



SOSTAKOVIC  
Dmitrij

1906-1975

**Suite n° 1**  
**for**  
**promenade**  
**orchestra**  
(1934)



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Shostakovich

## TAHITI-TROT, OP.16

Commentary by Koichi Owa

In the fall of 1928, Shostakovich (1906-1975), then in his early twenties, completed this arrangement for orchestra, *Tahiti-Trot*, in response to a request by Nikolai Malko, a conductor who wanted to see what the young man could do. (In Russian, the work is called *Tahiti Trot* but it originally derives from a jazz fox-trot, *Tea for two*). Malko ordered him to finish the orchestration within one hour but to his astonishment, it was finished within some 40 minutes!

The original music is from a song "Tea for Two" that Vincent Youmans (1898-1946) wrote for a 1925 operetta called *No, No, Nanette* (with lyrics by I. Caesar). The plot is a romantic comedy with some satire of American middle-class life in the twenties. Since both the story and music were appealing,

the work was made into a British movie musical in 1940 (with musical direction by Anthony Collins) and a 1950 U.S. version which used the title of the popular song for the film's title. That American version featured Doris Day (and also included some music by George Gershwin). Even today, "Tea for Two" remains a standard jazz number.

Shostakovich's orchestration is notable for the tone-color melodic lines (*Klangfarbenmelodie*), a technique which influenced *musique sérielle* in later years.

Arnold Schönberg (1874-1951) used the term in his *Harmonielehre*, 1911. The entire notion goes back to post-romantic composers such as Mahler and the impressionism of Debussy. In Schönberg and Webern, the technique gradually

shifts to a *pointilliste* style. Whether or not Shostakovich knew Schönberg's book and its terminology, he was surely influenced by post-romanticists such as Mahler. In this work we can see Shostakovich's concern with blending sounds and particular with orchestral timbres, concerns stimulated by his study of Berlioz, Tchaikovsky, Glazunov (Shostakovich's teacher), Rimsky-Korsakov, Respighi, Debussy, Ravel, Richard Strauss, and Stravinsky. At the same time, however, he keeps 'piling up' instruments to a minimum. As a result, subtle threads of melody, polyphony and harmony result in rich effects analogous to those of primary colors. Later, Shostakovich himself rearranged this work, and used it, for example, in Act II of his ballet music *The Golden Age*. There it is played on triple wind instruments, with two saxophones added, but the basic orchestration was not changed.

The first performance of this work was on November 25, 1928, at the

Moscow Conservatory by the Soviet Philharmonic Orchestra (active until 1931) conducted by Nikolai Malko.

#### Instrumentation :

Piccolo	Triangle
Flute	Snare drum
2 Oboes	Suspended Cymbal
Clarinets (B♭)	Glockenspiel
Bassoon	Xylophone
	Celesta
4 Horns (F)	
2 Trumpets (B♭)	Harp
Trombone	
Timpani	Violins I
	Violins II
	Violas
	Cellos
	Contrabasses

What follows is a simple analysis and an explanation of the orchestration.

Youmans' original consists of (refrains to be repeated are shown without repeat marks) :

Introduction - A (a+a'+b+a') - B (a+b+a+a') - B (a+b+a+a') - Coda

Shostakovich repeats parts A and B in different orchestration.

Introduction - A (a+a'+b+a') -  
B (a+b+a+a') - B (a+b+a+a') -  
A (a+a'+b+a') - B (a+b+a+a') -  
Coda

Though the original tonality of A flat major is retained, the time signature is changed from 4/4 to 2/2.

Apart from the harmony and rhythm, there are minor changes in structure and in the way the introduction and coda are treated.

The music is simple, composed of A (4 bars × 4) [Ex. 1] which repeats the rhythm of

and B (8 bars × 8) [Ex. 2] in the rhythm of ♩ ♩ ♩ and ♩ ♩ ♩ (in the original: ♩ ♩ ♩). The beauty lies in the orchestration, harmony, and tone-color polyphony.

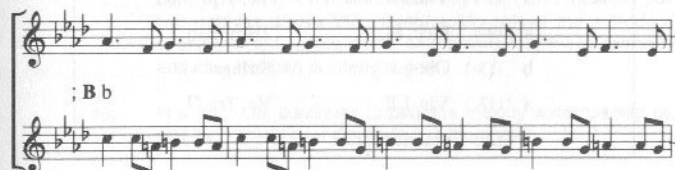
The four introductory bars are from Aa. The second bar is played polytonally by muted trumpets and trombone in the whole-tone scale. First trumpet is in A flat major but second trumpet and trombone are in a different key [Ex. 3]. This part begins with a sudden surprise and is followed by a strike of the suspended cymbal. Then muted horns and oboe present aspects of

Ex.1 A a



\* Ab : [2] (bar 13 - ) See oboe solo part.

Ex.2 ; B b





## Ex.3

\*The second bar is based on three tonalities in the whole-tone scale. This augmented triad leads to increased tension pointing to the next bar.

the theme on the E flat note (A flat major I<sup>4</sup>) of clarinet. Next follows a series of twinkling timbres. A schematic is shown below to indicate the orchestration, specifying the names of instruments (in abbreviation) by **A B, a b...**

(Characteristic parts are explained in the footnotes.)

	Bar#	Theme(Melody) Instruments	Harmony/Accomp. Instruments
Intro.	(Aa) (1-4)	2Trp, Trb.→2Ob, Hrn.	
<b>A</b>	a (5-)	Vln. I II, Vla.	Vc, Trp.
	a' (9-)	Picc, Fl.	2Hrn, Bsn.
	b (13-)	Ob.	Strings
	a' (17-)	Vln. I II	Vc, Trp. *1
	(20)	(transition) Cel.	

<b>B</b>	a (21-)	Glocken.	Hrp.
	b (29-)	Xylo.*2	Strings, Cl.*2
	(36)	(transition) Cel.	
	a (37-)	Vc. (+Vln. I) *3	Vln.II, Vla.*3
	a' (45-)	Vln. I II→Ob.	Vla, Vc.→Bsn.
	(51-52)	(transition) W.W.→4Hrn.	
<b>B</b>	a (53-)	Trp.I (sord.)	S.D., Cymb, Trp.II(sord.), Trb.(sord.), Bsn.*4
	b (61-)	Vln. I II (+Fl.)	3Hrn, Timp.*5
	a (69-)	Ob.	Bsn, Cel.
	a' (76-)	Ob.*6	Strings, Trb, Bsn, Fl.

- \*1: An E flat trill by Vc. and a counterpoint of Trp. are effective.
- \*2: The melody, played by Xylo.(Sil.) in octaves is accompanied by Vln.I, II and Vla. in pizzicato. Only the Cl. carries the bass.
- \*3: Vc. in its higher registers plays the main melody (**Ba**), and Vln.I traces its opening. The inner part is played by Vln.II, and the bass by Vla.
- \*4: **Ba** from the 53rd bar begins a highly original instrumentation. Onto the rhythm of S.D. and Cymb., muted Trp.I plays the melody. The inner parts are played by muted Trp.II with a muted Trb. in glissando, the bass part only by Bsn. The end of the phrase (59-60) is played in a rapid crescendo with four additional Hrn's.
- \*5: Vln.I and II play the melody in down-bow unison of *f*. For the bass part, Timp. only. From the brass, only Hrn. plays the inner part. Fl., two octaves above Vln., rhythmically traces the melody of the opening melody grace notes. Orchestration of the transition before and after this part is utterly superb.
- \*6: In **a'** too, Ob. continues to play the melody accompanied by Str., and Vln.I takes over the ending of the phrase.

The original music ends here, but Shostakovich added a repetition of **A** and **B**.

<b>A</b>	a (85-) 2Trp.	Trb, S.D., Cymb.
	a' (89-) Strings	Brass
	b (93-) 2Trp.	Strings
	a' (97-) 2Trp.	Trb.
	(100) (transition) Strings.	
<b>B</b>	a (101-) Cl. (+Vc.) *7	Strings
	b (109-) Trp.I	Strings, S.D., Cymb. *8
	a (117-) Picc, Fl. *9	Brass, Hrp, Triangle *9
	a' (125-) *10	
<b>Coda:</b>	(131- 132)	

\*7: Cl. plays the melody while Vc. traces it an octave higher with syncopations. It takes a remarkable ear to achieve this kind of sonic balance!

\*8: Of the strings, only Vln. I, II and Vla. accompany in pizzicato. Vln. II supports the melody of Trp. an octave lower.

\*9: Here again, one of four muted Hrns. of the brass section supports the melody.

\*10: In a' of [16] (125th bar - ), Hrp., Timp., Trb. and Bsn. are excluded, and the theme is recapitulated in hemiola. The last part of the phrase is taken over by Trb.

During two bars of the Coda, muting of the brass is gradually decreased as a crescendo develops.

The conclusion is a powerful tutti without Timp. (though some conductors add them).

*translated by L. J. Link and  
T. Kusunoki*



**Moderato**

Piccolo

Flauto

2 Oboi

Clarinetto(Sib)

Fagotto

4 Corni (Fa)

2 Trombe(Sib)

Trombone

Timpani

Triangolo

Tamburo

Piatti

Campanelli

Silofono

Celesta

Arpa

**I con sord.**

*dim.*

*f*

*pp*

*colla bacch di Timp.*

**Moderato**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

**I con sord.**

*pp*

*pp*

*pp*

*pp plus.*

*pp*

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Picc.

Fl.

Fag.

Cor.

Tuba

*espresso.*

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Archi

[2]

*l. solo*

*con sord. arco*

## TAHITI-TROT

Ob. I II [5]

Tr-ba [pp]

C-III

Cel.

Arpa *p non arpegg.*

Archi

C-III

Cel.

Arpa

Archi

22

Cl. [4] [p]

Sil. *pp*

Cel.

Arpa

Archi *plaz.*

23

Cl. [5]

Cor.

Sil.

Cel.

Archi *arco*

[p] *div.*

*mp sopr.*

33

Arch

Archit

r-be

rch:

Handwritten musical score for "The Rose Tree" featuring five parts: Flage (Flageolet), Treble, Tenor, Treble, and Bass. The score is written on five staves with a key signature of one flat and a common time signature. The music is in a simple, folk-like style with a repeating melody. The bass line is marked with a "58" at the beginning.



This is a page from a musical score, likely for a symphony. The page is divided into two systems of staves. The instruments listed on the left are Fl. (Flute), Fag. (Bassoon), Cor. (Cor Anglais), Tr-be (Trumpet), Tr-ne (Trombone), Timp. (Timpani), P-tti (Percussion), and Archl. (String Ensemble). The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). A section of the score is marked with the number 50. The page is numbered 54 at the bottom left.

9

Ob.

Fag.

Cel.

Archi

69

10

Ob.

Fag.

Tr-tre

Cel.

Archi

74

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Tr-be  
 Tr-ne  
 T-ro  
 P-tti  
 C-lli  
 Archi  
 pizz.  
 arco  
 80

Cor.

Tr-tre

Tr-ne

Tr-ro

P-tti

senza sord.

senza sord.

senza sord.

senza sord.

Archi

12

Cor.

Tr-tre

Tr-ne

Archi

92

Cl. *rit.* **13** *a tempo*

Cor.

Tr-be

Tr-ne

Archi

*p* *pp* *pizz.*

99 [mf] *p*

Cl.

Archi

103

**14** *I con sord.*

Tr-ba

Tr-ro

P-ttl

*colla bacch. di Timp.*

*pizz.* *pizz.* *pizz.*

Archi

*arco*

109

**15**

Pico.

Fl.

Ob.

Fag.

Cor.

Tr-be

Tr-ne

Tr-lo

T-ro

P-ttl

Arpa

Archi

*con sord.* *ppp con sord.* *ppp con sord.* *ppp con sord.* *ppp con sord.* *ppp* *arco*

114



16

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Timp.

Tr-lo

T-ro

P-tti

Arpa

120

16

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

Archl

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Timp.

Tr-lo

T-ro

P-tti

C-lli

Archi

127

senza sord.

senza sord.

senza sord.

senza sord.

arco

espr.

arco

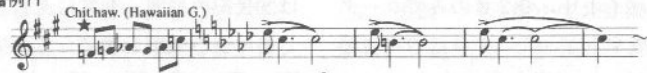
espr.

arco

arco

arco

## 譜例11



★8分音符は「」または「」に近いリズムで演奏される。

節～)では③のリズムによって主旋律はサクソフォーン(テノール)で続けられ、平行調と転ずる。

[B]は序奏と[A]の要素を含んだもので[譜例10]、アクセントを持つシンコペーションのリズムを特色とし、ほぼテュッティによって嬰へ短調で奏される。

短い[A] (32小節～)部分を経て、[C] (37小節～)で調性は変イ長調に流れ込み、リズムモチーフは③の逆行変形を用いながら、それによってハワイアン・ギターが旋律を奏でる[譜例11]。

[C] (61小節～)は $ff$ のテュッティ。

序奏部におけるリズム①上にハ長調で[C]の旋律が続けられる。

しばらく変ホ長調を経てクロマティックに進行した後、[A] (75小節～)が嬰へ短調に現れるが、次の[A] (83小節～)で直前の[A] はくり返し奏される。

続いてH(ロ)音のバス上に[A]および[C]の要素に基づいた間奏部が形成され、序奏部が上行するゼクエンツ転調の中に再現される。[A]、[B]、[C]の諸要素を含んだコーダ(105小節～)は主調である嬰へ短調へと向かい、最後はテュッティによる力強いブラガル終止で結ばれる。

●英・伊—楽器名略記対比表●

日	英	伊	日	英	伊
サクソフォーン	Sax.	Sax.	シロフォン	Xylo.	Sil.
トランペット	Trp.	Tr-ba.	バンジョー	Banjo	B-gio.
トロンボーン	Trb.	Tr-ne.	ハワイアン・ギター	Hawai. G.	Chithaw.
小太鼓(スネアドラム)	S.D.	T-ro.	ピアノ	Pf.	P-no.
ウッド・ブロック	W.B.	Legno	バイオリン	Vln.	V-no.
シンバル	Cymb.	P-ti.	コントラバス	C.b.	C-b.
グロッケンシュピール	Glocken.	C-lli.			

Shostakovich

## SUITE No.1 FOR JAZZ ORCHESTRA

### Commentary by Koichi Owa

Jazz was developed around the end of 19th century by African Americans particularly in New Orleans.

From this background in America, a genius, George Gershwin, develops. Jazz idioms greatly influenced many composers including Stravinsky, Milhaud, Ravel, Hindemith, Copland and Bernstein. Russia's important 20th century composers such as Prokofiev and Shostakovich were also attracted to this music.

What is called jazz actually covers various fields and has many styles. From Ragtime to blues, boogie-woogie or the Charleston, jazz has a

wide range and typically three major characteristics: 1) syncopated rhythms, 2) the blue note scale (\*1), and 3) improvisation.

Shostakovich (1906-1975) has several works in jazz style. One is the present piece (1934) which consists of three movements. The other is *Suite No.2* for Promenade Orchestra (1938) with eight movements. The late twenties and early thirties, when he composed these works, were the age of swing jazz by big bands, which began with Duke Ellington and Louis Armstrong and brought to its prime by Benny Goodman. Especially

(\*1):



The scale in which B, G and E are played flat. This derives from African music which has 'quarter tones.'

around the end of the thirties, one dance band emerged after another attesting to the popularity of such ensembles.

Shostakovich became interested in jazz in his late teens when he was a student and there are indications he attended quite a few jazz concerts. He may have had a close relationship with one of the most popular jazz groups of the time, Leonid Utyosov and his orchestra band. It was in 1934, or four years after meeting Utyosov, that he completed this *Suite No. 1 for Jazz Orchestra*. The Soviet Commission for the 'Advancement of Jazz' decided to hold a contest for original compositions and asked Shostakovich to write a work which would be considered a model for reference by the contestants. In terms of technique, rather than simply jazz as such, the work combines rather refined light music with his own distinct idiom exemplified by his first symphony. Such characteristics reflect the blending of jazz and popular music which was typical of Utyosov's

orchestra which strongly influenced Shostakovich.

The first performance was on March 24, 1934, in Leningrad, and the score was published in 1941 by the USSR Music Fund.

Later, L. Atovmyan made a piano arrangement (1947).

#### Instrumentation:

Saxophones  
soprano (B $\flat$ ) [switching to alto (E $\flat$ )]  
alto (E $\flat$ )  
tenor (B $\flat$ )  
2 Trumpets (B $\flat$ )  
Trombone  
Snare drum  
Wood block \*1  
Cymbal  
Glockenspiel \*2  
Xylophone  
Banjo  
Hawaiian guitar \*3  
Piano  
Violin  
Contrabass

\*1 - *Legno* here it refers to the Chinese wood block.

\*2 - *Campanelli* here refers to a glocken-

*spiel* with a range of two and a half octaves.

\*3 - *Hawaiian guitar*, often referred to as steel guitar, is an electric guitar. The variation was made from conventional guitars imported into Hawaii, and thus its history is still very short. With steel strings only, it is played on the lap (or supported by a stand); the player generates the melody by pressing the finger board with a steel-stick attached to a left-hand finger. Portamento is realized by sliding the steel-stick upwards. Apart from the Hawaiian music, steel guitars are widely used in American Western music.

The present publication is contained in the Volume 10 of the *Complete Works of Shostakovich*, State Music Publisher, Moscow, (1984) based on the composer's autograph score preserved at the State Central Glinka Museum of Musical Culture (fond 32, bit of Storage No.72). The 1941 edition, collated with the following: the *Blues* parts (arranged by

V. Derzhanovsky, Moscow 1939), the *Waltz* parts (Moscow 1951), and the 1947 piano version transcribed by L. Atovmyan.

#### Musical Analysis:

##### 1. Waltz

##### *Moderato 3/4*

The entire composition takes a free, compound ternary form with an intermediate part of [B] in E in between, in G minor throughout. The structure is as follows:

[A] (a+b+a') - [B] (a+a'+b) - [A] (a'') - Coda

[A] (5th bar - ) In (a), after the 4-bar introduction, muted trumpets present the melody in G minor [Ex. 1]. This changes to C major in (b), and soprano saxophone takes over the preceding melody [Ex. 2]. In





(a'), the opening melody is repeated in the principal key by trombones with counterpoint by the violin [Ex. 3]. With a codetta from the rhythmic motif of (b), the music moves to the middle part. From the perfect cadence in G minor, it suddenly changes to the dominant in E, and in the very next bar modulates to E major.

[B] (52nd bar -) (a) is basically a dialogue between violin plus glockenspiel and saxophones [Ex. 4]. (a') is repeated in much the same way in the parallel key of E minor. Here, the rhythmic motif of the intermediate part (a) (52nd bar -) appears. (b) functions as a bridge to the chromatic scale modulations by

the rhythm  $\text{♩} \text{♩} \text{♩}$  of (b) in [A]. The tonality now shifts into G minor.

Recapitulation part [A] in (a'') (92nd bar -), on the upbeat, the trombone plays this number's opening theme, and, as in the exposition, moves back and forth within the parallel key of G major over a counterpoint by the violin. The main theme is played by saxophones tutti once again. Through a sequence of chromatic scale modulations by the rhythmic motif of  $\text{♩} \text{♩} \text{♩}$ , beginning from the latter part of (a') of [B] over to (b), the music concludes with the 8-bar coda (124th bar -) in G major of violin and glockenspiel.



## 2. Polka

### Allegretto 2/4

The entire composition is in a free ternary form alla Rondo as [A] - [B] - [C] - [C'] - [A'], and the main key is C major.

[A] (4th bar -) after the 4-bar introduction by trumpets and muted trombone, the theme is played by the xylophone [Ex. 5] accompanied by strings, piano and banjo. This rhythmic motif of  $\text{♩} \text{♩} \text{♩}$  was already implied in the introduction, and is quite skillfully used throughout.

In [B] (25th bar -), the tonality changes to A flat major, and trumpets play the main theme [Ex. 6]. This upward sixth modulation, as in the waltz, is one of Shostakovich's favorite techniques and


characterized by short and unexpected cadences.

In [C] (41st bar -), after a short cadence in the key of C minor, the theme now emerges from the alto saxophone again in the key of A flat major [Ex. 7]. Elements of [A] and [B] are included in the rhythmic motif of accompaniments by piano, strings, and others.

Through a sudden modulation in short sequences (B flat minor - C minor - D flat major - C minor), the tonality in [C'] changes to F major, and the theme of [C] is repeated by the tenor saxophone. This is a short variation of the [C] part, and its rhythmic motif of the accompanying part is adopted from [A] and [B] as in the previous section of [C], except that the violin is omitted. The





rhythmic motif of  played by piano and violin in [C] is handed over to the snare drum.

The main theme, [A] is recapitulated in C major through a transition of 8 bars made of fragments of [B] and the rhythmic motif of [A].

[A]' (81st bar - ) although the 4-bar introduction is included here as in the opening part, the instrumentation differs. The theme's rhythm, presented by solo violin accompanied with piano and glockenspiel, changes from two sixteenth-notes to triplets.

In the ending, only solo violin and piano play the recapitulation [A]', which can be regarded as similar to a coda.

### 3. Fox-Trot \*

*Moderato 2/4*

\*The Russian title is *Blues* in parentheses.



Even though the blues style has variations, the tempo here is much faster than blues.

Fox-trot soon became synonymous with dance music and spread to Europe. In 4/4 time, it indicates the steps as well as the dance rhythms in jazz tempo, going back all the way to Ragtime. It was highly popular in the U.S. around the beginning of the 20th century.

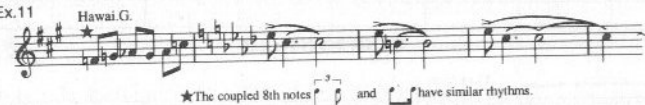
With E sharp minor as its axis, the structure includes such rondo-like elements as [A] — [A]' — [B] — [A]" — [C] — [C]' — [A]" — [A]" — (Coda). In a free form, the entire work can be viewed as one long variation.


[A] (1st bar - ) After an introduction in the key of E sharp minor [Ex. 8], the theme is played by tenor saxophone [Ex. 9]. The main (rhythmic) motif that appears from the start of the introduction to this [A] part runs

Ex.10



Ex.11



almost throughout the music in different rhythms as ① ,

② ,

③ .

(③ is a variation of augmented retrograde). In [A]' (16th bar - ), the main melody is continued by tenor saxophone in the rhythm of ③, and modulates to a relative key.

[B] contains the elements in the introduction and [A] [Ex. 10]. It is characterized by accented syncopation, and is played almost by tutti in the key of F sharp minor.

In [C] (37th bar - ), through a short part of [A]" (32nd bar - ), the tonality changes to A flat major. As for the rhythmic motif, the retrograde variation of ③ in the above is used, over which the Hawaiian guitar plays the melody [Ex. 11].

[C]' (61st bar - ) is played by tutti

in *ff*. Over the rhythm of ① in the introduction, the melody of [C] continues in C major.

The key of E flat major continues for a while but the next part progresses chromatically. Then, [A]" (75th bar - ) is played in F sharp minor. In [A]" (83rd bar - ), the immediately preceding [A]" is repeated.

Then, with the bass note 'B', an interlude is formed which is based on elements of [A] and [C], and the introduction part is recapitulated in an upward modulation. The coda (105th bar - ) which contains various elements of [A], [B] and [C] moves toward F sharp minor, and the ending is concluded by a powerful plagal cadence by tutti.

translated by L. J. Link and  
T. Kusunoki

# ●ORCHESTRA●

3 Sassofoni (Sax.): 3 Saxophones (Sax.):  
 soprano in Si $\flat$  soprano in B $\flat$   
 alto in Mi $\flat$  alto in E $\flat$   
 tenore in Si $\flat$  tenor in B $\flat$

2 Trombe in Si $\flat$  2 Trumpets in B $\flat$   
 (2 Tr-be., 1 Tr-ba.) (Trp.)  
 Trombone (Tr-ne.) Trombone (Trb.)

Campanelli (C-lli.) Glockenspiel (Glock.)  
 Silofono (Sil.) Xylophone (Xylo.)  
 Tamburo (T-ro.) Snare Drum (S.D.)  
 Legno (Legno) Wood Block (W.B.)  
 Piatto (P-tto.) Cymbal (Cym.)

Bangio (B-gio.) Banjo (Banjo)  
 Chitarra hawayana Hawaiian guitar  
 (Chit.haw.) (Hawai.G.)

Piano (P-no.) Piano (Pf.)

Violino (V-no.) Violin (Vln.)  
 Contrabasso (C-b.) Contrabass (C.b.)

Instrument names in abbreviated English and Italian.

# SUITE NO.1 FOR JAZZ ORCHESTRA (1934)

## 1. WALTZ

D. Shostakovich

**Moderato** 1

Sopr. (Sib)

Sax. Alto (Mib)

Ten. (Sib)

2 Trombe (Sib)

Trombone

Campanelli

Bangio

Piano

Violino

Contrabasso

Tr-ba

Tr-ne

B-gio

P-no

V-no

C-b.

*I sola con sord.*  
*pp cress.*

*plss.*  
*p*

*g*

S. 2  
 Sax. A.  
 T.  
 Tr-be  
 Tr-ne  
 C-lli  
 B-glo  
 P-no  
 V-no  
 C-b. 18

*p espress.*

S.  
 Sax. A.  
 T.  
 Tr-be  
 Tr-ne  
 C-lli  
 B-glo  
 P-no  
 V-no  
 C-b. 23

S.  
 Sax. A.  
 T.  
 Tr-be  
 Tr-ne  
 C-lli  
 B-glo  
 P-no  
 V-no  
 C-b. 30

S. 3  
 Sax. A.  
 T.  
 Tr-be  
 Tr-ne *con sord.*  
 C-lli  
 B-glo  
 P-no  
 V-no  
 C-b. 36

*p espress.*  
*mf espress. cresc.*

4

*p espresso.*

S.

Sax. A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

42

5

*I sola*

*pp*

*p*

*p*

S.

Sax. A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

48

*p espresso.*

S.

Sax. A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

54

S.

Sax. A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

60



6

S. *pp*

Sax.A.

T. *espress.*

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

66

7

S. *pp*

Sax.A. *pp*

T. *pp*

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

72

rit.

S.

Sax.A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

78

8 a tempo

S. *p*

Sax.A. *pp*

T. *pp*

Tr-be

Tr-ne *p*

C-lli *p*

B-glo

P-no

V-no

C-b.

84

9

S.

Sax.A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

*solo*

*espress.*

*f espress.*

91

S.

Sax.A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

97

S.

Sax.A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

103

10

S.

Sax.A.

T.

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

*p espress.*

*cresc.*

*p espress.*

*cresc.*

*p espress.*

*cresc.*

*p espress.*

*cresc.*

109

11

S. *f* *dim.* *p*

Sax. A. *f* *dim.* *p*

T. *f* *dim.* *[p]*

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

115

12

S. *pp* *pp* *pp*

Sax. A. *pp* *pp* *pp*

T. *pp* *pp* *pp*

Tr-be

Tr-ne

C-lli

B-glo

P-no

V-no

C-b.

123

## 2. POLKA

13 Allegretto

Sopr. (Sib)

Sax. Alto (Mib)

Ten. (Sib)

con sord. *p*

2 Trombe (Sib)

con sord. *p* *[con sord.]* *gliss.*

Trombone

Tamburo

Campanelli

Silofono

Bangio

Piano

Violino

Contrabasso

Sil.

B-glo

P-no

V-no

C-b.

plizz.

plizz.

6

Sil. 

H-glo 

P-no 

V-no 

C-b. 

S.   
[14] *p*

Sax.A.   
[p]

T.   
[p] *espress.*

Tr-be   
*p*

Tr-ne 

Sil. 

B-glo 

P-no   
*f*

V-no 

C-b.   
*arco*

S. 

Sax.A. 

T. 

Tr-be 

Tr-ne   
*pp*

Sil. 

B-glo 

P-no 

V-no   
*pluss.*

C-b.   
*26*

S. 

Sax.A. 

T. 

Tr-be 

Tr-ne 

Sil. 

B-glo 

P-no 

V-no 

C-b.   
*33*



15

S.

Sax. A.

T.

Tr-be

Tr-ne

Sil.

B-glo

P-no

V-no

C-b.

*f espress.*

*ppp*

*f marc.*

*arco*

*gliss.*

*gliss.*

*gliss.*

41

S.

Sax. A.

T.

Tr-be

Tr-ne

Sil.

B-glo

P-no

V-no

C-b.

*II*

*gliss.*

*gliss.*

*gliss.*

48

rit. 16 a tempo

S.

Sax. A.

T.

Tr-be

Tr-ne

T-ro

Sil.

B-glo

P-no

V-no

C-b.

*solo*

*f espress.*

*II*

*pizz.*

54

S.

Sax. A.

T.

Tr-be

Tr-ne

T-ro

B-glo

P-no

V-no

C-b.

50

S.  
Sax. A.  
T.  
Tr-be  
Tr-ne  
T-ro  
B-glo  
P-no  
V-no  
C-b.

[17]  
S.  
Sax. A.  
T.  
Tr-be  
Tr-ne  
T-ro  
P-no  
V-no  
C-b.

[18]  
S.  
Sax. A.  
T.  
Tr-be  
Tr-ne  
T-ro  
P-no  
V-no  
C-b.  
C-III  
P-no  
V-no  
C-b.  
C-III  
P-no  
V-no  
P-no  
V-no

65

10

The musical score is for a piece titled "Saxophone Concerto" by A. Sax. It is a full orchestral score with multiple staves. The instruments listed on the left are: I. Sax. II. T. Tr. - be Tr. - ne T. - ro P. - tto B. - glo P. - no V. - no C. b. The score is written in 2/4 time and features a key signature of one sharp (F#). The music is divided into measures, with a repeat sign and a first ending bracket labeled "21" appearing in the middle of the score. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). The score is a page from a larger manuscript, with the page number "21" visible in the top right corner.

Handwritten musical score for "The Rose Tree". The score is written on six staves, labeled on the left as Clt. haw., P. no., V. no., and C. b. (with an additional unlabeled staff below C. b.). The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time (C). The score includes a repeat sign at the beginning and a double bar line at the end. The tempo/mood is marked "Allegretto". The score is numbered "23" in the top right corner. The word "sola" is written above the first staff. The score is written in ink on aged paper.



Tr-ne *pp* *gliss.*

Chit.haw.

P-no *p*

C-b. *41 pp*

Tr-ne *gliss.*

Chit.haw.

P-no

C-b. *42*

Tr-ne *gliss.*

Chit.haw.

P-no

C-b. *51*

Tr-be *pp*

Tr-ne

Chit.haw.

P-no

C-b. *55*

24

I

A.

Sax. II

T.

Tr-be II

Tr-ne

T-ro *f cresc.*

P.tto

Chit.haw.

B-glo

P-no

V-no

C-b. *59 p* *[Arco]*

[illegible]

87

27

A. *pp cresc. poco a poco*

Sax. II *pp cresc. poco a poco*

T. *pp cresc. poco a poco*

Tr.be *pp cresc. poco a poco*

Tr.ne *pp cresc. poco a poco*

T.ro *pp cresc. poco a poco*

C-III *pp cresc. poco a poco*

B-glo *[cresc. poco a poco]*

P-no *cresc. poco a poco*

V-no *cresc. poco a poco*

C-b. *cresc. poco a poco*

A. *pp cresc. poco a poco*

Sax. II *pp cresc. poco a poco*

T. *pp cresc. poco a poco*

Tr.be *pp cresc. poco a poco*

Tr.ne *pp cresc. poco a poco*

T.ro *pp cresc. poco a poco*

B-glo *pp cresc. poco a poco*

P-no *pp cresc. poco a poco*

V-no *pp cresc. poco a poco*

C-b. *pp cresc. poco a poco*

A. *pp dim.*

Sax. II *pp dim.*

T. *pp dim.*

Tr.be *pp*

Tr.ne *pp*

T.ro *pp*

B-glo *p*

P-no *p*

V-no *p*

C-b. *p*

A. *pp < 100*

Sax. II *pp < 100*

T. *pp < 100*

Tr.be *pp < 100*

Tr.ne *pp < 100*

T.ro *pp < 100*

P-tto *pp < 100*

B-glo *pp < 100*

P-no *pp < 100*

V-no *pp < 100*

C-b. *pp < 100*

### 3. フォックストロット

\*『ブルース』と名付けた小品として1939年と1951年にスコアが出版された。

1小節 小太鼓 手稿譜では *f* と記されている。[当版は出版されたスコアに従った。]

8小節 トランペット 手稿譜では休止となっている。1939年出版のフル・スコアに従った。

15小節 トランペット、トロンボーン 手稿譜では *con sord.* が欠落している。1939年のフル・スコア出版の際に付けられた。

16小節 ピアノ、コントラバス 手稿譜では休止となっている。82小節も同様。

21, 23小節 バンジョーおよびピアノ 手稿譜では3拍目と4拍目はない。出版されたフル・スコア\*に従って記入する。

27小節 小太鼓 既出版のスコア\*では休止としている。手稿譜の該当箇所は多くの訂正

が書き込まれ、判読がしやすい。故に編集者によって似かよった25小節に従って補足した。

33~40小節 コントラバス 手稿譜では休止となっているが、今回のスコアの出版に際し補足した。

60~74小節 トロンボーン 手稿譜では——60小節は全休止、61小節に *senza sord.*、74小節には *con sord.* と記されている。

### FOOTNOTES TO TAHITI TROT OP.16

By the editor of the *Complete Works of Shostakovich*, Moscow, 1984

N.B. Unless otherwise indicated, all additions were made by the editor.

1st Bar : In the autograph score, the 4/4 signature [indicated as 2/2 in this present score] was missing. (Words in [ ] are the present score publisher's)

4th Bar : Clarinet, Horn  
Slurs were added by the editor.

5th and 13th Bars: Cello  
The autograph score indicated *con sord.* [from the 5th bar]. Later, the 5th bar was changed to 'pizz,' by the composer, but the 13th bar remains with *con sord.* [*arco*].

35th - 36th Bars: Strings

59th Bar : Horns, Trumpets, Trombone  
Staccato is added.

35th Bar : Xylophone  
The bar here was added based both on a supposition from the 27th, 67th and 115th bars and on *Tahiti Trot*, which has an instrument organization variation inserted into *The Golden Age*.

84th Bar : Flute  
In the autograph score, it is a rest for flute, but here, similar notes for piccolo and clarinet have been added.

100th and 101st Bars : The strings  
Dynamic marks are added.

101st Bar : Cello  
'I Solo', in pencil, is written in the autograph score.

129th and 130th Bars : Horns  
The third and the fourth notes were penciled in each part of the autograph score.



## FOOTNOTES TO SUITE No.1 FOR JAZZ ORCHESTRA

By the editor of the *Complete Works of Shostakovich*, Moscow, 1984  
*N.B.* Unless otherwise indicated, all additions were made by the editor.

In the autograph score, the following title is given to this number: *A suite for 3 saxophones, 2 trumpets, trombone, banjo, percussion, piano, violin and contrabass.*

The following points need to be noted: "According to the score, the first saxophone player should be equipped with a soprano saxophone in B $\flat$  and an alto saxophone in E $\flat$ " and "a banjo player can be the Hawaiian guitar player at the same time."

The autograph score indicates that a tenor saxophone may be substituted by a baritone saxophone.

### 1. Waltz

43rd and 45th Bars:

In the "Suite for Piano" (1947, transcribed by Atovmyan) and in the score (*Waltz* part, published 1951), a *rit.* is added to the 43rd bar and a *tempo* to the 45th bar. The present score is based on the autograph and the full score (published 1941).

67th and 80th Bars:

Although the contrabass part is given a rest in the autograph score and the 1941 published score, this present score is transcribed from the 1951 score.

91st and 92nd Bars:

Alto and tenor saxophones and trombone are written inaccurately in the autograph score and 1941 score. At the time of publishing the "Suite for Piano", an emendation was made.

### 2. Polka

58th and 59th Bars:

In the autograph score, the right hand for the piano is as follows:



The same is written for the 60th through 63rd bars.

### 3. Fox-Trot

[\* As a piece named *Blues*, the score was published in 1939 and 1951.]

1st Bar : Snare Drum

In the autograph score; but the present score follows the published score (1941).

8th Bar: Trumpets

A rest in the autograph score. This present score follows the published score (\*1939).

15th Bar: Trumpets and Trombone

*con sord.* is missing in the autograph score. At the time of publishing the \*1939 score, it was added.

16th Bar: Piano, Contrabass

A rest in the autograph. The same in the 82nd bar.

21st and 23rd Bars: Banjo, Piano

The third and fourth beats are omitted in the autograph. They are included here (following the \*1939 and \*1951 scores).

27th Bar : Snare Drum

A rest in the previously published scores (\*1939, \*1951). In the autograph score, it is very difficult to read this part, for many corrections were added. Therefore, it was emended by the editor based on the 25th bar which resembles it.

33rd - 40th Bars: Contrabass

Added notes; it is a rest in the autograph score.

60th - 74th Bars: Trombone

The autograph score says: A whole rest for the 60th bar, *senza sord.* for the 61st bar, and *con sord.* for the 74th bar.

*translated by L. J. Link and  
 T. Kusunoki*