

Борис Чайковский
Избранные сочинения



Boris Tchaikovsky
Selected Works

Борис Чайковский

“После бала”



“Лес шумит”

Сюиты для оркестра
партитура

Boris Tchaikovsky

After the Ball



The Murmuring Forest

Suites for Orchestra
Score

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

The Boris Tchaikovsky Society

Борис Чайковский. Избранные сочинения • Boris Tchaikovsky. Selected Works

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

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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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

The musical score consists of several staves of music. The first section starts with a treble clef, a key signature of one sharp, and a common time signature. It includes parts for 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, and Piano. The piano part is shown with two staves: soprano and basso. The second section begins with a treble clef, a key signature of three sharps, and a common time signature. It includes parts for Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The piano part continues below.

Allegretto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

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

Cor. I, II I. *pp*

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

Vni II * *poco cresc.* *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

Picc.

Fl.

2 Cl.

Cor. I, II

T-lo

Vni I

Vni II

Vle

Vc.

Cb.

2

Picc.

Fl.

2 Cl.

Cor. I, II

T-lo

Vni I

Vni II

Vle

Vc.

Cb.

3

Picc. *cresc.*

Fl. *cresc.*

2 Cl. *cresc.*

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

Cor. I, II *cresc.*

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

3

Vni I *cresc.*

Vni II *cresc.*

Vle *cresc.*

Vcl *#**cresc.*

Cb. *#**cresc.*

(pizz.) *ff* (pizz.) *ff* (pizz.) *ff*

f *f* *f* *f*

Picc. Fl. 2 Cl. Fg.

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

Timp. T-ro

Pno.

Vni I Vni II Vle Vc. Cb.

The musical score consists of ten staves of music. The first four staves are Piccolo (Picc.), Flute (Fl.), Two Clarinets (2 Cl.), and Bassoon (Fg.). The next five staves are Two Horns (Cor. I, II), Three Trombones (Cor. III), Bass Trombone (Tr-be I, II), Bass Trombone (Tr-ba III), and Bass Trombone (Tr-ne). The piano part (Pno.) is on a separate staff below the orchestra. The last three staves are Violin I (Vni I), Violin II (Vni II), Viola (Vle), Cello (Vc.), and Double Bass (Cb.). The music is written in common time. Various dynamics are indicated throughout the score, such as *mf* (mezzo-forte) and *f* (forte).

Picc. Fl. 2 Cl. Fg.

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

Timp. T-ro

Pno.

Vni I Vni II Vle Vc. Cb.

ff

ff

ff

f

mf

f

mf

mf

ff

ff

ff

f

f

Picc. Fl. 2 Cl. Fg.

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

Timp. T-ro Cassa

Pno.

Vni I Vni II Vle Vc. Cb.

4 Allegretto

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

T-ro

4 Allegretto *pizz.*

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

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

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

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

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



5

Picc. *p*

2 Cl. *p*

T-ro *pp*

5

Vni I *p*

Vni II

Vle

Vc.

Cb.

Picc.

T-ro

Vni I

Vni II

Vle

Vc.

Cb.

=

Picc.

T-ro

Vni I

Vni II

Vle

Vc.

Cb.

Вальс № 2. Waltz

13

Allegro

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

Allegro

ff
mf pizz.
ff pizz.
ff pizz.
ff pizz.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Vni I

Vni II

Vle

Vc.

Cb.

6

Fl.

2 Cl.

Cor. I, II

Cor. III

T-ro

Vni I

Vni II

Vle

Vc.

Cb.

2 Cl. 

==

2 Cl. 

7

Picc. *ff*

Fl. *ff*

2 Cl. *ff*
a2

Fg. *ff*

Cor. I, II

Cor. III

Tpt. I, II *f*

Tpt. III *f*

Tbn. *f*

T-ro *f*

P-tti *f*

Vni I *ff*

Vni II *ff*

Vle *ff*
arco

Vc.

Cb.

Picc.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tpt. I, II

Tpt. III

Tbn.

T-ro

Vni I

Vni II

Vle

Vc.

Cb.

Picc.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tpt. I, II

Tpt. III

Tbn.

T-ro

P-tti

Vni I

Vni II

Vle

Vc.

Cb.

Picc.

FL.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tpt. I, II

Tpt. III

Tbn.

T-ro

Vni I

Vni II

Vle

Vc.

Cb.

This page of musical notation is divided into three main sections. The top section features Piccolo, Flute, 2nd Clarinet, Bassoon, and Trombones I, II, III. The middle section features Horns I, II, Trombones I, II, Trombone III, and Trombone Bass. The bottom section features Trombones I, II, Trombone Bass, and Bass Trombone. The music consists of eighth-note patterns and sustained notes.

8

Picc. Fl. 2 Cl. Fg.

Cor. I, II Cor. III Tpt. I, II Tpt. III Tbn.

T-ro

Pno.

Vni I Vni II Vle Vc. Cb.

Measure 8:

- Picc., Fl., 2 Cl., Fg.:** Picc. and Fl. play eighth-note patterns. 2 Cl. and Fg. play eighth-note patterns starting with a dynamic **p**.
- Cor. I, II, Cor. III, Tpt. I, II, Tpt. III:** Cor. I, II, and Cor. III play eighth-note patterns. Tpt. I, II, and Tpt. III play eighth-note patterns starting with dynamics **p**.
- Tbn.:** Tbn. plays eighth-note patterns.
- T-ro:** T-ro (Timpani) plays eighth-note patterns starting with a dynamic **p**.
- Pno.:** Pno. (Piano) plays eighth-note chords.
- Vni I, Vni II, Vle, Vc., Cb.:** Vni I, Vni II, Vle, Vc., and Cb. play eighth-note patterns. Vni I, Vni II, and Vle use pizzicato (pizz.) and arco bowing. Vc. and Cb. use pizzicato (pizz.) starting with a dynamic **p**.

Measure 9 (start):

- Vni I, Vni II, Vle, Vc., Cb.:** Continue from Measure 8. Vni I, Vni II, and Vle switch between pizzicato and arco bowing. Vc. and Cb. continue pizzicato.
- Pno.:** Pno. continues eighth-note chords.

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

Vni II arco

Vle

Vc.

Cb.

9

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

Fl. *cresc.* *f* *f dim.* *mf* *mf* *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.* *tr.* *tr.* *tr.* *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* *pizz.*

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

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

Musical score for orchestra, measures 1-8. The score includes parts for Flute (Fl.), Clarinet 2 (2 Cl.), Bassoon (Fg.), Horn I, II (Cor. I, II), Trombone III (Cor. III), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Cello (Cb.). The music features various rhythmic patterns and dynamic markings such as forte (f), piano (p), and accents.

Coda

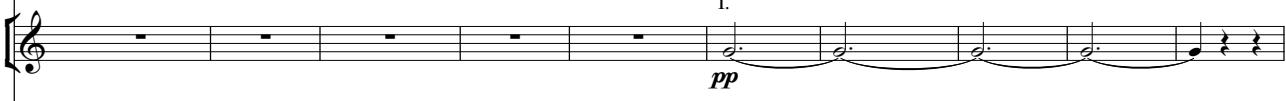
Musical score for orchestra, page 107. The score includes parts for Flute (Fl.), Clarinet 2 (2 Cl.), Bassoon (Fag.), Horn I, II (Cor. I, II), and Horn III (Cor. III). The music consists of six measures. Measures 1-2: Flute plays eighth-note patterns, Clarinet 2 and Bassoon provide harmonic support. Measure 3: Bassoon has sustained notes. Measure 4: Bassoon has sustained notes. Measure 5: Bassoon has sustained notes. Measure 6: Bassoon has sustained notes. Measure 7: Bassoon has sustained notes. Measure 8: Bassoon has sustained notes.

Coda

10

II.

2 Cl. 

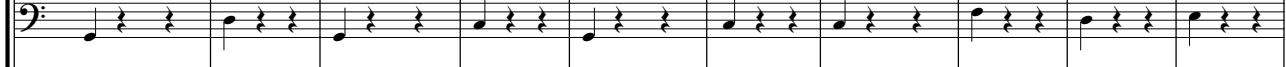
Cor. I, II 

I.

Vni I 

Vni II arco 

Vle arco 

Vc. 

Cb. 

10



Picc. 

Fl. 

I.

2 Cl. 

Vni I 

Vni II 

Vle arco 

Vc. arco 

Cb. 

Воспоминание № 3. Reminiscence

Andantino

Piano



Pno.



11 a tempo

Pno.

11 a tempo

Vln. I

Vln. II

Vla.

Vc. pizz.
p

Cb. pizz.
p

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



12

Più mosso

Cl. I solo *p*

12

Più mosso

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. arco *p* arco

Cb. *p*

13

Cl. I

Cl. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

=

Cl. I

Cl. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

mp

poco rit. **14** **a tempo**

=

Fl.

Cl. I

Cl. II

Cor. I

Cor. III

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

p

cresc.

dim.

cresc.

dim.

arco

espress.

div.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

15 a tempo

Cl. I

Cor. I

Cor. III

15 a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.



rit.

Cl. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Мазурка № 4. Mazurka

31

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

Picc. 

Fl. 

2 Cl. 

Fg. 

Cor. I, II 

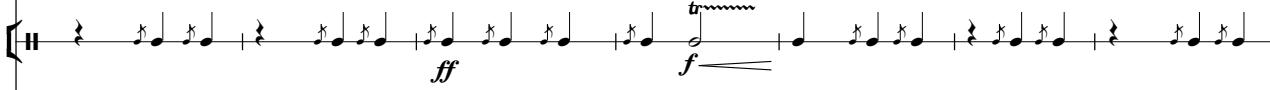
Cor. III 

Tr-be I, II 

Tr-ba III 

Tr-ne 

Timp. 

T-ro 

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

16

Picc. Fl. 2 Cl. Fg.

I solo *p dolce*

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

Timp. Tri. T-ro *p*

16

Vni I Vni II Vle. Vc. Cb.

pizz. *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*



Fl. solo *p dolce* cresc.

2 Cl. cresc.

Cor. I, II I *pp cresc.*

Tri.

Vni I cresc.

Vni II cresc.

Vle. cresc.

Vc. cresc.

Cb. cresc.

Picc. 3

Fl. 3

2 Cl.

Fg.

Cor. I, II

Cor. III

Tr-be I, II 3

Tr-ba III

Tr-ne

Tim. trwrrrr f

T-ro ff trwrrrr f

Vni I

Vni II

Vle.

Vc.

Cb.

18

Picc.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tr-be I, II

Tr-ba III

Tr-ne

Timp.

T-no

T-ro

Vni I

Vni II

Vle.

Vc.

Cb.

18

3

mf

mf

f

ff

mp

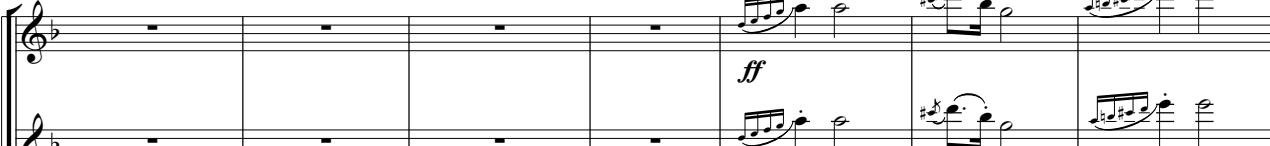
f

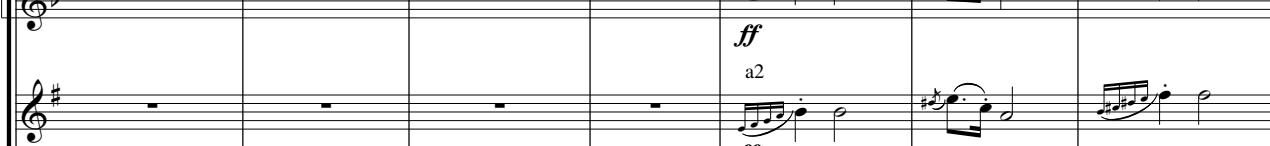
pizz.

f pizz.

Fine

f

Picc. 

 Fl. 

 2 Cl. 

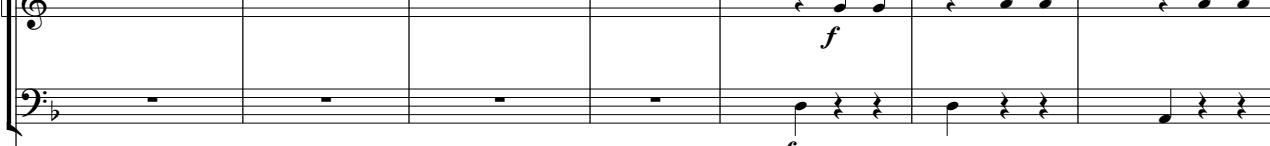
 Fg. 

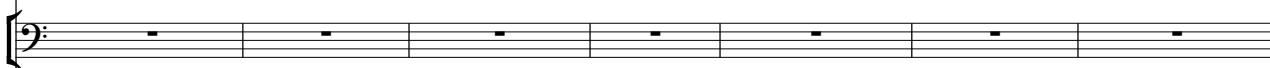
 Cor. I, II 

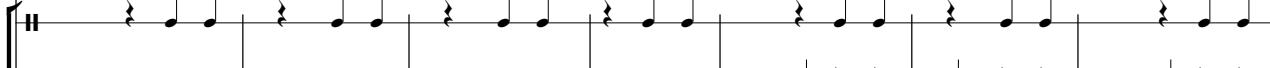
 Cor. III 

 Tr-be I, II 

 Tr-ba III 

 Tr-ne 

 Timp. 

 T-no 

 Cassa 

 mf

Vni I 

 Vni II 

 Vle. 

 Vc. 

 Cb. 

 ff

19

Picc.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tr-be I, II

Tr-ba III

Tr-ne

Timp.

T-no

Cassa

Vni I

Vni II

Vle.

Vc.

Cb.

19

soli
p

f

pizz.

p
pizz.

p
pizz.

p
pizz.

p
pizz.

p

2 Cl.

Cor. I, II

Vni I

Vni II

Vle.

Vc.

Cb.

pp

==

2 Cl.

Cor. I, II

Vni I

Vni II

Vle.

Vc.

Cb.

arco
pp

20 Trio

Picc. Fl. 2 Cl. Fg.

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

Tr-be III Tr-ne

Timp. P-tti

20 Trio

Vni I Vni II Vle. Vc. Cb.

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*

Vni I *ff arco*

Vni II *ff arco*

Vle. *ff arco*

Vc. *ff arco*

Cb. *ff*

Picc. 

Fl. 

2 Cl. 

Fg. 

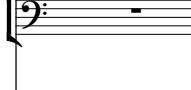
Cor. I, II 

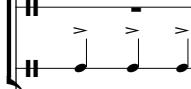
Cor. III 

Tr-be I, II 

Tr-ba III 

Tr-ne 

Timp. 

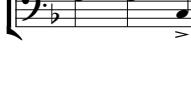
P-tti 

Cassa 

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

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

Vni II *ff* arco

Vle. *ff* arco

Vc. *ff* arco

Cb. *ff*

Da capo
al Fine

Дома № 5. At Home

Moderato

2 Clarinetti (B)

I. solo

pp express.

Moderato

Violini I

pp

Violini II

pp

Viola

pp

Cl.

Vln. I

Vln. II

Vle.

21

Pno. solo

p express.

col *Ré*.

21

Vln. I

Vln. II

Vle.

Vc.

Cb.

pizz. p

p

pizz.

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

=

22

Pno.

22

Vln. I

p *espress.*

Vln. II

Vle.

Vc.

Cb.

Pno.

Vln. I

Vln. II

Vle.

Vc.

Cb.

espress.
mp



23

Vln. I

Vln. II

Vle.

Vc.

*Poco piu mosso*

Cl.

solo

p

Poco piu mosso

Vln. I

Vln. II

Vle.

Vc.

Cb.

pizz.
p

p
pizz.

24

Cl.

Cor. *pp*

Tempo I

24

Vln. I

Vln. II

Vle.

Vc.

Cb.

Tempo I

≡

Cl.

Vln. I

Vln. II

Vle.

Vc. *arco*

Cb. *arco*

Марш № 6. March

Allegretto

Piccolo

Tamburo *pp*



25

Picc. *pp*

T-ro



Picc. *p*

T-ro *p*



Picc. *mp*

T-ro *p*

26

Picc. *mf*

Fl. *mf*

Cor. I, II + ∞ ∞ ∞ ∞

Cor. III + + + +

T-ro *mp* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

26 *espress. molto*

Vni I *mf*

Vni II *mf* *espress. molto*

Vle. *mf* *espress. molto*

Vc. *mf* *espress. molto*

Cb. *mf* *espress. molto*

==

Picc.

Fl.

Fg. *mf*

Cor. I, II + + + +

Cor. III + + + +

T-ro *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Vni I

Vni II

Vle.

Vc.

Cb.

27

Picc.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tr-be I, II

Tr-ba III

Tr-ne

T-no

T-ro

Vni I

Vni II

Vle.

Vc.

Cb.

27

cresc.

f

a2

mf

cresc.

f

mf

cresc.

f

mf

cresc.

mf

+

+

+

+

mf

cresc.

mf

sole marcato

f

sola marcato

f

mf

mf

f

mf

cresc.

f

pizz.

f

pizz.

cresc.

f

pizz.

f

Picc.

Fl.

2 Cl.

Fg.

Cor. I, II

Cor. III

Tr-be I, II

Tr-ba III

Tr-ne

T-no

T-ro

Vni I

Vni II

Vle.

Vc.

Cb.

This page contains two systems of musical notation, each consisting of ten measures. The top system (measures 1-5) includes parts for Picc., Fl., 2 Cl., Fg., Cor. I, II, Cor. III, Tr-be I, II, Tr-ba III, Tr-ne, T-no, and T-ro. The bottom system (measures 6-10) includes parts for Vni I, Vni II, Vle., Vc., and Cb. The music is written on five-line staves, with some parts using bass clef and others using treble clef. Measure 1 features sixteenth-note patterns in the woodwind section. Measures 2-5 show sustained notes or simple rhythmic patterns across most parts. Measures 6-10 continue the harmonic progression with sustained notes and simple rhythms.

Musical score page 53 featuring 15 staves of music. The instruments and their parts are as follows:

- Picc.
- Fl.
- 2 Cl.
- Fg.
- Cor. I, II
- Cor. III
- Tr-be I, II
- Tr-ba III
- Tr-ne
- T-no
- T-ro
- Vni I
- Vni II
- Vle.
- Vc.
- Cb.

The score consists of five systems of four measures each. The instrumentation includes woodwind (Piccolo, Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), strings (Violin I, Violin II, Viola, Cello), and timpani (Tympani).

Musical score page 54 featuring 18 staves of music. The staves are grouped into three sections by brace:

- Top Section:** Picc. (Treble clef), Fl. (Treble clef), 2 Cl. (Treble clef, key signature of A major), Fg. (Bass clef).
- Middle Section:** Cor. I, II (Treble clef), Cor. III (Treble clef), Tr-be I, II (Treble clef), Tr-ba III (Treble clef), Tr-ne (Bass clef).
- Bottom Section:** T-no (Treble clef), T-ro (Treble clef, dynamic f), Vni I (Treble clef), Vni II (Treble clef), Vle. (Bass clef), Vc. (Bass clef), Cb. (Bass clef).

The music consists of measures separated by vertical bar lines. Measures 1-4 feature eighth-note patterns. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 feature eighth-note patterns. Measures 13-16 feature sixteenth-note patterns. Measures 17-20 feature eighth-note patterns. Measures 21-24 feature sixteenth-note patterns. Measures 25-28 feature eighth-note patterns. Measures 29-32 feature sixteenth-note patterns. Measures 33-36 feature eighth-note patterns. Measures 37-40 feature sixteenth-note patterns. Measures 41-44 feature eighth-note patterns. Measures 45-48 feature sixteenth-note patterns. Measures 49-52 feature eighth-note patterns. Measures 53-56 feature sixteenth-note patterns. Measures 57-60 feature eighth-note patterns. Measures 61-64 feature sixteenth-note patterns. Measures 65-68 feature eighth-note patterns. Measures 69-72 feature sixteenth-note patterns. Measures 73-76 feature eighth-note patterns. Measures 77-80 feature sixteenth-note patterns. Measures 81-84 feature eighth-note patterns. Measures 85-88 feature sixteenth-note patterns. Measures 89-92 feature eighth-note patterns. Measures 93-96 feature sixteenth-note patterns.

28

Picc.

Fl. *f*
a2 soli *espress. molto*

Cor. I, II *f*
Cor. III *f* *solo* *espress. molto*

T-ro *mf* *tr* *tr* *tr* *tr*

28 pizz.

Vni I *f* pizz.

Vni II *f* pizz.

Vle. *f* pizz.

Vc. *f* pizz.

Cb. *f*

==

Picc.

Fl.

Cor. I, II

Cor. III

T-ro *tr* *tr* *tr* *tr*

Vni I

Vni II

Vle.

Vc.

Cb.

29

Picc. *cresc.*

Fl. *cresc.*

2 Cl. *a2* *cresc.*

Fg. *f* *=* *ff* *=*

Cor. I, II *cresc.* *=* *ff* *=*

Cor. III *cresc.* *=* *ff* *=*

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

Tr-ba III *-* *f* *=*

Tr-ne *-* *mf* *=*

T-ro *tr* *tr* *=* *ff* *=*

P-tti *-* *d.* *=* *d.* *=*

Cassa *-* *f* *=*

Pno. *ff secco* *=*

Vni I *arco* *=* *ff* *=*

Vni II *arco* *=* *ff* *=*

Vle. *arco* *=* *ff* *=*

Vc. *arco* *=* *ff* *=*

Cb. *arco* *=* *ff* *=*

29

Musical score page 57 featuring 15 staves of music for various instruments. The instruments and their staves are:

- Picc. (Piccolo) - Treble clef, G4-G5
- Fl. (Flute) - Treble clef, G4-G5
- 2 Cl. (Second Clarinet) - Treble clef, G4-G5
- Fg. (French Horn) - Bass clef, D3-G4
- Cor. I, II (Cor anglais) - Treble clef, G4-G5
- Cor. III (Cor anglais) - Treble clef, G4-G5
- Tr-be I, II (Tuba) - Treble clef, G4-G5
- Tr-ba III (Tuba) - Treble clef, G4-G5
- Tr-ne (Tuba) - Bass clef, D3-G4
- T-ro (Timpani) - Two staves: Treble clef, G4-G5 and Bass clef, D3-G4
- P-tti (Percussion) - Bass clef, D3-G4
- Cassa (Cassone) - Bass clef, D3-G4
- Pno. (Piano) - Two staves: Bass clef, D3-G4 and Bass clef, D3-G4
- Vni I (Violin I) - Treble clef, G4-G5
- Vni II (Violin II) - Treble clef, G4-G5
- Vle. (Viola) - Bass clef, D3-G4
- Vc. (Cello) - Bass clef, D3-G4
- Cb. (Double Bass) - Bass clef, D3-G4

The score consists of 15 staves of music, each with a different instrument. The instruments are arranged in three groups: woodwind (Piccolo, Flute, Second Clarinet, French Horn), brass (Cor anglais, Tuba), and strings (Violin I, Violin II, Viola, Cello, Double Bass). The piano part is split between two staves. The percussion part includes timpani and other instruments. The score is set on a grid of 15 staves, with each staff having a specific clef and key signature. The music is divided into measures by vertical bar lines.

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.

Vni I

Vni II

Vle.

Vc.

Cb.

59

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.

Vni I

Vni II

Vle.

Vc.

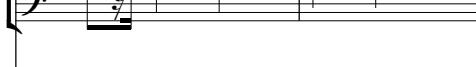
Cb.

30

Picc. 

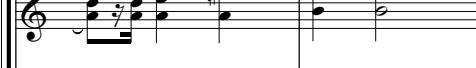
Fl. 

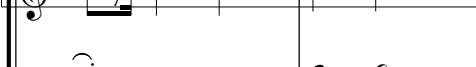
2 Cl. 

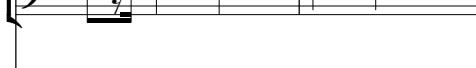
Fg. 

Cor. I, II 

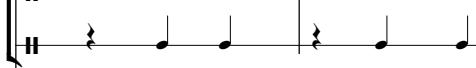
Cor. III 

Tr-be I, II 

Tr-ba III 

Tr-ne 

T-ro 

P-tti 

Cassa 

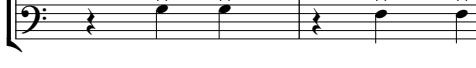
Pno. 

Vni I 

Vni II 

Vle. 

Vc. 

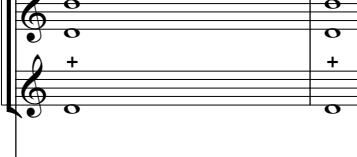
Cb. 

30

f *espress. molto*

Picc. 

Fl. 

Cor. I, II 

Cor. III 

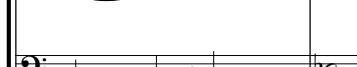
T-ro 

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

solo *mp*

mp

p

+ col legno
+ col legno
+ col legno
+ col legno
+ col legno

mp

mp

mp

mp

mp

mp

dim. *mp*



31

Picc. 

T-ro 

p

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

31

dim. *p*

dim. *p*

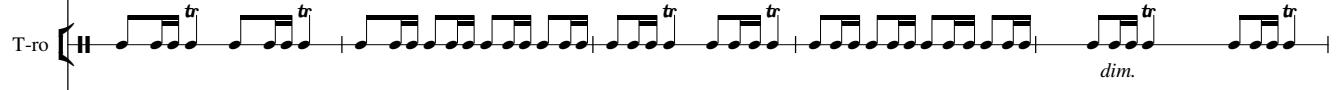
dim. *p*

dim. *p*

dim. *p*

dim. *p*

Picc. 

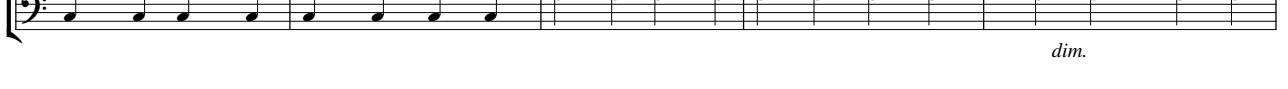
T-ro 

Vni I 

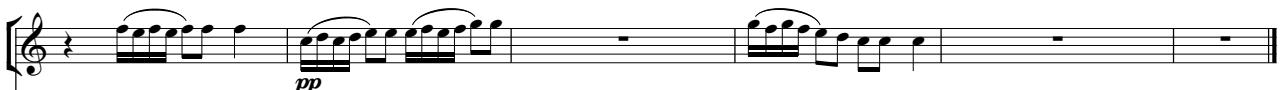
Vni II 

Vle. 

Vc. 

Cb. 

=

Picc. 

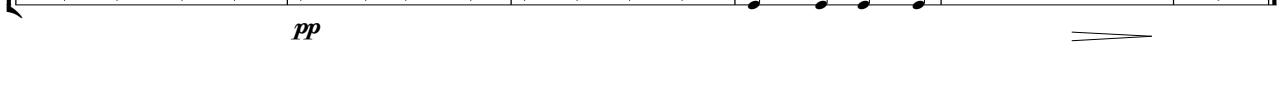
T-ro 

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

Заключение № 7. Conclusion

Andantino

Violini I

Violini II

Viole

Vln. I

Vln. II

Vle.

Vln. I

Vln. II

Vle.

rit.

dim.

dim.

ppp

ppp

ppp

The score consists of three systems of music. The first system starts with a rest followed by eighth-note patterns with grace notes. The second system begins with eighth-note patterns with grace notes, followed by sustained notes. The third system starts with eighth-note patterns with grace notes, followed by sustained notes. The violins play eighth-note patterns with grace notes, while the viola provides harmonic support with sustained notes. The dynamics are marked with 'con sord.' and 'pp'. The tempo is Andantino. The key signature is A major (three sharps). The score ends with a ritardando and three instances of '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

The musical score for 'The Murmuring Forest' Suite, Movement 1, Introduction, is presented in two systems of staves. The first system (Measures 1-8) features 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, and Piano. The second system (Measures 9-16) features Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The instrumentation is primarily woodwind and brass, with some percussion and strings. Dynamics are indicated throughout the score.

1

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

Vln. I

Vln. II

Vle.

Vc.

Cb.

=

2

Cl. I. solo

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

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

Tim. *pp*

Arpa

Vln. I

Vln. II

Vle.

Vc.

Cb.

tenuto

p tenuto

cresc.

f dim.

tenuto

p

cresc.

f dim.

tenuto

p tenuto

cresc.

f dim.

tenuto

p

cresc.

f dim.

tenuto

p

cresc.

f dim.

3

Picc. -

Cl. *p*

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

Cb. *p*

≡

4

Picc. -

Cl. -

Cor. I, II -

Cor. III, IV -

Tim. *tr* *ppp*

Vln. I -

Vln. II -

Vle. -

Vc. -

Cb. -

4

Picc. - - - -

Fl. - - - -

Cl. - - - -

a2
f

a2
f

Cor. I, II *cresc.* - - - -

Cor. III, IV *cresc.* - - - -

T-be - - - -

f

Tbn. I, II - - - -

Tbn. III - - - -

Timp. *cresc.* - - - -

mf

Vln. I *cresc.* - - - -

f

Vln. II *cresc.* - - - -

f

Vle. *cresc.* - - - -

f

Vc. *cresc.* - - - -

f

Cb. *cresc.* - - - -

f

5

Picc. -

Fl.

Cl. ff

Cor. I, II

Cor. III, IV

T-be

Tbn. I, II

Tbn. III f

Timp. tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~ tr~~~~~ sf mp

T-ro p cresc. sf mp

Arpa ff

Pno. ff col pedale

Vln. I ff express.

Vln. II ff express.

Vle. ff express.

Vc. ff express.

Cb. ff

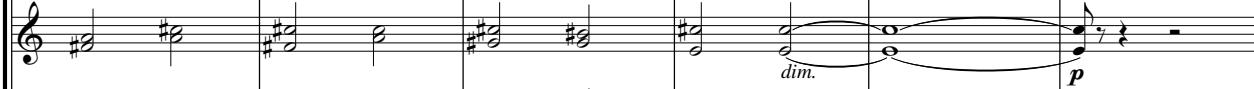
Picc. 

Fl. 

Cl. 

Cor. I, II 

Cor. III, IV 

T-be 

Tbn. I, II 

Tbn. III 

Timp. 

T-ro 

Arpa 

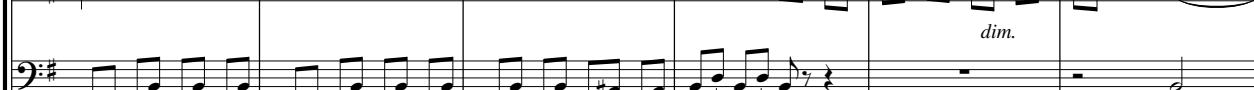
Pno. 

Vln. I 

Vln. II 

Vle. 

Vc. 

Cb. 

6

I. solo

Cl. *p*

Arpa { ♫ 8 ♫ 8 ♪ 8 ♪ 8

Vln. I ♫ 8 ♫ 8 ♪ 8 ♪ 8

Vln. II ♫ 8 ♫ 8 ♪ 8 ♪ 8

Vle. ♫ 8 ♫ 8 ♪ 8 ♪ 8

Vc. ♫ 8 ♫ 8 ♪ 8 ♪ 8

Cb. ♫ 8 ♫ 8 ♪ 8 ♪ 8

=

Cl. *dim.* *ppp*

Arpa { ♫ 8 ♫ 8 ♪ 8 ♪ 8

Vln. I ♫ 8 ♫ 8 ♪ 8 ♪ 8 *dim.* *ppp*

Vln. II ♫ 8 ♫ 8 ♪ 8 ♪ 8 *dim.* *ppp*

Vle. ♫ 8 ♫ 8 ♪ 8 ♪ 8 *dim.* *ppp*

Vc. ♫ 8 ♫ 8 ♪ 8 ♪ 8 *dim.* *ppp*

Cb. ♫ 8 ♫ 8 ♪ 8 ♪ 8 *dim.* *ppp*

Песня № 2. The Song

Moderato

Arpa { *p*

Piano { *p* col pedale

Violin I

Violin II

Moderato

con sord. *v*

p

con sord. *v*

p



Musical score for orchestra and piano. The score consists of four staves. The top two staves are grouped by a brace and labeled "Arpa". The bottom two staves are grouped by a brace and labeled "Pno". The piano part (bottom two staves) includes bass notes on the first and third measures. The strings (Vni I and Vni II) play eighth-note patterns.

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* con sord. cresc. *mf* dim. *p*

Vle. {

7



Fl. *p*

Cl. *p*

Arpa { *p*

Pno. { *p*

8

Hn. I +
Hn. II p

Vni I espress.
Vni II
Vle.
Vc.
Cb. mp

con sord. espress.

con sord. espress.

rit.

Arpa p

Pno. p

Vni I p rit.

Vni II p dim. pp

Vle. p pp

Vc. p pp

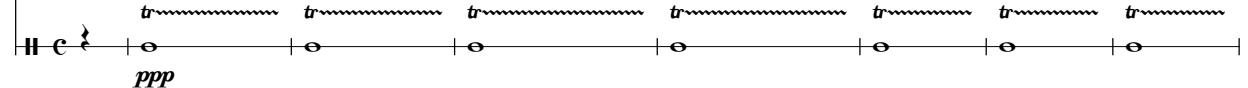
Cb. p pp

Пан едет № 3. The Squire's Ride

Allegro

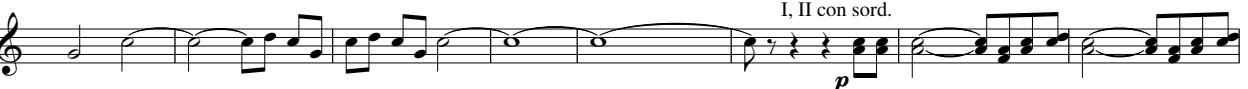
I con sord.

2 Trombe (B) 

Tamburo 

≡

9

Tr-be 

T-ro 

Vni. I 

Vni II 

Vle. 

Vc. 

Cb. 

I, II con sord. 

pizz. senza sord. 

pizz. senza sord. 

pizz. senza sord. 

pizz. senza sord. 

≡

Tr-be 

Vni. I 

Vni II 

Vle. 

Vc. 

Cb. 

10

Picc.

Fl.

Cl.

Tr-be

Vni. I

Vni. II

Vle.

Vc.

Cb.



11 Poco meno mosso

Cor. I, II

Cor. III, IV

Tr-be

Arpa

ff arpeggiato

Pno.

ff sempre arpeggiato

Gusli

ff arpeggiato

11 Poco meno mosso

Vni. I

ff

Vni II

ff

Vle.

ff

Vc.

ff

Cb.

12

Cl. I solo
 p *espress.*

Cor. I, II

Cor. III, IV

Arpa

Pno.

Gusli

Vni. I

Vni. II

Vle.

Vc.

Cb.

Cl.

Cor. I, II

Cor. III, IV

Vni. I

Vni. II

Vle.

Vc.

Cb.

rit.
a tempo

I solo
p *espress.*

rit.
a tempo
tr

pp

Cor. I, II

Cor. III, IV

Arpa

Pno.

Gusli

Vni. I

Vni. II

Vle.

Vc.

Cb.

f

f

ff arpeggiato

ff sempre arpeggiato

ff arpeggiato

ff

ff

ff

Picc. *mf* *tr* *tr* *f*
 Fl. *mf* *cresc.* *f*
 Cl. *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. *tr* *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

Cor. I, II

Cor. III, IV

Vni I

Vni II

Vle.

Vc.

Cb.

This section shows measures 13-14 for the woodwind and brass sections. The woodwinds play eighth-note patterns, while the brass provide harmonic support. Measure 14 begins with a dynamic change and a crescendo.

=

14

Fl.

Cl.

Cor. I, II

Cor. III, IV

Tr-be

Timp.

Vni I

Vni II

Vle.

Vc.

Cb.

a2

a2

p

sfz

p

sfz

p cresc.

sfz

f

f

f

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

This section shows measures 14-15 for the woodwind and brass sections. It features rhythmic patterns and dynamics, including a forte entry by the brass at the end of measure 15.

15

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

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

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

Cor. I, II

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

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

Tr-ni I, II

Tr-ne III

Timp. *f* 3 *f*

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

Pno. *ff* 3 3

Vni I 3 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*

Sheet music for orchestra and piano, page 84.

The score consists of two systems of five staves each. The instrumentation includes Picc., Fl., Cl., Cor. I, II, Cor. III, IV, Tr-be, Tr-ni I, II, Tr-ne III, Timp., T-ro, Pno., Vni I, Vni II, Vle., Vc., and Cb.

System 1 (Measures 1-5):

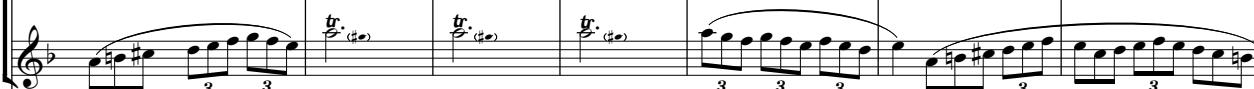
- Picc., Fl., Cl.:** Playing eighth-note patterns with grace notes. Measures 1-4 have a common time signature; Measure 5 changes to 3/4.
- Cor. I, II, Cor. III, IV, Tr-be, Tr-ni I, II, Tr-ne III:** Playing sustained notes with grace notes.
- Timp., T-ro:** Playing eighth-note patterns with grace notes.
- Pno. (Treble and Bass staves):** Playing eighth-note patterns with grace notes.
- Vni I, Vni II, Vle., Vc., Cb.:** Playing eighth-note patterns with grace notes.

System 2 (Measures 6-10):

- Picc., Fl., Cl.:** Playing eighth-note patterns with grace notes. Measures 6-8 have a common time signature; Measure 9 changes to 3/4.
- Cor. I, II, Cor. III, IV, Tr-be, Tr-ni I, II, Tr-ne III:** Playing sustained notes with grace notes.
- Timp., T-ro:** Playing eighth-note patterns with grace notes.
- Pno. (Treble and Bass staves):** Playing eighth-note patterns with grace notes.
- Vni I, Vni II, Vle., Vc., Cb.:** Playing eighth-note patterns with grace notes.

Picc. 

Fl. 

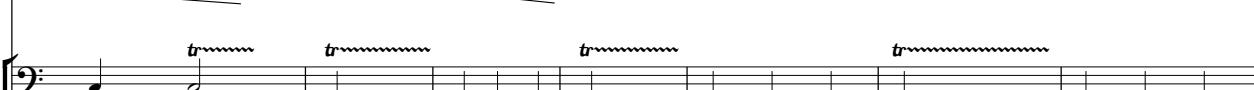
Cl. 

Cor. I, II 

Cor. III, IV 

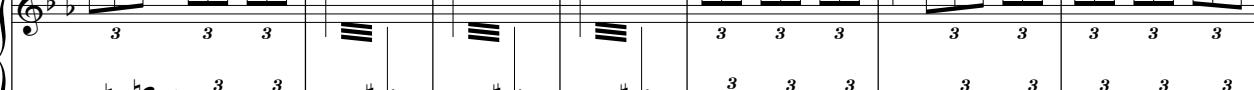
Tr-be 

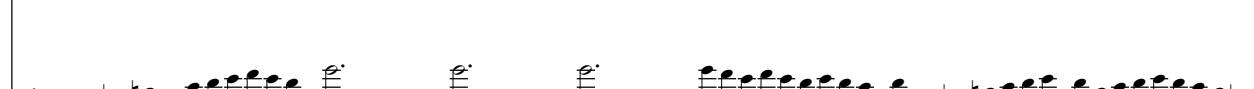
Tr-ni I, II 

Tr-ne III 

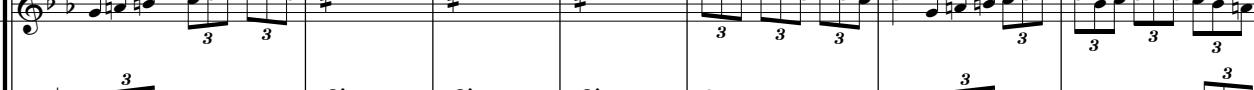
Timp. 

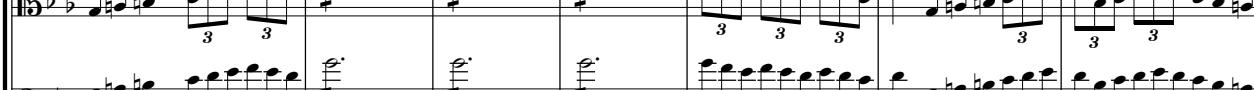
T-ro 

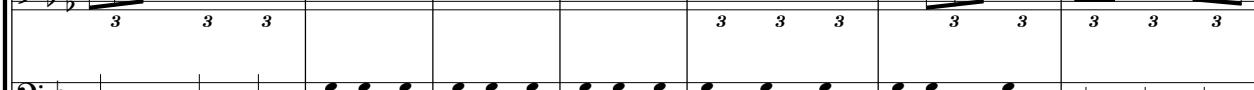
Pno. 

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

Picc. Fl. Cl.

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

Timp.

T-ro Cassa

Pno.

Vni I Vni II Vle. Vc. Cb.

16 Piu mosso

Picc.

Fl.

Cl.

Cor. I, II

Cor. III, IV

Tr-be

Tr-ni I, II

Tr-ne III

Timp. *ff*

T-ro

Cassa

Vni I

Vni II

Vle.

Vc.

Cb.

tenuto

tenuto

ff

div.

unis.

poco rit.

17 Tempo I

Picc. - - - - -

Fl. - - - - -

Cl. - - - - -

Cor. I, II *p* - - - -

Cor. III, IV *p* - - - -

Tr-be *f dim.* *p* - - - -

Tr-ni I, II - - - - -

Tr-ne III - - - - -

Timp. - - - - -

poco rit.

17 Tempo I

Vni I *dim.* *mf* *dim.* *p* - - - -

Vni II *dim.* *mf* *dim.* *p* - - - -

Vle. *dim.* *mf* *dim.* *p* - - - -

Vc. *dim.* *mf*³ *dim.* *p* - - - -

Cb. - - - - -

Cor. I, II

Cor. III, IV

Vni I

Vni II

Vle.

Vc.

Cb.

This section contains six staves of music. The first two staves are for Cor. I, II and Cor. III, IV, each with a single sustained note. The subsequent four staves (Vni I, Vni II, Vle., and Vc.) each feature a sixteenth-note pattern consisting of three groups of three notes, indicated by the number '3' above the staff. The bassoon (Cb.) also has a similar sixteenth-note pattern. Measure 6 concludes with a dynamic instruction 'dim.'

Cor. I, II

Cor. III, IV

Timp.

Arpa

Vni I

Vni II

Vle.

Vc.

Cb.

This section begins with sustained notes from Cor. I, II and Cor. III, IV at 'pp'. The timpani (Timp.) enters with a dynamic of 'ppp' followed by a sustained note. The harp (Arpa) provides harmonic support with sustained notes and arpeggiated chords at 'pp non arpegg.'. Measures 10-12 feature sustained notes from all instruments at 'pp', with slurs and grace notes added to the woodwind entries. Measures 13-14 conclude with sustained notes at 'pp'.

Финал № 5. Finale

Andante a2

2 Clarinetti (A)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

p

18

muta in B

Cl.

Cor. I, II

Cor. III, IV

Timp.

18

Vni I

Vni II

Vle.

Vc.

Cb.

p

cresc.

cresc.

cresc.

cresc.

cresc.

accelerando

Fl. a2
Cl. a2
Cor. I, II
Cor. III, IV
Tr-be
Tr-ne I, II
Tr-ne III
Timp.
T-ro

accelerando

Vni I
Vni II
Vle.
Vc.
Cb.

20

Fl. *p* cresc. *ff*

Cl. *p* cresc. *ff*

Cor. I, II *p* cresc. a2 *f* a2 *#8* a2 *sfp* a2

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

Tr-be *f* a2 a2 *sfp*

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

Tr-ne III *f* a2 a2 *sfp*

Tim. *tr* *tr* *cresc.* *f* *tr* *tr* *sfz*

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

20

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. -

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* = *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.*

Vni II *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Cb. *cresc.* *ff*

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Cor. I, II, Cor. III, IV, Tr-be, Vni I, Vni II, Vle., and Vc. The instruments play eighth-note patterns. Measure 11: Cor. I, II (3/8), Cor. III, IV (rest), Tr-be (3/8). Measure 12: Cor. I, II (rest), Cor. III, IV (3/8), Tr-be (rest).



Musical score for orchestra, measures 1-8. The score includes parts for Cor. I, II, Cor. III, IV, Tr-be, Vni I, Vni II, Vle., and Vc. The instrumentation consists of two pairs of horns (Cor. I, II; Cor. III, IV), three brasses (Tr-be), and strings (Vni I, Vni II, Vle., Vc.). The music features eighth-note patterns with sixteenth-note subdivisions, primarily using a 3/8 time signature. Measures 1-3 show Cor. I, II and Cor. III, IV playing eighth-note patterns. Measures 4-5 show Tr-be playing eighth-note patterns. Measures 6-8 show Vni I, Vni II, Vle., and Vc. playing eighth-note patterns.

22

Picc. -

Fl. -

Cl. -

(a2)

Cor. I, II -

Cor. III, IV -

Tr-be -

Tr-ni I, II -

Tr-ne III -

Timp. -

Cassa -

Pno. -

Vni I -

Vni II -

Vle. -

Vc. -

Cb. -

The musical score page 22 consists of five systems of music. The first system features Picc., Fl., and Cl. parts. The second system includes Cor. I, II, Cor. III, IV, Tr-be, Tr-ni I, II, and Tr-ne III. The third system contains Timp. and Cassa. The fourth system is for Pno. The fifth system includes Vni I, Vni II, Vle., Vc., and Cb. Measure 22 begins with dynamic ff and 3/8 time. The Picc., Fl., and Cl. parts play eighth-note patterns. The Cor. I, II, Cor. III, IV, Tr-be, Tr-ni I, II, and Tr-ne III parts play sixteenth-note patterns. The Timp. and Cassa parts play eighth-note patterns. The Pno. part plays eighth-note chords. The Vni I, Vni II, Vle., Vc., and Cb. parts play eighth-note patterns. The Cb. part ends with dynamic ff.

Picc. Fl. Cl.

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

Tim. Cassa

Pno.

Vni I Vni II Vle. Vc. Cb.

This page of musical notation presents a complex arrangement for orchestra and piano. The top section includes parts for Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), two pairs of Horns (Cor. I, II and Cor. III, IV), Trombone (Tr-be), Trombone I and II (Tr-ni I, II), Trombone III (Tr-ne III), Timpani (Tim.), Bass Drum (Cassa), and Piano (Pno.). The middle section continues with the same instrumentation. The bottom section focuses on the strings (Violin I, Violin II, Viola, Cello) and Bass Drum. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, with various dynamics and performance instructions like 'sfz' (sforzando) and '3' (indicating a triplet). Measure numbers are present at the beginning of each section.

23 Piu mosso

Picc. *tr.*

Fl. *tenuto*

Cl. *tr.* *tenuto*

Cor. I, II *f*

Cor. III, IV *f*

Tr-be *sfp* *f*

Tr-ni I, II *f*

Tr-ne III *sfp* *f*

Tim. *f*

T-ro *mf*

Cassa

Pno.

Vni I *3 3*

Vni II *3 3*

Vle. *3*

Vc. *3*

Cb. *f*

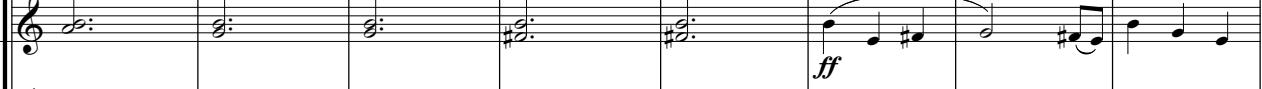
24

Picc. 

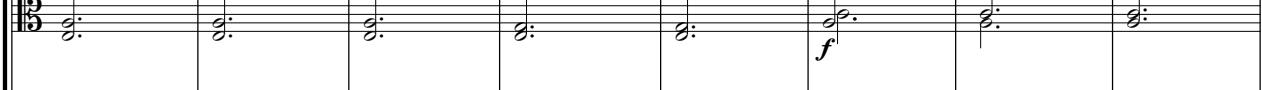
Fl. 

Cl. 

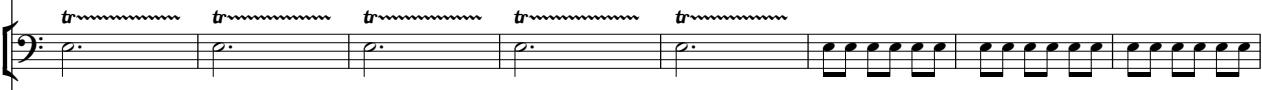
Cor. I, II 

Cor. III, IV 

Tr-be 

Tr-ne I, II 

Tr-ne III 

Timp. 

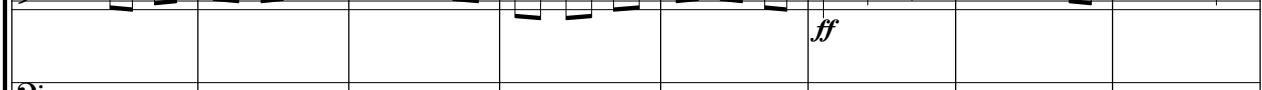
T-ro 

24

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

25

Picc.

Fl.

Cl.

Cor. I, II

Cor. III, IV

Tr-be

Tr-ni I, II

Tr-ne III

Musical score for strings (Vni I, Vni II, Vle., Vc., Cb.) showing measures 25-26. The score is in common time. Measure 25 starts with a forte dynamic (ff) in the strings. Measure 26 begins with a piano dynamic (p) in the bassoon (Cb.). The violins play eighth-note patterns, the cello plays eighth-note patterns, and the double bass provides harmonic support.

Musical score page 100 featuring a multi-staff system. The top section consists of six staves: Picc., Fl., Cl., Cor. I, II, Cor. III, IV, Tr-be, Tr-ni I, II, Tr-ne III, Timp., and Cassa. The middle section consists of five staves: Vni I, Vni II, Vle., Vc., and Cb. The score is set in common time.

The Picc., Fl., and Cl. staves begin with eighth-note patterns. The Cor. I, II and Cor. III, IV staves play sustained notes. The Tr-be, Tr-ni I, II, and Tr-ne III staves also play sustained notes. The Timp. and Cassa staves play eighth-note patterns. The bottom section (Vni I, Vni II, Vle., Vc., Cb.) begins with eighth-note patterns.

Picc. 

Fl. 

Cl. 

Cor. I, II 

Cor. III, IV 

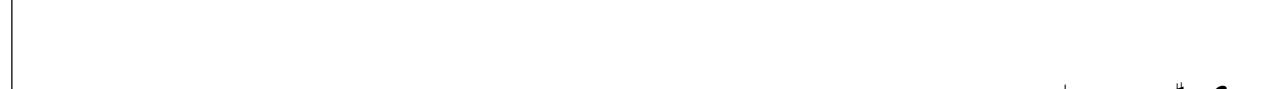
Tr-be 

Tr-ni I, II 

Tr-ne III 

Timp. 

T-ro 

Cassa 

Vni I 

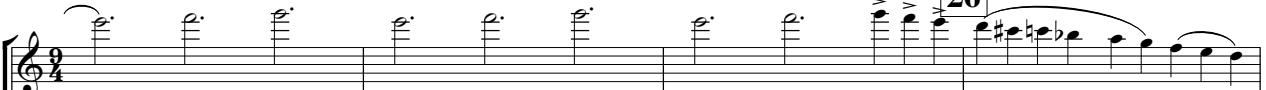
Vni II 

Vle. 

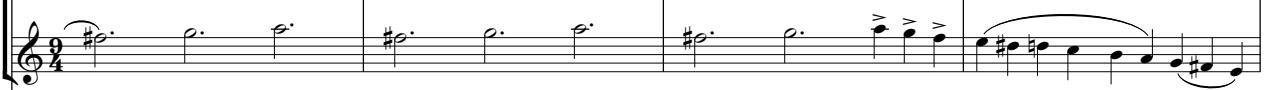
Vc. 

Cb. 

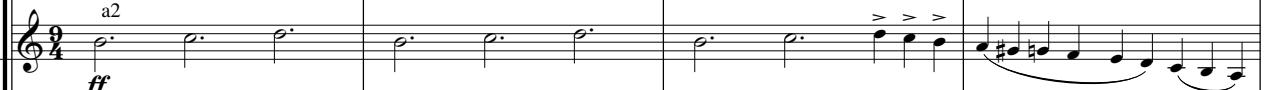
26

Picc. 

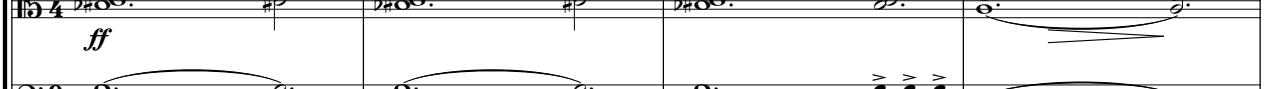
Fl. 

Cl. 

Cor. I, II 

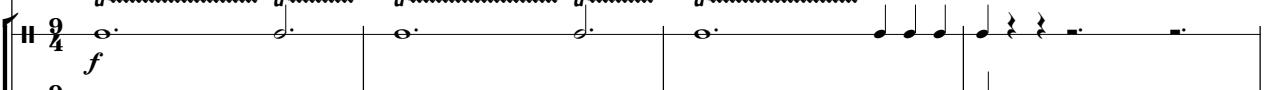
Cor. III, IV 

Tr-be 

Tr-ni I, II 

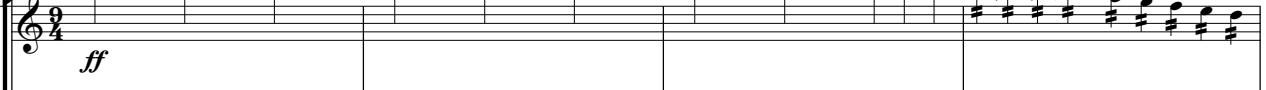
Tr-ne III 

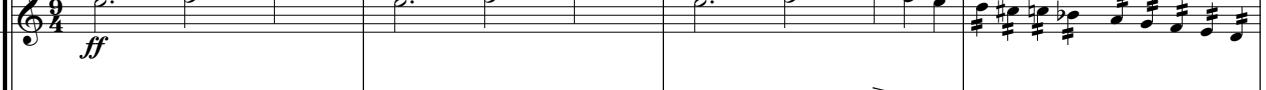
Timp. 

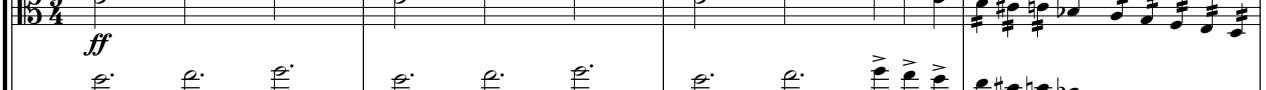
T-ro 

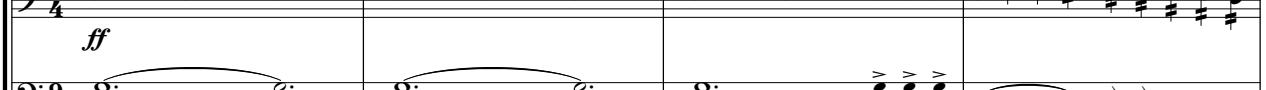
P-tti 

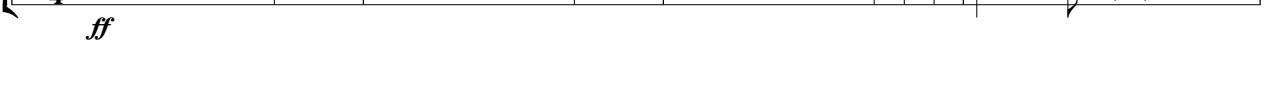
26

Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

Meno mosso

Picc.

Fl.

Cl.

Cor. I, II

Cor. III, IV

Tr-be

Tr-ni I, II

Tr-ne III

Timp.

P-tti

Vni I

Vni II

Vle.

Vc.

Cb.

a2 soli tenuto

ff

f

p

ff

ff

ff

ff

ff

Fl.

Cl.

Cor. I, II

Cor. III, IV

Tr-be

Tr-ni I, II

Tr-ne III

Timp.

Vni I

Vni II

Vle.

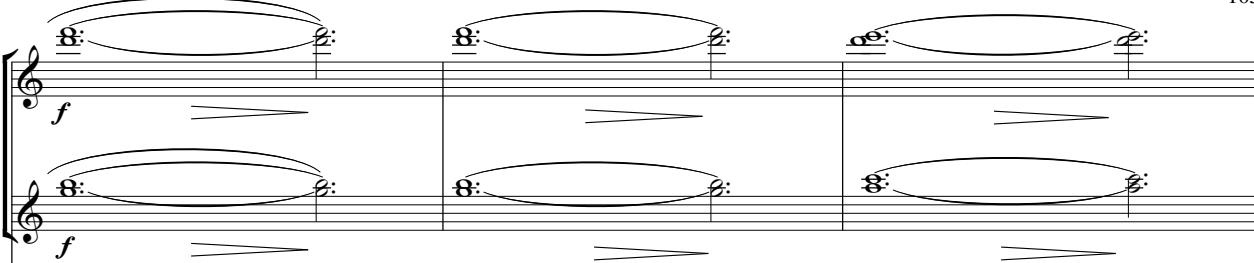
Vc.

Cb.

This musical score page contains six systems of music, each consisting of four measures. The instruments are grouped into two main sections. The top section includes Flute, Clarinet, Horn I & II, Horn III & IV, Trombone, Trombone I & II, Trombone III, and Timpani. The bottom section includes Violin I, Violin II, Viola, Cello, and Bass. The Flute and Clarinet play eighth-note patterns with grace notes. The Horns play eighth-note patterns with grace notes. The Trombones play eighth-note patterns with grace notes. The Timpani play eighth-note patterns with grace notes. The Violins play eighth-note patterns with grace notes. The Viola plays eighth-note patterns with grace notes. The Cello and Bass play eighth-note patterns with grace notes.

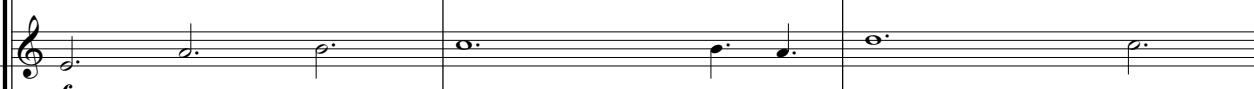
27

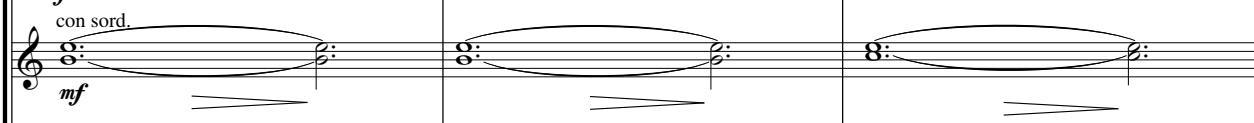
105

Fl. 

Cl. 

Cor. I, II 

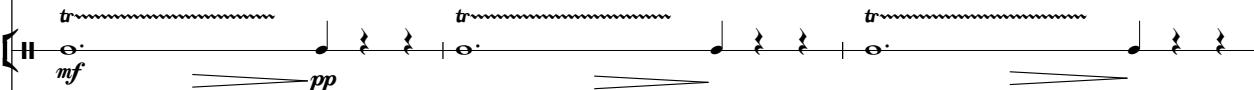
Cor. III, IV 

Tr-be 

Tr-ni I, II 

Tr-ne III 

Timp. 

T-ro 

27

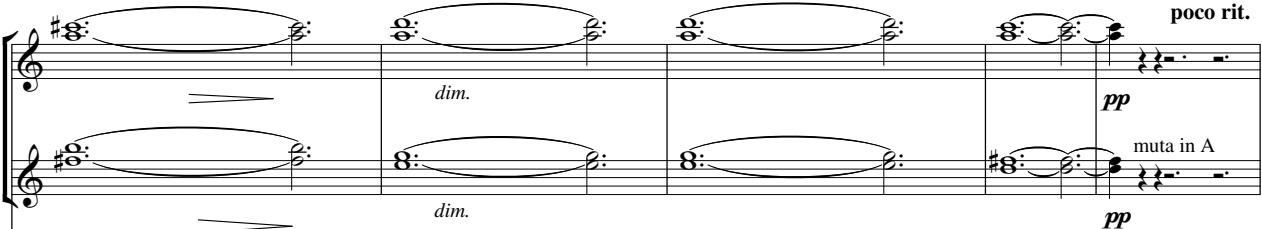
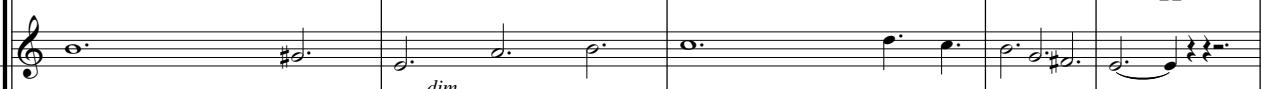
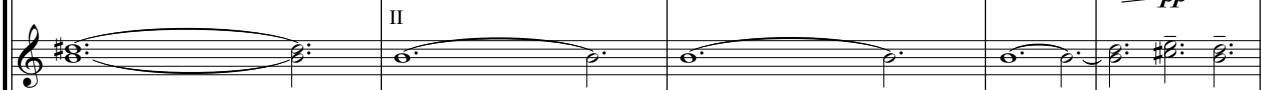
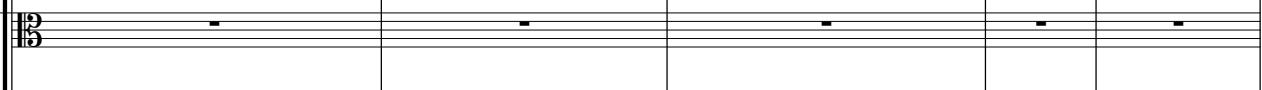
Vni I 

Vni II 

Vle. 

Vc. 

Cb. 

Fl. 
 Cl. 
 poco rit.
 Cor. I, II 
 Cor. III, IV 
 Tr-be 
 Tr-ne I, II 
 Tr-ne III 
 Timp. 
 T-ro 
 Vni I 
 Vni II 
 Vle. 
 Vc. 
 Cb. 
 poco rit.

dim.

muta in A

pp

dim.

II

dim.

mp

dim.

dim.

pp

dim.

pp

28 Andante

Cl.

Tr-be

T-ro

29 I solo
in A *espress.*

28 Andante

Vni I

Vni II

Vle.

Vc.

Cb.

=

Cl.

Vni I

Vni II

Vle.

Vc.

Cb.

Cl.

Vni I

Vni II

Vle.

Vc.

Cb.

==

Cl.

Vni I

Vni II

Vle.

Vc.

Cb.

==

rit.

Cl.

Vni I

Vni II

Vle.

Vc.

Cb.

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, фортепианный 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 вышеизложенное, 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 «Женитьба 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 – «Женитьба 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 номерков совершенно законченных. В «Большой руде» небезынтересная музыка <...>. Крошечная партитурка у меня есть к короткометражке «Анютка» по Чехову. Музыка там довольно приличная <...>*» (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 Янини 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», Симфониетта 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 №5а 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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5. Finale

Comments/Summary

Выпуском партитур союз «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 опубликовавшихся. 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.

«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.Баршай, К.С.Хачатурян, В.И.Федосеев, В.А.Пикайzen, Э.А.Серов. Деятельность Общества поддержали М.Л.Ростропович, Г.П.Вишневская, В.А.Берлинский, А.Я.Эшпай, Р.С.Леденев, В.Г.Кикта, Т.К.Мынбаев, А.И.Головин, А.И.Рудин. Общество оказалось 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>

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

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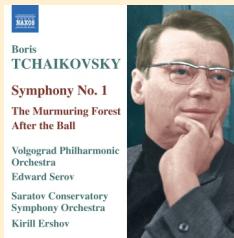
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At one time largely overlooked in the West, Boris Tchaikovsky (1925-1996) is now becoming widely recognised as
one of the most important Russian composers of our time.

Once asked about his works for radio, Tchaikovsky recalled with particular fondness the music to the dramas
The Murmuring Forest (1953; dramatisation of a novel by Vladimir Korolenko) and After the Ball
(1952; dramatisation of a story by Leo Tolstoy).

The scores were thought lost for years until they were rediscovered recently.
Posthumously fulfilling the composer's intentions, the concert suites were arranged.