СЕКСТЕТ

I

Allegro con spirito (♩=66)

Violino I
Violino II
Viola I
Viola II
Cello I
Cello II

10

cresc.

20

30

poco riten.

poco stringendo

40

Tempo I

50

Tranquillo

60

70

in Tempo giusto

80

90

pp dolce, espressivo e cantabile

più f

[pp]

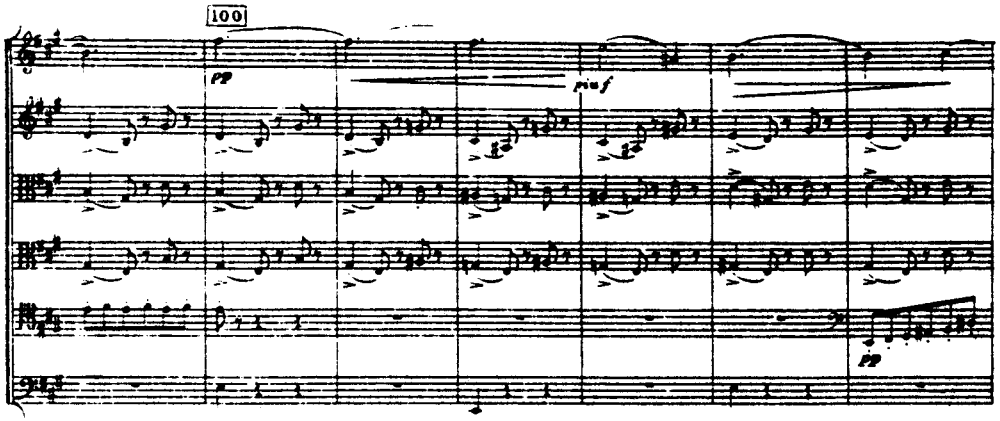
[pp]

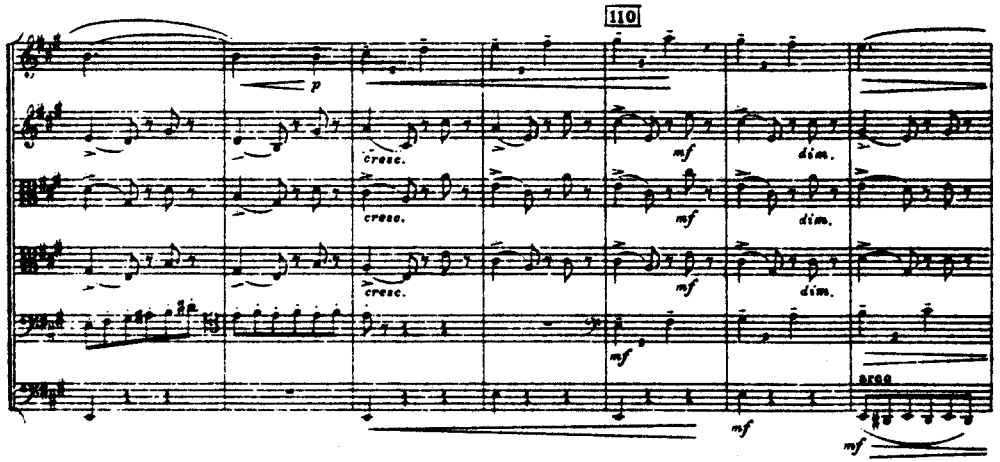
[pp]

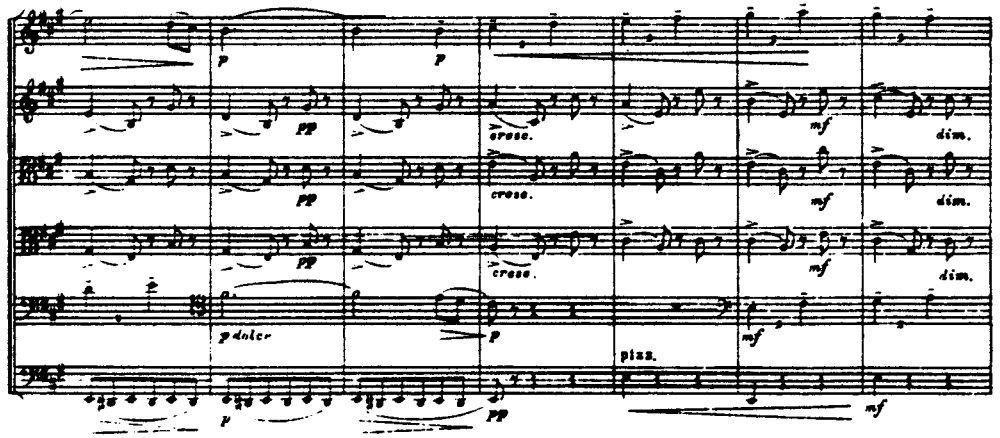
pizz.

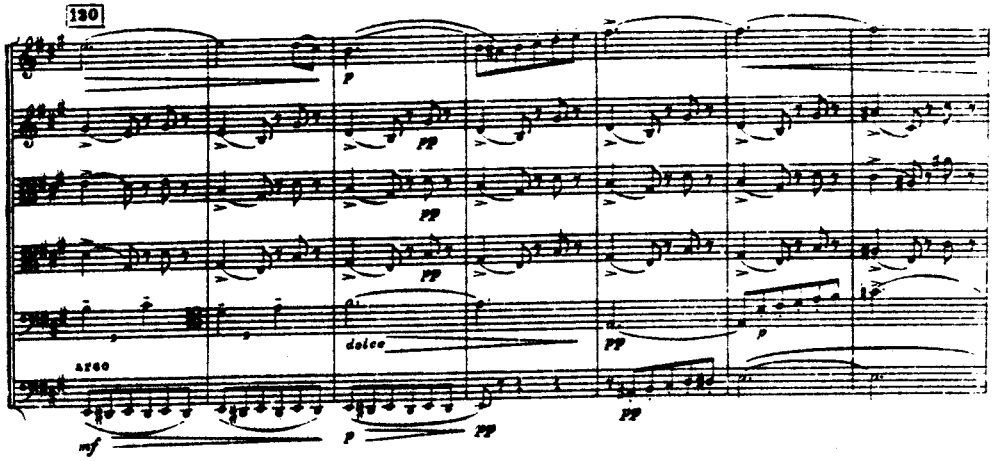
pp

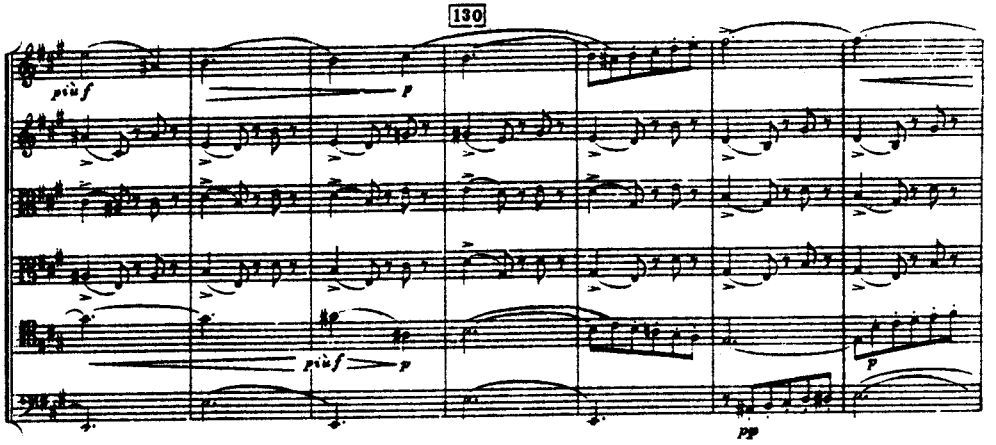
sempre pp

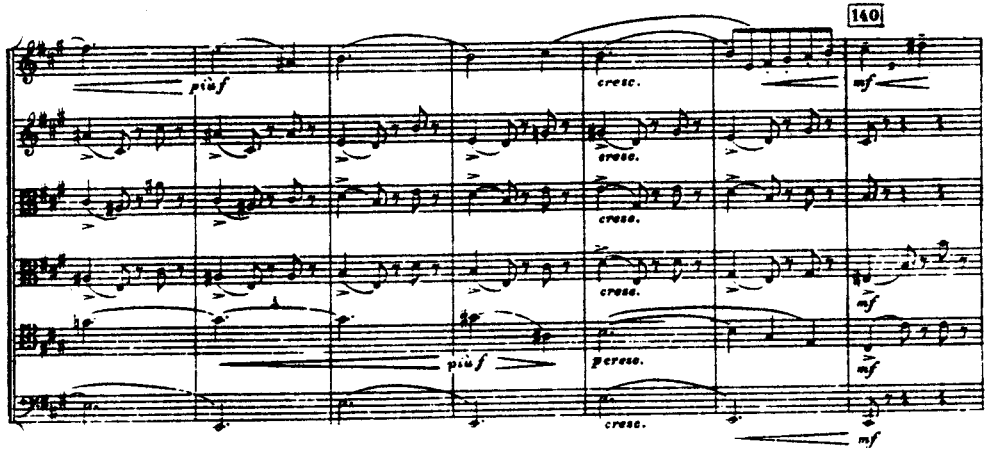

100
pp
più f
pp

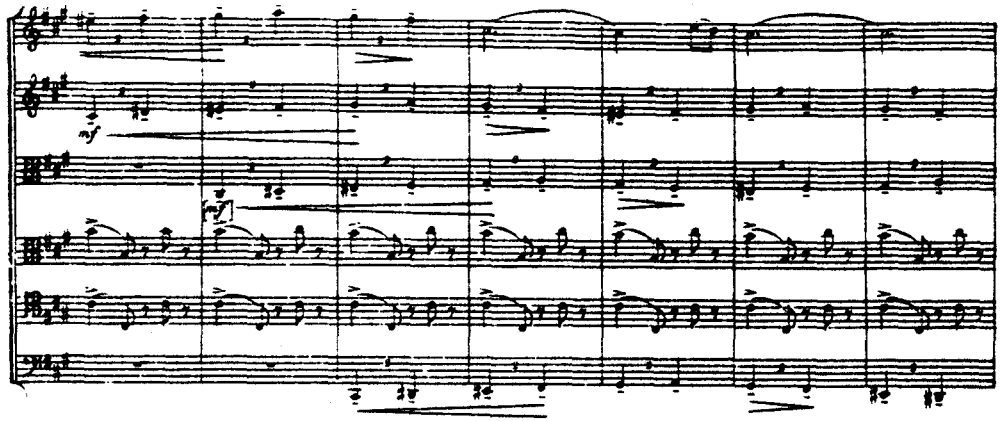

110
p
cresc.
mf
dim.
arco

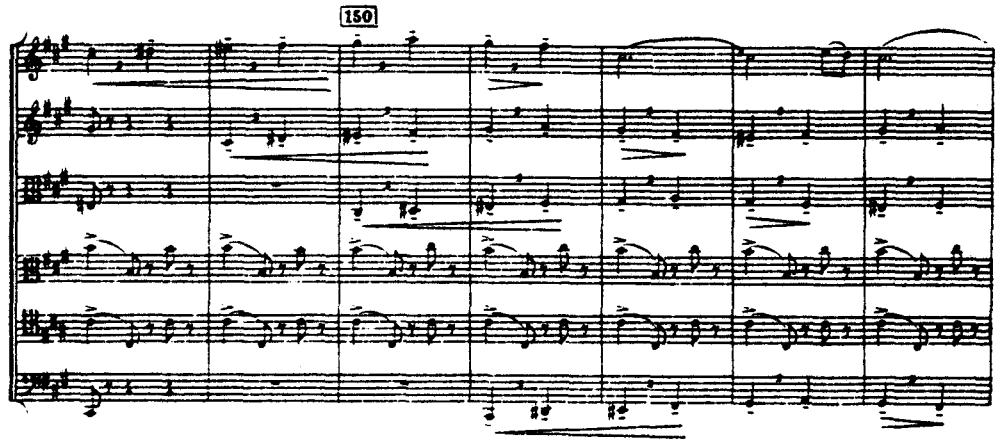

p
pp
cresc.
mf
dim.
p dolce
piz.

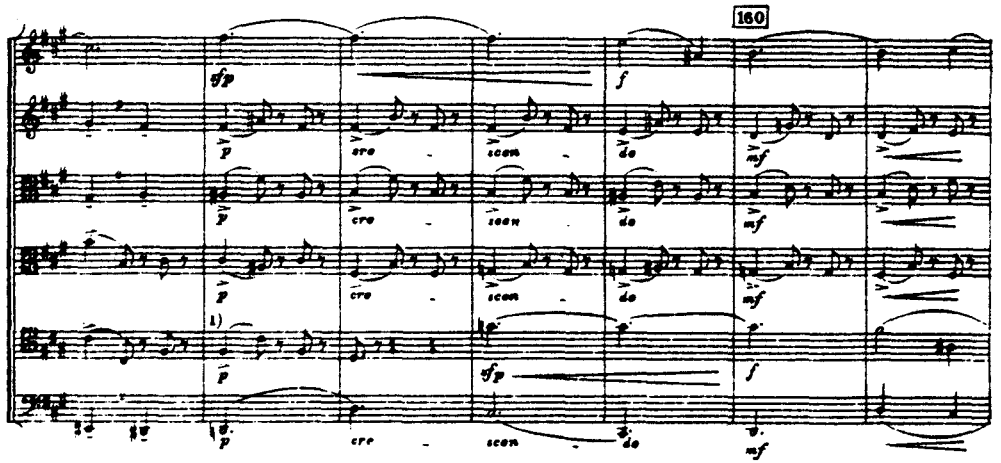

120
p
pp
dolce
arco
mf


130
più f
p

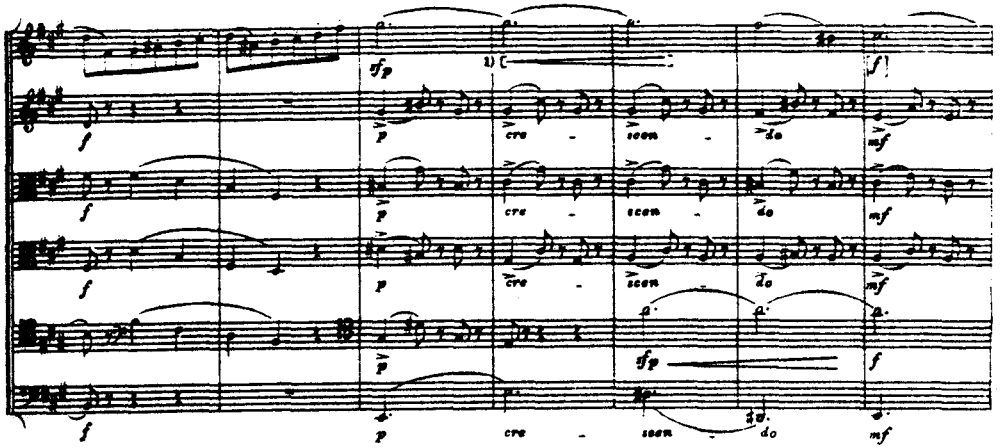

140
più f
cresc.
mf

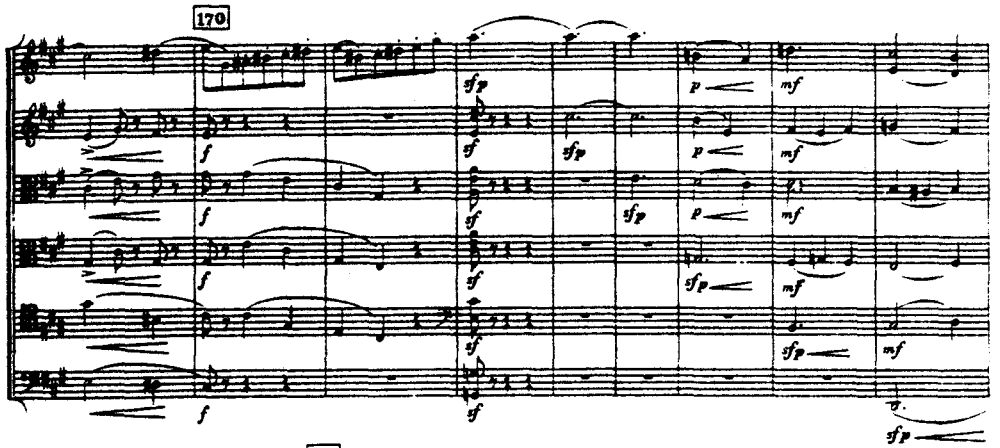


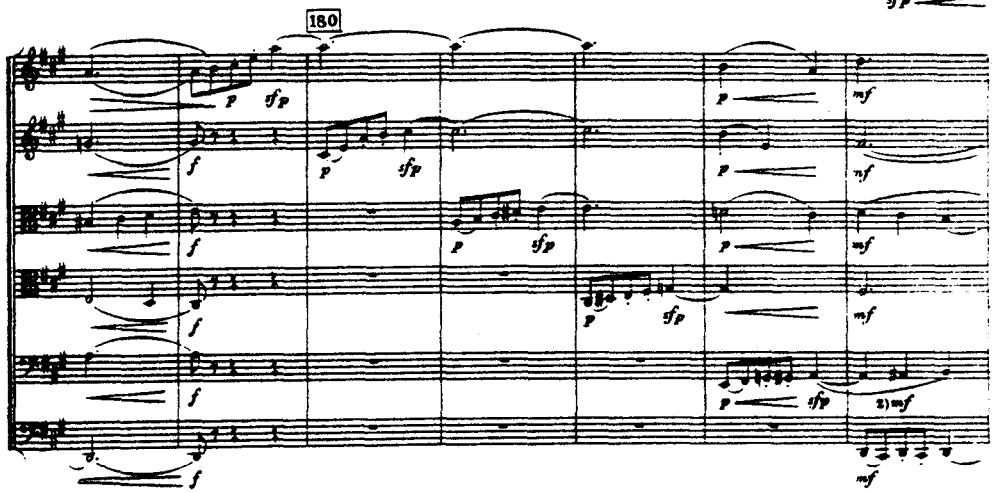




1) Эти два такта в партии 1-ой виолончели написаны в автографе в басовом ключе.

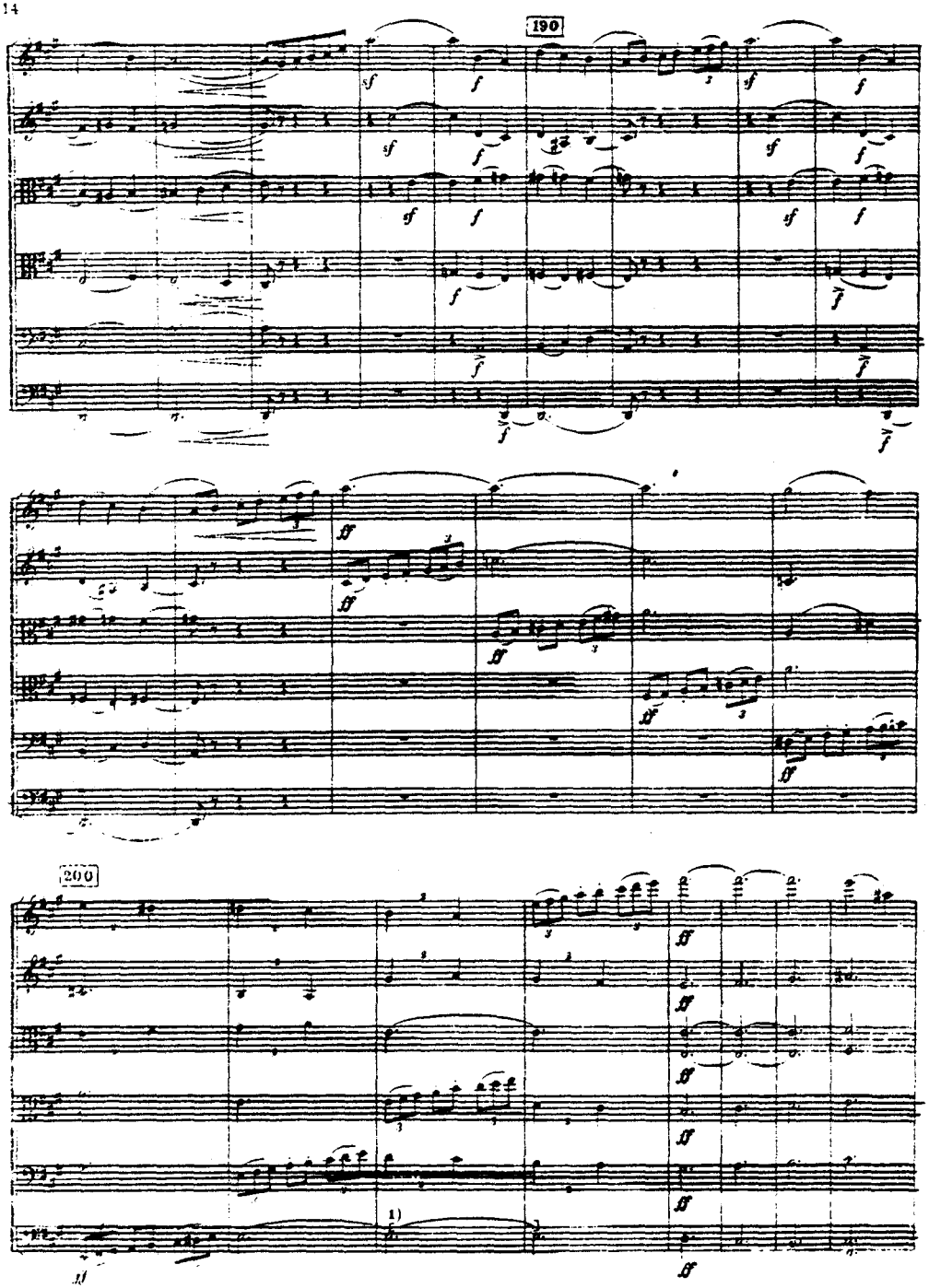




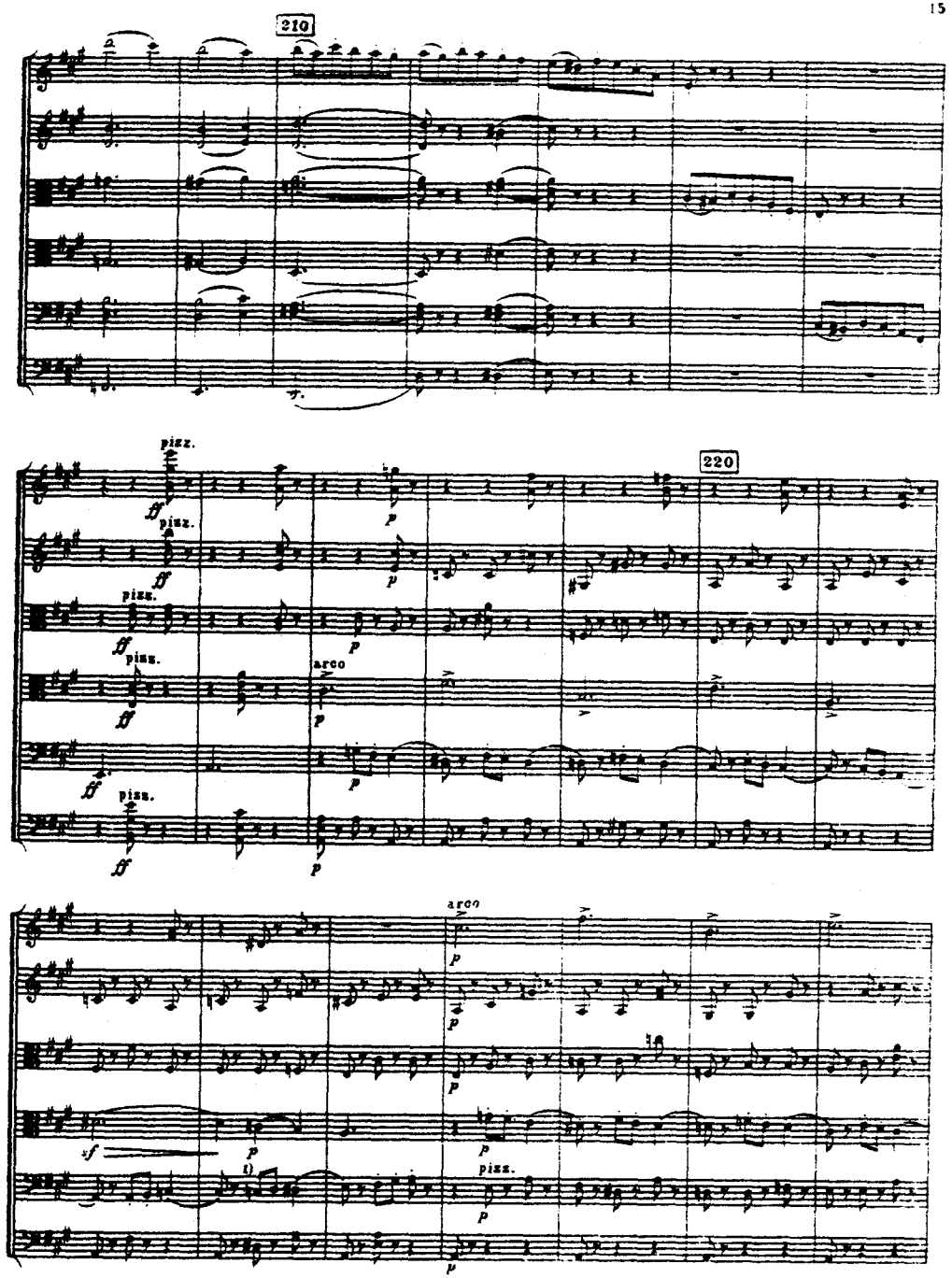


1) Этих обозначений: < и (дальше) f в автографе нет, но они несомненно нужны.
2) Это mf в автографе поставлено на первой четверти, что едва ли правильно.

З. Чайковский. Т. 324
Ж 22452 Г.



1) Этого такта в автографе (и в печатном издании) нет. Повидимому описка (сравни с партией первого альта).



1) Этого бекара в автографе нет. Явная описка.

230

sf *p* *p* *sf* *p*

240

p *p* *p* *p*

pp *pp* pizz. [*pp*] *pp* arco *pp*

250

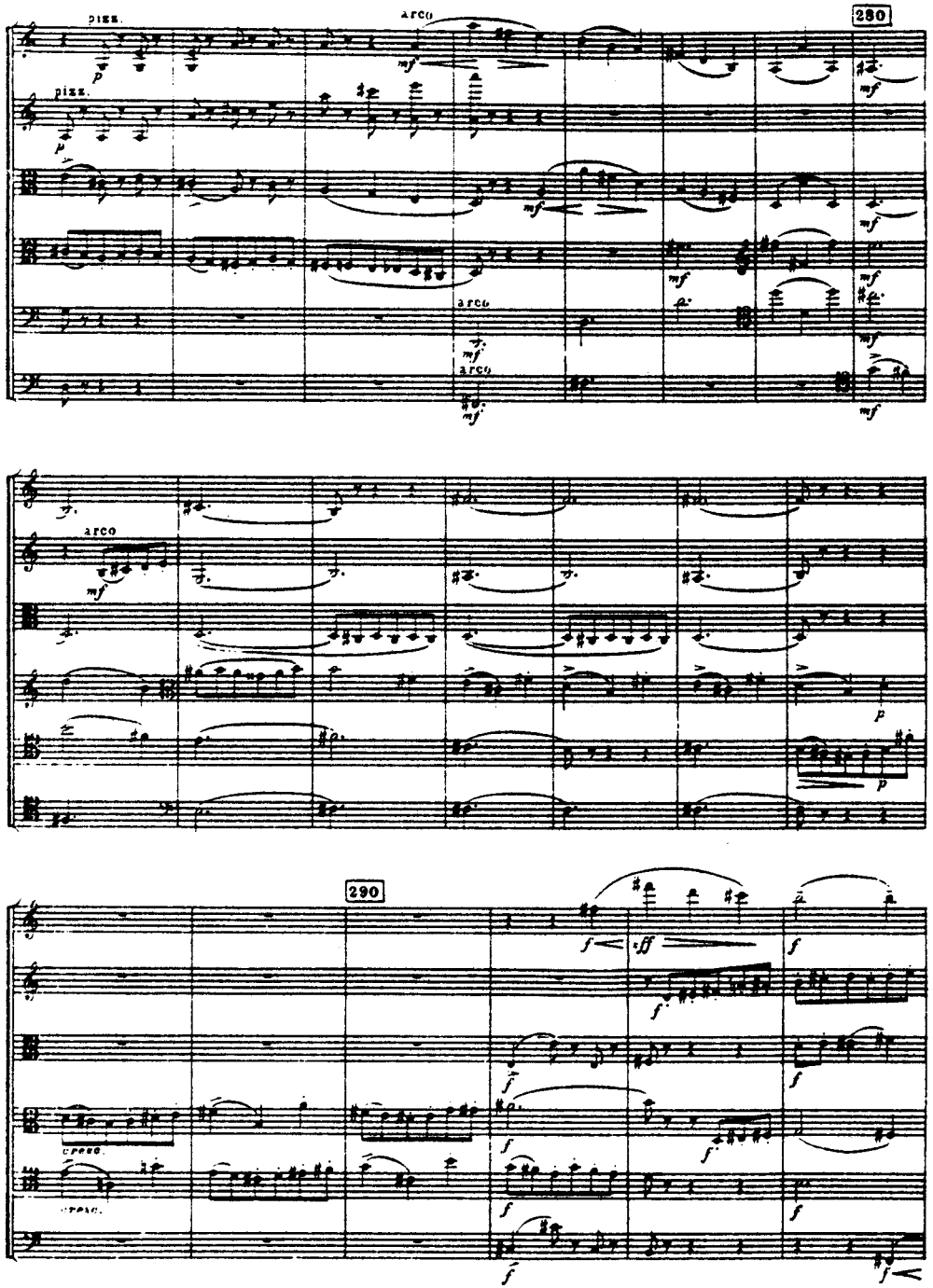
pp *pp* *pp*

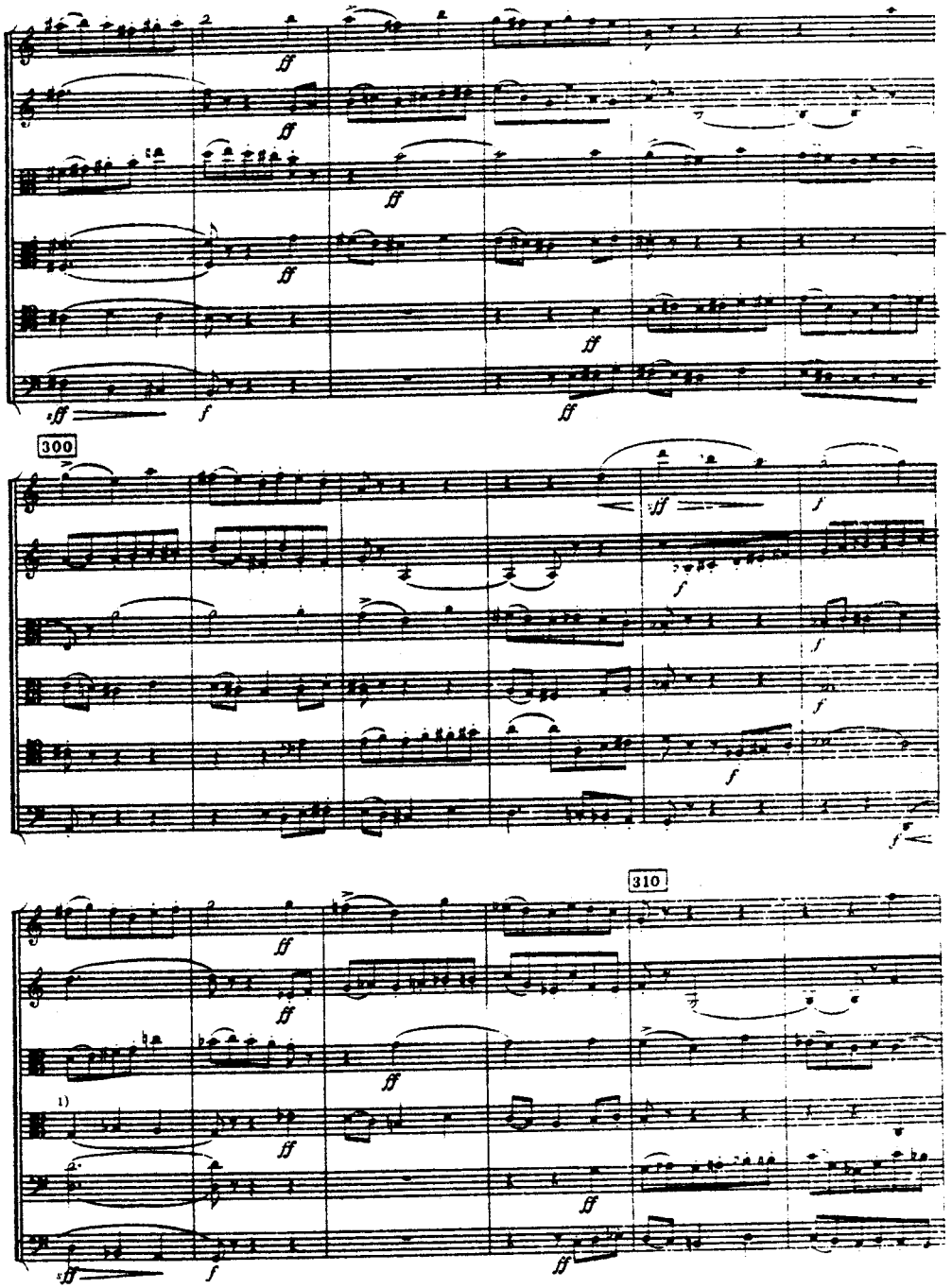
260

mf arco *mf* arco *mf* *mf* arco *mf* arco *mf* *mf*

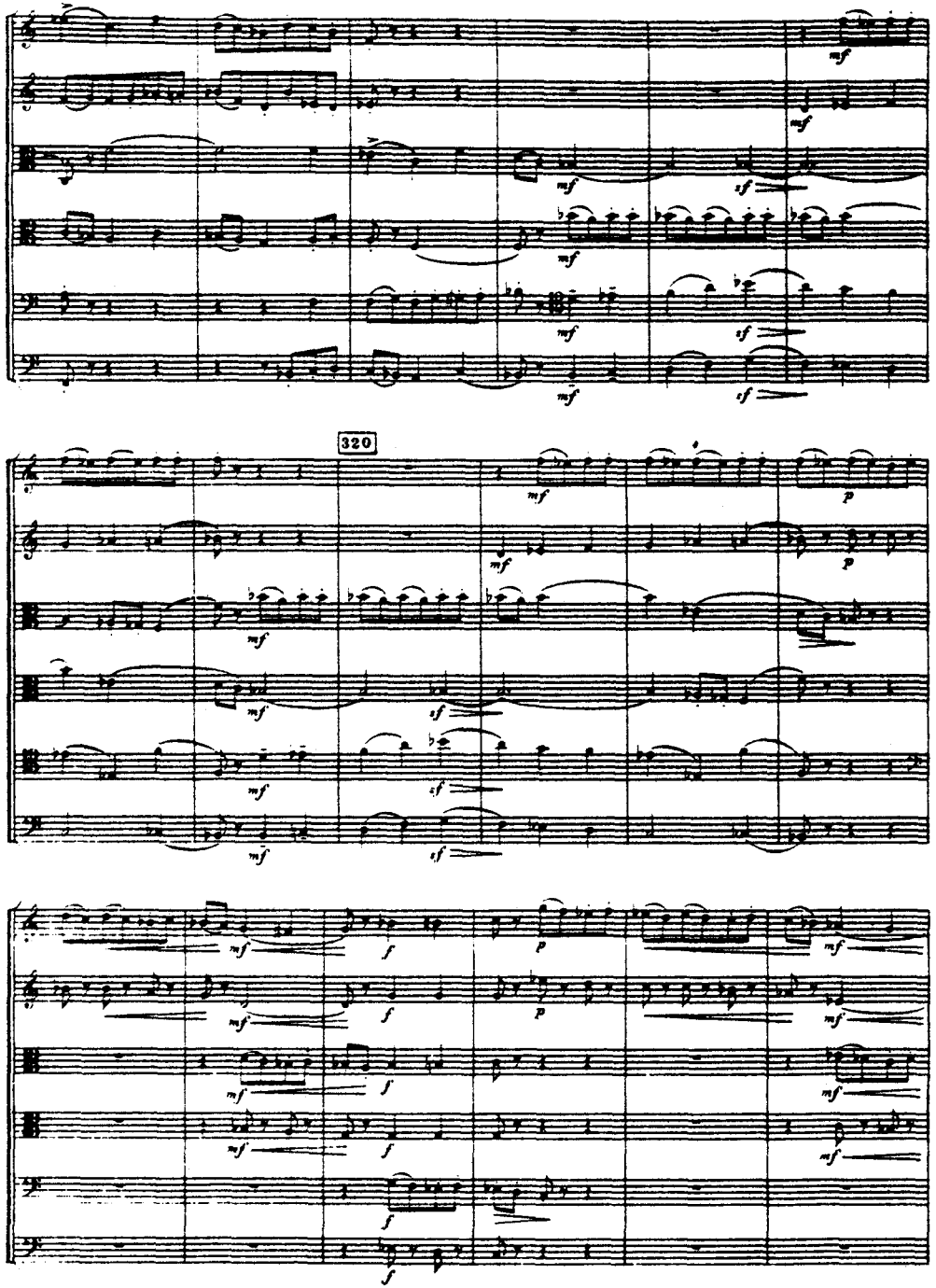
270

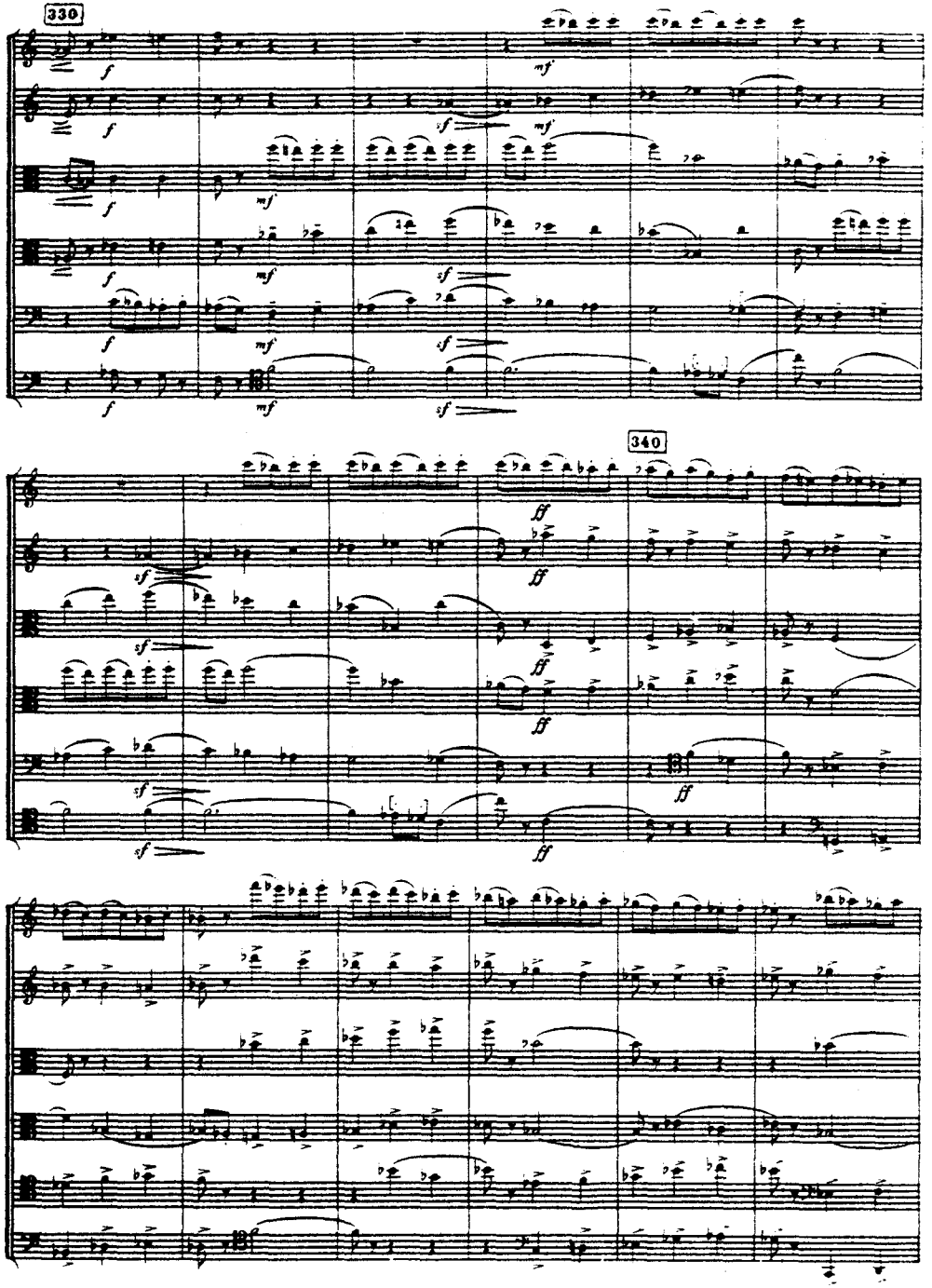
p *p* pizz. *p* pizz. *p*





1) В автографе здесь *соль*, в печатном экземпляре *ля*.


320


330
340

350

360

370

380

390

dolcissimo

400

dolce

dolce

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

410

poco cresc.

poco cresc.

mf poco cresc.

mf poco cr

420

poco cresc.

poco cresc.

poco cresc.

poco cresc.

pp cre scen do

pp cre scen do

pp cre scen do

pp cre scen do 1)

pp cre scen do

pp cre scen do

430

mf cresc. f

mf cresc. f

mf cresc. f

mf cresc. f

mf cresc. f

2)

cresc. sf ff

cresc. sf ff

cresc. sf ff

cresc. ff

cresc. ff

cresc. ff

1) В рукописи так. В печатном экземпляре „исправлено" на: , что искажает тему.

2) Вместо следующих 9 тактов в рукописи первоначально было 12 зачеркнутых тактов (см. приложение).

440

poco allargando

Tempo I

450

1) Здесь Чайковским написано: „Не нужно лиг здесь“.

460

470

poco riten.

480

poco stringendo

Tranquillo

490

500

Tempo giusto

510

520

pp dolce, espress. e cantabile

più f

pizz.

530

più f

540

cresc.

mf

dim.

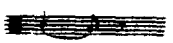
cresc.

arco

dolce

550

560

1) В автографе в этом такте вероятно описка:  вместо

570

580

590

600

1) Смотри примеч. 1 на стр. 29

2) Этот диез в автографе приписан карандашом.

610

620

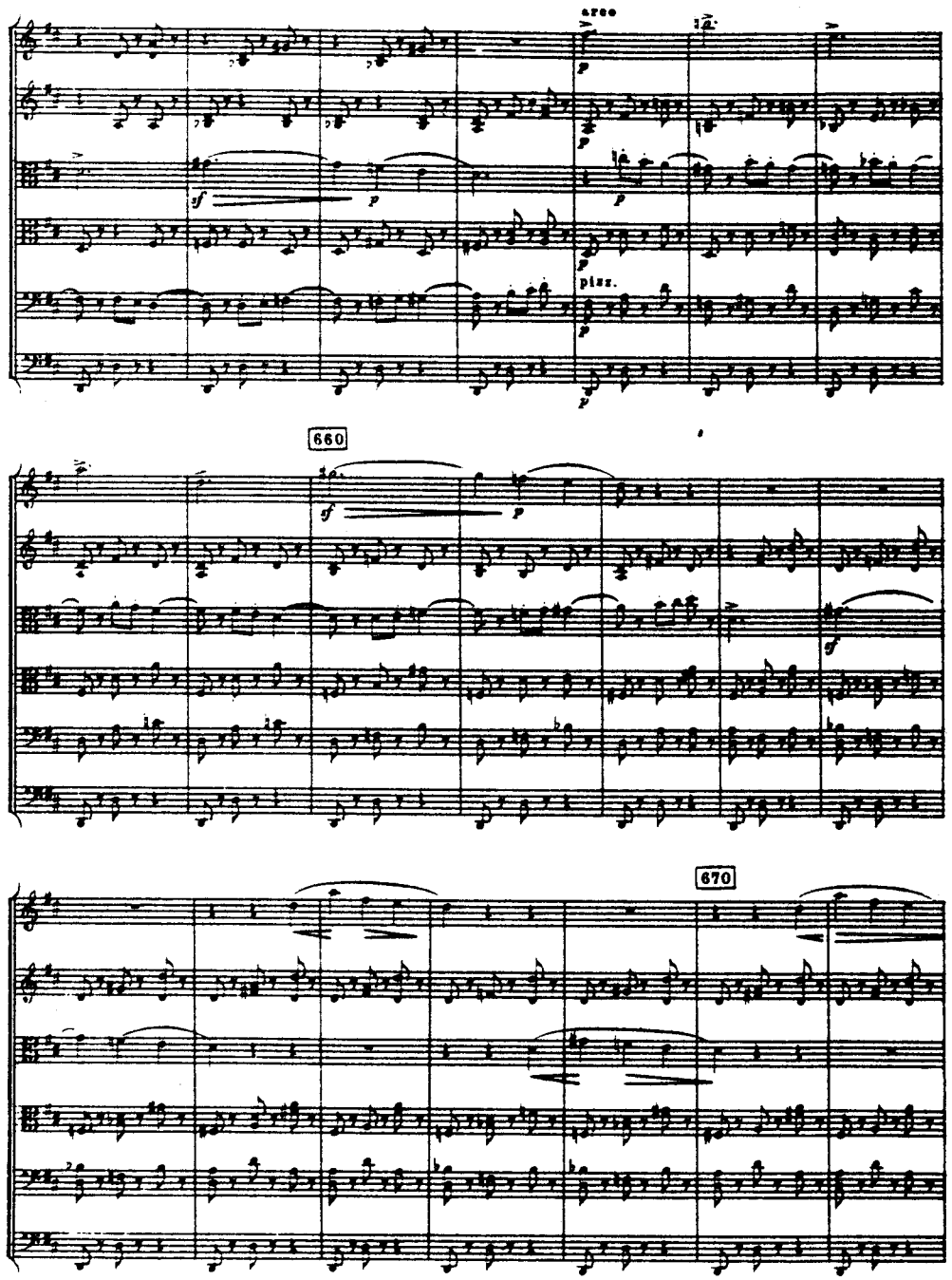
630

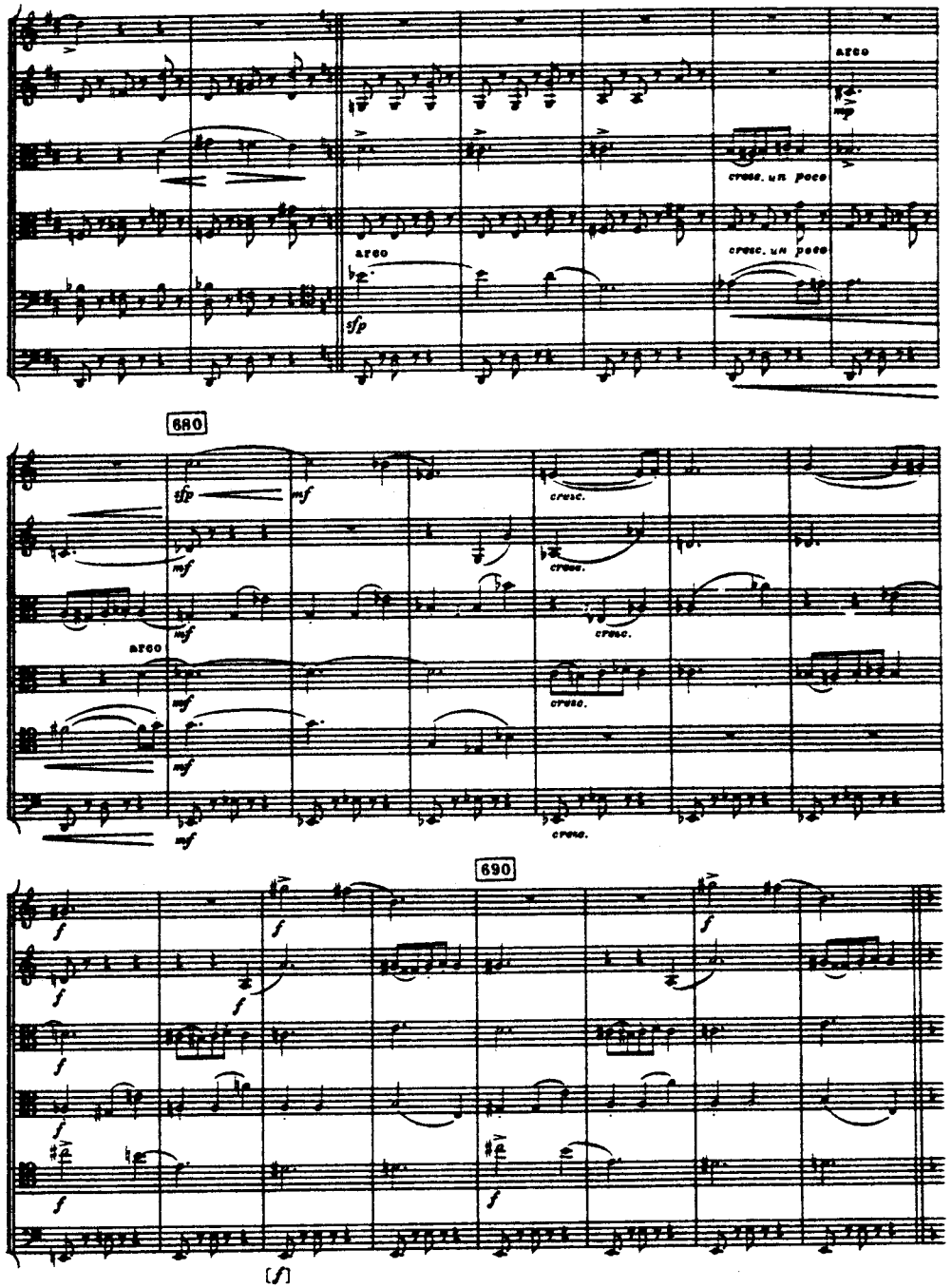
640

650

pizz.

arco


arco
pizz.
660
670


arco
cresc. un poco
680
cresc.
690

700

arco

710

stringendo

720

730

Più mosso, vivace assai

740

stringendo

750

Prestissimo

760

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

II

Adagio cantabile e con moto (♩ = 80)

10

dim.

mf

sf

p

mp

ff

G. P.

piss.

dolce cantabile

cresc.

20

poco cresc.

mf dimin.

f

dolce

mf

poco cresc.

poco cresc.

poco cresc.

30

dolce cantabile

poco cresc.

poco cresc.

poco cresc.

cresc.

dolce

arco

40

dolce

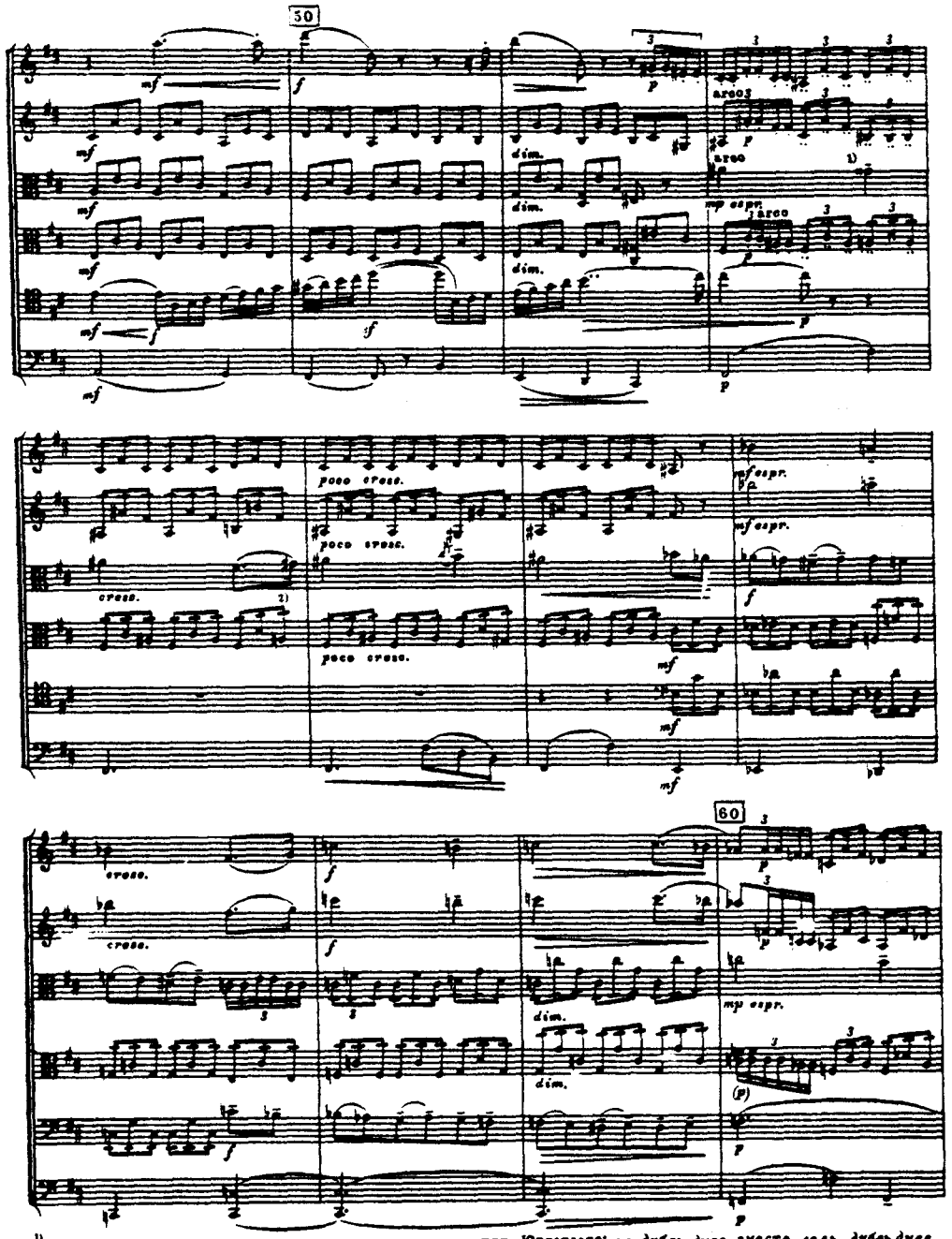
più f

più f

più f

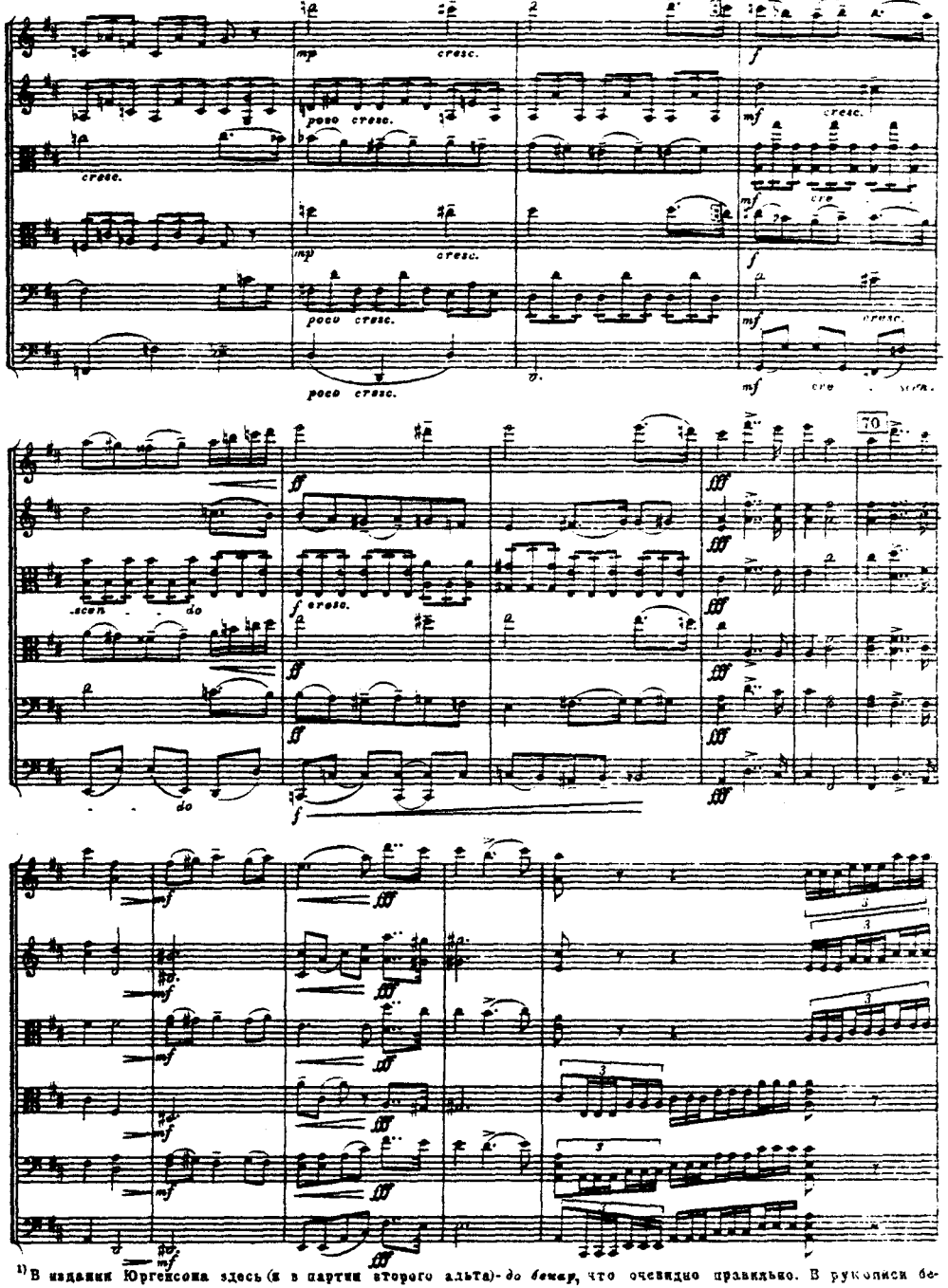
più f

[1] В издании Юргенсона здесь вместо паузы нота *ля*:

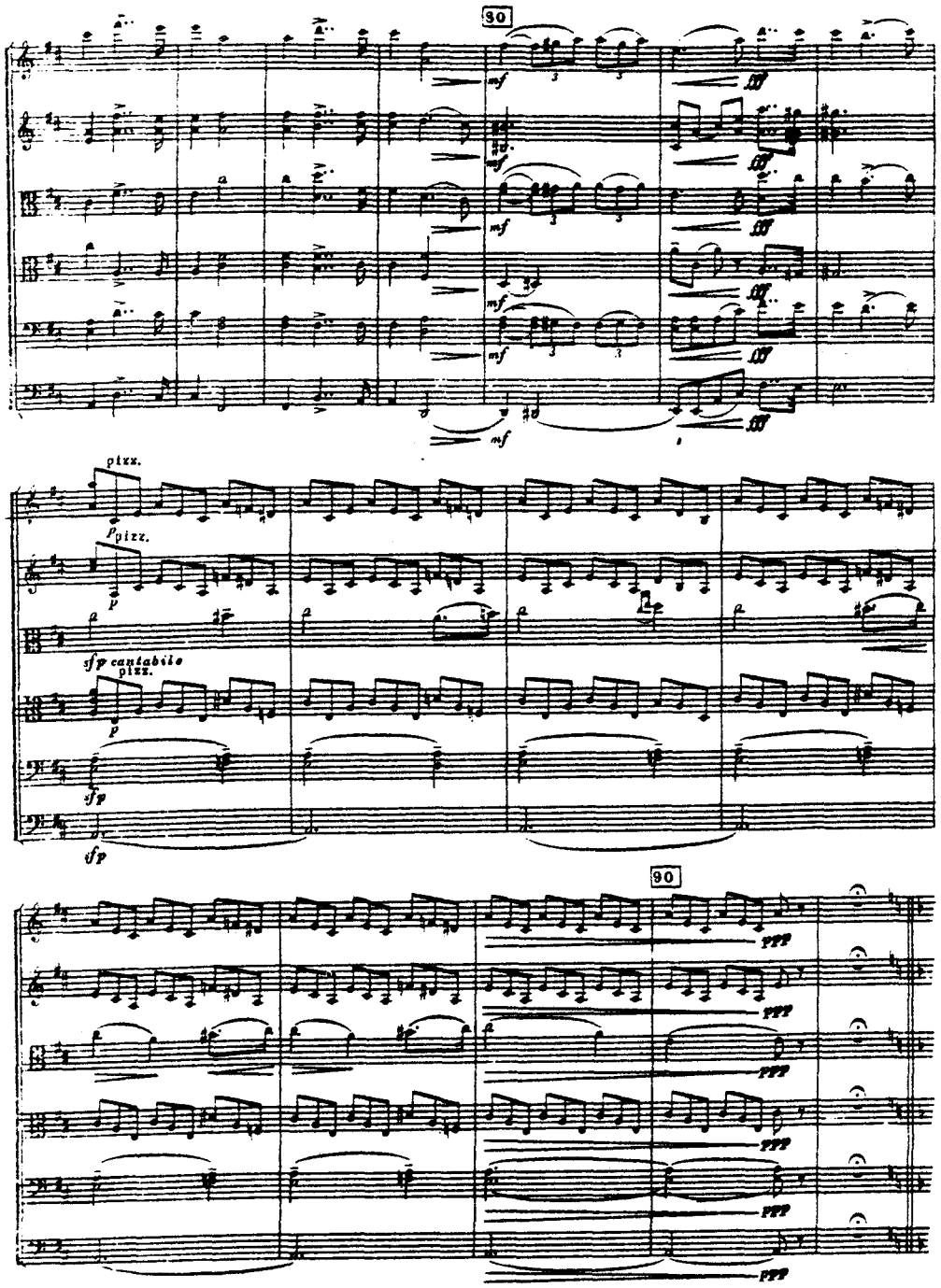


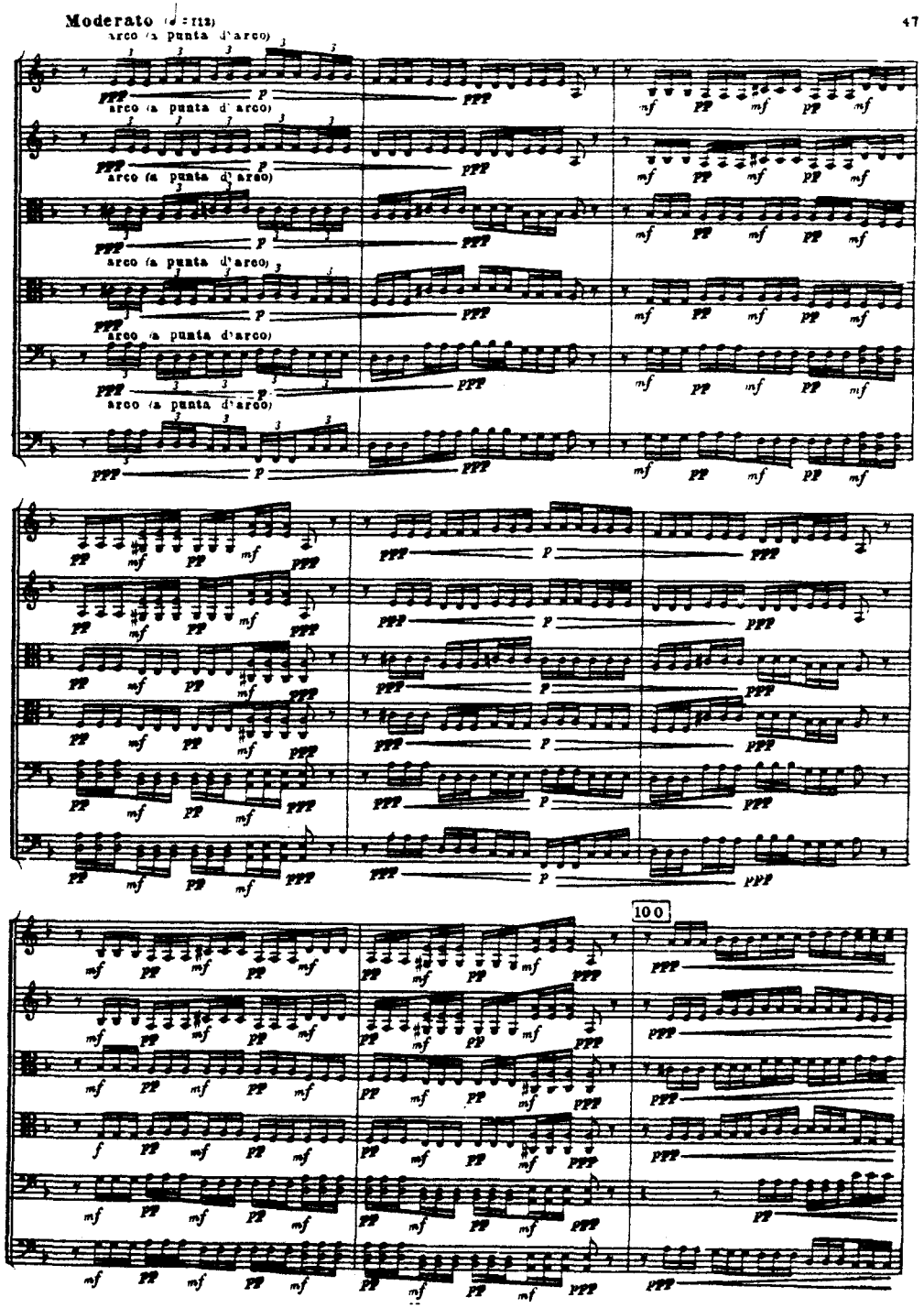
[1] Здесь в рукописи явная описка, повторенная в издании Юргенсона: *ля дубль диез* вместо *соль дубль диез* (или *ля бекар*).

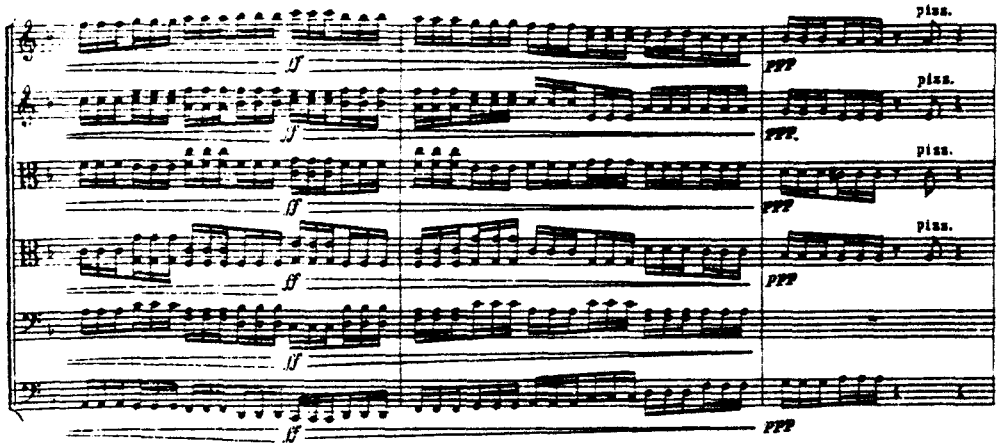
[2] В издании Юргенсона *си*. В рукописи *ля бекар*.

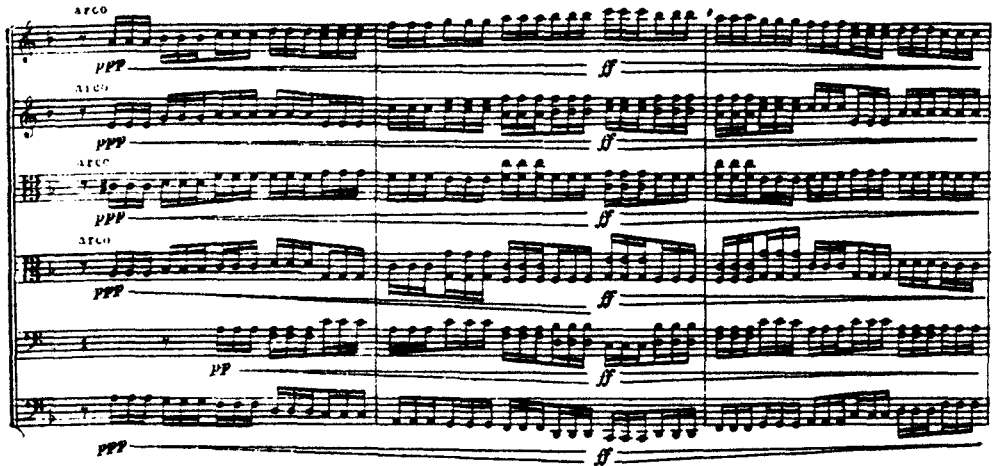


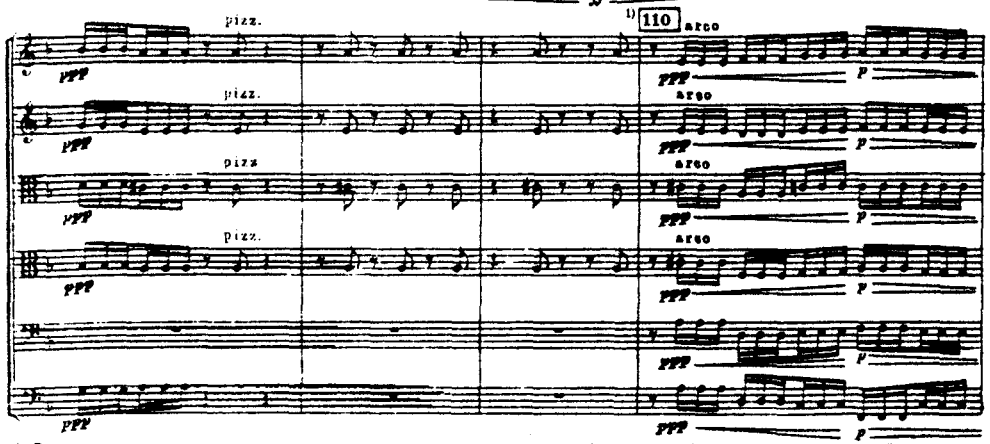
[1] В издании Юргенсона здесь (и в партии второго альта) - *до бекар*, что очевидно правильно. В рукописи бекара нет.


90
pizz.
p pizz.
sfp cantabile
pizz.
sfp
90

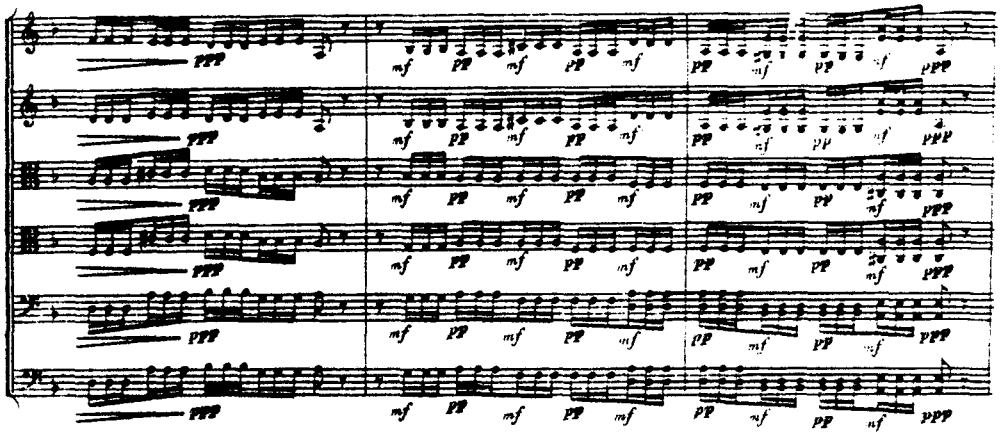

Moderato
arco (a punta d'arco)
100

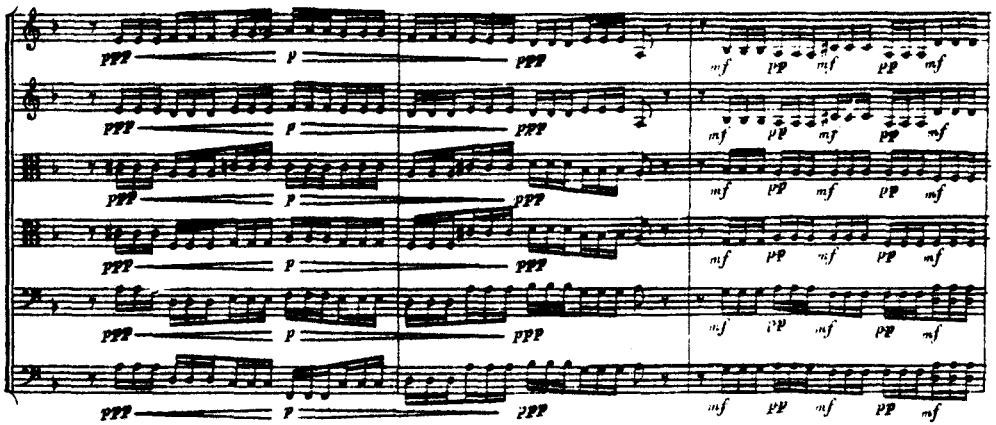


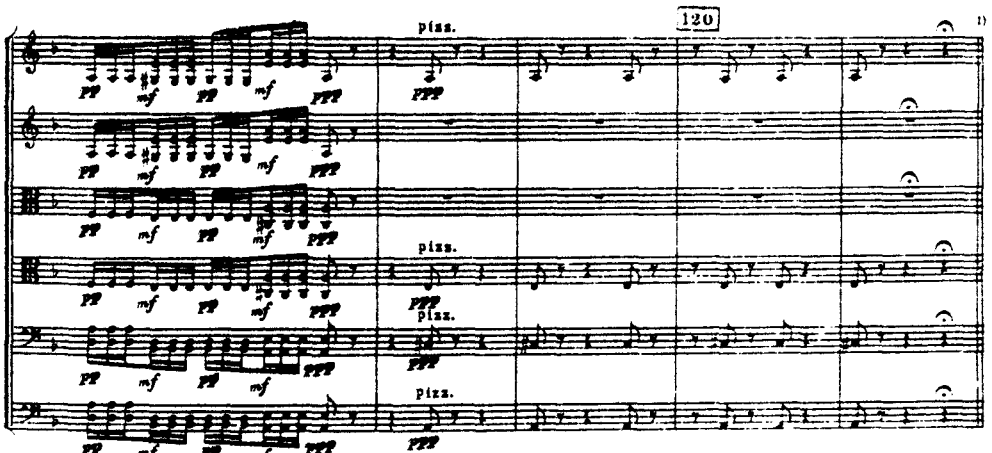




1) В рукописи в этих двух тактах поставлено (во всех партиях) только *ppp* – может быть случайно.







1) Отсюда следуют 11 зачеркнутых тактов (см. приложение II).

Tempo I (♩ = 80)

pizz. p pizz. p p arco dulce cantabile p

poco cresc. mf dim. poco cresc. mf dim. poco cresc. mf dim. cresc. f f dim.

130

arco mf p p poco cresc. p poco cresc. poco cresc. p dulce p poco cresc.

140

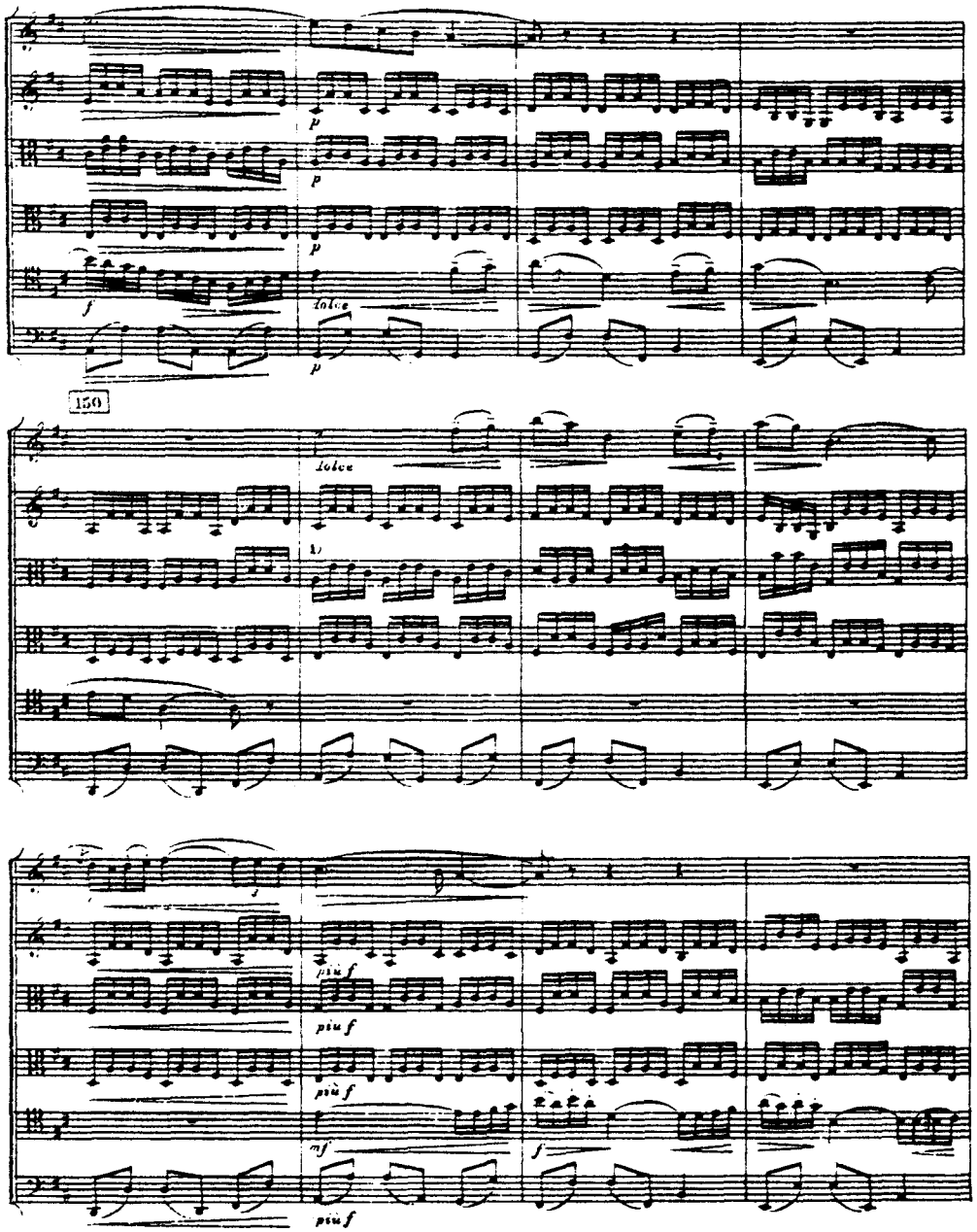
dolce cantabile più f

cresc. f poco cresc. mf poco cresc. mf poco cresc. p mp mf poco cresc. mf

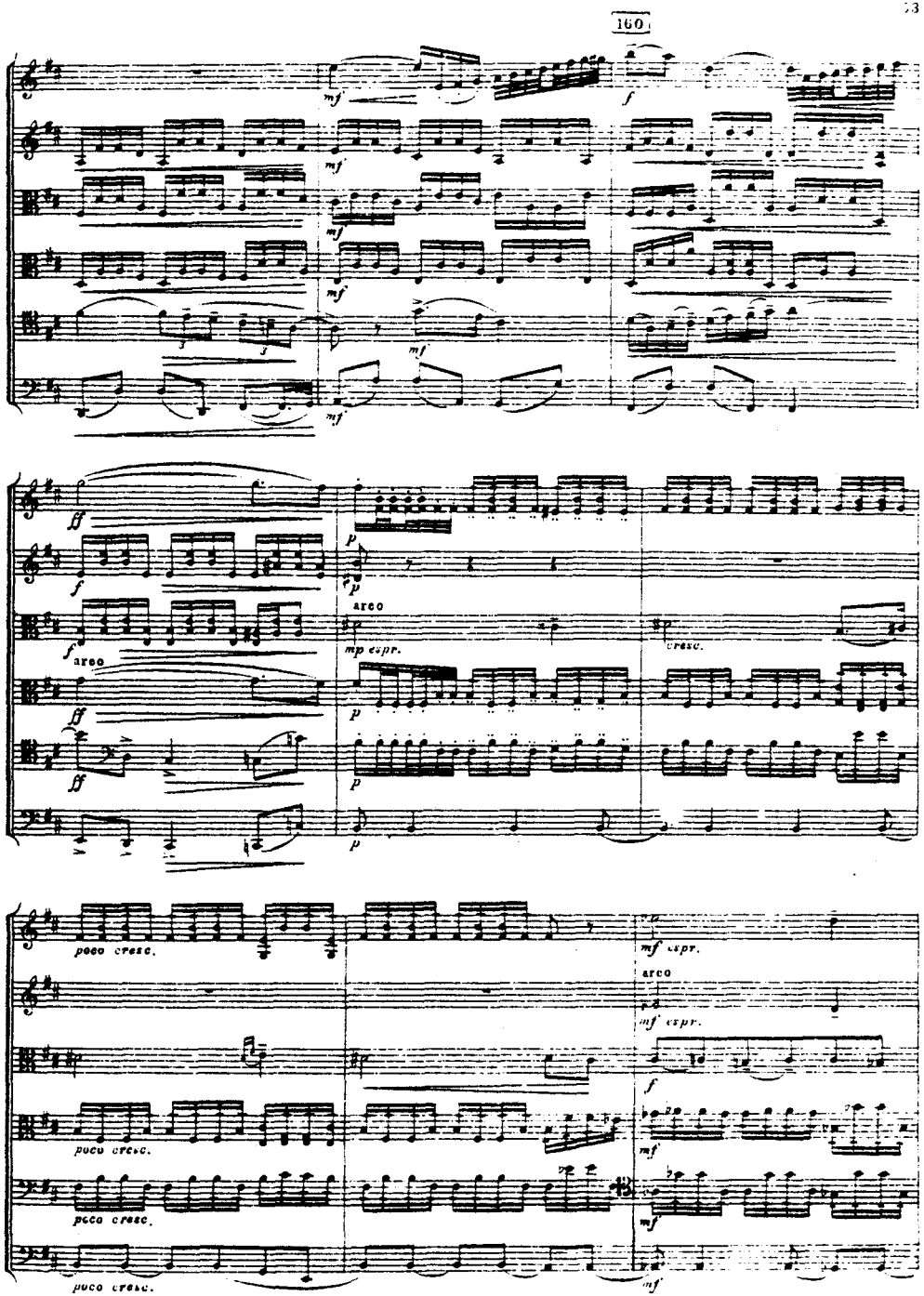
1) Так в рукописи. В издании Юргенсона три раза: .

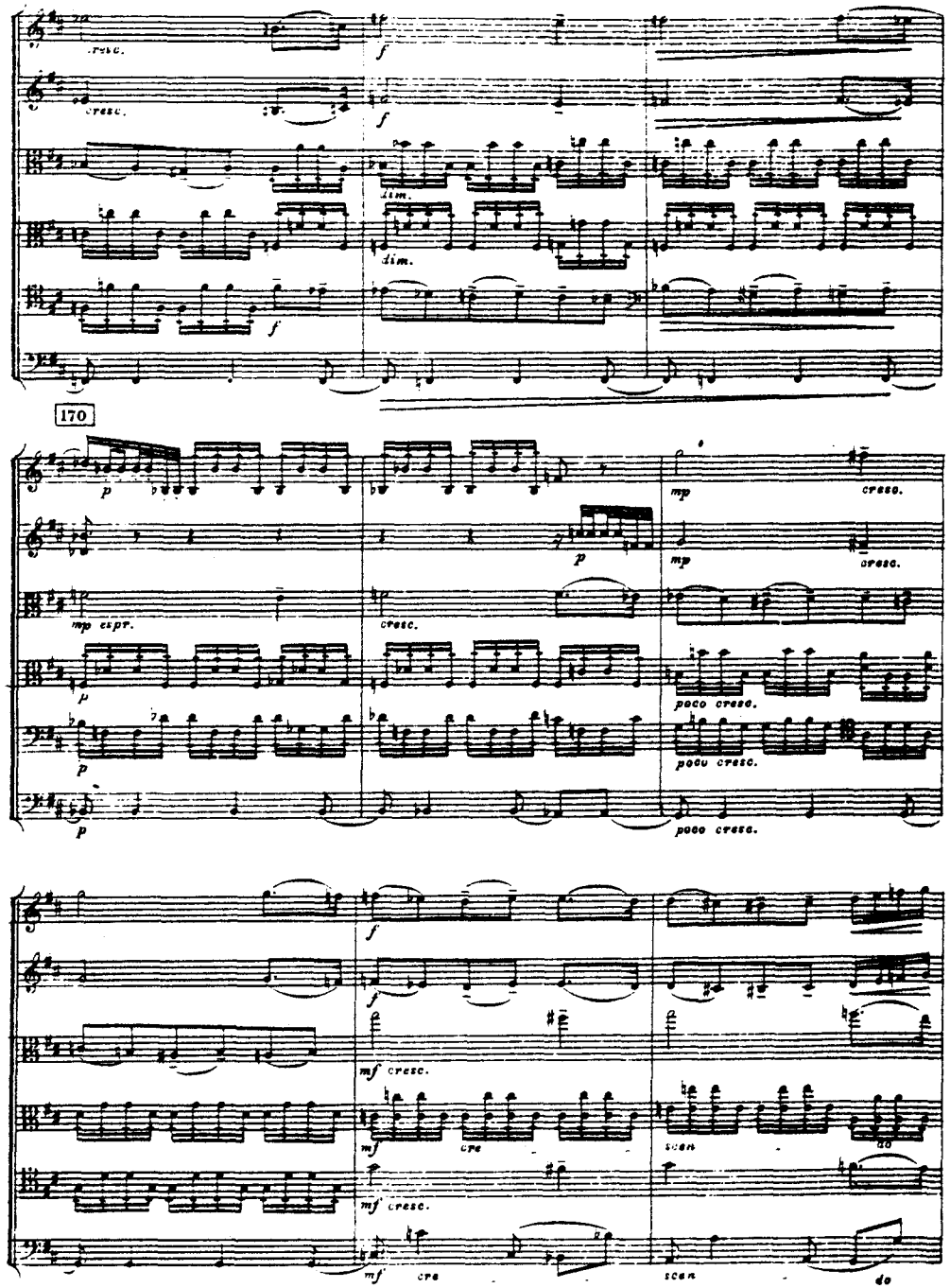
2) Так в рукописи. В издании Юргенсона три раза: .

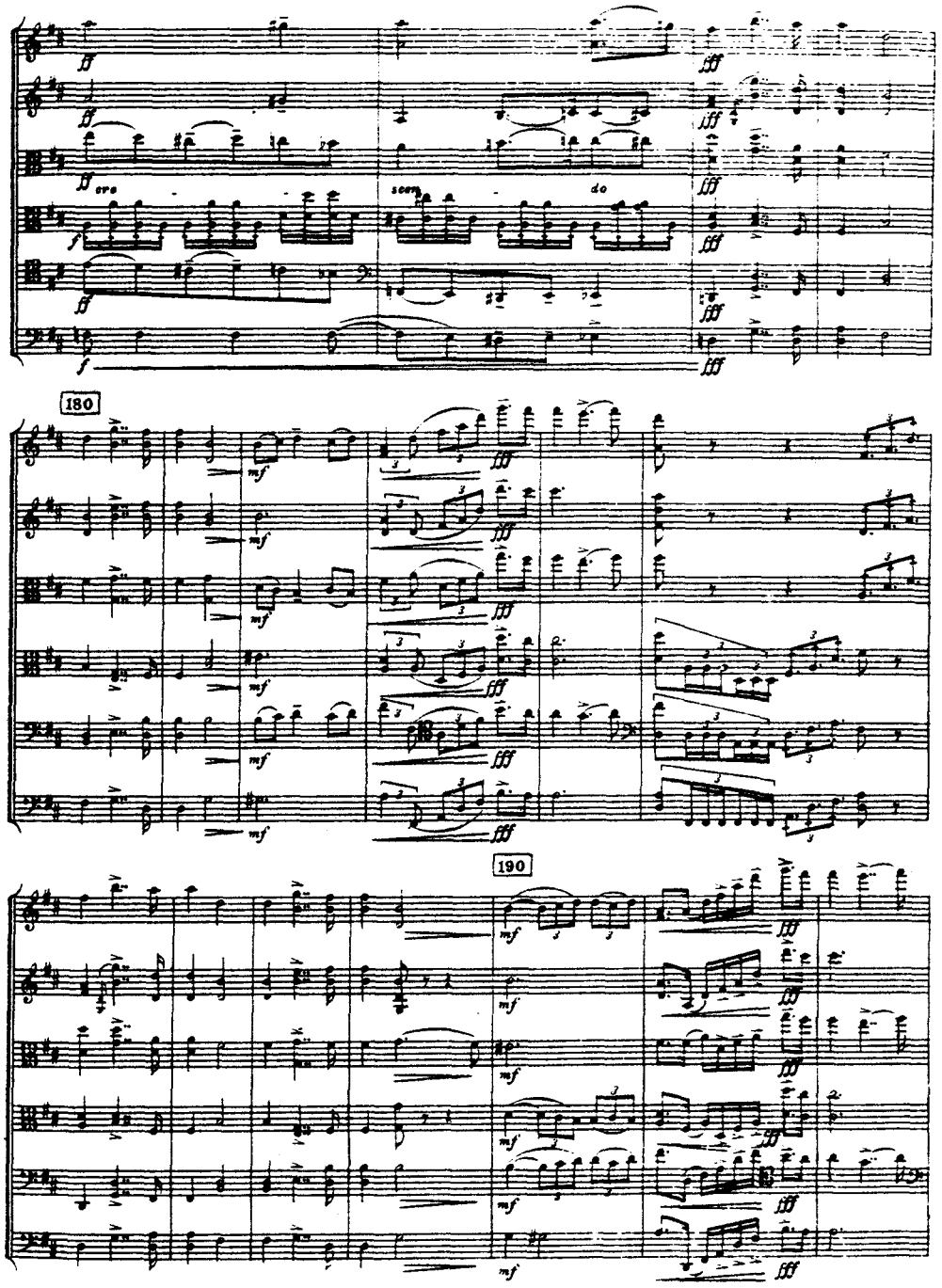
3) Так в рукописи. В издании Юргенсона три раза: .

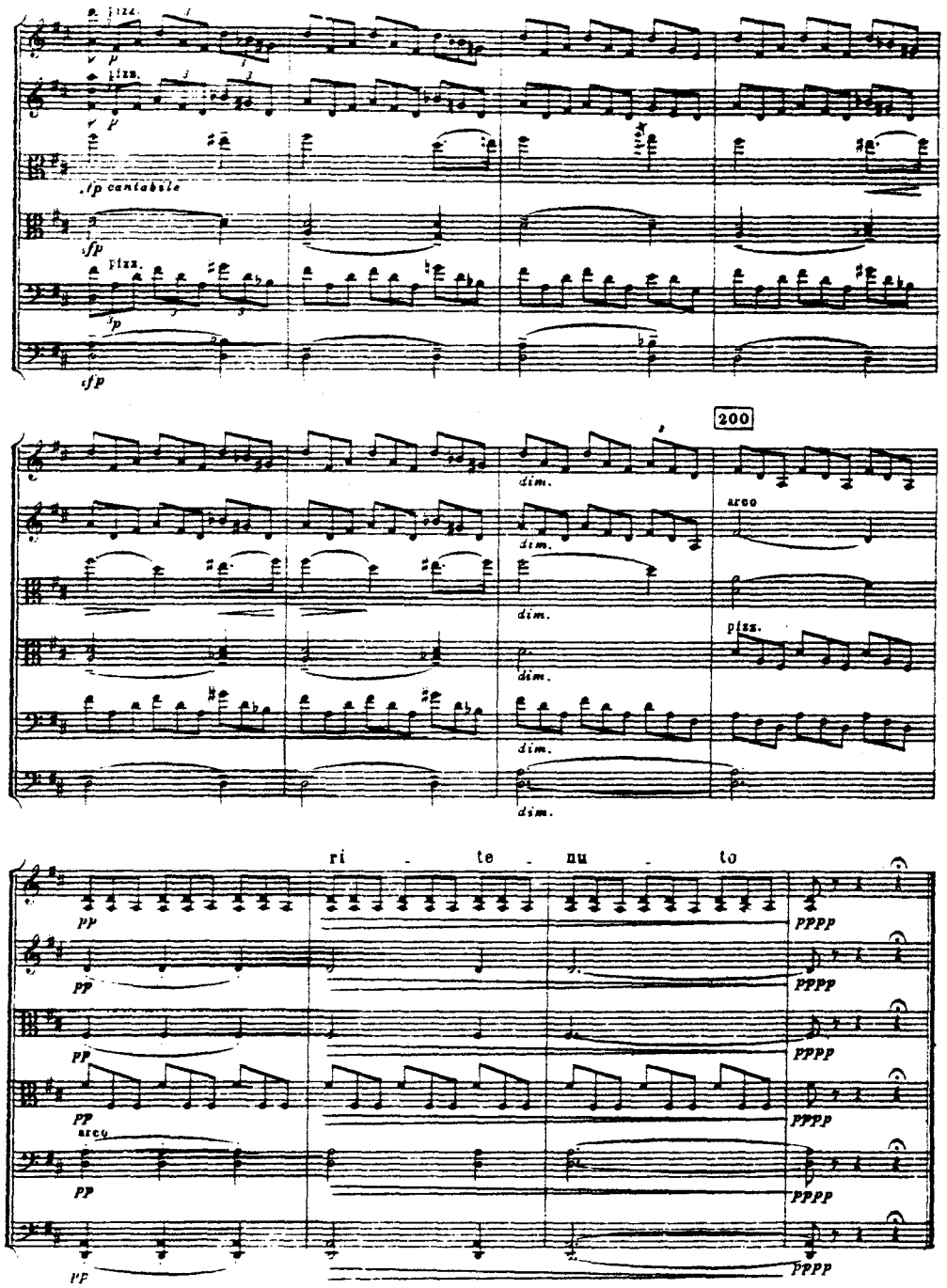


1) В ръкописи три пъти: – вероятно описка.

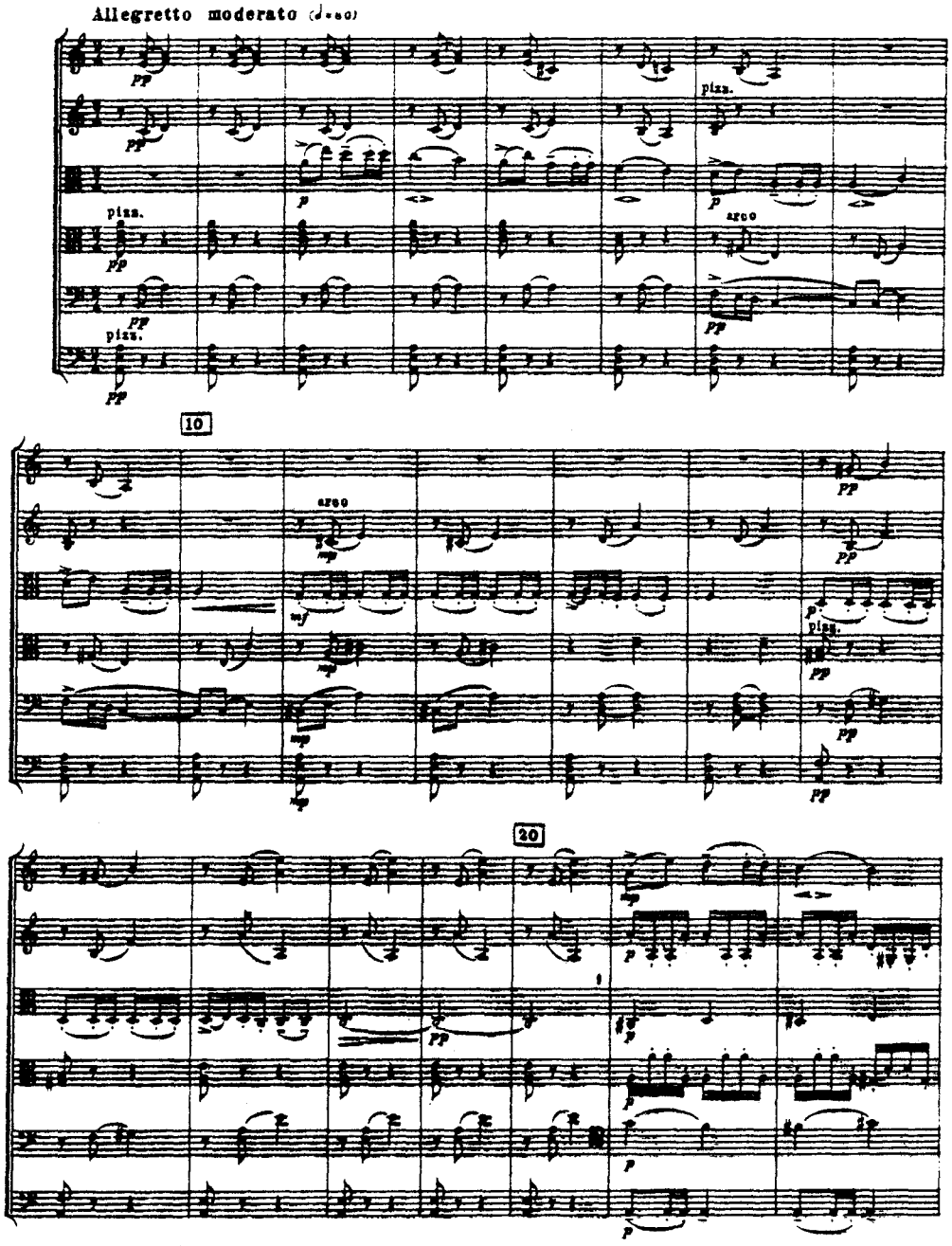


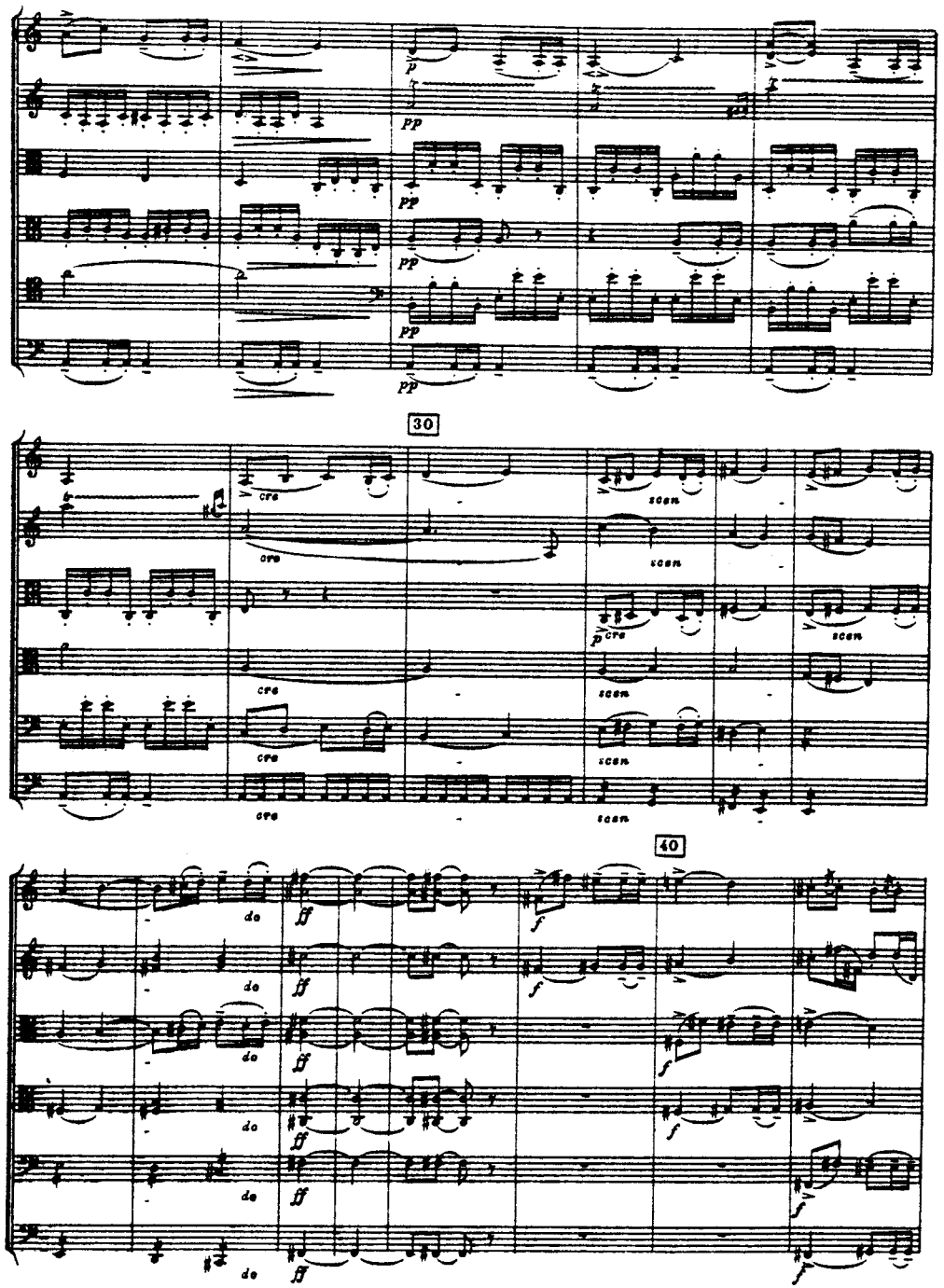

170
cresc.
dim.
mp espr.
poco cresc.
mf cresc.
cre
scen
do

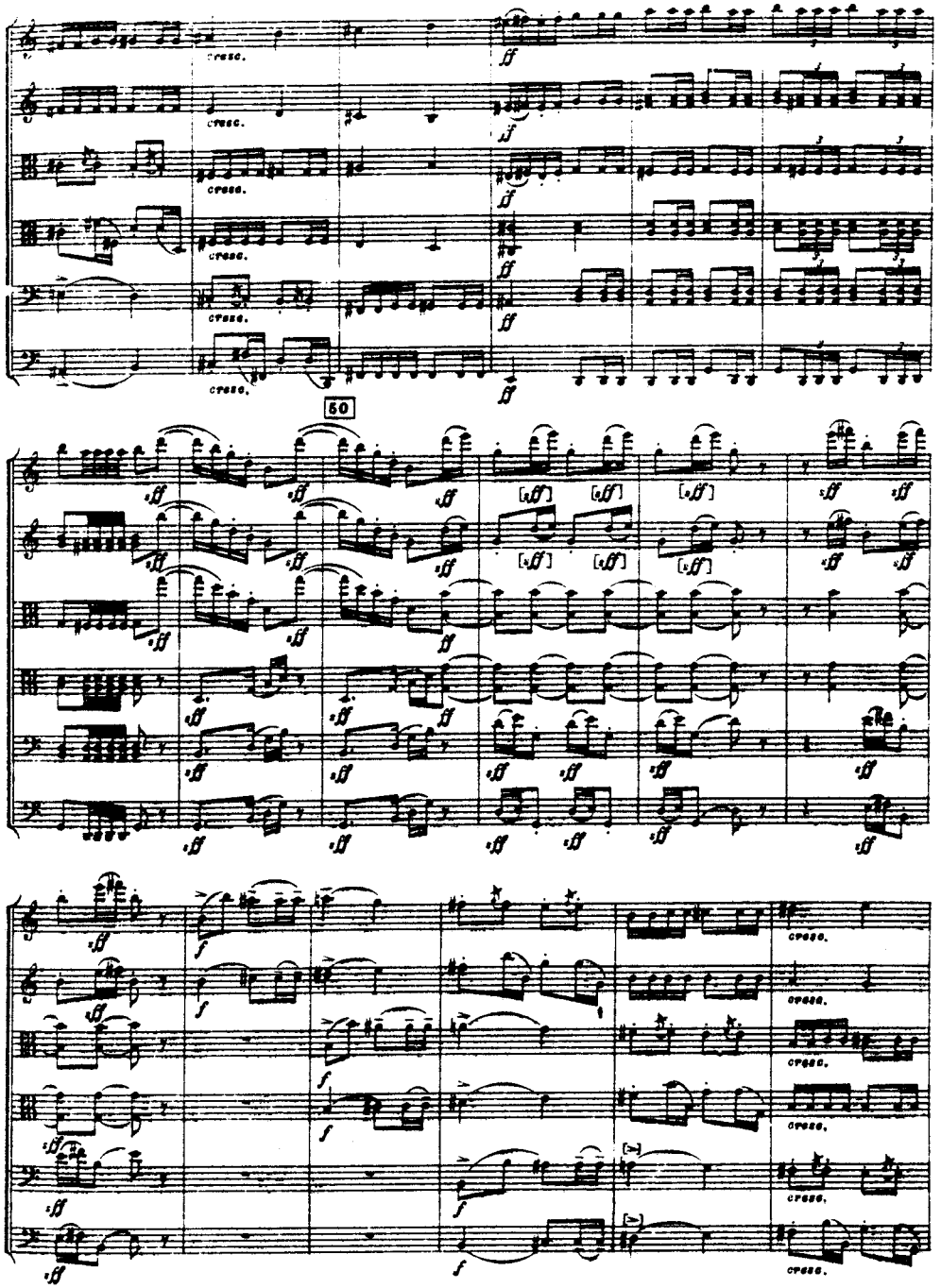

180
190
cre
scen
do

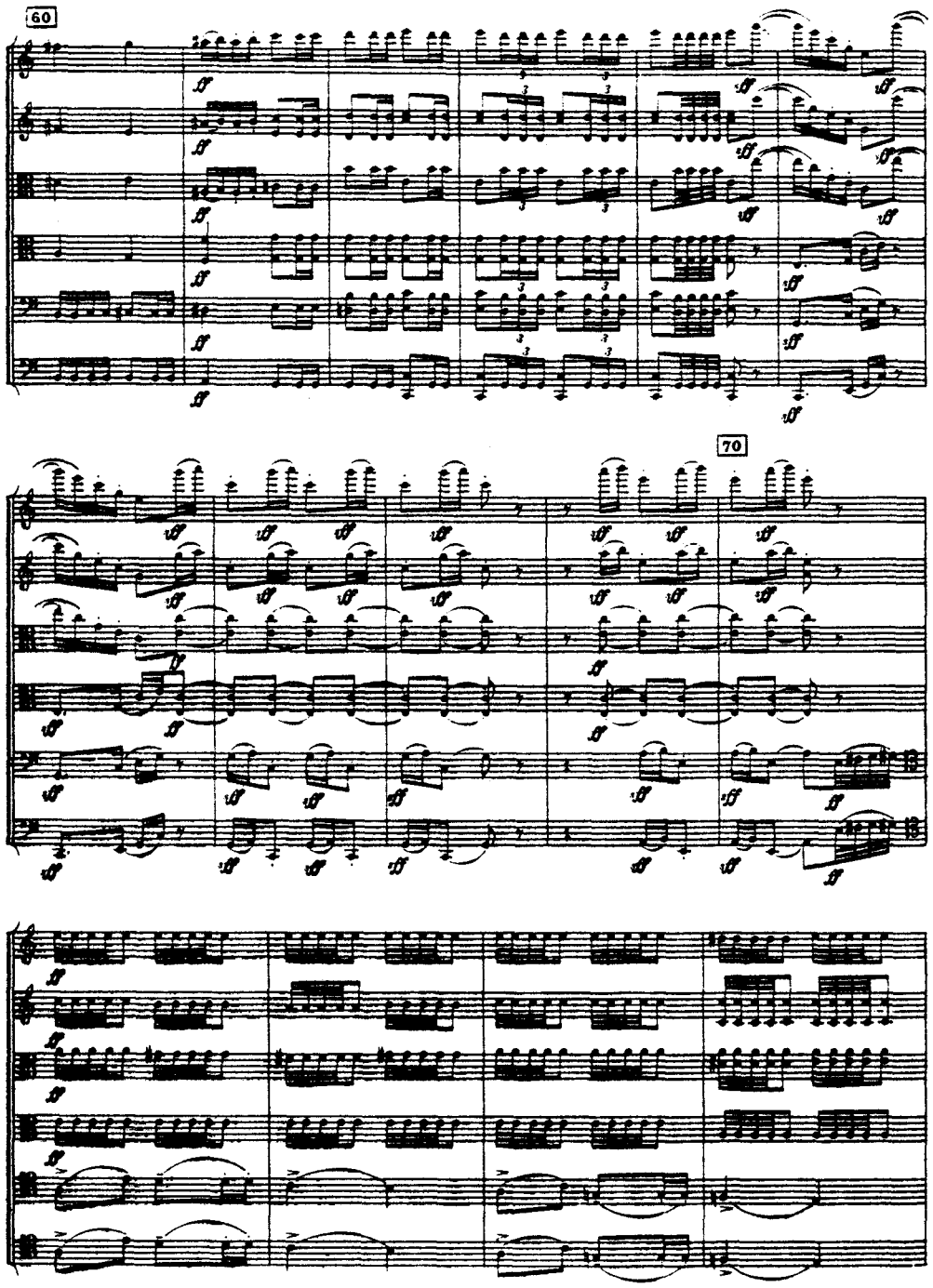

pizz.
sfp cantabile
sfp
200
dim.
arco
ri - te - nu - to
pp
pppp

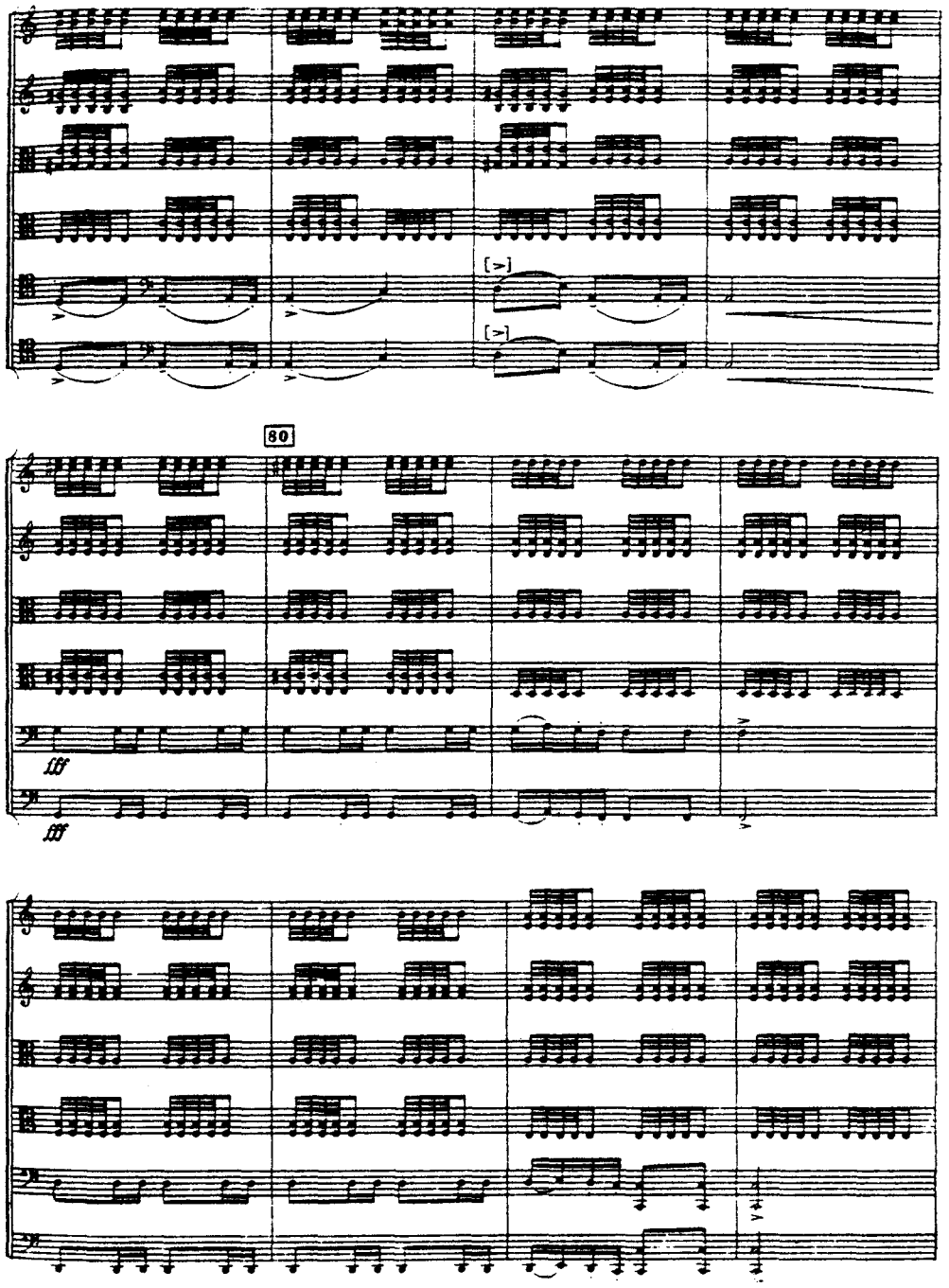
III


Allegretto moderato (♩=80)
pp
pizz.
p
arco
10
mp
mf
20


pp
30
cre
scen
p
40
do
ff
f


cresc.
ff
50
f


60
70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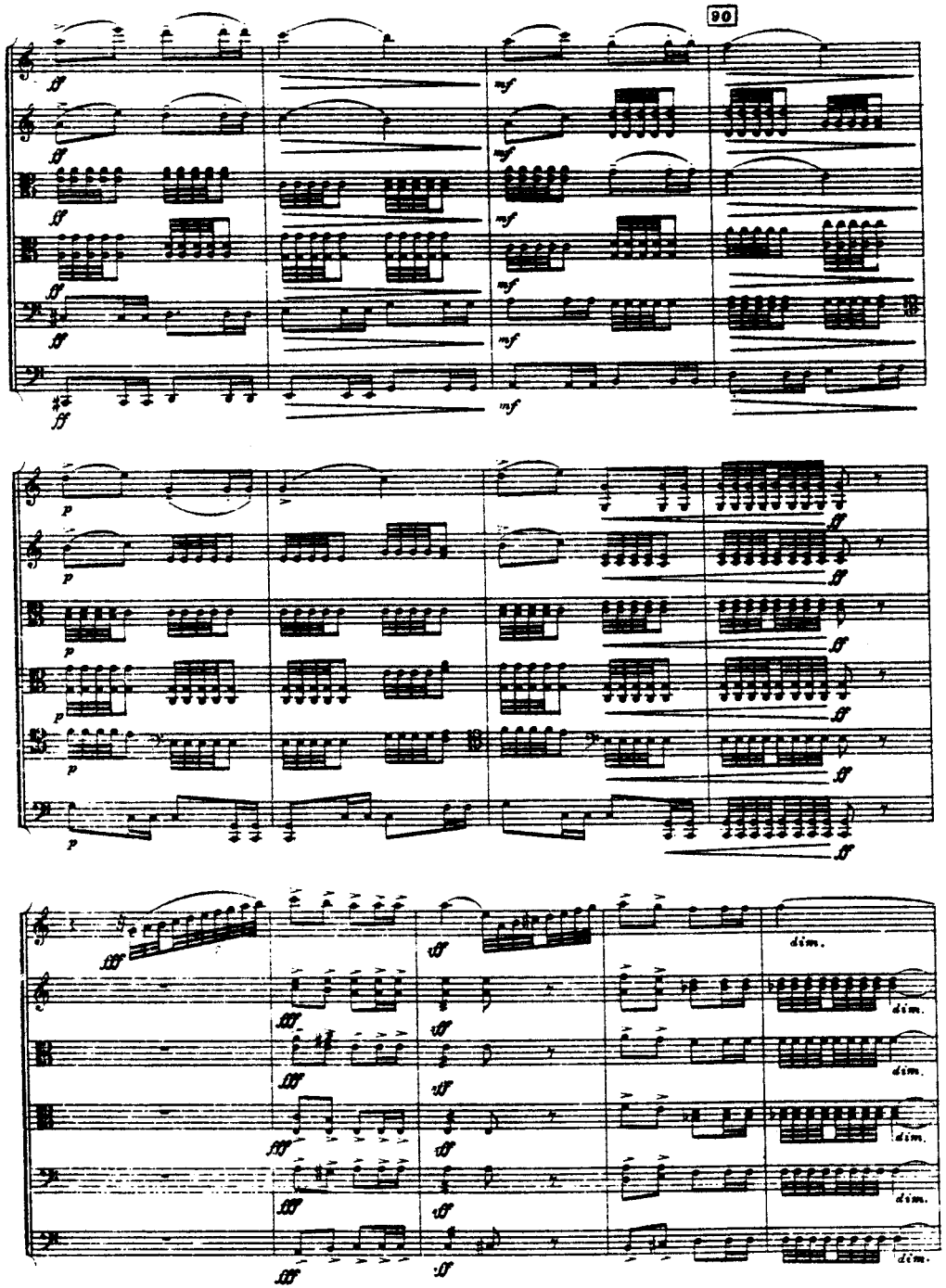
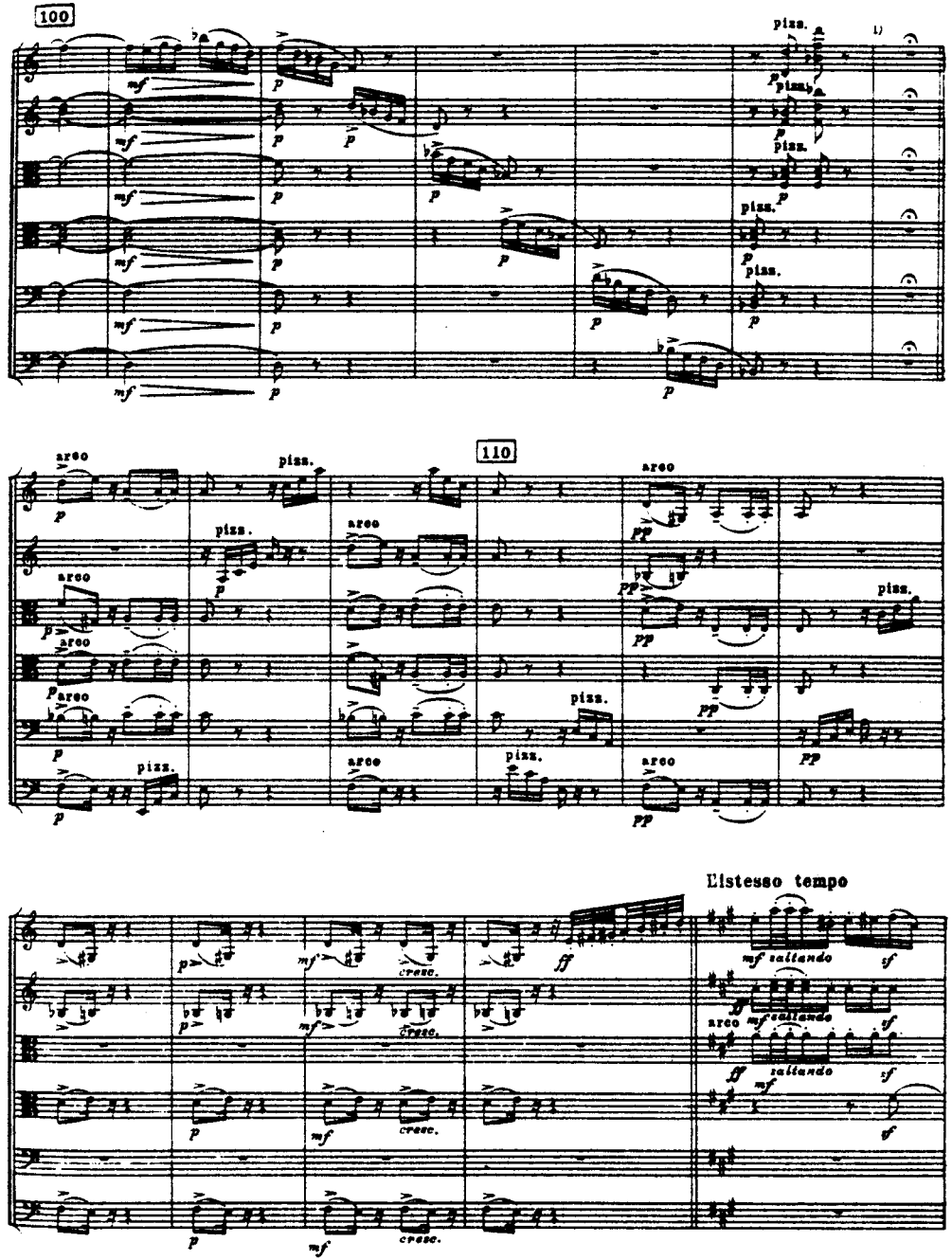




1) Отсюда первоначально начинался подписанный и зачеркнутый полифонический эпизод (см. Приложение III).

120

arco

saltando

pizz.

1) В рукописи здесь *a* вместо *h*-явная описка.

130

arco

saltando

cresc.

pizz.

140

pizz.

arco

pizz.

arco

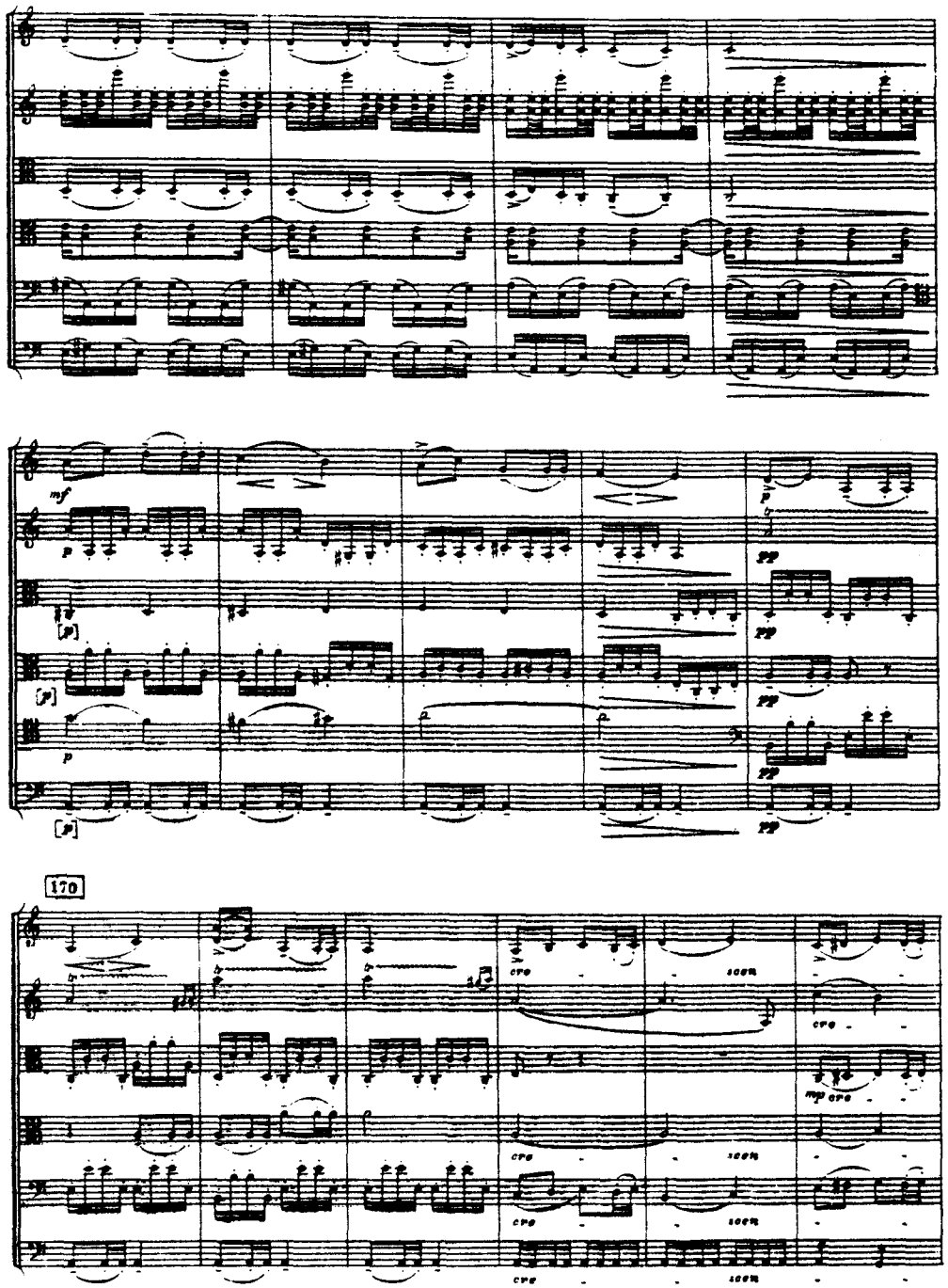
cresc.

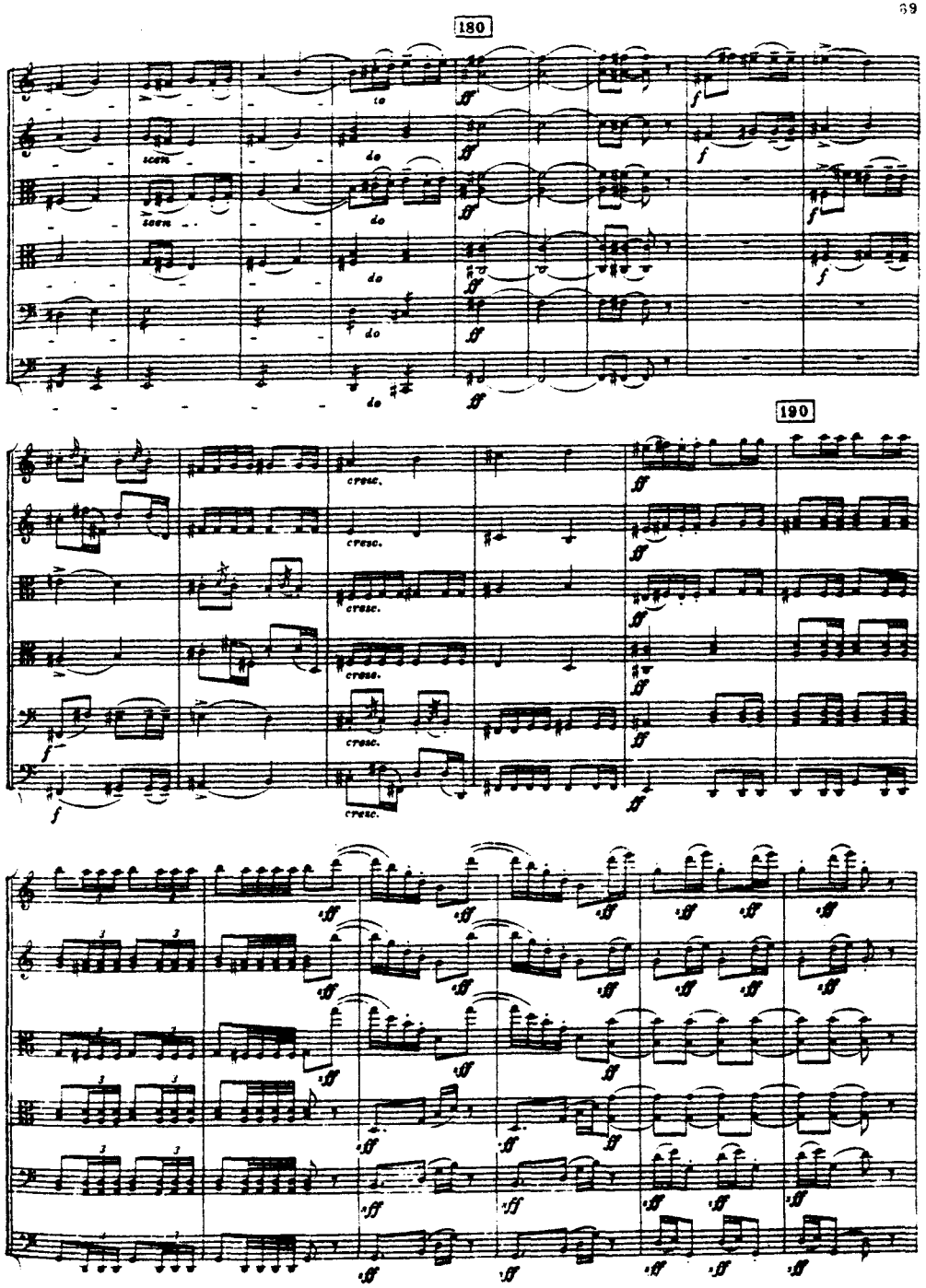
160

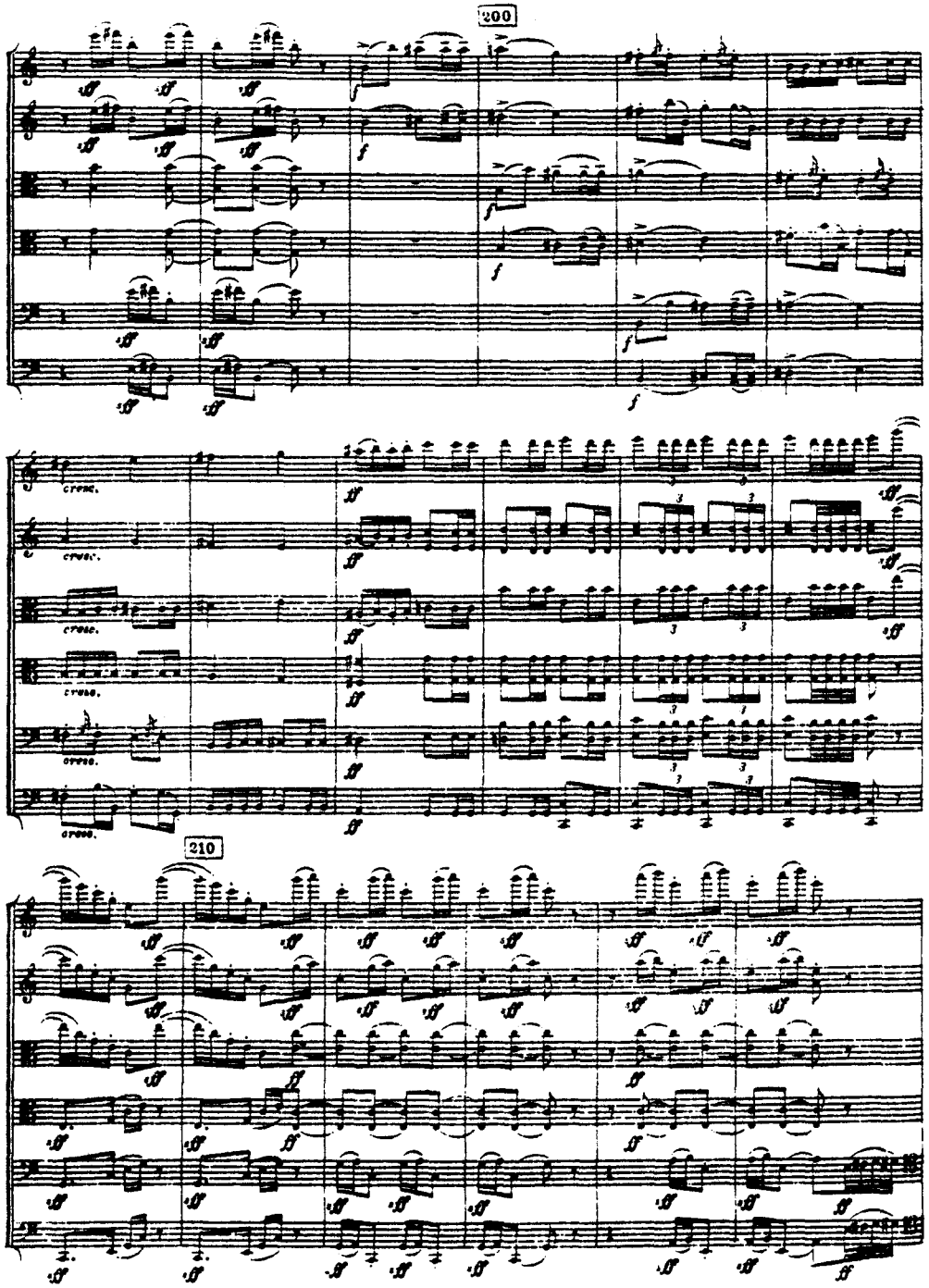
cantabile

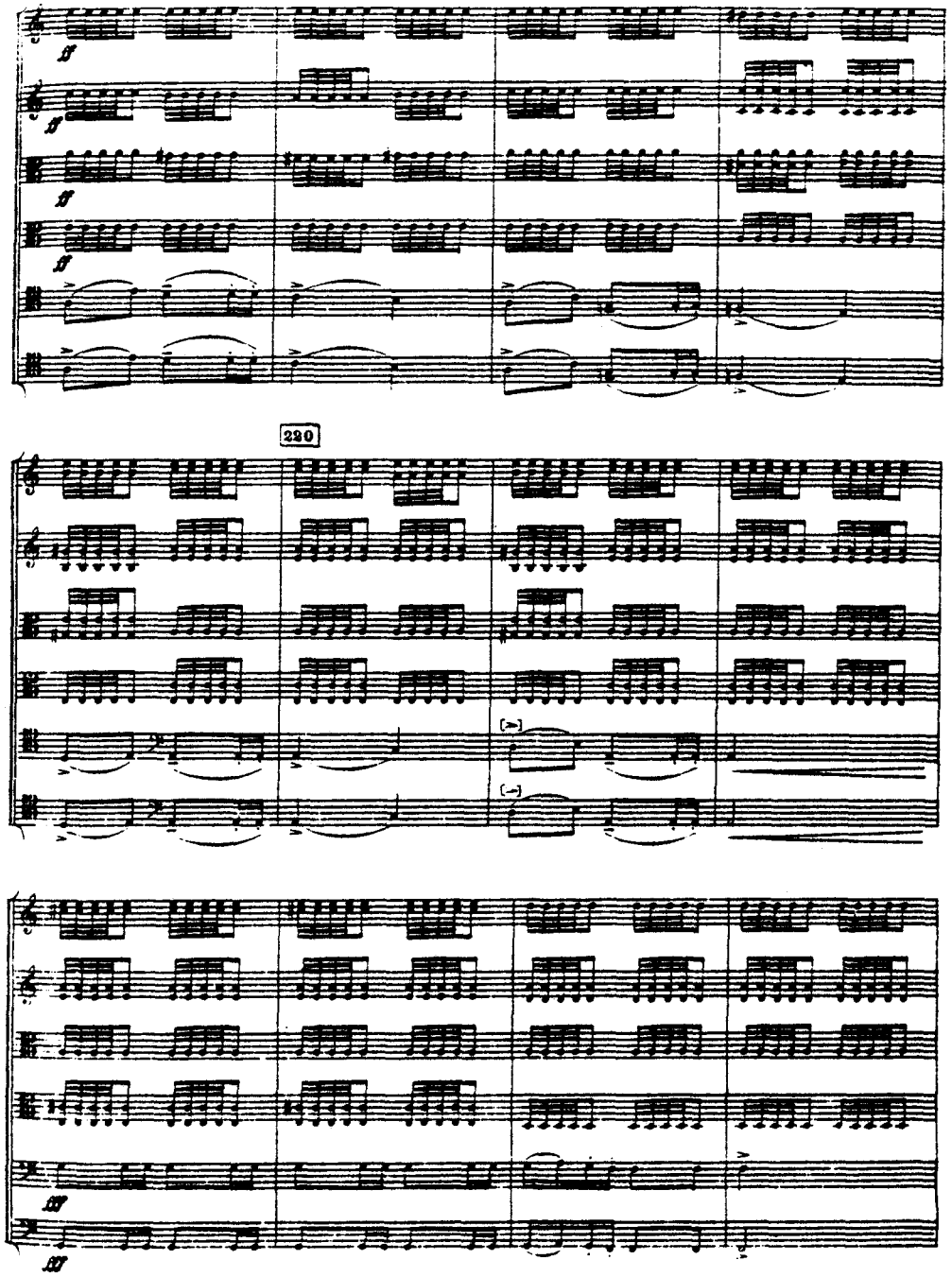
cantabile

160


mf
p
pp
170
cre
scem
mp cre


180
ff
f
scem
do
190
cresc.


200
cresc.
210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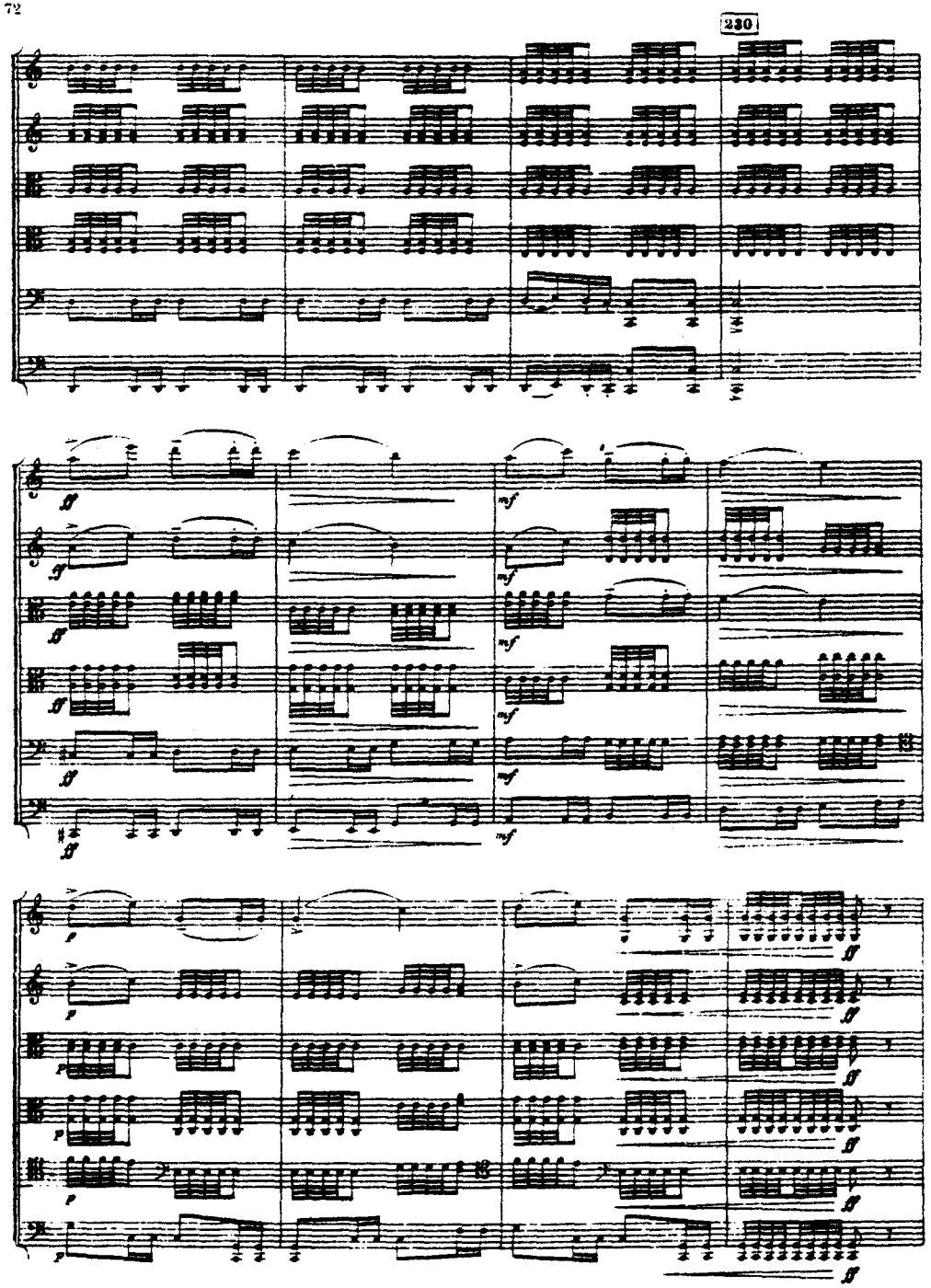
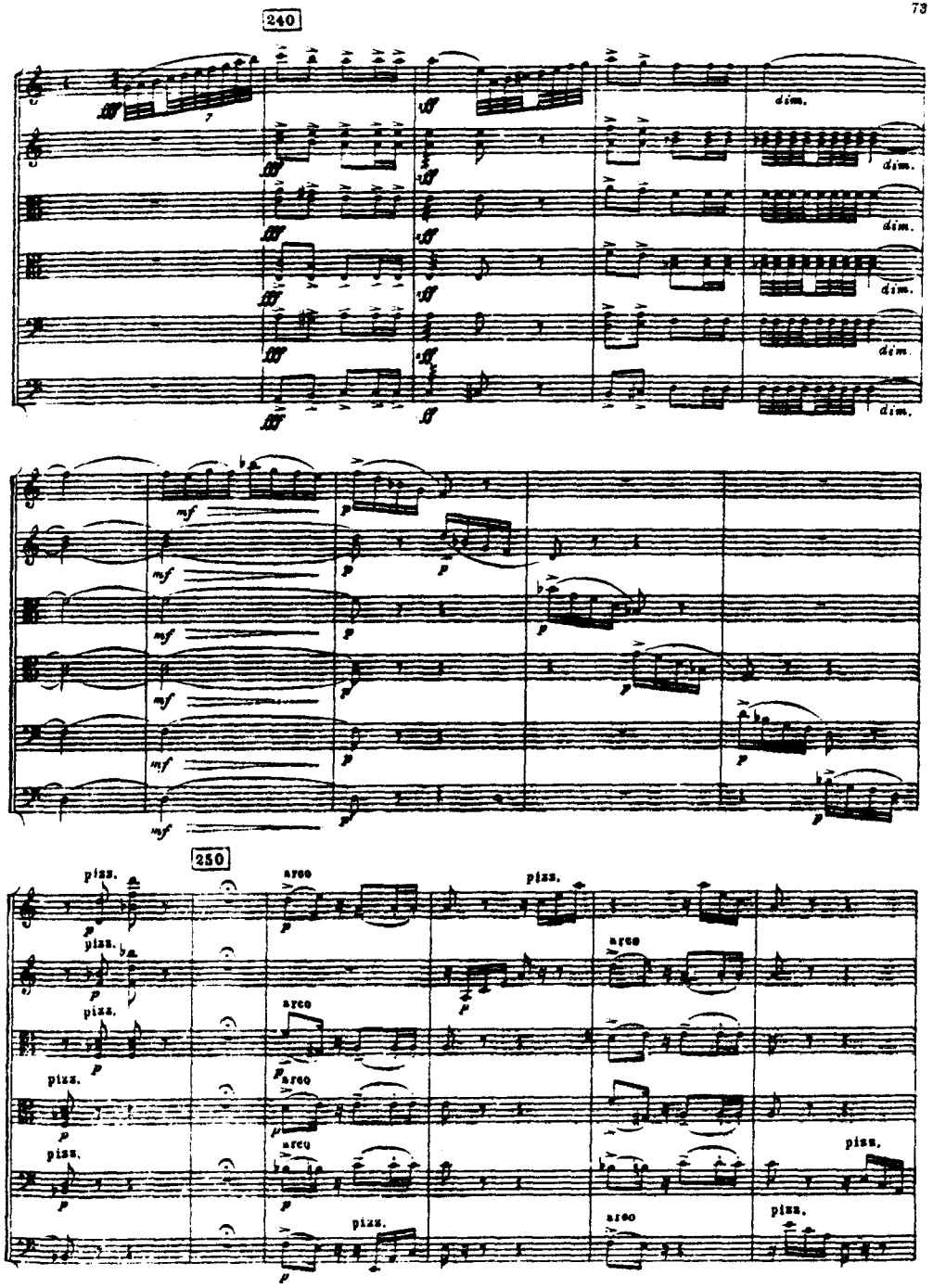
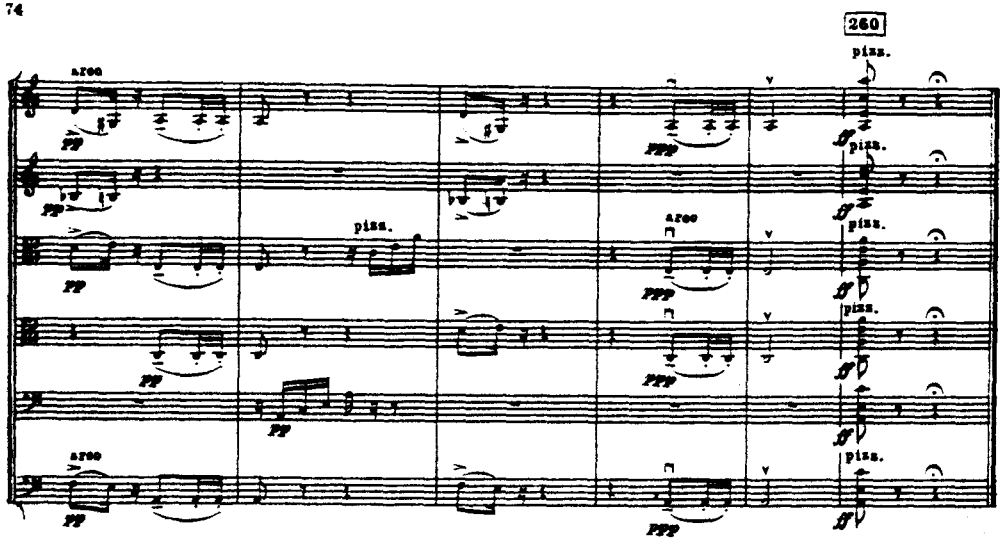
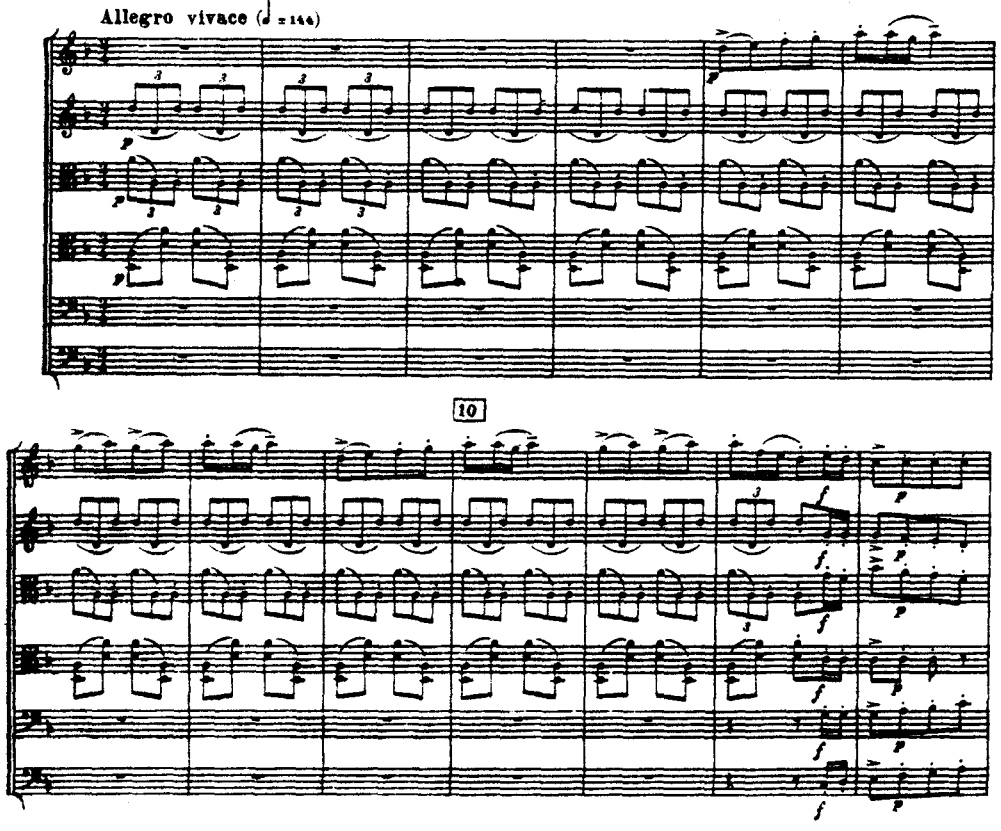

230
ff
mf
p

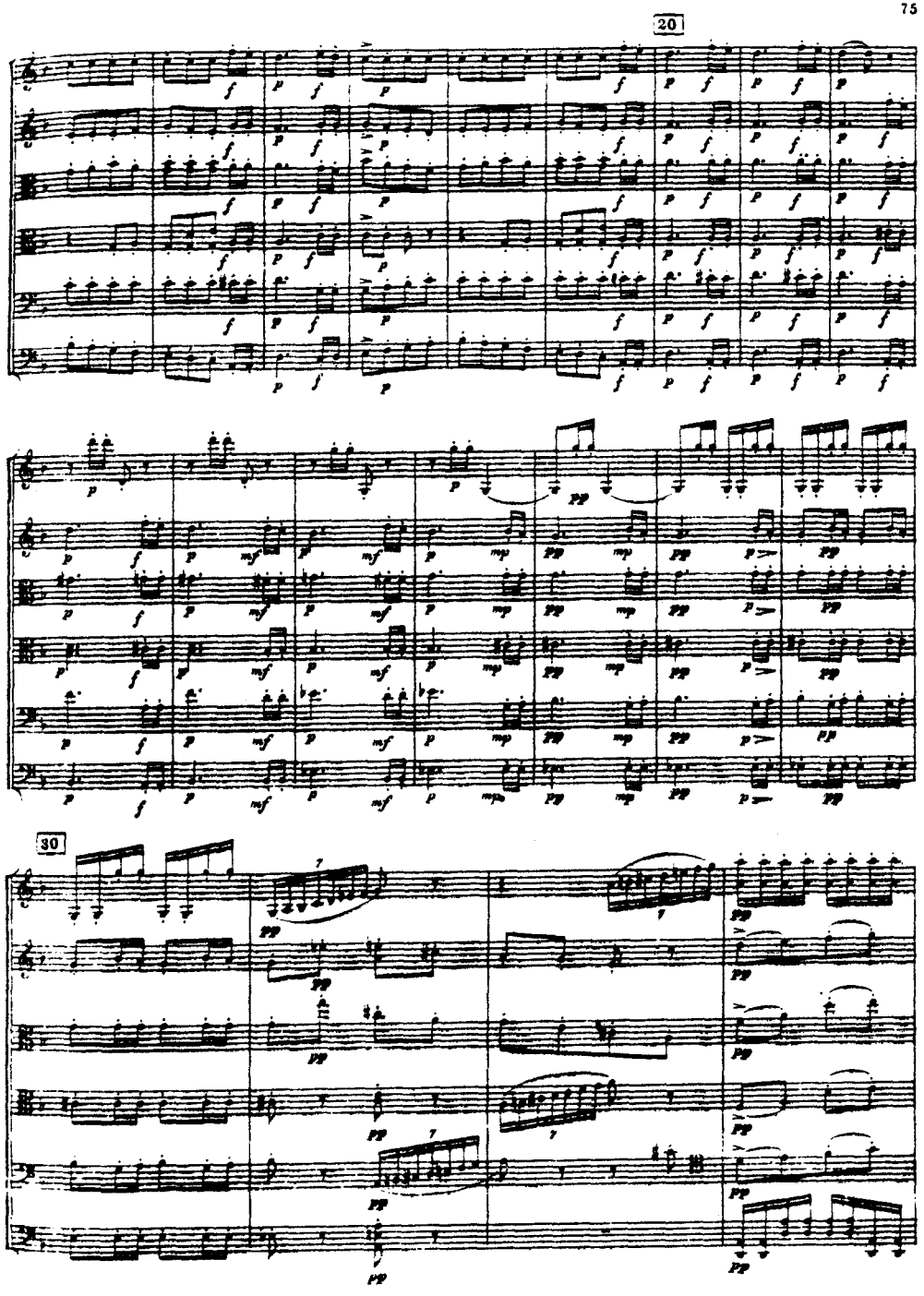

240
ff
dim.
mf
p
250
pizz.
arco



IV

Allegro vivace (♩ = 144)





40

50

60

70

80

1)

90

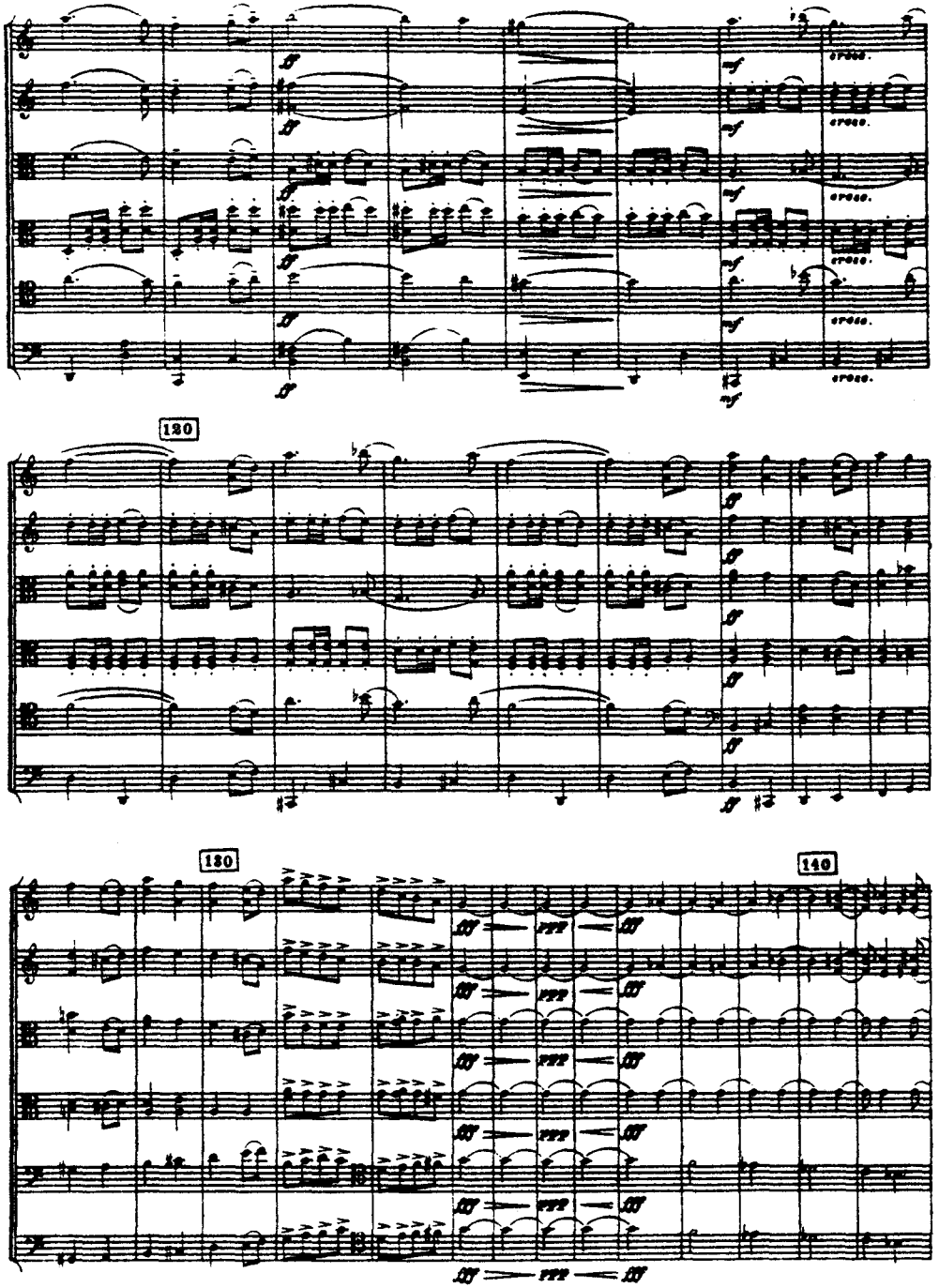
100

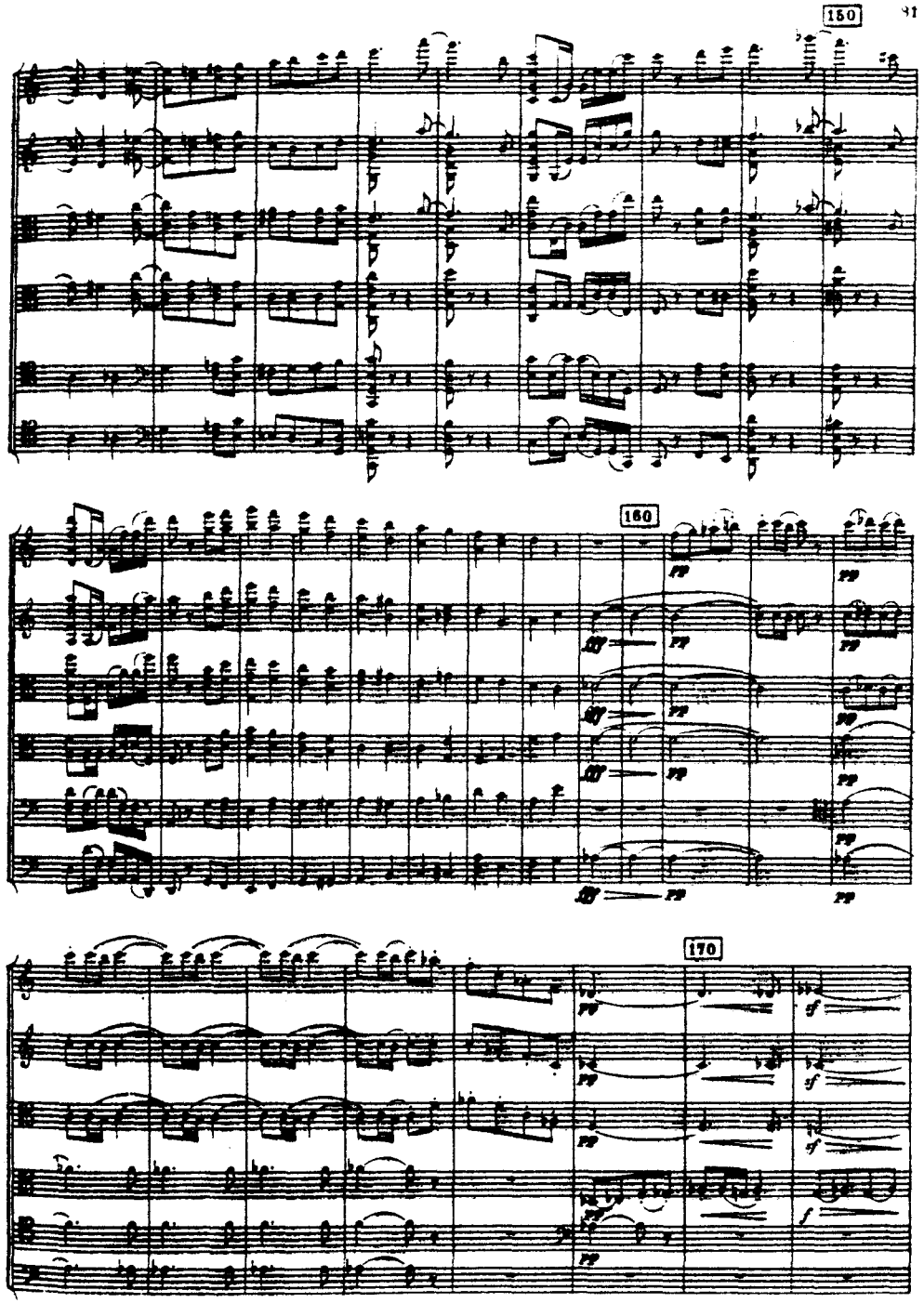
110

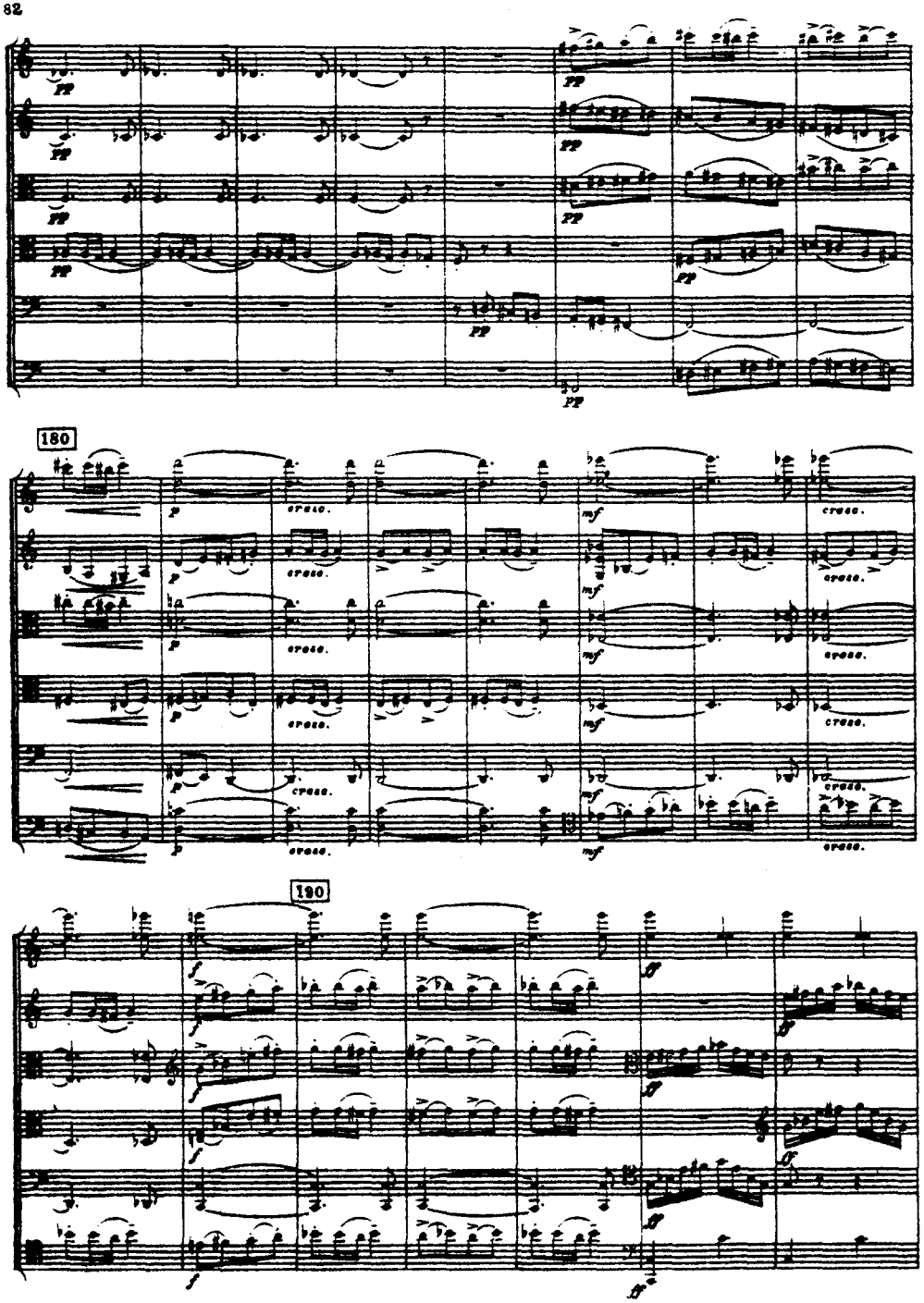
cre - scen - do

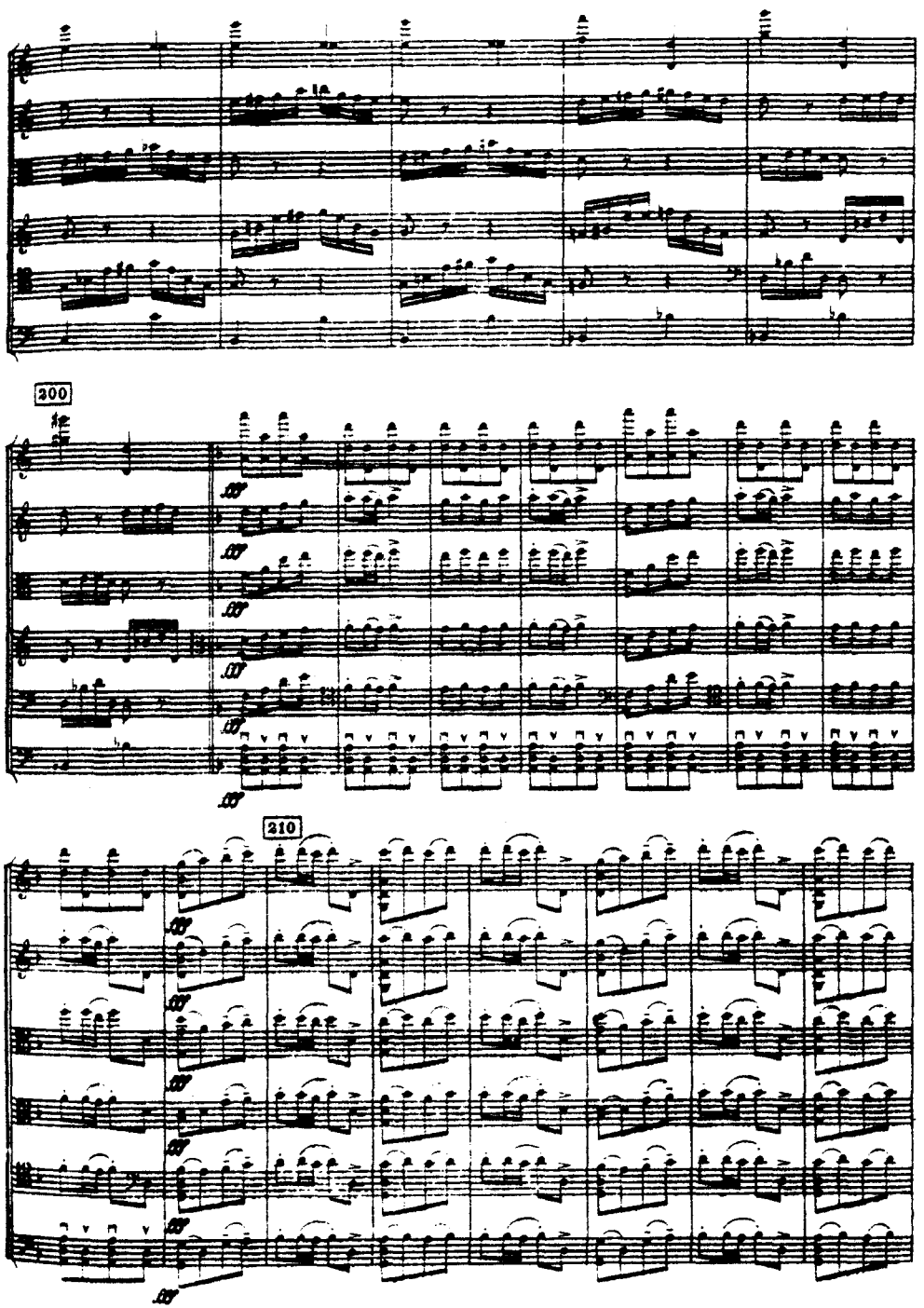
sempre cresc.

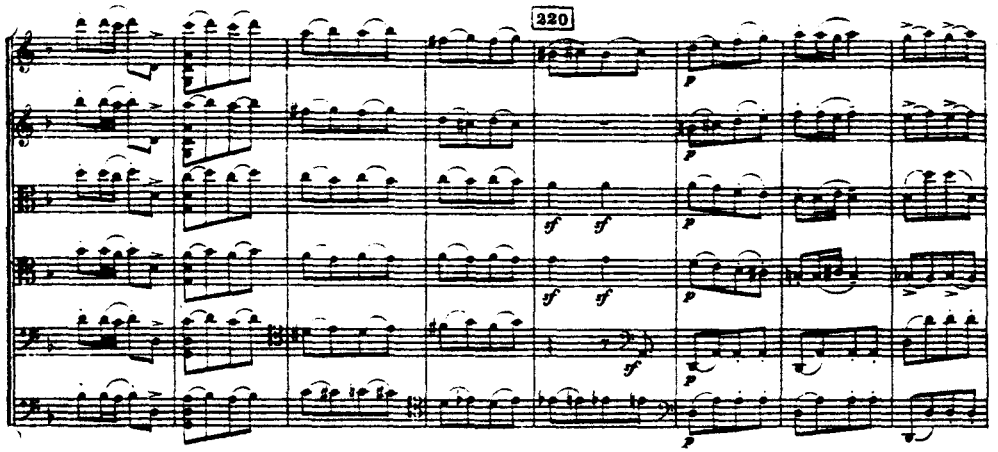
1) Начиная отсюда, в рукописи зачеркнуто 67 тактов (см. приложение IV), взамен которых написаны следующие 67 тактов.


120
130
140


150
160
170


pp
180
p
cresc.
mf
190
f
ff


200
210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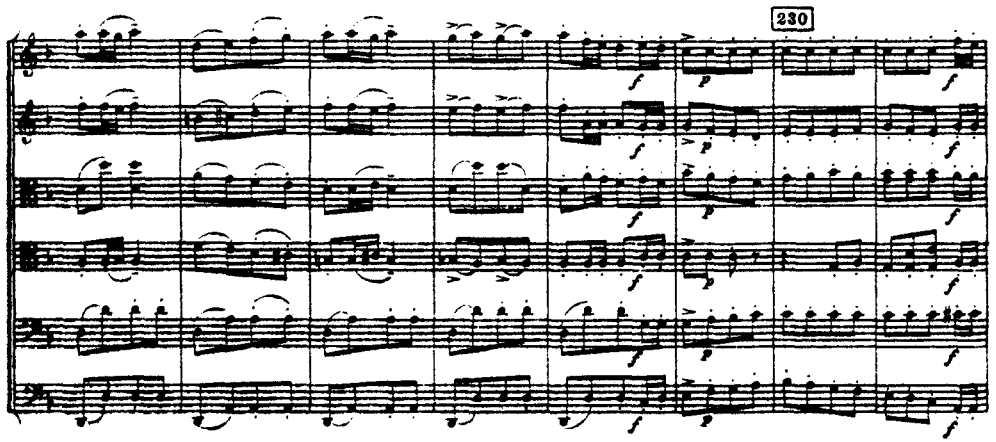
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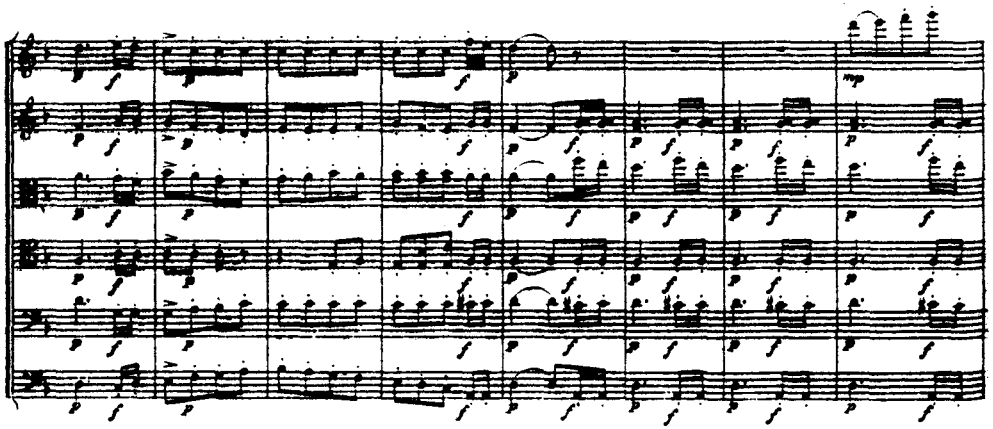
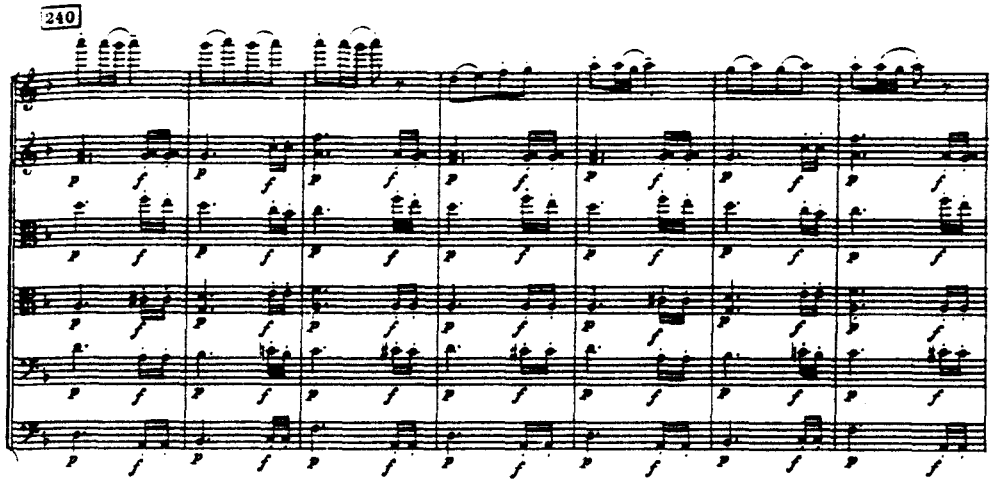
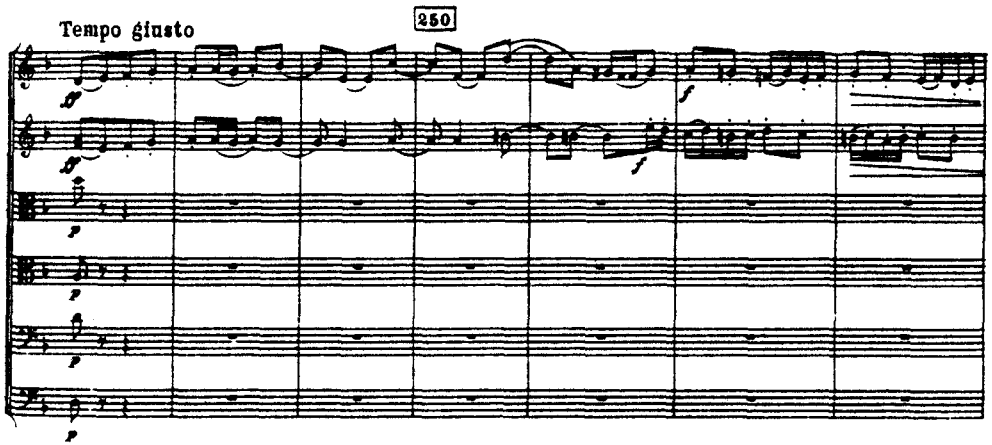
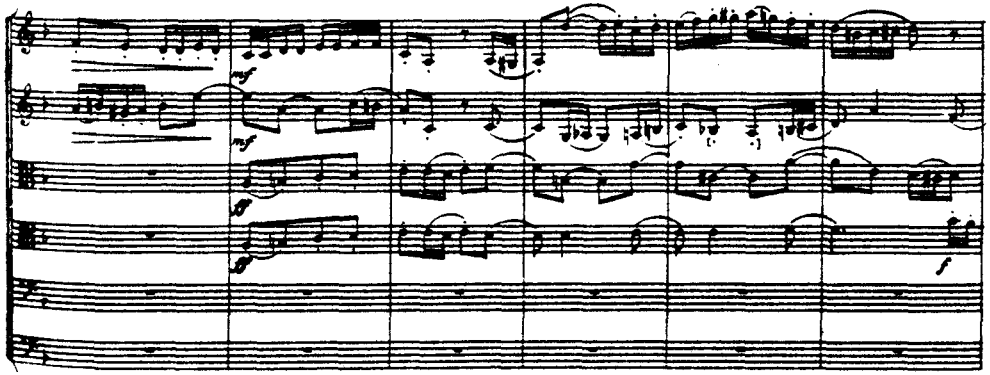
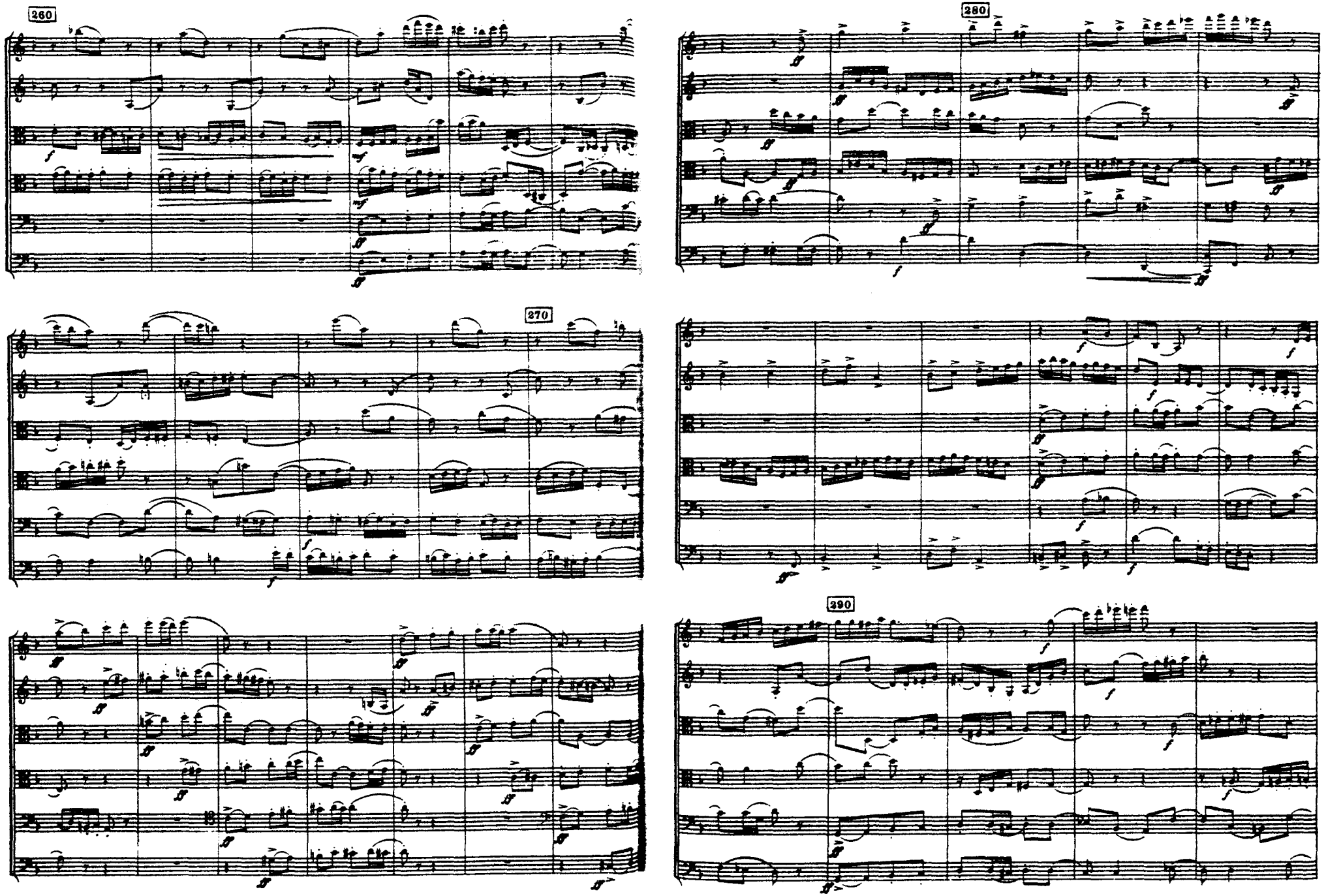
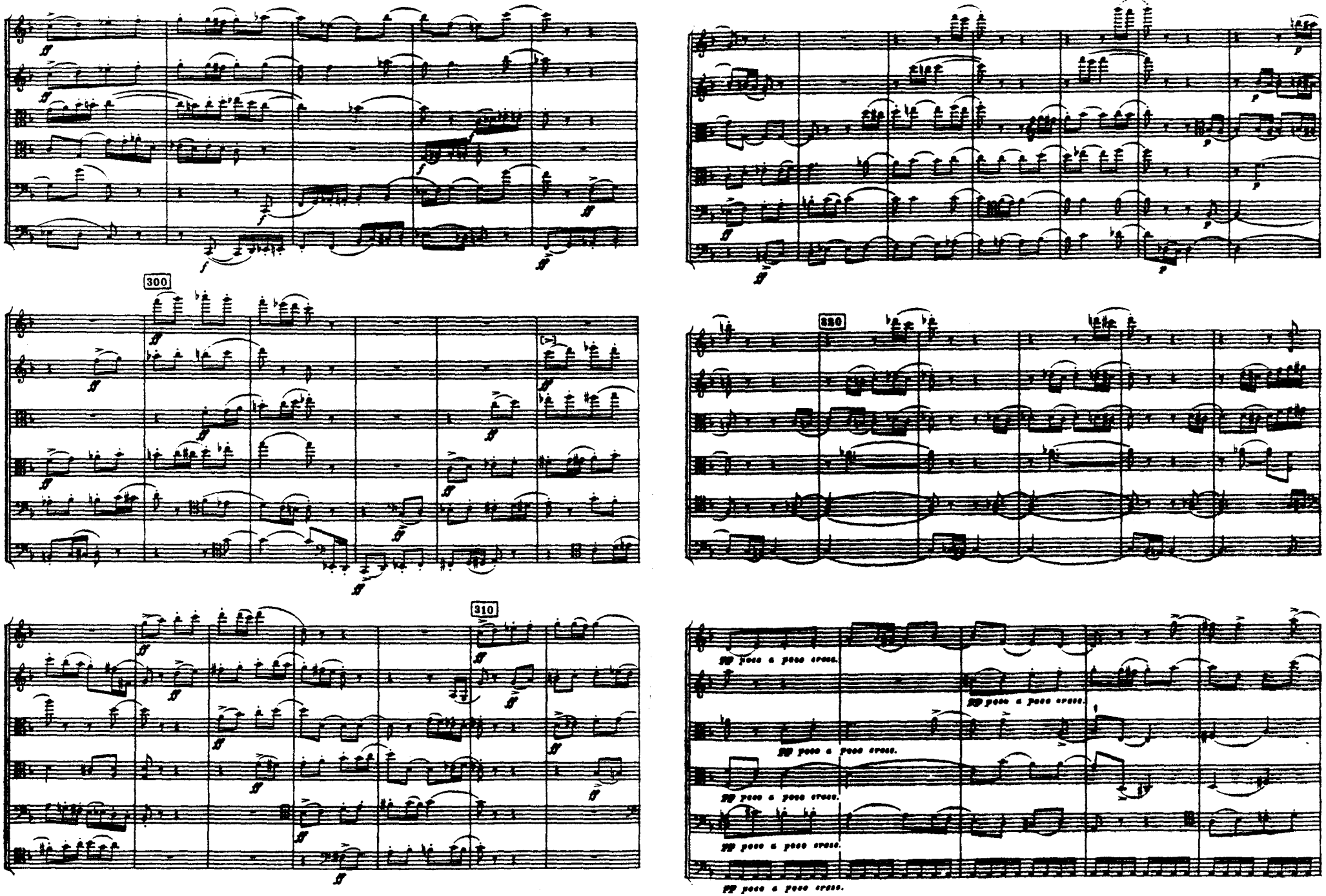


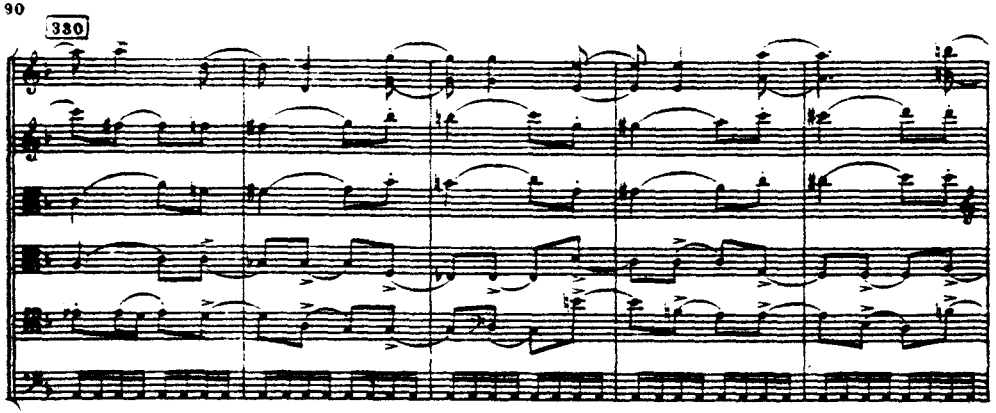

240

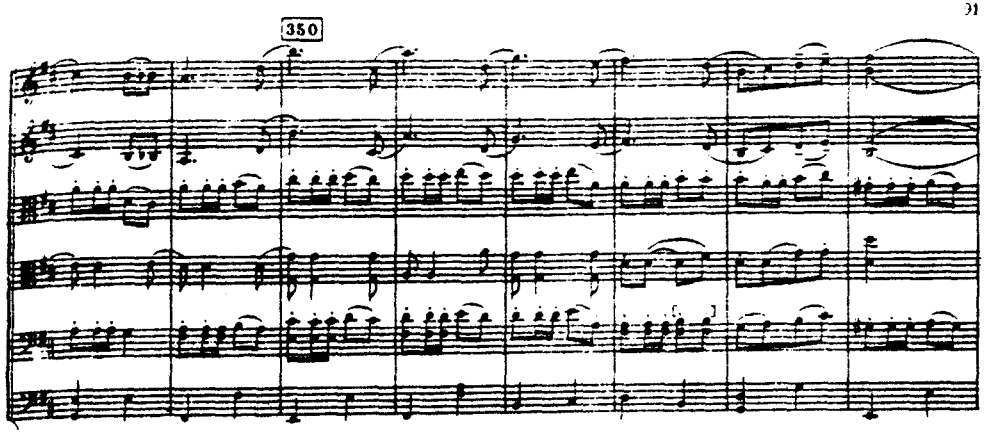

Tempo giusto
250

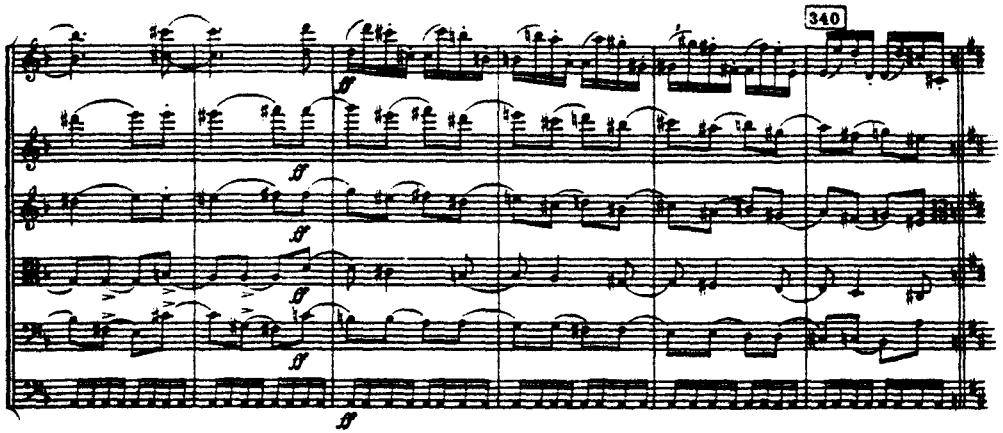


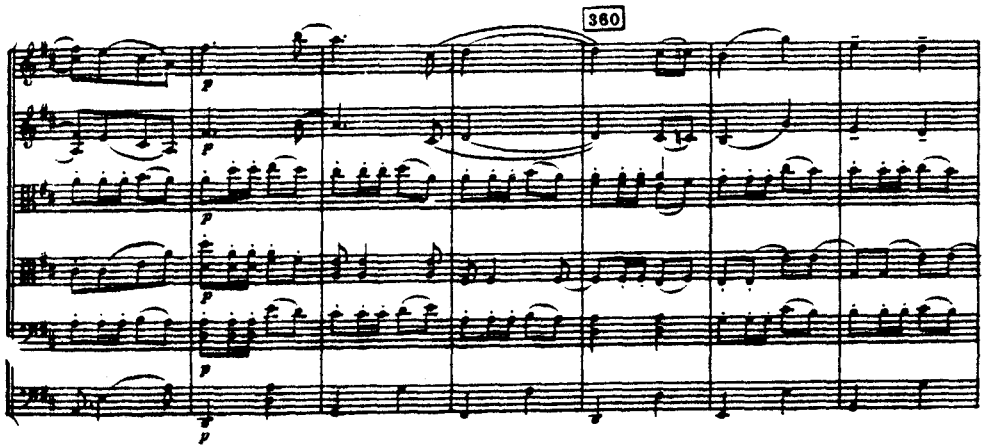

260
270
280
290

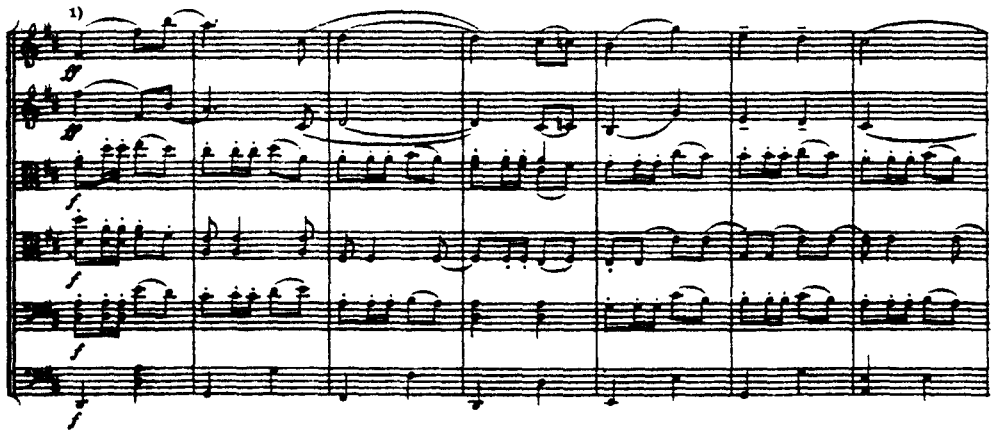

300
310
320
pp poco a poco cresc.

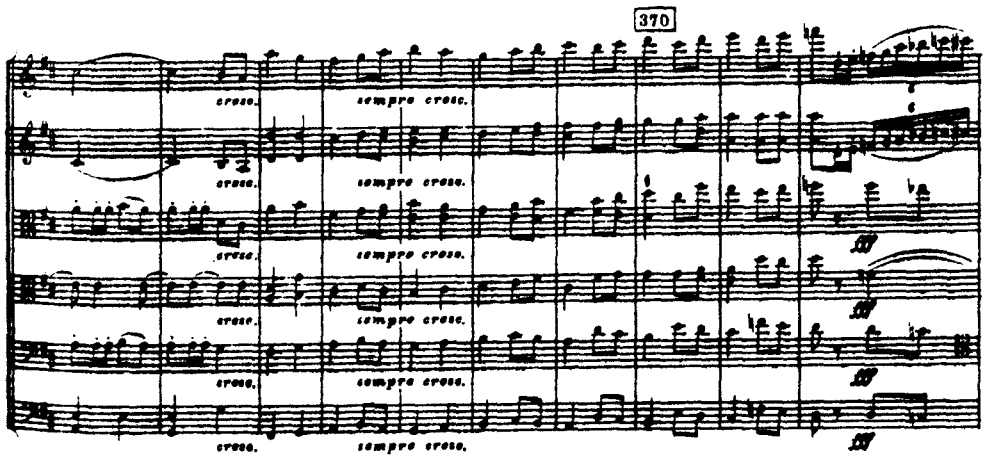




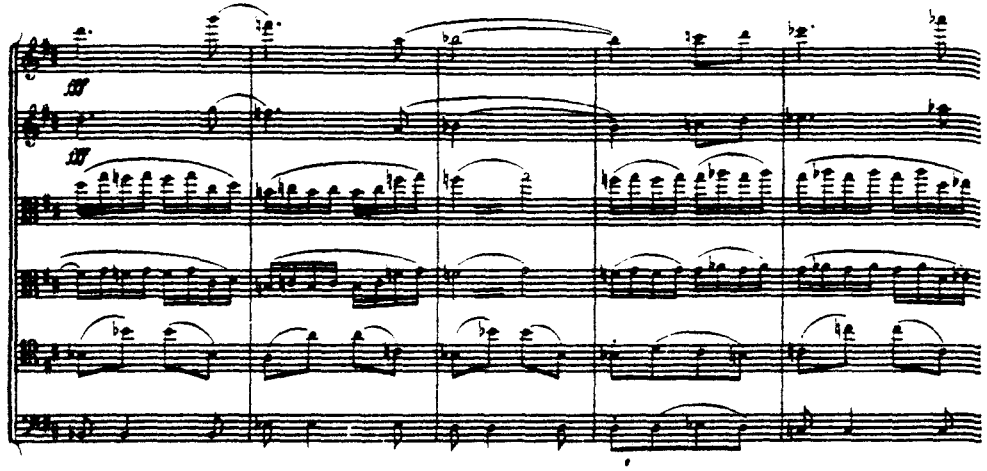


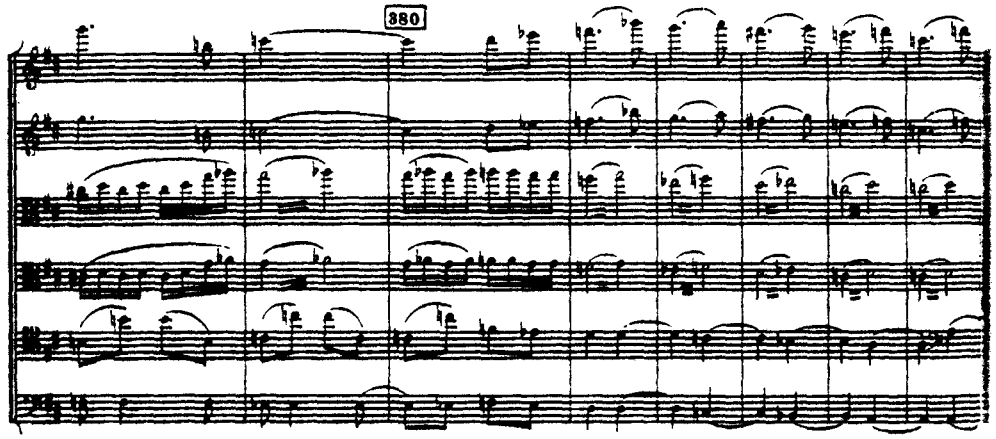


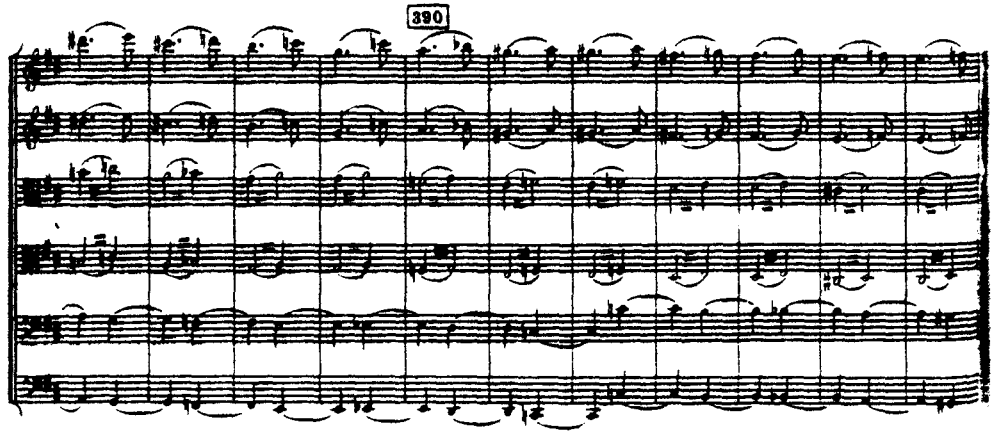


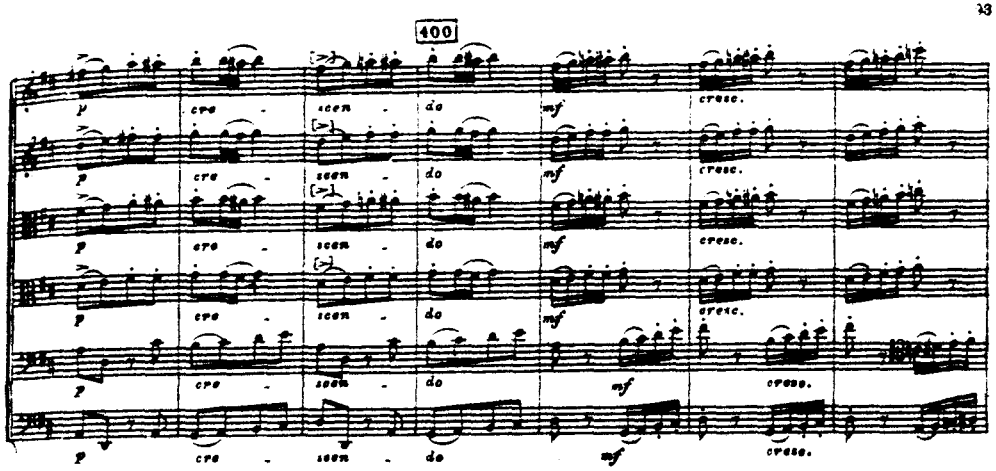


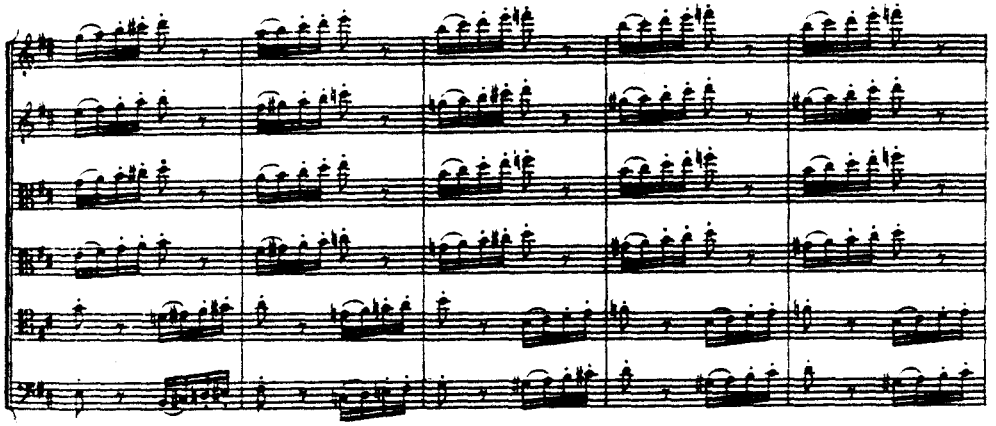
1) Начиная отсюда, в рукописи зачеркнуто 40 тактов (см. приложение V) взамен которых написаны следующие 40 тактов.

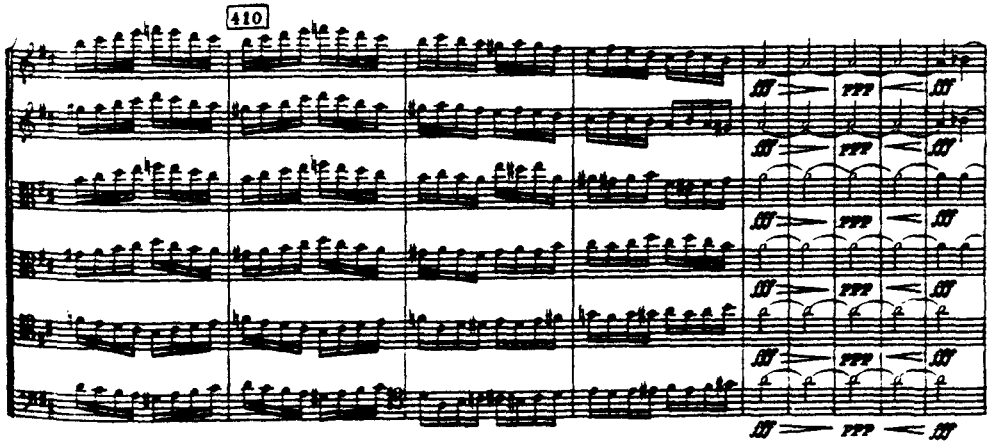

ff
ff

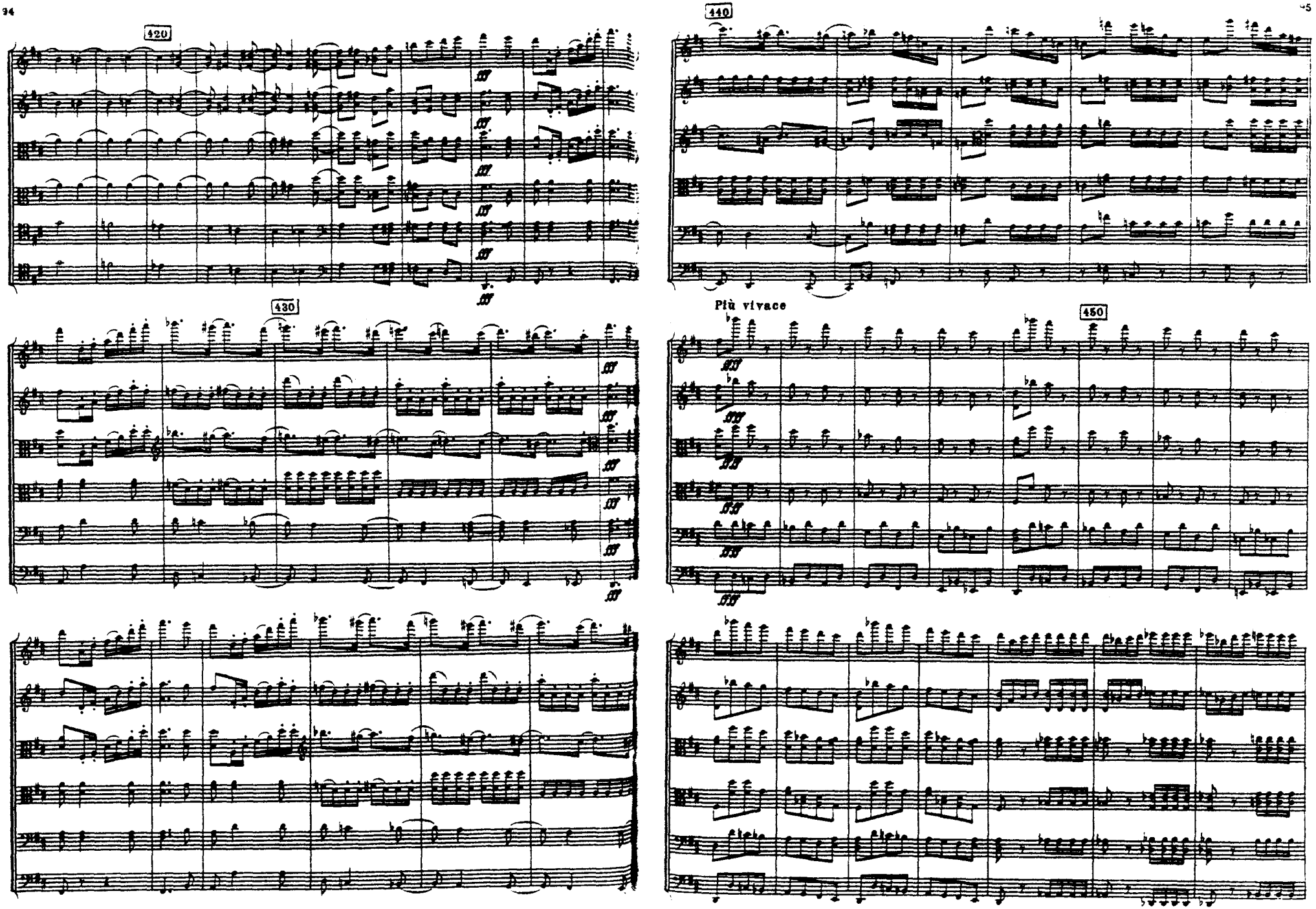

380

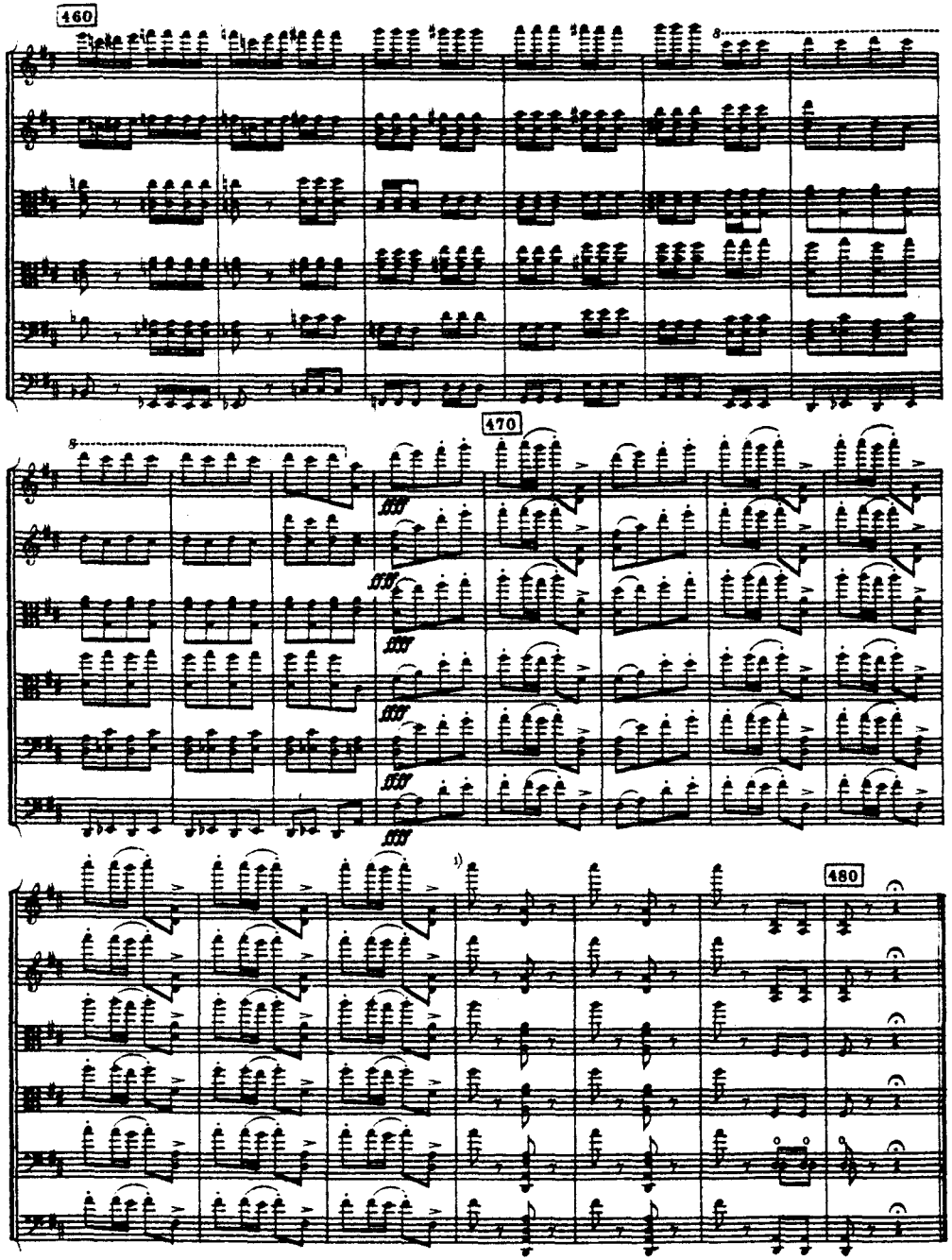

390


400
p cre - scen - do mf cresc.




410
fff ppp fff


420
430
440
Più vivace
450



1) Вместо последних четырех тактов первоначально было три (см. прилож. VI).

Приложение

Приложение I

Violino I

Violino II

Viola I

Viola II

Violoncello I

Violoncello II

cresc.

и т. д.

Приложение II

Tempo primo

arco

G. P.

Приложение III

arco pizz. arco

Lostesso tempo

ff
pizz.
ff

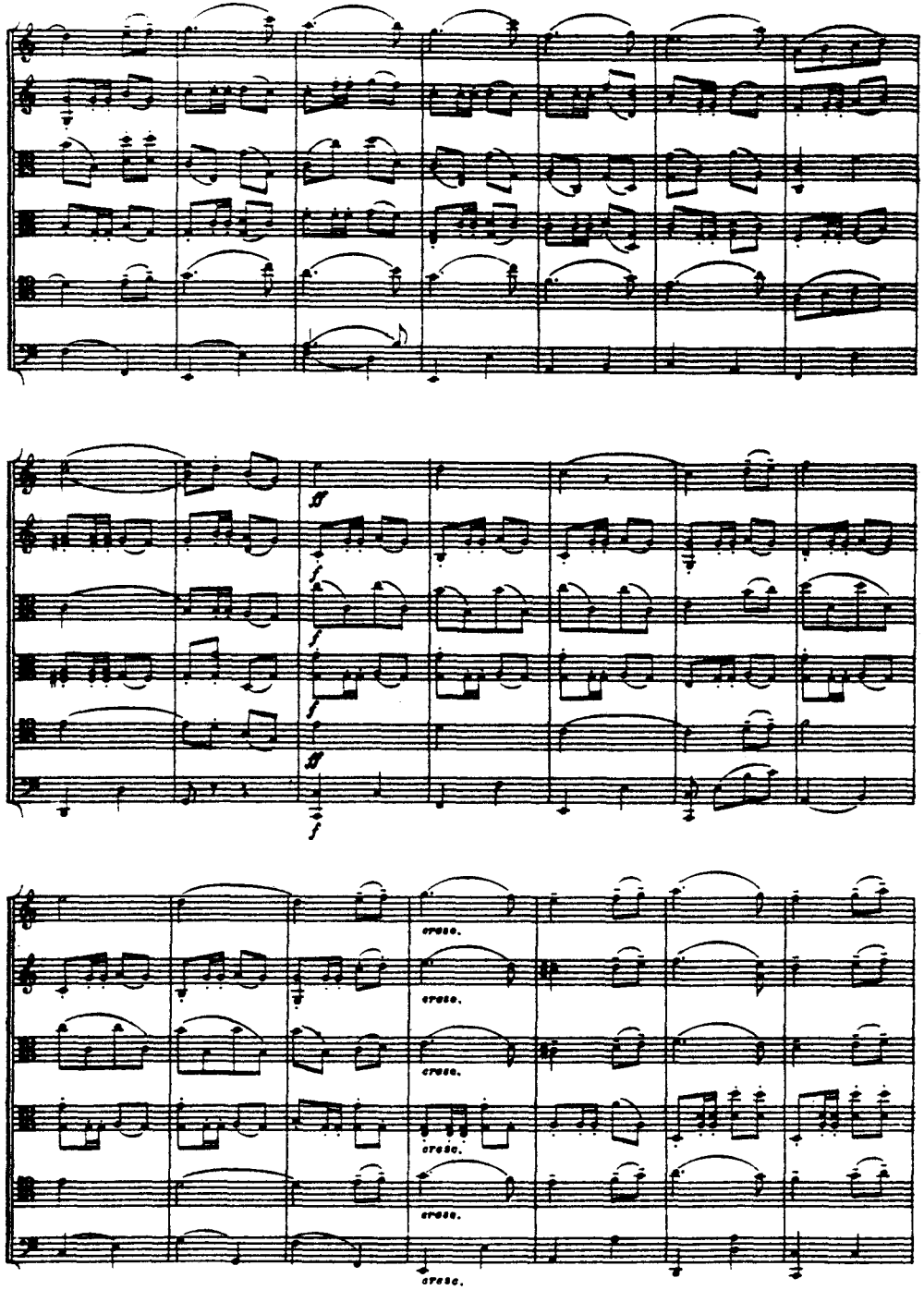
ff
pizz.
ff

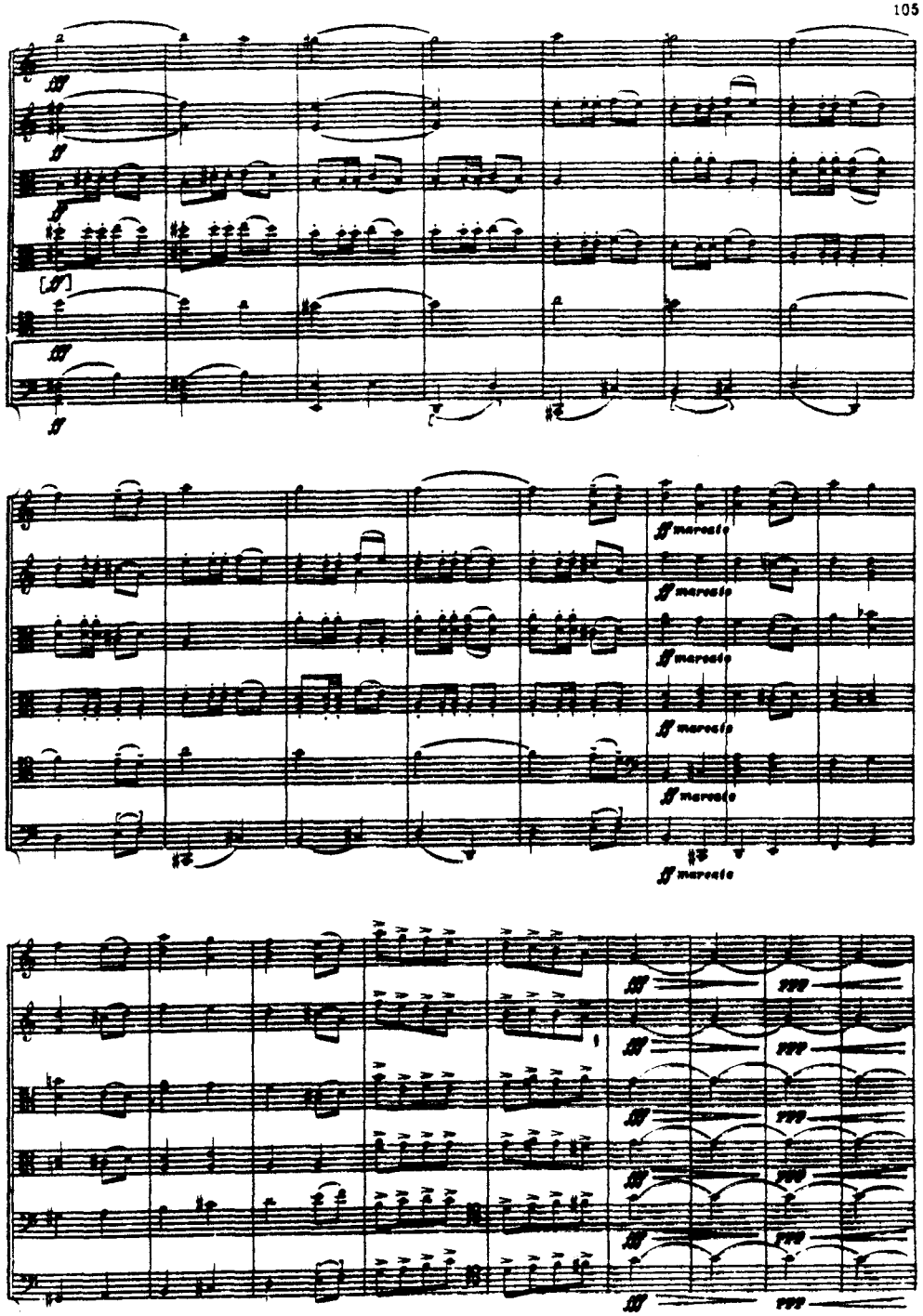
ff
pizz.
ff

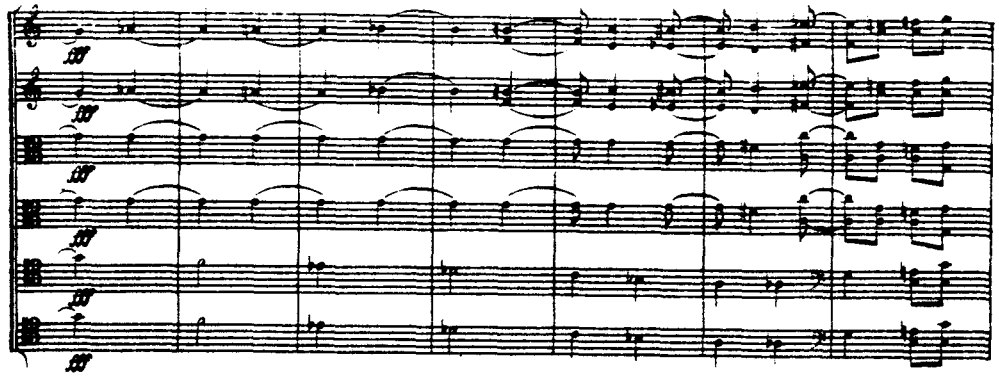
на этом вариант
обрывается

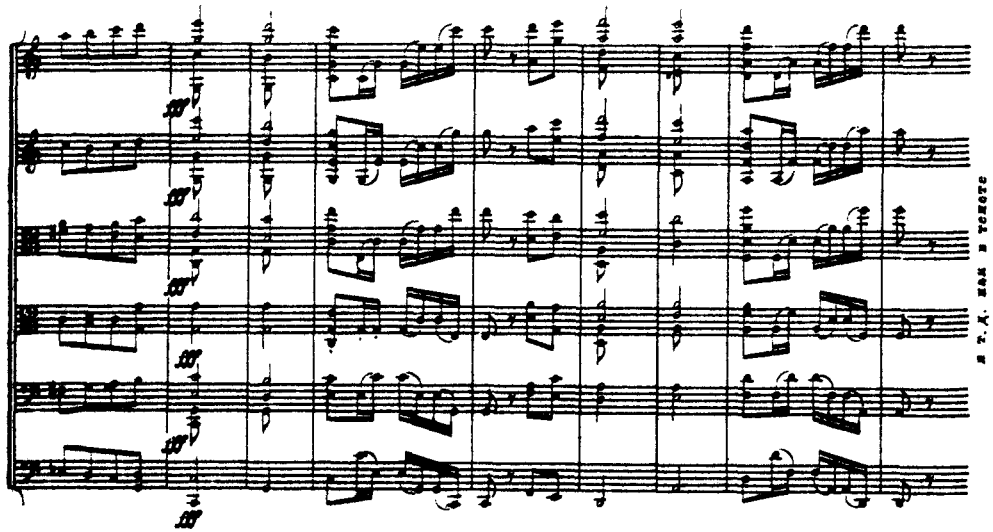
Приложение IV

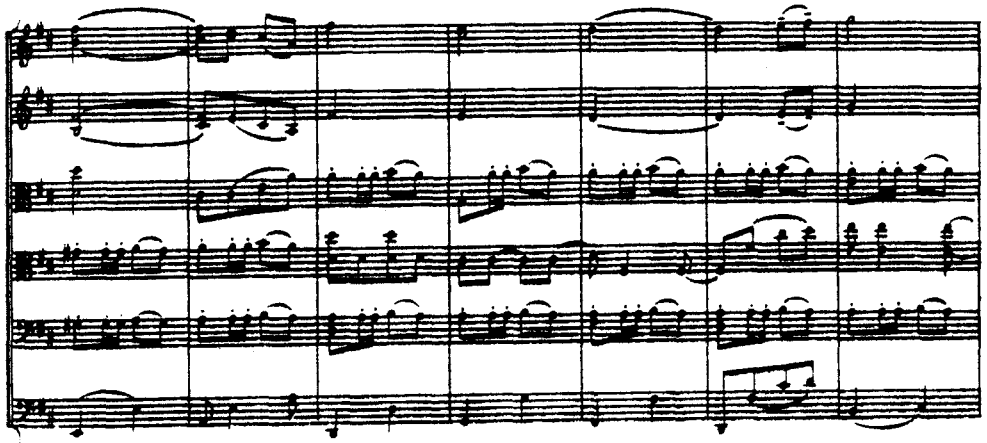
ff cantabile
f
f
ff cantabile
f


cresc.

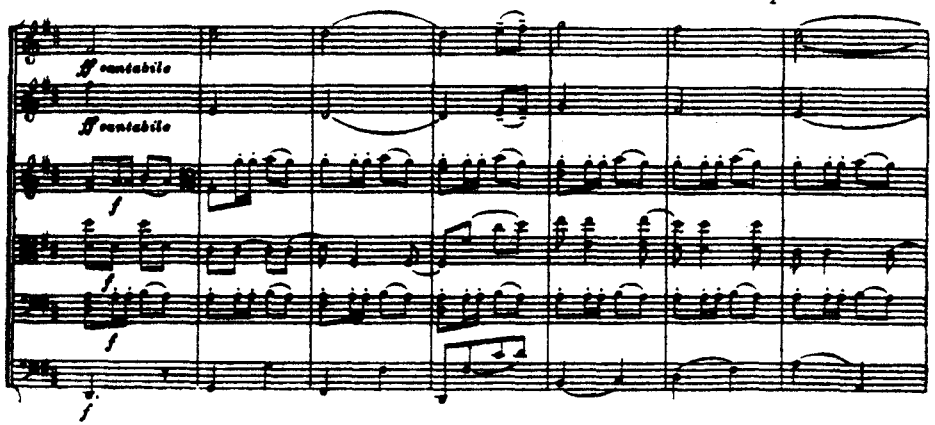

sf marcato

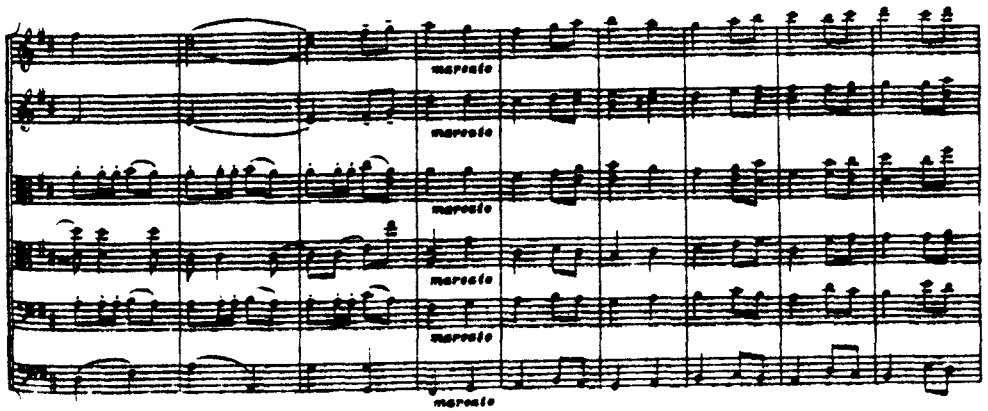


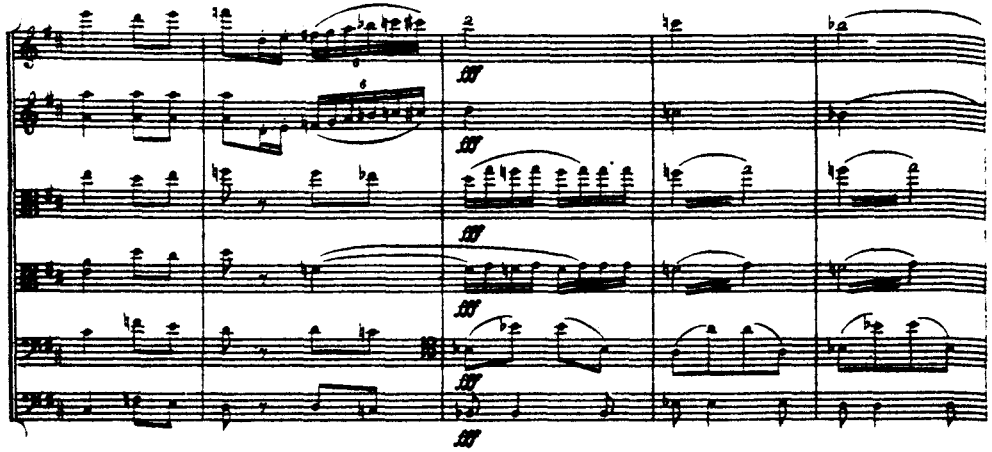


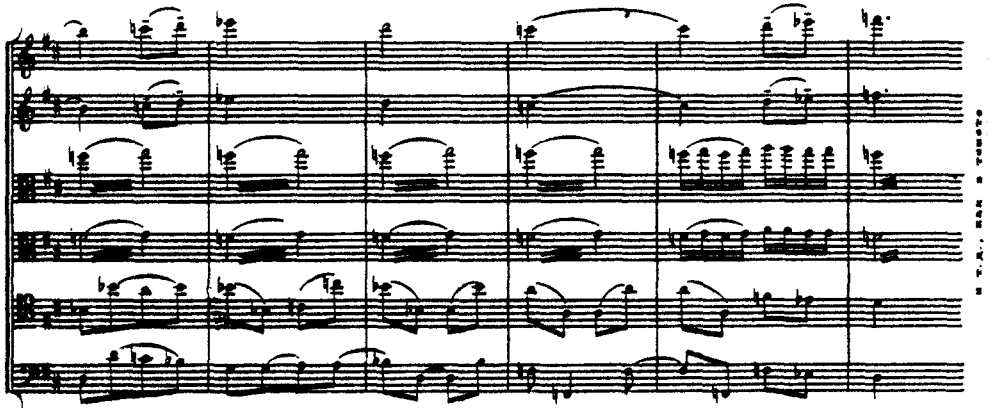
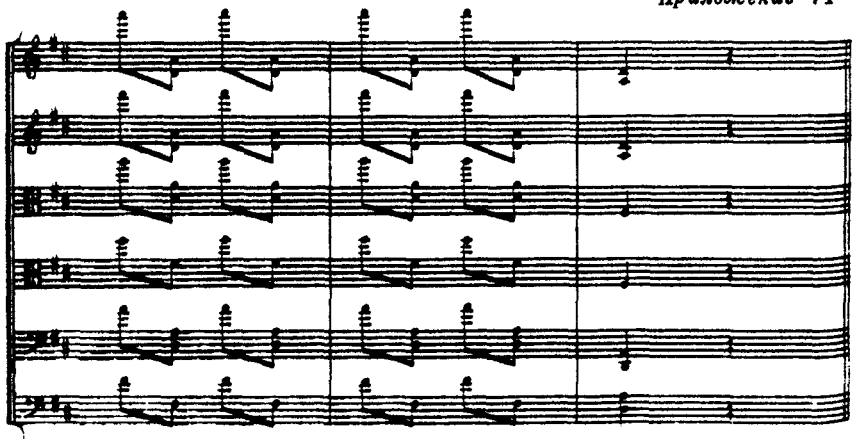


Приложение V









Приложение VI