

УВЕРТЮРА

F-dur

[Первая редакция]

Andante

2 Flauti
2 Oboi
2 Clarinetti B
2 Fagotti
1 Corno F
1 Tromba F
Timpani

Andante

I
Violini
II
Viola
Violoncelli
Contrabassi

16

Fl.

Ob.

Cl.

Fg.

ARCHI

20

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

ARCHI

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Tp.

ARCHI

pizz.

arco

Allegro molto 30

Cl.

Fg.

Cr.

Allegro molto


ARCHI

pizz.

Cl.
Fr.
Cr.
ARCHI

Cl.
Fr.
Cr.
ARCHI

40

•• В этом такте, вероятно, пропущена партия Viols, а именно 

Fl.
Ob.
Cl.
Fg.
Cr.
ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
ARCHI

50

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.

ARCHI

arco
mf
mf
mf

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

pizz.
arco
mf
pizz.
mf
p
pizz.
p

Ob.
Cr.

ARCHI

I
arco p
pizz. p
arco
p
pizz.
p

*) Исправлено редактором по аналогии с репризой. У Чайковского этот такт нотрован так:

Ob. I

Fg. I

Cr.

ARCHI

80

p

sf

p

Fl. I

Cl. I

Fg. I

ARCHI

90

mf

pp

Fl. I

Ob.

Cl. I

ARCHI

100

p

Ob. I

Cr.

ARCHI

p

110

Ob. I

Fg.

ARCHI

120

Fl.

Cl.

Fg.

ARCHI

Fl. I

Ob.

Cl.

Fg.

ARCHI

130

Fl.

Ob.

Cl.

Fg.

Cr.

Frb.

Tp.

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

pp

Ob.
Cl.
Fg.
Cr.

p

ARCHI

p

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.

ARCHI

cresc.
f
ff

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

f

ARCHI

160

Fl. I
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

Fl. I
Ob.
Cl.
Fg.
Cr.
Trb.

ARCHI

170

Fl. I
Ob.
Cl.
Fg.
Cr.
Trb.

ARCHI

180

Fl. I
Ob.
Cl.
Fg.

ARCHI

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

ARCHI *arco* *p* *sf* *pp*

Fl. *a2* *f* **190** *p*

Ob. *a2* *f* *p*

Cl. *a2* *f* *p*

Fg. *a2* *f* *p*

Cr.

Trb.

ARCHI *f* *sf* *p* *arco* *f* *sf* *p*

Fl. *I* *p* **200**

Ob. *I* *p*

Cr. *p*

ARCHI *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cr.

ARCHI *p dolce* *pizz.* *p*

210

Fl. *pp* *pp* *pp* *pp*

Ob. *pp* *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp*

Fg. *pp* *pp* *pp* *pp*

Cr. *pp* *pp* *pp* *pp*

ARCHI *pp* *pp* *pp* *pp*

Fl. *f* *f* *f* *f*

Ob. *f* *f* *f* *f*

Cl. *f* *f* *f* *f*

Fg. *f* *f* *f* *f*

Cr. *f* *f* *f* *f*

ARCHI *f* *f* *f* *f*

221

Ob. *mf* *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mf*

Fg. *mf* *mf* *mf* *mf*

Cr. *mf* *mf* *mf* *mf*

Trb. *mf* *mf* *mf* *mf*

Tr. *mf* *mf* *mf* *mf*

ARCHI *mf* *mf* *mf* *mf*

Fl. *f* *f* *f* *f*

Ob. *f* *f* *f* *f*

Cl. *f* *f* *f* *f*

Fg. *f* *f* *f* *f*

Cr. *f* *f* *f* *f*

Trb. *f* *f* *f* *f*

Tr. *f* *f* *f* *f*

ARCHI *f* *f* *f* *f*

230

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.
ARCHI

240

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.
ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
ARCHI

250

Fl.
Ob.
Cl.
Fg.
Cr.
ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
Tp.

ARCHI

Musical score for page 108, measures 250-259. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), and Strings (ARCHI). The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained chords and rhythmic patterns. A double bar line is present at the end of measure 259.

260

Fl.
Ob.
Cl.
Fg.
Cr.

ARCHI

Musical score for page 108, measures 260-269. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), and Strings (ARCHI). The woodwinds continue their melodic development. The strings play a more active role with moving lines. A double bar line is present at the end of measure 269.

Fl.
Ob.
Cl.
Fg.
Cr.

ARCHI

Musical score for page 107, measures 250-259. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), and Strings (ARCHI). The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained chords and rhythmic patterns. A double bar line is present at the end of measure 259.

270

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.

ARCHI

Musical score for page 107, measures 270-279. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trombone (Trb.), and Strings (ARCHI). The woodwinds continue their melodic development. The strings play a more active role with moving lines. A double bar line is present at the end of measure 279.

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

Cr.
ARCHI

Fg.

Cr.

ARCHI

300

Ob.

Cl.

Fg.

ARCHI

p cresc.

p

p cresc.

f

sf

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

310

Ob. I

Cl. I

ARCHI

pp

ppizz.

pp

ppizz.

pp

pp

pp

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trp.

ARCHI

mf

mf

mf

mf

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

arco

arco

arco

arco

arco

mf

320

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trp.

ARCHI

p

p

p

f

mf

f

f

f


f

f

f

f

f

⁹Исправлено редактором по замечаниям К. Сметанки (1877). Чаковский первая половина такта нотирована так: 

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

330

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

340

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.
ARCHI

Fl.
Ob.
Cl.
Fg.
ARCHI

350

cresc.

Fl.
Ob.
Cl.
Fg.
ARCHI

ff

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.
ARCHI

360

mp

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI

370

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Tp.

ARCHI