

УВЕРТЮРА

F-dur

[Вторая редакция]

Moderato assai

2 Flauti

2 Oboi

2 Clarinetti B

2 Fagotti

I solo
4 Corni F
p dolce

2 Trombe F

3 Tromboni

Timpani

Moderato assai

Violini I

Violini II

Viole

Violoncelli

Contrabassi

p

Fl
Ob.
Cl.
Fg.
Cor. I
Trb. I

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr. I II

ARCHI

20

Fl. I
Ob.
Fg. I
Cor. I

ARCHI

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

ARCHI

*) В автографе здесь левая описка

**) В автографе этом такте левно ошибочно помечено, что играют 2 фюгата, а именно

Largamente 40

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. I, II *ff*

Trb. *ff*

Largamente

ARCHI *pp* *ppizz.*

50 *poco a poco accelerando*

Fl. *p* *craso.*

Ob. *p* *craso.*

Cl. *p* *craso.*

Cr. I, II *p* *craso.*

Trp. *pp* *craso.*

poco a poco accelerando

ARCHI

• Написано карандашом рукой Чайковского

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fg. *p*

Cr. *dim.*

Trb.

Trbn.

Trp. *dim.*

ARCHI *arco* *p*

60

Fl. *a2* *mf*

Ob. *a2* *mf*

Cl.

Fg. *a2* *mf*

Cr.

Trb.

Trbn.

Trp.

ARCHI *Forz.* *Forz.* *Forz.* *arco* *mf* *arco* *mf*

*) В автографе в этом такте партии Сопри III и IV явно помарканы ошибочно:

70

Fl. *a2* *mf*

Ob. *a2* *mf*

Cl.

Fg. *a2* *mf*

Cr.

Trb.

Trbn.

Trp.

ARCHI *p*

Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.
Tp.

ARCHI

cresc.
cresc.
cresc.
cresc.

div.
simile
simile
simile

80

Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.
Tp.

ARCHI

ff
ff
ff
ff

90

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

ARCHI

dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

Fl.
Ob.
Cl.
Fg.
Trb.
Trbn.
Tp.

ARCHI

a2
unio.
morendo
morendo
morendo

100

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

p
pp
cresc.
pp
pizz.
p
pizz.
p
arco
arco

a2

110
Allegro con spirito

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

p
pizz.
p
pizz.
p

*) В последующих 4 тактах багеты изменены редактором по согласованию с репризой (см. такты 376-380)

в автографе эти такты изложены:

ARCHI

120

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

ARCHI

В последующих 4 тактах фэготы изменены редактором по согласованию с режиссёром (см. такты 386-390)
в автографе эти такты вложим:

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tr.

ARCHI

130

Fl. *p*

Ob.

Cl.

Fg.

Tp.

pizz.

ARCHI

Fl.

Fg.

ARCHI

140

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fg. *mf* *cresc.*

Cr. *mf* *cresc.*

Trb. *mf* *cresc.*

Trbn. *mf* *cresc.*

Tp. *mf* *cresc.*

ARCHI *arco* *mf* *cresc.*

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

mf cresc.

f

III

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

f

a2

f

f

f

f

f

f

f

160

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

170

Ob.
ARCHI
Ob.
Cr. III
Cr. IV
ARCHI

180

Musical score for page 142, measures 180-189. The score includes parts for Fl. I, Cl. I, Fg., and ARCHI (Violins, Violas, Cellos, Double Basses). Dynamics include *p cresc.*, *f*, *pp*, and *ppizz.* (pizzicato). There are also performance markings like *div* and *pp* above the woodwind staves.

Musical score for page 142, measures 190-199. This section includes parts for Fl. I, Cl. I, and ARCHI. The woodwind parts feature melodic lines with dynamics like *f* and *pp*. The string parts provide harmonic support.

200

Musical score for page 143, measures 200-209. The score includes parts for Fl. I, Ob., Cl. I, Cr. III/IV, and ARCHI. Fl. I has a *I solo* marking. Dynamics include *p cresc.*, *f*, *pp*, and *cresc.*. There are also markings for *arco* (arco) and *p* (piano).

Musical score for page 143, measures 210-219. This section includes parts for Fl. I, Cr., and ARCHI. The woodwind parts continue with melodic and rhythmic motifs. Dynamics include *f* and *pp*.

210

Fl.
Ob.
Cl.
Fg.
Cr.

ARCHI

Музыкальные ноты для духовых инструментов (Флюгельгорн, Обойра, Кларнет, Фагот, Корнет) и струнных инструментов. Включены динамические обозначения *p cresc.* и *cresc.*.

Fl.
Ob.
Cl.
Fg.
Cr. I, II

ARCHI

rosa a rosa cresc.

Музыкальные ноты для духовых инструментов (Флюгельгорн, Обойра, Кларнет, Фагот, Корнет I и II) и струнных инструментов. Включены динамические обозначения *cresc.* и текст *rosa a rosa cresc.*.

220

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Trp.

ARCHI

Музыкальные ноты для духовых инструментов (Флюгельгорн, Обойра, Кларнет, Фагот, Корнет), трубных инструментов (Труба, Тромбон, Трупа) и струнных инструментов. Включены динамические обозначения *p* и *f*.

230

Fl.
Ob.
Cl.
Fg.

Musical score for woodwinds (Flute, Oboe, Clarinet, Bassoon) on page 146. The score is written in treble clef with a key signature of one flat. It features various musical notations including slurs, accents, and dynamic markings.

Cr.
Trb.
Trbn.

Musical score for brass instruments (Cornet, Trombone, Trombone) on page 146. The score is written in treble clef with a key signature of one flat. It includes dynamic markings such as *p* and *acc.*

Tp.

Musical score for Trumpet on page 146, written in bass clef with a key signature of one flat.

ARCHI

Musical score for strings (ARCHI) on page 146, written in treble and bass clefs with a key signature of one flat. It includes the instruction *pizz.* (pizzicato) and dynamic markings like *p*.

240

Fl.
Ob.
Cl.
Fg.

Musical score for woodwinds (Flute, Oboe, Clarinet, Bassoon) on page 147. The score is written in treble clef with a key signature of one flat. It includes dynamic markings such as *p* and *cresc.*

Cr.
Trb.
Trbn.

Musical score for brass instruments (Cornet, Trombone, Trombone) on page 147. The score is written in treble clef with a key signature of one flat. It includes dynamic markings like *p* and *cresc.*

Tp.

Musical score for Trumpet on page 147, written in bass clef with a key signature of one flat.

ARCHI

Musical score for strings (ARCHI) on page 147, written in treble and bass clefs with a key signature of one flat. It includes the instruction *arco* (arco) and dynamic markings like *p* and *cresc.*

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fg. *mf* *cresc.*

Cr. *mf* *cresc.*

Tib. *mf* *cresc.*

Trbn. *mf* *cresc.*

Tp. *mf*

ARCO *mf* *cresc.*

ARCI *mf* *cresc.*

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fg. *mf* *cresc.*

Cr. *mf* *cresc.*

Trbn. *mf* *cresc.*

Trba. *mf* *cresc.*

Tp. *mf* *cresc.*

ARCO *mf* *cresc.*

ARCI *mf* *cresc.*

250

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

*) В автографе в этом месте партии Сопри I.II негированы явно ошибочно:

Ср. I.II

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

260

270

Fl. I

Ob.

Cl.

Fg.

Cr. I

Cr. II

Tbb.

ARCHI

Fl. I

Ob.

Cl.

Fg.

ARCHI

280

Fl.

Cl. I

Ff.

ARCHI

Fl.

Ob.

Cl.

Fg.

Cor. III/IV

ARCHI

290

Fl. I
Ob.
Cl.
pizz.

ARCHI

Fl. I
Ob.
Cl.
Fg.
Cor. I, II
arco
arco
arco
arco
pizz.

ARCHI

Fl. I
Ob.
Cl.
Fg.
Cor. I, II
div.
p
arco.

ARCHI

Fl. I
Ob.
Cl.
Fg.
Cor. I, II
p
unis.
p
arco

ARCHI

*) В автографе в этом такте слышны погрешности:



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

Ob. *a2* *f* *a2*

Cl. *a2* *f* *a2*

Fg. *a2* *f* *a2*

Cr. *f* *a2*

Tr. *f*

Trbn. *f*

Tp. *f*

ARCHI *f*

320

Fl. *a2*

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

330

Fl. *a2* *sempre ff*

Ob. *sempre ff*

Cl. *a2* *sempre ff*

Fc. *sempre ff*

Cr. *ff*

Trb. *ff*

Trba. *ff*

Tp. *ff*

ARCHI *sempre ff*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fc. *a2*

Cr. *a2* *ff*

Trb. *a2* *ff*

Trba. *ff*

Tp. *ff*

ARCHI *ff*

*) a2

340

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tr.

ARCHI

*) Последующие 10 тактов Чайковский переинструментовал. В основном тексте мы даем последнее (исправленное) наложение, потронованное в автографе карандашом; первое же наложение приводим печатом, как примечание.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tr.

ARCHI

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *a2*

Cr. *a2*

Trb. *a2*

Trbn. *f*

Tp. *ff*

ARCHI *div.*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fg. *a2*

Cr. *a2*

Trb. *a2*

Trbn. *f*

Tp. *f*

ARCHI *calc.*

Fl. *a2*

Ob.

Cl.

Fg. *a2*

Cr. *a2*

Trb. *a2*

Trbn. *ff*

Tp.

ARCHI

Fl. *a2*

Ob.

Cl.

Fg. *a2*

Cr.

Trb.

Trbn.

Tp.

ARCHI

360

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

Andante

Fl.

Cl.

Vc.

370

Fl.

Cl.

V. I.

Vie

Allegro con spirito

Fg.

Allegro con spirito

per est.

ARCHI

pizz.

pizz.

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cr. *p*

Tp. *p*

ARCHI

pizz.

p

Fl. *p*

Ob. *p*

Cl. *f*

Fg. *p*

Cr. *p*

Tp. *p*

ARCHI

p

p

p

390

Fl.

Ob.

Cl.

Fg.

Cr.

Tp.

ARCHI

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trba.

Tp.

ARCHI

400

Fl. *p*

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI *pizz.* *p*

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cr. *f*

Trb. *f*

Trbn.

Tp.

ARCHI *f* *arco*

410

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tr.
ARСНI

*) Отсюда в последующих 3 тактах партия Trbn. III зачеркнута карандашом, рукою Чайковского
 **) Отсюда в последующих 6 тактах партии Trbn. I-III зачеркнуты карандашом, рукою Чайковского.

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tr.
ARСНI

420

*) В этом такте партии Трбн. исправлены карандашом, рукой Чайковского:

430

Fl. *a2*

Ob.

Cl.

Fg.

Cr. I

Cr. II

Trb.

Trba.

Trp.

ARCHI

pizz.

pizz.

*) В этих двух тактах партии Fl. были изложены так:

**) В этих двух тактах партии Cl. были изложены так:

440

Fl. I

Cl. I

Fg.

Cr. I

Cr. II

ARCHI

p cresc.

cresc.

cresc.

cresc.

cresc.

450

Fl. I

Cl. I

Fg.

Cr. I

Cr. II

ARCHI

p cresc.

cresc.

cresc.

cresc.

cresc.

*) Партии Fl. и Cl. в этих трех тактах были в автографе явно ошибочно пропущены и внесены карандашом, рукой Чайковского.

**) В этом такте в автографе партия V.II написана ошибочно

460

Fl. I
Cl. I
Cr. I
Cr. II

ARCHI

470

Fl.
Fg.
Cr. I
Cr. II

ARCHI

480

Fl.
Fg.
Cr. I
Cr. II

ARCHI

Fl.
Ob.
Cl.
Fg.
Cr. I
Cr. II

ARCHI

Fl. *a2*

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn. *p poco a poco cresc.*

Tp.

ARCHI

490

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

300

Fl. ²

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

p *pizz.*

*) Партит V. I. II и Violо первоначально были изложены так:

V.

V-l

310

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

pp *pizz.*

Più mosso

Viol. I *arco* *p* *craso.*

520 *arco* *p* *craso.*

Viol. II *p* *craso.*

Vcl. I *mf* *craso.*

VIOLINI *mf arco* *craso.*

VIOLINI *mf arco* *craso.*

VIOLINI *mf arco* *craso.*

530 *mf* *craso.*

Fl. I *a2*

Cl. I *a2*

Fg. I *a2*

Cr. I, II *mf* *craso.*

ARCHI *f*

ARCHI *f*

ARCHI *f*

Fl. I *a2* *f* *p*

Ob. *a2* *f* *p*

Cl. I *a2* *f* *p*

Fg. *a2* *f* *p*

Cr. *f*

Trb. *f*

Trbn. *f*

Tp. *f*

ARCHI *f*

ARCHI *f*

ARCHI *f*

540

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

cresc.

cresc.

cresc.

f cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

550

Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.
Tp.

ARCHI

Musical score for page 190, measures 550-553. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Tuba (Tp.). The third system is for the String Ensemble (ARCHI). Dynamics include *f*, *p*, and *cresc.* (crescendo).

Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.
Tp.

ARCHI

Musical score for page 191, measures 554-557. The score continues with the same instrumentation as page 190. Dynamics include *f*, *p*, and *cresc.*

Maestoso e energico, l'istesso tempo

560

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

Maestoso e energico, l'istesso tempo

ARCHI

570

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

Fl. ^{a2}

Ob.

Cl.

Fg. ^{a2}

Cr.

Trb. ^{a2}

Trbn.

Tp.

ARCHI

Detailed description of page 194: This page contains the first four measures of a musical score. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), Tuba (Tp.), and Strings (ARCHI). The Flute part has a first ending bracket over measures 1-4. The strings play a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

Fl. ^{a2}

Ob.

Cl.

Fg. ^{a2}

Cr.

Trb. ^{a2}

Trbn.

Tp.

ARCHI

550

Detailed description of page 195: This page contains the next four measures of the musical score, starting with measure 5. The instrumentation remains the same as on page 194. A rehearsal mark '550' is placed above the first measure. The Flute part continues with its first ending. The strings play a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4.

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

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

600

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

610

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tp.

ARCHI

620

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trba.

Tp.

ARCHI

630

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trba.

Tp.

ARCHI

Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.

Tp.

ARCHI

640

Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.

Tp.

ARCHI

22

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trba.

Tp.

ARCHI

650

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trba.

Tp.

ARCHI

660

Fl. *mf* *mf* *b2* *b2* *mf* *mf* *mf* *mf*

Ob.

Cl.

Fg. *a2* *b2*

Cr.

Trb. *a2*

Trbn. *b2*

Tp.

ARCHI

Fl. *mf* *cresc.* *a2*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fg. *a2* *mf* *cresc.*

Cr.

Trb.

Trbn.

Tp.

ARCHI *mf* *pizz.* *cresc.* *mf* *pizz.* *cresc.* *mf* *cresc.* *mf* *cresc.*

670

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cr. *f*

Trb. *f*

Trbn. *f*

Tp. *f*

ARCHI *f*

arco

plu.

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cr. *f*

Trb. *f*

Trbn. *f*

Tp. *f*

ARCHI *cresc.*

arco

680

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

ff

ff

ff