

Peter Ilyich Tchaikovsky
Piano Concerto No. 2 in G Major, Op. 44

I.

Basso.

Allegro brillante e molto vivace.

f

f

f

ff

p

p

più f

f

ff

p

pp

1 2 3 4 5 6 7 8 9 10 17

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2

Basso.

5 Tempo giusto.

12 1 2 3 4 **6** 5 6 7 8

pp

9 10 *cresc.* 13 **7** *pp*

8 *P poco cresc.* *pp*

P cresc. poco a poco

9 *mf sempre cresc. e accel.* *f cresc.*

10 Più mosso.

ff *ff*

11 Tempo I.

ff

12 *f* *mf* *f* *mf* *mf*

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Basso.

1 2 4 13 11

dim. *p* *pp*

30 *Piano* 31

f cresc. *ff*

14

15 *p* *poco cresc.*

f

ff

16

1 2 3 4 5 6 7 8 17 9 10

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

11 12 13 14 *Cadenza* *stacc.*

pp *pp* (Piano solo)

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4

Basso.

Tempo I.

ff

18 ff marcato

ff

19 *Lo stesso tempo.*

ff *p* *pp*

1 *pp* 20 *pp*

4 5 6 7 8 9 10 11 12 13

13 21 *f* *pp*

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Basso.

p poco cresc. *p*

p cresc. *mf*

22

sempre cresc. & accel. *cresc.*

23 Più mosso.

ff

ff

24 Tempo giusto

ff

Più mosso.

ff *f*

25

f *ff*

II.

Basso.

Andante non troppo.

4 *p* *sf* *p* 24 *p* *pp*

poco cresc. *mf* *p* 1 *pizz.* 1 2 3 *p*

4 5 6 *più f* *p*

p cresc. poco a poco

3 26 *p* *mf* *p* *mf* *p* *cresc.*

p cresc. poco a poco *mf*

p *cresc.*

27 *pizz.* *arco* *pp* *cre - - scon -*

do *mf* *mf* *dim.*

arco *pp* *mf* *mf*

mf *p dim.* *pp morendo* *attacca*

III.

Basso.

Allegro con fuoco.

1 pizz. *ff* *mf* *f* *mf* *f*

1 arco **28** 4 *mf* *f*

3 pizz. 2 arco *mf* *f* *f* *f* 3 1 *f*

3 **29** 3 1 pizz. *ff* *ff* *mf* *f* *mf*

1 *f* *mf* *f* *mf* *f* *ff* 1

30 arco 1 2 3 4 5 6 7 8 *f pp*

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 **31** 1 *f* *f*

1 14

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Basso.

32
15 pizz. 1 1 1 arco
Cello *f* *f* *f* *f* *f*

33
p *cresc.* *p* *cresc.*

34
ff *ff* *ff* *ff*

35
ff

36
pizz. 1 1
mf *mf* *ff* *p* *p*

36 arco 27 1 37 1
f *ff* *ff*

pizz. 1
mf *f* *mf* *f* *mf* *f*

38 arco 4
f *mf* *mf*

39
3 pizz. 2 arco 3 1 3
f *f* *f* *f* *f*

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Basso.

40

3 1 pizz.

ff ff mf mf

1 1 arco 1

41

2 2

ff

3

42

1 2 3 4 5 6 7 8

if pp

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 43

cresc. f

1

44

16 pizz. 1

mf

arco

1 1 1 10

mf mf f f

Detailed description: This page of a musical score for the Bassoon part of Tchaikovsky's Piano Concerto No. 2 in G Major, Op. 44, covers measures 40 through 44. The music is written in bass clef with a key signature of one sharp (F#). Measure 40 begins with a forte (ff) dynamic and includes a triplet of eighth notes. It features a transition from pizzicato (pizz.) to arco (arco) playing. Measure 41 continues with a forte (ff) dynamic and includes a triplet of eighth notes. Measure 42 is a continuous eighth-note pattern starting with a mezzo-forte (mf) dynamic and ending with piano (pp). Measures 43 and 44 feature a crescendo (cresc.) leading to a forte (f) dynamic, with a final measure (44) marked pizzicato (pizz.) and mezzo-forte (mf). The score includes various performance instructions such as fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10), accents (>), and slurs.

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Basso.

45 *f sf f ff*

46 *ff ff mf ff p*

47 *arco* *27* *48* *stesso tempo.*

Poco più mosso.
pizz.

arco *cresc.* *pizz.*

49 *arco* *cresc.*

50 *ff ff*

sempre ff

1 2 3 4 5
6 7 8 4 1 1

1 2 3 4 5 6 7 8

1 1

Detailed description: This page contains the bassoon part of Tchaikovsky's Piano Concerto No. 2, measures 45 through 50. The music is written in bass clef with a key signature of one sharp (F#). Measure 45 begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. Measure 46 continues with a similar rhythmic pattern, including a piano (*p*) dynamic. Measure 47 is marked *arco* and includes a measure rest for 27 measures. Measure 48 is marked *stesso tempo.* and features a *pizz.* (pizzicato) dynamic. Measure 49 is also marked *arco* and includes a *cresc.* (crescendo) marking. Measure 50 is marked *ff* and features a series of sixteenth notes. The page concludes with a *sempre ff* marking and a series of sixteenth notes.