

СИМФОНИЧЕСКИЕ ЭТЮДЫ В ФОРМЕ ВАРИАЦИЙ⁵

Ор. 13 для фортепиано

Вариации № 11 и № 12

Р. ШУМАН

Flauto piccolo

2 Flauti

2 Oboi

2 Clarinetti (A)

2 Fagotti

I. II (A)

4 Corni
III. IV (D)

2 Trombe (D)

Alto

3 Tromboni Tenore

Basso

Timpani (A, D)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Adagio (♩=60)

I solo

p con molto espressione

pp

Adagio (♩=60)
con sord.

pp
con sord.

pp
con sord.

pp
con sord.
pizz.

pp
pizz.

⁵ Т.2. В оригинале Этюдов Шумана здесь знак повтора (Р. Шуман. Собрание сочинений для фортепиано, том 2, изд. П. Юргенсона № 2 390 т. 41). В автографе партитуры знак повтора отсутствует.

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trom.

Trp.

Archi

I

arco

arco

Fl. I solo
Cl. con molta espressione
Fg. sempre pp
Archi pizz. sempre pp

Fl. I dolce
Cl. dolce
Fg. sempre pp
Archi sempre pp

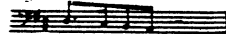
10

1) Т.10. В оригинале Этюдов Шумана в этом такте знак повтора и 1 Volta. В автографе партитуры знак повтора и такт соответствующий 1 Volta выпущен. Т.10 соответствует 2 Volta.

Picc.
Fl. I solo
Ob. pp I solo
Cl. pp sf
Fg. ff
Cr.
Trb.
Trbn.
Tp.
Archi arco sf ff

10

Musical score for page 144, measures 1-4. The score is for a full orchestra. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Strings (Archi). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamics such as *p*, *mf*, and *sf*. There are also some markings like *a2* and *11*.

¹⁾ Т.35. В автографе партитуры, видимо, ошибка: Trbn. III  ; исправлено редакцией.

Musical score for page 145, measures 5-8. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Strings (Archi). The score features first and second endings (1. and 2.) and dynamics such as *p*, *mf*, and *p con molto espressione*. There are also markings like *a2* and *1*.

Picc. *[simile]*

Fl. *[simile]*

Ob. *[simile]*

Cl. *[simile]*

Fg. *[simile]*

Cr.

Trb.

Trbn.

Tp.

Archi

(sul G)

dimin.

dimin.

dimin.

dimin.

pp lega-

pp lega-

Picc.

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *[P]*

Cr.

Trb.

Trbn.

Tp.

Archi

pp legatissimo

pp legatissimo

-tissimo

-tissimo

50

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tp. Archi

[p]

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tp. Archi

60

150

Picc.

Fl. *a2*
cresc.

Ob. I *a2*
cresc.

Cl. *cresc.*

Fg. *cresc.*

Cr. I

Trb. [*p cresc.*]

Trbn.

Tp.

Archi *a poco* *f* *cresc.*

Picc.

Fl. [*cresc.*] *sf sf* *f*

Ob. *cresc.* *sf sf*

Cl. *sf sf*

Fg. *sf sf*

Cr. *a2* *f*

Trb. I solo *mf* *f*

Trbn.

Tp.

Archi *sf sf* *f* *sf*

[*f*] [*cresc.*] 70 *sf sf*

11*

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

Archi

78

79

80

81

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

Archi

82

83

84

85

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tp. Archi.

Measures 1-3 of the score. Dynamics include *sf*, *f*, and *ff*. Performance markings include *a2* and *ff*.

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tp. Archi.

Measures 4-6 of the score. Dynamics include *sf*, *f*, and *p*. Performance markings include *I solo* and *p*.

Picc. I

Fl. I

Ob. I

Cl. I

Fg. I

Cr.

Trb.

Trbn.

Tp.

staccatto

staccatto

staccatto

90 staccatto

Picc.

Fl. *f [cresc.]*

Ob. *f [cresc.]*

Cl. *f [cresc.]*

Fg. *f [cresc.]*

Cr. *ff*

Trb. *ff*

Trbn.

Tp.

p *f cresc.*

p *f cresc.*

p *f cresc.*

p *f cresc.*

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

Archi

110

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

Archi

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

Archi

div. *simile*

p

div. *simile*

p

Fl.

Ob.

Cl.

Fg.

V. I

V. II

Fl.

Ob.

Cl.

Fg.

Archi

I solo

p legatissimo

unio

con espressione

unio

con espressione

I

I

legatissimo

legatissimo

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Archi

140

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Archi

143

180

187

1) В автографе партитуры сверху и на свободных строках записана литературная программа к увертюре П. И. Чайковского „Гроза“ (по одноименной драме А. Н. Островского).

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tpt. Archi.

168

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tpt. Archi.

169

Fl. *I solo*
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Trm.
 Tp.
 Archi. *p staccato* [p] *f* *p* *f* [p]

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Trm.
 Tp.
 Archi. *p* *oposo.* *f staccato*

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Co.
 Trb.
 Trbn.
 Tp.
 Archi

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Co.
 Trb.
 Trbn.
 Tp.
 Archi

1) Т. 190. В автографе партитуры далее отсутствует 8 тактов, имеющихся в оригинале Этюдов Шумана.

Fl. *a2*
 Fl. *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Cr. *f*
 Trb. *f*
 Trbn. *f*
 Tp. *f*
 Archi *f*
sempre ff

Fl. *staccato*
 Fl. *a2*
 Ob. *a2*
 Cl. *a2*
 Fg. *a2*
 Cr. *staccato*
 Trb. *staccato*
 Trbn. *staccato*
 Tp. *staccato*
 Archi *staccato*
staccato

This musical score page contains measures 209 and 210 for an orchestra. The score is arranged in three systems of staves. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tbn.), and Trombone (Tb.). The third system includes the string section (Arohli). The music is in 4/4 time with a key signature of one sharp (F#). Measure 209 features a melodic line in the woodwinds and strings, while measure 210 is dominated by a dense, rhythmic texture of chords and sixteenth-note patterns in the woodwinds and strings. Dynamic markings include *mf* and *ff*. The page number 210 is printed at the bottom center.