

**Дмитрий Дмитриевич  
ШОСТАКОВИЧ  
1906-1975**

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
В СОРОКА ДВУХ ТОМАХ

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1980

# **Д.ШОСТАКОВИЧ**

СОБРАНИЕ СОЧИНЕНИЙ  
ТОМ ТРЕТИЙ

**СИМФОНИЯ № 5**  
**СИМФОНИЯ № 6**

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1980

**D. SHOSTAKOVICH**

COLLECTED WORKS  
IN FORTY-TWO VOLUMES  
VOLUME THREE

**SYMPHONY No. 5**

**SYMPHONY No. 6**

Score

State Publishers "Music"  
Moscow 1980

## **РЕДАКЦИОННАЯ КОМИССИЯ**

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Дмитрий Дмитриевич Шостакович, 1930-е гг.

4th pt. piece 11. 5th movement.

A handwritten musical score for orchestra, page 4. The score consists of ten staves of music, each with a unique key signature and time signature. The instruments include two flutes, two oboes, two bassoons, two horns, two trumpets, two tubas, three violins, one cello, and one double bass. The music is written in blue ink on white paper. There are several red ink markings, including a large red circle near the top center, a red cross through some notes in the middle section, and a red cross at the bottom right corner. The score is organized into measures, with some measures containing multiple measures of music. The handwriting is fluid and expressive, typical of a composer's manuscript.

Третья часть симфонии № 5, страница эскиза. *Автограф*

## ОТ РЕДАКЦИИ

В третий том Собрания сочинений Дмитрия Дмитриевича Шостаковича включены партитуры симфоний № 5 и 6.

Симфония № 5 ре минор, соч. 47, была написана в 1937 году. Создание симфонии заняло чуть больше трех месяцев: с 18 апреля по 20 июля. «Самый процесс работы над симфонией был у меня сравнительно короток (третью часть, например, я написал в три дня), — вспоминал автор<sup>1</sup>.

Незадолго до московской премьеры сочинения, рассказывая о его содержании, композитор говорил: «Мое новое произведение можно назвать лирико-героической симфонией. Ее основная идея — переживания человека и всеутверждающий оптимизм. Мне хотелось показать в симфонии, как через ряд трагических конфликтов большой внутренней душевной борьбы утверждается оптимизм как мировоззрение.

Некоторые товарищи при обсуждении симфонии в Ленинградском отделении Союза советских композиторов называли Пятую симфонию автобиографическим произведением. Я считаю, что это определение в некоторой степени правильно. По-моему, во всяком художественном произведении есть черты автобиографичности. В любом произведении должен чувствоваться живой человек, автор. Плохо и скучно то произведение, в котором не виден его создатель. И поэтому всякая симфония, быть может, характерная для моей творческой индивидуальности, вместе с тем не отображает эпизодов моей жизни»<sup>2</sup>.

Тогда же в статье «Мой творческий ответ»<sup>3</sup> Шостакович писал: «Тема моей симфонии — становление личности. Именно человека со всеми его переживаниями я видел в центре этого произведения, лирического по своему складу от начала до конца».

Несколько позднее композитор так определял значение этого произведения: «Одной из центральных для моего творчества работ была написанная в 1937 году Пятая симфония. Рождению этого произведения предшествовала длительная внутренняя подготовка. Не все в моем предыдущем творчестве было равноценно. Были и неудачи. И я стремился, работая над Пятой симфонией, к тому, чтобы советский слушатель ощутил в моей музыке поворот в сторону большей доходчивости, большей простоты.

В этом произведении, как мне кажется, по сравнению с моими прежними вещами сделан шаг вперед и в области оркестрового мышления. Меня самого больше всего удовлетворяет третья часть — Адажио (в окончательном тексте партитуры *Largo*. — Ред.). Здесь, по-моему, удалось дать медленное и неуклонное движение от начала до конца. Мне приходилось слышать мнения о том, что четвертая часть симфонии отличается по своему стилю от трех первых. Думается, что это не так, ибо финал произведения, в соответствии с его основной темой, является ответом на все вопросы, поставленные в первых частях. (...) Финал симфонии разрешает трагедийно-напряженные моменты первых частей в жизнерадостном, оптимистическом плане»<sup>4</sup>.

Впервые симфония прозвучала 21 ноября 1937 года в Большом зале Ленинградской филармонии в исполнении заслуженного коллектива РСФСР Академического симфонического оркестра Ленинградской филармонии.

29 января 1938 года состоялась московская премьера симфонии. В Большом зале Московской консерватории ее исполнил Государственный симфонический оркестр СССР.

За рубежом симфония в первый раз была сыграна 14 июня 1938 года в зале Плейель в Париже.

Партитура симфонии № 5 опубликована в 1939 году Музгизом (Москва).

Местонахождение автографа партитуры неизвестно. В Центральном государственном архиве литературы и искусства СССР хранится лишь несколько страниц эскизов композитора к третьей и четвертой частям симфонии в фортепианном изложении (ф. 2048, оп. 1, ед. хр. 6).

В основу настоящей публикации положен текст первого издания симфонии (М., Музгиз, 1939). Погрешности этой публикации были устраниены в последнем прижизненном издании партитуры симфонии (М., Советский композитор, 1961); в него автор внес незначительные изменения, касающиеся унификации динамических указаний и штрихов. Важнейшие изменения в тексте издания 1961 года оговорены в примечаниях. Все редакторские добавления заключены в квадратные скобки.

Симфония № 6 си минор, соч. 54, была написана в 1939 году. Композитор рассказывал, что работа над симфонией началась после сочинения квартета № 1, законченного 17 июля 1938 года: «После Пятой симфонии я снова обратился к кино, сделав музыку к фильму „Человек с ружьем“.

Затем идет мой первый квартетный опус. <...> Он получился, по общему признанию, радостным, веселым, лирическим. Я назвал его „Весенним“. Я был очень удовлетворен прекрасным исполнением этого произведения Квартетом имени Бетховена, который является первым и замечательным интерпретатором также и следующего моего камерно-инструментального сочинения — фортепианного квинтета.

Между этими двумя работами я написал свою Шестую симфонию, которая уже вошла в программы симфонических оркестров»<sup>5</sup>.

<sup>1</sup> Предисловие к партитуре Пятой симфонии Д. Шостаковича. — М., Музгиз, 1956, с. 4.

<sup>2</sup> Пятая симфония Шостаковича. — Литературная газета, 1938, 12 января.

<sup>3</sup> Вечерняя Москва, 1938, 25 января.

<sup>4</sup> Творческие поиски, планы, мечты. Беседа с композитором Д. Шостаковичем. — Вечерняя Москва, 1940, 11 декабря.

<sup>5</sup> Творческие поиски, планы, мечты. Беседа с композитором Д. Шостаковичем. — Вечерняя Москва, 1940, 11 декабря.

Непосредственно к сочинению симфонии Шостакович приступил, по-видимому, летом 1939 года. 27 августа он ознакомил с новым произведением музыкальную общественность Ленинграда, исполнив на рояле фрагменты двух первых частей симфонии. Перед началом прослушивания композитор сказал: «Это лето у меня было чрезвычайно плодотворным. В течение ближайшего месяца я собираюсь закончить работу над Шестой симфонией. Мною уже написаны две части этого произведения, а всего она будет состоять из трех частей»<sup>6</sup>. К середине октября симфония, по свидетельству автора, была уже в основном закончена, а 5 ноября того же года состоялась ее премьера. Таким образом, создание симфонии заняло, вероятно, не более четырех — четырех с половиной месяцев.

В беседе с корреспондентом «Ленинградской правды» композитор говорил о содержании симфонии: «Шестая симфония по характеру музыки будет отличаться от настроений и эмоционального тонуса Пятой симфонии, для которой были характерны моменты трагизма и напряженности. В последней симфонии преобладает музыка созерцательного и лирического плана. В ней мне хотелось передать настроения весны, радости, молодости»<sup>7</sup>.

Премьера симфонии состоялась 5 ноября 1939 года в Большом зале Ленинградской филармонии; ее исполнил заслуженный коллектив РСФСР Академический симфонический оркестр Ленинградской филармонии.

Партитура симфонии № 6 опубликована в 1941 году Музгизом (Москва).

Местонахождение автографа партитуры неизвестно. В Государственном центральном музее музыкальной культуры им. М. И. Глинки хранится автограф переложения первой части симфонии для двух фортепиано (ф. 32, ед. хр. 67).

В основу настоящей публикации положены рукописная копия партитуры, хранящаяся в Центральном государственном архиве литературы и искусства СССР (ф. 2048, оп. 1, ед. хр. 7), и прижизненные издания симфонии. Издание 1941 года имело в своей основе рукописную копию партитуры с многочисленными пометками редактора и с исправлениями, внесенными рукой автора (на страницах 46, 48, 49 и 103). Некоторые погрешности этой публикации были исправлены в последующем издании 1962 года, которое, в свою очередь, несвободно от неточностей и опечаток.

Все явные погрешности рукописного и печатного материалов в настоящем издании устраниены безоговорочно. Существенные разнотечения, а также изменения, введенные в текст издания 1962 года, оговорены в примечаниях. Все редакторские добавления заключены в квадратные скобки.

<sup>6</sup> Шестая симфония Д. Шостаковича.—Вечерняя Москва, 1939, 28 августа.

<sup>7</sup> Новые работы Д. Шостаковича.—Ленинградская правда, 1939, 28 августа.

## EDITOR'S NOTE

Volume Three of Dmitry Shostakovich's Collected Works comprises the scores of his symphonies Nos. 5 and 6.

**Symphony No. 5** in D minor, Op. 47, was written in 1937. The process of composition took little more than three months: begun on April 18, the work was completed on July 20. In the composer's own words, "The process of work on the symphony was comparatively short (for example, I wrote the third movement in three days)."<sup>1</sup>

This is what the composer said about his symphony's message shortly before its Moscow premiere: "My new work may be defined as a lyro-heroic symphony. Its main idea is man's emotional experiences and all-conquering optimism. I wanted to show how, overcoming a series of tragic conflicts arising in the intense struggle which rages in one's soul, optimism is born as a world-outlook."

"During the discussion of my symphony at the Leningrad section of the Union of Soviet Composers some comrades defined it as an autobiographical work. I think that, to a certain extent, this is correct. To my mind, any work of art contains autobiographical traits. The living human personality of the author must be present in any work of art. It must be a poor and dull work from which its creator is absent. But a symphony, though characteristic of my artistic personality, must not necessarily reflect episodes from my life."<sup>2</sup>

In his article "My Creative Answer",<sup>3</sup> written shortly afterwards. Dmitry Shostakovich wrote: "The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end."

In discussing the significance of this symphony later on the composer said: "My Fifth Symphony, written in 1937, was a landmark in my creative evolution. Its birth took place after a long inner preparation. My works that preceded it were not of equal value. There had been failures. So, in working on my Fifth Symphony I did my best to make the Soviet audience sense in my music a turn for a greater accessibility, a greater simplicity."

"I believe that, compared with my earlier works, this symphony marks a step forward in my orchestral thinking. The third movement, *Adagio [Largo]* in the definitive version of the score—*Ed.*], seems to me especially satisfactory. I think that here I have succeeded in presenting a slow and unwavering motion from beginning to end. I have been told that the style of the fourth movement is somewhat different from the other three. I should say that this is not so, for, in keeping with the main idea of the whole work, the Finale gives answers to all the questions put in the preceding movements. ...the symphony's Finale provides a joyous and optimistic resolution to the intensely tragic moments of the preceding movements".<sup>4</sup>

The symphony was first performed by the Merited Ensemble of the RSFSR, the Academic Leningrad Philharmonic Orchestra, at the Large Philharmonic Hall, Leningrad, on November 21, 1937.

The Moscow premiere of the Fifth Symphony was given by the State Symphony Orchestra of the USSR at the Large Hall of the Conservatoire on January 29, 1938.

The Fifth Symphony's first performance abroad took place at the Pleyel Hall, Paris, on June 14, 1938.

The score of the Fifth Symphony was published in 1939 by the *Muzgiz*, Moscow.

The whereabouts of the autograph score are not known; a few pages (in piano score) of the composer's sketches for the symphony's third and fourth movements are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 6).

The present edition is based on the text of the first edition of the symphony (Moscow, *Muzgiz*, 1939). All mistakes found in it were rectified in the last edition of the score to appear in the composer's lifetime (Moscow, *Soviet Composer*, 1961), where he introduced slight alterations touching upon the unification of dynamic markings and bowing. The most important alterations made in the 1961 score are discussed in the notes, with all editorial amendments given in square brackets.

**Symphony No. 6** in B minor, Op. 54, was written in 1939. The composer stated that work on the symphony started after the completion of his First String Quartet on July 17, 1938. "After my Fifth Symphony I once more turned my attention to the screen composing music to the film 'Man at Arms'.

"Then came my first work for string quartet. ...It was generally acknowledged to be joyous, gay and lyrical. I defined it as 'Vernal'. I was highly satisfied with the excellent performance given to this work and to my next chamber instrumental composition—the Piano Quintet—by the Beethoven String Quartet.

"Between these two works I composed by Sixth Symphony which has by now become established in the repertoires of symphony orchestras."<sup>5</sup>

The composer must have begun writing the symphony in the summer of 1939. On August 27 he played on the piano excerpts from its first two movements for a group of Leningrad musicians. In his introductory speech he said: "This summer has been very productive for me. I plan to finish my Sixth Symphony within a month or so. I have written two movements and the entire symphony will consist of three."<sup>6</sup> From

<sup>1</sup> Preface to the score of D. Shostakovich's Fifth Symphony, Moscow, *Muzgiz*, 1956, p. 4.

<sup>2</sup> "Fifth Symphony by Shostakovich", *Literaturnaya Gazeta*, January 12, 1938.

<sup>3</sup> *Vechernaya Moskva*, January, 25, 1938.

<sup>4</sup> "Creative Searchings, Plans and Projects. An interview with composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.

<sup>5</sup> "Creative Searchings, Plans and Projects. An interview with composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.

<sup>6</sup> "Sixth Symphony by Dmitry Shostakovich", *Vechernaya Moskva*, August 28, 1939.

Shostakovich's further statements we learn that the symphony had practically been completed by the mid-October 1939, and it was given its premiere on November 5 of that year. Thus, its composition must have taken not more than four or four-and-a-half months.

In an interview with the *Leningradskaya Pravda* correspondent, Dmitry Shostakovich said: "My Sixth Symphony will differ in the character of its music from the moods and emotional tonus of my Fifth, with its tragic tenseness. The music of my latest symphony is predominantly contemplative and lyrical. I wanted to embody in it the moods associated with spring, joy and youth."<sup>7</sup>

The Sixth Symphony was first performed by the Merited Ensemble of the RSFSR, the Academic Leningrad Philharmonic Orchestra, on November 5, 1939, at the Large Philharmonic Hall, Leningrad.

The score of the Sixth Symphony was published in 1941 by the *Muzgiz*, Moscow.

The whereabouts of the autograph score are not known. The composer's MS of the first movement arranged for two pianos is preserved at the State Central Glinka Museum of Musical Culture, Moscow (fond 32, bit of storage No. 67).

The present edition is based on the manuscript copy of the score preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 7) and the scores published in the composer's lifetime. The 1941 score was based on a manuscript score bearing numerous editorial markings and corrections made by the composer (on pp. 46, 48, 49 and 103). Some of the errors of the 1941 score were corrected in the 1962 edition which, however, is not entirely free from errors and misprints.

The editor of the present edition has corrected without comment all apparent errors of the manuscript and printed scores. The essential variants and alterations made in the 1962 score are discussed in the notes, with all editorial amendments given in square brackets.

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<sup>7</sup> "Dmitry Shostakovich's New Works", *Leningradskaya Pravda*, August 28, 1939.

# **СИМФОНИЯ № 5**

СОЧ. 47

|1937

**СОСТАВ ОРКЕСТРА**  
**ORCHESTRA**

Piccolo	Cassa
2 Flauti	Tam-tam
2 Oboi	* * *
Clarinetto piccolo (Es)	
2 Clarinetti (B, A)	
2 Fagotti	Campanelli
Contrafagotto	Silofono
* * *	Celesta
	2 Arpe
4 Corni (F)	Piano
3 Trombe (B)	* * *
3 Tromboni	
Tuba	Violini I
* * *	Violini II
Timpani	Viole
Triangolo	Violoncelli
Tamburo	Contrabassi
Piatti	

Продолжительность звучания—ок. 45 мин.

Duration: approx. 45 mins.

**Moderato**  $\frac{1}{8}$

Piccolo  
2 Flauti  
2 Oboi  
Clarinetto piccolo (Es)  
2 Clarinetti (B)  
2 Fagotti  
Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni  
Tuba

Timpani

2 Arpe [sempre a 2]

Piano

Violini I  
Violini II

Viole

Violoncelli

Contrabassi

*m snyrap (a)*

**Moderato**  $\frac{1}{8}$

1

Archl

4

dim.

Slentek

fag.

dim.

p

dim.

p

2

Archl

8

ff

bp

bp

cresc.

2

Fag.

Archl

12

p

f=pp

morendo

f=pp

morendo

mp espress.

dim.

pizz.

p

arco

pizz.

arco

mp dim.

dim.

dim.

Fl.

3

*3T ГН(22)*

*p*

*y/10*

*p*

*pp*

17 *pp*

Fl.

*a2*

*p*

*cresc.*

*cresc.*

*cresc.*

21

Fl.

*a2*

*dim. p*

*p cresc.*

*dim. p*

*cresc.*

*dim. p*

*cresc.*

Arch.

*p*

*dim. p*

*cresc.*

25

*a2*

F1. *ff > p*

Ob.

Cl.

Fag. *p* *I solo* *p* *espresso.*

Arch. *ff dim.* *p dim.* *pp*

29

*I* *p*

F1. *cresc.* *f*

Ob.

Cl. *dim.*

Fag. *f marc.* *dim.*

*f marc.* *dim.*

*f marc.* *dim.*

Arch. *p cresc.* *f* *dim.*

*f* *dim.*

Ob.

Cl.

Fag.

Cor.

mf

p

Arch.

p

p

*C1*

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

I.II

Tr-be

pizz.

pizz.

Arch.

41



Arpe {

Archi

Arpe {

54

10 M=3R

Archi

59

11

Picc.

Arpe {

64

This page contains five staves of musical notation. The first and third staves are labeled 'Arpe' with a brace. The second and fourth staves are labeled 'Archi'. The fifth staff is labeled 'Picc.'. Measure numbers 54 and 59 are indicated at the beginning of their respective sections. Metronome markings 'M=3R' are placed between measures 10 and 11. Dynamics such as 'hp', 'v', 'p', and 'f' are used throughout the score. Measure 11 begins with a dynamic 'v' followed by a melodic line consisting of eighth-note pairs. Measures 12 through 14 show a continuation of this pattern with varying dynamics like 'f' and 'ff'.

10

Picc. *morendo*

Arpe

Arch. *pizz.* *morendo* *arco div. p espress.*

Arch. *div.* *unis. pizz.* *pizz.* *arco* *pp*

76

12

Arch. *dim.* *dim.*

F1. *I solo* *p*

C1.

Fag. *II pp* *#8* *pp*

C-fag. *pp*

Arch. *molto dim.* *molto dim.* *div.* *pp arco*

81



11

I

Fl.

C1.

fag.

C-fag.

Cor.

Arpe

Archì

Fl.

Ob.

C1. picc.

C1.

Cor.

Archì

14

15

Ci. *ppp*

Arpe *p*

Arch. *p* *espess.*  
div. *pp* div.

Arpe *pp* *104*

Arch. *f* *b* *div. in 3*

P-no *una corda secco f*

Arch. *unis.* *pp* *unis. pizz.* *pizz.*

a<sup>2</sup>

Cor. *f*  
*a<sup>2</sup>* 277

P-no

Archi

122

=

a<sup>2</sup>

Cor. *b<sub>2</sub>* *a<sup>2</sup>*

P-no

Archi

127

18

a2

*poco animando*

Cor.      Tr-be      P-no

Archi

132

19

104

(och tap)

Fl.      Ob.      Cl. picc.      Cl.      Fag.

Cor.

a2

Tr-be

a2

III a2

P-no

a2

b2

Archi

a2

b2

c2

d2

e2

f2

g2

h2

i2

j2

k2

l2

m2

n2

o2

p2

q2

r2

s2

t2

u2

v2

w2

x2

y2

z2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

cc2

dd2

ee2

ff2

gg2

hh2

ii2

jj2

kk2

ll2

mm2

nn2

oo2

pp2

qq2

rr2

ss2

tt2

uu2

vv2

ww2

xx2

yy2

zz2

aa2

bb2

20

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

Pno

Archi

*iron loop*

20

pizz.

142

9245

Picc. F. 21

Fl. a<sup>2</sup>

Ob.

Cl. picc. a<sup>2</sup>

Cl. b<sup>2</sup>

Fag. a<sup>2</sup>

C-fag.

Cor. a<sup>2</sup>

a<sup>2</sup> f

Tr-be

Tr-ni  
Tuba

Timp.

P-no

Archi arco

pizz. f

Archi arco

Picc. f  
Ob. a<sup>2</sup> f p a<sup>2</sup>  
Cl.  
Fag. a<sup>2</sup> f a<sup>2</sup> f  
P-no  
Archi 151 f  
= P-no f  
Archi 154 f

22 Allegro non troppo  $\text{♩} = 126$

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

mp marc.

mp marc.

Tr-ni  
Tuba

Timp.

P-no

22 Allegro non troppo  $\text{♩} = 126$

Archi

Pno

157 ff>

Picc. *b* *v*

Fl. *a*<sup>2</sup> *b* *v*

Ob.

Cl. picc. *a*<sup>2</sup> *v*

Cl. *a*<sup>2</sup> *v*

Cor. *a*<sup>2</sup> *b* *v*

Tr-be

Archl. *b* *v*

Fag. 160 *b* *v*

Cor. 23 *ff* *a*<sup>2</sup>

Cor. *a*<sup>2</sup> *ff*

Archl. 163 *ff* *b* *v* *div.*

Picc. -

Fl. -

Ob. -

Cl. picc. -

Cl. -

Fag. -

Cor. -

Tr-be -

Archi -

166

Fag. -

Tr-be -

Archi -

169

21

25

Picc. *ff*  
Fl. *ff*  
Ob.  
Cl. picc. *ff*  
Cl. *ff*  
Fag. *ff*  
C.fag.

Cor. *a2*  
*f* *a2*  
*f*

Tr-be

Tr-ni  
e  
Tuba

Timp.

25 div.

div. in 3  
div. in 3  
div. in 3

Arch. *v*  
*v*

172

9245

$\text{J} = 132$ 

Picc. 

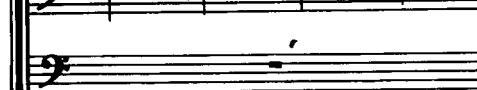
F1. 

Ob. 

Cl. picc. 

Cl. 

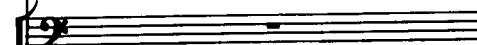
Fag. 

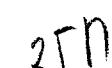
C fag. 

Cor. 

Tr-be 

Tr-ni  
Tuba 

Timp. 

$\text{J} = 132$  

Arch. 

26

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

26

unis.

unis.

f

Archl.

178

Picc. -

F1. a<sup>2</sup>  
b<sup>2</sup>.

Ob.

Cl. picc. b<sup>2</sup>.

Cl. a<sup>2</sup>  
b<sup>2</sup>.

Fag. a<sup>2</sup>

C.fag. -

Cor. -

Tr-be [f] #p

Tr-ni e Tuba -

Timp. -

div.

div.

Arch. -

poco stringendo

Picc. *cresc.*

F1. *a<sup>2</sup>* *cresc.*

Ob. *a<sup>2</sup>* *cresc.*

C1. picc. *cresc.*

C1. *a<sup>2</sup>* *cresc.*

Fag. *f* *cresc.*

C-fag. —

Cor. *a<sup>2</sup>* *f* *cresc.* *a<sup>2</sup>* *cresc.*

Tr-be —

Tr-ni e Tuba *f cresc.* *f cresc.*

Timp. —

poco stringendo

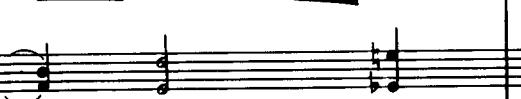
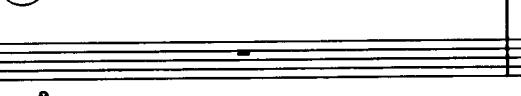
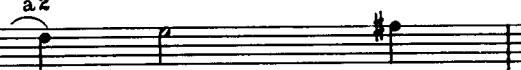
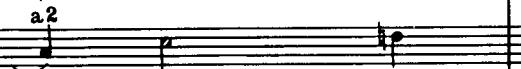
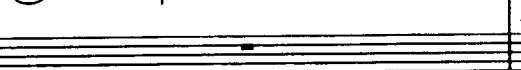
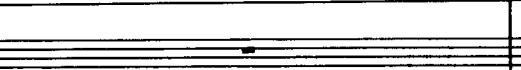
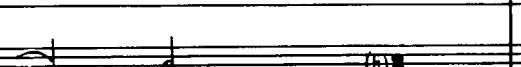
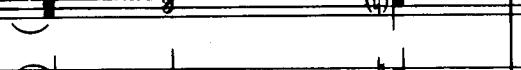
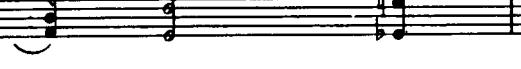
unis. *div.*

unis. *cresc.* *cresc.* *div.*

Arch. *cresc.* *cresc.* *cresc.*

184 *f cresc.*

**27** Poco sostenuto ♫ = 126

Picc.   
 Fl.   
 Ob.   
 Cl. picc.   
 Cl.   
 Fag.   
 C-fag.   
 Cor.   
 Tr-be   
 Tr-ni e Tuba   
 Timp.   
 T-ro 

*I.II muta in B*

**27** Poco sostenuto ♫ - 128

Poco sostenuto ff

187

ff pizz.

9245

Tr-be      Tuba      Timp.      T-ro

Archi

*190*

Picc.      F1.      Ob.      Cl. picc.

**28**

a<sup>2</sup>      b<sup>p</sup>      *cresc.*

a<sup>2</sup>      b<sup>p</sup>      *cresc.*

b<sup>p</sup>      *cresc.*

Tr-be      Tuba      Timp.      T-ro

Archi

*193*

9245

Picc.

Fl.

Ob.

Cl. picc.

Cl. (B)

Fag.

C-fag.

Cor.

Tr-be

Tr ni  
e  
Tuba

Timp.

T-ro

Arch

Picc.

F1.

Ob.

C1. picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

T-ro

Archi



Picc.

Fl.

Ob.

Cl. picc.

a<sup>2</sup>

Cl.

a<sup>2</sup>

Fag.

C-fag.

Cor.

a<sup>2</sup>

cresc.

cresc.

cresc.

Tr-be

a<sup>2</sup> soli *Tan*

Tr-ni  
e  
Tuba

ff

a<sup>2</sup>

Sil.

Arch.

30

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

P-tti

Sil.

Archi

30

poco stringendo      [31]

Picc.

F1.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

Cor.

a2

Tr-be

a2

Tr-ni  
e  
Tuba

a2

Timp.

T-ro

ff

Sil.

poco stringendo      [31]

Arch

211

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor. *a<sup>2</sup>*

Tr-be

Tr-mi  
e Tuba

Timp.

T-ro

Archi

214

32  $\text{d} = 138$

Picc.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Fag.  
C. fag.

Cor.  
Tr-be  
Tr-ni-e  
Tuba  
Timp.  
T-ro

32  $\text{d} = 138$

Arch.  
Cello  
Double Bass

[33]

Picc.

a<sup>2</sup>

Fl.

a<sup>2</sup>

Ob.

C. picc.

Cl.

a<sup>2</sup>

Fag.

C-fag.

R<sub>a<sup>2</sup></sub>

Cor.

a<sup>2</sup> *ff* *espress.*

*fff* *espress.*

Tr-be

Tr-ni  
e

a<sup>2</sup>

Tuba

v

a<sup>2</sup>

Timp.

33

Arch.

v

v

v

v

34

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

*dim.* *pp*  
*dim.*  
*a2*  
*pp cresc. espress.*  
*pp cresc. espress.*

*unis.* *f*

34

225

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp

Arch

35

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni-e

Tuba

Timp.

Arch

Picc. *cresc.*

Fl. *a2* *cresc.*

Ob. *a2* *cresc.*

Ct. picc. *cresc.*

Ct. *a2* *cresc.*

Fag. *a2*

C-fag.

Cor. *a2* *cresc.*

Tr-be *a2* *cresc.*

Tr-ni

Tuba *a2*

Timp.

S. II. *ff*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

*riten.*

Picc. *a2*

F1. *a2*

Ob.

Cl. picc. *a2*

Cl. *a2*

Fag.

C-fag.

Cor. *a2*

Tr-be *ff*

Tr-ni-e *ff*

Tuba *ff*

Timp. *ff*

P-tti *ff*

S-til. { *ff*

*Largamente*  $\text{♩} = 66$

36

Arch. *ff*

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

P-tti

Archi

244

245

37

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

27

Cor.  
Tr-be  
Tr-ni-e  
Tuba  
Timp.

27

Archi

27

38

molto riten.

38

molto riten.

250

ff

9245

a tempo con tutta forza

Picc.  
Fl.  
Ob.  
Cl.  
Picc.  
Cl.  
Fag.  
C-fag.

*a2*

Cor.  
Tr-be  
Tr-ni e Tuba  
Timp.  
Tam.  
Sill.

*a2*

*dim.*

*dim.*

*ff*

*dim.*

a tempo con tutta forza

Arch  
Bass.

*dim.*

*dim.*

*ff*

*dim.*

*dim.*

rallentando

39 Più mosso  $\text{♩} = 84$

I solo

Fl.

Cor.

a2

Tr-be

*p dim.* *pp morendo* *pppp*

Tr-ne III  
e Tuba

*p dim.* *pp*

Timp.

*p dim.* *pp morendo* *pppp*

Arpe

*p* *pp*

Archi

*p pizz.* *arco* *pp*

*p pizz.* *pp arco* *pp*

257 *p* *pp* *pp*

Fl.

Cor.

Arpe

Archi

262

Fl. 1 #<sup>d</sup>

Cor.

Arpe

Archi

267

40

Picc.

Fl.

Cl.

Cor.

C-111

Arpe

272

41

solo

p

pp

I solo

f dim.

\* Если валторнист не может взять ноту „си“ piano, то надлежит играть октавой ниже, как указано.  
[Примеч. автора]

Picc.

I up papp haublyn

C1. *p cresc.*

*mf dim.*

*morendo*

Arpe

Arch

277

42

Picc.

I solo

Ob.

C1.

Fag. *p*

I solo

*p*

*p*

*espr.*

Arch

282

Ob. I cresc. f dim.

C. I cresc. f dim.

Fag. cresc. f dim.

Archi

287

=

48

Ob. I

C. I ppp

Fag. I ppp f dim. ppp

Cor. a2 p cresc. f dim. ppp

p cresc. f dim. ppp

Archi con sord.

f dim.

293

44

Moderato  $\text{♩} = 42$ 

Picc. I solo *p*

Fl. 2 *p*

Tr-be

Timp.

Arch. *con sord.* *pp*

2 *pp*

*morendo*  
I. II a 2

*pp*

*pp*

45

solo..

Picc. *pp*

Fl. 1

Tr-be I.II a 2

Timp. *pp*

Arpe *p*

V-no solo *con sord.* *p*

V-nii altri *con sord.* *pp*

V-nii *con sord.* *pp*

V-le

V-ce

C-b. *gliss.*

*gliss.*

*gliss.*

*305*

46 con sord.

Cor. III con sord.

Arpe {

V-niI V-no solo altri

V-niII

V-le

V-e. p. dim.

C-b. 309 p. dim.

47

Cor. III

Tr-be I.II a2 pp morendo

Timp. pp morendo

Cel. p. morendo

Arpe {

V-no solo

V-niI altri morendo

V-niII morendo

V-le morendo

V-e. pp morendo

C-b. v. morendo

313 pp

II

**48** Allegretto  $\text{♩} = 188$

Violini I

Violini II

Viole

Violoncelli *f far senza sord.* *Tempo*

Contrabassi *ff senza sord.*

F1.

Ob.

Cl. picc.

Cl. (B) *ff dim.* *p* *a2* *tr*

Cl. (B) *ff dim.* *p* *sol* *#* *tr*

Cl. (B) *ff dim.* *p* *#* *tr*

Cor. *a2* *f a2* *dim.* *p* *dim.* *p*

Archi

Fl. a<sup>2</sup>

Cl. picc. p a<sup>2</sup>

Cor. a<sup>2</sup>

15

=

Fl. p cresc. f marc.

Ob. p cresc. f marc.

Cl. picc. p cresc. f marc.

C. cl. a<sup>2</sup>

Fag. 20 marc.

50

Fag. ff a<sup>2</sup>

V. c. mf dim. p

C. b. 25 mf dim. p

=

Fag. f

Arch. senza sord. f marc.

senza sord. f marc.

cresc. f marc.

31 cresc. f marc.

51

**52**

tutti  
senza sord.

Arch.

37 > > cresc. ff

**53**

Pico. f

F1. a<sup>2</sup> f

Ob. a<sup>2</sup> f

C1. picc. f

C1. a<sup>2</sup> f

Fag. f

Tr-be

Tr-ni e Tuba

Timp. mf

P-tti

mf

pizz.

ff f pizz.

ff f pizz.

pizz. f

f pizz.

**42**

v245 f

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

I.

Tr-be

Tr-ni  
e

Tuba

Timp.

T-ro

P-tti

Arpe

[sempre a2]

Archi



54

Picc.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Fag.  
C fag.  
Cor.  
Tr-be  
Tr-ni-e  
Tuba  
Timp.  
T-ro

57

Archi

54

55

ff > v 9245

ff marc. arco  
ff marc.



Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

II

II

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

Arch.

Picc.      F1.      Ob.      Cl. picc.      Cl.      Fag.      C fag.

II      II

Cor.      Tr-be      mf cresc.      mf cresc.

Tr-mi  
e      Tuba      cresc.      mf

Timp.      mf

p      cresc.      tom      tom      tom

p      cresc.      tom      tom      tom

Arch.      p      cresc.      tom      tom      tom

p      cresc.      tom      tom      tom



Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp

T-ro

Arch.

50

ff

9245

57

Cor. a2  
Arpe  
V-ni I  
V-e.  
85

(V-no solo) v.  
pizz.  
p

58

Arpe  
V-ni  
V-e.  
91 rit. a tempo  
Fl.  
Arpe  
V-ni I  
V-le  
V-e.  
97

V-no solo v.  
gliss.  
gliss.  
gliss.  
I solo p.

59 I

Fl.  
Fag.  
pp.  
pizz.  
V-ni II  
V-le  
Wo.  
103

pp.  
pizz.  
pp.

Fl.

Fag.

Arpe

Archi

Fl.

Fag.

Archi

Cor.

Archi

1 60 rit.

*gliss.*

*pizz.*

*arco sul C*

*arco sul G*

*gliss.*

*pizz.*

*a tempo*

*tutti*

*arco f marc.*

*arco f marc.*

*arco f marc.*

*f marc.*

*senza sord.*

*senza sord. ff*

*ff*

*div.*

*unis.*

*ff*

62 a.2

F1. - - - - - *mf*  
 Ob. - - - - - *mf*  
 Cl. - - - - - *mf*  
 Cor. *f* *p subito* *pp*  
       *sf* *p subito* *pp*  
       *sf* *p subito* *dim.* *pp pizz.*  
 Archi *sf* *pp pizz.*  
       *sf* *pp pizz.*  
       *sf* *pp pizz.*  
 Bassoon 127 *sf* *p* *pp*  
 Picc. - - - - - *ff*  
 F1. *a.2* - - - - - *ff*  
 Ob. *a.2* - - - - - *ff*  
 Cl. picc. - - - - - *ff*  
 Cl. *a.2* - - - - - *ff*  
 Fag. - - - - - *a.2* - - - - - *ff*  
 C. fag. - - - - - *a.2* - - - - - *ff*  
 Cor. - - - - - *ff* *a.2* - - - - - *ff*  
 Archi *mo endo arco* *div.* *ff* - - - - - *ff*  
       *arco* *ff* - - - - - *ff*  
       *arco* *ff* - - - - - *ff*  
       *arco* *ff* - - - - - *ff*

63

Picc.

Fl.

a2

Ob.

Cl. picc.

a2

Cl.

a2

Fag.

C fag.

a2

Cor.

a2

Tr-be

Tr ni  
e

Tuba

Timp.

63

unis.

Archì

137

Picc.

Fl.

Ob.

C. picc.

C. cl.

Fag.

C-fag.

*ff*

Cor.

*ff*

*sf p sub.*

*ff*

*sf p sub.*

Tr-be

Tr-ni  
e

Tuba

Timp.

Arpe

Archi

*ff*

*sf p sub.*

*ff*

*sf*

*ff*

*sf*

*ff*

*sf p*

*ff*

*sf p*

141



65

Picc.      *pp.*  
I.

F1.      *pp*

C1.      *I.*  
*pp*  
I solo

Fag.      *p*  
Fag. solo

C. fag.      *p*

Cor.      *a2*  
*pp*  
*a2*  
*pp*

Cor.      *pp*.  
unis.  
*pp*.

Archi      *pp*.  
*pp*.

Archi      *pp*.  
157

Fag.      I.

C. fag.      I.

66

Fag.      pizz.  
*p*

C. fag.      pizz.  
*p*

Archi      pizz.  
*p*

Archi      pizz.  
*p*

Picc. *p*

Archi

**170**

Fag. **67** I *p*

C-fag.

Archi

**176**

Fag. I

C-fag.

Archi

**182**

This musical score page contains three systems of music. The first system (measures 70-170) features Piccolo, Bassoon, and Cello/Bass. The second system (measures 170-182) features Bassoon, Double Bass, and Cello/Bass. The third system (measures 182-188) features Double Bass and Cello/Bass. Various dynamics and performance instructions like 'pizz.' are included. Measure numbers 170, 176, and 182 are marked at the beginning of their respective systems. Measure 67 is also indicated above the second system.

Musical score for orchestra, page 188, measures 68-100. The score includes parts for Bassoon (Fag.), Bassoon (C fag.), Violin (Arch), Cello, Double Bass, and Trombone. Measure 68 starts with a forte dynamic. Measures 69-70 show a crescendo followed by a forte dynamic. Measures 71-72 show another crescendo followed by a forte dynamic. Measures 73-74 show a crescendo followed by a forte dynamic. Measures 75-76 show a crescendo followed by a forte dynamic. Measures 77-78 show a crescendo followed by a forte dynamic. Measures 79-80 show a crescendo followed by a forte dynamic. Measures 81-82 show a crescendo followed by a forte dynamic. Measures 83-84 show a crescendo followed by a forte dynamic. Measures 85-86 show a crescendo followed by a forte dynamic. Measures 87-88 show a crescendo followed by a forte dynamic. Measures 89-90 show a crescendo followed by a forte dynamic. Measures 91-92 show a crescendo followed by a forte dynamic. Measures 93-94 show a crescendo followed by a forte dynamic. Measures 95-96 show a crescendo followed by a forte dynamic. Measures 97-98 show a crescendo followed by a forte dynamic. Measures 99-100 show a crescendo followed by a forte dynamic.

188

Picc. *f*

Fl.

Cl.

I  
Fag.

C fag.

*dim.*

*p cresc.*

*p cresc.*

*dim.*

*p cresc.*

*p cresc.*

Arch.

*dim.*

194

69

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

P-tti

S11.

Archi

(pizz.)

pizz.

69

200

Picc.

F1.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

P-tti

S11.

Archi

204

9245

70

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

Sill.

Archi

Picc. Fl. Ob. Cl. picc. Cl. Fag. C-fag. Cor. Tr-be Tr-ne Tuba Timp. T-ro S11. Archi

212

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

T-ro

sil.

71

Arch.

71

Picc.

FL.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

Sil.

II

II

*p*

222



Picc. *a.2*

F.1. *ff*

Ob. *a.2*

C1. picc. *ff*

C1. *a.2*

Fag. *ff*

C-fag.

Cor. *v*

Tr-be

Tr-ni  
e

Tuba

Timp. *ff*

T-ro *f*

Archi *ff marc.* *ff marc.* *sforz.*

*ff arco*

73

236

Picc.

Fl.

a2 >

Ob.

I solo *p*

Cl. picc.

Cl.

Fag.

*pp*

C.fag.

*pp*

Cor.

a2

a2

Tr-be

a2

Tr-mi  
e Tuba

*soli*

*ff* > *dim.* *pp*

Timp.

Archi

pizz.

*p*

pizz.

*p*

pizz.

*p*

240

74

Picc. *ff*  
Fl. a2  
Ob. I a2  
Cl. picc. *ff*  
Cl. a2  
Fag. (pp) a2  
C-fag. *ff*  
Cor. a2 *ff*  
Tr-be *ff*  
Trni e Tuba *ff*  
Timp. *ff*  
S11. *ff*

74

Archi *ff* arco div.  
*ff* arco.  
*ff* arco  
246 *ff*

## III

75      **Largo**  $\text{♩} = 50$

Piccolo  
2 Flauti  
2 Oboi  
Clarinetto piccolo (Es)  
2 Clarinetti (A)  
2 Fagotti  
Contrafagotto  
Timpani  
Celesta  
2 Arpe  
Piano

Violini I  
Violini II  
Violini III  
Viole I  
Viole II  
Violoncelli I  
Violoncelli II  
Contrabassi

Общее число первых и вторых скрипок разделять на три равные части. Ввиду того, что не во всех оркестрах имеется одинаковое количество скрипок, рекомендуется писать в партиях все три голоса в виде „divisi in 3“ [Примеч. автора]

76

1

V-ni II

III

I

V-le

II

I

V-e.

II

C-b.

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

7

cresc.

mf

=

77

I

V-ni II

III

I

V-le

II

I

V-e.

II

C-b.

espress.

mf dim.

dim.

p

cresc.

mf dim.

dim.

13

mf dim.

78

I  
V-ni II  
III  
I  
V-Ie  
II  
I  
V-e.  
II  
C-b.

*p* < *mf* *dim.*      *p*      *poco express.*      *pp*

*p* < *mf* *dim.*      *p*      *pp*

*p* < *mf* *dim.*      *p*      *pp*

*p* < *mf* *dim.*      *p*      *poco express.*      *pp*

*p* < *mf* *dim.*      *p*      *pp*

19      *p* < *mf* *dim.*

=

I  
V-ni II  
III  
I  
V-Ie  
II  
I  
V-e.  
II  
C-b.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

25

I solo

79

F1.

Arpe

I

V-ni II

III

I

V-le

II

I

V-e.

II

C-b.

*31*

F1.

Arpe

*36*

F1.

Arpe

V-e. II

C-b.

*41*

*riten.*

*morendo*

*dim.*

*p dim.*



*Largamente*

Picc.

F. l.

Ob.

C. picc.

Cl.

Fag.

C-fag.

Timp.

I

v-ni II

III

I

v-le II

I

v-e.

C. b.

*Largamente*

mf

56

9345 ff unis.

83 Poco più mosso  $\text{d} = 72$

V-ni I  
I  
V-e.  
II  
C-b.

**84** *I solo*  $p$  morendo

Ob.  
V-ni I  
I  
V-e.  
II  
C-b.

**85**  $p$

Ob.  
I  
V-ni I  
II  
Fl.  
Cl.  
I  
V-ni I  
II  
V-e.  
II  
C-b.

**86** *I solo*  $p$

**87**  $pp$

**88**  $pp$

**89**  $pp$

Fl. I  
 Cl.  
 II  
 V-ni  
 III 85  
 Fl. I solo 86  $\text{♩} = 50$   
 V-ni II  
 III  
 V-le  
 II  
 I  
 V-e.  
 II  
 C-b. 92 pp  
 Fl. I poco calando 87  $\text{♩} = 50$   
 Cl.  
 Fag.  
 C-fag.  
 C-lll  
 V-ni III pizz. 99 pp  
 V-e. I

Measures 85-92: Flute I (III) plays eighth-note patterns. Flute I (I) has a solo line at 86. Measures 93-99: Various woodwind and brass instruments play eighth-note patterns. Measure 99: Double basses play pizzicato.

Measure 92: Dynamics: pp, 92, pp

Measure 87: Dynamics: ppp, 87, 50

Measure 99: Dynamics: pp, 99

88

Cl.  
 Fag.  
 C-fag.  
 V.-o. I  
 105  
 ==

Ob.  
*p express. cresc.*  
 Cl.  
 a2  
 f express.  
 Fag.  
*p cresc.*  
 C-fag.  
*p cresc.*  
 II  
 V-ni  
 III  
 I  
*mp express. cresc.*  
 II  
*p cresc.*  
 I  
*express. cresc.*  
 V.-o.  
 II  
*unis.*  
 C-b.  
 III  
*p cresc.*

9245

Picc.

F1.

Ob.

Cl. picc.

Cl.

a2

cresc.

Fag.

C-fag.

Timp.

I

V-ni II

cresc. s s

III

cresc. s s

I

cresc.

V-le

II

cresc.

I

cresc.

V-e.

II

cresc.

C-b.

117

cresc.



Picc. -

*ff* *espress.*

F1. a<sup>2</sup>

Ob. a<sup>2</sup>

C1. picc. b<sup>2</sup>

C1. #b<sup>2</sup>

Fag. a<sup>2</sup>

C-fag. -

Timp. -

Sil. -

Piano -

I -

V-ni II -

III -

I -

V-le II -

I -

V-e. II -

C-b. -

90

I 6

Cl.

V-ni

V-le

V-e.

C-b.

II 6

6

ff

ff

I

II

III

I

II

I

II

I

II

div.

fff

95

fff

fff

fff

C1.

II

I

V-ni

II

III

I

V-le

II

V-c.

II

C-b.

182      *ffff*

183      *p*

Cl. I  
Cl. II

V-ni I  
V-ni II

V-le I  
V-le II

V-e I  
V-e II

C-b.

134 sff sff sff

Cl. I  
Cl. II

V-ni I  
V-ni II

V-le I  
V-le II

V-e I  
V-e II

C-b.

136 sff 9245 sff

This musical score page contains two systems of music, each consisting of eight measures. The instrumentation includes Clarinet (Cl.), Violin (V-ni), Viola (V-le), Cello (V-e), and Double Bass (C-b.). The top system (measures 1-4) begins with a woodwind entry (Cl. I) followed by another (Cl. II). This is followed by entries from Violin II, Violin III, Viola II, and Cello. The dynamic is sff (fortissimo). The bottom system (measures 5-8) also begins with a woodwind entry (Cl. I) followed by another (Cl. II). It continues with entries from Violin II, Violin III, Viola II, and Cello. The dynamic is sff. A tempo marking of 136 is present in the bottom system. Measure 9245 is indicated between the two systems.

97

Cl. I  
Cl. II

I  
V-ni II  
III

V-le I  
II

V-e. I  
II

C-b.

*138* **91**

Fl. a<sub>2</sub>  
Ob. ff *espress.*  
Cl. picc. ff *espress.*  
Cl. I  
Cl. II

I  
V-ni II  
III

V-le I  
II

V-e. I  
II

C-b.

Picc.

F1.

Ob.

Cl. picc.

I  
II

Fag.

C-fag.

Timp.

I

V-ni II

III

I

V-le

II

I

V-e.

II

C-b.

142

fff

9245

Picc.

F1.

Ob.

Cl. picc.

I  
II

Fag.

C-fag.

Timp.

I

V-ni II

III

I

V-le

II

I

V-o.

II

C-b.

*ff*

*ff*

92

Fl. a<sup>2</sup>

Ob. a<sup>2</sup>

Cl. picc.

Cl. II

Fag. I

I

V-n II

III

I

V-le

II

I

II

C-b.

146 ffff

93

con sord.

pp

morendo

morendo

pp

151

9245

I  
 Voi II  
 III  
 I  
 V-le  
 II  
 I  
 V-o.  
 II  
 C-b.  
 158 pp  
 Arpe  
 mp  
 I  
 V-ni II  
 III  
 V-le  
 II  
 I  
 V-o.  
 II  
 C-b.  
 168 morendo

95

Arpe

171

176

p

dim.

9245

103

96

*sola*

*p sole*

Cel.

Arpe

Vni II

V-le

V-e.

C-b.

180 *pp*

Cel.

Arpe

I

Vni II

III

I

V-le

II

I

V-e.

II

C-b.

185

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*arc*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

IV

accelerando

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-n  
e  
Tuba

Timp.

Arch.

5

poco a poco

99

Picc.

F1.

Ob.

C1.  
picc.

C1.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

99

Arch

100

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

100

unis.

Arch.

*ff*

*d = 108*

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni-e

Tuba

Timp.

Archi

*d = 108*

*ff* *a<sup>2</sup>* *ff* *a<sup>2</sup>* *ff*

*ff* *a<sup>2</sup>* *ff*

*div.* *unis.*

20

101

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

101

div.

unis.

div.

div.

unis.

Archl.

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

a2

a2

Tr-be

Tr-ni  
e

Tuba

Timp.

unis.

Arch

102

♩ = 120  
a.2

Fag.  
C-fag.  
Tr-ni  
e  
Tuba  
Archi  
31

Fl.  
Ob.  
Cl.  
Fag.  
C-fag.  
div.  
div.  
div.  
div.  
div.

113

F1.  
Ob.  
Cl.  
Fag.  
C-fag.

Flute 1, Oboe, Clarinet, Bassoon, Cello/Bass, Double Bass

126  
127

unis.  
unis.  
unis.

div.

103

This musical score page contains eight staves representing different instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cello (C-fag.), Horn (Cor.), Trombone (Tr.-be), and Double Bass (Arch.). The score is divided into measures by vertical bar lines. The first measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello playing eighth-note patterns. The second measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The third measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The fourth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The fifth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The sixth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The seventh measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The eighth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The ninth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The tenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The eleventh measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twelfth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirteenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The fourteenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The fifteenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The sixteenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The seventeenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The eighteenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The nineteenth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twentieth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-first measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-second measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-third measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-fourth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-fifth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-sixth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-seventh measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-eighth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The twenty-ninth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirtieth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-first measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-second measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-third measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-fourth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-fifth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-sixth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-seventh measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-eighth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The thirty-ninth measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns. The四十th measure shows the Flute, Oboe, Clarinet, Bassoon, and Cello continuing their patterns.

Picc.      f

Fl.

Ob.

C. picc.      f

C. cl.

Fag.      ff      a<sup>2</sup>

C-fag.      ff

Cor.      f

Tr-be

Tr-ni  
e

Tuba

Timp.

Archl.      ff

ff

ff

ff

104 Allegro  $\text{d} = 132$

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

104 Allegro  $\text{d} = 132$   
div.

Arch.

Timp.

Picc. -

F1. a<sup>2</sup>

Ob. a<sup>2</sup>

Cl. picc.

Cl. a<sup>2</sup>

Fag. b<sup>a2</sup>

C-fag. b<sup>a2</sup>

Cor. b<sup>a</sup>

Tr-be -

Tr-ni e Tuba III -

Timp. -

Arch. unis.

51

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

ff

Arch

105 accelerando

Musical score for orchestra and cor anglais. The score consists of two systems of music. The first system (measures 57-58) features the cor anglais (top staff), strings (Archis), and bassoon (Bass). The cor anglais has eighth-note patterns, while the strings play sustained notes. Dynamics include *p*, *cresc.*, and *opaco*. The second system (measures 58-59) continues with similar instrumentation and dynamics, with the bassoon providing harmonic support.

Musical score for orchestra and cor anglais. The score consists of two systems of music. The first system (measures 60-61) features the cor anglais (top staff), strings (Archis), and bassoon (Bass). The cor anglais has eighth-note patterns, while the strings play sustained notes. Dynamics include *f* and *a2*. The second system (measures 61-62) continues with similar instrumentation and dynamics, with the bassoon providing harmonic support.

106

Musical score for orchestra and cor anglais. The score consists of two systems of music. The first system (measures 63-64) features the cor anglais (top staff), strings (Archis), and bassoon (Bass). The cor anglais has eighth-note patterns, while the strings play sustained notes. Dynamics include *a2*, *ff*, and *I. II*. The second system (measures 64-65) continues with similar instrumentation and dynamics, with the bassoon providing harmonic support.

Picc. F1. Ob. Cl. picc. Cl. Fag. C.fag.

Cor. Tr-be Tr-ni e Tuba Tim.

Archi

This musical score page contains three staves of music for a symphony orchestra. The top staff includes Piccolo, Flute, Oboe, Clarinet picc., Clarinet, Bassoon, and Double Bass. The middle staff includes Cor anglais, Trombone, Trombone, Trombone, and Tuba. The bottom staff includes Timpani and Bassoon. Measure 1 consists of rests. Measures 2 and 3 feature dynamic markings 'f' and 'ff'. Measure 3 includes rehearsal marks 'a.2' and 'IV'. Measure 4 begins with a dynamic 'f' and includes a melodic line for the Bassoon.

120

107

Picc.

F. l.

Ob.

Cl. picc.

Cl.

Fag.

C. fag.

Cor.

[f]

Archi

69

Archi

72

Fl.

Ob.

C1.  
picc.

C1.

div.

div.

Archl

75

Picc.

Fl.

Ob.

C1.  
picc.

C1.

div.

div.

Archl

78

108 Più mosso  $\text{d} = 72$ 

Musical score for orchestra, page 122, measures 82-83. The score consists of two systems of music, each with ten staves. The instruments are Picc., Fl., Ob., Cl. picc., Cl., Tr-be, Archi, Pico., Fl., Ob., Cl. picc., Cl., Tr-be, and Archi. Measure 82 starts with Picc., Fl., and Ob. playing eighth-note patterns. Cl. picc., Cl., and Tr-be play eighth-note patterns. Archi play eighth-note patterns. Measure 83 starts with Pico., Fl., and Ob. playing eighth-note patterns. Cl. picc., Cl., and Tr-be play eighth-note patterns. Archi play eighth-note patterns.

Picc.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Tr-be  
I sola  
unis.  
div.  
Arch.  
Pico.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Tr-be  
I b.  
Arch.

82

83

Picc.

F1.

Ob.

Cl. picc.

Cl.

Tr-be I

Arch

85

109

Picc.

F1.

Ob.

Cl. picc.

Cl.

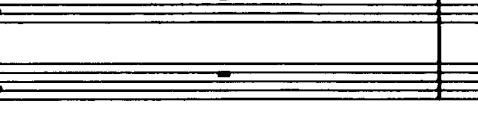
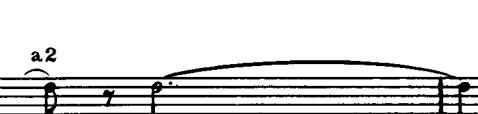
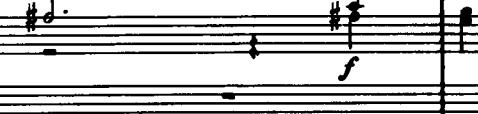
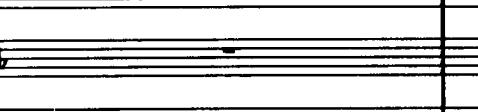
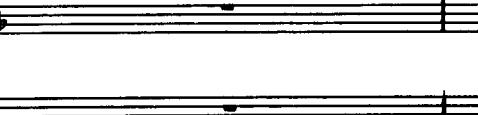
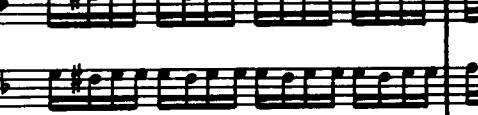
Cor.

Tr-be I

Arch

87

9245

Picc.   
 Fl.   
 Ob.   
 Cl. picc.   
 Cl.   
 Fag.   
 C-fag.   
  
 Cor.   
 Tr-be   
 Tr-ni e Tuba   
  
 Timp.   
 S.11.   
  
 Archi 

Picc.

F1.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

Cor.

a2

a2

Tr-be

Tr-ni  
e

Tuba

Timp.

Sil.

Archi

92

9245





Picc.

F1.

Ob.

C1. picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

P-tti

Archi

Pico.

F1.

Ob.

C1. pico.

C1.

Fag.

Cfag.

Cor.

Tr-be

Trni  
e

Tuba

Timp.

P-tti

colla bacch. di Timp.

p oreso.

Archi

Pico.

F1.

Ob.

C1. picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

P-tti

109

9245

**111**  $d=92$

This musical score page contains two systems of music, each consisting of eight measures. The instruments listed on the left are Picc., Fl., Ob., Cl. picc., Cl., Fag., C-fag., Cor., Tr-be, Tr-ni-e, Tuba, Timp., P-tti, T.tam., Archi, and a final unnamed instrument at the bottom.

**Measure 111:**

- Picc., Fl., Ob., Cl. picc., Cl., Fag., C-fag.**: All instruments play eighth-note patterns throughout the measure.
- Cor., Tr-be, Tr-ni-e, Tuba**: These instruments play eighth-note patterns with dynamic markings: **a<sup>2</sup>**, **a<sup>2</sup>**, **a<sup>2</sup>**, **a<sup>2</sup>**, **fff**, **a<sup>2</sup>**, **fff**, **a<sup>2</sup>**, **fff**, **fff**, **fff**, **fff**, **fff**.
- Timp., P-tti, T.tam.**: The **Timp.** and **P-tti** play eighth-note patterns with **fff** dynamics. The **T.tam.** plays eighth-note patterns with **ffff** dynamics.
- Archis**: The **Archis** play eighth-note patterns with **b** dynamics.

**Measure 112:**

- Picc., Fl., Ob., Cl. picc., Cl., Fag., C-fag.**: All instruments play eighth-note patterns throughout the measure.
- Cor., Tr-be, Tr-ni-e, Tuba**: These instruments play eighth-note patterns with dynamic markings: **a<sup>2</sup>**, **a<sup>2</sup>**, **a<sup>2</sup>**, **a<sup>2</sup>**, **#d**, **a<sup>2</sup>**, **#d**, **a<sup>2</sup>**, **#d**, **#p**, **#p**, **#p**, **#p**.
- Timp., P-tti, T.tam.**: The **Timp.** and **P-tti** play eighth-note patterns with **fff** dynamics. The **T.tam.** plays eighth-note patterns with **ff** dynamics.
- Archis**: The **Archis** play eighth-note patterns with **b** dynamics.

Picc. *fff*

F. *fff*

Ob.

Cl. picc. *fff*

Cl. *fff*

Fag. *fff* *a2*

C-fag. *fff*

Cor. *a2* II

Tr-be *a2*

Tr-ni e *fff*

Tuba *fff*

Timp. *fff*

Arch. *fff* unis. *fff*

*fff*

*fff*

*fff*

*fff*

112  $d = 80$

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

II  
Cor.  
Tr-be  
Tr-ni-e  
Tuba  
Timp.

112  $d = 80$

Archl.  
Tuba

II

Cl.

Fag.

C-fag.

I solo  
Cor. *p espress.*

Archi

*div.* *p* *div.*

126

Cl.

Fag.

C-fag.

Cor. I

Archi

131

Cl. II  
Fag.  
C-fag.  
Cor. I  
Archi

136

## 113 Poco animato

Cl. I  
Fag. II  
C-fag.  
Cor. I  
Archi

113  
141

Cl.      dim.      p      cresc.

Arch.      dim.      p      cresc.

dim.      p      cresc.

dim.      p      cresc.

147

114

Cl.      f cresc.      dim.

Arch.      f cresc.      dim.

f cresc.      ff      dim.

f cresc.      ff      dim.

f cresc.      ff      dim.

f cresc.      ff      dim.

154

115 I solo

Fl.      p

Cl.      p

Fag.      p espress.

Arch.      p unis.

p espress.

F1.  
Ob.  
Cl.  
Fag.

Archi

167

F1.  
Ob.  
Cl.  
Fag.

Archi

168

173

117

179

pp

pp

unis.

II

pp

pp

pp

III

pp

187

118

I. II

pp

185

Cor.

III morendo

pp morendo

Archi

202

119

pp

pp

pp

pp

208

Arch

217

F1.  
Cor.  
Archi  
225

**120**

*III.IV pp*

*pp*

*p express.*

*p express.*

**==**

F1.  
Cor.  
Arpe  
Archi  
233

*pp*

*sole p*

*p*

121 ♩ = 100 - 108

F1.

Cor.

Timp.

T-ro

Arpe

Archi

241

C1.

Fag.

Cfag.

Cor.

Tuba

Timp.

T-ro

a2

242

Archi

243

122

Fl.

Ob.

C1. picc.

C1.

Fag.

C-fag.

a<sup>2</sup>

Cor.

Tuba

Timp.

T-ro

254

123

9240

Fl. a<sup>2</sup> f

Ob. a<sup>2</sup>

C. picc. a<sup>2</sup> f

C. cl. a<sup>2</sup>

Fag.

C-fag.

Cor. IV mf

Timp. 264

Fl. a<sup>2</sup>

Ob. a<sup>2</sup>

C. picc. a<sup>2</sup>

C. cl. a<sup>2</sup>

Fag. a<sup>2</sup>

C-fag. a<sup>2</sup>

Cor. III II mf

124 125 cresc. f

269

126

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni-e Tuba

Timp.

Measure 126 consists of four measures of music. The first measure shows Picc., Fl., Ob., Cl. picc., Cl., Fag., and C-fag. playing eighth-note patterns. The second measure shows the same instruments with dynamics *f* and *cresc.* The third measure shows the same instruments with *cresc.* The fourth measure shows the same instruments with *cresc.* and a dynamic *f*.

II

Cor.

Tr-be

Tr-ni-e Tuba

Timp.

Measure 126 continues with two more measures. The first measure shows Cor. and Tr-be playing eighth-note patterns with *cresc.* The second measure shows the same instruments with *cresc.*

126

Archi

Measure 126 concludes with two measures. The first measure shows Archi playing eighth-note patterns with *f tenuto*. The second measure shows Archi playing eighth-note patterns with *f*.

Fag.

C-fag.

Cor.

Tim.

Archi

279

I.III

This section of the musical score includes parts for Bassoon (Fag.), Bassoon (C-fag.), Horn (Cor.), Timpani (Tim.), and Double Bass (Archi). The bassoon parts feature sustained notes and rhythmic patterns. The horn part has a prominent eighth-note figure. The timpani part consists of short, sharp strokes. The double bass part provides harmonic support with sustained notes. Measure 279 concludes with a dynamic marking of *mf*. The section ends with a repeat sign and begins with a dynamic of *f*, leading into the next section labeled I.III.

Fag.

C-fag.

Cor.

Tr-be

P-no

Archi

127

I,II

cresc.

cresc.

cresc.

284

This section of the musical score includes parts for Bassoon (Fag.), Bassoon (C-fag.), Horn (Cor.), Trombone (Tr-be), Piano (P-no), and Double Bass (Archi). The bassoon parts feature sustained notes and rhythmic patterns. The horn part has a prominent eighth-note figure. The trombone part provides harmonic support with sustained notes. The piano part features a sustained note with a dynamic of *f*, followed by a crescendo. The double bass part provides harmonic support with sustained notes. Measure 127 concludes with a dynamic marking of *f*. The section ends with a repeat sign and begins with a dynamic of *f*, leading into the next section labeled I,II. The piano part continues with a crescendo, and the double bass part also reaches a crescendo. The section ends with a dynamic marking of *f*.



Picc.

Fl.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

Cassa

P - no

Arch

129

130

Picc.

F1.

Ob.

C1. picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr ni  
e

Tuba

Timp.

P-no

130

Archi

Picc.

F1.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

T-ro

p *cresc.*

P-no

8-

8-

Archi

molto riten.

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

a<sup>2</sup>      a<sup>2</sup>      cresc.      cresc.      cresc.      a<sup>2</sup>

Cor.      Tr-be

a<sup>2</sup> f cresc.      d. f cresc.      II b<sup>2</sup>. I b<sup>2</sup>. cresc.      cresc.

Tr-ni      Tuba

e

Timp.      Timpani

T-ro

Pno

cresc.

molto riten.

Arch.

cresc.      cresc.      cresc.      unis.      ff

131 ♩ =188

132

Picc.

F1.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor

Tr-be

Tr-ni

Tuba

Timp

Tr-lo

P-tti

Pno

Arch

132

Pico.

F1.

Ob.

C1. picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp

Tr-lo

P-tti

P-no

8

Arch

133

Pico.

F1.

Ob.

C1.  
picc.

C1.

Fag.

C-fag.

a.2

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

T-ro

P-no

133

Archi

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

Tr-lo

T-ro

P-tti

P-no

Archi

134

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni-e

Tuba

Timp.

Tr-lo

P-tti

P-no

Archи

134

134

348

Picc.

F1.

Ob.

C1. picc.

C1.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

P-no

8

Archi

# **СИМФОНИЯ №6**

СОЧ. 54

1939

**СОСТАВ ОРКЕСТРА**  
**ORCHESTRA**

Piccolo	Tamburino
2 Flauti	Tamburo
2 Oboi	Piatti
Corno inglese	Cassa
Clarinetto piccolo (Es) (=Clarinetto III—B)	Tam-tam
2 Clarinetti (B)	* * *
Clarinetto basso (B)	
2 Fagotti	Silofono
Contrafagotto, (=Fagotto III)	Celesta
* * *	Arpa
3 Trombe (B)	* * *
4 Corni (F)	
3 Tromboni	
Tuba	Violini I
* * *	Violini II
Timpani	Viole
Triangolo	Violoncelli
	Contrabassi

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

## I

Largo  $\text{d} = 72$

Piccolo  
2 Flauti  
2 Oboi  
Corno inglese  
Clarinetto piccolo (Es)  
2 Clarinetti (B)  
Clarinetto basso (B)  
2 Fagotti  
Contrafagotto  
3 Trombe (B)  
4 Corni (F)  
3 Tromboni e Tuba  
Timpani  
Celesta  
Arpa

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

9245

1

Picc.

F1. *f espress.*

Ob. *f espress.*

Cingl.

Cl. picc. *f espress.*

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

Cor.

Timp.

1

Arch.

Picc. *a2 tr.* *ff*

F1. *a2*

Ob. *b*

C.ingl.

C1. picc. *ff* *a2*

C1. *b*

Fag. *a2*

C-fag. *f*

Cor. *tenuto* *3*  
*f espress.* *tenuto* *3*  
*a2* *3*  
*f espress.* *3* *3* *3*  
*oreso.*

Timp.

2 unis.

Arch. *f*  
*f*  
*f*  
*espr.*

poco riten.

**Fl.** *ff* — **Ob.** *ff* — **C1. pico.** *ff* — **C1.** *ff* — **C1. b.** — **Fag.** *ff espres.* *a2* *dim.* *ff espres.* *dim.*

**Tr-be** *I. II* *f* *dim.* *p espres.* *dim.*

**Cor.** *a2* *ff* *dim.* *pp*

**Cor.** *a2* *ff* *dim.* *pp*

**Trni.  
e Tuba** *tenuto* *f* *III* *dim.* *p espres.* *dim.*

**Timp.** *f* — *mp*

poco riten.

**Arch.** *ff* — *f* *dim.* *div.* *v* *ff* — *f* *dim.* *pp* *f espres.* *dim.*

4 ♩ = 44

Cl. b.

Fag.

Tr-be I.II

Tr-ni I.II

V-ni I

V-e. pizz.

C-b.

18

V-ni I

V-le unis.

V-e. pizz.

22

cresc.

cresc.

cresc.

V-ni I

V-ni II

V-le

V-e.

25

mf

dim.

6

C1. b.

Fag.

C-fag.

C. ingl.

Archl.

Cl.

Cl. b.

Fag.

C-fag.

oresco.

dim.

p

oresco.

dim.

p

oresco.

dim.

p

oresco.

mp express.

29

=

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

mp express.

oresco.

mp express.

oresco.

oresco.

oresco.

Archl.

oresco.

oresco.

oresco.

oresco.

32

7

Fl.

II

a<sup>2</sup>

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

V.-o.

C.-b.

35

f

I

II

Fl.

II

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

V.-o.

C.-b.

38

f

9 8 4 5

**8**

Picc.      Cl. b.      Fag.      C-fag.      Cor.      Archi

*dim.*      *a2*      *dim.*      *p*      *pp*      *pp*

*I.II*      *mf*      *p*      *dim.*      *pp*

*f espres.*      *dim.*      *pp*

*#d.*      *dim.*      *pp*

*dim.*      *pp*

**=**

Picc.      C-fag.      V-nill.      C-b.

*pp*

*pizz.*

*44 pp*

**=**

**9**

Picc.      C-fag.      Arpa      V-nill.

*f*

*p non arpeggiato*

*47*

*#8*

*#8*

10

Picc.

Arpa

Archi

50

11

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Archи

54





## 14 Poco più mosso e poco rubato

♩ = 52 solo

*p espress.*

C.ingl. 

Cl. b. 

Cor. 

Timp. 

V-le 

V-e. 

C-b. 

## 15

C.ingl. 

Timp. 

V-le 

V-e. 

C-b. 

## 16

C.ingl. 

Tr-be 

Timp. 

Arpa 

V-le 

V-e. 

C-b. 





Fl. a<sup>2</sup> b<sup>2</sup>

O.b. dim.

C.ingl.

Cl. picc.

Cl. a<sup>2</sup> dim.

Cl. b. dim.

Fag. a<sup>2</sup> dim.

C-fag. dim.

Fl. a<sup>2</sup> b<sup>2</sup>

O.b. dim.

C.ingl.

Cl. picc.

Cl. a<sup>2</sup> dim.

Cl. b. dim.

Fag. a<sup>2</sup> dim.

C-fag. dim.

Tr-be dim.

Cor. III dim.

Arpa

I

pp morendo

[pp] morendo

p morendo

p morendo

p

Archi dim.

dim.

dim.

dim.

106 dim.

20  $\text{d} = 52$

tr. tr.

p pizz.





25

Fl. I  
Fl. II *mf*  
V-le  
V-e.  
C-b.

Fl. I  
Fl. II *tr*  
V-le  
V-e.  
C-b.

Fl. I  
Fl. II *trillo tr*  
V-le  
V-e.  
C-b.

Arpa {  
Archi

145 riten.

26 a tempo

Fl. I  
Fl. II *b tr*  
Arpa { *p*

con sord. *mp*  
[unis.] *b*  
Archi *pp*

152

II *b*

poco riten.

a tempo

Fl.

C-fag.

Timp.

T-tam

Arpa

V-niI

V-niII

V-le

V-e.

C-b.

156

27 I solo

Fl.

C-fag.

Timp.

T-tam

Arpa

V-niI

V-niII

V-le

V-e.

C-b.

161

9245

Musical score page 180, measures 1-10. The score includes parts for Flute (Fl.), Timpani (Timp.), Cello (Cel.), Arpa (Arpa), Violin II (V.-II), Violin III (V.-III), Viola (V.-le), Cello (C.-b.), and Bass (C.-b.). Measure 1: Flute plays eighth-note patterns. Measure 2: Timpani plays eighth-note patterns. Measures 3-10: Various instruments play sustained notes or rhythmic patterns. Dynamics include *morendo*, *p*, *[p]*, and *div.*

**28** Sostenuto

Fl.

C1.

C1. b.

Fag.

I

Cor.

dim.

Cel.

morendo

II

174

29 Largo  $\text{♩} = 44$

Cor.

Cel.

senza sord.  
div.

ppp

Archiv.

ppp

ppp

unis.

senza sord.

p

Archiv.

senza sord.  
unis.

p espress.

unis.

p espress.

178 p

9245

182

Archi

181

Archi

184

30

Archi

187

Cl.

Archi

Cl.

193

Cl.

Arch.

194

195

196

197

198

Cl.

Cl. b.

Fag.

Cor.

Arch.

199

200

201

202

203

204

205

Cl. b.

Fag.

206

207

208

209

210

II

C1.  
Cl. b.  
Fag.  
V-le  
V-c.  
C-b.

202

Cl. b.  
Fag.

*morendo*

Arch  
206

Timp.  
*p*

Arpa

*p*

unis.

Arch  
*pizz.*  
*p*

212 *p*  $\#^{\circ}$

## II

**84 Allegro**  $\text{♩} = 104$

*solo*

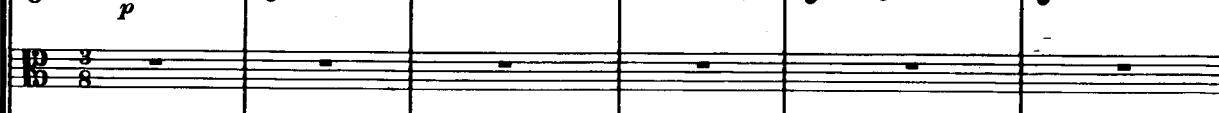
Clarinetto piccolo (Es) 

2 Clarinetti (B) 

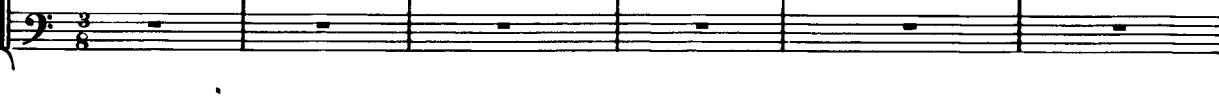
Clarinetto basso (B) 

Violini I 

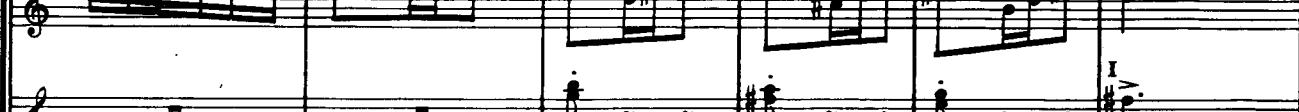
Violini II 

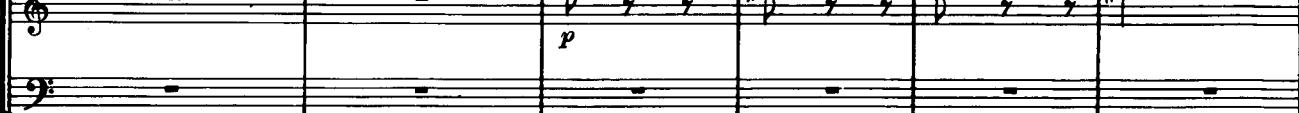
Viole 

Violoncelli 

Contrabassi 

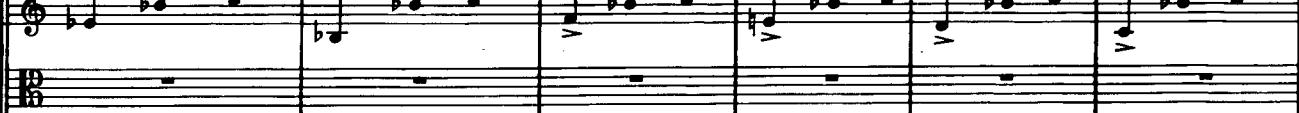


Cl. picc. 

Cl. 

Cl. b. 

Archi 

7 

35

Cl. picc.

I

Cl.

Cl. b.

Musical score for orchestra, page 13, measures 1-5. The score consists of five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. Measure 1: Violins play eighth-note patterns. Measure 2: Violins play eighth-note patterns. Measure 3: Violins play eighth-note patterns. Measure 4: Violins play eighth-note patterns. Measure 5: Violins play eighth-note patterns. The bassoon part is indicated by 'Bassoon' and 'V' in the third staff. The double bass part is indicated by 'Double Bass' and 'V' in the bottom staff.

Musical score for orchestra, page 36. The score shows three staves: Clarinet picc., Clarinet, and Bassoon. The Clarinet picc. staff has a treble clef, the Clarinet staff has a bass clef, and the Bassoon staff has a bass clef. Measure 36 starts with a dynamic ff. The score includes various musical markings such as grace notes, slurs, and dynamic changes.

19

senza sord.

*p*

Picc. *mp* *cresc.*

Fl. *p cresc.*

Cl. picc. *a2*

Cl. *b*

V.-o.

C.-b.

25

**37**

Picc. *ff* *a2*

Fl. *ff*

Ob. *a2* *f marc.*

C. ingl. *f marc.*

Cl. picc. *ff*

Cl. *a2* *f marc.*

Fag. *mf* *marc.*

C-fag. *mf* *marc.*

Archi *arcos* *Respress. cresc.* *f*

*div. in 4 senza sord.* *p cresc.* *cresc.*

*p cresc.* *f*

*p espres. cresc.* *[f]*

*div. f* *mf*

30



Picc.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Archi

48

Fl.

Cl. picc.

Archi

39

Fl.

Cl. picc.

Archi

54

Fl.

Cl. picc.

Archi

40

60

9245

165

*Arch*

*oress.*      *f marcato*      *dim.*

*f marcato*      *dim.*

*f*      *dim.*

41

Picc. I f

Fl. f

Cl. picc. f

Cl. I f

Cl. b. f

Fag.

C-fag. muta in Fagotto III f

pp

Arch. unis. pizz.

71 f

Picc.

I f a<sup>2</sup>

Fl. f a<sup>2</sup>

Ob.

C1. picc. f a<sup>2</sup>

C1. f

Cor. "f" f

V-ni I f

V-ni II f

V-le pizz. f arco

V-e. pizz. f arco

Picc. a<sup>2</sup> b

Fl. a<sup>2</sup> b

Ob. a<sup>2</sup> b

C1. picc. a<sup>2</sup> b

C1. a<sup>2</sup> b

Cor. b

Sil. ff

V-ni ff pizz. cresc. ff

V-ni II f cresc. ff

V-ni III f cresc. ff

V-le ff ff

V-e. ff ff

Cl. b. -  
 I.II a.2  
 Fag. ff III  
 S. II.  
 Archi arco  
 arco  
 89 ff  
 = 43

Cl. b. a.2  
 Fag. III  
 Cor.  
 V-ni  
 C-b. 94  
 = 44

Cl. b.  
 Cor.  
 Archi f marcato  
 f marcato  
 f marcato  
 100

45

Cl. pico.

Cl.

Cl. b.

Arch.

106

46

Pico.

Fl.

Ob.

Cingl.

Cl. pico.

Cl.

Cl. b.

Cor.

Archi

112

9245

Picc. *cresc.*  
 Fl. a2 *cresc.*  
 Ob. a2 *cresc.*  
 Cingl. *f cresc.*  
 Cl. picc. a2 *cresc.*  
 Cl. a2 *cresc.*  
 Cl. b. -  
 Fag. -  
 Cor. *cresc.*  
 Tr.-m. e -  
 Tuba -  
 T-ro - *p cresc.*  
 Archi *cresc.*  
 Archi *cresc.*  
 Archi *cresc.*  
 Archi *cresc.*

*ff >*  
 I.II a2  
*ff >*  
 III  
*ff >*  
 IV  
*p cresc.*  
*ff >*  
*v*  
*v*  
*v*  
*v*  
*ff >*  
*ff >*

47

Picc.  
Fl.  
Ob.  
Cingl.  
Cl. picc.  
Cl.  
Cl. b.  
Bag.  
  
Tr-be  
Cor.  
Tr-ni  
Tuba  
Timp.  
T-ro  
P-tti

47

Arch.  
  
124                    125

Picc.

F1.

Ob.

Cingl.

C1. picc.

C1.

C1. b.

Fag. III

Tr-be

Cox.

Trail e

Tuba

Tim.

T-ro

Arpa

Arch.

do, re, mi, fa, sol, la, si

unis.

130

48

Picc.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Arpa

I.II a2 ff

III ff

ff

a2 soli

ff solo

I solo

Tuba

ff

48

Arch

136

ff

49

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. III

Tr-be

Cor.

Trni e Tuba

S11.

Archи

142

Pico.

F1.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Bag. III

Tr-be

*ff marc.*

Cor.

I

Tr-ni  
e

Tuba

Sil.

*ff*

Arch

50

Picc.

F1.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. *ff*

Tr-be *ff*

Cor. *ff*

Tr-ni  
e

Tuba *ff*

T-ro *ff*

*muta in Clar. III in B*

154

8245

Cl. b.

Arpa

Archi

*p*

*v*

*poco express.*

161

This section of the score shows three staves. The top staff is for Clarinet b. (bass clef), the middle for Harp (bass clef), and the bottom for Double Bass (bass clef). Measures 161-162 are mostly rests. Measure 163 begins with a melodic line in the Clarinet part. Measures 164-165 show rhythmic patterns in the Double Bass. Measure 166 features sustained notes in the Harp and Double Bass. Measure 167 concludes with a melodic line in the Clarinet.

Cl. b.

Arpa

Archi

167

This section continues the musical line from the previous page. The staves remain the same: Clarinet b., Harp, and Double Bass. Measures 167-168 continue the melodic and harmonic patterns established earlier. Measures 169-170 show more rhythmic complexity in the Double Bass. Measures 171-172 conclude the section with a final melodic flourish in the Clarinet.

F1.

Arpa

Archi

51 solo

*p*

*f*

*b.*

174

This section begins with a flute solo (Flute 1) indicated by a box labeled "51 solo". The flute part consists of a series of eighth-note patterns. The Harp and Double Bass provide harmonic support with sustained notes. Measures 175 concludes the section with a return to the full ensemble sound.

[52]

Picc.

Arpa

Archi

*p*

*pp*

*(pp)*

*(pp)*

180

181

=

[53]

Picc.

Arpa

Archi

*pp*

*p*

*p*

182

183

=

Arpa

Archi

182

Fl.  
 Arpa  
 Archi

I solo  
 p

198

=  
 Picc.  
 Fl.  
 Cl.  
 Tuba  
 Arpa  
 Archi

solo  
 I  
 II  
 III  
 pp

54

Tuba  
 Arpa  
 Archi

pp

204

9245

Picc.

I  
II  
III

Cl.

III

Cor.

I solo

*mp*

Tr-ni  
e

Tuba

Arpa

Arch.

210

I

II *dim.*

III *dim.* muta in Clarinetto piccolo in Es

Cl. b.

Fag.

V-e.

C-b.

216

55

*f tenuto espress.*  
I.III a2

*f tenuto espress.*  
III

*f tenuto espress.*

*mf*

Cl.  
Cl. b.  
Fag.  
V.-o.  
C.-b.

222

= 56

I.II a.2 *tenuto*  
Cl.  
Cl. b.  
Fag.  
V.-o.  
C.-b.

228

=

Ob.  
C.ingl.  
I.II a.2  
Cl.  
Cl. b.  
Fag.  
V.-o.  
C.-b.

234



**Picc.**

**Ob.**

**C.ingl.**

**Cl. picc.**

**Cl.**

**Cl. b.**

**Fag.** III

**Sil.**

**V-ni I**

**V-ni II**

**V-le**

**V-e.** div. *f tenuto express.*

**C-b.** div. *f tenuto express.*

**C-b.** div. *f tenuto express.*

**245 *f tenuto express.***

Picc.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Tr-be

Cor.

Archi

unis.

unis.

58

Picc.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

III

muta in Contrafagotto

Cor.

58

unis.

f express.

unis.

f express.

Archi



[60]

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

Trube

Cor.

Timp.

a2  
ff express.  
ff express.  
ff express.  
ff express.  
ff express.  
ff  
I  
II  
III  
ff  
ff

[60]

Arch.

ff  
div.  
ff express.  
ff

Ob. C.ingl. Cl. picc. Cl. Cl. b. Fag. C-fag.

I. II. III.

Tr. be. Cor. Timp.

Arch.

61

Fl.

Oboe

C.ingl.

C1. picc.

C1.

C1. b.

Fag.

C-fag.

I

II

III

Tr-be

Cor.

Tr-ni  
e

Tuba

*ff espress.*

*f express. tenuto*

61

unis.

Arch

Pico. 62

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

I

II

III

Tr-be

Cor.

Tr-ni  
e

Tuba

62

Arch.

63

Picc.

F1.

Ob.

C.ingl.

C1. picc.

C1.

C1. b.

Fag.

C-fag.

Cor.

Tr-ni  
e

Tuba

63

unis.

Arch.

294

Picc.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

Sil.

Archi

300

64

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-he

Cor.

Tr-ni e

Tuba

Sib.

Archи

64

306



65

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-ni  
e

Tuba

Sil.

ff

sff

sff

sff

<sup>a2</sup>

I

III

ff

div.

div.

unis.

317

ffff

Fl.

Ob.

C.ingl.

C1. picc.

C1.

C1. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Sil.

Archl.

ff

ff

ff

ff

ff

ff

ff

ff

f

f

f

f

unis.

unis.

323

9245

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b. *solo*

Fag. *fff soli*

C-fag. *fff*

Tr-be

Cor.

Tr-ni  
e *a2 soli*

Tuba *fff*

S.11.

Arch.

66

Picc.  
Fl.  
Ob.  
Cingl.  
Cl. picc.  
Cl.  
Cl. b.  
Fag.  
C-fag.  
Tr-be  
Cor.  
Tr-ni e  
Tuba  
Timp.  
T-ro  
Cassa

66

unis.

Archi

poco rit.

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni e

Tuba

Timp.

T-ro

P-tti

T-tam

Arch

67 a tempo

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni-e

Tuba

Timp.

Tro

P-tti

Cassa

Arch

67 a tempo

*dim.*

*fff secco*

226

68

I solo

F1.  
Cl.  
Cl. b.  
Timp.  
Archi

a2  
*ff dim.*  
*p*  
*pp*  
*solo*  
*p*  
*pp*  
*pizz.*

355

I

F1.  
Cl. b.  
Archi

361

I

F1.  
Cl.  
Cl. b.  
Archi

*f dim.*  
367

69

Fl. I  
Cl. I p  
Cl. b.  
Fag. I p

373

Cl. I  
Fag.

arco  
p

Arch. p  
p

378

Cl. b.  
Arch. poco express.

9245

Cl. b.

390

Picc. 72 solo

Cl. b. ff

396

Picc.

Archi

402

Picc.

408

Picc.

73

413

*p*

Picc.

I solo

FL.

*f*

420

74

Archi

425

*p cresc.*

*pp*

*fff*

*pp*

Cor.

*div.*

*dim.*

*pp*

Archi

431

*pp*

*pp*

C1.

Cor.

*fff*

Archi

436

Picc. I f

Fl. I f

C1. picc. I f

C1. f dim.

C1. b.

Archi

441

76

I solo

Fl. p

Ob. p

Cingl.

C1. picc. p

C1. I solo

C1. p

C1. b.

unis.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

445

F1. I  
Ob. I  
C.ingl.  
Cl. pico.  
Cl. I  
Cl. h.

Archi

450

Fl. I  
Ob. I  
Cl. I

77

Archi

456

Fl.

Ob.

C1.

Archi

462

Fl.

Ob.

C1.

Archi

468

78

F.1.  
Ob.  
C.ingl.  
Cl. picc.  
Cl.  
Cl. b.

Archi

474

*sul tasto*

*sul tasto*

*sul tasto*

*mp*

F.1.  
Ob.  
C.ingl.  
Cl. picc.  
Cl.  
Cl. b.

Archi

480

F1.  
Cl. picc.  
Cl.  
Cl. b.

Archi

485

Picc.  
F1.  
Cl. picc.  
Cl.  
Cl. b.

79  
*ff*  
*pp*

Archi

pizz.  
*p*  
pizz.

491      *p*

Picc. Cl. picc. Cl. Cl. b.

(pp)

499

Cl. b. Cor. Archi

**80**

dim. p III p

dim. ppp

dim. ppp

dim. ppp

dim. arco

dim. arco

dim. ppp

508

Cor.

III

Archi

*pp*

*pp*

*pp*

513 *pp*

*p*

81

Cor.

III

Timp.

*coperti*

Sopr.

Arpa

Arch

*pizz.*

*pizz.*

520



## III

**82 Presto  $\text{d} = 168$**

Violini I arco  $p$

Violini II arco  $p$

Viole arco  $p$

Violoncelli arco  $p$

Contrabassi arco  $p$

Picc.

F1.

Cl. picc.

Cl.

Cl. b.

Fag. II  $p$

Archa

5

83

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

Cor.

Archi

23 *f*

*p*

*cresc.*

I.II

*p* *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

Cor.

Archi

*f*

*cresc.*

I.II

*f*

*marc.*

*cresc.*

*sub. p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

27 *f*

85

Fl.

Cl. picc.

Cl.

Cl. b.

Fag.

C.fag.

Tr. b.

Arch.

*v* *v* *v* *v*

*p*

*div.*

*32 p*

*I*

*p*

*I*

*p*

*p*

*II*

*p*

*p*

*con sord.*

*I. II*

*mf*

*a2*

*dim.*

*unis.*

*77*

Fl.

C1.

C1. b.

Archi

I

87

48

88

Picc.  
Fl.  
Cl. picc.  
Cl.  
Cl. b.

Measure 88: Picc. and Cl. picc. play eighth-note patterns marked 'I'. Fl. and Cl. play sustained notes. Cl. b. rests. Dynamics: *p*, *p*, *p*.

55

Archi  
Cl. b.

Measure 55: Archi play eighth-note patterns. Cl. b. rests. Dynamics: *pizz.*, *pizz.*, *pizz.*, *pizz.*, *pizz.*. Measure 56: Archi play eighth-note patterns. Cl. b. rests. Dynamics: *pizz.*

89

Picc.  
Cl. picc.  
Cl.  
Cl. b.

Measure 89: Picc., Cl. picc., and Cl. play eighth-note patterns. Cl. b. rests. Measure 90: Picc., Cl. picc., and Cl. play eighth-note patterns. Cl. b. rests.

62

Archi  
Cl. b.

Measure 62: Archi play eighth-note patterns. Cl. b. rests. Measures 63-64: Archi play eighth-note patterns. Cl. b. plays eighth-note patterns. Dynamics: *arco*, *f dim.*, *arco*, *(p)*, *arco*, *(p)*, *arco*, *(p)*, *arco*, *(p)*.

69

Archiv. *cresc.* *marc.*

*cresc.* *marc.*

*cresc.* *marc.*

*cresc.* *marc.*

*cresc.* *marc.*

90

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff*

C.ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff* *a2*

Fag. *ff*

C.fag. *ff*

Archiv. *f*

*f*

*f*

*f*

Pico.

F1.

a.2

Ob.

C.ingl.

C1. pico.

C1.

C1. b.

a.2

Fag.

C-fag.

sub. p

p

p

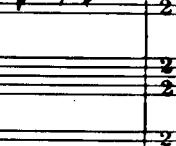
p

81

Picc. 

Fl. 

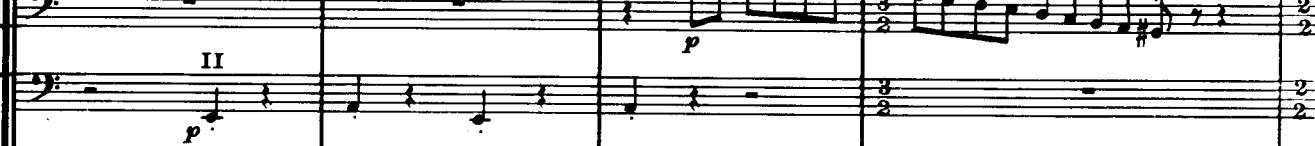
Ob. 

Cingl. 

Cl. picc. 

Cl. 

Cl. b. 

Fag. 

C.fag. 



Archi 

86



Archi 

90 

95

unis.      marc.

Archi

92

a<sup>2</sup>  
b.p.

F1.

C1.  
picc.

C1.

Fag.

p      dim.      pp

Cor.

p      dim.      pp

dim.      pp

Archiv

dim.      pp

dim.      pp

100      dim.      pp



93

Archi

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Archi

marc.

cresc.

cresc.

cresc.

*f*

*a<sup>2</sup>*

*f*

*a<sup>2</sup>*

*f*

*f*

*f*

*f*

*f*

*div.*

*marc.*

*marc.*

*div.*

*marc.*

110 *p*

115

94

Picc.

F1. a2 *morendo*

Ob. a2 *morendo*

C.ingl.

C1. picc. *pp*

C1. a2 *morendo*

C1. b.

Fag.

C-fag.

umis. 94

dim.

f

Arch. unis.

f dim. pp

121 f maro. dim. pp

95

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be.

*p*

*cresc.*

*cresc.*

*peresc.*

*cresc.*

*I sola*

*mp*

95

Archi

C-fag.

Tr-be.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Picc.

F1.

Ob.

C.ingl.

C1.  
picc.

I a2  
Cl.  
mp cresc.

Cl. b.

Fag.

C-fag.

Cor.

Archi

132 cresc.

96

C1. a2  
Fag. b<sup>o</sup> marcato  
Cfag. ff marcato  
Archi  
139 ff marcato

a2  
ff marcato  
ff marcato  
ff marcato

97

C1. a2  
ff marcato

Archi  
147 ff marcato

98 a2

Fag. b<sup>o</sup>  
Cor. b<sup>o</sup>  
ff marcato

Archi  
158 ff marcato

Picc.

F1.

0b.

Cingl.

C1. picc.

C1.

C1. b.

Fag.

C-fag.

This section of the musical score shows the entries of various woodwind instruments. The Piccolo, Flute, Oboe, Clarinet (picc.), Clarinet (C), Clarinet (B), Bassoon, and Bassoon (C) all play eighth-note patterns. The bassoon entries are marked with dynamic markings like ff and a2. The bassoon entries begin at measure 185 and continue through measure 186. Measures 185 and 186 are indicated by Roman numerals I and III above the staff.

I

III

Cor.

Archi

This section shows the entries of the Cello and Double Bass. The Cello (Archi) plays eighth-note patterns, while the Double Bass (Archi) provides harmonic support with sustained notes. Measures 185 and 186 are indicated by Roman numerals I and III above the staff.

Picc. 99

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Archi

Picc.

Fl.

Ob.

C.ingl.

C. picc.

C. cl.

C. b.

Fag.

C-fag.

Tr-be

Cor.

Arch.

181



101

F1. a<sup>2</sup>

Ob. a<sup>2</sup>

C.ingl.

C. picc.

C1.

C1. b.

Fag.

C-fag.

ff

Tr-be

Cor.

ff

Tr-mi  
e Tuba III

> ff

T-no

ff

S11. ff

101

101

ff

ff

197

ff

F1.  
Ob.  
Cingl.  
Cl. picc.  
Cl.  
Cl. b.  
Fag.  
C fag.

Tr-be III  
Cor.  
Tr-ni e Tuba III >  
T-no ff  
S11.

Archiv

102.

Picc.  
Fl.  
Ob.  
C.ingl.  
Cl. picc.  
Cl.  
Cl. b.  
Fag.  
C-fag.

III

Tr-be  
Cor.  
Tr-ni  
Tuba  
T-no

102.

Arch.  
211

Picc.

F1.

Ob.

C.ingl.

C1. picc.

C1.

C1. b.

Fag.

C-fag.

Tr-be III cresc.

Cor. cresc.

Tr-ni e Tuba cresc.

T-no cresc.

T-ro p  $\sharp$  cresc.

P-tti

Arch 218 cresc.

Picc. *ff*

F1. *ff*

Ob.

C.ingl.

C1. picc. *ff*

C1. *ff*

Cl. b.

Fag. *ff*

C-fag. *ff*

Tr-be

Cor.

Tr-ne  
Tuba

Timp.

T-no

T-ro

P-tti.

soli

Arch.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Picc.

F1.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

II (I tacet)

Tr-be

Cor.

Tr-mi

Tuba

Tim.

T-no

T-ro

P-tti

Arch

104

Picc.  
Fl.  
Ob.  
Cingl.  
Cl. picc.  
Cl.  
C1. b.  
Fag.  
C-fag.

Tr-be  
Cor.  
Tr-ni  
Tuba  
Timp.  
T-no  
T-ro  
T-tam.

104

Archи

Picc.

F1.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

S II.

Archi

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag. II

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

Timp.

T-ro

P-tti      *colla bacch. di Timp.*

fff

S.ii.

ffff

Arch.

105

Picc. -

Fl. -

Ob. -

C.ingl. -

Cl. picc. -

Cl. -

Cl. b. -

Fag. -

C-fag. -

Tr-be -

Cor. -

Tr-ni e Tuba -

Timp. -

T-no -

T-ro -

P-tti -

Cassa -

Sill. -

105

Arch. -

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

II

Tr-be

p

III

Cor.

I

p

III

a2

pp

I

Tr-ni  
e

Tuba

pp

pp

Timp.

Cassa

*p dim.*

Archibald MacLeish, *Four Quartets*, page 258.

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

258

**106 I solo**

Fag.  $\frac{3}{4}$   $p$   
 U-fag.  $\frac{3}{4}$   
 Cassa  $\frac{3}{4}$   $pp$   
 V.-c.  $\frac{3}{4}$   
 C.-b.  $\frac{3}{4}$  266

**107 I solo**

F1.  $\frac{3}{4}$   
 Fag.  $\frac{3}{4}$   *cresc.*  
 Cor.  $\frac{3}{4}$   
 Cassa  $\frac{3}{4}$   
 V.-c.  $\frac{3}{4}$   
 C.-b.  $\frac{3}{4}$  270 *morendo* *morendo*

**I**  
 F1.  $\frac{2}{4}$   
**I. II**  
 Cor.  $\frac{2}{4}$   
 V.-c.  $\frac{2}{4}$   
 C.-b.  $\frac{2}{4}$  275

**108**

Picc.  $\frac{3}{4}$   
 F1.  $\frac{3}{4}$  *I*  
 Ob.  $\frac{3}{4}$   
 Cingl.  $\frac{3}{4}$   
 Cor.  $\frac{3}{4}$  *I. II*  $p$   
 280

Picc. *I*

F1.

Ob.

Cingl. *I*

*287*

**109** *sul tasto*

pp *sul tasto*

pp *sul tasto*

pp *sul tasto*

pp *sul tasto*

*294 pp*

**110** *I solo*

*pp*

V.-o.

C.-b. *301 p*

cresc.

**111**

*I*

Fag. *p*

V-no solo *p*

*div.*

Arch. *pp*

*div.*

*pp*

*pizz.*

*dim.*

*pp*

*9245*

V-no solo

V-ni I altri

V-ni II

V-le

V-e.

C-b.

314

V-no solo

V-ni I altri

V-ni II

V-le

V-e. unis.

C-b.

320

V-no solo

112

V-ni I altri

V-ni II

V-le

V-e.

C-b.

326

unis.  
pizz.

pp  
unis.  
pizz.

pp

9245

113

Picc.

Fl.

C1.

V-no solo      pp

V-ni I altri pizz.      [tutti] arco

V-ni II pp arco

v-le      p arco

V-e.      p' arco

C-b.      p

332

333

Picc.

Fl.

C1. picc.

C1.

Fag.

Cor. IV p

Archi

337

114

Picc.

F1.

C1. picc.

I Cl.

Cl. b.

unis.

Arch.

342

p

115

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

marc. cresc. f > p

marc. cresc. f >

marc. cresc. f > > p

347 marc. cresc. f > > p

C1.  
picc.

C1.

C1. b.

Fag.

C-fag.

Cor.

Arch.

352

*[cresc.]*

*p [cresc.]*

*[cresc.]*

*[cresc.]*

*f marc.*

*f marc.*

*f marc.*

*f marc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f marc.*

Fag.

C-fag.

116

Fag.

C-fag.

Arch.

358

*p sub.*

*p*

*p*

*p*

oon sord.  
I.II

Tr-be

div.

Arch

dim.

dim.

dim.

dim.

363

dim.

=

117

Picc.

F1.

C1.

Tr-be

a.2

dim.

pp

Arch

unis.

p

pp

p

pp

p

pp

p

368

pp

Picc. I  
Fl.  
Cl.  
Tr-be  
Arch.  
374

Picc. I p  
Fl. I p  
Cl. p  
Arch.  
380

118

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Arch.

386

119

Picc. a<sup>2</sup>

Fl. a<sup>2</sup>

Ob.

Cl. picc. a<sup>2</sup>

Cl. a<sup>2</sup>

Fag. a<sup>2</sup>

Bassoon

Arch. p sub. p sub.

349

a2

Fag.

398

=

120

F1.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr. o.

Archi

I

p

II

mp

III

p

pizz.

pizz.

405

Picc.

I

F1.

C1.  
picc.

I

II

C1. b.

Fag.

C-fag.

Cor.

III

Tr.-lo

Archl.

410

pp

Picc.

F1.

Cl. picc.

I

Cl.

II

Cl. b.

Fag.

C-fag.

Cor.

III

Tr-lo

Arch.

121

121

415

Ob.

C.ingl.

C. picc.

C. cl.

C. b.

Fag.

C.fag.

Cor.

Tr-ni  
e  
Tuba

420



Picc.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag. a2

C-fag.

Cor.

div.

Archl.

123

Fl.

II

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Trom. e Tuba

*f pesante*

*a2*

*b2*

*b2*

*b2*

*b2*

*b2*

*a2*

*ff pesante*

*ff pesante*

*ff solo*

*ff solo*

*ff solo*

*III solo*

*f*

123

Arch.

438

*ff*

*ff solo*

F1.  
a2  
Ob.  
C.ingl.  
Cl. picc.  
a2  
Cl.  
a2  
Cl. b.  
Fag.  
C-fag.

Cor.  
Tr-ni  
Tuba III

*soli*

Archi

Fl. a2

Ob. a2

C. angl.

Cl. picc.

Cl. a2

Cl. b.

Fag.

C. fag.

Tr-be

Cor.

Tr-ni  
Tuba III

Archi

This musical score page contains four systems of music. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (C. angl.), Bassoon (Cl. picc.), Clarinet (Cl.), Bassoon (Cl. b.), Bassoon (Fag.), Double Bassoon (C. fag.), Trombone (Tr-be), Horn (Cor.), Trombone (Tr-ni), Tuba (Tuba), and Archtop Violin (Archi). The second system begins with a dynamic instruction 'a2' above the Flute and Oboe staves. The third system begins with a dynamic instruction 'III' above the Trombone and Tuba staves. The fourth system begins with a dynamic instruction 'III' above the Trombone and Tuba staves. The score uses a mix of treble and bass clefs, common time, and various key signatures. Measure numbers 451 and 452 are visible at the bottom left of the page.

124

F1. a2 f dim.  
Ob. a2 f dim.  
Cingl. f  
Cl. picc. f dim.  
Cl. a2 p ma marcato  
Cl. b. f dim.  
Fag. a2 >  
Tr-be I.II  
Cor. pp  
Tr-ni e Tuba pp  
Tr-lo [ord.] pp  
P-tti pp  
Cassa pp

124

Arch  
pizz.  
p  
pizz.

457

125

a 2

F1.

ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Cor.

Tr-ni  
e Tuba

Tr-lo

P-tti

Cassa

125

v



marc.



marc.

unis.

Arch

463

126

Picc.

F1.

Ob.

C.ingl.

C1. picc.

C1.

Cl. b.

This section contains seven staves for Picc., Flute, Oboe, C.ingl., C1. picc., C1., and Cl. b. The music consists of six measures. Measures 1-3 show eighth-note patterns with dynamic markings  $p$  and  $p^3$ . Measure 4 starts with a bassoon entry. Measures 5-6 continue the pattern with some harmonic changes.

Cor.

Tr. ni  
e Tuba

Tr. lo

P. tti

Cassa

This section contains five staves for Cor., Tr. ni e Tuba, Tr. lo, P. tti, and Cassa. The music consists of six measures. Measures 1-3 show sustained notes. Measures 4-6 show rhythmic patterns with eighth and sixteenth notes.

126

Archl.

This section contains one staff for Archl. The music consists of six measures. Measures 1-3 show eighth-note patterns. Measures 4-6 show sustained notes.

127

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Cor.

Tr-ni

Tuba

Tr-lo

P-tti

Cassa

127

Archi

Bass

Picc. a<sup>2</sup> p

F1. a<sup>2</sup>

Ob.

C.ingl.

Cl. picc. a<sup>2</sup>

Cl. a<sup>2</sup>

Cl. b.

Cor.

Tr-ni  
e Tuba

Tr-lo

P-tti

Cassa

mf marc.

mf marc.

mf marc.

128

Picc.

Fl.

Ob.

C.ingl.

C1. picc.

C1.

C1. b.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

*p* cresc.

Cor.

(pp)

Tr-ni  
e Tuba

(pp)

(pp)

Tr-lo

P-tti

Cassa

128

Arch

129

Picc.

Fl.

Ob.

Cingl.

C1. picc.

C1.

C1. b.

This section shows measures 129 for the Picc., Fl., Ob., Cingl., C1. picc., C1., and C1. b. parts. The Picc., Fl., Ob., and Cingl. parts play eighth-note patterns with grace notes. The C1. picc., C1., and C1. b. parts play eighth-note patterns with slurs. Measure 129 concludes with a dynamic change and a melodic line for the C1. part.

Cor.

Tr-ni  
e  
Tuba

Tr-lo

P-tti

Cassa

This section shows measures 129 for the Cor., Tr-ni e Tuba, Tr-lo, P-tti, and Cassa parts. The Cor. part has sustained notes. The Tr-ni e Tuba part has sustained notes. The Tr-lo, P-tti, and Cassa parts have eighth-note patterns.

129

Arch

This section shows measures 129 for the Archi part. It features eighth-note patterns with slurs and grace notes. The dynamic changes from forte to piano during the measure.

Picc. F1. Ob. C.ingl. Cl. picc. Cl. Cl. b.

Cor. Tr-ni e Tuba Tr-lo P-tti Cassa

Arch.

130

Picc. a<sup>2</sup>

Fl. a<sup>2</sup>

Ob.

Cingl.

Cl. picc. b<sup>2</sup>

Cl. a<sup>2</sup> b<sup>2</sup>

Cl. b.

Fag. soli ff

C-fag.

Cor. f soli ff

Tr-ni e Tuba f

Temp. f

Tr-lo P-tti f

Cassa f

130

marcatissimo unis.

marcatissimo

Archi arco ff

Picc. *a*

F1. *a*

Ob.

C.ingl.

Cl. picc. *b*

Cl. *b*

Cl. b.

Fag.

C-fag.

Cor.

Timp.

Archi

131

Pico.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

I. II sole

Tr-be

Cor.

Timp.

131

Arch.

Picc.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni  
e Tuba

Arch.

506

9245

**132**

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-ni-e Tuba

Timp.

132

Archib.

510 9245

Picc.

F1.

Ob.

Cingl.

Cl. pico.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-ni  
e

Tuba

Timp.

Arch.

514

9245

133

Picc.

F1.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tuba

Timp.

133

Arch.



134

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be III

Cor. a2

Trni e Tuba

soli

Timp.

Tr-lo

T-no

P-tti

Cassa ff

134

Archl

526

Picc.

F1.

Ob.

Cingl.

Cl. Picc.

Cl.

Cl. b.

Fag.

C.fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

Tr-lo

T-mo

P-tti

Cassa

Arch

## ПРИМЕЧАНИЯ

### СИМФОНИЯ № 5

#### I. MODERATO

Тт. 315, 316. V-ni I, V-ni II, V-le. В издании 1939 г. лиги поставлены так:



Печатается по тексту издания 1961 г.

#### II. ALLEGRETTO

Тт. 95, 96. V-no solo. В издании 1947 г. указание *glissando* отсутствует.

#### III. LARGO

Тт. 104, 105. Cl. В издании 1939 г. лиги поставлены так:



Печатается по тексту издания 1961 г.

Тт. 112, 113, 116. V-le I, V-c. I, V-c. II. В издании 1939 г. акценты отсутствуют. Печатается по тексту издания 1961 г.—аналогично акцентам в партиях деревянных духовых.

#### IV. ALLEGRO NON TROPPO

Тт. 7. Timpr. В издании 1939 г. акценты поставлены так:



Печатается по тексту издания 1961 г.

Тт. 40. Fag., C-fag., V-č., C-b. В издании 1939 г. акценты отсутствуют. Печатается по тексту издания 1961 г.

Тт. 53. V-c., C-b. В издании 1939 г. акценты отсутствуют. Печатается по тексту издания 1961 г.

Тт. 70. Cor. I. В издании 1939 г. лига отсутствует. Печатается по тексту издания 1961 г.—аналогично лигам в партиях Picc., Fl. и Cl. picc.

Тт. 324. В издании 1974 г. указание метронома:  $\text{♩} = 184$ .

### СИМФОНИЯ № 6

В настоящем издании, как в рукописной копии партитуры и в изданиях 1941 и 1962 гг., партии труб расположены над валторнами.

#### I. LARGO

Тт. 33. V-ni II. В рукописной копии партитуры и в издании 1941 г. лиги поставлены так:



Печатается по тексту издания 1962 г.

Тт. 51, 53. V-ni I. В издании 1962 г. знак V отсутствует. В рукописную копию партитуры этот знак внесен, вероятно, рукой редактора. Печатается по тексту издания 1941 г.

Тт. 63, 64. Cl. basso. В рукописной копии партитуры нота соль не залигована. Печатается по тексту изданий 1941 и 1962 гг.

Тт. 65, 66. Cl. В рукописной копии партитуры и в издании 1941 г. нота соль не залигована. Печатается по тексту издания 1962 г.

Тт. 70, 71. V-le. В рукописной копии партитуры и в издании 1941 г. эти такты не объединены лигой. Печатается по тексту издания 1962 г.

Тт. 73. В рукописной копии партитуры и в издании 1941 г. размер  $\frac{6}{4}$ . Печатается по тексту издания 1962 г.

Тт. 100. V-ni I. В издании 1962 г.:



Печатается по тексту рукописной копии партитуры и издания 1941 г.

Тт. 167, 168. V-ni I. В рукописной копии партитуры:



Печатается по тексту изданий 1941 и 1962 гг.

Тт. 170. Cl., Cl. basso, Fag. I, V-c., C-b. В рукописной копии партитуры и в издании 1941 г. динамические оттенки следующие: Cl., Cl. basso—*p*, Fag. I—*pp*, V-c., C-b.—*ppp*. Печатается по тексту издания 1962 г.

Тт. 177. В рукописной копии партитуры и в издании 1941 г. размер  $\frac{6}{4}$ . Печатается по тексту издания 1962 г.

Тт. 177. Cor. I. В рукописной копии партитуры и в издании 1941 г. динамические указания отсутствуют. Печатается по тексту издания 1962 г.

Тт. 198. Cl. basso. В рукописной копии партитуры у четвертой четверти указание *dim.* Печатается по тексту изданий 1941 и 1962 гг.

Тт. 204. V-c. В рукописной копии партитуры и в издании 1941 г. указание *sop sord.* отсутствует, однако во II части, т. 23, в партиях V-c., C-b. стоит указание *senza sord.* Печатается по тексту издания 1962 г.

#### II. ALLEGRO

Тт. 1. В рукописной копии партитуры и в издании 1941 г. указание метронома:  $\text{♩} = 88—96$ . Печатается по тексту издания 1962 г.

Тт. 346, 347. C. ingl. В изданиях 1941 и 1942 гг. нота ми залигована. Печатается по тексту рукописной копии партитуры—аналогично партии Cl. picc.

Тт. 493, 494. V-ni I, V-ni II, V-le. В издании 1962 г. динамические указания отсутствуют. Печатается по тексту рукописной копии партитуры и издания 1941 г.

#### III. PRESTO

Тт. 1. В рукописной копии партитуры и в издании 1941 г. указание метронома:  $\text{♩} = 152$ . Печатается по тексту издания 1962 г.

Тт. 245. V-ni I, V-ni II. В изданиях 1941 и 1962 гг. лиги поставлены так:



Печатается по тексту рукописной копии партитуры — аналогично лигам в партии V-Ic.

- T. 338. V-п I. Диез к соль добавлен по аналогии с т. 11.  
В рукописной копии партитуры и в изданиях 1941  
и 1962 гг. он отсутствует.

T. 391. Cl. В издании 1941 г.:



В рукописной копии партитуры и в издании 1962 г.:



(здесь отсутствует диез к фа у третьей четверти при вступлении Cl. II). Печатается по тексту рукописной копии партитуры и издания 1962 г. с добавлением недостающего диеза.

Tt. 415—417. Picc., Fl. В рукописной копии партитуры динамические обозначения поставлены так:



В издании 1941 г. они отсутствуют. Печатается по тексту издания 1962 г.

- T. 494. Cassa. В рукописной копии партитуры и в издании 1941 г. указание *f* отсутствует. Печатается по тексту издания 1962 г.

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