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

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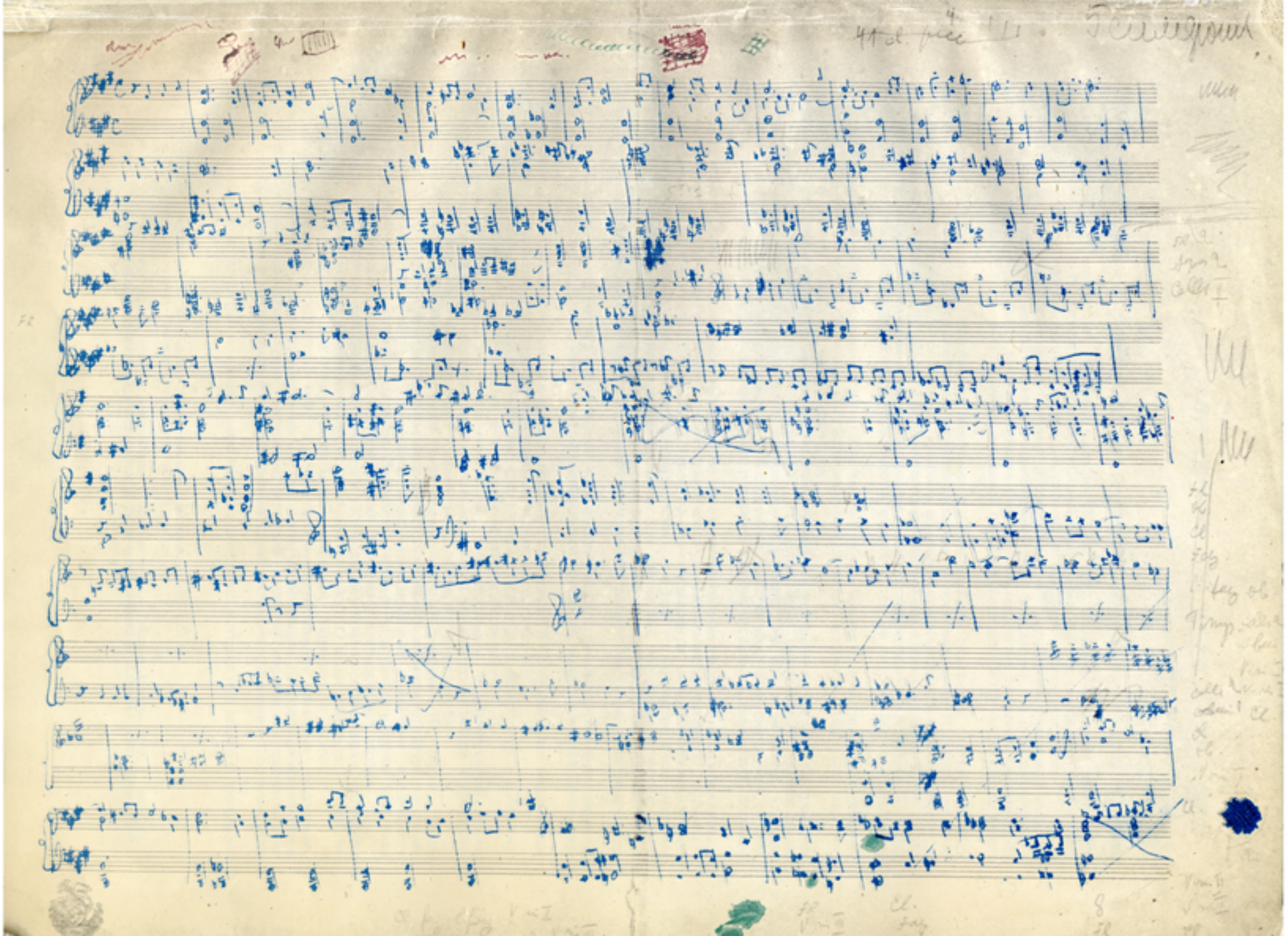

Третья часть симфонии № 5, страница эскиза. *Автограф*

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 [1].

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» [2].

Тогда же в статье «Мой творческий ответ» [3] 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» [4].

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 устранены 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» [5].

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[1] Предисловие к партитуре Пятой симфонии Д. Шостаковича.— М., Музгиз, 1956, с. 4.
[2] Пятая симфония Шостаковича.— Литературная газета, 1938, 12 января.
[3] Вечерняя Москва, 1938, 25 января.
[4] Творческие поиски, планы, мечты. Беседа с композитором Д. Шостаковичем.— Вечерняя Москва, 1940, 11 декабря.
[5] 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»[6]. 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»[7].

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 устранены безоговорочно. Существенные разночтения, а также изменения, введенные в текст издания 1962 года, оговорены в примечаниях. Все редакторские добавления заключены в квадратные скобки.

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[6] Шестая симфония Д. Шостаковича.— Вечерняя Москва, 1939, 28 августа.
[7] 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)." [1]

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." [2]

In his article "My Creative Answer",[3] 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 unswerving 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".[4]

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." [5]

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." [6] From

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[1] Preface to the score of D. Shostakovich's Fifth Symphony, Moscow, *Muzgiz*, 1956, p. 4.
[2] "Fifth Symphony by Shostakovich", *Literaturnaya Gazeta*, January 12, 1938.
[3] *Vechernaya Moskva*, January, 25, 1938.
[4] "Creative Searchings, Plans and Projects. An interview with composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.
[5] "Creative Searchings, Plans and Projects. An interview with composer Dmitry Shostakovich", *Vechernaya Moskva*, December 11, 1940.
[6] "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."[7]

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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[7] "Dmitry Shostakovich's New Works", *Leningradskaya Pravda*, August 28, 1939.

СИМФОНИЯ №5

СОЧ. 47

1937

СОСТАВ ОРКЕСТРА
ORCHESTRA

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

* * *

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

* * *

Timpani
Triangolo
Tamburo
Piatti

Cassa
Tam-tam

* * *

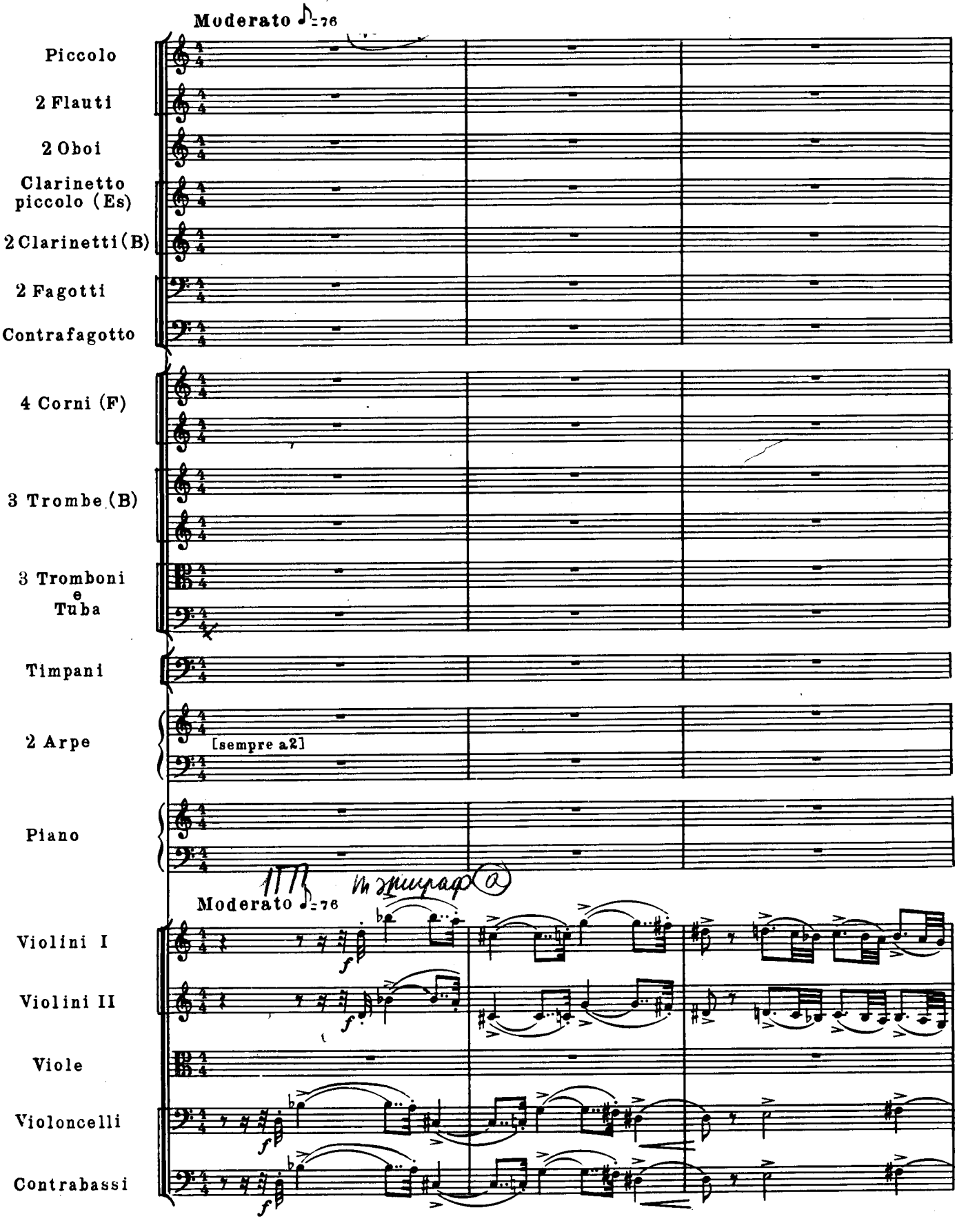
Campanelli
Silofono
Celesta
2 Arpe
Piano

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Продолжительность звучания — ок. 45 мин.
Duration: approx. 45 mins.

I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2 Oboi
Clarinetto piccolo (Es)
2 Clarinetti (B)
2 Fagotti
Contrafagotto
4 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
Timpani
2 Arpe
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Moderato ♪=76
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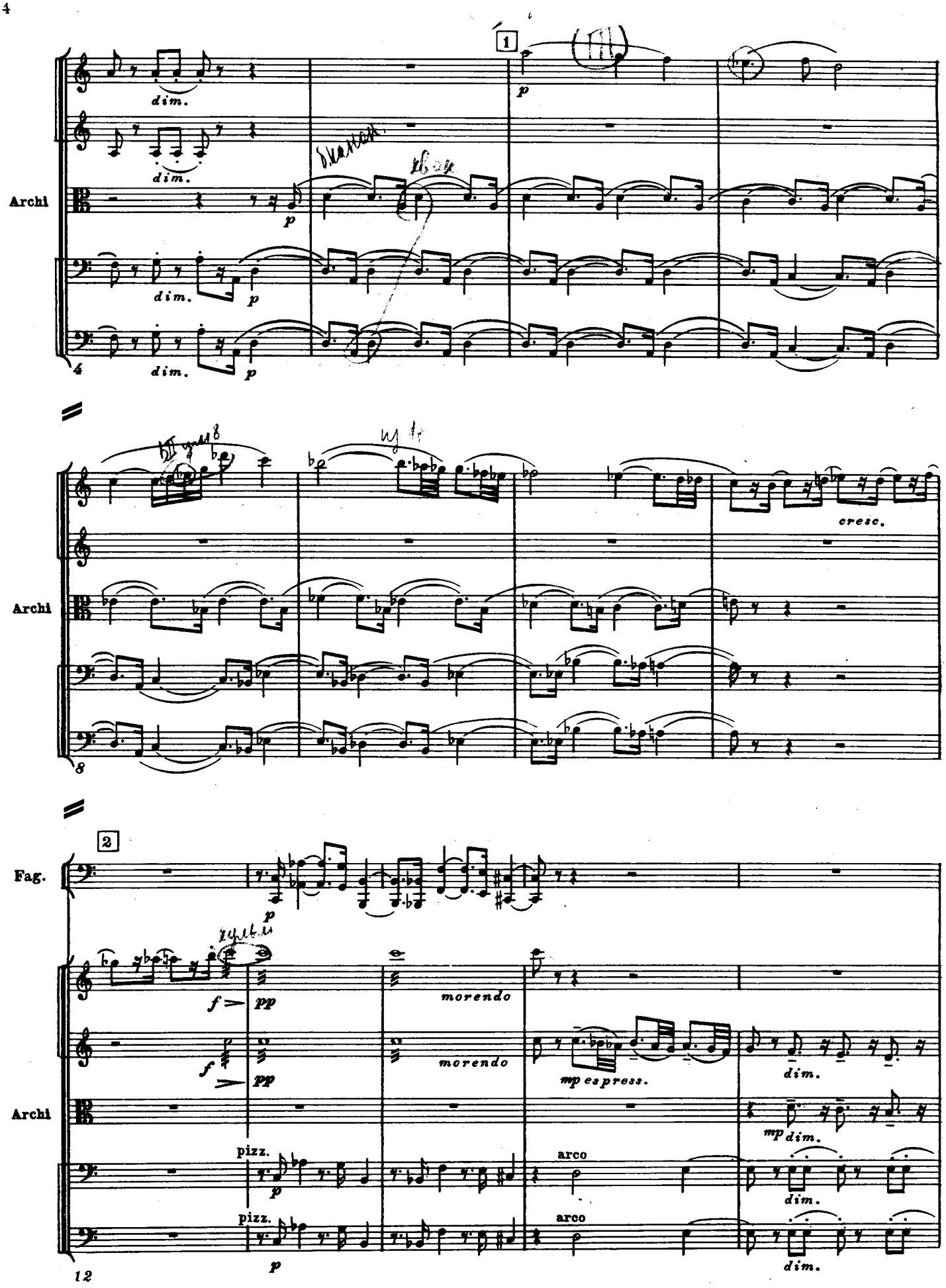
Violini II
Viole
Violoncelli
Contrabassi
f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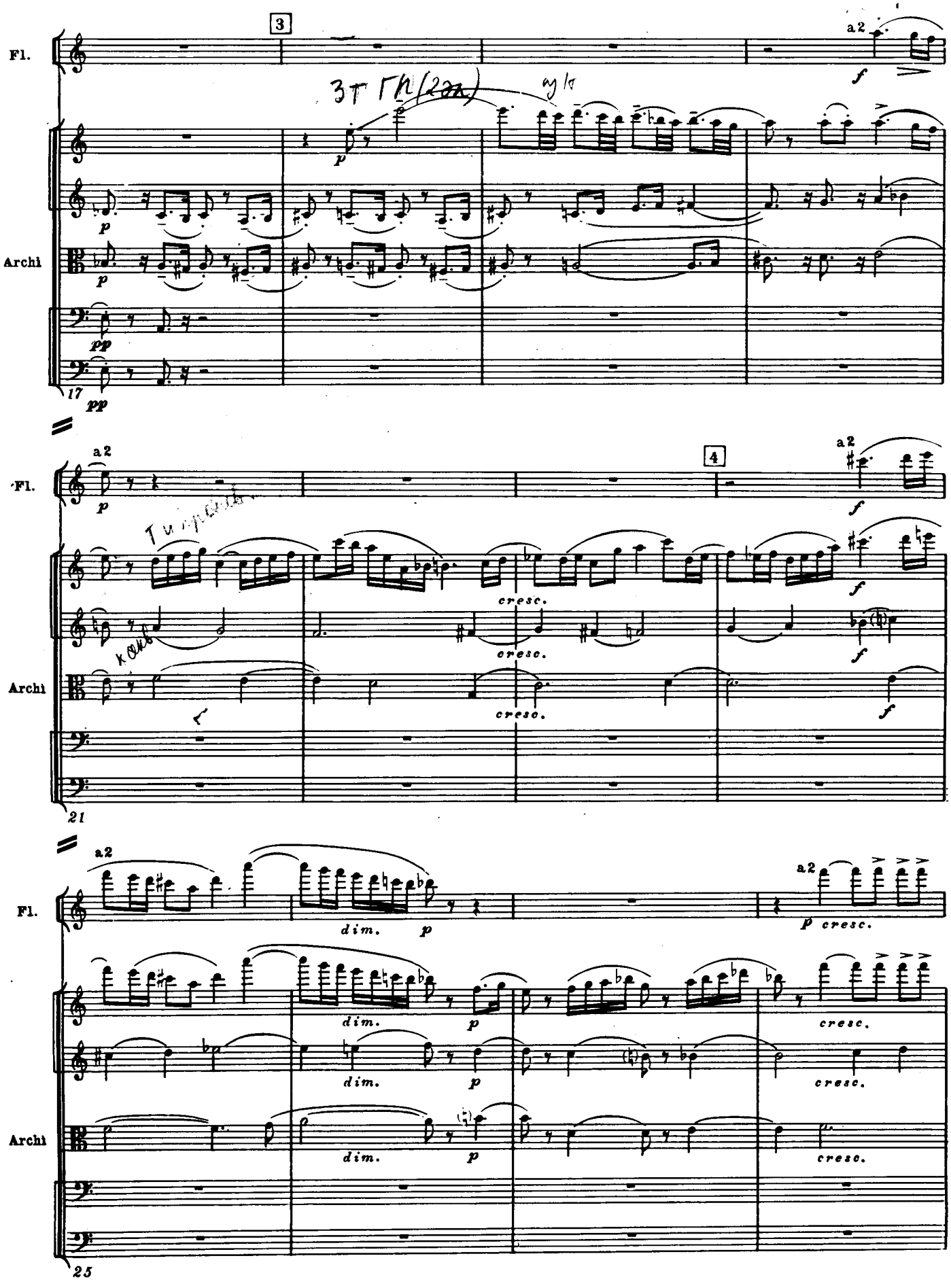
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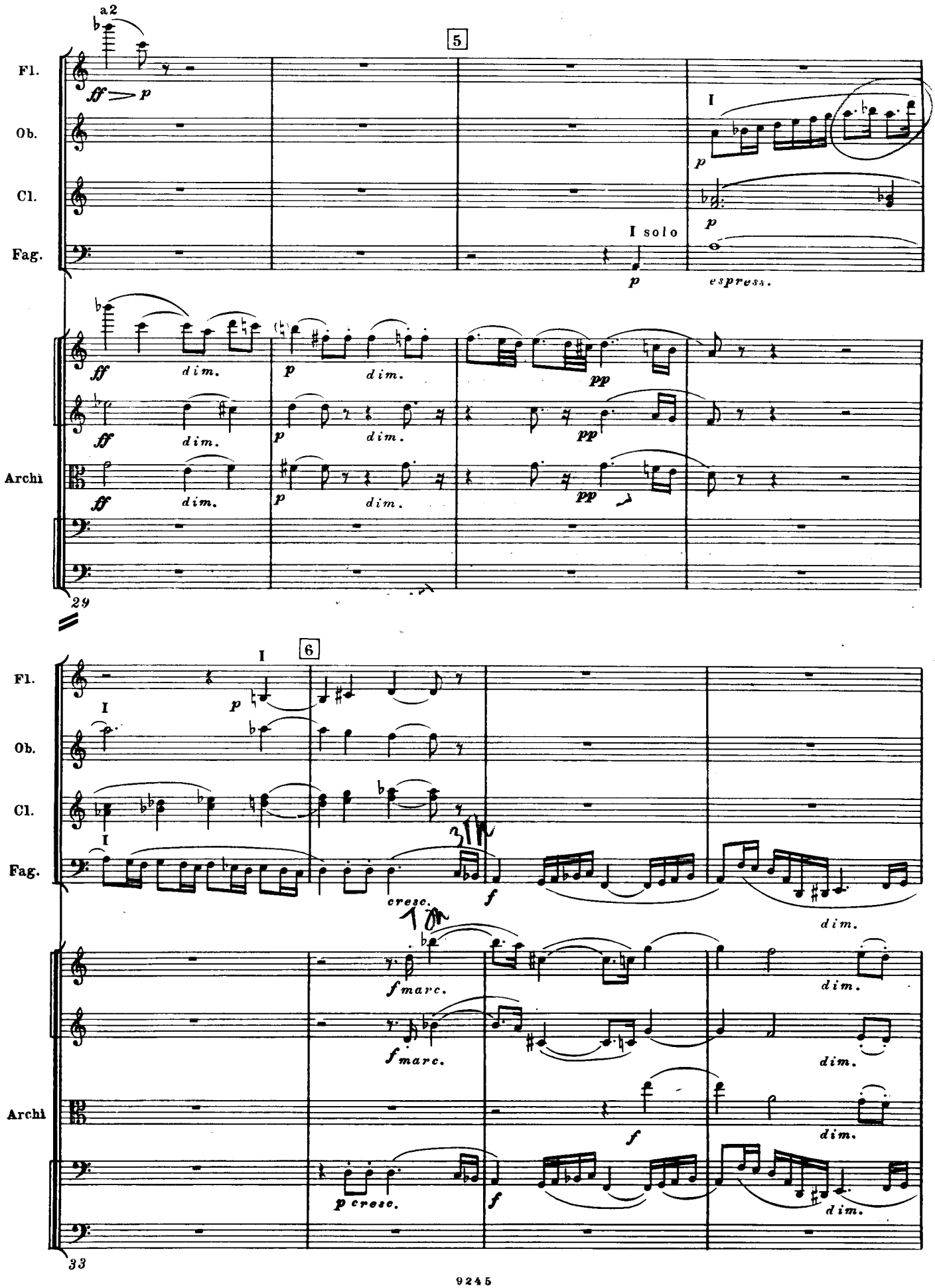
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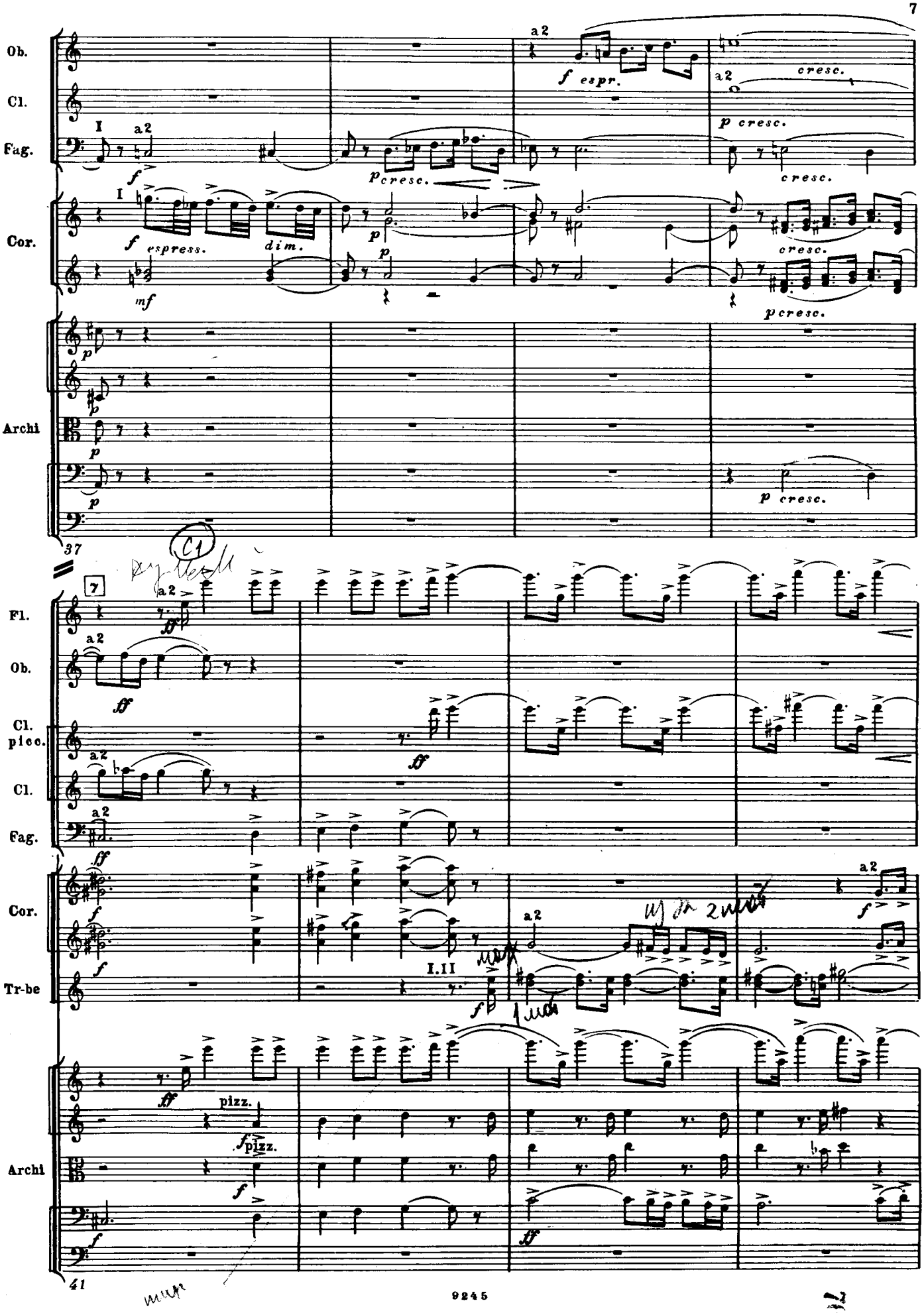
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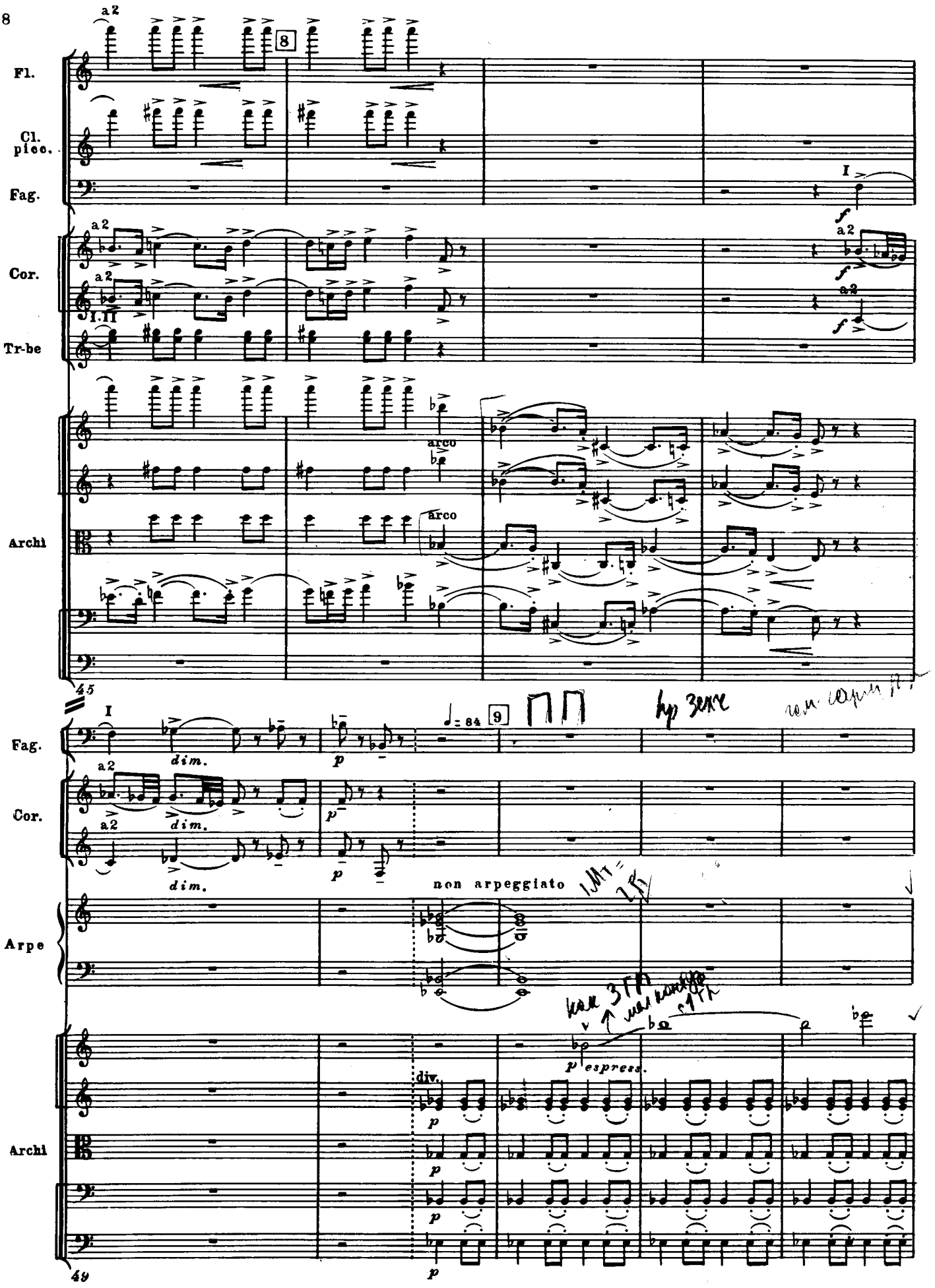
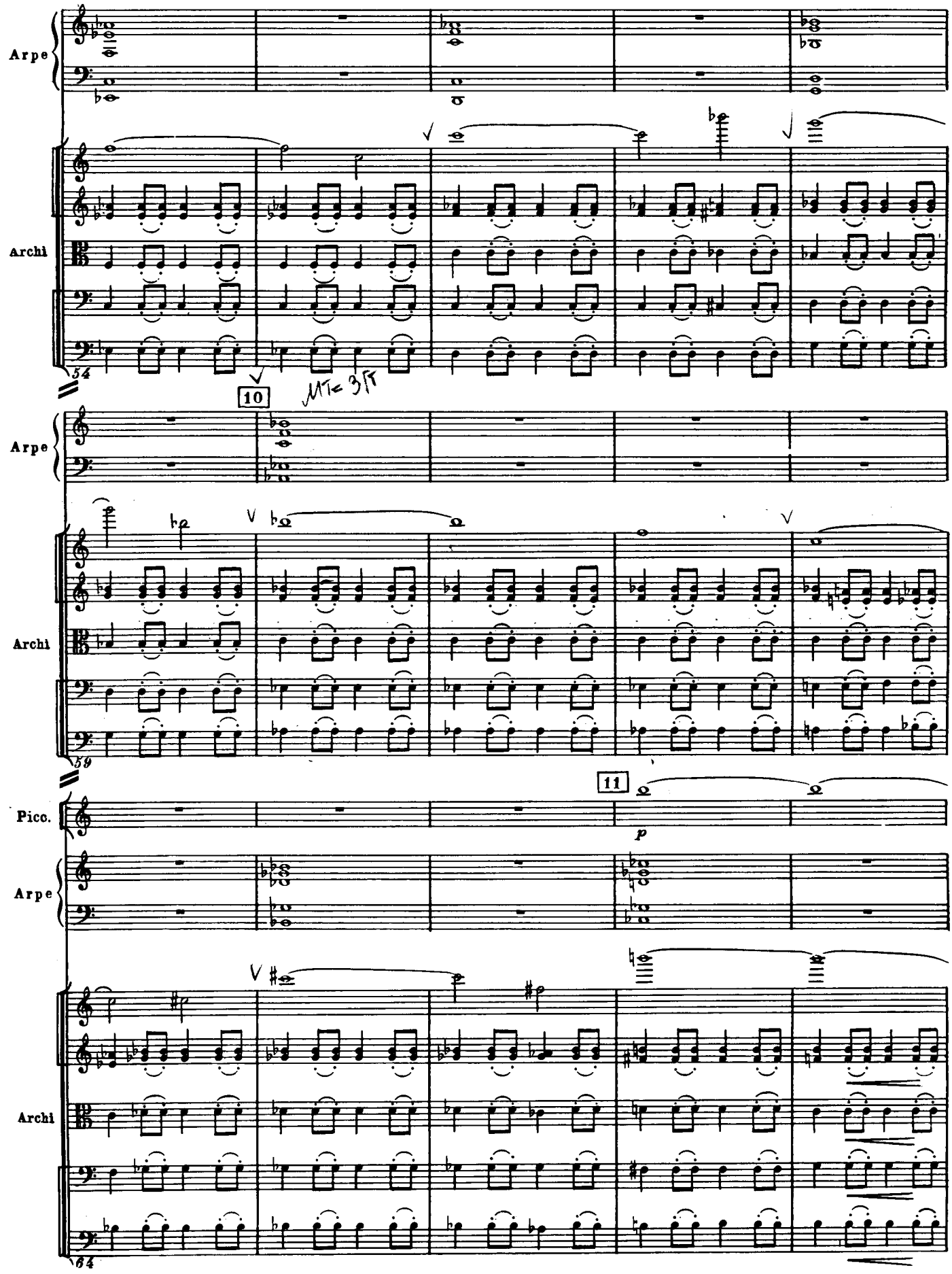
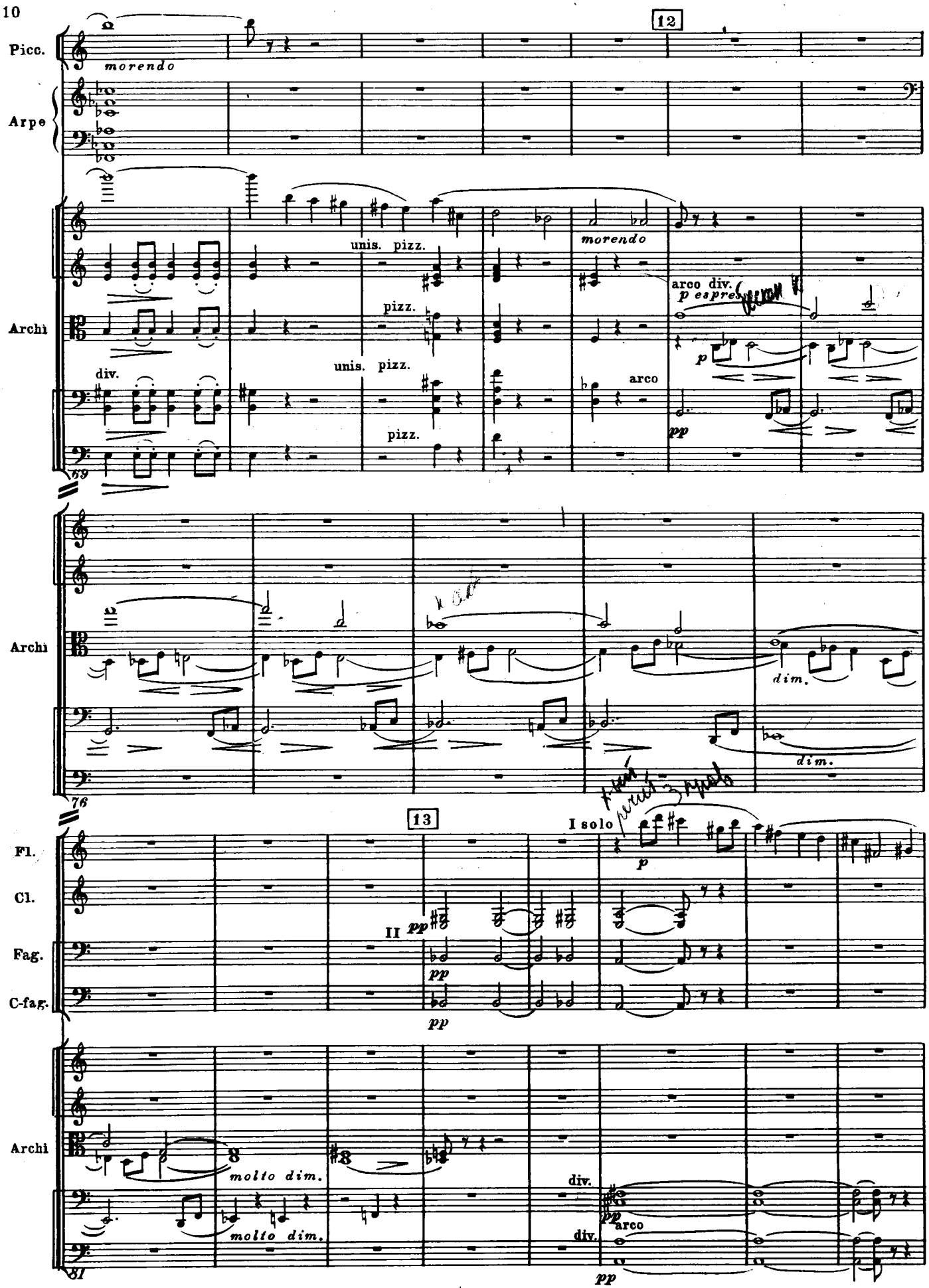
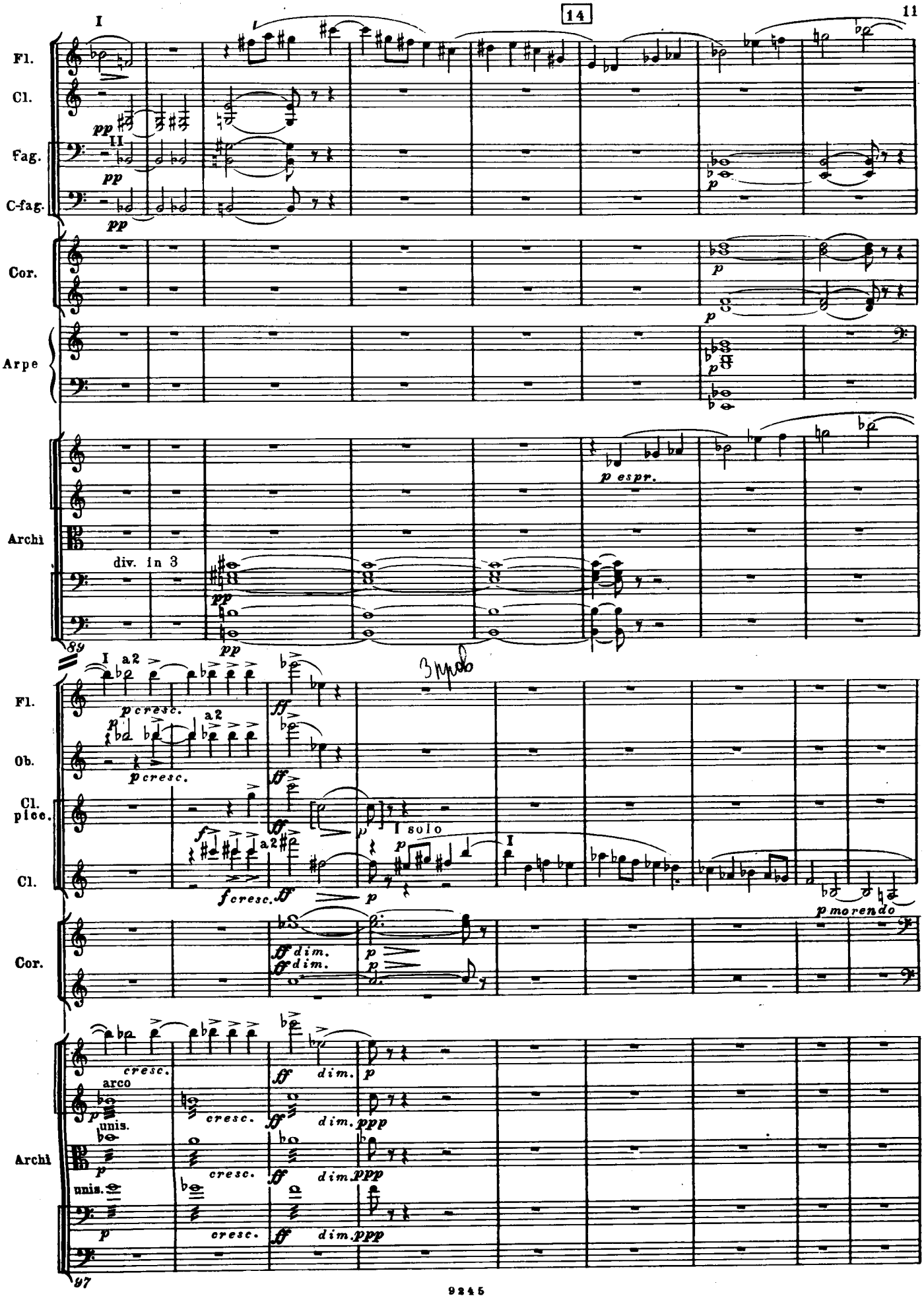
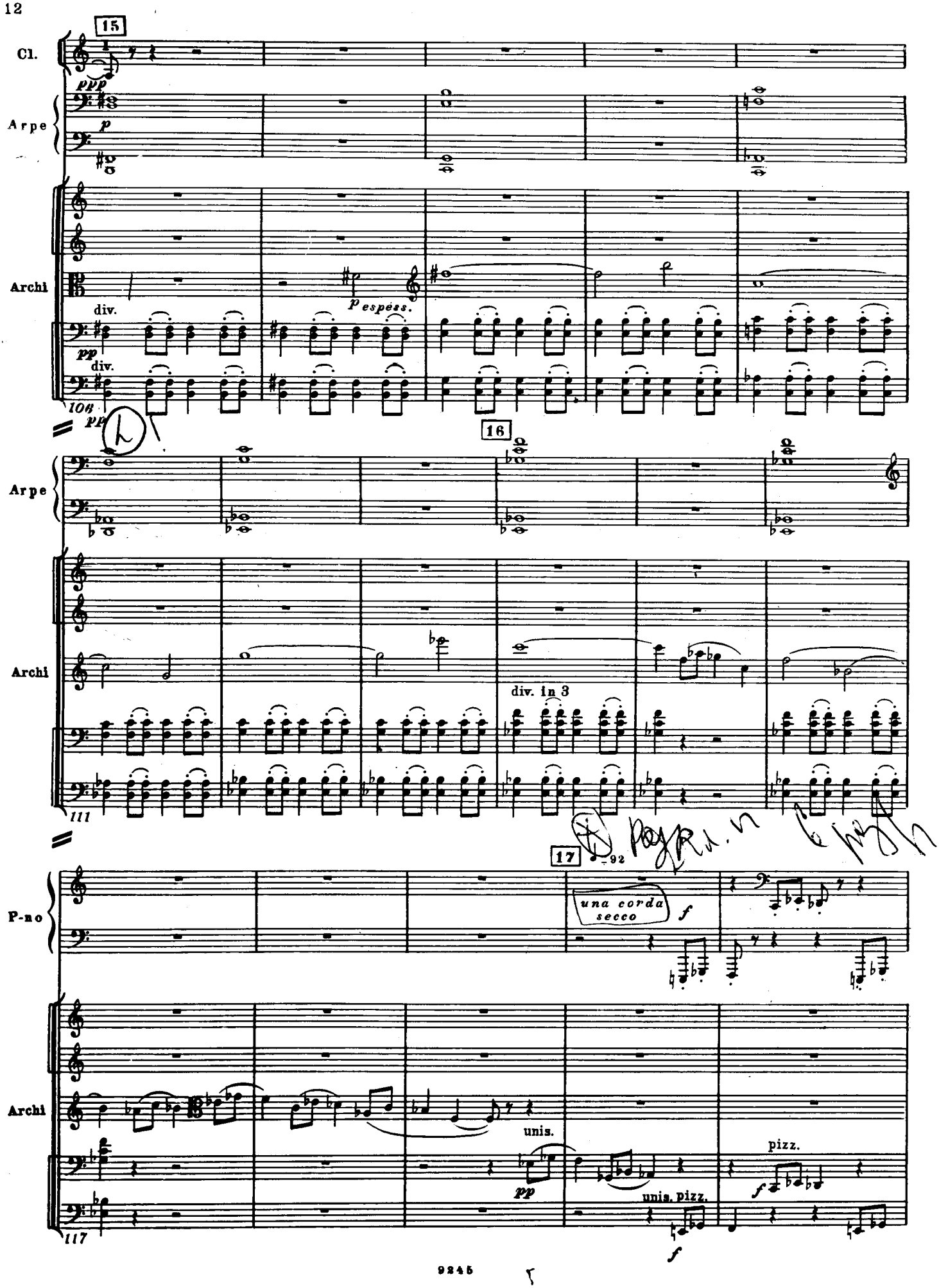
espress.
dim.
pizz.
I.II
37
41

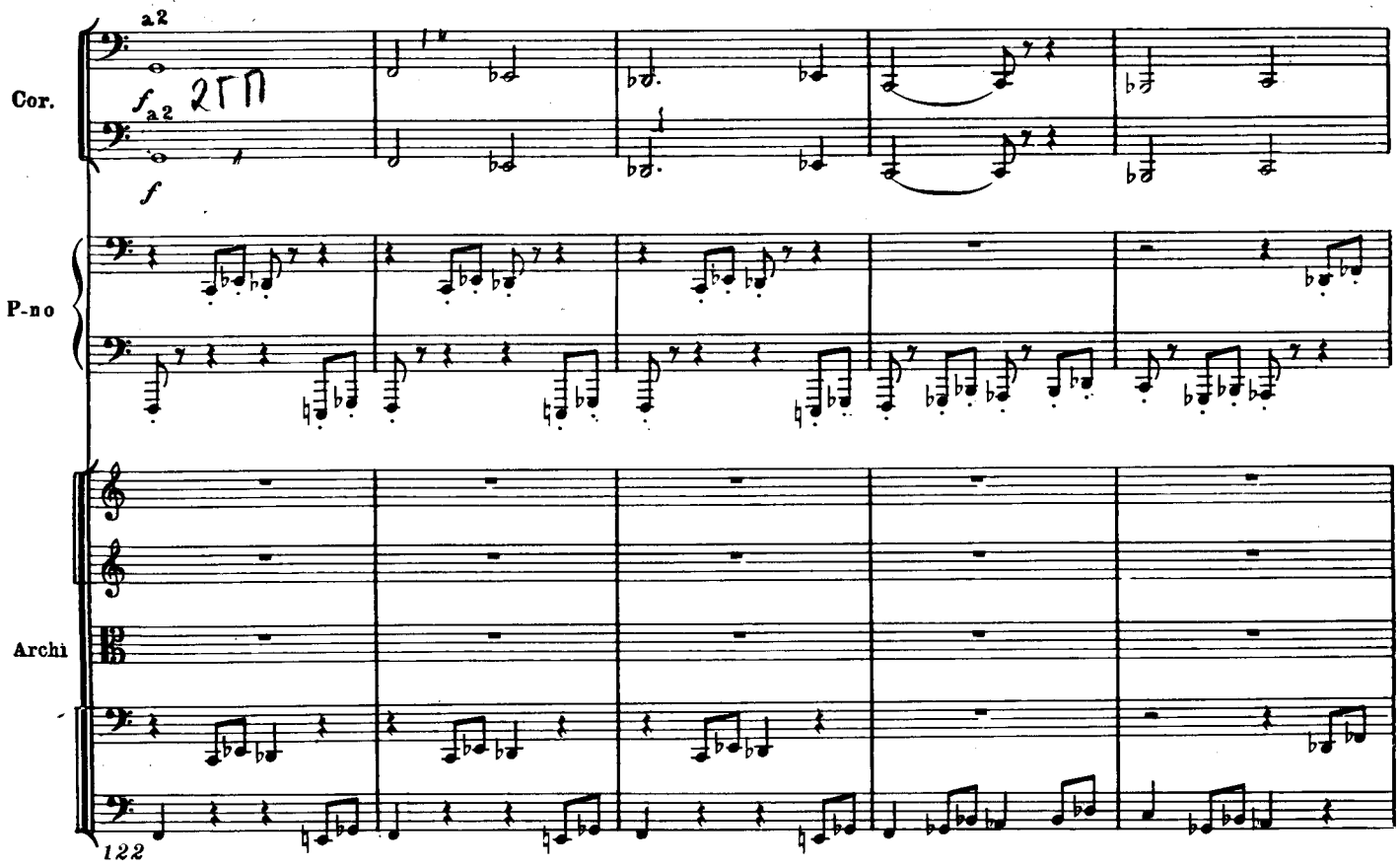

Fl.
Cl. picc.
Fag.
Cor.
Tr-be
Archi
Fag.
Cor.
Arpe
Archi
a2
I
I.II
arco
dim.
p
non arpeggiato
espress.
div.
45
49

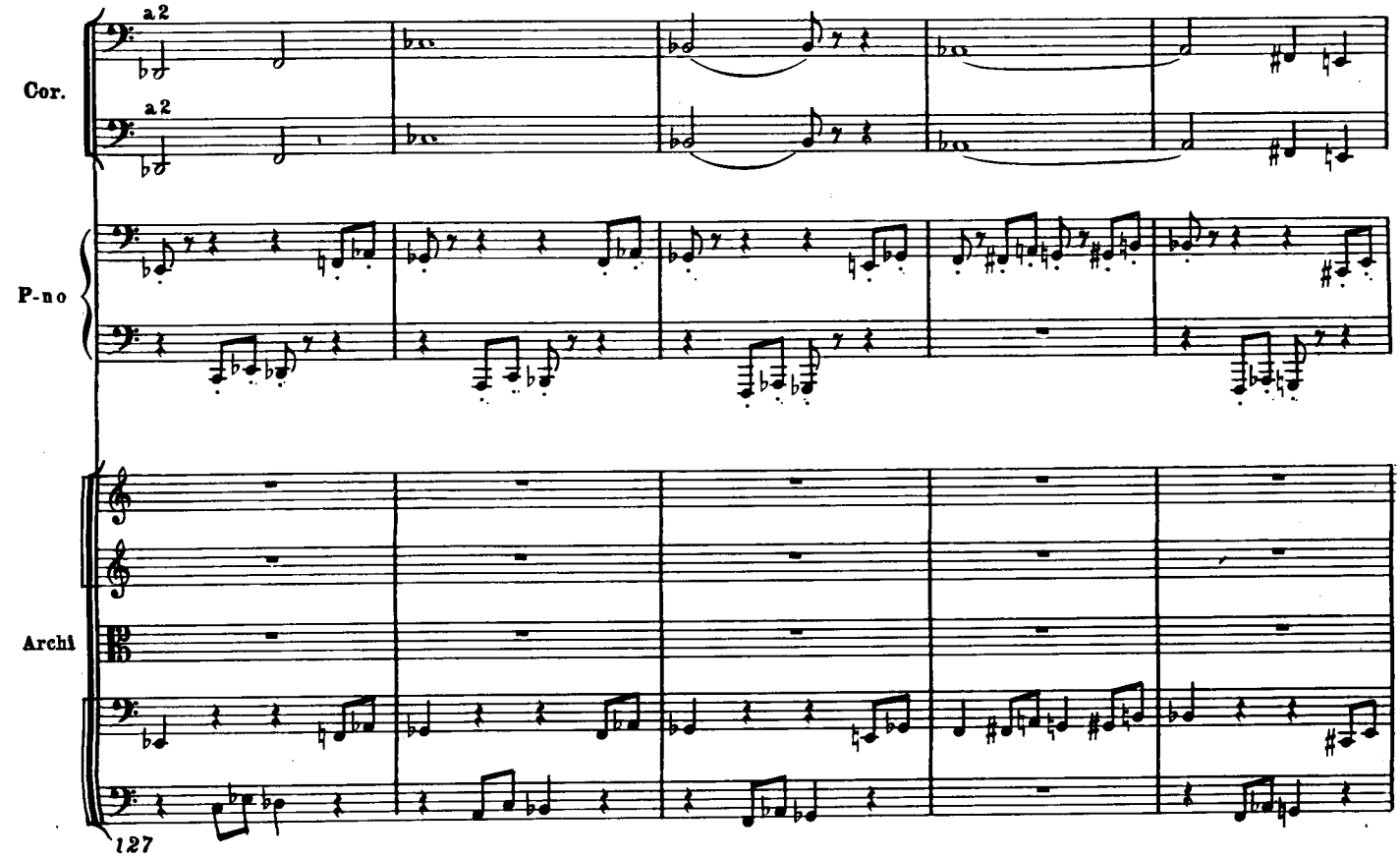

Arpe
Archi
54
10
MT= 3FT
Arpe
Archi
59
Picc.
11
p
Arpe
Archi
64

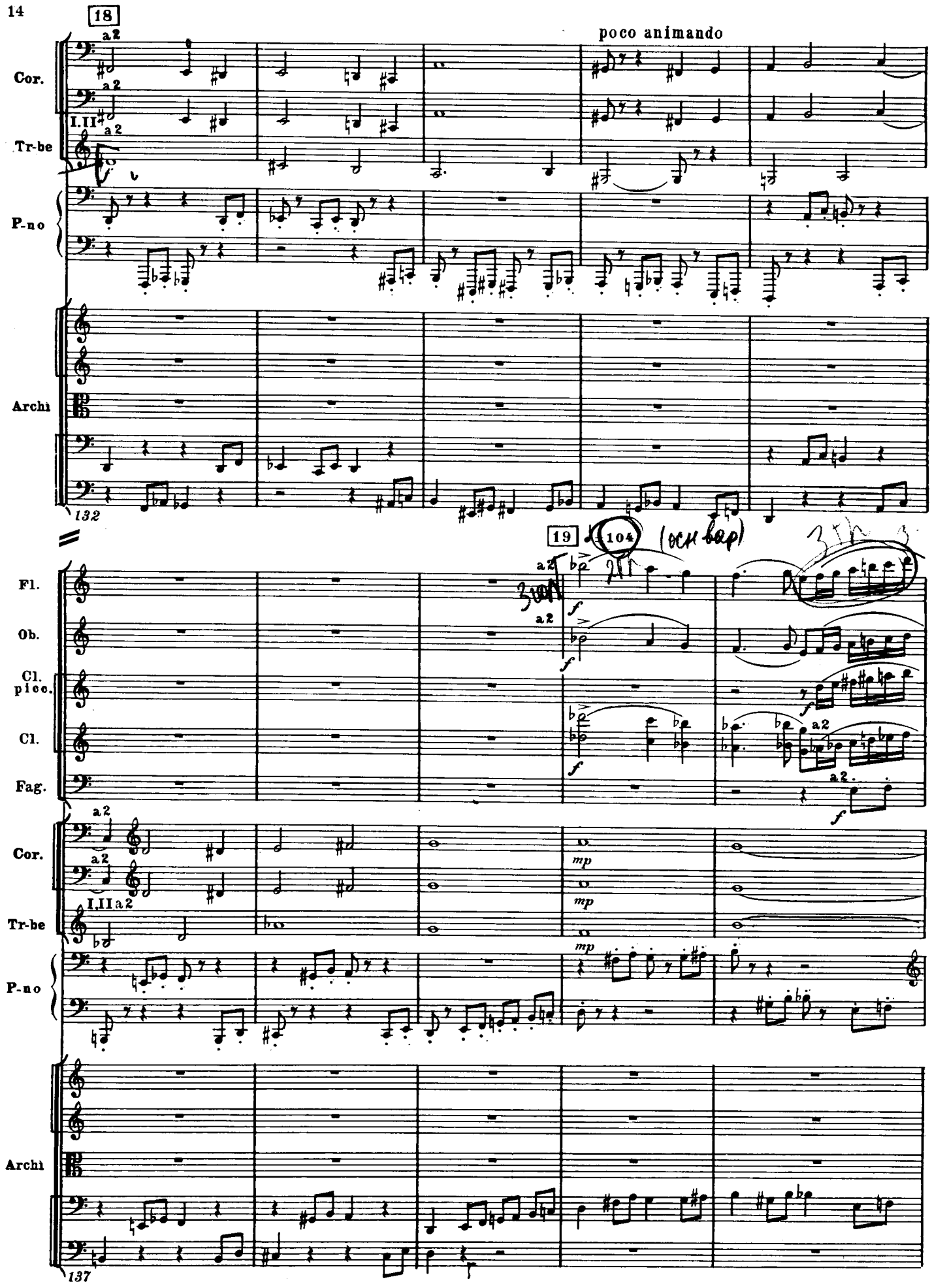

Picc.
morendo
12
Arpe
Archi
unis. pizz.
pizz.
unis. pizz.
pizz.
morendo
arco div.
p espress.
p
arco
pp
div.
69
Archi
dim.
dim.
76
13
I solo
Fl.
Cl.
Fag.
C-fag.
II
pp
pp
pp
p
Archi
molto dim.
molto dim.
div.
arco
div.
pp
pp
81

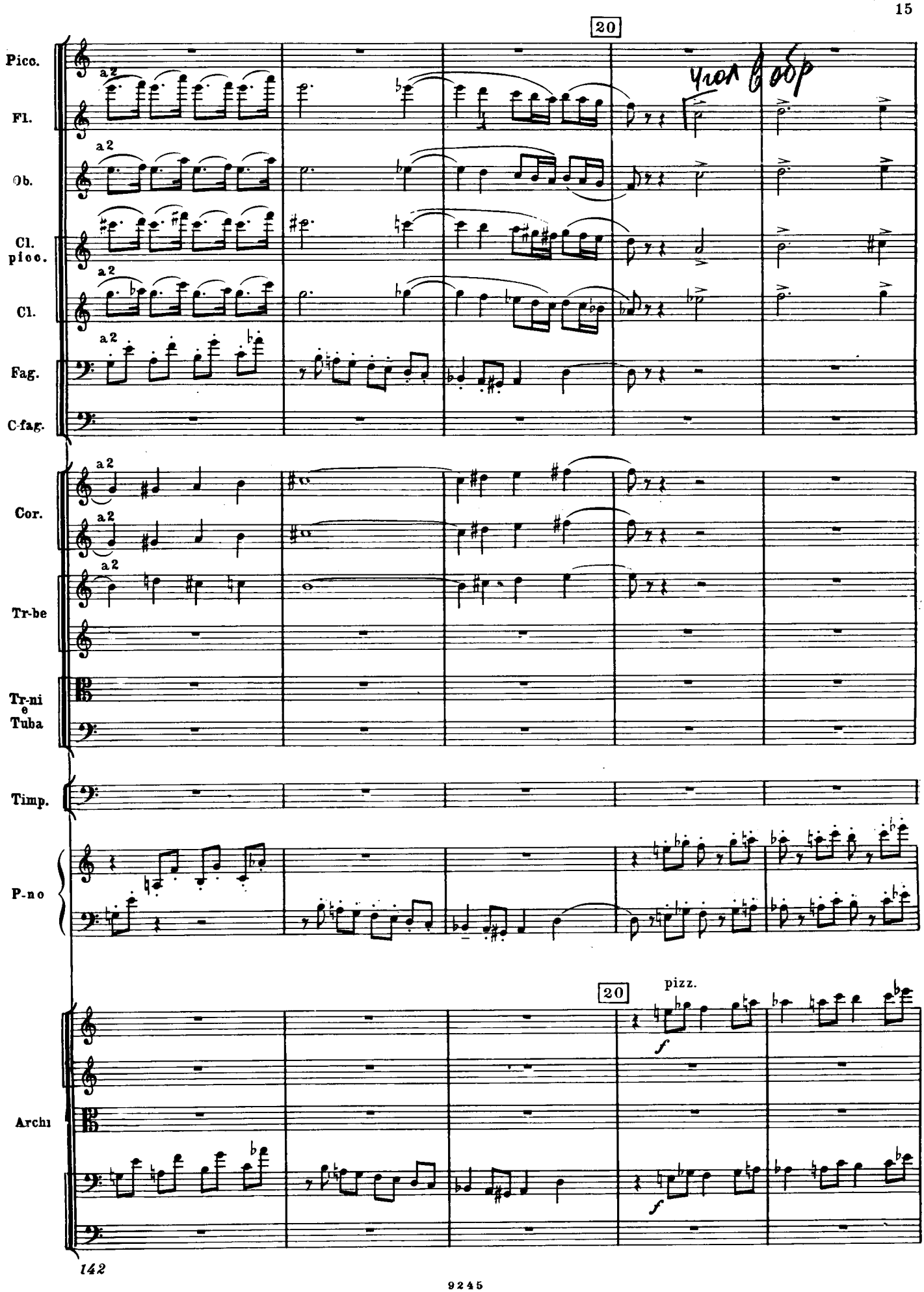

14
I
Fl.
Cl.
pp
II
Fag.
pp
C-fag.
pp
Cor.
p
Arpe
p
Archi
div. in 3
pp
p espr.
89
I a2
Fl.
p cresc.
ff
Ob.
p cresc.
ff
Cl. picc.
ff
I solo
Cl.
f cresc.
ff
p
p morendo
Cor.
ff dim.
p
cresc.
ff
dim.
p
arco
unis.
cresc.
ff
dim.
ppp
Archi
p
cresc.
ff
dim.
ppp
unis.
p
cresc.
ff
dim.
ppp
97

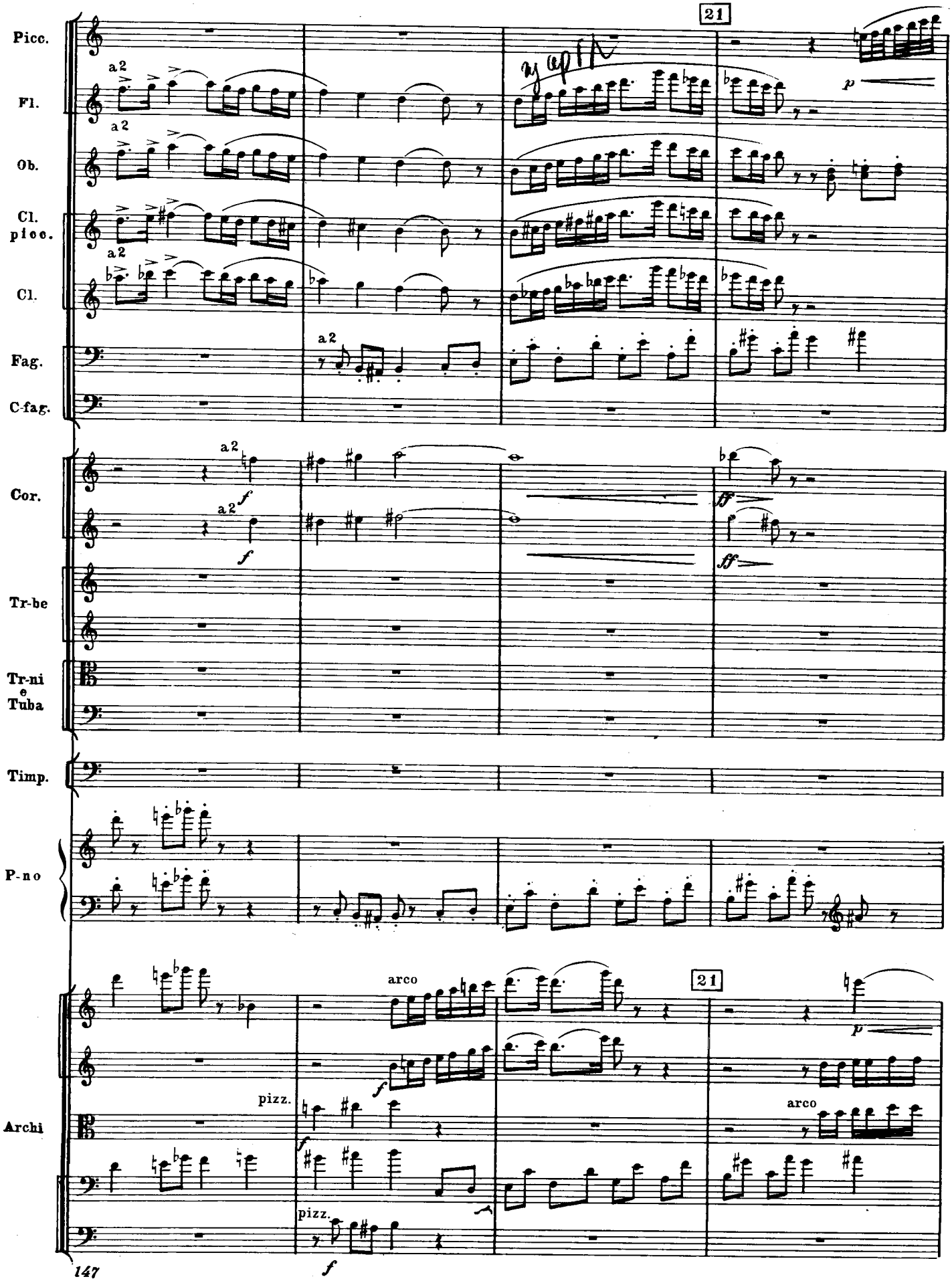

15
Cl.
ppp
Arpe
p
Archi
div.
p espress.
pp
div.
106
pp
16
Arpe
Archi
div. in 3
111
17
P-no
una corda
secco
f
Archi
unis.
pp
pizz.
unis. pizz.
f
f
117

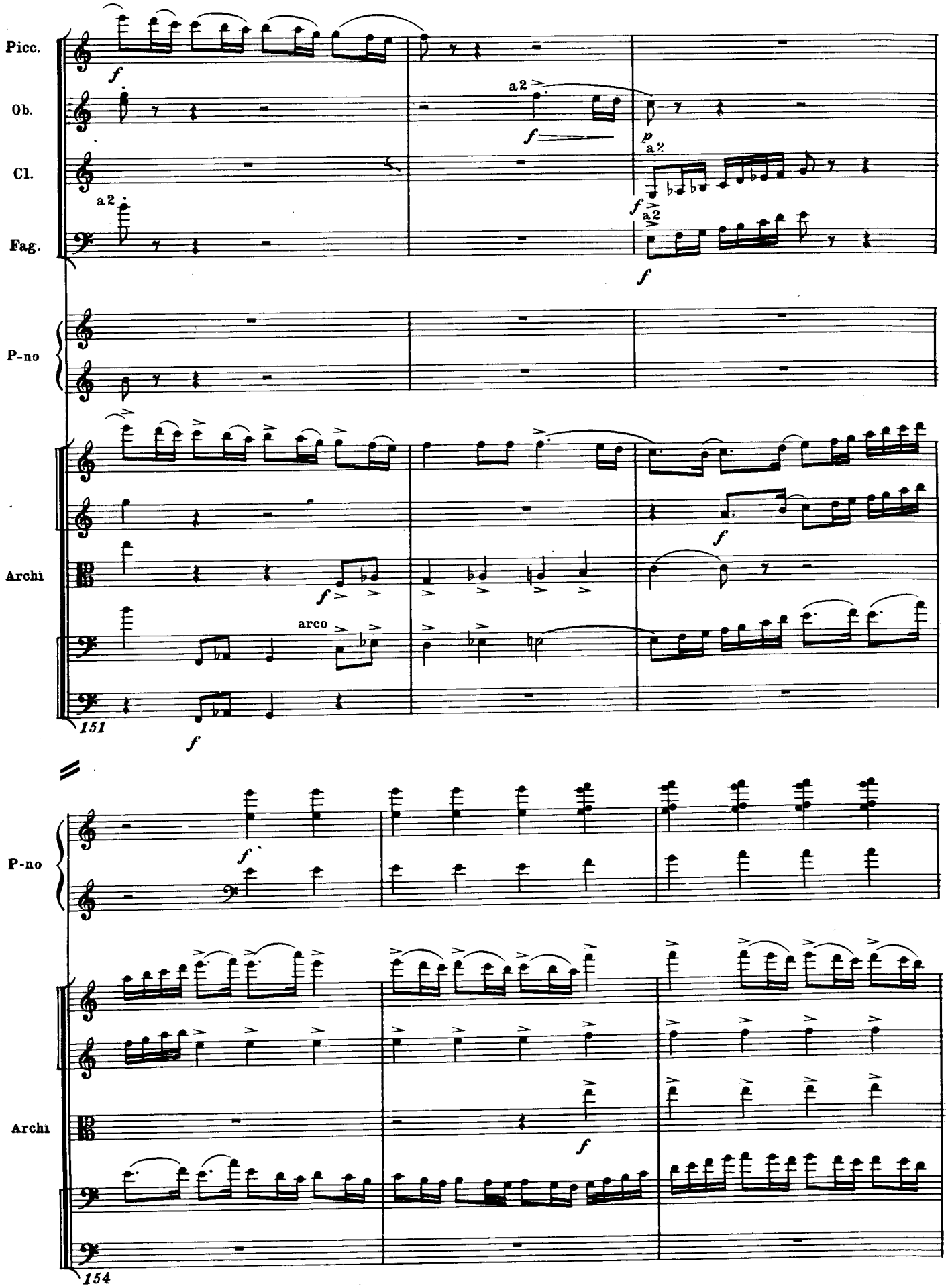

a2
Cor.
f
a2
2 ГП
f
P-no
Archi
122

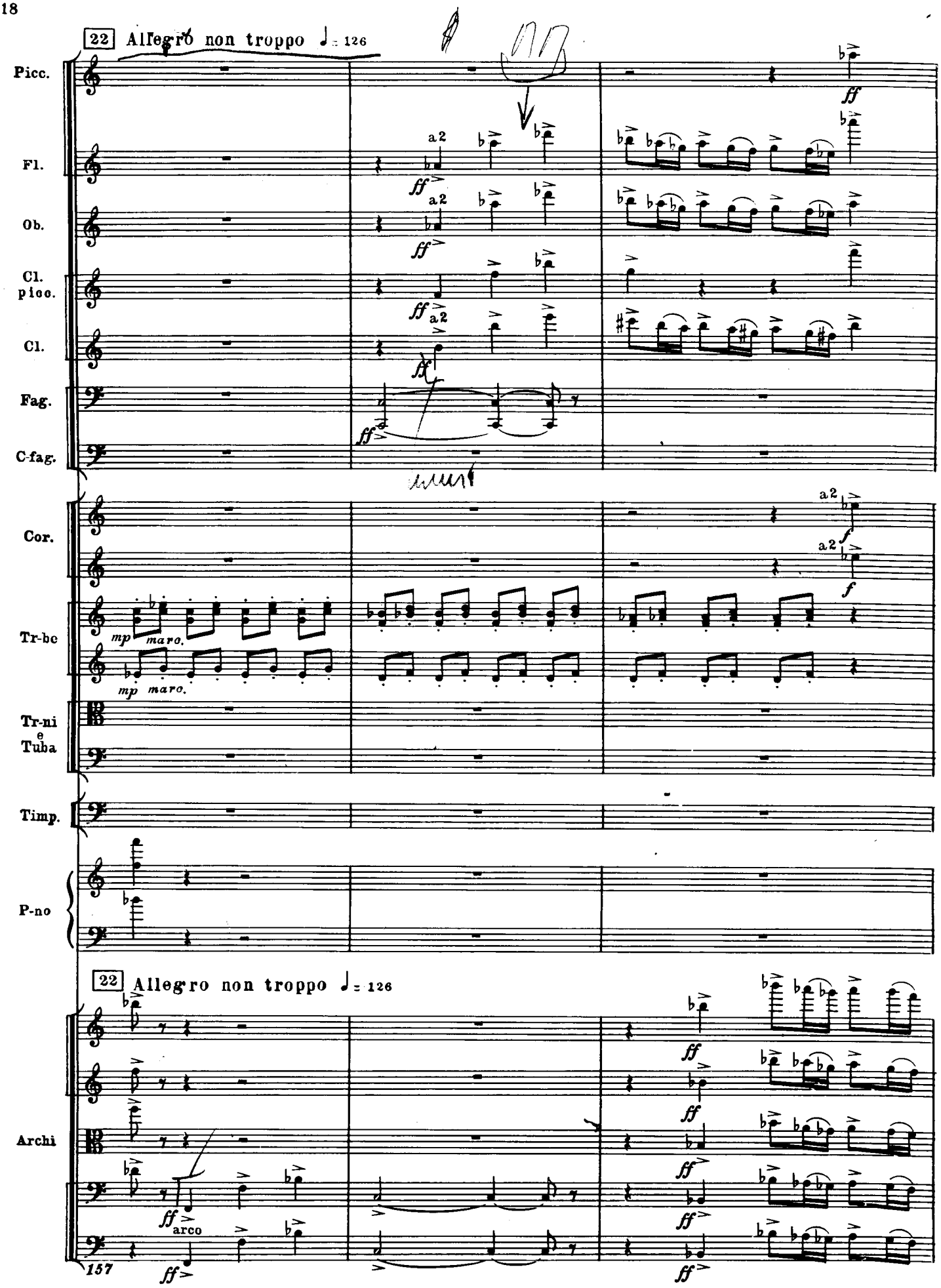

a2
Cor.
a2
P-no
Archi
127

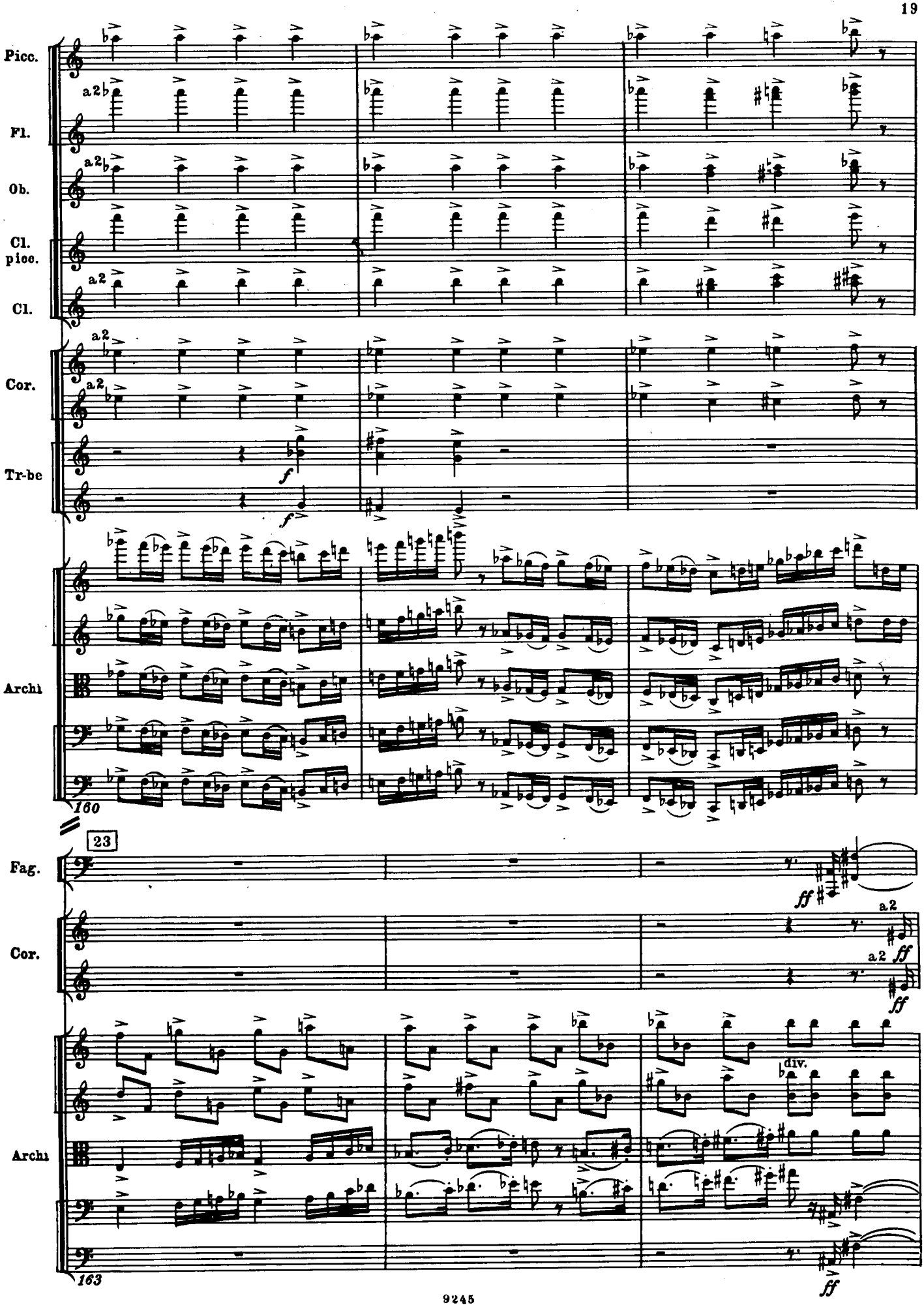

18
poco animando
Cor.
Tr-be
P-no
Archi
132
19
104
(осн bар)
Fl.
Ob.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
P-no
Archi
137

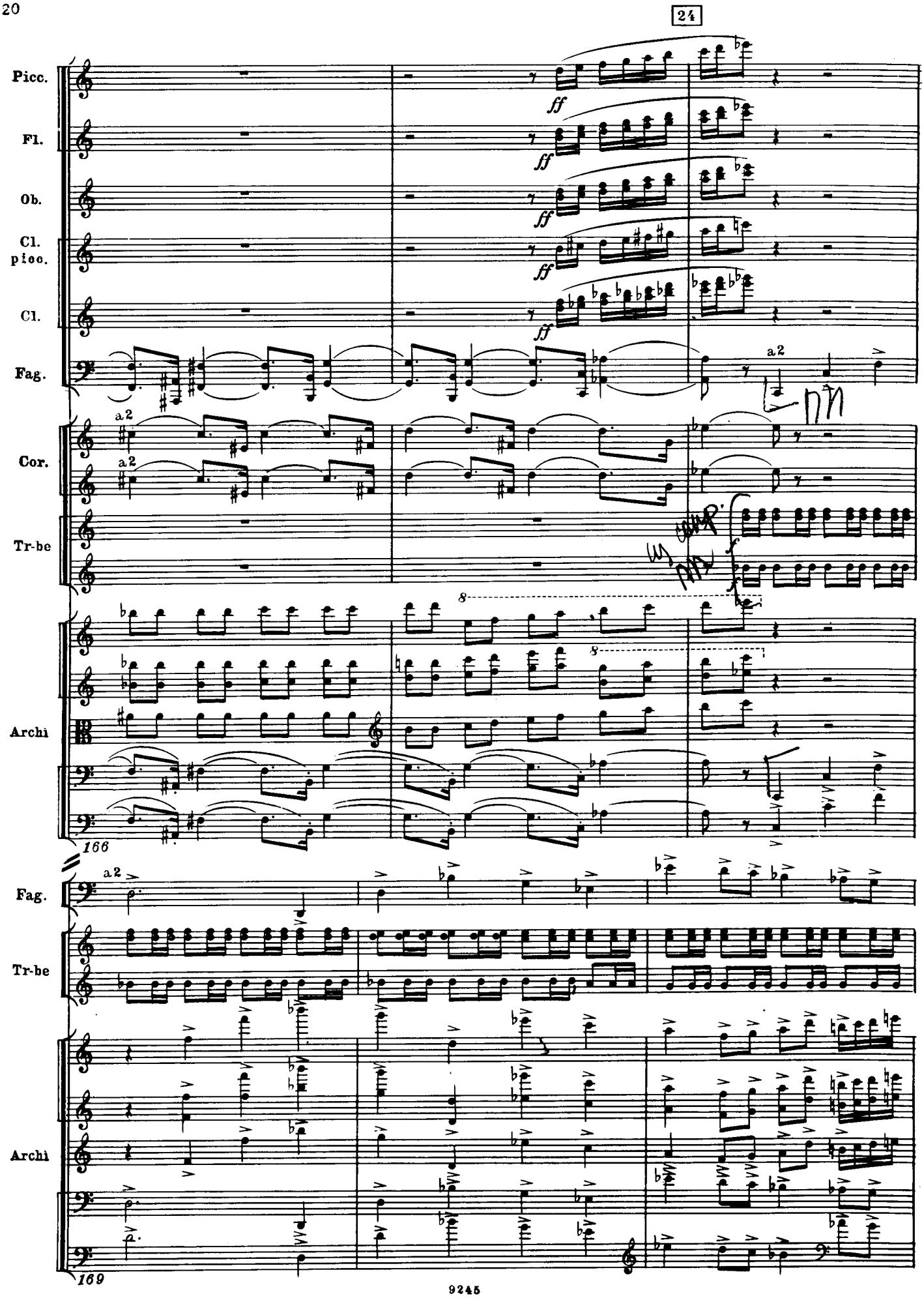

20
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-no
Archi
a2
pizz.
f

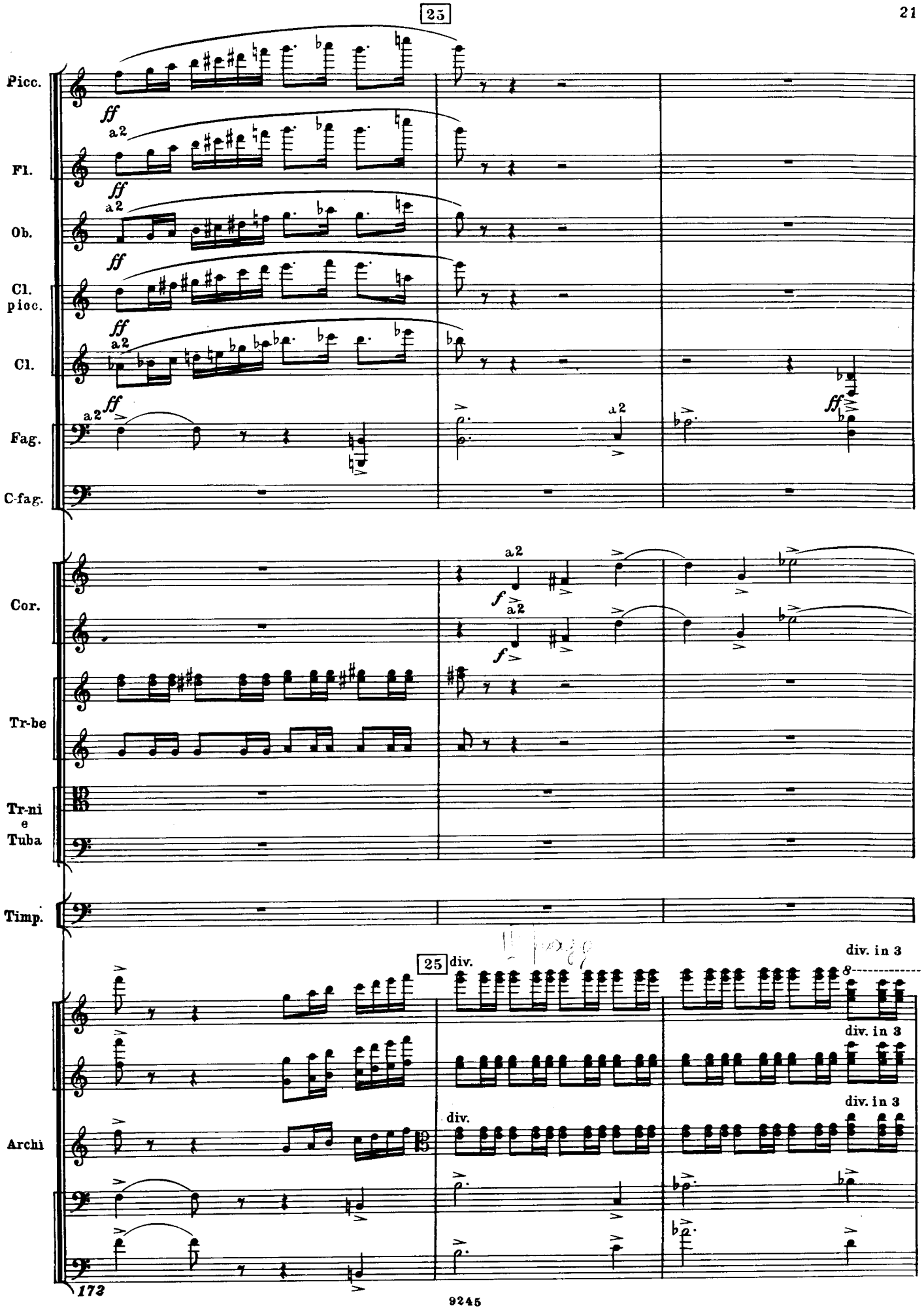

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-no
Archi
21
a2
arco
pizz.
147

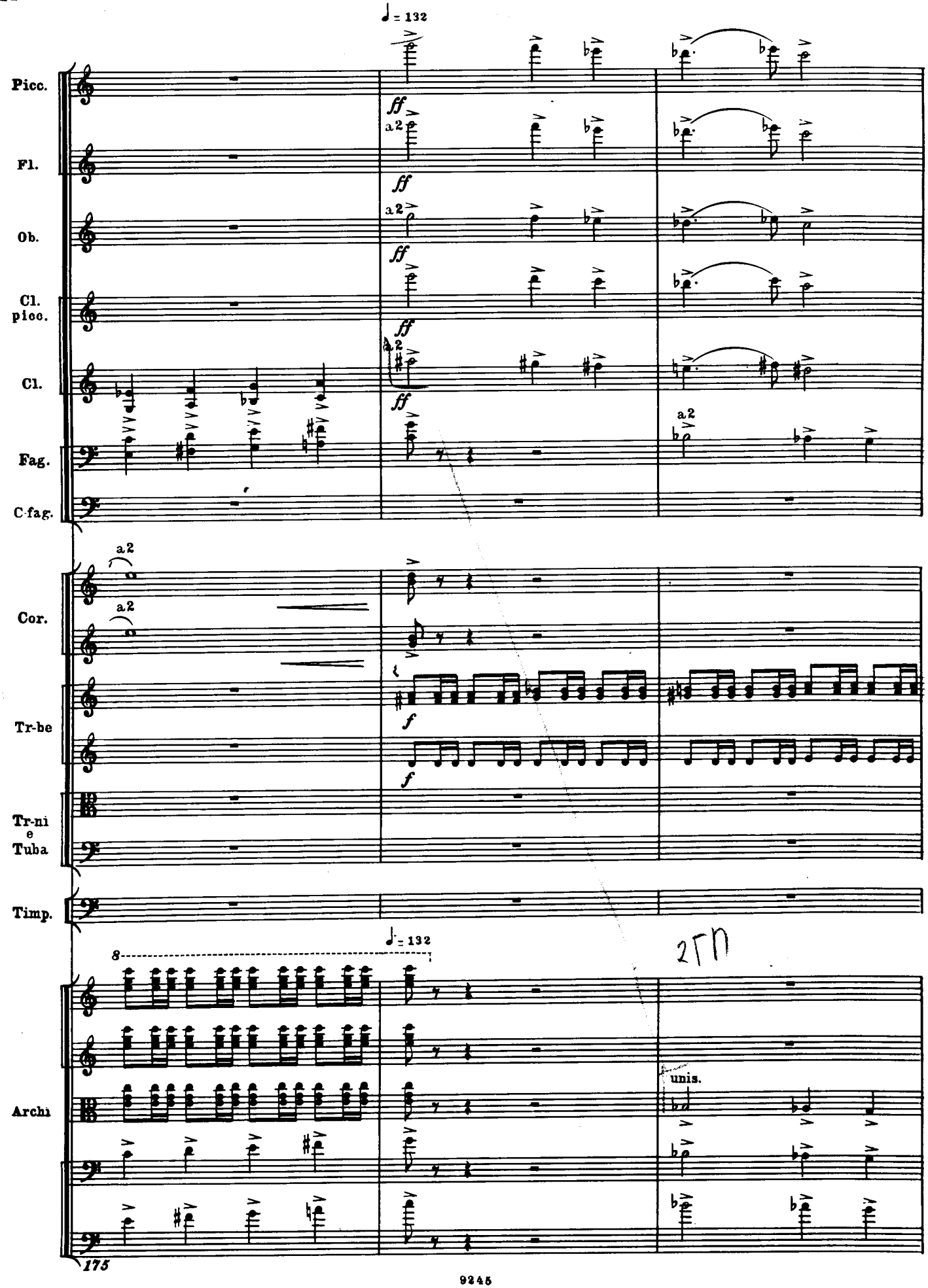

Picc.
Ob.
Cl.
Fag.
P-no
Archi
a2
arco
151
154

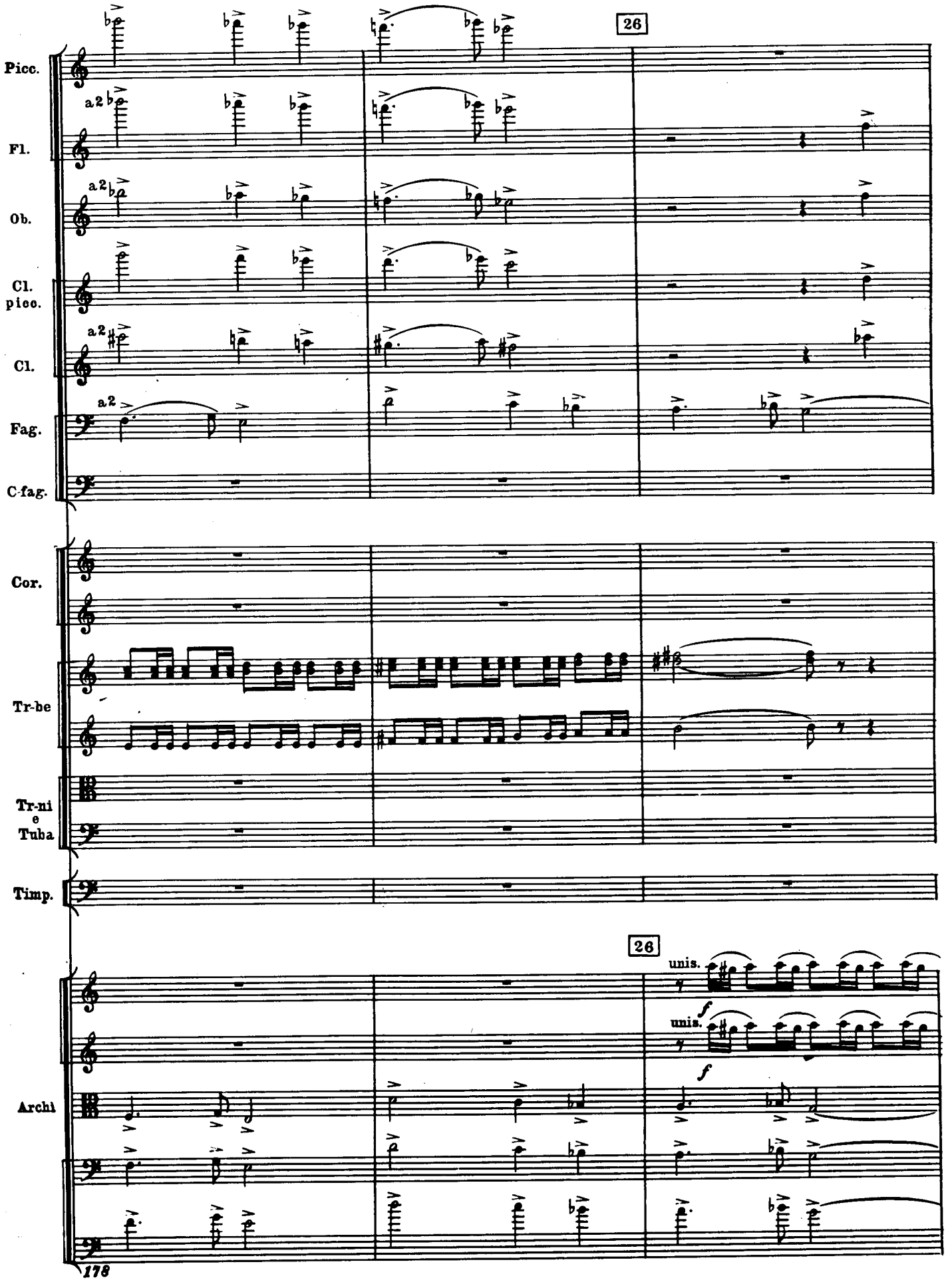

22 Allegro non troppo ♩= 126
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-no
Archi
a2
ff
f
mp
marc.
arco
157

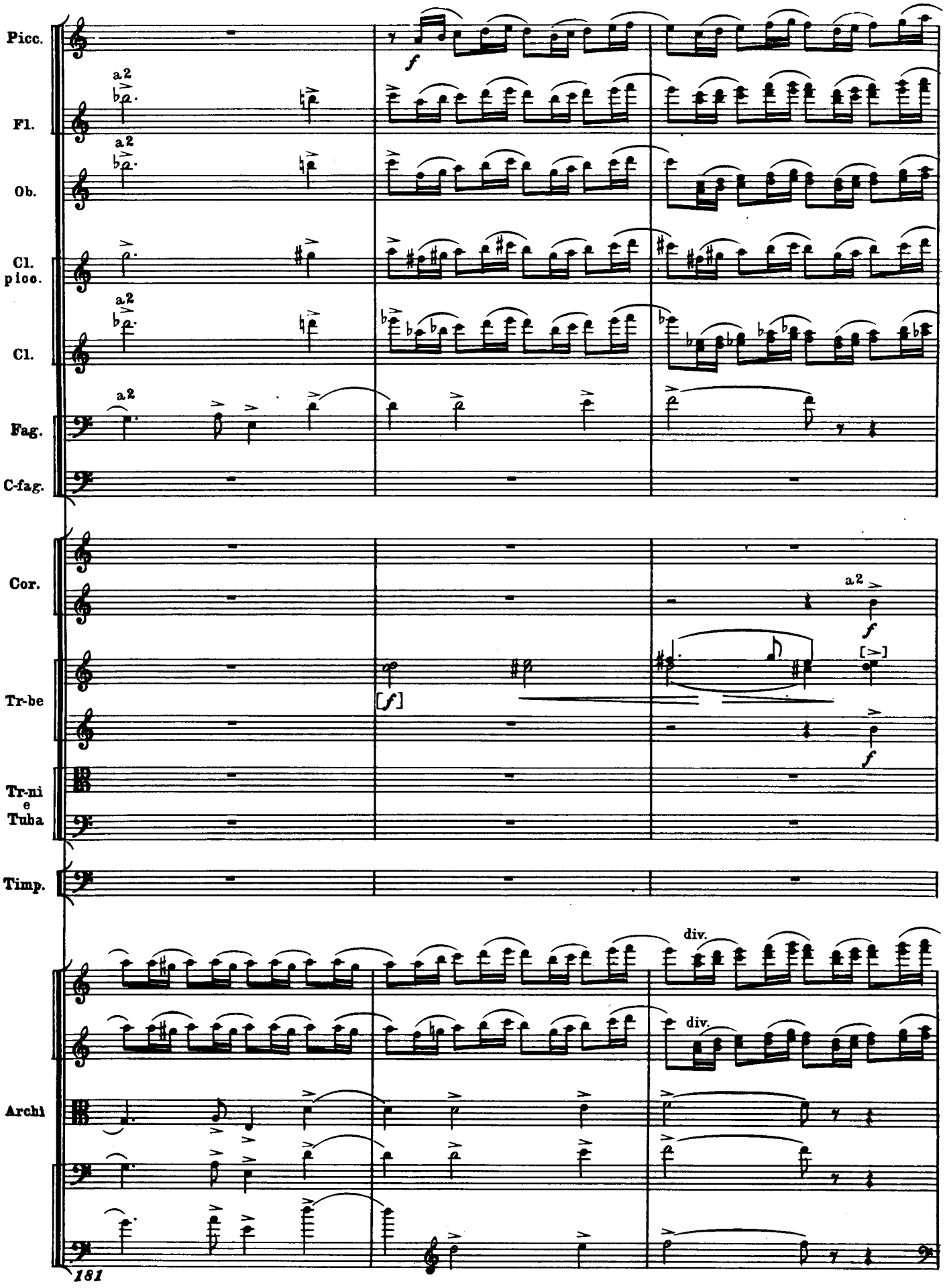

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cor.
Tr-be
Archi
160
23
Fag.
Cor.
Archi
163
a2
f
ff
div.

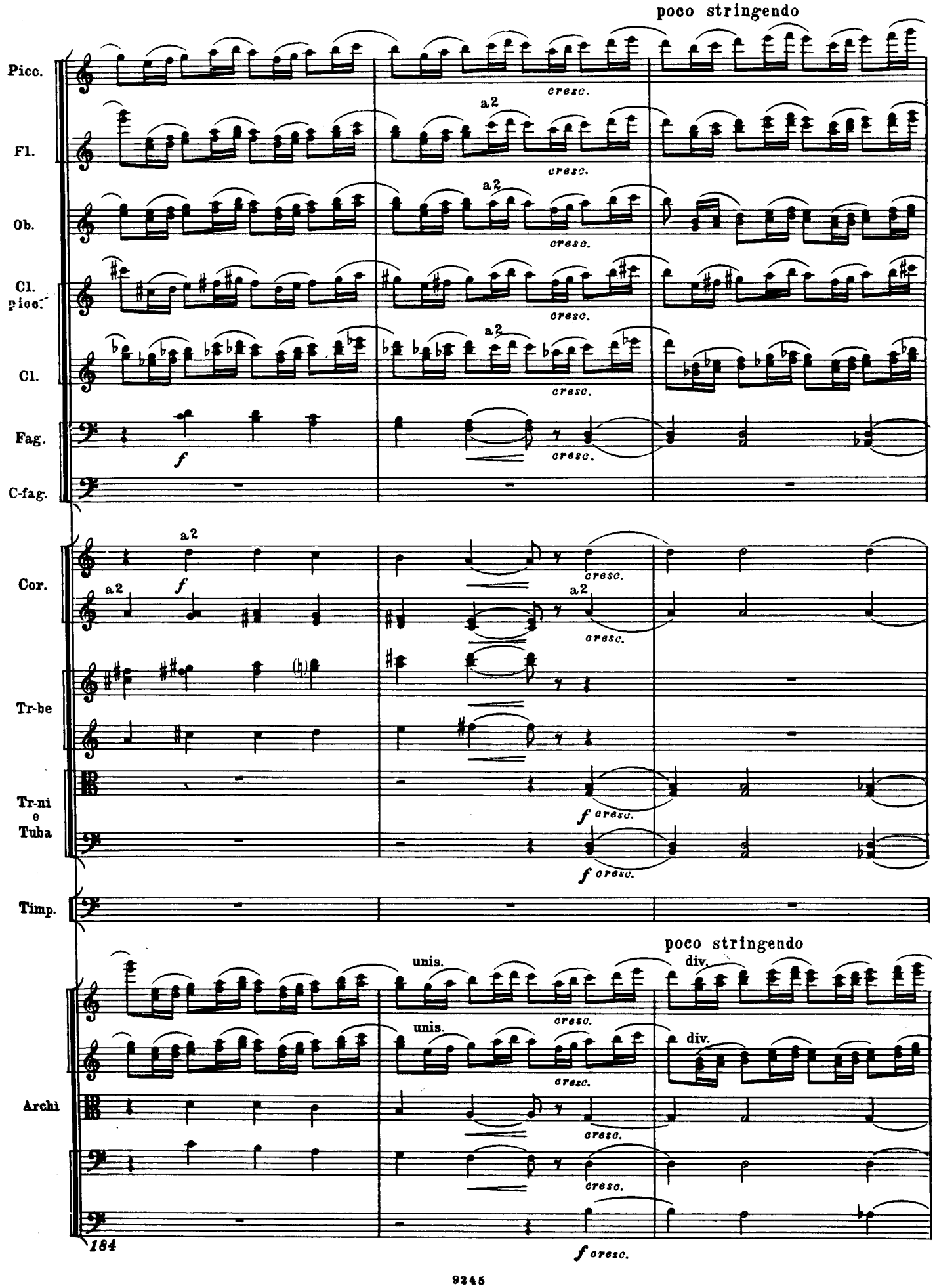

24
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
Archi
166
Fag.
Tr-be
Archi
169
ff
a2
8


25
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
ff
a2
f
div.
div. in 3
172


♩= 132
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
ff
a2
f
unis.
175


26
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
26
unis.
unis.
Archi
178


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
f
[f]
[>]
div.
181


poco stringendo
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
cresc.
f
unis.
div.
184

27 Poco sostenuto ♩ = 126

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

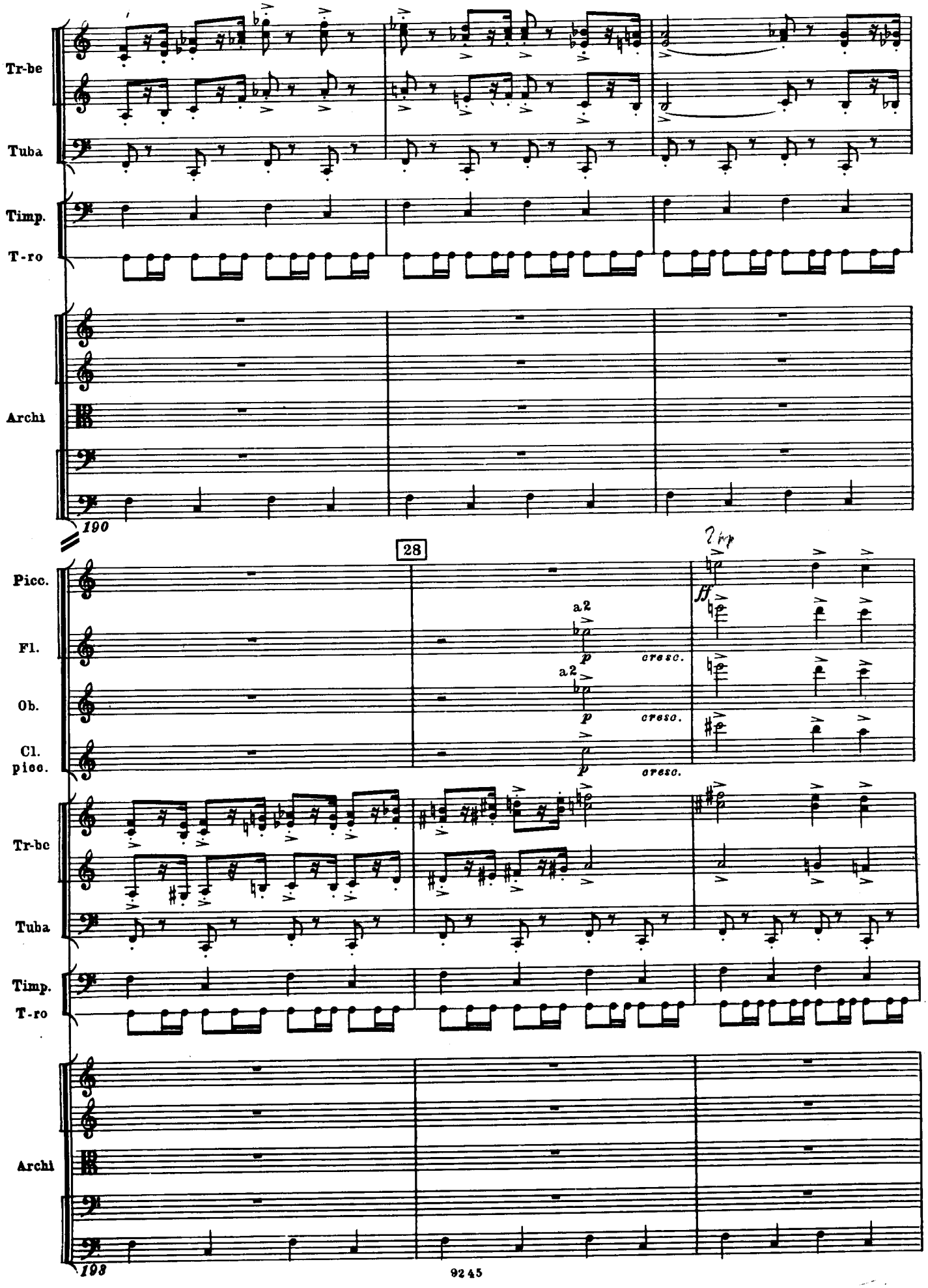
I.II muta in B

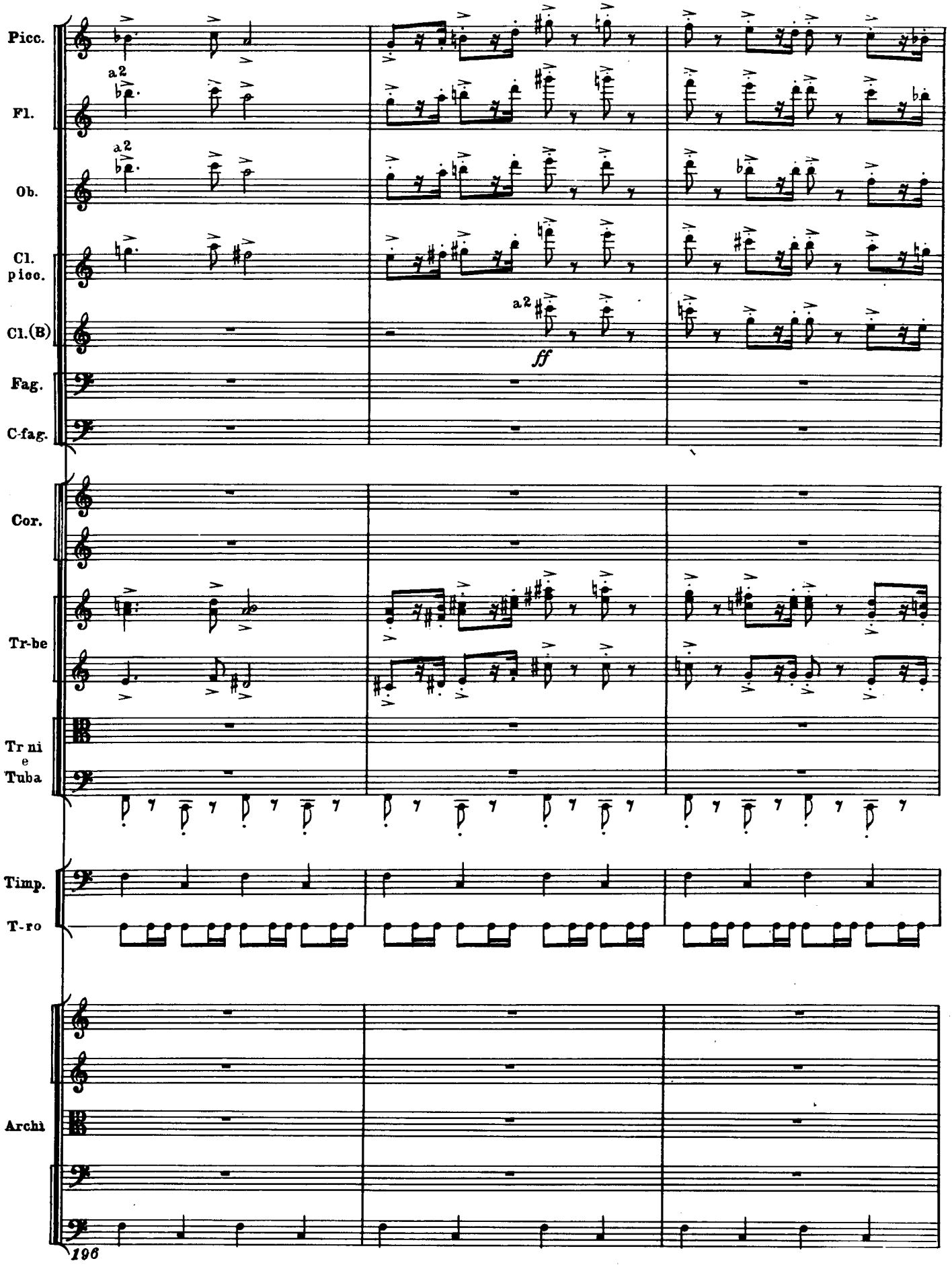
a2

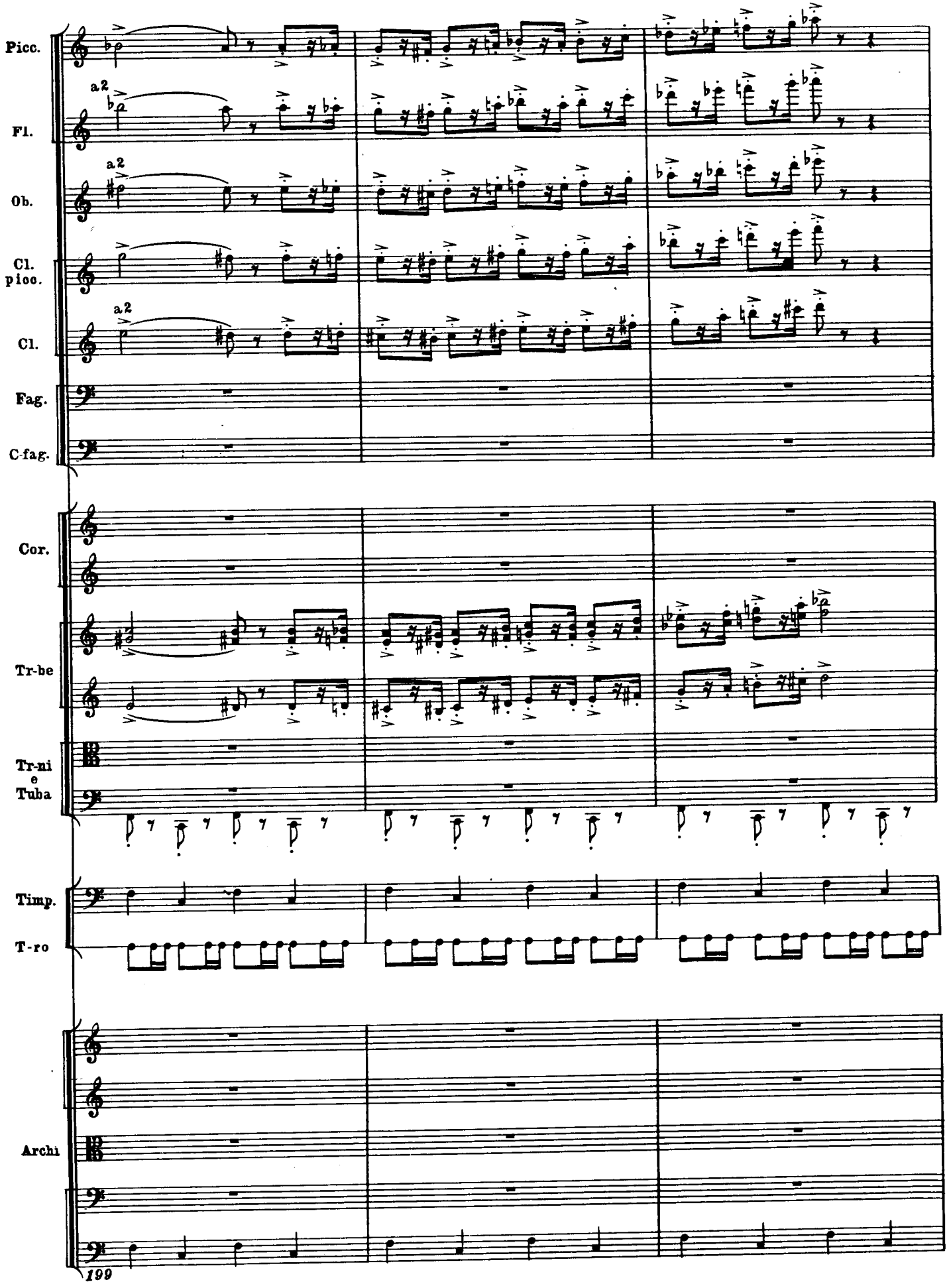
27 Poco sostenuto ♩ = 126

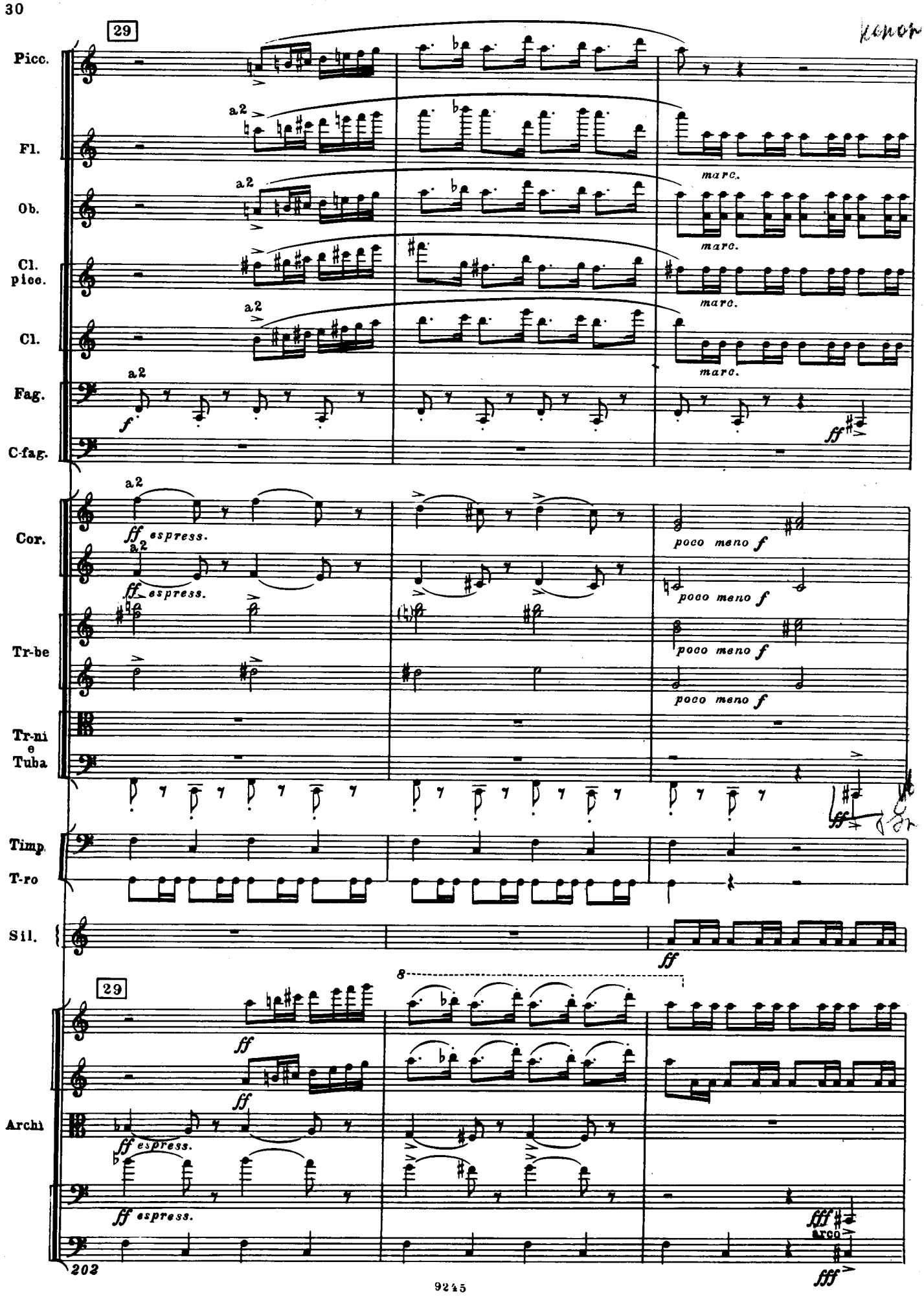
Archi

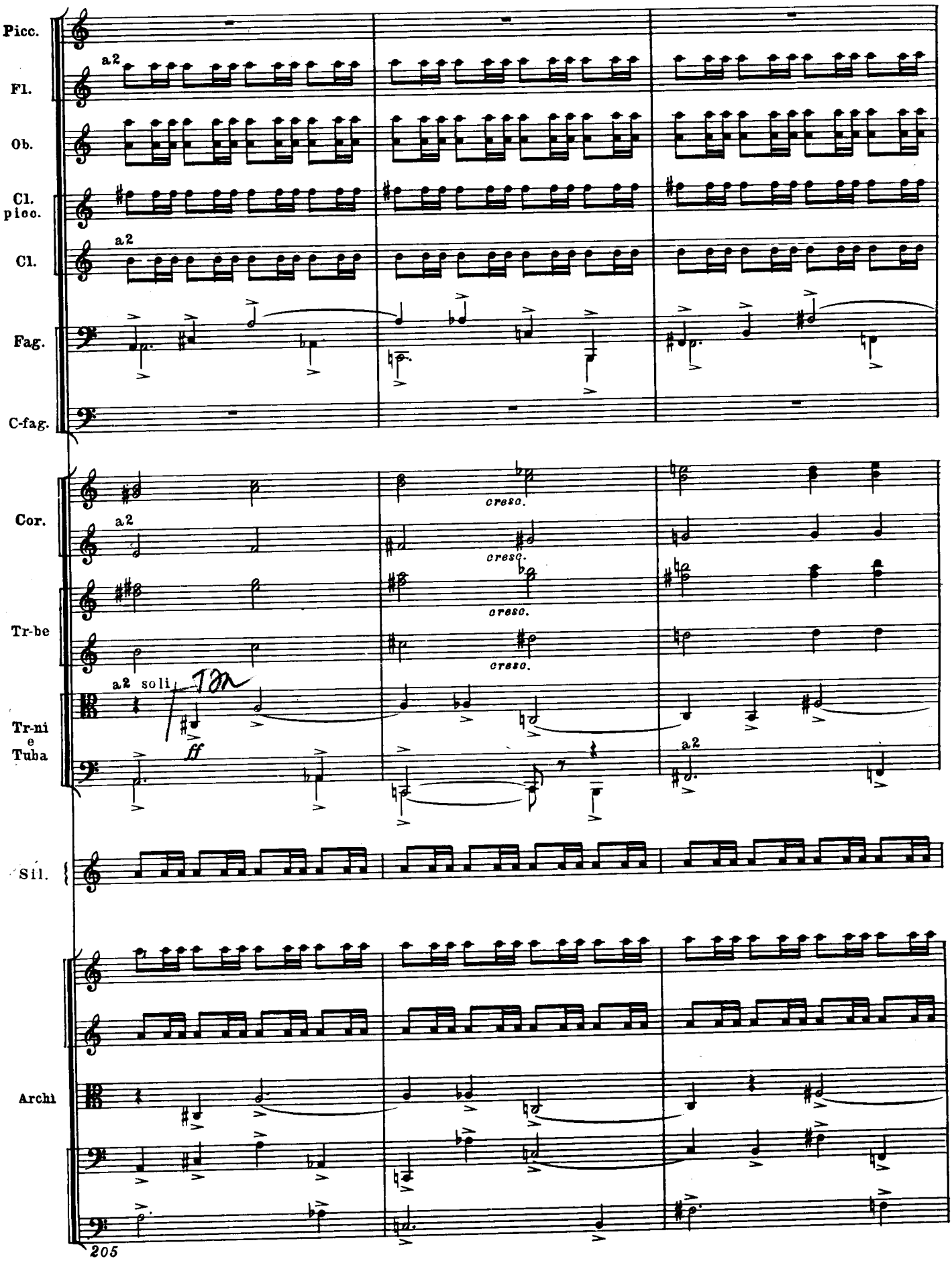
pizz.

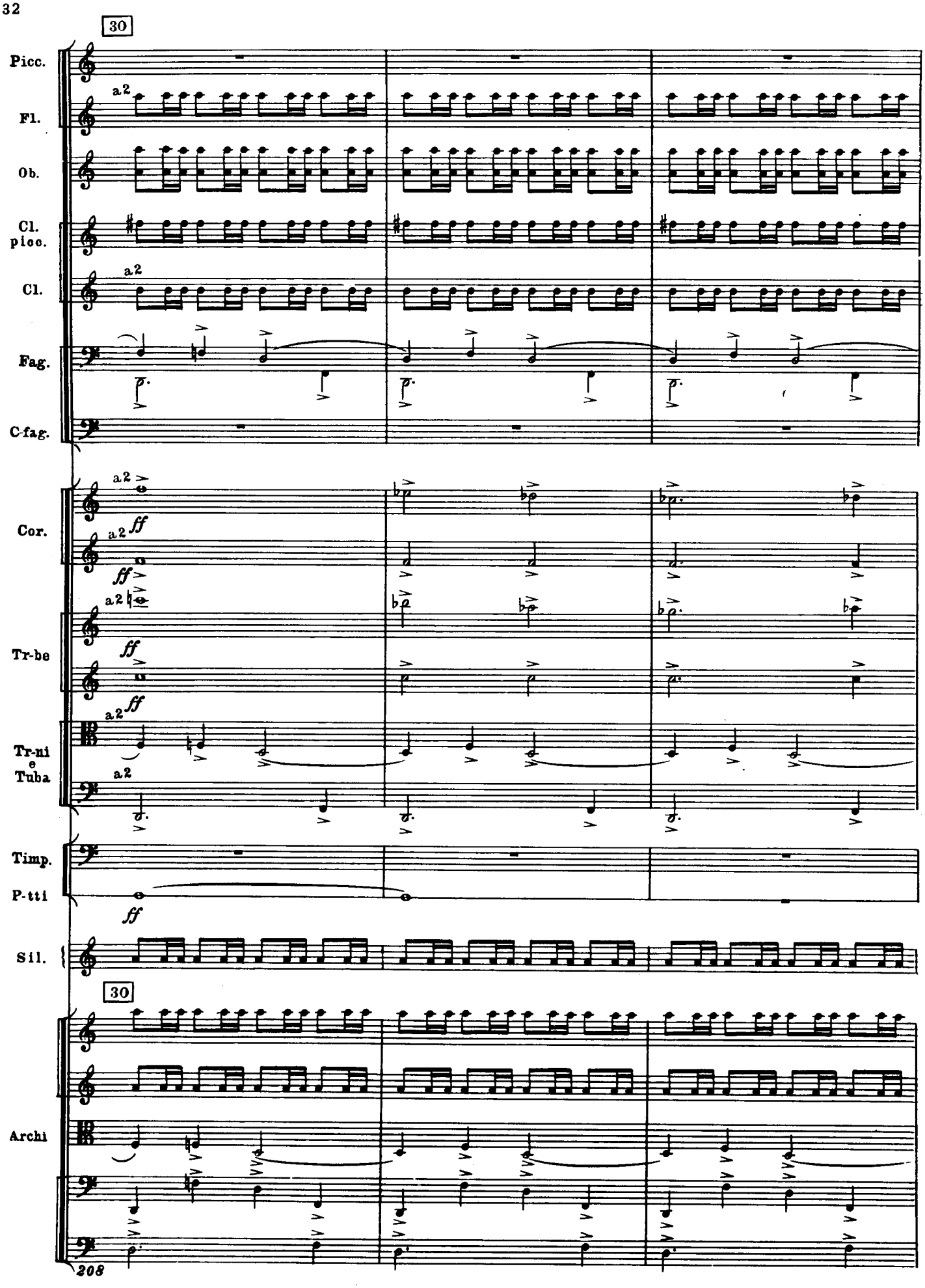

Tr-be
Tuba
Timp.
T-ro
Archi
190
28
Picc.
Fl.
Ob.
Cl.
picc.
a2
p
cresc.
2 trp
ff
Tr-be
Tuba
Timp.
T-ro
Archi
193

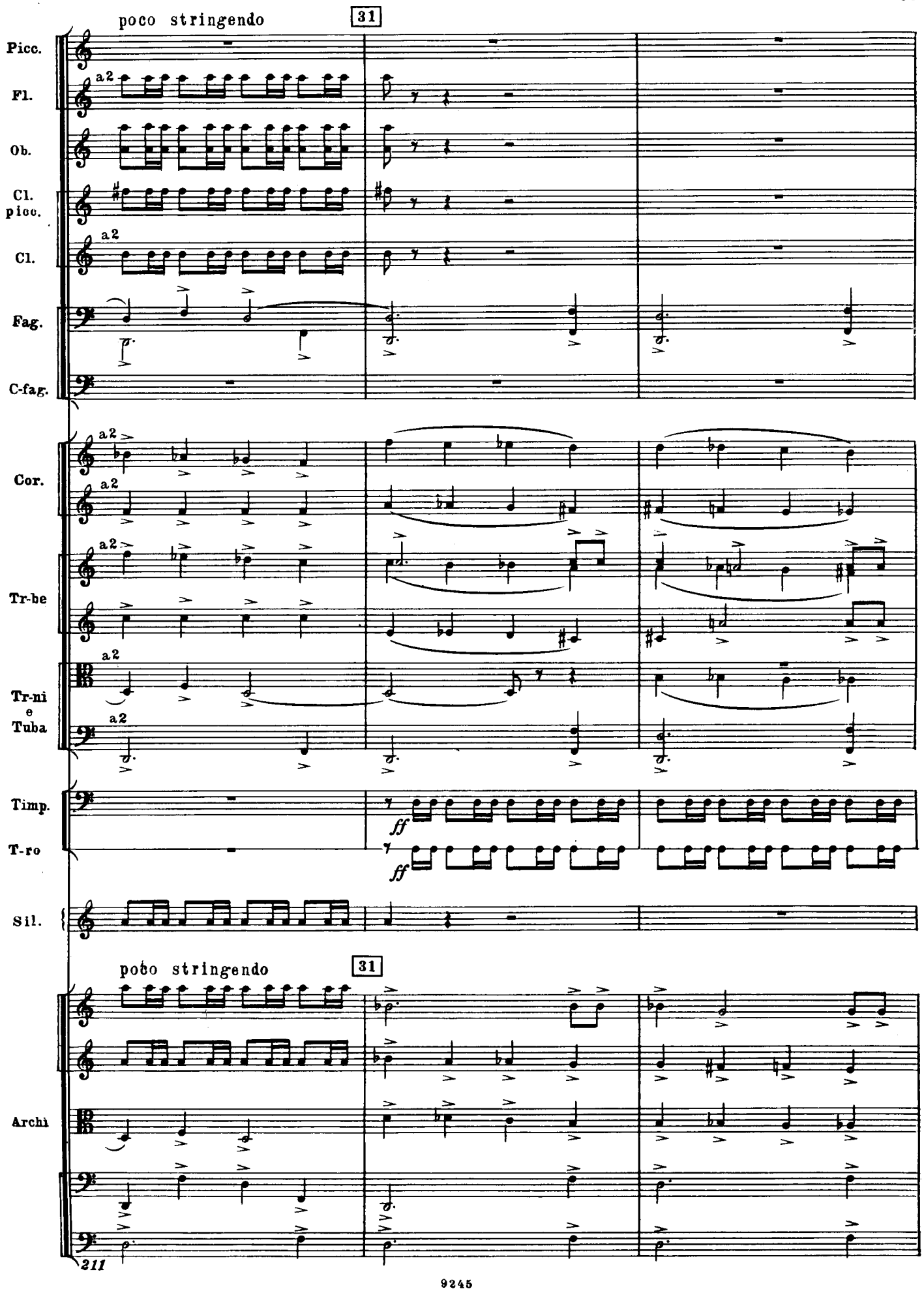

Picc.
Fl.
Ob.
Cl. picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr ni e Tuba
Timp.
T-ro
Archi
a2
a2
a2
ff
196

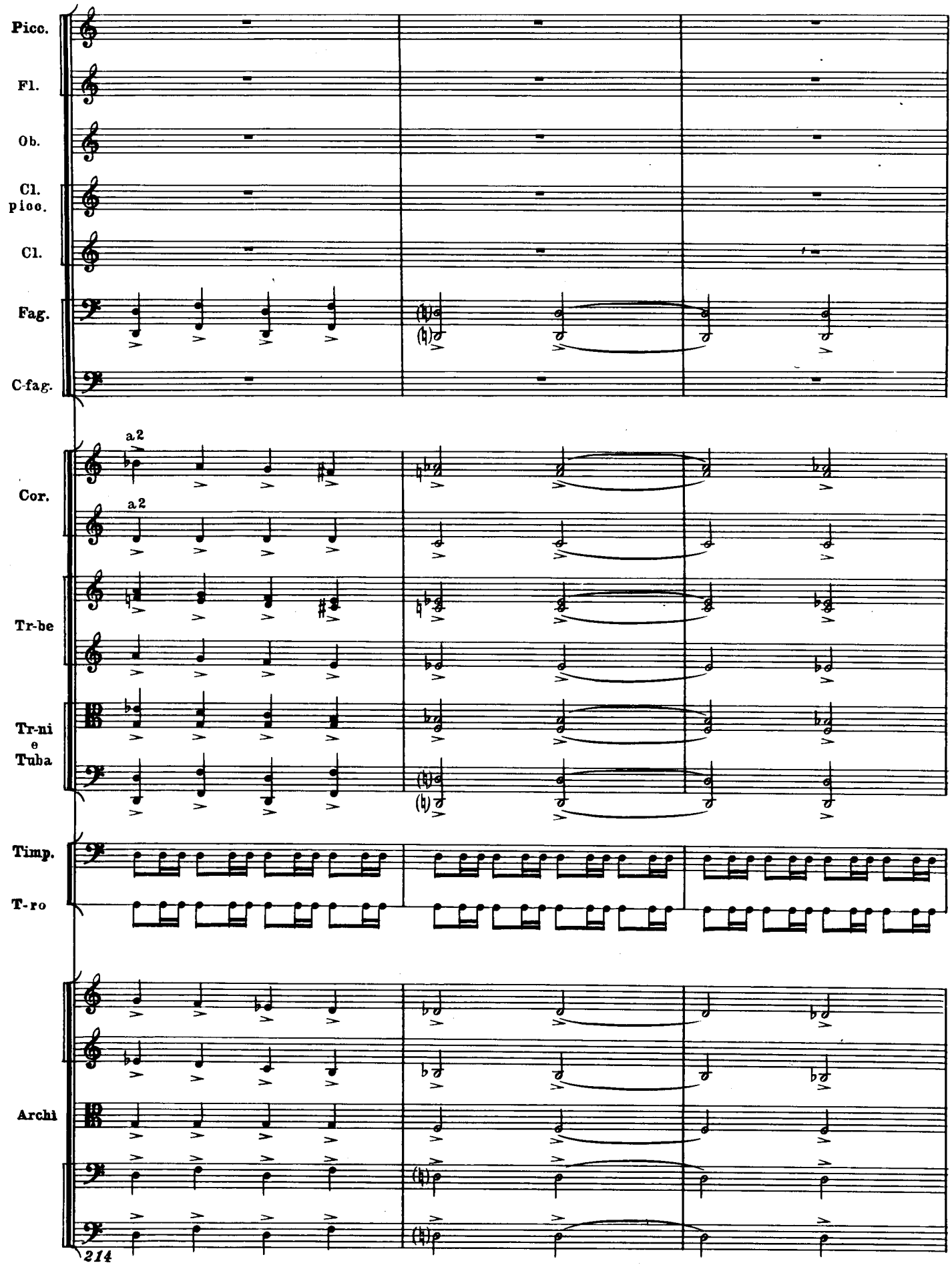

Picc.
Fl.
a2
Ob.
a2
Cl. picc.
Cl.
a2
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
199

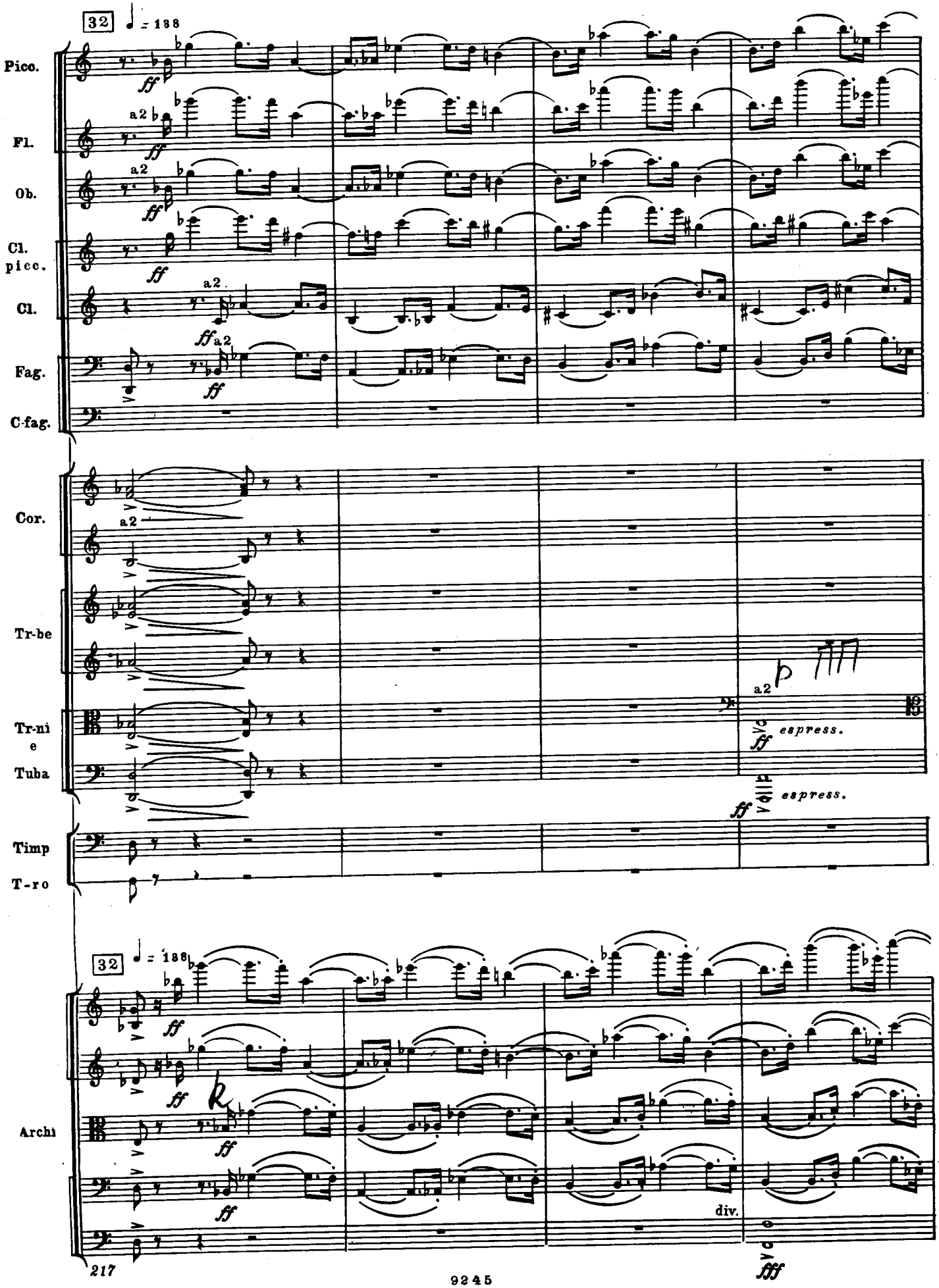

29
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Sil.
Archi
a2
marc.
poco meno f
espress.
8
arco
202

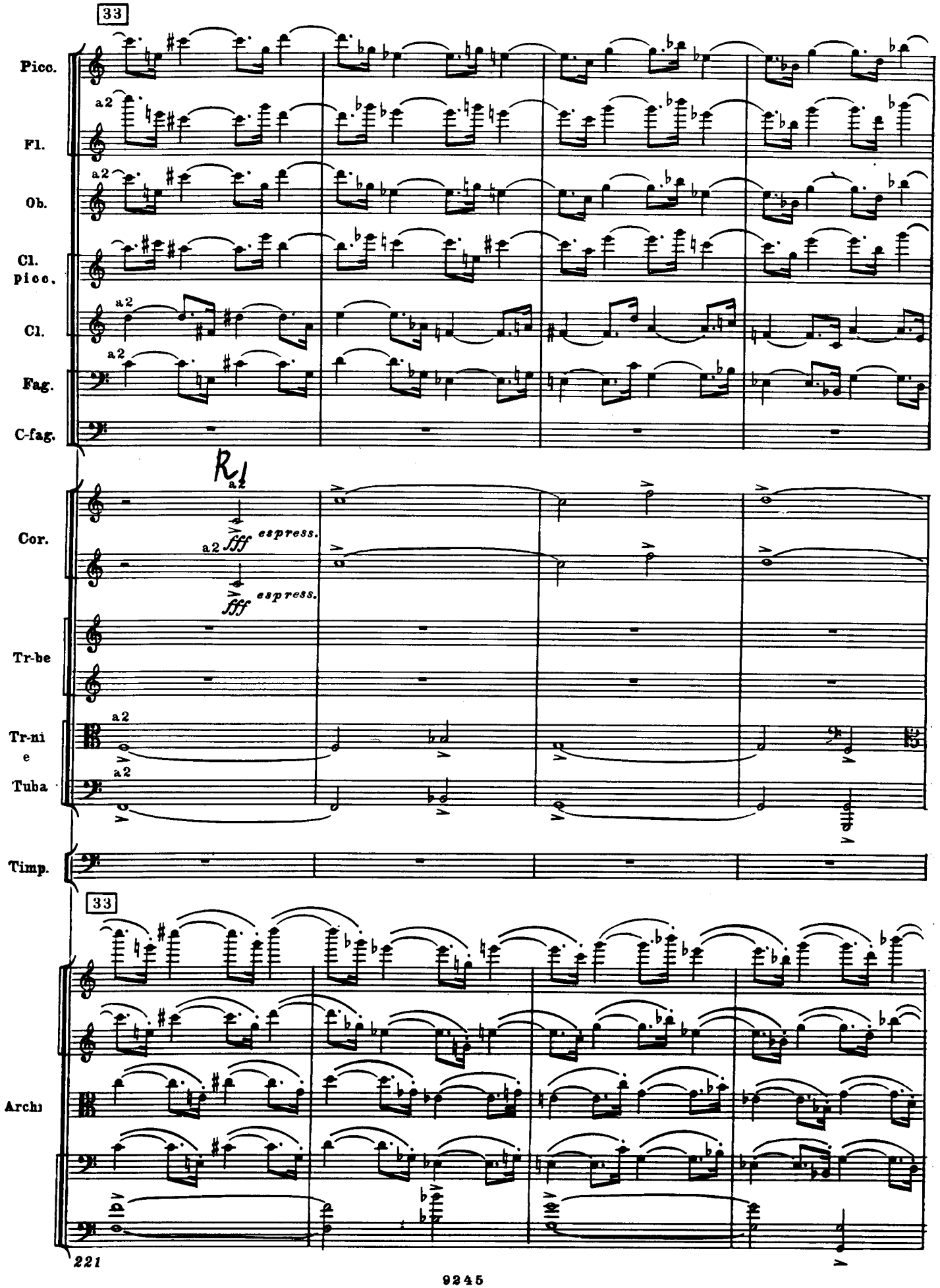

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Sil.
Archi
a2
a2 soli
ff
cresc.
205

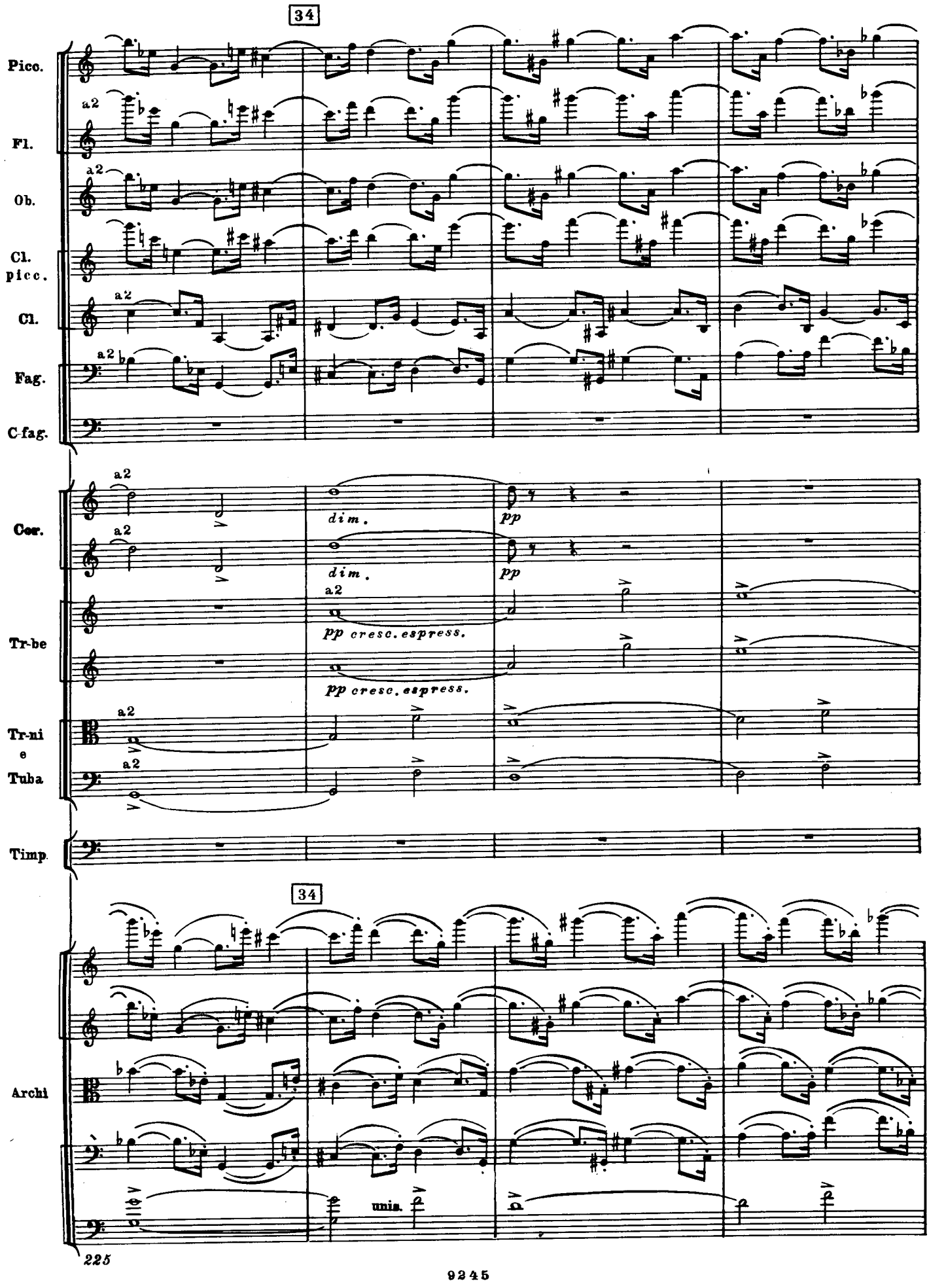

30
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Sil.
Archi
a2
ff
208

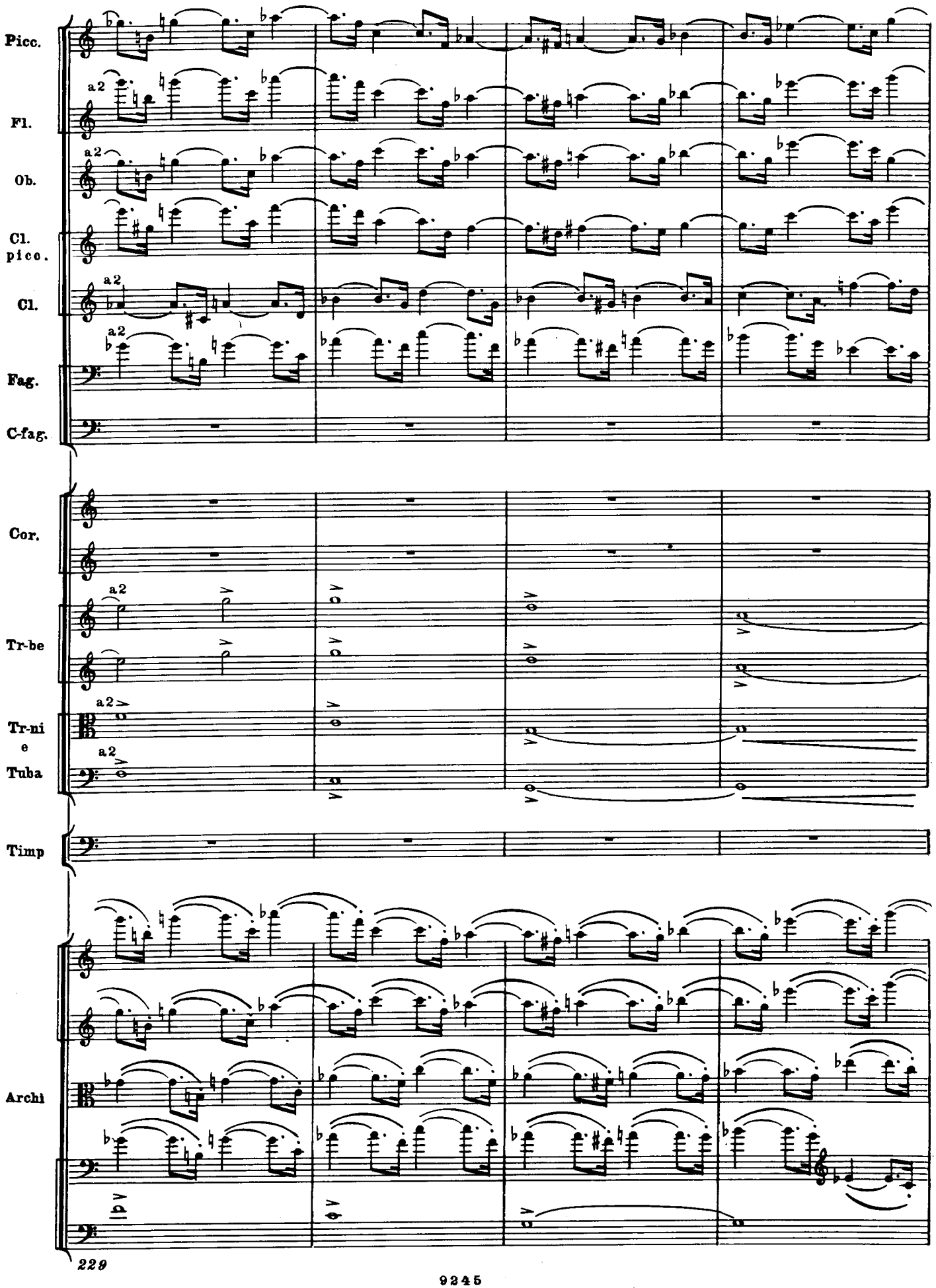

poco stringendo
31
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Sil.
a2
ff
poco stringendo
31
Archi
211

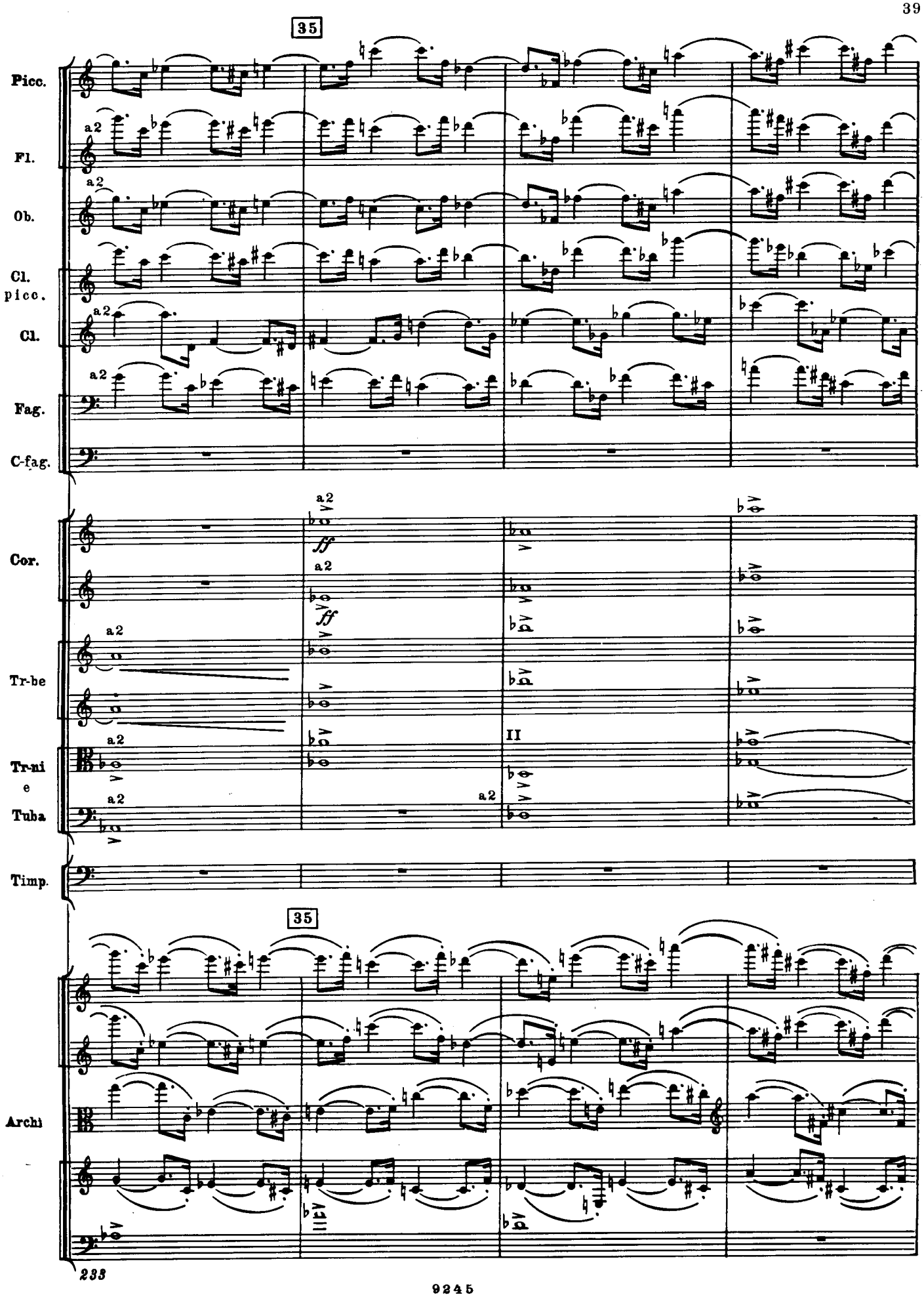

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
a2
a2
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
214

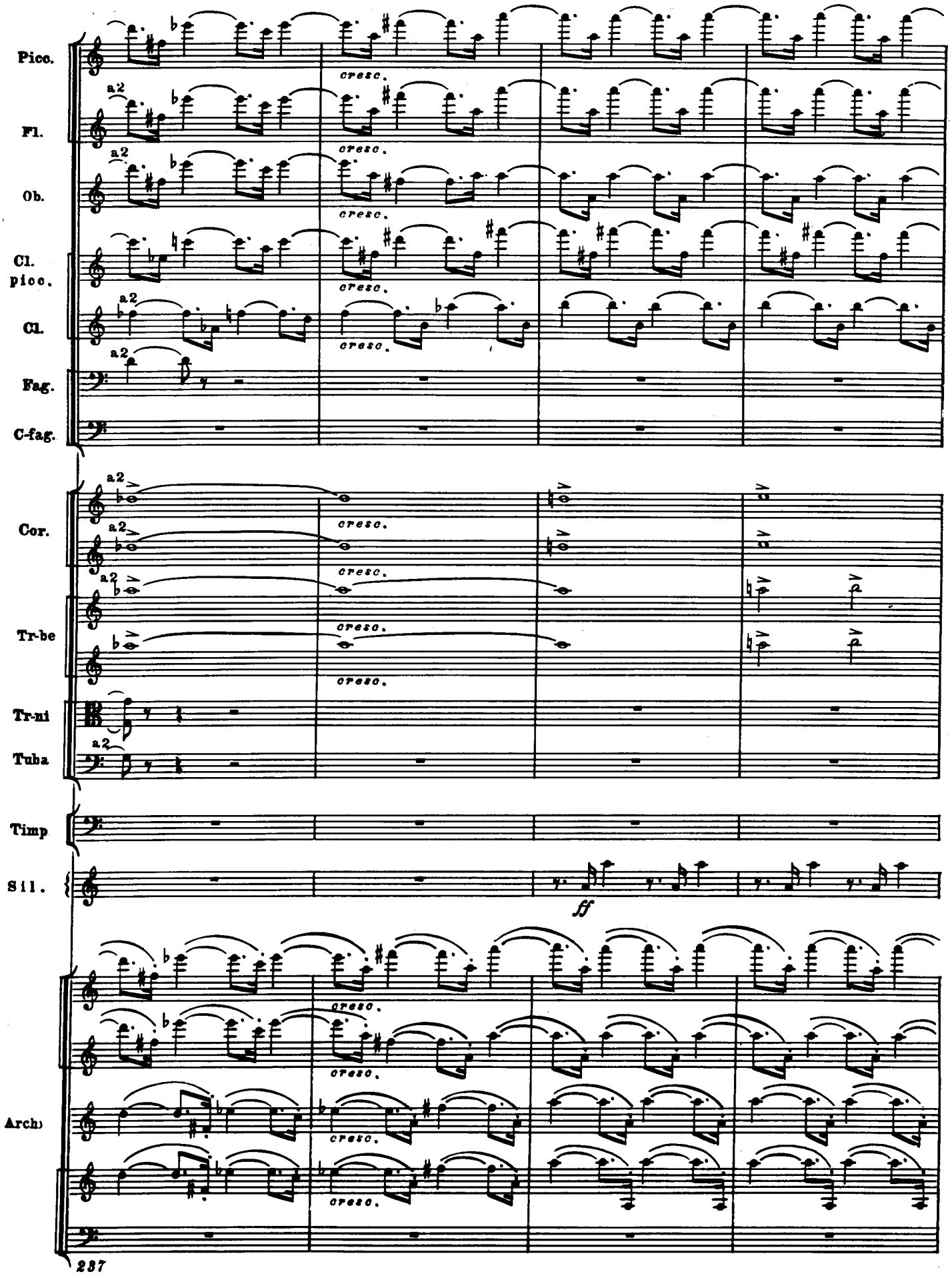

32
♩ = 138
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp
T-ro
Archi
a2
ff
espress.
div.
fff
217

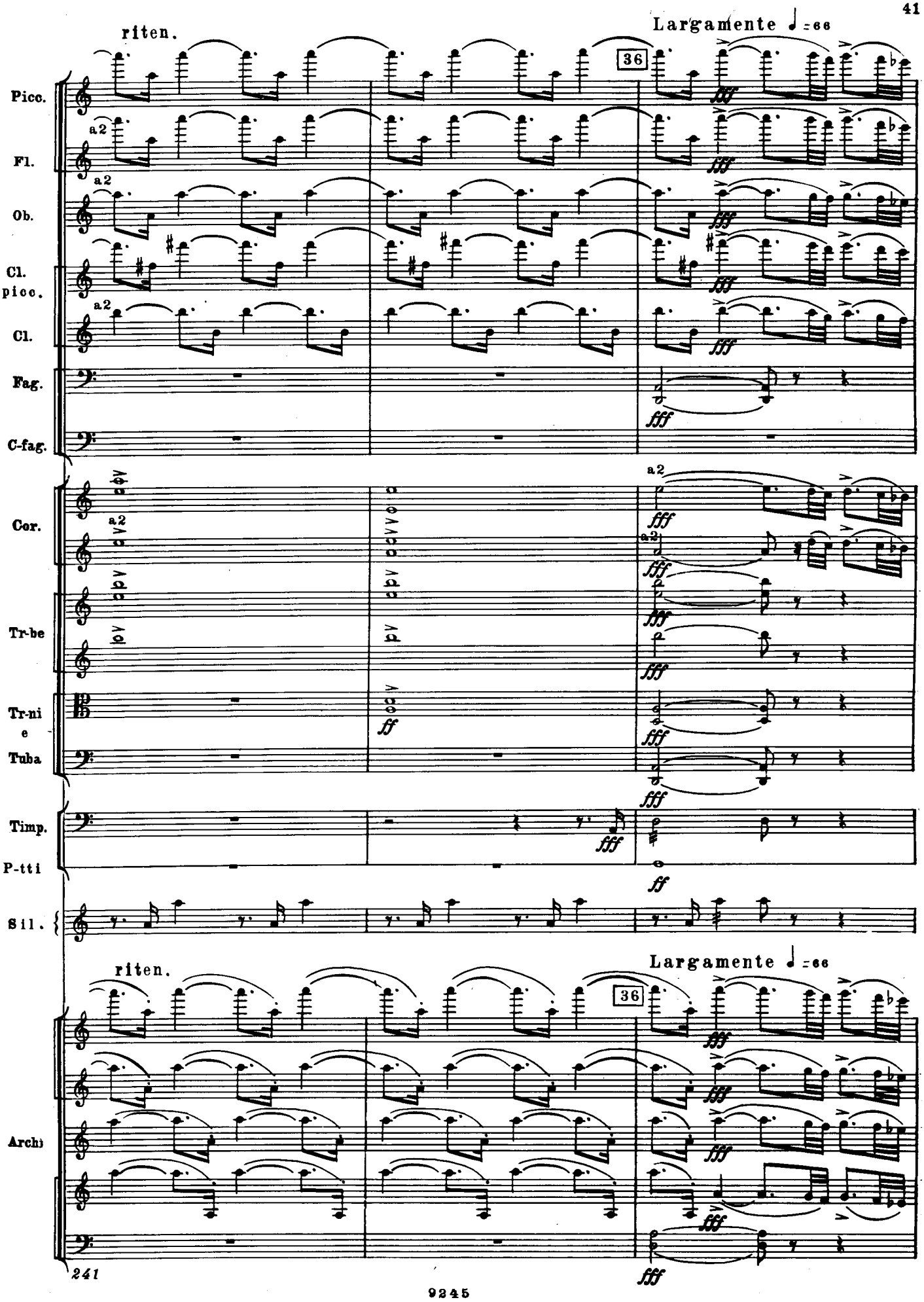

33
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
R1
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
fff espress.
221

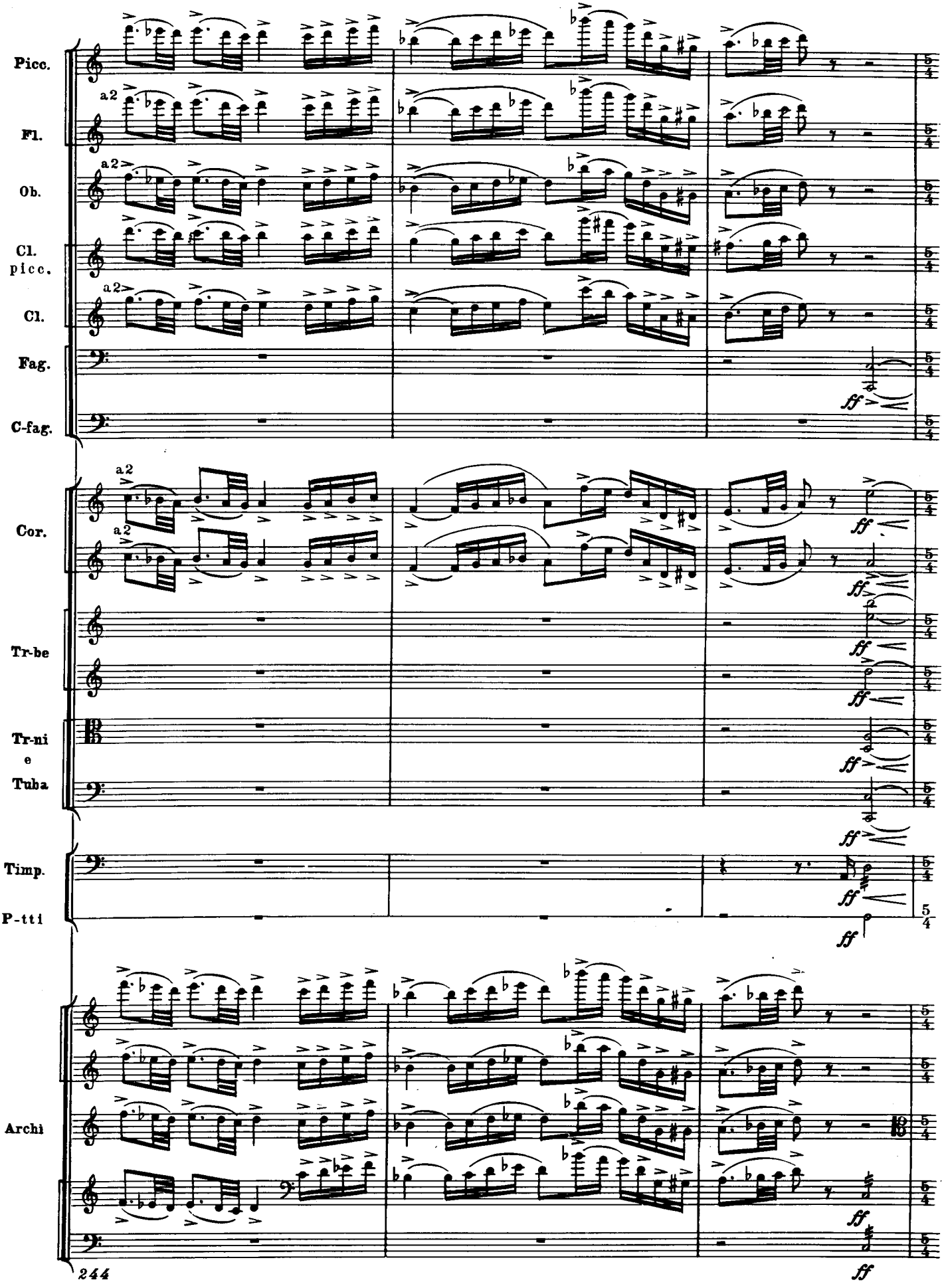

34
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
dim.
pp
pp cresc. espress.
unis.
34
225

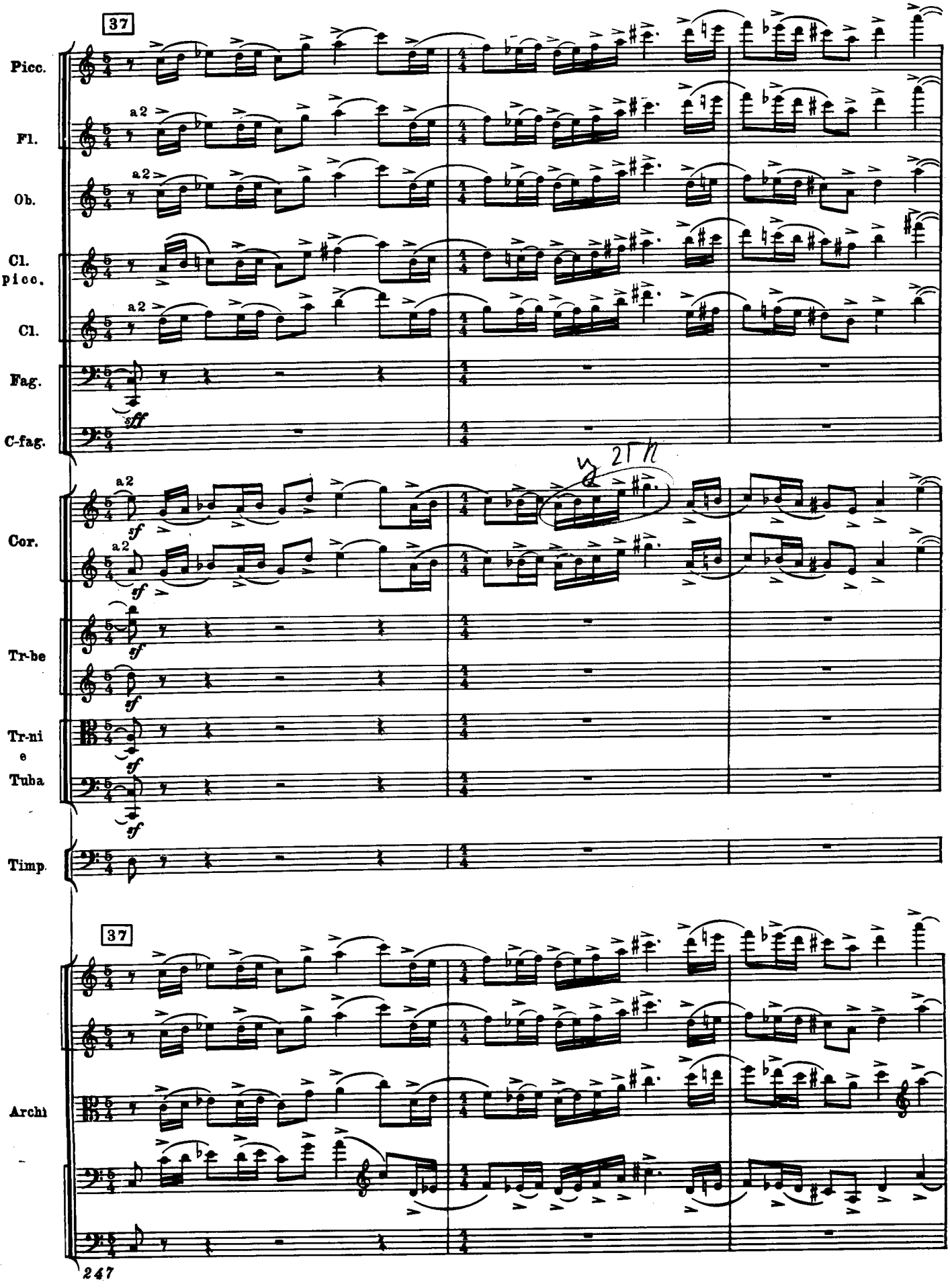

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp
Archi
a2
229

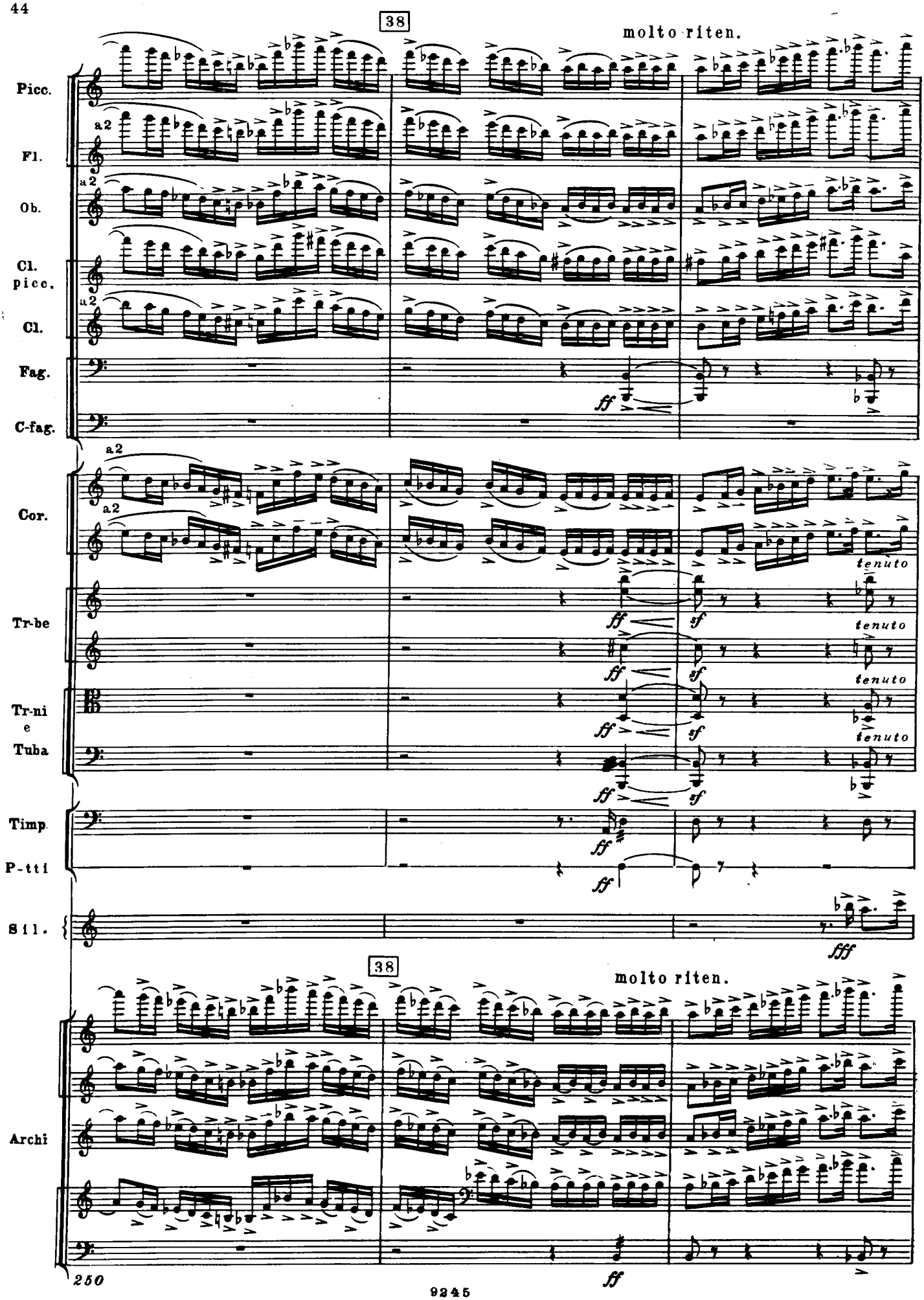

35
Picc.
Fl.
Ob.
Cl.
picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
35
Archi
a2
ff
II

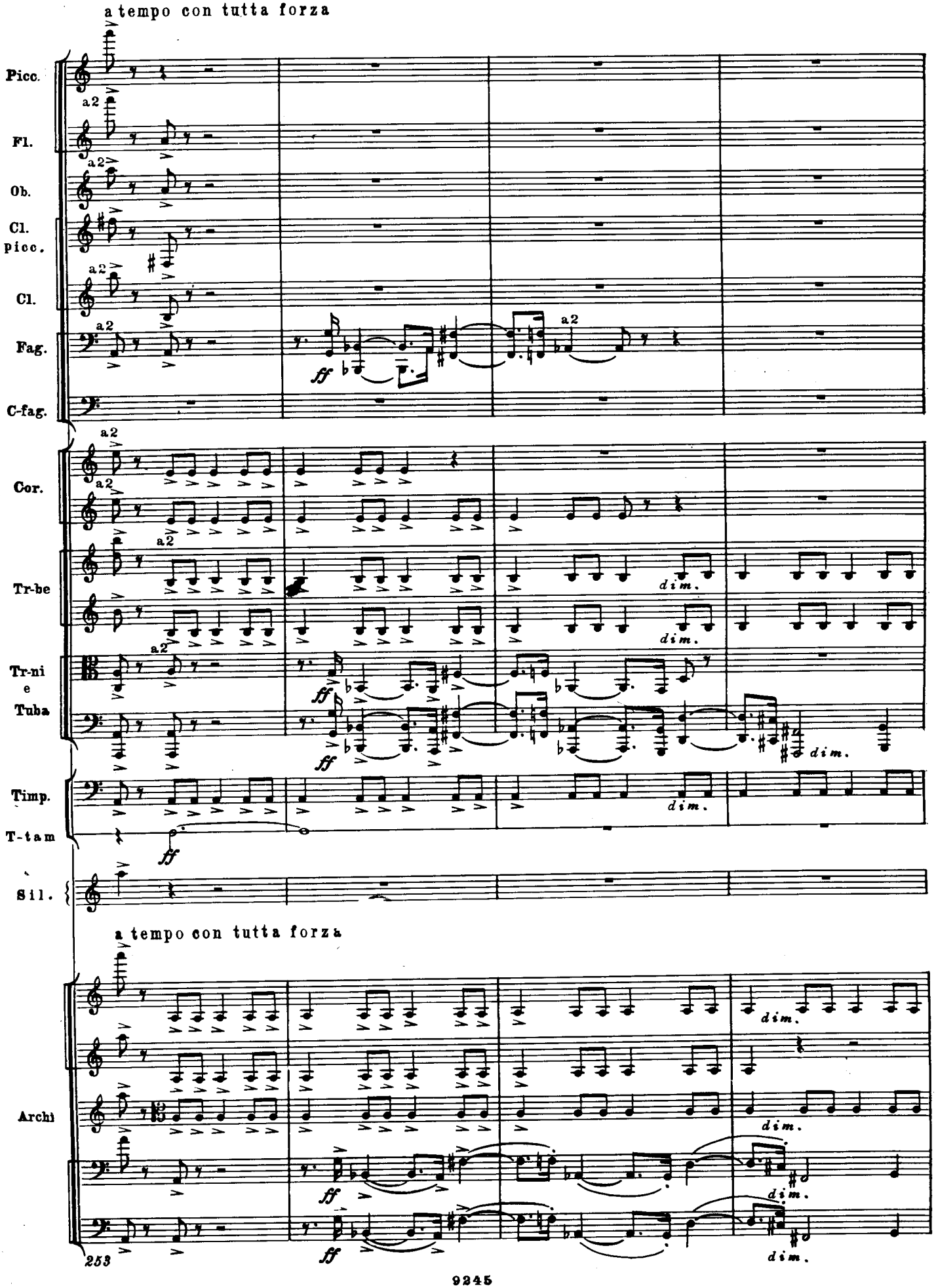

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp
Sil.
Archi
a2
cresc.
ff

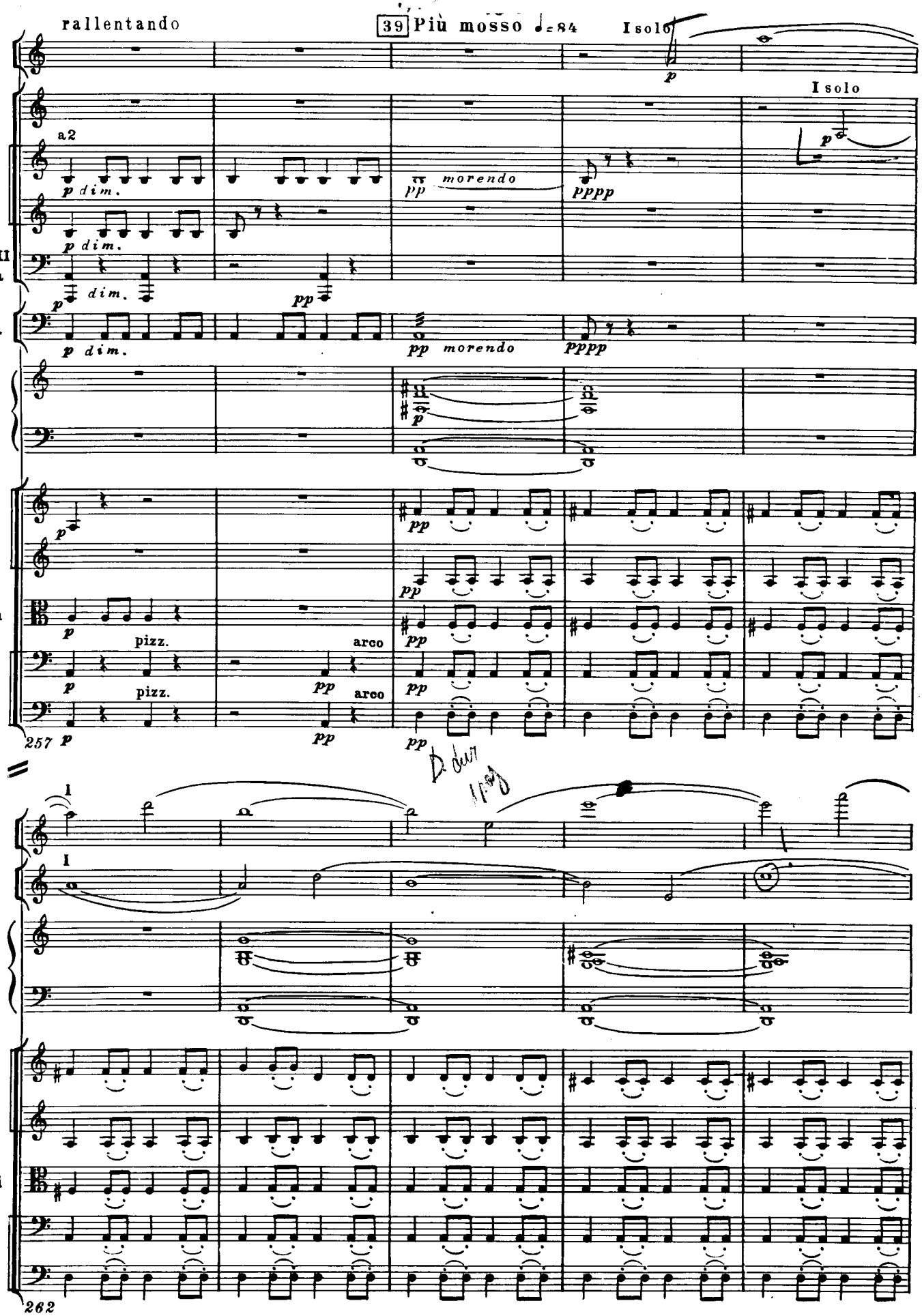

riten.
Largamente ♩ = 66
36
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Sil.
Archi
a2
fff
ff

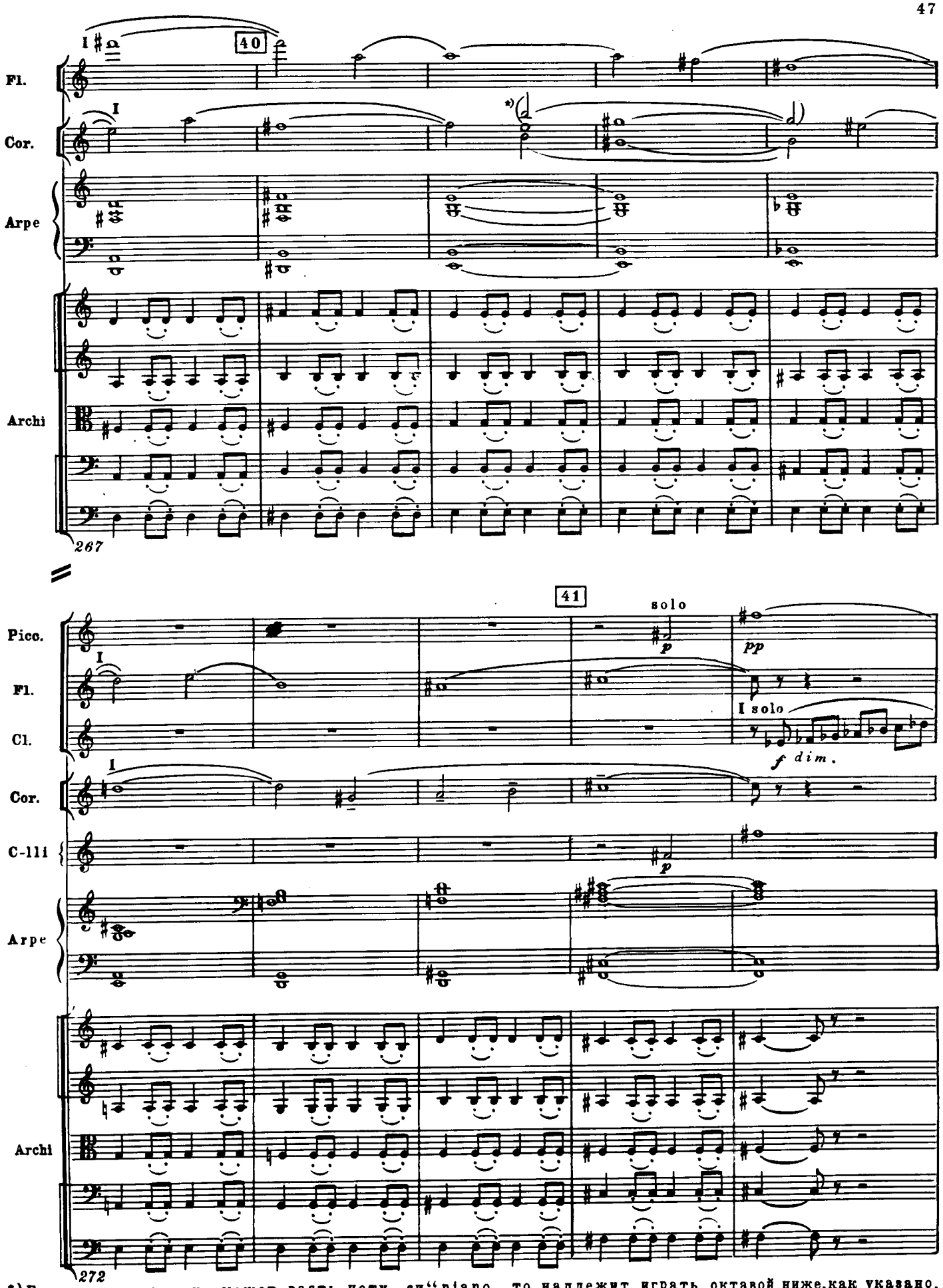

Picc.
Fl.
Ob.
Cl.
picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Archi
a2
ff
244


37
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
sff
sf
247

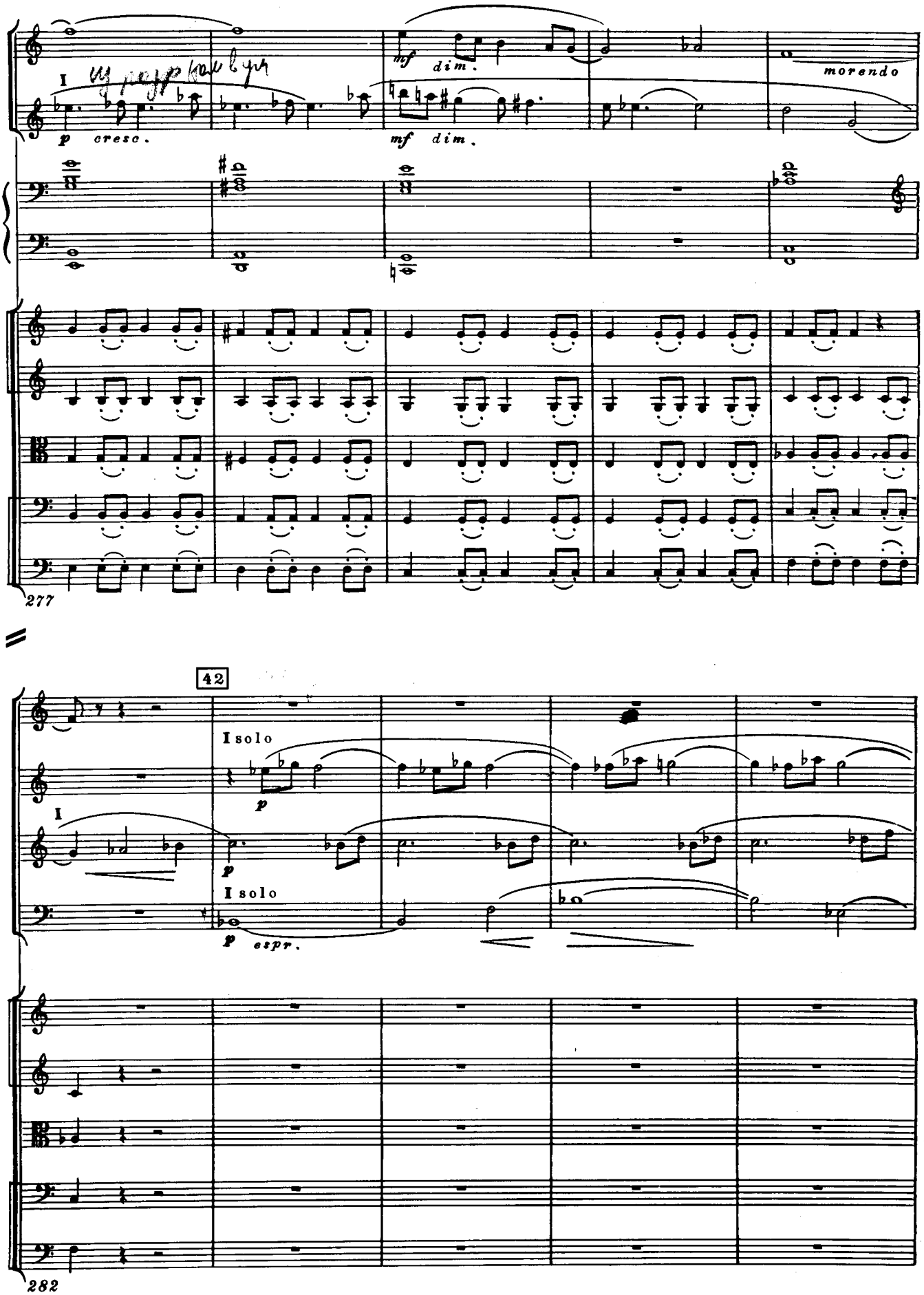

38
molto riten.
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Sil.
Archi
a2
ff
sf
fff
tenuto

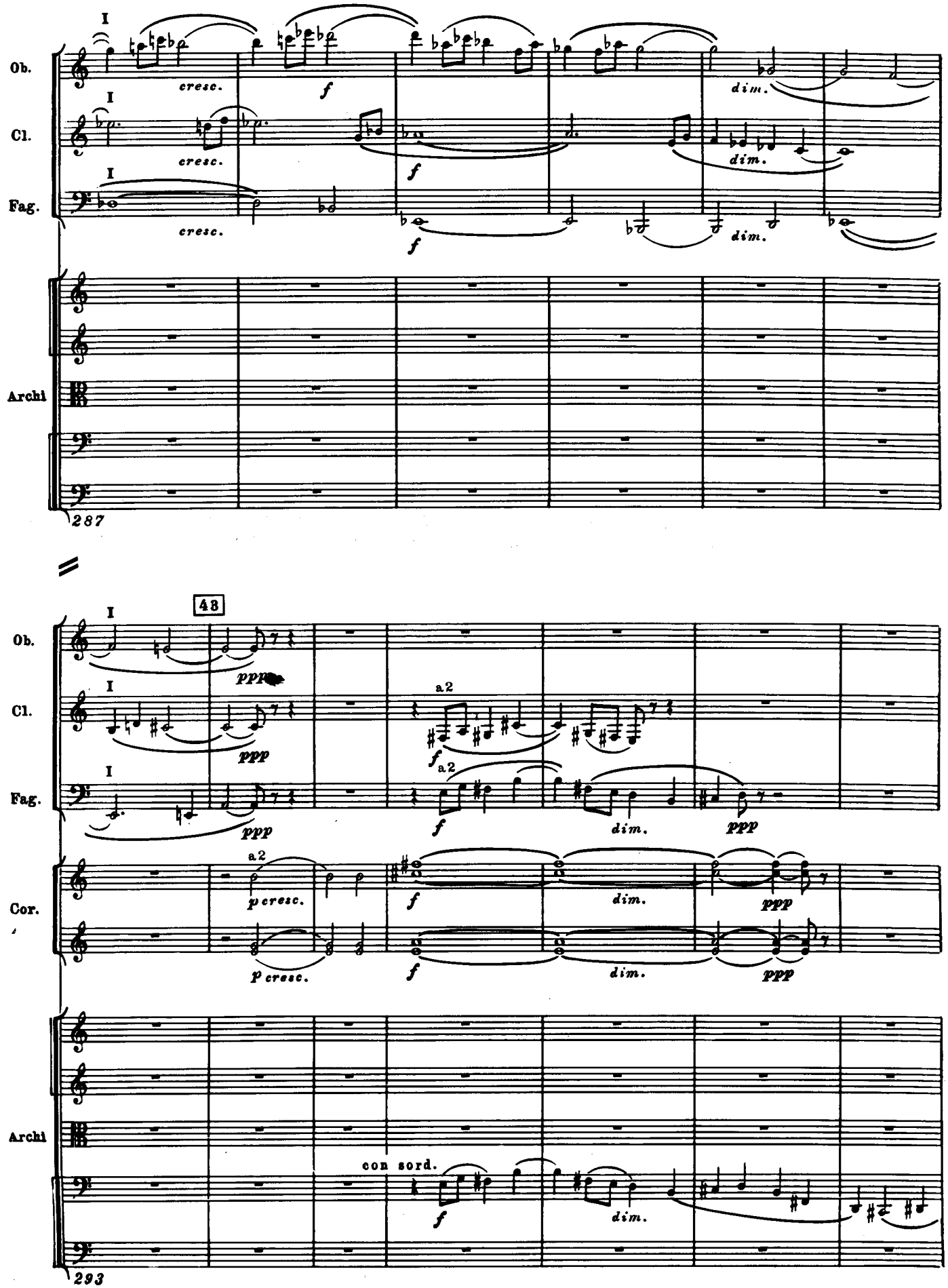

a tempo con tutta forza
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-tam
Sil.
a tempo con tutta forza
Archi
a2
ff
dim.
253


rallentando
39 Più mosso ♩= 84
I solo
I solo
Fl.
Cor.
Tr-be
Tr-ne III e Tuba
Timp.
Arpe
Archi
a2
p dim.
pp morendo
pppp
pizz.
arco
257
D dur
262



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


Picc.
Cl.
I
p cresc.
mf dim.
mf dim.
morendo
Arpe
Archi
277
42
Picc.
Ob.
Cl.
Fag.
I solo
p
I
p
I solo
p espr.
Archi
282


Ob.
Cl.
Fag.
Archi
cresc.
f
dim.
287
48
ppp
a2
Cor.
p cresc.
con sord.
293

44 Moderato ♩ = 42

45 solo

Picc.

Fl. I solo

Tr-be I. II a2

Timp.

Archi con sord.

300

Picc.

Fl. I

Tr-be I.II a2

Timp

Arpe

V-no solo

V-ni I altri con sord.

V-ni II con sord.

V-le

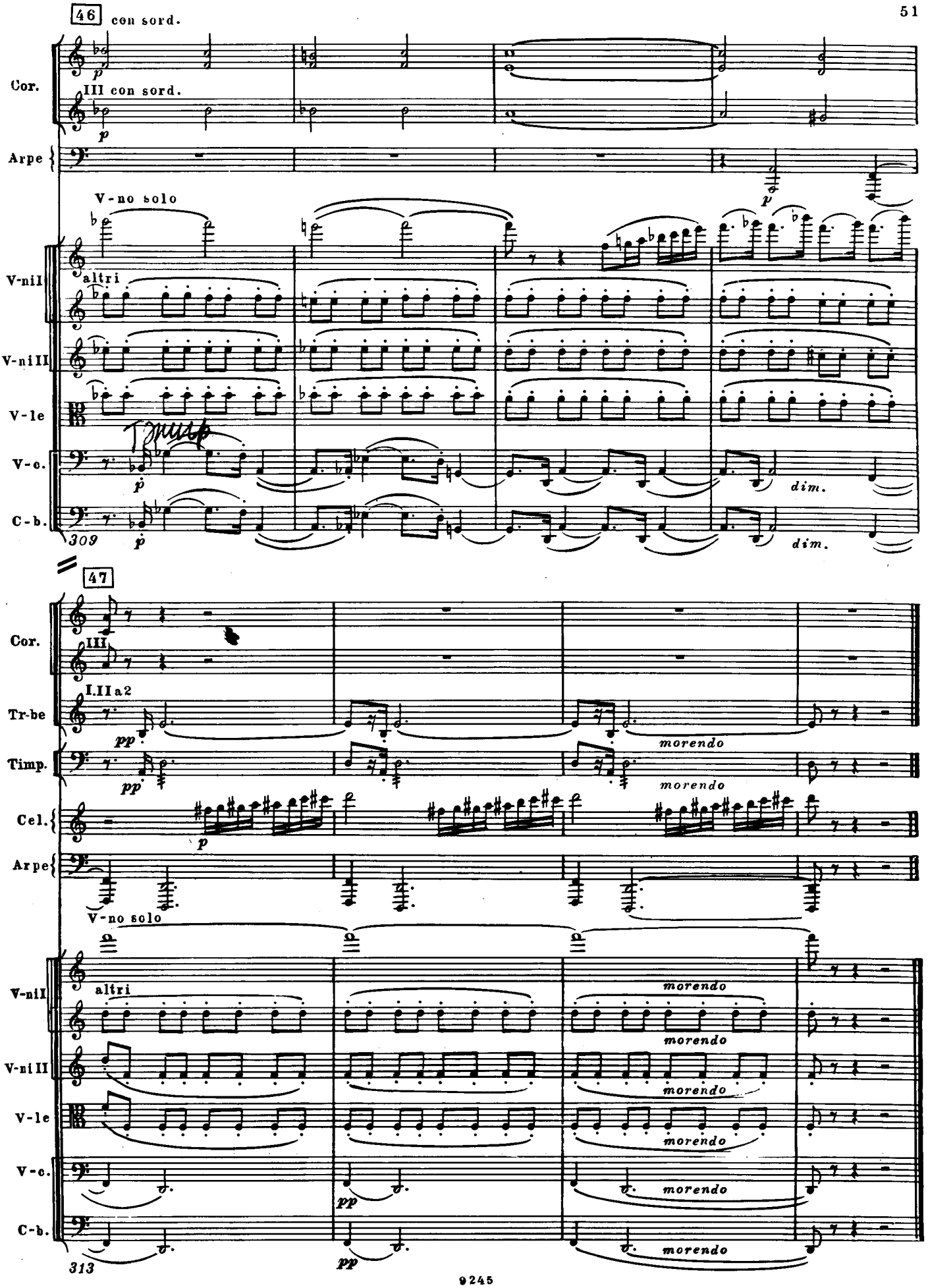
V-c.

C-b.

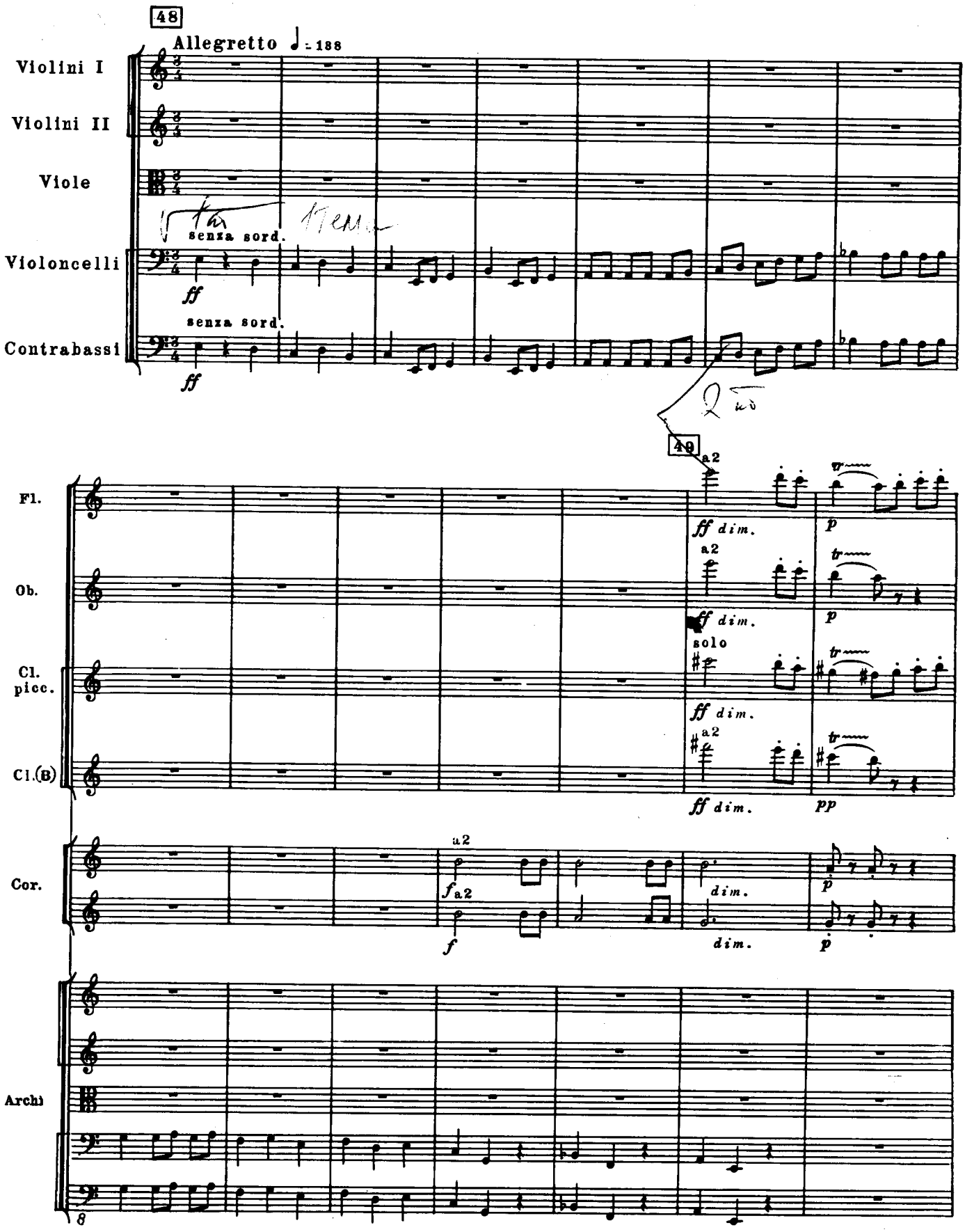
con sord.

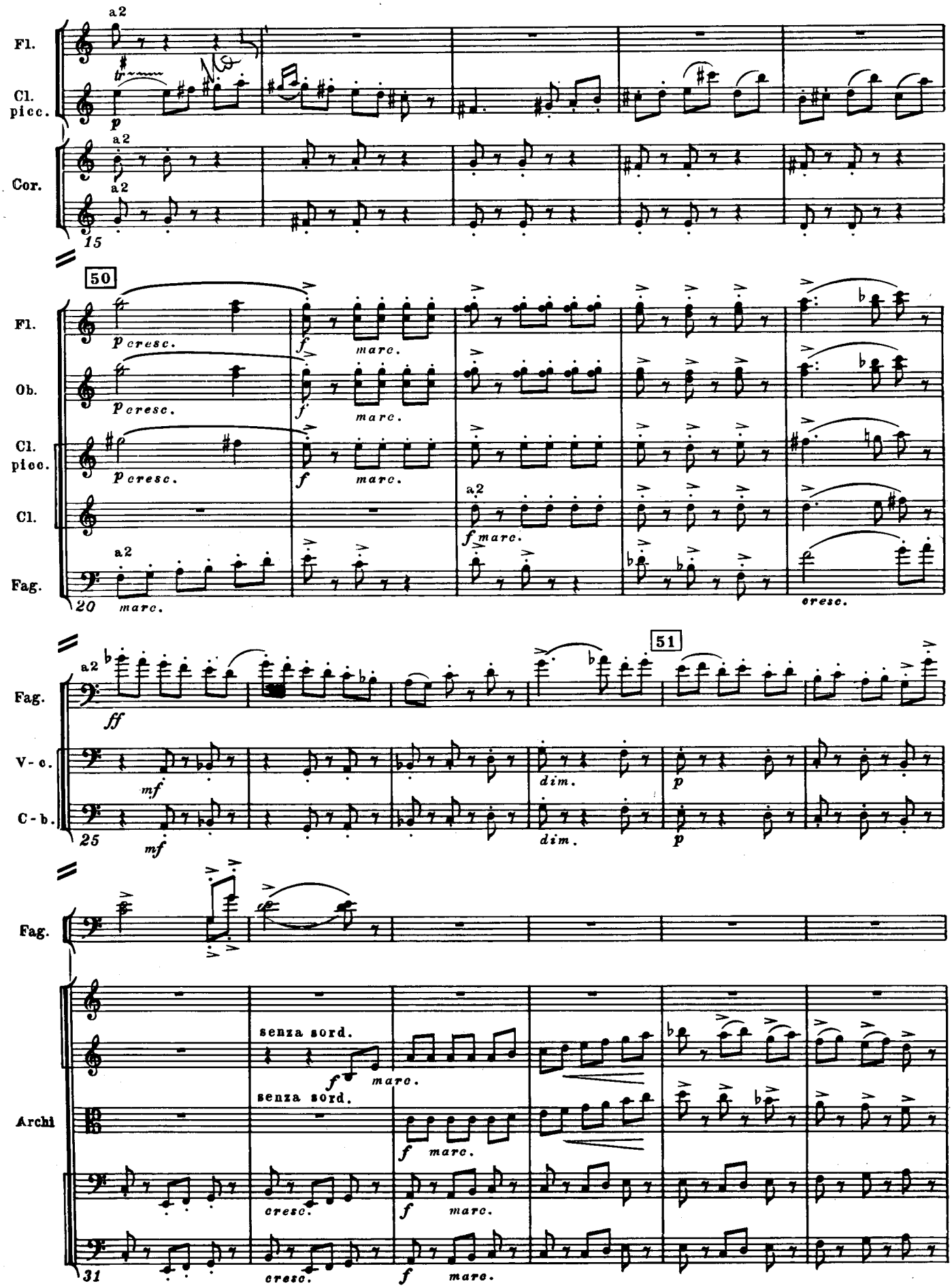
gliss.

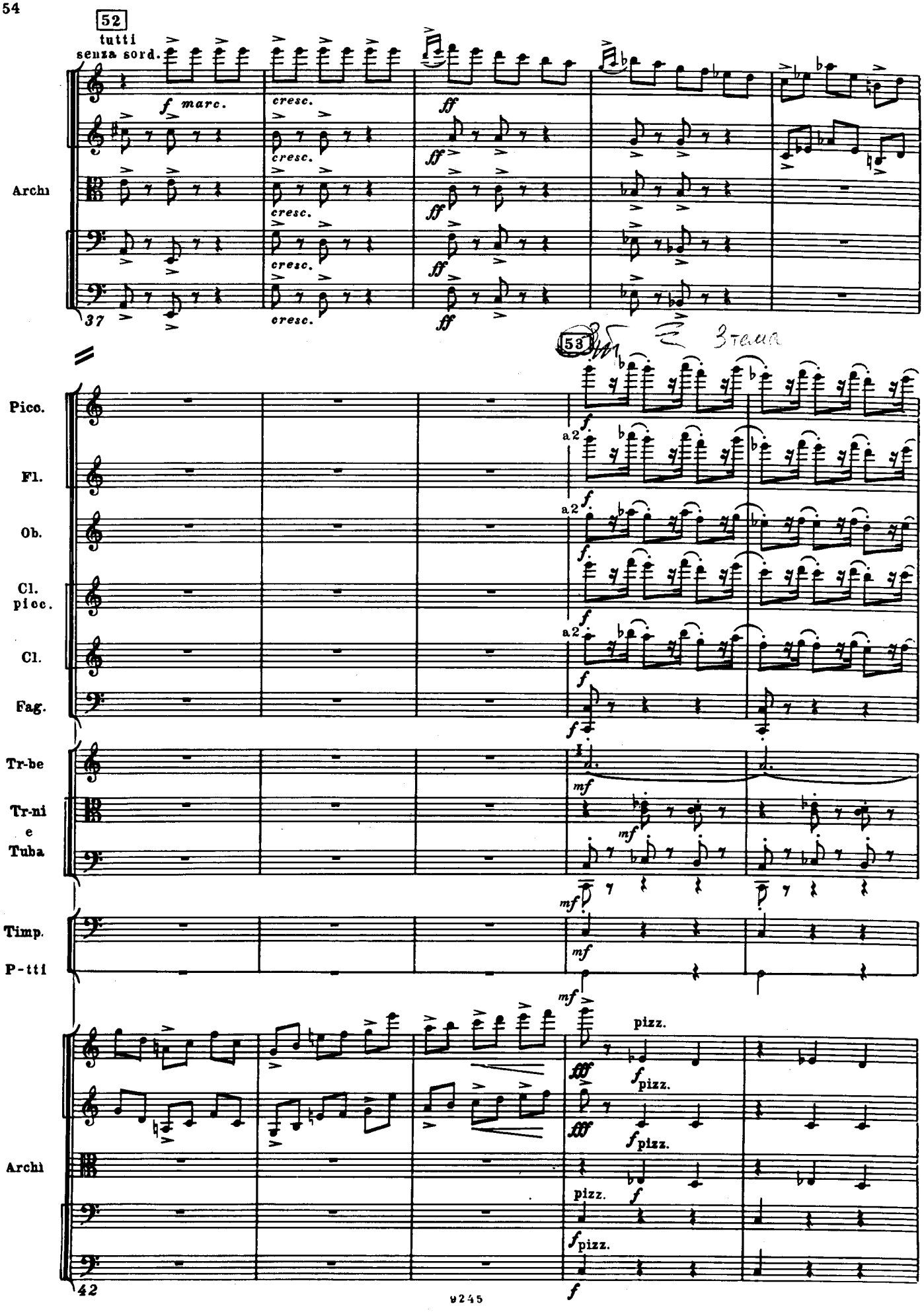
305

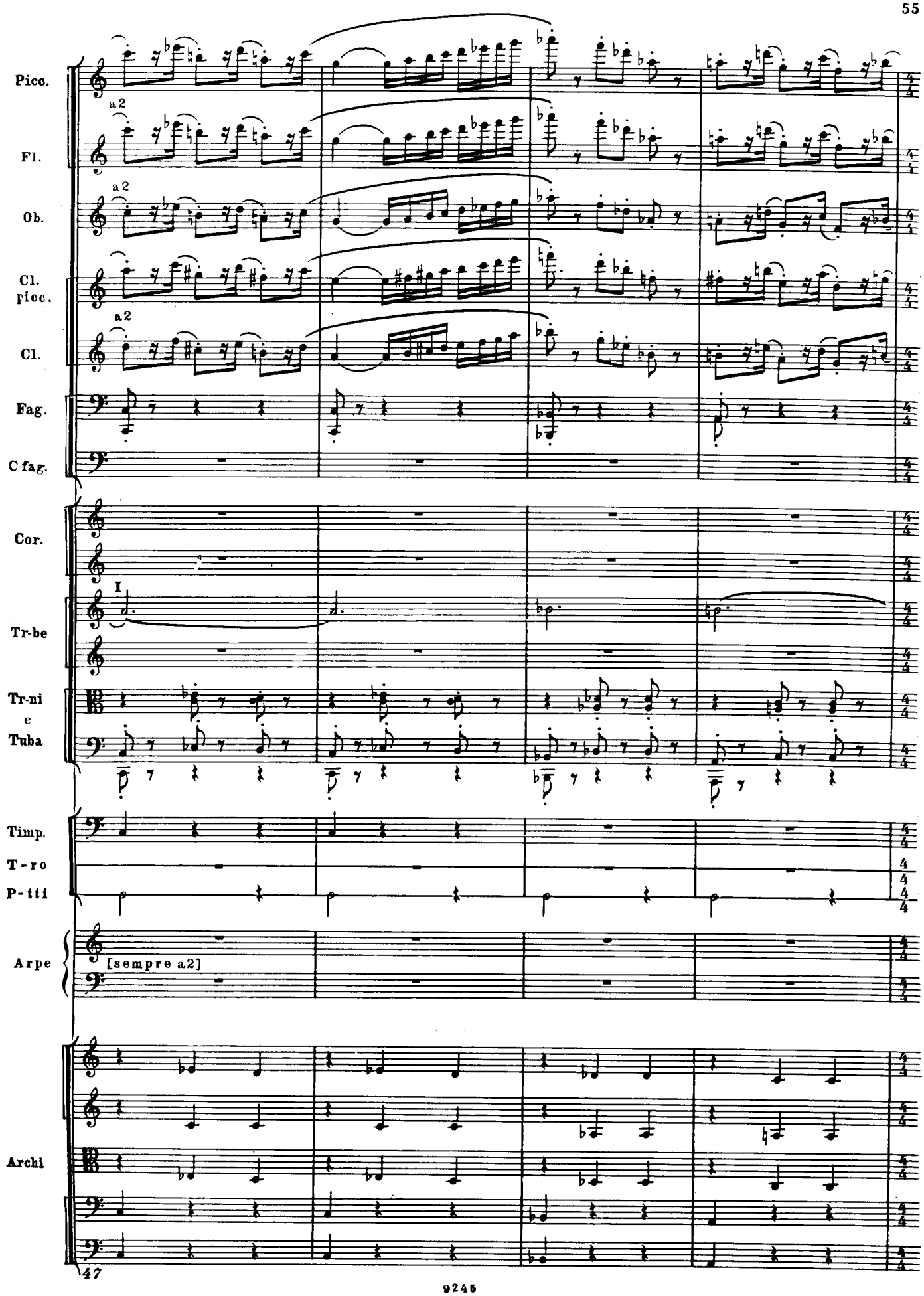

46
con sord.
Cor.
III con sord.
Arpe
V-no solo
V-nil
altri
V-nil II
V-le
V-c.
C-b.
dim.
309
47
Cor.
III
Tr-be
I.II a2
Timp.
Cel.
Arpe
V-no solo
V-nil
altri
V-nil II
V-le
V-c.
C-b.
morendo
313

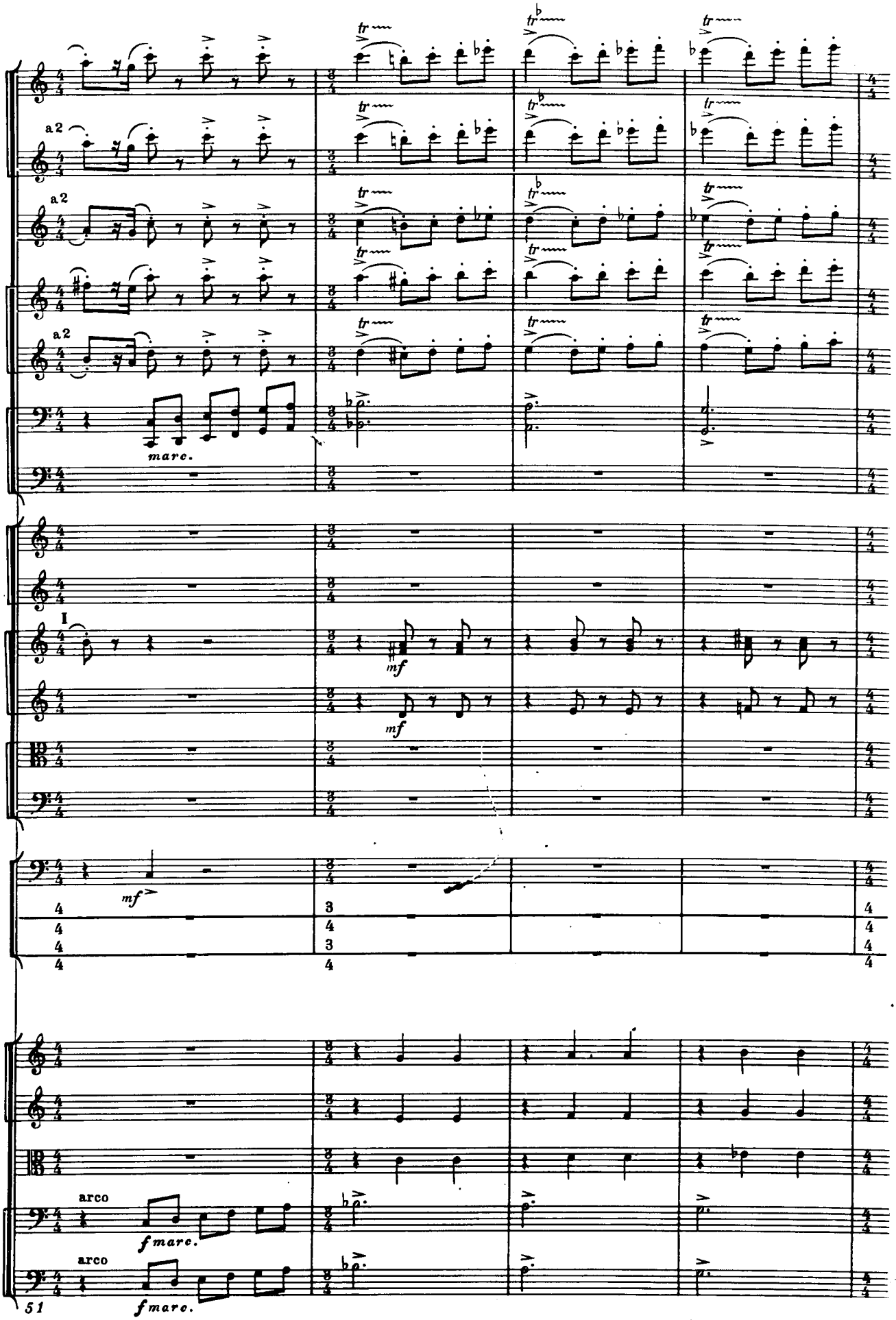
II

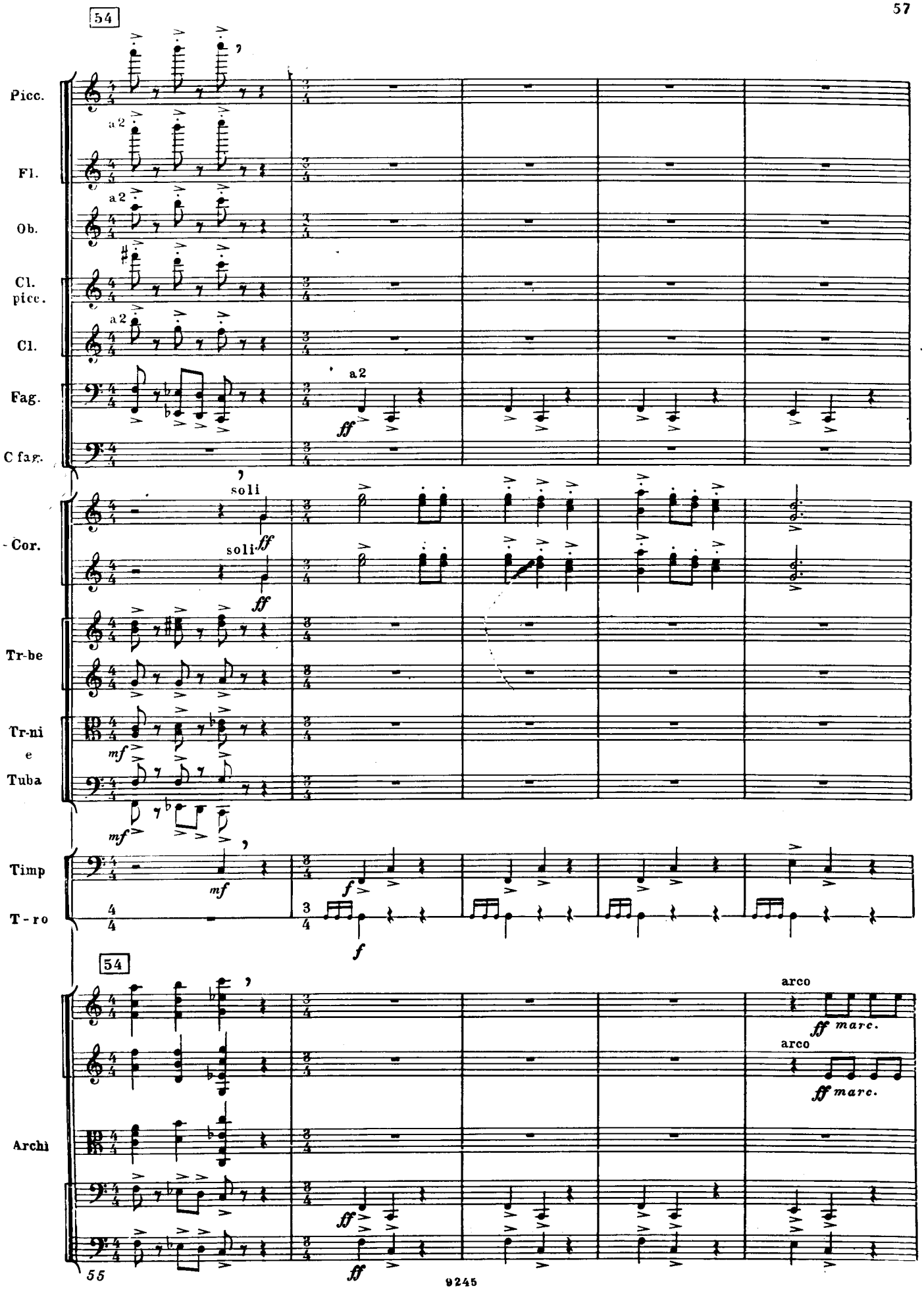

48
Allegretto ♩ = 138
Violini I
Violini II
Viole
senza sord.
Violoncelli
ff
senza sord.
Contrabassi
ff
49
Fl.
a2
ff dim.
p
Ob.
a2
ff dim.
p
Cl. picc.
solo
ff dim.
Cl.(B)
a2
ff dim.
pp
Cor.
a2
f a2
f
dim.
p
dim.
p
Archi
8

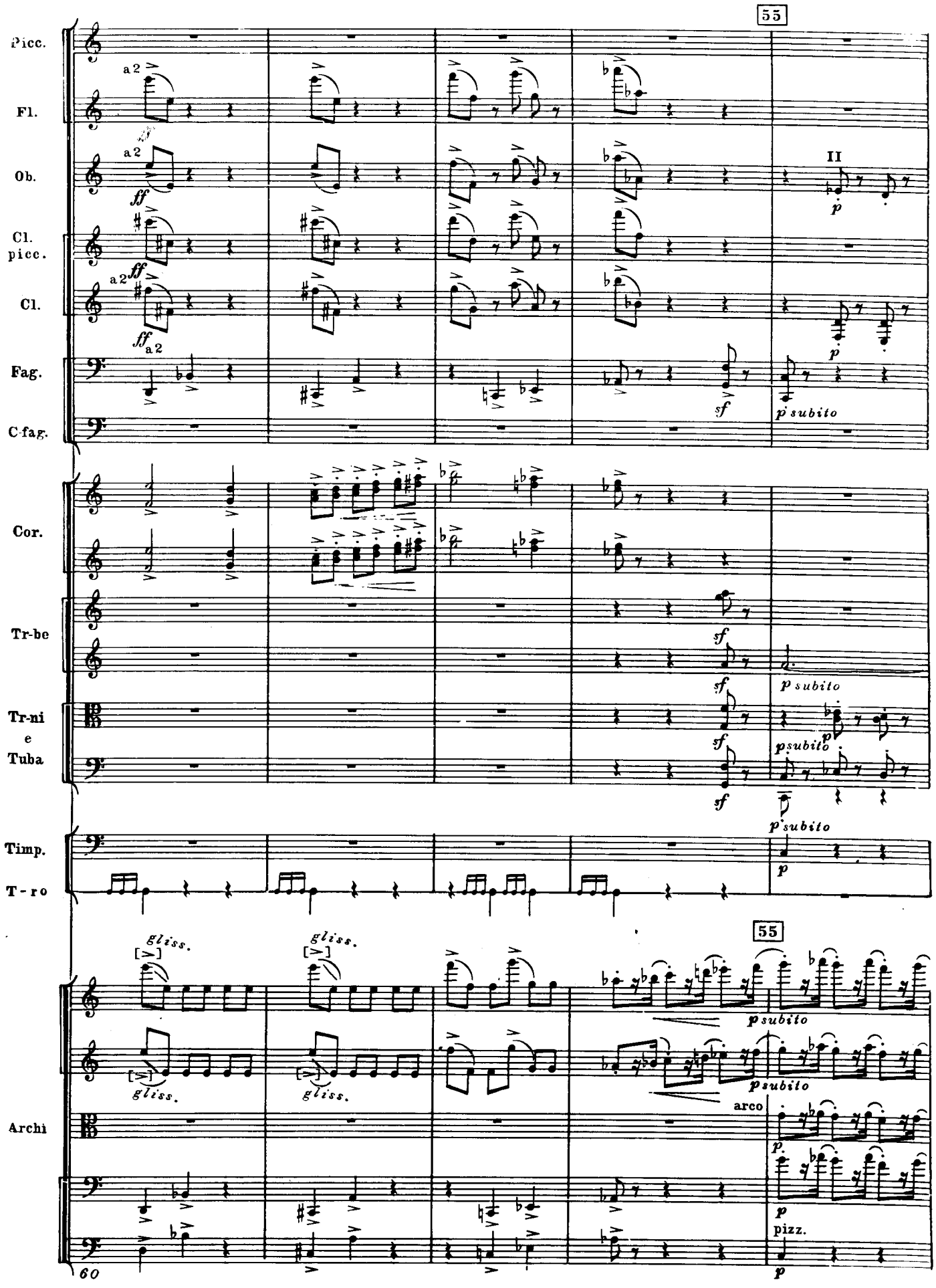

Fl.
Cl. picc.
Cor.
a2
15
50
Fl.
Ob.
Cl. picc.
Cl.
Fag.
p cresc.
f marc.
20
51
Fag.
V-c.
C-b.
ff
mf
dim.
p
25
Archi
senza sord.
cresc.
31

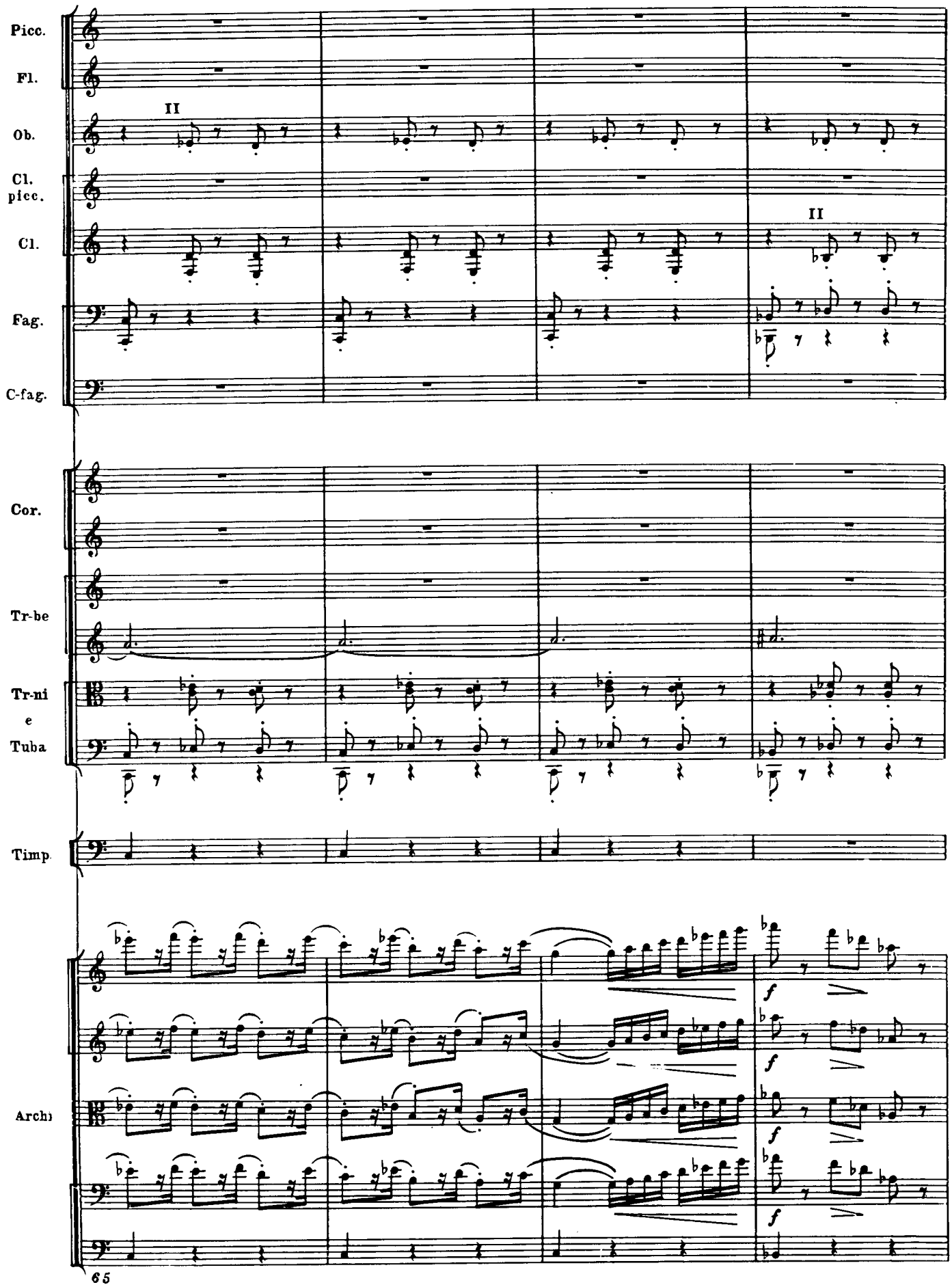

52
tutti
senza sord.
Archi
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Archi
53
a2
pizz.
37
42

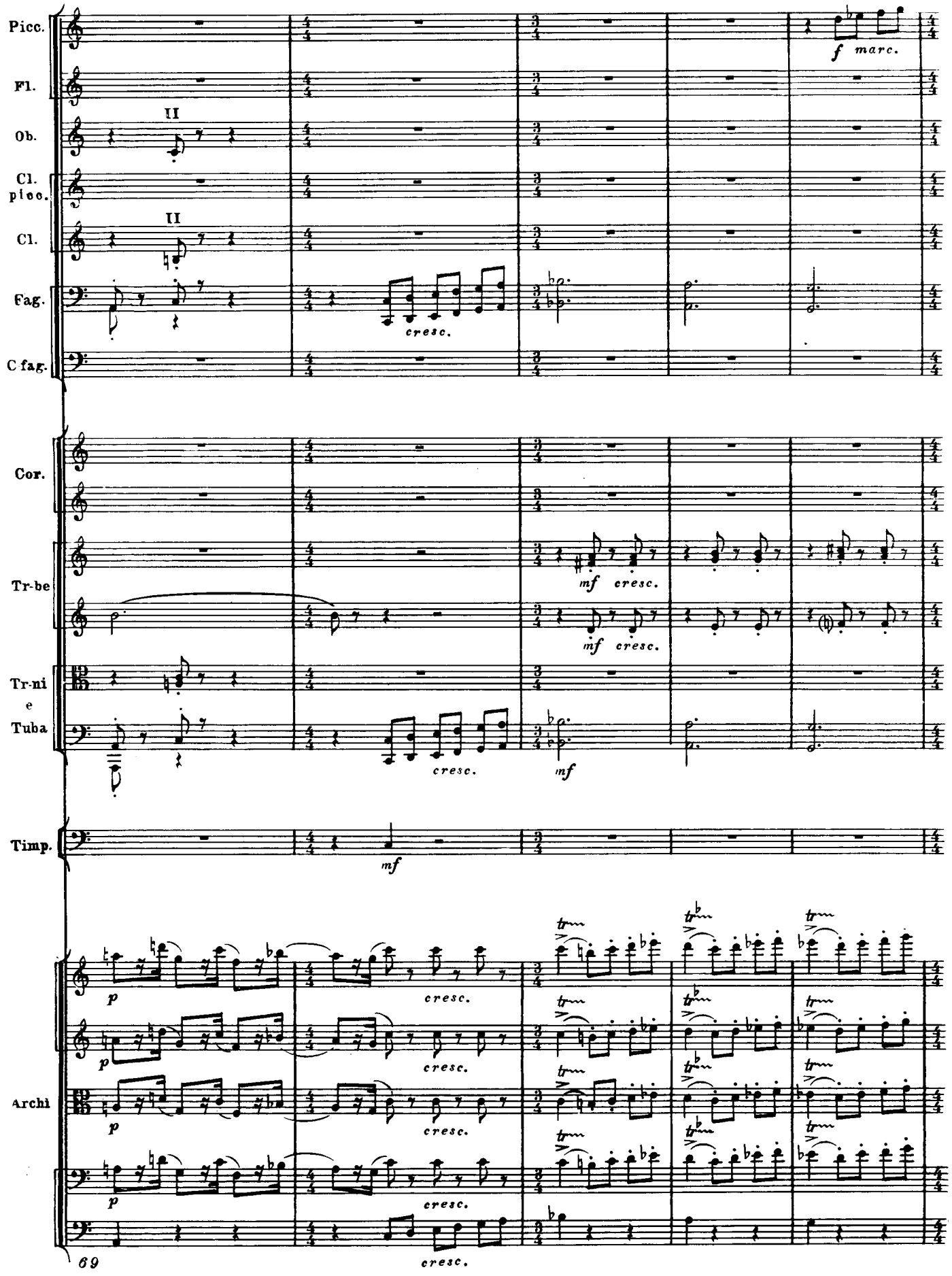

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Arpe
[sempre a2]
Archi
a2
I

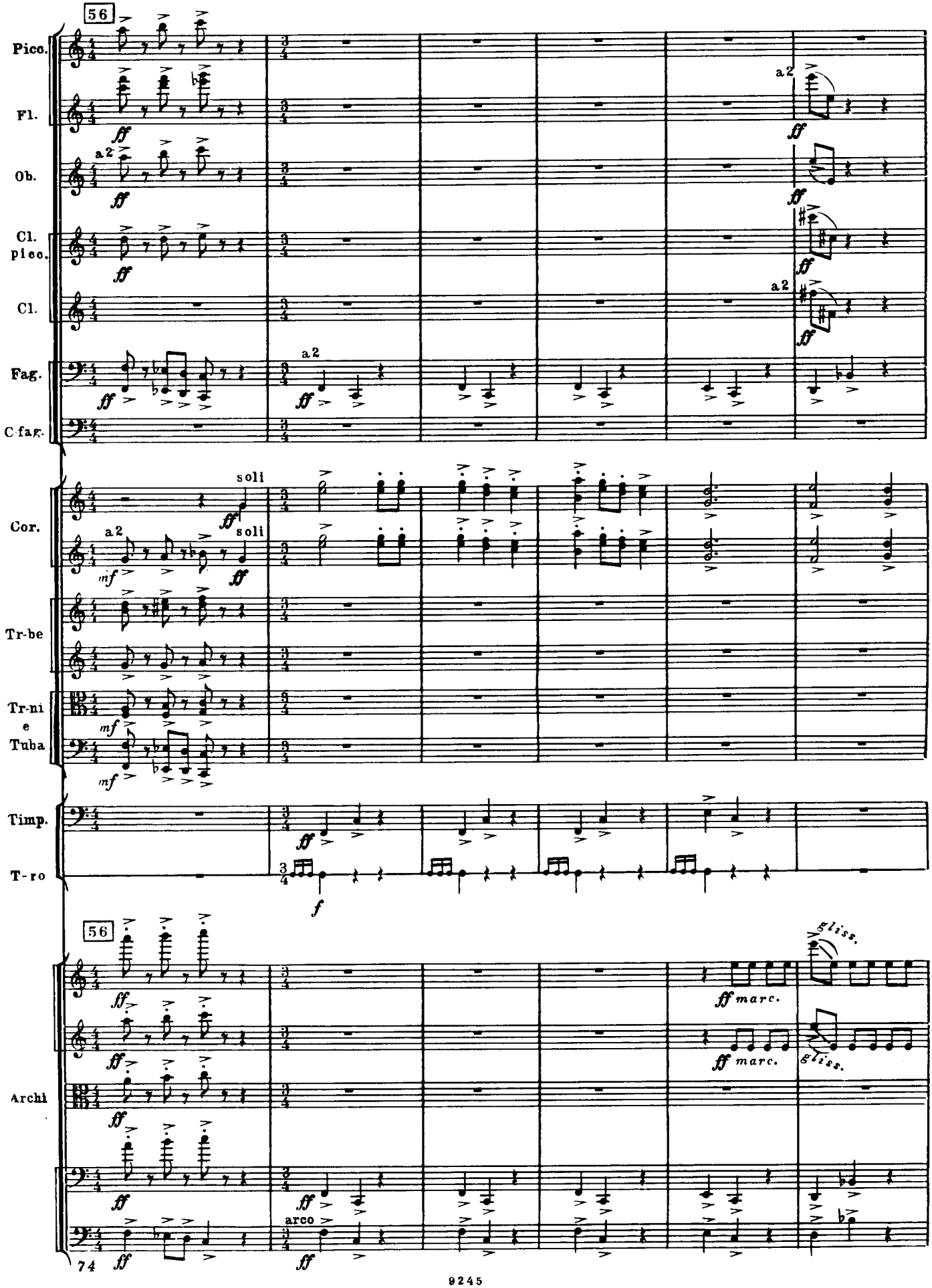

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Archi
a2
marc.
I
mf
arco
fmarc.
51

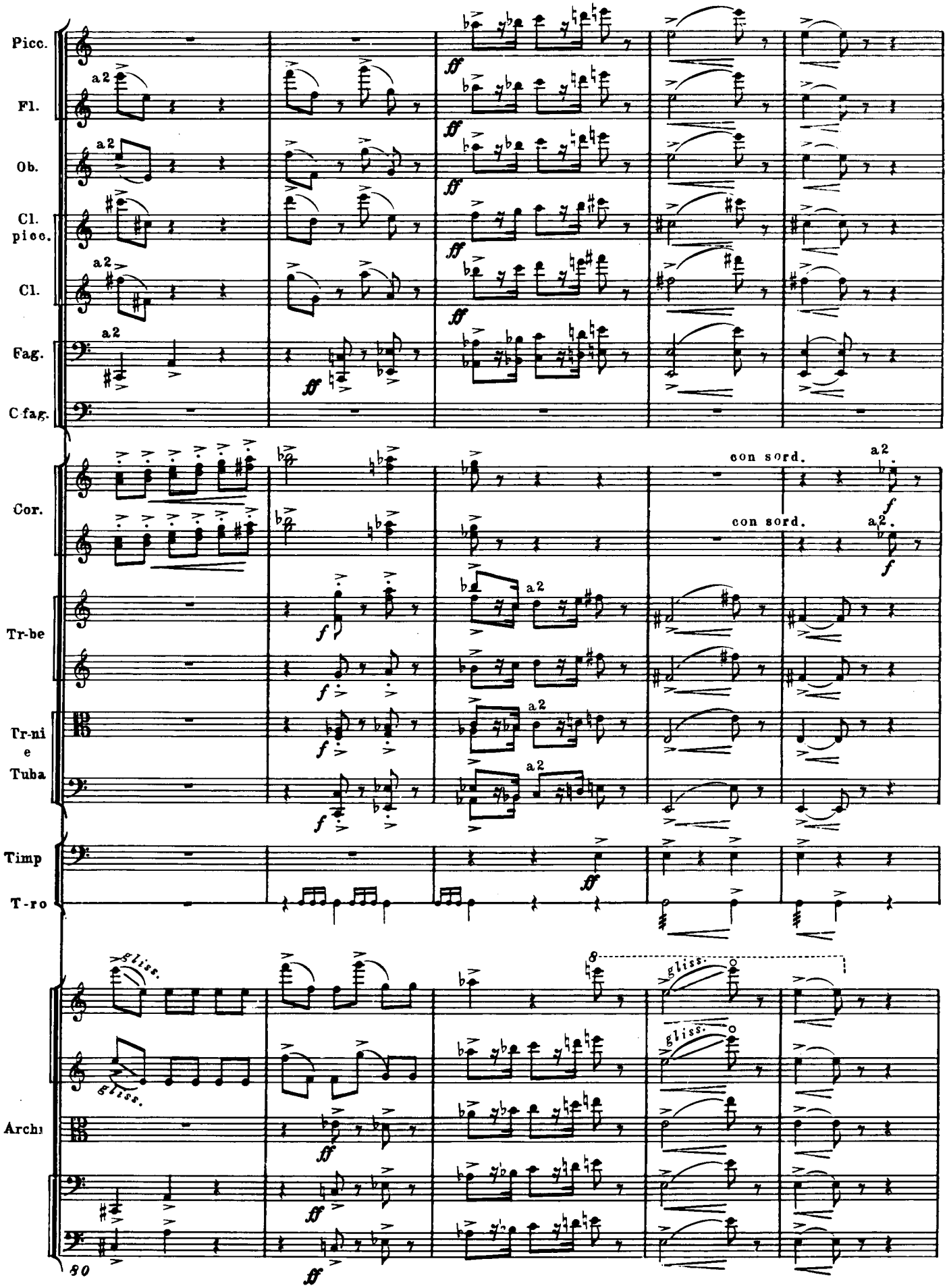

54
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.
a2
ff
soli
Cor.
Tr-be
Tr-ni e Tuba
mf
Timp
T-ro
f
54
Archi
arco
ff marc.
55
9245

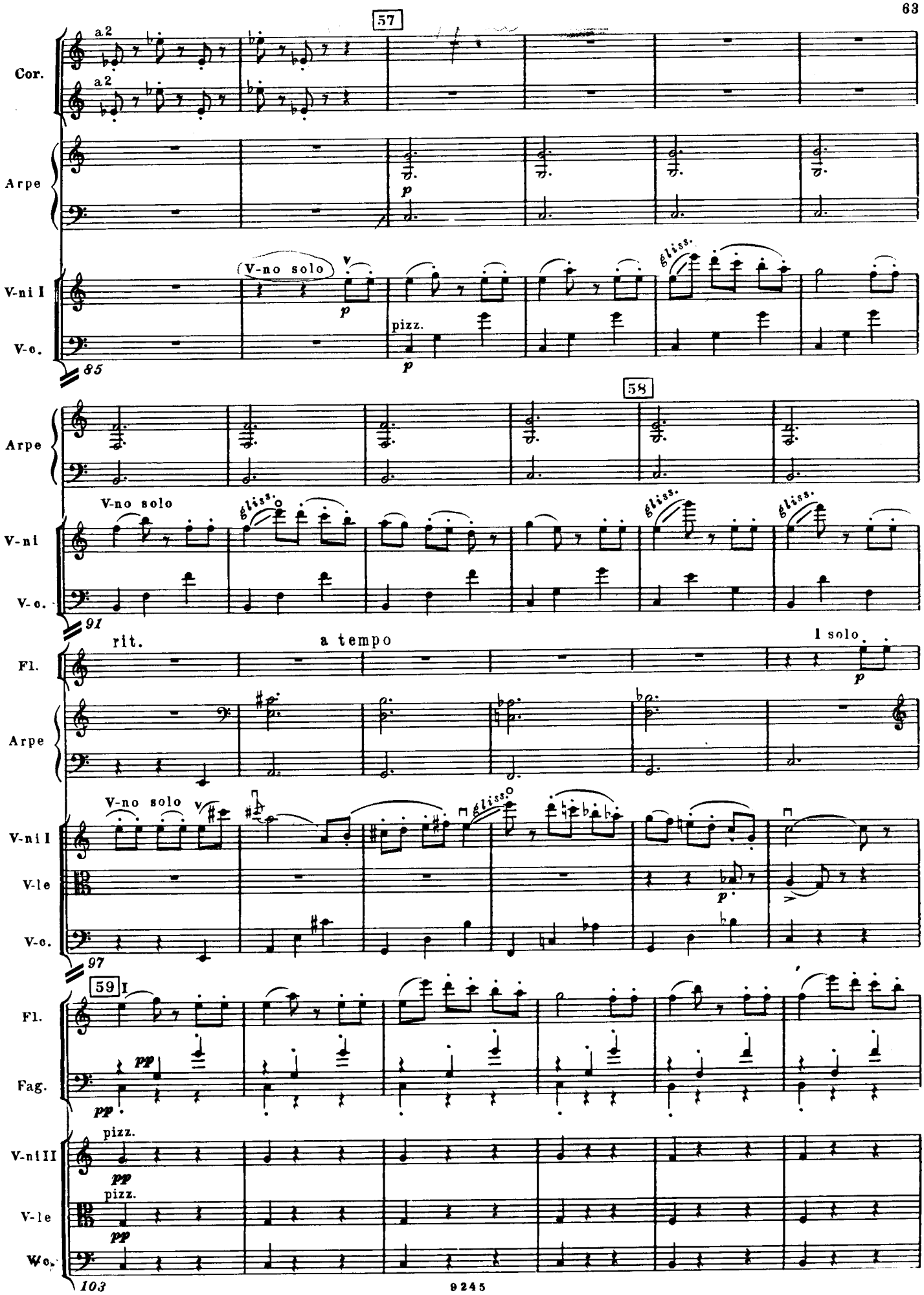

55
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
a 2
ff
sf
p
p subito
II
gliss.
arco
pizz.
60

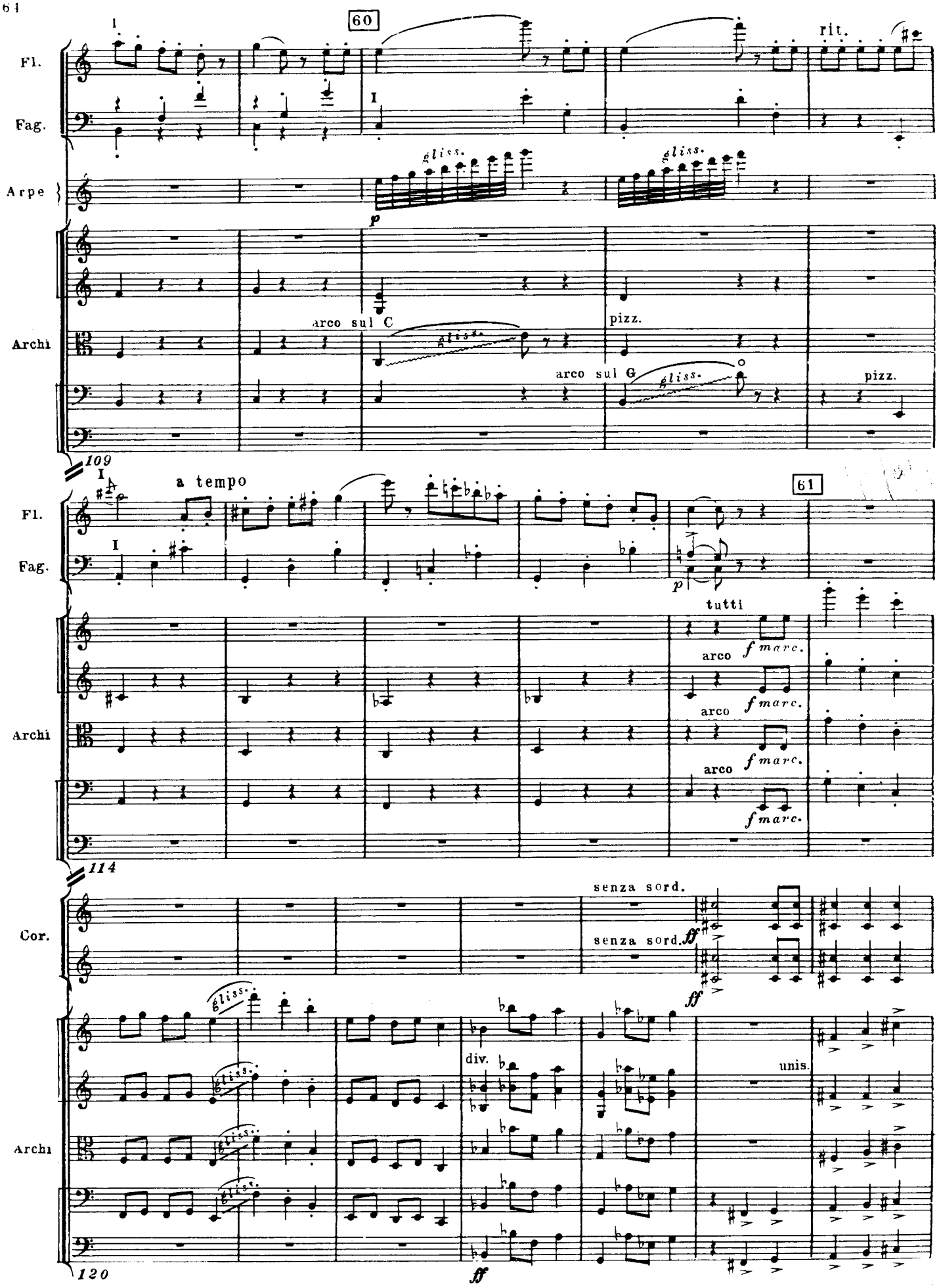

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
II
II
f
f
f
f
65

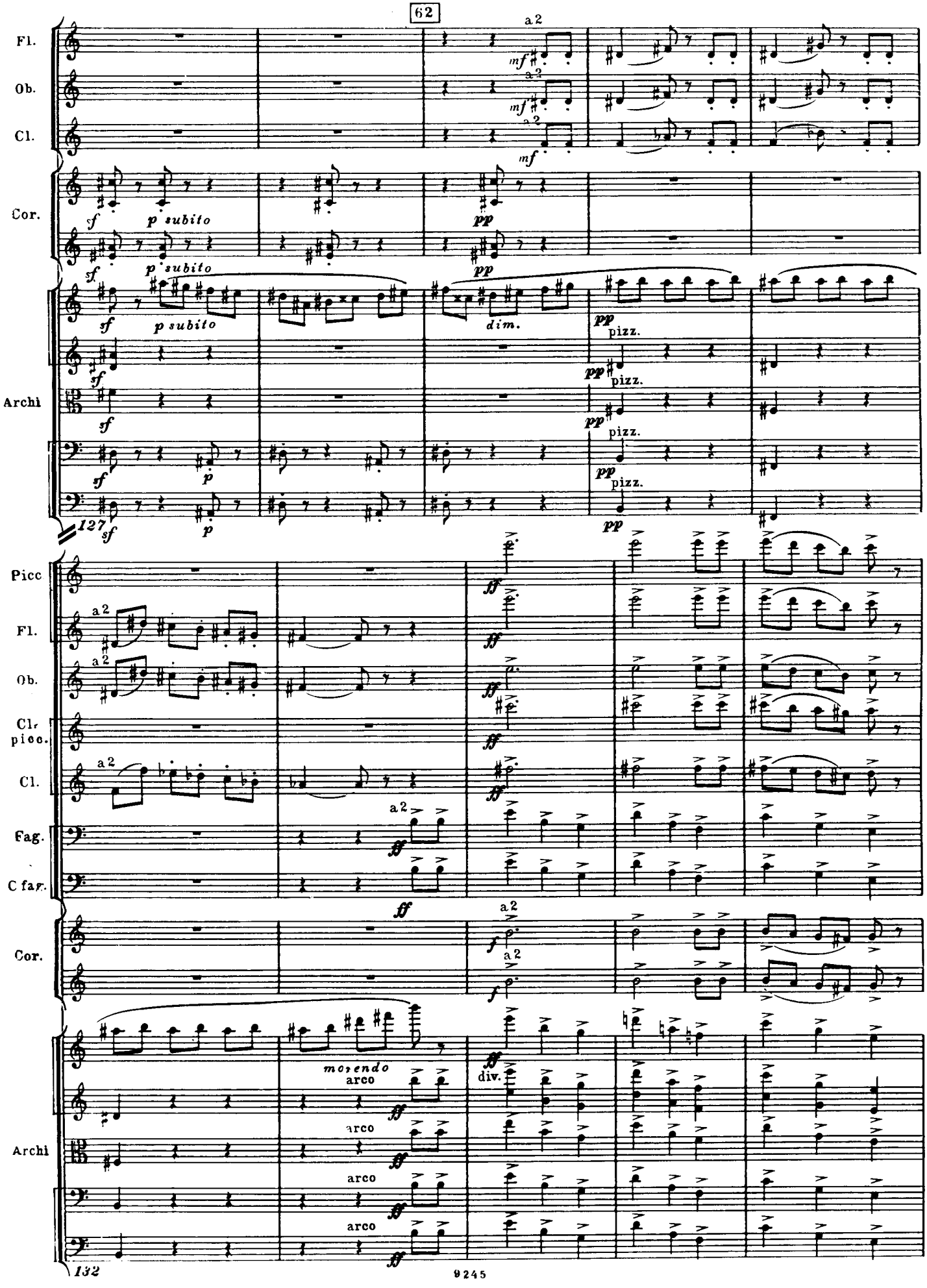

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
II
II
f marc.
cresc.
mf cresc.
mf cresc.
cresc.
mf
mf
p
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.
69

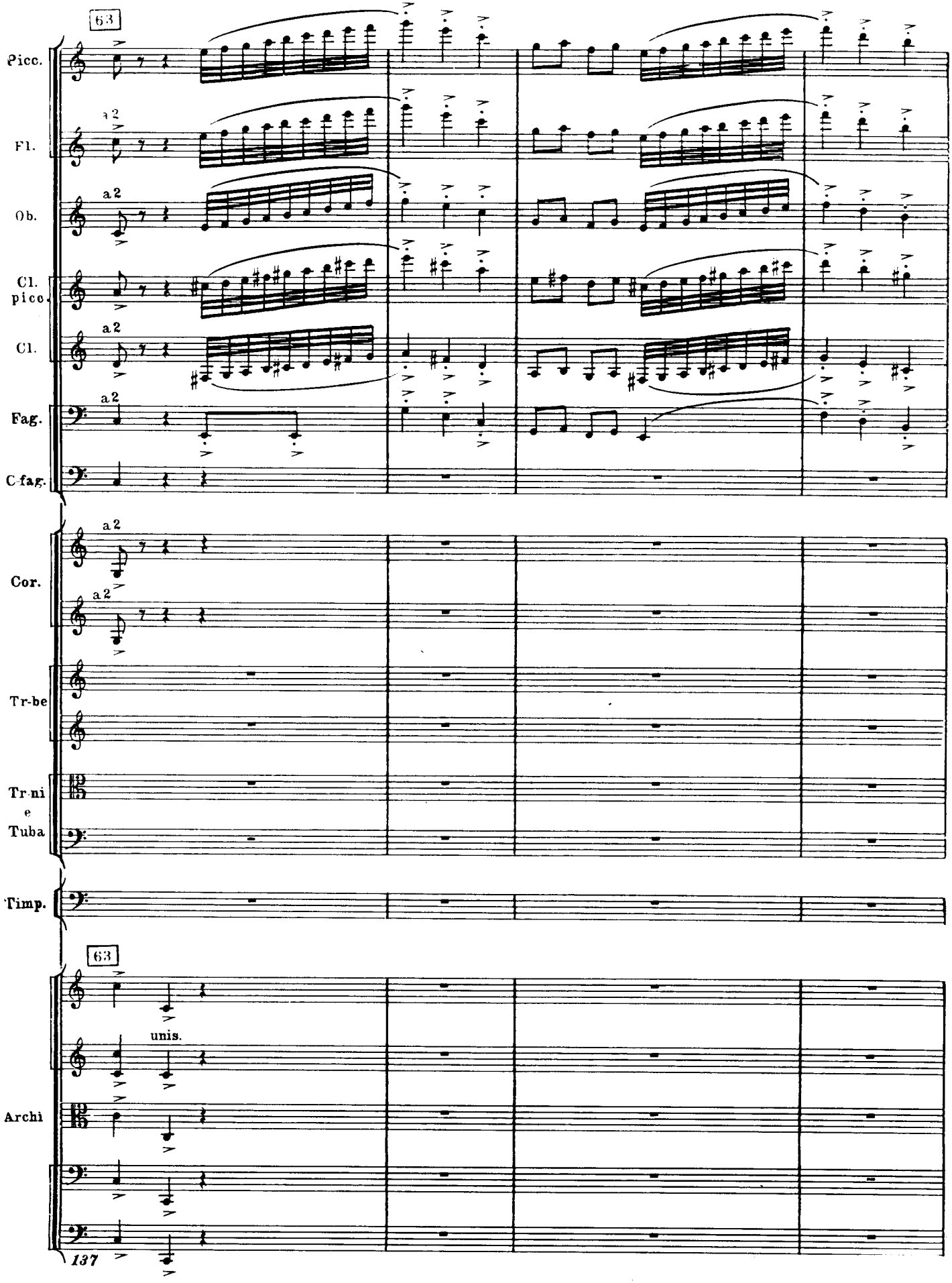

56
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C fag.
a2
soli
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
arco
gliss.
marc.
74

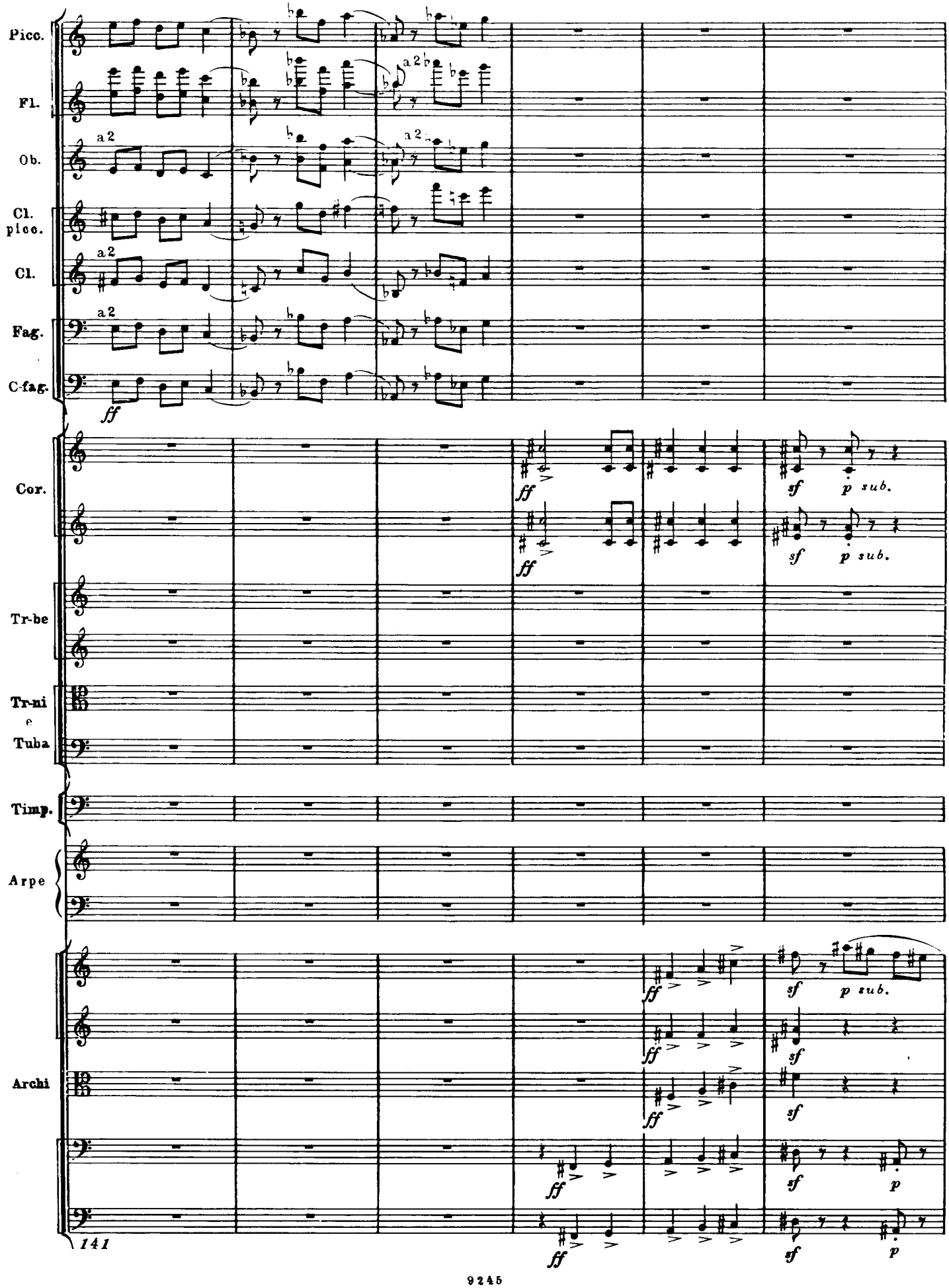

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp
T-ro
Archi
a2
con sord.
gliss.
8
90

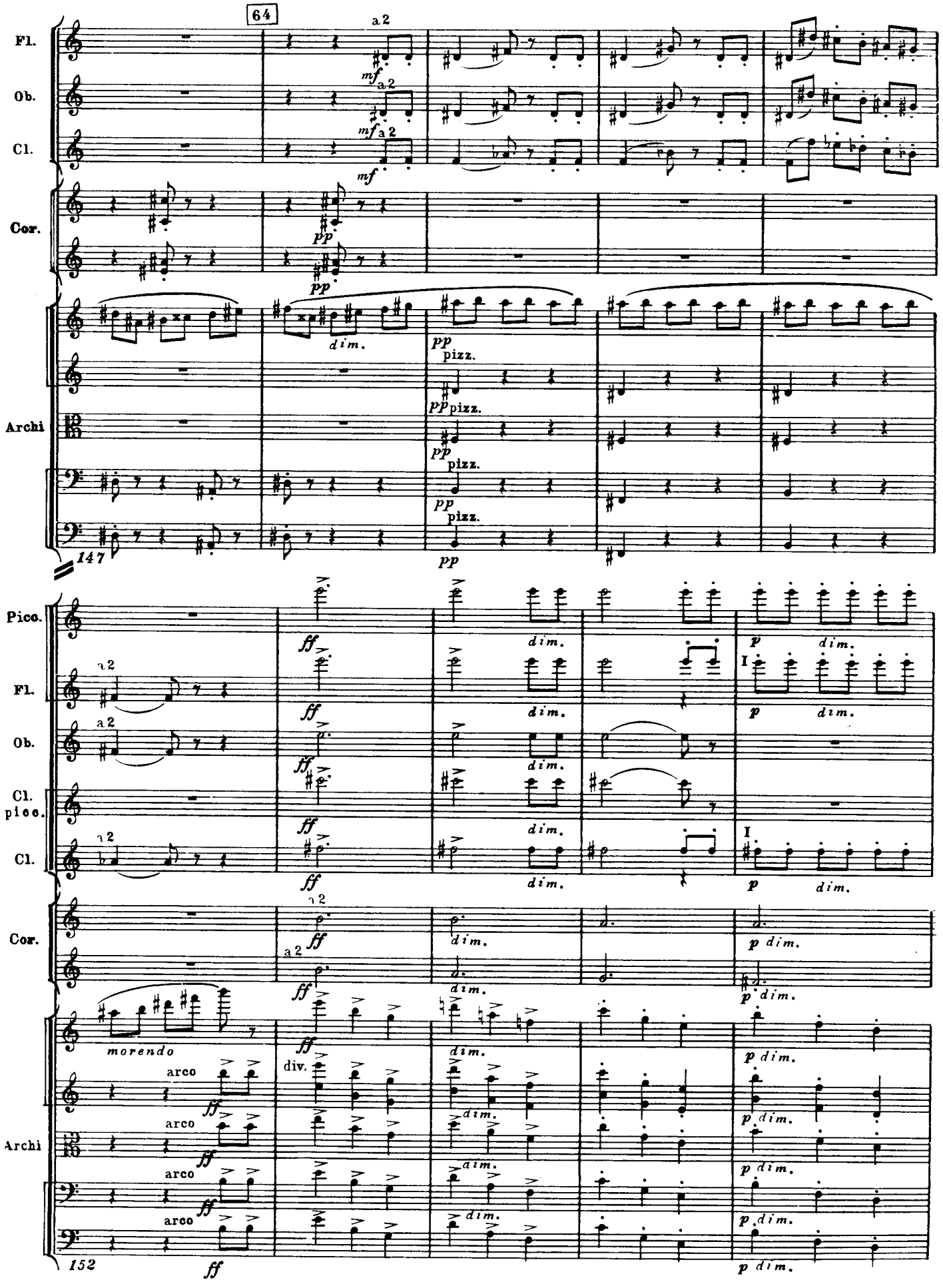

57
Cor.
a2
a2
Arpe
p
V-ni I
V-no solo
p
pizz.
p
gliss.
V-c.
85
58
Arpe
V-ni
V-no solo
gliss.
gliss.
gliss.
V-c.
91
rit.
a tempo
I solo
p
Fl.
Arpe
V-ni I
V-no solo
gliss.
V-le
p
V-c.
97
59 I
Fl.
pp
Fag.
pp
V-ni II
pizz.
pp
V-le
pizz.
pp
Vc.
103

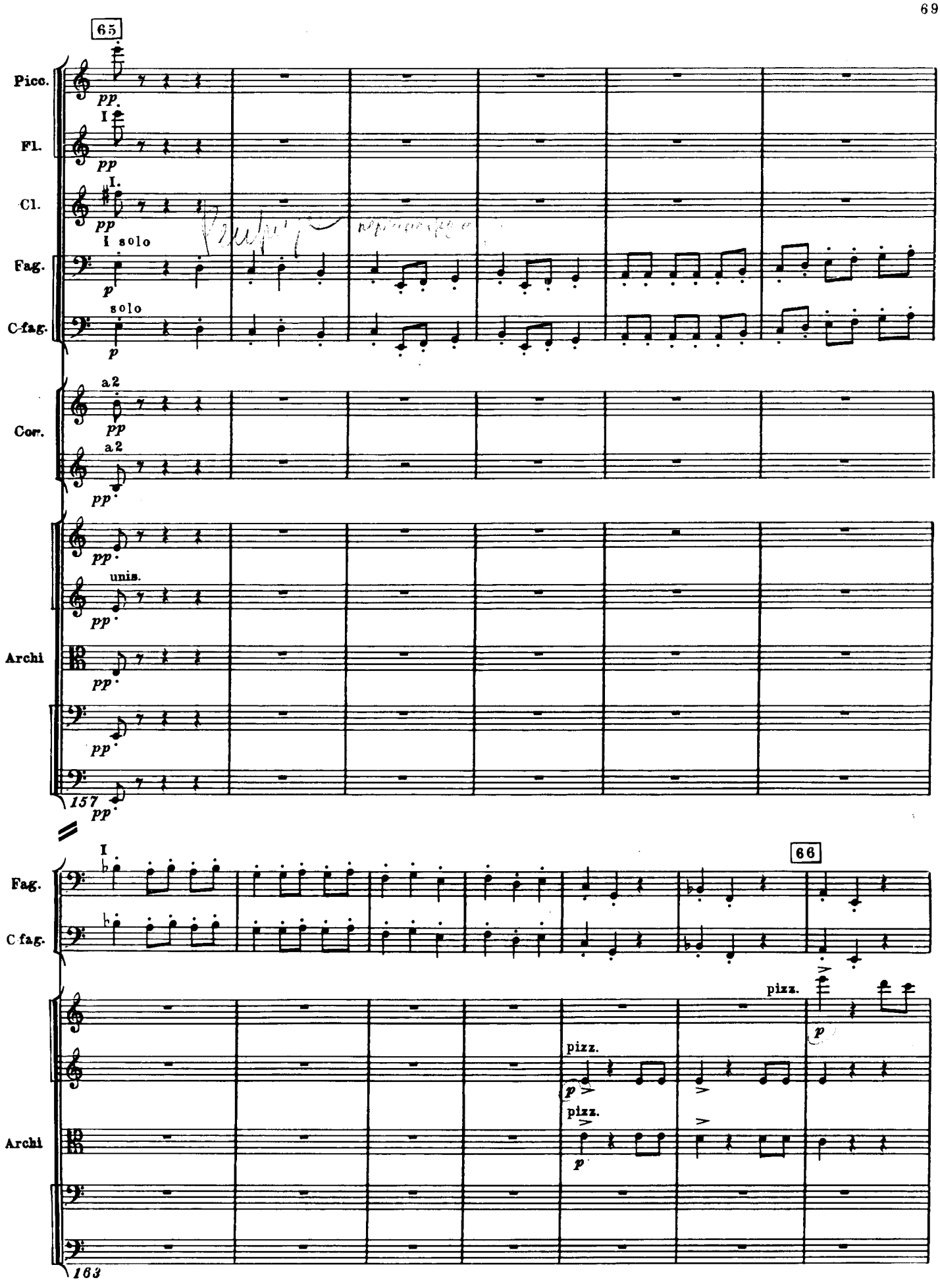

60
rit.
Fl.
Fag.
Arpe
gliss.
p
Archi
arco sul C
pizz.
arco sul G
109
a tempo
61
tutti
arco
f marc.
114
Cor.
senza sord.
ff
div.
unis.
120

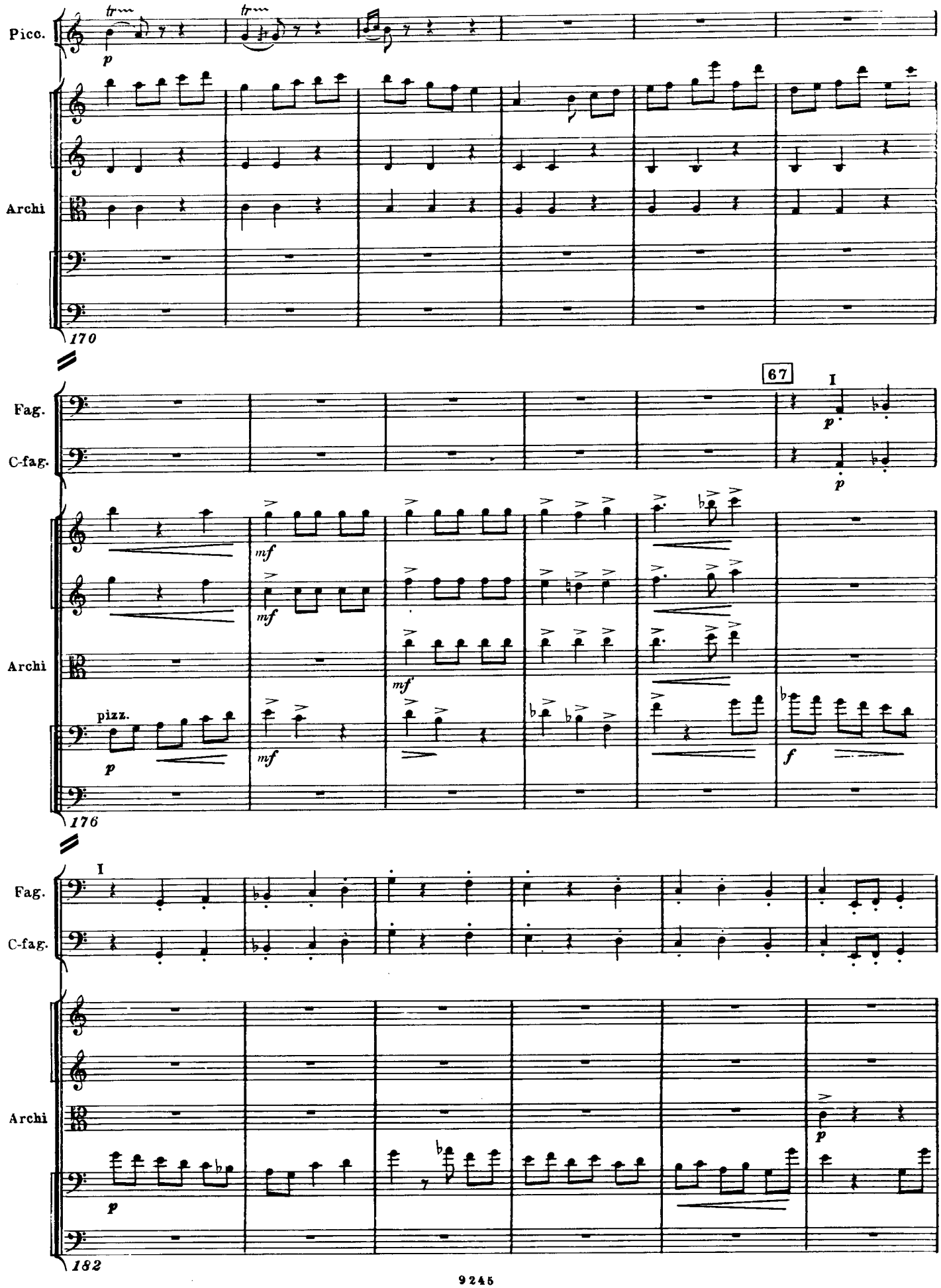

62
Fl.
Ob.
Cl.
Cor.
Archi
Picc
Cl. picc.
Fag.
C fag.
a 2
mf
sf
p subito
pp
dim.
pizz.
127
ff
f
morendo
arco
div.
132

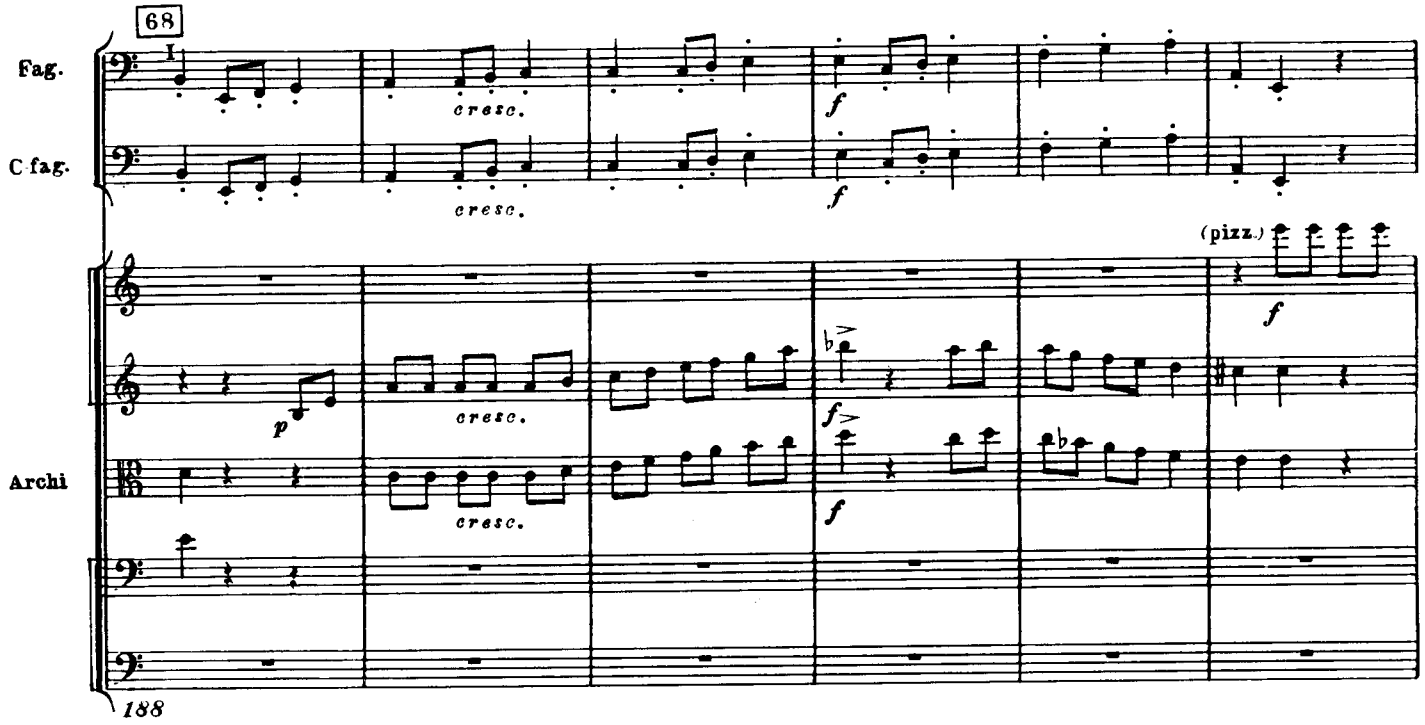

63
Picc.
Fl.
a2
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
63
unis.
Archi
137

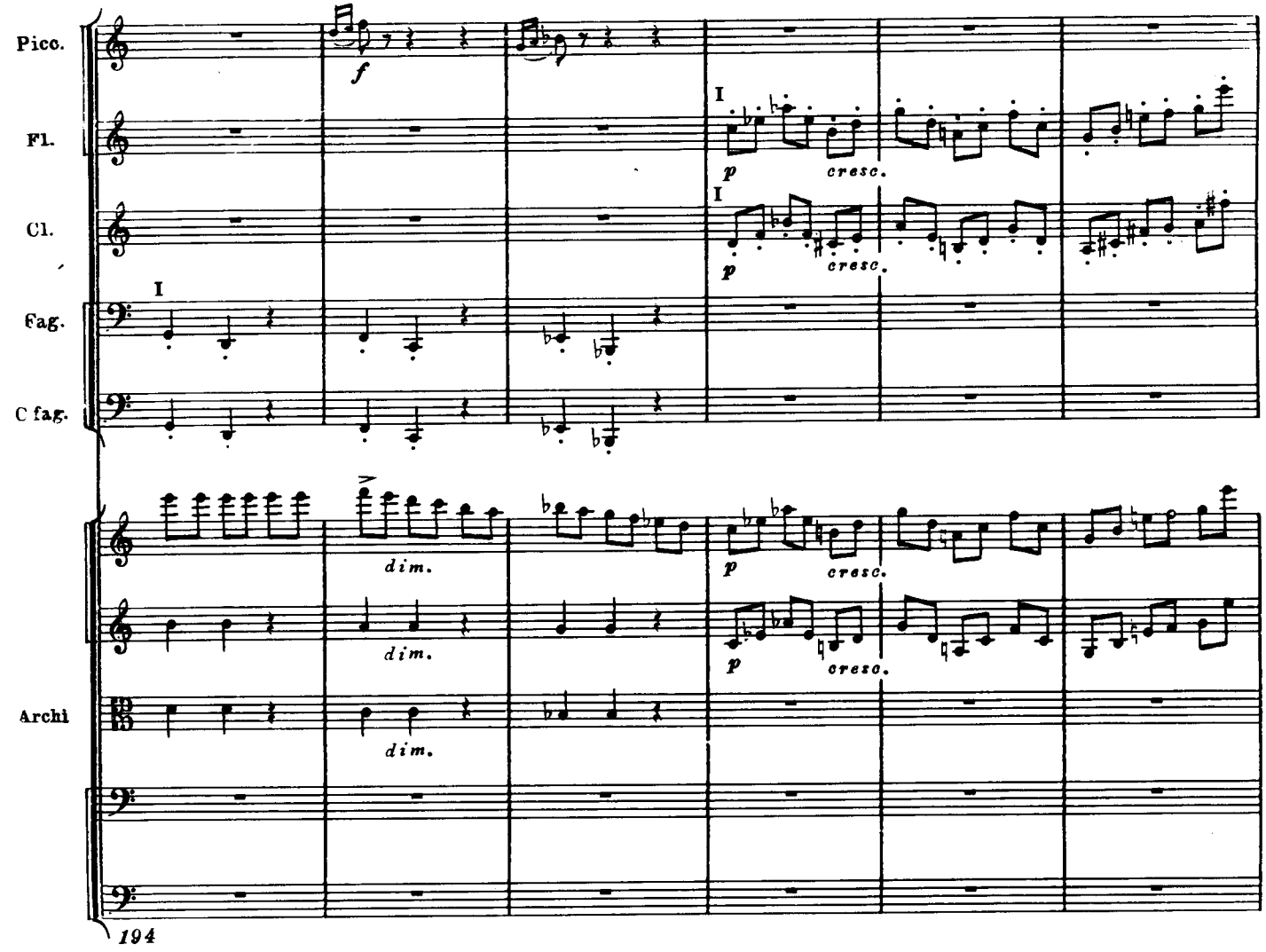

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Arpe
Archi
a 2
ff
sf
p sub.
p
141

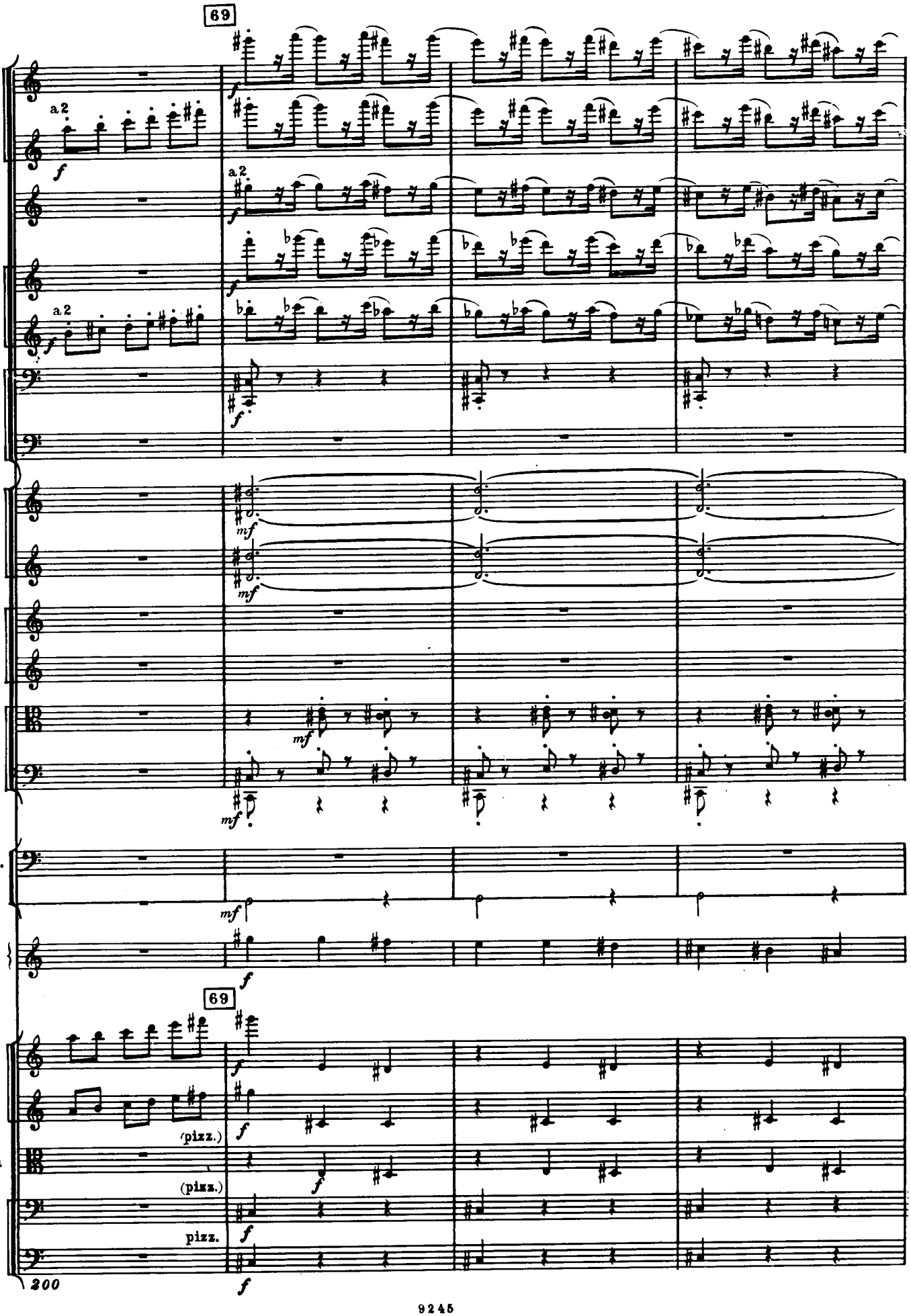

64
Fl.
Ob.
Cl.
Cor.
Archi
a 2
mf
pp
dim.
pizz.
147
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cor.
Archi
ff
dim.
p
I
morendo
arco
div.
152

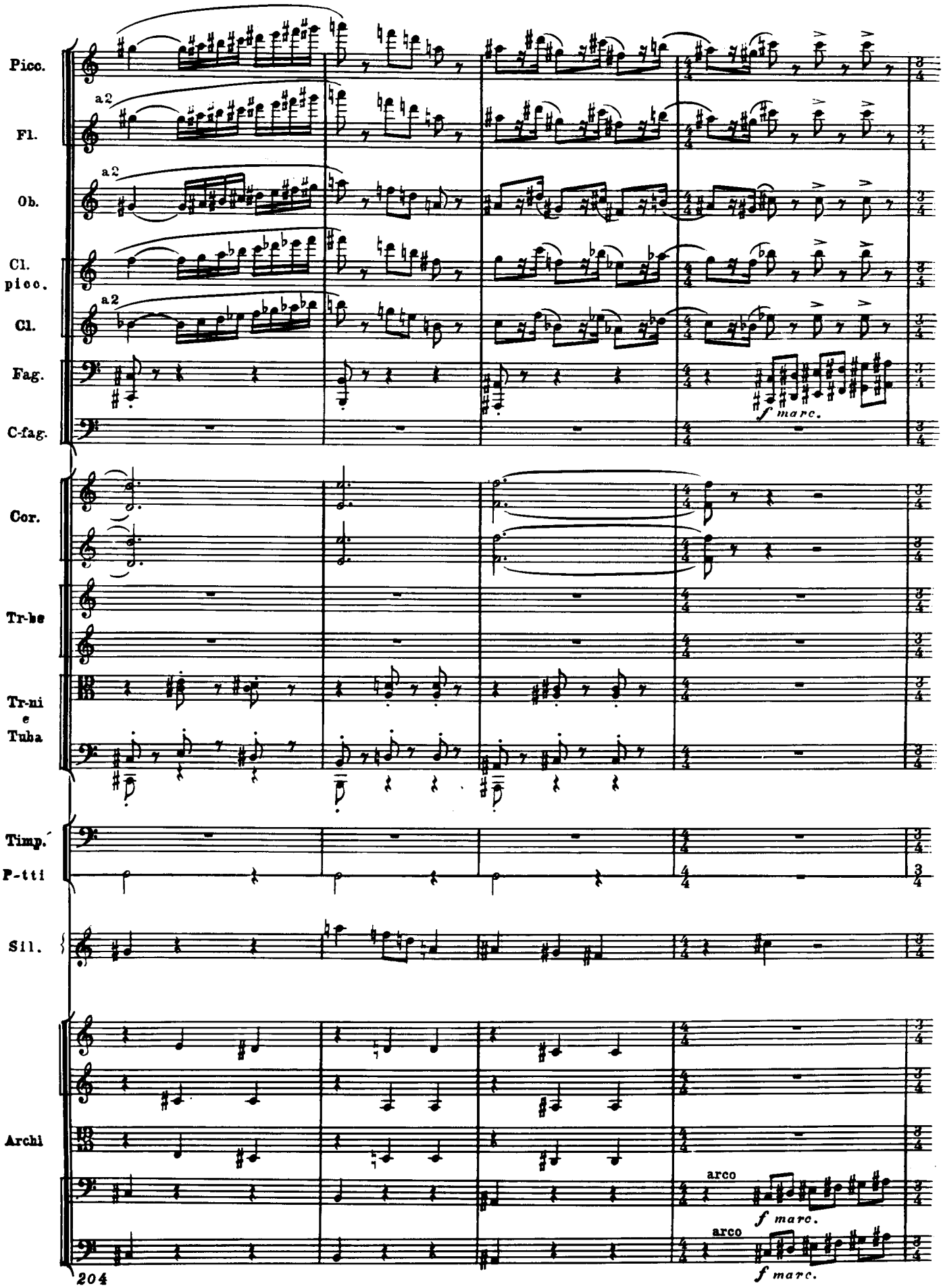

65
Picc.
pp
I
Fl.
pp
I.
Cl.
pp
I solo
Fag.
p
solo
C-fag.
p
a2
Cor.
pp
a2
pp
pp
unis.
pp
Archi
pp
pp
157
pp
I
Fag.
C fag.
66
pizz.
p
pizz.
p
pizz.
Archi
p
163

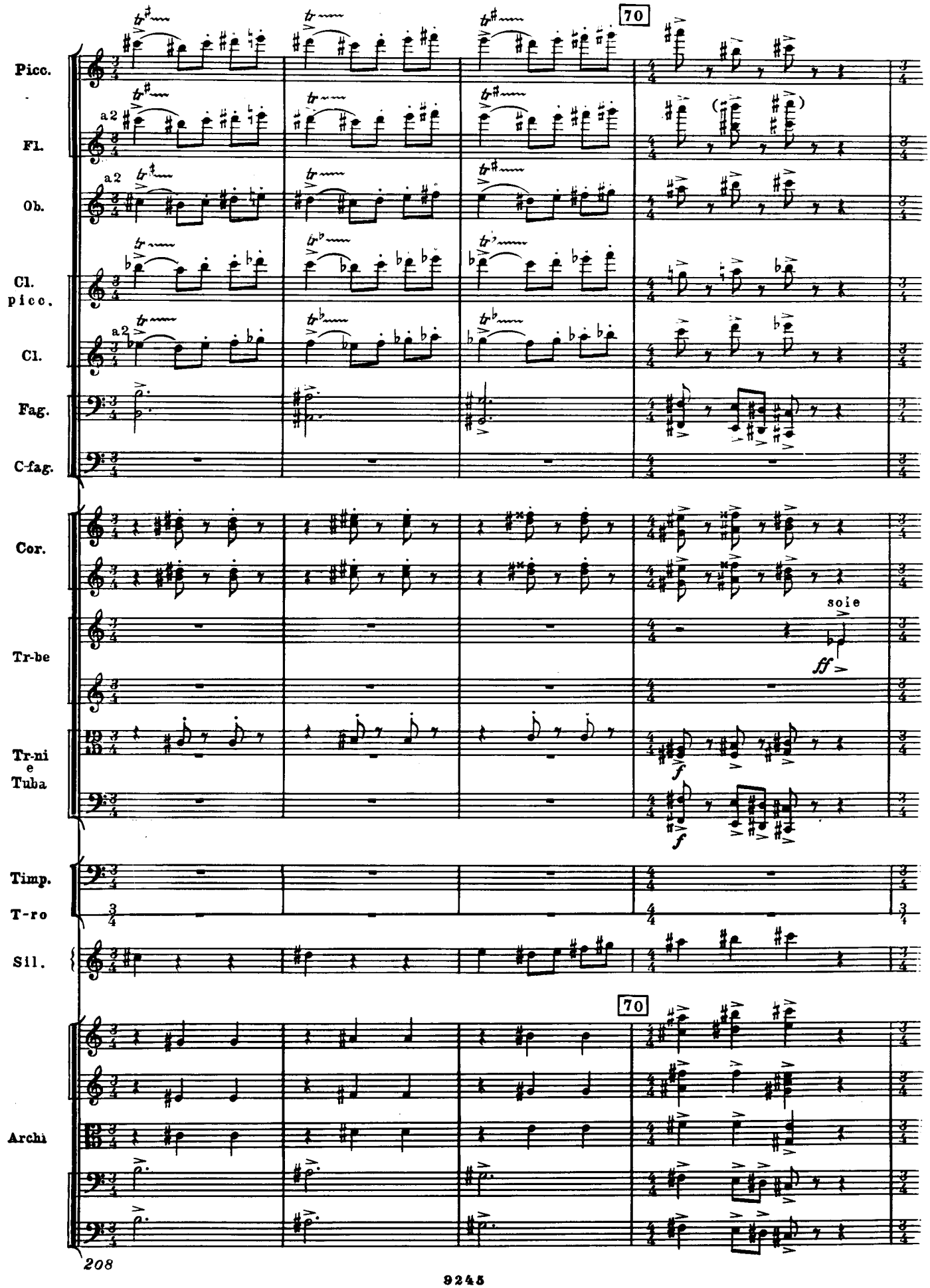

Picc.
Archi
170
67
I
Fag.
C-fag.
Archi
176
pizz.
I
Fag.
C-fag.
Archi
182

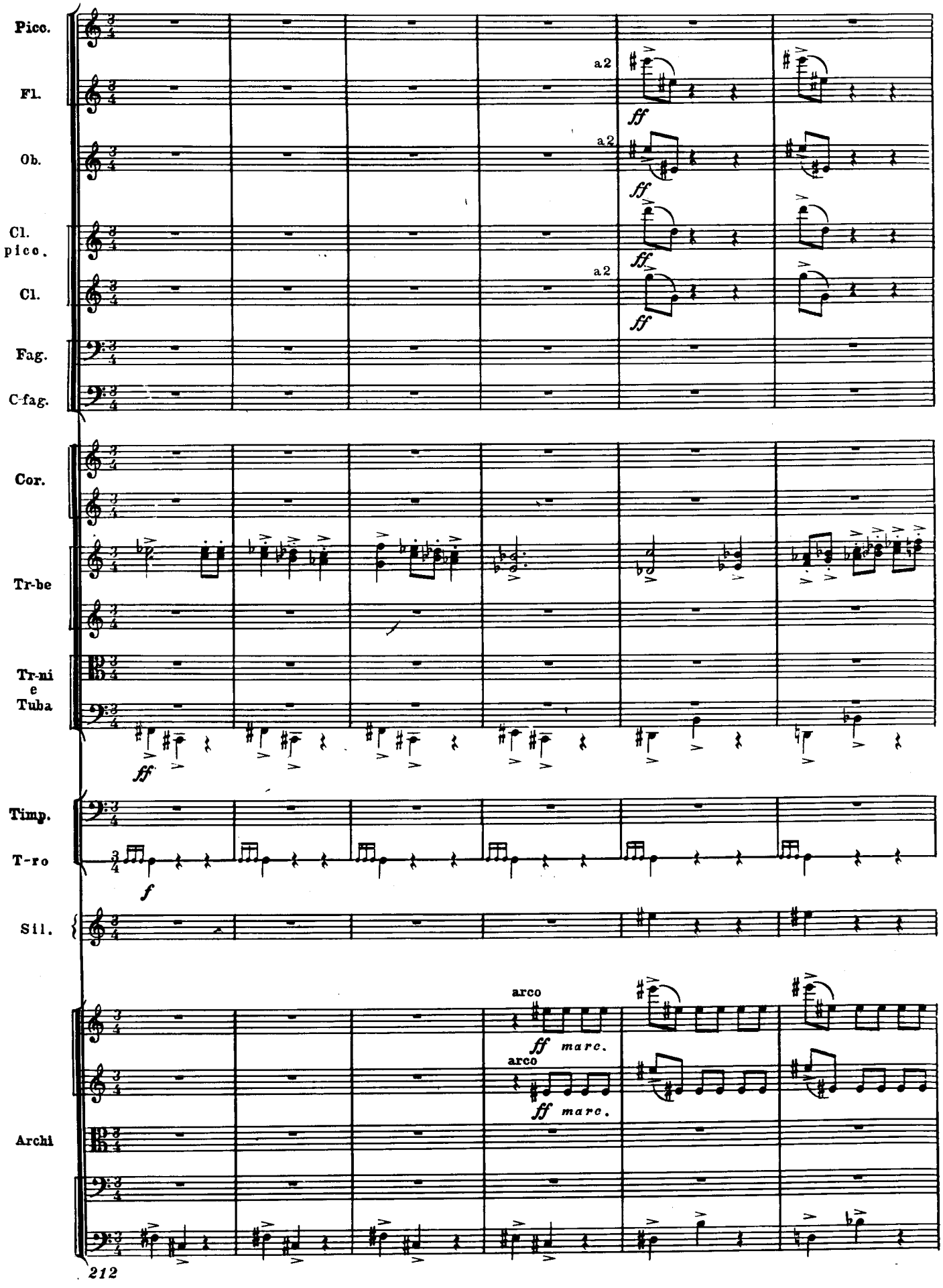

68
Fag.
C fag.
Archi
cresc.
f
(pizz.)
p
188

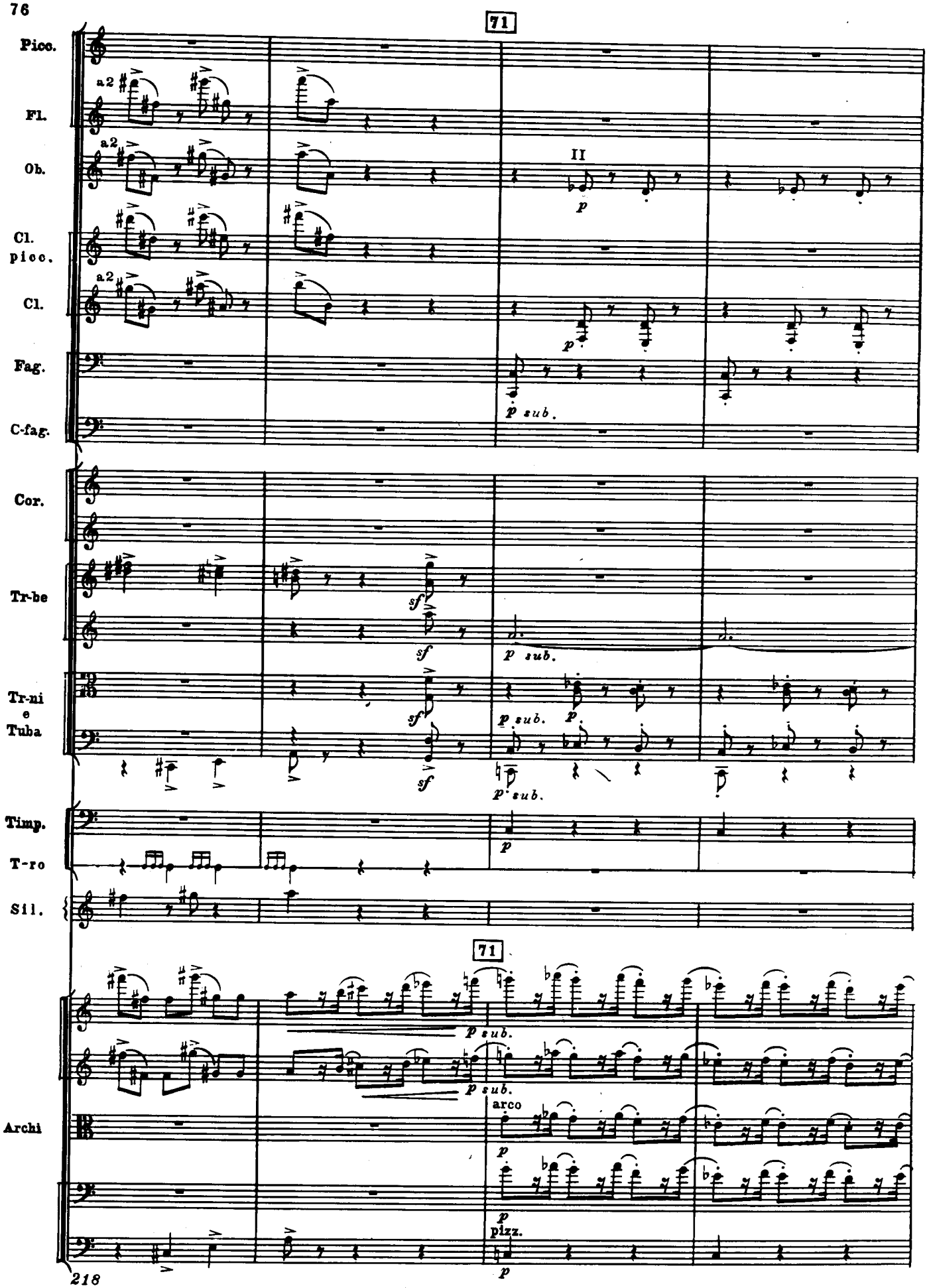

Picc.
Fl.
Cl.
Fag.
C fag.
Archi
I
dim.
cresc.
194

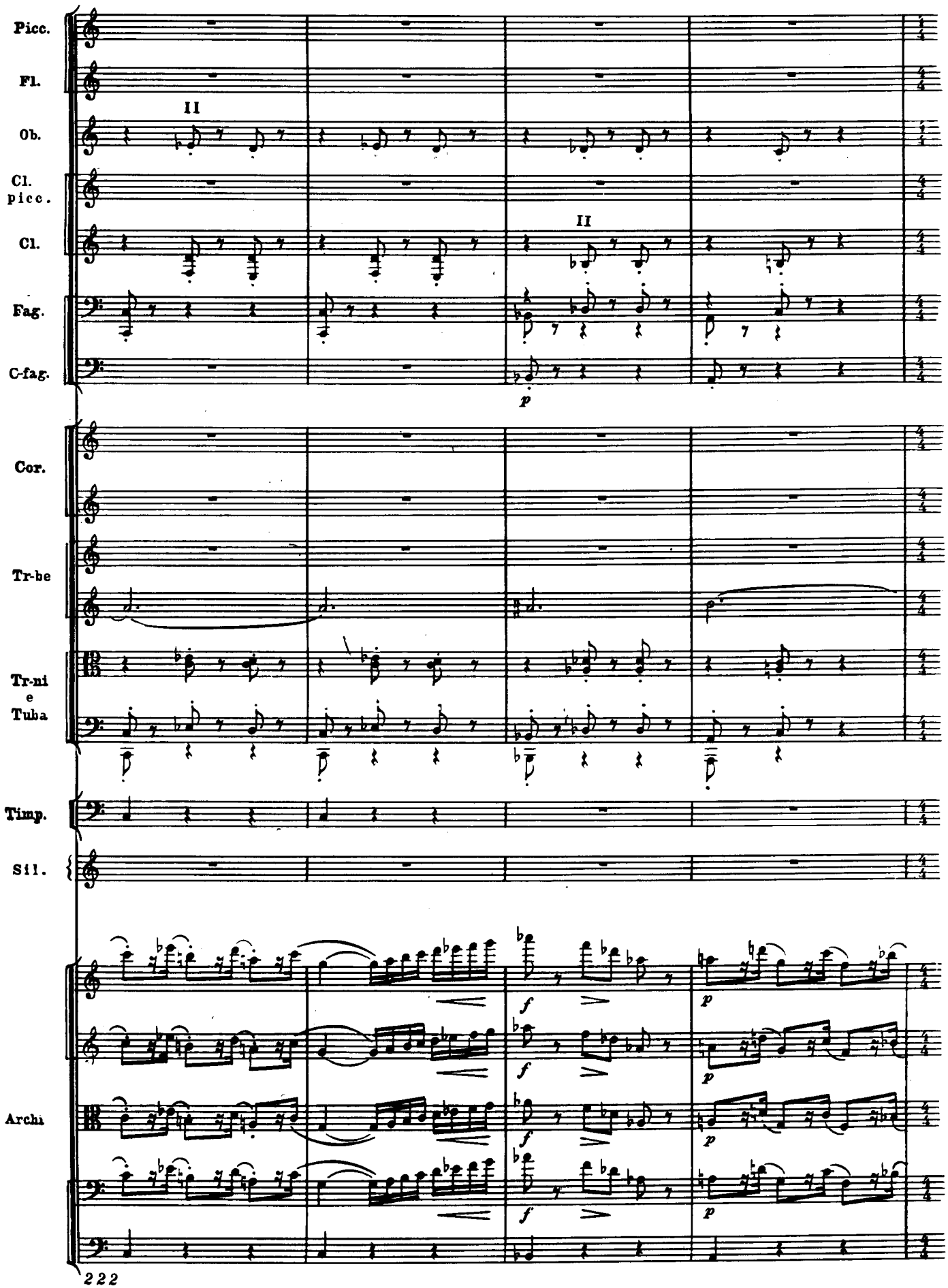

69
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Sil.
69
Archi
(pizz.)
(pizz.)
pizz.
200

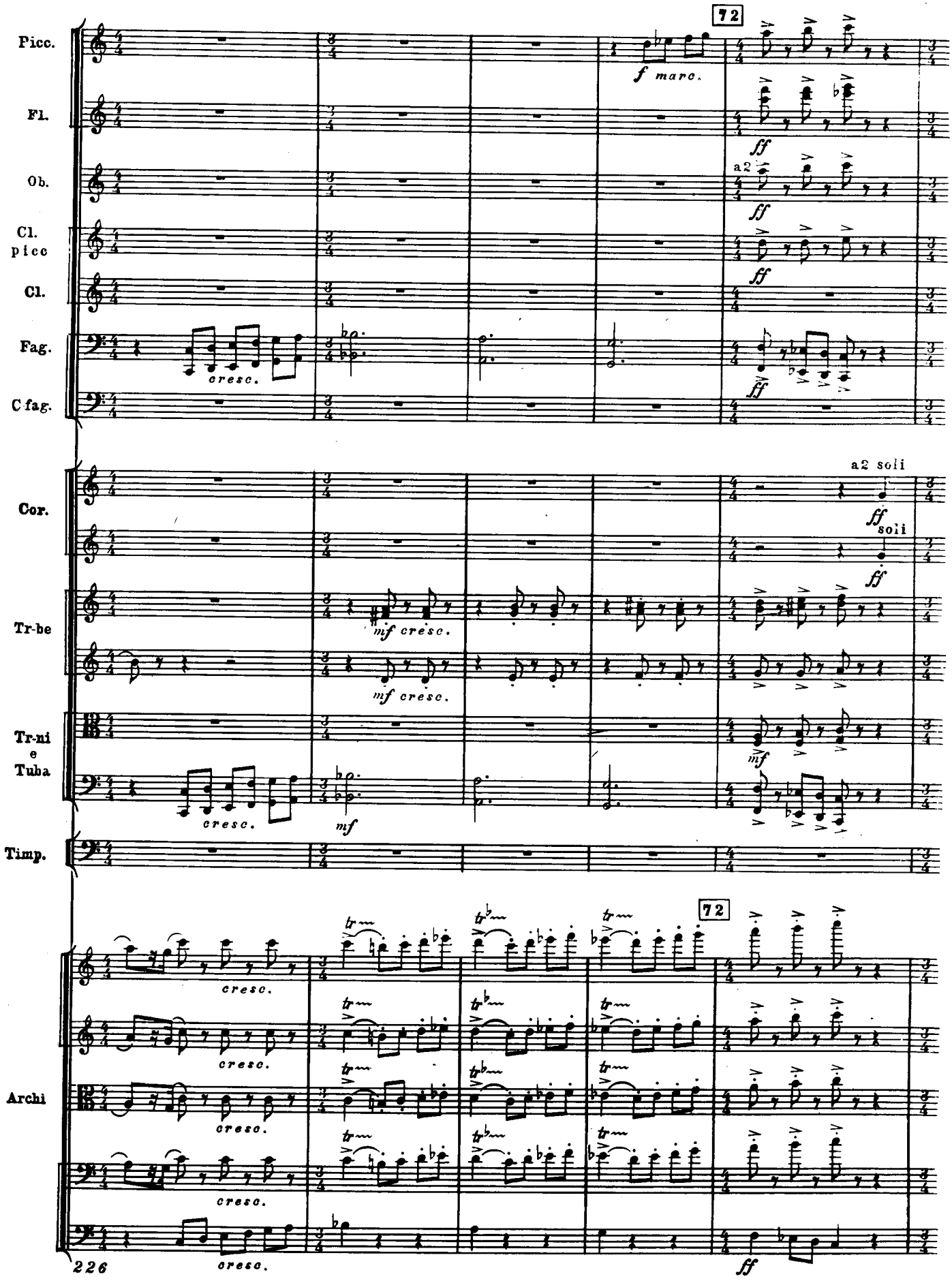

Picc.
Fl.
a2
Ob.
a2
Cl. picc.
Cl.
a2
Fag.
f marc.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp. P-tti
Sil.
Archi
arco
f marc.
arco
f marc.
204

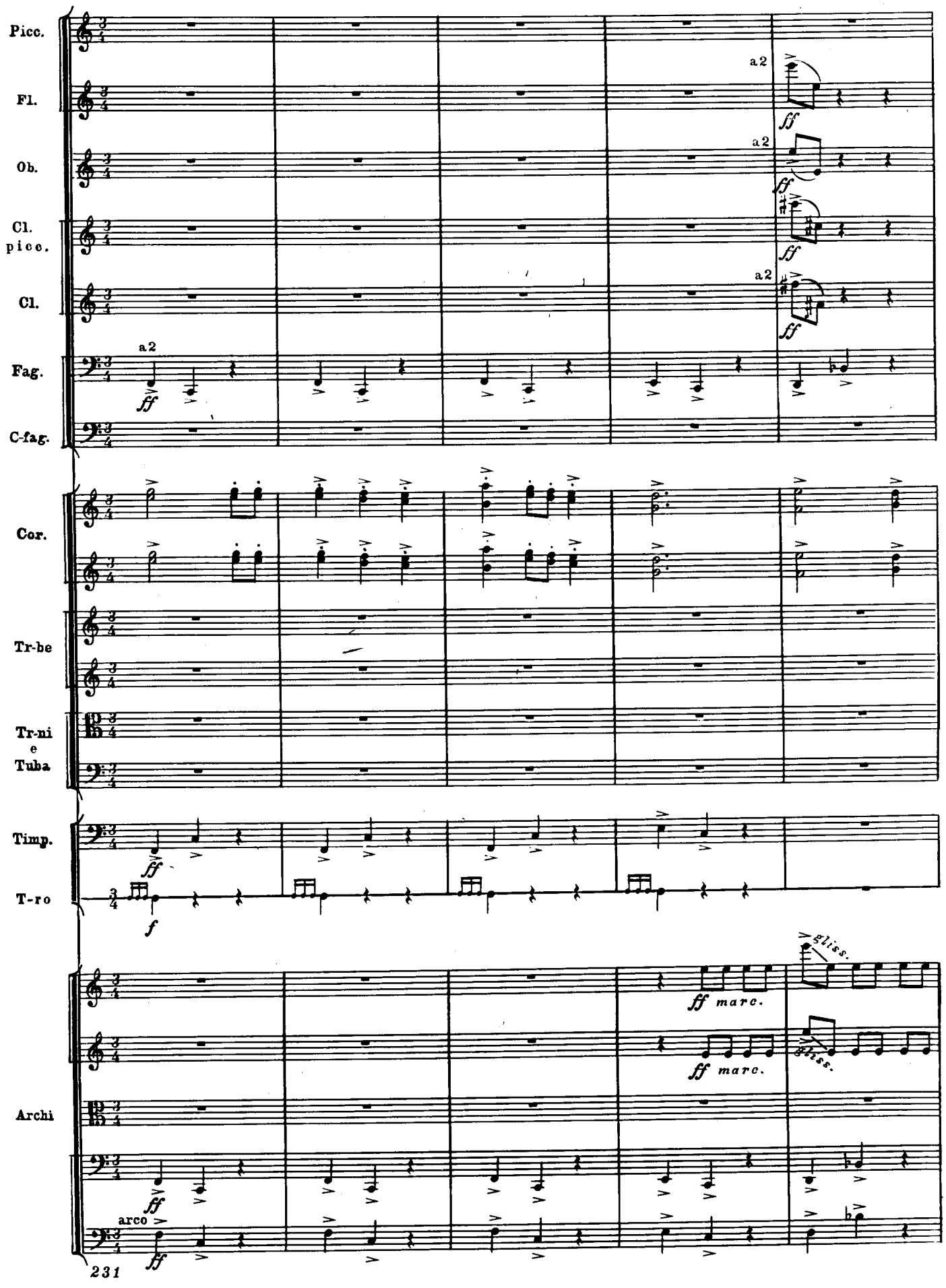

70
Picc.
Fl.
a2
Ob.
a2
Cl. picc.
Cl.
a2
Fag.
C-fag.
Cor.
Tr-be
soie
ff
Tr-ni e Tuba
f
f
Timp.
T-ro
Sil.
70
Archi
208

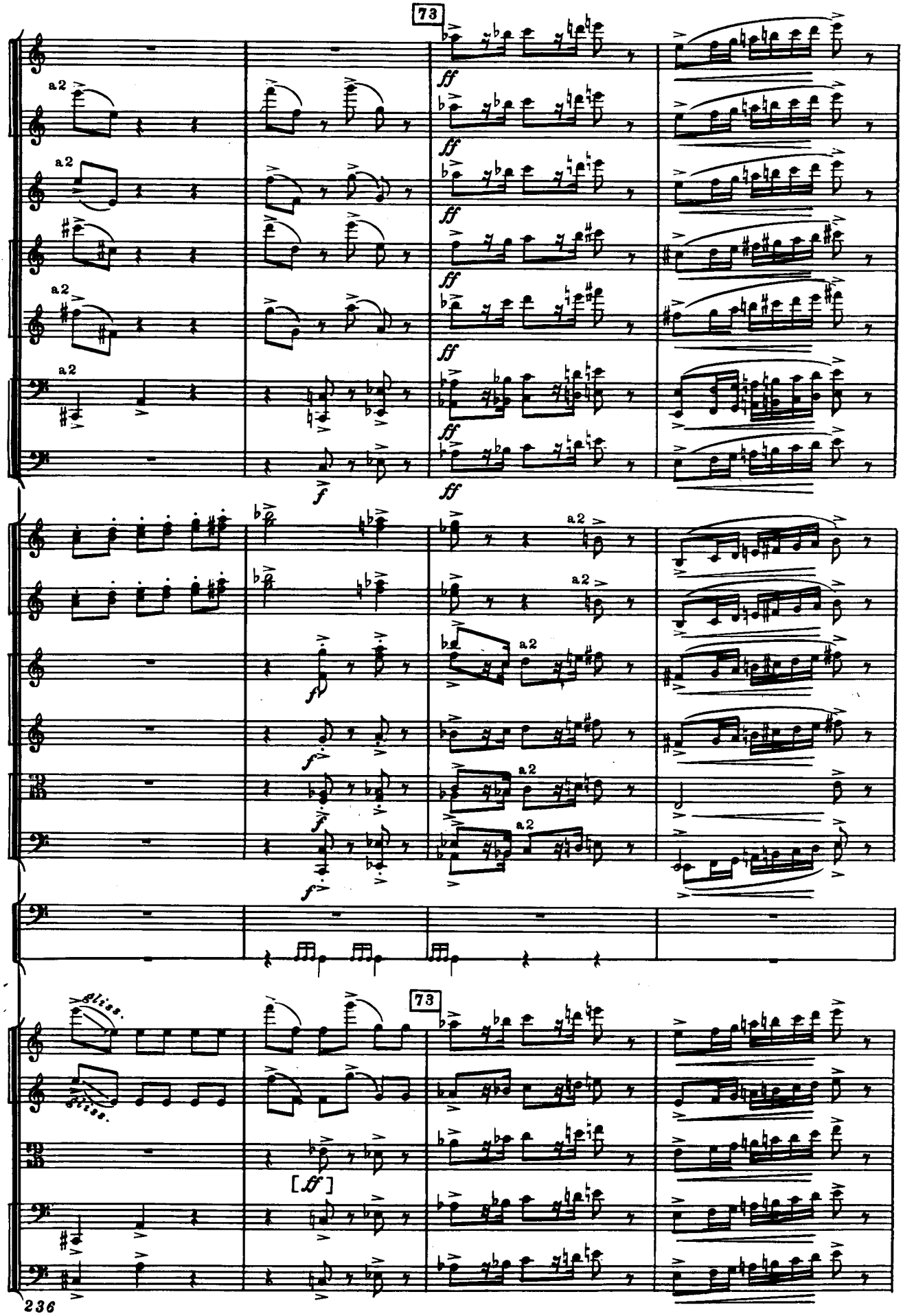

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Sil.
Archi
a2
ff
arco
ff marc.
f
212

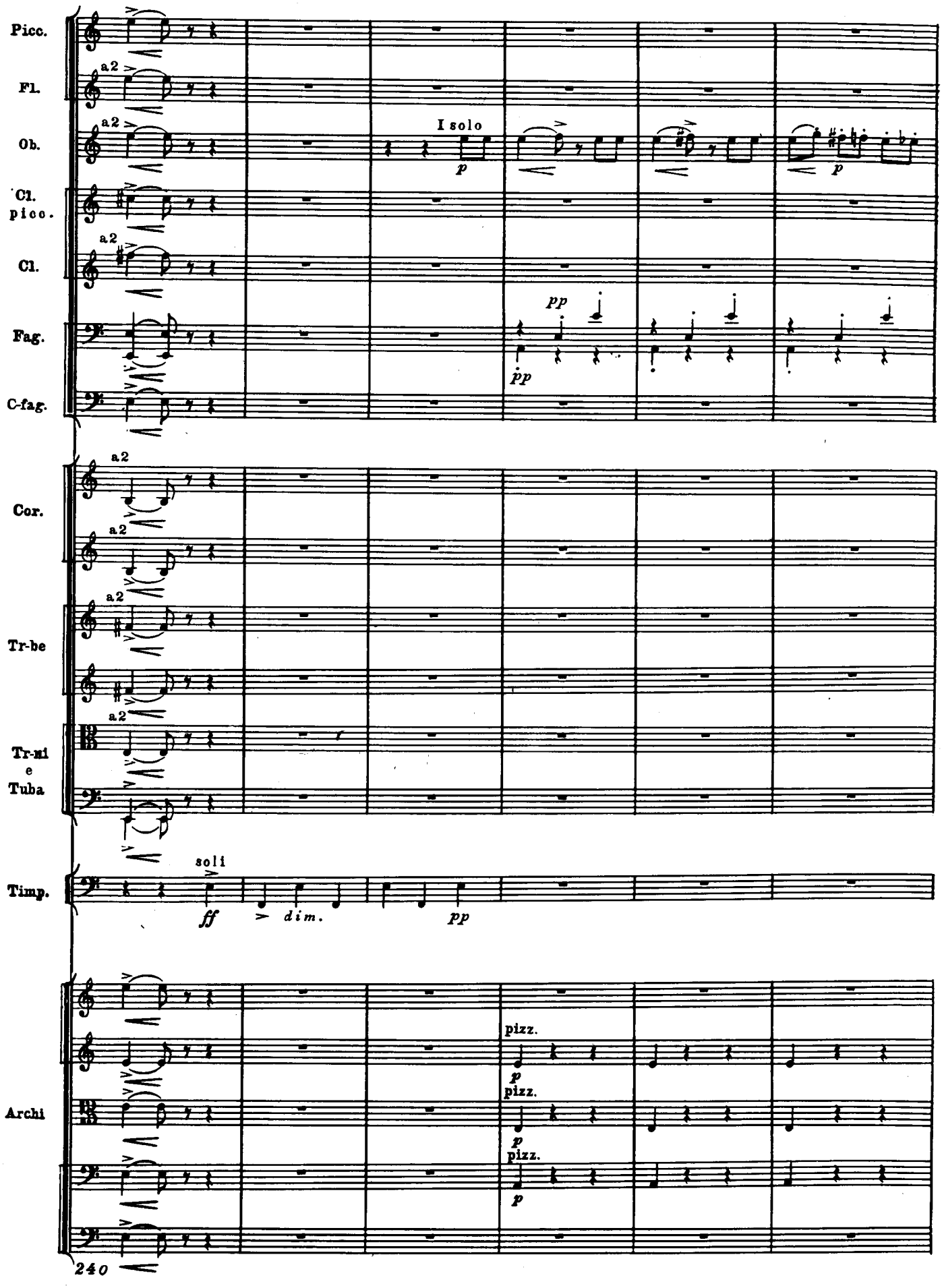

71
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Sil.
a2
II
p
p sub.
sf
71
Archi
arco
pizz.
218

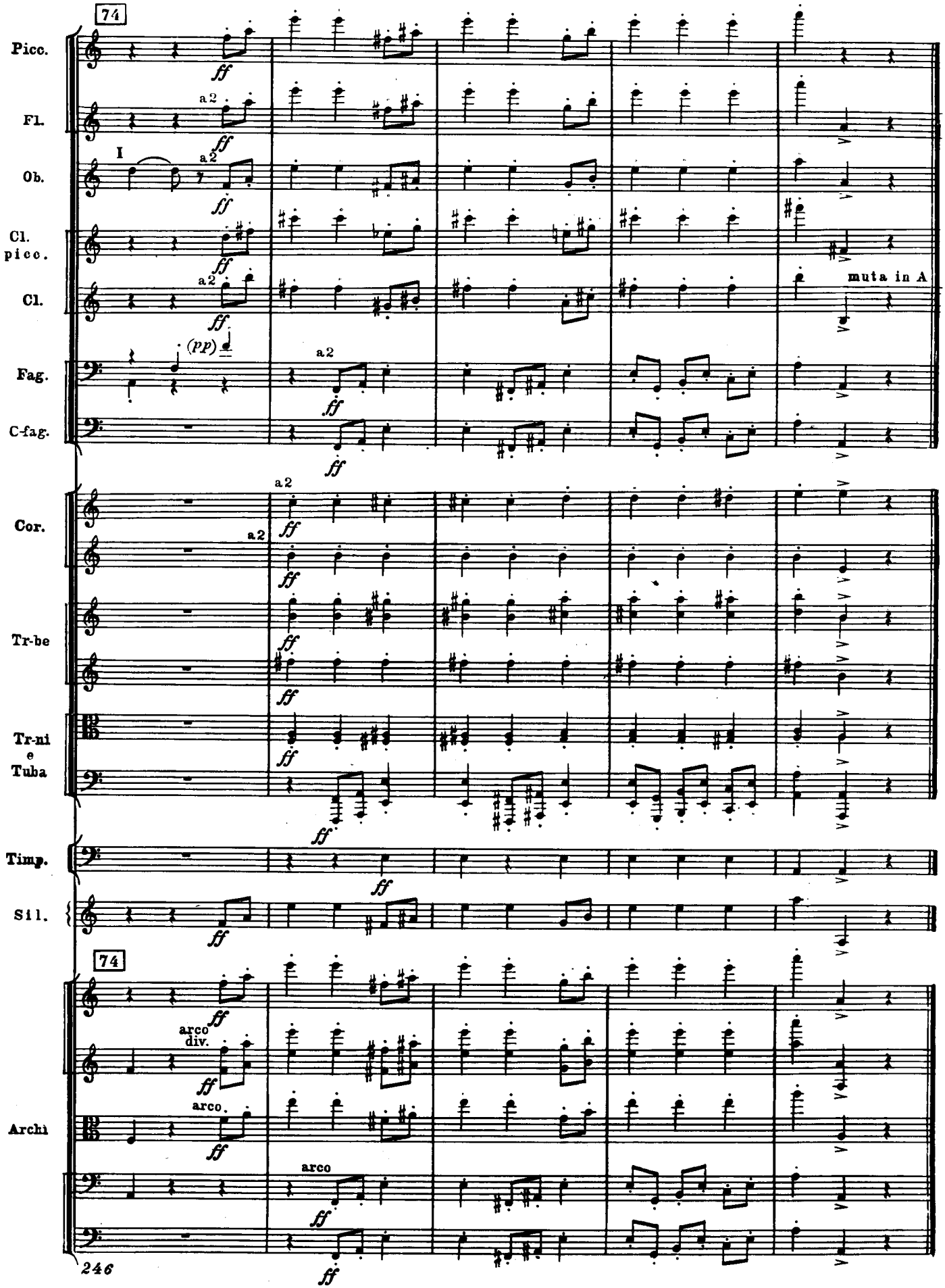

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Sil.
Archi
II
II
p
f
p
222


72
Picc.
Fl.
Ob.
Cl. picc
Cl.
Fag.
C fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
f marc.
ff
a2
cresc.
mf cresc.
mf
a2 soli
soli
226

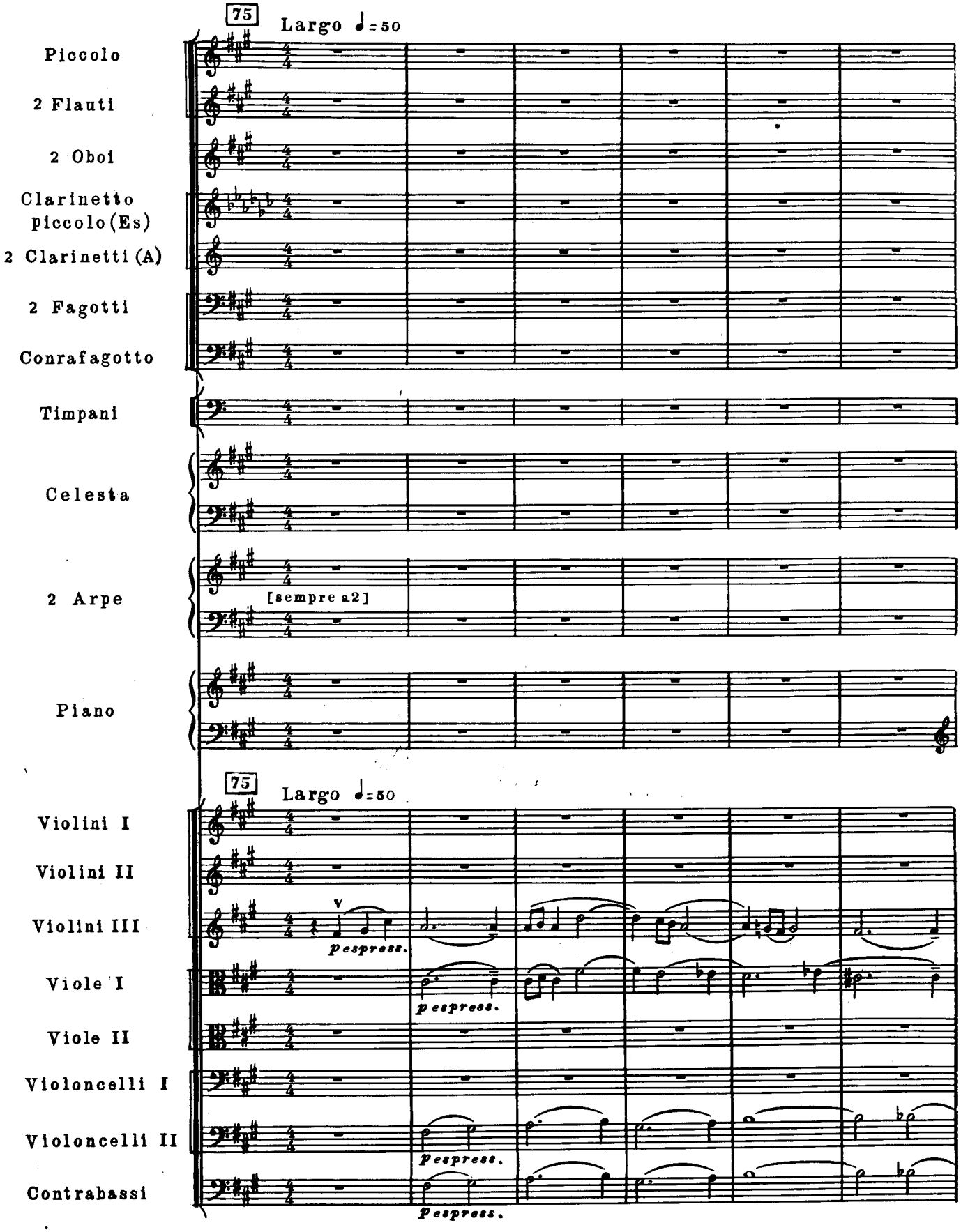

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
a2
ff
f
arco
ff marc.
gliss.
231


73
Pico.
Fl.
Ob.
Cl. pico.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
a2
ff
f
gliss.
[ff]
236

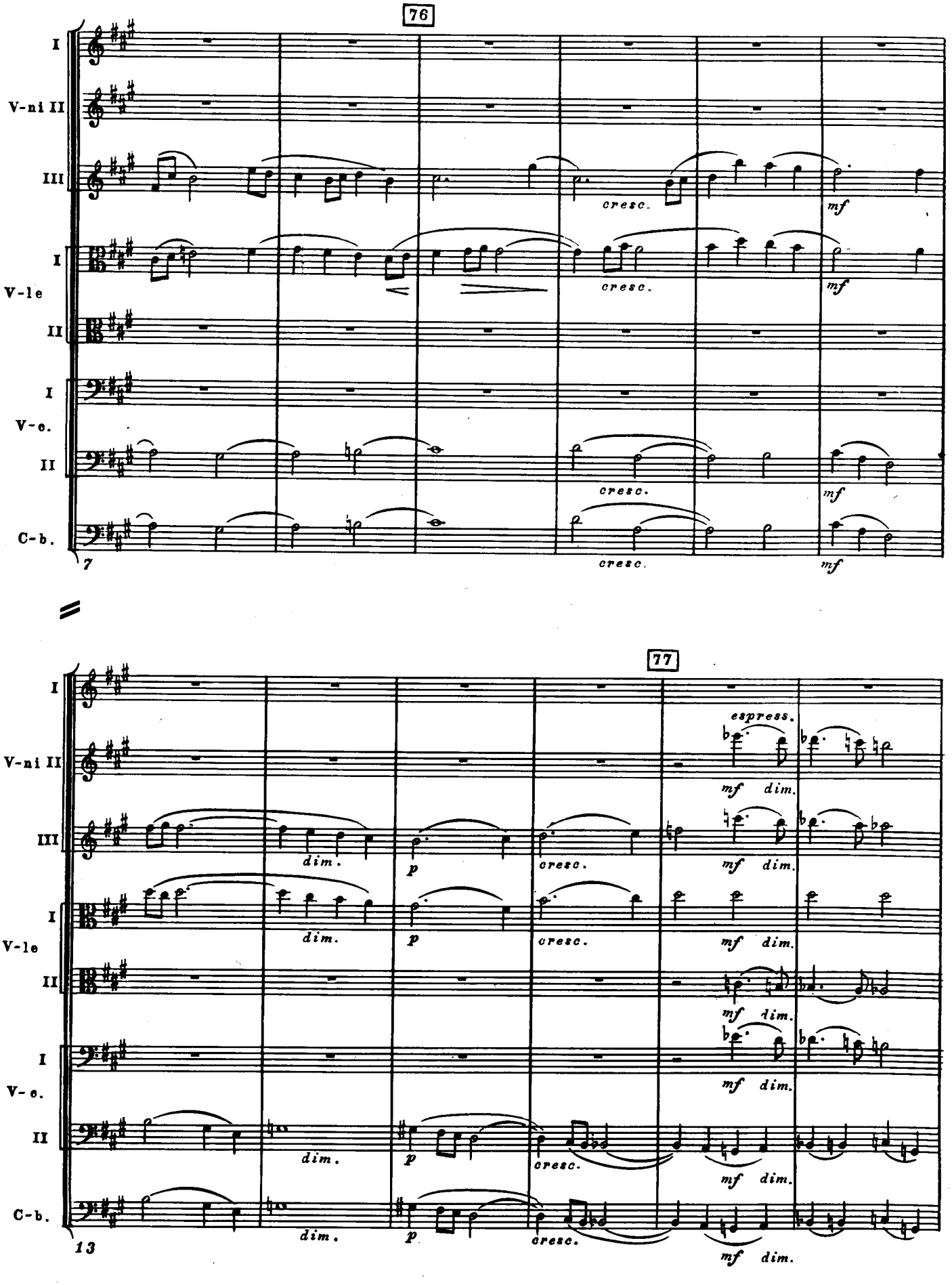

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-mi e Tuba
Timp.
Archi
a2
I solo
p
pp
soli
ff
dim.
pizz.
240

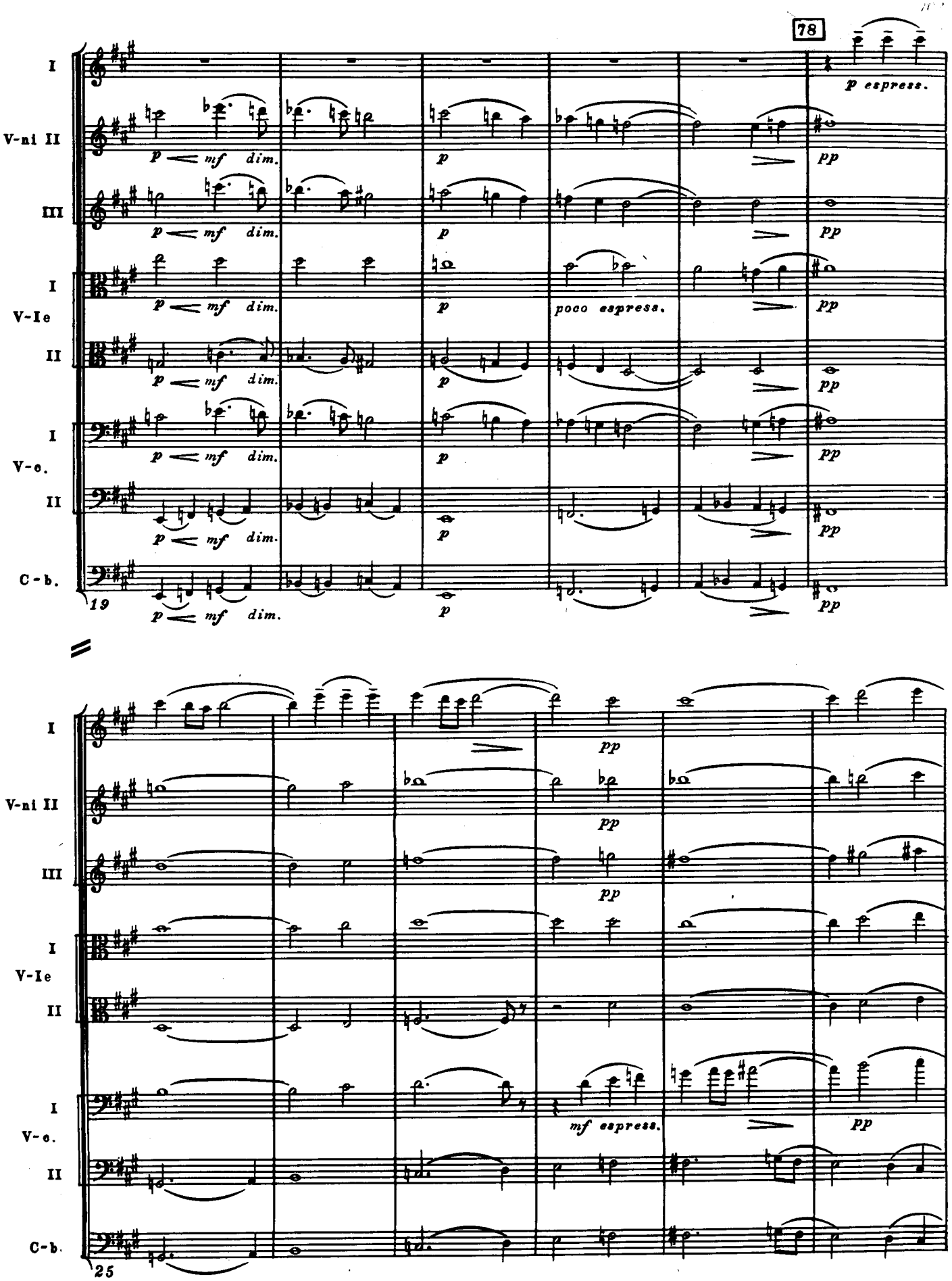

74
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Sil.
Archi
a2
I
(pp)
muta in A
arco div.
arco
246

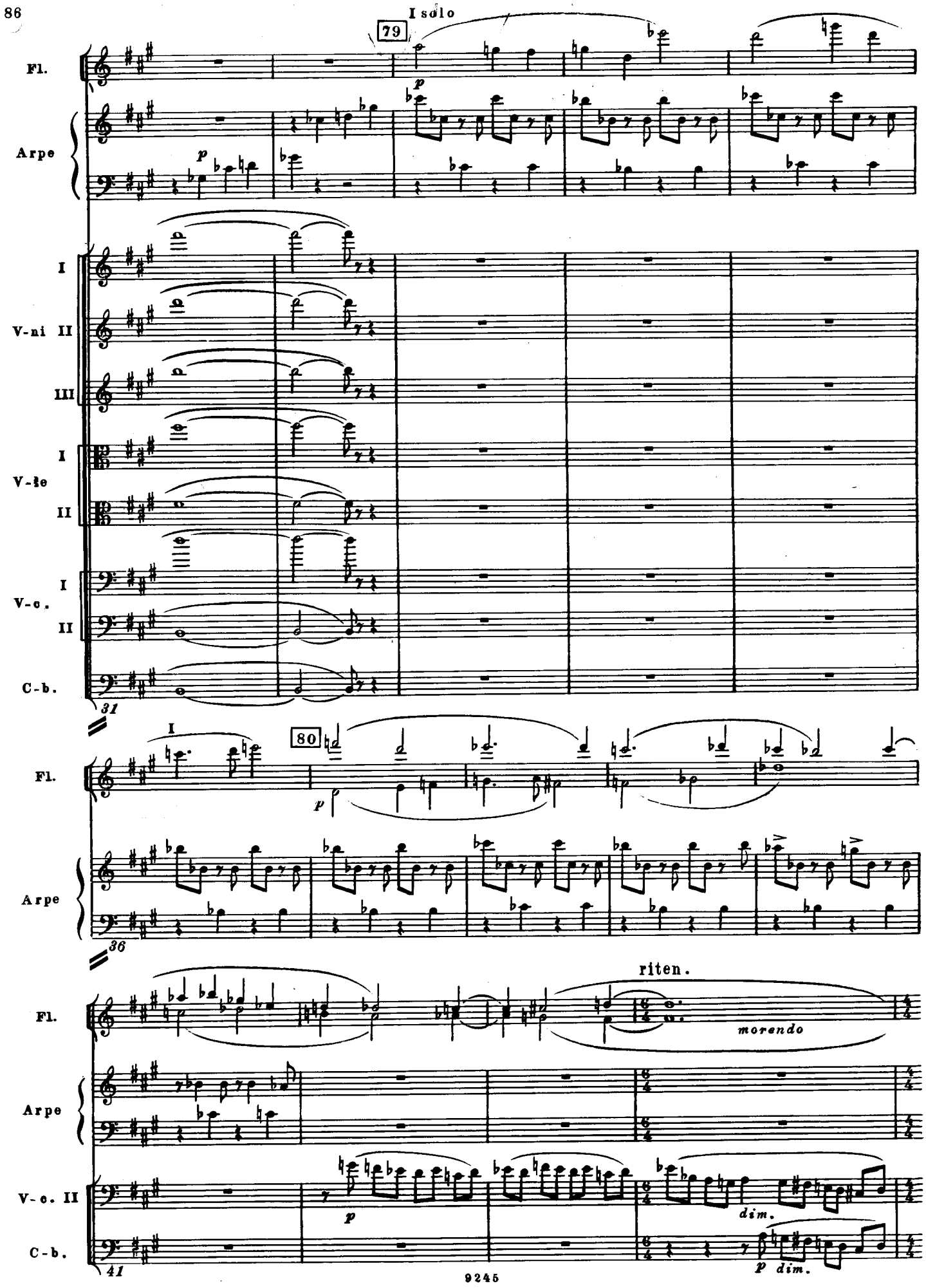
III

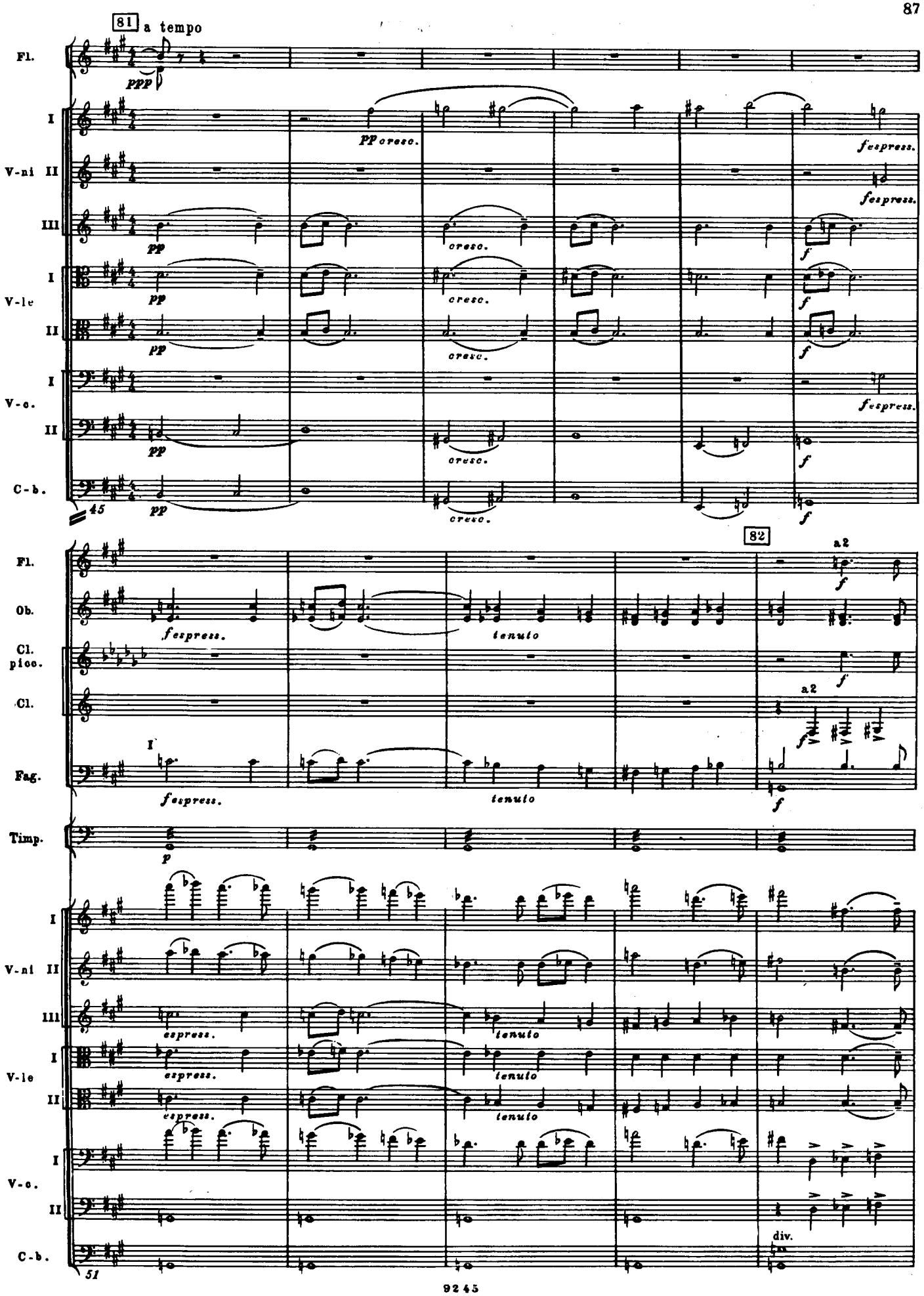


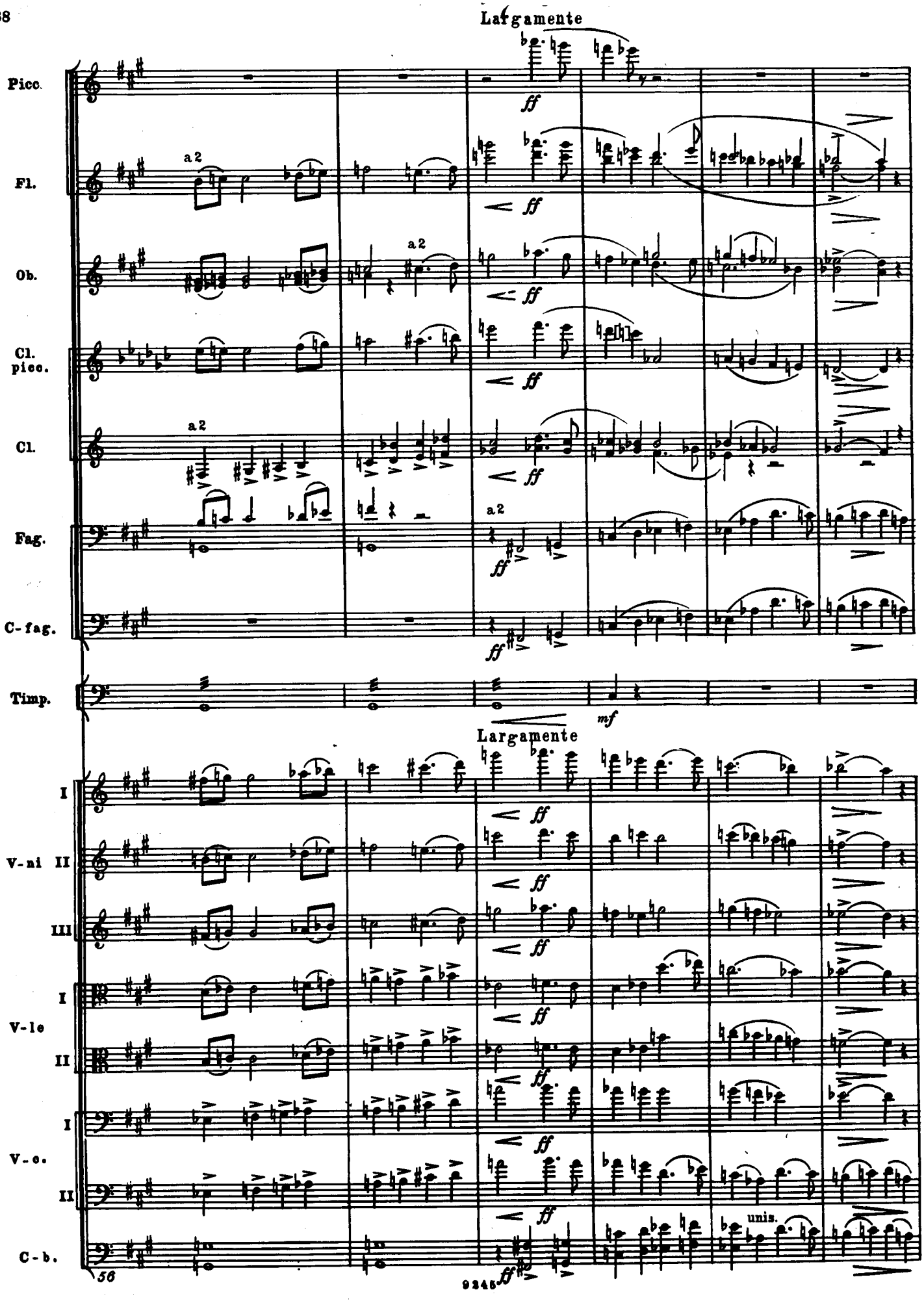
Общее число первых и вторых скрипок разделить на три равные части. Ввиду того, что не во всех оркестрах имеется одинаковое количество скрипок, рекомендуется писать в партиях все три голоса в виде „divisi in 3". [Примеч. автора]

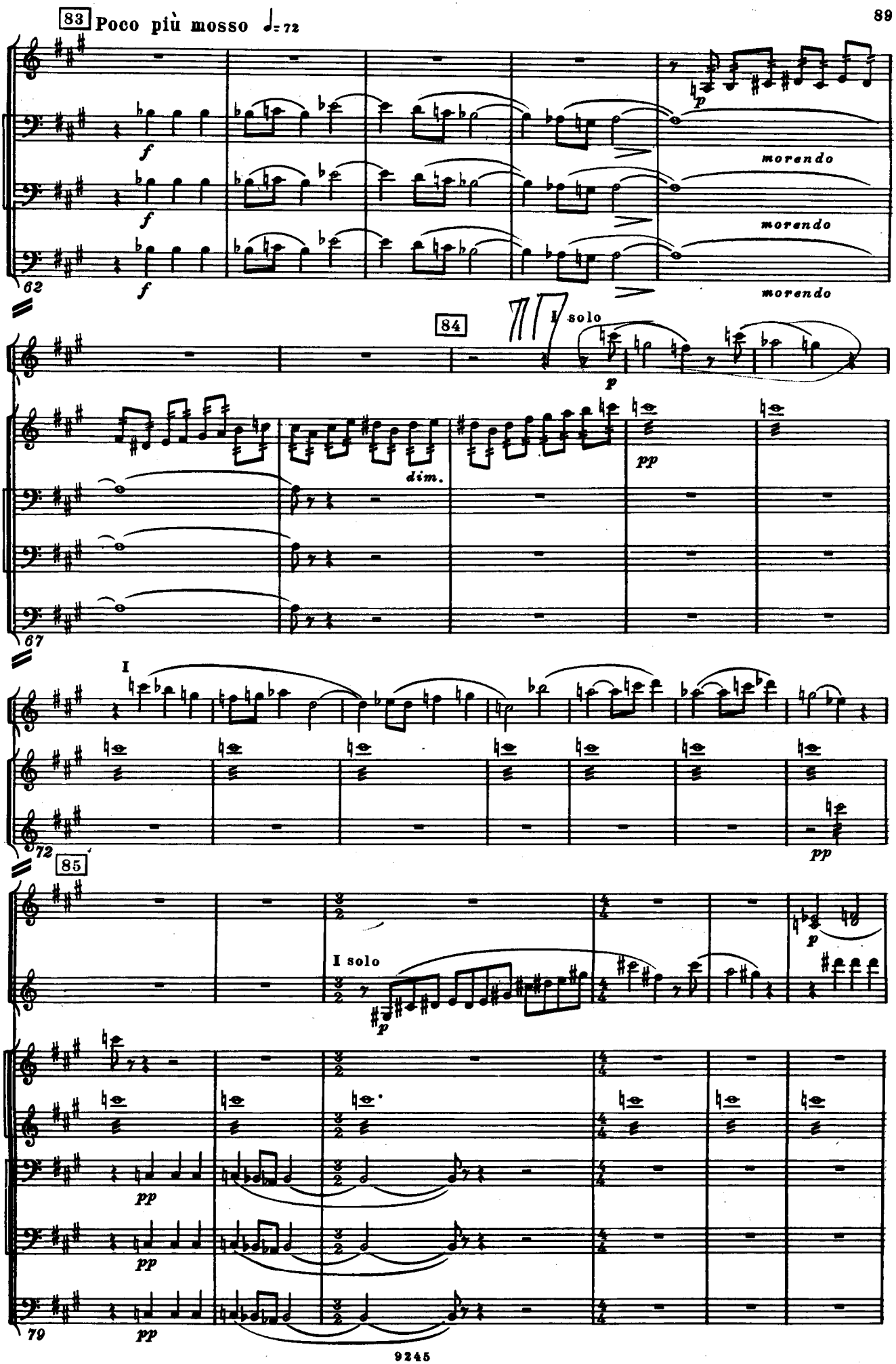

76
I
V-ni II
III
I
V-le
II
I
V-c.
II
C-b.
cresc.
mf
7
77
espress.
dim.
p
13

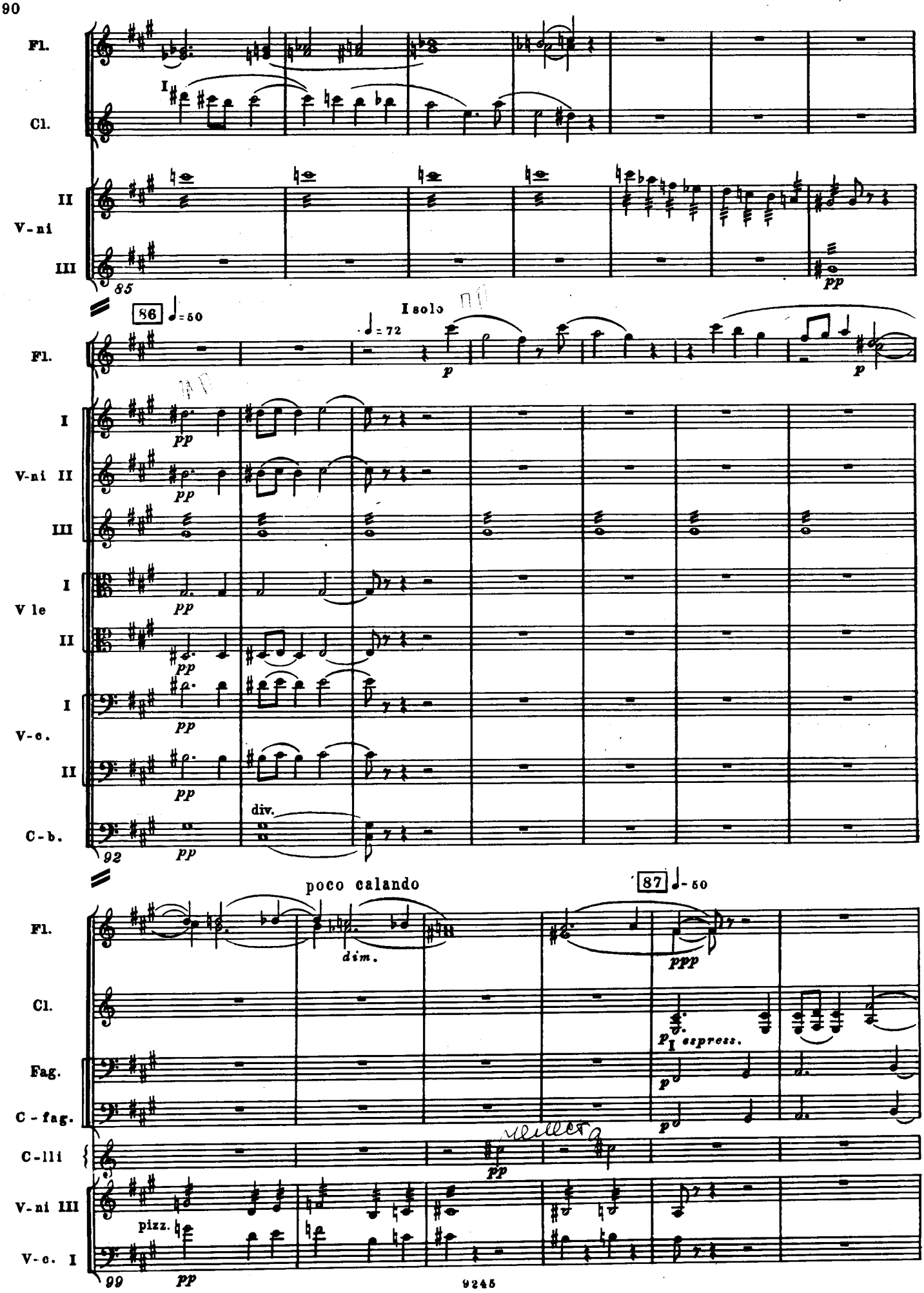

78
I
V-ni II
III
I
V-Ie
II
I
V-c.
II
C-b.
p espress.
p mf dim.
p
pp
poco espress.
19
mf espress.
25

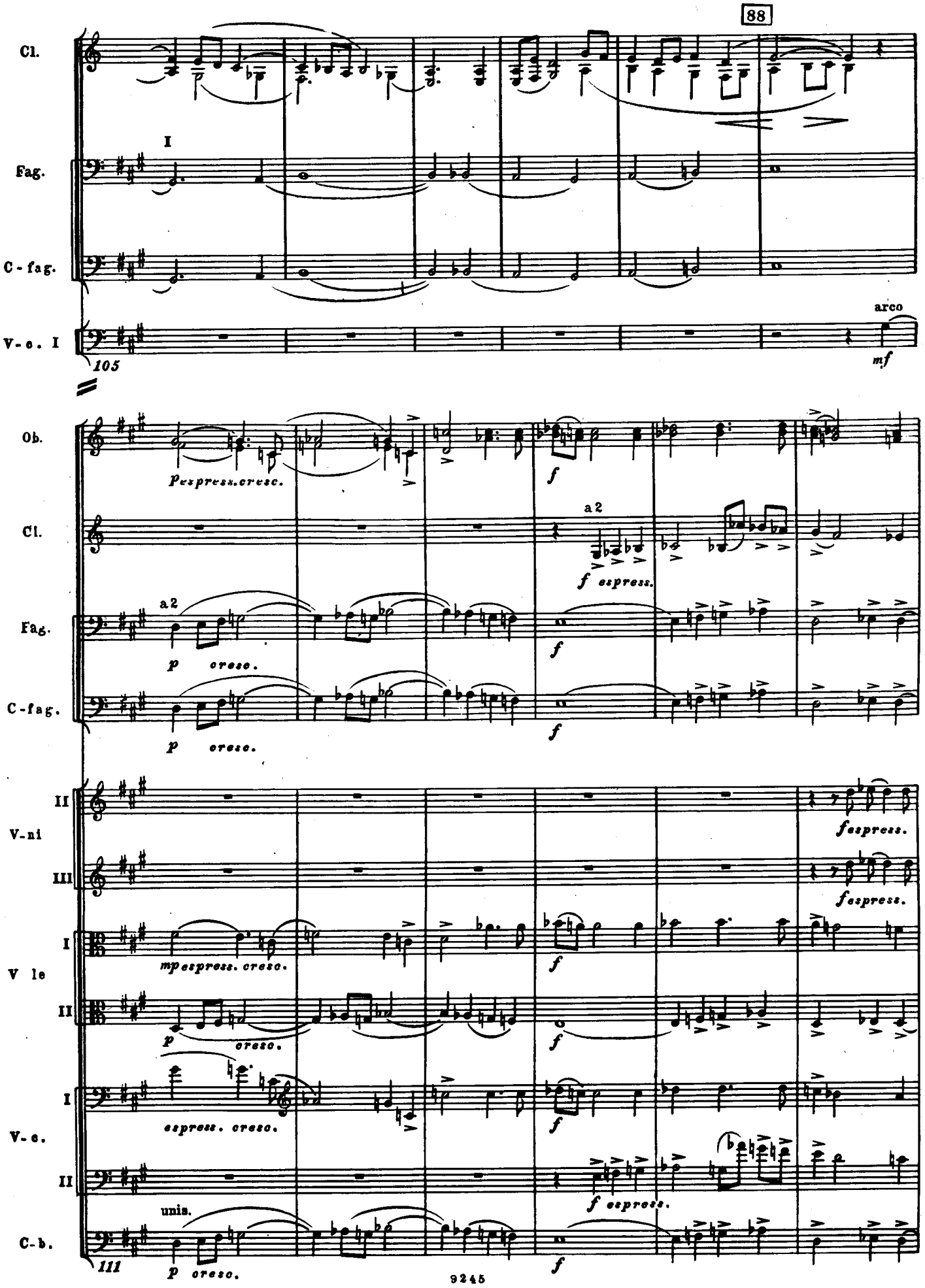

I solo
79
Fl.
p
Arpe
p
I
V-ni II
III
I
V-le
II
I
V-c.
II
C-b.
31
I
80
Fl.
p
Arpe
36
riten.
Fl.
morendo
Arpe
V-c. II
p
dim.
C-b.
41
p dim.

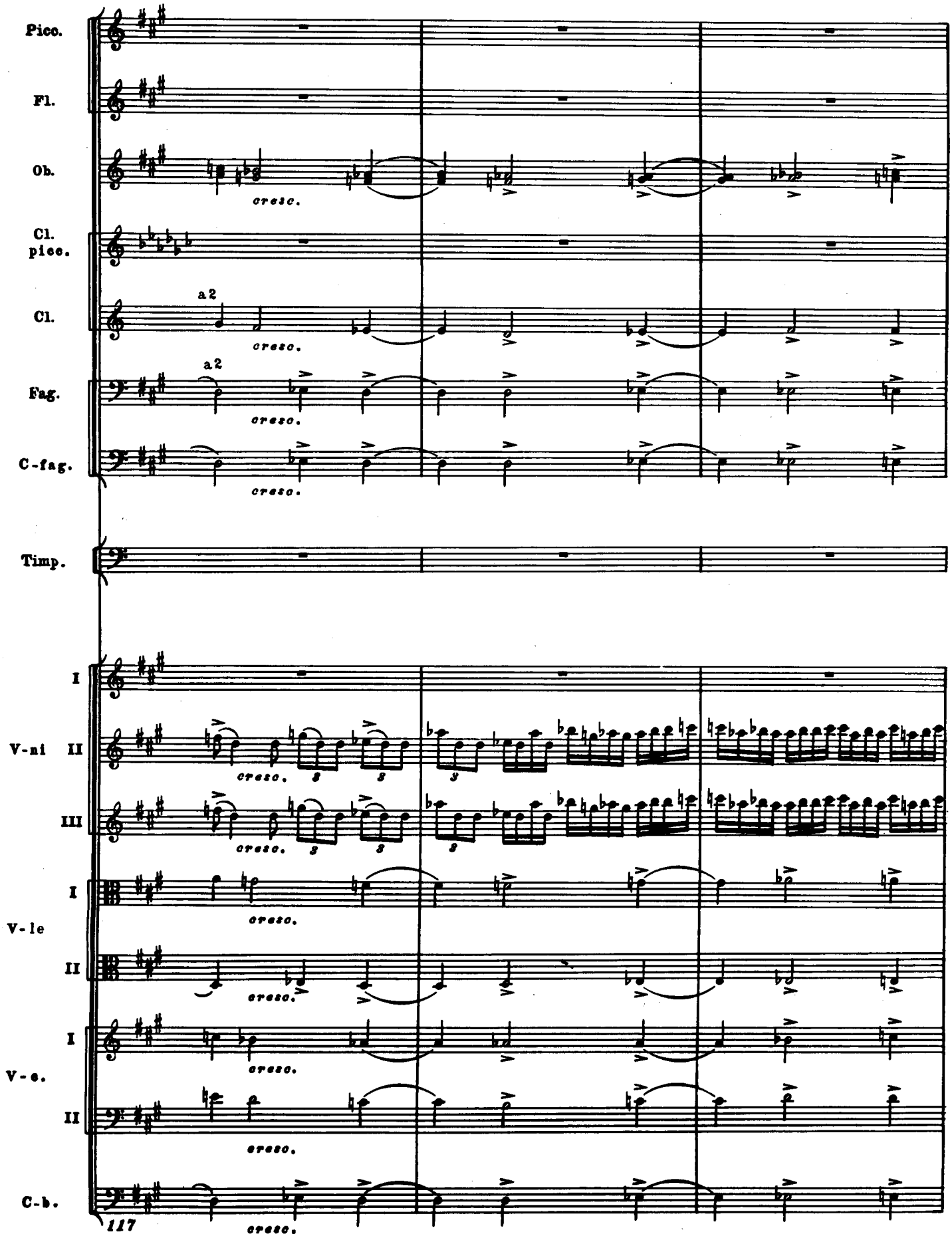

81 a tempo
Fl.
ppp
I
V-ni II
III
pp
pp cresc.
cresc.
f espress.
V-le
V-c.
C-b.
45
82
Ob.
Cl. picc.
Cl.
Fag.
espress.
tenuto
a2
Timp.
p
div.
51

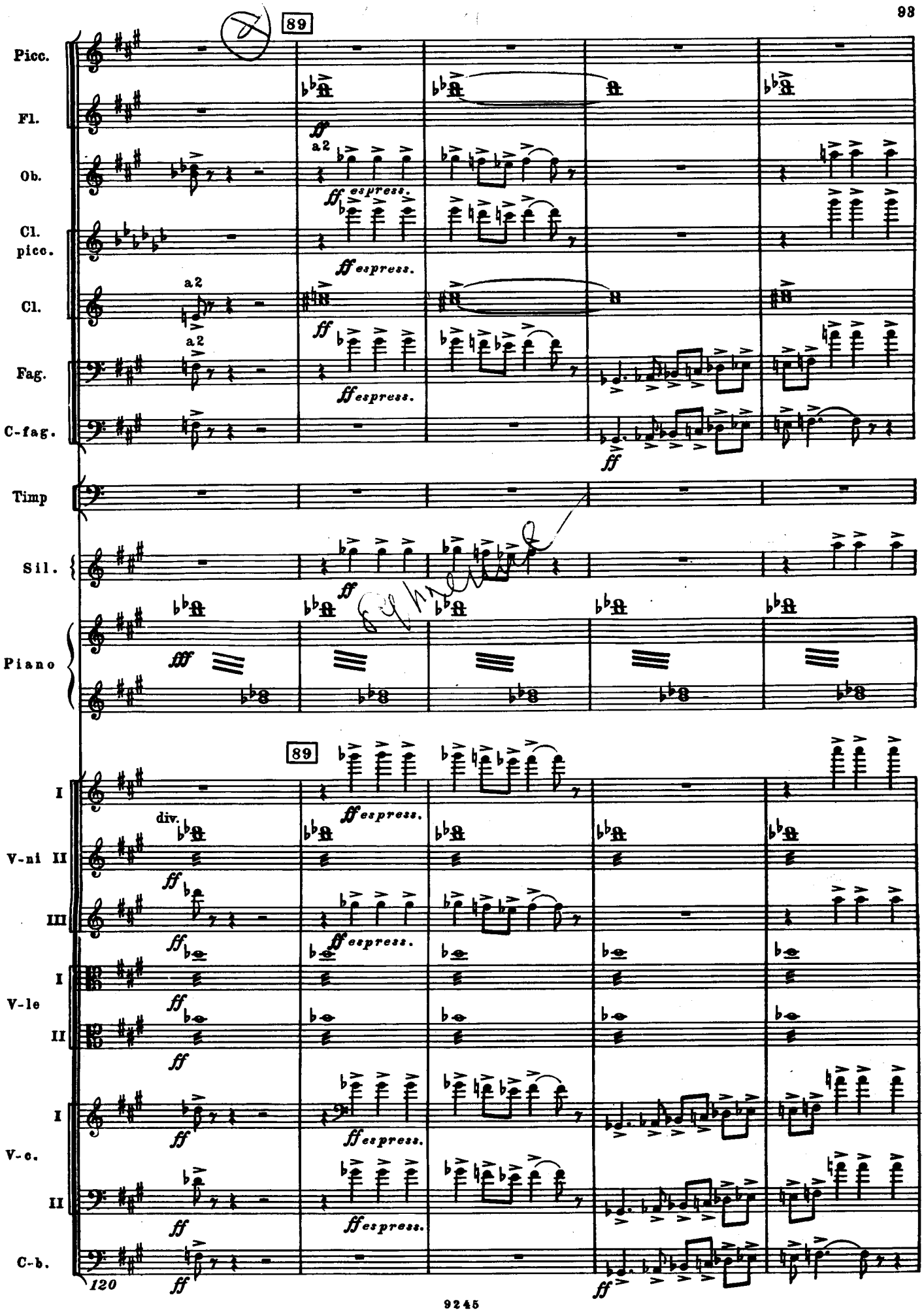

Largamente
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Timp.
Largamente
V-ni I
II
III
V-le I
II
V-c. I
II
C-b.
a2
ff
mf
unis.
56
9245

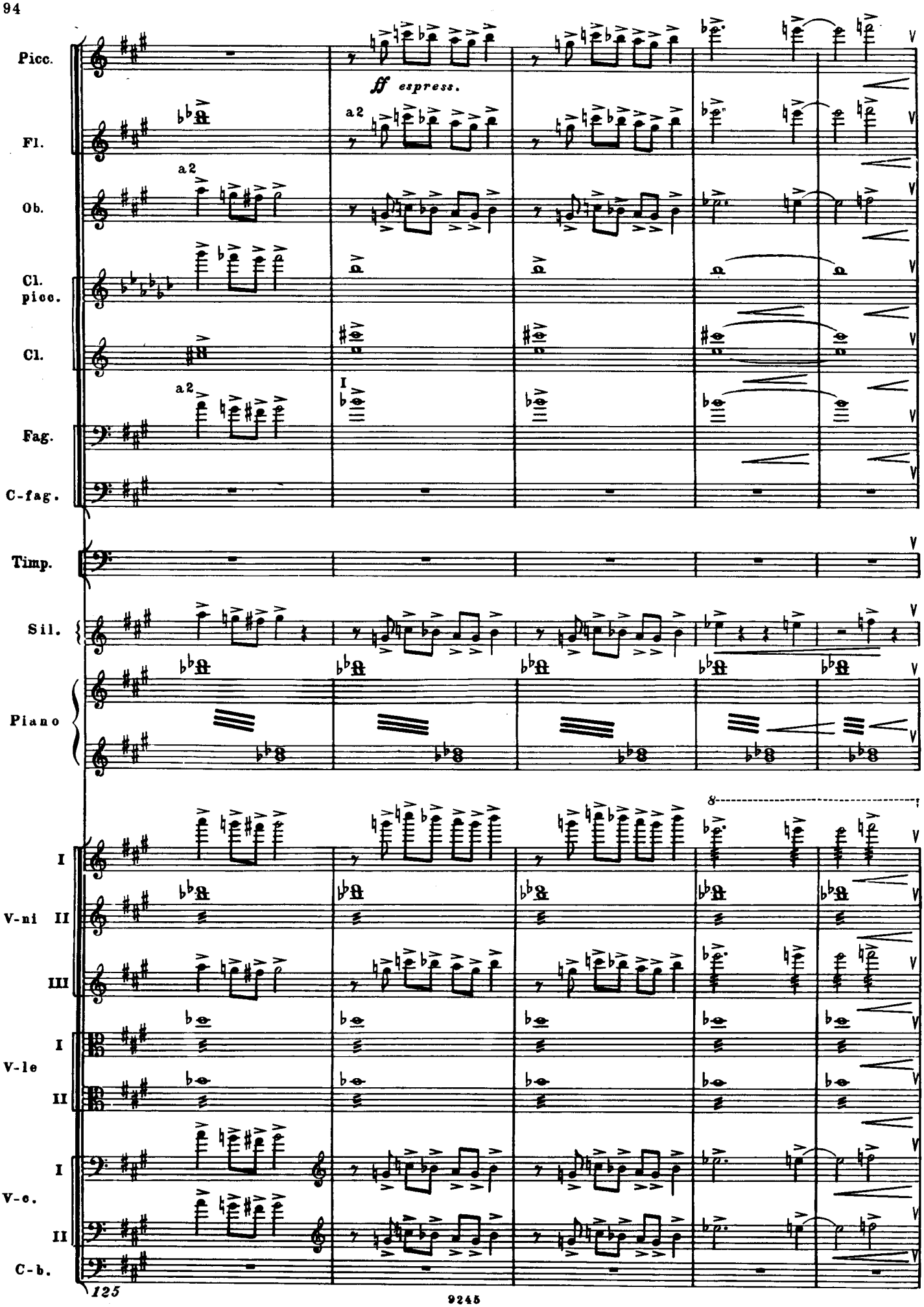

83 Poco più mosso ♩= 72
V-ni I
I
V-c.
II
C-b.
f
p
morendo
62
84
I solo
Ob.
dim.
pp
67
72
85
Fl.
Cl.
I solo
79

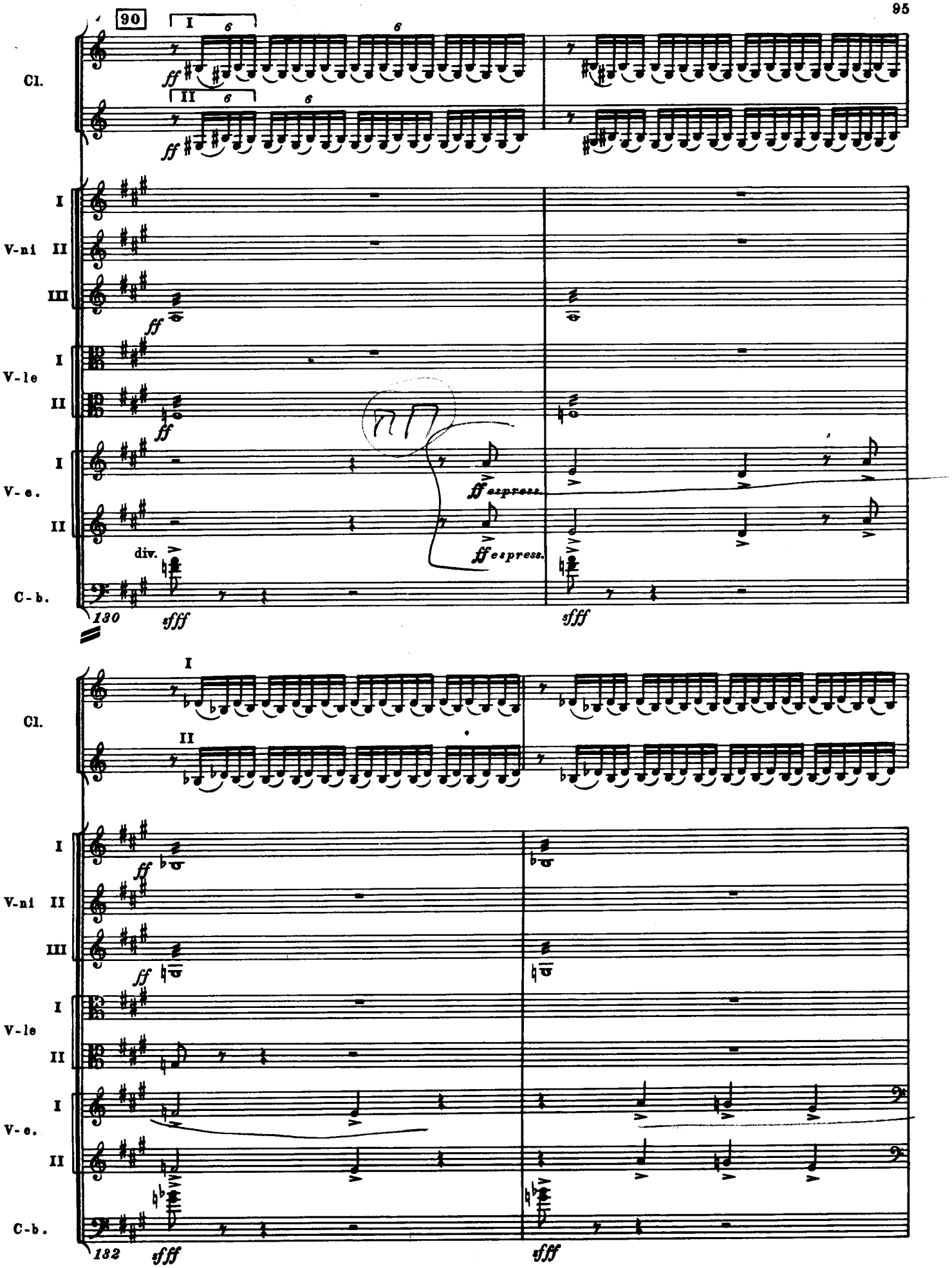

Fl.
Cl.
V-ni
II
III
85
86
I solo
Fl.
I
V-ni II
III
V le
I
II
V-c.
I
II
C-b.
div.
92
poco calando
87
Fl.
dim.
Cl.
I espress.
Fag.
C-fag.
C-lli
V-ni III
pizz.
V-c. I
99

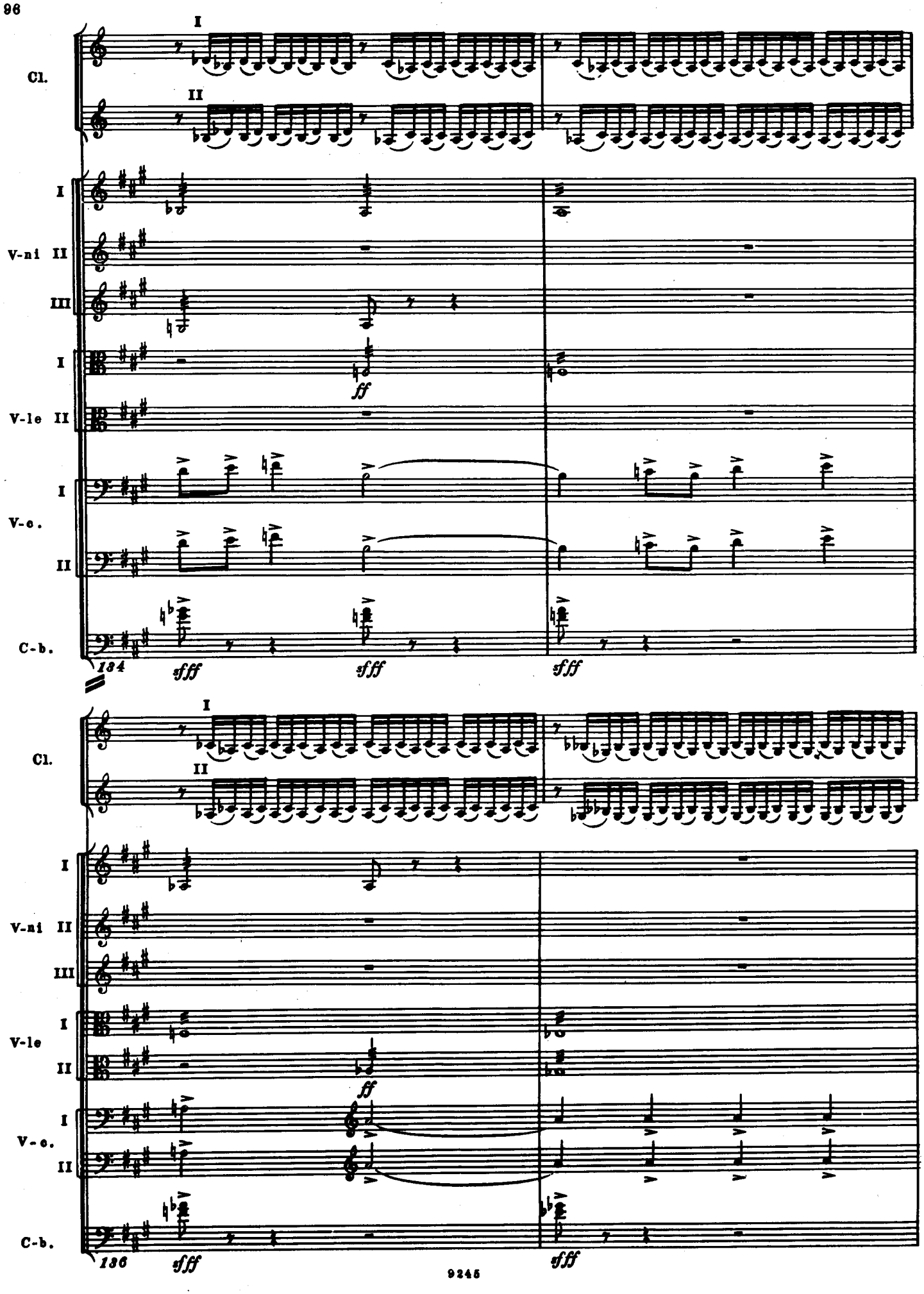

88
Cl.
I
Fag.
C-fag.
arco
V-c. I
105
mf
Ob.
pespress.cresc.
f
Cl.
a2
f espress.
Fag.
a2
p cresc.
f
C-fag.
p cresc.
f
II
V-ni
III
fespress.
fespress.
I
V le
mpespress. cresc.
f
II
p cresc.
f
I
V-c.
espress. cresc.
f
II
unis.
f espress.
C-b.
111
p cresc.
f

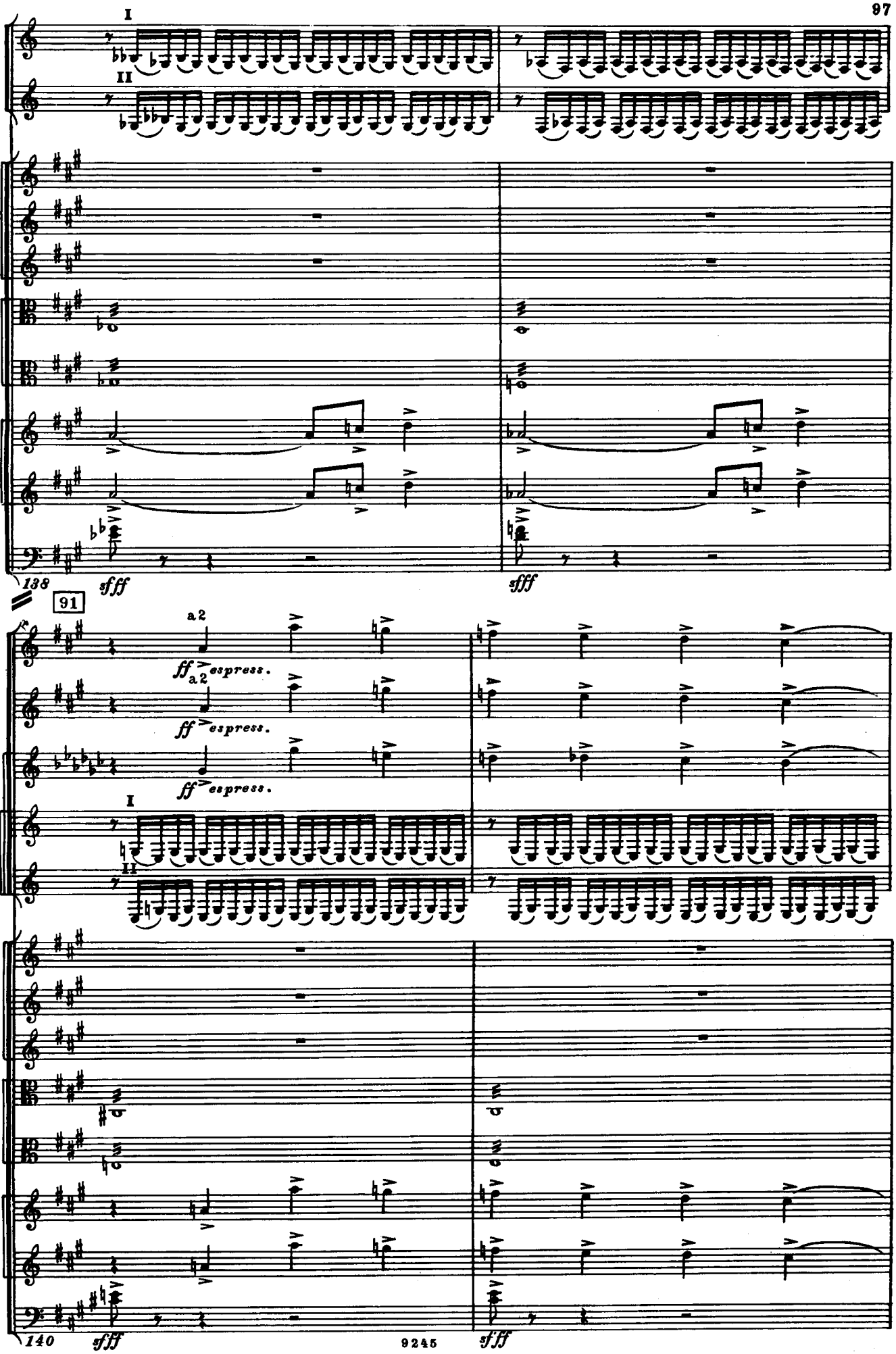

Picc.
Fl.
Ob.
cresc.
Cl. picc.
Cl.
a2
cresc.
Fag.
a2
cresc.
C-fag.
cresc.
Timp.
I
V-ni II
cresc.
III
cresc.
I
V-le
cresc.
II
cresc.
I
V-c.
cresc.
II
cresc.
C-b.
117
cresc.

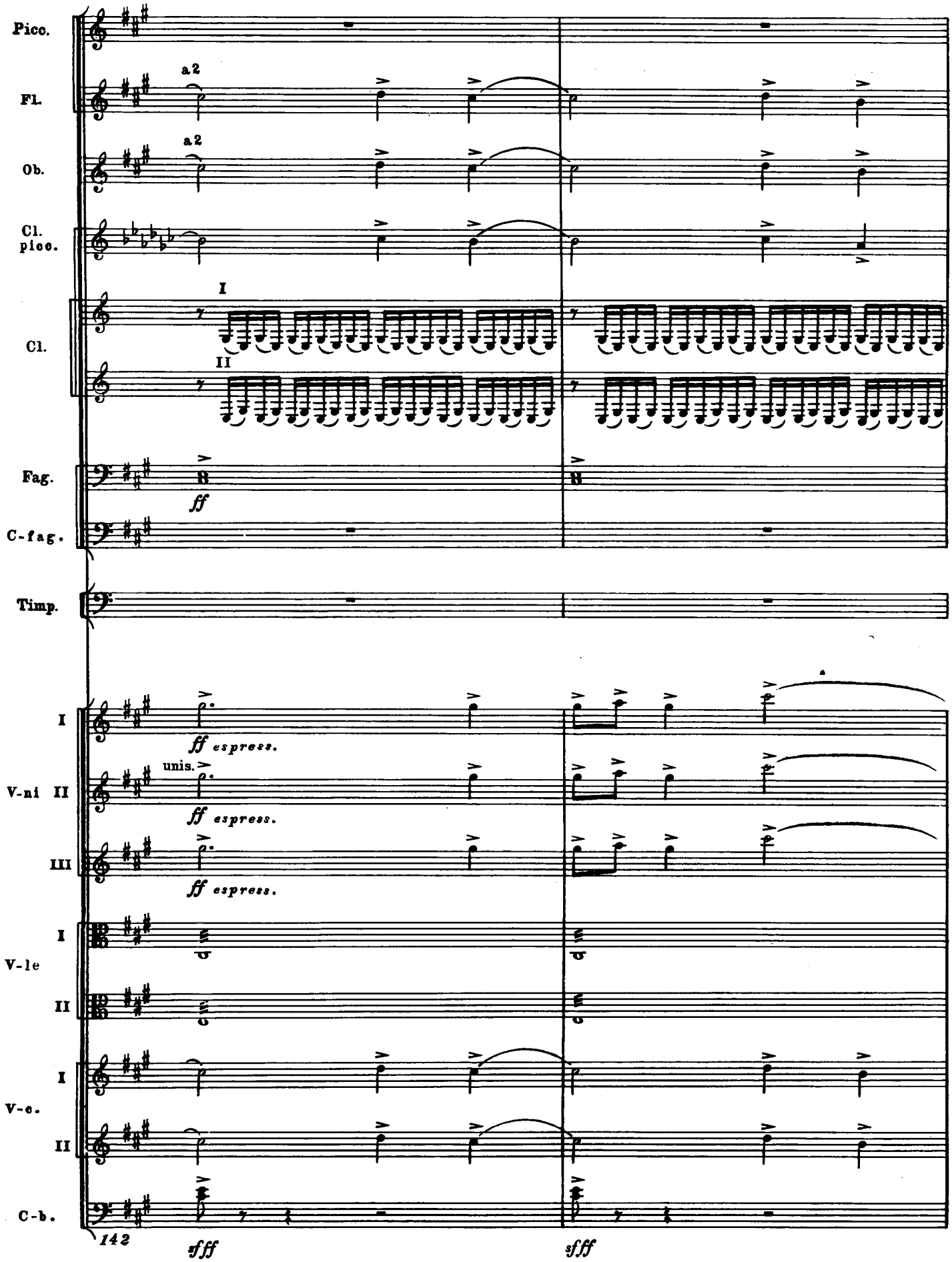

89
Picc.
Fl.
Ob.
Cl. pico.
Cl.
Fag.
C-fag.
Timp
Sil.
Piano
a2
ff espress.
fff
89
I
V-ni II
III
I
V-le
II
I
V-c.
II
C-b.
div.
120
ff

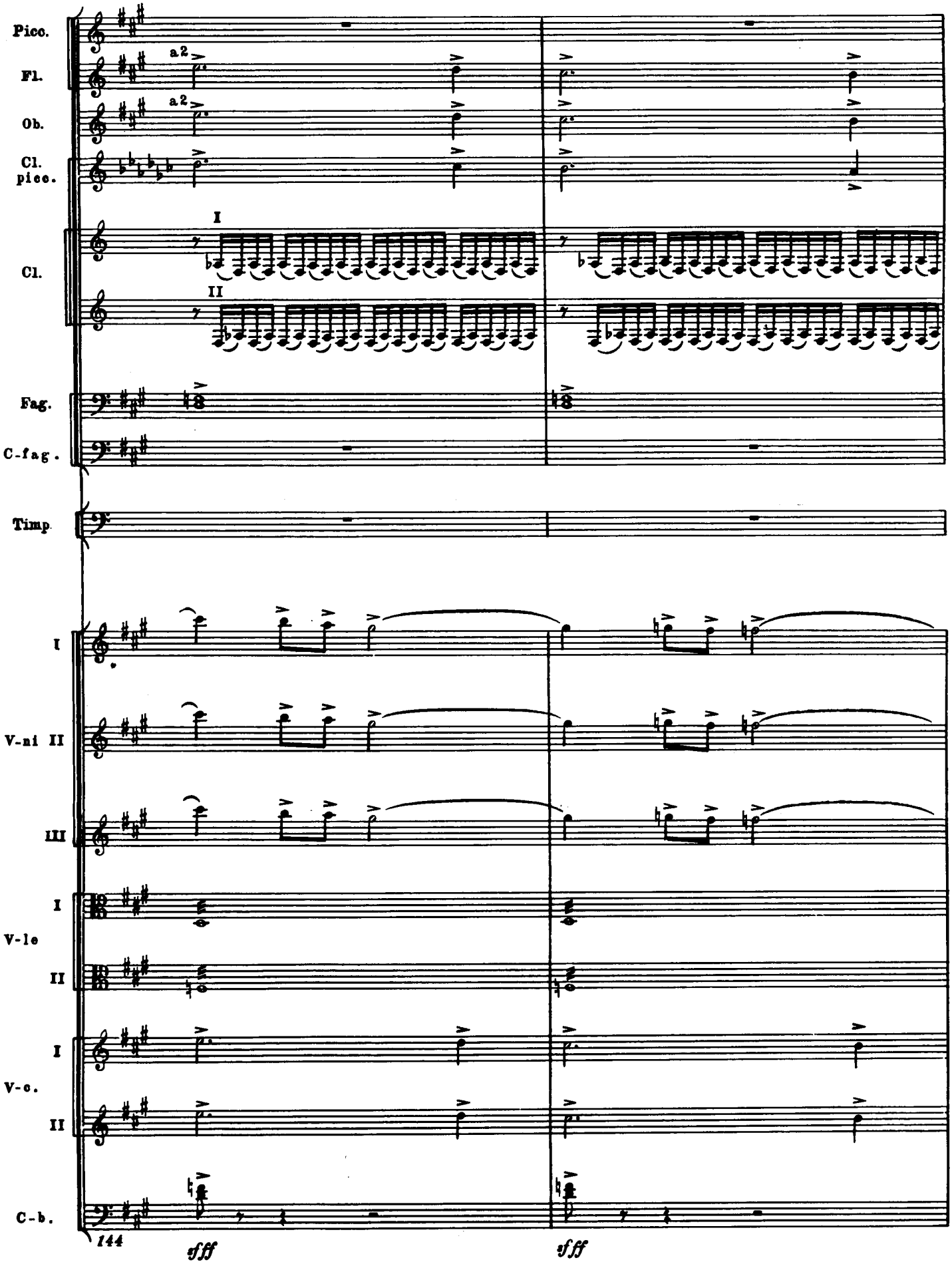

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Timp.
Sil.
Piano
V-ni I
II
III
V-le I
II
V-c. I
II
C-b.
ff espress.
a2
I
8
125

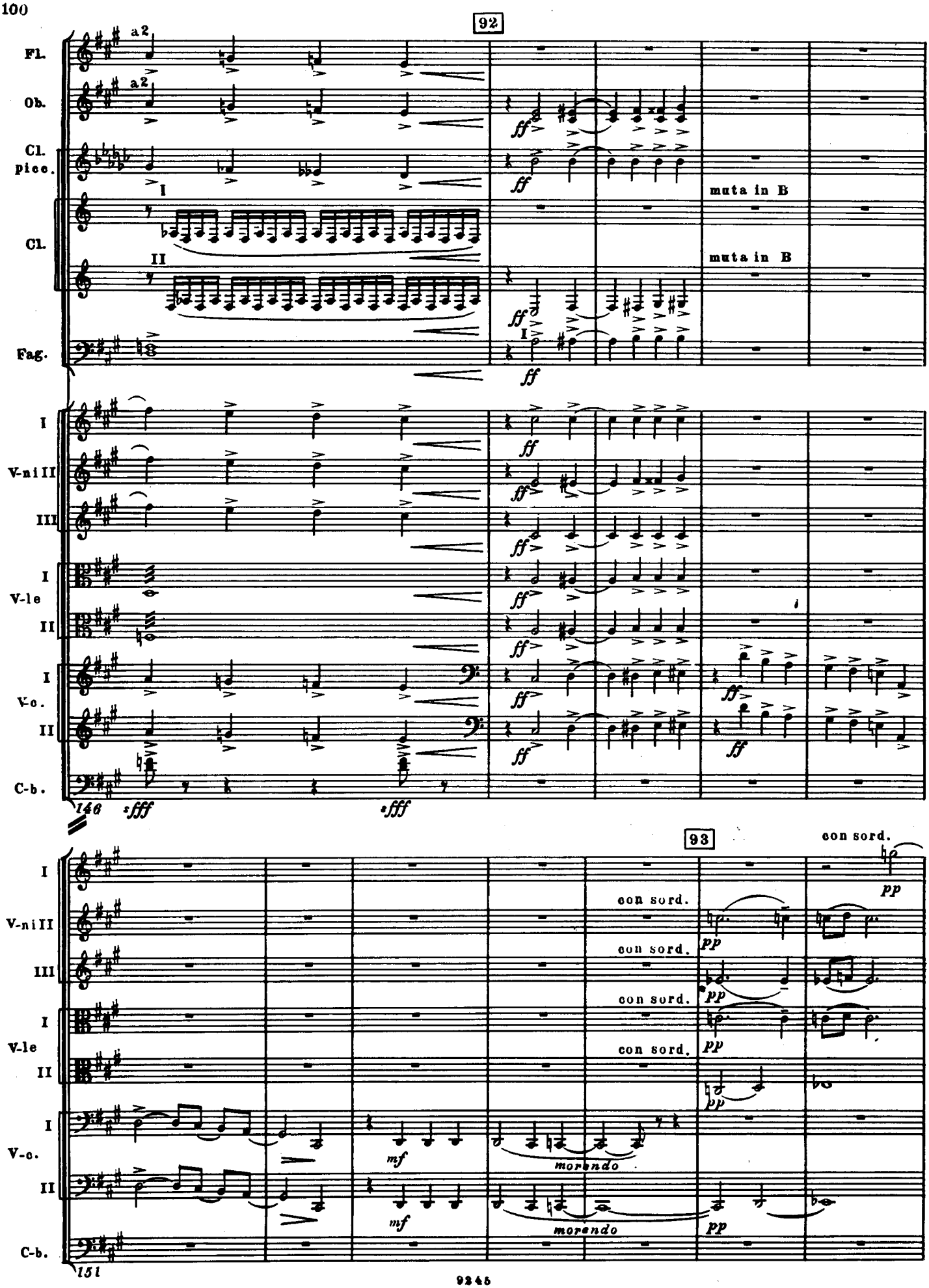

90
Cl.
I
II
ff
V-ni I
II
III
V-le I
II
V-c. I
II
ff espress.
div.
C-b.
130
sfff
132

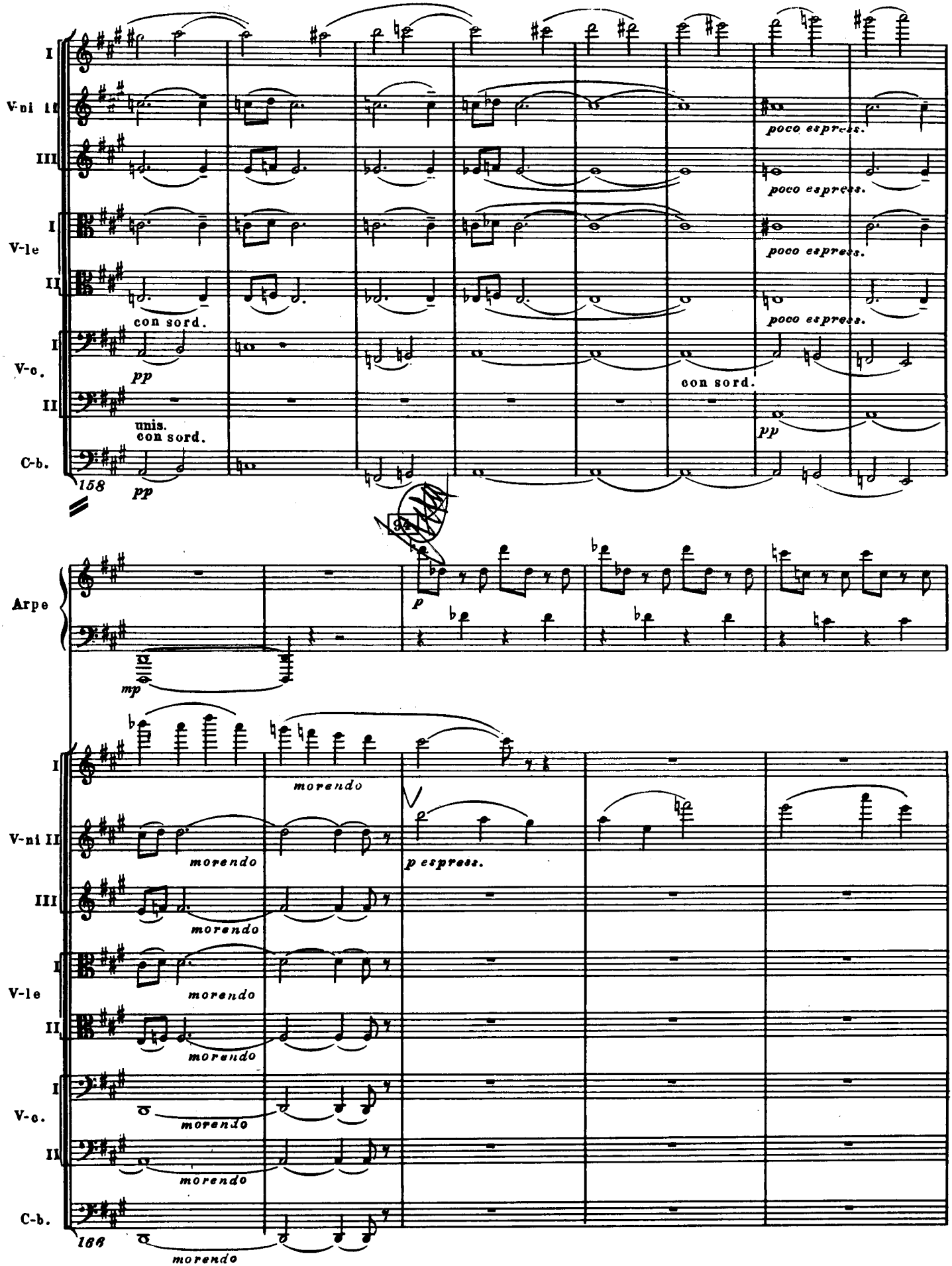

Cl.
I
II
V-ni I
II
III
V-le I
II
V-c. I
II
C-b.
ff
184
sfff
sfff
sfff
Cl.
I
II
V-ni I
II
III
V-le I
II
V-c. I
II
C-b.
ff
186
sfff
sfff

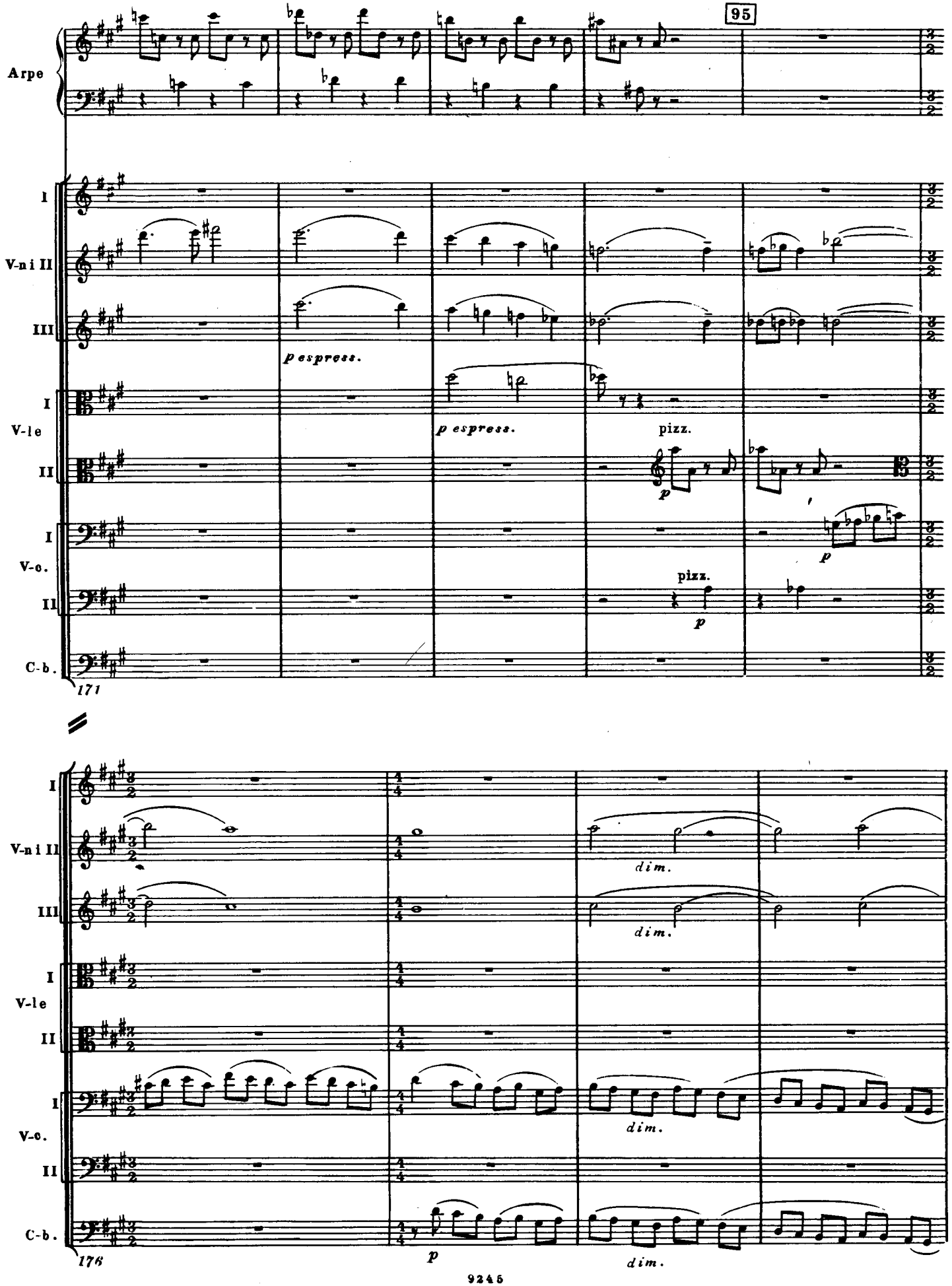

Cl.
I
II
V-ni I
II
III
V-le
V-c.
C-b.
138
sfff
91
Fl.
Ob.
Cl. picc.
a2
ff espress.
Cl.
140
9245

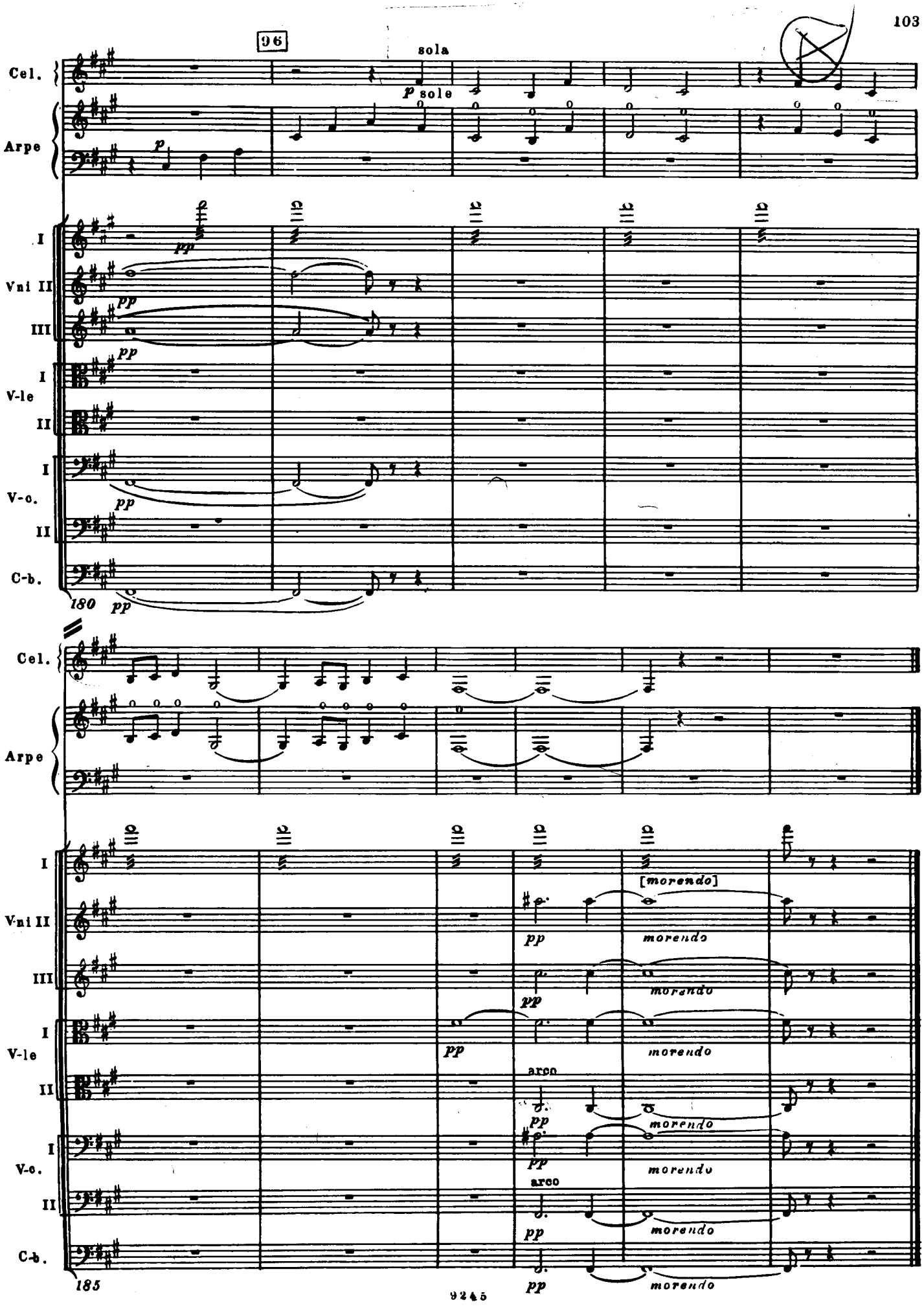

Picc.
Fl.
a2
Ob.
a2
Cl. picc.
I
Cl.
II
Fag.
ff
C-fag.
Timp.
I
ff espress.
V-ni II
unis.
ff espress.
III
ff espress.
I
V-le
II
I
V-c.
II
C-b.
142
sfff
sfff


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Timp.
V-ni I
V-ni II
III
V-le I
V-le II
V-c. I
V-c. II
C-b.
a2
a2
I
II
144
sfff
sfff

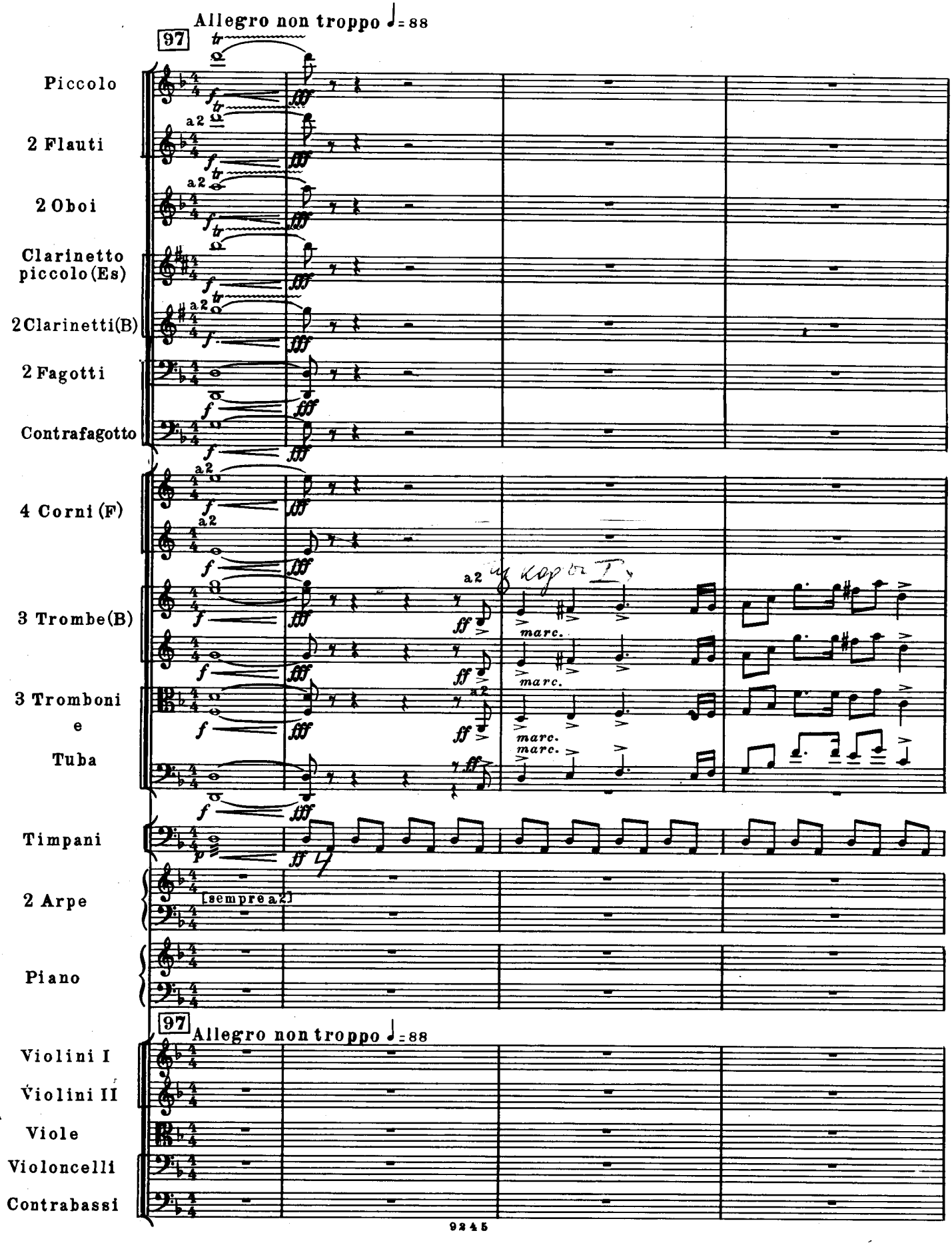

92
Fl.
Ob.
Cl. picc.
Cl.
Fag.
a2
I
II
muta in B
muta in B
ff
I
V-ni I
III
V-le
II
V-c.
C-b.
146
sfff
93
con sord.
pp
mf
morendo
151

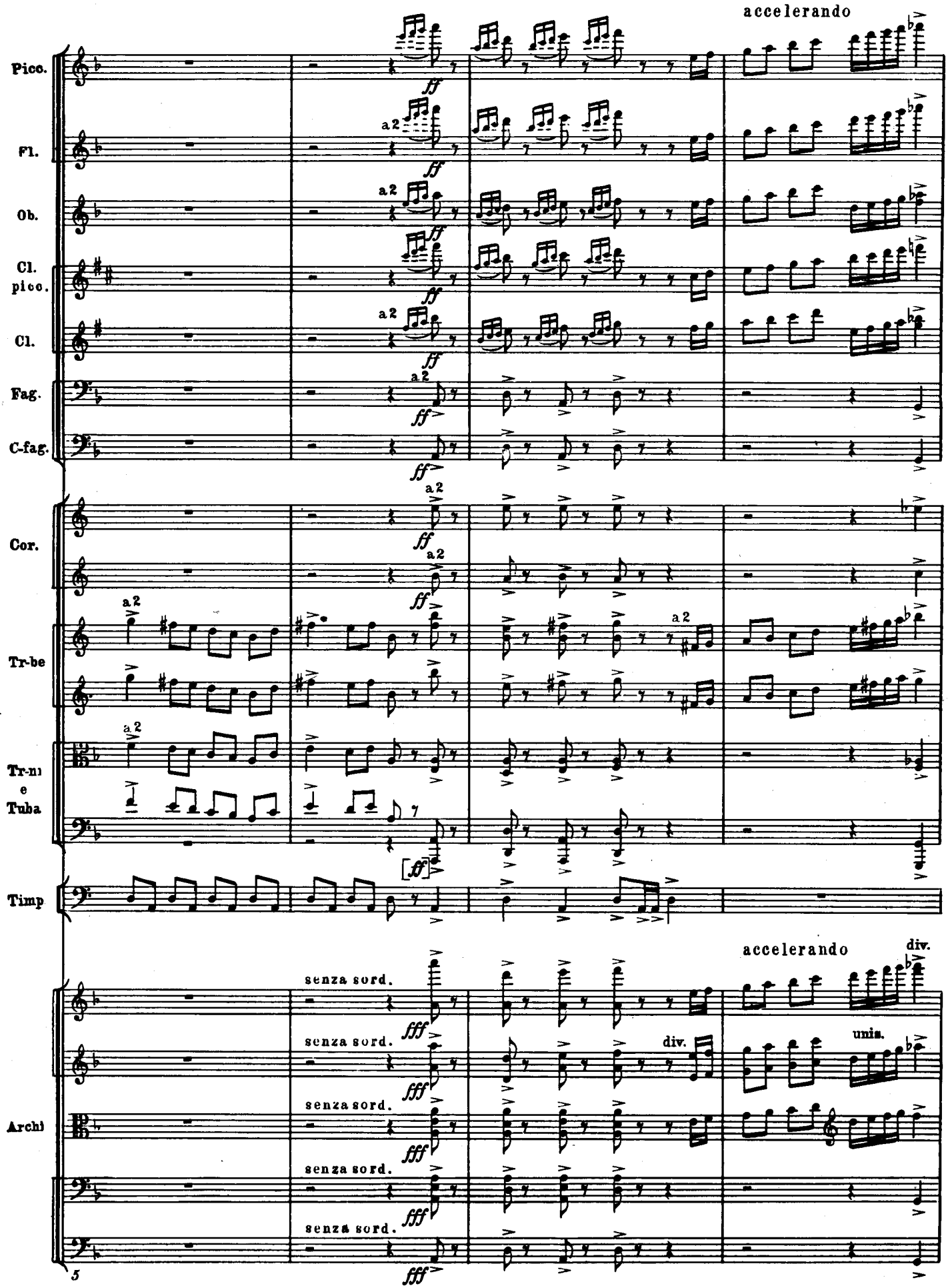

I
V-ni II
III
I
V-le
II
con sord.
I
V-c.
pp
II
unis.
con sord.
C-b.
158
pp
poco espress.
poco espress.
poco espress.
poco espress.
con sord.
pp
Arpe
mp
p
I
morendo
V-ni II
morendo
p espress.
III
morendo
I
V-le
morendo
II
morendo
I
V-c.
morendo
II
morendo
C-b.
166
morendo

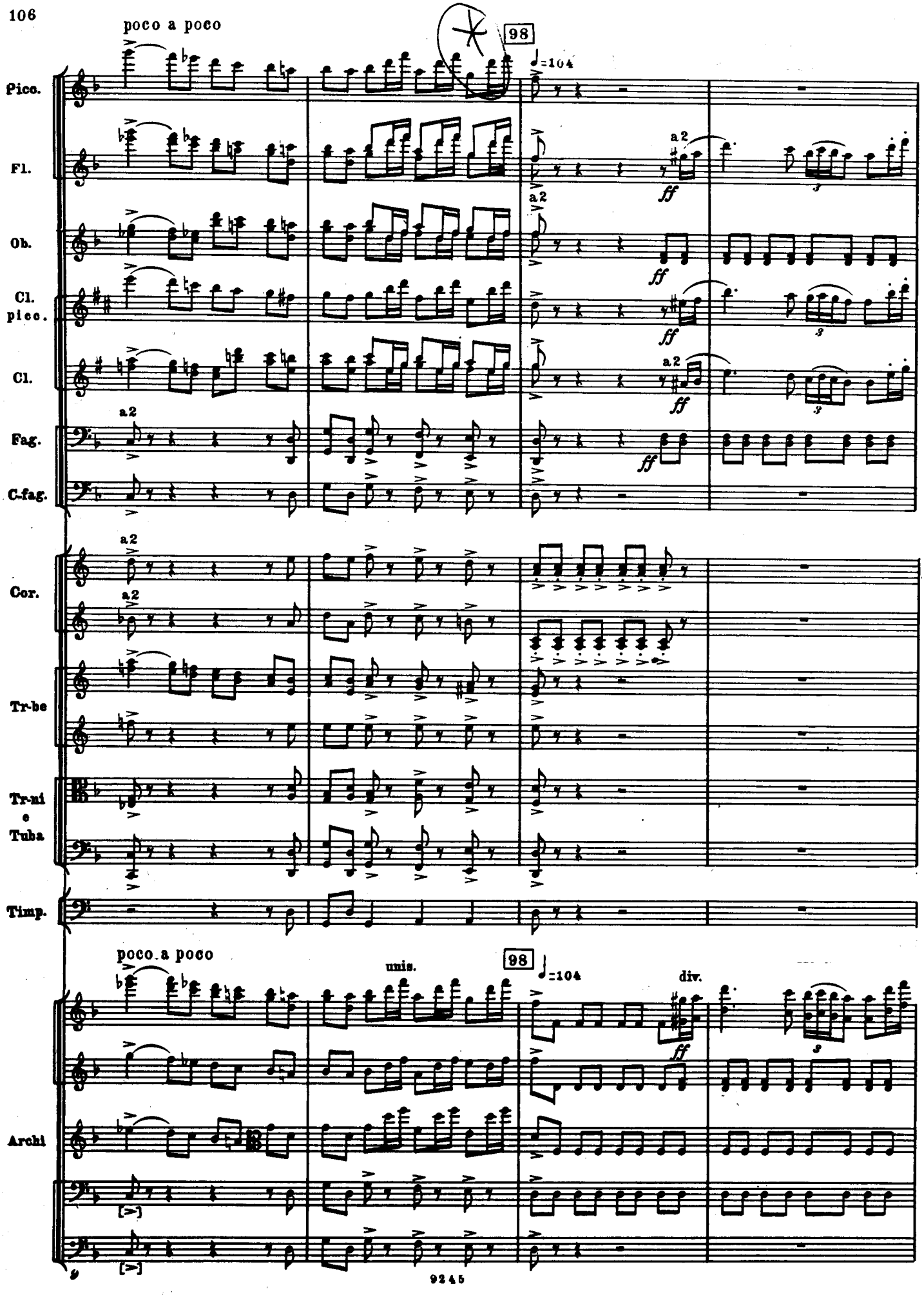

95
Arpe
I
V-ni II
III
p espress.
I
V-le
II
p espress.
pizz.
p
I
V-c.
II
pizz.
p
C-b.
171
I
V-ni II
III
dim.
dim.
I
V-le
II
I
V-c.
II
C-b.
176
p
dim.
dim.

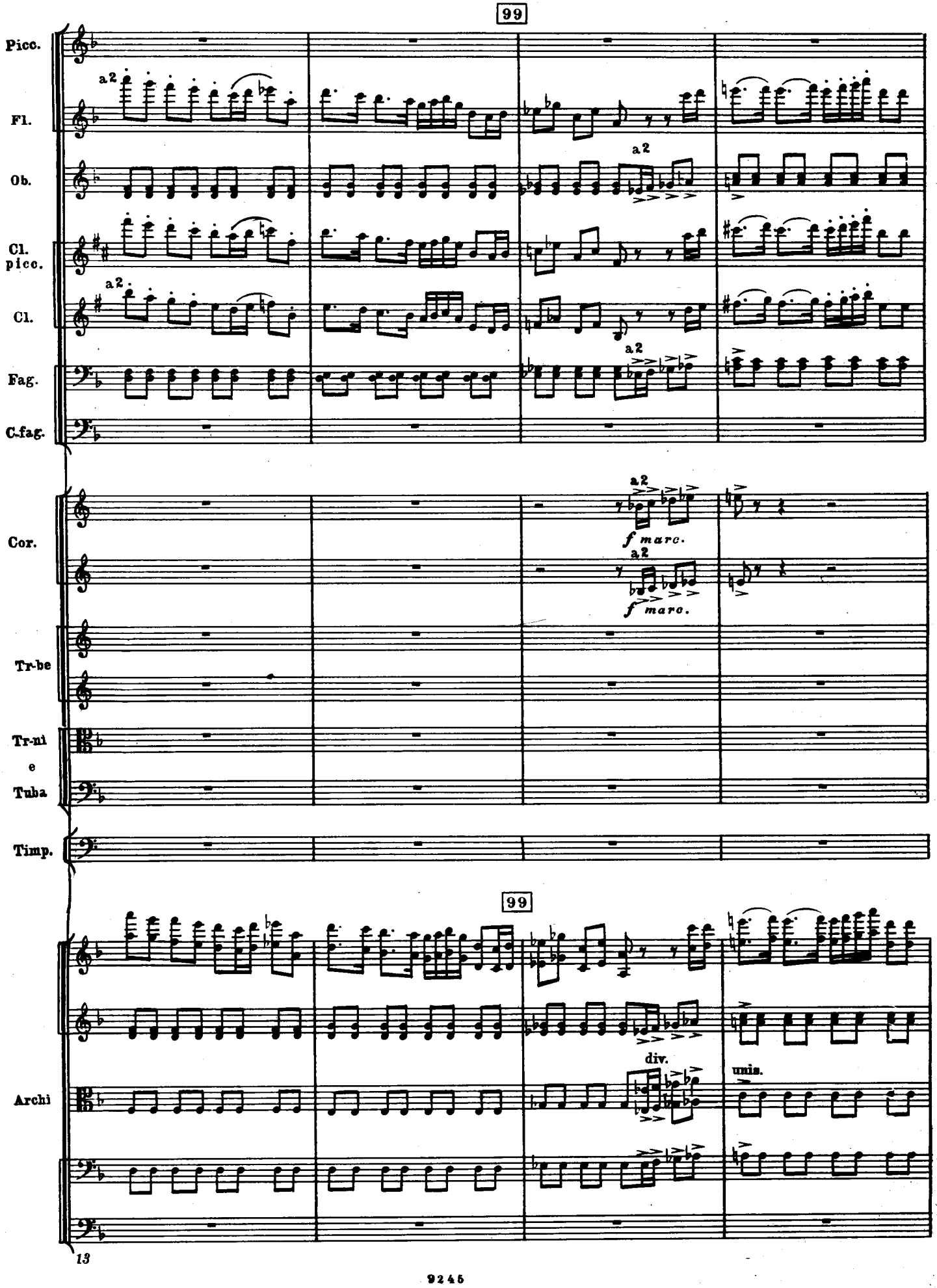

96
sola
Cel.
Arpe
p
sole
I
Vni II
III
V-le
II
V-c.
C-b.
pp
180
[morendo]
morendo
arco
185

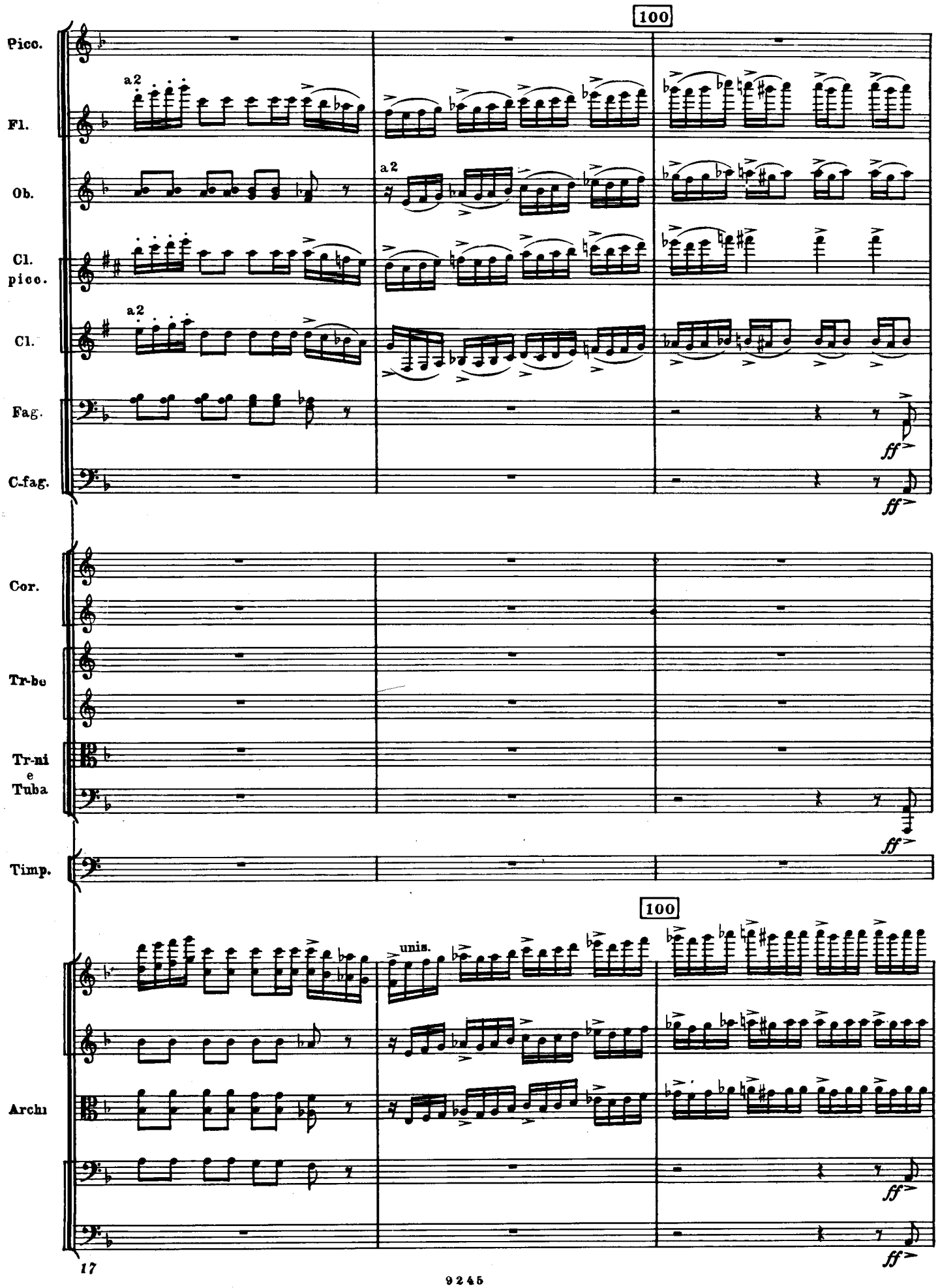
IV

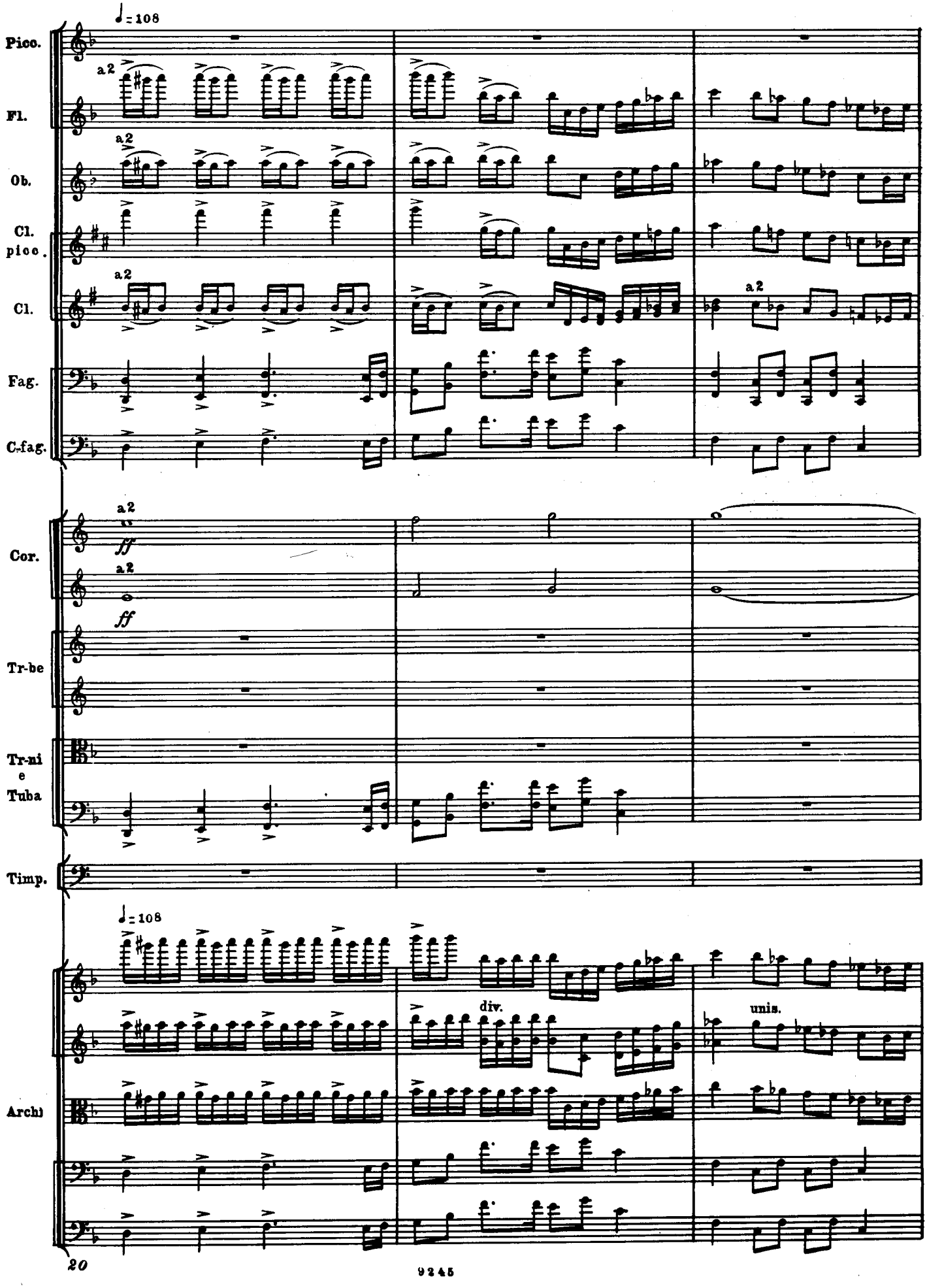

Allegro non troppo ♩= 88
97
Piccolo
2 Flauti
2 Oboi
Clarinetto piccolo(Es)
2 Clarinetti(B)
2 Fagotti
Contrafagotto
4 Corni (F)
3 Trombe(B)
3 Tromboni e Tuba
Timpani
2 Arpe
[sempre a2]
Piano
97
Allegro non troppo ♩= 88
Violini I
Violini II
Viole
Violoncelli
Contrabassi
a2
marc.

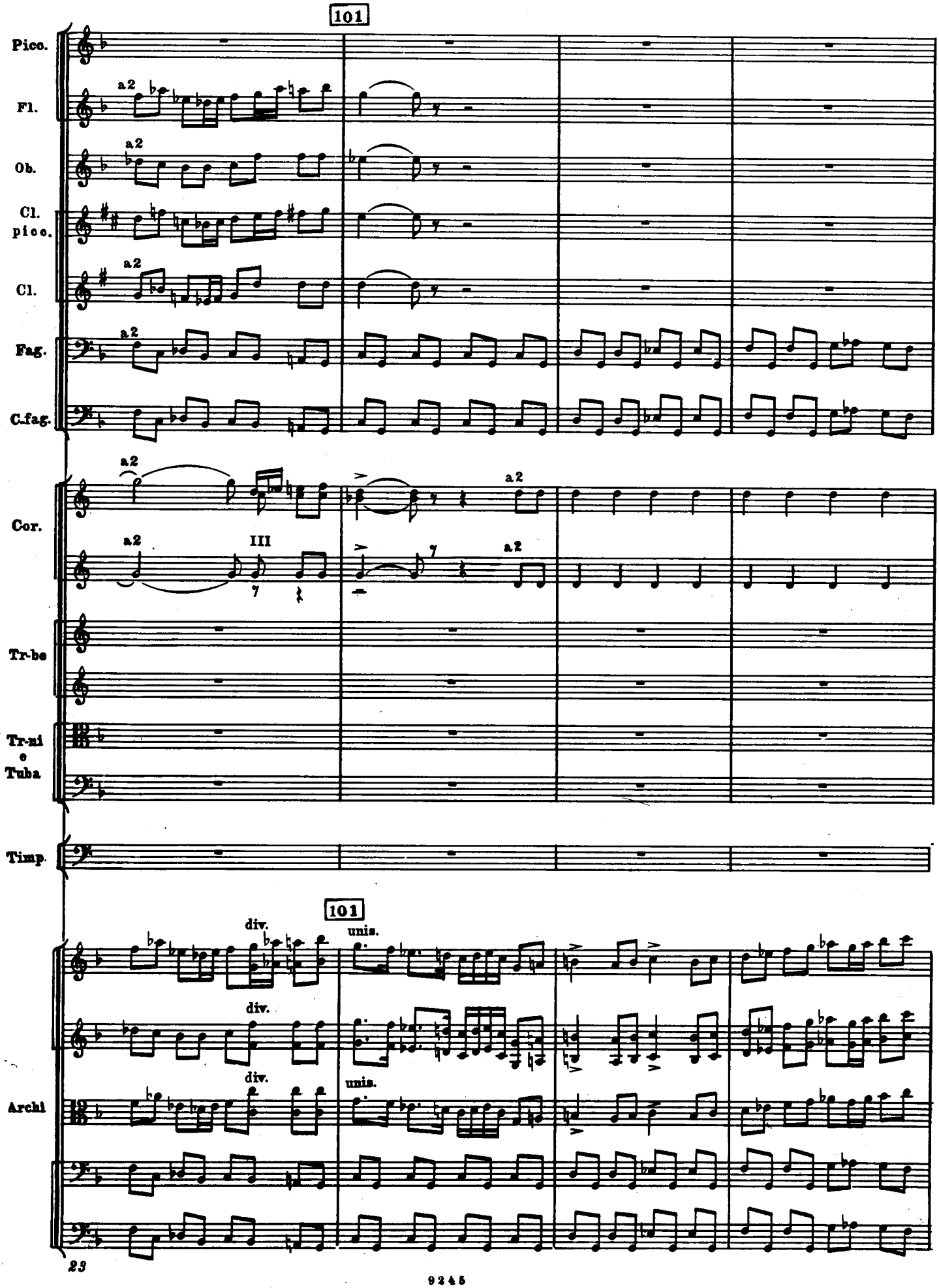

accelerando
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp
Archi
a2
ff
senza sord.
fff
div.
unis.
5

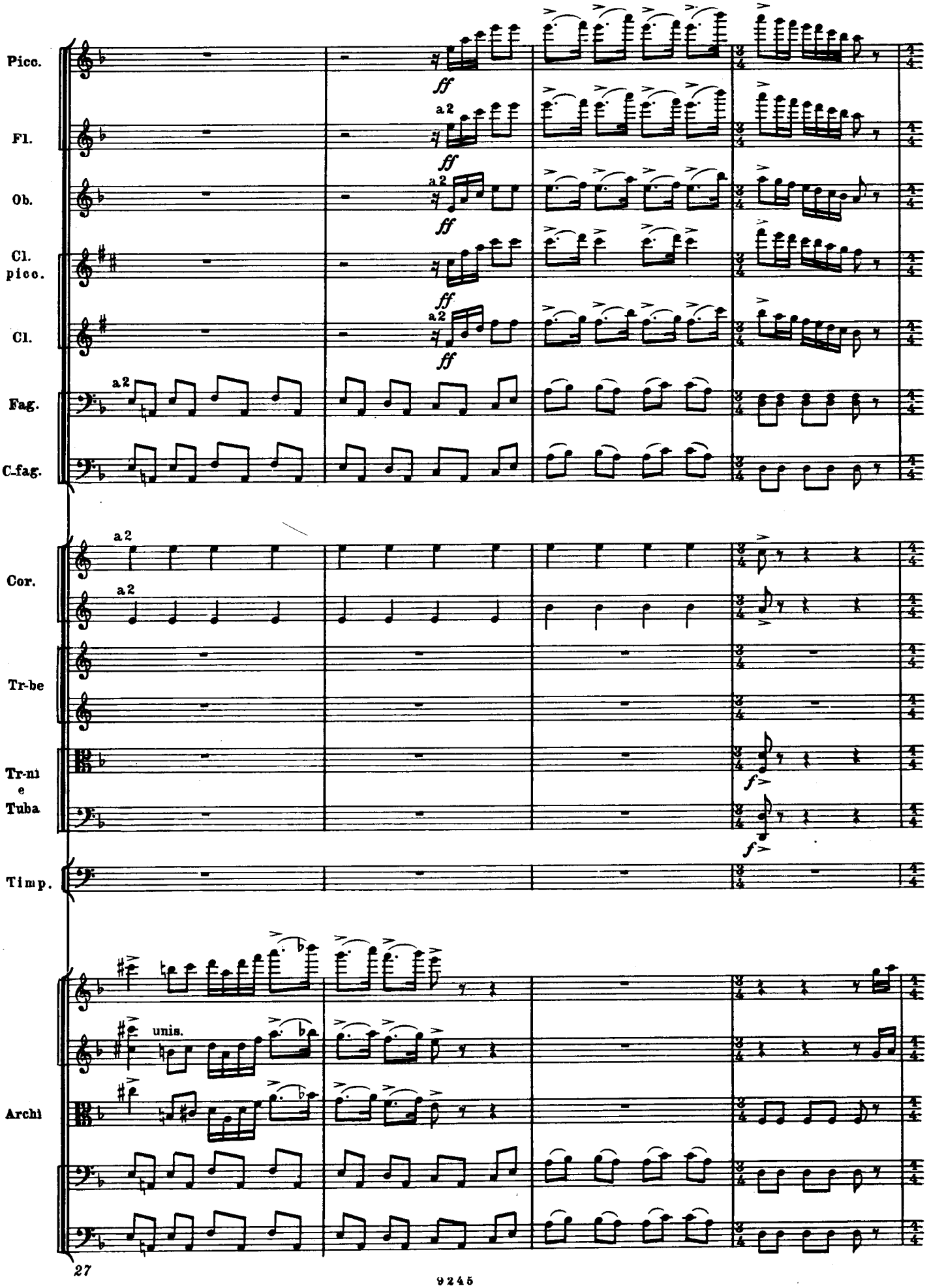

poco a poco
98
♩=104
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
ff
unis.
div.

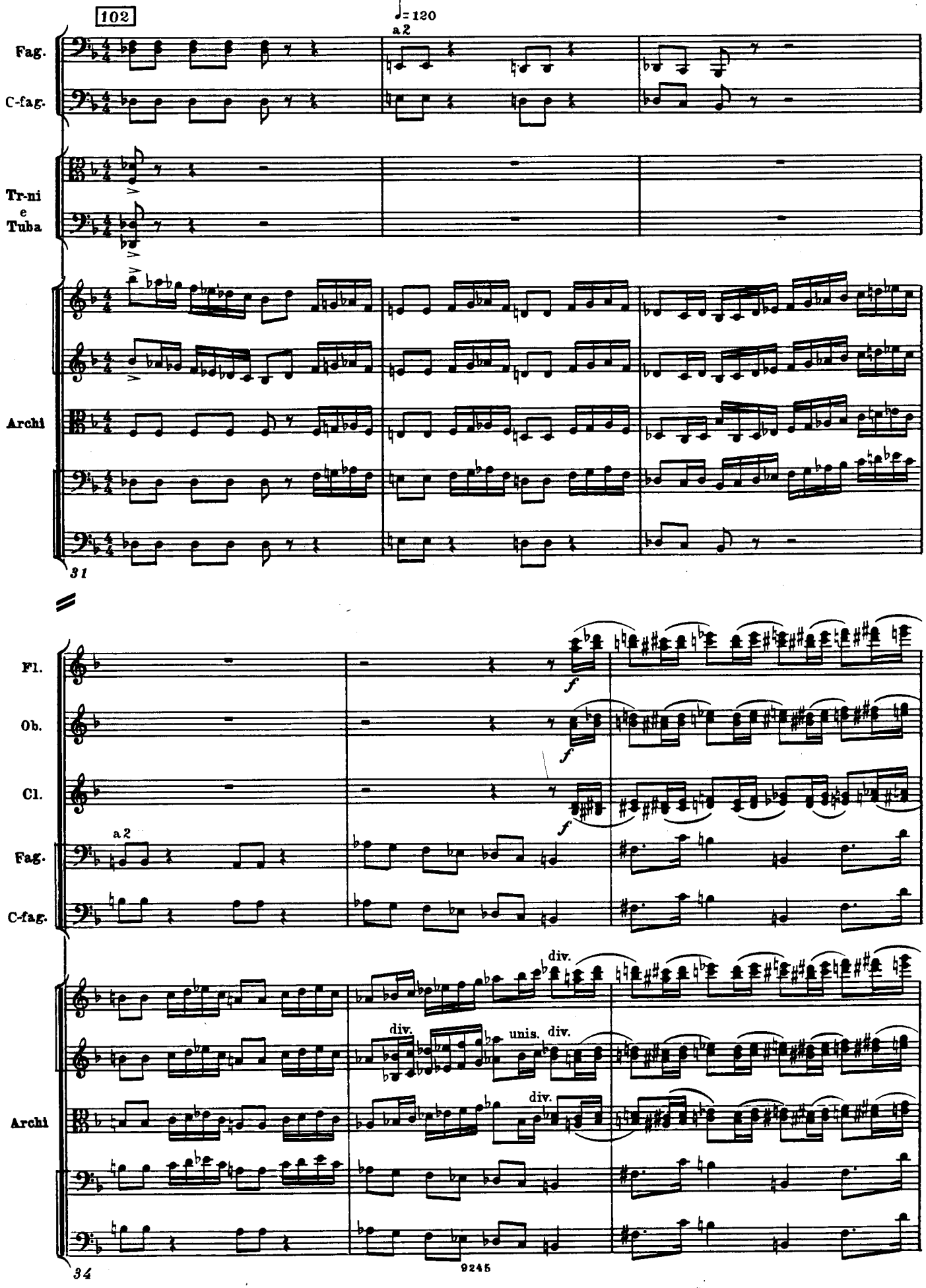

99
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C.fag.
a2
Cor.
f marc.
Tr-be
Tr-ni e Tuba
Timp.
99
Archi
div.
unis.

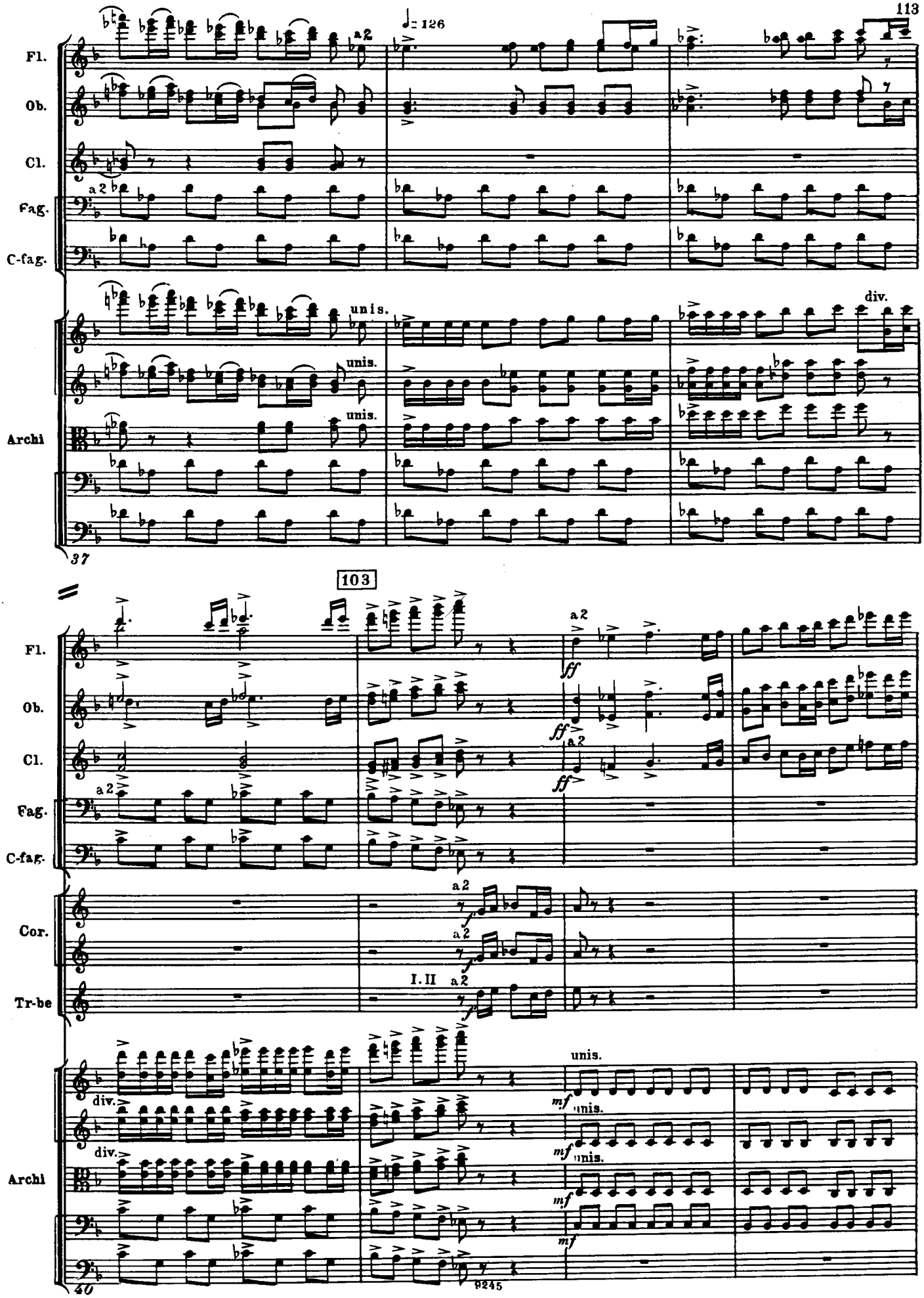

100
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
unis.
ff

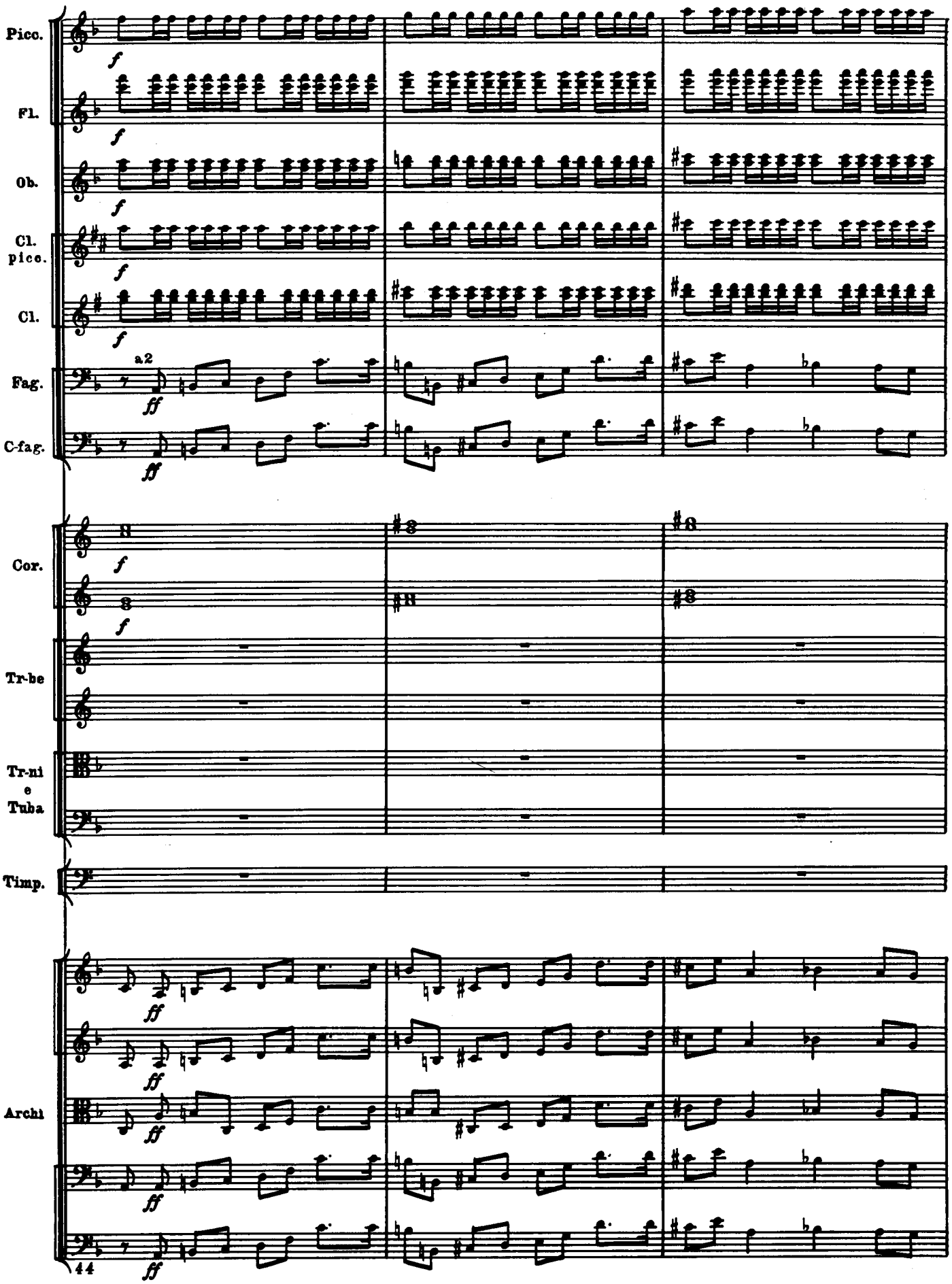

♩= 108
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
a2
Cor.
ff
Tr-be
Tr-mi
e
Tuba
Timp.
Archi
div.
unis.
20

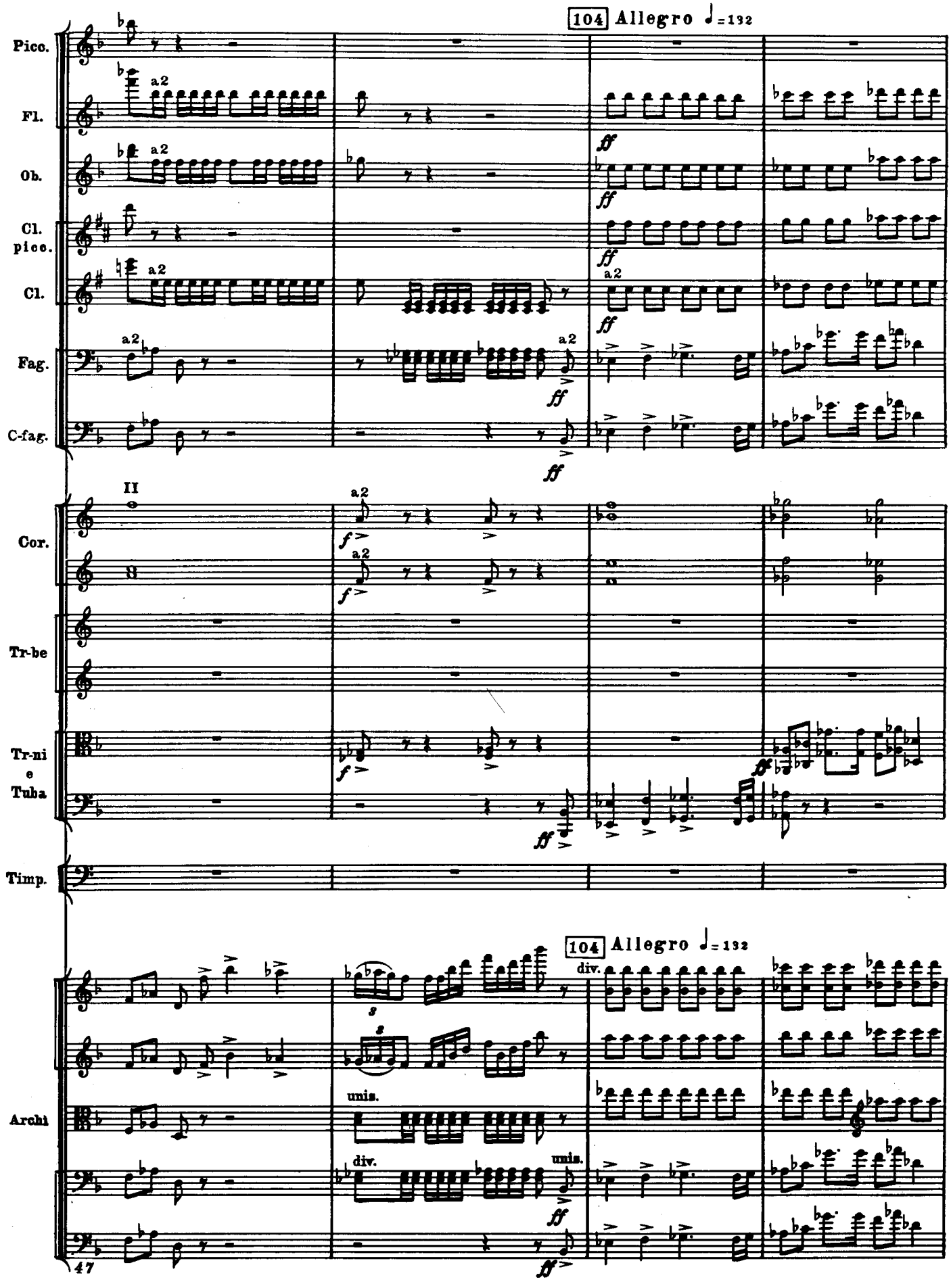

101
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
III
div.
unis.

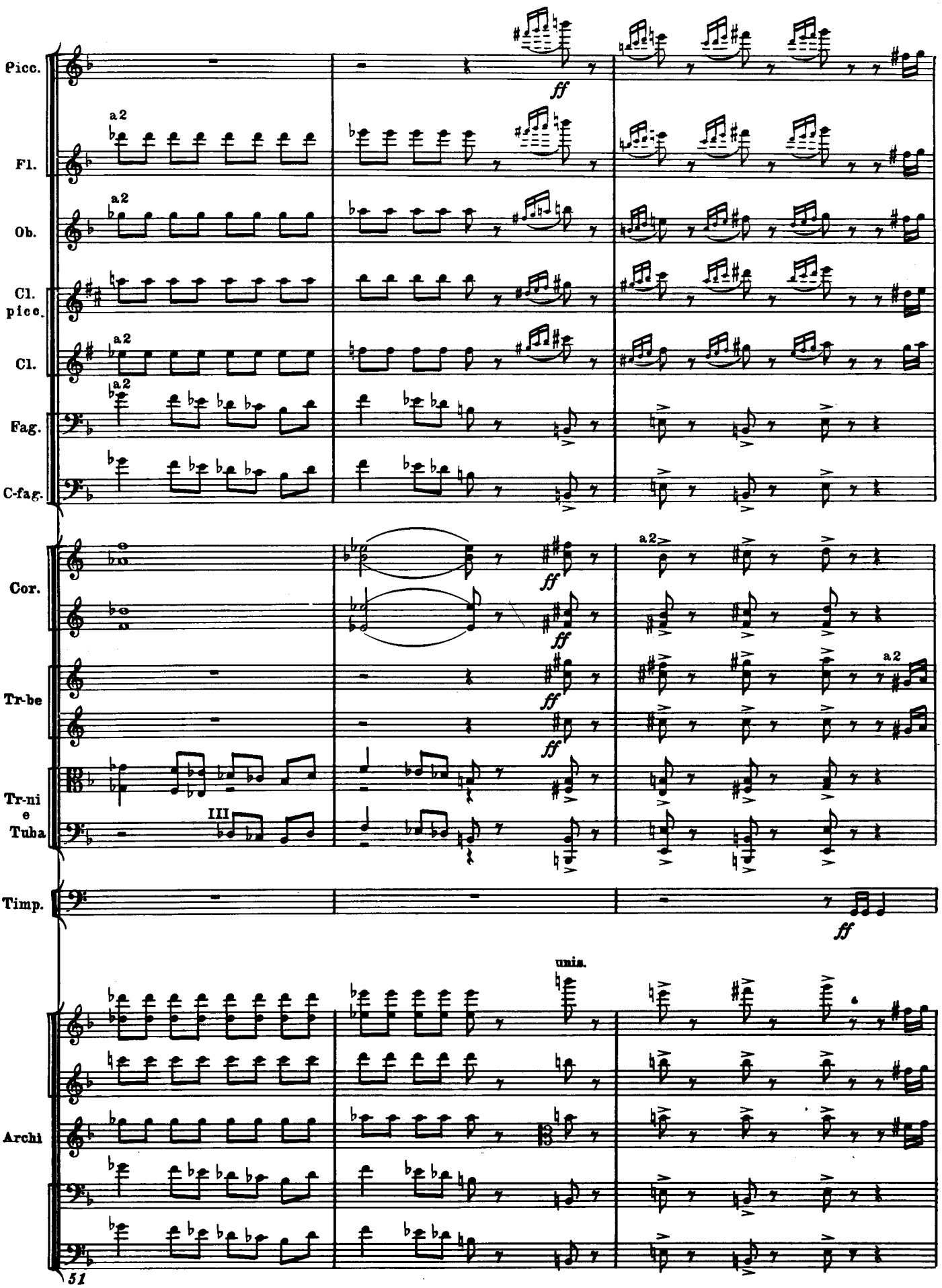

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
ff
a2
unis.
f

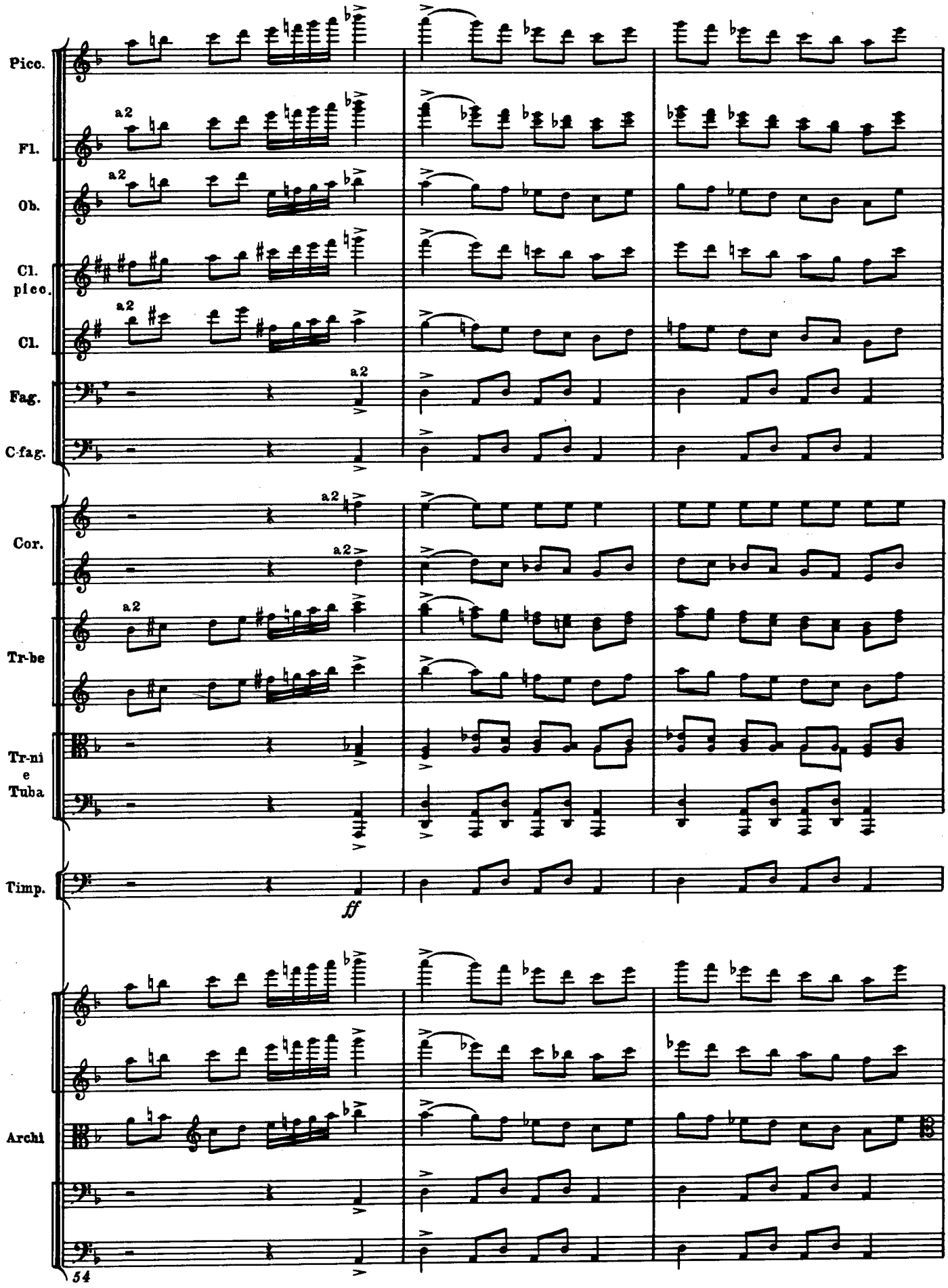

102
♩= 120
a2
Fag.
C-fag.
Tr-ni
e
Tuba
Archi
31
Fl.
Ob.
Cl.
Fag.
C-fag.
a 2
f
Archi
div.
unis.
34

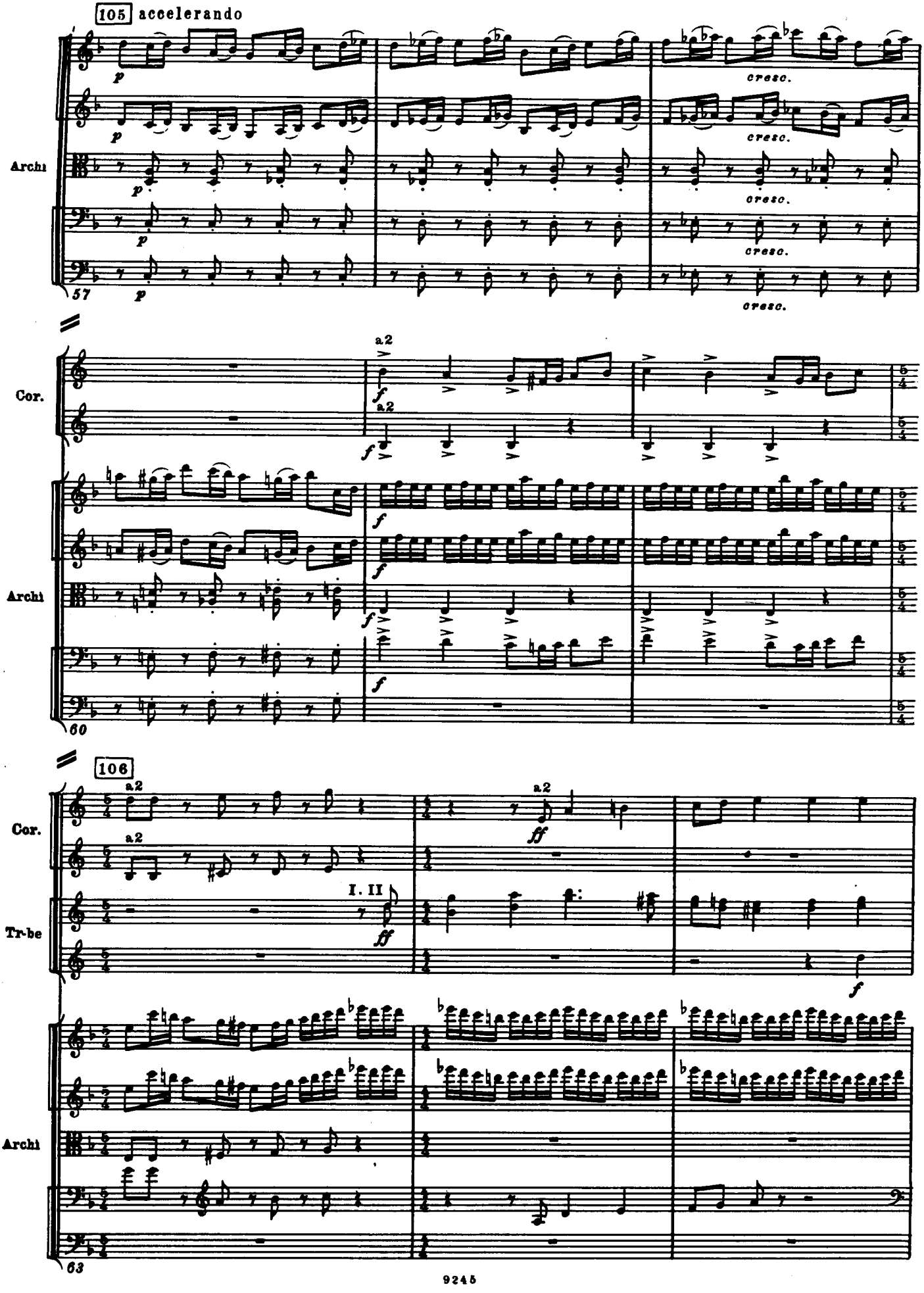

♩= 126
Fl.
Ob.
Cl.
Fag.
C-fag.
Archi
a2
unis.
div.
37
103
ff
Cor.
Tr-be
I. II
mf
40
9245

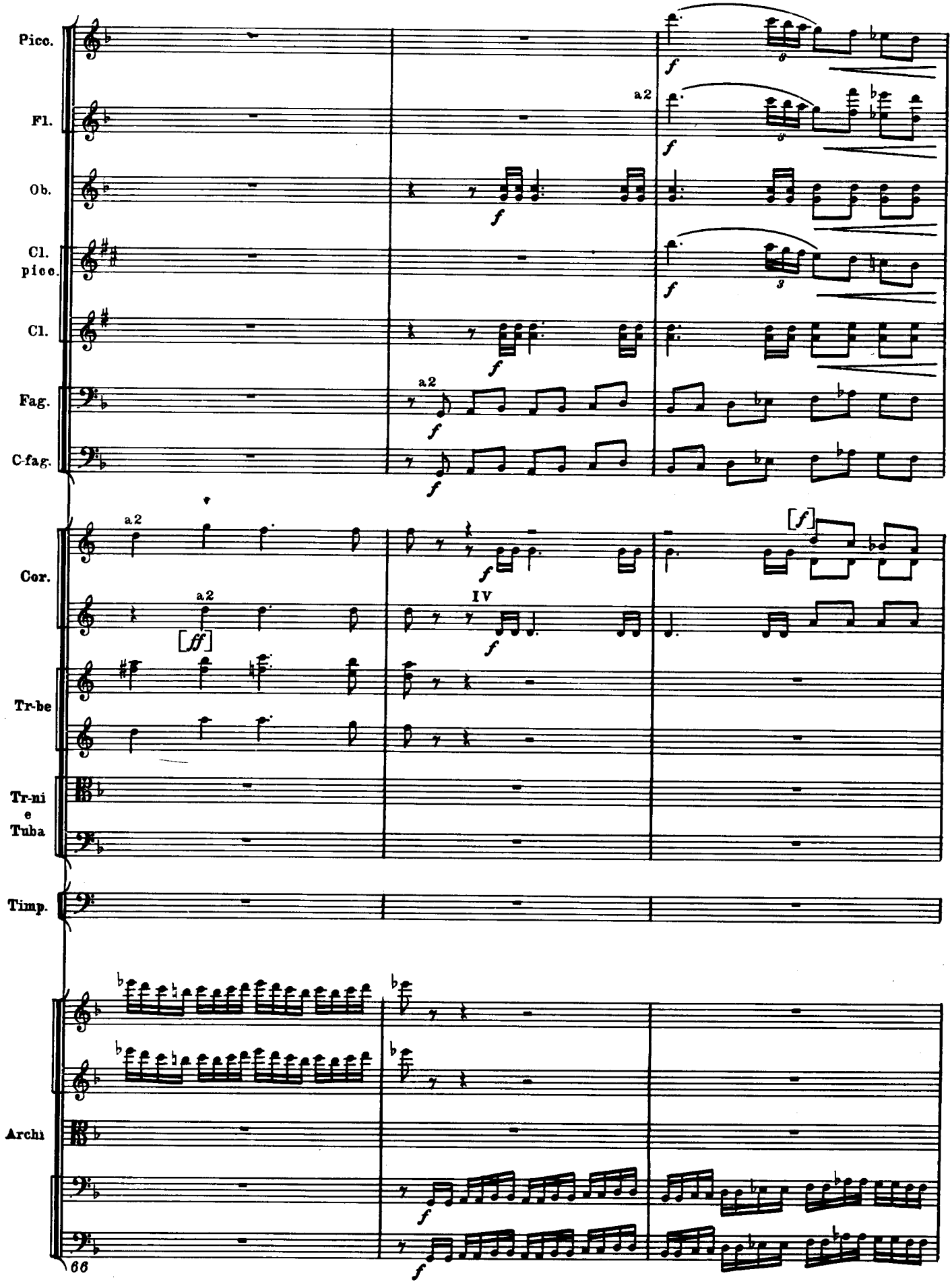

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
44

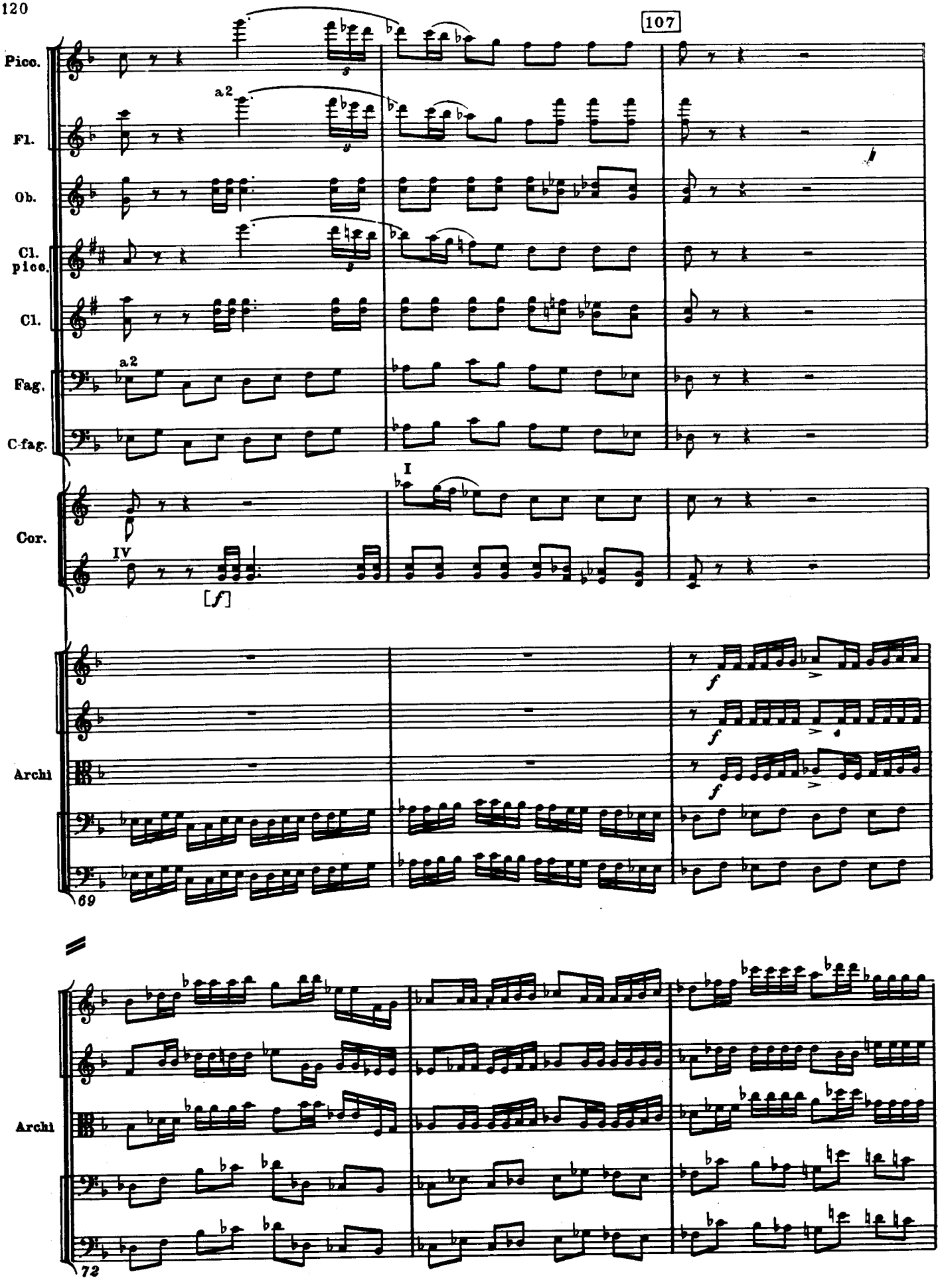

104 Allegro ♩=132
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
ff
II
f
div.
unis.
47

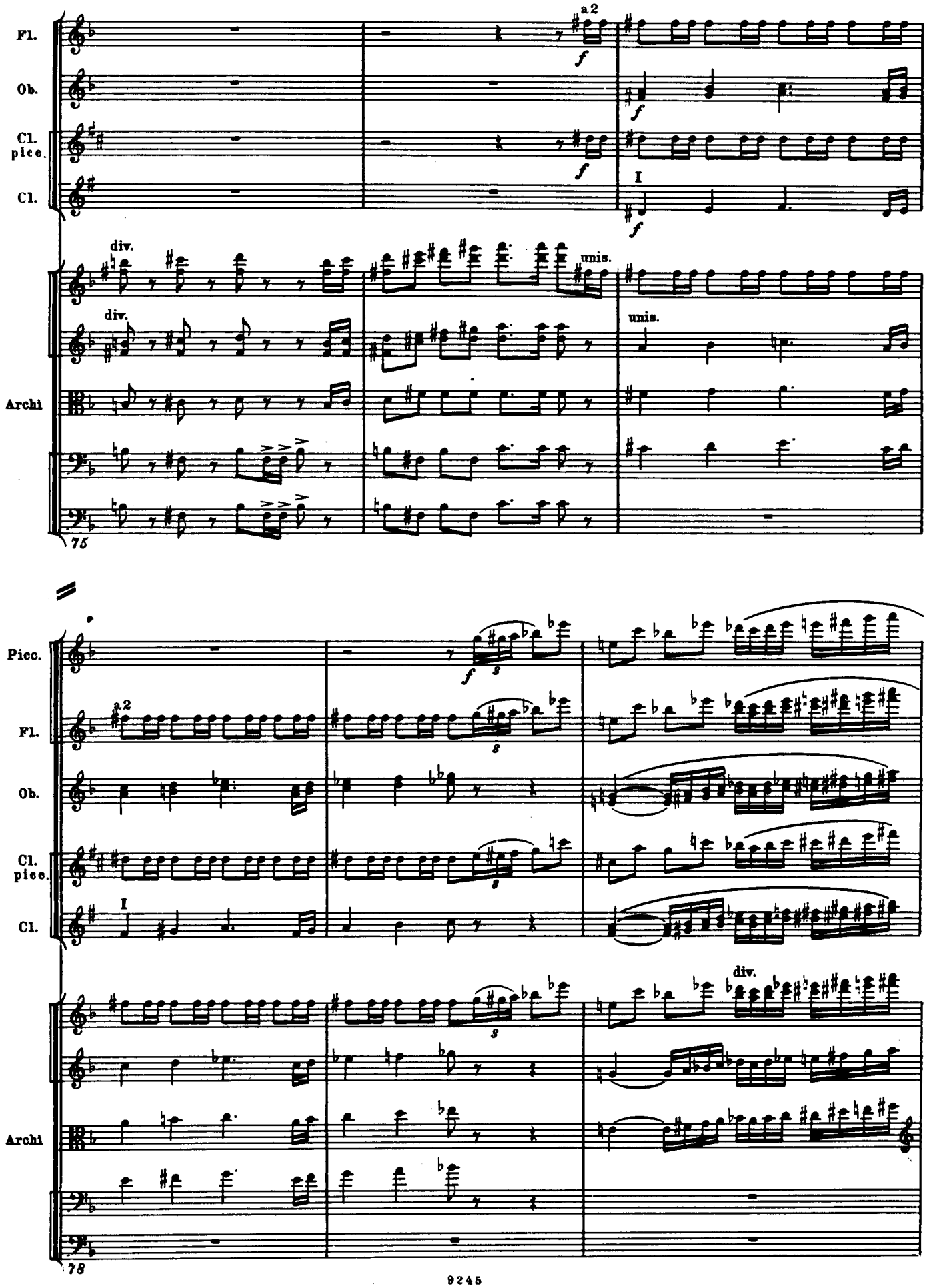

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
ff
III
unis.


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
ff
54


105 accelerando
p
cresc.
Archi
57
Cor.
a2
f
Archi
60
106
ff
Tr-be
I. II
Archi
63

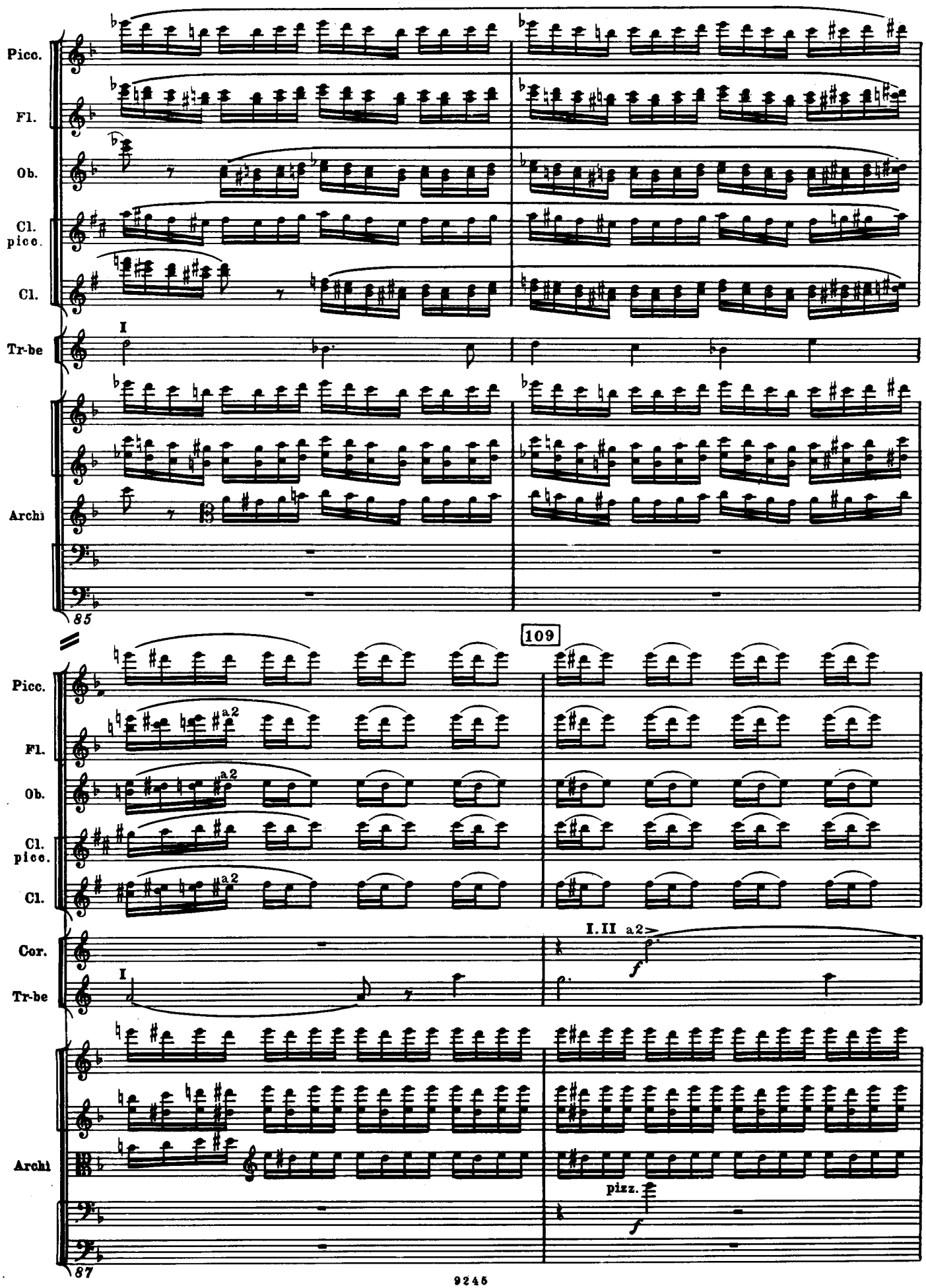

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
IV
66

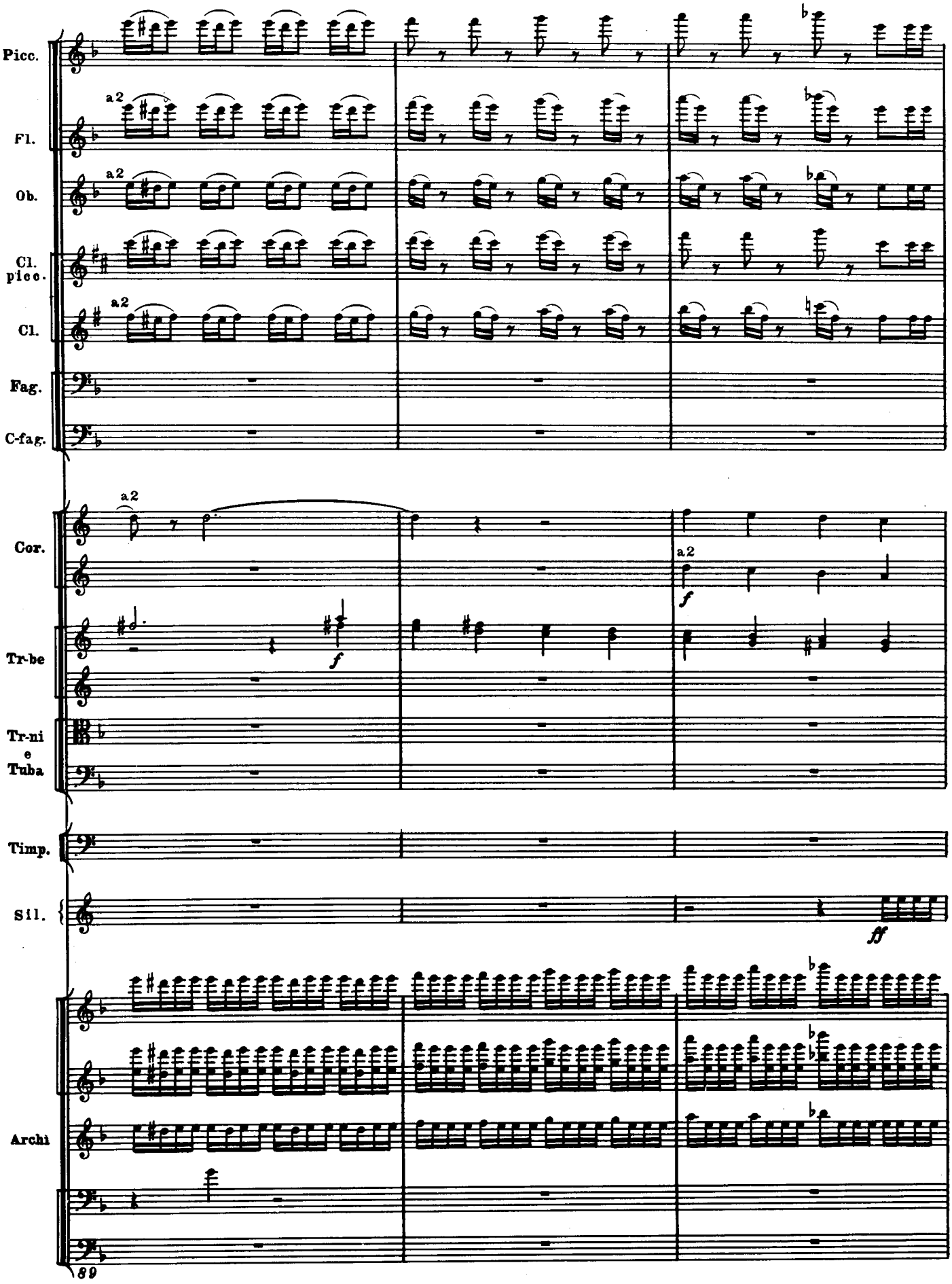

107
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Archi
69
Archi
72
a2
I
IV
[f]
f

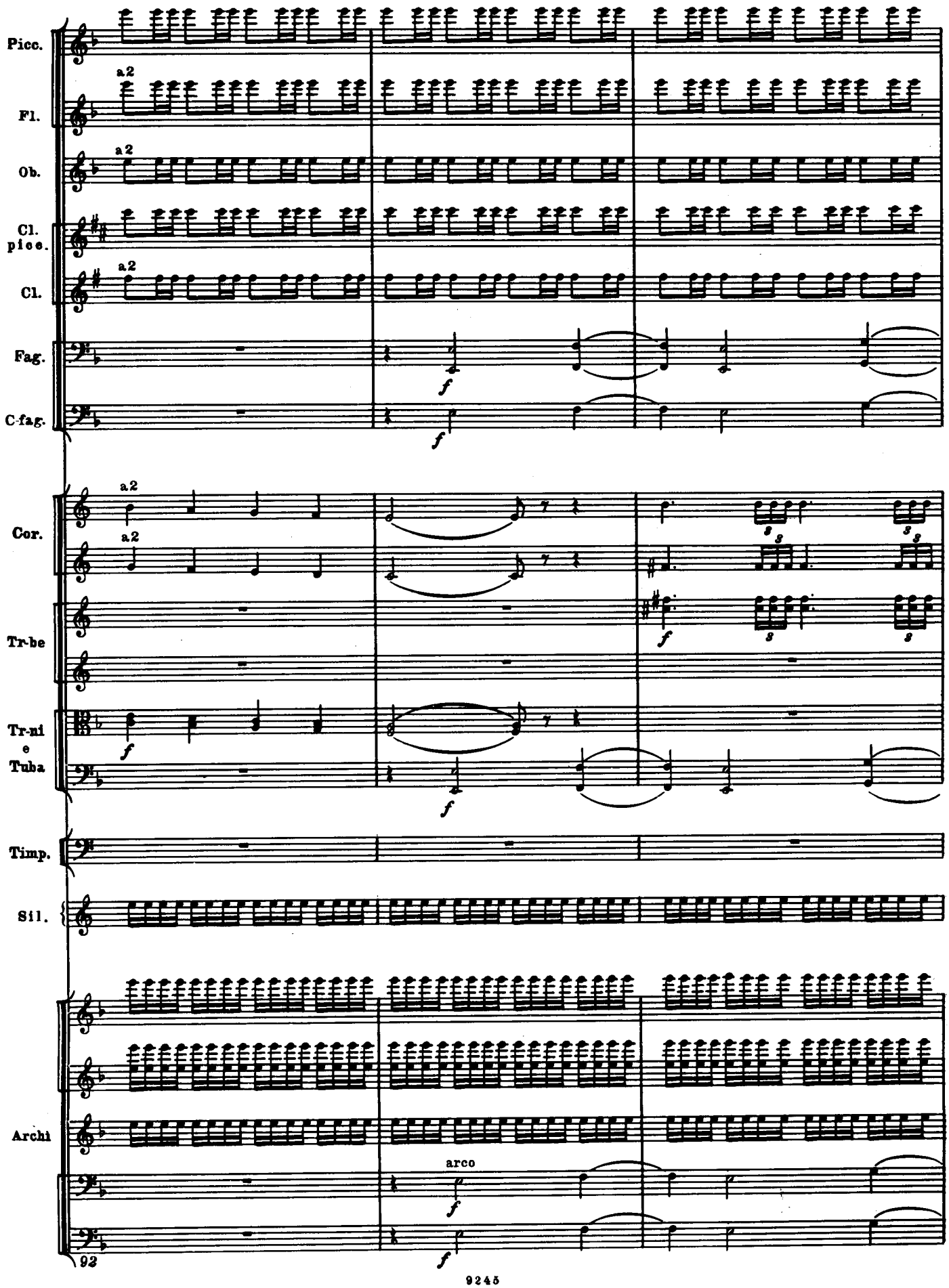

Fl.
Ob.
Cl. picc.
Cl.
Archi
Picc.
a2
I
div.
unis.
75
78

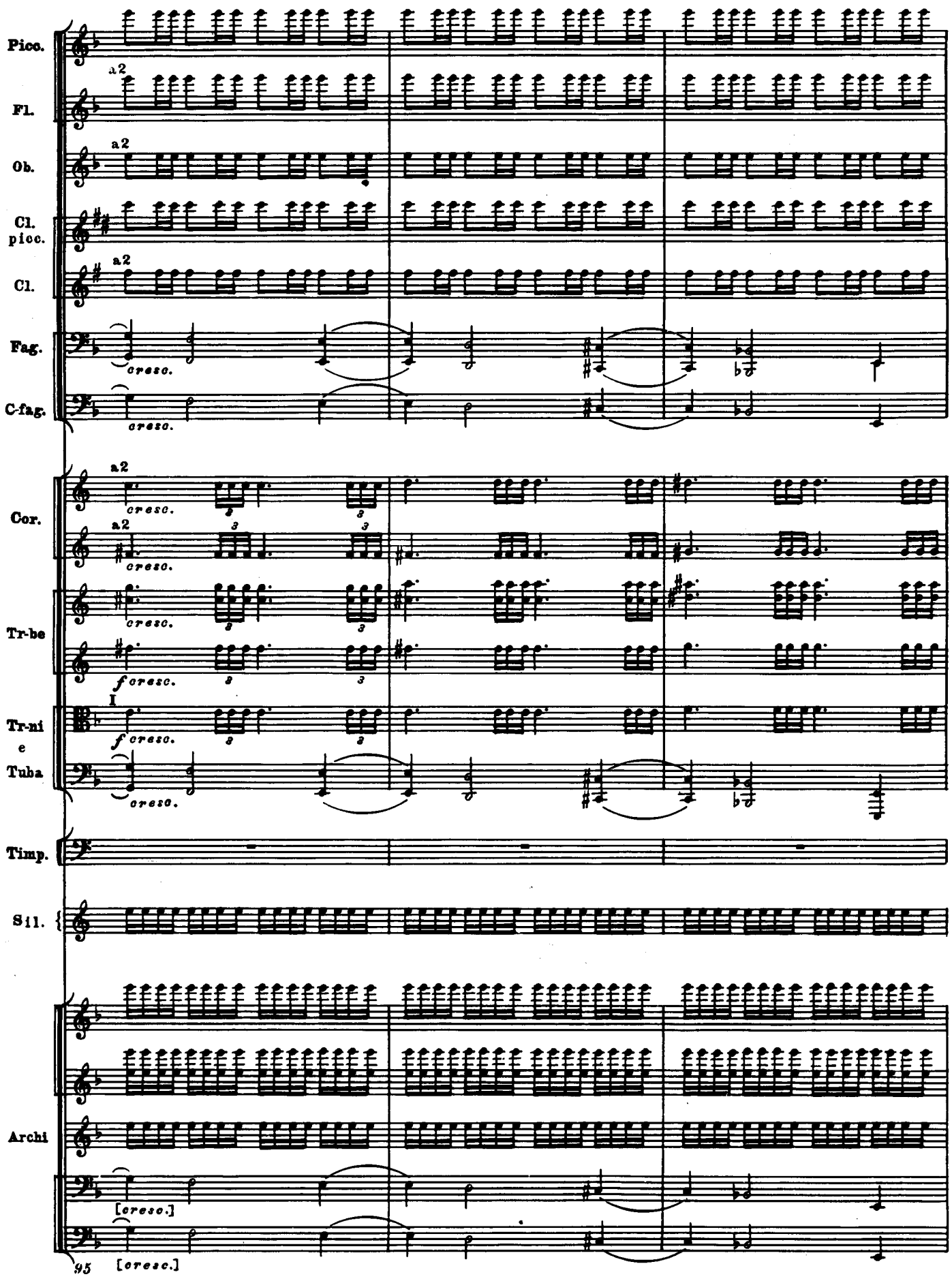
108 Più mosso ♩ = 72

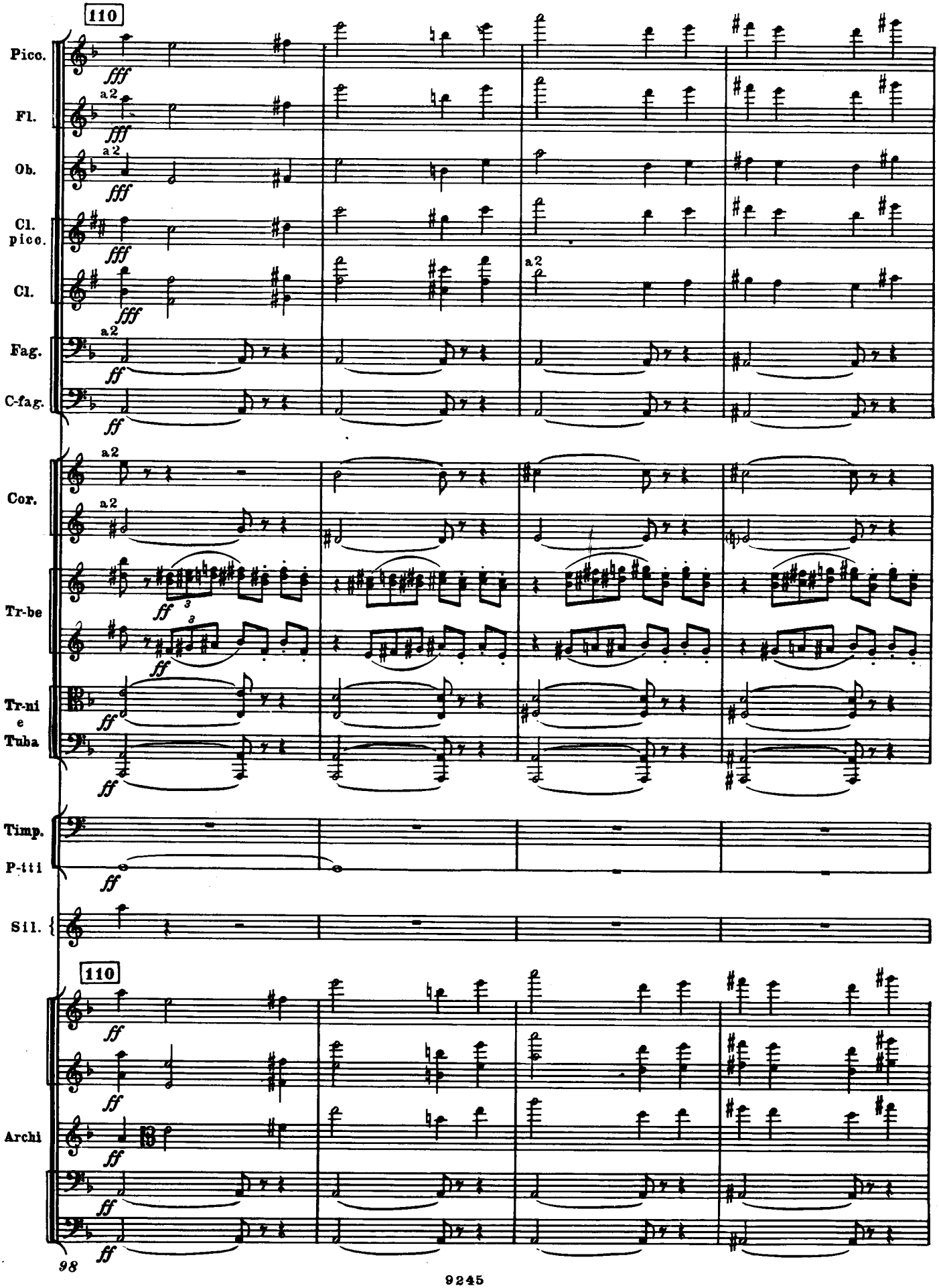
Picc.
Fl.
Ob.
Cl. picc.
Cl.
I sola
Tr-be
f
unis.
div.
Archi
81
Pico.
Fl.
Ob.
Cl. picc.
Cl.
I
Tr-be
Archi
83

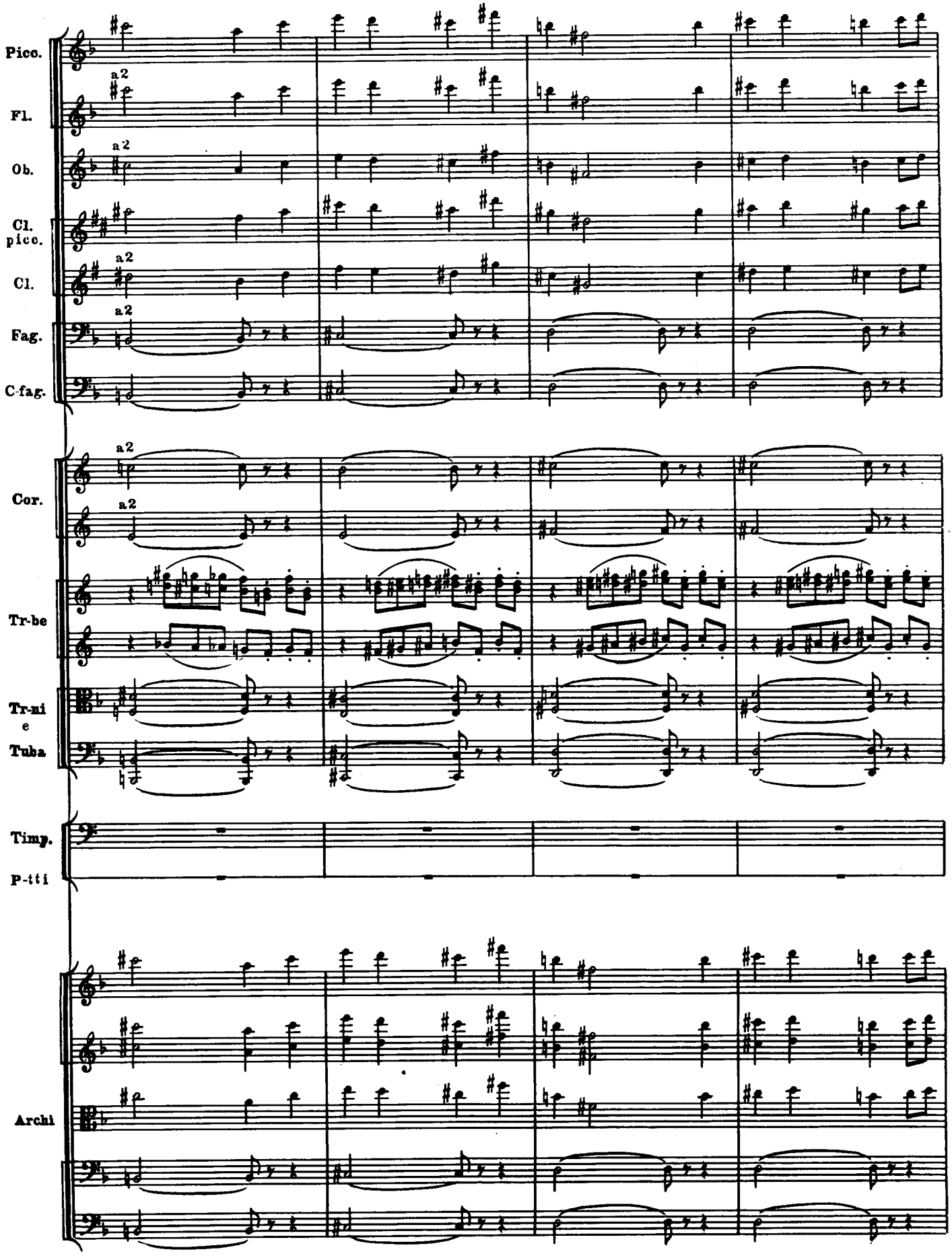

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Tr-be
I
Archi
85
109
a2
Cor.
I.II a2
f
pizz.
87

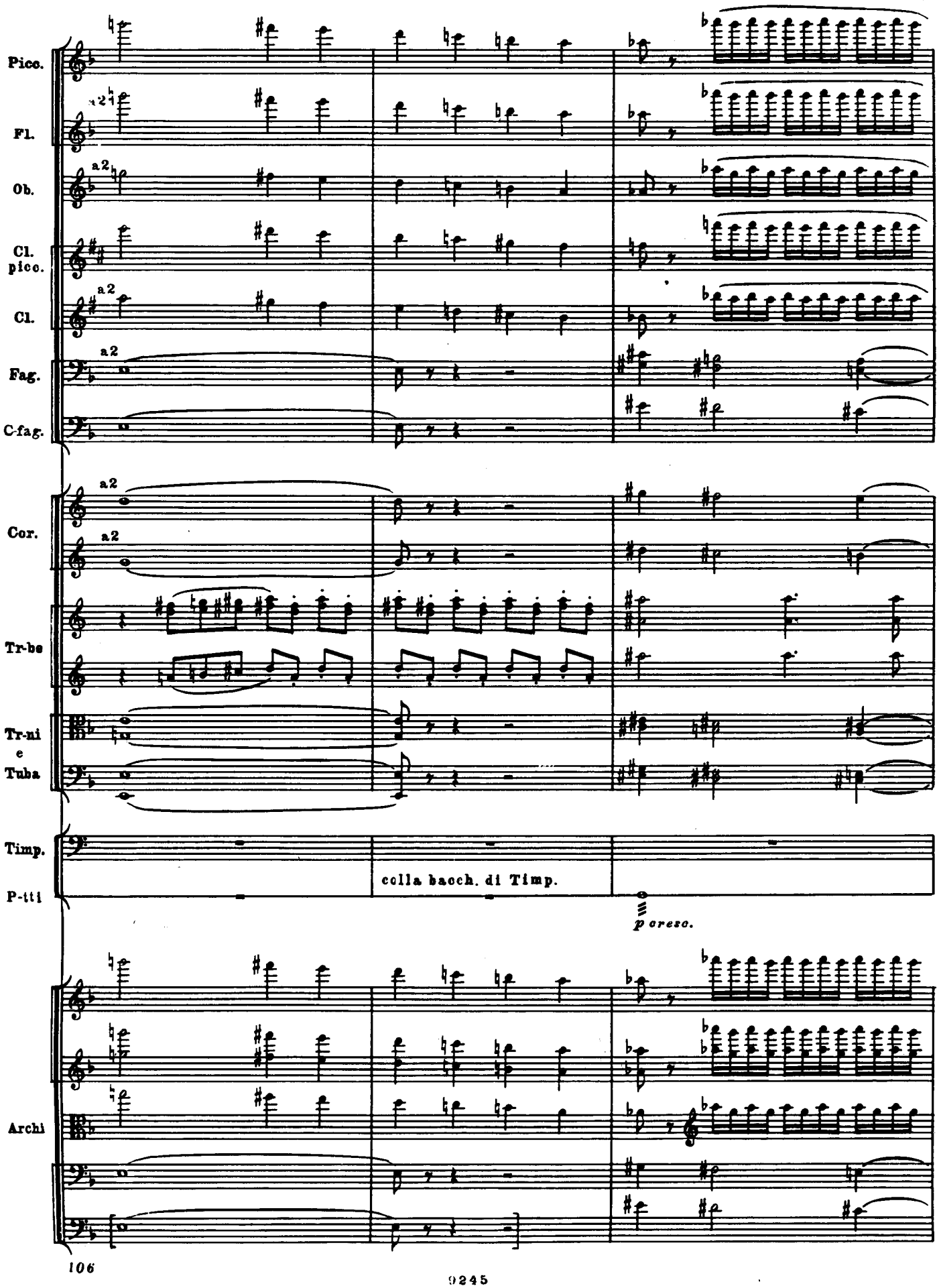

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Sil.
Archi
a2
f
ff
89

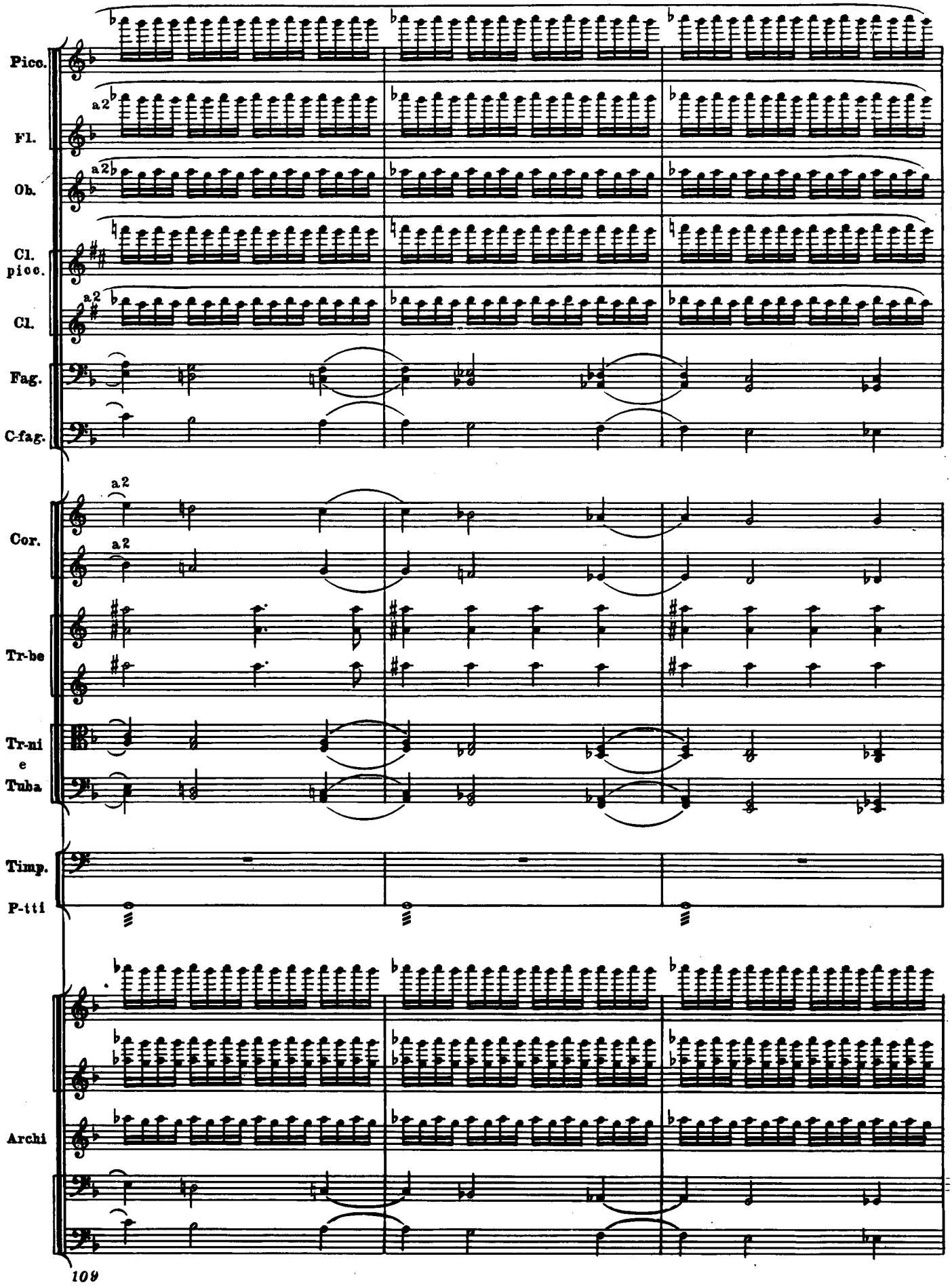

Picc.
Fl.
a2
Ob.
a2
Cl. picc.
Cl.
a2
Fag.
f
C-fag.
f
Cor.
a2
a2
Tr-be
Tr-ni e Tuba
f
f
Timp.
Sil.
Archi
arco
f
f
92

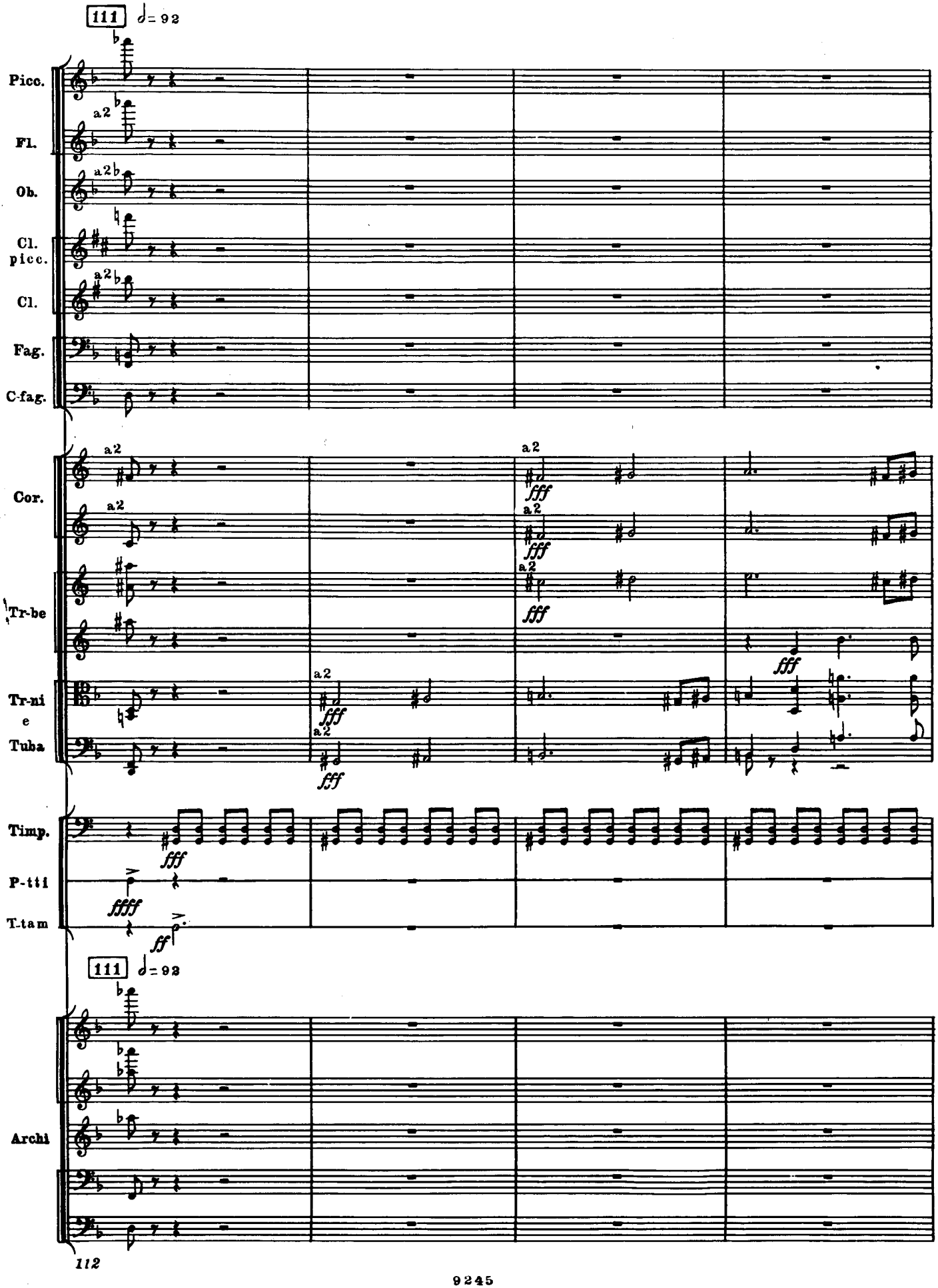

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Sil.
Archi
a2
cresc.
f cresc.
I
[cresc.]
95

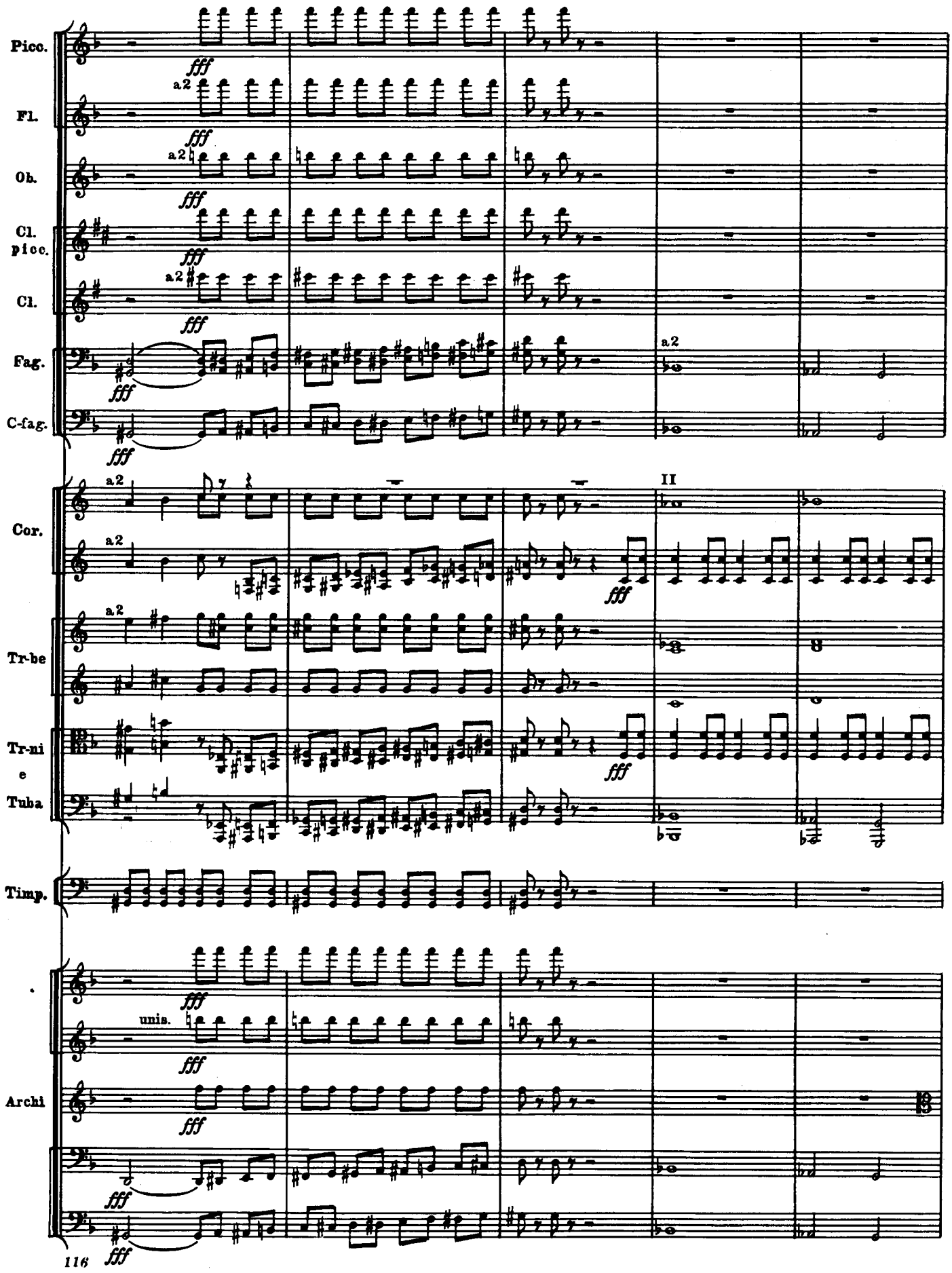

110
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-iti
Sil.
110
Archi
98
a2
fff
ff
3

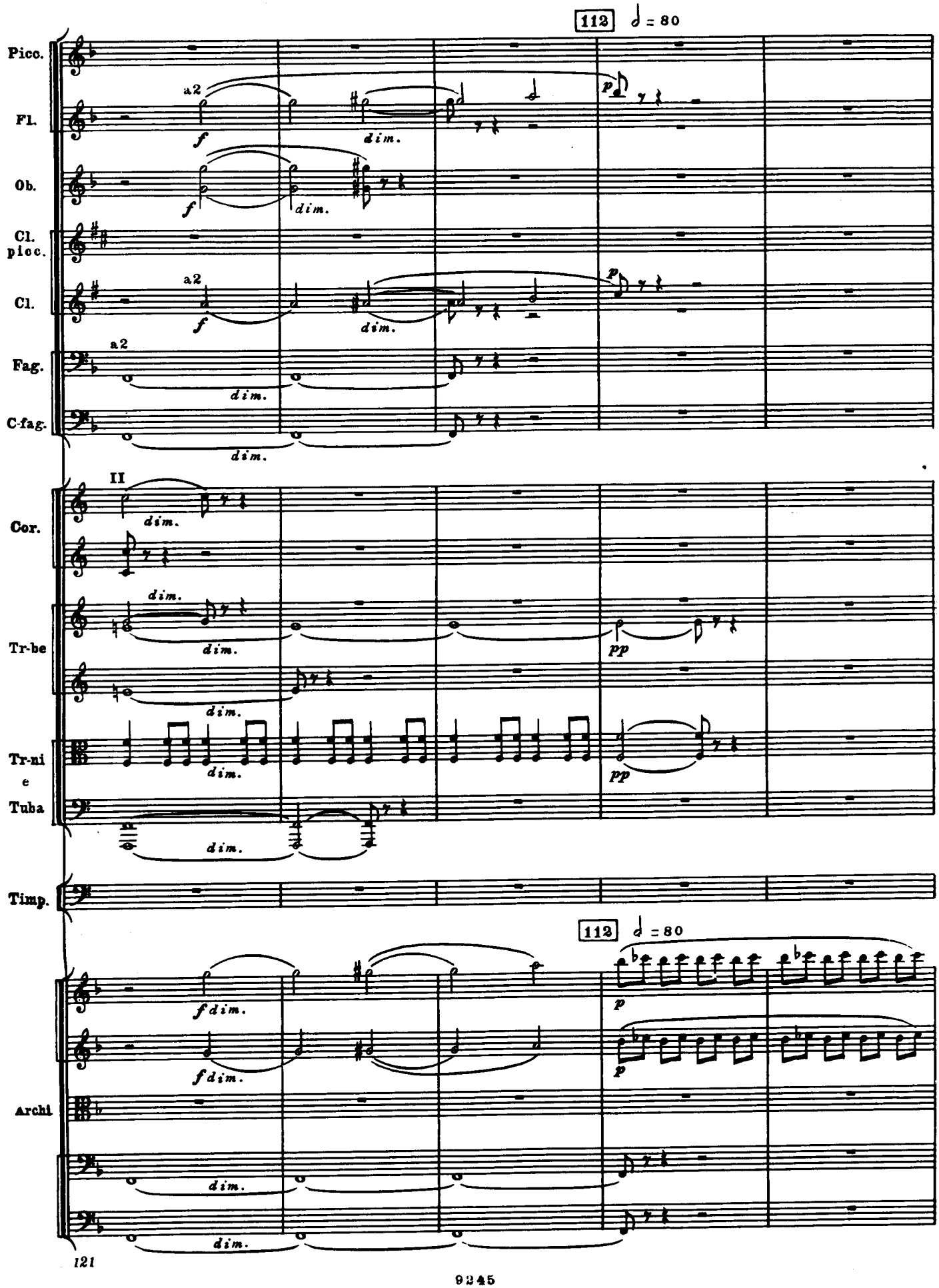

Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp. P-tti
Archi
a2
102

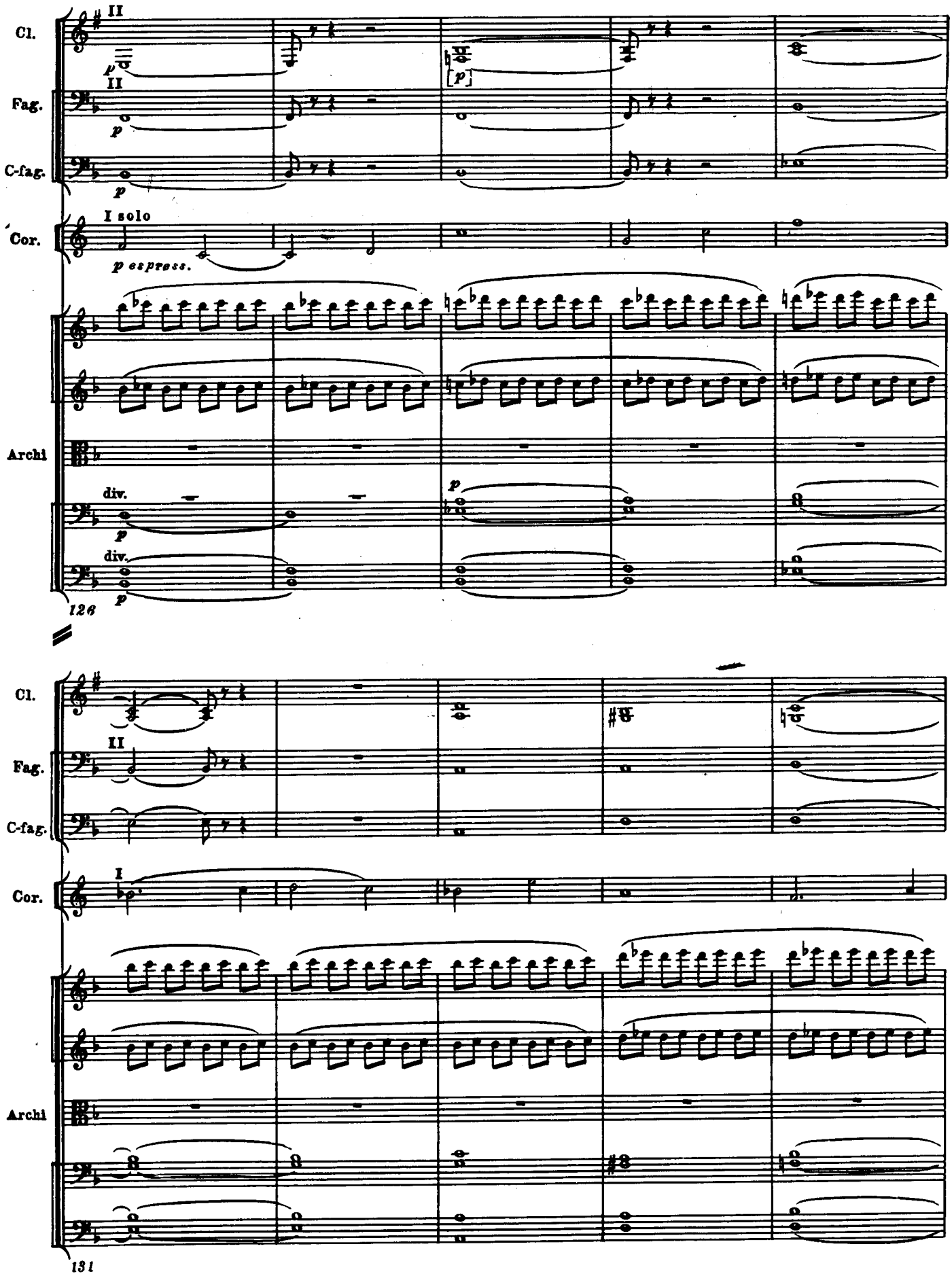

Pico.
Fl.
Ob.
Cl. picco.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Archi
a2
colla bacch. di Timp.
p cresc.

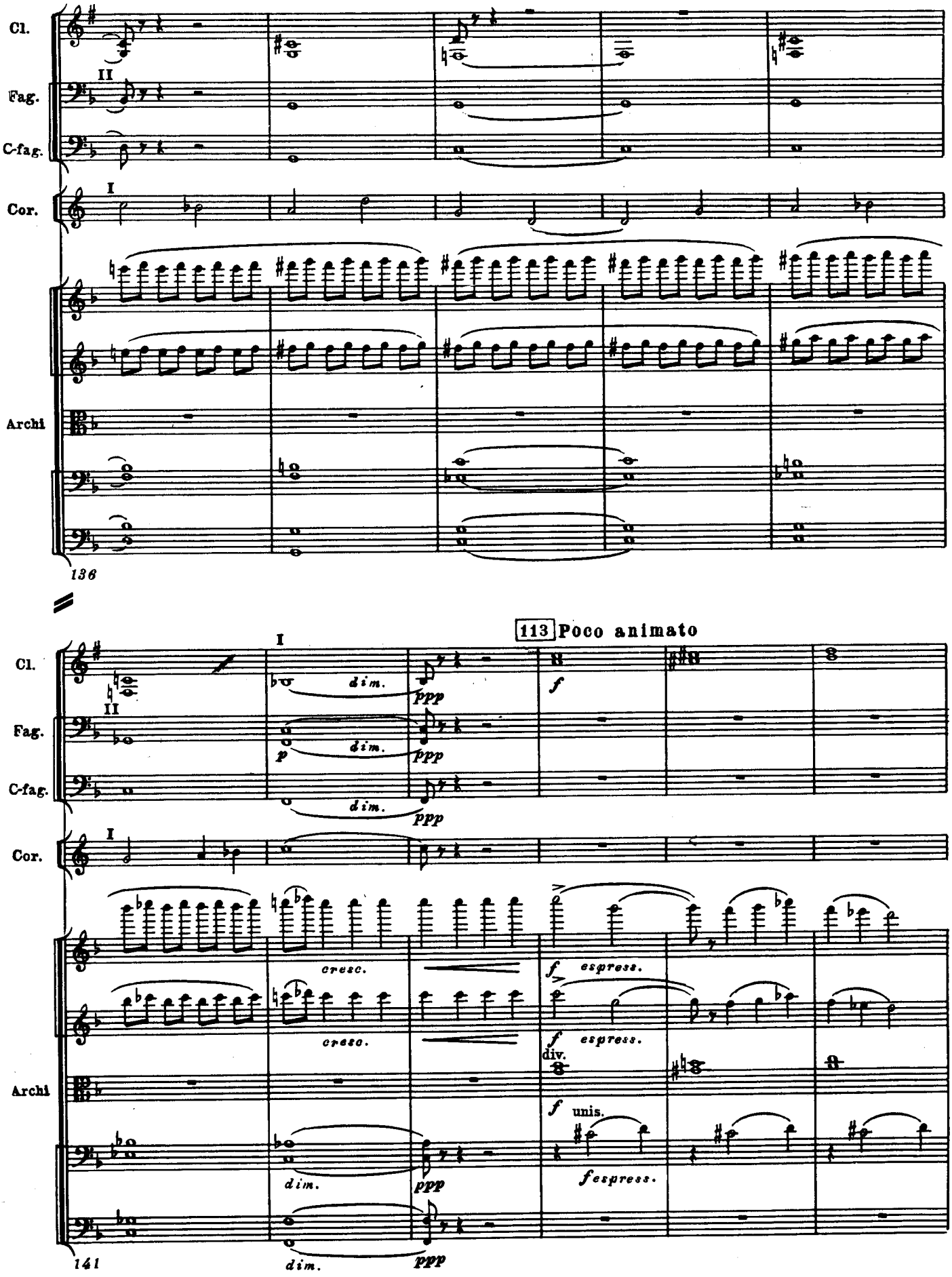

Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
Archi
a2
109

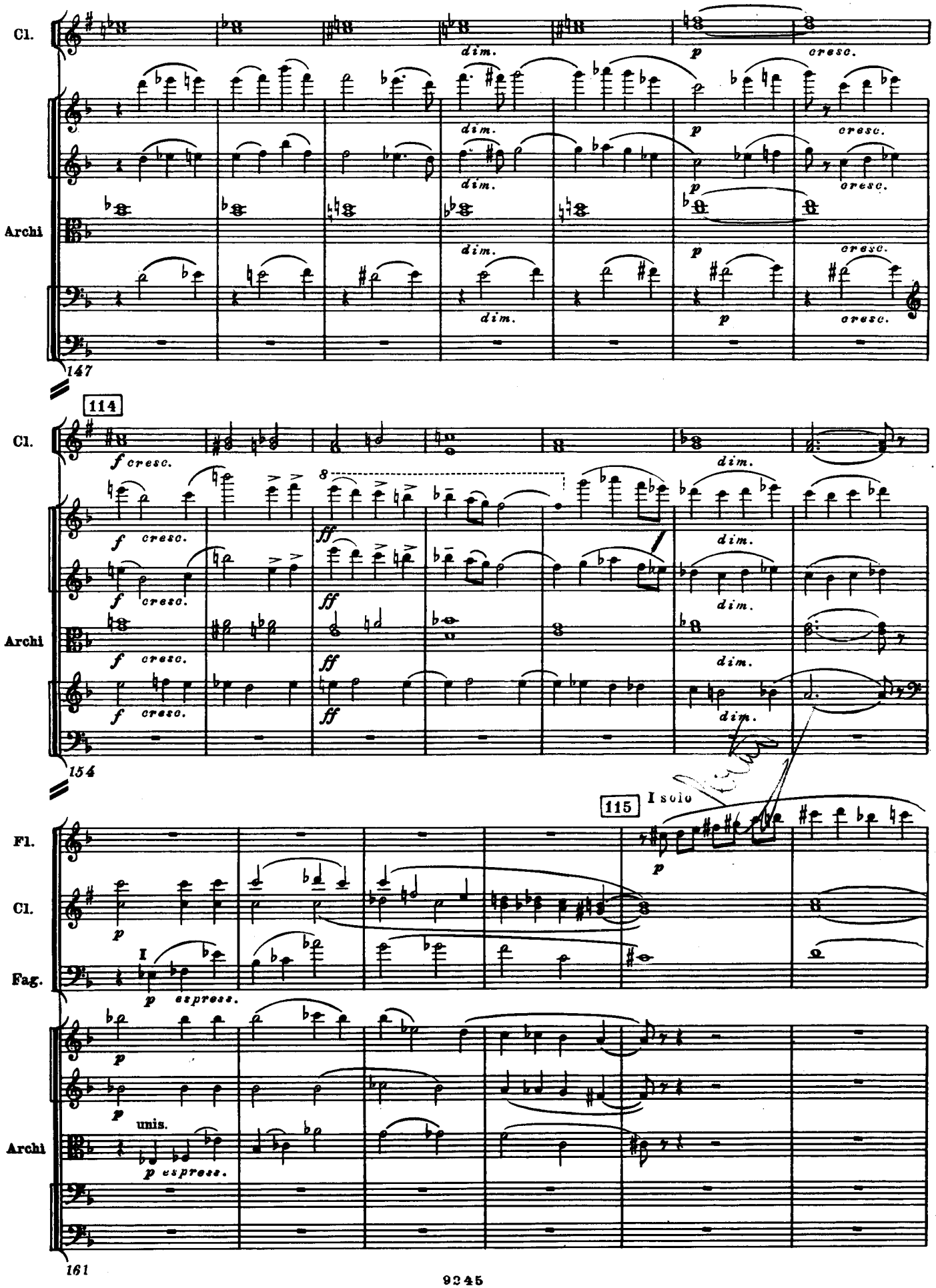

111
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-tti
T.tam
Archi
a2
fff
ffff
ff
112

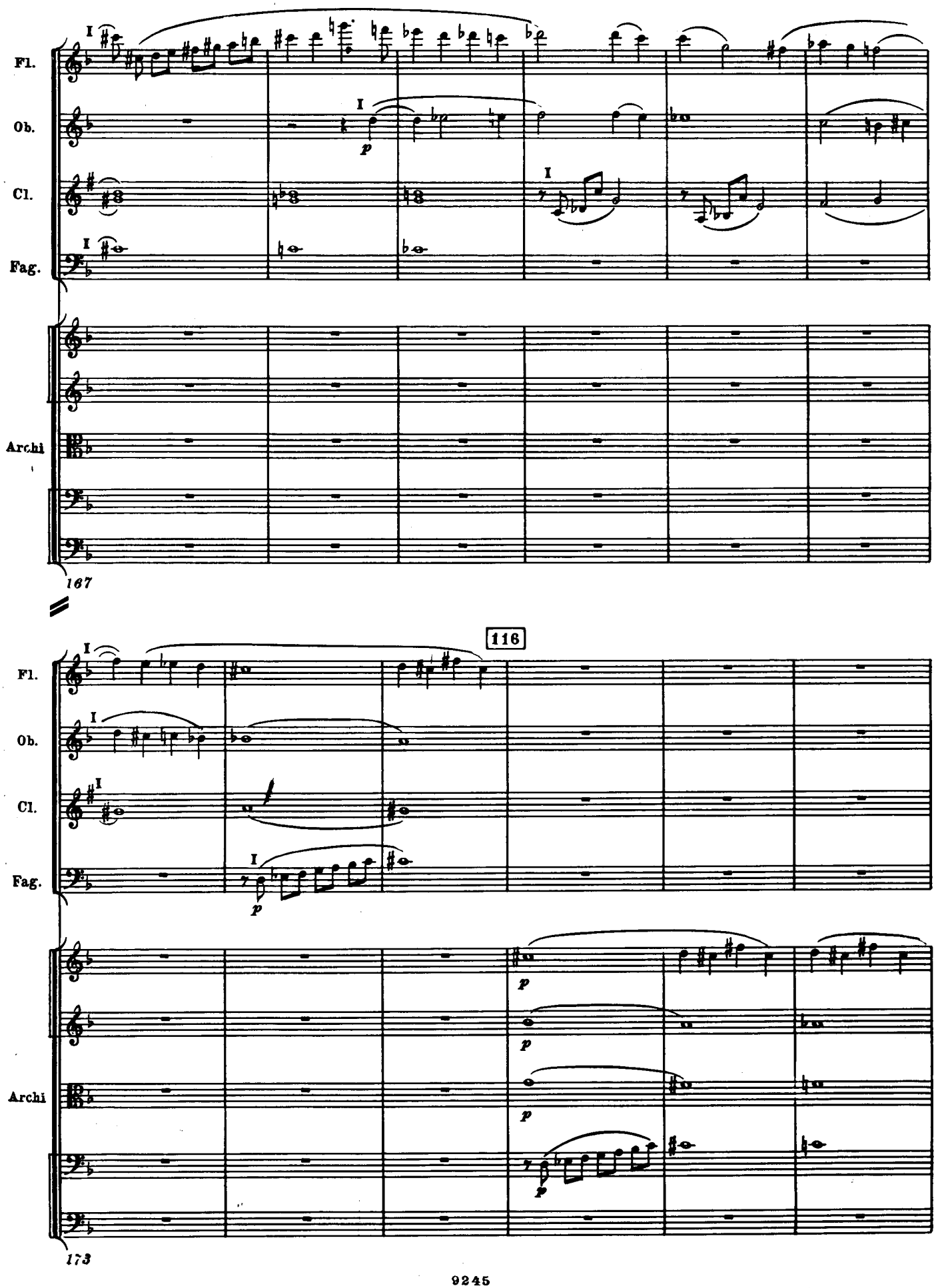

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
unis.
fff
II
116

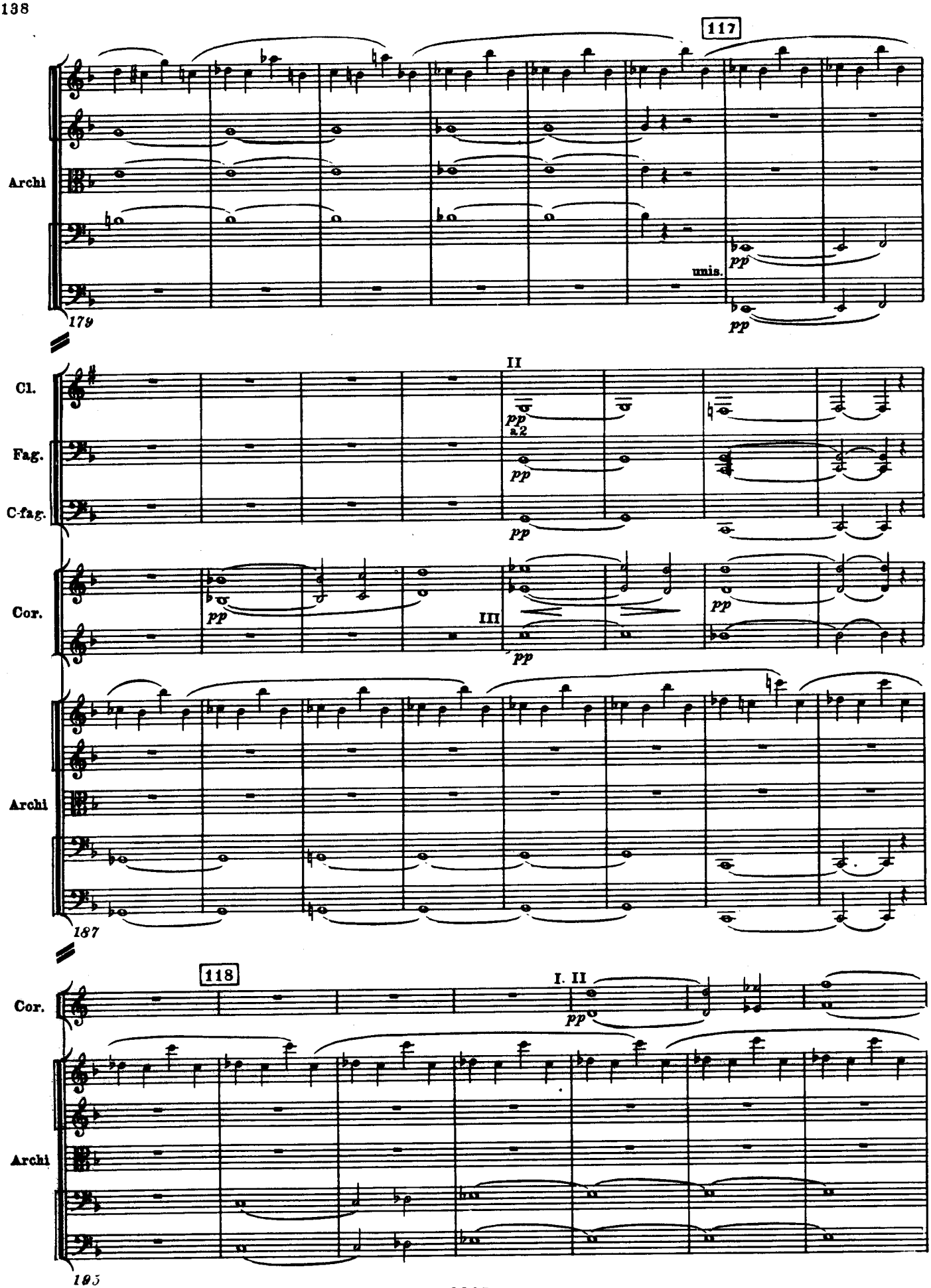

112 ♩ = 80
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
II
dim.
f
p
pp
121

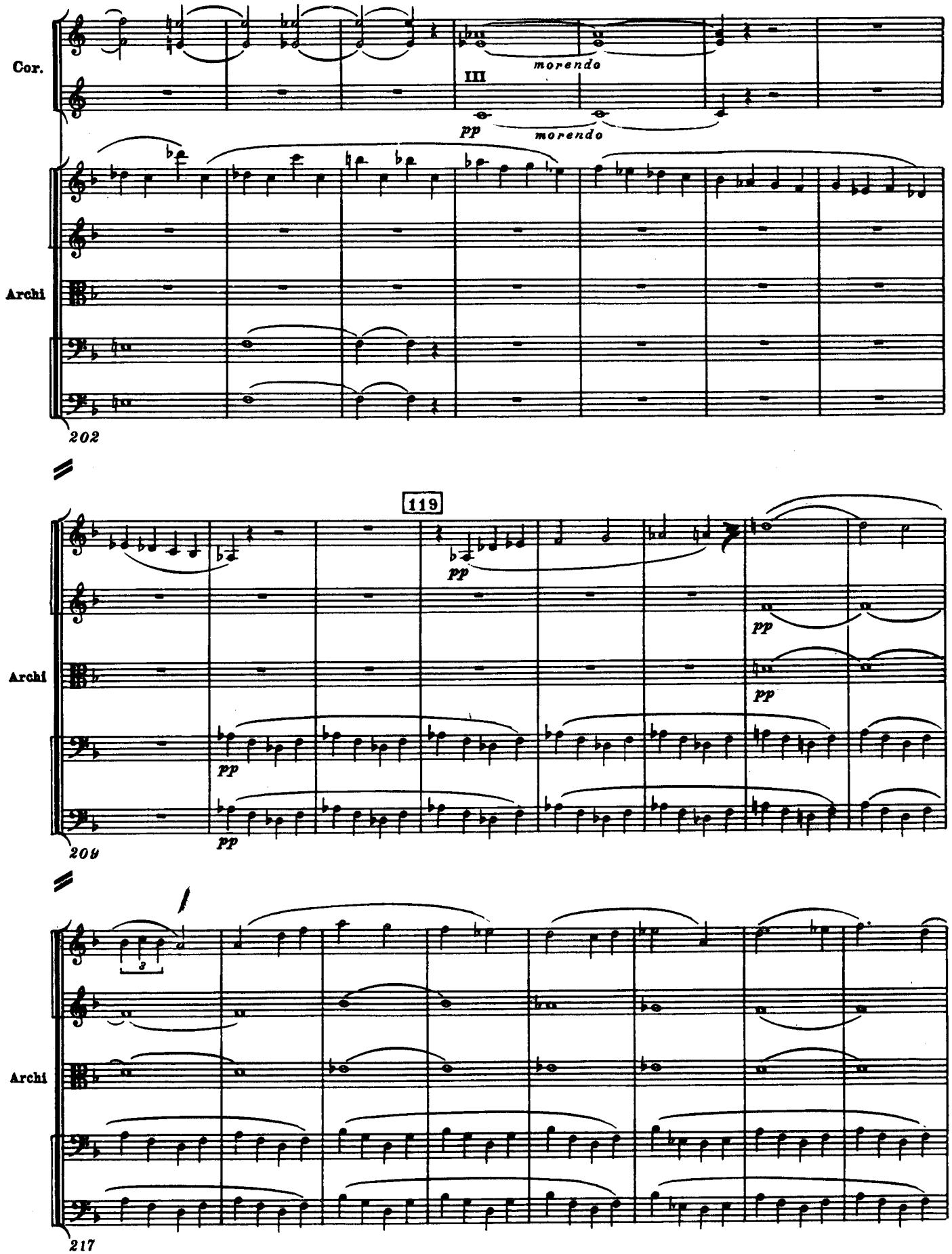

Cl.
II
p
Fag.
II
p
C-fag.
p
Cor.
I solo
p espress.
Archi
div.
p
div.
p
126
Cl.
Fag.
II
C-fag.
Cor.
I
Archi
131

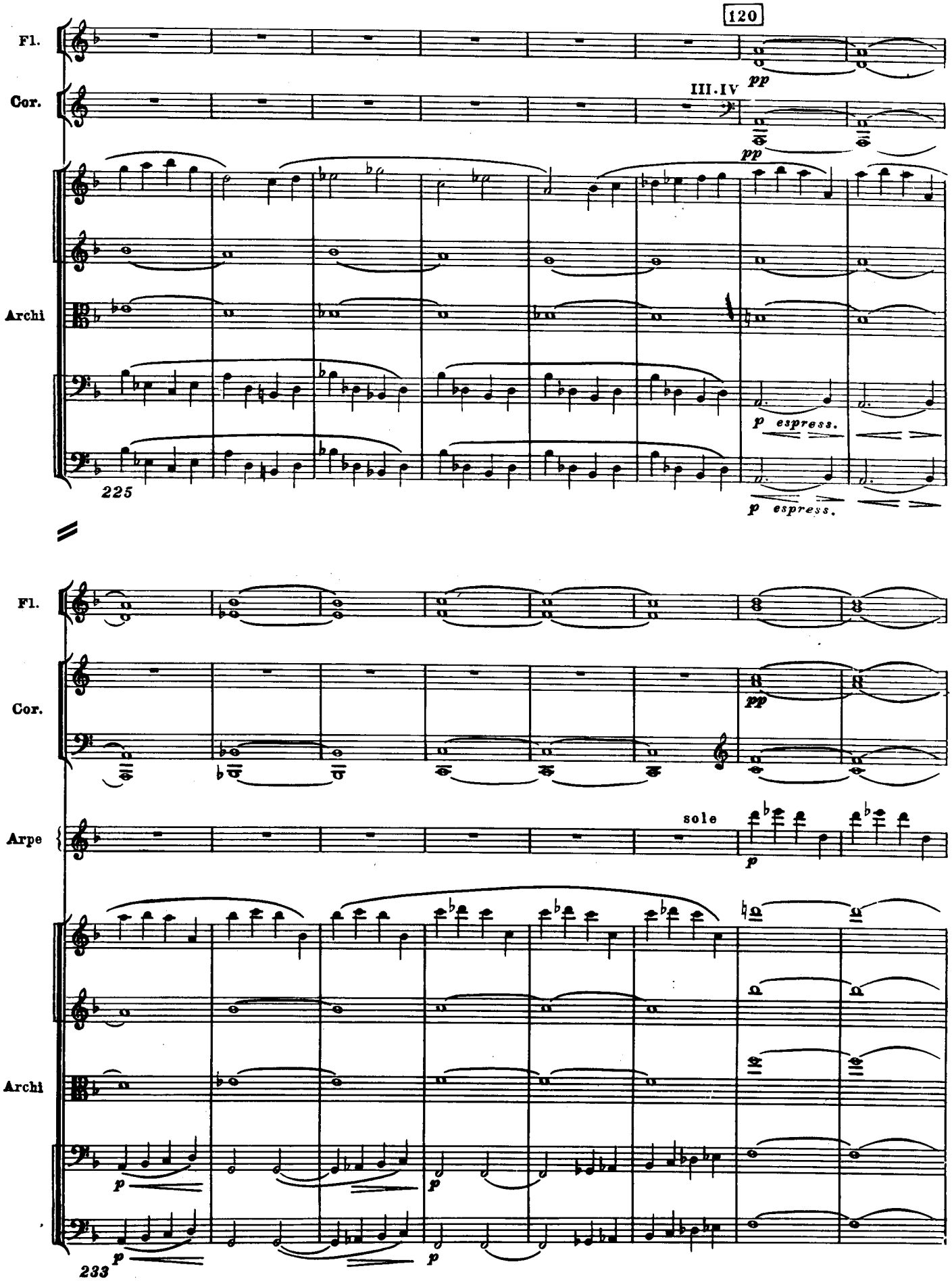

Cl.
Fag.
C-fag.
Cor.
Archi
136
113 Poco animato
dim.
ppp
f
p
cresc.
espress.
div.
unis.
fespress.
141

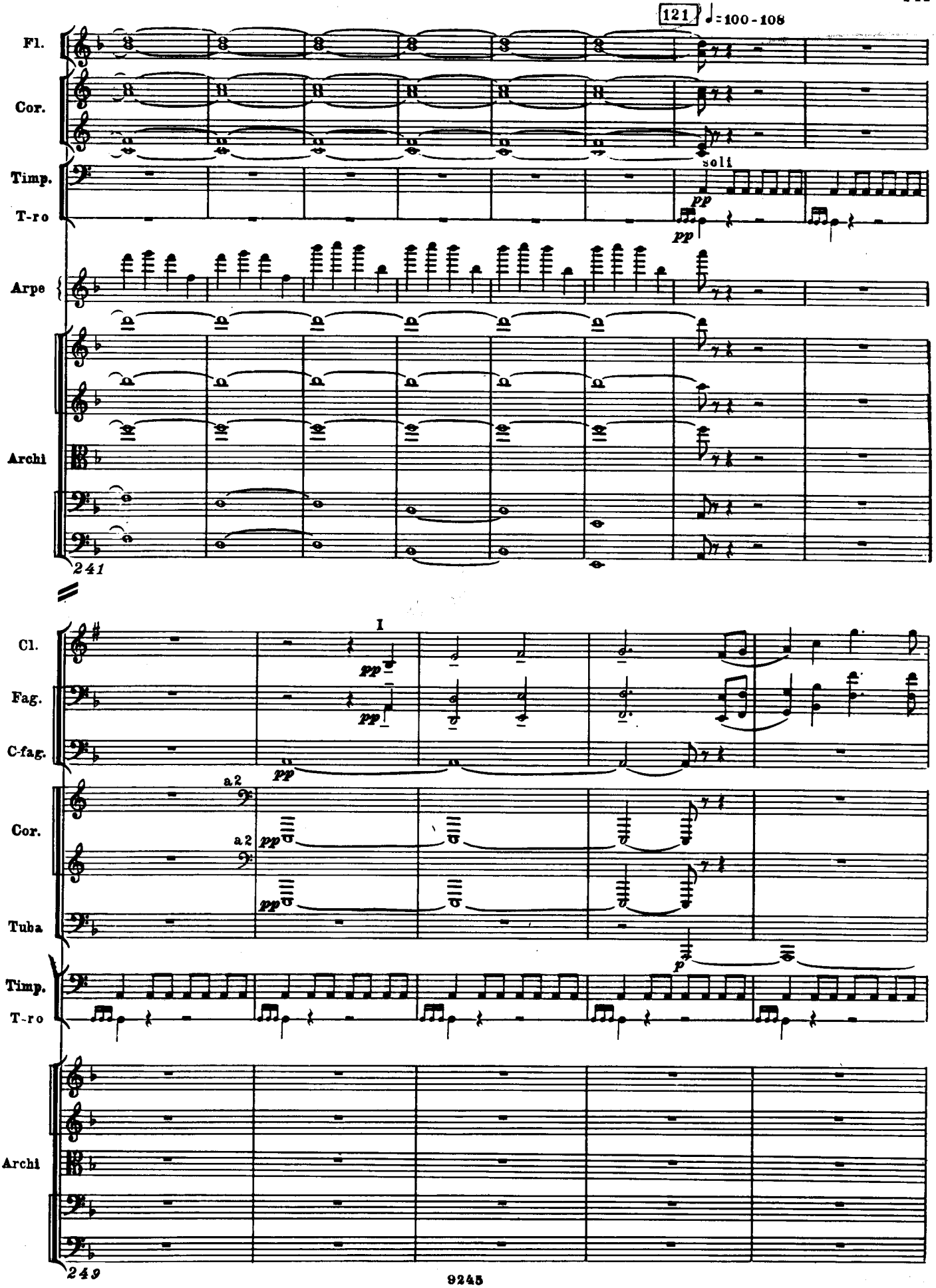

Cl.
Archi
dim.
p
cresc.
147
114
f cresc.
ff
154
115
I solo
Fl.
Cl.
Fag.
I
espress.
unis.
161

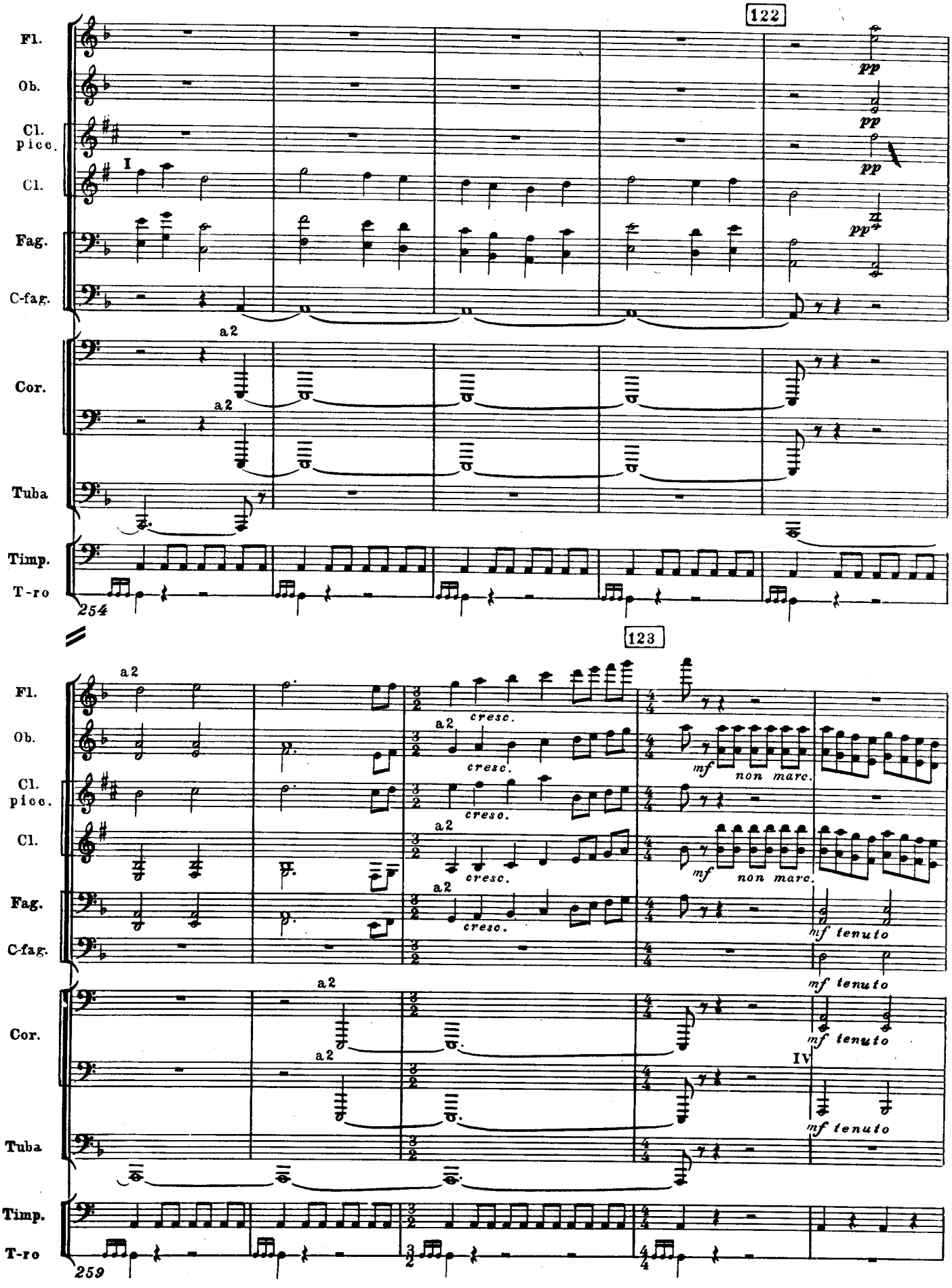

Fl.
Ob.
Cl.
Fag.
Archi
167
116
173

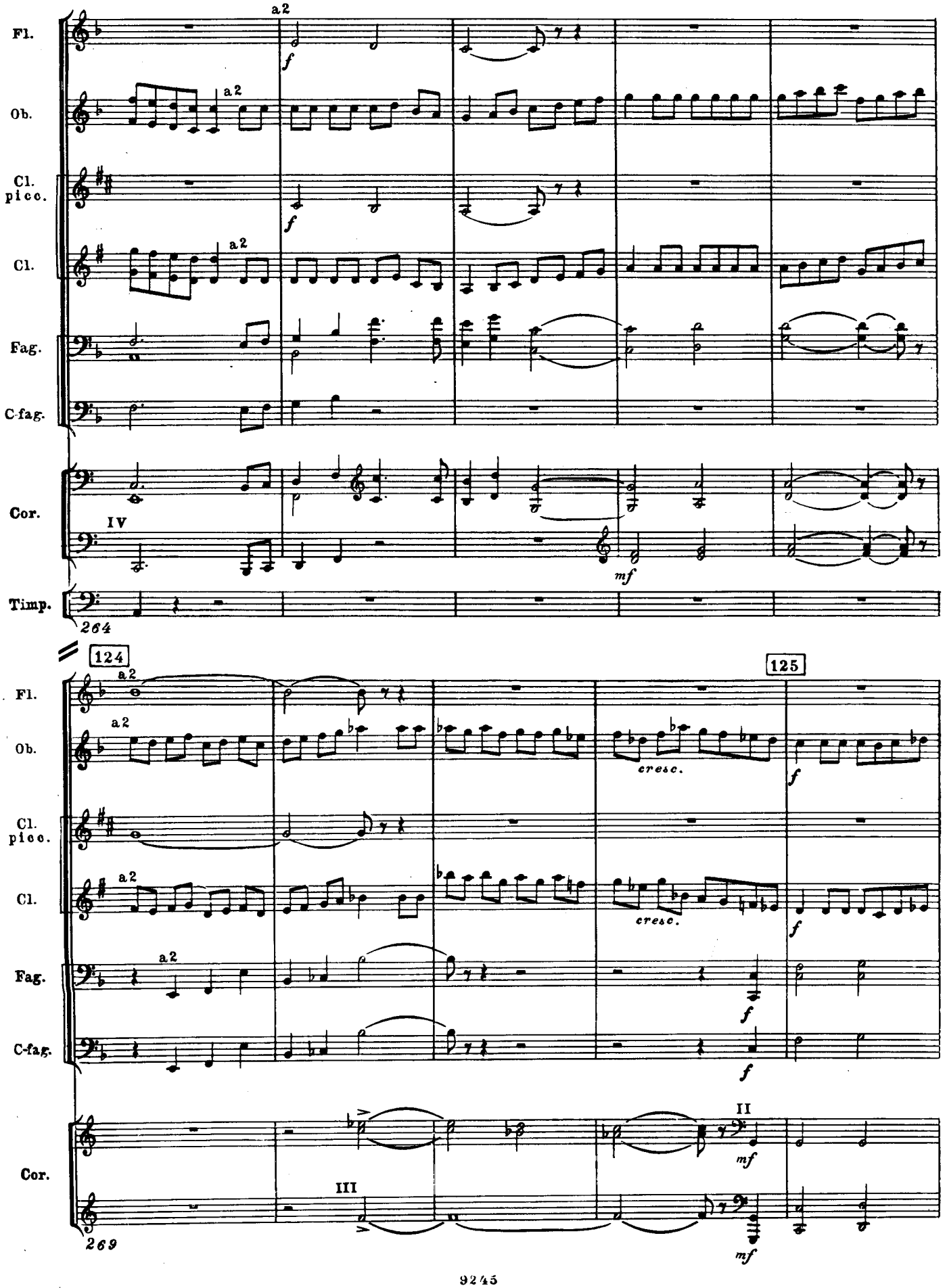

117
Archi
179
unis.
pp
II
Cl.
Fag.
C-fag.
a2
III
Cor.
187
118
I. II
195

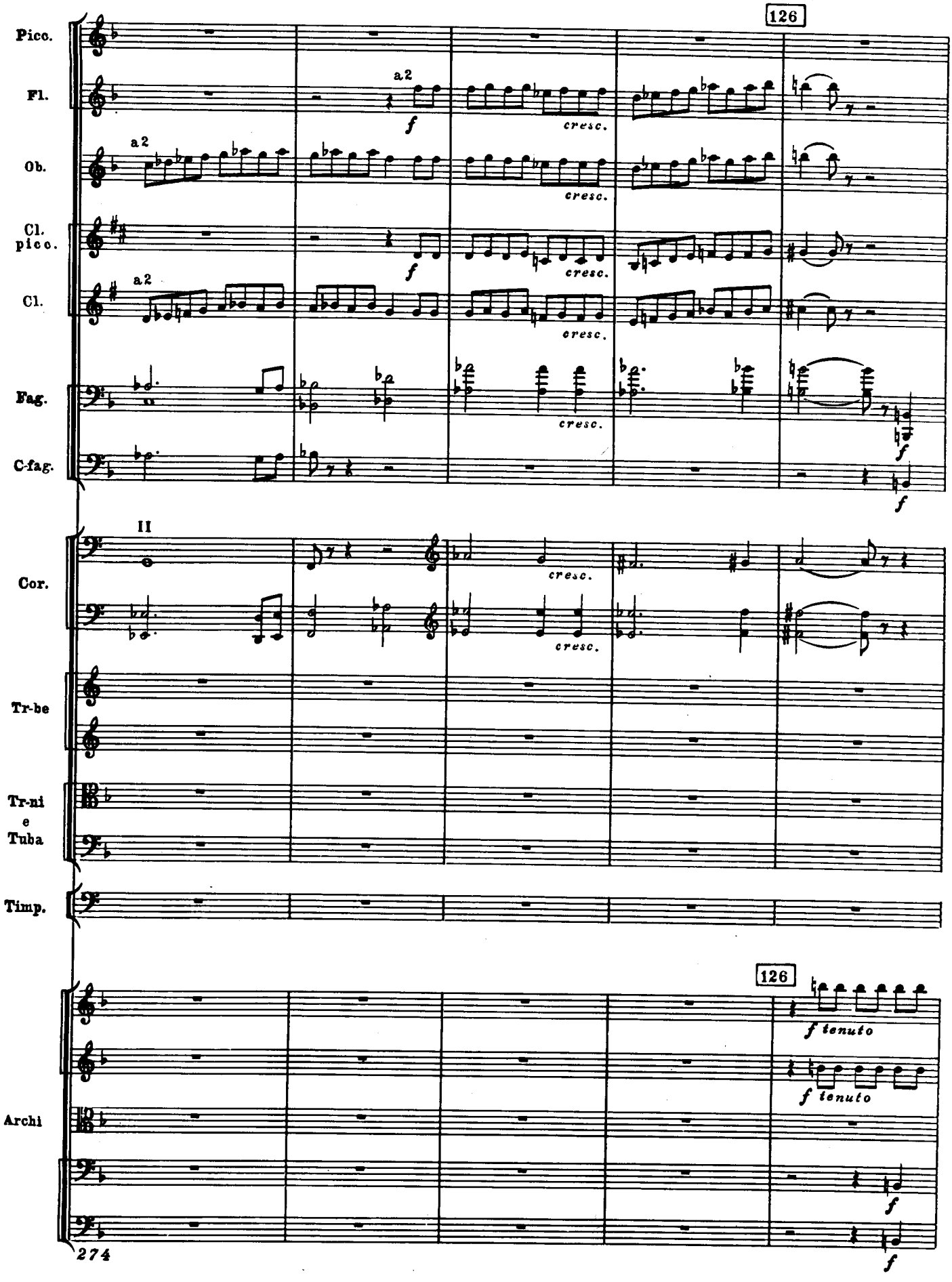

Cor.
III
morendo
pp
morendo
Archi
202
119
pp
pp
Archi
pp
pp
209
3
Archi
217

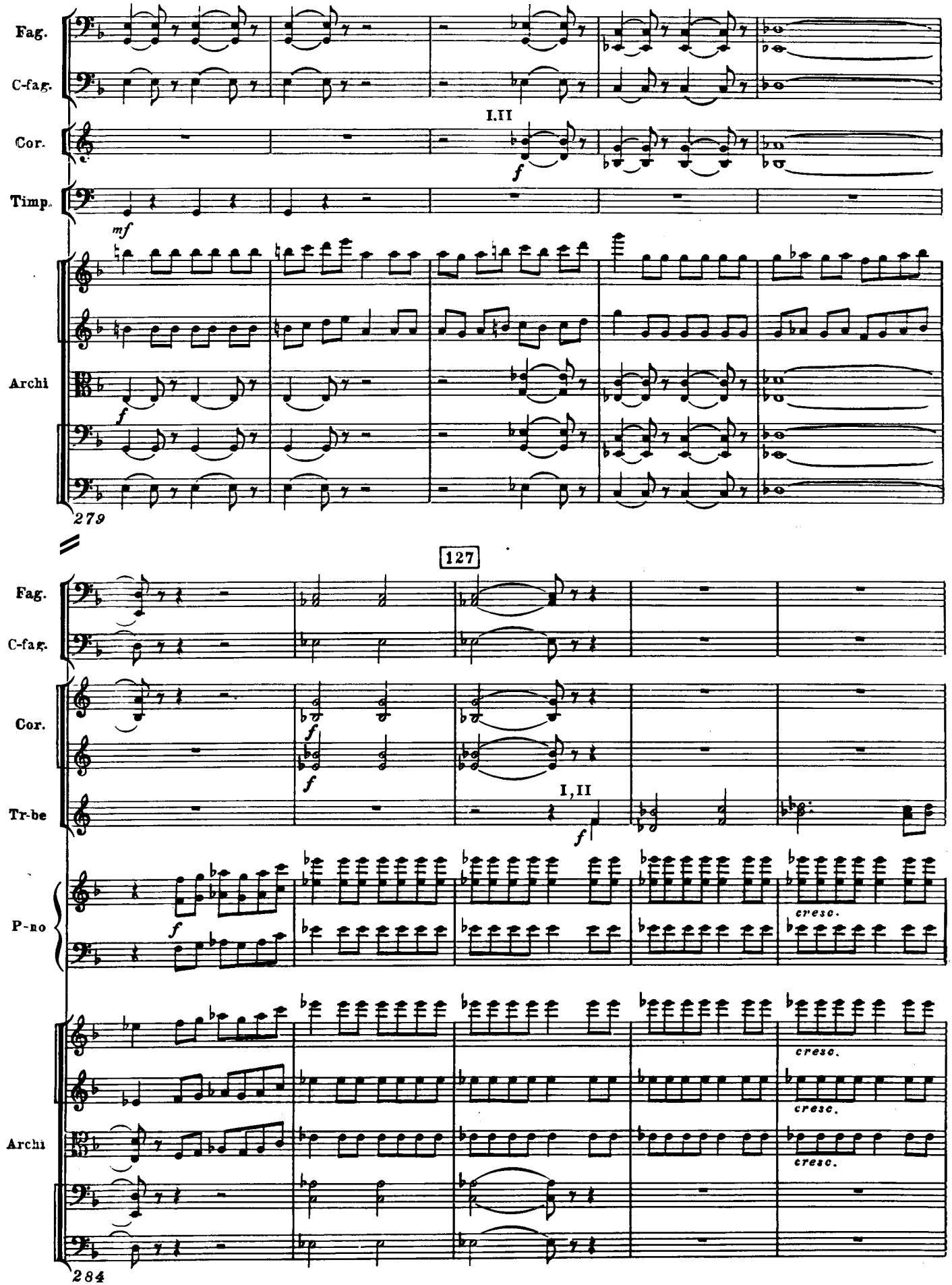

120
Fl.
Cor.
III.IV
pp
Archi
p espress.
225
Fl.
Cor.
pp
Arpe
sole
p
Archi
p
233

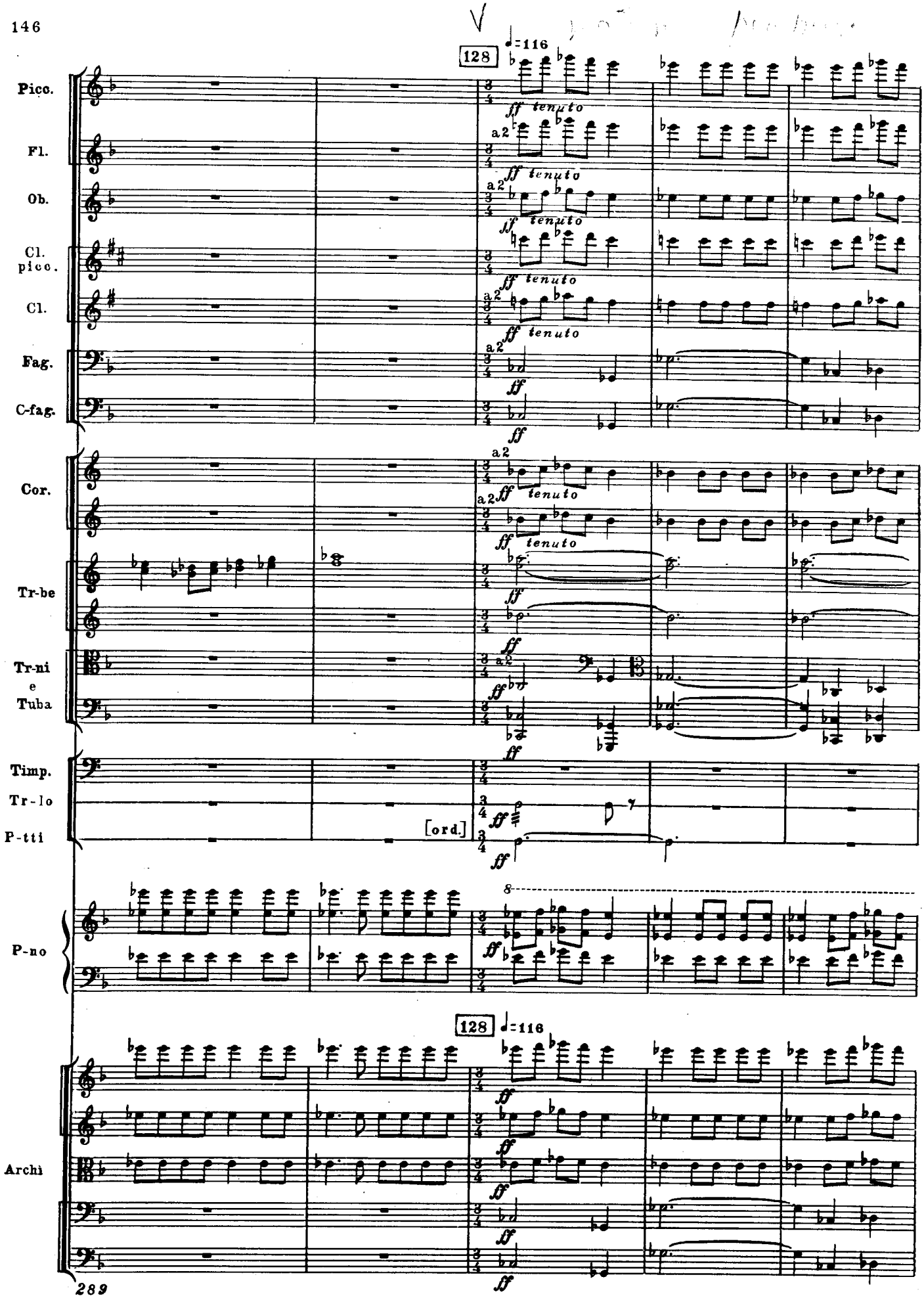

121
♩= 100 - 108
Fl.
Cor.
Timp.
T-ro
soli
pp
Arpe
Archi
241
Cl.
Fag.
C-fag.
I
pp
Cor.
a2
Tuba
p
Timp.
T-ro
Archi
249

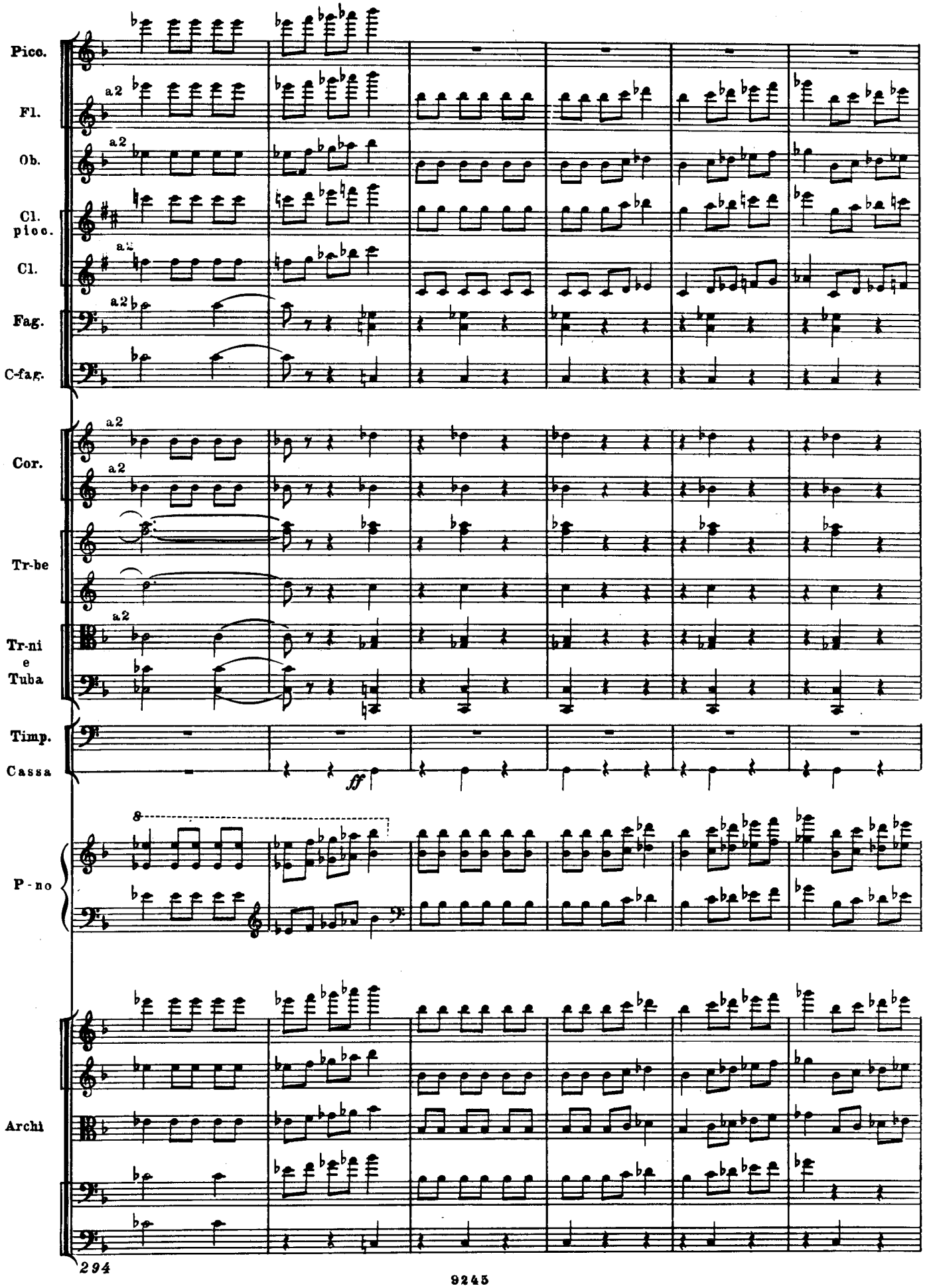

122
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tuba
Timp.
T-ro
I
a2
pp
254
123
cresc.
mf non marc.
mf tenuto
IV
259

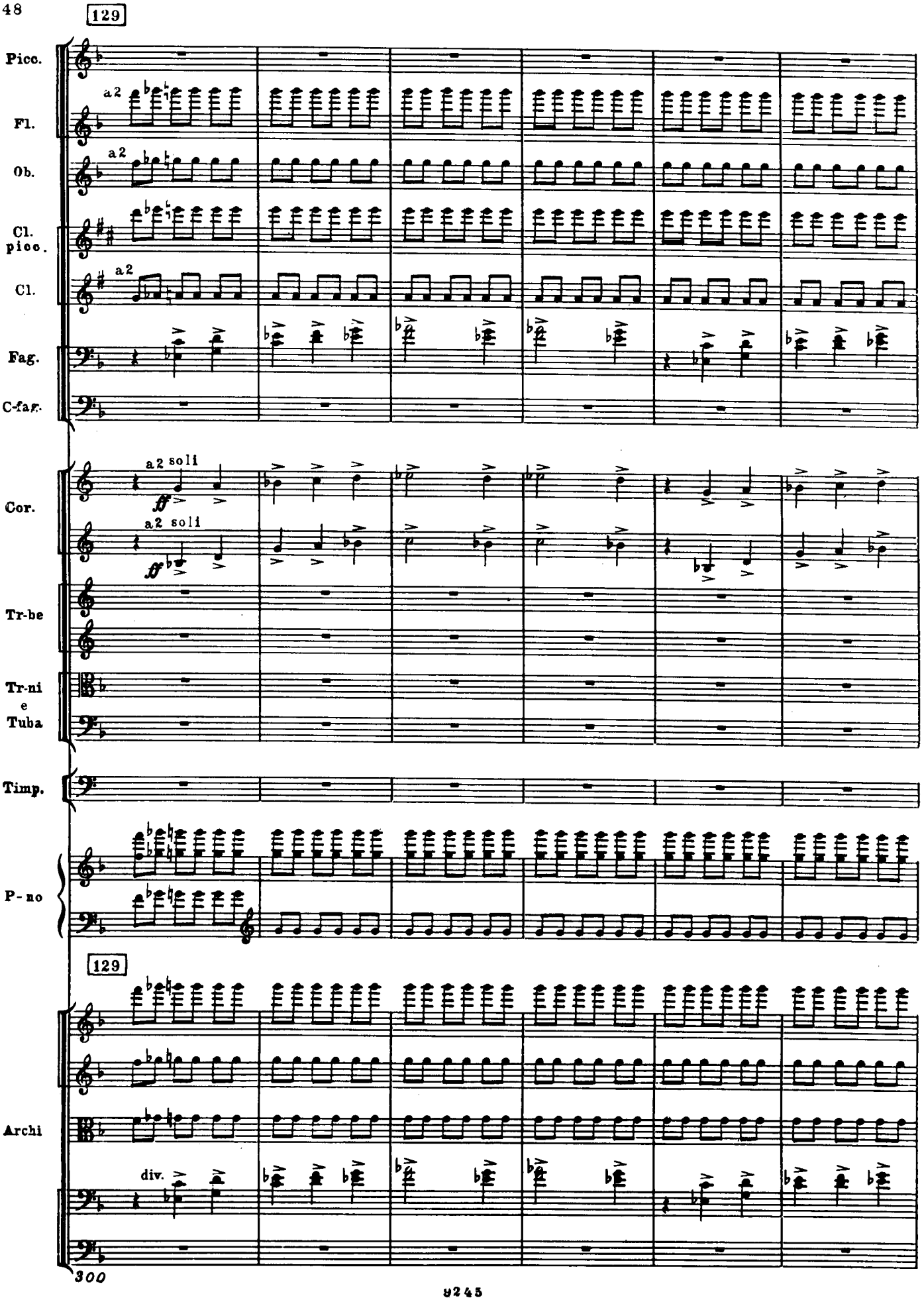

Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Timp.
a2
IV
264
124
125
cresc.
III
II
269

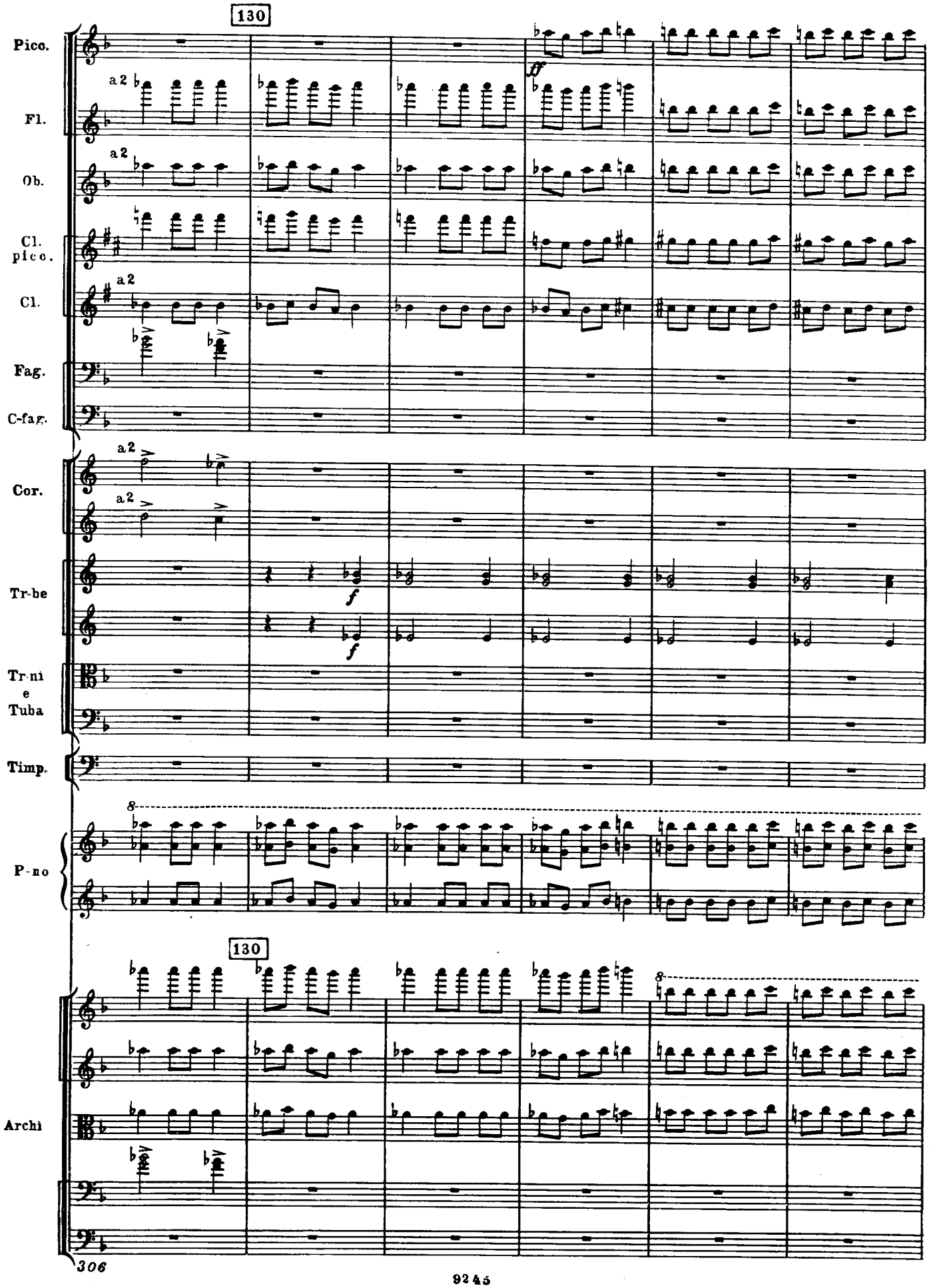

126
Picc.
Fl.
a2
f
cresc.
Ob.
a2
cresc.
Cl. picc.
f
cresc.
Cl.
a2
cresc.
Fag.
cresc.
f
C-fag.
f
II
Cor.
cresc.
cresc.
Tr-be
Tr-ni e Tuba
Timp.
126
Archi
f tenuto
f tenuto
f
f
274

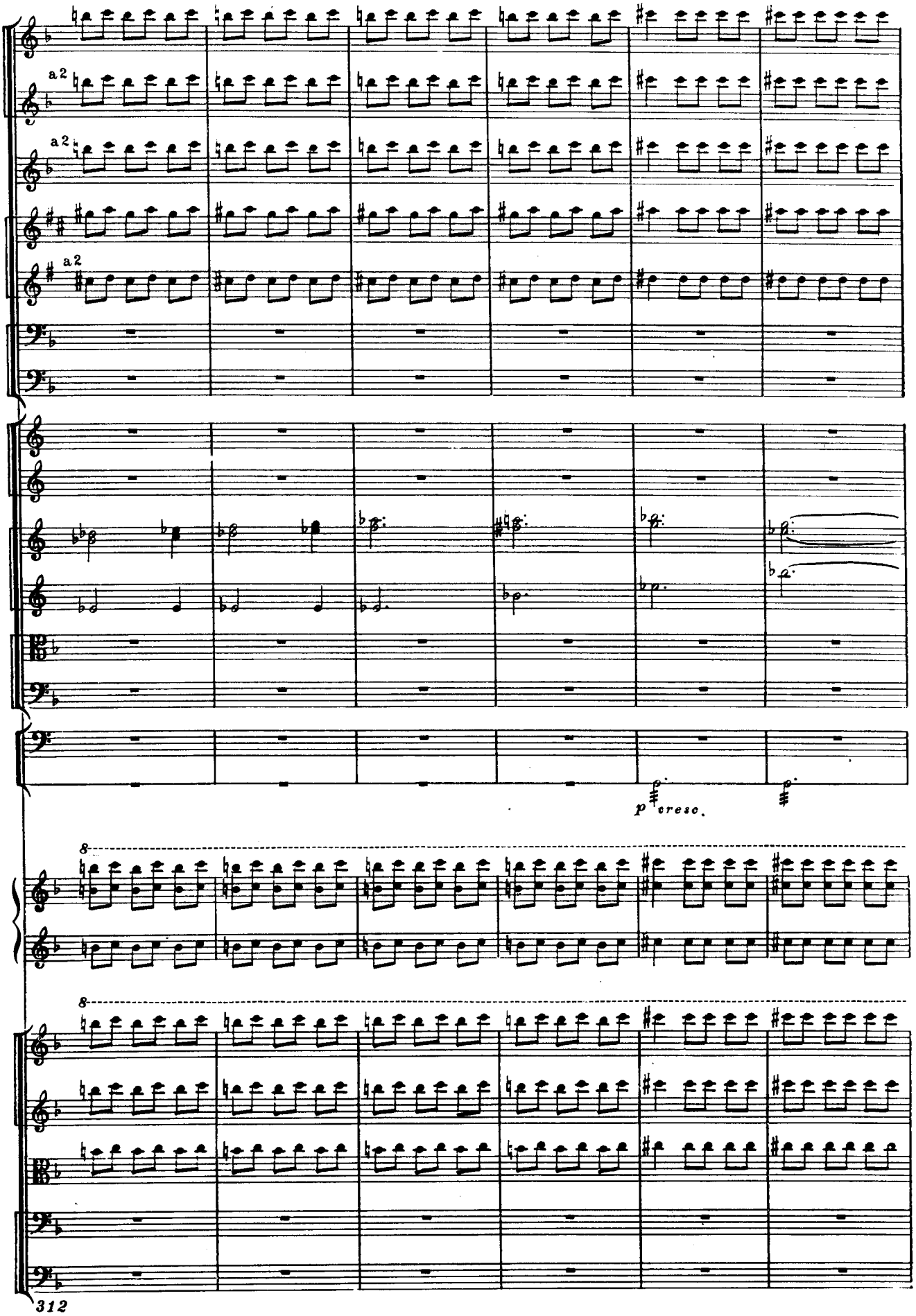

Fag.
C-fag.
Cor.
Timp.
Archi
I.II
f
mf
f
279
127
Fag.
C-fag.
Cor.
Tr-be
P-no
Archi
I,II
f
f
f
cresc.
cresc.
cresc.
cresc.
284

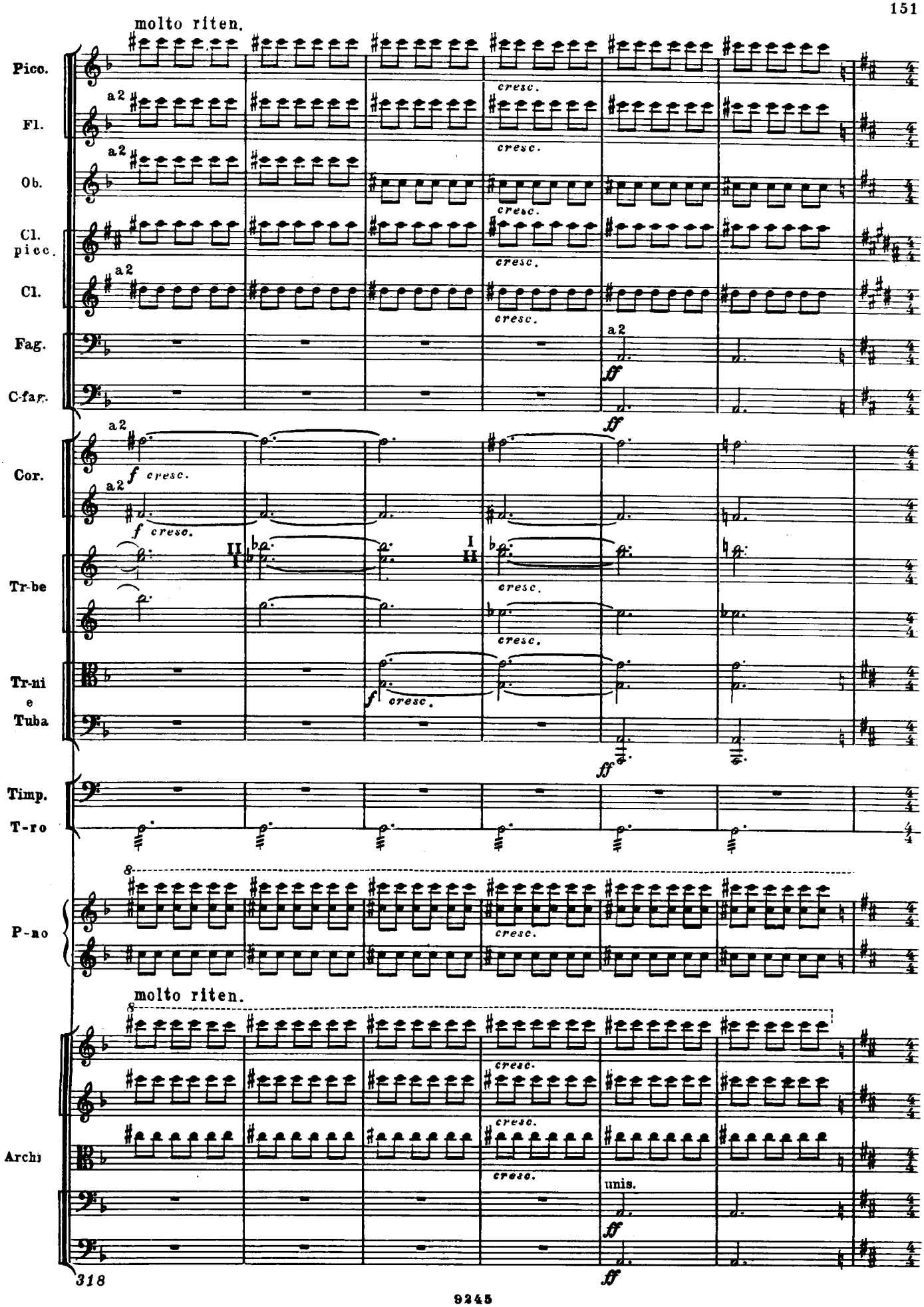

128
♩=116
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
P-tti
[ord.]
P-no
Archi
a2
ff
tenuto
8

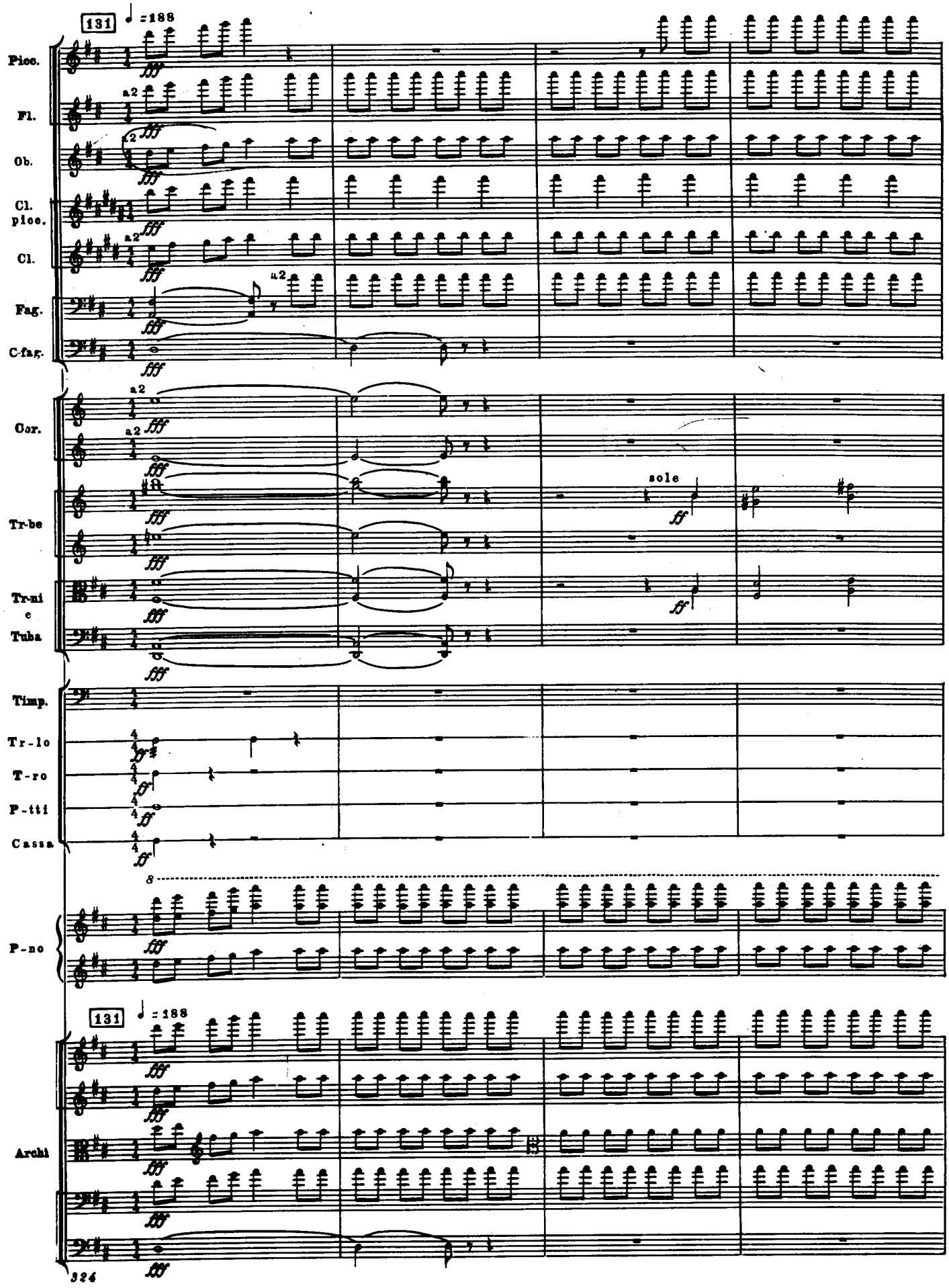

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Cassa
P-no
Archi
a2
ff
8
294

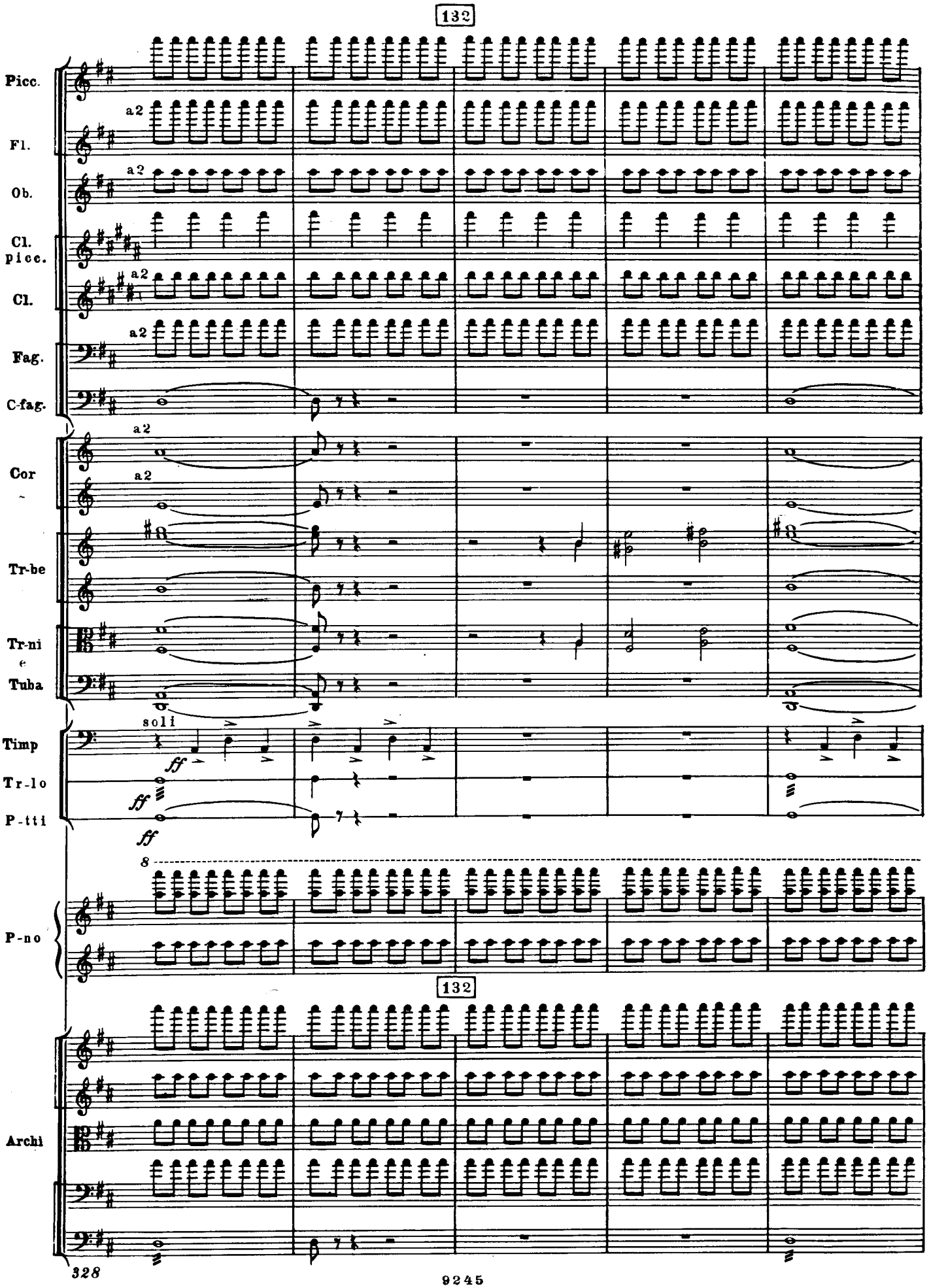

129
Picc.
a2
Fl.
a2
Ob.
Cl. picc.
a2
Cl.
Fag.
C-fag.
a2 soli
ff
Cor.
a2 soli
ff
Tr-be
Tr-ni e Tuba
Timp.
P-no
129
Archi
div.
300

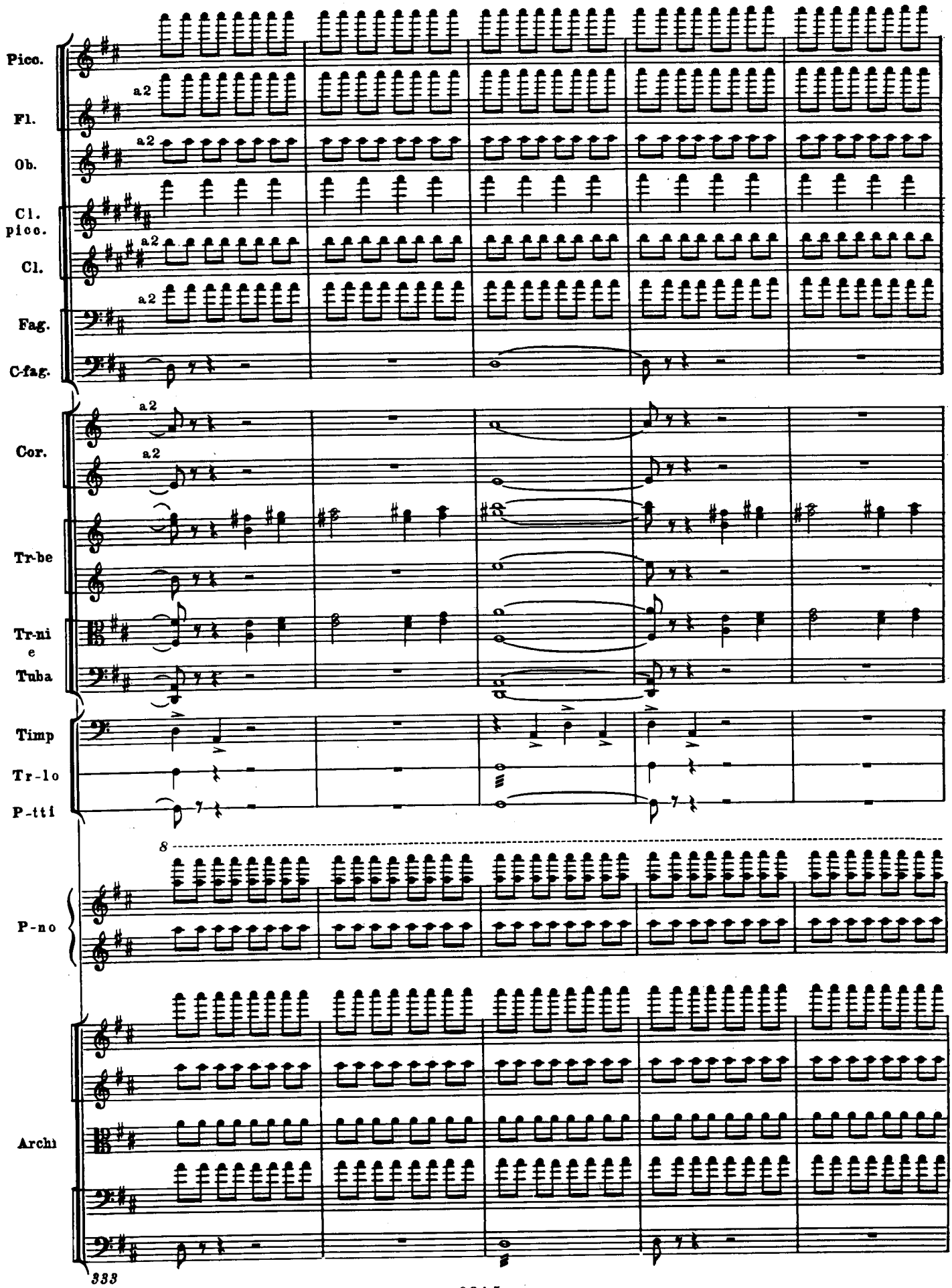

130
Pico.
Fl.
Ob.
Cl. pico.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
P-no
Archi
a2
ff
f
8
306

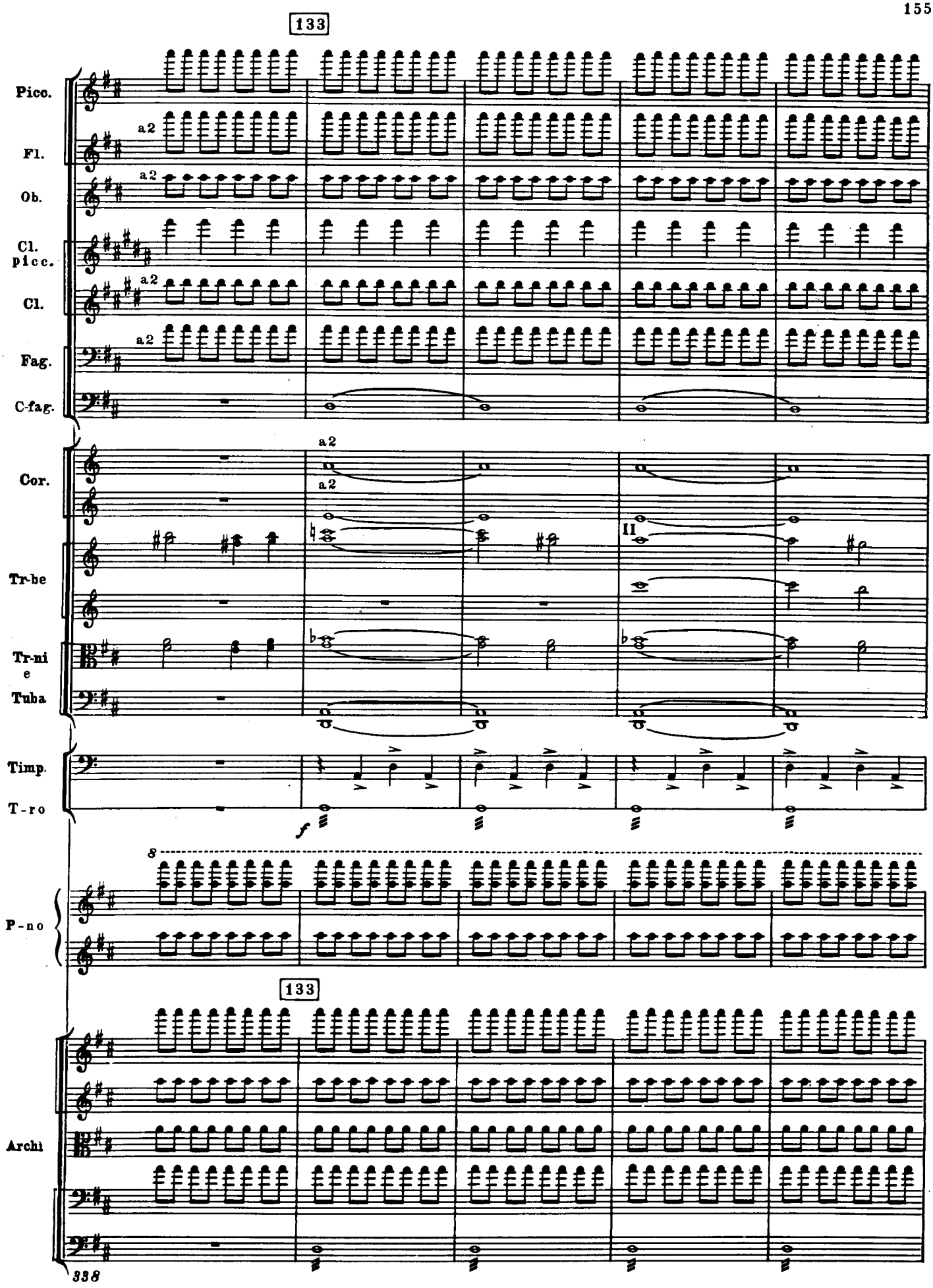

Picc.
Fl.
a2
Ob.
a2
Cl. picc.
Cl.
a2
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
p cresc.
P-no
8
8
Archi
312

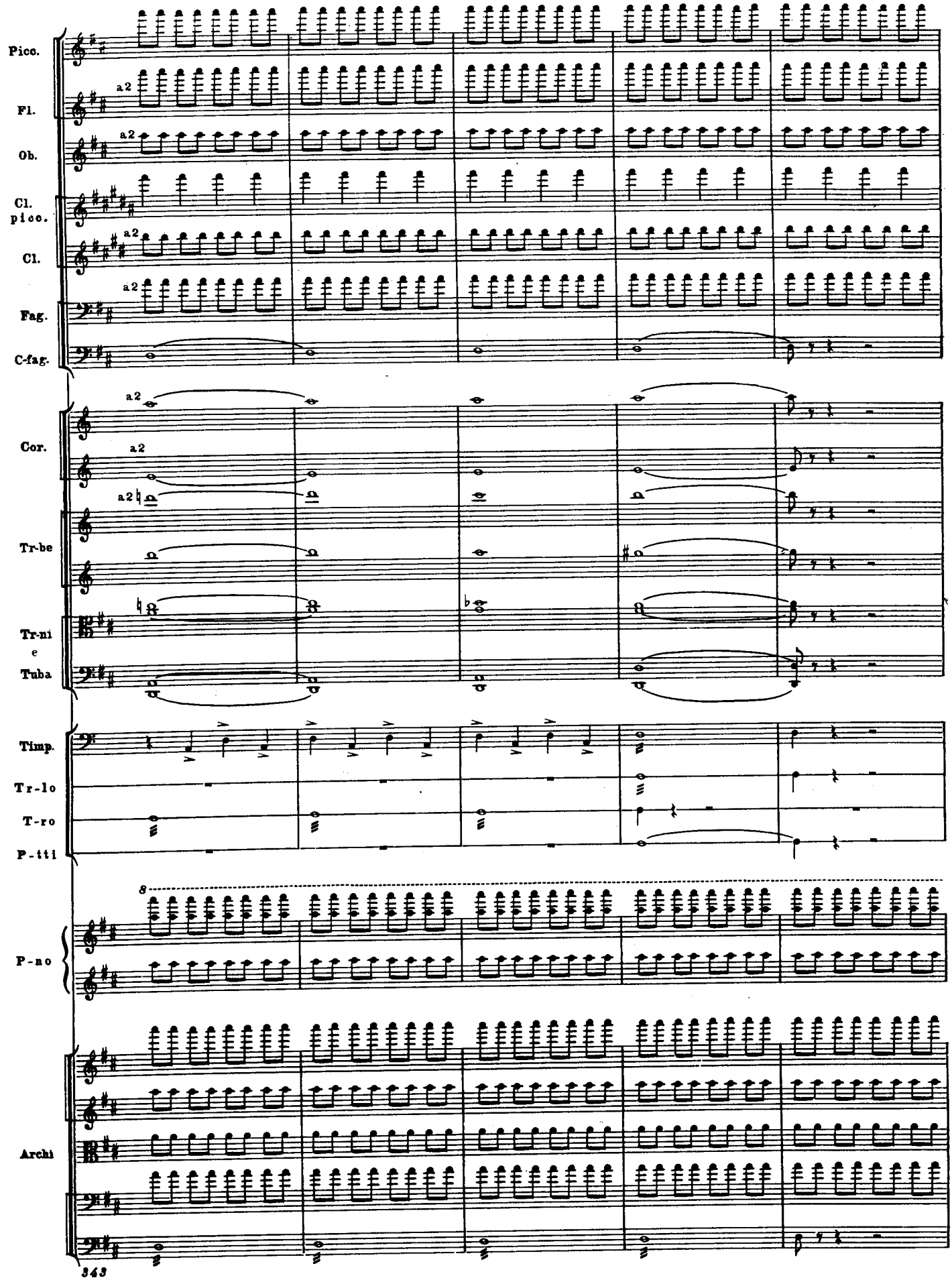

molto riten.
Pico.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-no
molto riten.
Archi
a2
cresc.
ff
f cresc.
unis.
318

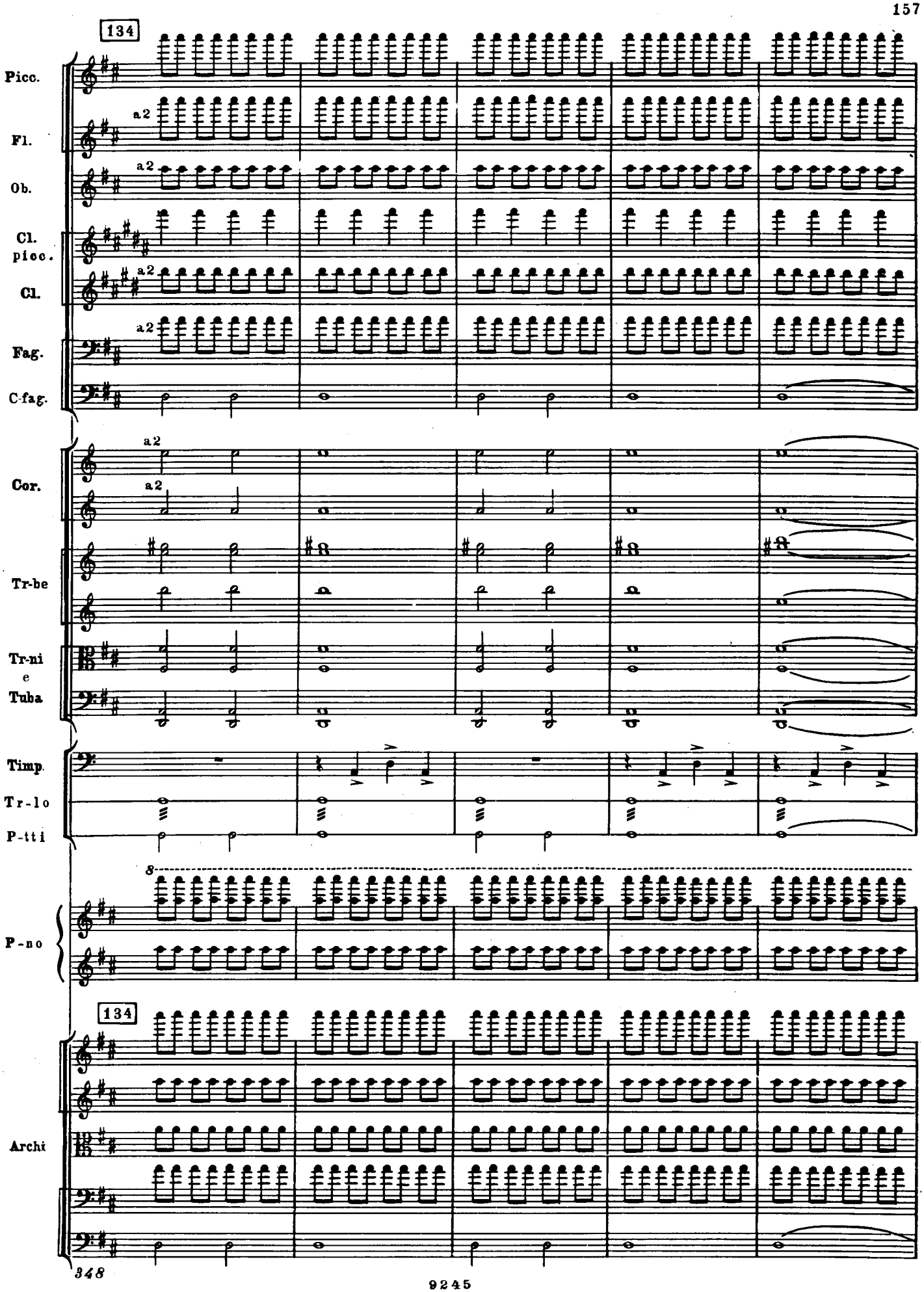

131
♩ = 188
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
sole
Timp.
Tr-lo
T-ro
P-tti
Cassa
P-no
Archi
a2
fff
ff
8
324

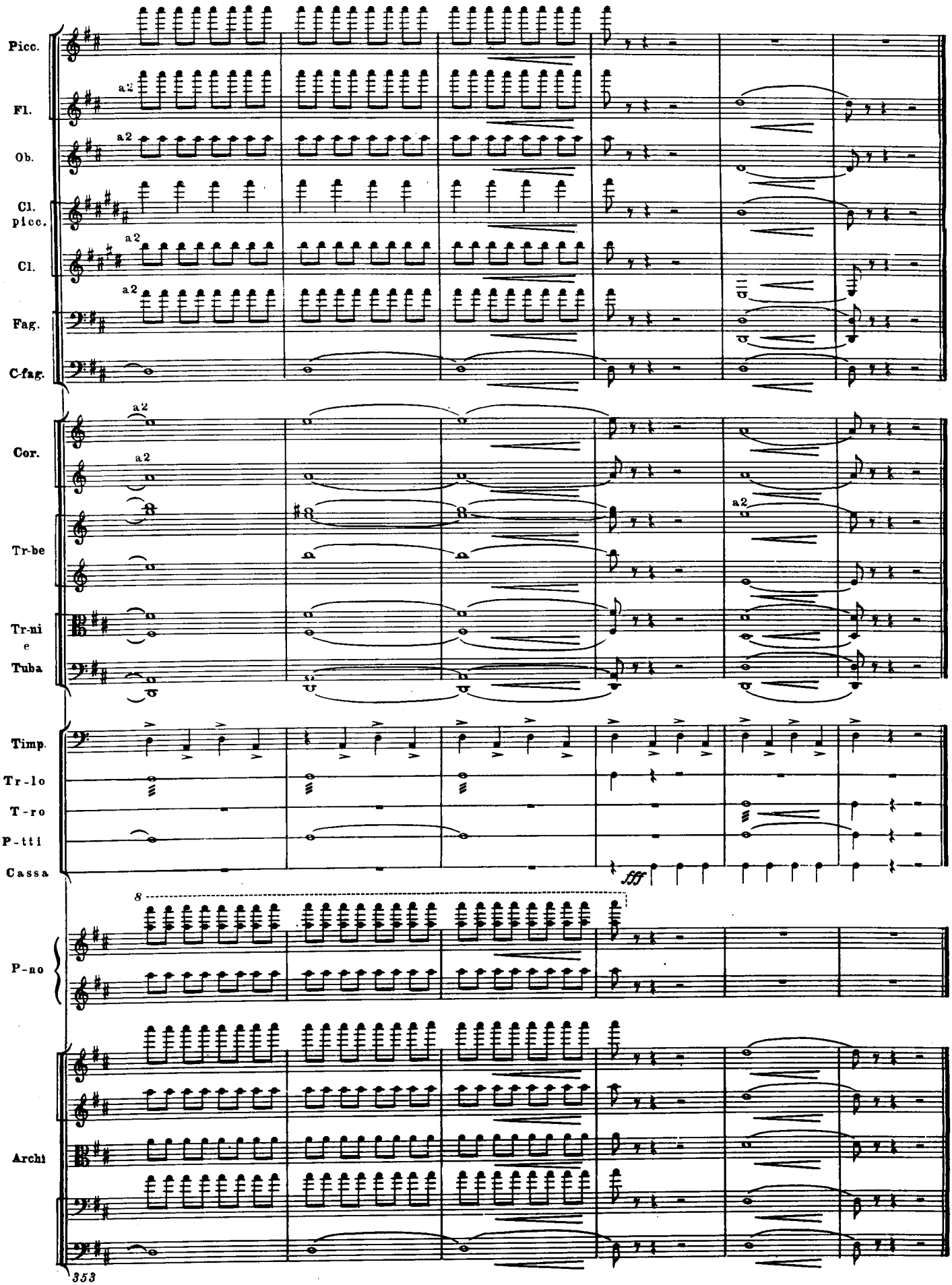

132
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor
Tr-be
Tr-ni e Tuba
Timp
Tr-lo
P-tti
P-no
Archi
a2
soli
ff
8
328


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp
Tr-lo
P-tti
P-no
Archi
a2
8
333


133
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-mi e Tuba
Timp.
T-ro
P-no
Archi
a2
II
f
8
338


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
a2
8
343


134
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
P-tti
8
P-no
134
Archi


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
T-ro
P-tti
Cassa
P-no
Archi
a2
fff
8
353

СИМФОНИЯ №6

СОЧ. 54

1939

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
(=Clarinetto III—B)
2 Clarinetti (B)
Clarinetto basso (B)
2 Fagotti
Contrafagotto
(=Fagotto III)

* * *

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

* * *

Timpani
Triangolo

Tamburino
Tamburo
Piatti
Cassa
Tam-tam

* * *

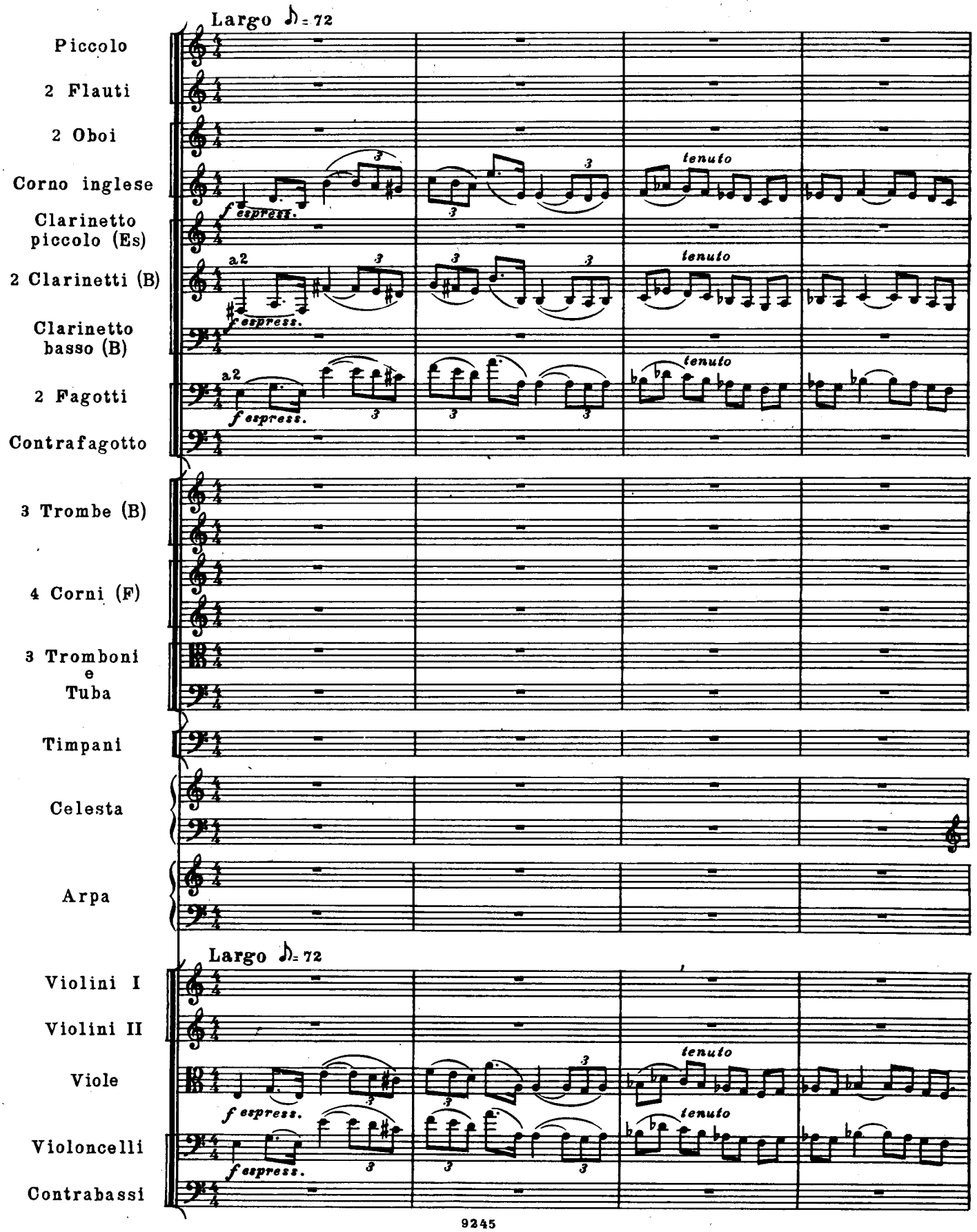
Silofono
Celesta
Arpa

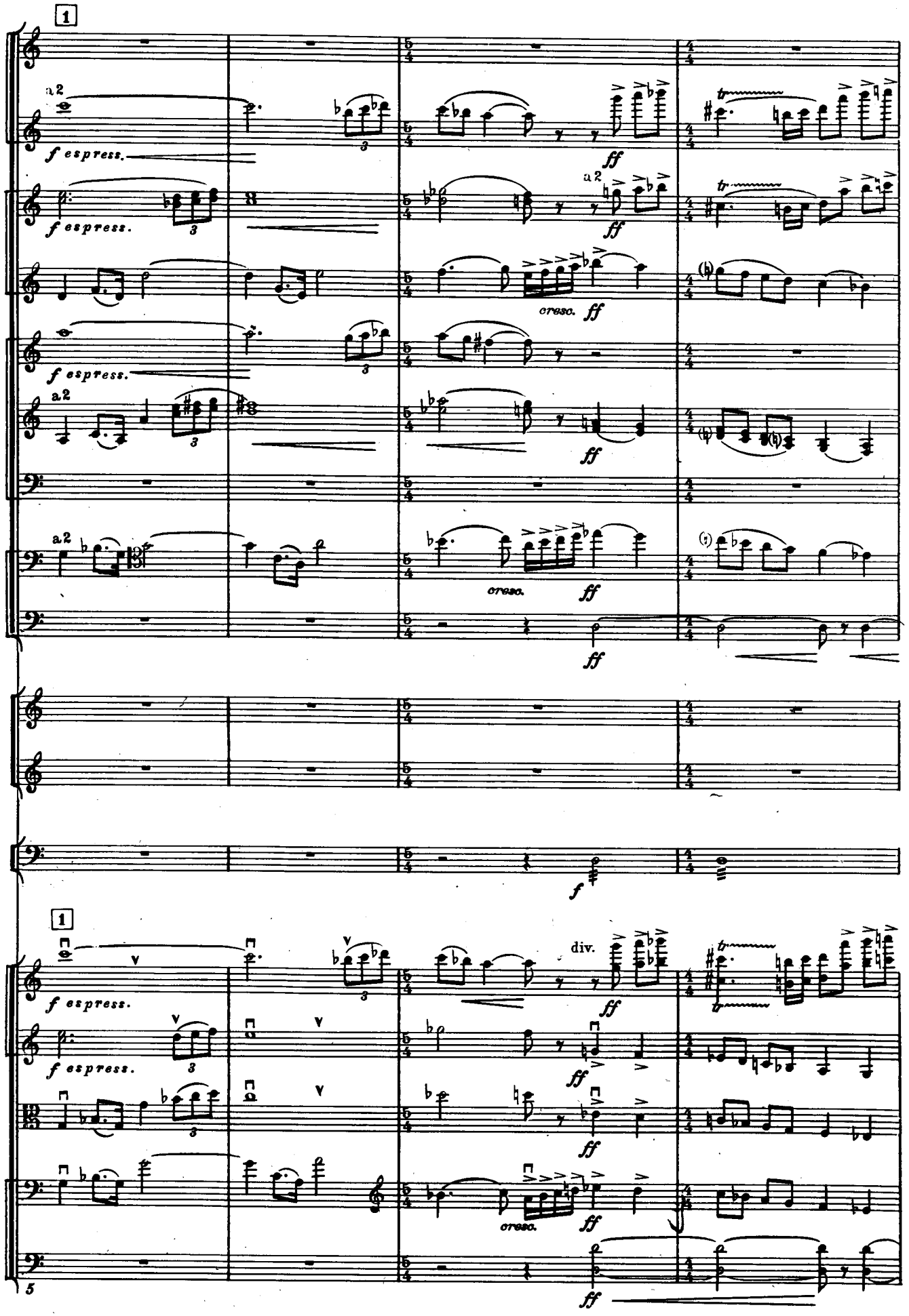
* * *

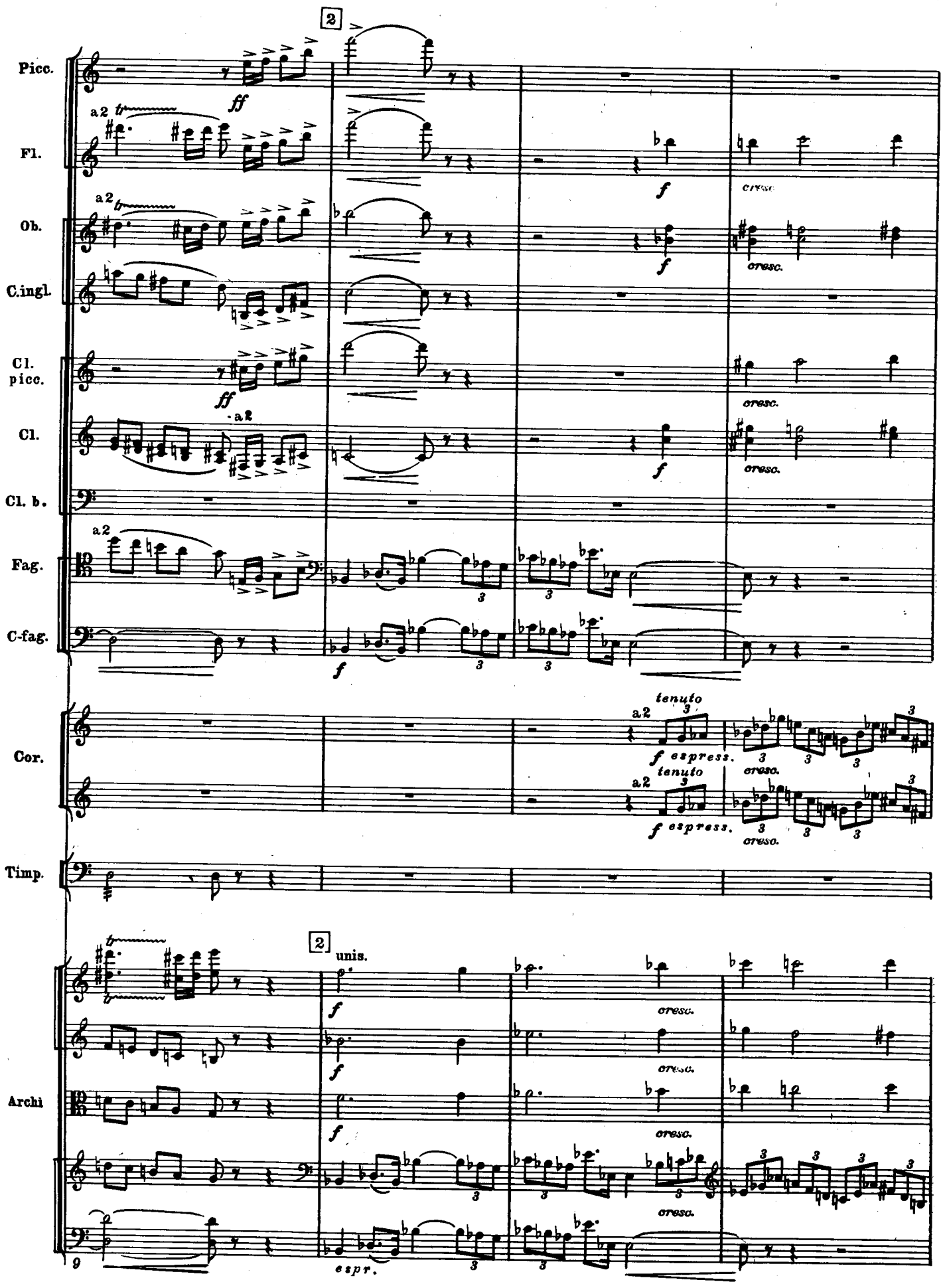
Violini I
Violini II
Viole
Violoncelli
Contrabassi

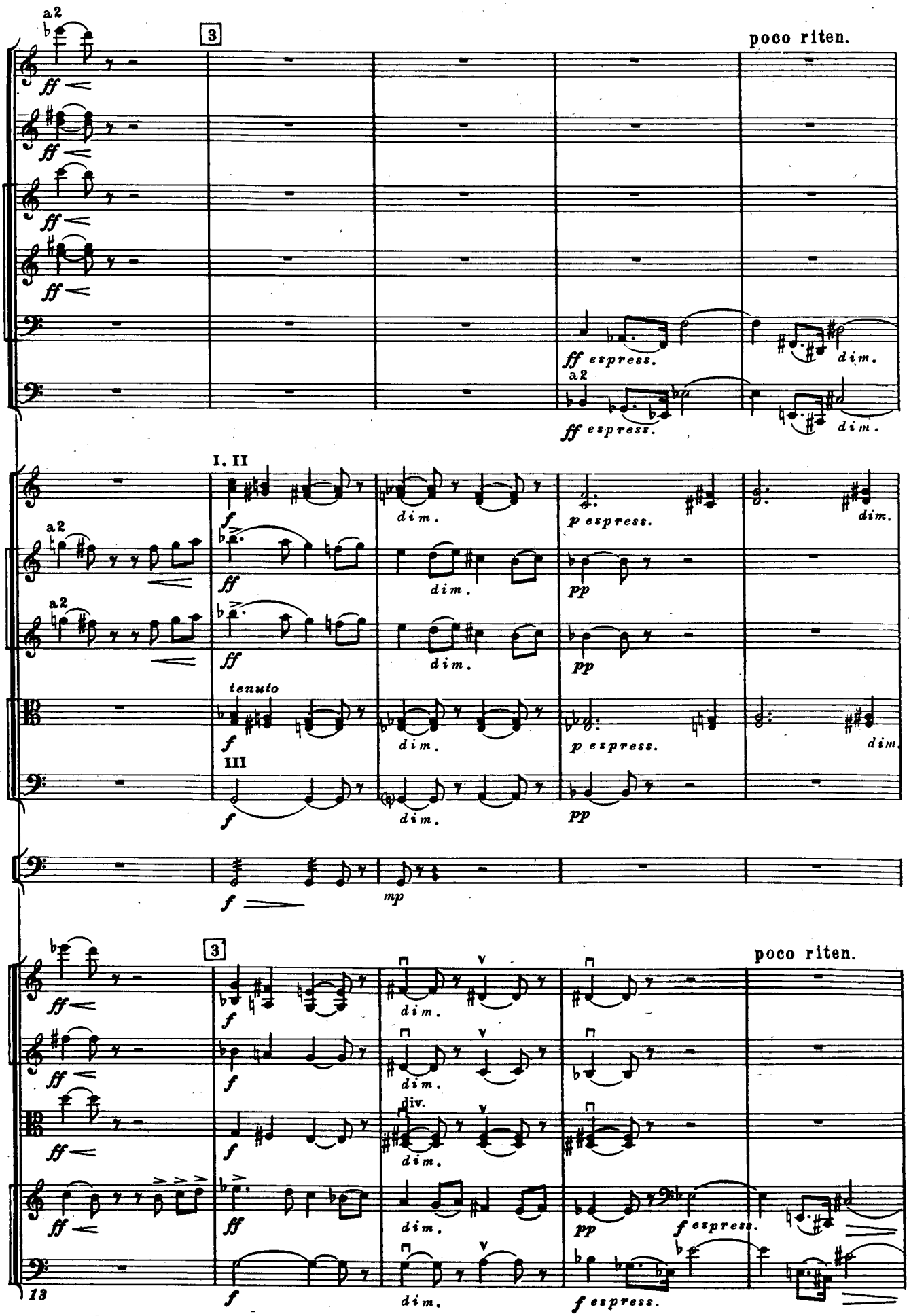
Продолжительность звучания — ок. 30 мин.
Duration: approx. 30 mins.

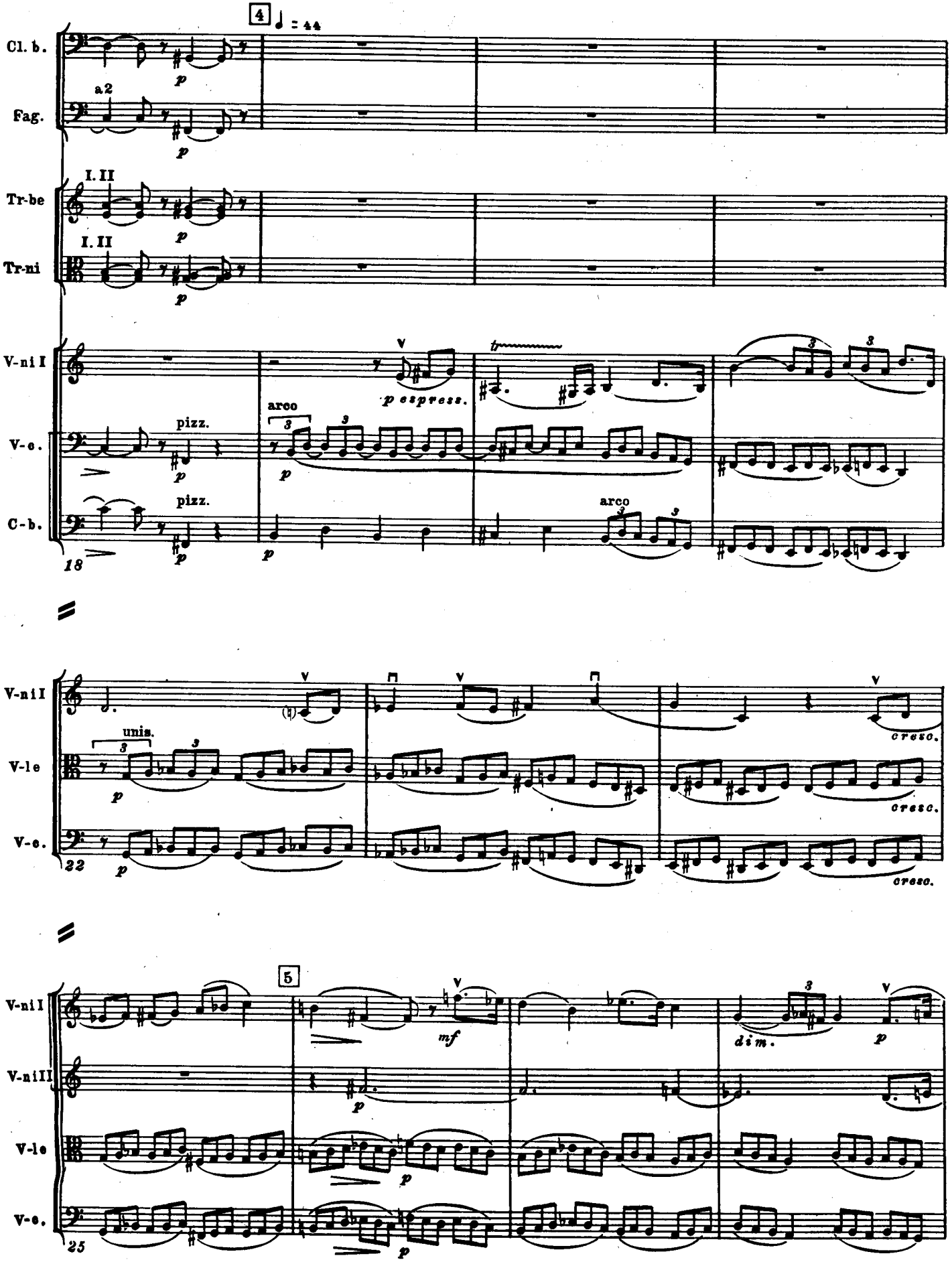
I

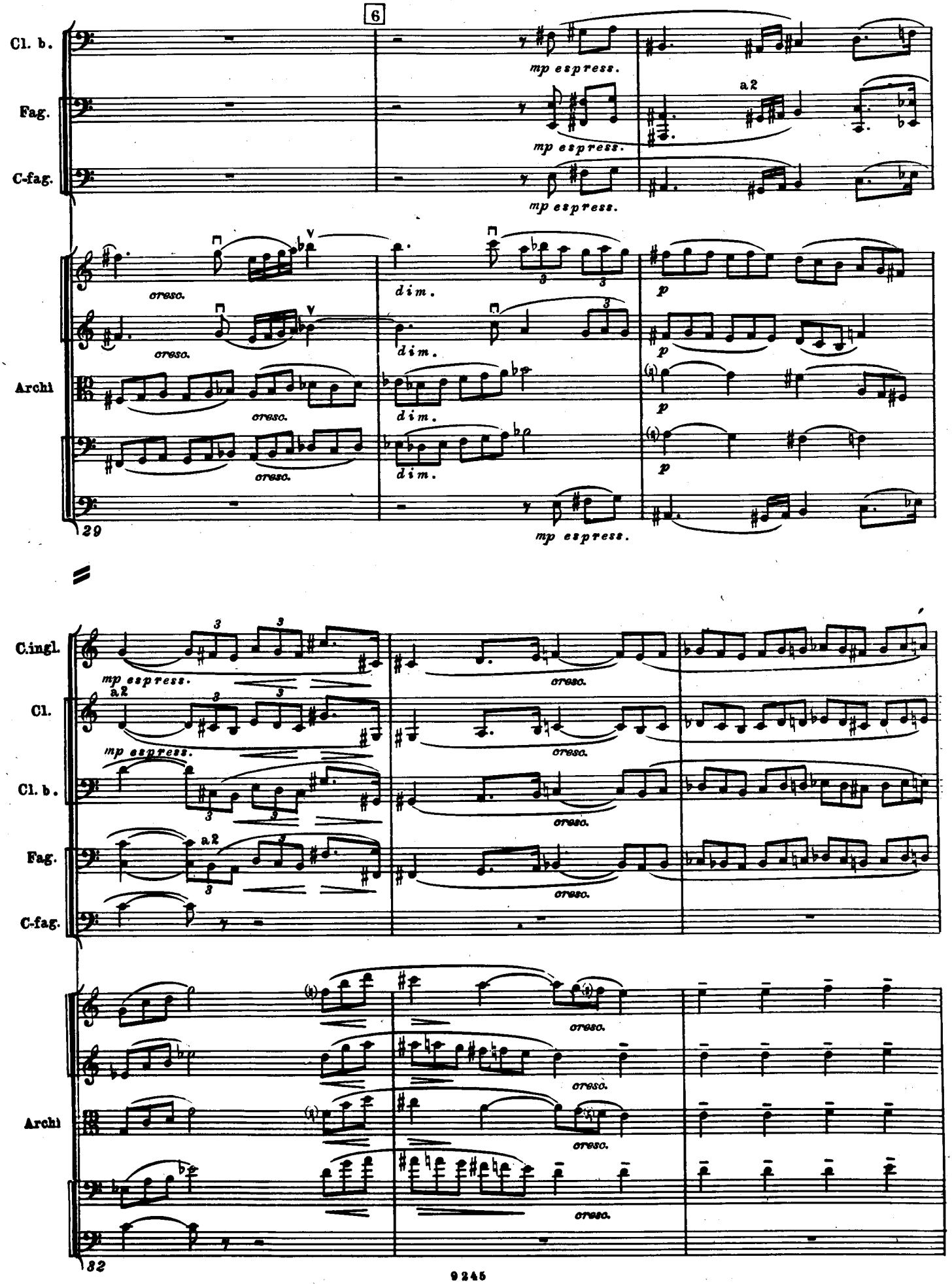

Largo ♪ = 72
Piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
2 Clarinetti (B)
Clarinetto basso (B)
2 Fagotti
Contrafagotto
3 Trombe (B)
4 Corni (F)
3 Tromboni e Tuba
Timpani
Celesta
Arpa
Largo ♪ = 72
Violini I
Violini II
Viole
Violoncelli
Contrabassi
a2
f espress.
tenuto

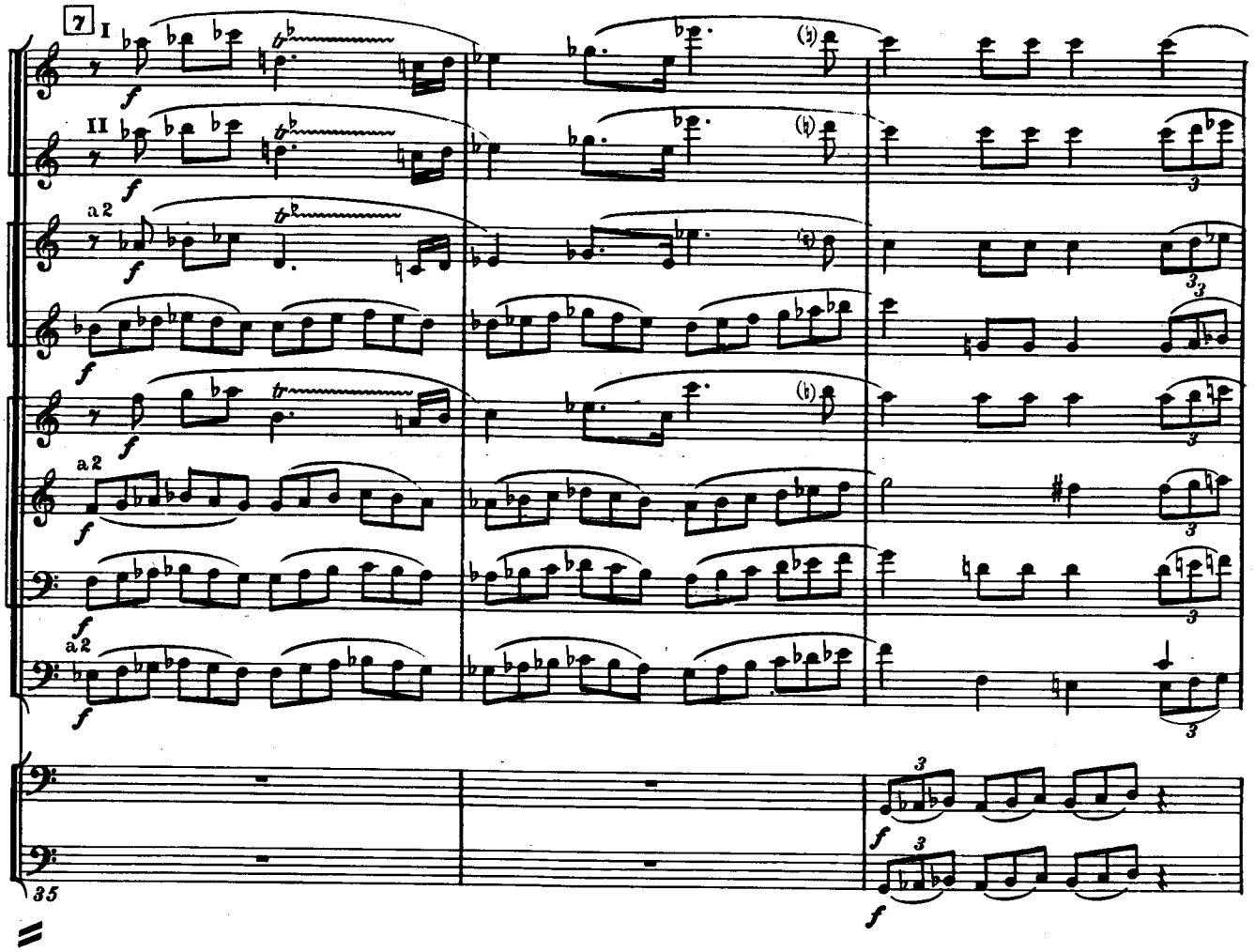

1
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Timp.
Archi
a2
f espress.
ff
cresc.
div.
5

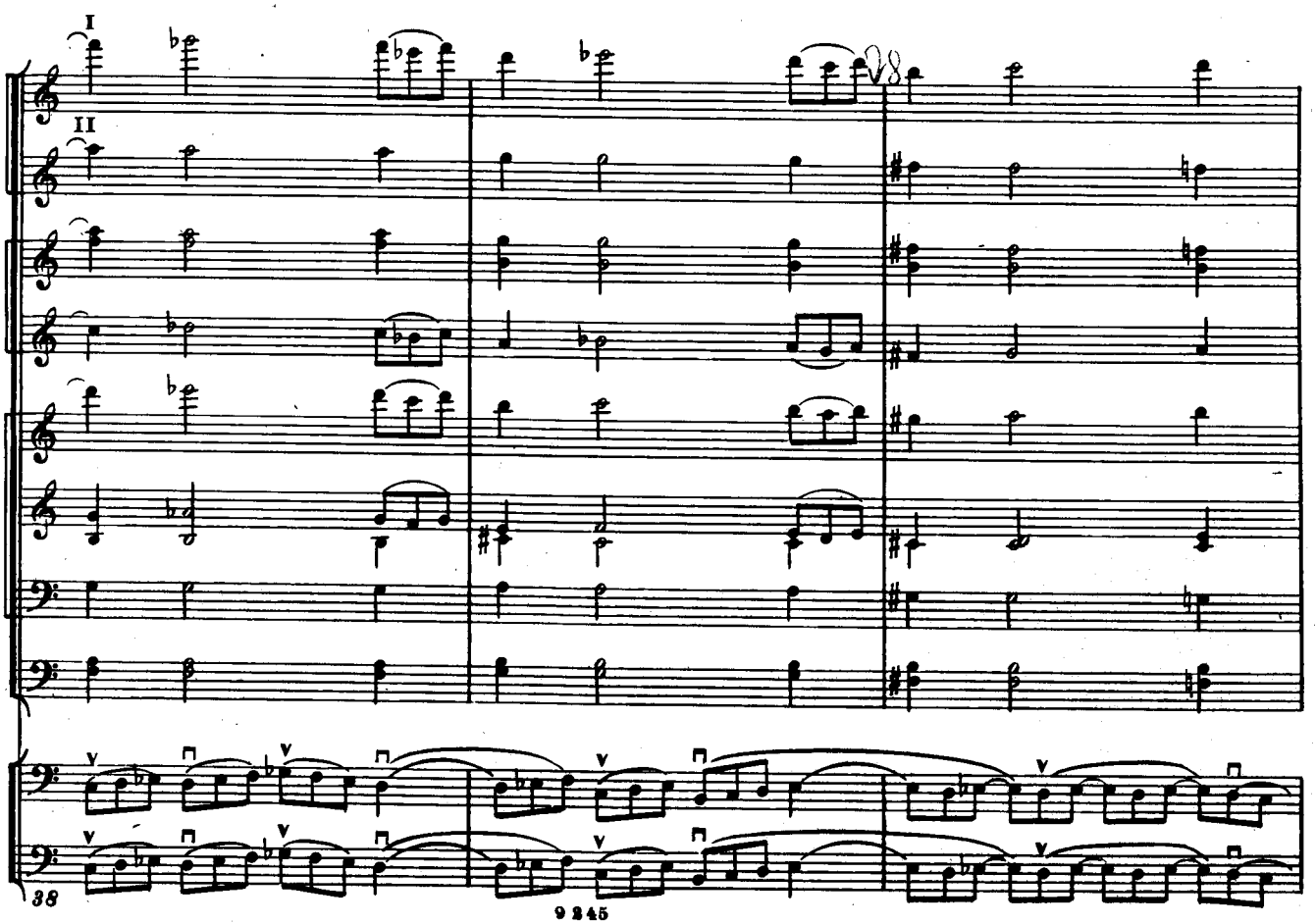

2
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Timp.
Archi
a2
ff
f
cresc.
tenuto
espress.
unis.
espr.

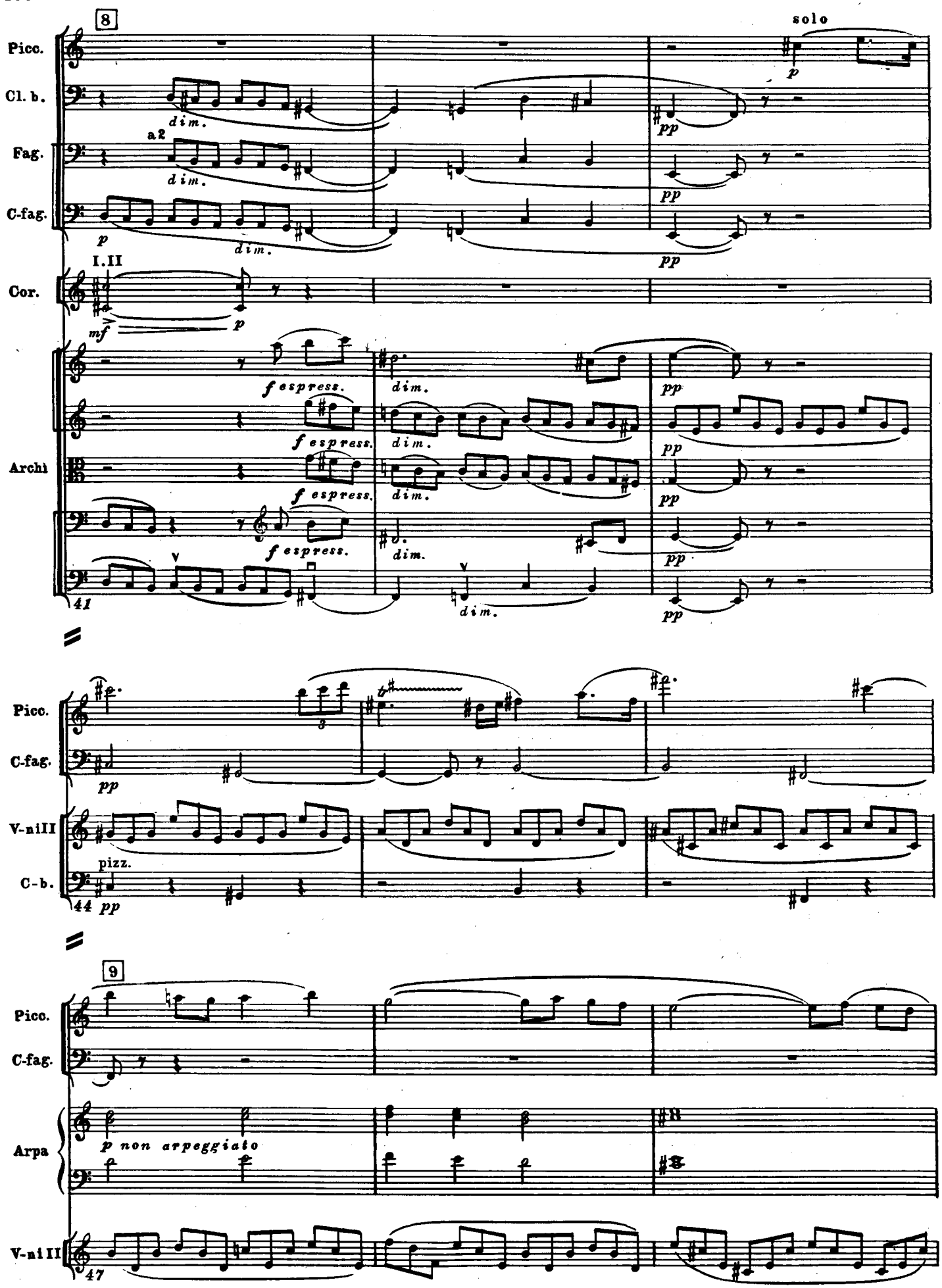

Fl.
Ob.
Cl. picc.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Archi
a2
3
poco riten.
ff espress.
dim.
I. II
III
tenuto
p espress.
pp
mp
div.
f espress.
13

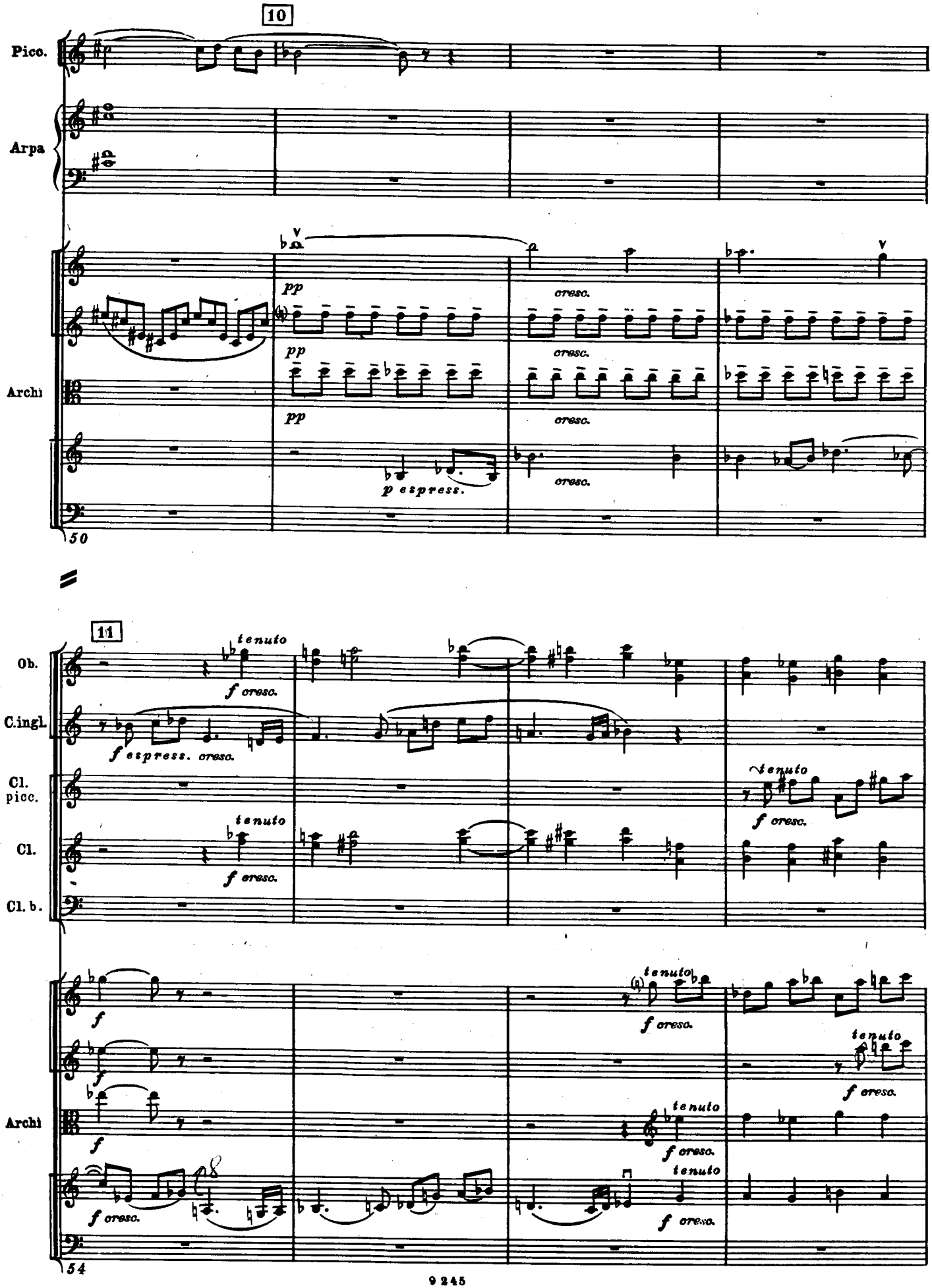

4
♩ = 44
Cl. b.
Fag.
a2
Tr-be
I. II
Tr-ni
I. II
V-ni I
V-c.
C-b.
pizz.
arco
p espress.
18
V-ni I
V-le
V-c.
unis.
cresc.
22
5
V-ni I
V-ni II
V-le
V-c.
mf
dim.
25

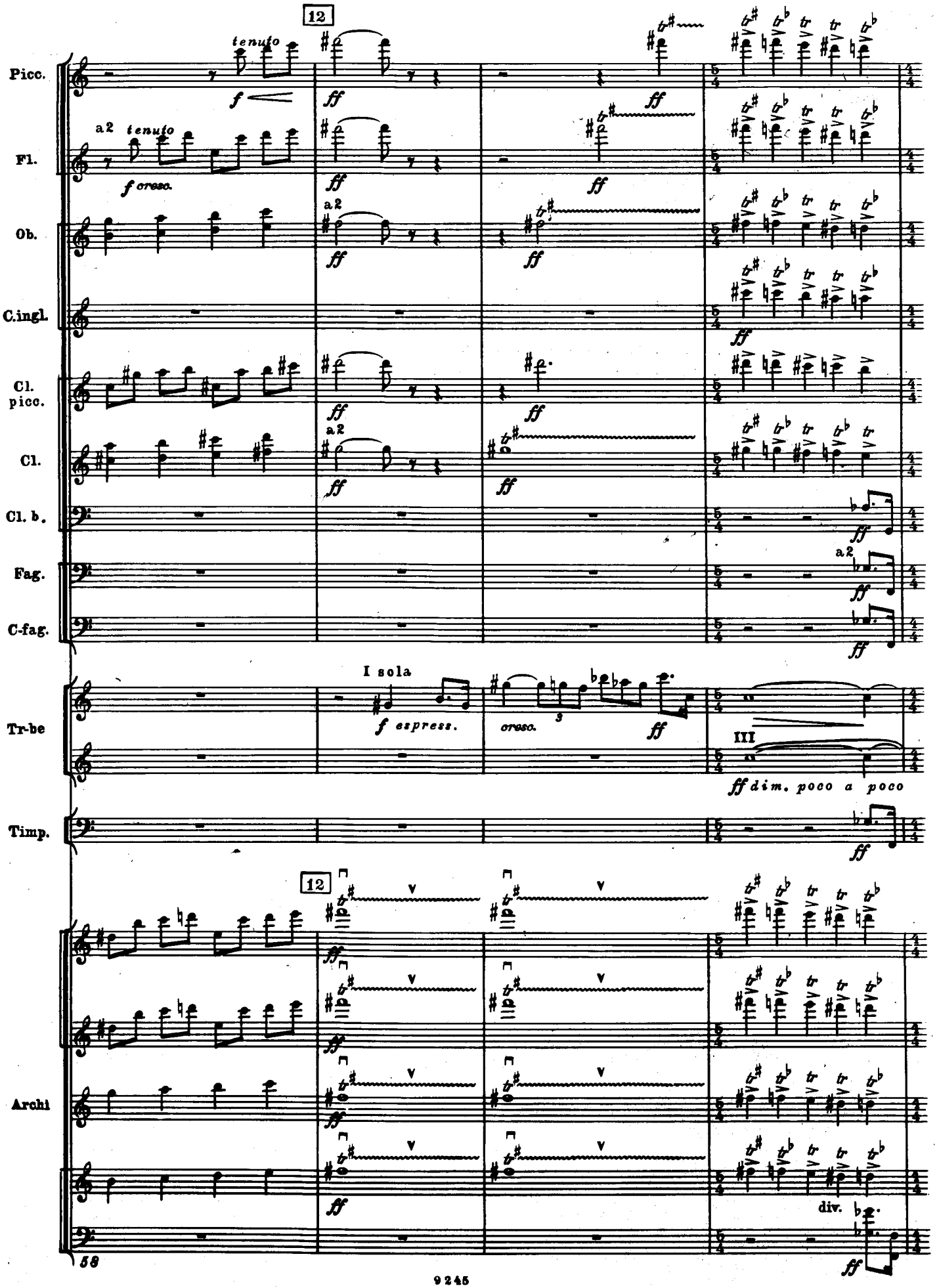

6
Cl. b.
Fag.
C-fag.
Archi
mp espress.
a 2
cresc.
dim.
p
29
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Archi
mp espress.
a 2
cresc.
32

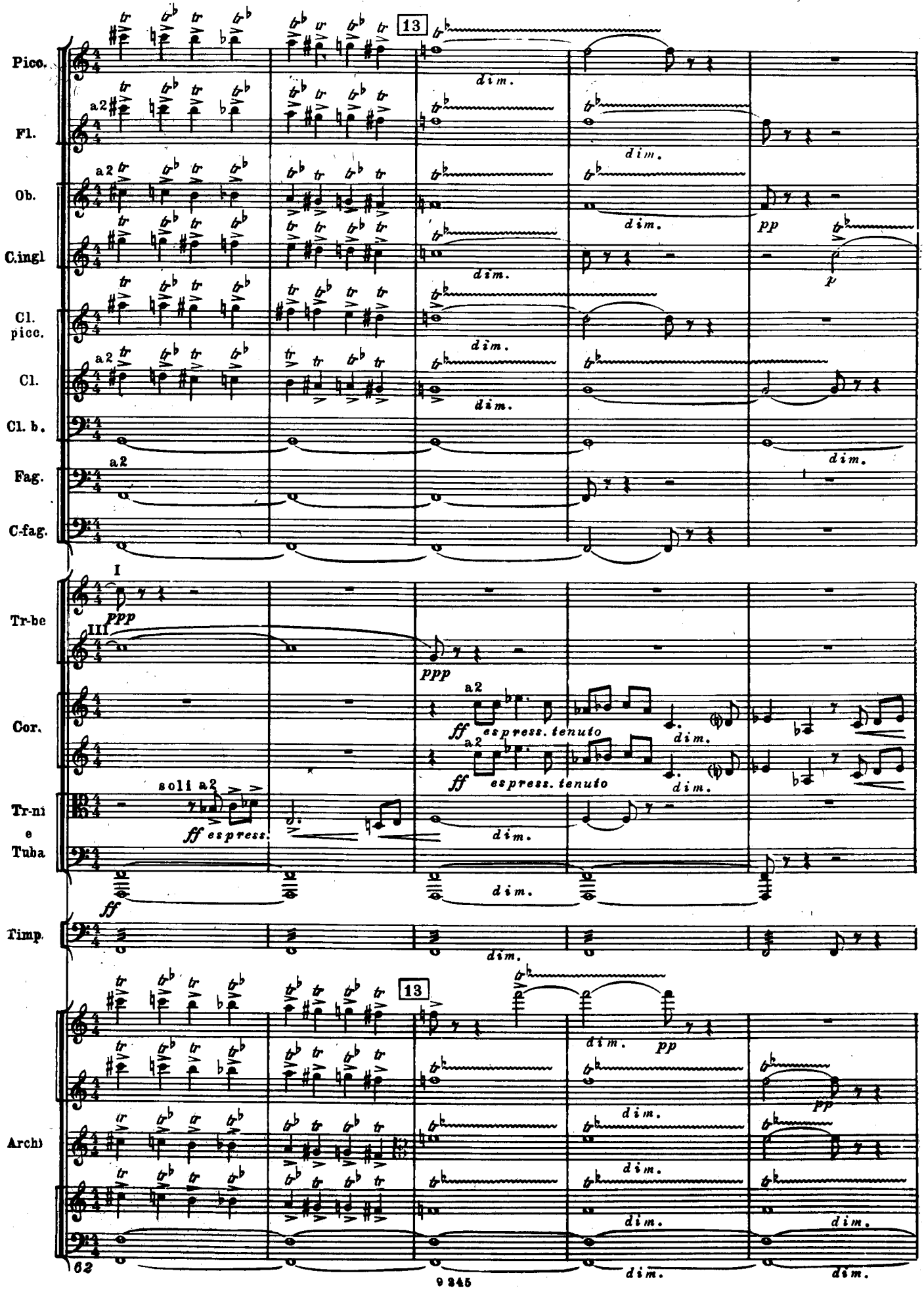

7
I
II
a 2
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
V-c.
C-b.
35
f

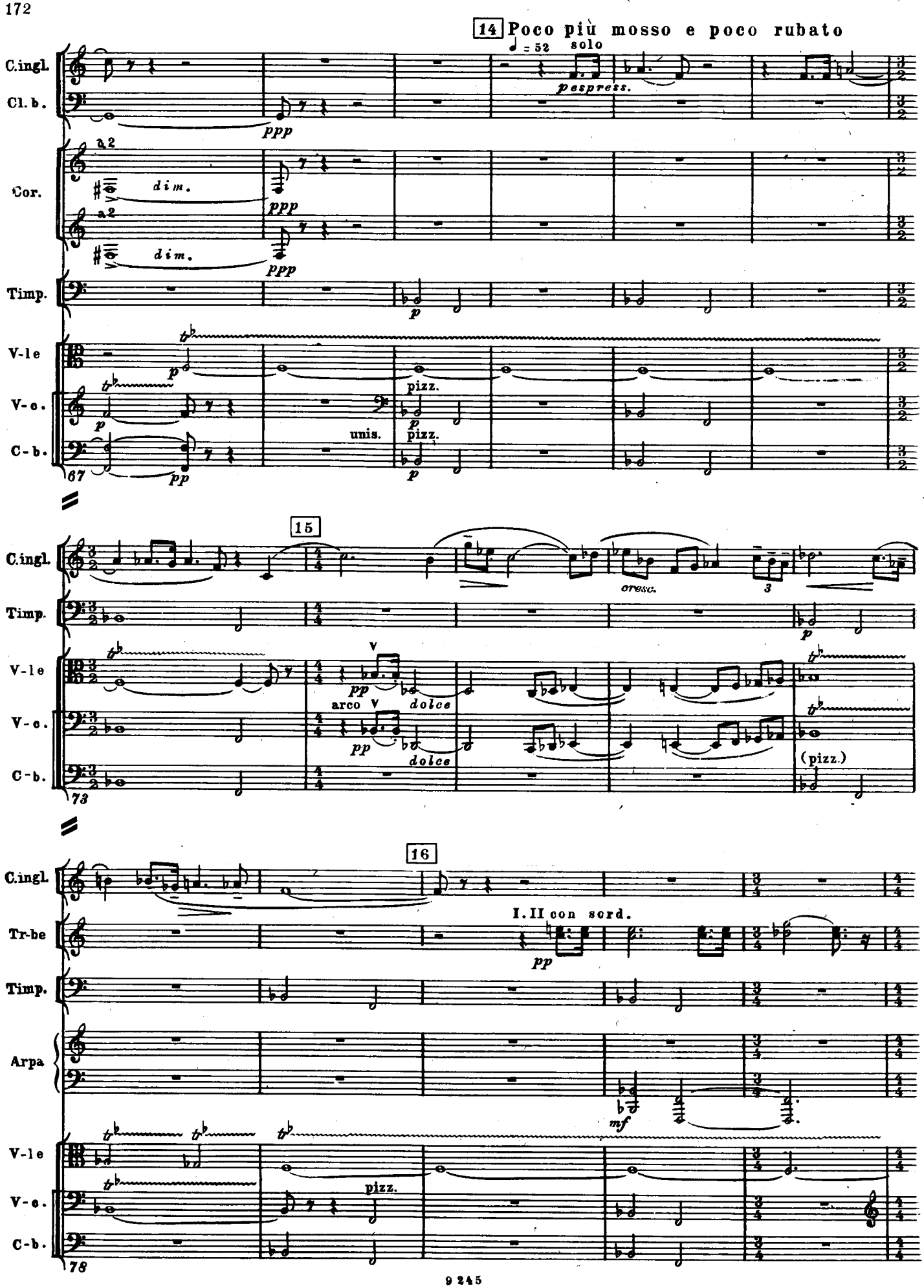

I
II
98
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
V-c.
C-b.
38

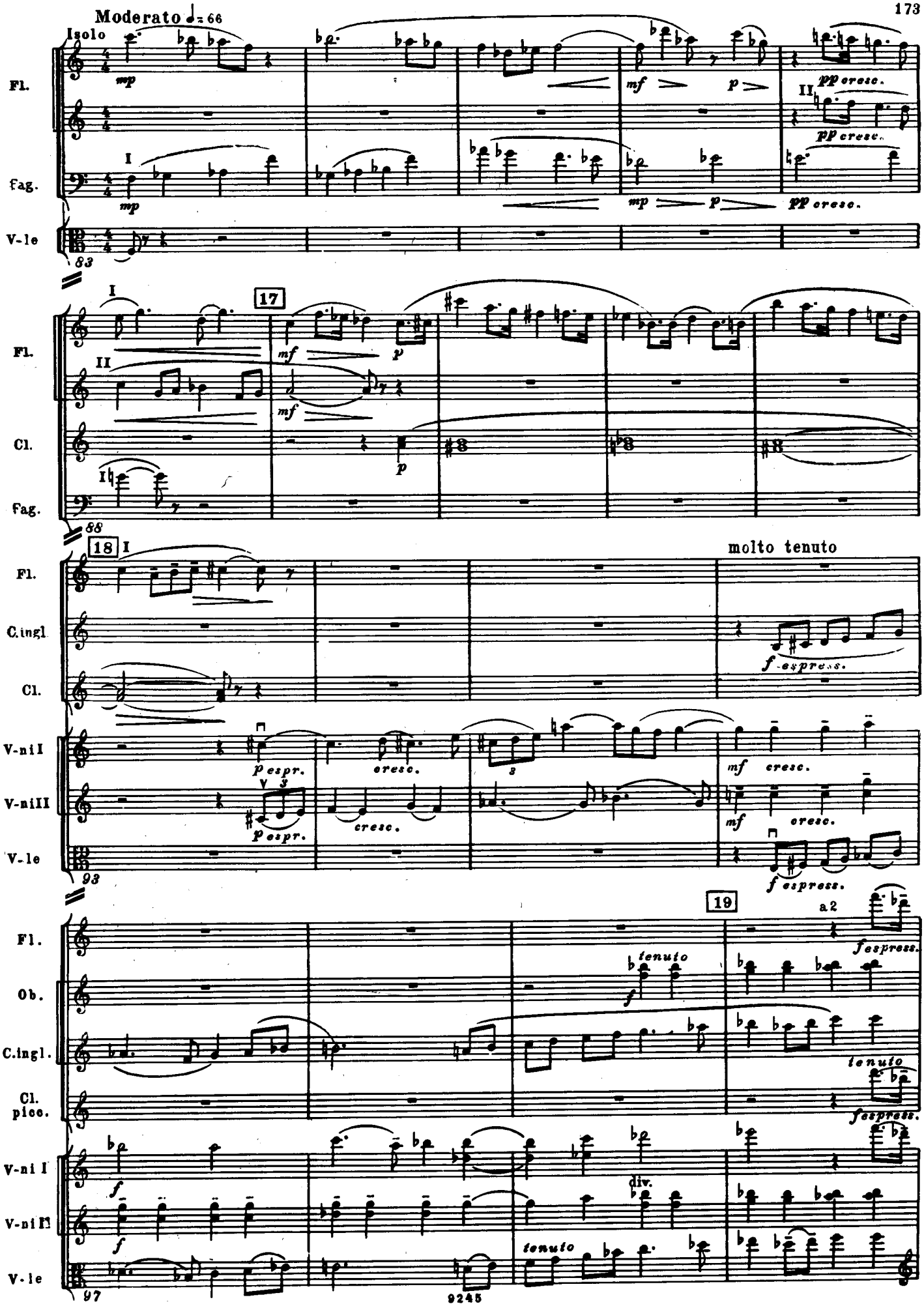

8
solo
Picc.
Cl. b.
Fag.
C-fag.
Cor.
Archi
a2
I.II
dim.
f espress.
pp
41
Picc.
C-fag.
V-ni II
C-b.
pizz.
44
9
Picc.
C-fag.
Arpa
p non arpeggiato
V-ni II
47

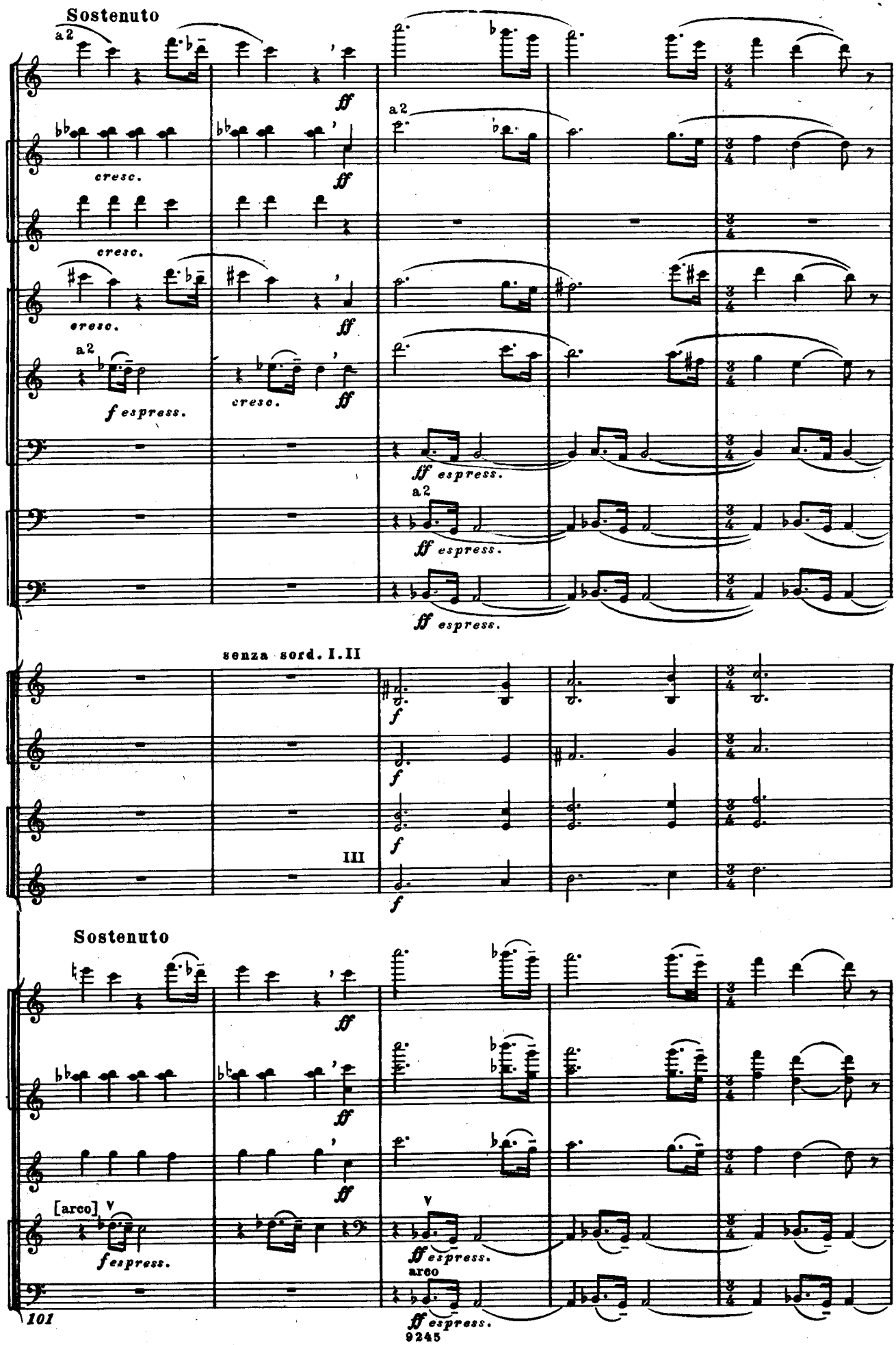

10
Picc.
Arpa
Archi
pp
cresc.
p espress.
50
11
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
tenuto
f cresc.
f espress. cresc.
Archi
54

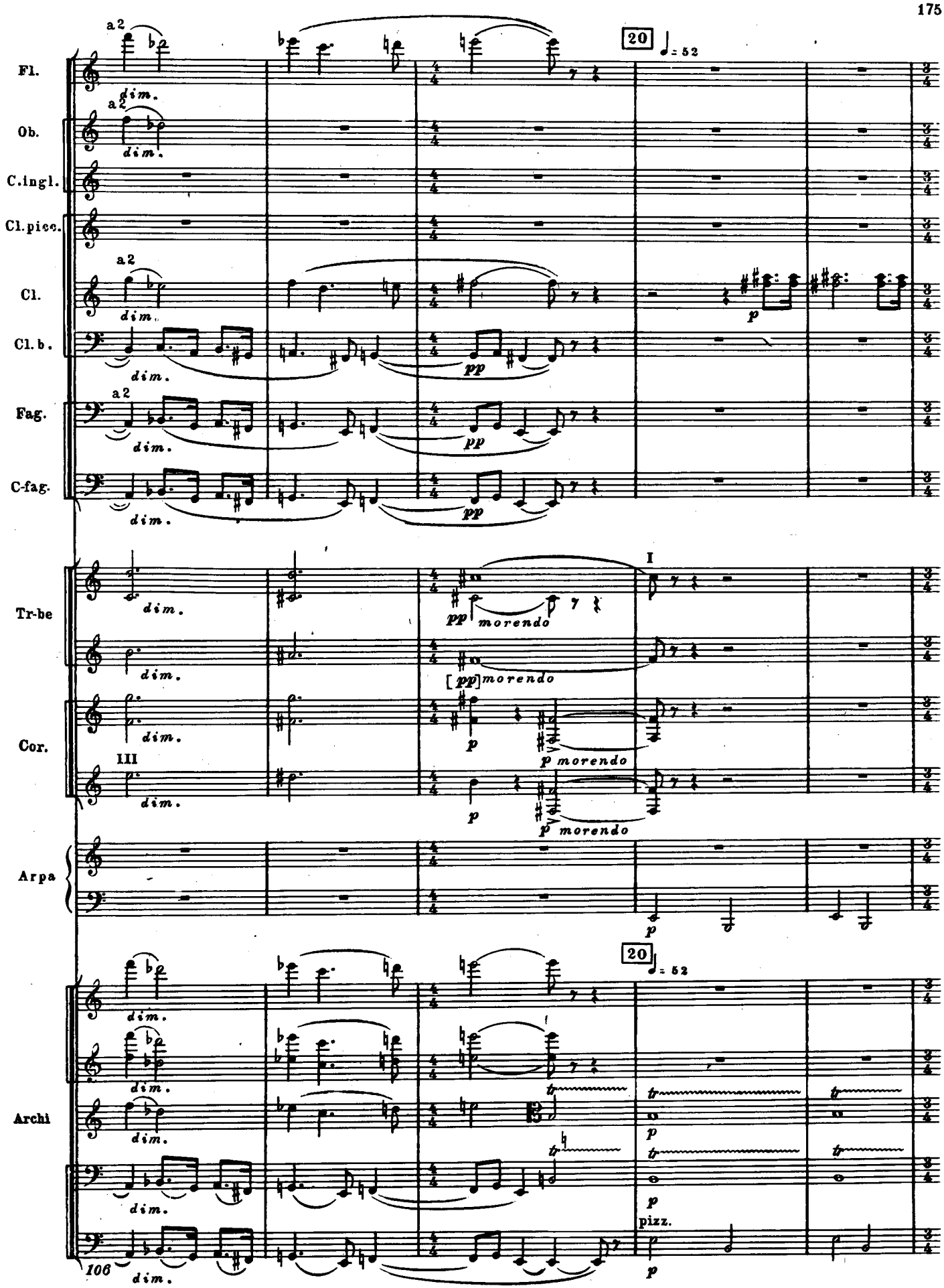

12
Picc.
tenuto
f
ff
Fl.
a2
tenuto
f cresc.
Ob.
a2
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
I sola
f espress.
cresc.
III
ff dim. poco a poco
Tr-be
Timp.
Archi
div.
58

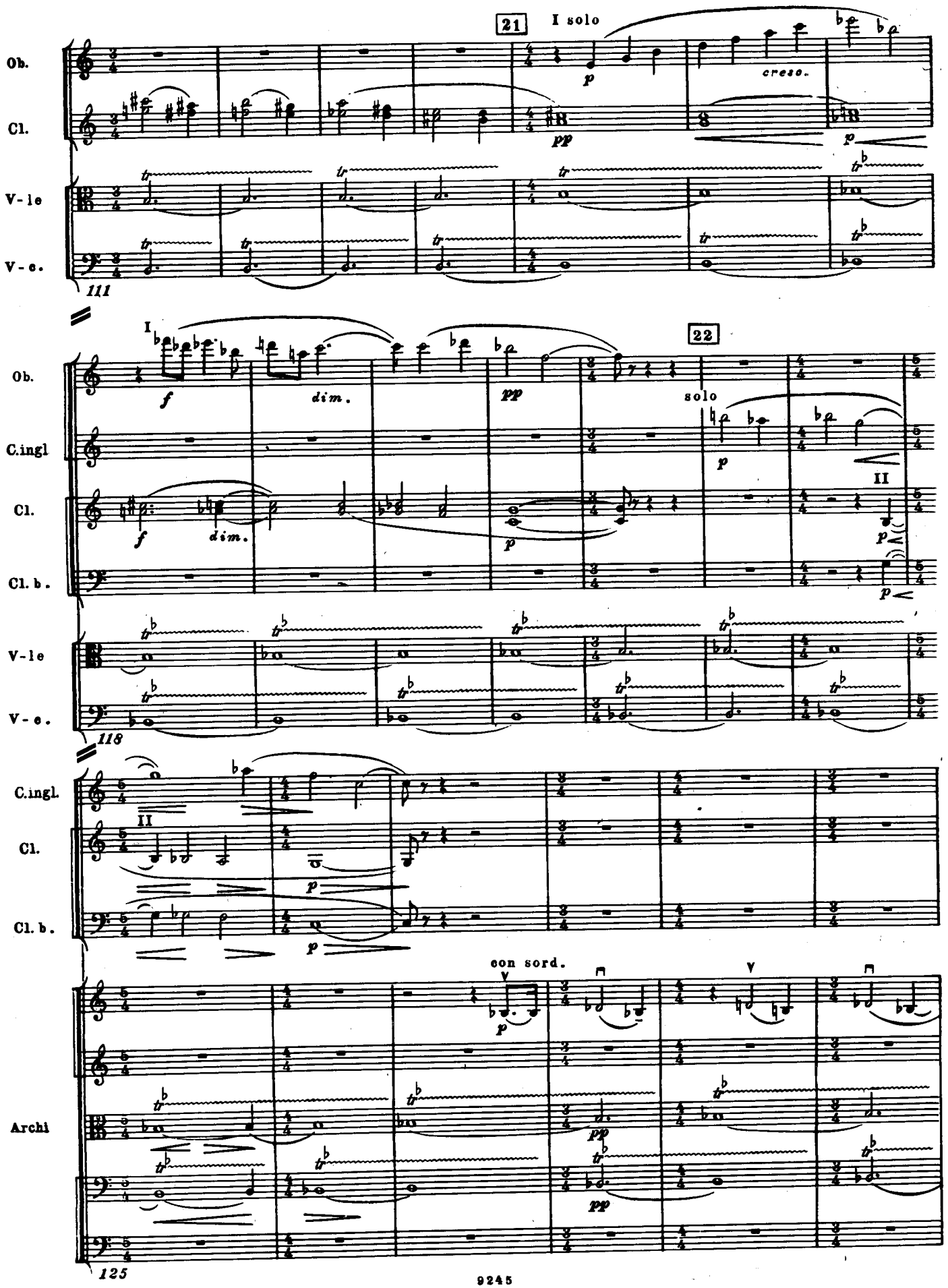

Pico.
Fl.
Ob.
C.ingl
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Archi
13
dim.
pp
ppp
ff espress. tenuto
ff espress.
soli a2
a2
I
III

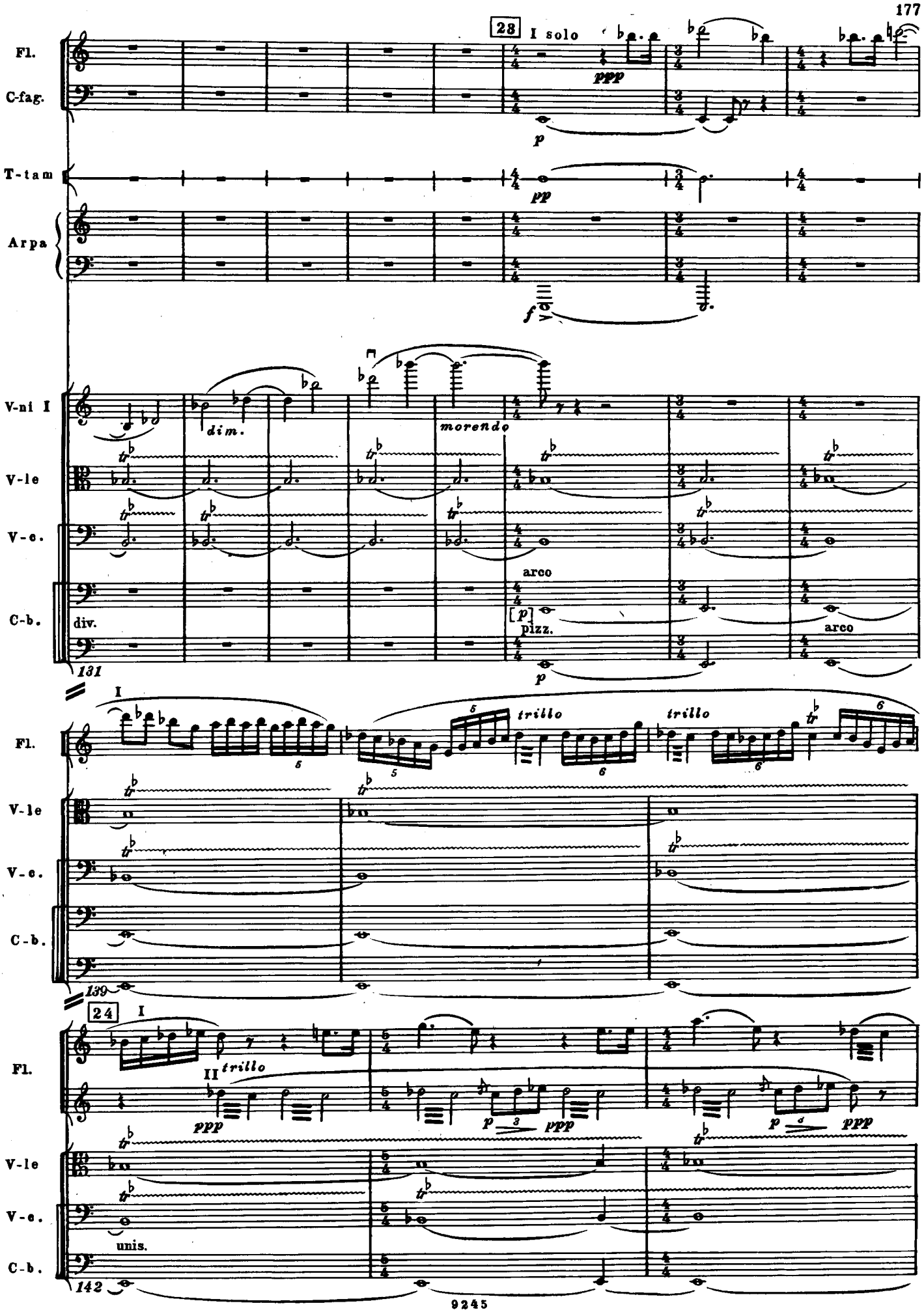

14 Poco più mosso e poco rubato
♩ = 52
solo
C.ingl.
Cl.b.
Cor.
Timp.
V-le
V-c.
C-b.
espress.
ppp
a2
dim.
p
pizz.
unis.
67
15
cresc.
3
arco
dolce
(pizz.)
73
16
I. II con sord.
Tr-be
Arpa
mf
78

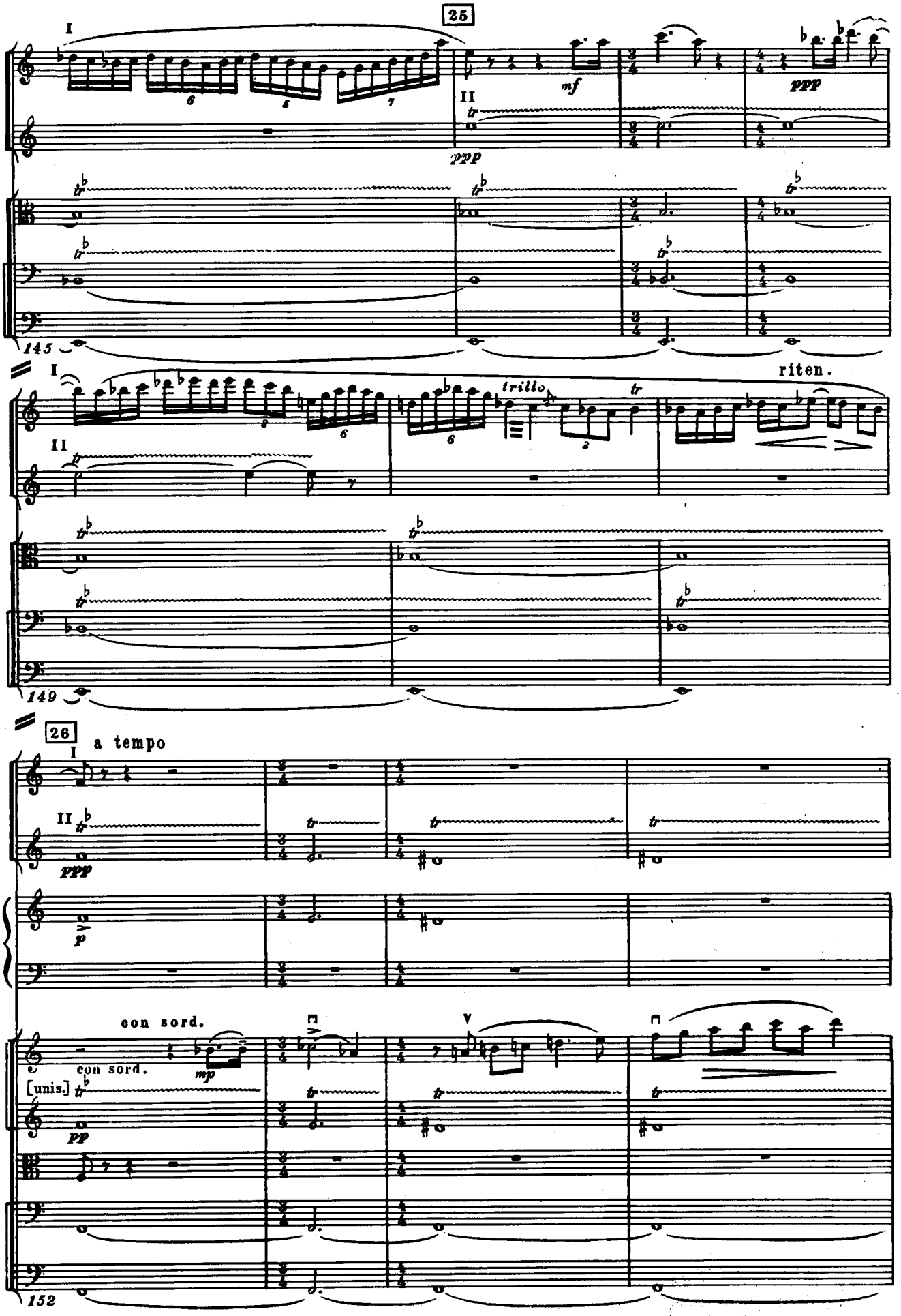

Moderato ♩= 66
Isolo
Fl.
Fag.
V-le
83
17
Fl.
Cl.
Fag.
88
18
molto tenuto
Fl.
C.ingl
Cl.
V-niI
V-niII
V-le
93
19
a2
Fl.
Ob.
C.ingl.
Cl. picc.
V-ni I
V-niII
V-le
97

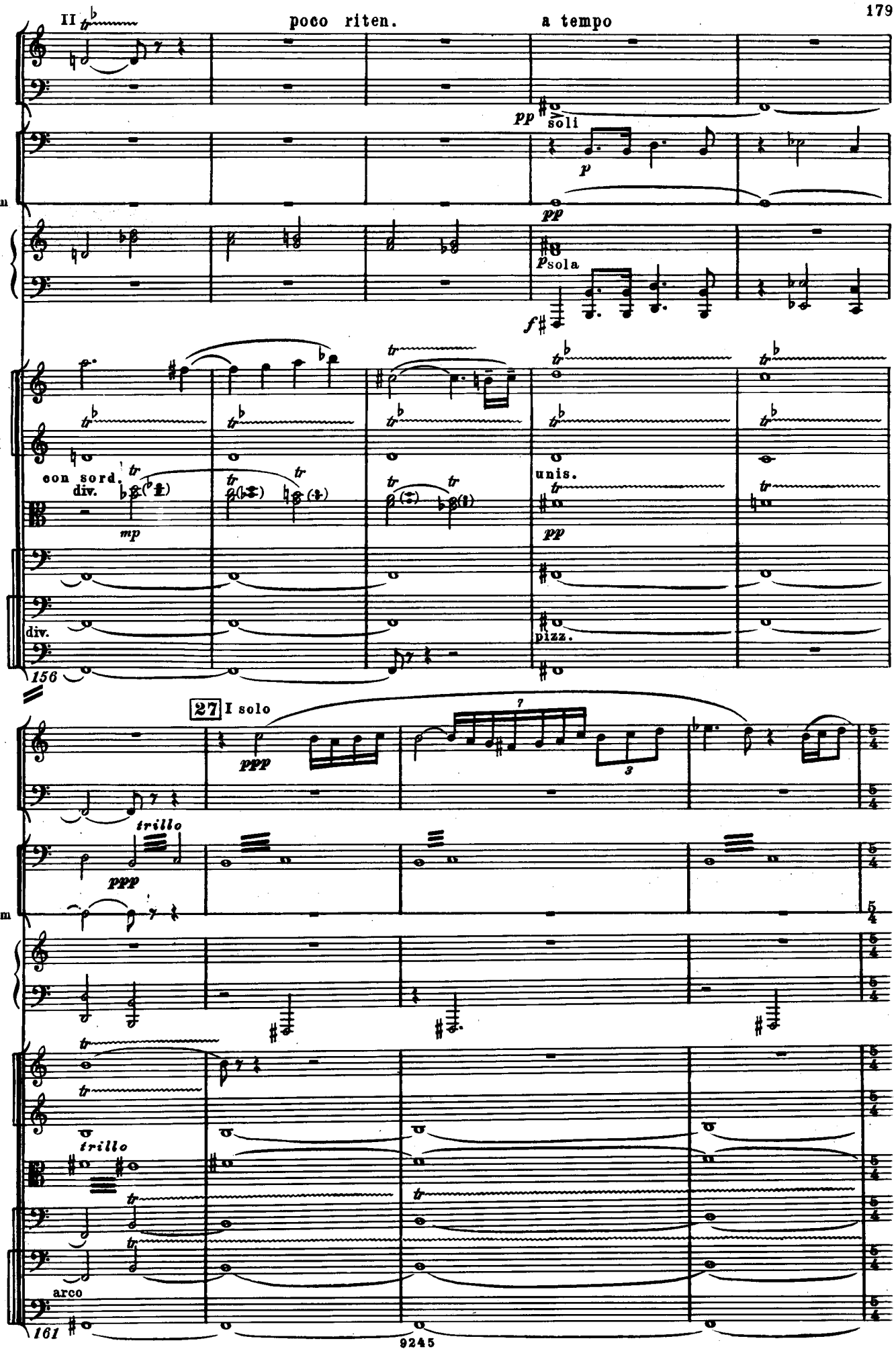

Sostenuto
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Archi
a2
cresc.
ff
f espress.
cresc.
ff espress.
senza sord. I. II
III
[arco]
V
arco
101
9245

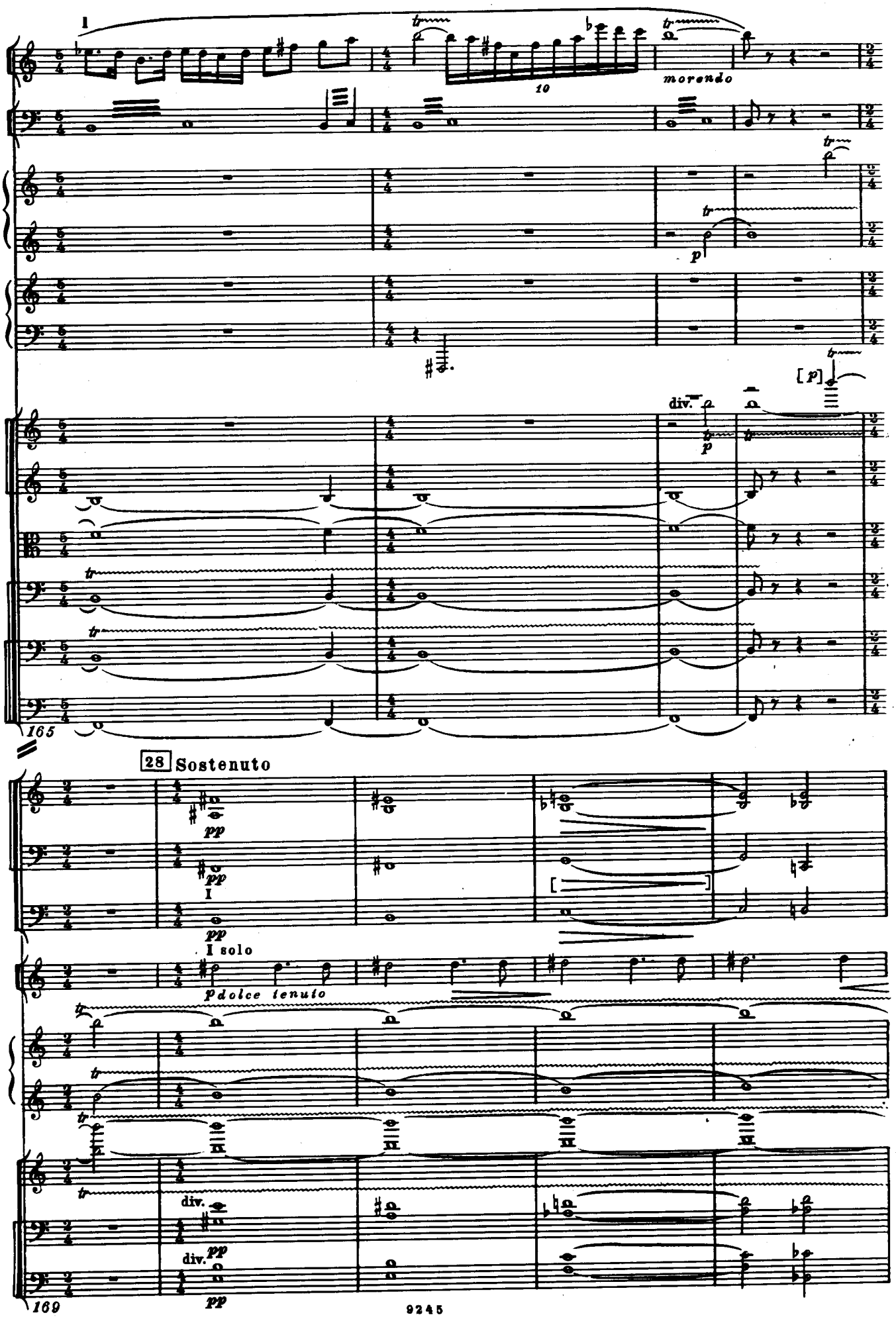

Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Tr-be
Cor.
Arpa
Archi
a2
dim.
20
♩= 52
pp
p
morendo
[pp]morendo
I
III
p morendo
pizz.
106

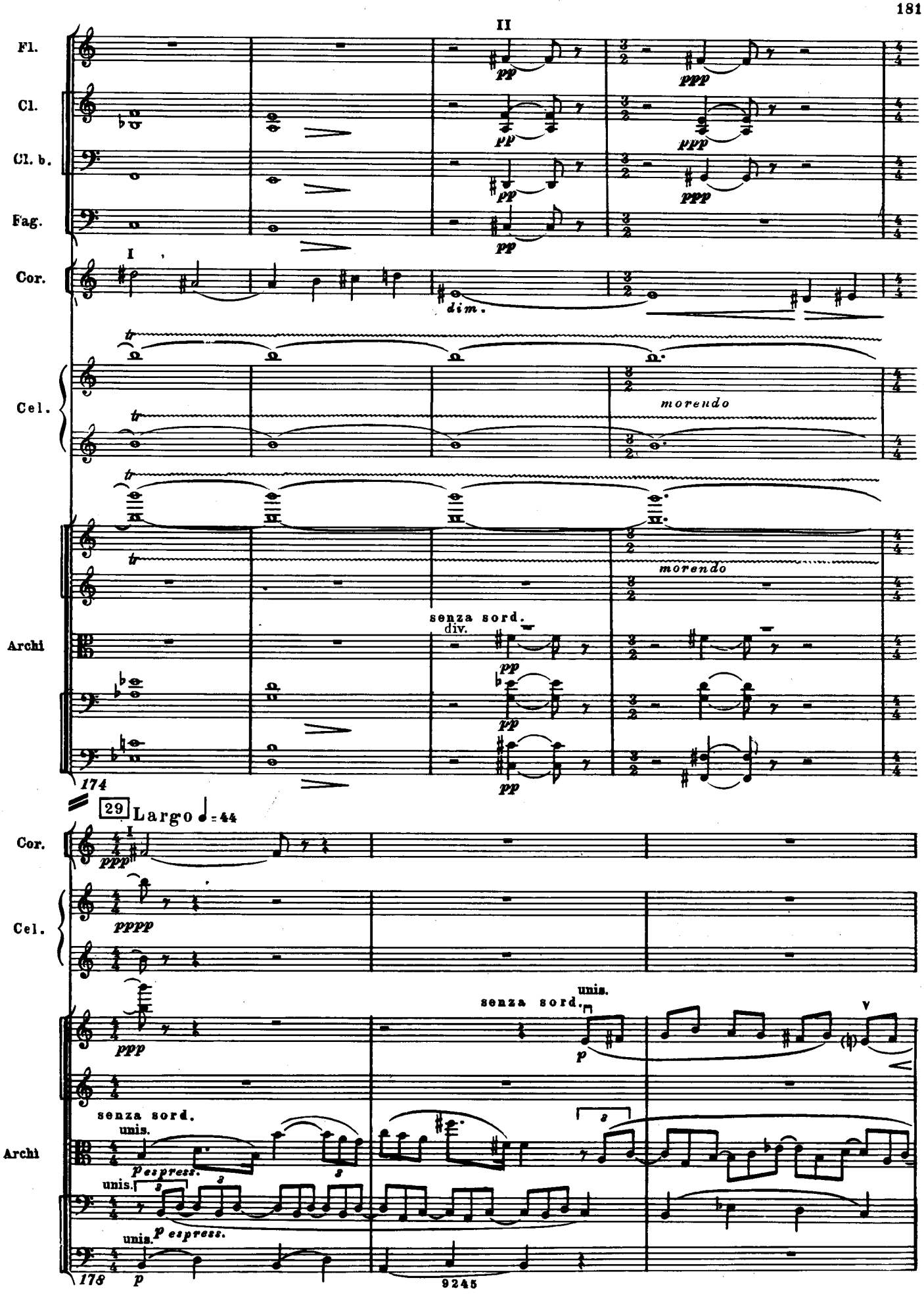

21
I solo
Ob.
Cl.
V-le
V-c.
cresc.
111
I
22
Ob.
C.ingl
Cl.
Cl. b.
V-le
V-c.
dim.
solo
II
118
C.ingl.
Cl.
Cl. b.
con sord.
Archi
125

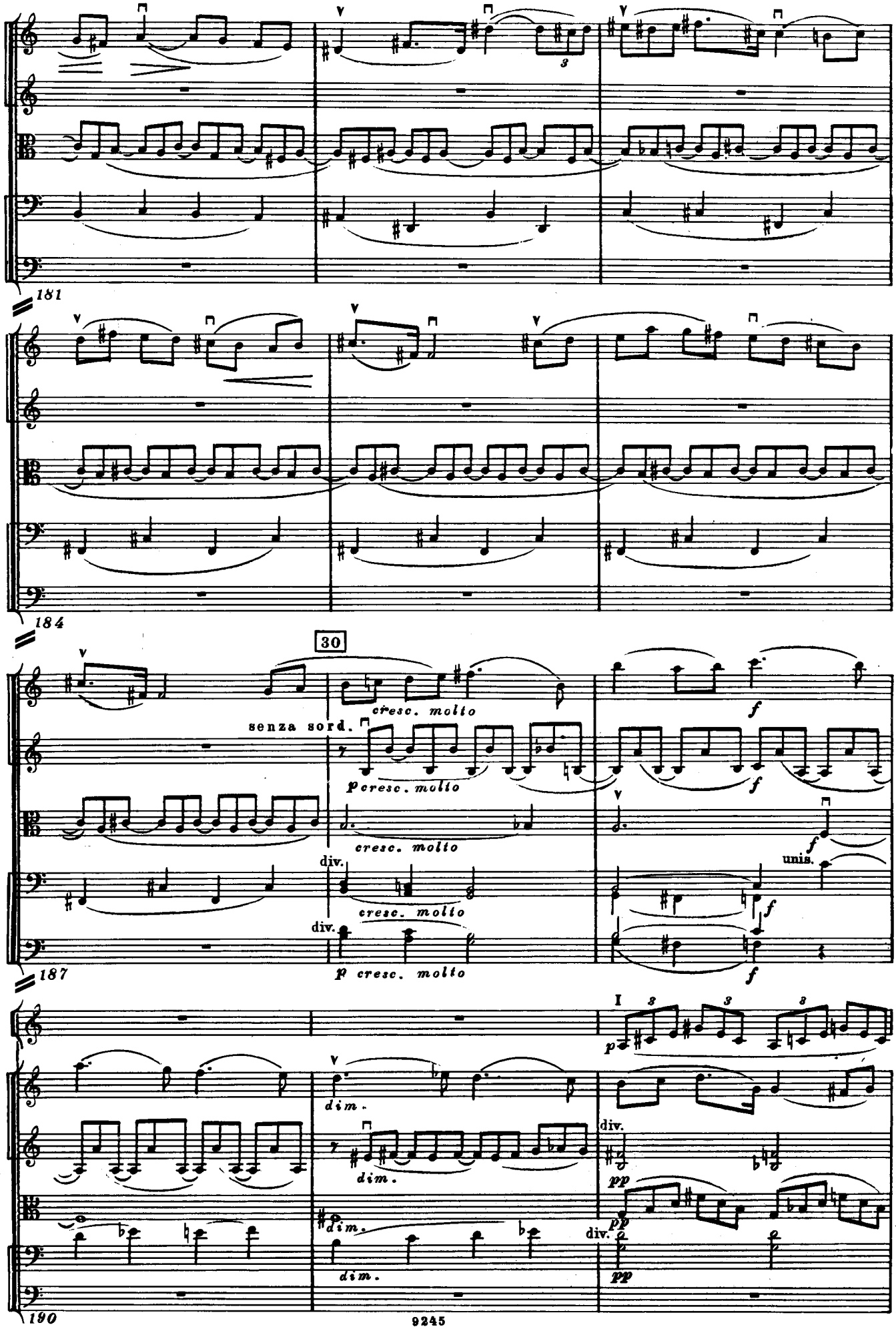

28
I solo
Fl.
C-fag.
T-tam
Arpa
V-ni I
V-le
V-c.
C-b.
dim.
morendo
arco
[p]
pizz.
div.
arco
131
I
trillo
trillo
139
24
I
II
trillo
unis.
142

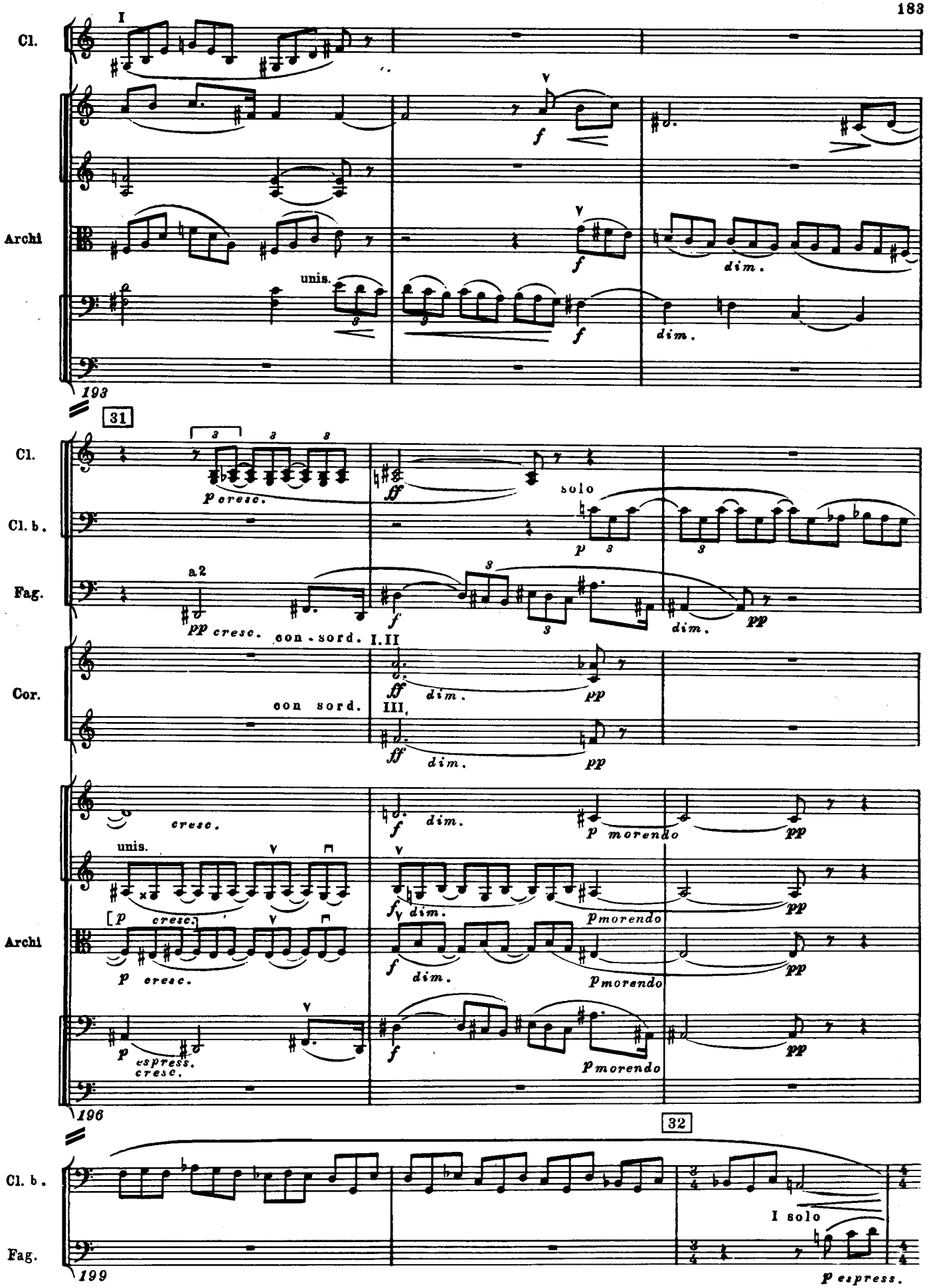

25
I
II
Fl.
V-le
V-c.
C-b.
mf
ppp
145
riten.
trillo
149
26
a tempo
Arpa
con sord.
[unis.]
mp
pp
Archi
152


II
poco riten.
a tempo
Fl.
C-fag.
Timp.
T - tam
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
pp
soli
p
pp
p sola
f
con sord.
div.
mp
unis.
pp
pizz.
div.
156
27 I solo
ppp
trillo
ppp
trillo
arco
161


1
Fl.
Timp.
Cel.
Arpa
V-ni I
V-ni II
V-le
V-c.
C-b.
10
morendo
[p]
div.
p
165
28 Sostenuto
Cl.
Cl. b.
Fag.
Cor.
pp
I
I solo
p dolce tenuto
div.
169


II
Fl.
Cl.
Cl. b.
Fag.
I
Cor.
dim.
Cel.
morendo
morendo
senza sord.
div.
Archi
174
29
Largo ♩= 44
Cor.
Cel.
senza sord.
unis.
Archi
senza sord.
unis.
p espress.
unis.
p espress.
unis.
178
9245


Archi
181
Archi
184
30
cresc. molto
senza sord.
p cresc. molto
f
cresc. molto
div.
unis.
Archi
187
Cl.
I
dim.
div.
pp
Archi
190


Cl.
Archi
unis.
dim.
193
31
Cl.
Cl. b.
Fag.
Cor.
p cresc.
solo
a2
pp cresc.
con sord.
I.II
III.
dim.
cresc.
p morendo
unis.
[p cresc.
p cresc.
espress.
cresc.
196
32
I solo
p espress.
199

II

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

con sord.
div.
unis.
202

33

Cl. b.
Fag.
morendo

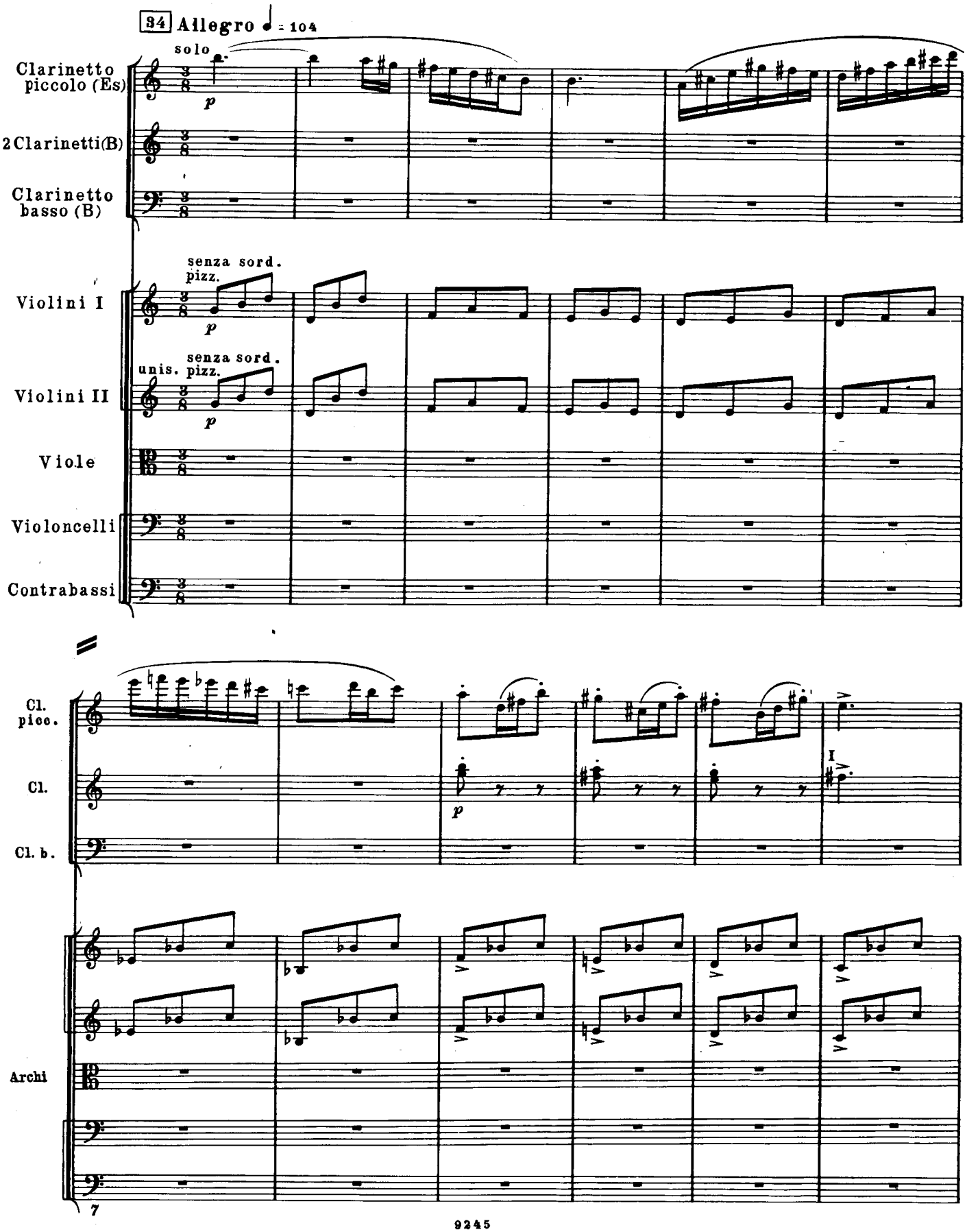
Archi
con sord. div.
206

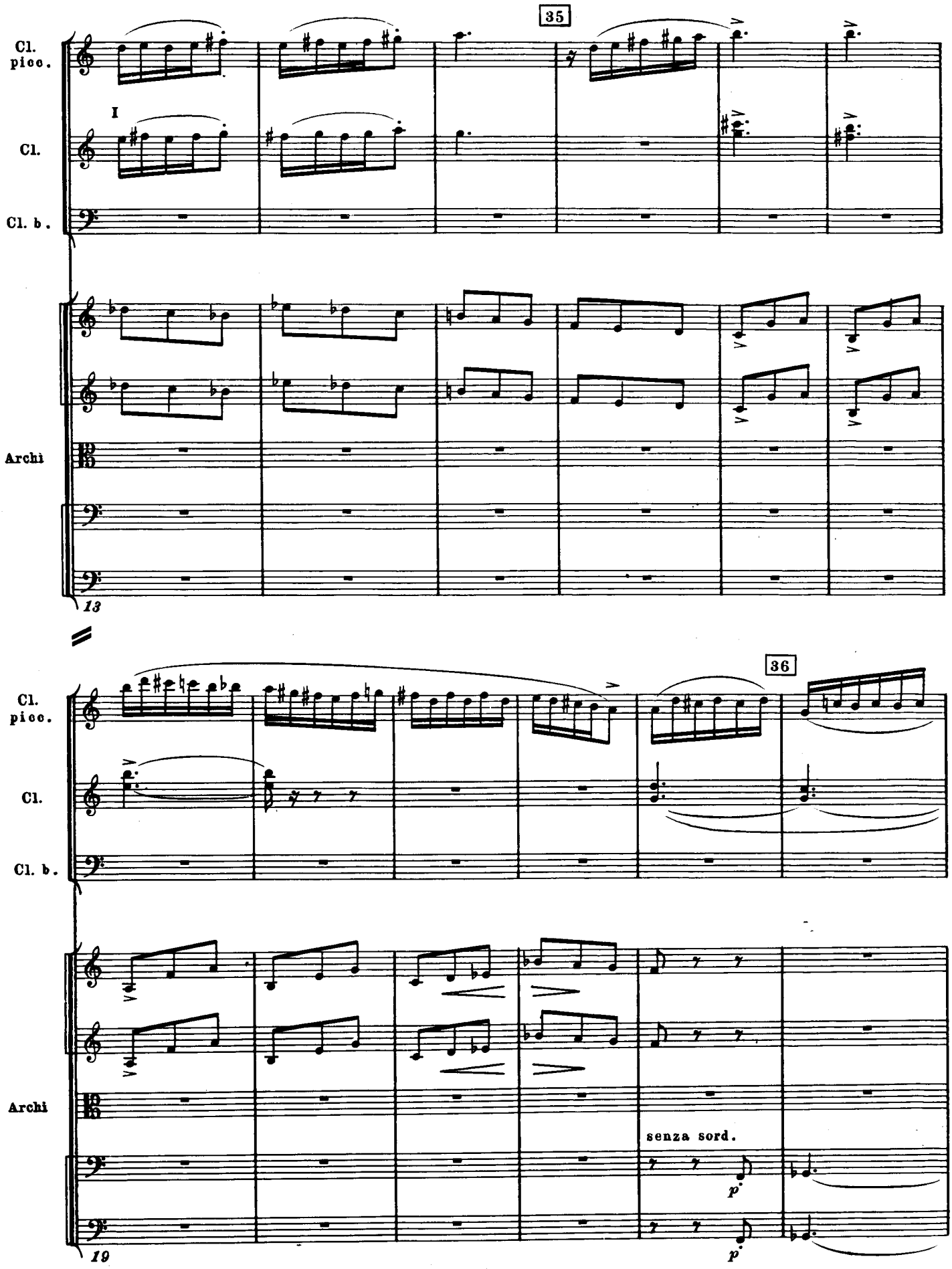
Timp.
Arpa

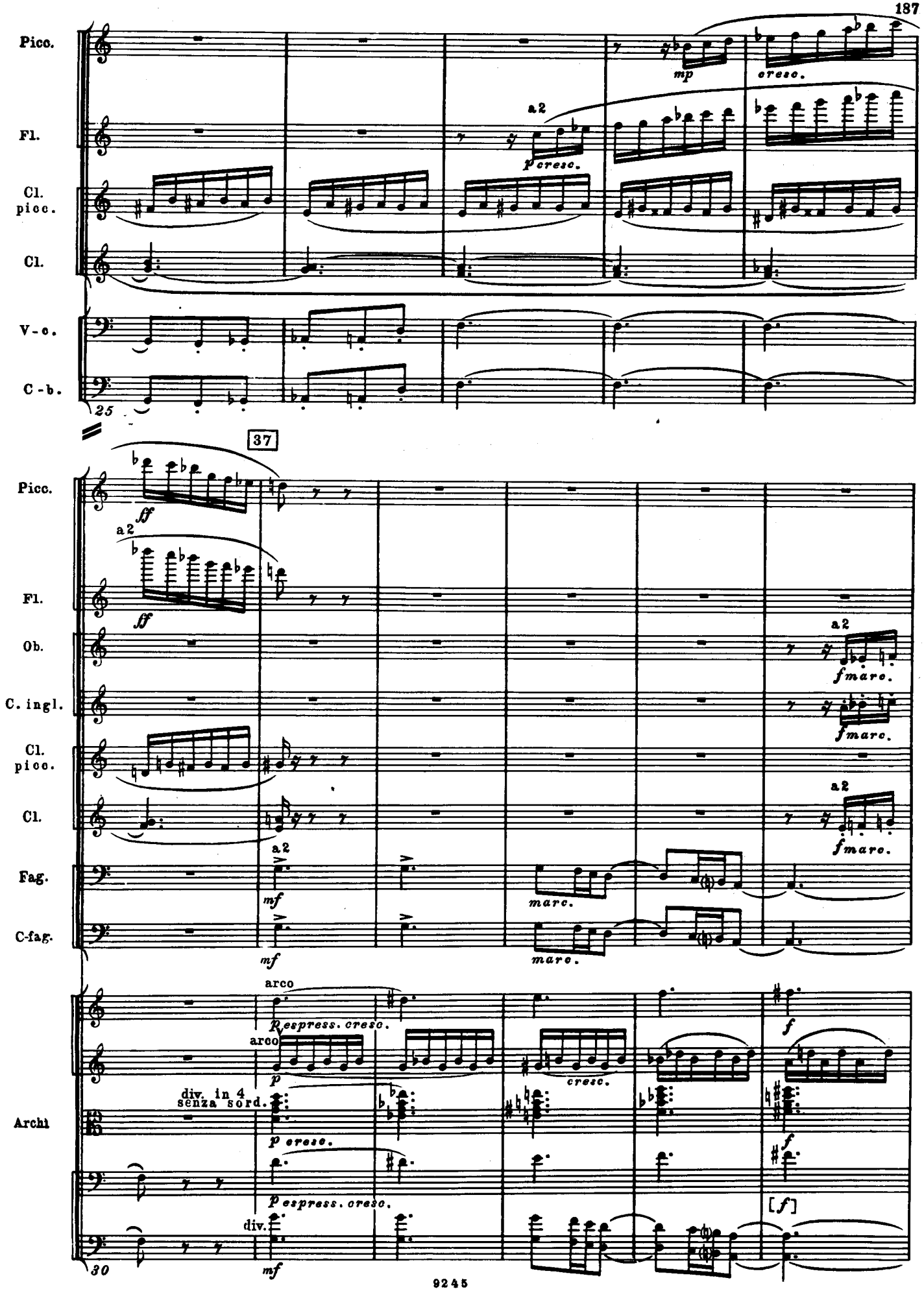
unis.

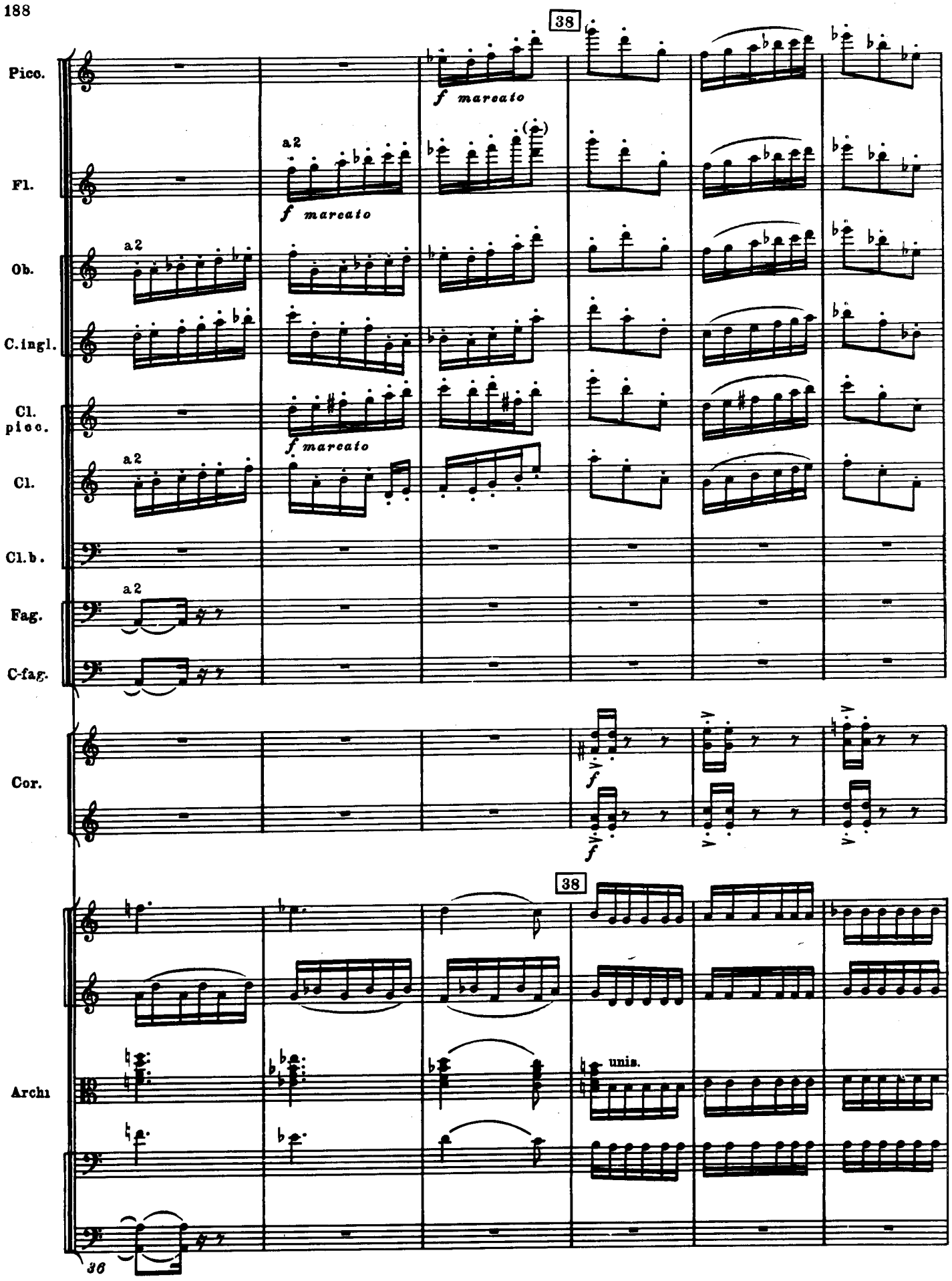
Archi
con sord.
div.
morendo
unis.
pizz.
212

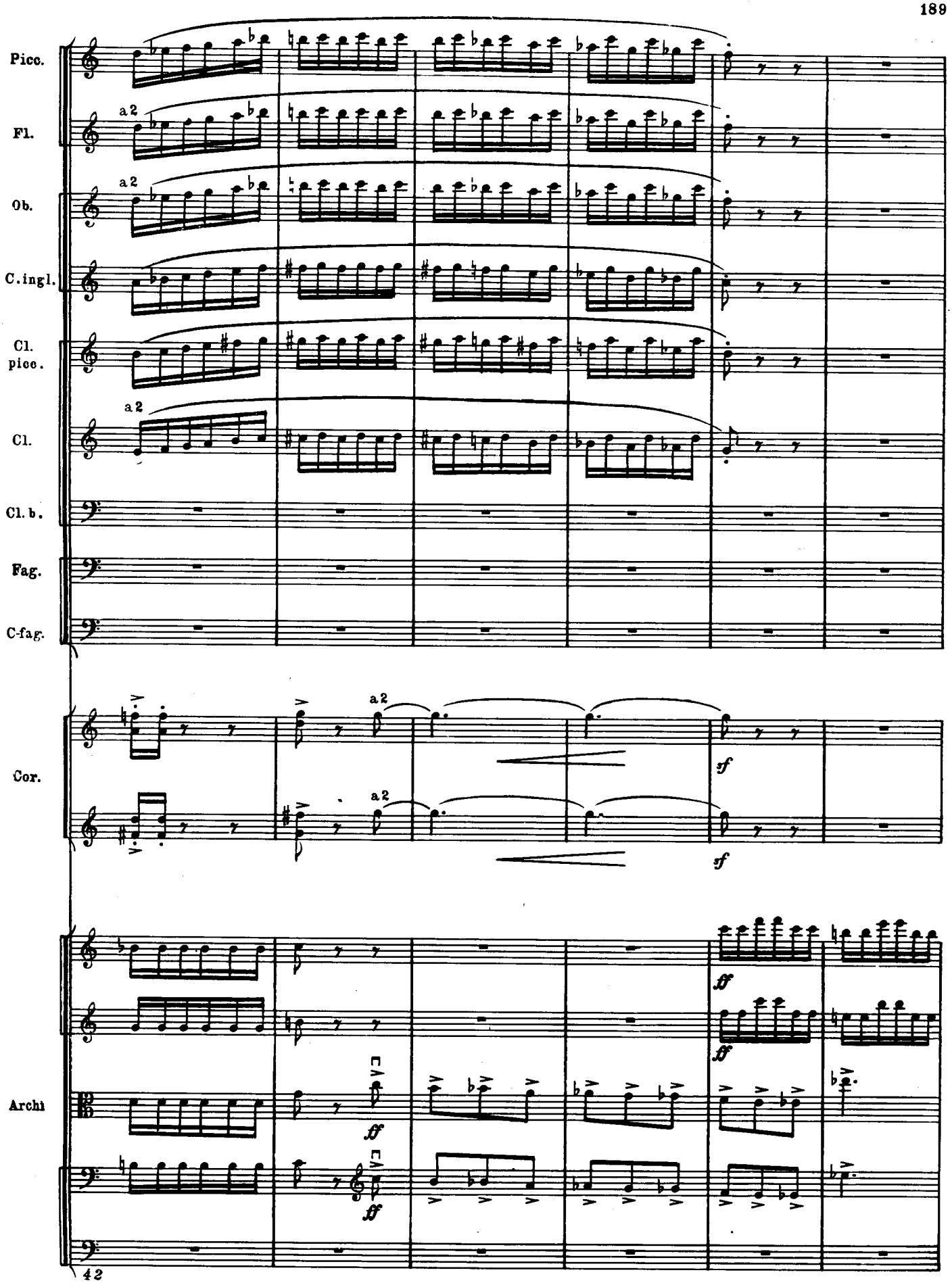
II

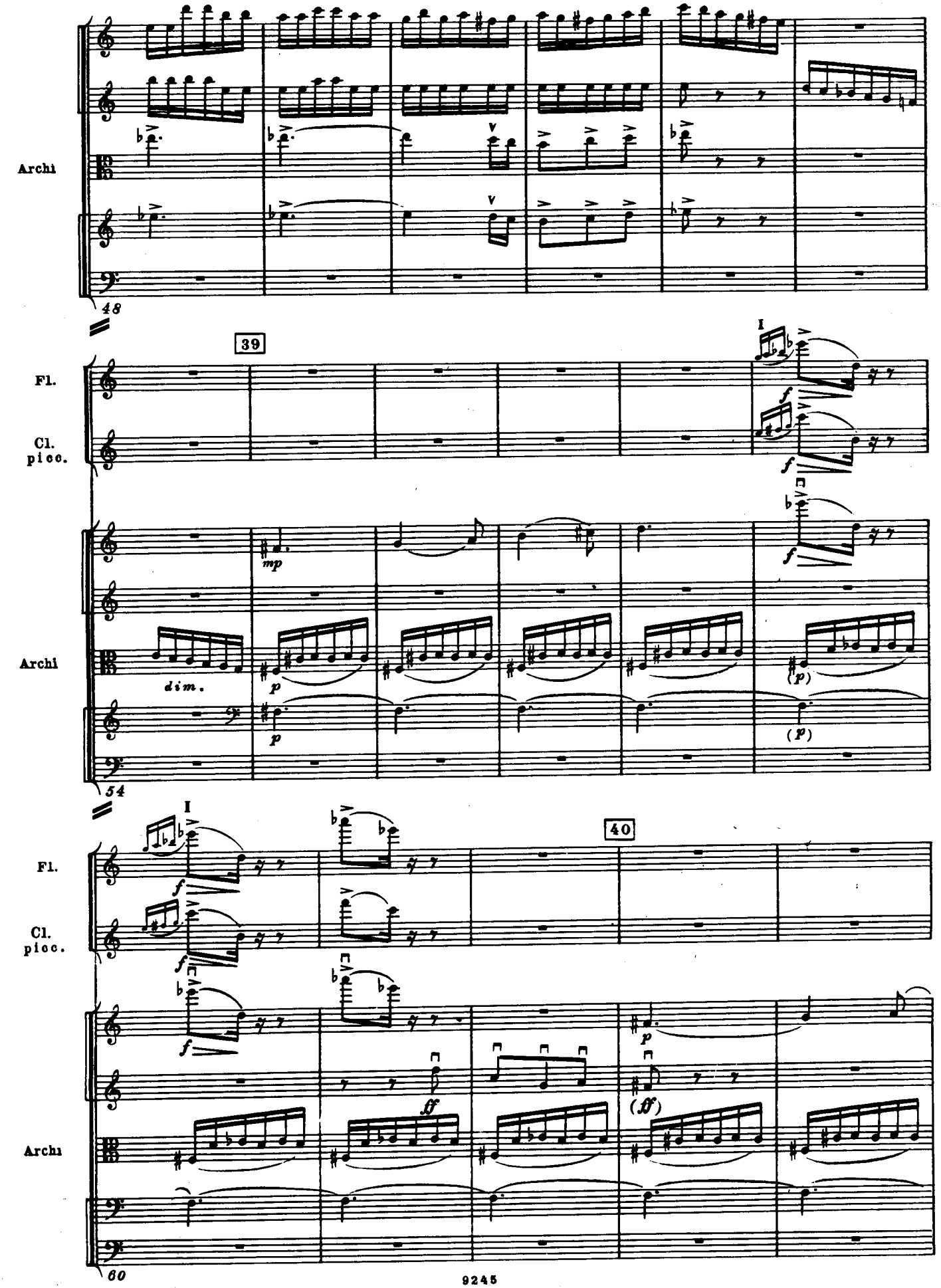

34 Allegro ♩ = 104
solo
p
Clarinetto piccolo (Es)
2 Clarinetti (B)
Clarinetto basso (B)
senza sord.
pizz.
Violini I
senza sord.
unis. pizz.
Violini II
Viole
Violoncelli
Contrabassi
Cl. picc.
Cl.
Cl. b.
I
Archi
7

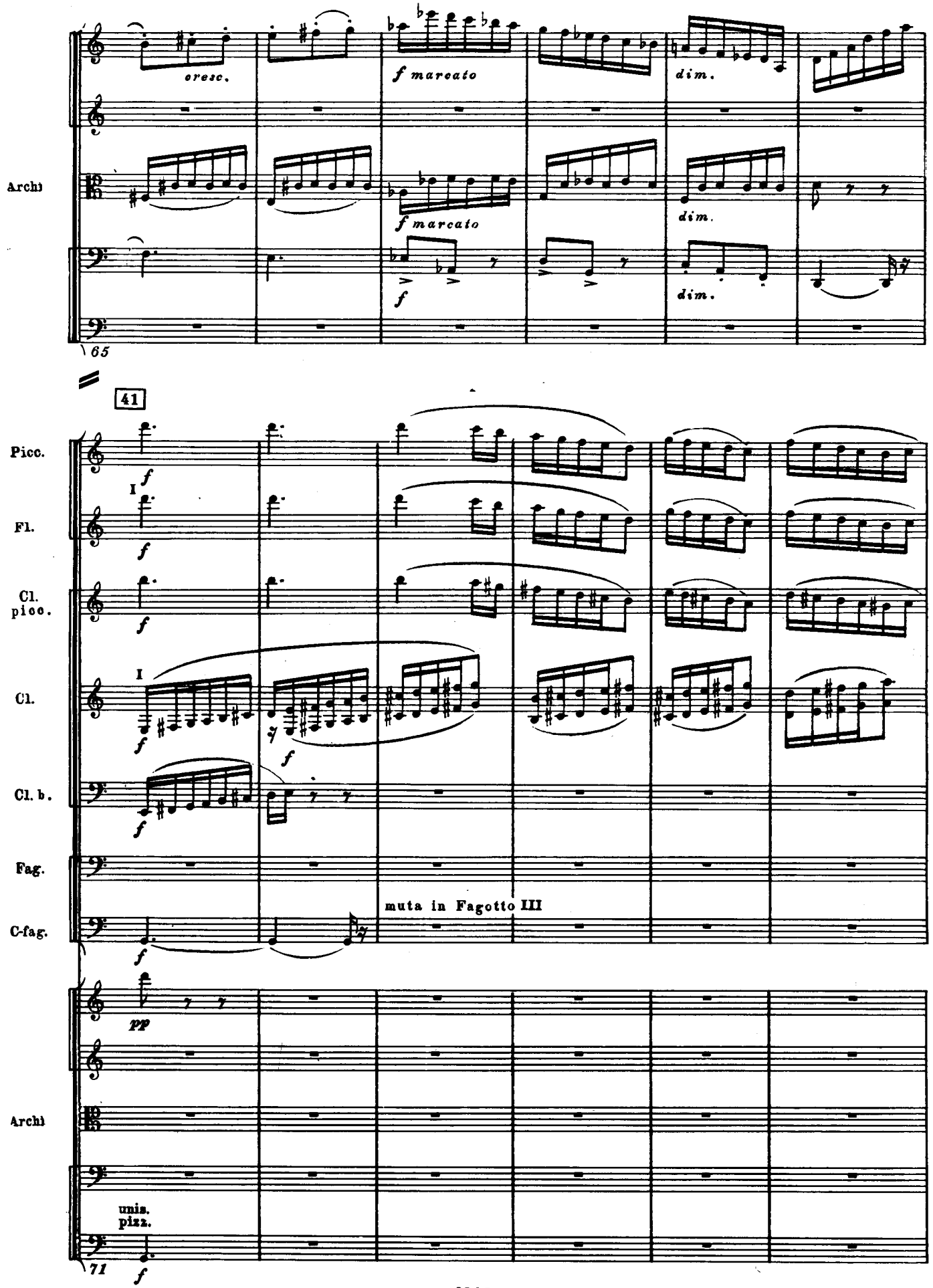

35
Cl. picc.
I
Cl.
Cl. b.
Archi
13
36
Cl. picc.
Cl.
Cl. b.
Archi
senza sord.
p
p
19

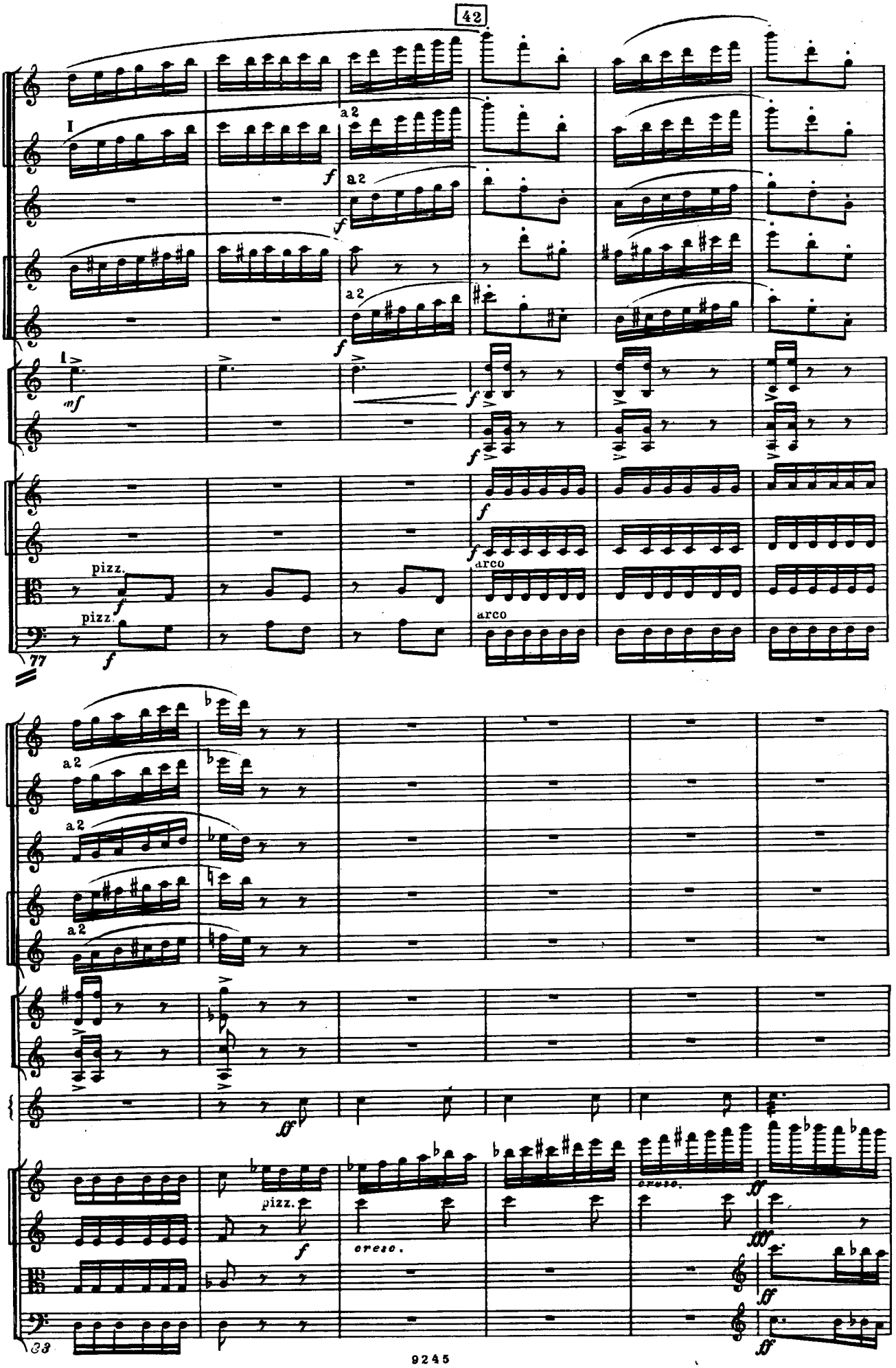

Picc.
Fl.
Cl. picc.
Cl.
V-c.
C-b.
25
mp
cresc.
a2
p cresc.
37
ff
a2
ff
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
C-fag.
a2
fmarc.
a2
fmarc.
a2
fmarc.
a2
mf
mf
marc.
marc.
arco
Respress. cresc.
arco
p
cresc.
f
div. in 4
senza sord.
Archi
p cresc.
f
p espress. cresc.
div.
[f]
30
mf

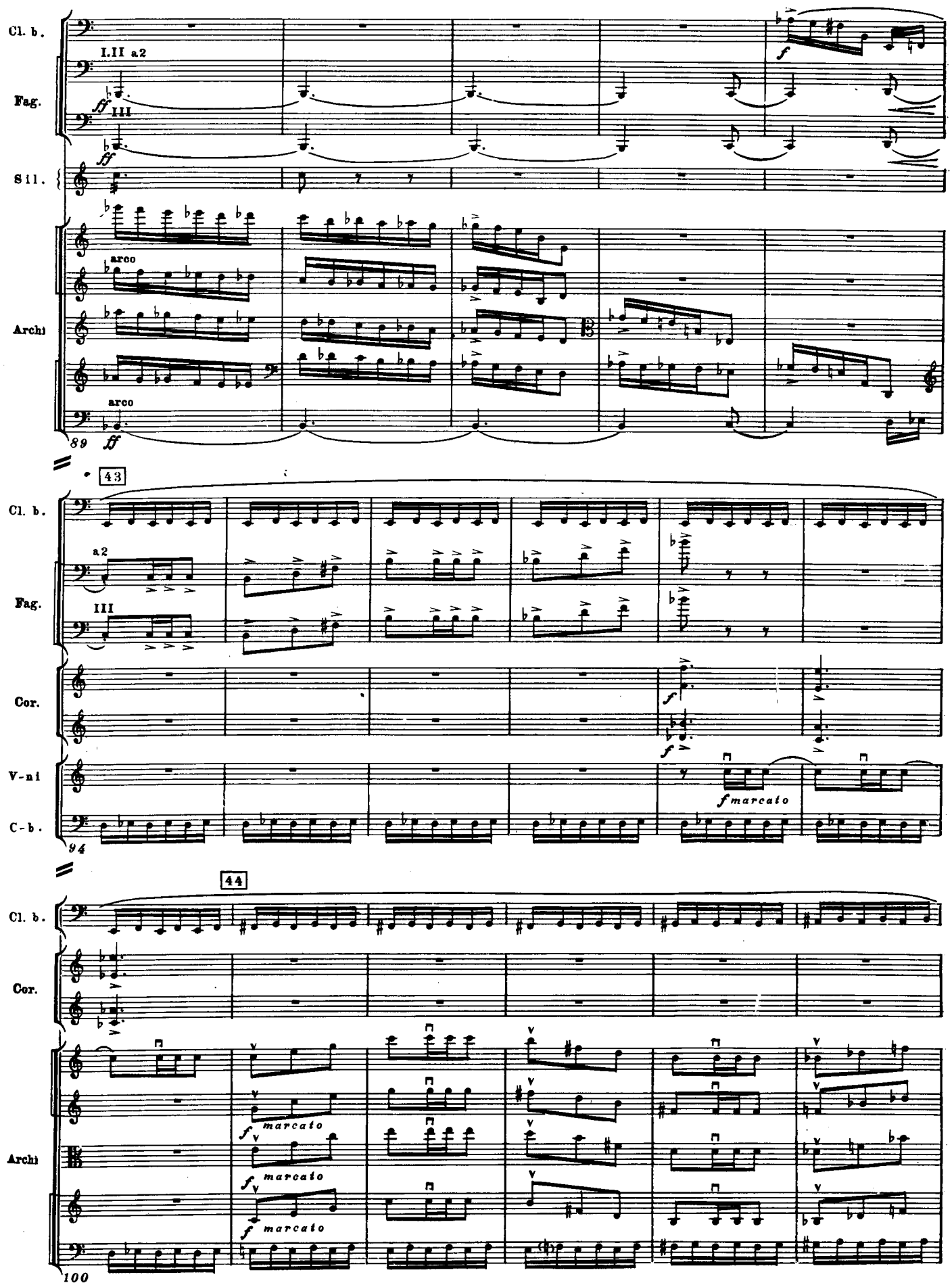

38
Picc.
f marcato
Fl.
a2
f marcato
Ob.
a2
C.ingl.
Cl. picc.
f marcato
Cl.
a2
Cl.b.
Fag.
a2
C-fag.
Cor.
f
f
38
Archi
unis.
36

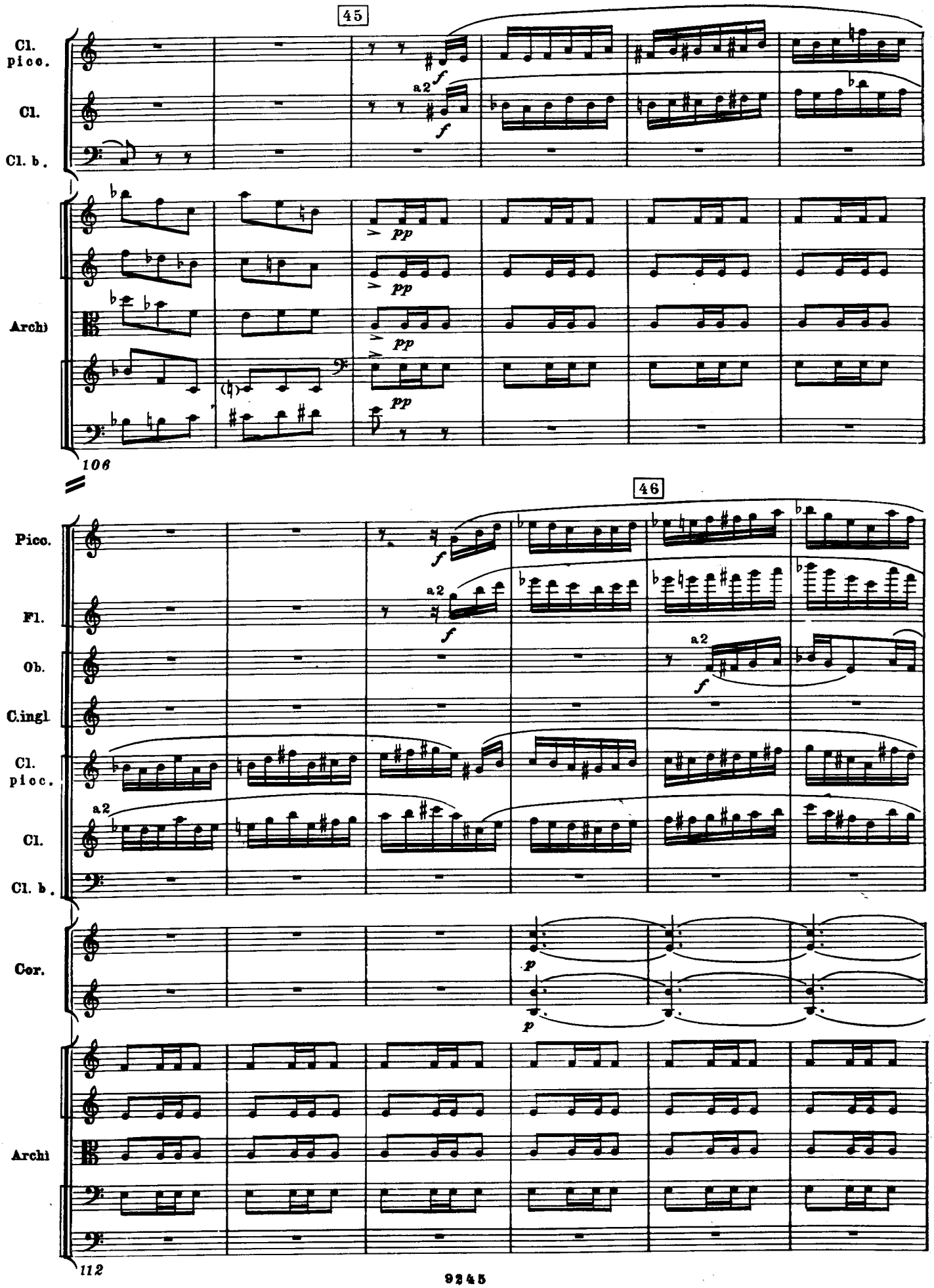

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
a 2
sf
ff
42

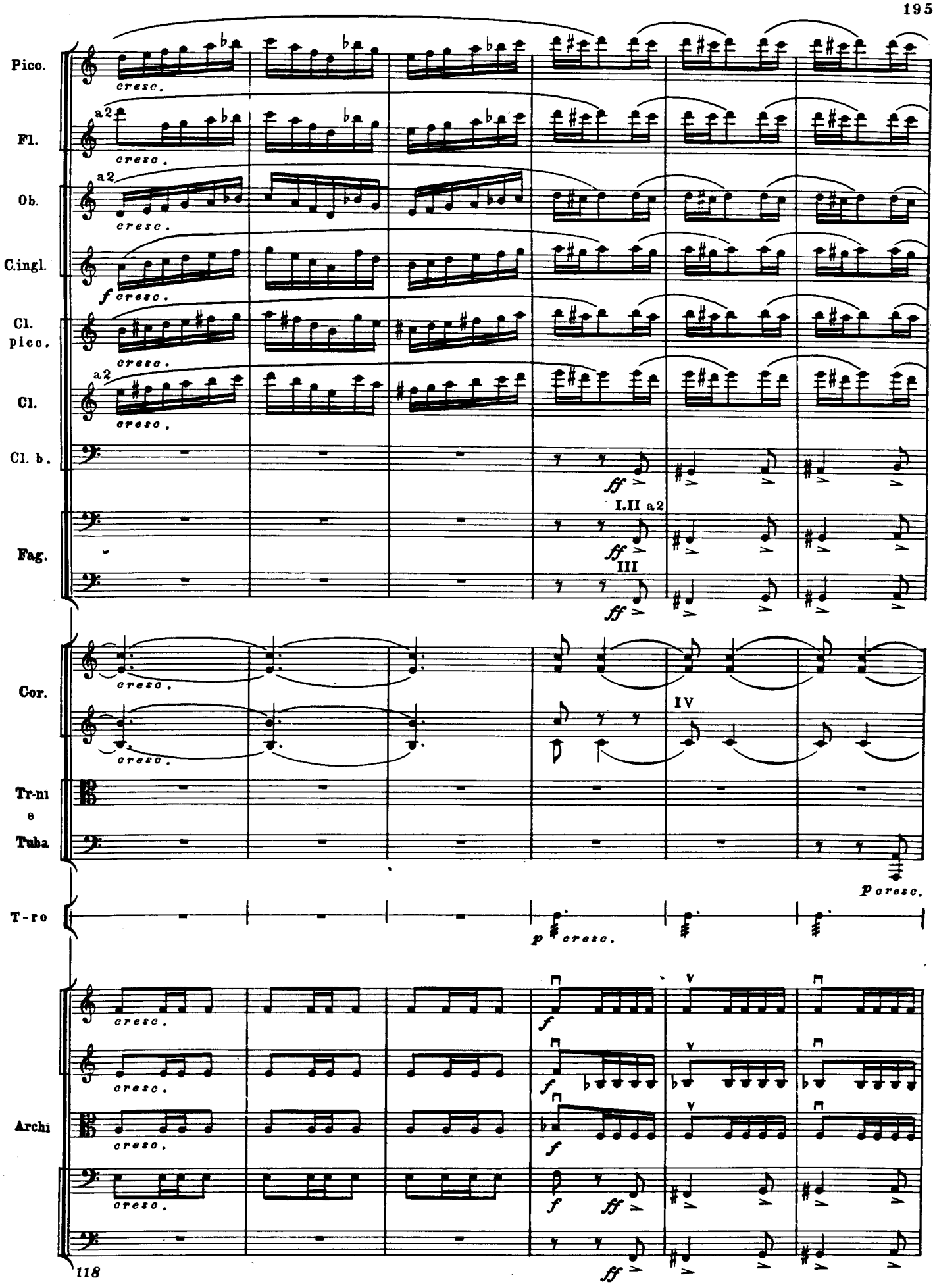

Archi
48
39
Fl.
Cl. picc.
Archi
dim.
mp
p
(p)
54
40
Fl.
Cl. picc.
Archi
ff
(ff)
60

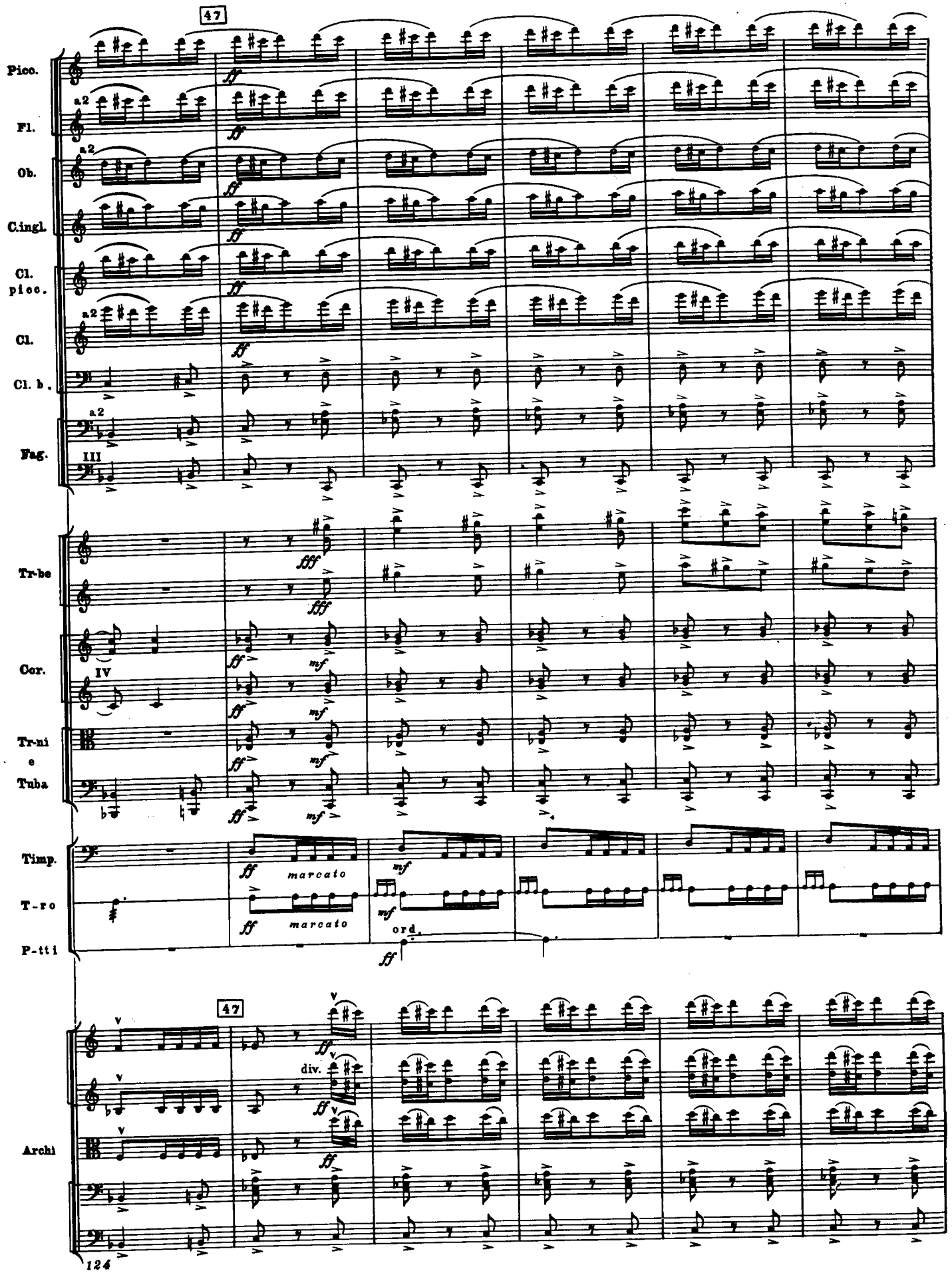

Archi
cresc.
f marcato
dim.
f marcato
dim.
f
dim.
65
41
Picc.
Fl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
muta in Fagotto III
pp
Archi
unis.
pizz.
71

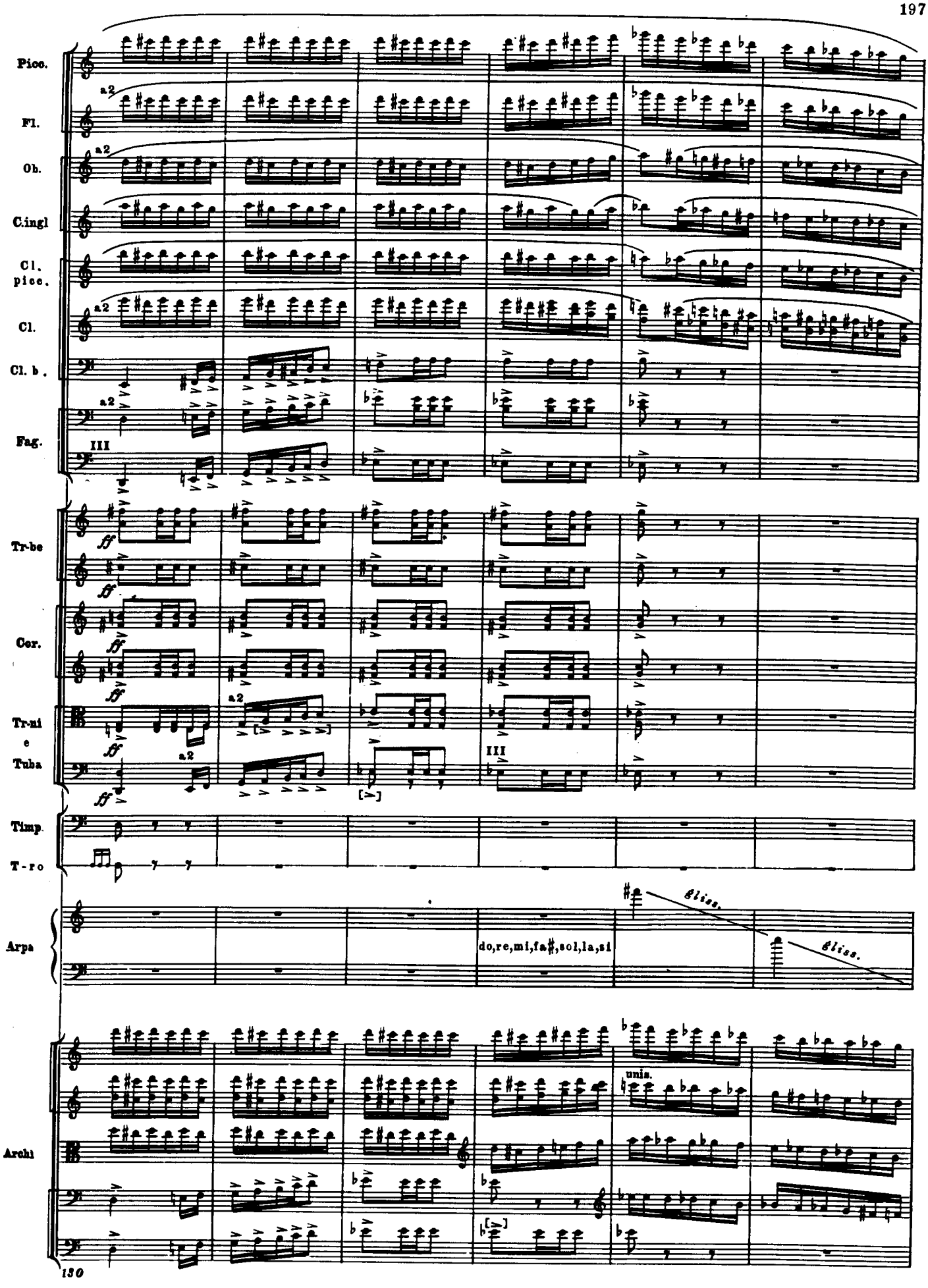

42
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cor.
V-ni I
V-ni II
V-le
V-c.
77
a2
I
mf
f
pizz.
arco
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cor.
Sil.
V-ni I
V-ni II
V-le
V-c.
ff
cresc.
fff
33

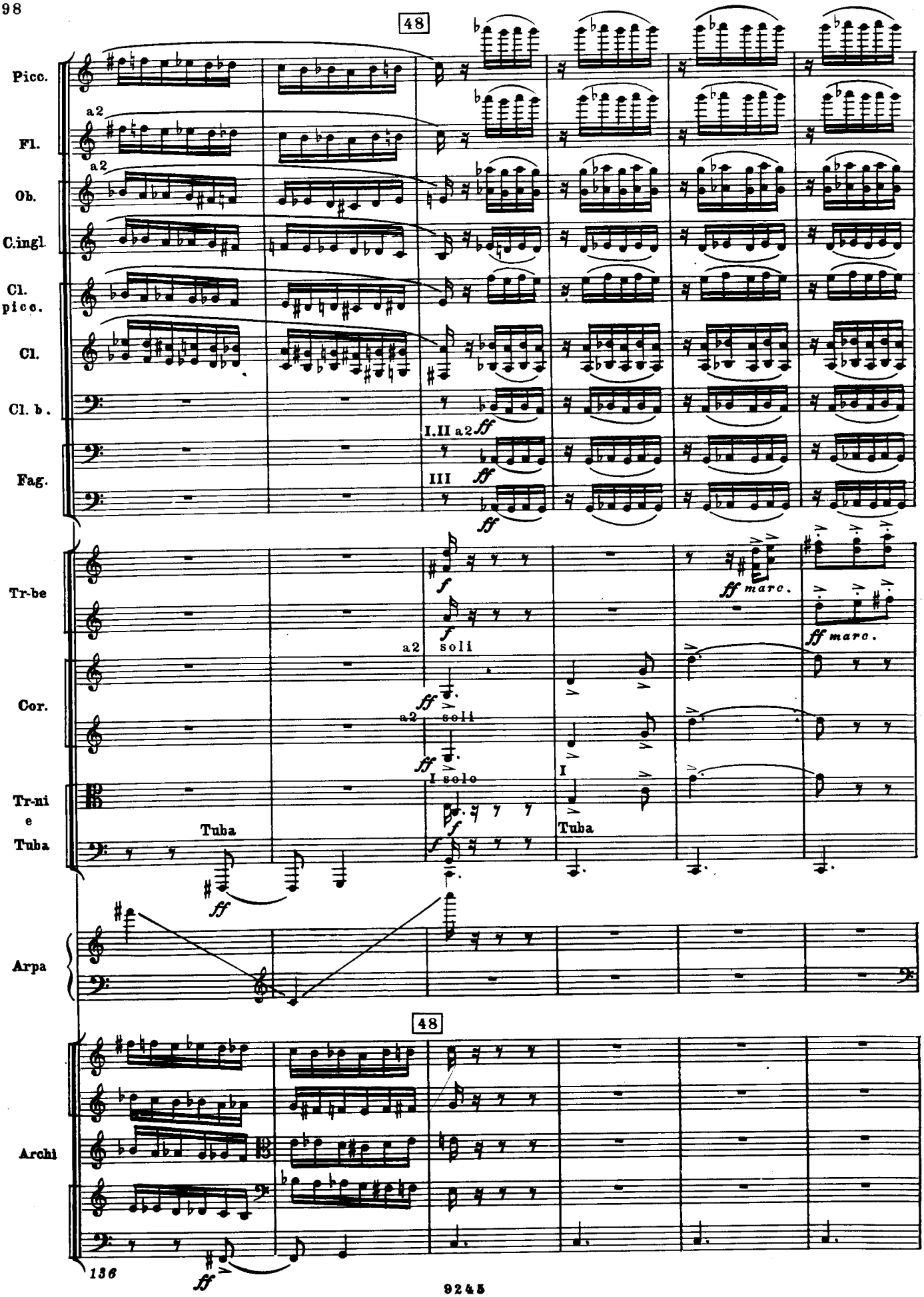

Cl. b.
Fag.
Sil.
Archi
I.II a2
III
arco
arco
89
43
a2
III
Cor.
V-ni
C-b.
94
44
marcato
marcato
marcato
100

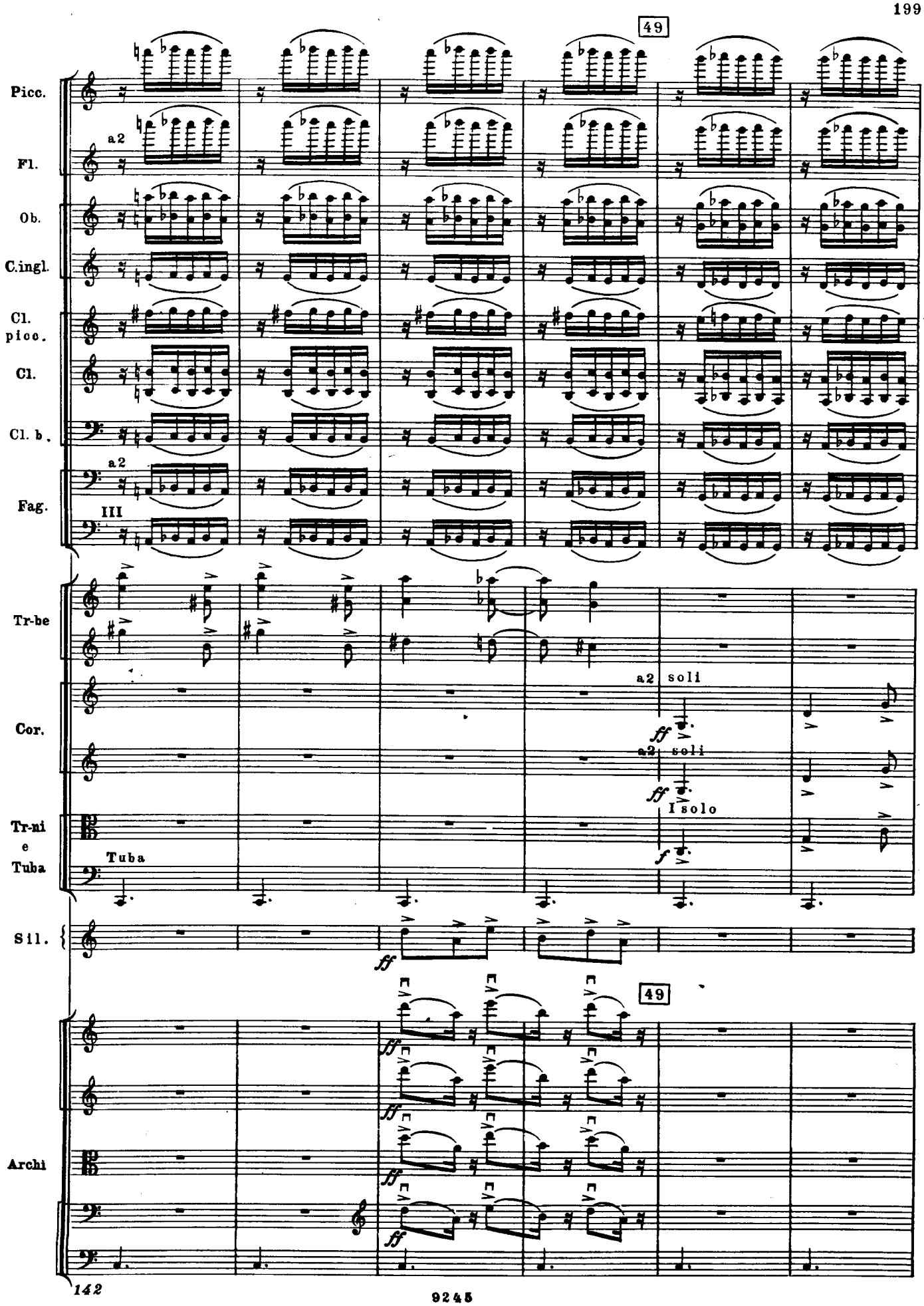

45
Cl. picc.
Cl.
Cl. b.
a2
f
Archi
pp
106
46
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Cor.
p
Archi
112

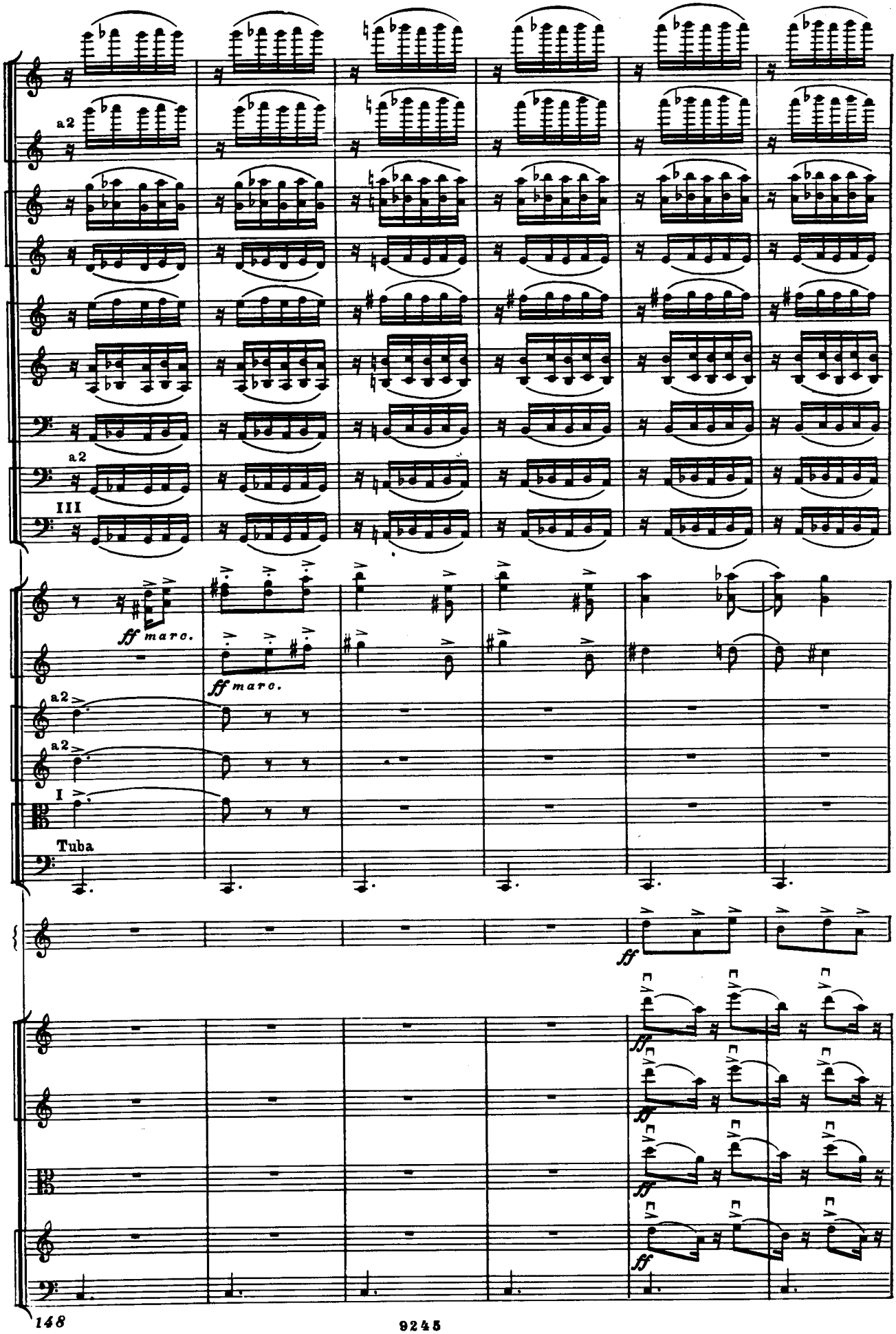

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Cor.
Tr-ni
e
Tuba
T-ro
Archi
cresc.
a2
f
ff
I.II a2
III
IV
p cresc.
118

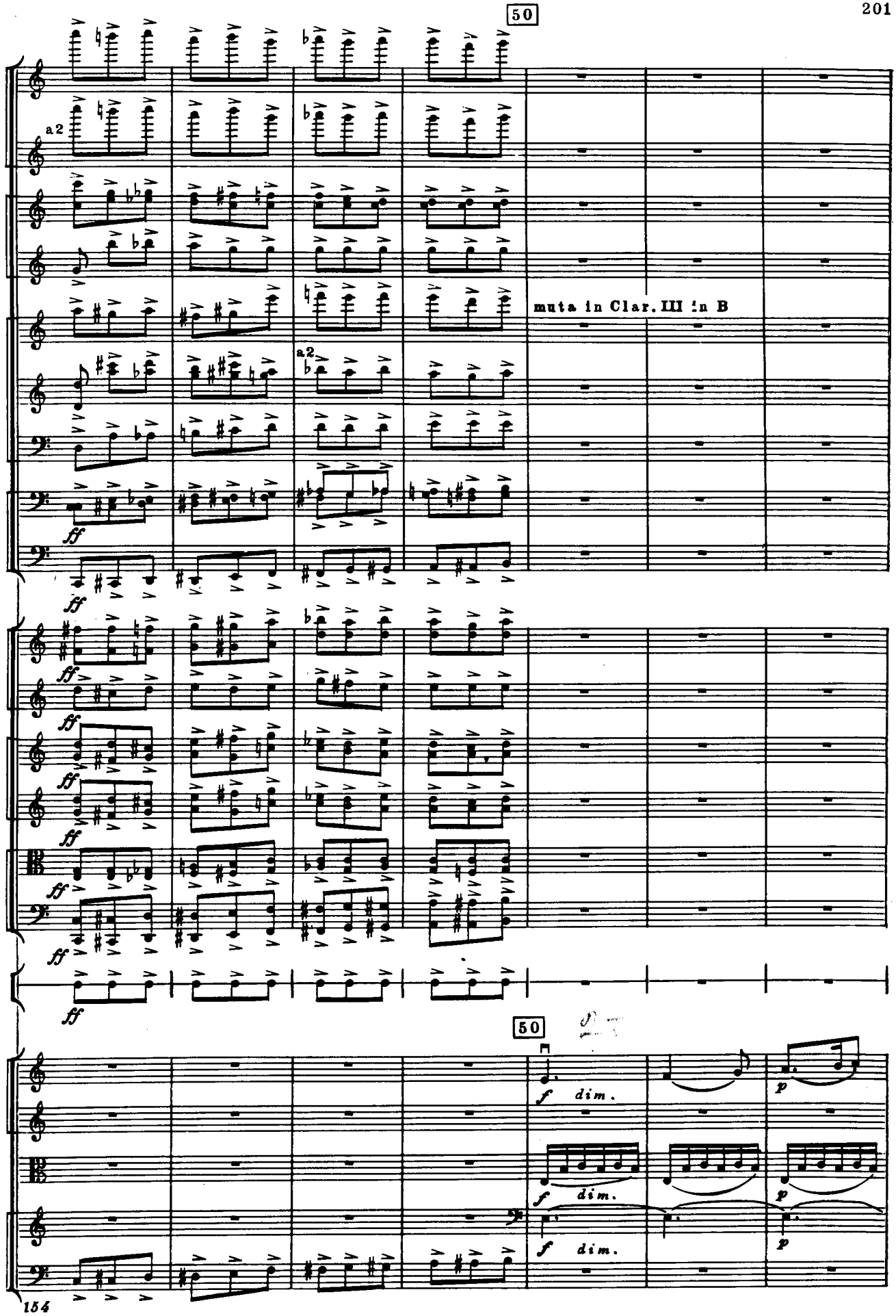

47
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
marcato
marcato
ord.
47
Archi
div.
124

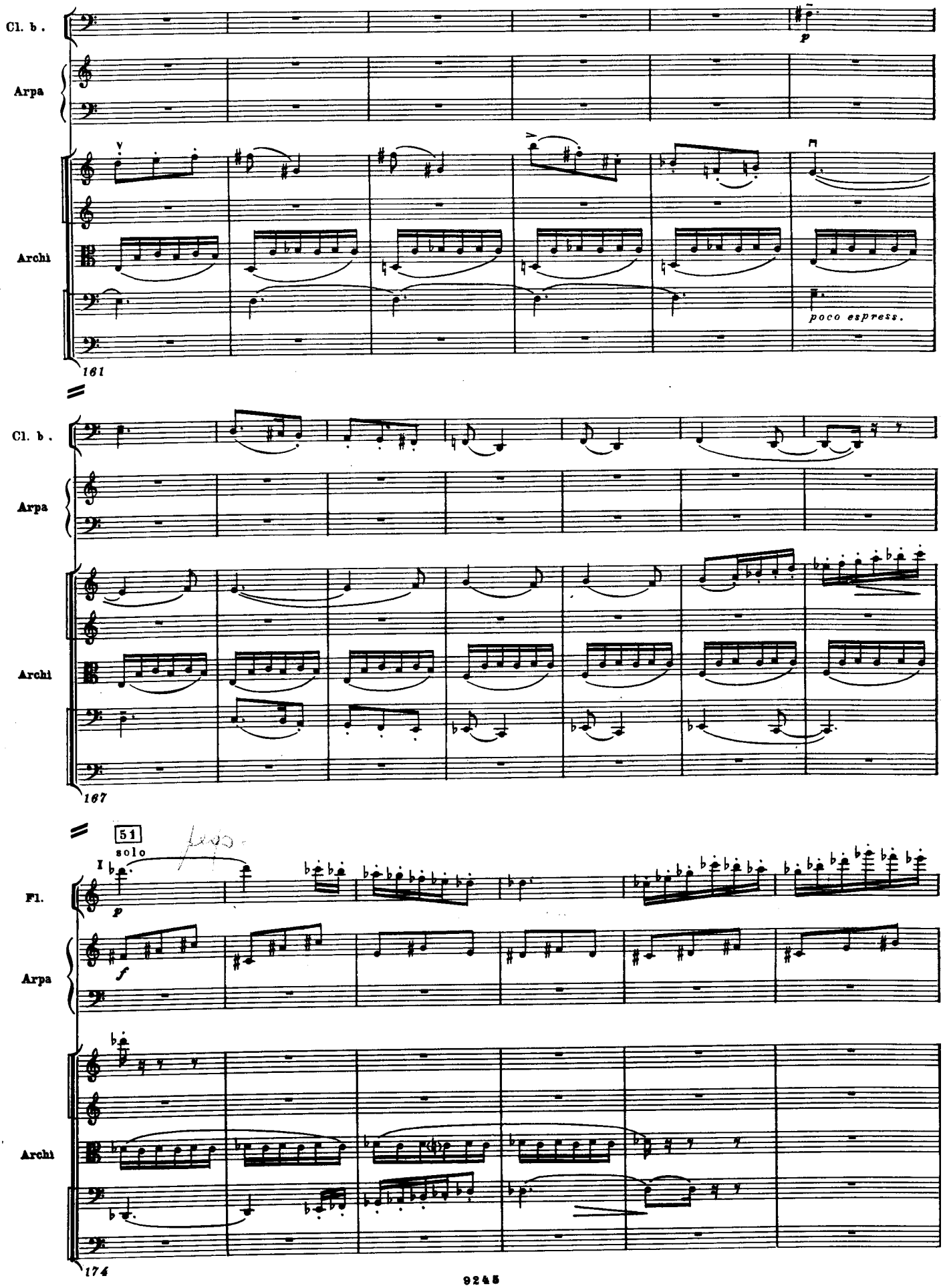

Picc.
Fl.
Ob.
C.ingl
Cl. picc.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Arpa
Archi
a2
III
ff
gliss.
do,re,mi,fa♯,sol,la,si
unis.
130

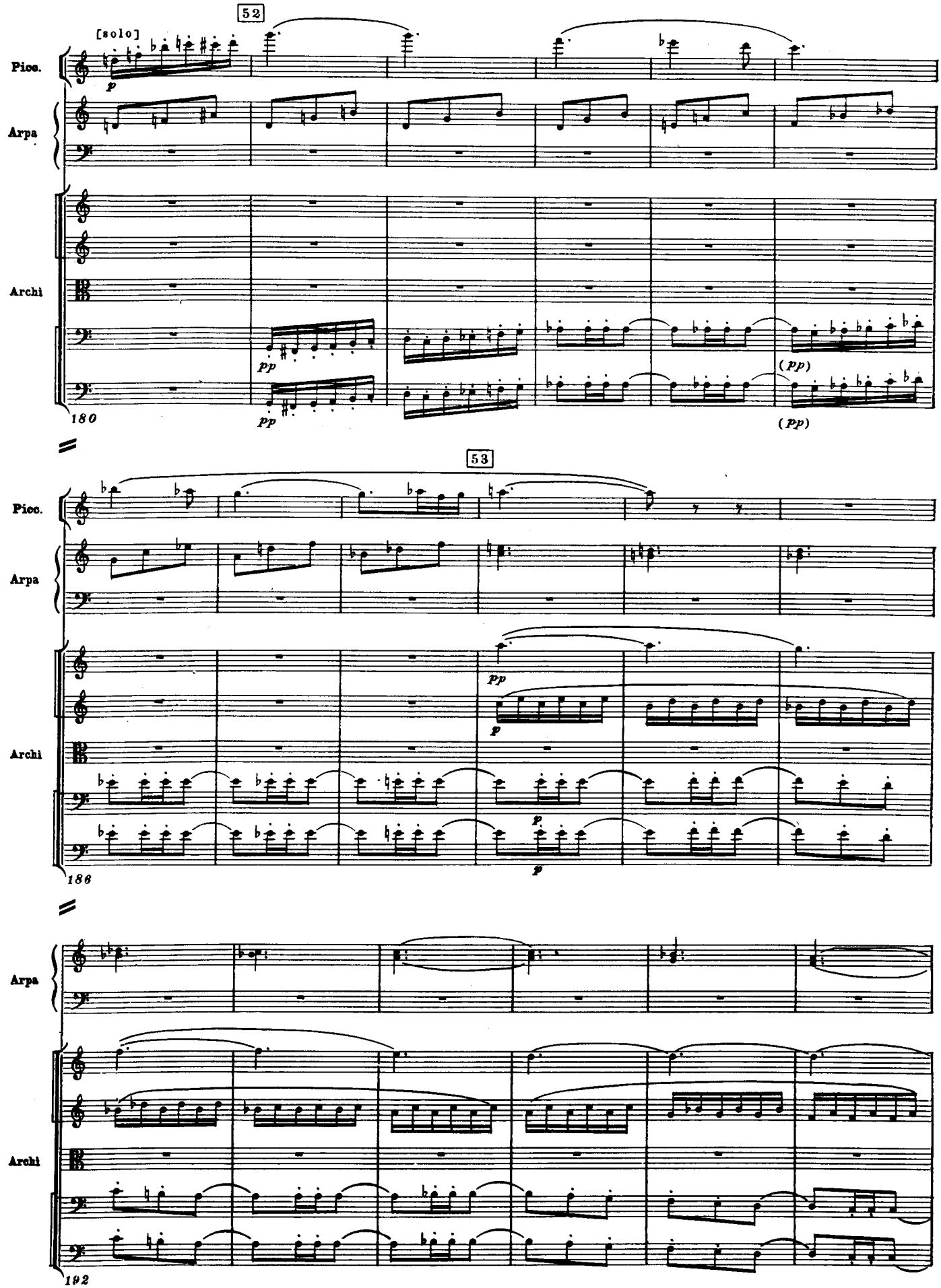

48
Picc.
a2
Fl.
a2
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
I.II a2 ff
Fag.
III ff
ff
Tr-be
f
ff marc.
ff marc.
a2 soli
Cor.
a2 soli
I solo
Tr-ni e Tuba
Tuba
Tuba
ff
Arpa
48
Archi
136
ff

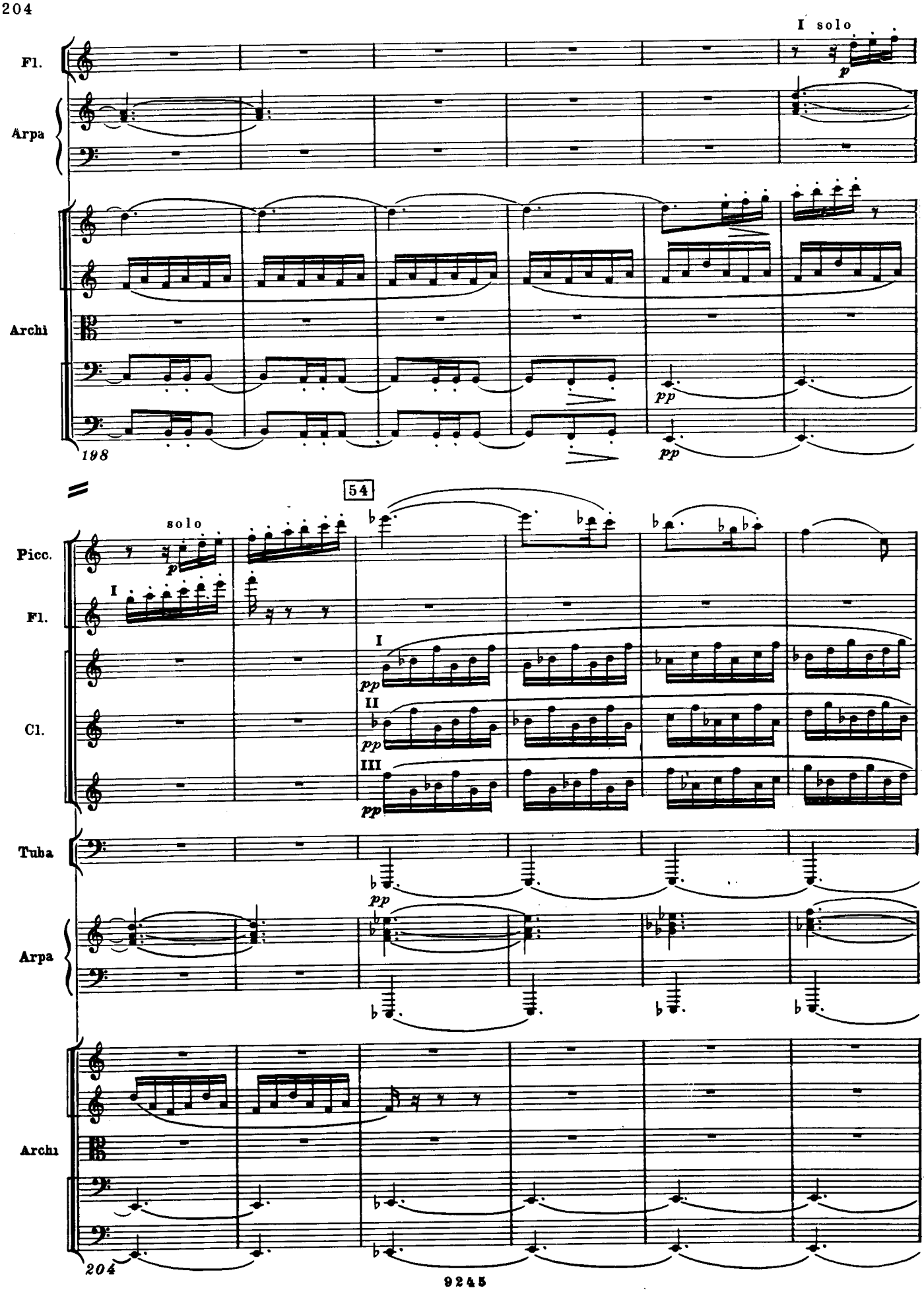

49
Picc.
a2
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
a2
Fag.
III
Tr-be
Cor.
a2 soli
ff
a2 soli
ff
I solo
f
Tr-ni e Tuba
Tuba
Sil.
ff
49
ff
ff
ff
ff
Archi
142

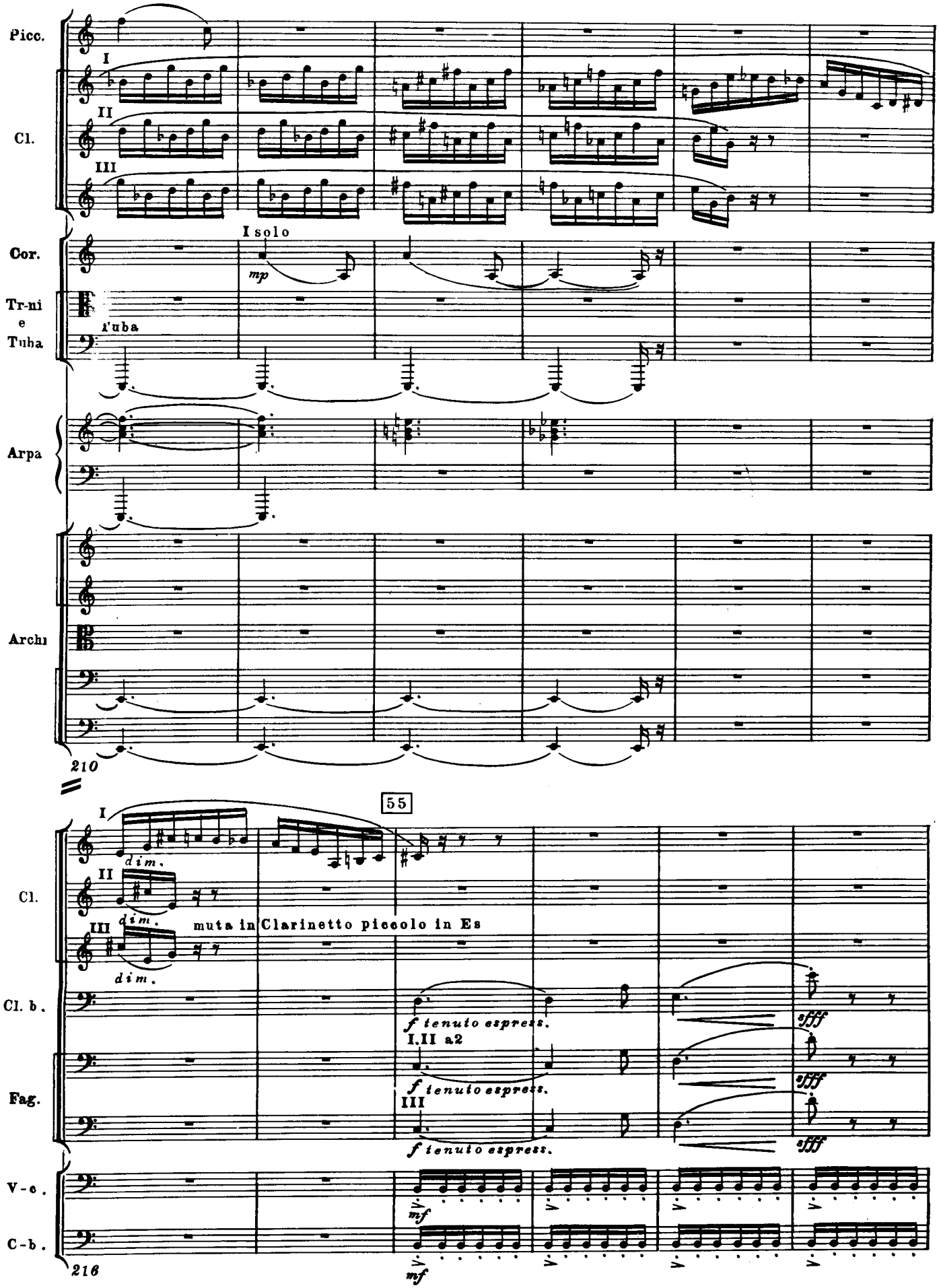

Picc.
a2
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
a2
Fag.
III
Tr-be
ff marc.
ff marc.
a2
Cor.
a2
I
Tr-ni e Tuba
Tuba
Sil.
ff
Archi
ff
ff
ff
ff

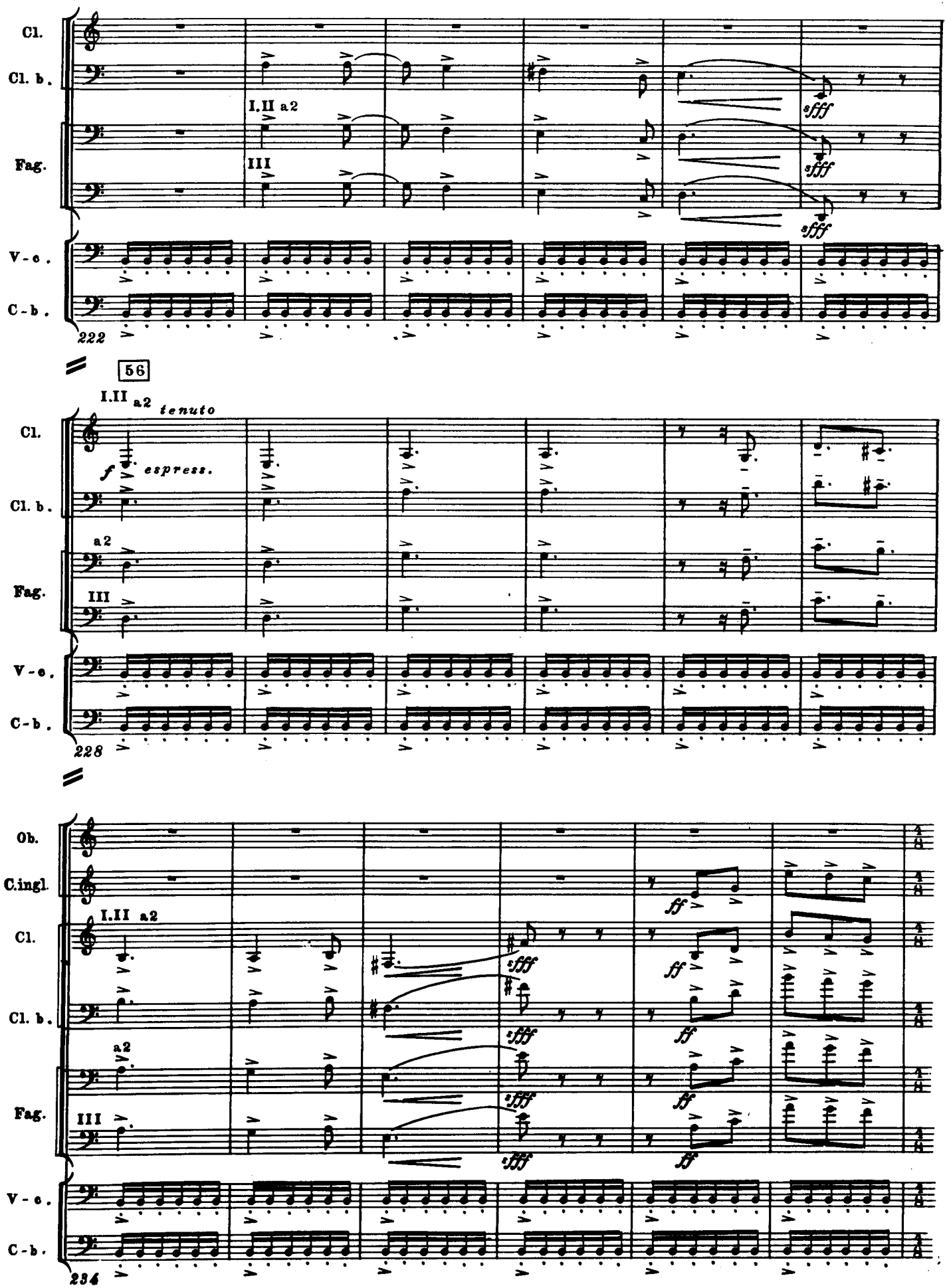

50
Picco.
Fl.
a2
Ob.
C.ingl.
Cl. picc.
muta in Clar. III in B
Cl.
a2
Cl. b.
Fag.
ff
Tr-be
Cor.
Tr-ni e Tuba
T-ro
50
Archi
f dim.
p
154

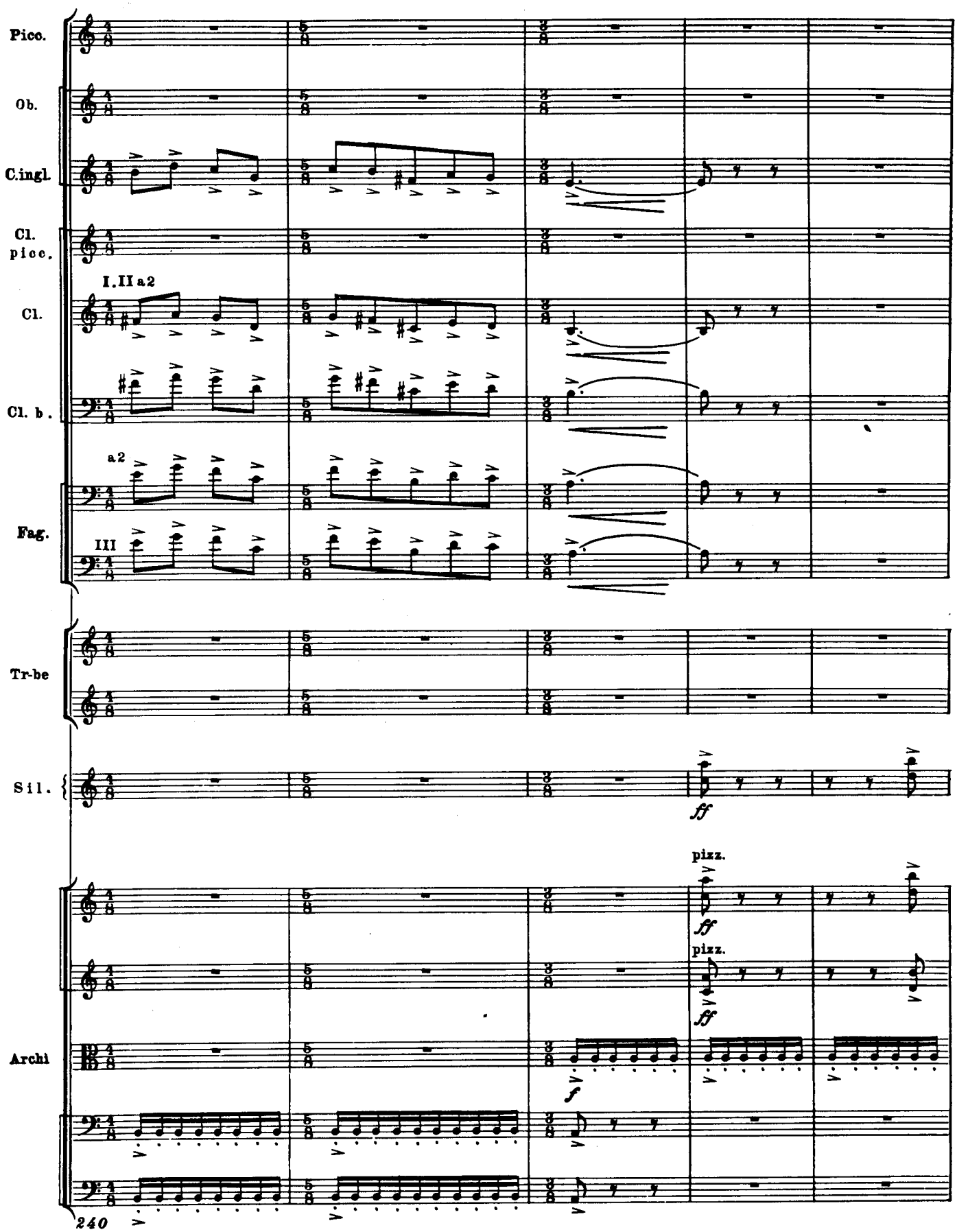

Cl. b.
Arpa
Archi
p
poco espress.
161
Cl. b.
Arpa
Archi
167
51
solo
I
Fl.
Arpa
Archi
174

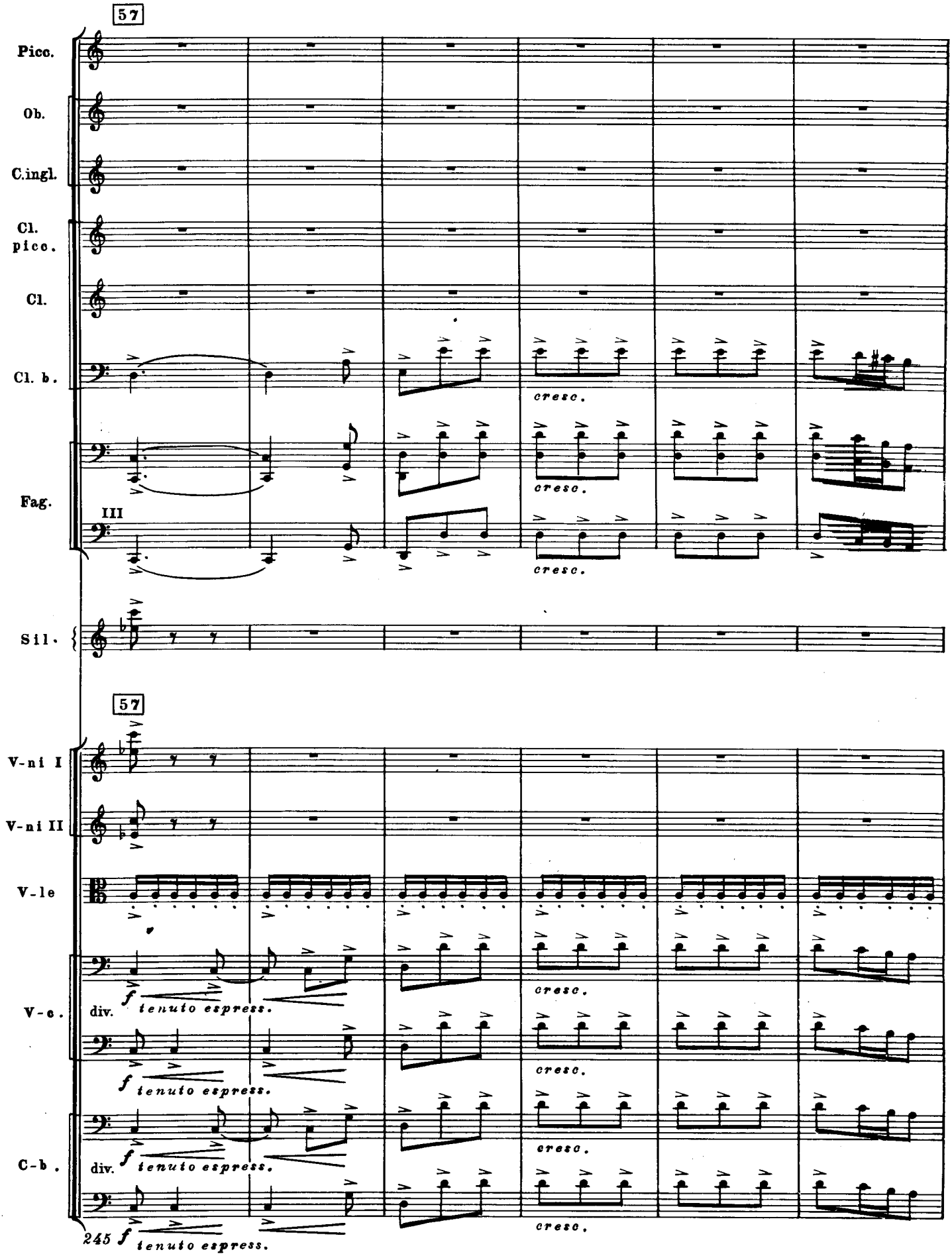

52
[solo]
Picc.
Arpa
Archi
p
pp
(pp)
180
53
186
192

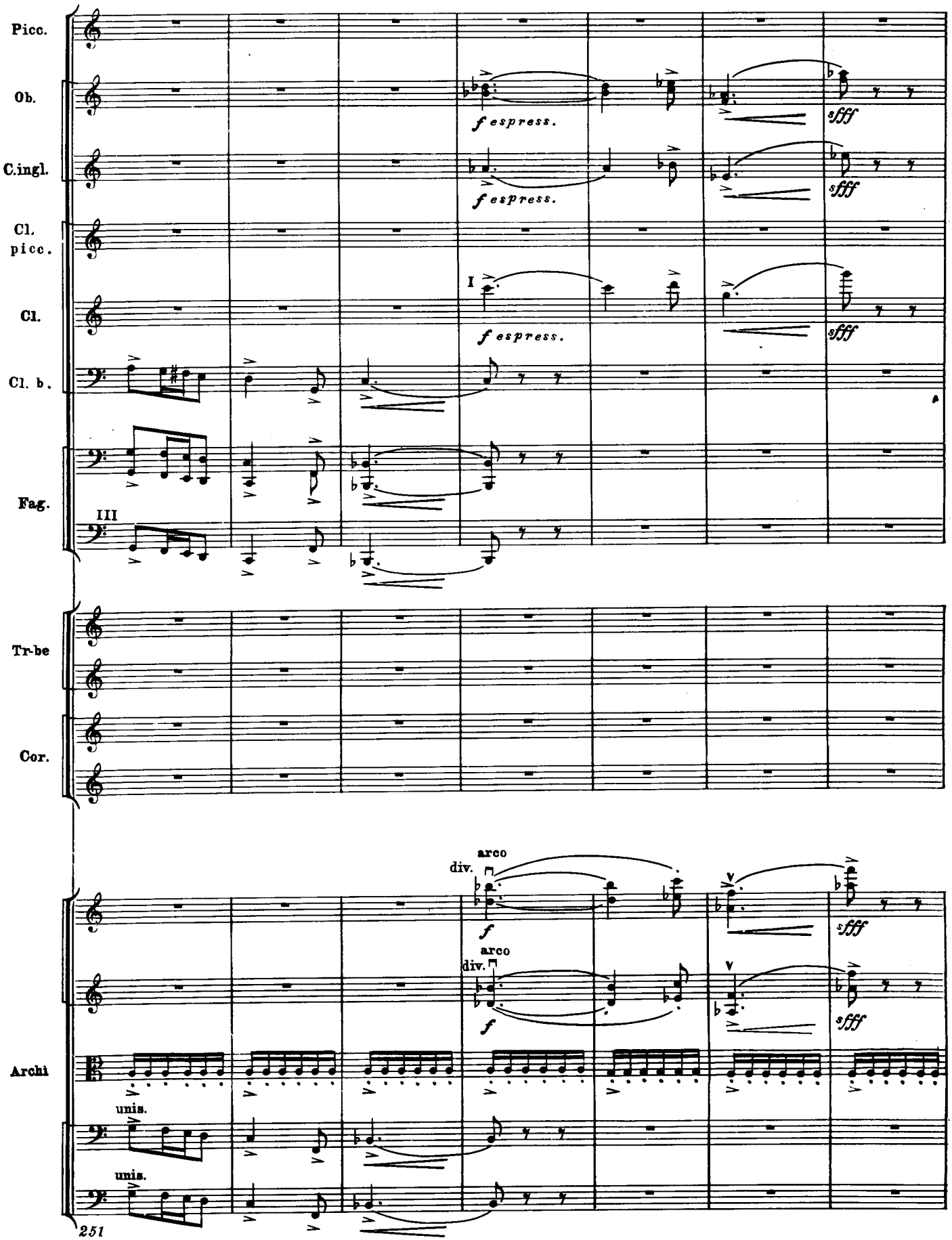

I solo
Fl.
Arpa
Archi
198
54
solo
Picc.
Fl.
Cl.
Tuba
Arpa
Archi
204

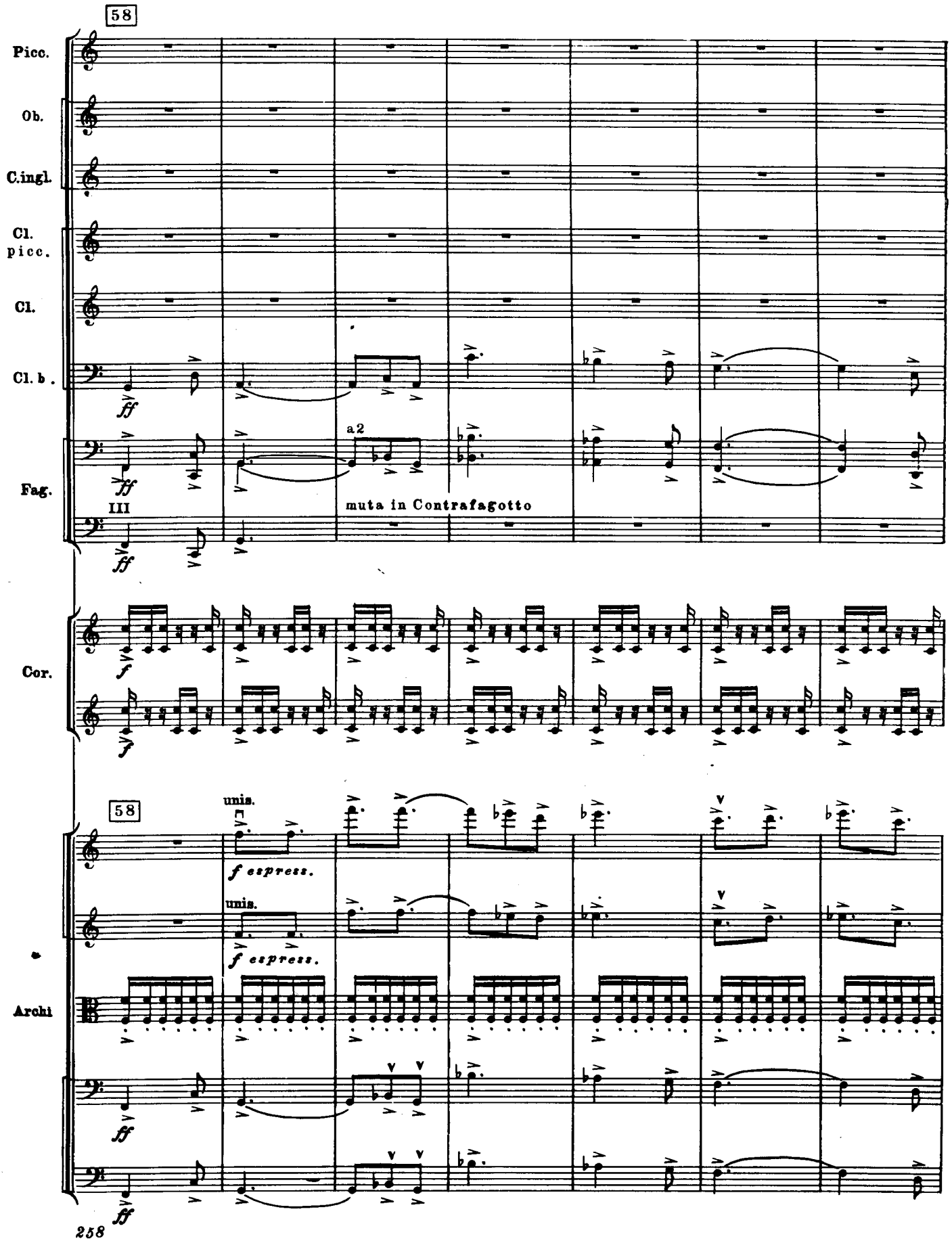

Picc.
I
Cl.
II
III
Cor.
I solo
mp
Tr-ni
e
Tuba
Tuba
Arpa
Archi
210
55
I
dim.
Cl.
II
dim.
III
muta in Clarinetto piccolo in Es
dim.
Cl. b.
f tenuto espress.
sfff
I.II a2
Fag.
f tenuto espress.
sfff
III
f tenuto espress.
sfff
V-c.
mf
C-b.
mf
216

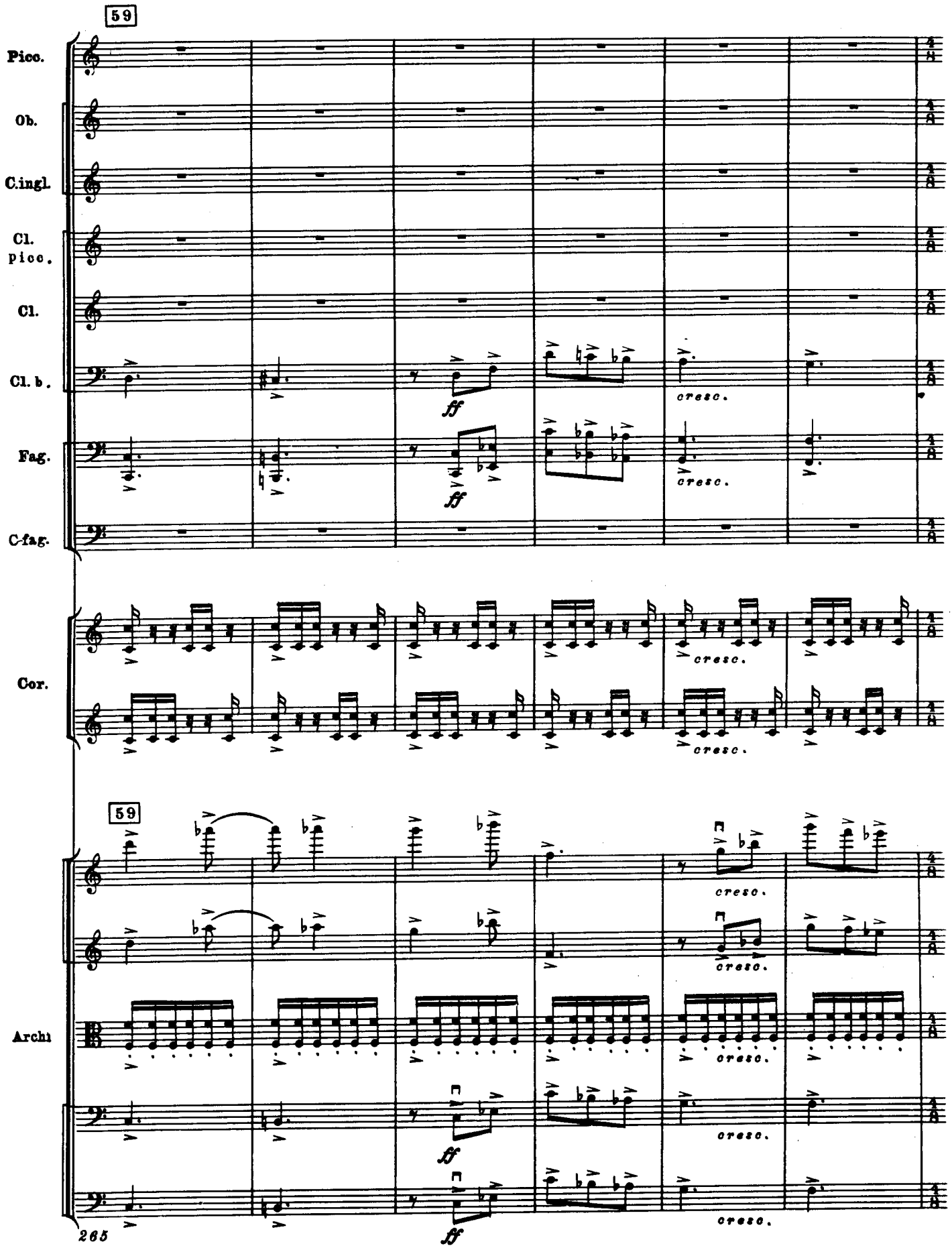

Cl.
Cl. b.
Fag.
V-c.
C-b.
I.II a2
III
sfff
222
56
I.II a2
tenuto
f espress.
a2
III
228
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
V-c.
C-b.
ff
234

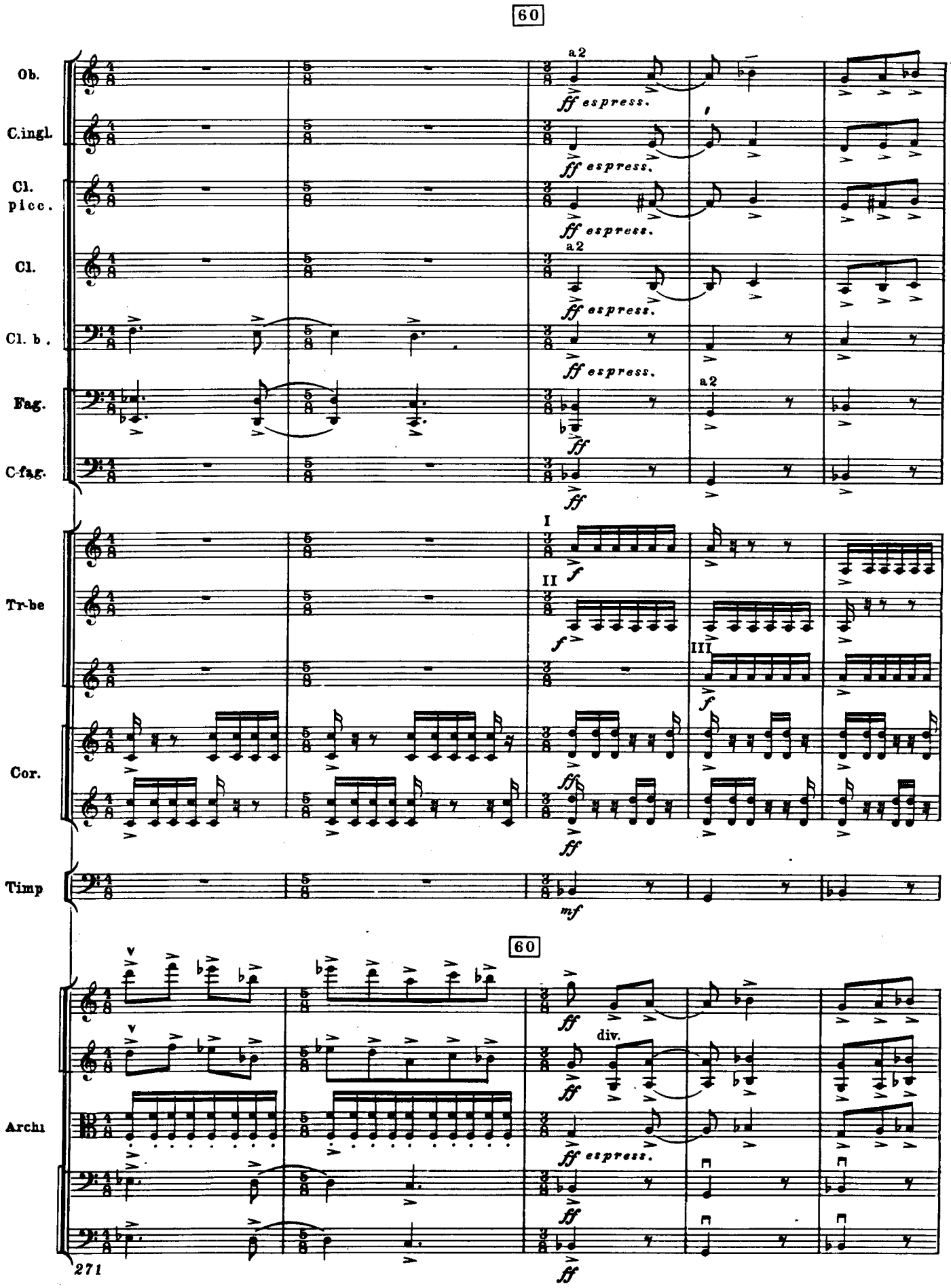

Picc.
Ob.
C.ingl.
Cl. picc.
I.II a2
Cl.
Cl. b.
a2
Fag.
III
Tr-be
Sil.
ff
pizz.
ff
pizz.
ff
Archi
f
240

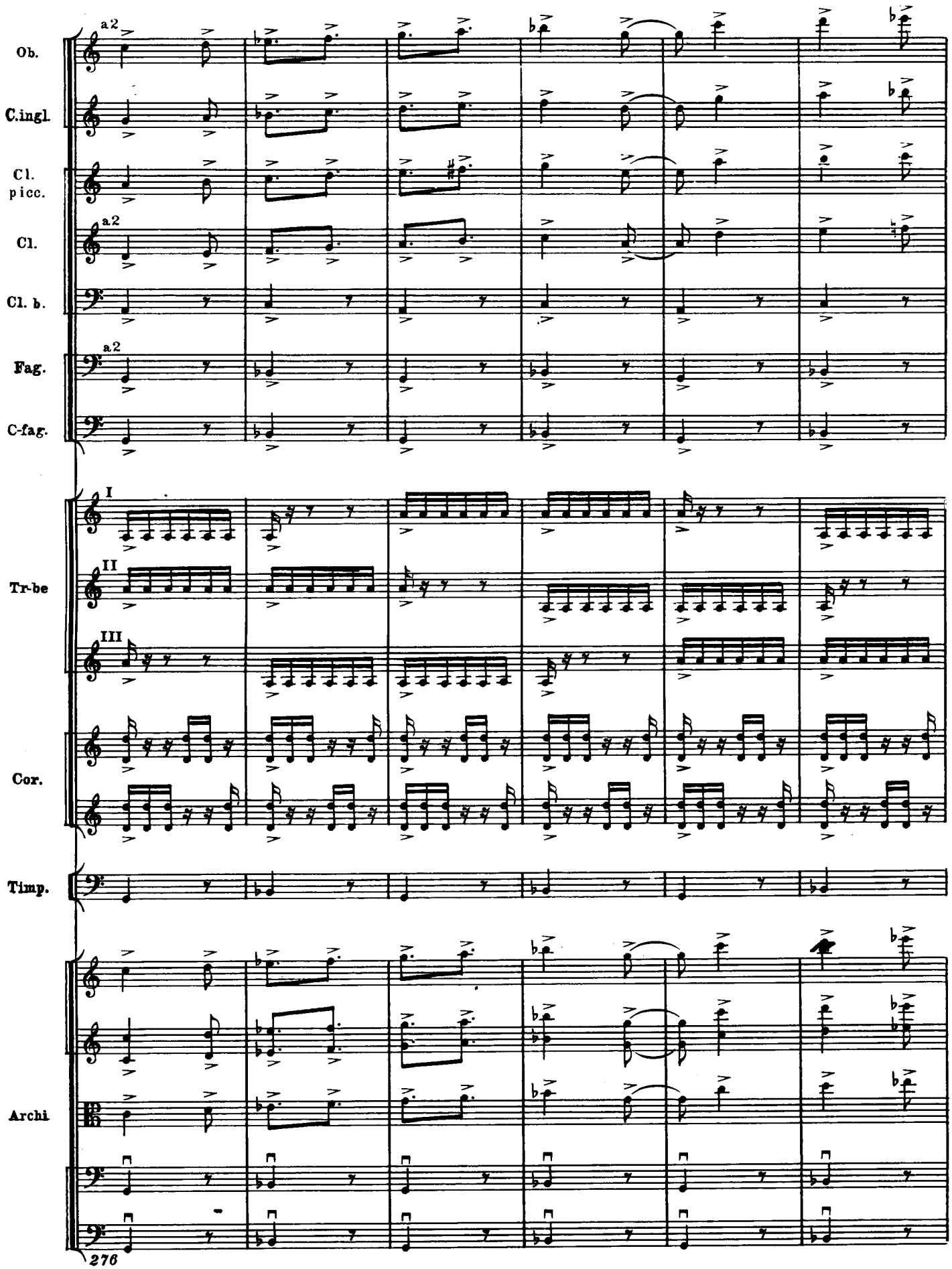

57
Picc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
cresc.
Fag.
III
cresc.
cresc.
Sil.
57
V-ni I
V-ni II
V-le
cresc.
V-c.
div.
f tenuto espress.
cresc.
f tenuto espress.
C-b.
div.
f tenuto espress.
cresc.
245 f tenuto espress.
cresc.

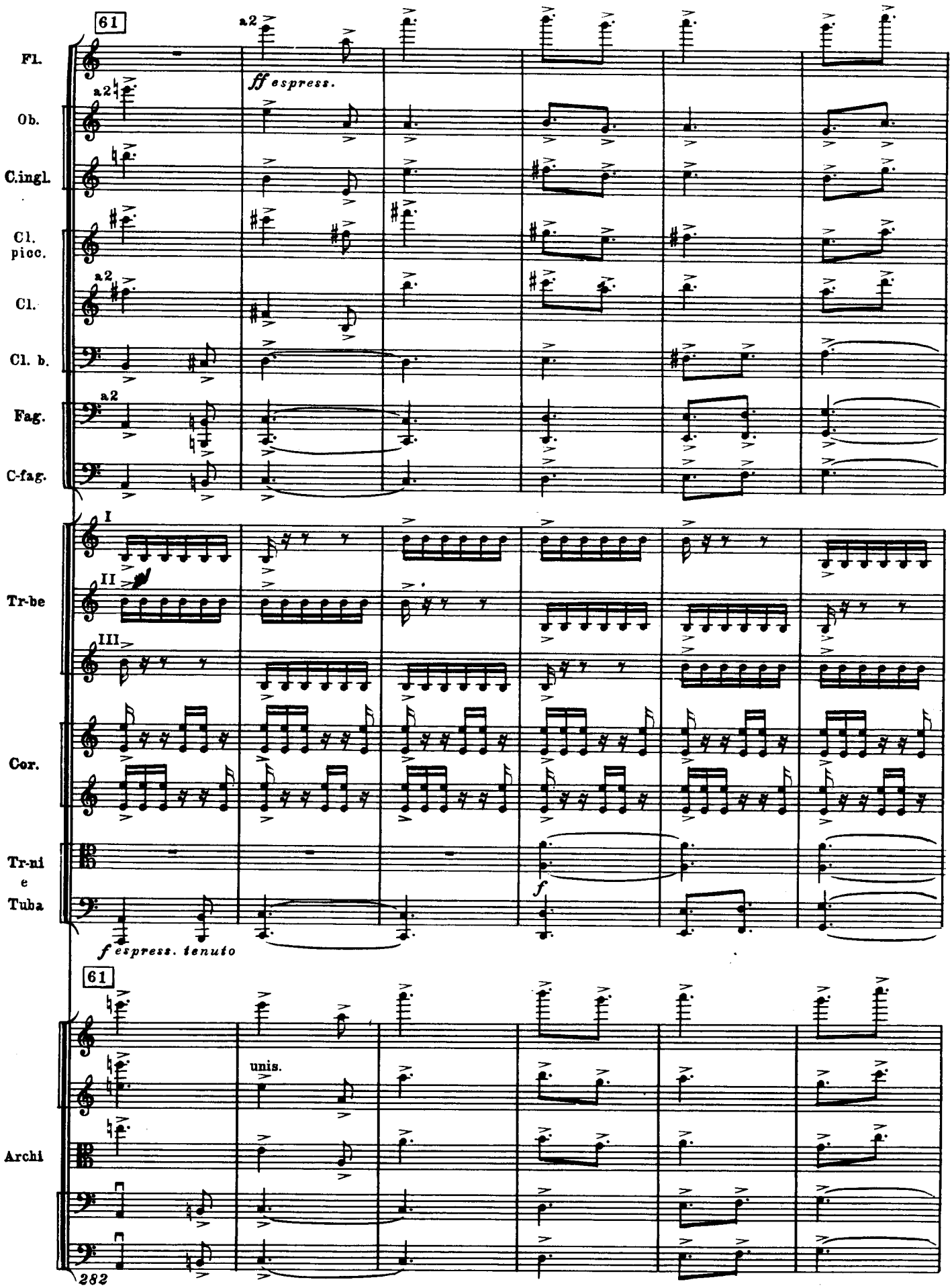

Picc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Archi
f espress.
sfff
I
III
arco
div.
unis.
251

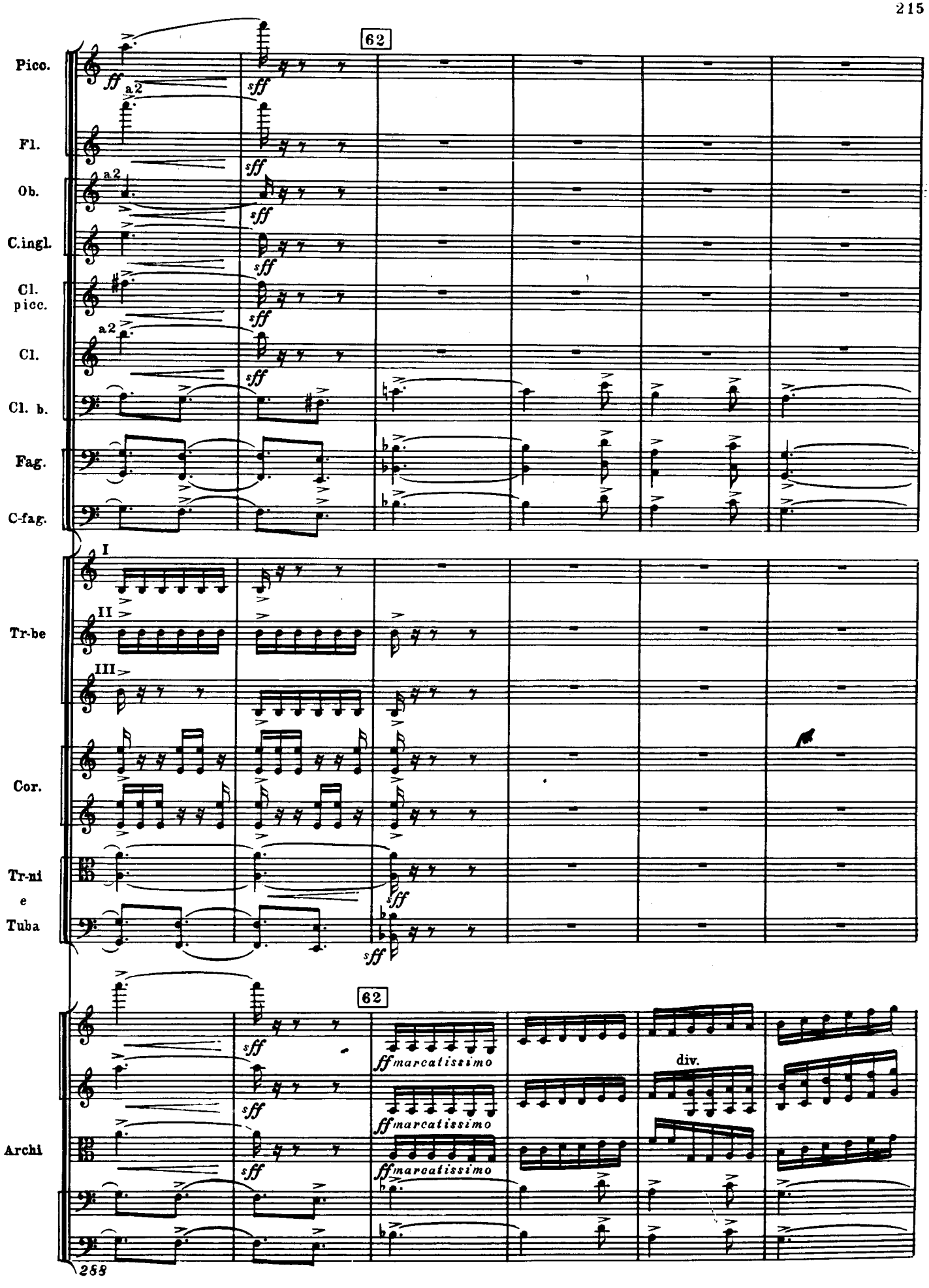

58
Picc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
ff
a2
Fag.
III
muta in Contrafagotto
Cor.
f
58
unis.
f espress.
Archi
258

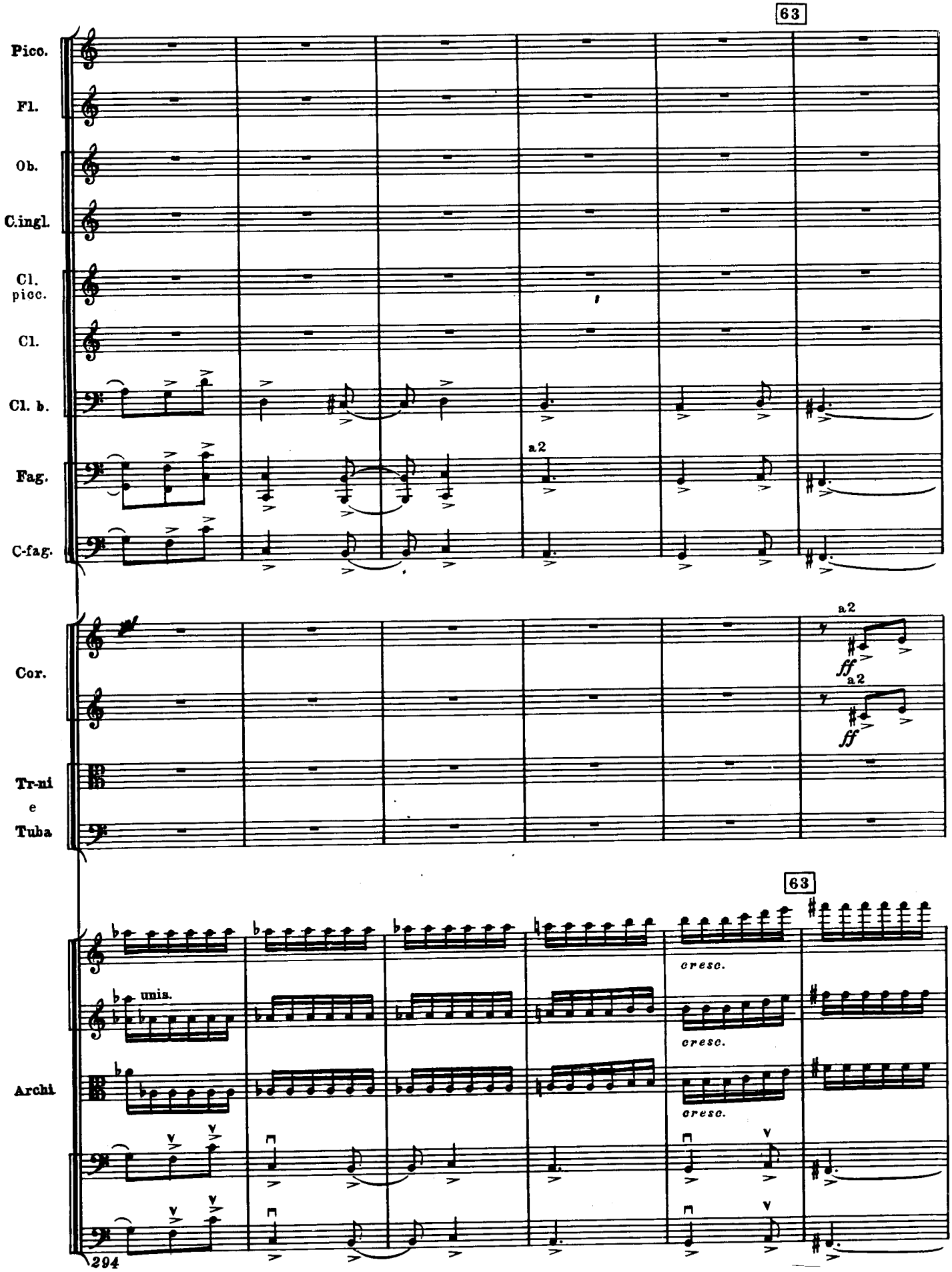

59
Picc.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
cresc.
ff
59
Archi
265

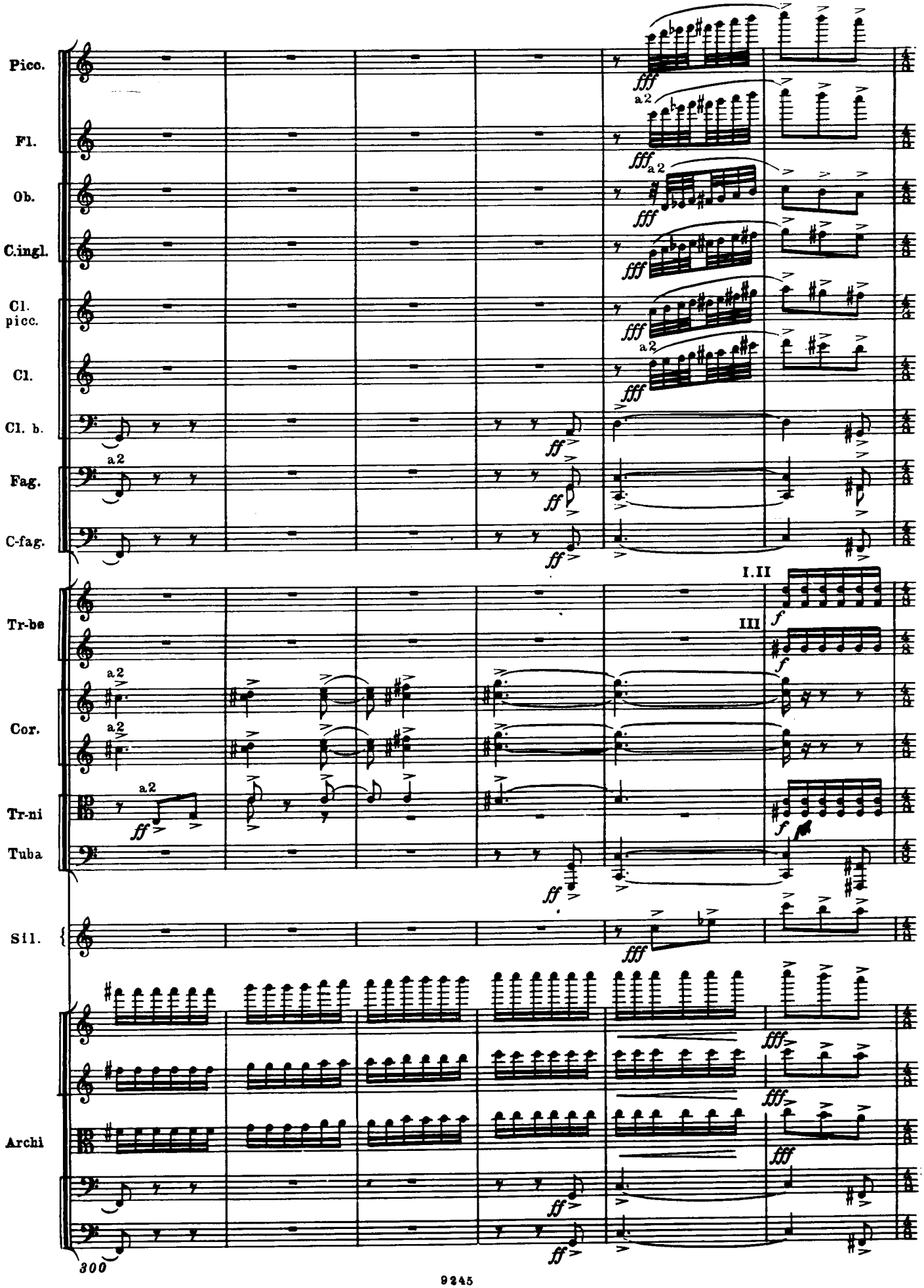

60
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
ff espress.
ff
Tr-be
Cor.
Timp
I
II
III
f
ff
mf
Archi
div.
271

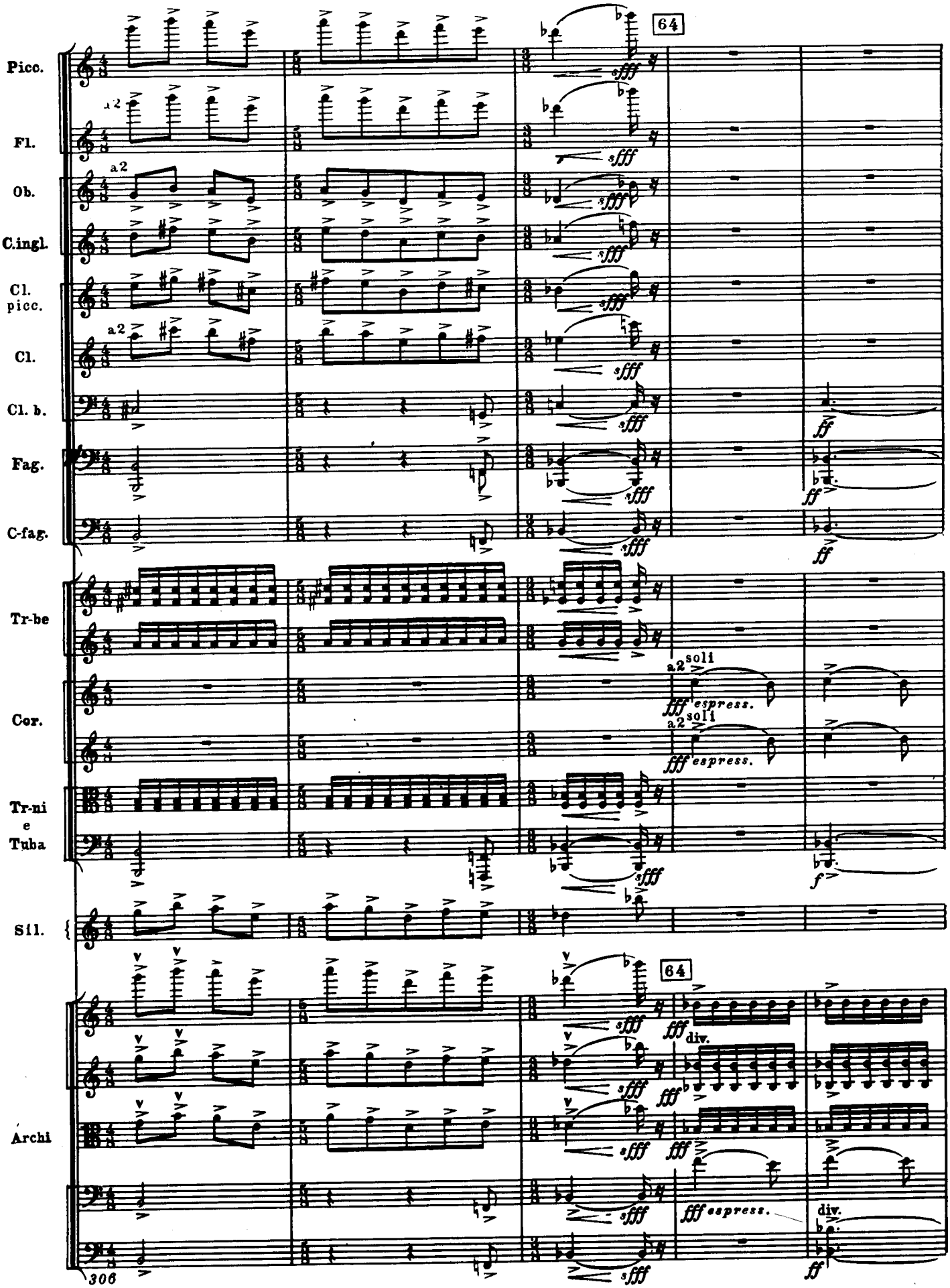

Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Timp.
Archi
a2
I
II
III
276

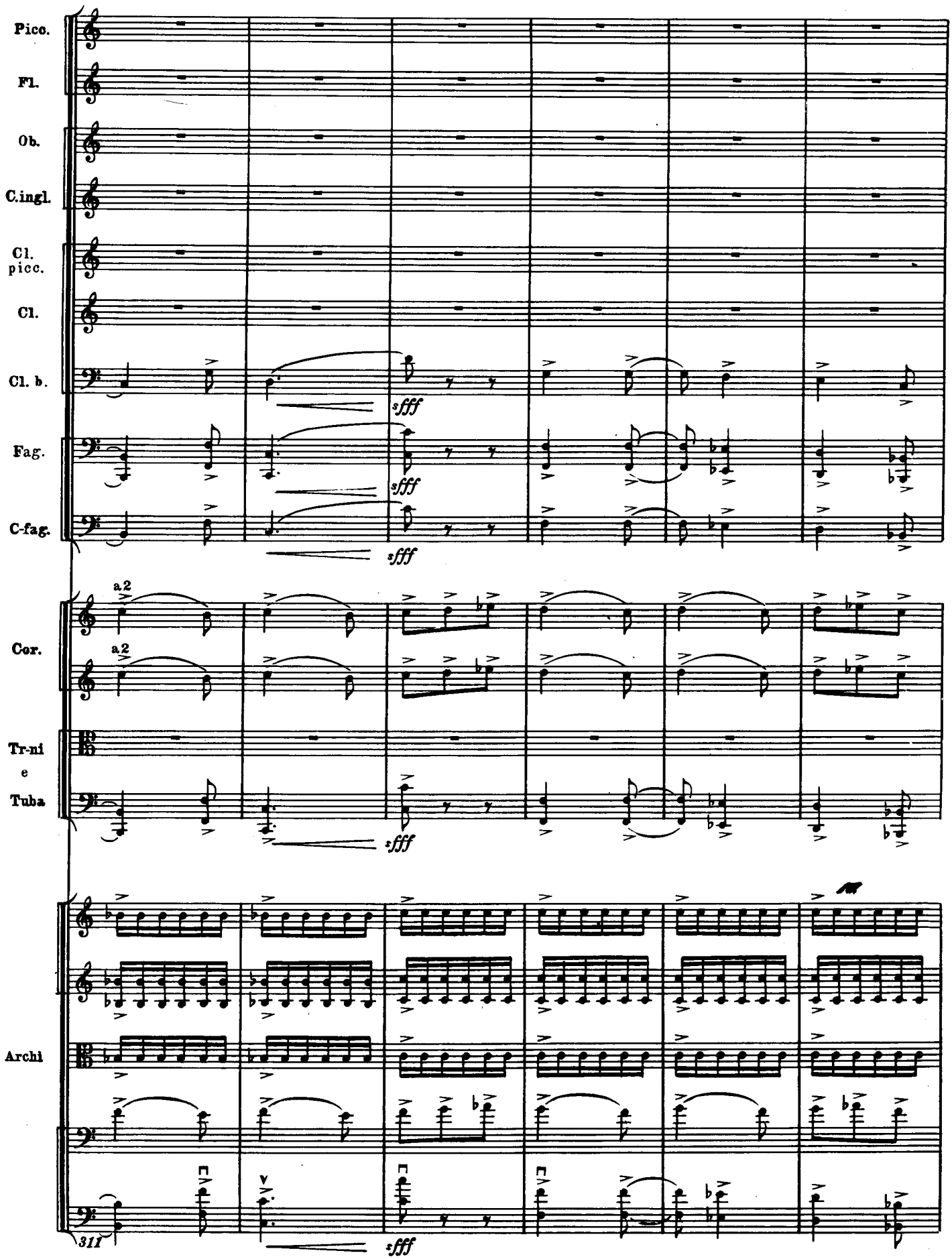

61
Fl.
a2
ff espress.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
I
II
III
Tr-be
Cor.
Tr-ni e Tuba
f
f espress. tenuto
61
unis.
Archi
282

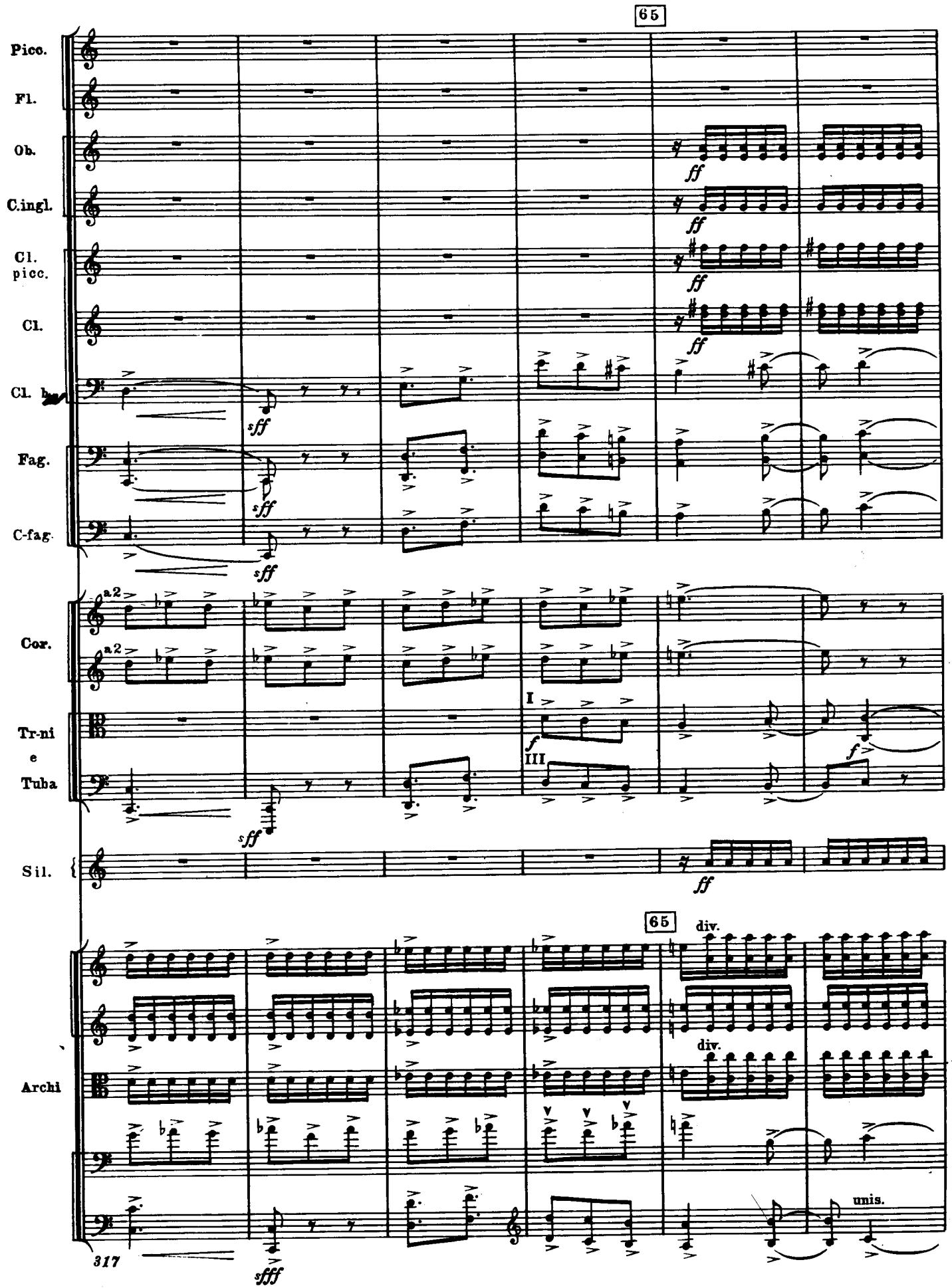

62
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Archi
a2
I
II
III
ff
sff
ffmarcatissimo
div.

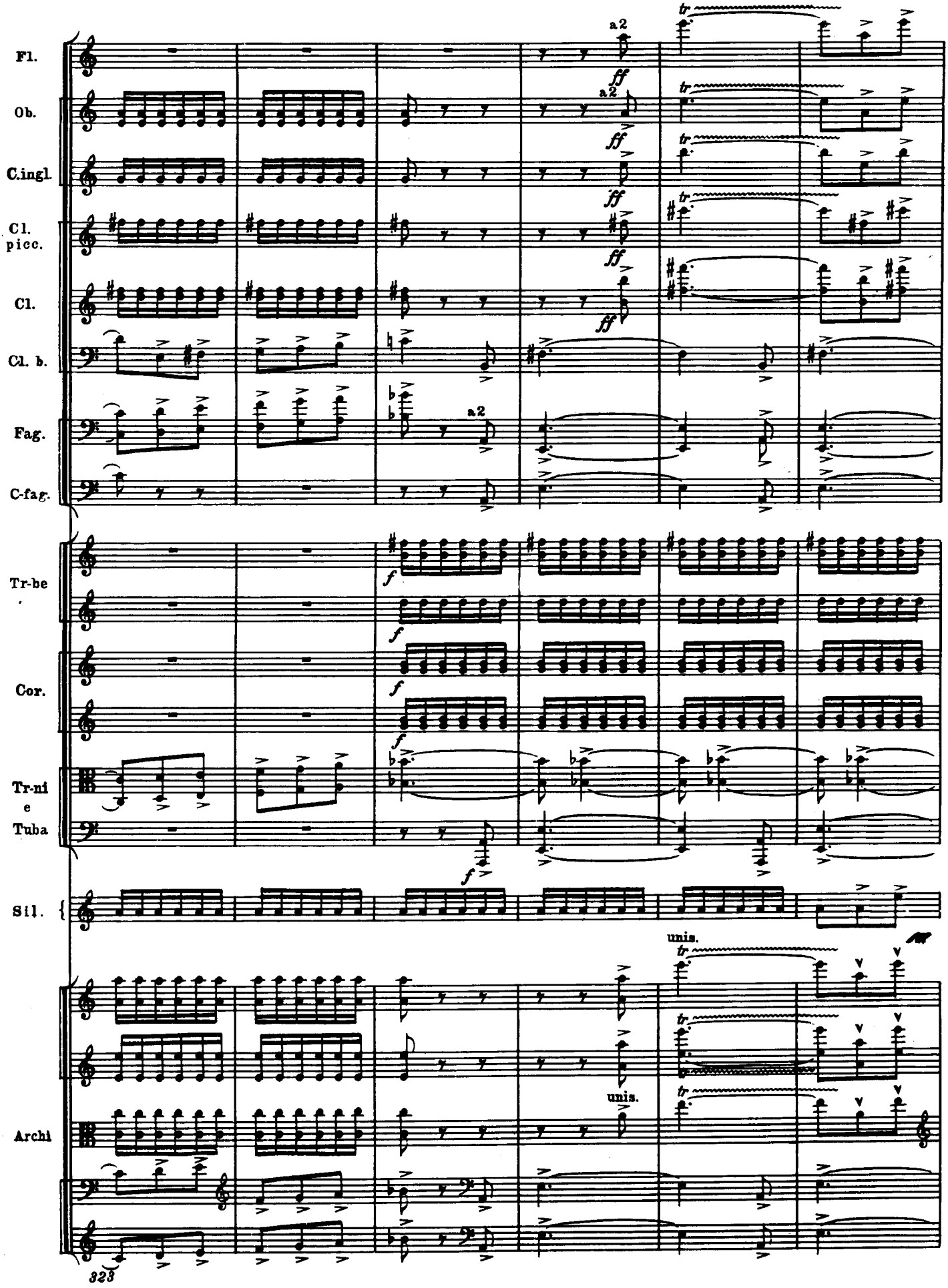

63
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
Cor.
a2
ff
a2
ff
Tr-ni e Tuba
63
unis.
Archi
cresc.
cresc.
cresc.
294

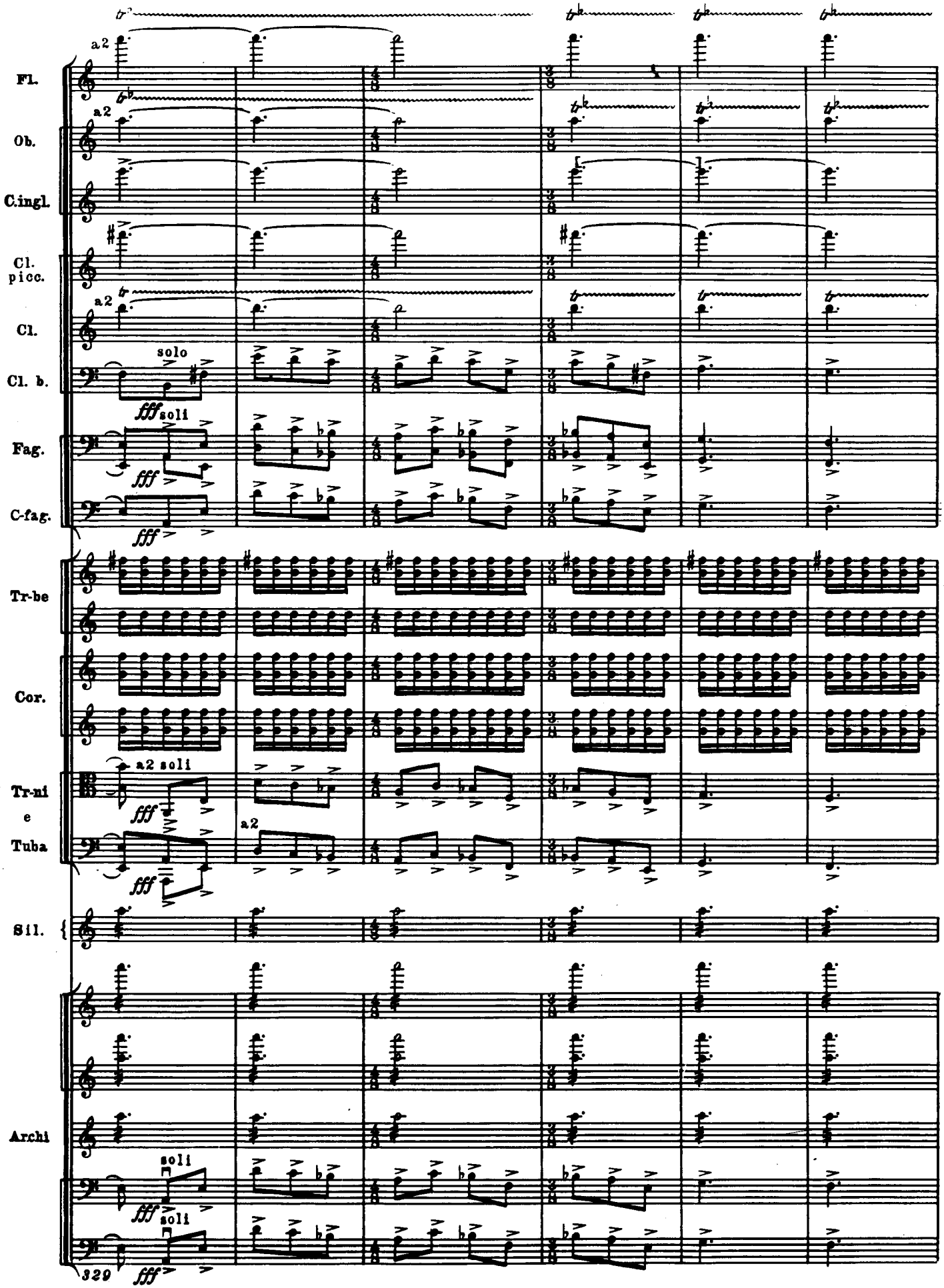

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni
Tuba
Sil.
Archi
fff
a2
ff
I.II
III
f
300

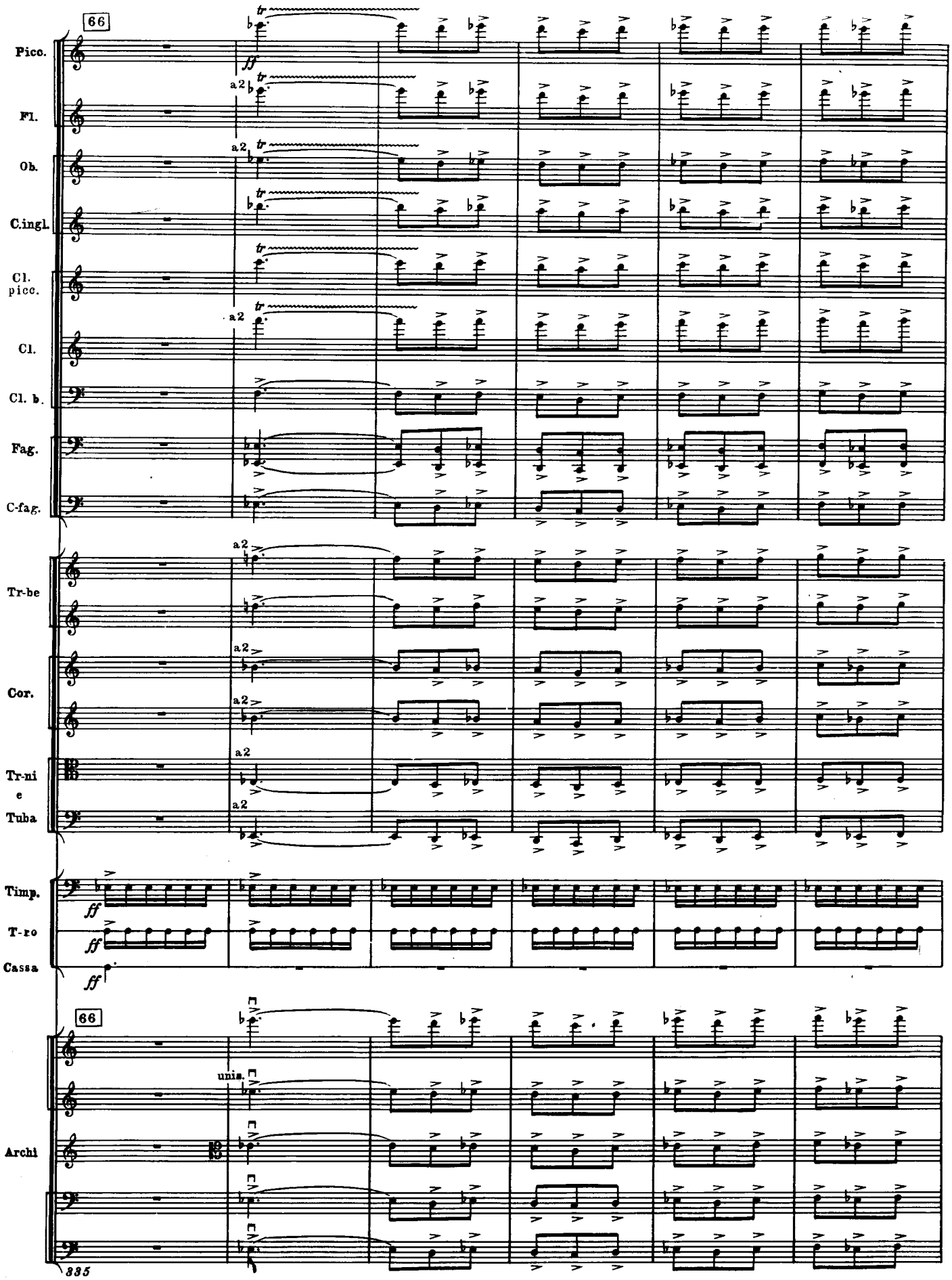

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Sil.
Archi
64
a2
sfff
ff
f
fff
soli
espress.
div.
306

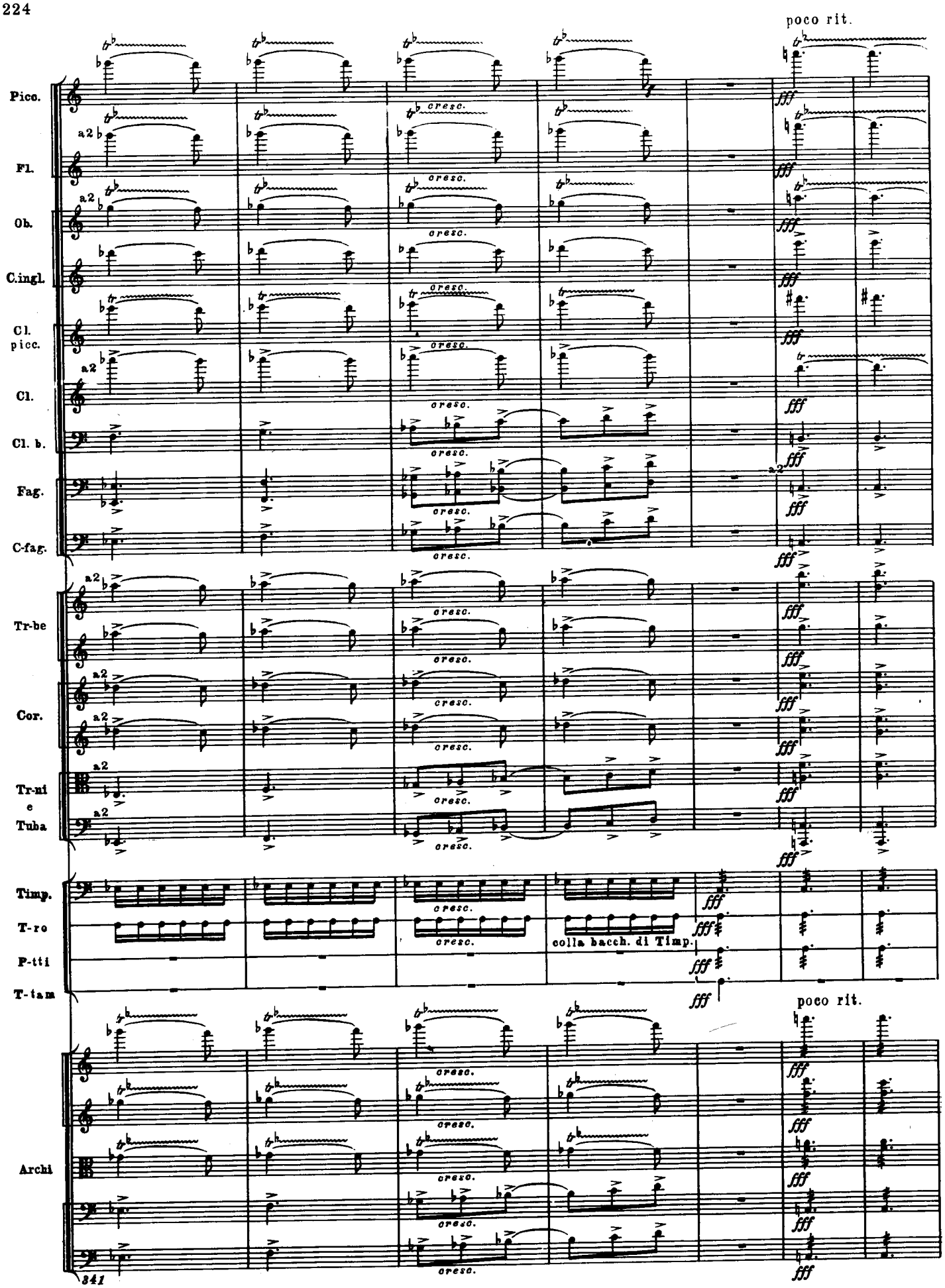

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
sfff
sfff
sfff
a2
a2
Cor.
Tr-ni
e
Tuba
sfff
Archi
311
sfff

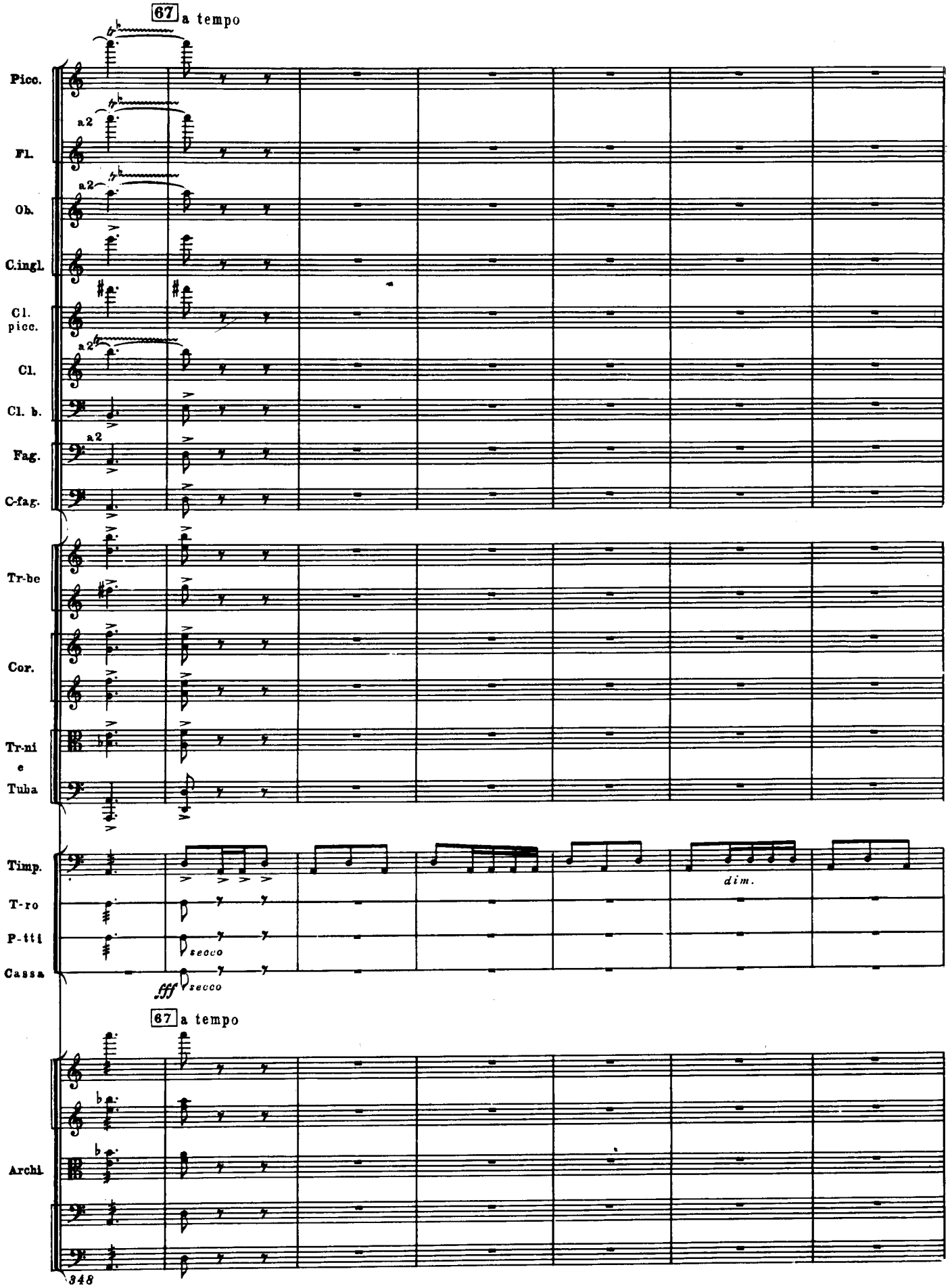

65
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni
e
Tuba
Sil.
Archi
ff
sff
a2
I
III
f
div.
unis.
317
sfff

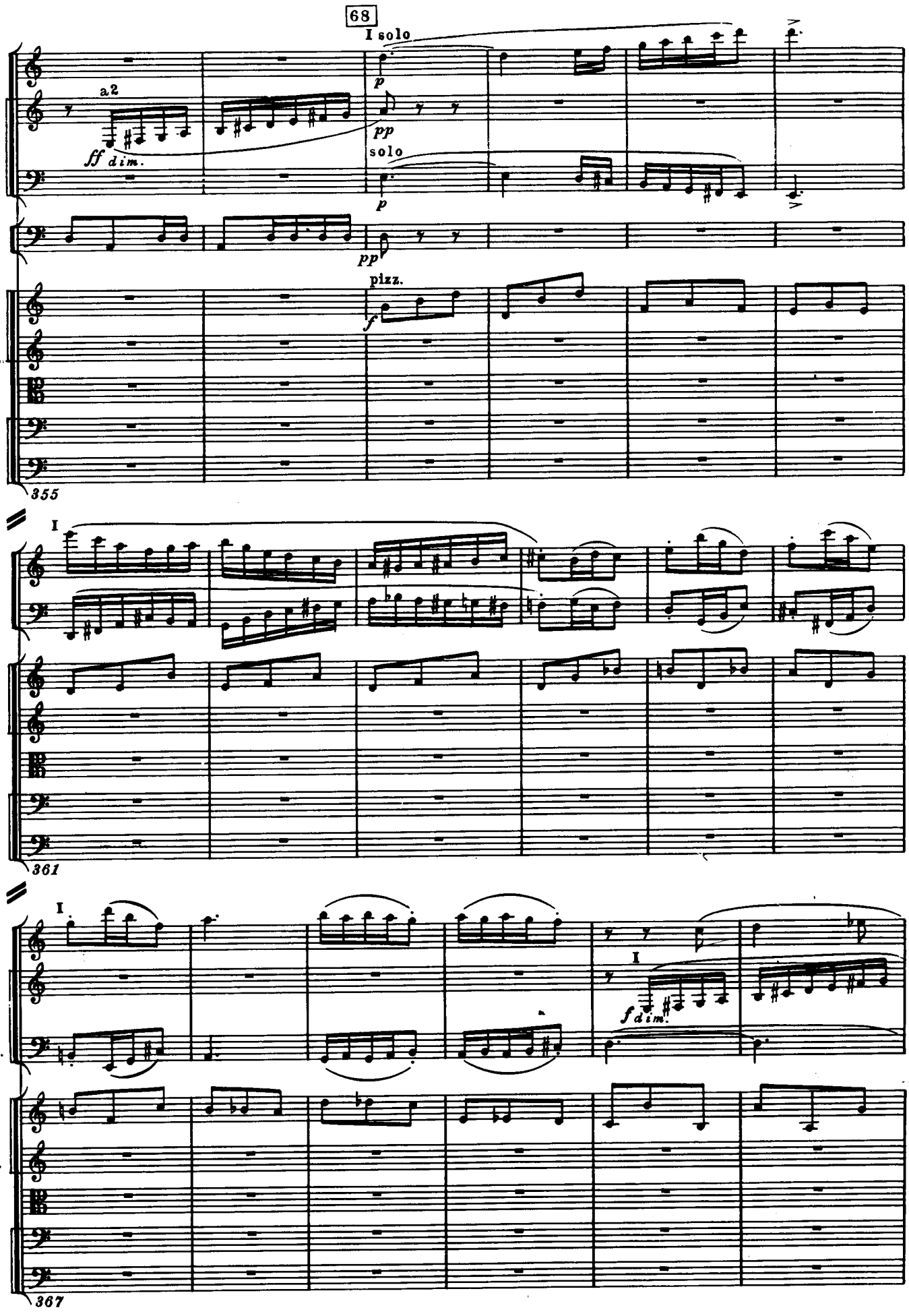

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Sil.
Archi
a2
ff
f
unis.
tr
323

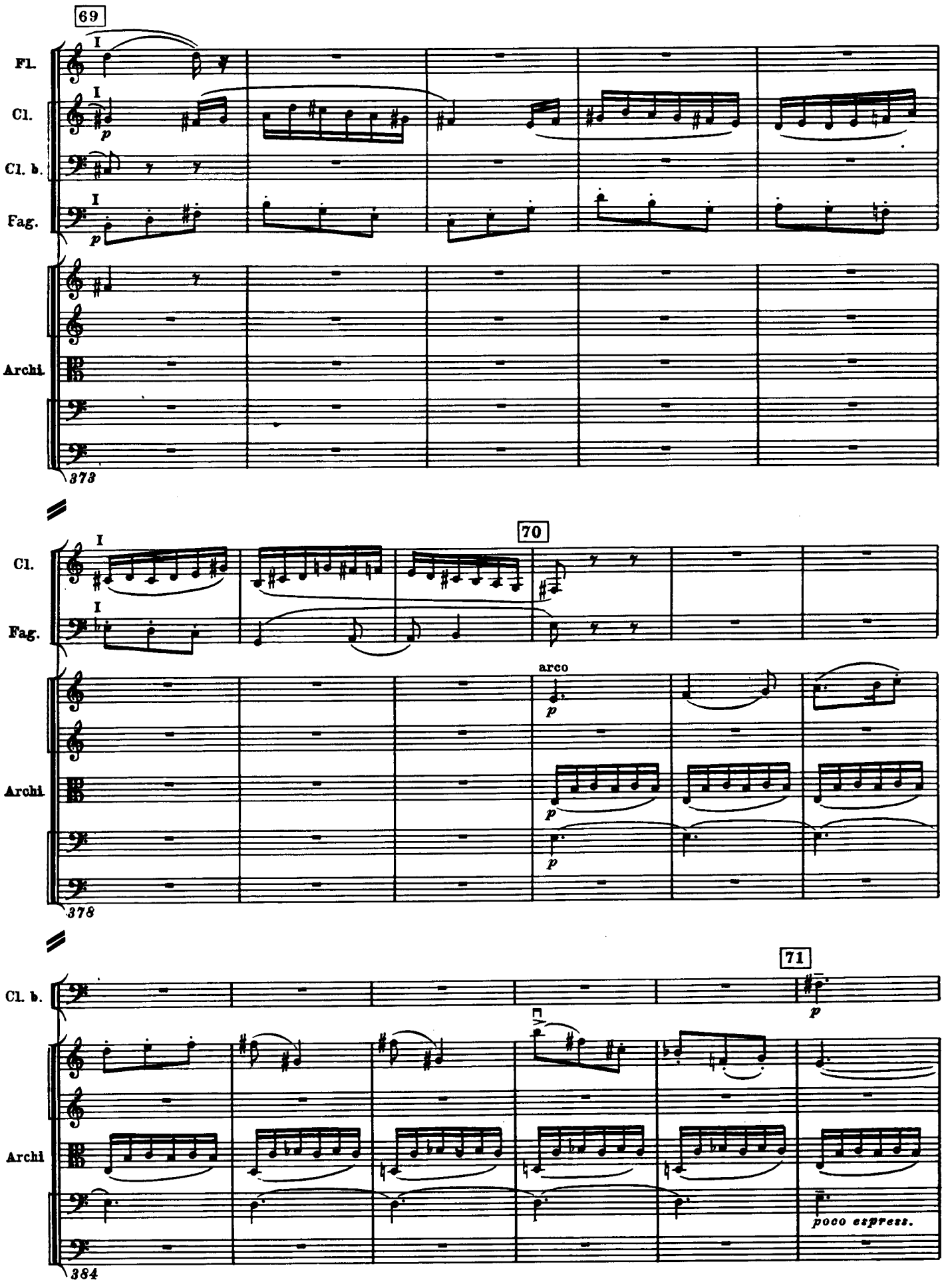

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Sil.
Archi
a2
solo
fff soli
fff
a2 soli
329

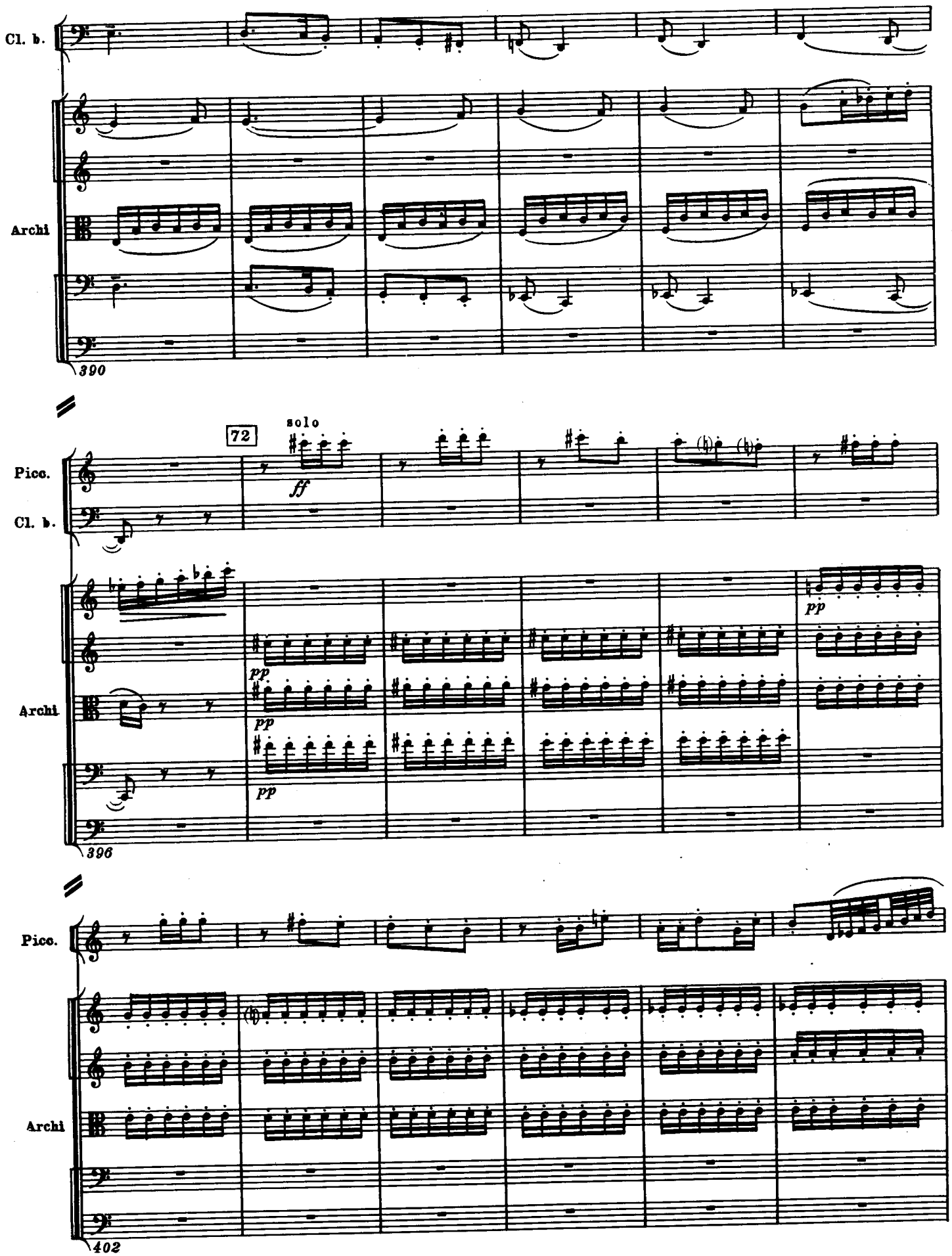

66
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Cassa
66
Archi
unis.
335

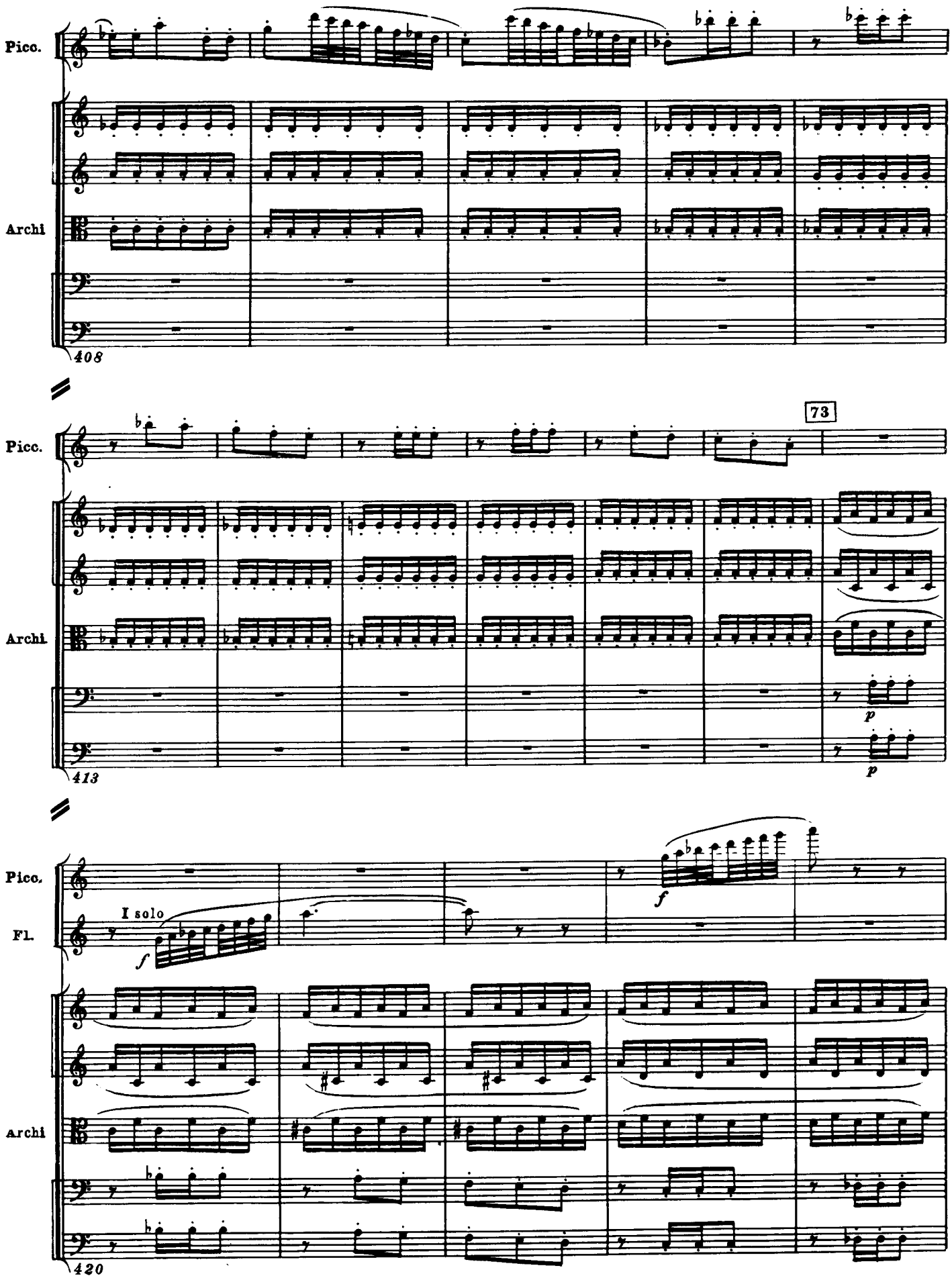

poco rit.
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
P-tti
T-tam
Archi
a2
cresc.
fff
colla bacch. di Timp.
poco rit.
341

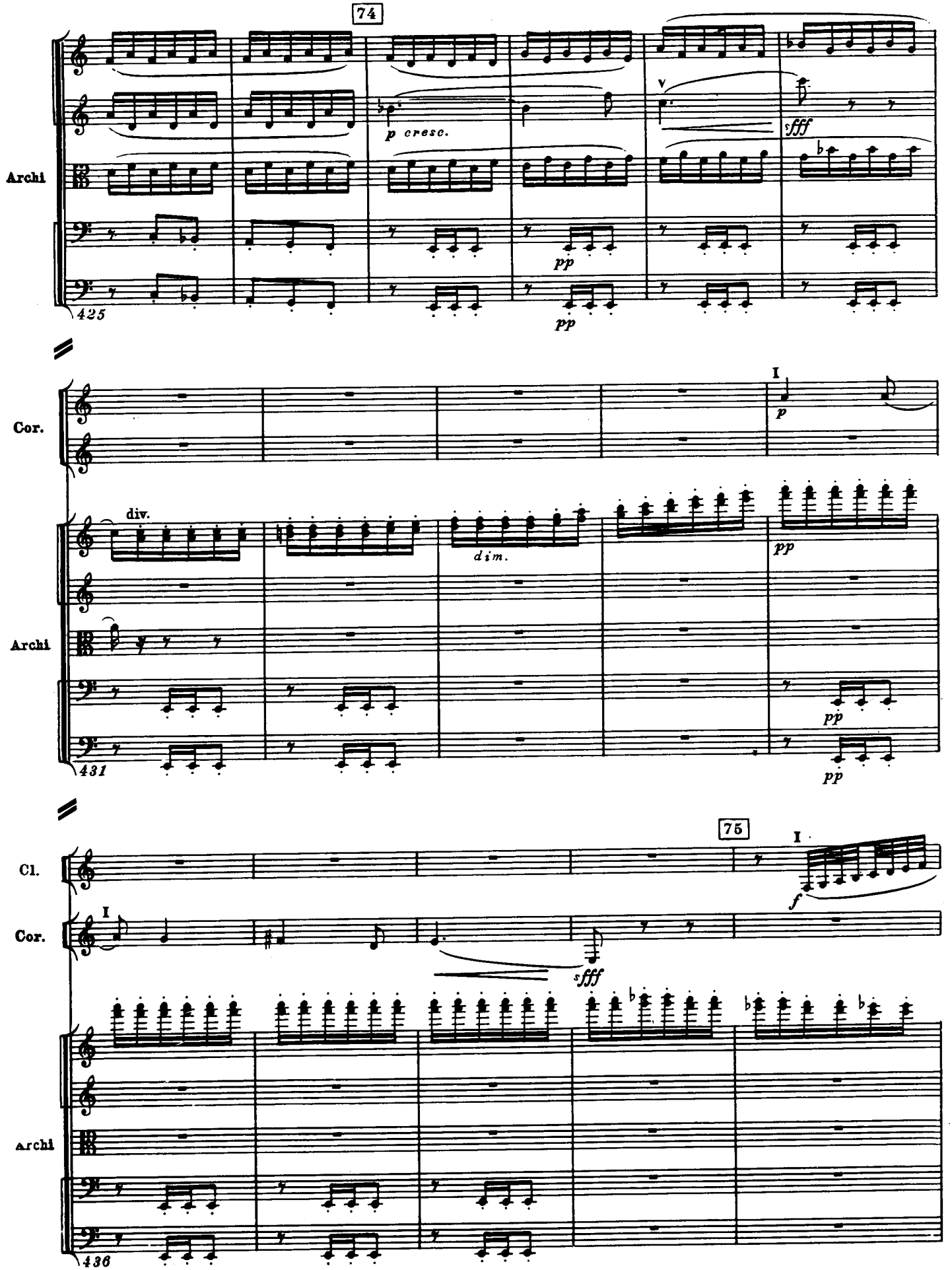

67 a tempo
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
P-tti
Cassa
a2
dim.
secco
fff secco
67 a tempo
Archi
348

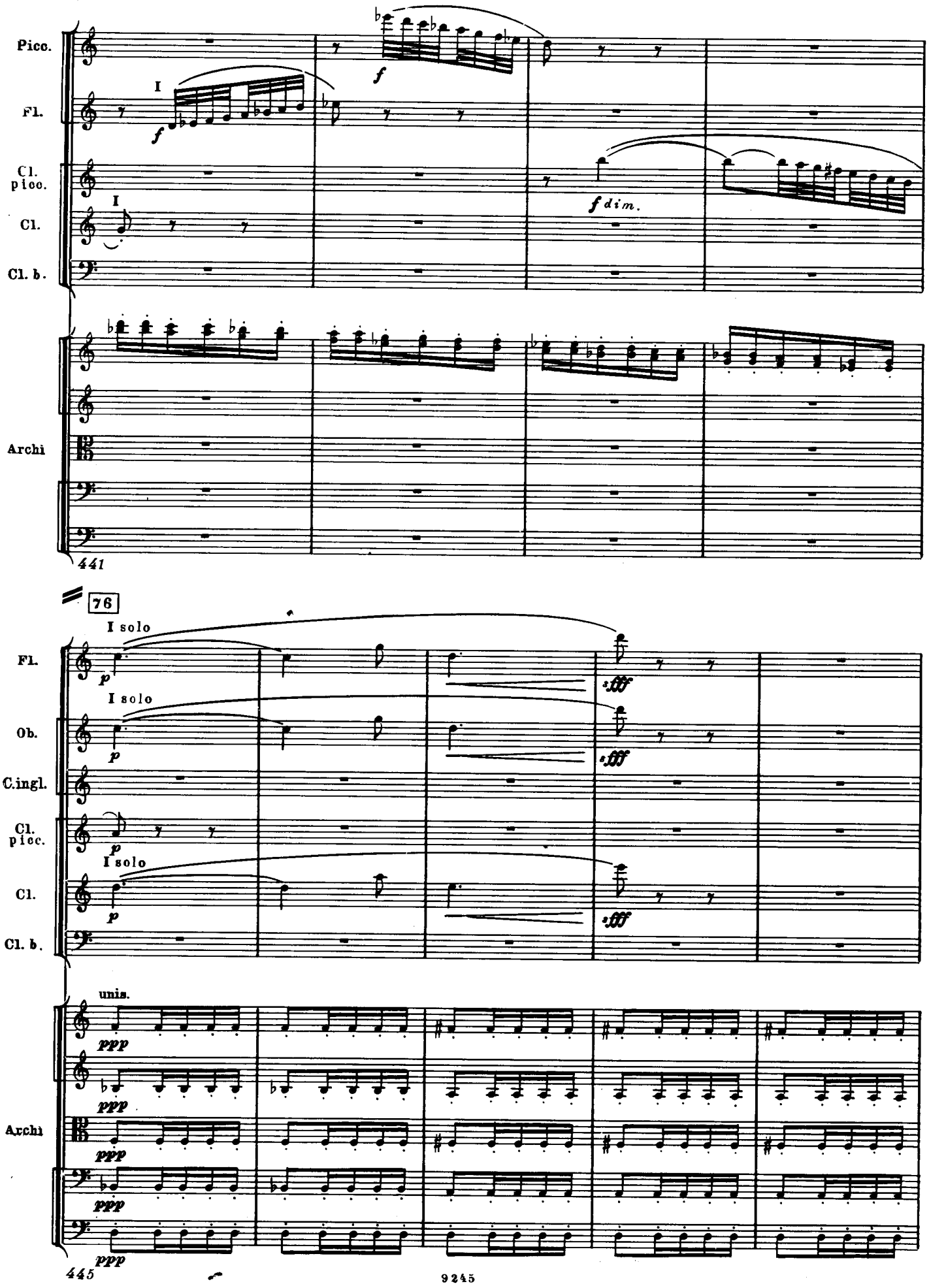

68
I solo
Fl.
Cl.
Cl. b.
Timp.
Archi
a2
ff dim.
p
pp
solo
pizz.
355
I
361
I
f dim.
367

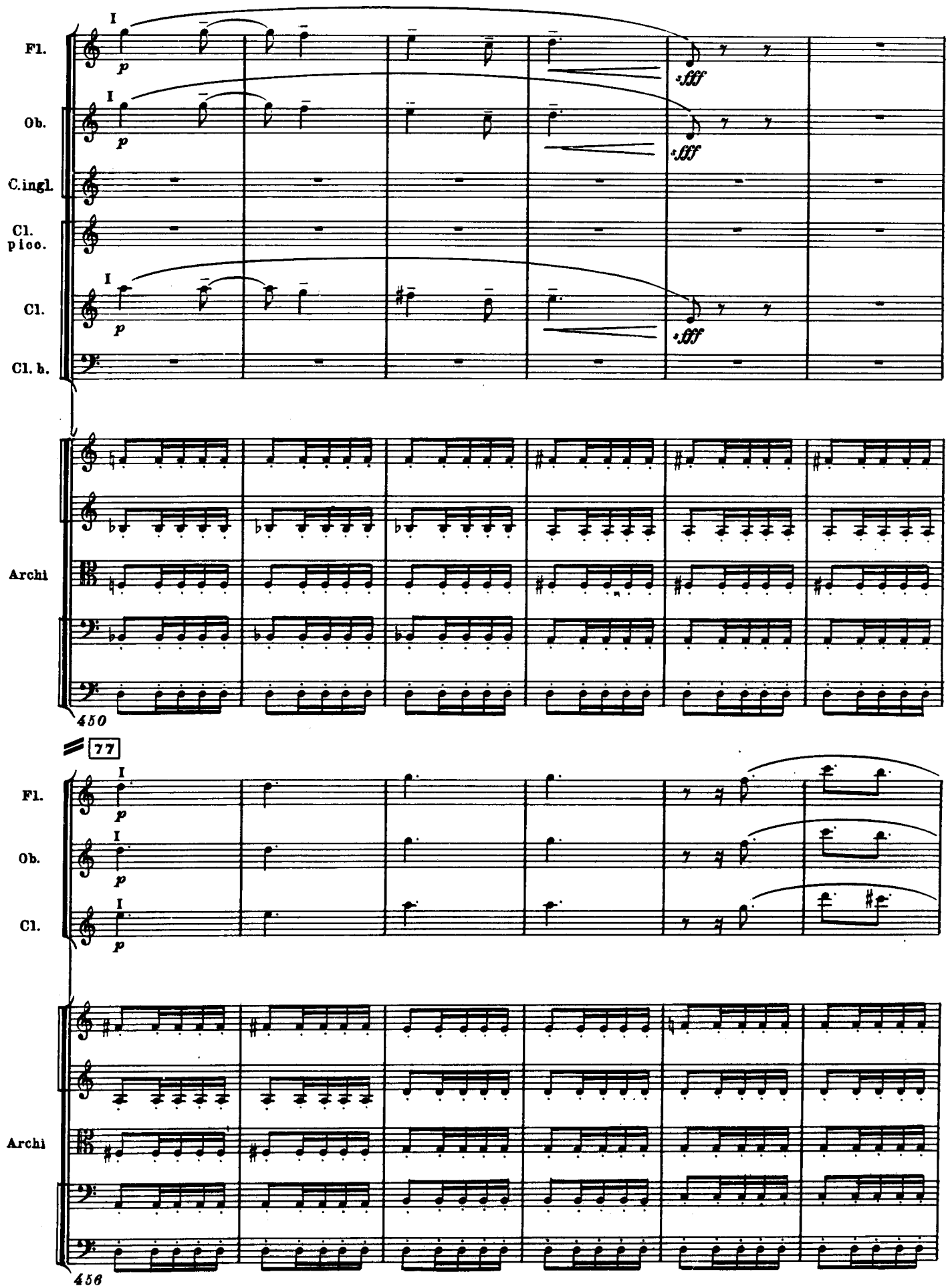

69
Fl.
Cl.
Cl. b.
Fag.
Archi
373
70
Cl.
Fag.
arco
Archi
378
71
Cl. b.
Archi
poco espress.
384

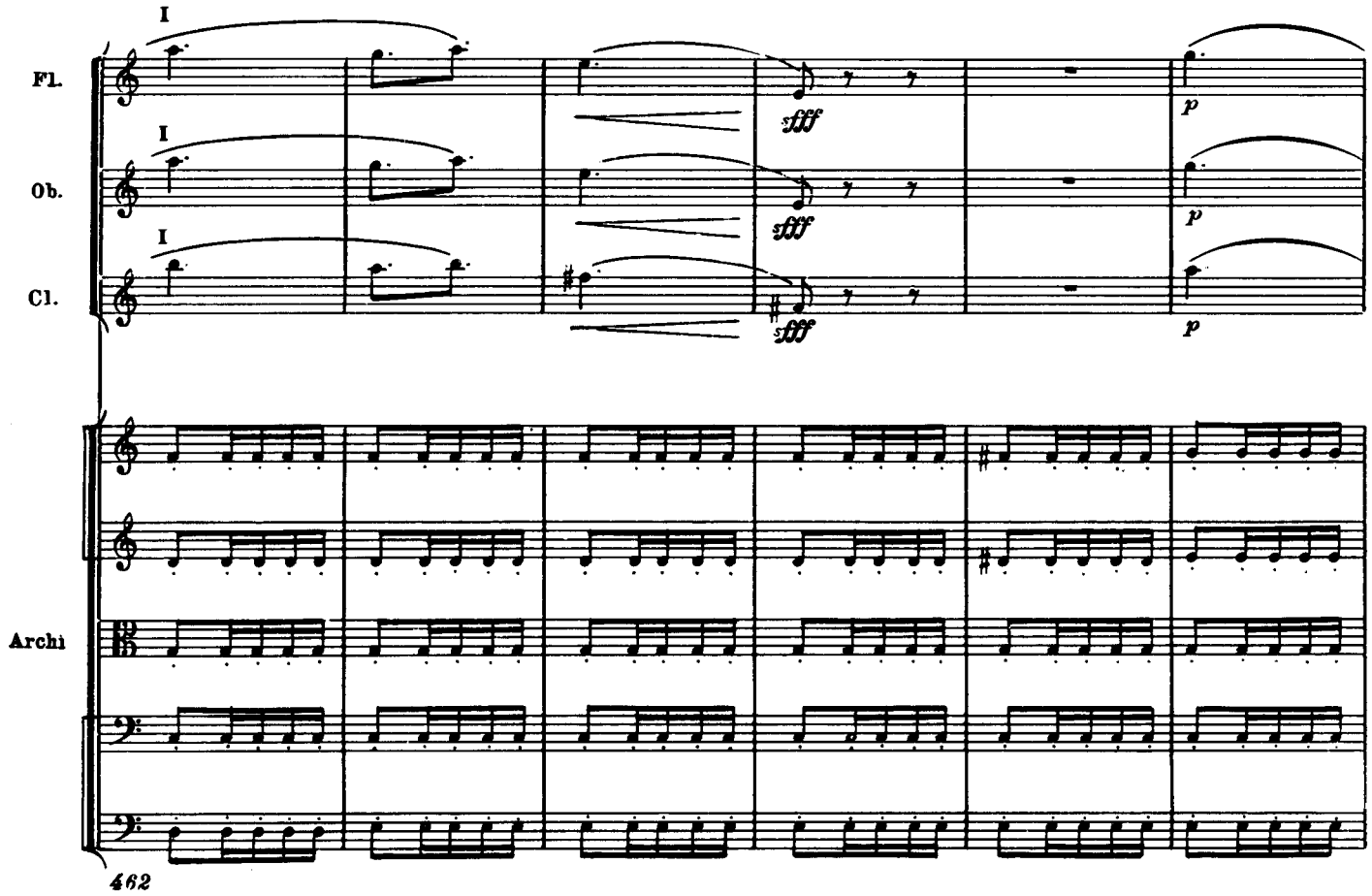

Cl. b.
Archi
390
72
solo
ff
Picc.
Cl. b.
Archi
pp
pp
pp
pp
396
Picc.
Archi
402

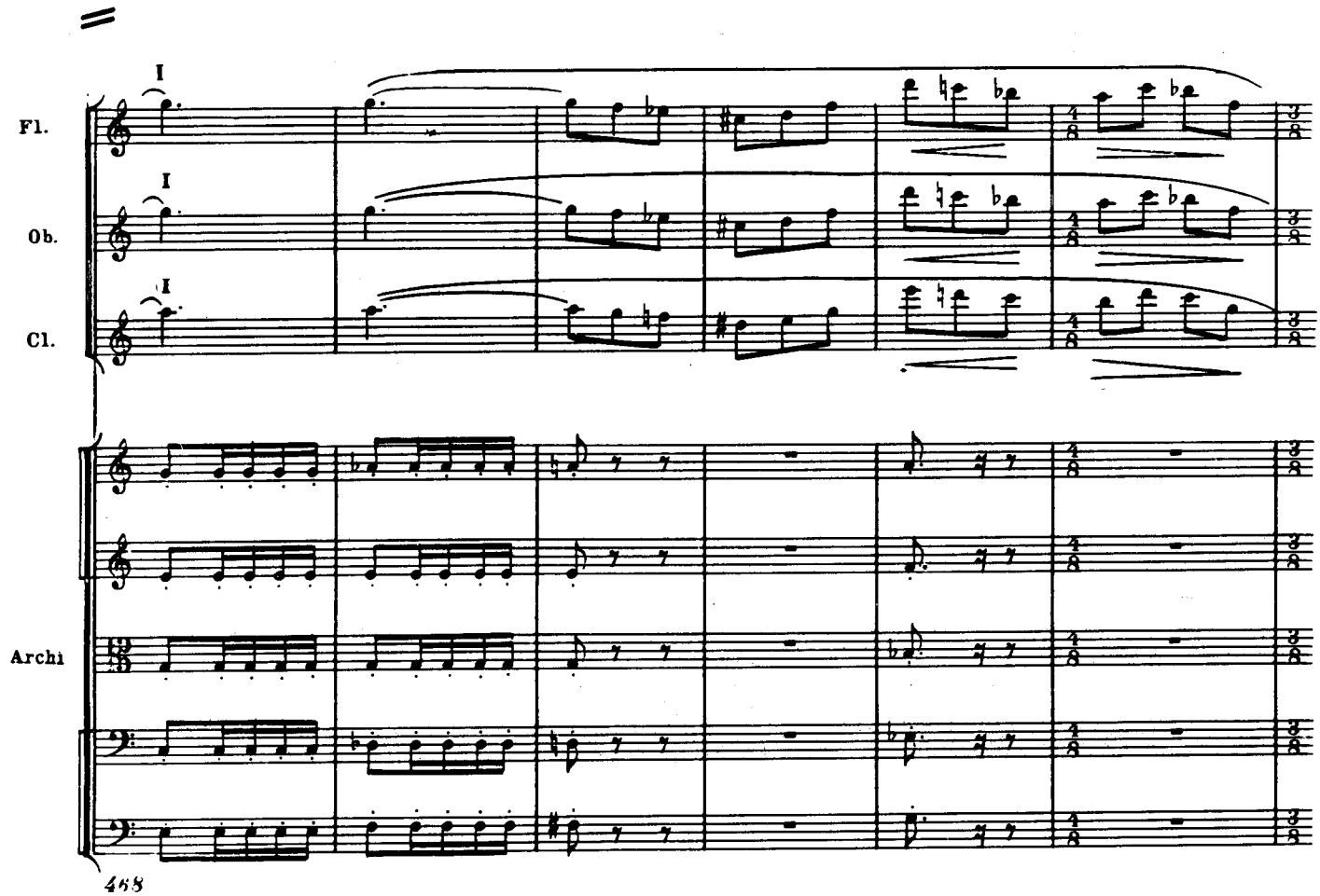

Picc.
Archi
408
73
Picc.
Archi
413
p
p
Picc.
Fl.
I solo
f
f
Archi
420

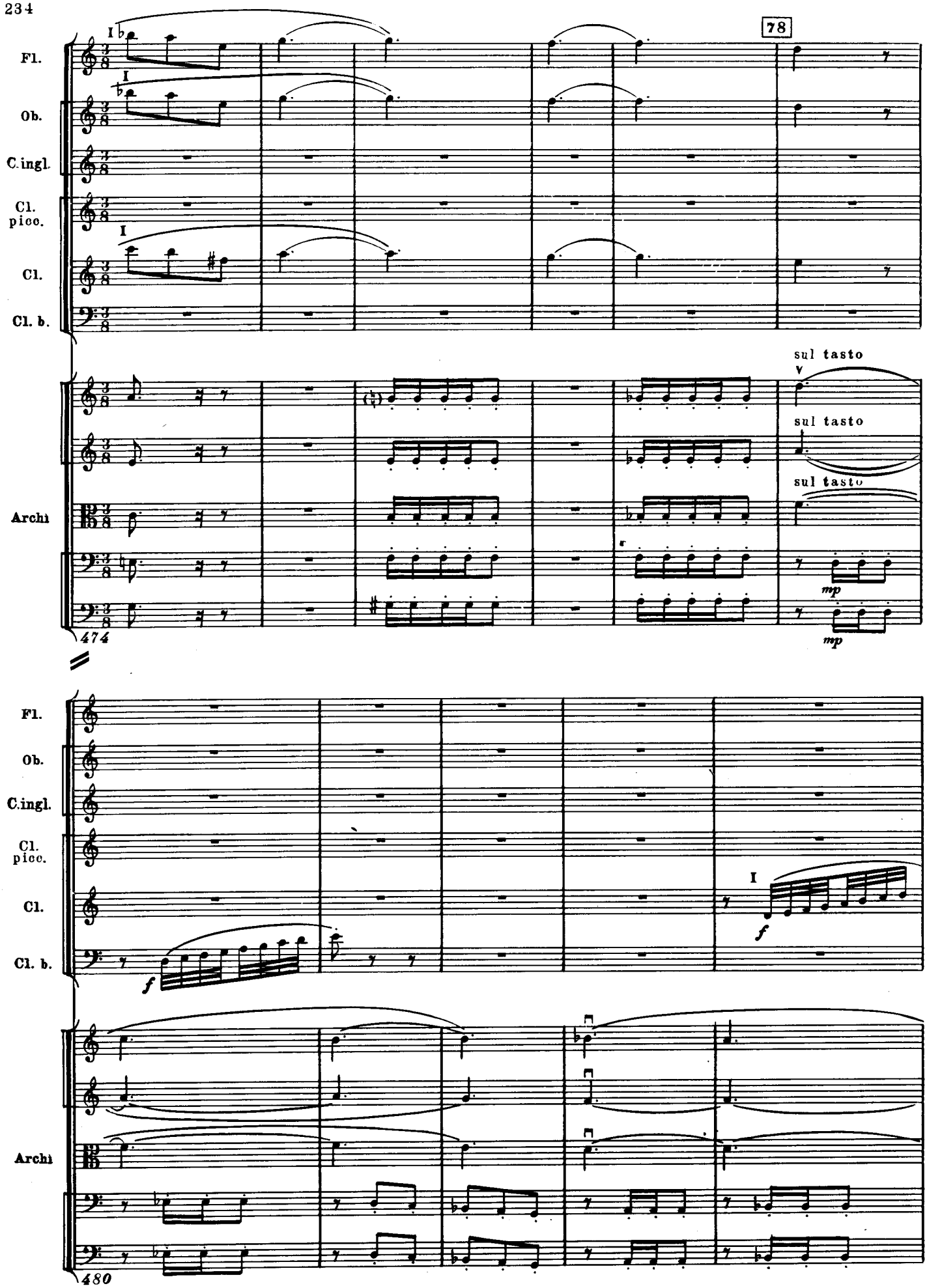

74
Archi
425
p cresc.
pp
pp
V
sfff
Cor.
I
p
div.
dim.
pp
Archi
431
pp
pp
75
Cl.
Cor.
Archi
436
I
I
f
sfff

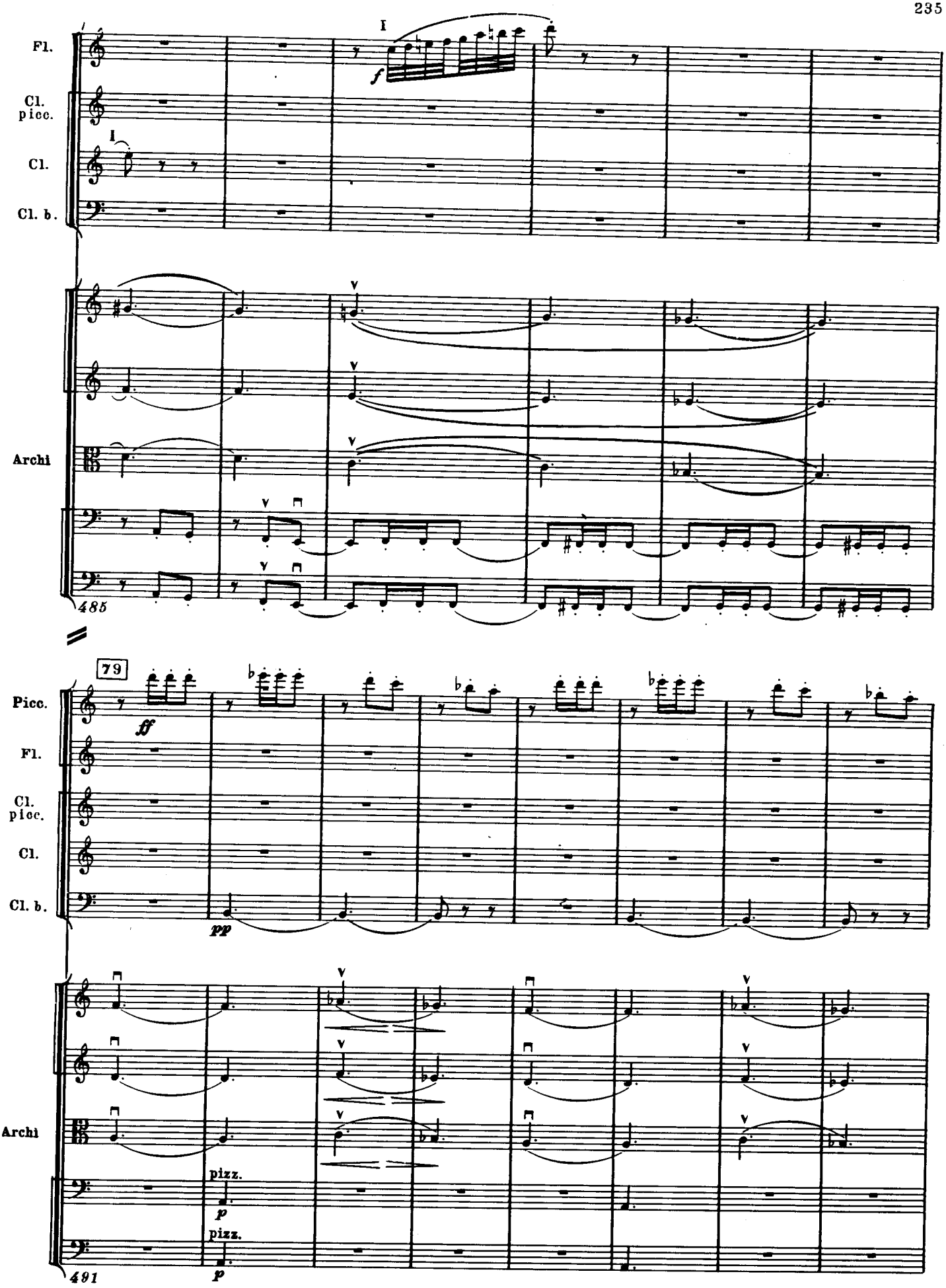

Picc.
Fl.
Cl. picc.
Cl.
Cl. b.
Archi
441
76
I solo
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
unis.
Archi
445

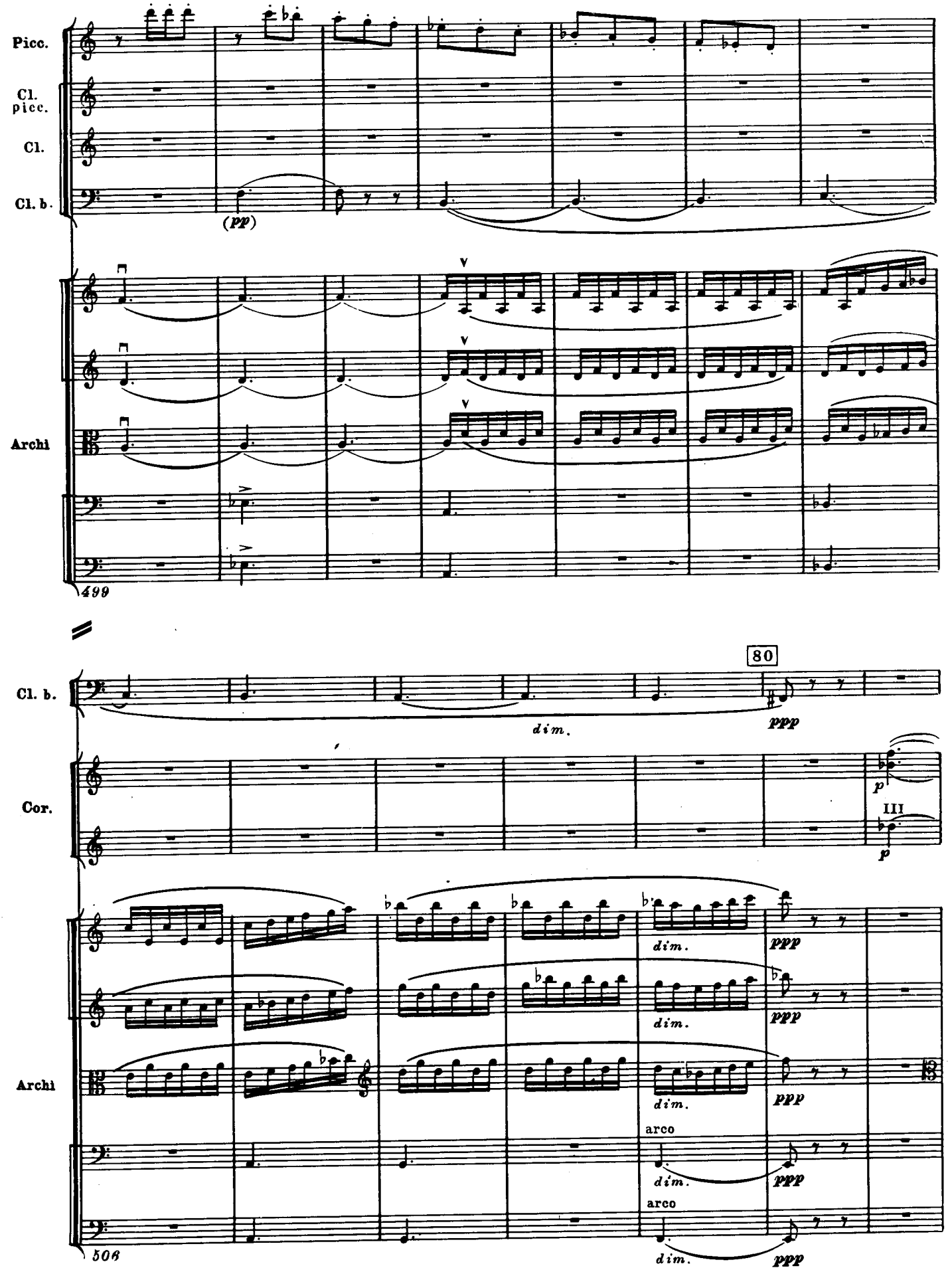

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Archi
450
77
Fl.
Ob.
Cl.
Archi
456

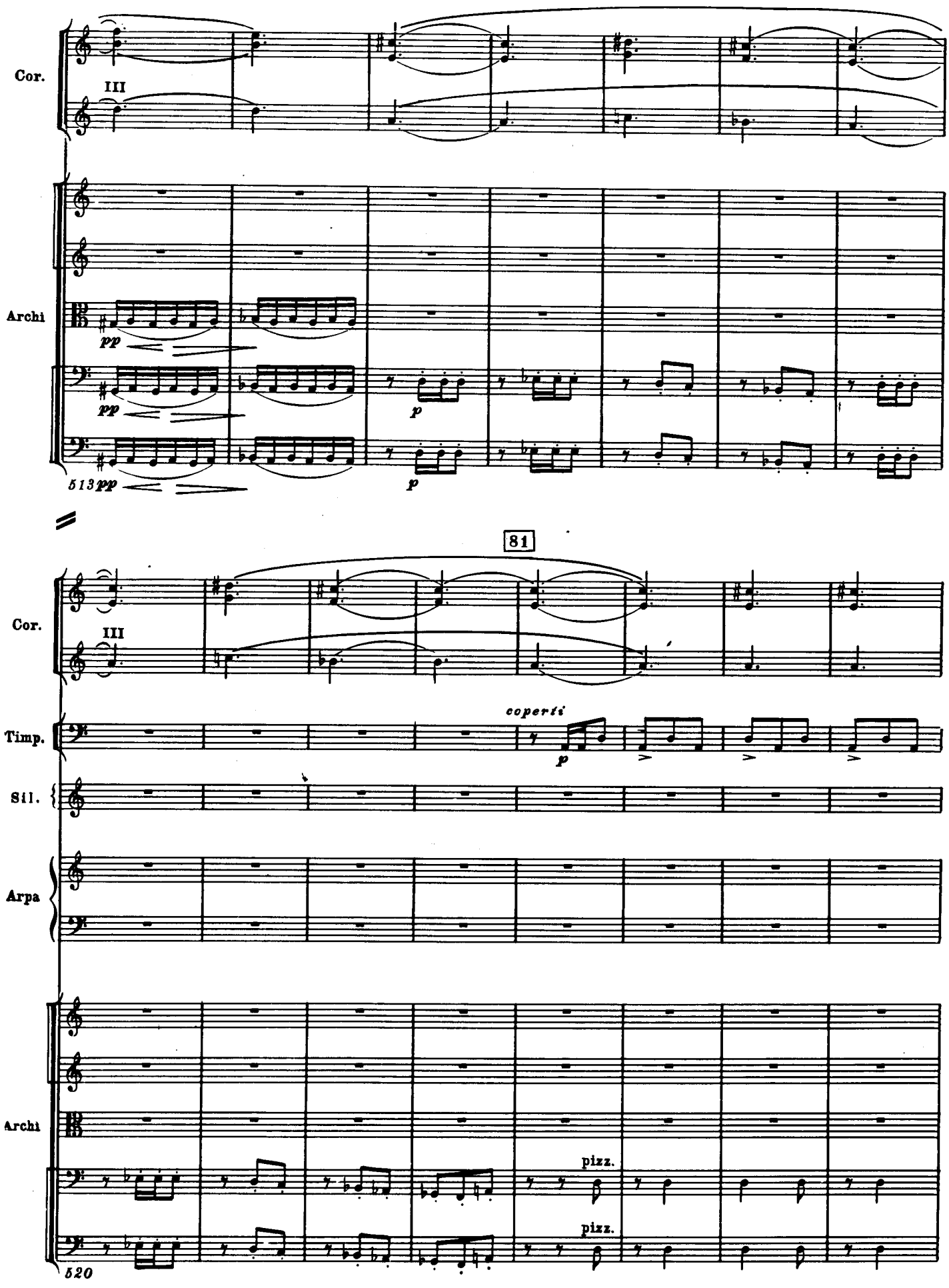

I
Fl.
Ob.
Cl.
sfff
p
Archi
462

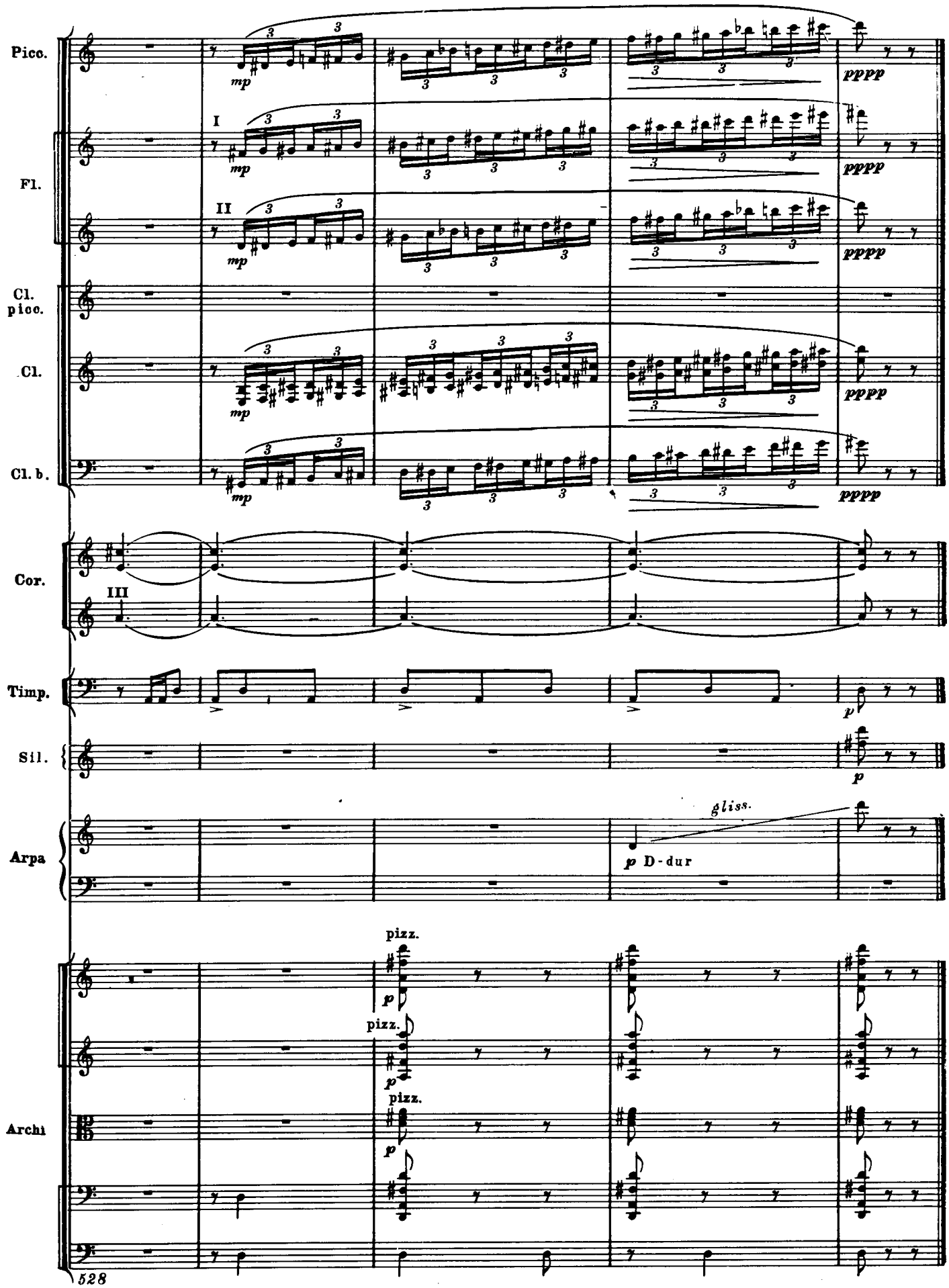

I
Fl.
Ob.
Cl.
Archi
468


78
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Archi
sul tasto
sul tasto
sul tasto
mp
mp
474
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Archi
f
f
480


Fl.
Cl. picc.
Cl.
Cl. b.
I
f
Archi
485
79
Picc.
Fl.
Cl. picc.
Cl.
Cl. b.
ff
pp
Archi
pizz.
p
pizz.
p
491

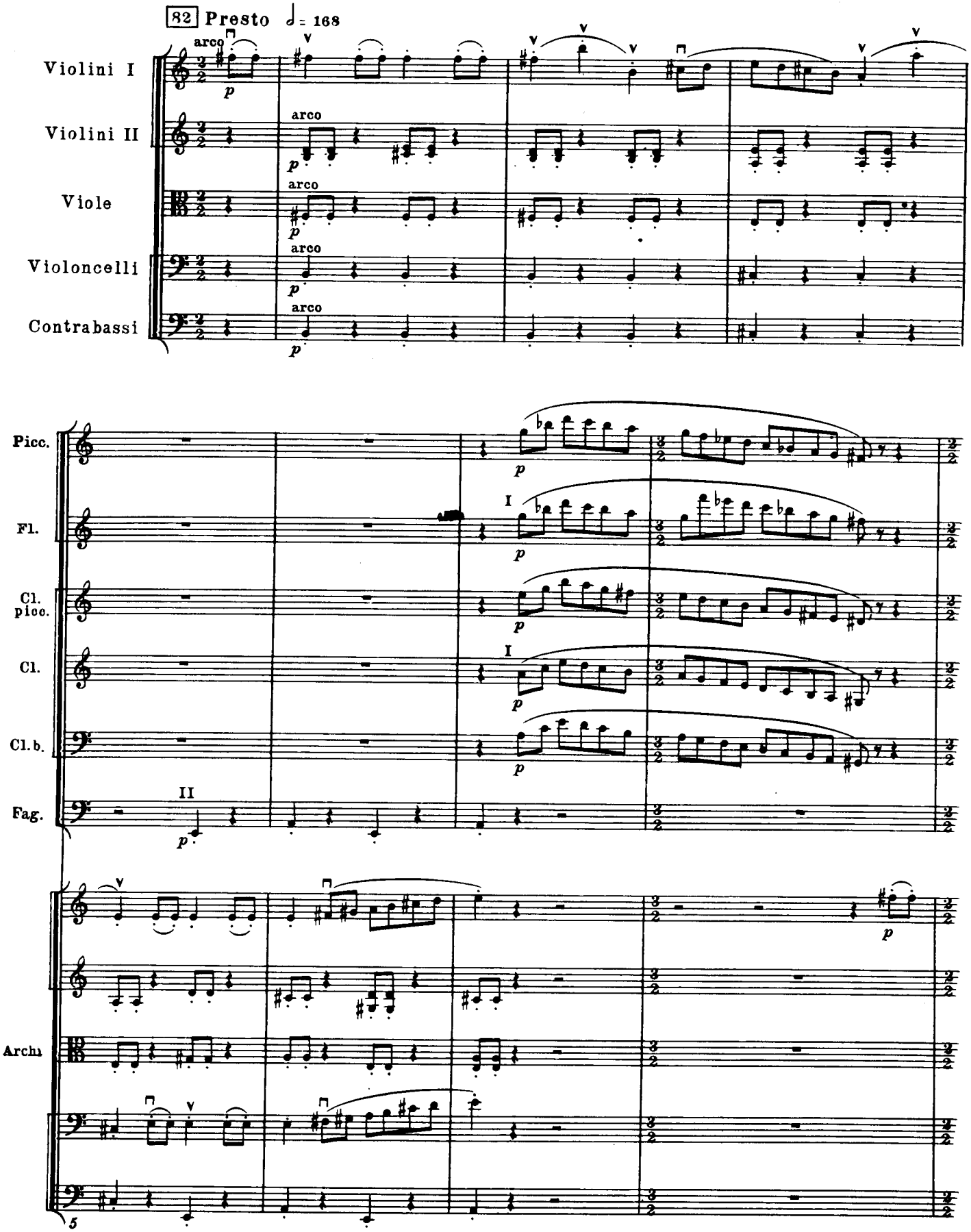

Picc.
Cl. picc.
Cl.
Cl. b.
(pp)
Archi
499
80
Cl. b.
dim.
ppp
Cor.
p
III
p
dim.
ppp
Archi
arco
506

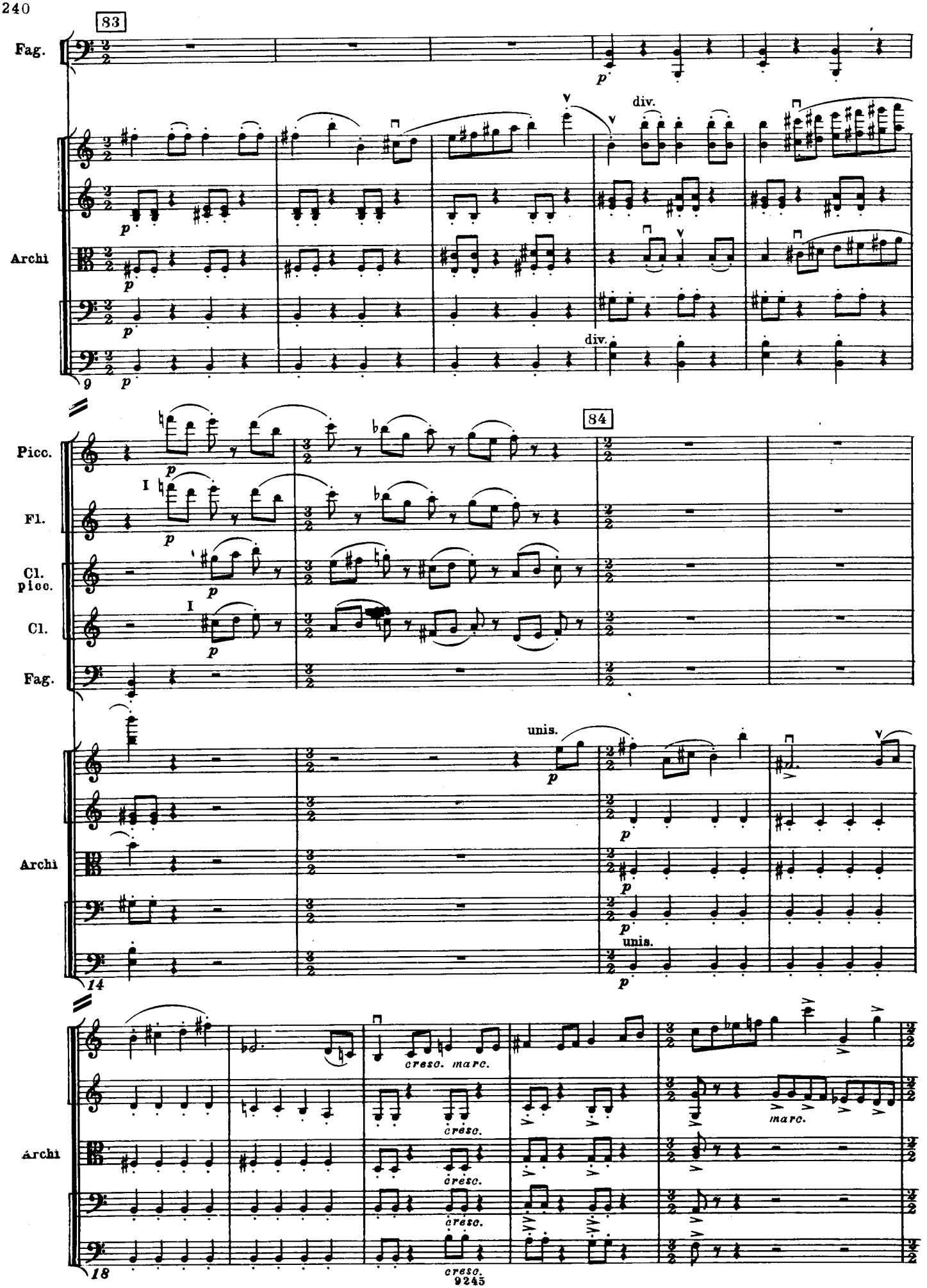

Cor.
III
Archi
pp
pp
p
513 pp
p
81
Cor.
III
Timp.
coperti
p
Sil.
Arpa
Archi
pizz.
pizz.
520

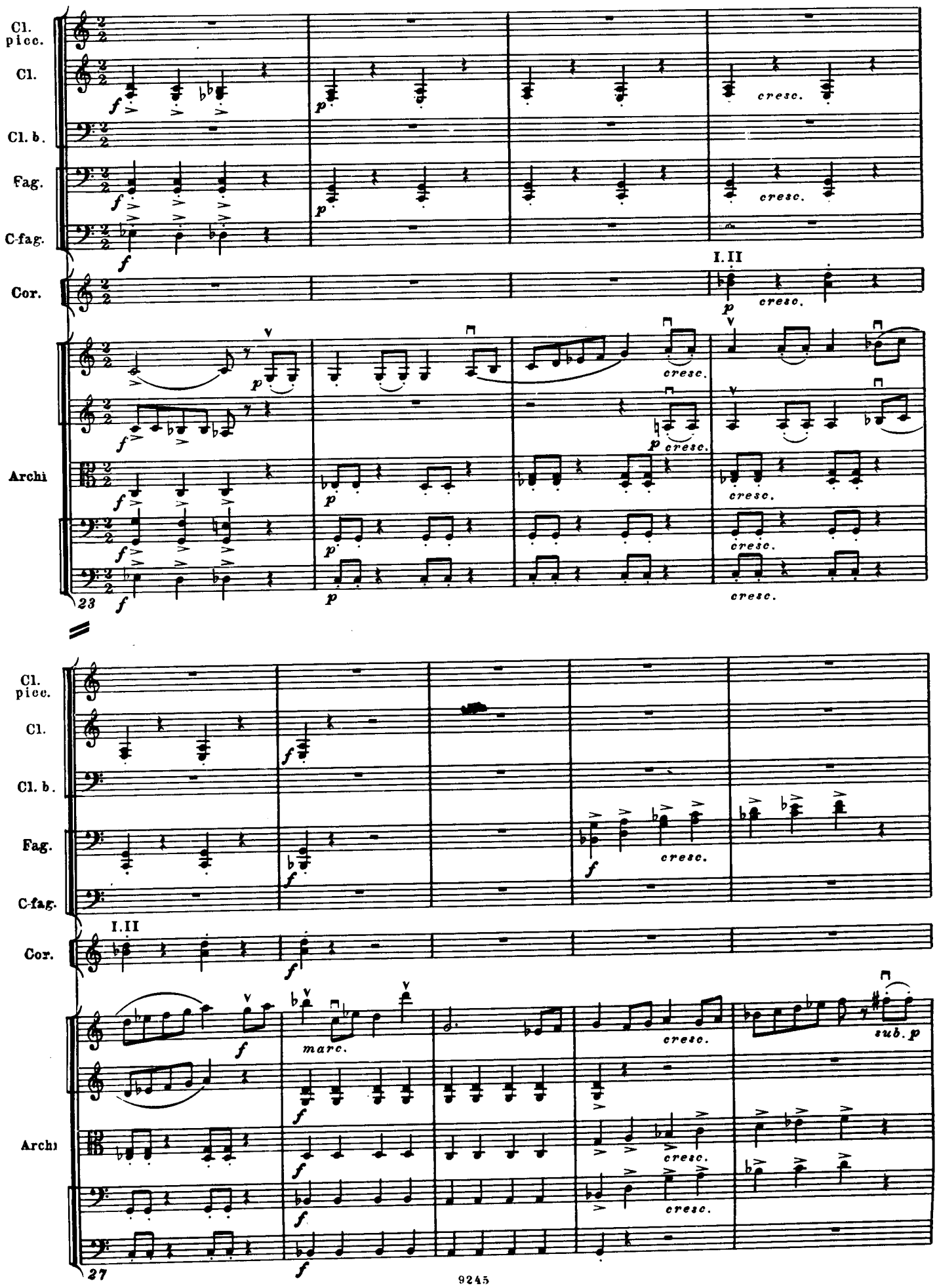

Picc.
Fl.
Cl. picc.
Cl.
Cl. b.
Cor.
Timp.
Sil.
Arpa
Archi
I
II
III
mp
pppp
p
gliss.
p D-dur
pizz.
528

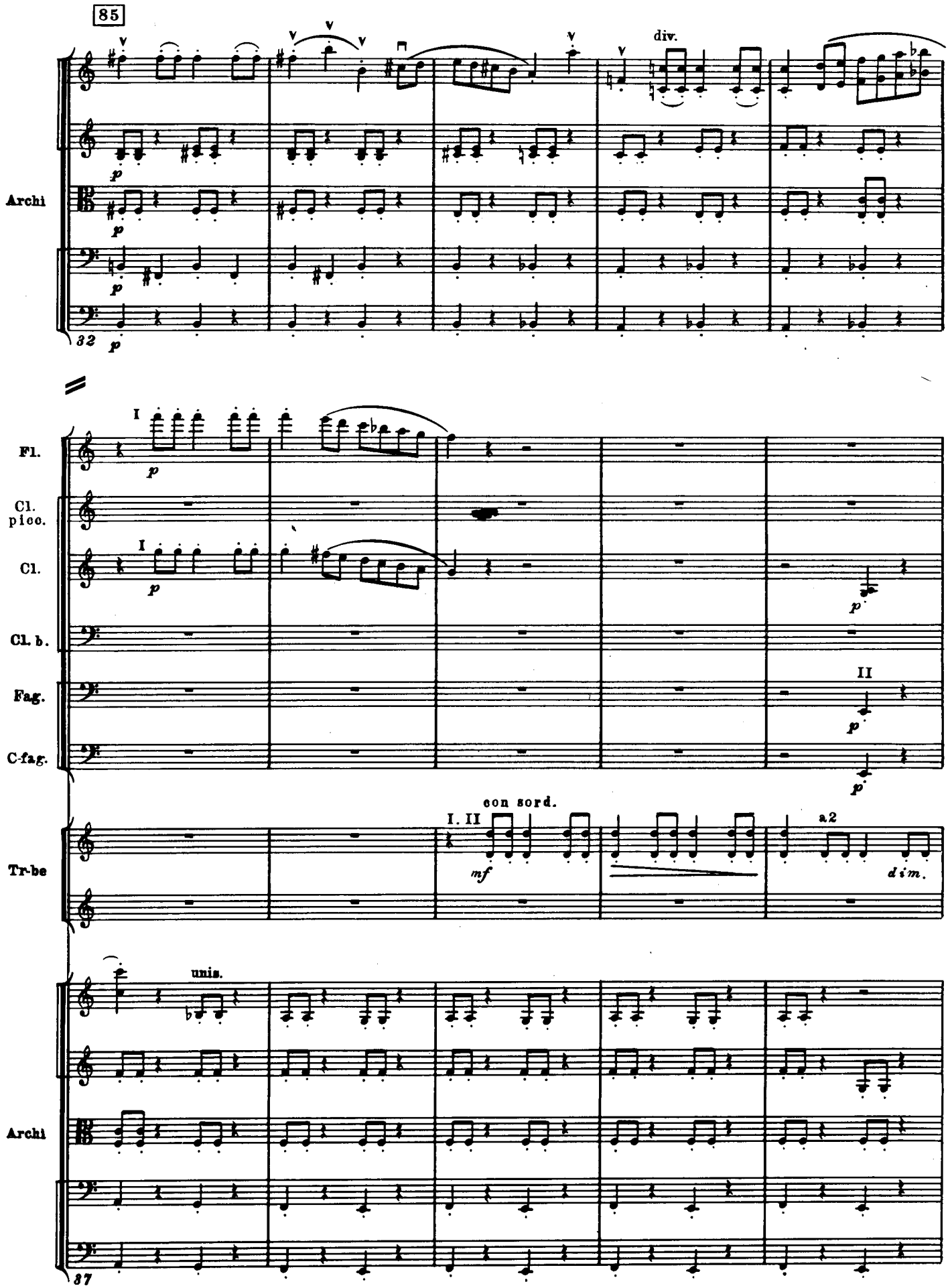
III

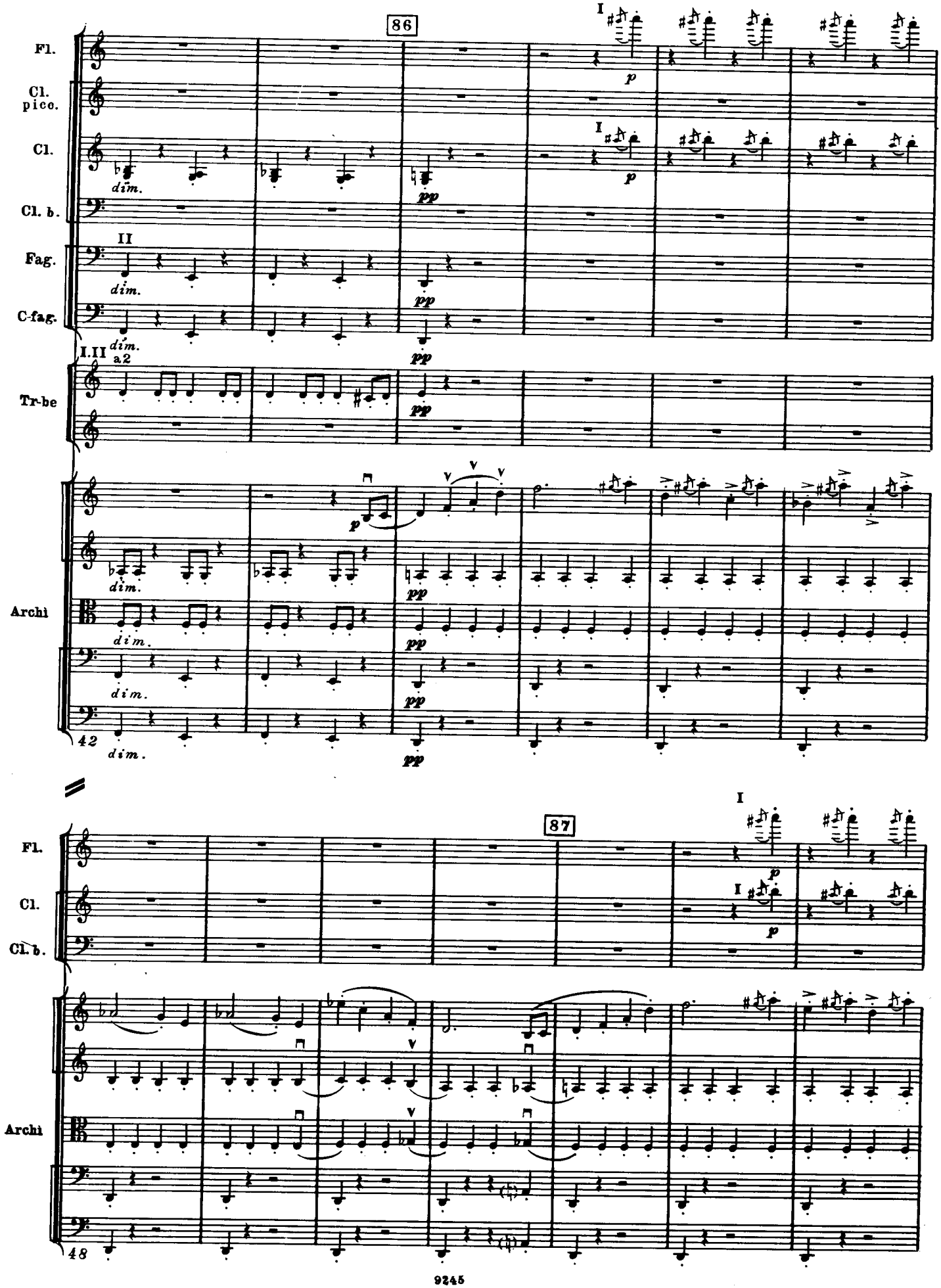
82 Presto ♩ = 168

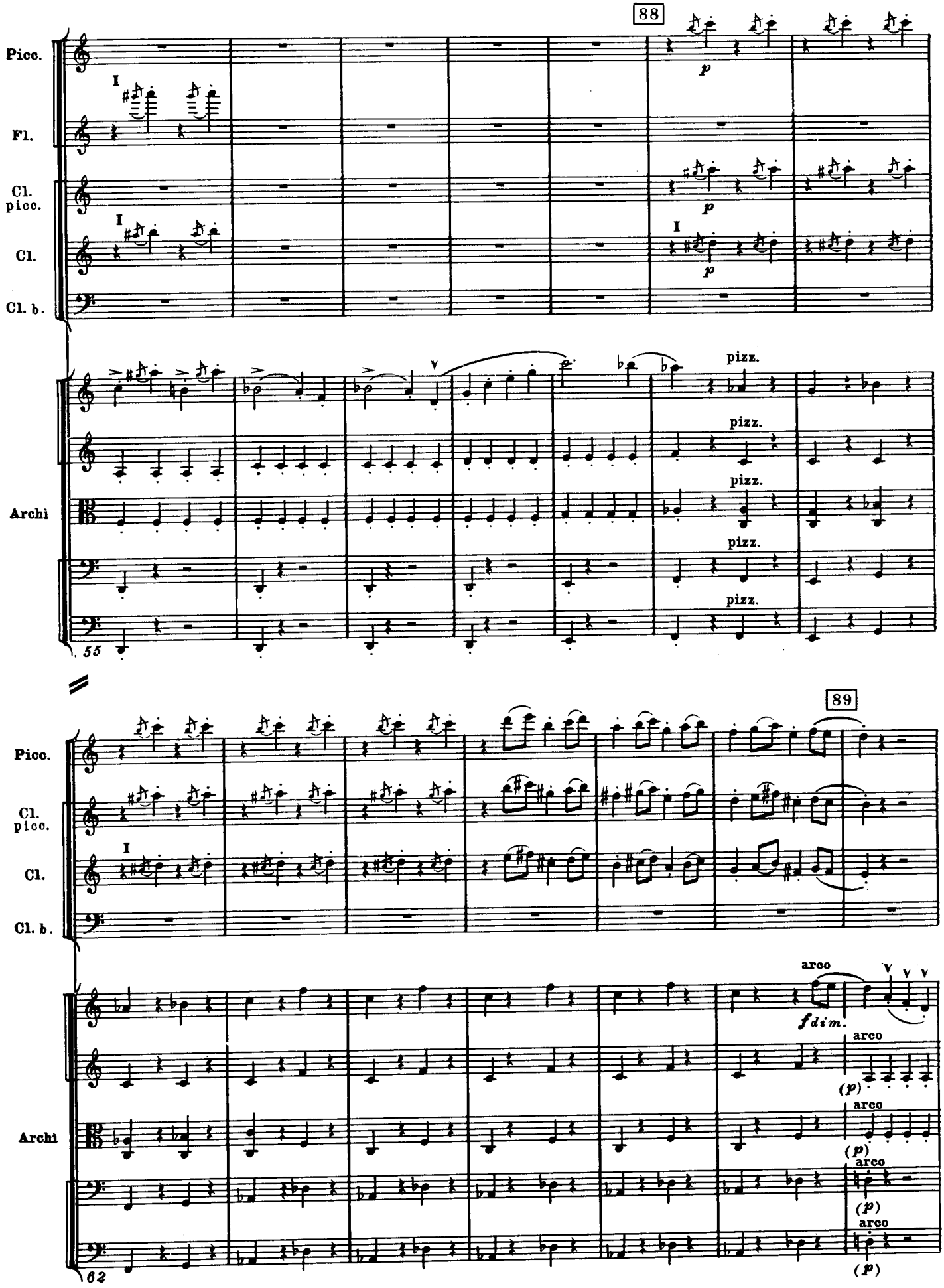


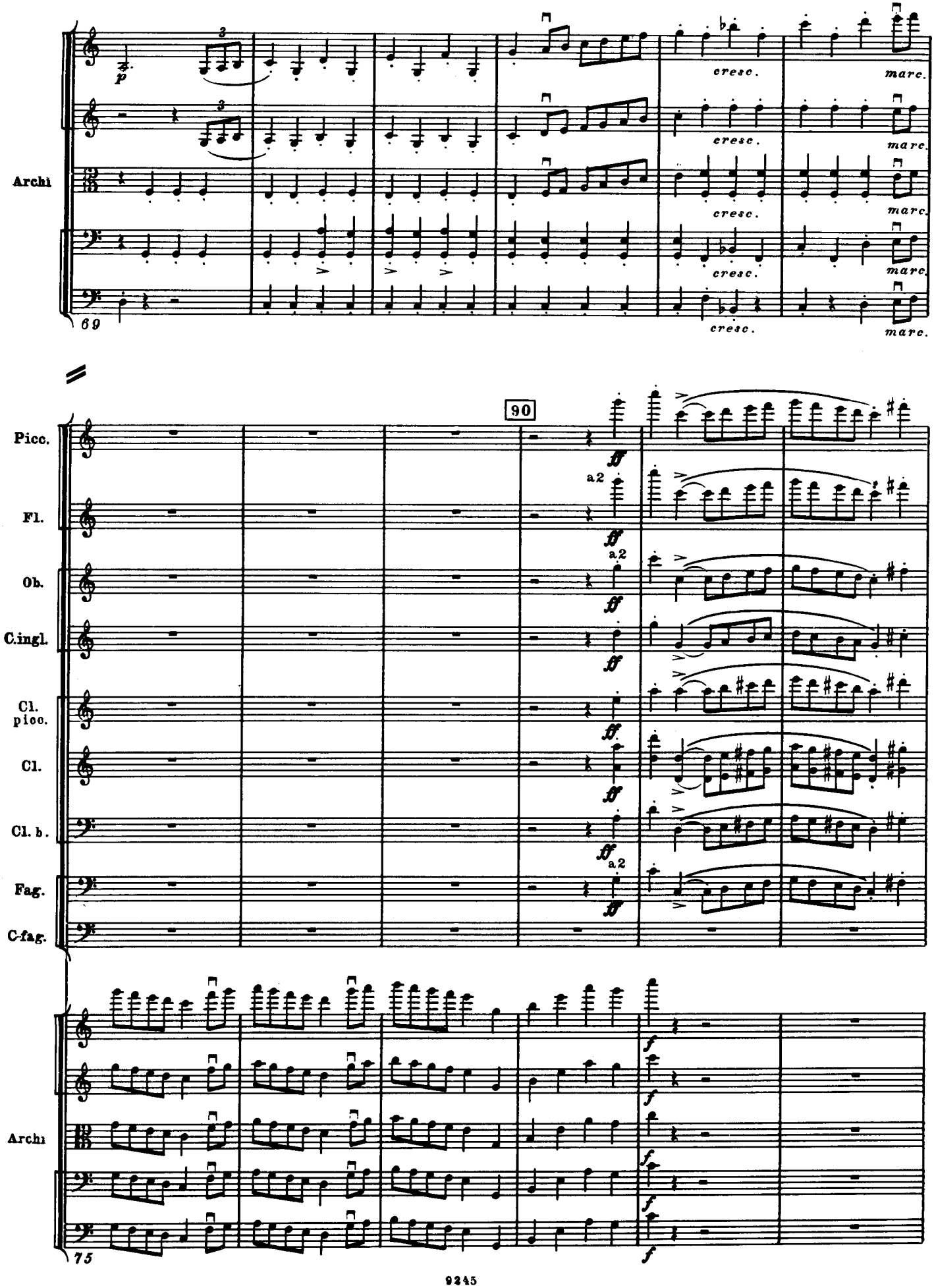

83
Fag.
Archi
div.
div.
84
Picc.
Fl.
Cl. picc.
Cl.
Fag.
unis.
Archi
unis.
Archi
cresc. marc.
cresc.
cresc.
cresc.
cresc.
marc.

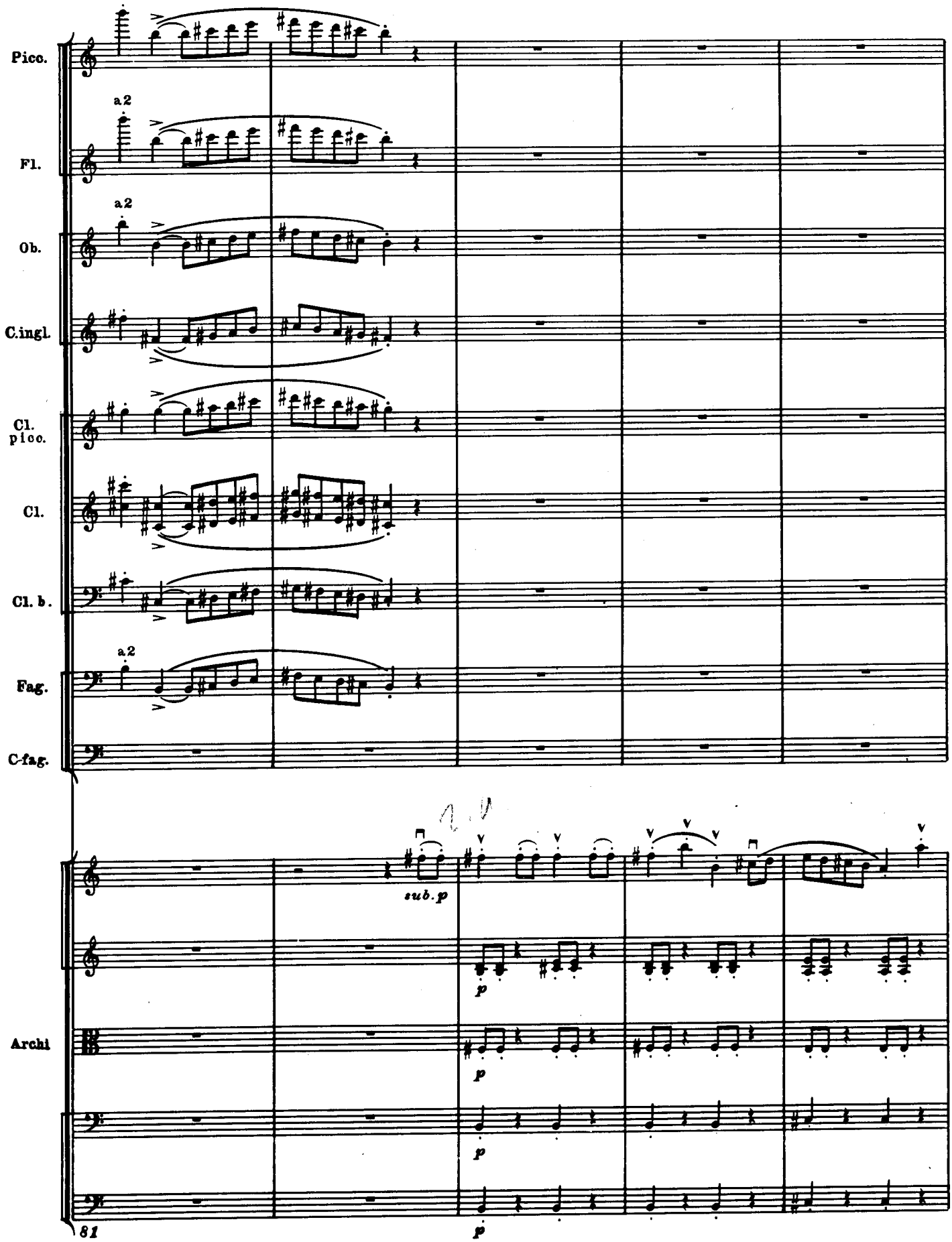

Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
I.II
cresc.
23
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
I.II
marc.
sub. p
27

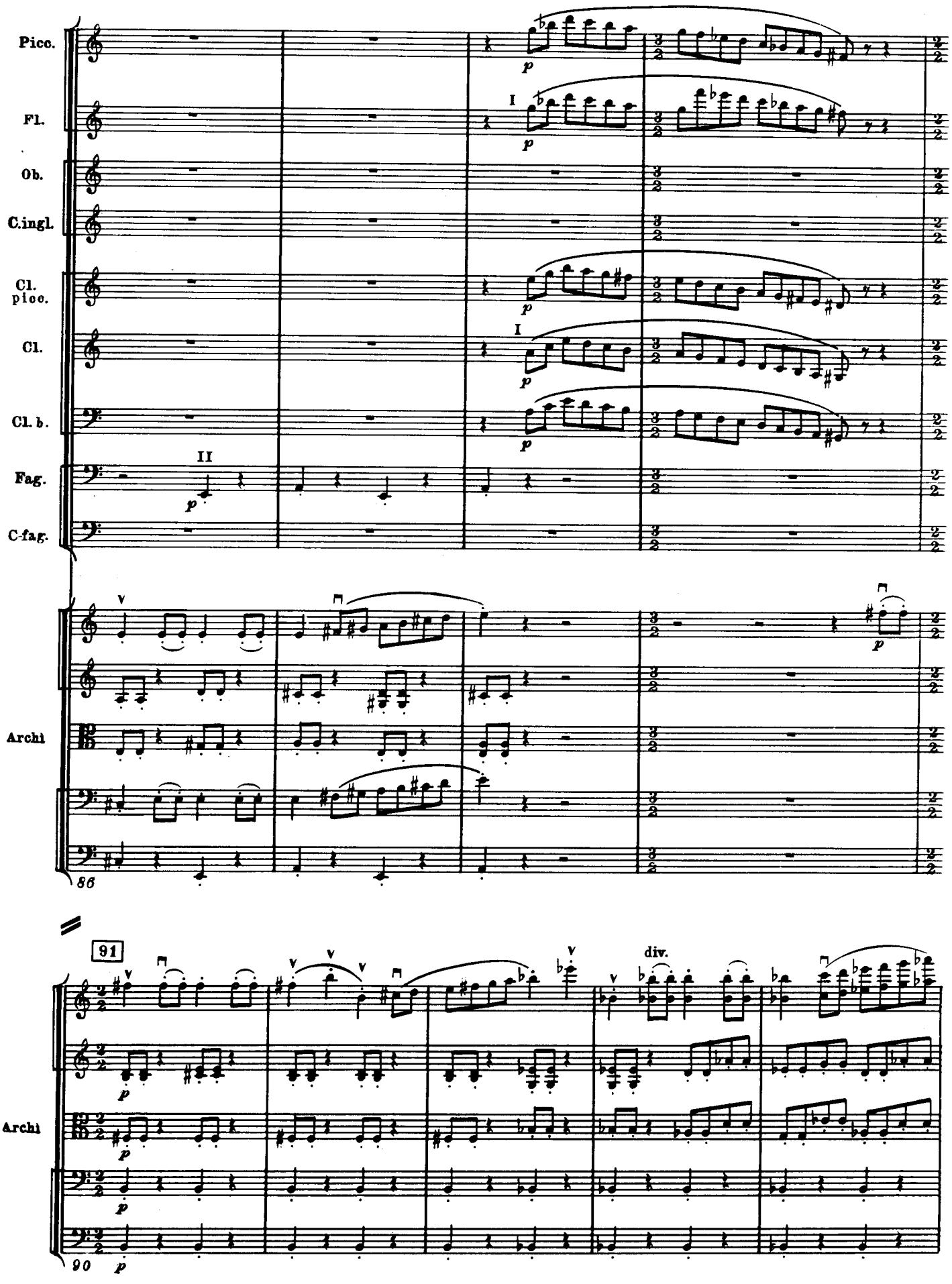

85
div.
Archi
32
Fl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
con sord.
I. II
a2
Tr-be
unis.
Archi
37

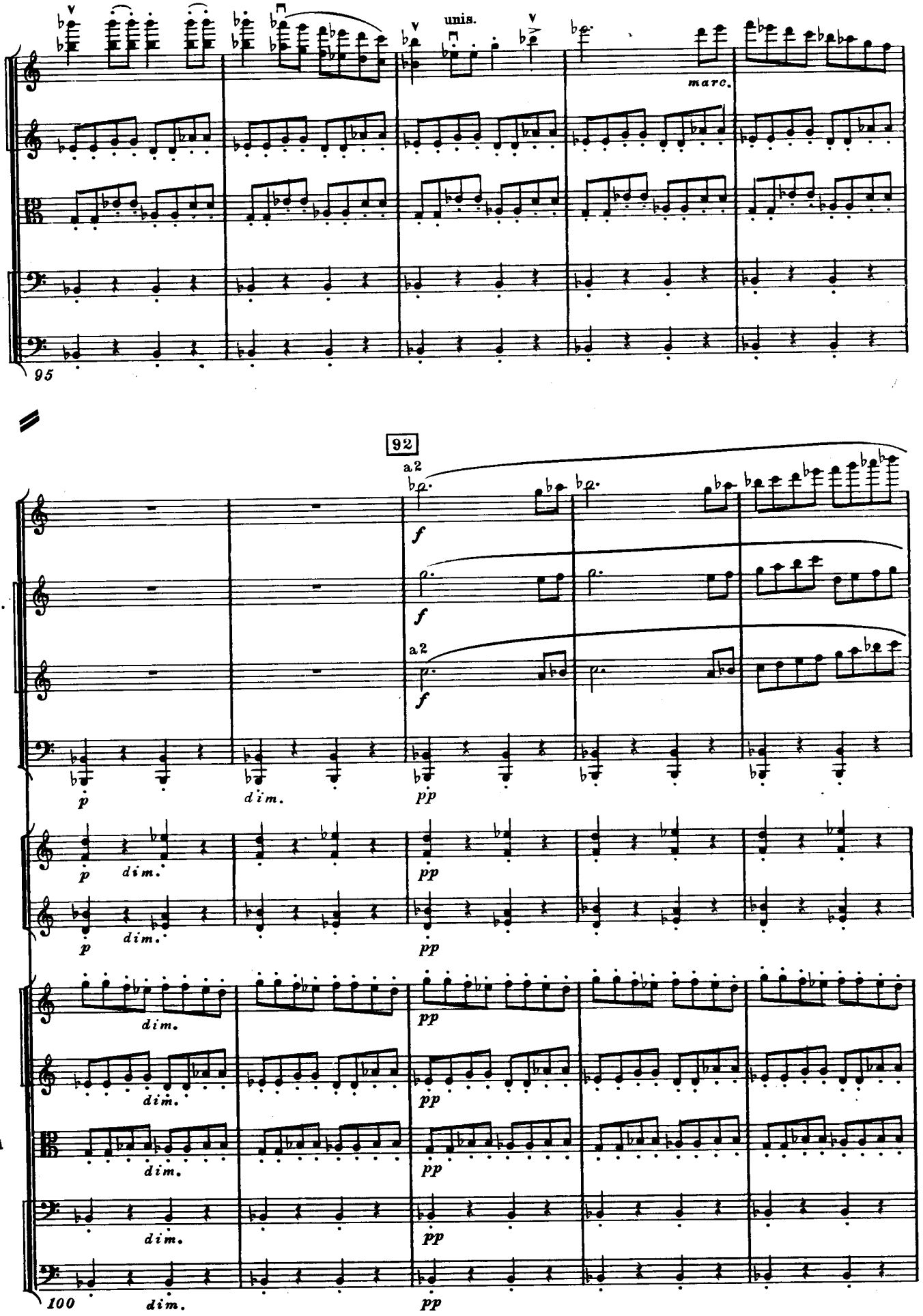

86
Fl.
Cl. pico.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Archi
dim.
pp
p
I
II
I.II
a2
42
87
Fl.
Cl.
Cl. b.
Archi
48

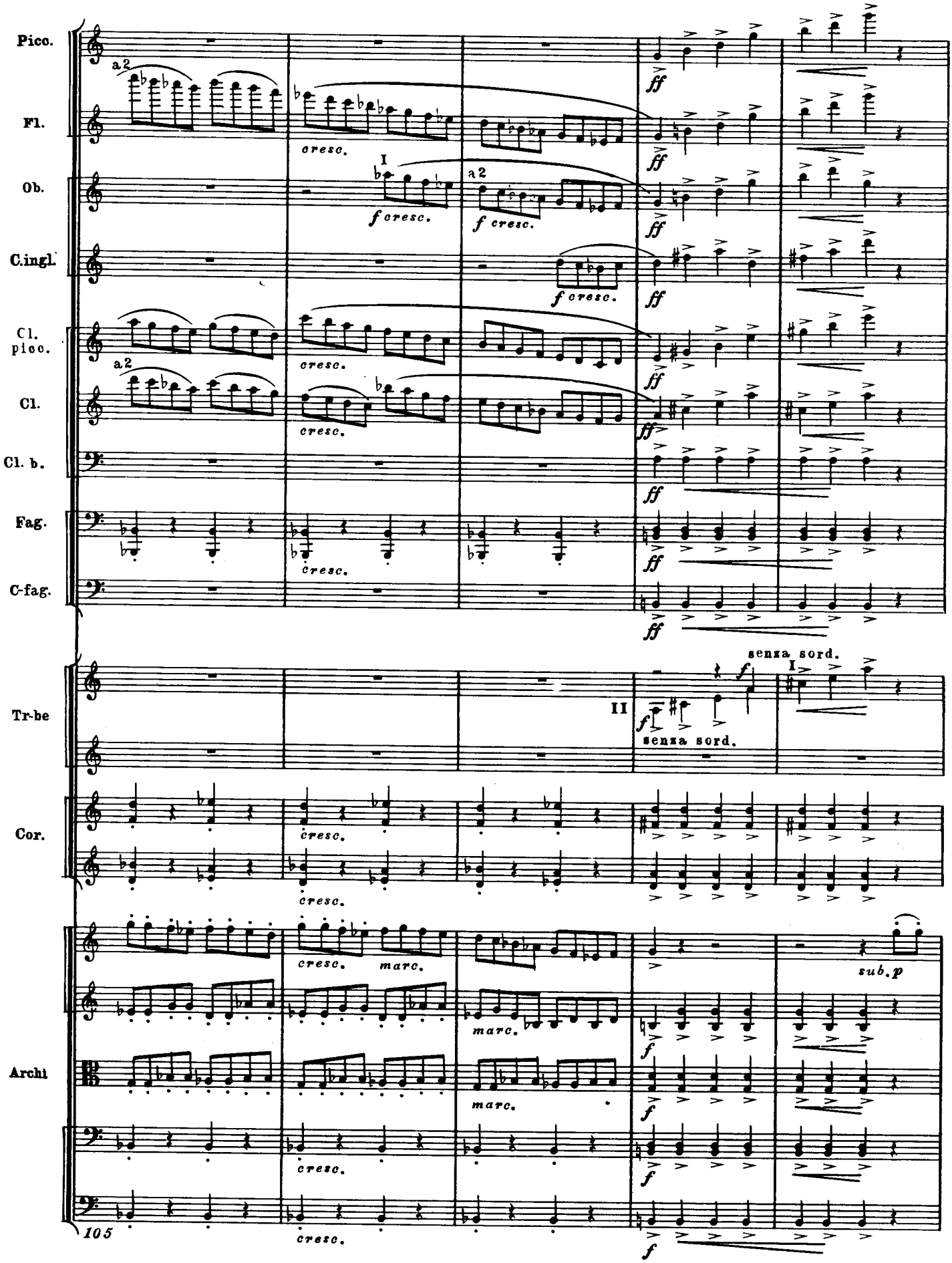

88
Picc.
Fl.
Cl. picc.
Cl.
Cl. b.
Archi
pizz.
55
89
arco
fdim.
(p)
62

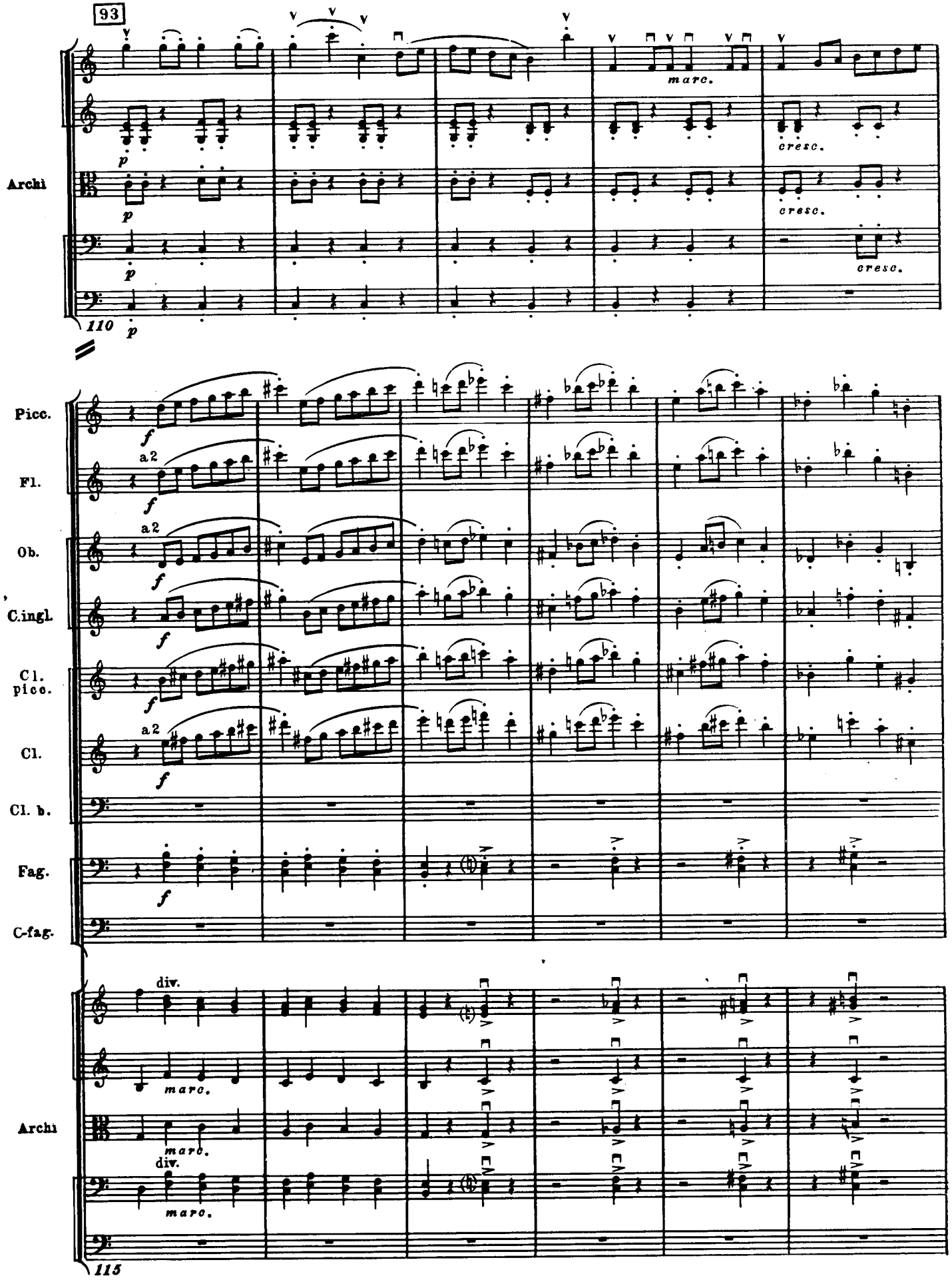

Archi
cresc.
marc.
69
90
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
ff
f
Archi
75

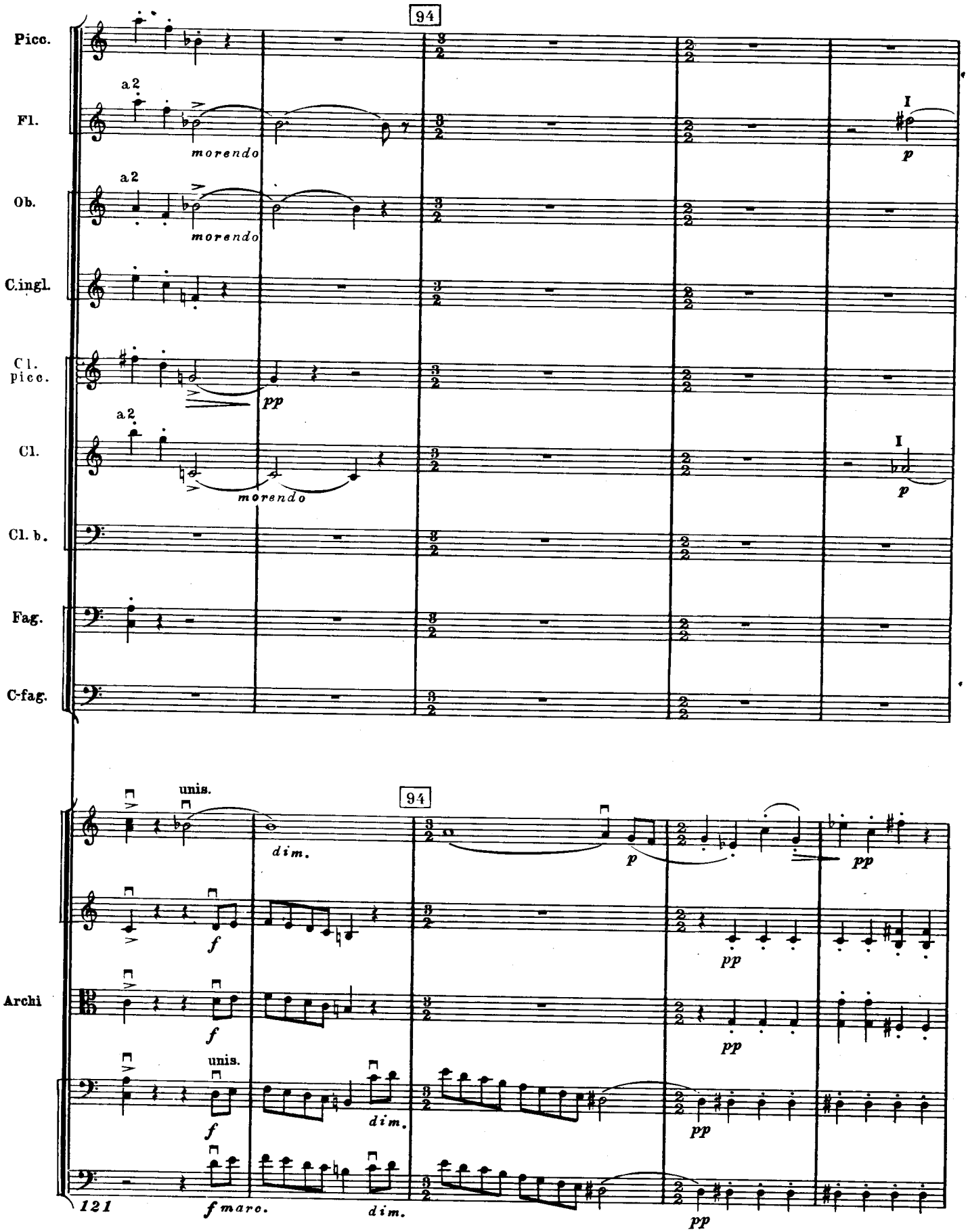

Pico.
a2
Fl.
a2
Ob.
C.ingl.
Cl.
picc.
Cl.
Cl. b.
a2
Fag.
C-fag.
sub.p
Archi
81

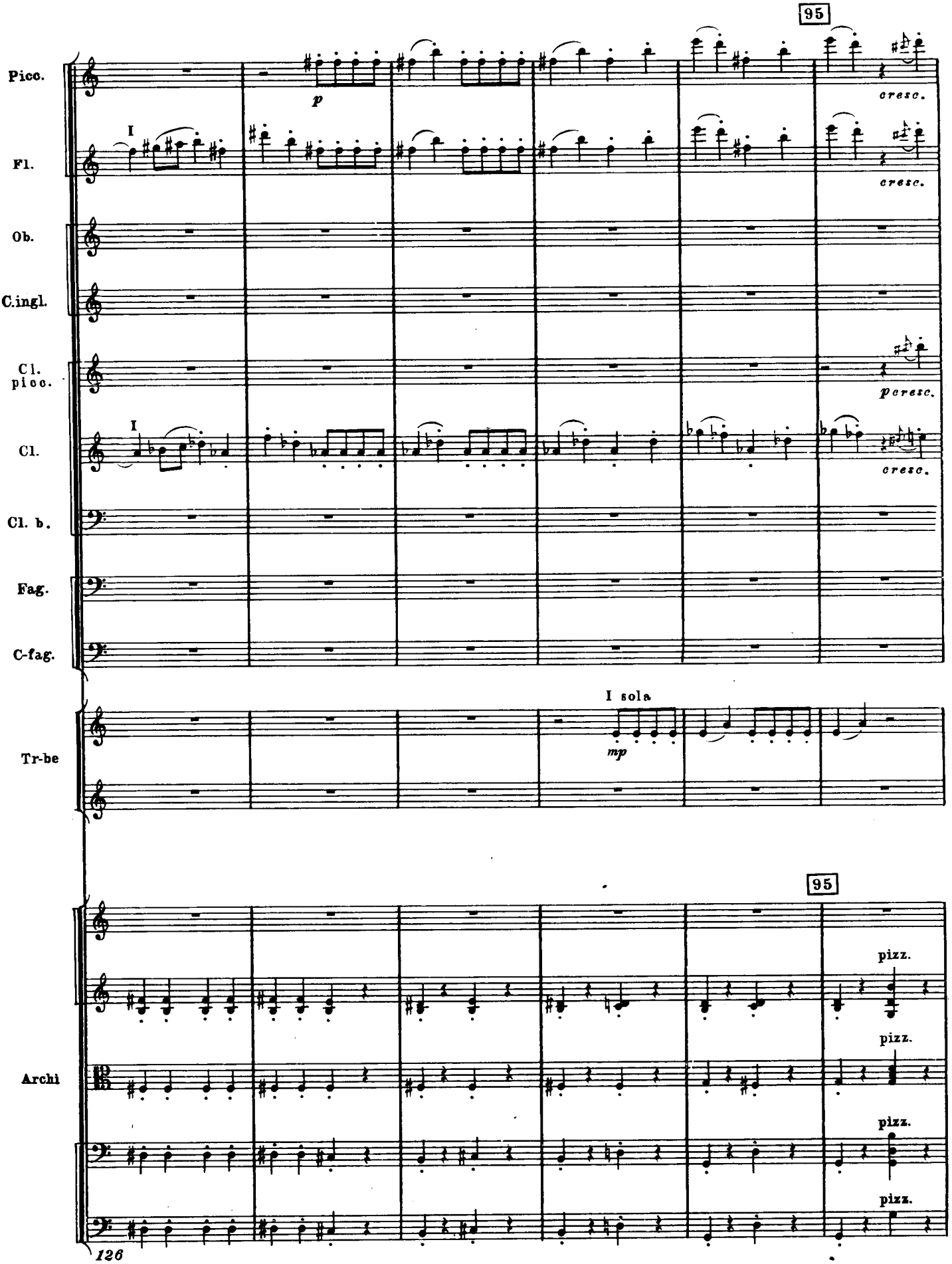

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Archi
86
91
div.
Archi
90

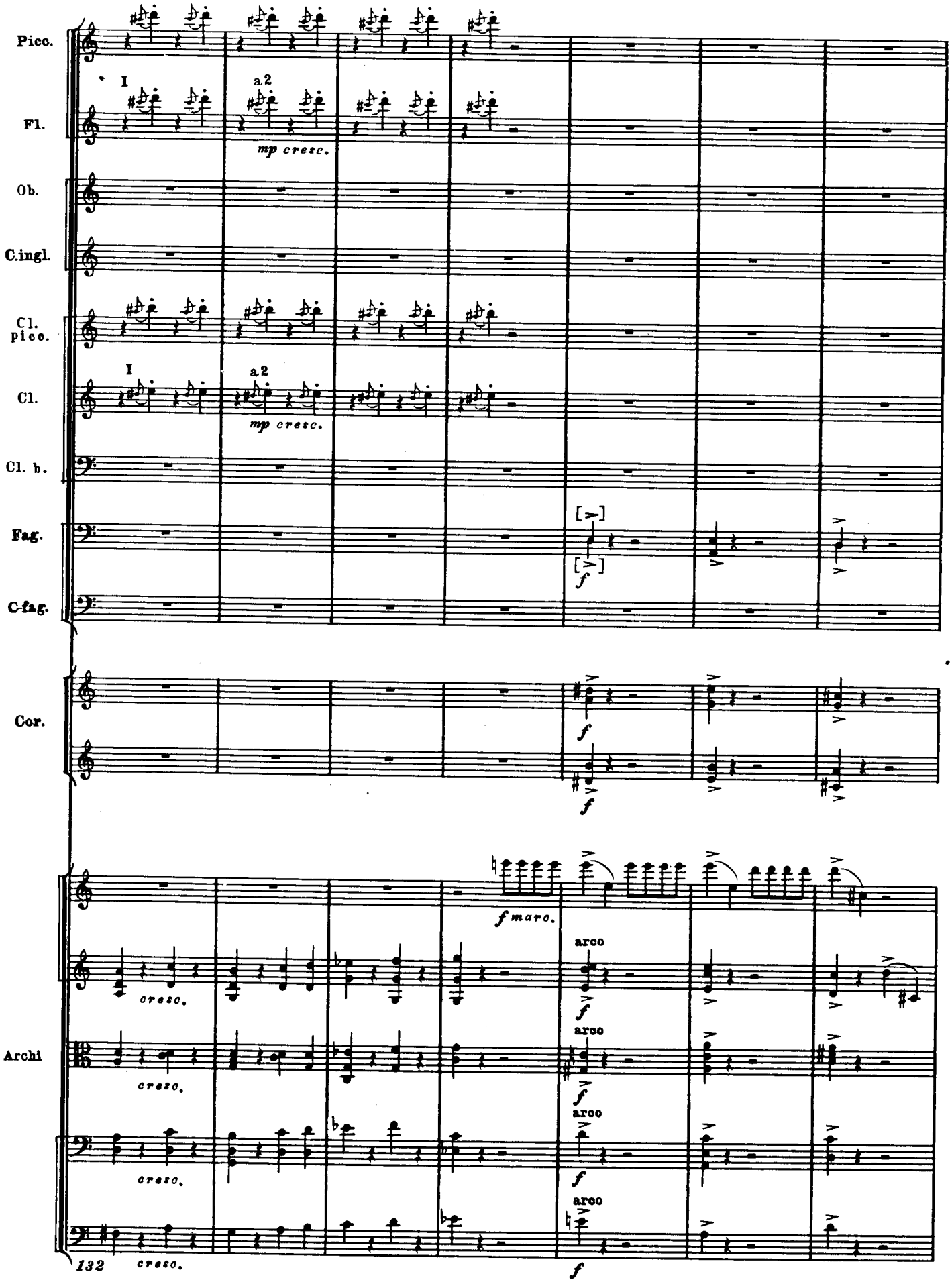

unis.
marc.
Archi
95
92
a2
Fl.
Cl. picc.
Cl.
a2
Fag.
Cor.
Archi
dim.
100
pp
9245

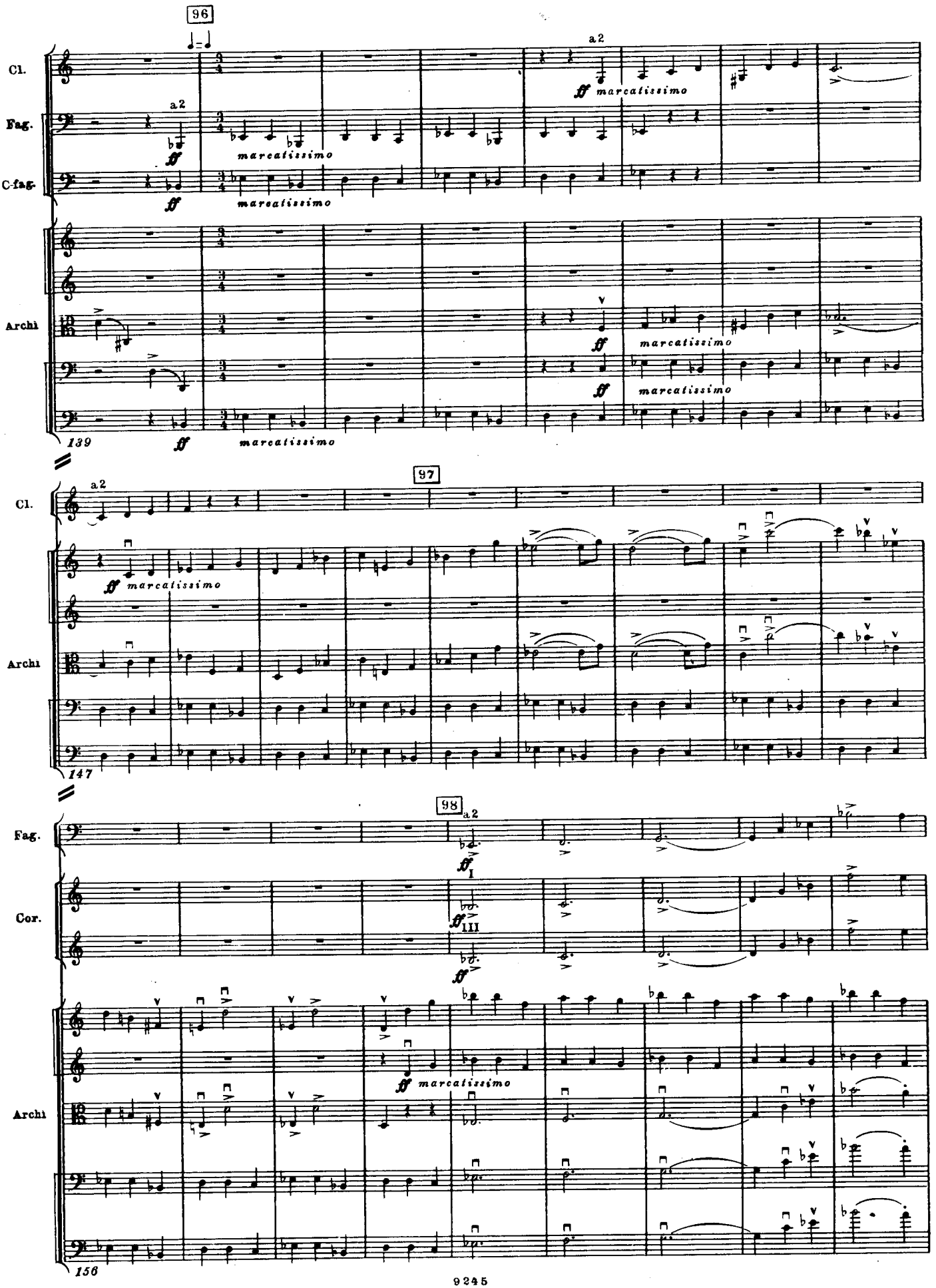

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Archi
a2
cresc.
f cresc.
ff
senza sord.
sub.p
marc.
105

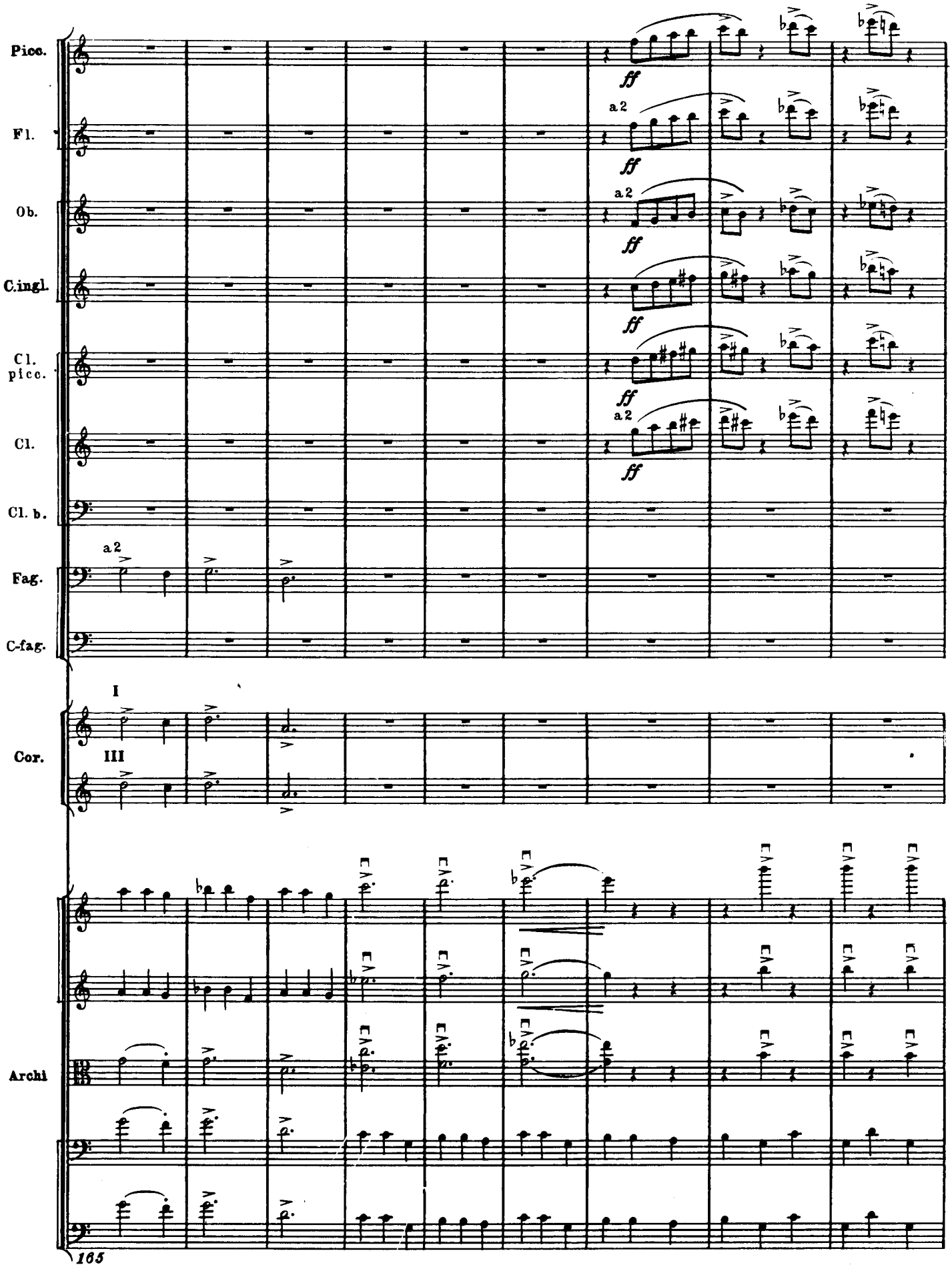

93
Archi
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Archi
110
115
a2
div.
marc.
cresc.

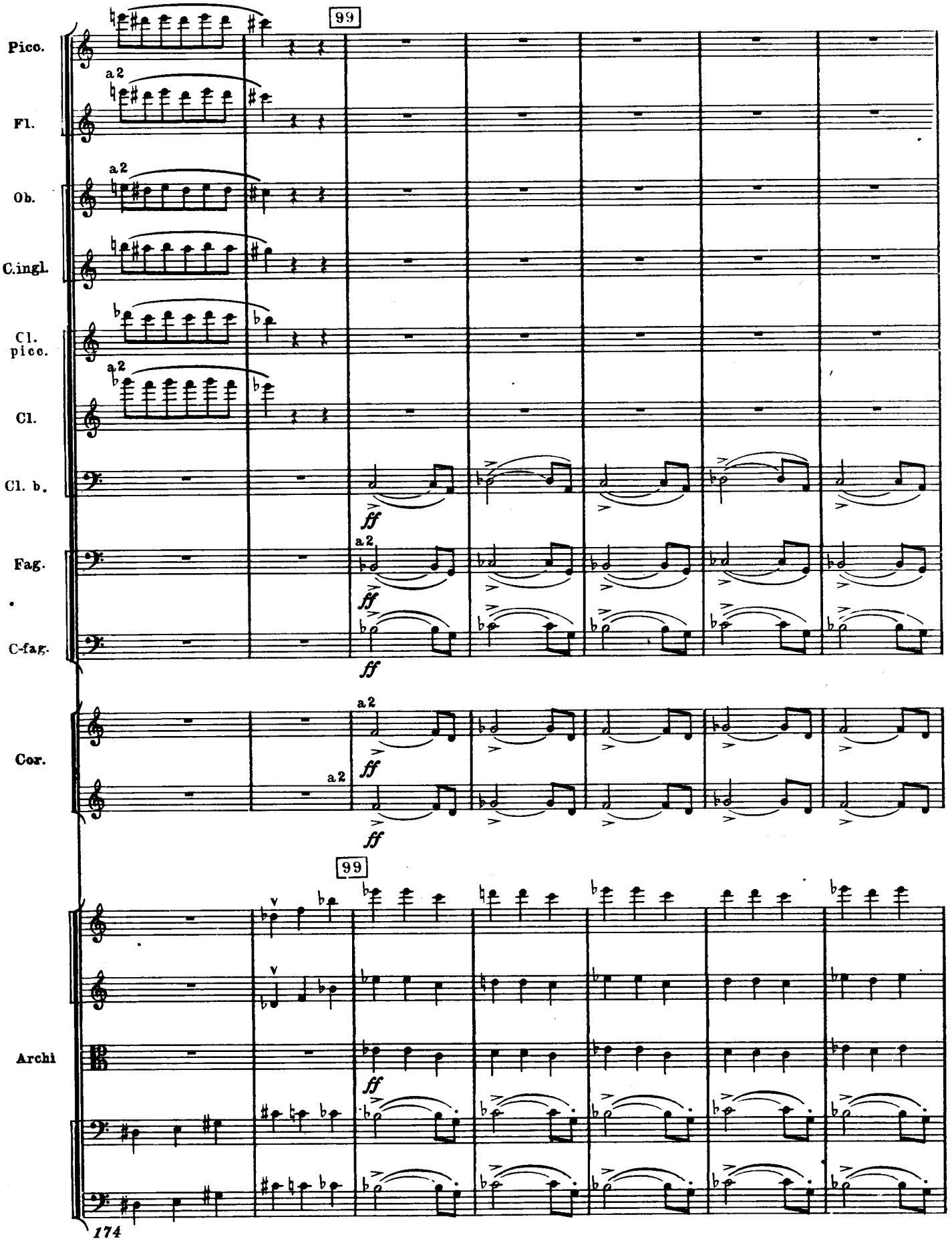

94
Picc.
Fl.
a2
morendo
I
p
Ob.
a2
morendo
C.ingl.
Cl. picc.
pp
Cl.
a2
morendo
I
p
Cl. b.
Fag.
C-fag.
94
unis.
dim.
p
pp
f
pp
Archi
f
pp
unis.
f
dim.
pp
121
f marc.
dim.
pp

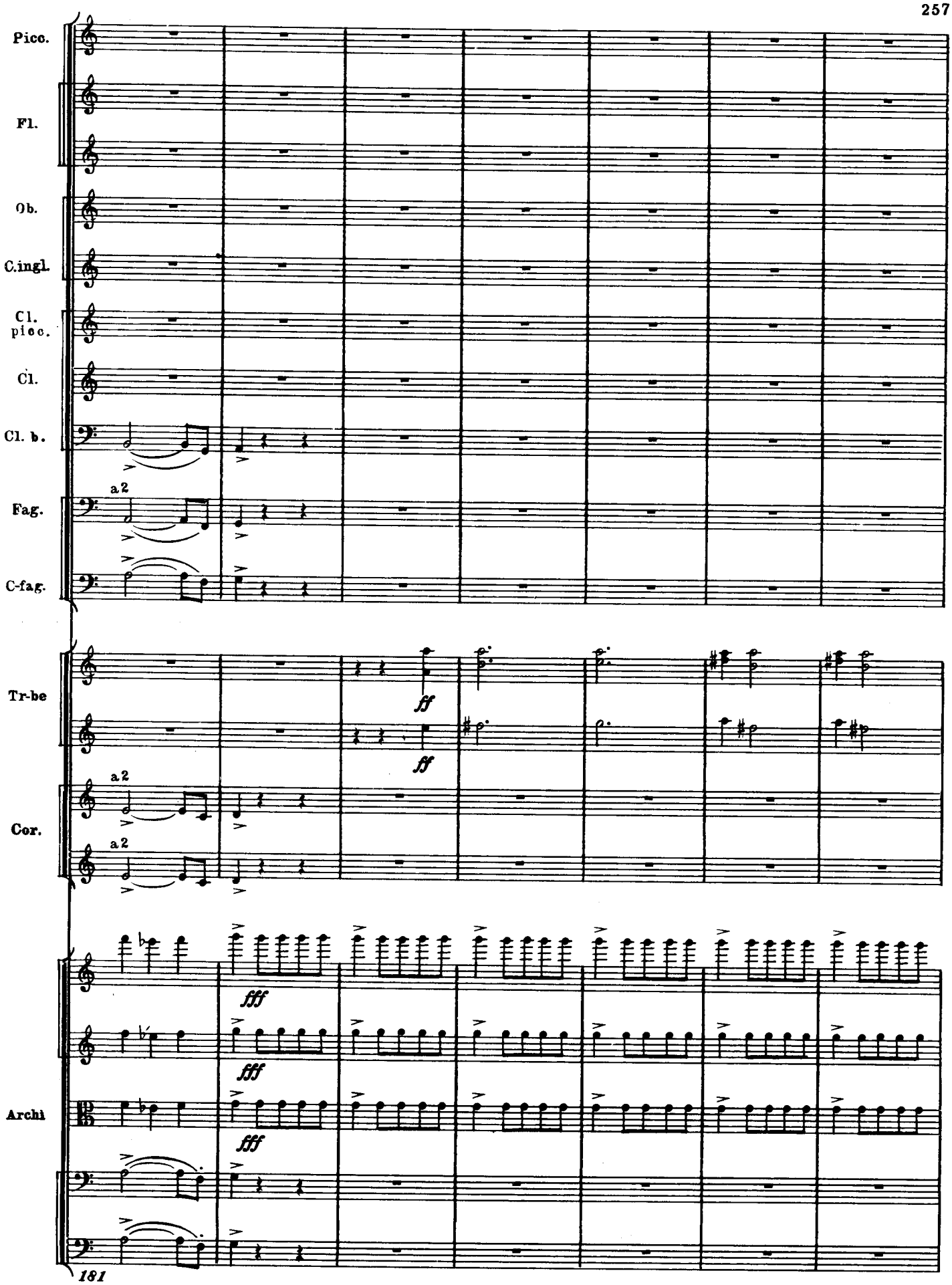

95
Picc.
p
cresc.
I
Fl.
cresc.
Ob.
C.ingl.
Cl. picc.
pcresc.
I
Cl.
cresc.
Cl. b.
Fag.
C-fag.
I sola
Tr-be
mp
95
pizz.
Archi
pizz.
pizz.
pizz.
126

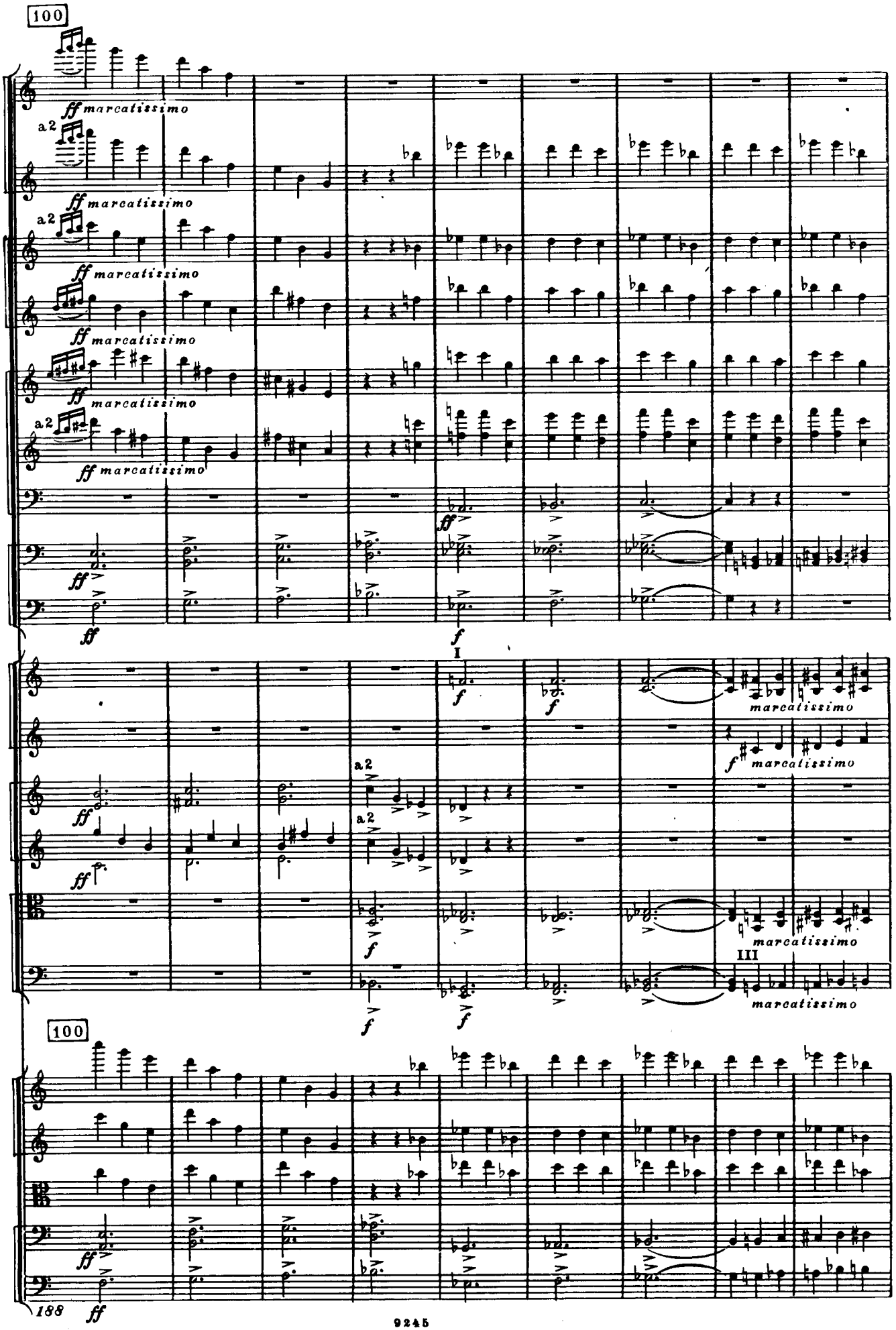

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
I
a2
mp cresc.
f
fmarc.
arco
cresc.
132

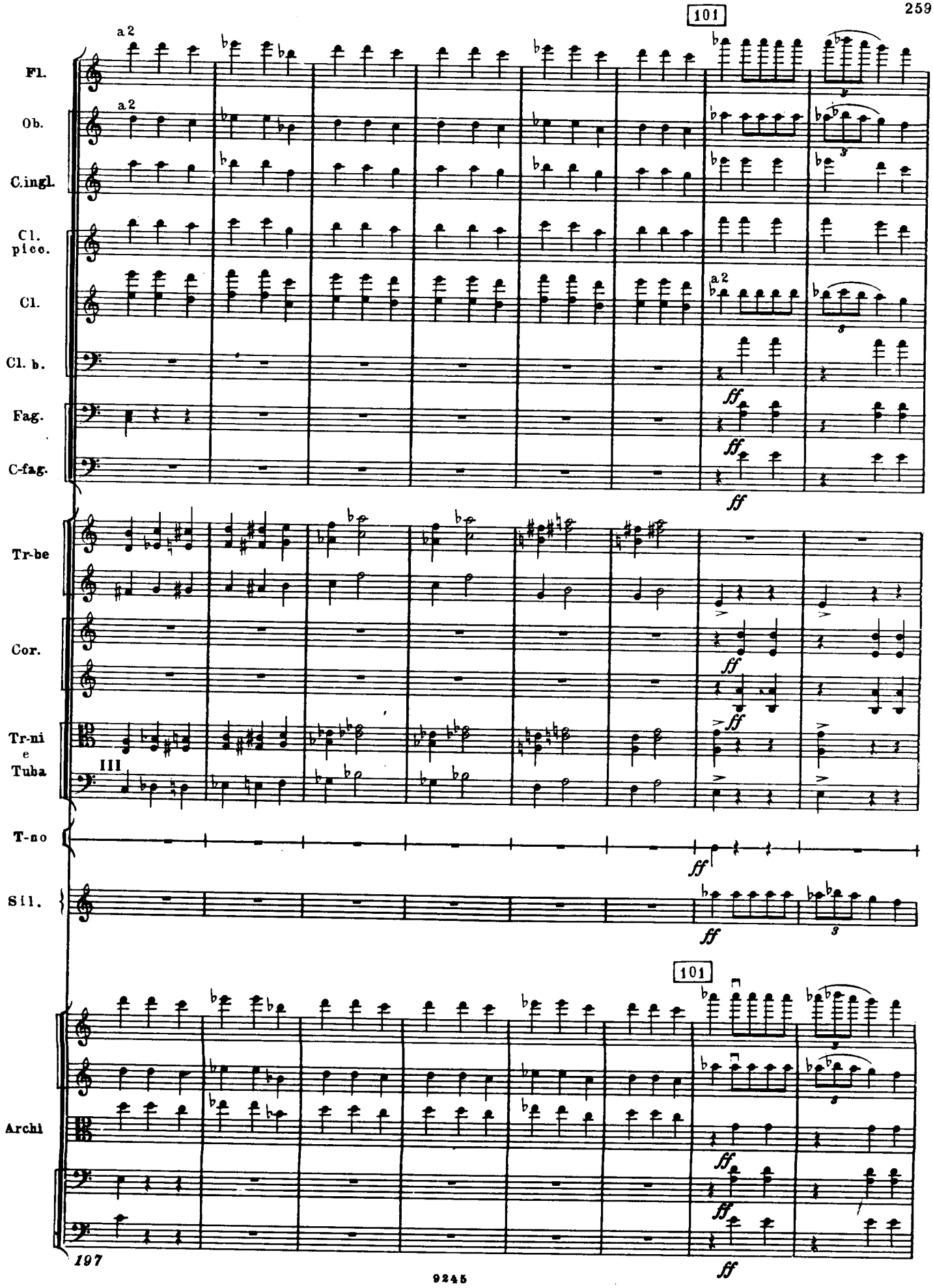

96
Cl.
Fag.
C-fag.
Archi
a2
ff marcatissimo
139
97
147
98
Fag.
Cor.
Archi
ff I
III
156

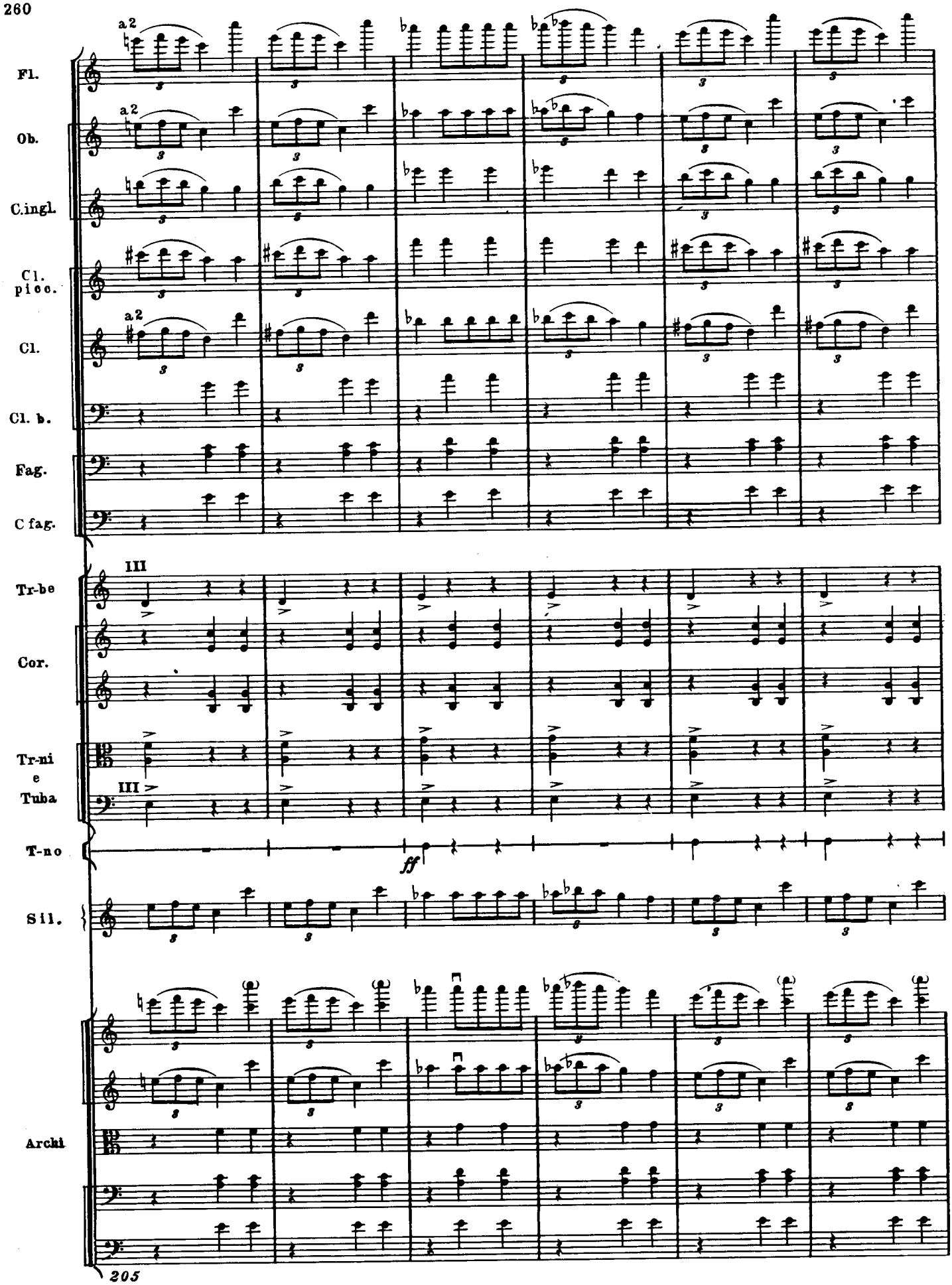

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
a2
ff
I
III
165

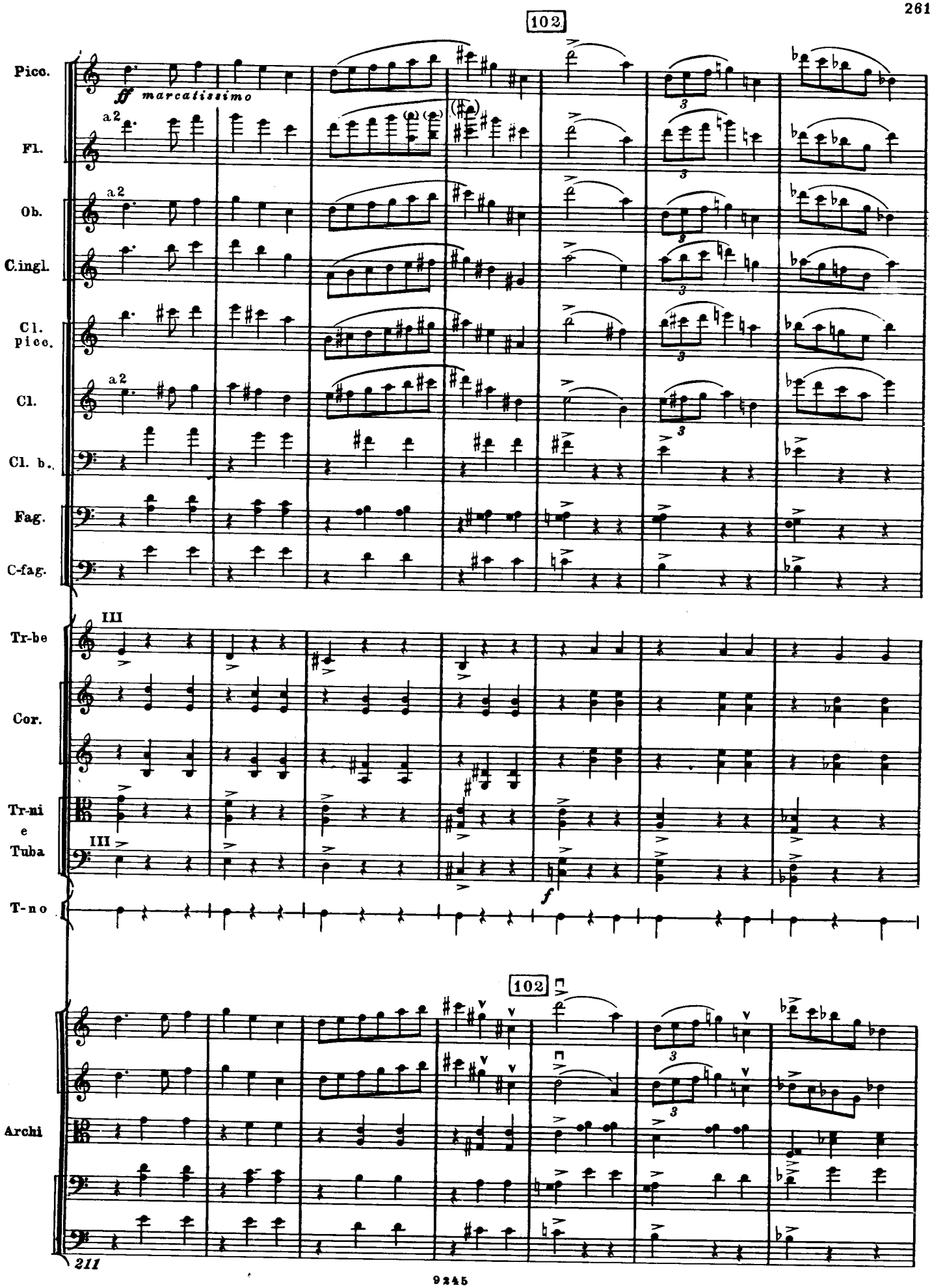

99
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
a2
ff
174

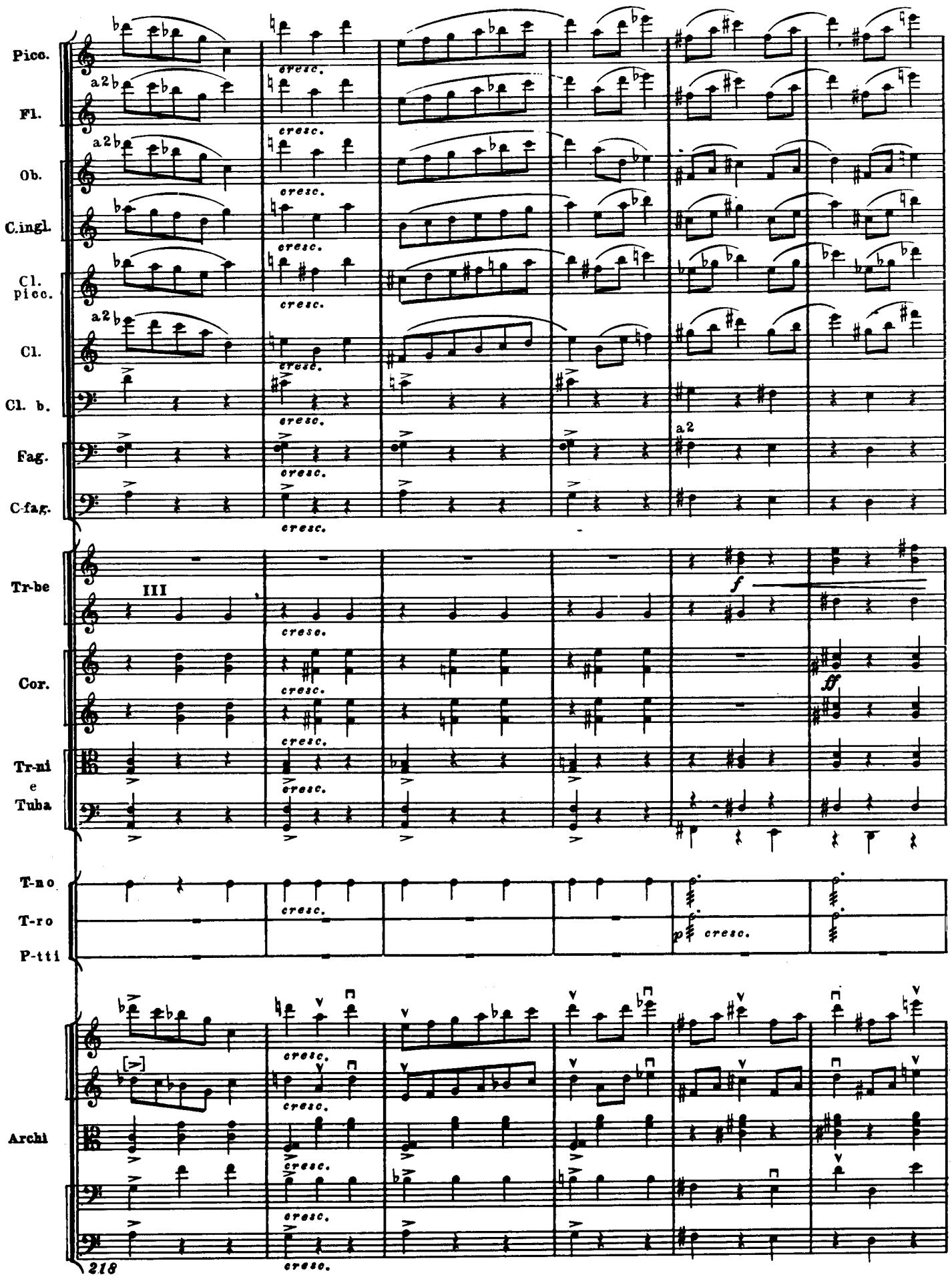

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Archi
a 2
a 2
a 2
ff
ff
fff
fff
fff
181

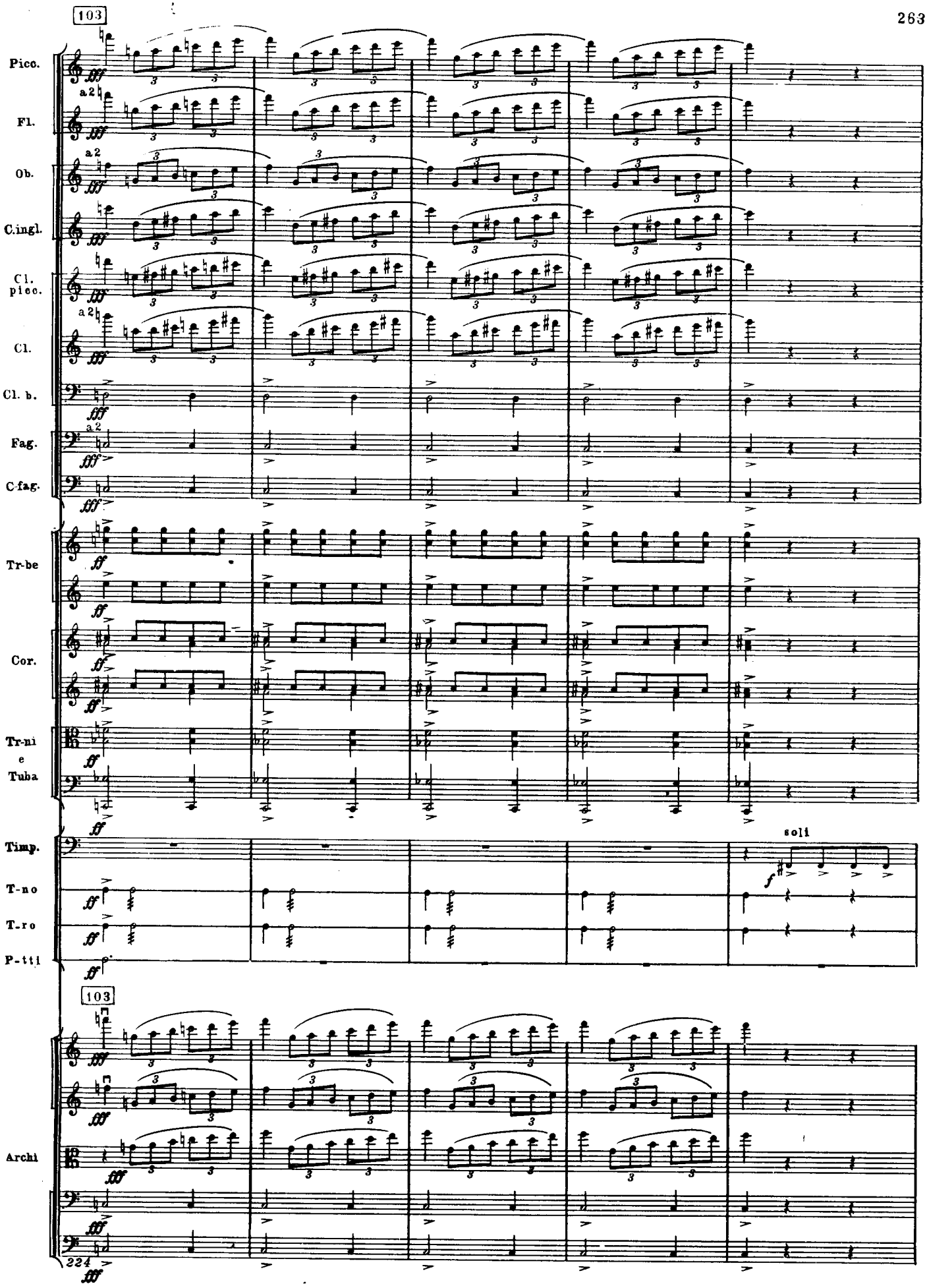

100
Picc.
ff marcatissimo
a2
Fl.
ff marcatissimo
a2
Ob.
ff marcatissimo
C.ingl.
ff marcatissimo
Cl. picc.
ff marcatissimo
a2
Cl.
ff marcatissimo
Cl. b.
ff
Fag.
ff
C-fag.
ff
f
I
Tr-be
f
f marcatissimo
Cor.
ff
a2
a2
Tr-ni e Tuba
f
III
marcatissimo
100
Archi
ff
188
ff

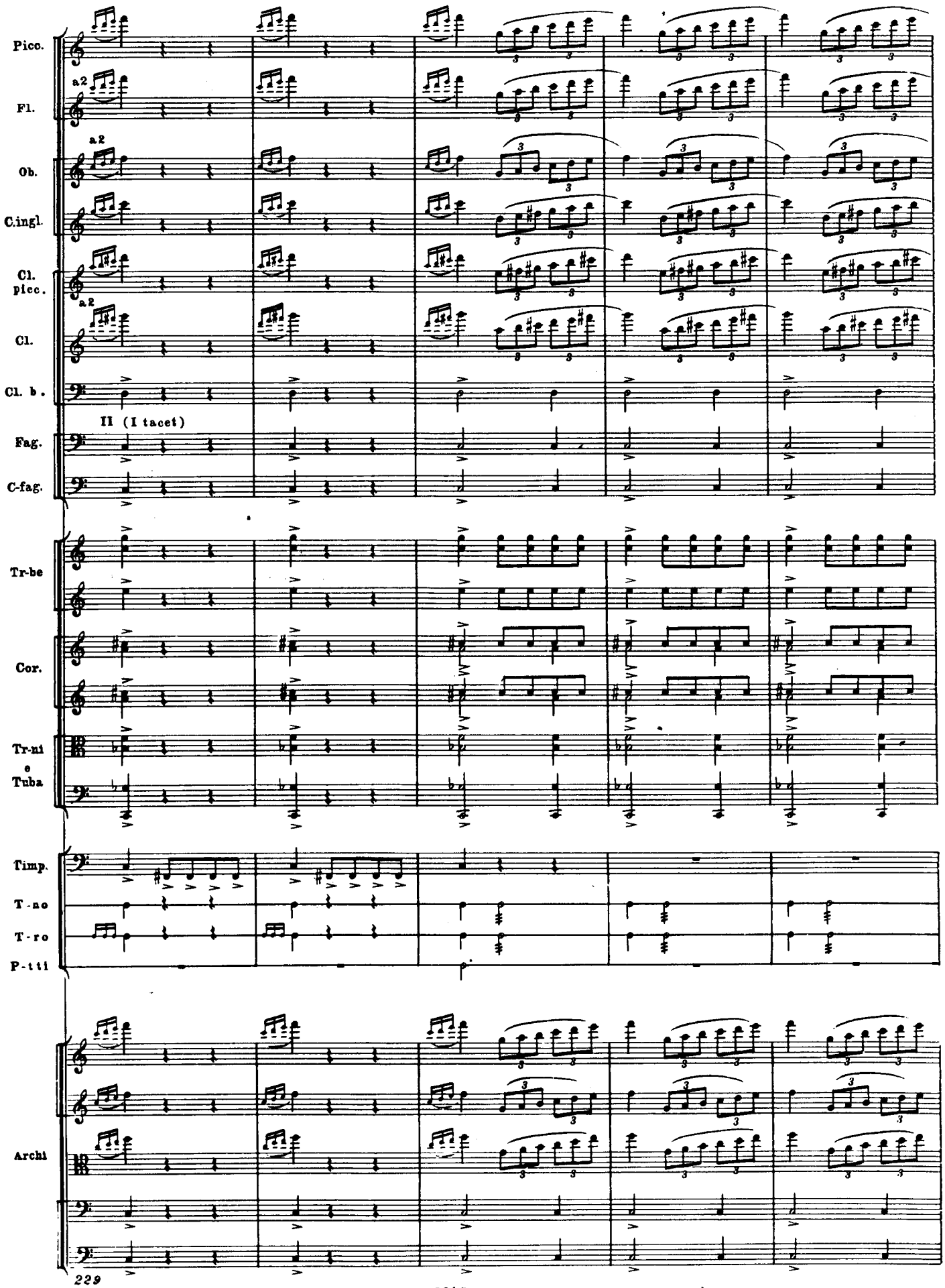

101
a2
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
III
T-no
Sil.
Archi
ff
197

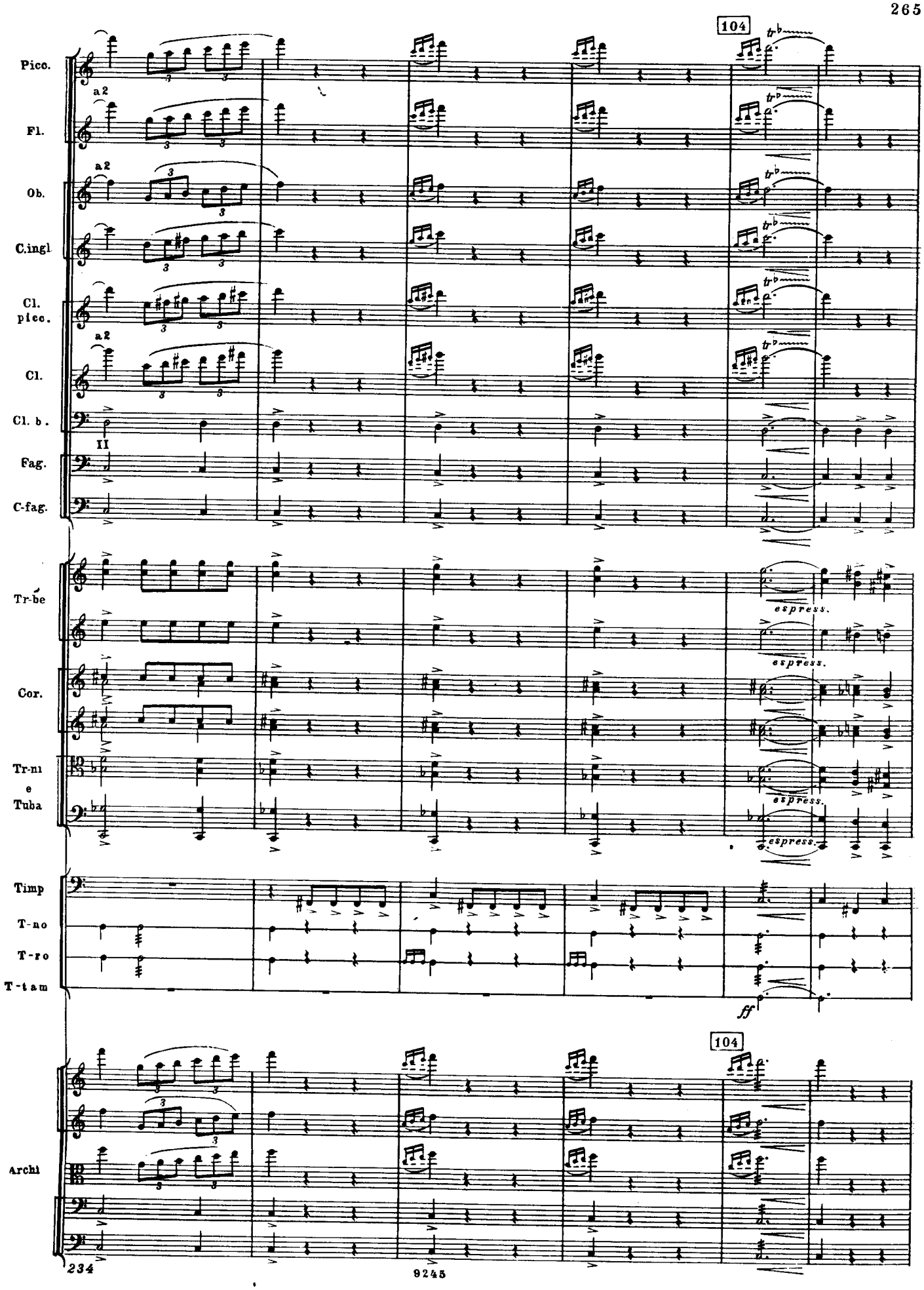

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C fag.
Tr-be
Cor.
Tr-ni e Tuba
T-no
Sil.
Archi
a2
III
ff
205

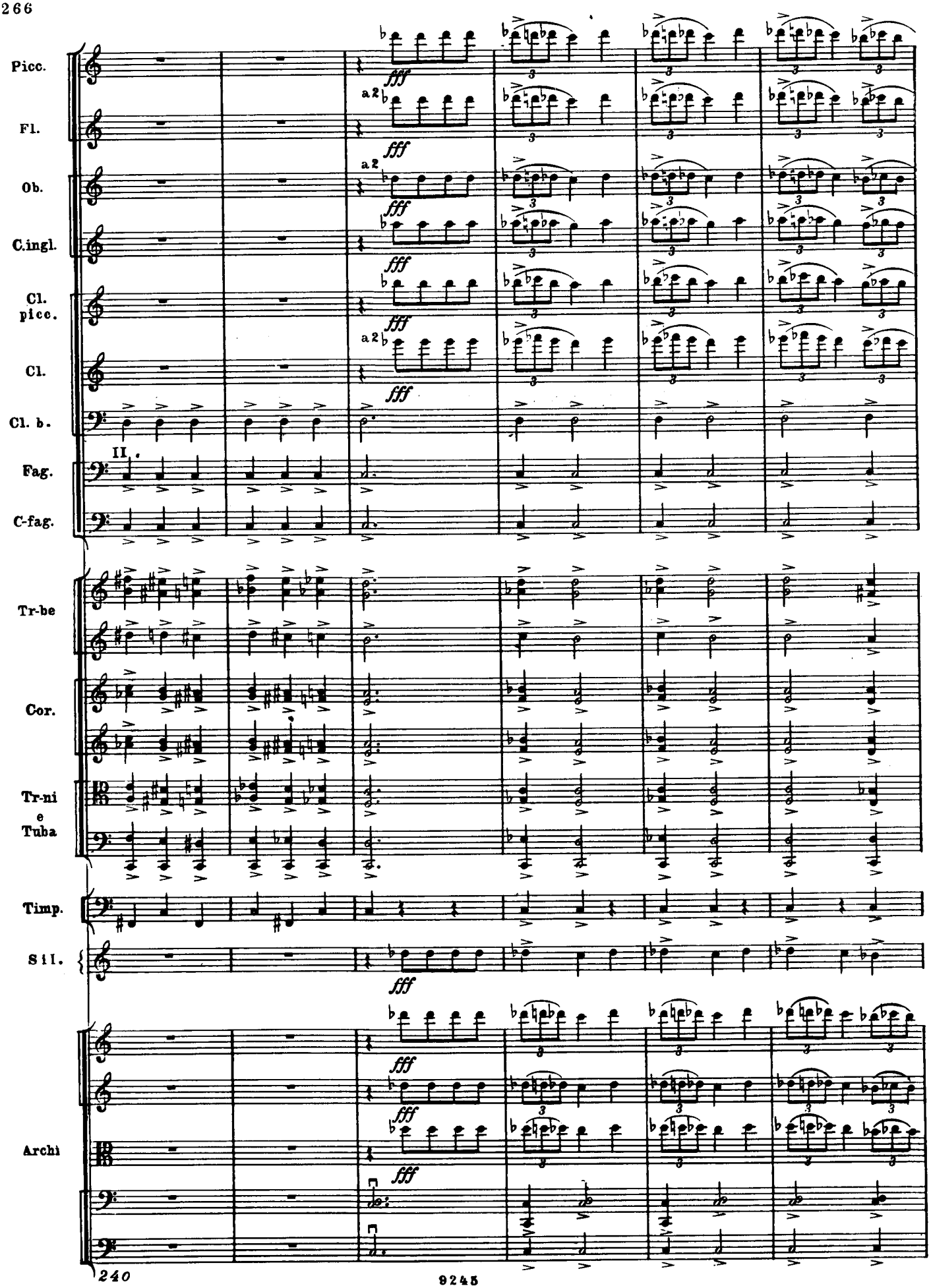

102
Picco.
ff marcatissimo
Fl.
a2
Ob.
a2
C.ingl.
Cl. picc.
Cl.
a2
Cl. b.
Fag.
C-fag.
III
Tr-be
Cor.
Tr-ni e Tuba
III
f
T-no
102
Archi
211

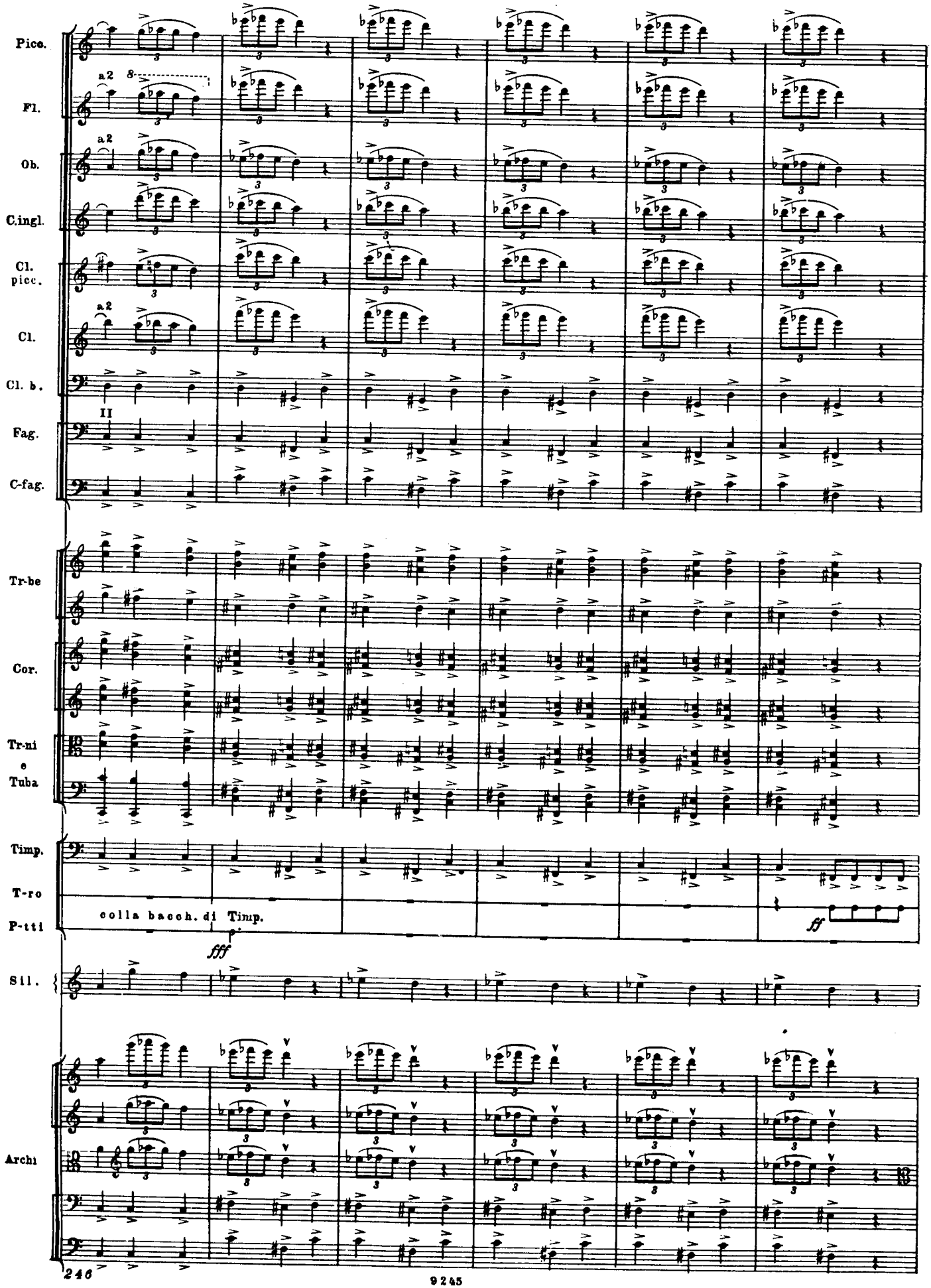

Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
T-no
T-ro
P-tti
Archi
a2
cresc.
III
f
ff
p cresc.
218

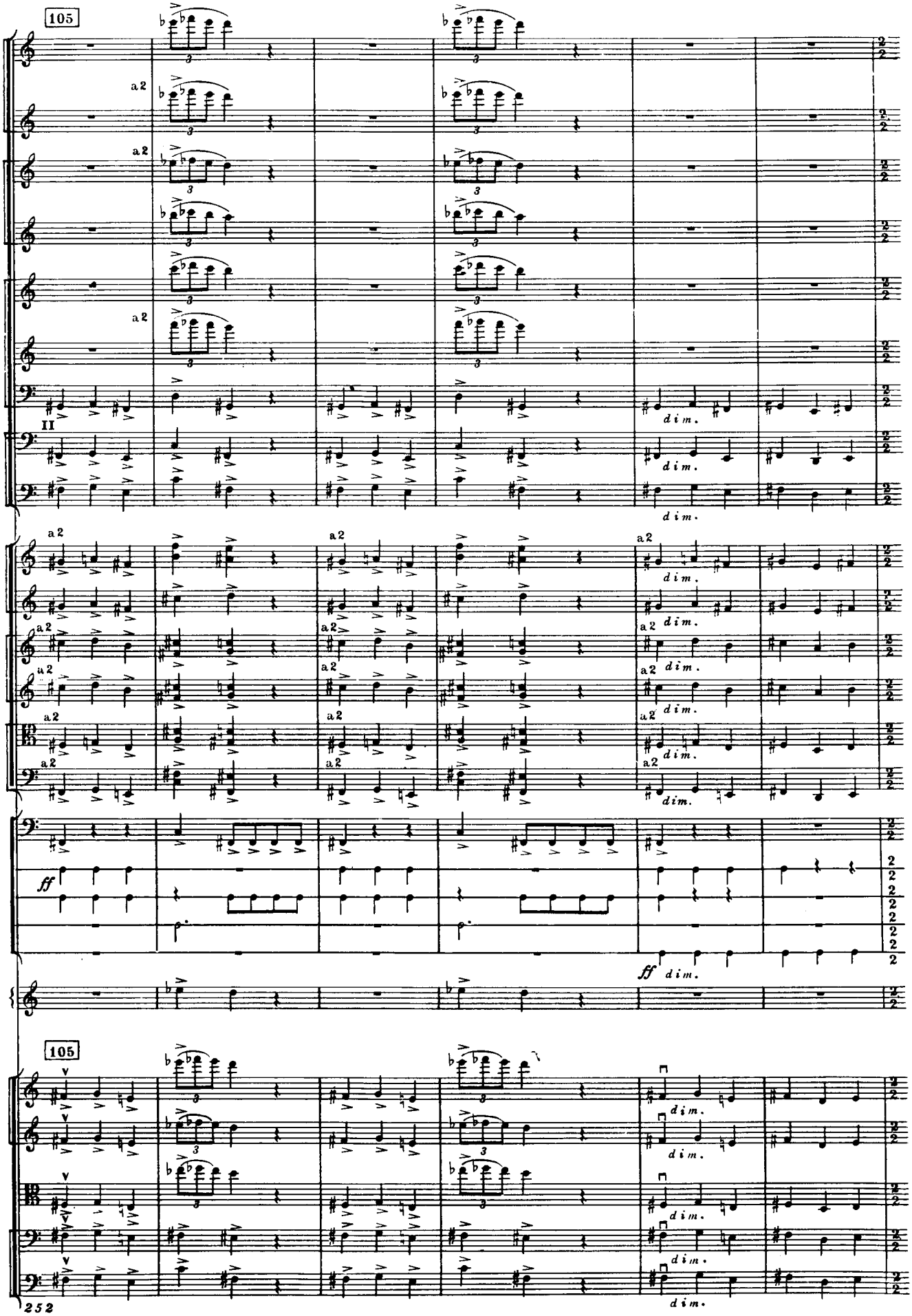

103
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-no
T-ro
P-tti
soli
103
Archi
224

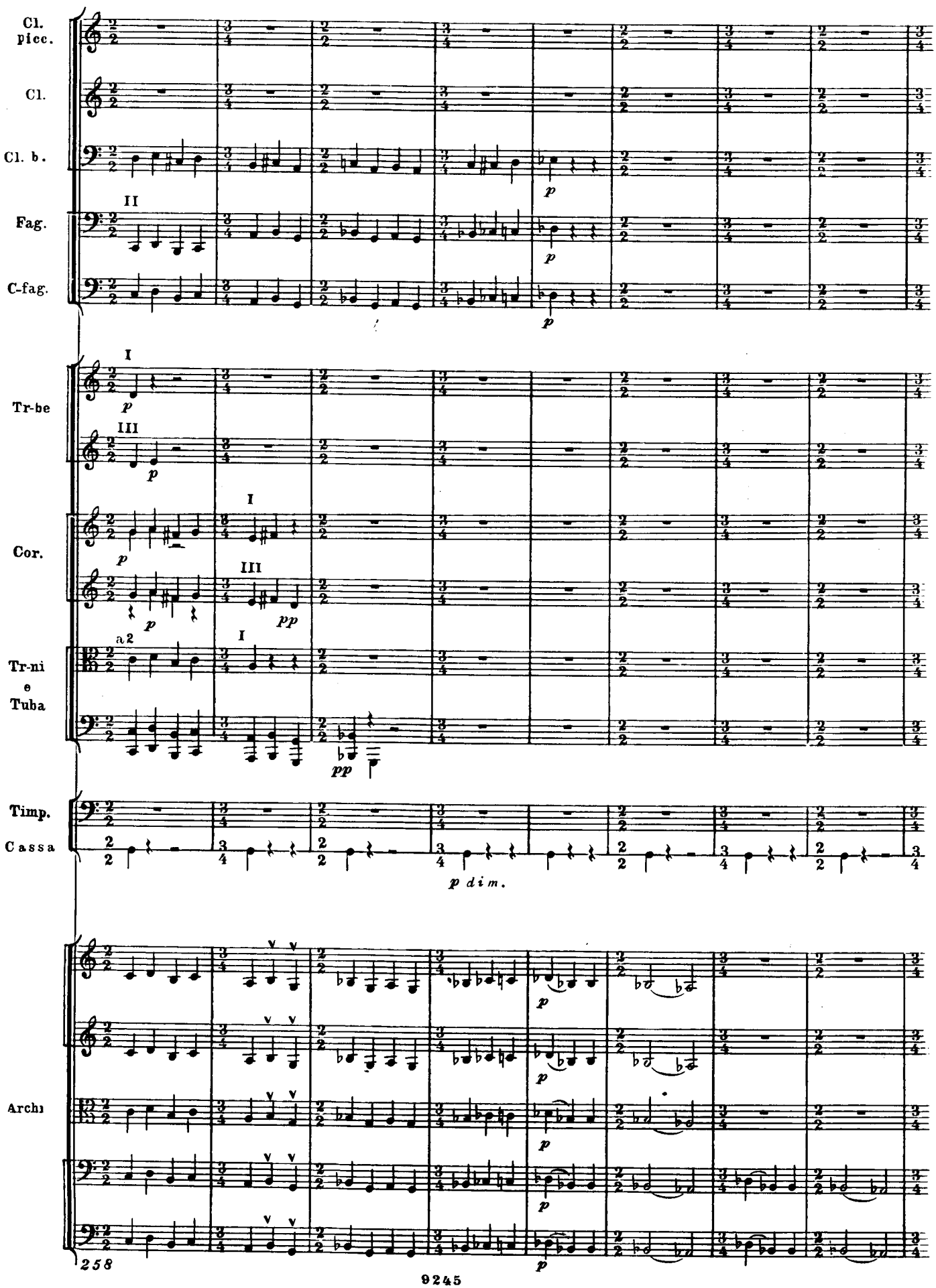

Picc.
Fl.
a2
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
II (I tacet)
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-no
T-ro
P-tti
Archi
229

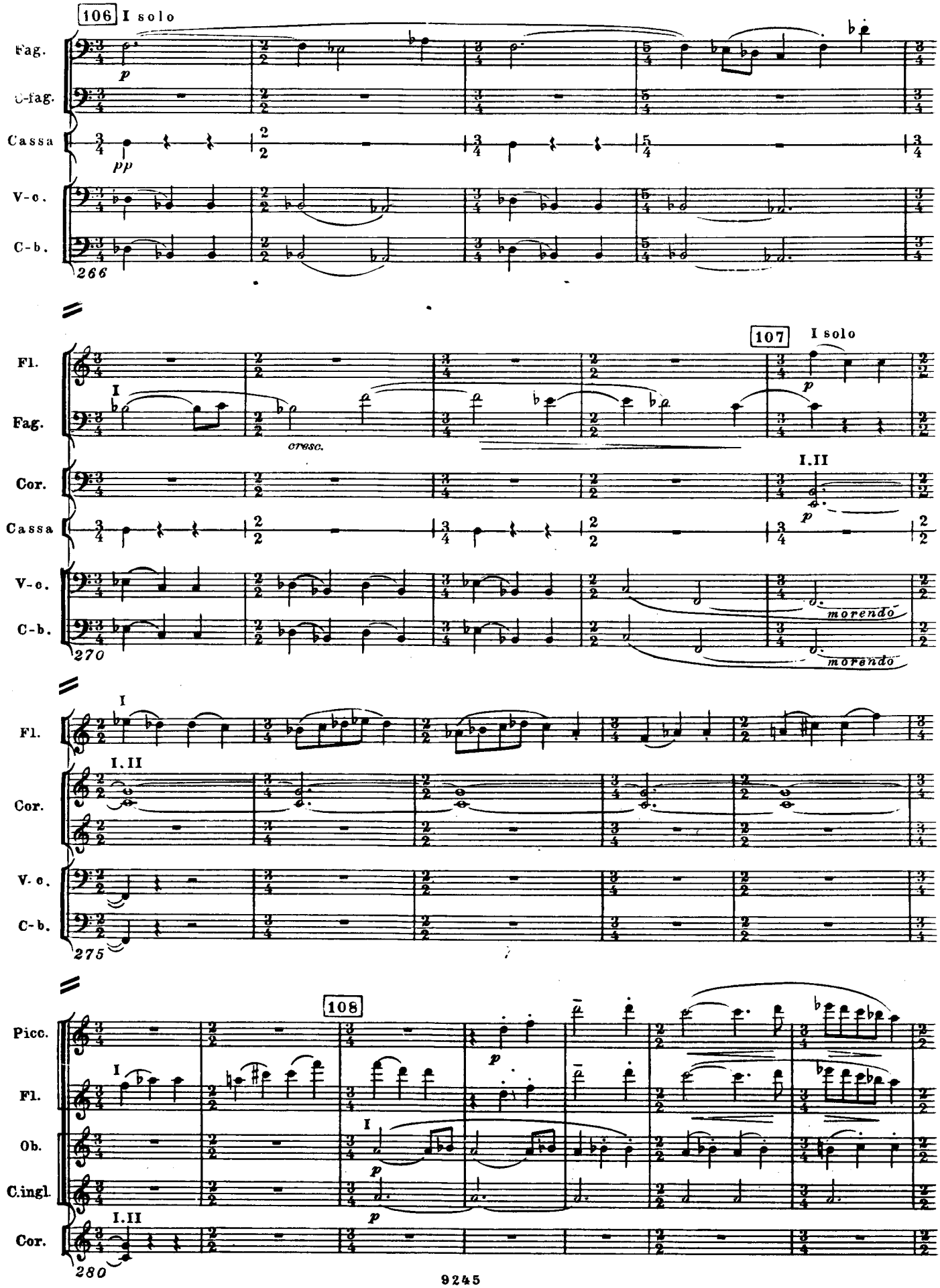

104
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
II
espress.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp
T-no
T-ro
T-tam
ff
Archi
234
9245

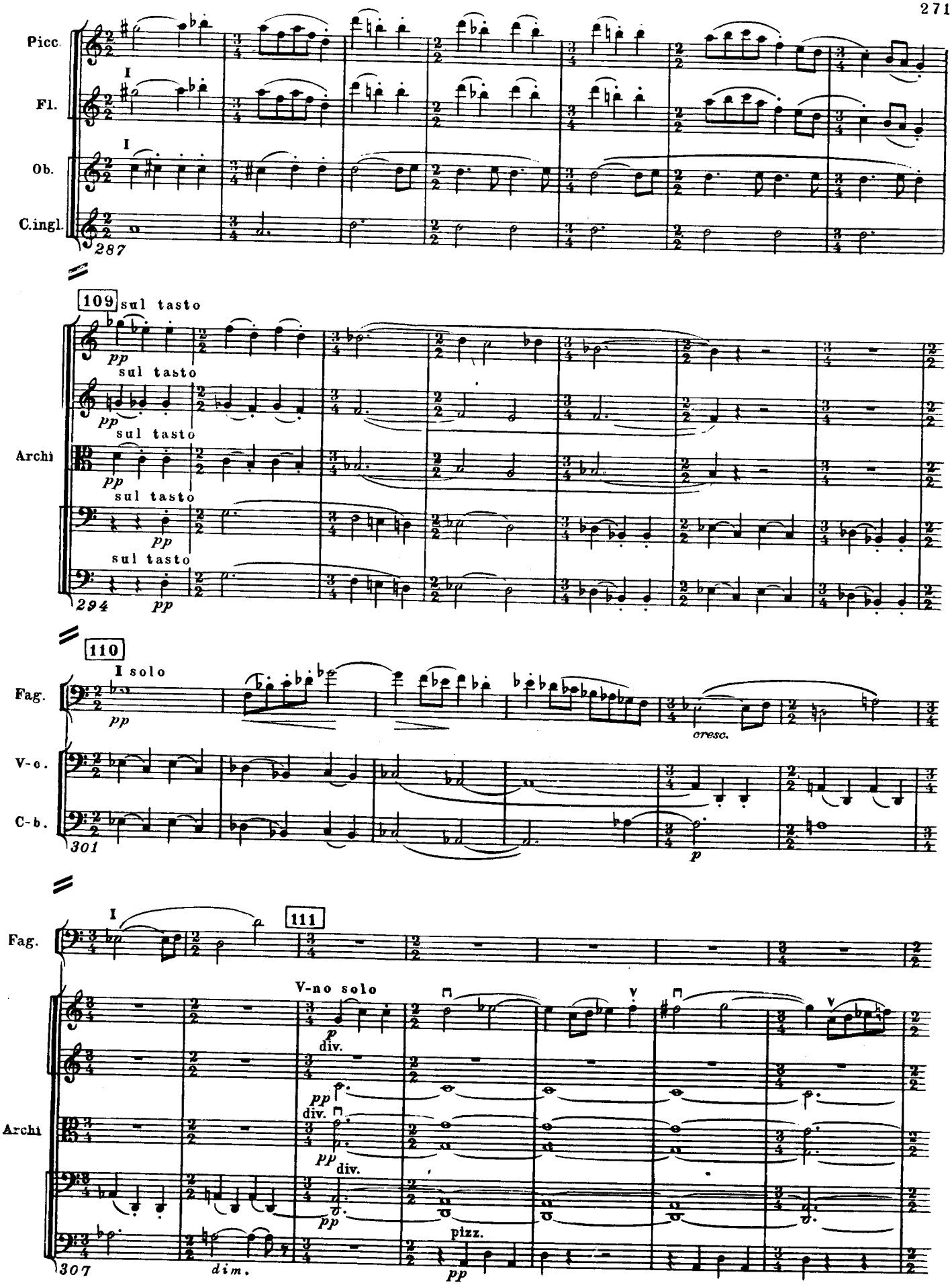

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Sil.
Archi
a2
fff
II.

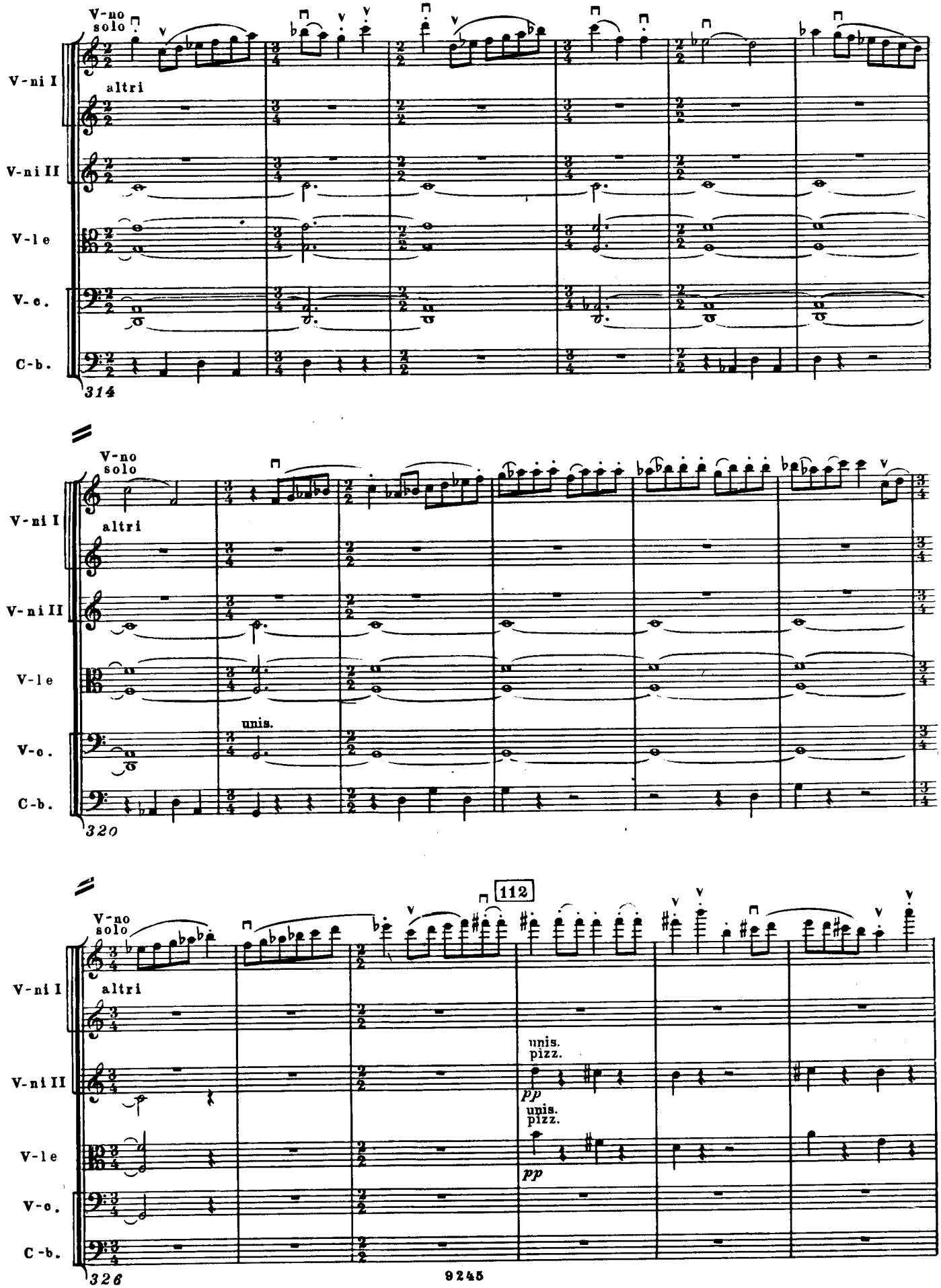

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
P-tti
colla bacch. di Timp.
fff
ff
Sil.
Archi
a2
II

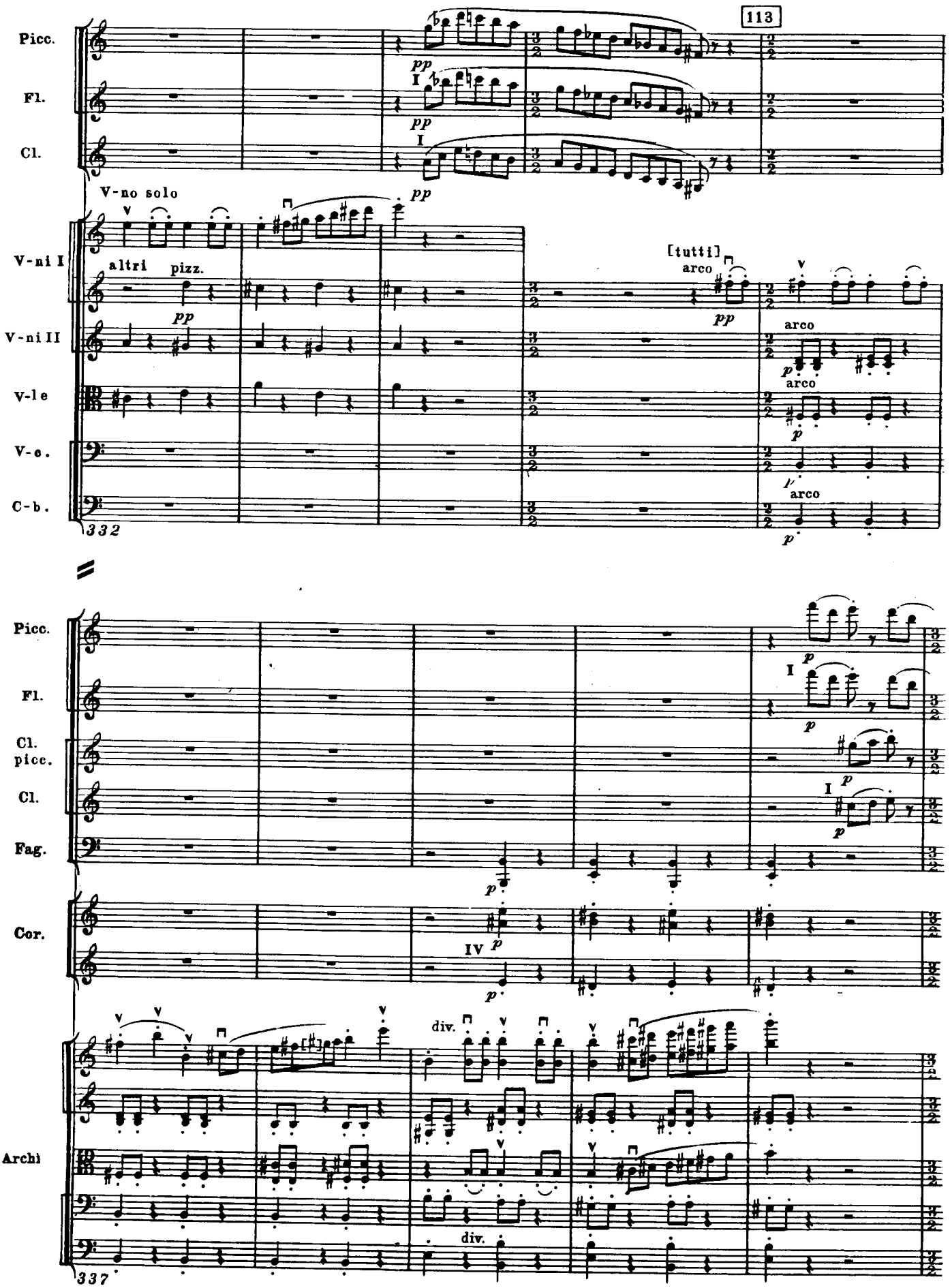

105
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-no
T-ro
P-tti
Cassa
Sil.
Archi
a2
II
dim.
ff
252

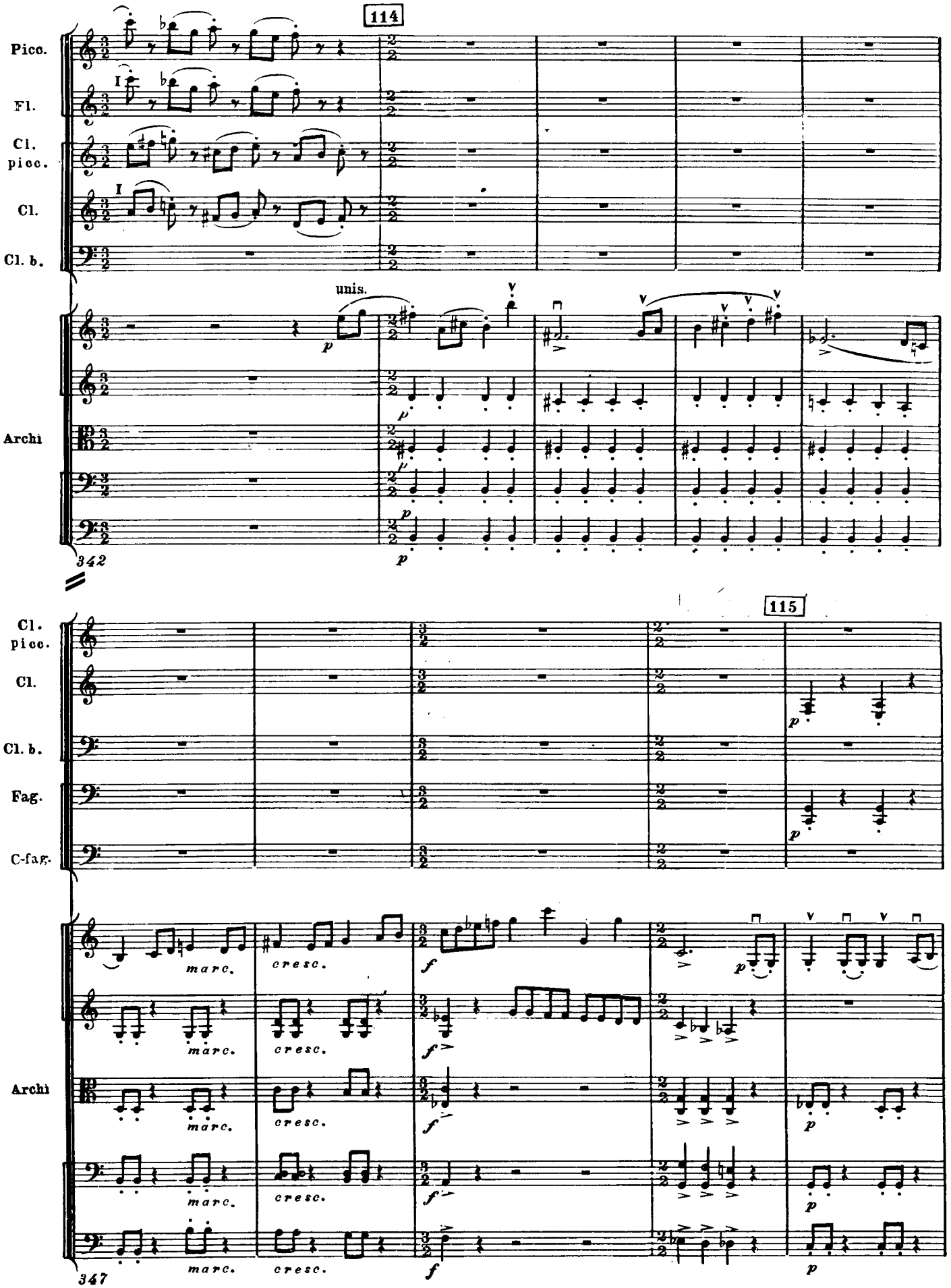

Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Cassa
Archi
p dim.

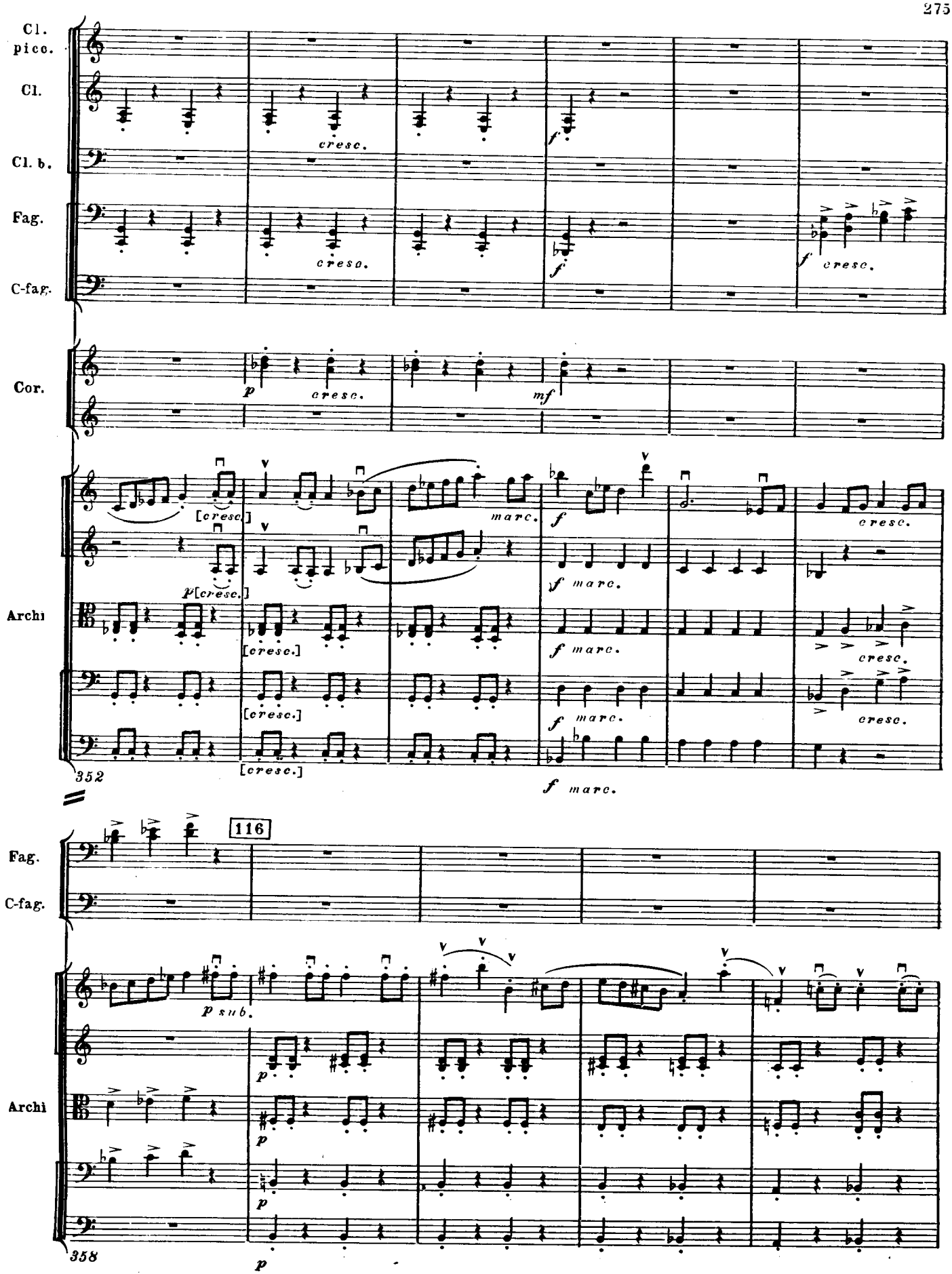

106 I solo
Fag.
C-fag.
Cassa
V-c.
C-b.
266
107 I solo
Fl.
Fag.
cresc.
Cor.
I.II
Cassa
V-c.
C-b.
morendo
270
Fl.
Cor.
V. c.
C-b.
275
108
Picc.
Fl.
Ob.
C.ingl.
Cor.
280

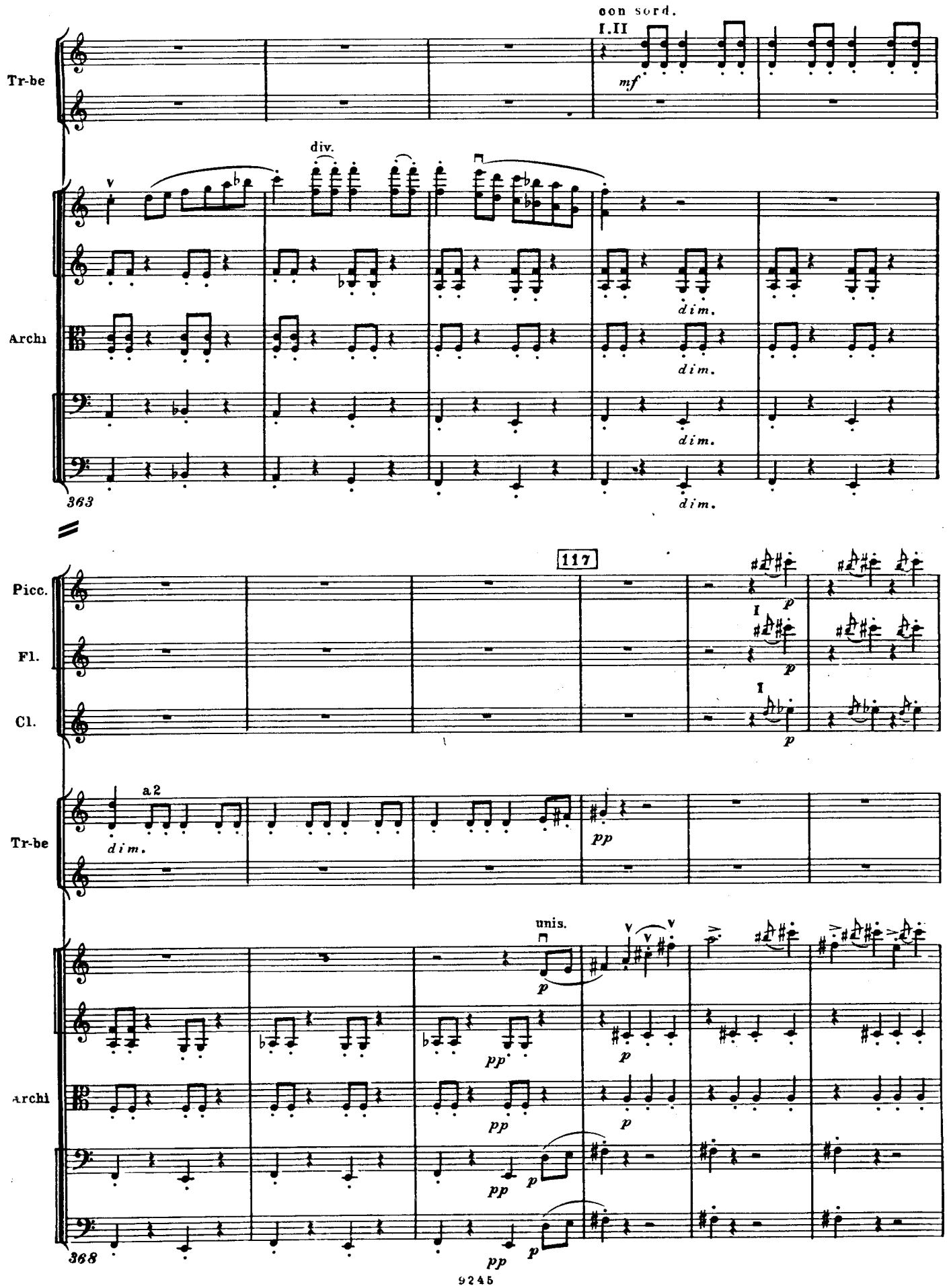

Picc.
Fl.
Ob.
C.ingl.
287
109
sul tasto
pp
Archi
294
110
I solo
Fag.
cresc.
V-c.
C-b.
301
p
111
V-no solo
div.
pizz.
307
dim.

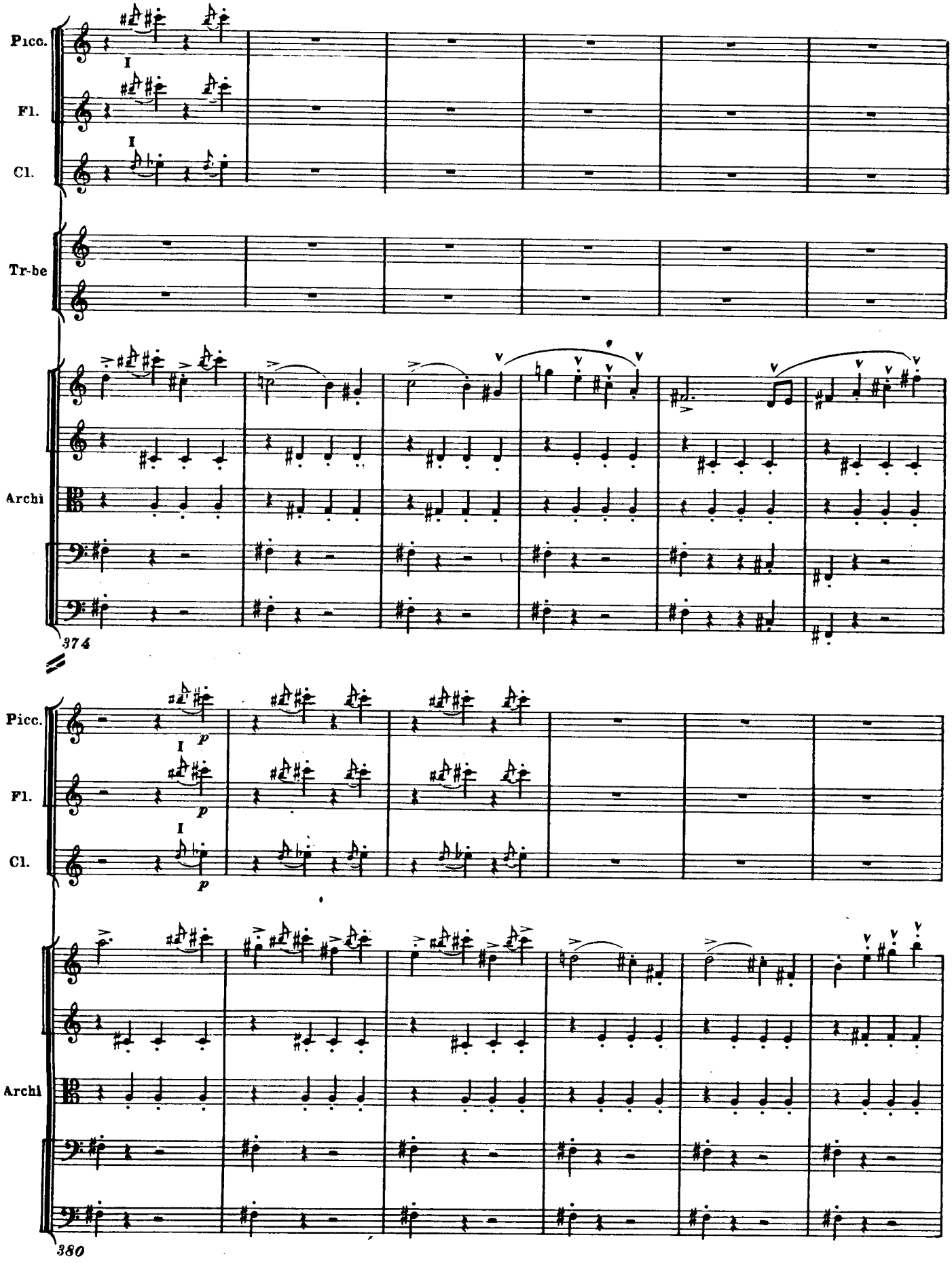

V-no solo
altri
V-ni I
V-ni II
V-le
V-c.
C-b.
314
V-no solo
altri
unis.
320
112
unis. pizz.
pp
unis. pizz.
pp
326

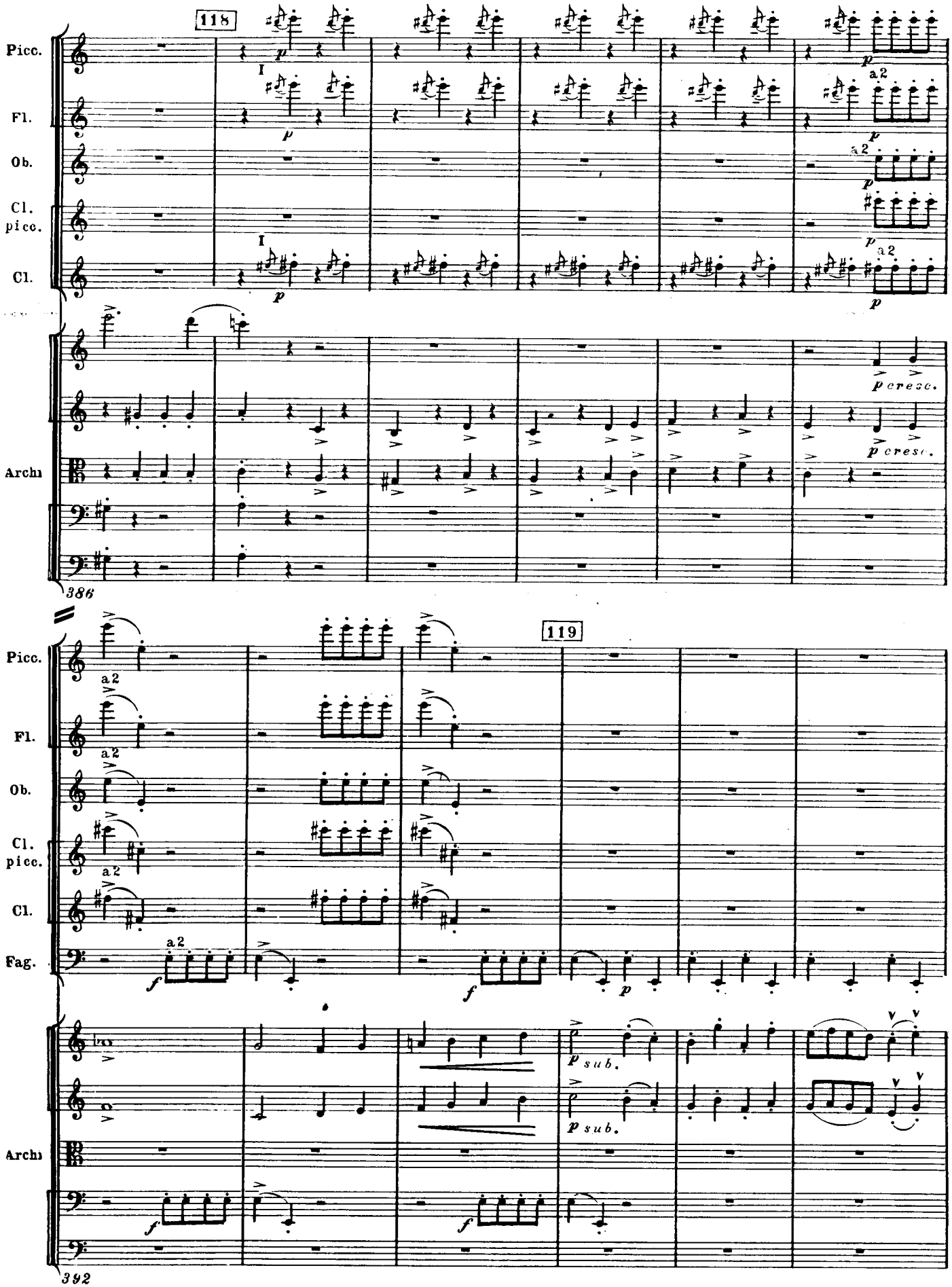

113
Picc.
Fl.
Cl.
V-no solo
V-ni I
altri
pizz.
[tutti]
arco
V-ni II
V-le
V-c.
C-b.
332
Picc.
Fl.
Cl. picc.
Cl.
Fag.
Cor.
IV
Archi
div.
337

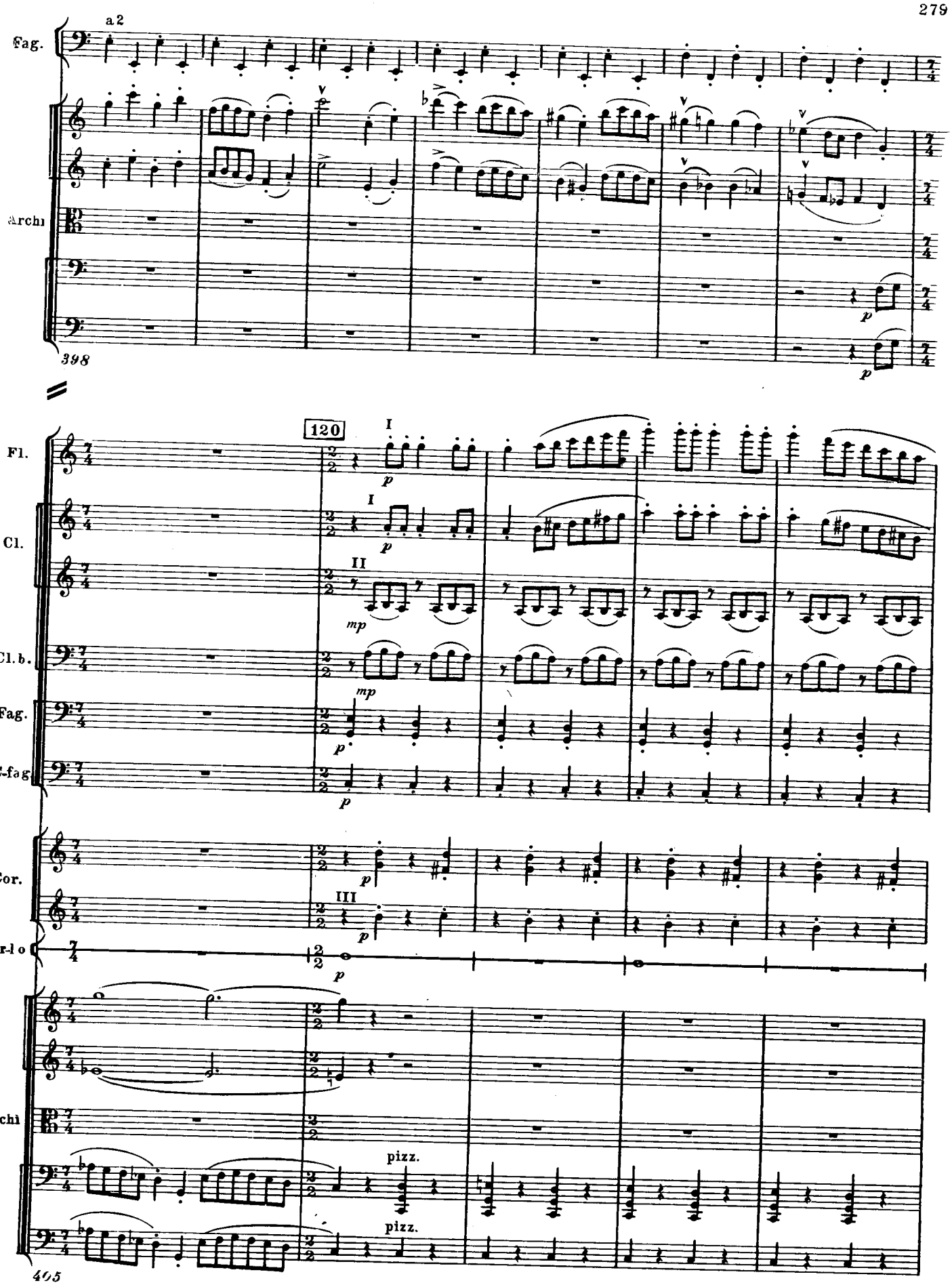

114
Picc.
Fl.
Cl. picc.
Cl.
Cl. b.
unis.
Archi
342
115
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Archi
marc.
cresc.
347

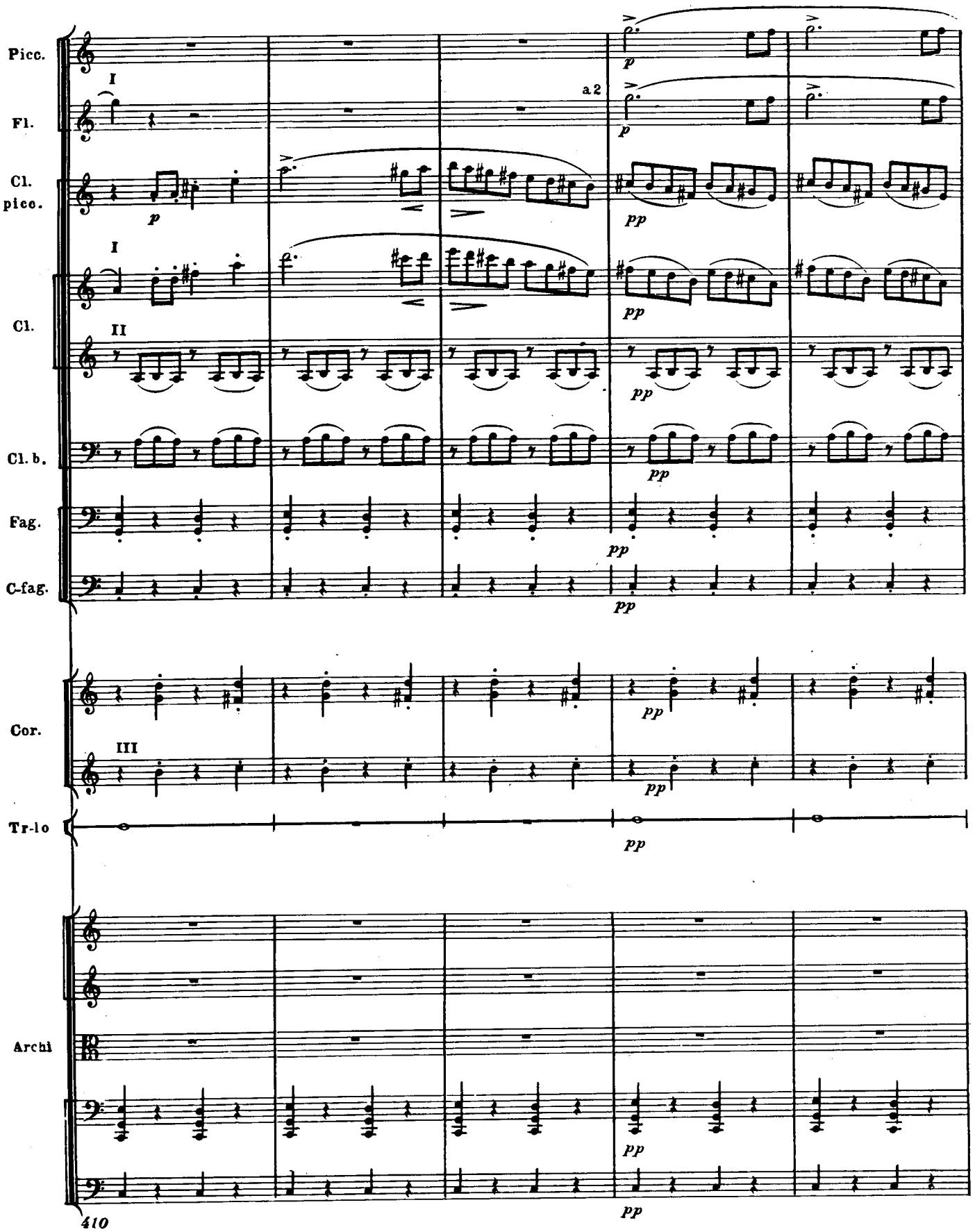

Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Archi
cresc.
f
p
mf
[cresc.]
marc.
p[cresc.]
f marc.
352
116
p sub.
358

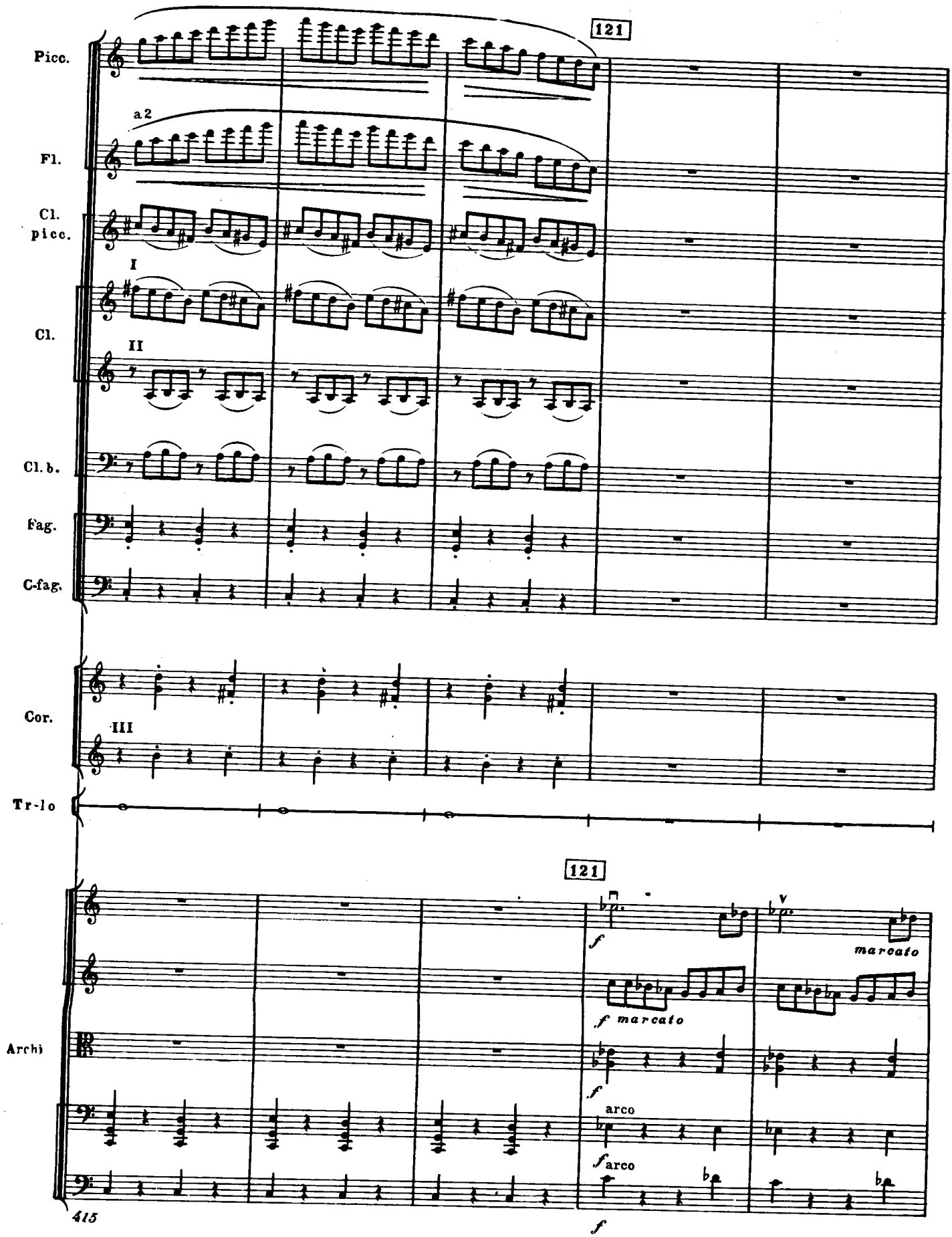

con sord.
I.II
mf
Tr-be
div.
Archi
dim.
363
117
Picc.
Fl.
Cl.
a2
pp
unis.
368

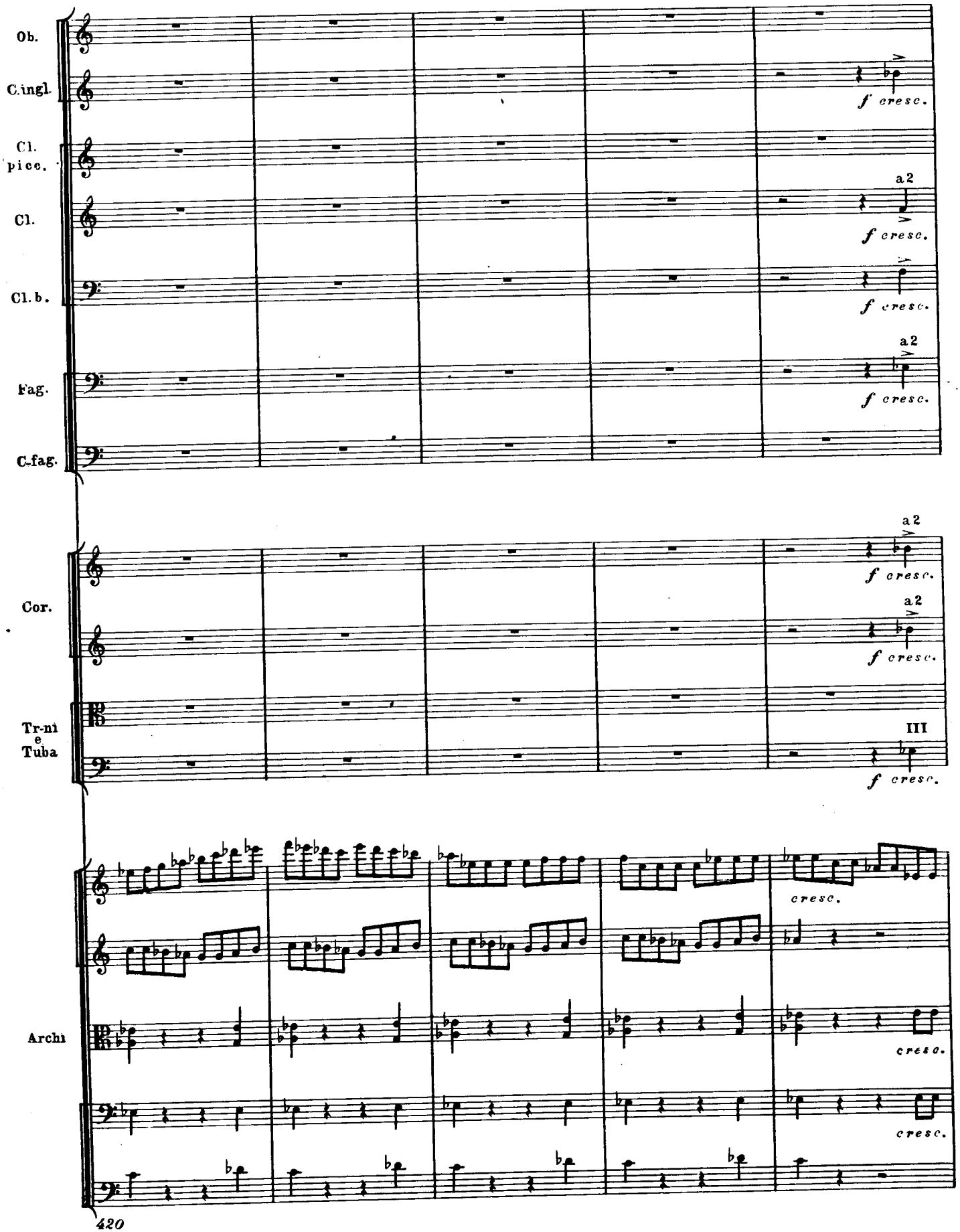

Picc.
Fl.
Cl.
Tr-be
Archi
374
Picc.
Fl.
Cl.
Archi
380

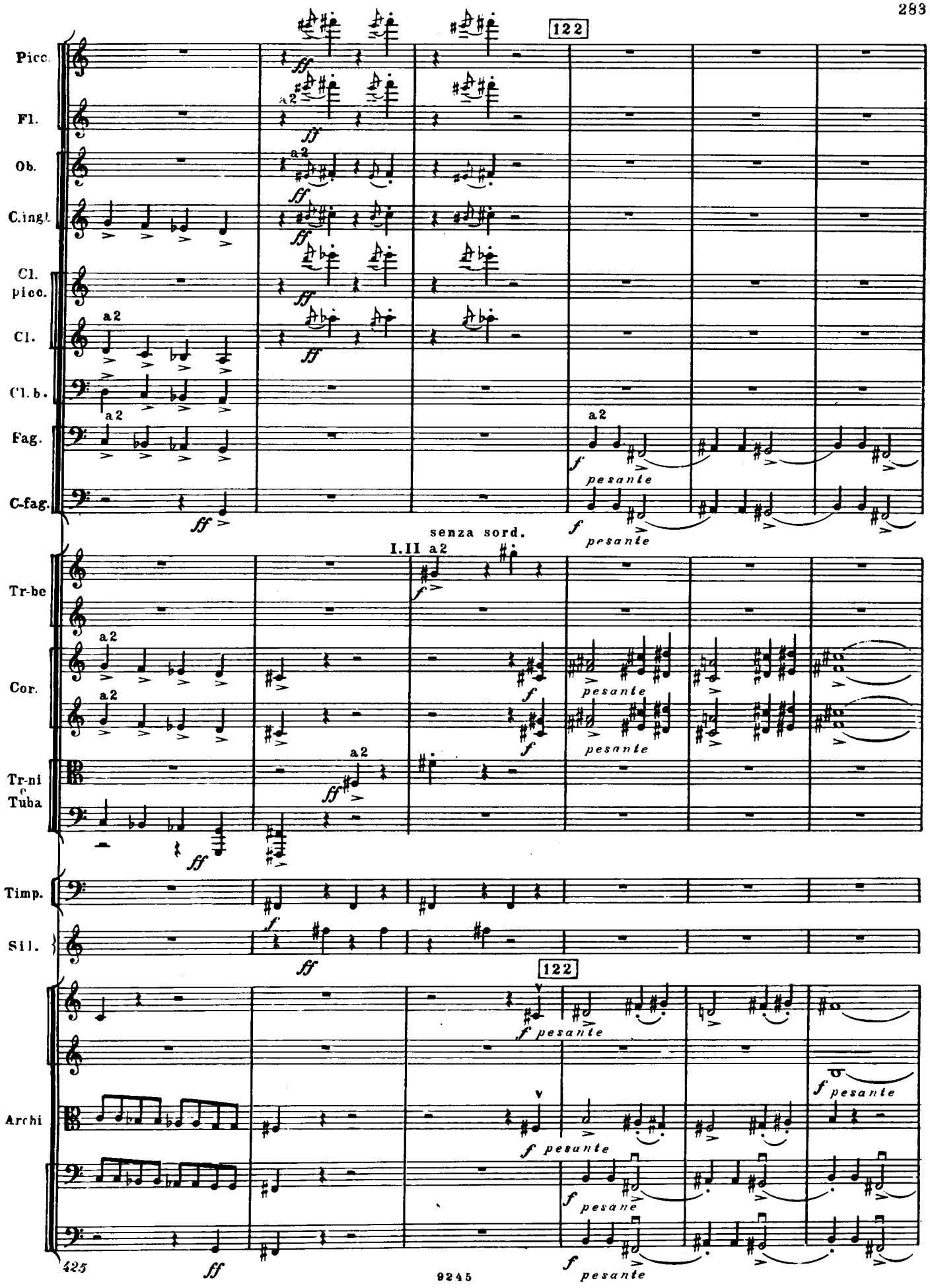

118
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Archi
a2
p cresc.
386
119
Fag.
p sub.
392

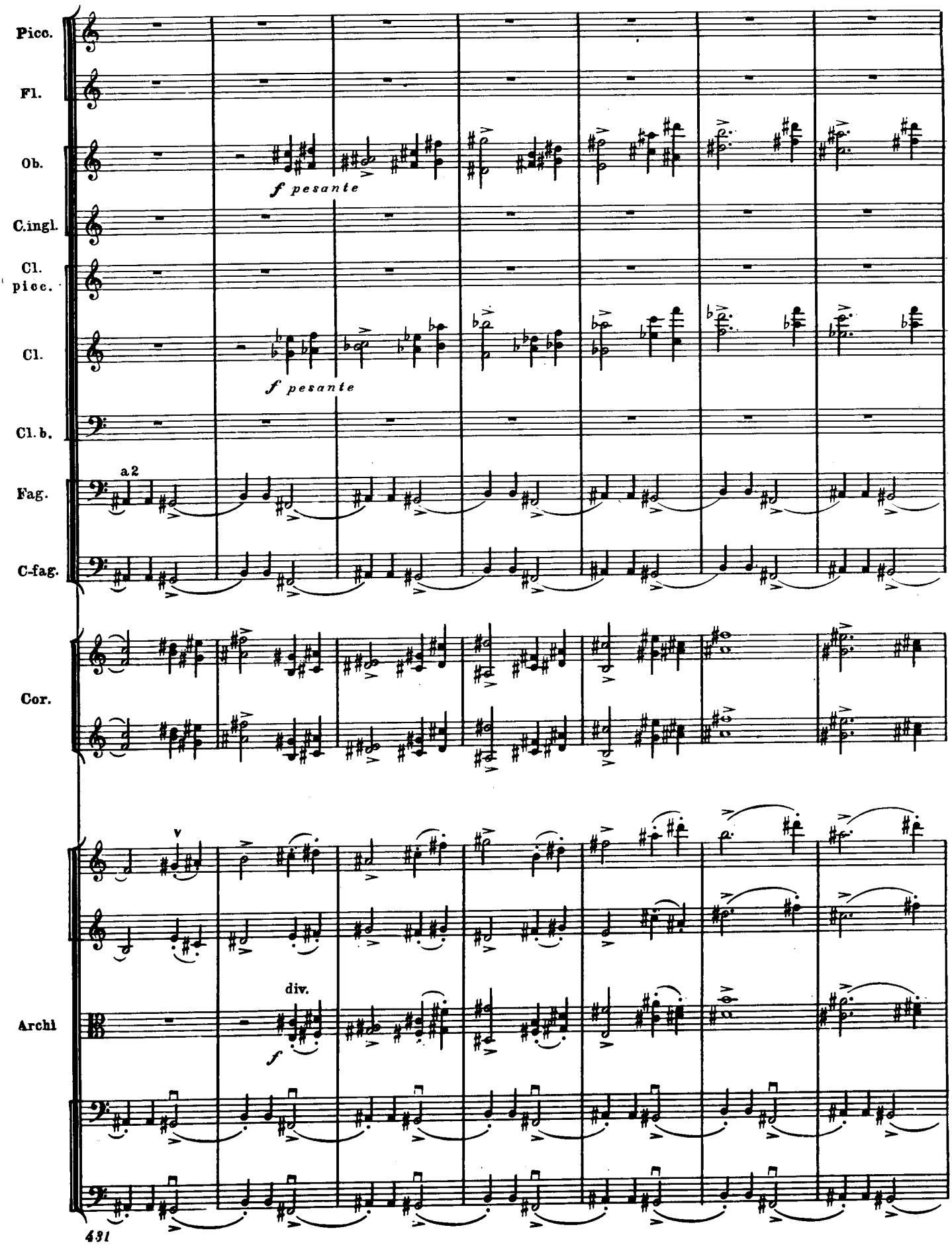

Fag.
a2
Archi
398
120
Fl.
Cl.
Cl.b.
Fag.
C-fag
Cor.
Trlo
Archi
pizz.
pizz.
405

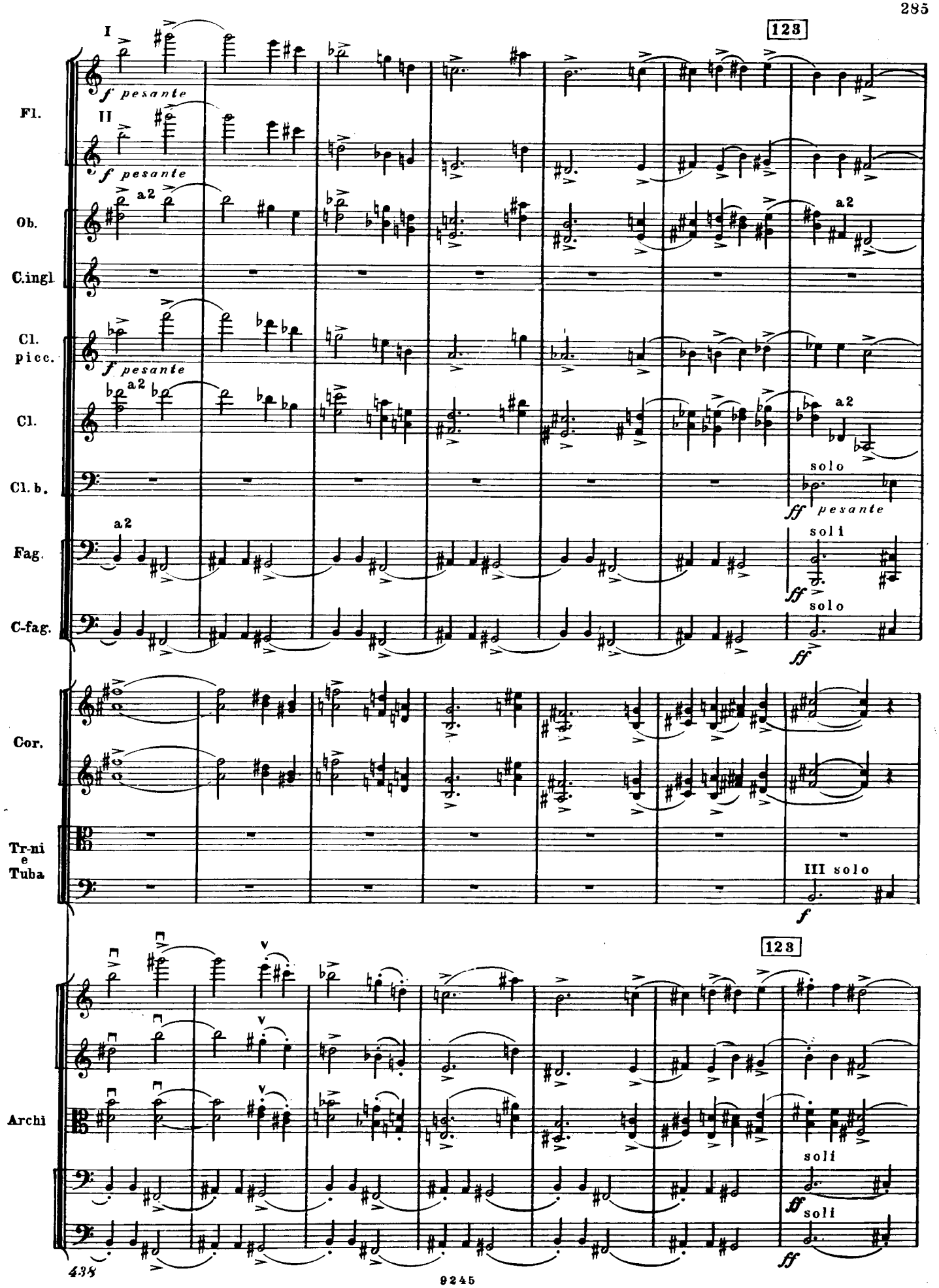

Picc.
I
Fl.
a 2
Cl. picc.
I
Cl.
II
Cl. b.
Fag.
C-fag.
Cor.
III
Tr-lo
Archi
p
pp
410

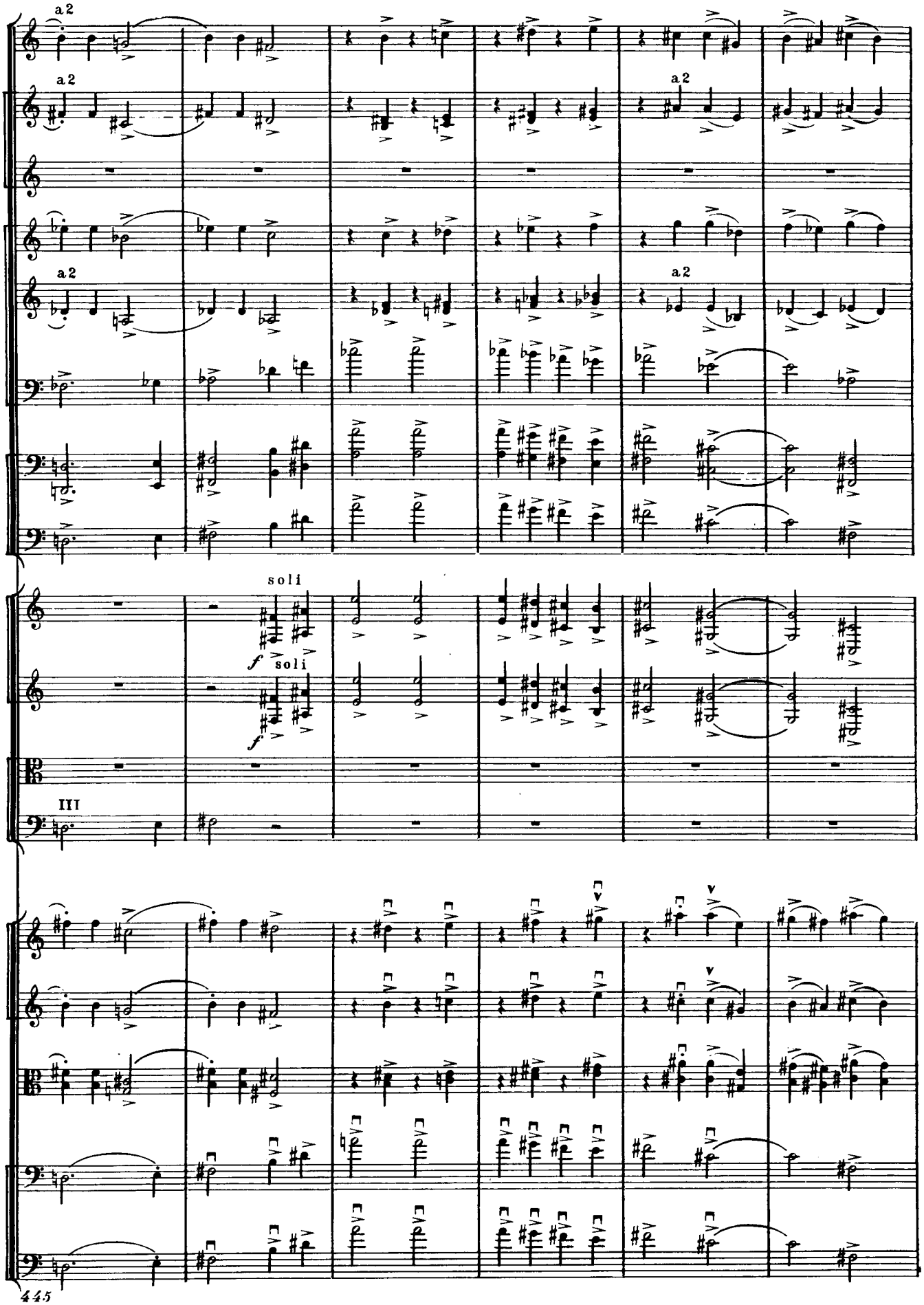

121
Picc.
a 2
Fl.
Cl. picc.
I
Cl.
II
Cl. b.
Fag.
C-fag.
Cor.
III
Tr-lo
121
f
marcato
f marcato
Archi
f
arco
f arco
f
415

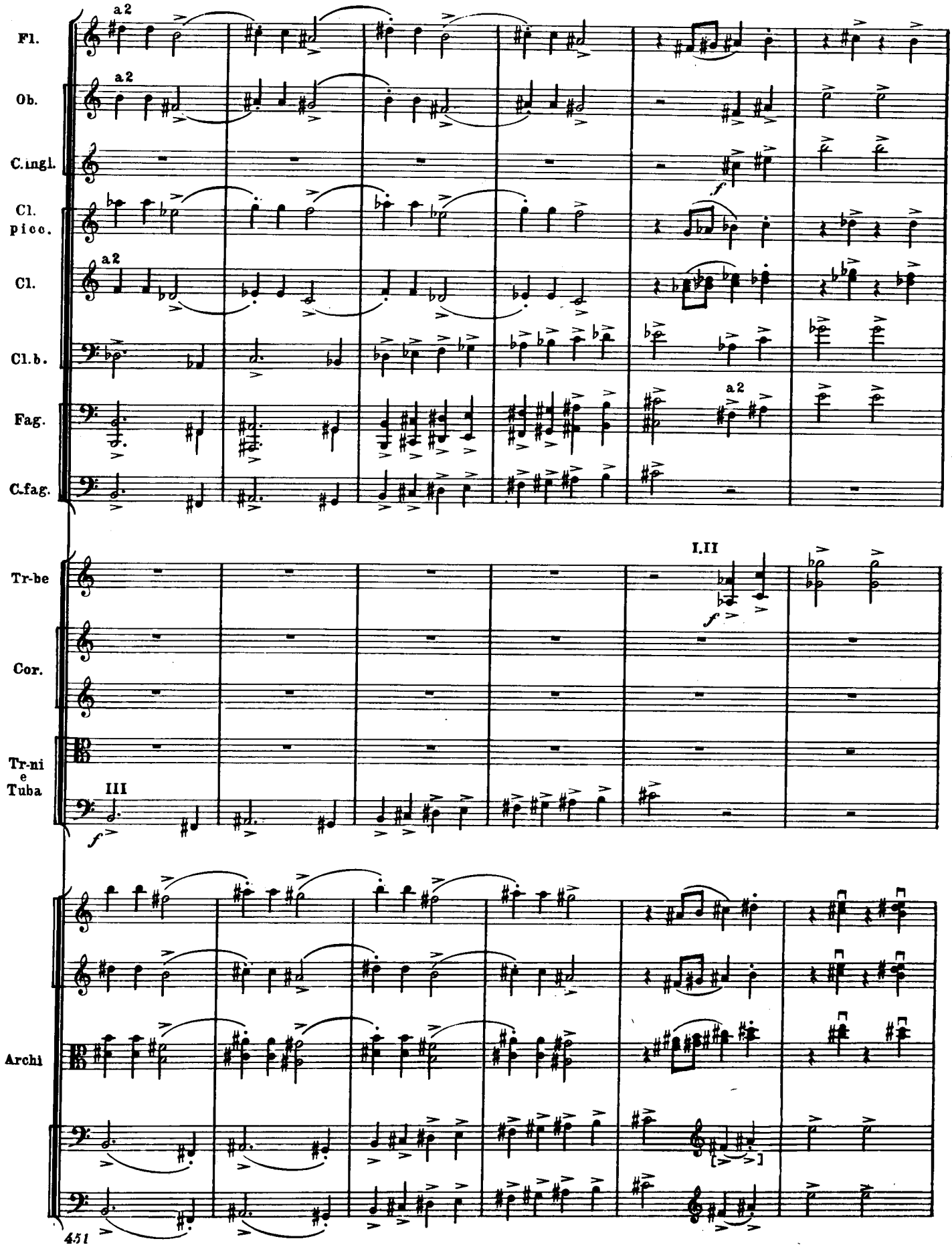

Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
C.fag.
Cor.
Tr-ni e Tuba
Archi
a2
III
f cresc.
cresc.
420

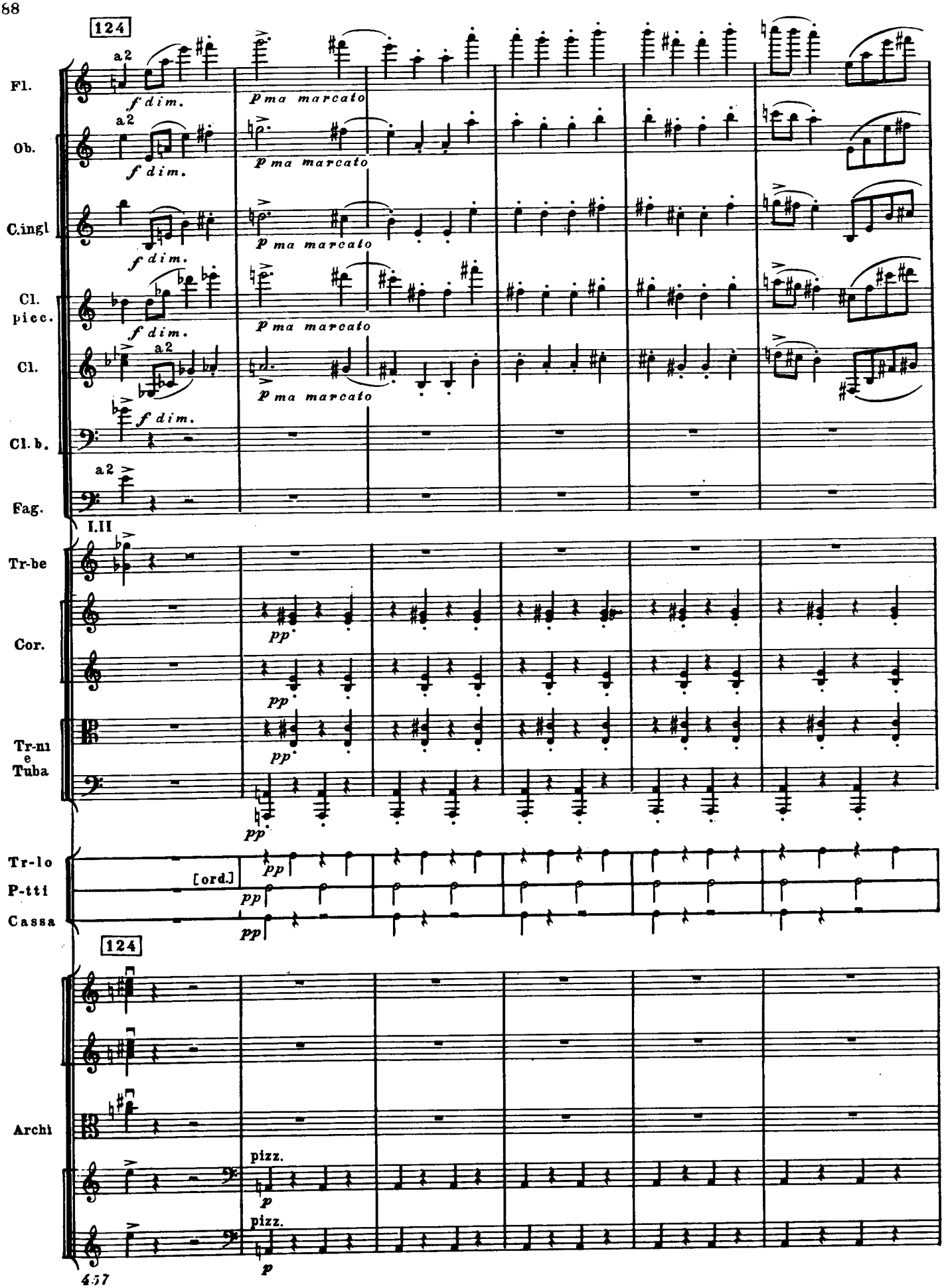

122
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
ff
f
pesante
senza sord.
I.II a2
Tr-be
Cor.
Tr-ni
Tuba
Timp.
Sil.
Archi
425
9245

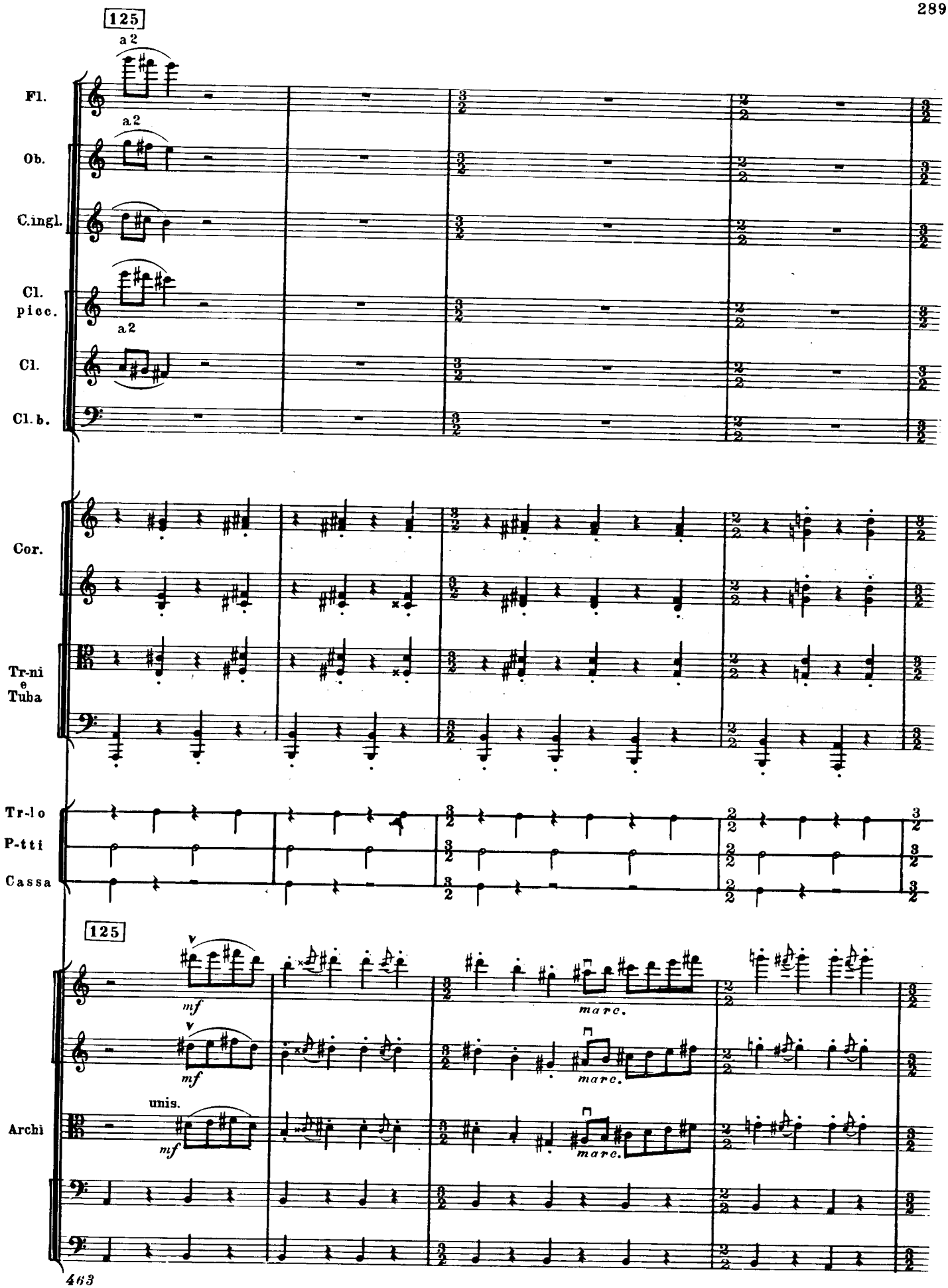

Picc.
Fl.
Ob.
f pesante
C.ingl.
Cl. picc.
Cl.
f pesante
Cl.b.
a2
Fag.
C-fag.
Cor.
v
div.
Archi
f
431

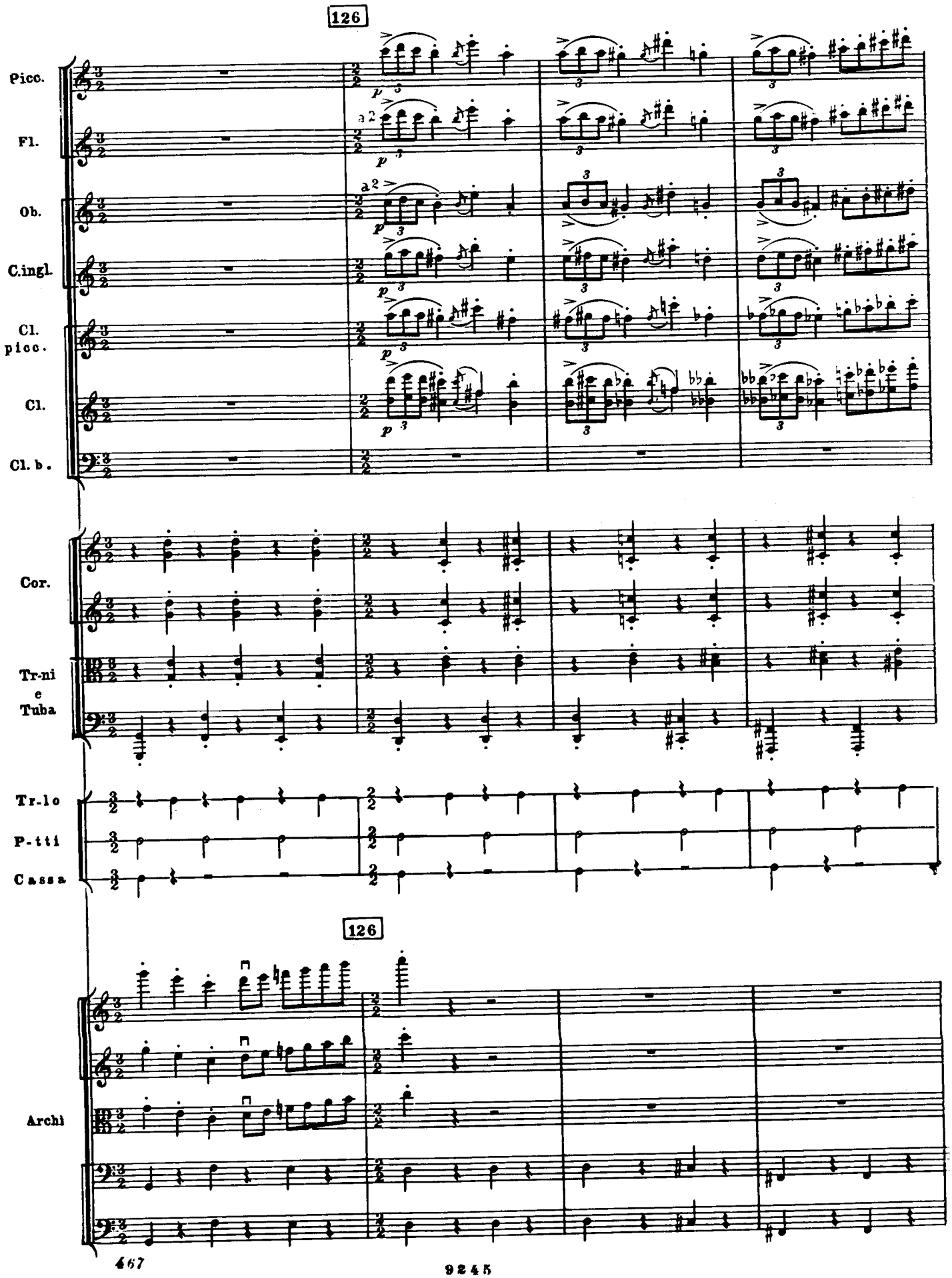

123
I
II
f pesante
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
solo
ff pesante
soli
ff
Cor.
Tr-ni e Tuba
III solo
f
Archi
438

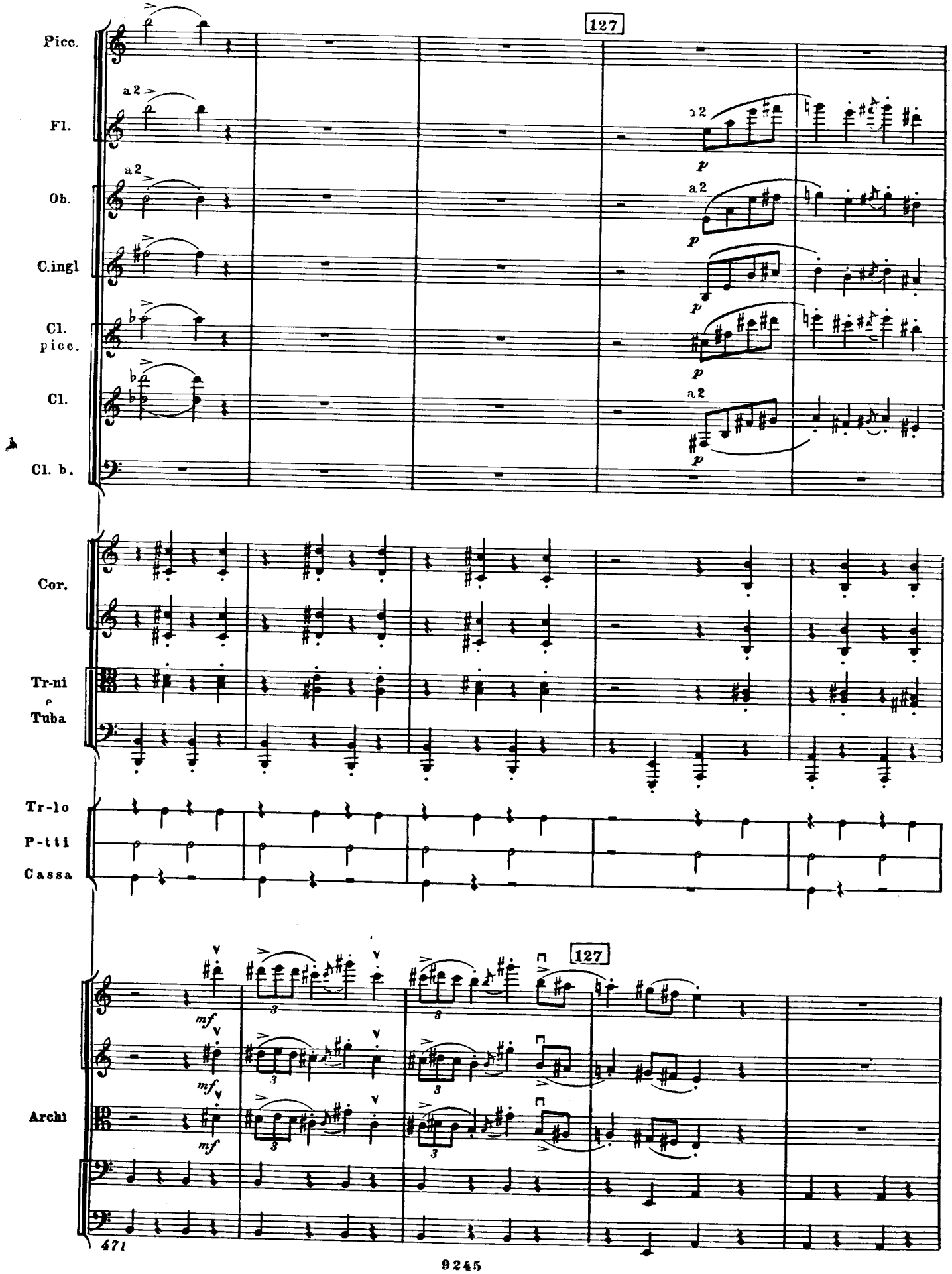

Fl.
a2
Ob.
a2
C.ingl.
Cl.
picc.
Cl.
a2
a2
Cl.b.
Fag.
C-fag.
Cor.
soli
f
soli
f
Tr-ni
e
Tuba
III
Archi
445

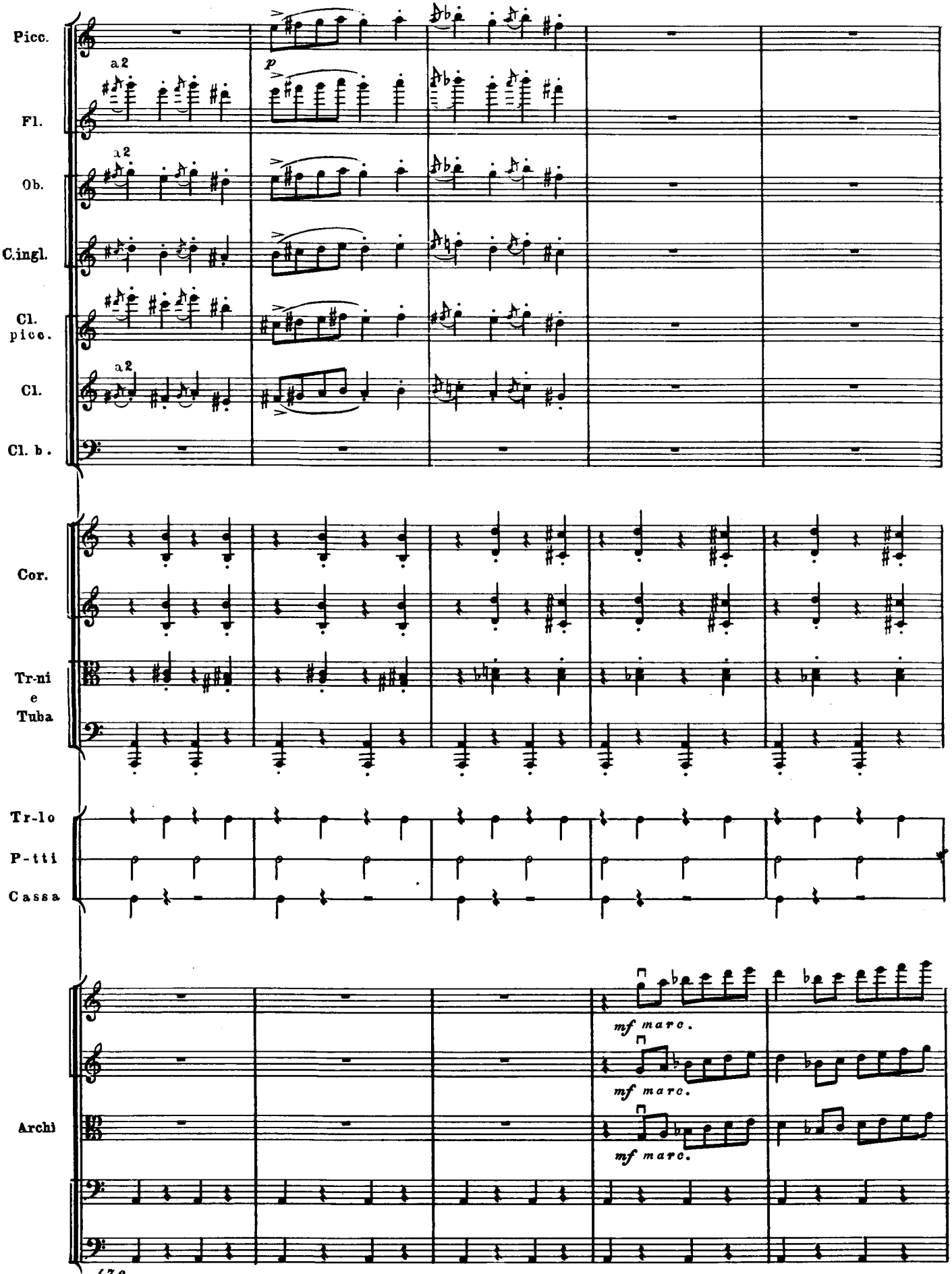

Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Archi
a2
I.II
III
f

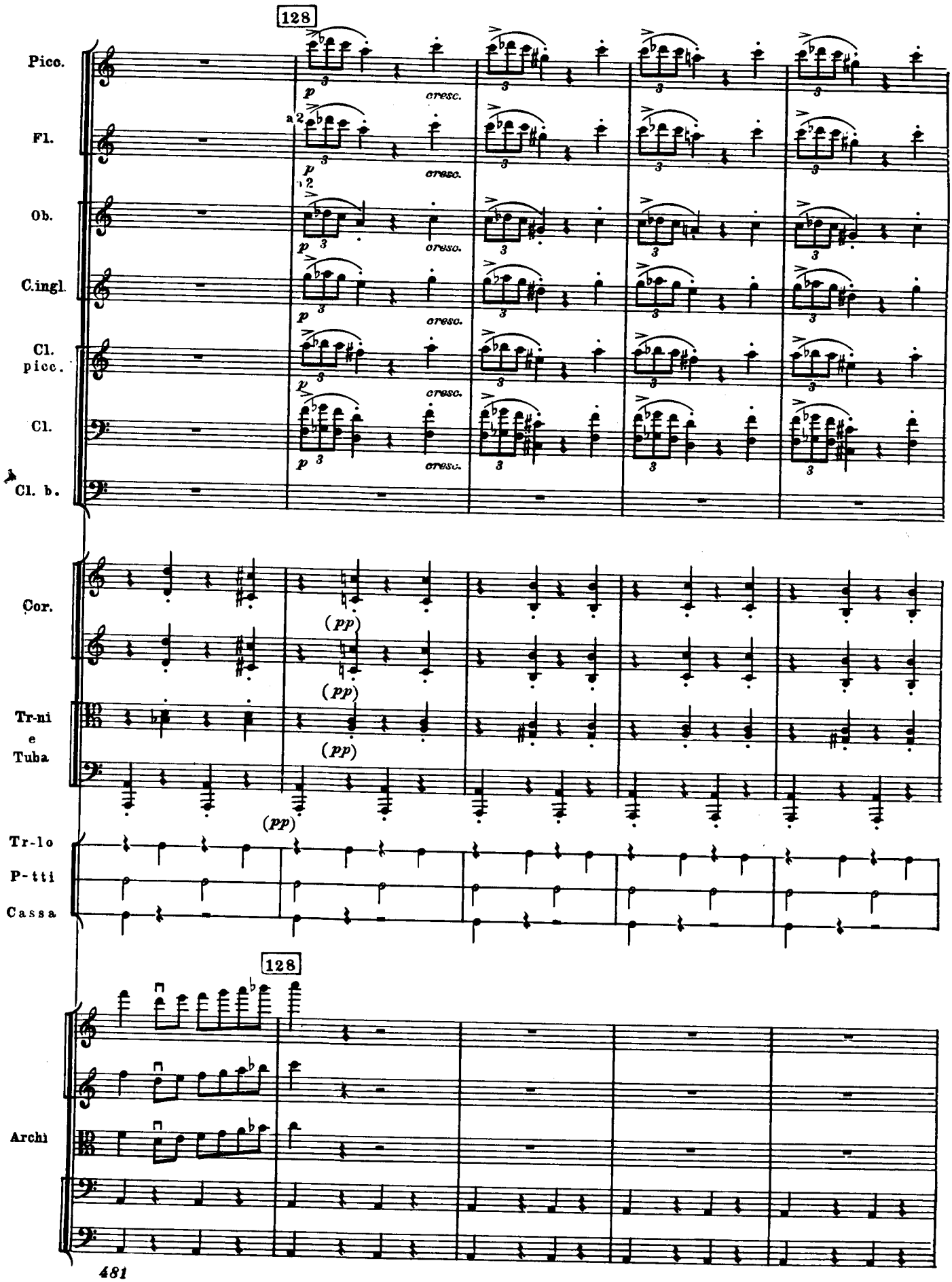

124
Fl.
Ob.
C.ingl
Cl. picc.
Cl.
Cl. b.
Fag.
a2
f dim.
p ma marcato
I.II
Tr-be
Cor.
Tr-ni e Tuba
pp
Tr-lo
P-tti
Cassa
[ord.]
124
Archi
pizz.
p
457

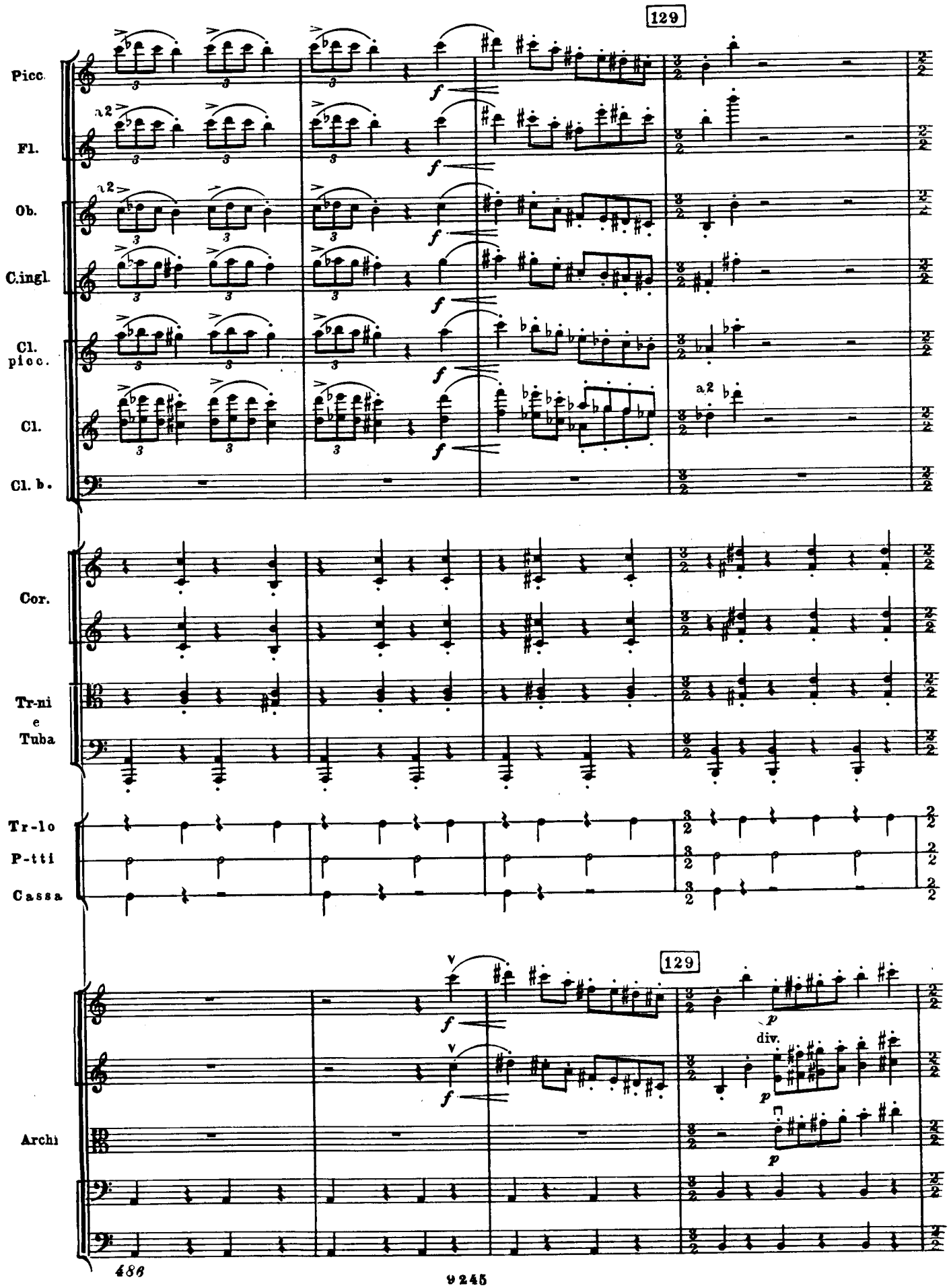

125
a 2
Fl.
a 2
Ob.
C.ingl.
Cl.
picc.
a 2
Cl.
Cl. b.
Cor.
Tr-ni
e
Tuba
Tr-lo
P-tti
Cassa
125
mf
marc.
mf
marc.
unis.
Archi
mf
marc.

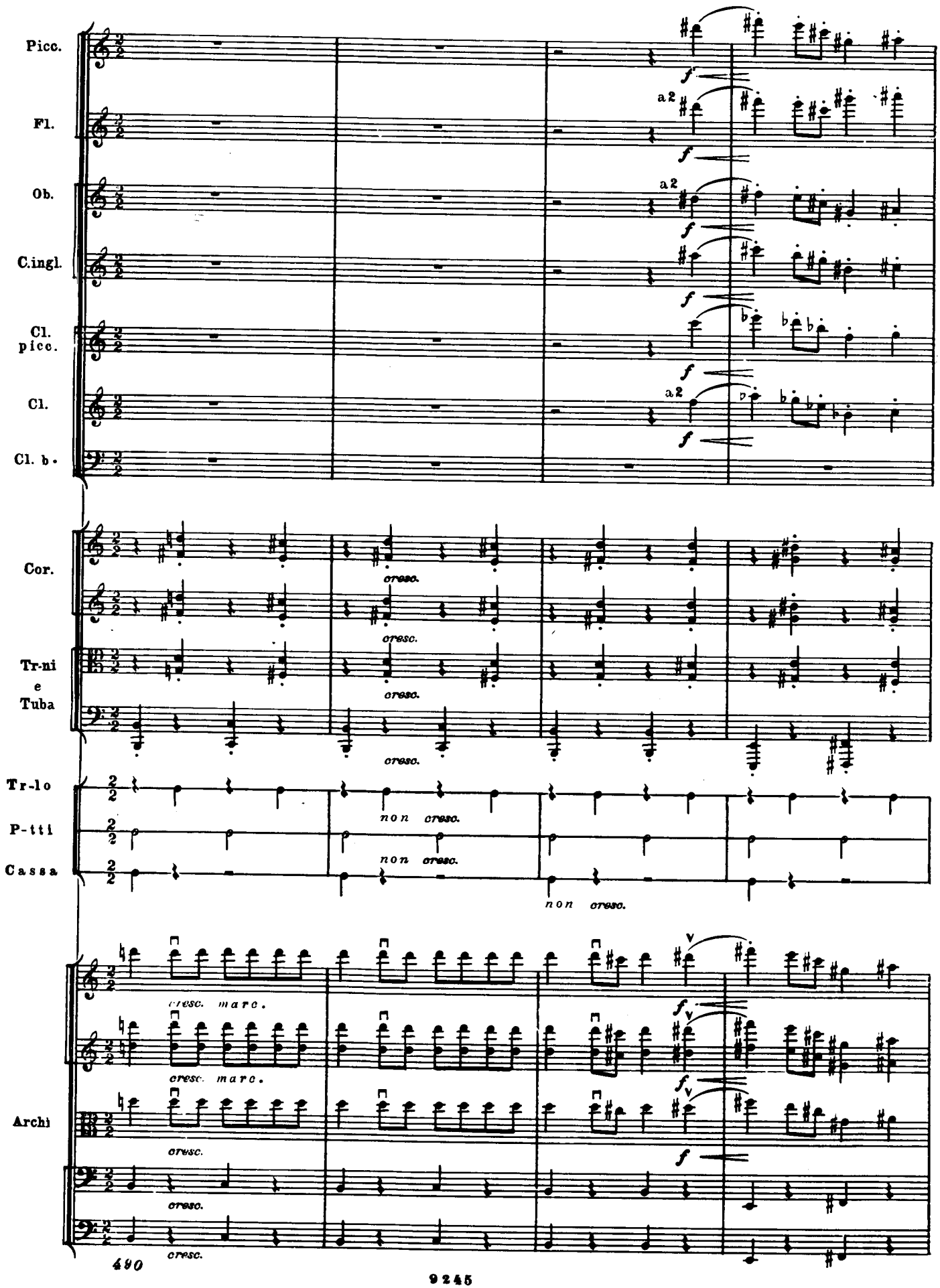

126
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
126
Archi

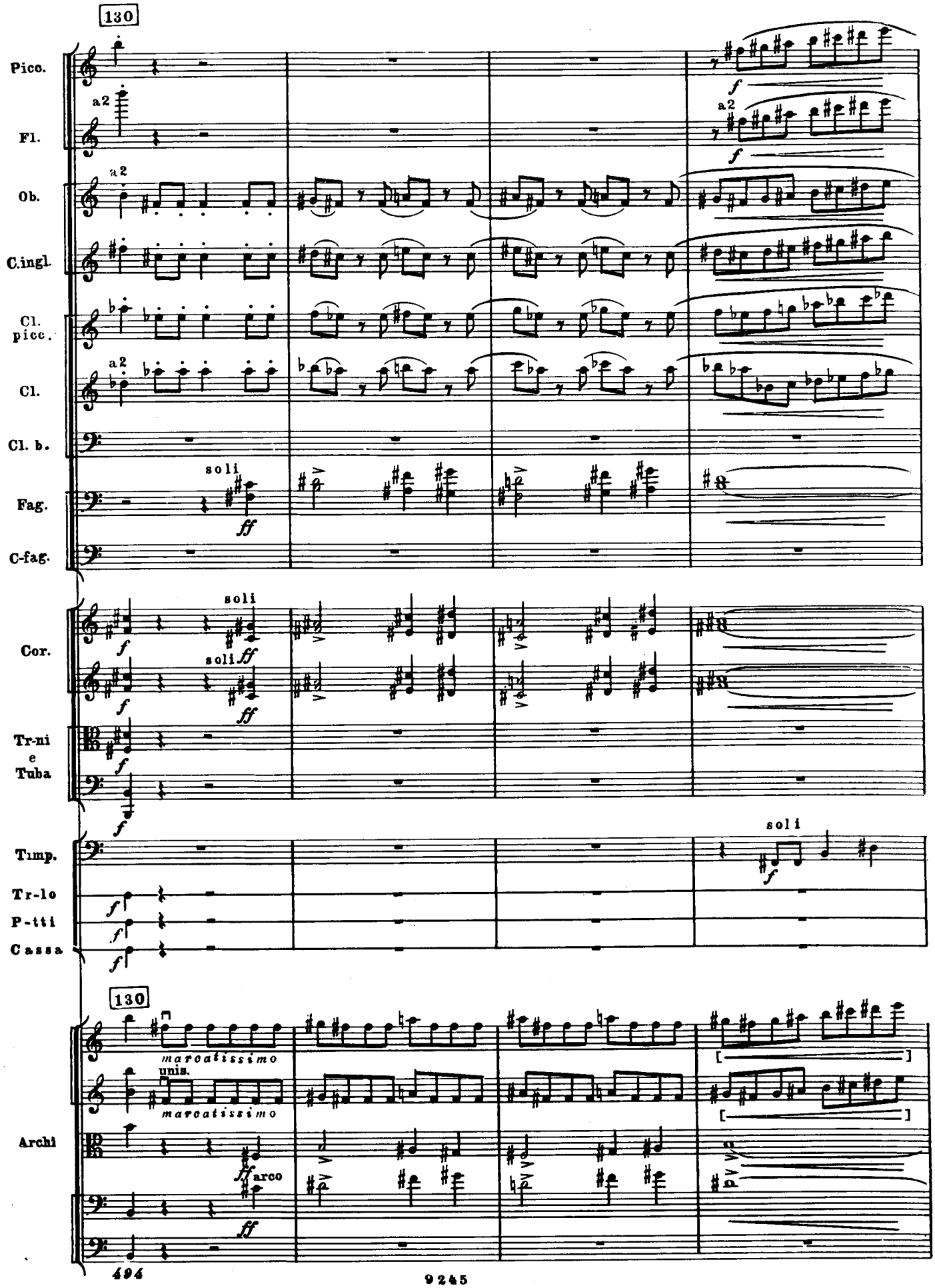

127
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
a2
p
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
127
Archi
mf
3

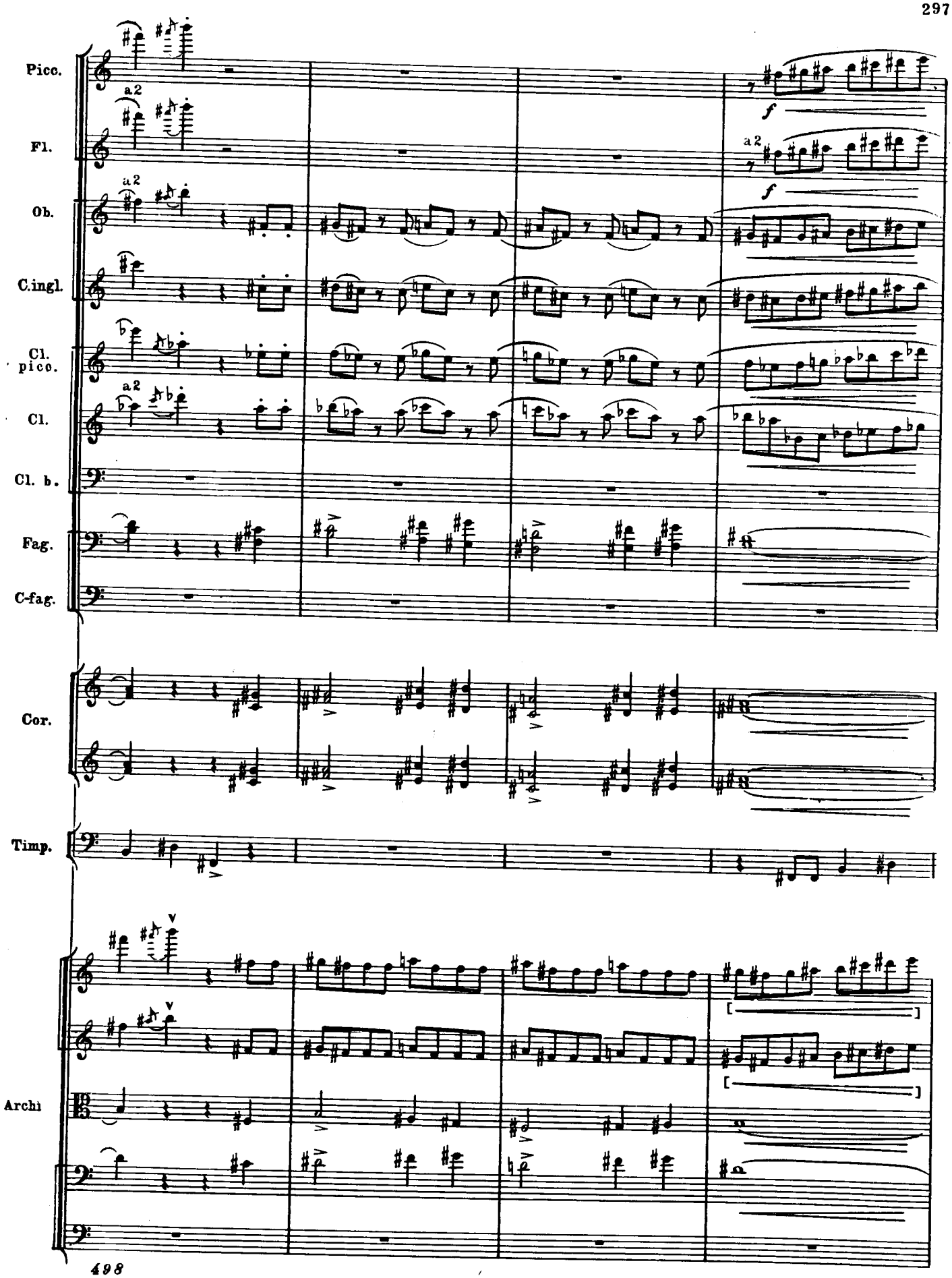

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
Archi
a2
p
mf marc.
mf marc.
mf marc.

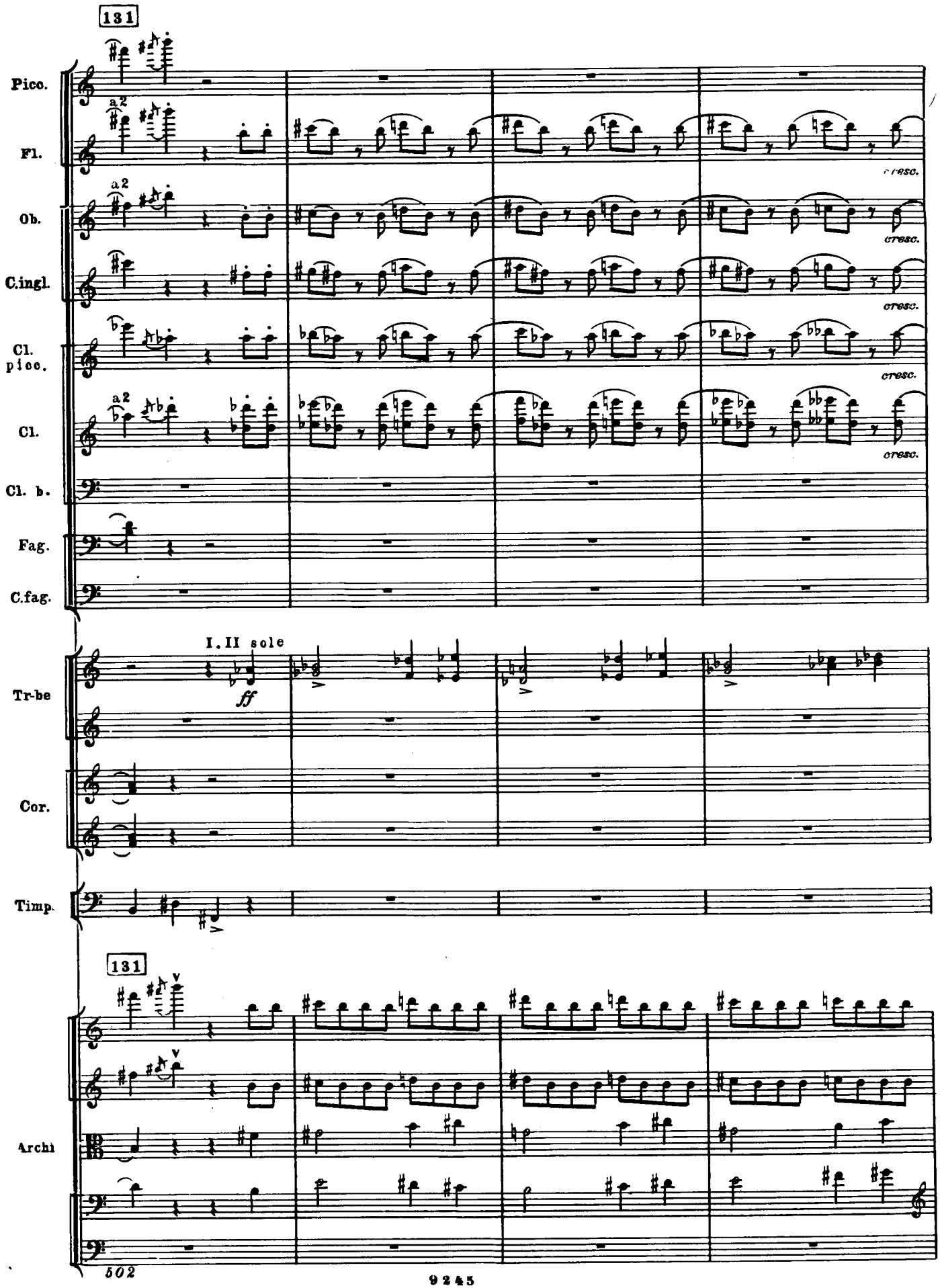

128
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
cresc.
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
(pp)
128
Archi

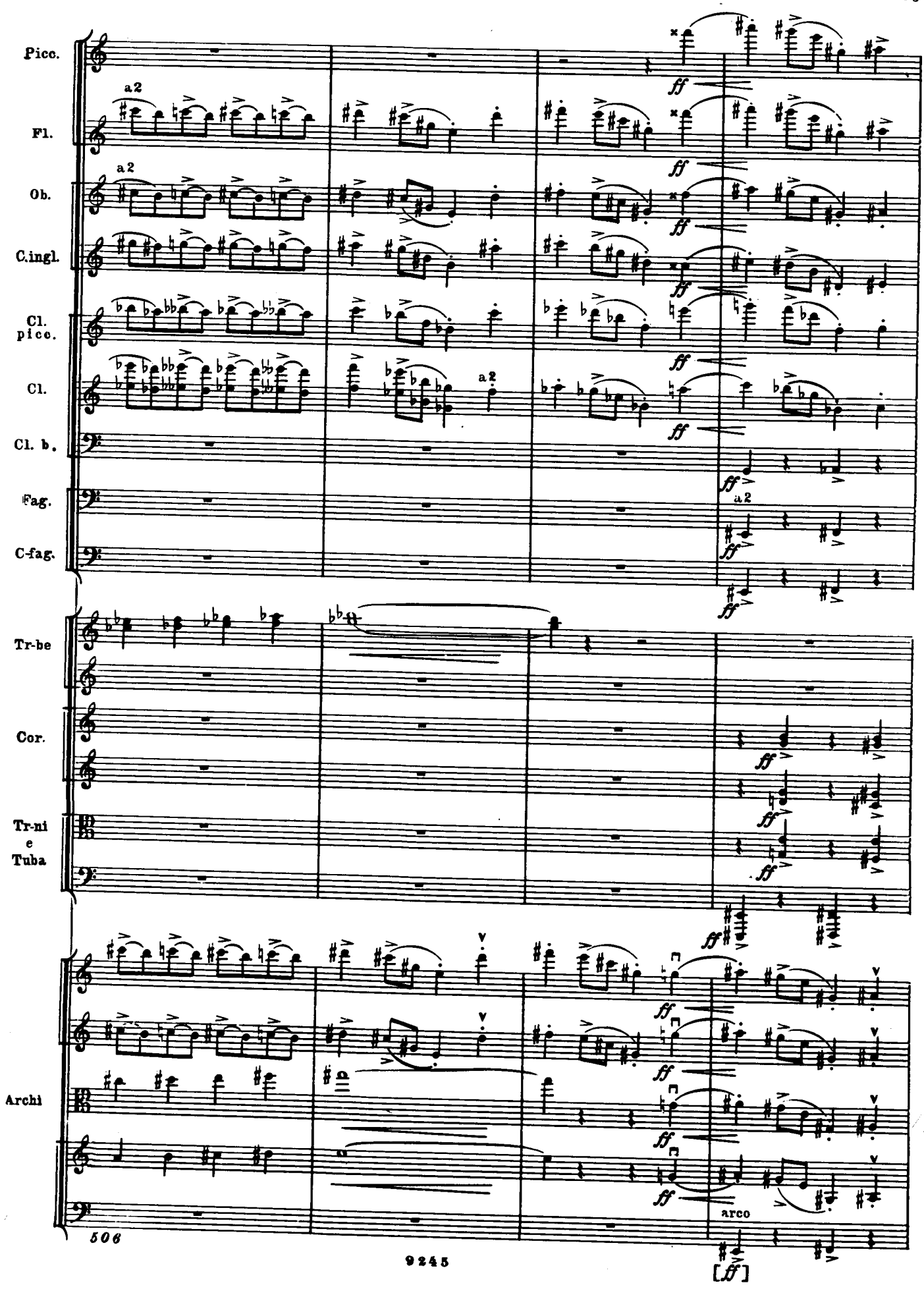

129
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
a2
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
129
Archi
div.

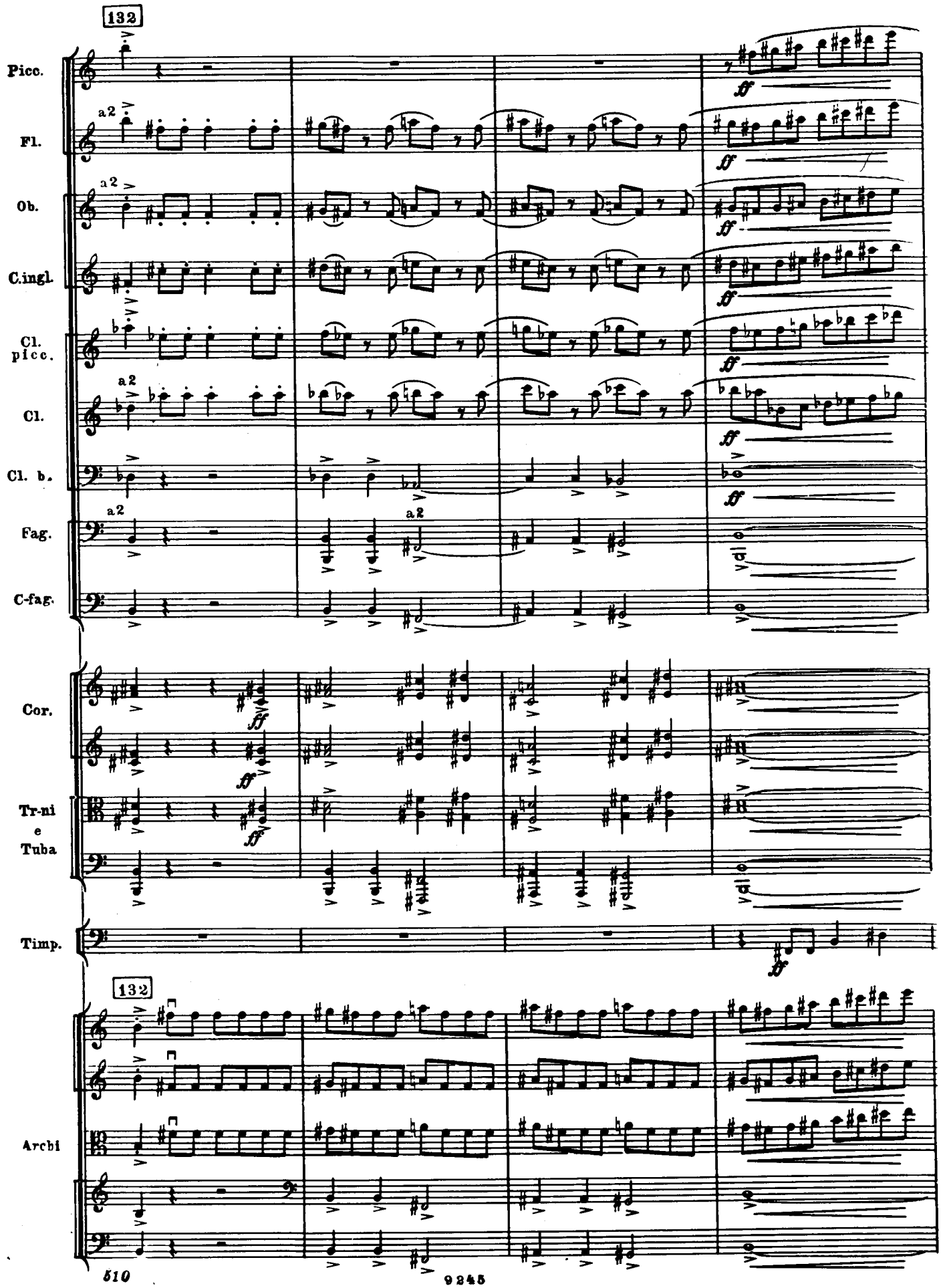

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Cor.
Tr-ni e Tuba
Tr-lo
P-tti
Cassa
Archi
a2
cresc.
non cresc.
cresc. marc.
490

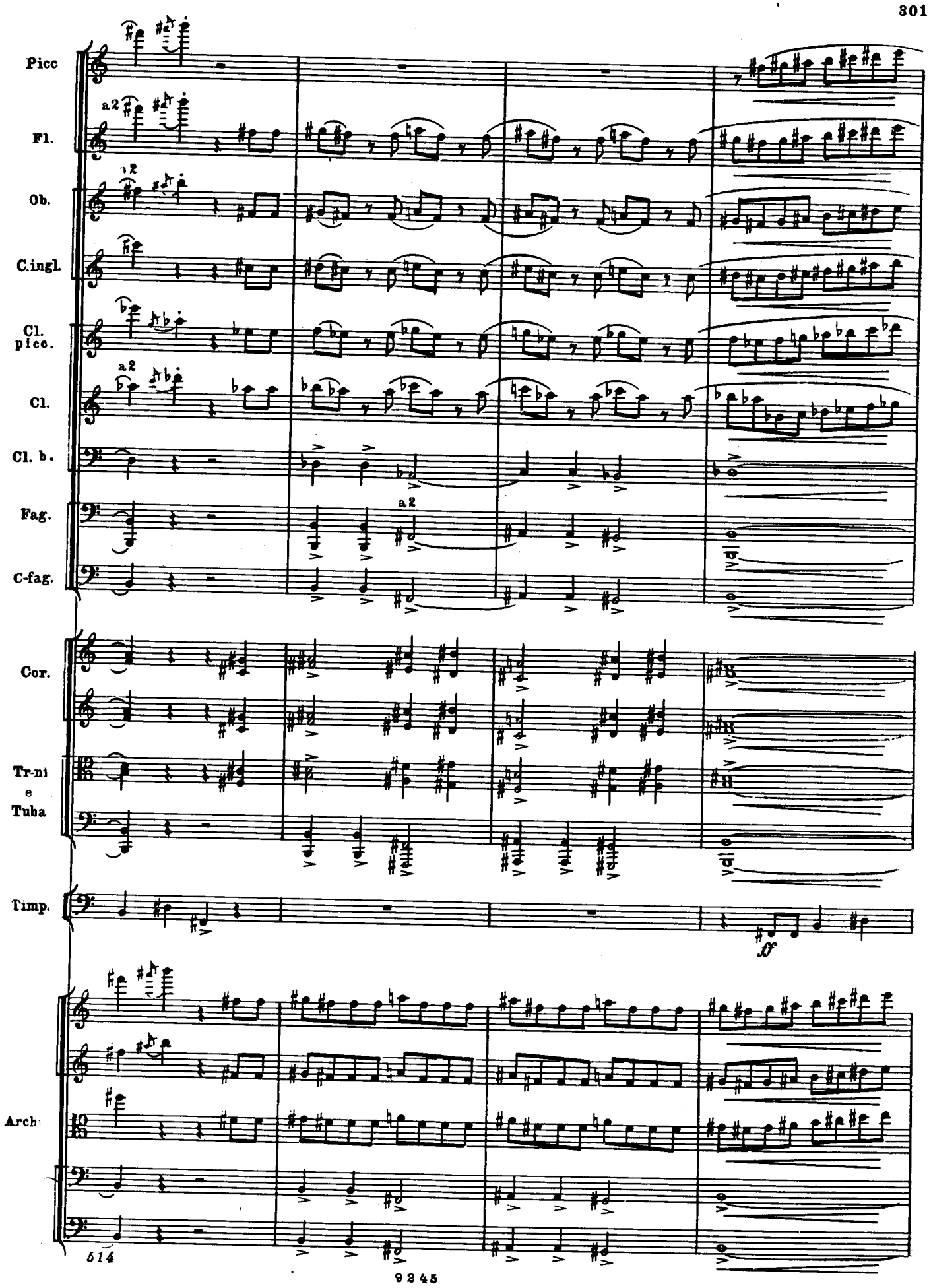

130
Picco.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni e Tuba
Timp.
Tr-lo
P-tti
Cassa
Archi
a2
soli
ff
f
marcatissimo
unis.
arco

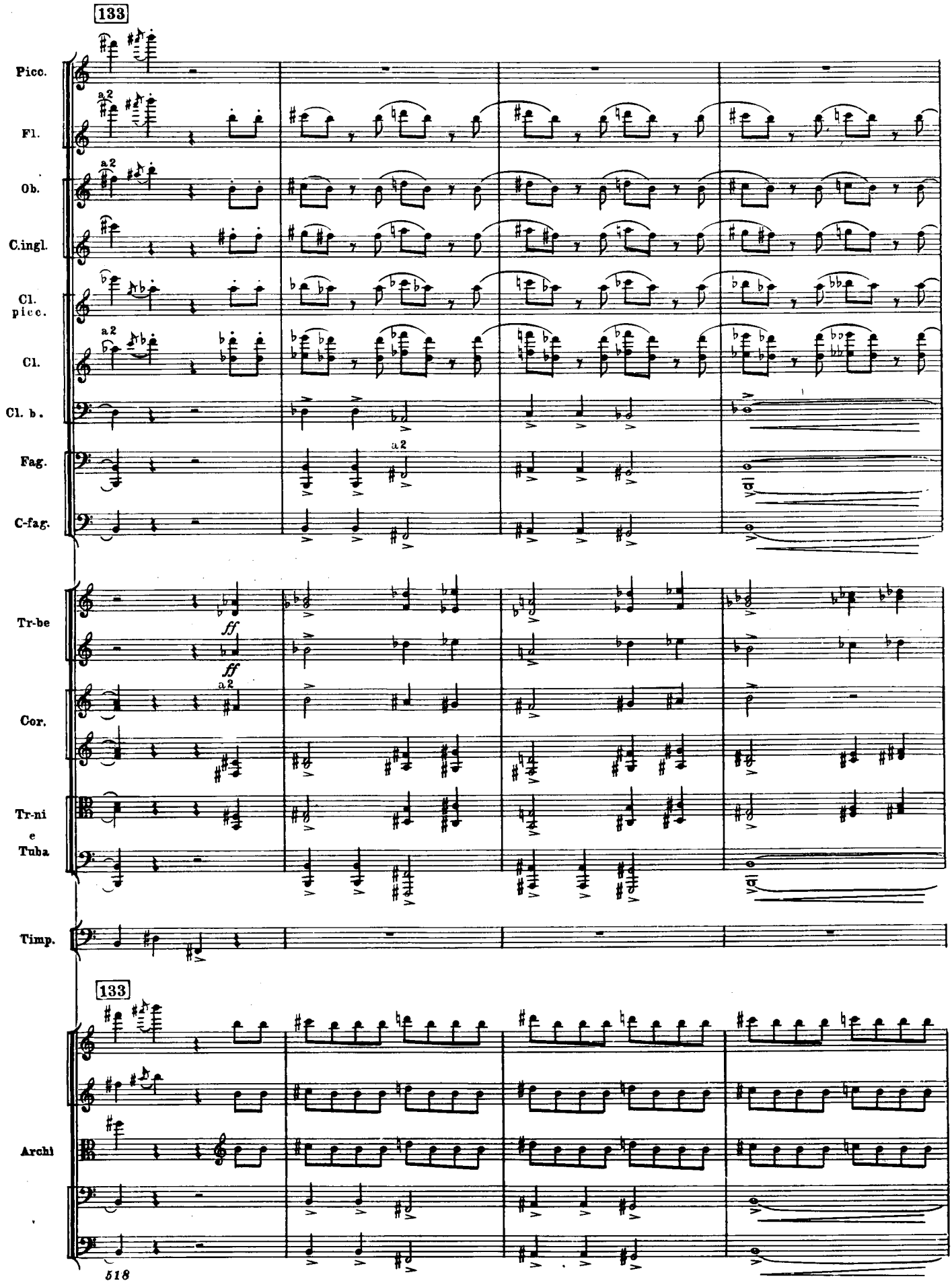

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Timp.
Archi
a2
f
498

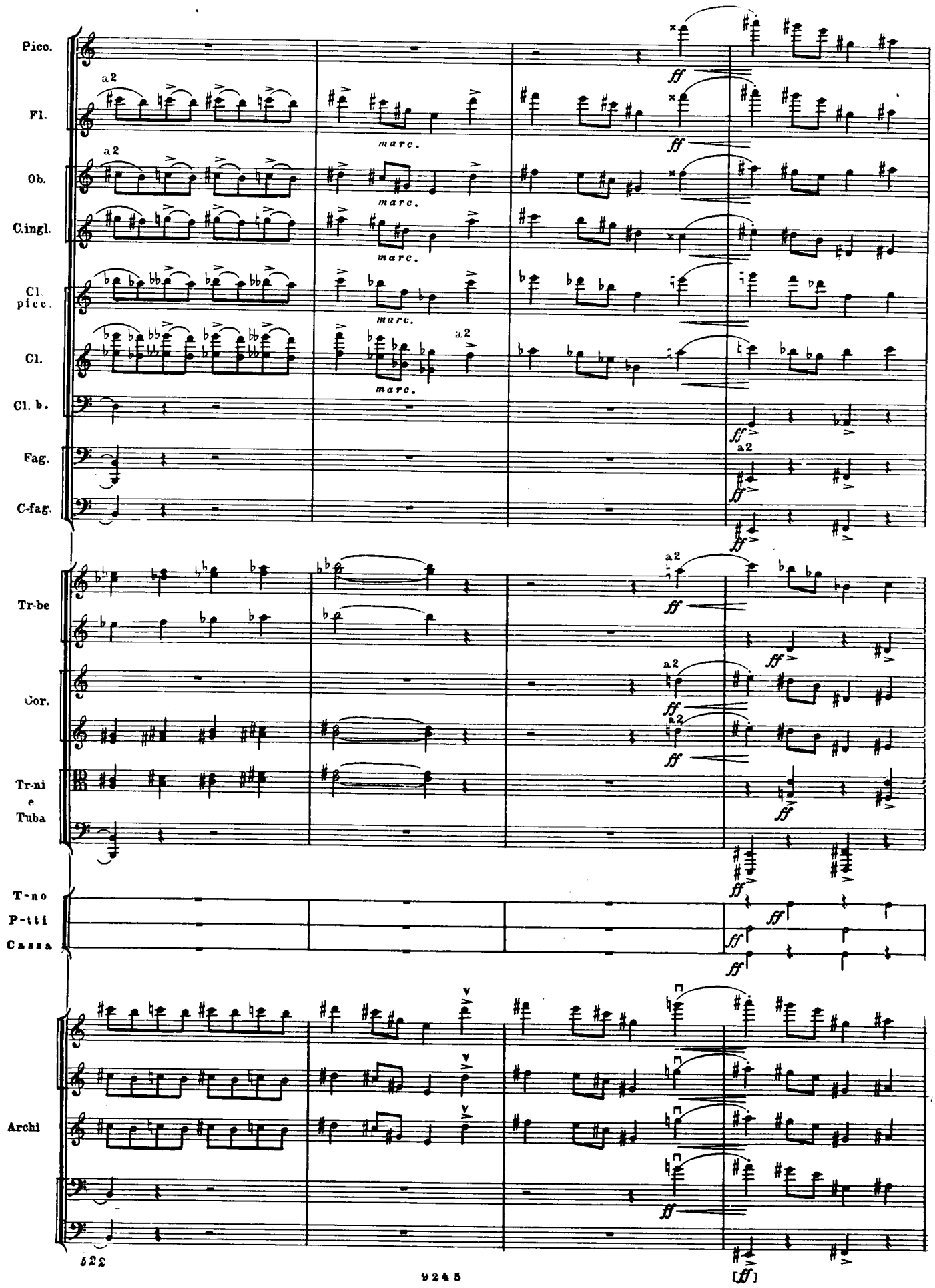

131
Pico.
Fl.
a2
Ob.
a2
C.ingl.
Cl. picc.
Cl.
a2
Cl. b.
Fag.
C.fag.
cresc.
I. II sole
ff
Tr-be
Cor.
Timp.
131
Archi
502

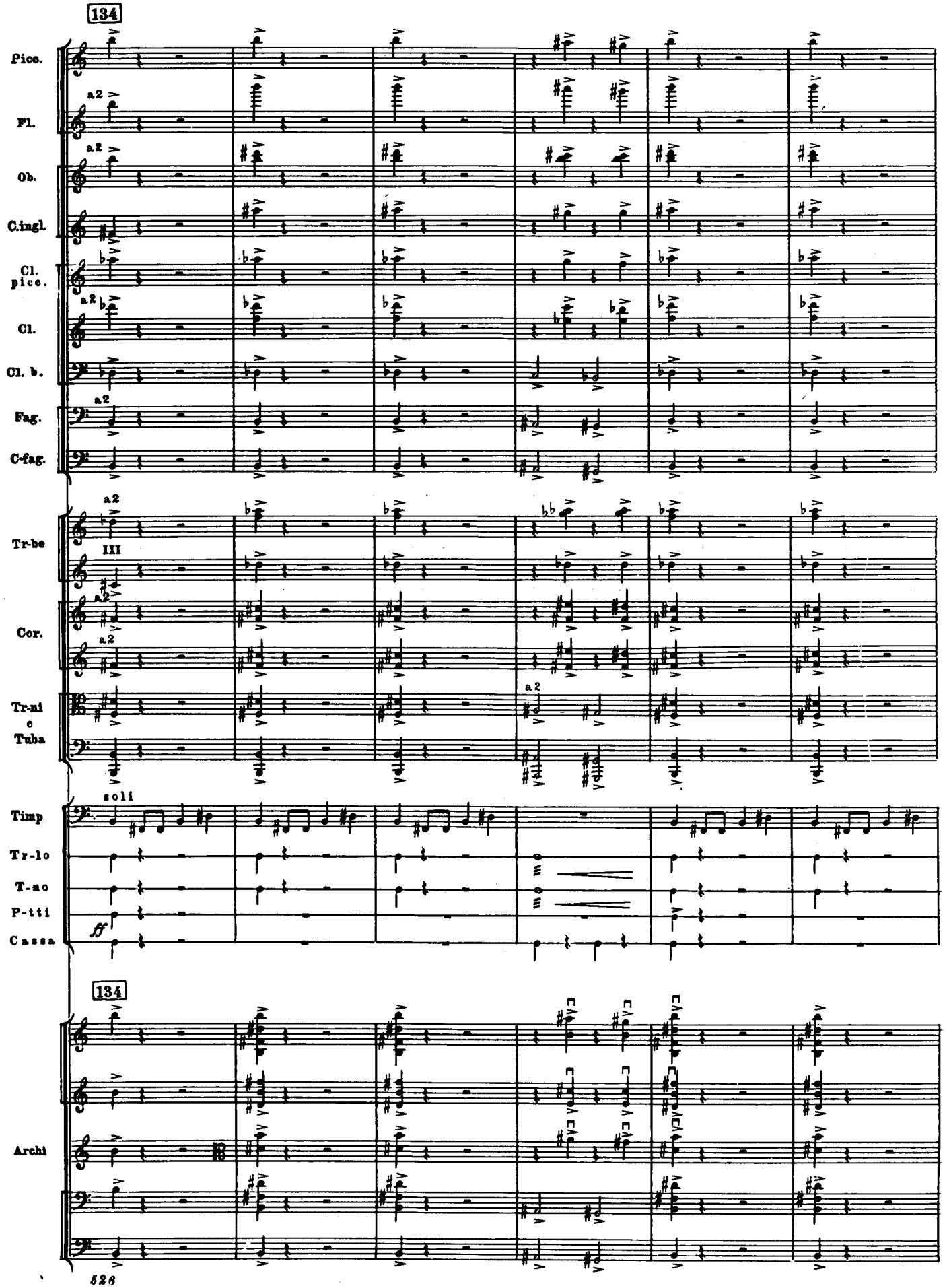

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Archi
a2
ff
arco
506

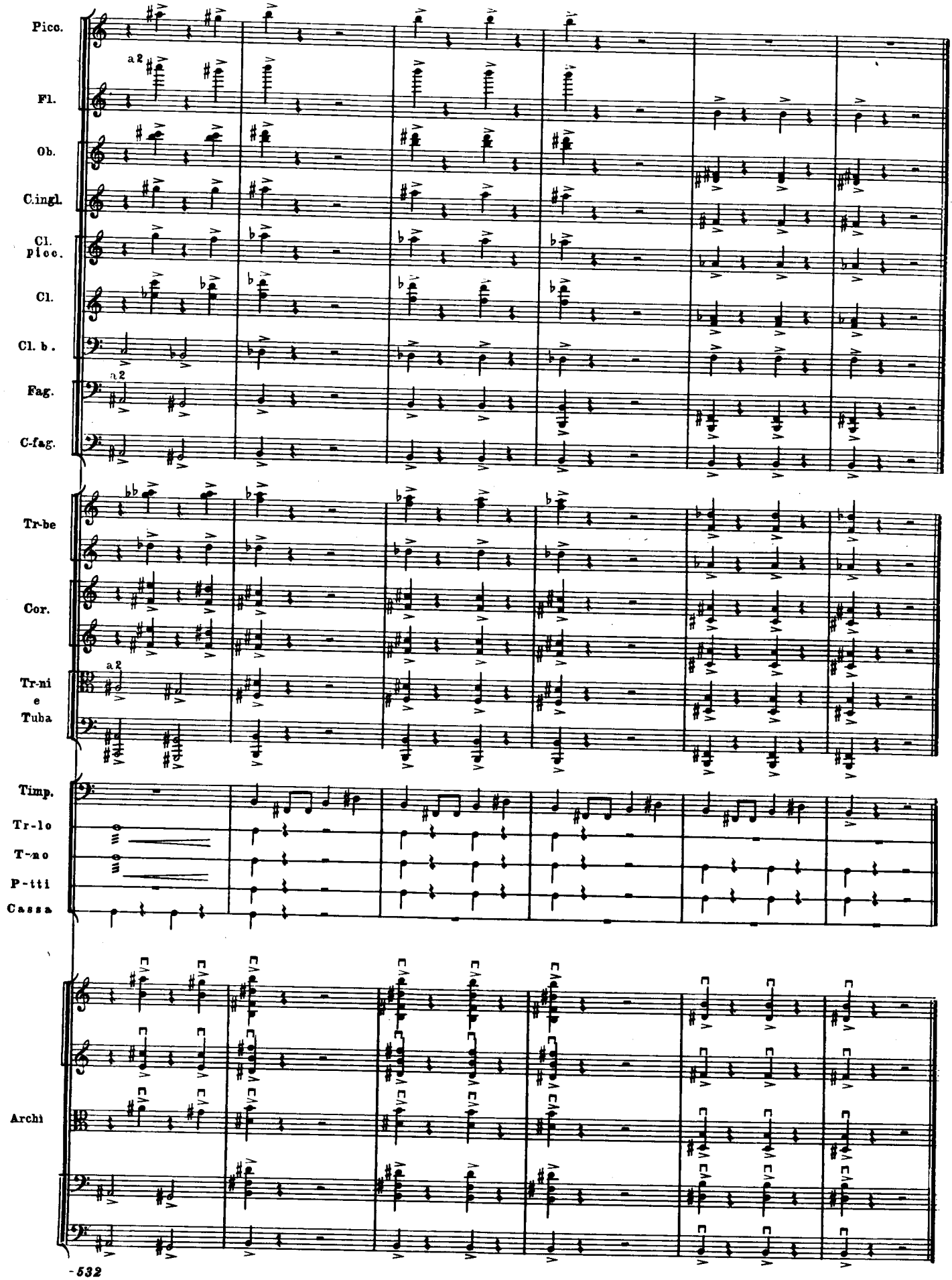

132
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
Cor.
Tr-ni e Tuba
Timp.
Archi
ff


Picc
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni
e
Tuba
Timp.
Archi
a2
ff
514


133
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
133
Archi
a2
ff
518


Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
T-no P-tti Cassa
Archi
a2
marc.
ff


134
Pico.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Tr-lo
T-no
P-tti
Cassa
soli
ff
134
Archi
a2
III


Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Tr-lo
T-no
P-tti
Cassa
Archi
a2
-532

ПРИМЕЧАНИЯ

СИМФОНИЯ № 5

I. MODERATO

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

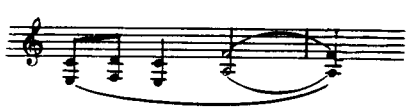
Печатается по тексту издания 1961 г.

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:

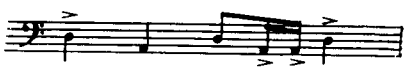


Печатается по тексту издания 1961 г.

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

Т. 7. Timp. В издании 1939 г. акценты поставлены так:



Печатается по тексту издания 1961 г.

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

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

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

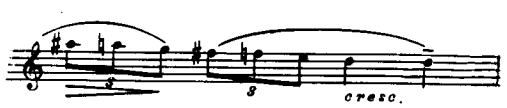
Т. 324. В издании 1974 г. указание метронома: ♪ = 184.

СИМФОНИЯ № 6

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

I. LARGO

Т. 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 с о л ь не залигована. Печатается по тексту изданий 1941 и 1962 гг.

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

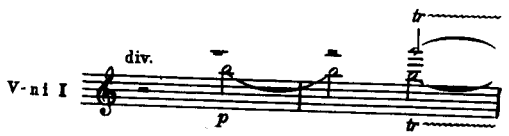
Тт. 70, 71. V-le. В рукописной копии партитуры и в издании 1941 г. эти такты не объединены лигой. Печатается по тексту издания 1962 г.

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

Т. 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.

Т. 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.

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

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

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

Т. 204. V-c. В рукописной копии партитуры и в издании 1941 г. указание con 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

Т. 1. В рукописной копии партитуры и в издании 1941 г. указание метронома: ♩ = 88—96. Печатается по тексту издания 1962 г.

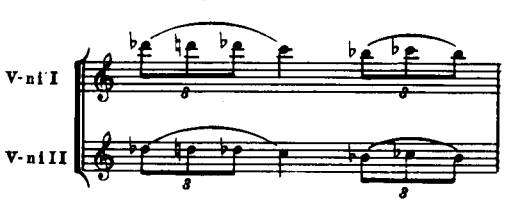
Тт. 346, 347. C. ingl. В изданиях 1941 и 1942 гг. нота м и залигована. Печатается по тексту рукописной копии партитуры — аналогично партии Cl. picc.

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

Т. 1. В рукописной копии партитуры и в издании 1941 г. указание метронома: ♩ = 152. Печатается по тексту издания 1962 г.

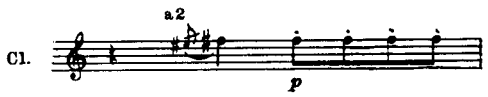
Т. 245. V-ni I, V-ni II. В изданиях 1941 и 1962 гг. лиги поставлены так:



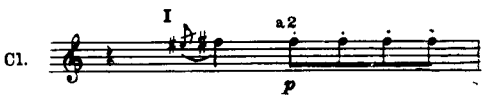
Печатается по тексту рукописной копии партитуры — аналогично лигам в партии V-le.

Т. 338. V-ni I. Диез к с о л ь добавлен по аналогии с т. 11. В рукописной копии партитуры и в изданиях 1941 и 1962 гг. он отсутствует.

Т. 391. Cl. В издании 1941 г.:



В рукописной копии партитуры и в издании 1962 г.:



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

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

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

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

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