

**Дмитрий Дмитриевич  
ШОСТАКОВИЧ  
1906-1975**

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
В Сорока двух томах

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1982

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
ТОМ ДВЕНАДЦАТЫЙ

**КОНЦЕРТ №1**

**КОНЦЕРТ №2**

ДЛЯ ФОРТЕПИАНО С ОРКЕСТРОМ

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1982

# **D. SHOSTAKOVICH**

COLLECTED WORKS  
IN FORTY-TWO VOLUMES  
VOLUME TWELVE

**CONCERTO No. 1**

**CONCERTO No. 2**

for Piano and Orchestra

Score

State Publishers "Music"  
Moscow 1982

## **РЕДАКЦИОННАЯ КОМИССИЯ**

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художник



Дмитрий Дмитриевич Шостакович, 1950-е гг.

Allegro moderato

Concerto

D. Schostakowitsch Op. 35

12 accords

Handwritten musical score for the first system, featuring multiple staves for strings and woodwinds. The notation includes various rhythmic values and dynamic markings. A red 'X' is present above the first staff.

128

Handwritten musical score for the second system, continuing the composition with similar notation and dynamics. A red 'X' is present above the first staff.

Handwritten musical score for the third system, featuring dense rhythmic patterns and dynamic markings. A red 'X' is present above the first staff.

3

133

Handwritten musical score for the fourth system, including a section marked 'Piano' in red. The notation continues with various rhythmic and dynamic elements. A red 'X' is present above the first staff.

14332

0435



Концерт № 1 для фортепиано с оркестром. Первая страница партитуры. Автограф

## ОТ РЕДАКЦИИ

В двенадцатый том Собрания сочинений Дмитрия Дмитриевича Шостаковича включены партитуры концертов № 1 и 2 для фортепиано с оркестром.

**Концерт № 1 для фортепиано с оркестром**, до минор, соч. 35, написан в 1933 году. Первоначально композитор называл его «концертом для рояля в сопровождении струнного оркестра и трубы»<sup>1</sup>, подчеркивая необычность партитуры: отсутствие духовых и ударных инструментов.

Концерт был задуман в ряду сочинений, которые должны были пополнить репертуар советских исполнителей-инструменталистов. «Это моя первая попытка восполнить значительный пробел в советском инструментальном репертуаре, в котором отсутствуют крупные концертные сочинения»,— рассказывал композитор вскоре после премьеры концерта<sup>2</sup>. О повышенном интересе к инструментальным концертным жанрам Шостакович вновь писал в начале 1934 года: «Время мне настойчиво подсказывает, что эти жанры имеют право и обязаны расти и расцветать. В ближайшее время я посвящу свое творчество именно этим жанрам. Намечены: сюита для фагота в сопровождении струнного оркестра, квартет, концерт для скрипки с оркестром, ряд вокальных произведений, танцевальная сюита для джаза»<sup>3</sup>. Несколько позднее композитор говорил также о намерении написать концерт для фортепиано в сопровождении джаз-оркестра<sup>4</sup>.

Из авторских помет на рукописи концерта видно, что работа над ним продолжалась четыре с половиной месяца: с 6 марта по 20 июля 1933 года. Произведением, непосредственно предшествовавшим концерту, были Двадцать четыре прелюдии для фортепиано, соч. 34, законченные 2 марта 1933 года. Одновременно с концертом композитор начал сочинение музыки к мультипликационному фильму «Сказка о попе и о работнике его Балде», соч. 36.

В партитуру концерта Шостакович ввел реминисценции широко известных музыкальных тем из произведений Бетховена и Гайдна; звучат в ней и интонации популярной уличной песенки. Кроме того, в четвертой части концерта (соло трубы) использована тема Финала, сочиненного Шостаковичем как вставной номер к опере Э. Дресселя «Колумб»<sup>5</sup>.

Раскрывая суть своего замысла, Шостакович писал: «Какова основная художественная тема концерта? ...Я не могу рассказать о содержании своего концерта иными средствами, кроме тех, которыми написан сам концерт... Я советский композитор. Нашу эпоху я воспринимаю как эпоху героическую, бодрую, исключительно жизнерадостную. Это я и хотел передать в своем концерте»<sup>6</sup>. Говоря о сочинениях конца 20-х—начала 30-х годов, Шостакович неоднократно подчеркивал свое стремление к воплощению здоровых, жизнерадостных эмоций, комедийных, юмористических образов. «Я хочу отвоевать законное право на смех и так называемой „серьезной“ музыке,— писал он в статье «Счастье познания».— Когда слушатель громко смеется в моем симфоническом концерте, меня это нисколько не шокирует, напротив—радует»<sup>7</sup>.

Премьера концерта состоялась 15 октября 1933 года в Ленинграде, в Большом зале филармонии; партию фортепиано исполнил автор.

Партитура концерта № 1 опубликована в 1934 году Музгизом. Это издание полностью идентично автографу, хранящемуся в Центральном государственном архиве литературы и искусства СССР (ЦГАЛИ, ф. 653, оп. 1, ед. хр. 2266а).

В основу настоящей публикации положены прижизненные издания 1934 и 1963 годов. Текст сверен также с автографом и всеми изданиями переложения для двух фортепиано (М., 1934, 1935, 1969).

**Концерт № 2 для фортепиано с оркестром**, фа мажор, соч. 102, написан в 1957 году. Первое исполнение концерта состоялось 10 мая 1957 года в Большом зале Московской консерватории.

Партитура концерта № 2 опубликована в 1959 году издательством «Советский композитор».

Автограф партитуры хранится в ЦГАЛИ (ф. 2048, оп. 2, ед. хр. 6).

В основу настоящей публикации положено издание 1959 года, сверенное с автографом партитуры, а также с автографом и всеми изданиями переложения концерта для двух фортепиано (М., 1957, 1964, 1969).

Явные погрешности рукописных и печатных материалов устранены без оговорок. Существенные разночтения приводятся в примечаниях, помещенных в конце тома.

<sup>1</sup> Шостакович Д. «Екатерина Измайлова».— Советское искусство, 1933, 14 декабря.

<sup>2</sup> Там же.

<sup>3</sup> Шостакович Д. Творческий рапорт композитора.— Красная газета, 1934, 25 января. Большая часть этих планов была осуществлена в таких сочинениях 1934—1939 годов, как квартет № 1, соч. 49 (1938), Четыре романса на слова А. Пушкина, соч. 46 (1936), Сюита для джаз-оркестра (1934) и др.

<sup>4</sup> См.: Новые работы композитора Д. Шостаковича.— Известия, 1938, 29 сентября.

<sup>5</sup> Эта опера была поставлена Ленинградским Малым оперным театром в 1929 году. Шостакович написал к ней два номера— Увертюру и Финал (Две пьесы для оркестра, соч. 23, 1929). Тема Финала использована композитором также в музыке к эстрадно-циркового представлению «Условно убитый» (соч. 31, 1931).

<sup>6</sup> Шостакович Д. «Екатерина Измайлова».— Советское искусство, 1933, 14 декабря.

<sup>7</sup> Советское искусство, 1934, 5 ноября.

## EDITOR'S NOTE

Volume Twelve of Dmitry Shostakovich's Collected Works comprises the scores of his First and Second Piano Concertos.

**Concerto for Piano and Orchestra No. 1** in C minor, Op. 35, was written in 1933. Its original title "Concerto for Piano with the Accompaniment of String Orchestra and Trumpet"<sup>1</sup> emphasised its unusual scoring lacking wind and percussion instruments.

The concerto was conceived as one of the works intended to expand the repertoire of Soviet instrumentalists. "This is my first attempt at filling up the gap in the Soviet instrumental repertoire which lacks major works for the concert stage", the composer stated shortly after its premiere.<sup>2</sup> Early in 1934 he once more expressed a keen interest in instrumental concert forms: "The times show persistently that these forms have every reason to exist, indeed they *must* come into being and flourish. In the near future I mean to busy myself just with these forms. I plan to write a suite for bassoon with the accompaniment of string orchestra, a quartet, a concerto for violin and orchestra, a number of vocal works and a dance suite for jazz."<sup>3</sup> A few years later Shostakovich spoke of his intention to write a concerto for piano and jazz band.<sup>4</sup> The composer's markings in the MS of the concerto score show that he worked on it from March 6 to July 20, 1933, and simultaneously with the concerto work was started on incidental music to the cartoon film *The Tale of the Priest and His Worker Balda*, Op. 36.

Shostakovich has used in this concerto themes from some works of Beethoven and Haydn, as well as the intonations of a street song that was very popular at the time. In the trumpet solo, in the 4th movement, is used the theme of the Finale composed by Shostakovich for Erwin Dressel's opera *Armer Columbus*.<sup>5</sup>

Speaking of the conception of his concerto the composer wrote: "What is the main artistic theme of the concerto?... Well, I can't express the content of my concerto by other means than those employed in its composition.... I am a Soviet composer and I feel our epoch to be a heroic epoch, full of vigour and joy of life. That is what I wanted to convey in my concerto".<sup>6</sup> Touching on his works of the late twenties-early thirties Shostakovich repeatedly stated that he wanted to embody in his music life-asserting emotions and comic, robust humorous moods. "I want to defend the right of laughter to appear in what is called 'serious' music", he wrote in his article "The Pleasure of Knowing". "When the listeners laugh at a concert of my symphony music, I am not in the least shocked—I'm pleased".<sup>7</sup>

The concerto was first performed, with the composer as the soloist, at the Large Hall of the Leningrad Philharmonic on October 15, 1933.

The score of Dmitry Shostakovich's First Piano Concerto was published by the *Muzgiz* in 1934. This edition is identical with the autograph score which is preserved at the Central State Archives of Literature and Art of the USSR (fond 653, descriptive list 1, bit of storage No. 2266a). The 1934 edition in no way differs from the autograph score. The present publication is based on the editions of the score which appeared in 1934 and 1963. The text has been also collated with the autograph and all the editions of the two-pianoscore (Moscow, 1934, 1935 and 1969).

**Concerto for Piano and Orchestra No. 2** in F Major, Op. 102, was written in 1957. It was first performed at the Large Hall of the Moscow Conservatoire on May 10, 1957.

The score of the Second Piano Concerto was published by the *Soviet Composer* in 1959.

The autograph score is preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 2, bit of storage No. 6).

The present publication is based on the 1959 edition collated with the autograph score and also with the autograph and all the editions of the two-piano reduction (Moscow, 1957, 1964 and 1969).

All patent errors in MSS and printed material have been corrected without comment. Important discrepancies are discussed in the notes at the end of the volume.

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<sup>1</sup> Shostakovich D., "Katerina Izmailova", *Sovetskoye Iskusstvo*, December 14, 1933.

<sup>2</sup> *Ibid.*

<sup>3</sup> Shostakovich D., "A Composer's Creative Account", *Krasnaya Gazeta*, January 25, 1934. The realisation of most of these plans were the following works of 1934-39: First String Quartet, Op. 49 (1938), Four Romances on Poems by Alexander Pushkin, Op. 46 (1936) and Suite for Jazz (1934), to name a few.

<sup>4</sup> See: "Dmitry Shostakovich's New Works", *Izvestia*, September 29, 1938.

<sup>5</sup> This opera was produced at the Maly Opera House, Leningrad, in 1929. Shostakovich wrote for it the overture and finale (Two Pieces for Orchestra, Op. 23, 1929). The theme of the latter was utilised by the composer in his music for the music-hall review *Conditional Death*, Op. 31 (1931).

<sup>6</sup> Shostakovich D., "Katerina Izmailova", *Sovetskoye Iskusstvo*, December 14, 1933.

<sup>7</sup> *Sovetskoye Iskusstvo*, November 5, 1934.

# **КОНЦЕРТ №1**

ДЛЯ ФОРТЕПИАНО С ОРКЕСТРОМ

СОЧ. 35

1933

**СОСТАВ ОРКЕСТРА**  
**ORCHESTRA**

Tromba (B)

\* \* \*

Violini I  
Violini II  
Viola  
Violoncelli  
Contrabassi

Продолжительность звучания—ок. 21 мин.  
Duration: approx. 21 mins.

I

Allegretto  $\text{♩} = 96$  *ogn' sord.* 1

Tromba(B)

Piano solo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*f*

*f dim.*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

P-no

Archi

*mp espr.*

P-no

Archi

*pizz.*

*pizz.*

P-no

2  $\text{♩} = 108$

Archi

*arco*

*p*

*P espr.*

3

P-no

Archi

*arco*

*arco*

16

3

P-no

Measures 19-21 of the piano part. The right hand has a few notes, and the left hand has a few notes. A dynamic marking *p* is present at the end of measure 21.

Archi

Violin and Viola parts for measures 19-21. The violin part has a melodic line with dynamics *creso.* and *dim.*. The viola part has a similar line with dynamics *creso.* and *dim.*. There are also some triplets in the lower staves.

P-no

Measures 22-24 of the piano part. The right hand has a complex rhythmic pattern with a tempo marking *♩ = 132*. The left hand has a similar pattern. A dynamic marking *p* is present at the end of measure 24.

Archi

Violin and Viola parts for measures 22-24. The violin part has a rhythmic pattern with dynamics *p* and *p*. The viola part has a similar pattern with dynamics *p* and *p*.

P-no

Measures 25-27 of the piano part. The right hand has a complex rhythmic pattern with dynamics *creso.*. The left hand has a similar pattern.

Archi

Violin and Viola parts for measures 25-27. The violin part has a rhythmic pattern with dynamics *pizz.*, *creso.*, and *f*. The viola part has a similar pattern with dynamics *pizz.*, *creso.*, and *f*. There are also some *arco* markings in the lower staves.



4

P-no

Archl

unis.

P-no

Archl

5

P-no

Archl

P-no

8...

Archi

P-no

*p* *cresc.* *sf*

P-no

Archi

Allegro vivace  $\text{♩} = 160$

6

P-no

*p*

*f marcato*

Archi

*p*

*f*

43

P-no

Archi

47

P-no

Archi

50

*marcato*

*mf*

P-no

Archi

53

*mf*

7

Tr-ba

P-no

Archi

56

*f marcato*

8 senza sord.  
sola *giocoso*  
*p* *cresc.*

Tr-ba

P-no

Archí

pizz. *p*

div.(pizz.) *p*

59

9

Tr-ba

P-no

Archí

unis. arco

62

Tr-ba

P-no

Archl

mf

*f espr.*

div.

mf

65

Tr-ba

P-no

Archl

67

Tr-ba

P-no

V-nl I

V-nl II  
div.

V-le

V-c.

C-b.

Tr-ba

P-no

V-nl I

V-nl II  
div.

V-le

V-c.

C-b.

10

sola

*p* *maro.*

unis.

*p*

*p*

unis. *p*

*mf dim.*

unis.

*p*

71 *dim.*

Tr-ba

P-no

Archi

74

Tr-ba

P-no

Archi

76



Tr-ba *cresc.* *f dim.* *p*

P-no *dim.* *f*

Archi *f dim.* *p*

79

Tr-ba

P-no

Archi

81

*f marc.*

Tr-ba

P-no

Arohi

84

85

86

unis.

*f espr.*

*mp*

*mp*

Tr-ba

P-no

Arohi

87

88

89

90

*mp*

Tr-ba

P-no

Archi

89 *cresc.* *marc.* *f*

*f marc.*

*f marc.*

*f marc.*

*f*

Tr-ba

P-no

Archi

91 *f marc.*

*f marc.*

*f marc.*

*f marc.*

P-no

Archi

94 *cresc.* *cresc.* *cresc.* *cresc.* *ff*

P-no

Archi

96

dim.

dim.

dim.

P-no

Archi

13

f marc.

f marc.

f marc.

f marc.

f marc.

98

P-no

Archi

101

P-no

103

Detailed description: This system shows the piano part for measures 103 to 105. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth notes.

P-no

106

Detailed description: This system shows the piano part for measures 106 to 108. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes and some slurs.

Archi

106

*pizz.*  
*mf* *creso.*

Detailed description: This system shows the string part for measures 106 to 108. It consists of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The notation includes *pizz.* (pizzicato) and *creso.* (crescendo) markings. The dynamics are marked *mf*.

Tr-ba

106

*solo*

Detailed description: This system shows the trumpet part for measures 106 to 108. The trumpet has a melodic line starting in measure 107, marked *solo*. The piano accompaniment is visible below.

Archi

109

Detailed description: This system shows the string part for measures 109 to 111. It consists of five staves. The notation includes *mf* dynamics and some slurs. The piano accompaniment is visible below.

16

Tr-ba

P-no

Archi

Tr-ba

P-no

Archi

113

P-no

dim.

Archi

115

Allegretto ♩ = 132

P-no

p

Archi

pizz.

p

pizz.

p

119

P-no

*p espr.*

Measures 121-122 of the piano part. The right hand has a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment of eighth notes.

Archi

Measures 121-122 of the string part. The violin and viola parts have a melodic line with a fermata. The cello and double bass parts have a rhythmic accompaniment of eighth notes. The word "arco" is written above the cello and double bass staves.

P-no

**17**

Measures 123-124 of the piano part. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment of eighth notes. A box containing the number "17" is placed above the right hand staff.

Archi

Measures 123-124 of the string part. The violin and viola parts have a melodic line with a fermata. The cello and double bass parts have a rhythmic accompaniment of eighth notes. The word "dim." is written below the cello and double bass staves. The dynamic *pp* is written below the violin staff.

P-no

Measures 125-126 of the piano part. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment of eighth notes.

Archi

Measures 125-126 of the string part. The violin and viola parts have a melodic line with a fermata. The cello and double bass parts have a rhythmic accompaniment of eighth notes. The dynamic *pp* is written below the violin, viola, cello, and double bass staves.



Tr-ba

*p espr.*

P-no

*p*

Archi

128

P-no

132

P-no

19

div.

*mp*

Archi

*pizz.*

*p*

*pizz.*

*p*

135

P-no

Archi

div. pizz.

mp

pizz.

mp

138 mp

P-no

Archi

140

P-no

Archi

142

20

P-no

Archi

P-no

Archi

P-no

Archi

144

146

148

Musical score for measures 144-145. The piano part (P-no) features a complex texture with multiple voices, including a prominent triplet in the right hand. The strings (Archi) play a rhythmic accompaniment with eighth notes and chords. The key signature has two flats, and the time signature is 4/4.

Musical score for measures 146-147. The piano part continues with intricate triplet patterns in both hands. The string accompaniment remains consistent, providing a steady rhythmic foundation. The notation includes various articulations and dynamic markings.

Musical score for measures 148-149. The piano part shows further development of the triplet motif. The string part continues with its rhythmic accompaniment. The score concludes with a final chord in the piano part.

21

P-no

Archi

150

*f espr.*

P-no

Archi

153

unis.

arco unis.

arco

arco div.

P-no

Archi

150

*f* *passionato*

*f*

*f* *espr.*

=

P-no

Archi

150

*mf*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

rit. [23] Moderato ♩ = 84

Tr-ba

P-no

Archl

162

*pizz.*

*f pizz.* *mf* *p* *pp*

*dim.* *pespr.*

*3* *3* *3*

*crese.* *dim.* *unis.* *mf* *p* *pp*

*f* *mf* *p* *pp*

Tr-ba

P-no

Archl

167

Tr-ba

P-no

172

*attacca*

II

24 Lento  $\text{♩} = 78$  arco con sord.

Violini I *p* arco con sord. *p espr.*

Violini II *p* arco con sord. *espr.* *pp*

Viole *p* arco con sord. *pp*

Violoncelli *p* arco con sord. *pp*

Contrabassi *p* arco con sord. *pp*

Archi *cresc.*

25 Con moto

P-no *dim.* *pp* *p*

Archi *dim.* *pp* *p*

17

**26**  
a tempo

P-no

*espr.*

Archl

26 27 28 29 30 31 32 33 34

**27** = 88

P-no

*rit.*

Archl

34 35 36 37 38 39 40 41 42



P-no

40

Measures 40-46 of the piano part. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Measure 40 is marked with a double bar line and a repeat sign.

P-no

Measures 47-52 of the piano part. Measure 47 is marked with a double bar line and a repeat sign. Measure 48 is boxed and labeled '28'. Performance markings include *marc.* and *mf*. The right hand has a melodic line with a trill in measure 52.

Archi

Measures 47-52 of the arch ensemble part. Measures 47-48 are marked with a double bar line and a repeat sign. Measures 49-52 contain sparse accompaniment with performance markings: *pizz.*, *mp*, and *mp pizz.*

P-no

Measures 53-58 of the piano part. Measure 53 is marked with a double bar line and a repeat sign. Measure 54 is boxed and labeled '29'. Performance markings include *espr.*, *cresc.*, and *f*. The right hand features a melodic line with slurs and ties, and a trill in measure 58.

Archi

Measures 53-58 of the arch ensemble part. Measures 53-54 are marked with a double bar line and a repeat sign. Measures 55-58 contain sparse accompaniment with performance markings: *f espr.* and *arco*.

P-no

*poco marcato*

*cresc.*

Archi

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*unis.*

*espr.*

59

8

rit.

Più mosso ♩ = 120

30

P-no

*ff appassionato*

Archi

*f cresc.*

*sf*

*sf*

*sf*

*sf*

*sf*

64

P-no

Archit

66

Detailed description: This system contains the piano and arch instruments for measures 66 to 71. The piano part features a complex, flowing melodic line with many accidentals (flats and naturals) and a fermata over the first measure. The arch instruments are mostly silent, with some light accompaniment in the lower strings.

P-no

31 rit.

♩ = 100

*appassionato  
marcatissimo*

Archit

72

Detailed description: This system covers measures 72 to 77. It begins with a box containing the number '31' and the instruction 'rit.'. The tempo is marked as quarter note = 100. The piano part has a more rhythmic, chordal texture. The arch instruments play a rhythmic pattern of eighth notes with accents. The instruction 'appassionato marcatissimo' is written in a box on the right side of the system.

P-no

76

Detailed description: This system contains the piano part for measures 76 to 81. The piano part continues with a complex, rhythmic texture, featuring many accidentals and a fermata over the first measure.

rit.

32 Largo ♩ = 88

P-no

Archi

*cresc.*

*pp dim.*

*pizz.*

80

P-no

Archi

*p dim.*

84

33 rit. ♩ = 76

P-no

Archi

*pp*

*mp espr. dim.*

*pp arco*

91

34

con sord.

Tr-ba *p espr.*

Archi

101

Tr-ba

Archi

109

Tr-ba

P-no *p espr.*

Archi *pp* *poco espr.*

115

35

Tr-ba

P-no

Archi

122

*espr.*

*espr.*

=

Tr-ba

P-no

Archi

129

36

*p*

37

P-no

Archi

135

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*p espr.*  
*pizz.*  
*p*  
*cresc.*

=

38

P-no

Archi

141

*f*  
*dim.*  
*f*  
*dim.*  
*p*  
*mf*

P-no

*f* *s* *pp* *s* *espr.*

div. pizz. *mf* *p*

Archi

arco *p* *ppp*

*p* *ppp* *mp* *dim.*

147 *p* *ppp*

P-no

39

Archi

uniS. arco *pp* *espr.*

*pp* *pp* *pp*

158 *pp* *attaca*



III

Moderato ♩ = 108

40

Piano solo

P-no

P-no

P-no

41

♩ = 84

P-no

Arch.

42 ♩=108

P-no

Piano part of the first system, measures 42-45. The right hand has a melodic line starting in measure 44 with a slur and a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f* and *f espr.*

Archi

String part of the first system, measures 42-45. Includes Violin I, Violin II, Viola, and Cello/Bass staves. Dynamics include *dim.*, *res.*, *f dim.*, *f*, *f dim.*, and *p*. An *ord.* (ordine) marking is present at the end of the system.

P-no

Piano part of the second system, measures 46-49. Features a complex, fast-moving melodic line in the right hand and a rhythmic accompaniment in the left hand.

Archi

String part of the second system, measures 46-49. Includes Violin I, Violin II, Viola, and Cello/Bass staves. The strings play sustained chords with long slurs.

43 a tempo

rit.

dim.

P-no

Archi

25

44

P-no

Archi

27

pp

pp

pp

pp

pp

allargando

# IV

Allegro con brio  $\text{♩} = 154$

Piano solo *ff marcato*

Violini I

Violini II

Viola

Violoncelli

Contrabassi

45

P-no

Archi

Archi

18

Archi

18

Archi

46

29

*p*

P-no

Archi

*f legato*

28

47

P-no

Archi

*f* *dim.* *P*

*f dim.* *P*

*f dim.* *P*

84

P-no

Archi

*f* *mf*

89

48

P-no

Archi

*f* *P* *res.*

*f* *P* *res.*

*f* *P* *res.*

44

P-no *cresc.*

Archi

40

P-no

Archi

49

Tr-ba *sola*

P-no

Archi

58

Tr-ba

P-no

Archi

62

Tr-ba

P-no

Archi

66

Tr-ba

P-no

Archi

70



Tr-ba

P-no

Archi

74

Tr-ba

P-no

Archi

78

*p cresc.*

*sf p cresc.*

Tr-ba

P-no

Archi

*sola*

*Ab*

82

Tr-ba

52

P-no

Archi

90

P-no

90

$\text{♩} = 168$

P-no

94

P-no

98

P-no

102

Detailed description: This system shows the piano accompaniment for measures 102 to 104. The right hand features a melodic line with a trill-like figure in measure 102, followed by a descending eighth-note pattern. The left hand provides a steady accompaniment with eighth notes. Dynamic markings include *f* and *mf*. There are also some hairpins and accents.

P-ne

105

Detailed description: This system shows the piano accompaniment for measures 105 to 107. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues with eighth-note accompaniment. Dynamics range from *f* to *mf*. There are accents and hairpins throughout.

Tr-ba

53

sola

P-no

Archl

109

*f marc.*

*f marc.*

Detailed description: This system contains measures 108 to 111. The trumpet part (Tr-ba) begins with a box containing the number 53 and the word 'sola'. The piano accompaniment (P-no) continues. The string section (Archl) is mostly silent, with some notes in the lower staves. Dynamics include *f marc.* and *f*. There are accents and hairpins.

Tr-ba

P-no

Archl

113

Detailed description: This system contains measures 112 to 115. The trumpet part (Tr-ba) has a melodic line. The piano accompaniment (P-no) continues. The string section (Archl) has some activity in the lower staves. Dynamics include *f marc.* and *f*. There are accents and hairpins.

Tr-ba

P-no

Archi

117

54

P-no

Archi

122

*cresc.*

*cresc.*

P-no

8

Archi

128

55

accel.

P-no

8

Archi

134

P-no

Archi

139

Tr-ba

56

*solo*

Presto  $\text{♩} = 108$

P-no

Archi

144

Tr-ba

P-no

Archi

150

Tr-ba

P-no

Archi

156

57

Tr-ba

P-no

Archl

162

unis.

unis.

unis.

Tr-ba

P-no

Archl

168

unis.

(div.)

div.



Tr-ba

P-no

Archi

173

Tr-ba

P-no

Archi

177

Tr-ba

P-no

Archi

180

8

un. *fff*

Tr-ba

P-no

Archi

183

59

*espr.*  
*p*

*fff*

*dim.*

*p marc.*  
un. *p marc.*

Tr-ba

P-no

Archi

188

Tr-ba

P-no

Archi

194

60 ♩ = 184

pp

p

dim.

pp

pp

pp

P-no

201

This system contains measures 201 to 207. The piano part features a complex melodic line in the right hand with various accidentals and a steady accompaniment in the left hand. A double bar line is present at the end of measure 207.

P-no

61

Archi

208

pp

This system contains measures 208 to 214. The piano part continues with a melodic line in the right hand and accompaniment in the left hand. A box containing the number '61' is positioned above the piano staff. The string part (Archi) is mostly silent, with a *pp* dynamic marking in the first staff. A double bar line is at the end of measure 214.

P-no

Archi

215

pp

f

This system contains measures 215 to 221. The piano part features a melodic line in the right hand and accompaniment in the left hand. The string part (Archi) has a melodic line in the first staff with *pp* and *f* dynamic markings. A double bar line is at the end of measure 221.

P-no

Archi

221

62

P-no

Archi

227

sul D

Tr-ba

P-no

rit.

63

♩ = 120

sola

Archi

233

5

col legno

col legno

col legno

col legno

col legno

dim.

dim.

Tr-ba

240 *p*

Archi

Tr-ba

245 *mf*

P-no

Archi

Tr-ba

251

Archi

*ad libitum*

64 [a tempo]

Tr-ba

Archi

pizz. *f* *dim.* #

col legno

[*p*] col legno

256 *f* *dim.* [*p*]

Tr-ba

Archi

col legno

[*p*]

262

65

Tr-ba

Archi

arco *f*

marcato détaché

cresc.

268

rit. a tempo

Tr-ba

Archi

dim.

col legno

*p*

272

66

accelerando Allegro con brio  $\text{♩} = 184$

Tr-ba

Archi

arco

*pp*

arco

*pp*

arco

*pp*

arco

*pp*

279

Archi

*fp*

*fp*

285



Archì

290

This system contains measures 190 to 194. It features a vocal line at the top with various notes and rests. Below it is a piano accompaniment with a steady eighth-note pattern. The string section (Archì) is shown with a rhythmic pattern of eighth notes. A dynamic marking *f* is present in the lower right.

P-no

Archì

295

This system contains measures 195 to 204. The piano part (P-no) has a dynamic marking *p*. The string section (Archì) includes a *dim.* marking. The piano part continues with a melodic line, while the strings play a rhythmic accompaniment.

P-no

Archì

301

67

This system contains measures 205 to 210. It includes a rehearsal mark **67** in a box. The piano part (P-no) has a dynamic marking *p*. The string section (Archì) also has a dynamic marking *p*. The piano part features a melodic line with some chromaticism, and the strings provide a rhythmic accompaniment.

Archì

*p* *poco f* *p* *dim.* *pp*

306

Detailed description: This system contains five staves of music. The top staff is a single melodic line with slurs and dynamic markings *dim.* and *pp*. The second staff is a rhythmic accompaniment of eighth notes, starting with *p* and *dim.* The third staff is labeled 'Archì' and contains a rhythmic accompaniment of eighth notes, with dynamics *poco f* and *dim.*. The fourth staff is a bass line with slurs and dynamics *poco f* and *p*. The fifth staff is empty. Measure numbers 306, 307, 308, 309, and 310 are indicated at the bottom.

Archì

*ff marc.* *arco* *ff marc.*

311

68

Detailed description: This system contains five staves of music. The top staff has a melodic line with a box around the number 68 and dynamic marking *ff marc.*. The second staff has a rhythmic accompaniment with dynamic marking *ff marc.*. The third staff is labeled 'Archì' and contains a rhythmic accompaniment. The fourth staff has a bass line with dynamic marking *ff marc.* and the word 'arco' above it. The fifth staff is empty. Measure numbers 311, 312, 313, 314, and 315 are indicated at the bottom.

Archì

316

Detailed description: This system contains five staves of music. The top staff has a melodic line. The second staff has a rhythmic accompaniment. The third staff is labeled 'Archì' and contains a rhythmic accompaniment. The fourth and fifth staves are bass lines with rhythmic accompaniment. Measure numbers 316, 317, 318, 319, and 320 are indicated at the bottom.

Archi

321

Archi

69

*f marc.*

326

Tr-ba

Archi

*cresc.*

332

70

Tr-ba

Archl

71

Allegro con brio  
(a tempo)

P-no

rit.

3 dim.

mf

P-no

dim.

p

f

P-no

p cresc.

f dim.

p

cresc.

P-no

f

p

cresc.

P-no

866

P-no *mf*

371

P-no

377

P-no

383

P-no *accel. poco a poco*  
*p* *cresc.*

389

P-no

395

P-no

401

P-no *cresc.*

407

P-no *ff*

413

72 Presto  $\text{♩} = 120$

P-no

Archl

418 P

Tr-ba

P-no

Archl

420

73 *sola*

Tr-ba

F-nc

Archi

428

74

Tr-ba

P-no

Archi

436

P-no

Archi

442

[f]

p

pizz.

pizz.

P-no

Archi

447

gliss.

8

8

resc.

resc. arco

resc. arco

resc. arco

resc.

Tr-ba

P-no

Archi

75

451

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.



70

Tr-ba

P-no

Archi

456

76

P-no

461

P-no

470

77

Tr-ba

*ff sempre al fine*

8

P-no

8

Archi

arco

arco

arco

arco

arco

arco

479

ff

Tr-ba

P-no

Archi

483

Tr-ba

P-no

Archi

491



# **КОНЦЕРТ №2**

ДЛЯ ФОРТЕПИАНО С ОРКЕСТРОМ

СОЧ. 102

1957

**СОСТАВ ОРКЕСТРА**  
**ORCHESTRA**

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

\*\*\*

4 Corni (F)

\*\*\*

Timpani ] 1 esecutore  
Tamburo ]

\*\*\*

Violini I  
Violini II  
Violenze  
Violoncelli  
Contrabassi

Продолжительность звучания—ок. 16 мин.

Duration: approx. 16 mins.

I

Allegro ♩=160

Piccolo

2 Flauti

2 Oboi

2 Clarinetti(B)

2 Fagotti

4 Corni(F)

Timpani

Tamburo

Piano solo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ob.

Cl.

Fag.

P-no

This musical score page contains three systems of staves. Each system includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Piano (P-no). The first system begins with a first ending bracket labeled '1' and a piano (*p*) dynamic marking. The second system features a second ending bracket labeled '2' and includes various performance markings such as accents (>) and breath marks (a2). The piano part in the second system shows a change in key signature from one flat to two flats. The third system continues the woodwind and piano parts. Measure numbers 10, 13, and 16 are indicated at the beginning of the first, second, and third systems, respectively.

Ob.  
Cl.  
Fag.  
P-no

10

*f marc.*

Detailed description: This system contains the staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Piano (P-no). The woodwinds play melodic lines with various ornaments and dynamics. The piano accompaniment features a rhythmic pattern of eighth notes. A rehearsal mark '10' is placed below the piano staff, and the dynamic marking '*f marc.*' is at the end of the system.

T-ro  
P-no  
Archi

22

*mf*

Detailed description: This system contains the staves for Timpani (T-ro), Piano (P-no), and Strings (Archi). The timpani plays a simple rhythmic pattern. The piano and strings play more complex melodic and harmonic lines. A rehearsal mark '22' is placed below the piano staff, and the dynamic marking '*mf*' is present in the string parts.

T-ro  
P-no  
Archi

26

Detailed description: This system continues the musical score for Timpani (T-ro), Piano (P-no), and Strings (Archi). The piano part features a more active melodic line. A rehearsal mark '26' is placed below the piano staff.



Ob. *mf marc.* <sup>a2</sup> 4 <sup>(a2)</sup>

Cl. *mf marc.* <sup>a2</sup> <sup>(a2)</sup>

T-ro

P-no

Archi

29

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>

T-ro

P-no <sup>8</sup>

Archi

32

5

Fag. *f*

Cor. I, II *f*

Timp. *f*

P-no *cresc.* *f*

Archi *cresc.* *mf* *f* *mf*

85 *cresc.* *mf* *f*

Fag.

Cor. I, II a2

Timp.

P-no *8*

Archi

88

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

P-no

Archi

41

1130A

Detailed description: This is a page of a musical score for page 80. The score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Timpani (Timp.), Piano (P-no), and Archi (Archi). The Piccolo part is mostly rests. The Flute part starts with a forte (f) dynamic and includes a trill marked with an '8' and a dashed line. The Oboe and Clarinet parts also start with a forte (f) dynamic. The Bassoon part has a forte (f) dynamic. The Cor part has a forte (f) dynamic. The Timpani part has a forte (f) dynamic. The Piano part has a forte (f) dynamic. The Archi part has a forte (f) dynamic. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The page number '41' is written at the bottom left, and the number '1130A' is at the bottom center.

Pico. *f*

Fl. *a2*

Ob.

Cl.

Fag.

Cor.

Timp.

P-no *8*

Archi *f* *pizz.*

45

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The first system includes Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The second system includes Timpani (Timp.) and Piano (P-no). The third system includes the string section (Archi). The music is in a key with two flats and a 4/4 time signature. The Piccolo and Flute parts have a dynamic marking of *f* (forte). The Flute part has a fingering marking *a2*. The Piano part has a marking *8* above the first staff. The string section has a dynamic marking of *f* and a *pizz.* (pizzicato) marking. The page number 45 is written at the bottom left.

6 8

P-no *p legato*

Archi *arco p*

40 p

8

P-no

Archi

58

8

P-no

Archi

58

8

Cor. *p*

III *p*

P-no

8

Archi

Cl. *p*

Fag. *p*

P-no

8

Archi

66

This musical score page contains five systems of music. The first system (measures 70-74) features a Clarinet (Cl.) and Bassoon (Fag.) part with long, sustained notes, and a Piano (P-no) and Archi (Archi) part with rhythmic accompaniment. The second system (measures 75-79) features a Clarinet (Cl.) and Bassoon (Fag.) part with more active lines, and a Piano (P-no) and Archi (Archi) part with rhythmic accompaniment. A rehearsal mark '9' is placed above the first measure of the second system. The page number '74' is located at the bottom left of the second system.

Cl. *pp*

Fag. *pp*

Cor. *pp*  
III

P-no *pp*

Archi *pp*

78

Cl.

Fag.

P-no

Archi *pizz.*  
*p*

82



10

Plcc. Fl. Ob. Cl. Fag. Cor. Timp. P-no

10

Archi

This musical score page, numbered 87, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The percussion section includes Timpani (Timp.). The keyboard section includes Piano (P-no). The string section (Arohi) is represented by four staves. The score is divided into four measures. The woodwinds and piano have active parts throughout, while the strings and timpani are mostly silent. The piano part features a complex rhythmic pattern in the right hand and a more active bass line. The woodwinds play various melodic and harmonic lines, with some instruments like the Piccolo and Flute playing higher registers. The Cor Anglais and strings have some activity in the final measure, marked with 'v' (forte).

Picc. *f*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

Timp.

P-no

Archl

Ob.  
Cl.  
Cor.  
P-no  
Archi

101

This system contains measures 101 and 102. The woodwinds (Ob., Cl., Cor.) play a rhythmic pattern of eighth notes. The piano (P-no) and strings (Archi) play a more complex, flowing line. The strings are marked with *f* (forte) and have accents. A double bar line is present at the end of measure 102.

Ob.  
Cl.  
Cor.  
P-no  
Archi

103

This system contains measures 103 and 104. The woodwinds (Ob., Cl., Cor.) play a rhythmic pattern of eighth notes. The piano (P-no) and strings (Archi) play a more complex, flowing line. The strings are marked with *f* (forte) and have accents. A double bar line is present at the end of measure 104.

Ob.

Cl.

Cor.

P-no

Archi

106

Flcc.

P-no

Archi

108

12

Picc. Ob. Cl. Cor. P-no Archi

111

This system contains measures 111, 112, and 113. The Piccolo (Picc.) part has a melodic line starting in measure 113 with a forte (ff) dynamic. The Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (Cor.) parts have sustained notes in measure 112, also marked ff. The Piano (P-no) part features a complex rhythmic accompaniment with sixteenth notes and chords. The string section (Archi) is silent in this system.

Picc. Ob. Cl. Cor. P-no Archi

114

This system contains measures 114, 115, and 116. The Piccolo (Picc.) part continues its melodic line. The Oboe (Ob.) and Clarinet (Cl.) parts have notes marked a2 and ff. The Cor Anglais (Cor.) part has notes marked I. II a2 and ff. The Piano (P-no) part continues with its rhythmic accompaniment. The string section (Archi) has a rhythmic accompaniment in measure 114.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

P-no

118

Picc.

Fl.

Ob.

Cl.

Fag.

P-no

118

Arch.

118

Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Woodwind section score for Piccolo, Flute, Oboe, Clarinet, and Bassoon. The score is written in a common time signature and features complex rhythmic patterns with many beamed notes. The Piccolo part is in the top staff, followed by Flute, Oboe, Clarinet, and Bassoon. The woodwinds play in a key with one sharp (F#) and a key signature of one flat (Bb). The woodwinds play in a key with one sharp (F#) and a key signature of one flat (Bb). The woodwinds play in a key with one sharp (F#) and a key signature of one flat (Bb).

P-no

Piano accompaniment score. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line.

Archi

String section score. The string part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The string part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The string part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line.

121

14

P-no

Piano accompaniment score. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The piano part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line.

Archi

String section score. The string part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The string part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line. The string part features a complex rhythmic pattern with many beamed notes, primarily in the right hand, with a more active bass line.

124



Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Timp.

P-no *f p* *cresc.*

Archl. *pizz. div.* *f*

126

Detailed description: This page of a musical score, numbered 94, features a woodwind section with Piccolo, Flute, Oboe, Clarinet, and Bassoon, all playing a rhythmic pattern of eighth notes with accents and slurs, marked with a forte (*f*) dynamic. The Horns (Cor.) play a similar pattern, also marked *f*. The Timpani (Timp.) part is mostly silent. The Piano (P-no) part consists of a complex harmonic accompaniment with a crescendo leading to a forte-piano (*f p*) dynamic. The String section (Archl.) is divided into Violins and Cellos/Double Basses, both playing a rhythmic pattern of eighth notes with accents and slurs, marked *pizz. div.* and *f*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

P-no

180

Detailed description: This system shows the piano accompaniment for measures 180 and 181. The left hand plays a steady eighth-note bass line, while the right hand features a more complex melodic line with slurs and accents. The key signature has one sharp (F#).

Picc.

15

P-no

Arch.

182

un. arco

arco unis.

un. arco

un. arco

un. arco

Detailed description: This system covers measures 182-184. The Piccolo part has a few notes in measure 182. The piano accompaniment continues with complex textures. The string section (Arch.) is marked 'un. arco' (unison arco) and plays a simple harmonic accompaniment. A box containing the number '15' is placed above the piano part in measure 182. Measure numbers 182 and 185 are visible at the bottom of the system.

Picc.

P-no

Arch.

185

div.

un. arco

un. arco

div.

Detailed description: This system covers measures 185-187. The Piccolo part has a few notes in measure 185. The piano accompaniment continues with complex textures. The string section (Arch.) is marked 'div.' (divisi) and plays a simple harmonic accompaniment. Measure numbers 185 and 188 are visible at the bottom of the system.

Picc.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Timp.  
P-no  
Archi

This page of a musical score features a woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and a string section (Archi). The woodwinds play a melodic line starting in the second measure with a forte (*ff*) dynamic. The piano part includes a triplet in the first measure and a complex rhythmic accompaniment. The strings provide harmonic support with sustained chords and moving lines.

16

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

P-no

16

Archl

div.

pizz.

f

pizz. div.

f

pizz. div.

f

pizz. unis.

f

pizz.

f

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

P-no

Archi

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a system with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Timp (Timp.), Piano (P-no), and Archi (Archi). The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts are written in treble clef with a key signature of one flat (B-flat). The Flute, Oboe, and Clarinet parts have a '2' above the staff, indicating a second ending or a specific fingering. The Piano part is written in grand staff (treble and bass clefs). The Archi part is written in four staves (two for violins and two for violas/violas). The score consists of two measures. The first measure shows the Piccolo, Flute, Oboe, Clarinet, and Bassoon playing a melodic line, while the Piano plays a complex accompaniment. The second measure shows the Piccolo, Flute, Oboe, Clarinet, and Bassoon playing a similar melodic line, while the Piano continues its accompaniment. The Cor and Timp parts are empty. The page number '145' is written at the bottom left, and the number '11208' is written at the bottom center.

Picc.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Timp.  
P-no  
Archi

a2  
a2  
a2  
a2  
a2  
ff  
ff  
unis.  
ff  
ff

147

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Piccolo, Flute, and Clarinet parts feature a melodic line with a trill-like figure in the third measure, marked with a 'v' and a slur. The Oboe part has a similar melodic line. The Bassoon part has a more rhythmic accompaniment. The second system includes Cor (Cor.), Timp (Timp.), P-no (Piano), and Archi (Archi). The Piano part has a rhythmic accompaniment with chords. The Archi part has a rhythmic accompaniment with chords, marked with 'ff' and 'unis.'. The page number '147' is at the bottom left, and the number '11208' is at the bottom center.

Musical score for measures 100-110. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Timpani (Timp.), Piano (P-no), and Archi (Archi). The woodwinds play a melodic line with slurs and accents, while the piano and strings provide harmonic support. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score for measures 111-120. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Piano (P-no), and Archi (Archi). The woodwinds continue their melodic line, and the piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. A rehearsal mark '150' is present at the beginning of this section.

This musical score page features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, starting with a dynamic marking of *f* and a breath mark *v*.
- Fl.** (Flute): Treble clef, starting with a dynamic marking of *f* and a breath mark *v*.
- Ob.** (Oboe): Treble clef, starting with a dynamic marking of *f* and a breath mark *v*.
- Cl.** (Clarinet): Treble clef, starting with a dynamic marking of *f* and a breath mark *v*.
- Fag.** (Bassoon): Bass clef, starting with a dynamic marking of *f* and a breath mark *v*.
- Cor.** (Cor Anglais): Treble clef, starting with a dynamic marking of *f* and a breath mark *v*.
- Timp.** (Timpani): Bass clef, starting with a dynamic marking of *f* and a breath mark *v*. A *f secco* marking appears below the staff.
- P-no** (Piano): Grand staff (treble and bass clefs), featuring a complex rhythmic pattern with a dotted line and the number 8 below it.
- Archl** (String Ensemble): Treble and bass clefs, starting with a dynamic marking of *f* and a breath mark *v*. The word "unis." (unison) is written above the first staff.

A rehearsal mark **17** is present at the top of the page, and another **17 unis.** is located above the string section.



Musical score for page 102, featuring woodwinds, brass, percussion, piano, and strings. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The second system includes Trumpets (Timp.), Piano (P-no), and a string section (Archi) consisting of Violin I, Violin II, and Cello/Double Bass. The woodwinds and brass parts are mostly rests with dynamic markings (v) and accents. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The string parts are marked with 'div.' and 'v'.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

P-no

Archi

This musical score page includes the following parts and markings:

- Picc.** Piccolo flute part.
- Fl.** Flute part, marked *pp* at the beginning.
- Ob.** Oboe part.
- Cl.** Clarinet part.
- Fag.** Bassoon part.
- Cor.** Horns part.
- Timp.** Timpani part.
- P-no** Piano part, consisting of two staves.
- Archl** Archery (strings) part, consisting of four staves.

Key markings and dynamics include:

- pp* (pianissimo) for the flute.
- unis.* (unison) for the strings.
- V* (Vibrato) markings for various instruments.
- Accents (*>*) on notes in the woodwind and string parts.

Picc. *a2* *V* *b* *b* *espr.*

Fl. *V* *b* *b* *espr.*

Ob. *V* *b* *b* *espr.*

Cl. *V* *b* *b* *espr.*

Fag. *V* *b* *b* *espr.*

Cor. *b* *b* *b* *b* *f*

Timp. *f*

P-no *8*

Archi *div.* *b* *b* *espr.*  
*div.* *b* *b* *espr.*  
*div.* *b* *b* *espr.*  
*div.* *b* *b* *espr.*  
*div.* *b* *b* *espr.*

Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Musical score for five woodwind instruments: Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Piccolo part is mostly rests. The Flute, Oboe, Clarinet, and Bassoon parts play sustained chords in the right hand and single notes in the left hand.

Cor.

Musical score for two Cor Anglais parts. Both parts play a melodic line with slurs and accents, featuring notes with flats.

Timp.

Musical score for Timpani, showing a simple rhythmic pattern with notes and rests.

P-no

Musical score for Piano, featuring a complex texture with multiple voices and a dynamic marking of *8* (likely *ff*).

Archl

Musical score for the string ensemble, including Violins I, Violins II, Violas, Cellos, and Double Basses. The parts consist of sustained chords and simple rhythmic patterns.

This musical score page includes the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.).
- Brass:** Horns (Cor.).
- Drum:** Timpani (Timp.).
- Piano:** Piano (P-no).
- Strings:** String section (Archi).

Key markings and performance instructions include:

- pp creso.** (pianissimo crescendo) in the Timpani part.
- 8** (octave) markings in the Piano part.
- unis.** (unison) markings in the String section.

Picc.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Timp.  
P-no  
Archi

170

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 108 at the top left. The score is arranged in a standard orchestral layout. The top section includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The middle section includes staves for Cor Anglais (Cor.) and Timpani (Timp.). The bottom section includes staves for Piano (P-no) and Archi (Archi). The Piano part features complex rhythmic patterns with triplets and sixteenth notes, marked with '8' and '3'. The Archi part consists of several staves with sustained notes and some rhythmic movement. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The page number '170' is located at the bottom left of the score.

18

Picc. *mf espr.*

Fl. *mf espr.*

Ob. *mf espr.*

Cl. *mf espr.*

Fag. *mf espr.*

Cor. *mf espr.*

Timp. *mf*

P-no

18

Archl *mf espr.*

*div.*

*unis.*

*pizz.*

178 *mf espr.*

Detailed description of the musical score: This page contains the musical notation for measures 18 through 178. The score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and Horns are marked with *mf espr.* (mezzo-forte, expressive). The Timpani part is marked *mf*. The Piano part features a complex rhythmic pattern with sixteenth-note runs and rests of 8 and 6 measures. The string section (Archl) is marked *mf espr.* and includes a *pizz.* (pizzicato) instruction. The measure number 178 is indicated at the bottom left of the string part.



This musical score page, numbered 110, features a variety of instruments. The woodwind section includes Piccolo, Flute (with a second flute part marked 'a2'), Oboe, Clarinet (with a second clarinet part marked 'a2'), and Bassoon. The brass section consists of Cor Anglais and Timpani. The piano part is written for both hands, featuring complex sixteenth-note passages with slurs and accents. The string section (Archi) is represented by two staves. The score is divided into two systems. The first system contains the Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, and Timpani parts. The second system contains the Piano and Archi parts. A circled measure in the Bassoon part of the first system highlights a specific rhythmic figure. The page number '110' is located at the top left, and the number '176' is at the bottom left.

Picc. *b*

Fl. *a2 b 8*

Ob.

Cl. *a2*

Fag.

Cor. *a2*

Timp.

P-no

Archl *8*

Picc. *f*

Fl. *8<sub>a2</sub>*

Ob.

Cl. *a2*

Fag.

Cor. *a2*

Timp.

P-no

Archl

180

Detailed description: This page of a musical score contains measures 180 and 181. The instruments are arranged in a standard orchestral layout. The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts are in the upper section, with the Flute and Piccolo parts marked with *f* and *8<sub>a2</sub>* respectively. The Horns and Timpani parts are in the middle section, with the Horns marked with *a2*. The Piano part is in the lower section, featuring a complex rhythmic pattern with sixteenth and thirty-second notes. The String part is at the bottom, with the first violin part marked with *f*. The score is written in a key signature of one flat and a 2/4 time signature. The page number 112 is in the top left corner, and the measure number 180 is at the bottom left.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

P-no

Archi

The musical score for page 113 includes the following parts and markings:

- Picc.**: Piccolo flute, playing a simple melodic line.
- Fl.**: Flute, playing a melodic line with a dynamic marking of *mf* and a breath mark *a2*.
- Ob.**: Oboe, playing a harmonic accompaniment.
- Cl.**: Clarinet, playing a harmonic accompaniment with a dynamic marking of *mf* and a breath mark *a2*.
- Fag.**: Bassoon, playing a harmonic accompaniment.
- Cor.**: Horns, playing a harmonic accompaniment with a dynamic marking of *mf* and a breath mark *a2*.
- Timp.**: Timpani, playing a rhythmic pattern with a dynamic marking of *pp cres.*
- P-no**: Piano, playing a complex, arpeggiated accompaniment with fingerings 6, 7, and 8.
- Archi**: Strings, playing a harmonic accompaniment.

Ploc. *cresc.*  
 Fl. *cresc.*  
 Ob. *cresc.*  
 Cl. *cresc.*  
 Fag. *cresc.*  
 Cor. *cresc.*  
 Timp.  
 P-no *cresc.*  
 Archi *cresc.*  
 184 *cresc.*

P.no

187

*marco.*

P.no

190

P.no

198

P.no

106

P.no

109

P.no

202

P.no

205

P.no

209

P.no

218

P.no

316

P-no

219

Detailed description: This system shows the piano accompaniment for measures 219 to 222. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady harmonic accompaniment with chords and single notes.

20

Picc.

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

P-no

223

Detailed description: This system contains the orchestral parts for measures 223 and 224. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon) and strings (Cori) play a rhythmic pattern of eighth notes. The piano part continues with a similar rhythmic accompaniment. The woodwinds have a melodic line that changes in measure 224.

Picc.

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

P-no

224

Detailed description: This system contains the orchestral parts for measures 225 to 228. The woodwinds and strings continue their rhythmic accompaniment. The piano part also continues. In measure 225, the woodwinds (Piccolo, Oboe, Clarinet) play a melodic line with a long slur, which continues through measure 226.

Picc. Musical notation for Piccolo, featuring a melodic line with various accidentals and rests.

Ob. <sup>a2.</sup> Musical notation for Oboe, featuring a melodic line with various accidentals and rests.

Cl. <sup>a2.</sup> Musical notation for Clarinet, featuring a melodic line with various accidentals and rests.

Fag. <sup>a2</sup> Musical notation for Bassoon, featuring a melodic line with various accidentals and rests.

Cor. Musical notation for Horns, featuring a harmonic accompaniment with various accidentals.

P-no Musical notation for Piano, featuring a complex accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand. Measure number 320 is indicated at the start of the system.

Picc. Musical notation for Piccolo, featuring a melodic line with various accidentals and rests.

Ob. <sup>a2</sup> Musical notation for Oboe, featuring a melodic line with various accidentals and rests.

Cl. <sup>a2.</sup> Musical notation for Clarinet, featuring a melodic line with various accidentals and rests.

Fag. <sup>a2</sup> Musical notation for Bassoon, featuring a melodic line with various accidentals and rests.

Cor. Musical notation for Horns, featuring a harmonic accompaniment with various accidentals.

P-no Musical notation for Piano, featuring a complex accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand. Measure number 328 is indicated at the start of the system.



Picc. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

P-no *280*

Detailed description: This system of musical notation covers measures 280 to 281. It includes staves for Piccolo, Oboe, Clarinet, Bassoon, Horns, and Piano. The Piccolo, Oboe, Clarinet, and Bassoon parts feature a melodic line with eighth notes and rests, marked with *a2*. The Horns part consists of a rhythmic accompaniment of eighth notes. The Piano part features a complex texture with sixteenth-note runs in the right hand and a bass line in the left hand.

Picc. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

P-no *282*

Detailed description: This system of musical notation covers measures 282 to 283. It includes staves for Piccolo, Oboe, Clarinet, Bassoon, Horns, and Piano. The Piccolo, Oboe, and Clarinet parts feature a melodic line with eighth notes and rests, marked with *a2*. The Bassoon part features a melodic line with eighth notes and rests, marked with *a2*. The Horns part consists of a rhythmic accompaniment of eighth notes. The Piano part features a complex texture with sixteenth-note runs in the right hand and a bass line in the left hand.

Picc.    
Ob. <sup>a2</sup>    
Cl. <sup>a2</sup>    
Fag. <sup>a2</sup>    
Cor.    
P-no    
204

Picc.    
Ob. <sup>a2</sup>    
Cl. <sup>a2</sup>    
Fag. <sup>a2</sup>    
Cor.    
P-no    
206

T-ro

P-no

Archi

univ. pizz. *mf*

univ. pizz. *mf*

univ. pizz. *mf*

univ. pizz. *mf*

univ. pizz. *mf*

388 *mf*

Ob.

Cl.

T-ro

P-no

Archi

341

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>

Fag. <sup>a2</sup>

T-ro

P.no

Archi

244

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>

Fag. <sup>a2</sup>

P.no

Archi

247

div.

f

8

Ob.  
Cl.  
Fag.  
Cor.  
Timp.  
P-no  
Archí

240

Cor.  
P-no  
Archí

251

This musical score page contains the following parts and markings:

- Measures:** The score is divided into three systems. The first system covers measures 23, 24, and 25. The second system covers measures 26, 27, and 28. The third system covers measures 29, 30, and 31, ending at measure 253.
- Instrumentation:** Picc., Fl., Ob., Cl., Fag., Cor., Timp., P-no, and Archi.
- Dynamic Markings:** *f* (forte) is used for Picc., Fl., Ob., Cl., and Fag. in measures 24-25. *mf* (mezzo-forte) is used for Timp. in measure 26. *ff* (fortissimo) is used for P-no in measure 27. *non div.* (non-diviso) is marked for the Archi in measure 29.
- Performance Indicators:** A dotted line with an '8' above it spans measures 26-28, likely indicating an 8-measure rest or a specific articulation. A box containing the number '23' is placed above the Picc. staff at the beginning of the first system.
- Key Signature:** The key signature is B-flat major (two flats).
- Time Signature:** The time signature is 4/4.

Pico. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Timp.

P-no *cresc.*

Archi *cresc.*

256 *cresc.*

Detailed description: This is a page of a musical score for a symphony orchestra. It features nine staves. The top five staves are for woodwinds: Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The next two staves are for Percussion: Cor Anglais (Cor.) and Timpani (Timp.). The piano (P-no) is represented by two staves. The bottom four staves are for the string section (Archi). The score is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is marked 'cresc.' (crescendo) throughout. The woodwinds play melodic lines with various ornaments and slurs. The strings play a rhythmic accompaniment of eighth notes. The piano part features a complex, fast-moving texture. The page number '124' is at the top left, and '256' is at the bottom left.

This musical score page features eight staves. The top seven staves are for individual instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Timpani (Timp.). The eighth staff is for the Piano (P-no), which is divided into two systems. The bottom section of the page contains the Archi (Archi) section, consisting of four staves for string instruments. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is marked with a forte dynamic (f) and includes various articulations such as accents and slurs. The Piccolo, Flute, Oboe, and Clarinet parts feature a melodic line with a dotted quarter note followed by an eighth note. The Bassoon and Cor Anglais parts play a rhythmic pattern of eighth notes. The Piano part features a complex rhythmic accompaniment with sixteenth and thirty-second notes. The Archi part provides a harmonic foundation with sustained notes and rhythmic patterns.

258



This musical score page contains two measures, 259 and 260, for a full orchestra and piano. The instruments are arranged as follows from top to bottom: Piccolo (Plcc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Timpani (Timp.), Piano (P-no), and a string section (Archi) consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *ff*. The piano part includes a complex texture with sixteenth-note runs and chords. The string section provides a steady accompaniment with eighth-note patterns.

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Timp.  
 P-no  
 Archi

Musical score for page 127, featuring woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon), brass (Coronet), percussion (Timpani), piano (Piano), and strings (Archi). The score includes various musical notations such as dynamics (e.g., *sf*, *f*, *div.*, *unis.*), articulation (accents), and performance instructions (e.g., *a2*, *8...*). The woodwinds and strings play melodic lines, while the piano provides harmonic accompaniment. The brass and percussion provide rhythmic support.

II

24 Andante  $\text{♩} = 76$   
con sord.

Violini I *p* con sord.

Viola *p* con sord.

Violoncelli *p*

25

V-ni I

V-le *pp*

V-c. *pp* (senza sord.)

C-b. *p espr.*

V-ni I *p espr. creso.* *mp* con sord. *dim.* *p*

V-ni II *mp* (espr.) *dim.*

V-le *p espr. creso.* *mp* *dim.* *p*

V-c. *p espr. creso.* *mp* *dim.* *p*

C-b. *p espr.* *p* *p*

26

P-no *p* legato

Arch. *pp* *poco espr.*

P-no

Archi

*poco espr.*

23

Cor.

27 I

*p*

P-no

*pp*

Archi

26

Cor.

I

8

P-no

30

Cor.

I

8

P-no

34

poco rit.

[28] a tempo

Cor. 

P-no 

Archi 

37 pp

P-no 

Archi 

40 poco espr. pizz.

P-no 

Archi 

44 arco p espr.

P-no

Archi

48

*espr.*

P-no

Archi

poco rit.

30 a tempo

pizz.

*p*

52

P-no

Archi

55

P-no

Archi

59

31

P-no

Archi

pizz.

p

62

P-no

Archi

arco

*p poco espr.*

arco

*p poco espr.*

arco

*poco espr.*

arco

*poco espr.*

65

P-no

Archi

68

*dim.*

P-no

Archi

71

*poco rit.*

**32** *a tempo*

*p*

*pp*

P-no

Archi

75

*poco espr.*

*poco espr.*



P-no

Archi

*poco espr.*

78

Detailed description: This system contains the first two systems of music. The first system is for the Piano (P-no), consisting of two staves with treble and bass clefs. The piano part features a melodic line with triplets and a bass line with chords. The second system is for the Strings (Archi), consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The strings play a sustained accompaniment. The dynamic marking *poco espr.* is placed above the Violin I staff. The measure number 78 is written at the beginning of the string system.

P-no

*poco rit.* **33** *a tempo*

Archi

81

Detailed description: This system contains the second two systems of music. The first system is for the Piano (P-no), consisting of two staves. The piano part continues with triplets. The dynamic marking *poco rit.* is placed above the first staff, followed by a box containing the number 33, and then *a tempo*. The second system is for the Strings (Archi), consisting of four staves. The strings play a sustained accompaniment. The measure number 81 is written at the beginning of the string system.

P-no

Archi

*espr.*

84

Detailed description: This system contains the third two systems of music. The first system is for the Piano (P-no), consisting of two staves. The piano part continues with triplets. The second system is for the Strings (Archi), consisting of four staves. The strings play a sustained accompaniment. The dynamic marking *espr.* is placed above the Violin I staff. The measure number 84 is written at the beginning of the string system.

P-no

Archi

P-no

Archi

P-no

Archi

P-no

Archi

*pp*

96 *pp*

P-no

Archi

99

P-no

Archi

102

*rit.*

III

Allegro  $\text{♩} = 176$

36

2 Clarinetti (B)

2 Fagotti

Piano solo

Cl.

Fag.

P-no

Cl.

Fag.

P-no

Cl.

Fag.

P-no

16

37

P-no

V-ni I  
senza sord.  
*p*

V-ni II  
senza sord.  
*p*

V-le  
senza sord.  
*p*

V-o.  
senza sord.  
*p*

C-b.

21

P-no

Archi

26

38

P-no

Archi

*cresc.*

31

P-no

Archi

P-no

Archi

39

P-no

Archi

P-no

Archi

P-no

Archi

cresc.

div.

P-no

Archi

40

unis.

P-no

8

63

P-no

8

[p]

67

P-no

8

71



41

Picc. *ff*

Fl. *ff* a2

Ob. *ff* 8

Cl. *ff* a2

Fag. *ff*

Cor. *ff*

Timp. *ff*

V-c. *pizz.*

C-b. *f pizz.*

75

Picc. 8

Fl. a2 8

Ob. 8

Cl. a2 8

Fag. 8

Cor. 8

Timp. 8

V-c. 8

C-b. 8

78

42

Picc.

Fl. <sup>a2</sup>

Ob.

Cl. <sup>a2</sup>

Fag.

Cor.

Timp.

P-no

8

*ff*

42

non div. pizz.

pizz.

non div. pizz.

Archl

81

P-no

Archi

64

Detailed description: This system of music covers measures 64 to 66. It features a piano (P-no) part with two staves and an orchestra (Archi) part with five staves. The piano part consists of eighth-note patterns in both hands. The orchestra part provides harmonic support with chords and some melodic fragments. A rehearsal mark with a double bar line is located at the beginning of the system. The measure number 64 is printed at the bottom left of the first staff.

P-no

Archi

67

Detailed description: This system of music covers measures 67 to 69. It features a piano (P-no) part with two staves and an orchestra (Archi) part with five staves. The piano part continues with eighth-note patterns, showing some chromatic movement. The orchestra part continues with harmonic support. The measure number 67 is printed at the bottom left of the first staff.

P-no

Archi

89

Detailed description: This system of musical notation covers measures 89 to 92. It features a grand staff for the piano (P-no) with two staves (treble and bass clefs) and a four-staff section for the strings (Archi) in two systems (violin/viola and cello/bass). The piano part has a complex texture with many sixteenth notes and some accidentals. The string parts are more rhythmic, with many notes marked with accents (y) and some slurs. A rehearsal mark '89' is located at the beginning of the string section.

P-no

Archi

93

43

Detailed description: This system of musical notation covers measures 93 to 96. It features a grand staff for the piano (P-no) and a four-staff section for the strings (Archi). The piano part continues with complex rhythmic patterns. The string parts are marked with accents and slurs. A rehearsal mark '93' is at the start of the string section, and a measure number '43' is enclosed in a box above the piano staff in the second measure of this system.

8

P-no

Archi

98



8

P-no

Archi

99

This musical score page, numbered 147, features a full orchestral arrangement and piano accompaniment. The instruments are listed on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cor.), Timpani (Timp.), Piano (P-no), and Archi (Archi). The score is divided into three measures. The Flute and Clarinet parts begin in the second measure with a forte (*f*) dynamic and a sixteenth-note pattern. The Piano part features a complex accompaniment with sixteenth-note runs in both hands. The string section (Archi) provides a rhythmic accompaniment with eighth-note patterns. The Piccolo, Oboe, Bassoon, and Cor parts are silent throughout the measures. The time signature changes from 8/8 to 7/8 in the second measure and back to 8/8 in the third. The key signature has one sharp (F#).

This musical score page contains measures 105 through 108. The instruments are arranged as follows:

- Picc.** (Piccolo): Treble clef, rests in measures 105-107, enters in measure 108 with a sixteenth-note pattern, marked *f*.
- Fl.** (Flute): Treble clef, eighth-note pattern in measure 105, rests in 106-107, eighth-note pattern in 108, marked *f*.
- Ob.** (Oboe): Treble clef, rests in measures 105-107, eighth-note pattern in 108, marked *f*.
- Cl.** (Clarinet): Treble clef, eighth-note pattern in measure 105, rests in 106-107, eighth-note pattern in 108, marked *f*.
- Fag.** (Bassoon): Bass clef, rests in measures 105-107, eighth-note pattern in 108, marked *f*.
- Cor.** (Cor Anglais): Treble clef, rests in measures 105-107, eighth-note pattern in 108, marked *f*.
- Timp.** (Timpani): Bass clef, rests in measures 105-107, eighth-note pattern in 108, marked *f*.
- P-no** (Piano): Treble and Bass clefs, eighth-note patterns in measures 105-107, rests in 108.
- Archi** (Archi): Treble and Bass clefs, eighth-note patterns in measures 105-107, eighth-note patterns in 108.

Measure 105 is marked with a first ending bracket (8) above the Flute staff. Measure 108 is marked with a first ending bracket (8) above the Piccolo staff. The key signature has one flat (B-flat), and the time signature is 7/8.

44

Picc. *8*

Fl. *8*

Ob. *8*

Cl. *8*

Fag.

Cor.

Timp.

P-no

44

Aroh.



P-no

V-o.

C-b.

111

P-no

V-o.

C-b.

114

45

P-no

V-o.

C-b.

117

P-no

Archl

121

46

Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Cor.

Timp.

*p cresc.*

P-no

*p cresc.*

46

Archi

*arco*  
*p cresc.*

*arco*  
*p cresc.*

*arco*  
*p cresc.*

*arco*  
*p cresc.*

125

*p cresc.*

Musical score for Ploco., Fl., Ob., Cl., Fag., Cor., Timp., P-no, and Archl. instruments. The score is written in 4/4 time and includes dynamic markings such as *mf* and *f*. The Ploco. part features a melodic line with a *ff* dynamic. The Fl. part has a similar melodic line with a *ff* dynamic. The Ob. part has a rhythmic pattern with a *ff* dynamic. The Cl. part has a rhythmic pattern with a *ff* dynamic. The Fag. part has a rhythmic pattern with a *ff* dynamic. The Cor. part is silent. The Timp. part has a rhythmic pattern with a *mf* dynamic. The P-no part has a complex rhythmic pattern with a *ff* dynamic. The Archl. part has a rhythmic pattern with a *f* dynamic.

Picc. Fl. Ob. Cl. Fag. Cor. Timp. P-no Archi

135

This section of the score covers measures 135 to 140. It features a woodwind ensemble (Piccolo, Flute, Oboe, Clarinet, Bassoon) and Horns playing a rhythmic pattern of eighth notes. The Piano part includes a melodic line with slurs and a triplet. The Arches play a steady eighth-note accompaniment. The Horns and Timpani parts have a *f dim.* marking at the end of the section.

Cor. P-no

47

140

8

This section covers measures 140 to 147. The Horns play a sustained chord with a *p* (piano) dynamic. The Piano part continues with a melodic line, also marked *p*. A rehearsal mark '47' is placed at the beginning of the Horns part, and a measure rest '8' is indicated at the end of the Piano part.

I. II

Cor.

P-no

144

8

I. II

Cor.

P-no

148

8

48

Cor.

P-no

152

Cl.

Fag.

P-no

V-le

V-c.

C-b.

155

div.

div.

p

p

p

Cl.

Fag.

Cor.

P-no

V-le

V-c.

C-b.

158

unis.

unis.

Cor.

P-no

161

I. II

Cor.

P-no

166

I. II

P-no

V-c.

C-b.

170

p

50

Cl. *p*

Fag. *p*

P-no *esoso.*

C-b. *pizz.*

175

Ob.

Cl.

Fag. *a2*

P-no *f*

C-b.

178

Fl. *p*

Ob.

Cl. *a2*

Fag. *a2*

P-no

C-b.

181

51

Fl.

Ob.

Cl.

Fag.

P-no

V-le

V-c.

C-b.

P-no

V-le

V-c.

52

P-no

V-le

V-c.

C-b.



P-no

*cresc.*

Archi

*p cresc.*

199

53

*p cresc.*

P-no

Archi

203

P-no

Archi

207

54

Ob.  
Fag.  
Cor.  
P-no  
V-n I  
V-n II  
V-le  
V-c.

211

Ob.  
Cl.  
Fag.  
Cor.  
P-no

215

55

Ob.  
Cl.  
Fag.  
Cor.  
P-no

219

Ob. *f cresc.*

Cl.

Fag.

Cor. I, II

P-no

Archi

223

P-no

Archi

227

Detailed description: This page of a musical score, numbered 160, features a woodwind section (Oboe, Clarinet, Bassoon, Cor Anglais) and a piano accompaniment. The woodwinds play a melodic line with a crescendo. The piano part consists of two systems of staves, each with a right and left hand. The first system includes a section of string accompaniment (Archi) with four staves. The score is marked with dynamics such as *f* and *f cresc.*, and includes performance instructions like *8* and *I, II*. Measure numbers 223 and 227 are indicated at the start of their respective systems.

P.no

Archi

231

cresc.

cresc.

cresc.

cresc.

P.no

Archi

56

235

P.no

Archi

240

P-no

Archí

245

P-no

Archí

250

57

*ff*

P-no

Archí

255

P-no

Archi

260

Detailed description: This system contains two systems of music. The first system is for Piano (P-no) and Archi. The Piano part has two staves with a treble and bass clef. The Archi part has four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a minor key and features a steady eighth-note accompaniment in the strings and a more active piano line. A rehearsal mark '260' is located at the beginning of the second system.

P-no

Archi

265

Detailed description: This system continues the music from the previous system, covering measures 265 to 270. It features the same instrumental forces: Piano and Archi. The musical texture remains consistent with the previous system, showing a rhythmic accompaniment in the strings and a melodic line in the piano.

T-ro

58

P-no

Archi

270

Detailed description: This system introduces a new instrument, the Tromba (T-ro), which has a single staff with a treble clef. The Piano and Archi parts continue from the previous system. The Tromba part features a rhythmic pattern of eighth notes, with dynamic markings of piano (p) and forte (f). A rehearsal mark '58' is enclosed in a box at the beginning of the Tromba staff. The system concludes at measure 270.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

T-ro

P-no

Archi

*sol* *al*

*sol* *al*

*pp cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

Picc.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
T-ro  
P-no  
Archi

380

Detailed description: This is a page of a musical score, page 185, numbered 380 at the bottom left. The score is arranged in systems. The first system contains five staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), all of which are currently silent. The second system contains two staves for Cor Anglais (Cor.), both playing a melodic line with a 'tr' (trill) marking. Below this is a single staff for Trombone (T-ro), which is silent. The third system is for Piano (P-no), showing a complex accompaniment with sixteenth-note patterns in both hands. The fourth system is for the string section (Archi), consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) playing sustained chords. The key signature has one flat (B-flat), and the time signature is 4/4.



59

Pico. *8*

Fl. *8* *a2*

Ob.

Cl. *a2*

Fag. *f*

Cor. *a2* *f*

T-ro *f*

P-no *8*

59

Archl. *f* *pizz.*

Picc. *8*

Fl. *8*

Ob.

Cl. *a2*

Fag.

Cor.

T-ro

V-c.

C-b. *288*

Picc. *8*

Fl. *8*

Ob.

Cl. *a2*

Fag.

Cor.

T-ro

V-c.

C-b. *291*

60

P-no

Archi

pizz.

*ff* pizz.

*ff* pizz.

294

P-no

Archi

297

P-no

Archi

300

P-no

Archi

303

P-no

61 8

Archi

308

Timp.

P-no

Archi

309

Picc. *sf*

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

Cor. *sf*

Timp. *mf*

P-no *sf*

Archi *div. arco* *sf* *mf*

312

Timp. *mf*

P-no *mf*

V-c. *mf*

C-b. *mf*

315

63

Timp.

P-no

V-c.

C-b.

319

Timp.

P-no

V-c.

C-b.

323

*cresc.*

*cresc.*

*cresc.*

Timp.

P-no

Archl

*unis.*

327

Picc.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Timp.  
P-no  
Archi

(cresc.)  
8-----  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.

331

cresc.

Detailed description: This is a page of a musical score, page 172, containing measures 331 through 335. The score is for a full orchestra and piano. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Timpani (Timp.), Piano (P-no), and Strings (Archi). The woodwinds and strings are mostly silent, indicated by rests. The timpani part has a rhythmic pattern of eighth notes. The piano part features a complex, fast-moving texture with many sixteenth notes. The strings play a rhythmic pattern of eighth notes. Dynamic markings include '(cresc.)' above the timpani staff, '8-----' with a dashed line above the piano staff, and 'cresc.' written below the strings and piano staves in the final measures. The measure numbers 331 and 335 are printed at the bottom of the first and last staves, respectively.

64

Picc. *ff* *s*

Fl. *ff* *s* *a.2*

Ob.

Cl. *ff* *s* *a.2*

Fag.

Cor.

Timp. *f*

P-no *s*

64

Archl *ff*

336



This musical score page, numbered 174, contains the following parts and markings:

- Picc.** (Piccolo): Treble clef, eighth-note pattern, dynamic *sf*.
- Fl.** (Flute): Treble clef, eighth-note pattern, dynamic *sf*.
- Ob.** (Oboe): Treble clef, rests, dynamic *sf* at the end.
- Cl.** (Clarinet): Treble clef, eighth-note pattern, dynamic *sf* at the end.
- Fag.** (Bassoon): Bass clef, rests, dynamic *sf* at the end.
- Cor.** (Cor Anglais): Treble clef, rests, dynamic *sf* at the end.
- Timp.** (Timpani): Bass clef, eighth-note pattern.
- P-no** (Piano): Grand staff, eighth-note pattern in the right hand and eighth-note pattern in the left hand.
- Archi** (Strings): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses), eighth-note pattern with accents.

Additional markings include *sf* (sforzando) at the end of several parts and a *sf* marking in the string section.

This musical score page, numbered 175, features a variety of instruments. The woodwind section includes Piccolo (marked with an 8), Flute (marked with an 8 and a2), Oboe (marked with a2), and Clarinet (marked with a2). The bassoon part is in the bass clef. The brass section consists of two Cor parts. The percussion part is for Timpani. The piano part is shown in grand staff notation. The string section, labeled 'Archi', is divided into four staves. The score is written in a key signature of one flat and a common time signature. The music is characterized by rhythmic patterns and sustained notes, with some measures containing slurs and ties.

346

This musical score page, numbered 176, contains the following parts and markings:

- Picc.**: Piccolo part with a first ending bracket (8) and dynamic markings *mf* and *pp*.
- Fl.**: Flute part with a first ending bracket (8), a second ending bracket (a2), and dynamic markings *mf* and *pp*.
- Ob.**: Oboe part with a second ending bracket (a2) and dynamic markings *mf* and *pp*.
- Cl.**: Clarinet part with a second ending bracket (a2) and dynamic markings *mf* and *pp*.
- Fag.**: Bassoon part with dynamic markings *mf* and *pp*.
- Cor.**: Cor Anglais part with dynamic markings *mf* and *pp*.
- Timp.**: Timpani part with dynamic markings *mf* and *pp*.
- P-no**: Piano part with a first ending bracket (8) and dynamic markings *mf* and *pp*.
- Archi**: String part with dynamic markings *mf* and *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark **351** is located at the bottom left of the page.

## ПРИМЕЧАНИЯ

В обоих фортепианных концертах изложение партии Piano solo в партитуре и в клавири имеет различия, представляющие собой два варианта текста. Все они оговорены в примечаниях. В настоящем томе партия Р-по в основном следует тексту партитуры.

При подготовке настоящего издания партия Р-по была выверена, насколько это возможно, по звукозаписям авторских исполнений концертов. При этом в случаях разночтений за основу брался вариант, исполняемый автором, независимо от того, помещен он в партитуре или в клавири.

### КОНЦЕРТ № 1 ДЛЯ ФОРТЕПИАНО С ОРКЕСТРОМ

#### I. ALLEGRETTO

- Т. 1. В партитуре обозначение темпа Allegro moderato  $\text{♩} = 96$ . Изменено по клавири.
- Т. 2. Р-по, пр.р. В клавири во второй половине такта лига до ноты соль; точка отсутствует.
- Т. 14. В издании 1963 г. обозначение темпа Allegro vivace  $\text{♩} = 160$ . Печатается по изданию 1934 г. и клавири.
- Т. 21. В издании 1963 г. метрономическое обозначение отсутствует. Печатается по изданию 1934 г. и клавири.
- Т. 25. Р-по, пр.р. В партитуре на третьей четверти вместо ноты соль — ля — бе кар. Изменено в соответствии с клавиром и со звукозаписью авторского исполнения концерта 1957 г.
- Т. 39. Р-по, л.р. В партитуре на последней восьмой вместо ноты ми — бе мо — ля — соль. Изменено в соответствии с клавиром и со звукозаписью авторского исполнения.
- Т. 45. В клавири имеется указание rit. Печатается по партитуре и в соответствии со звукозаписью авторского исполнения.
- Т. 46. В издании 1963 г. обозначение темпа отсутствует. Печатается по изданию 1934 г. и клавири.
- Т. 51, 52. Р-по, пр.р. В клавири есть лига от последней восьмой т. 51 до первой восьмой т. 52.
- Т. 66. Р-по, пр.р. В партитуре последняя шестнадцатая не ми — бе кар, а фа. Изменено по клавири.
- Т. 67. Р-по, л.р. В партитуре на первой восьмой нота до первой октавы. Изменено по клавири.
- Т. 75, 76. Р-по, пр.р. В клавири лига от последней восьмой т. 75 до первой восьмой т. 76 отсутствует.
- Т. 117. В клавири на второй четверти указание rit. Печатается по партитуре и в соответствии со звукозаписью авторского исполнения.
- Т. 118. В издании 1963 г. отсутствуют обозначения темпа и метронома. Печатается по изданию 1934 г. и клавири.
- Т. 129. В издании 1934 г. на второй четверти указание rit.; в клавири это указание помещено на первой четверти т. 130. Печатается по изданию 1963 г. и в соответствии со звукозаписью авторского исполнения.
- Т. 131. В издании 1963 г. нет обозначений темпа и метронома. Печатается по изданию 1934 г. и клавири.
- Т. 135. Р-по, л.р. В клавири вторая восьмая во второй четверти соль — ди — ез малой октавы.
- Т. 147. Р-по, л.р. В клавири первая восьмая четвертой четверти не ре, а ми.
- Т. 149. Р-по, пр.р. В партитуре на третьей и четвертой четвертях следующее изложение:



Изменено по клавири.

#### II. LENTO

- Т. 50, 51. Р-по. В клавири на третьей восьмой имеются точки.
- Т. 128. Р-по, л.р. В партитуре:



Изменено в соответствии с клавиром и со звукозаписью авторского исполнения.

#### IV. ALLEGRO CON BRIO

- Т. 90. В издании 1963 г. метрономическое обозначение отсутствует. Печатается по изданию 1934 г. и клавири.
- Т. 136. В партитуре указание accel. отсутствует. Добавлено по клавири.
- Т. 141. Р-по, л.р. В клавири на первой восьмой вместо трезвучия только фа — бе кар второй октавы.
- Т. 147. В издании 1963 г. отсутствуют обозначения темпа и метронома. Печатается по изданию 1934 г. и клавири.
- Т. 182. Р-по, л.р. В клавири вместо ноты соль — си.
- Т. 197. В издании 1963 г. метрономическое обозначение отсутствует. Печатается по изданию 1934 г. и клавири.
- Т. 238. В партитуре вместо метрономического указания имеется обозначение темпа Allegretto poco moderato. Изменено по клавири.
- Т. 253. Указание ad libitum, по-видимому, означает ритмически свободное исполнение т. 253—255. В издании 1963 г. это указание отсутствует, а в клавири оно помещено во второй половине т. 252. Печатается по изданию 1934 г.
- Т. 268. V-le. В издании 1963 г. на второй восьмой последняя нота в триоли — ре — бе кар. Печатается по изданию 1934 г. и по аналогии с клавиром.
- Т. 279. В клавири указание accel. отсутствует.
- Т. 343. Р-по. В партитуре в этом такте фермата. Снята в соответствии с клавиром.
- Т. 359, 360, 365. Р-по. Динамические указания добавлены по клавири.
- Т. 368. Р-по, пр.р. В партитуре на второй четверти:



Изменено в соответствии с клавиром и со звукозаписью авторского исполнения.

- Т. 369. Р-по, пр.р. В партитуре на второй четверти:




Изменено по клавири.

- Т. 369. Р-по, л.р. В автографе клавира красным карандашом (по-видимому, рукой редактора) на второй четверти у ноты соль поставлен бекар. Этот же бекар имеется в издании 1934 г. Печатается по изданию 1963 г. и по всем изданиям клавира.
- Т. 372, 374. Р-по, л.р. В партитуре на второй четверти оба раза отсутствует штиль нижнего голоса. Изменено по клавири.
- Т. 379. Р-по, пр.р. В издании 1963 г. на третьей шестнадцатой перед нотой си выставлен бемоль. Печатается по изданию 1934 г. и клавири.
- Т. 381. Р-по, пр.р. В издании 1963 г. на третьей шестнадцатой перед нотой ре выставлен бемоль. Печатается по изданию 1934 г. и клавири.
- Т. 387. В издании 1963 г. указание accel. poco a poco отсутствует. Печатается по изданию 1934 г. и клавири.
- Т. 409. Р-по. Динамическое указание *ff* добавлено по клавири.
- Т. 413. В издании 1963 г. отсутствуют обозначения темпа и метронома. Печатается по изданию 1934 г. и клавири.
- Т. 439, 447. Р-по. В клавири на второй четверти оба раза противоположное распределение рук.
- Т. 448. Р-по, пр.р. В партитуре октавный пунктир начинается с этого такта. Изменено по клавири.
- Т. 460. Р-по. В клавири на первой восьмой в обеих руках

имеется аккорд, аналогичный аккорду в предыдущих тактах.

## КОНЦЕРТ № 2 ДЛЯ ФОРТЕПИАНО С ОРКЕСТРОМ

### I. ALLEGRO

- Т. 1. В автографах партитуры и клавира метрономическое обозначение отсутствует.
- Т. 1, 2, 6, 7. В автографе в т. 1 у *Fag.* динамическое указание *p* рукой автора исправлено на *f*. В т. 2 у *Ob.* и *Cl.* имеется указание *p*, а в т. 6, 7, у *Ob.*, *Cl.* и *Fag.* динамические указания отсутствуют.
- Т. 23. P-по. В клавири первая восьмая записана в партии левой руки.
- Т. 25. P-по. В клавири вторая четверть записана в партии правой руки.
- Т. 40. P-по. В клавири на третьей четверти вместо восьмой с паузой — четверть.
- Т. 102, 103, 106—108. P-по. Лиги добавлены по клавиру.
- Т. 124. P-по, л. р. В партитуре на пятой восьмой пауза. Изменено по клавиру.
- Т. 126. P-по, л. р. В партитуре на второй и третьей четвертях только фа-диез и ре малой октавы. Изменено по клавиру.
- Т. 143—146. P-по. Лиги добавлены по клавиру.
- Т. 163, 164. P-по, л. р. В партитуре в обоих тактах на четвертой четверти аккорды без нижнего ми-бемоль. Изменено по клавиру и по аналогии с т. 165, 166.
- Т. 171, 173. P-по. Во всех изданиях клавира в т. 171 на второй четверти динамическое указание *cresc.*, а в т. 173 на первой четверти — *fff*. В автографе клавира эти указания отсутствуют.
- Т. 175. P-по. В клавири во второй четверти две последние ноты — до малой октавы и соль большой октавы.
- Т. 179. P-по. В клавири на второй четверти септоль, после соль большой октавы следует до большой октавы.
- Т. 181. P-по. В клавири на четвертой четверти септоль, между нотами ми и си-бемоль имеется еще соль. Нота ми записана в партии левой руки.
- Т. 184. В клавири динамическое указание *cresc.* отсутствует.
- Т. 184. P-по. В клавири на второй четверти септоль, после соль большой октавы следует ре большой октавы.
- Т. 186—188. P-по. Лиги добавлены по клавиру.
- Т. 187, 189. P-по. В т. 187 в автографе партитуры на четвертой четверти динамическое указание *dim.*; то же указание в автографе клавира на второй четверти. В т. 189 в обоих автографах на первой четверти динамическое указание *p*, а указание *marcato* отсутствует.
- Т. 206—210, 217. P-по. В автографе следующие динамические указания: в т. 206 на первой четверти *cresc.*, в т. 207 на третьей четверти *f*, в т. 208 на первой четверти *p* и на второй — *cresc.*, в т. 209 на третьей четверти *f*, в т. 210 на первой четверти *p* и в т. 217 на первой четверти *cresc.* В т. 206—210 те же динамические указания и в автографе клавира; там же вместо т. 217 указание *cresc.* поставлено на первой четверти т. 211.
- Т. 218, 222. В автографах партитуры и клавира в т. 218 указание *accel.*, а в т. 222 — *Presto*.
- Т. 227. P-по, пр. р. В клавири на третьей четверти вместо ноты ля — си-бемоль. Это не соответствует гармонии в партиях *Cor.*
- Т. 229. P-по, л. р. В клавири на четвертой четверти до первой октавы.
- Т. 236. P-по, пр. р. В клавири на третьей четверти вместо ноты фа — соль-бемоль. Это не соответствует гармонии в партиях *Cor.*
- Т. 252, 254. P-по. Динамические указания *cresc.* и *ff* добавлены по клавиру.
- Т. 254. P-по, пр. р. В клавири на первой восьмой только ми — бемоль четвертой октавы.
- Т. 256, 257. P-по. В клавири в каждой четверти на первой шестнадцатой акцент; динамическое указание *cresc.* отсутствует.
- Т. 262, 263. P-по. В клавири в обоих тактах на четвертой четверти изложение .
- Т. 262. P-по, л. р. В клавири на четвертой четверти:



Т. 264. P-по. В клавири на третьей четверти:



Т. 265. В клавири акценты отсутствуют.

### II. ANDANTE

- Т. 1. В автографах партитуры и клавира метрономическое обозначение отсутствует.
- Т. 24—26. В издании партитуры в т. 24 на первой четверти указание *rosso rit.*; во всех изданиях клавира то же указание помещено на третьей четверти. В изданиях партитуры и клавира в т. 26 на первой четверти указание *a tempo*. Печатается в соответствии с автографами партитуры и клавира и со звукозаписью авторского исполнения концерта 1958 г., где в этих тактах темповых изменений нет.
- Т. 27. P-по, пр. р. В партитуре:



Изменено по клавиру и в соответствии со звукозаписью авторского исполнения. Динамическое указание *pp* добавлено по всем изданиям клавира.

- Т. 28. P-по, л. р. В клавири на первой четверти пауза.
- Т. 30, 31. P-по, пр. р. В издании партитуры лига заканчивается в конце т. 30, а в т. 31 начинается новая лига. Печатается по автографу и клавиру.
- Т. 33. P-по, пр. р. В партитуре:



Изменено по клавиру и в соответствии со звукозаписью авторского исполнения.

- Т. 37, 38. В автографах партитуры и клавира указания *rosso rit.* и *a tempo* отсутствуют.
- Т. 38. P-по. Динамическое указание *p* добавлено по клавиру.
- Т. 44, 45. P-по, л. р. В клавири лига, объединяющая эти такты, отсутствует.
- Т. 53, 54. В автографах партитуры и клавира указания *rosso rit.* и *a tempo* отсутствуют.
- Т. 54, 55. P-по, л. р. В клавири следующее изложение:



- Т. 58, 59. P-по, л. р. В клавири лига отсутствует.
- Т. 72, 73. В автографах партитуры и клавира указания *rosso rit.* и *a tempo* отсутствуют.
- Т. 76, 77. P-по, пр. р. В клавири лиги поставлены так:



- Т. 77—79. Во всех изданиях клавира в т. 77 на третьей четверти указание *rosso rit.*, а на первой четверти т. 79 указание *a tempo*. Печатается в соответствии с партитурой, автографом клавира и со звукозаписью авторского исполнения, где в этих тактах темповых изменений нет.
- Т. 81, 82. В автографах партитуры и клавира указания *rosso rit.* и *a tempo* отсутствуют.
- Т. 83, 84. Во всех изданиях клавира в т. 83 на второй четверти указание *rosso rit.*, а в т. 84 на первой четверти указание *a tempo*. Печатается в соответствии с партитурой, автографом клавира и со звукозаписью авторского исполнения, где в этих тактах темповых изменений нет.
- Т. 89—92. P-по, л. р. В клавири лиги отсутствуют.
- Т. 93—95. P-по. В клавири лиги отсутствуют.

- Т. 96—104. P-по. В клавире лиги отсутствуют. Во всех изданиях клавира вместо лиг — указания педали со второй четверти т. 96 до конца т. 97 и со второй четверти т. 98 с ремаркой *al Fine*. В автографе клавира указания педали отсутствуют.
- Т. 101. P-по. В автографе последняя восьмая в такте — д.о. Печатается по изданию партитуры, клавиру и в соответствии со звукозаписью авторского исполнения.
- Т. 104. В автографах партитуры и клавира указание *rit.* отсутствует.

### III. ALLEGRO

- Т. 1. В автографах партитуры и клавира метрономическое обозначение отсутствует.
- Т. 33, 37. P-по. Динамические указания *cresc.* и *f* добавлены по всем изданиям клавира; в партитуре и в автографе клавира они отсутствуют. В принадлежавшем автору издании партитуры в партию P-по карандашом вписаны динамические указания: в т. 33 — *cresc.* и в т. 39 — *f*.
- Т. 49. P-по. Динамическое указание *p* добавлено по всем изданиям клавира и в соответствии с пометкой карандашом в принадлежавшем автору издании партитуры. В автографе клавира это указание отсутствует.
- Т. 55. P-по. Динамическое указание *cresc.* добавлено по всем изданиям клавира, в которых такое же указание есть и в партии P-по II. В автографе клавира в обеих партиях это указание отсутствует.
- Т. 59. P-по. Динамическое указание *f* добавлено по всем изданиям клавира, в которых такое же указание есть и в партии P-по II, а также в соответствии с пометкой карандашом в принадлежавшем автору издании партитуры. В автографе клавира в обеих партиях это указание отсутствует.
- Т. 67. P-по. Динамическое указание *p* добавлено в соответствии со звукозаписью авторского исполнения.
- Т. 81. Рисс. В автографе и в издании партитуры октавный пунктир заканчивается в т. 80. Изменено по аналогии с т. 292.
- Т. 83—85, 87—97, 99—101, 103—105. P-по. В клавире в обеих руках следующие штрихи:



в т. 86:



в т. 98:



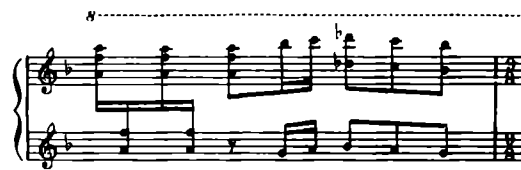
В т. 102 над всеми восьмыми точки.

- Т. 96. V-le. В автографе и в издании партитуры на последней восьмой соль малой октавы. В автографе в т. 95 на последней восьмой нота соль рукой автора исправлена на си. Изменено по аналогии с этой авторской правкой.
- Т. 109. P-по. Во всех изданиях клавира динамическое указание *ff*. Печатается по партитуре и автографу клавира.
- Т. 125. P-по. В автографе и в клавире динамическое указание *cresc.* отсутствует. Печатается по изданию партитуры.
- Т. 132—136. P-по. Лиги и точки добавлены по клавиру.
- Т. 152, 153. Сог. III. IV. В издании партитуры лиги от второй четверти т. 152 до первой восьмой т. 153. Печатается по автографу.
- Т. 152—155. P-по. В клавире в этих тактах в обеих руках лига.
- Т. 175, 179. P-по. Динамические указания *cresc.* и *f* добавлены по клавиру.
- Т. 186, 187. P-по. Лиги и точки добавлены по клавиру.
- Т. 188. P-по. Динамическое указание *p* добавлено по клавиру.
- Т. 199. P-по, л.р. В изданиях клавира 1957 и 1964 гг. диез у ноты соль отсутствует. В издании клавира 1969 г. у ноты соль выставлен бекар. Печатается по партитуре и автографу клавира.

- Т. 200. P-по. В клавире динамическое указание *cresc.* вместо этого такта проставлено на первой четверти т. 199.
- Т. 205, 207, 208. P-по. В клавире акценты отсутствуют.
- Т. 214—253. P-по. Лиги, точки и акценты добавлены по клавиру.
- Т. 222. В клавире в партиях P-по solo и P-по II динамическое указание *cresc.* вместо этого такта проставлено в т. 225.
- Т. 283. P-по. В клавире две последние ноты соль и соль-диез.
- Т. 297. P-по, л.р. В клавире на четвертой восьмой только ля и соль, ноты фа и ми-бемоль отсутствуют.
- Т. 300, 301. P-по, л.р. В клавире в обоих тактах на пятой, шестой и седьмой восьмых:



- Т. 306—311. P-по. В клавире иное изложение:



- Т. 330, 331. Тимп. В издании партитуры в т. 330 на второй четверти динамическое указание *ff* отсутствует. Печатается по автографу. В т. 331 в издании динамических указаний нет, а в автографе — указание *cresc.* В настоящем издании это указание перенесено в т. 334, по аналогии с партиями Archi.
- Т. 353—355. В клавире в партиях P-по solo и P-по II на первых четвертях этих тактов вместо изложения восьмыми с паузами — четверти без акцентов.

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**ДМИТРИЙ ДМИТРИЕВИЧ ШОСТАКОВИЧ**

СОБРАНИЕ СОЧИНЕНИЙ. ТОМ ДВЕНАДЦАТЫЙ

**Концерт № 1. Концерт № 2**

Для фортепиано с оркестром  
Партитура

Редактор **В. Екимовский**. Лит. редактор **В. Мудьюгина**  
Перевод на английский язык. **К. Данько**. Худож. редактор **А. Головкина**  
Техн. редактор **М. Ильина**. Корректор **Д. Шевченко**

Подписано в набор 28.08.80. Подписано в печать 06.05.82  
Формат бумаги 60×90<sup>1</sup>/<sub>8</sub>. Бумага офсетная № 1. Гарнитура гельветика  
Печать офсет. Объем печ. л. (включая иллюстрации) 24,0  
Усл. п. л. 24,0. Уч.-изд. л. (включая иллюстрации) 27,93  
Тираж 4970 экз. Изд. № 11208. Зак. № 5963  
Цена 6 р. 30 к.

Издательство «Музыка», Москва, Неглинная, 14  
Московская типография 5 Союзполиграфпрома  
при Государственном комитете СССР  
по делам издательства, полиграфии и книжной торговли

5201000000-300  
Ш ————— 026(01)-82 — 29-82