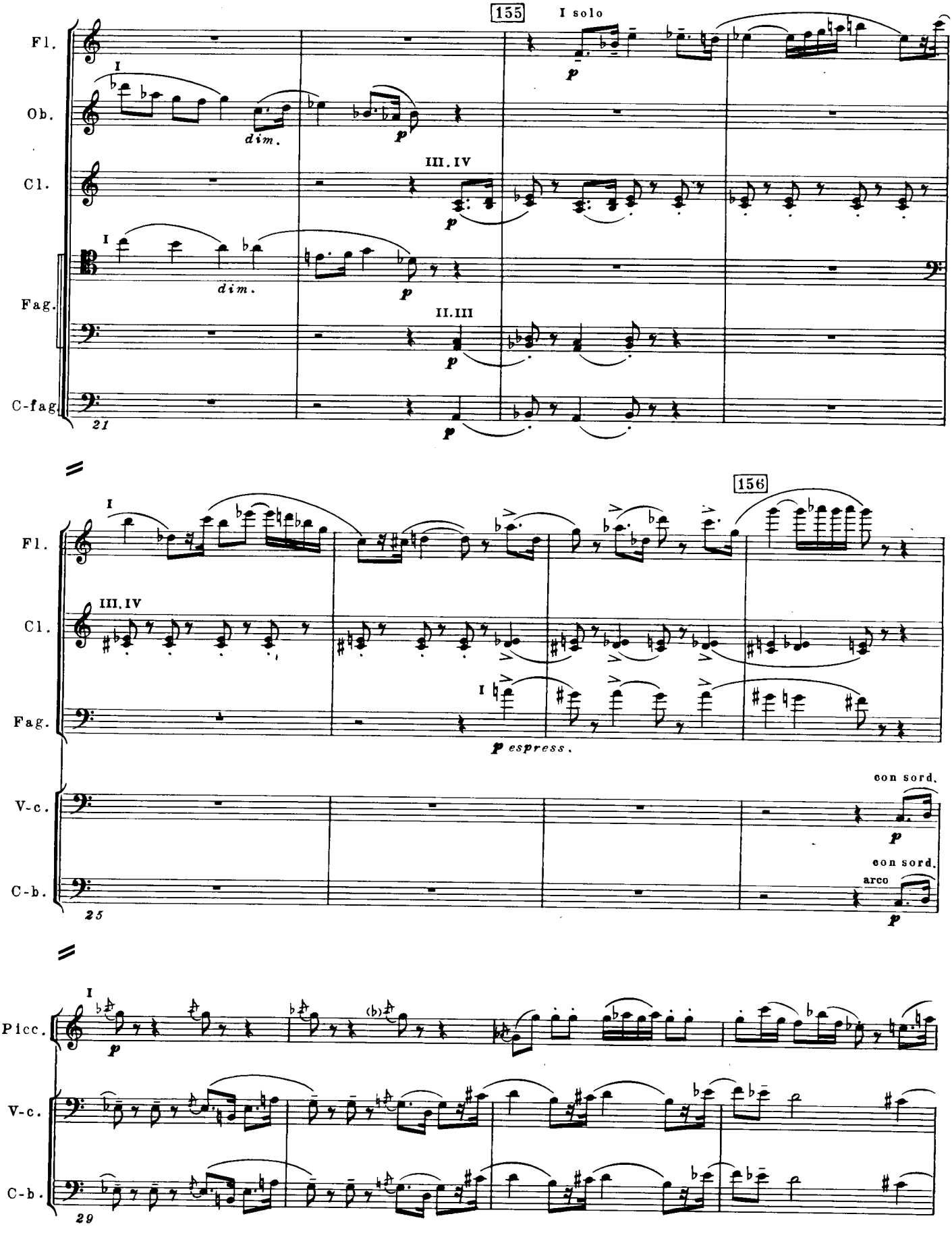
151

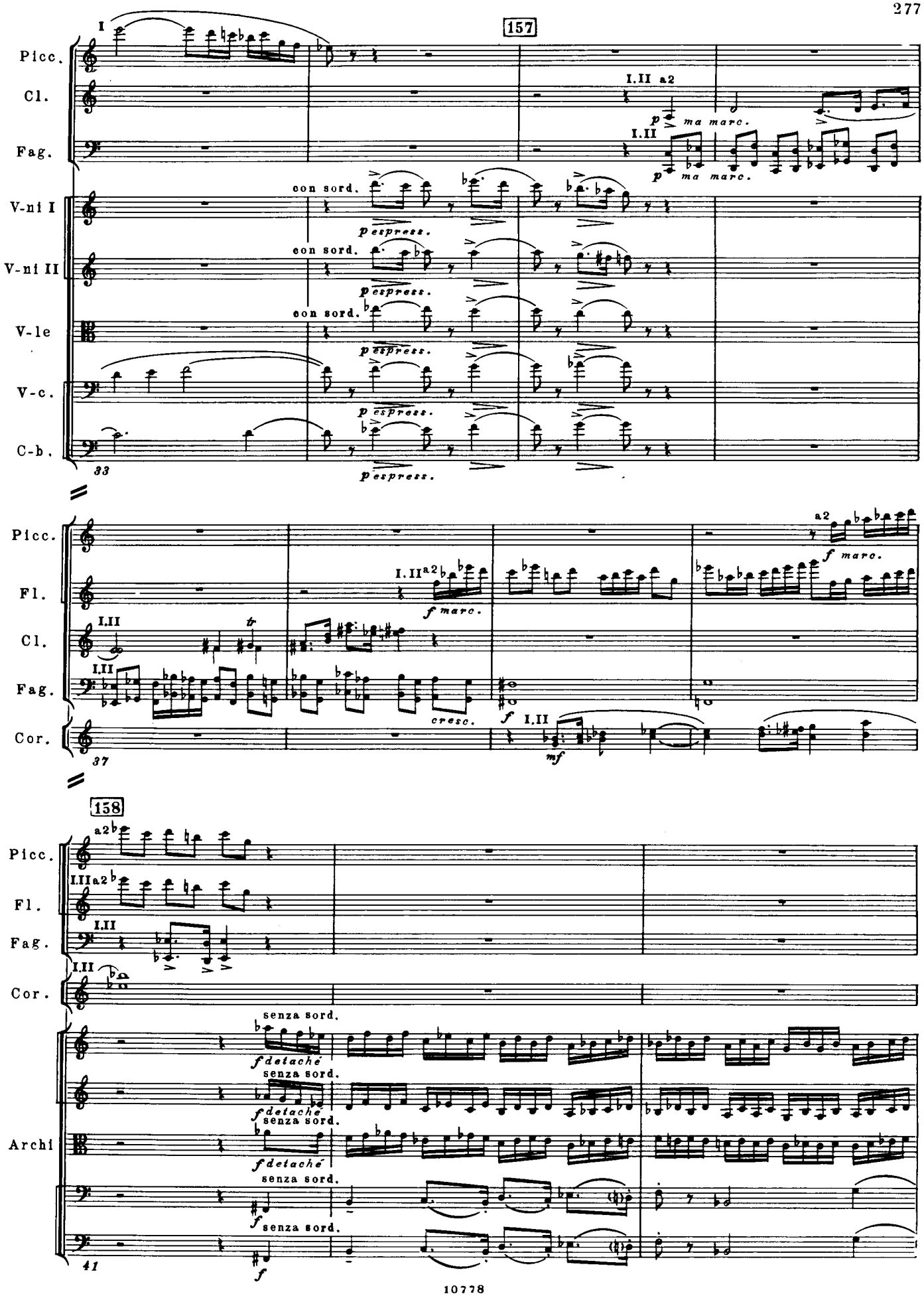
Cast.
Legno
T-ro
Arpe
a2
V-ni I
V-c.
C-b.
391

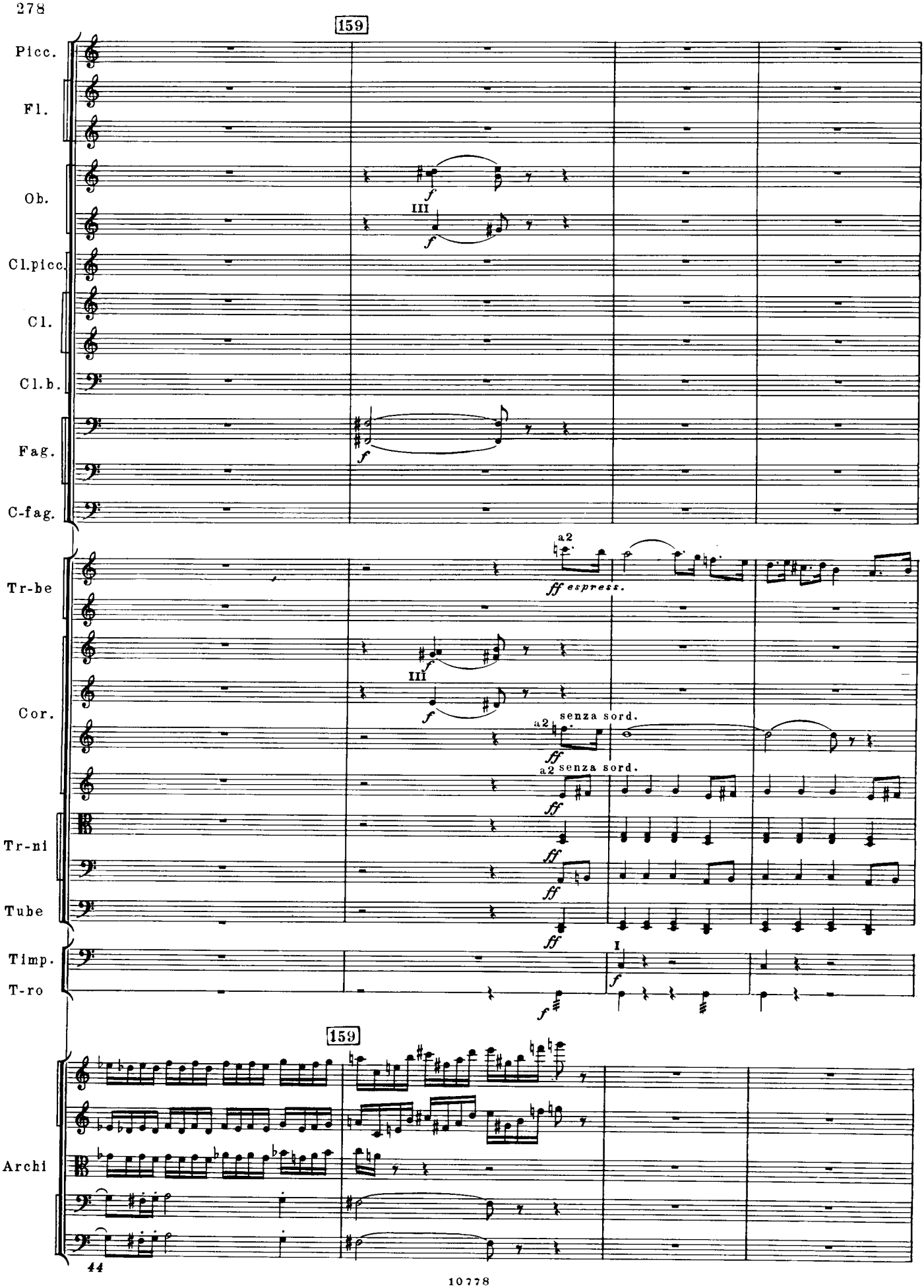

Cast.
Legno
T-ro
a2
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
395
Picc.
Fl.
I
pp
frull.
Cast.
Legno
T-ro
Sil.
p
a2
Arpe
Archi
399

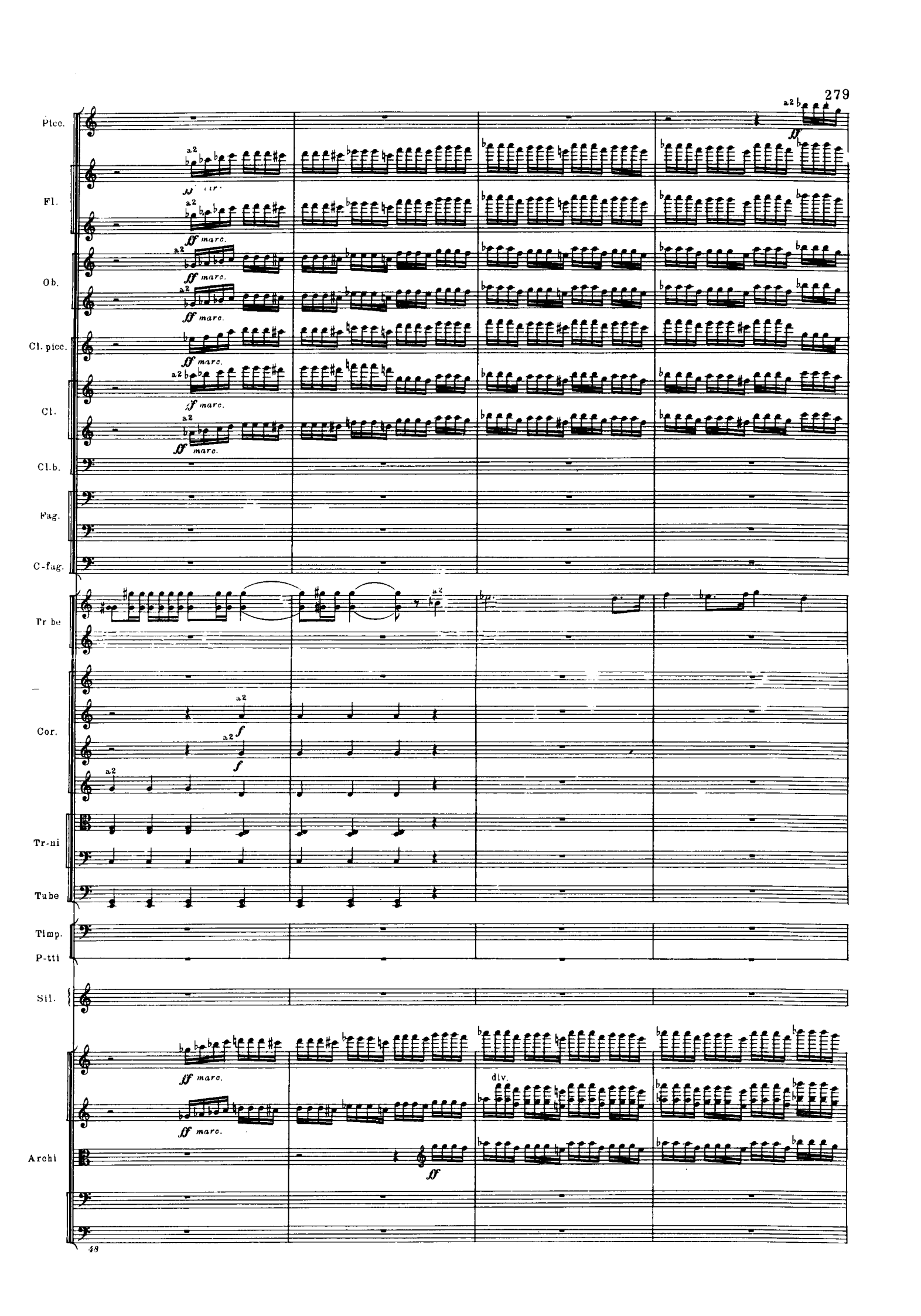
III

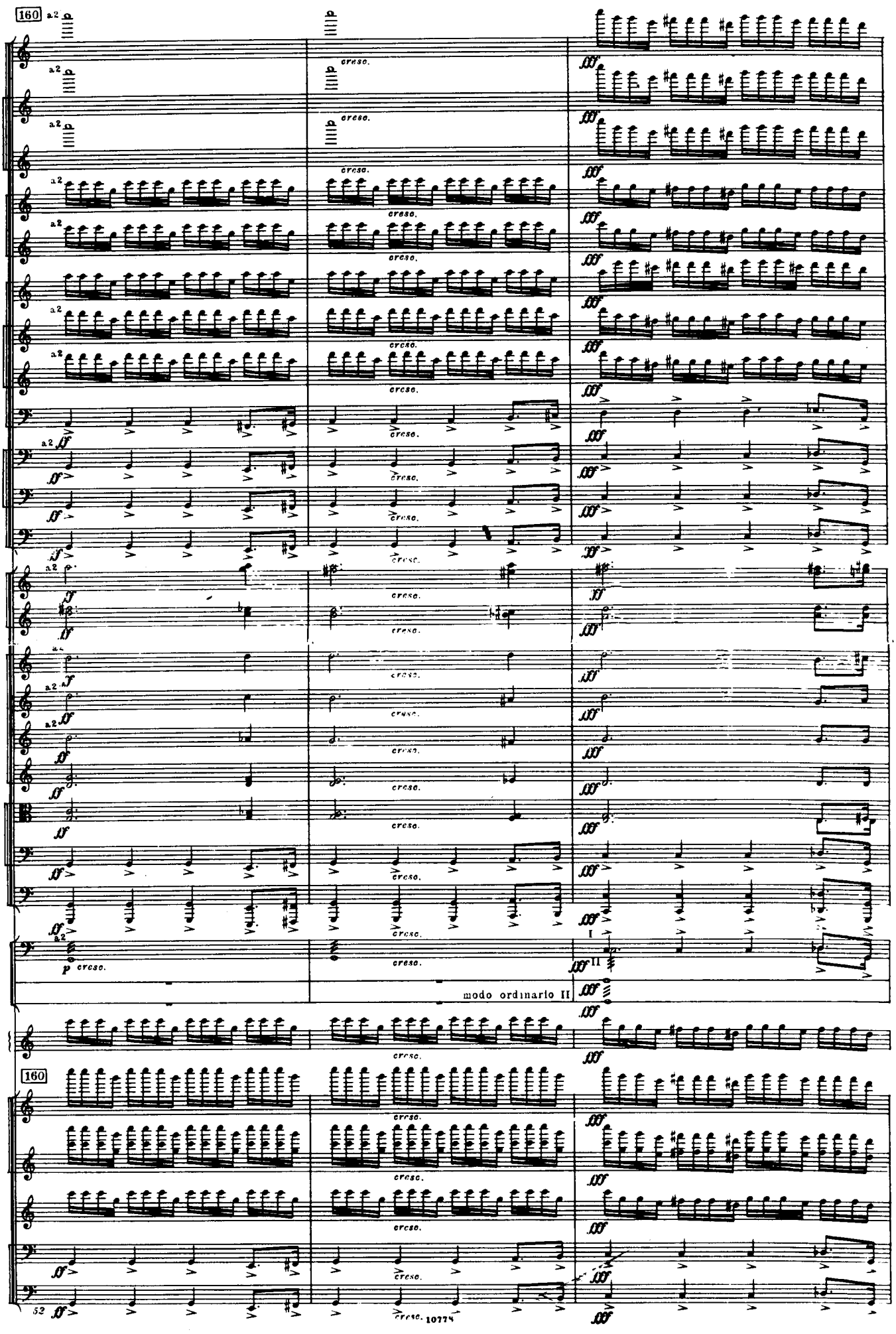

152 Largo ♩ = 69
I solo
Fagotti
Timpani
Contrabassi
pizz.
Cl.b.
Fag.
Timp.
Cl.
153
I solo
Ob.
Cl.b.
Fag.
C-fag.
154
Ob.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
III.IV
II.III a2
V.VI
VII
VIII
cresc.
[p]

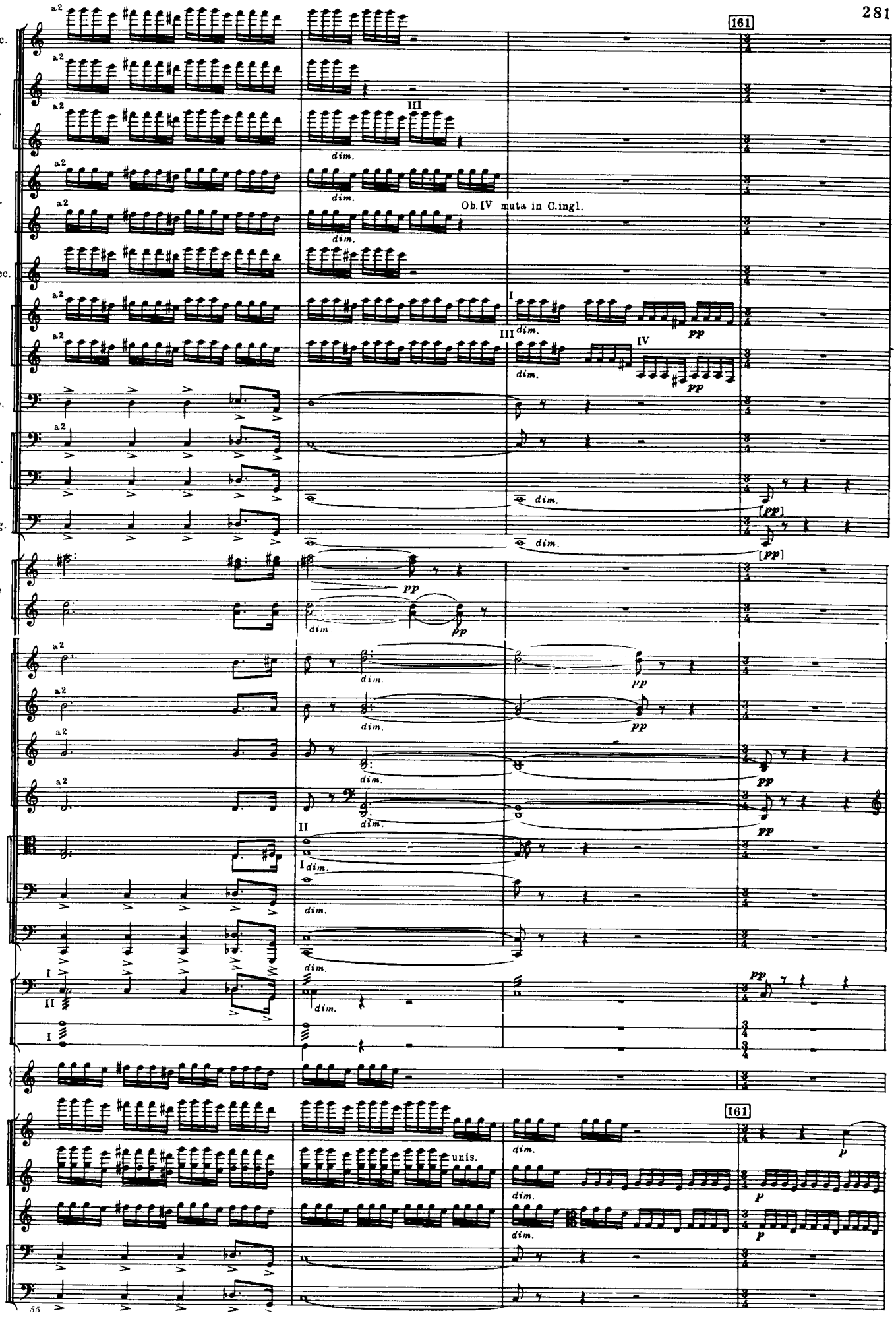

155
I solo
Fl.
Ob.
Cl.
Fag.
C-fag.
I
dim.
III. IV
II. III
21
156
V-c.
C-b.
con sord.
arco
25
Picc.
29

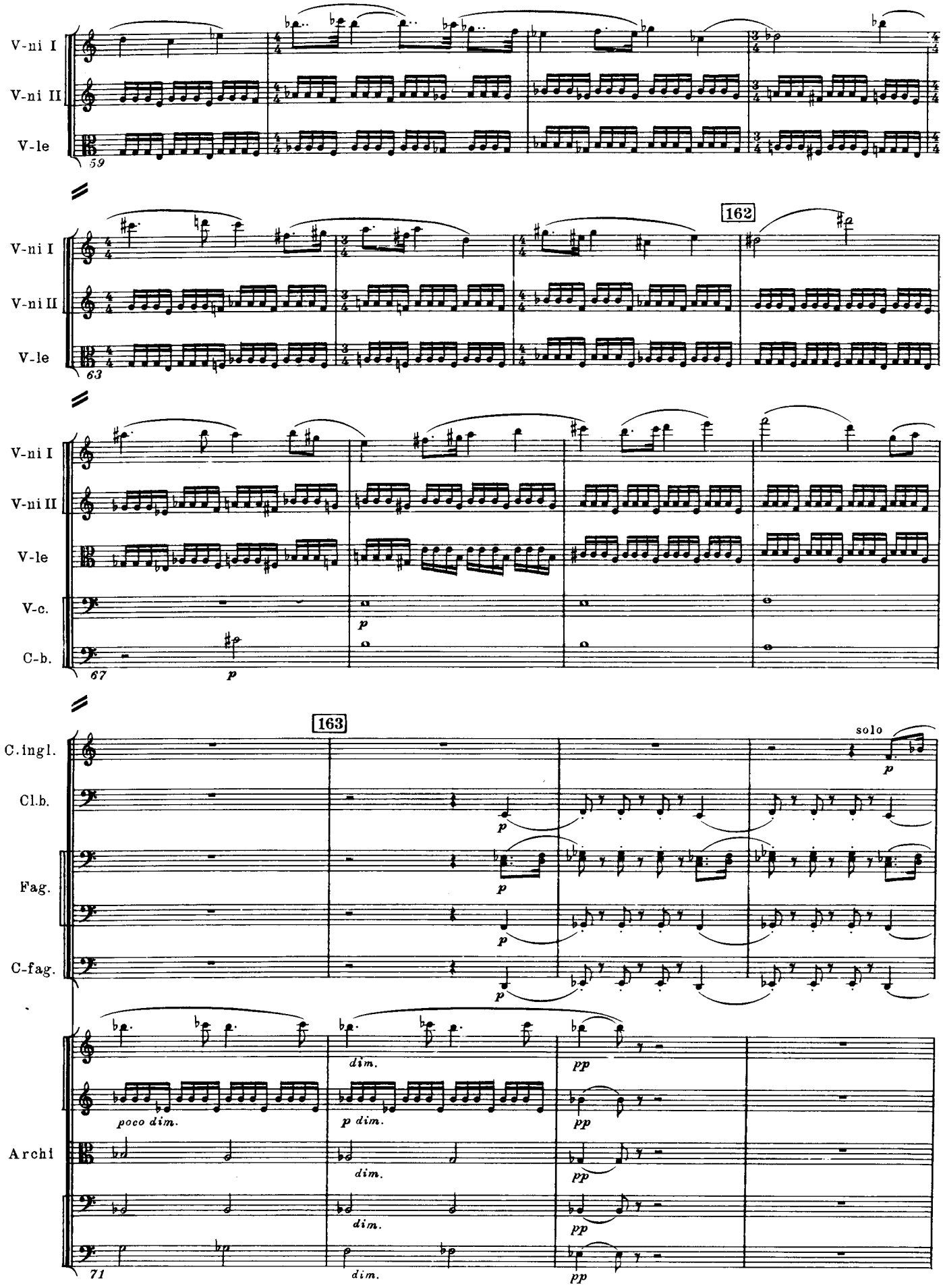

157
Picc.
Cl.
Fag.
V-ni I
V-ni II
V-le
V-c.
C-b.
I
I.II a2
p ma marc.
con sord.
p espress.
33
Picc.
Fl.
Cl.
Fag.
Cor.
I.II a2
f marc.
cresc.
mf
37
158
Picc.
Fl.
Fag.
Cor.
Archi
senza sord.
f detaché
f detache
41

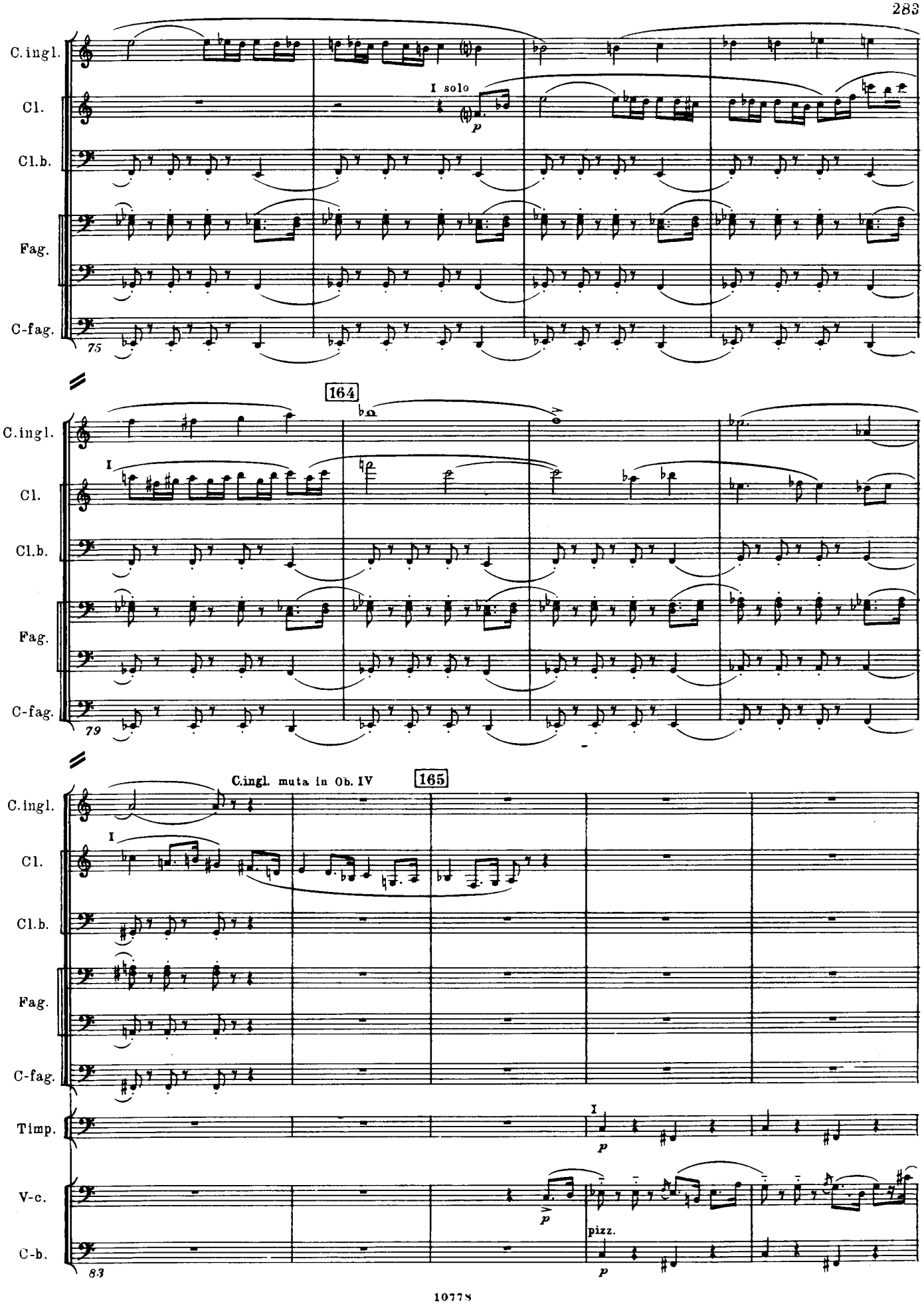

159
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
Archi
III
a2
ff espress.
senza sord.
a2 senza sord.
I
44

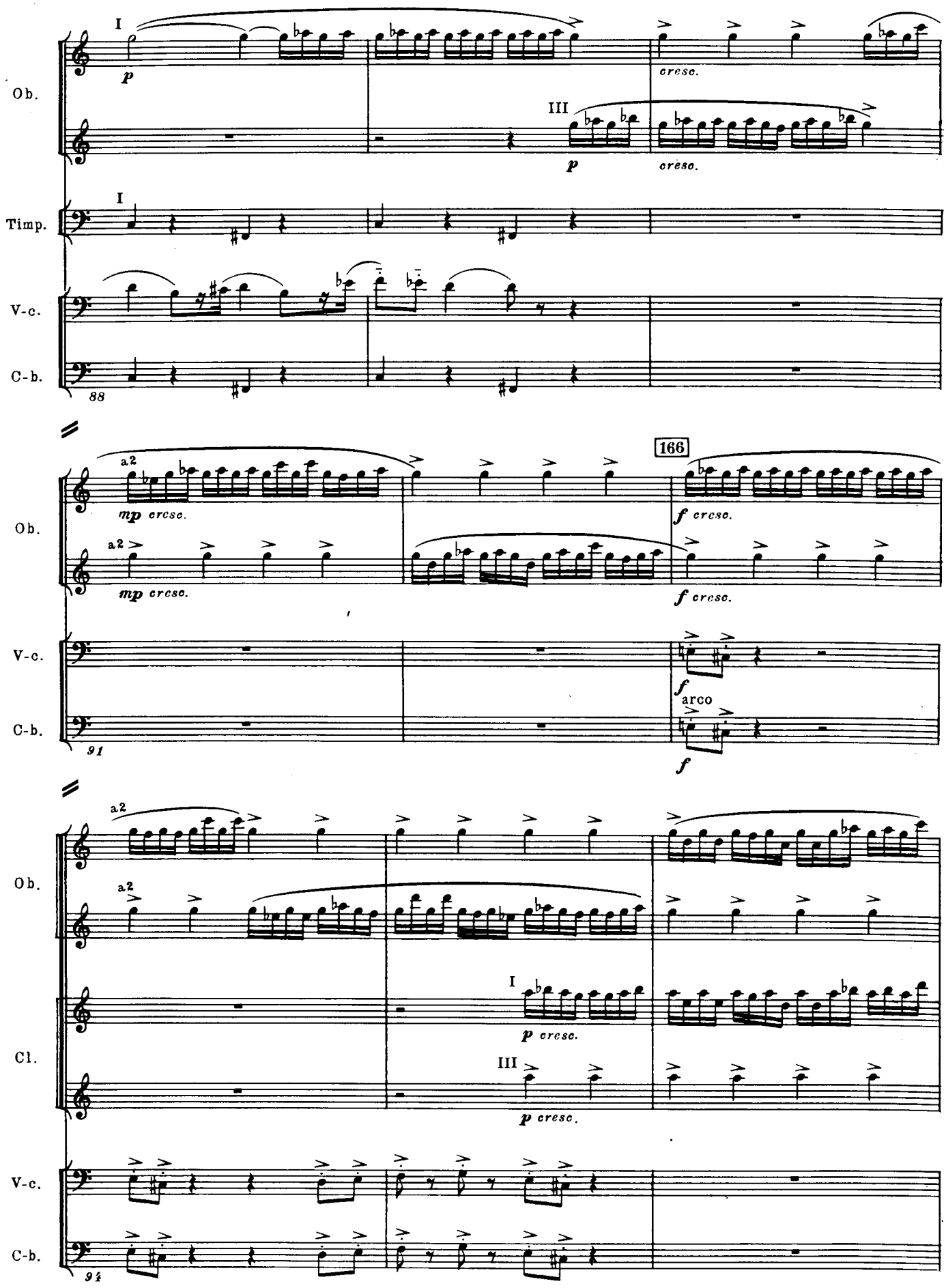

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr be
Cor.
Tr-ni
Tube
Timp.
P-tti
Sil.
Archi
a2
ff marc.
f
div.

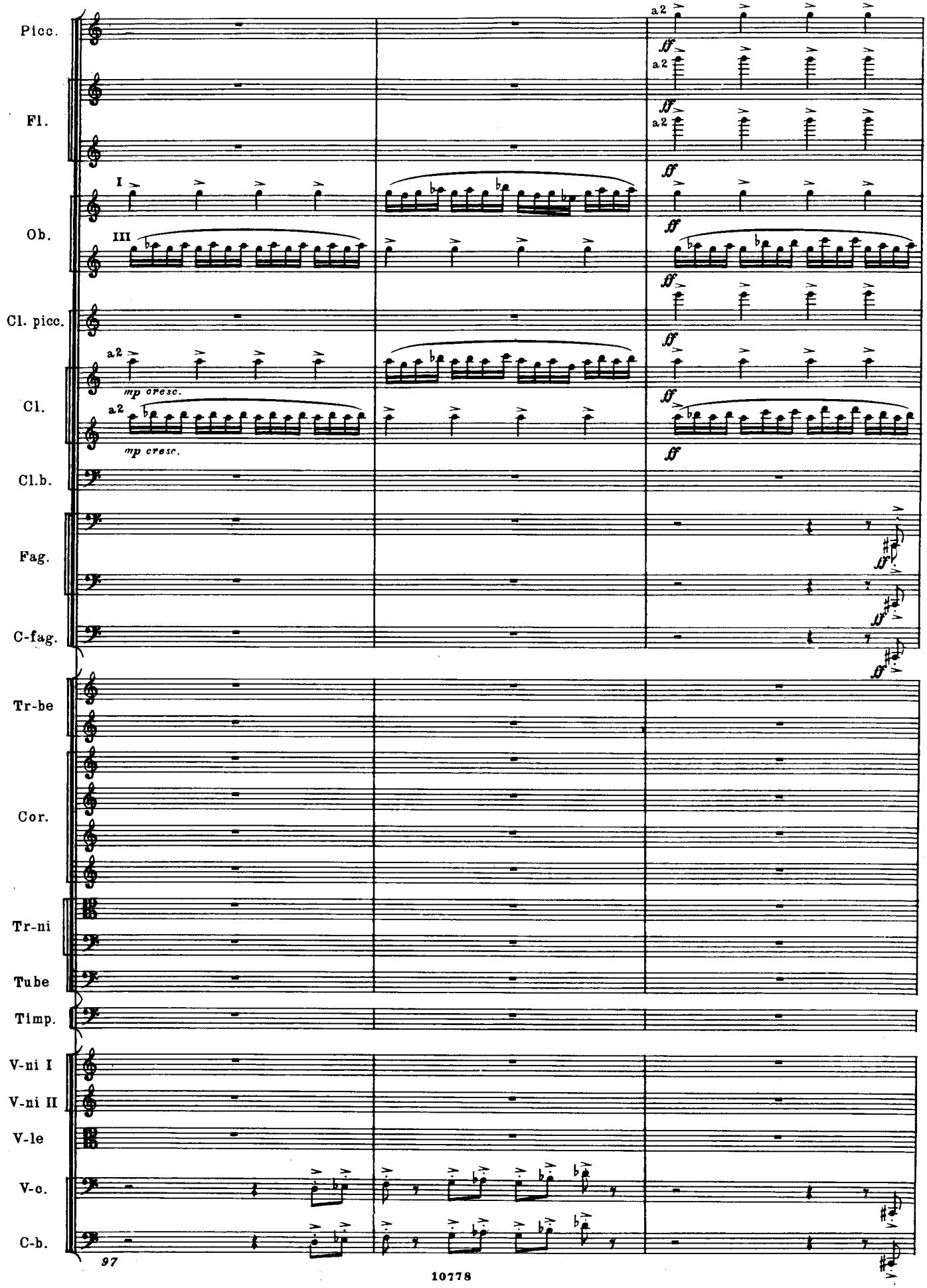

160
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Tr-lo
P-tti
Stl.
Archi
a2
cresc.
modo ordinario II
52

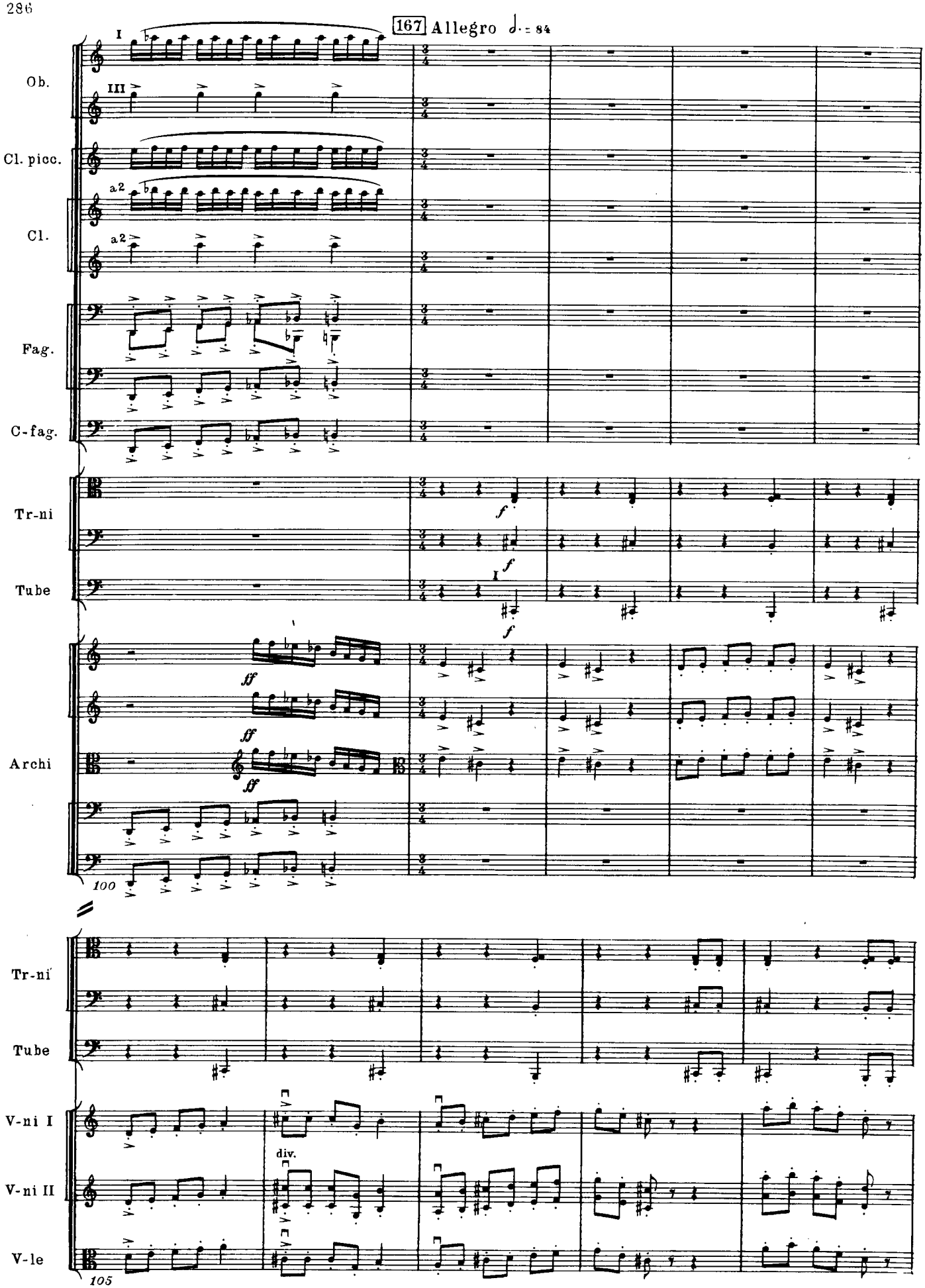

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Tr-lo
P-tti
Sil.
Archi
161
Ob. IV muta in C. ingl.
unis.
dim.
pp
[pp]
p

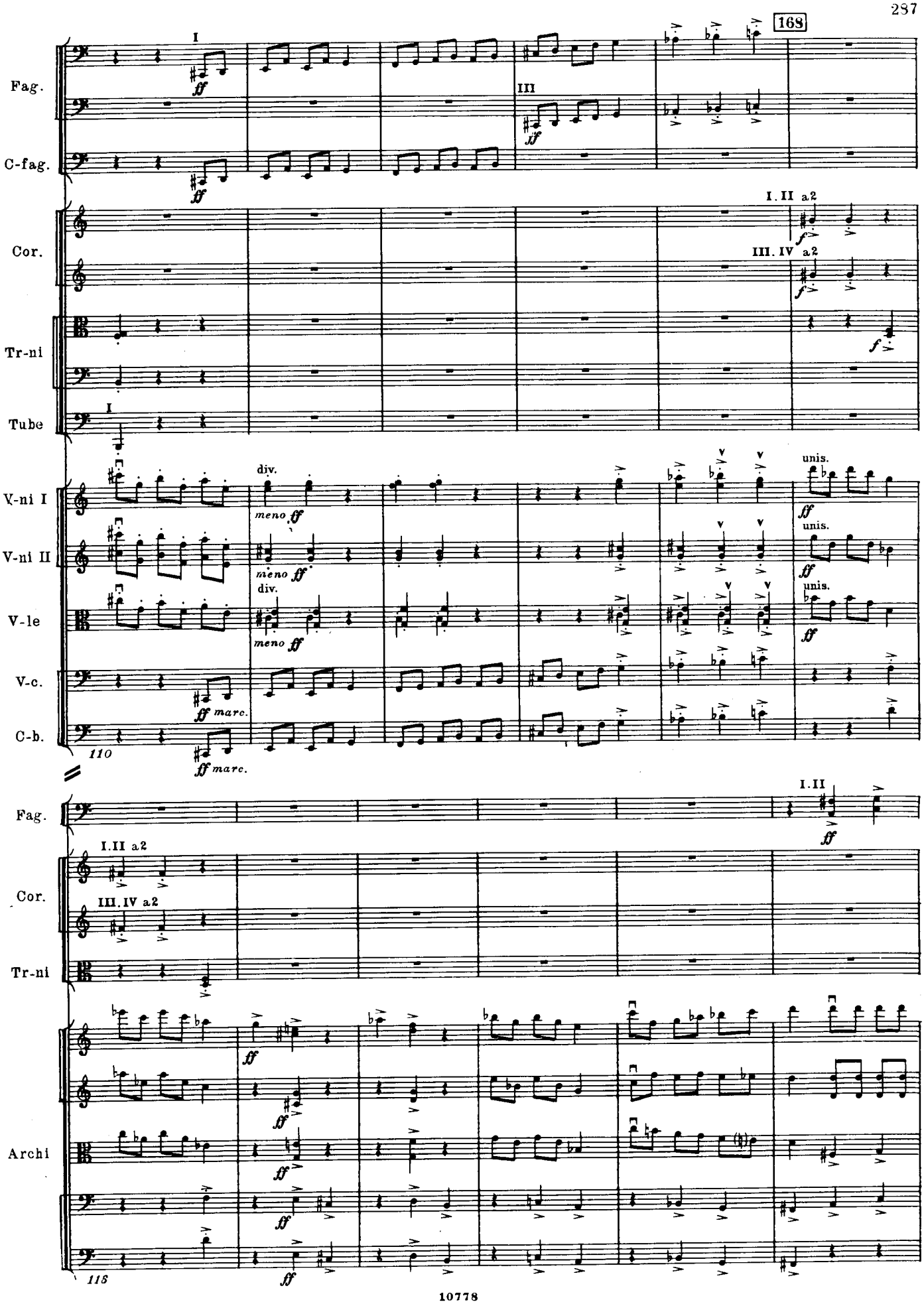

V-ni I
V-ni II
V-le
59
162
63
V-c.
C-b.
67
p
163
C.ingl.
Cl.b.
Fag.
C-fag.
solo
Archi
poco dim.
p dim.
dim.
pp
71


C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
I solo
p
75
164
I
79
C.ingl. muta in Ob. IV
165
Timp.
V-c.
C-b.
pizz.
83


Ob.
Timp.
V-c.
C-b.
I
III
p
cresc.
88
a2
mp cresc.
166
f cresc.
91
f
arco
Cl.
p cresc.
94


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
V-ni I
V-ni II
V-le
V-c.
C-b.
a2
mp cresc.
ff


167 Allegro 𝅗𝅥. = 84
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Tr-ni
Tube
Archi
Tr-ni
Tube
V-ni I
V-ni II
V-le
div.
100
105


168
Fag.
C-fag.
Cor.
Tr-ni
Tube
V-ni I
V-ni II
V-le
V-c.
C-b.
I
III
I. II a2
III. IV a2
div.
meno ff
unis.
ff
marc.
110
Archi
118

169

I. II

Fag.

Archi

122

I. II a2

Fl.

Cl.

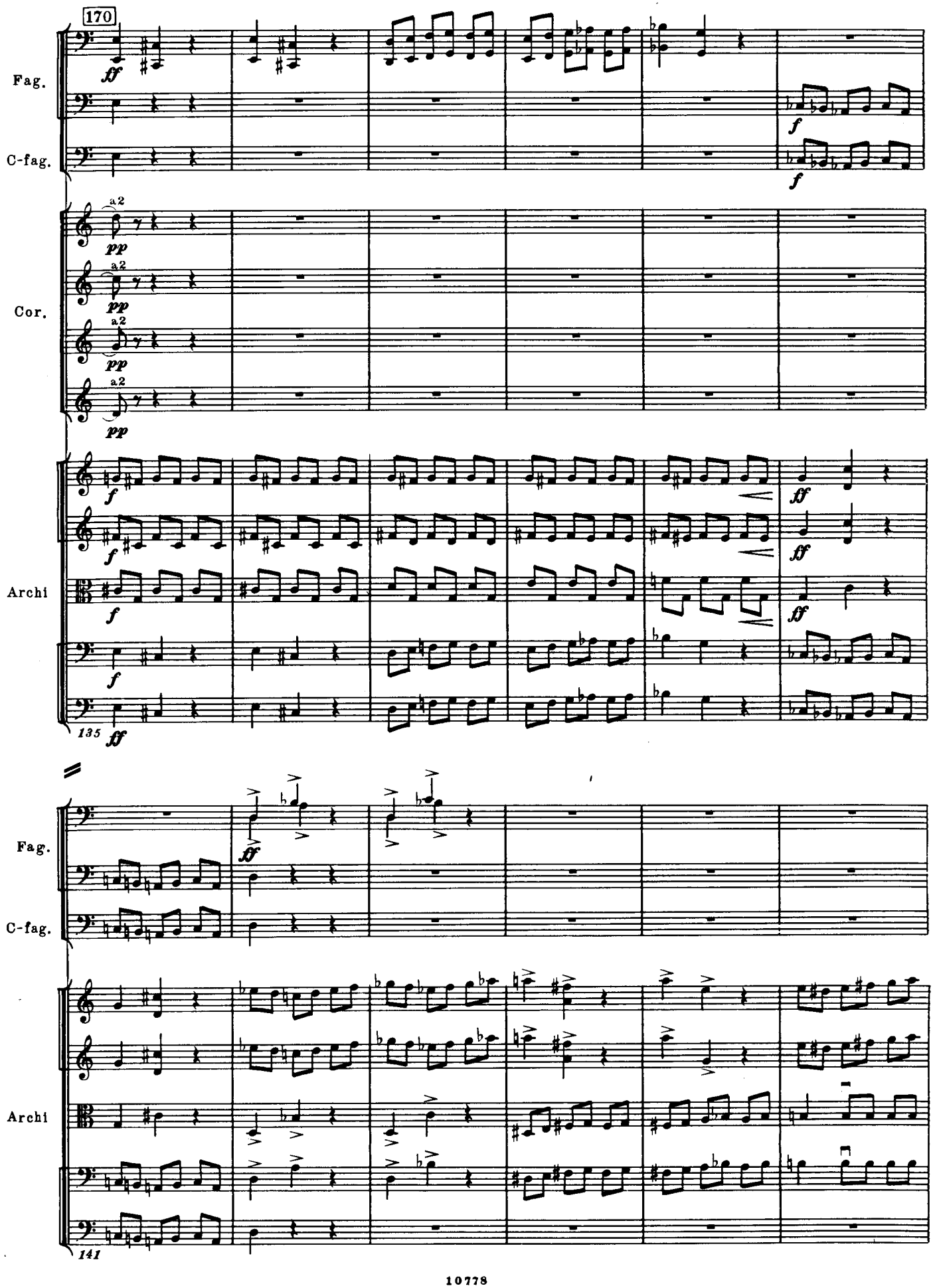
Fag.

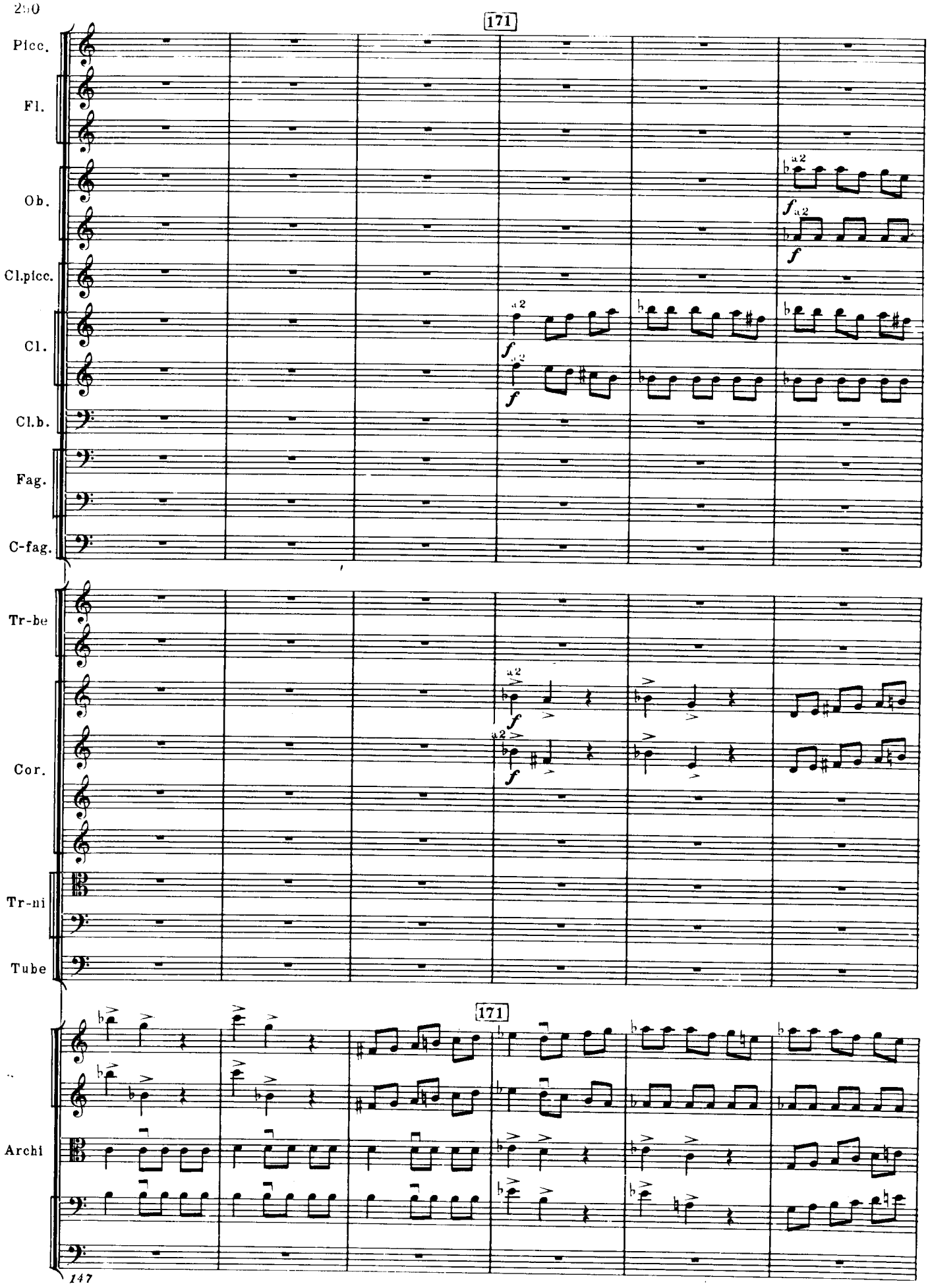
C-fag.

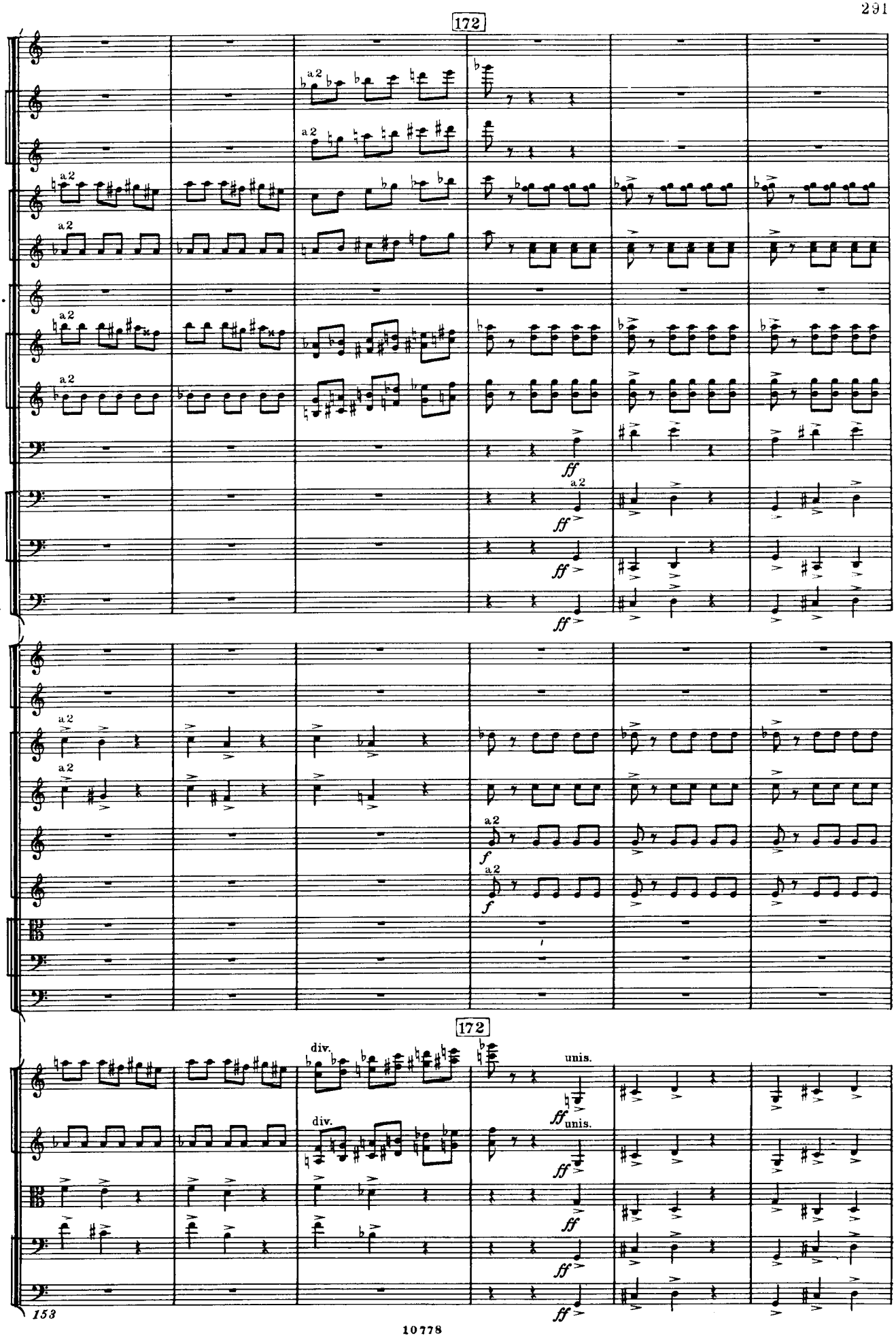
Cor.

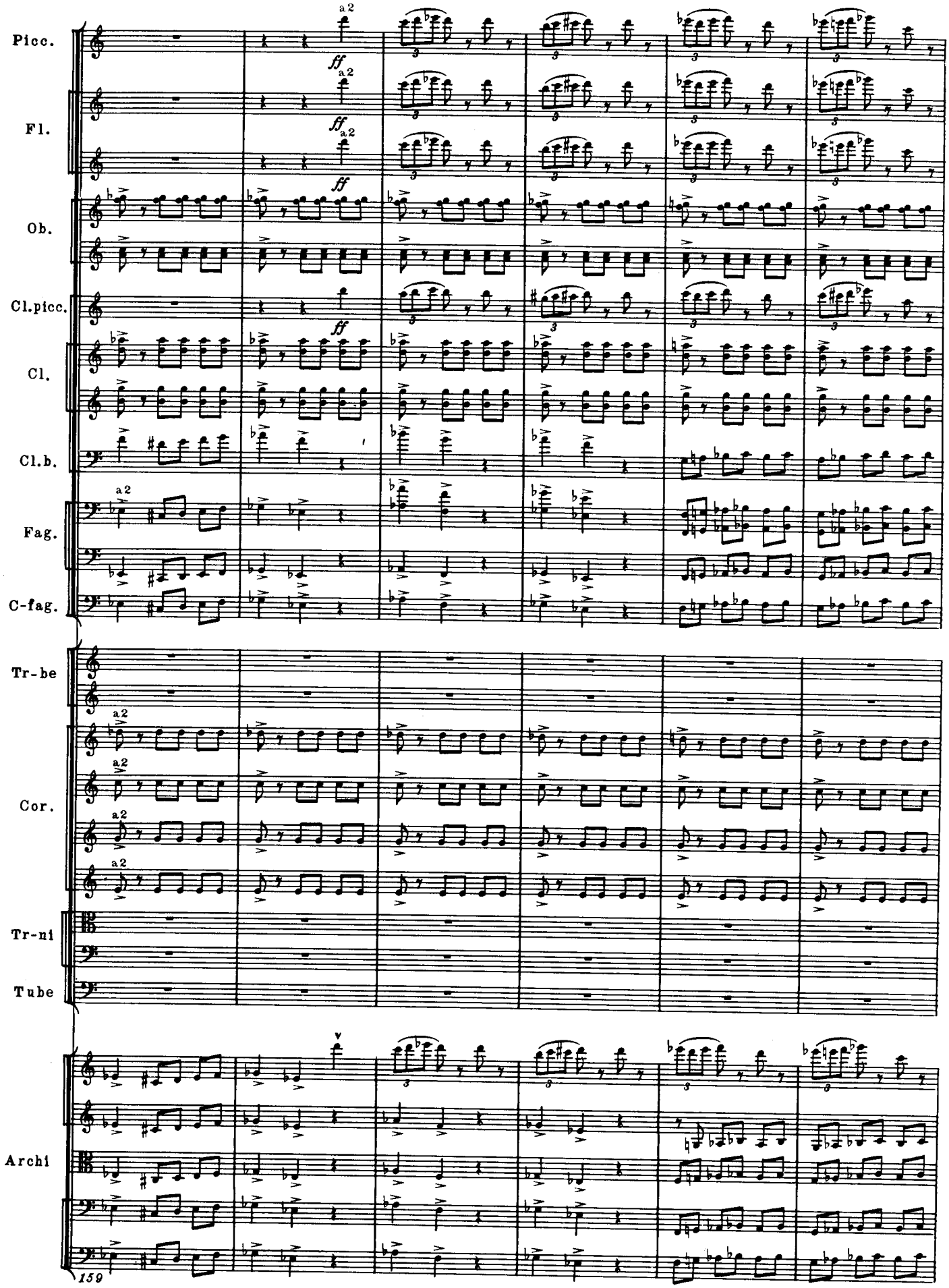
Archi

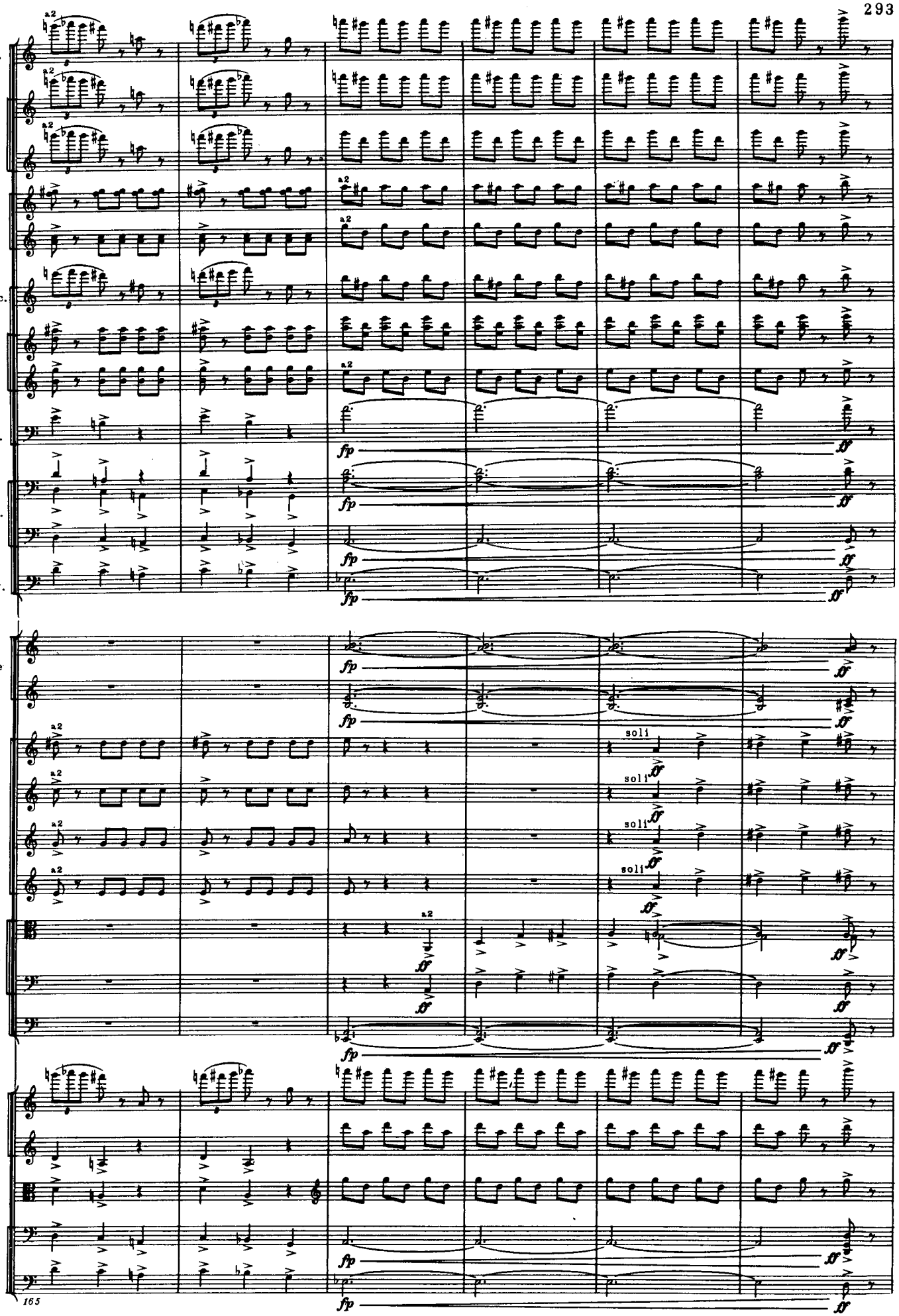
129

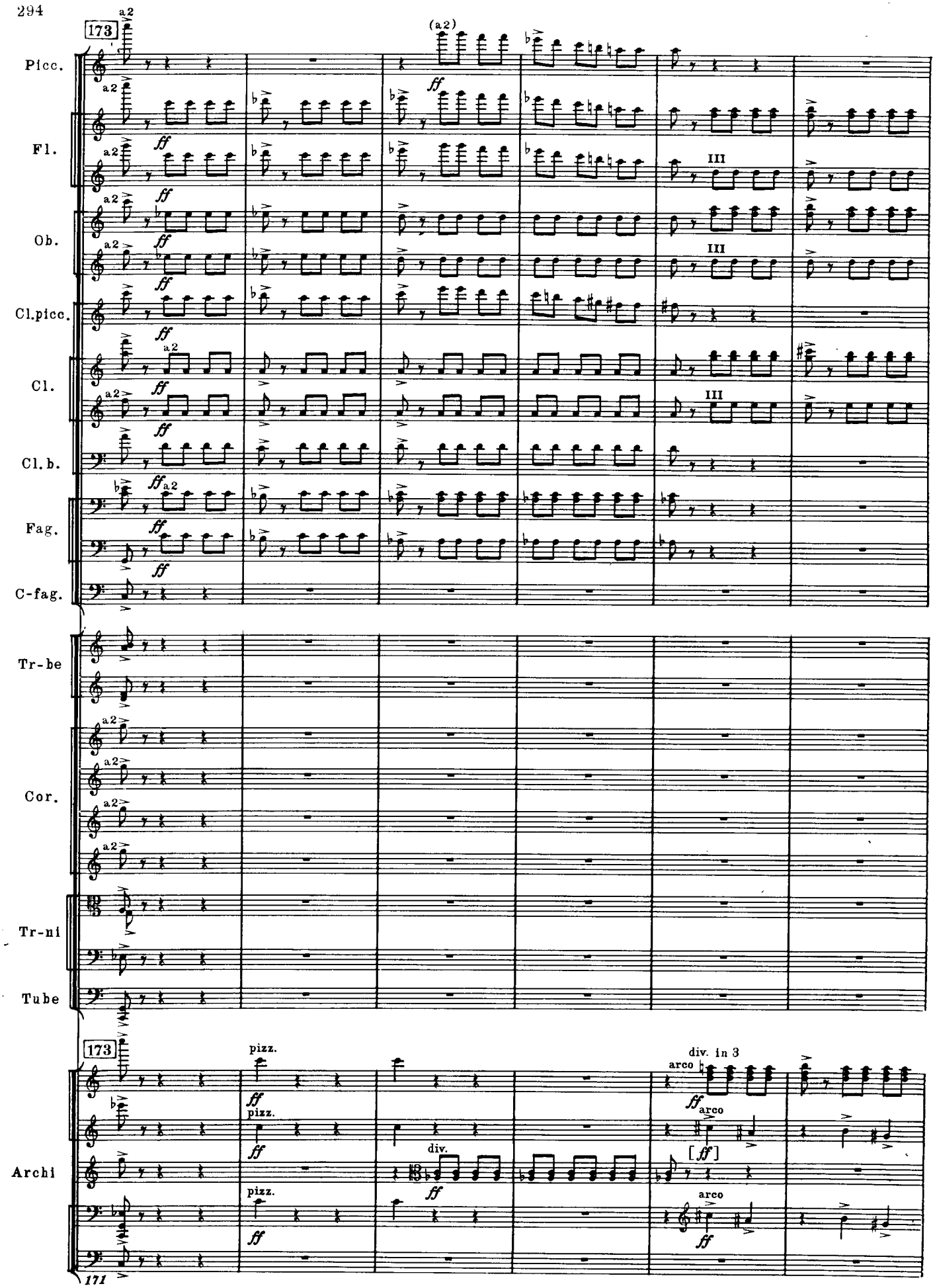

170
Fag.
C-fag.
Cor.
Archi
135
Fag.
C-fag.
Archi
141

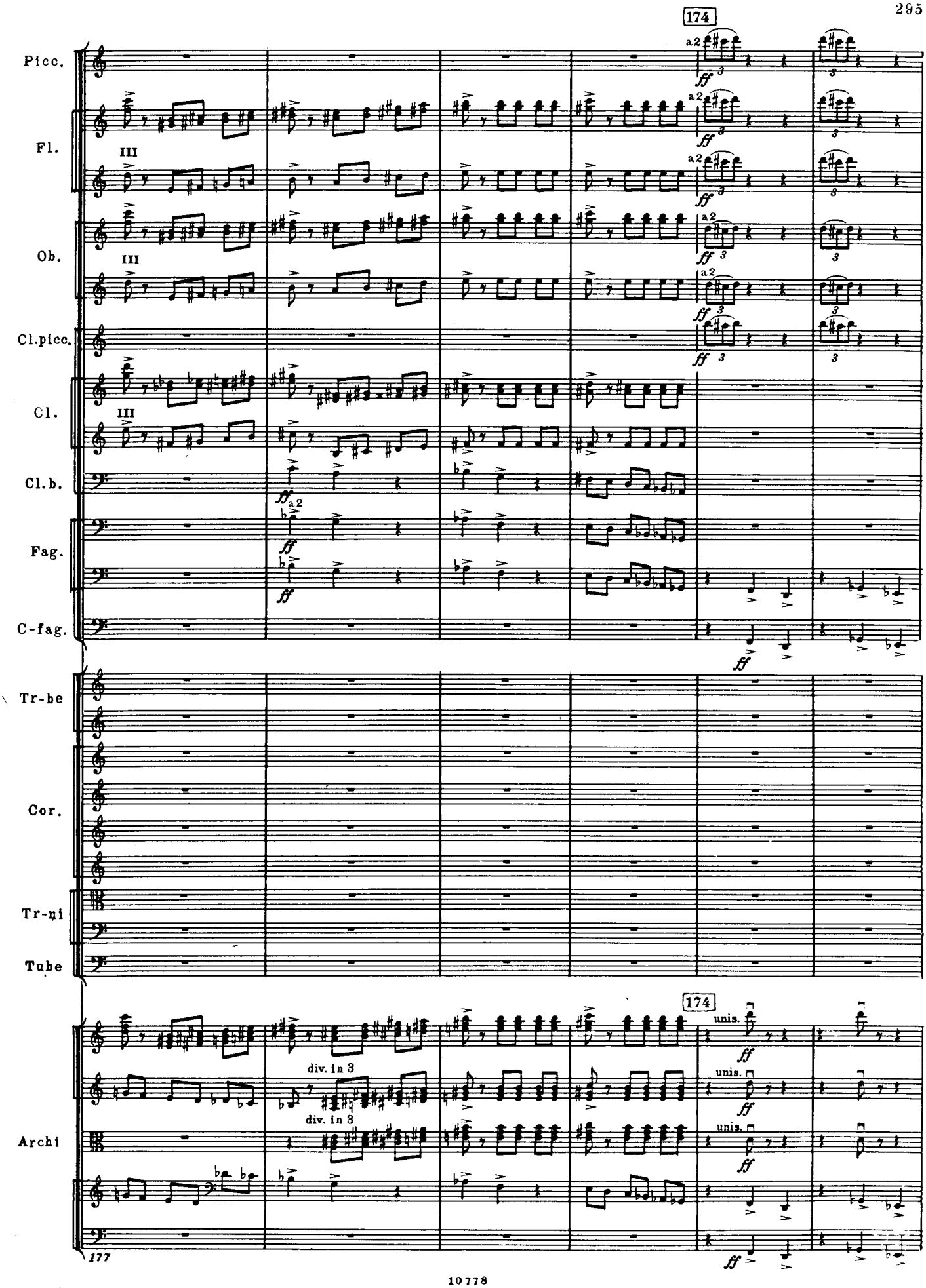

171
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
Tr-be
Cor.
Tr-ni
Tube
171
Archi

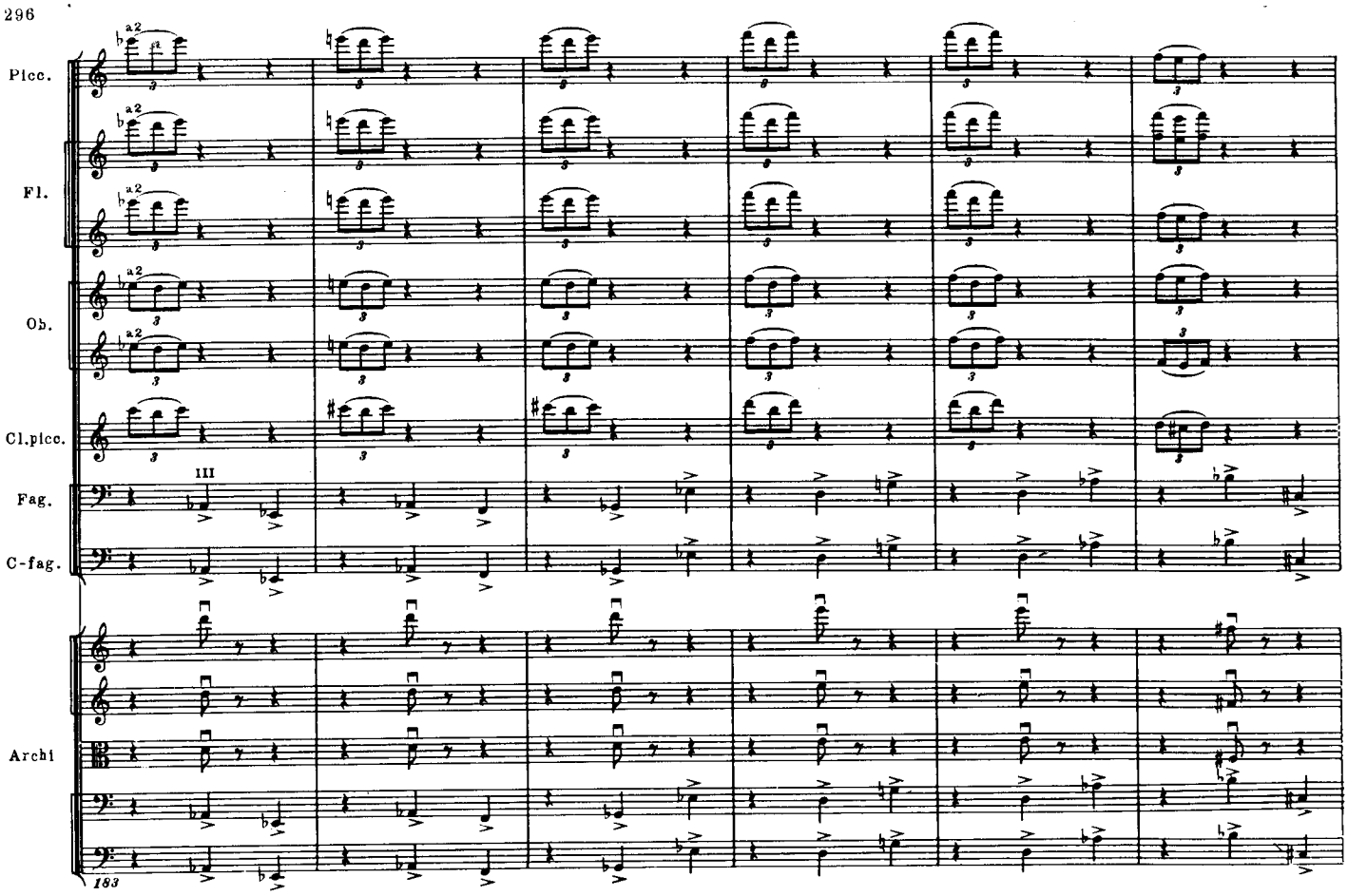

172
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Archi
a2
ff
f
div.
unis.
153

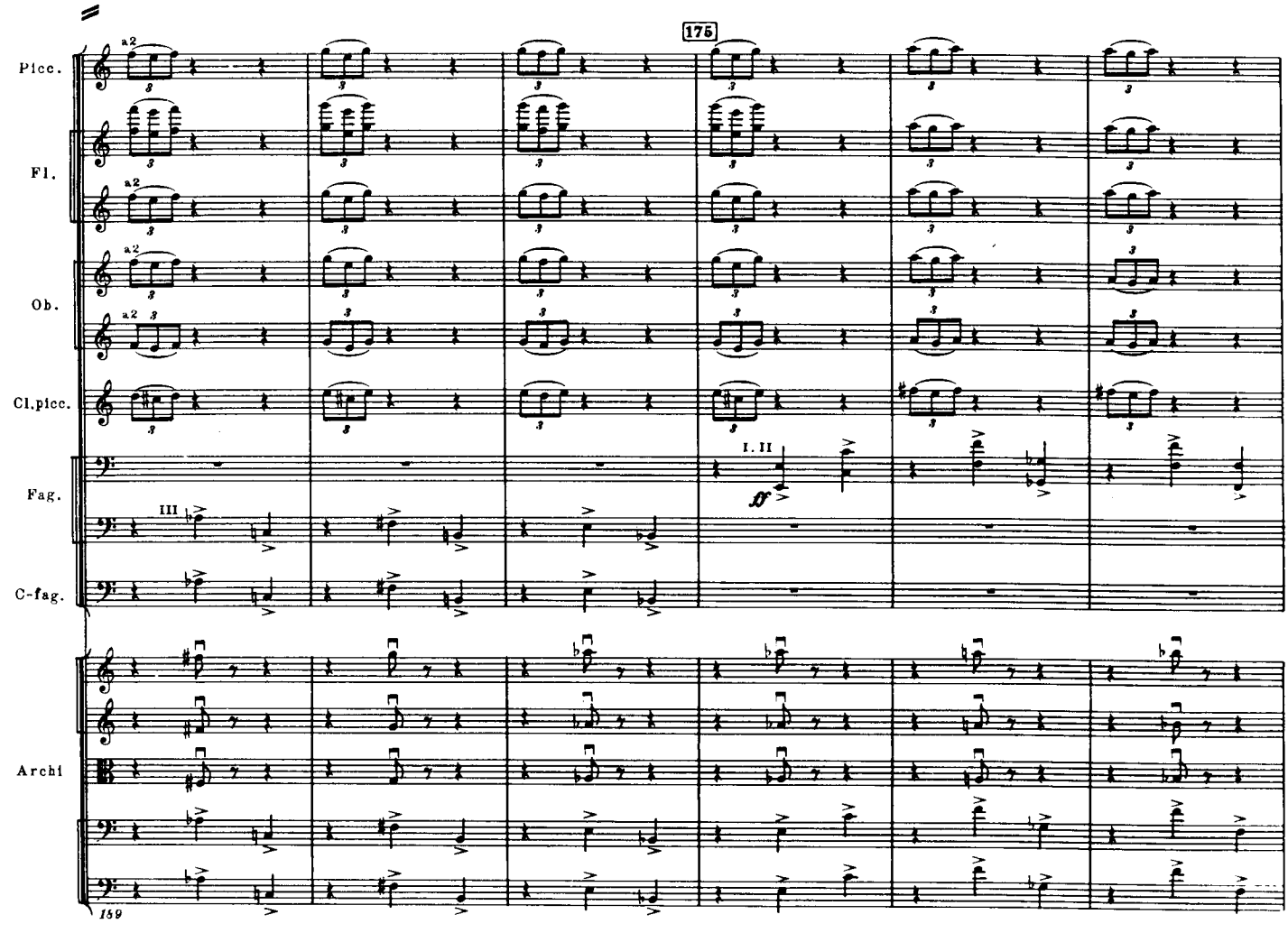

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Archi
a2
ff
159

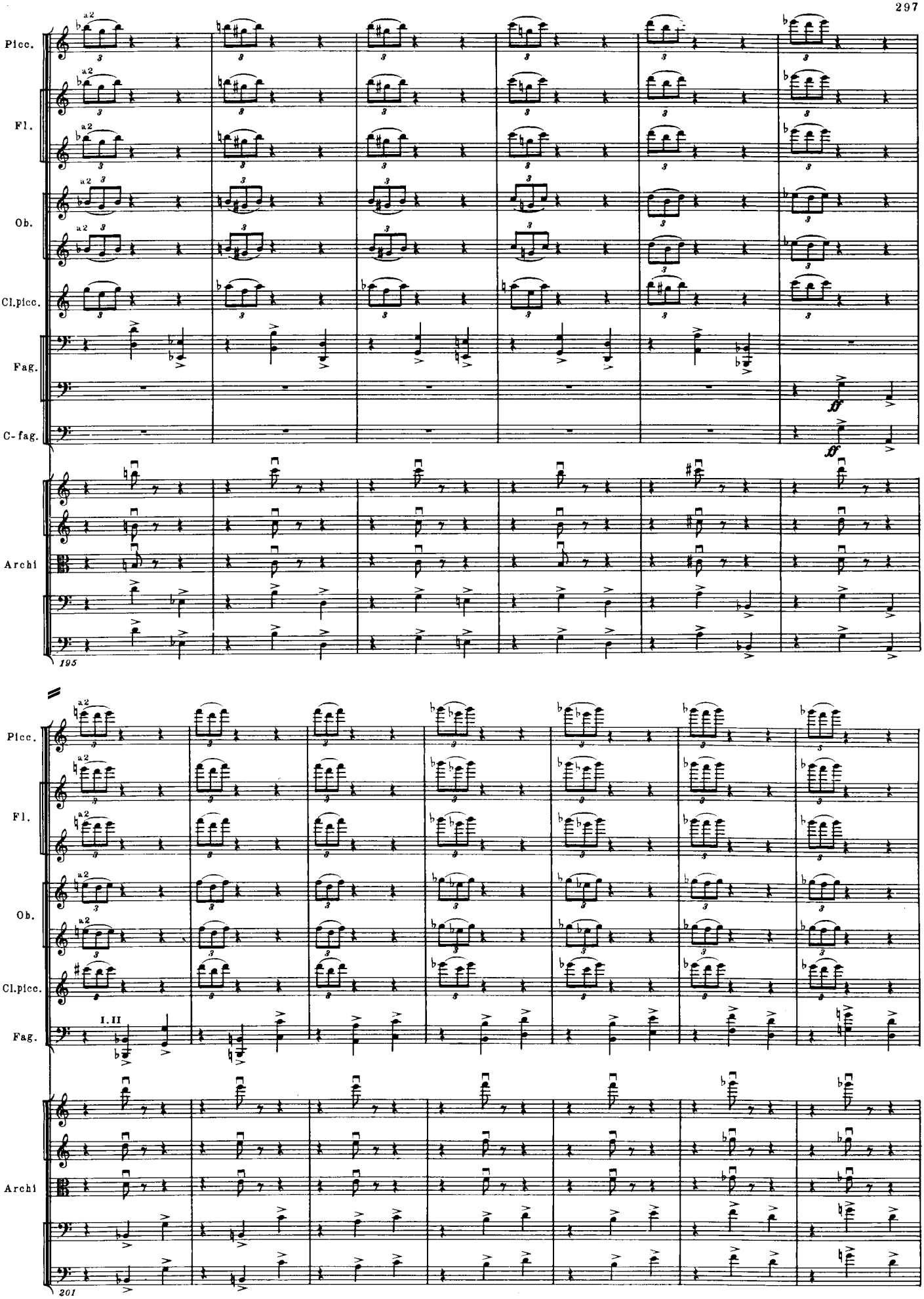

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Archi
a2
fp
ff
sff
soli
165

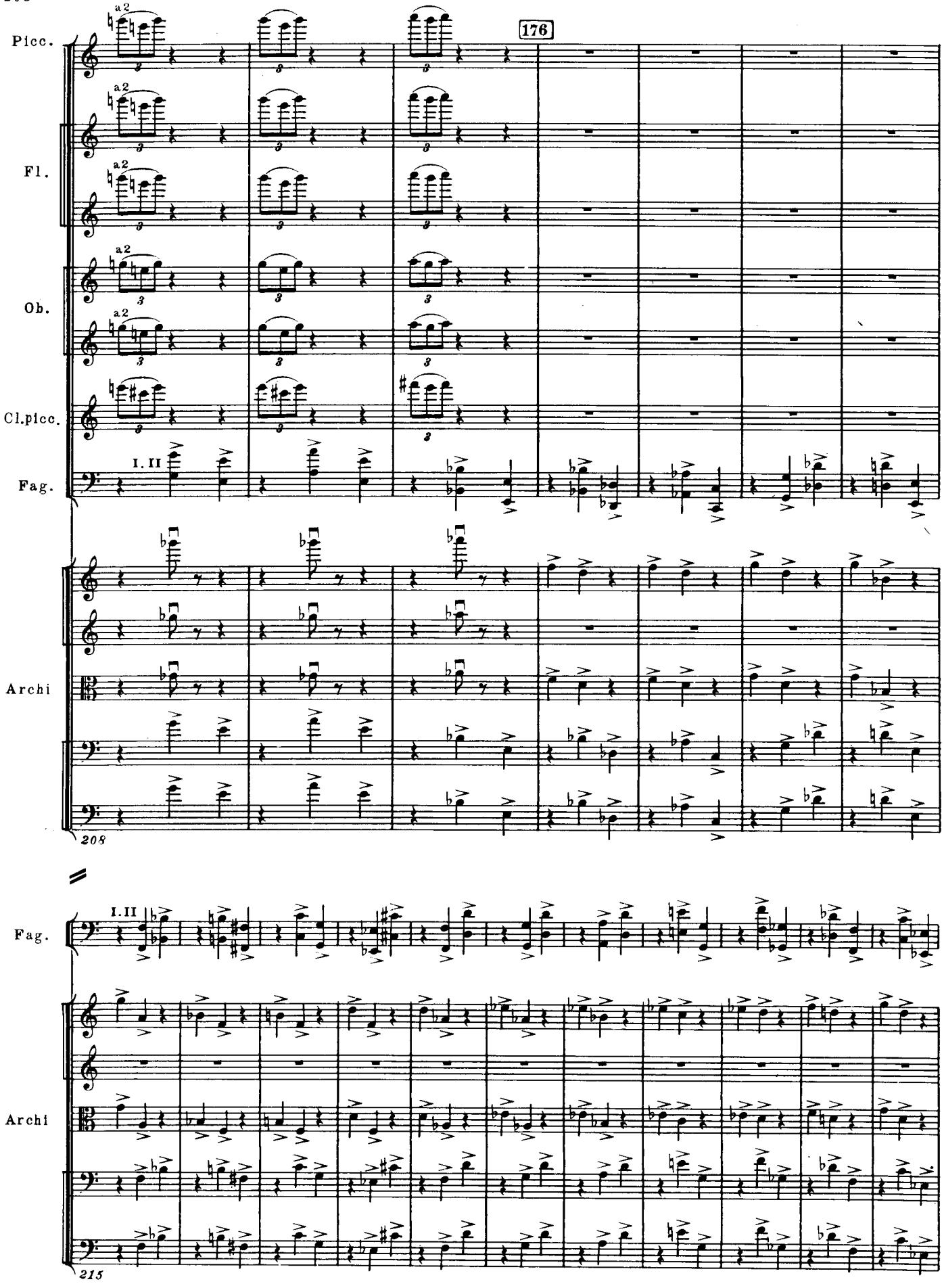

173
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Archi
a2
(a2)
ff
III
pizz.
div.
arco
div. in 3
[ff]
171

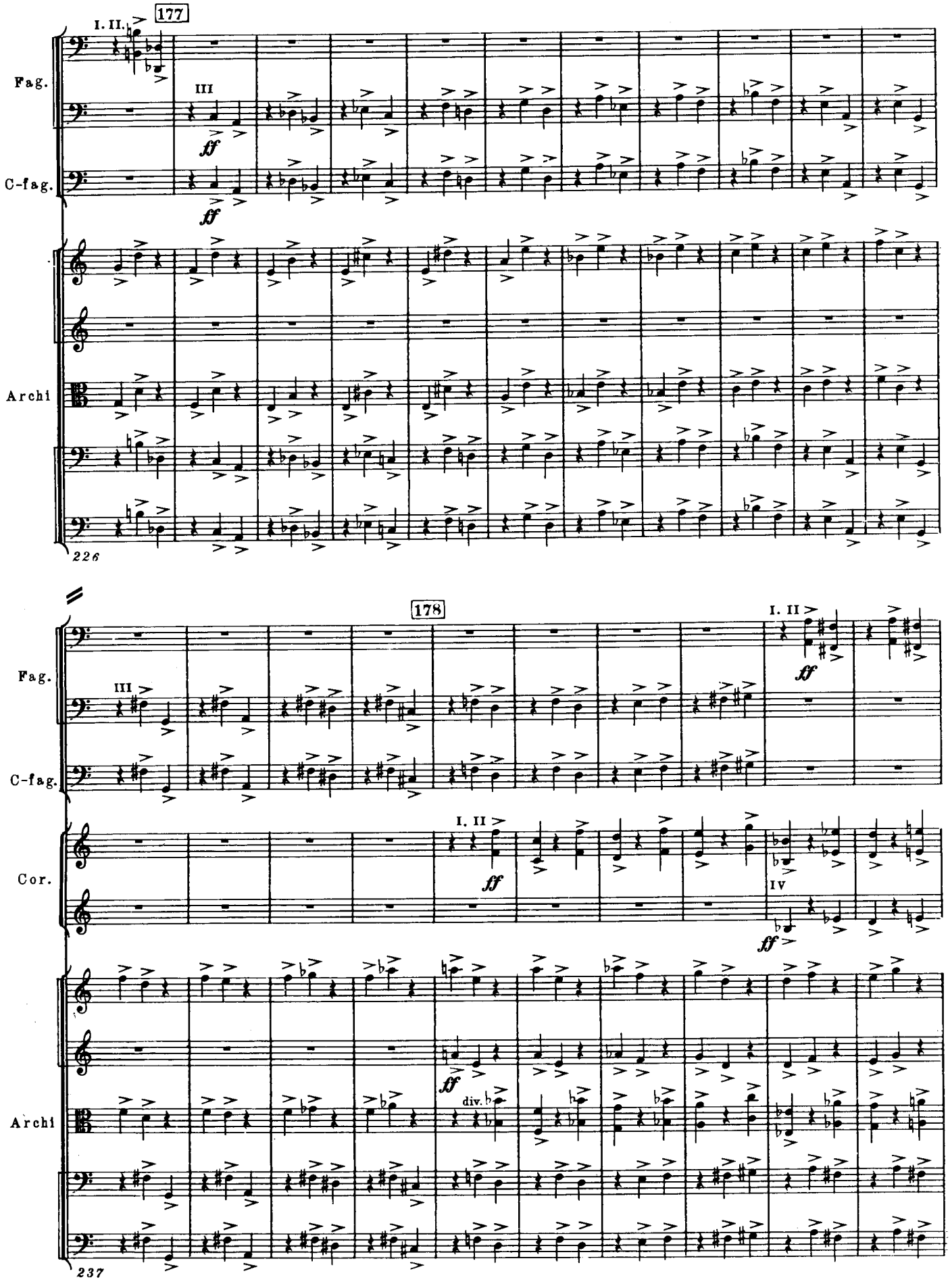

174
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Archi
a2
III
ff
div. in 3
unis.
177

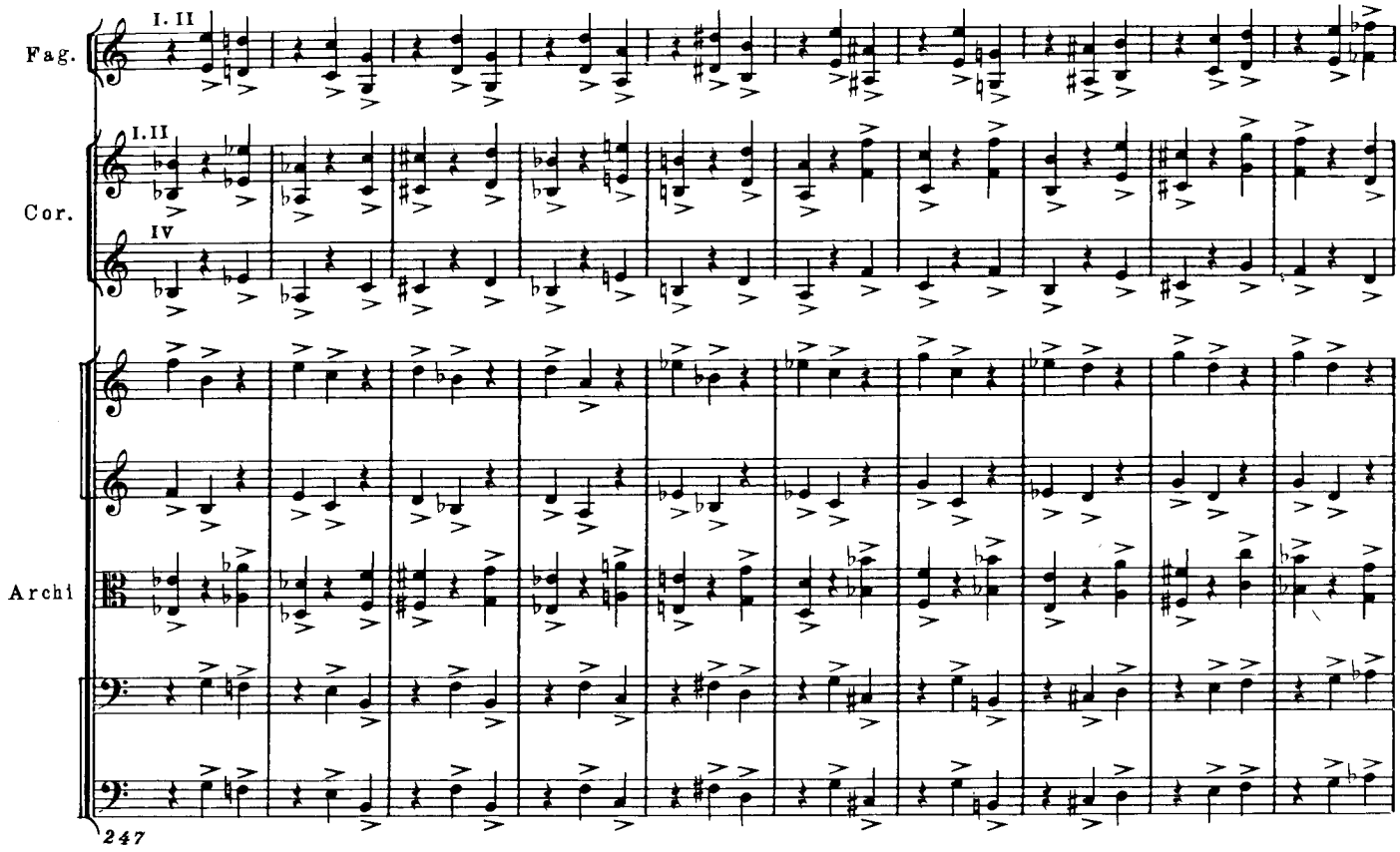

Picc.
Fl.
Ob.
Cl.picc.
Fag.
C-fag.
Archi
183

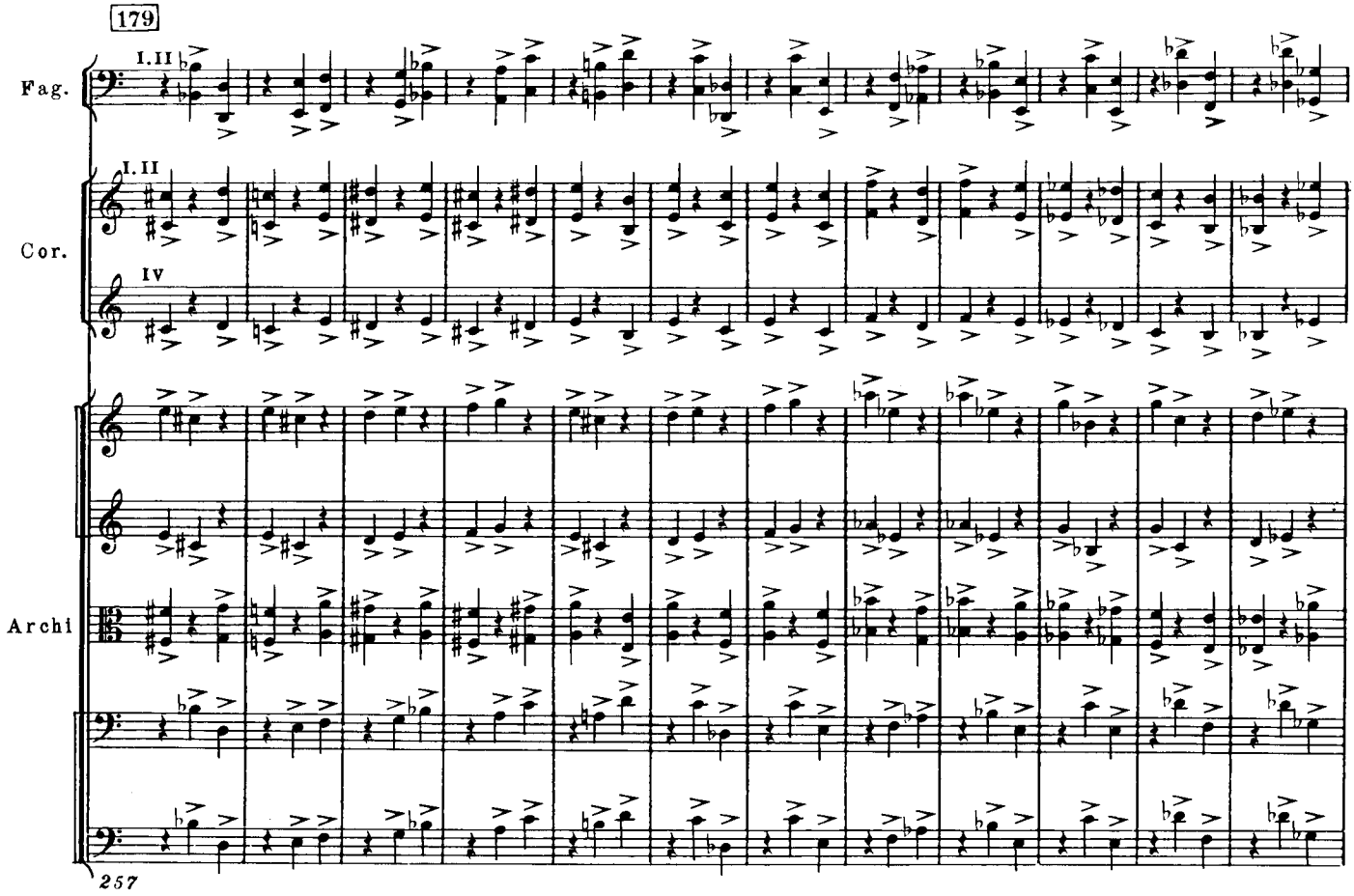

175
Picc.
Fl.
Ob.
Cl.picc.
Fag.
C-fag.
Archi
159

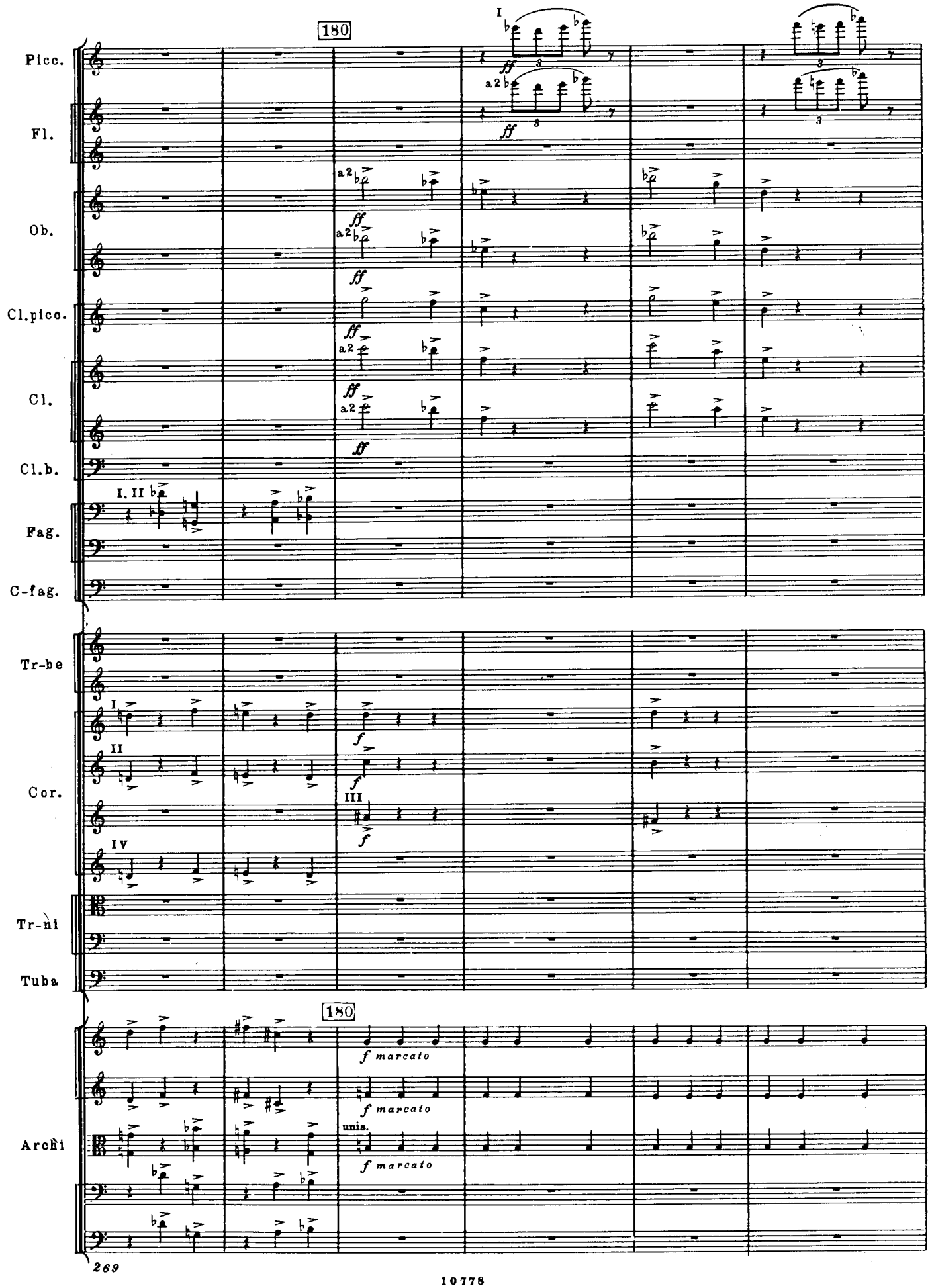

Picc.
Fl.
Ob.
Cl.picc.
Fag.
C-fag.
Archi
195
ff
Picc.
Fl.
Ob.
Cl.picc.
Fag.
I. II
Archi
201

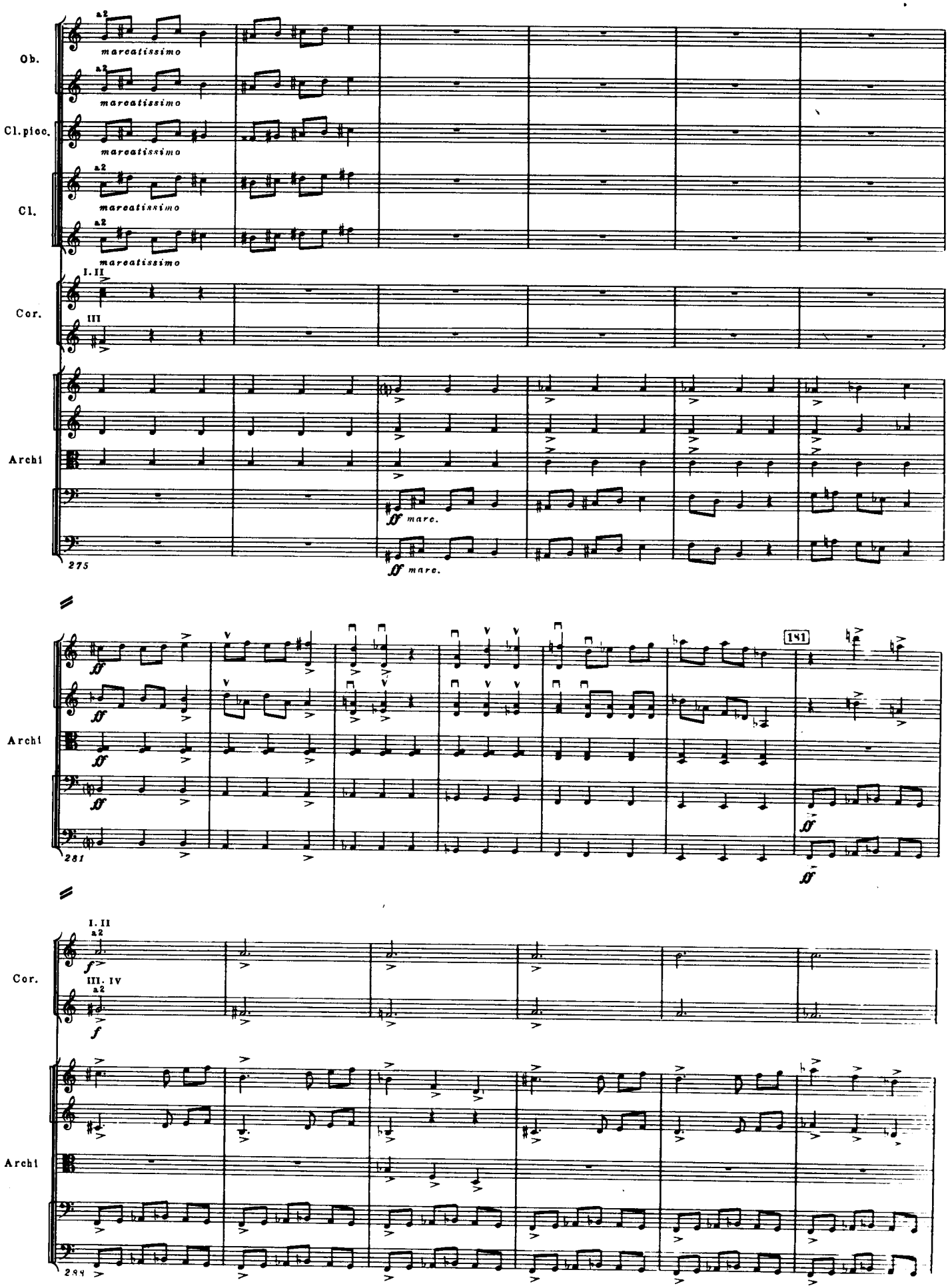

Picc.
Fl.
Ob.
Cl.picc.
Fag.
Archi
a2
I. II
176
208
215

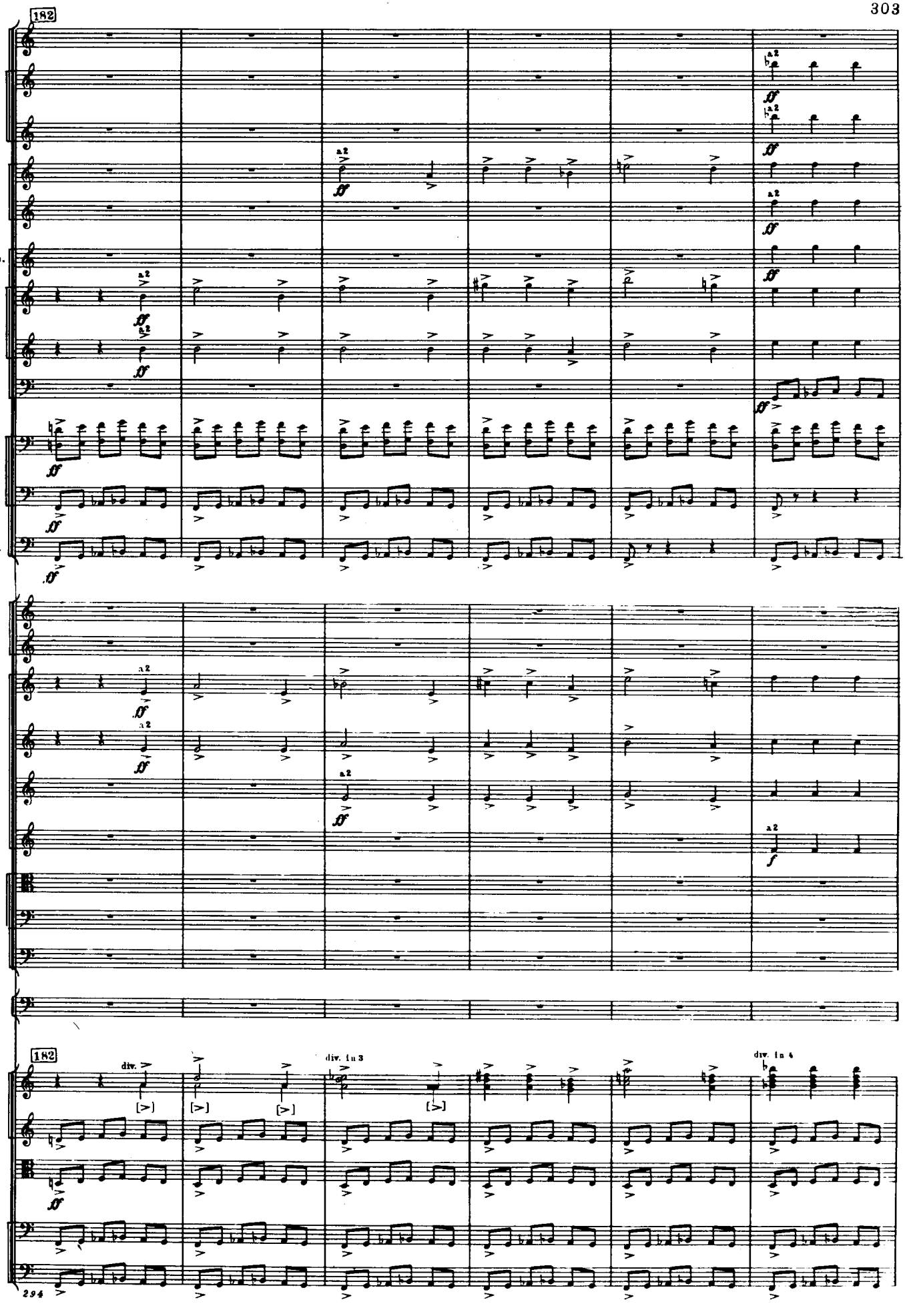

177
I. II.
III
ff
Fag.
C-fag.
Archi
226
178
I. II
III
ff
Fag.
C-fag.
Cor.
IV
Archi
div.
237

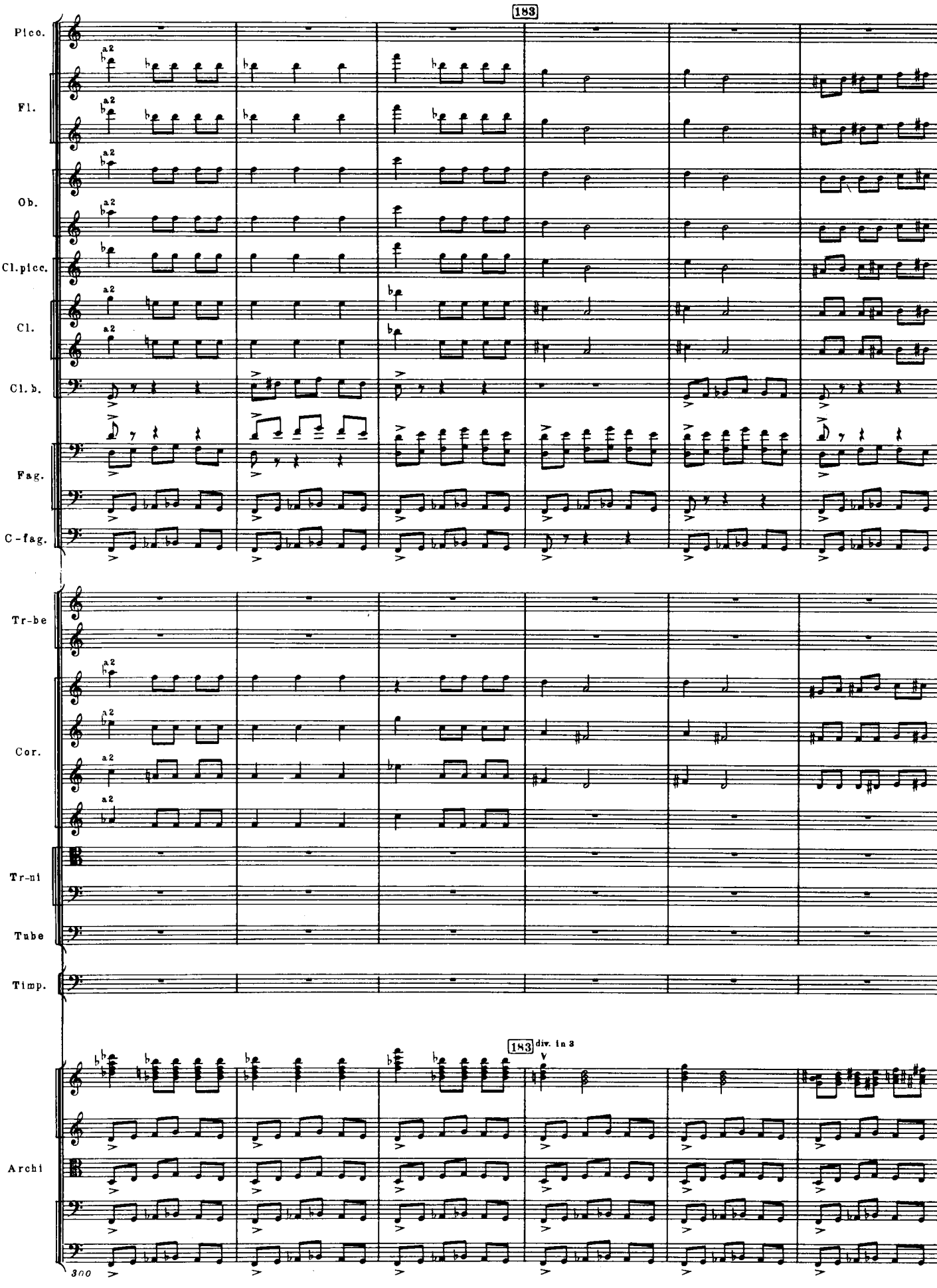

Fag.
I. II
Cor.
I. II
IV
Archi
247

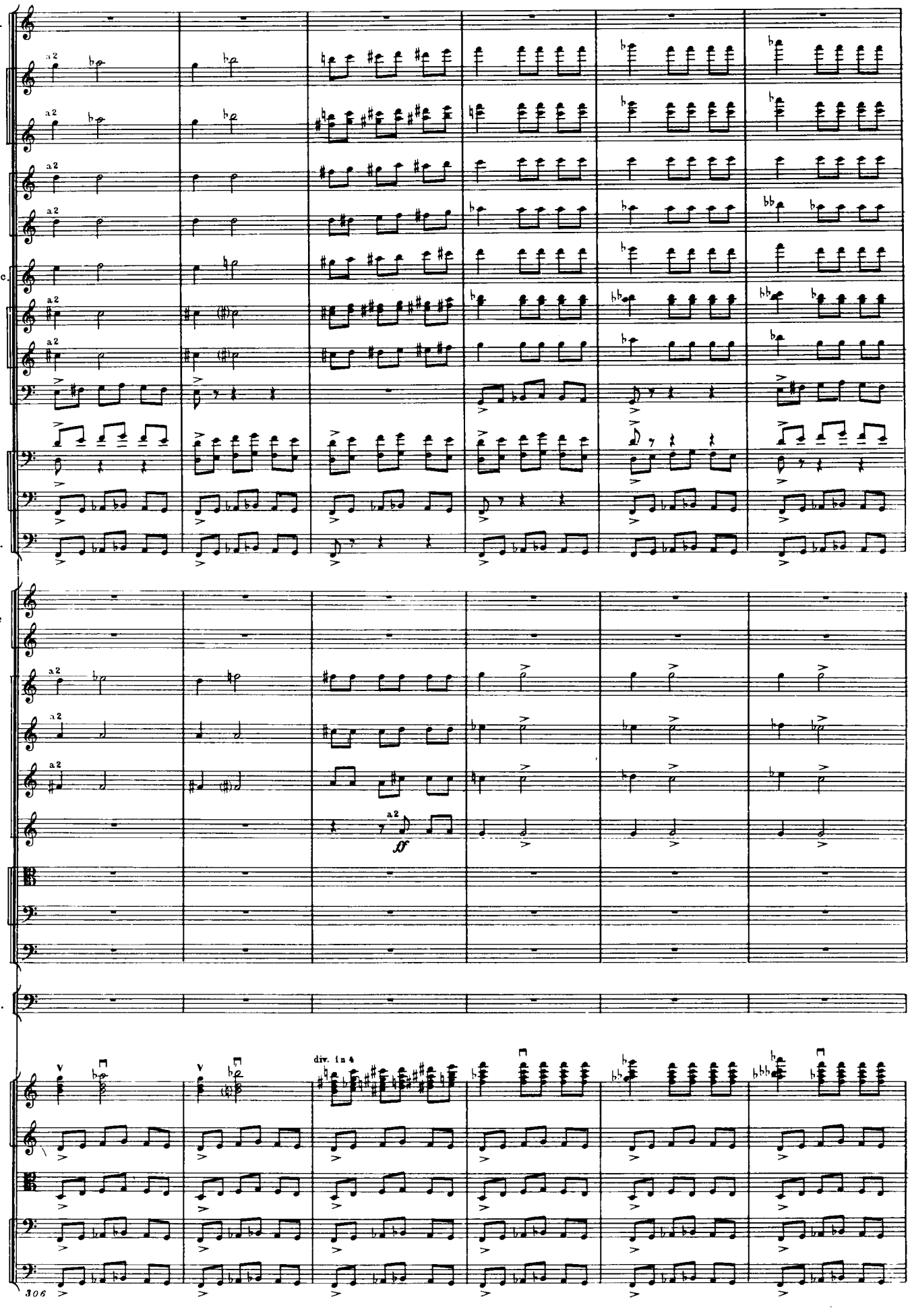

179
Fag.
I. II
Cor.
I. II
IV
Archi
257

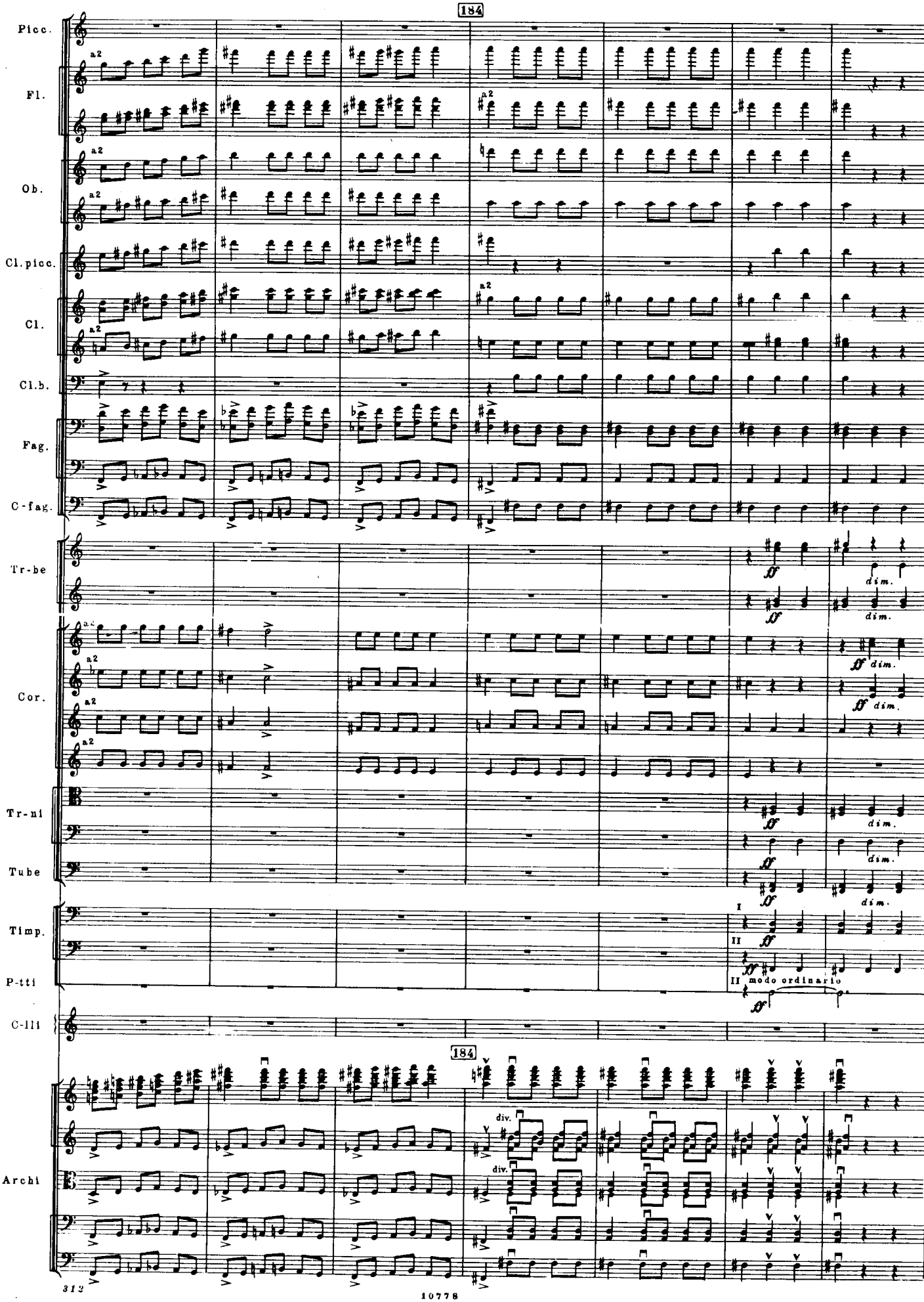

180
I
Picc.
Fl.
Ob.
Cl.pico.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tuba
Archi
ff
a2
I. II
I
II
III
IV
f
unis.
f marcato
269

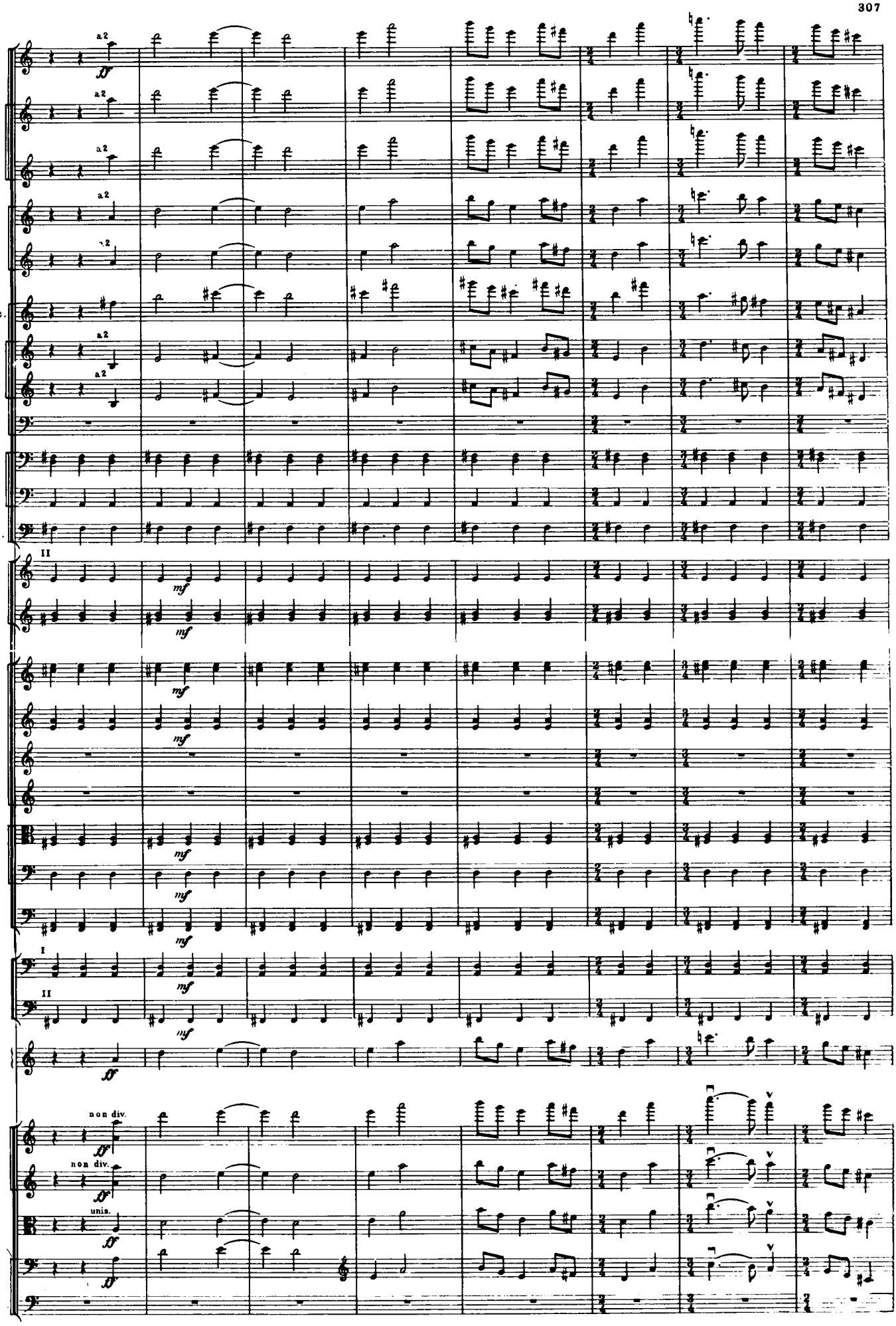

Ob.
Cl. picc.
Cl.
Cor.
Archi
a2
marcatissimo
I. II
III
III. IV
ff mare.
275
281
284
181

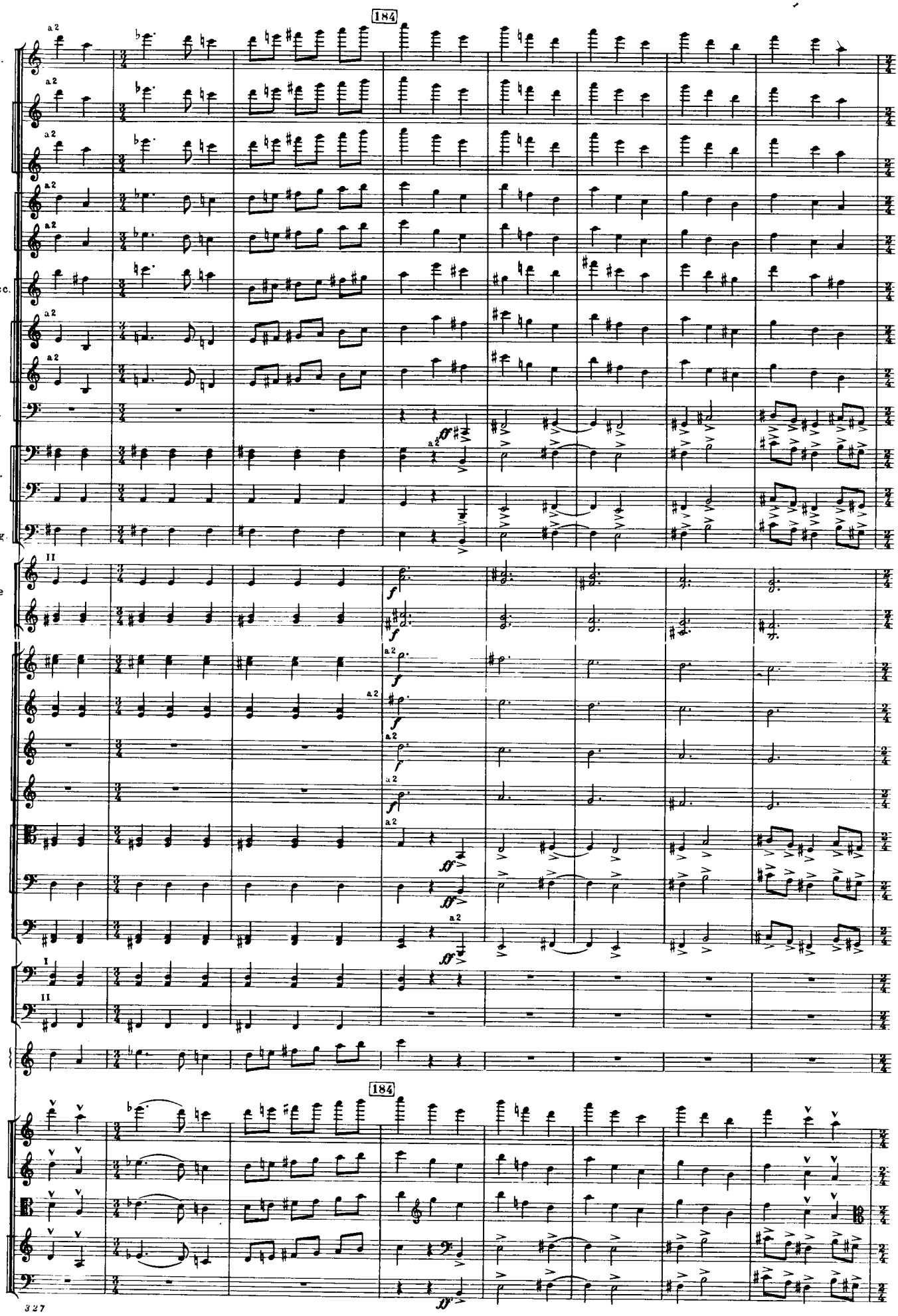

182
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
182
div.
div. in 3
div. in 4
Archi
294

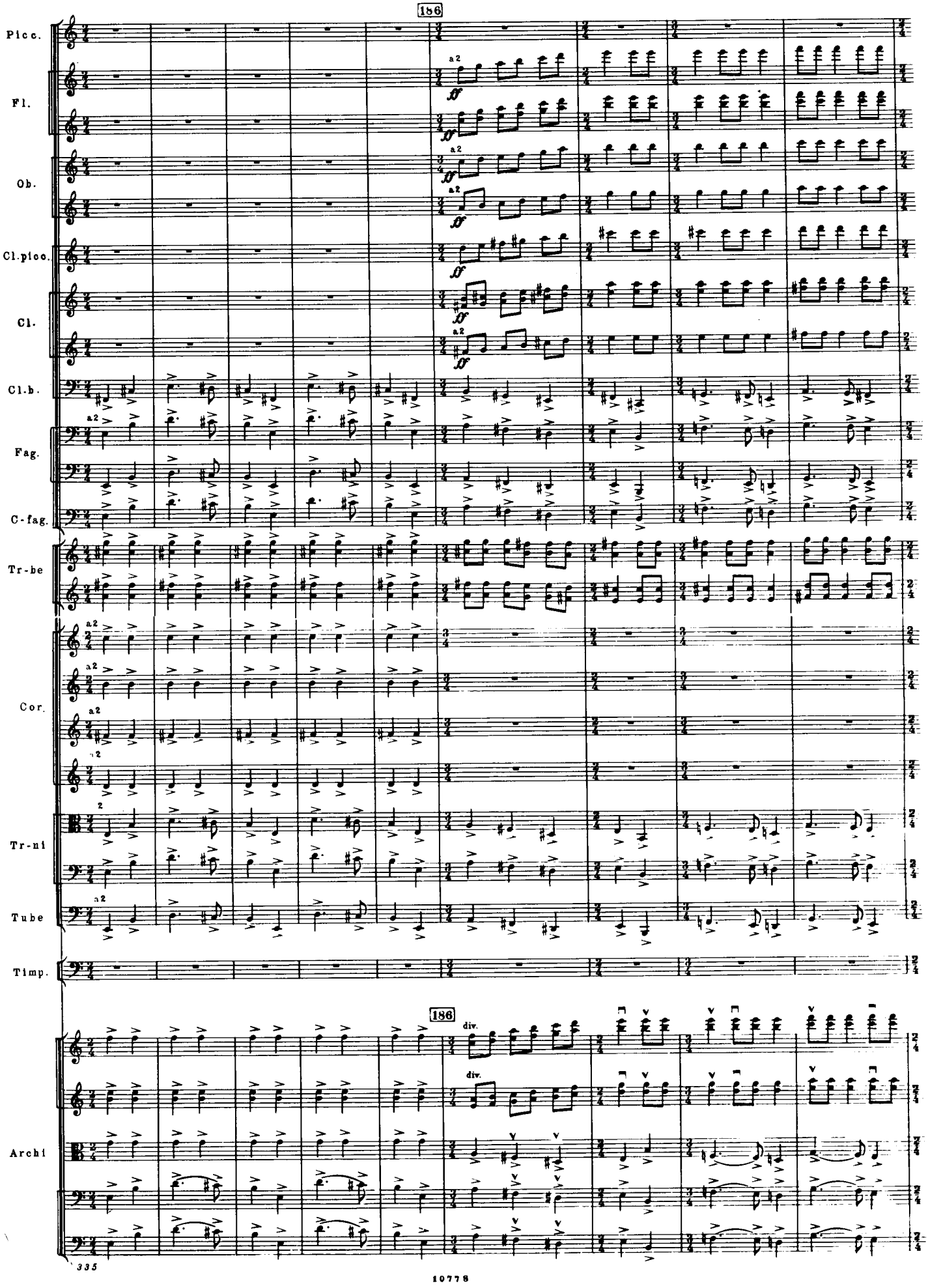

183
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
183 div. in 3
Archi
300

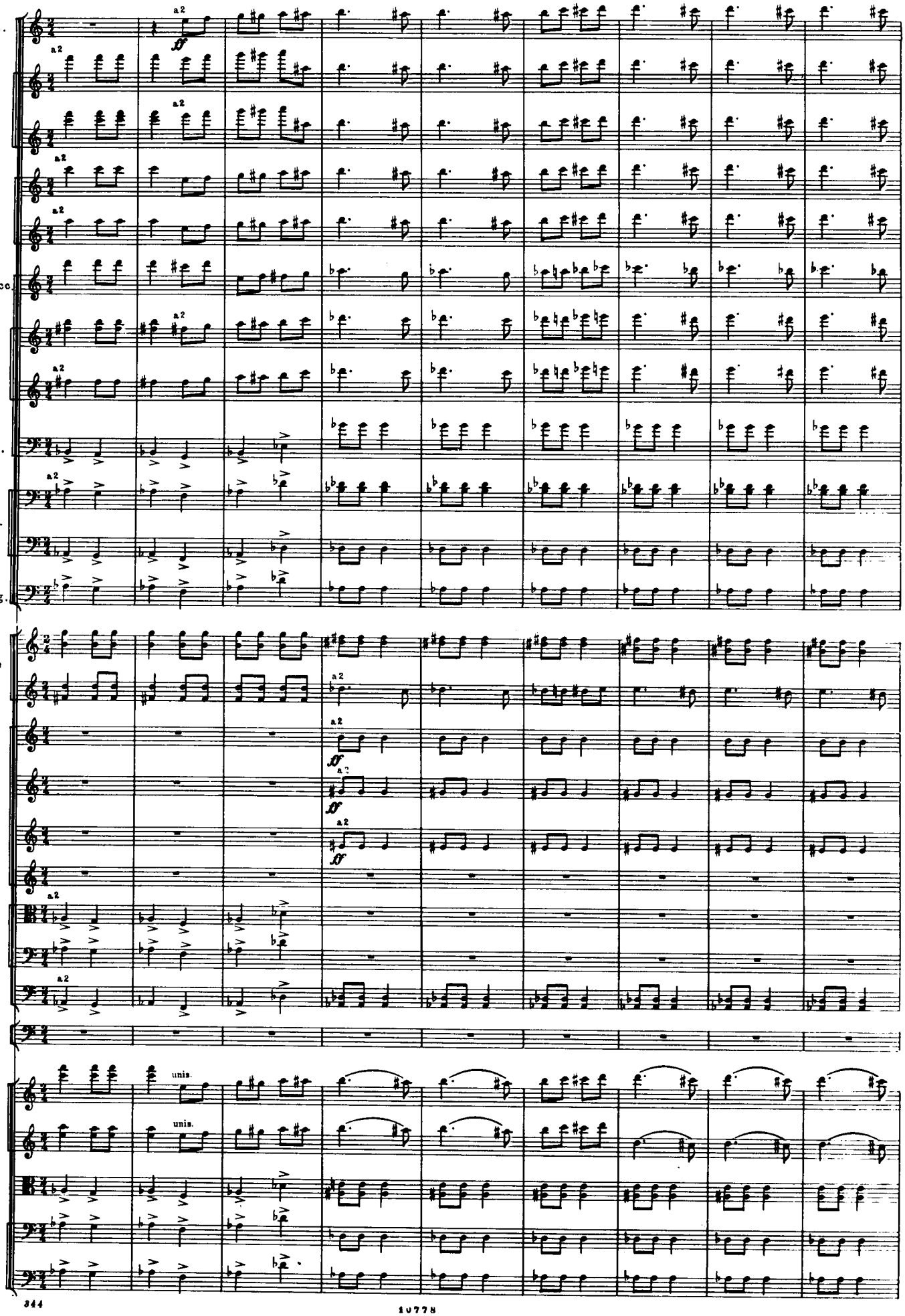

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
div. in 4
306

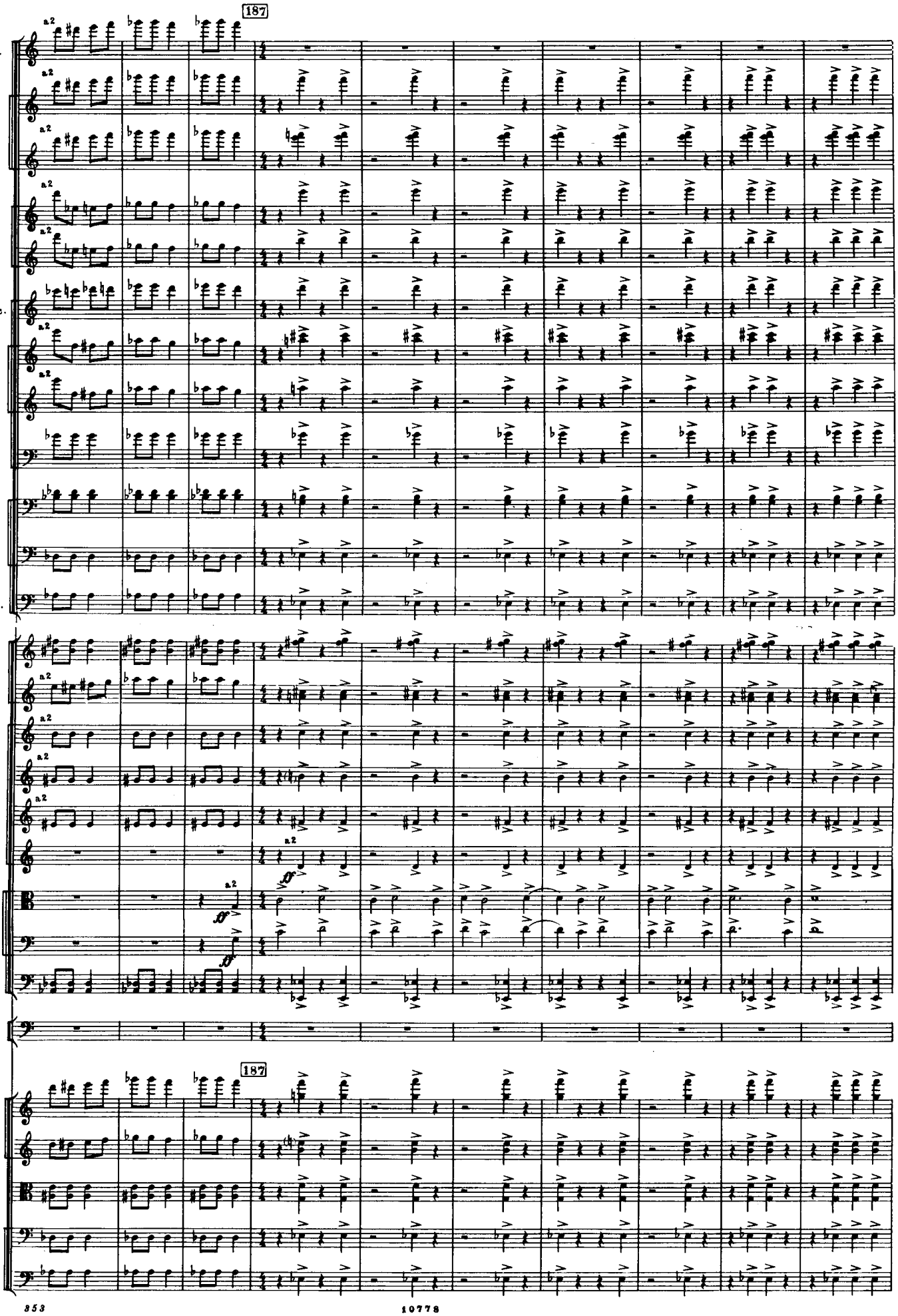

184
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
C-lli
Archi
a2
ff
dim.
I
II
II modo ordinario
div.

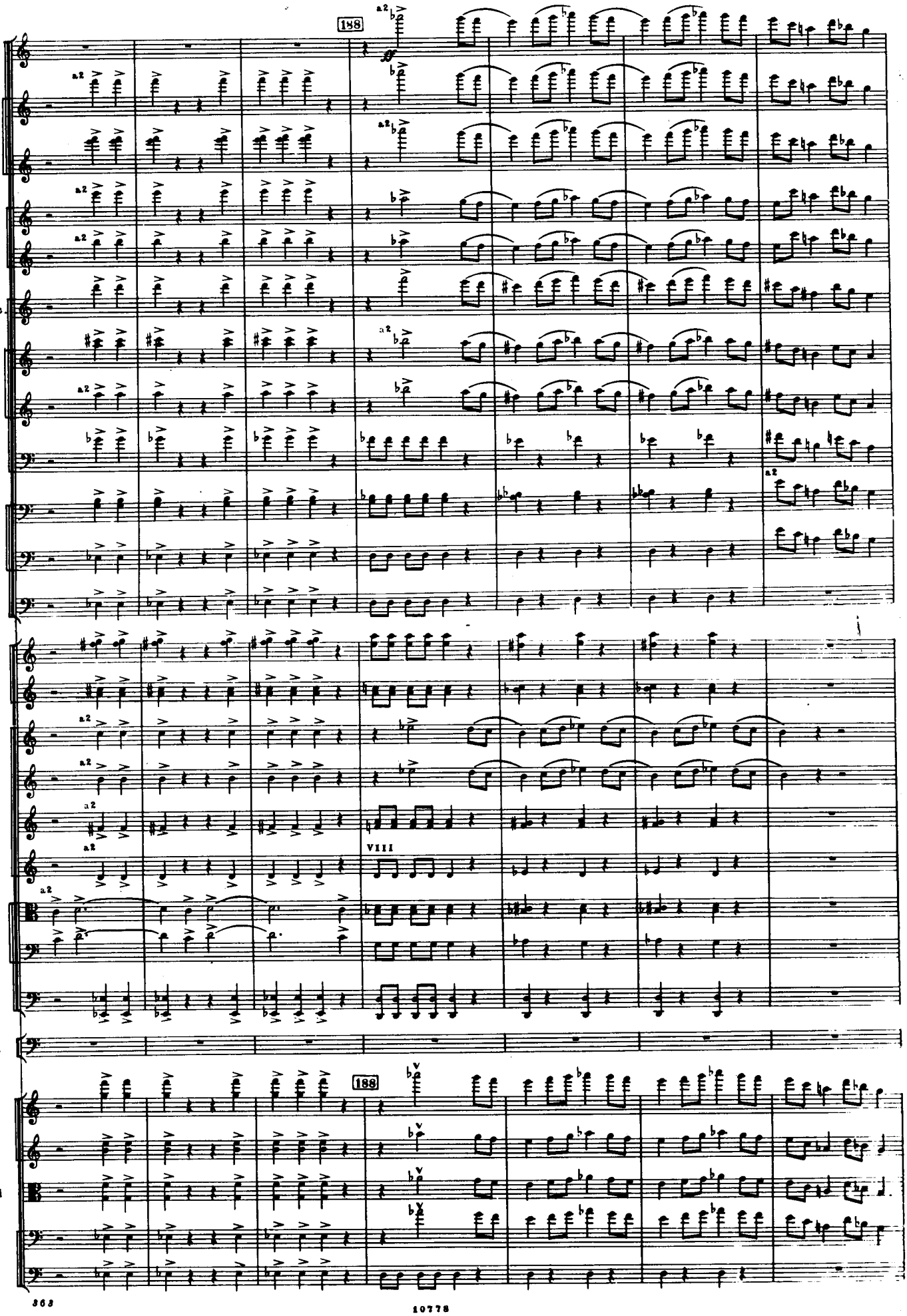

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
C-III
Archi
a2
non div.
unis.
mf
ff

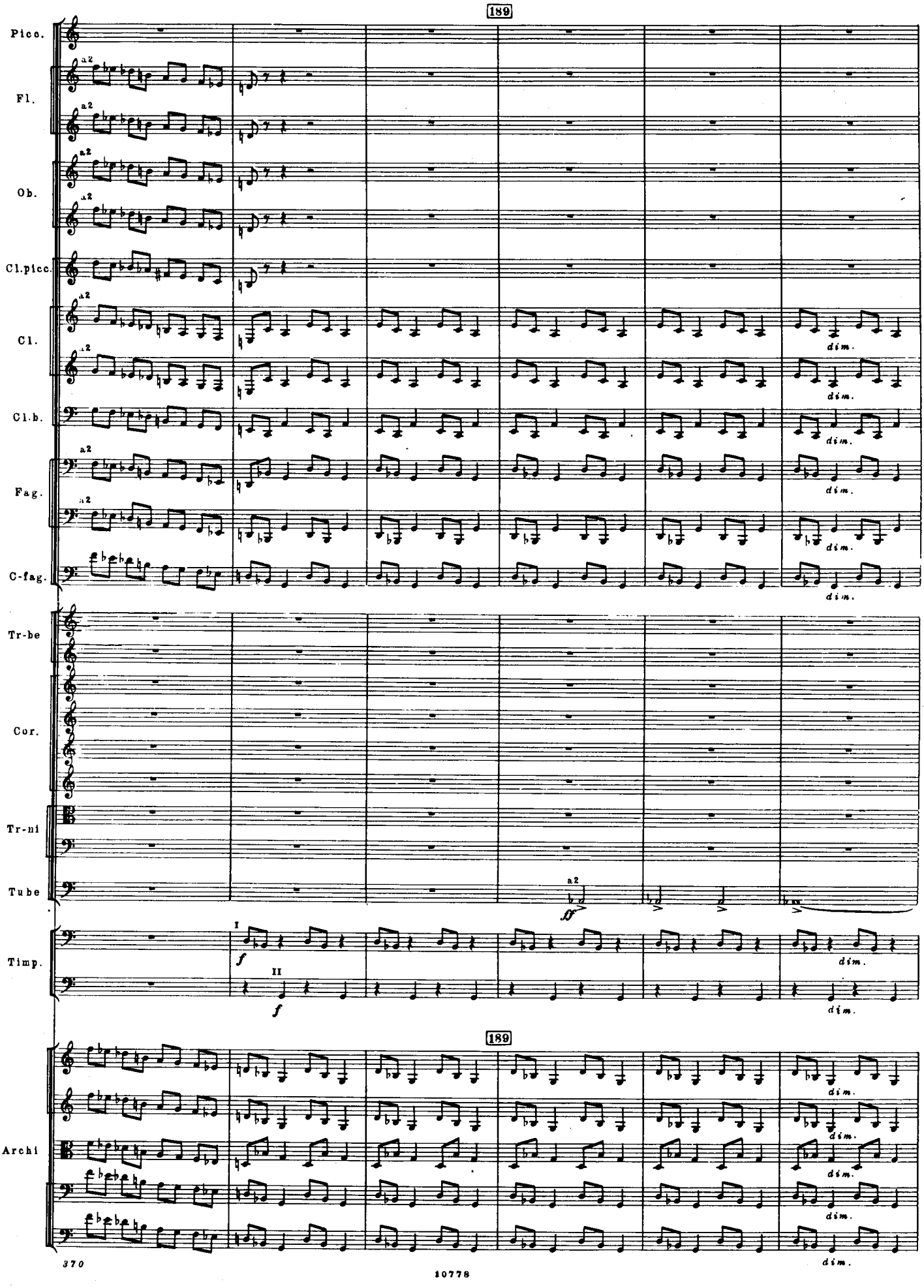

184
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
C-lli
184
Archi
a2
I
II
f
ff

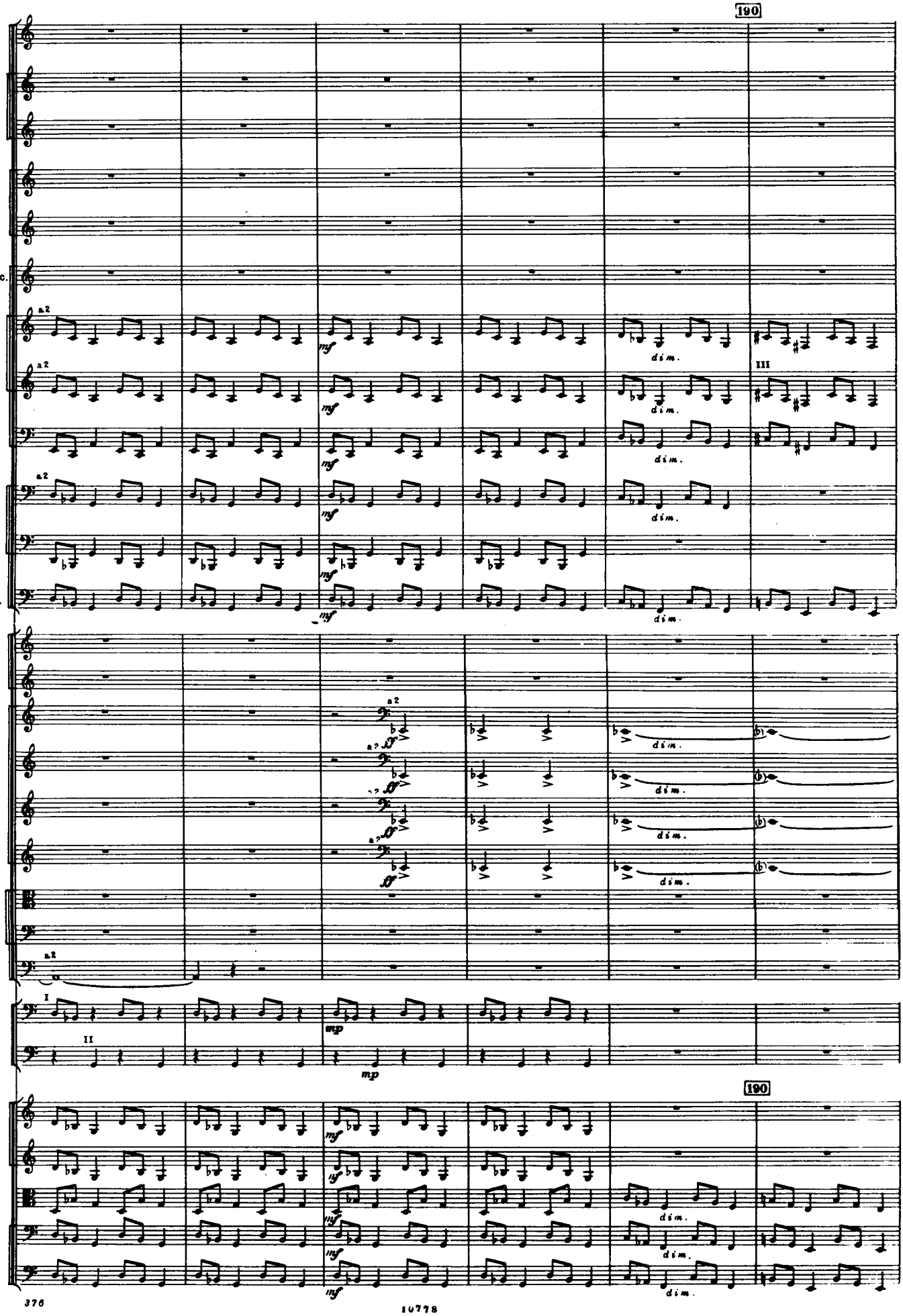

186
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
sf
div.

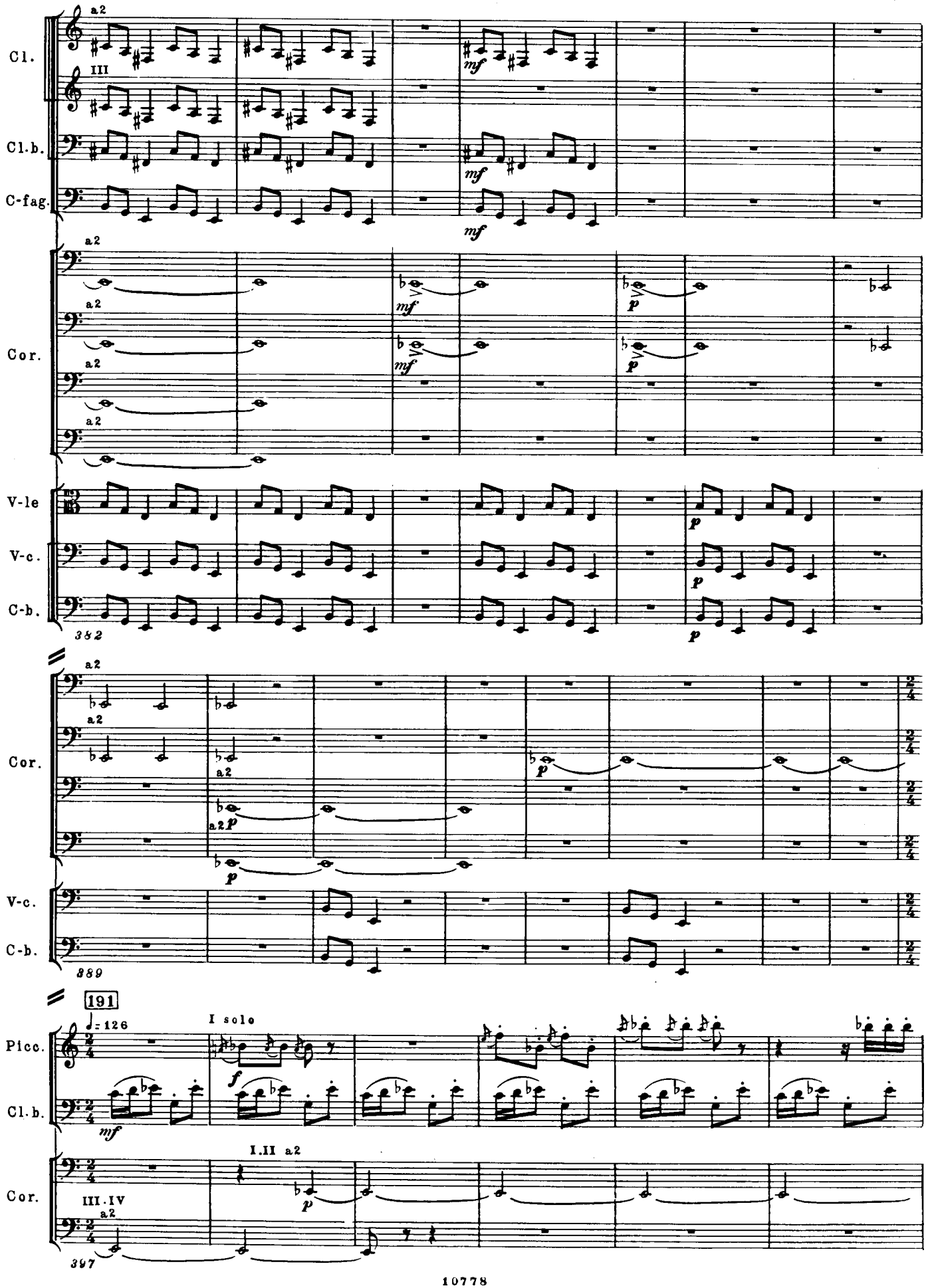

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
unis.

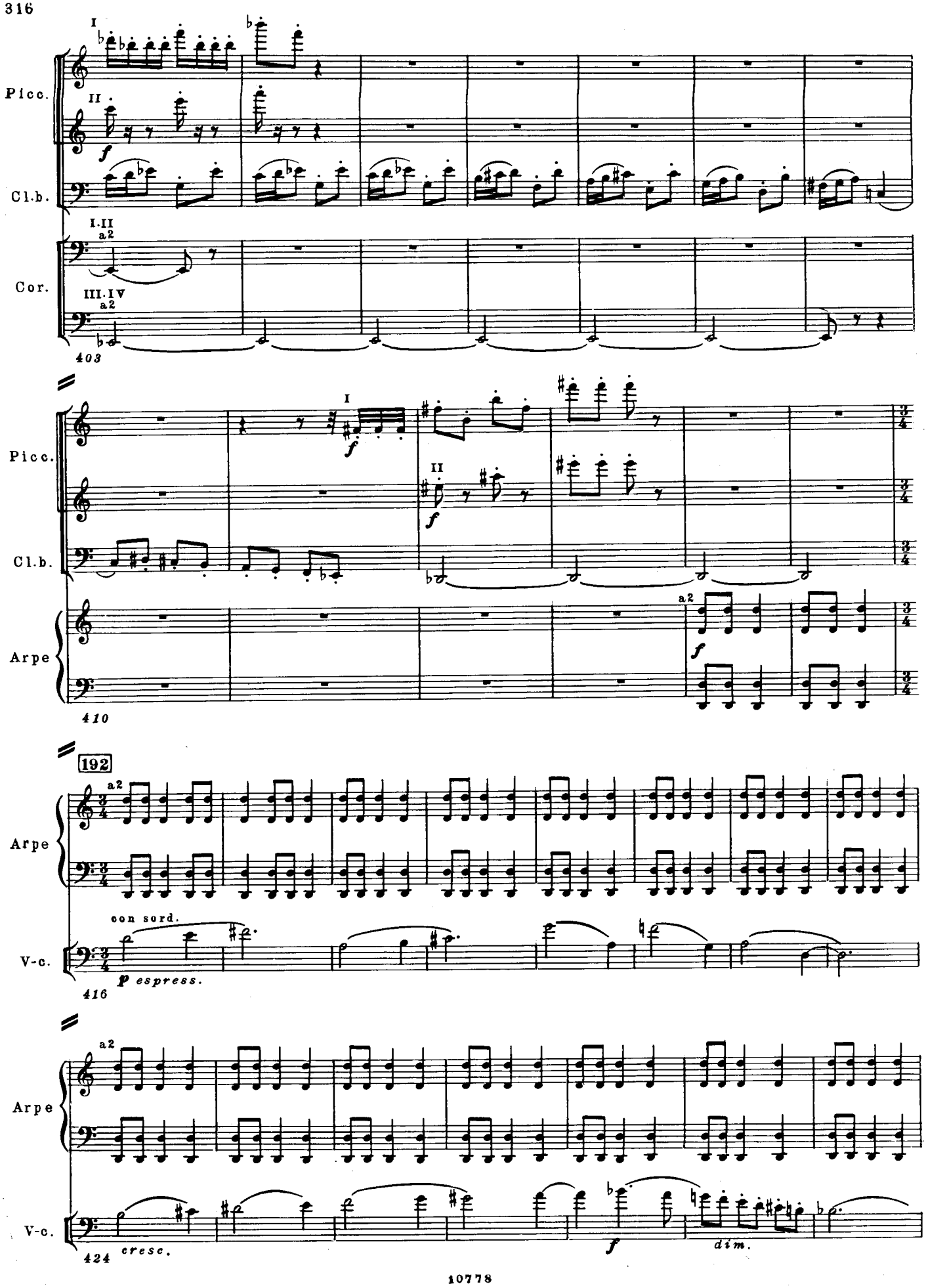

187
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
187
Archi
a2
ff


188
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
VIII


189
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
I
II
f
ff
dim.
189


190
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
mf
dim.
III
ff
mp
I
II


Cl.
Cl.b.
C-fag.
Cor.
V-le
V-c.
C-b.
382
Cor.
V-c.
C-b.
389
191
Picc.
Cl.b.
Cor.
397
I solo
I.II a2
III.IV


I
II
Picc.
Cl.b.
I.II
a2
Cor.
III.IV
a2
403
I
f
II
f
Picc.
Cl.b.
Arpe
a2
f
410
192
a2
Arpe
con sord.
V-c.
p espress.
416
a2
Arpe
V-c.
cresc.
f
dim.
424

193

I solo

Fl.

Cl.

I. II

Arpe

a2

Archi

con sord.

quasi trillo

con sord. pizz.

con sord. pizz.

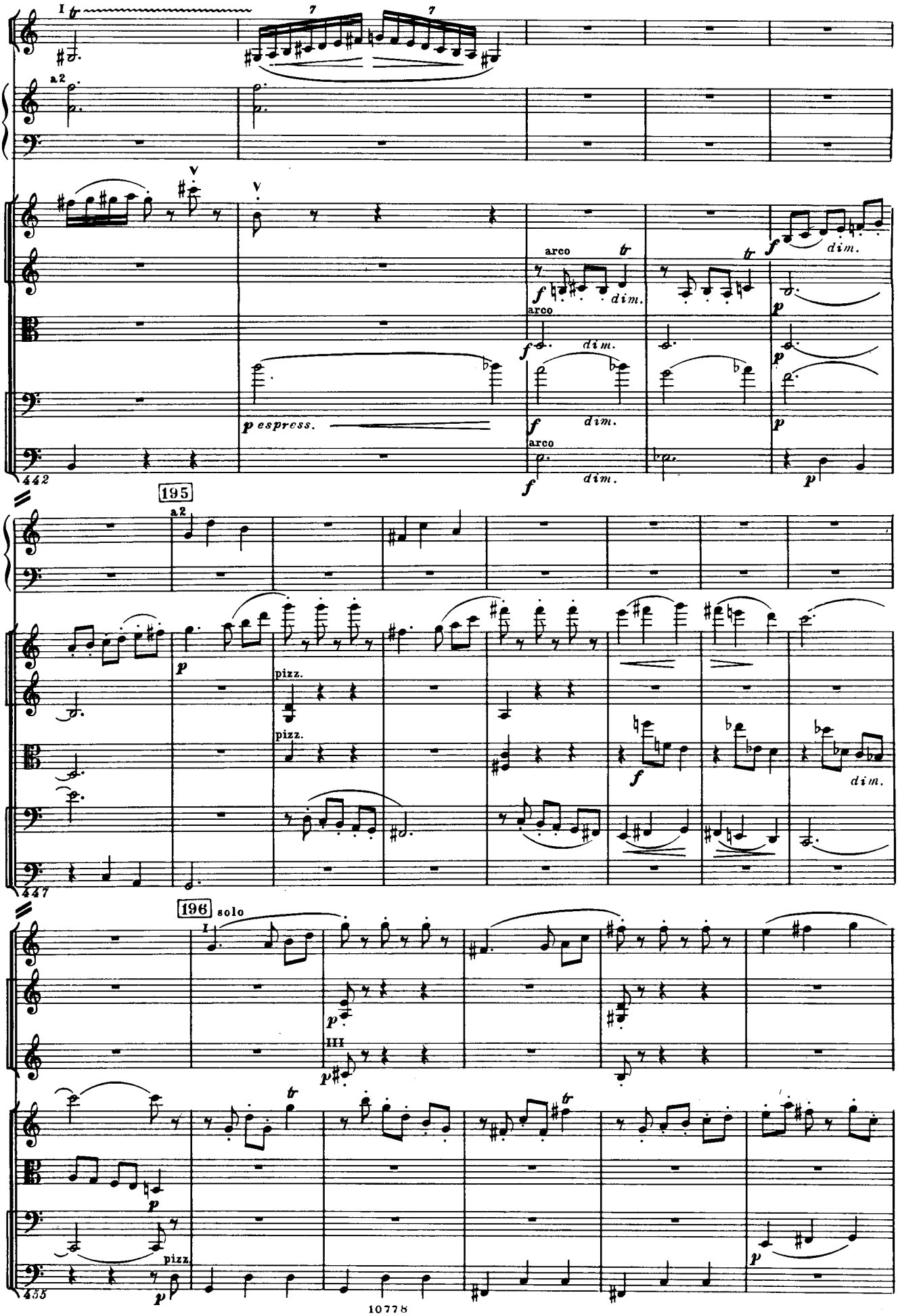
431

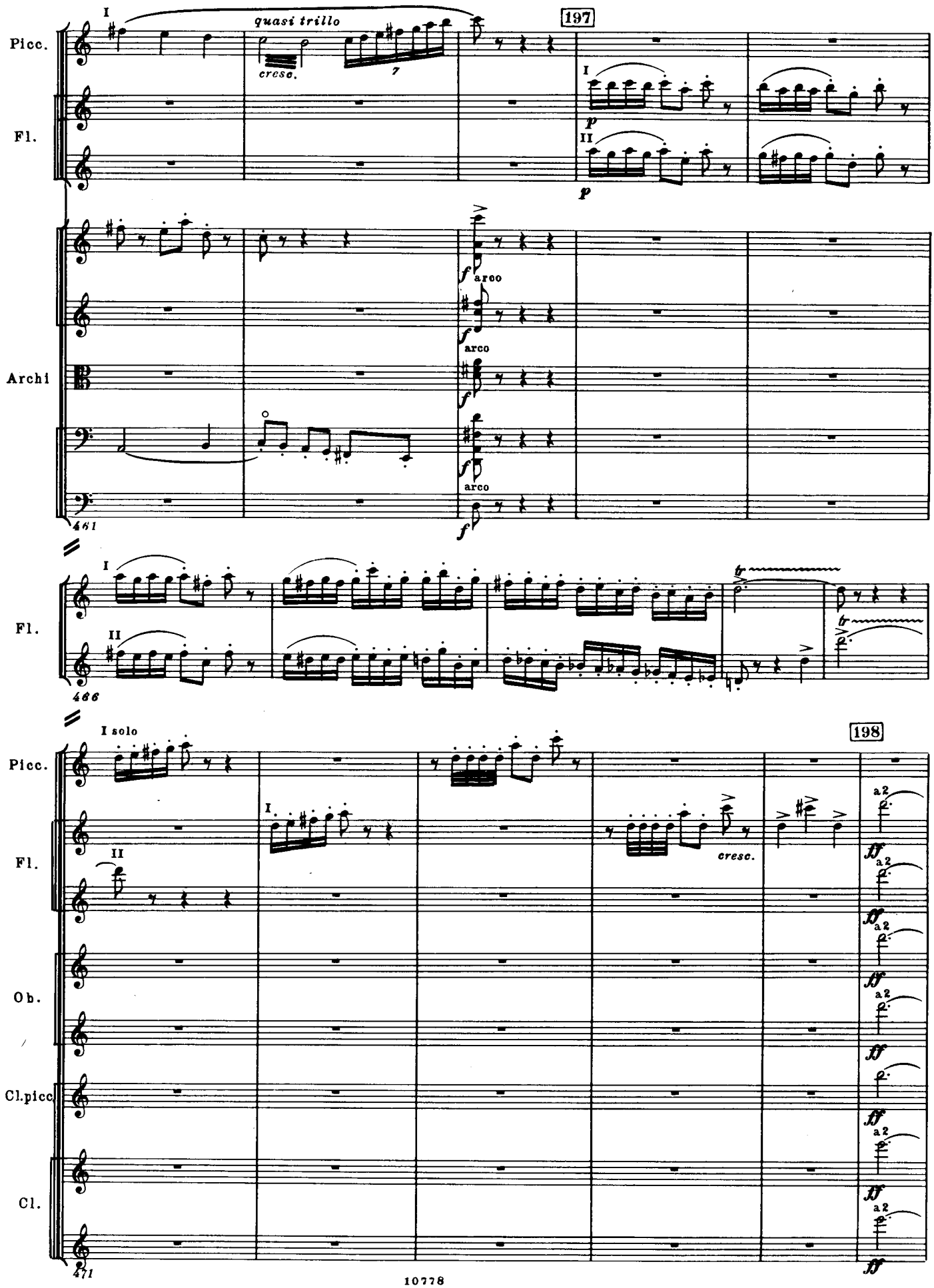
194

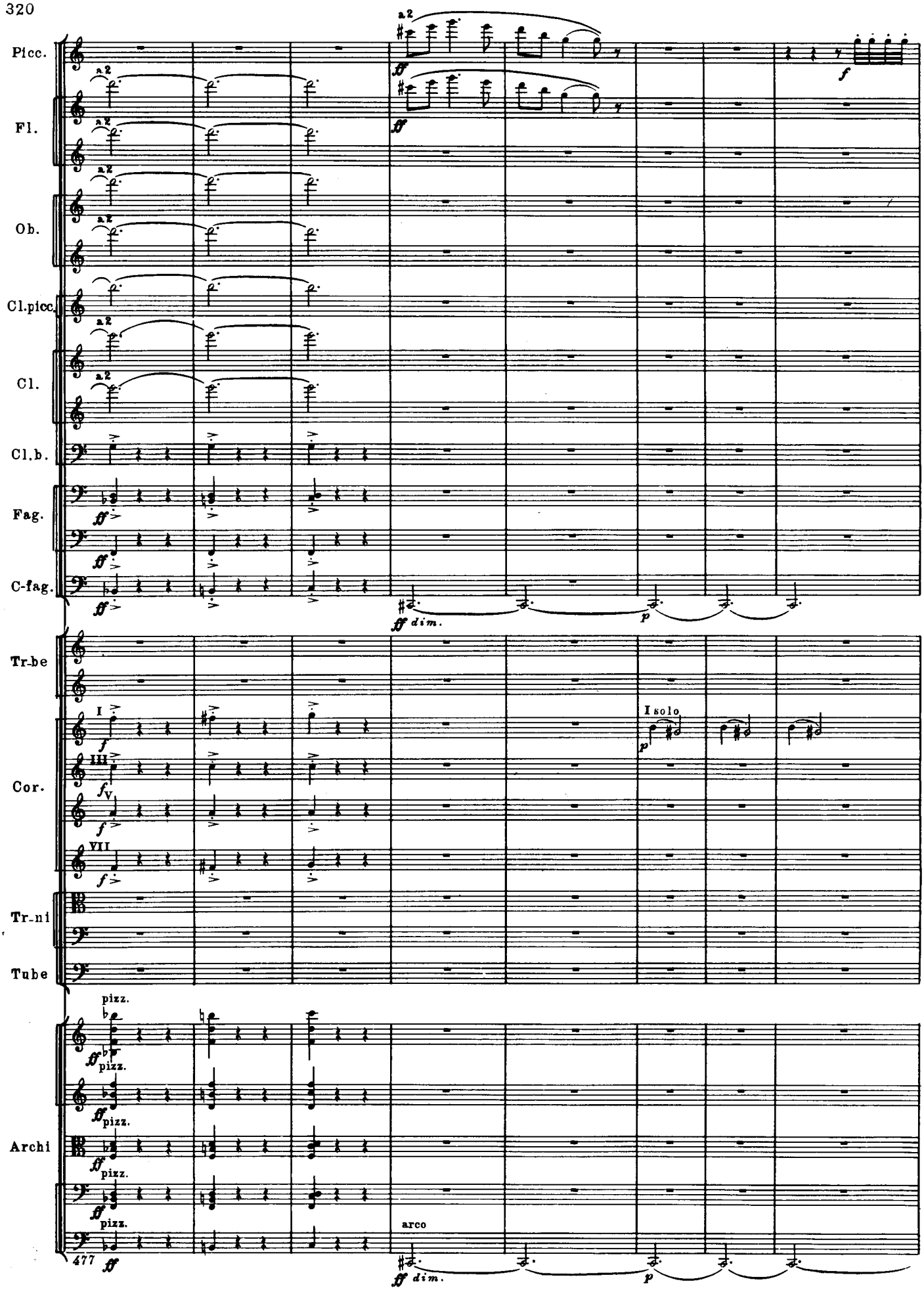
espress.

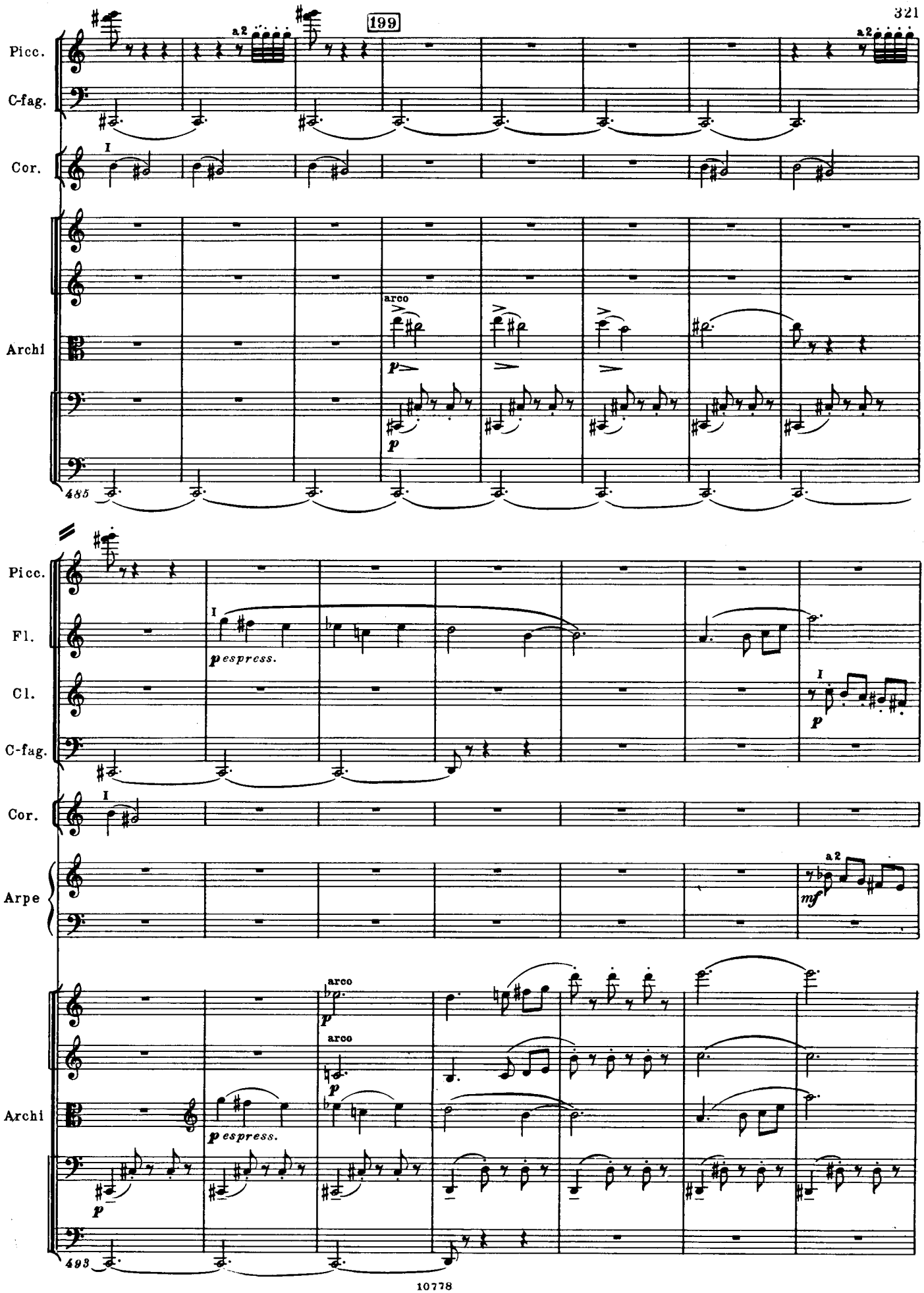
con sord. pizz.

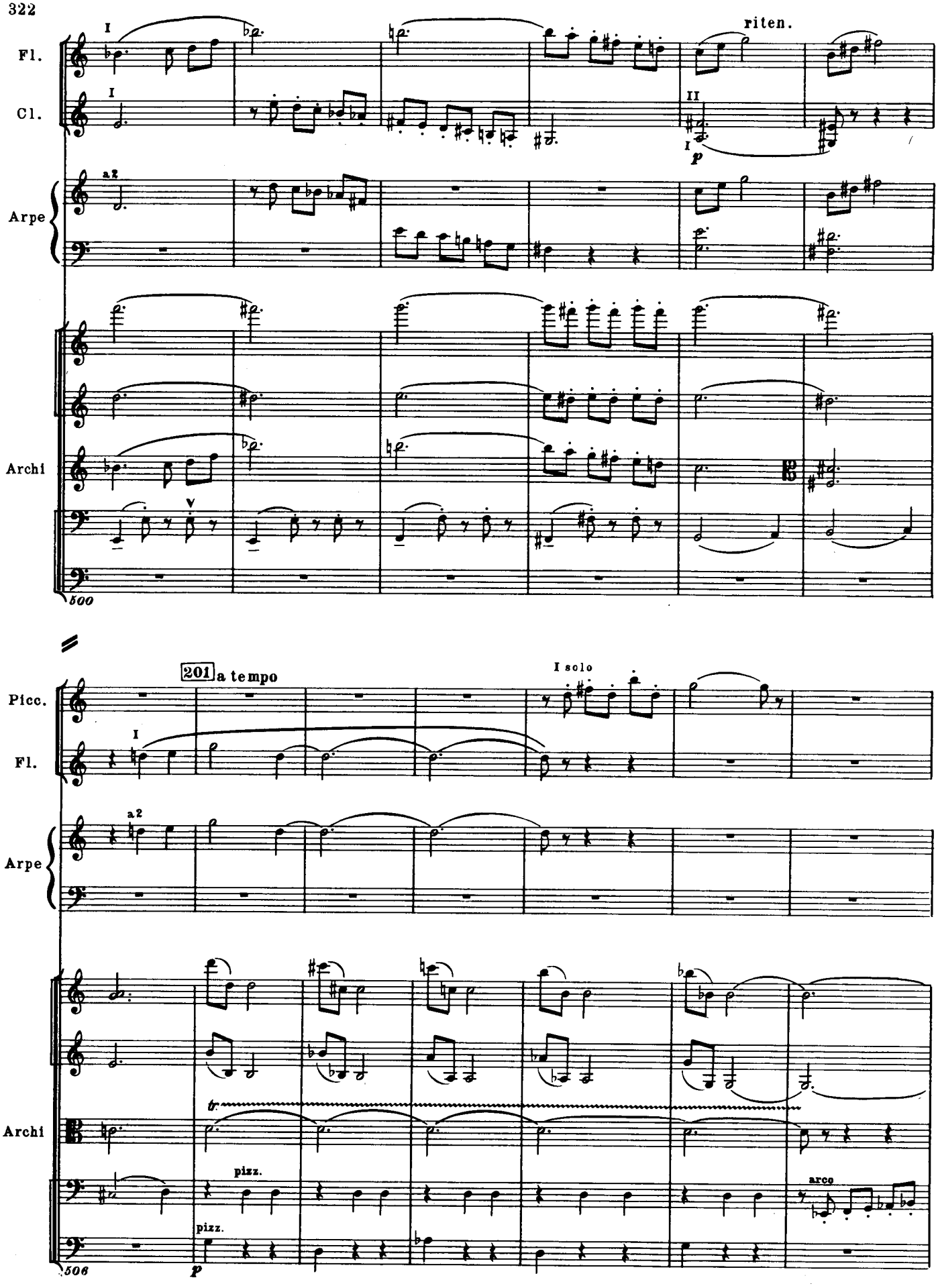
437

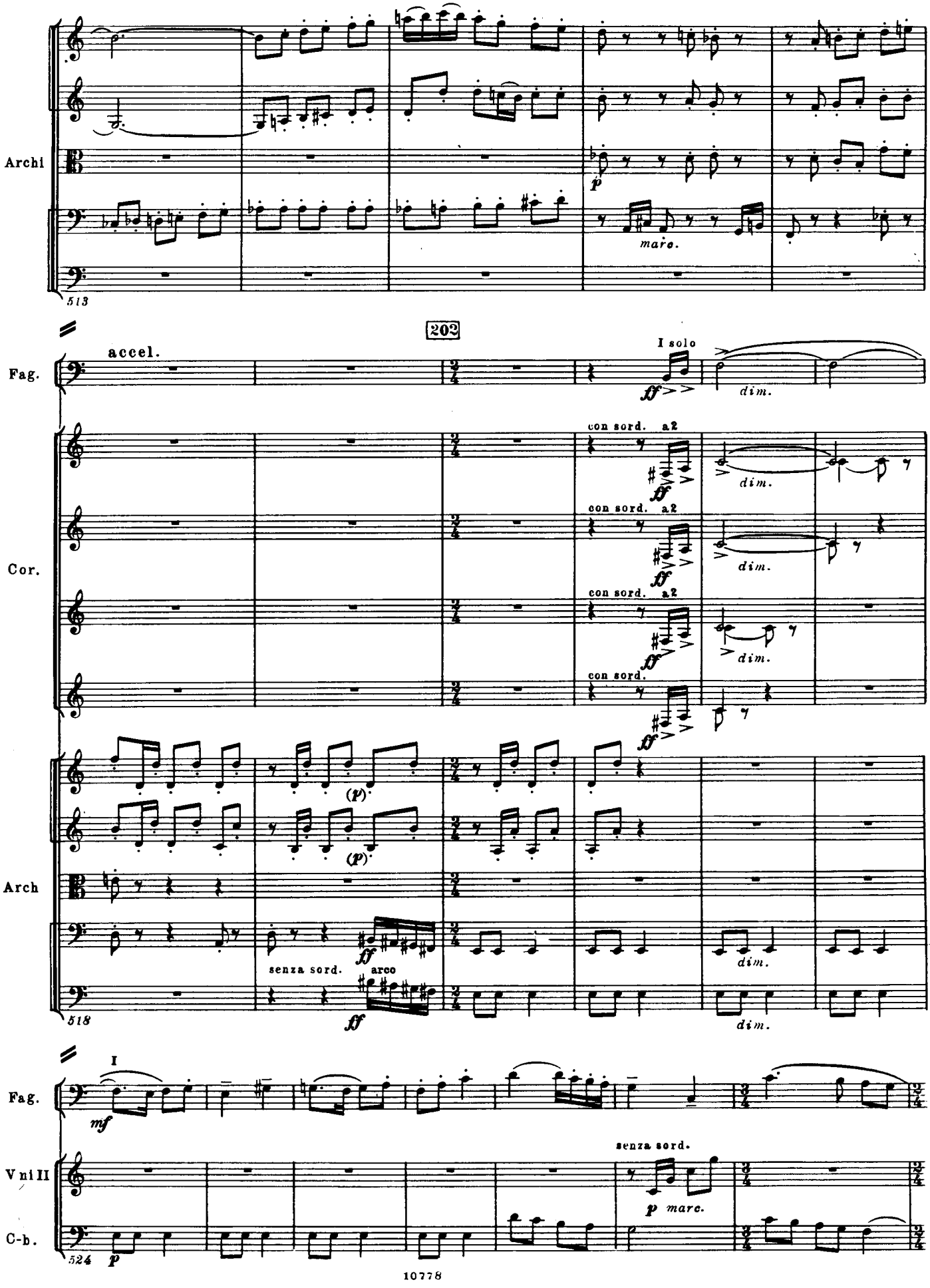

Cl.
Arpe
Archi
arco
dim.
p espress.
195
a2
pizz.
196
solo
Picc.
Cl.
V-ni I
V-le
V-c.
C-b.

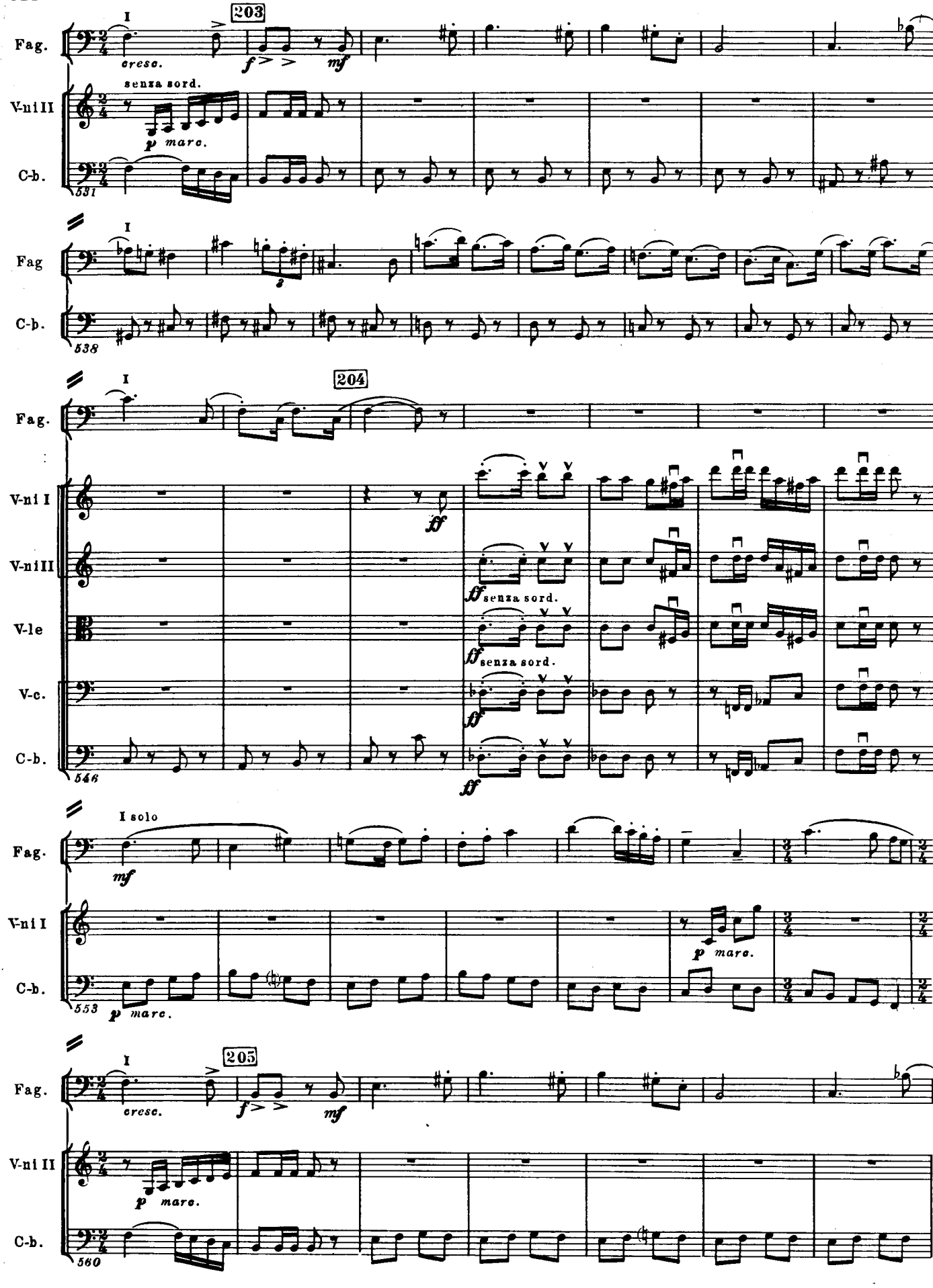

Picc.
Fl.
Archi
Fl.
Picc.
Fl.
Ob.
Cl.picc.
Cl.
I
II
quasi trillo
cresc.
197
p
arco
461
466
I solo
198
cresc.
a2
471

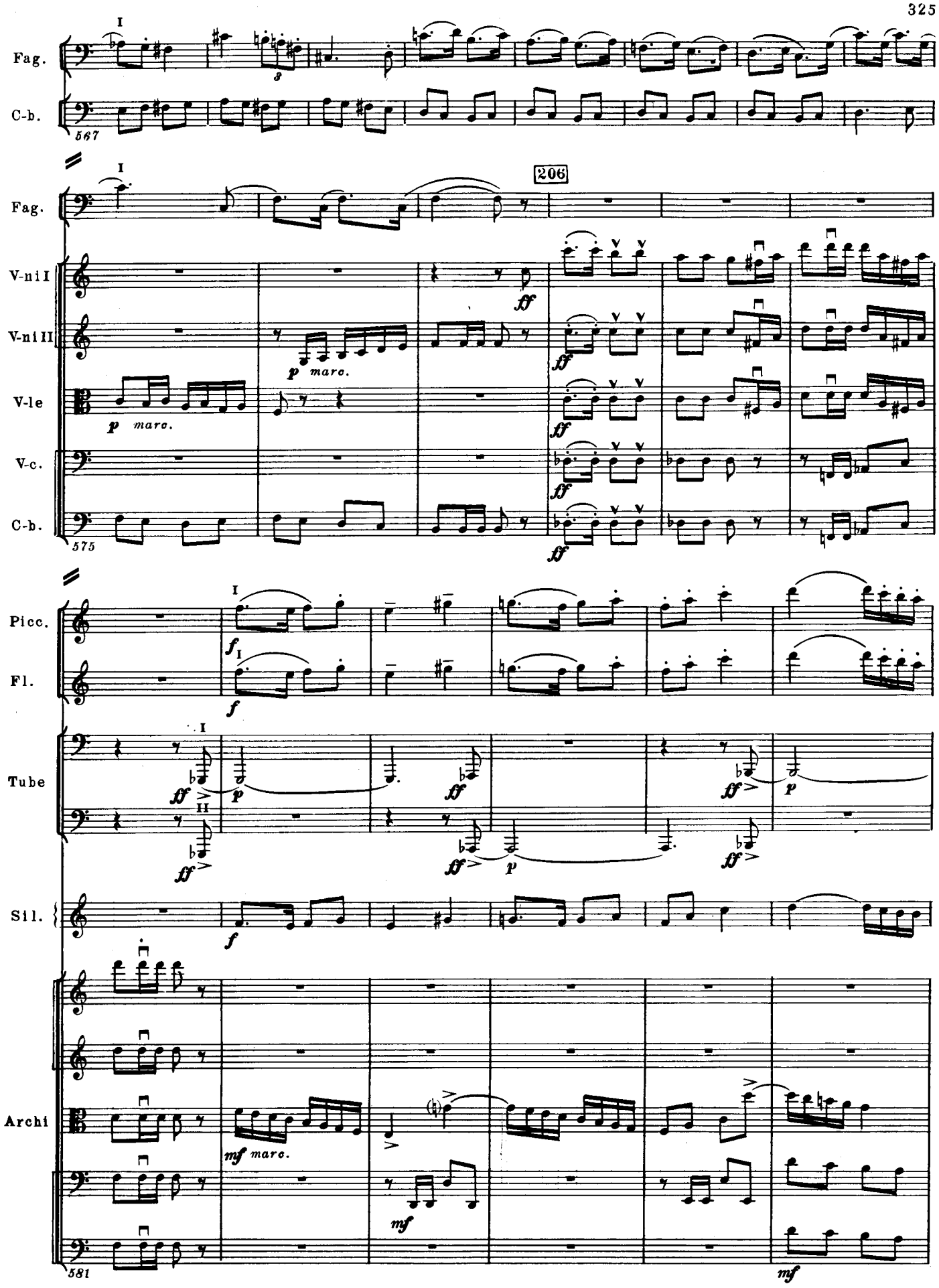

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Archi
a2
ff
dim.
p
f
I
III
V
VII
I solo
pizz.
arco
477

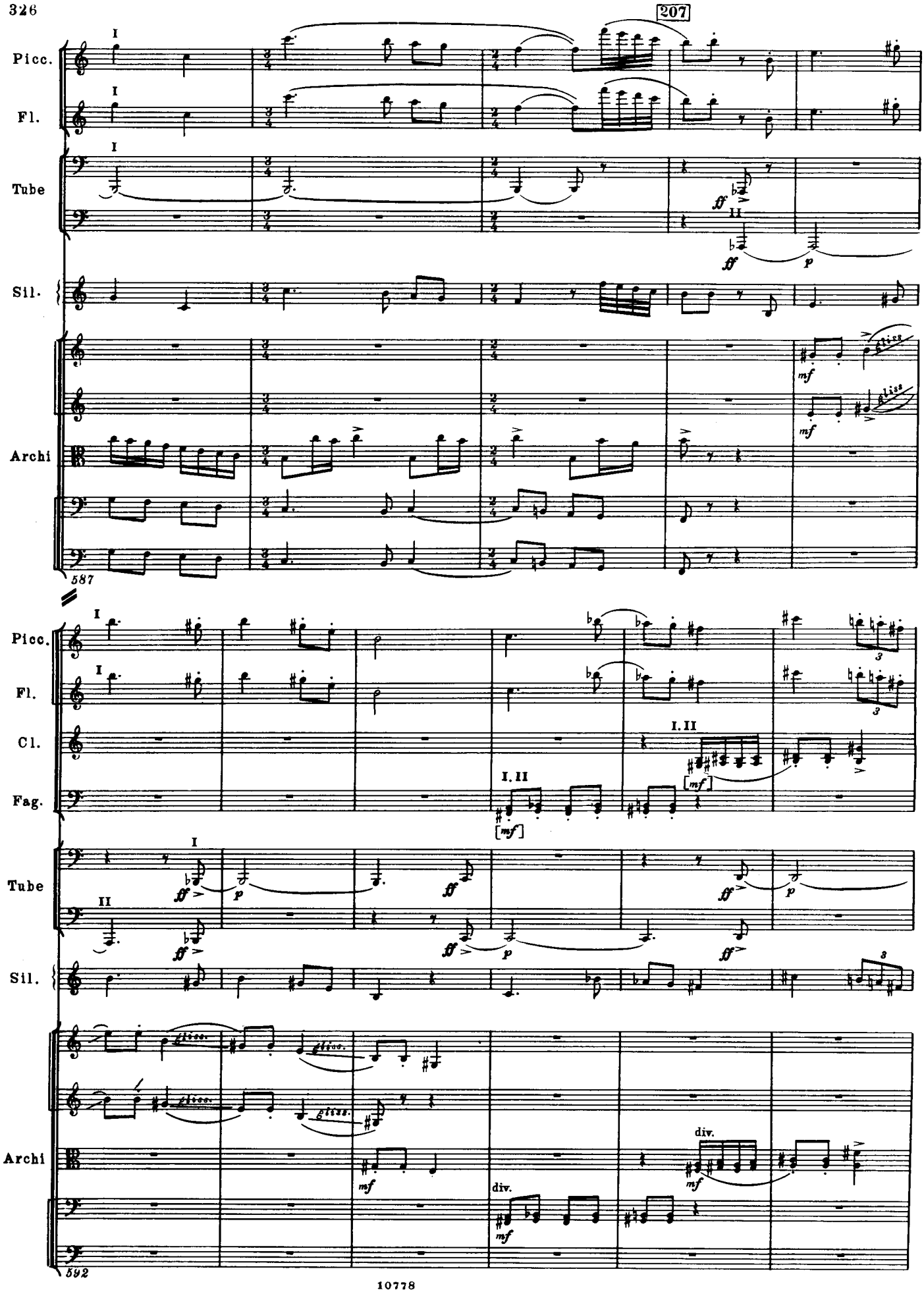

199
Picc.
C-fag.
Cor.
Archi
arco
485
Picc.
Fl.
Cl.
C-fag.
Cor.
Arpe
Archi
arco
493

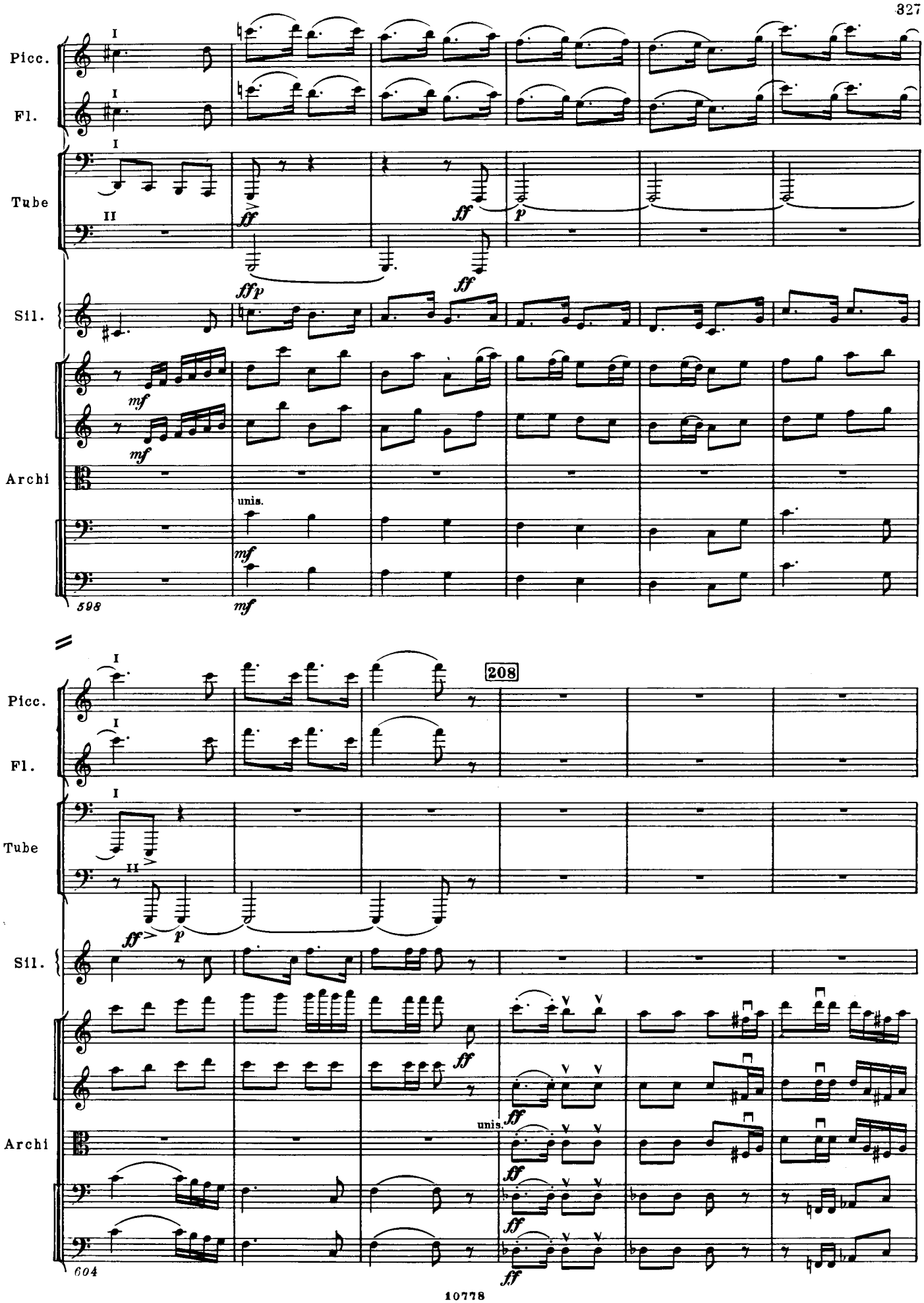

Fl.
Cl.
Arpe
Archi
riten.
I
II
a2
p
500
201 a tempo
I solo
Picc.
Fl.
Arpe
Archi
pizz.
arco
tr
p
506

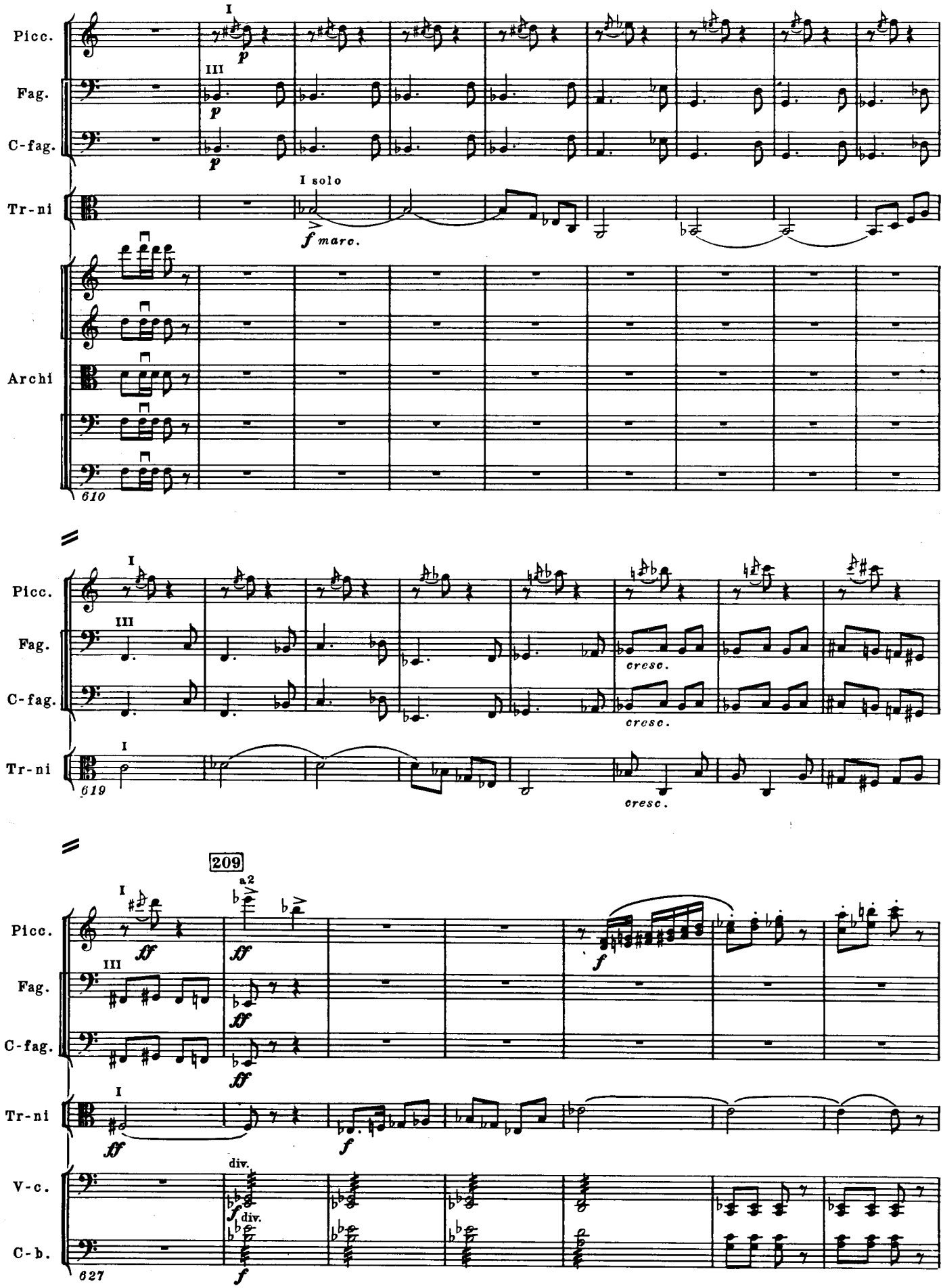

Archi
513
marc.
202
accel.
Fag.
I solo
ff
dim.
Cor.
con sord. a2
Arch
senza sord.
arco
518
I
mf
Fag.
Vni II
senza sord.
p marc.
C-b.
524
p

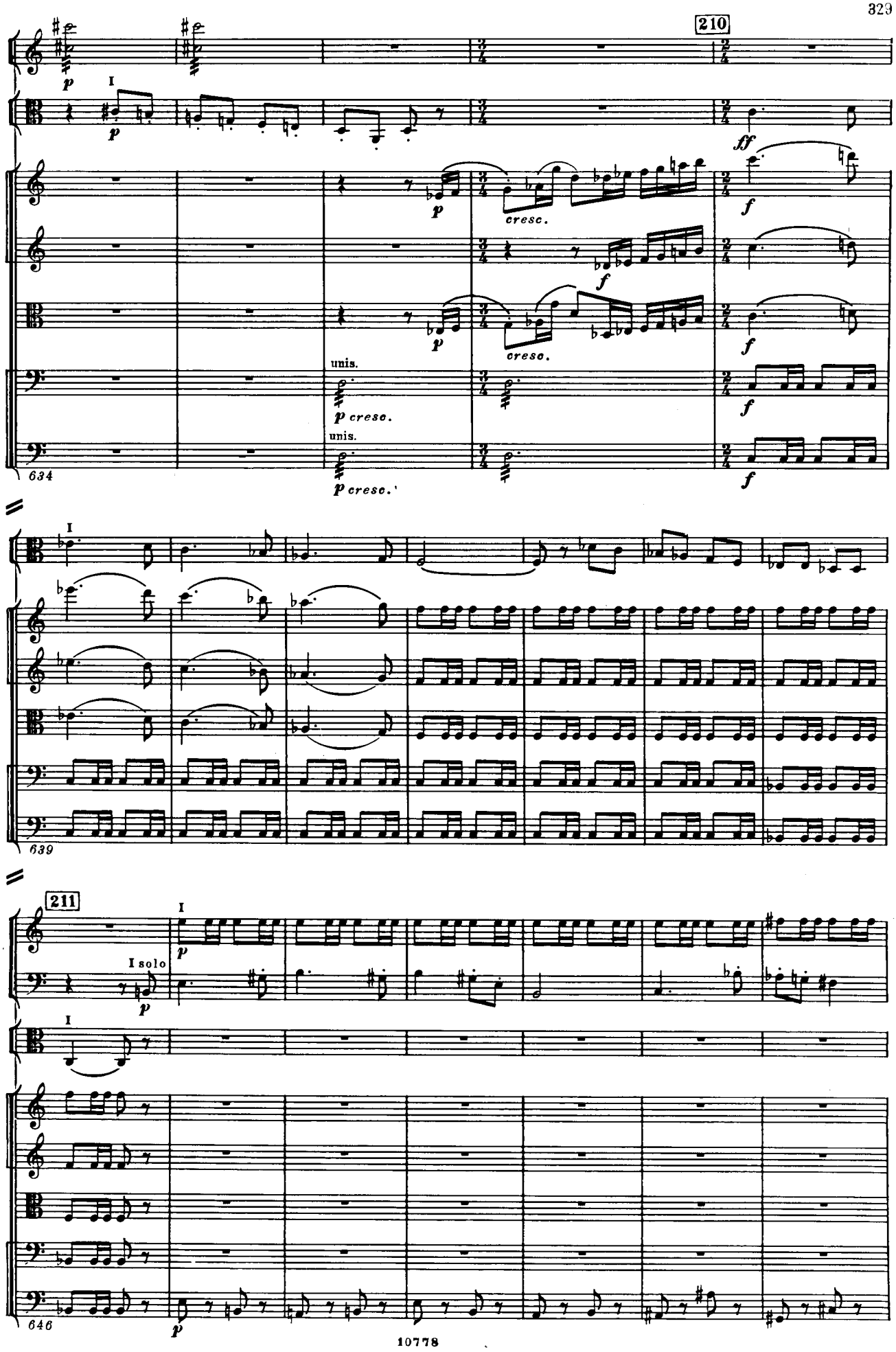

Fag.
I
cresc.
203
f
mf
V-ni II
senza sord.
p marc.
C-b.
531
Fag
538
204
V-ni I
ff
V-ni III
senza sord.
V-le
V-c.
546
I solo
553
205
560

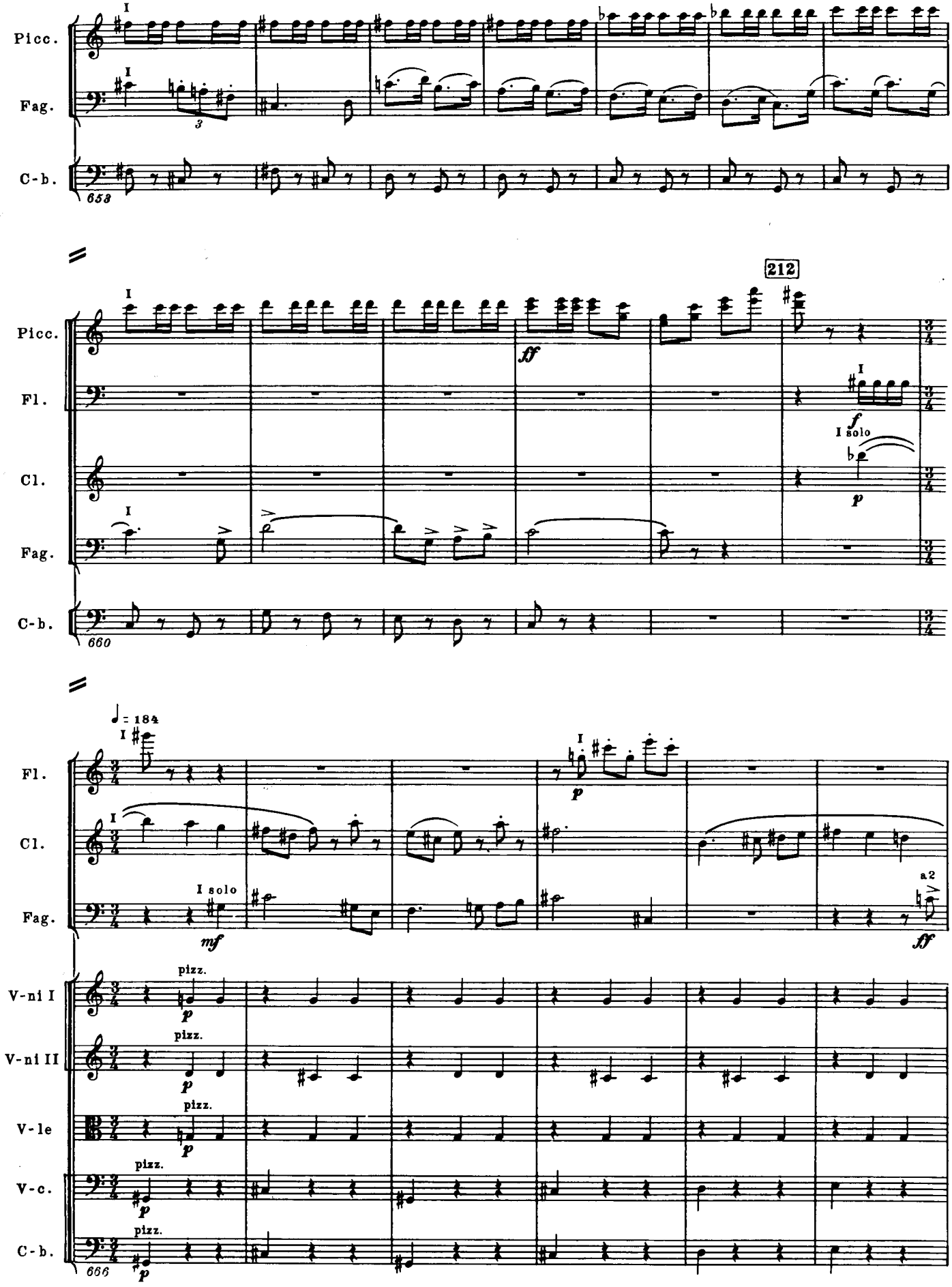

Fag.
C-b.
567
206
Fag.
V-ni I
V-ni II
V-le
V-c.
C-b.
575
Picc.
Fl.
Tube
Sil.
Archi
581

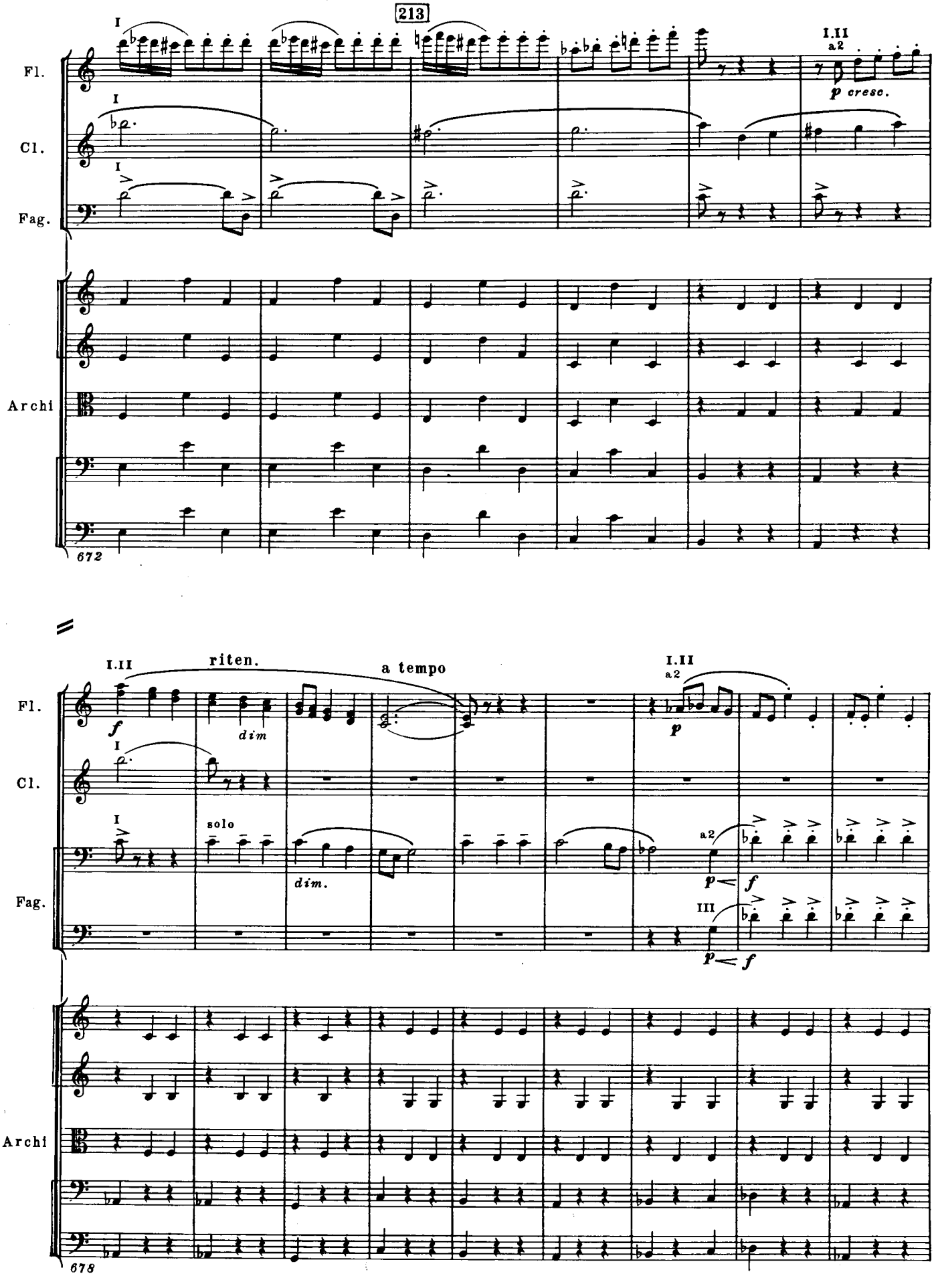

207
Picc.
Fl.
Tube
Sil.
Archi
587
Picc.
Fl.
Cl.
Fag.
Tube
Sil.
Archi
div.
div.
592

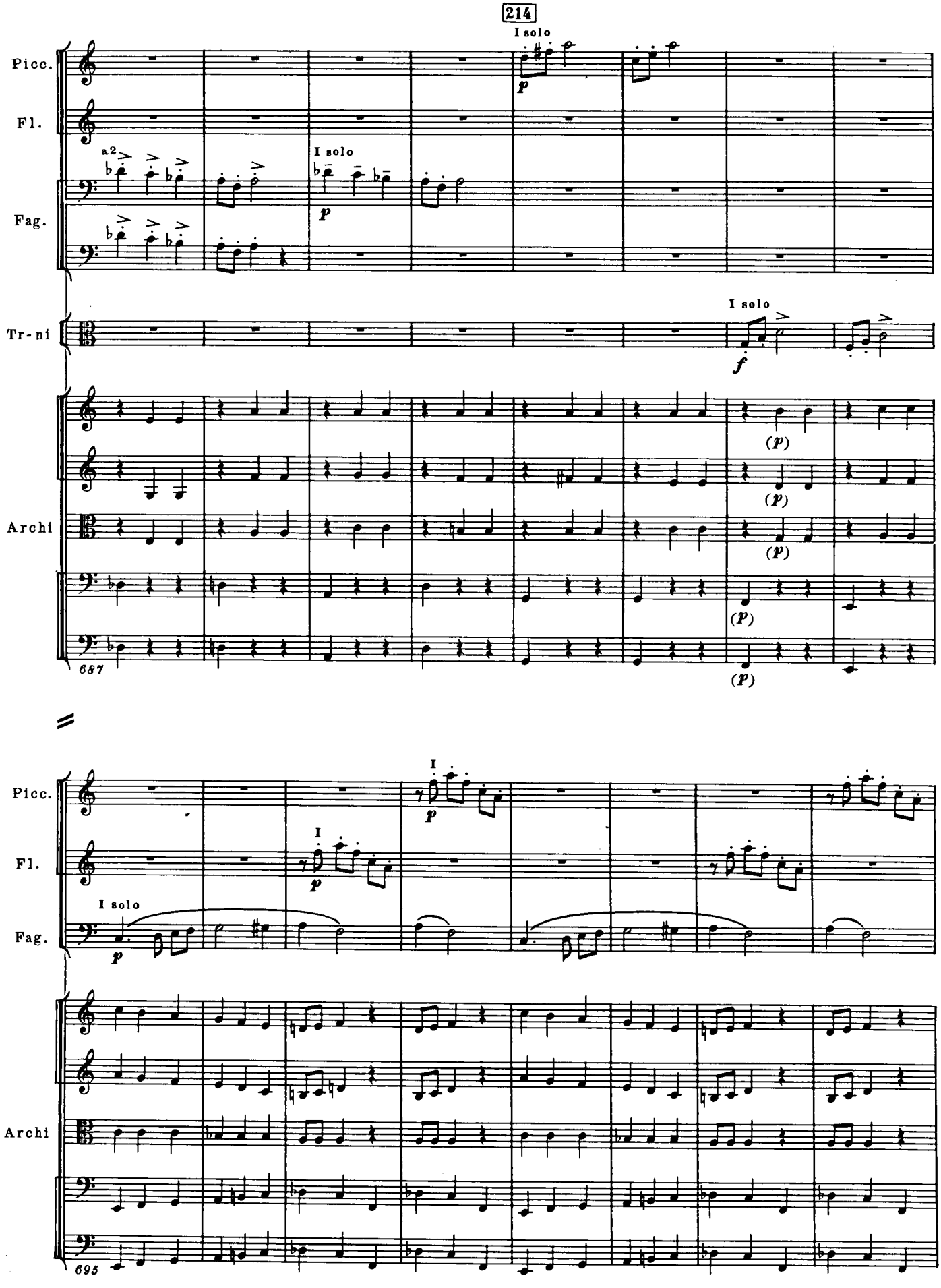

Picc.
Fl.
Tube
Sil.
Archi
unis.
598
208
604

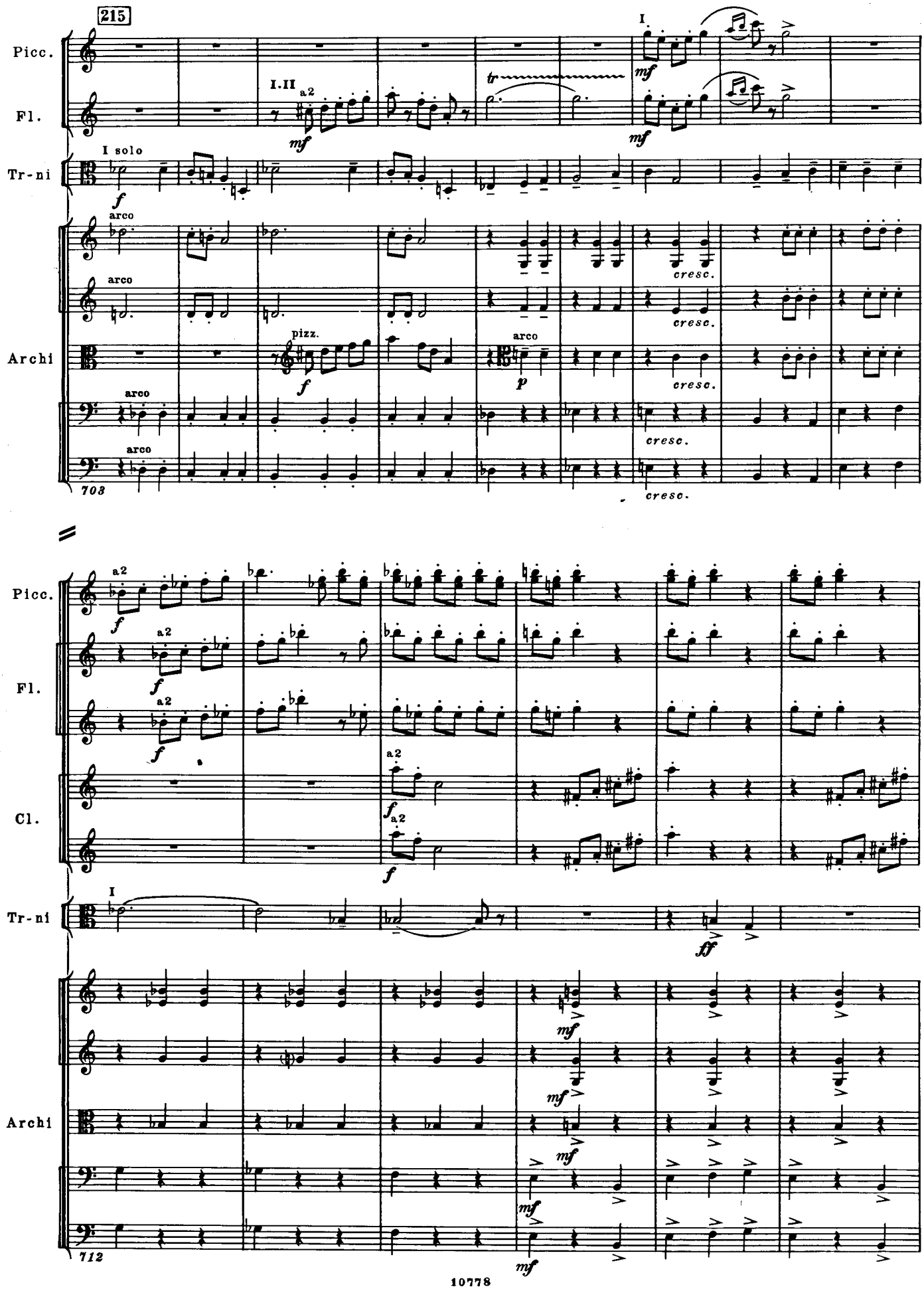

Picc.
Fag.
C-fag.
Tr-ni
Archi
I
III
p
I solo
f marc.
610
cresc.
619
209
a2
ff
f
div.
V-c.
C-b.
627

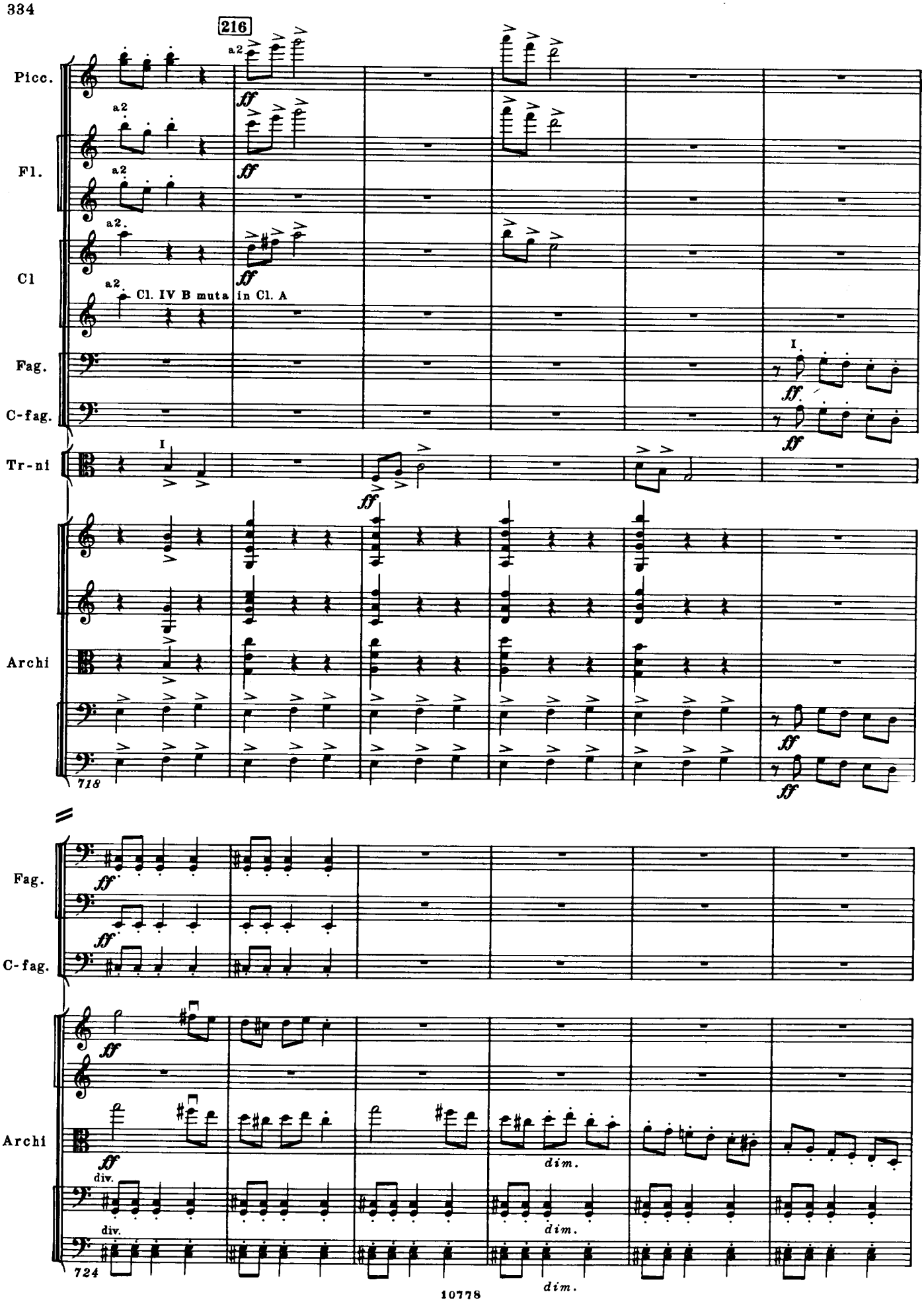

210
Picc.
Tr-ni
V-ni I
V-ni II
V-le
V-c.
C-b.
cresc.
unis.
634
639
Archi
211
I solo
Fag.
646

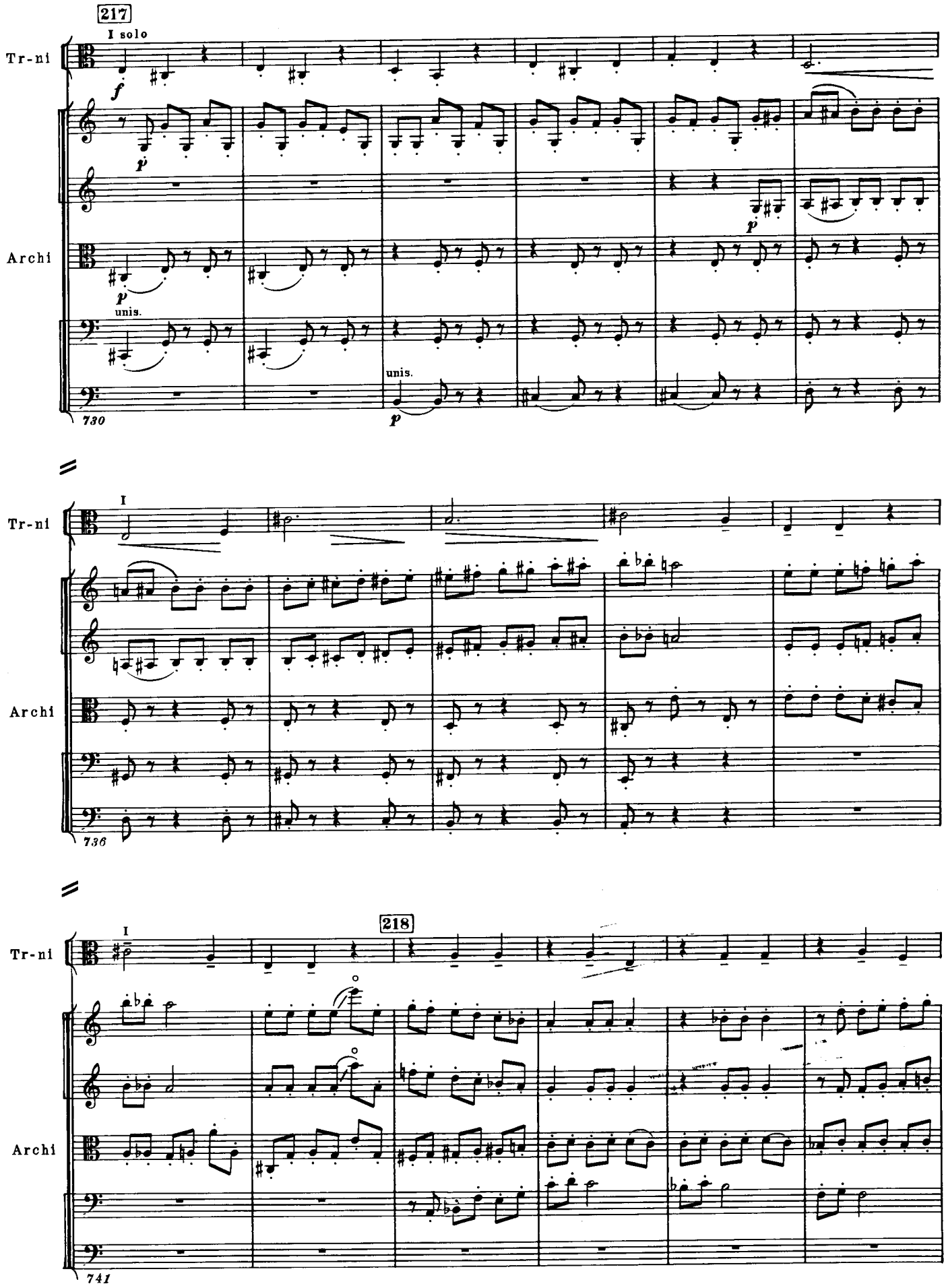

Picc.
Fag.
C-b.
653
212
Picc.
Fl.
Cl.
Fag.
C-b.
660
ff
f
I solo
p
♩ = 184
Fl.
Cl.
Fag.
I solo
mf
p
a2
ff
V-ni I
V-ni II
V-le
V-c.
C-b.
pizz.
666

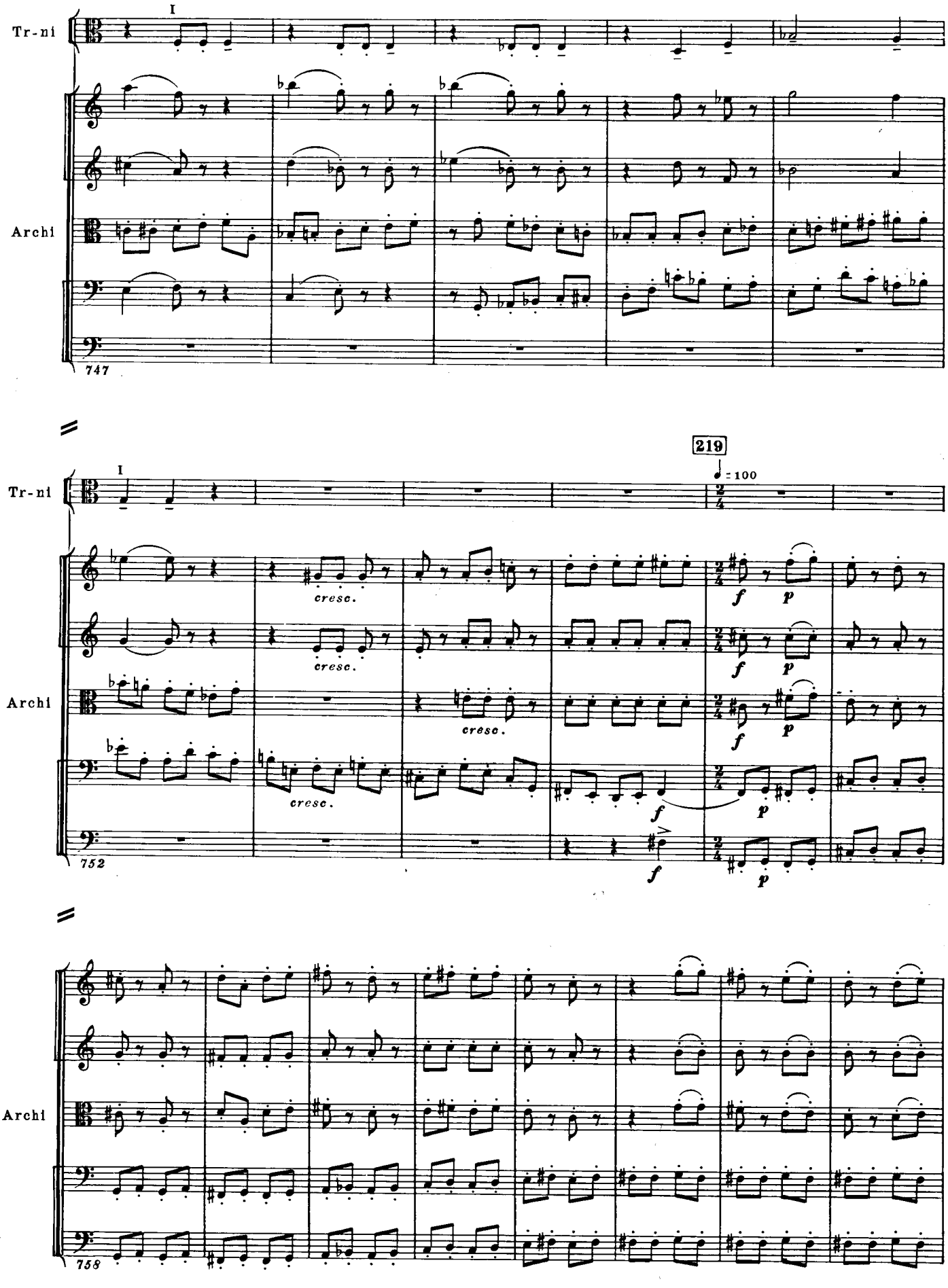

213
Fl.
Cl.
Fag.
Archi
I
I.II
a2
p cresc.
672
riten.
a tempo
dim
solo
dim.
III
f
p
678

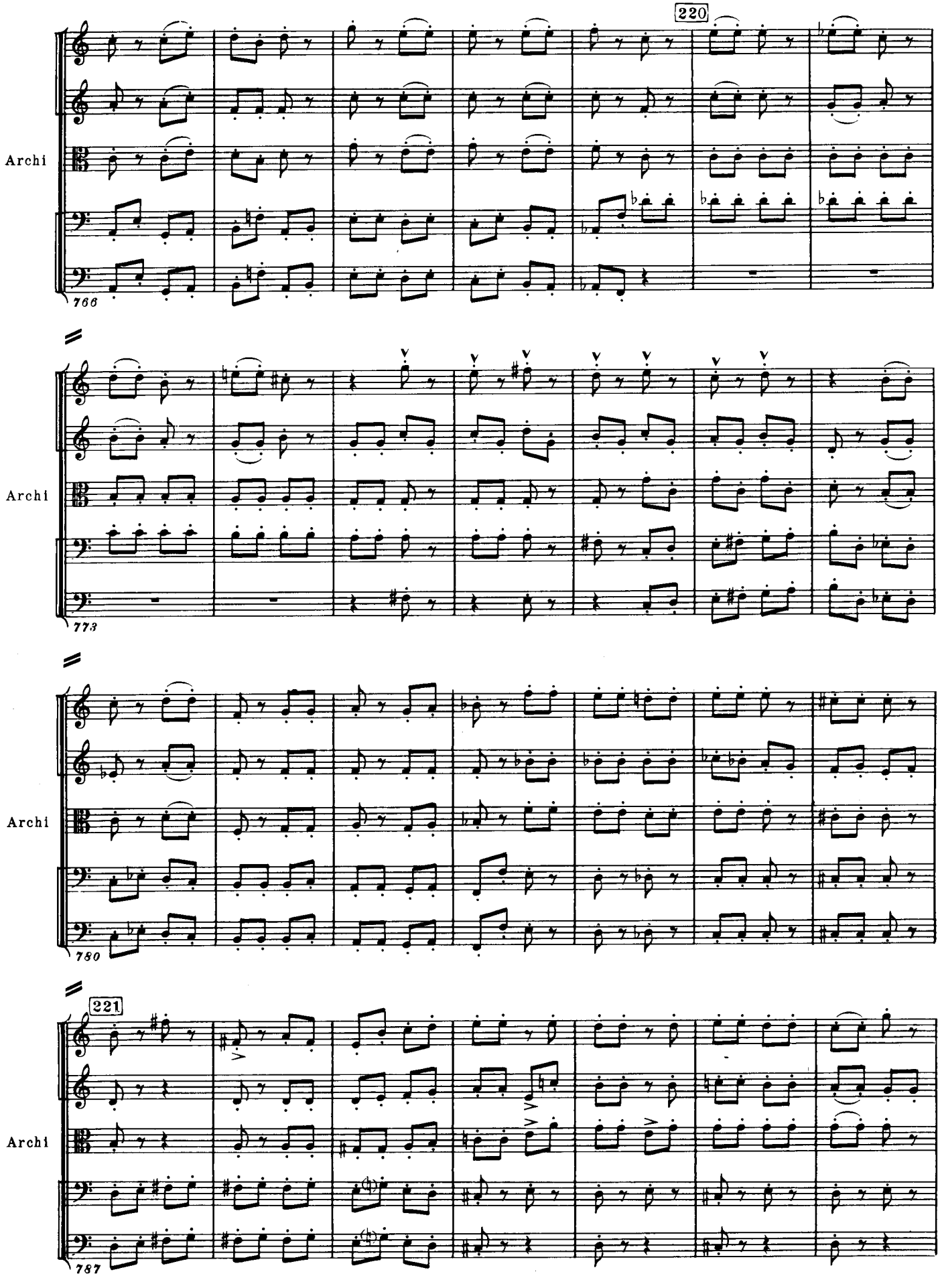

214
I solo
Picc.
Fl.
a2
I solo
Fag.
Tr-ni
I solo
Archi
687
I
Picc.
Fl.
I solo
Fag.
Archi
695

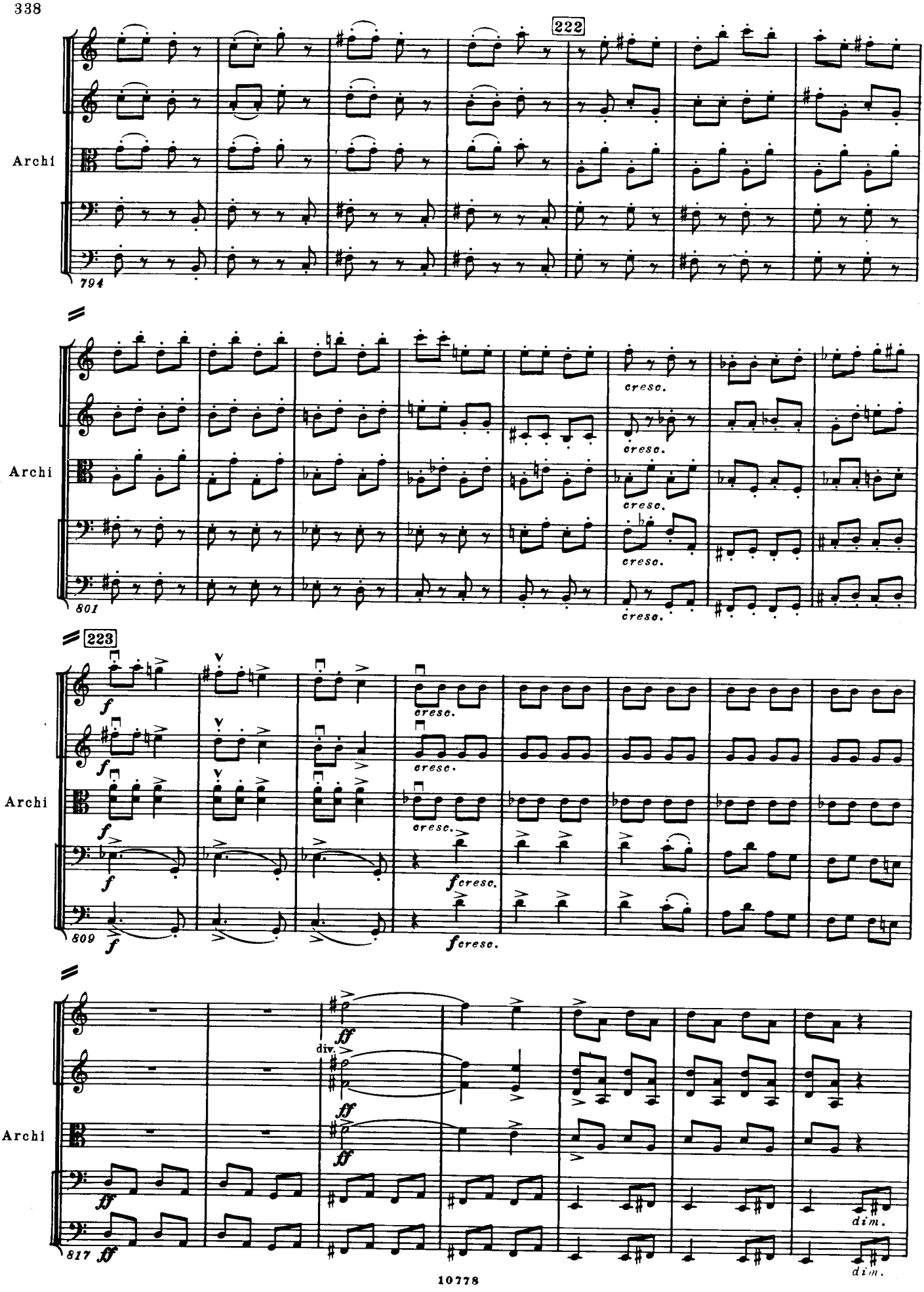

215
Picc.
Fl.
Tr-ni
Archi
I.II
a2
I solo
arco
pizz.
cresc.
703
Cl.
712

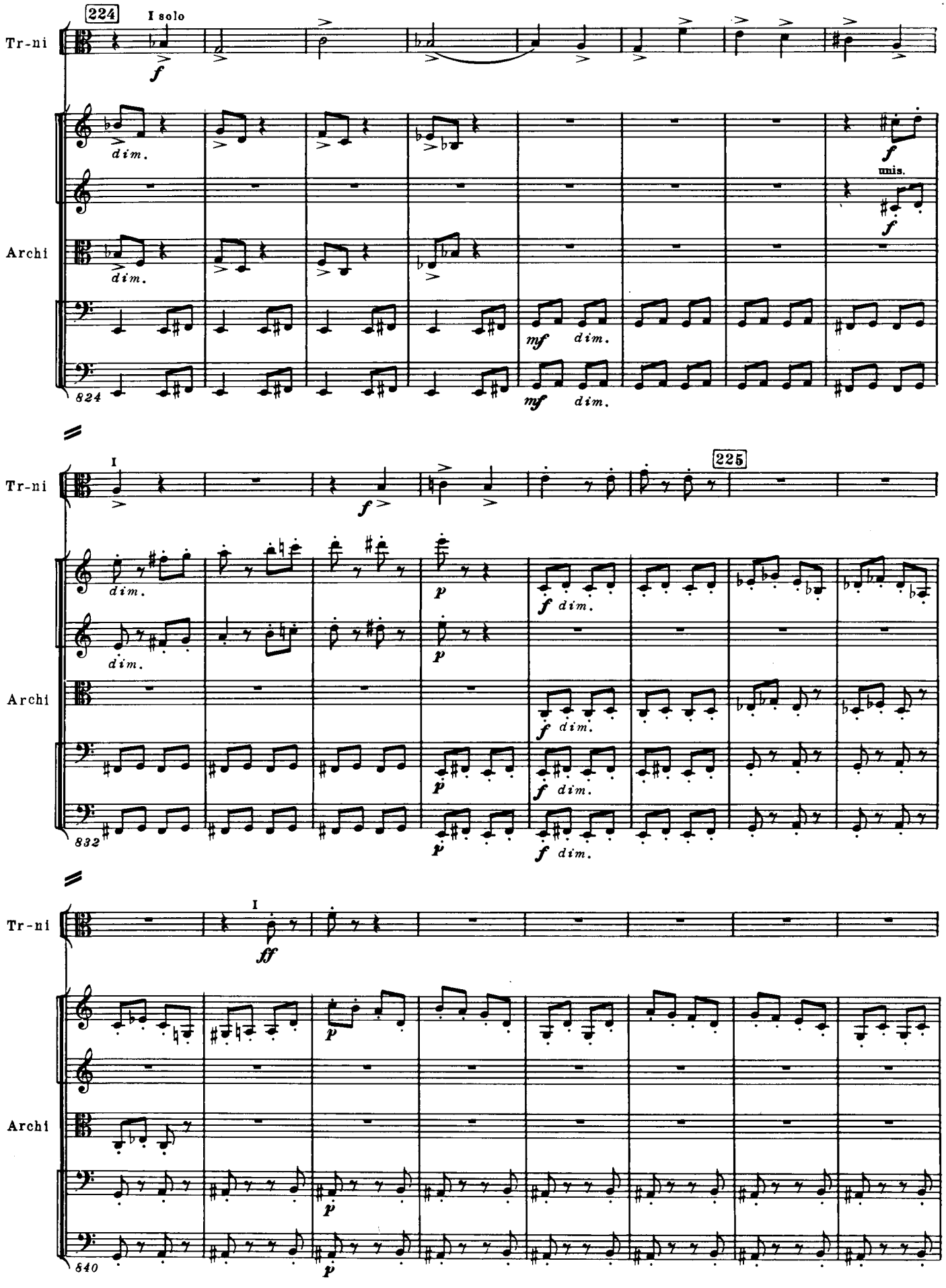

216
Picc.
Fl.
Cl
Fag.
C-fag.
Tr-ni
Archi
Cl. IV B muta in Cl. A
718
724
dim.

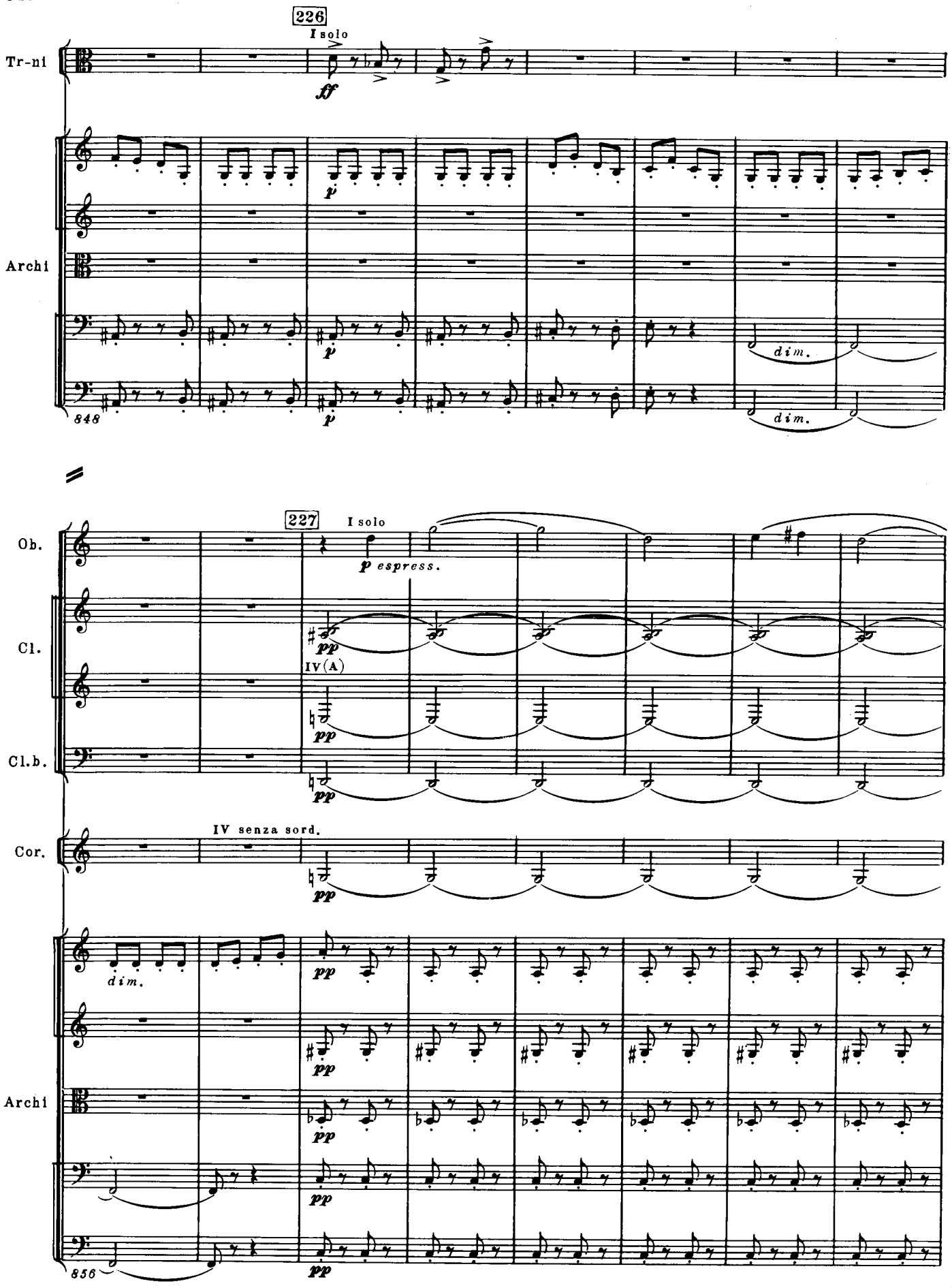

217
I solo
Tr-ni
Archi
unis.
730
736
218
741

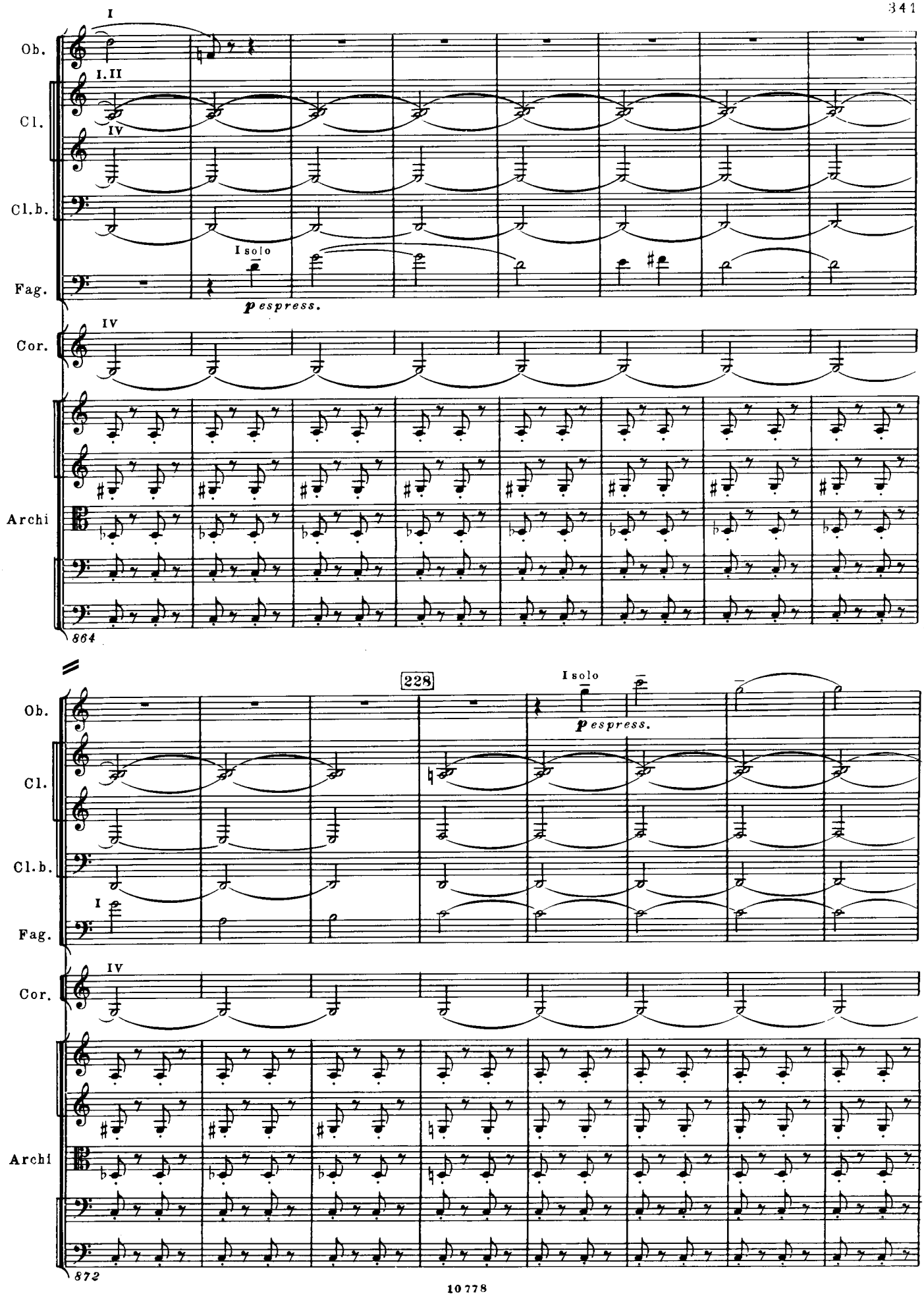

Tr-ni
I
Archi
747
219
♩= 100
cresc.
f
p
752
758

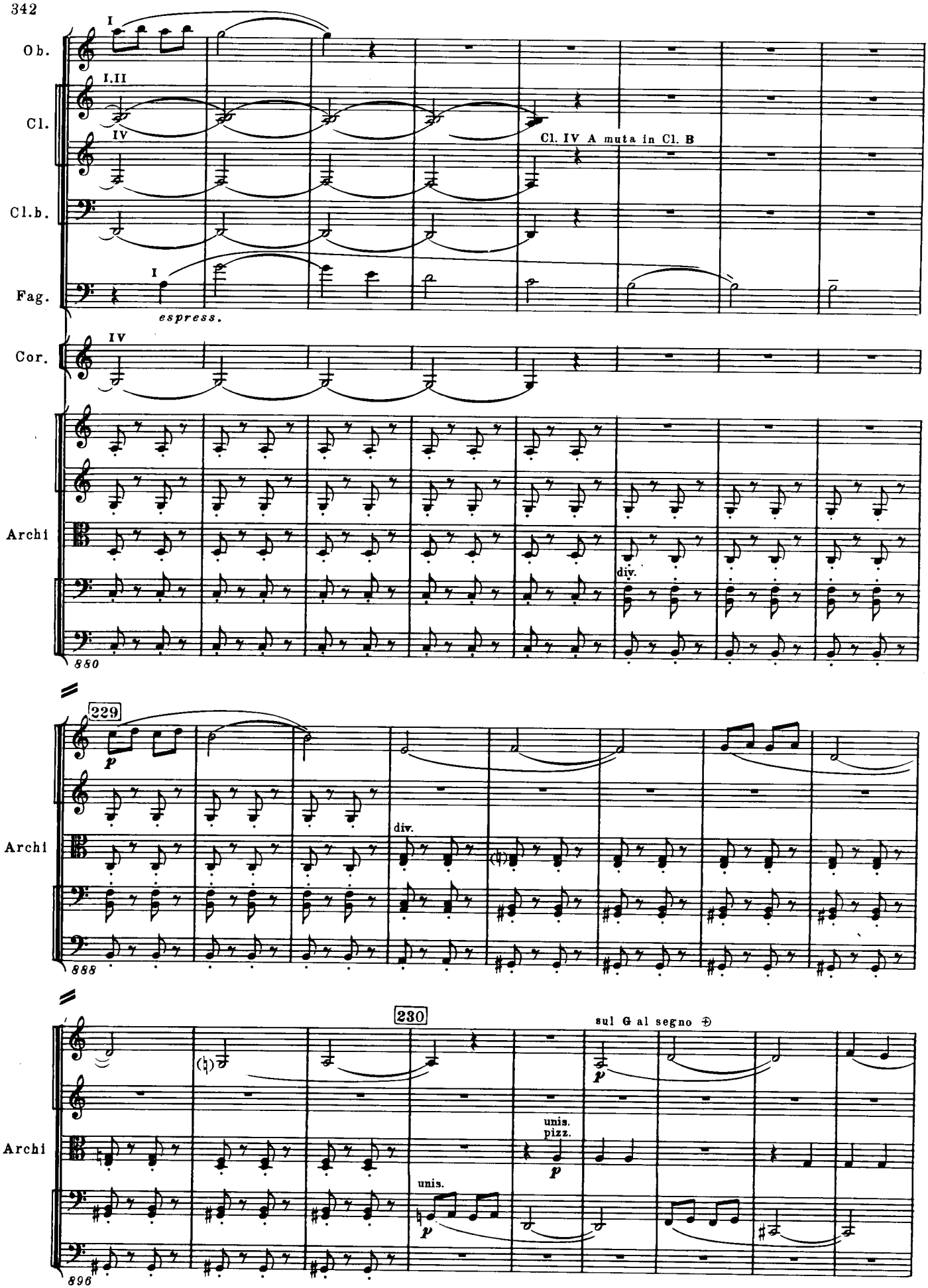

220
Archi
766
Archi
773
Archi
780
221
Archi
787

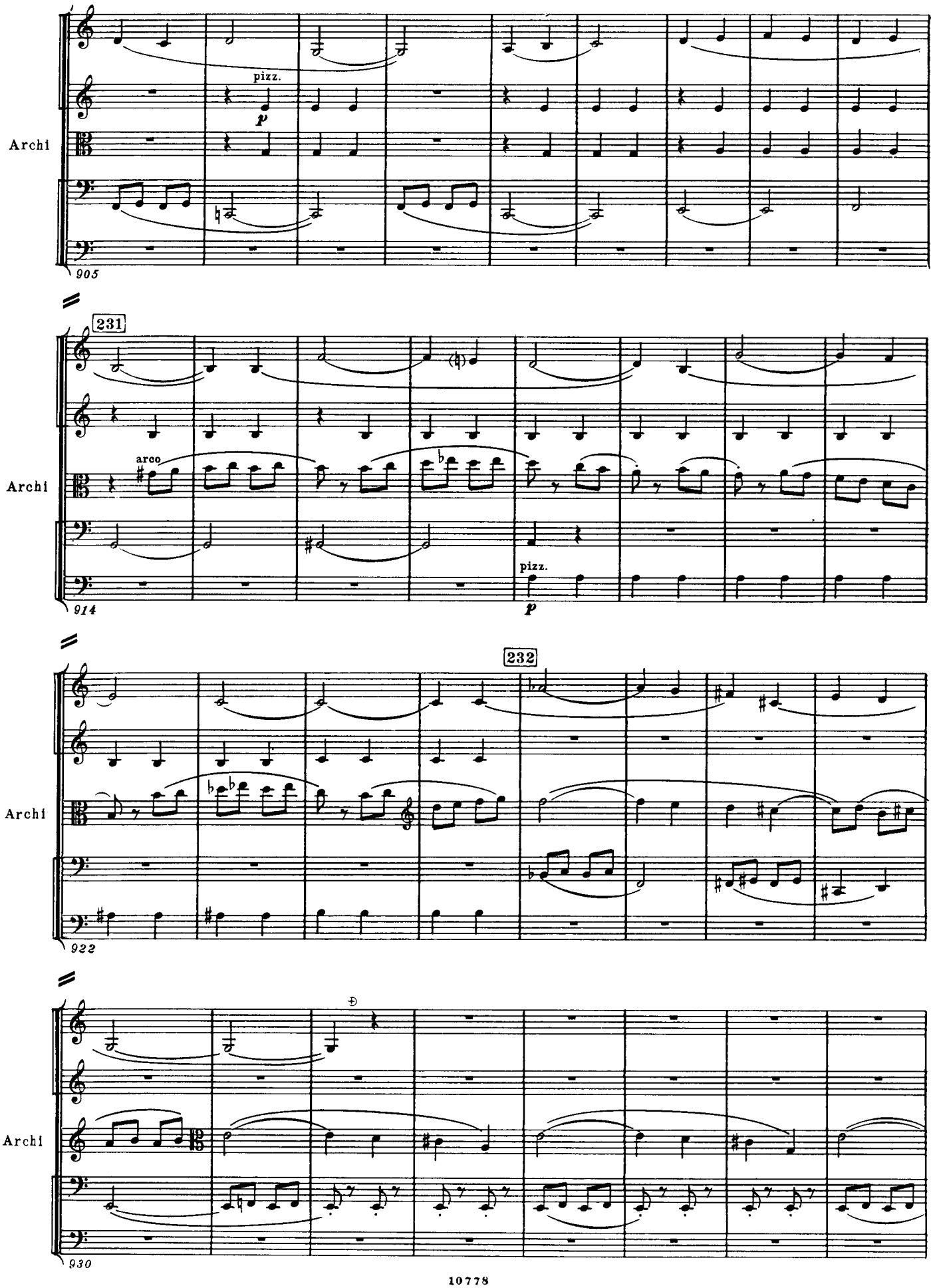

222
Archi
794
cresc.
Archi
801
223
Archi
809
f
cresc.
Archi
817
ff
div.
dim.

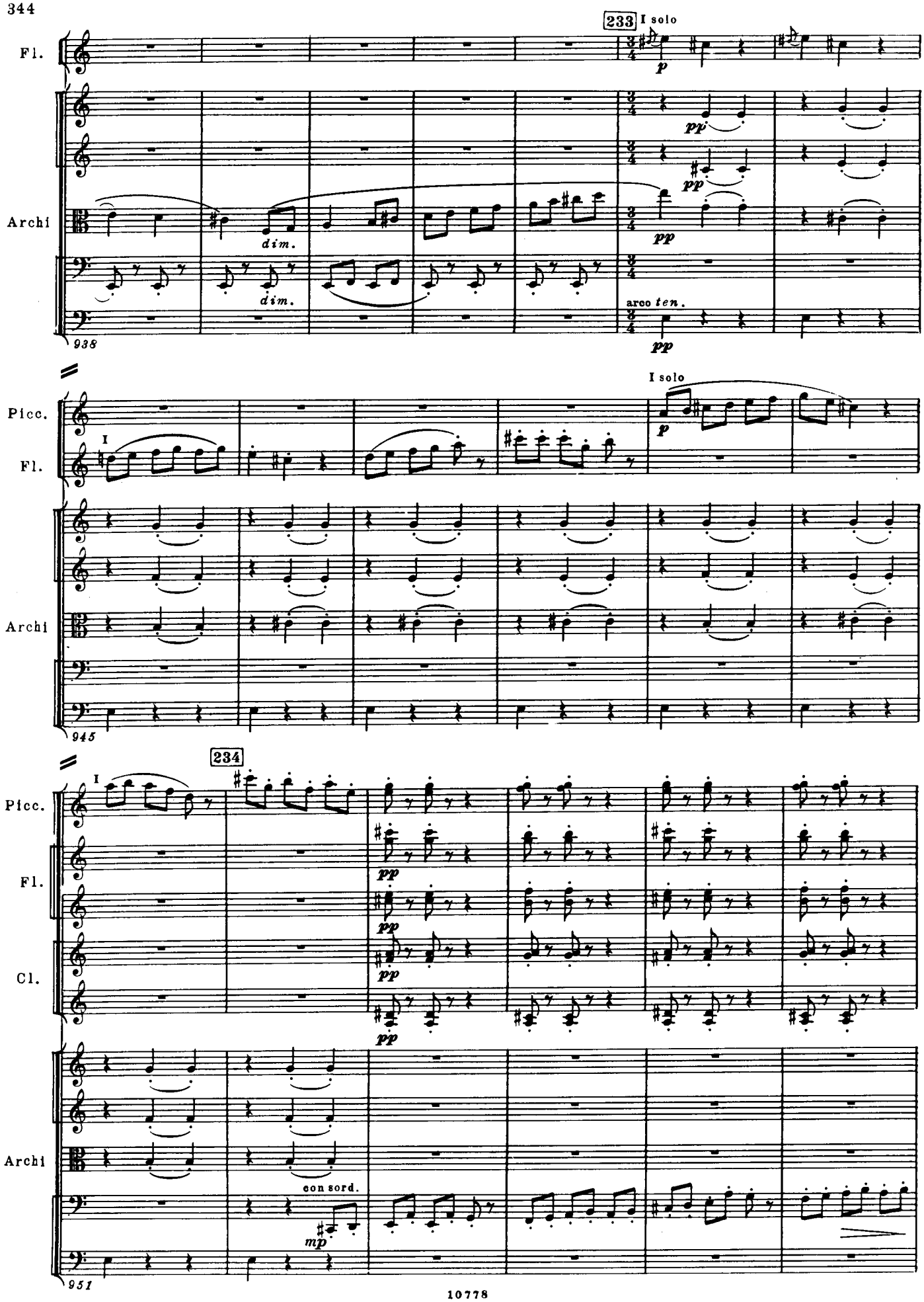

224
I solo
Tr-ni
Archi
dim.
unis.
mf
824
I
225
832
ff
840

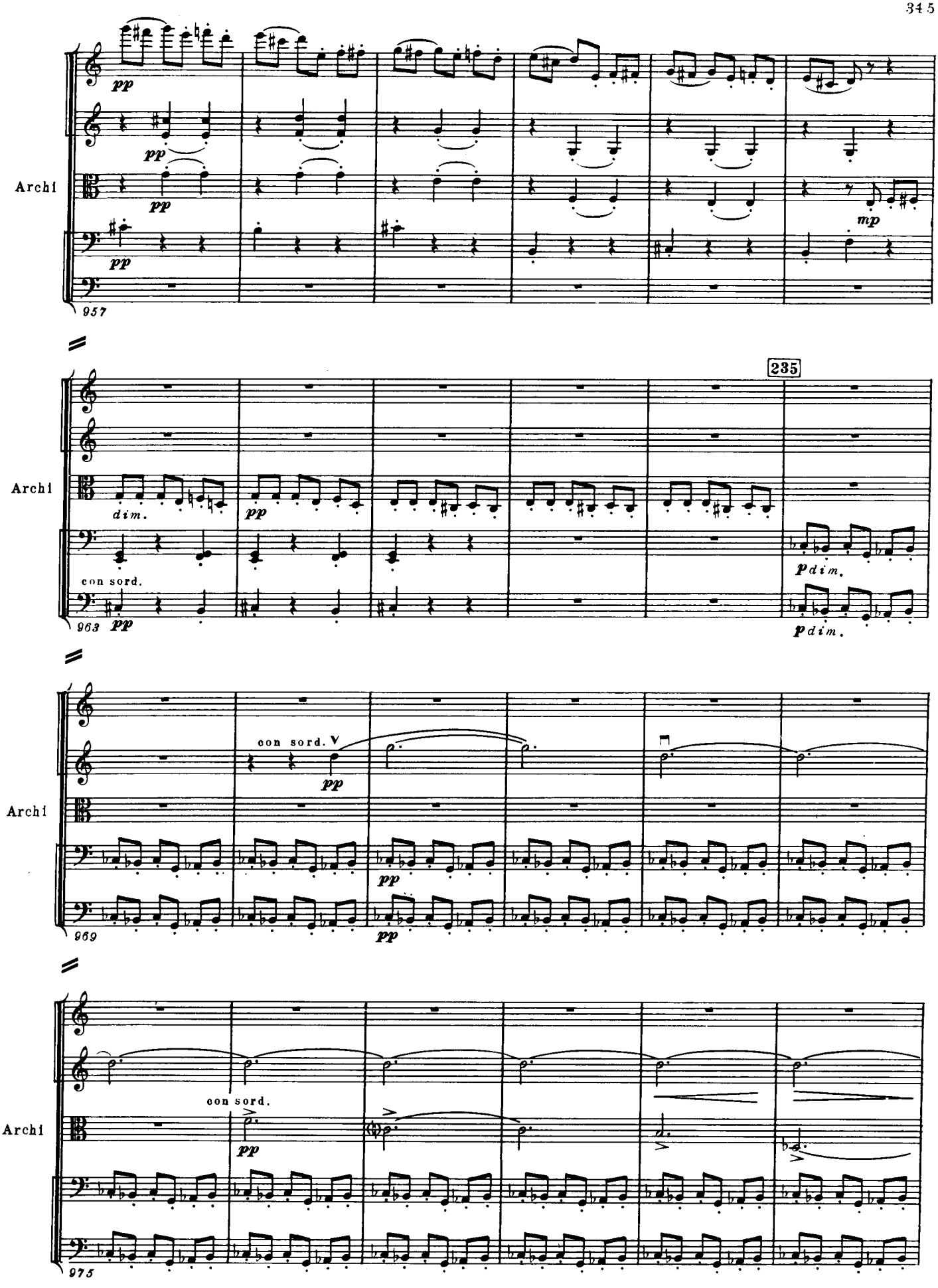

226
I solo
Tr-ni
ff
Archi
p
dim.
848
227
I solo
Ob.
p espress.
Cl.
pp
IV(A)
Cl.b.
IV senza sord.
Cor.
dim.
Archi
856

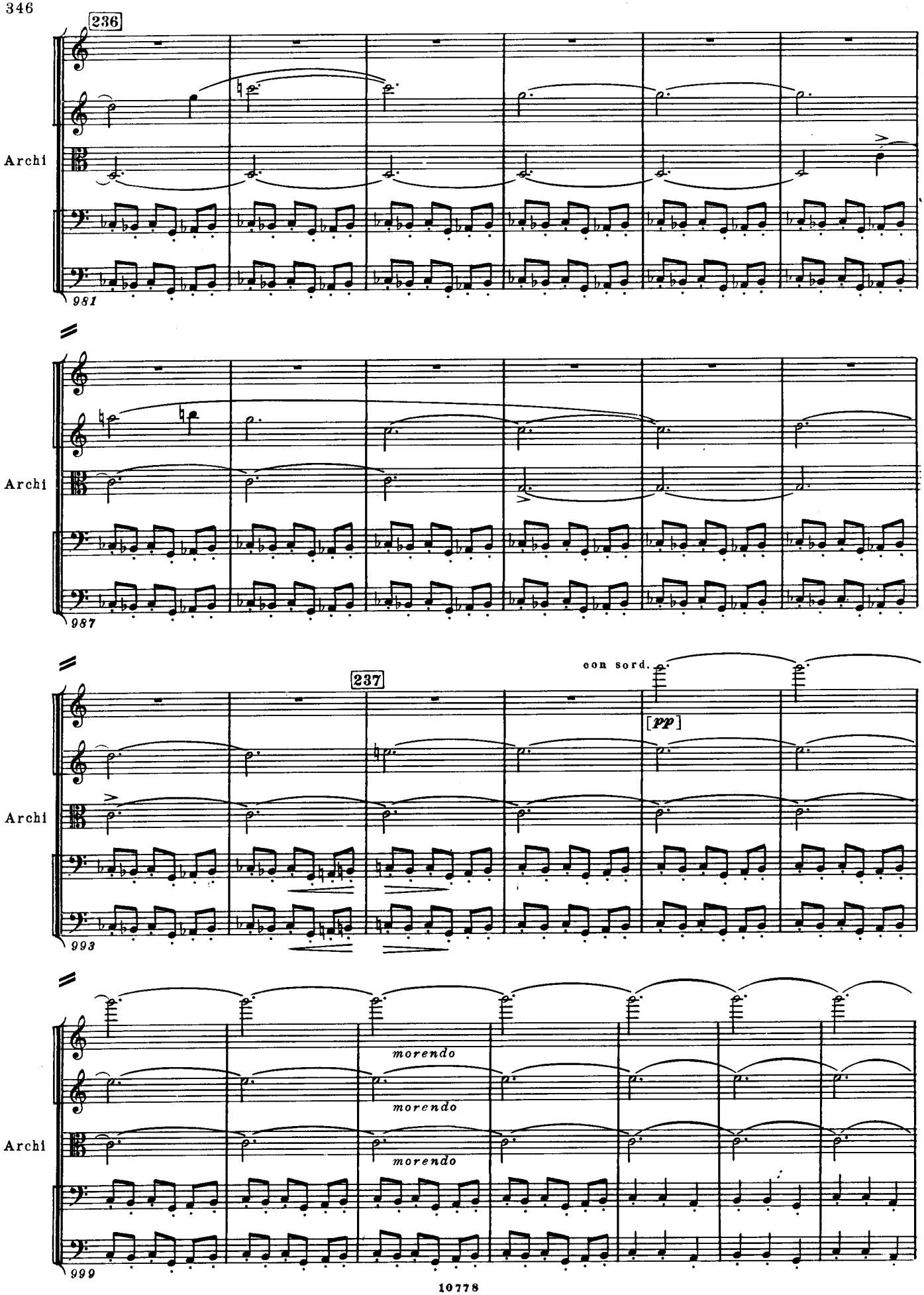

I
Ob.
I.II
Cl.
IV
Cl.b.
I solo
Fag.
pespress.
IV
Cor.
Archi
864
228
I solo
pespress.
Ob.
Cl.
Cl.b.
I
Fag.
IV
Cor.
Archi
872

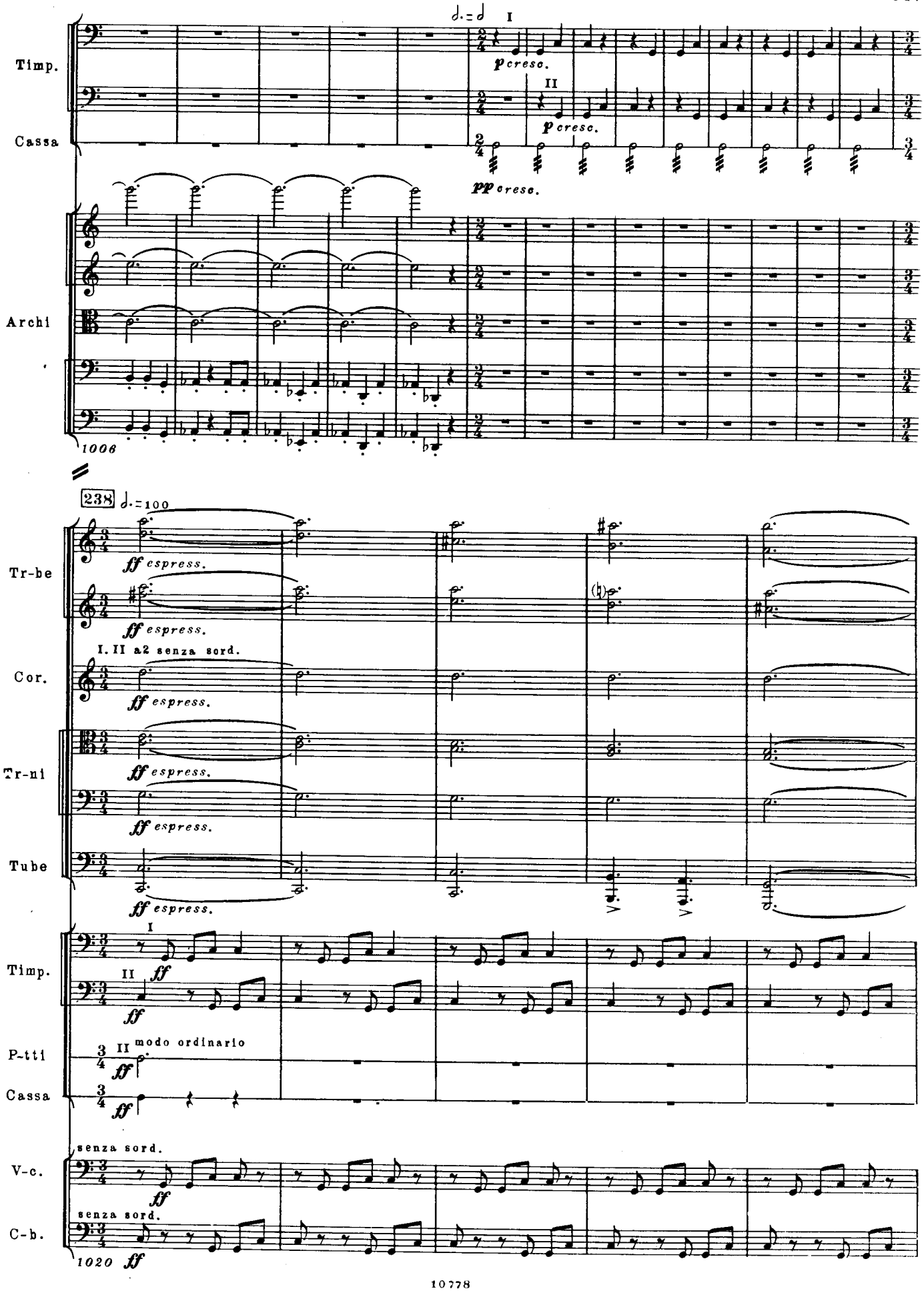

Ob.
Cl.
Cl.b.
Fag.
Cor.
Archi
I
I.II
IV
espress.
Cl. IV A muta in Cl. B
div.
880
229
p
888
230
sul G al segno
unis.
pizz.
896

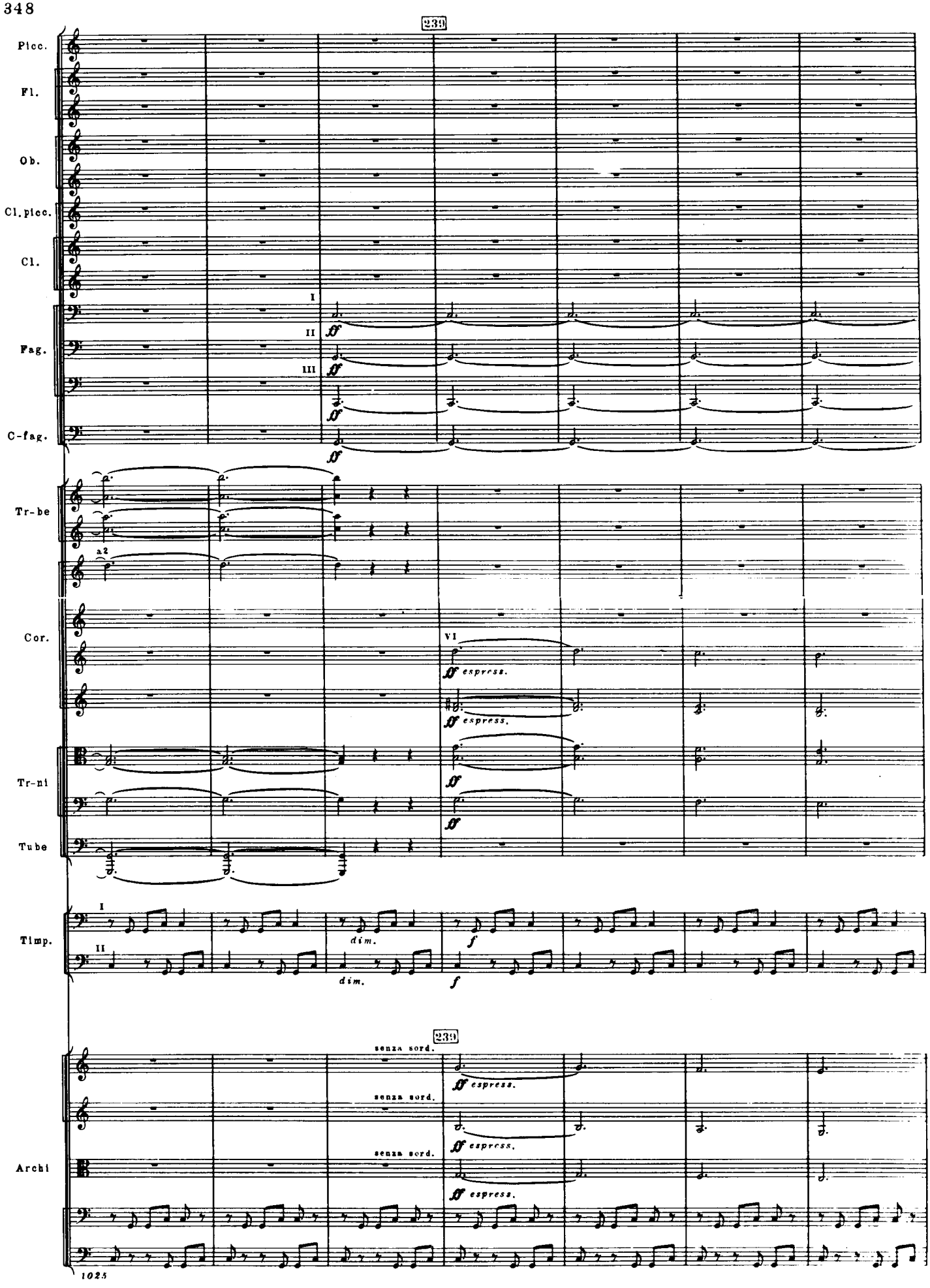

Archi
pizz.
p
905
231
Archi
arco
914
pizz.
p
232
Archi
922
Archi
930

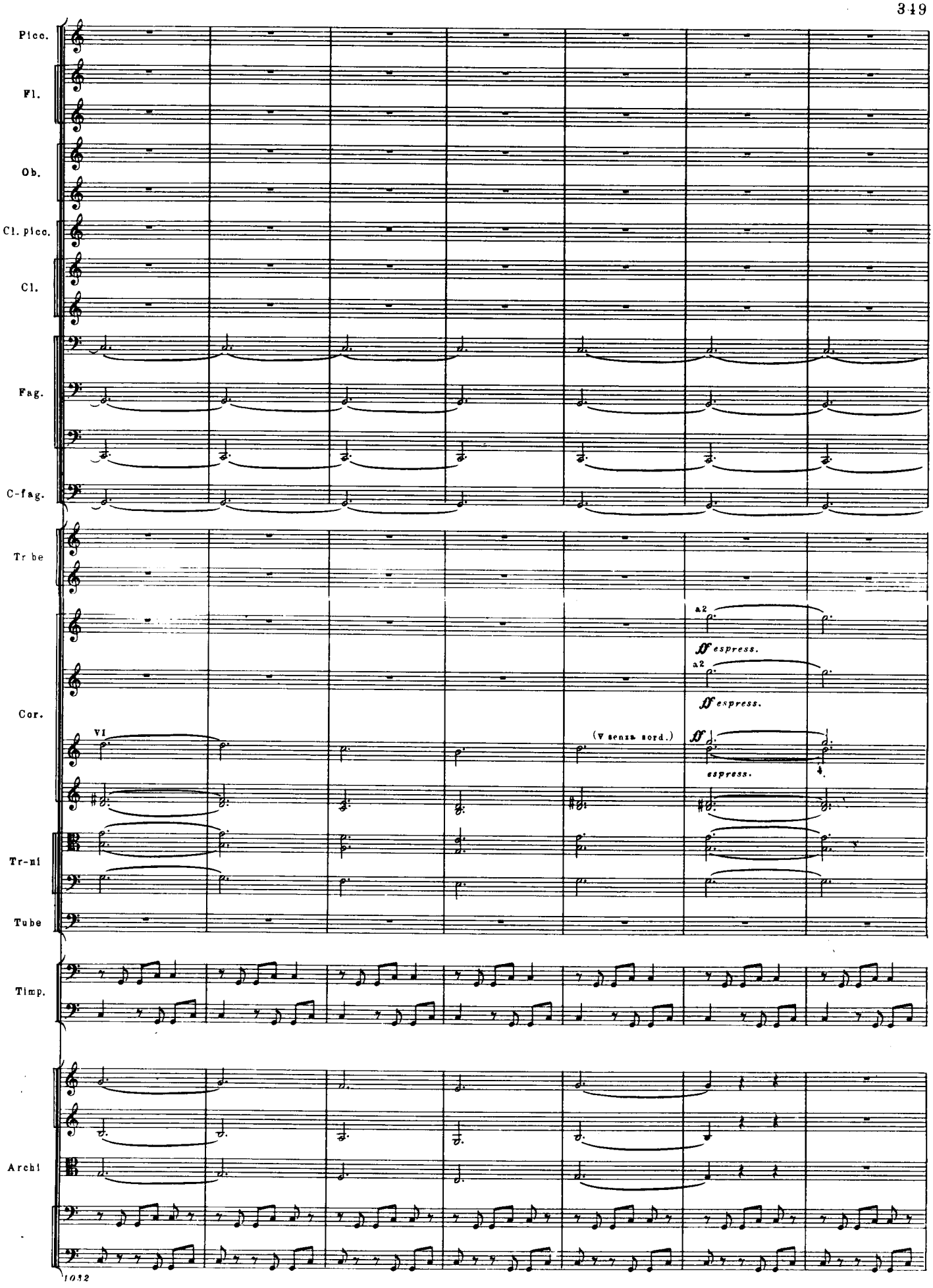

233
I solo
Fl.
Archi
dim.
dim.
arco ten.
938
Picc.
Fl.
I
I solo
Archi
945
234
Picc.
Fl.
Cl.
Archi
con sord.
951

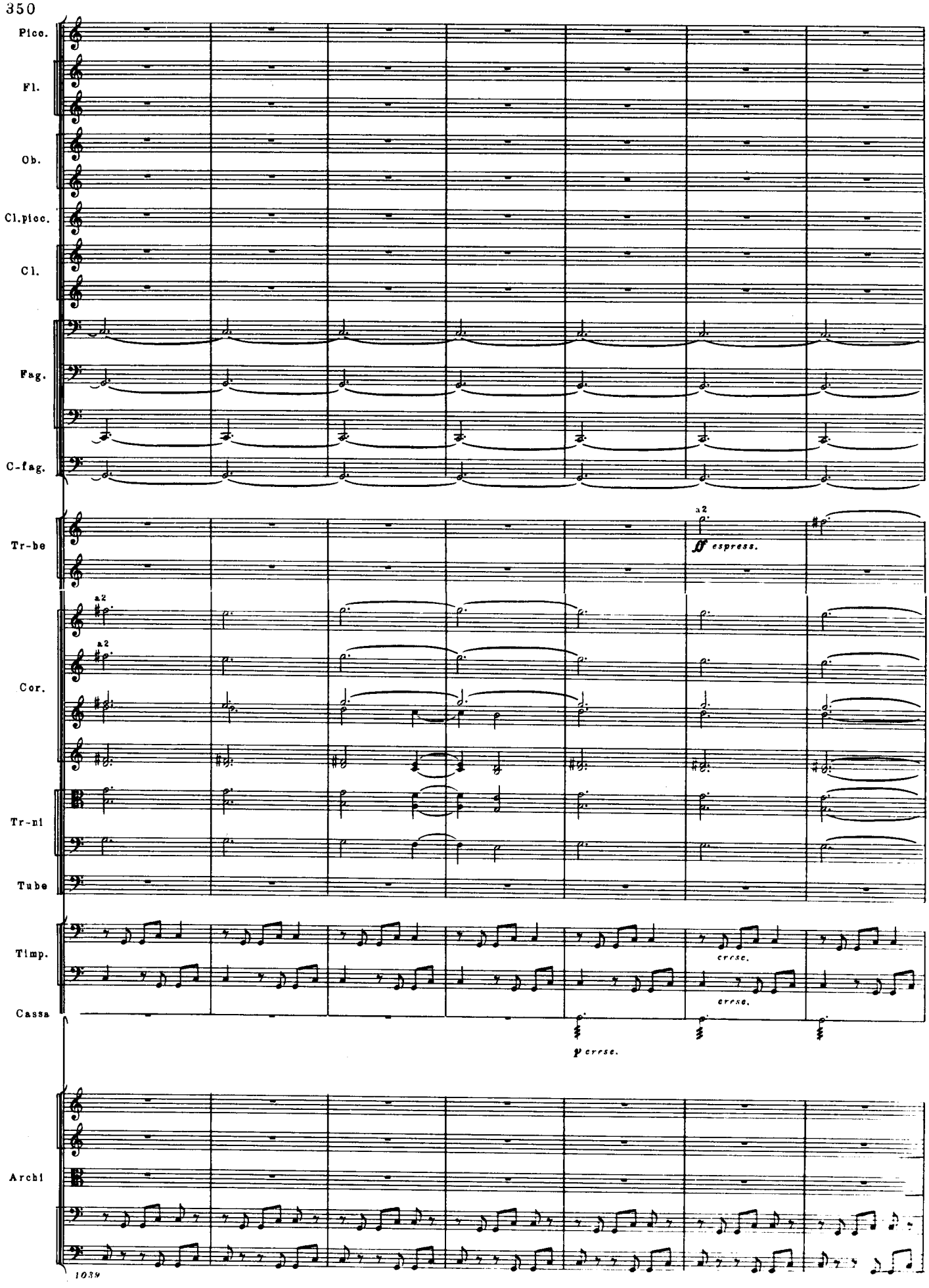

Archi
pp
pp
pp
mp
957
Archi
235
dim.
pp
con sord.
pp
963
pdim.
pdim.
Archi
con sord.
pp
pp
pp
969
Archi
con sord.
pp
975

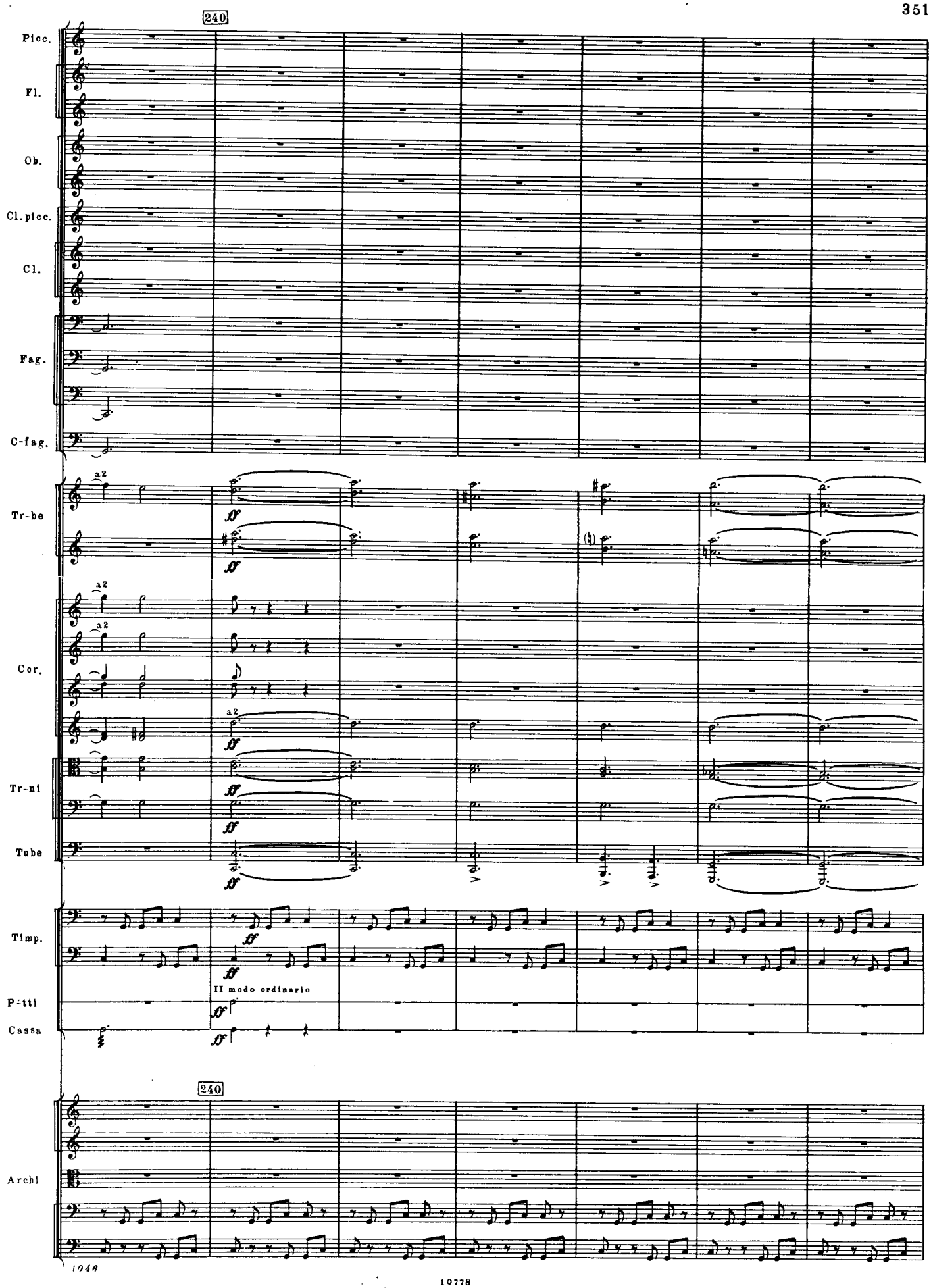

236
Archi
981
Archi
987
237
con sord.
[pp]
Archi
993
morendo
morendo
morendo
Archi
999

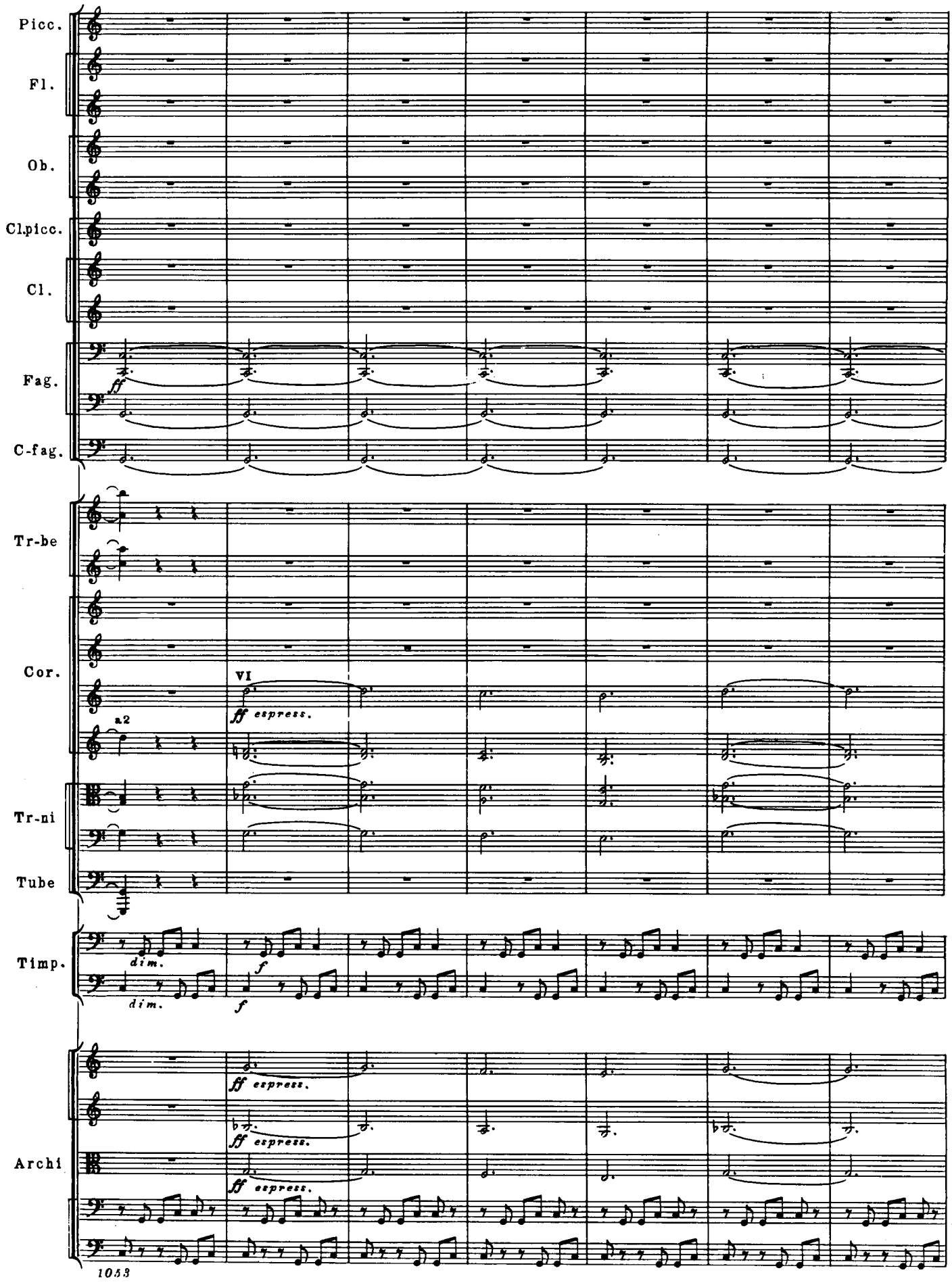

Timp.
Cassa
Archi
I
II
p cresc.
pp cresc.
1006
238
Tr-be
Cor.
Tr-ni
Tube
ff espress.
I. II a2 senza sord.
Timp.
P-tti
Cassa
modo ordinario
V-c.
C-b.
senza sord.
1020 ff


239
Picc.
Fl.
Ob.
Cl. picc.
Cl.
I
II
III
Fag.
C-fag.
Tr-be
a2
Cor.
VI
ff espress.
ff espress.
Tr-ni
Tube
Timp.
I
II
dim.
f
dim.
f
239
Archi
senza sord.
ff espress.
senza sord.
ff espress.
senza sord.
ff espress.
1025


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Tr be
Cor.
Tr-ni
Tube
Timp.
Archi
a2
ff espress.
a2
ff espress.
VI
(V senza sord.)
ff
espress.
1032


Picc.
Fl.
Ob.
Cl.picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Cassa
Archi
a2
ff espress.
cresc.
p cresc.


240
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
II modo ordinario
Piatti
Cassa
240
Archi


Picc.
Fl.
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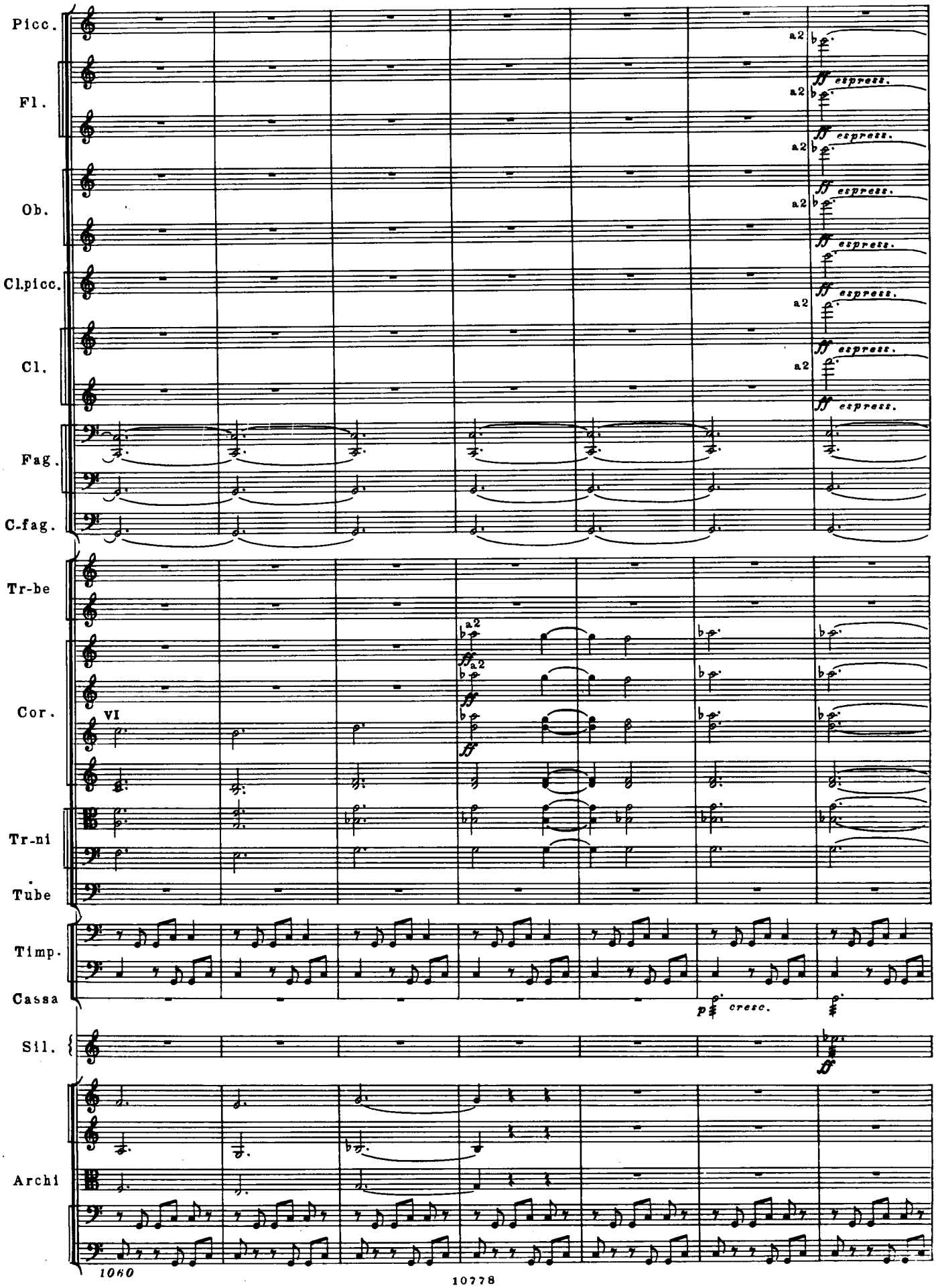
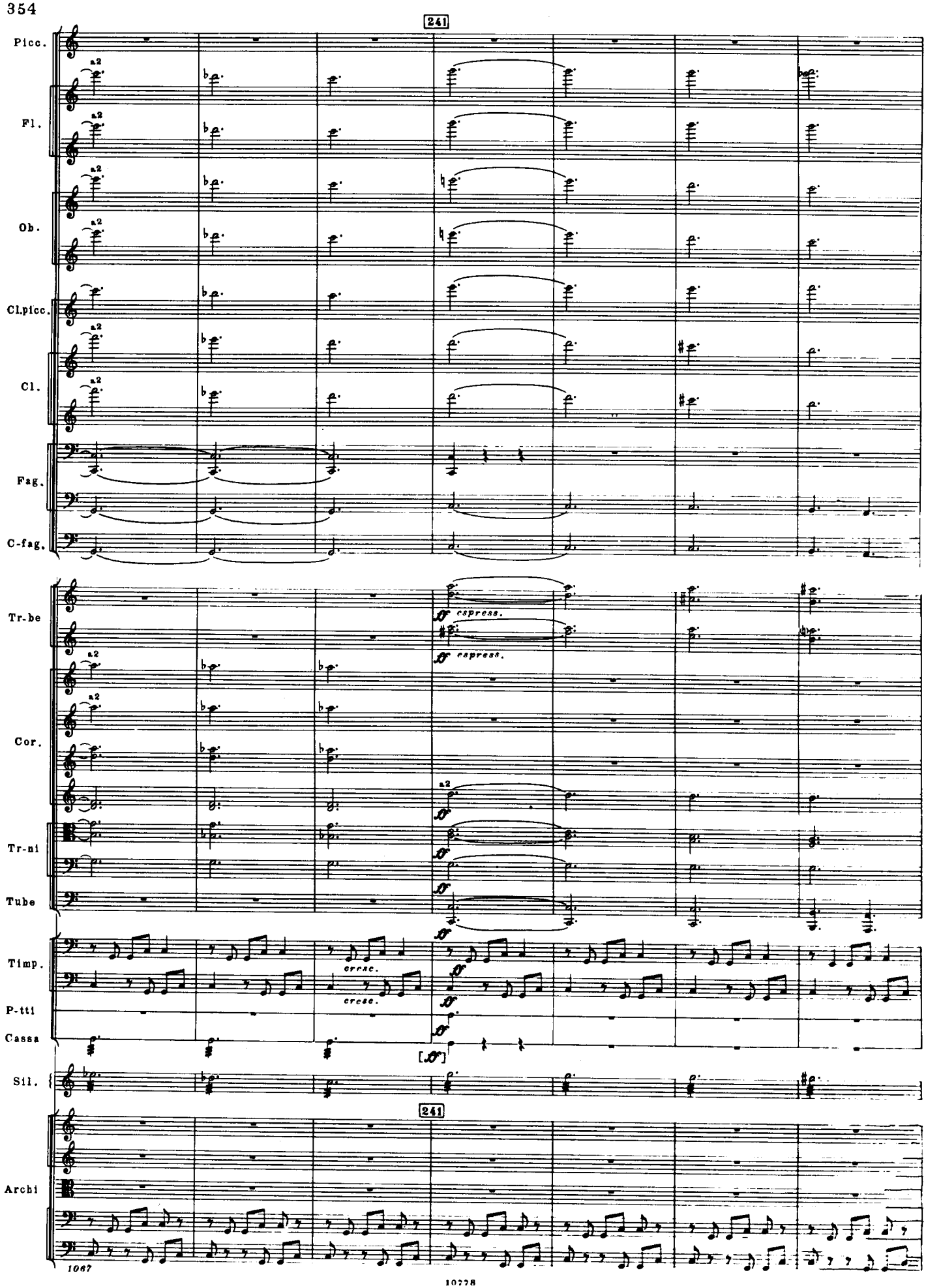
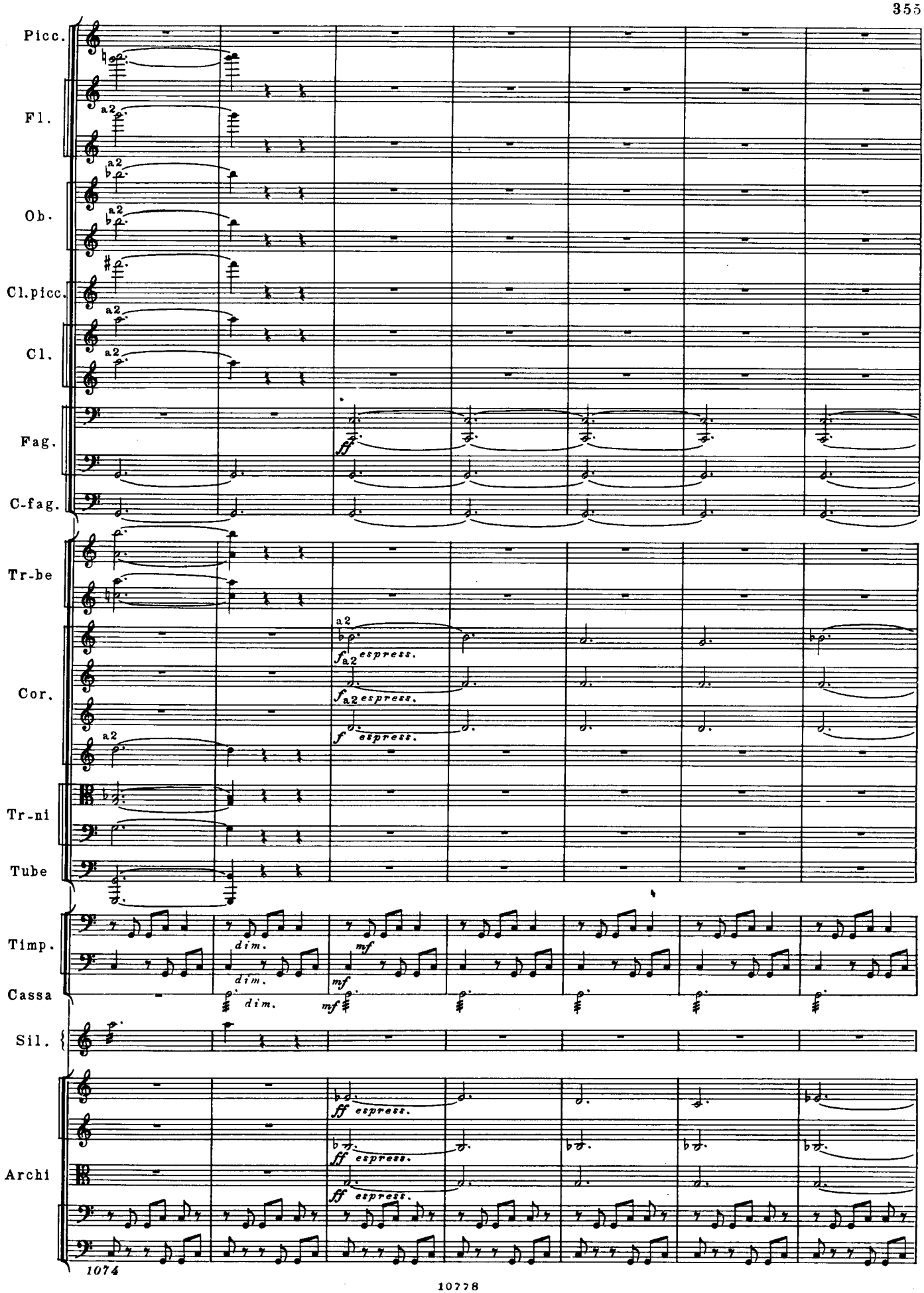
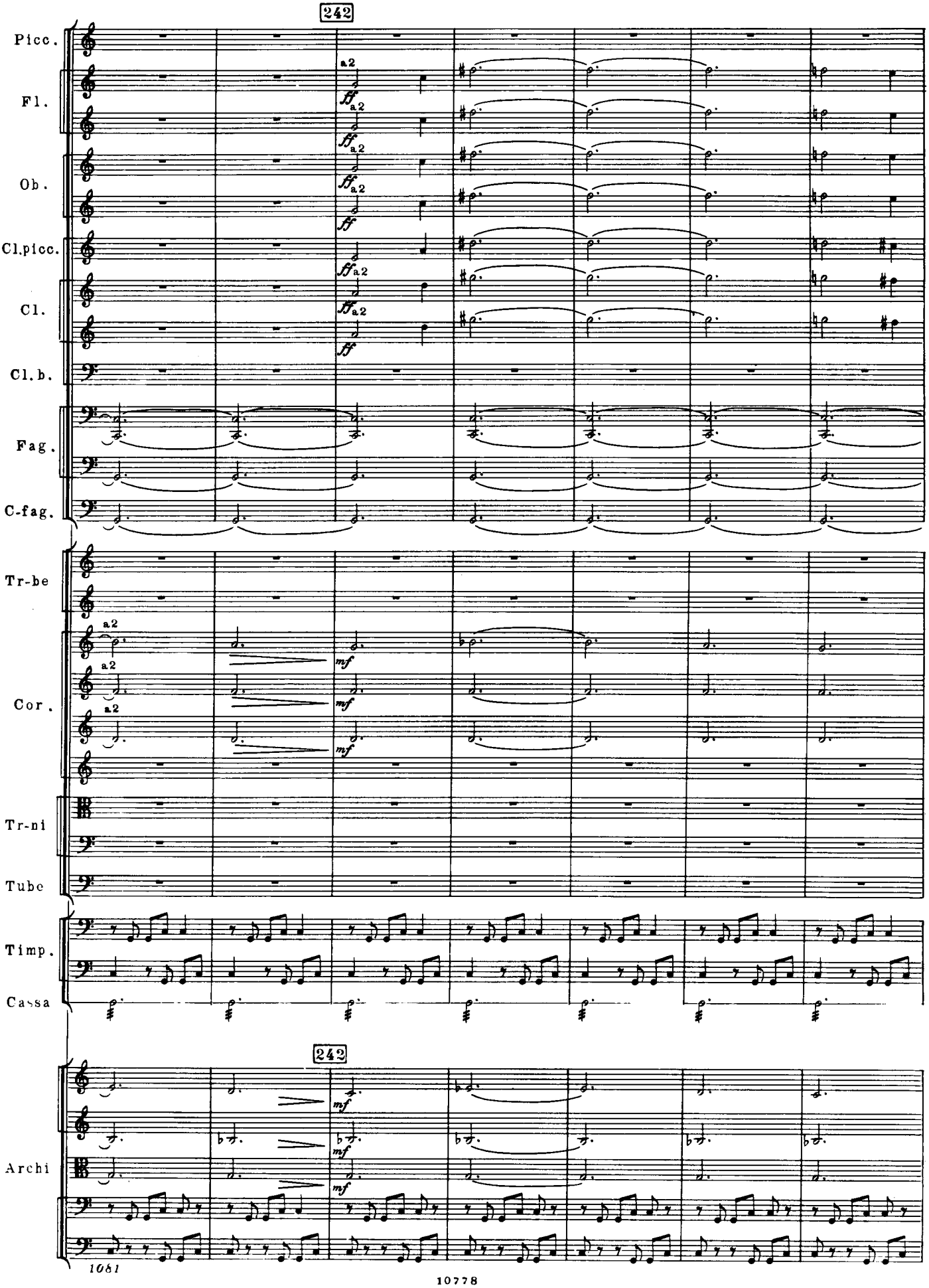
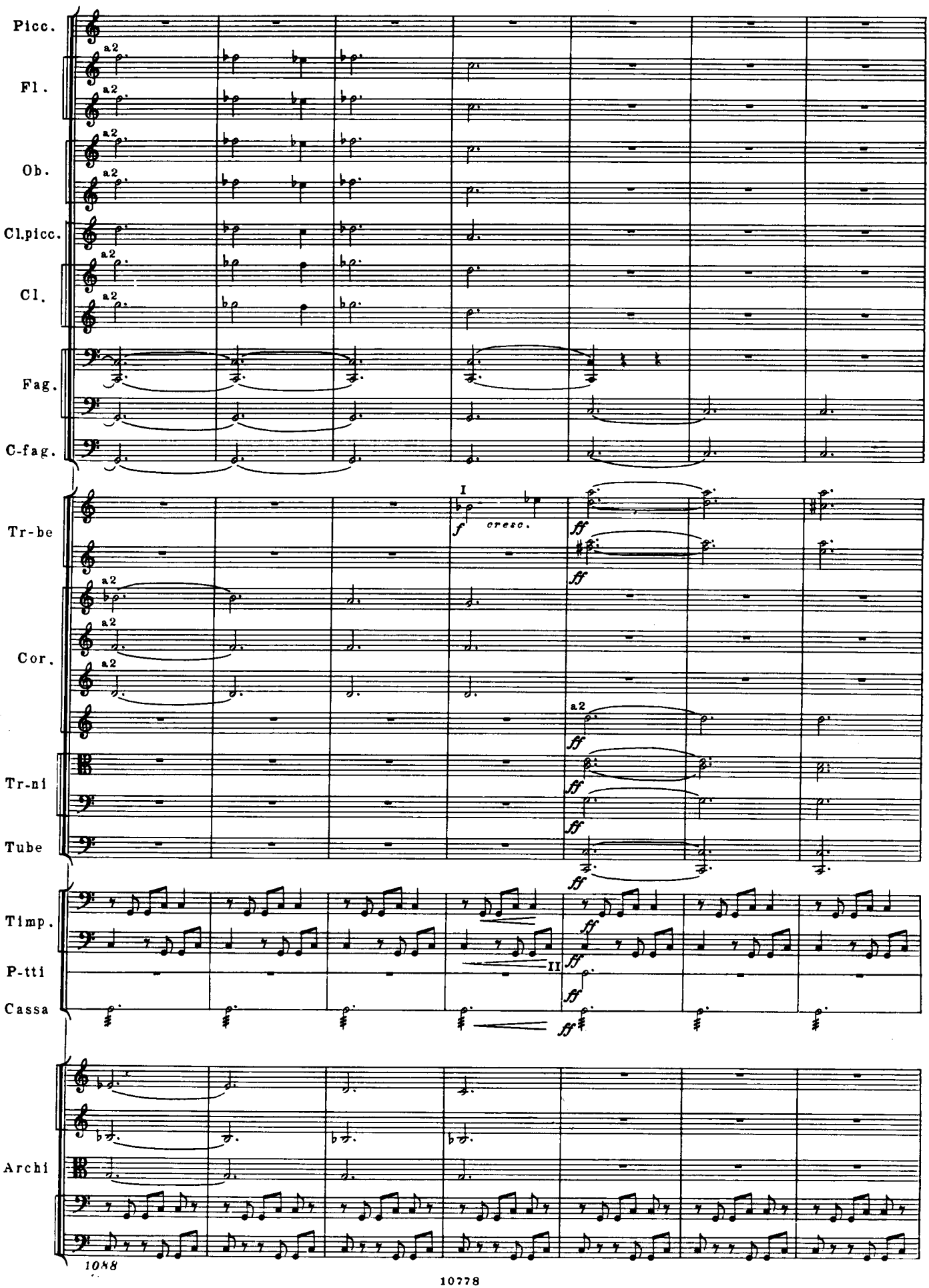
Cl.picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Archi
ff
VI
ff espress.
a2
dim.
f
1053


Picc.
Fl.
Ob.
Cl.picc.
Cl.
Fag.
C.-fag.
Tr-be
Cor.
VI
Tr-ni
Tube
Timp.
Cassa
Sil.
Archi
a2
ff espress.
p cresc.
ff


241
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Cassa
Sil.
Archi
a2
espress.
cresc.
241


Picc.
Fl.
Ob.
Cl.picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Cassa
Sil.
Archi
a2
ff
espress.
dim.
mf
1074


242
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Cassa
Archi
a2
ff
mf


Picc.
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Ob.
Cl.picc.
Cl.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
P-tti
Cassa
Archi
a2
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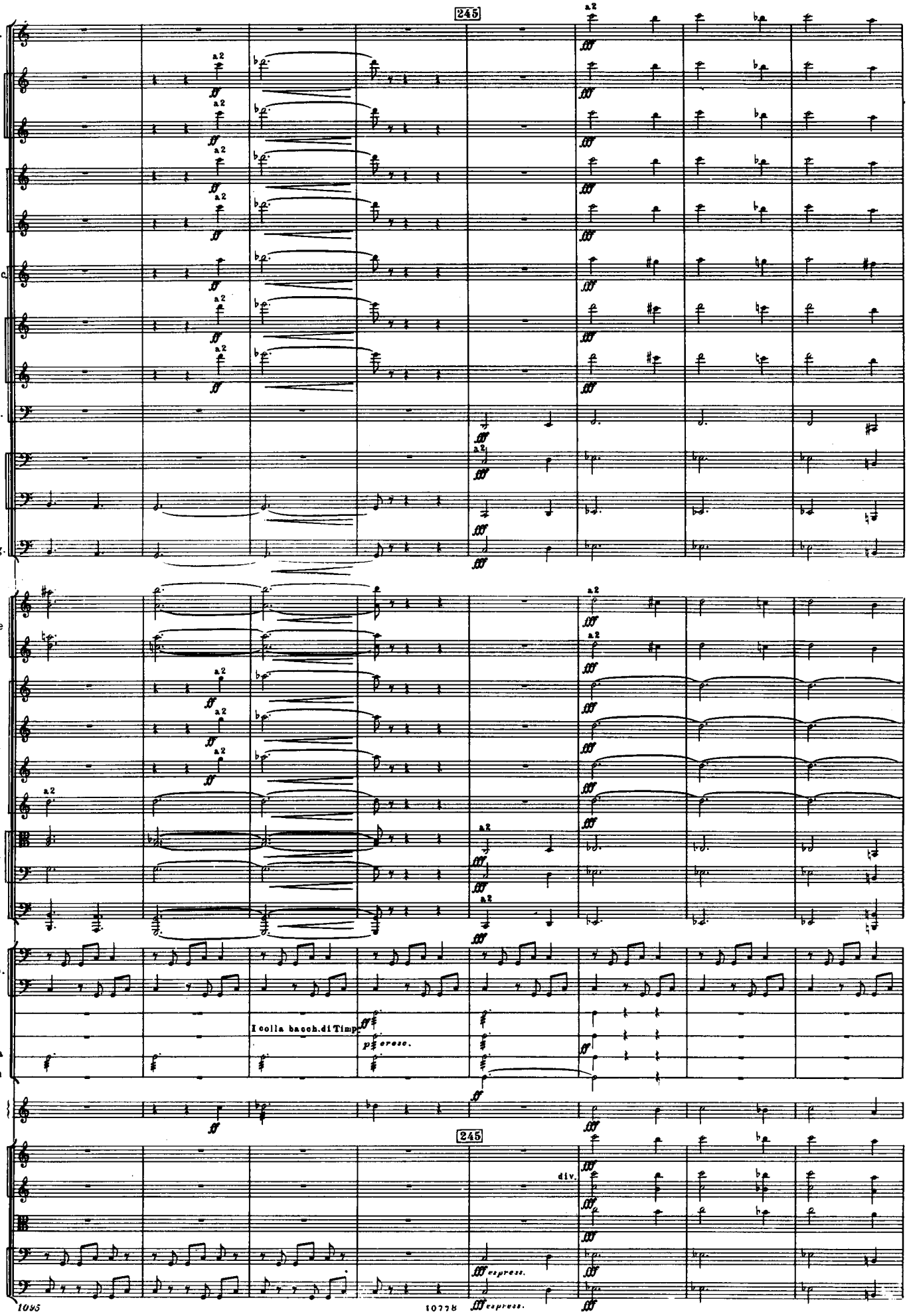
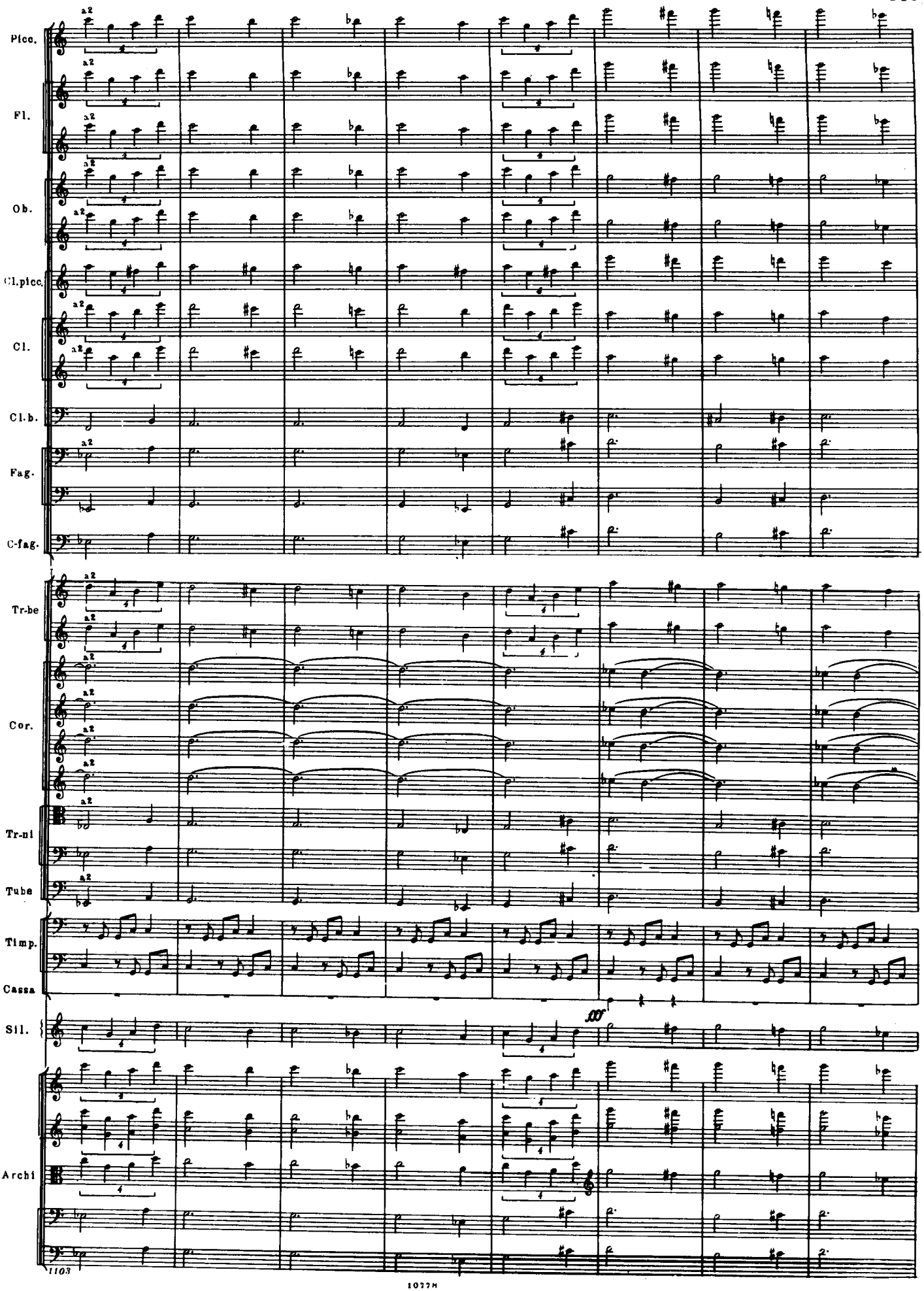
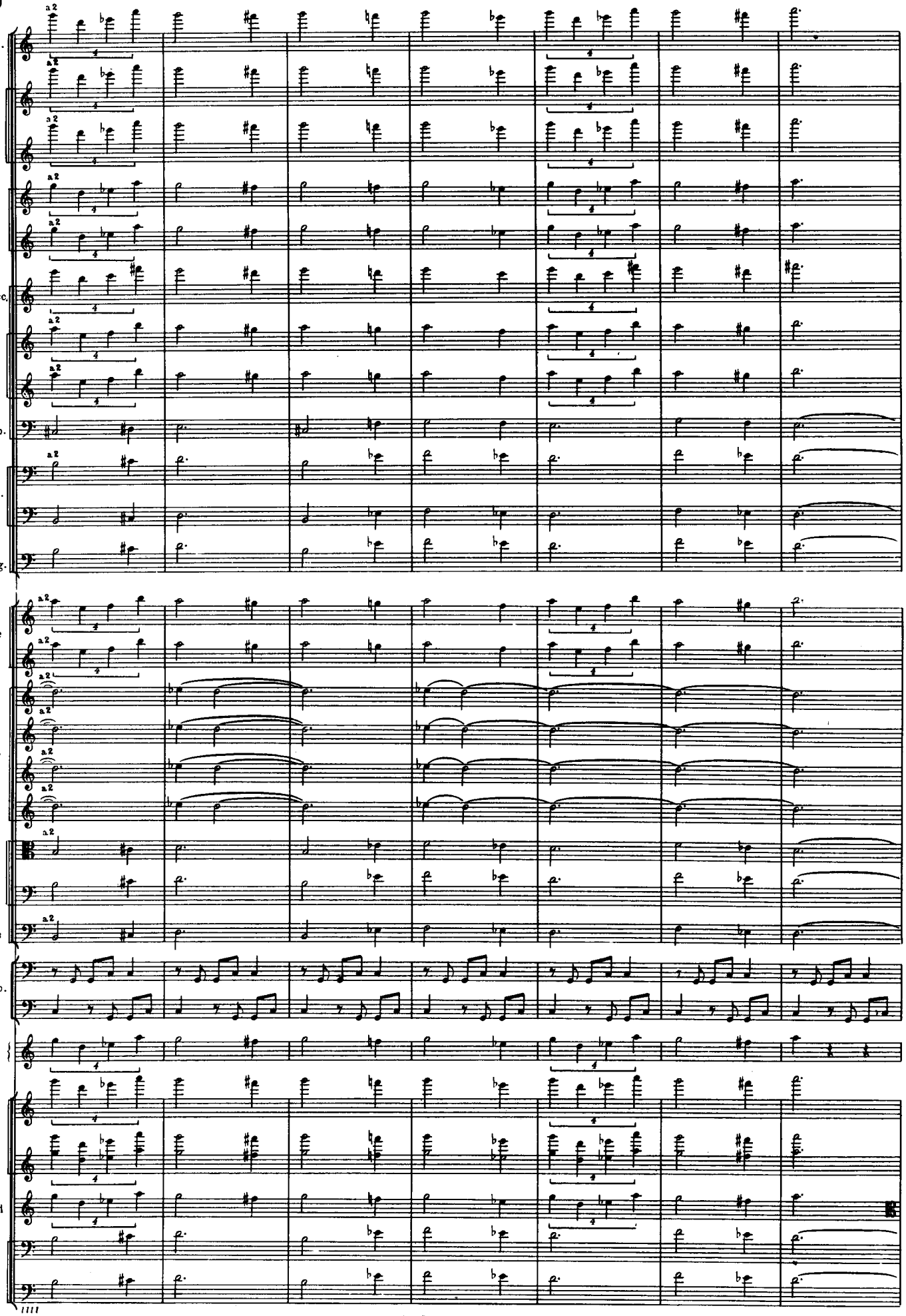
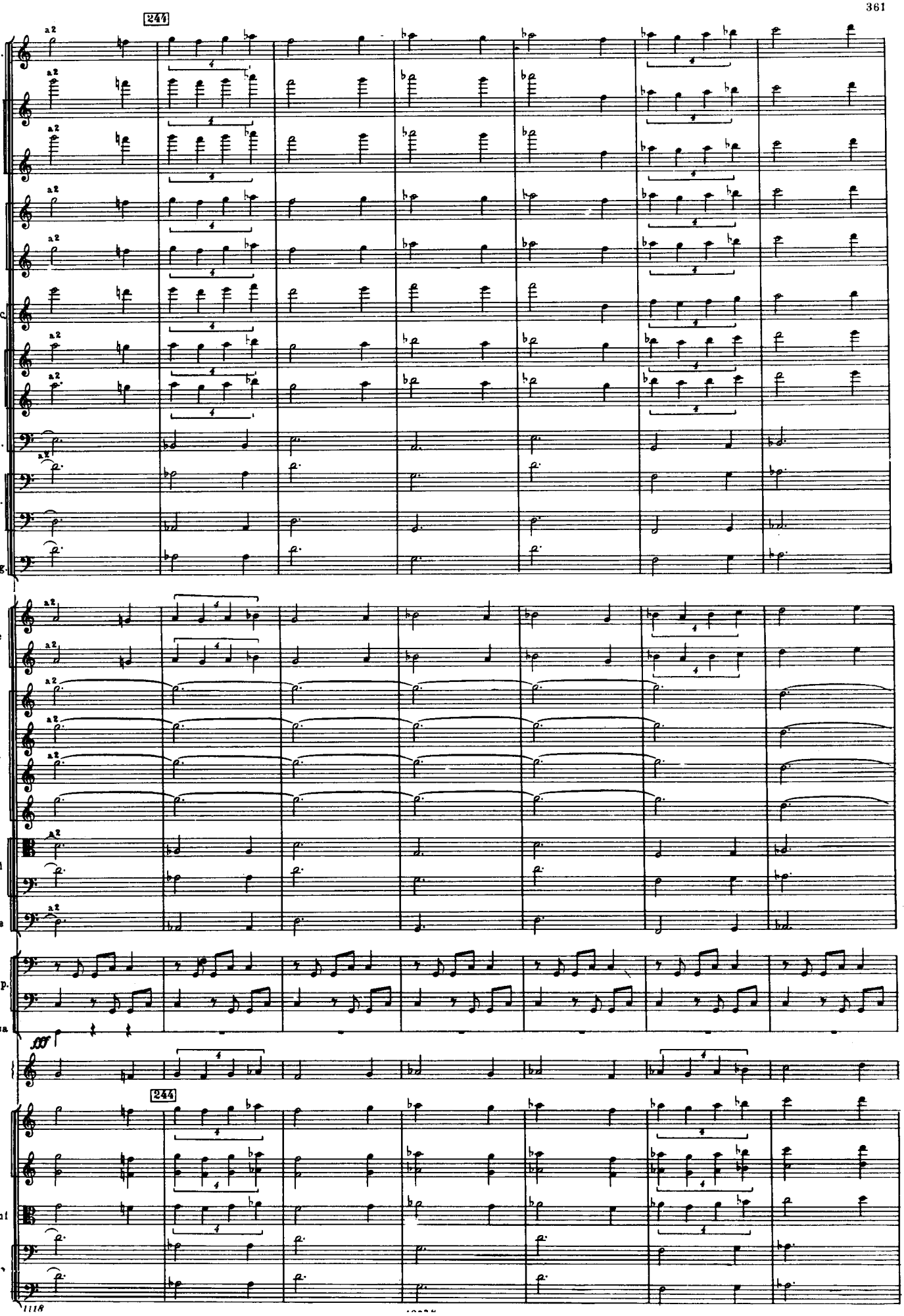
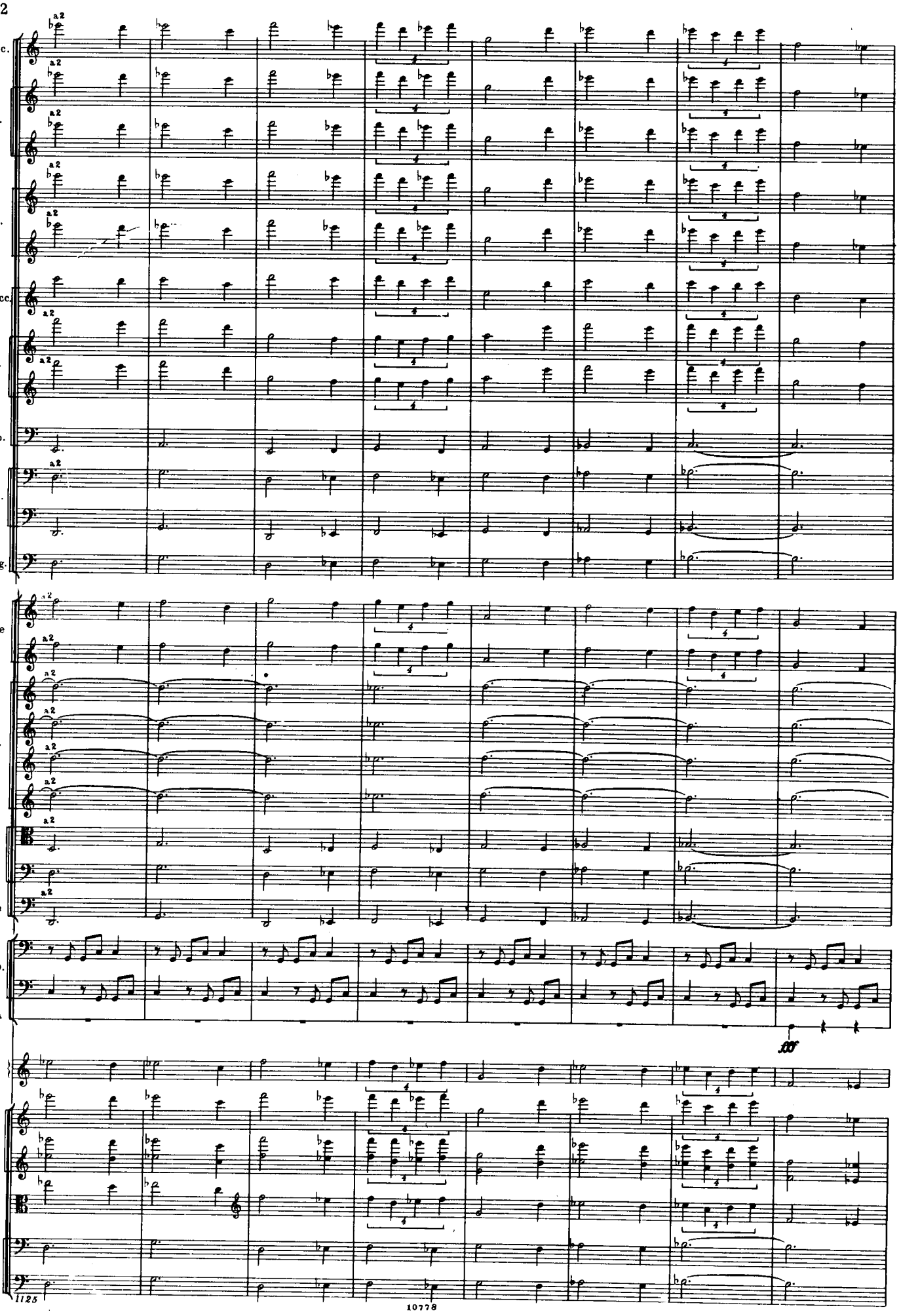
II
f
cresc.
ff

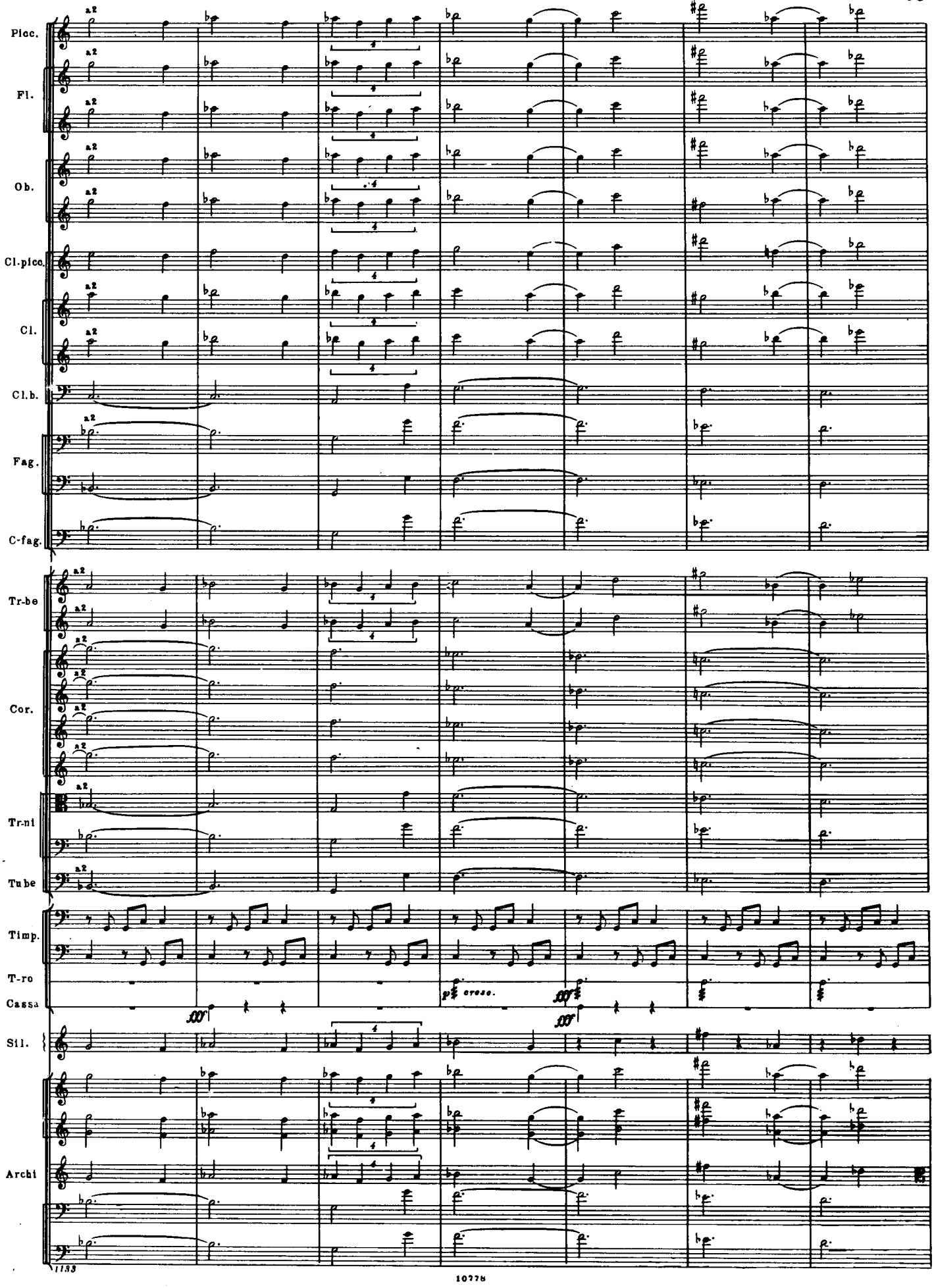

245
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr.be
Cor.
Tr-ni
Tube
Timp.
T-ro
P.tti
Cassa
T-tam
Sil.
Archi
a2
ff
fff
I colla bacch. di Timp.
p cresc.
div.
fff espress.

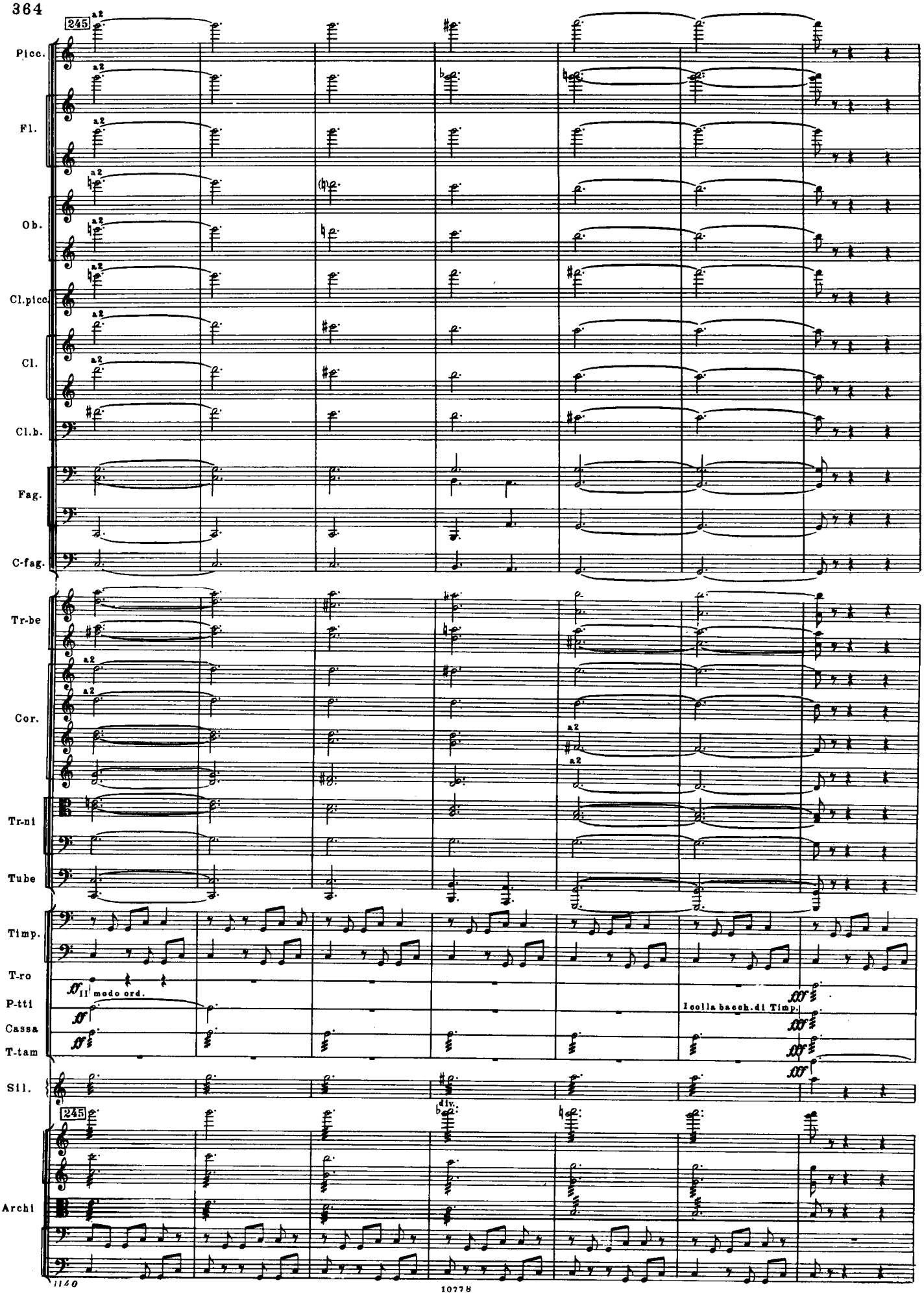

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Cassa
Sil.
Archi
a2
ff

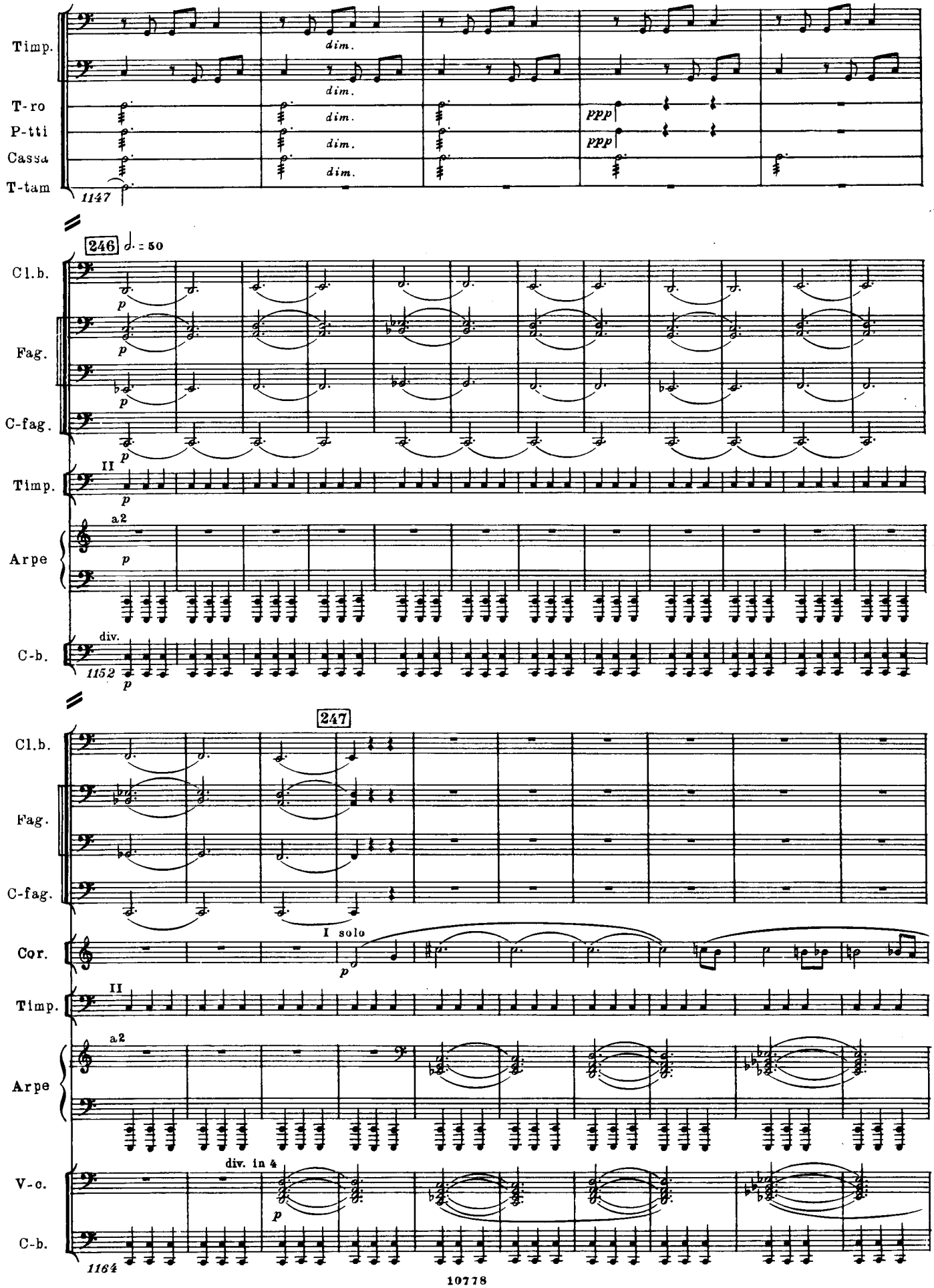

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Sil.
Archi
a2

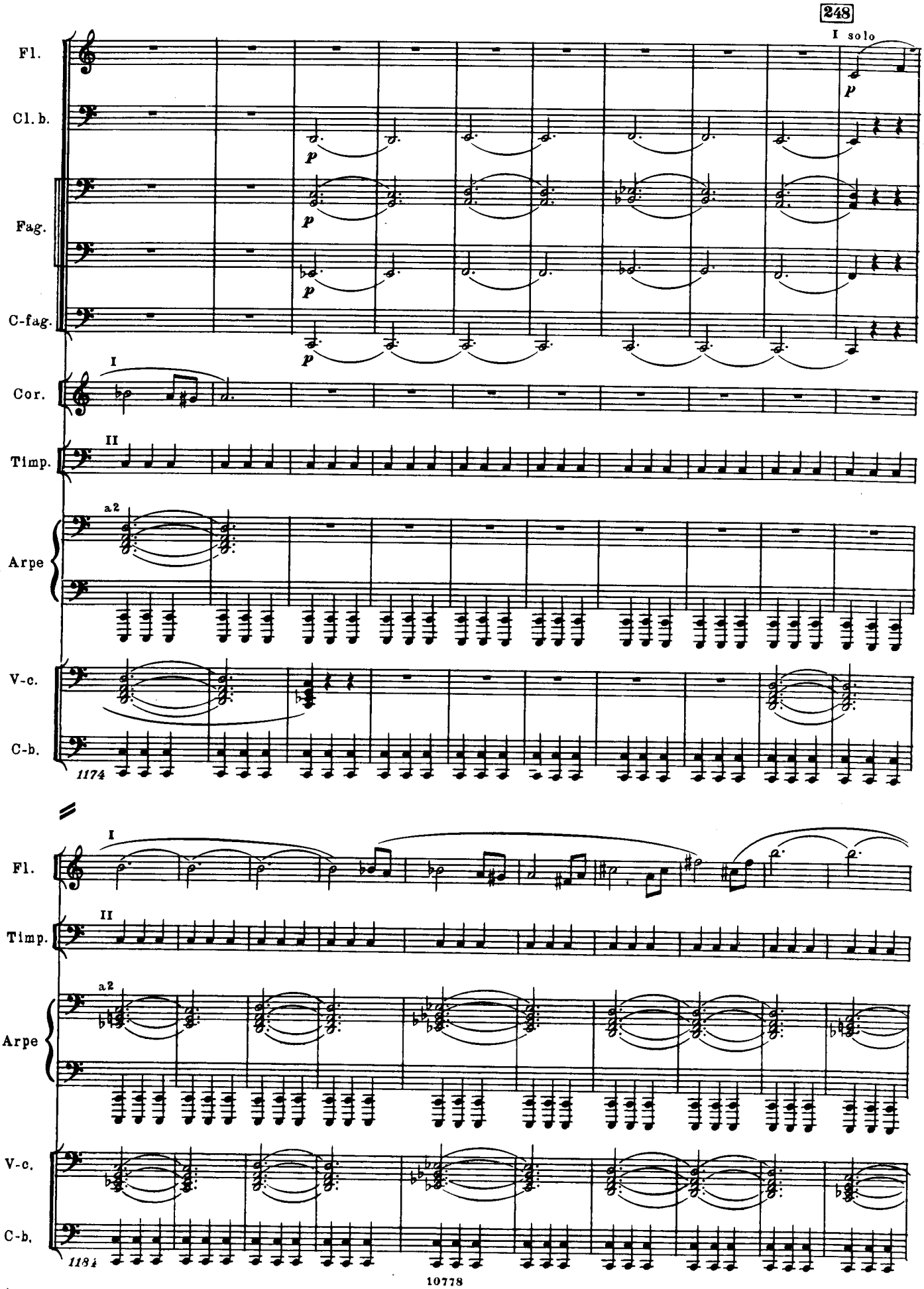

244
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Cassa
Sil.
fff
244
Archi

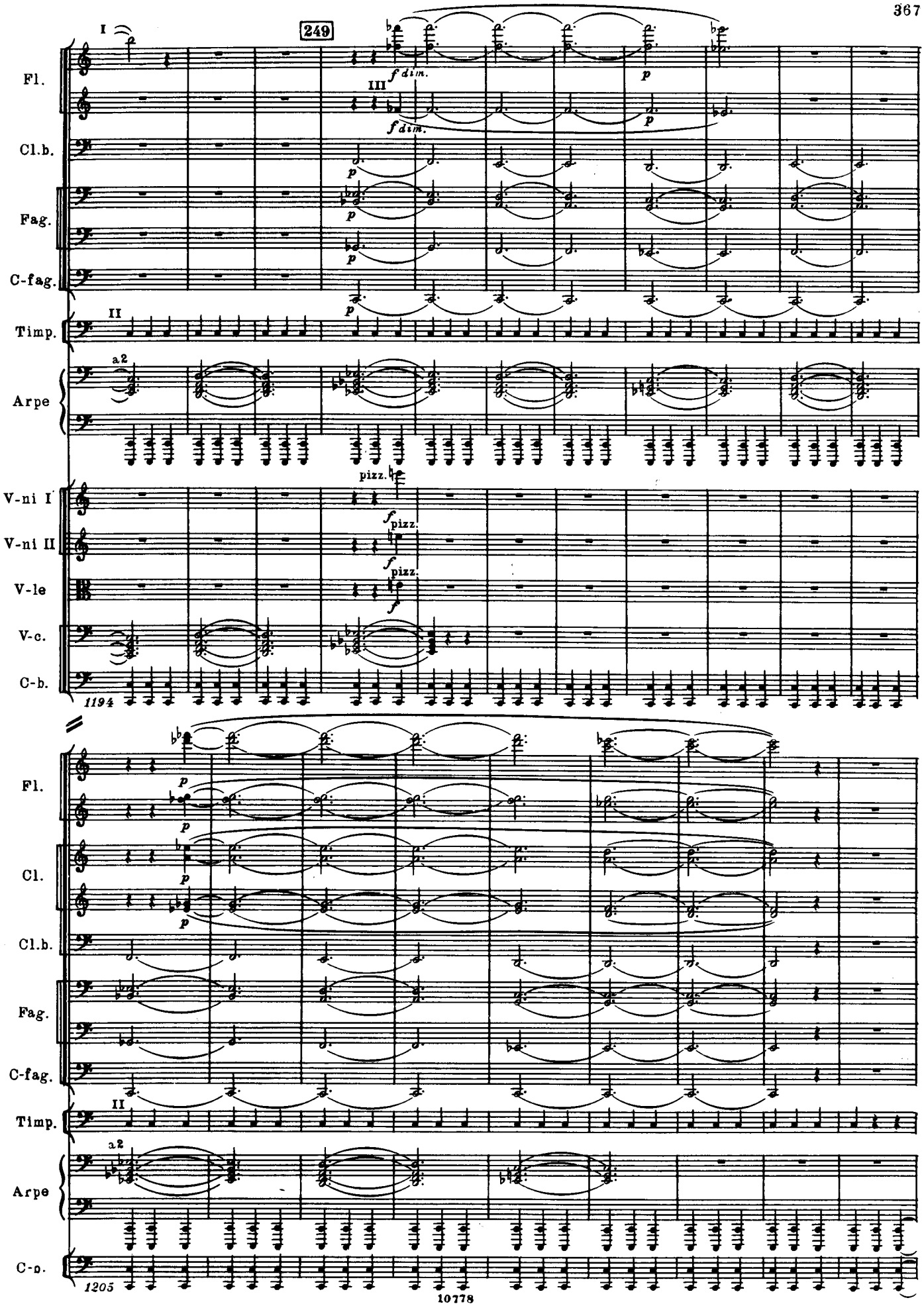

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
Cassa
Sil.
Archi
a2
fff

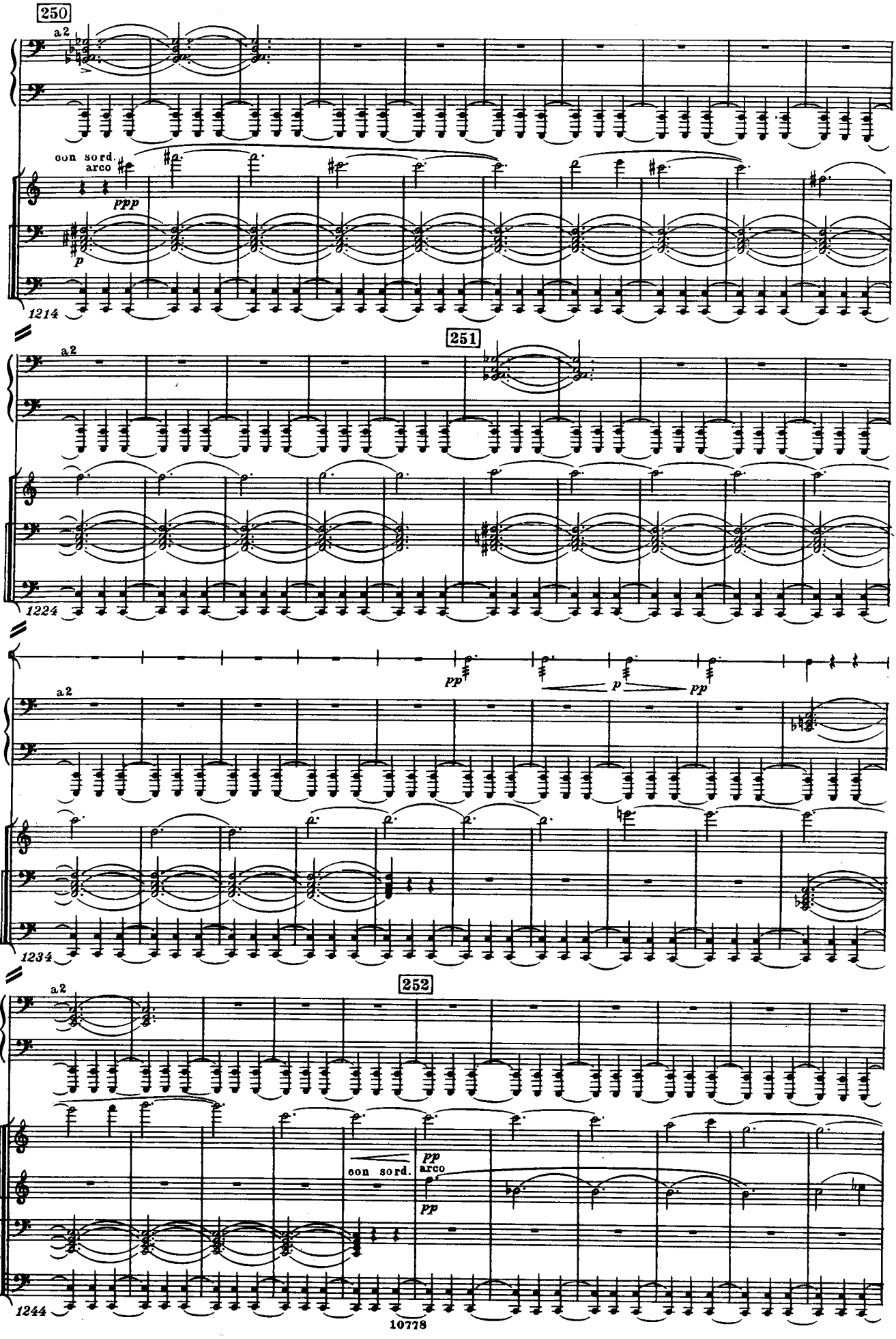

Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
Cassa
Sil.
Archi
a2
cresc.

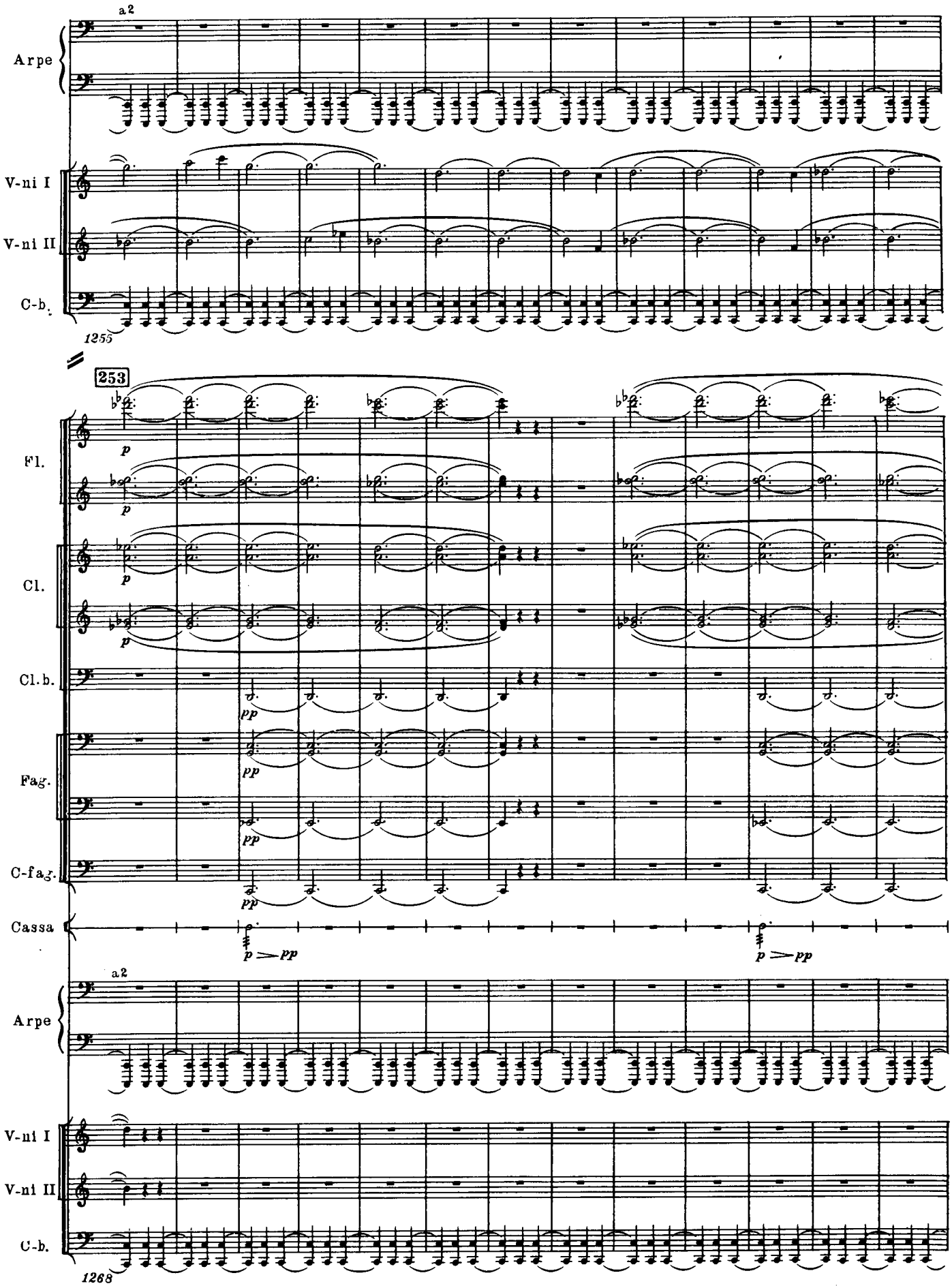

245
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tube
Timp.
T-ro
P-tti
Cassa
T-tam
Sll.
Archi
a2
II modo ord.
I colla bacch. di Timp.
div.


Timp.
T-ro
P-tti
Cassa
T-tam
dim.
ppp
1147
246
Cl.b.
Fag.
C-fag.
Timp.
Arpe
C-b.
a2
div.
1152
247
Cor.
I solo
V-c.
div. in 4
1164


248
I solo
Fl.
Cl. b.
Fag.
C-fag.
Cor.
Timp.
Arpe
V-c.
C-b.
1174
Fl.
Timp.
Arpe
V-c.
C-b.
1184


249
I
III
II
a2
pizz.
Fl.
Cl.b.
Fag.
C-fag.
Timp.
Arpe
V-ni I
V-ni II
V-le
V-c.
C-b.
Cl.
1194
1205


250
a2
Arpe
con sord.
arco
ppp
V-ni I
V-c.
p
C-b.
1214
251
a2
Arpe
V-ni I
V-c.
C-b.
1224
Cassa
pp
p
pp
a2
Arpe
V-ni I
V-c.
C-b.
1234
252
a2
Arpe
V-ni I
V-ni II
con sord.
pp
arco
pp
V-c.
C-b.
1244


a2
Arpe
V-ni I
V-ni II
C-b.
1255
253
Fl.
Cl.
Cl.b.
Fag.
C-fag.
Cassa
p
pp
p > pp
a2
Arpe
V-ni I
V-ni II
C-b.
1268

254

Fl.

Cl.

Cl.b.

Fag.

C-fag.

Cassa

pp p pp

a2

Arpe

V-ni II

con sord.

pp

V-le

con sord. arco

pp

C-b.

1281

a2

Arpe

V-ni I

con sord.

pp

V-ni II

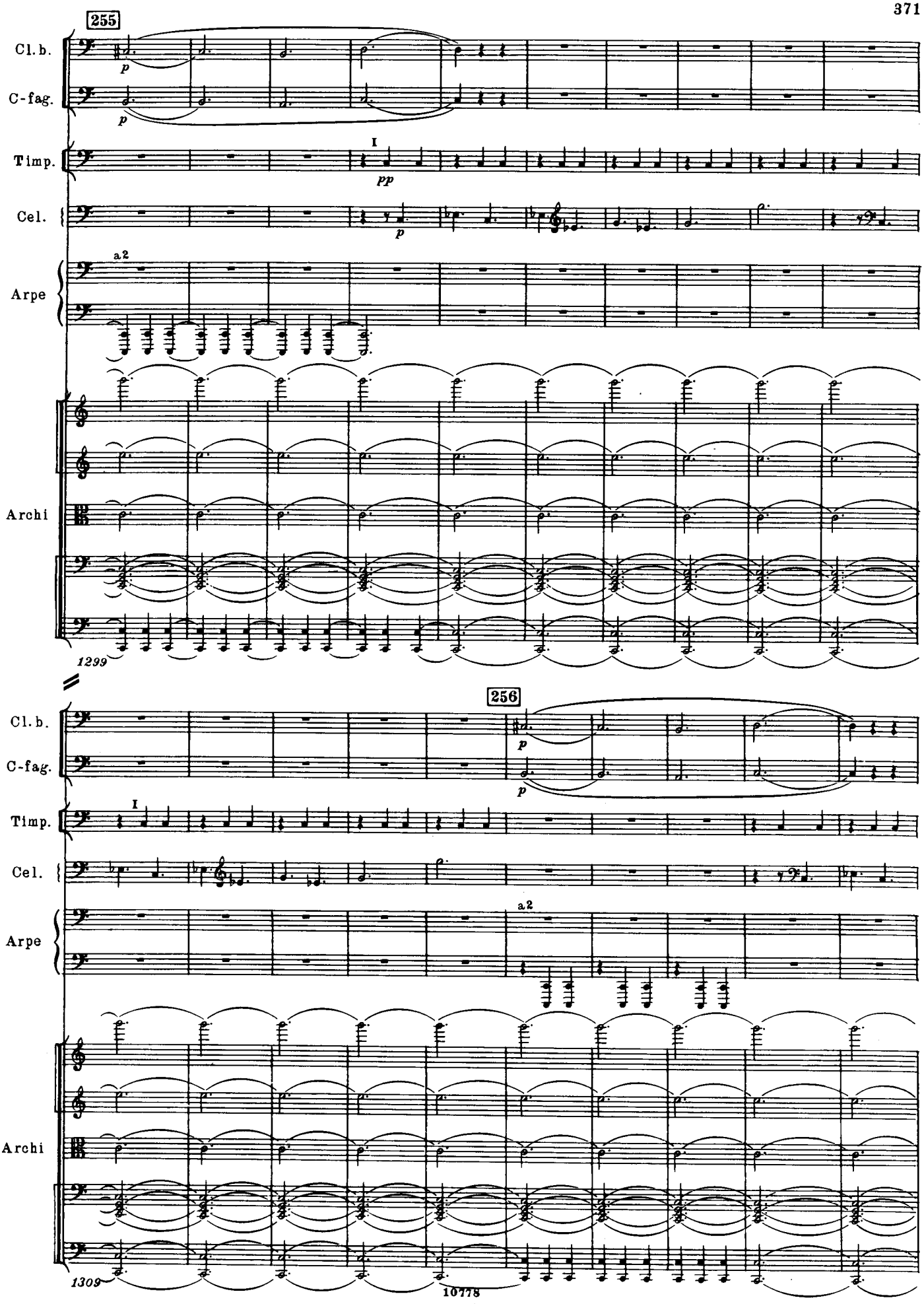
V-le

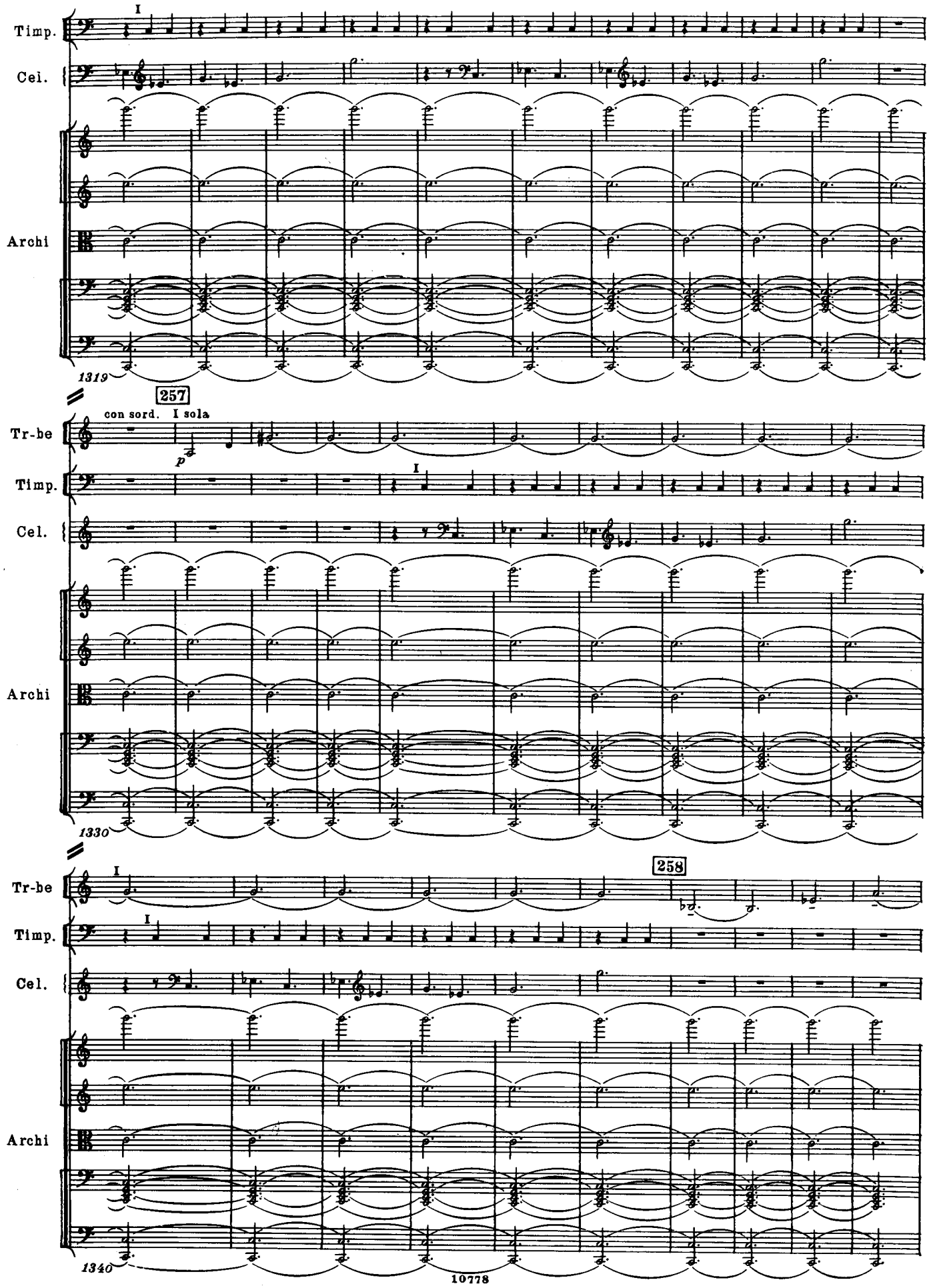
V-c.

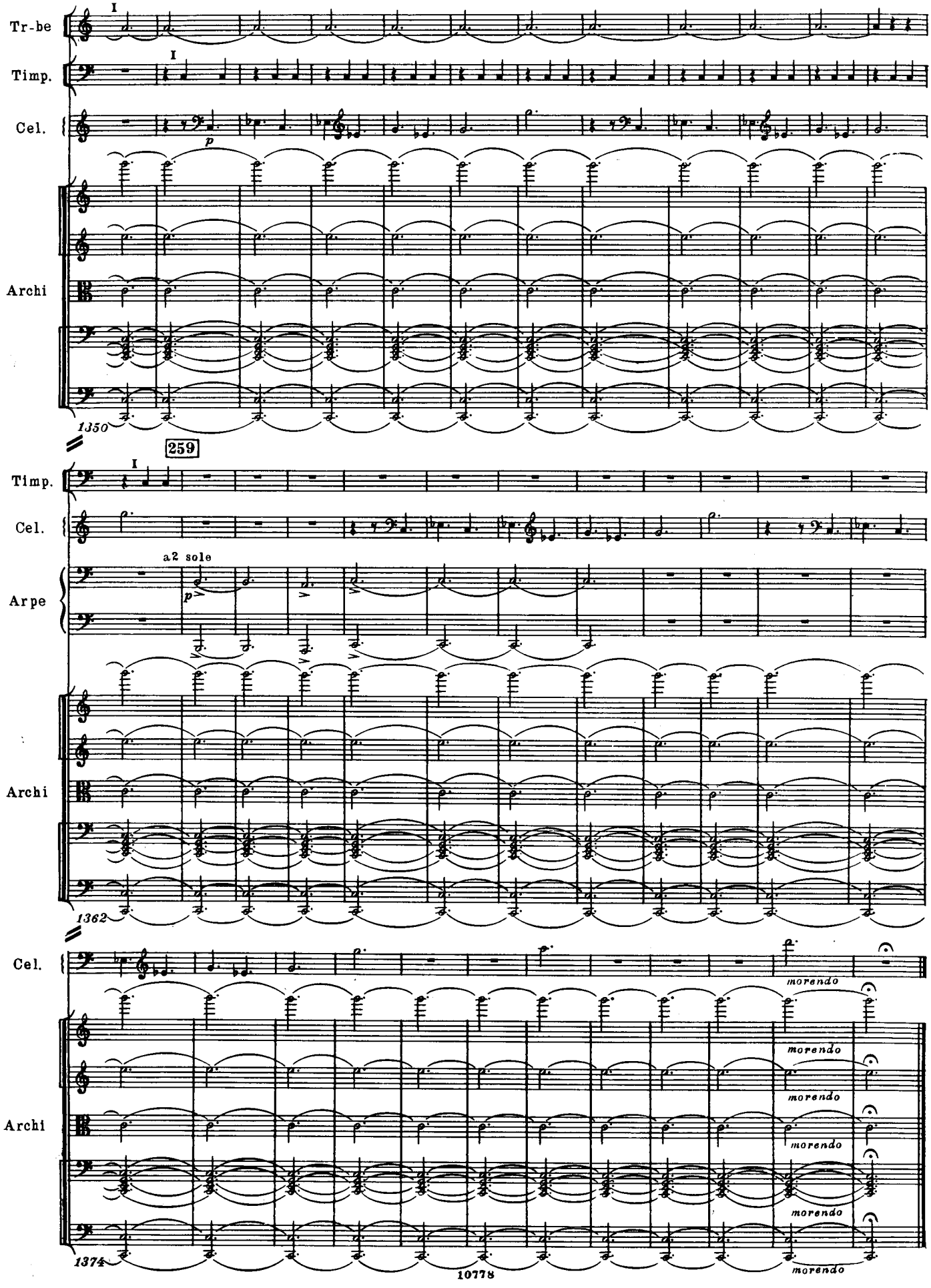
p

C-b.

1291

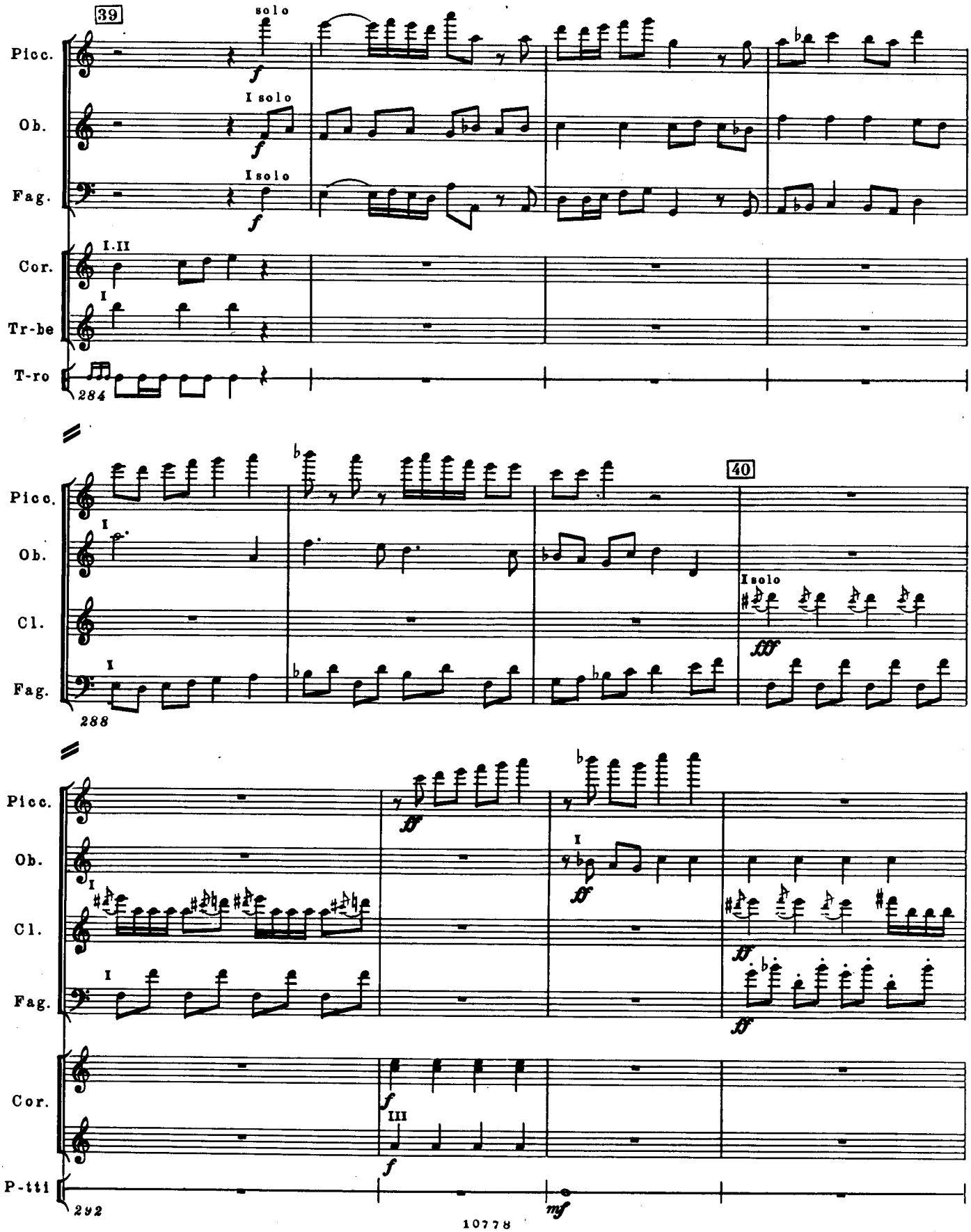

255
Cl. b.
C-fag.
Timp.
Cel.
Arpe
Archi
a2
I
p
pp
1299
256
1309
10778

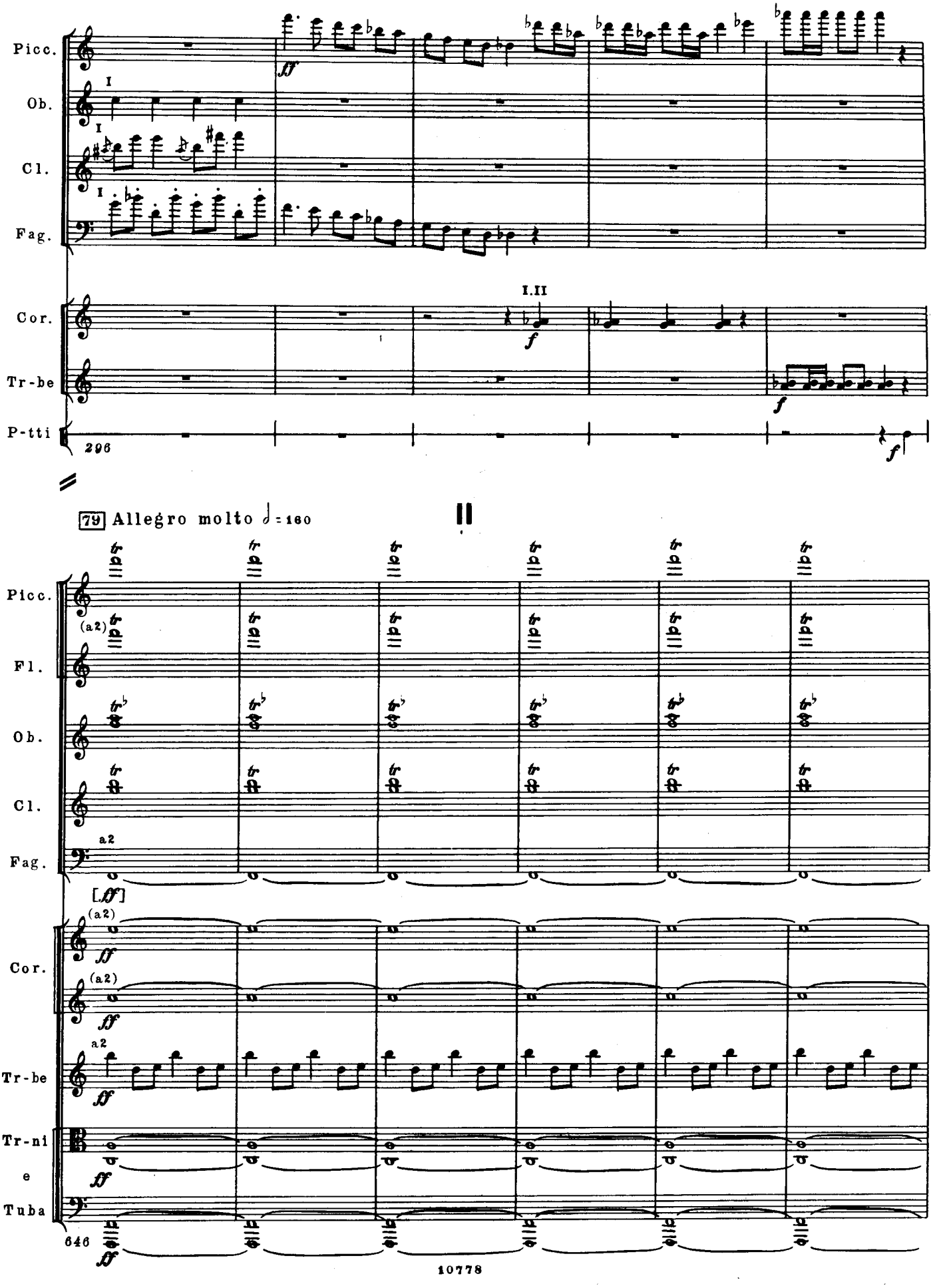

Timp.
Cel.
Archi
1319
257
con sord.
I sola
p
Tr-be
Timp.
Cel.
Archi
1330
Tr-be
258
Timp.
Cel.
Archi
1340


Tr-be
Timp.
Cel.
Archi
1350
259
Timp.
Cel.
a2 sole
Arpe
Archi
1362
Cel.
morendo
Archi
morendo
morendo
morendo
morendo
morendo
1374

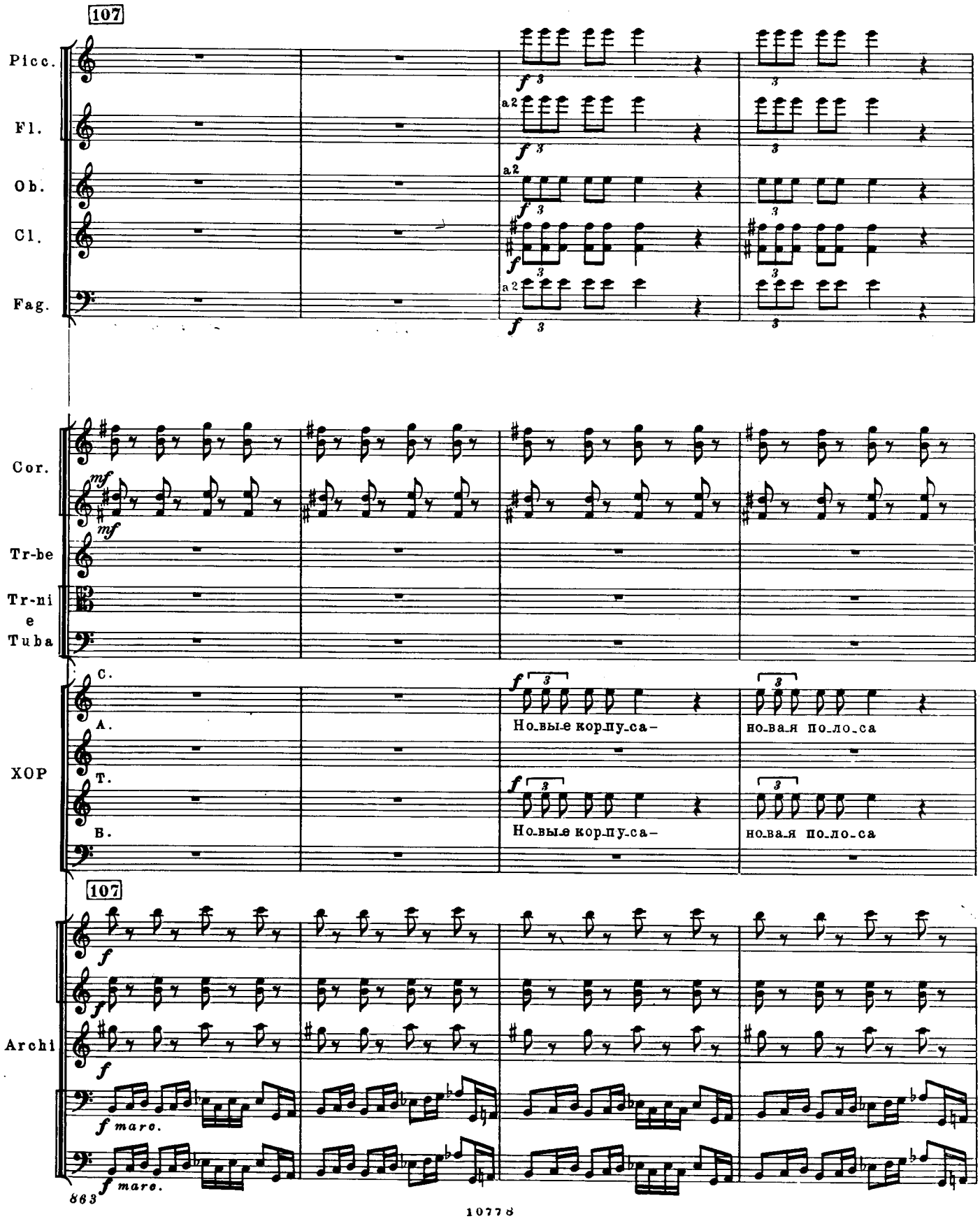
ПРИЛОЖЕНИЯ

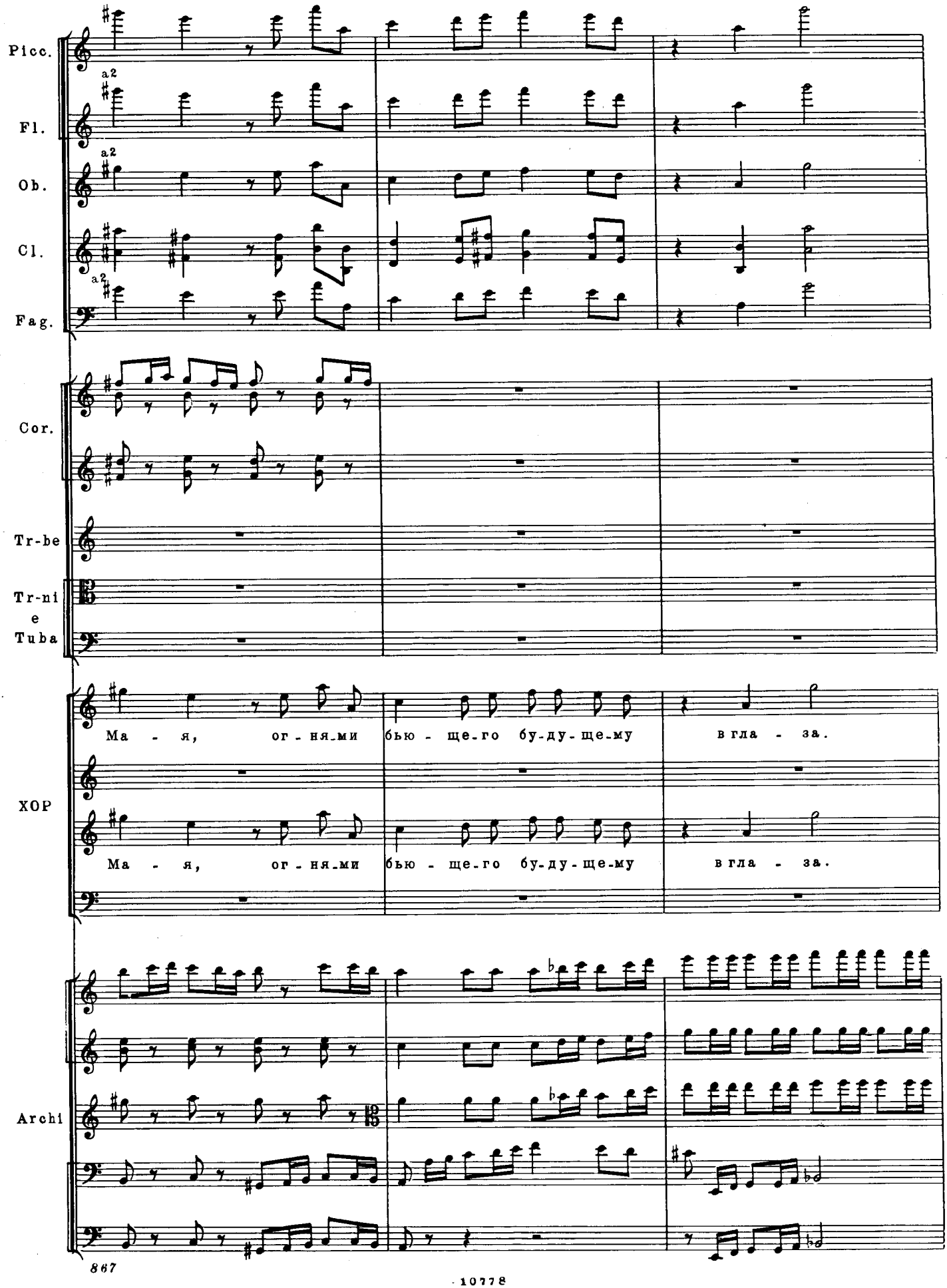
I

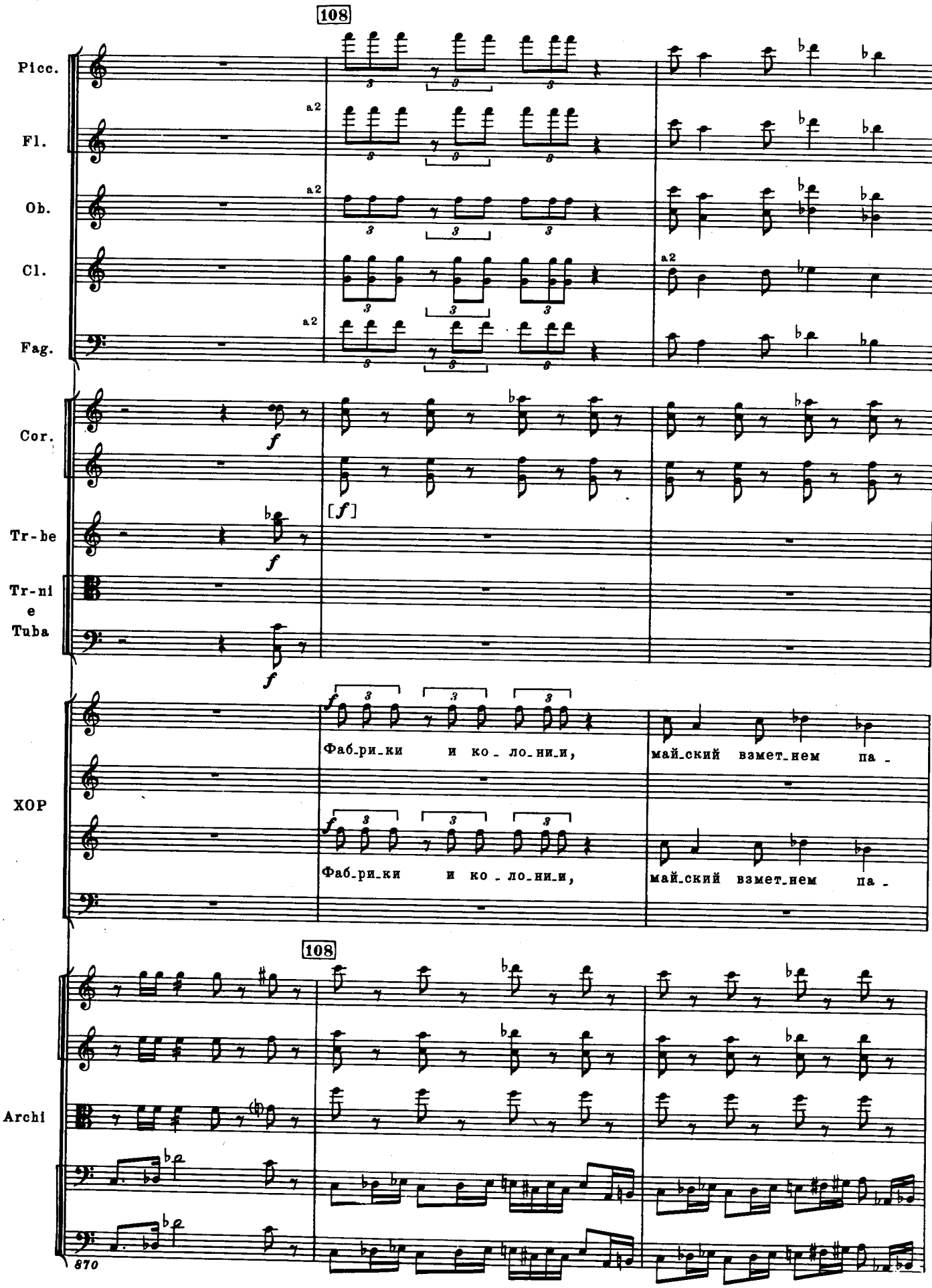


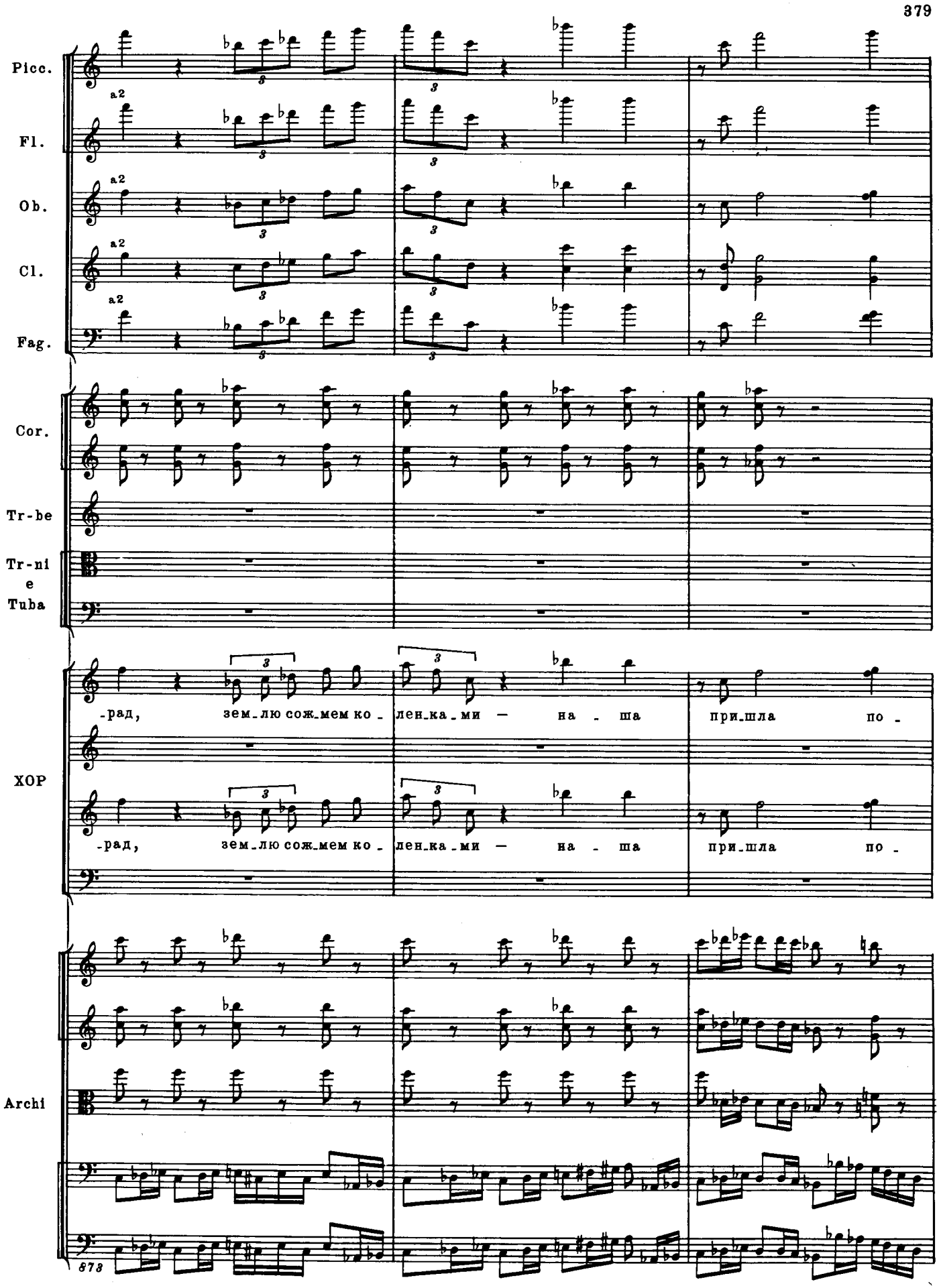

Picc.
Ob.
Cl.
Fag.
Cor.
Tr-be
P-tti
I
I
I
I.II
296
79 Allegro molto ♪ = 160
Picc.
(a2)
Fl.
Ob.
Cl.
Fag.
a2
[ff]
Cor.
(a2)
(a2)
Tr-be
a2
Tr-ni
e
Tuba
646

III


107
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
C.
A.
T.
B.
ХОР
Но-вы-е кор-пу-са-
но-ва-я по-ло-са
Но-вы-е кор-пу-са-
но-ва-я по-ло-са
107
Archi
863


Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Ма - я, ог - ня_ми бью - ще_го бу-ду-ще-му в гла - за.
Ма - я, ог - ня_ми бью - ще_го бу-ду-ще-му в гла - за.
ХОР
Archi


108
Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
f
[f]
ХОР
Фаб_ри_ки и ко_ло_ни_и,
май_ский взмет_нем па_
Фаб_ри_ки и ко_ло_ни_и,
май_ский взмет_нем па_
108
Archi
870


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
ХОР
-рад, зем_лю сож_мем ко_ лен_ка_ми — на_ша при_шла по_
-рад, зем_лю сож_мем ко_ лен_ка_ми — на_ша при_шла по_
Archi
a2
3
873

ПРИМЕЧАНИЯ

СИМФОНИЯ № 3

Т. 264. Cor. В издании 1975 г. имеется обозначение I.II a2. Печатается по тексту авторизованной копии партитуры.

Т. 284—300. Fiati. В издании 1975 г. этот эпизод инструментован иначе — см. приложение I. Печатается по тексту авторизованной копии партитуры.

Т. 346. В издании 1975 г. обозначение Meno mosso отсутствует. Печатается по тексту авторизованной копии партитуры.

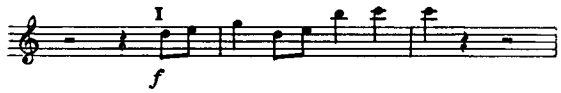
Т. 417. V-c., C-b. Обозначение pizz. в издании 1975 г. отсутствует. Печатается по тексту авторизованной копии партитуры.

Т. 516. Tr-ne III, Tuba. В издании 1975 г. первая нота у обоих инструментов напечатана октавой ниже. Печатается по тексту авторизованной копии партитуры.

Т. 530, 587, 823, 845, 887. Fag. II. Ноты ля, ля-бемоль, соль и соль-диез в авторизованной копии партитуры и во всех предыдущих изданиях записаны октавой ниже (явная описка автора).

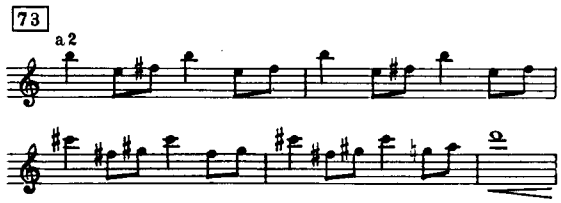
Т. 537. В предыдущих изданиях темп обозначен ♩=126. Исправлено по тексту авторизованной копии партитуры.

Т. 541—543. Ob., Cl. В издании 1975 г. здесь паузы, а материал партий Ob., Cl. передан Tr-be I:



Печатается по тексту авторизованной копии партитуры.

Т. 594—598. Tr-be. В издании 1975 г. эти такты изложены так:



Печатается по тексту авторизованной копии партитуры.

Т. 594—598. Sil. В издании 1975 г. эта партия отсутствует. Печатается по тексту авторизованной копии партитуры.

Т. 610. В издании 1975 г. имеется обозначение accel. Печатается по тексту авторизованной копии партитуры.

Т. 617—622. Fag. В издании 1975 г. в этих тактах паузы. Печатается по тексту авторизованной копии партитуры.

Т. 617—625. C-b. В издании 1975 г. в этих тактах паузы. Печатается по тексту авторизованной копии партитуры.

Т. 646—651. Picc., Fl., Ob., Cl., Tr-be, Tr-ni e Tuba. В издании 1975 г. эти такты изложены иначе — см. приложение II. Печатается по тексту авторизованной копии партитуры.

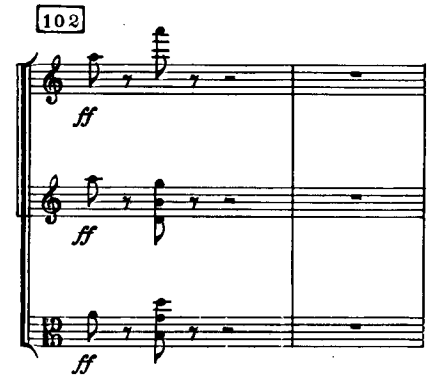
Т. 666. В издании 1975 г. имеется темповое обозначение Meno mosso ♩=108. Печатается по тексту авторизованной копии партитуры.

Т. 673, 682, 687, 694, 702, 706. В издании 1975 г. имеется обозначение accel. Печатается по тексту авторизованной копии партитуры.

Т. 673, 680, 686, 690, 697, 704, 708. В издании 1975 г. имеется обозначение a tempo. Печатается по тексту авторизованной копии партитуры.

Т. 701. В издании 1975 г. имеется обозначение riten. Печатается по тексту авторизованной копии партитуры.

Т. 833—834. V-ni I, V-ni II, V-le. В издании 1975 г. партии в этих тактах изложены так:



Печатается по тексту авторизованной копии партитуры.

Т. 863—875. В издании 1975 г. инструментальные партии в этих тактах изложены иначе — см. приложение III. Хоровые партии оставлены без изменений. Печатается по тексту авторизованной копии партитуры.

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