ОТ АВТОРА ТРАНСКРИПЦИИ

Те, кто хорошо знаком с двухрояльным репертуаром, наверняка знают об авторской версии для двух фортепиано этого знаменитого сочинения. Последнего сочинения моего дорогого Сергея Васильевича. Для чего же я тогда сделал собственную транскрипцию? Вопрос в том, можем ли мы называть рахманиновскую версию авторским переложением, ведь, как известно, сначала Рахманинов написал именно вариант для фортепианного дуэта и только потом оркестровал сочинение. Думаю, что несмотря на то, что автоский замысел был основательно продуман к моменту начала написания как с точки зрения самой музыки, так и с точки зрения оркестровки — в дальнейшем, во время работы непосредственно над инструментовкой сочинения, Рахманинову пришли в голову несколько новых идей, которые он и воплотил в оркестровом звучании. Это касается не только опущенных автором в фортепианном изложении некоторых инструментальных пластов и подголосков, но и гармонии, а так же смысла некоторых оркестровых эпизодов. Можно сказать, что фортепианный авторский вариант — это прекрасно сделанный и подробно выписанный, но эскиз, да простит меня за такое слово Сергей Васильевич. Для примера возьмем последние такты произведения: в двухрояльной версии огромное полотно завершается резко и довольно сухо, обрываясь мощными, но довольно пустыми аккордами. Это такой «типичный», что ли, конец большого и яркого сочинения. В оркестровом звучании это место реализовано немного по-другому — несколько раз в паузах между финальными аккордами оркестра мы слышим нарастающие удары там-тама и его последний удар совпадает с последним ударом оркестрового тутти. В партитуре не указано, что нужно оставлять там-там звучащим после заключительного аккорда оркестра, но многие дирижеры не гасят этот последний набат и оставляют его постепенно затухающим. Лично мне такая трактовка смысла всего произведения очень близка, даже если она не совсем то, что имел в виду Рахманинов. Без этого звучащего рокота там-тама сочинение эффектно «заканчивается», а с ним оно начинает новую жизнь, оставляя слушателей подумать над тем, что произошло. Возможно, автор был бы не против подобного окончания своего сочинения.

В своей версии я ориентировался не на максимально точное воспроизведение партитуры, а на звучание и мощь рахманиновского оркестра, на некоторые тембры, которые автор опустил в фортепианной редакции. В общем, я старался, чтобы два рояля составили достойную конкуренцию большому симфоническому оркестру. В «Дафнисе и Хлое» у меня были похожие задачи, но в данной работе цель все же не в «конкурсе красоты» между фортепиано и оркестром, а в выявлении и попытке реализации того оркестрового смысла, который заложил Рахманинов с свое последнее творение. Очень для него дорогое и любимое. Я постарался не испортить его, а еще больше полюбить, потому что изучил его изнутри и вложил в него много собственного труда.

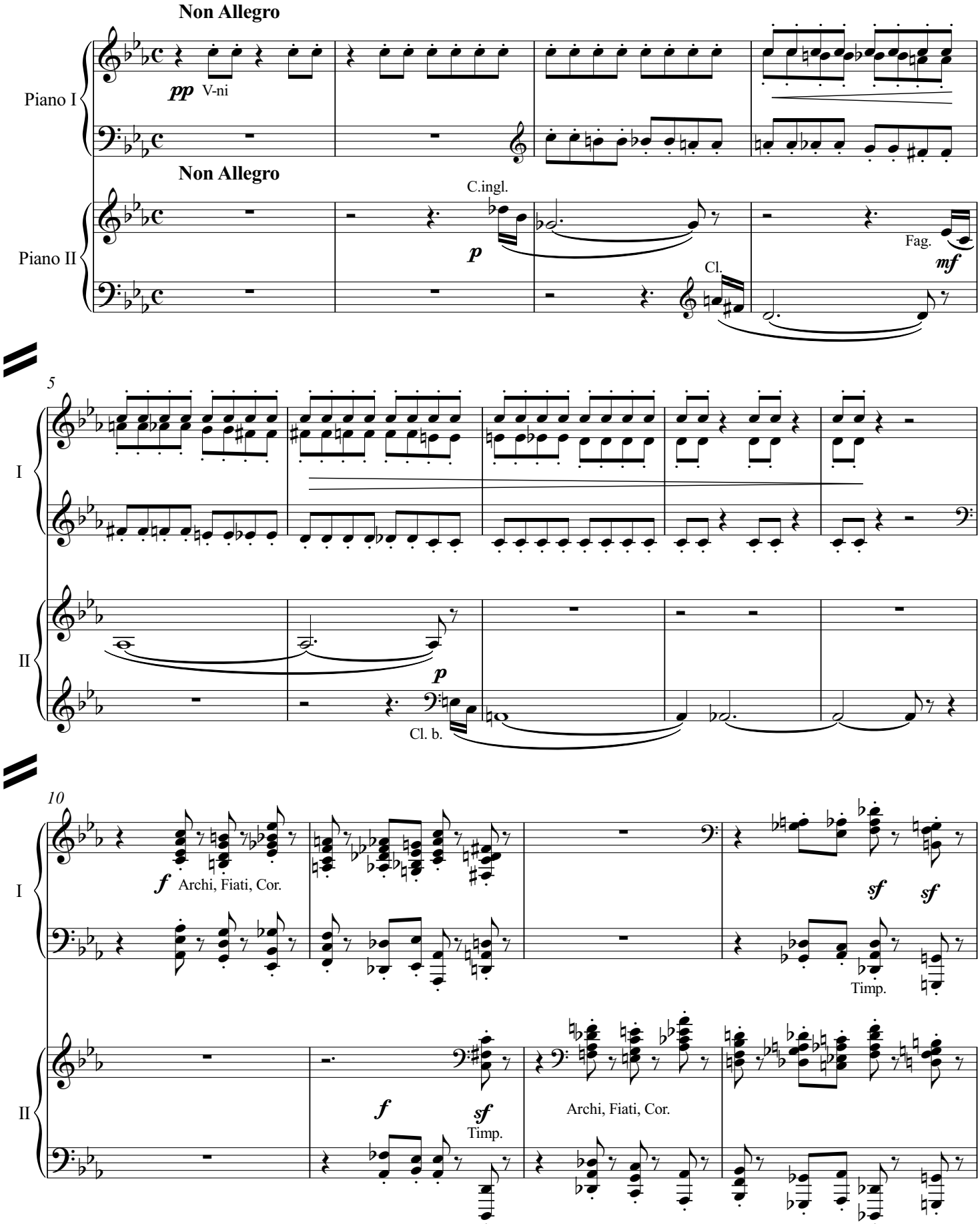
В. Грязнов

Симфонические танцы

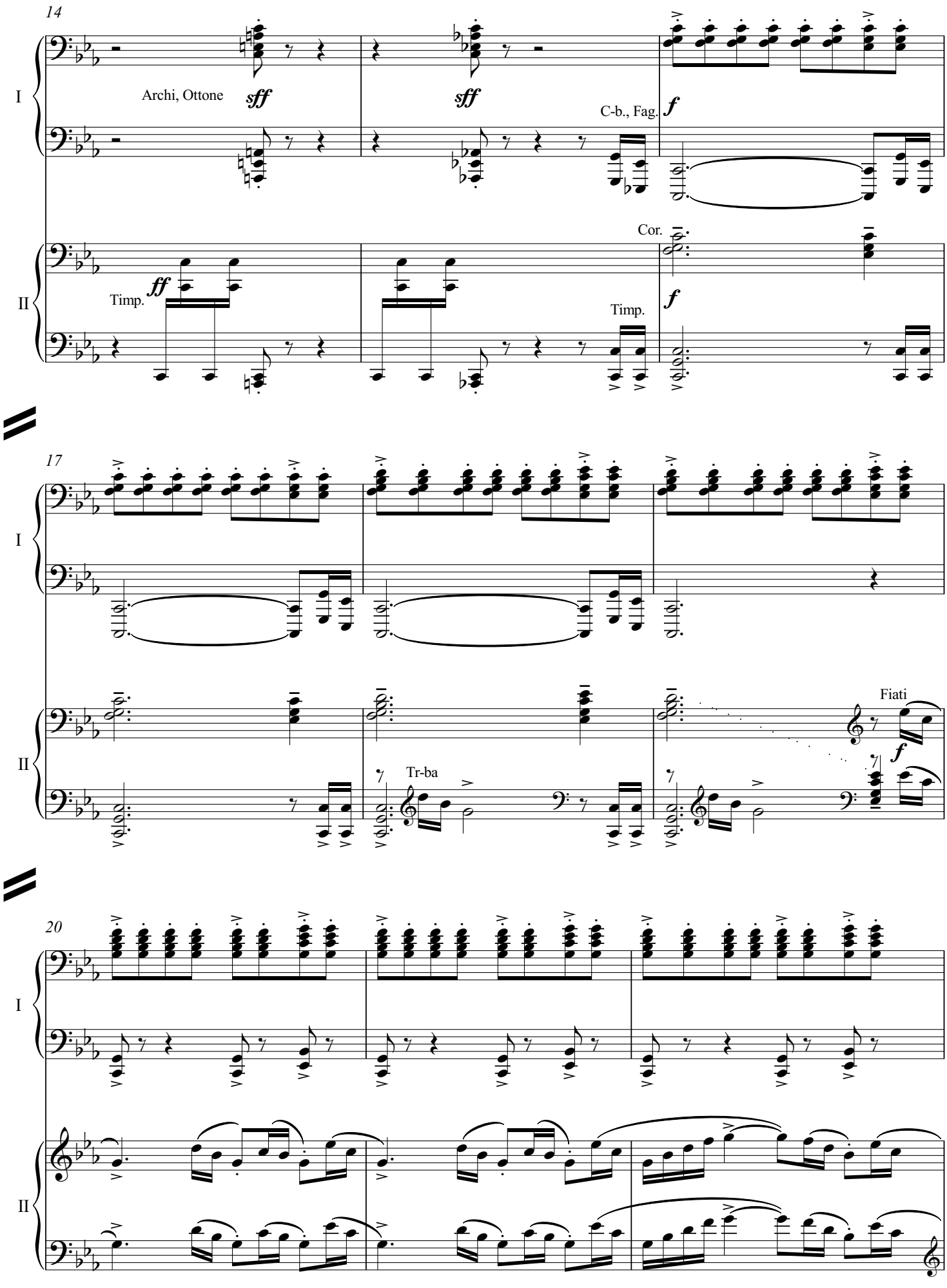
Транскрипция для двух фортепиано Вячеслава Грязнова

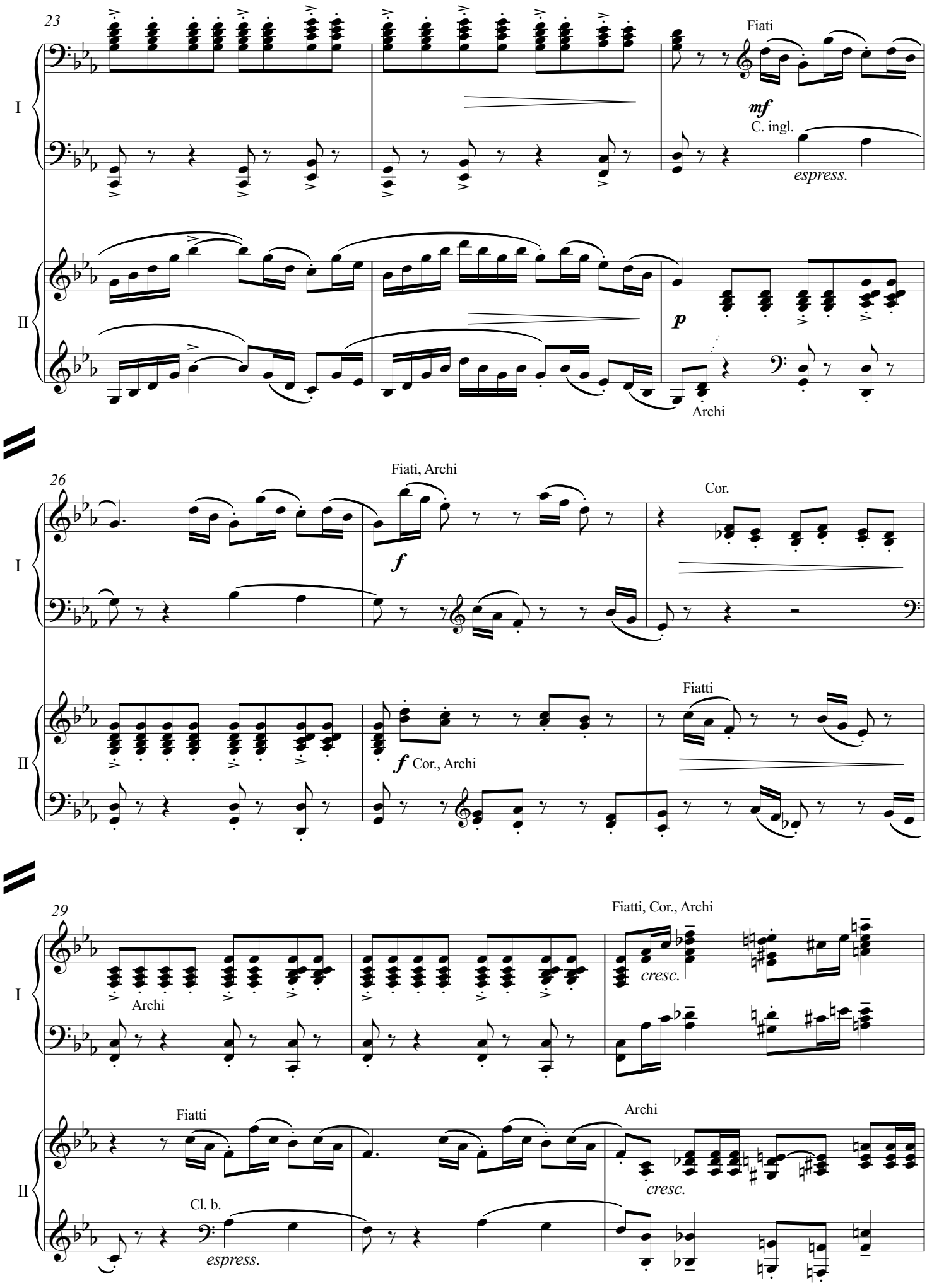
I

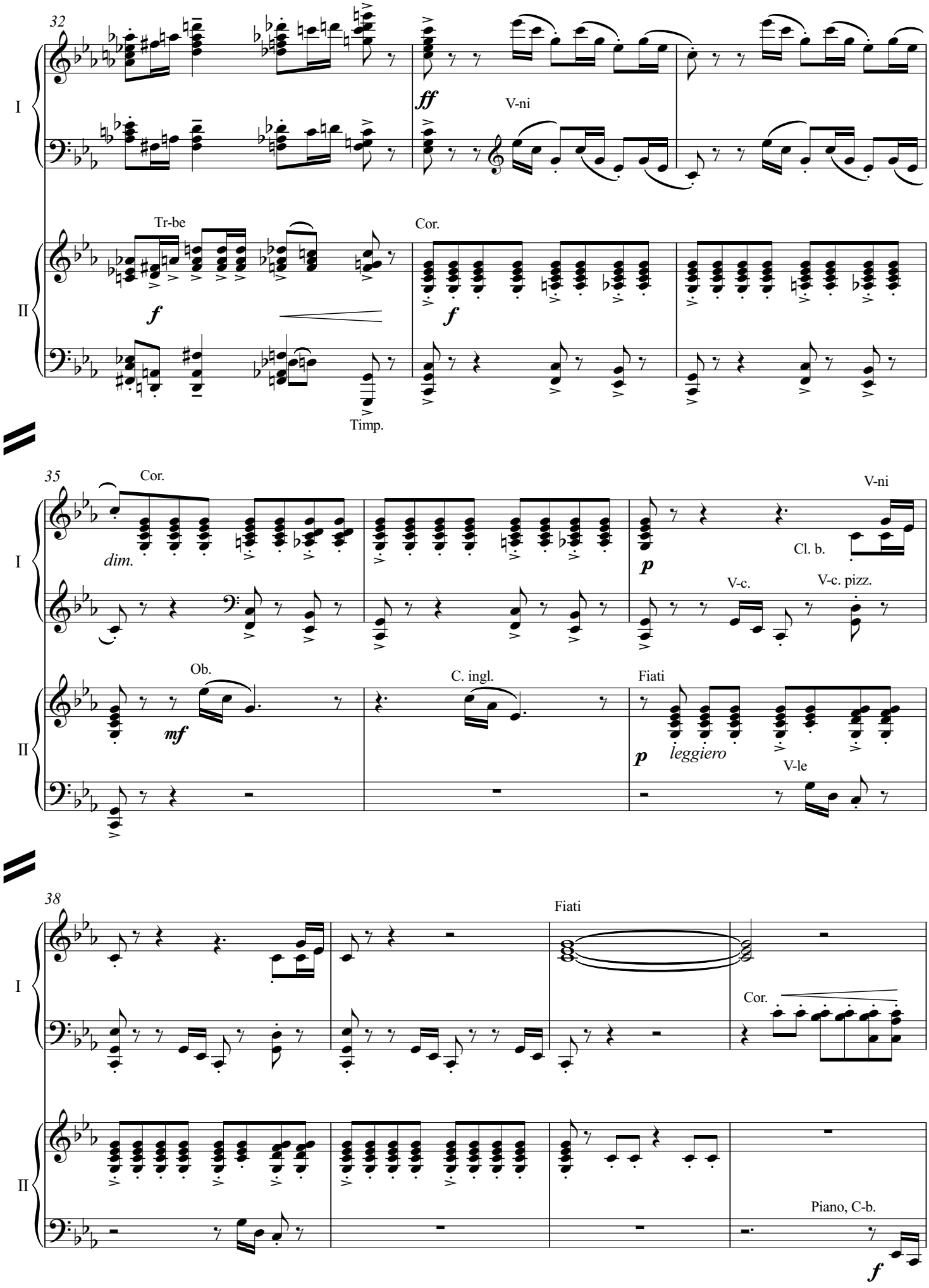
С. РАХМАНИНОВ, op. 45

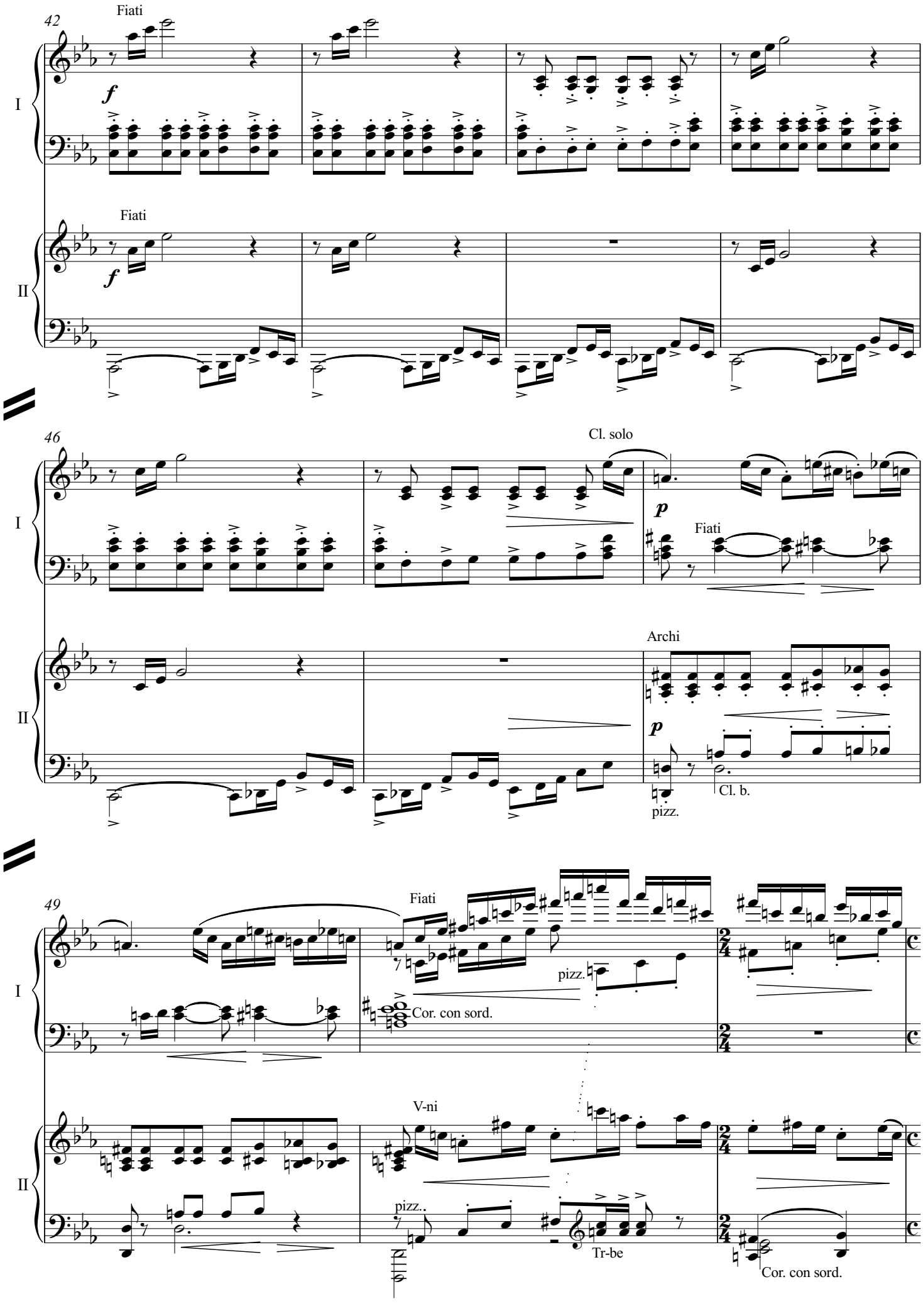


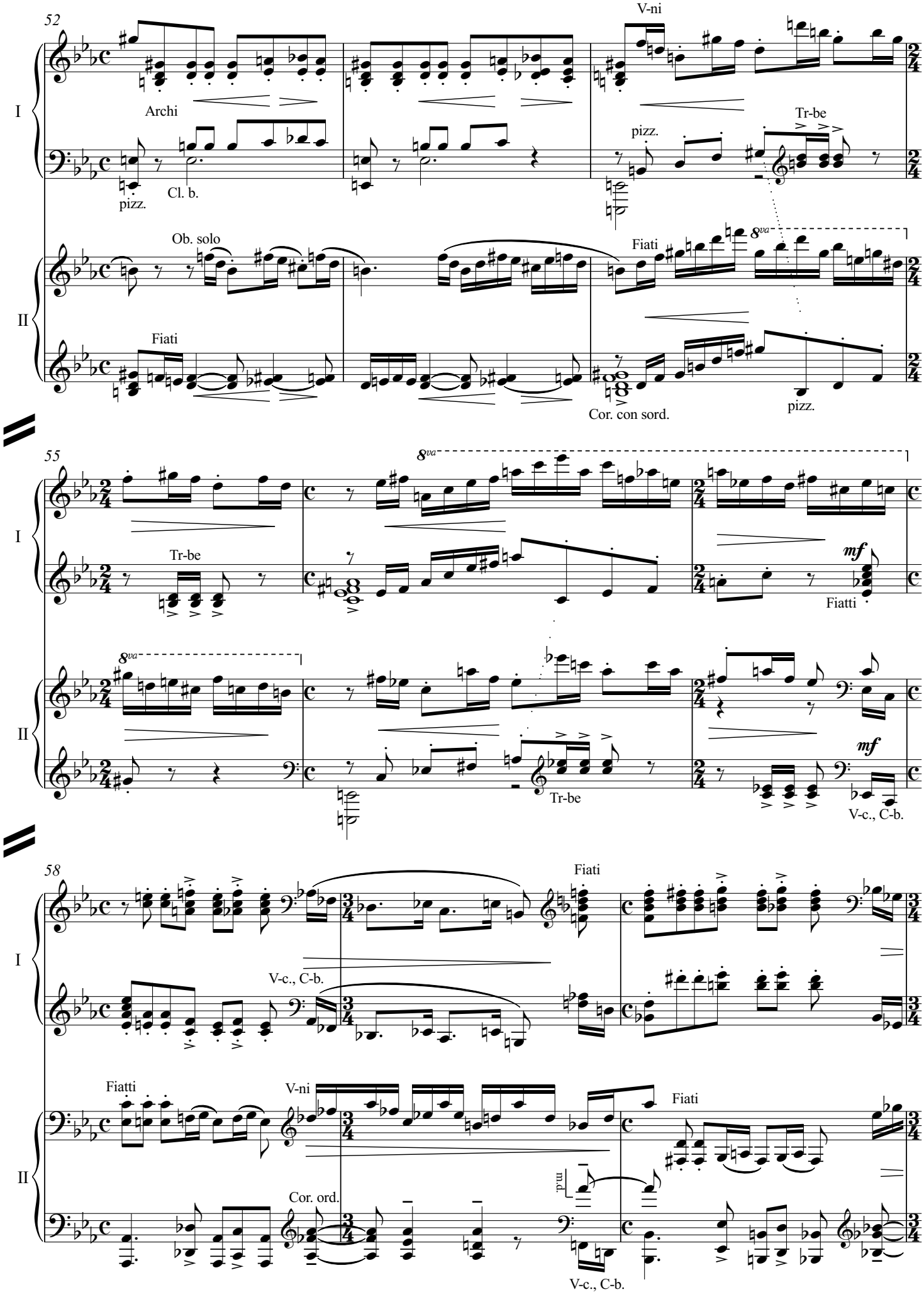
V. GRYAZNOV © 2010

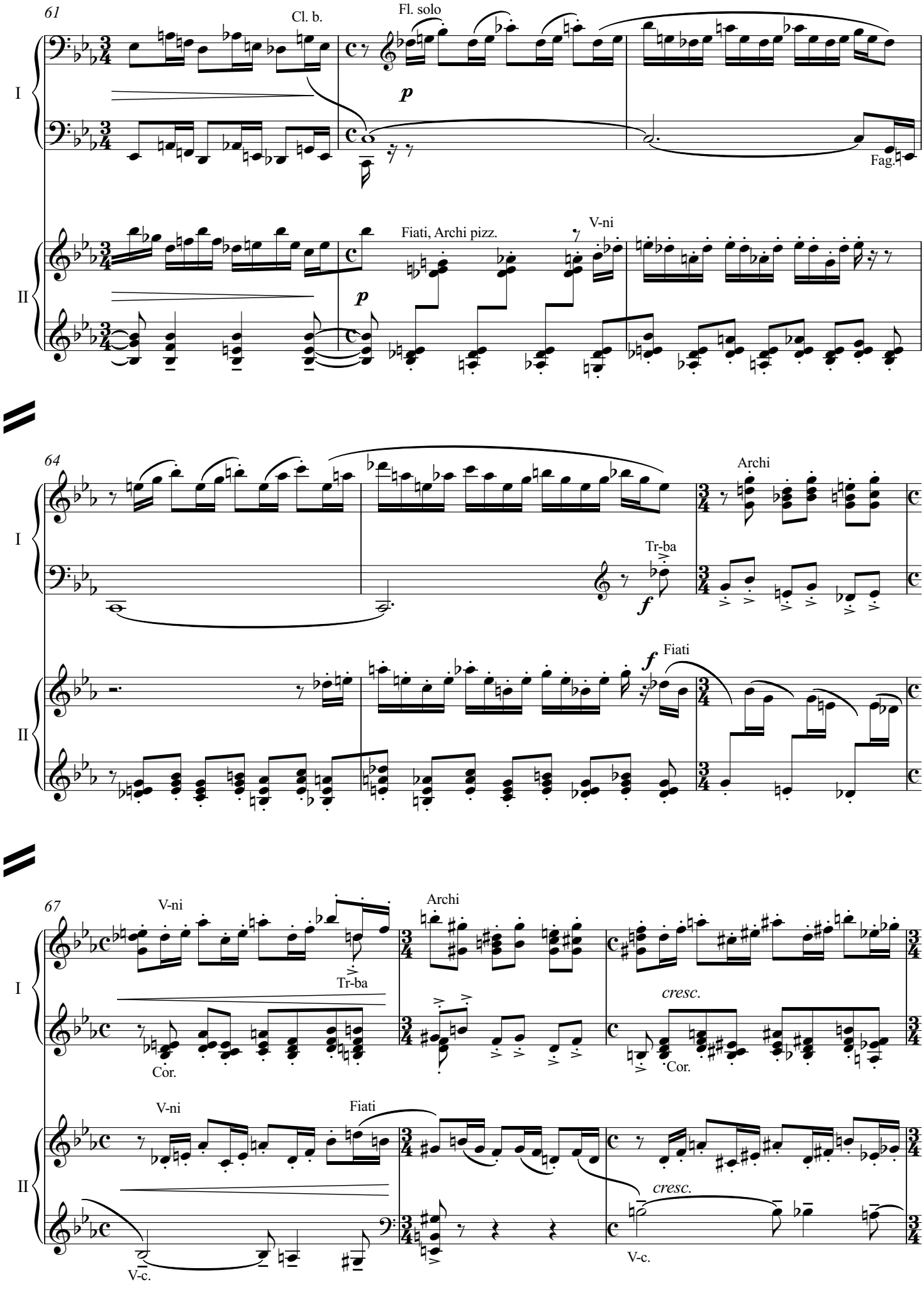

14
I
Archi, Ottone
sff
sff
C-b., Fag.
f
Cor.
II
Timp.
ff
Timp.
f
17
I
II
Tr-ba
Fiati
f
20
I
II

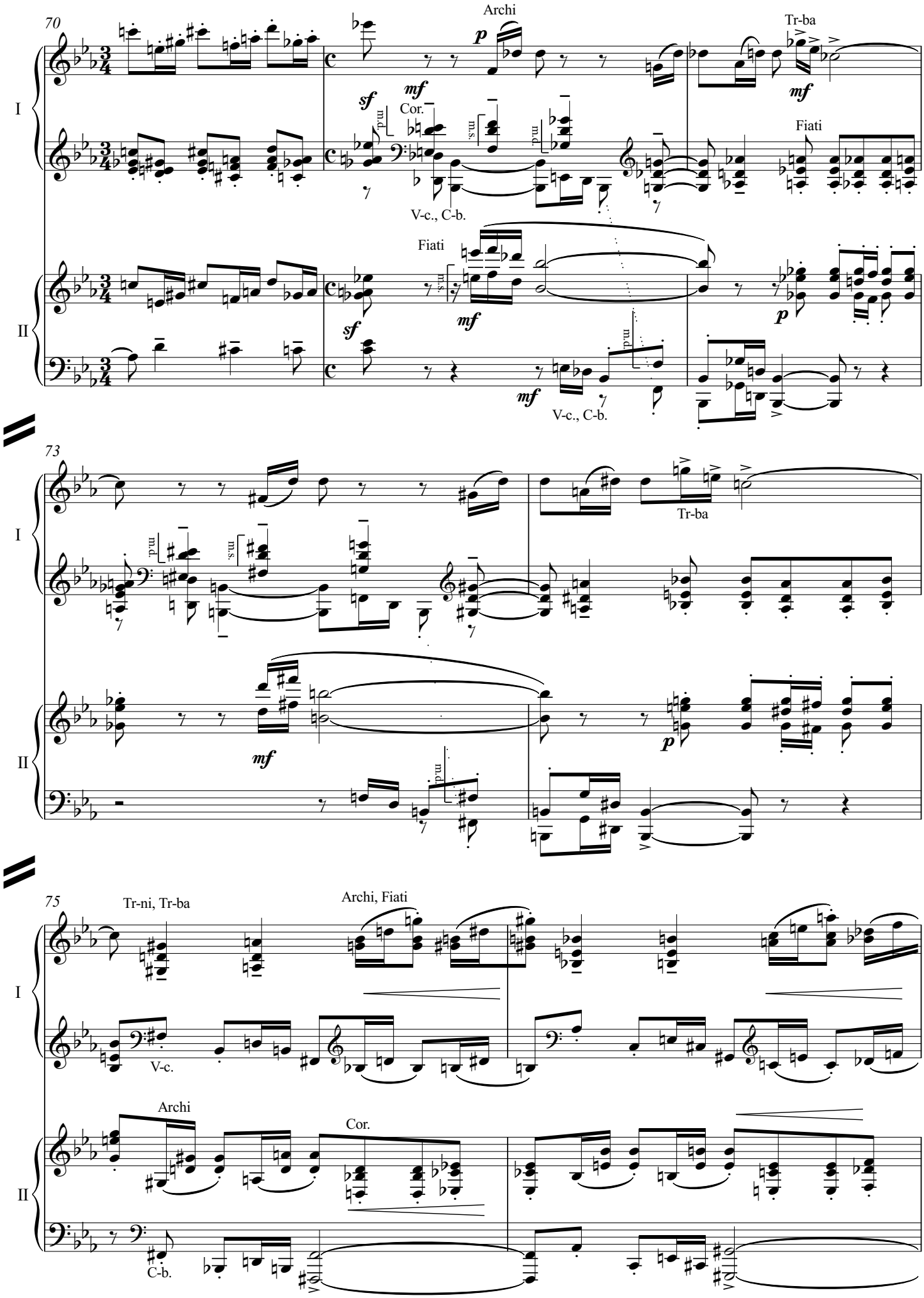

23
I
II
Fiati
mf
C. ingl.
espress.
p
Archi
26
Fiati, Archi
f
Cor.
f Cor., Archi
Fiatti
29
Fiatti, Cor., Archi
cresc.
Archi
Fiatti
Cl. b.
espress.
Archi
cresc.

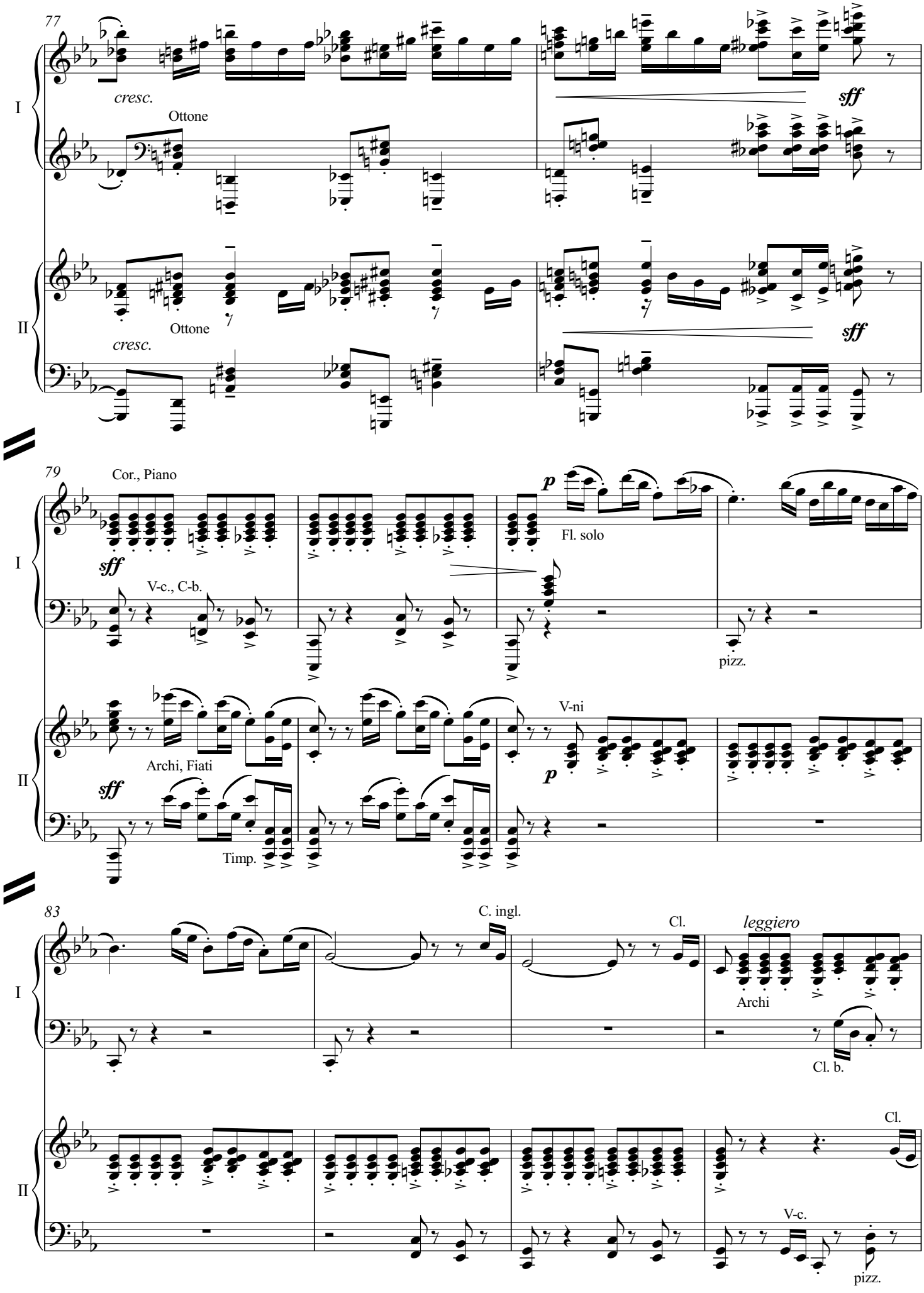

32
I
II
ff
V-ni
Tr-be
Cor.
f
f
Timp.
35
Cor.
dim.
V-ni
p
Cl. b.
V-c.
V-c. pizz.
Ob.
mf
C. ingl.
Fiati
p
leggiero
V-le
38
Fiati
Cor.
Piano, C-b.
f

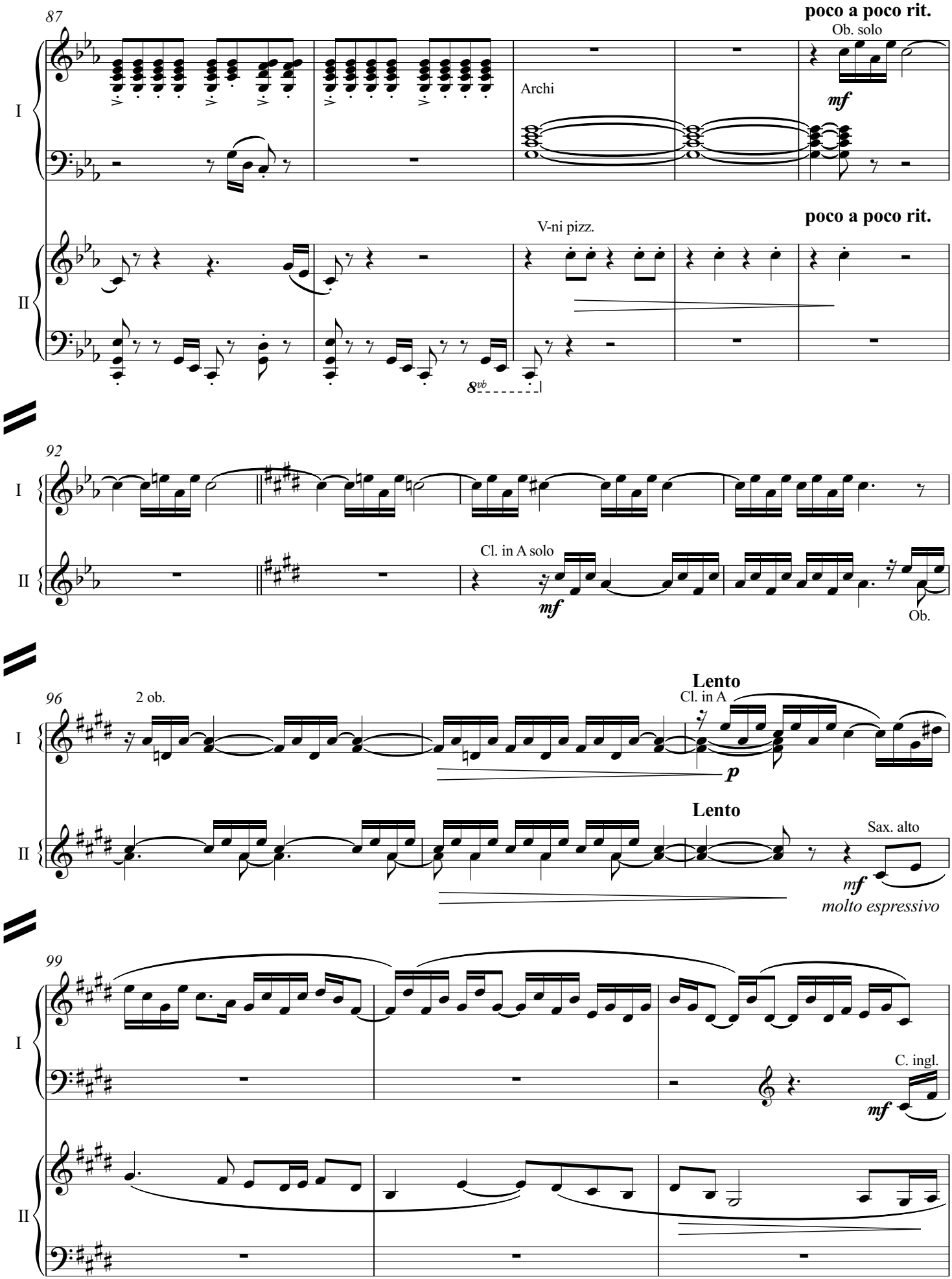

42
Fiati
f
I
Fiati
f
II
46
Cl. solo
p
Fiati
I
Archi
p
II
pizz.
Cl. b.
49
Fiati
pizz.
I
Cor. con sord.
V-ni
pizz..
Tr-be
II
Cor. con sord.

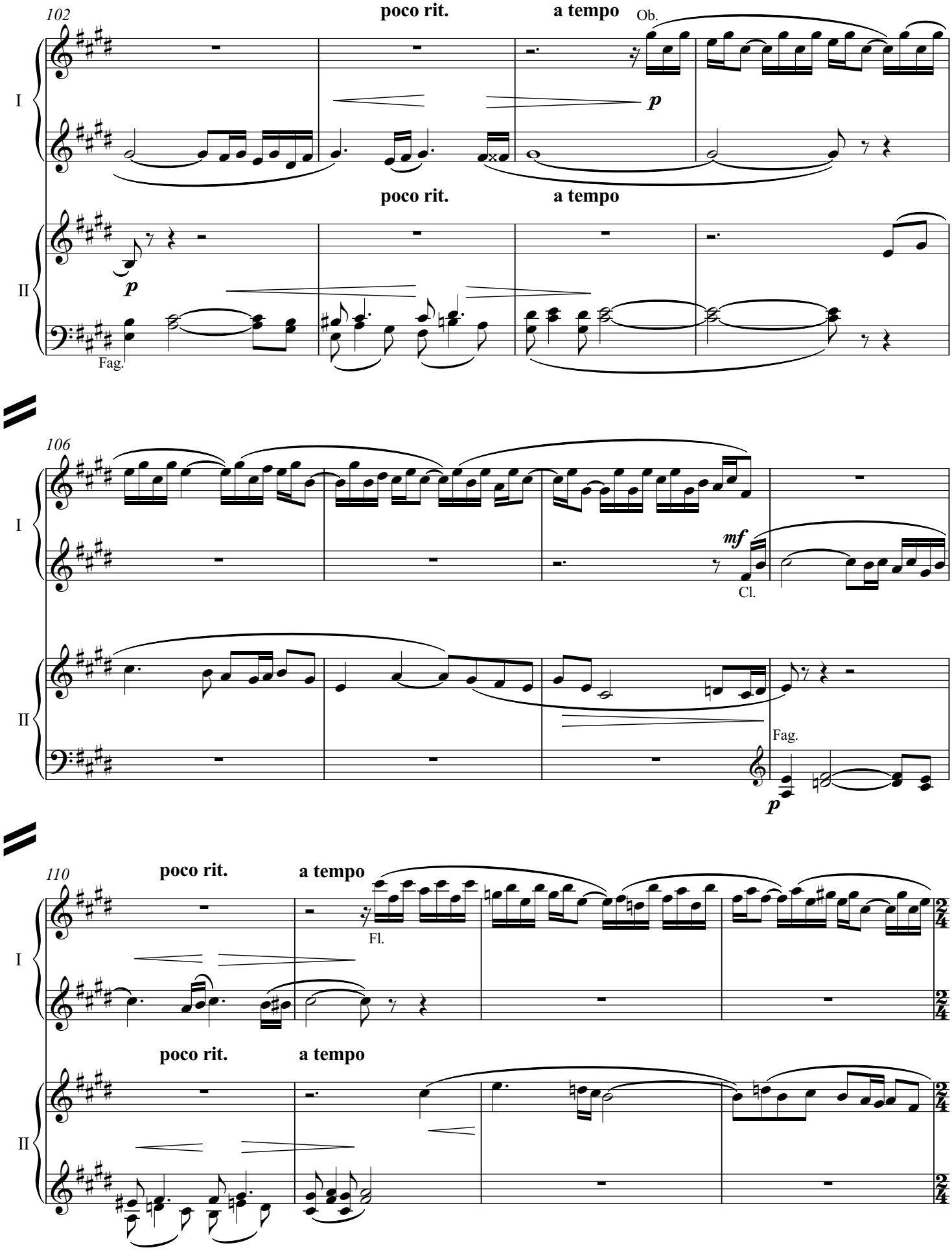

52
I
II
V-ni
Archi
pizz.
Cl. b.
pizz.
Tr-be
Ob. solo
Fiati
8va
Fiati
Cor. con sord.
pizz.
55
8va
Tr-be
mf
Fiatti
8va
Tr-be
mf
V-c., C-b.
58
Fiati
V-c., C-b.
Fiatti
V-ni
Fiati
Cor. ord.
V-c., C-b.

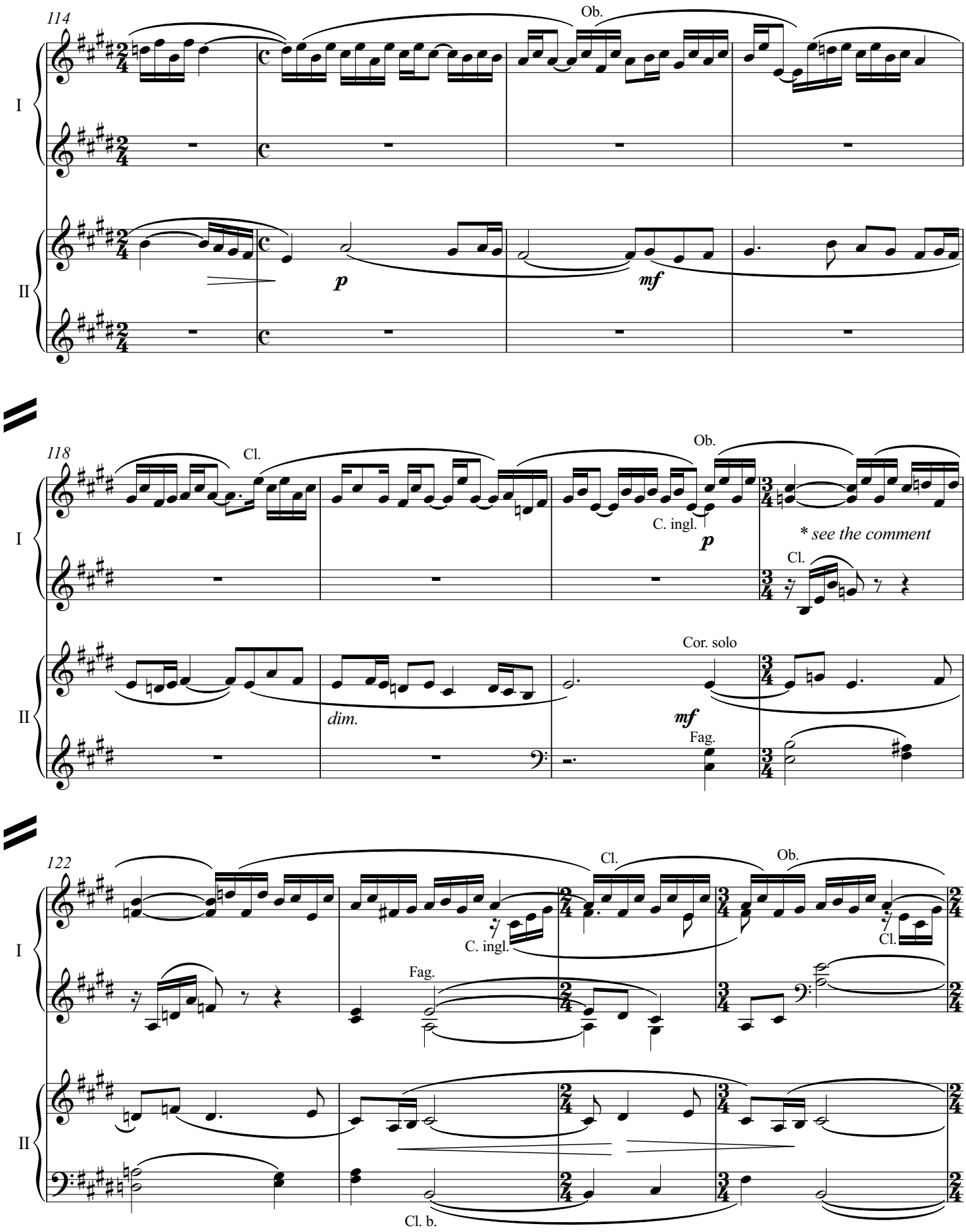

61
Cl. b.
Fl. solo
p
Fag.
Fiati, Archi pizz.
V-ni
p
64
Archi
Tr-ba
f
Fiati
f
67
V-ni
Tr-ba
Archi
cresc.
Cor.
Cor.
V-ni
Fiati
cresc.
V-c.
V-c.
I
II


70
Archi
Tr-ba
Cor.
Fiati
V-c., C-b.
73
75
Tr-ni, Tr-ba
Archi, Fiati
V-c.
C-b.

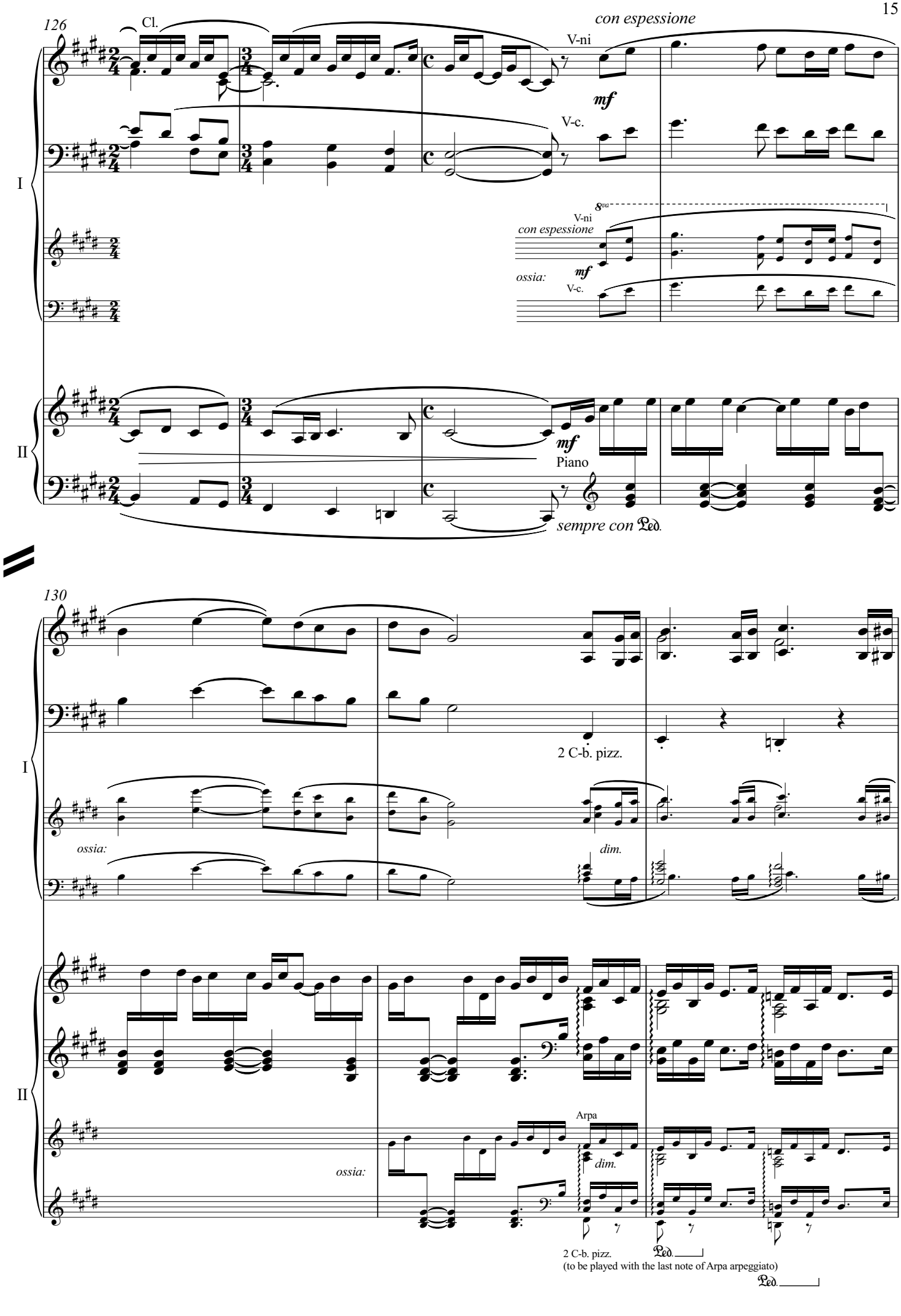

77
I
cresc.
Ottone
sff
II
Ottone
cresc.
sff
79
Cor., Piano
p
Fl. solo
I
sff
V-c., C-b.
pizz.
V-ni
Archi, Fiati
II
sff
p
Timp.
83
C. ingl.
Cl.
leggiero
I
Archi
Cl. b.
Cl.
II
V-c.
pizz.

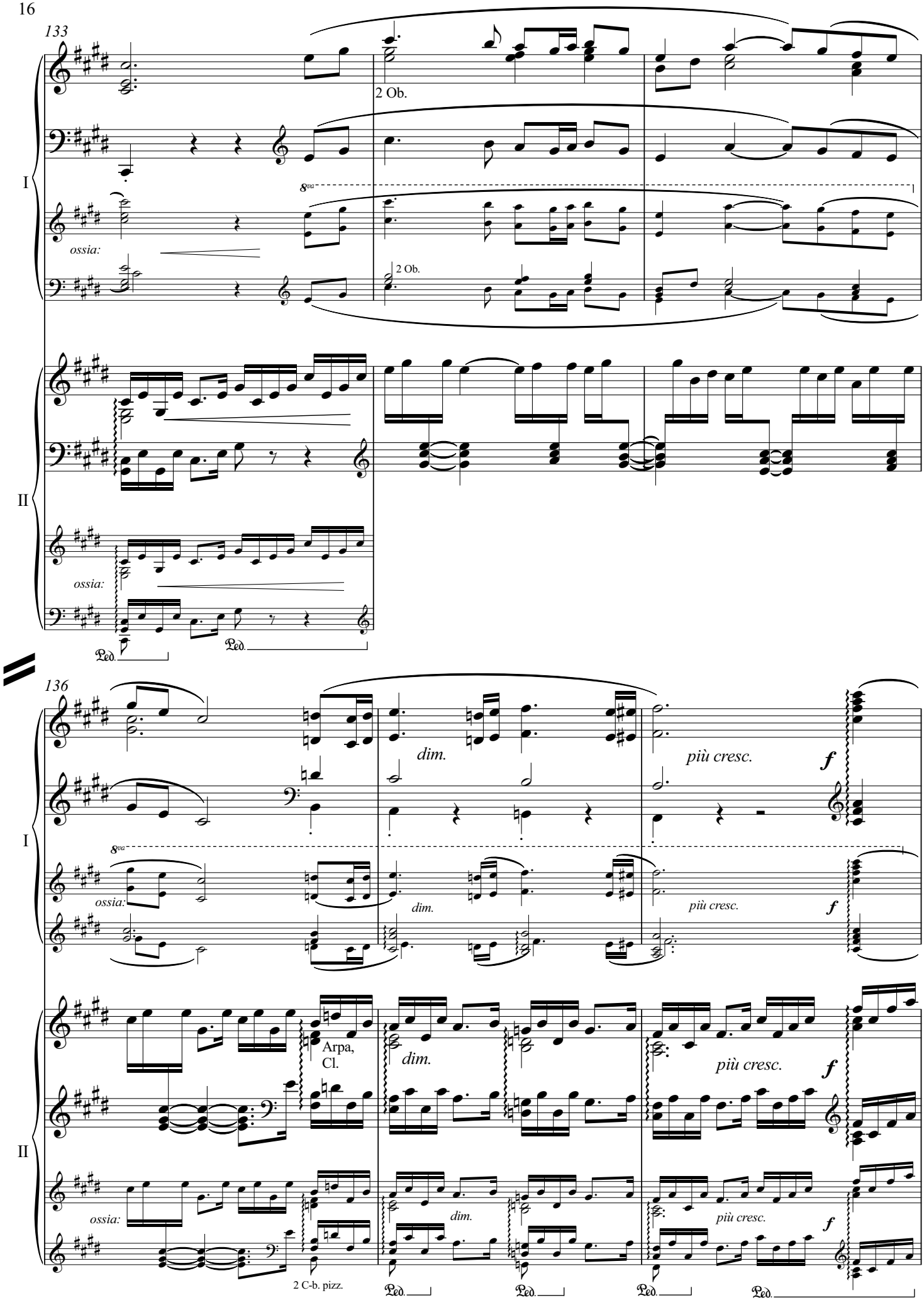

87
poco a poco rit.
Ob. solo
Archi
mf
I
II
V-ni pizz.
poco a poco rit.
8vb
92
Cl. in A solo
mf
Ob.
96
2 ob.
Lento
Cl. in A
p
Lento
Sax. alto
mf
molto espressivo
99
C. ingl.
mf

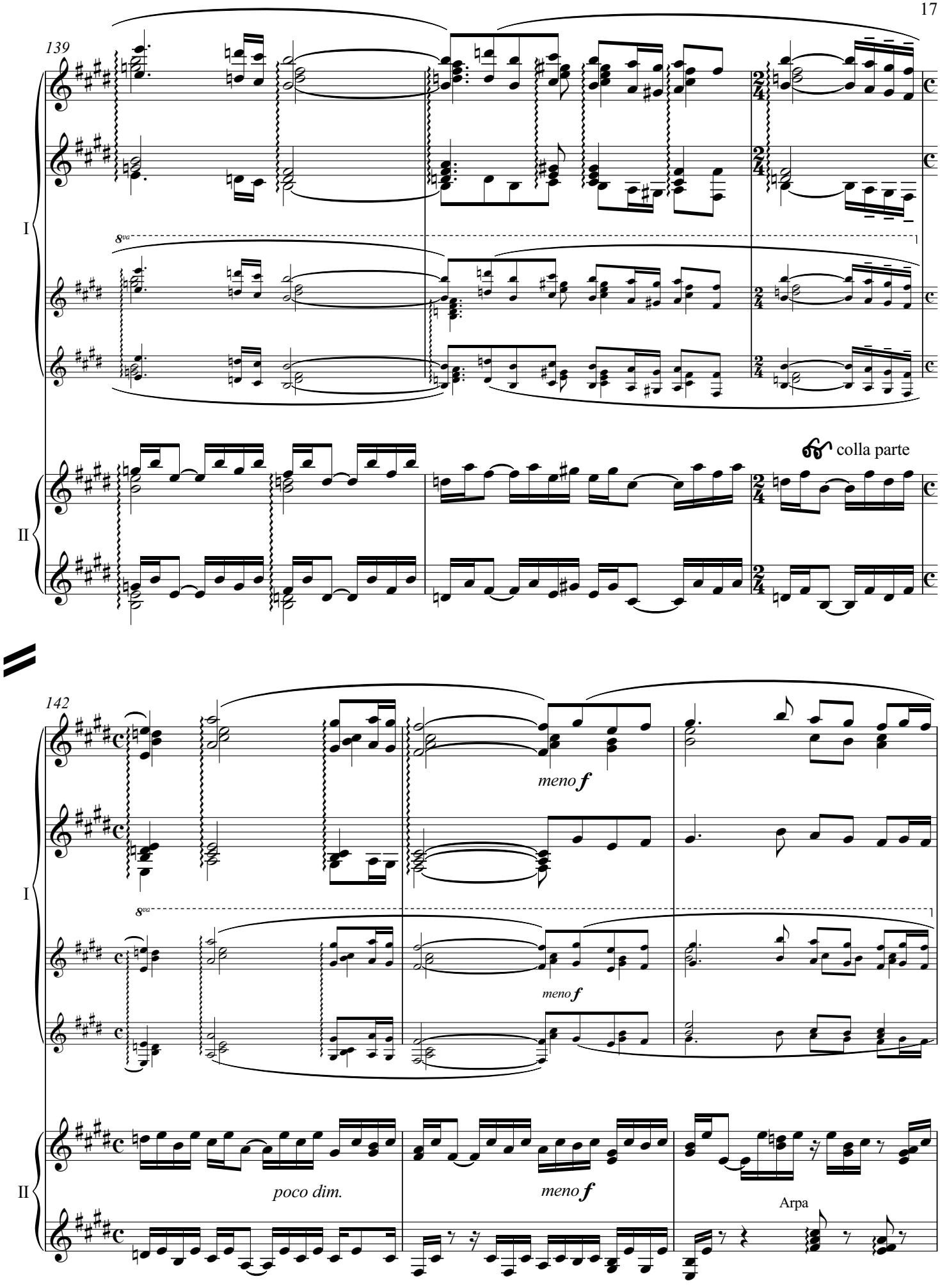

102
poco rit.
a tempo
Ob.
p
I
poco rit.
a tempo
p
II
Fag.
106
mf
Cl.
I
Fag.
p
II
110
poco rit.
a tempo
Fl.
I
poco rit.
a tempo
II

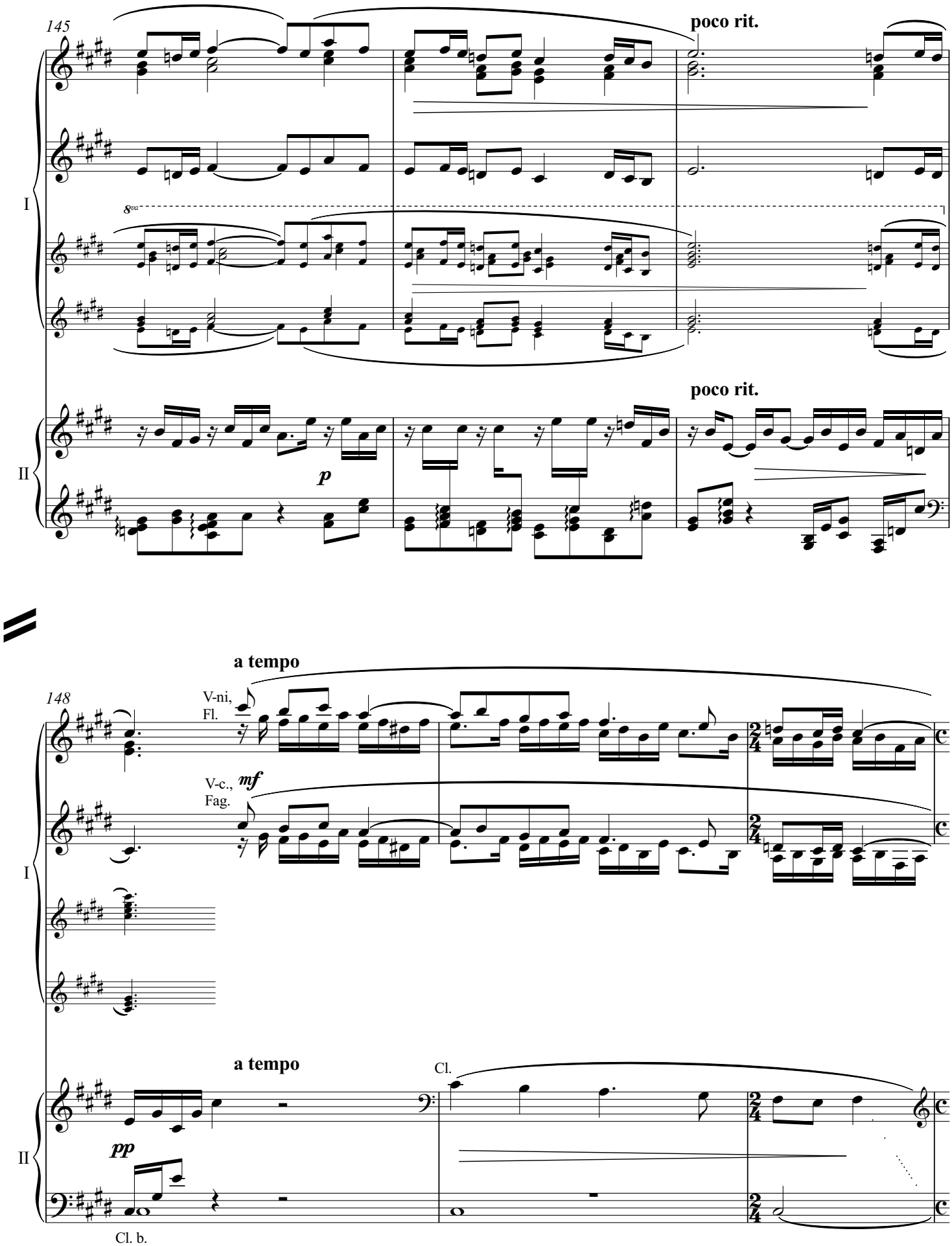


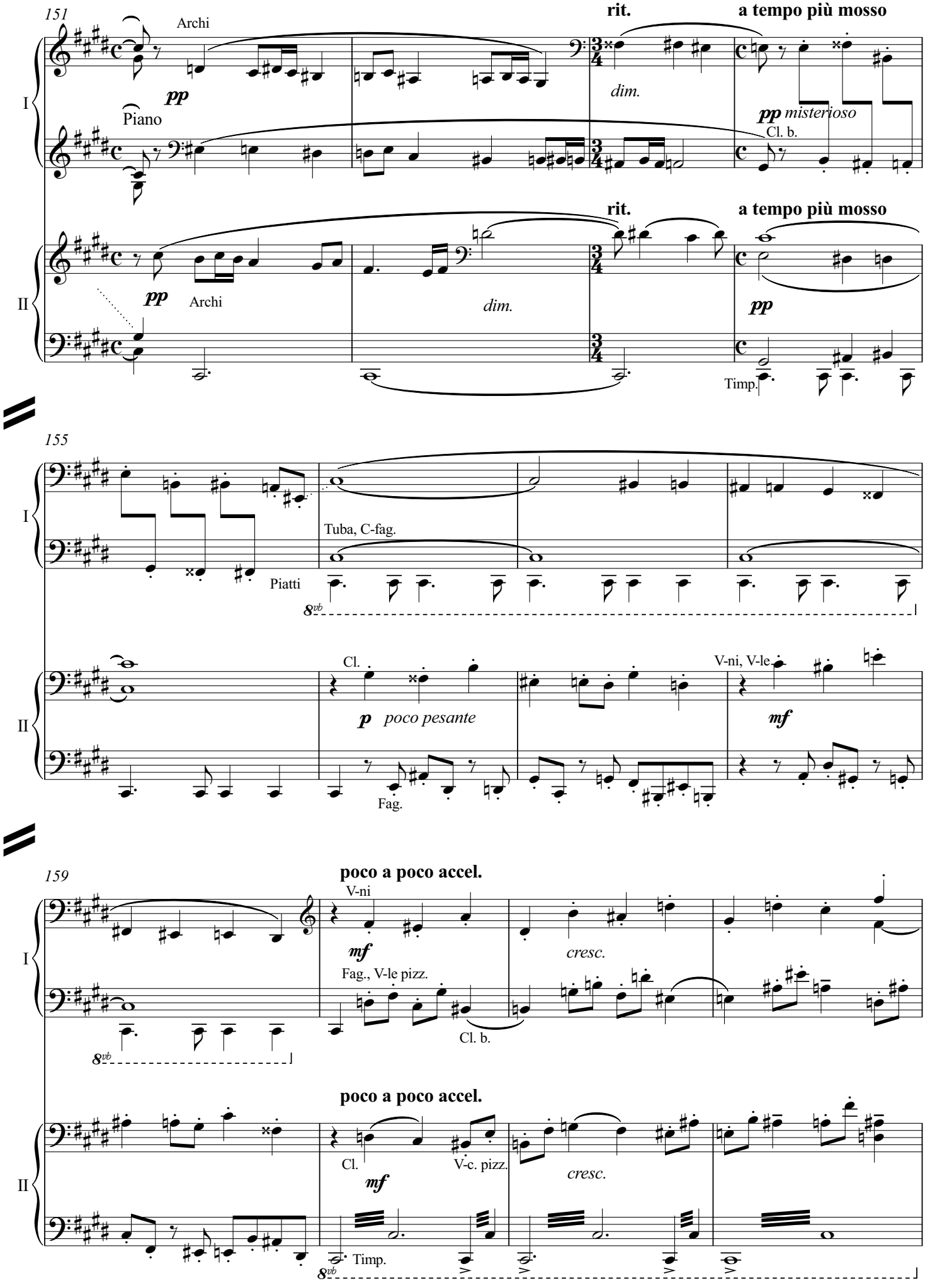
** Based on two pianos performance I had to make some changes in the next 2 bars in comparsion with the score to keep transparency in polyphony.*

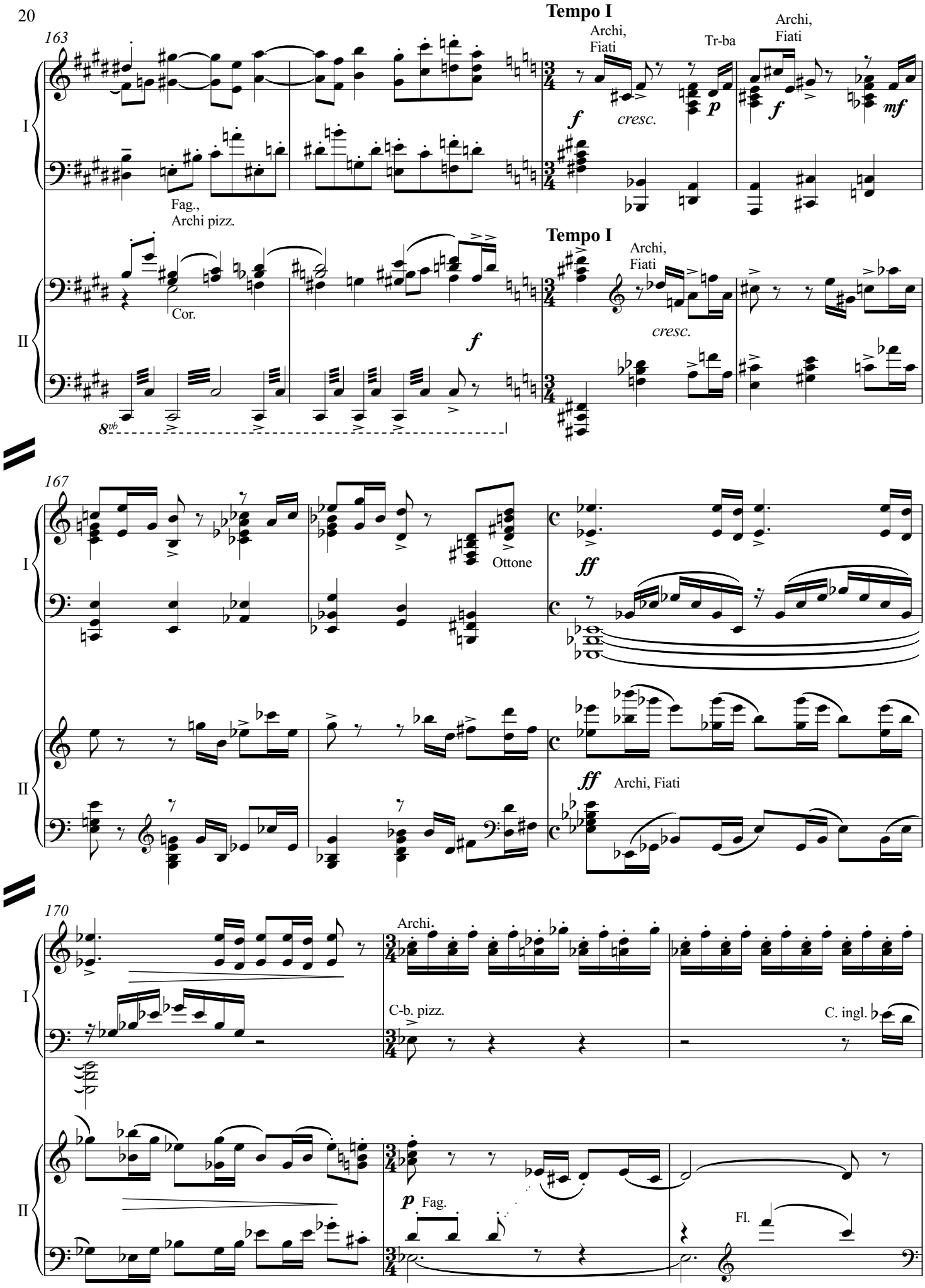

126
Cl.
con espessione
V-ni
mf
V-c.
I
8va
V-ni
con espessione
mf
ossia:
V-c.
II
mf
Piano
sempre con Ped.
130
I
2 C-b. pizz.
ossia:
dim.
II
Arpa
ossia:
dim.
2 C-b. pizz.
(to be played with the last note of Arpa arpeggiato)
Ped.
Ped.

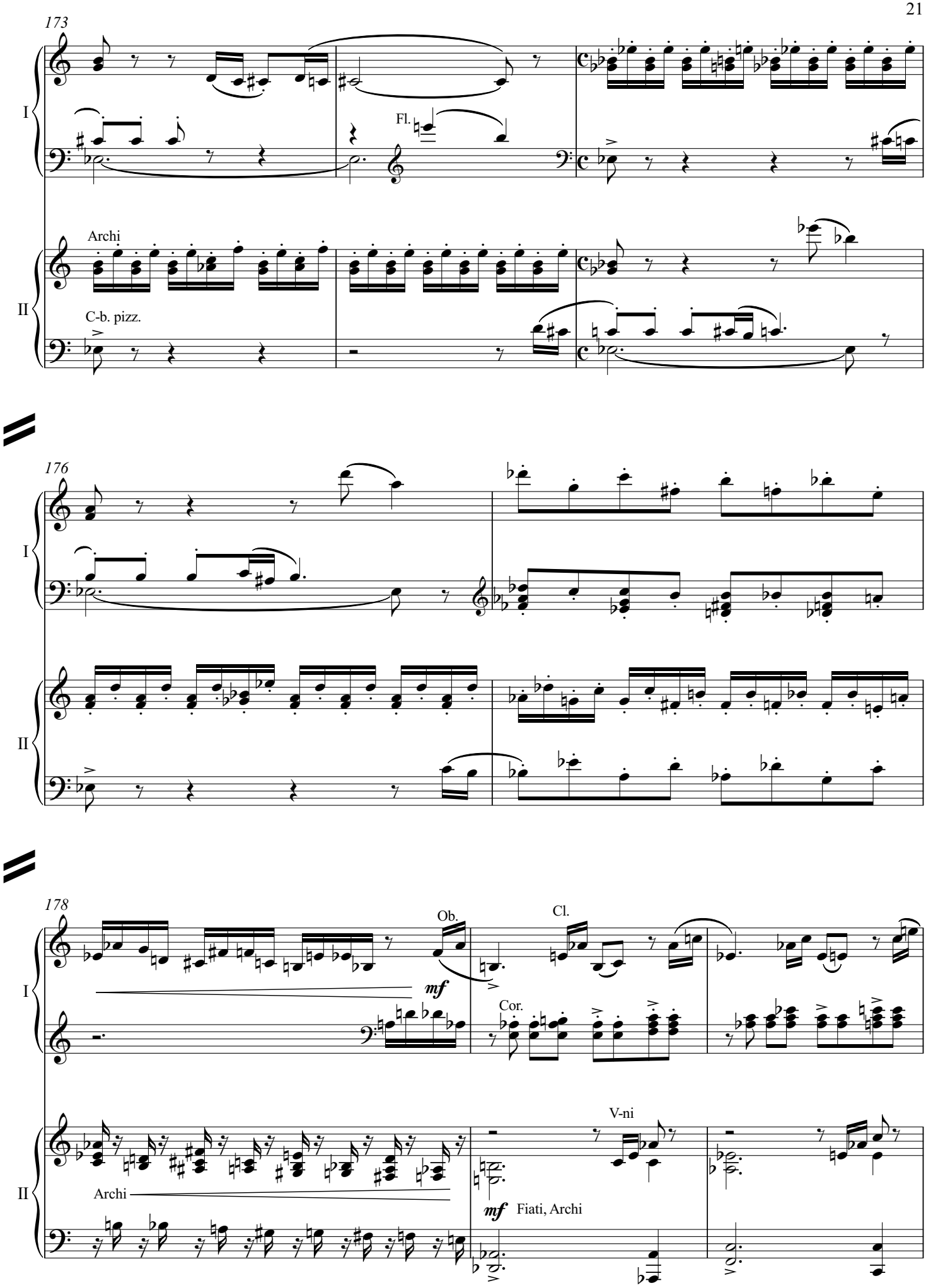

133
I
2 Ob.
8va
ossia:
2 Ob.
II
ossia:
Ped.
Ped.
136
I
dim.
più cresc.
f
8va
ossia:
dim.
più cresc.
f
II
Arpa,
Cl.
dim.
più cresc.
f
ossia:
2 C-b. pizz.
dim.
più cresc.
f
Ped.
Ped.
Ped.
Ped.

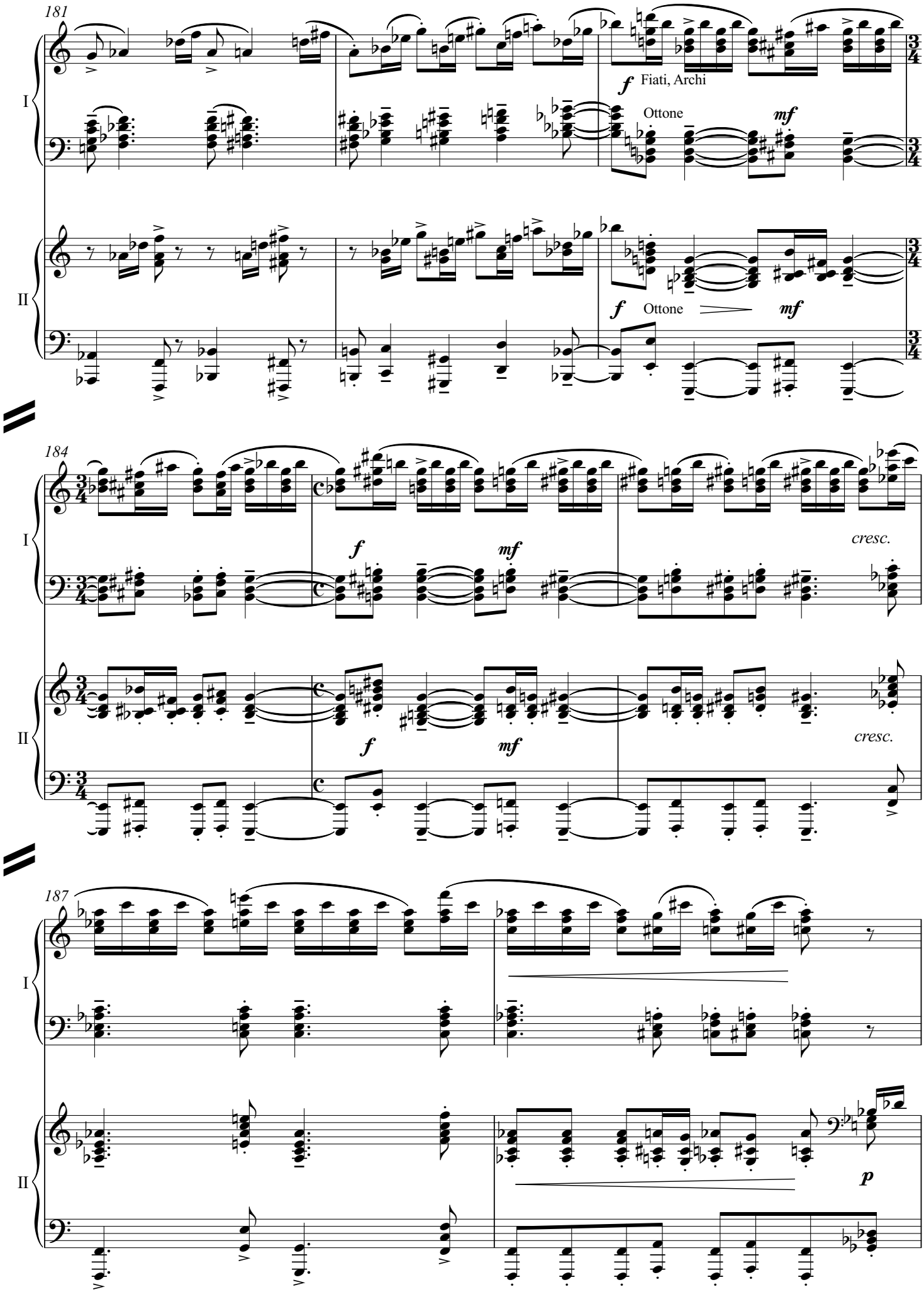

139
I
8va
II
colla parte
142
I
8va
meno f
meno f
II
poco dim.
meno f
Arpa

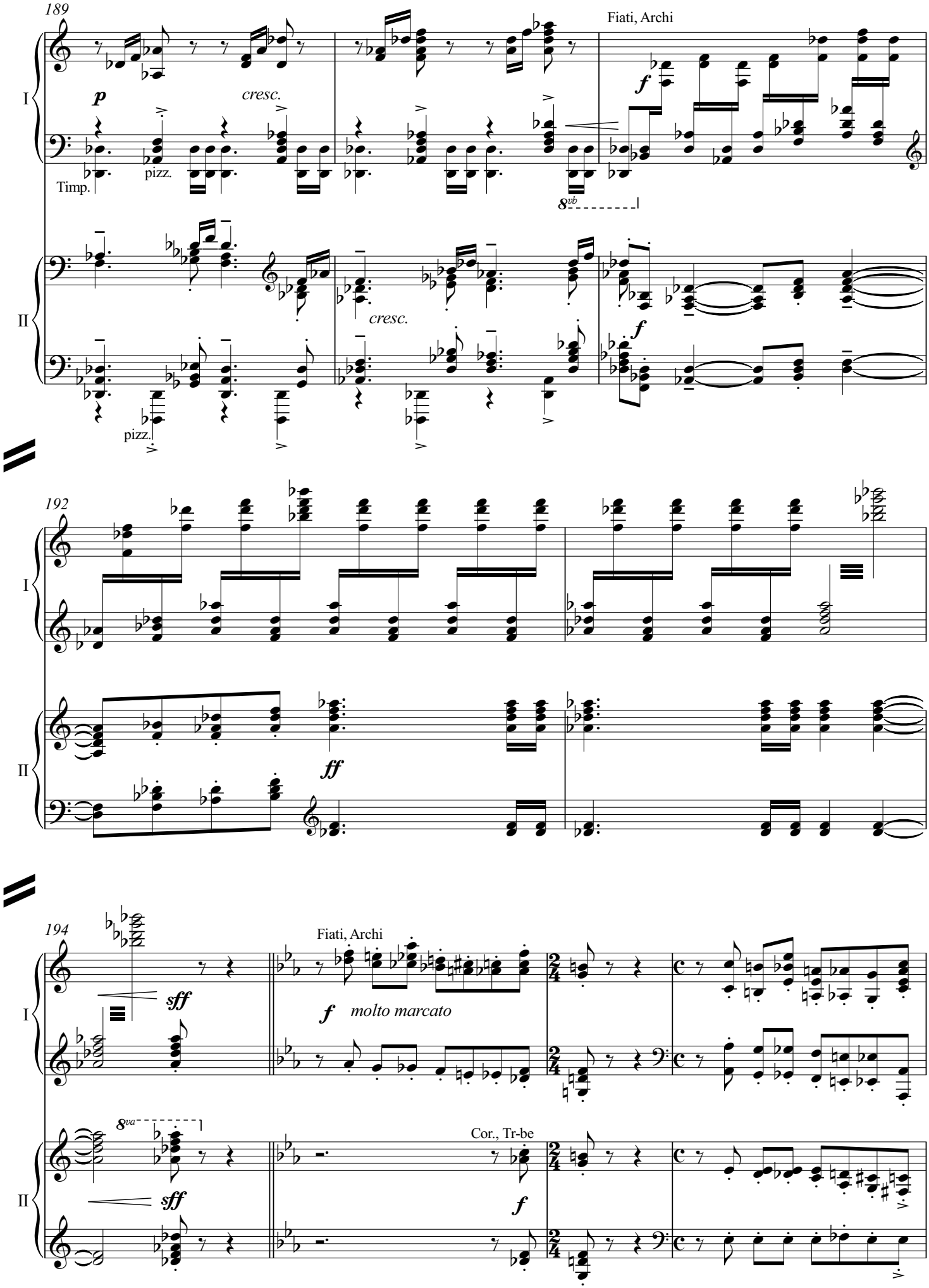

145
poco rit.
8va
I
poco rit.
II
p
148
a tempo
V-ni,
Fl.
V-c.,
Fag.
mf
I
a tempo
Cl.
pp
II
Cl. b.

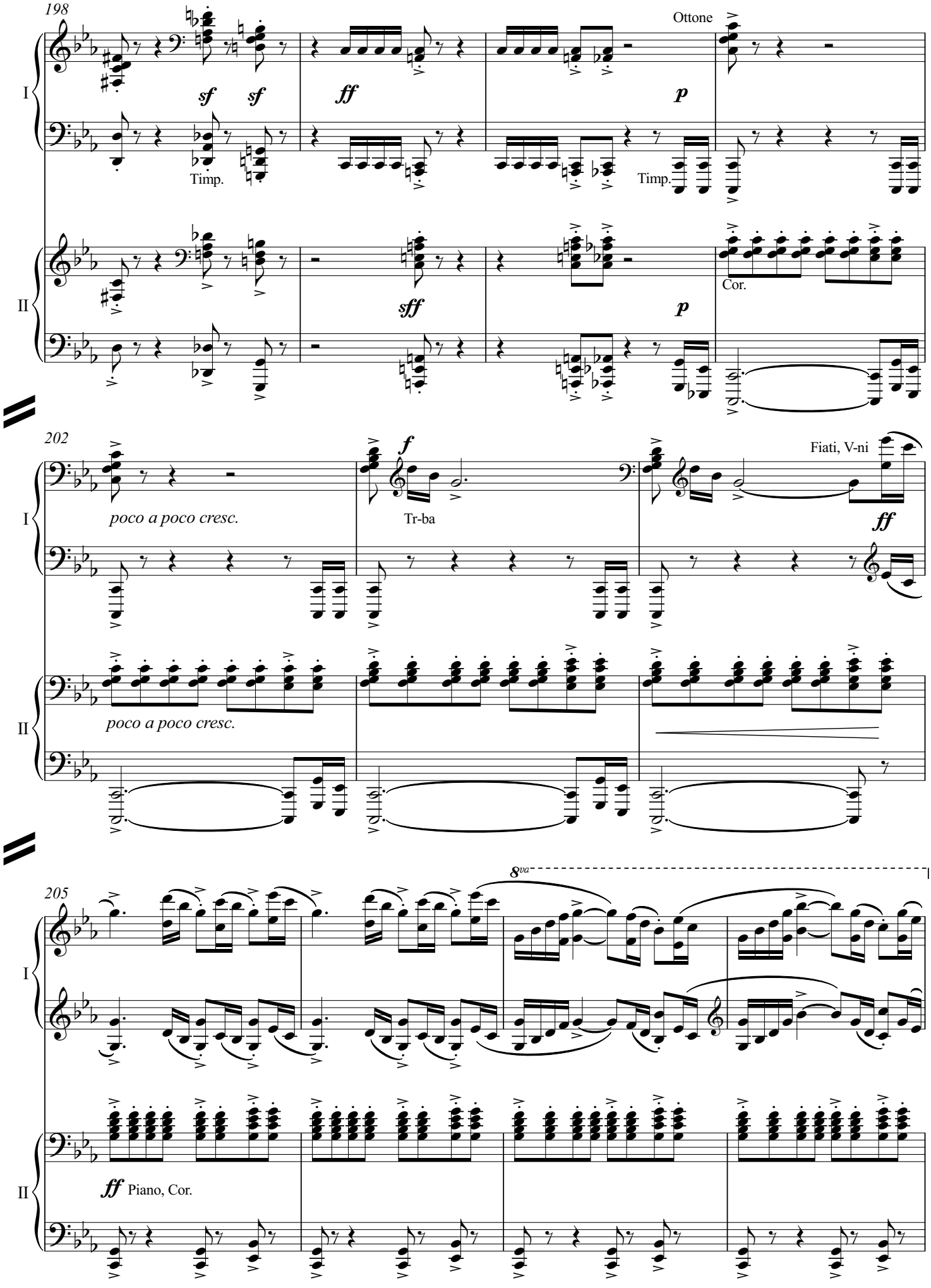

151
Archi
pp
Piano
rit.
a tempo più mosso
dim.
pp misterioso
Cl. b.
I
II
pp
Archi
dim.
pp
Timp.
155
Tuba, C-fag.
Piatti
8vb
Cl.
p poco pesante
Fag.
V-ni, V-le
mf
159
poco a poco accel.
V-ni
mf
Fag., V-le pizz.
cresc.
Cl. b.
Cl.
V-c. pizz.
Timp.

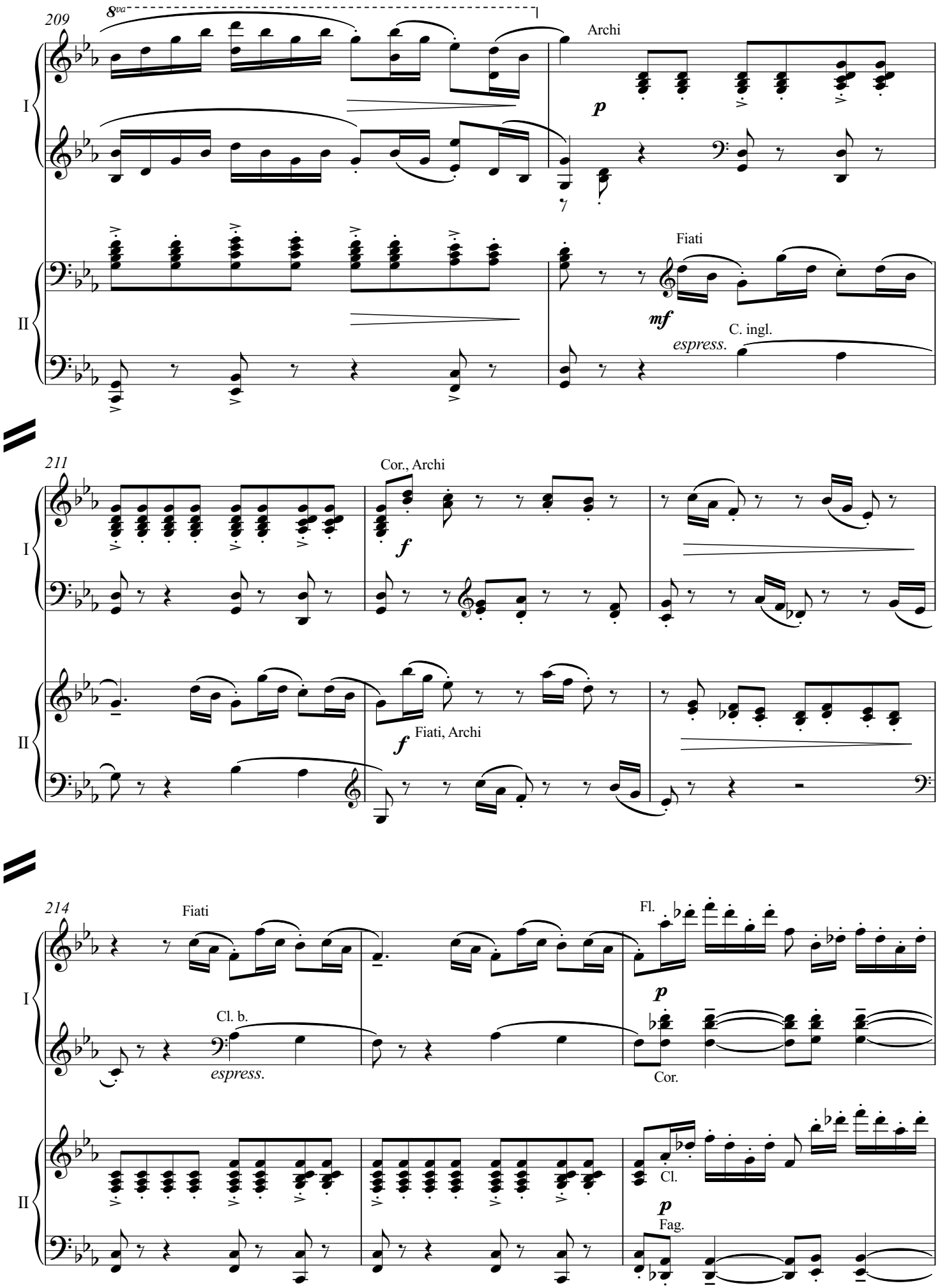

Tempo I
163
Archi, Fiati
Tr-ba
Archi, Fiati
cresc.
Fag., Archi pizz.
Tempo I
Cor.
Archi, Fiati
cresc.
8vb
167
Ottone
Archi, Fiati
170
Archi.
C-b. pizz.
C. ingl.
Fag.
Fl.

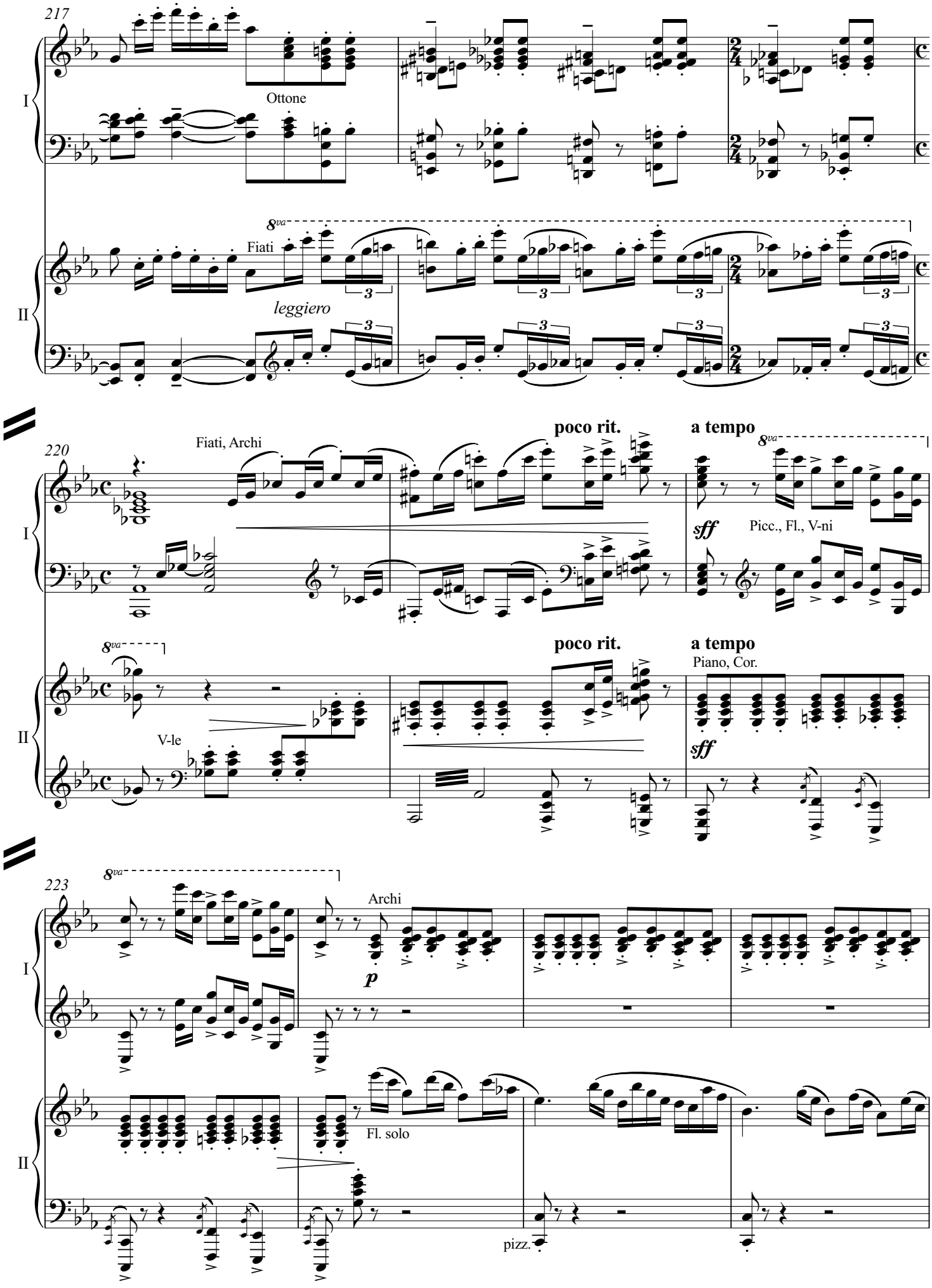

173
I
Fl.
Archi
II
C-b. pizz.
176
I
II
178
Ob.
Cl.
mf
Cor.
V-ni
I
II
Archi
mf Fiati, Archi

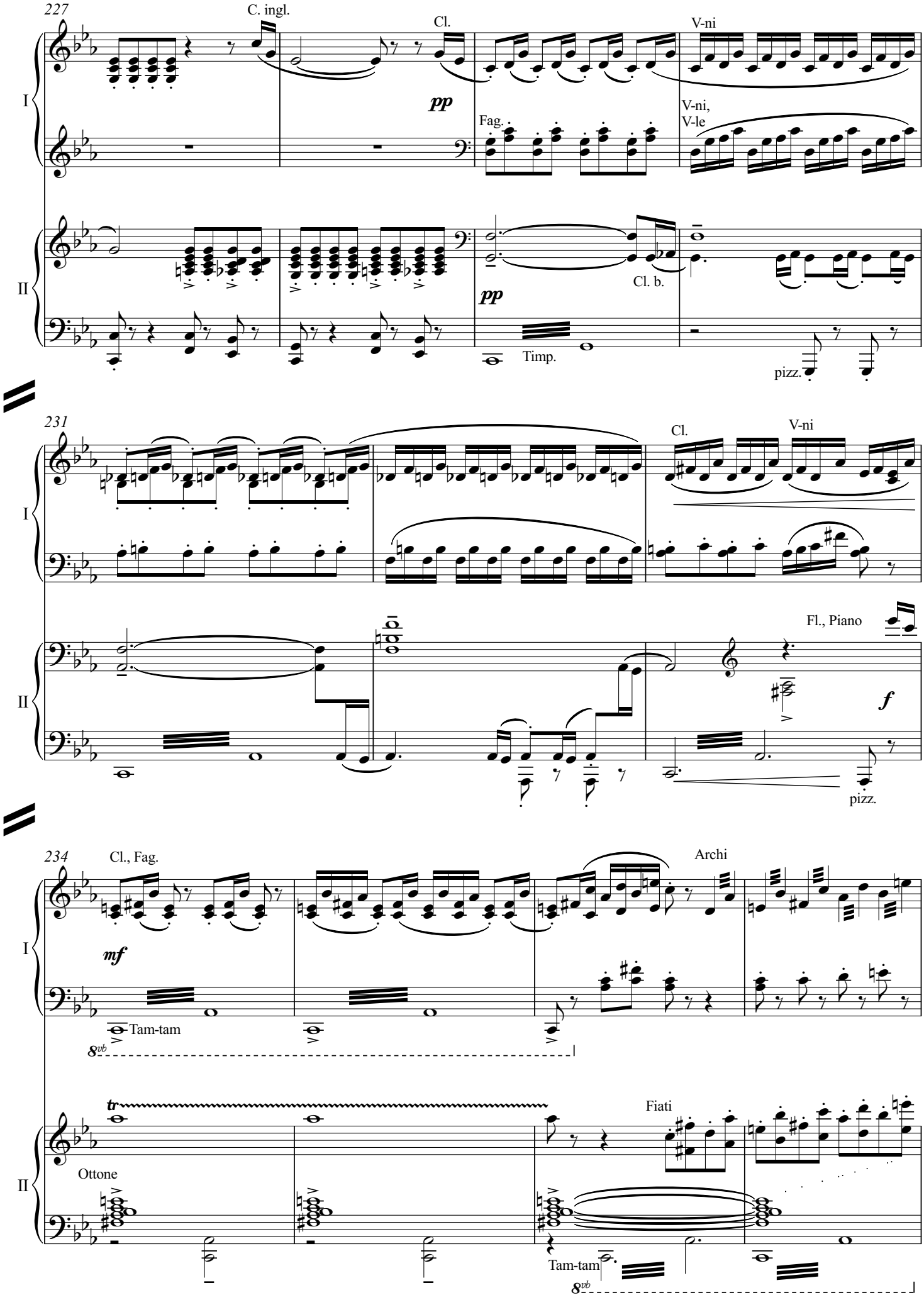

181
I
II
f
Fiati, Archi
Ottone
mf
f
Ottone
mf
184
I
II
f
mf
cresc.
f
mf
cresc.
187
I
II
p

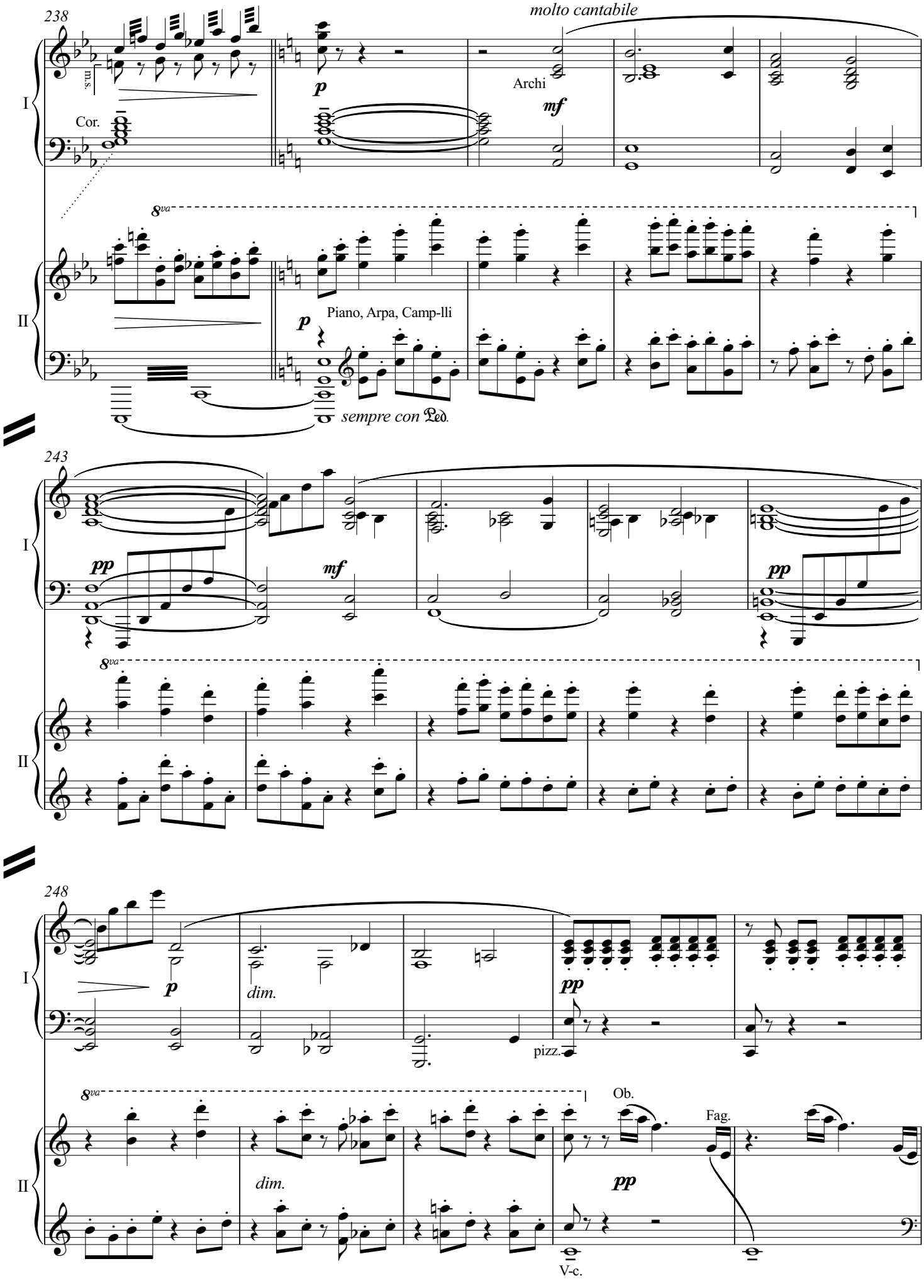

189
Fiati, Archi
p
cresc.
f
Timp.
pizz.
8vb
I
II
cresc.
f
pizz.
192
ff
194
Fiati, Archi
sff
f
molto marcato
8va
Cor., Tr-be
sff
f

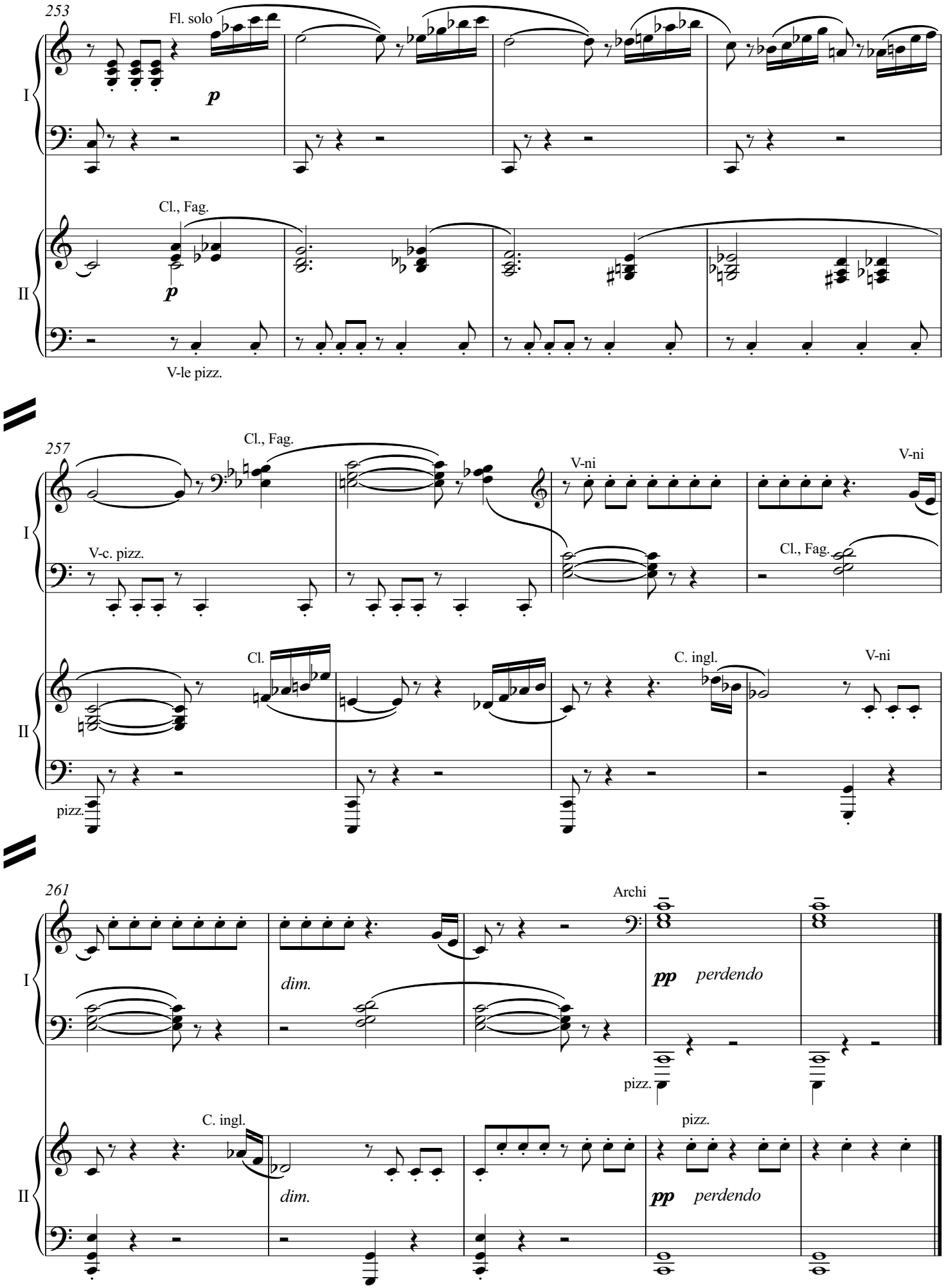

198
Ottone
sf sf
ff
p
Timp.
Timp.
sff
p
Cor.
202
f
Fiati, V-ni
poco a poco cresc.
Tr-ba
ff
poco a poco cresc.
205
8va
ff Piano, Cor.
I
II


209
8va
Archi
p
I
II
Fiati
mf
C. ingl.
espress.
211
Cor., Archi
f
Fiati, Archi
214
Fiati
Fl.
p
Cl. b.
espress.
Cor.
Cl.
p
Fag.


217
I
Ottone
8va
Fiati
leggiero
II
220
Fiati, Archi
poco rit.
a tempo
8va
sff
Picc., Fl., V-ni
I
8va
poco rit.
a tempo
Piano, Cor.
V-le
sff
II
223
8va
Archi
p
I
Fl. solo
II
pizz.


227
C. ingl.
Cl.
V-ni
pp
Fag.
V-ni,
V-le
I
II
pp
Cl. b.
Timp.
pizz.
231
Cl.
V-ni
Fl., Piano
f
pizz.
234
Cl., Fag.
Archi
mf
Tam-tam
8vb
tr
Fiati
Ottone
Tam-tam
8vb


238
molto cantabile
m.s.
Cor.
Archi
p
mf
8va
Piano, Arpa, Camp-lli
sempre con Ped.
243
pp
mf
248
dim.
pizz.
Ob.
Fag.
V-c.


253
Fl. solo
p
I
Cl., Fag.
p
II
V-le pizz.
257
Cl., Fag.
V-ni
V-ni
I
V-c. pizz.
Cl., Fag.
Cl.
C. ingl.
V-ni
II
pizz.
261
Archi
dim.
pp perdendo
I
pizz.
C. ingl.
pizz.
dim.
pp perdendo
II

II

Andante con moto (Tempo di valse)
Tempo rubato

a tempo

Piano I

f Archi pizz.

Andante con moto (Tempo di valse)
Tempo rubato

a tempo

Piano II

f Cor., Tr-be con sord.

5

Fl. solo

Cl.

Cor.

I

Fag., CL.

II

p

Archi pizz.

8

Tempo rubato

a tempo

I

f

Tempo rubato

a tempo

II

f

f

13

Fl.

Cl.

Tempo rubato

I

Ob.

Tempo rubato

II

p

17

a tempo

V-no solo

f

I

a tempo

Cor. con sord.

f

II

21

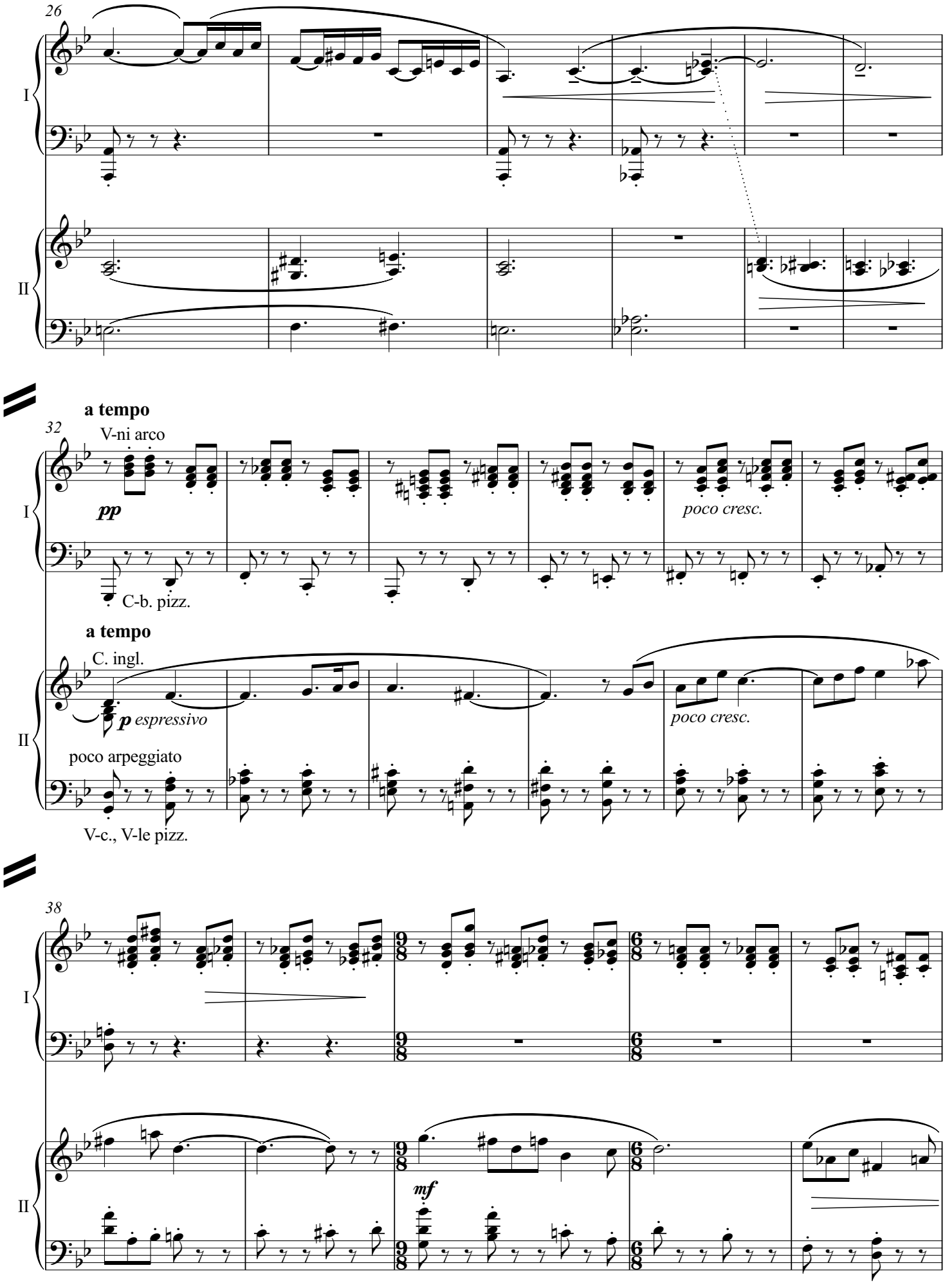
poco rit.

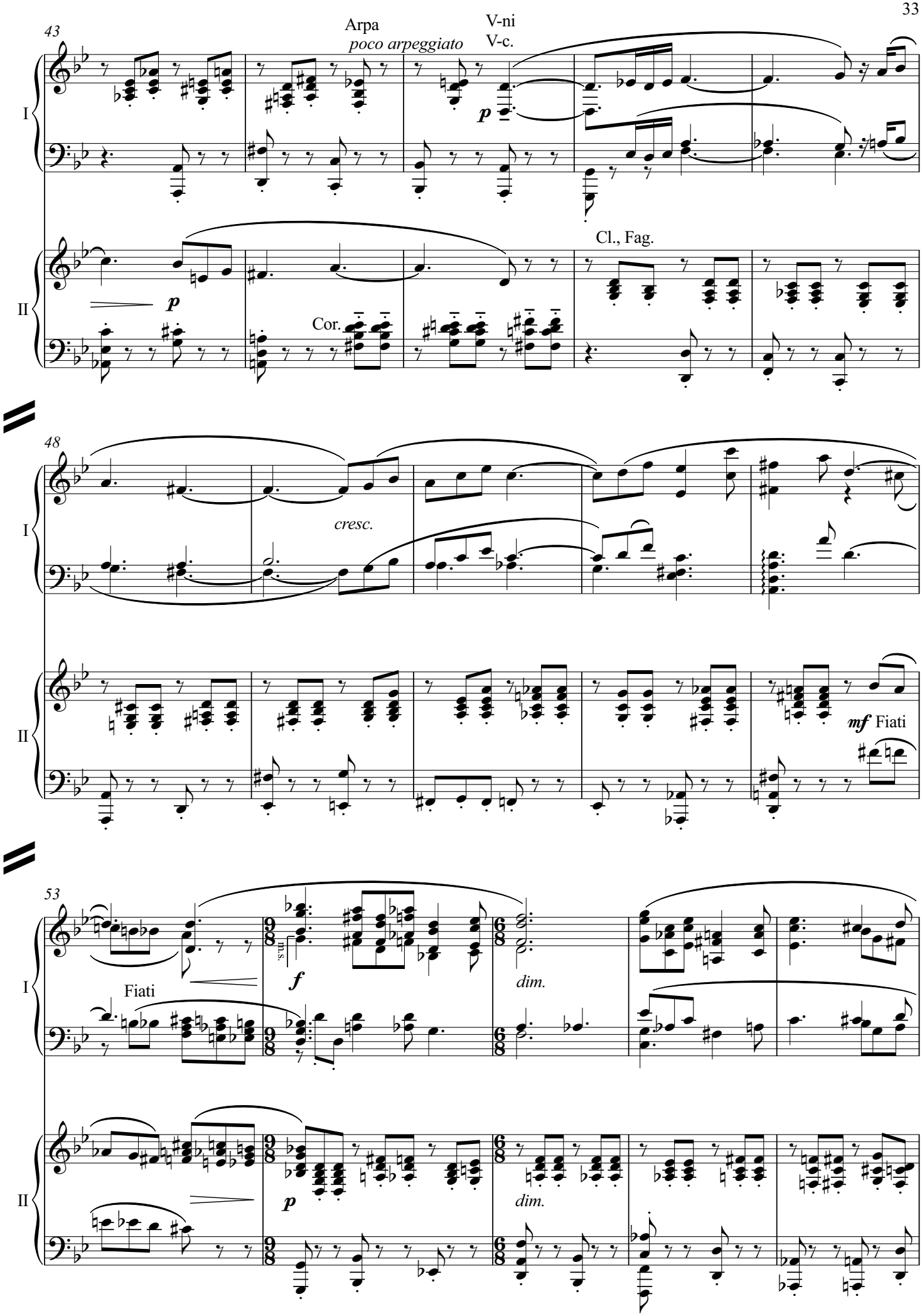
I

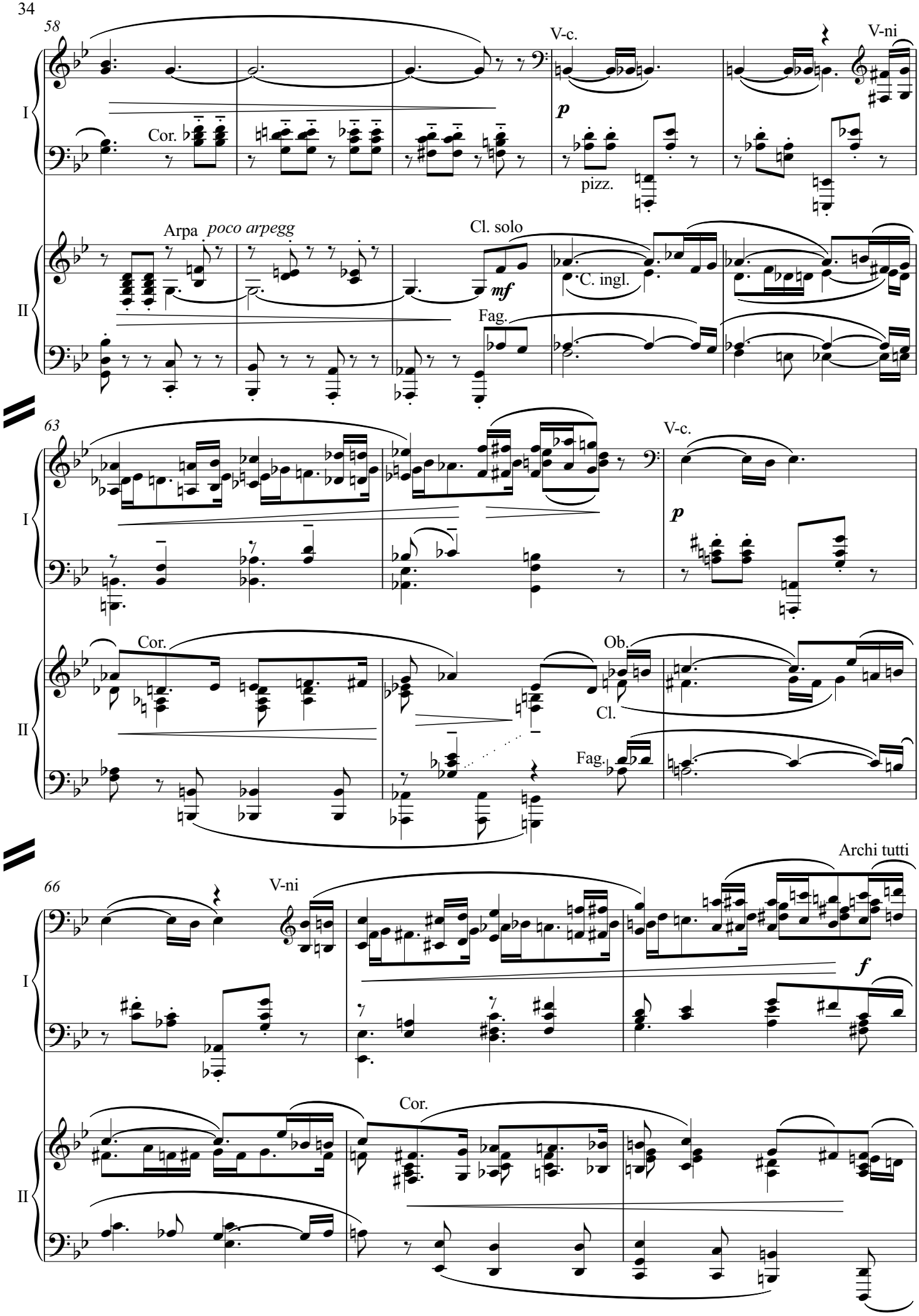
pizz.

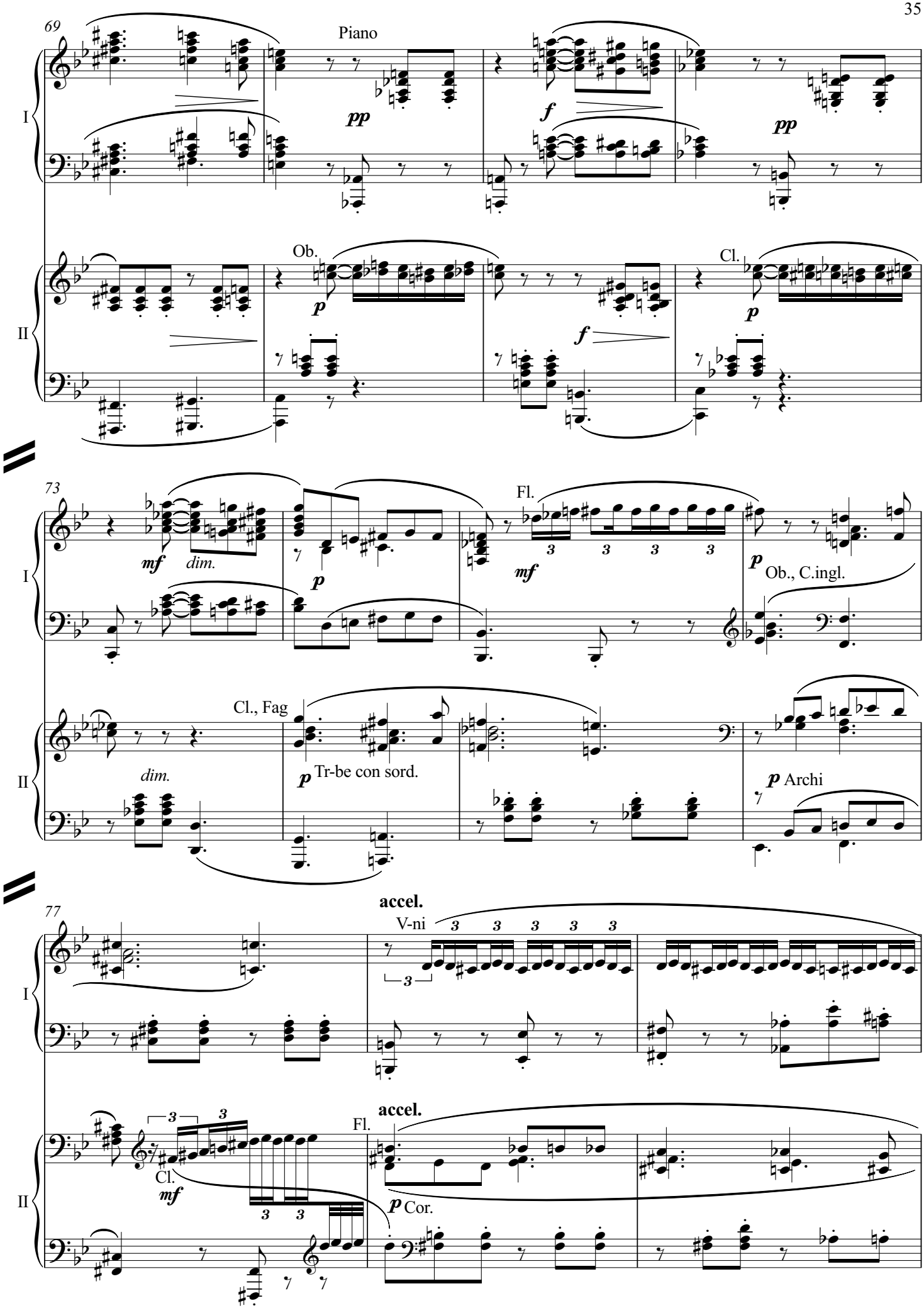
II

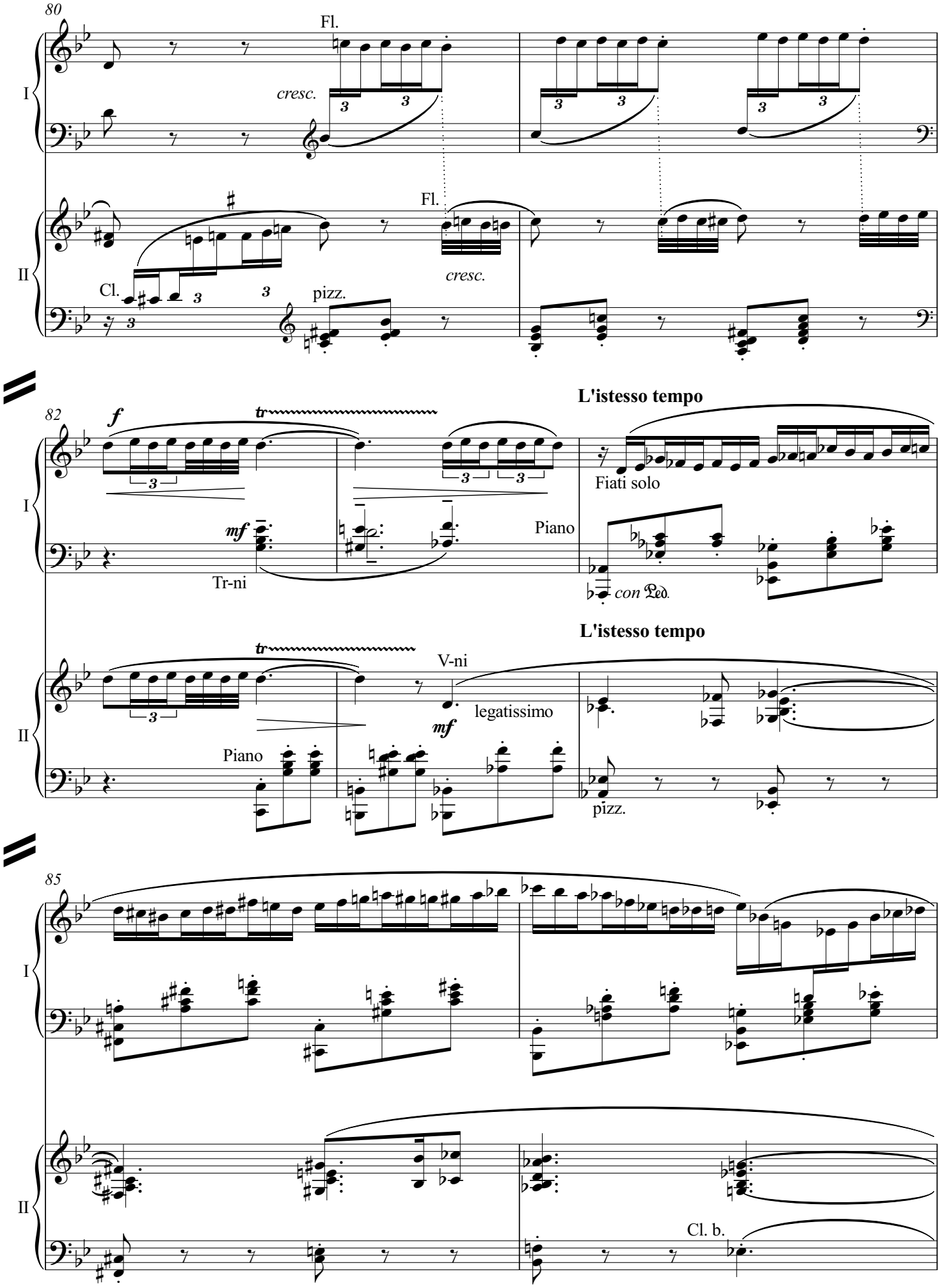
Cl., Fag.

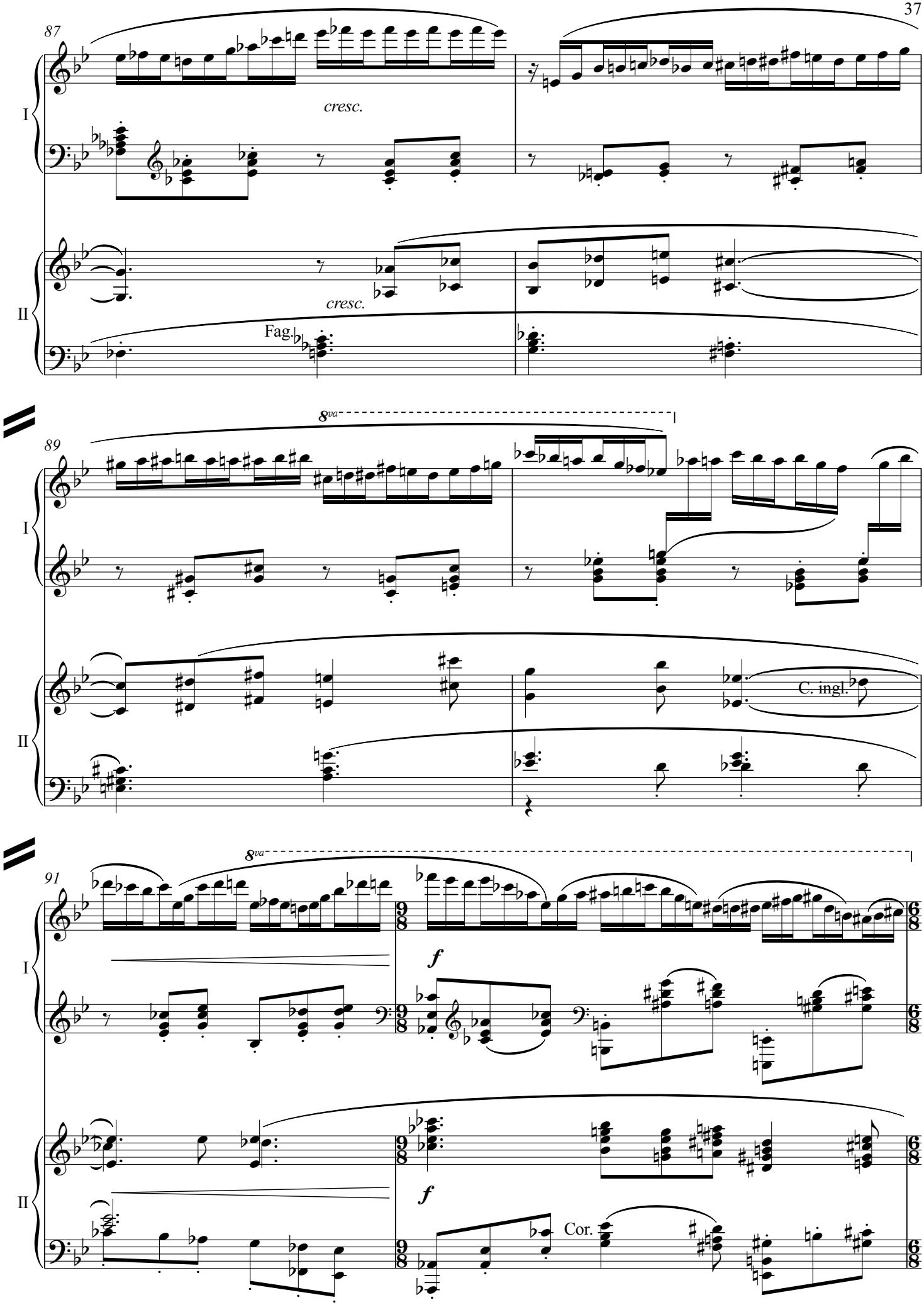

26
I
II
a tempo
32
V-ni arco
pp
poco cresc.
C-b. pizz.
a tempo
C. ingl.
p espressivo
poco cresc.
poco arpeggiato
V-c., V-le pizz.
38
I
II
mf

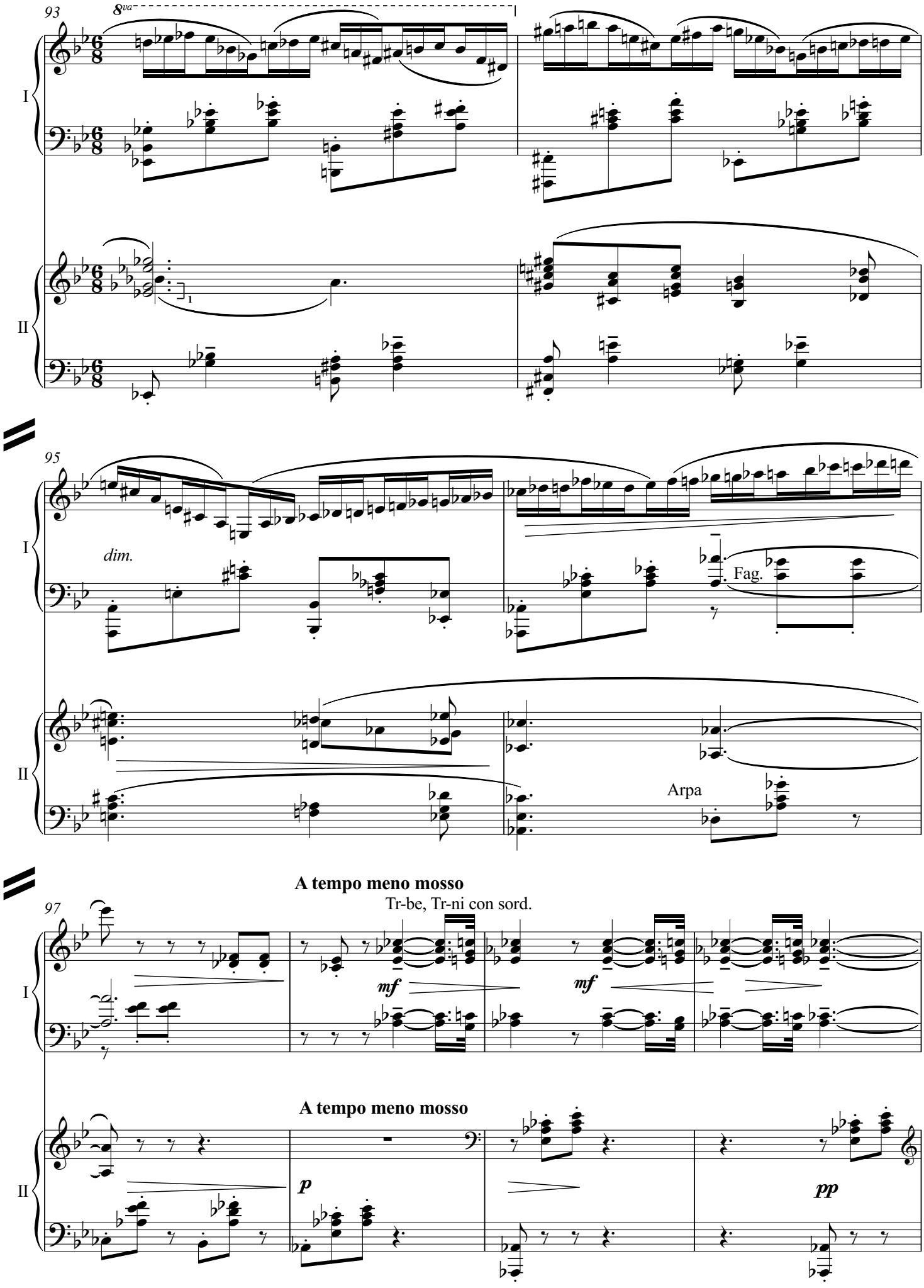

43
Arpa
poco arpeggiato
V-ni
V-c.
p
I
II
p
Cor.
Cl., Fag.
48
cresc.
mf Fiati
53
Fiati
m.s.
f
dim.
p
dim.

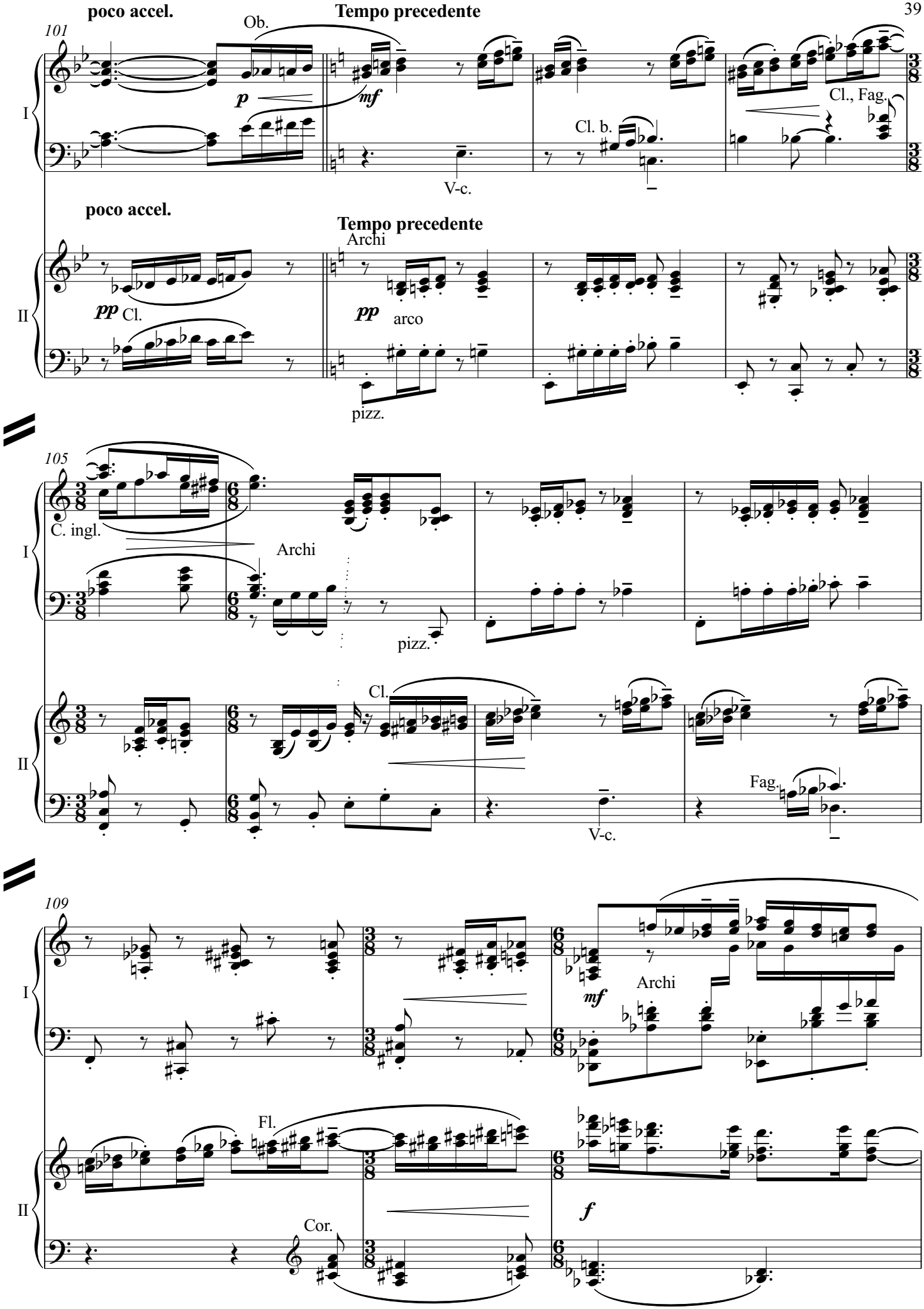

58
V-c.
V-ni
I
Cor.
p
pizz.
Arpa
poco arpegg
Cl. solo
mf
C. ingl.
II
Fag.
63
V-c.
p
Cor.
Ob.
Cl.
Fag.
66
V-ni
Archi tutti
f
Cor.

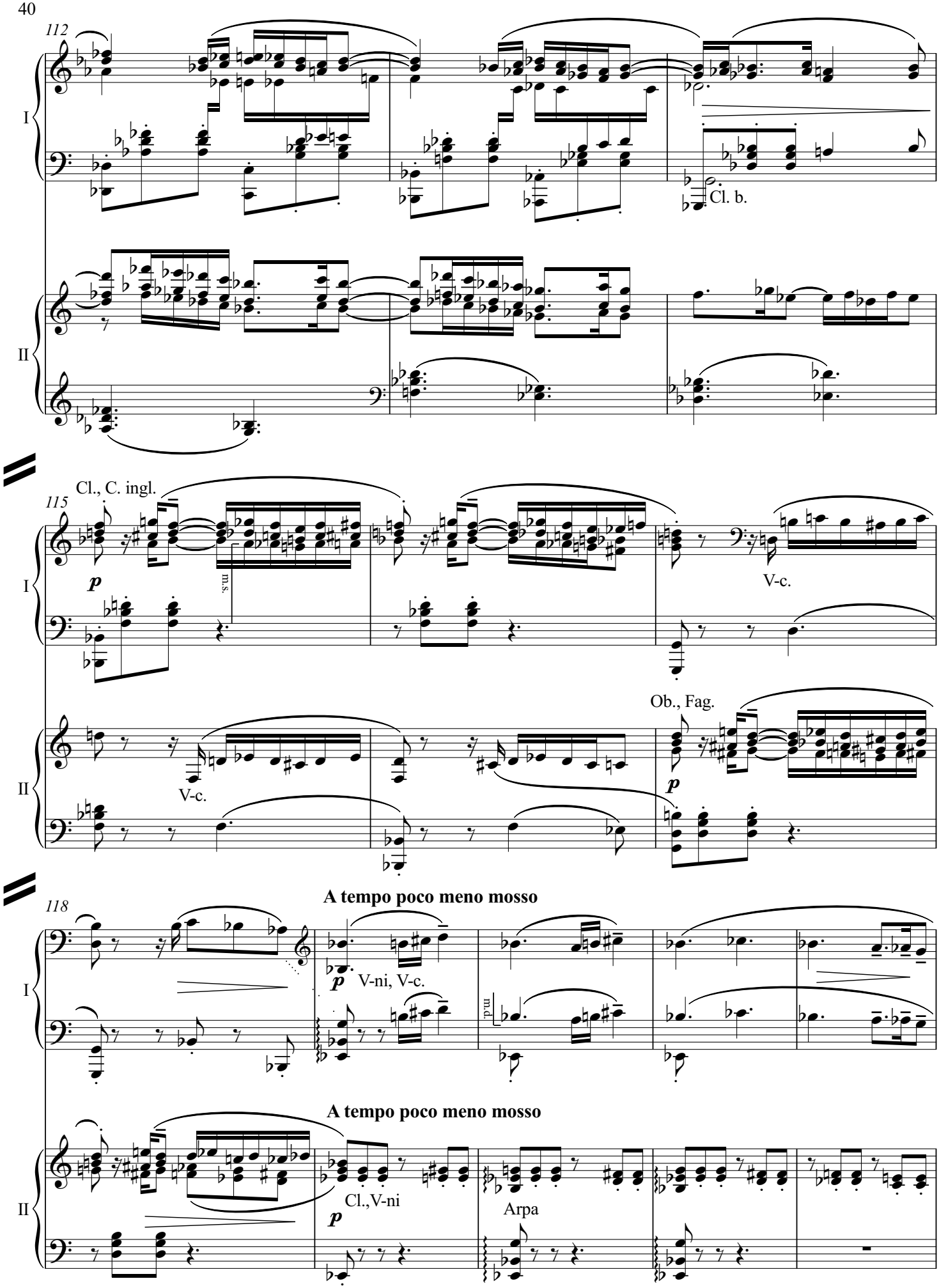

69
Piano
pp
f
pp
I
Ob.
p
f
Cl.
p
II
73
mf
dim.
p
Fl.
mf
p
Ob., C.ingl.
I
dim.
Cl., Fag
p Tr-be con sord.
p Archi
II
77
accel.
V-ni
I
accel.
Fl.
Cl.
mf
p Cor.
II

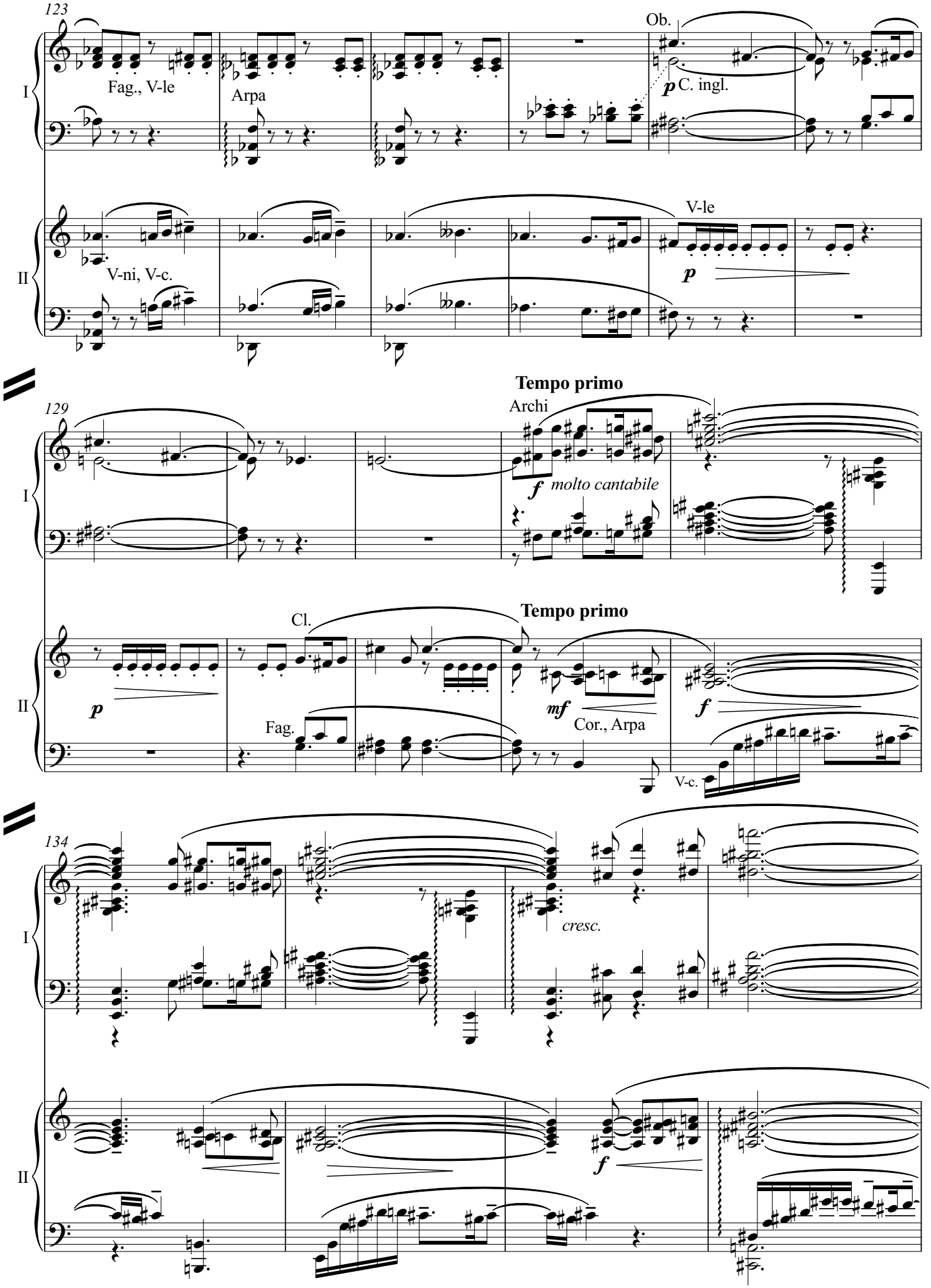

80
Fl.
cresc.
Fl.
cresc.
Cl.
pizz.
I
II
82
f
tr
mf
Tr-ni
Piano
L'istesso tempo
Fiati solo
con Ped.
L'istesso tempo
V-ni
legatissimo
mf
Piano
pizz.
85
Cl. b.

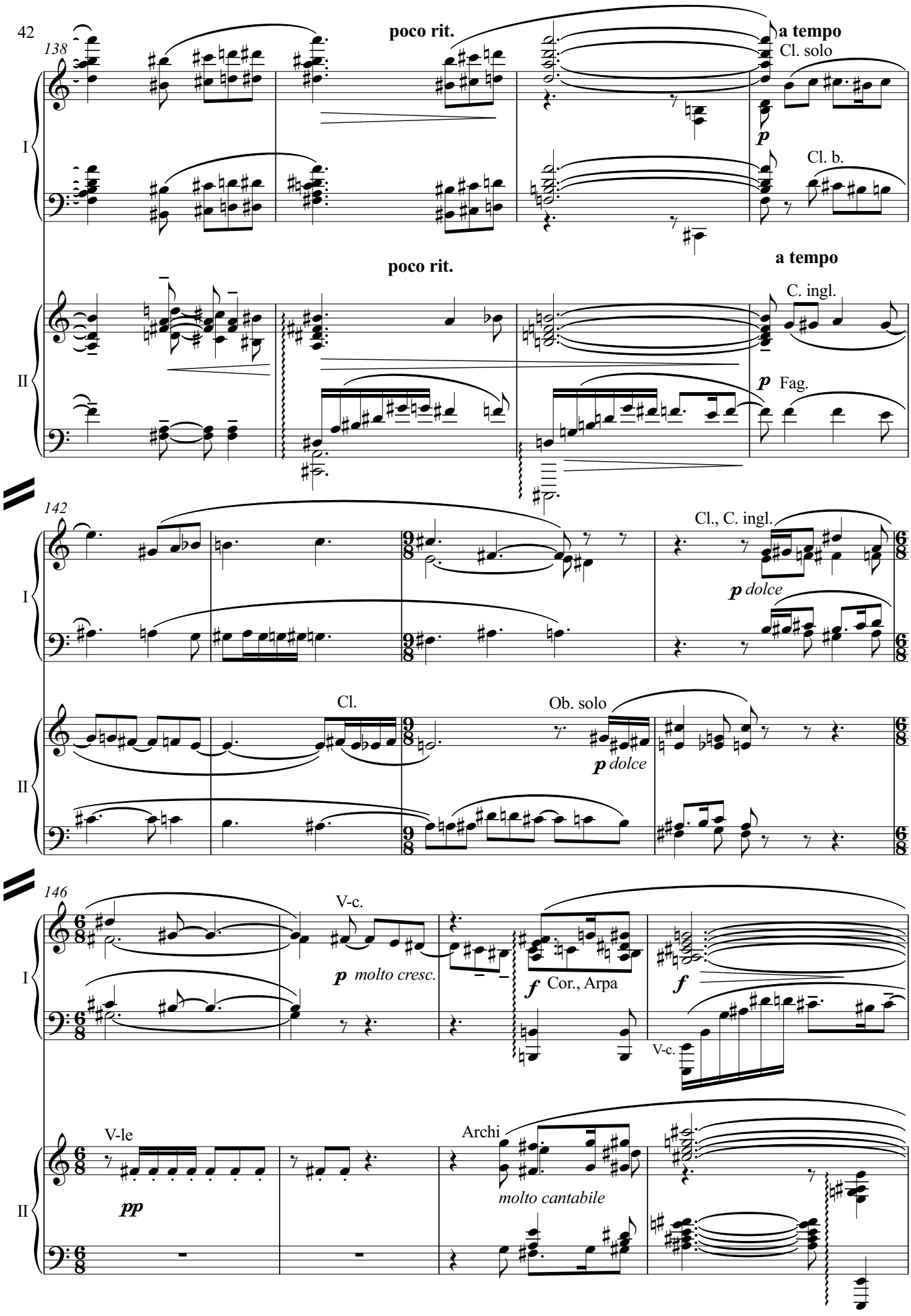

87
I
cresc.
II
cresc.
Fag.
8va
89
I
II
C. ingl.
8va
91
I
f
II
f
Cor.

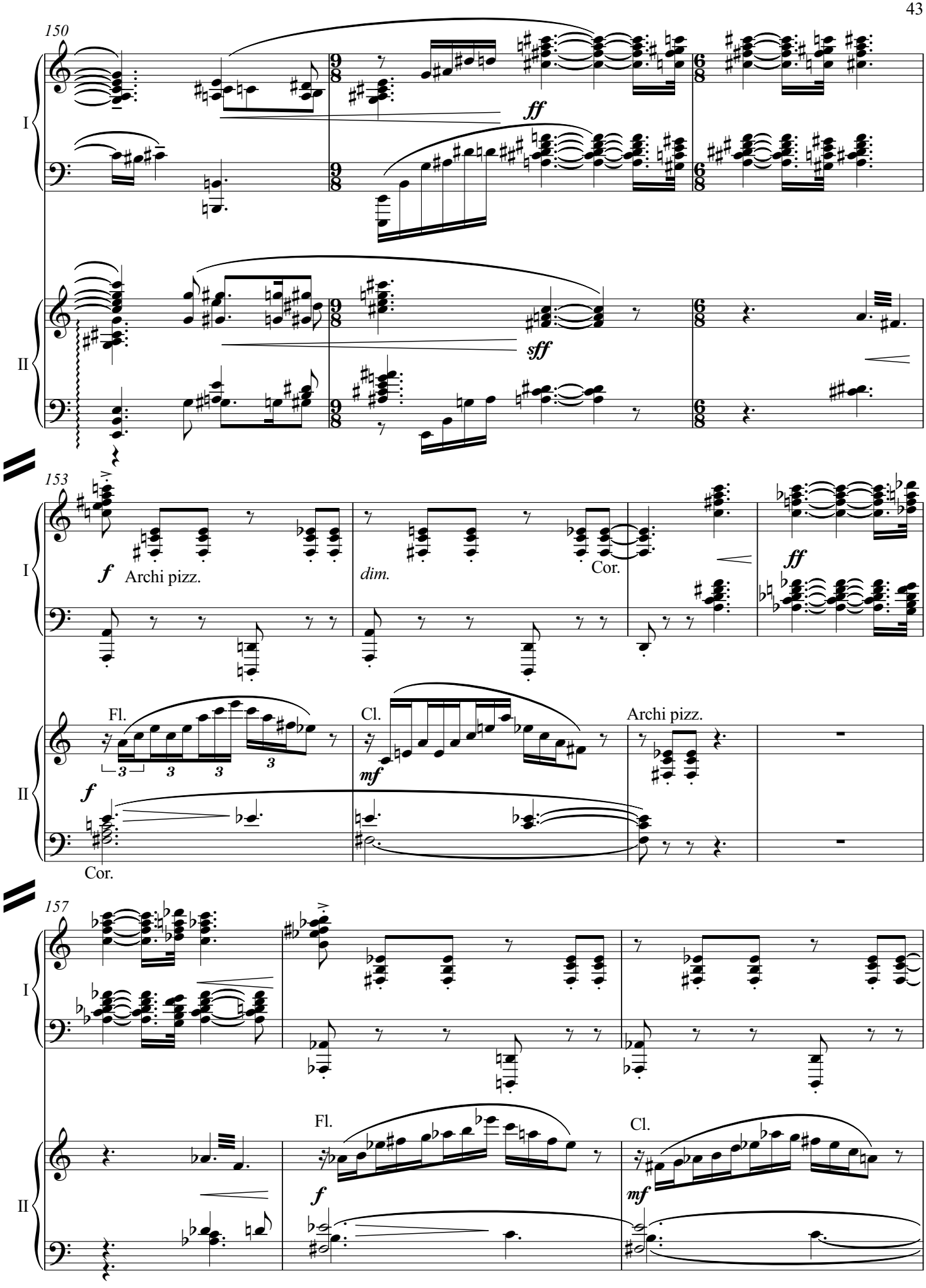

93
8va
I
II
95
dim.
Fag.
Arpa
A tempo meno mosso
Tr-be, Tr-ni con sord.
97
mf
mf
A tempo meno mosso
p
pp

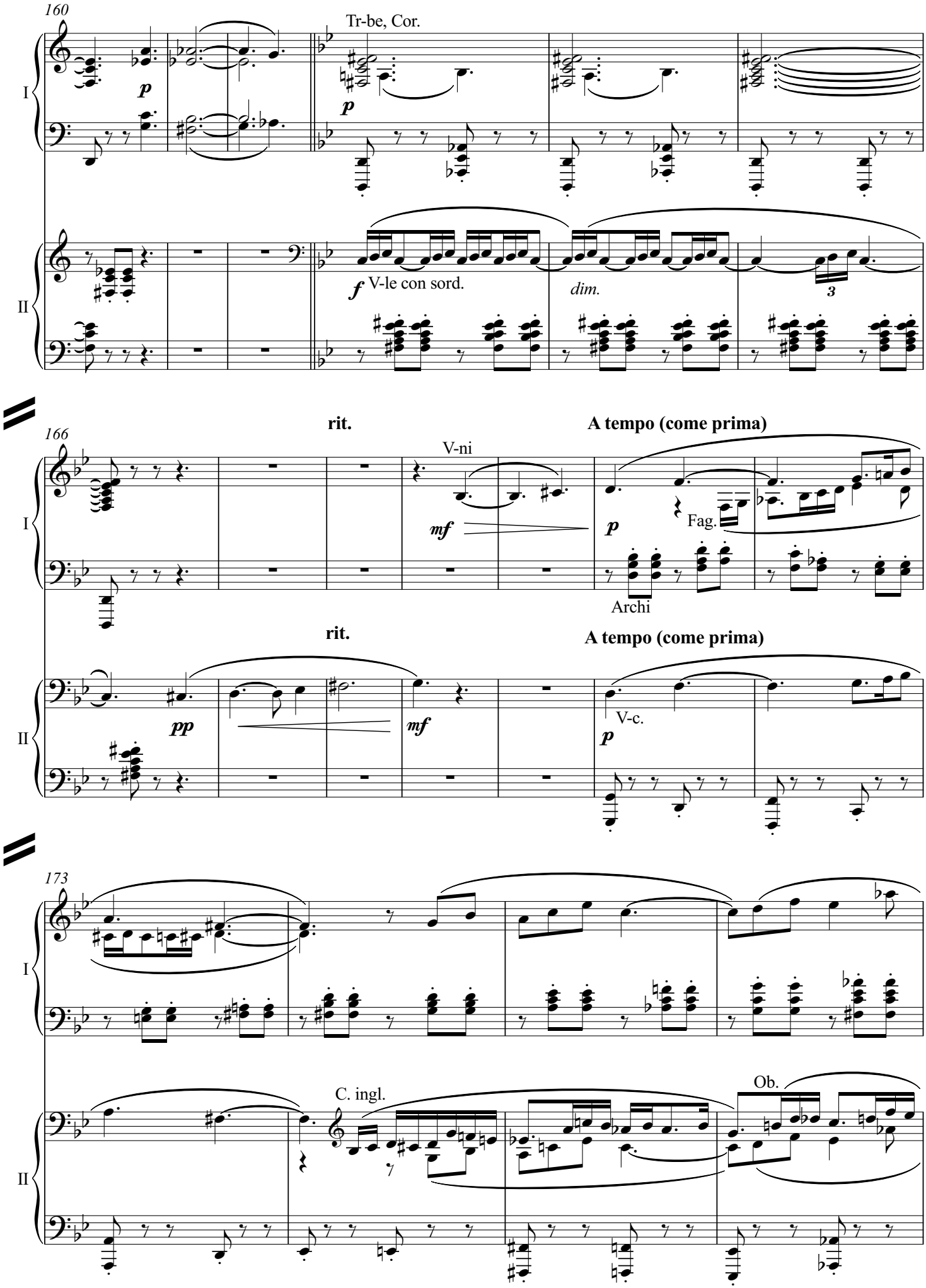

poco accel.
Tempo precedente
101
Ob.
p
mf
Cl., Fag.
Cl. b.
V-c.
I
poco accel.
Tempo precedente
Archi
pp Cl.
pp arco
pizz.
II
105
C. ingl.
Archi
pizz.
Cl.
Fag.
V-c.
109
Archi
mf
Fl.
Cor.
f

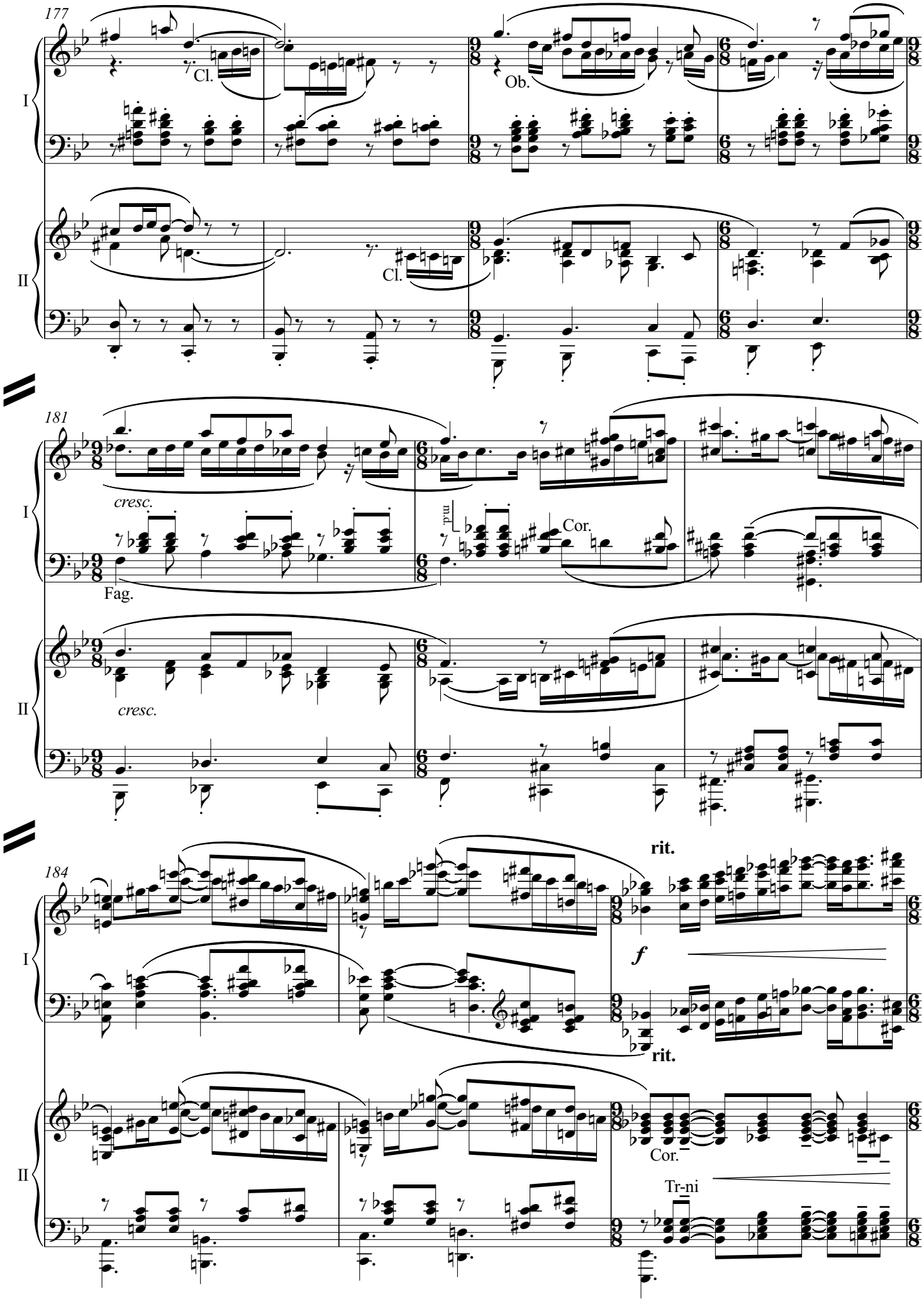

112
I
Cl. b.
II
Cl., C. ingl.
115
I
p
m.s.
V-c.
II
V-c.
Ob., Fag.
p
A tempo poco meno mosso
118
I
p
V-ni, V-c.
m.d.
A tempo poco meno mosso
II
Cl.,V-ni
p
Arpa

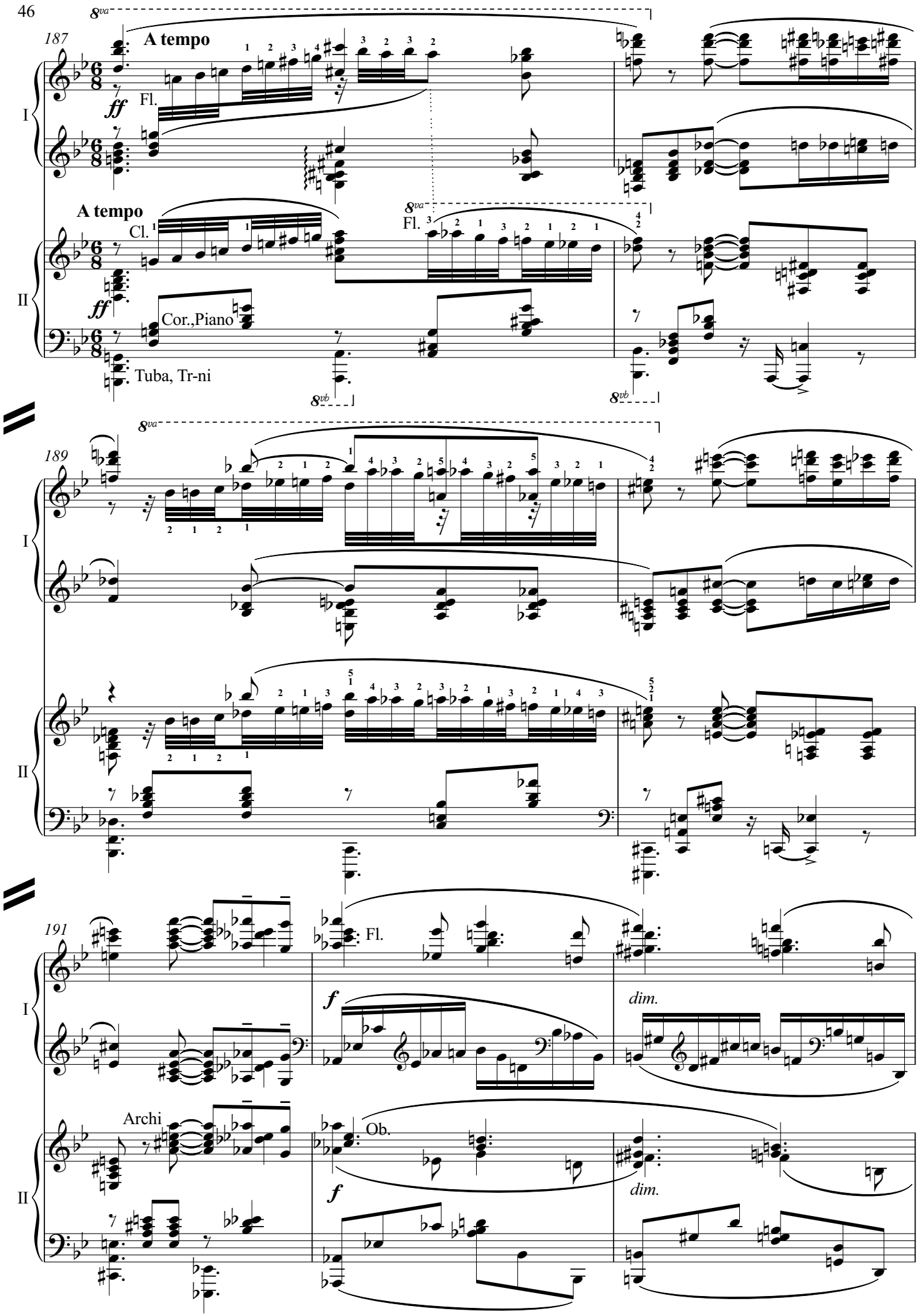

123
Ob.
Fag., V-le
Arpa
p C. ingl.
I
V-ni, V-c.
V-le
p
II
Tempo primo
129
Archi
f molto cantabile
I
Tempo primo
Cl.
p
Fag.
mf
Cor., Arpa
f
II
V-c.
134
cresc.
I
f
II


138
poco rit.
a tempo
Cl. solo
p
Cl. b.
I
poco rit.
a tempo
C. ingl.
p Fag.
II
142
Cl., C. ingl.
p dolce
I
Cl.
Ob. solo
p dolce
II
146
V-c.
p molto cresc.
f Cor., Arpa
f
V-c.
I
V-le
pp
Archi
molto cantabile
II


150
I
ff
II
sff
153
I
f
Archi pizz.
dim.
Cor.
ff
II
Fl.
Cl.
Archi pizz.
mf
f
Cor.
157
I
II
Fl.
Cl.
f
mf


160
Tr-be, Cor.
I
p
p
II
f V-le con sord.
dim.
3
rit.
A tempo (come prima)
166
V-ni
mf
p
Fag.
Archi
rit.
A tempo (come prima)
pp
mf
V-c.
p
173
C. ingl.
Ob.


177
Cl.
Ob.
Cl.
181
cresc.
Fag.
mf
Cor.
cresc.
184
rit.
f
rit.
Cor.
Tr-ni
I
II


187
A tempo
ff
Fl.
I
A tempo
Cl.
ff
Cor.,Piano
Tuba, Tr-ni
II
8va
8vb
189
191
Fl.
f
dim.
Archi
Ob.

194

I

II

mf

Fl.

Cor.

Fl.

mf

Archi

198

poco a poco accelerando

p

Cl.

pizz.

V-c.

poco a poco accelerando

Cl.

p

Fag.

202

Fl.

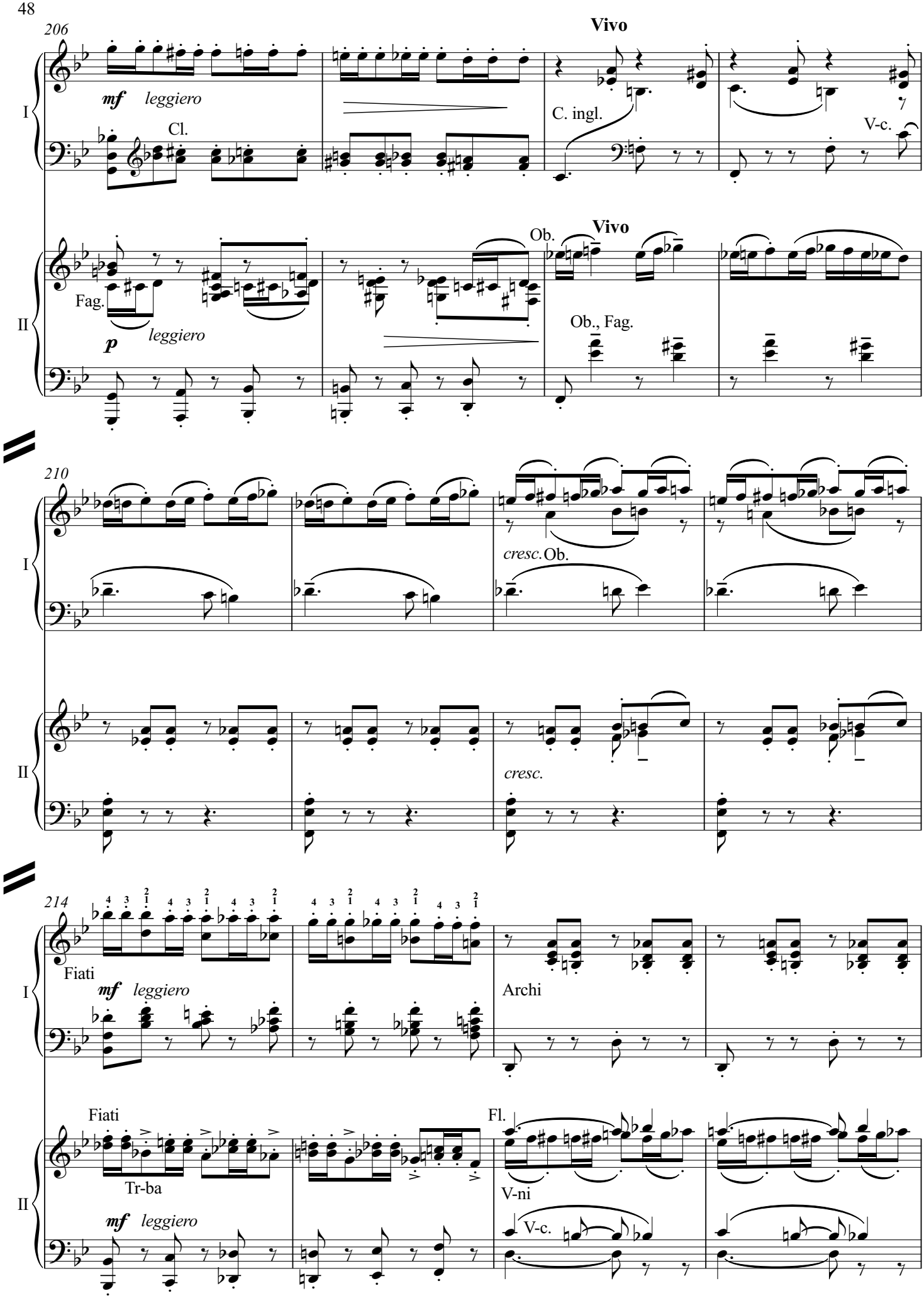
cresc.

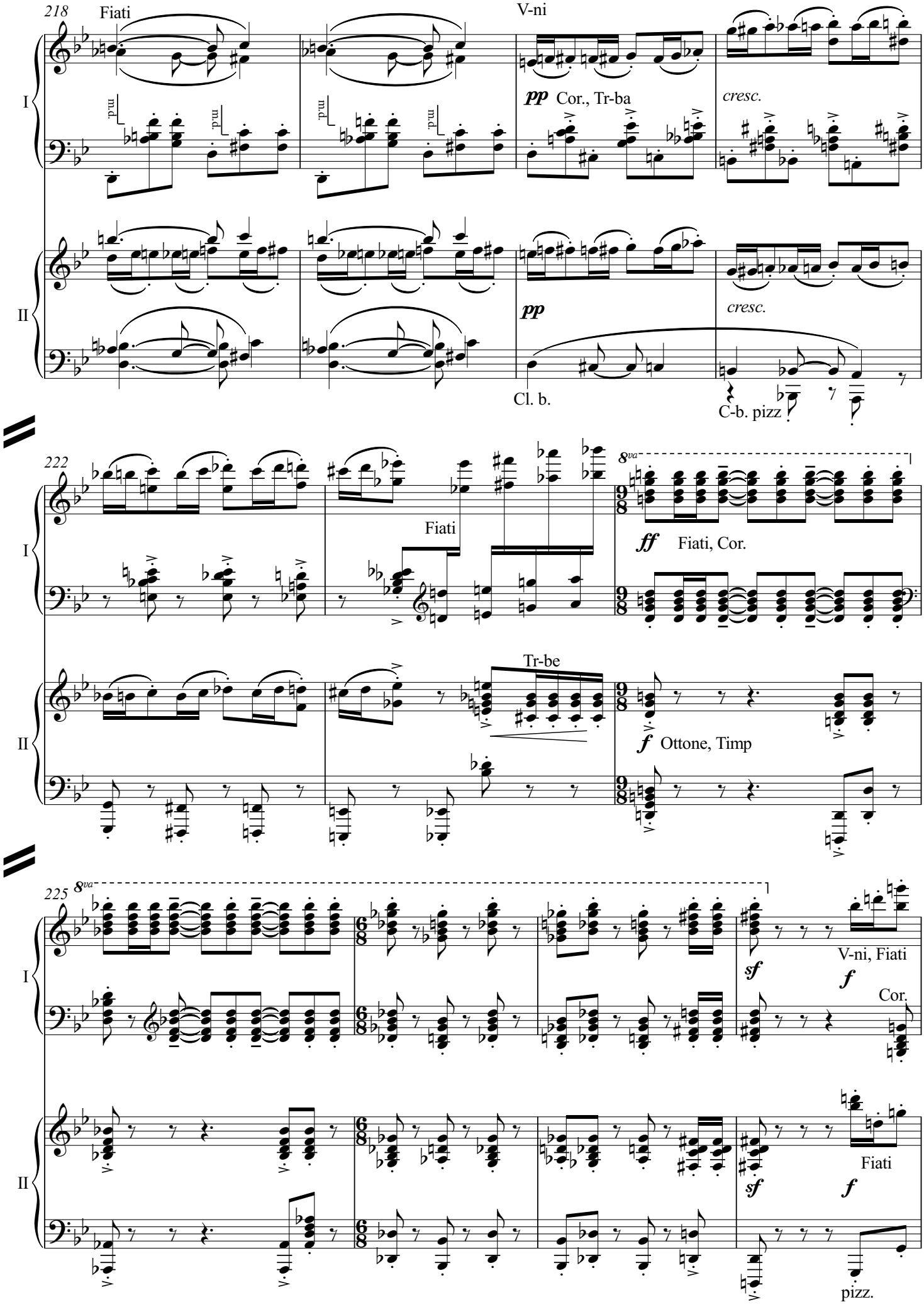
Archi

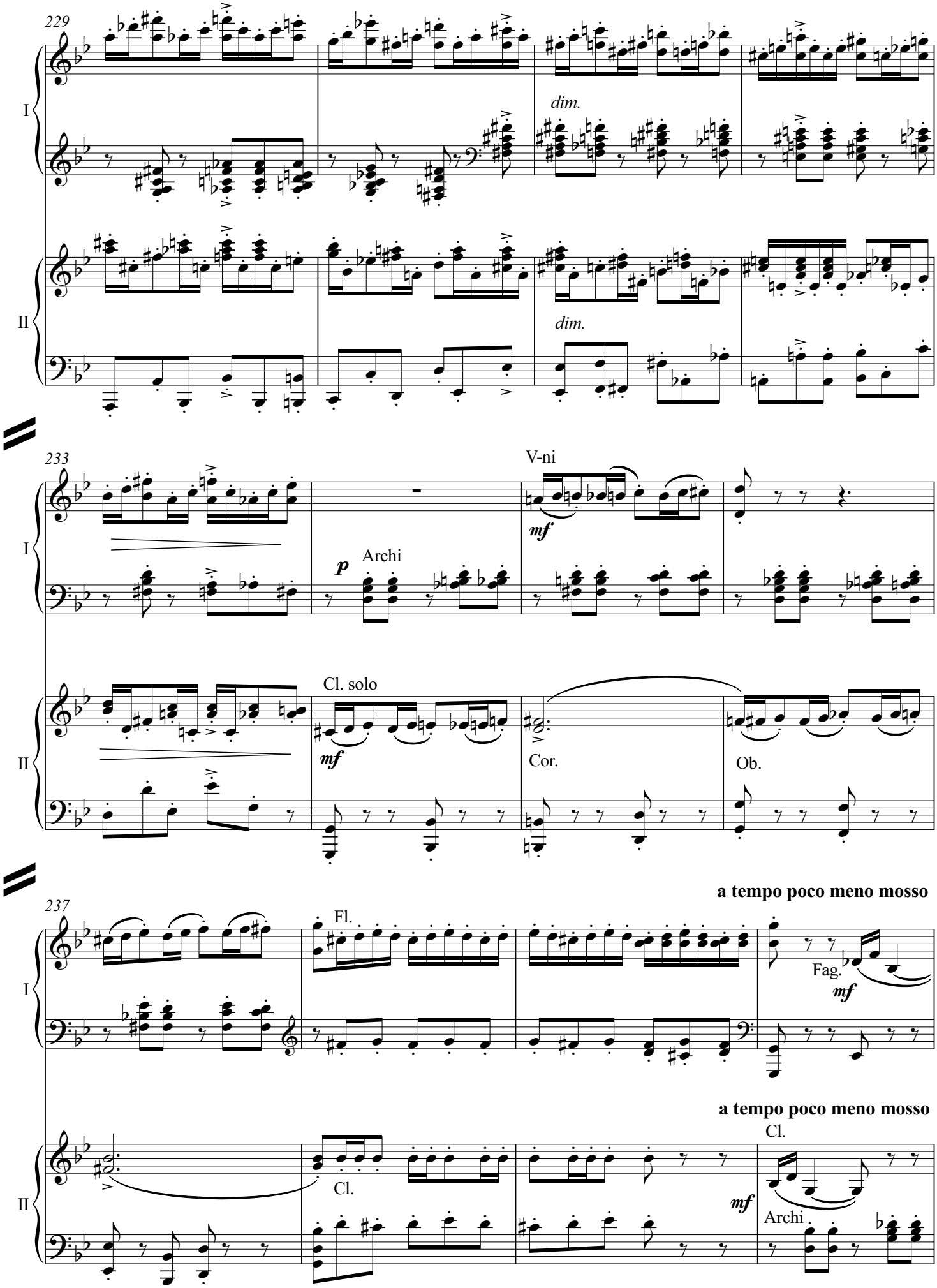
pp

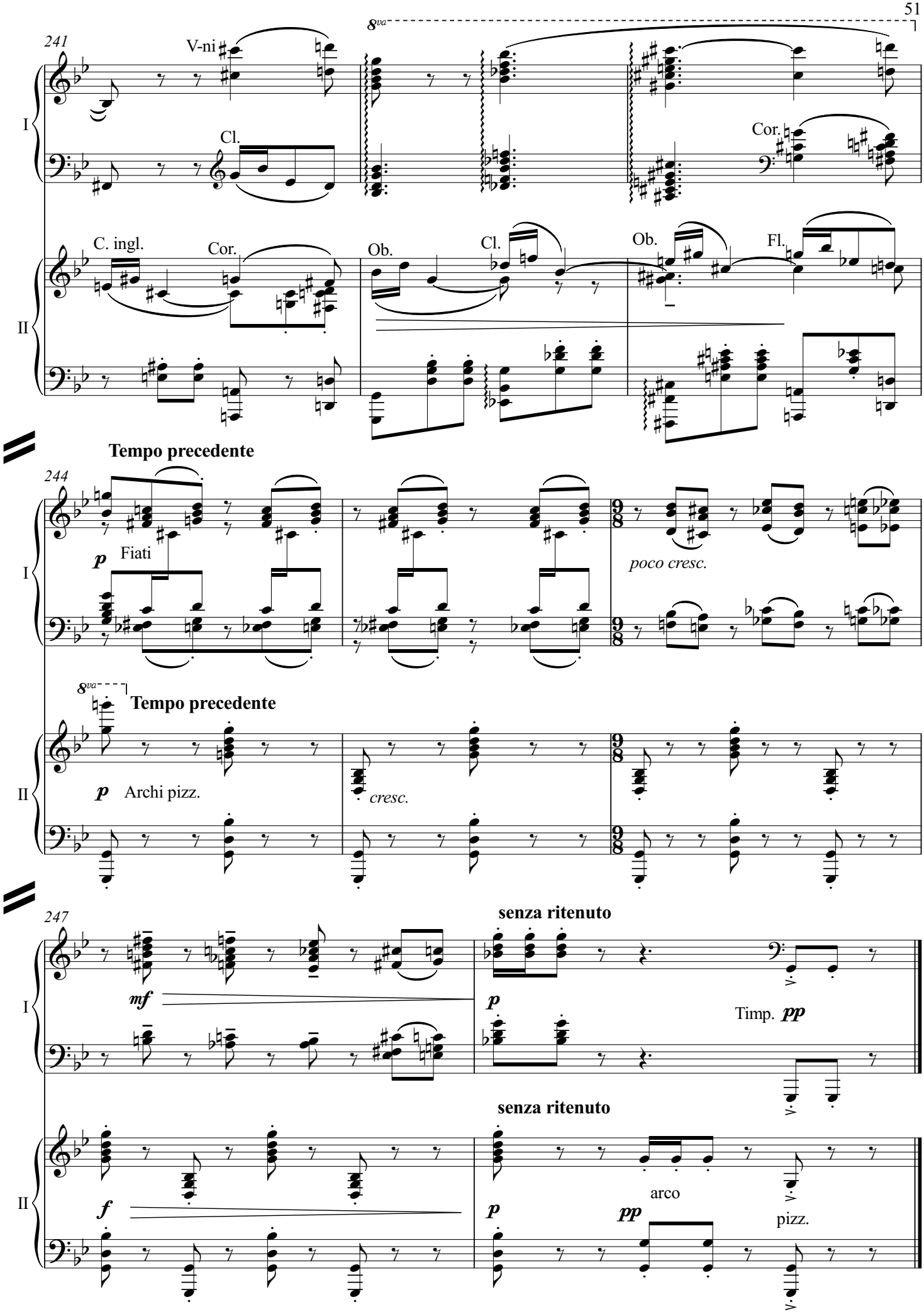
cresc.

pizz.

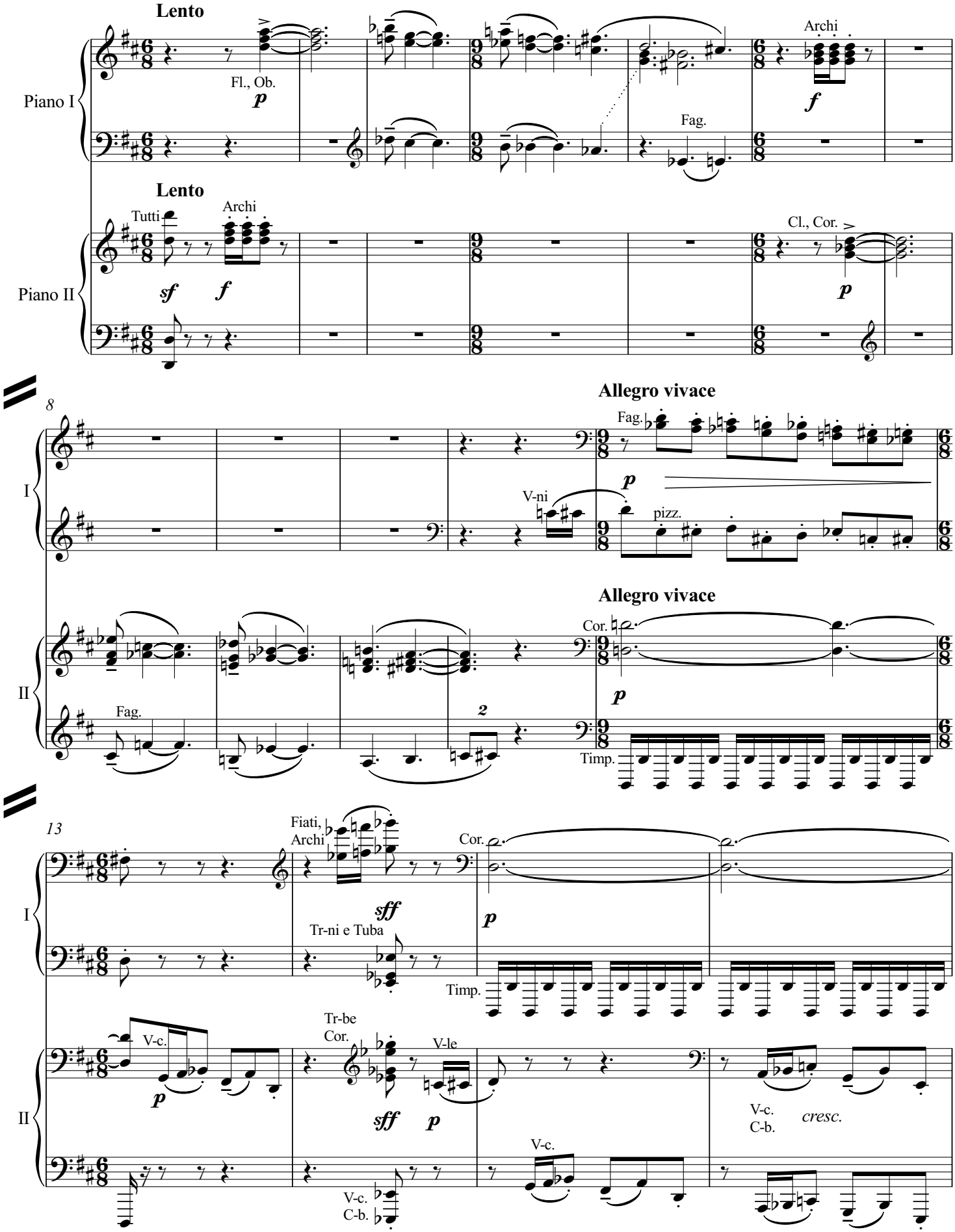

206
Vivo
mf leggiero
Cl.
C. ingl.
V-c.
I
Fag.
p leggiero
Ob.
Vivo
Ob., Fag.
II
210
cresc. Ob.
cresc.
214
Fiati
mf leggiero
Archi
Fiati
Tr-ba
Fl.
V-ni
V-c.
mf leggiero

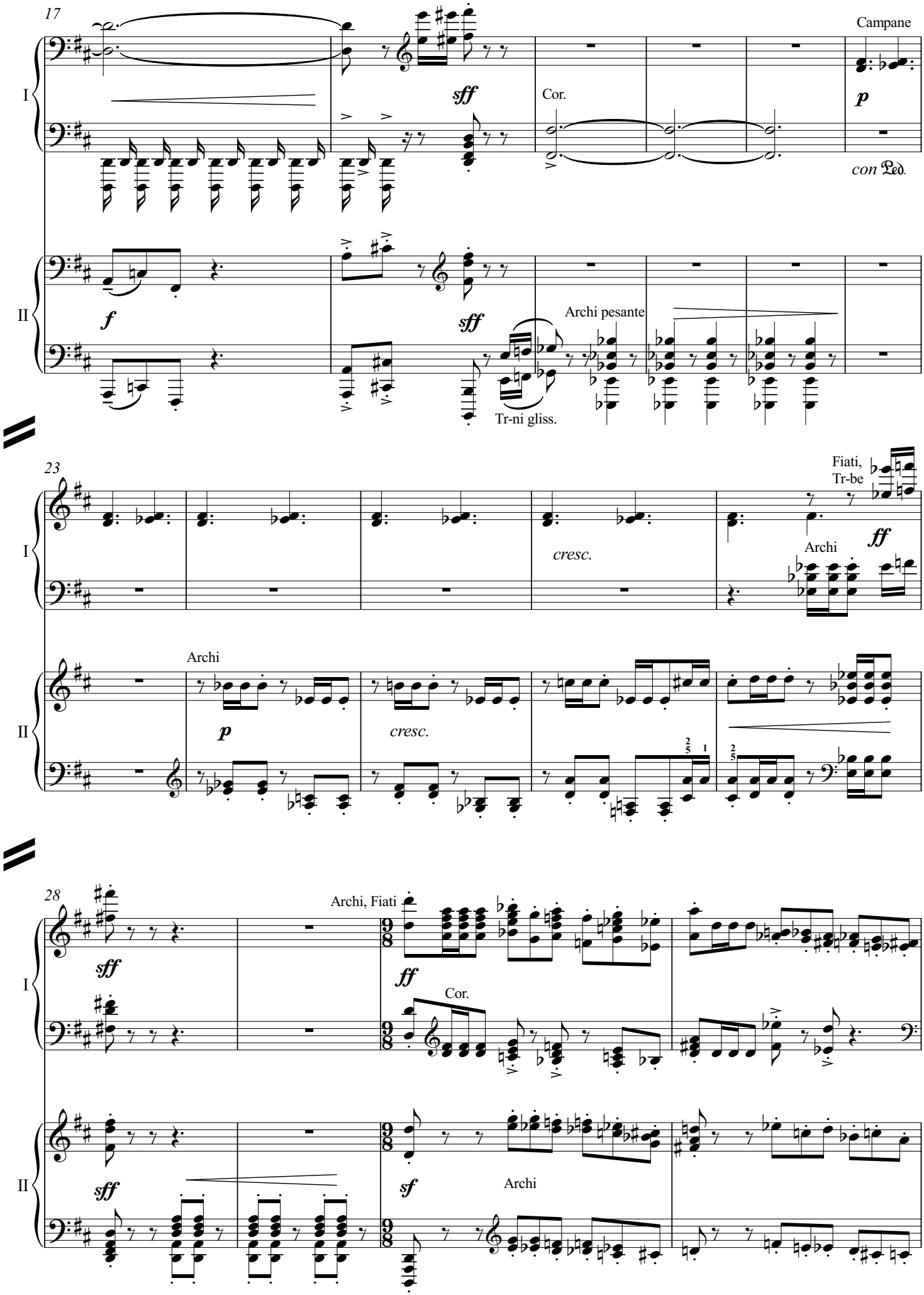

218
Fiati
V-ni
pp
Cor., Tr-ba
cresc.
pp
cresc.
Cl. b.
C-b. pizz
I
II
222
8va
Fiati
ff
Fiati, Cor.
Tr-be
f
Ottone, Timp
225
8va
sf
f
V-ni, Fiati
Cor.
sf
f
Fiati
pizz.

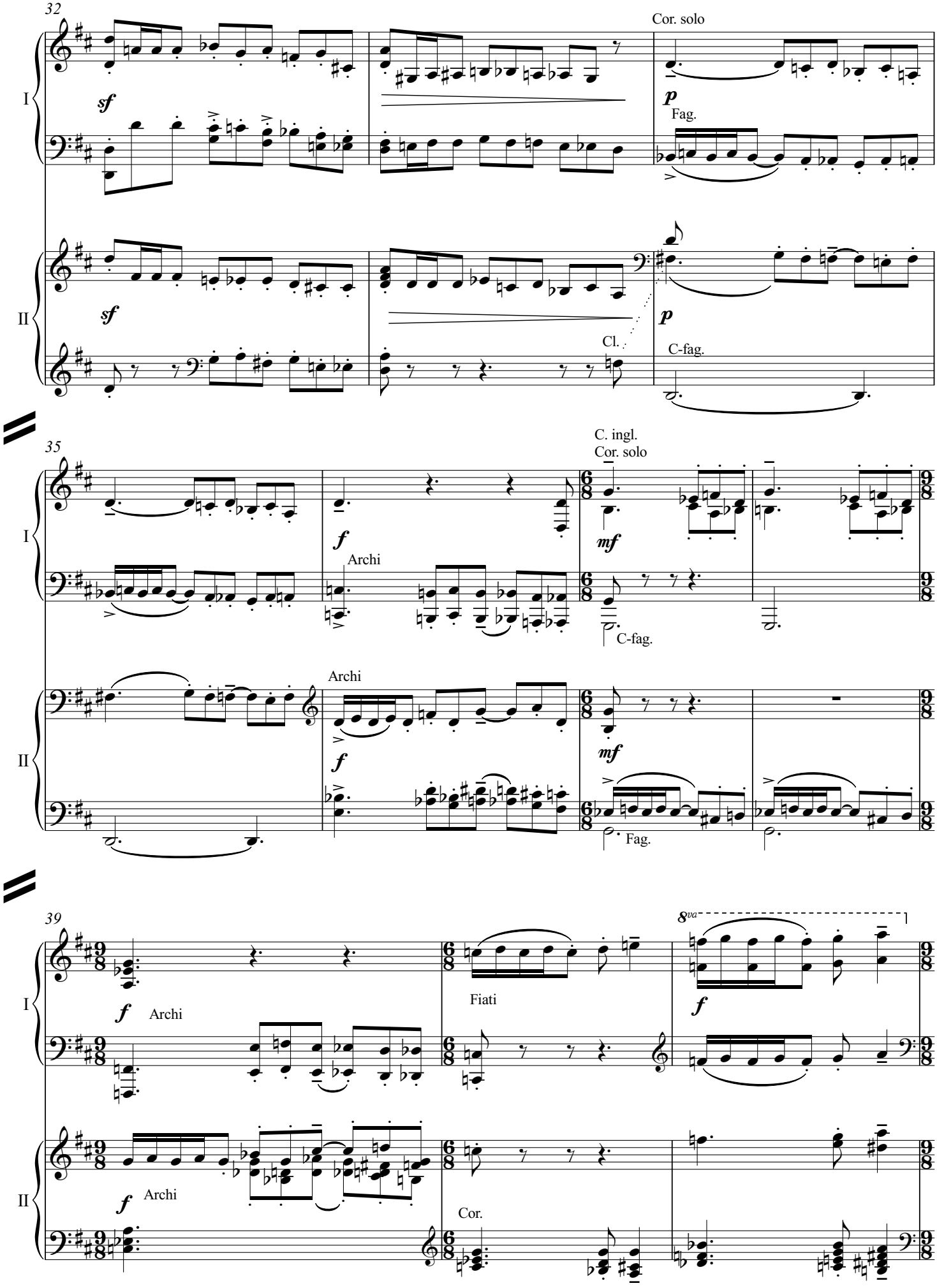

229
I
dim.
II
dim.
233
V-ni
mf
p
Archi
Cl. solo
mf
Cor.
Ob.
237
a tempo poco meno mosso
Fl.
Fag.
mf
a tempo poco meno mosso
Cl.
Cl.
mf
Archi

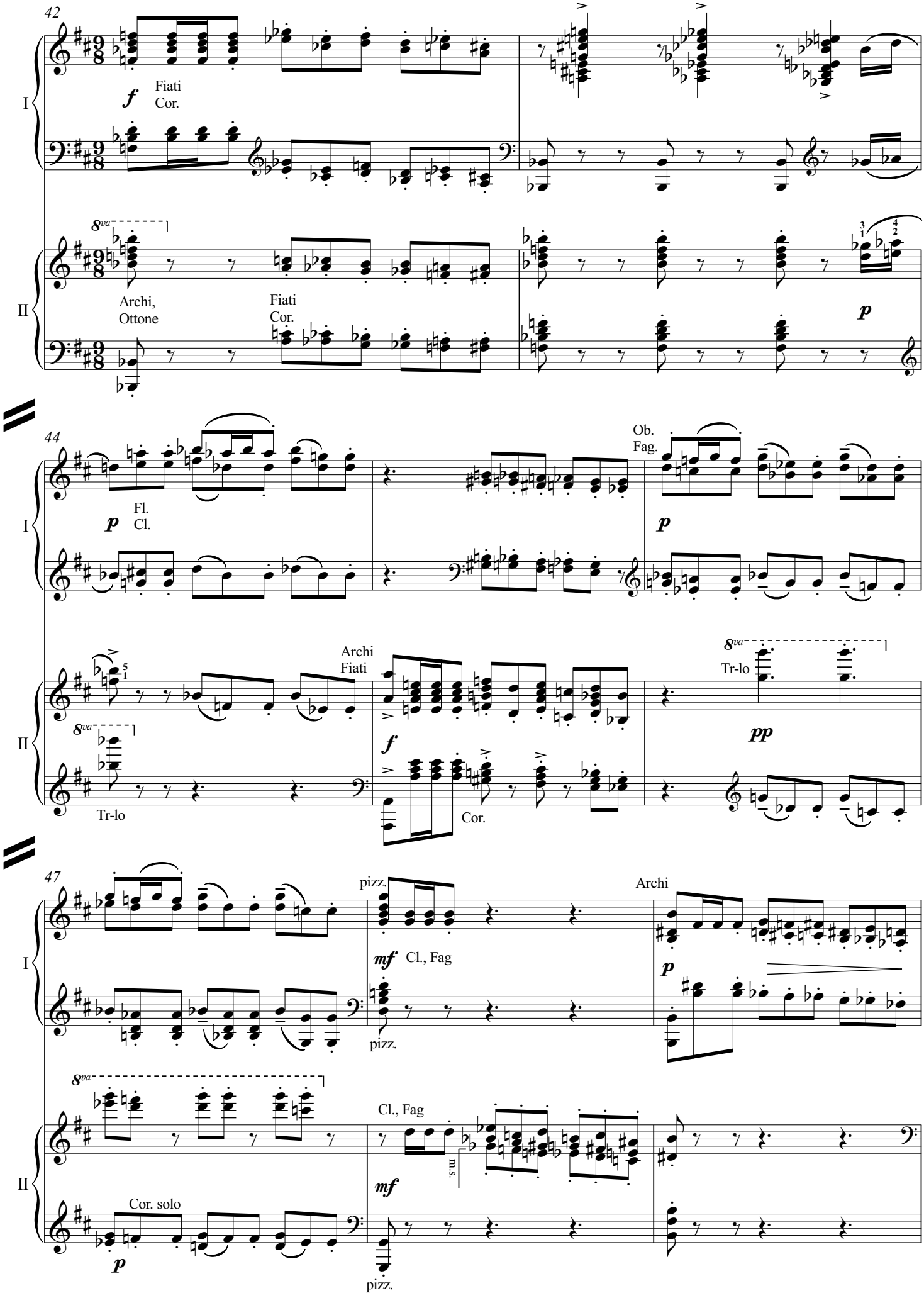

241
V-ni
8va
Cl.
Cor.
I
C. ingl.
Cor.
Ob.
Cl.
Ob.
Fl.
II
Tempo precedente
244
p
Fiati
poco cresc.
8va
Tempo precedente
p
Archi pizz.
cresc.
247
senza ritenuto
mf
p
Timp. pp
senza ritenuto
f
p
arco
pp
pizz.

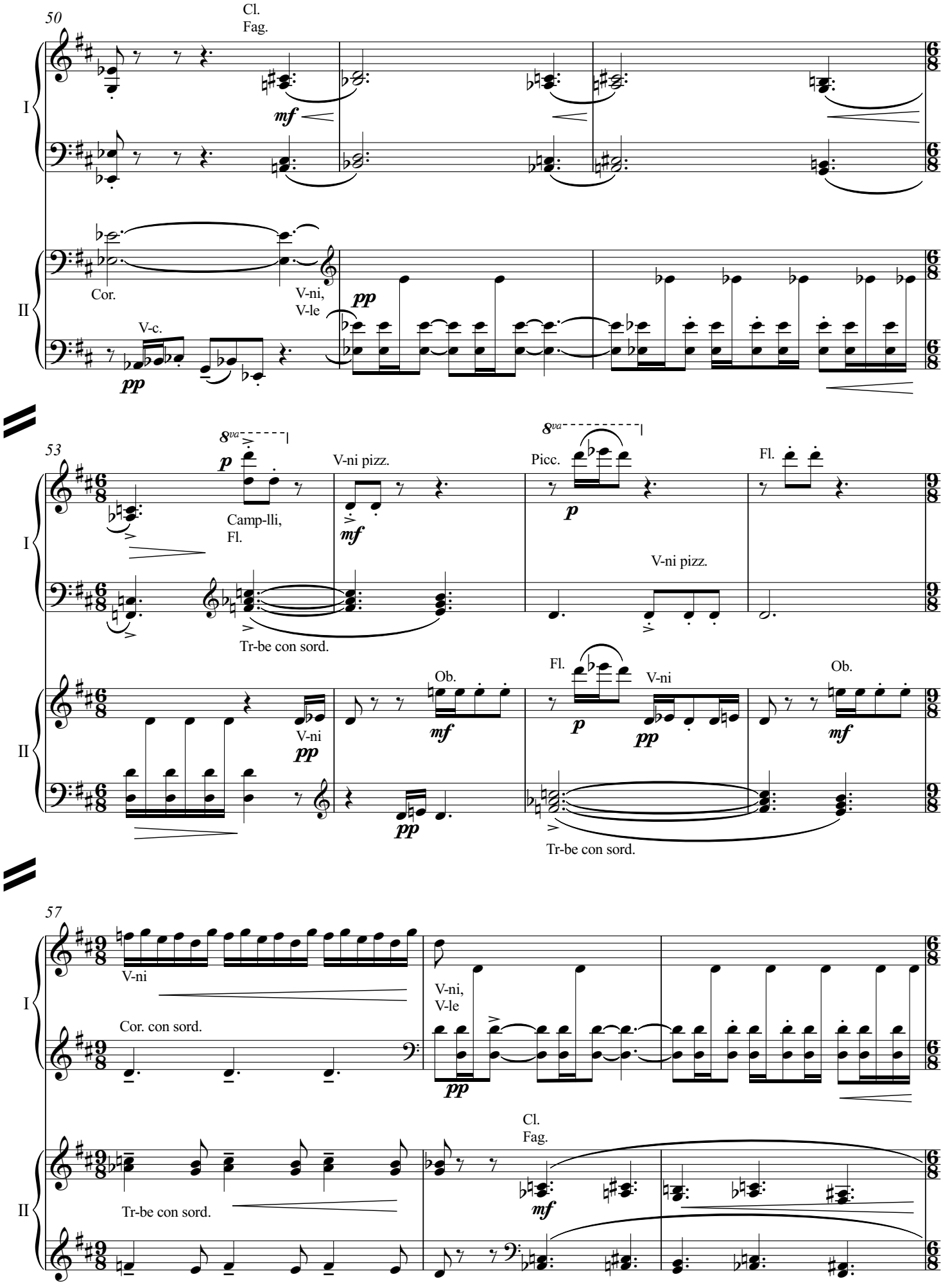
III

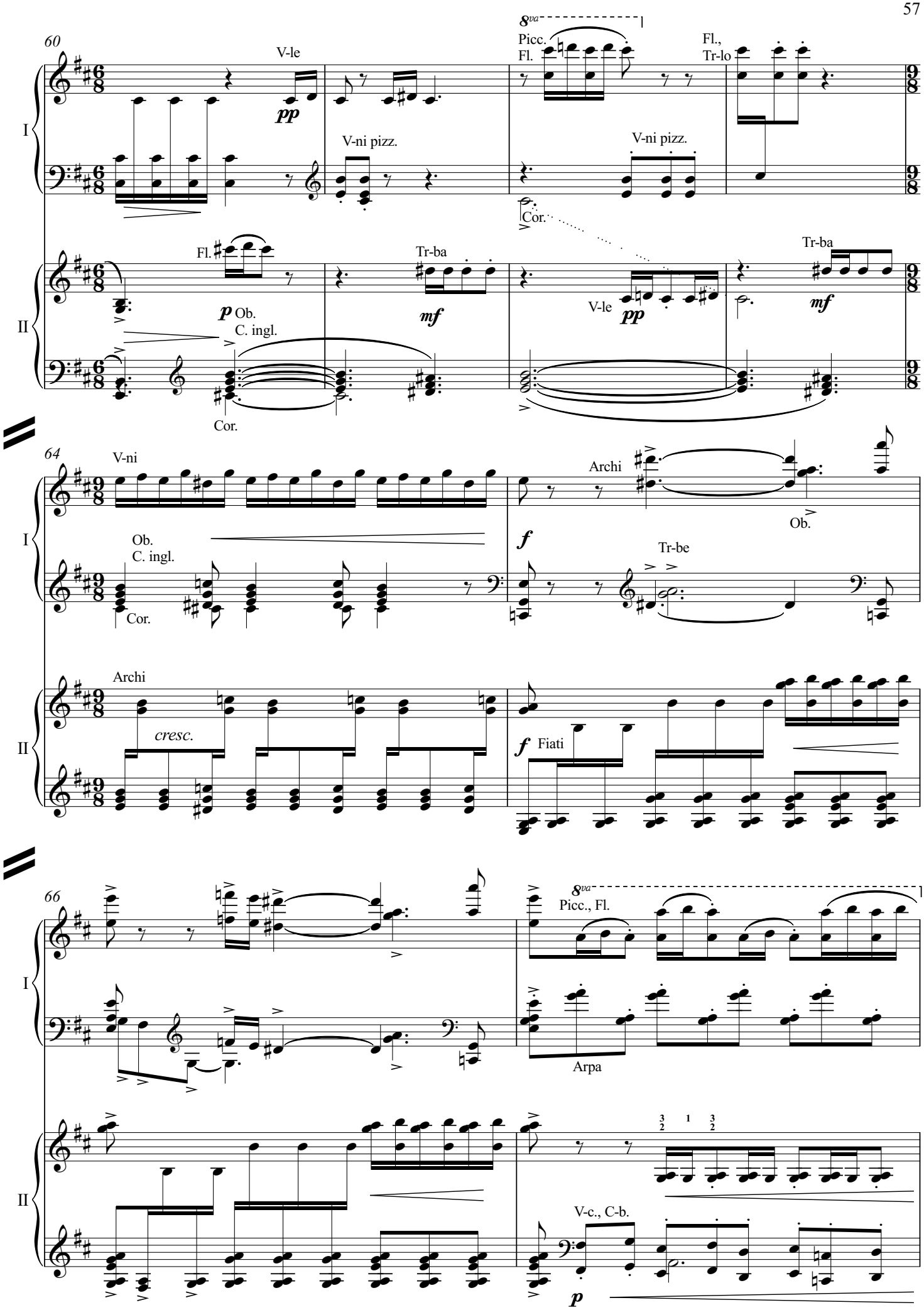

Lento
Piano I
Fl., Ob.
p
Archi
f
Fag.
Lento
Tutti
Archi
Piano II
sf
f
Cl., Cor.
p
8
Allegro vivace
I
Fag.
p
V-ni
pizz.
Allegro vivace
II
Cor.
p
Fag.
2
Timp.
13
Fiati, Archi
sff
Cor.
p
I
Tr-ni e Tuba
Timp.
Tr-be Cor.
V-c.
p
V-le
sff
p
II
V-c. C-b.
cresc.
V-c.
V-c. C-b.

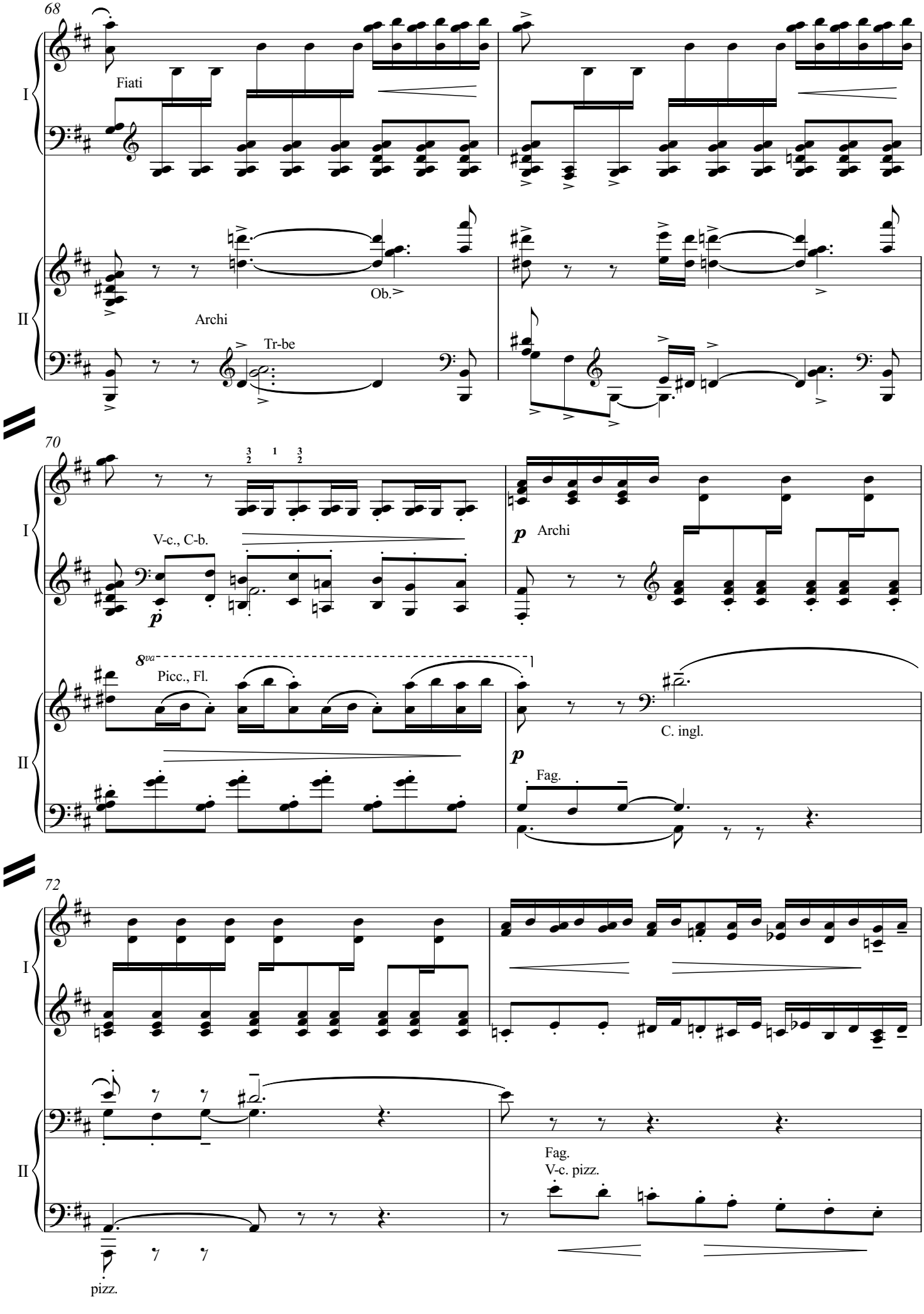

17
Campane
I
sff
Cor.
p
con Ped.
II
f
sff
Archi pesante
Tr-ni gliss.
23
Fiati,
Tr-be
ff
Archi
cresc.
Archi
p
cresc.
28
Archi, Fiati
sff
ff
Cor.
sff
sf
Archi

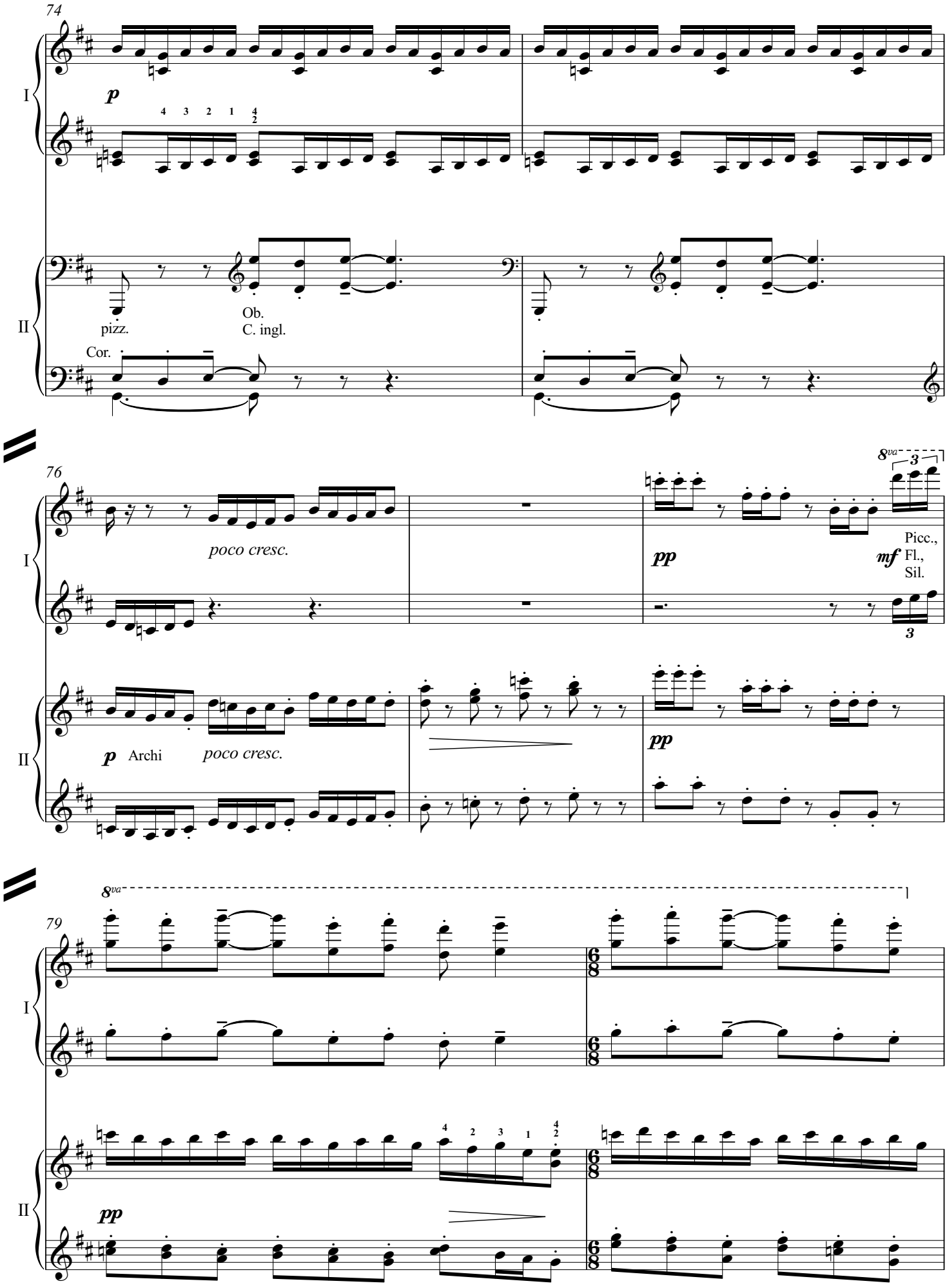

32
Cor. solo
I
sf
p
Fag.
II
sf
p
Cl.
C-fag.
35
C. ingl.
Cor. solo
I
f
mf
Archi
C-fag.
II
Archi
f
mf
Fag.
39
8va
I
f
Archi
Fiati
f
II
f
Archi
Cor.

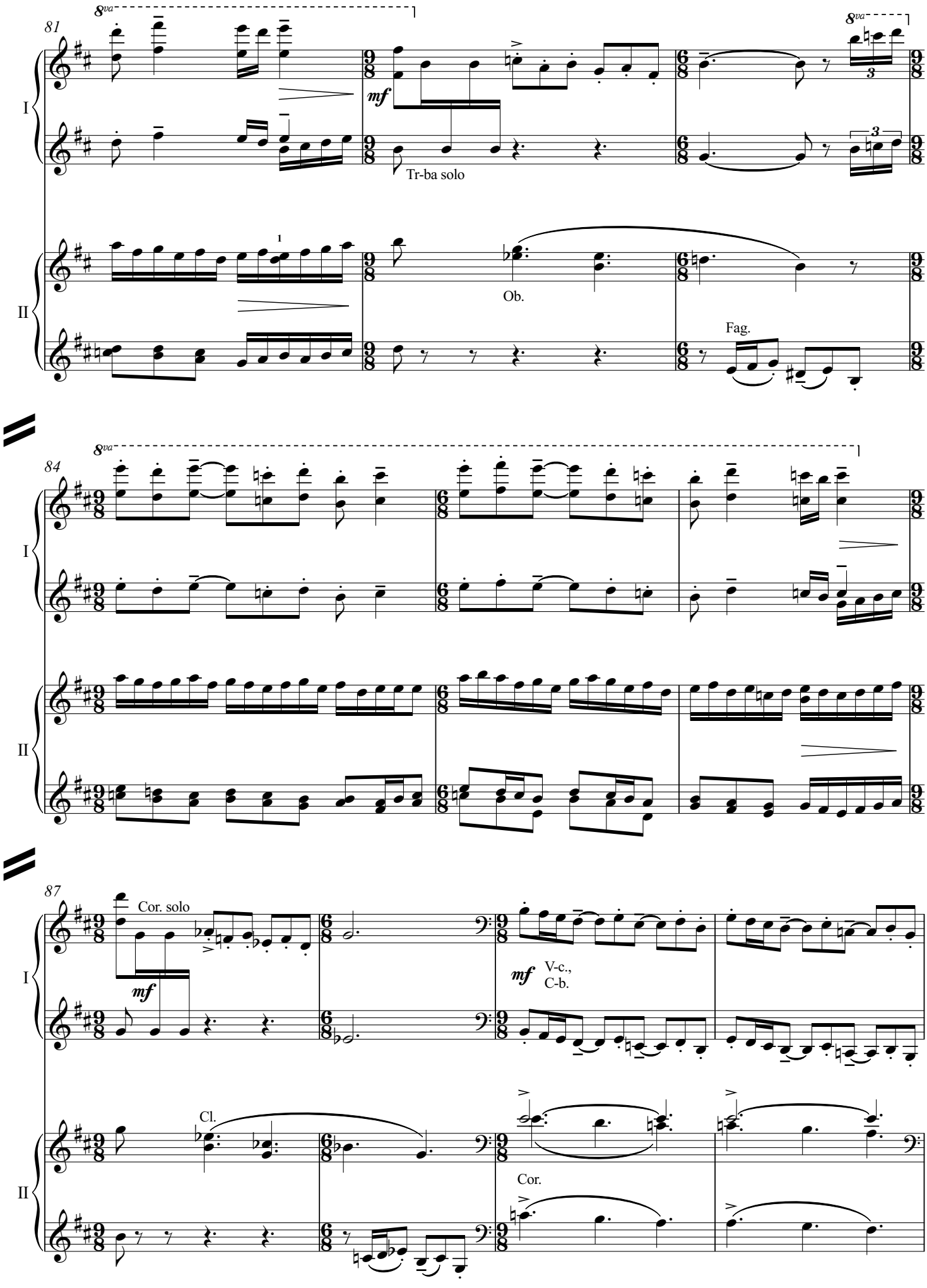

42
I
f
Fiati
Cor.
II
8va
Archi,
Ottone
Fiati
Cor.
p
44
I
p
Fl.
Cl.
Ob.
Fag.
p
II
8va
Tr-lo
Archi
Fiati
f
Cor.
8va
Tr-lo
pp
47
I
pizz.
mf
Cl., Fag
pizz.
Archi
p
II
8va
Cl., Fag
m.s.
mf
Cor. solo
p
pizz.

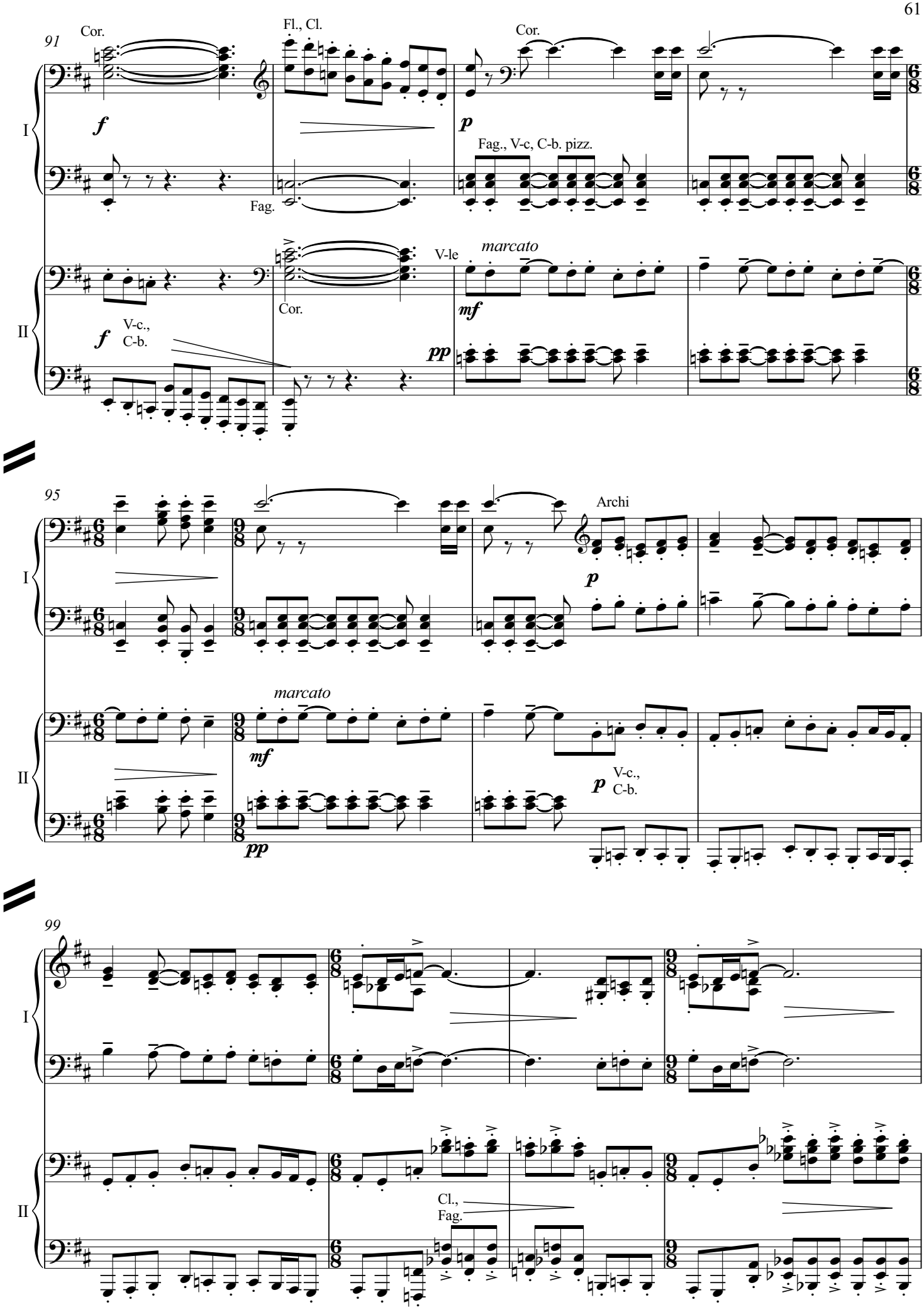

50
Cl.
Fag.
mf
I
II
Cor.
V-ni,
V-le
pp
V-c.
pp
53
8va
p
Camp-lli,
Fl.
V-ni pizz.
mf
Picc.
p
Fl.
V-ni pizz.
Tr-be con sord.
Ob.
V-ni
pp
mf
Fl.
p
V-ni
pp
Ob.
mf
pp
Tr-be con sord.
57
V-ni
Cor. con sord.
V-ni,
V-le
pp
Cl.
Fag.
mf
Tr-be con sord.

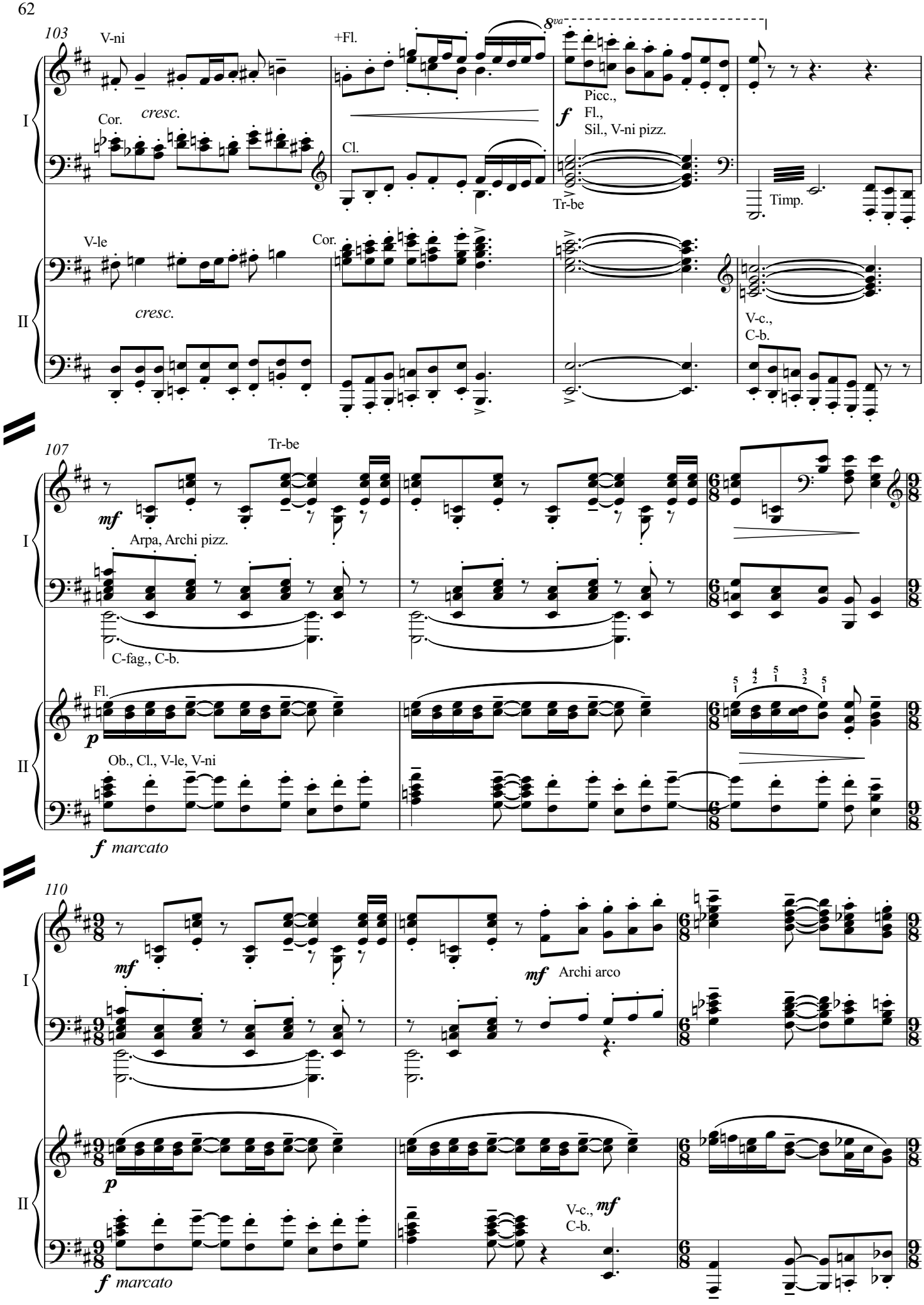

60
V-le
pp
8va
Picc.
Fl.
Fl.,
Tr-lo
V-ni pizz.
V-ni pizz.
Cor.
I
Fl.
Tr-ba
p Ob.
C. ingl.
mf
V-le
pp
Tr-ba
mf
II
Cor.
64
V-ni
Archi
Ob.
f
Ob.
C. ingl.
Cor.
Tr-be
I
Archi
cresc.
f Fiati
II
66
8va
Picc., Fl.
I
Arpa
II
V-c., C-b.
p

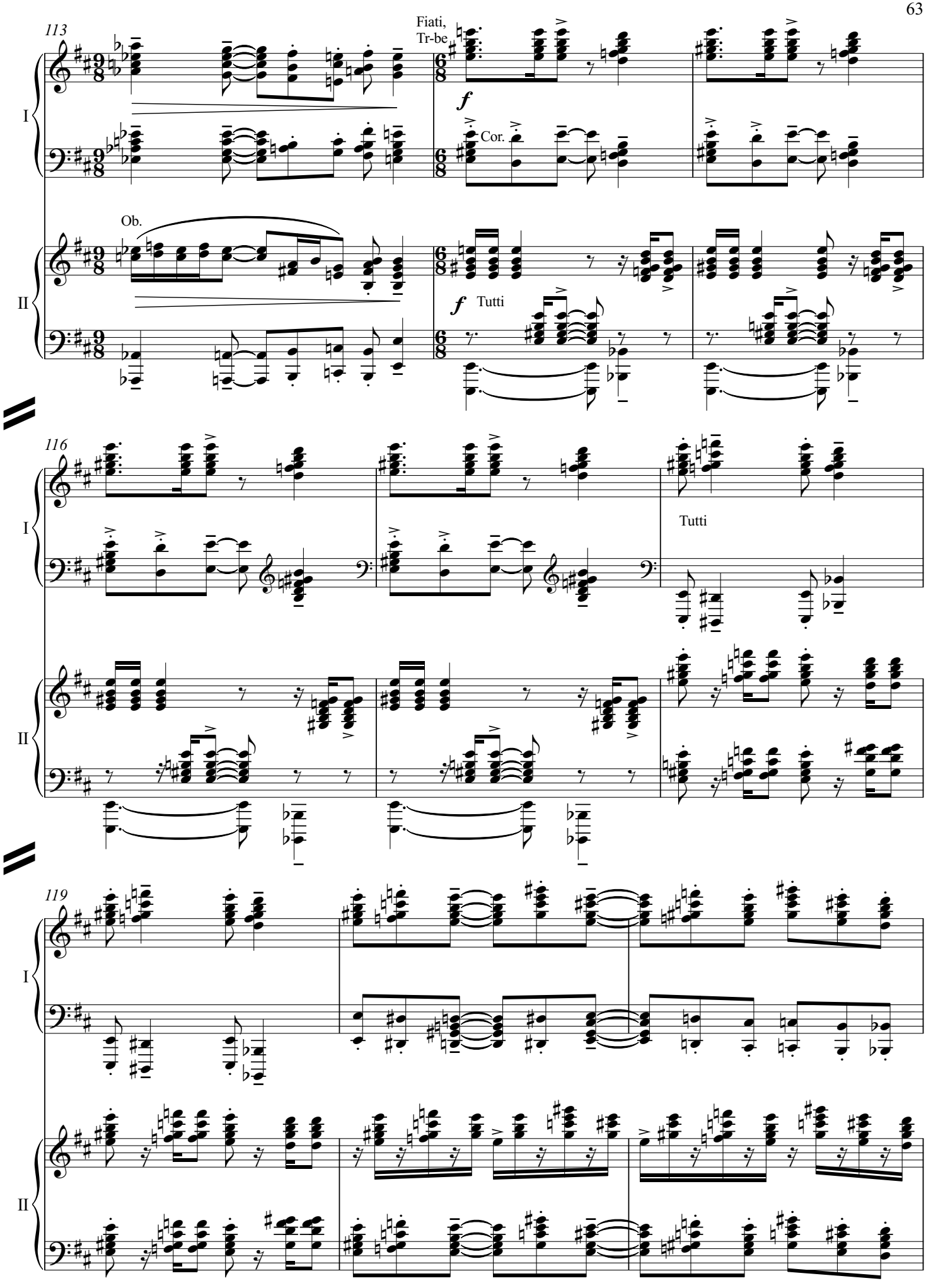

68
I
Fiati
II
Archi
Ob.
Tr-be
70
I
V-c., C-b.
p
Archi
II
8va
Picc., Fl.
C. ingl.
p
Fag.
72
I
II
Fag.
V-c. pizz.
pizz.

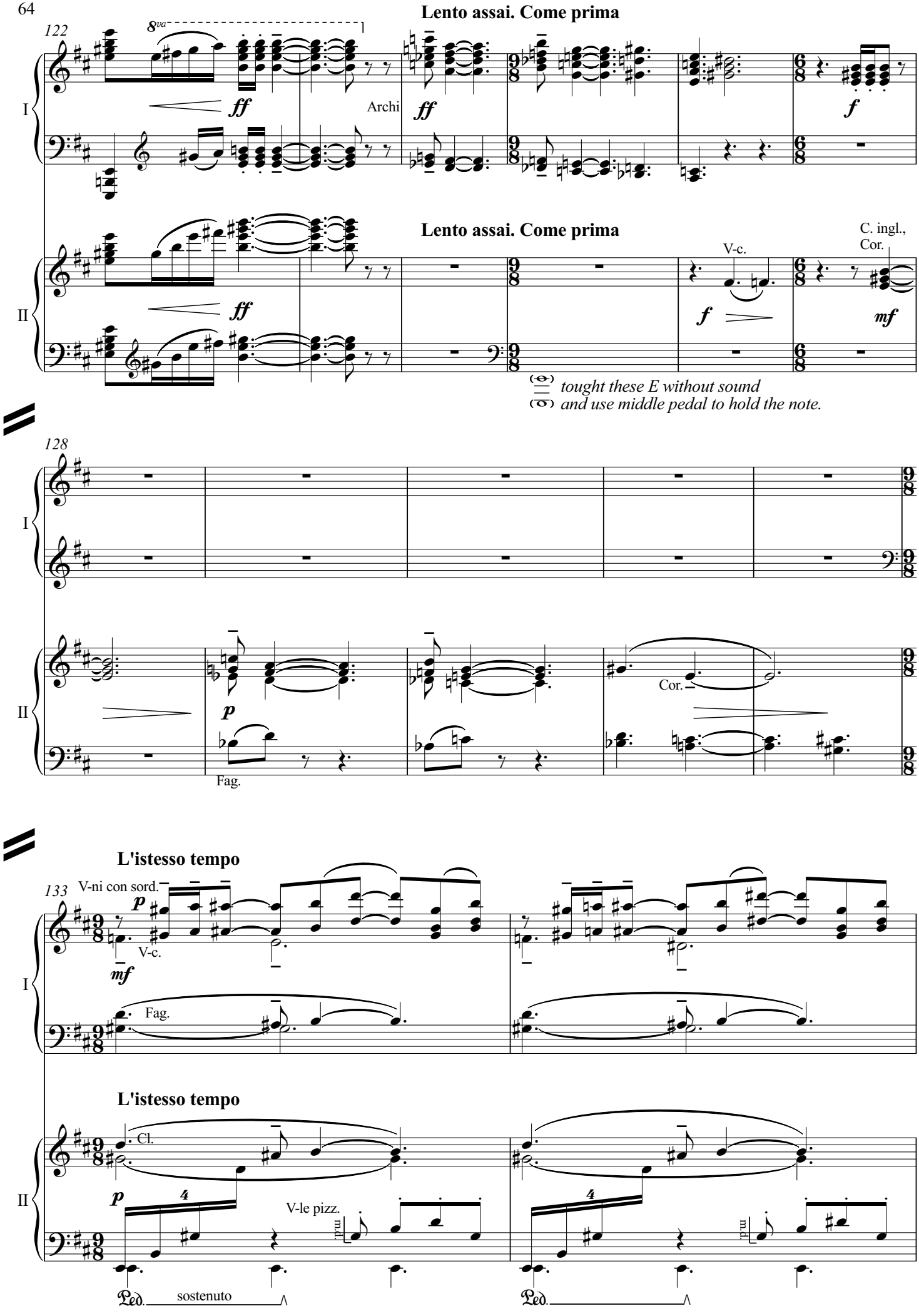

74
I
p
II
pizz.
Ob.
C. ingl.
Cor.
76
poco cresc.
pp
8va
3
Picc.,
mf
Fl.,
Sil.
p
Archi
poco cresc.
pp
79
8va
I
II
pp

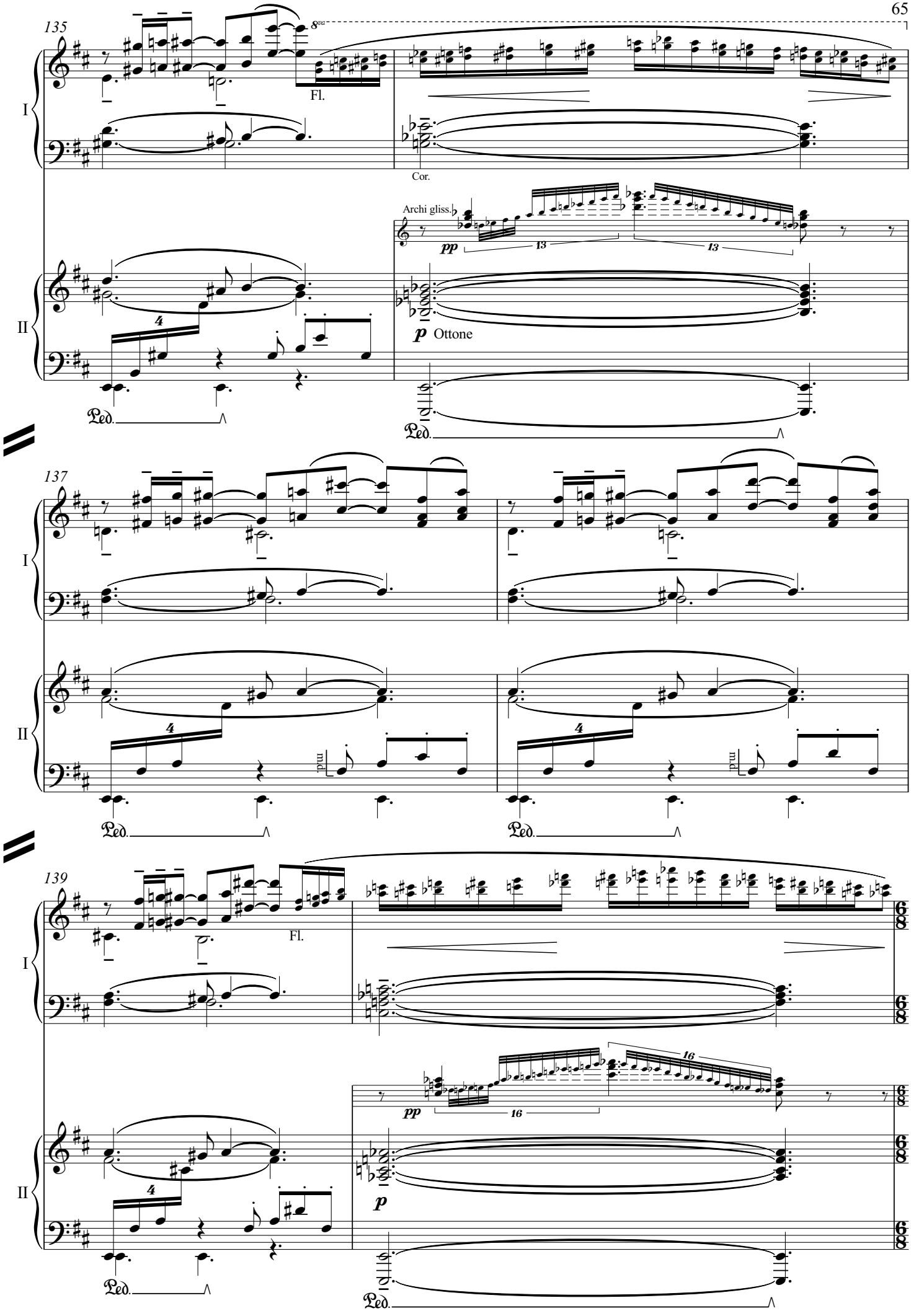

81
8va
mf
Tr-ba solo
Ob.
Fag.
I
II
84
8va
87
Cor. solo
mf
V-c.,
C-b.
Cl.
Cor.

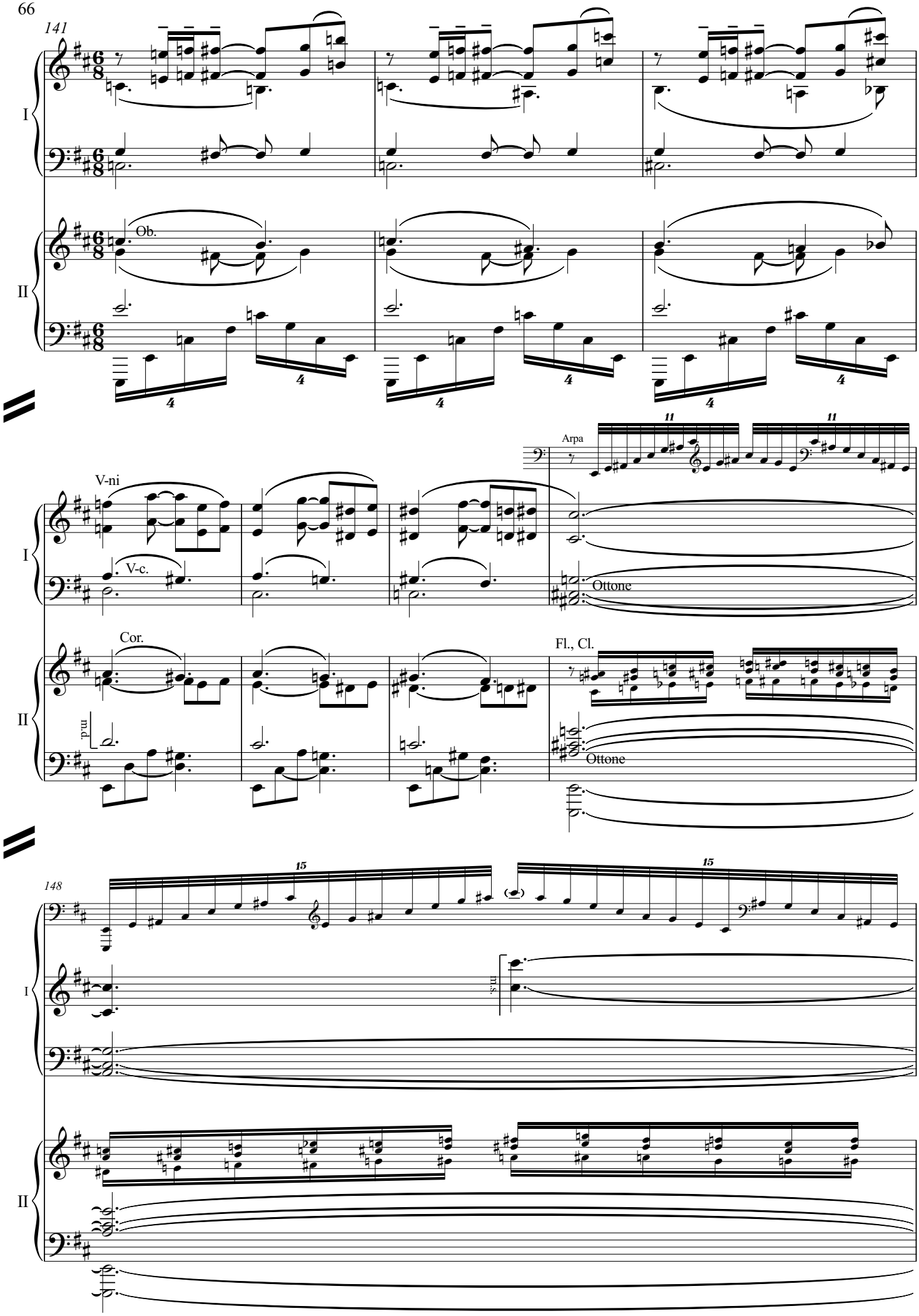

91
Cor.
Fl., Cl.
Cor.
I
f
p
Fag., V-c, C-b. pizz.
Fag.
II
Cor.
V-le
marcato
mf
f
V-c.,
C-b.
pp
95
Archi
p
marcato
mf
p
V-c.,
C-b.
pp
99
I
Cl.,
Fag.
II

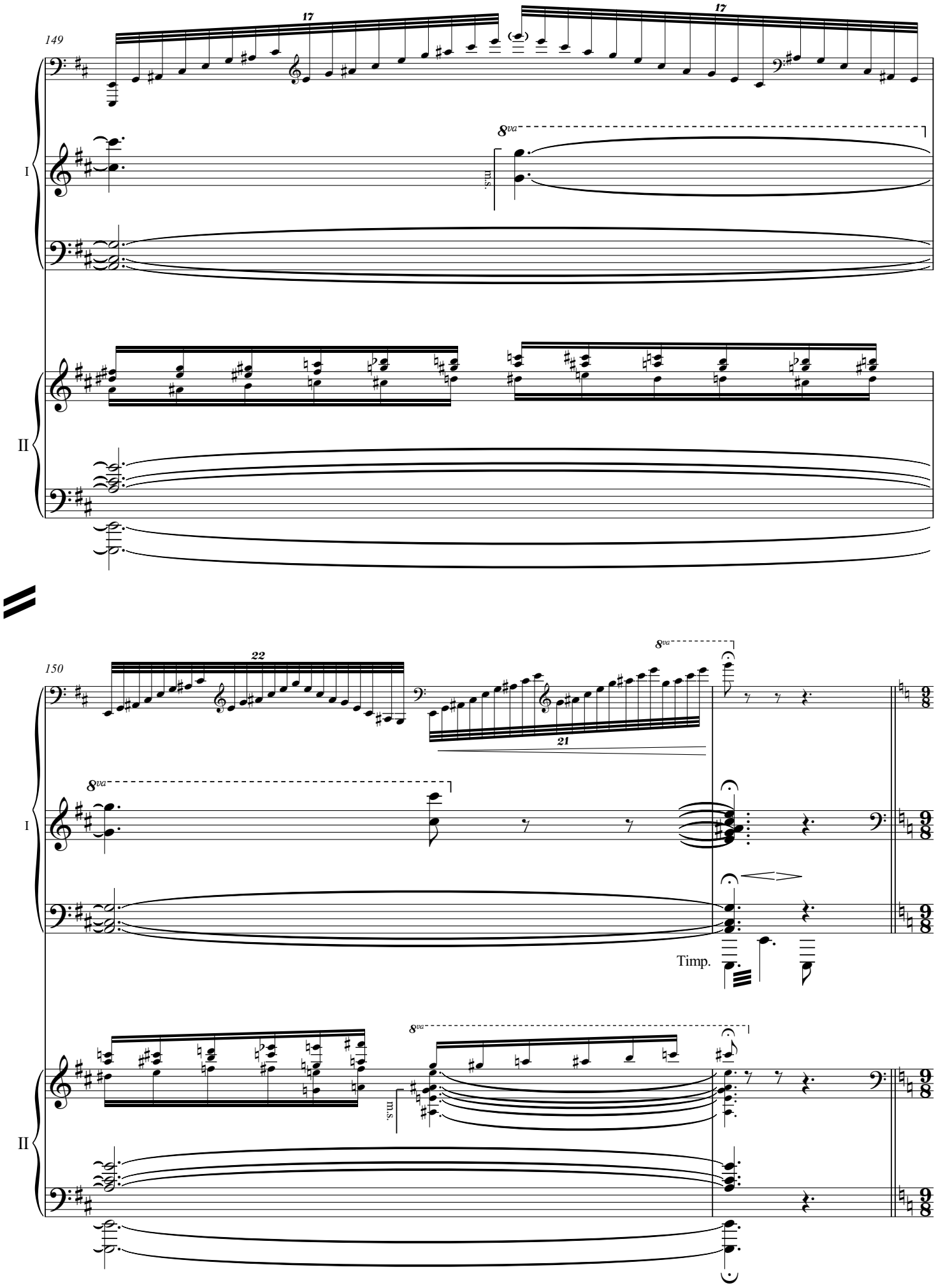

103
V-ni
+Fl.
8va
Picc.,
Fl.,
Sil., V-ni pizz.
Cor.
cresc.
Cl.
Tr-be
Timp.
V-le
Cor.
cresc.
V-c.,
C-b.
I
II
107
Tr-be
mf
Arpa, Archi pizz.
C-fag., C-b.
Fl.
p
Ob., Cl., V-le, V-ni
f marcato
110
mf
mf
Archi arco
p
V-c.,
C-b.
mf
f marcato

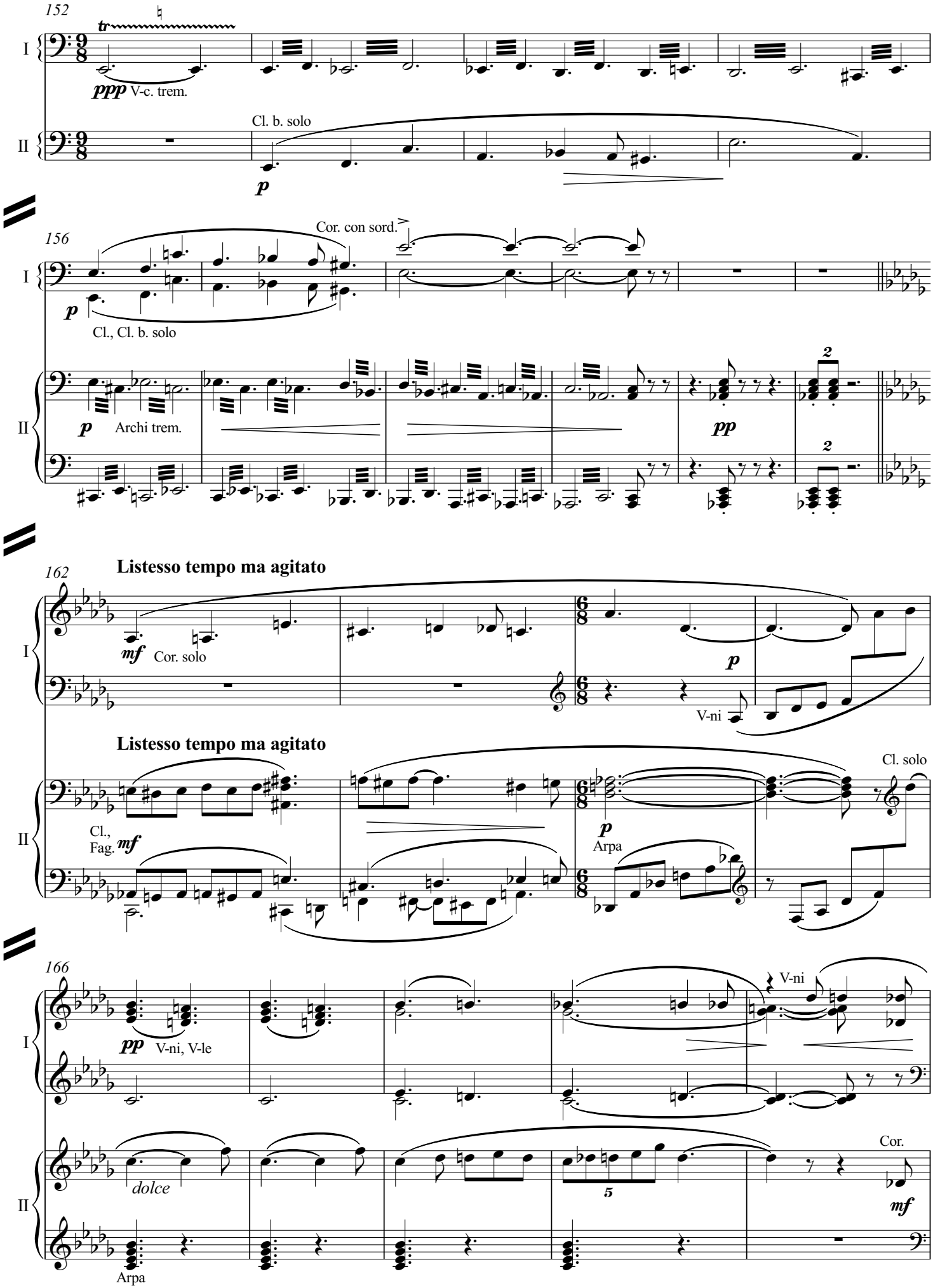

113
Fiati,
Tr-be
f
Cor.
Ob.
I
II
f
Tutti
116
Tutti
119

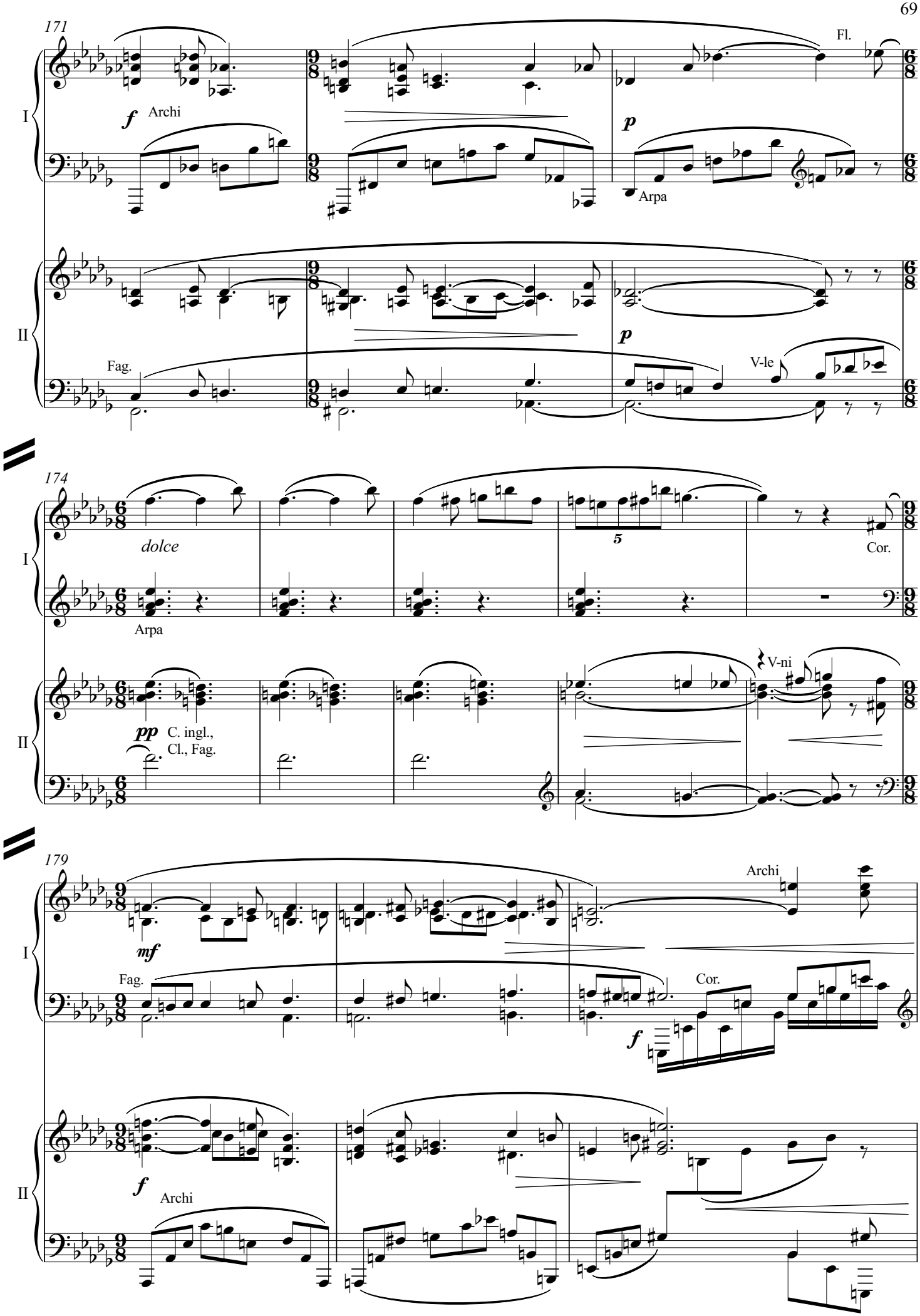

Lento assai. Come prima
122
8va
ff
Archi
ff
f
I
Lento assai. Come prima
C. ingl.,
Cor.
V-c.
ff
f
mf
II
tought these E without sound
and use middle pedal to hold the note.
128
I
p
Fag.
Cor.
II
L'istesso tempo
133
V-ni con sord.
p
V-c.
mf
I
Fag.
L'istesso tempo
Cl.
p
4
V-le pizz.
II
Ped.
sostenuto
Ped.

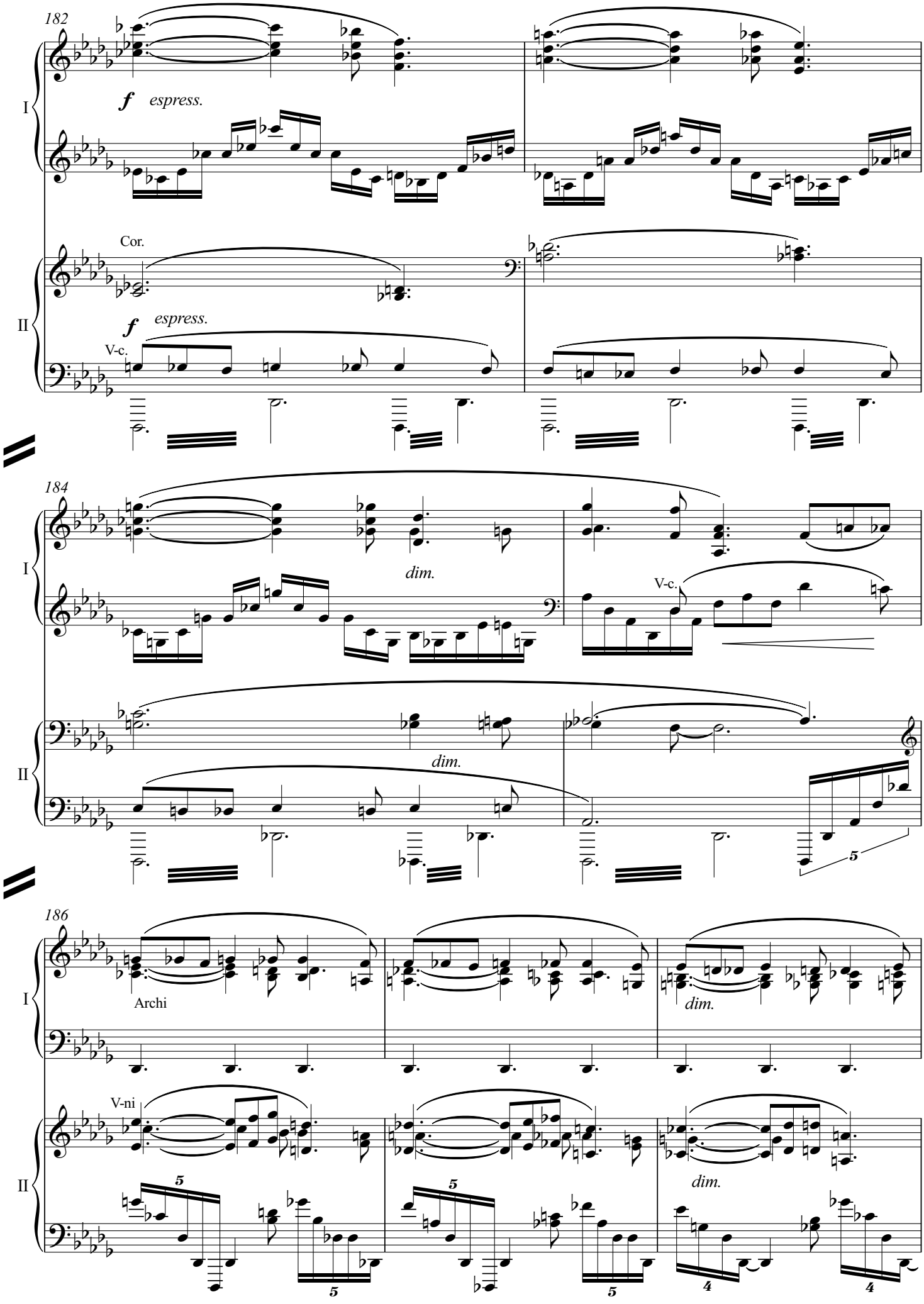

135
8va
Fl.
I
Cor.
Archi gliss.
pp
13
13
II
4
p Ottone
Ped.
137
I
II
4
md
Ped.
139
Fl.
I
16
16
pp
II
4
p
Ped.

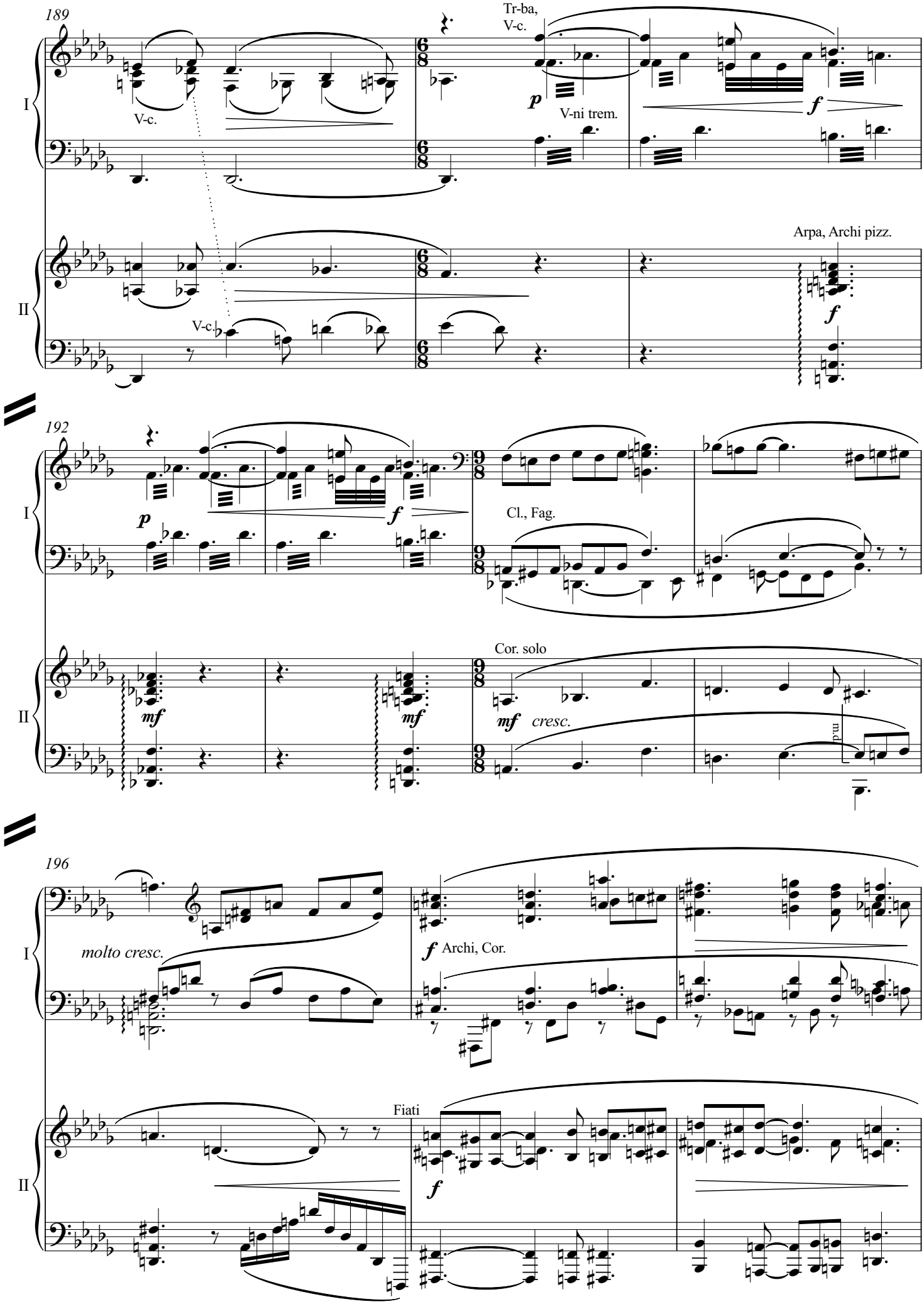

141
I
II
Ob.
4
Arpa
11
V-ni
V-c.
Ottone
Cor.
Fl., Cl.
m.d.
148
15
m.s.

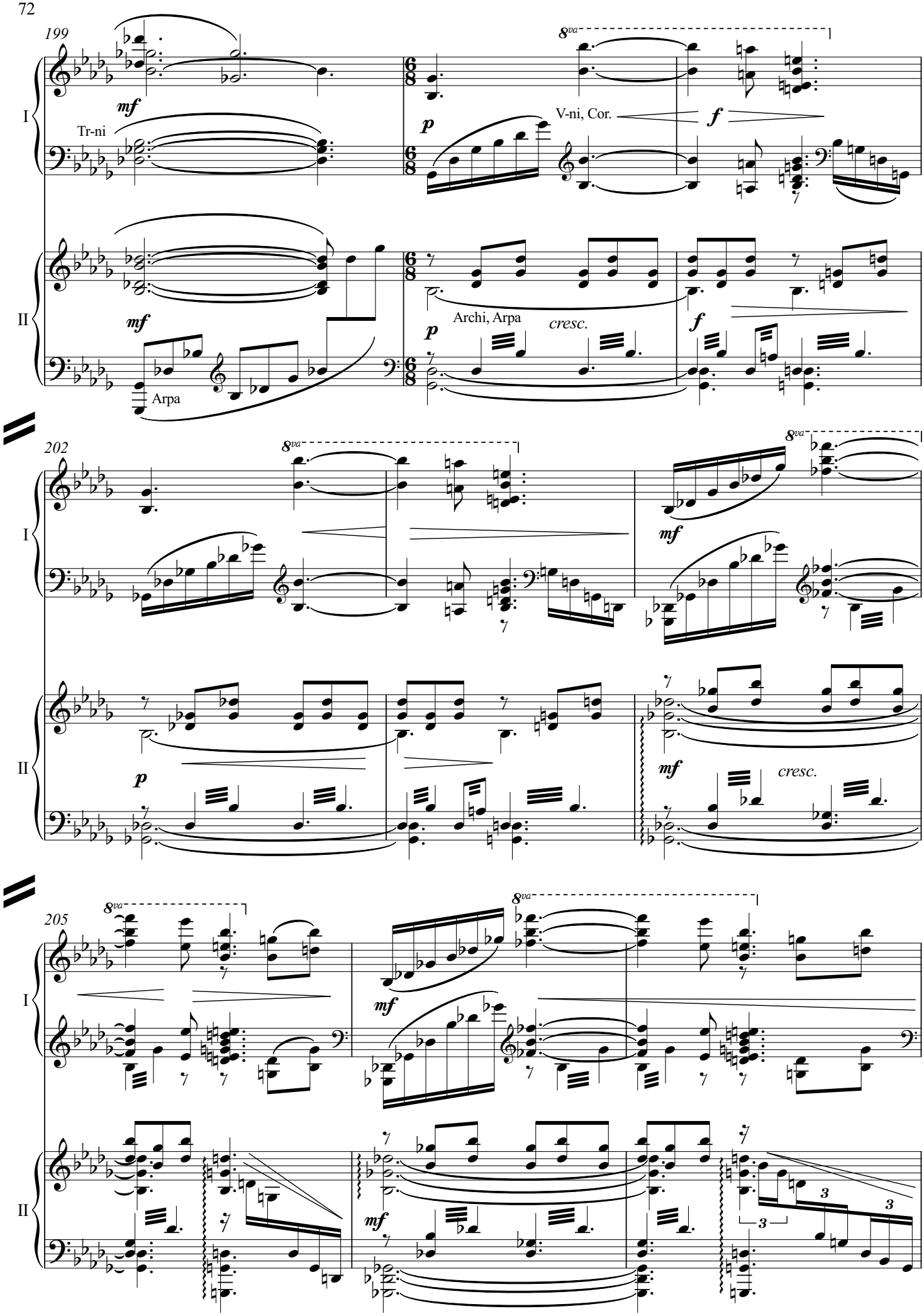

149
17
17
8va
m.s.
I
II
150
22
21
8va
8va
8va
m.s.
Timp.
I
II

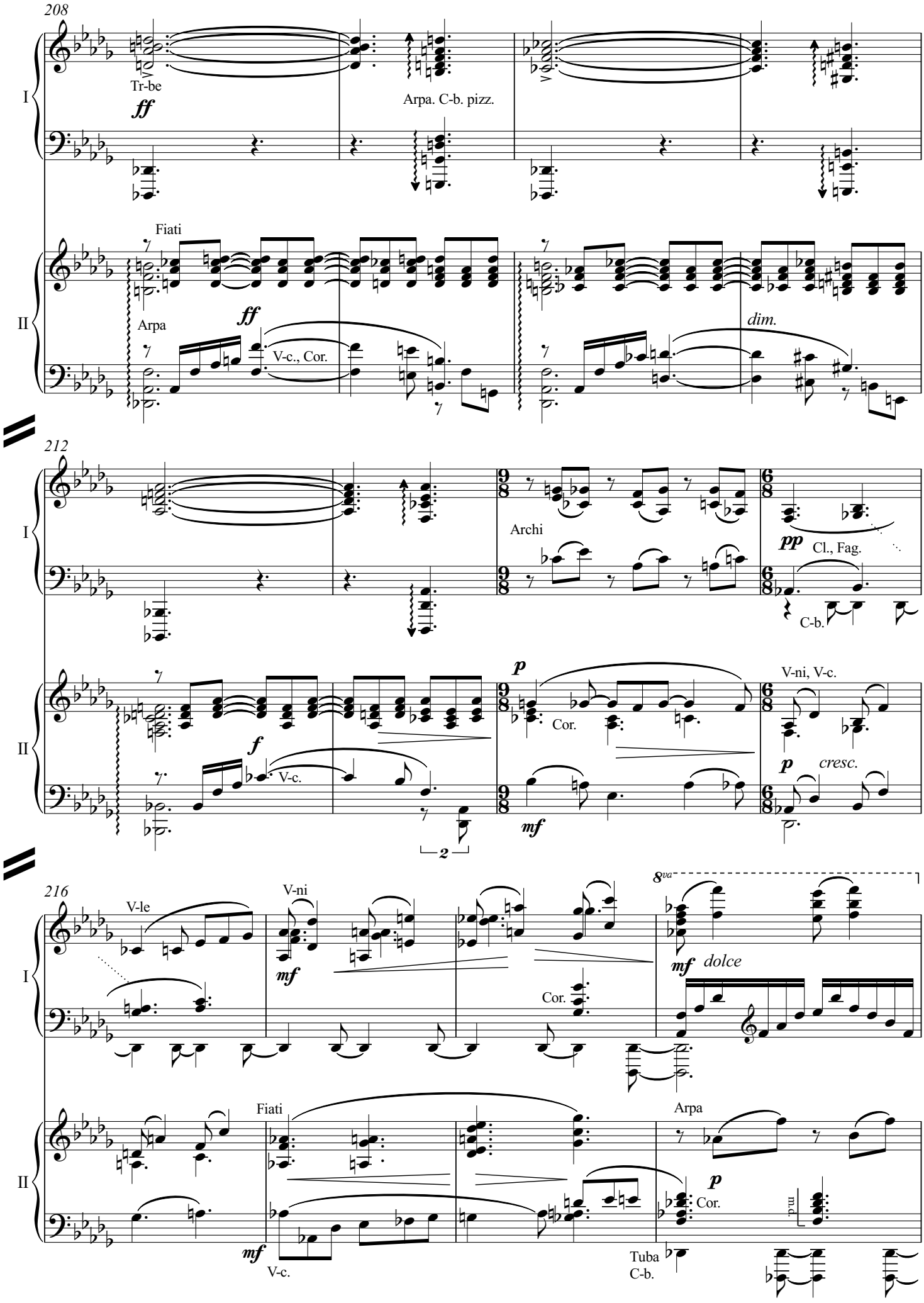

152
I
II
ppp V-c. trem.
Cl. b. solo
p
156
Cor. con sord.
p
Cl., Cl. b. solo
p Archi trem.
pp
2
162
Listesso tempo ma agitato
mf Cor. solo
p
V-ni
Listesso tempo ma agitato
Cl. solo
Cl., Fag. mf
p Arpa
166
pp V-ni, V-le
V-ni
dolce
5
Cor.
mf
Arpa

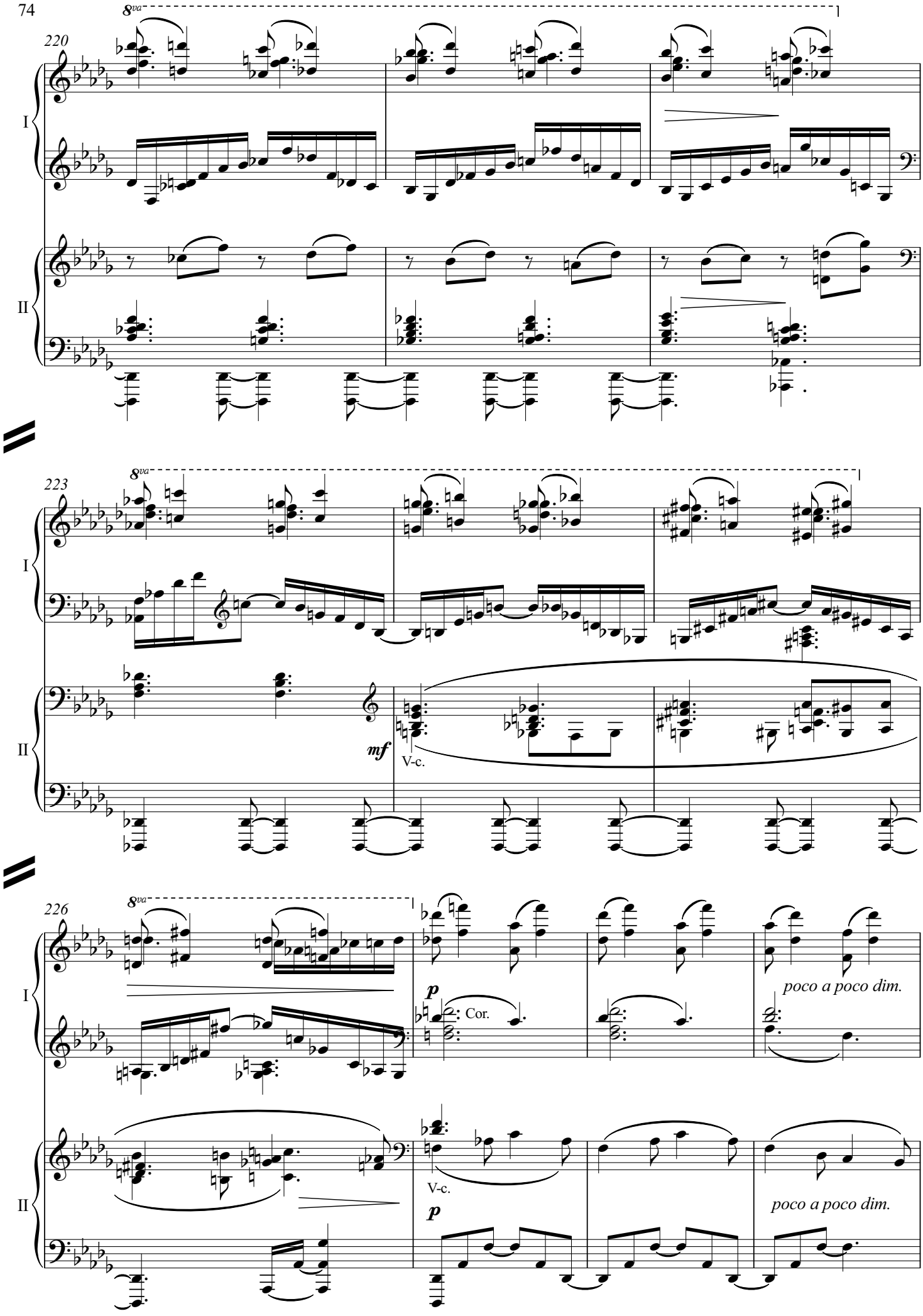

171
I
f
Archi
Fl.
p
Arpa
II
Fag.
p
V-le
174
I
dolce
Arpa
5
Cor.
II
pp
C. ingl.,
Cl., Fag.
V-ni
179
I
mf
Fag.
Archi
Cor.
f
II
f
Archi

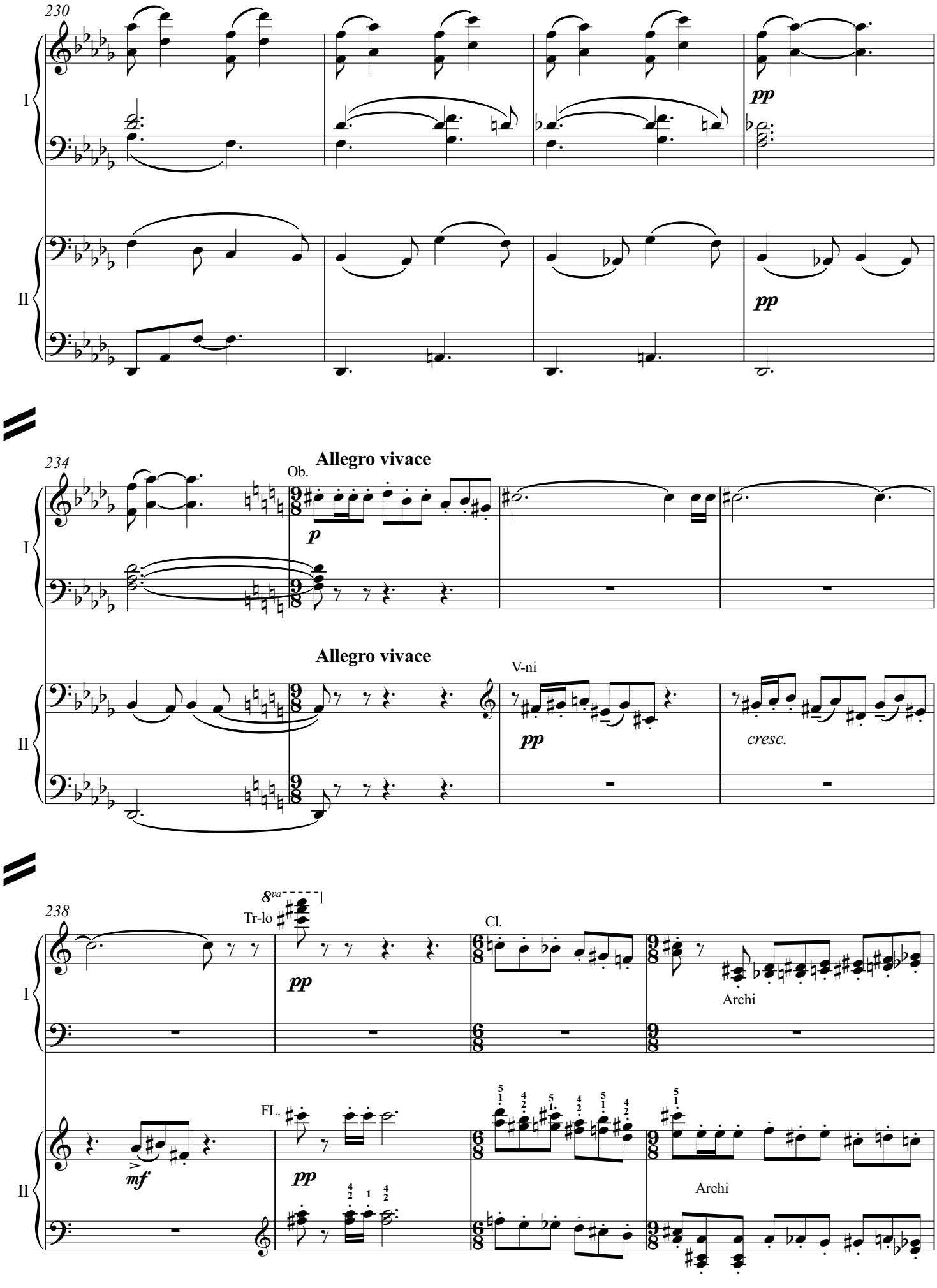

182
I
f espress.
Cor.
II
f espress.
V-c.
184
dim.
V-c.
dim.
186
Archi
dim.
V-ni
dim.

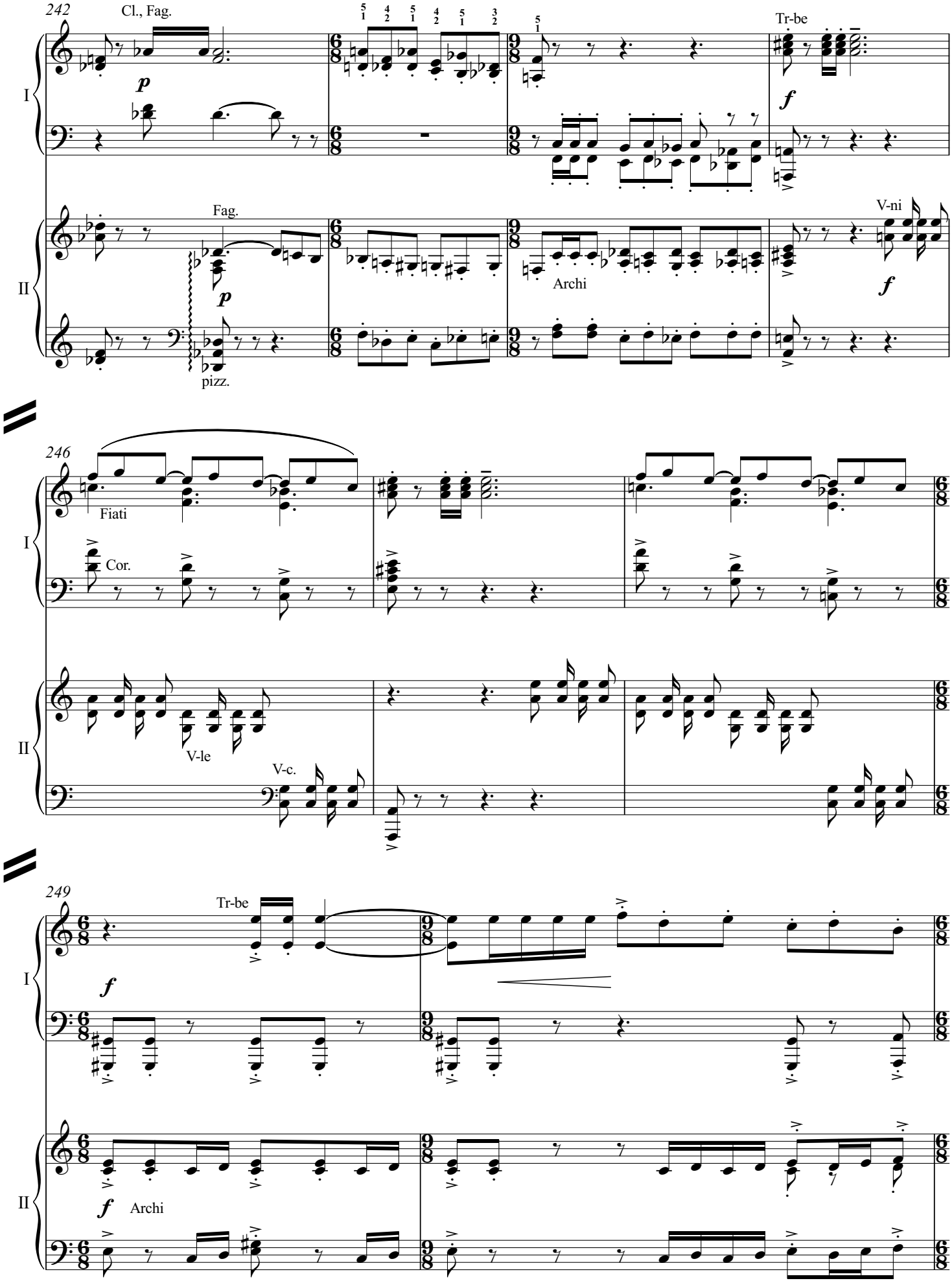

189
Tr-ba,
V-c.
V-c.
p
V-ni trem.
f
I
Arpa, Archi pizz.
V-c.
f
II
192
p
f
Cl., Fag.
I
Cor. solo
mf
mf
mf
cresc.
II
196
molto cresc.
f Archi, Cor.
I
Fiati
f
II

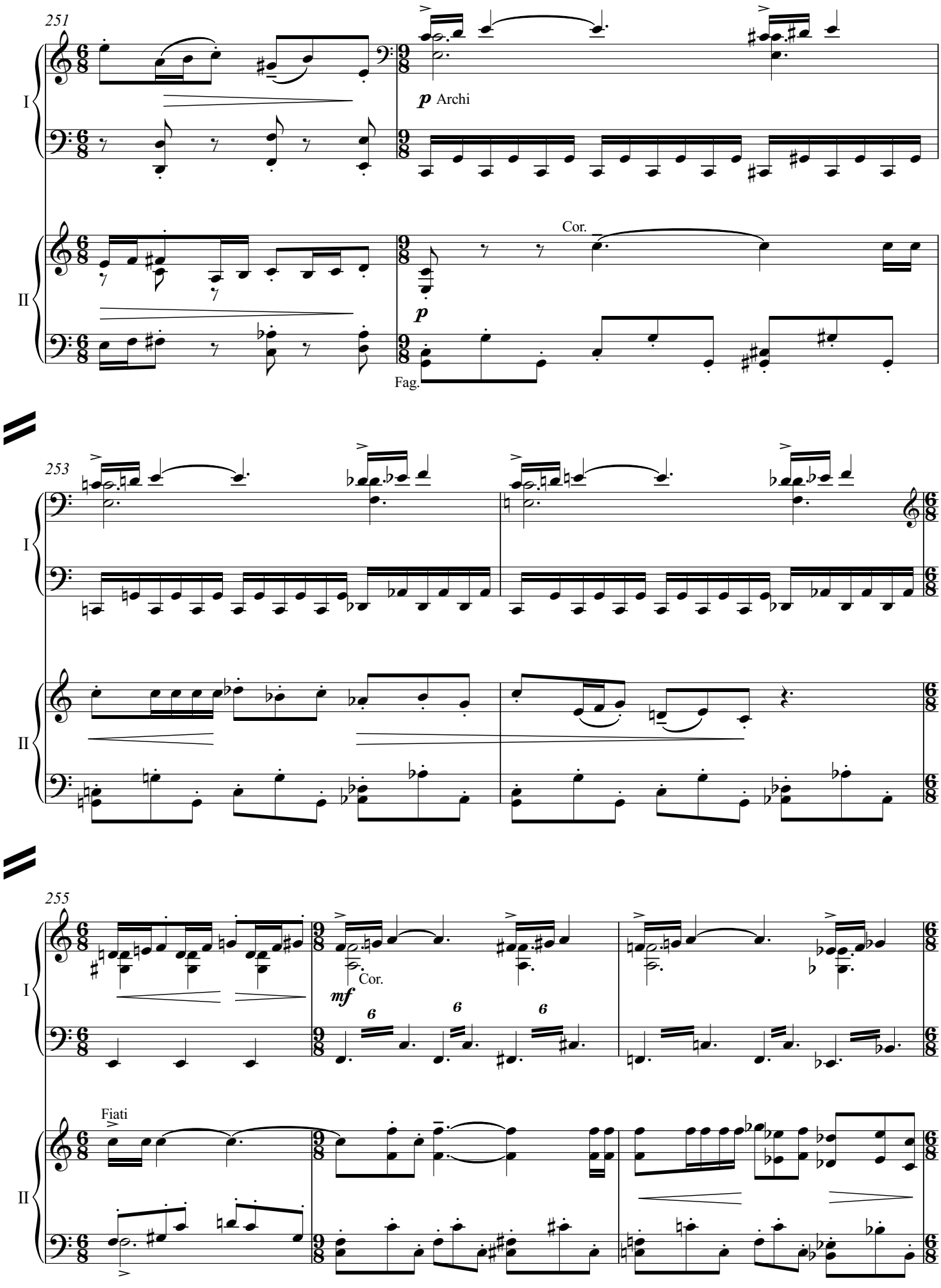

199
I
II
mf
Tr-ni
p
8va
V-ni, Cor.
f
Archi, Arpa
cresc.
Arpa
202
mf
cresc.
205

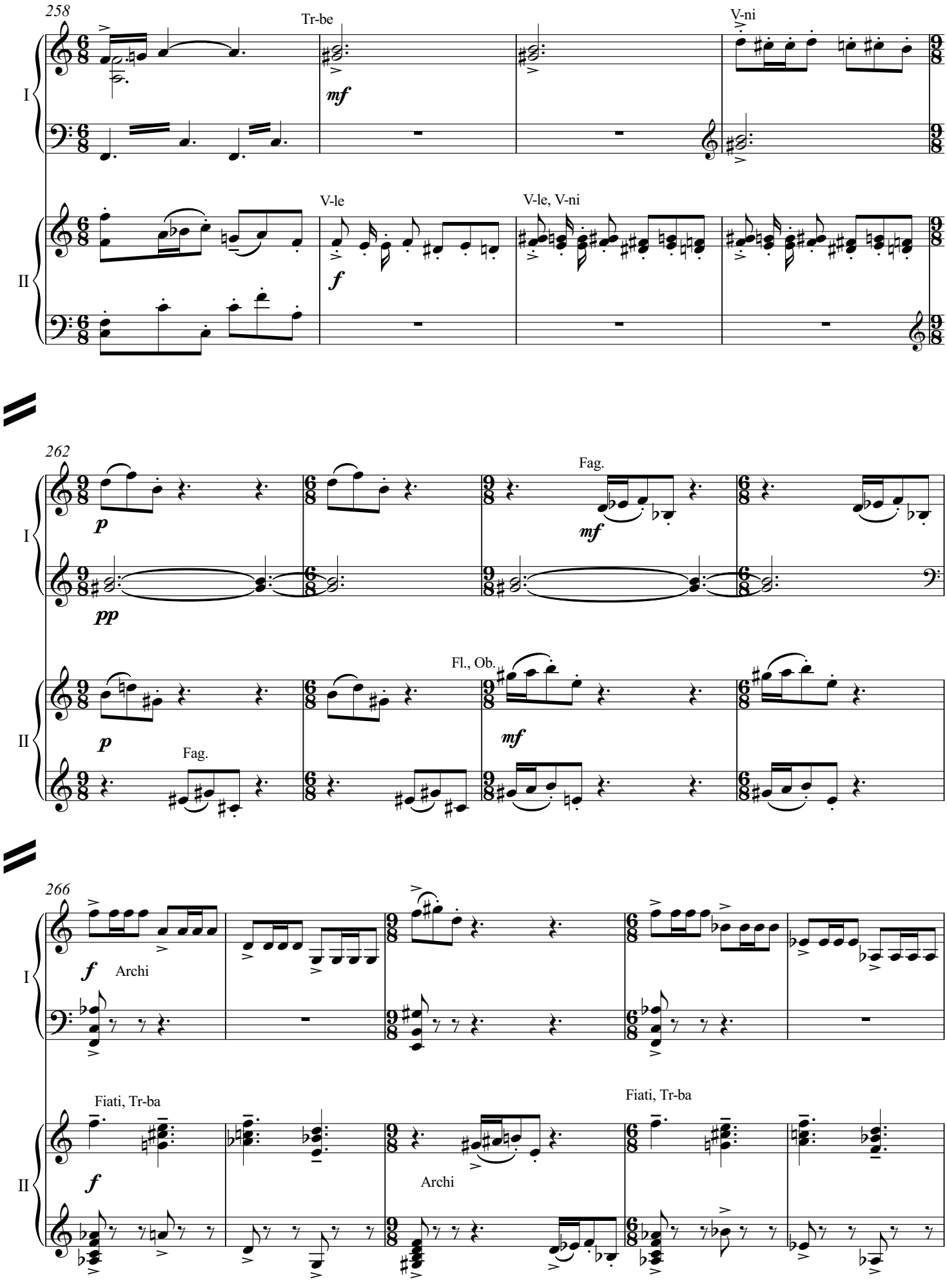

208
I
Tr-be
ff
Arpa. C-b. pizz.
II
Fiati
Arpa
ff
V-c., Cor.
dim.
212
I
Archi
pp
Cl., Fag.
C-b.
II
f
V-c.
p
Cor.
V-ni, V-c.
mf
p
cresc.
2
216
I
V-le
V-ni
mf
Cor.
8va
mf
dolce
II
Fiati
mf
V-c.
Arpa
p
Cor.
Tuba
C-b.

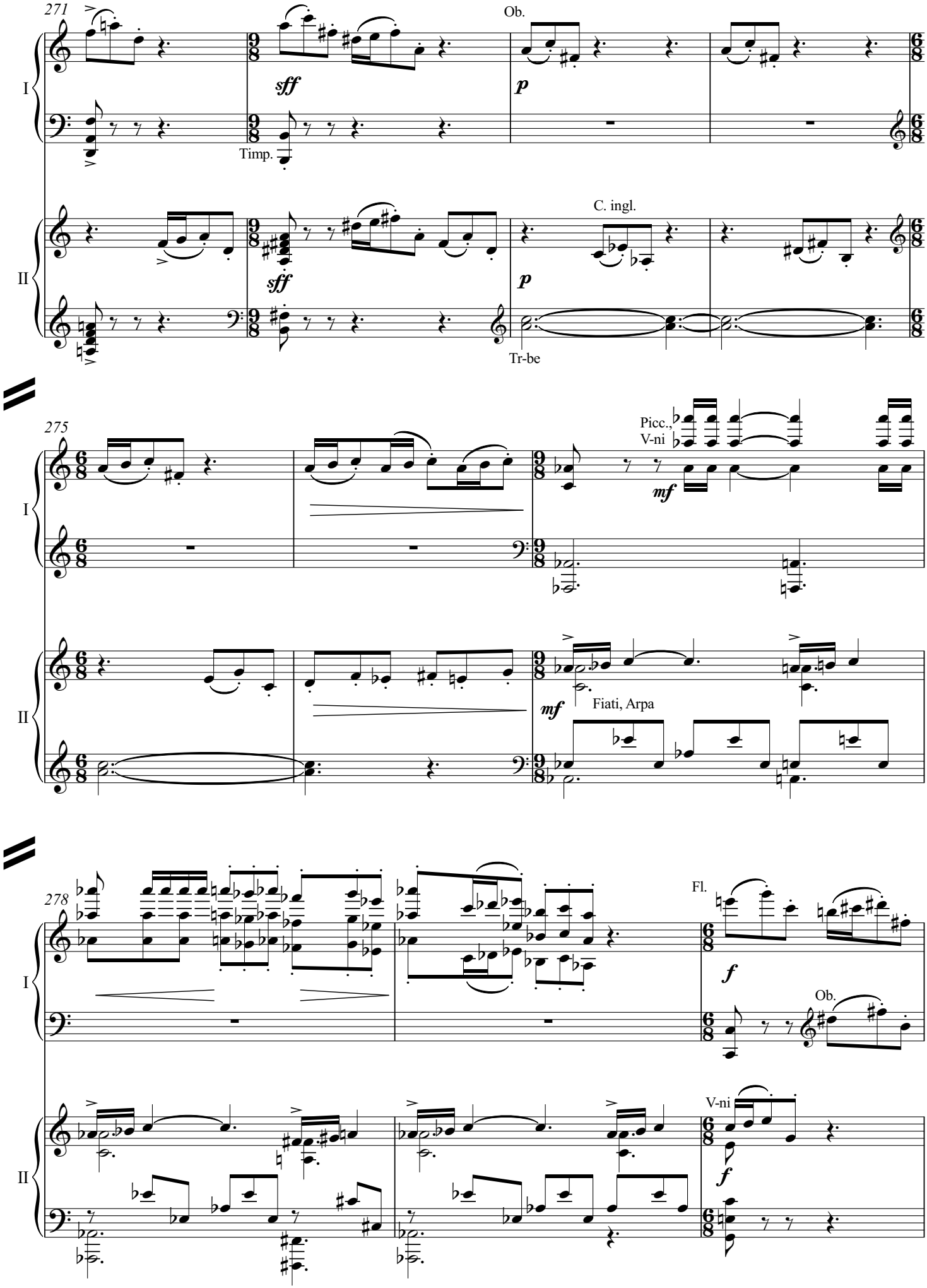

8va
220
I
II
8va
223
I
II
mf
V-c.
8va
226
I
II
p
Cor.
poco a poco dim.
V-c.
p
poco a poco dim.

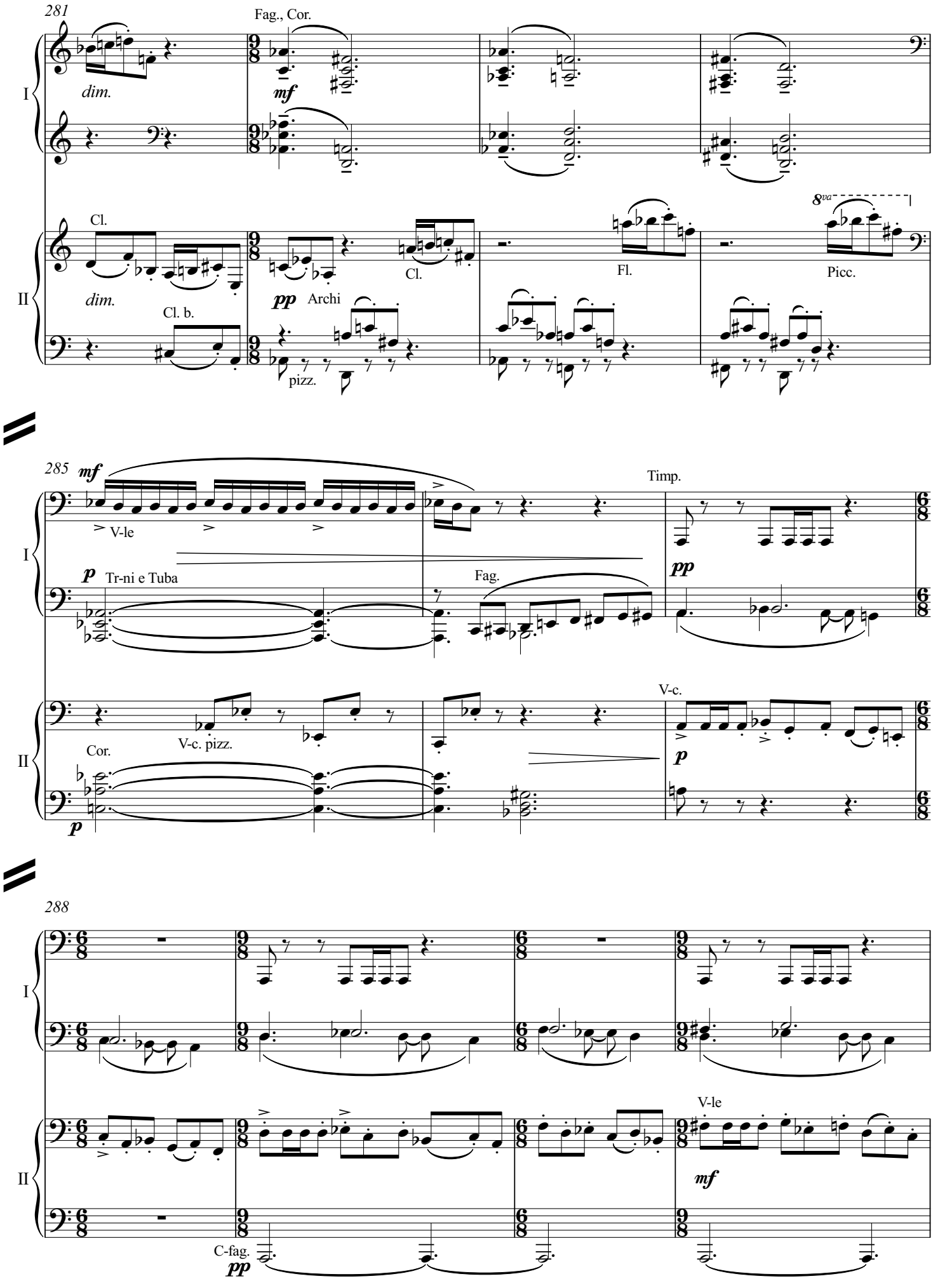

230
I
II
pp
pp
234
Ob.
Allegro vivace
p
Allegro vivace
V-ni
pp
cresc.
238
8va
Tr-lo
pp
Cl.
Archi
FL.
mf
pp
Archi

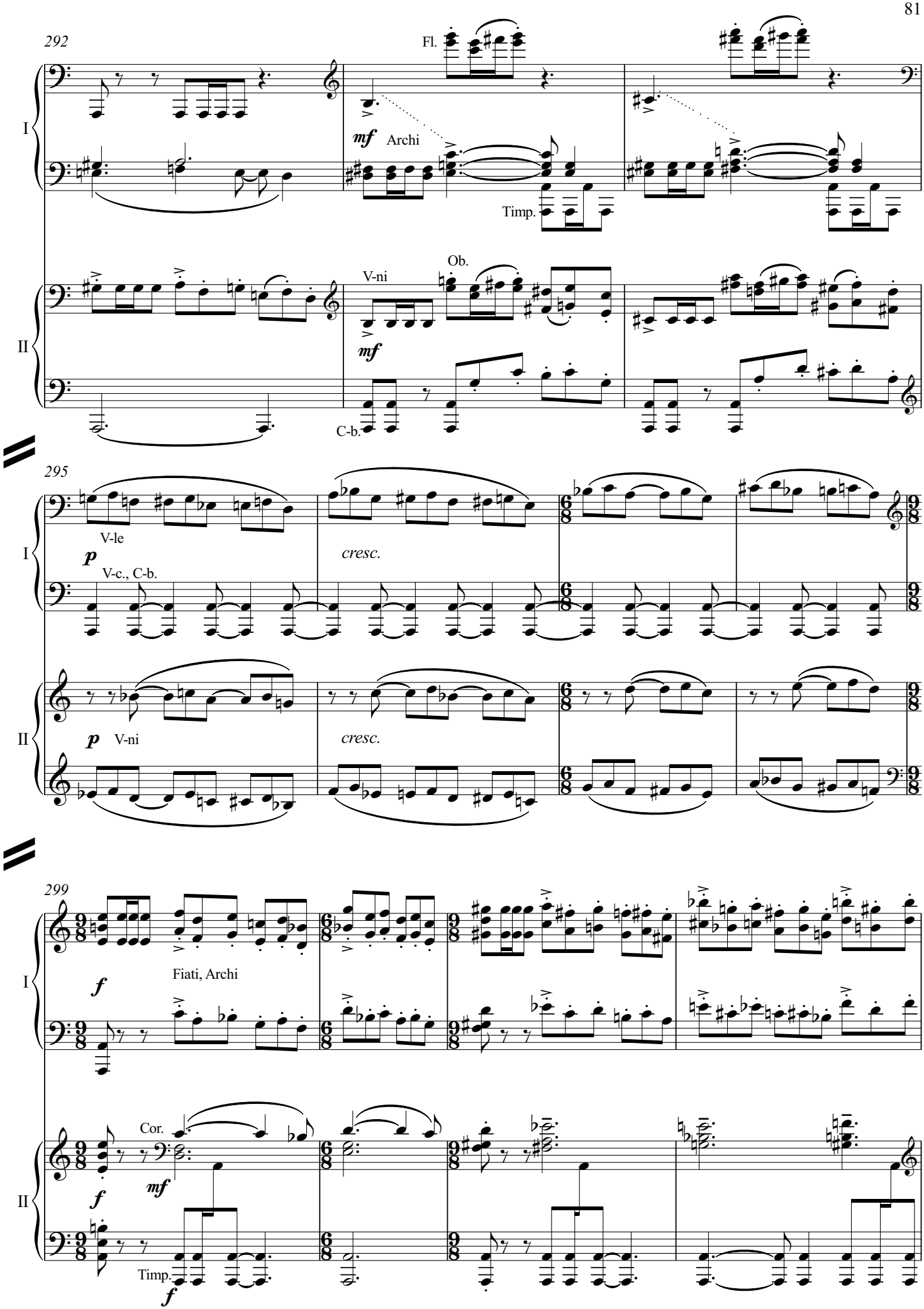

242
Cl., Fag.
Tr-be
Fag.
V-ni
Archi
pizz.
246
Fiati
Cor.
V-le
V-c.
249
Tr-be
Archi

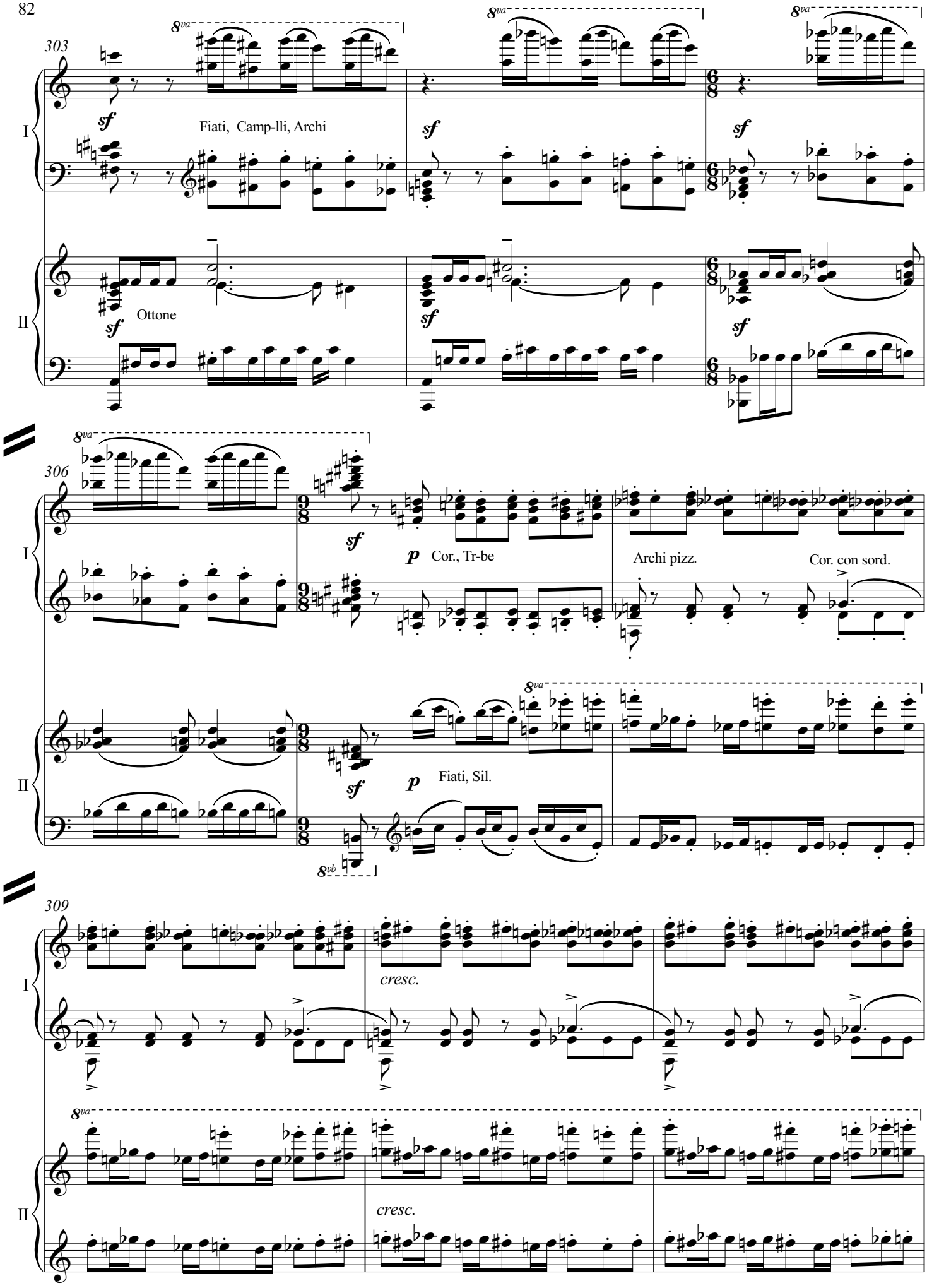

251
I
p Archi
II
Cor.
p
Fag.
253
I
II
255
I
Cor.
mf
II
Fiati

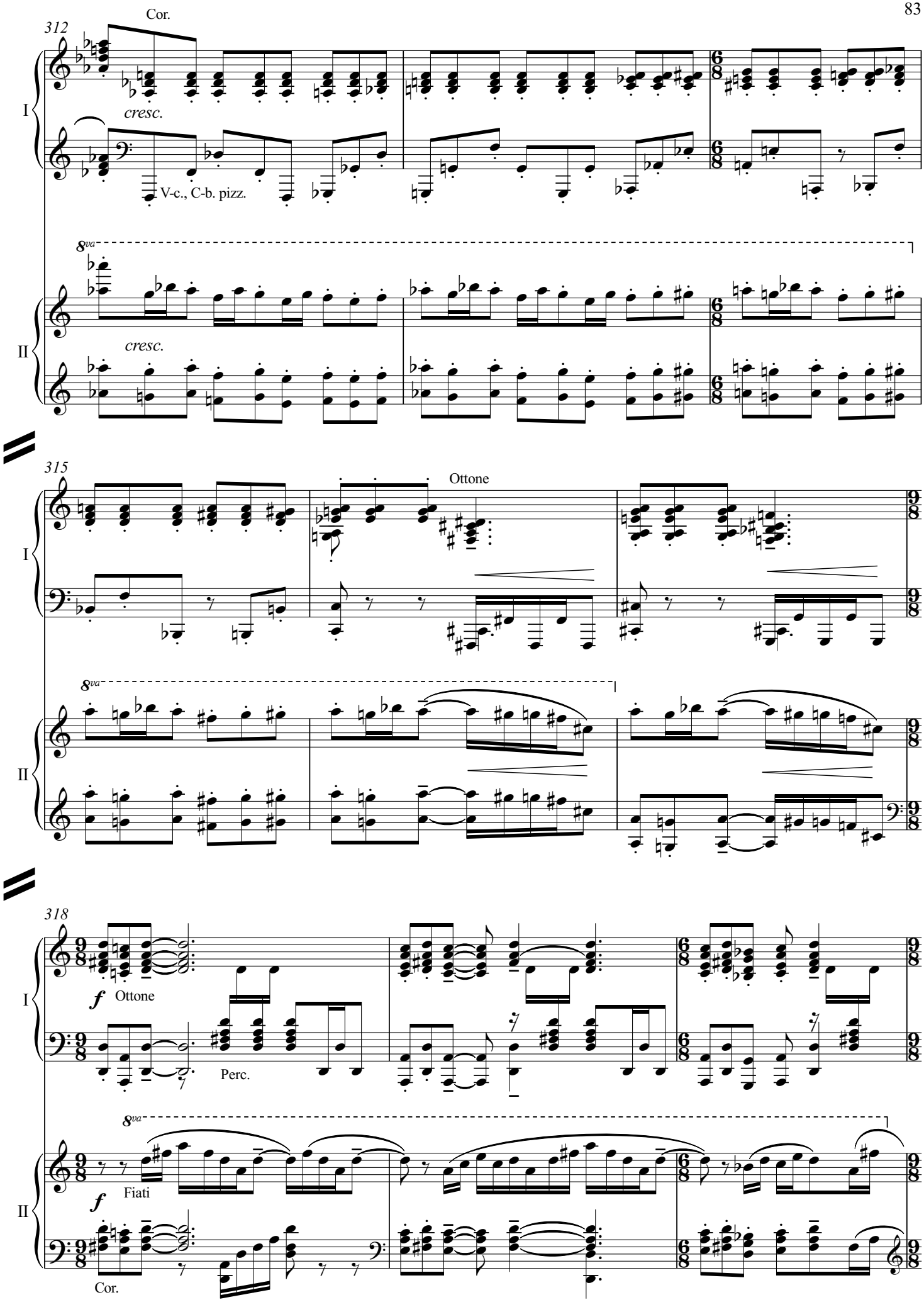

258
Tr-be
V-ni
mf
I
II
V-le
V-le, V-ni
f
262
Fag.
p
mf
pp
Fl., Ob.
Fag.
266
f
Archi
Fiati, Tr-ba
Fiati, Tr-ba
Archi

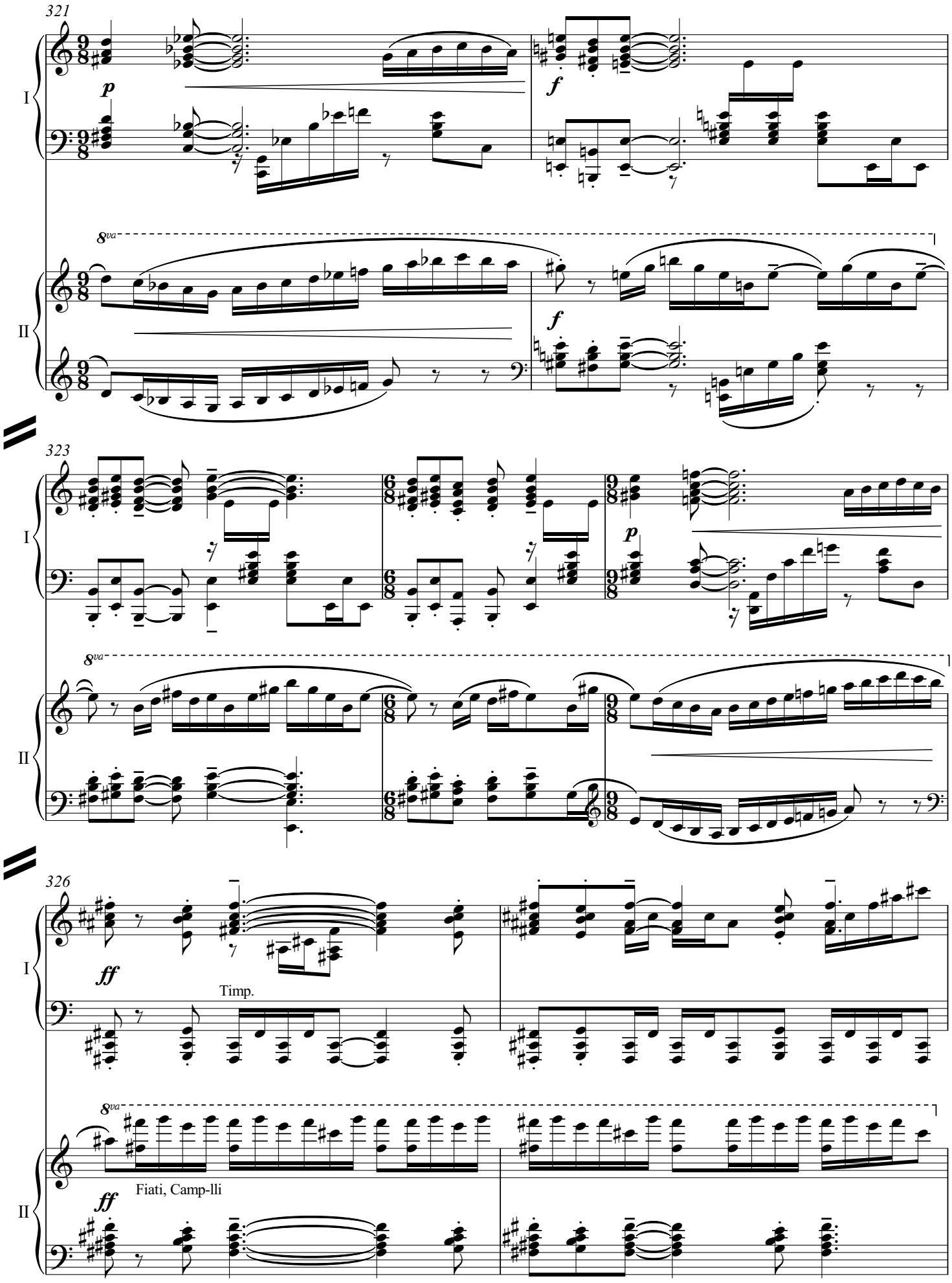

271
Ob.
sff
p
Timp.
C. ingl.
sff
p
Tr-be
275
Picc.,
V-ni
mf
mf
Fiati, Arpa
278
Fl.
f
Ob.
V-ni
f
I
II

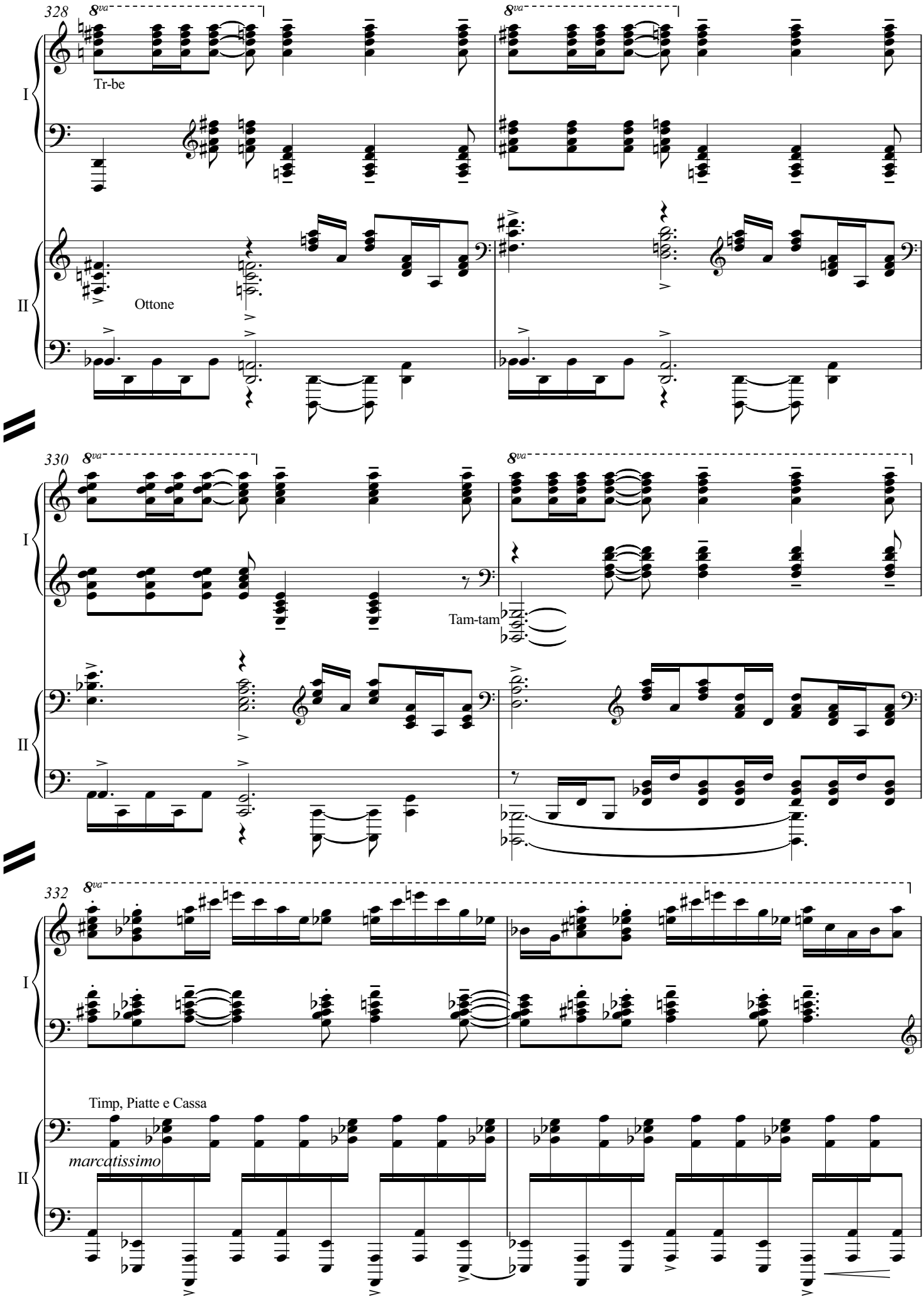

281
Fag., Cor.
dim.
mf
I
Cl.
dim.
Cl. b.
pp
Archi
pizz.
Cl.
Fl.
8va
Picc.
II
285
mf
V-le
Timp.
p
Tr-ni e Tuba
Fag.
pp
V-c.
V-c. pizz.
Cor.
p
288
V-le
mf
C-fag.
pp

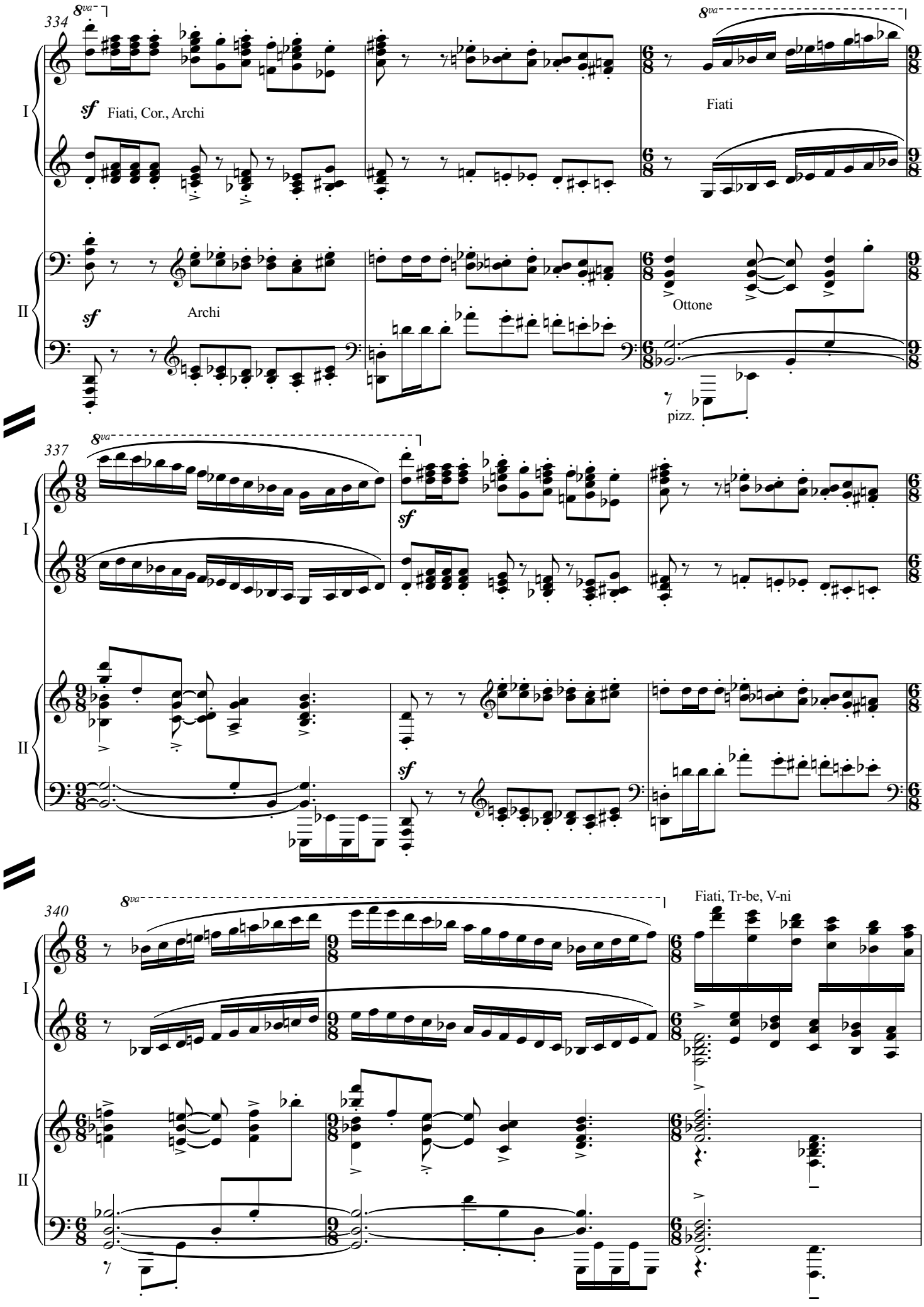

292
Fl.
mf
Archi
Timp.
V-ni
Ob.
mf
C-b.
295
V-le
p
V-c., C-b.
cresc.
p
V-ni
cresc.
299
f
Fiati, Archi
Cor.
mf
f
Timp.
f

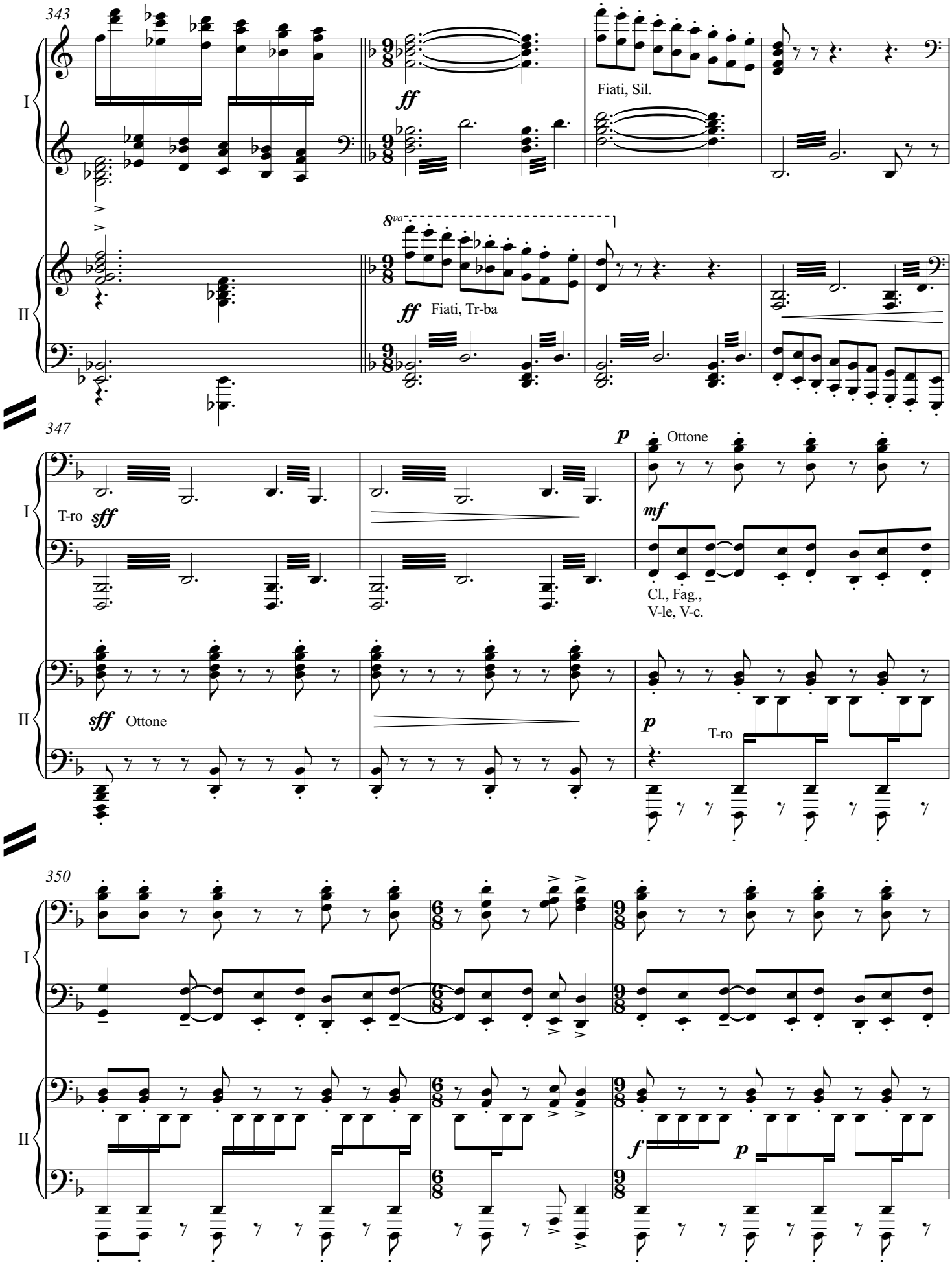

303
8va
sf
Fiati, Camp-lli, Archi
Ottone
306
p
Cor., Tr-be
Archi pizz.
Cor. con sord.
Fiati, Sil.
8vb
309
cresc.
I
II

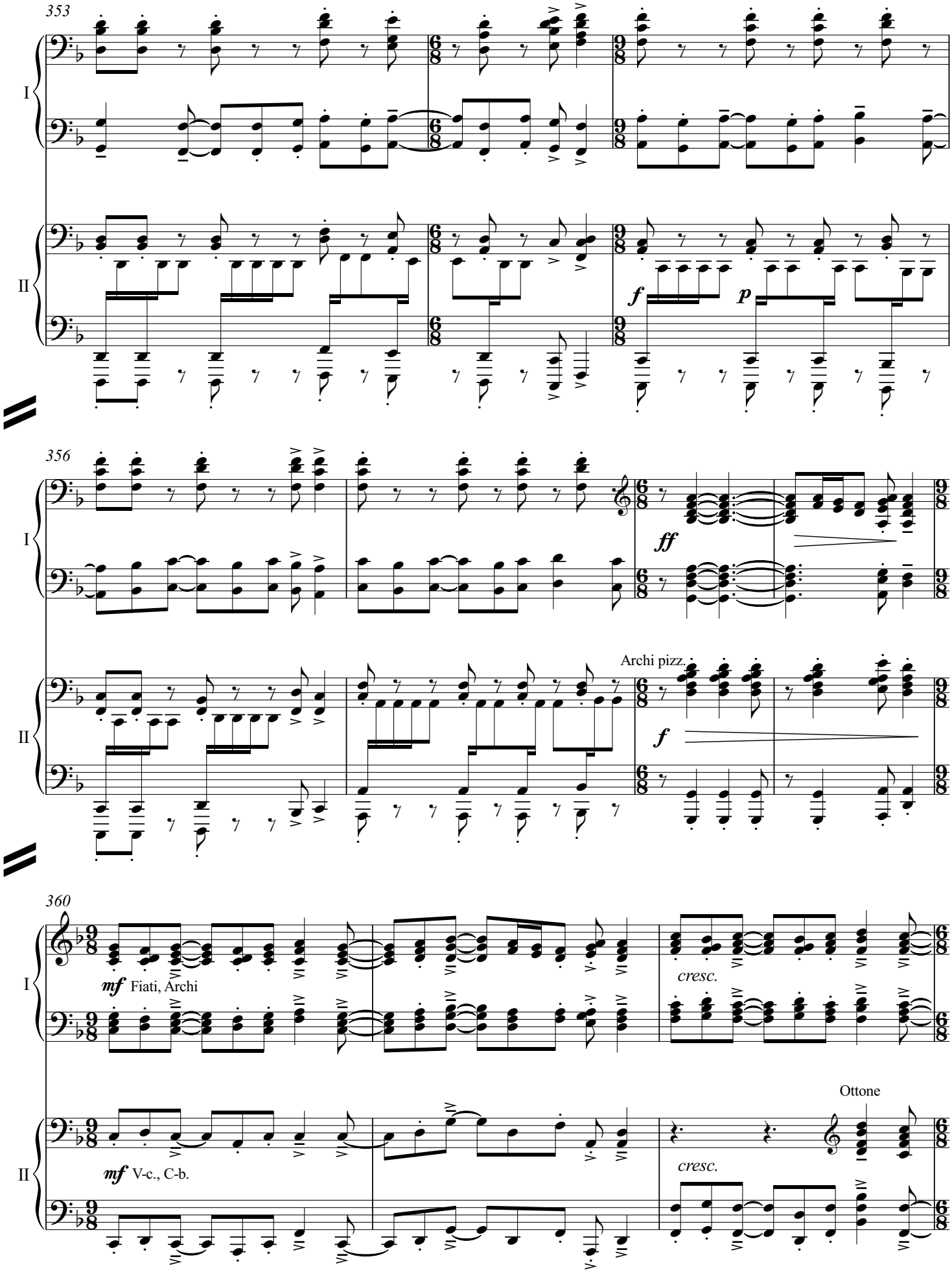

312
Cor.
I
cresc.
V-c., C-b. pizz.
8va
II
cresc.
315
Ottone
I
8va
II
318
f
Ottone
I
Perc.
8va
f
Fiati
II
Cor.

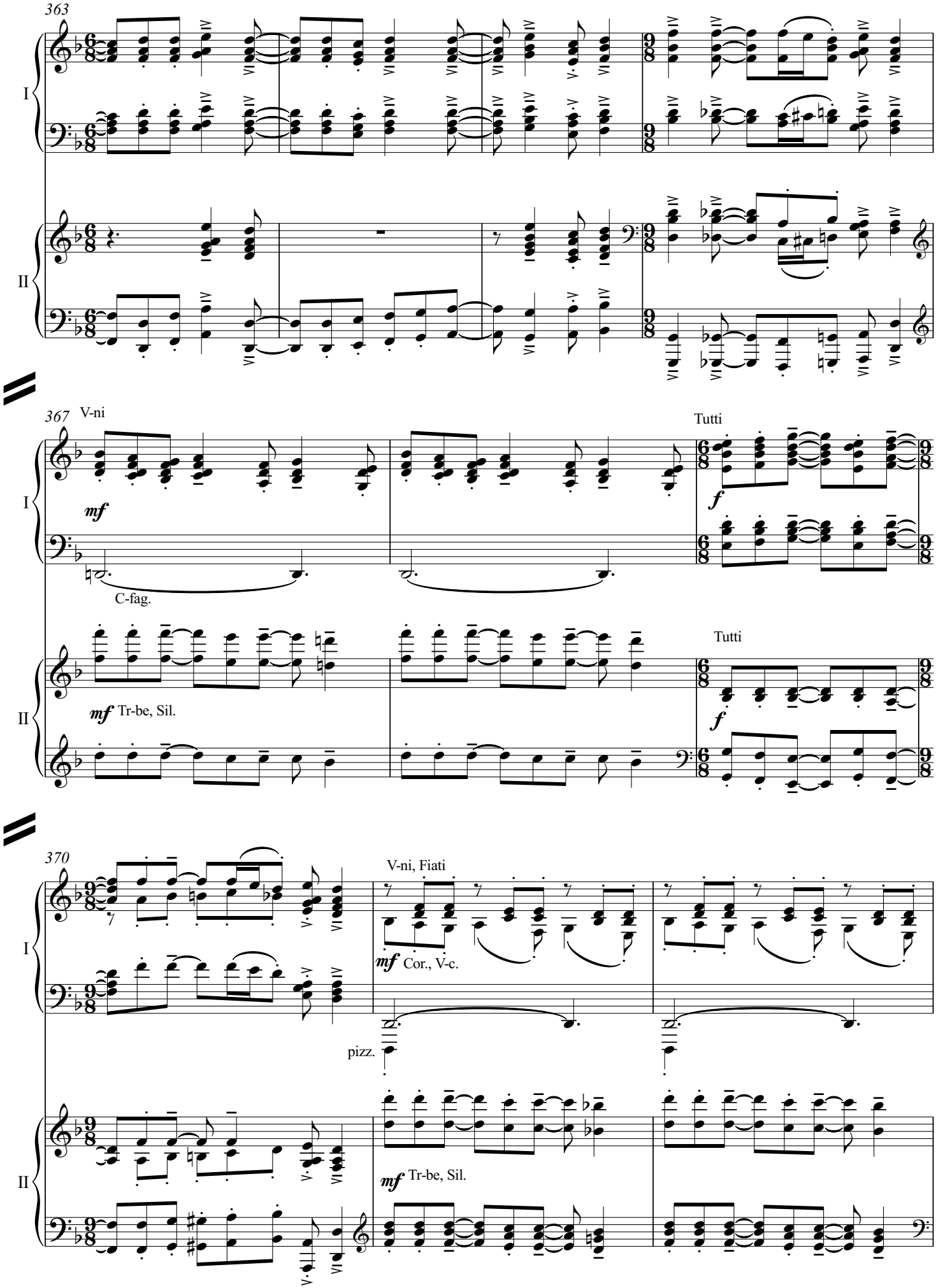

321
I
p
f
8va
II
f
323
I
p
8va
II
326
I
ff
Timp.
8va
II
ff
Fiati, Camp-lli

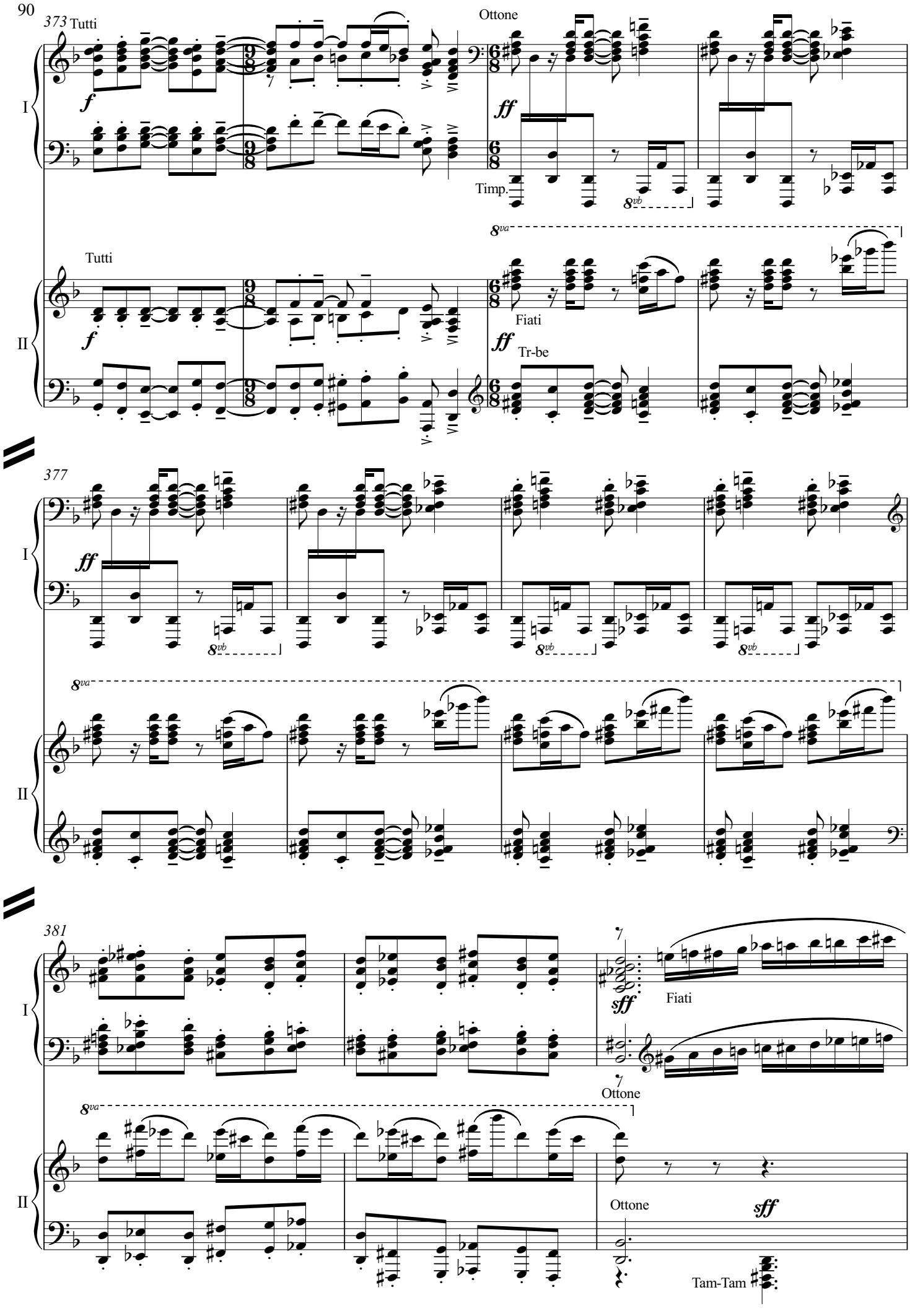

328
8va
Tr-be
I
II
Ottone
330
8va
Tam-tam
332
8va
Timp, Piatte e Cassa
marcatissimo

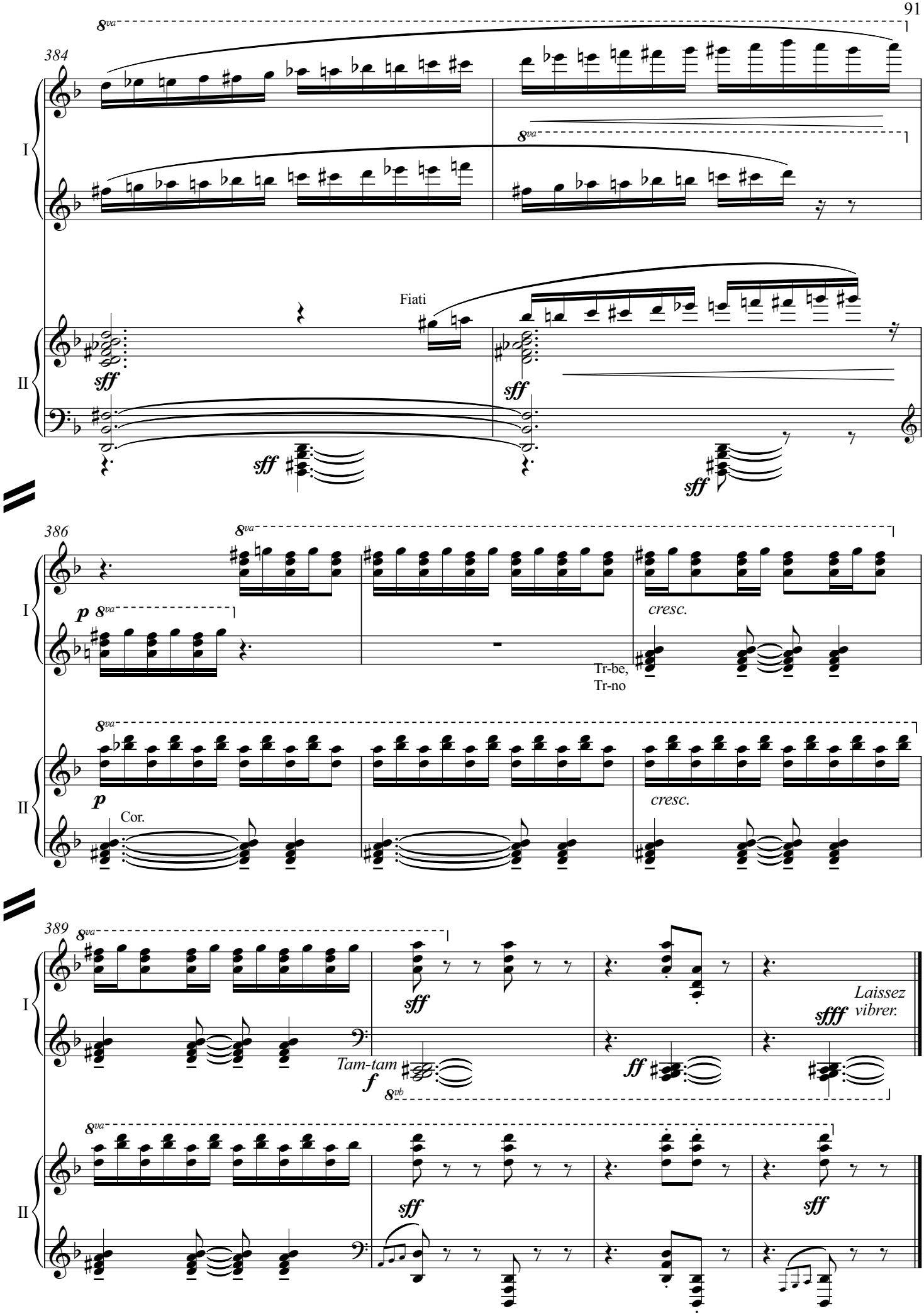

334
8va
sf
Fiati, Cor., Archi
Archi
Fiati
Ottone
pizz.
I
II
337
8va
sf
340
8va
Fiati, Tr-be, V-ni


343
I
II
ff
Fiati, Sil.
8va
ff
Fiati, Tr-ba
347
T-ro
sff
p
Ottone
mf
Cl., Fag.,
V-le, V-c.
sff
Ottone
p
T-ro
350
f
p


353
I
II
f
p
356
ff
Archi pizz.
f
360
mf Fiati, Archi
cresc.
Ottone
mf V-c., C-b.
cresc.


363
I
II
367
V-ni
mf
C-fag.
Tutti
f
mf Tr-be, Sil.
370
V-ni, Fiati
mf Cor., V-c.
pizz.


373 Tutti
Ottone
I
f
ff
Timp.
8vb
8va
Tutti
II
f
Fiati
ff
Tr-be
377
I
ff
8vb
8va
II
381
I
sff
Fiati
Ottone
8va
II
Ottone
sff
Tam-Tam


384
I
II
8va
Fiati
sff
386
p
cresc.
Tr-be,
Tr-no
Cor.
389
Tam-tam
f
8vb
ff
sfff
Laissez
vibrer.