

$b_b$   
[A] || : [28] : || 43 || (99 mes avec reprise)

#  
[B] || (54) || (dont (27) de A en alternance)

$b_b$   
[A'] || 8 | 26 | [28] || (62 mes)  
Coda  
(54)

A B A' ou A' est la "continuation" de A

A est toujours présent dans ce mouvement

extrait du 1<sup>er</sup> mvt.

50/ min.

→ ré min

Handwritten musical score for Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The tempo is marked "Allegretto un poco agitato" with a quarter note equal to 80. The score includes various performance instructions like "arco", "pizz.", "p", and "f", along with dynamic markings and phrasing slurs. The piece concludes with a "finale" marking.

Handwritten musical score for the finale of the Concerto for Violin and Orchestra, Op. 35, by Pyotr Ilyich Tchaikovsky. The score is for measures 390 to 400. It includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto' (Allegretto) and the mood is 'rê min' (rê min). The score features various dynamics including p (piano), sf (sforzando), dim. (diminuendo), and cresc. (crescendo). There are also markings for 'pizz.' (pizzicato) and 'arco' (arco). The piece concludes with a 'finale' marking.



[illegible]

408

Ob.

Cl.

(Bb)

Fg.

dim.

cresc.

p

dim.

Commentaire A

reprise A<sub>1</sub> (mes 384/)

I

VI.

II

Vla.

Vc.

Cb.

cresc.

arco

sf

f

p

cresc.

arco

cresc.

f

p

cresc.

sf

p

cresc.

sf

f

p



(sib Maj)  
→ fe min Suite Commentaire en canon à l'unisson etc...

→ sol min

417

Ob.

Cl. (Bb)

Fg.

I

VI.

II

Vla.

Vc.

Cb.

*p cresc. sf cresc. sf dim. p*

*p cresc. sf cresc. sf dim. p*

*sf p sf cresc. dim. p*

*cresc. dim.*

*cresc. dim.*

*sf p sf cresc. dim. p*

*cresc. dim.*

→ du min Suite Commentaire à la 4<sup>te</sup> → sol min

426

Ob.

Cl. (Bb)

Fg.

I

VI.

II

Vla.

Vc.

Cb.

*p cresc. [sempre stacc.] f*

*p cresc. f*

*P cresc. pizz. cresc. f*

*pizz. cresc. f*

*P cresc. f*

*P cresc. f*

Reprise d<sub>1</sub> (début)

hi tur



cation (retour en sol)

A<sub>4</sub> formule de conclusion



[B] "CHORAL" interrompu par A

(Sol Maj)

(B<sub>1</sub>)

(B<sub>2</sub>)

ri Maj

(B<sub>3</sub>)(~B<sub>1</sub>)

454

Fl.

Ob.

Cl.  
(Bb)

Fg.

(G) I

Cor.

(C) III

Tbni.

VI.

Vla.

Vc.

Cb.

(I) Thème "INCIPIT" du 1<sup>er</sup> mvt "Maestoso con moto"

5 - 6 7 6 4 5 # 5

(A<sub>1</sub>)

mi mi

5 #6 6 - 6 7 #

(A<sub>2</sub>)

emprunt  
sol min

5 - +4



467

Fl.

f

cresc.

sf

p

cresc.

al

Ob.

f

cresc.

sf

a2

mf cresc.

al

Cl.  
(Bb)

f

cresc.

sf

p

cresc.

al

Fg.

f

cresc.

sf

p

cresc.

al

G. I  
II

f

sf

p

cresc.

al

C. III  
IV

f

cresc.

sf

p

cresc.

a2

al

Tbni.  
I  
II

f

cresc.

sf

p

cresc.

al

III

f

cresc.

sf

p

cresc.

al

VI.  
I

p

VI.  
II

p

Vla.

p

Vc.

pizz.

arco

P

Cb.

p

5 - 5 7 # 5 6

# 7 + 5 #

(emprunt lamin)



(emprunts  
si min / ré min) (ré maj)

sol maj

7. (ré min)

(B<sub>6</sub>)

480

1. f sf sf sf sf f sf

ob. f sf sf sf sf f sf

cl. Bb) f sf sf sf sf f sf

fg. f sf sf sf sf f sf

(G) I II f sf sf sf sf f sf

Cor. f sf sf sf sf f sf

(C) III IV f sf sf sf sf f sf

I II f sf sf sf sf f sf

Trbn. f sf sf sf sf f sf

III f sf sf sf sf f sf

5 7 5 6 7 #  
b +

(A<sub>3</sub> modifié) emprunt ré min

I p cresc. (A<sub>1</sub>)

VI. p cresc. arco cresc.

Vla. p cresc. arco cresc.

Vc. p cresc. cresc.

Cb. p cresc. arco sf



Handwritten annotations at the top of the page include:

- $B_4$  (circled)
- $B_4'$  (circled)
- 57
- $ri\ maj \rightarrow sol\ maj$
- $(id)$

The score is divided into two systems. The first system includes staves for Fl., Ob., Cl. (Bb), Fg., (G) I II, Cor., (C) III IV, and Tbn. I II. The second system includes staves for VI. I II, Vla., Vc., and Cb. The score is marked with various dynamics including  $ff$ ,  $sf$ ,  $f$ ,  $cresc.$ , and  $al$ . The key signature is one sharp (F#).



A'

ut min

(retour A<sub>3</sub>)

sol min

505

Fl. *sf sf* *p dim* *p*

Ob. *sf sf* *p* *p* (A<sub>1</sub>)

Cl. (Bb) *sf sf* *p* *p*

Fg. *sf sf* *p* *p*

(G) I II *sf sf* *p* *pp* *pp* *a2*

Cor. *sf sf* *p* *pp*

(C) III IV *sf sf* *p* *pp*

Tbni. I II *sf sf* *p*

III *sf sf* *p*

"TRANSITION"

A<sub>1</sub> en retour orné

(cf mes 434)

I *pizz.* *p* *arco* *p*

VI. *pizz.* *p*

II *pizz.* *p* (retour A<sub>1</sub>)

Vla. *pizz.* *p* *arco* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*



517

Fl.

Ob.

Cl.  
(Bb)

Fg.

(G) I  
II

Cor.

(C) III  
IV

I  
II

Tbni.

III

*forme tirée de A<sub>4</sub>*

I

VI.

II

Vla.

Vc.

Cb.

*cresc.* *sf* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *sf* *p* *pizz.*

*cresc.* *sf* *p*

*cresc.* *sf* *p*

*I* *a2*

*pp* *pp*



A<sub>4</sub> (redite en canon)

527

Fl. I *p* *cresc.* *sf* *p*

Ob. I *cresc.* *sf* *sf* *p*

Cl. (Bb) *sf* *sf* *p*

Fg. I *cresc.* *sf* *sf* *p*

(G) I II

Cor.

(C) III IV

Tbni. I II

III

A<sub>3</sub> (retour en sol)

VI. I *cresc.* *sf* *p*

II *cresc.* *f* *dim.* *p* *f* *dim.* *p*

Vla. *cresc.* *f* *dim.* *p* *f* *dim.* *p*

Vc. *cresc.* *sf* *dim.* *p* *sf* *dim.* *p* *arco*

Cb. *cresc.* *sf* *dim.* *p* *sf* *dim.* *p*



538

Fl. *pp* *p* *cresc.* *sf*

Ob. *I* *sf* [*p*] *sf*

Cl. (Bb) *dim.* *pp* *sf* *f dim.*

Fg. *sf*

(G) I II

Cor.

(C) III IV

Tbni. I II III

CODA (extension de la courbe du thème) (jésus α)

I *pp* *pizz.* *f dim.*

VI. II *dim.* *pp* *f dim.*

Vla. *dim.* *pp* *f dim.*

Vc. *pizz.* *dim.* *pp* *f dim.*

Cb. *dim.* *pp* *f*



549

Fl.

Ob.

Cl.  
(Bb)

Fg.

pp

*p* *dim.* *p* *dim.*

a2

[muta in A]

pp

(G) I II

Cor.

(C) III IV

Tbni.

I II

III

[muta in D]

*Cada ultime par A<sub>9</sub> sur pedale*

I

VI.

II

Vla.

Vc.

Cb.

*dim.* *pp* *pp*

*dim.* *pp* *pp*

*pp* *pp*

*arco* *pp*

*pp* *pp*