Симфонія

C dur

для

большаго оркестра

сочиненіе

Милія Балакирева.

Переложеніе для фортепьяно въ 4 руки

Сергѣя Ляпунова.

собственность издателя

Юлій Генрихъ Циммерманъ.

С-Петербургъ. Москва. Лейпцигъ. Лондонъ.

Цѣна 4р.

CLOSED SHELF

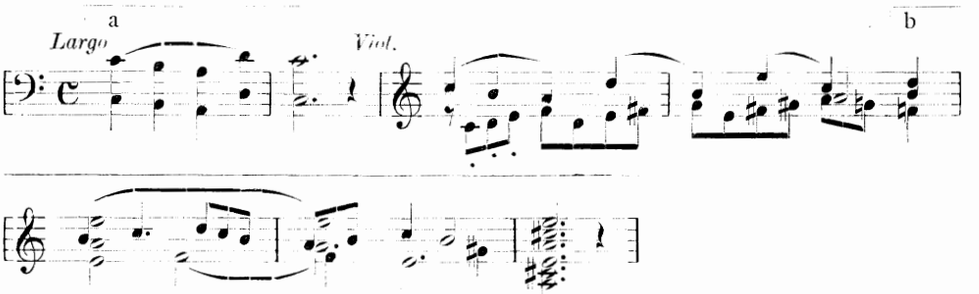
Symphonie C dur in 4 Sätzen

von

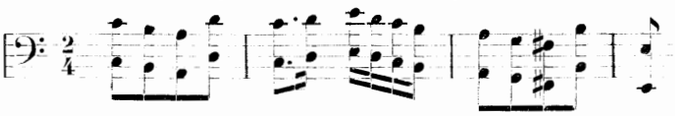
Mili Balakirew.

I. Introduzioni e Allegro.

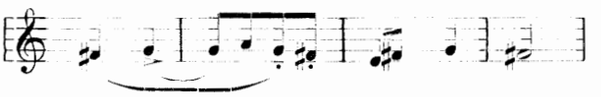
Die ersten sieben Takte enthalten die Hauptthemen des ersten Satzes: mit dem Buchstaben »a« ist das Motiv des Hauptsatzes und mit »b« das Motiv des Seitensatzes bezeichnet:



Zu Beginn des Allegro steht das Hauptthema im $^2/_4$ Rhythmus:



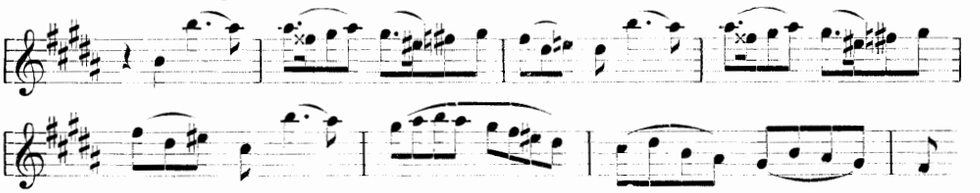
Im gleichen Rhythmus erscheint das Seitenthema:



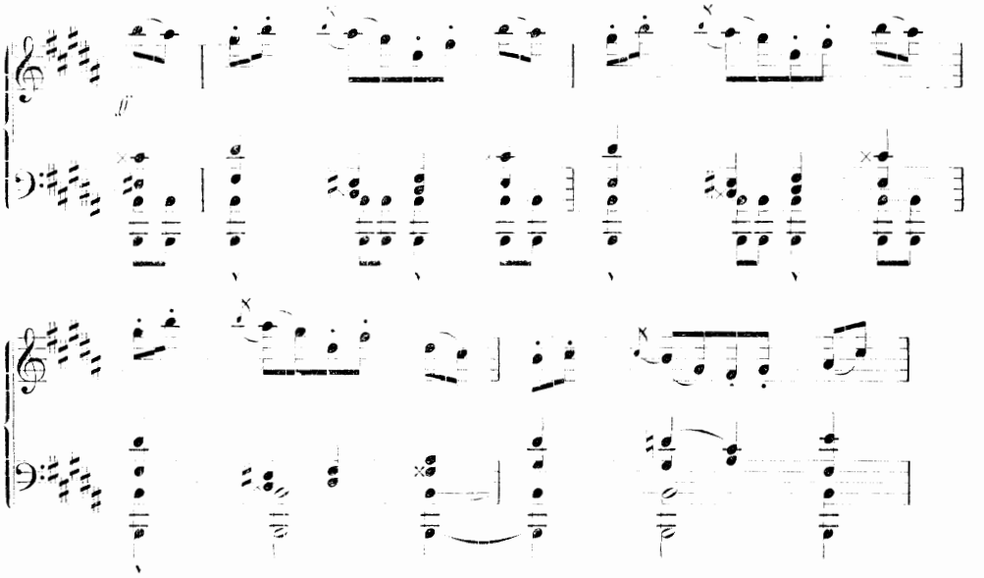
Nach Schluss der Exposition folgt der Autor dem Gebrauch der Klassiker, die Exposition zu wiederholen, doch mit verändertem Rhythmus und anderer Version. Das erste Thema erscheint jetzt im $^2/_2$ Rhythmus:

Dazu gesellt sich ein neues Seitenthema in H-dur, dessen Anfang aus dem Hauptthema »a« entwickelt ist:

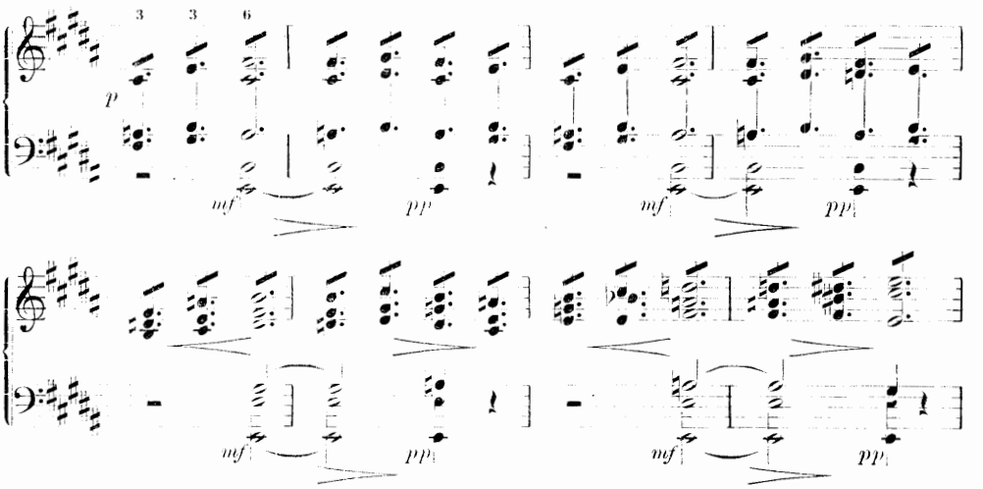
Darauf folgt nach einigen Takten eine neue selbständige Melodie:



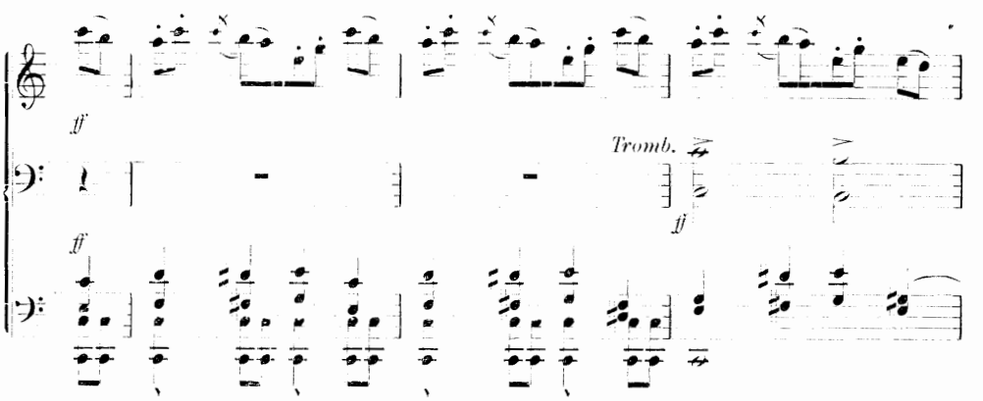
Die Exposition beschliesst das folgende Tutti:

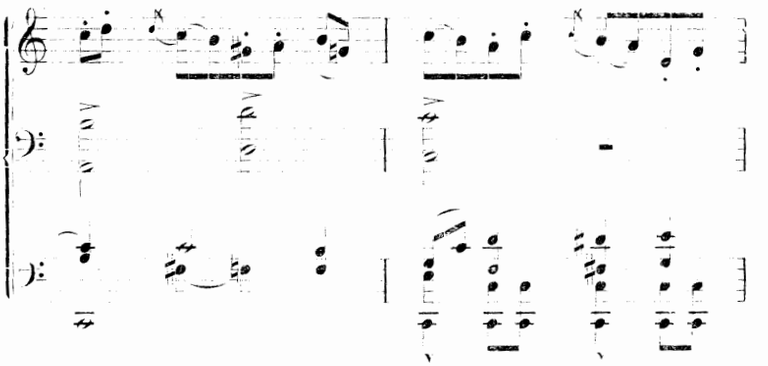


Es folgt die Durcharbeitung (Mittelsatz), anfangs eine Verknüpfung und Verflechtung der beiden Seitensätze, dann die Episode:



Hierauf wird der 2. Seitensatz auf einem Orgelpunkt durchgeführt und erscheint die Rückkehr des Hauptthemas, das als Contrapunkt zum Schlusssatze auftritt:

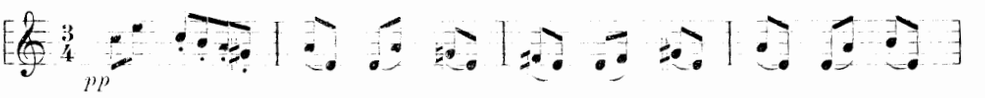




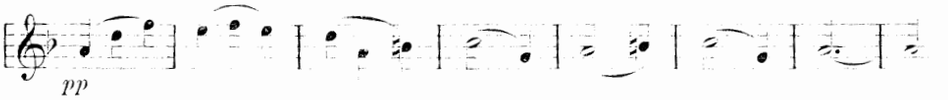
Nach einer verkürzten Wiederholung des zweiten Seitensatzes in Verbindung mit der ersten Episode, folgt eine Coda, welche sich aus der Entwicklung des Hauptgedankens und Motiven des ersten Seitensatzes aufbaut. Damit schliesst der erste Satz der Symphonie.

II. Scherzo.

Der Hauptgedanke ist folgender:

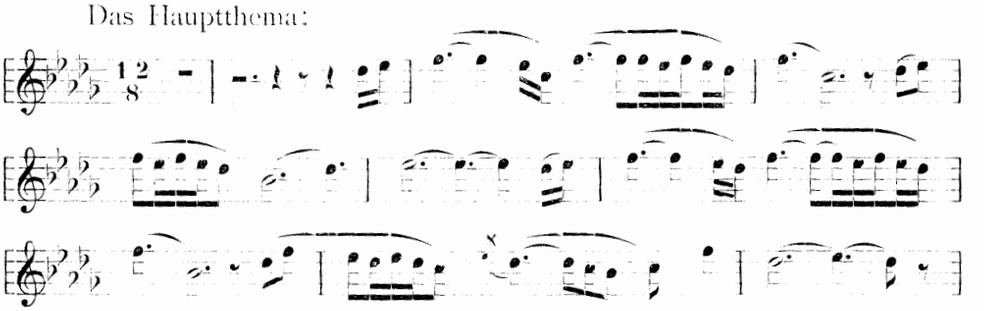


Das Thema des Trio lautet:

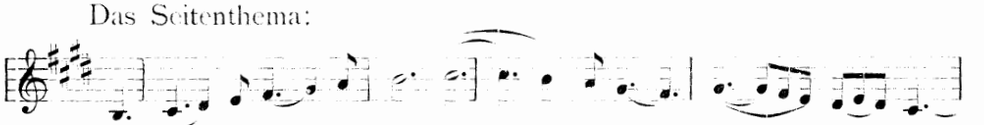


III. Andante.

Das Hauptthema:



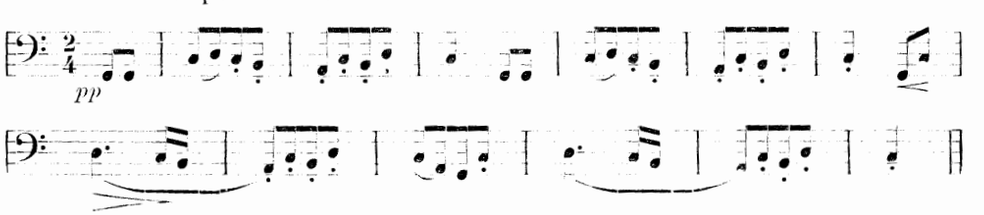
Das Seitenthema:



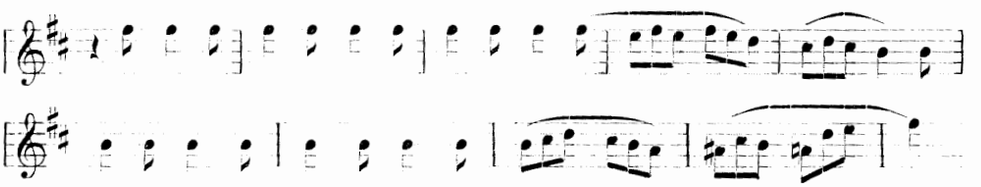
Dem Andante folgt unmittelbar das Finale.

IV. Finale.

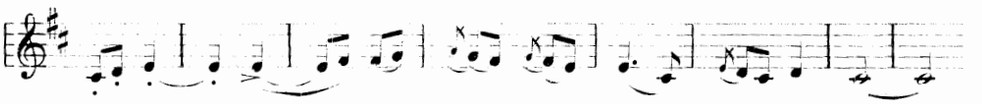
Das Hauptthema ist die Melodie eines russischen Volksliedes:



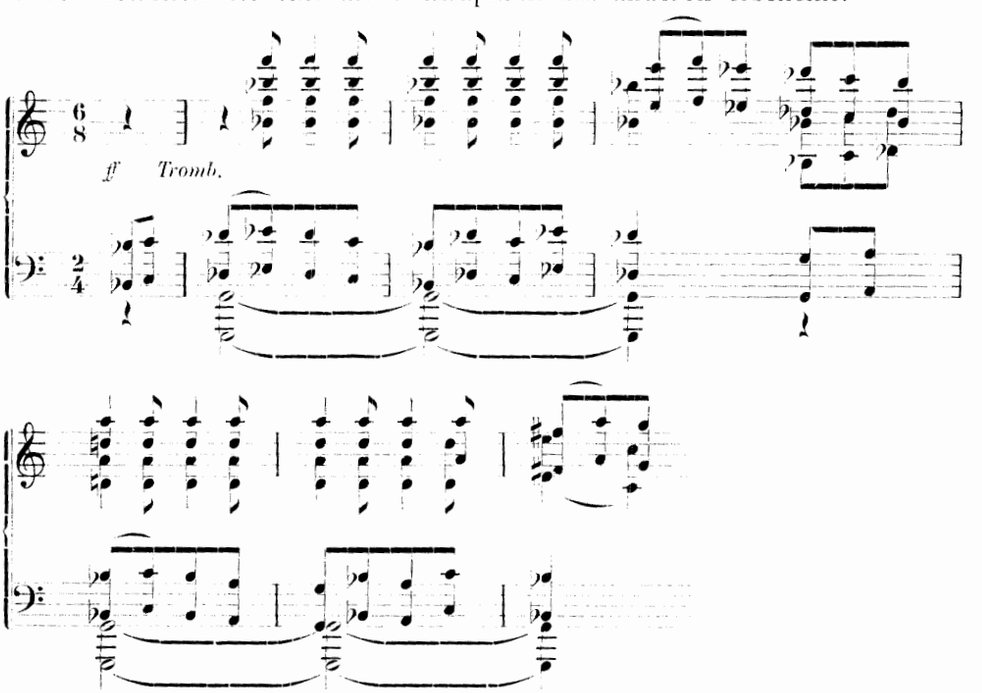
Das Seitenthema bildet eine Melodie im $^6_8$ Rhythmus von orientalischem Charakter:



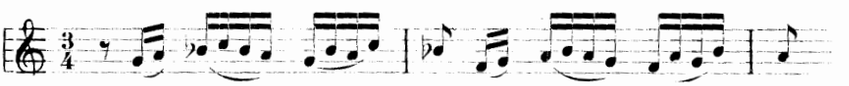
Gleichsam als Nebensatz zum Seitenthema folgt ein episodischer Gedanke:



Der Mittelsatz der Finale verwebt die verschiedenen Gedanken, wobei bisweilen der eine als Contrapunkt des anderen erscheint:



Dann folgt die Wiederholung des Hauptthemas in grossartiger Gestaltung und nach verkürzter Wiederholung des Seitenthemas, schliesst das Finale Tempo di Polacca aus dem Hauptgedanken entwickelt:



F. M. Geidel, Leipzig.

Другу русской музыки

Тертію Ивановичу Филиппову

со глубоким уважением и признательностію посвящает

М. Балакиревъ.

Петроградъ 11. Апрѣля 1898. г.

A l'ami de la musique russe

Tertius Philippow

hommage respectueux et reconnaissant de la part de

M. Balakirew.

Pétersbourg, 23. Avril 1898.

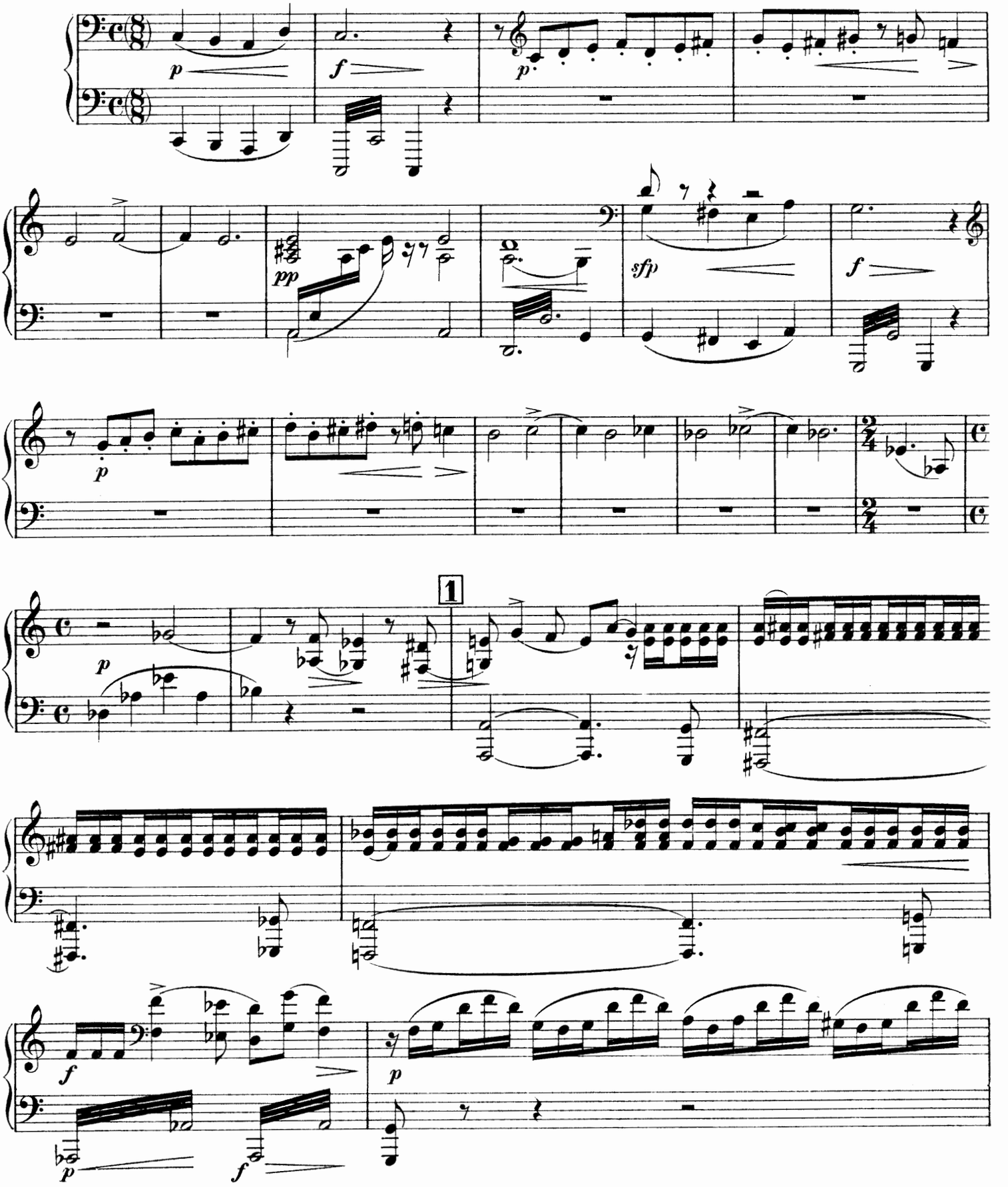
СИМФОНІЯ.

I.

Сочиненіе Милія Балакирева.
Переложеніе Сергѣя Ляпунова.

Secondo.

Largo. M.M. ♪ = 69.



Stich und Druck von F.M.Geidel, Leipzig.

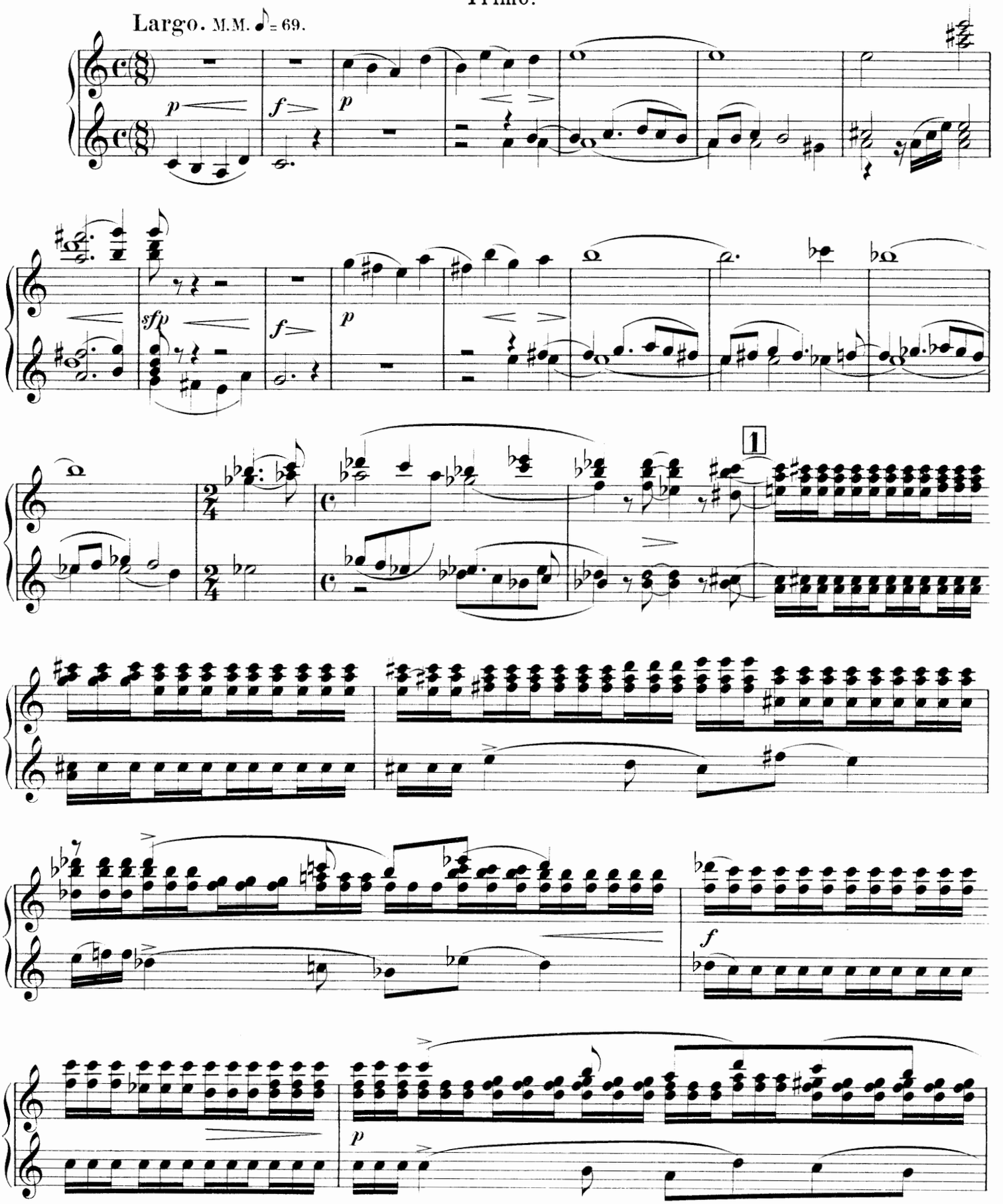
Z. 2838

SYMPHONIE.

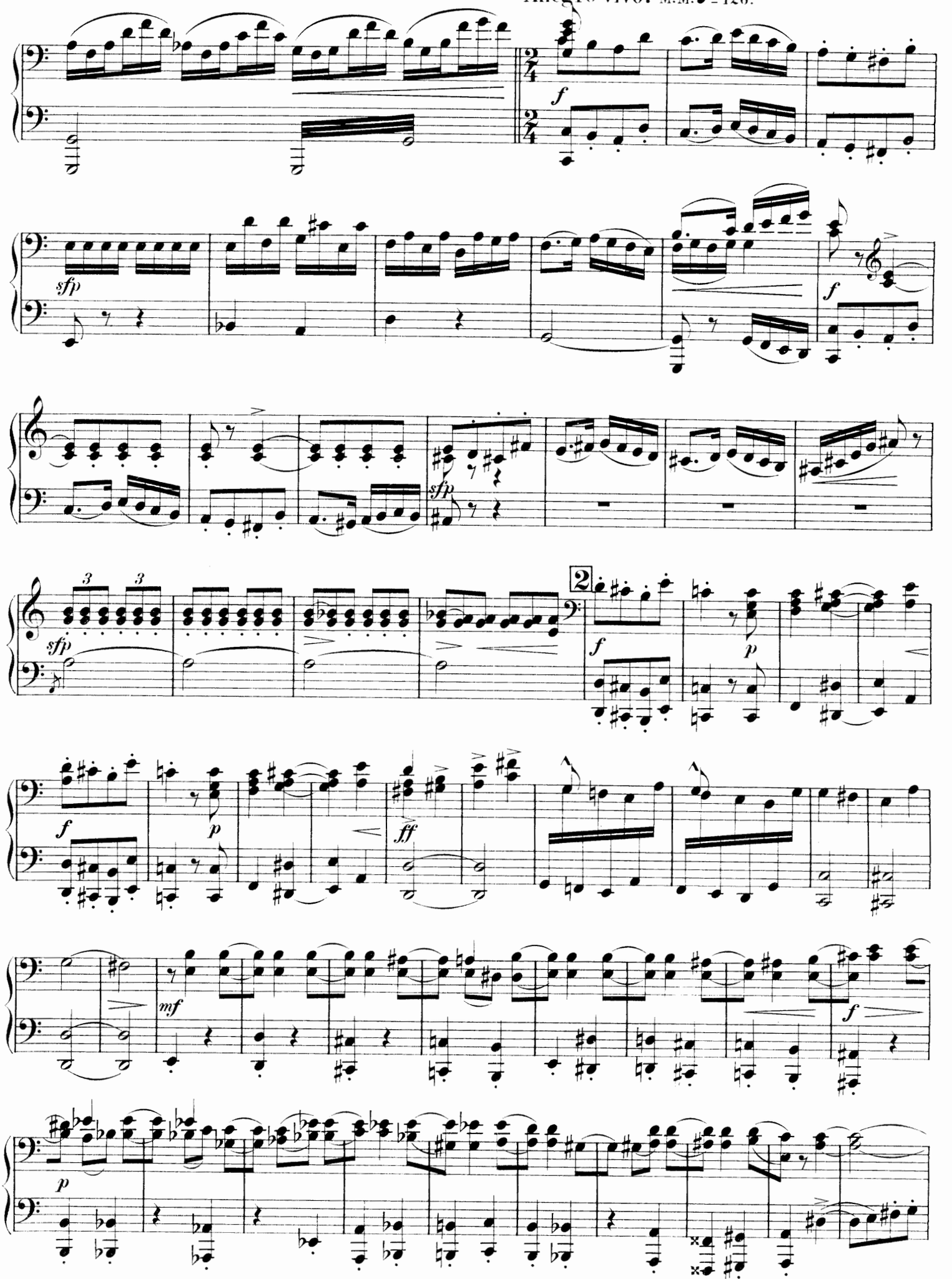
I.

Composée par M. Balakirew.
Arrangée par S. Liapounow.

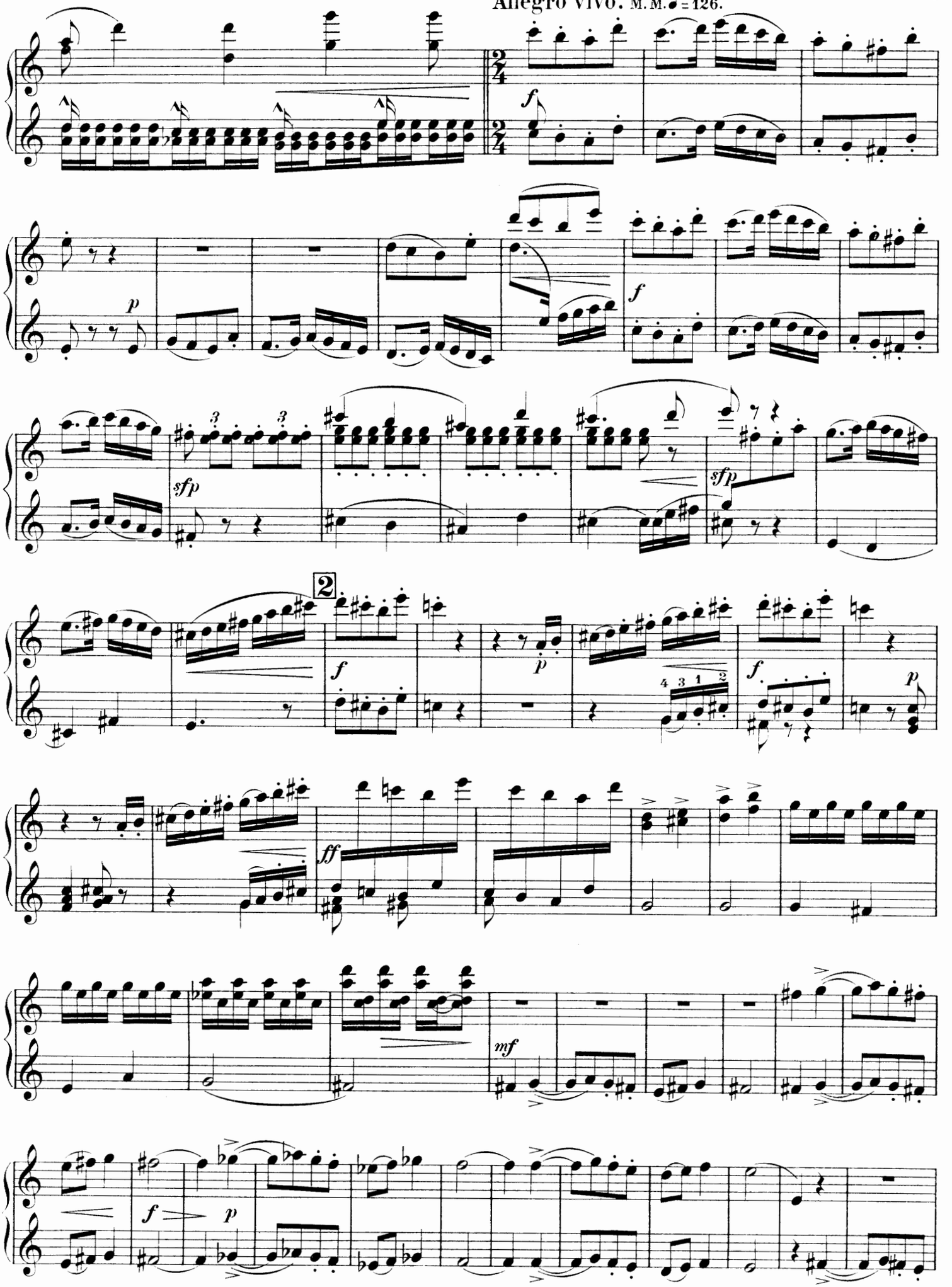
Primo.

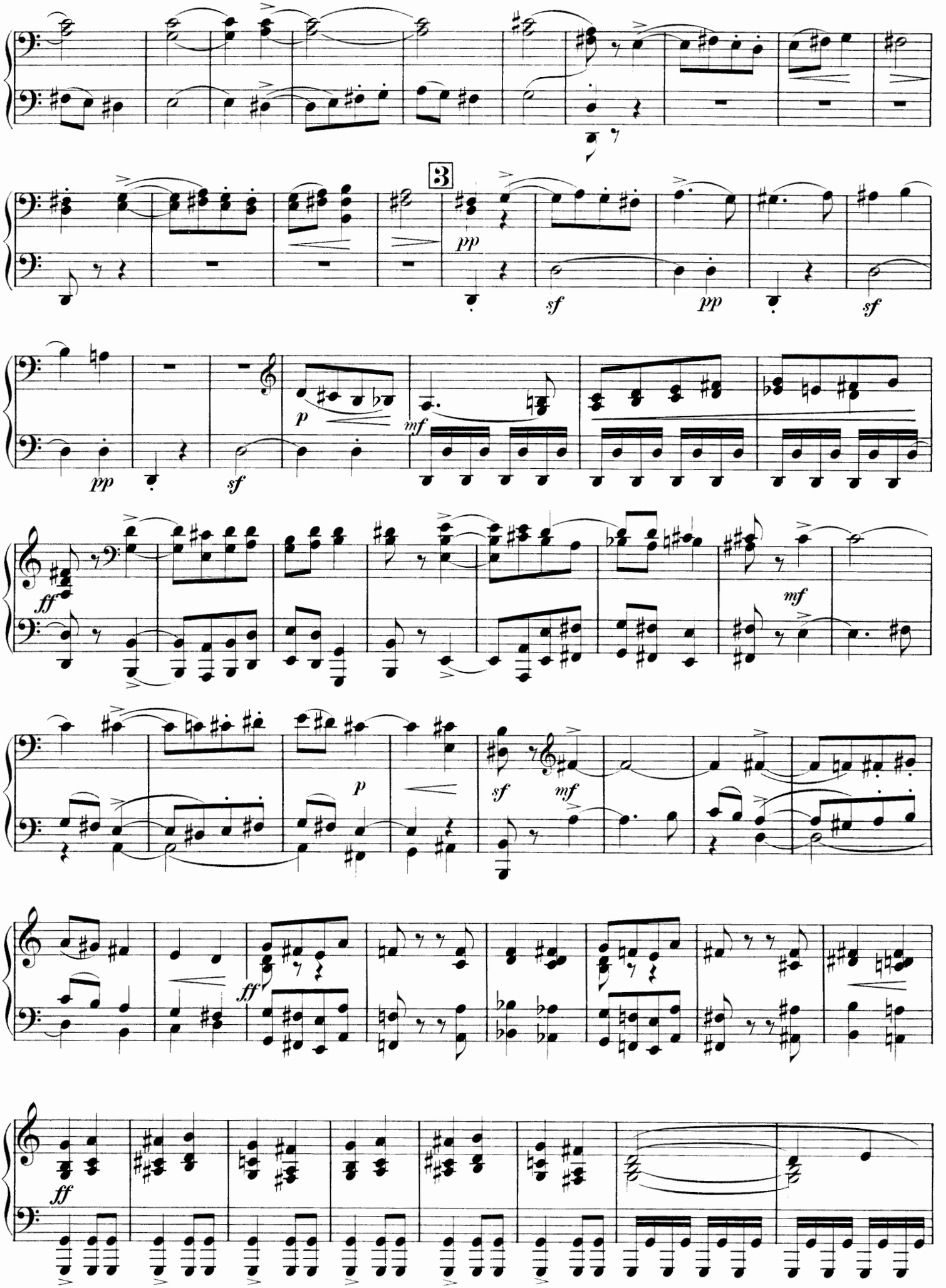


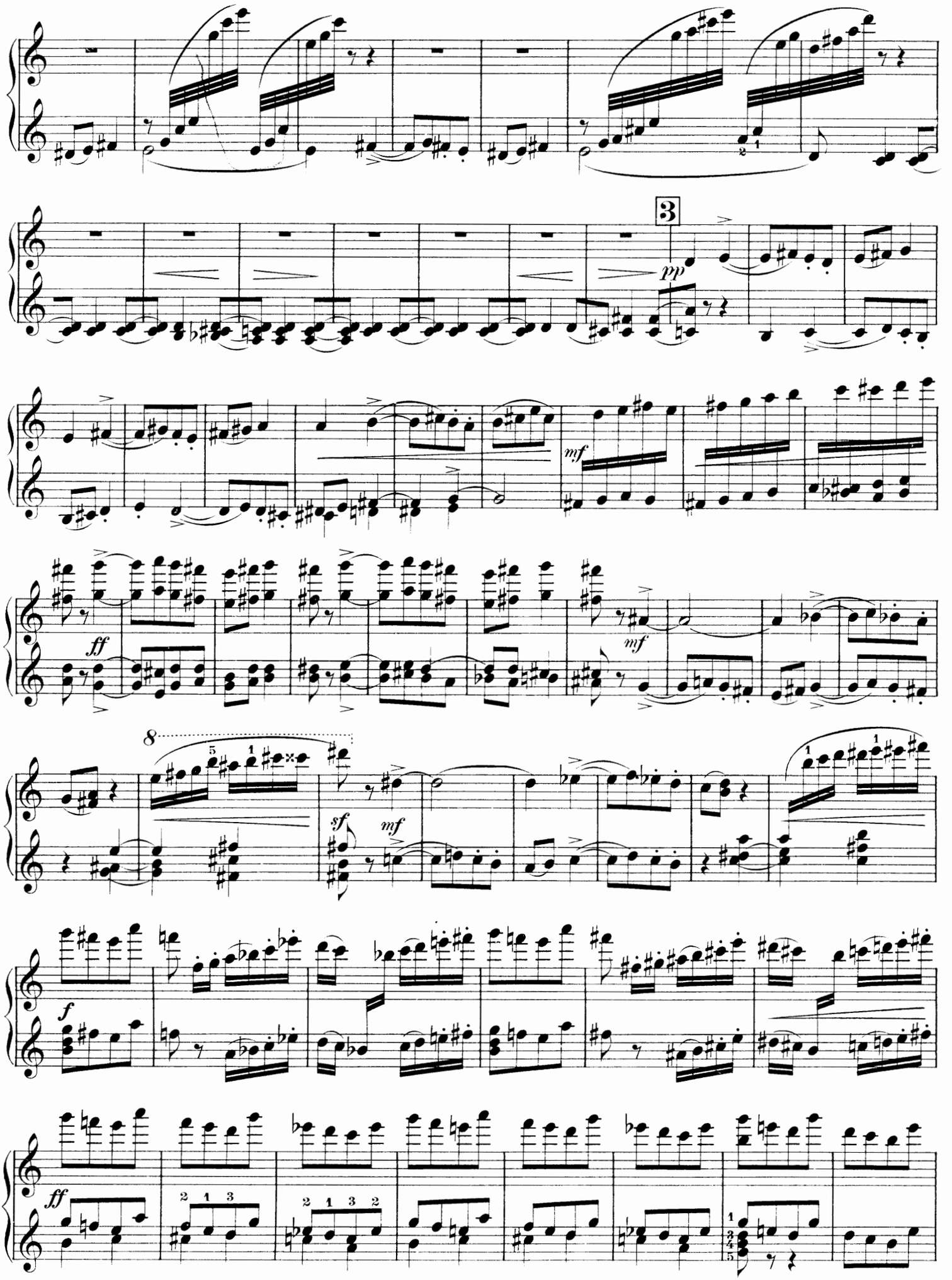
Secondo. Allegro vivo. M.M. ♩ = 126.

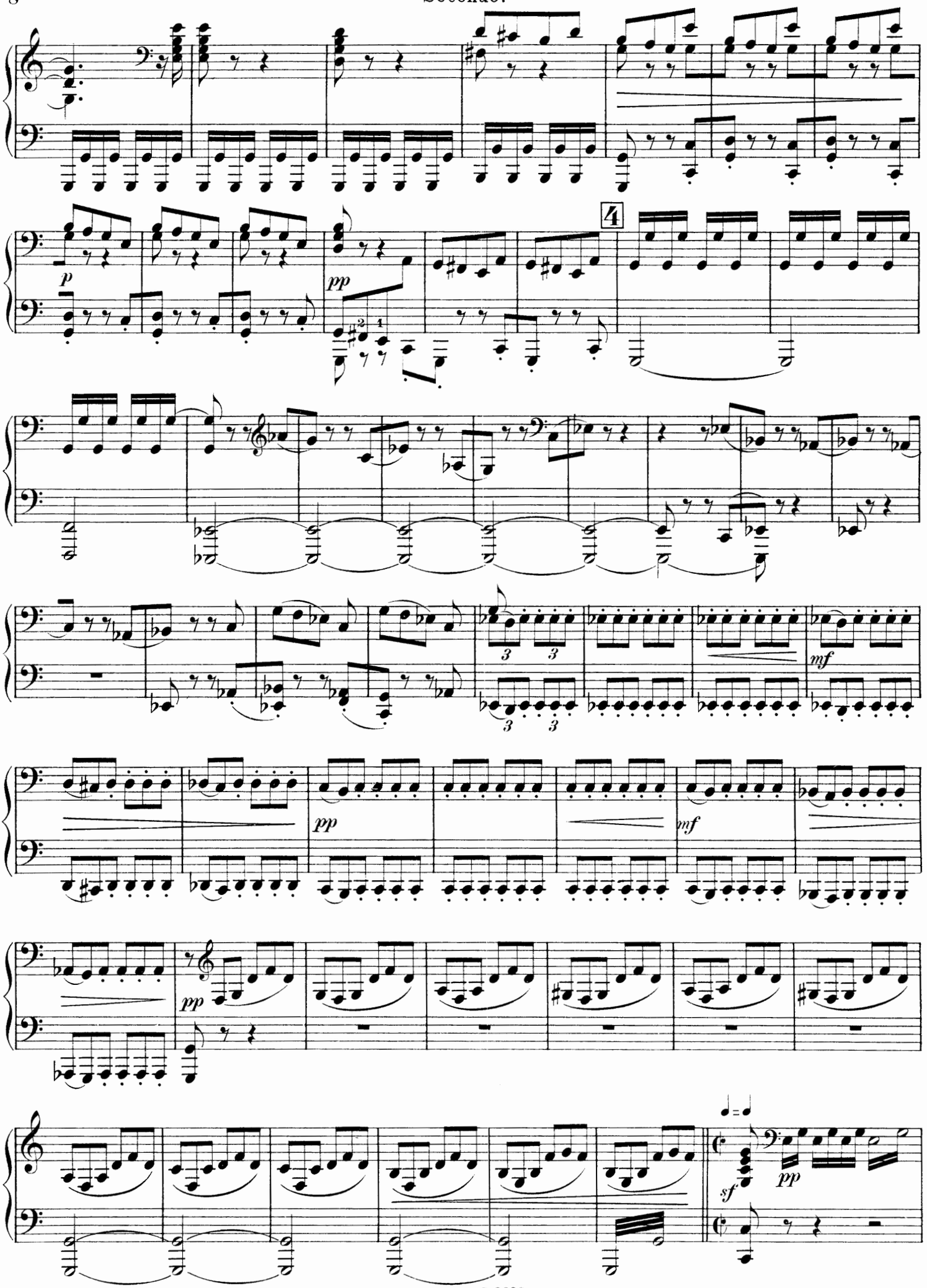


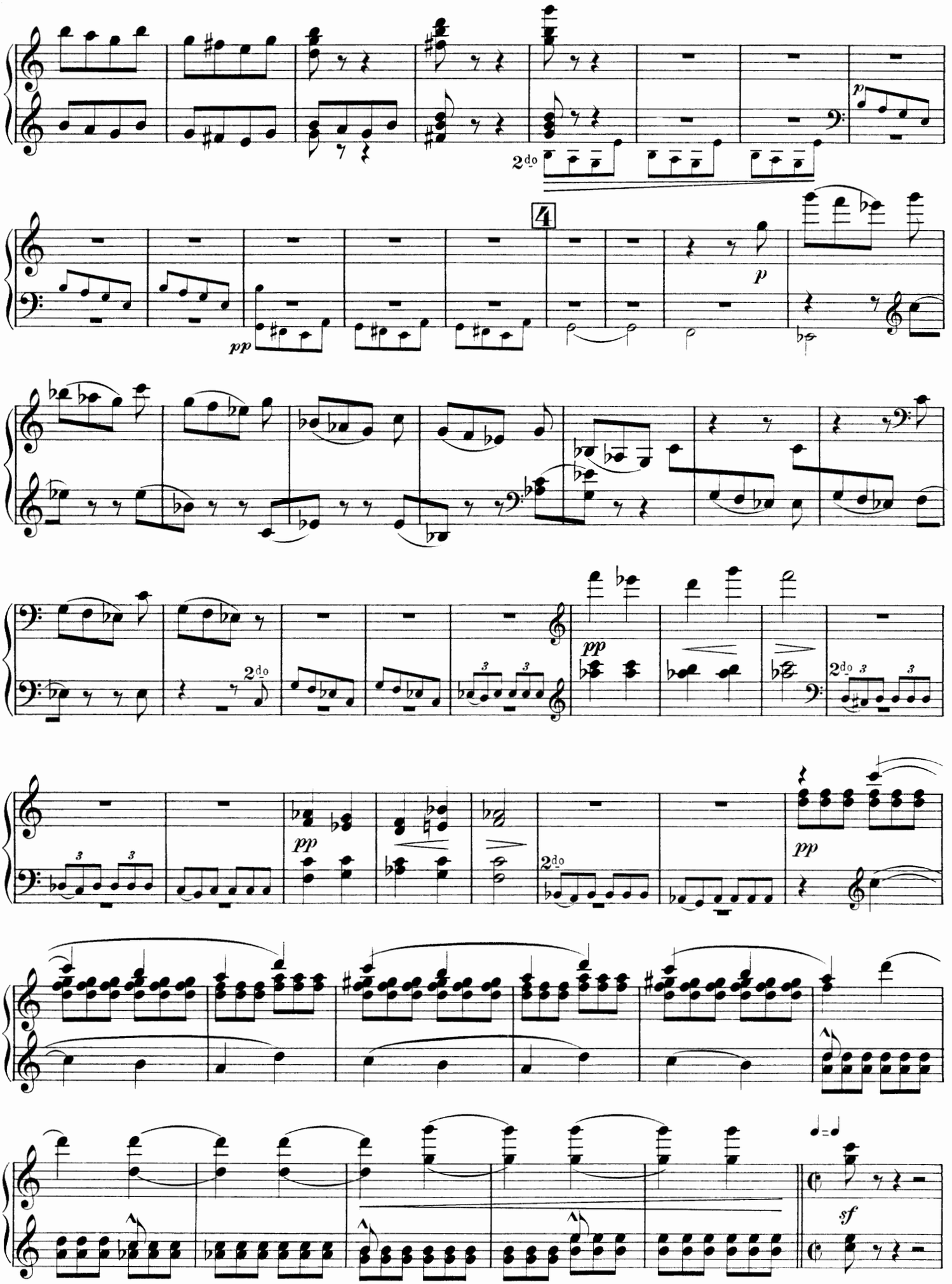
Allegro vivo. M.M. ♩ = 126.

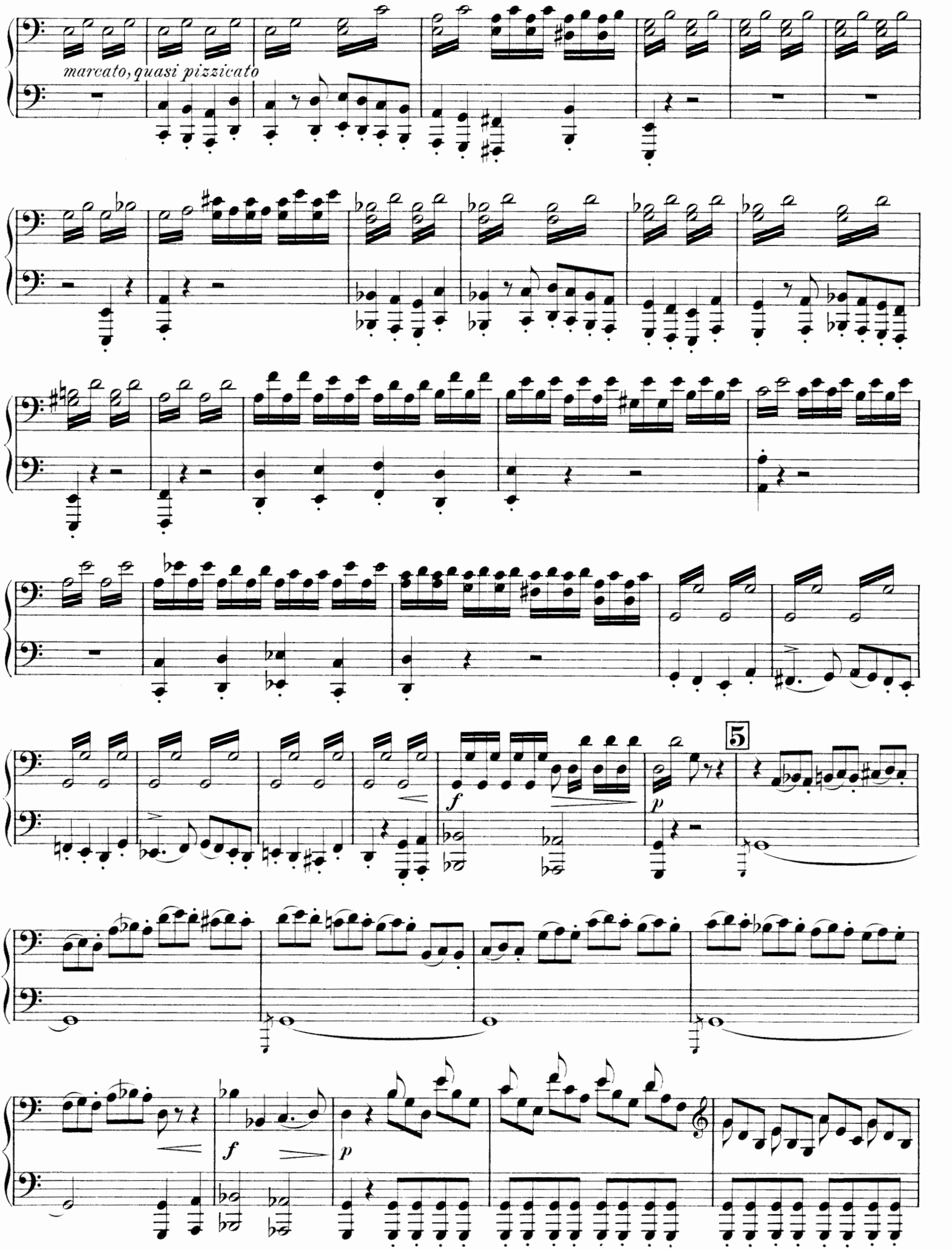


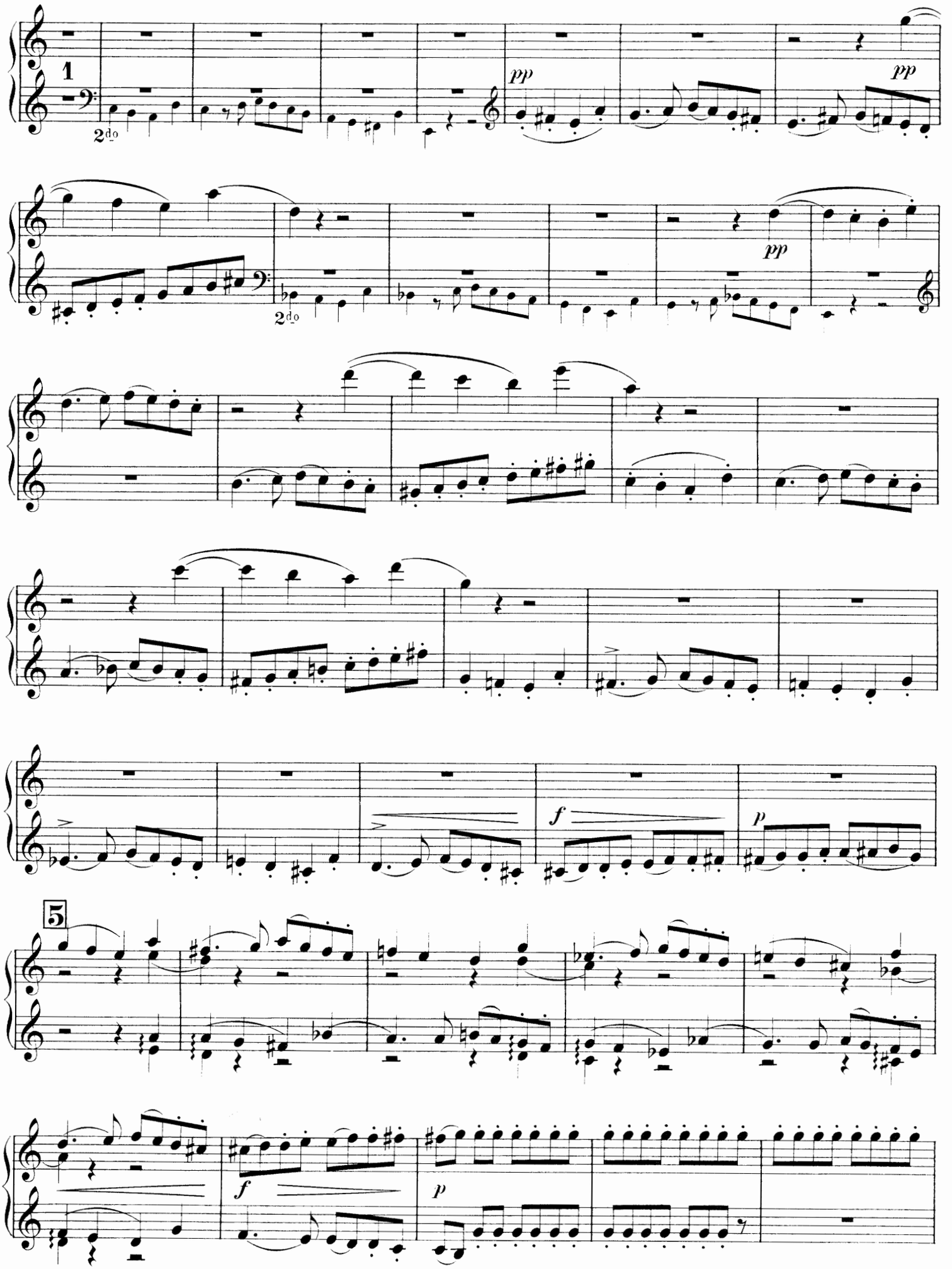

3
pp
sf
pp
sf
pp
sf
p
mf
ff
mf
p
sf
mf
ff
ff

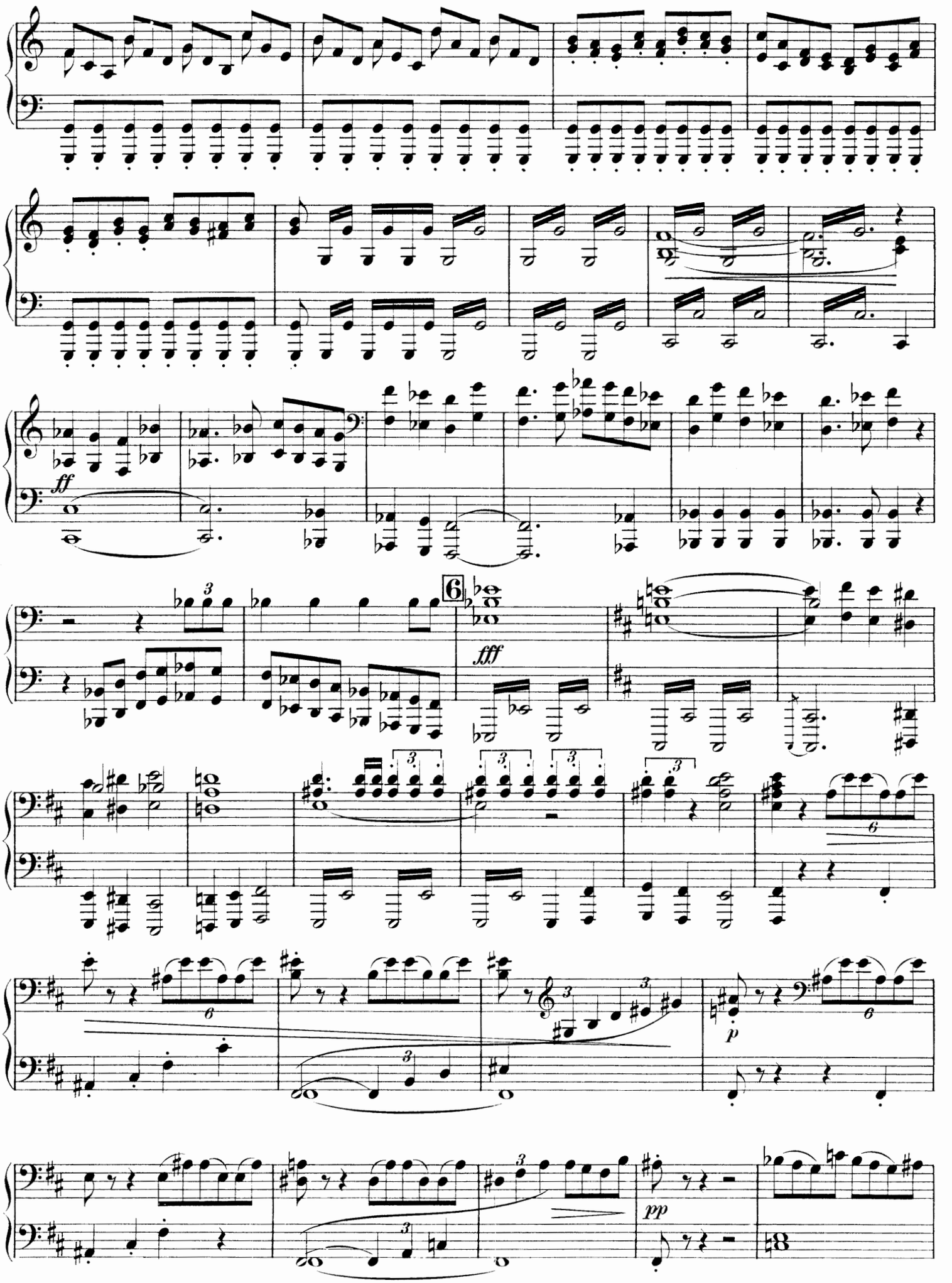

3
pp
mf
ff
mf
8
sf
mf
f
ff

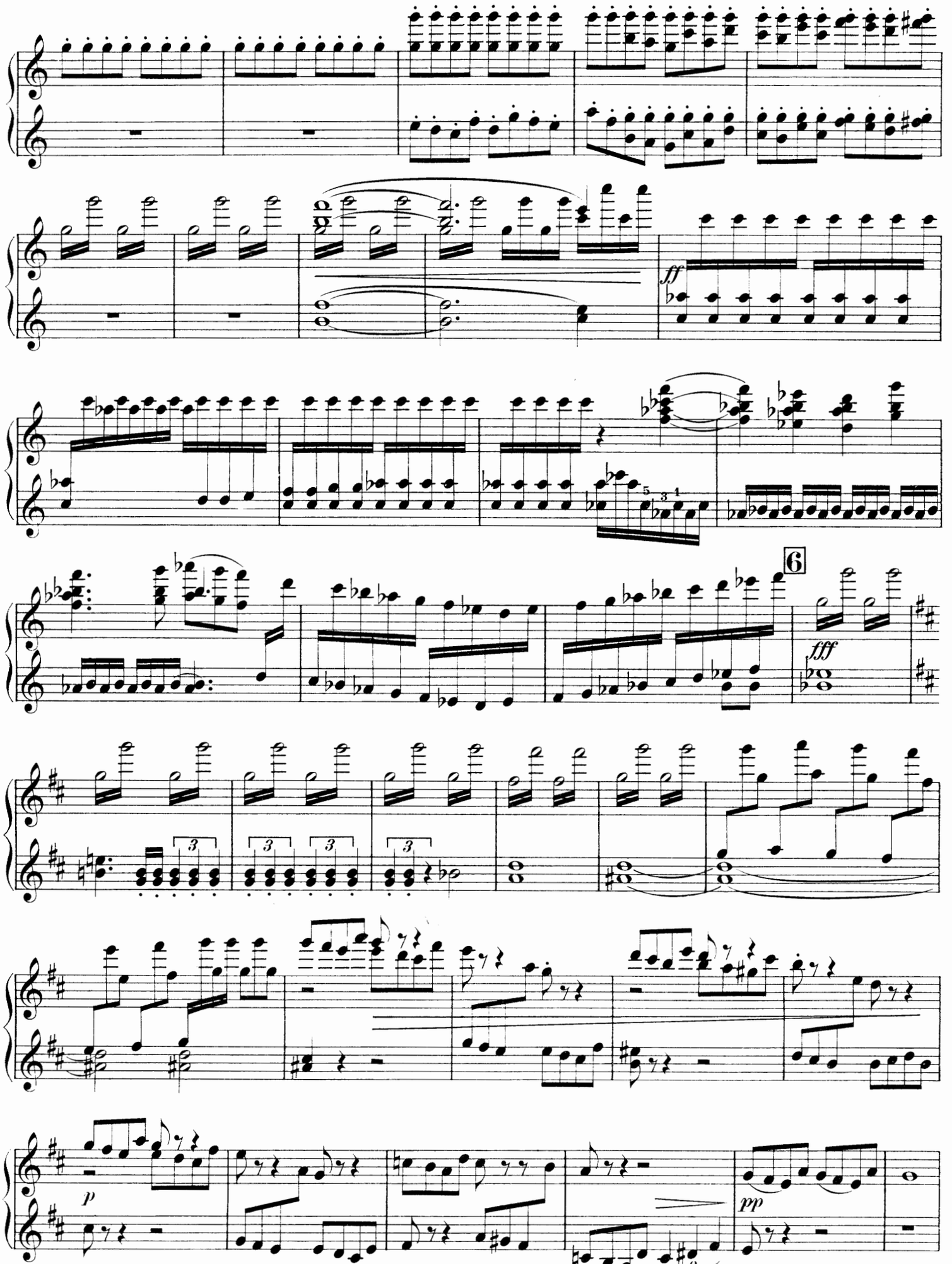

4
p
pp
3
3
3
3
mf
pp
mf
pp
sf
pp

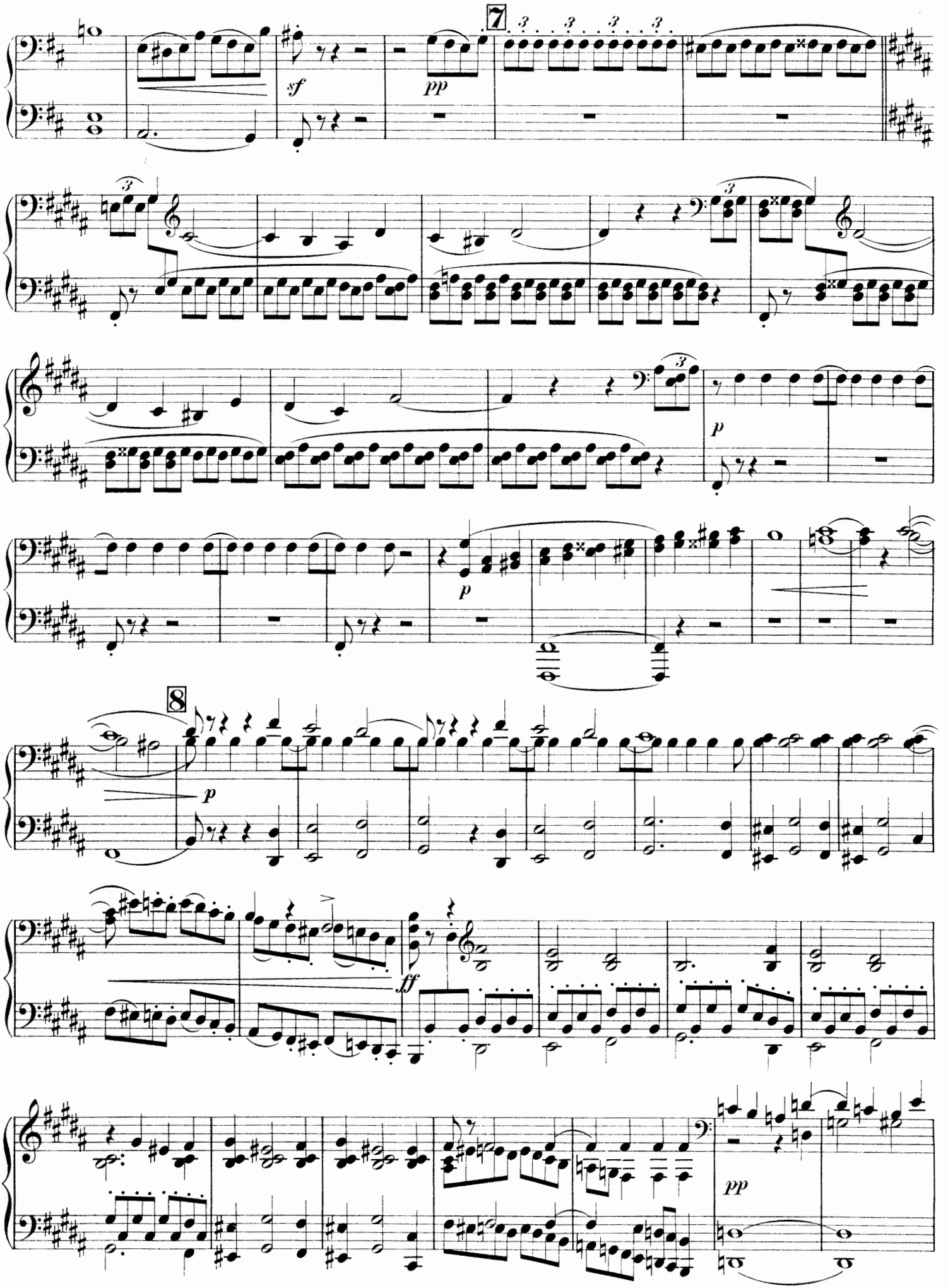

2do
4
p
pp
2do
pp
2do
pp
sf

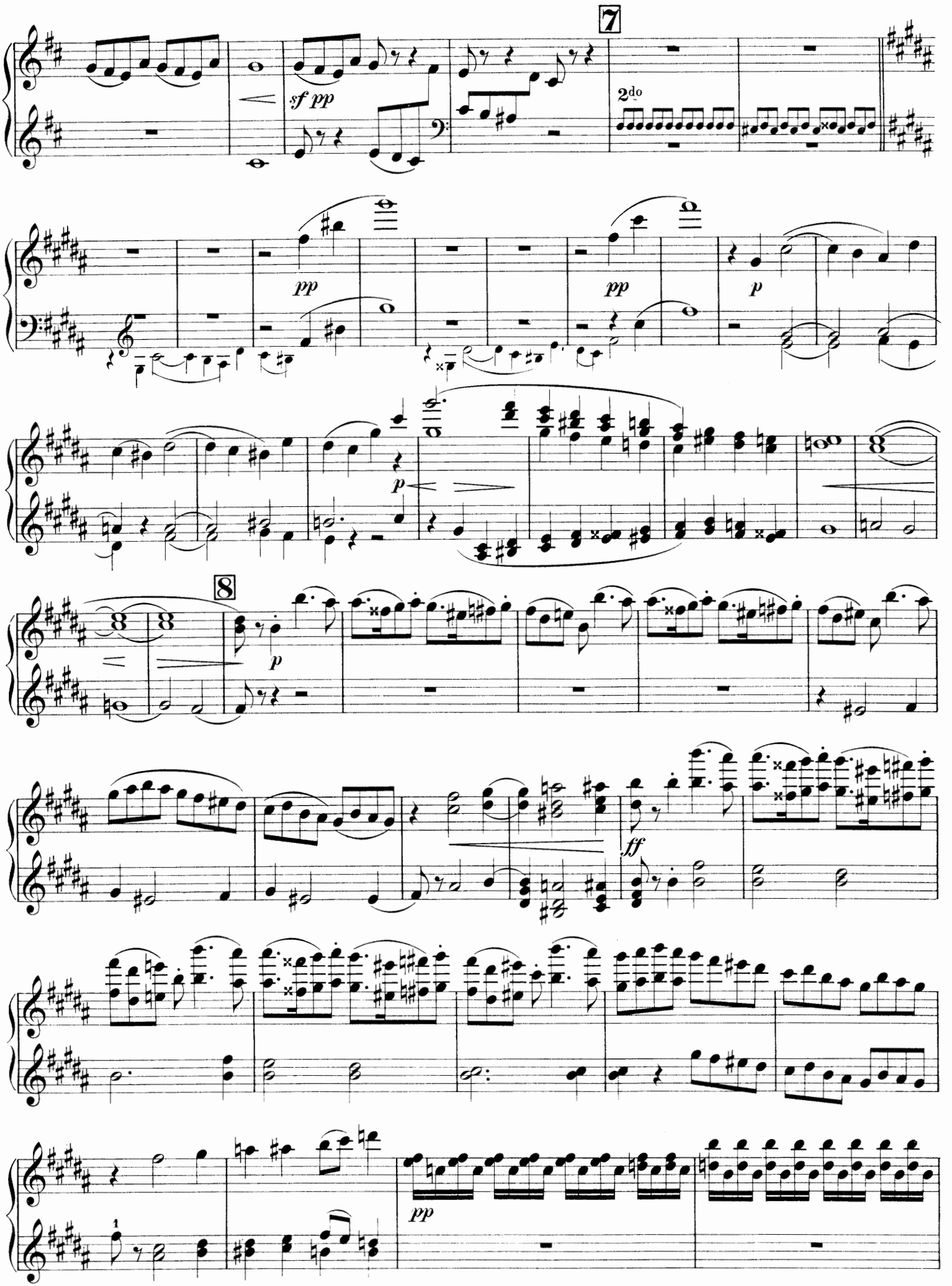

marcato, quasi pizzicato
5
f
p
f
p

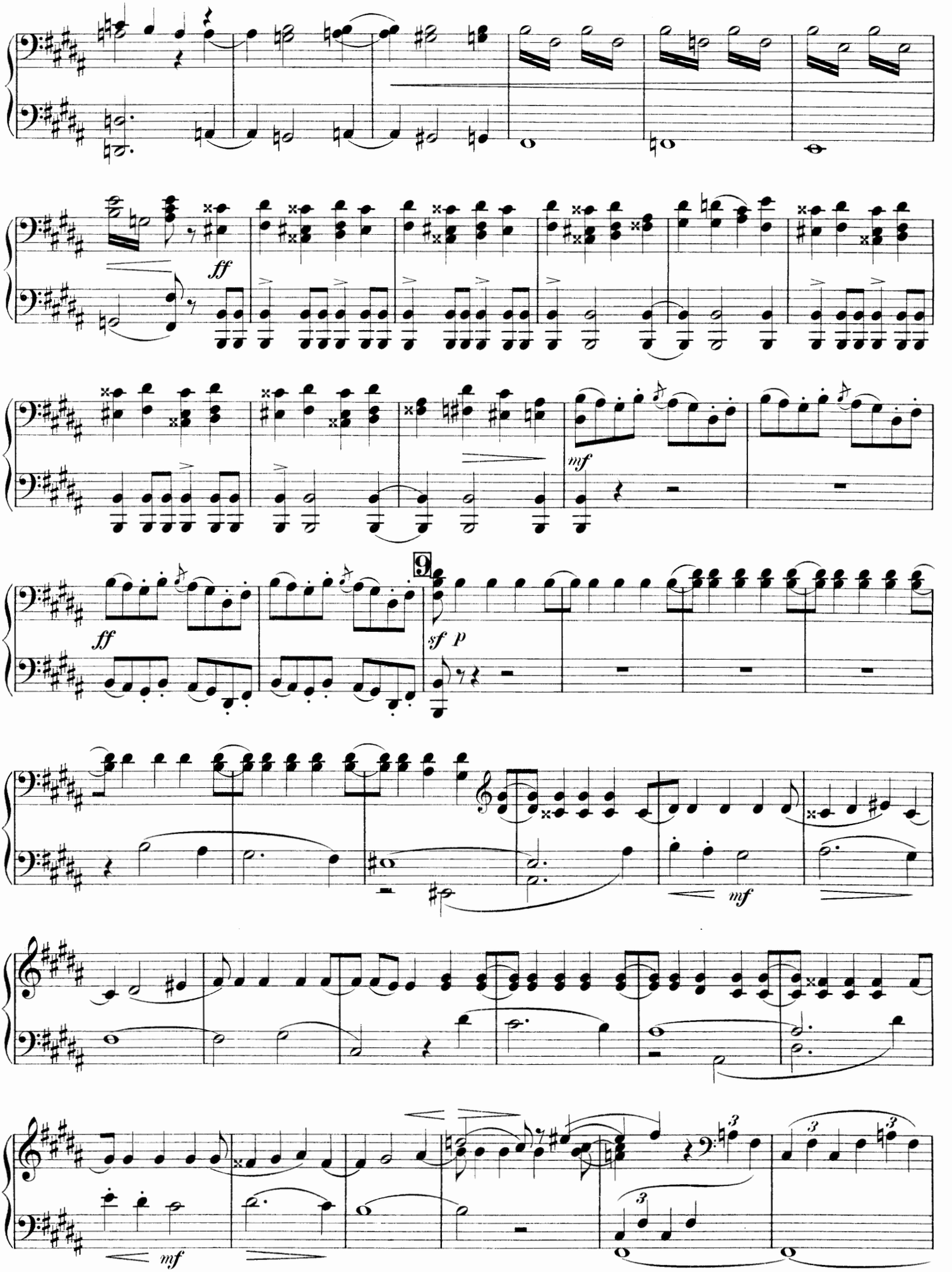

1
2do
pp
pp
2do
pp
5
f
p
f
p

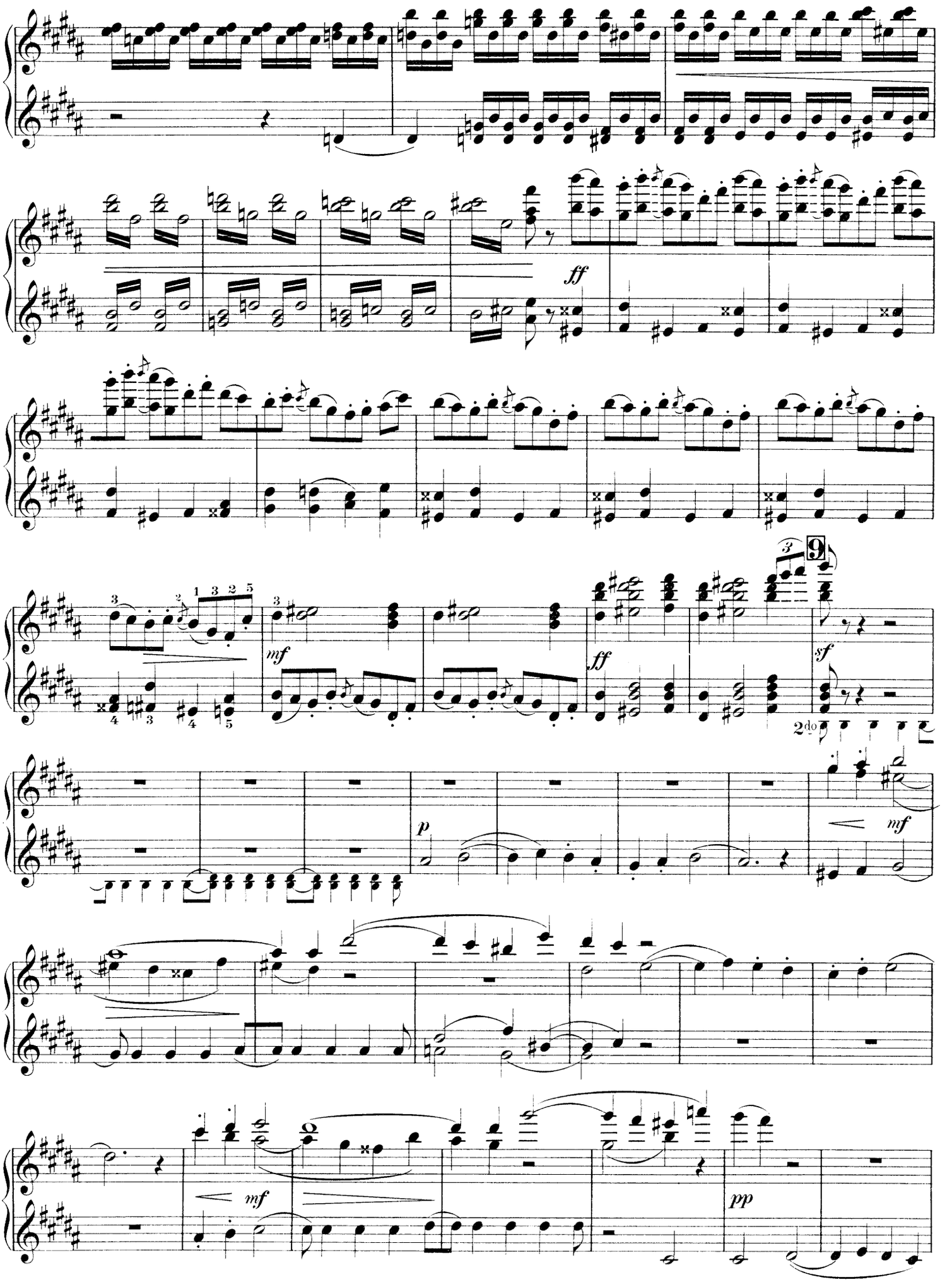

ff
6
fff
p
pp

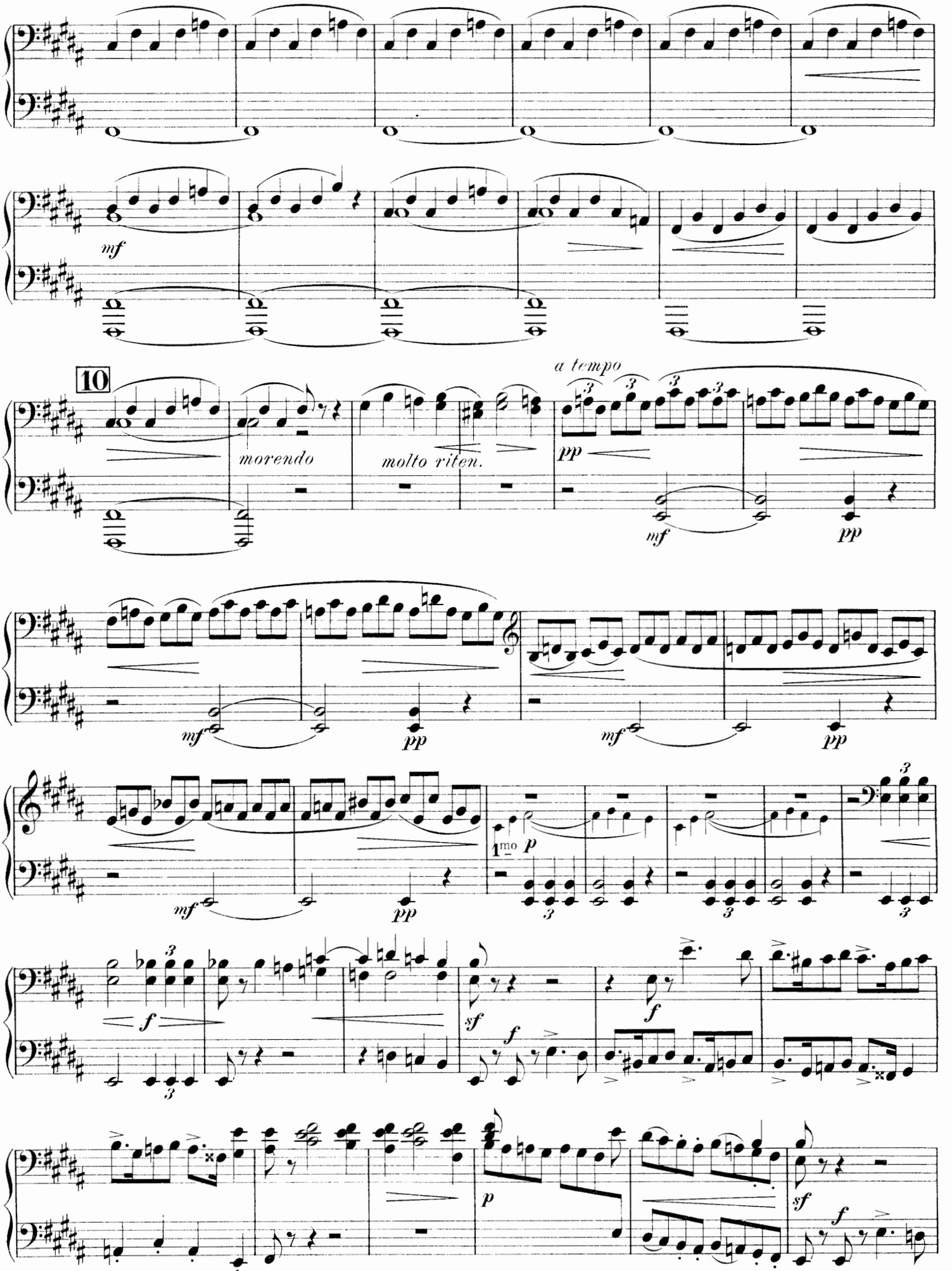

ff
6
fff
p
pp

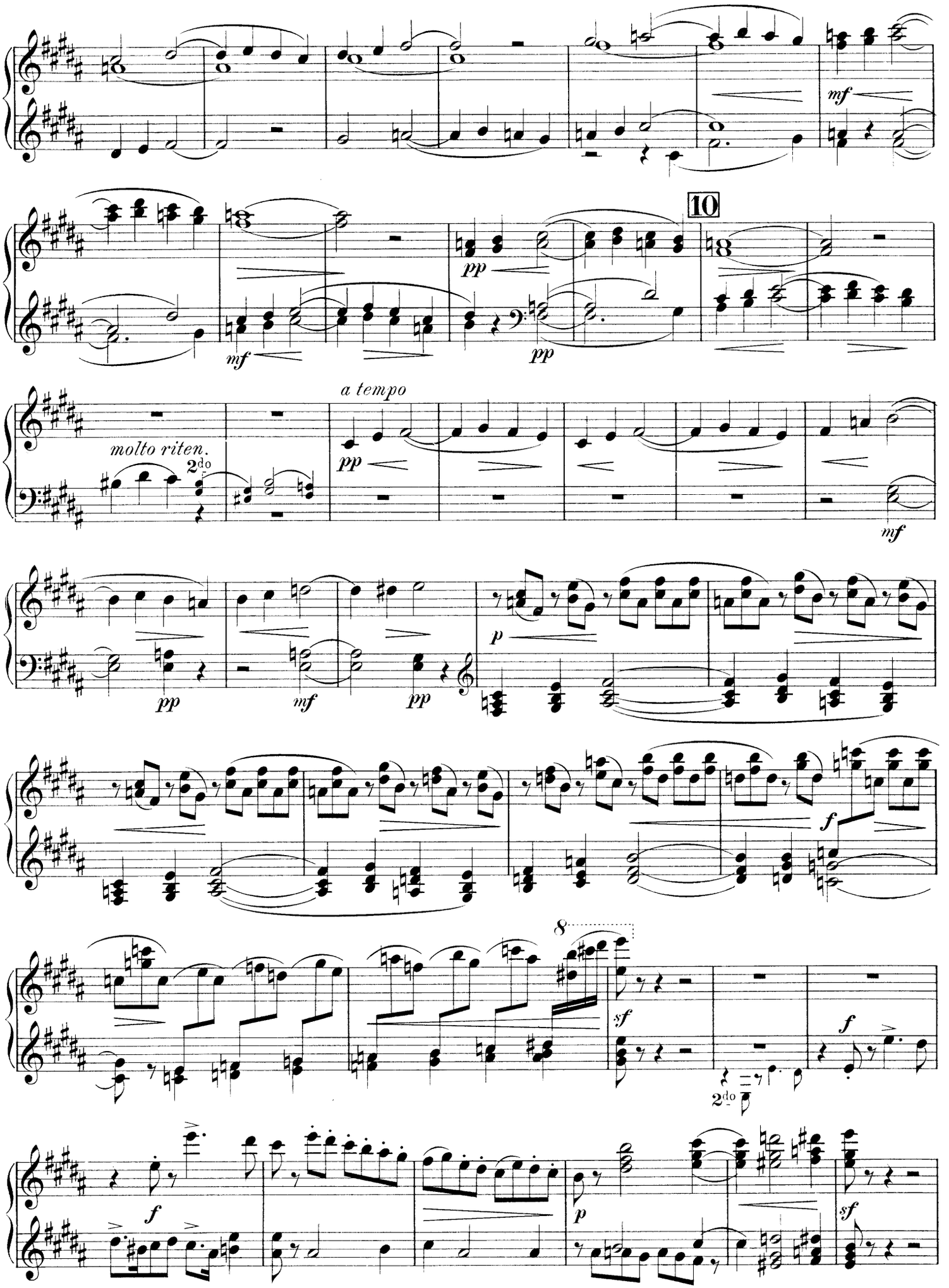

7
sf
pp
p
p
8
p
ff
pp

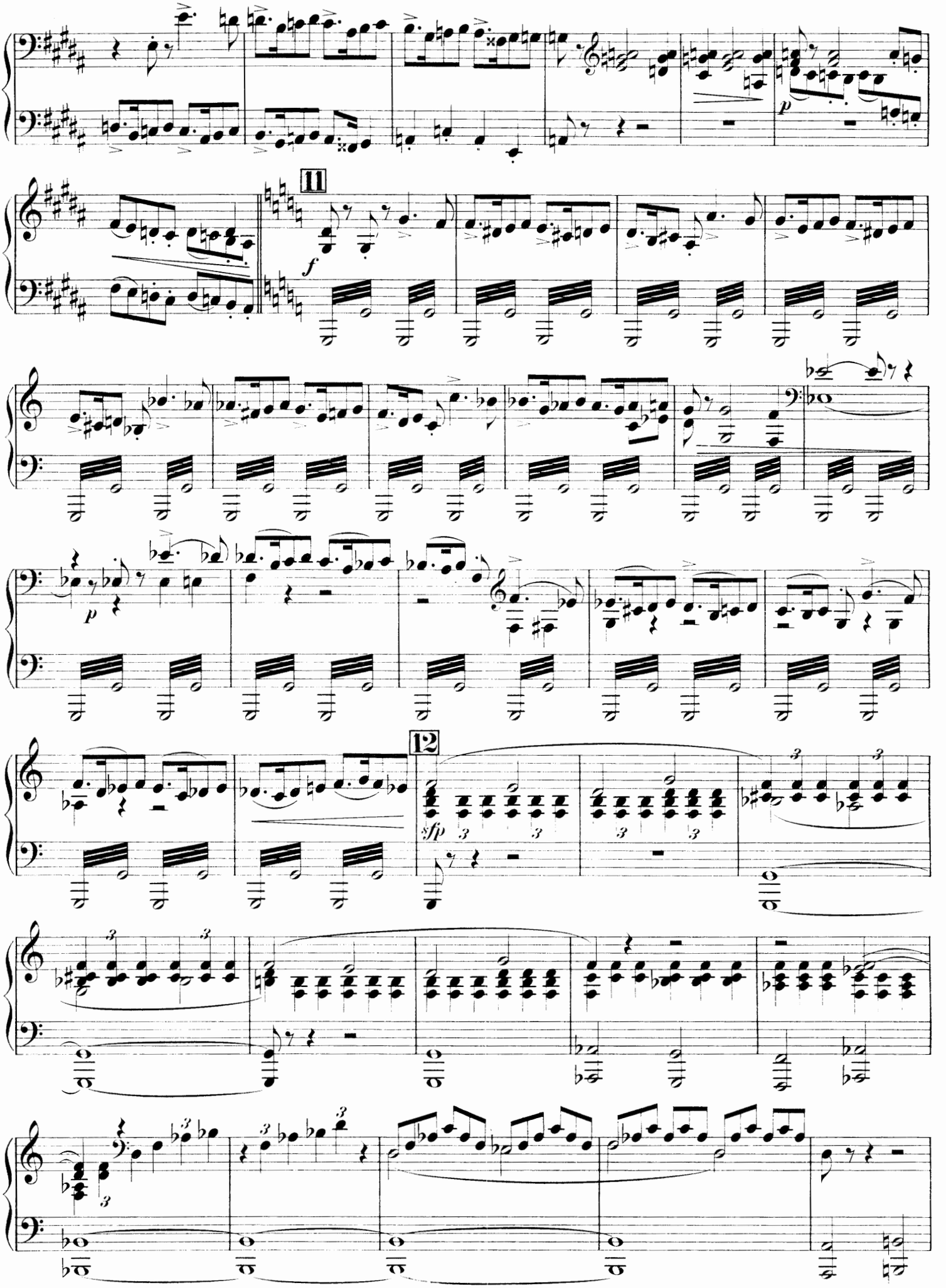

7
2do
sf pp
pp
pp
p
p
8
p
ff
pp

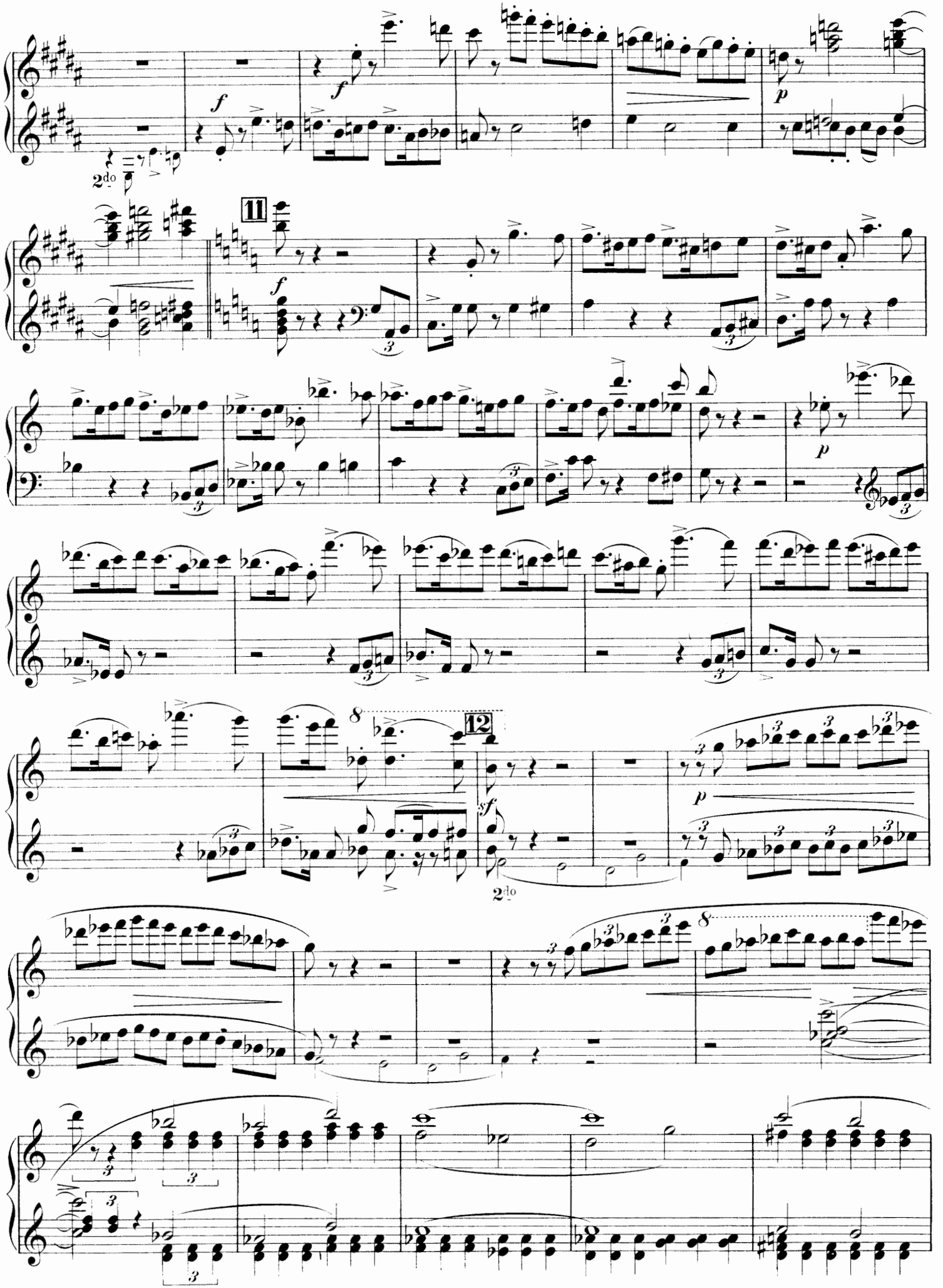

ff
mf
ff
sf p
9
mf
mf

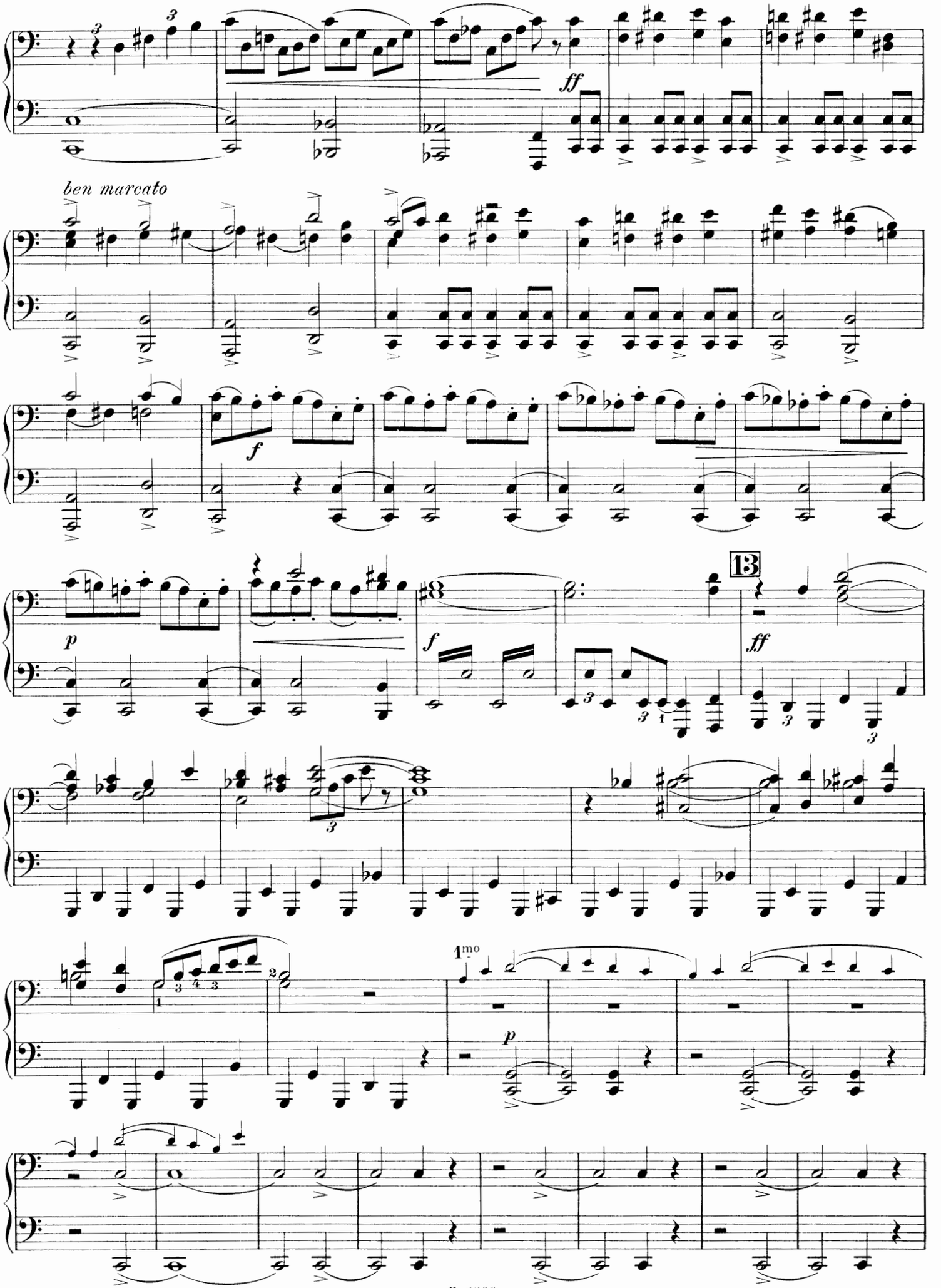

ff
mf
ff
sf
2do
p
mf
mf
pp

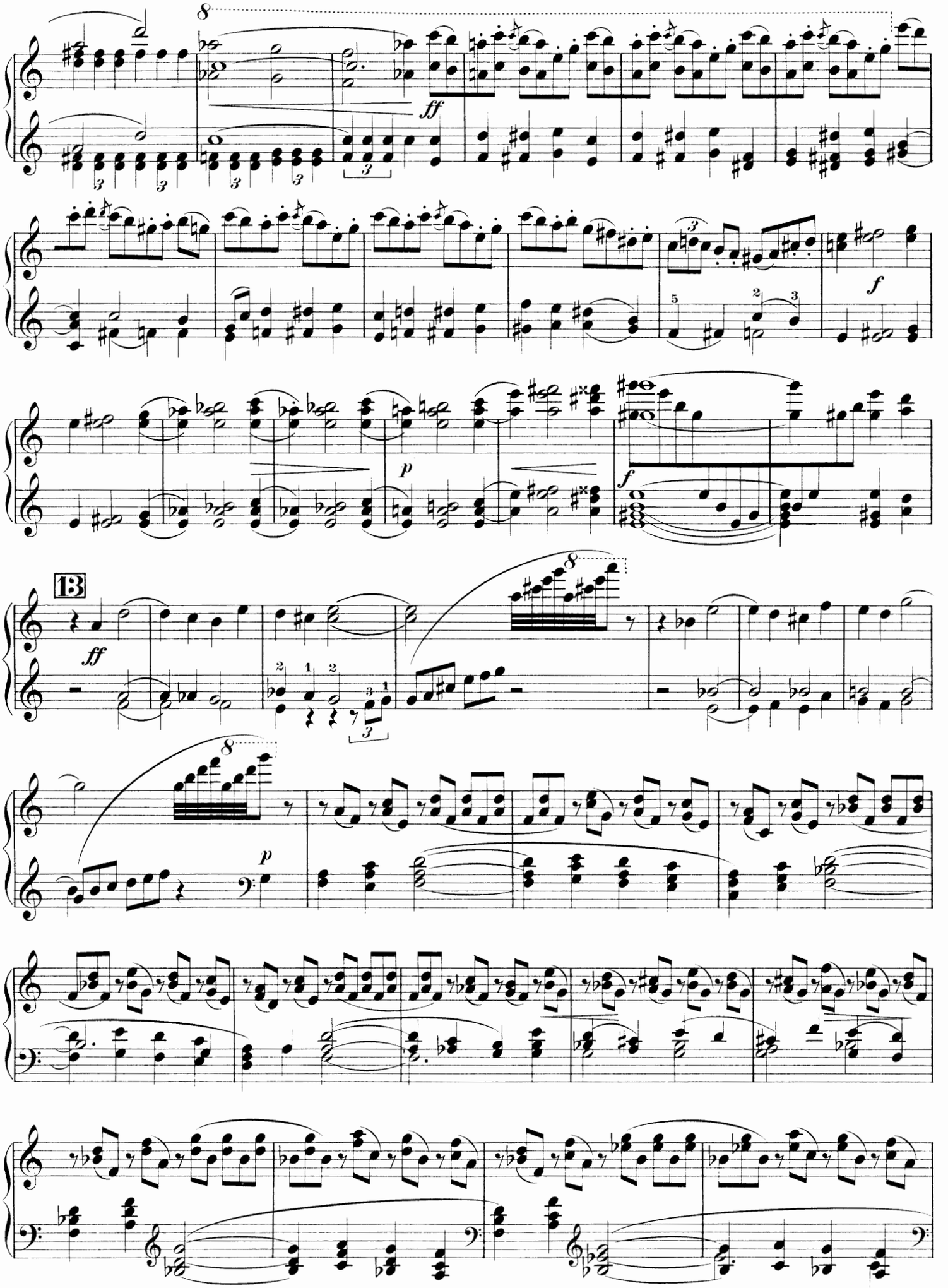

mf
10
morendo
molto riten.
a tempo
pp
mf
pp
1mo p
f
sf
p

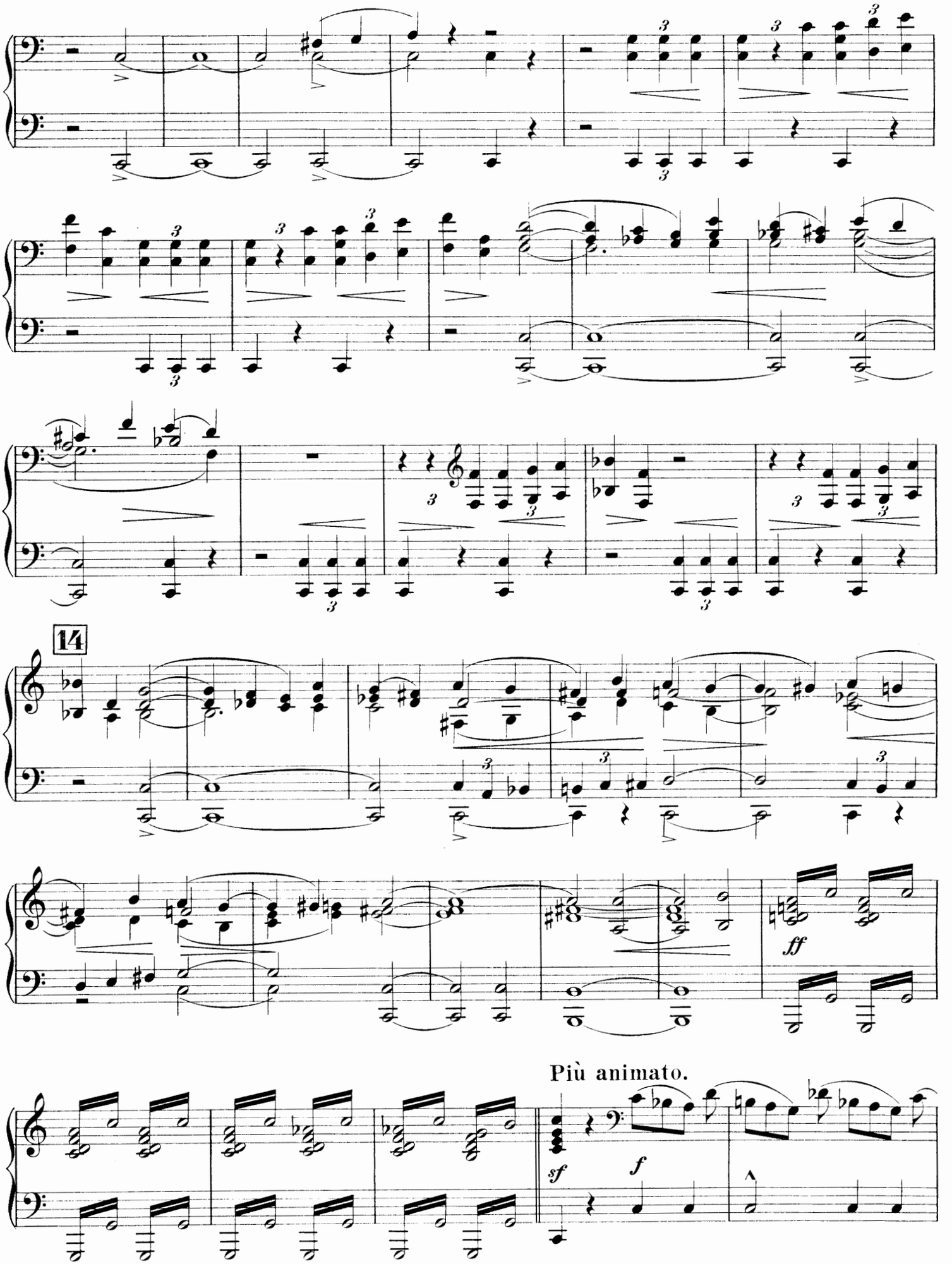

mf
10
pp
mf
pp
a tempo
molto riten.
2do
pp
mf
pp
mf
pp
p
f
8
sf
f
2do
f
p
sf

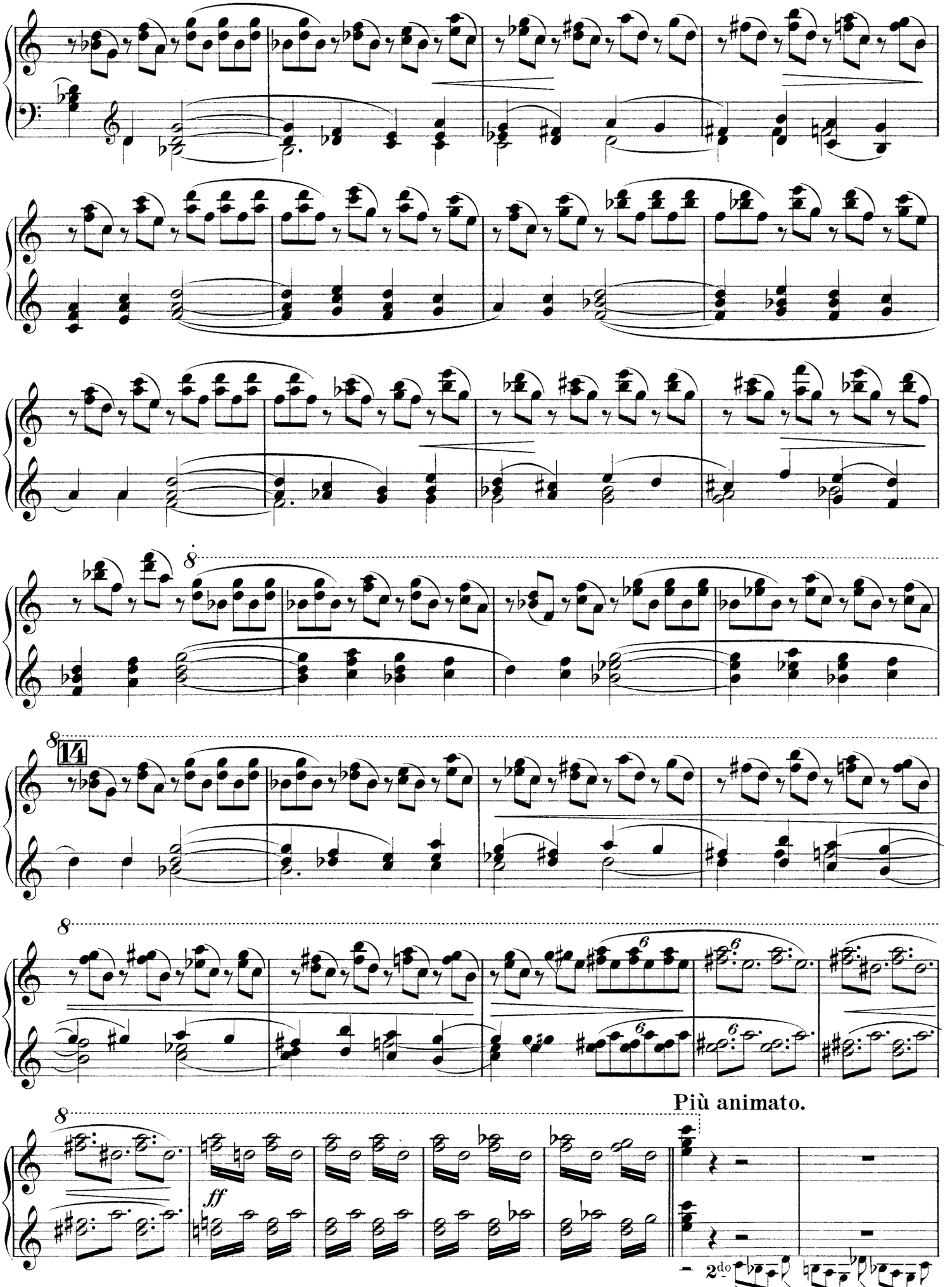

11
f
p
p
12
sfp

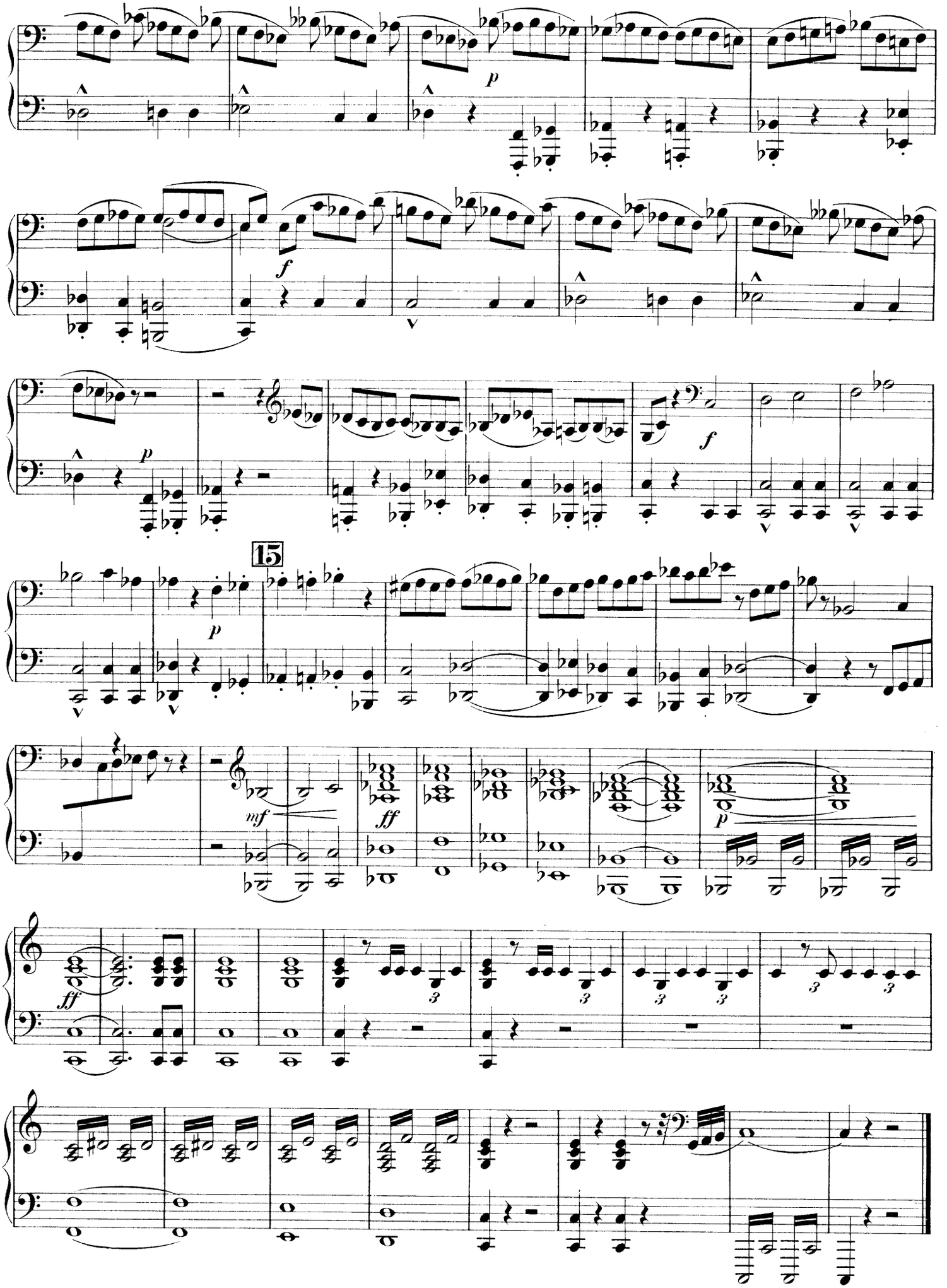

2do
11
f
p
8
12
sf
2do

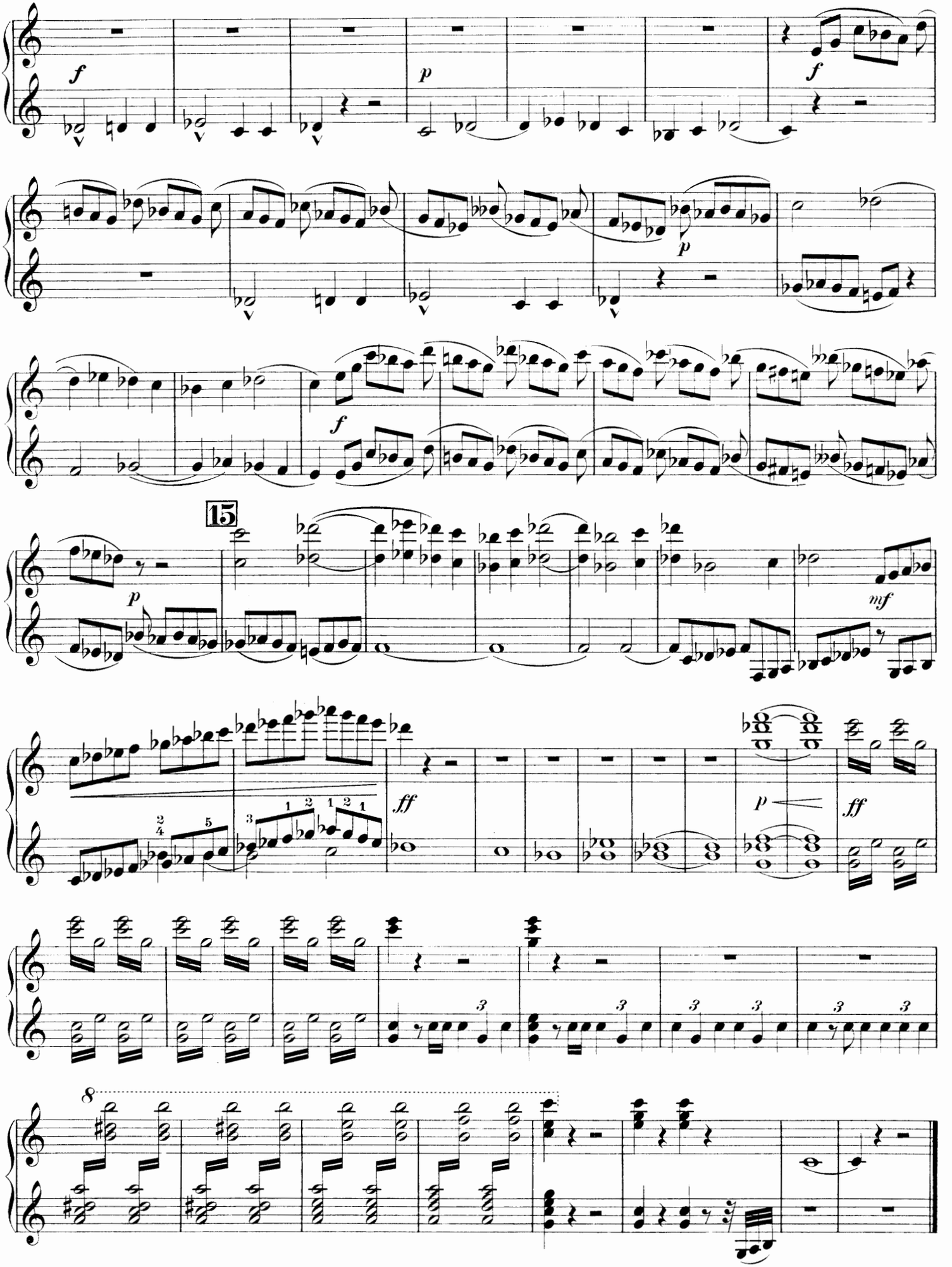

ff
ben marcato
f
p
f
13
ff
1mo
p


8
ff
f
p
f
13
ff
8
p


14
ff
Più animato.
sf
f

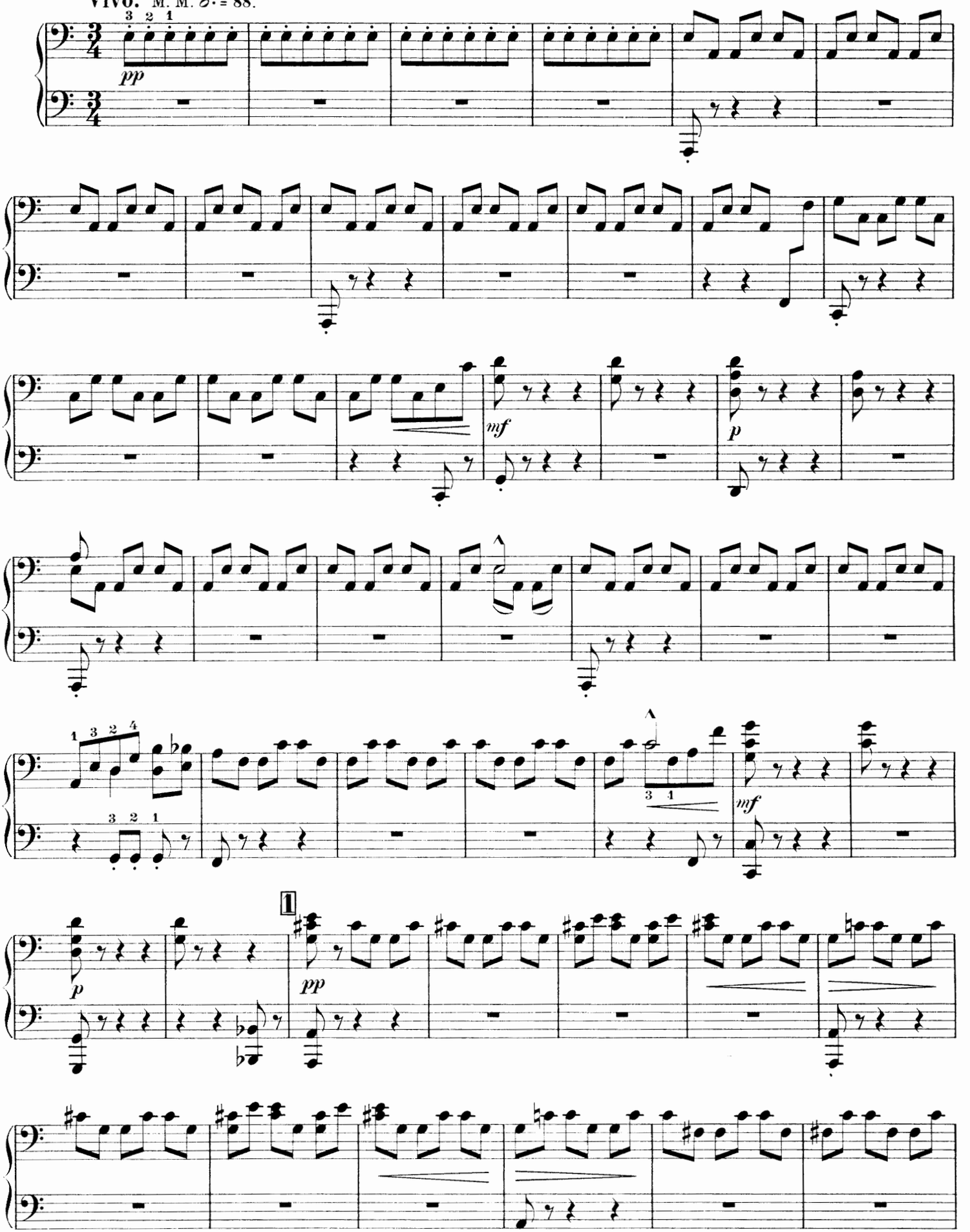

8
14
8
8
Più animato.
ff
2do


p
f
p
f
15
p
mf
ff
p
ff


f
p
f
p
f
15
p
mf
ff
p
ff
8

Scherzo.

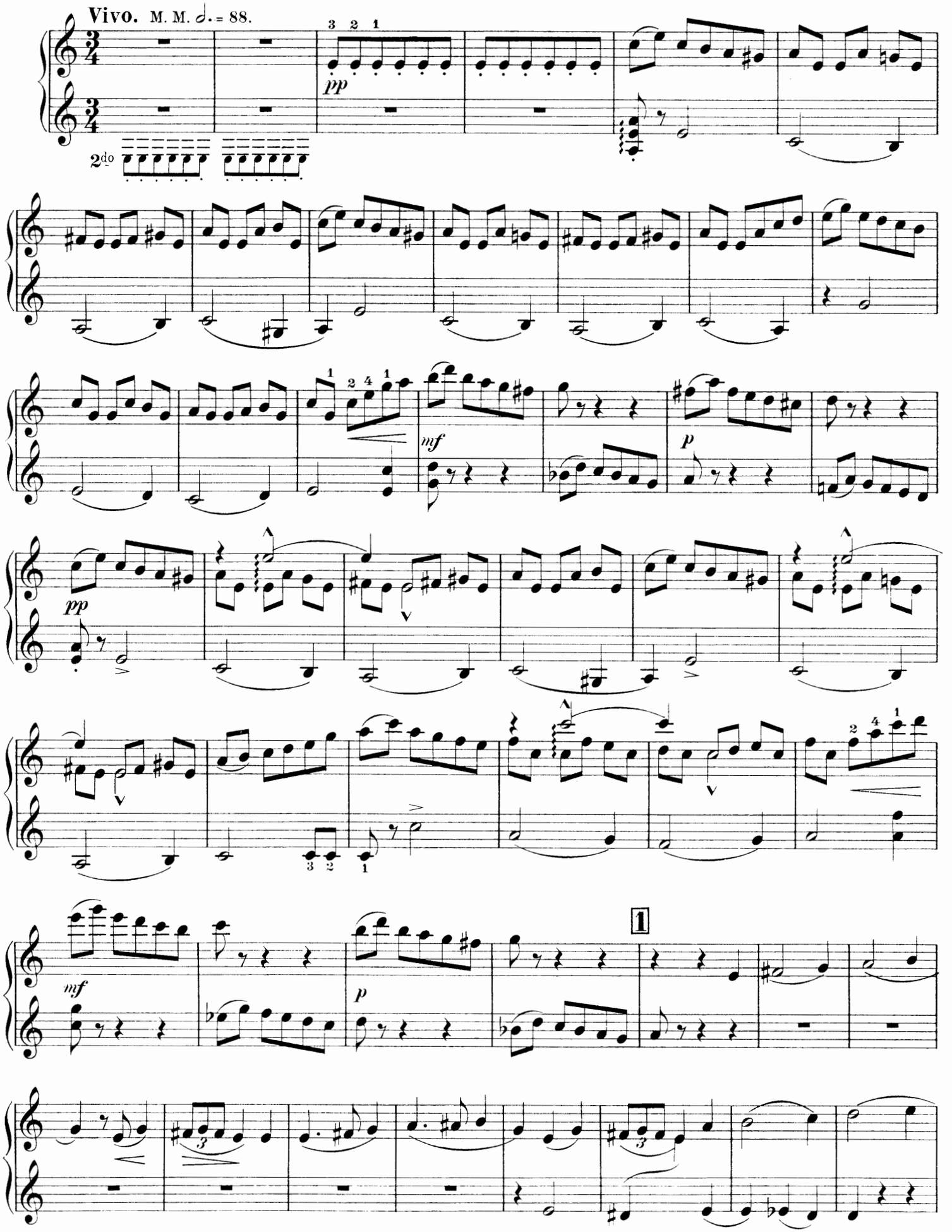
II.

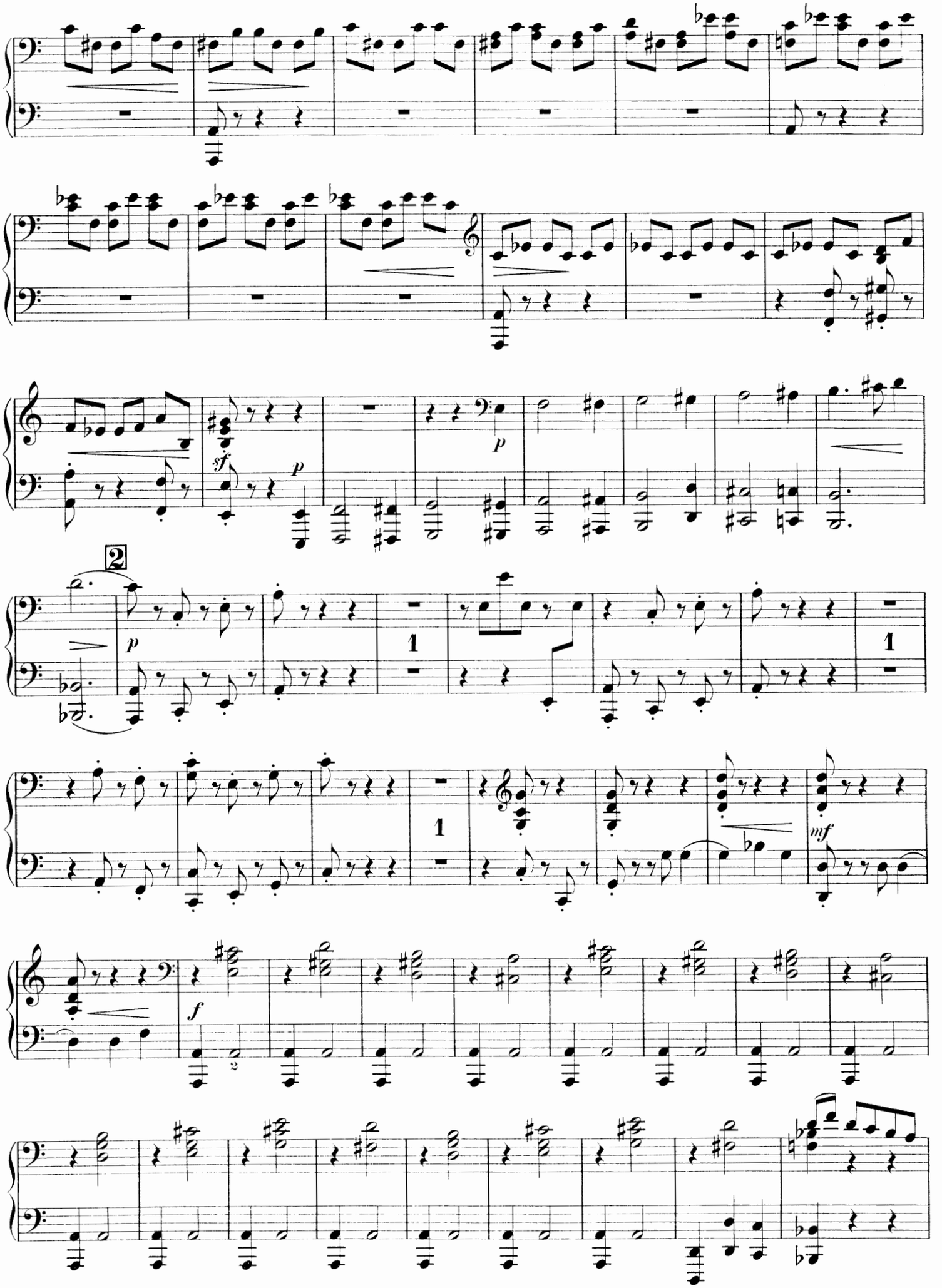


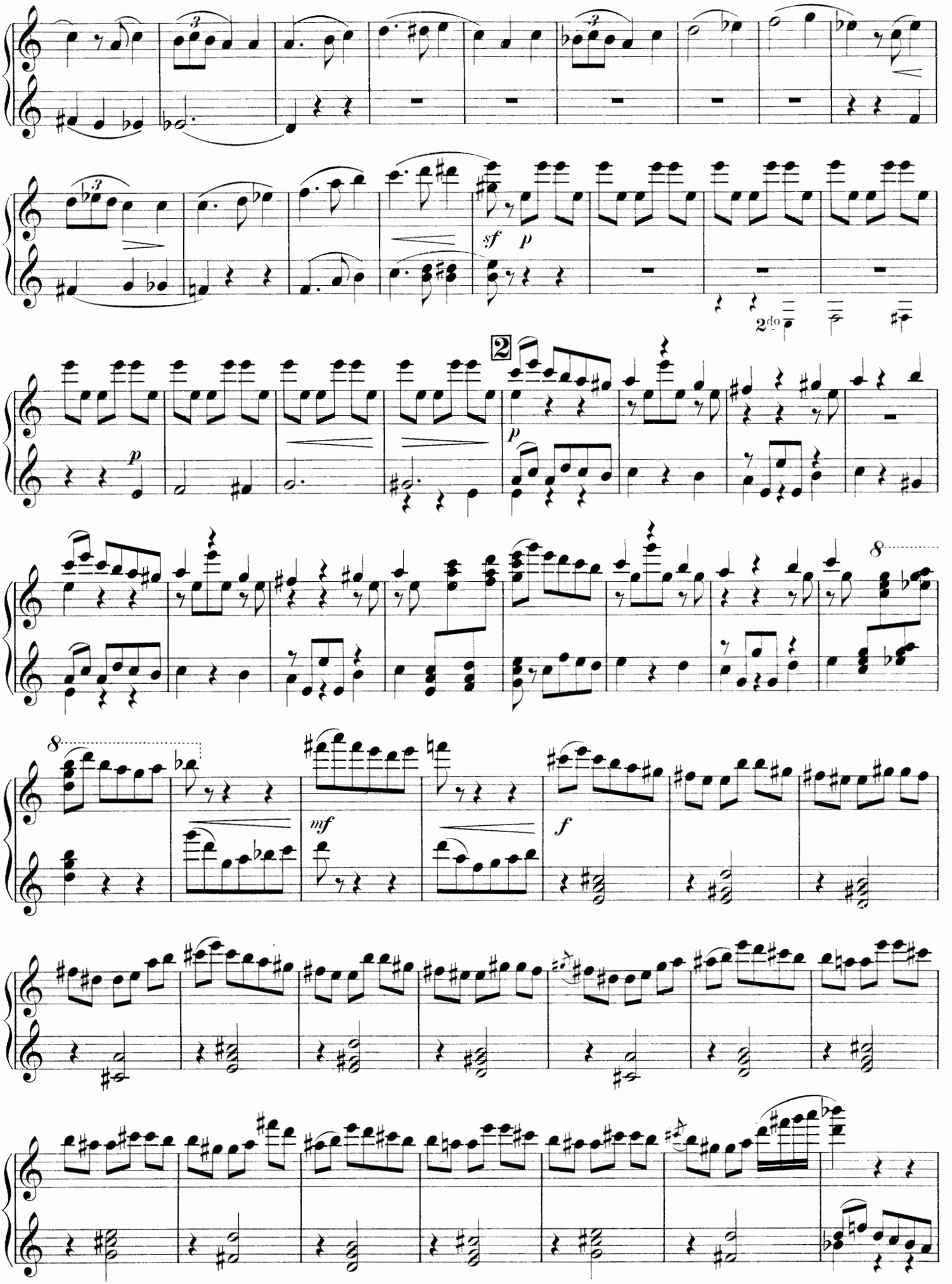
II.

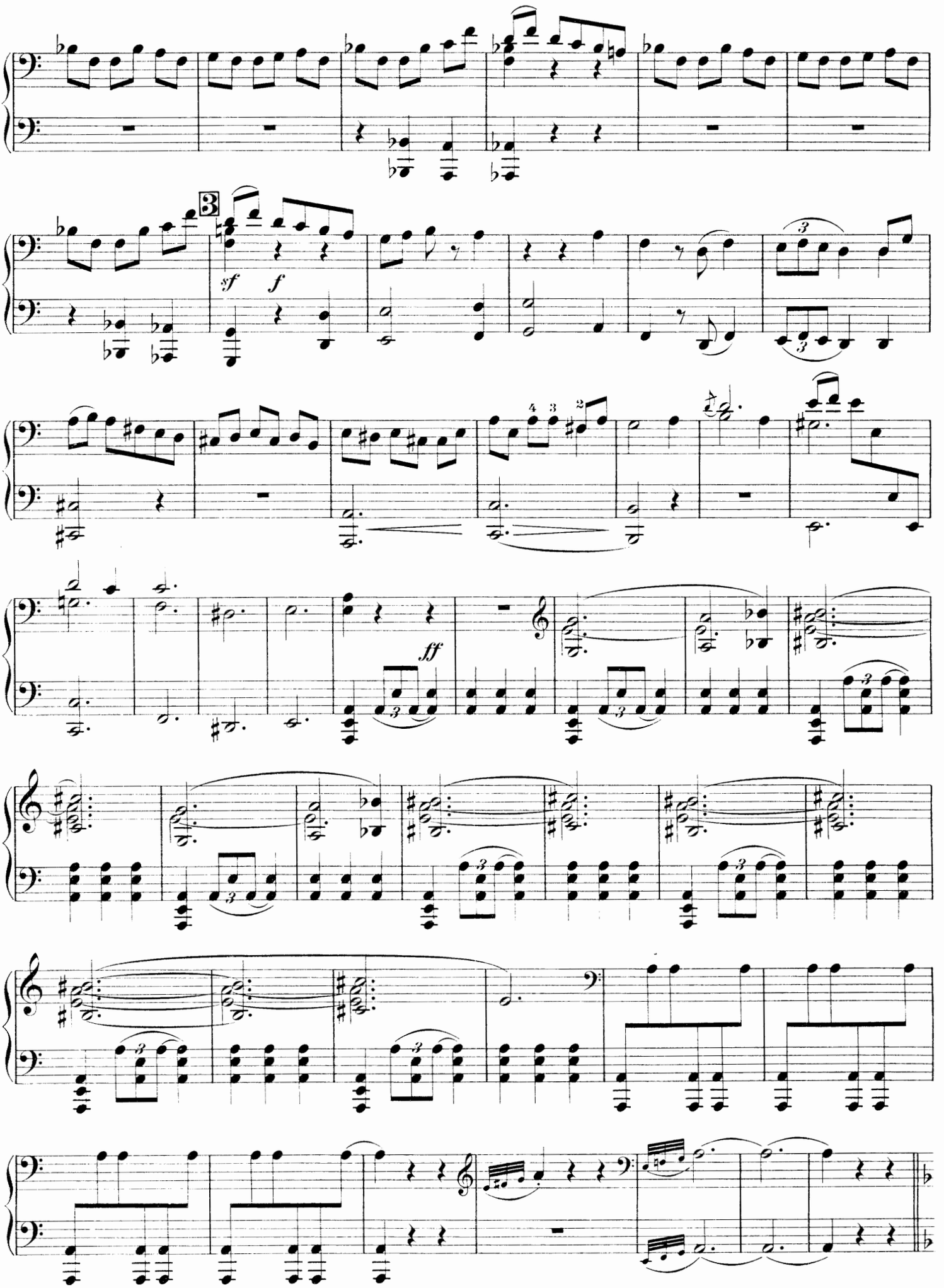
Scherzo.

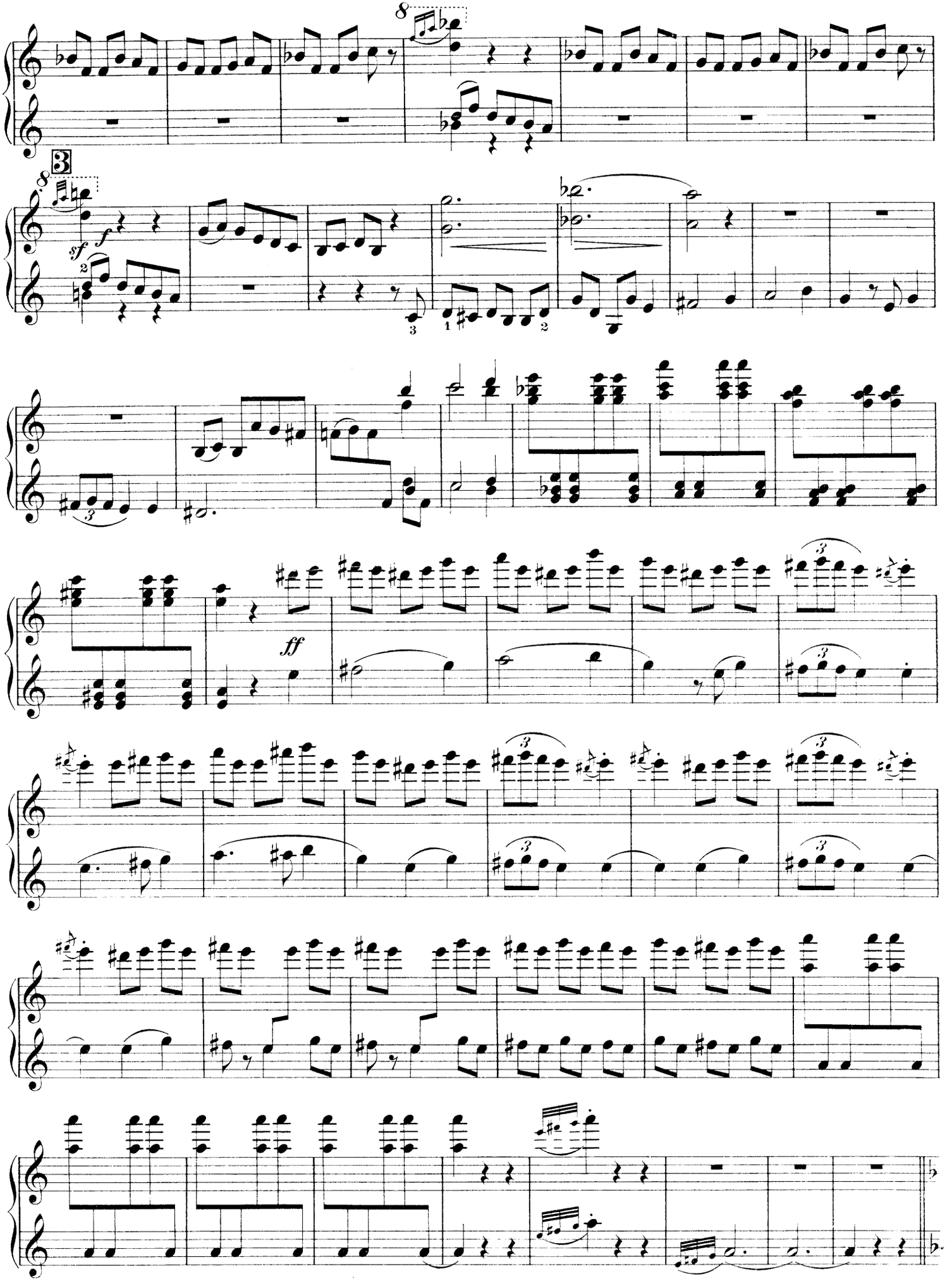
Vivo. M. M. 𝅗𝅥. = 88.




sf
p
p
2
1
1
1
mf
f

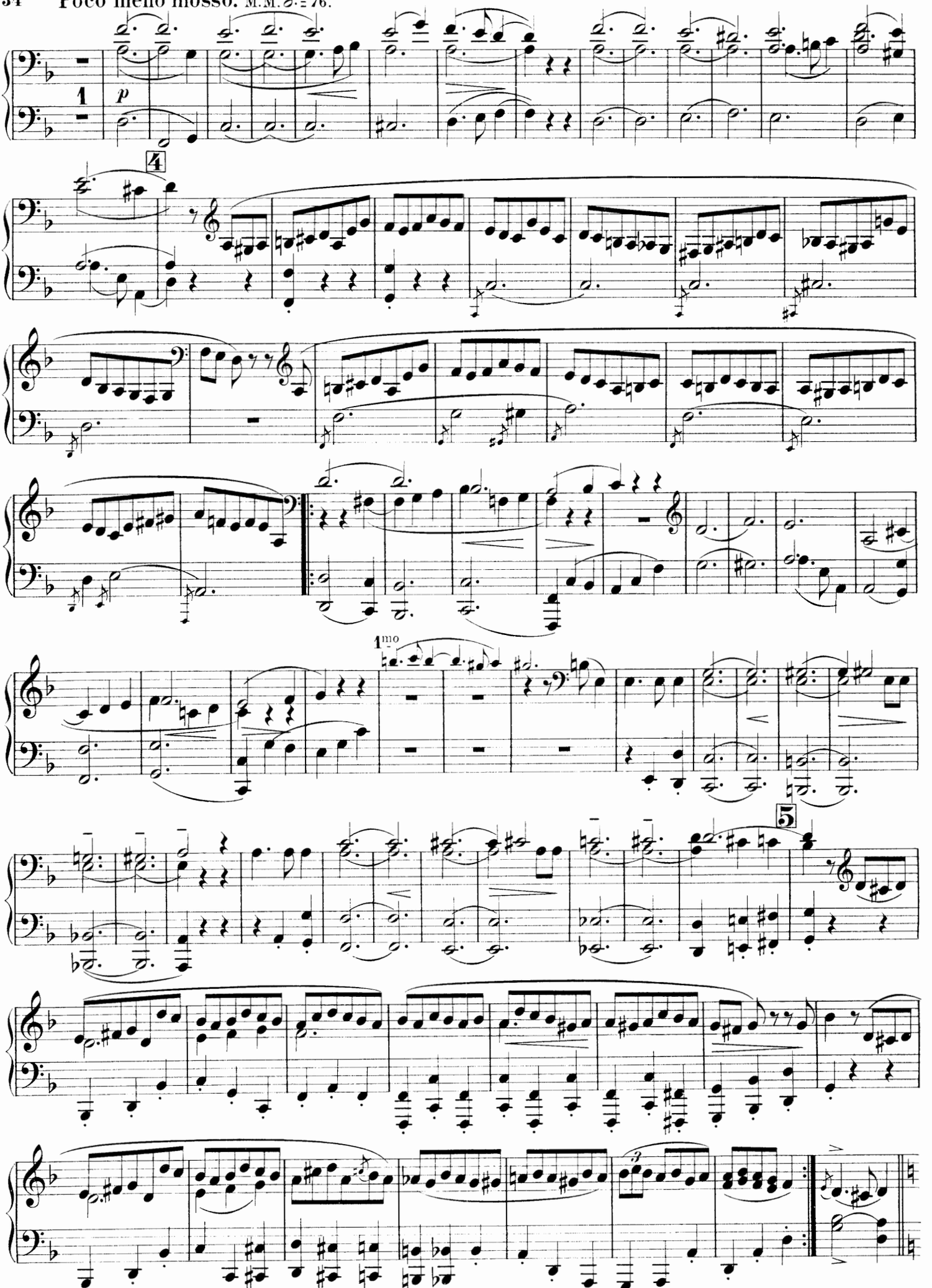

sf p
2do
2
p
8
8
mf
f


3
sf
f
4 3 2
ff

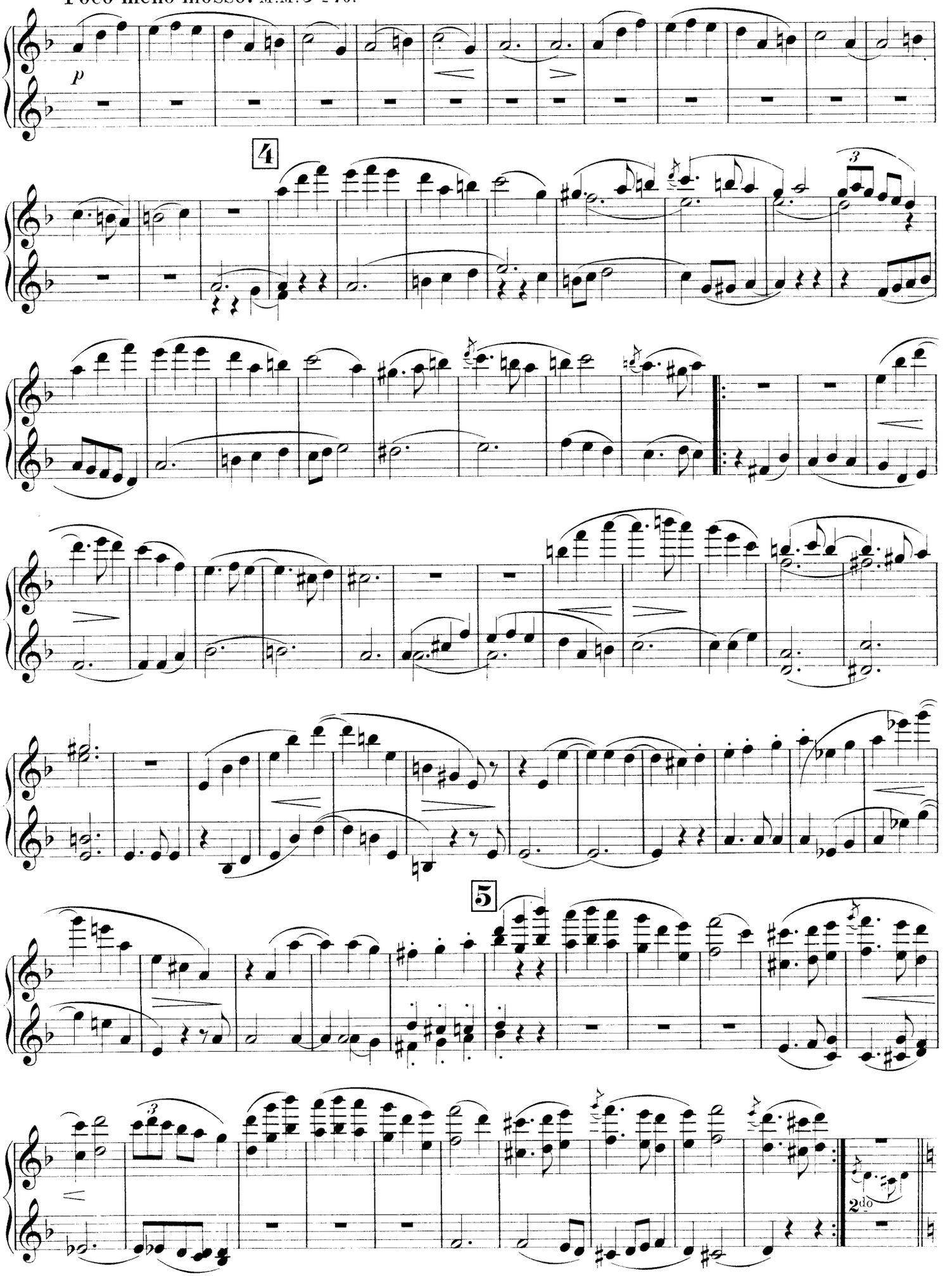


Poco meno mosso. M.M. ♩. = 76.

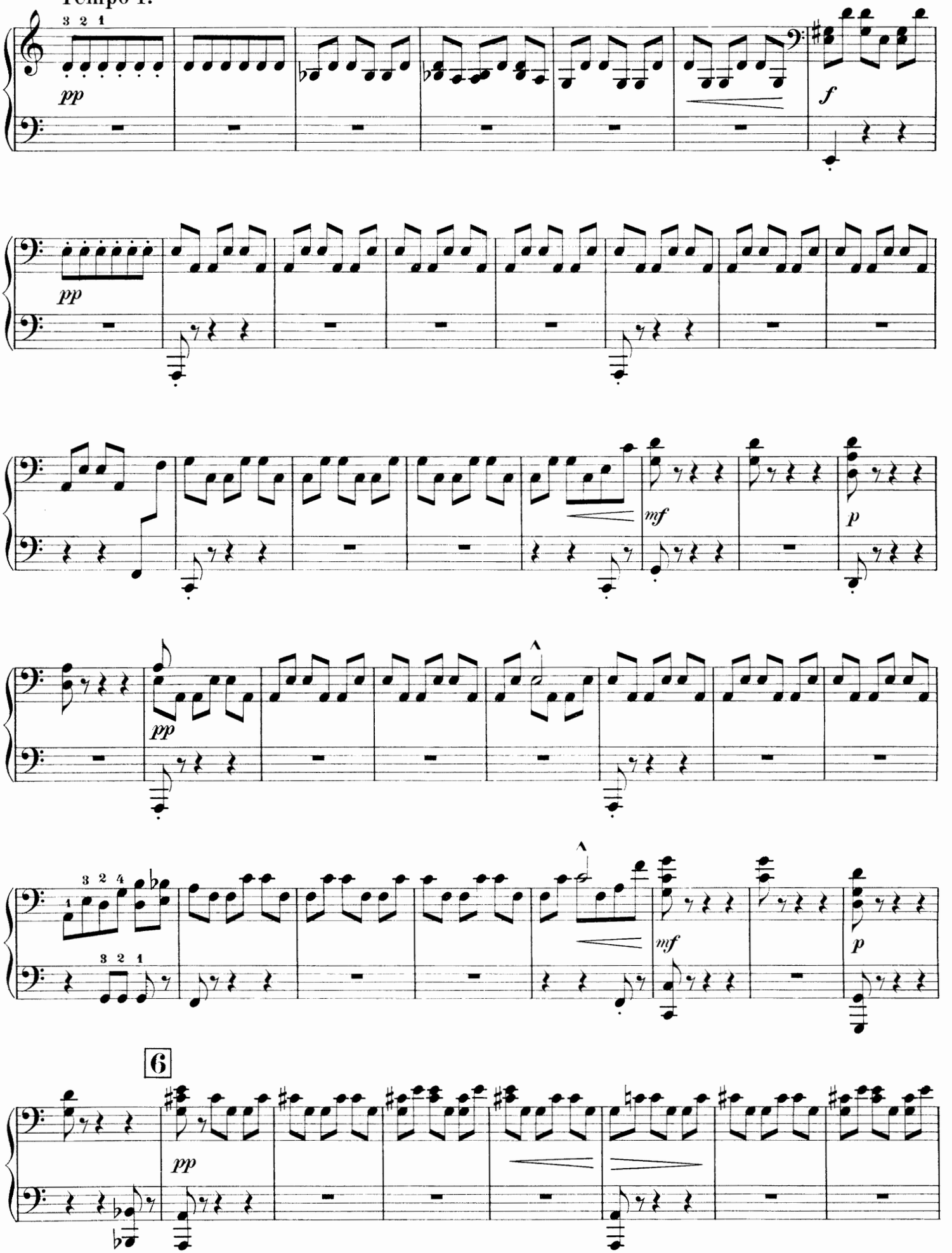
Secondo.

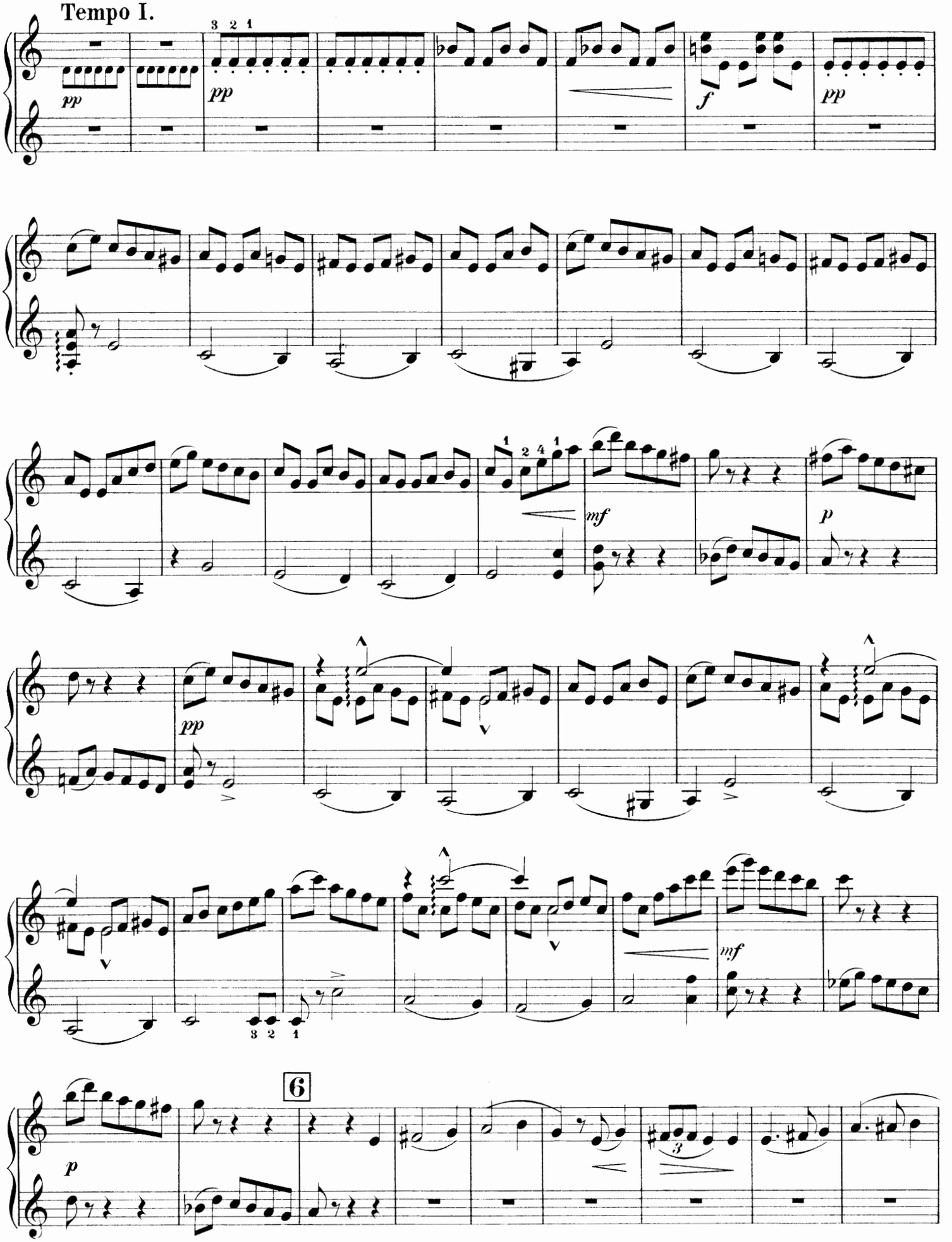


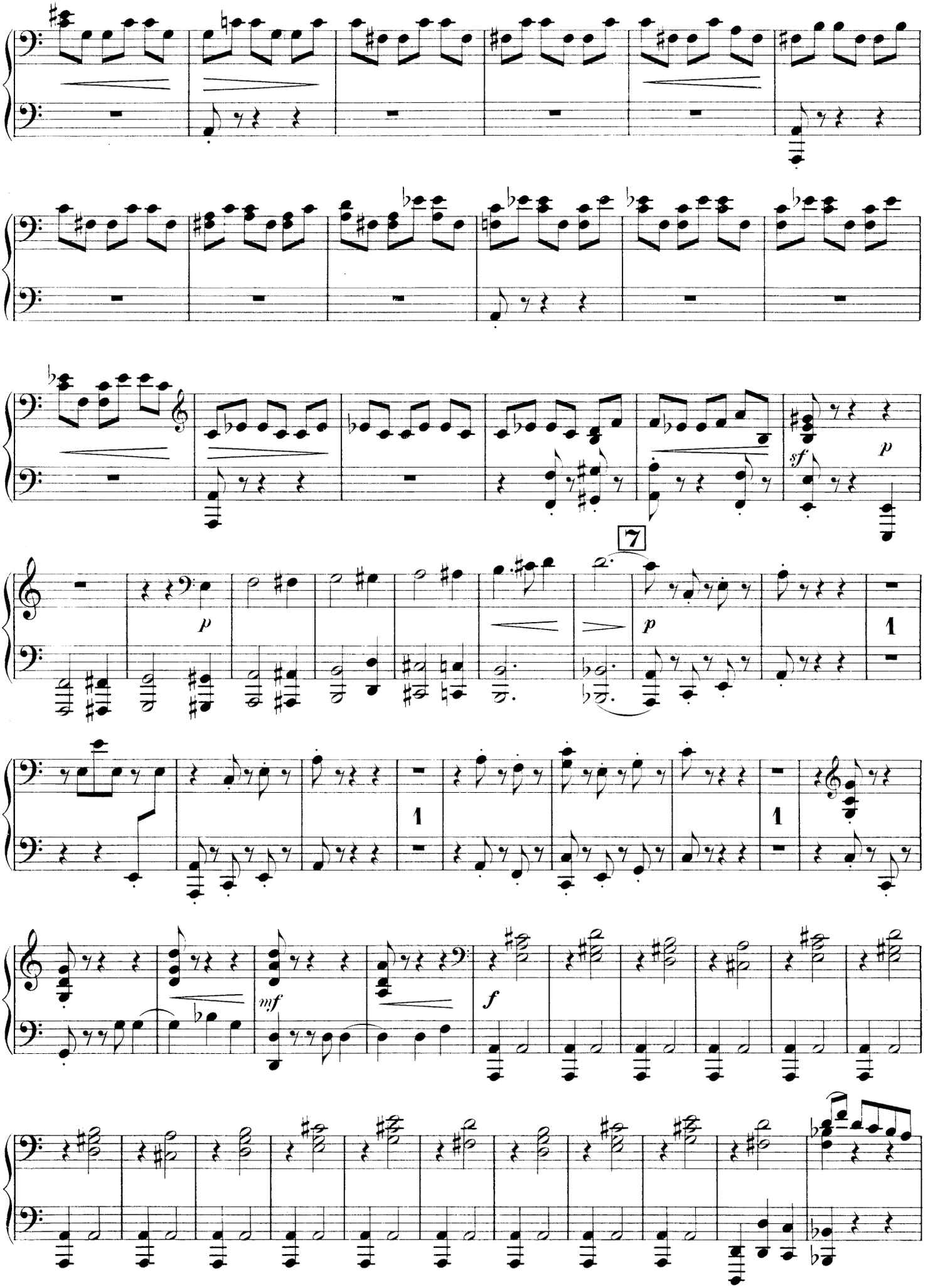
Poco meno mosso. M.M. 𝅗𝅥 = 76.

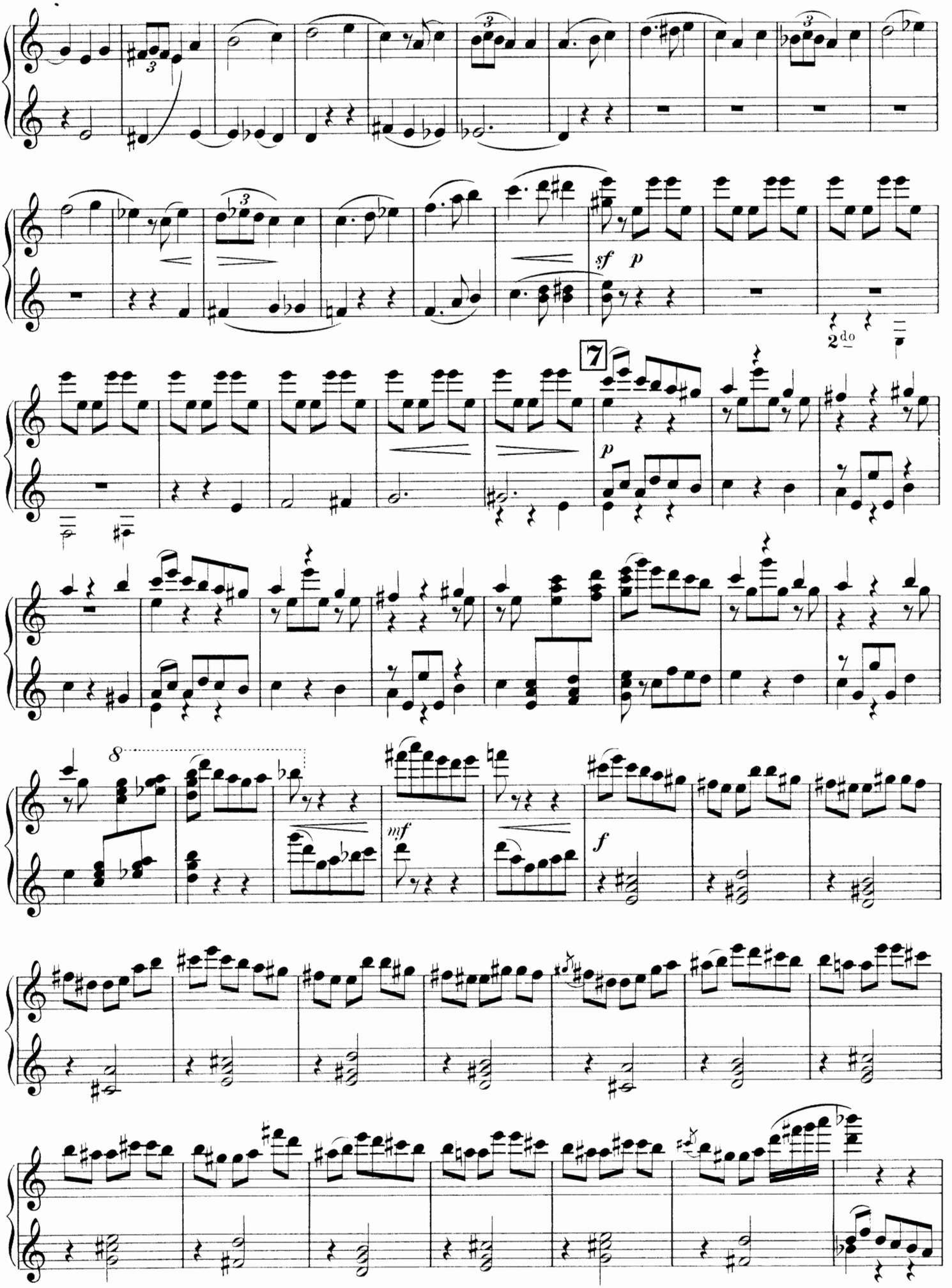


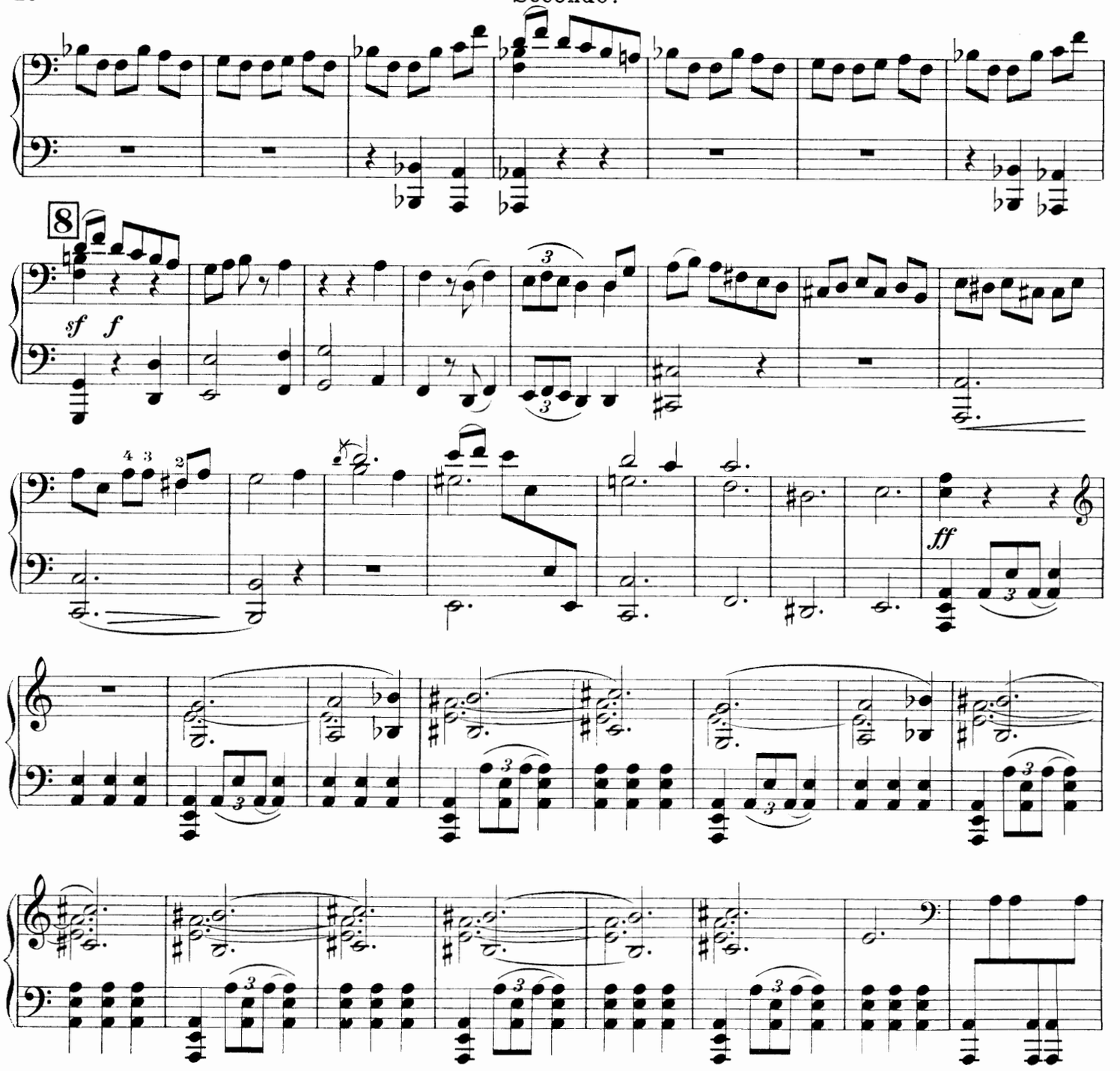
Tempo I.



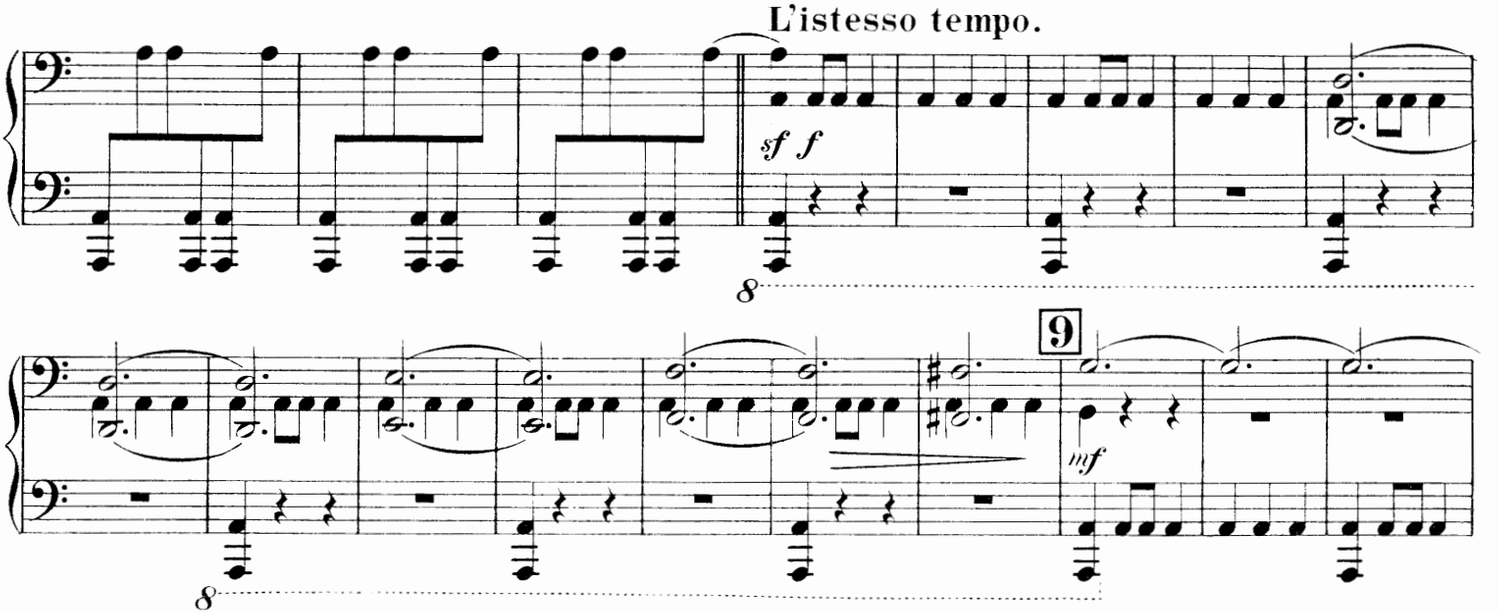

Tempo I.
pp
pp
f
pp
mf
p
pp
mf
p
6

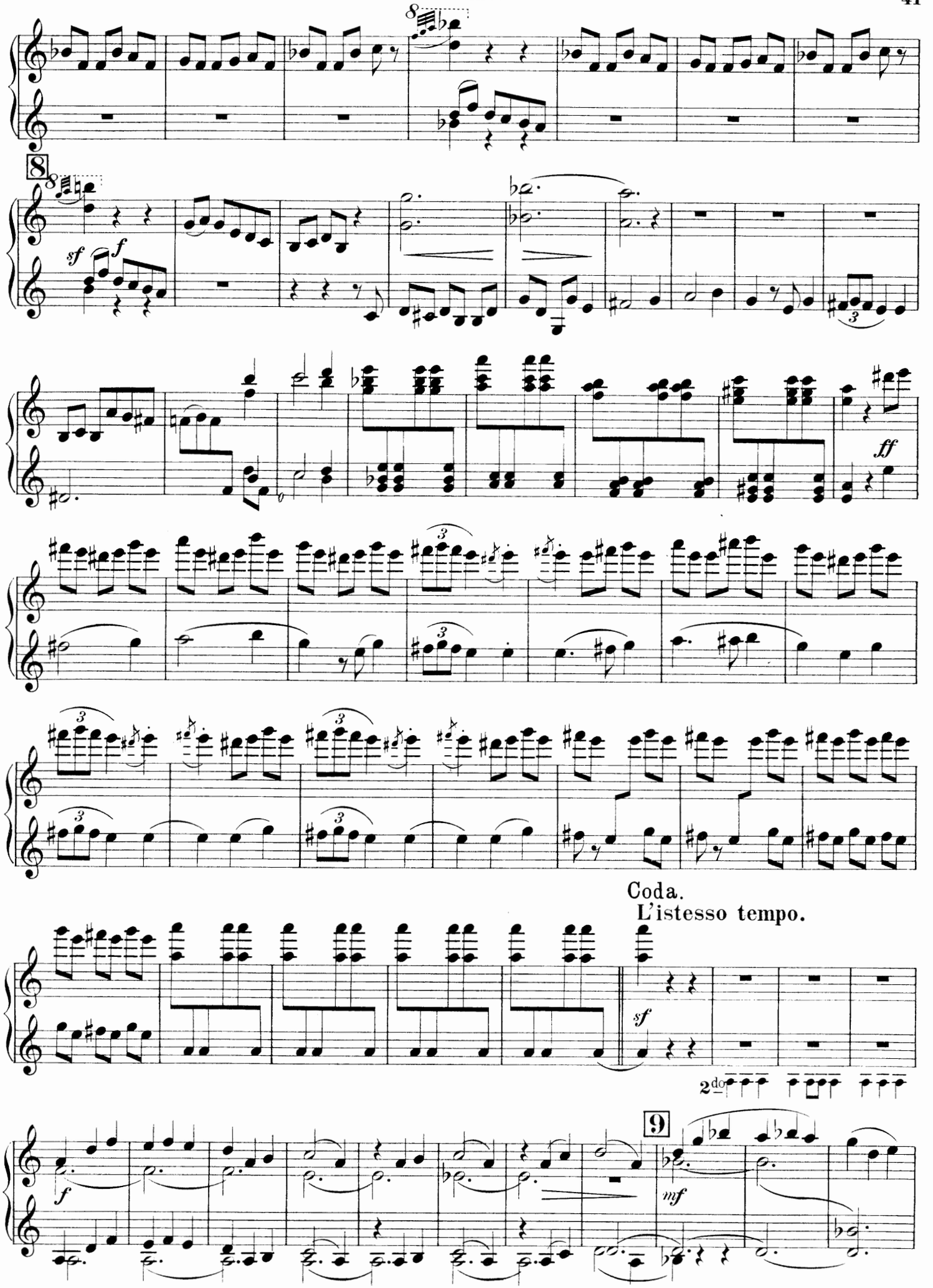

7
1
1
1
sf
p
mf
f

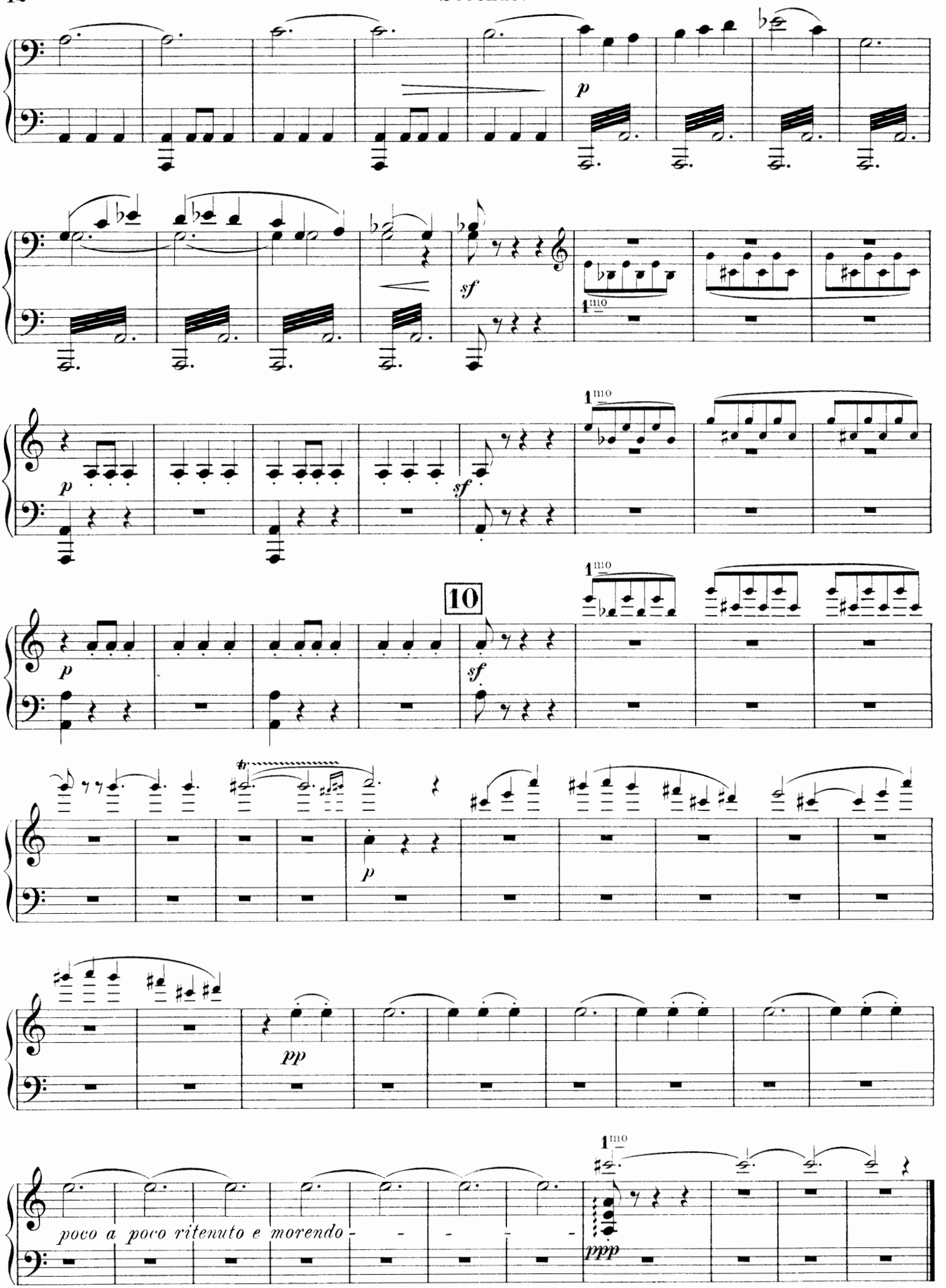

sf p
2do
7
p
8
mf
f

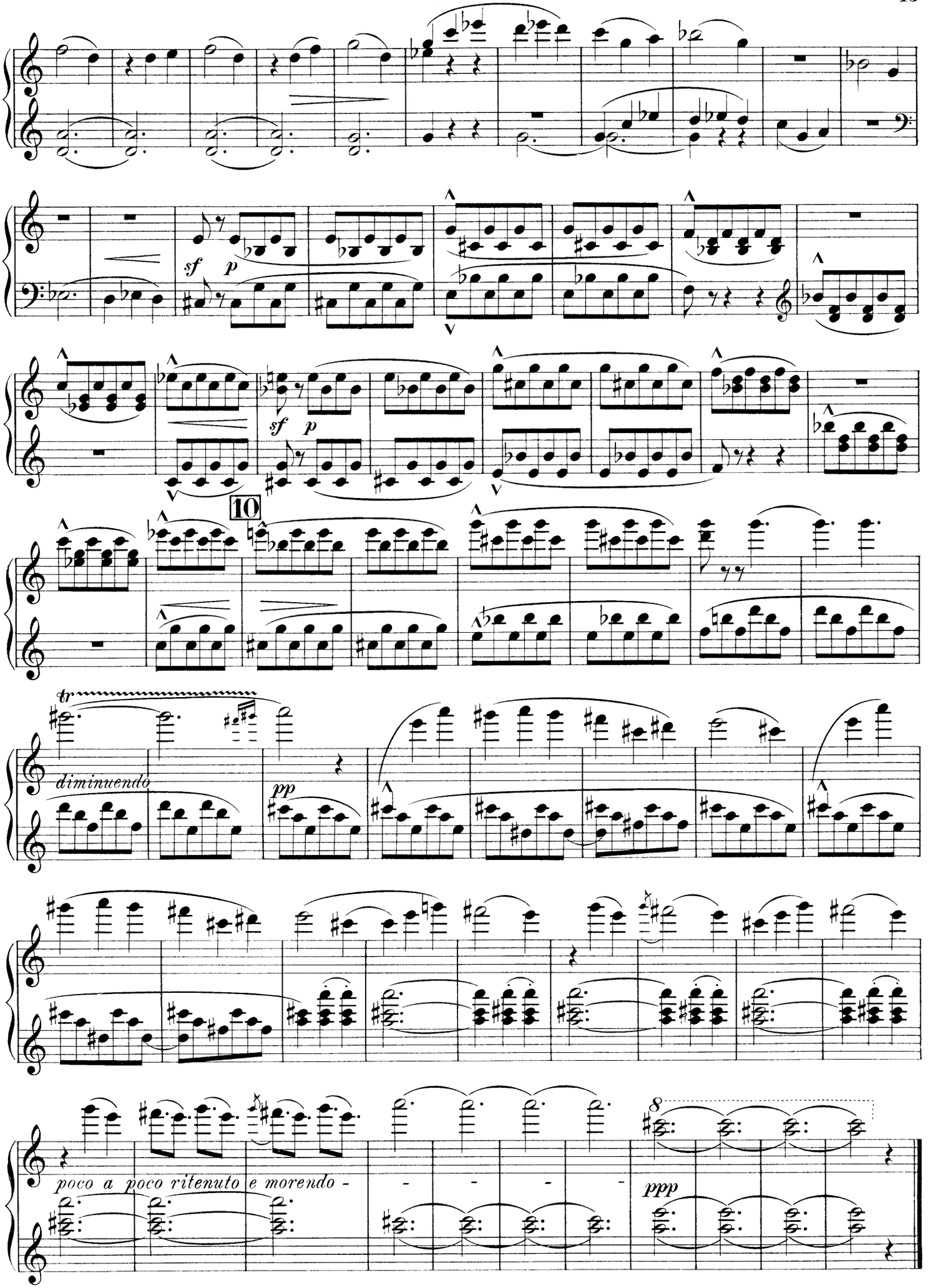


Coda.
L'istesso tempo.



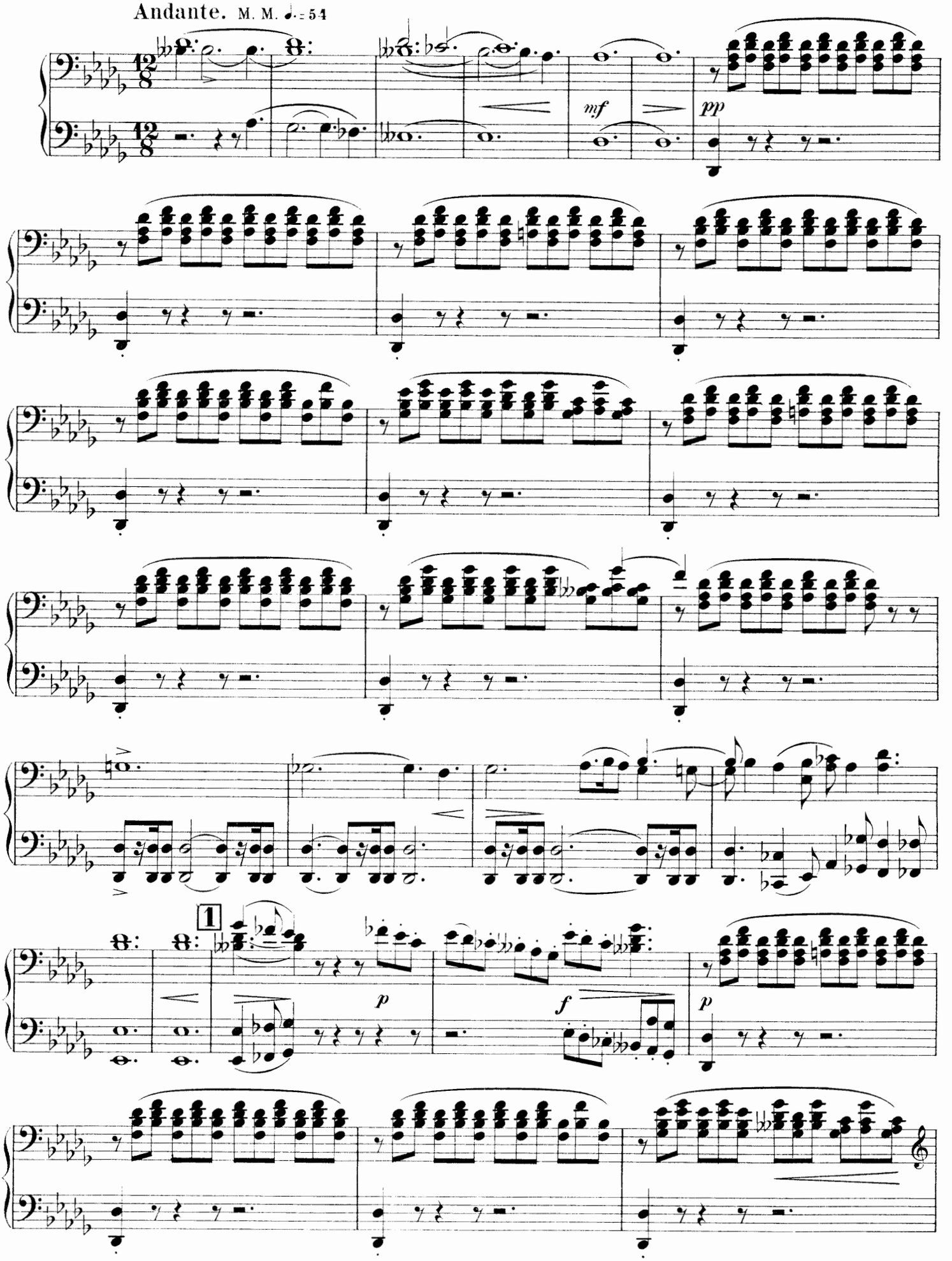

8
sf
f
ff
Coda.
L'istesso tempo.
sf
2do
9
f
mf


p
sf
1mo
10
pp
poco a poco ritenuto e morendo
ppp

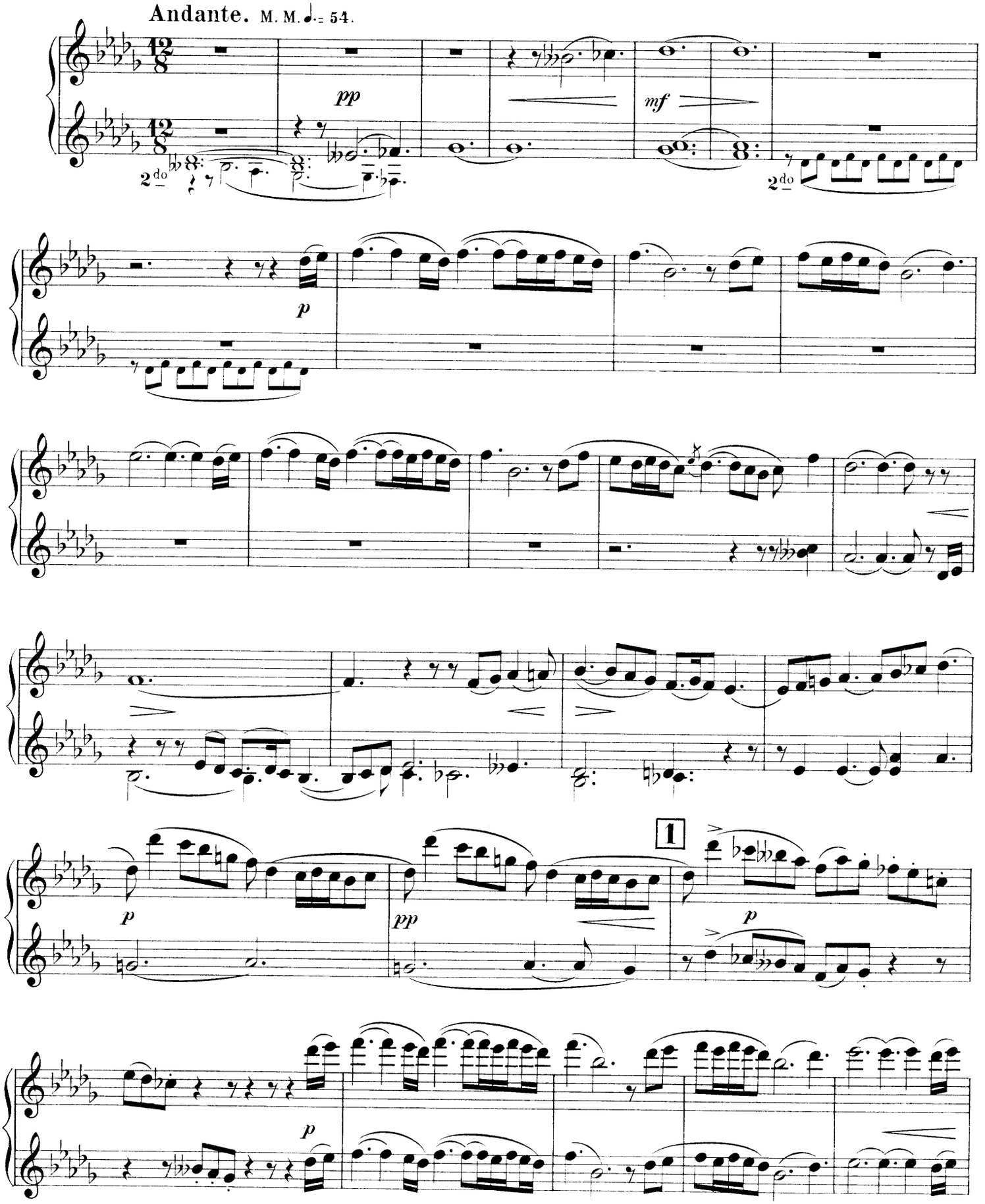

sf
p
sf
p
10
tr
diminuendo
pp
poco a poco ritenuto e morendo -
8
ppp

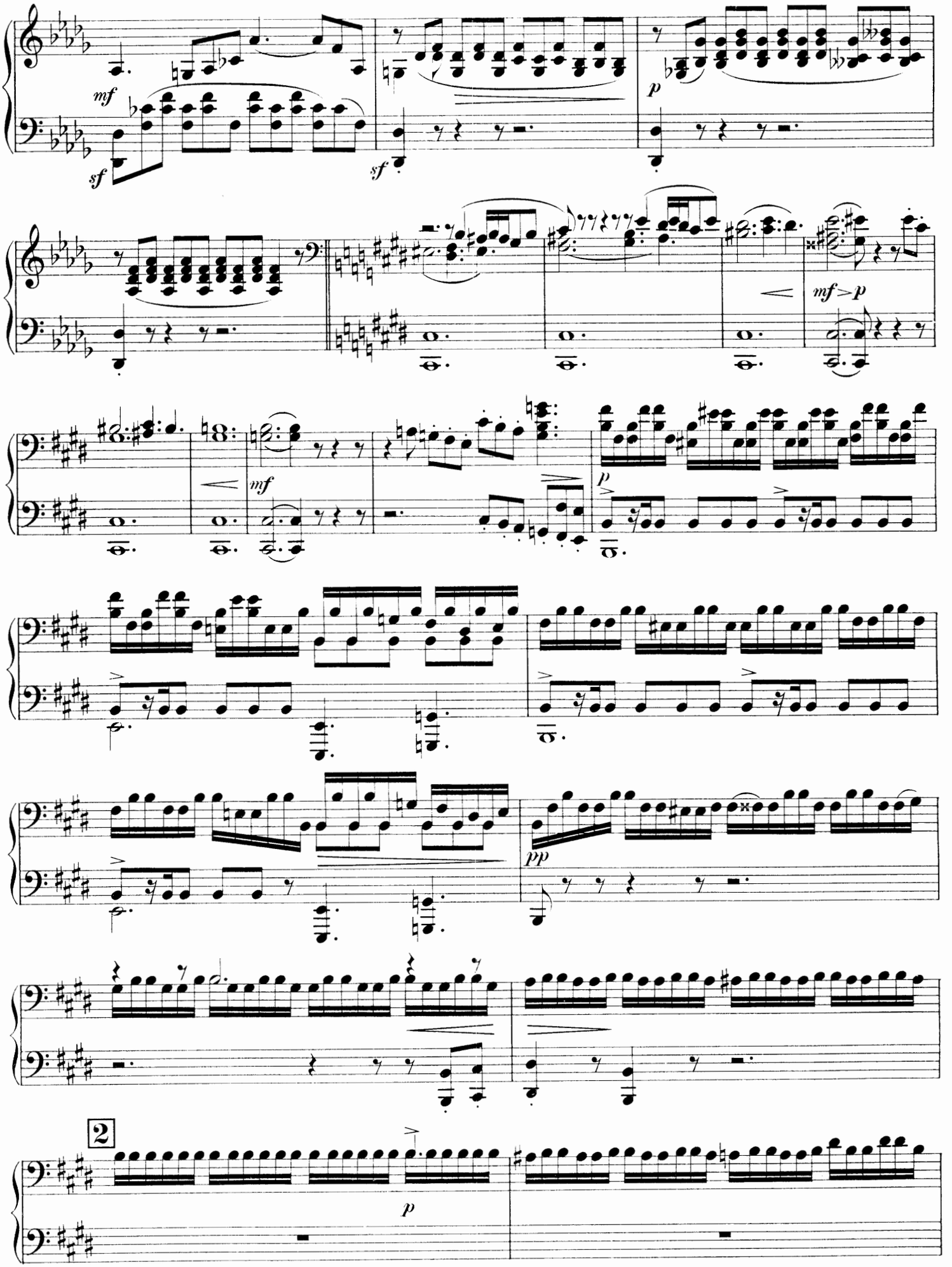
III.

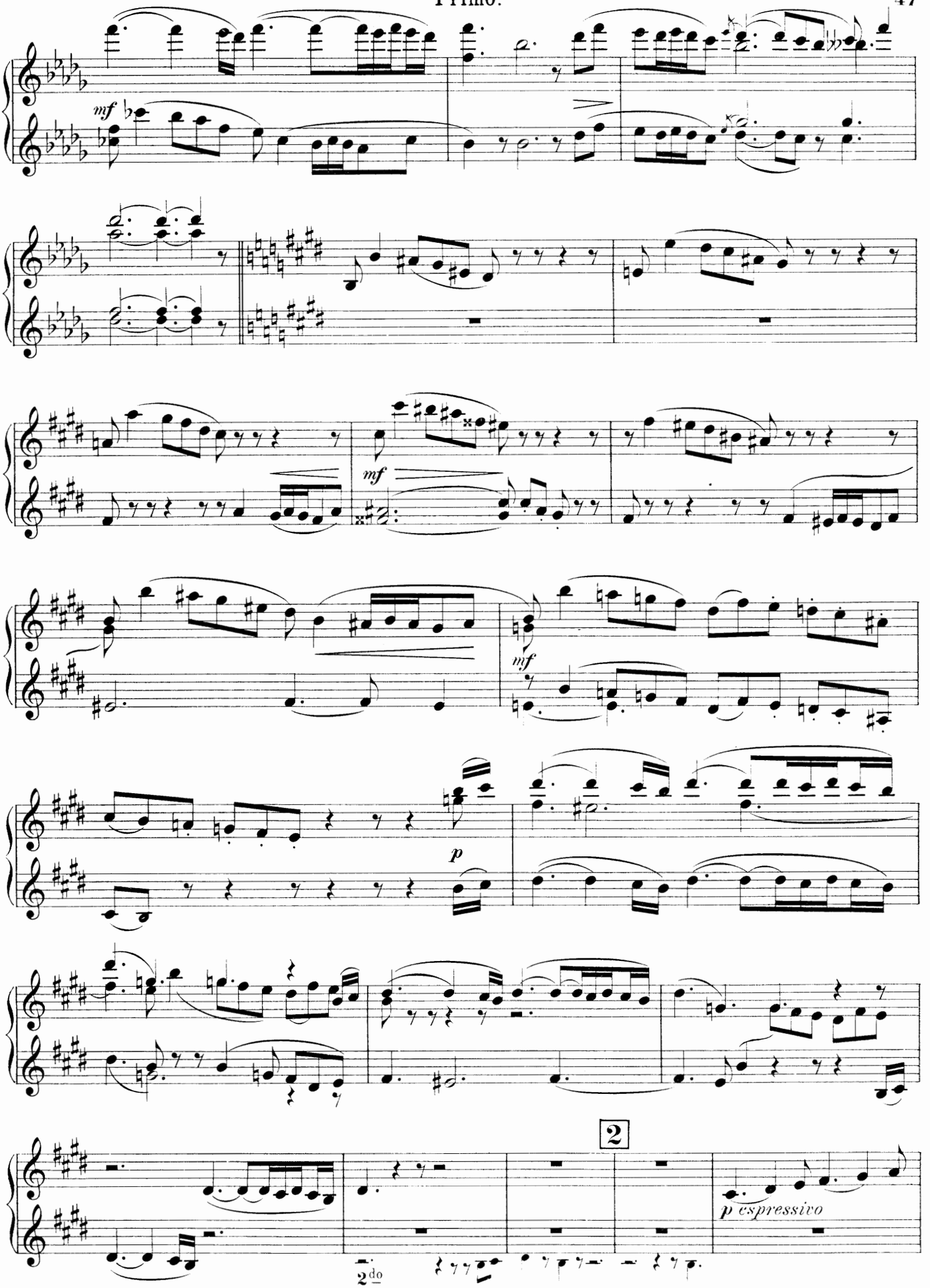
Andante. M. M. ♩. = 54

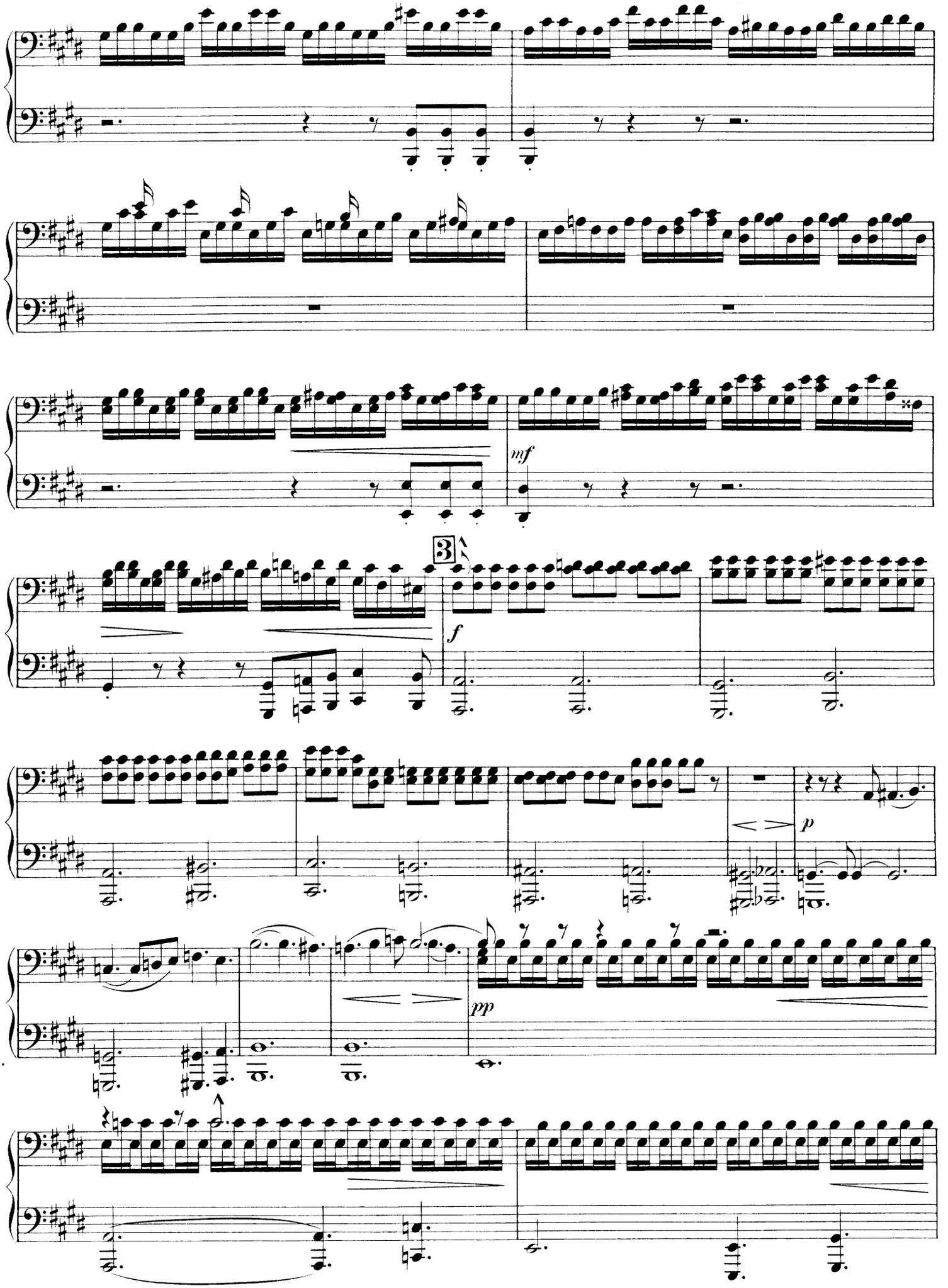


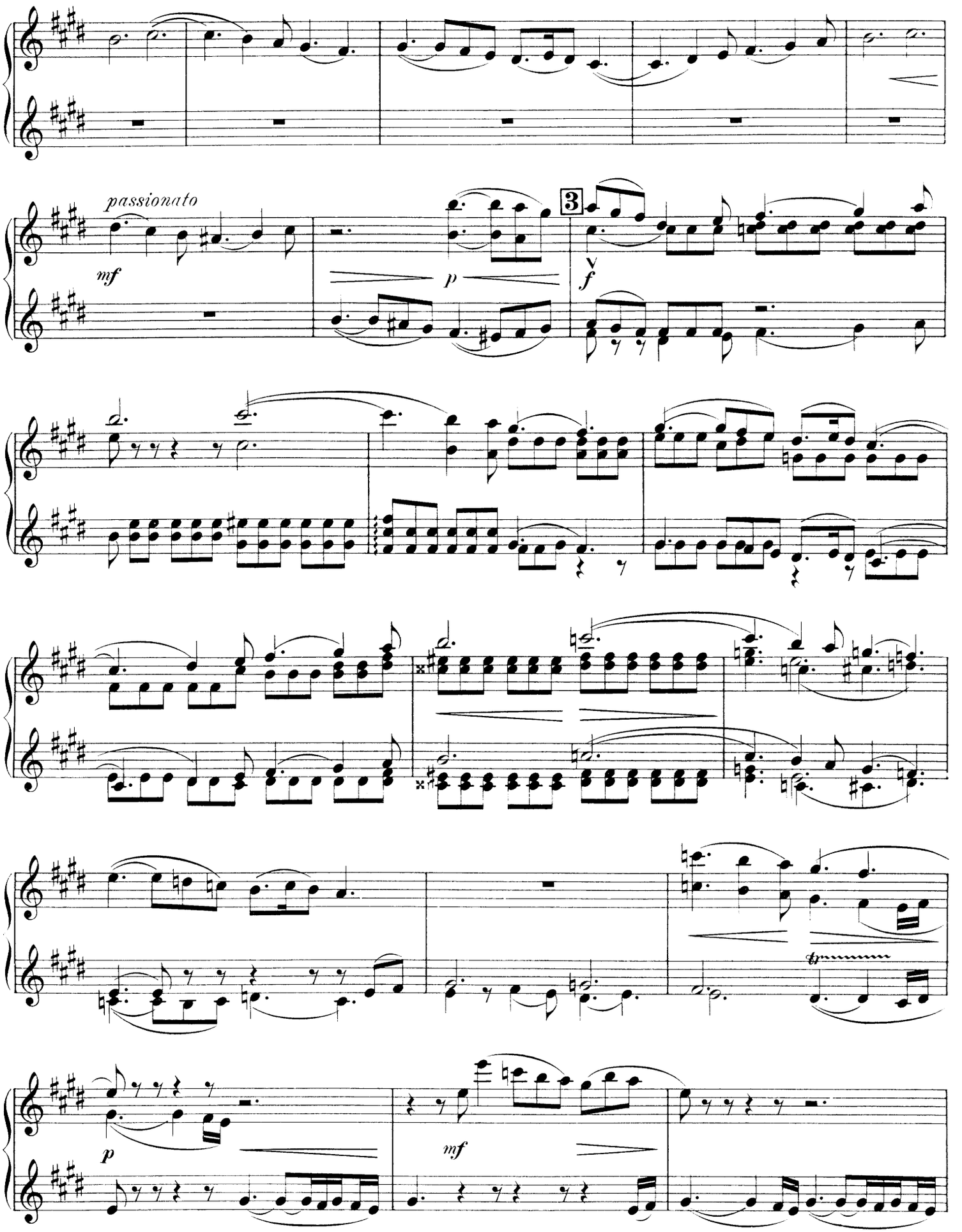
III.

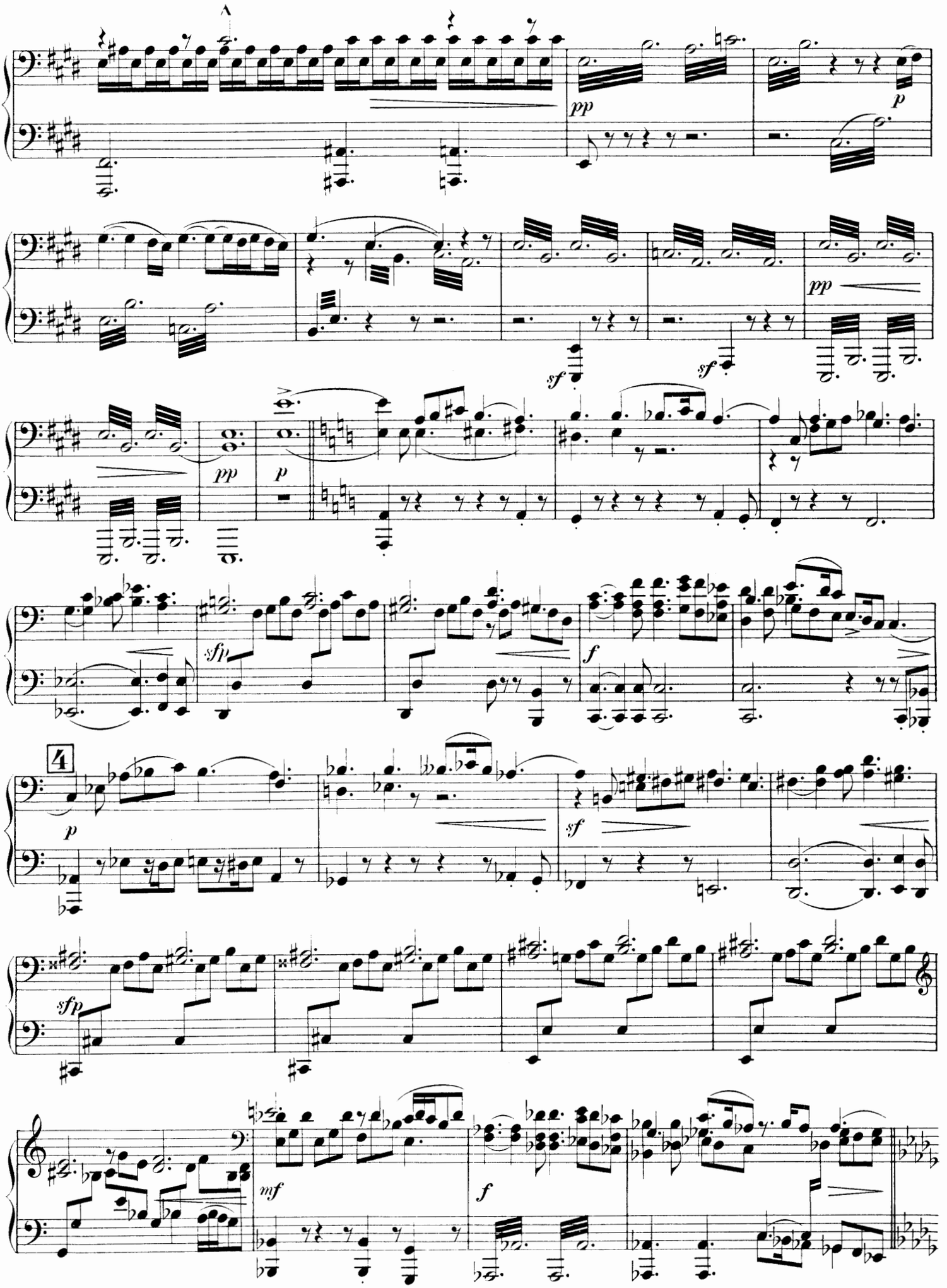


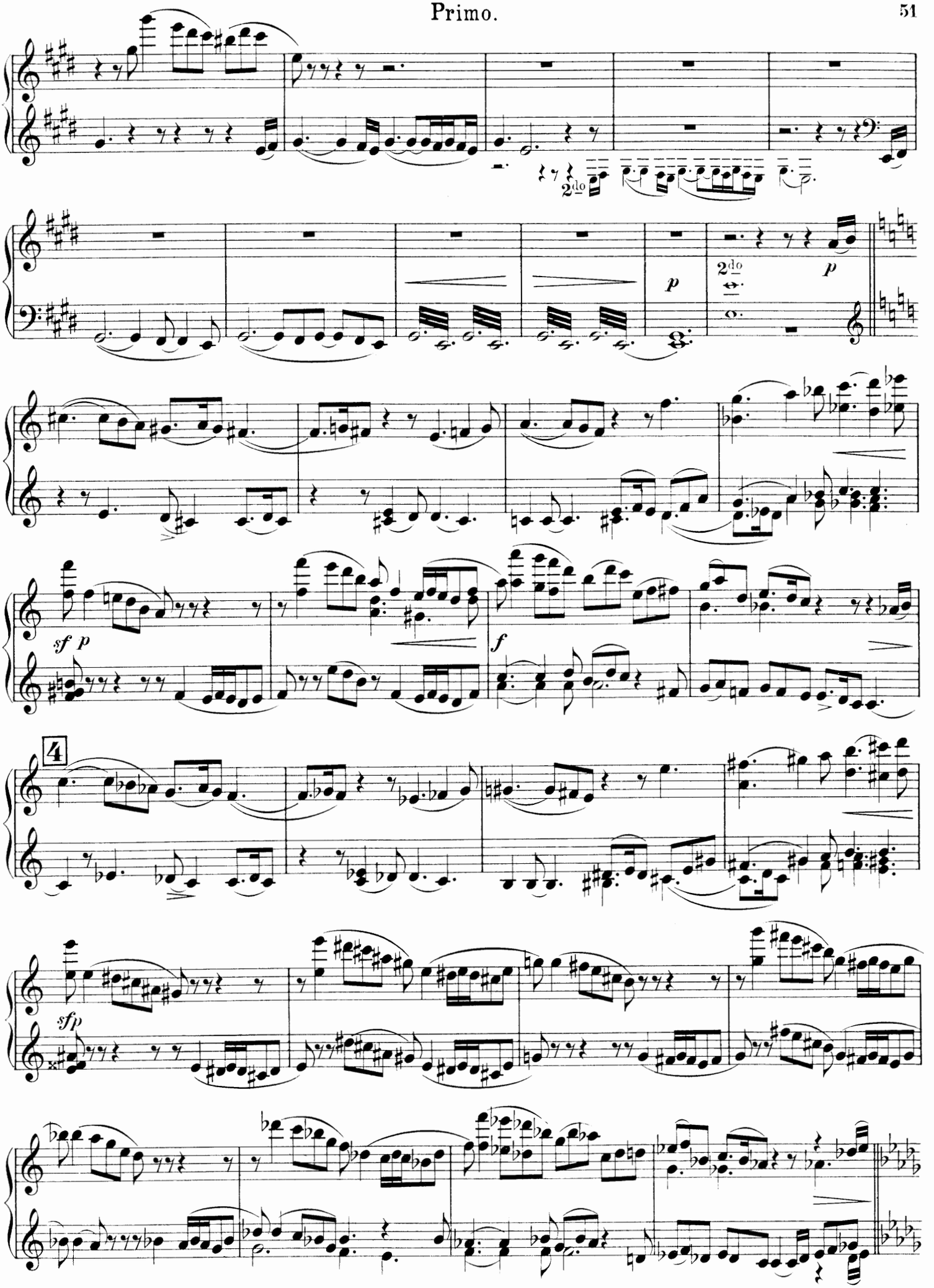

mf
sf
sf
p
mf>p
mf
p
pp
2
p

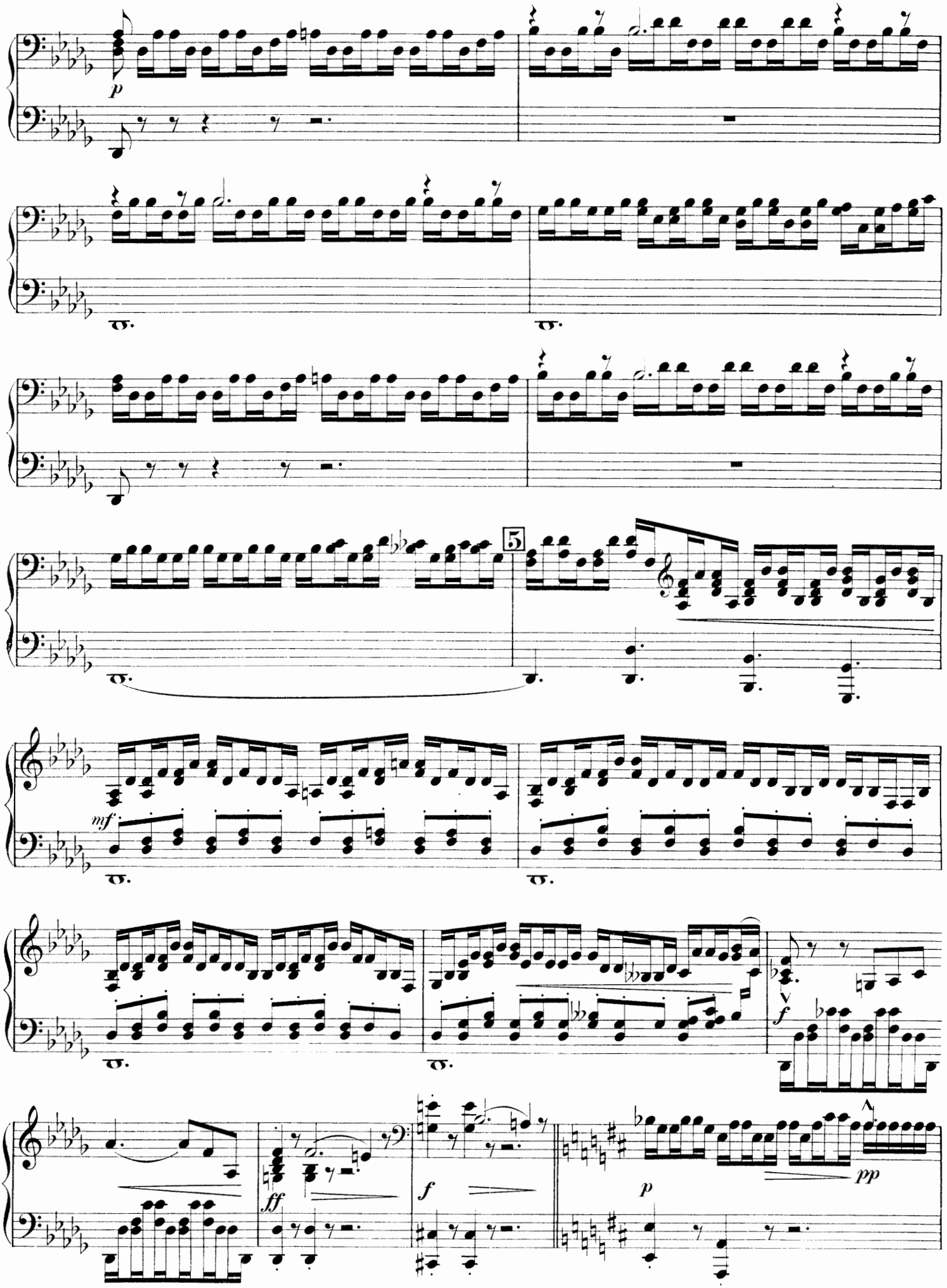

mf
mf
mf
p
2
p espressivo
2do

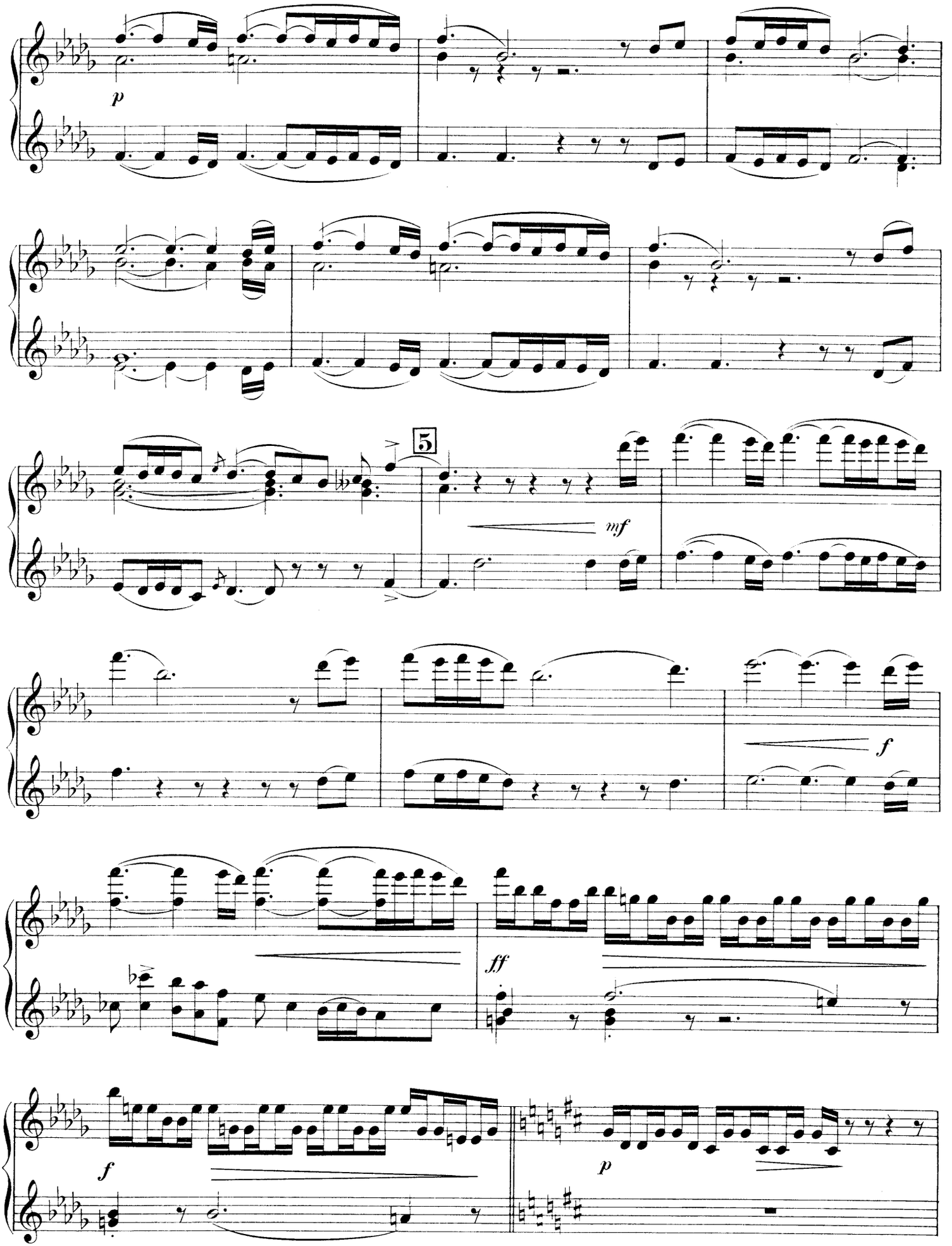

mf
3
f
p
pp

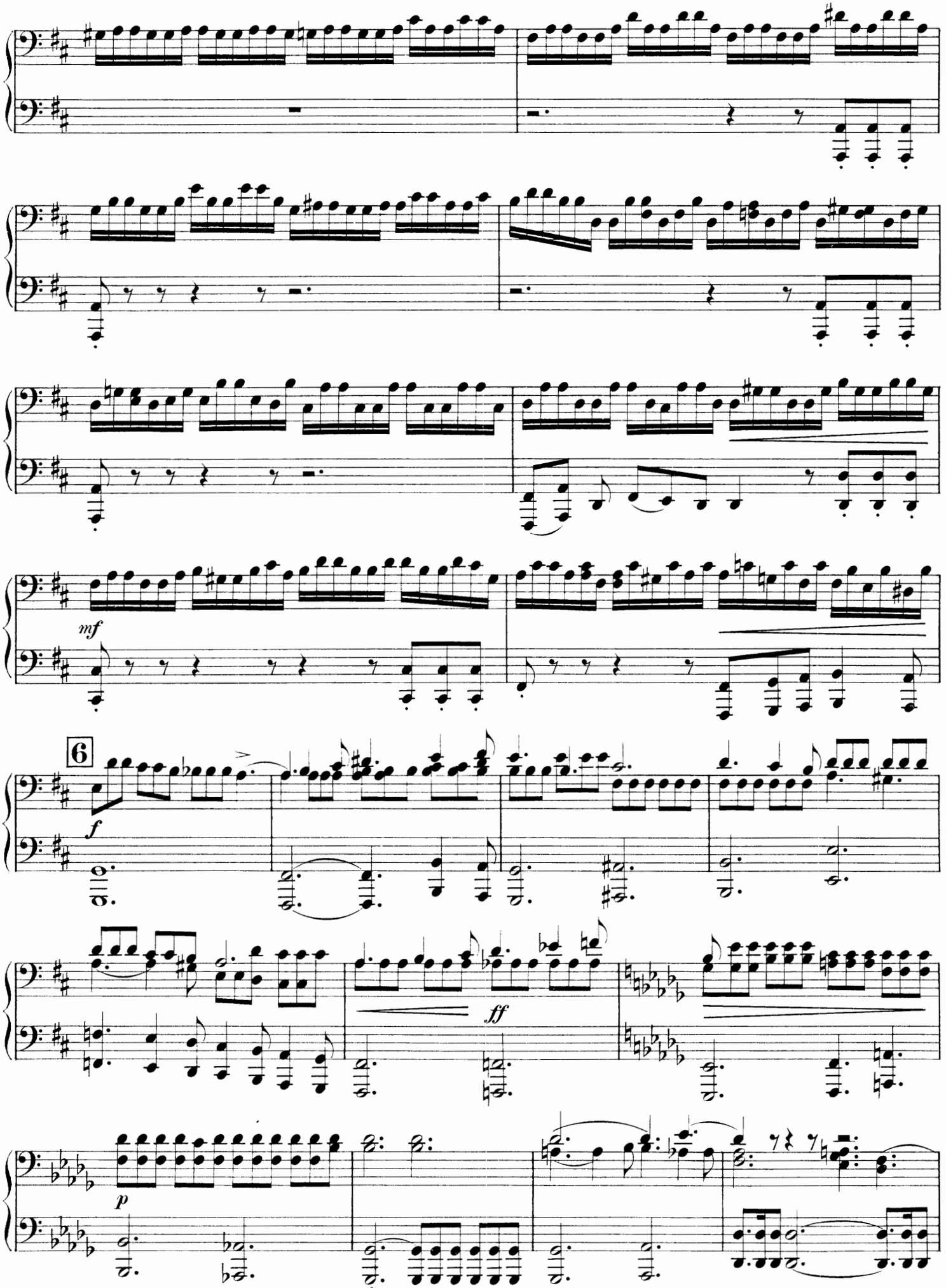

passionato
mf
p
3
f
p
mf

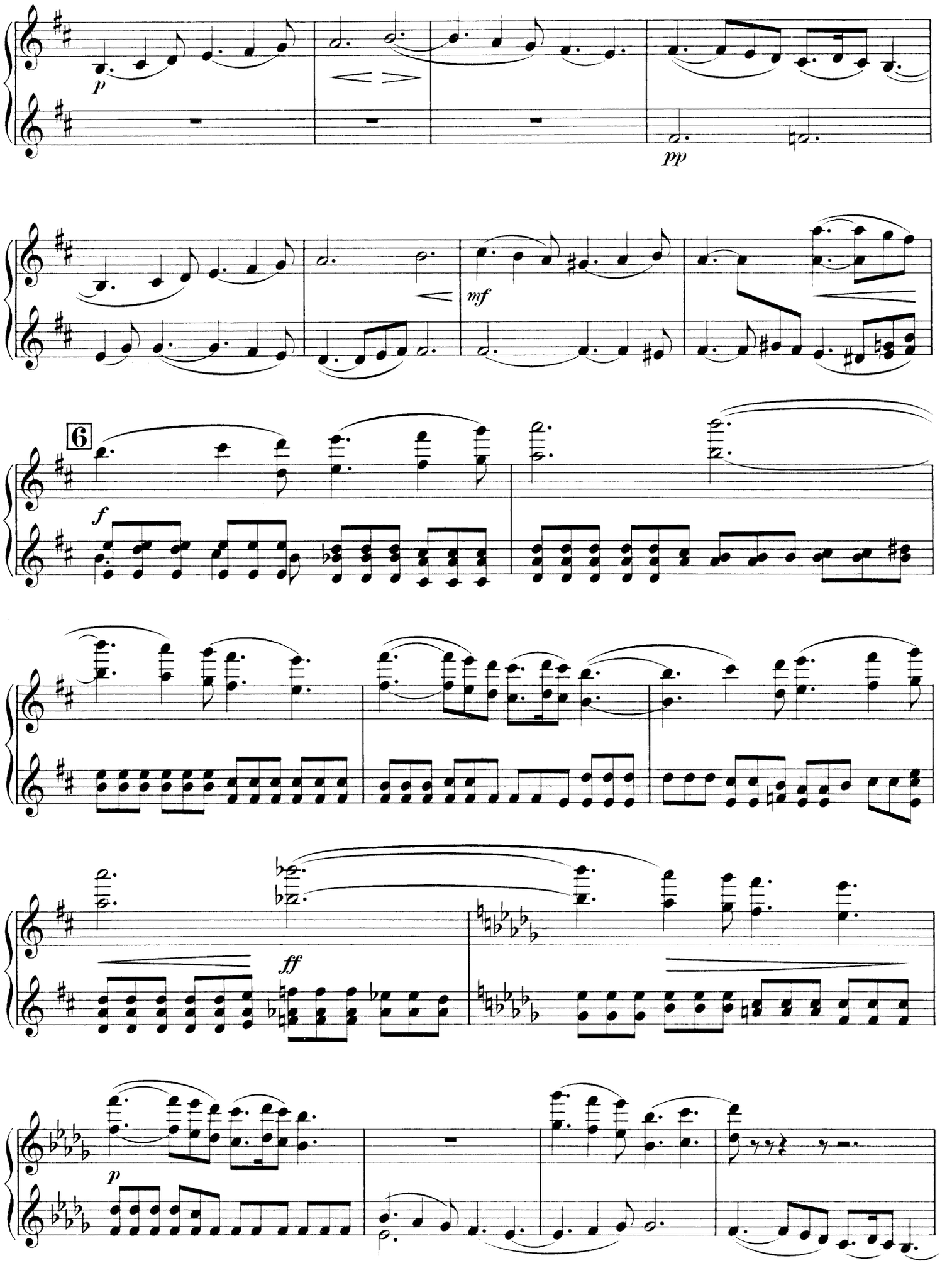


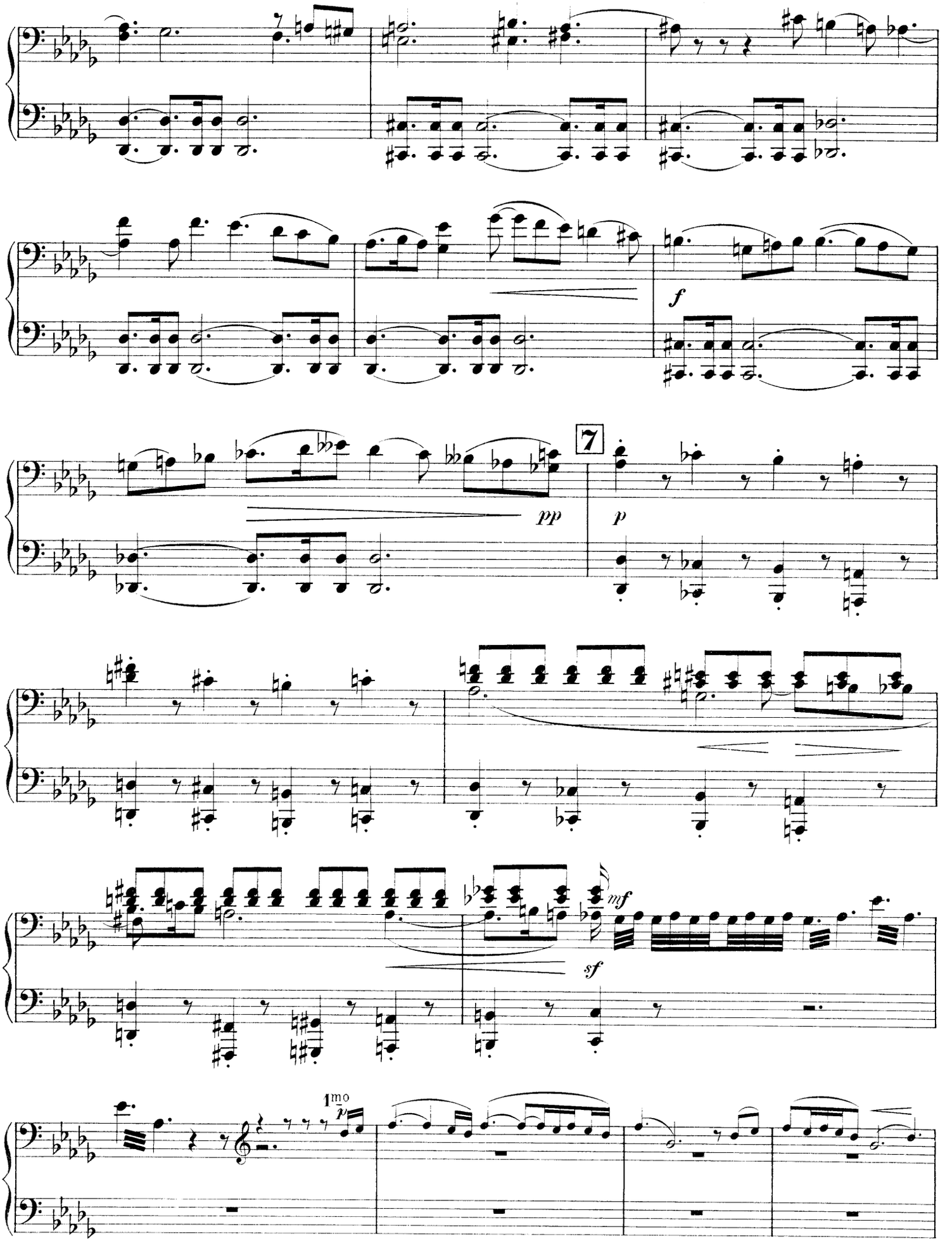

2do
p
2do
p
sf p
f
4
sfp

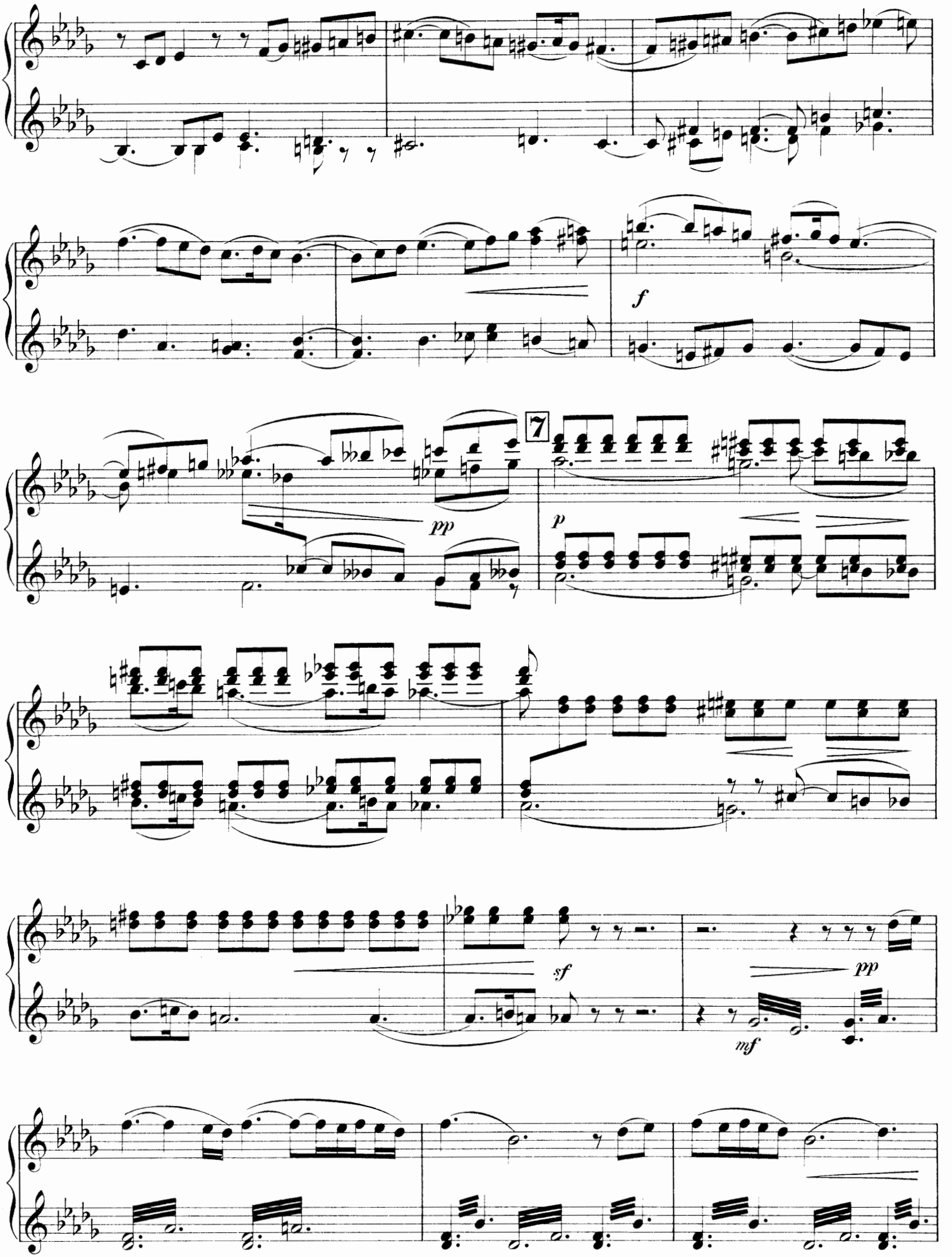

p
5
mf
f
ff
f
p
pp

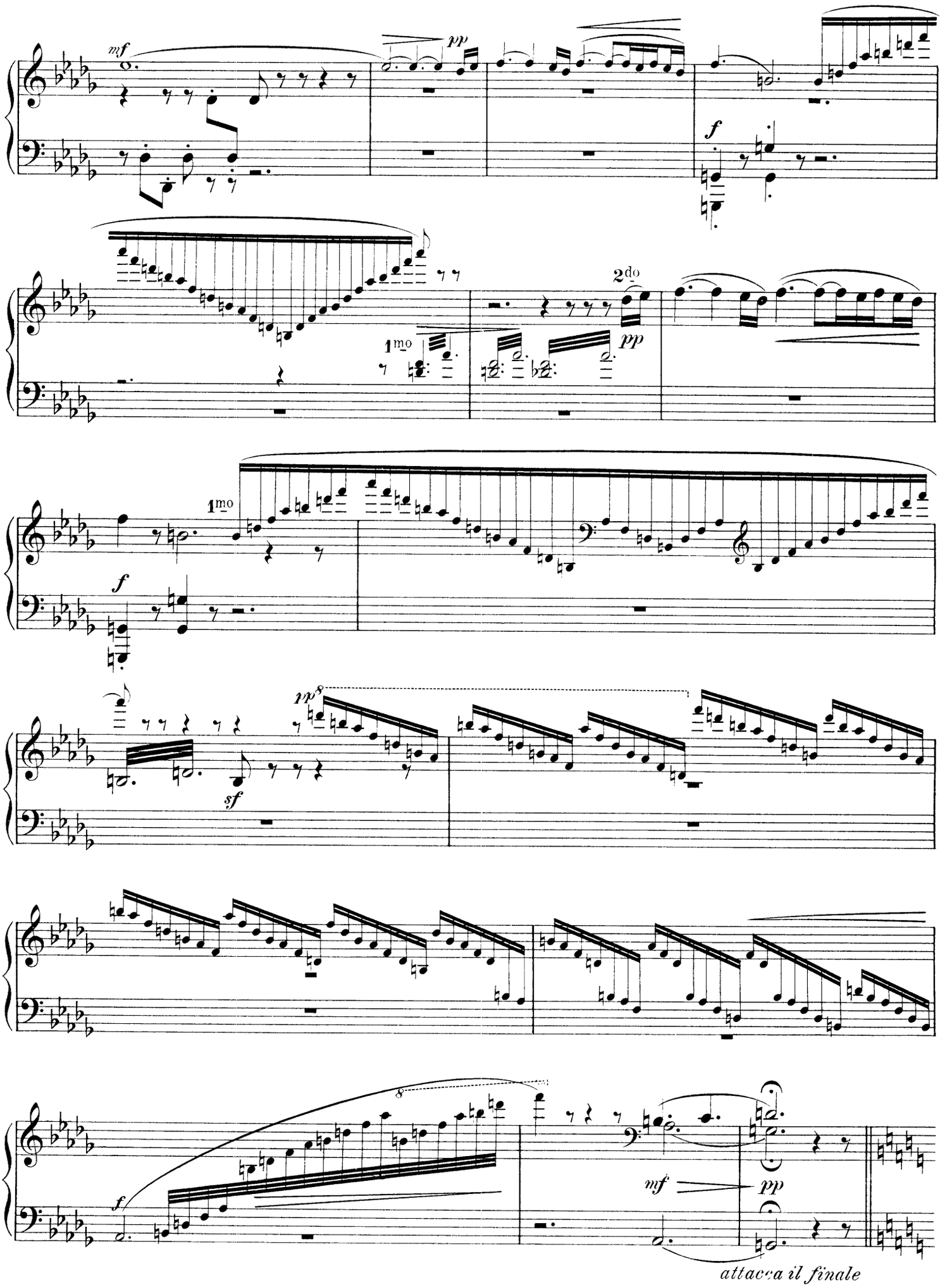

p
5
mf
f
ff
f
p

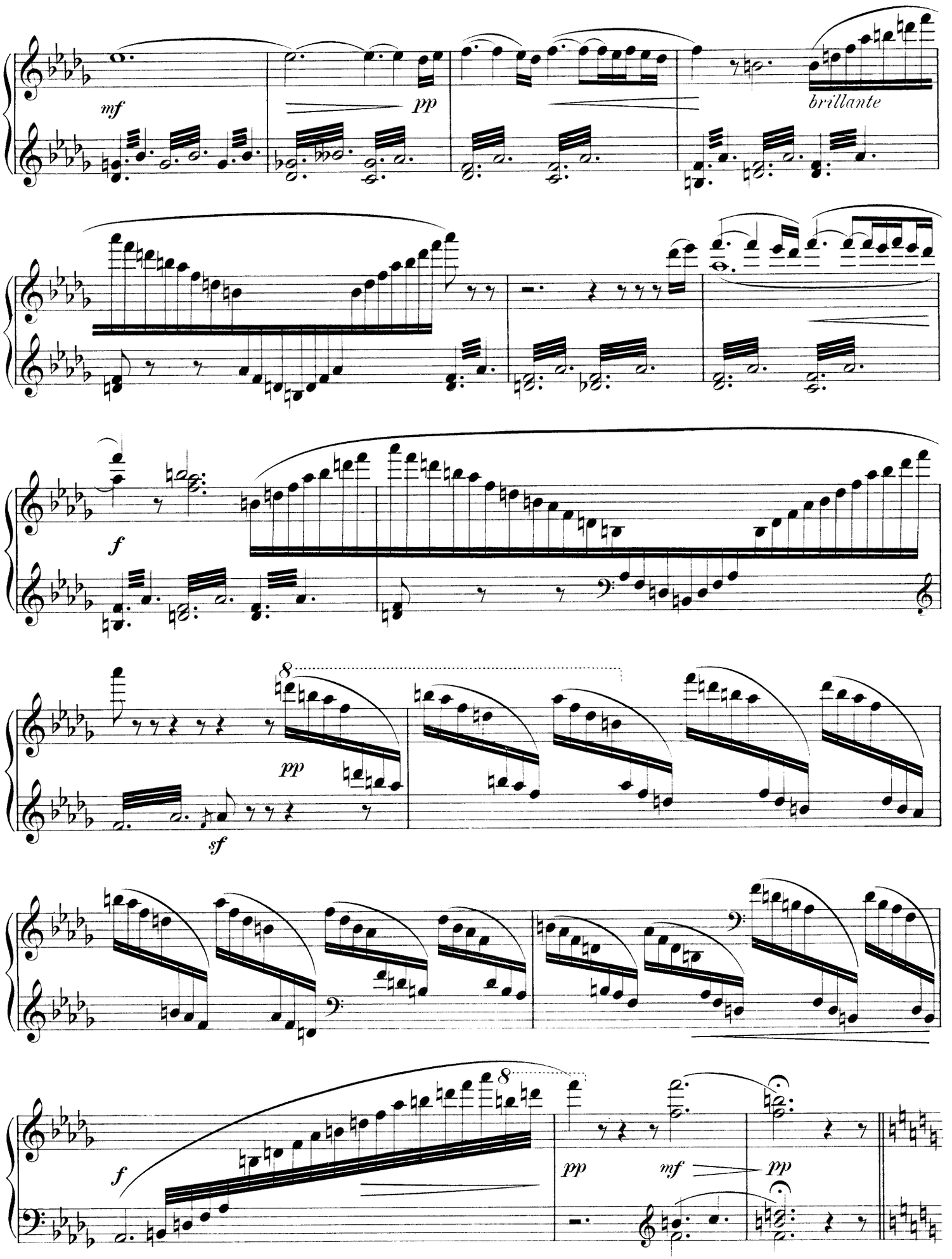

mf
6
f
ff
p


p
pp
mf
6
f
ff
p


f
pp
7
p
mf
sf
1mo
p


f
pp
7
p
sf
pp
mf

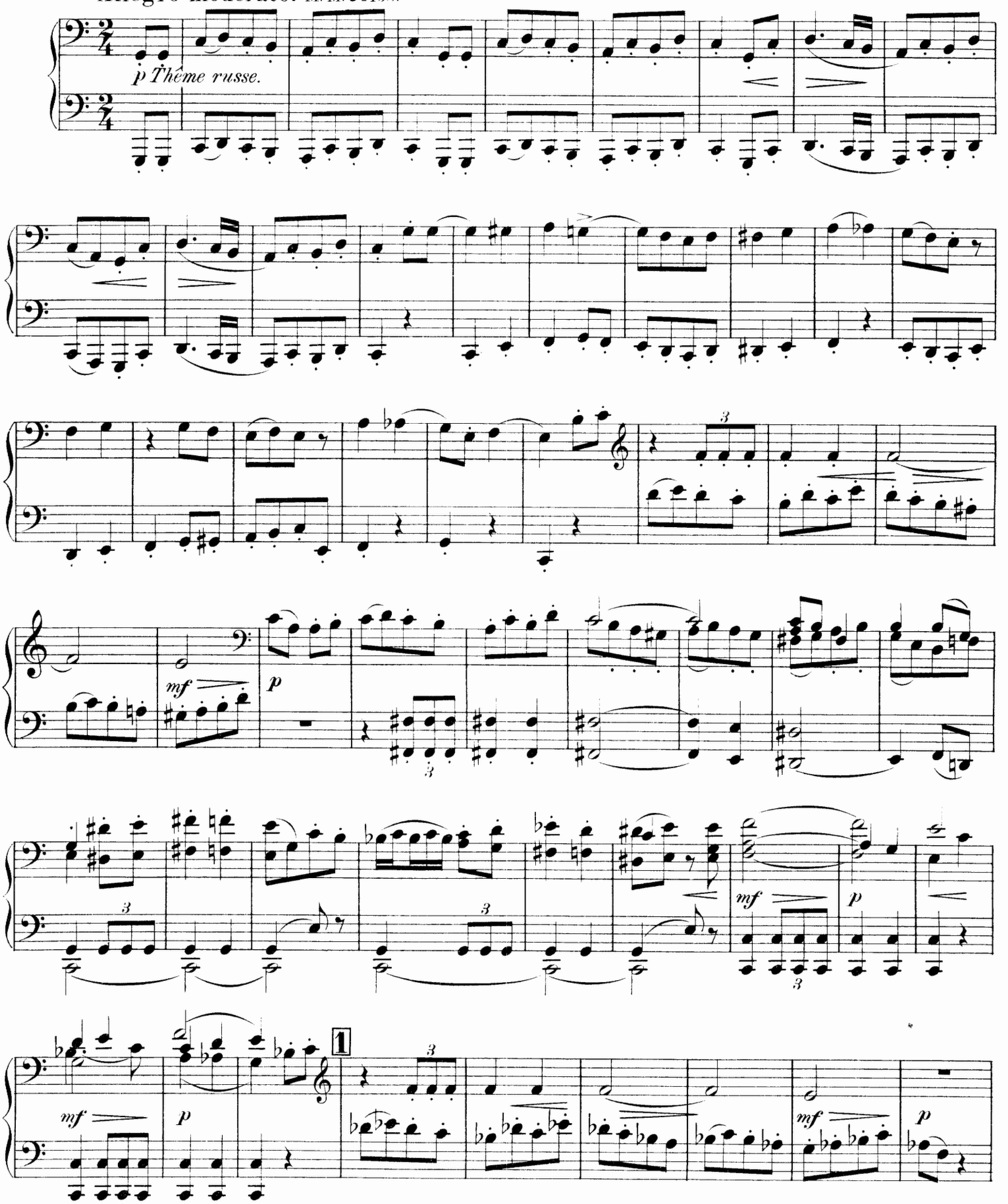

mf
pp
f
2do
pp
1mo
1mo
f
pp
sf
8
f
mf
pp
attacca il finale


mf
pp
brillante
f
8
pp
sf
8
f
pp
mf
pp
attacca il finale

IV.

Finale.

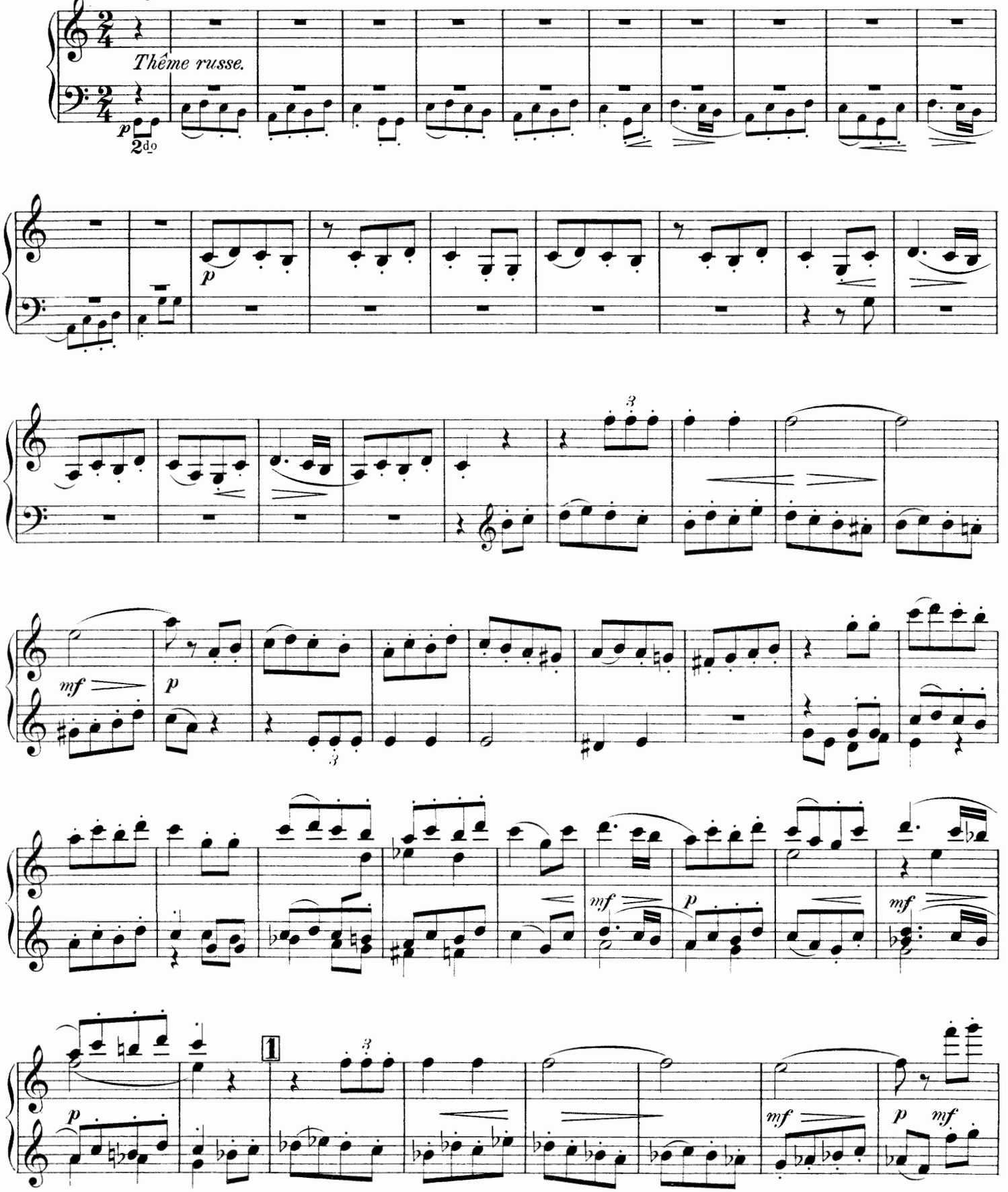
Allegro moderato. M. M. ♩=168.

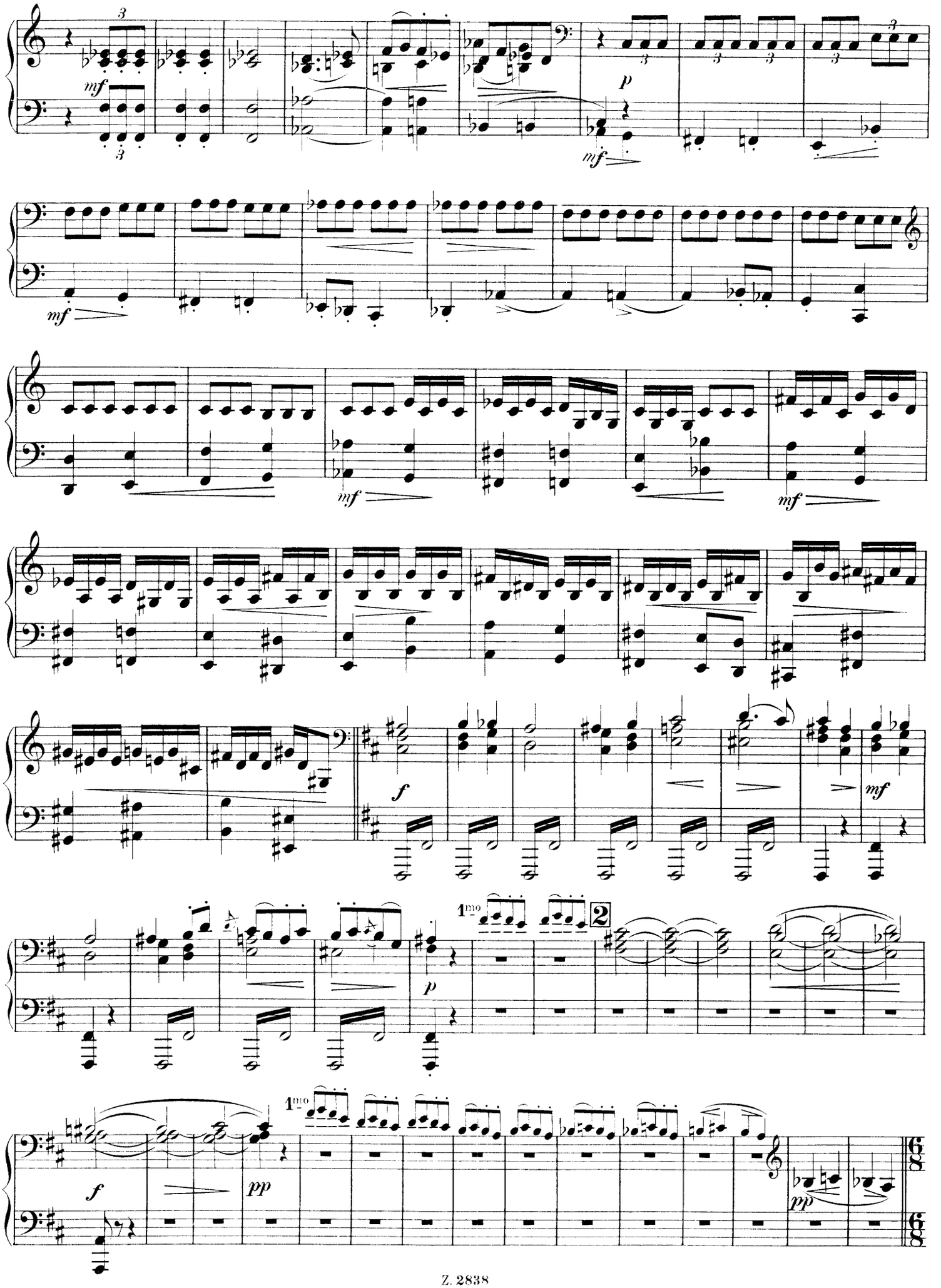


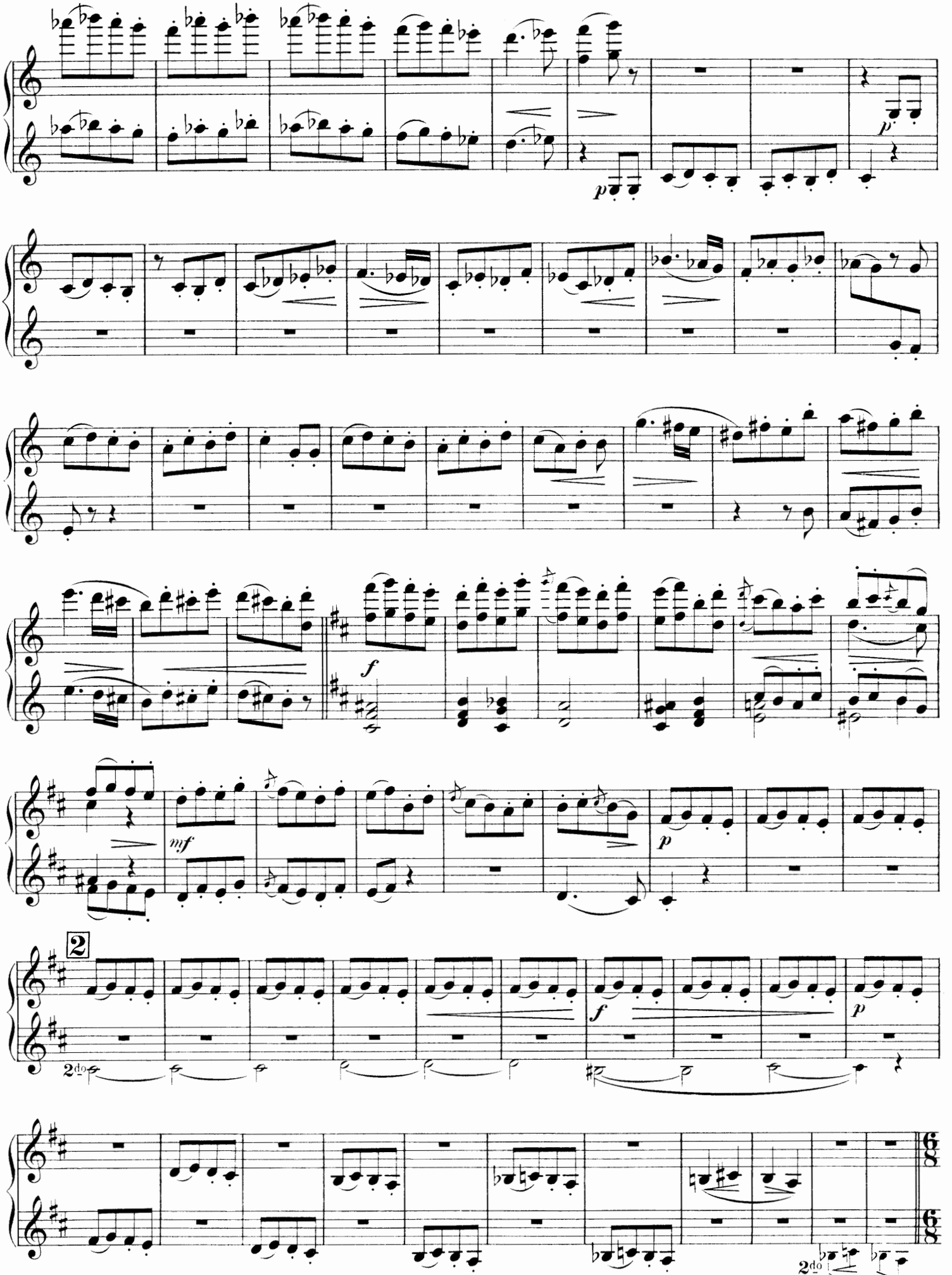
IV.

Finale.

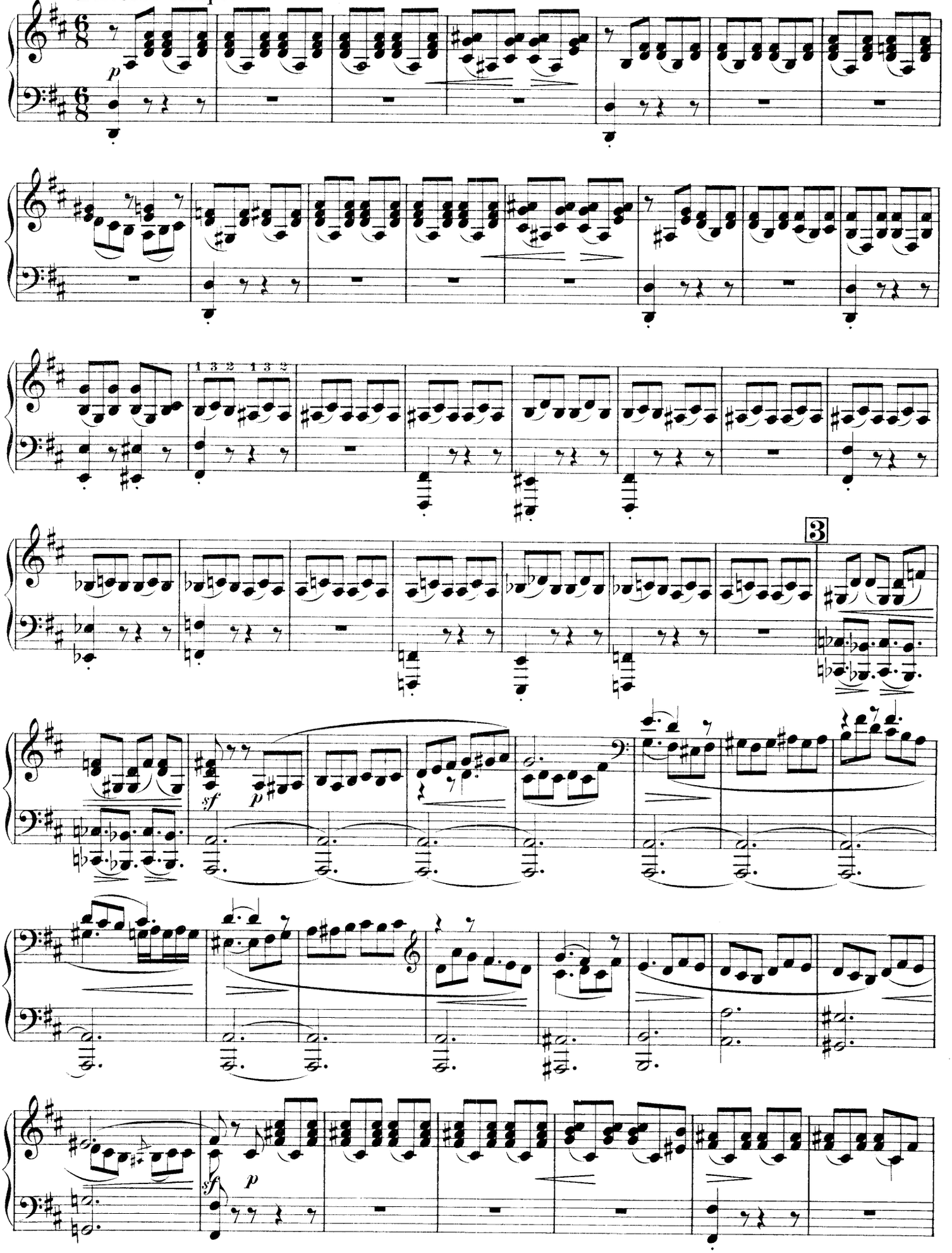
Allegro moderato. M. M. ♩=168.

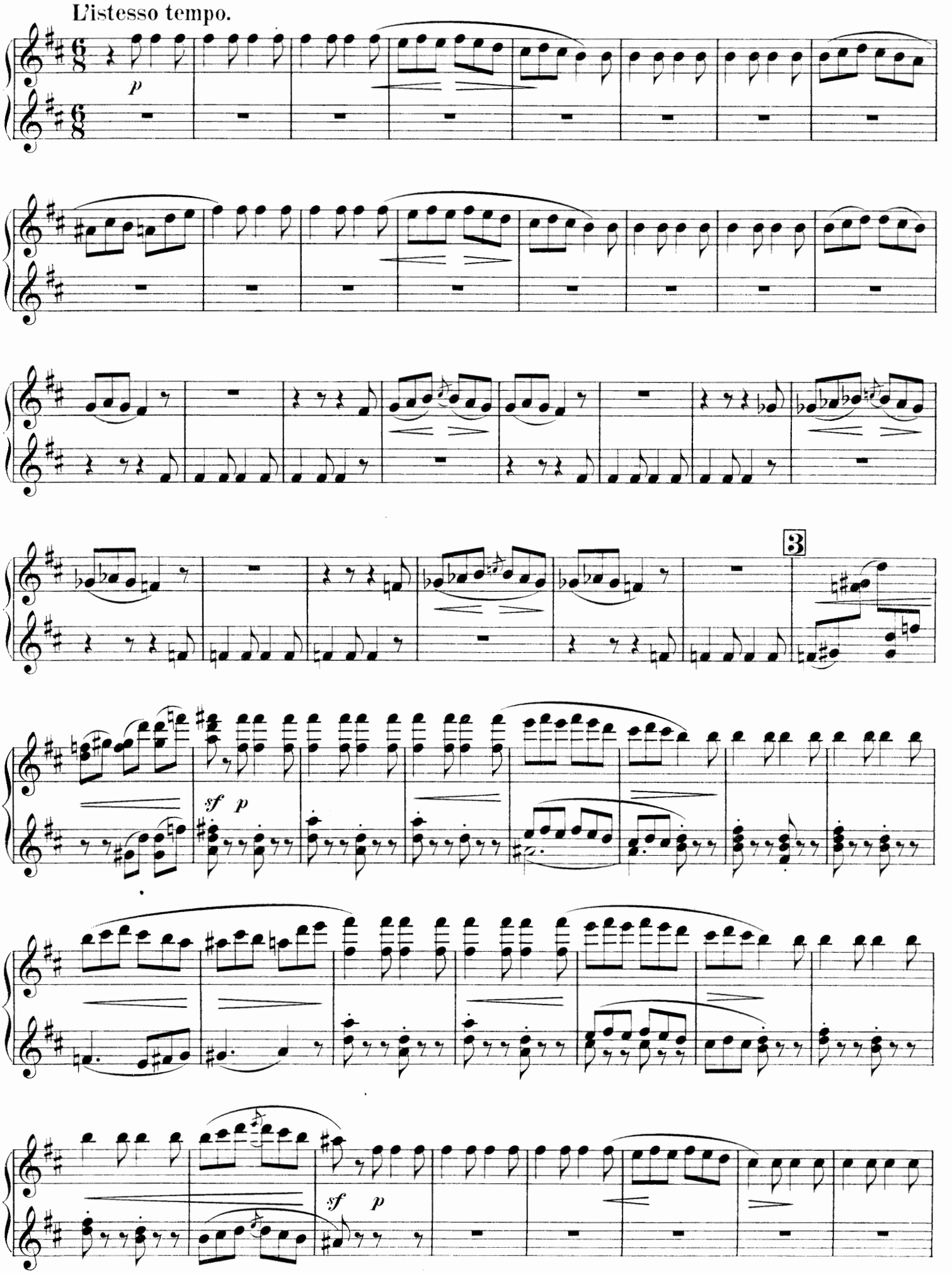


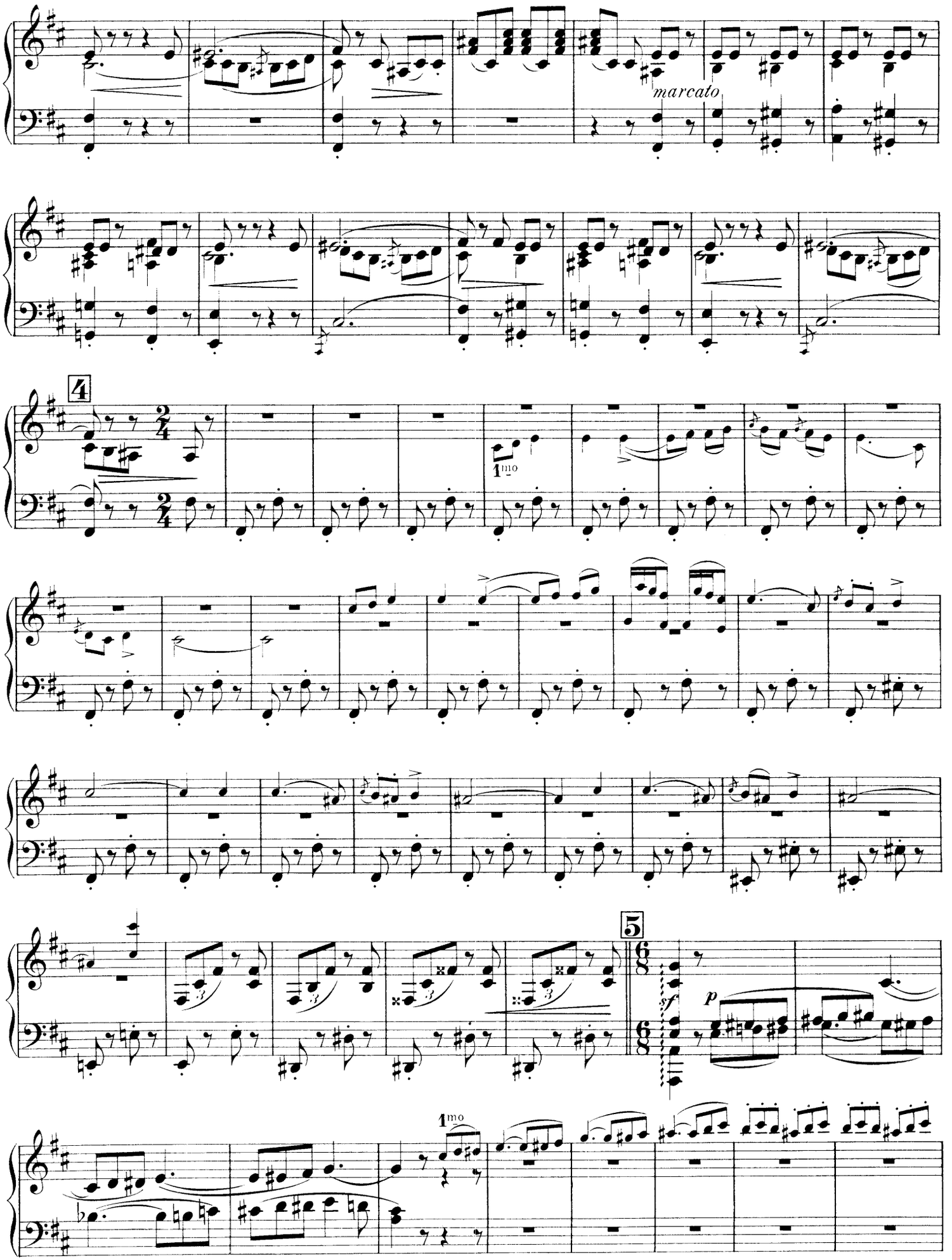

mf
p
mf
mf
mf
mf
f
mf
1mo
2
p
1mo
f
pp
pp

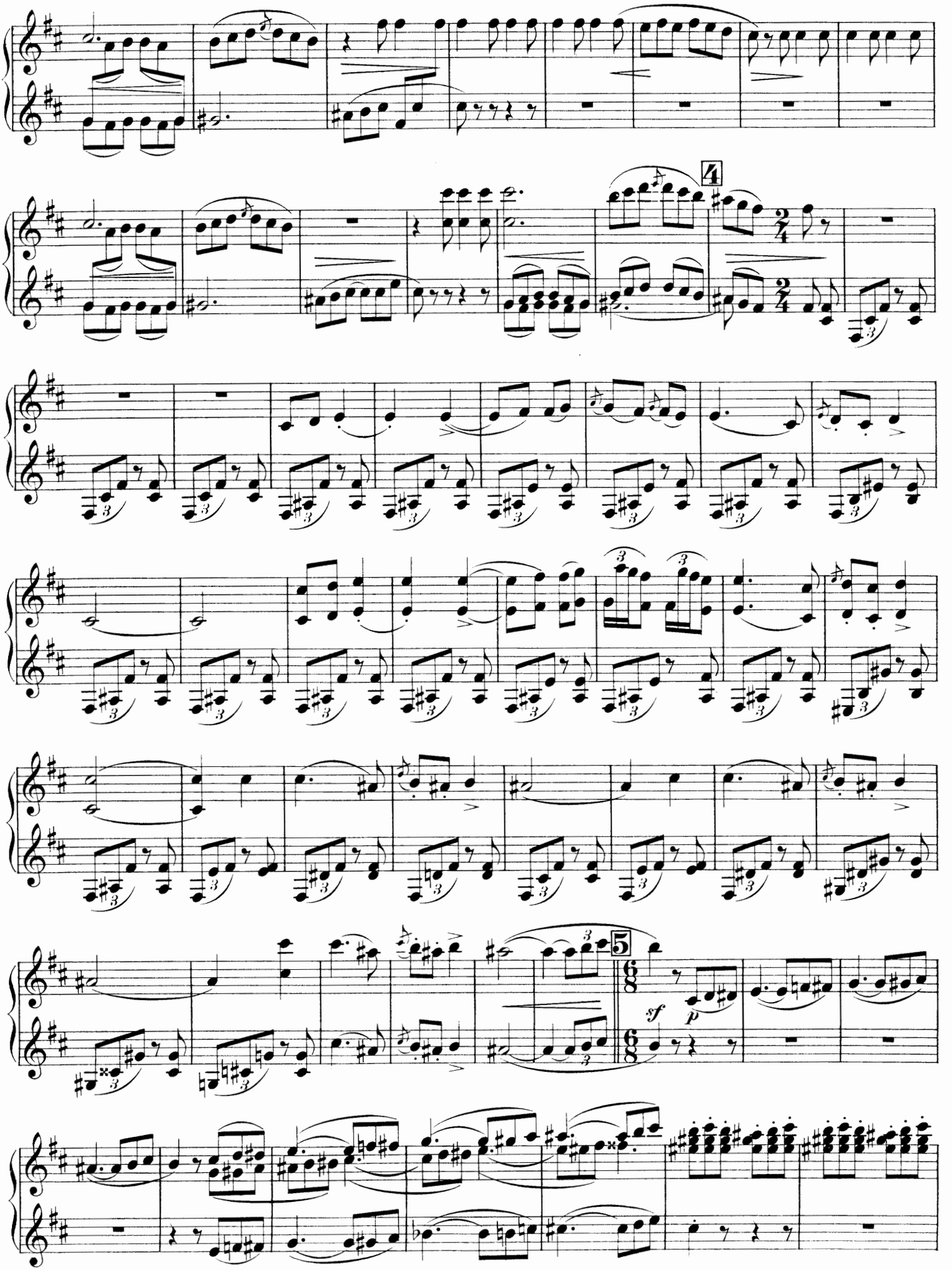

p
p
f
mf
p
2
f
p
2do
2do

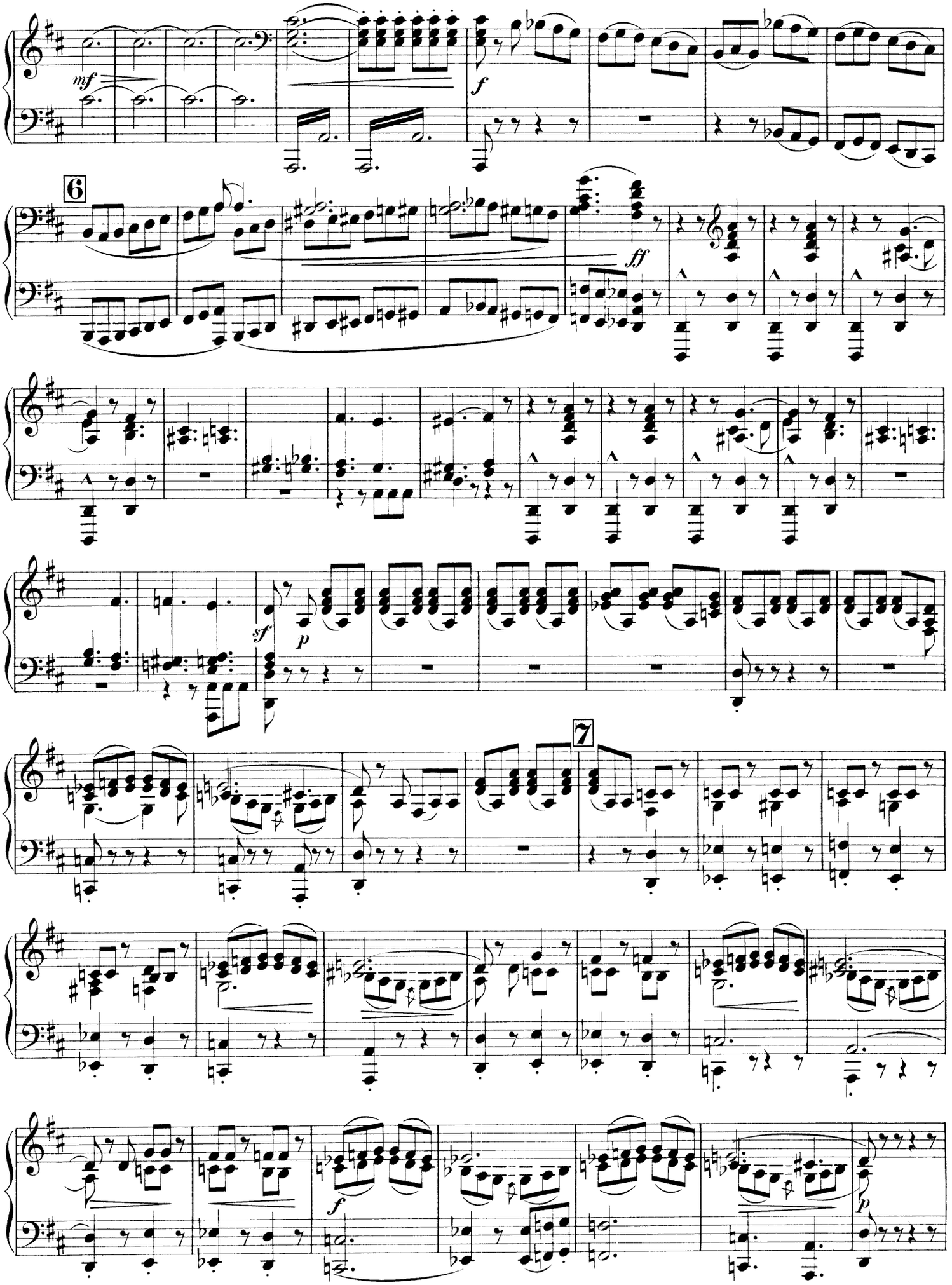
L'istesso tempo.

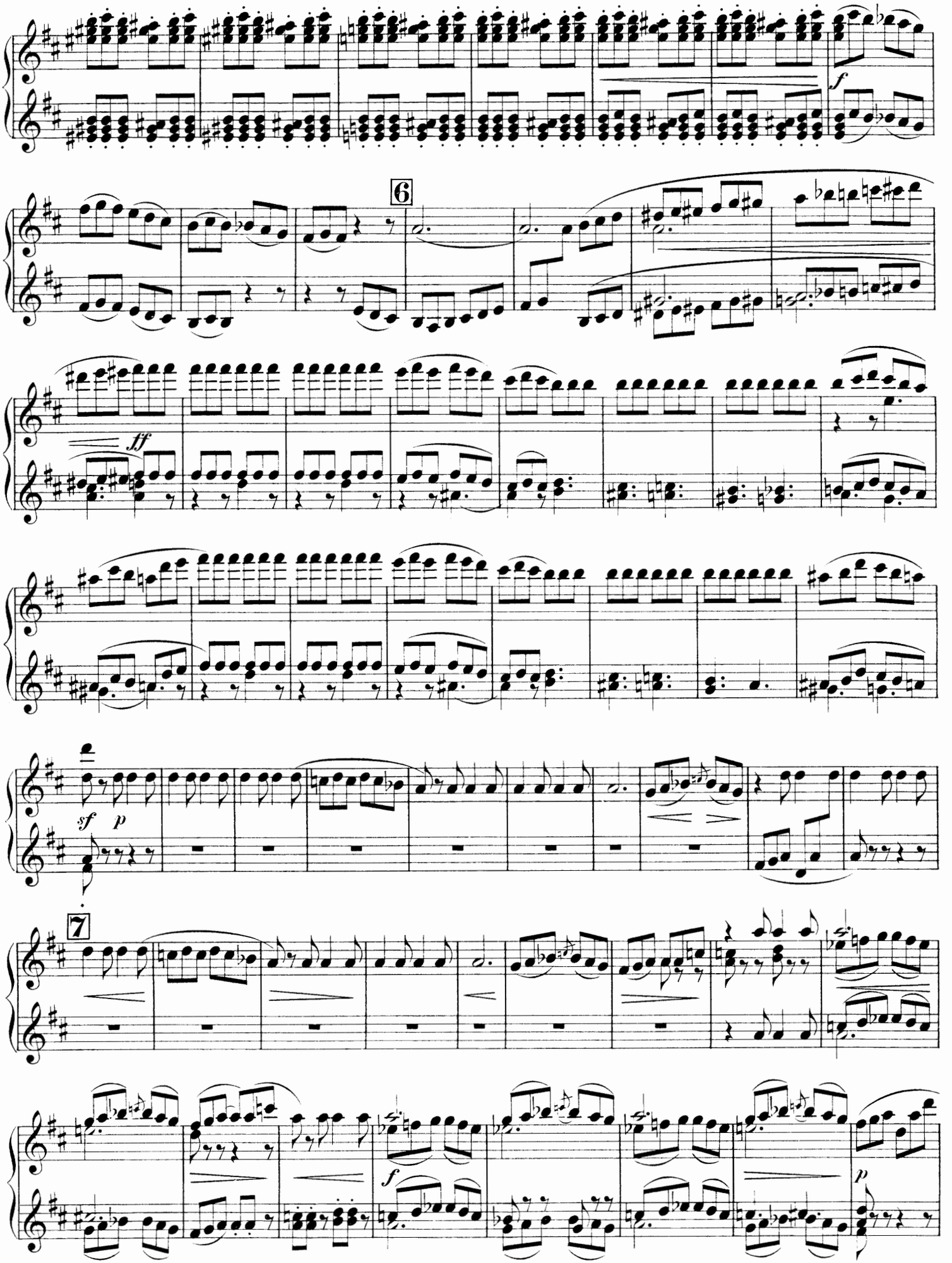



L'istesso tempo.
p
3
sf p
sf p

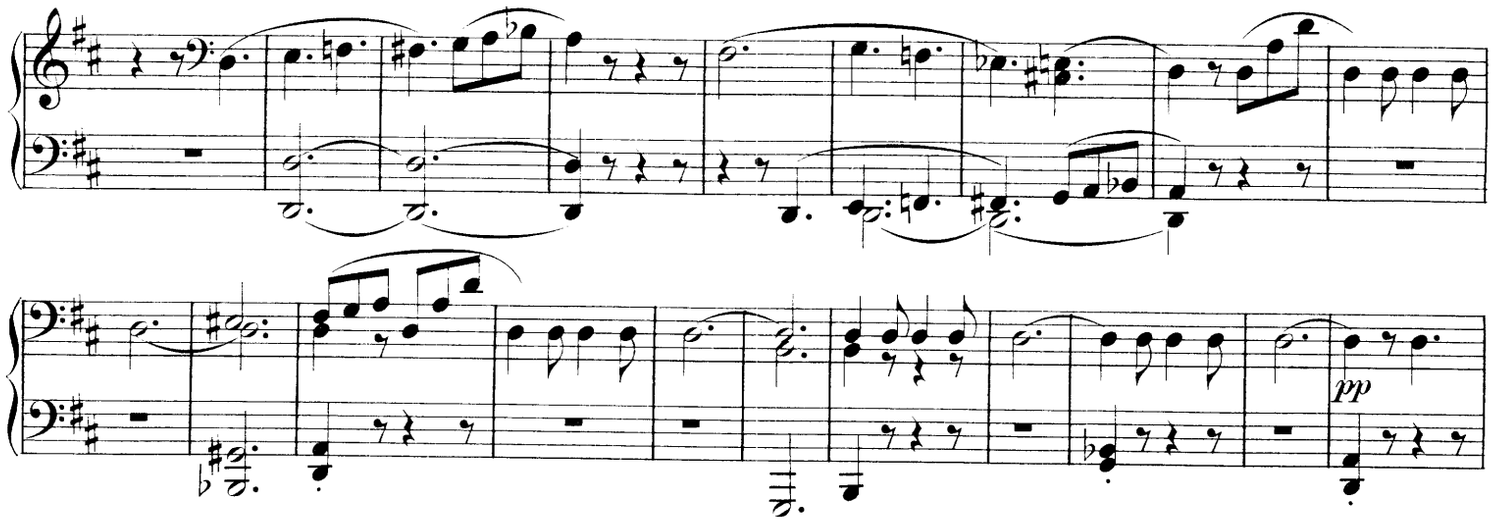

marcato
4
1mo
5
sf
p
1mo



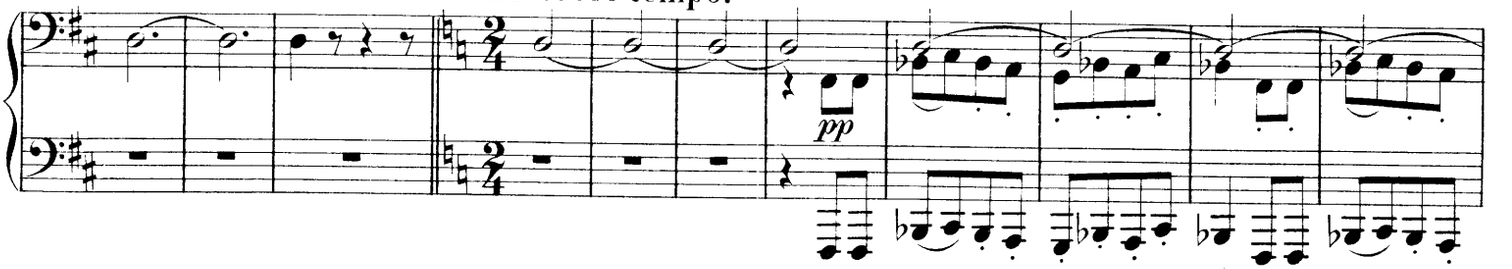

mf
f
6
ff
sf
p
7
f
p

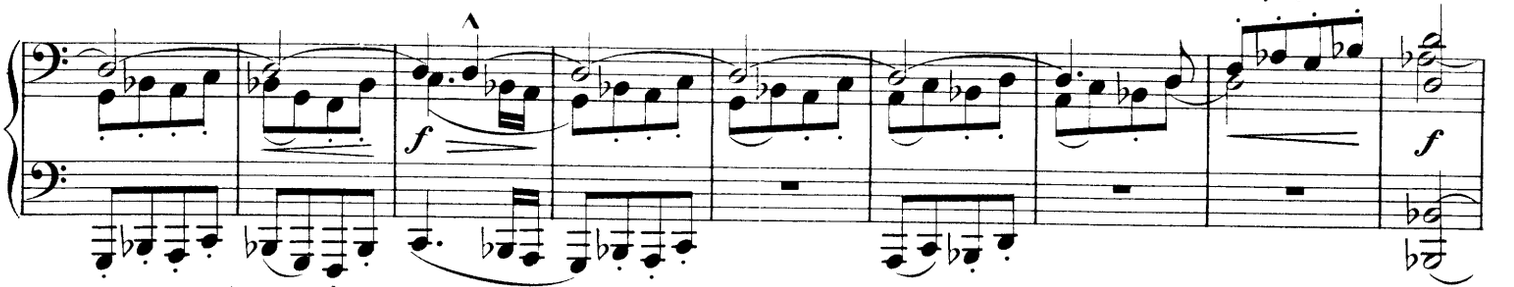

f
6
ff
sf p
7
f
p

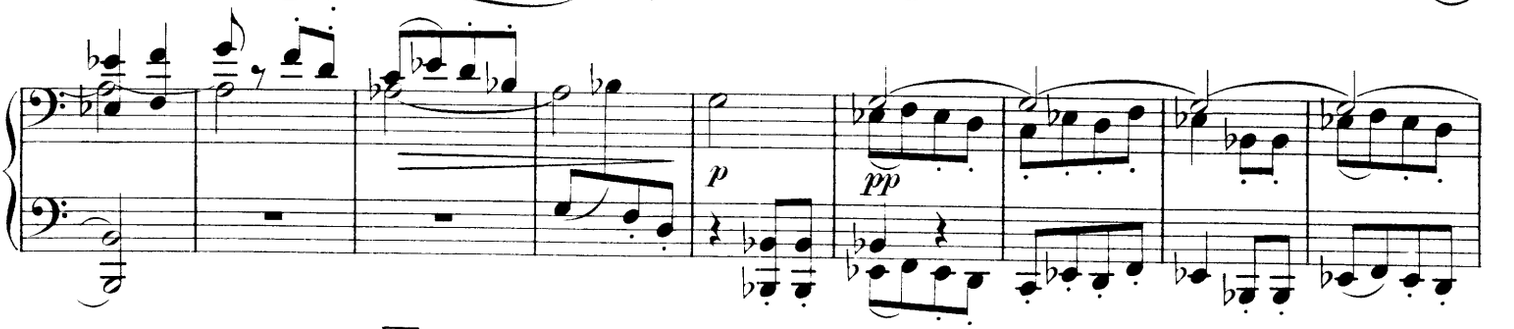
Secondo.

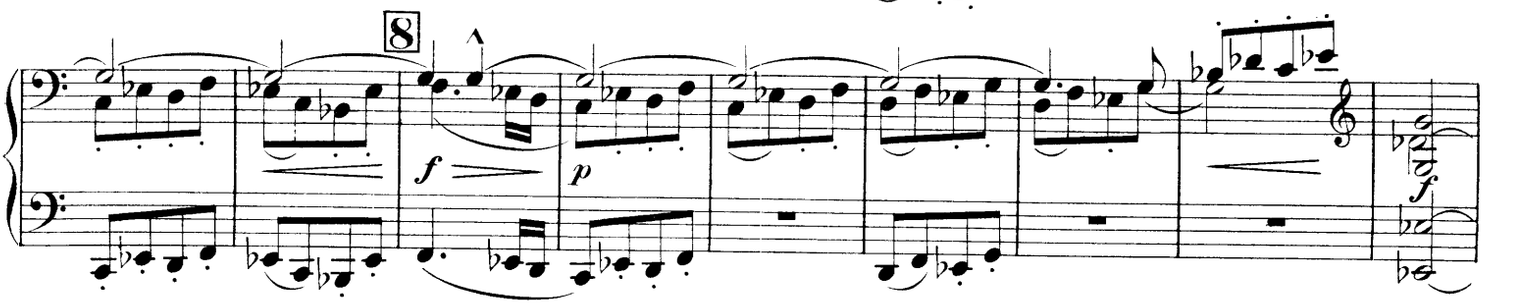


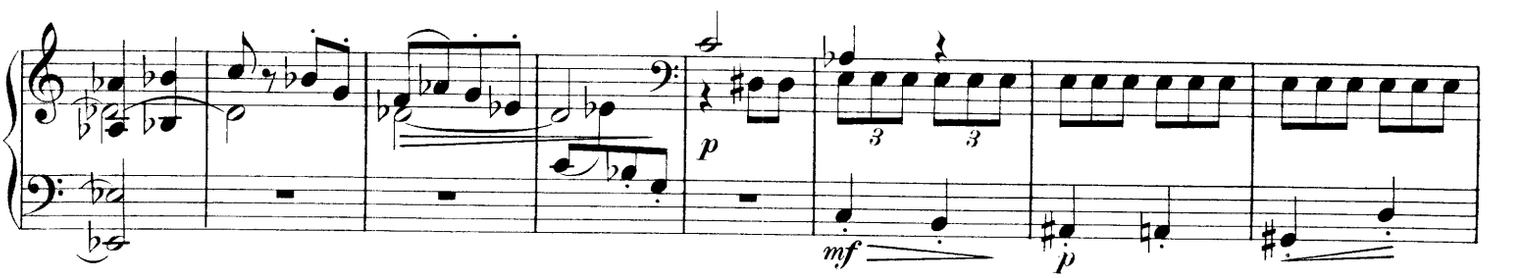
L'istesso tempo.

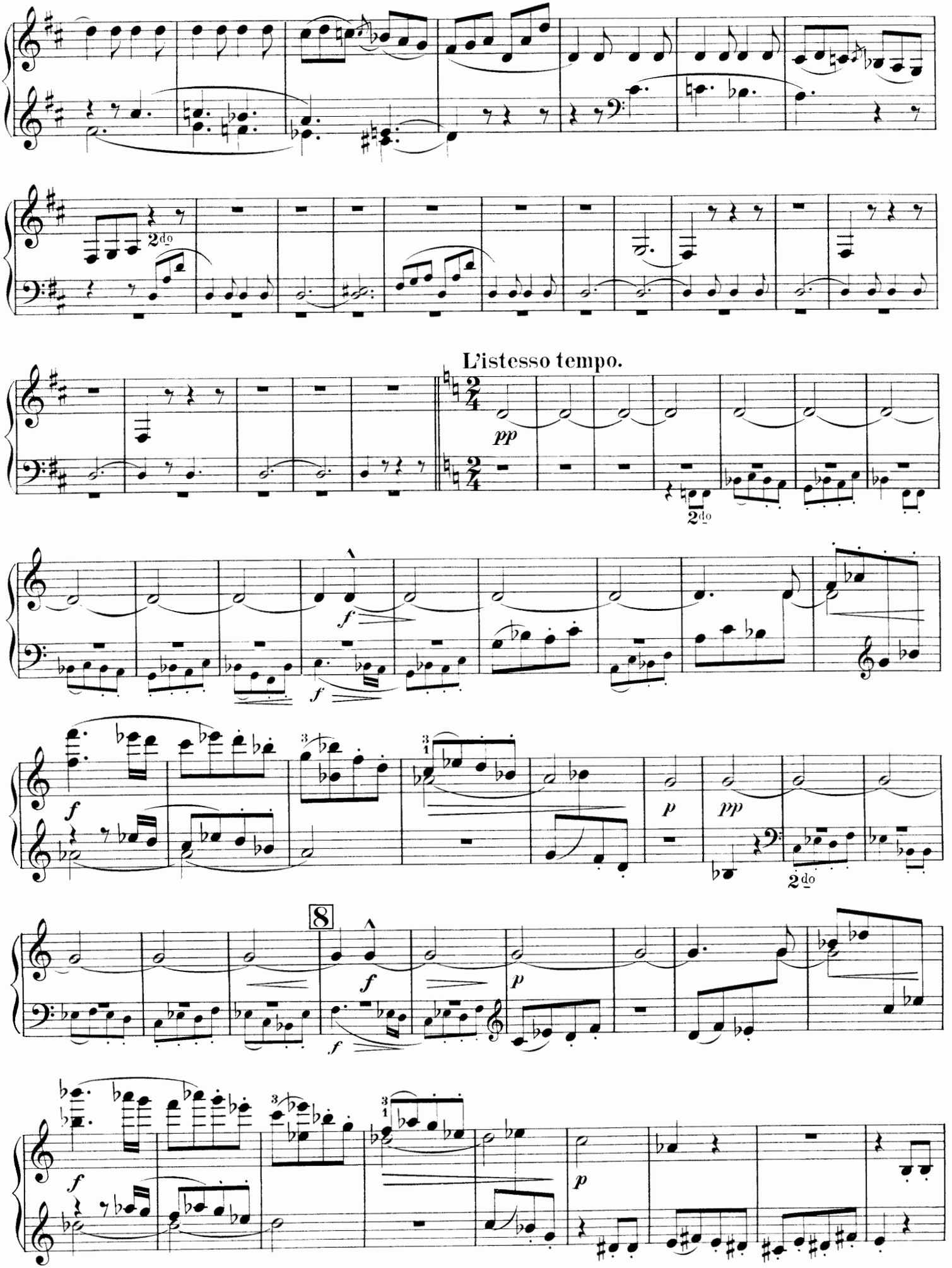


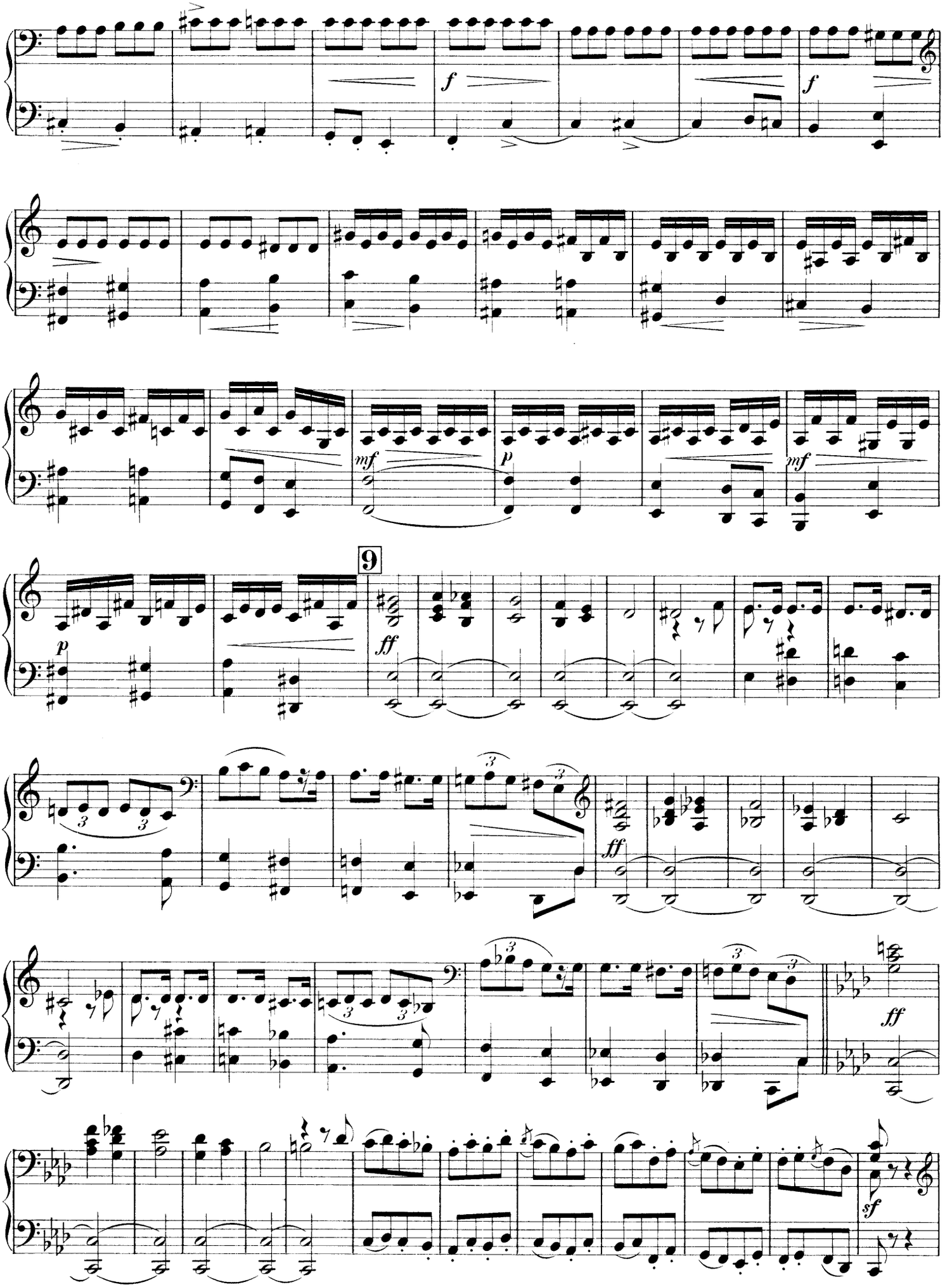


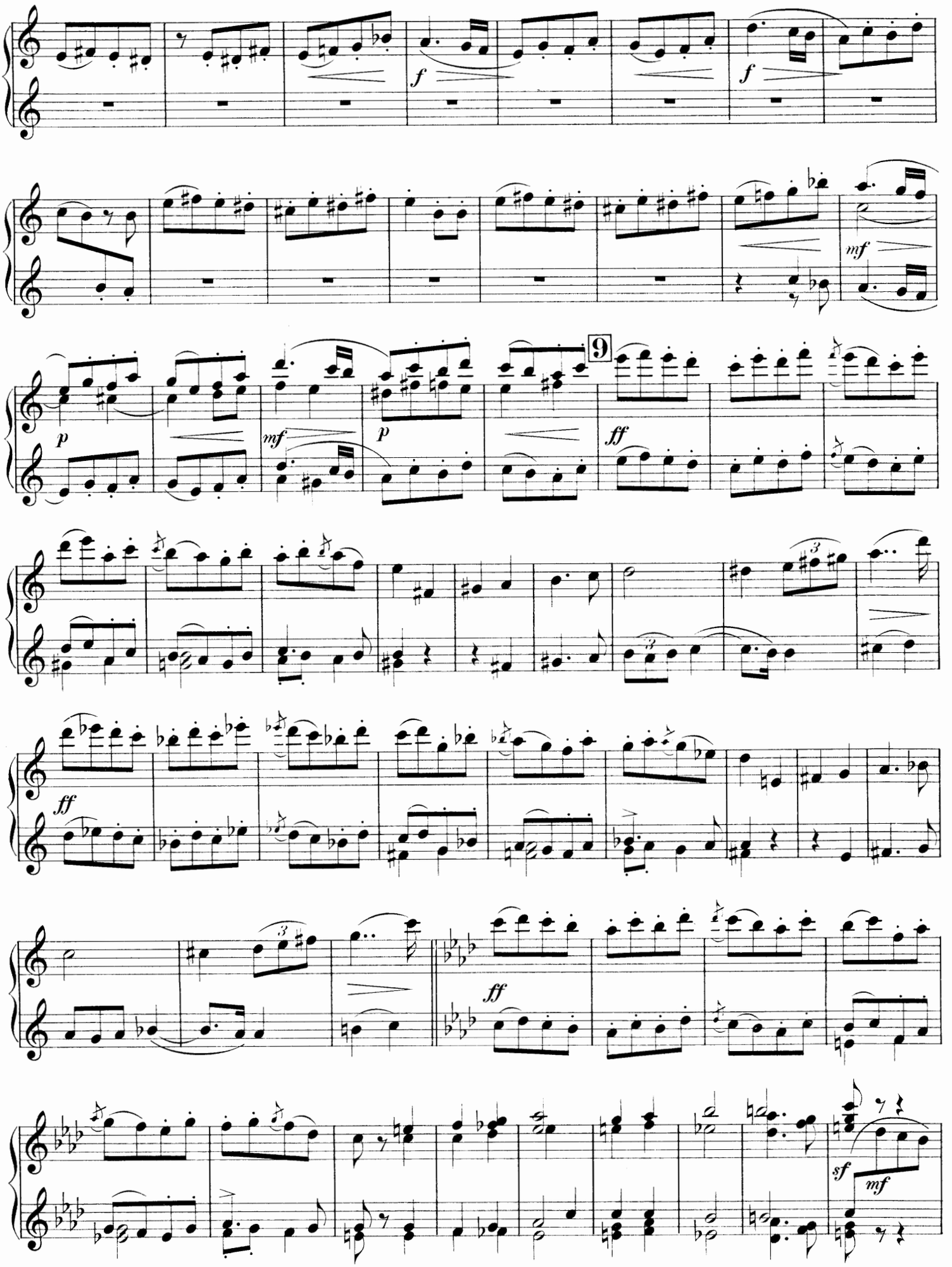


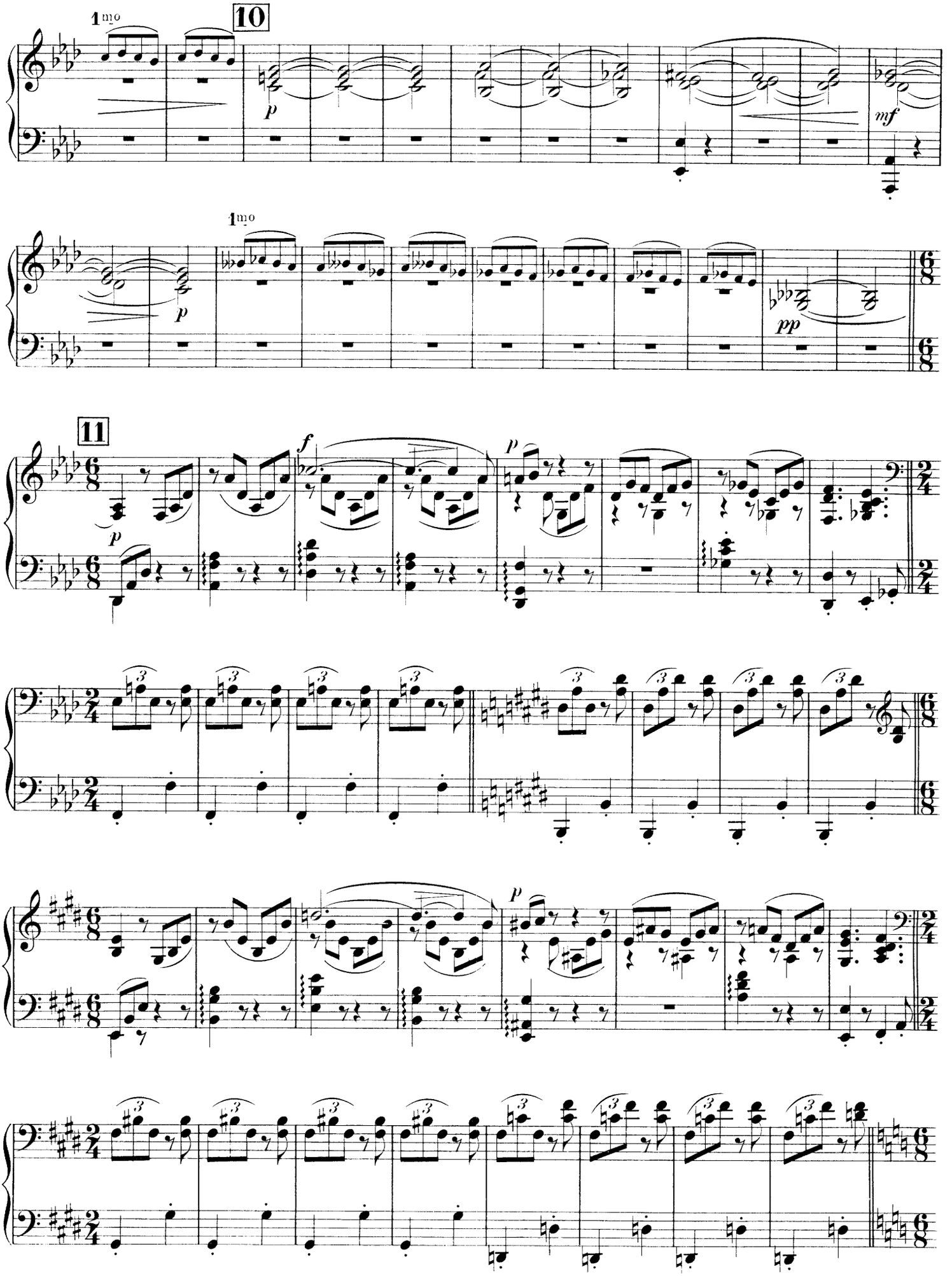


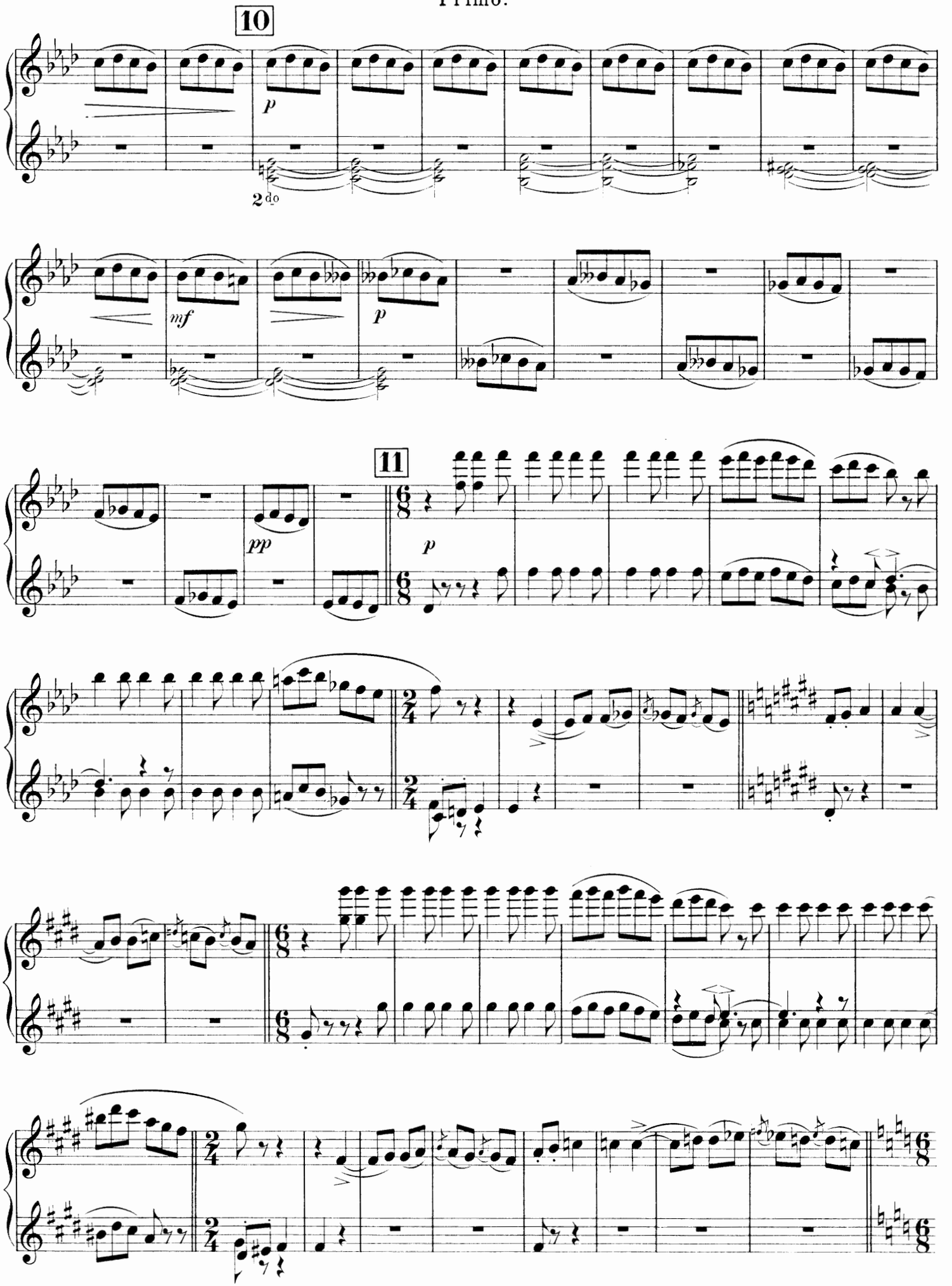


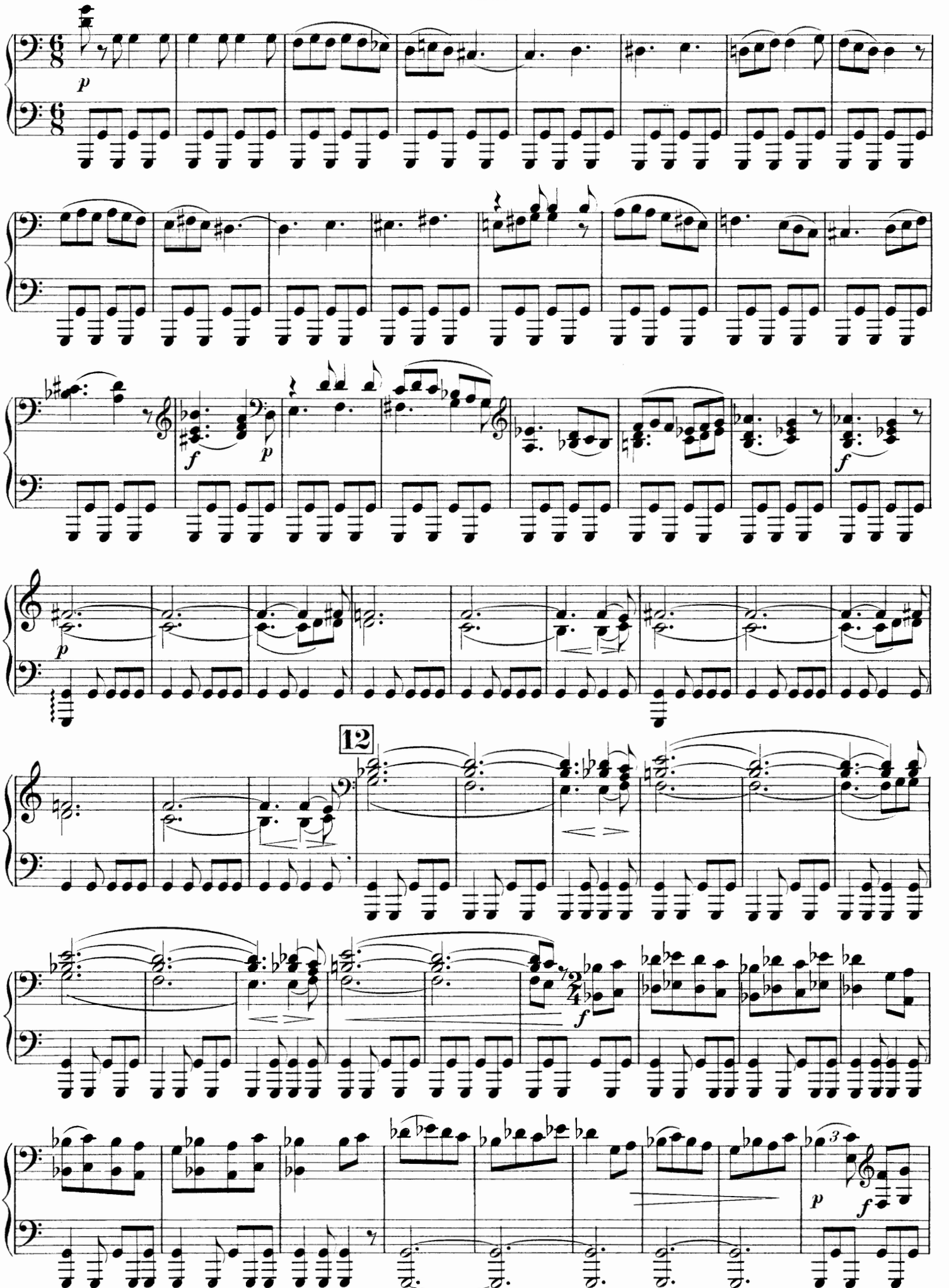

2do
L'istesso tempo.
pp
2do
f
f
f
p
pp
2do
8
f
f
p
f
p

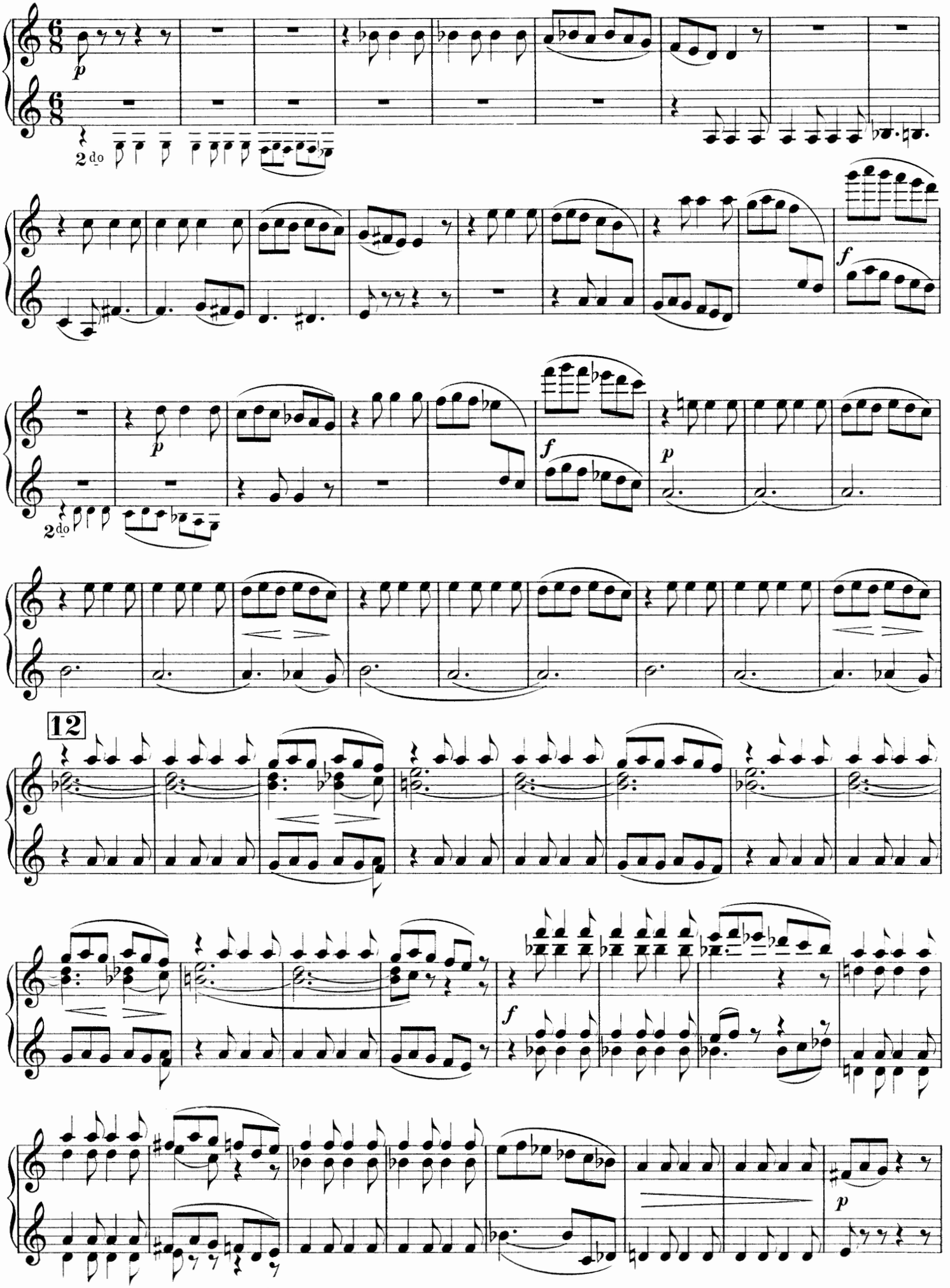

f
f
mf
p
mf
9
p
ff
ff
ff
sf

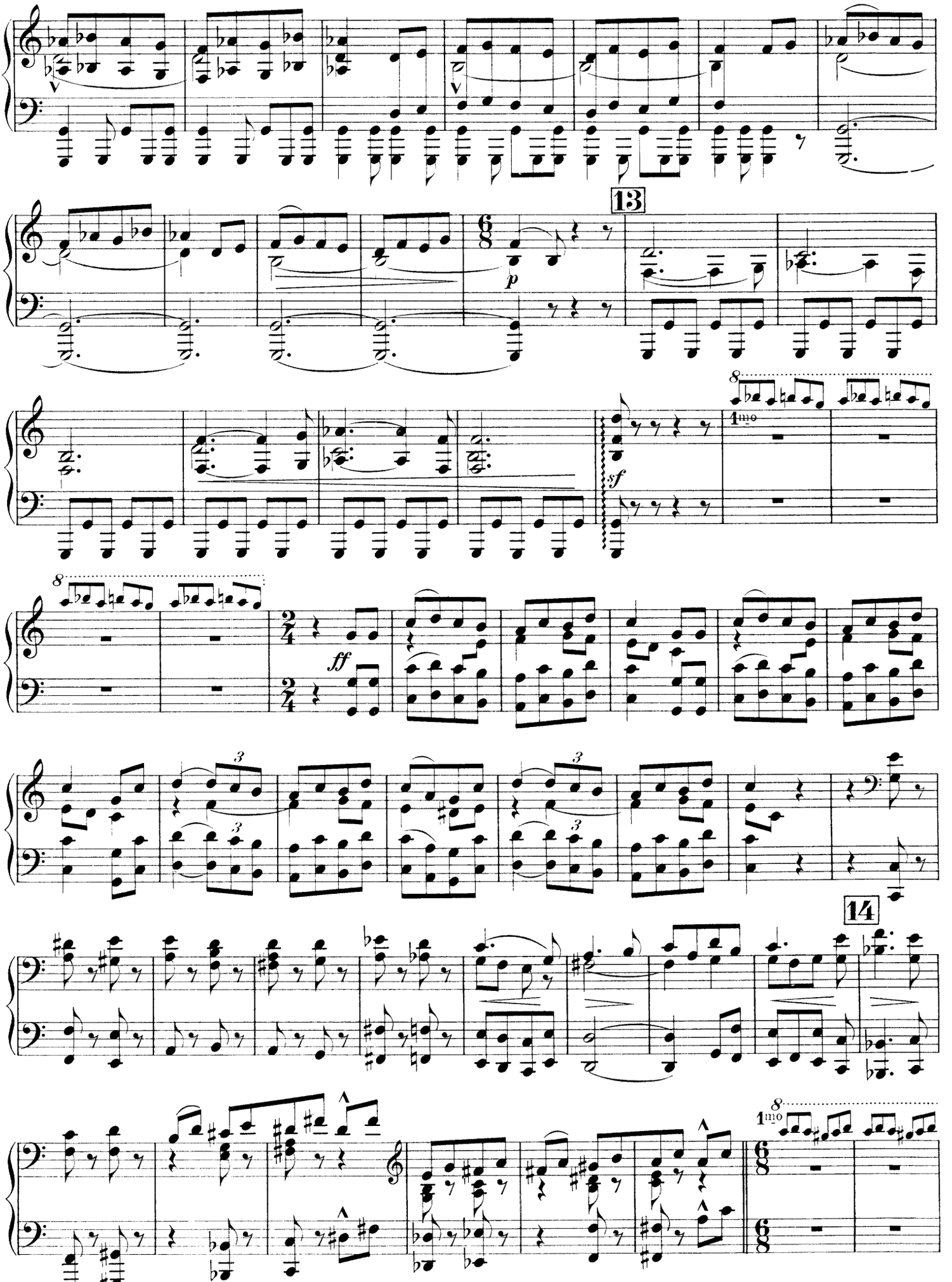

f
f
mf
p
mf
p
9
ff
ff
ff
sf
mf

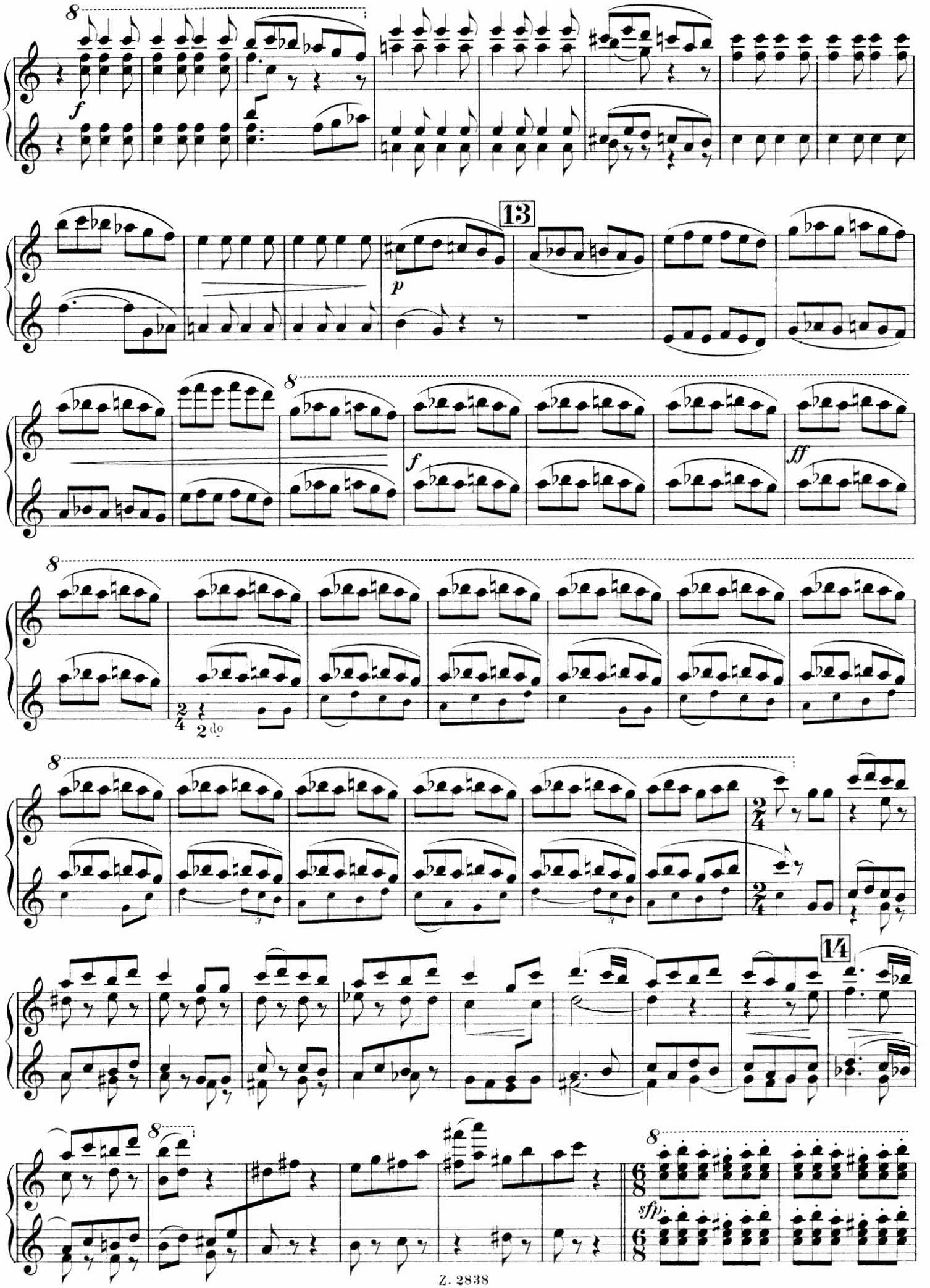

1mo
10
p
mf
1mo
p
pp
11
f
p
p

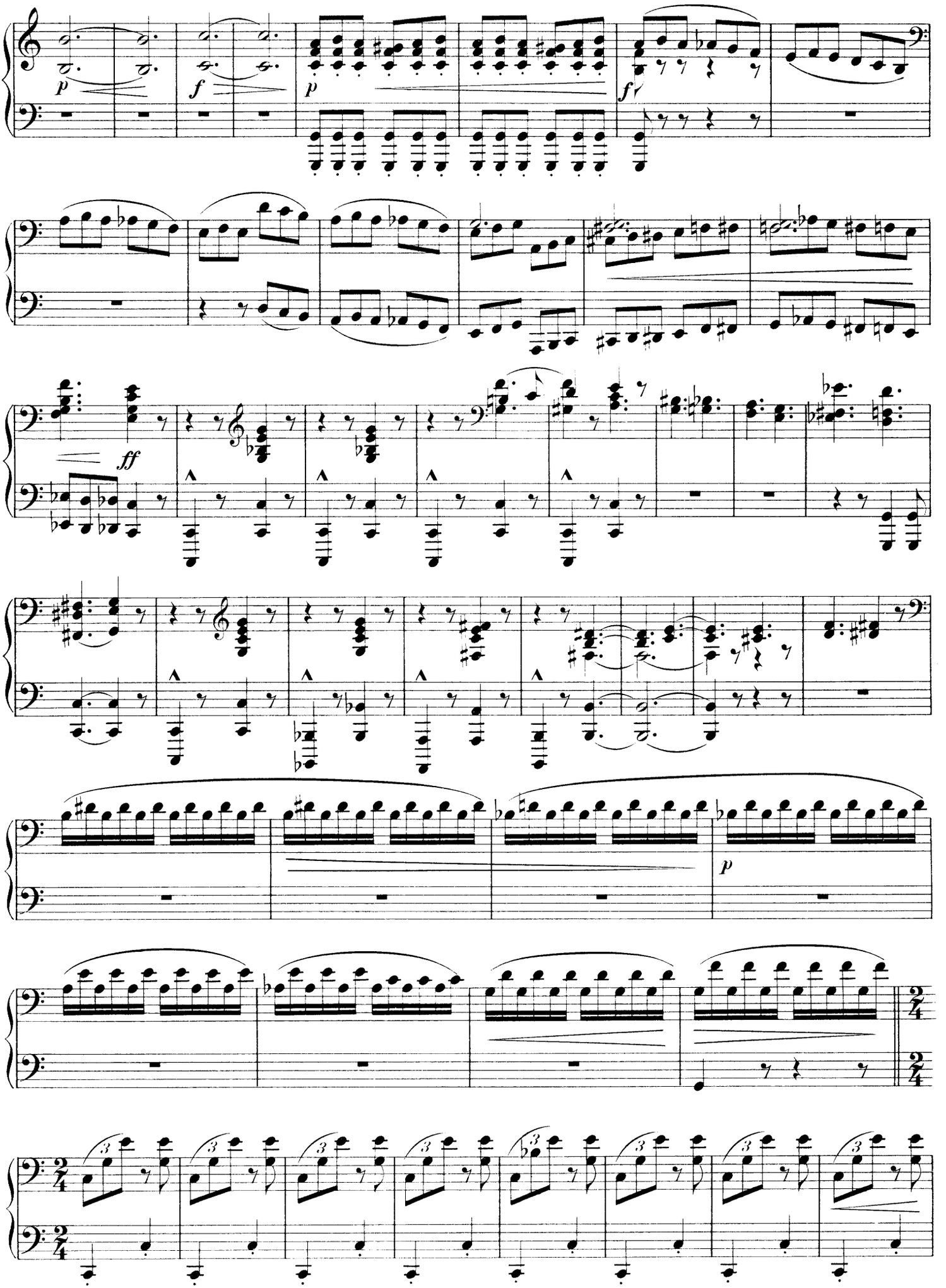

10
p
2do
mf
p
11
pp
p

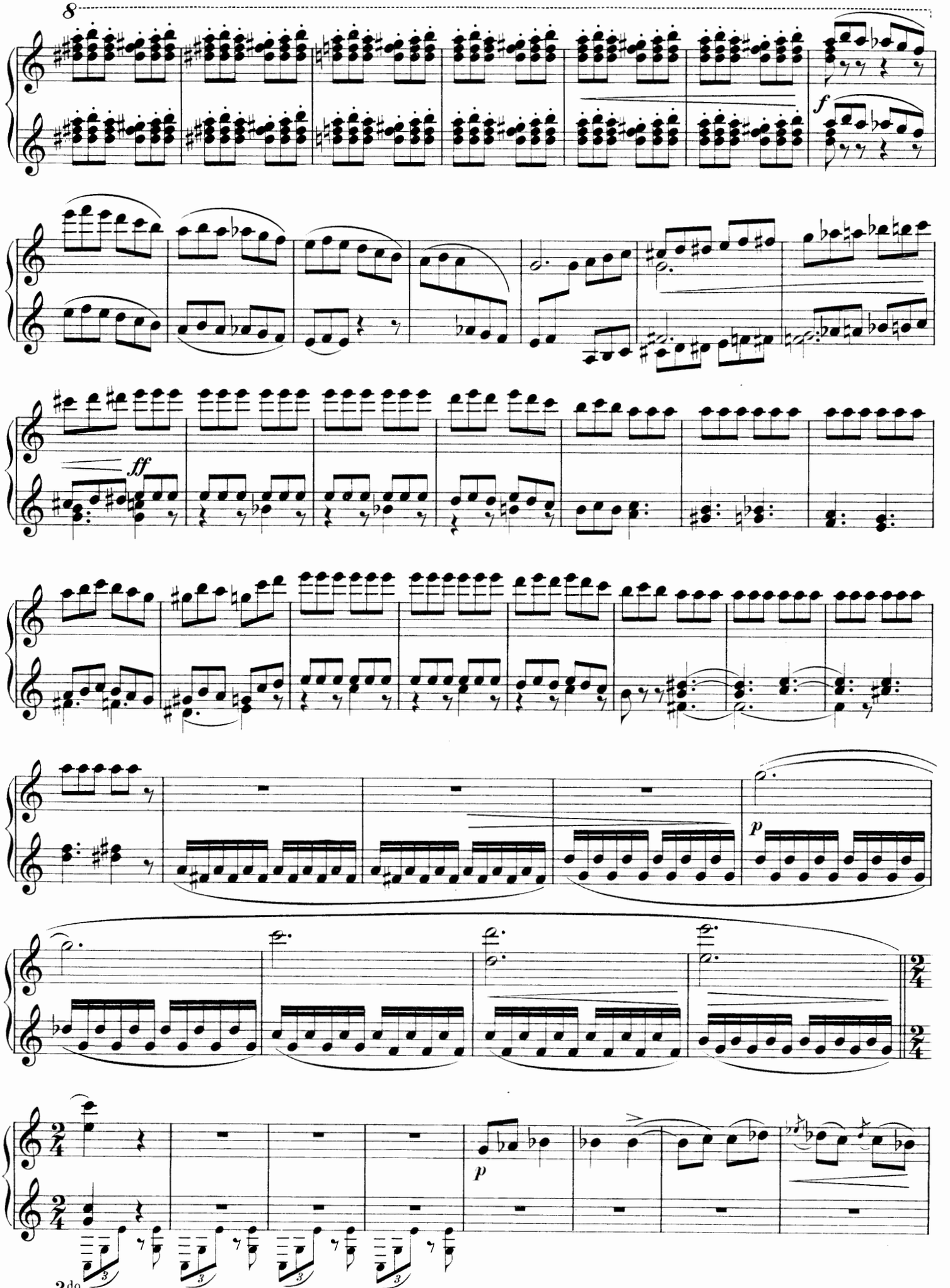

12

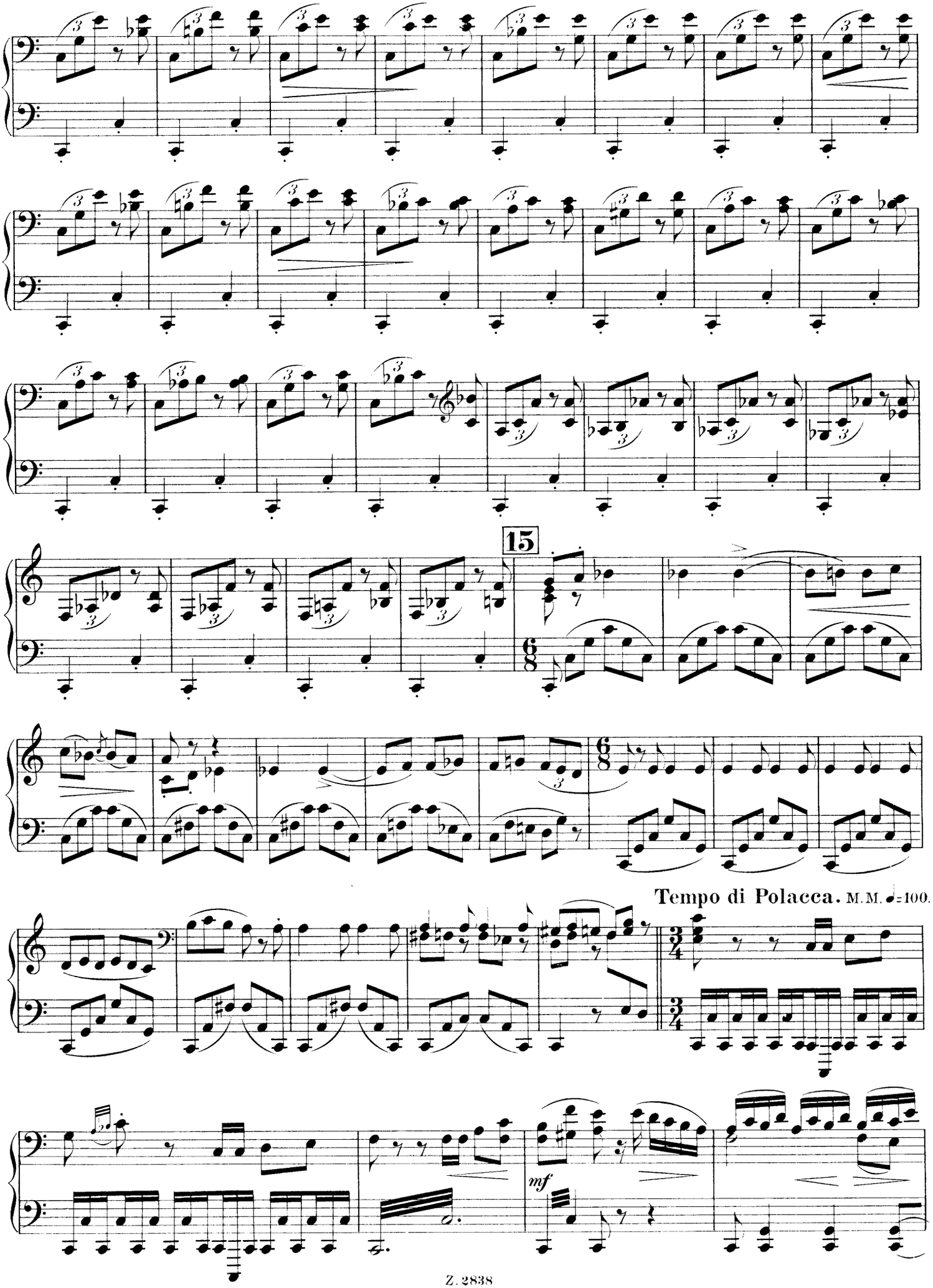

p
2 do
f
p
f
p
2 do
12
f
p

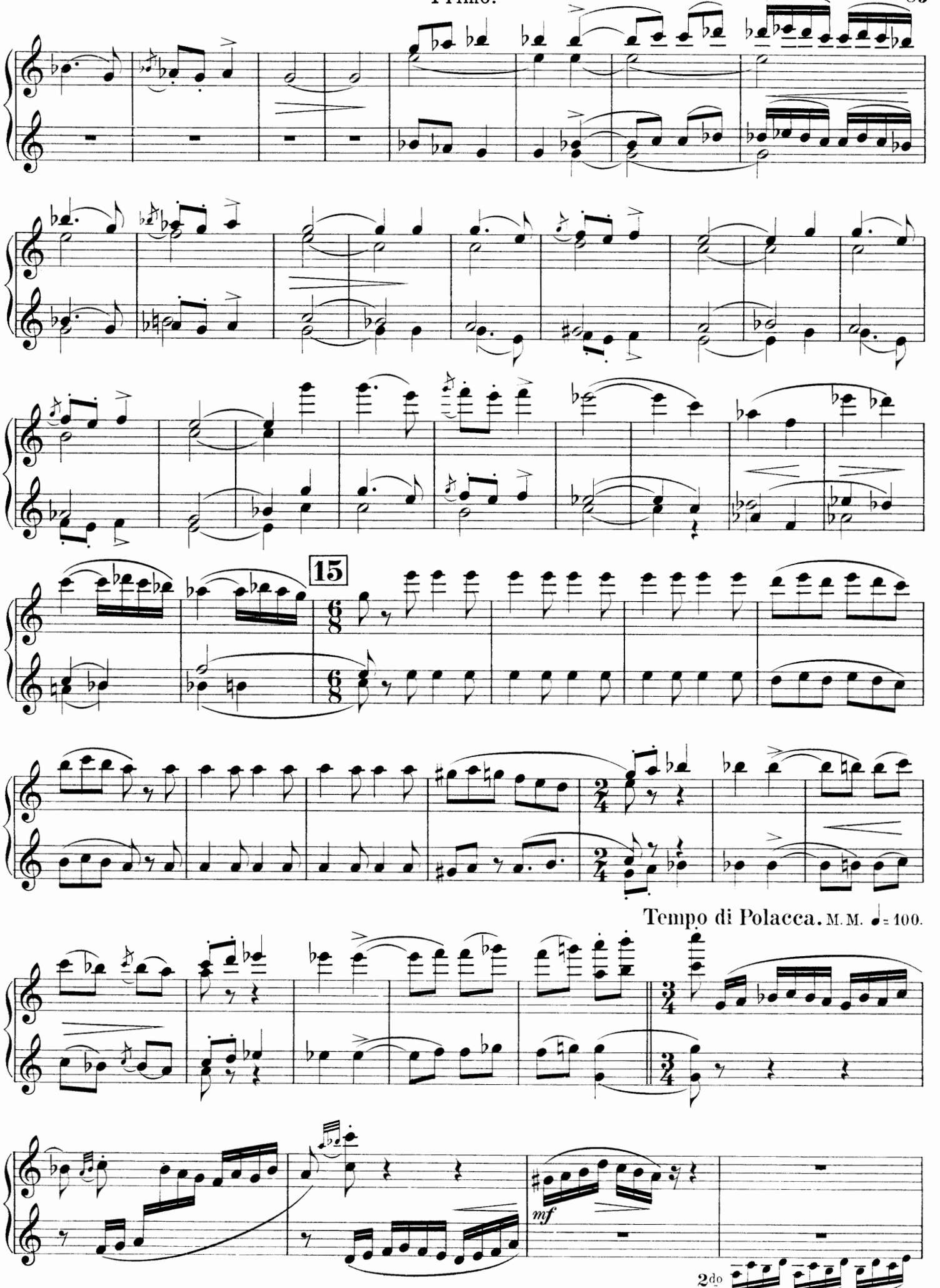

13
p
sf
1mo
ff
14
1mo

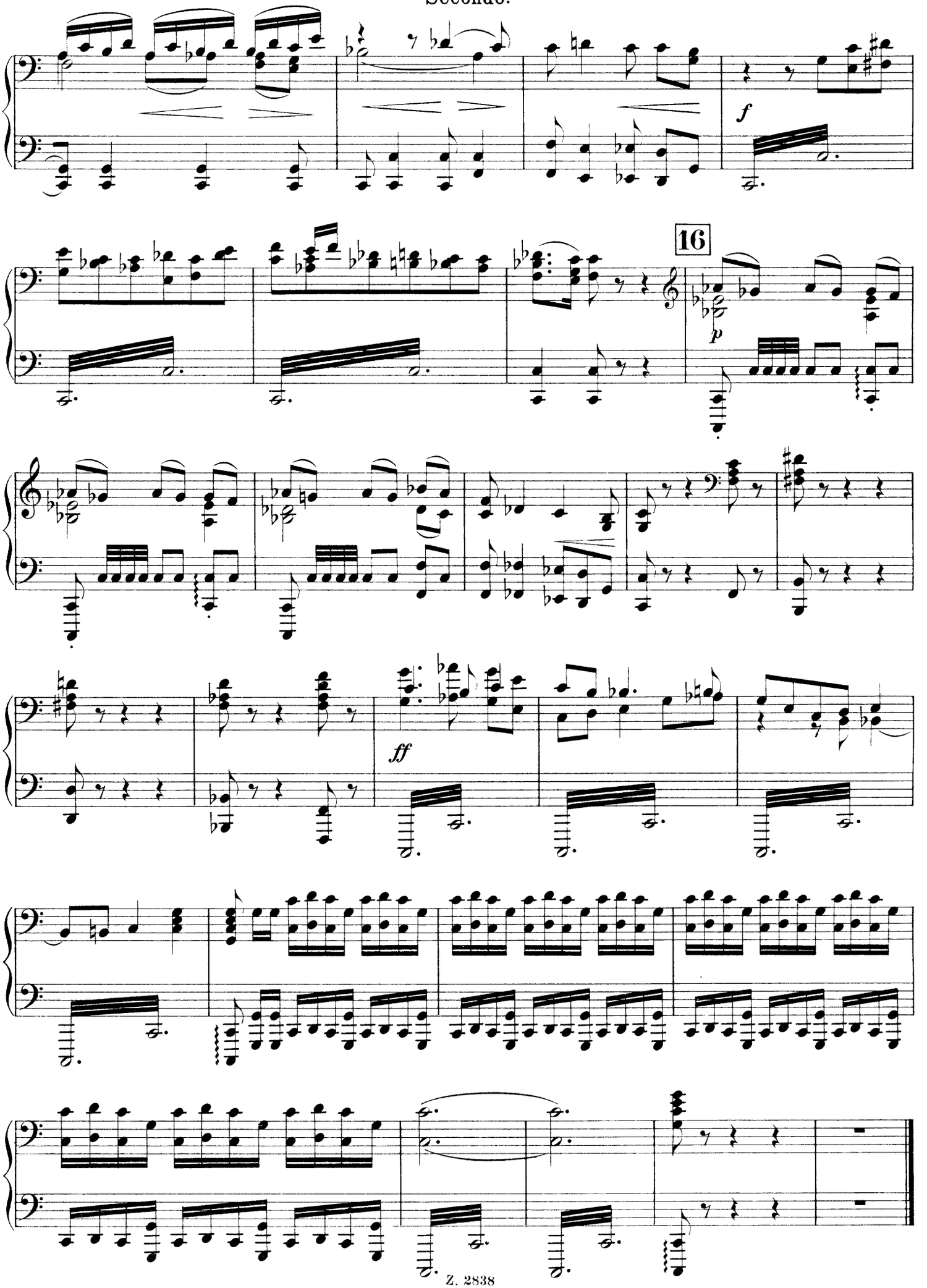

8
f
13
p
8
f
ff
8
2/4
2 do
8
2/4
2/4
14
8
8
sfp.
6/8
6/8

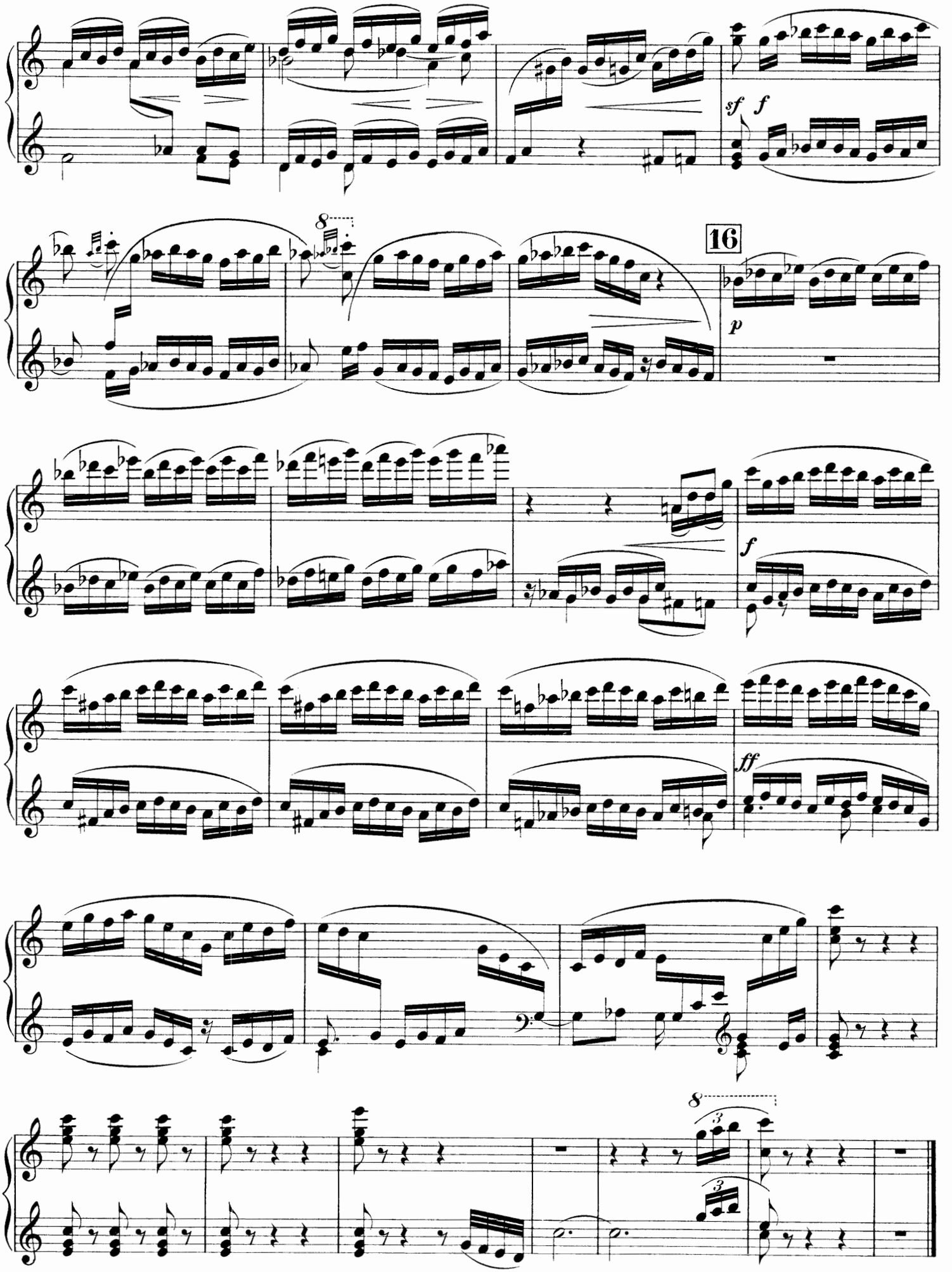

p
f
p
f
ff
p


8
f
ff
p
p
2do


15
Tempo di Polacca. M.M. ♩=100.
mf


15
Tempo di Polacca. M. M. ♩= 100.
mf
2do


f
16
p
ff


sf
f
8
16
p
f
ff
8
3
3