

Межрегиональная общественная организация  
содействия изучению и сохранению  
творческого наследия композитора Бориса Чайковского

The Boris Tchaikovsky Society

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*Борис Чайковский. Избранные сочинения • Boris Tchaikovsky. Selected Works*

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Борис Чайковский

## ПОСЛЕ БАЛА

сюита для оркестра

из музыки к радиопостановке по рассказу Л.Н.Толстого

## ЛЕС ШУМИТ

сюита для оркестра

из музыки к радиопостановке по рассказу В.Г.Короленко

Общая редакция Петра Климова и Кирилла Ершова

Партитура

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Boris Tchaikovsky

## AFTER THE BALL

Suite for orchestra

from music to the radio-play after the story by Leo Tolstoy

## THE MURMURING FOREST

Suite for orchestra

from music to the radio-play after the story by Vladimir Korolenko

Edited by Petr Klimov & Kirill Ershov

Score

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2007

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Борис Чайковский  
ПОСЛЕ БАЛА  
(1952)  
сюита для оркестра

Boris Tchaikovsky  
AFTER THE BALL  
(1952)  
Suite for orchestra

**ORCHESTRA:**

Flauto piccolo  
Flauto  
2 Clarinetti in B  
Fagotto  
\*  
3 Corni  
3 Trombe in B  
Trombone  
\*  
Timpani  
Triangolo  
Tamburino  
Tamburo  
Piatti  
Cassa  
\*  
Piano  
\*  
Violini I (6)  
Violini II (4)  
Viole (3)  
Violoncelli (3)  
Contrabasso (1)

*Durata: 17''*

Борис Чайковский  
ЛЕС ШУМИТ  
(1953)  
сюита для оркестра

Boris Tchaikovsky  
THE MURMURING FOREST  
(1953)  
Suite for orchestra

**ORCHESTRA:**

Flauto piccolo  
2 Flauti  
2 Clarinetti in B, A  
\*  
4 Corni in F  
2 Trombe in B  
3 Tromboni  
\*  
Timpani  
Tamburo  
Piatti  
Cassa  
\*  
Harp  
Piano  
Gusli (*ad libitum*)  
\*  
Violini I (8)  
Violini II (6)  
Viole (4)  
Violoncelli (4)  
Contrabasso (2)

*Durata: 12''*

# ПОСЛЕ БАЛА \* AFTER THE BALL

Сюита из музыки к радиопостановке по рассказу Л.Н.Толстого  
Suite from music to the radio-play after the story by Leo Tolstoy

Борис Чайковский  
Boris Tchaikovsky  
(1925-1996)

## Вступление № 1. Introduction

**Allegretto**

Piccolo  
 Flauto  
 2 Clarinetti (B)  
 Fagotto  
 Corni I, II (F)  
 Corno III (F)  
 Trombe I, II (B)  
 Tromba III (B)  
 Trombone  
 Timpani  
 Triangolo  
 Tamburo  
 Cassa  
 Piano  
**Allegretto**  
 Violini I  
 Violini II  
 Viole  
 Violoncelli  
 Contrabassi

2 Cl. *p* *p espress.* **1** solo *3*

Cor. I, II *pp* **1**

Vni I *poco cresc.* *3* *dim.*

Vni II *dim.*

Vle \* *poco cresc.* *dim.*

Vc. *poco cresc.* *dim.*

Cb. *poco cresc.* *dim.*

2 Cl. *3*

Cor. I, II *pp*

Vni I

Vni II

Vle

Vc.

Cb.

\* Так в рукописи. Возможно, имелось в виду  As in the manuscript. Possibly, should be:

2 Più mosso

Musical score for the first system, measures 1-10. The score includes parts for Picc., Fl., 2 Cl., Cor. I, II, T-lo, Vni I, Vni II, Vle, Vc., and Cb. The key signature has one sharp (F#). The first system begins with a dynamic marking of *mp* for the woodwinds and *pp* for the horns. A second **2 Più mosso** marking appears above the strings in measure 7. The string parts include *pizz.* and *mp* markings. The T-lo part has a *p* marking in measure 10.

Musical score for the second system, measures 11-20. This system continues the orchestration from the first system. The woodwinds (Picc., Fl., 2 Cl.) have more active parts with slurs and accents. The strings continue with their rhythmic accompaniment. The dynamic markings *mp* and *p* are maintained throughout the system.

3

Picc. *cresc.* *f* *ff*

Fl. *cresc.* *f* *ff*

2 Cl. *cresc.* *f* *ff*

Fg. *mf cresc.* *f* *f*

Cor. I, II *cresc.* *mf cresc.* *f*

Cor. III *mf cresc.* *f*

Tr-be I, II *mf* *f*

Tr-ba III *mf* *f*

Tr-ne *mf*

Timp. *mf*

T-lo

T-ro *mf*

Pno. *mf*

3

Vni I *cresc.* *f* *ff* (pizz.)

Vni II *cresc.* *f* *ff* (pizz.)

Vle *cresc.* *f* *ff* (pizz.)

Vc. *cresc.* *f*

Cb. *cresc.* *f*

This musical score page features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Clarinet in C (2 Cl.), Bassoon (Fg.), and Bassoon in C (Tr-ba III).
- Brass:** Cor. I, II; Cor. III; Trumpet in B-flat (Tr-be I, II); Trombone (Tr-ne).
- Percussion:** Timpani (Timp.) and Snare Drum (T-ro).
- Piano:** Piano (Pno.).
- Strings:** Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score includes dynamic markings such as *mf* and *f*, and various musical notations including rests, accidentals, and articulation marks.

Picc. *ff*

Fl. *ff*

2 Cl. *ff*

Fg. *f*

Cor. I, II

Cor. III

Tr-be I, II *mf* *f*

Tr-ba III *mf* *f*

Tr-ne *mf*

Timp. *mf*

T-ro *mf*

Pno. *mf*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vc. *f*

Cb. *f*

Picc. *ff*

Fl. *ff*

2 Cl. *ff*

Fg. *ff*

Cor. I, II *ff*

Cor. III *ff*

Tr-be I, II *mf* *f* *ff*

Tr-ba III *mf* *f* *ff*

Tr-ne *ff*

Timp. *mf* *ff*

T-ro *ff* *dim.* *pp*

Cassa *ff*

Pno. *ff*

Vni I *arco* *ff*

Vni II *arco* *ff*

Vle *arco* *ff*

Vc. *arco* *ff*

Cb. *arco* *ff*

**4 Allegretto**

2 Cl. *p* *cresc.* *mf* *dim.*

T-ro

Vni I *p* *pizz.* *cresc.* *mf* *dim.*

Vni II *p* *pizz.* *cresc.* *mf* *dim.*

Vle *p* *pizz.* *cresc.* *mf* *dim.*

Vc. *p* *pizz.* *cresc.* *mf* *dim.*

Cb. *p* *pizz.* *cresc.* *mf* *dim.*



**5**

Picc. *p* *tr*

2 Cl. *p* *tr*

T-ro *pp* *tr*

Vni I *p*

Vni II

Vle

Vc.

Cb.

Musical score for measures 1-4. The Piccolo part features a melodic line with slurs and trills. The Trombone part has a rhythmic pattern with trills. The string parts (Vni I, Vni II, Vle, Vc., Cb.) are mostly silent, with some notes in the lower strings.



Musical score for measures 5-8. The Piccolo part has a melodic line with a *pp* dynamic marking. The Trombone part continues with trills and rhythmic patterns. The string parts (Vni I, Vni II, Vle, Vc., Cb.) have some notes and dynamics markings.

Вальс № 2. Waltz

Allegro

The musical score for the 13th page of 'Waltz No. 2' is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings. The tempo is marked 'Allegro'.

**Woodwinds:**  
Piccolo: *ff*  
Flauto: *ff*  
2 Clarinetti (B): *ff* (first ending *mf* 3)  
Fagotto: *ff* (second ending *p*)

**Brass:**  
Corni I, II (F): *ff* (first ending *p*)  
Corno III (F): *ff* (first ending *p*)  
Trombe I, II (B): *f*  
Tromba III (B): *f*  
Trombone: *f*

**Percussion:**  
Timpani: *mf cresc.*  
Tamburo: *pp cresc.*

**Strings:**  
Violini I: *ff* (pizz. *mf*)  
Violini II: *ff* (pizz. *mf*)  
Viole: *ff* (*mf*)  
Violoncelli: *ff* (pizz. *mf*)  
Contrabassi: *ff* (pizz. *mf*)

Musical score for measures 1-8. The score includes parts for Flute (Fl.), Clarinet in C (2 Cl.), Bassoon (Fg.), Cor. I, II, Cor. III, Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Bassoon part has a triplet of eighth notes in measure 7, marked *dim.* and *p*. The Horns play sustained chords, with Cor. III marked *dim.* in measure 7. The strings play a rhythmic accompaniment of eighth notes, with Vni I, Vni II, Vle, and Vc. marked *dim.* in measure 7.



6

Musical score for measures 9-14. The score includes parts for Flute (Fl.), Clarinet in C (2 Cl.), Cor. I, II, Cor. III, Trombone (T-ro), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a melodic line in measure 9. The Clarinet part has a melodic line in measure 14, marked *pp*. The Horns play sustained chords, with Cor. I, II marked *p* and Cor. III marked *p* in measure 10. The Trombone part has a rhythmic accompaniment of eighth notes, marked *pp*. The Violins play a melodic line with slurs and accents, marked *p* in measure 9 and *mp* in measure 10. The Viola part has a rhythmic accompaniment of eighth notes, marked *p*. The Violoncello and Contrabass parts have a rhythmic accompaniment of eighth notes, marked *p*. The Violin I and II parts have triplet markings in measures 10 and 11.

Musical score for measures 1-7. The score includes parts for 2 Cl., Cor. I, II, Cor. III, T-ro, Vni I, Vni II, Vle, Vc., and Cb. The 2 Cl. part features a melodic line with a triplet of eighth notes marked *p* at the end. The woodwinds and strings provide harmonic support with various rhythmic patterns.

Musical score for measures 8-14. The score includes parts for 2 Cl., Cor. I, II, Cor. III, T-ro, Vni I, Vni II, Vle, Vc., and Cb. The 2 Cl. part continues with a melodic line, including a triplet of eighth notes. The woodwinds and strings continue their harmonic support.

This page of a musical score, numbered 16, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Clarinet in C (2 Cl.), and Bassoon (Fg.). The brass section includes Horns I and II (Cor. I, II), Horn III (Cor. III), Trumpets I and II (Tpt. I, II), Trumpet III (Tpt. III), and Trombone (Tbn.). Percussion includes Tom-tom (T-ro) and Snare Drum (P-ti). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. A box containing the number '7' is placed above the first measure of the second system. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is used for the woodwinds and strings, while *f* (forte) is used for the brass and percussion. The woodwinds play melodic lines with slurs, while the brass and strings provide harmonic support with block chords and rhythmic patterns.

This page of a musical score includes the following parts and their general musical content:

- Picc. (Piccolo):** Treble clef, playing a melodic line with eighth and sixteenth notes, including slurs and accents.
- Fl. (Flute):** Treble clef, playing a melodic line similar to the piccolo, with slurs and accents.
- 2 Cl. (Clarinets):** Treble clef, playing a melodic line with some slurs and accents.
- Fg. (Fagotto/Bassoon):** Bass clef, playing a simple harmonic line with quarter notes and rests.
- Cor. I, II (Coronets I & II):** Treble clef, playing a harmonic accompaniment of chords.
- Cor. III (Coronet III):** Treble clef, playing a harmonic accompaniment of chords.
- Tpt. I, II (Trumpets I & II):** Treble clef, playing a harmonic accompaniment of chords.
- Tpt. III (Trumpet III):** Treble clef, playing a harmonic accompaniment of chords.
- Tbn. (Tuba):** Bass clef, playing a harmonic accompaniment of chords.
- T-ro (Timpani):** Percussion clef, playing a rhythmic pattern of eighth notes.
- Vni I (Violin I):** Treble clef, playing a melodic line with slurs and accents.
- Vni II (Violin II):** Treble clef, playing a melodic line with slurs and accents.
- Vle (Viola):** Treble clef, playing a melodic line with slurs and accents.
- Vc. (Violoncello):** Bass clef, playing a harmonic accompaniment of chords.
- Cb. (Contrabasso):** Bass clef, playing a harmonic accompaniment of chords.

This page of a musical score includes the following parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with eighth-note patterns and slurs.
- Fl.** (Flute): Treble clef, playing a melodic line with eighth-note patterns and slurs.
- 2 Cl.** (Clarinets): Treble clef, playing a melodic line with eighth-note patterns and slurs.
- Fg.** (Bassoon): Bass clef, playing a rhythmic accompaniment of quarter notes.
- Cor. I, II** (Coronets I & II): Treble clef, playing a rhythmic accompaniment of quarter notes.
- Cor. III** (Coronet III): Treble clef, playing a rhythmic accompaniment of quarter notes.
- Tpt. I, II** (Trumpets I & II): Treble clef, playing a rhythmic accompaniment of quarter notes.
- Tpt. III** (Trumpet III): Treble clef, playing a rhythmic accompaniment of quarter notes.
- Tbn.** (Tuba): Bass clef, playing a rhythmic accompaniment of quarter notes.
- T-ro** (Tom-tom): Percussion, playing a rhythmic pattern of eighth notes.
- P-ti** (Percussion): Percussion, playing a single quarter note.
- Vni I** (Violin I): Treble clef, playing a melodic line with eighth-note patterns and slurs.
- Vni II** (Violin II): Treble clef, playing a melodic line with eighth-note patterns and slurs.
- Vle** (Viola): Treble clef, playing a melodic line with eighth-note patterns and slurs.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment of quarter notes.
- Cb.** (Contrabass): Bass clef, playing a rhythmic accompaniment of quarter notes.

This musical score page, numbered 19, contains the following parts:

- Picc.** (Piccolo): Treble clef, melodic line with slurs and ties.
- Fl.** (Flute): Treble clef, melodic line with slurs and ties.
- 2 Cl.** (Clarinets): Treble clef, melodic line with slurs and ties.
- Fg.** (Bassoon): Bass clef, rhythmic accompaniment with slurs.
- Cor. I, II** (Coronets I & II): Treble clef, harmonic accompaniment with slurs.
- Cor. III** (Coronet III): Treble clef, harmonic accompaniment with slurs.
- Tpt. I, II** (Trumpets I & II): Treble clef, harmonic accompaniment with slurs.
- Tpt. III** (Trumpet III): Treble clef, harmonic accompaniment with slurs.
- Tbn.** (Tuba): Bass clef, harmonic accompaniment with slurs.
- T-ro** (Timpani): Percussion clef, rhythmic accompaniment with slurs.
- Vni I** (Violin I): Treble clef, melodic line with slurs and ties.
- Vni II** (Violin II): Treble clef, melodic line with slurs and ties.
- Vle** (Viola): Treble clef, melodic line with slurs and ties.
- Vc.** (Violoncello): Bass clef, harmonic accompaniment with slurs.
- Cb.** (Contrabass): Bass clef, harmonic accompaniment with slurs.



This page of a musical score includes the following parts and markings:

- Picc.:** Flute part with dynamics *p*, *cresc.*, and *f*.
- Fl.:** Flute part with dynamics *p*, *cresc.*, and *f*.
- 2 Cl.:** Clarinet part with dynamics *cresc.* and *f*.
- Fg.:** Bassoon part with dynamics *cresc.*, *f*, and *p*.
- Cor. I, II:** Horns I and II with dynamics *cresc.* and *f*.
- Cor. III:** Horn III with dynamics *cresc.* and *f*.
- Tpt. I, II:** Trumpets I and II with dynamics *p* and *p*.
- Tpt. III:** Trumpet III with dynamic *p*.
- Tbn.:** Trombone part with dynamic *p*.
- T-ro:** Timpani part with dynamics *cresc.*, *mf*, and *p*.
- Pno.:** Piano part with dynamics *cresc.*, *f*, and *p*.
- Vni I:** Violin I with markings *pizz.*, *arco*, *cresc.*, *f*, and *pizz.*.
- Vni II:** Violin II with markings *pizz.*, *arco*, *cresc.*, *f*, and *pizz.*.
- Vle:** Viola part with dynamic *p*.
- Vc.:** Violoncello part with dynamics *cresc.*, *f*, and *p*.
- Cb.:** Contrabass part with dynamics *cresc.*, *f*, and *p*.

Picc. *p*

Fl. *p*

2 Cl. *p*

Fg.

Cor. I, II *p*

Cor. III *p*

Tpt. I, II

Tpt. III

Tbn.

T-ro

Pno.

Vni I arco *pizz.* arco

Vni II arco *pizz.* arco

Vle

Vc.

Cb.

9

**Picc.** *cresc.* *f* *f dim.* *mf*

**Fl.** *cresc.* *f* *f dim.* *mf*

**2 Cl.** *f dim.* *mf* *mf* *mf*

**Fg.** *cresc.* *f* *f dim.* *mf* *p*

**Cor. I, II** *cresc.* *f* *f dim.* *mf* *p*

**Cor. III** *cresc.* *f* *f dim.* *mf* *p*

**Tpt. I, II** *mf* *f dim.* *mf*

**Tpt. III** *mf* *f dim.* *mf*

**Tbn.** *f dim.* *mf*

**T-ro** *cresc.* *mf* *f dim.* *mf*

**Pno.** *cresc.* *f*

**Vni I** *cresc.* *f* *f dim.* *mf* *mf* *pizz.*

**Vni II** *cresc.* *f* *f dim.* *mf* *mf* *pizz.*

**Vle** *f dim.* *mf* *mf*

**Vc.** *cresc.* *f* *f dim.* *mf* *mf* *pizz.*

**Cb.** *cresc.* *f* *f dim.* *mf* *mf*

Musical score for measures 24-31. The score includes parts for Flute (Fl.), Clarinet 2 (2 Cl.), Bassoon (Fg.), Cor. I, II, Cor. III, Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet 2 parts feature melodic lines with slurs and ties. The Bassoon part has a rhythmic pattern of quarter notes. The Horns play sustained chords. The strings play a rhythmic accompaniment of quarter notes.

Musical score for the Coda section. The score includes parts for Flute (Fl.), Clarinet 2 (2 Cl.), Bassoon (Fg.), Cor. I, II, Cor. III, Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet 2 parts feature melodic lines with slurs and ties, marked with *dim.* and *p*. The Bassoon part has a rhythmic pattern of quarter notes, marked with *dim.*. The Horns play sustained chords, marked with *dim.* and *p*. The Violin I part has a melodic line with slurs and ties, marked with *dim.*, *p*, and *mp*. The Violin II part has a rhythmic accompaniment of quarter notes, marked with *dim.* and *p*. The Viola part has a rhythmic accompaniment of quarter notes, marked with *dim.* and *p*. The Violoncello part has a rhythmic accompaniment of quarter notes, marked with *dim.* and *p*. The Contrabass part has a rhythmic accompaniment of quarter notes, marked with *dim.* and *p*. The section concludes with a *Coda* marking and a *mp* dynamic.

10

II.

2 Cl. *pp*

Cor. I, II *pp* I.

Vni I

Vni II *arco mp*

Vle *arco mp*

Vc.

Cb.

10



Picc.

Fl.

I.

2 Cl. *pp* *mp*

Vni I

Vni II

Vle

Vc. *arco*

Cb. *arco*

### Воспоминание № 3. Reminiscence

**Andantino**

Piano *p* *espress. con Ped.*



*rit.*

Pno.



**11** *a tempo*

Pno.

Vln. I *p* *espress.*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Musical score for measures 1-8. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The strings play a rhythmic accompaniment of quarter notes.



Musical score for measures 12-19. The score includes parts for Clarinet I (Cl. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 12 is marked with a box containing the number 12 and the tempo instruction "Più mosso". The Clarinet I part has a "solo" marking and a dynamic of *p*. The strings play a rhythmic accompaniment of quarter notes, with the Violoncello and Contrabasso parts marked "arco".

Musical score for measures 12-13. The score includes parts for Clarinet I (Cl. I), Clarinet II (Cl. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc. and Cb.). Measure 13 is marked with a box containing the number 13. Dynamics include *mp* and *p*.



Musical score for measures 14-17. The score includes parts for Clarinet I (Cl. I), Clarinet II (Cl. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc. and Cb.). Dynamics include *pp* and *mp*.

poco rit.

14 a tempo

Cl. I *dim.* *pp*

Cl. II *dim.* *pp*

Cor. I *p* con sord.

Cor. III *p* con sord.

Tri. *p*

Vln. I *dim.* *pp* *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

**14 a tempo**

Fl. *p* **accel.**

Cl. I *p*

Cl. II *p*

Cor. I *p* *cresc.* *dim.*

Cor. III *cresc.* *dim.*

Tri. *p*

Vln. I *arco* **accel.** *espress. div.* *cresc.* *dim.*

Vln. II *cresc.* *dim.*

Vla. *cresc.* *dim.*

Vc. *cresc.* *dim.*

Cb. *cresc.* *dim.*

15 a tempo

Cl. I *p*

Cor. I

Cor. III

15 a tempo

Vln. I *pp* arco

Vln. II *pp* arco

Vla. *pp*

Vc.

Cb.



rit.

Cl. I

Vln. I *pizz.* *p* **rit. arco** *p*

Vln. II *pizz.* *p* arco

Vla. *pizz.* *p* arco

Vc. arco *p* *pizz.* *p* arco

Cb. arco *p*

Мазурка № 4. Mazurka

**Allegro**

Piccolo

Flauto

2 Clarinetti (B)

Fagotto

Corni I, II (F)

Corni III, IV (F)

Trombe I, II (B)

Tromba III (B)

Trombone

Timpani

Tamburo

**Allegro**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This page of a musical score contains the following parts and their respective staves:

- Picc.** (Piccolo): Treble clef, featuring triplet eighth notes and sixteenth notes.
- Fl.** (Flute): Treble clef, mirroring the Piccolo part with triplets.
- 2 Cl.** (Clarinets): Treble clef, playing chords and moving lines.
- Fg.** (Bassoon): Bass clef, playing a simple rhythmic pattern.
- Cor. I, II** (Horns I & II): Treble clef, playing chords.
- Cor. III** (Horn III): Treble clef, playing a melodic line.
- Tr-be I, II** (Trumpets I & II): Treble clef, playing chords with triplets.
- Tr-ba III** (Trumpet III): Treble clef, playing a melodic line.
- Tr-ne** (Trombone): Bass clef, playing a simple rhythmic pattern.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with a trill and dynamic markings *f* and *tr*.
- T-ro** (Snare Drum): Percussion clef, playing a rhythmic pattern with dynamic markings *ff* and *f*.
- Vni I** (Violin I): Treble clef, playing chords.
- Vni II** (Violin II): Treble clef, playing chords.
- Vle.** (Viola): Bass clef, playing chords.
- Vc.** (Violoncello): Bass clef, playing chords.
- Cb.** (Contrabass): Bass clef, playing chords.

16

Picc. *3* *3*

Fl. *3* *3*

2 Cl. I solo *p dolce*

Fg.

Cor. I, II

Cor. III

Tr-be I, II *3* *3*

Tr-ba III

Tr-ne

Timp.

Tri. *p*

T-ro *ff*

16

Vni I *pizz.* *p*

Vni II *pizz.* *p*

Vle. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Musical score for measures 1-6. The score includes parts for 2 Cl., Tri., Vni I, Vni II, Vle., Vc., and Cb. The 2 Cl. part features a melodic line with a slur over measures 4-6. The woodwinds and strings provide accompaniment.



Musical score for measures 7-12. The score includes parts for Fl., 2 Cl., Cor. I, II, Tri., Vni I, Vni II, Vle., Vc., and Cb. The Fl. part has a 'solo' marking and a 'p dolce' dynamic. The 2 Cl. part has a 'cresc.' marking. The Cor. I, II part has a 'pp' dynamic and a 'cresc.' marking. The woodwinds and strings provide accompaniment.

17

Picc. *ff*

Fl. *ff* 3

2 Cl. *ff* a2 3

Fg. *ff*

Cor. I, II *ff*

Cor. III *p cresc.*

Tr-be I, II *ff* 3

Tr-ba III *f*

Tr-ne *f*

Timp. *f* tr

Tri. *f* tr

T-ro *f*

Vni I arco *ff* 17

Vni II arco *ff*

Vle. arco *ff*

Vc. arco *ff*

Cb. arco *ff*

This page of a musical score contains the following parts and their respective staves:

- Picc.** (Piccolo): Treble clef, featuring triplet eighth notes and sixteenth notes.
- Fl.** (Flute): Treble clef, mirroring the Piccolo part with triplets.
- 2 Cl.** (Two Clarinets): Treble clef, playing block chords.
- Fg.** (Bassoon): Bass clef, playing a simple bass line.
- Cor. I, II** (Cor. I & II): Treble clef, playing block chords.
- Cor. III** (Cor. III): Treble clef, playing a melodic line.
- Tr-be I, II** (Tr. I & II): Treble clef, playing block chords with triplets.
- Tr-ba III** (Tr. III): Treble clef, playing a melodic line.
- Tr-ne** (Trombone): Bass clef, playing a simple bass line.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with *f* dynamics.
- T-ro** (Snare Drum): Percussion clef, playing a rhythmic pattern with *ff* dynamics.
- Vni I** (Violin I): Treble clef, playing block chords.
- Vni II** (Violin II): Treble clef, playing block chords.
- Vle.** (Viola): Bass clef, playing block chords.
- Vc.** (Cello): Bass clef, playing block chords.
- Cb.** (Double Bass): Bass clef, playing block chords.

The score includes various musical notations such as triplets, dynamics (*f*, *ff*), and articulation marks.

18

Picc. *f*

Fl. *f*

2 Cl. *f*

Fg. *f*

Cor. I, II *mf*

Cor. III *mf*

Tr-be I, II *mf*

Tr-ba III

Tr-ne

Timp.

T-no *mp*

T-ro *ff*

18

Vni I *f*

Vni II *f*

Vle. *f*

Vc. *f* pizz.

Cb. *f* pizz.

**Fine**

Picc. *ff*

Fl. *ff*

2 Cl. *ff*  
a2

Fg. *ff*

Cor. I, II *f*

Cor. III *f*

Tr-be I, II *f*

Tr-ba III *f*

Tr-ne *f*

Timp.

T-no

Cassa *mf*

Vni I *ff*

Vni II *ff*

Vle. *ff*

Vc. *ff* arco

Cb. *ff* arco

19

Picc. *f*

Fl. *f*

2 Cl. *f* soli *p*

Fg. *f*

Cor. I, II *f*

Cor. III *f*

Tr-be I, II *f*

Tr-ba III *f*

Tr-ne *f*

Timp. *f*

T-no *f*

Cassa *f*

19

Vni I *p* pizz.

Vni II *p* pizz.

Vle. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

2 Cl. *pp*

Cor. I, II *pp*

Vni I

Vni II

Vle.

Vc.

Cb.

Detailed description: This system contains measures 1 through 6. The 2nd Clarinet part features a melodic line with a triplet in measure 3 and a dynamic marking of *pp*. The Cor. I, II part is mostly silent, with a final measure containing a note marked with a '+' and *pp*. The string parts (Vni I, Vni II, Vle., Vc., Cb.) play a steady accompaniment of quarter notes.



2 Cl. *pp*

Cor. I, II *pp*

Vni I *arco pp*

Vni II

Vle.

Vc.

Cb.

Detailed description: This system contains measures 7 through 12. The 2nd Clarinet part continues its melodic line with a triplet in measure 8 and a dynamic marking of *pp*. The Cor. I, II part plays a sequence of notes, each marked with a '+', and a dynamic marking of *pp*. The Vni I part is marked *arco pp* and features a triplet in measure 8. The string parts (Vni II, Vle., Vc., Cb.) continue their accompaniment.

20 Trio

Picc. *ff*

Fl. *ff*

2 Cl. *ff*

Fg. *ff*

Cor. I, II *ff*

Cor. III *ff*

Tr-be I, II *ff* sole

Tr-ba III *ff* sola

Tr-ne *f*

Timp. *mf*

P-tti *f*

20 Trio

Vni I *ff*

Vni II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score includes the following parts and markings:

- Picc.** and **Fl.**: *ff*
- 2 Cl.**: *ff*, *a2*
- Fg.**: *ff*
- Cor. I, II**: *f*
- Cor. III**: *f*
- Tr-be I, II**: *f*
- Tr-ba III**: *f*
- Tr-ne**: *f*
- Timp.**: (Silent)
- T-ro**: *mf*, *tr*
- Vni I**: *arco*, *ff*
- Vni II**: *ff*, *arco*
- Vle.**: *ff*, *arco*
- Vc.**: *ff*, *arco*
- Cb.**: *ff*, *arco*

Picc. *ff*

Fl. *ff*

2 Cl. *ff*

Fg. *ff*

Cor. I, II *ff*

Cor. III *ff*

Tr-be I, II *ff* *sole*

Tr-ba III *ff* *sola*

Tr-ne *f*

Timp. *mf*

P-tti *f*

Cassa

Vni I

Vni II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Picc. *ff*  
 Fl. *ff*  
 2 Cl. *a2 ff*  
 Fg. *ff*  
 Cor. I, II *f*  
 Cor. III *f*  
 Tr-be I, II *f*  
 Tr-ba III *f*  
 Tr-ne *f*  
 Timp.  
 T-ro *mf*  
 Cassa  
 Vni I *arco ff*  
 Vni II *arco ff*  
 Vle. *arco ff*  
 Vc. *arco ff*  
 Cb. *arco ff*

Musical score for page 44, featuring woodwinds, brass, percussion, and strings. The score is in 2/4 time and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The woodwind section includes Piccolo, Flute, Clarinet in A (2), Bassoon, and Cor Anglais. The brass section includes Cor I & II, Cor III, Trumpet I & II, Trumpet III, and Trombone. The percussion section includes Timpani, Tom-tom, and Cassa. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score concludes with a *Da capo al Fine* instruction.

Da capo  
al Fine

# Дóма № 5. At Home

**Moderato** I. solo  
*pp espress.*

2 Clarinetti (B)

Violini I *pp*

Violini II *pp*

Viola *pp*

Cl.

Vln. I

Vln. II

Vle.

21 *solo*  
*p espress.*

col *leg.*

21

Vln. I

Vln. II *p*

Vle. *pizz. p*

Vc. *p pizz.*

Cb. *p*

Musical score for measures 1-6. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Pno. part features a melodic line in the right hand and chords in the left hand. The strings provide harmonic support with various rhythmic patterns.

Musical score for measures 22-27. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 22 is marked with a box containing the number 22. The Vln. I part has a dynamic marking of *p* *espress.* starting at measure 22. The Pno. part continues with a melodic line and chords. The strings play a rhythmic accompaniment.

Pno. Vln. I Vln. II Vle. Vc. Cb.

arco espress. mp



23

Vln. I Vln. II Vle. Vc.

p



Poco piu mosso

Cl. Vln. I Vln. II Vle. Vc. Cb.

solo p

pizz. p pizz. p

24 Tempo I

Cl. *p*

Cor. *pp*

Vln. I Tempo I

Vln. II

Vle.

Vc.

Cb.



Cl. *pp*

Vln. I *pp*

Vln. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

arco

# Марш № 6. March

Allegretto

Piccolo

Tamburo

*pp*



25

Picc.

*pp*

T-ro



Picc.

*p*

T-ro

*p*



Picc.

*mp*

T-ro

*p*

26

Musical score for measures 26-29. The score includes parts for Piccolo (Picc.), Flute (Fl.), Cor. I, II, Cor. III, T-rombone (T-ro), Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Piccolo and Flute parts feature rapid sixteenth-note passages with slurs. The Cor. I, II, and Cor. III parts have rests with a '+' sign above the staff. The T-rombone part has a melodic line with trills (tr) and a dynamic marking of *mp*. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts have a melodic line with a dynamic marking of *mf* and the instruction *espress. molto*.



Musical score for measures 30-33. The score includes parts for Piccolo (Picc.), Flute (Fl.), Fagotto (Fg.), Cor. I, II, Cor. III, T-rombone (T-ro), Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Piccolo and Flute parts continue with rapid sixteenth-note passages. The Fagotto part has a low note with a dynamic marking of *mf*. The Cor. I, II, and Cor. III parts have rests with a '+' sign above the staff. The T-rombone part has a melodic line with trills (tr). The Violin I, Violin II, Viola, Violoncello, and Contrabass parts have a melodic line.

27

Picc. *cresc.* *f*  
 Fl. *cresc.* *f*  
 2 Cl. *a2* *mf* *cresc.* *f*  
 Fg. *mf* *cresc.* *mf*  
 Cor. I, II *cresc.* *mf*  
 Cor. III *cresc.* *mf*  
 Tr-be I, II *f* *sole marcato*  
 Tr-ba III *f* *sola marcato*  
 Tr-ne *mf*  
 T-no *f*  
 T-ro *cresc.* *mf*  
 Vni I *cresc.* *f* *pizz.*  
 Vni II *cresc.* *f* *pizz.*  
 Vle. *cresc.* *f* *pizz.*  
 Vc. *cresc.* *f* *pizz.*  
 Cb. *cresc.* *f* *pizz.*

This page of a musical score, numbered 52, contains the following parts and staves:

- Picc.** (Piccolo): Treble clef, melodic line with slurs.
- Fl.** (Flute): Treble clef, melodic line with slurs.
- 2 Cl.** (Clarinets): Treble clef, melodic line with slurs.
- Fg.** (Fagotto/Bassoon): Bass clef, rhythmic accompaniment.
- Cor. I, II** (Coronets I & II): Treble clef, harmonic accompaniment.
- Cor. III** (Coronet III): Treble clef, harmonic accompaniment.
- Tr-be I, II** (Trumpets I & II): Treble clef, harmonic accompaniment.
- Tr-ba III** (Trumpet III): Treble clef, harmonic accompaniment.
- Tr-ne** (Trumpet Natural): Bass clef, harmonic accompaniment.
- T-no** (Tom-toms): Percussion, rhythmic accompaniment.
- T-ro** (Timpani): Percussion, rhythmic accompaniment.
- Vni I** (Violins I): Treble clef, harmonic accompaniment.
- Vni II** (Violins II): Treble clef, harmonic accompaniment.
- Vle.** (Violas): Bass clef, harmonic accompaniment.
- Vc.** (Violoncelli): Bass clef, harmonic accompaniment.
- Cb.** (Contrabass): Bass clef, harmonic accompaniment.

This musical score page, numbered 53, is divided into four systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Clarinet in C (2 Cl.), and Bassoon (Fg.). The second system includes Horns I and II (Cor. I, II), Horn III (Cor. III), Trumpets I and II (Tr-be I, II), Trumpet III (Tr-ba III), and Trombone (Tr-ne). The third system includes Snare Drum (T-no) and Tom-tom (T-ro). The fourth system includes Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained chords and rhythmic patterns, while the flutes and piccolos play melodic lines with slurs. The percussion parts provide a steady rhythmic accompaniment.

This musical score page, numbered 54, is divided into three systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Clarinet in C (2 Cl.), and Bassoon (Fg.). The second system includes Cor I & II, Cor III, Trumpet I & II (Tr-be I, II), Trumpet III (Tr-ba III), and Trombone (Tr-ne). The third system includes Timpani (T-no), Snare Drum (T-ro), Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained chords and rhythmic patterns, while the percussion features a steady snare drum accompaniment and a timpani part with occasional accents. The snare drum part includes trills and a dynamic marking of *f* (forte).

Picc. *f*

Fl. *f*

Cor. I, II *f* a2 soli *espress. molto*

Cor. III *f* solo *espress. molto*

T-ro *mf* tr

Vni I *f* pizz.

Vni II *f* pizz.

Vle. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.



Picc.

Fl.

Cor. I, II

Cor. III

T-ro tr

Vni I

Vni II

Vle.

Vc.

Cb.

Score for page 56, rehearsal mark 29. The score includes parts for Piccolo, Flute, Clarinet in C, Bassoon, Cor Anglais, Horns I, II, III, Trumpets I, II, Trombones I, II, III, Trombone, Snare Drum, Cymbals, Bass Drum, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features various dynamics such as *cresc.*, *ff*, *f*, *mf*, and *arco*.

Rehearsal mark 29 is indicated by a box containing the number 29.

This musical score page, numbered 57, is arranged in a standard orchestral format. It features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Clarinet in C (2 Cl.), and Bassoon (Fg.).
- Brass:** Cor Anglais I and II (Cor. I, II), Cor Anglais III (Cor. III), Trumpets I and II (Tr-be I, II), Trumpet in B-flat III (Tr-ba III), and Trombone (Tr-ne).
- Percussion:** Tom-tom (T-ro), Snare Drum (P-tti), and Cymbal (Cassa).
- Piano:** Piano (Pno.) with both right and left hand staves.
- Strings:** Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the brass and piano provide harmonic support. The percussion section includes a steady tom-tom pattern and snare drum accents.

This page of a musical score, numbered 58, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), and Clarinet in C (2 Cl.).
- Brass:** Cor Anglais I and II (Cor. I, II), Cor Anglais III (Cor. III), Trumpets I and II (Tr-be I, II), Trombone III (Tr-ba III), and Trombone (Tr-ne).
- Percussion:** Tom-tom (T-ro), Snare Drum (P-tti), and Cassa (Cassa).
- Keyboard:** Piano (Pno).
- Strings:** Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature melodic lines with slurs and accents. The brass parts provide harmonic support with sustained notes and some rhythmic patterns. The percussion parts include a steady tom-tom pattern and snare drum accents. The piano part consists of block chords. The string parts play sustained chords, primarily in the lower register.

This page of a musical score, numbered 59, contains the following parts and staves:

- Picc.** (Piccolo): Treble clef, playing a melodic line with eighth-note patterns.
- Fl.** (Flute): Treble clef, playing a melodic line with eighth-note patterns.
- 2 Cl.** (Clarinets): Treble clef, playing a melodic line with eighth-note patterns.
- Fg.** (Bassoon): Bass clef, playing a melodic line with eighth-note patterns.
- Cor. I, II** (Coronets I & II): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Cor. III** (Coronet III): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Tr-be I, II** (Trumpets I & II): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Tr-ba III** (Trumpet III): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Tr-ne** (Trumpet Natural): Bass clef, playing a rhythmic accompaniment of eighth notes.
- T-ro** (Tom-toms): Percussion, playing a rhythmic accompaniment of eighth notes.
- P-tti** (Percussion): Percussion, playing a rhythmic accompaniment of eighth notes.
- Cassa** (Cymbals): Percussion, playing a rhythmic accompaniment of eighth notes.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a rhythmic accompaniment of eighth notes.
- Vni I** (Violin I): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vni II** (Violin II): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vle.** (Viola): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Cb.** (Contrabass): Bass clef, playing a rhythmic accompaniment of eighth notes.

30

Picc. Fl. 2 Cl. Fg.

Cor. I, II Cor. III Tr-be I, II Tr-ba III Tr-ne

T-ro P-tti Cassa Pno.

30

Vni I Vni II Vle. Vc. Cb.

Picc. *dim.* *mp* solo

Fl. *dim.* *mp*

Cor. I, II *dim.* *mp*

Cor. III *dim.* *mp*

T-ro *dim.* *p*

Vni I *dim.* *mp* + col legno

Vni II *dim.* *mp* + col legno

Vle. *dim.* *mp* + col legno

Vc. *dim.* *mp* + col legno

Cb. *dim.* *mp* + col legno



Picc. *dim.* *p* 31

T-ro *dim.* *p* 31

Vni I *dim.* *p* 31

Vni II *dim.* *p* 31

Vle. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

Picc. *dim.*

T-ro *dim.*

Vni I *dim.*

Vni II *dim.*

Vle. *dim.*

Vc. *dim.*

Cb. *dim.*



Picc. *pp*

T-ro *pp*

Vni I *pp*

Vni II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

## Заклучение № 7. Conclusion

Andantino

Violini I

Violini II

Viola

con sord.

*p espress.*

*pp*

*pp*

Vln. I

Vln. II

Vle.

V

*pp*

Vln. I

Vln. II

Vle.

rit.

*dim.*

*ppp*

*dim.*

*ppp*

*dim.*

*ppp*

# ЛЕС ШУМИТ \* THE MURMURING FOREST

Сюита из музыки к радиопостановке по рассказу В.Г.Короленко  
Suite from music to the radio-play after the story by Vladimir Korolenko

## Вступление № 1. Introduction

Борис Чайковский  
Boris Tchaikovsky  
(1925-1996)

**Moderato**

Piccolo

2 Flauti

2 Clarinetti in A

Corni I, II (F)

Corni III, IV (F)

2 Trombe (B)

Tromboni I, II

Trombone III

Timpani

Tamburo

Arpa

Piano

**Moderato**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*pp*

*pp*

*pp*

*pp*

1

Cl. I. solo *espress.*  
*p*

1

Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.



2

Cl.

I. solo

Cor. I, II  
*p espress.*

2

Vln. I  
Vln. II  
Vle.  
Vc.  
Cb.

Cor. I, II

Arpa *mp non arp.*

Vln. I

Vln. II

Vle.

Vc. *pp*

Cb. *pp*

Cor. I, II

Cor. III, IV

Timp. *pp*

Arpa

Vln. I *tenuto p cresc. f dim.*

Vln. II *tenuto p cresc. f dim.*

Vle. *tenuto p cresc. f dim.*

Vc. *tenuto p cresc. f dim.*

Cb. *tenuto p cresc. f dim.*

3

Picc. *p*

Cl. *p*

3

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*



4

Picc.

Cl.

Cor. I, II

Cor. III, IV

Timp. *tr* *ppp*

4

Vln. I

Vln. II

Vle.

Vc.

Cb.

This musical score page includes the following parts and markings:

- Picc.**: Piccolo part, mostly silent.
- Fl.**: Flute part, starting with *f* and *a2* in the fourth measure.
- Cl.**: Clarinet part, starting with *f* and *a2* in the fourth measure.
- Cor. I, II** and **Cor. III, IV**: Horn parts, both marked *cresc.* and *f* in the fifth measure.
- T-be**: Tuba part, marked *f* in the fifth measure.
- Tbn. I, II** and **Tbn. III**: Trombone parts, mostly silent.
- Timp.**: Timpani part, marked *cresc.* and *mf*.
- Vln. I**: Violin I part, marked *cresc.* and *f*.
- Vln. II**: Violin II part, marked *cresc.* and *f*.
- Vle.**: Viola part, marked *cresc.* and *f*.
- Vc.**: Violoncello part, marked *cresc.* and *f*.
- Cb.**: Contrabass part, marked *cresc.* and *f*.

5

Picc. *f*

Fl. *ff*

Cl. *ff*

Cor. I, II *f*

Cor. III, IV *f*

T-be *f*

Tbn. I, II *f*

Tbn. III *f*

Timp. *sf mp*

T-ro *p cresc. sf mp*

Arpa *ff*

Pno. *ff col pedale*

5

Vln. I *ff espress.*

Vln. II *ff espress.*

Vle. *ff espress.*

Vc. *ff espress.*

Cb. *ff*

This page of a musical score, numbered 70, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, melodic line with slurs and dynamics *dim.* and *p*.
- Fl.** (Flute): Treble clef, melodic line with slurs and dynamics *dim.* and *p*.
- Cl.** (Clarinet): Bass clef, melodic line with slurs and dynamics *dim.* and *p*.
- Cor. I, II** (Cori I, II): Treble clef, harmonic accompaniment with dynamics *dim.* and *p*.
- Cor. III, IV** (Cori III, IV): Treble clef, harmonic accompaniment with dynamics *dim.* and *p*.
- T-be** (Trumpet): Treble clef, harmonic accompaniment with dynamics *dim.* and *p*.
- Tbn. I, II** (Trombone I, II): Bass clef, harmonic accompaniment with dynamics *dim.* and *p*.
- Tbn. III** (Trombone III): Bass clef, harmonic accompaniment with dynamics *dim.* and *p*.
- Timp.** (Timpani): Bass clef, rhythmic accompaniment with dynamics *dim.* and *pp*.
- T-ro** (Trumpet): Percussion line with rhythmic patterns.
- Arpa** (Arpa): Grand staff (treble and bass clefs), accompaniment.
- Pno.** (Piano): Grand staff (treble and bass clefs), accompaniment.
- Vln. I** (Violin I): Treble clef, melodic line with dynamics *dim.*.
- Vln. II** (Violin II): Treble clef, melodic line with dynamics *dim.*.
- Vle.** (Viola): Bass clef, melodic line with dynamics *dim.*.
- Vc.** (Violoncello): Bass clef, melodic line with dynamics *dim.*.
- Cb.** (Contrabasso): Bass clef, melodic line with dynamics *dim.*.

6 I. solo *p*

Arpa *p*

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*



Cl. *dim.* *ppp*

Arpa

Vln. I *dim.* *ppp*

Vln. II *dim.* *ppp*

Vle. *dim.* *ppp*

Vc. *dim.* *ppp*

Cb. *dim.* *ppp*

## Песня № 2. The Song

**Moderato**

Arpa *p*

Piano *legato* *p* col pedale

Violini I *con sord.* *p* *∨*

Violini II *con sord.* *p* *∨*



Arpa

Pno.

Vni I

Vni II

7

Fl. I solo *p* *cresc.* *mf* *dim.* *p*

Cl. I solo *p* *cresc.* *mf* *dim.* *p*

Arpa

Pno.

Vni I *p* *cresc.* *mf* *dim.* *p*

Vni II *p* *cresc.* *mf* *dim.* *p*

Vle. *p* *cresc.* *mf* *dim.* *p*

con sord.



Fl. *p*

Cl. *p*

Arpa *p*

Pno. *p*

8

Hn. I *p*

Hn. II *p*

Vni I *mp* *espress.*

Vni II *mp* *espress.*

Vle. *mp* *espress.*

Vc. *mp* *con sord. espress.*

Cb. *mp* *con sord. espress.*



Arpa *p* *rit.*

Pno. *p*

Vni I *p* *dim.* *rit.*

Vni II *p* *pp*

Vle. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

# Пан едет № 3. The Squire's Ride

**Allegro**

2 Trombe (B) *I con sord.*  
*p*

Tamburo  
*tr*  
*ppp*

Tr-be *I, II con sord.*  
*p*

T-ro

Vni. I *pizz. senza sord.*  
*p*

Vni. II *pizz. senza sord.*  
*p*

Vle. *pizz. senza sord.*  
*p*

Vc. *pizz. senza sord.*  
*p*

Cb. *pizz. senza sord.*  
*p*

9

Tr-be

Vni. I

Vni. II

Vle.

Vc.

Cb.

10

Picc. *p*

Fl. *p*

Cl. *p*

Tr-be

10

Vni. I arco

Vni. II arco

Vle.

Vc.

Cb.



Picc.

Fl.

Cl.

Tr-be *mf* I senza sord.

Vni. I pizz. arco *f*

Vni. II pizz. arco *f*

Vle. arco *f*

Vc. arco *f*

Cb. arco *f*

**11** Poco meno mosso

Cor. I, II  
Cor. III, IV  
Tr-be

*f*  
*f*  
*f*

Arpa

*ff* arpeggiato

Pno.

*ff* sempre arpeggiato

Gusli

*ff* arpeggiato

**11** Poco meno mosso

Vni. I  
Vni. II  
Vle.  
Vc.  
Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*

12

Cl. *I solo*  
*p espress.*

Cor. I, II

Cor. III, IV

Arpa

Pno.

Gusli

12

Vni. I *p*

Vni. II *p*

Vle. *p*

Vc.

Cb.

Cl. *rit.* *a tempo*

Cor. I, II *I solo* *p espress.*

Cor. III, IV

Vni. I *pp* *rit.* *a tempo*

Vni. II *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

Cor. I, II *f*

Cor. III, IV *f*

Arpa *ff arpeggiato*

Pno. *ff sempre arpeggiato*

Gusli *ff arpeggiato*

Vni. I *ff*

Vni. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Picc. *mf* *cresc.* *f*

Fl. *a2* *mf* *cresc.* *f*

Cl. *a2* *mf* *cresc.* *f*

Cor. I, II *mf* *cresc.* *f*

Cor. III, IV *mf* *cresc.* *f*

Tr-be *mf* *cresc.* *f*

Tbn. I, II *mf* *cresc.* *f*

Tbn. III *mf* *cresc.* *f*

Timp. *f*

T-ro *p* *cresc.* *f* *f*

Arpa

Pno.

Gusli

Vni. I *cresc.* *f*

Vni. II *cresc.* *f*

Vle. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

Буря № 4. The Storm

**Molto vivace**  
*detache*

Violini I  
*p detache*

Violini II  
*p detache*

Violo  
*p detache*

Violoncelli  
*p detache*

Contrabassi  
*p detache*

13

Cor. I, II  
*f*

Cor. III, IV  
*f*

Timp.  
*f dim. p*

13

Vni I  
*cresc. mf*

Vni II  
*cresc. mf*

Vle.  
*cresc. mf*

Vc.  
*cresc. mf*

Cb.  
*cresc. mf*

Cor. I, II

Cor. III, IV

Vni I

Vni II

Vle.

Vc.

Cb.

Cor. I, II  
Cor. III, IV  
Vni I  
Vni II  
Vle.  
Vc.  
Cb.

Musical score for Cor. I, II, Cor. III, IV, Vni I, Vni II, Vle., Vc., and Cb. The score features triplets and dynamic markings such as *sfz* and *p*.



14

Fl. a2  
Cl. a2  
Cor. I, II a2  
Cor. III, IV a2  
Tr-be  
Timp. *p cresc.* *sfz*  
Vni I *f* *cresc.*  
Vni II *f* *cresc.*  
Vle. *f* *cresc.*  
Vc. *f* *cresc.*  
Cb. *f* *cresc.*

Musical score for Fl., Cl., Cor. I, II, Cor. III, IV, Tr-be, Timp., Vni I, Vni II, Vle., Vc., and Cb. The score starts at measure 14 and includes dynamic markings such as *p*, *cresc.*, *sfz*, and *f*.

15

Picc. *f* 3 *3 cresc.* *3* *ff* *ff* 3 3

Fl. *f* 3 *3 cresc.* *3* *ff* *ff* 3 3

Cl. *f* 3 *3 cresc.* *3* *ff* *ff* 3 3

Cor. I, II *3 cresc.* *3* *f*

Cor. III, IV *3 cresc.* *3* *3* *3* *3* *3* *3* *3* *f* *f*

Tr-be *3 cresc.* *3* *3* *3* *3* *3* *3* *3* *f* *f*

Tr-ni I, II *f*

Tr-ne III *f*

Timp. *f* 3 *f*

T-ro *mp* *3* *tr* *cresc.* *3* *tr* *f*

Pno. *ff* 3 3

15

Vni I *3* *3* *3* *ff* 3 3

Vni II *3* *3* *3* *ff* 3 3

Vle. *3* *3* *3* *ff* 3 3

Vc. *3* *3* *3* *ff* 3 3

Cb. *3* *3* *3* *ff*

This page of a musical score, numbered 84, contains the following parts and musical details:

- Picc.** (Piccolo): Treble clef, playing sixteenth-note triplets and runs.
- Fl.** (Flute): Treble clef, playing sixteenth-note triplets and runs.
- Cl.** (Clarinet): Treble clef, playing sixteenth-note triplets and runs.
- Cor. I, II** (Cor Horns I & II): Treble clef, playing sustained notes with dynamic markings.
- Cor. III, IV** (Cor Horns III & IV): Treble clef, playing sustained notes with dynamic markings.
- Tr-be** (Trumpet): Treble clef, playing sustained notes with dynamic markings.
- Tr-ni I, II** (Trumpet in B-flat): Bass clef, playing sustained notes with dynamic markings.
- Tr-ne III** (Trombone): Bass clef, playing sustained notes with dynamic markings.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with trills.
- T-ro** (Snare Drum): Percussion clef, playing a rhythmic pattern with trills.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing sixteenth-note triplets and runs.
- Vni I** (Violin I): Treble clef, playing sixteenth-note triplets and runs.
- Vni II** (Violin II): Treble clef, playing sixteenth-note triplets and runs.
- Vle.** (Viola): Bass clef, playing sixteenth-note triplets and runs.
- Vc.** (Violoncello): Bass clef, playing sixteenth-note triplets and runs.
- Cb.** (Contrabass): Bass clef, playing a simple rhythmic pattern.

This musical score page, numbered 85, features a variety of instruments. The woodwind section includes Piccolo, Flute, and Clarinet, all playing complex rhythmic patterns with triplets and trills. The brass section consists of Cori I, II, III, IV, Trombe, Truoni I, II, and Truoni III, providing harmonic support with sustained notes and chords. The percussion section includes Timpani and Tromba, with the Tromba playing a rhythmic pattern of eighth notes. The piano part features intricate textures with triplets and trills in both hands. The string section, including Violini I and II, Viola, Violoncello, and Contrabbasso, provides a steady accompaniment with rhythmic patterns and sustained notes. The score is written in a key signature of two flats and a common time signature.

This musical score page features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing sixteenth-note triplets with slurs.
- Fl.** (Flute): Treble clef, playing sixteenth-note triplets with slurs.
- Cl.** (Clarinet): Treble clef, playing sixteenth-note triplets with slurs.
- Cor. I, II** (Cori I, II): Treble clef, playing sustained chords with *sfz* dynamics.
- Cor. III, IV** (Cori III, IV): Treble clef, playing sustained chords with *sfz* dynamics.
- Tr-be** (Trombe): Treble clef, playing sustained chords with *sfz* dynamics.
- Tr-ni I, II** (Truoni I, II): Bass clef, playing sustained chords with *sfz* dynamics.
- Tr-ne III** (Truoni III): Bass clef, playing sustained chords with *sfz* dynamics.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes with trills.
- T-ro** (Tromba): Treble clef, playing a rhythmic pattern of eighth notes with trills.
- Cassa** (Cassa): Treble clef, playing a rhythmic pattern of eighth notes with *ff* dynamics.
- Pno.** (Pianos): Treble and Bass clefs, playing sixteenth-note triplets with slurs.
- Vni I** (Violini I): Treble clef, playing sixteenth-note triplets with slurs.
- Vni II** (Violini II): Treble clef, playing sixteenth-note triplets with slurs.
- Vle.** (Viola): Bass clef, playing sixteenth-note triplets with slurs.
- Vc.** (Violoncello): Bass clef, playing a simple rhythmic pattern.
- Cb.** (Contrabbasso): Bass clef, playing a simple rhythmic pattern.

The score includes various musical notations such as slurs, triplets, and dynamic markings like *sfz* and *ff*. The key signature has two flats, and the time signature is 4/4.

16 Piu mosso

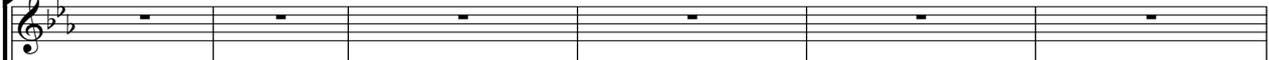
This musical score covers measures 16 through 23. It is for a full orchestra and includes the following parts:

- Picc.** Piccolo flute, playing a melodic line with trills.
- Fl.** Flute, playing a melodic line with trills and a *tenuto* section.
- Cl.** Clarinet, playing a melodic line with trills and a *tenuto* section.
- Cor. I, II** and **Cor. III, IV** Horns, playing a melodic line with *tenuto* markings.
- Tr-be** Trumpet, playing a melodic line with *tenuto* markings.
- Tr-ni I, II** Trumpet in B-flat, playing a melodic line with *tenuto* markings.
- Tr-ne III** Trombone, playing a melodic line with *tenuto* markings.
- Timp.** Timpani, playing a rhythmic pattern with a *ff* dynamic.
- T-ro** Tom-tom, playing a rhythmic pattern.
- Cassa** Cymbal, playing a rhythmic pattern.
- Vni I** Violin I, playing a melodic line with *ff* dynamic and *div.* (divisi) markings.
- Vni II** Violin II, playing a melodic line with *ff* dynamic and *div.* (divisi) markings.
- Vle.** Viola, playing a melodic line with *ff* dynamic and *div.* (divisi) markings.
- Vc.** Violoncello, playing a melodic line with *ff* dynamic.
- Cb.** Contrabasso, playing a melodic line with *ff* dynamic.

The score is in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The tempo is marked *Piu mosso*. The dynamics range from *ff* (fortissimo) to *tenuto* (sustained).

17 Tempo I

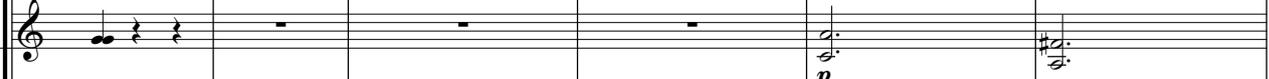
poco rit.

Picc. 

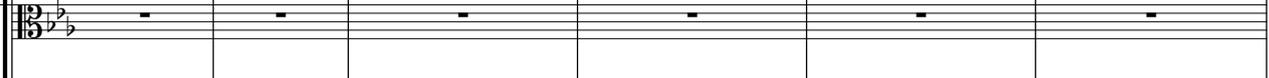
Fl. 

Cl. 

Cor. I, II 

Cor. III, IV 

Tr-be 

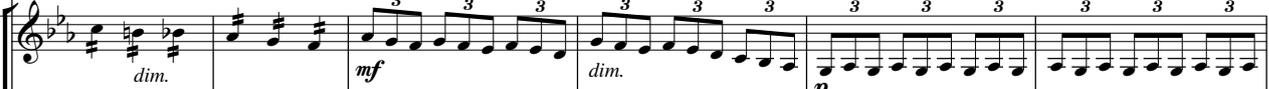
Tr-ni I, II 

Tr-ne III 

Timp. 

17 Tempo I

poco rit.

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

Cor. I, II  
Cor. III, IV  
Vni I  
Vni II  
Vle.  
Vc.  
Cb.

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

Cor. I, II  
Cor. III, IV  
Timp.  
Arpa  
Vni I  
Vni II  
Vle.  
Vc.  
Cb.

*pp*  
*pp*  
*ppp*  
*pp non arpegg*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

# Финал № 5. Finale

Andante a2

2 Clarinetti (A)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*pp*

18

Cl. muta in B

Cor. I, II

Cor. III, IV

Timp.

18

Vni I

Vni II

Vle.

Vc.

Cb.

*pp*

*p*

*cresc.*

*accelerando*

Fl. *a2*  
*p* *f* *f*

Cl. *a2*  
*p* *f* *f*

Cor. I, II  
*p* *f* *f* *p*

Cor. III, IV  
*p* *f* *f* *p*

Tr-be  
*p* *f* *f*

Tr-ni I, II  
*f* *f*

Tr-ne III  
*f* *f*

Timp. *tr*  
*p*

T-ro  
*tr*  
*p* *mf* *mf* *pp*

*accelerando*

Vni I  
*f* *p* *cresc.*

Vni II  
*f* *p* *cresc.*

Vle.  
*f* *p* *cresc.*

Vc.  
*f* *p* *cresc.*

Cb.  
*f* *p* *cresc.*

Fl. *p* *cresc.* *ff* *tr* (*#*)

Cl. *p* *cresc.* *ff* *tr* (*#*)

Cor. I, II *p* *cresc.* *f* *sfzpp* *a2*

Cor. III, IV *p* *cresc.* *f* *sfzpp* *a2*

Tr-be *f* *sfz* *a2*

Tr-ni I, II *f* *sfz* *a2*

Tr-ne III *f* *sfz*

Timp. *cresc.* *f* *sfz*

T-ro *f* *pp* *cresc.*

Vni I *cresc.* *ff* *sfz p*

Vni II *cresc.* *ff* *sfz p*

Vle. *cresc.* *ff* *sfz p*

Vc. *cresc.* *ff* *sfz p*

Cb. *cresc.* *ff* *p*

21

Molto vivace

Picc. *mf cresc.*

Fl. (a2) *mf cresc.*

Cl. (a2) *mf cresc.*

Cor. I, II (a2) *mf cresc.* *f — mf*

Cor. III, IV (a2) *mf cresc.* *f — mf*

Tr-be *mf cresc.* *f 3 — 3 mf*

Tr-ni I, II *mf cresc.* *f*

Tr-ne III *mf cresc.* *f*

Timp. *mp cresc.* *f*

T-ro *mp*

21

Molto vivace

Vni I *cresc.* *ff* *3 3*

Vni II *cresc.* *ff* *3 3*

Vle. *cresc.* *ff* *3 3*

Vc. *cresc.* *ff* *3 3*

Cb. *cresc.* *ff*

Cor. I, II  
Cor. III, IV  
Tr-be  
Vni I  
Vni II  
Vle.  
Vc.

This system contains measures 1 through 5 of the score. The woodwinds (Cor. I, II, III, IV and Tr-be) play a rhythmic pattern of eighth notes, with Cor. I, II and Tr-be starting in measure 1 and Cor. III, IV starting in measure 2. The strings (Vni I, Vni II, Vle., and Vc.) play a melodic line with triplets and slurs, starting in measure 1. The key signature has one flat (B-flat) and the time signature is 3/4.



Cor. I, II  
Cor. III, IV  
Tr-be  
Vni I  
Vni II  
Vle.  
Vc.

This system contains measures 6 through 10 of the score. The woodwinds continue their rhythmic pattern, with Cor. I, II and Tr-be playing in measures 6-7 and Cor. III, IV in measures 8-9. The strings continue their melodic line with triplets and slurs, spanning across measures 6-10. The key signature remains one flat and the time signature is 3/4.

22

Picc. *ff* 3

Fl. *ff* (a2) 3

Cl. *ff* (a2) 3

Cor. I, II (a2) *sfz* *mf* 3 3 *sfz*

Cor. III, IV (a2) 3 3 3 3 3 3 3 3 *sfz* *sfz*

Tr-be 3 3 3 3 3 3 3 3 *sfz* *mf* 3 3 *sfz*

Tr-ni I, II *sfz* *sfz*

Tr-ne III *sfz* *sfz*

Timp. *f*

Cassa *mf*

Pno. *ff* secco

Vni I 22 3 3 3 3

Vni II 3 3 3 3

Vle. 3 3 3 3

Vc. 3 3 3 3

Cb. *ff*

This page of a musical score features the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with triplets and slurs.
- Fl.**: Flute, mirroring the Piccolo's melodic line.
- Cl.**: Clarinet, mirroring the Piccolo's melodic line.
- Cor. I, II**: First and Second Cori, playing a rhythmic pattern with *sfz* dynamics.
- Cor. III, IV**: Third and Fourth Cori, playing a rhythmic pattern with triplets and *sfz* dynamics.
- Tr-be**: Trumpet, playing a rhythmic pattern with triplets and *sfz* dynamics.
- Tr-ni I, II**: Trumpet in B-flat, playing a rhythmic pattern with *sfz* dynamics.
- Tr-ne III**: Trumpet in E-flat, playing a rhythmic pattern with *sfz* dynamics.
- Timp.**: Timpani, playing a rhythmic pattern.
- Cassa**: Cymbal, playing a rhythmic pattern.
- Pno.**: Piano, playing a rhythmic pattern with chords.
- Vni I, Vni II**: Violin I and II, playing a melodic line with triplets.
- Vle.**: Viola, playing a melodic line with triplets.
- Vc.**: Violoncello, playing a melodic line with triplets.
- Cb.**: Contrabasso, playing a rhythmic pattern.

23 Piu mosso

The musical score is arranged in systems for various instruments. The woodwinds (Piccolo, Flute, Clarinet) and strings (Violini, Viola, Violoncello, Contrabbasso) play complex rhythmic patterns with triplets and trills. The brass section (Cori, Trombe, Tromboni) provides harmonic support with sustained notes and dynamic accents. The percussion (Timpani, Tamburo, Cassa) adds rhythmic texture. The piano part is mostly silent. The score is marked with dynamic levels such as *sfz*, *f*, and *ff*, and includes performance instructions like *tenuto* and *tr*. The tempo is indicated as *Piu mosso*.

24

Picc. *ff*

Fl. *ff*

Cl. *ff*

Cor. I, II *ff* a2

Cor. III, IV *ff* a2

Tr-be *f*

Tr-ni I, II *f*

Tr-ne III *f*

Timp. *tr*

T-ro

24

Vni I *ff*

Vni II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Picc. 25

Fl. *ff*

Cl. *ff*

Cor. I, II *ff*

Cor. III, IV *ff*

Tr-be *ff*

Tr-ni I, II *ff*

Tr-ne III *ff*

Timp. *ff*

T-ro

Cassa *ff*

Vni I 25 *ff*

Vni II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

This musical score page, numbered 100, is divided into two systems. The upper system contains woodwind and brass parts: Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Cor I & II, Cor III & IV, Trumpet (Tr-be), Trumpet I & II (Tr-ni I, II), and Trombone III (Tr-ne III). The lower system contains percussion and string parts: Timpani (Timp.), Cassa, Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and brass play sustained notes with some initial movement. The strings play a rhythmic accompaniment of eighth notes.

This musical score page, numbered 101, is set in 9/4 time. It features a variety of instruments:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), and Clarinet (Cl.) all play a melodic line of eighth notes, marked *ff* (fortissimo).
- Brass:** Cor I & II, Cor III & IV, and Tr-ni I & II play block chords, marked *ff*. The Tr-ni III part is a bass line. The Trombone (Tr-be) part also plays block chords, marked *ff*. The Cor I & II and Cor III & IV parts have a dynamic change to *p* (piano) in the final measure.
- Percussion:** The Timpani (Timp.) part features a rhythmic pattern of eighth notes, marked *p* (piano), with trills and a *cresc.* (crescendo) marking. The T-rum (T-ro) and Cassa (Cassa) parts have trills and a *cresc.* marking.
- Strings:** Violin I (Vni I), Violin II (Vni II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.) all play a rhythmic pattern of eighth notes.



Meno mosso

Picc. Fl. Cl. Cor. I, II Cor. III, IV Tr-be Tr-ni I, II Tr-ne III

ff ff f p a2 soli tenuto f

Detailed description: This block contains the musical notation for woodwind and brass instruments. The Piccolo (Picc.) part is mostly silent. The Flute (Fl.) and Clarinet (Cl.) parts play a melodic line with slurs and accents, marked *ff*. The Cor. I, II and Cor. III, IV parts play a similar melodic line, marked *f*. The Trumpet (Tr-be) part is mostly silent, with a *p* dynamic marking. The Trumpet in C (Tr-ni I, II) and Trombone III (Tr-ne III) parts play a sustained harmonic line, marked *f*. The Trombone III part includes the instruction "a2 soli tenuto".

Timp. P-tti

tr f

Detailed description: This block contains the musical notation for the timpani (Timp.) and snare drum (P-tti). The timpani part features two trill-like figures, each marked *f*. The snare drum part is mostly silent.

Meno mosso

Vni I Vni II Vle. Vc. Cb.

ff ff ff ff ff

Detailed description: This block contains the musical notation for the string instruments. The Violin I (Vni I) and Violin II (Vni II) parts play a complex, rhythmic pattern, marked *ff*. The Viola (Vle.) part plays a similar pattern, marked *ff*. The Violoncello (Vc.) part plays a similar pattern, marked *ff*. The Contrabass (Cb.) part plays a sustained harmonic line, marked *ff*.

This musical score page, numbered 104, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with slurs and ties.
- Cl.** (Clarinet): Treble clef, melodic line with slurs and ties.
- Cor. I, II** (Coronet I & II): Treble clef, melodic line with rests.
- Cor. III, IV** (Coronet III & IV): Treble clef, melodic line with rests.
- Tr-be** (Trumpet): Treble clef, rests.
- Tr-ni I, II** (Trumpet in B-flat): Bass clef, melodic line with rests.
- Tr-ne III** (Trumpet in E-flat): Bass clef, rests.
- Timp.** (Timpani): Bass clef, rests.
- Vni I** (Violin I): Treble clef, dense chordal texture.
- Vni II** (Violin II): Treble clef, dense chordal texture.
- Vle.** (Viola): Bass clef, dense chordal texture.
- Vc.** (Violoncello): Bass clef, dense chordal texture.
- Cb.** (Double Bass): Bass clef, melodic line with rests.

Fl. *f*

Cl. *f*

Cor. I, II *f*

Cor. III, IV *f*

Tr-be *mf* con sord.

Tr-ni I, II

Tr-ne III

Timp.

T-ro *mf*

Vni I *f*

Vni II *f*

Vle. *f*

Vc. *f*

Cb. *f*

**Fl.** *poco rit.*  
*dim.* *pp*

**Cl.** *dim.* *pp* *muta in A*

**Cor. I, II** *dim.* *pp*

**Cor. III, IV** *dim.* *pp*

**Tr-be** *II* *dim.* *p*

**Tr-ni I, II**

**Tr-ne III**

**Timp.**

**T-ro** *tr* *dim.* *mp* *dim.*

**Vni I** *poco rit.* *pp*

**Vni II** *pp*

**Vle.** *pp*

**Vc.** *pp*

**Cb.** *pp*

*dim.*

28

Andante

29

I solo  
in A *espress.*

*p*

Cl.

Tr-be

T-ro

28

Andante

29

Vni I

Vni II

Vle.

Vc.

Cb.



Cl.

Vni I

Vni II

Vle.

Vc.

Cb.

Cl. Vni I Vni II Vle. Vc. Cb.

First system of musical notation for Clarinet, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Clarinet part features a long melodic line with a slur. The string parts consist of rhythmic patterns of eighth and sixteenth notes.



Cl. Vni I Vni II Vle. Vc. Cb.

Second system of musical notation. The Clarinet part continues with a melodic line. The string parts maintain their rhythmic patterns, with some changes in the lower strings.



Cl. Vni I Vni II Vle. Vc. Cb.

Third system of musical notation, ending with a double bar line. The word "rit." (ritardando) is written above the Clarinet and Violin I staves. The Clarinet part has a long note with a slur. The string parts conclude with a final rhythmic pattern.

## КОММЕНТАРИИ

Перу выдающегося русского композитора второй половины XX века **Бориса Александровича Чайковского** (1925-1996) принадлежат четыре симфонии, четыре инструментальных концерта, ряд крупных одночастных симфонических произведений, шесть струнных квартетов, фортепьянный квинтет, множество камерных и вокальных произведений. С легкостью используя сверхсовременные композиторские средства, Борис Чайковский прежде всего стремился к максимальной простоте и выразительности ключевых элементов музыкальной речи. Его ярчайшая индивидуальность проявлялась в первую очередь на «молекулярном» уровне построения мелодии. Интонация Бориса Чайковского всегда узнаваема – будь то короткий мотив или неторопливо разворачивающаяся тема. Дар глубокого философско-поэтического понимания мира, проявившийся уже в детских сочинениях композитора, позволял ему неизменно оставаться самим собой на всех этапах его творческой эволюции.

Все вышесказанное, безусловно, можно отнести и к созданному им в прикладных жанрах. Борис Чайковский – автор музыки более чем к 60-ти кино- и телефильмам, радиопостановкам и театральным спектаклям. Чрезвычайно требовательный к себе, композитор относился к сочинению прикладной музыки с большой ответственностью. Работы Б.Чайковского в таких фильмах, как «Женидьба Бальзаминова», «Айболит-66», «Подросток», «Гори, гори, моя звезда», «Москва, любовь моя», «Уроки французского» по праву считаются шедеврами отечественной киномузыки. Многие музыкальные находки, впервые использованные в кинофильмах или радиоспектаклях, Б.Чайковский в дальнейшем применял в симфонических и камерных сочинениях. Так, некоторые темы Виолончельного Концерта были взяты из музыки к радиопостановке «Большая руда» (по повести Г.Владимова). В Третьем Струнном Квартете (1-я, 2-я, 4-я и 6-я части) использована музыка к кинофильму «Пока фронт в обороне». На основе музыки к телефильму «Подросток» была создана одноименная симфоническая поэма – одно из лучших произведений композитора. Однако, сам Борис Александрович из своей прикладной музыки составил лишь две сюиты – «Женидьба Бальзаминова» и «Айболит-66».

В одном из интервью на вопрос о том, какие свои работы в этом жанре он может выделить, Борис Чайковский ответил: *«Из прикладной я бы отметил музыку к сказкам Андерсена, которую я люблю. Удачной мне представляется «Лес шумит» по Короленко; в «После бала» по рассказу Толстого несколько номеров совершенно законченных. В «Большой руде» небезынтересная музыка <...>. Крошечная партитура у меня есть к короткометражке «Анюта» по Чехову. Музыка там довольно причудливая <...>»* (цит. по книге: Корганов К.Т.: Борис Чайковский: Личность и творчество. М., 2001, с.67). Композитор также добавил, что из музыки к радиопостановке «Лес шумит» можно было бы сделать сюиту.

По словам вдовы композитора Янины Иосифовны, Борис Александрович считал партитуры «Лес шумит» и «После бала» пропавшими. Но в 2003-м году ноты были найдены в архиве музыкальной библиотеки Российского Государственного Музыкального Телерадиоцентра, а копии партитур были переданы «Обществу Бориса Чайковского».

В 1955 году композитор Юрий Левитин в статье о Борисе Чайковском («Советская музыка», 1955, №3, с.30-36), наряду с анализом таких произведений, как «Фантазия на русские темы», «Славянская рапсодия», Симфонietta для струнного оркестра, значительное место уделил музыке к радиопостановке «Лес шумит»: *«...Иногда принято называть такую музыку «прикладной». Но музыка Бориса Чайковского написана с таким большим чувством, так слита с образами рассказа, что говорить о ней нужно, как о мастерском и высокохудожественном произведении. Тонко схвачен Б.Чайковским народный колорит, ярки образы вступления, бури в лесу... <...> Музыка Б.Чайковского к радиопостановке «Лес шумит» - это работа композитора, уверенно владеющего своим мастерством...»*

Режиссером радиопостановки «Лес шумит» (1953) был Алексей Денисович Дикий, выдающийся российский актер и театральный режиссер, работавший для радио с конца 1930-х годов. Музыка к постановке состоит из 9-ти номеров, не имеющих конкретных названий: 1. Moderato; 2. Largo; 3. Moderato; 4. Allegro; 5. Moderato Andante; 5a. Moderato; 6. Molto vivace; 7. Adagio; 8. Andante (нумерация – согласно рукописи). Из этих номеров №2 и №7 написаны для своеобразного трио арфы, фортепиано и гуслей, а №5 – для голоса, арфы и гуслей (тематический материал этих номеров используется и в номерах, написанных для оркестра). Оркестровый №5a содержит в себе всего лишь три такта. Таким образом, само собой определилось построение концертной сюиты, состоящей только из законченных оркестровых номеров: - №1, №3, №4, №6, №8. Названия пяти частей сюиты даны редакторами условно, в соответствии с сюжетом рассказа В.Г.Короленко: 1. Вступление (№1 рукописи); 2. Песня (№3 рукописи); 3. Пан едет (№4 рукописи); 4. Буря (№6 рукописи); 5. Финал (№8 рукописи).

Работа над музыкой к радиопостановке «После бала» (по рассказу Л.Н.Толстого) стала первым опытом сотрудничества композитора с режиссером Александром Ароновичем Столбовым, автором инсценировки и постановки «После бала» (1952) для радио (результатом их дальнейшей совместной работы стали пять детских радиопостановок по сказкам Андерсена, сделанных с 1954 по 1958 г.г.). Музыка к постановке «После бала» полностью использовалась для составления концертной сюиты. В рукописи музыкальные номера идут в таком порядке: 1. Вступление; 2. Воспоминание; 3. Вальс; 4. Мазурка; 5. Дома (После бала); 6. Марш (Экзекуция); 7. Заключение. Редакторы-составители взяли на себя смелость в целях большей композиционной целостности сюиты изменить взаиморасположение второго и третьего номеров.

Сюиты из музыки к радиопостановкам «Лес шумит» и «После бала» в концертных версиях впервые были исполнены и записаны соответственно 15 января и 13 июня 2006 года в Большом Зале Саратовской Консерватории оркестром Саратовской Консерватории под управлением Кирилла Ершова.

*Петр Климов, Игорь Прохоров*

## SUMMARY

*The Murmuring Forest* is a dramatization of a story of the same name by Vladimir Korolenko (1853-1921), whose sympathies for the downtrodden infuse all his writing. Deep in the woods a grandfather tells the story of his surrogate father, Roman, a forest-dweller from birth, who lived at the mercy of a cruel despotic squire. After receiving brutal floggings from the squire, Roman unwillingly concedes to marrying Oxana, a girl who has captured the heart of the noble Cossack Opanas, the squire's steward. Roman and Oxana settle in and make a life for themselves. After the passage of time the squire, accompanied by his loyal huntsman and the lovelorn Opanas, returns to the Roman household. The squire's visit, which he announces with his own trumpet fanfare, is not an innocent one. He lustfully plans to seclude himself and Oxana by getting Roman dead drunk and dispatching him and Opanas to the forest. After a bout of heavy drinking Opanas sings a strangely beautiful song whose lyrics harbour ominous forebodings for the squire. But Opanas, on the sly, warns Roman about the squire's insidious plot. The grandfather then recounts the mutinous actions of Roman and Opanas, whereby they drag the squire and his loyal huntsman into the storm-laden forest and shoot them both dead. Korolenko's novel begins with the words "...A perpetual murmur filled these woods — steady, continuous, like the echo of distant chiming, serene and faint, like the crooning of a song, like a vague remembrance of the past..." Tchaikovsky's suite opens with a sumptuous evocation of wind and rustling leaves in low strings as the clarinet introduces a darkly stirring theme that gradually rises in intensity. The trumpet fanfare and the chordal strumming of Cossack Opanas's strange song are portrayed in the third part, Allegro. In the Molto vivace that follows, the opening theme returns with more agitated accompaniment, as thunderous strokes on the bass drum suggest the lightning bolts that punctuate the shots of the double execution. A summary of the dramatic events is heard in the final Andante with a reprise of the opening clarinet theme over coruscating string figures.

Leo Tolstoy's (1828-1910) *After the Ball* (1903) is another tale within a tale in which the protagonist, Ivan Vasilyevich, recalls an evening in his youth at a grand ball dancing with the beautiful Varinka. His infatuation with the girl is suddenly cooled when on his way home he witnesses Varinka's father, a colonel, commanding his men to inflict a savage punishment upon a Tartar, who is mercilessly beaten through the ranks for his attempt to desert. Tchaikovsky's music for the radio play consists of a seven-part suite. Prominent among the dances is an especially beautiful Waltz that well could have been written by the earlier (and unrelated) Tchaikovsky. In the story the Tartar's punishment takes place as the indifferent strains of a fife and drum are heard. Tchaikovsky portrays the grotesque contrast in the Mazurka with a dash of bitonality. He sets a march tune in C major for piccolo and snare drum against an ominous theme in the G Phrygian mode in the lower strings. The effect is subtle and striking.

*Louis Blois*

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4. Mazurka
5. At home
6. March
7. Conclusion

## The Murmuring Forest

1. Introduction
2. The Song
3. The Squire's Ride
4. The Storm
5. Finale

Comments/Summary
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Выпуском партитур сюит *«После бала»* и *«Лес шумит»* Межрегиональная Общественная организация содействия изучению и сохранению творческого наследия композитора Бориса Чайковского («Общество Бориса Чайковского») начинает публикацию нотных изданий серии *«Борис Чайковский. Избранные сочинения»*. «Обществу Бориса Чайковского» принадлежат права на издание сочинений композитора (в том числе, исключительные права на некоторые из них). Мы планируем как издание неизвестных (или почти неизвестных) сочинений Бориса Чайковского, так и переиздание ранее публиковавшихся. Информацию о выпущенных и готовящихся изданиях серии Вы можете найти на нашем Интернет-сайте. В библиотеки музыкальных учебных заведений нотные издания высылаются бесплатно. Для концертного исполнения мы готовы бесплатно предоставить оркестровые голоса.

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**«Общество Бориса Чайковского»** было основано вдовой композитора (Я.-И.И.Мошинской) и его учениками в 2002 году и официально зарегистрировано в 2003 году; хотя группа энтузиастов (которая ныне составляет Совет Общества) ведет свою деятельность с 1994 года. Среди Почетных членов Общества - выдающиеся музыканты Р.Б.Баршай, К.С.Хачатурян, В.И.Федосеев, В.А.Пикайзен, Э.А.Серов. Деятельность Общества поддержали М.Л.Ростропович, Г.П.Вишневецкая, В.А.Берлинский, А.Я.Эшпай, Р.С.Леденев, В.Г.Кикта, Т.К.Мынбаев, А.И.Головин, А.И.Рудин. Общество оказало содействие в издании многих компакт-дисков на различных лейблах России, Англии, США, Швейцарии и др.; содействие в подготовке Фестиваля Камерной Музыки (посвященного Борису Чайковскому - впервые в мире!) в бельгийском городе Гент (2004), содействие в исполнении Виолончельного концерта в Париже (2004), содействие в исполнении ряда симфонических произведений в г. Владимир (2003-2004), содействие в подготовке исполнения произведений Бориса Чайковского на Фестивале в Манчестере (2006).

Общество открыто для всех, кому близка музыка Бориса Чайковского.

Web-site: <http://www.boris-tchaikovsky.com>

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**The Boris Tchaikovsky Society**, a public non-profit organization, was founded in Moscow in late 2002 and registered in 2003. Among the founders and members of the Society are composers, including pupils of Boris Tchaikovsky, musicologists and musical enthusiasts. The composer's widow, Yanina-Irena Iossifovna Moshinskaya, is also the founder of the Society. The honorary members of the Society include Rudolf Barshai, Vladimir Fedosseyev, Victor Pikaizen, Edward Serov, and Karen Khachaturian. The activities of the Society are supported by Mstislav Rostropovich, Galina Vishnevskaya, Valentin Berlinsky, Andrei Eshpai, Roman Ledenyov, Andrei Golovin, Valery Kikta and Alexander Rudin. The Society is open to foreign members and boasts a number of members from Brazil, France, Netherlands, Belgium, Switzerland, the United States and Great Britain. Among the Society's goals are the study of Tchaikovsky's legacy, the dissemination of his music and the support of events connected with his music. The Society assisted in issues of several CDs on different labels; assisted in the preparation of: Chamber Music Festival devoted to the music of Boris Tchaikovsky in De Rode Pomp Hall, Ghent (Belgium, 2004), performances of orchestral and chamber works in the U.K., France, Denmark, Germany, Japan. The Society welcomes everyone who admires the music of this great Russian composer. It will be delighted to answer any inquiries and to send scores.

Нотное издание

*Серия «Борис Чайковский. Избранные Сочинения»*

**Борис Александрович Чайковский**

**«После бала» • «Лес шумит»**

*Сюиты для оркестра из музыки к радиопостановкам*

Общая редакция П.А.Климова и К.В.Ершова

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