

Horn solos in slow Intros 1841

Schubert → Schumann 1840 → Tchaikovsky

1825 Romantic horn call
signifying "Nature"

1877
Tchaikovsky
respective
Signifies
"fate"
- gloom +
doom

Wagner
Musik 21
but also
= evil

PYOTR IL'YICH TCHAIKOVSKY (1840-93)
Symphony No. 4 in F Minor, Opus 36
(1877), first movement

The whole Intro. outlines the f7

1877 - Brahms' 2nd symphony in D
Throughback to Schubert - idyllic horn call

Episodic (Russian style)
- the movement is divided into large self-contained thematic areas

C C
a - a^b/5#

am F F BM

D9/D^b arises out of F7 (D^b) vs diatonic F7 D^b in fm

Operatic Symphony (vs Wagner - symphonic opera)

A^b/D^b Tritone

Note the highly ag. and

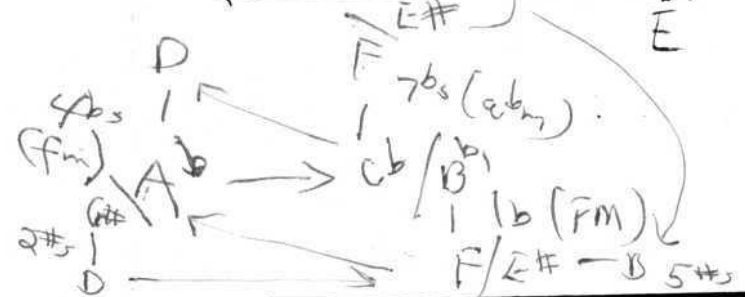
Andante sostenuto

1. Flöten
2. Oboen 1.2
Klarinetten 1.2 in B
Fagott 1.2
Hörner 1.2 in F 3.4 in F
Trompeten 1.2 in F
Alt, Tenor Posaunen
Baß
Baßtruba
Pauken in F, C, A
Violine 1
Violine 2
Viola
Violoncello
Kontrabaß

Andante sostenuto

Andante sostenuto

The Tenacity of fate
implacable, invincible
Sublime Terror
Opposite of the Classical sublime



E

15 A ritén.

Fl. 1. 2.

Ob. 1. 2.

Klar. 1. 2 in B

Fag. 1. 2

1. 2 in F

Hrn.

3. 4 in F

Trp. 1. 2 in F

A. T.

Pos.

B.

Drb.

Pk.

Viol. 1.

Viol. 2.

Vla.

Vc.

Kb.

ritén.

Handwritten notes: *Ba/Ao*, *6 5*, *ritén.*

Arpeggiates the primary of

(Bb/Ab) 1 single 8-measure period
A Valse triste (depression + hopelessness) *B7↑*

27 Moderato con anima (d. in movimento di Valse)

Hrn. 2 in F

Viol. 1.

Viol. 2.

Vla.

Vc.

Kb.

Handwritten notes: *6 5 Bb Ab F B7*, *p espr.*, *poco cresc.*

33 Moderato con anima (d. in movimento di Valse)

Fl. 1. 2.

Klar. 1. 2 in B

Fag. 1. 2

2 in F

Hrn.

3. 4 in F

Viol. 1.

Viol. 2.

Vla.

Vc.

Kb.

Handwritten notes: *9 = 3 measure of waltz coordinate with one measure of Polonaise first motive*, *Ab Db*, *Cb/Db*, *ritén.*

Polonaise interjections

Very lengthy
B Section

88

B7/A²

1. Fl.

2. Fl.

Klar. 1.2 in B

Fag. 1.2

Viol.1

Viol.2

Via.

Vc.

Kb.

cres.

43

terzision

1. Fl.

2. Fl.

Ob. 1.2

Klar. 1.2 in B

Fag. 1.2

1.2 in F

Hrn.

3.4 in F

Trp. 1.2 in F

Pk.

Viol.1

Viol.2

Via.

Vc.

Kb.

p

cres.

G - F A B

Viol.1

Viol.2

Via.

Vc.

Kb.

cres.

48

B

(B7/A²)

1. Fl.

2. Fl.

Ob. 1.2

Klar. 1.2 in B

Fag. 1.2

1.2 in F

Hrn.

3.4 in F

Trp. 1.2 in F

Pk.

Viol.1

Viol.2

Via.

Vc.

Kb.

cres.

B

Viol.1

Viol.2

Via.

Vc.

Kb.

cres.

53

Variations of opening theme

1. Fl.

2. Fl.

Ob. 1

Klar. 1 in B

Fag. 1

1.2 in F

Hrn.

3.4 in F

Viol.1

Viol.2

Via.

Vc.

Kb.

p

Solo

cres.

(G - F) A B

Viol.1

Viol.2

Via.

Vc.

Kb.

cres.

59

1. Fl.

2. Fl.

Ob.1

Klar. 1.2 in B

Fag.1

1.2 in F

Hrn.

3.4 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

crac. poco a poco

crac. poco a poco

65

1. Fl.

2. Fl.

Ob.1

Klar. 1.2 in B

Fag.1.2

1.2 in F

Hrn.

3.4 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

E (Adm)

70

1. Fl.

2. Fl.

Ob.1.2

Klar. 1.2 in B

Fag.1.2

1.2 in F

Hrn.

3.4 in F

Trp. 1.2 in F

A.T.

Pos.

B.

Bb.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

Opening Theme Transposed

C
am

74

1. FL
2. FL
Ob.1,2
Klar. 1,2 in B
Fag.1,2
1,2 in F
Hrn.
3,4 in F
Trp.1,2 in F
A.T.
Pos.
B.
Btb.
Pk.
Viol.1
Viol.2
Via.
Vc.
Kb.

79

1. FL
2. FL
Ob.1,2
Klar. 1,2 in B
Fag.1,2
1,2 in F
Hrn.
3,4 in F
Viol.1
Viol.2
Via.
Vc.
Kb.
87
1. FL
2. FL
Ob.1,2
Klar. 1,2 in B
Fag.1,2
1,2 in F
Hrn.
3,4 in F
Trp.1,2 in F
Viol.1
Viol.2
Via.
Vc.
Kb.

C.5(A) into Bridge (at first, prolongs fm)
almost desperate

87

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F
Hrn.
3, 4 in F
Trp. 1, 2 in F
A. T.
Pos. B.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

G² - D²

Daug. 6

92

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F
Hrn.
3, 4 in F
Trp. 1, 2 in F
A. T.
Pos. B.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

D¹

harmonic
Bridge

90

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F
Hrn.
3, 4 in F
Trp. 1, 2 in F
A.T.
Pos.
B.
Cb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

100

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F
Hrn.
3, 4 in F
Trp. 1, 2 in F
A.T.
Pos.
B.
Cb.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

fm alternates with
D major

ABG
Major III
precedes minor
iii as in
Beethoven's
Appassionata

Winds have a distinct life of their own separate from the strings (Clarinet)

128

1. Fl.
2. Fl.
Ob.1
Klar. 1, 2 in B
Fag.1
Viol.1
Viol.2
Via.
Vc.
Kb.

129

1. Fl.
2. Fl.
Ob.1
Klar. 1, 2 in B
Fag.1
Viol.1
Viol.2
Via.
Vc.
Kb.

129

1. Fl.
2. Fl.
Ob.1
Klar. 1, 2 in B
Fag.1
Viol.1
Viol.2
Via.
Vc.
Kb.

133

transition (lyrical)
Ben sostenuto il tempo precedente

1. Fl.
2. Fl.
Ob.1
Klar. 1, 2 in B
Fag.1
Pt. in F, H, F#
Viol.1
Viol.2
Via.
Vc.
Kb.

ab/G# → DM
enharmonic Cb
III/abm

187

1. Fl.
2. Fl.
Ob.1.
Klar. 1.2 in B
Fag.1.
Pk.
Viol.1.
Viol.2.

142

poco a poco stringendo al - - - G

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco a poco stringendo al - - - G

pizz.

pizz.

pizz.

pizz.

pizz.

poco a poco stringendo al - - - G

1. Fl.
2. Fl.
Ob.1.
Klar. 1.2 in B
Fag.1.2
Pk.
Viol.1.
Viol.2.
Vla.
Vc.
Kb.

147

poco più f

poco più f

poco più f

poco più f

poco a poco crescendo

poco più f

poco più f

poco più f

poco più f

poco più f

1. Fl.
2. Fl.
Ob.1.2
Klar. 1.2 in B
Fag.1.2
Hrn.1.2 in F
Pk.
Viol.1.
Viol.2.
Vc.
Kb.

158

sempre stringendo al - - - H

poco più f

crescendo

crescendo

crescendo

poco più f

crescendo

sempre stringendo al - - - H

sempre crescendo

sempre stringendo al - - - H

crescendo

crescendo

crescendo

crescendo

crescendo

sempre stringendo al - - - H

pizz.

pizz.

pizz.

pizz.

pizz.

1. Fl.
2. Fl.
Ob.1.2
Klar. 1.2 in B
Fag.1.2
12 in F Hrn.
14 in F Pk.
Viol.1.
Viol.2.
Vla.
Vc.
Kb.

Closing

Moderato con anima (Tempo del comincio)

157

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F

Hrn.

3, 4 in F

Trp. 1, 2 in F

A. T.

Pos.

B.

Bb.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

Moderato con anima (Tempo del comincio)

162

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F

Hrn.

3, 4 in F

Trp. 1, 2 in F

A. T.

Pos.

B.

Bb.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

B
 (actually bV)
 displaces
 C, the normal
 dominant)

Cs.

167

1.
FL

2.

Ob.1,2

Klar. 1,2 in B

Fag.1,2

1,2 in F
Hrn.

3,4 in F
Trp.1,2 in F

A. T.
Pos.
B.

Btb.

Pk.

Viol.1

Viol.2

Via.

Vc.

Kb. *piu.* *ritco*

B

170

1.
FL

2.

Ob.1,2

Klar. 1,2 in B

Fag.1,2

1,2 in F
Hrn.

3,4 in F
Trp.1,2 in F

A. T.
Pos.
B.

Btb.

Pk.

Viol.1

Viol.2

Via.

Vc.

Kb.

Codetta

177

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F Hrn.
3, 4 in F Hrn.
Trp. 1, 2 in F
A. T. Pos.
B. Pos.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

B

182

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F Hrn.
3, 4 in F Hrn.
Trp. 1, 2 in F
A. T. Pos.
B. Pos.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

(2#s) F# G A B C D E F G A B C

205

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1 in B

Fag. 1, 2

Viol. 1, 2

Vla.

Vc.

dm Cycle of Inverted 5ths

210

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1 in B

Fag. 1, 2

Viol. 1, 2

Vla.

Vc.

M j m

A^b G^b (B^b/A^b)

215

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F Hrn.

3, 4 in F

Viol. 1, 2

Vla.

Vc.

Kb.

Cm B^b A^b (A^b/B^b)

220

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F Hrn.

3, 4 in F

Viol. 1, 2

Vla.

Vc.

Kb.

(1b) $A\flat/B\flat$, Sustained ($B\flat/A\flat$)

225

Solo

Fl.1

Klar.1 in B

Fag.1

12.in F

Hrn.

14.in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

230

Ob.1,2

Klar.1,2 in B

Fag.1

12.in F

Hrn.

14.in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

f

(Cb/D \flat)

235

1.

2.

Ob.1,2

Klar.1,2 in B

Fag.1,2

12.in F

Hrn.

14.in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

(Cb/D \flat)

240

1.

2.

Ob.1,2

Klar.1,2 in B

Fag.1,2

12.in F

Hrn.

14.in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

f

258

(2#5) (F#7/G#) F#7 A#7 4bs B#7#1b

Fl. 1.
Fl. 2.
Ob. 1, 2.
Clar. 1, 2 in B.
Fag. 1, 2.
Hrn. 1, 2 in F.
Trp. 1, 2 in F.
A. T.
Pos. B.
Btb.
Pk.
Viol. 1.
Viol. 2.
Vla. div. unis.
Vc.
Cb.

260

(G# - F#) 2nd collision Ab/4bs

Fl. 1.
Fl. 2.
Ob. 1, 2.
Clar. 1, 2 in B.
Fag. 1, 2.
Hrn. 1, 2 in F.
Trp. 1, 2 in F.
A. T.
Pos. B.
Btb.
Pk.
Viol. 1.
Viol. 2.
Vla.
Vc.
Cb.

F7 b b m

(4bs)

Op 16 G#m 5

285

1
Fl.
2.
Ob. 1,2
Klar. 1,2 in B
Fag. 1,2
1,2 in F
Hrn.
3,4 in F
Trp. 1,2 in F
A.T.
Pos.
B.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

(F# - G#)

2# 5

270

1
Fl.
2.
Ob. 1,2
Klar. 1,2 in B
Fag. 1,2
1,2 in F
Hrn.
3,4 in F
Trp. 1,2 in F
A.T.
Pos.
B.
Btb.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

F#

Q
b m
(Tritone from F#)

Completes
Recap. The dim. 3rd cycle

283

1. Fl.

2. Fl.

Ob.1,2

Klar. 1,2 in B

Fag.1,2

1,2 in F Hrn.

14 in F

Trp.1,2 in F

A.T.

Pos. B.

Btb.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

d6
4

d6
4

286

1. Fl.

2. Fl.

Ob.1,2

Klar. 1,2 in B

Fag.1,2

1,2 in F Hrn.

14 in F

Trp.1,2 in F

A.T.

Pos. B.

Btb.

Pk.

Viol.1

Viol.2

Vla.

Vc.

Kb.

808

1. Fl. 1
2. Fl. 2
Ob. 1
Klar. 1 in B
Hrn. 1 in F
Viol. 1
Via.
Vc.
Kb.

808

1. Fl. 1
2. Fl. 2
Ob. 1
Klar. 1 in B
Hrn. 1 in F
Viol. 1
Viol. 2
Via.
Vc.
Kb.

Transition
Ben sostenuto il tempo precedente

811

Fl. 1
Ob. 1
Klar. 1 in B
Fag. 1, 2
Hrn. 1, 2 in F
Ph.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

Ben sostenuto il tempo precedente

Ben sostenuto il tempo precedente

17M

315

Klar. 1.2 in B

Fag. 1.2

Hrn. 1.2 in F

Pk.

Viol. 1

Viol. 2

320

1.

Fl.

2.

Klar. 1.2 in B

Fag. 1.2

Hrn. 1.2 in F

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

poco a poco stringendo

poco più f

cresc.

pizz.

p

poco a poco stringendo

335

1.

Fl.

2.

Klar. 1.2 in B

Fag. 1.2

1.2 in F

Hrn. 3.4 in F

Pk.

Viol. 1

Vla.

Vc.

Kb.

arg.

mf

mf

mf

pizz.

cresc.

S

345

1.

Fl.

2.

Klar. 1.2 in B

Fag. 1.2

1.2 in F

Hrn. 3.4 in F

Pk.

Viol. 1

Vla.

Vc.

Kb.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

S

335 *T* sempre stringendo al - - - - - Allegro con anima

1. Fl. *f cresc.*

2. Fl. *f cresc.*

Ob.1,2 *f cresc.*

Klar. 1,2 in B *f cresc.*

Fag.1,2 *f cresc.*

1,2 in F *f cresc.*

Hrn. *f cresc.*

3,4 in F *f cresc.*

Trp.1,2 in F

A.T.

Pos.

B.

Bth.

Pk. *cresc.* *f cresc.*

T sempre stringendo al - - - - - Allegro con anima

Viol.1 *cresc.* *f cresc.*

Viol.2 *arco* *mf* *cresc.* *f cresc.*

Via. *cresc.* *f cresc.*

Ve. *cresc.* *f cresc.*

Kb. *arco* *cresc.* *f cresc.*

T sempre stringendo al - - - - - Allegro con anima

The return of p as b₆ implies f_m

Codetta

340

1. Fl. *f*

2. Fl. *f*

Ob.1,2 *f*

Klar. 1,2 in B *f*

Fag.1,2 *f*

1,2 in F *f*

Hrn. *f*

3,4 in F *f*

Trp.1,2 in F *f*

A.T. *f*

Pos. *f*

B. *f*

Bth. *f*

Pk. *f*

Viol.1 *f*

Viol.2 *f*

Via. *f*

Ve. *f*

Kb. *f*

F

345

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F Hrn.

3, 4 in F Hrn.

Trp. 1, 2 in F

A. T. Pos.

B.

Bth.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

350

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F Hrn.

3, 4 in F Hrn.

Trp. 1, 2 in F

A. T. Pos.

B.

Bth.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

Coda Db/Db conflict

385 U

1. Fl.

2. Fl.

Ob.1,2

Klar. 1,2 in B

Fag.1,2

1,2 in F
Hrn.

3,4 in F
Hrn.

Trp.1,2 in F

Pf.

Viol.1

Viol.2

Vla.

Vc.

Kb.

386 U

1. Fl.

2. Fl.

Ob.1,2

Klar. 1,2 in B

Fag.1,2

1,2 in F
Hrn.

3,4 in F
Hrn.

Trp.1,2 in F

Pf.

Viol.1

Viol.2

Vla.

Vc.

Kb.

Db in the Bass

388

1. Fl.

2. Fl.

Klar. 1,2 in B

Fag.2

Hrn.4 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

378

Ob.1,2

Hrn.1,2 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

pt finally resolves down to D^b

378 **Molto più mosso**

1. Fl. *p poco a poco cresc.*

2. Fl. *p poco a poco cresc.*

Ob.1,2 *p poco a poco cresc.*

Klar. 1,2 in B *p poco a poco cresc.*

Fag.1,2 *p poco a poco cresc.*

Hrn.1,2 in F *p poco a poco cresc.*

Viol.1 *p poco a poco cresc.*

Viol.2 *p poco a poco cresc.*

Vla. *p poco a poco cresc.*

Vc. *p poco a poco cresc.*

Kb. *p poco a poco cresc.*

Molto più mosso

383

1. Fl.

2. Fl.

Ob.1,2

Klar. 1,2 in B

Fag.1,2 *p poco a poco cresc.*

Hrn.1,2 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

388

1. Fl.

2. Fl.

Ob.1,2

Klar. 1,2 in B *sf*

Fag.1,2 *sf*

12 in F

Hrn.

3 in F

Trp.1,2 in F

Btb. *mf cresc.*

Viol.1 *sf cresc.*

Viol.2 *sf cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

398

1. 12.

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F

Hrn.

3, 4 in F

Trp. 1, 2 in F

A. T.

Pos.

B.

Bth.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

Ob

399

1. Fl.

2. Fl.

Ob. 1, 2

Klar. 1, 2 in B

Fag. 1, 2

1, 2 in F

Hrn.

3, 4 in F

Trp. 1, 2 in F

A. T.

Pos.

B.

Bth.

Pk.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

Ob 7bs

(10hs
Ebb / Fb)

F=20
x

206 D2
(F=2)

Ends in 7/8

408 **Più mosso. Allegro vivo**

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F Hrn.
3, 4 in F Hrn.
Trp. 1, 2 in F
A. T. Pos.
B. Pos.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

Più mosso. Allegro vivo

414

1. Fl.
2. Fl.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1, 2 in F Hrn.
3, 4 in F Hrn.
Trp. 1, 2 in F
A. T. Pos.
B. Pos.
Btb.
Pk.
Viol. 1
Viol. 2
Via.
Vc.
Kb.

Più mosso. Allegro vivo

Triple augmentation
The waltz finally submits to the fate (Polonaise) - distorted within the 3/4 meter of the polonaise - the waltz has lost all its rhythmic identity.
one measure of waltz now equals one measure of polonaise 1/4 meter