Second Movement
(ANDANTE)
from the
Fifth Symphony

by
PETER TSCHAIKOWSKY, Op. 64.

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6th, 1893.)

This symphony occupies a place only second in popularity to Tschaikowsky's Sixth Symphony, known as the "Pathetique." The Fifth Symphony was written in 1888 at Frolovskoe, Russia, where the composer had rented a country house in order to work undisturbed.

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The second movement, ANDANTE CANTABILE, has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza" indicates. The principal themes of this movement are soul-stirring inspirations and in point of expressive beauty it has few equals in any branch of symphonic music. After a short introduction in the deeper instruments, the horn sings the principal melody.

Then the oboe gives out a new theme, which is answered by the horn, and this theme is subsequently taken up by various other instruments.

The principal theme now comes into prominence again, after which the clarinet sings still another melody, which is developed to a climax in which all the instruments thunder out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

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The present arrangement has been specially prepared from the original score. While adhering to the latter as much as possible, several changes and omissions were necessary owing to the limitations of smaller orchestras and because, as a rule, larger bodies of string players are not available.

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Second Movement
(ANDANTE)
from the
Fifth Symphony.
(Piano tacet first 8 bars, when playing with Organ.)
(Piano acc. 4'th
Full Orch. & Piano op. 164)
Ensemble Parts op. 64.
Andante cantabile, con alcuna licenza.
(Add 2nd Violin.)

Horn Solo, dolce con moto express.

The small notes in the piano part should not be played. They are merely intended as a guide for the conductor.

In orchestras with Piano, the French Horn solo should be played by the Cello. Without piano, and in absence of a French Horn, the Cornet plays the Horn Solo.

In absence of Piano, French Horn or Cornet, the Violin plays the Horn part.
Molto più andante.

Tempo I (c=54)

1st Violin & Viola.

2nd Violin & Cello.

Clarinets, Bassoon & Horns.

1st Violin only.
Second Movement
(ANDANTE)
from the
Organ.
Fifth Symphony.  P. TSCHAIKOWSKY, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza.(\textbf{\textit{j.}}=54.)

\textbf{\textit{(Begin here except in full Orchestra.)}}

[Music notation image]

1607.

Con moto.(\textbf{\textit{j.}}=60.)

\textbf{\textit{(pp)}}
Second Movement
(ANDANTE)
from the
Fifth Symphony.

Flute.

Andante cantabile, con alcuna licenza

P. Tschaikowsky, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Theatre Orch.

Tempo I°

Poco più animato

a tempo

poco più mosso

cresc. - poco - a - poco

Tempo I°

più animato

riten. poco meno

Carl Fischer, New York.
Second Movement
(ANDANTE)
from the
Fifth Symphony.

Oboe.

Andante cantabile, con alcuna licenza.

P. TSCHAIKOWSKY, Op. 64.
Arr. from the original score by Chas. J. Roberts.

Con moto

Solo

15394 - 62

Carl Fischer, New York.
1st Clarinet in A.

Andante cantabile, con alcuna licenza. Begin here, except in full Orch.

Second Movement
(ANDANTE)
from the
Fifth Symphony.
P. TSCHAIKOWSKY, Op. 64.
Arr. from the original score by Chas. J. Roberts.

Theatre Orch.

1607.

Viola

Solo

Animando

Sostenuto

Con moto.

Animato

Sostenuto

Solo

Cello

Viola

2nd Violin

B tempo I.

Animando

Espress.

Sostenuto

Poco più animato

Riten.

C tempo I.

Animando

Oboe

Riten.
Second Movement
(ANDANTE)
from the
Fifth Symphony.
P. TschaiKowsky, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

2nd Clarinet in A.

Andante cantabile, con alcuna licenza.

Theatre Orch.

1607.

Play when only one 2d Violin

animando

rilenz.

sostenuto

Con moto.

animando

sostenuto

animato

(Play when only one Viola)

B Tempo I.

animando

sosten.

Poco più animato

rilenz.

C Tempo I.

animando
Second Movement (ANDANTE)
from the
Fifth Symphony. P. TSCHAIKOWSKY, Op.64.
Arr. from the original score by Chas. J. Roberts.

Bassoon.

Andante cantabile, con alcuna licenza. Begin here, except in full Orch.

Theater Orch.

1607.
Bassoon.

Più mosso.

Un poco più animato.

Andante mosso

Molto più andante.

Tempo 1.
Second Movement
(ANDANTE)
from the
Fifth Symphony.

P. TSCHAIKOWSKY. Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Horns in F.

Andante cantabile, con alcuna licenza.

Begin here, except in full Orch. p dolce, con molto espress.

animando

sostenuto

Con moto. dolce

animando

 Tempo I.

sosten.

Bassoon Solo

2d Horn

animando

riten.

sosten.

2d Clar.

2d Violin.

Carl Fischer, New York.
Second Movement
(ANDANTE)
from the
Fifth Symphony.
P. Tchaikowsky, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza.

Begin here, except in full Orch.

1607.

Tempo I.
Poco più animato

a tempo

Poco meno.

Horn

Tempo I.

Poco a poco

animando

Piu animato

Tempo I.

animando

Poco più mosso

Cresc.
Second Movement
(ANDANTE)
from the
Fifth Symphony.

P. TSCHAIKOWSKY, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza.

Begin here, except in full Orch.

1607.

Tempo I.

pppp Clar. or Bassoon

a tempo animato

Tempo I.

poco a poco

animando

Poco meno.

Bassooff

Tempo I.

Horn

animando

Carl Fischer, New York.
Second Movement
(ANDANTE)
from the
Fifth Symphony.

P. TSCHAIKOWSKY, Op.64.
Arr. from the original score
by Chas. J. Roberts.

Timpani in F♯, D.

Andante cantabile, con alcuna licenza.

*Beg*}in here, except in full Orch.*

Tempo I.

Poco piu animato

Tempo I.

Poco piu mosso

fff

Tempo I.

Andante mosso.

Molto più andante

animando

Carl Fischer, New York.
Second Movement
(ANDANTE)
from the
Fifth Symphony.
P. TCHAIKOWSKY, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza (d = 54)

Viola or Clar.

1607.

Cello Solo dolce, con molto espress.

riten.

animando

A sostenuto

pp

sostenuto

In orchestras with Piano, the French Horn solo should be played by the Cello. Without Piano, and in absence of a French Horn, the Cornet plays the Horn Solo.

In absence of Piano, French Horn or Cornet, the Violin plays the Horn part.
Solo and Obligato Violin.

Più mosso (d = d = 72)

(one play Clar. part when only two Violins.)

cantabile

Un poco più animato (d = 80)
Second Movement
(ANDANTE)
from the
Fifth Symphony.

P. TSCHAÏKOWSKY, Op. 64.
Arr. from the original score by Chas. J. Roberts.

1st Violin.

Andante cantabile, con alcuna licenza. (d = 54.)

* (Begin here, except in Full Orchestra.)

Cello Solo, dolce con molto espress.

In orchestras with Piano, the French Horn solo should be played by the 'Cello. Without Piano, and in absence of a French Horn, the Cornet plays the Horn solo.

In the absence of Piano, French Horn or Cornet, the Violin plays the Horn part.
1st Violin.

E Tempo I. (♩=54)
pizz. sul G.

sostenuto. animando.

sostenuto. animando. F

Fl. Clar. Cello

Cantabile.
Piu mosso. (♩=72)
cresc.
dim.

Un poco più animato. (♩=80)

ff

15394-63
Second Movement
(ANDANTE)
from the
Fifth Symphony.

P. Tchaikovsky, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza. (♩ = 54.)

*(Begin here, except in Full Orchestra.)*

1607.

Con moto (♩ = 60.)

Sosten. (♩ = 50.)

B Tempo I. (♩ = 54.)

Clar.

poco più animato.

Horn.

C Horns.

C Tempo I.

animando.

Carl Fischer, New York.
2nd Violin.

Poco più mosso.

Tempo I.

Più animato. (d = 72)

Poco meno. (d = 60)

Tempo I. (d = 54)

Più mosso. (d = 72)

Un poco più animato. (d = 80)
2nd Violin.

(Play small notes when no Horns.)

Andante mosso. (♩ = 66.)

K (♩ = 69.)

con tutta forza.

molto più andante

animando.

riten. più animato.

L Tempo I. (♩ = 54.)

doceiss.

pizz.
Second Movement
(ANDANTE)
from the
Fifth Symphony.  P. TSCHAIKOWSKY, Op. 64
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza. (♩ = 54.)

#(Begin here, except in full Orchestra.)

1607.

Viola.

Tempo I. (♩ = 54)

p

pp

Con moto. (♩ = 60.)

Sostenuto (♩ = 50)

B

Poco più animato.

C

Animando.

pp

mf

f

mf

pp

Poco più mosso! (♩ = 89.)

cresc. poco a poco.

Più animato (♩ = 72.)

Poco meno (♩ = 60.)

Carl Fischer, New York.
Second Movement
(ANDANTE)
from the
Fifth Symphony.
P. Tchaikovsky, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Cello.

Andante cantabile, con alcuna licenza. (Begin here except in full Orchestra.)

(Tempo: 54.)

Theatre Orch.

1607.

Horn solo.
dolce con molto espress.

pp

animando.

riten.
sostenuto.

pp

animando.
sostenuto.

pp

doce.

p Con moto. (d = 60.)

pp

Sosten. (d = 50.)

mp

Carl Fischer, New York.
Cello.

Andante mosso. ($\leq 68.$)

\begin{align*}
K \quad \text{con desiderio e passione.} \\
\text{(With Piano and one Violin play small notes.)}
\end{align*}

Molto più andante.

\begin{align*}
\text{Tempo I}\quad \text{Violin.} \\
\text{(arco.) Bassoon & 2d Horn.} \\
\text{pizz.} \\
\text{Clarinet.} \\
\text{Viola solo.} \\
\text{Viola.} \\
\text{Pri. rit.}
\end{align*}
Second Movement
(ANDANTE)
from the
Fifth Symphony.

P. TCHAIKOWSKY, Op. 64.
Arr. from the original score
by Chas. J. Roberts.

Andante cantabile, con alcuna licenza.(d = 54.)

* (Begin here, except in full Orchestra.)

1607.

Theatre Orch.

Solo.

Cello.

\( \text{Tempo I. (d = 64.)} \)

\( \text{Tempo I.} \)

\( \text{Tempo I.} \)