

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 авторский 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 в 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

Non Allegro

Piano I *pp* V-ni

Piano II *p* C. ingl. *mf* Fag. Cl.

5

I

II *p* Cl. b.

10

I *f* Archi, Fiati, Cor. *sf sf* Timp.

II *f sf* Timp. Archi, Fiati, Cor.

14

Musical score for measures 14-16. The score is divided into two systems, I and II. System I consists of two staves: the top staff is for the first violins (I) and the bottom staff is for the first cellos (I). System II consists of two staves: the top staff is for the first violas (II) and the bottom staff is for the first cellos (II). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings: *sff* (sforzando fortissimo) and *f* (forte). The instrumentation includes: Archi, Ottone (string and woodwind), C-b., Fag. (clarinet and bassoon), Cor. (horn), and Timp. (timpani). The music features a mix of chords and melodic lines, with some notes marked with accents (*>*).

17

Musical score for measures 17-19. The score is divided into two systems, I and II. System I consists of two staves: the top staff is for the first violins (I) and the bottom staff is for the first cellos (I). System II consists of two staves: the top staff is for the first violas (II) and the bottom staff is for the first cellos (II). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings: *f* (forte). The instrumentation includes: Archi, Ottone, C-b., Fag., Cor., and Tr-ba (trumpet). The music features a mix of chords and melodic lines, with some notes marked with accents (*>*). The word "Fiat" is written above the first violin staff in measure 19.

20

Musical score for measures 20-22. The score is divided into two systems, I and II. System I consists of two staves: the top staff is for the first violins (I) and the bottom staff is for the first cellos (I). System II consists of two staves: the top staff is for the first violas (II) and the bottom staff is for the first cellos (II). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings: *f* (forte). The instrumentation includes: Archi, Ottone, C-b., Fag., Cor., and Tr-ba. The music features a mix of chords and melodic lines, with some notes marked with accents (*>*).

23

I

Fiati

mf
C. ingl.

espress.

II

p

Archi

26

I

Fiati, Archi

f

Cor.

II

Fiati

f Cor., Archi

29

I

Archi

cresc.

Fiati, Cor., Archi

II

Fiati

Cl. b.

espress.

Archi

cresc.

32

I

ff V-ni

II

Tr-be

Cor.

f

Timp.

35

I

dim. Cor.

p V-ni

Cl. b.

V-c. V-c. pizz.

II

Ob.

mf

C. ingl.

Fiati

p *leggiero*

V-le

38

I

Fiati

Cor.

II

Piano, C-b.

f

42 *Fiat*

I *f*

II *f*

46 *Cl. solo*

I *p* *Fiat*

II *p* *Archi* *Cl. b.* *pizz.*

49 *Fiat*

I *pizz.* *Cor. con sord.*

II *pizz.* *V-ni* *Tr-be* *Cor. con sord.*

52

I

Archi

Cl. b.

pizz.

V-ni

pizz.

Tr-be

II

Ob. solo

Fiati

8^{va}

Cor. con sord.

pizz.

55

I

Tr-be

8^{va}

mf

Fiati

II

8^{va}

Tr-be

V-c., C-b.

mf

58

I

V-c., C-b.

Fiati

II

Fiati

V-ni

Cor. ord.

V-c., C-b.

61

Cl. b. Fl. solo

p

Fag.

Fiati, Archi pizz. V-ni

64

Archi

Tr-ba

f

Fiati

67

V-ni Archi

Tr-ba

cresc.

Cor.

V-ni Fiati

cresc.

V-c.

70

I

Archi

Tr-ba

sf *mf* *p* *mf*

Cor.

Fiat

V-c., C-b.

II

Fiat

sf *mf* *p*

V-c., C-b.

73

I

Tr-ba

II

mf *p*

75

I

Tr-ni, Tr-ba

Archi, Fiat

V-c.

II

Archi

Cor.

C-b.

77

I *cresc.* Ottone *sf*

II *cresc.* Ottone *sf*

79

I Cor., Piano *sf* Fl. solo *p* V-c., C-b. pizz.

II Archi, Fiati *sf* V-ni *p* Timp.

83

I C. ingl. Cl. *leggiere* Archi Cl. b.

II Cl. V-c. pizz.

87

poco a poco rit.
Ob. solo

I

Archi

mf

II

V-ni pizz.

poco a poco rit.

8^{vb}

92

I

II

Cl. in A solo

mf

Ob.

96

2 ob.

Lento
Cl. in A

p

II

Lento

Sax. alto

mf
molto espressivo

99

I

II

C. ingl.

mf

102 **poco rit.** **a tempo** Ob.

I

II

Fag.

p

p

106

I

II

Cl.

Fag.

mf

p

110 **poco rit.** **a tempo**

I

II

Fl.

Fag.

p

114

I

II

Ob.

p

mf

118

I

II

Cl.

Ob.

C. ingl.

p

mf

dim.

Cor. solo

Fag.

* see the comment

122

I

II

Cl.

Ob.

C. ingl.

Fag.

Cl. b.

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

126

Cl.

con espressione

I

V-ni

mf

V-c.

con espressione

ossia:

mf

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.

133

I

2 Ob.

8va

ossia:

2 Ob.

II

ossia:

Ped.

136

I

8va

ossia:

dim.

più cresc.

f

II

Arpa, Cl.

dim.

più cresc.

f

ossia:

dim.

più cresc.

f

2 C-b. pizz.

Ped.

139

I

8^{va}

II

colla parte

142

I

8^{va}

II

poco dim.

meno f

meno f

Arpa

145

poco rit.

I

8^{va}

II

p

poco rit.



148

a tempo

V-ni,
Fl.

V-c., *mf*
Fag.

I

II

pp

a tempo

Cl.

Cl. b.

151

Archi

pp

Piano

pp misterioso
Cl. b.

rit.

a tempo più mosso

dim.

Archi

pp

dim.

rit.

a tempo più mosso

pp

Timp.

155

Tuba, C-fag.

Piatti

8vb

Cl.

V-ni, V-le

p poco pesante

mf

Fag.

159

poco a poco accel.

V-ni

mf

Fag., V-le pizz.

cresc.

Cl. b.

poco a poco accel.

Cl.

V-c. pizz.

mf

cresc.

Timp.

8vb

Tempo I

163

I

Archi, Fiati

Tr-ba

Archi, Fiati

f *cresc.* *p* *f* *mf*

Fag., Archi pizz.

Tempo I

II

Cor.

f

Archi, Fiati

cresc.

8vb

167

I

Ottone

ff

II

ff Archi, Fiati

170

I

Archi.

C-b. pizz.

C. ingl. *b*

II

p Fag.

Fl.

173

Musical score for measures 173-175. The score is divided into two systems, I and II. System I consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with a slur over measures 173-174 and a fermata over measure 175. The bass staff contains a bass line with a slur over measures 173-174 and a fermata over measure 175. A Flute (Fl.) part is indicated in the bass staff for measure 174. System II consists of a grand staff with a treble clef and a bass clef. The treble staff is labeled "Archi" and contains a rhythmic accompaniment of eighth notes. The bass staff is labeled "C-b. pizz." and contains a bass line with a slur over measures 173-174 and a fermata over measure 175.

176

Musical score for measures 176-177. The score is divided into two systems, I and II. System I consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with a slur over measures 176-177. The bass staff contains a bass line with a slur over measures 176-177. System II consists of a grand staff with a treble clef and a bass clef. The treble staff contains a rhythmic accompaniment of eighth notes. The bass staff contains a bass line with a slur over measures 176-177.

178

Musical score for measures 178-180. The score is divided into two systems, I and II. System I consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with a slur over measures 178-180. The bass staff contains a bass line with a slur over measures 178-180. A Flute (Ob.) part is indicated in the treble staff for measure 179. A Clarinet (Cl.) part is indicated in the treble staff for measure 180. A Cor Anglais (Cor.) part is indicated in the bass staff for measure 180. A dynamic marking of *mf* is present in the bass staff for measure 179. System II consists of a grand staff with a treble clef and a bass clef. The treble staff contains a rhythmic accompaniment of eighth notes. The bass staff contains a bass line with a slur over measures 178-180. A dynamic marking of *mf* is present in the bass staff for measure 179. The text "Fiati, Archi" is written in the bass staff for measure 179.

181

I

II

f Fiati, Archi

Ottone

mf

f Ottone *mf*

Detailed description: This system contains measures 181, 182, and 183. It features two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The music is in 3/4 time. Measure 181 starts with a treble clef and a bass clef. Measure 182 starts with a treble clef and a bass clef. Measure 183 starts with a treble clef and a bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte). The text 'Fiati, Archi' and 'Ottone' is present.

184

I

II

f

mf

cresc.

f

mf

cresc.

Detailed description: This system contains measures 184, 185, and 186. It features two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The music is in 3/4 time. Measure 184 starts with a treble clef and a bass clef. Measure 185 starts with a treble clef and a bass clef. Measure 186 starts with a treble clef and a bass clef. Dynamics include *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo).

187

I

II

p

Detailed description: This system contains measures 187, 188, and 189. It features two staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The music is in 3/4 time. Measure 187 starts with a treble clef and a bass clef. Measure 188 starts with a treble clef and a bass clef. Measure 189 starts with a treble clef and a bass clef. Dynamics include *p* (piano).

189

Fiati, Archi

I

p *cresc.* *f*

Timp. pizz.

8^{va}-----1

II

cresc. *f*

pizz.

192

I

II

ff

194

Fiati, Archi

I

sf *f molto marcato*

8^{va}-----1

Cor., Tr-be

f

II

sf

198

I

Ottone

sf sf ff p

Timp.

II

sf p

Cor.

202

I

poco a poco cresc.

Tr-ba

f ff

Fiat, V-ni

II

poco a poco cresc.

205

I

8va

II

ff Piano, Cor.

209 *8va*

I

Archi

p

II

Fiati

mf

espress.

C. ingl.

211

I

Cor., Archi

f

II

f Fiati, Archi

214

I

Fiati

Cl. b.

espress.

Fl. *b*

p

Cor.

II

Cl.

p

Fag.

217

I
Ottone

II
Fiat
leggiere

220

I
Fiat, Archi

II
V-le

poco rit.

a tempo

ff Picc., Fl., V-ni

ff Piano, Cor.

223

I
Archi

II
Fl. solo

p

pizz.

227

C. ingl. Cl. V-ni

pp

Fag. V-ni, V-le

Cl. b.

Timp.

pizz.

231

Cl. V-ni

Fl., Piano

f

pizz.

234

Cl., Fag. Archi

mf

Tam-tam

Ottone

Fiati

Tam-tam

8^{vb}

molto cantabile

238

I

Cor.

p

Archi

mf

8va

II

Piano, Arpa, Camp-lli

p

sempre con Ped.

243

I

pp

mf

pp

8va

II

248

I

p

dim.

pp

pizz.

8va

II

dim.

pp

Ob.

Fag.

V.c.

The image shows a page of a musical score for a symphony, specifically measures 238 to 248. It is divided into three systems. Each system has two staves: the top staff is for the first violins (I) and the bottom staff is for the second violins (II). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'molto cantabile'. The first system (measures 238-242) features a horn (Cor.) part in the first violin staff, starting with a piano (p) dynamic. The string parts (Archi) are marked mezzo-forte (mf). The second system (measures 243-247) shows the piano, harp, and celesta (Piano, Arpa, Camp-lli) in the second violin staff, marked piano (p). The first violin staff has dynamics of piano-piano (pp), mezzo-forte (mf), and piano-piano (pp). The second system also includes a 'sempre con Ped.' (pedal) instruction. The third system (measures 248-252) features a piano (p) dynamic in the first violin staff, followed by a diminuendo (dim.) and a piano-piano (pp) section. The second violin staff has a diminuendo (dim.) and a piano-piano (pp) section. The woodwinds (Ob. and Fag.) and violas (V.c.) are also indicated in the third system.

253

Fl. solo

p

Cl., Fag.

p

V-le pizz.

257

Cl., Fag.

V-ni

V-c. pizz.

Cl., Fag.

Cl.

C. ingl.

V-ni

pizz.

261

Archi

dim.

pp *perdendo*

pp *perdendo*

dim.

pp *perdendo*

pizz.

pizz.

C. ingl.

II

Andante con moto (Tempo di valse)
Tempo rubato

a tempo

Piano I

Andante con moto (Tempo di valse)
Tempo rubato

a tempo

Piano II

f Cor., Tr-be con sord.

5

Fl. solo

Cl. 3

Cor.

Fag., CL.

Archi pizz.

p

Tempo rubato

a tempo

Piano I

Tempo rubato

a tempo

Piano II

f

f

Tempo rubato

13 Fl. 3 Cl. 3 3 3

Tempo rubato

14 Ob.

a tempo

17 V-no solo 3 3 3 3 3 3

a tempo

Cor. con sord.

poco rit.

21 3 3 3

pizz.

22 Cl., Fag.

26

I

II

32

a tempo
V-ni arco

pp

poco cresc.

C-b. pizz.

a tempo
C. ingl.

p *espressivo*

poco arpeggiato

poco cresc.

V-c., V-le pizz.

38

I

II

mf

Arpa *poco arpeggiato* V-ni V-c.

43

First system of musical notation, measures 43-47. It consists of two staves, I and II. Staff I contains piano accompaniment with arpeggiated chords and a melodic line. Staff II contains piano accompaniment with chords and a melodic line. Dynamics include *p*. Instrumentation includes Arpa, V-ni, V-c., Cl., Fag., and Cor.

48

Second system of musical notation, measures 48-52. It consists of two staves, I and II. Staff I contains piano accompaniment with a melodic line and a *cresc.* marking. Staff II contains piano accompaniment with chords and a melodic line. Dynamics include *mf* and the word *Fiat*.

53

Third system of musical notation, measures 53-57. It consists of two staves, I and II. Staff I contains piano accompaniment with chords and a melodic line, including *Fiat*, *f*, and *dim.* markings. Staff II contains piano accompaniment with chords and a melodic line, including *p* and *dim.* markings.

58

I

Cor. b

V-c.

V-ni

p

pizz.

II

Arpa *poco arpegg*

Cl. solo

mf

C. ingl.

Fag.

63

I

V-c.

p

II

Cor.

Ob.

Cl.

Fag.

66

I

V-ni

f

II

Cor.

Archi tutti

69 Piano

I

Ob. Cl.

II

73 Fl.

I

Cl., Fag. Tr-be con sord. Archi

II

77 accel. V-ni

I

Cl. Fl. Cor.

II

80

I Fl. *cresc.*

II Cl. *cresc.* pizz.

82

I *f* *tr* **L'istesso tempo** *Fiat solo*

II *mf* *Tr-ni* *Piano* *con Fed.* **L'istesso tempo** *V-ni* *mf* *legatissimo* *Piano* *pizz.*

85

I

II Cl. b.

87

I

cresc.

II

cresc.

Fag. b

89

I

8^{va}

II

C. ingl. b

91

I

8^{va}

f

II

f

Cor.

93 *8va*

I

II

95

I

II

dim.

Fag.

Arpa

97

A tempo meno mosso

Tr-be, Tr-ni con sord.

I

II

mf

mf

p

pp

poco accel.

Tempo precedente

101

Ob.

p *mf*

Cl. b.

Cl., Fag.

V-c.

poco accel.

Tempo precedente

Archi

pp Cl.

pp arco

pizz.

105

C. ingl.

Archi

pizz.

Cl.

Fag.

V-c.

109

Archi

mf

Fl.

Cor.

f

112

I

II

Cl. b.

115

I

II

Cl., C. ingl.

p

ms

V-c.

Ob., Fag.

118

A tempo poco meno mosso

I

II

p V-ni, V-c.

mp

A tempo poco meno mosso

p Cl., V-ni

Arpa

123

Ob.
p C. ingl.

Fag., V-le
Arpa

V-ni, V-c.
p

V-le

II

I

Detailed description: This system covers measures 123 to 128. The first staff (I) features woodwinds (Fag., V-le) and Arpa. The second staff (II) features strings (V-ni, V-c.) and a Violoncello (V-le). The music is in a minor key with a 3/4 time signature. Dynamics include *p* and *p* C. ingl. for the oboe.

129

Archi
f molto cantabile

Cl.
Tempo primo

Fag.
Cor., Arpa

V-c.

p

mf

f

II

I

Detailed description: This system covers measures 129 to 133. The first staff (I) features the string section (Archi) playing *f* molto cantabile. The second staff (II) features woodwinds (Cl., Fag.) and strings (Cor., Arpa). The tempo is marked *Tempo primo*. Dynamics include *p*, *mf*, and *f*.

134

cresc.

II

I

Detailed description: This system covers measures 134 to 138. Both staves (I and II) feature dense string textures. The first staff (I) includes a *cresc.* marking. The music continues in the same key and time signature.

42

138

poco rit.

a tempo

Cl. solo

Cl. b.

p

poco rit.

a tempo

C. ingl.

p Fag.

142

Cl., C. ingl.

p dolce

Cl.

Ob. solo

p dolce

146

V-c.

p molto cresc.

f Cor., Arpa

f

V-c.

V-le

pp

Archi

molto cantabile

150

I

II

ff

ff

153

I

f Archi pizz. *dim.* Cor. *ff*

II

Fl. Cl. Archi pizz.

f *mf*

Cor.

157

I

II

Fl. Cl.

f *mf*

Detailed description: This page of a musical score contains three systems of staves. The first system (measures 150-152) features two grand staves, I and II, with piano parts marked *ff*. The second system (measures 153-156) includes piano and woodwind parts. The piano part has dynamics *f* Archi pizz., *dim.*, and *ff*. Woodwinds include Flute (Fl.), Clarinet (Cl.), and Cor Anglais (Cor.). The flute part has triplets and a dynamic of *f*. The clarinet part has a dynamic of *mf*. The Cor Anglais part has a dynamic of *f*. The third system (measures 157-159) continues the woodwind parts, with the flute marked *f* and the clarinet marked *mf*.

160

I Tr-be, Cor.

p

II *f* V-le con sord. *dim.* 3

166

I V-ni *mf* *p* Fag. Archi

II *pp* *mf* V-c. *p*

rit. A tempo (come prima)

173

I

II C. ingl. Ob.

177

I

Cl.

Ob.

II

181

I

cresc.

Fag.

Cor.

II

cresc.

184

I

rit.

f

rit.

II

Cor.

Tr-ni

8^{va}

187 **A tempo**

ff Fl. 1 2 3 4 3 2 3 2

A tempo Cl. 1 2 1 3 2 1 2 1

ff Cor., Piano

Tuba, Tr-ni

8^{va} Fl. 3 2 1 3 2 1 2 1

8^{vb}

189

8^{va}

2 1 2 1 4 3 2 5 4 3 2 5 3 2 1

2 1 2 1 5 4 3 2 3 2 1 3 2 1 4 3

5 2 1

191

f Fl.

dim.

Archi

f Ob.

dim.

194

I

II

Fl.

mf

Cor.

Archi

198

poco a poco accelerando

I

II

Cl.

p

pizz.

Fag.

202

I

II

Fl.

cresc.

Archi

pp

cresc.

pizz.

206

Vivo

I *mf* *leggiere* Cl. C. ingl. V-c.

II Fag. *p* *leggiere* Ob. *Vivo* Ob., Fag.

210

I *cresc.* Ob.

II *cresc.*

214

I *mf* *leggiere* Fiati Archi

II *mf* *leggiere* Fiati Tr-ba Fl. V-ni V-c.

218 *Fiati* V-ni

pp Cor., Tr-ba *cresc.*

pp *cresc.*

Cl. b. C-b. pizz.

222 *Fiati*

ff *Fiati*, Cor.

Tr-be *f* *Ottone*, Timp

225 *8va*

f V-ni, *Fiati* *f* Cor.

f *Fiati* *f*

pizz.

229

I

II

dim.

dim.

233

I

II

V-ni

mf

p Archi

Cl. solo

mf

Cor.

Ob.

237

I

II

Fl.

Fag.

mf

a tempo poco meno mosso

a tempo poco meno mosso

Cl.

mf

Archi

241

V-ni

Cl.

Cor.

C. ingl.

Ob.

Fl.

8va

Tempo precedente

244

p Fiati

poco cresc.

8va

Tempo precedente

p Archi pizz.

cresc.

247

mf

p

Timp. *pp*

senza ritenuto

f

p

pp arco

pizz.

III

Lento

Piano I

Fl., Ob. *p*

Fag.

Archi *f*

Piano II

Tutti *sf*

Archi *f*

Cl., Cor. *p*

Allegro vivace

I

Fag. *p*

V-ni *pizz.*

II

Fag.

Cor. *p*

Timp.

Allegro vivace

I

Fiati, Archi *sf*

Tr-ni e Tuba *sf*

Cor. *p*

Timp.

II

V-c. *p*

Tr-be Cor. *sf*

V-le *p*

V-c. *cresc.*

C-b.

17

sf Cor. *p* Campana
con Ped.

f *sf* Archi pesante
Tr-ni gliss.

23

Fiati, Tr-be *ff* Archi
cresc.

Archi *p* *cresc.*

28

Archi, Fiati *ff* Cor. *ff* Archi

sf *sf*

32

I *f* *p* Cor. solo Fag.

II *f* Cl. *p* C-fag.

35

I *f* *mf* C. ingl. Cor. solo Archi

II *f* *mf* Fag.

39

I *f* Archi *f* Fiati *f* 8va

II *f* Archi Cor.

42

I

f Fiati Cor.

II

Archi, Ottone

Fiati Cor.

p

44

I

p Fl. Cl.

Ob. Fag.

II

Archi Fiati

8^{va} Tr-lo

Tr-lo

Cor.

f

pp

47

I

mf Cl., Fag

Archi

p

II

Cor. solo

p

mf

pizz.

50 Cl. Fag.

I

mf

II

Cor.

V-c.

V-ni, V-le

pp

53

I

8va

p

Camp-lli, Fl.

V-ni pizz.

mf

Picc.

p

Fl.

V-ni pizz.

II

V-ni

pp

Ob.

mf

Fl.

p

V-ni

pp

Ob.

mf

Tr-be con sord.

57

I

V-ni

Cor. con sord.

V-ni, V-le

pp

II

Tr-be con sord.

Cl. Fag.

mf

60

V-le *pp*

V-ni pizz.

8va Picc. Fl. Fl., Tr-lo

Fl. #

Tr-ba

Ob. *p* C. ingl.

Cor.

V-le *pp*

Tr-ba *mf*

64

V-ni

Archi

Ob. C. ingl.

Cor.

Tr-be

Ob.

Archi *cresc.*

f Fiati

66

8va Picc., Fl.

Arpa

V-c., C-b. *p*

$\frac{3}{2}$ 1 $\frac{3}{2}$

68

I

Fiati

II

Archi

Ob.>

Tr-be

70

I

V-c., C-b.

p

Archi

II

8^{va} Picc., Fl.

p Fag.

C. ingl.

72

I

II

Fag.

V-c. pizz.

pizz.

Detailed description of the musical score: The score is in G major and 3/4 time. It consists of three systems of staves. System 1 (measures 68-69) features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The strings play a sustained harmonic. The oboe and trumpet have specific melodic entries. System 2 (measures 70-71) shows the piano playing chords and moving lines. The woodwinds (piccolo flute, bassoon) and strings continue their parts. System 3 (measures 72) shows the piano playing chords and moving lines. The bassoon and strings have pizzicato markings. The score includes various dynamics like *p* and *8^{va}*, and performance instructions like *pizz.* and *Tr-be*.

74

I

p

4 3 2 1 4 2

II

pizz.

Ob.

C. ingl.

Cor.

76

I

poco cresc.

pp

mf

8^{va} 3

Picc., Fl., Sil.

3

II

p Archi *poco cresc.*

pp

79

I

8^{va}

II

pp

4 2 3 1 4 2

81 *8va*

I *mf* Tr-ba solo

II Ob. Fag.

84 *8va*

I *mf*

II

87

I *mf* Cor. solo V-c., C-b.

II Cl. Cor.

91

Cor. Fl., Cl. Cor.

f *p*

Fag., V-c, C-b. pizz.

V-le *marcato*

mf *pp*

V-c., C-b.

95

Archi

p

marcato

mf *pp*

V-c., C-b.

99

Cl., Fag.

103

V-ni +Fl.

Cor. *cresc.*

Cl.

8^{va}

Picc., Fl., Sil., V-ni pizz.

f

Tr-be

Timp.

V-le

Cor.

cresc.

V-c., C-b.

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

V-c., *mf* C-b.

f marcato

Fiati,
Tr-be.

113

I

II

Ob.

f

Cor.

f Tutti

116

I

II



Tutti

119

I

II

122 *8va*
ff *ff* *f*
I
II
Lento assai. Come prima
V-c. C. ingl., Cor.
f *mf*

() *tought these E without sound*
() *and use middle pedal to hold the note.*

128
I
II
p
Fag. Cor.
Lento assai. Come prima

133 *V-ni con sord.* *p* *mf*
I
V-c. Fag.
II
L'istesso tempo
Cl. *p* *4* *V-le pizz.* *4*
Ped. sostenuto

135

Fl. *pp*

Cor.

Archi gliss. *b* *pp* 13 13

p Ottone

Ped.

II

I

Detailed description: This system covers measures 135 and 136. The first staff (I) features a flute (Fl.) with a *pp* dynamic and a cor Anglais (Cor.) with a long note. The second staff (II) shows a piano (p) for the strings (Archi gliss. *b*) with two 13-measure glissando markings and a horn (Ottone) with a *p* dynamic. Pedal points (Ped.) are indicated at the end of the system.

137

Ped.

II

I

Detailed description: This system covers measures 137 and 138. The first staff (I) continues the flute and cor parts. The second staff (II) features a piano (p) for the strings and a horn (Ottone) with a *pp* dynamic. Pedal points (Ped.) are indicated at the end of the system.

139

Fl. *pp*

Cor.

Archi gliss. *b* *pp* 16 16

p Ottone

Ped.

II

I

Detailed description: This system covers measures 139 and 140. The first staff (I) features a flute (Fl.) with a *pp* dynamic and a cor Anglais (Cor.) with a long note. The second staff (II) shows a piano (p) for the strings (Archi gliss. *b*) with two 16-measure glissando markings and a horn (Ottone) with a *p* dynamic. Pedal points (Ped.) are indicated at the end of the system.

141

II

Ob.

I

V-ni

V-c.

Arpa

Ottone

II

Cor.

Fl., Cl.

Ottone

148

I

II

149

17

17

I

II



150

22

21

8^{va}

8^{va}

Timp.

I

II

152

I *tr* *ppp* V-c. trem.

II Cl. b. solo *p*

156

I *p* Cl., Cl. b. solo Cor. con sord. >

II *p* Archi trem. *pp*

162

Listesso tempo ma agitato

I *mf* Cor. solo *p* V-ni

Listesso tempo ma agitato

II Cl., Fag. *mf* *p* Arpa Cl. solo

166

I *pp* V-ni, V-le V-ni

II *dolce* Arpa *mf* Cor.

171

I *f* Archi

Fl.

p Arpa

II Fag.

V-le

174

I *dolce*

Arpa

5

Cor.

II *pp* C. ingl., Cl., Fag.

V-ni

179

I *mf*

Archi

Fag.

Cor.

f

II *f* Archi

182

I *f espress.*

II Cor. *f espress.*

V-c.

184

I *dim.*

II *dim.*

V-c.

186

I *dim.*

II *dim.*

Archi

V-ni

189

I

V-c.

Tr-ba, V-c.

p

V-ni trem.

f

II

V-c

Arpa, Archi pizz.

f

192

I

p

f

Cl., Fag.

II

mf

mf

Cor. solo

mf cresc.

mf

196

I

molto cresc.

f Archi, Cor.

II

Fiat

f

199

I

mf

Tr-ni

8^{va}

p

V-ni, Cor.

f

II

mf

Arpa

p

Archi, Arpa

cresc.

f

202

I

8^{va}

mf

II

p

mf

cresc.

205

I

8^{va}

mf

II

mf

3

3

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
V-c.
f
Cor.
p
V-ni, V-c.
p *cresc.*
mf

216

I
V-le
V-ni
mf
Cor.
mf dolce
8va

II
Fiati
Arpa
p
Cor.
Tuba
C-b.

8^{va}

220

I

II

8^{va}

223

I

II

mf V-c.

8^{va}

226

I

II

p Cor.

p V-c.

poco a poco dim.

230

I

II

pp

pp



234

Allegro vivace

Ob.

p

I

II

Allegro vivace

V-ni

pp

cresc.



238

8^{va}

Tr-lo

pp

Cl.

Archi

I

II

mf

pp

Archi

242 Cl., Fag. 5 4 5 4 5 3 5 1 Tr-be

I *p* *f*

II Fag. *p* *pizz.* Archi V-ni *f*

246 Fiati Cor. V-le V-c.

I Fiati Cor.

II V-le V-c.

249 Tr-be

I *f* Tr-be

II *f* Archi

251

I

p Archi

II

Cor.

Fag.

p

Detailed description: This system contains measures 251 and 252. It features two staves for Violin I and Violin II, and two staves for the lower strings (Cello and Double Bass). The Violin I staff has a melodic line with accents and a slur. The Violin II staff has a similar melodic line. The lower strings play a rhythmic accompaniment of eighth notes. Dynamic markings include *p* for the strings and *p* for the woodwinds. Instrument labels 'Archi', 'Cor.', and 'Fag.' are present.

I

II

Detailed description: This system contains measures 253 and 254. It features two staves for Violin I and Violin II, and two staves for the lower strings. The Violin I staff has a melodic line with accents and a slur. The Violin II staff has a similar melodic line. The lower strings play a rhythmic accompaniment of eighth notes. The system ends with a double bar line.

255

I

mf Cor.

6 6 6

II

Fiat

Detailed description: This system contains measures 255 and 256. It features two staves for Violin I and Violin II, and two staves for the lower strings. The Violin I staff has a melodic line with accents and a slur. The Violin II staff has a similar melodic line. The lower strings play a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* for the strings and *mf* for the woodwinds. Instrument labels 'Cor.' and 'Fiat' are present. The system ends with a double bar line.

258

I Tr-be V-ni

mf

II V-le V-le, V-ni

f

262

I Fag.

p *mf*

II Fl., Ob. Fag.

p *mf*

266

I Archi

f

II Fiati, Tr-ba Archi

f

271

I

Ob.

sf

p

Timp.

II

C. ingl.

sf

p

Tr-be

275

I

Picc., V-ni

mf

II

mf

Fiat, Arpa

278

I

Fl.

f

Ob.

II

V-ni

f

281

Fag., Cor.

dim.

mf

Cl.

dim.

Cl. b.

pp Archi

pizz.

Fl.

Picc.

8^{va}

285

mf

V-le

Timp.

p Tr-ni e Tuba

Fag.

pp

Cor.

V-c. pizz.

V-c.

p

288

V-le

mf

C-fag. *pp*

292

Fl.

mf Archi

Timp.

V-ni

Ob.

C-b.

295

V-le

p

V-c., C-b.

cresc.

V-ni

p

cresc.

299

f

Fiati, Archi

Cor.

mf

f

Timp.

f

303

sf Fiati, Camp-lli, Archi

sf

sf

8^{va}

8^{va}

8^{va}

II

sf Ottone

sf

sf

306

sf

p Cor., Tr-be

Archi pizz.

Cor. con sord.

8^{va}

8^{va}

II

sf

p Fiati, Sil.

8^{vb}

309

cresc.

cresc.

8^{va}

8^{va}

II

cresc.

cresc.

312 Cor.

I

cresc.

V-c., C-b. pizz.

II

cresc.

8va

315 Ottone

I

II

8va

318

I

f Ottone

Perc.

II

f Fiati

Cor.

321

I

p

f

II

8^{va}

323

I

p

II

8^{va}

326

I

ff

Timp.

II

8^{va}

ff Fiati, Camp-lli

Detailed description of the musical score: The score is for piano and strings. It consists of three systems of music. The first system (measures 321-322) features a piano part with a dynamic range from *p* to *f* and a string part with an 8^{va} line. The second system (measures 323-325) continues the piano and string parts, with the piano part ending in a *p* dynamic. The third system (measures 326-327) features a piano part with a *ff* dynamic and a timpani part, and a string part with an 8^{va} line and a *ff* dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8.

328 *8va*

I Tr-be

II Ottone

330 *8va*

I

II Tam-tam

332 *8va*

I

II Timp, Piatte e Cassa
marcatissimo

334 *8va*-7 *sf* Fiati, Cor., Archi

8va Fiati

sf Archi

Ottone

pizz.

337 *8va* *sf*

340 *8va* Fiati, Tr-be, V-ni

343

I

II

ff Fiati, Sil.

ff Fiati, Tr-ba

8va

Detailed description: This system covers measures 343 to 346. It features two grand staves, I and II. Staff I has a treble clef and a bass clef. Staff II has a treble clef and a bass clef. The music is in a key with two flats and a 9/8 time signature. Measure 343 shows chords in the treble and bass of both staves. Measure 344 has a *ff* dynamic and includes the instruction 'Fiati, Sil.' with a fermata over a chord in the treble of staff I. Measure 345 has a *ff* dynamic and includes the instruction 'Fiati, Tr-ba' with a fermata over a chord in the treble of staff II. Measure 346 continues the texture. A double bar line is present at the end of measure 346.

347

I

II

ff T-ro

mf Cl., Fag., V-le, V-c.

p Ottone

p T-ro

Detailed description: This system covers measures 347 to 349. It features two grand staves, I and II. Staff I has a bass clef. Staff II has a bass clef. The music is in a key with two flats and a 9/8 time signature. Measure 347 has a *ff* dynamic and includes the instruction 'T-ro'. Measure 348 has a *mf* dynamic and includes the instruction 'Cl., Fag., V-le, V-c.'. Measure 349 has a *p* dynamic and includes the instruction 'Ottone'. A double bar line is present at the end of measure 349.

350

I

II

f

p

Detailed description: This system covers measures 350 to 352. It features two grand staves, I and II. Staff I has a bass clef. Staff II has a bass clef. The music is in a key with two flats and a 9/8 time signature. Measure 350 has a *f* dynamic. Measure 351 has a *p* dynamic. Measure 352 continues the texture. A double bar line is present at the end of measure 352.

353

I

II

f *p*

356

I

II

ff *f*

Archi pizz.

360

I

II

mf *cresc.*

Fiati, Archi

Ottone

mf *cresc.*

V-c., C-b.

363

I

II

367 V-ni

mf

C-fag.

Tutti

f

II

mf Tr-be, Sil.

Tutti

f

370

V-ni, Fiati

mf Cor., V-c.

pizz.

II

mf Tr-be, Sil.

90

373 Tutti

Ottone

I

II



377

I

II



381

I

II

Tam-Tam

8^{va}

384

I

II

sf

sf

sf

sf

Fiati

386

I

II

p 8^{va}

cresc.

Tr-be,
Tr-no

p Cor.

cresc.

389

I

II

sf

ff

Laissez vibrer.

ff

ff

Tam-tam
f 8^{vb}