Ромео и Джульетта

Увертюра-фантазия

Первая редакция

1869

✡

ПЕТР ИЛЬИЧ
ЧАЙКОВСКИЙ

1840 — 1893

П. ЧАЙКОВСКИЙ

ПОЛНОЕ СОБРАНИЕ СОЧИНЕНИЙ

ОБЩАЯ РЕДАКЦИЯ
Б. В. АСАФЬЕВА

ТОМ
ДВАДЦАТЬ ТРЕТИЙ

Государственное
Музыкальное Издательство
Москва · Ленинград
1950

П. ЧАЙКОВСКИЙ

СОЧИНЕНИЯ ДЛЯ ОРКЕСТРА

•

ПАРТИТУРЫ

РЕДАКЦИЯ
АНАТОЛИЯ ДРОЗДОВА и ИГОРЯ БЭЛЗА

Государственное
Музыкальное Издательство
Москва · Ленинград
1950

Милию Алексеевичу
Балакиреву

РЕДАКЦИОННАЯ КОМИССИЯ

АСАФЬЕВ Б. В.

ГОЛЬДЕНВЕЙЗЕР А. Б.

МЯСКОВСКИЙ Н. Я.

САКВА К. К.

ХРЕННИКОВ Т. Н.

ХУБОВ Г. Н.

СОСТАВ ОРКЕСТРА

Piccolo	[Picc.]
2 Flauti	[Fl.]
2 Oboi	[Ob.]
Corno inglese	[C. i.]
2 Clarinetti (A)	[Cl.]
2 Fagotti	[Fg.]
4 Corni (F)	[Cr.]
2 Trombe (E)	[Trb.]
3 Tromboni	[Trbn.]
Tuba	[Tb.]
*	
Timpani	[Tp.]
Piatti	[P.]
Gran cassa	[G. c.]
*	
Violini { I / II	[V.]
Viole	[Vle]
Violoncelli	[Vc.]
Contrabassi	[Cb.]

ПРИМЕЧАНИЯ

ПЕРВАЯ РЕДАКЦИЯ

106—107 Picc., Fl., Cl. — Нотный текст, заключенный в квадратные скобки, отсутствует в автографе, повидимому, по недосмотру (см. такты 134-135 третьей редакции).

156 Vle — Динамический оттенок в автографе отсутствует.

188 Archi — С этого такта в автографе начинается новая страница, на полях которой композитором указано: sempre pp (у V. I, V. II и Vle) и sempre p (у Vc. и Cb.).

192—193 Fg. — Лига, связывающая два первых такта этого органного пункта на ля, в автографе отсутствует.

309 Tp. — Первоначально здесь было

Последующие изменения (замена четырех четвертей целой нотой, обозначения тремоло и cresc.) внесены в автограф карандашом. Ключевые знаки в автографе выставлены в этом такте, а не в следующем.

ТРЕТЬЯ РЕДАКЦИЯ

4—5 Cl., Fg. — В автографе обозначения и poco più f отсутствуют.

81 Fl. — Так во всех изданиях; в автографе эта нота поручена только первой флейте.

234 Vle — В автографе этот такт является точным повторением предыдущего.

290 Trb. I — В переложении, сделанном Н. Н. Пургольд, верхняя нота гармонии на первой четверти не ми♭, а ми, в аналогичном же такте 312—не ми, а ми♯.

300 Cl. — Так во всех изданиях; в автографе здесь

328 Archi — В автографе обозначение molto отсутствует

332 Fl. — В автографе здесь

337—338 C. i. — В автографе

Повидимому, здесь — описка (нежелательное в среднем голосе октавное удвоение баса), исправленная композитором в корректуре.

338 Picc., Fl., Ob., Cl., Fg., Cr., Trbn., Tb. — В автографе во втором полутакте у всех духовых две четверти (вместо синкопических восьмых).

339 Cr. III, IV — В автографе на последней четверти , явная описка, исправленная композитором в корректуре.

353 Cl. В автографе на второй четверти

364 Tp., G. c. В автографе четверти (без синкоп)

367 V. II, Vle, Vc., Cb. В автографе здесь восьмые, а не шестнадцатые.

371 Ob., Cl. В автографе обозначение espressivo отсутствует.

381—382 Cr. I Лига, связующая эти два такта, в автографе отсутствует.

384 V. I, II Так в автографе и в четырехручном переложении Н. Н. Пургольд. В печатных партитурах и оркестровых голосах здесь на первой четверти у вторых скрипок и на третьей — у первых:

390 Archi В автографе у всех смычковых, за исключением Cb., здесь — largamente

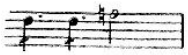
401 Fl. II В автографе первая четверть — си, в печатных партитурах — соль.

405 Fl. II В автографе первая четверть — до ♯, в печатных партитурах — ля (по аналогии с 401).

409. Fg. I В печатной партитуре вторая половинная нота здесь соль♮.

411—413 Trb. I В автографе здесь явная описка:

413 Trbn. III В автографе здесь

417 C. i. Так в печатных партитурах; в автографе здесь  — явная описка, исправленная композитором в корректуре.

419 Cl. В автографе здесь — явная описка, исправленная композитором в корректуре.

435 Archi В автографе у всех смычковых, за исключением Cb., возле последних нот этого такта стоят диезы (при ля), выброшенные, очевидно, композитором в корректуре.

450—451 Fl. I, II В автографе вторая половина такта 450 и весь такт 451 (за исключением последней шестнадцатой) у второй флейты изложены октавой ниже, а последняя нота (си) такта 451 у первой флейты написана октавой выше.

453 Ob. В автографе здесь четверть, а не восьмая.

ФРАГМЕНТ ВТОРОЙ РЕДАКЦИИ

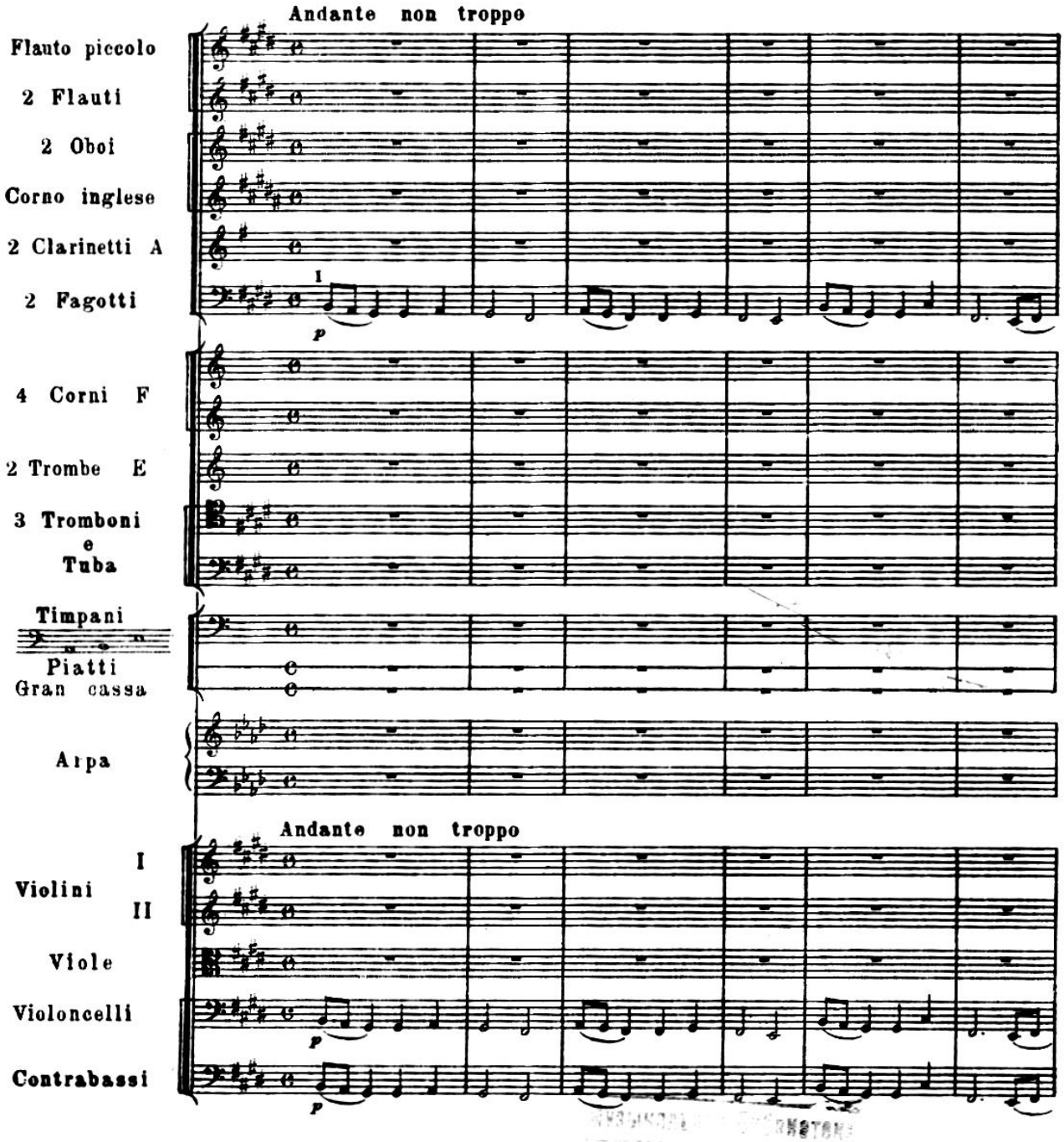
Автограф, начинающийся с такта, соответствующего 346 такту первой редакции, положен частично в основу комментариев к третьей редакции (см. вступительную статью к настоящему тому). Фрагмент печатается, начиная с того такта, после которого начинается расхождение с соответствующим тактом (461) третьей редакции. Динамические оттенки в начальном такте приводимого фрагмента взяты из предыдущих тактов и поэтому заключены в скобки.

507—529 Эти такты во второй и третьей редакциях тождественны.

530 Начиная с этого такта, вторая редакция вновь расходится с третьей на протяжении пяти тактов, которым соответствуют восемь тактов третьей редакции. В автографе обозначение divisi выписано выше и крупнее обычного над струнной группой и относится, как это явствует из сличения с тактами 441—445 первой редакции, не только к первым скрипкам, но и ко вторым, а также к альтам и виолончелям.

536—539 Последние четыре такта тождественны с четырьмя заключительными тактами третьей редакции.

Г 1750



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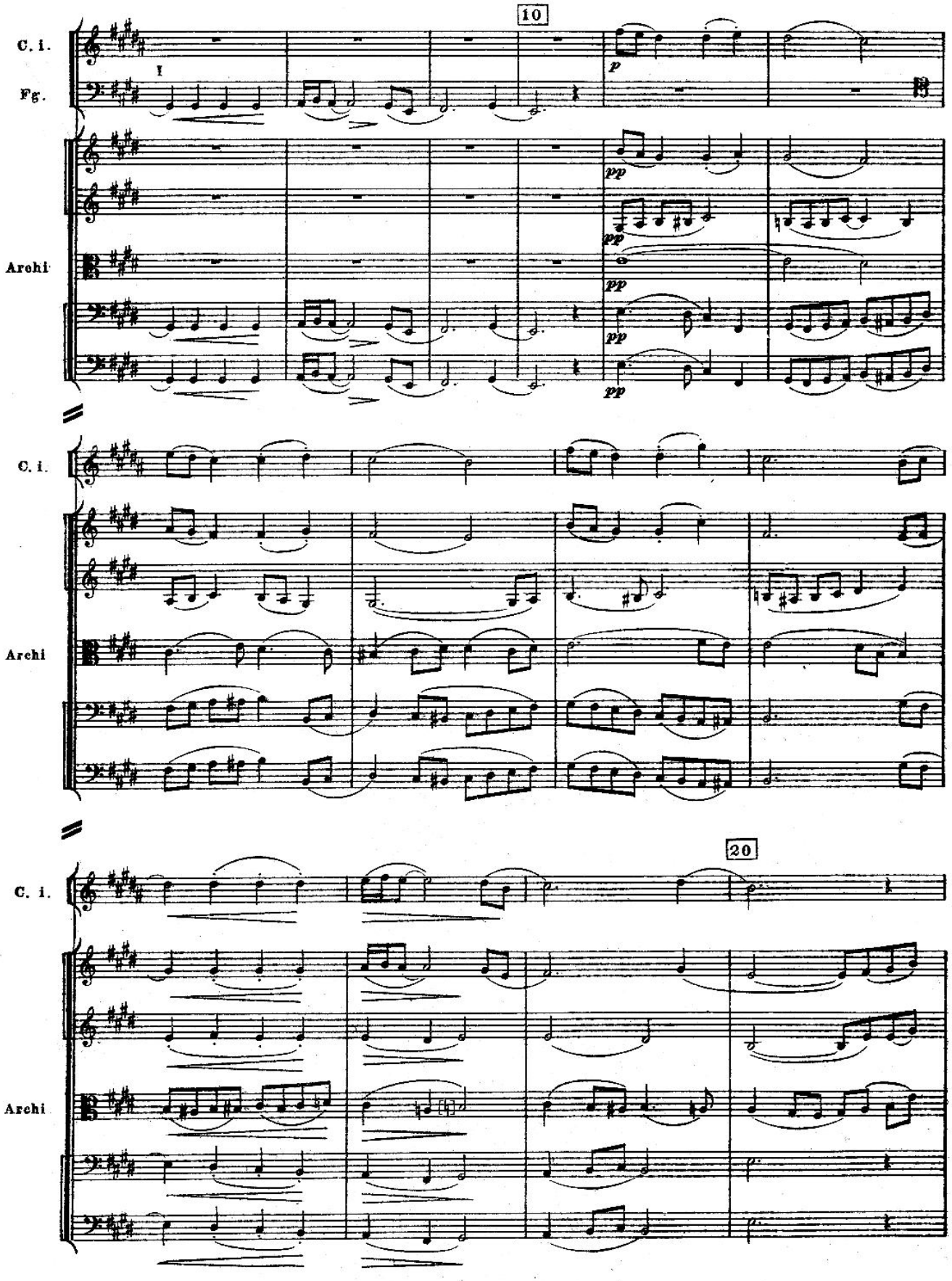
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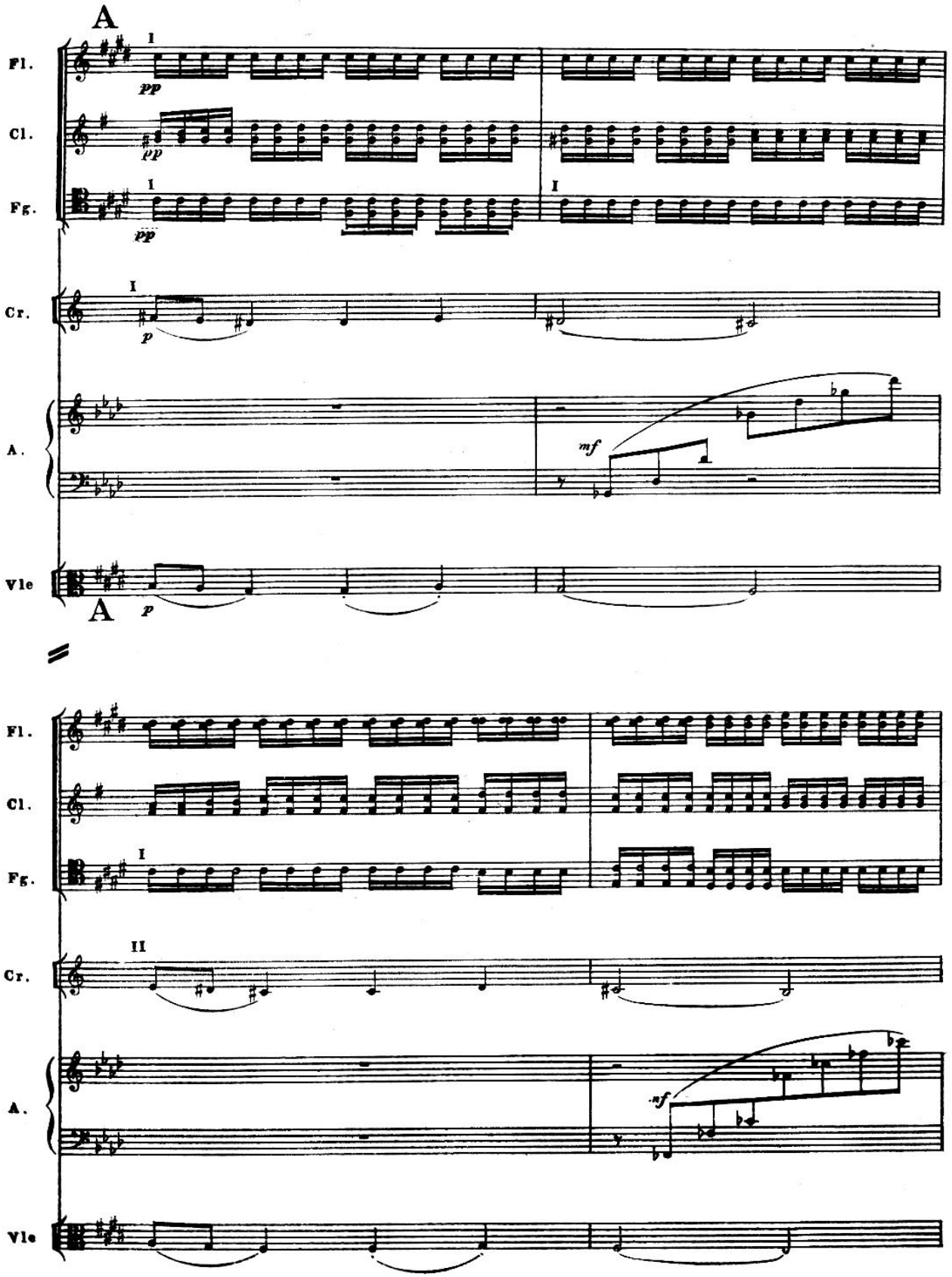
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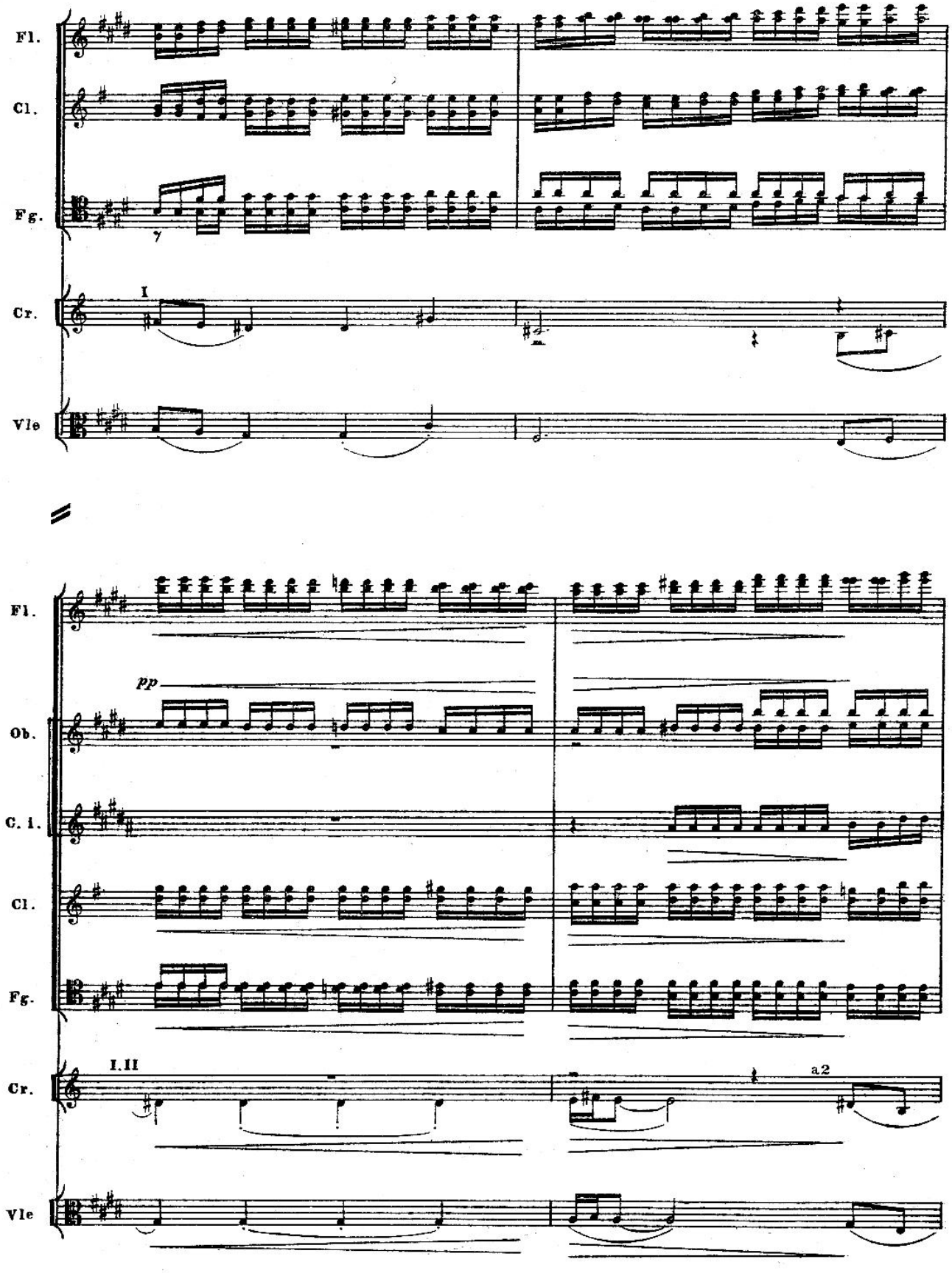
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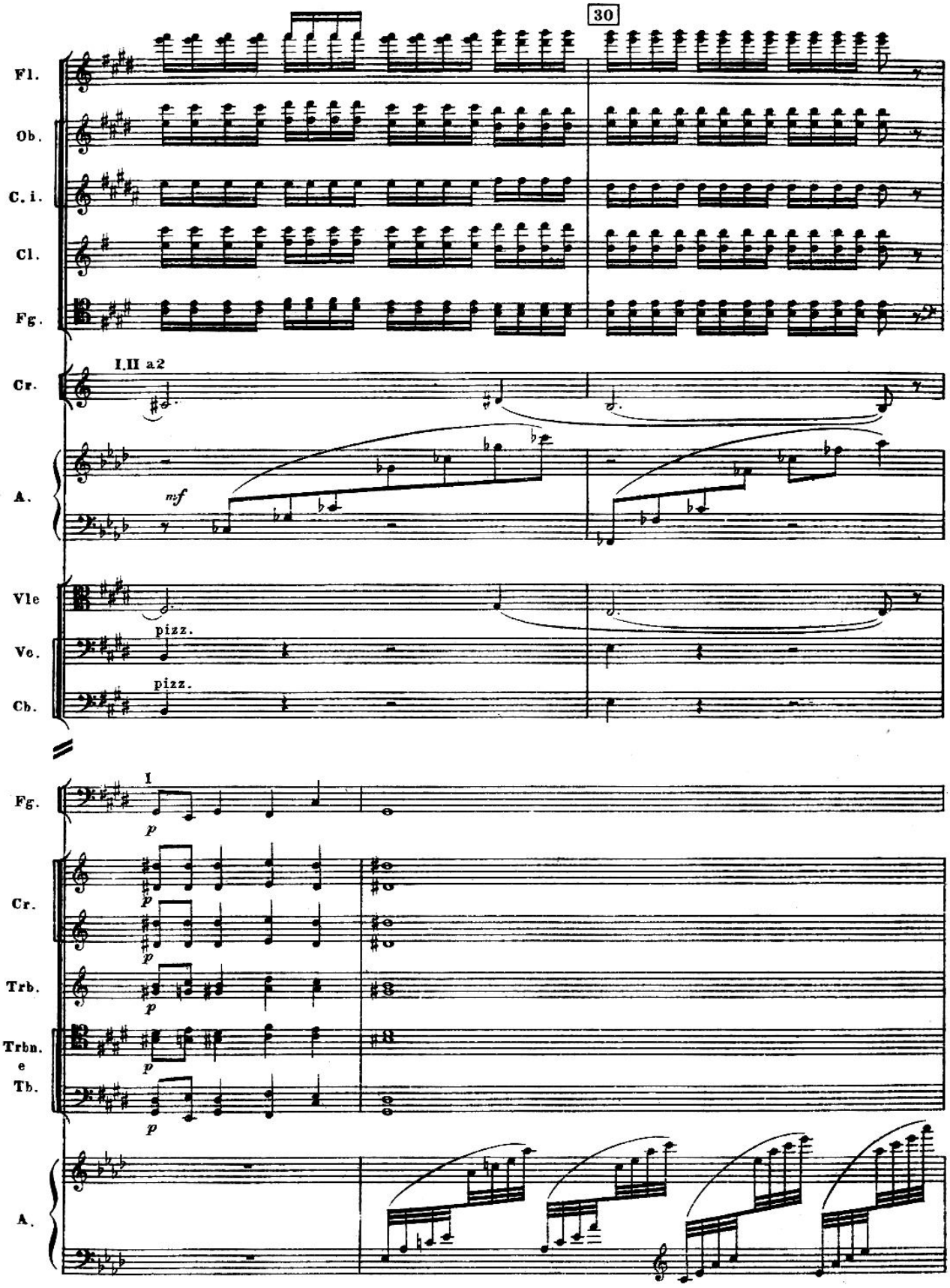
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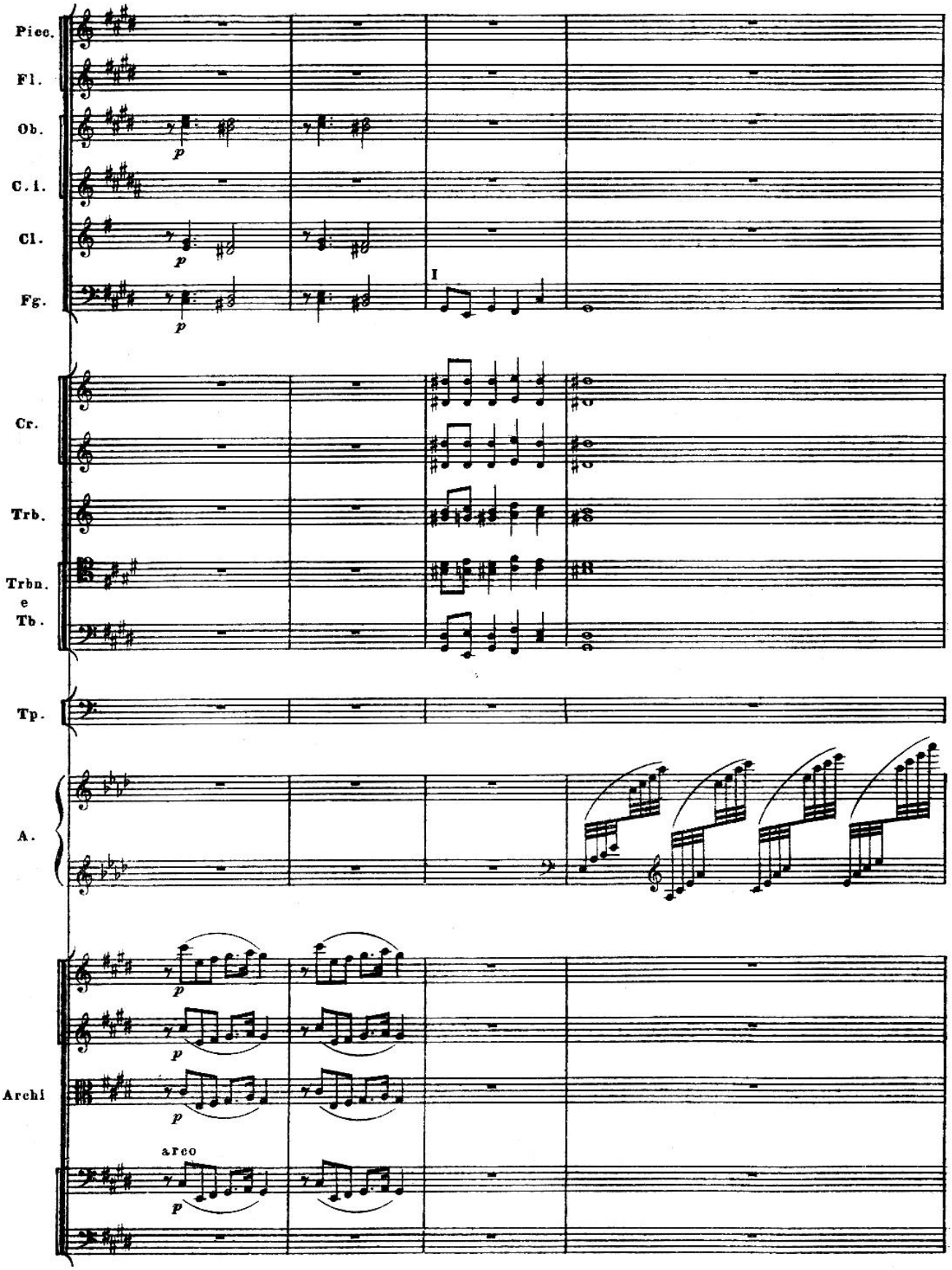
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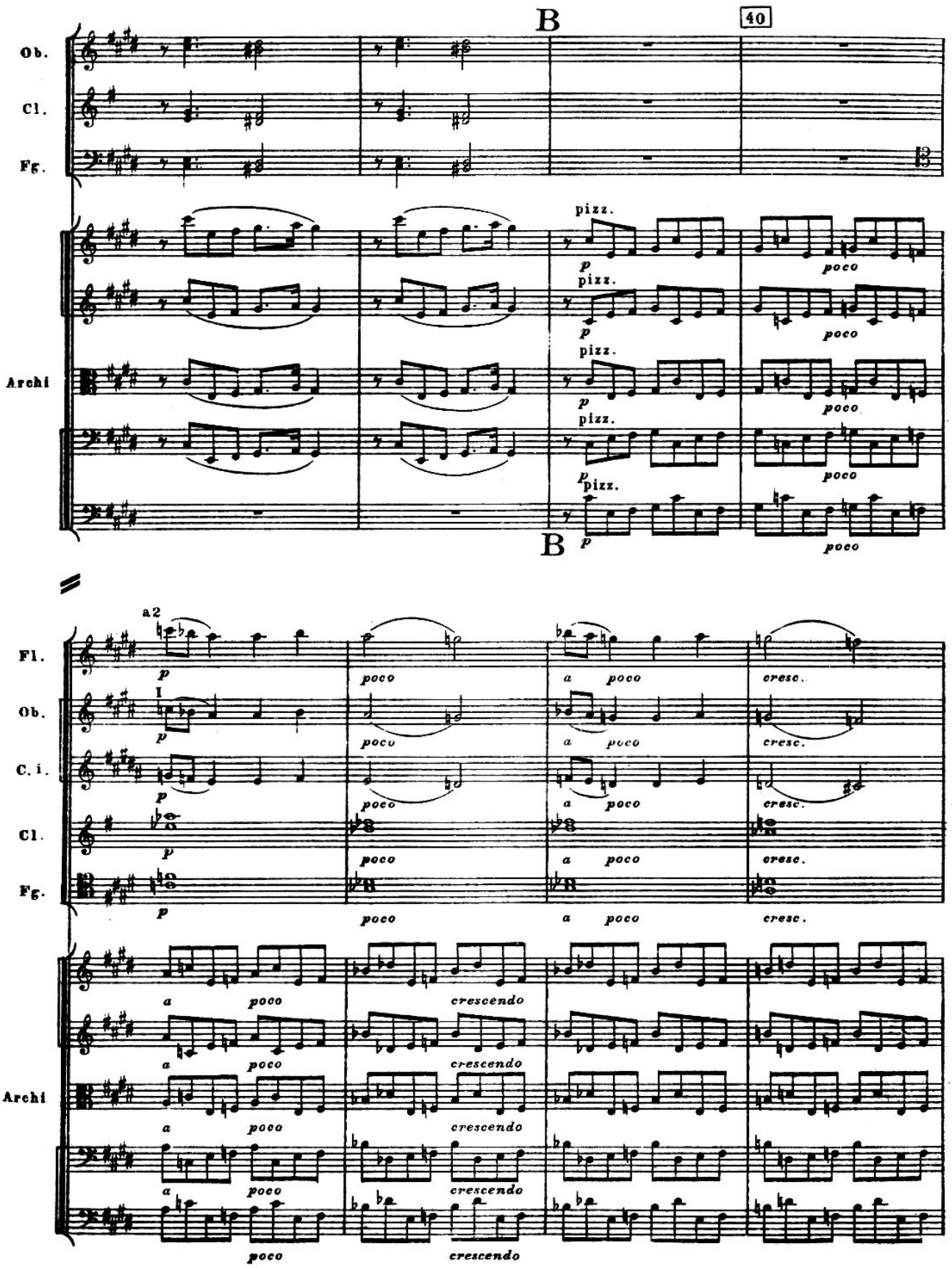
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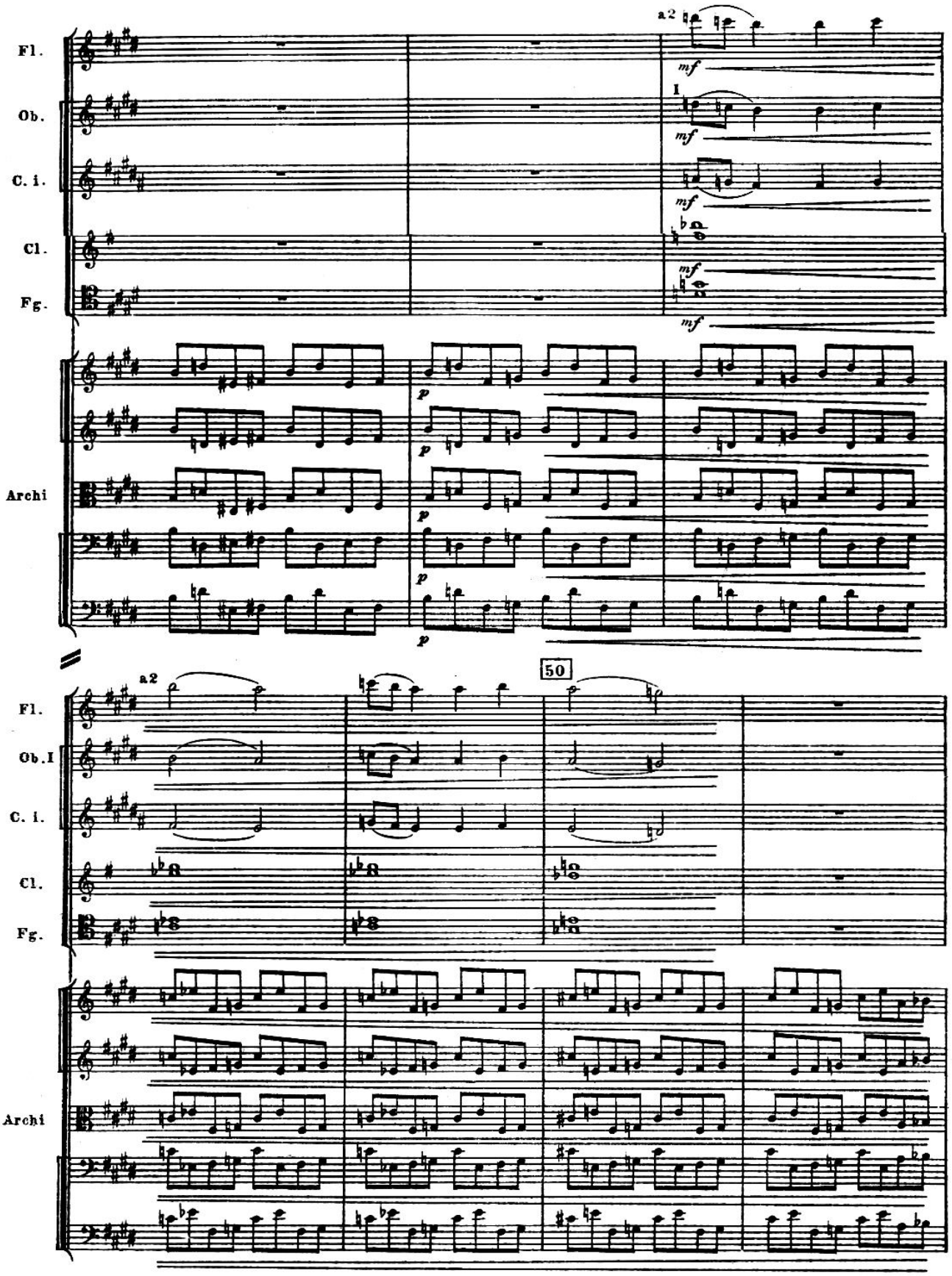
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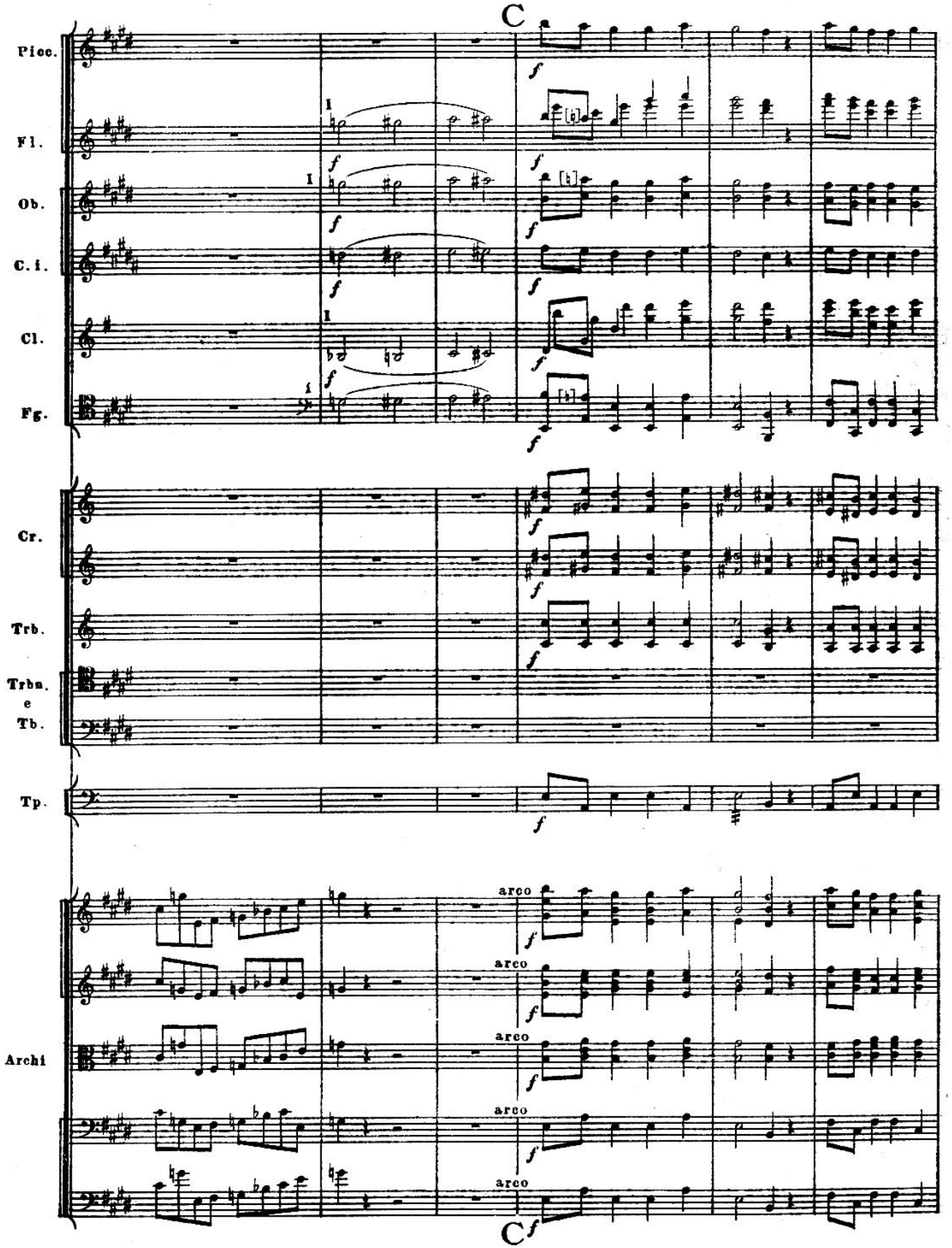
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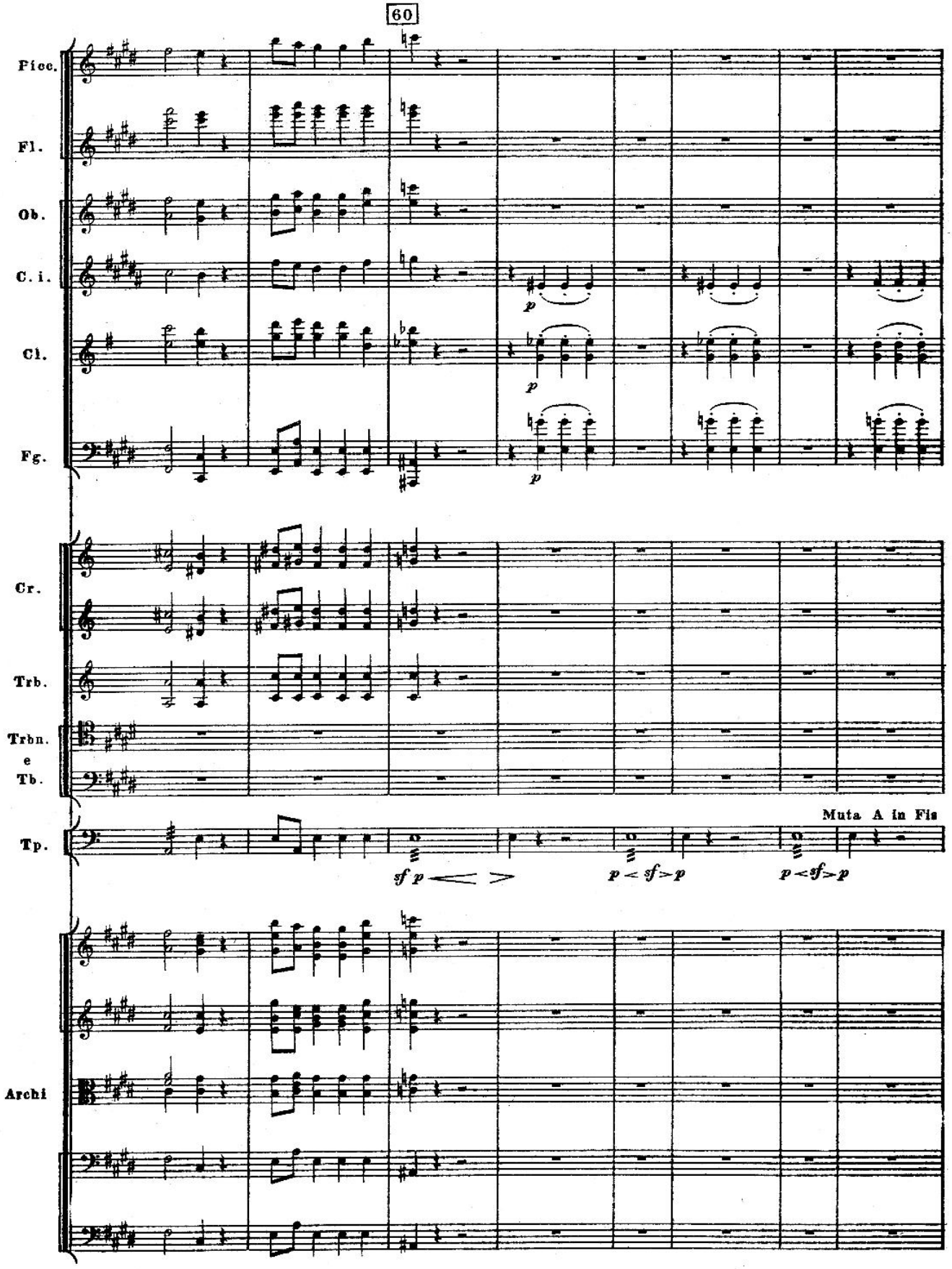
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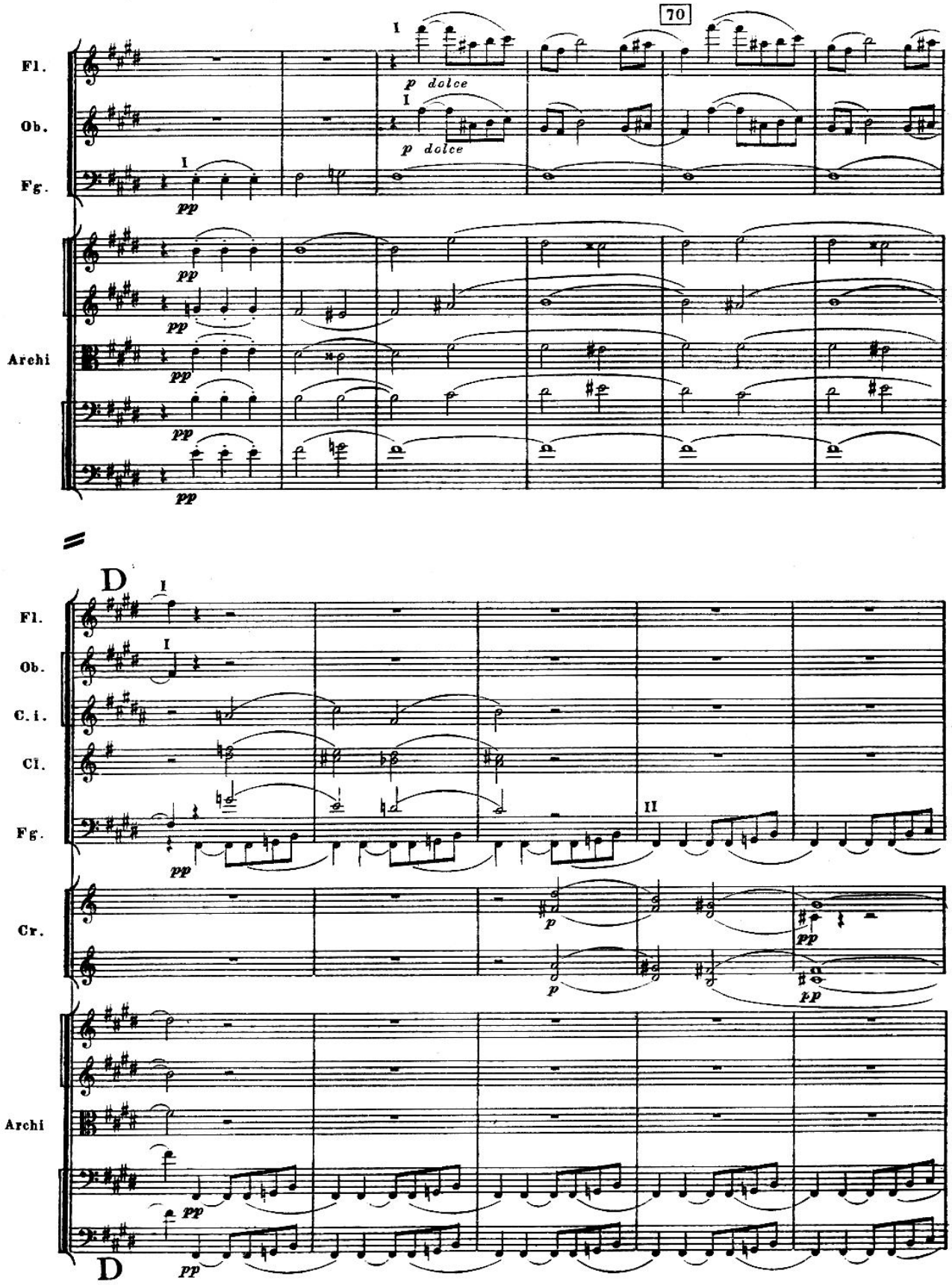
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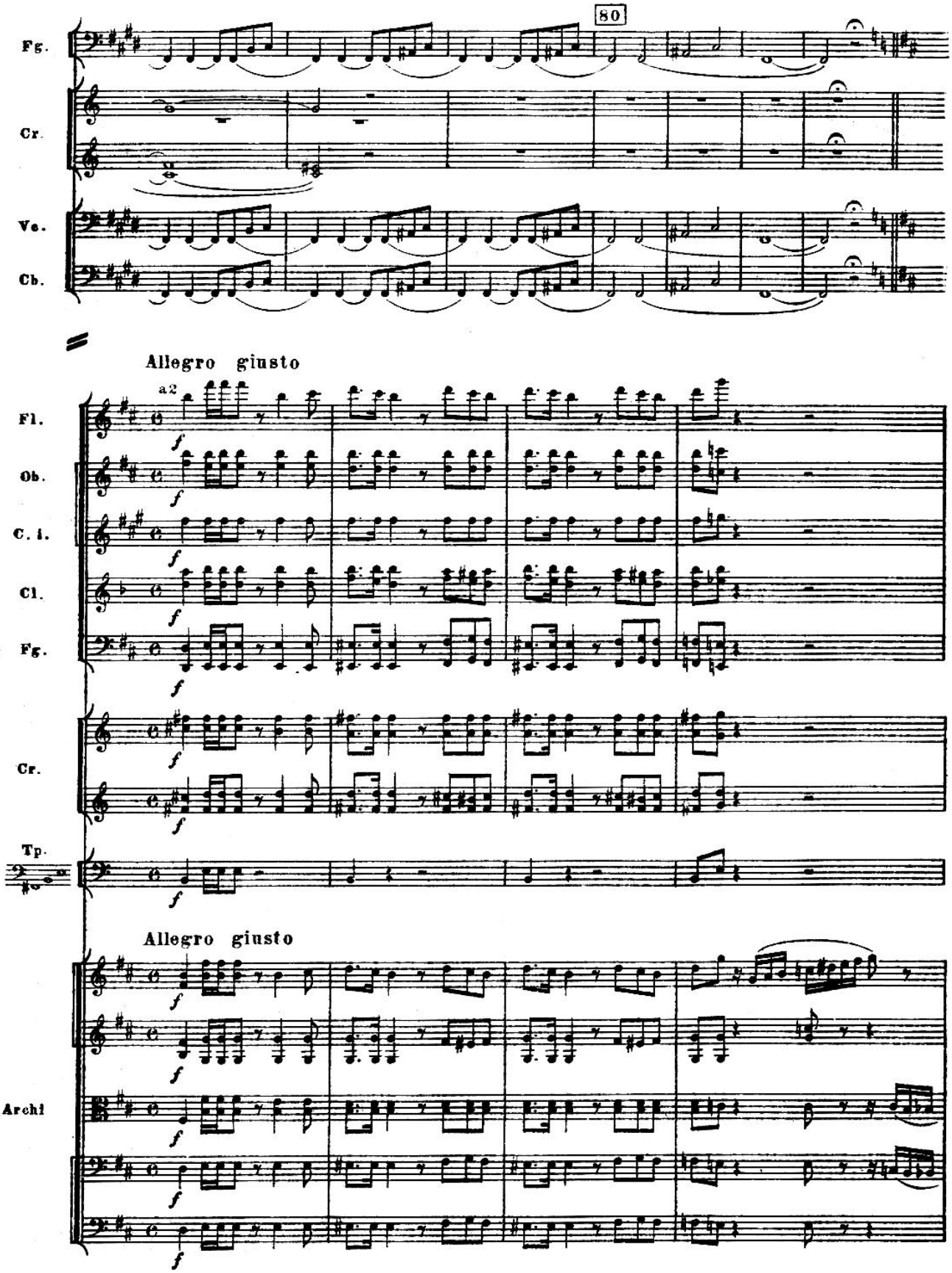
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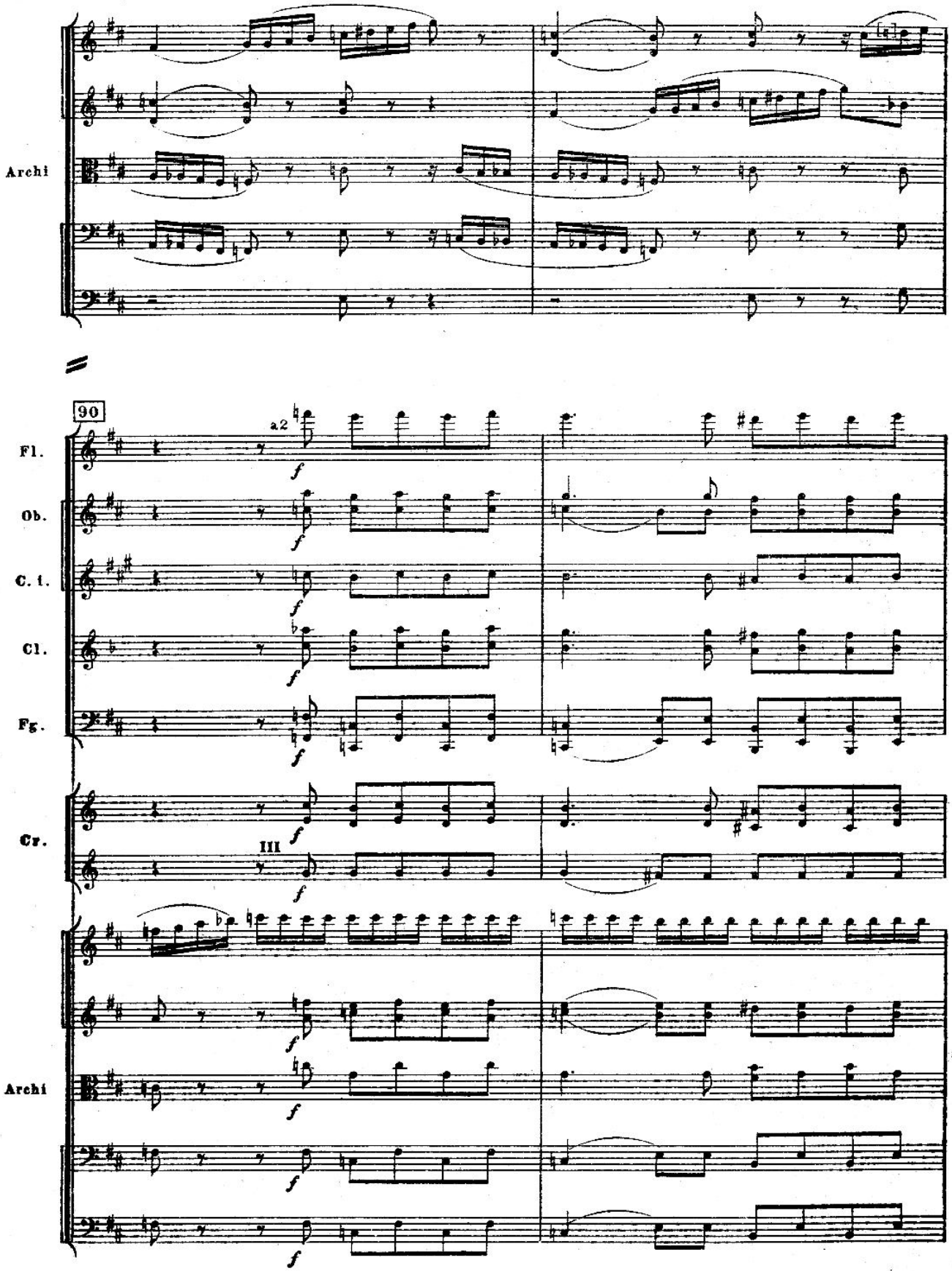
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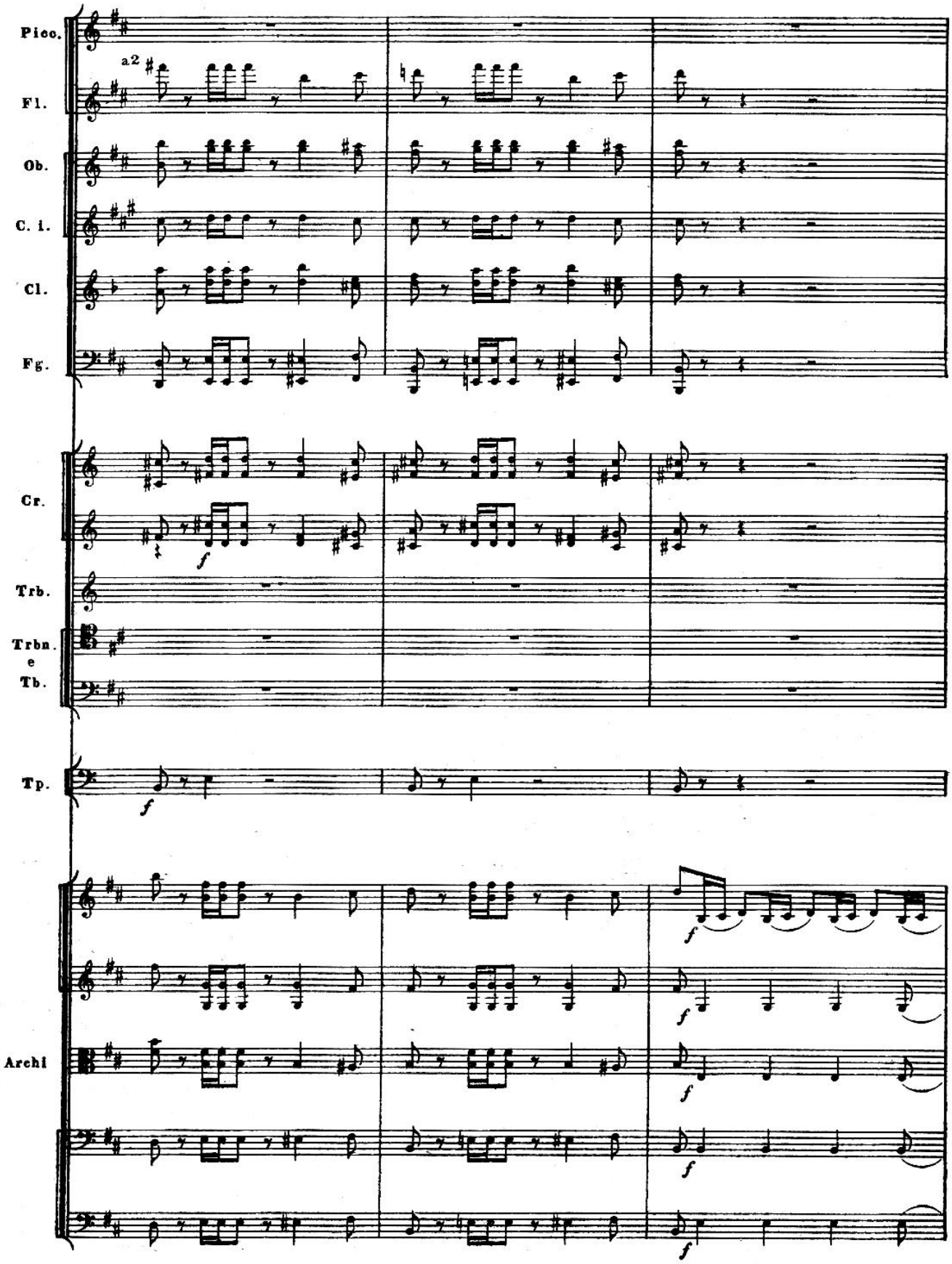
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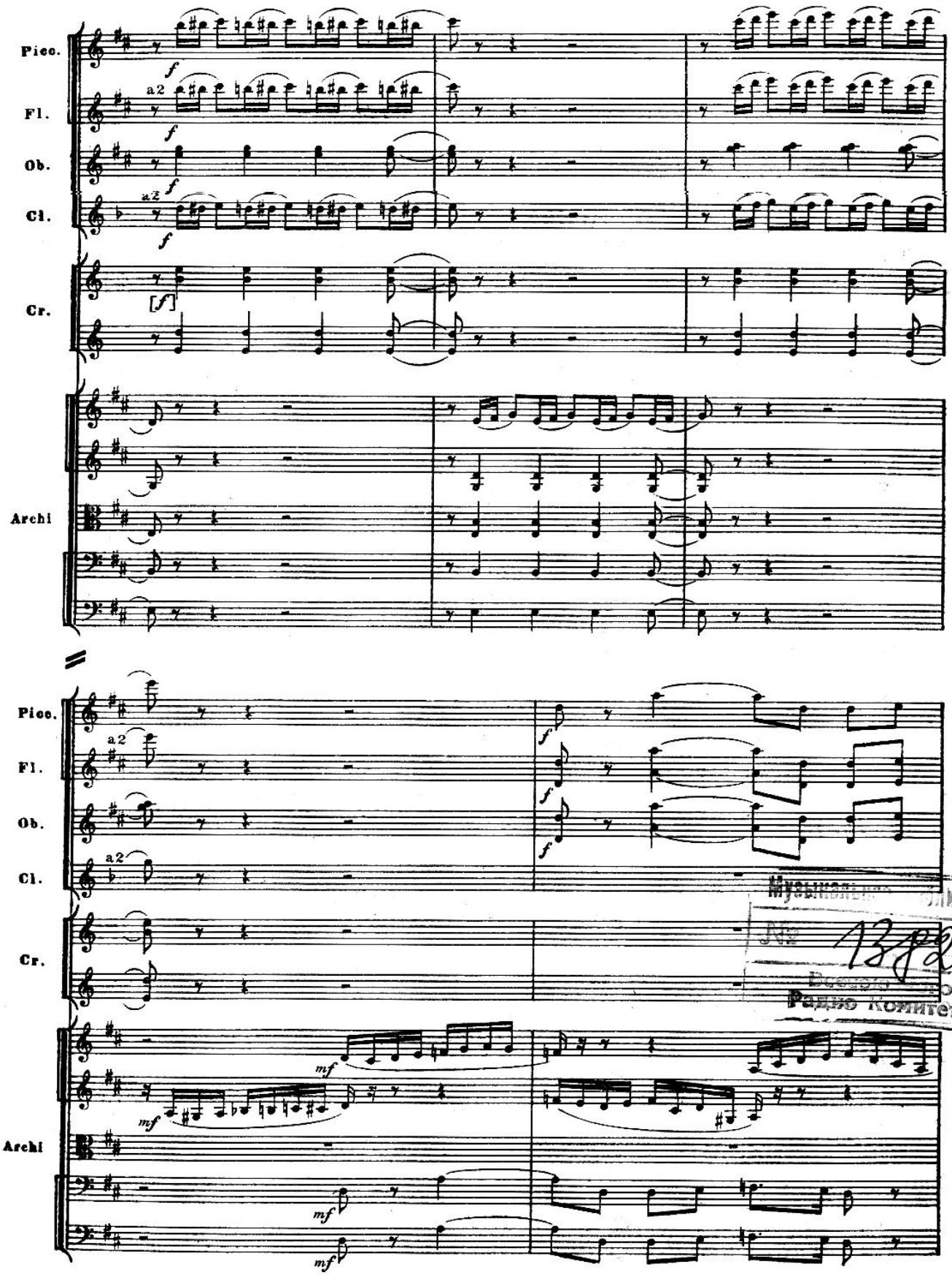

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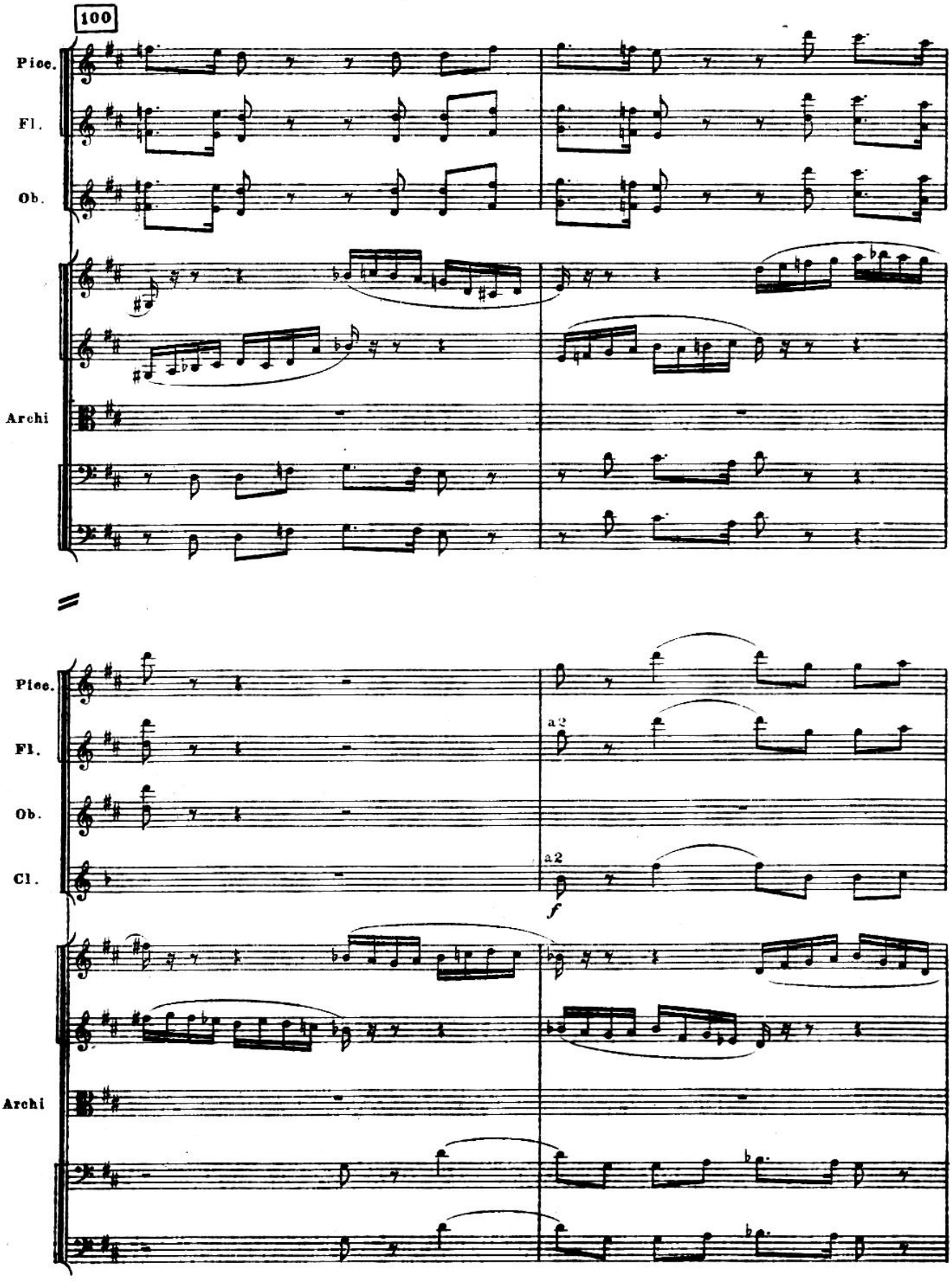
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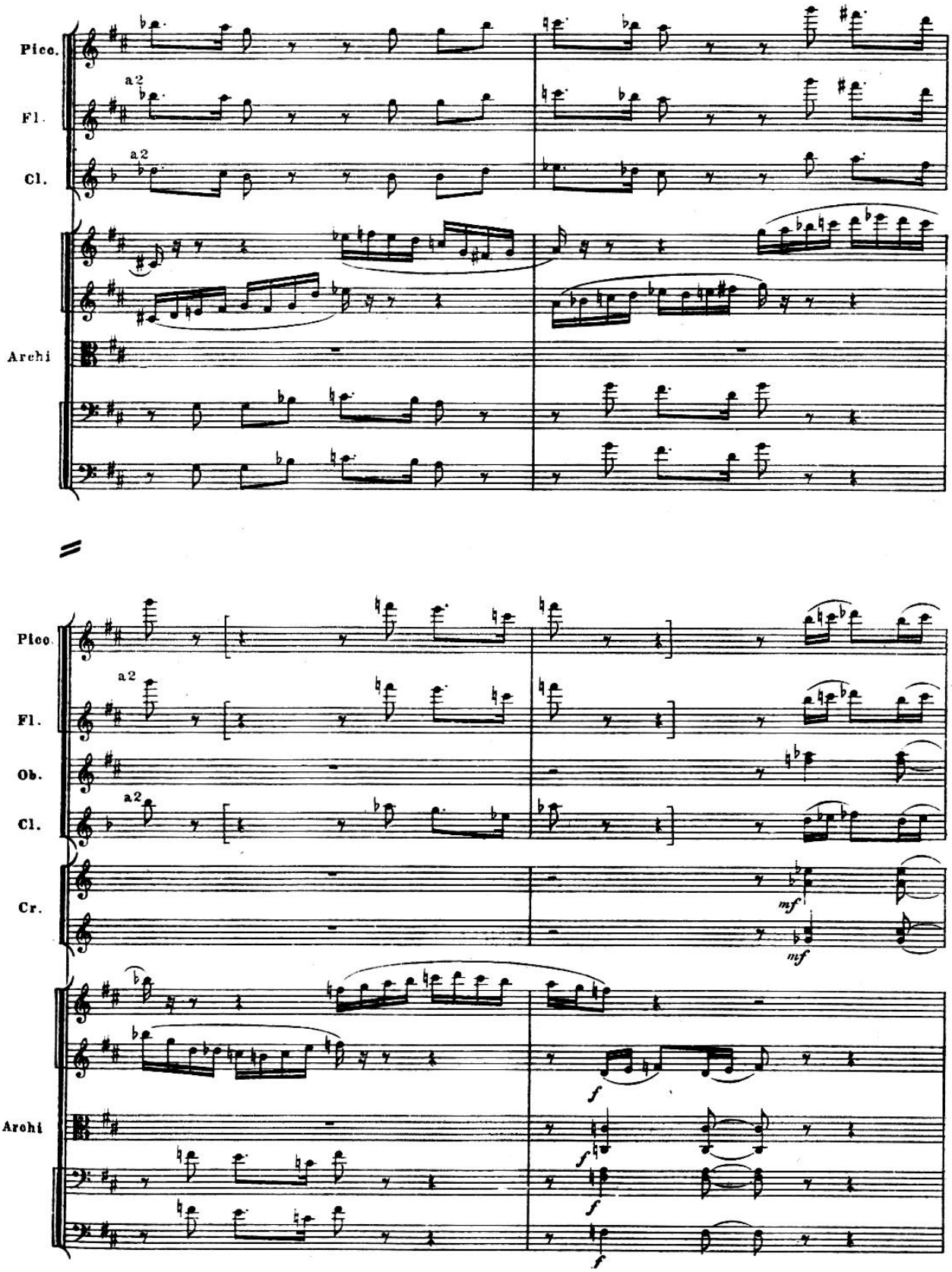
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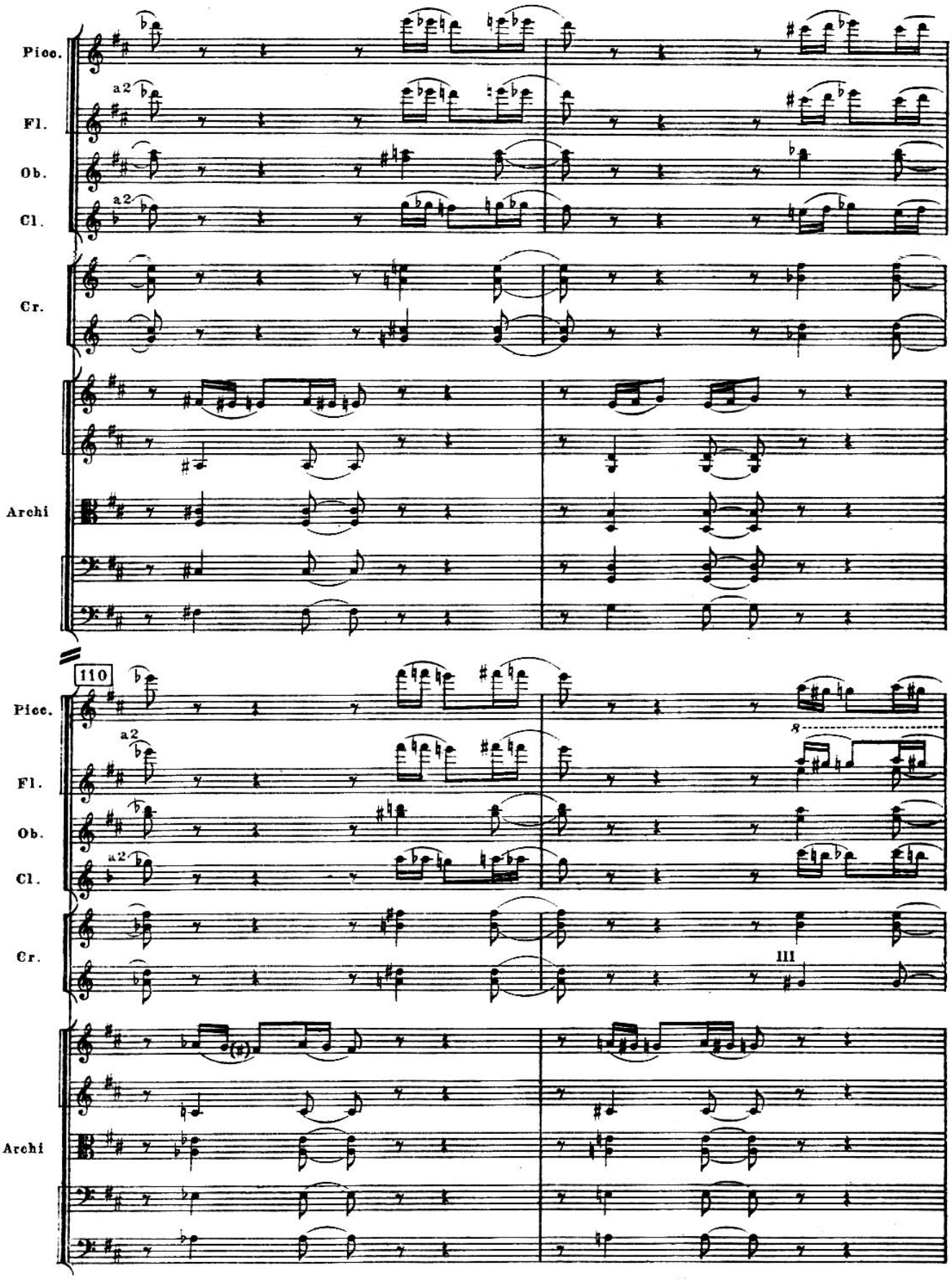
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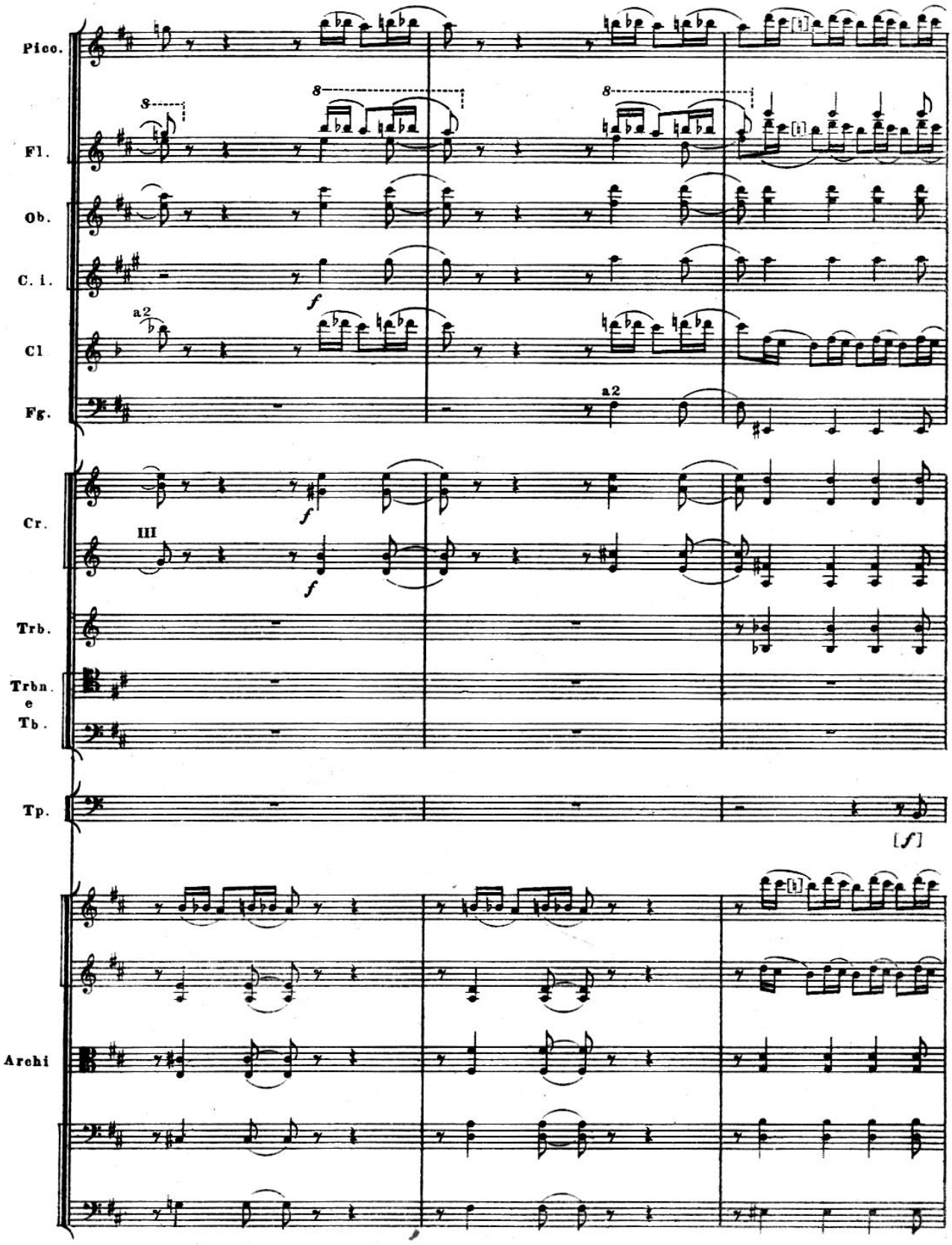
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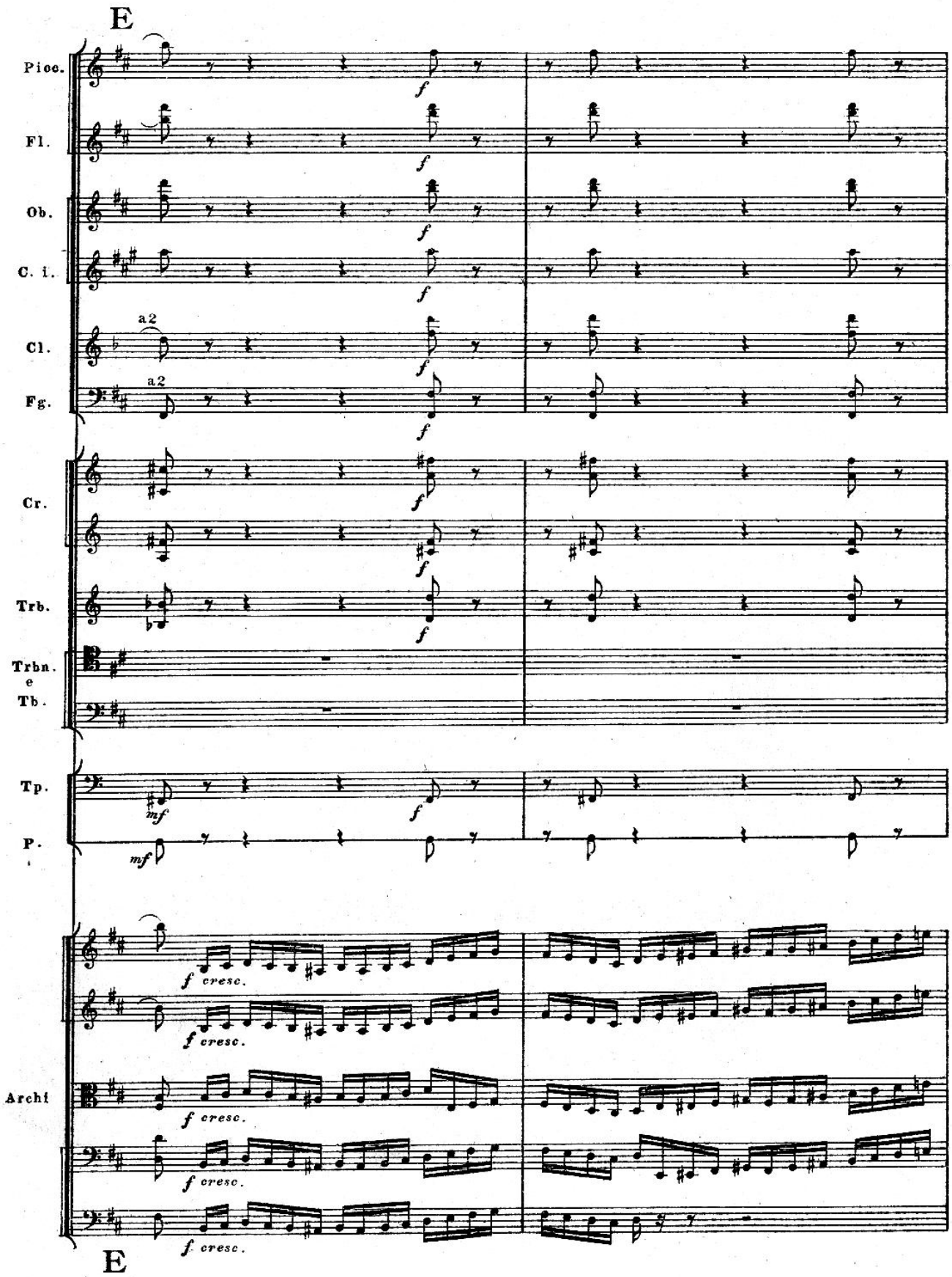
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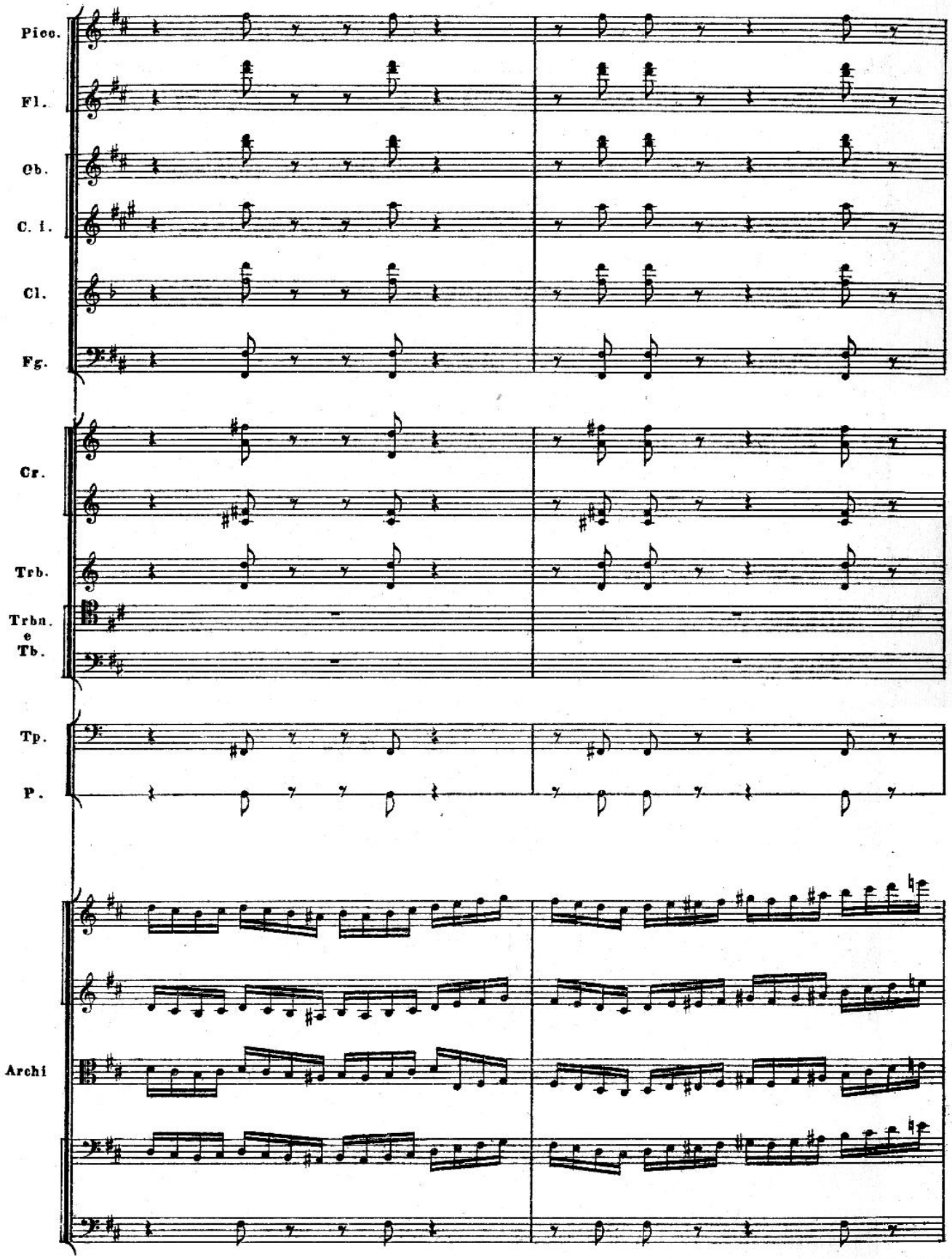
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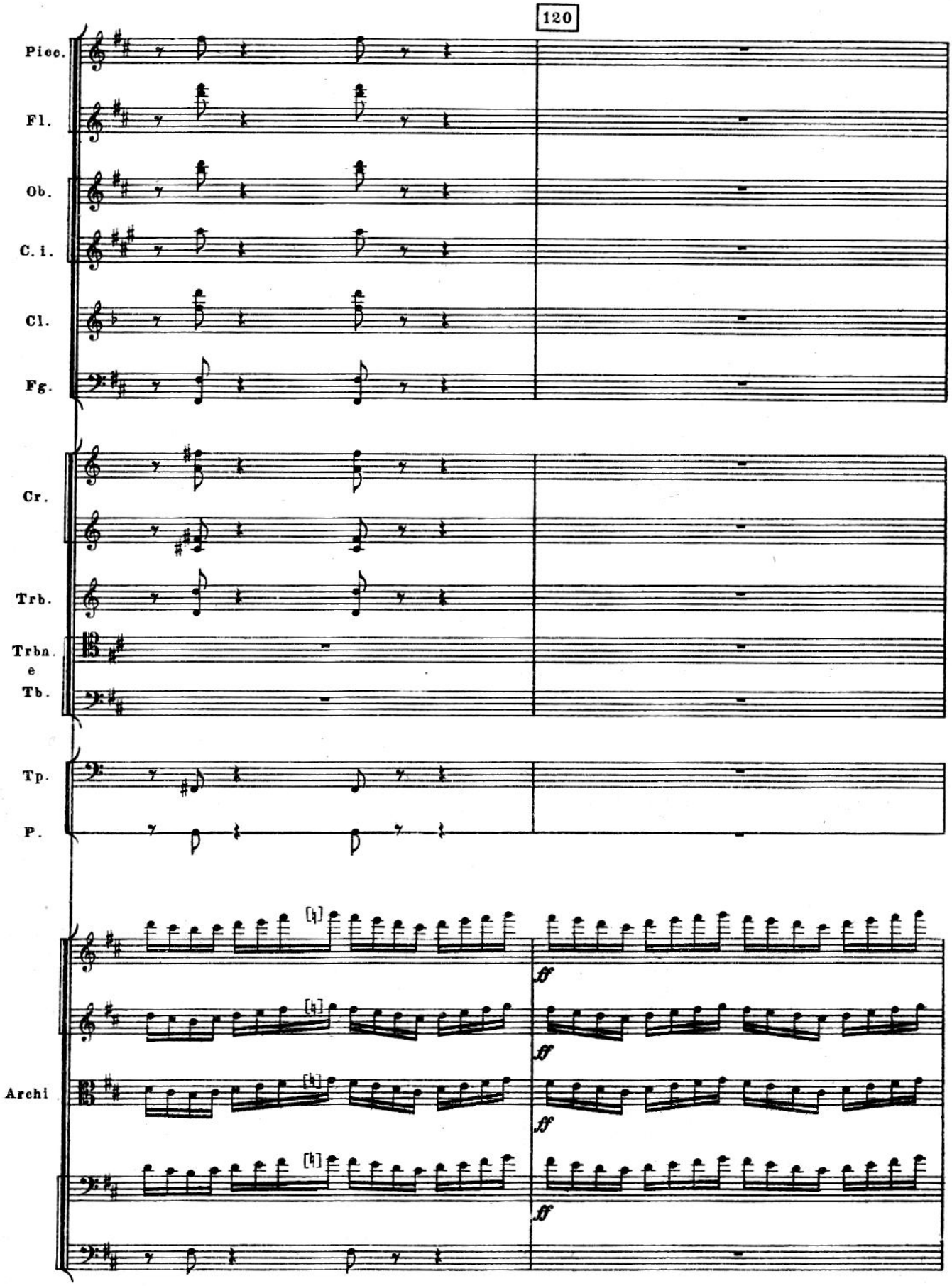
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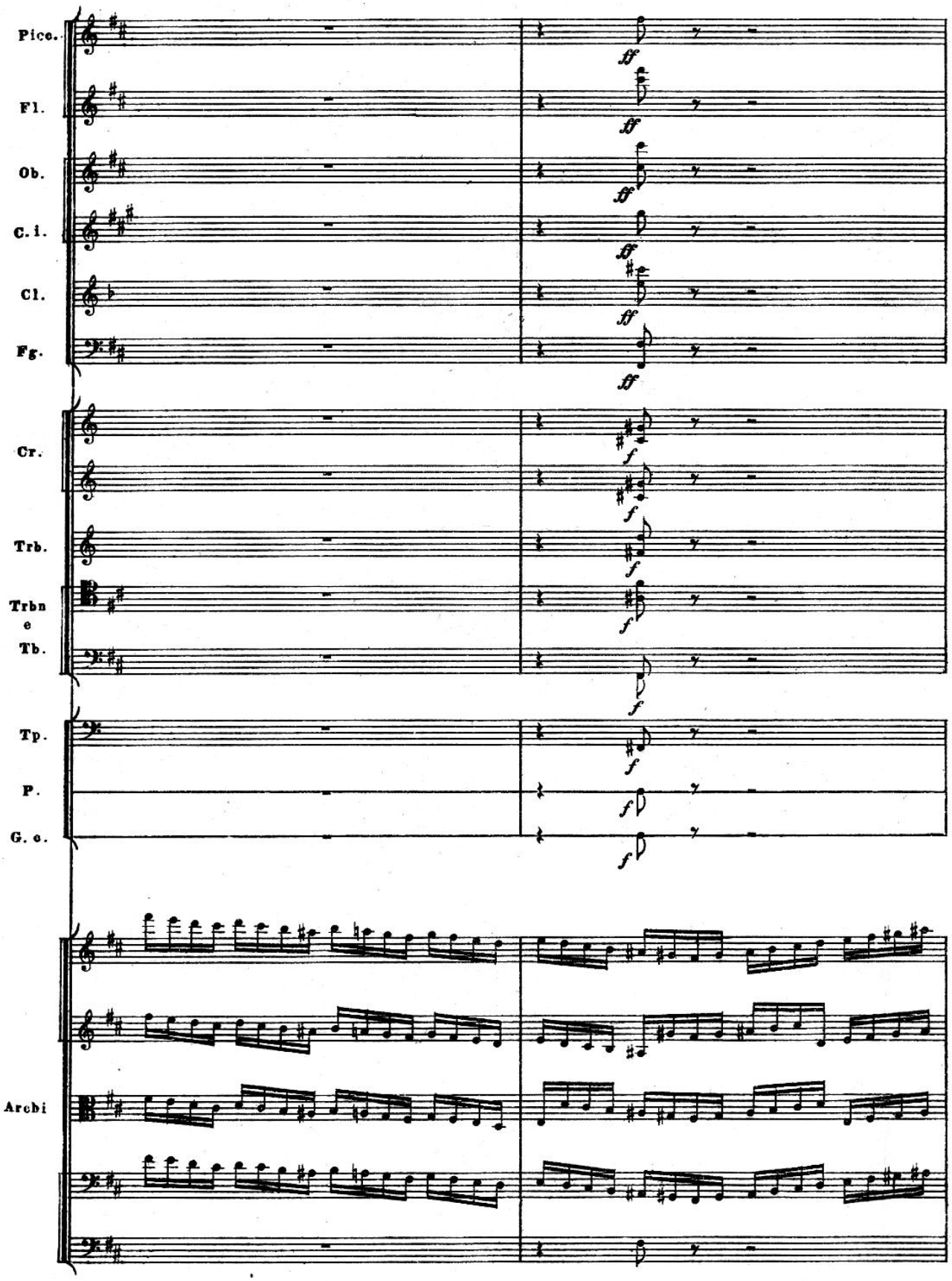
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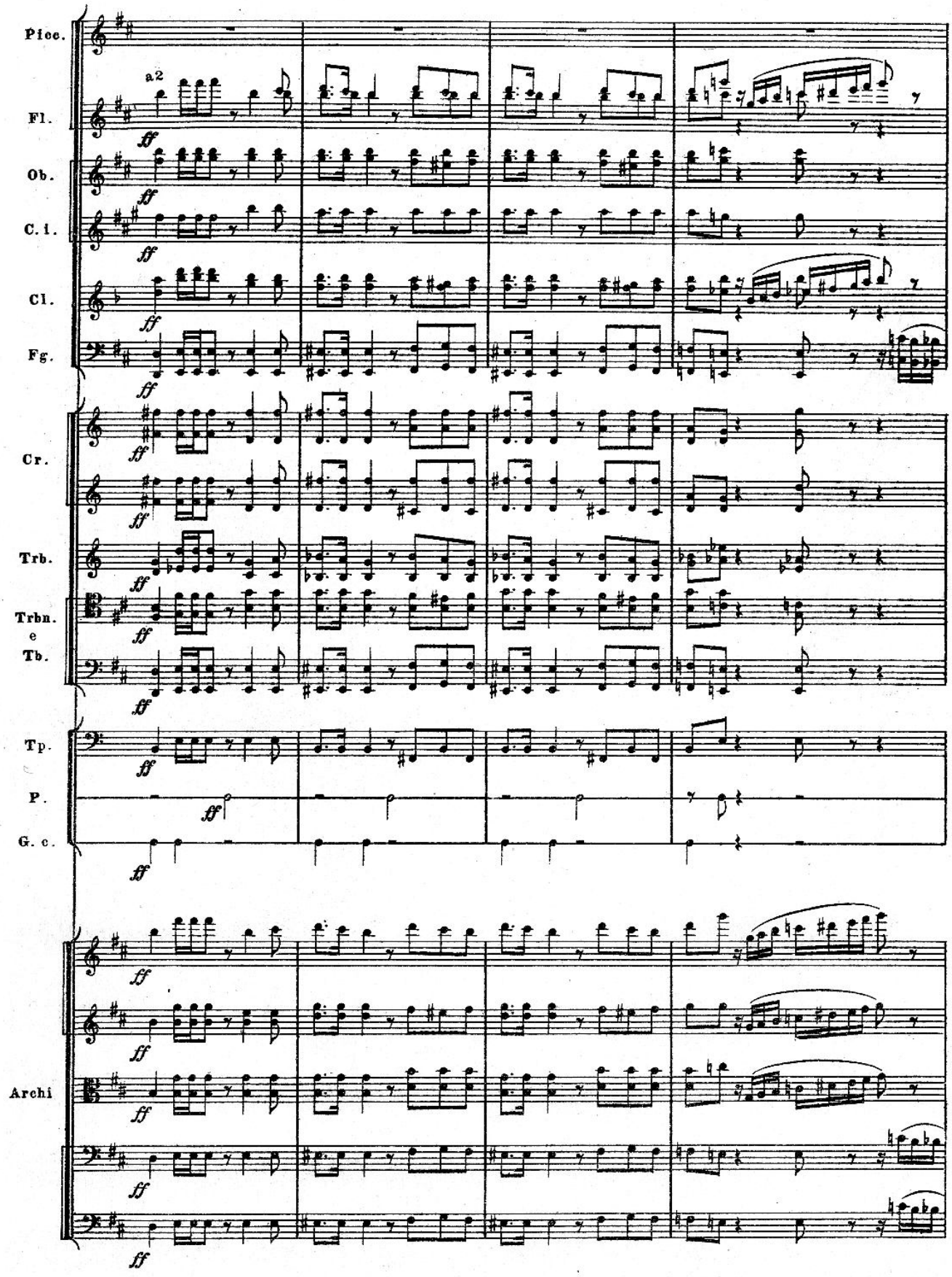
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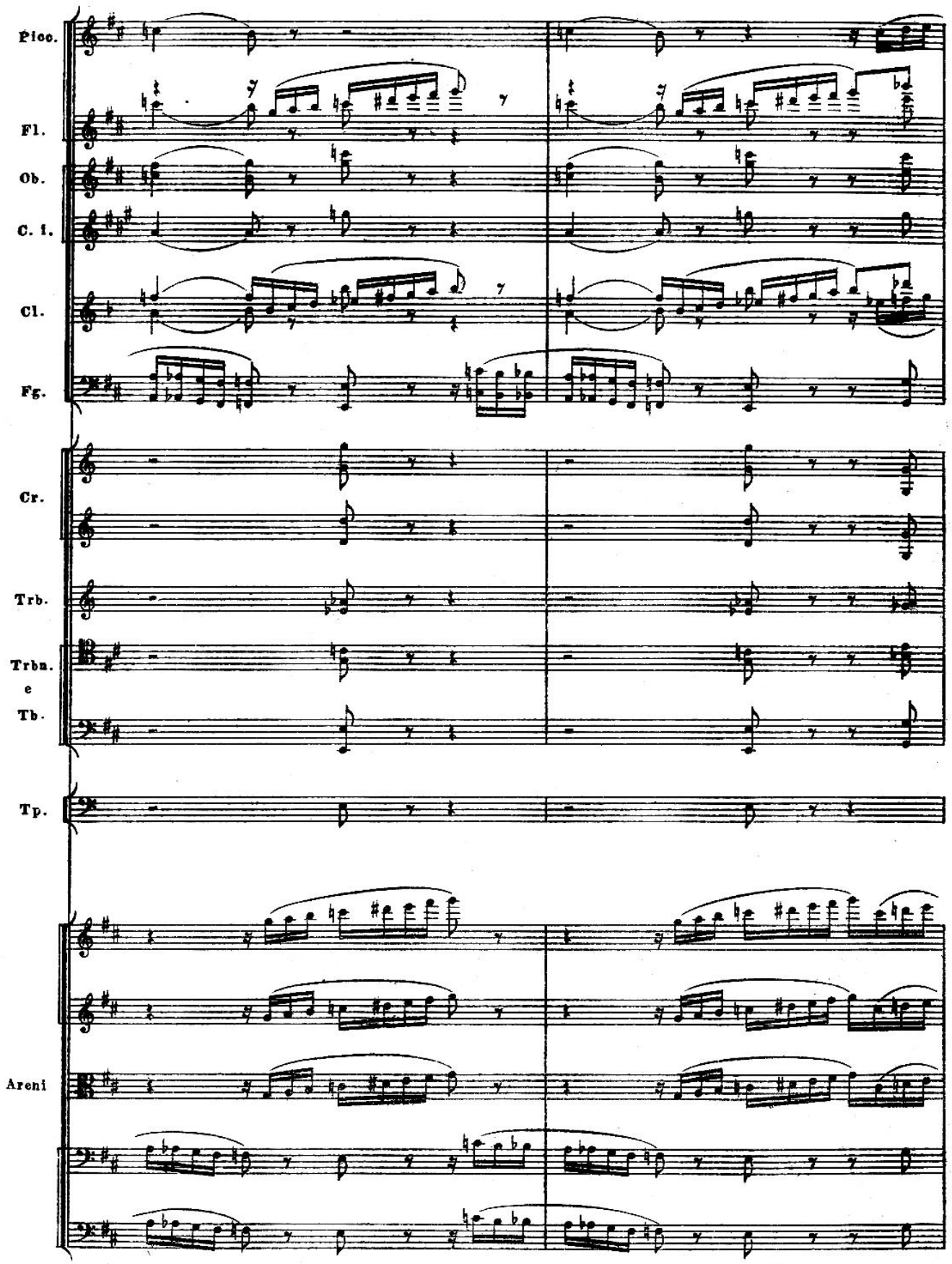
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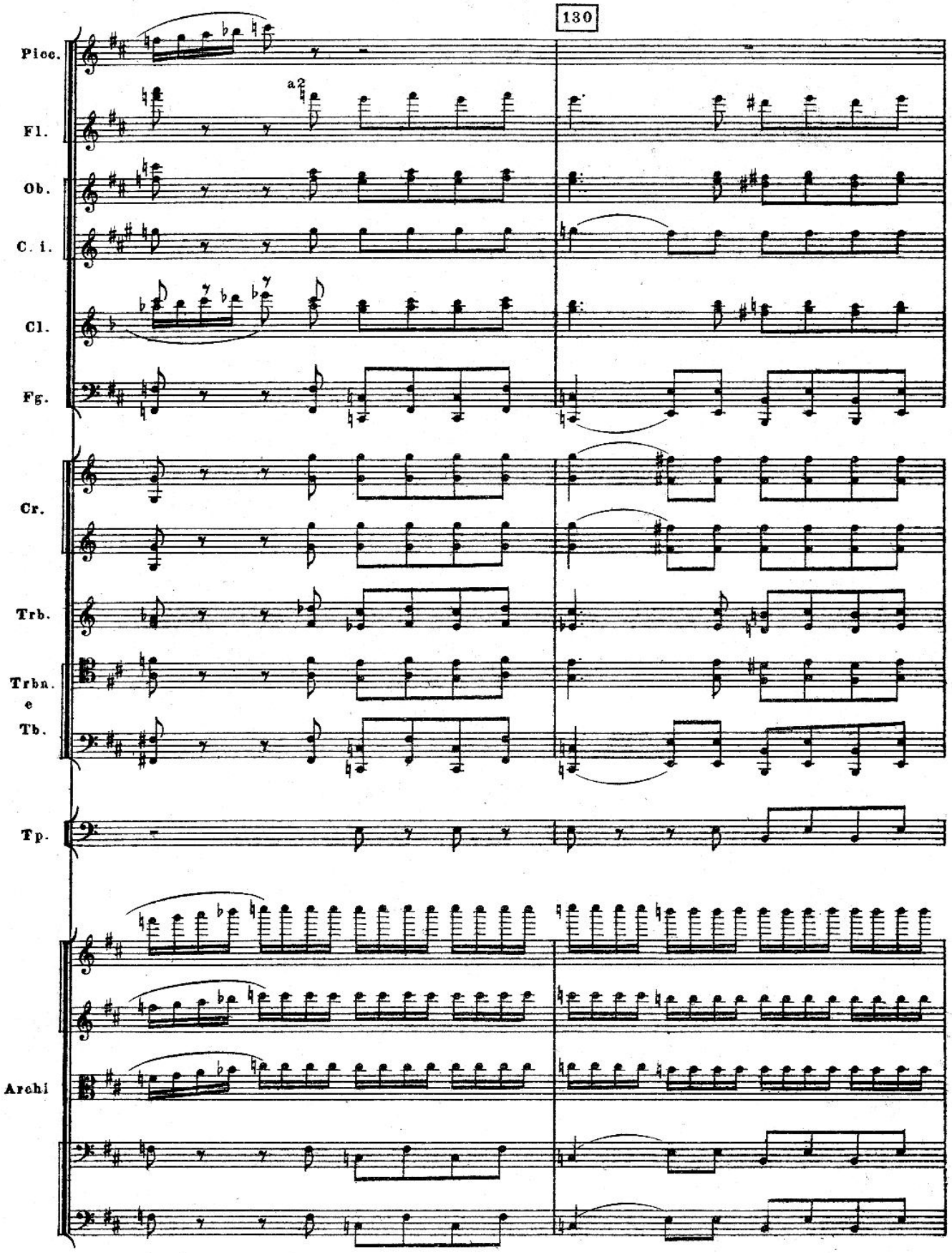
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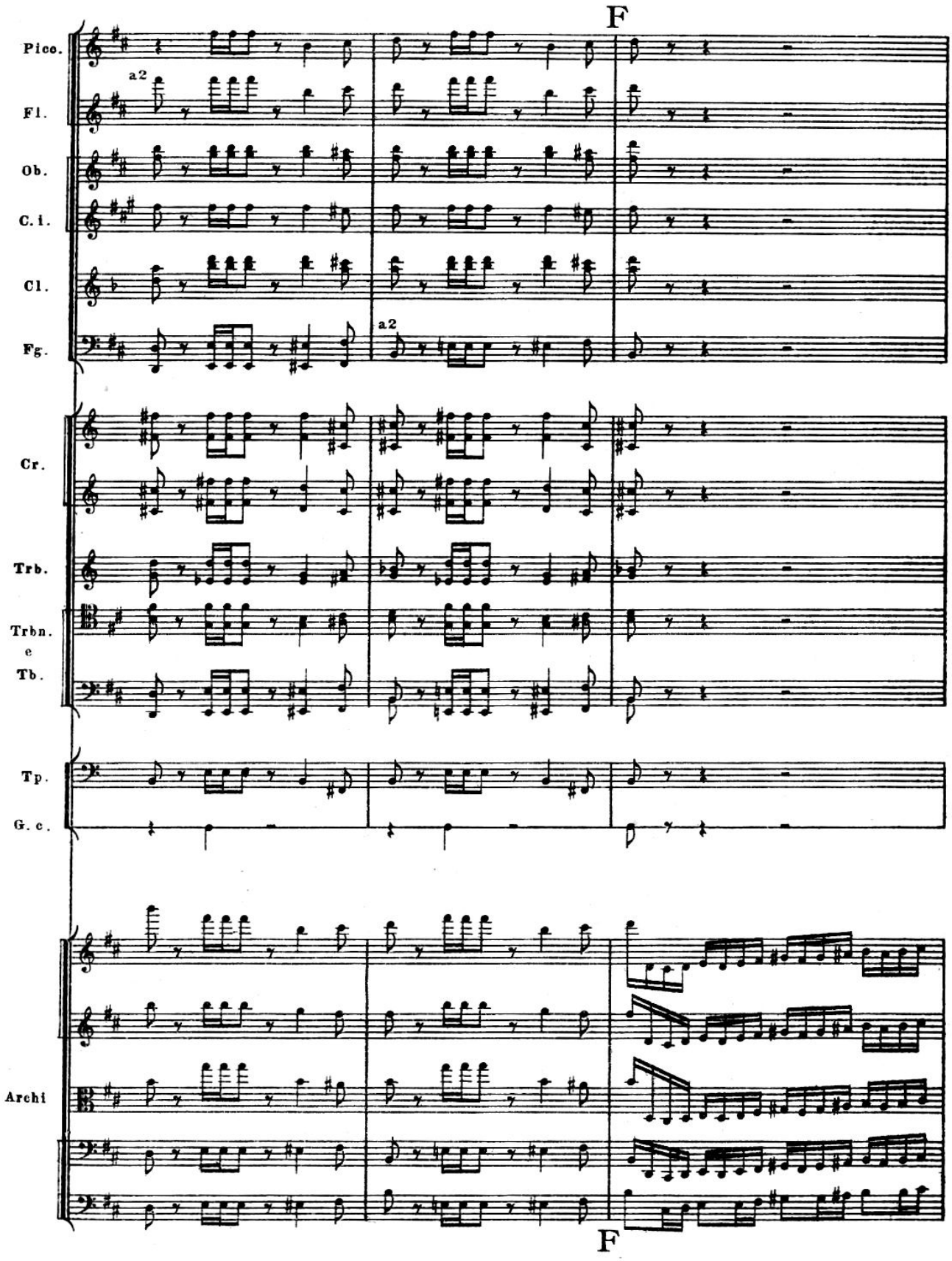
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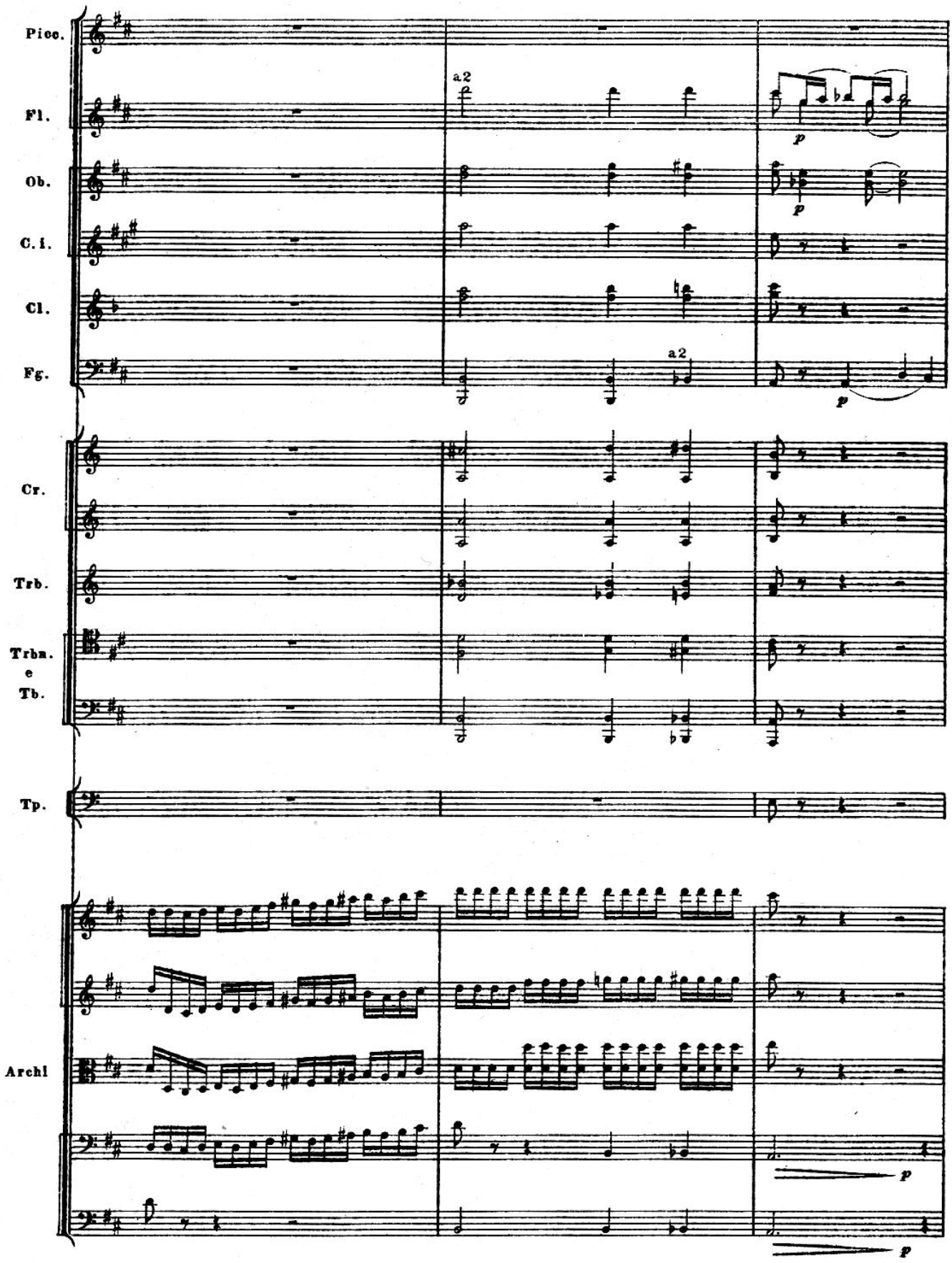
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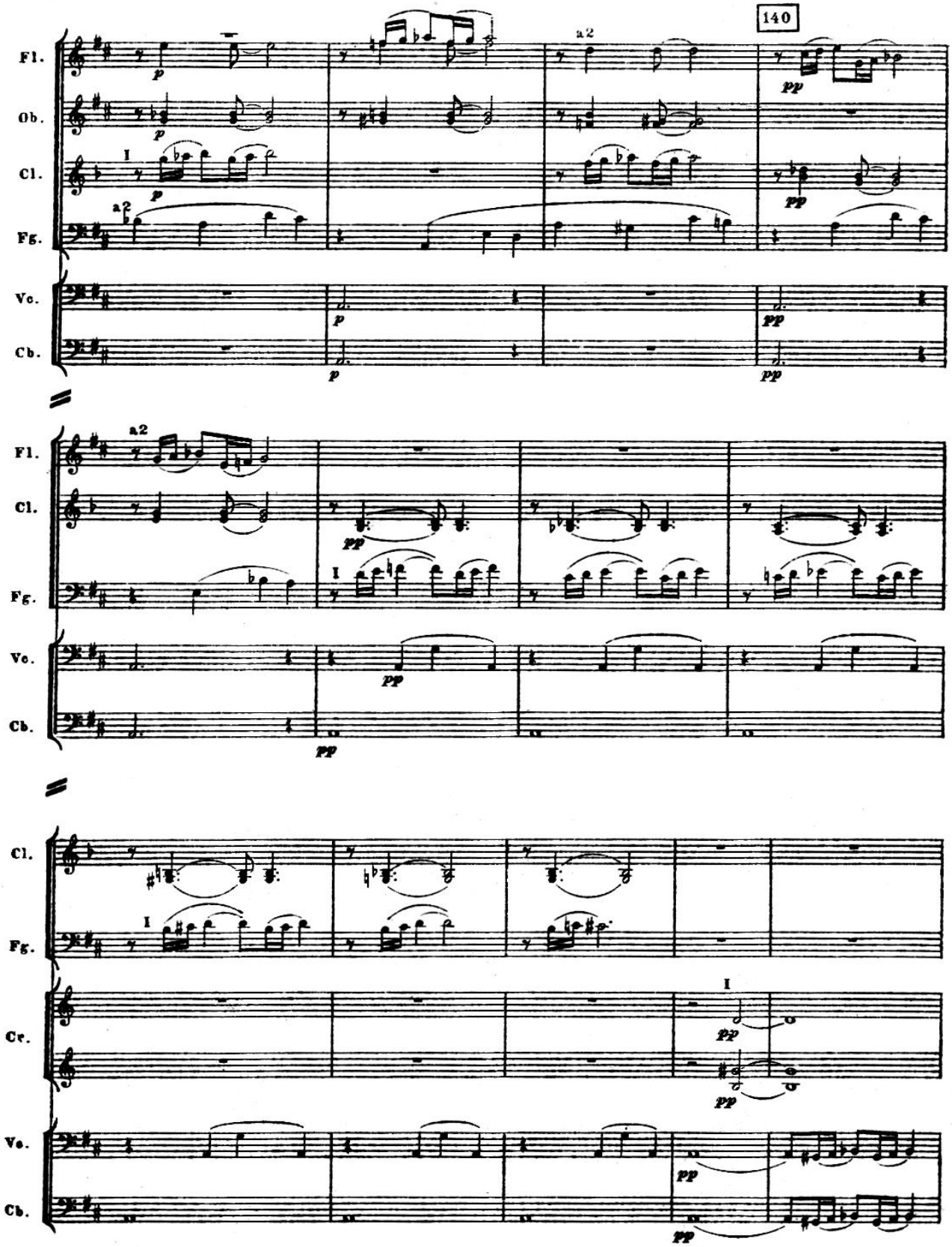
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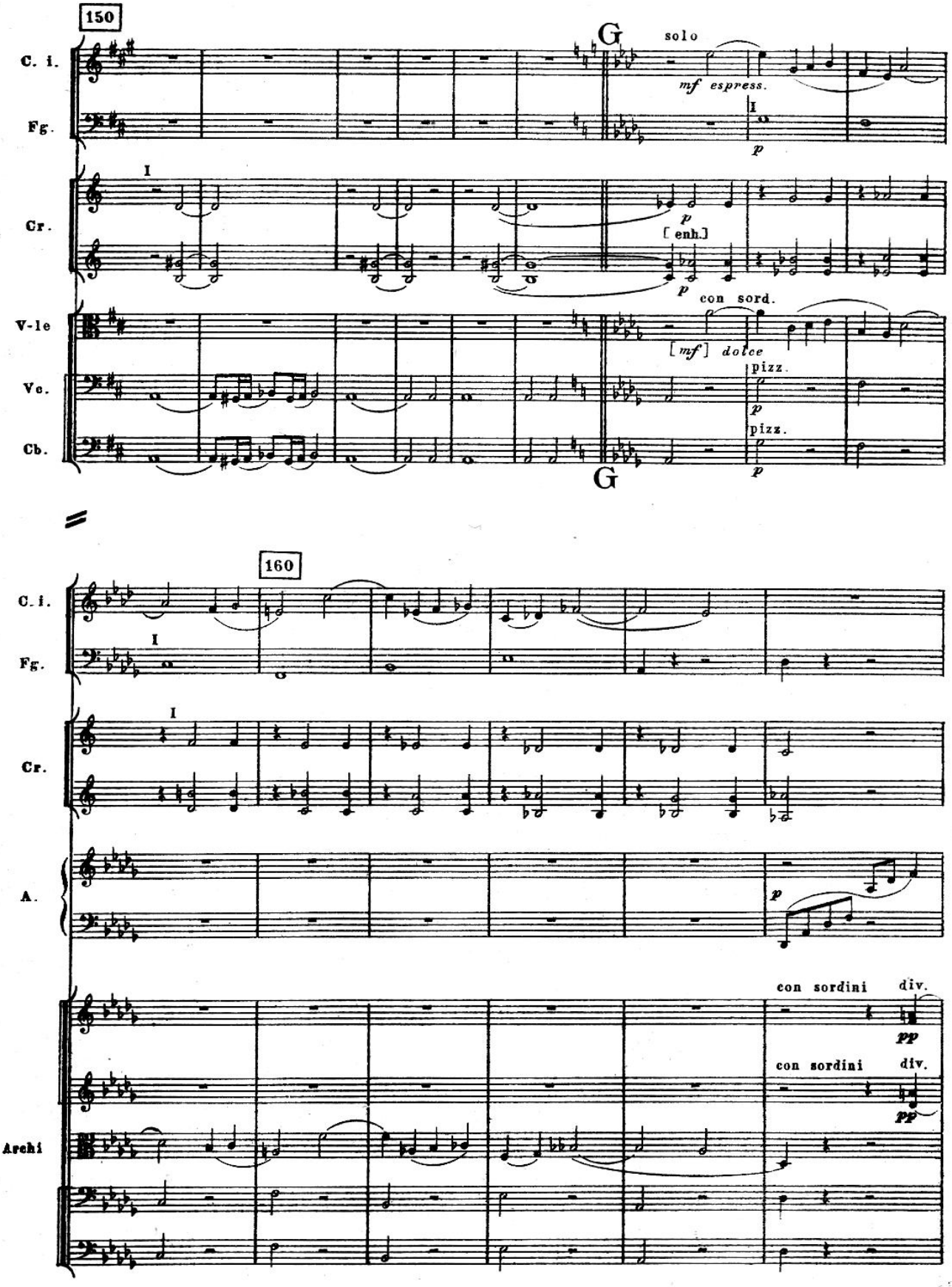
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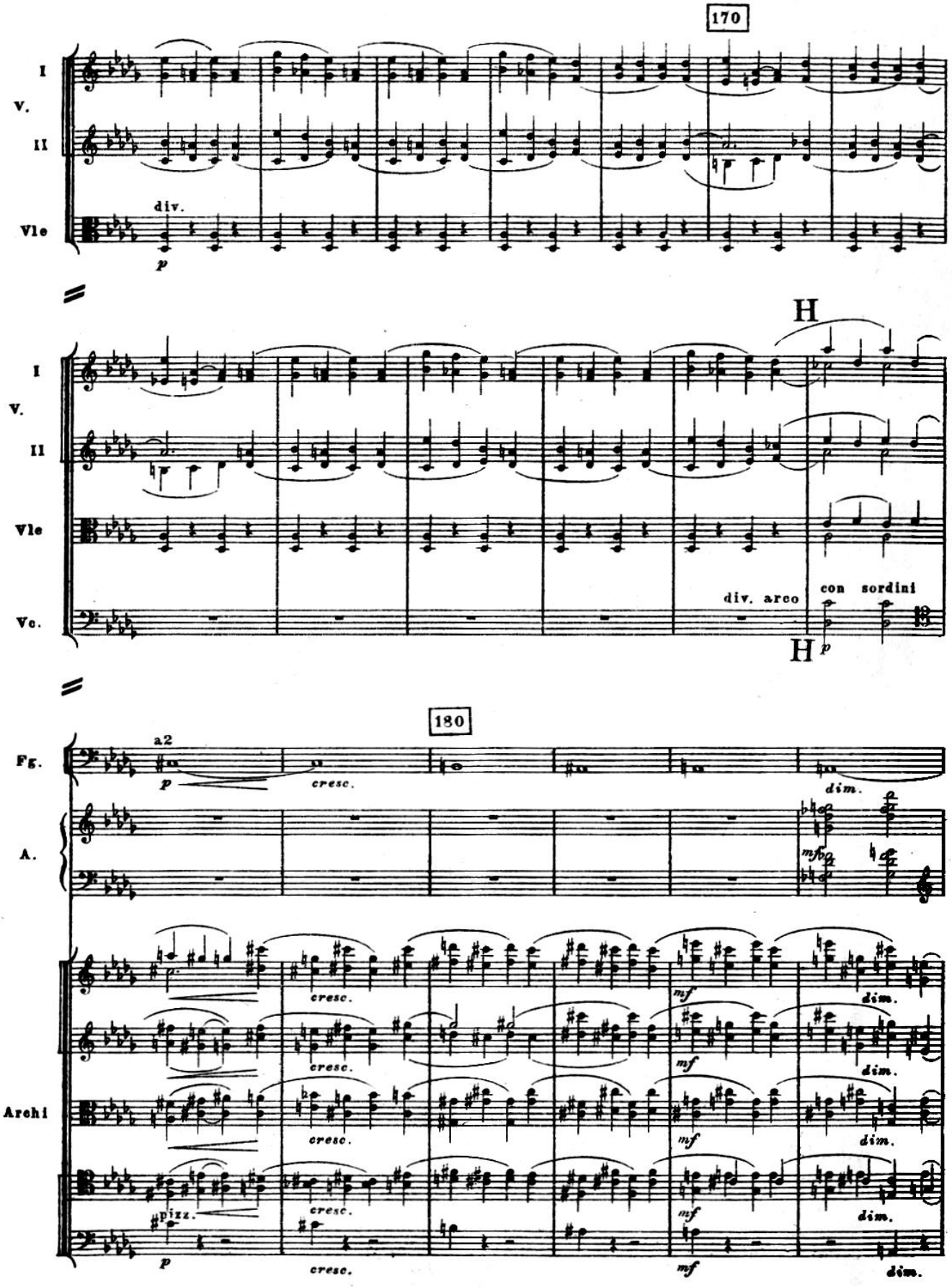
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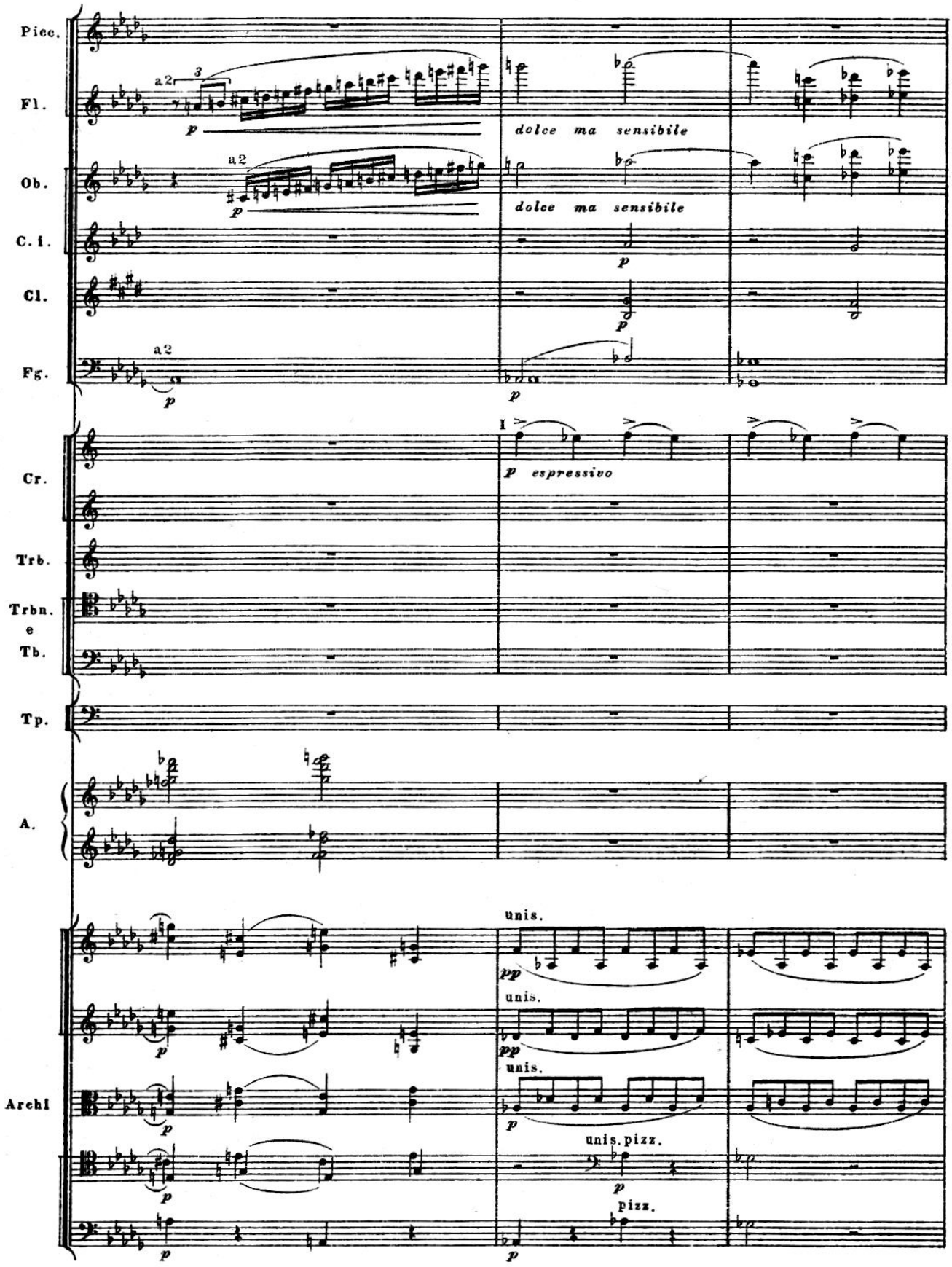
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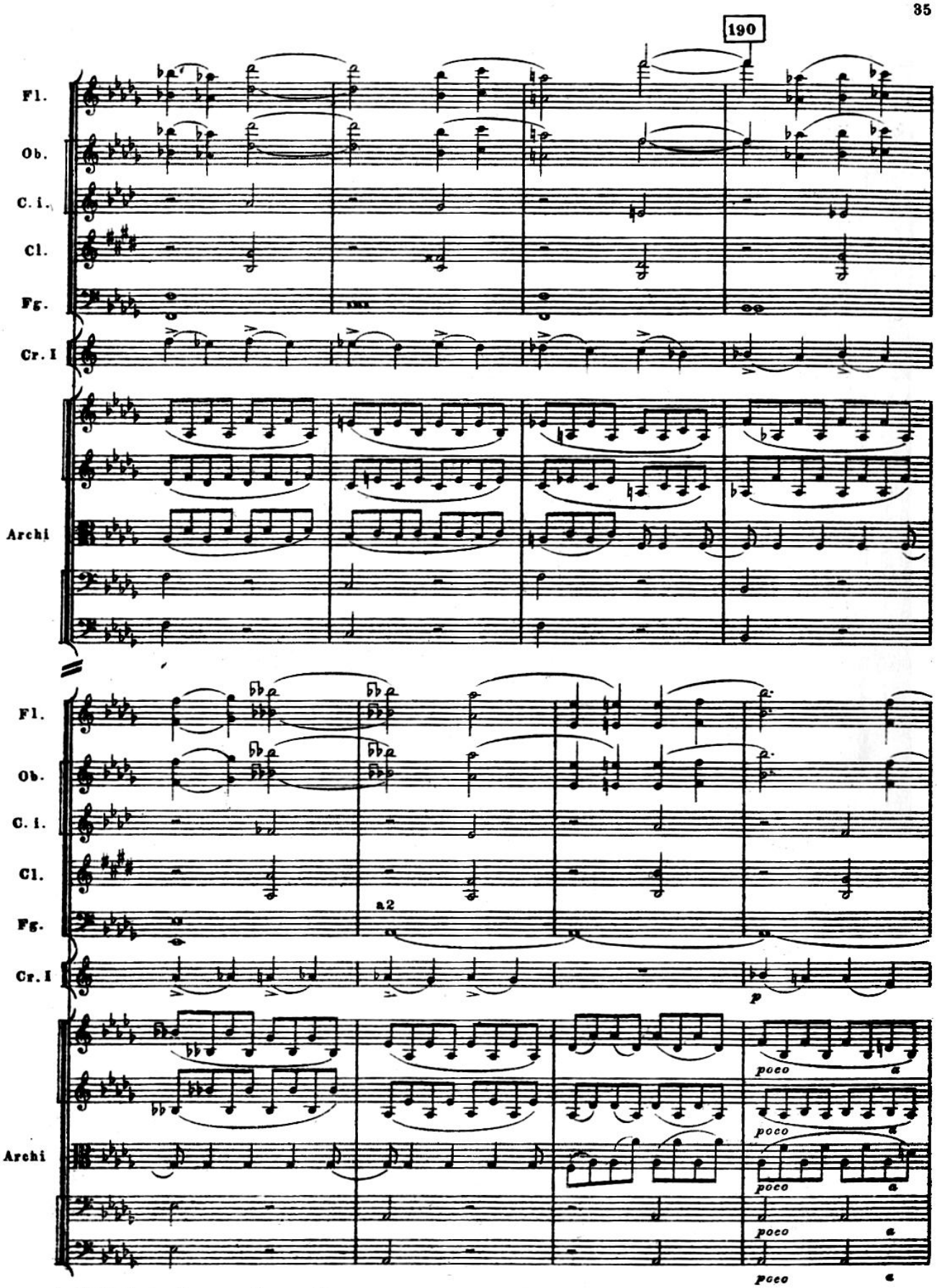
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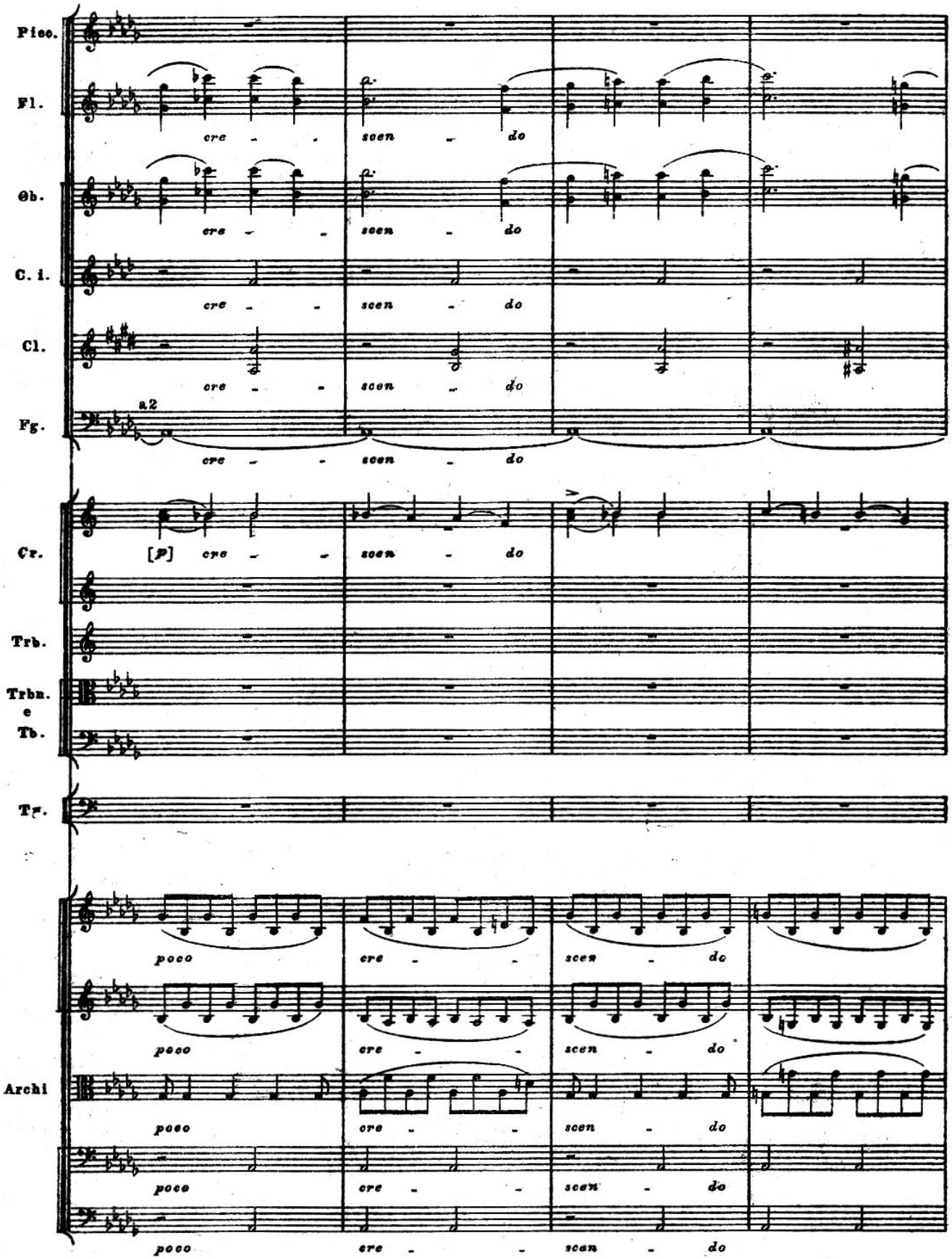
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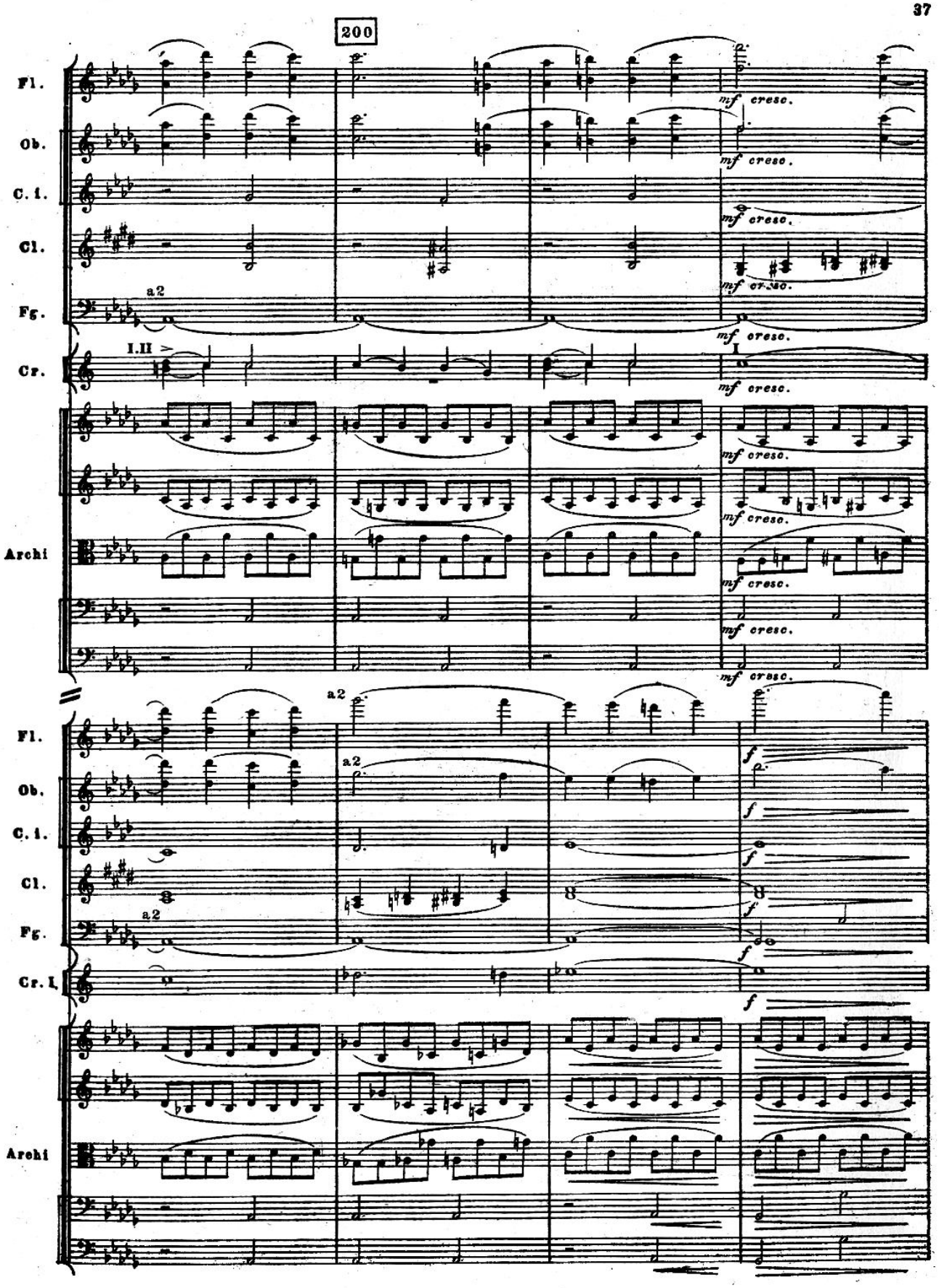
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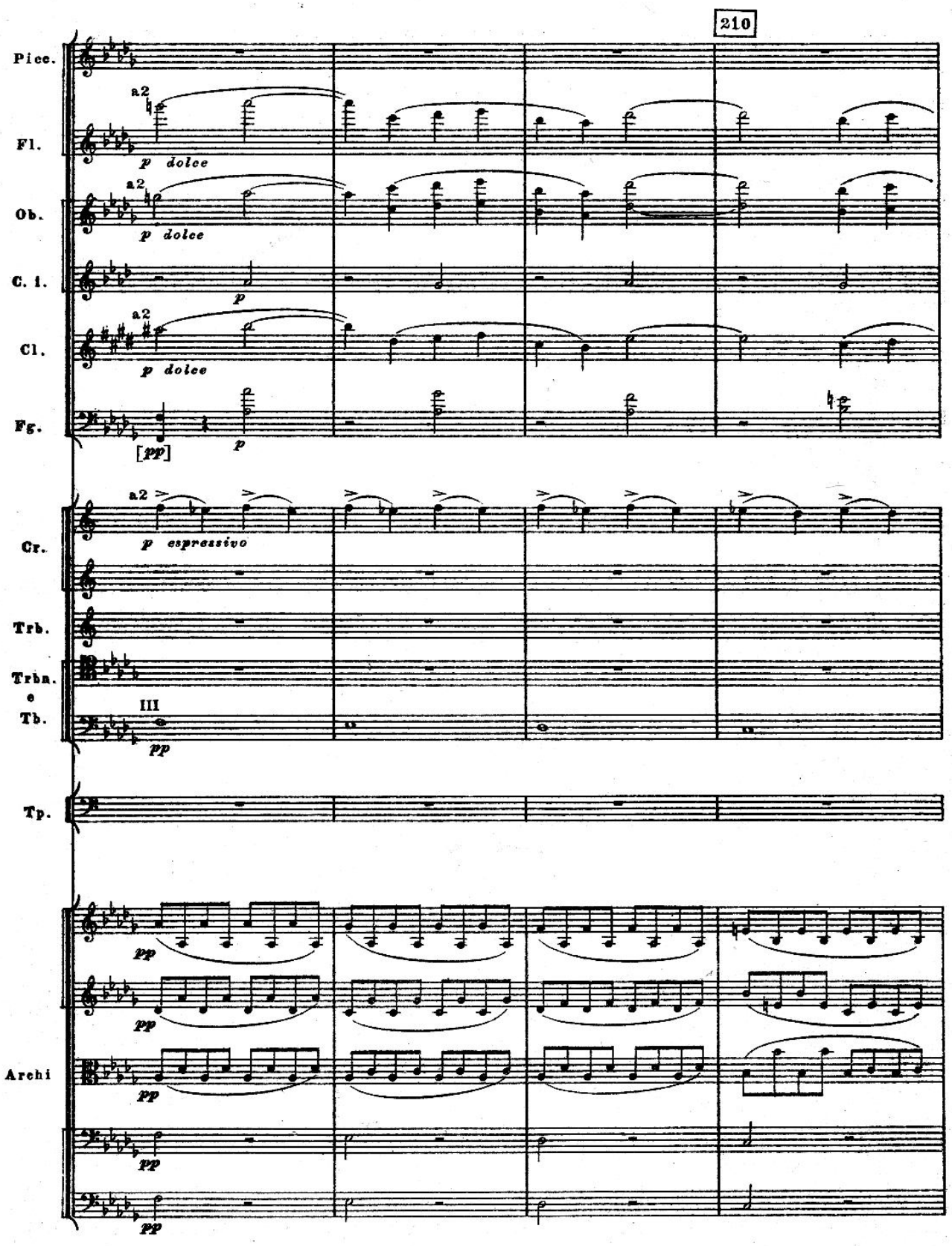
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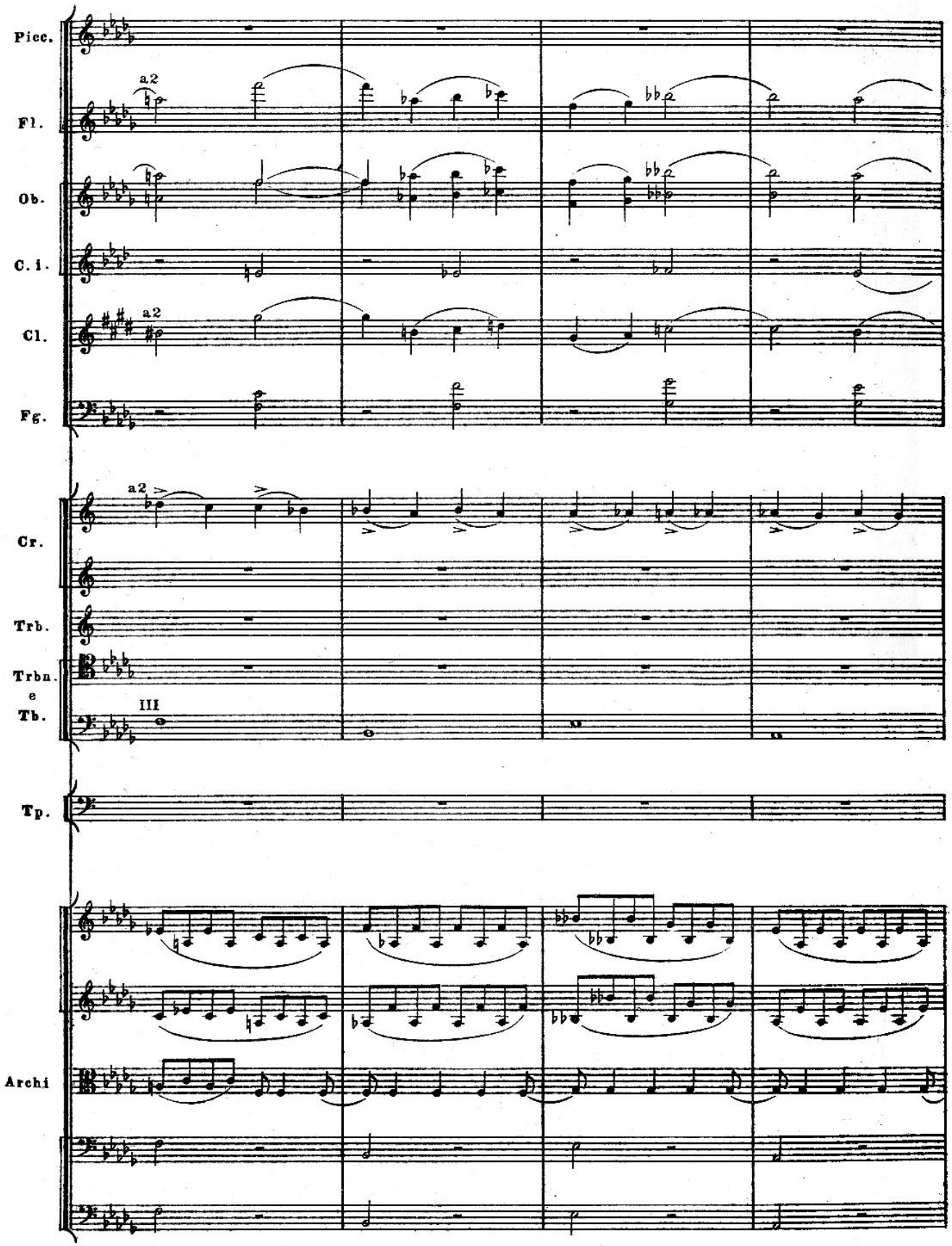
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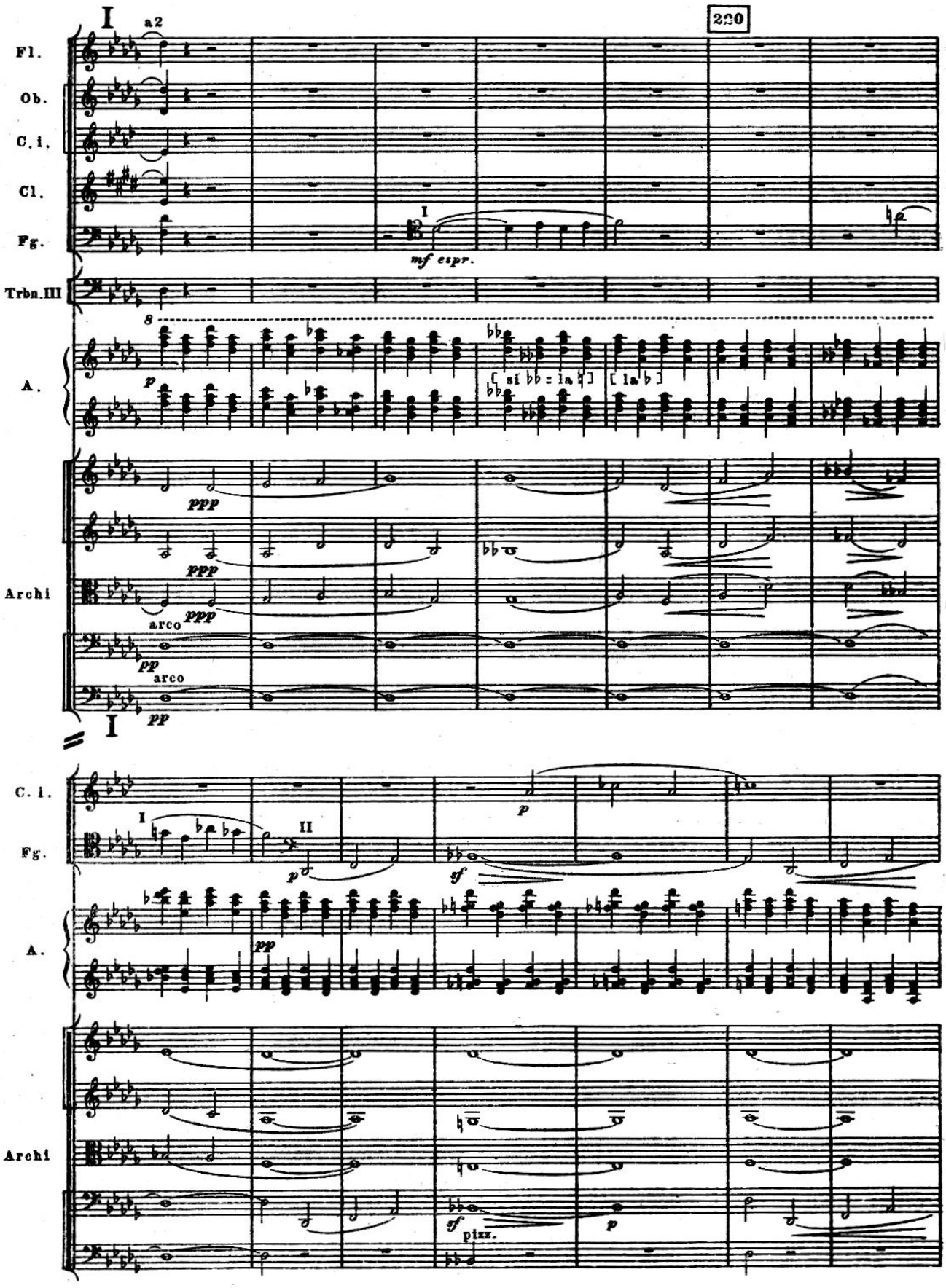
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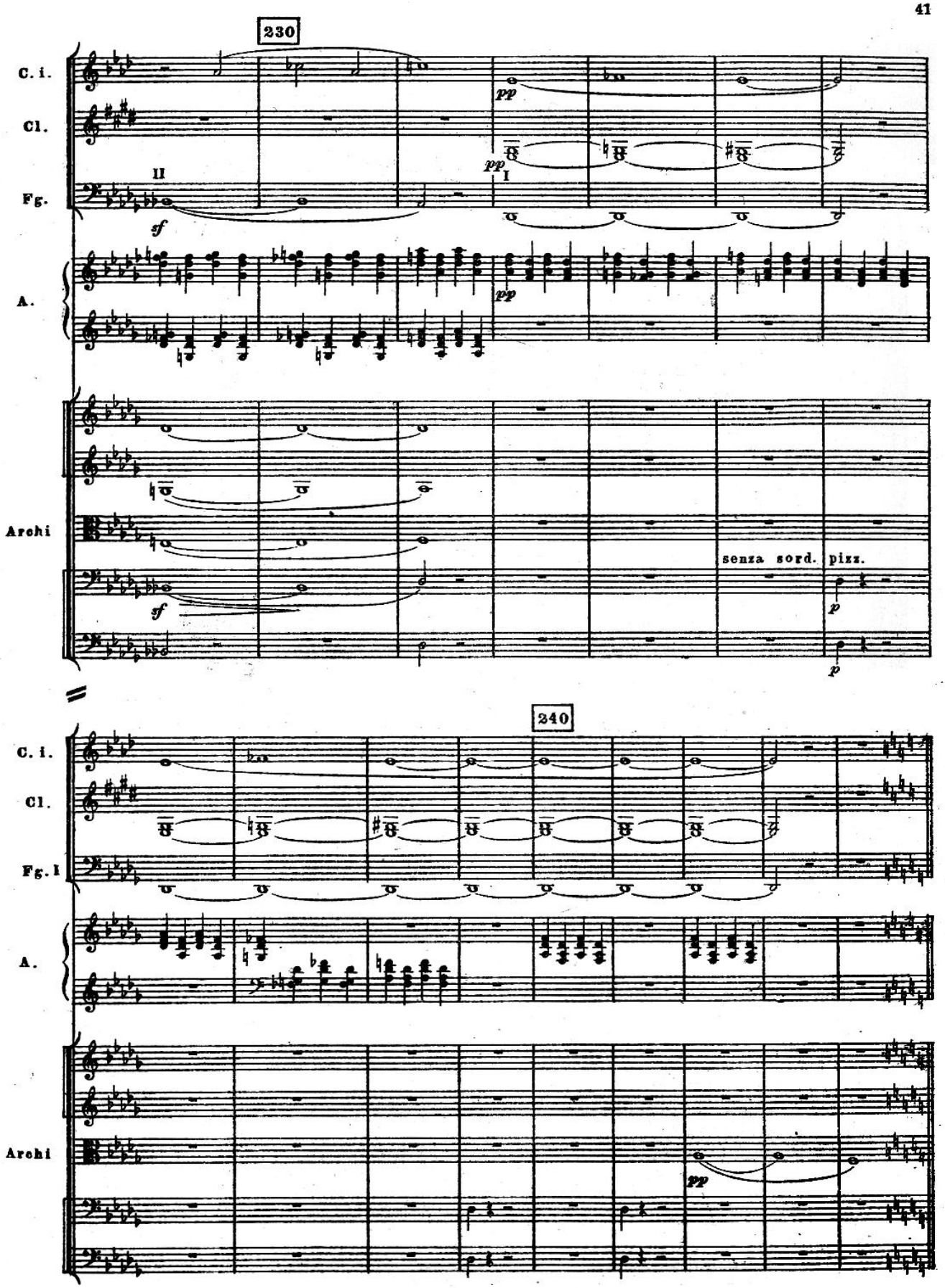
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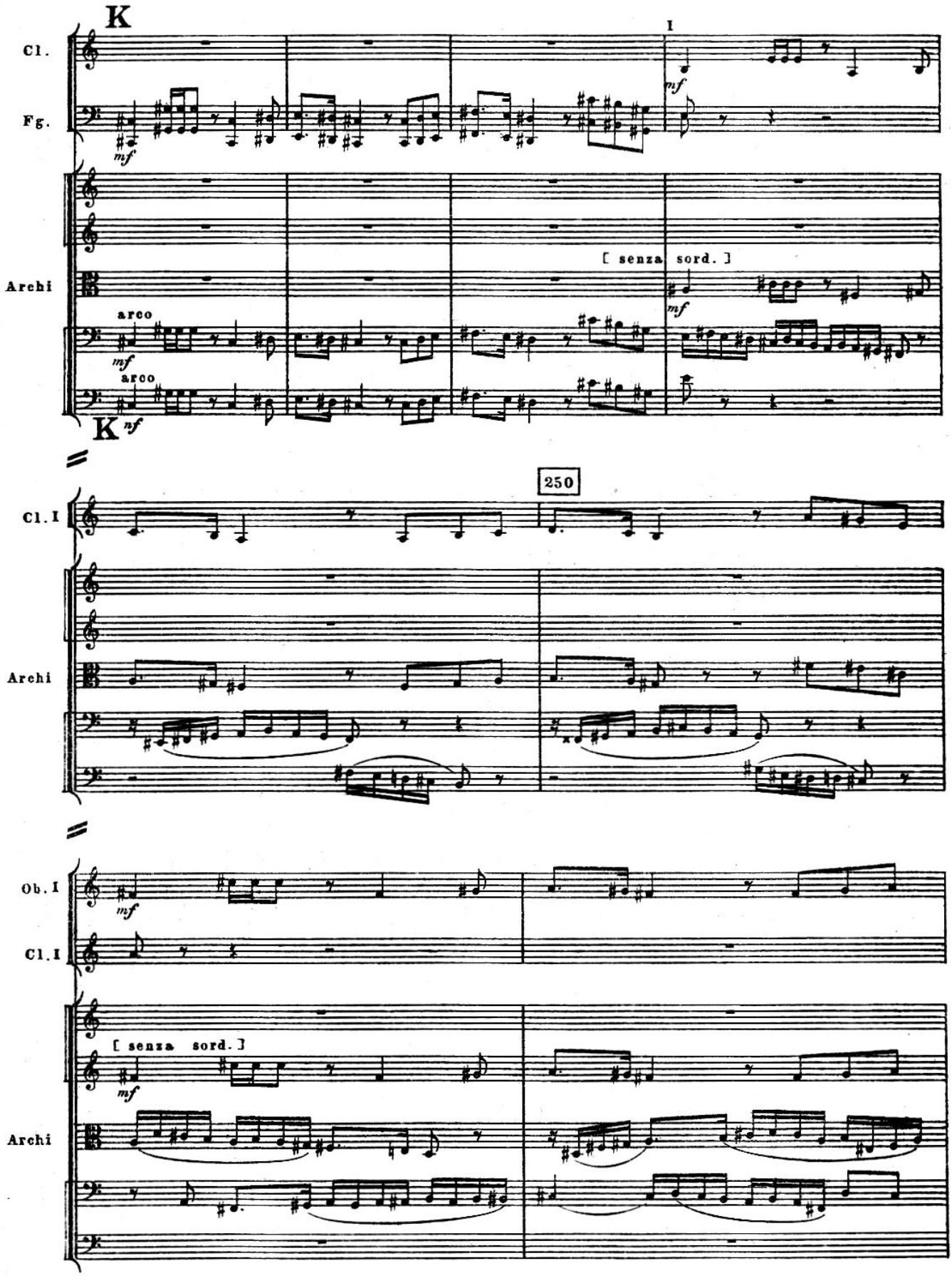
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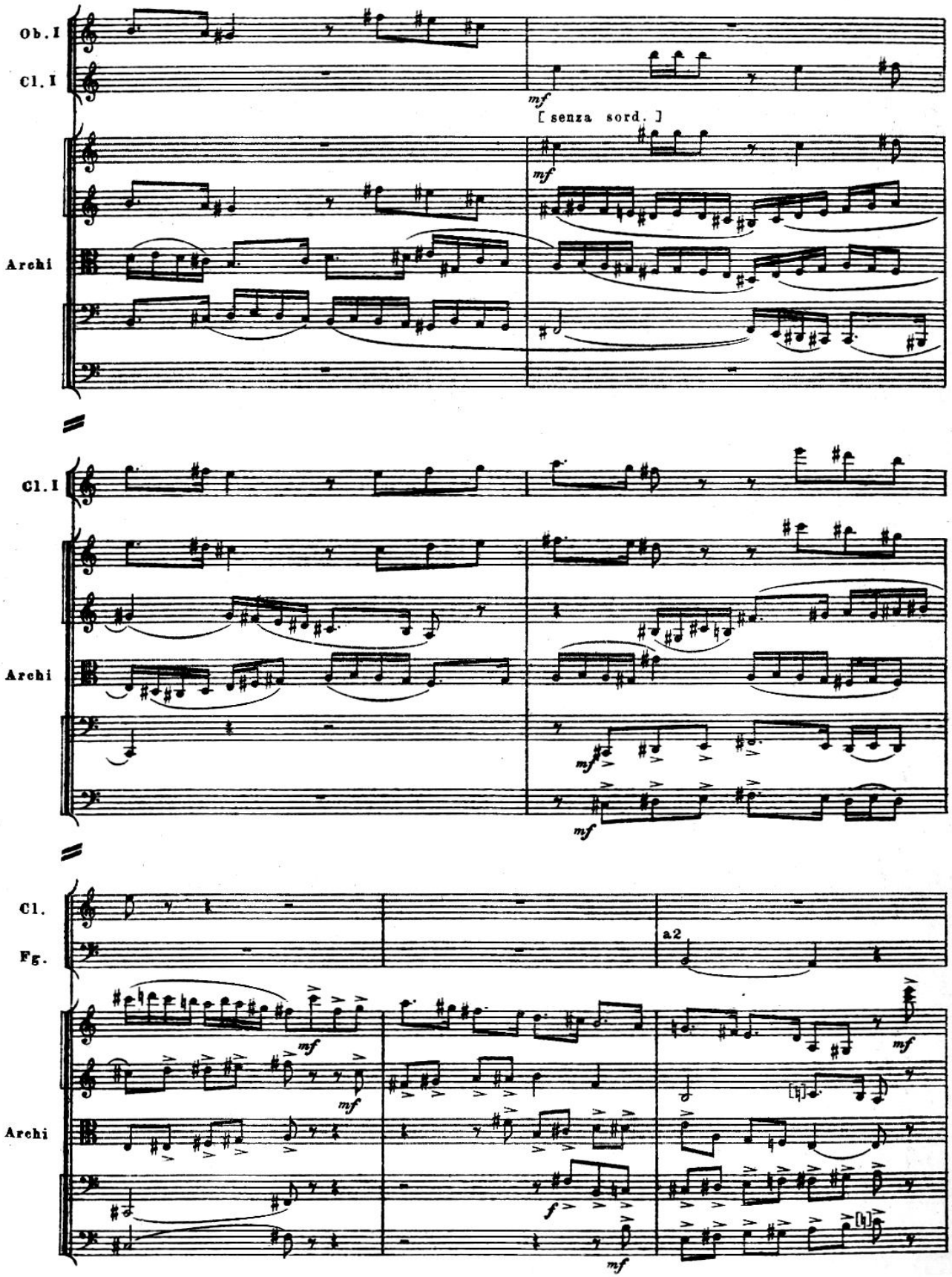
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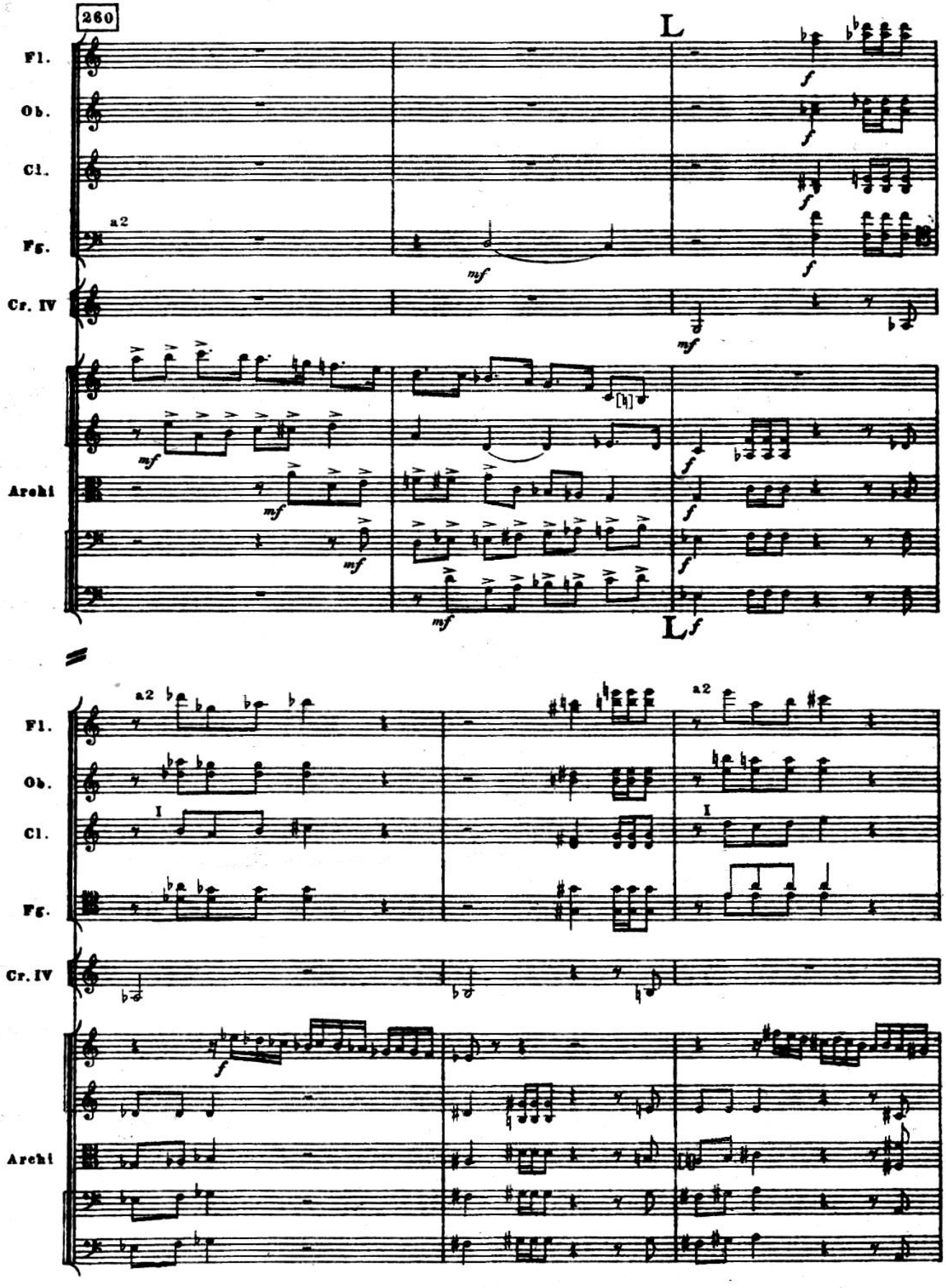
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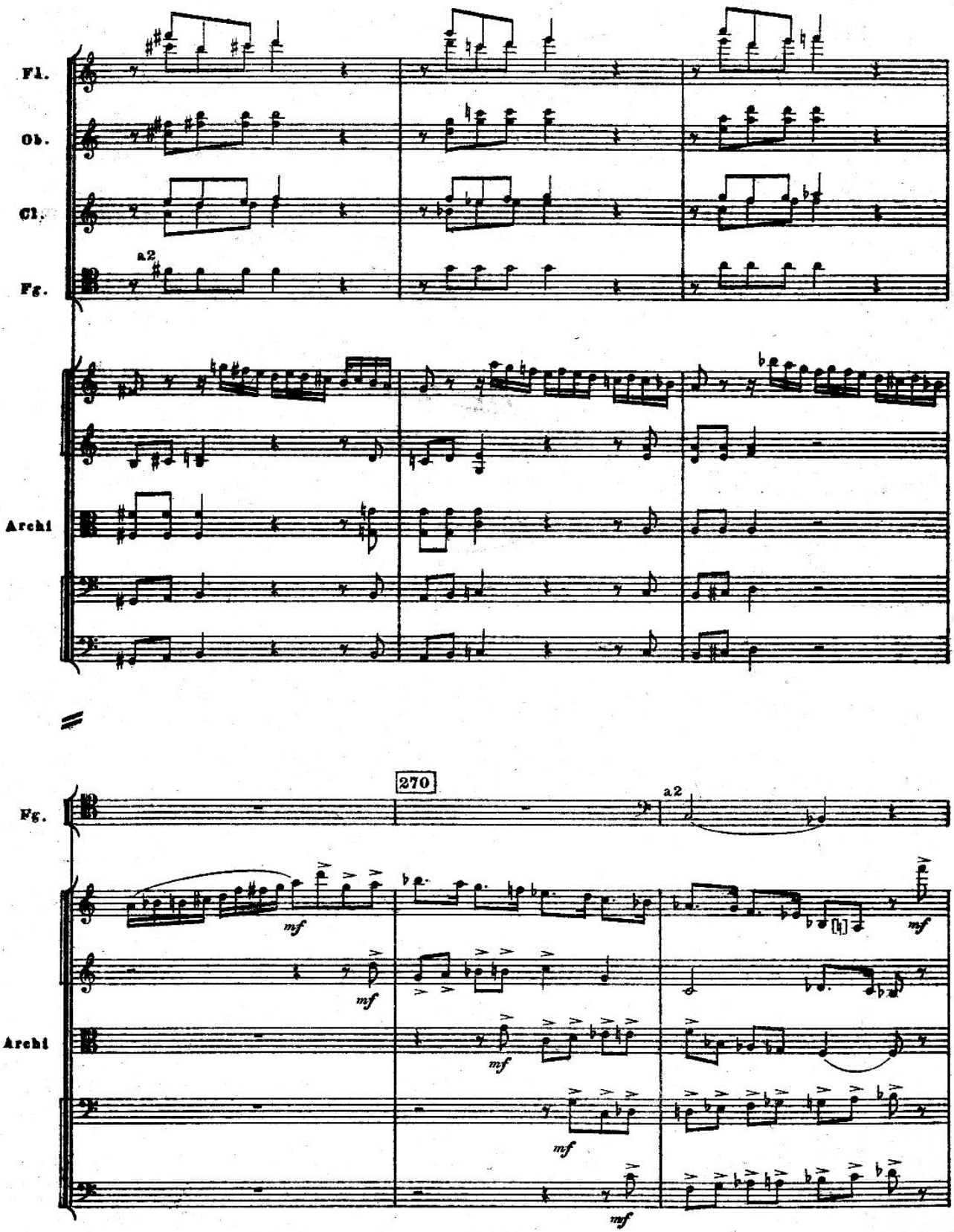
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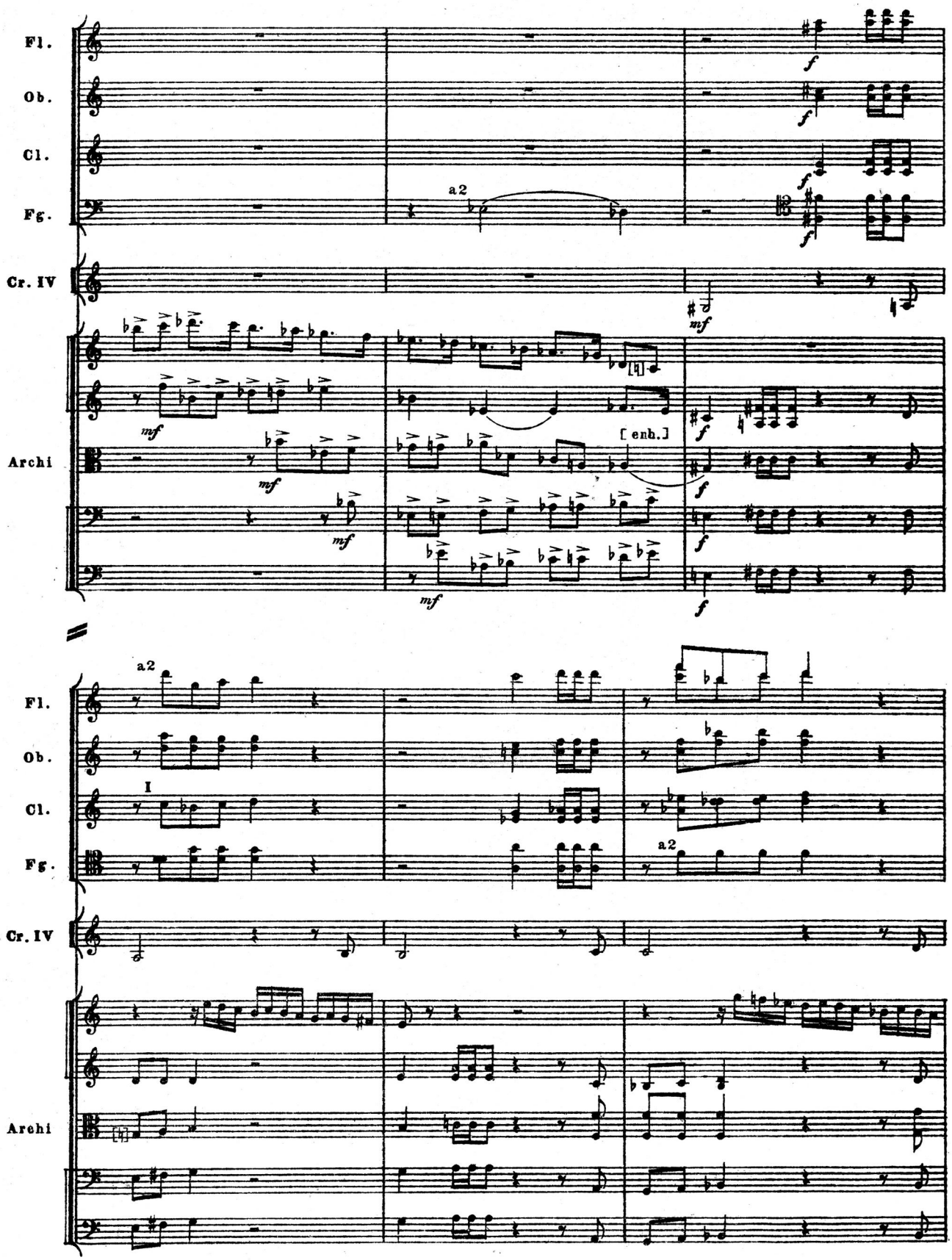
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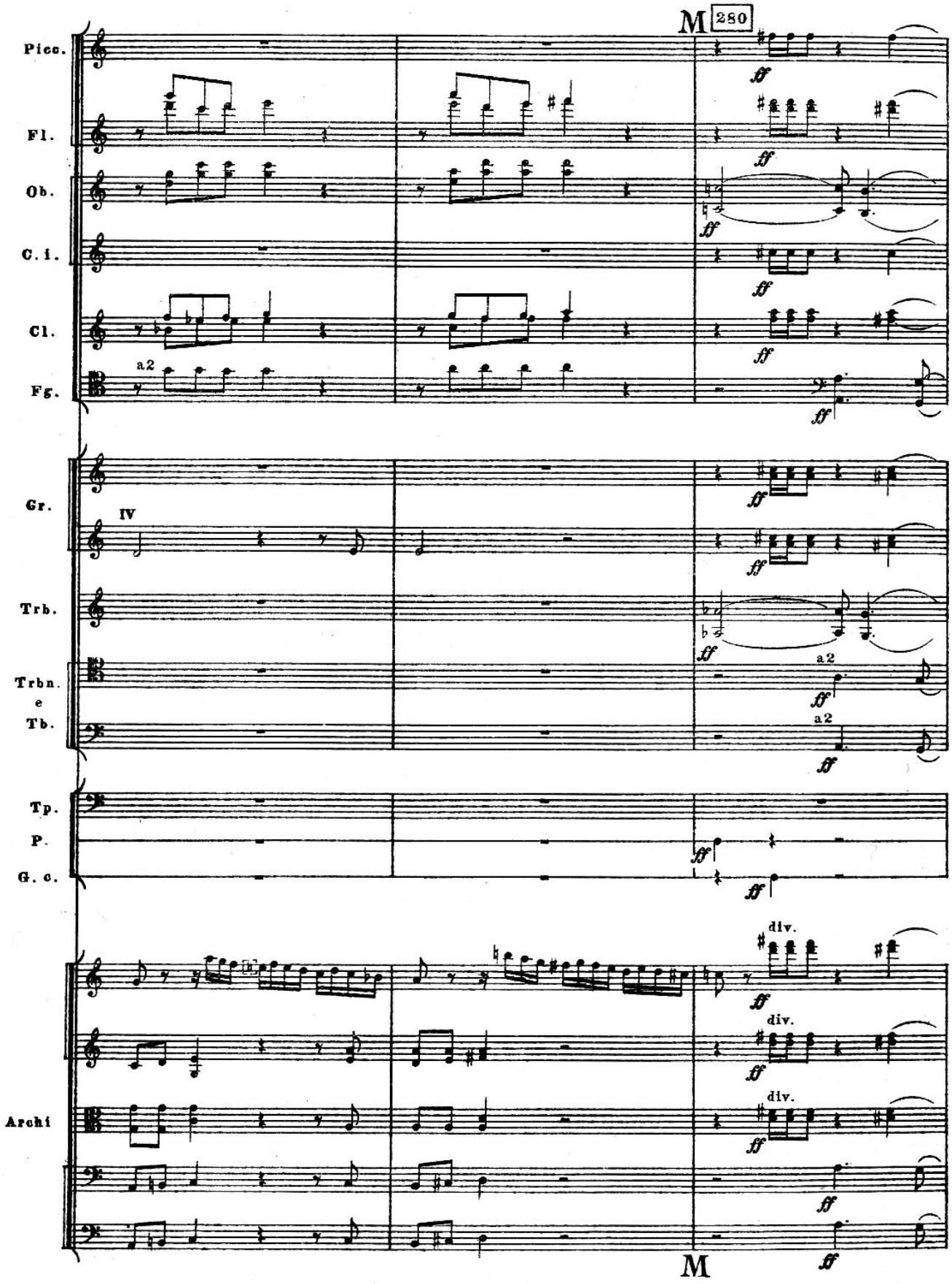
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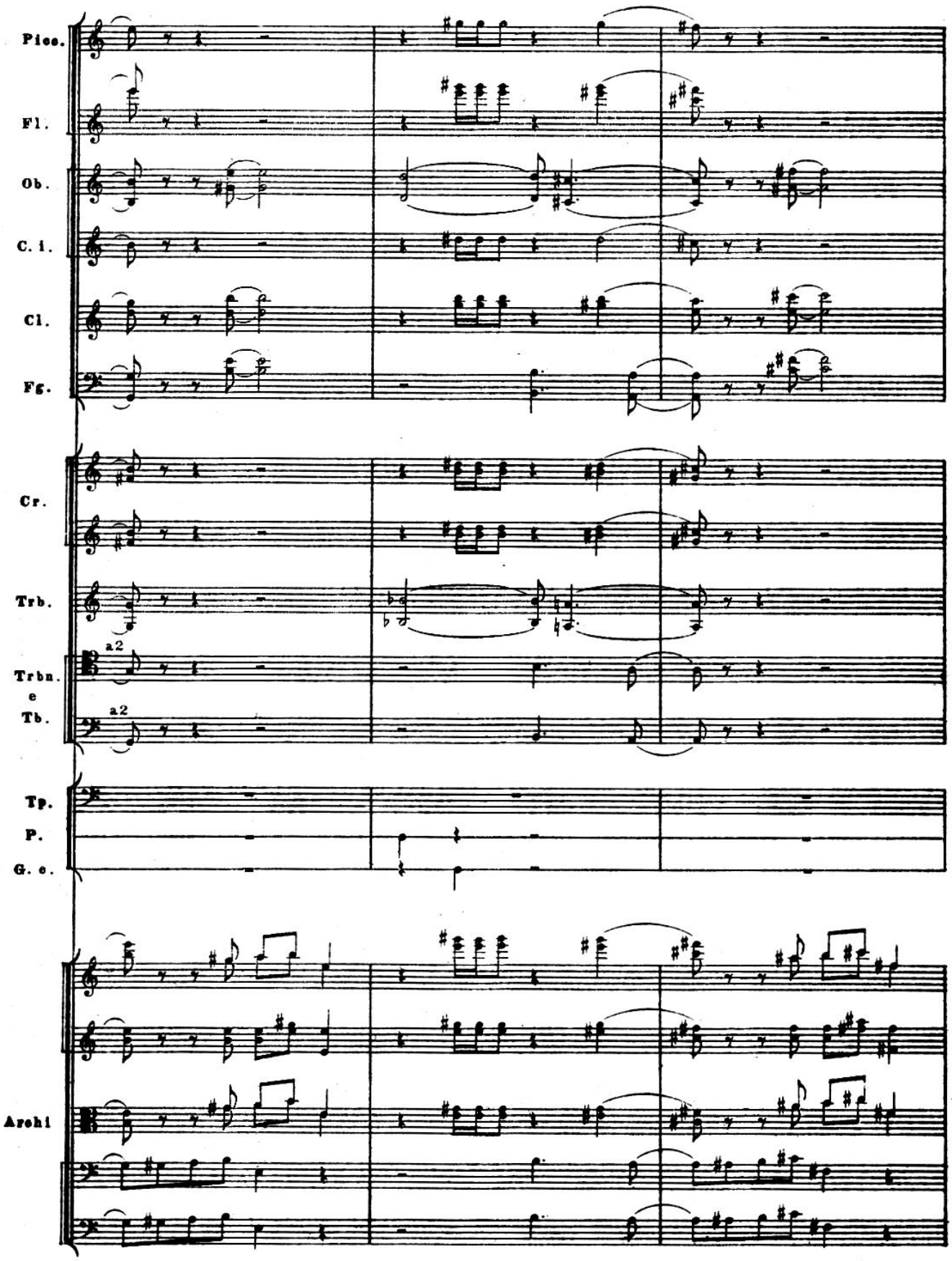
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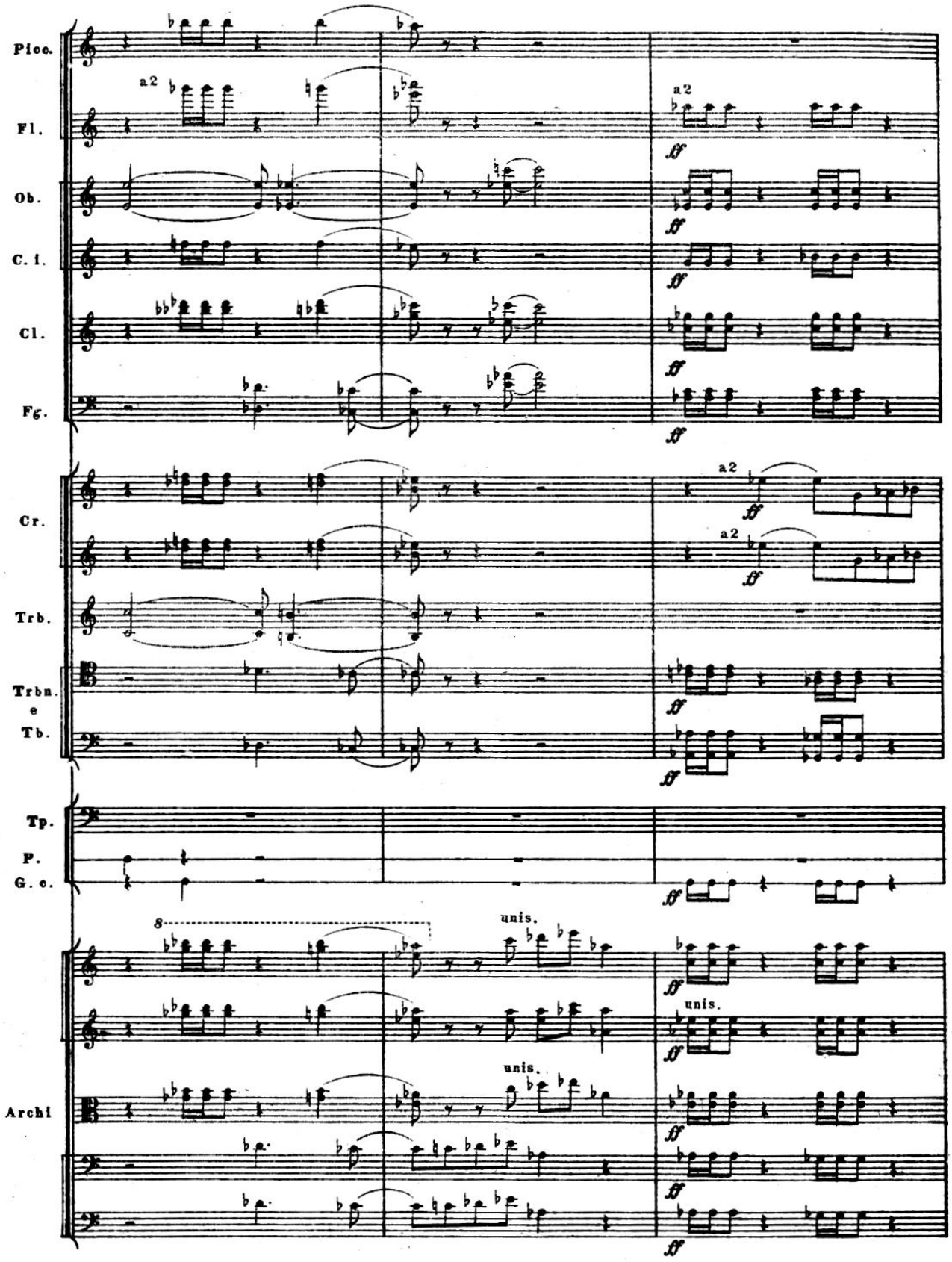
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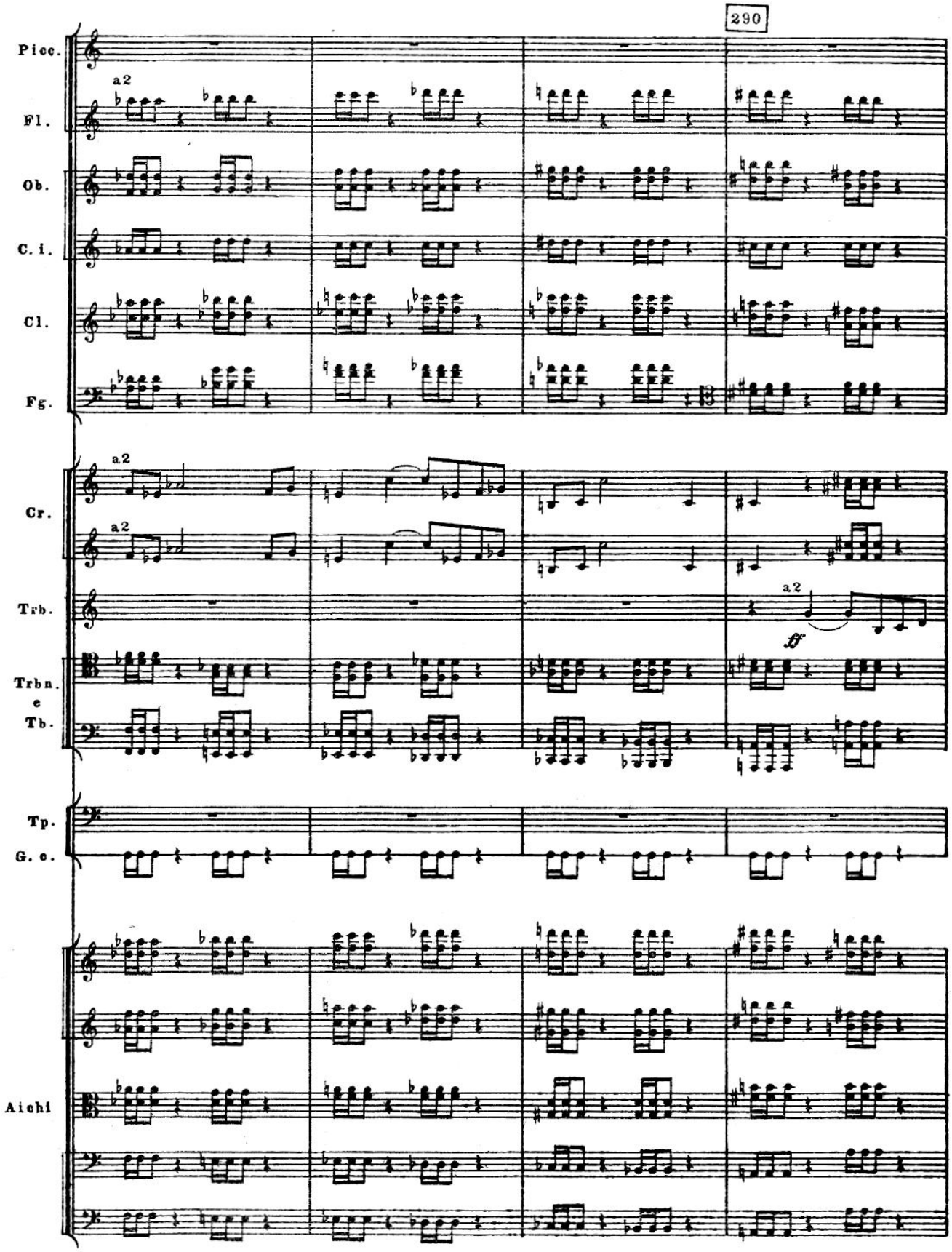
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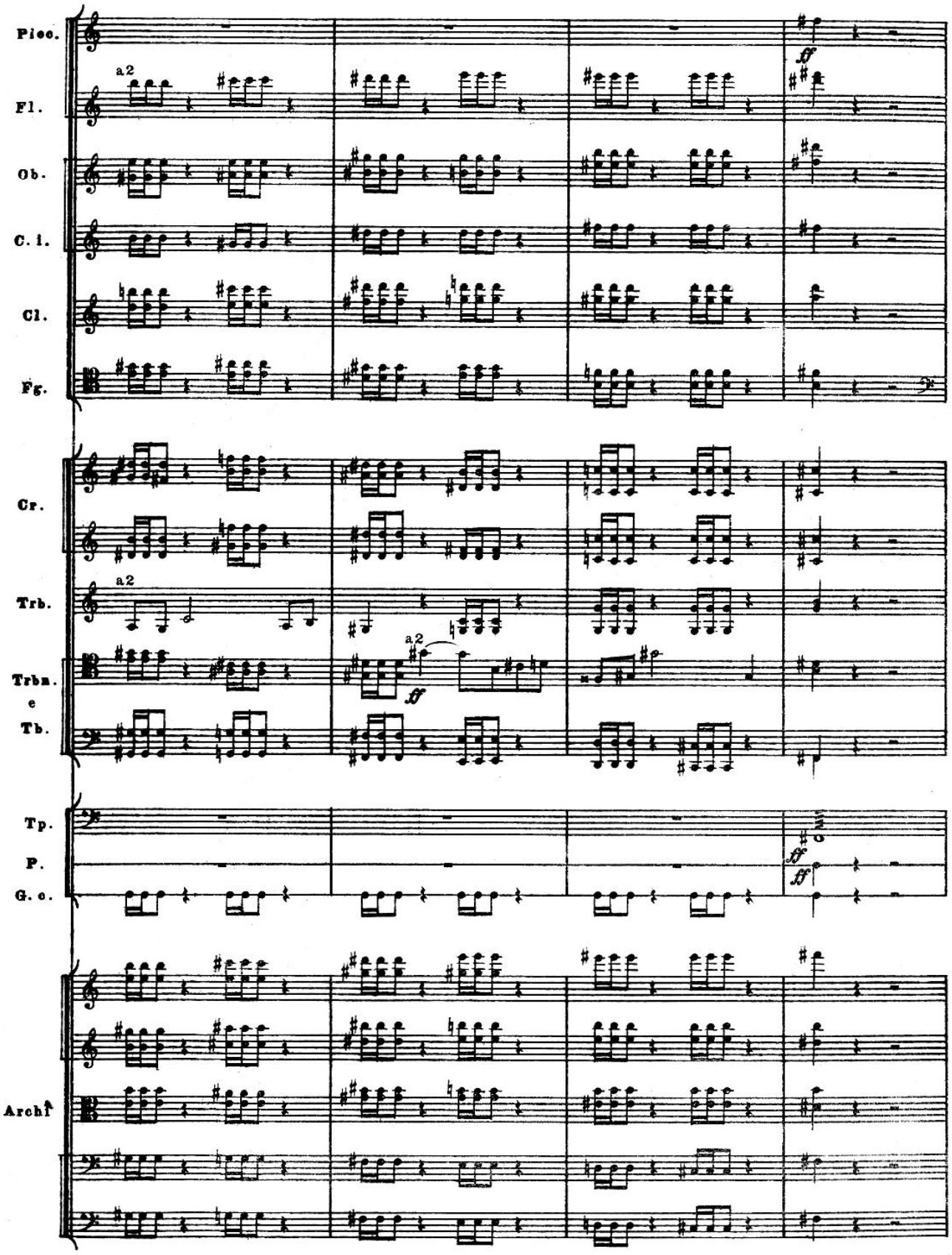
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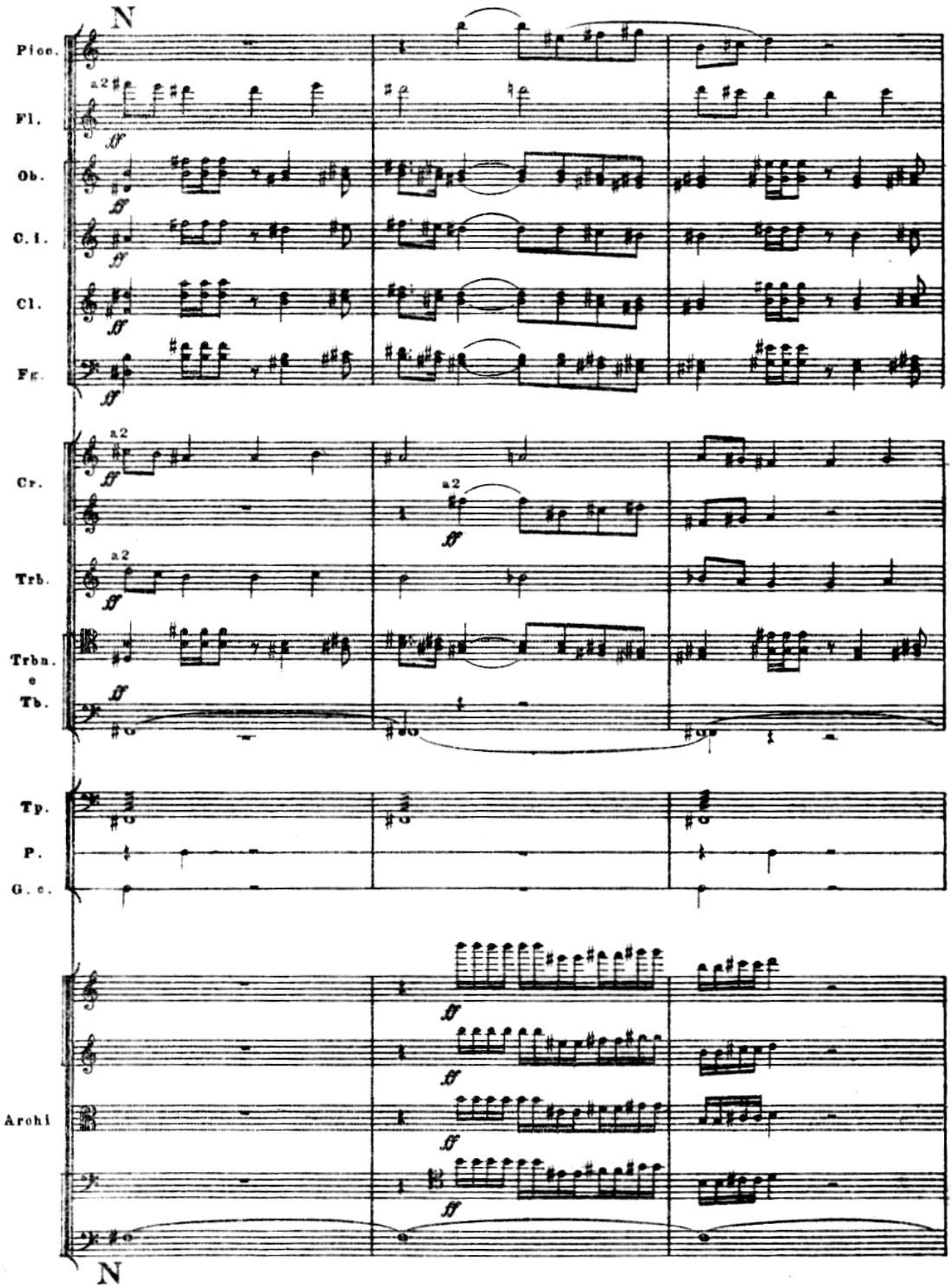
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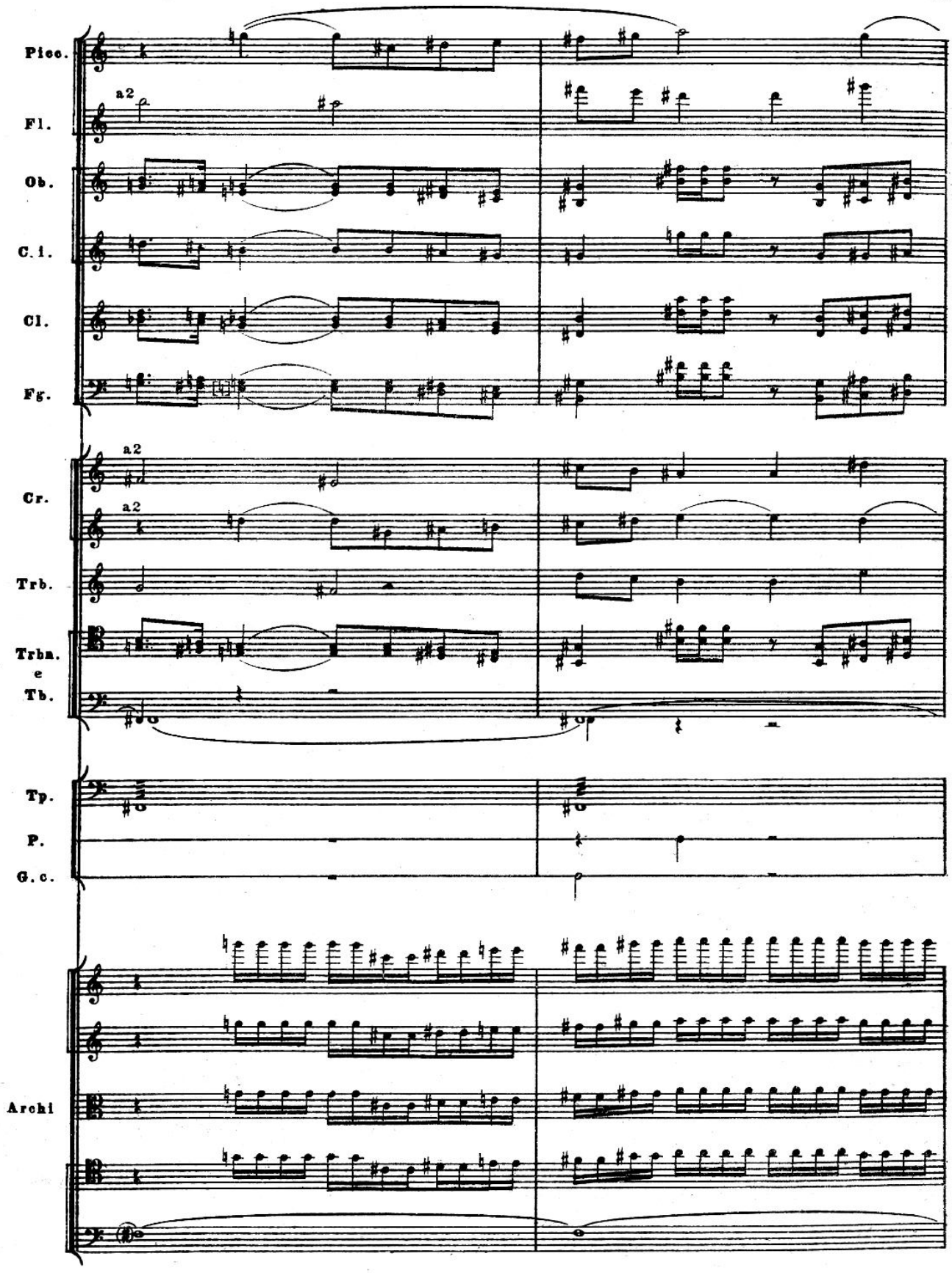
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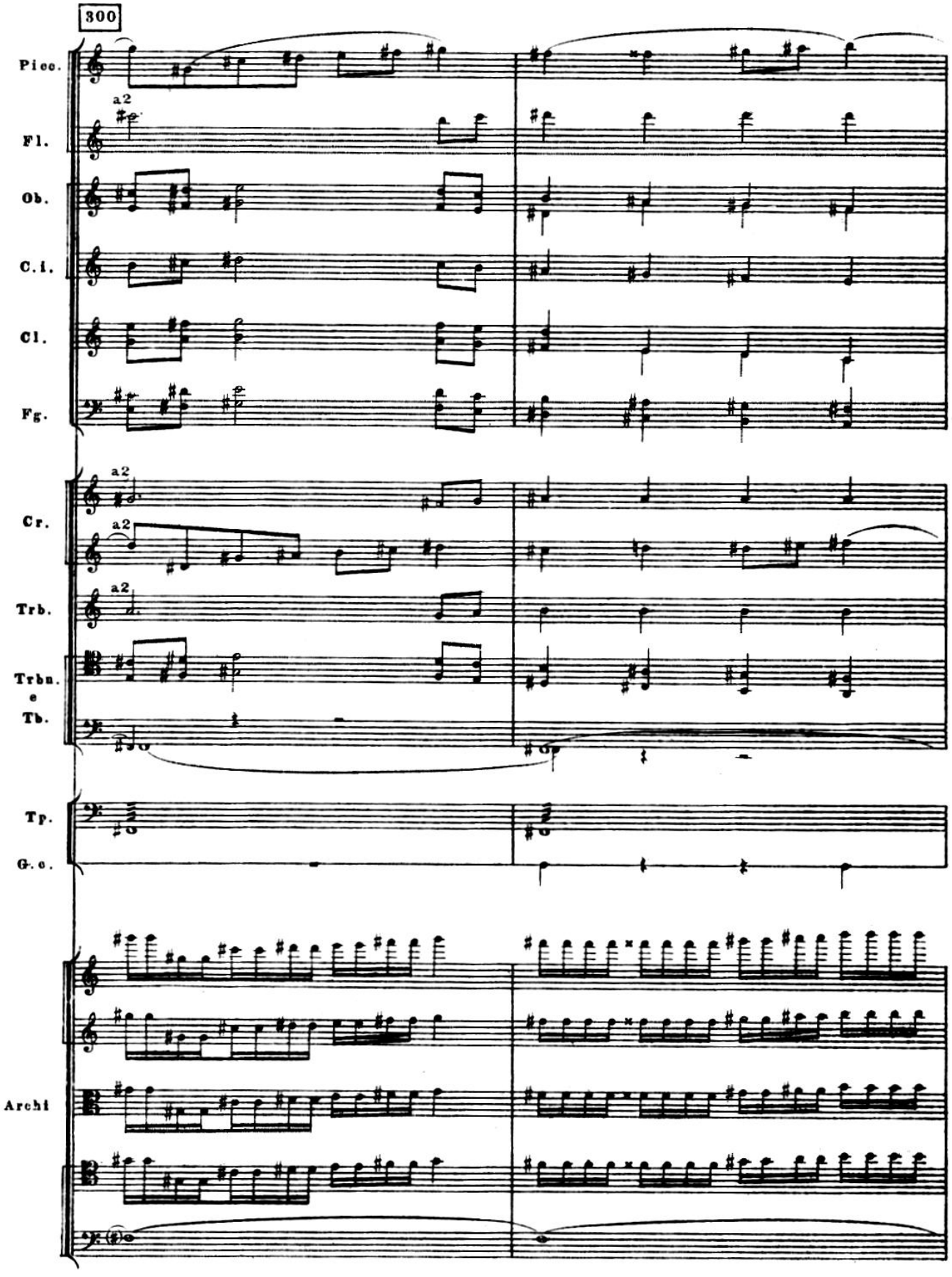
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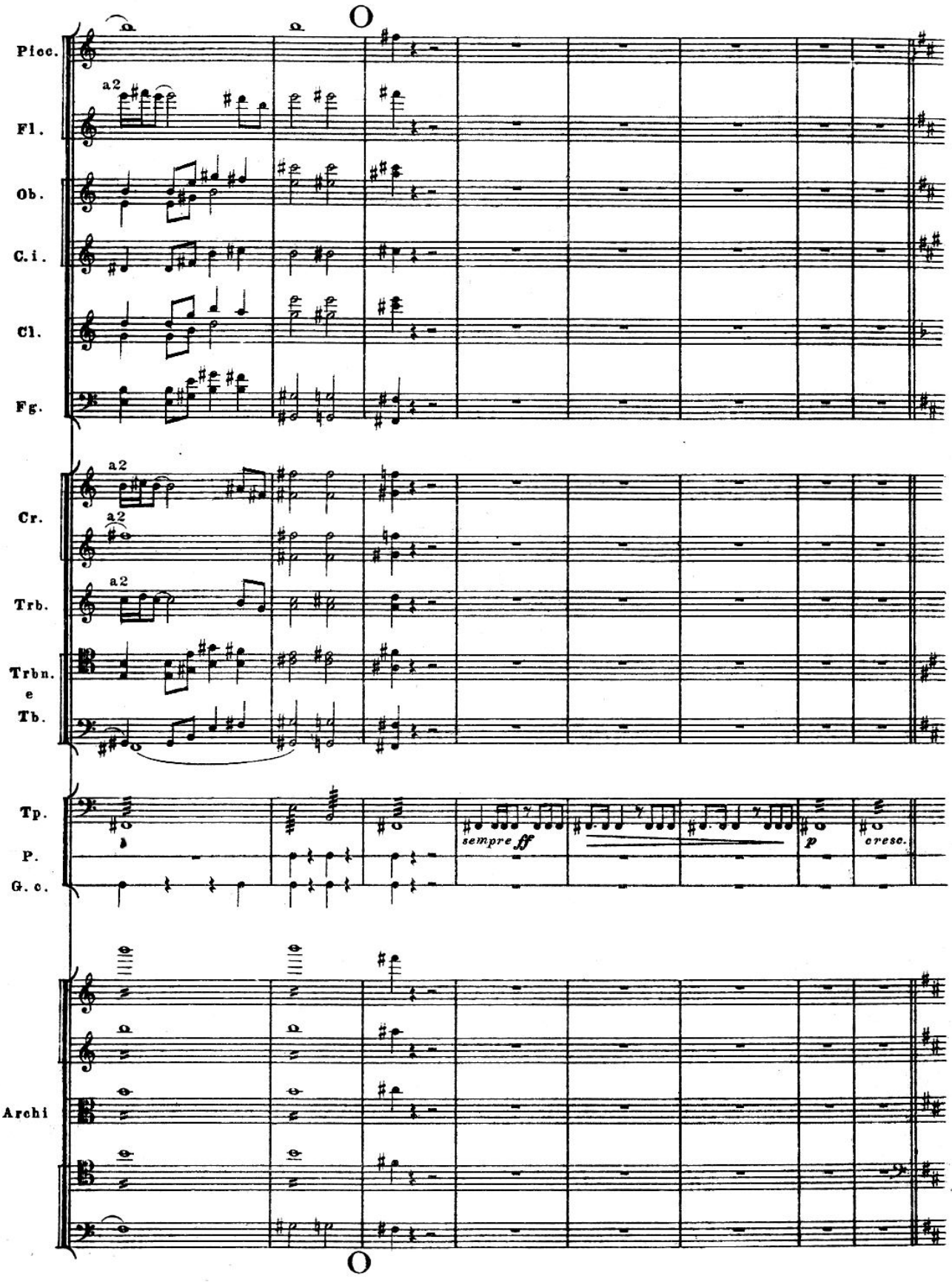
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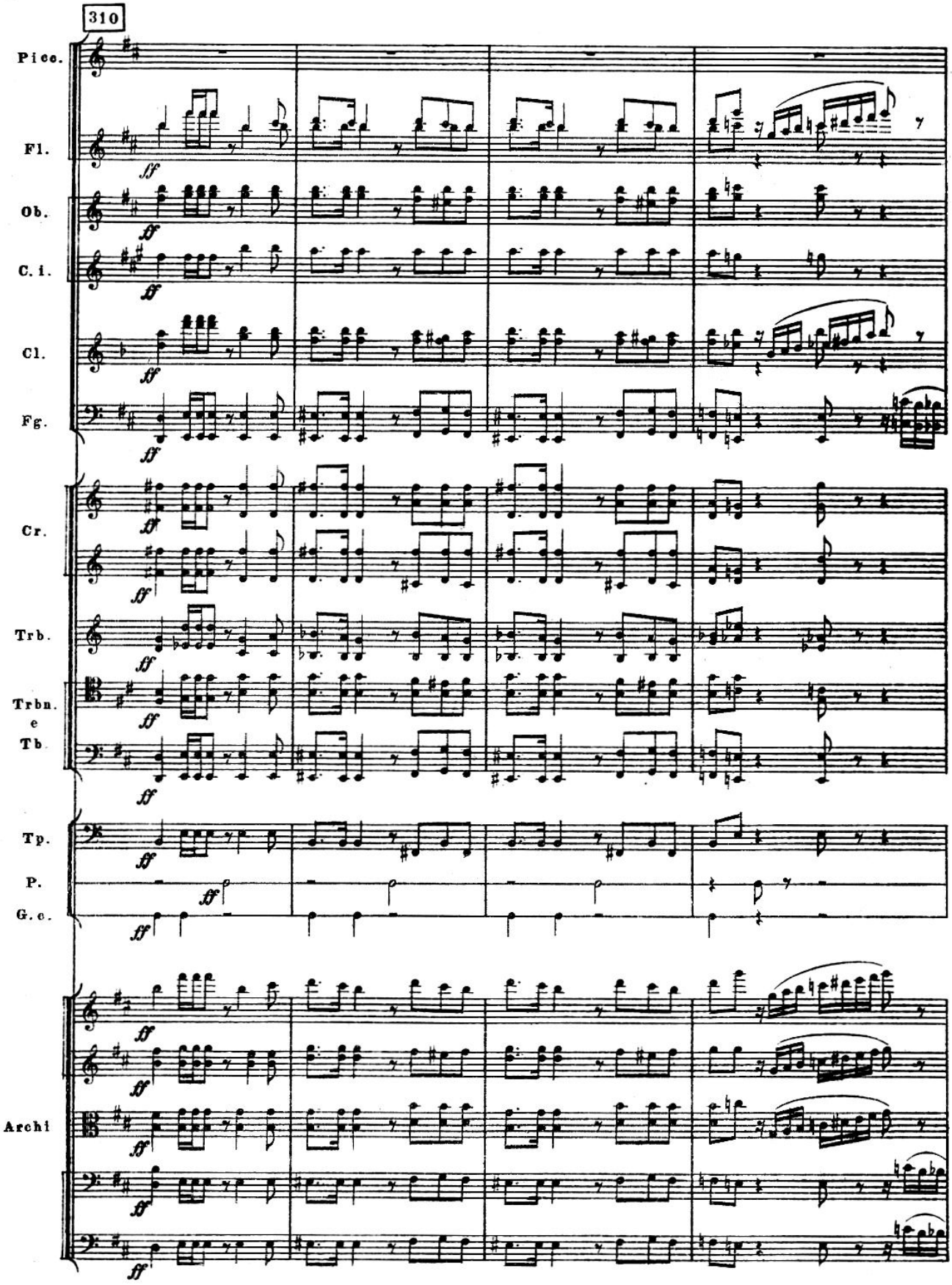
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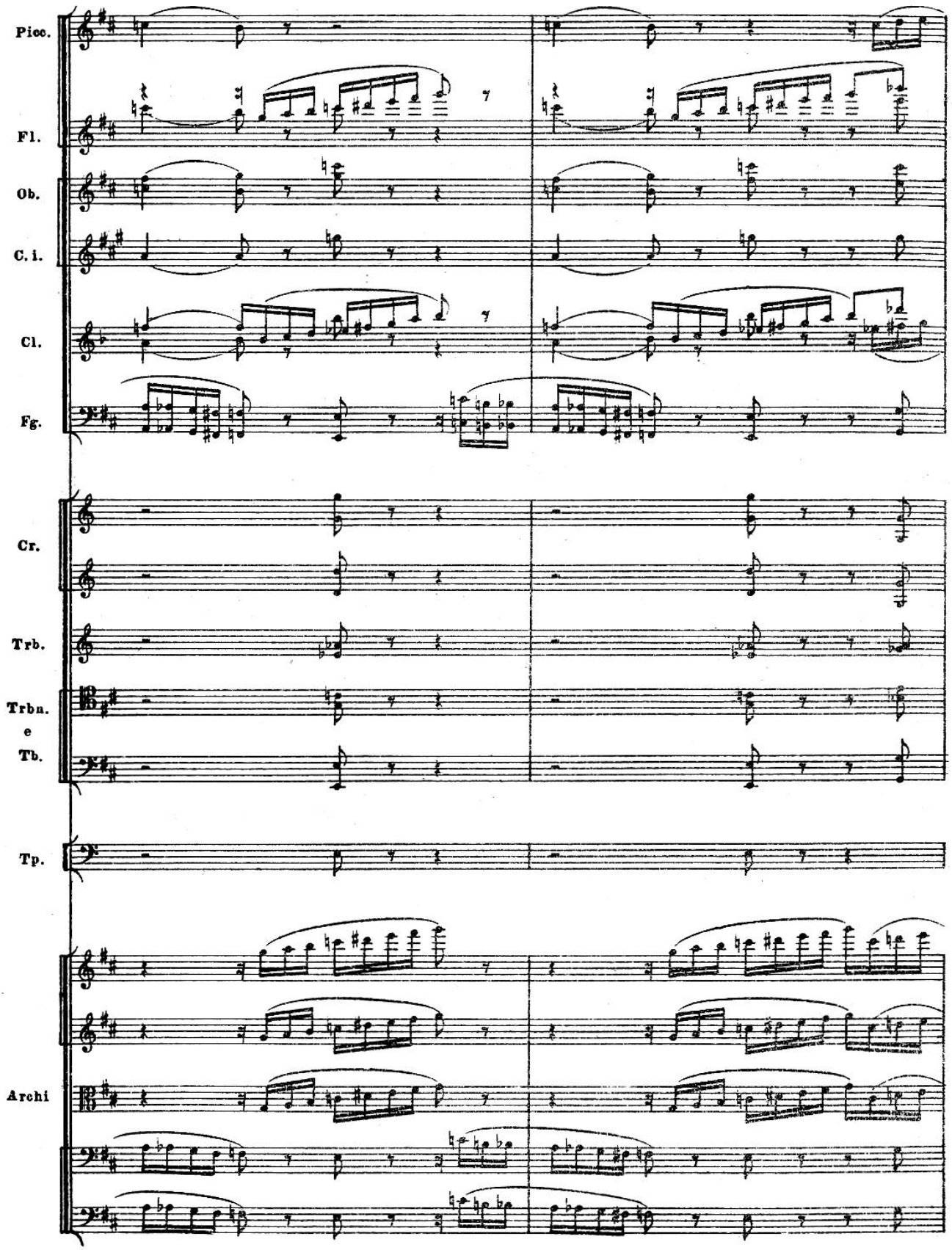
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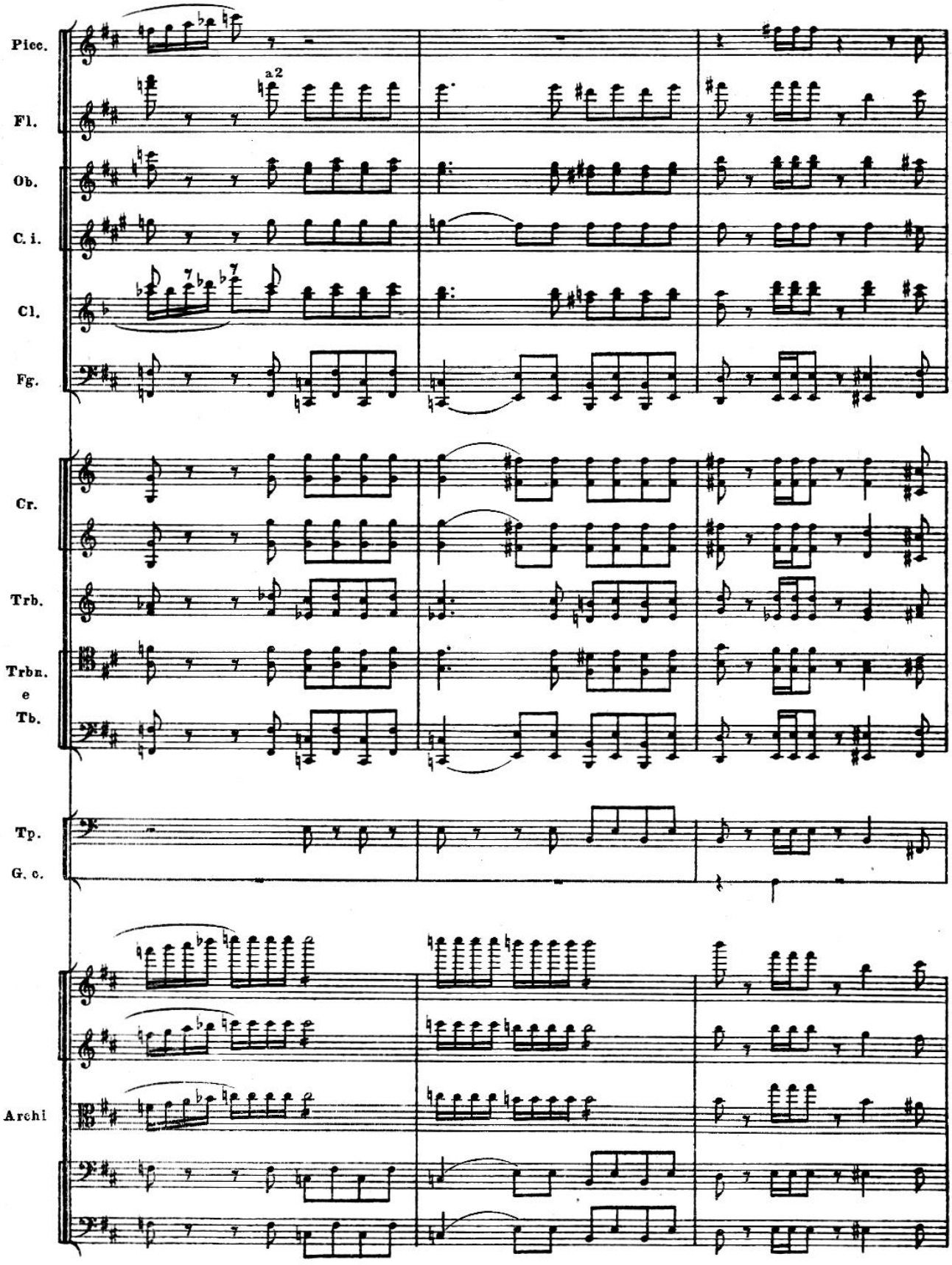
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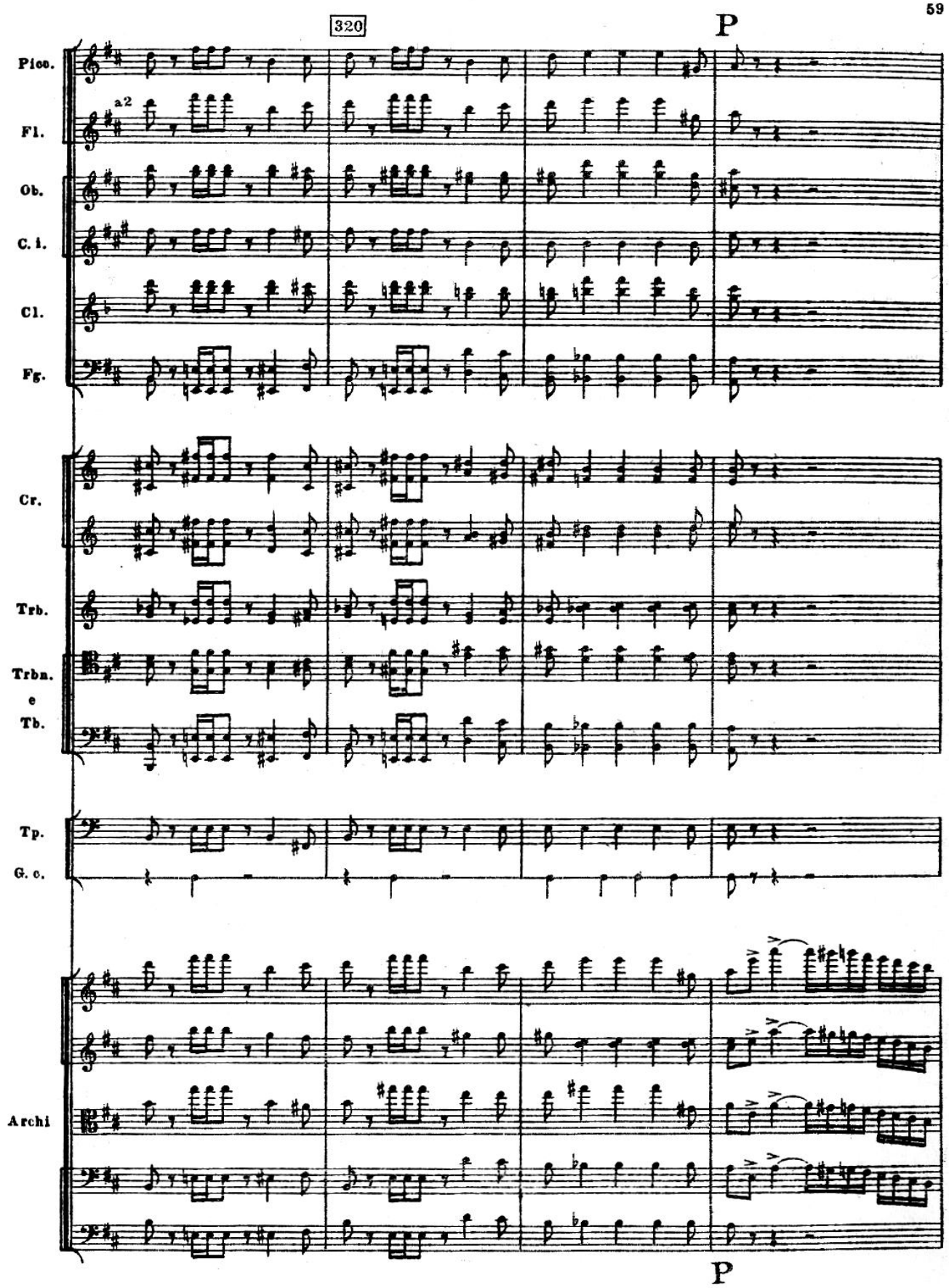
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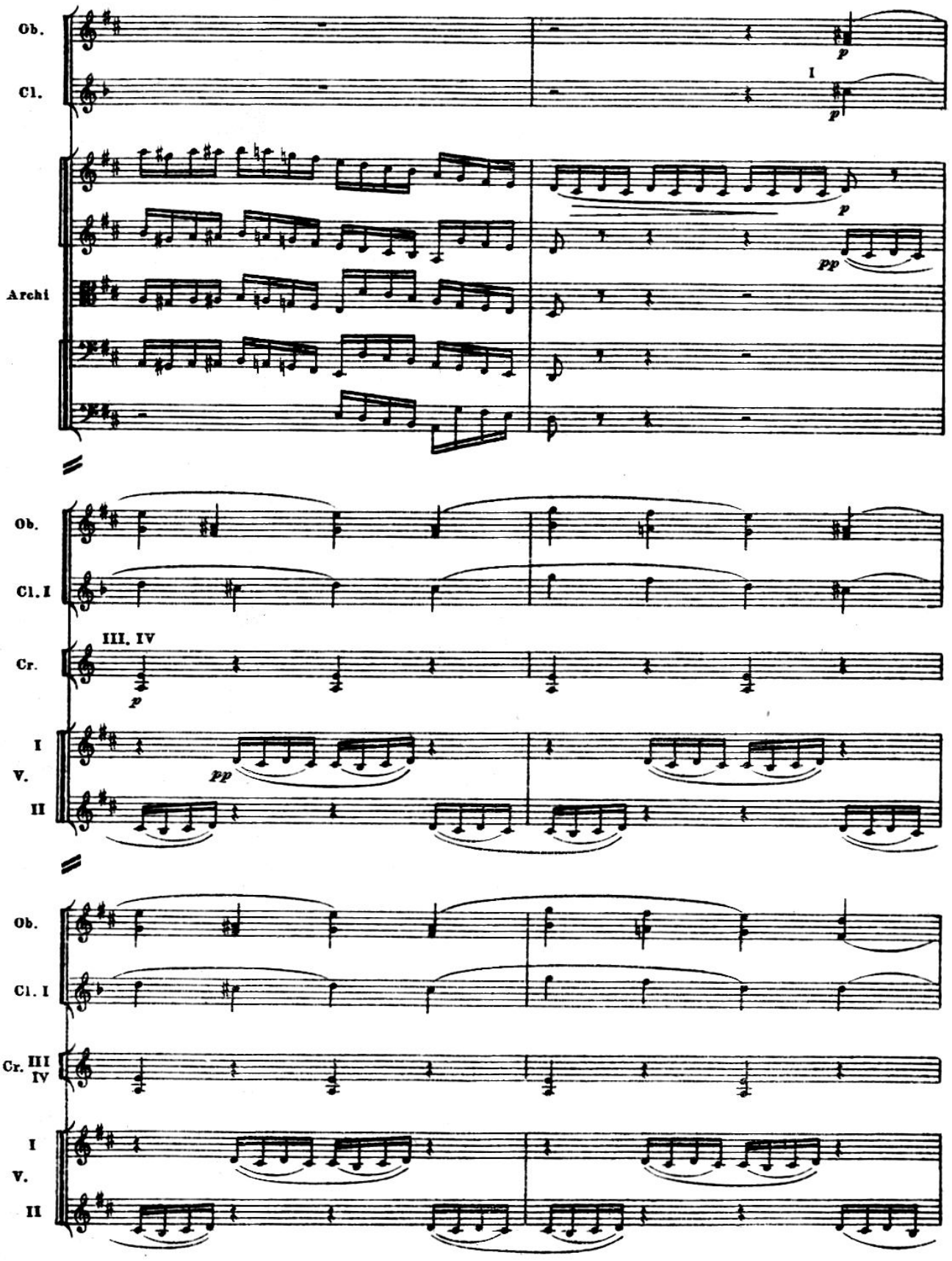
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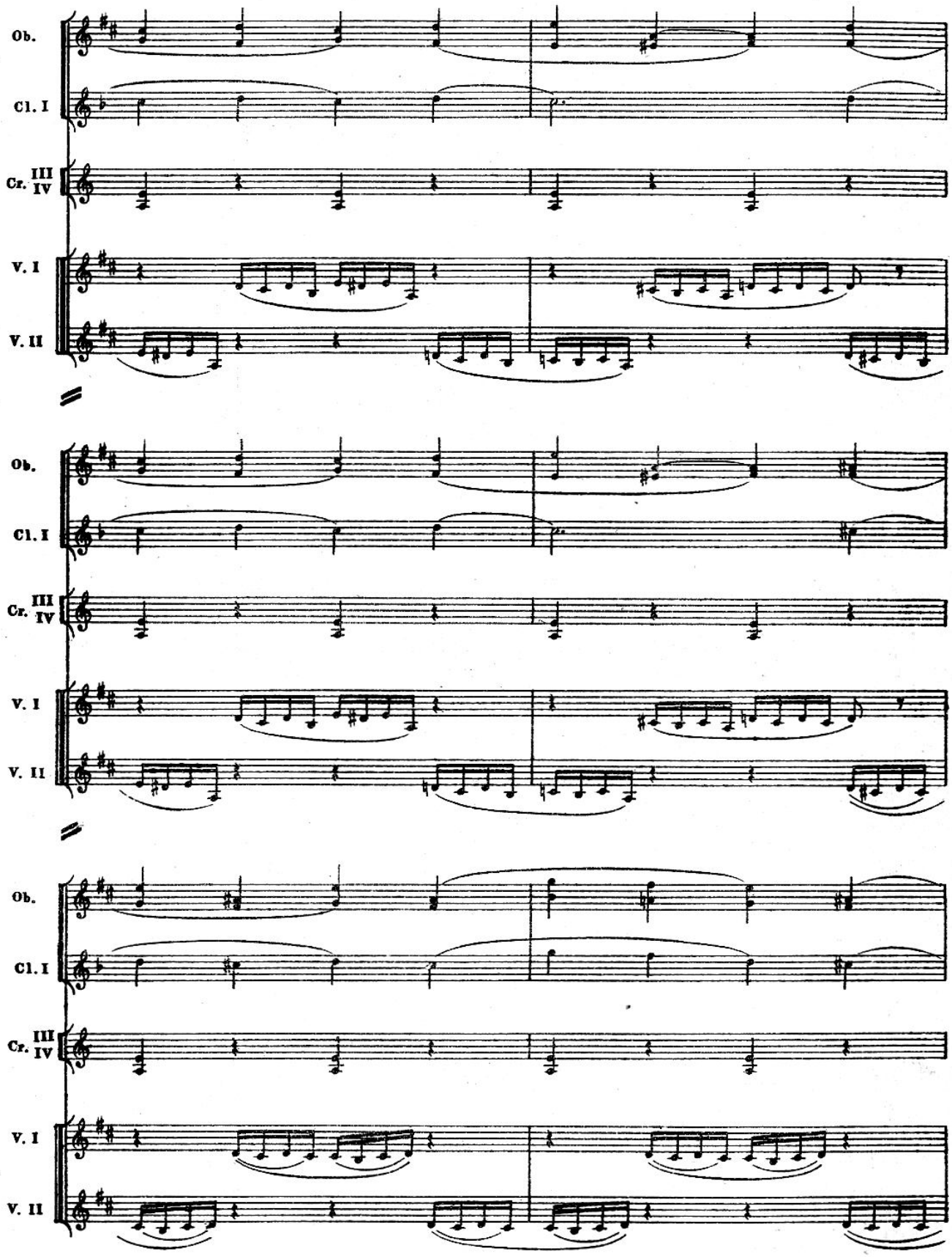
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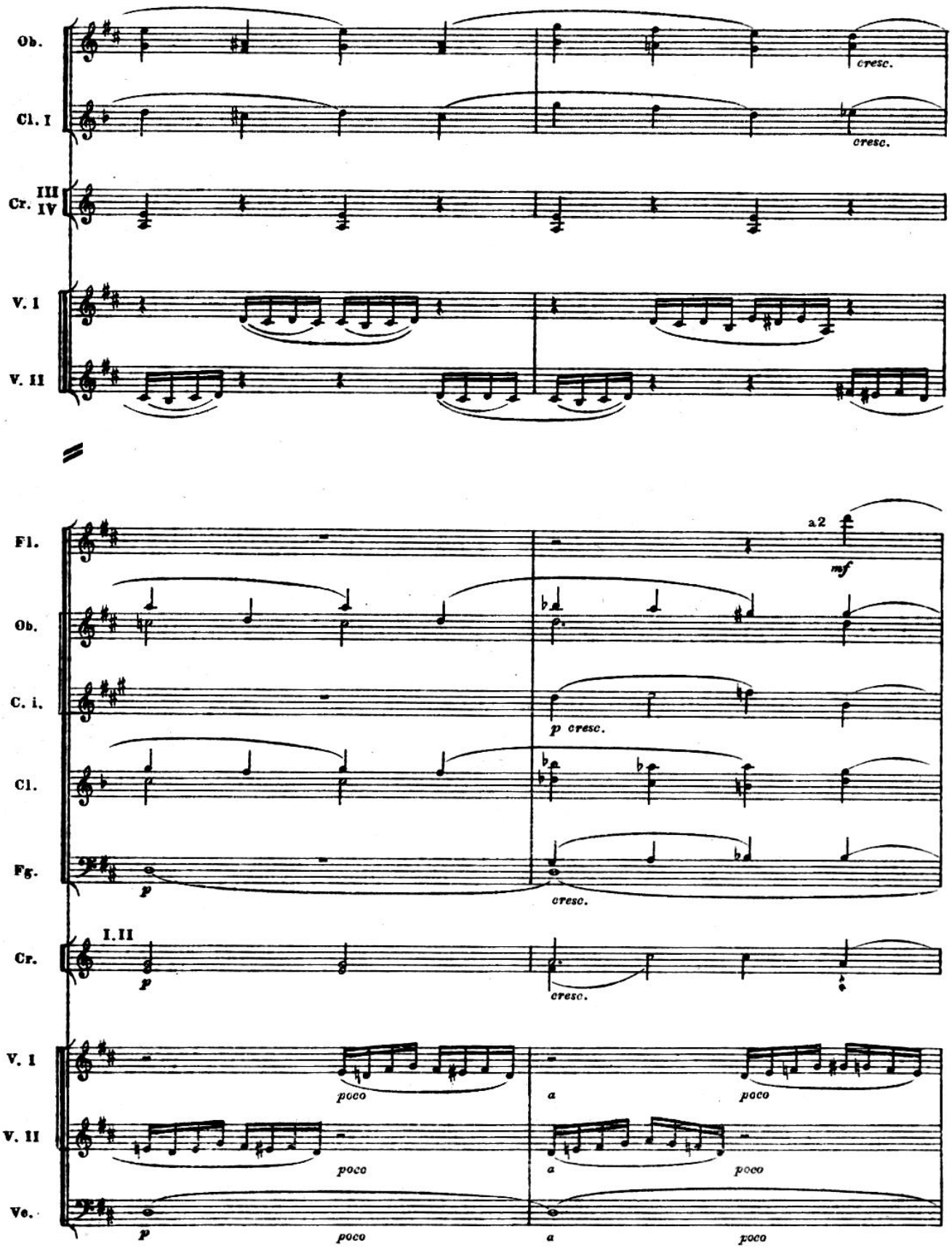
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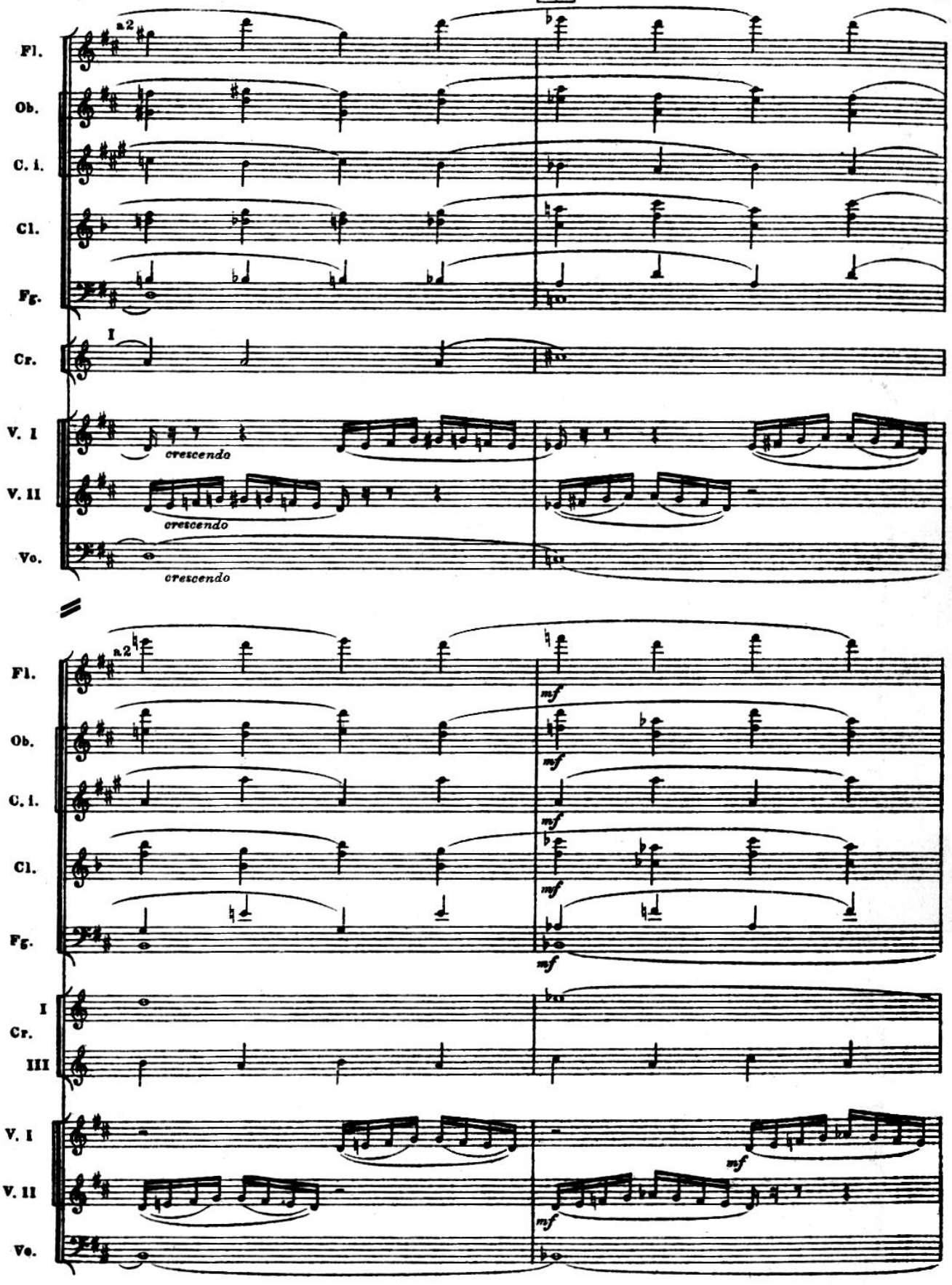
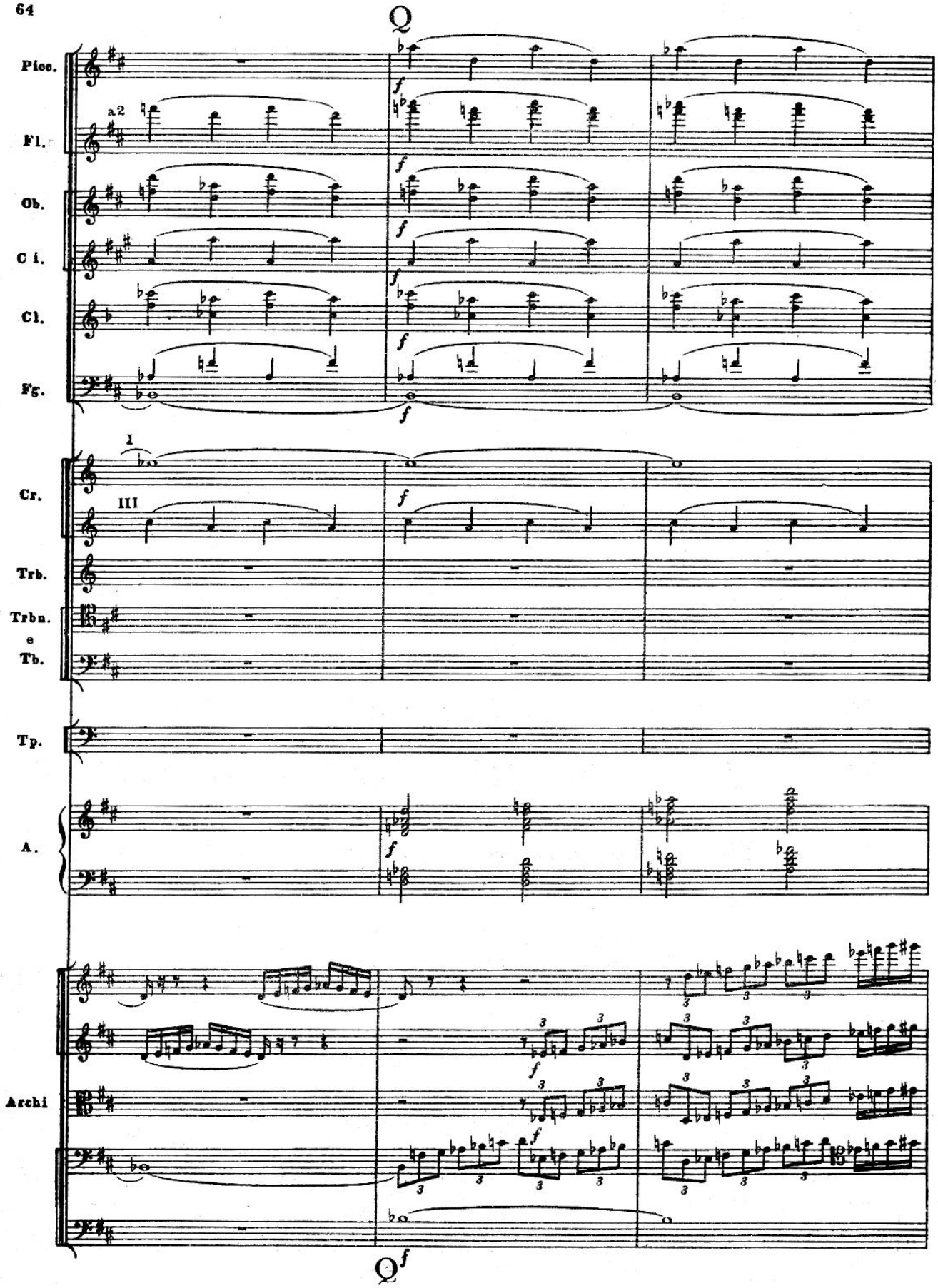
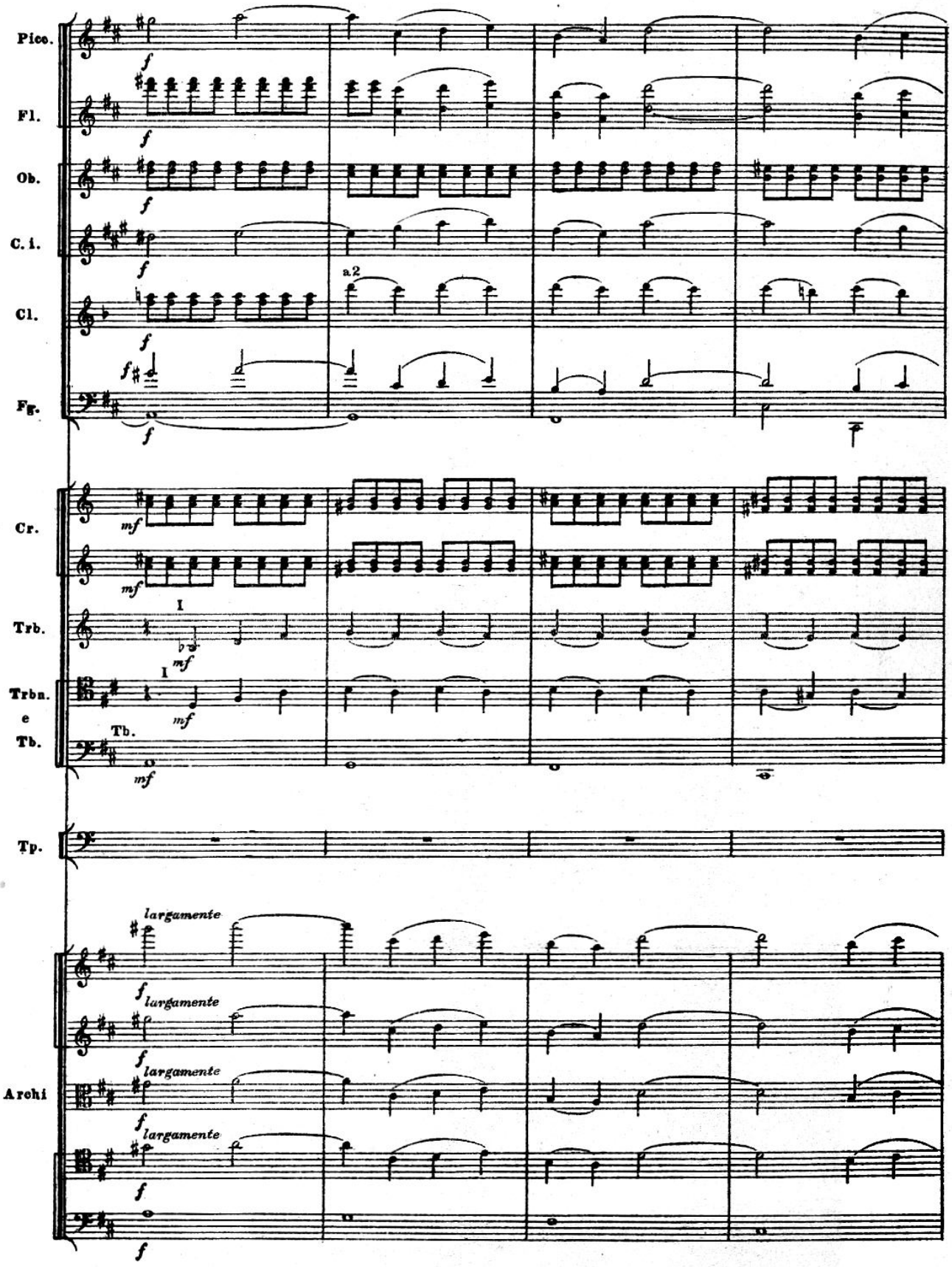
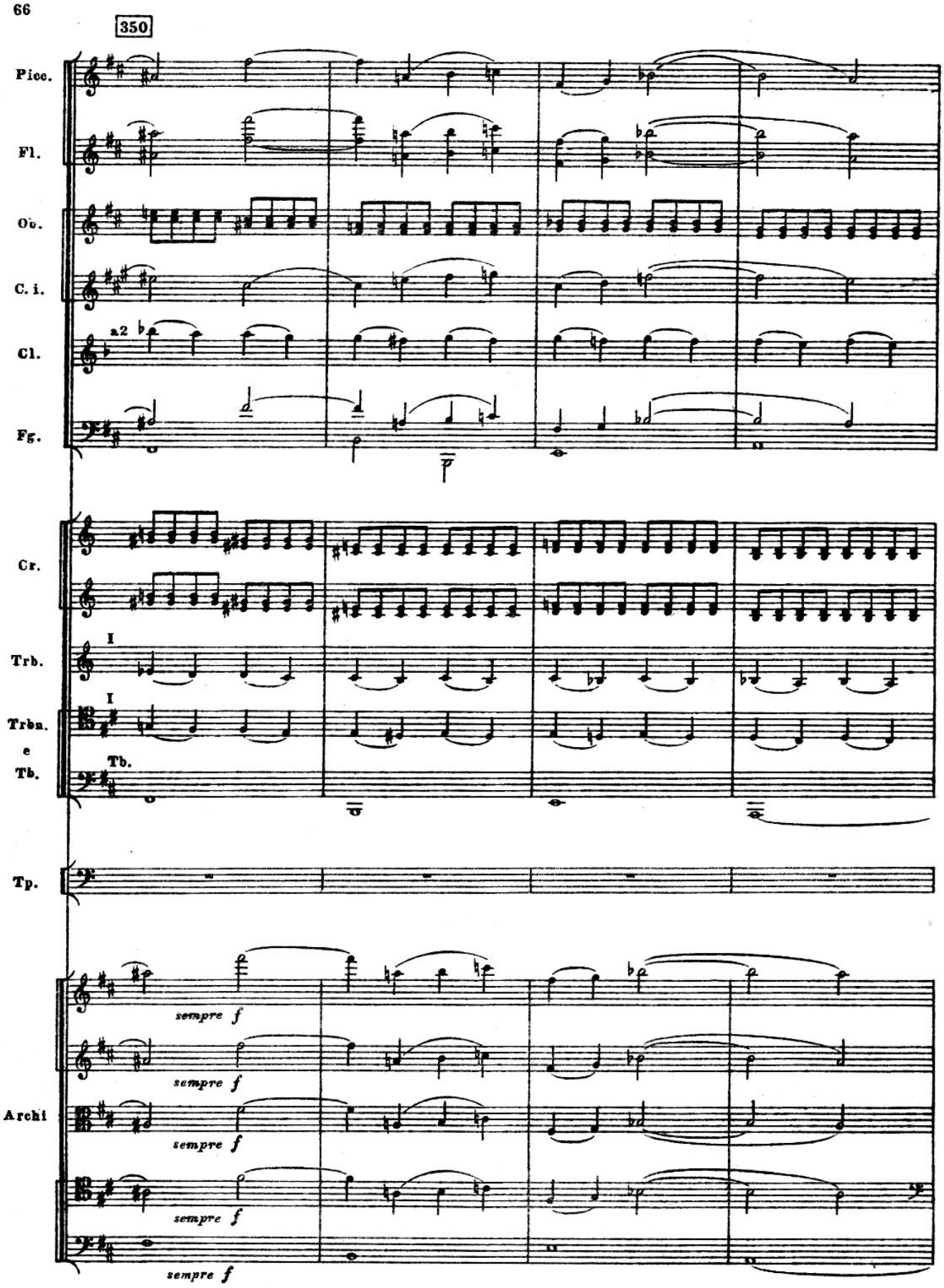
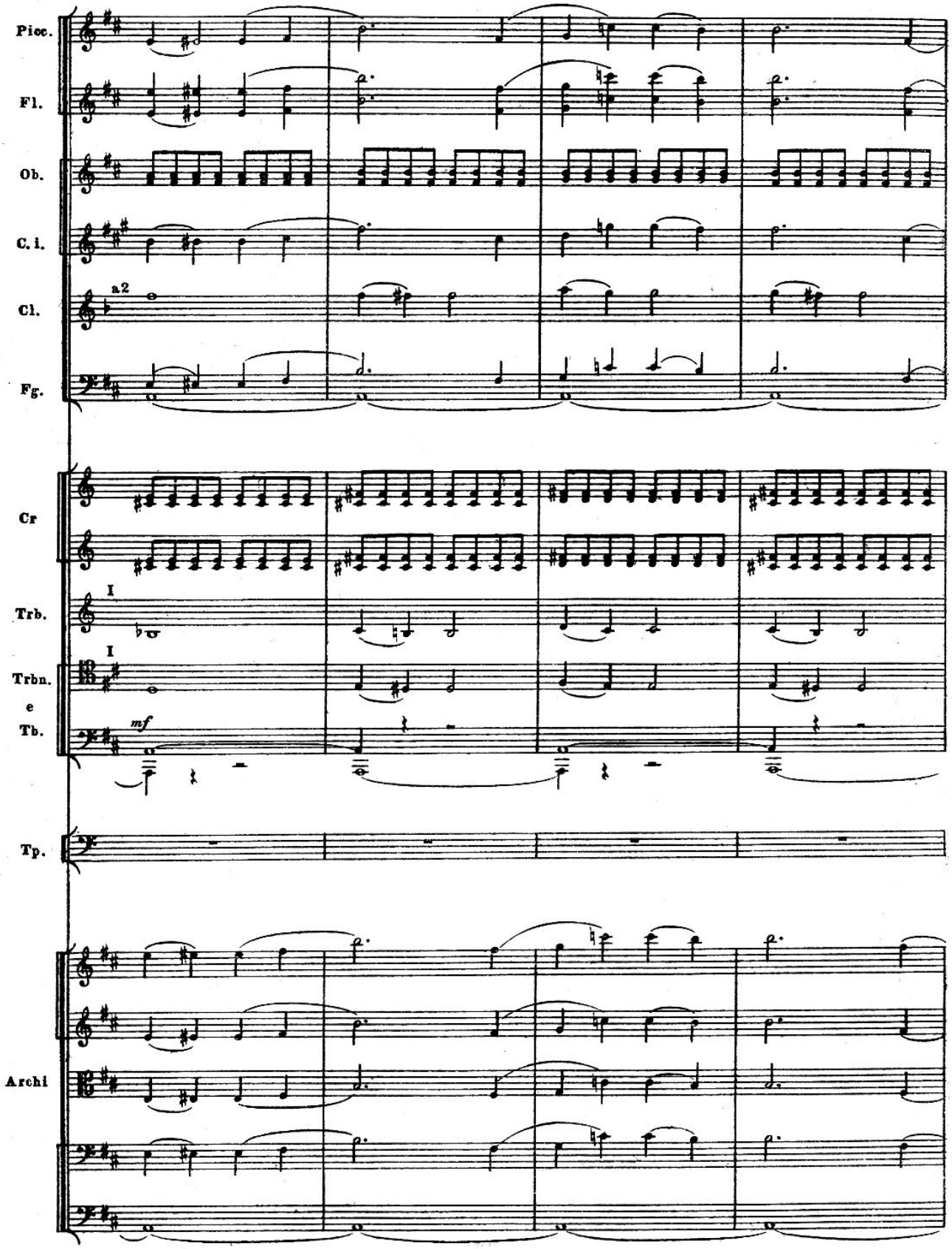

Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
V. I
V. II
Vc.
a2
I
crescendo
crescendo
crescendo
mf
III

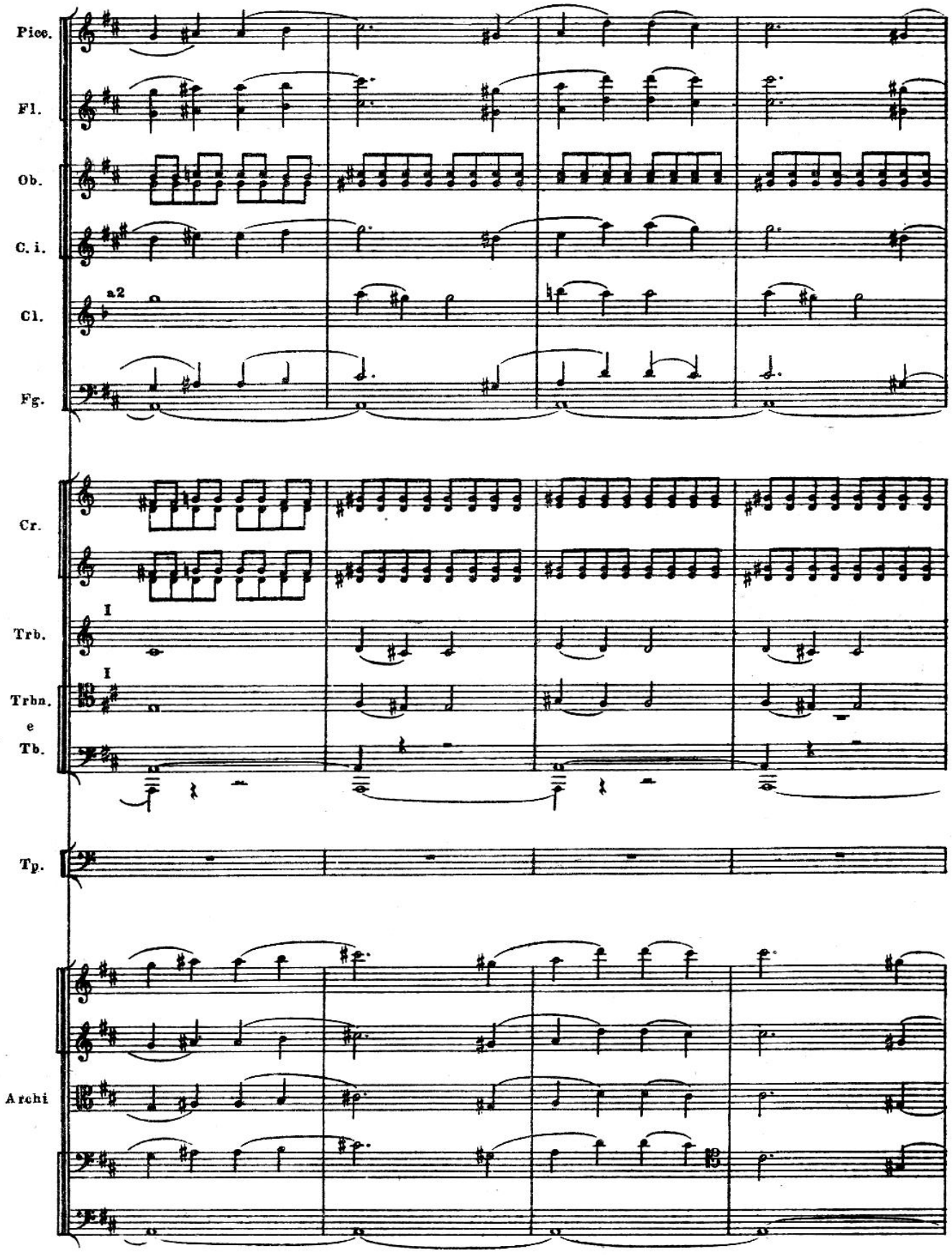

Q
Picc.
Fl.
a2
Ob.
C i.
Cl.
Fg.
I
III
Cr.
Trb.
Trbn.
e
Tb.
Tp.
A.
Archi
Q

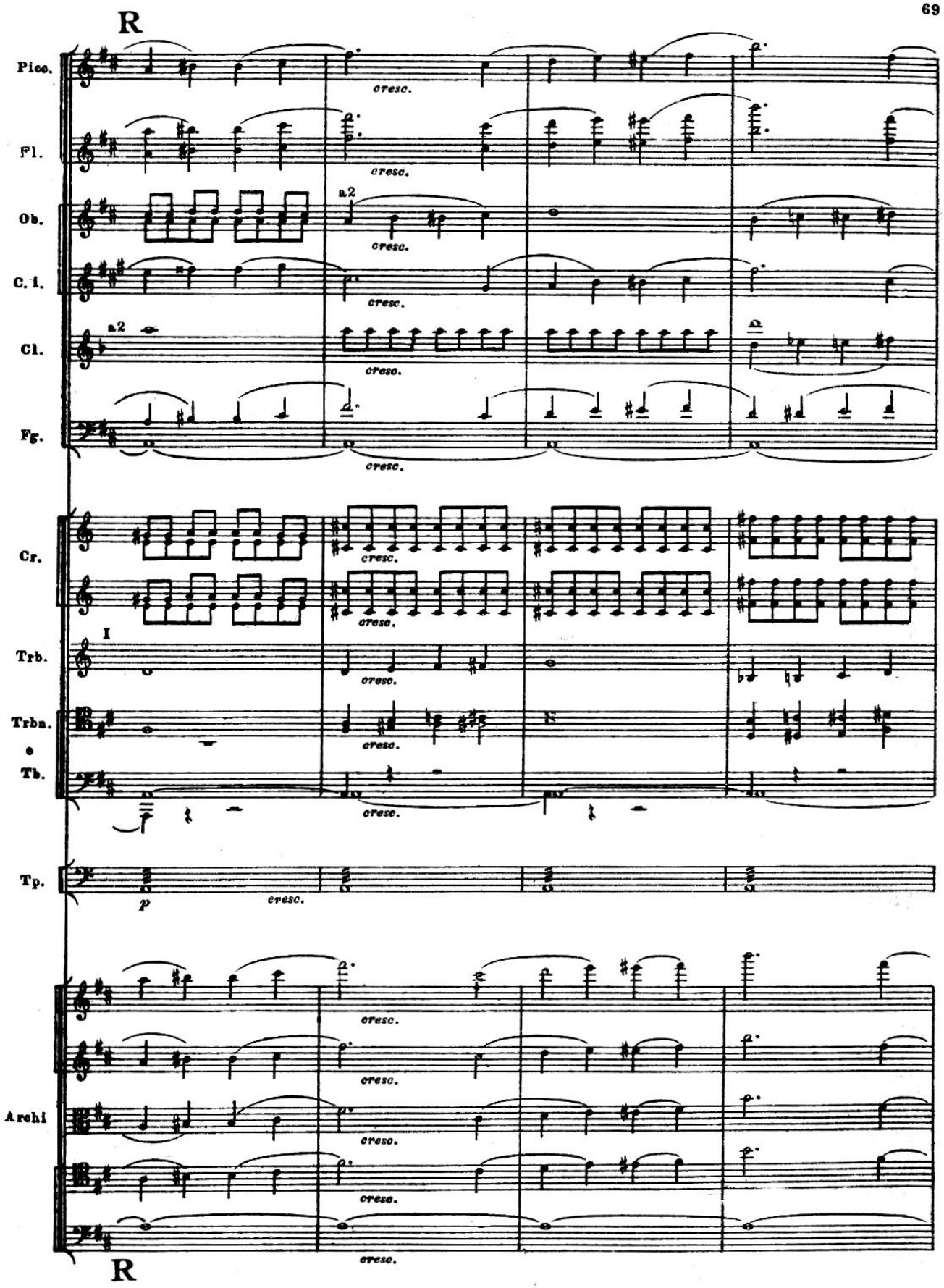

Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
a 2
Cr.
Trb.
Trbn.
e
Tb.
Tb.
Tp.
largamente
Archi

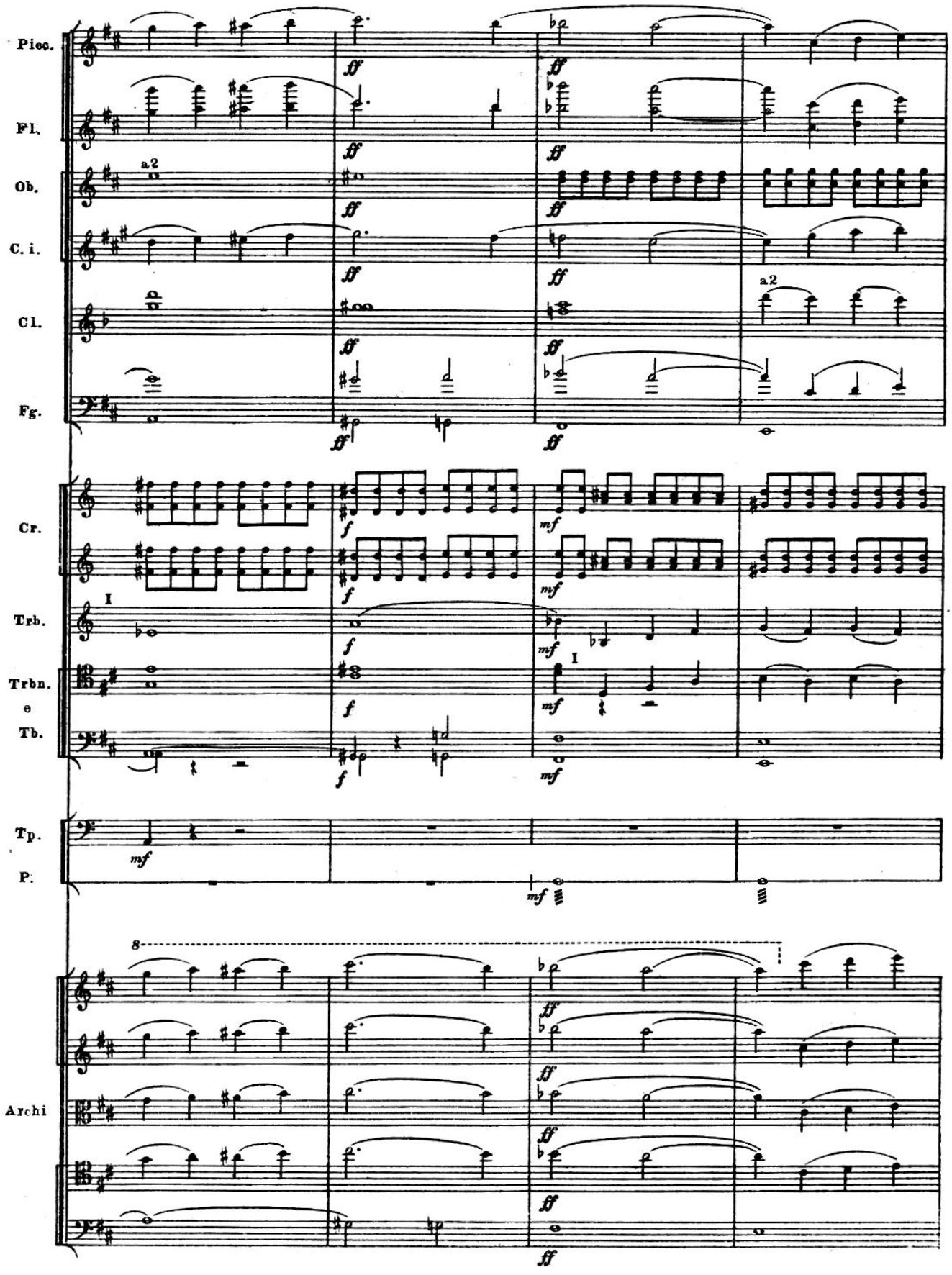

350
Picc.
Fl.
Ob.
C. i.
Cl.
a2
Fg.
p
Cr.
Trb.
I
Trbn.
e
Tb.
Tb.
Tp.
Archi
sempre f
sempre f
sempre f
sempre f
sempre f

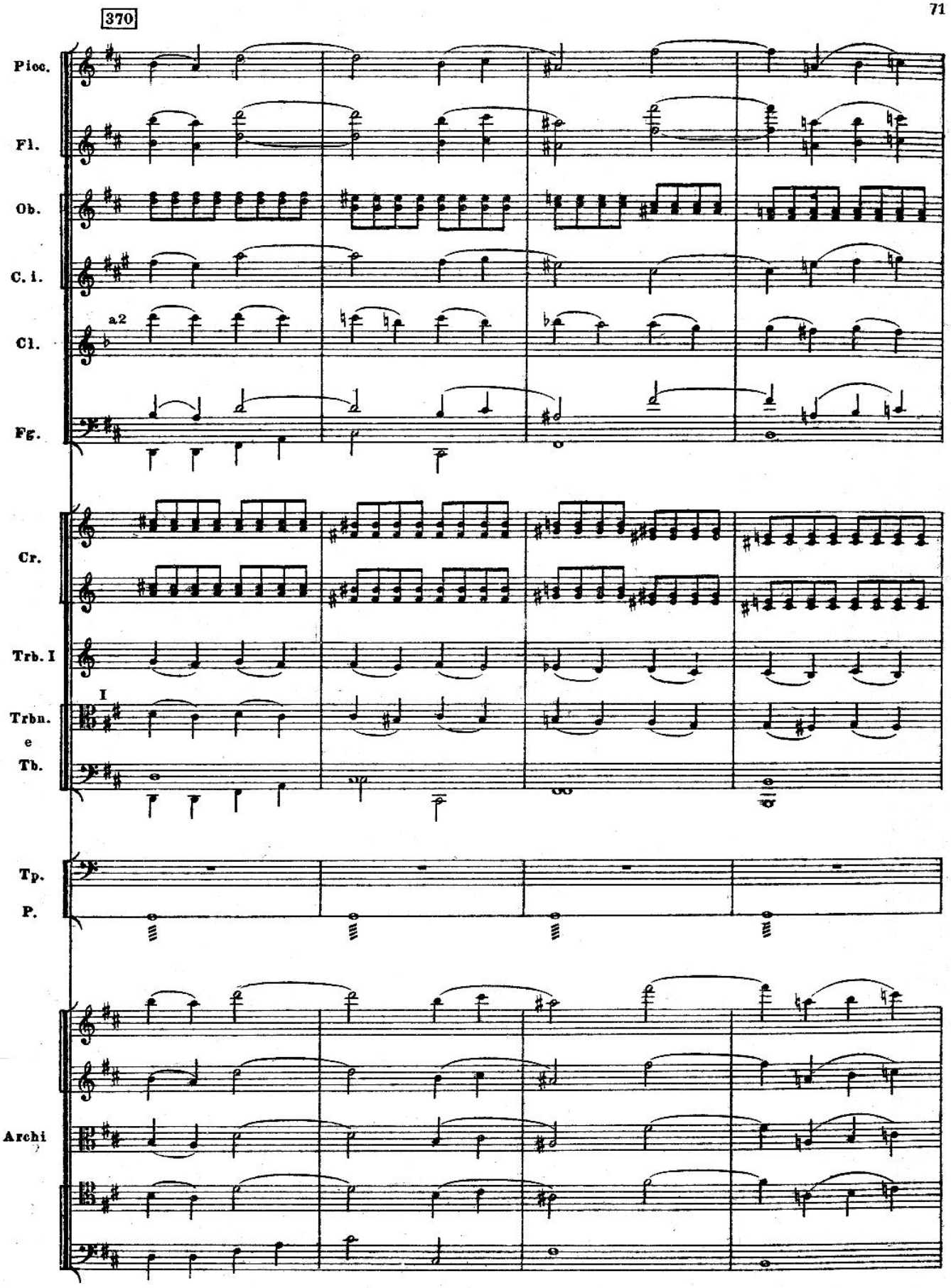

Picc.
Fl.
Ob.
C. i.
a2
Cl.
Fg.
Cr
I
Trb.
I
Trbn.
e
Tb.
mf
Tp.
Archi

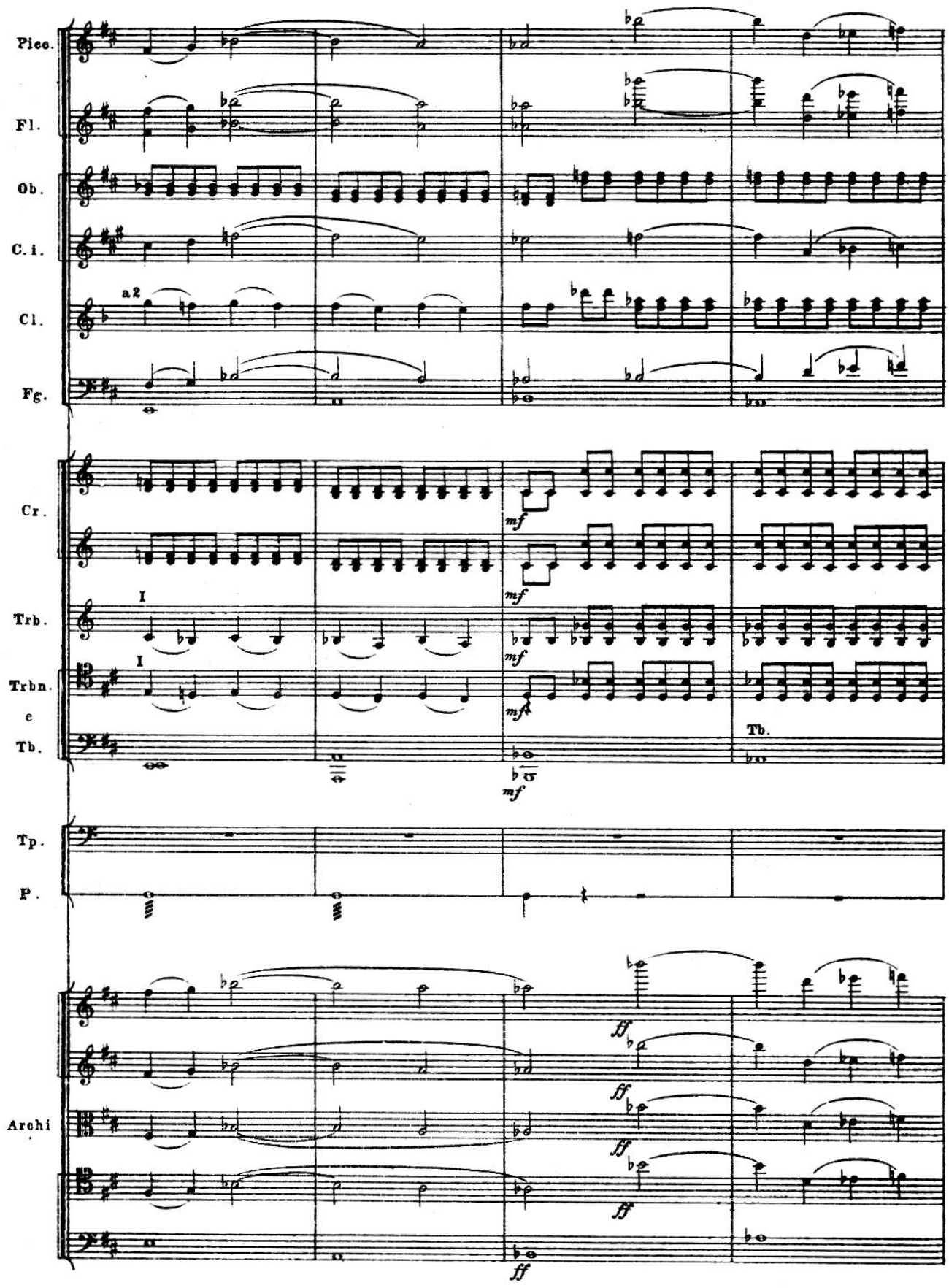
360



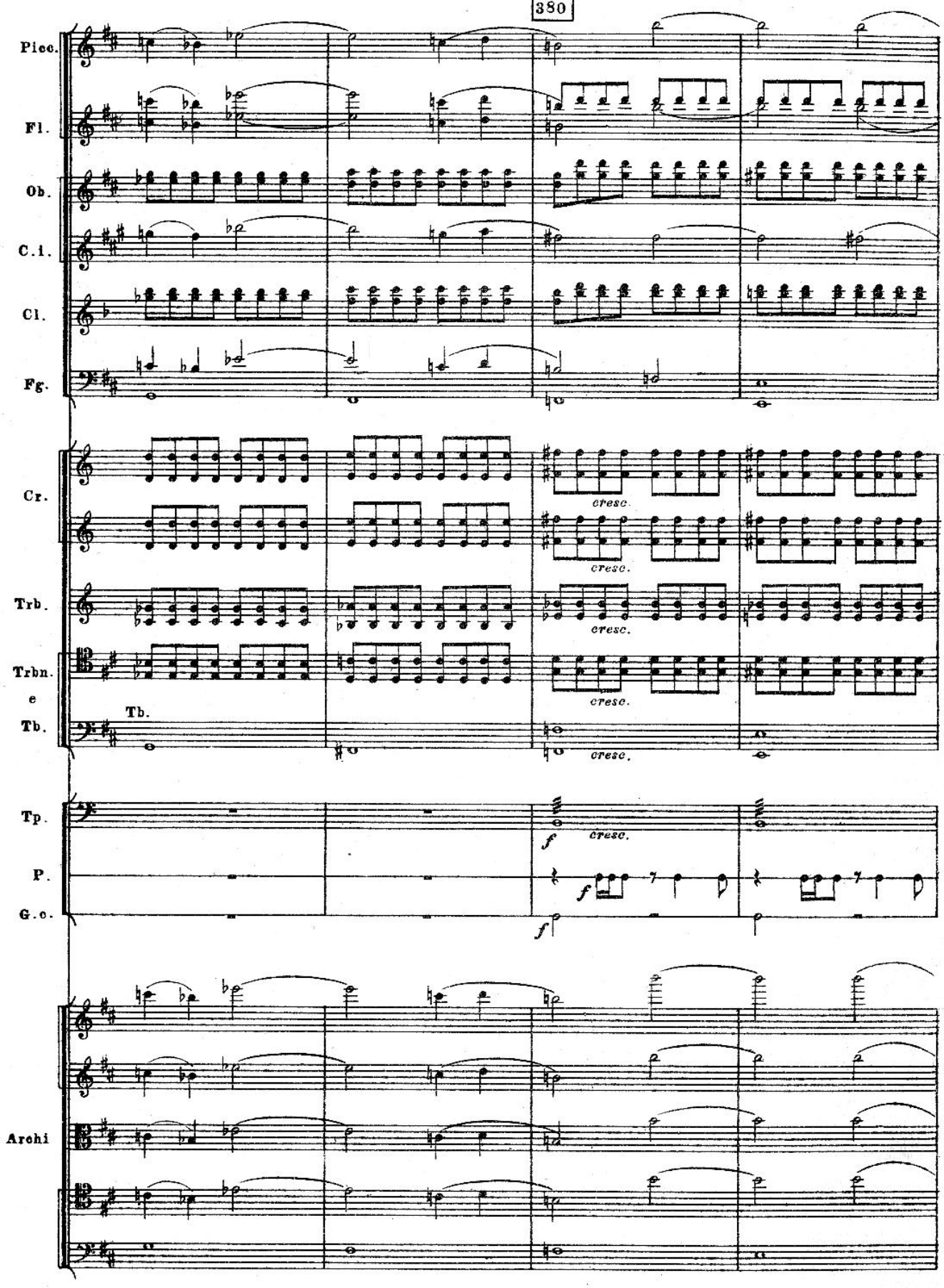

R
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tb.
Tp.
Archi
R
a2
I
cresc.
p

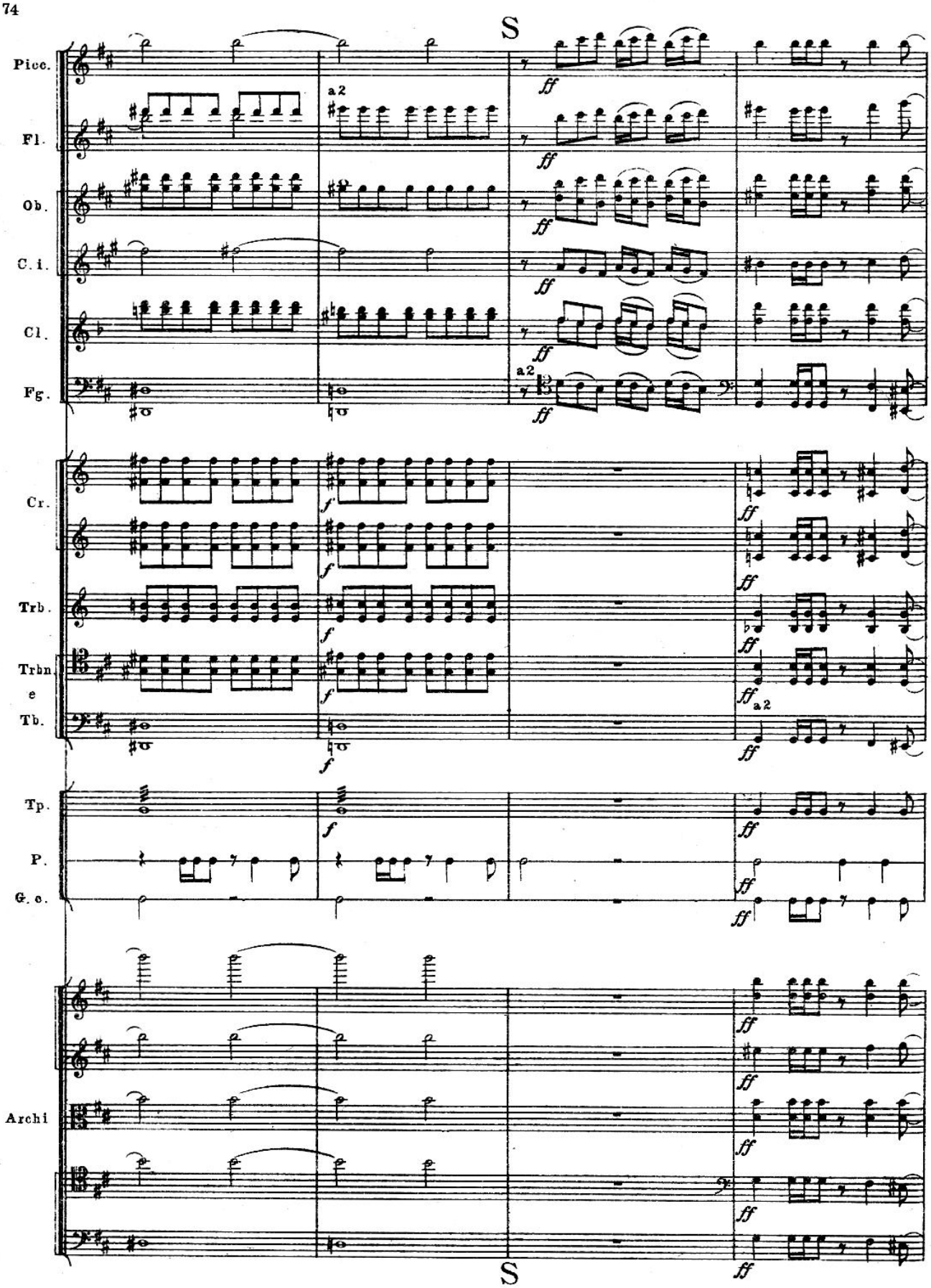

Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
P.
Archi
a2
I
8

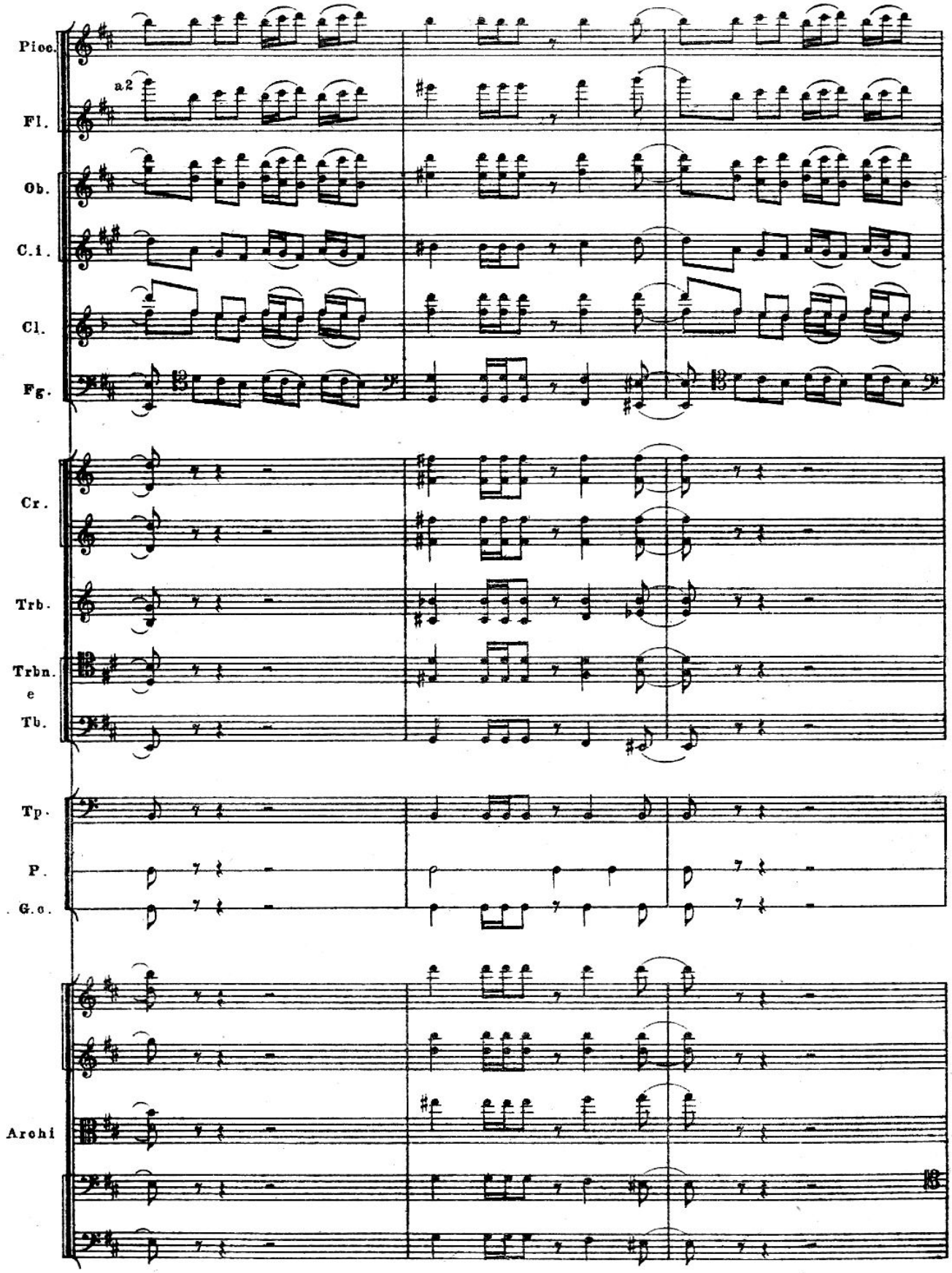

370
Picc.
Fl.
Ob.
C. i.
a2
Cl.
Fg.
Cr.
Trb. I
I
Trbn.
e
Tb.
Tp.
P.
Archi

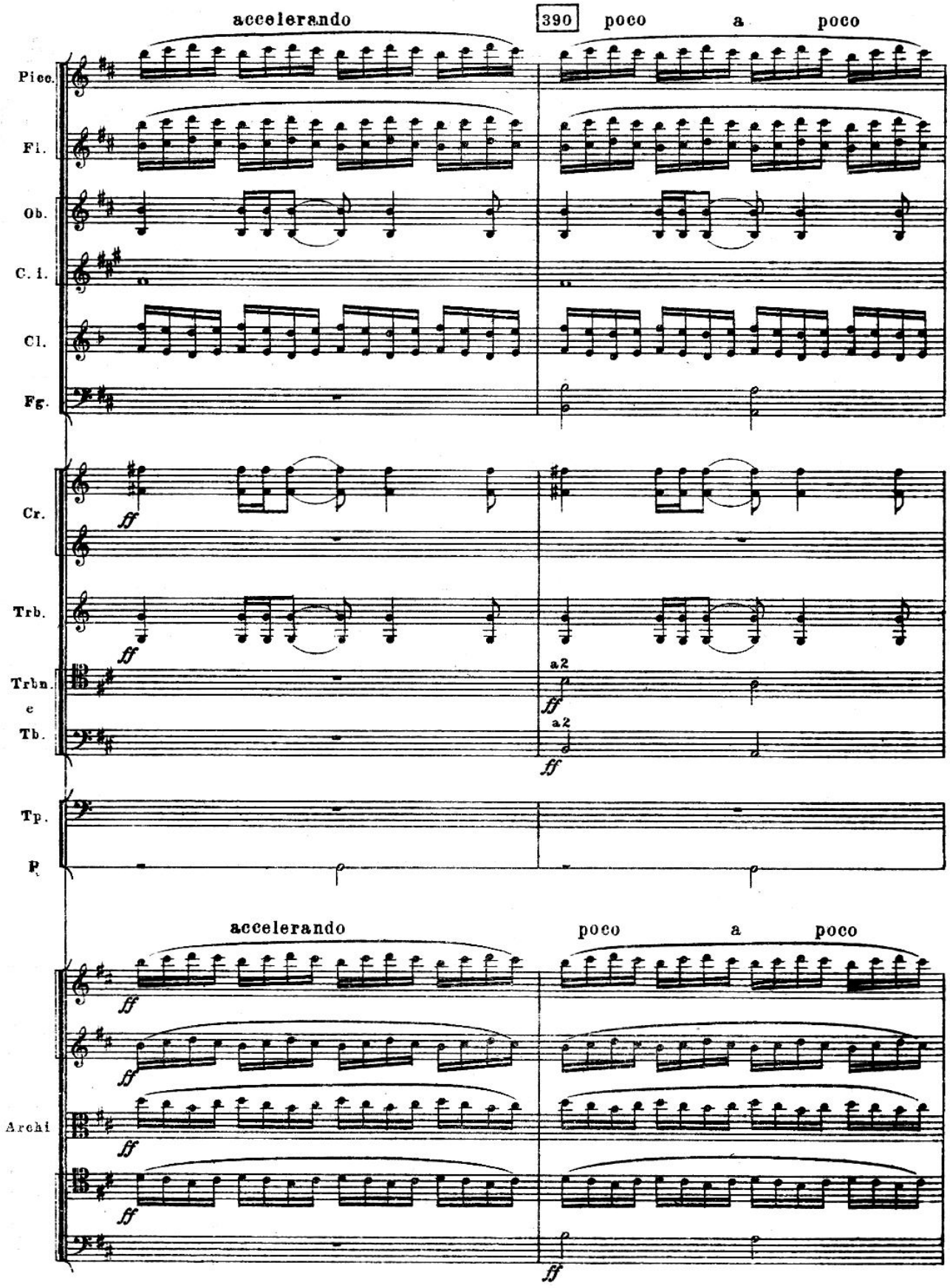

Picc.
Fl.
Ob.
C. i.
a2
Cl.
Fg.
Cr.
mf
mf
mf
mf
I
I
Trb.
Trbn.
e
Tb.
Tb.
mf
Tp.
P.
Archi
ff
ff
ff
ff
ff

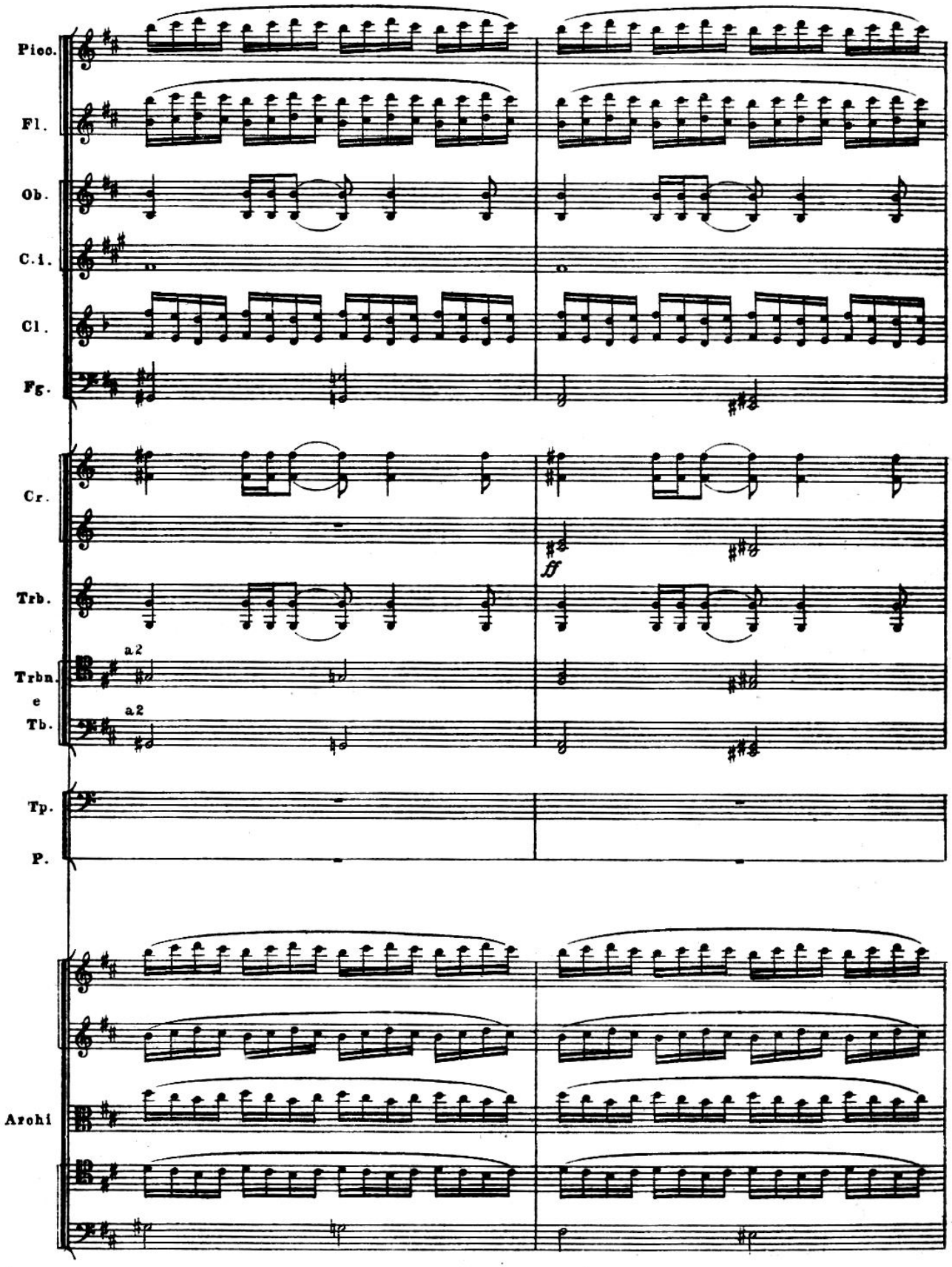
380

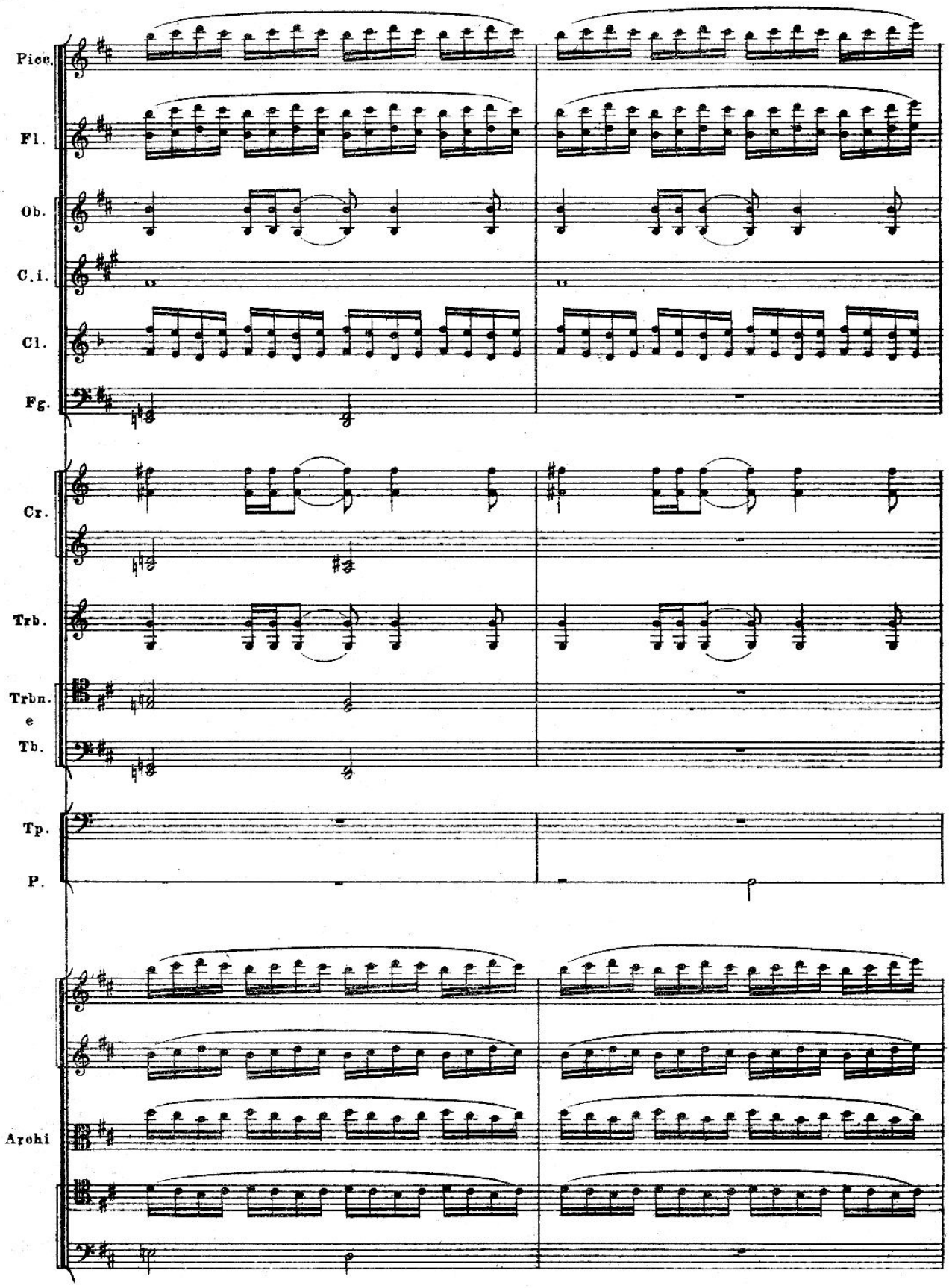

Picc.
Fl.
Ob.
C.i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tb.
Tp.
P.
G.c.
Archi
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f

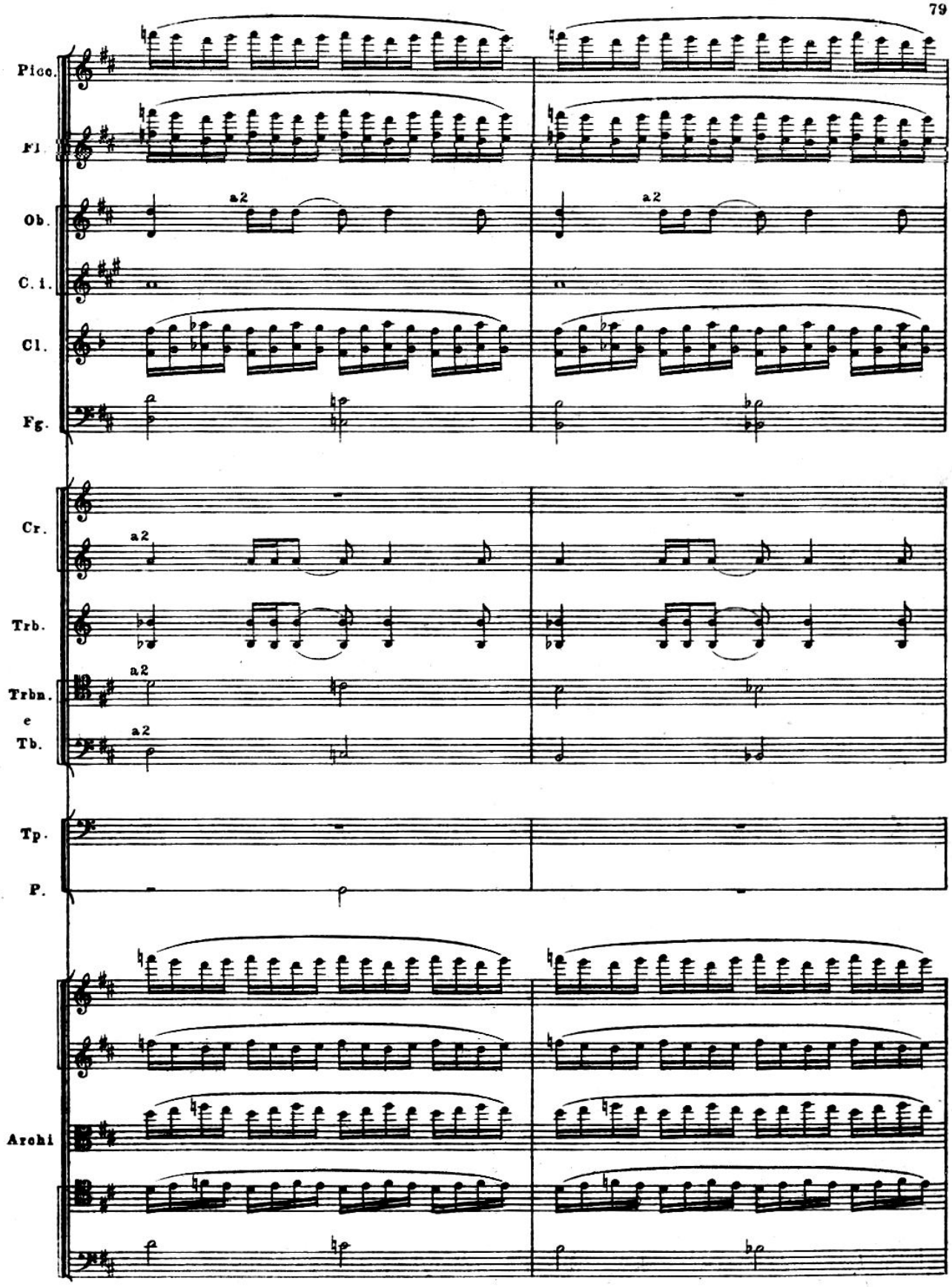

S
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
P.
G. c.
Archi
a2
ff
f
S

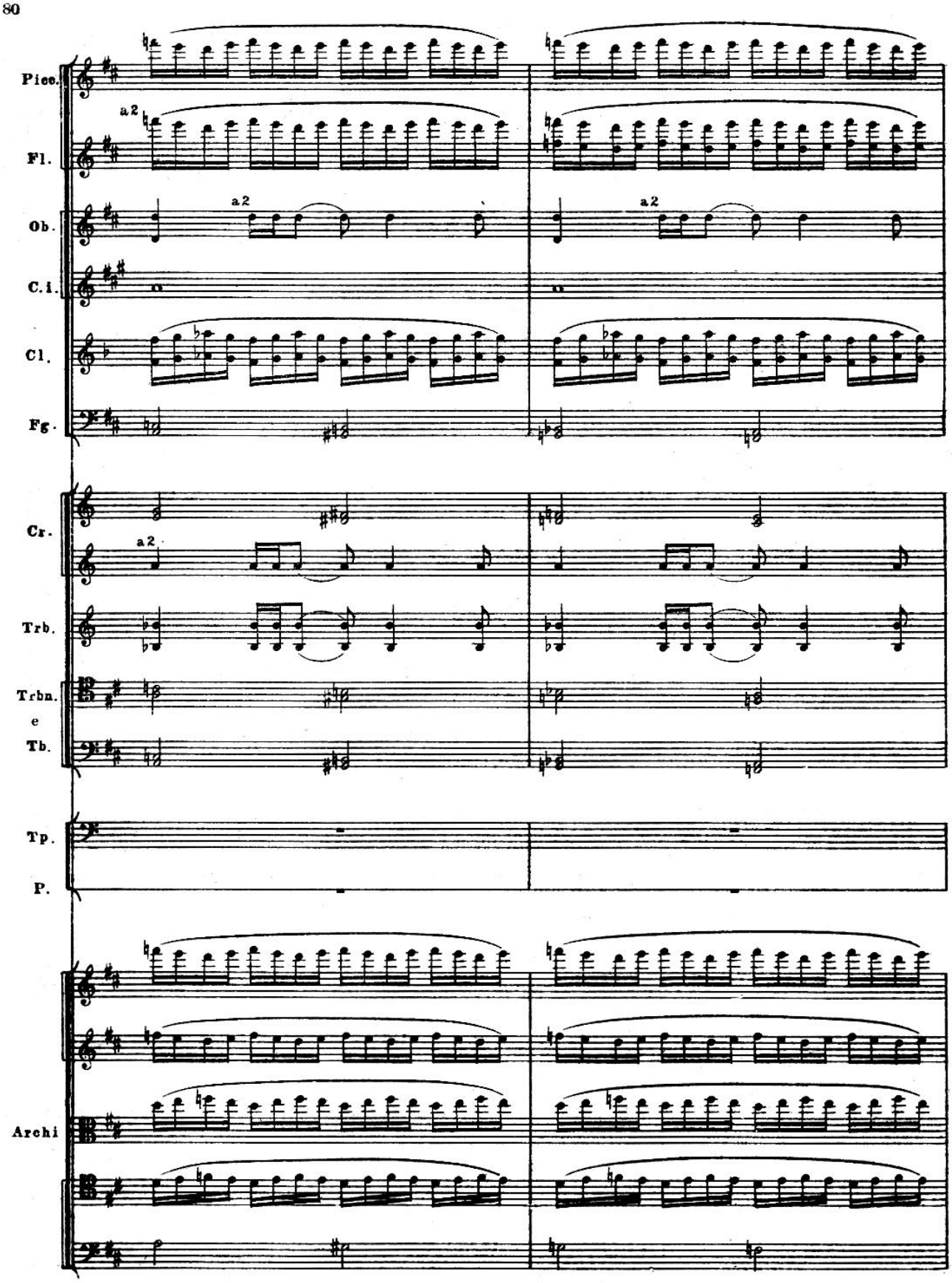

Picc.
a 2
Fl.
Ob.
C.i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
P.
G.c.
Archi

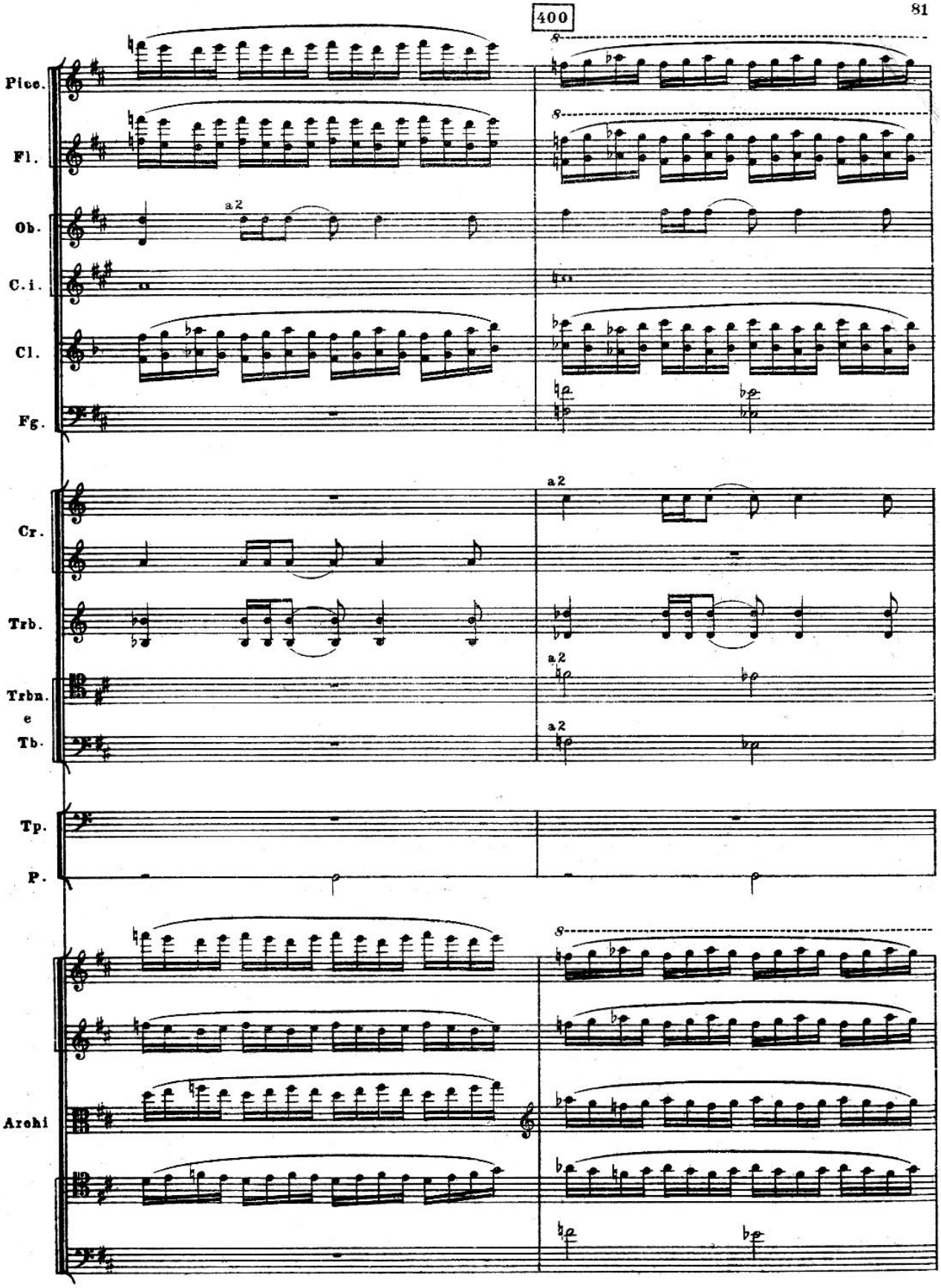

accelerando
390
poco a poco
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
P
a2
a2
ff
accelerando
poco a poco
Archi

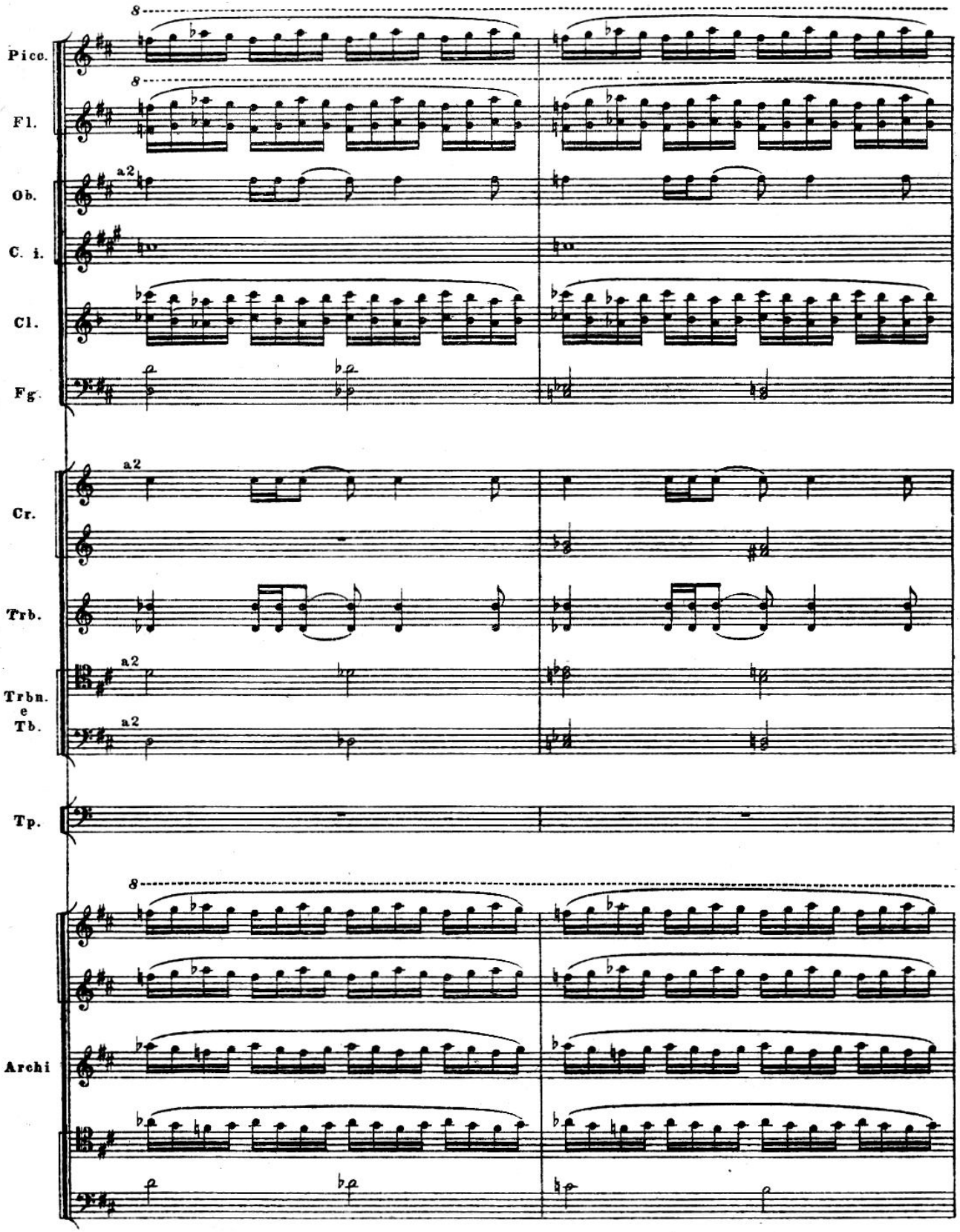

Picc.
Fl.
Ob.
C.i.
Cl.
Fg.
Cr.
ff
Trb.
a2
Trbn.
e
Tb.
a2
Tp.
P.
Archi

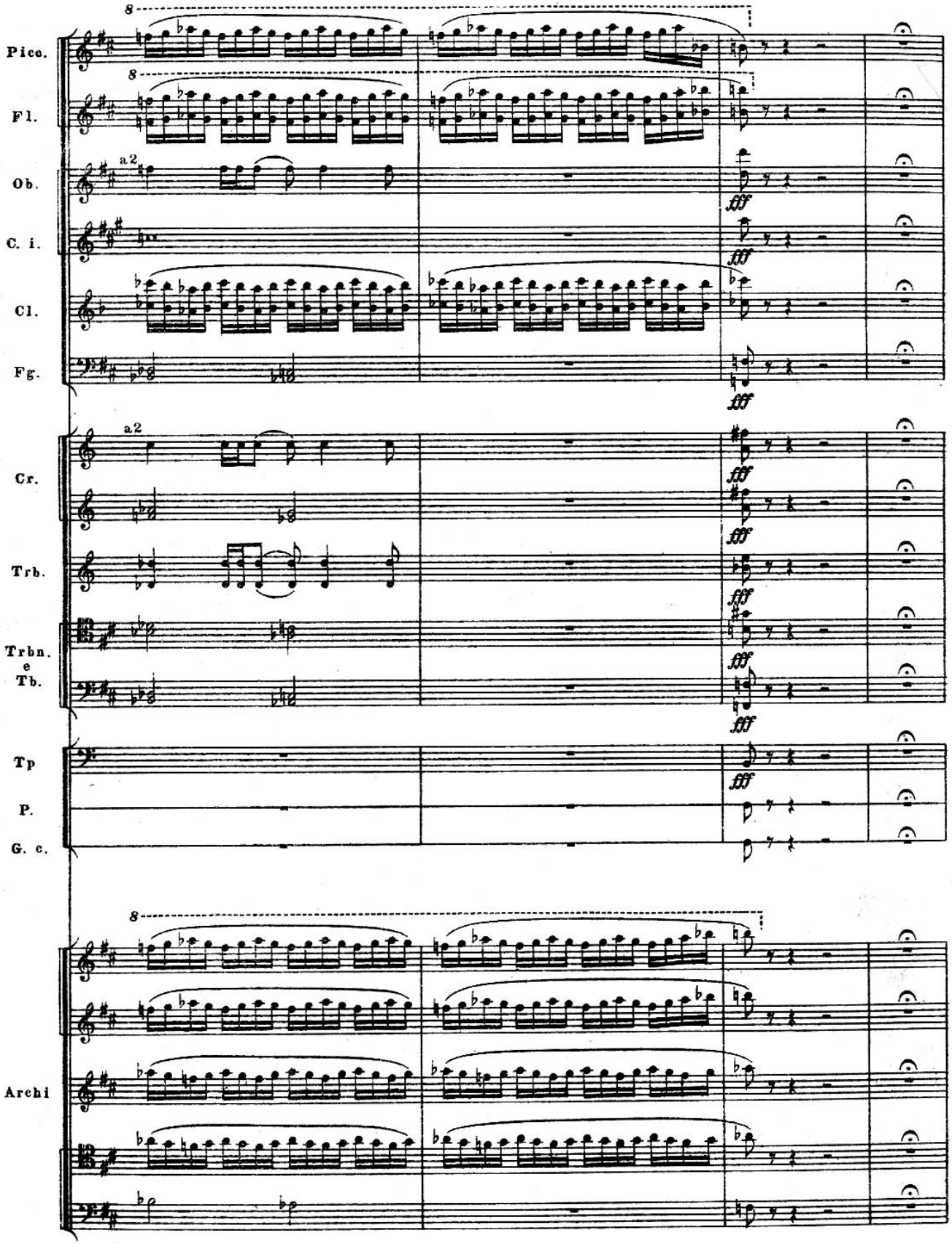

Picc.
Fl.
Ob.
C.i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
P.
Archi

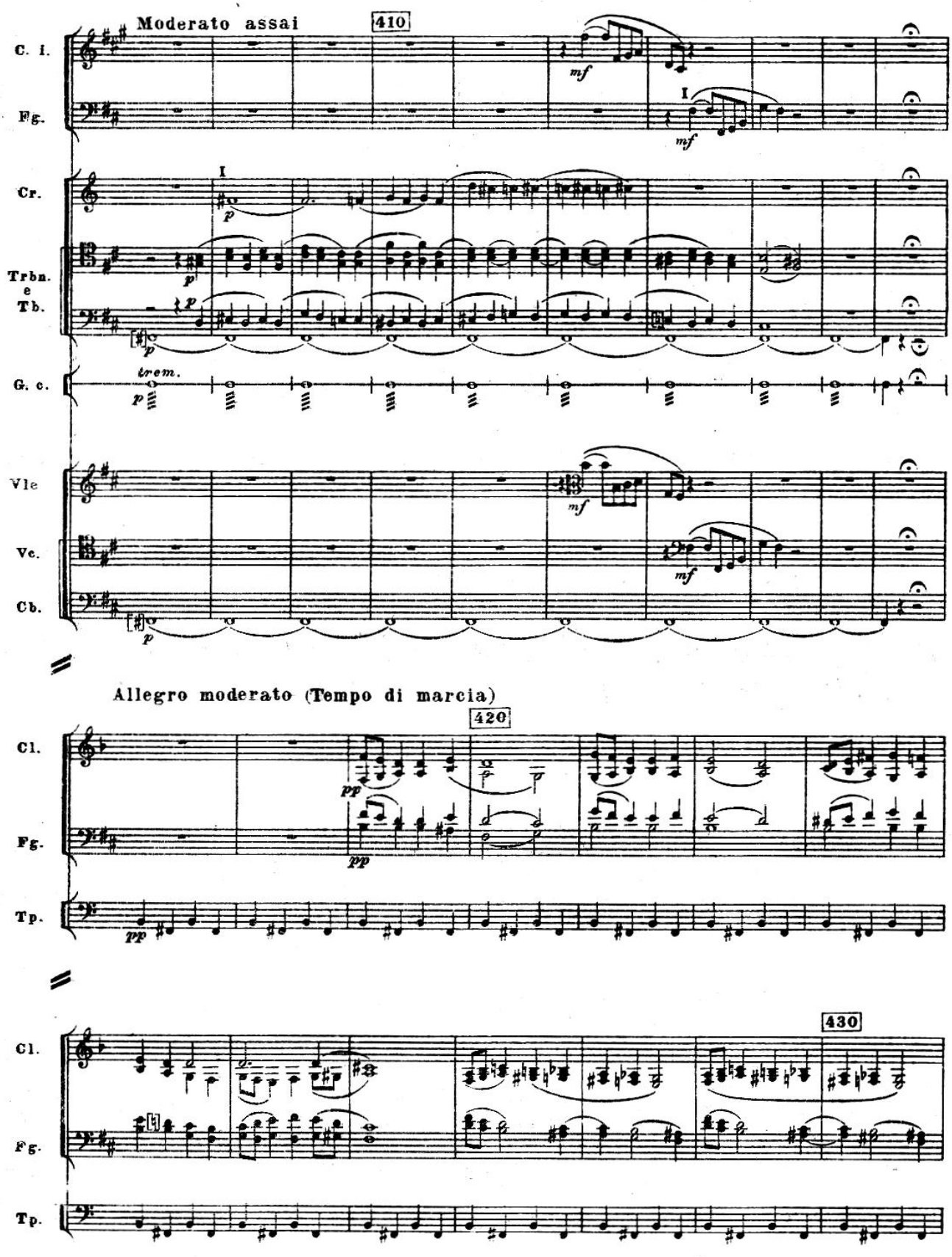

Picc.
Fl.
Ob.
a2
C. i.
Cl.
Fg.
Cr.
a2
Trb.
Trbn.
a2
e
Tb.
a2
Tp.
P.
Archi

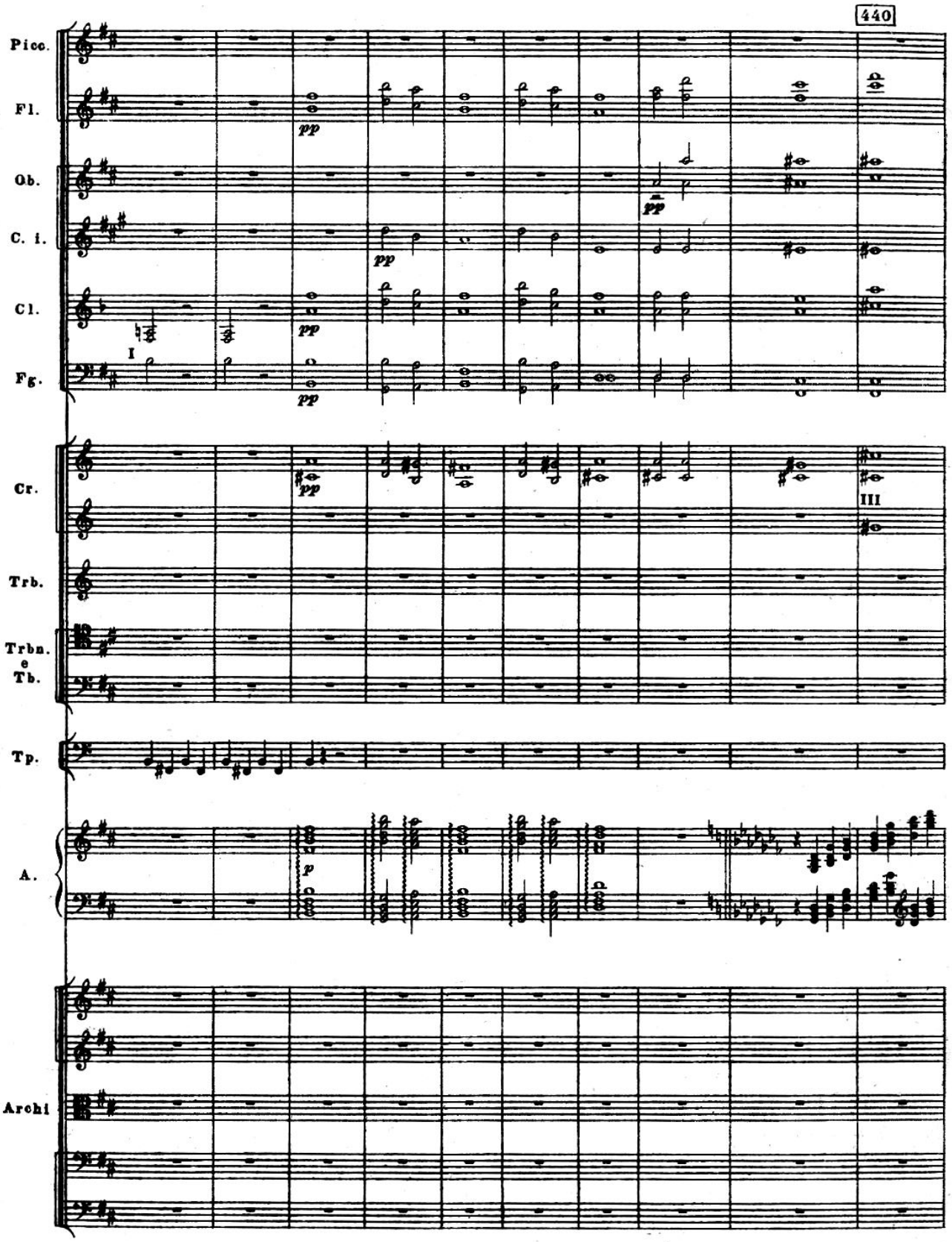

Picc.
Fl.
a2
Ob.
a2
C.i.
Cl.
Fg.
Cr.
a2
Trb.
Trbn.
e
Tb.
Tp.
P.
Archi

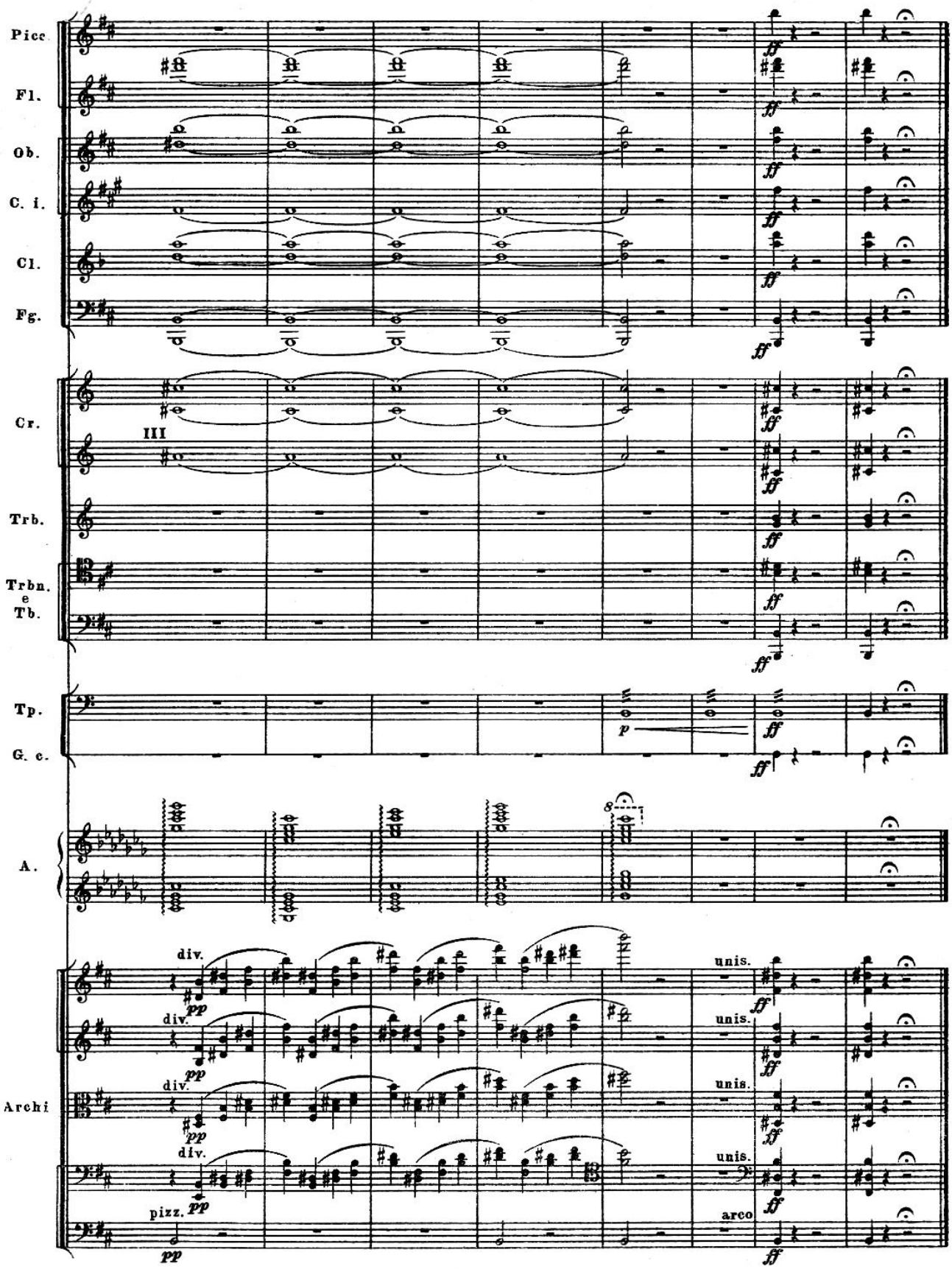

400
Picc.
Fl.
Ob.
a2
C.i.
Cl.
Fg.
Cr.
a2
Trb.
Trbn.
e
Tb.
a2
a2
Tp.
P.
Archi


Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
Archi
8
a2

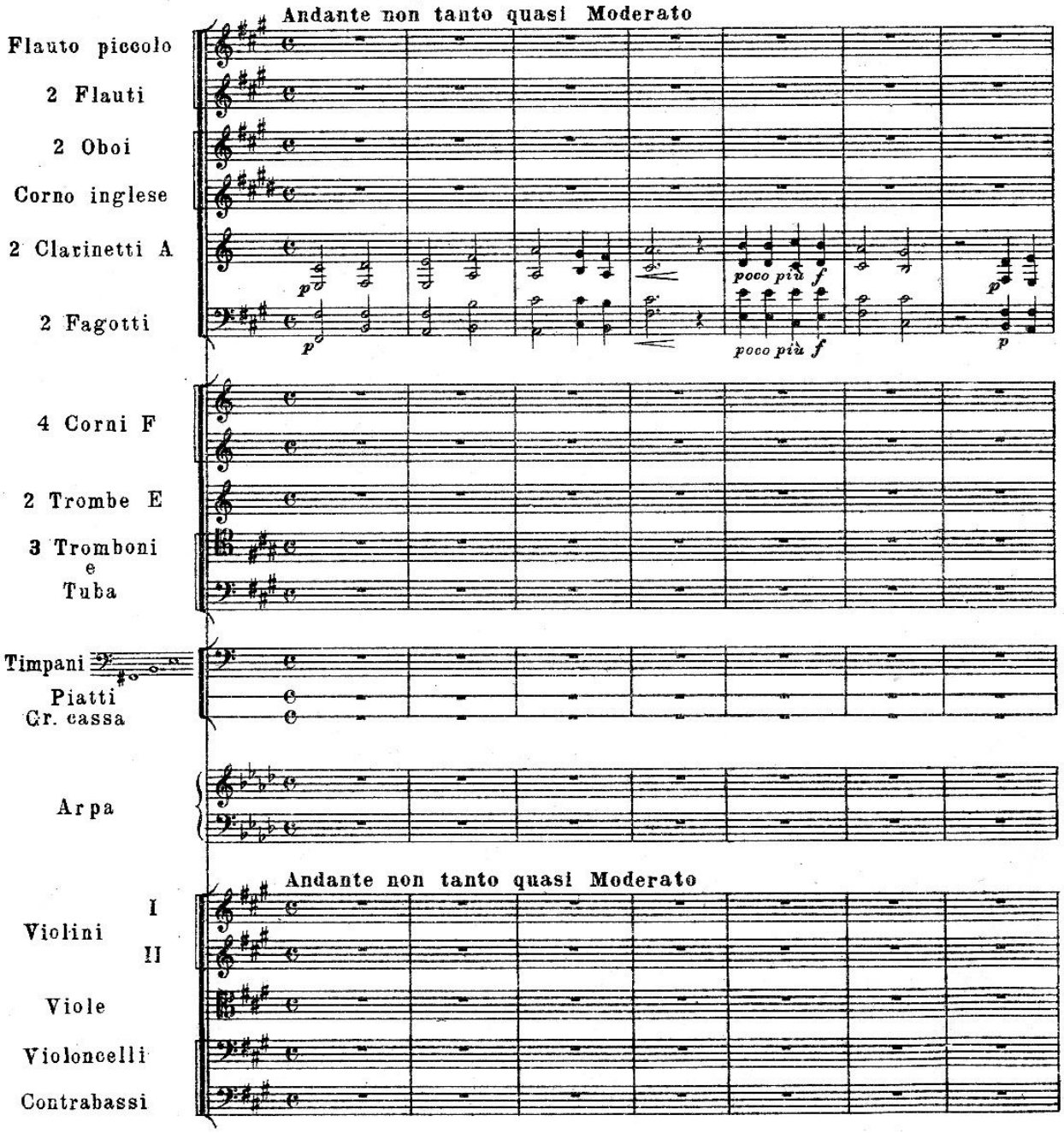

Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp
P.
G. c.
Archi
8
a2
fff

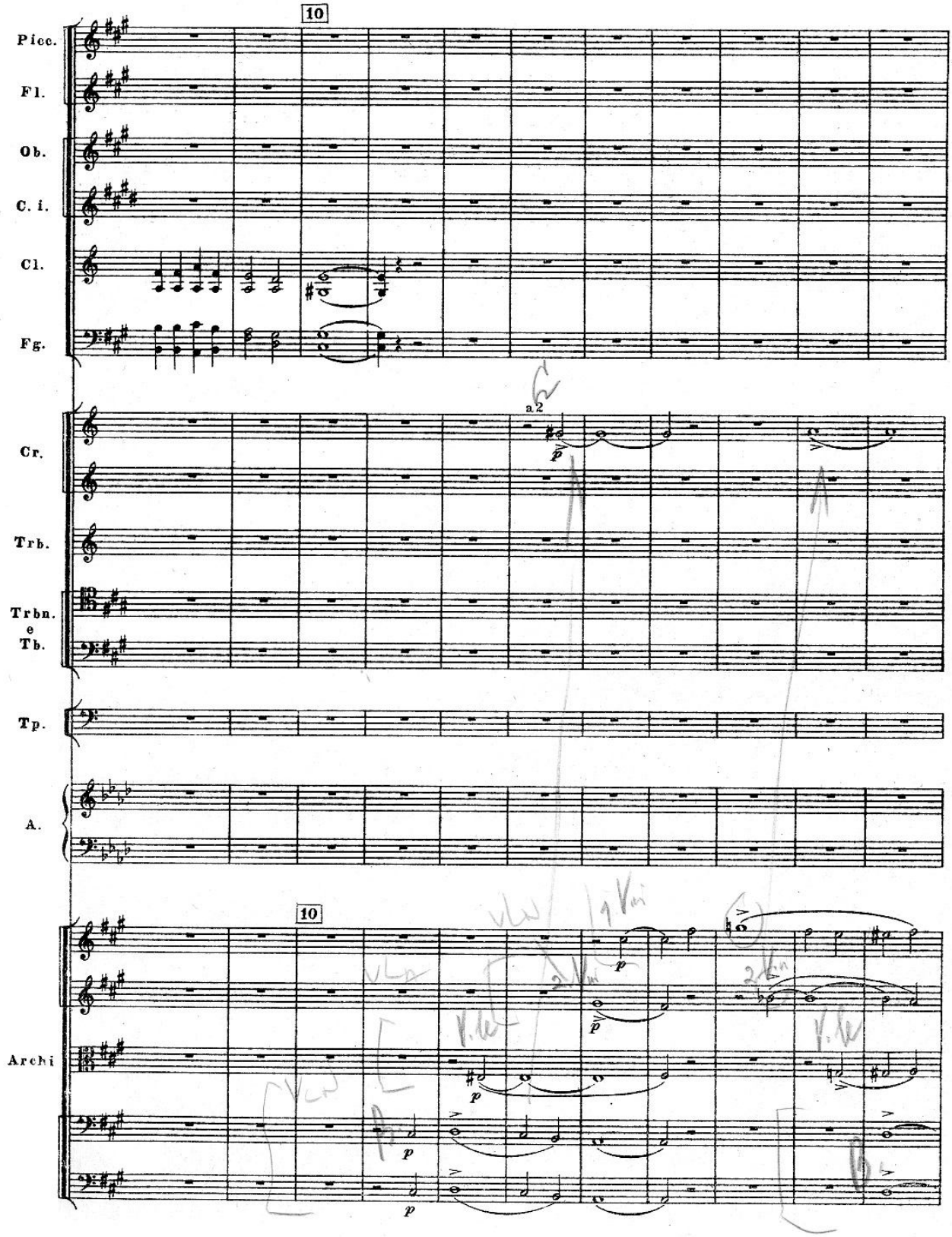

Moderato assai
410
C. i.
Fg.
Cr.
Trbn. e Tb.
G. c.
Vle
Vc.
Cb.
mf
p
trem.
Allegro moderato (Tempo di marcia)
420
Cl.
Fg.
Tp.
pp
430

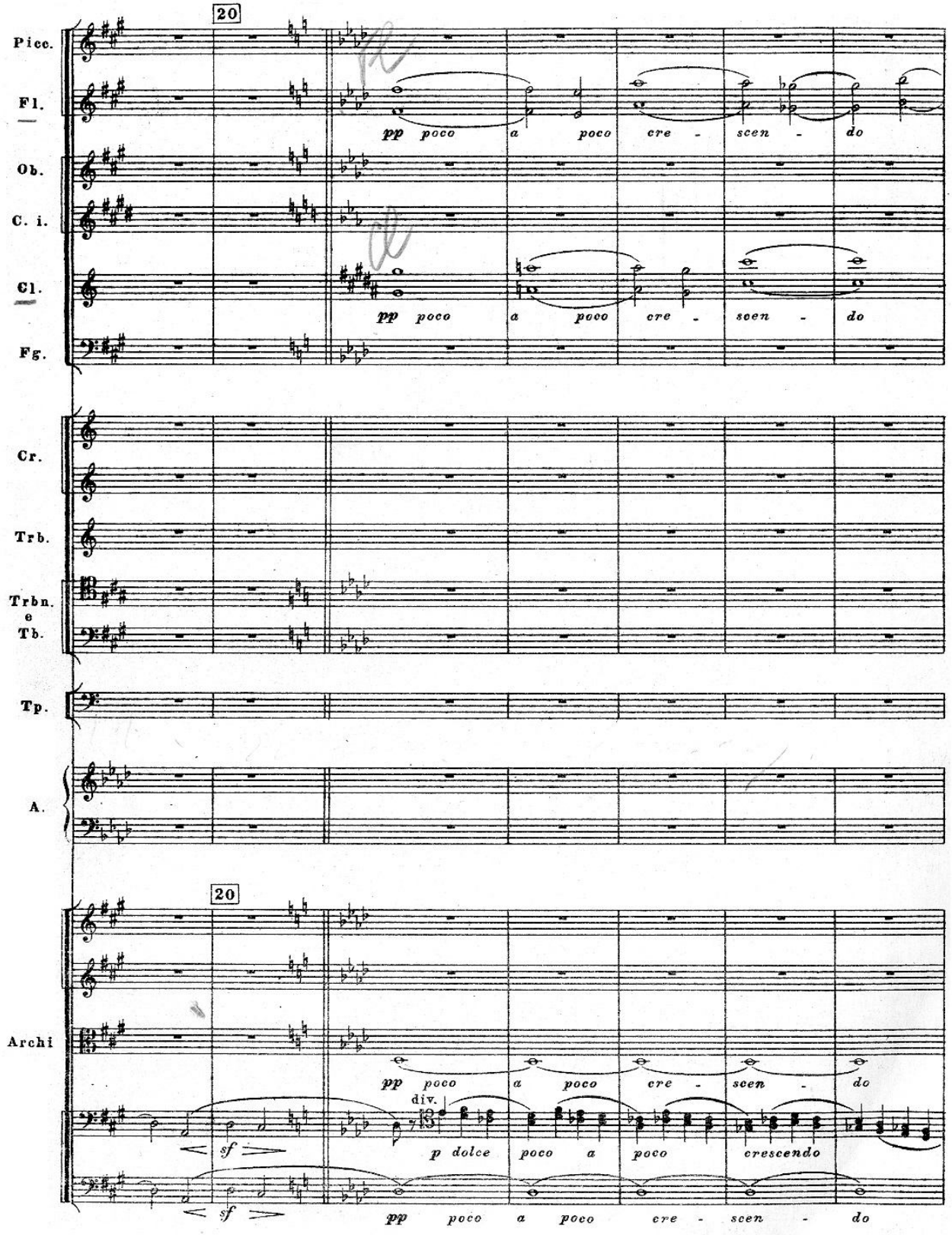

440
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
A.
Archi
pp
p
I
III

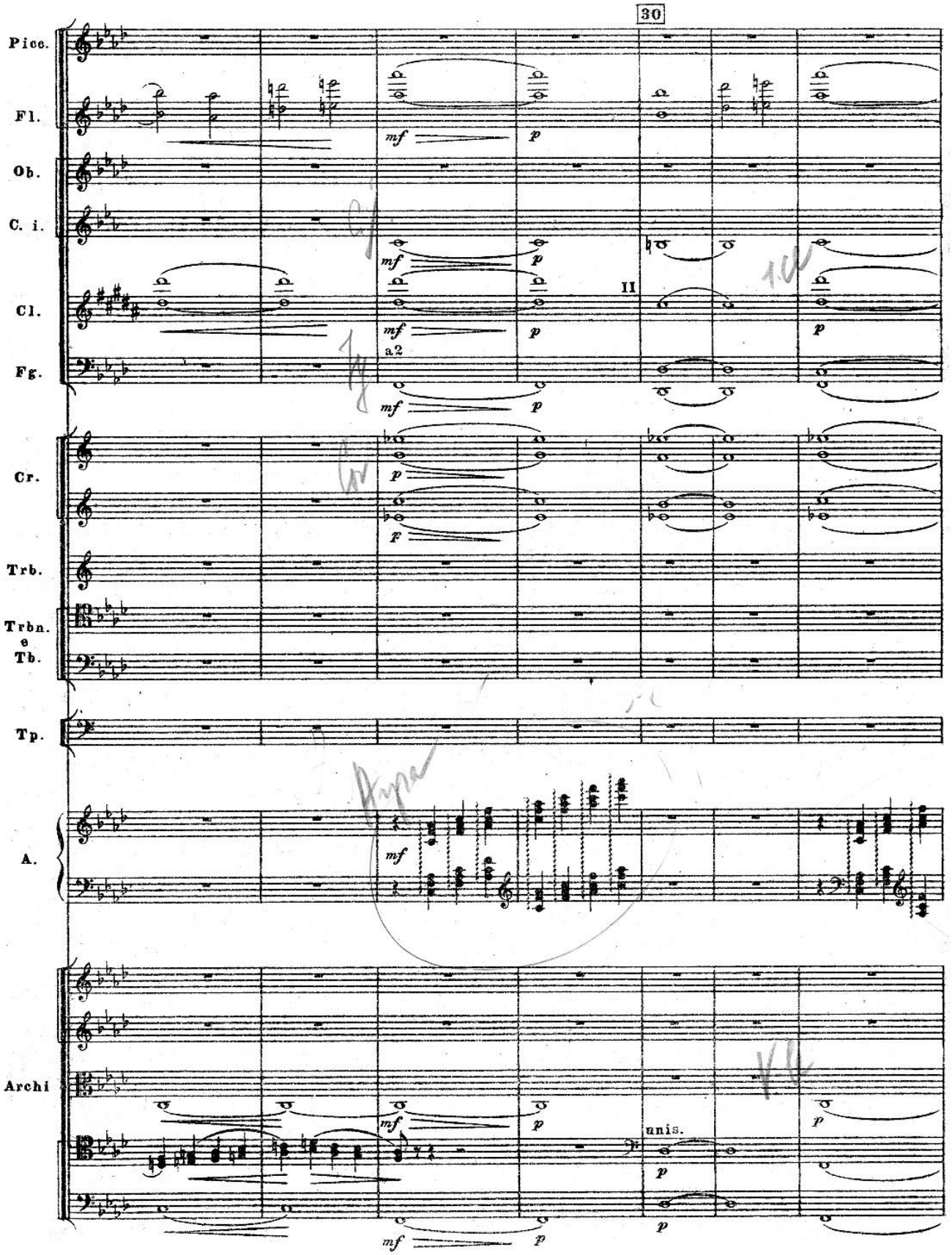

Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
III
Trb.
Trbn.
e
Tb.
Tp.
G. c.
A.
Archi
div.
pp
unis.
ff
pizz.
arco
p

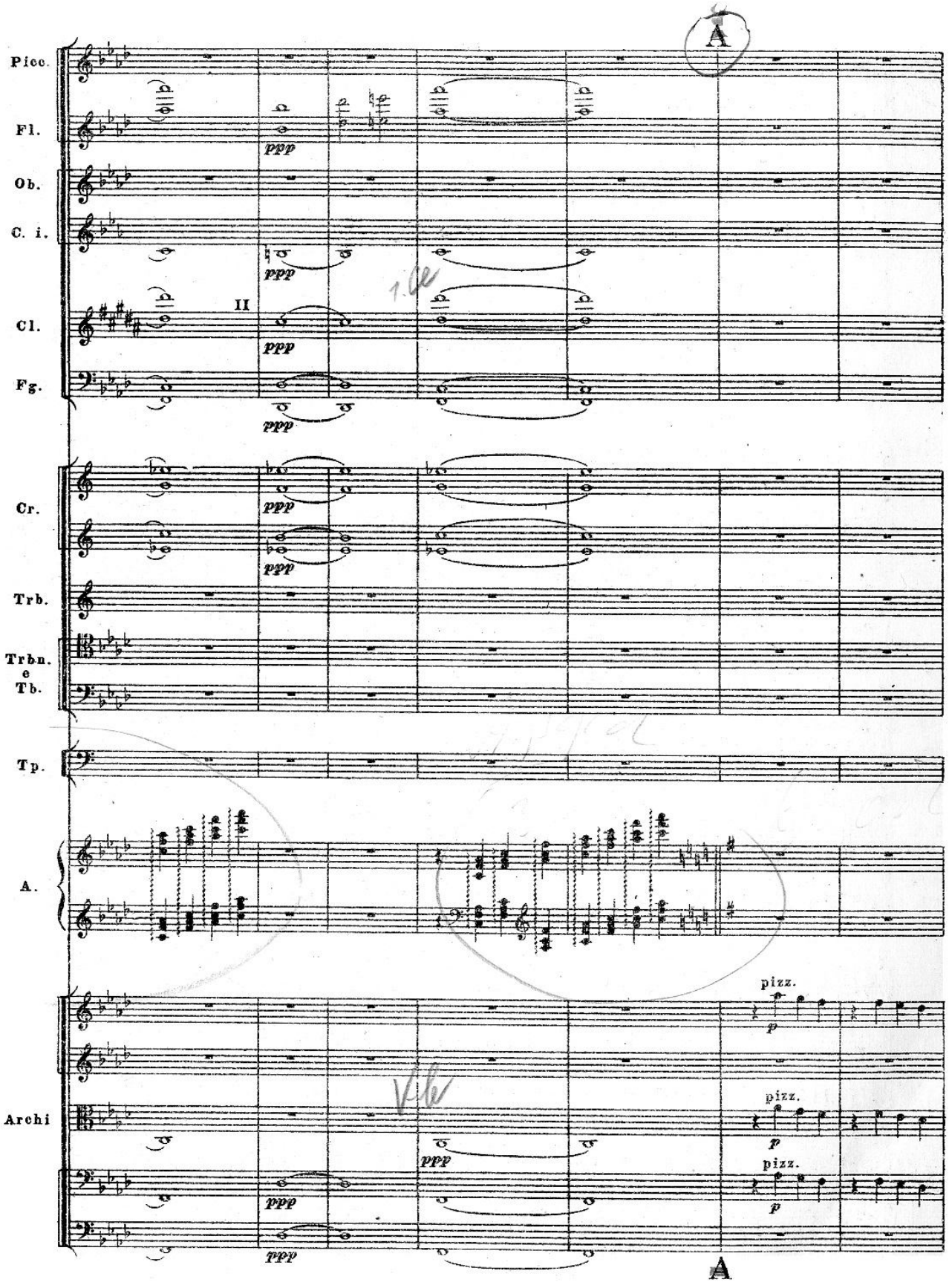
3a pagina.

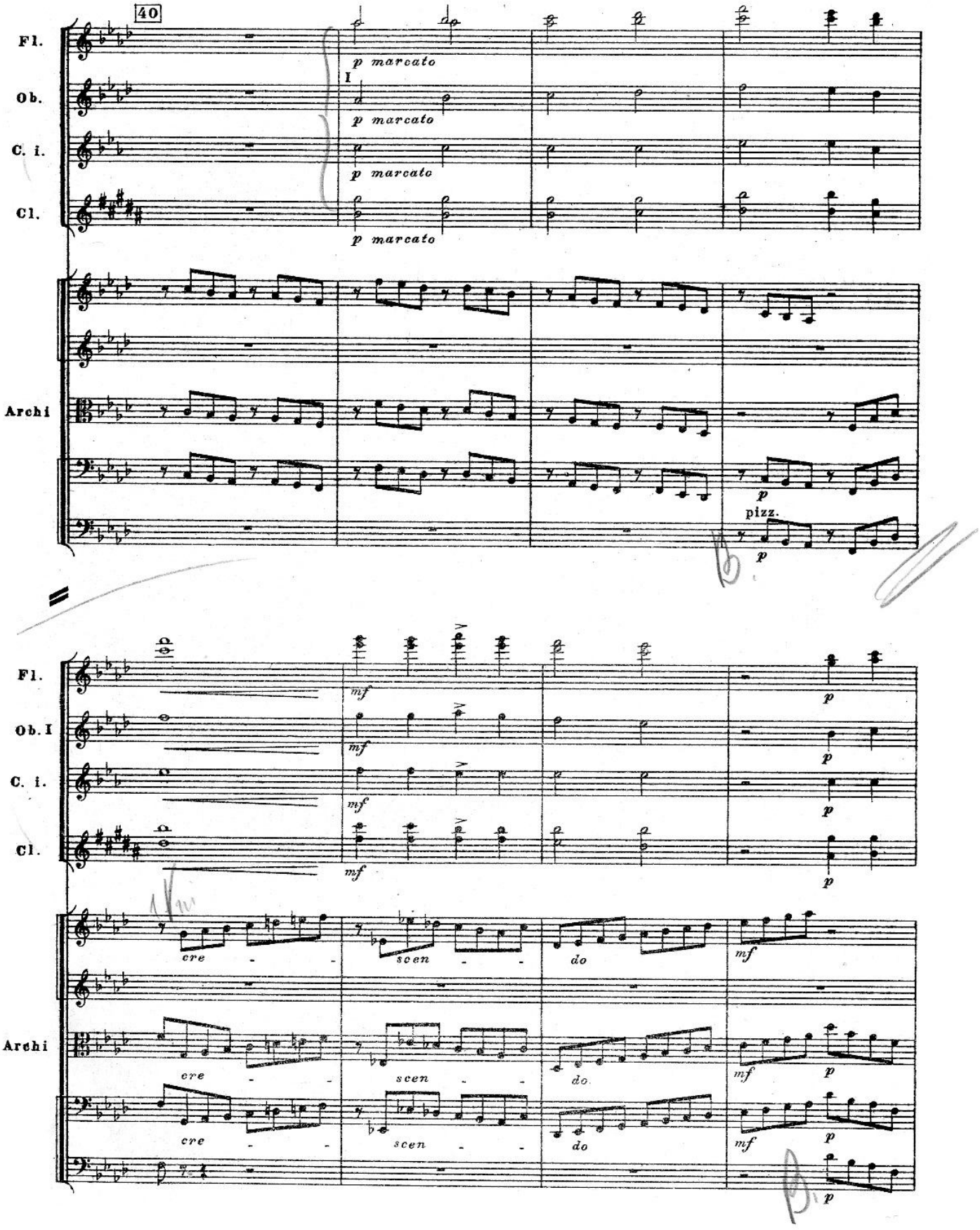

Andante non tanto quasi Moderato
Flauto piccolo
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti A
2 Fagotti
poco più f
4 Corni F
2 Trombe E
3 Tromboni e Tuba
Timpani
Piatti
Cr. cassa
Arpa
Andante non tanto quasi Moderato
Violini I
II
Viole
Violoncelli
Contrabassi

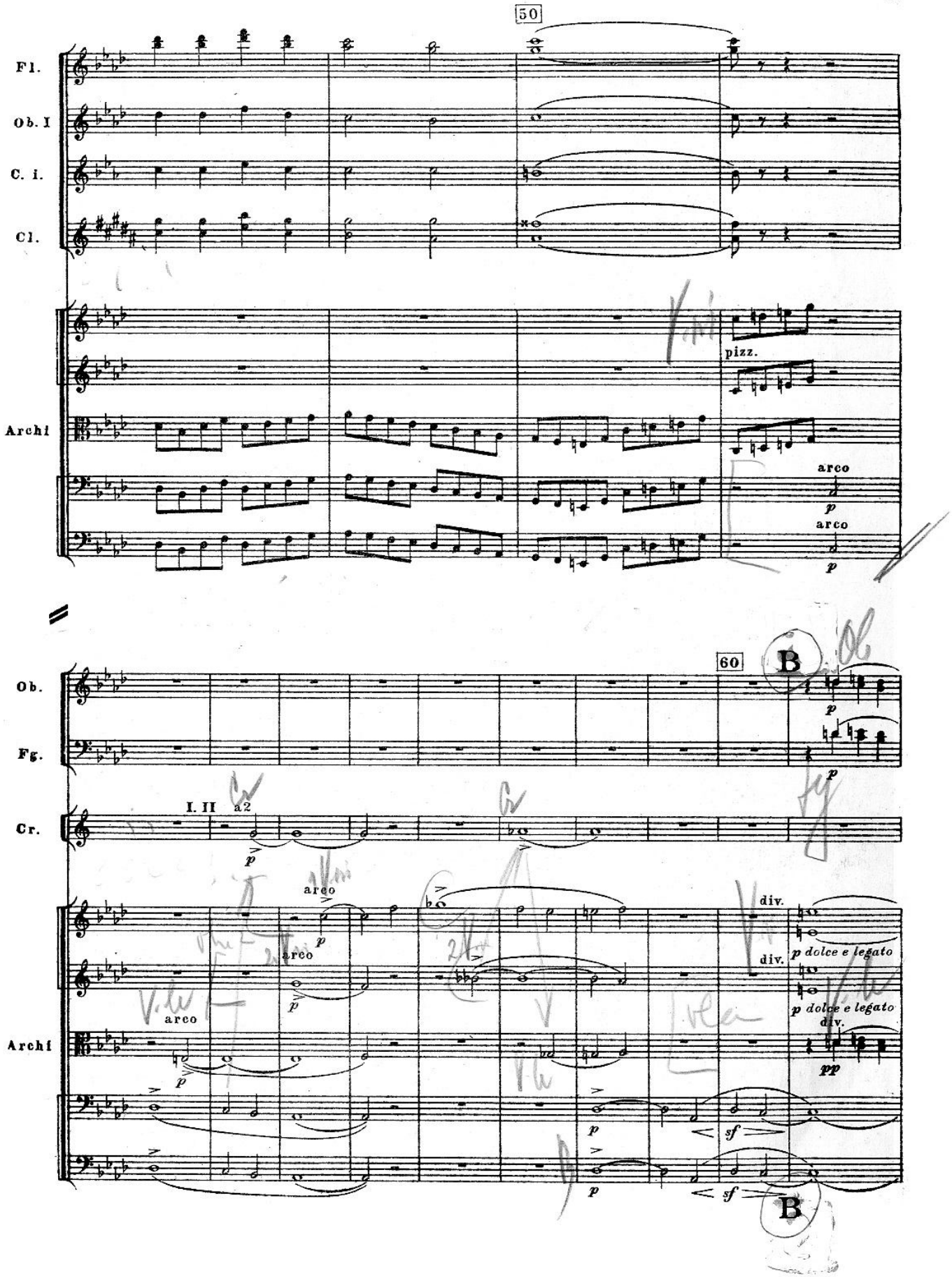

10
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
a 2
Cr.
Trb.
Trbn.
e
Tb.
Tp.
A.
10
Archi

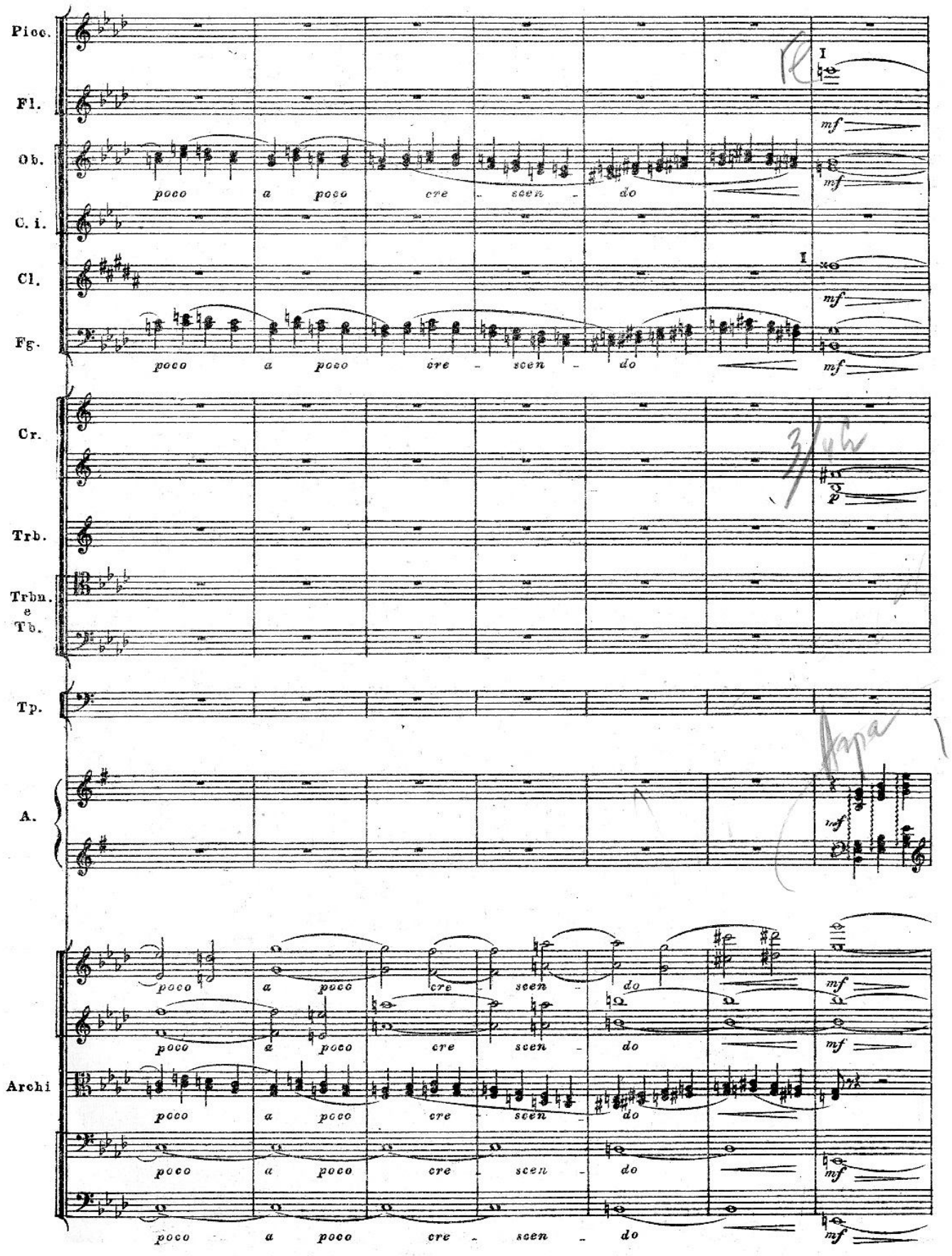

20
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
pp poco a poco cre - scen - do
Cr.
Trb.
Trbn. e Tb.
Tp.
A.
20
Archi
pp poco a poco cre - scen - do
div.
sf
p dolce poco a poco crescendo
sf
pp poco a poco cre - scen - do

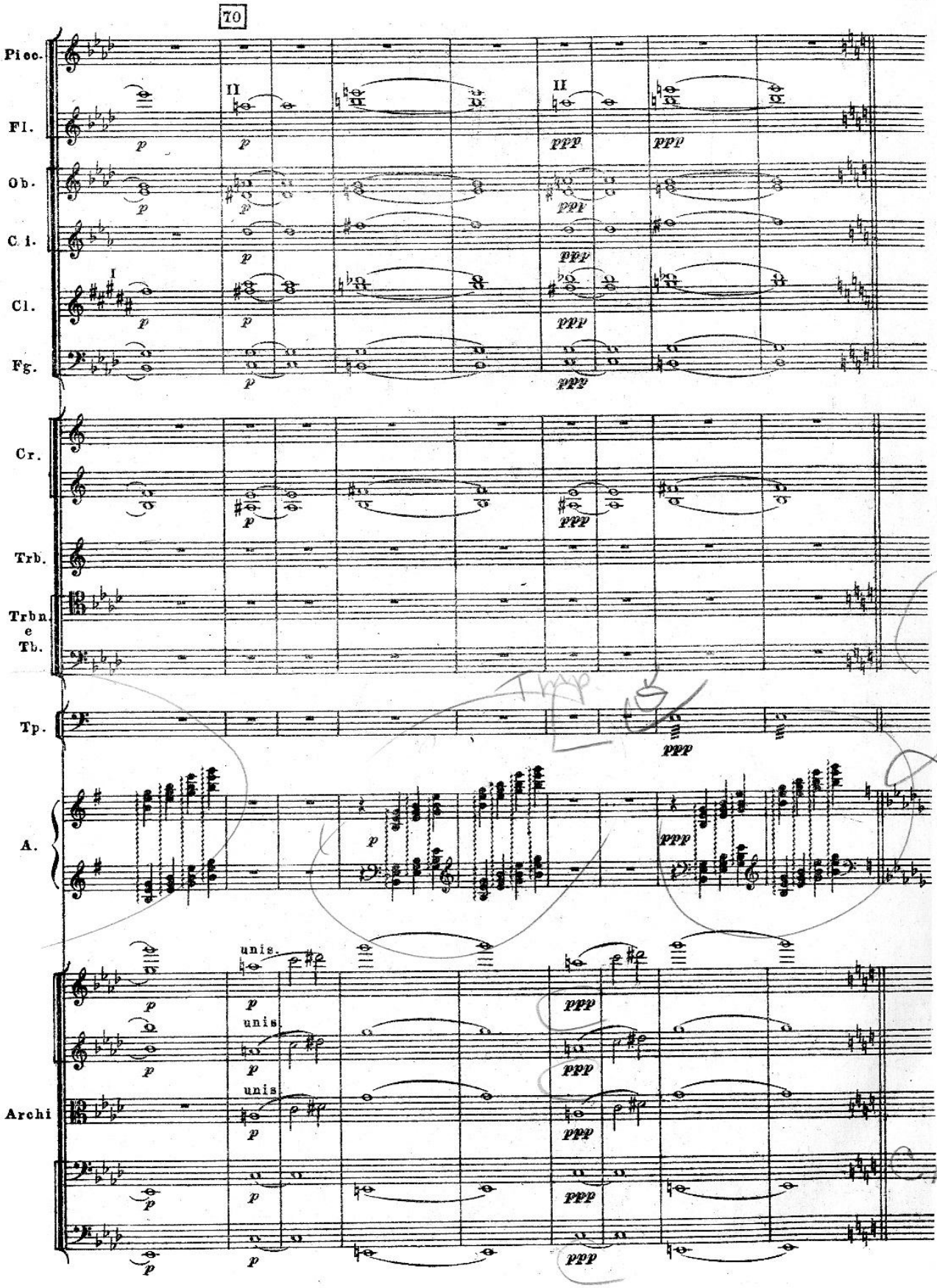

30
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
A.
Archi
mf
p
a2
II
f
unis.

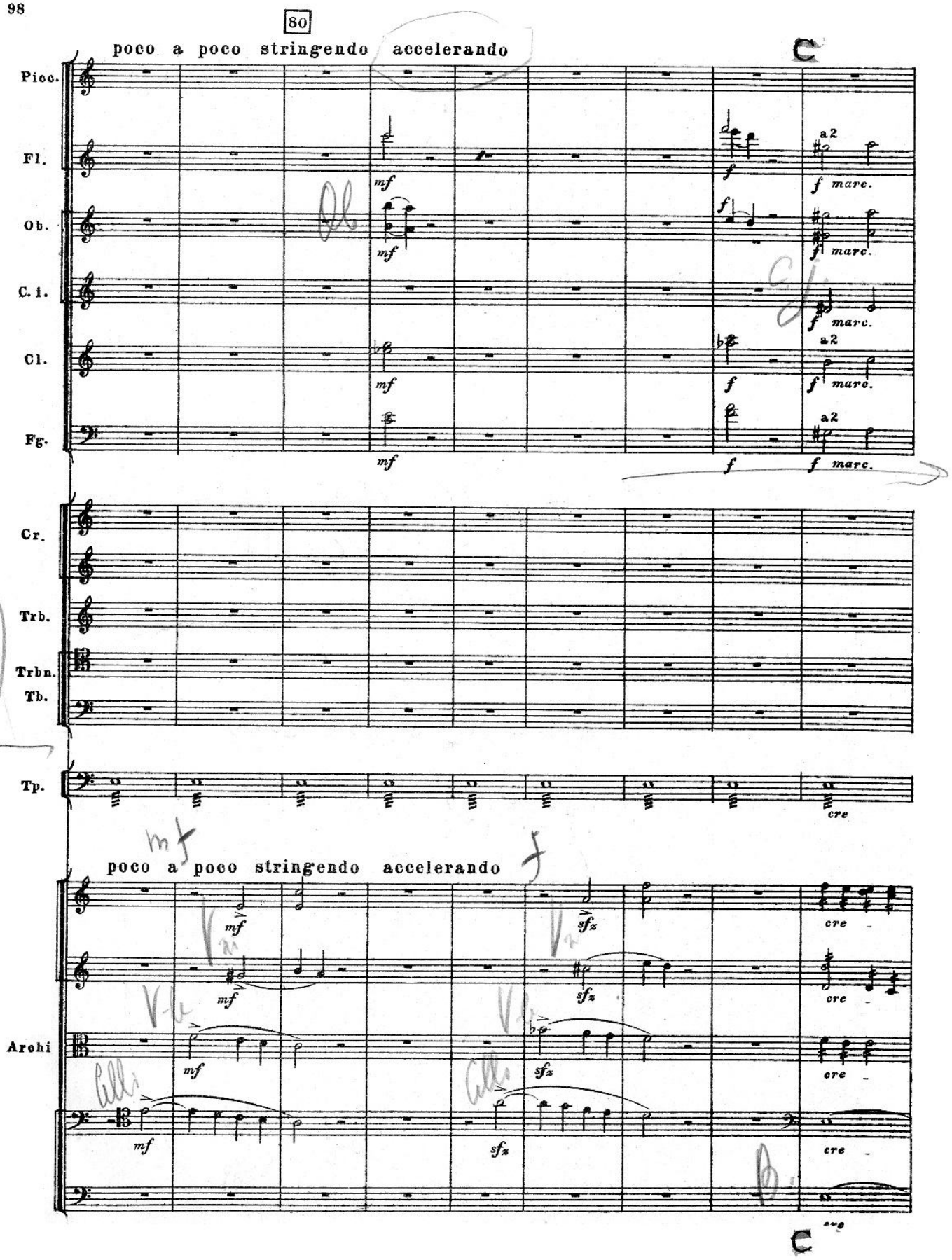

A
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
A.
Archi
ppp
II
pizz.
p
A

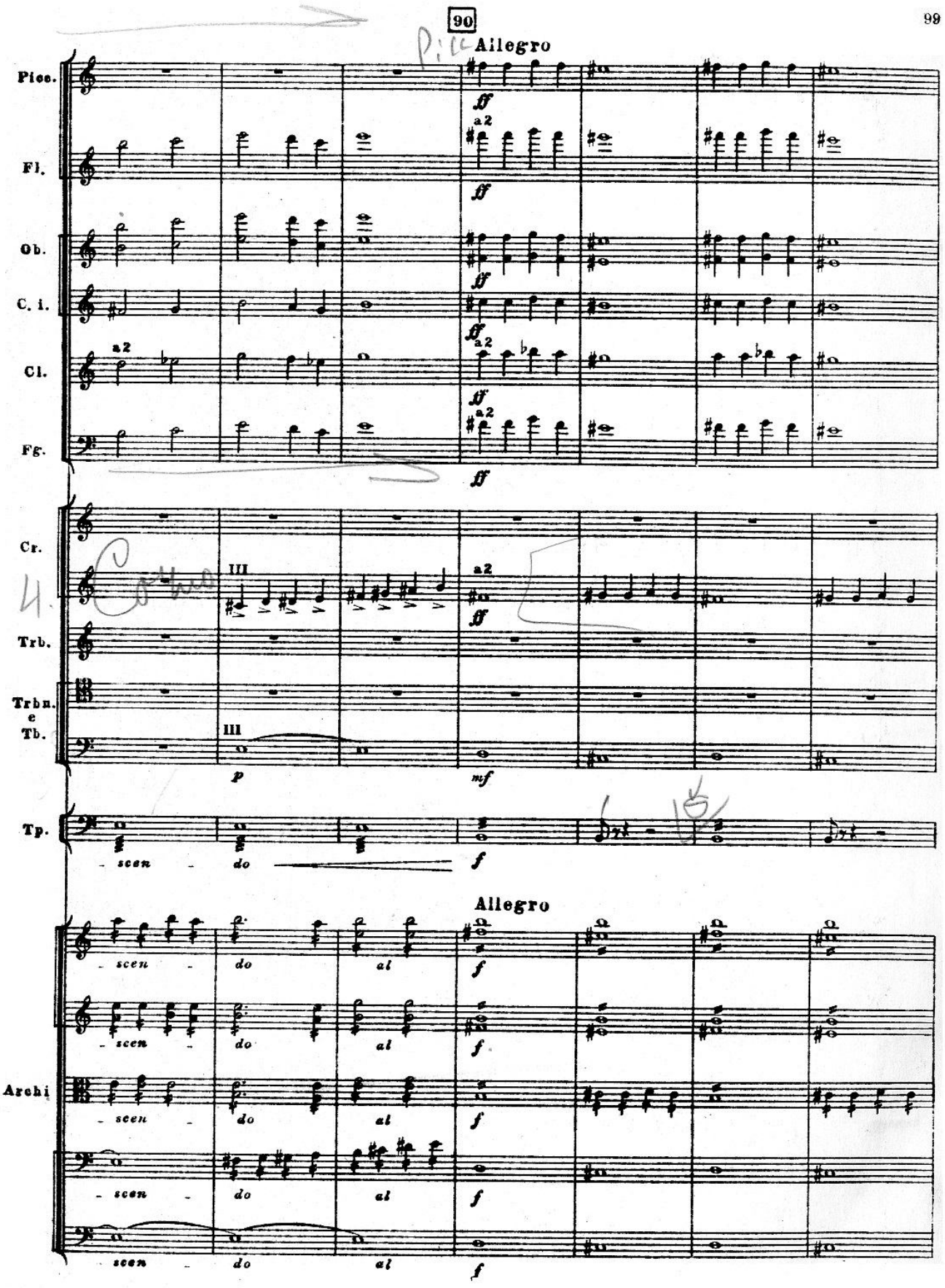

40
Fl.
Ob.
C. i.
Cl.
Archi
p marcato
I
p marcato
p marcato
p marcato
p
pizz.
p
Fl.
Ob. I
C. i.
Cl.
Archi
mf
mf
mf
mf
p
p
p
p
cre - -
scen - -
do
mf
cre - -
scen - -
do
mf
p
cre - -
scen - -
do
mf
p
p

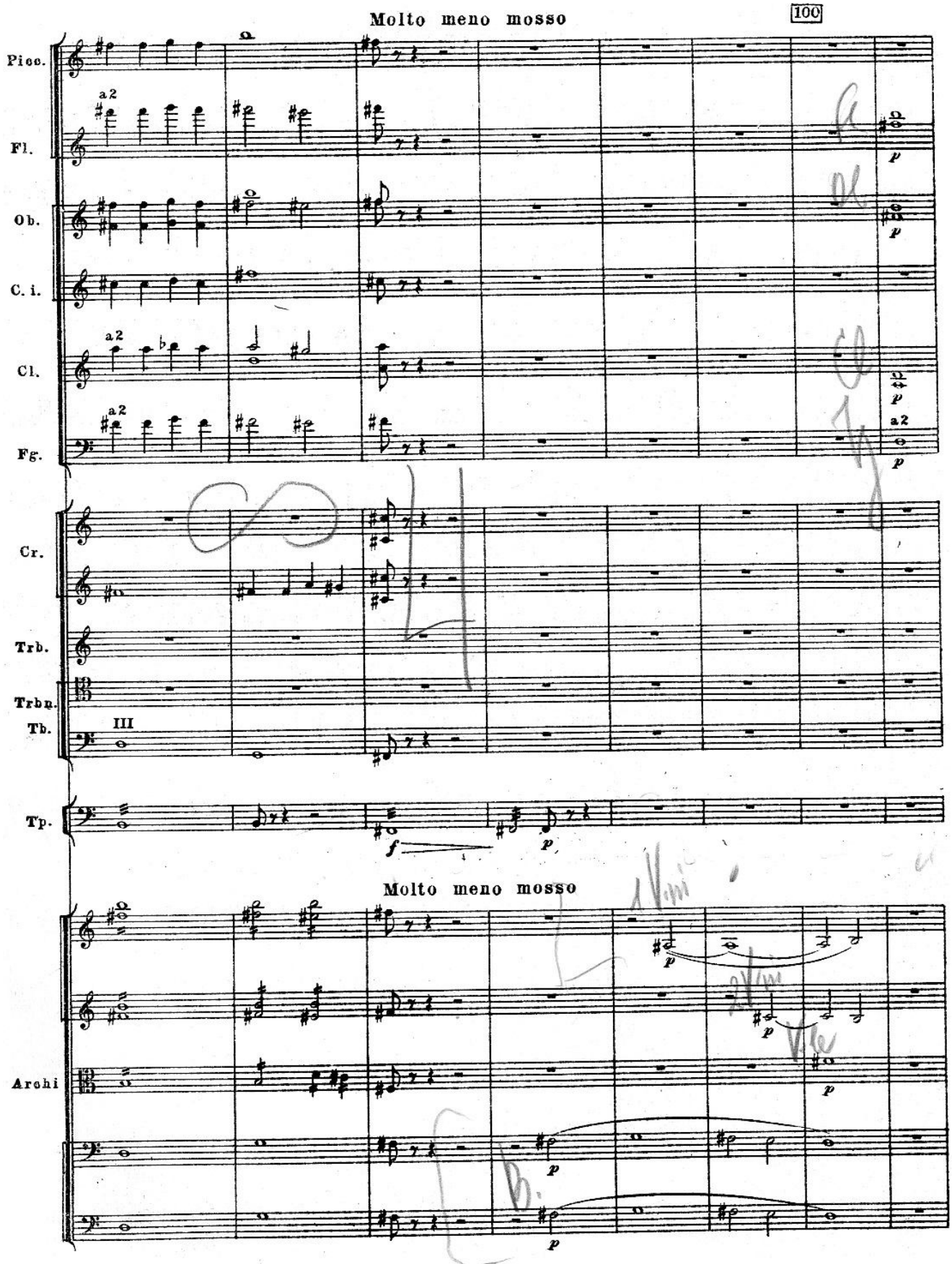

50
Fl.
Ob. I
C. i.
Cl.
Archi
pizz.
arco
p
arco
p
60
B
Ob.
Fg.
Cr.
I. II
a2
p
Archi
arco
p
arco
p
arco
p
div.
div.
p dolce e legato
p dolce e legato
div.
pp
p
sf
p
sf
B

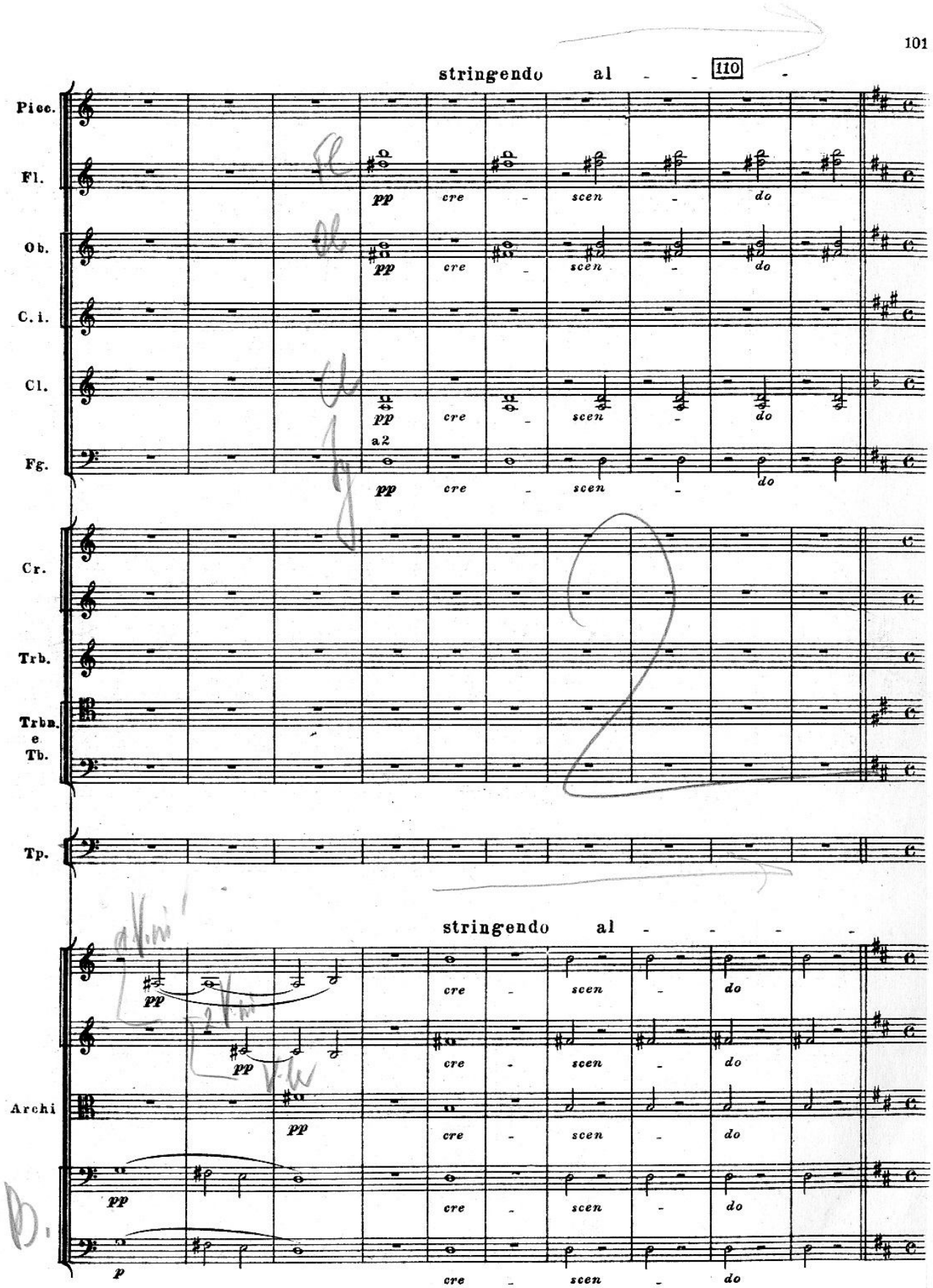

Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
A.
Archi
poco a poco cre - scen - do
mf
I
p

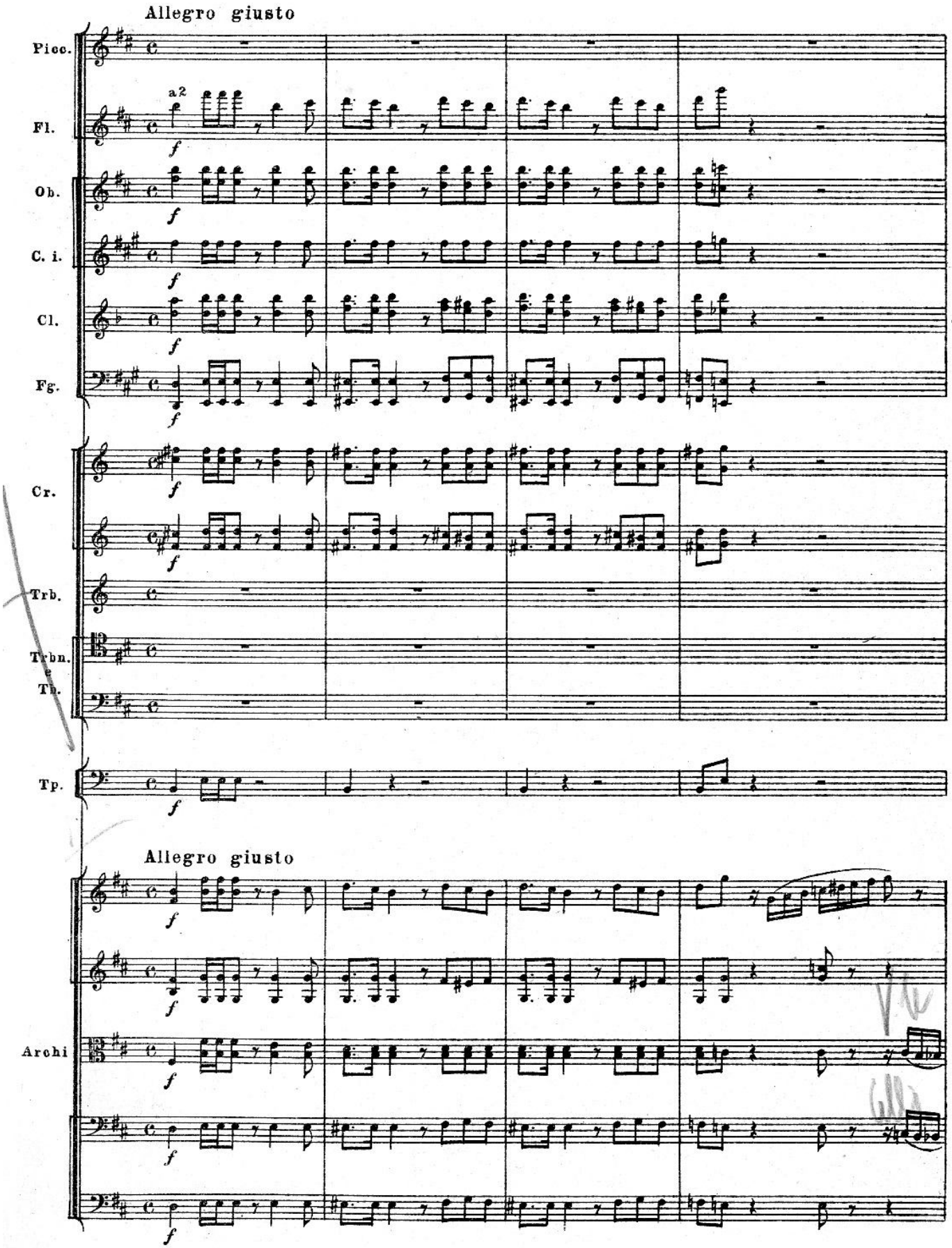

70
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
A.
Archi
unis.
unis.
unis.
II
II
I
p
ppp


80
poco a poco stringendo accelerando
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tb.
Tp.
Archi
mf
f
a2
marc.
cre


90
Allegro
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
Allegro
Archi
ff
a2
III
p
mf
f
- scen - do al


Molto meno mosso
100
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
a2
Cr.
Trb.
Trbn.
Tb.
III
Tp.
Molto meno mosso
Archi


stringendo al - - 110 -
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
stringendo al - - - -
Archi
pp
cre - scen - do
a2
p


Allegro giusto
Picc.
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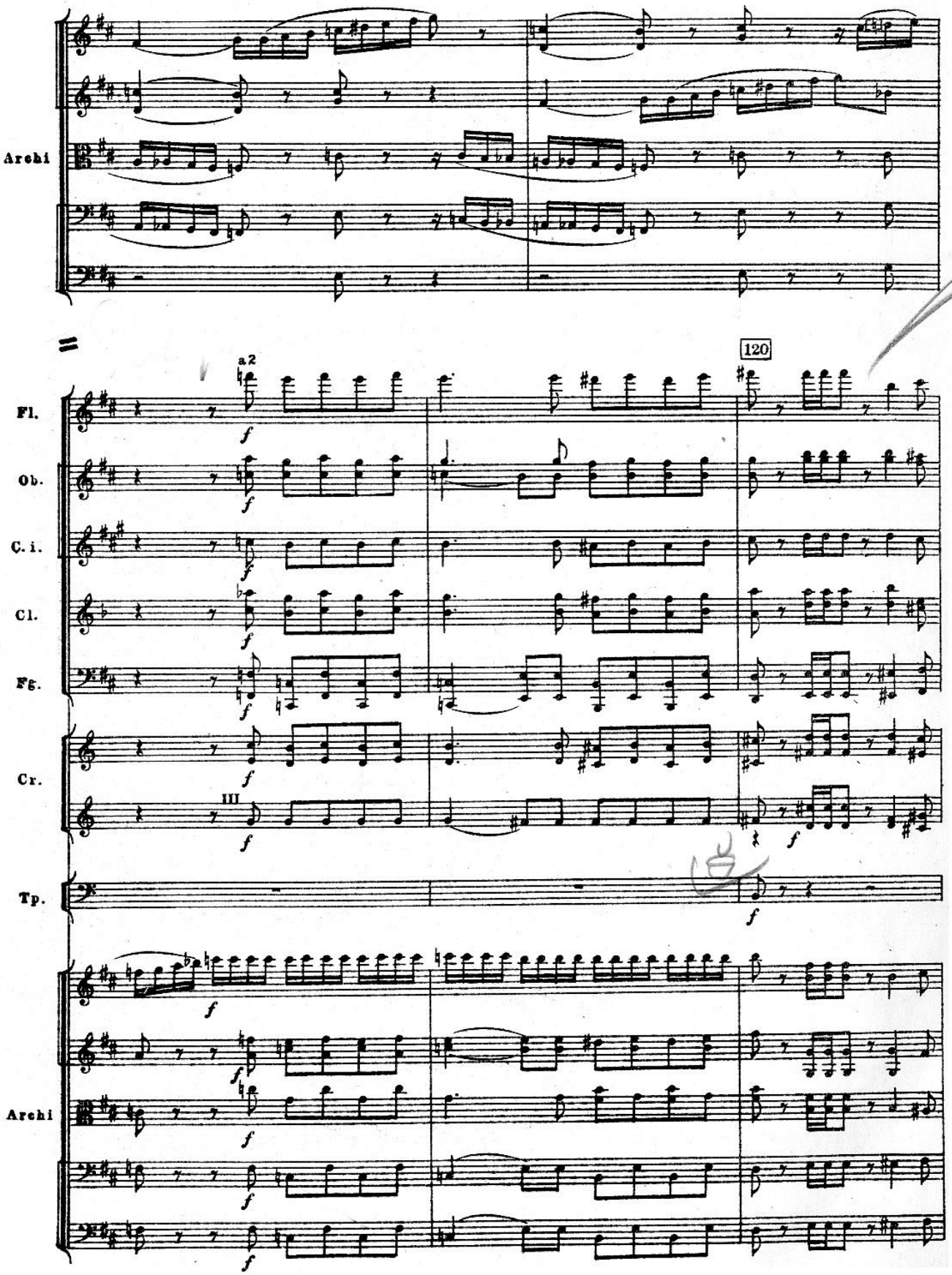
a2
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
Allegro giusto
Archi


Archi
a2
120
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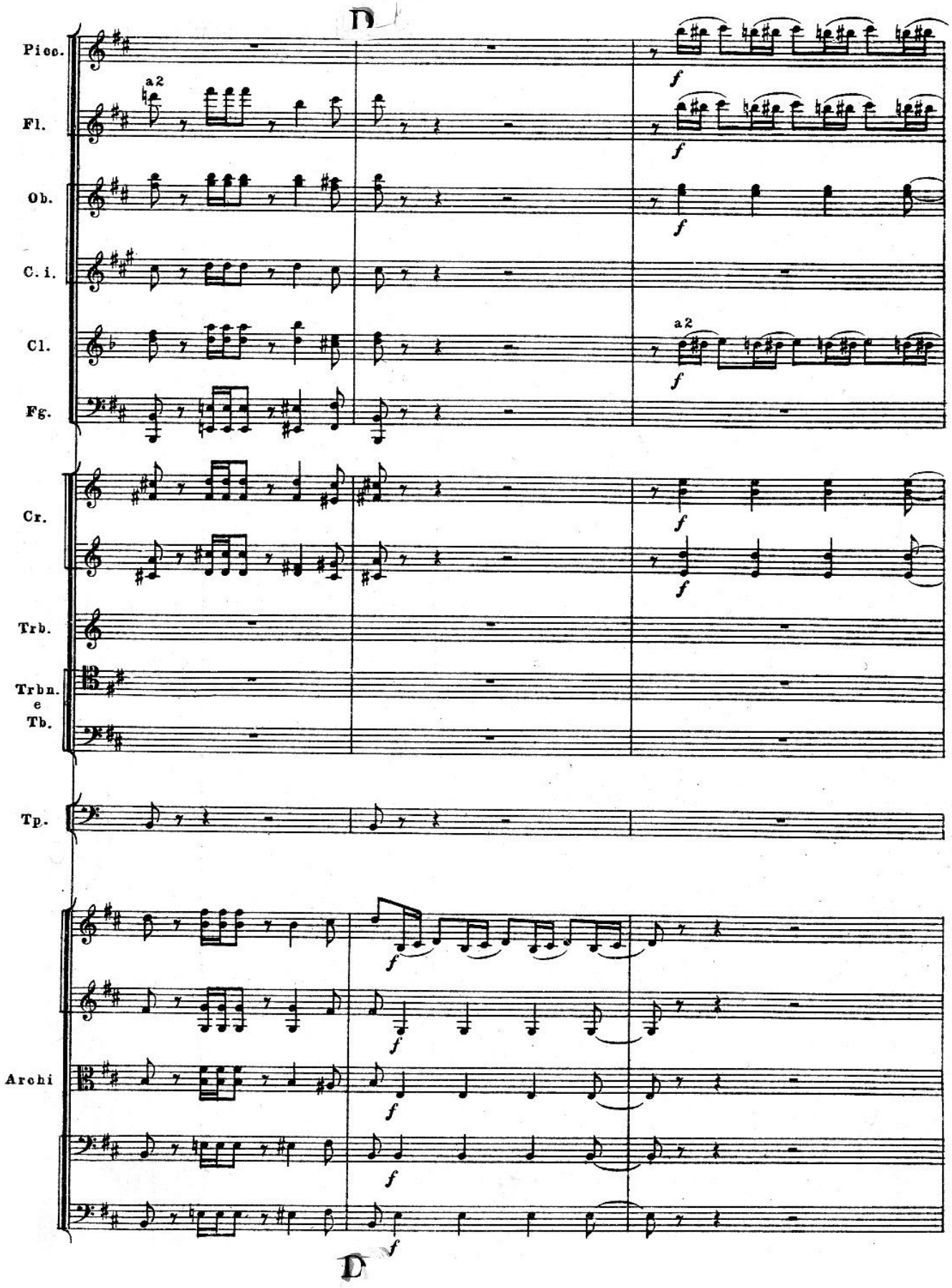
Ob.
C. i.
Cl.
Fg.
Cr.
III
Tp.
Archi


D
Picc.
Fl.
Ob.
C. i.
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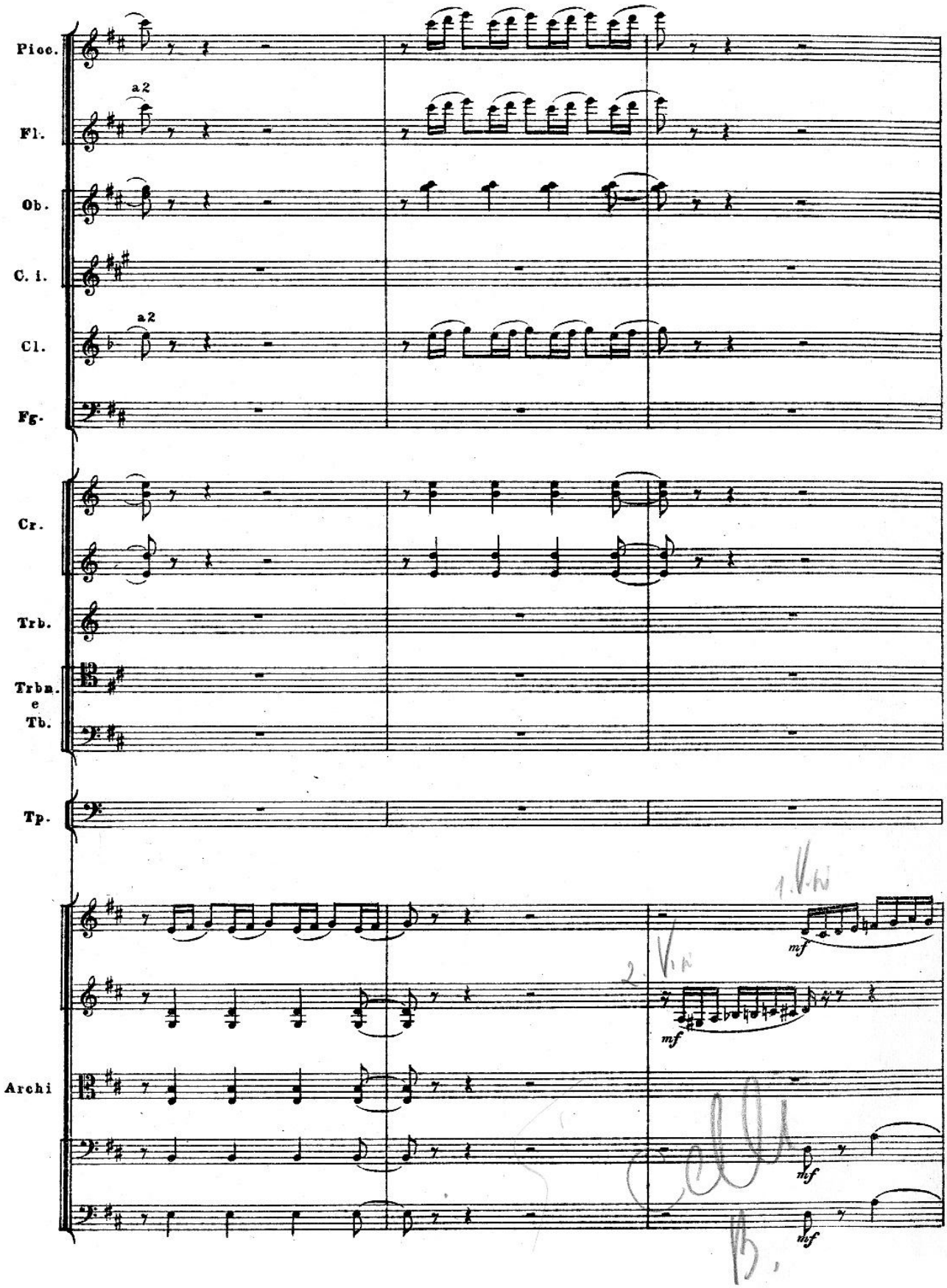
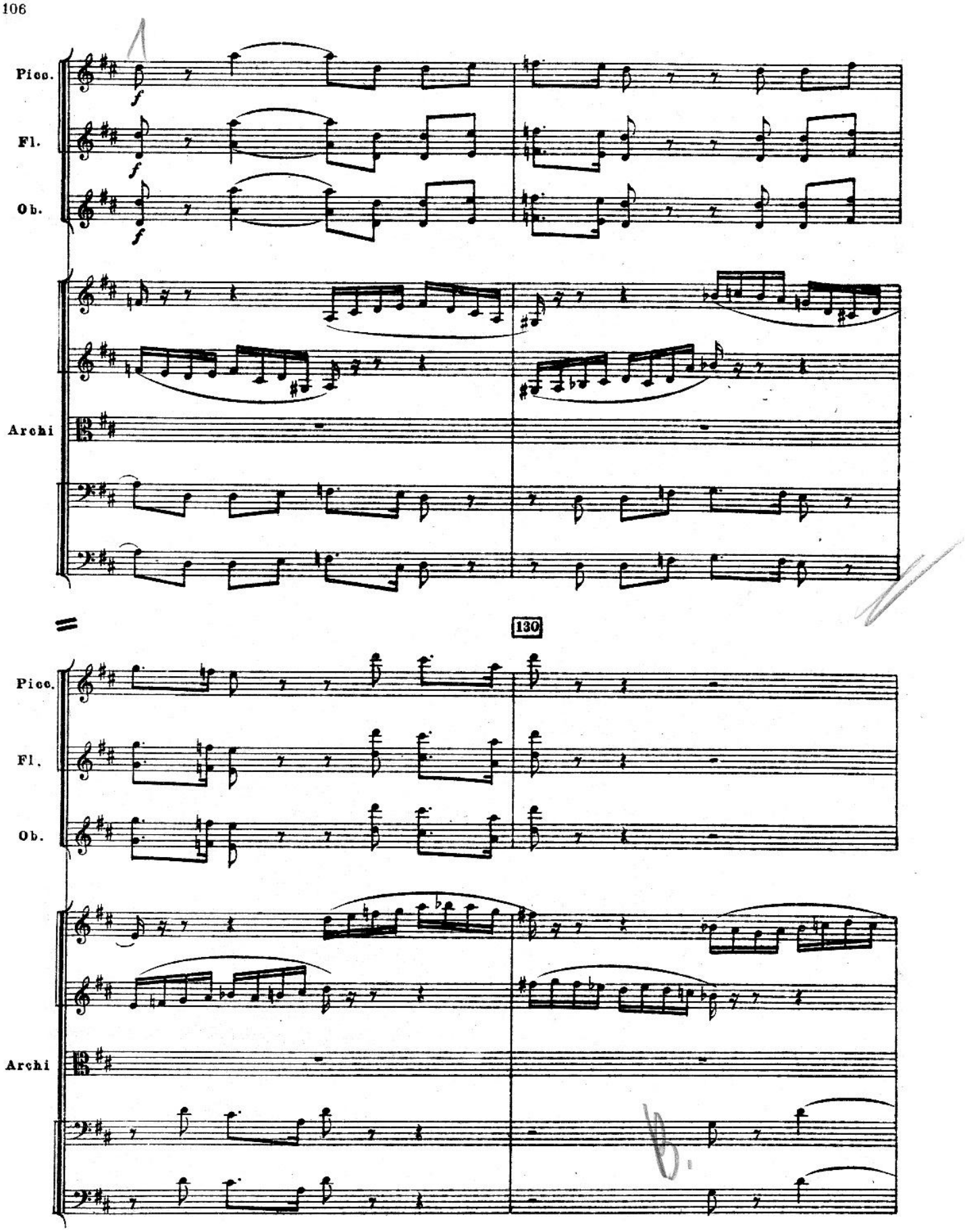
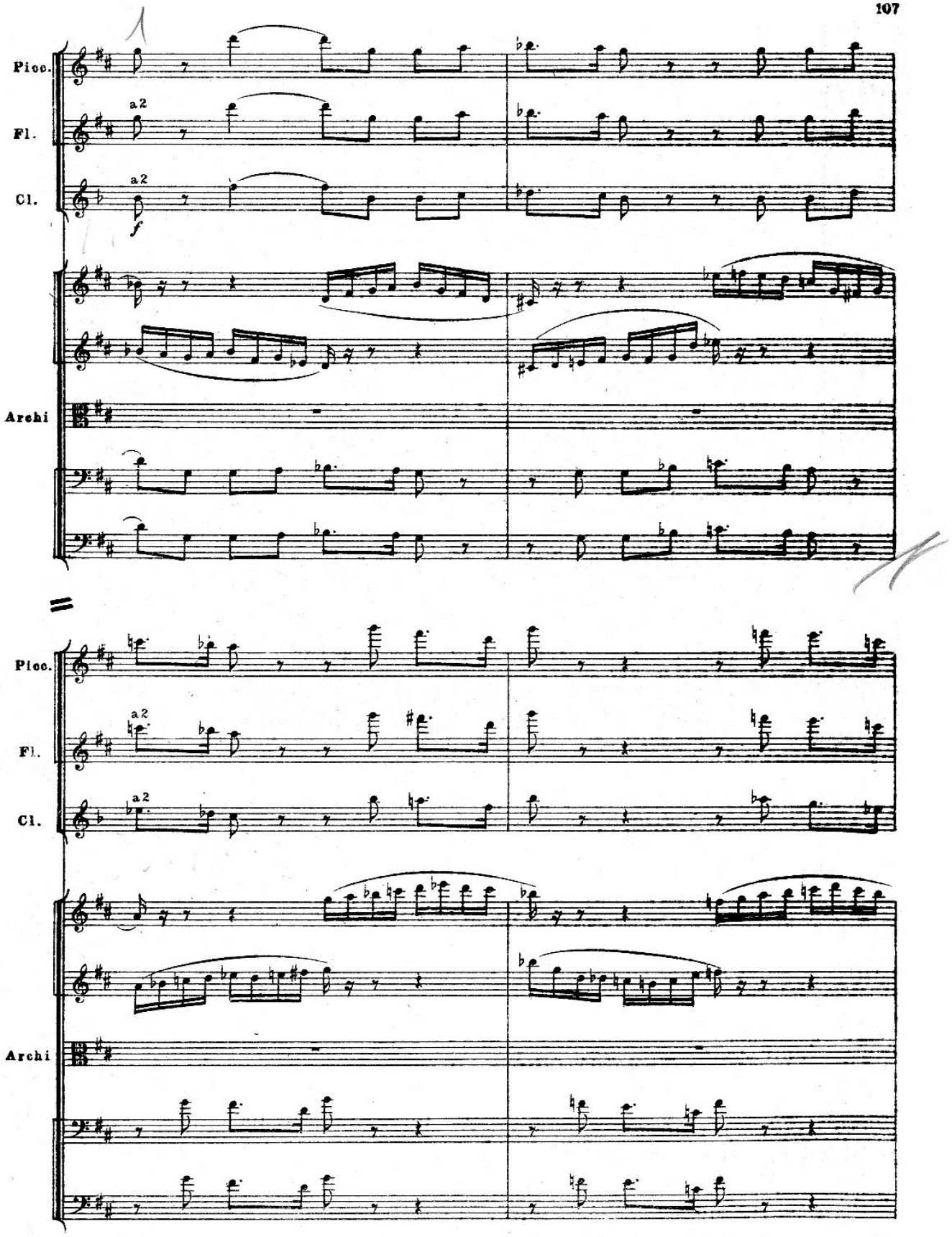
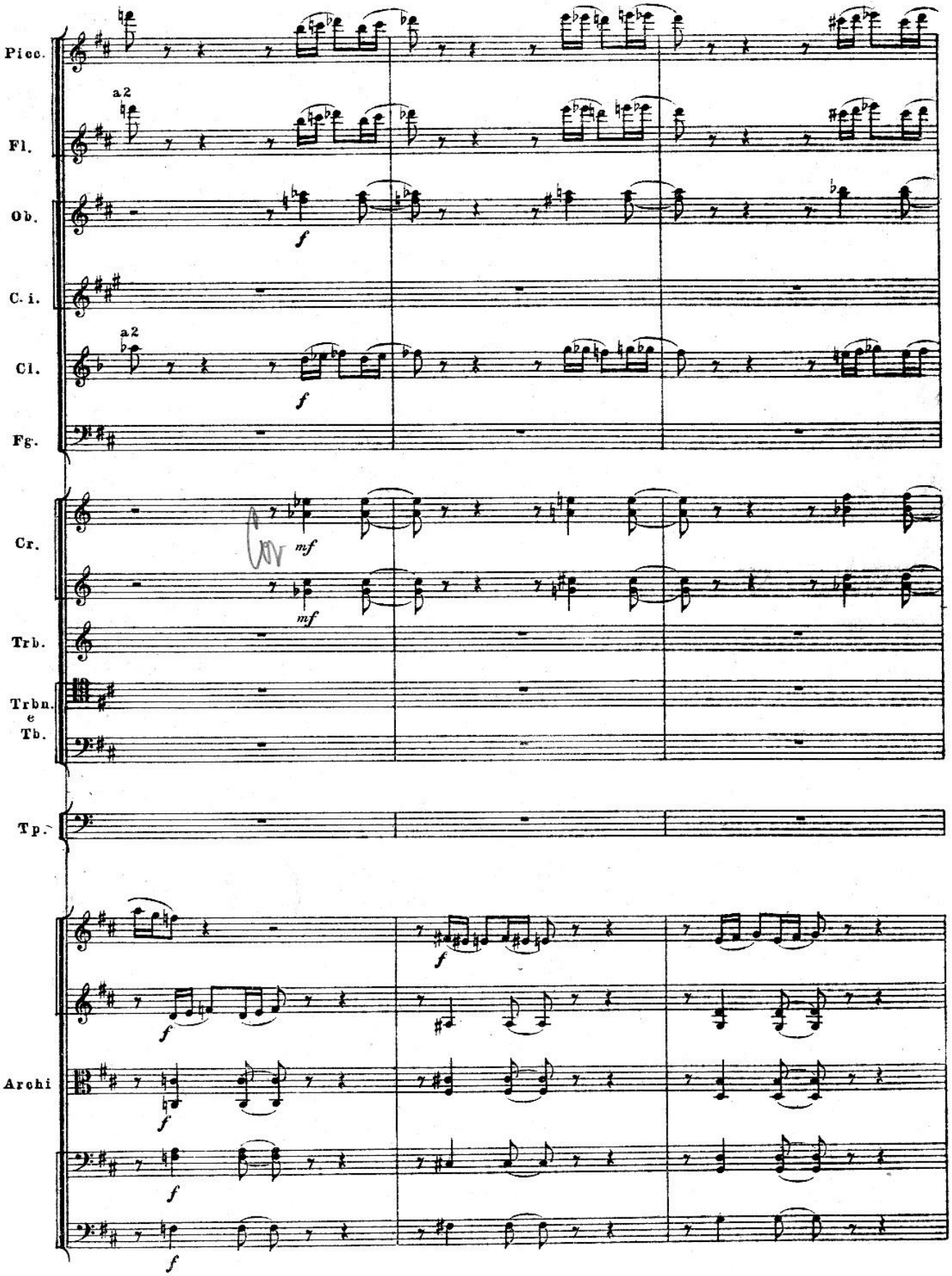
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi
a2
a2
f
D


Picc.
Fl.
a2
Ob.
C. i.
Cl.
a2
Fg.
Cr.
Trb.
Trba.
e
Tb.
Tp.
Archi
1. Vln
mf
2. Vln
mf
mf
mf


Picc.
Fl.
Ob.
Archi
130
Picc.
Fl.
Ob.
Archi


Picc.
Fl.
Cl.
a2
f
Archi
Picc.
Fl.
Cl.
a2
Archi


Picc.
Fl.
a2
Ob.
f
C. i.
Cl.
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Fg.
Cr.
mf
mf
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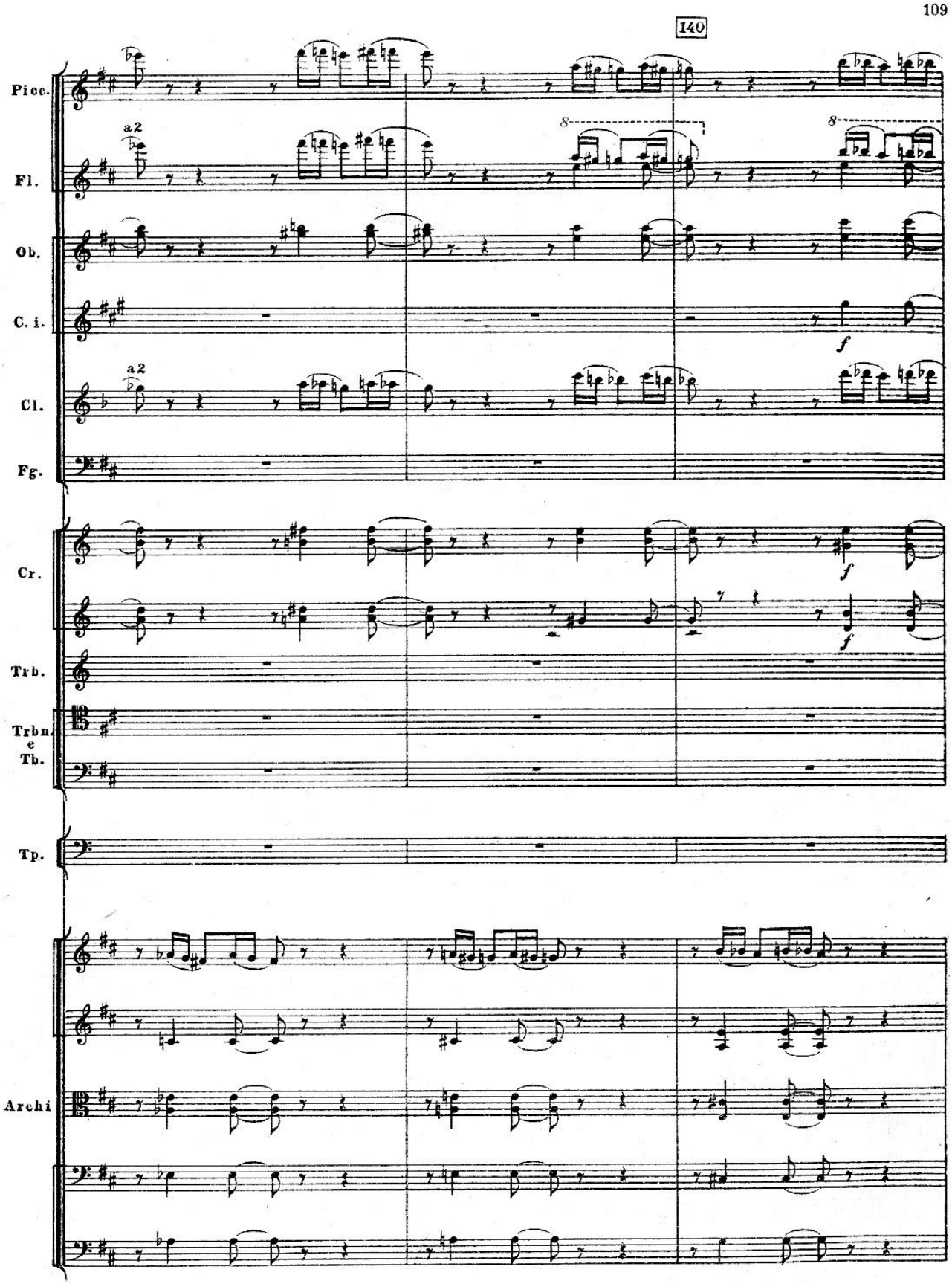
Trbn.
e
Tb.
Tp.
f
f
Archi
f
f
f


140
Picc.
Fl.
a2
Ob.
C. i.
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Fg.
Cr.
Trb.
Trbn.
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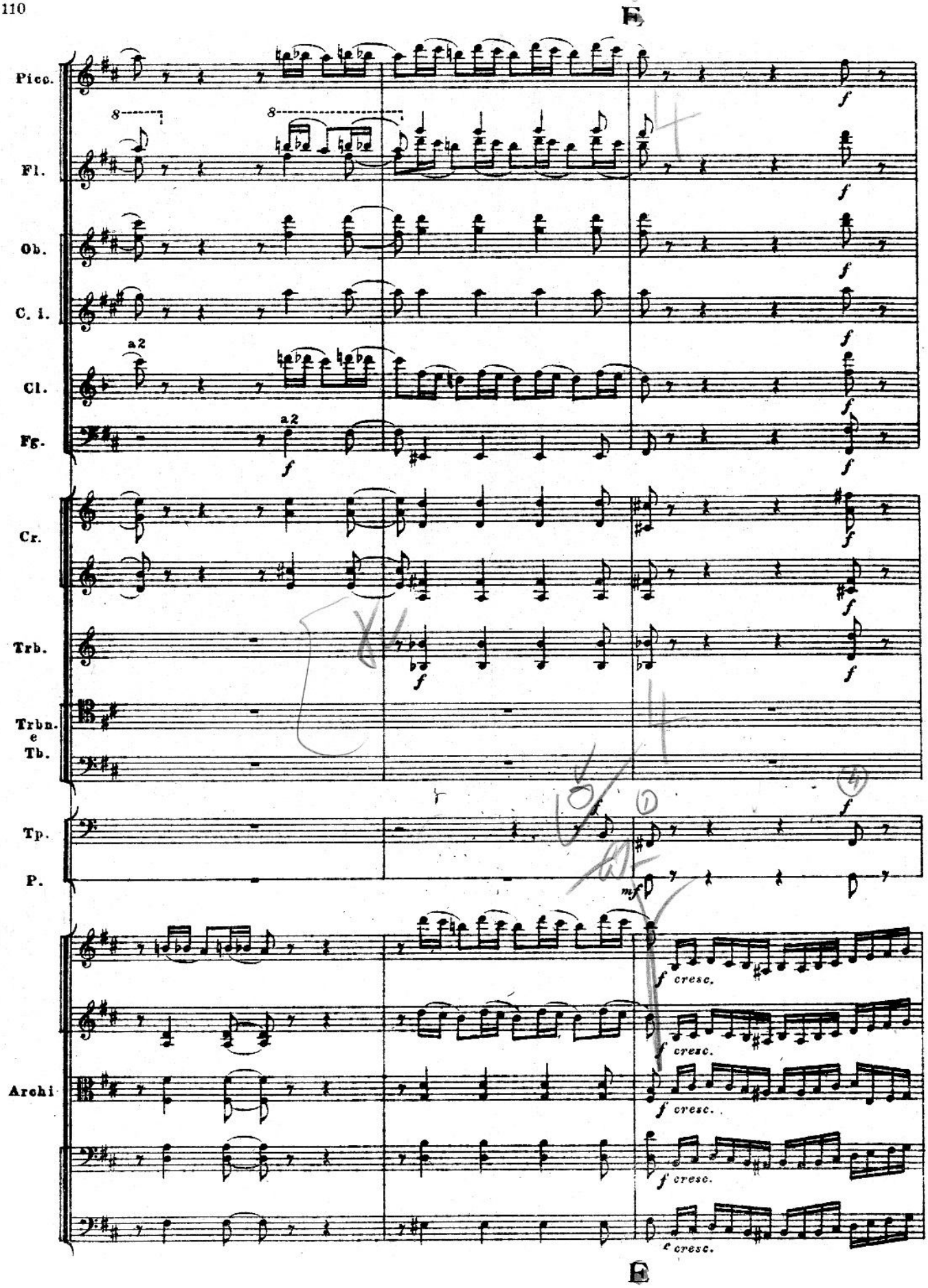
Tb.
Tp.
Archi
8
8
f
f
f


F
Picc.
Fl.
Ob.
C. i.
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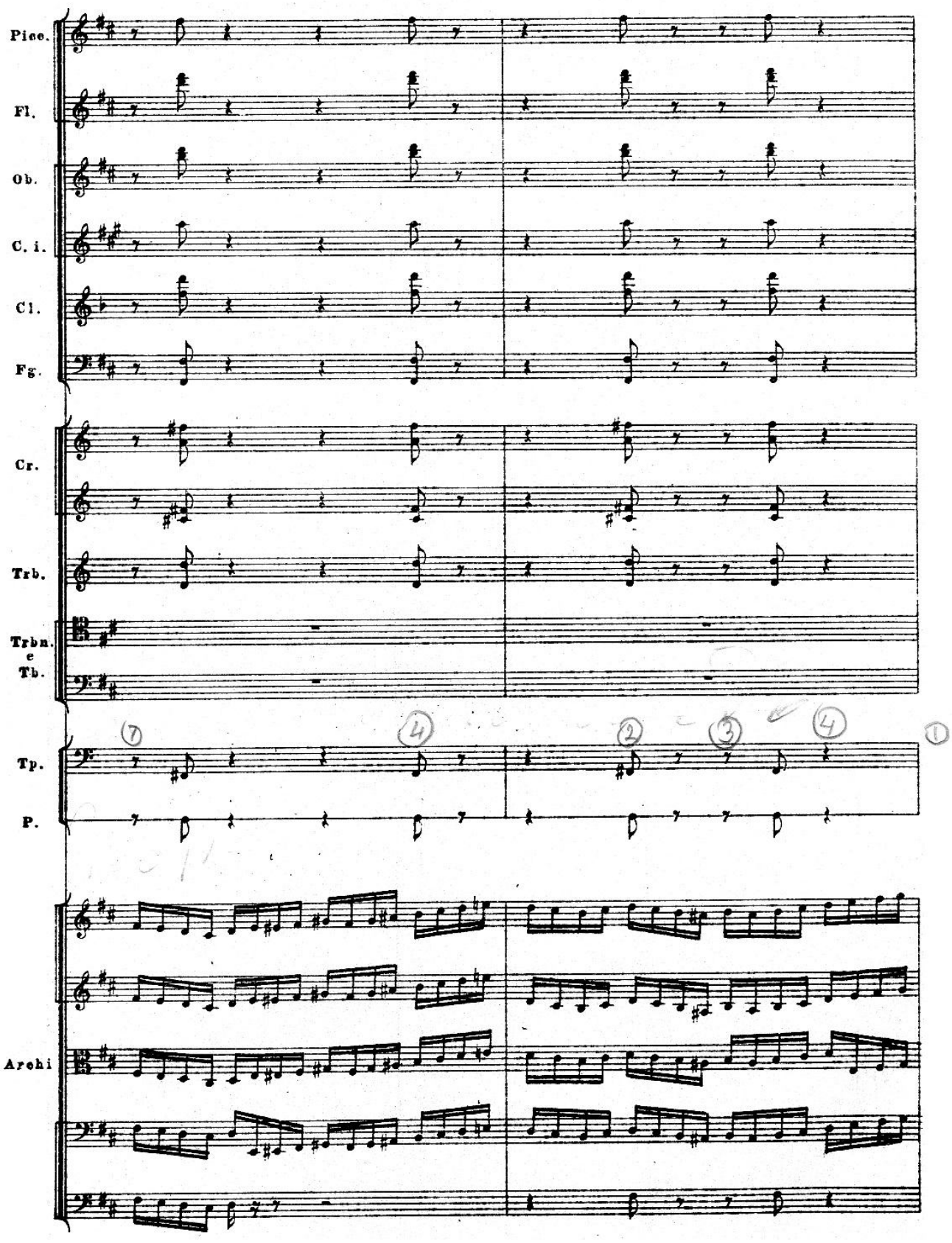
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
P.
Archi
a2
cresc.
E


Picc.
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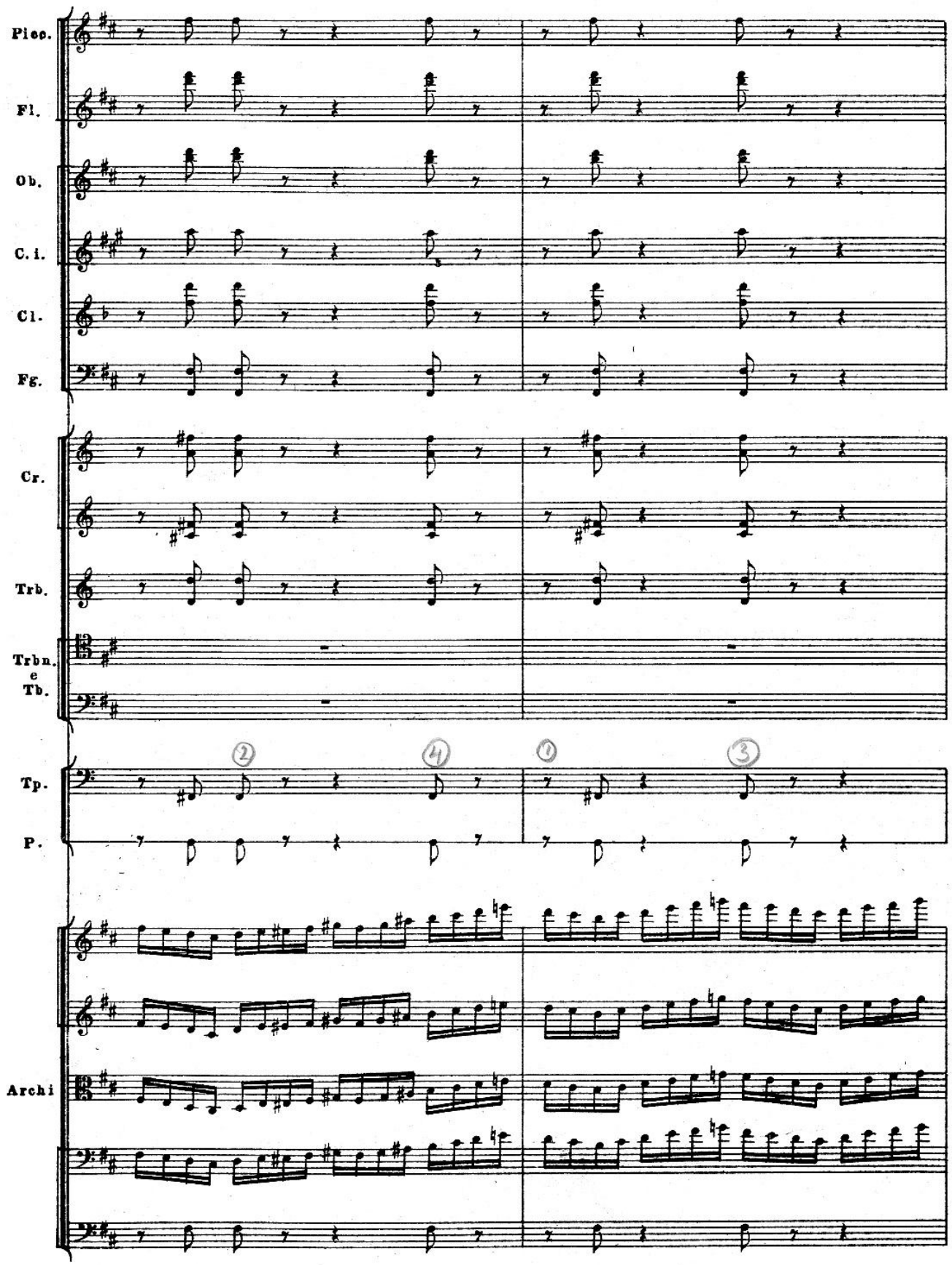
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
P.
Archi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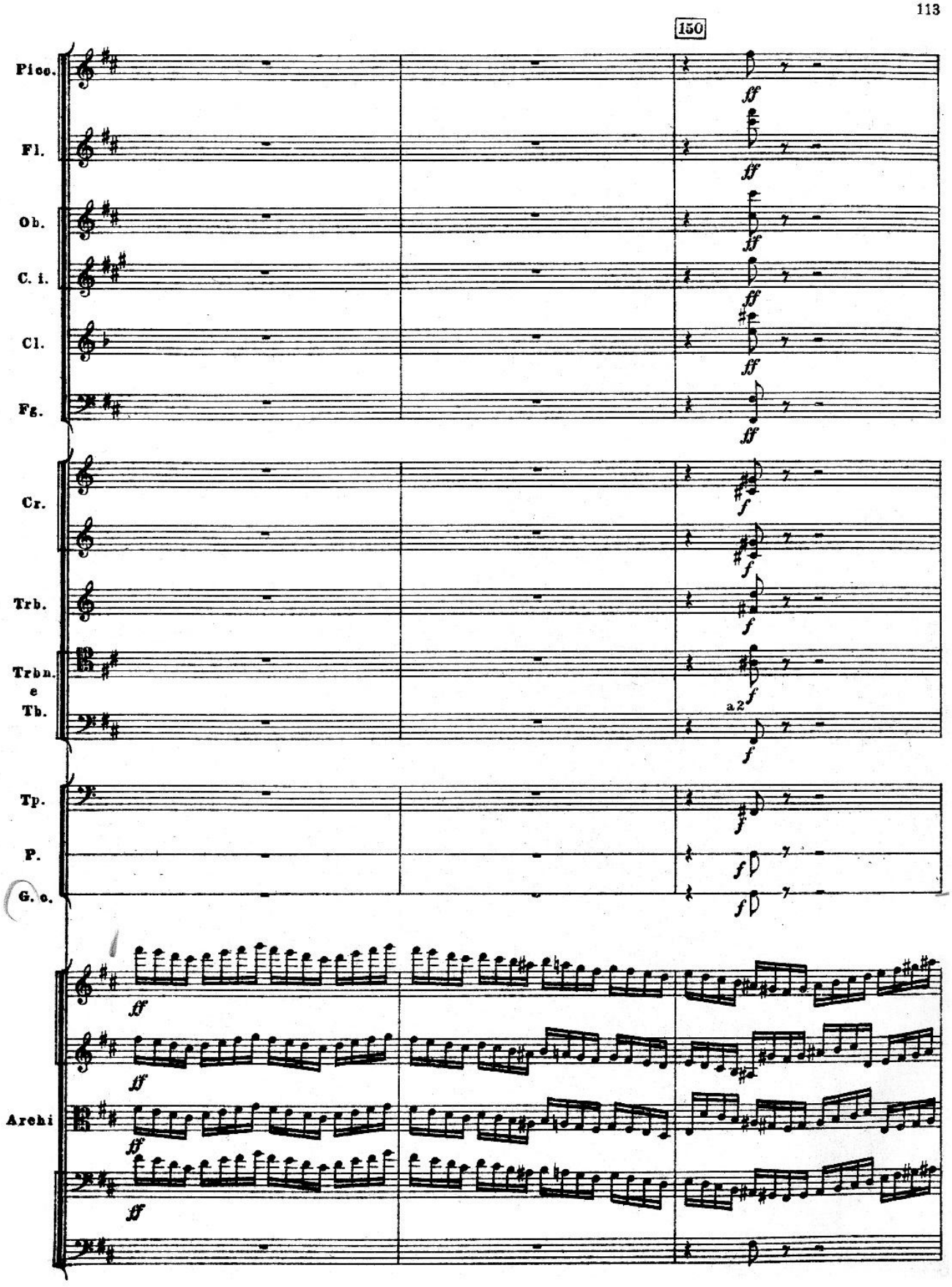
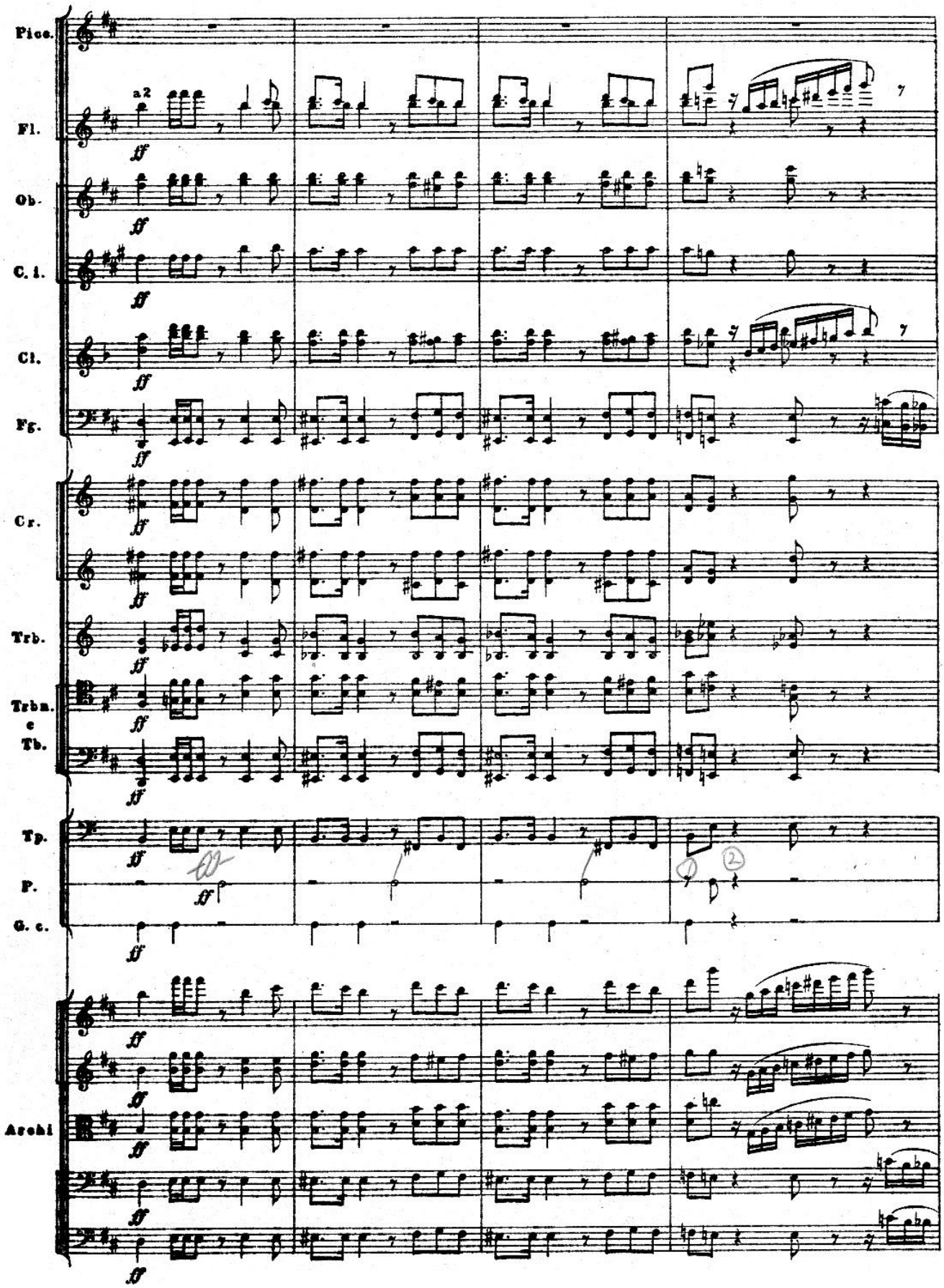
Trbn. e Tb.
Tp.
P.
Archi


150
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
a2
Tp.
P.
G. c.
Archi


Picc.
Fl.
a2
Ob.
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Trb.
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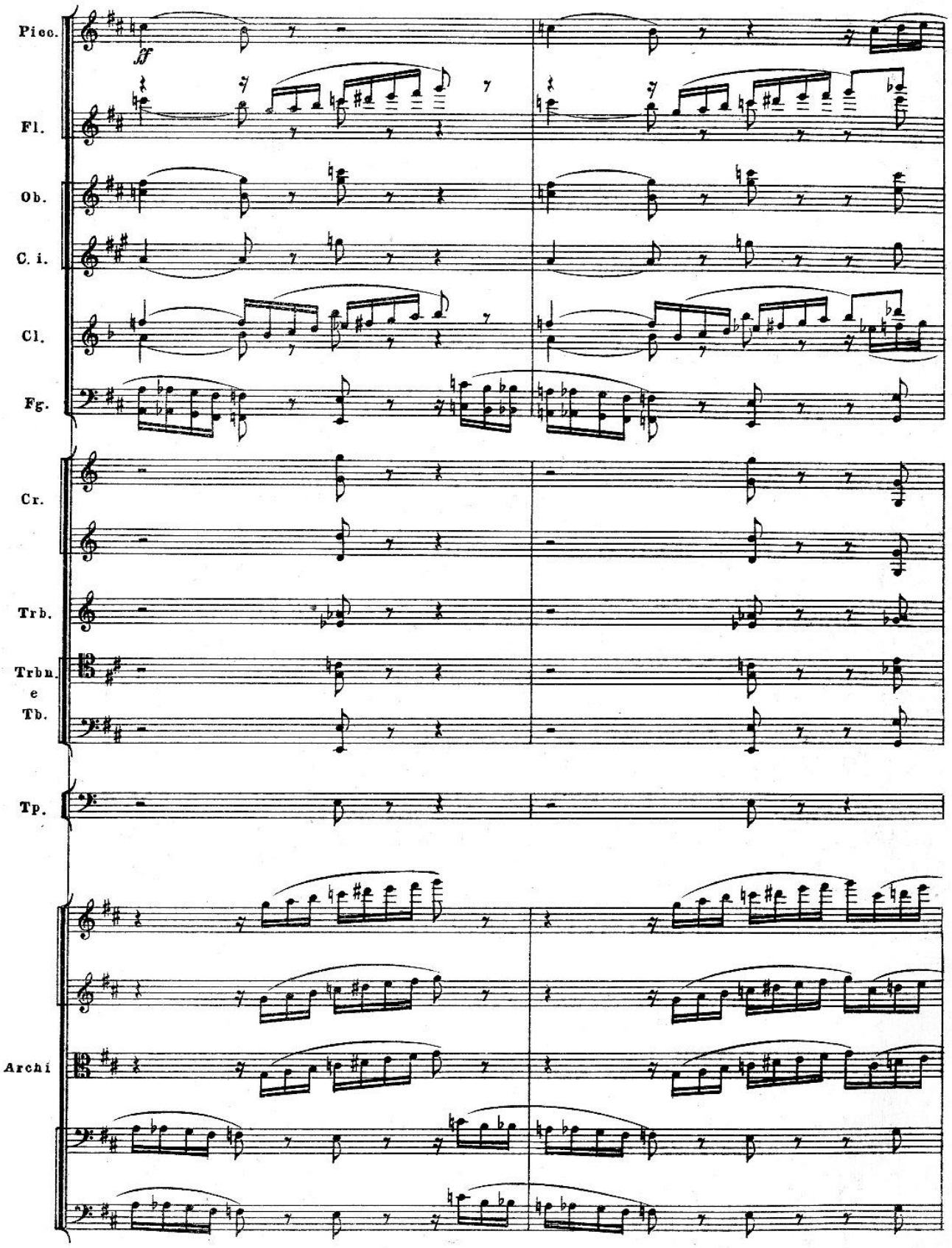
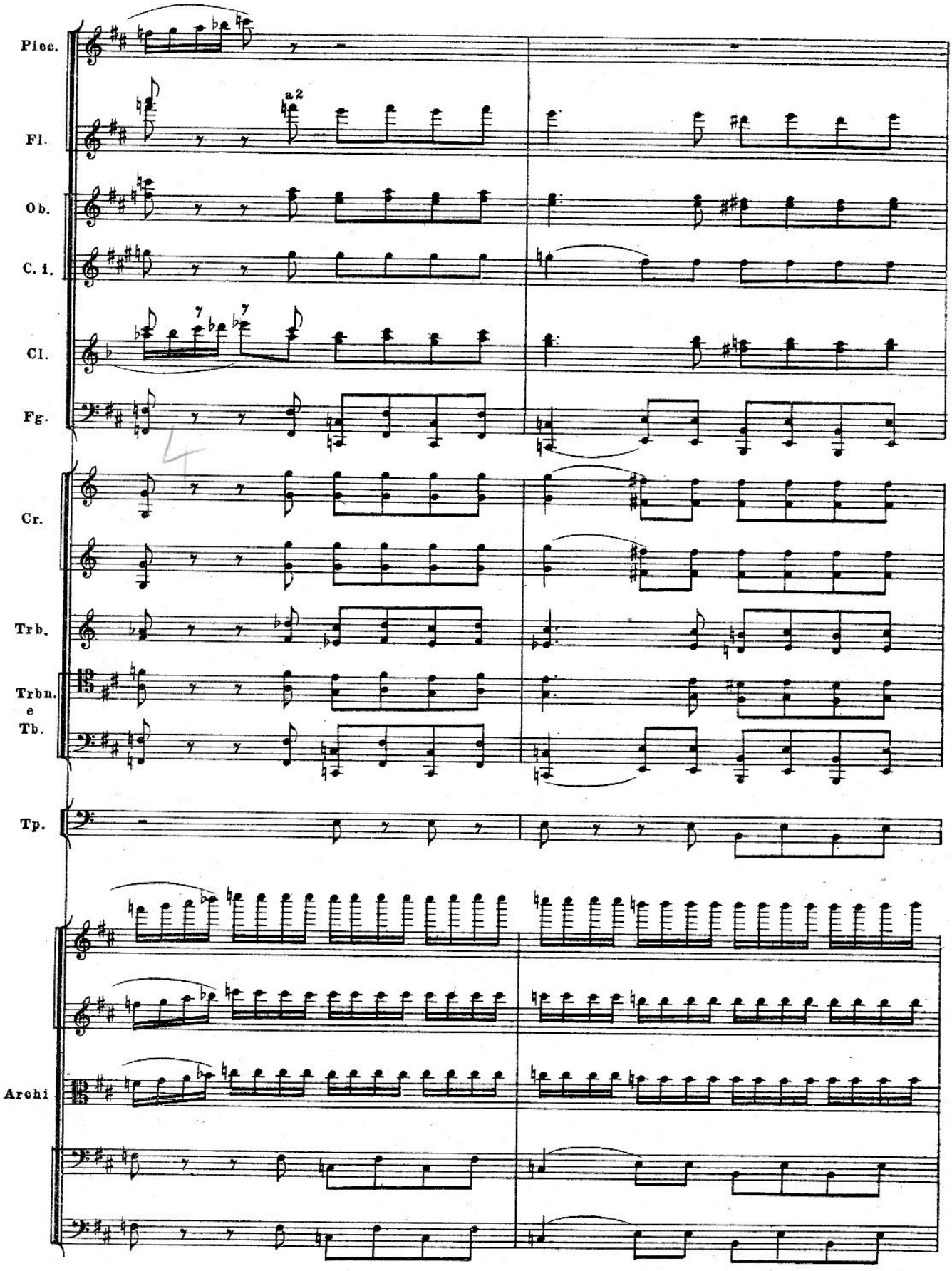
Tb.
Tp.
P.
G. c.
Archi
ff


Picc.
ff
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi


Picc.
Fl.
a2
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi

160

F

Picc.

a2

Fl.

Ob.

C. i.

Cl.

Fg.

Cr.

Trb.

Trbn. e Tb.

Tp.

G. c.

Archi

F

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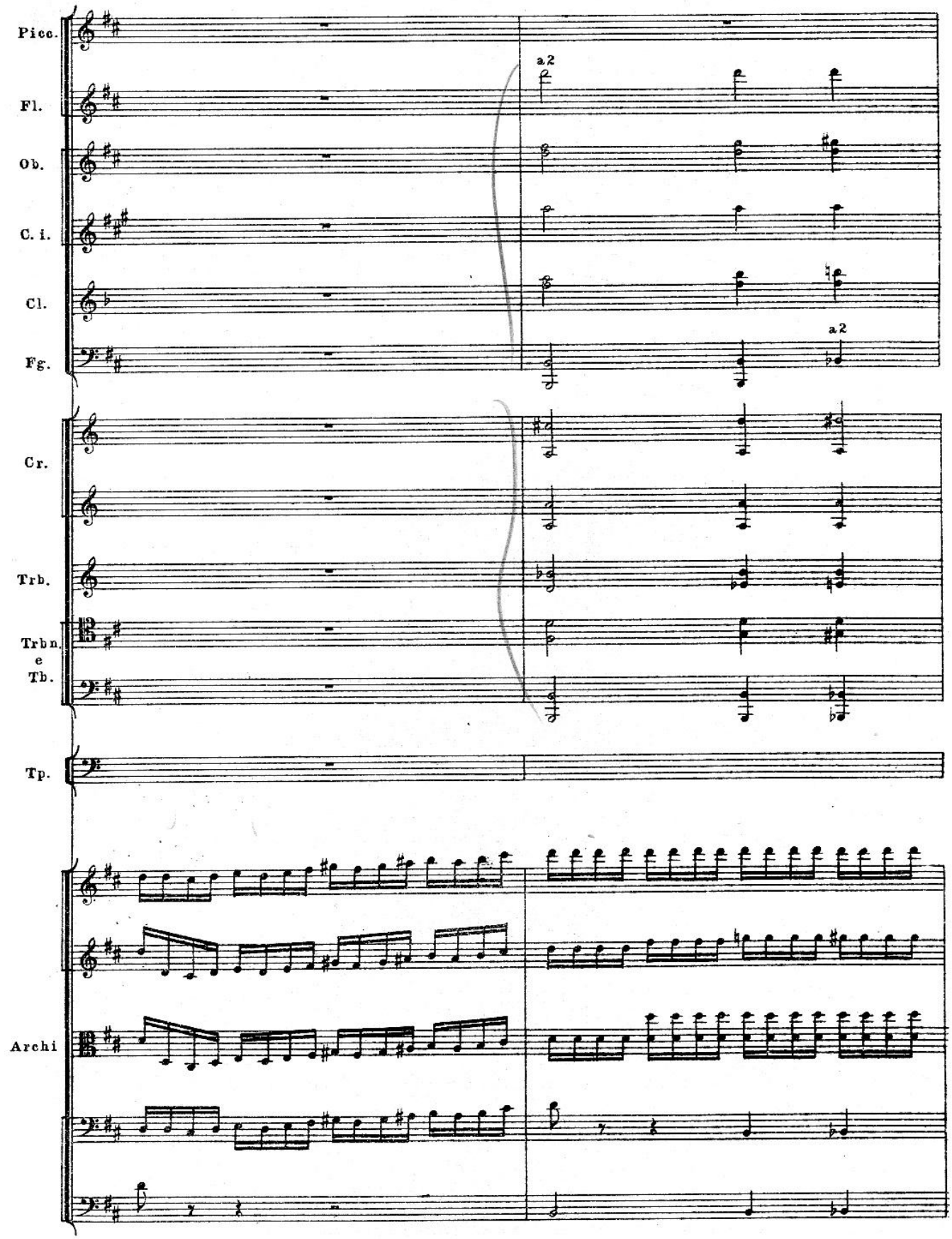
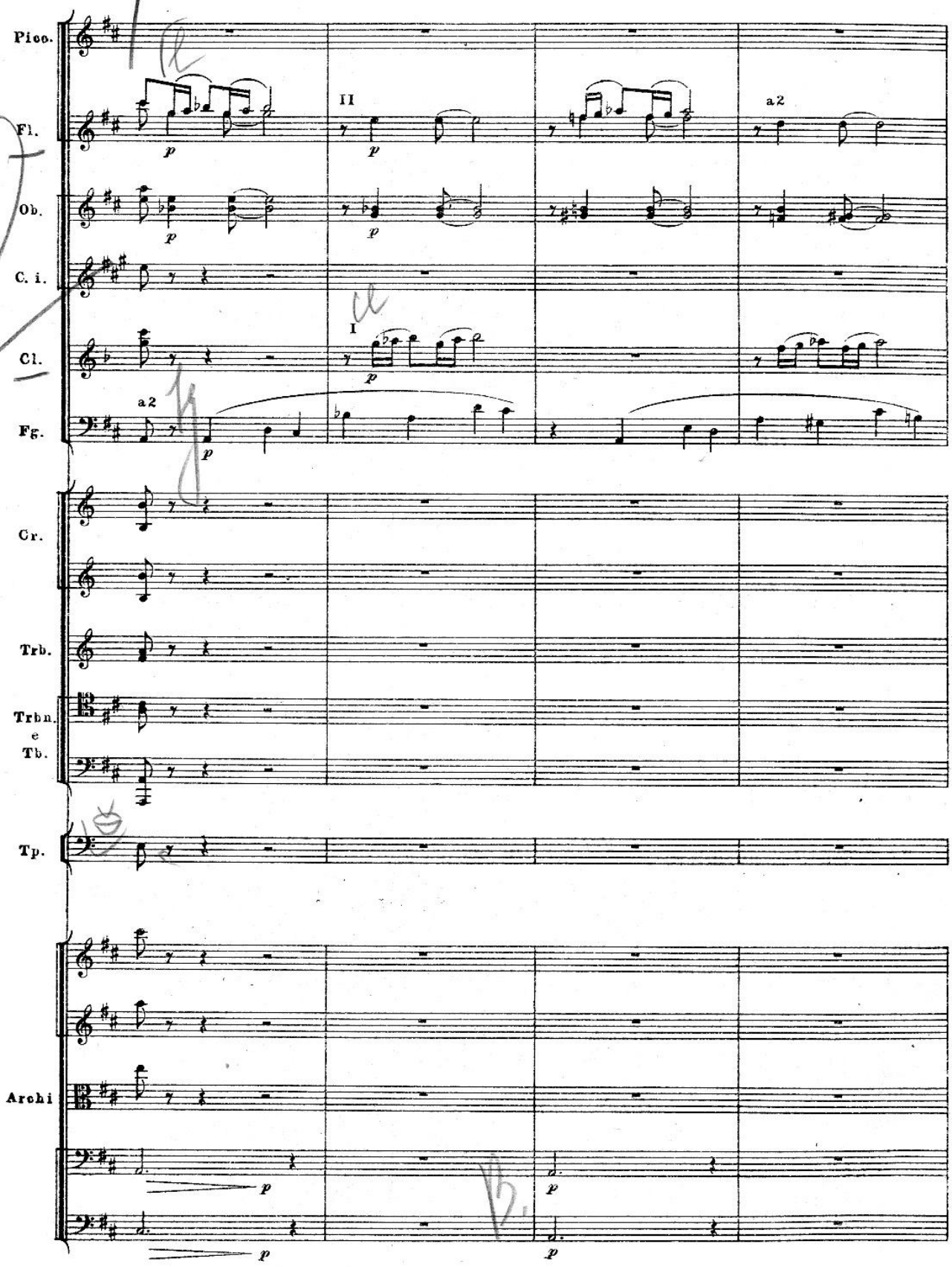
№ 138247
Всесоюзного
Радио Комитета


Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
a2
a2
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi


Picc.
Fl.
Ob.
C. i.
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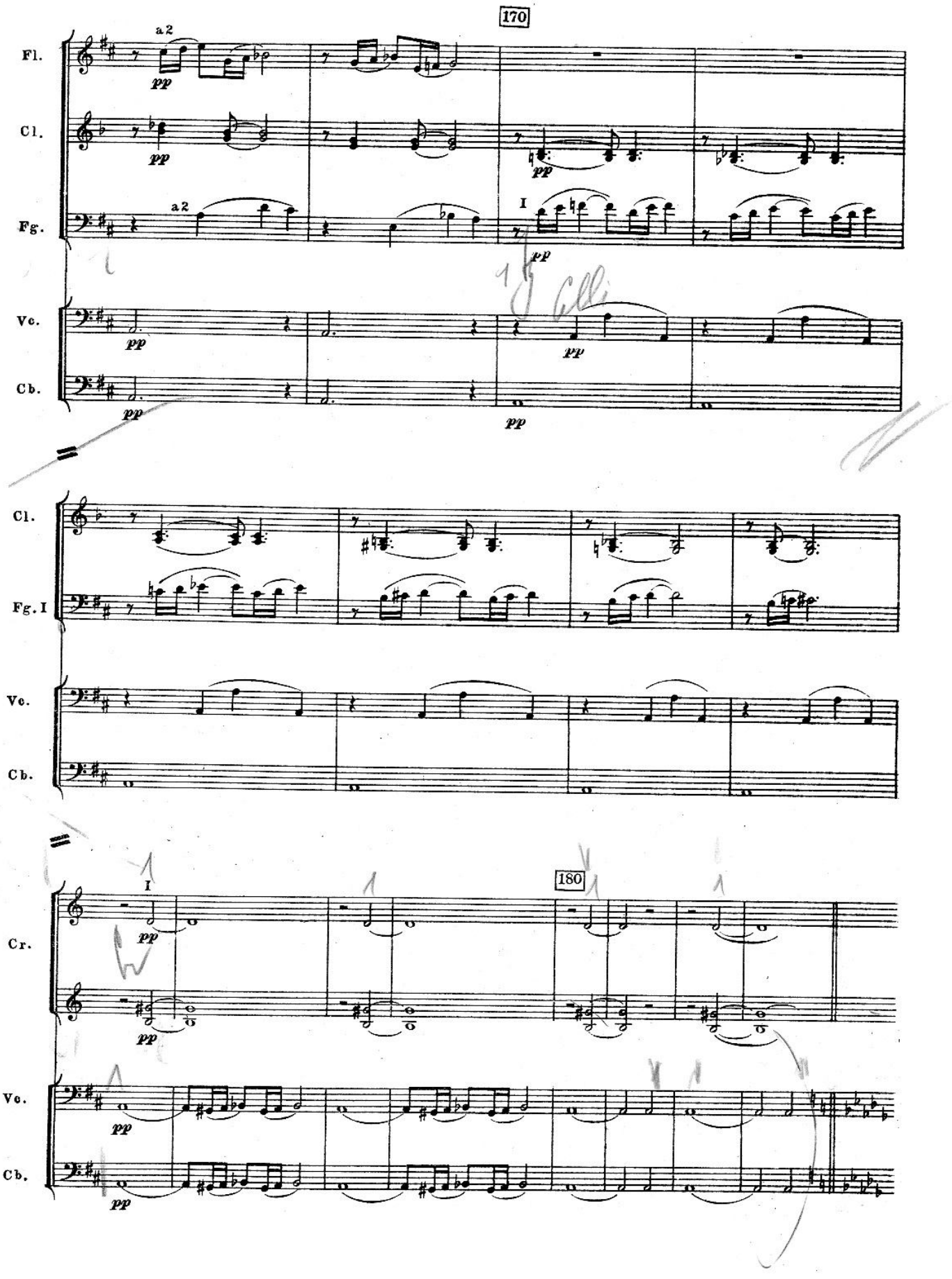
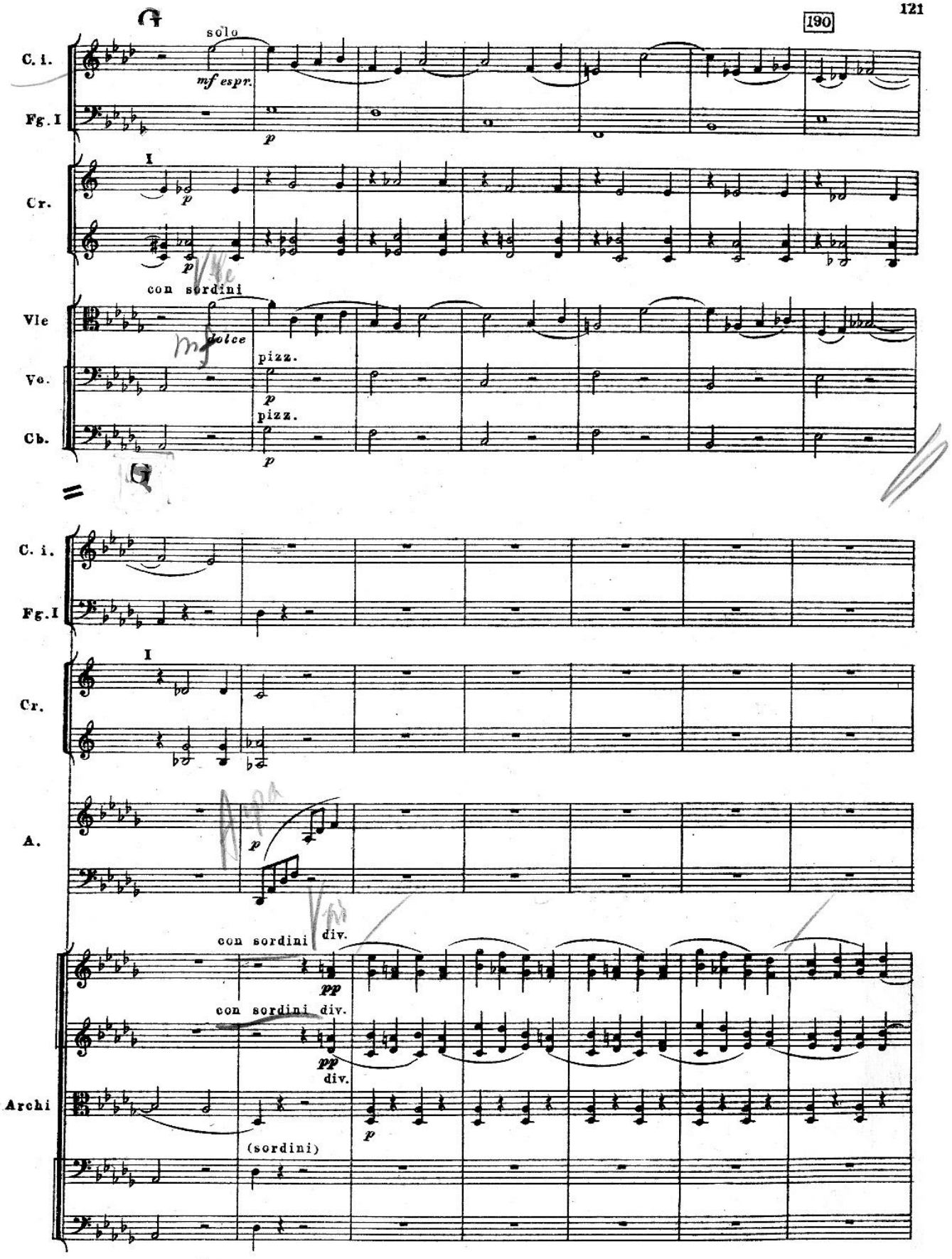
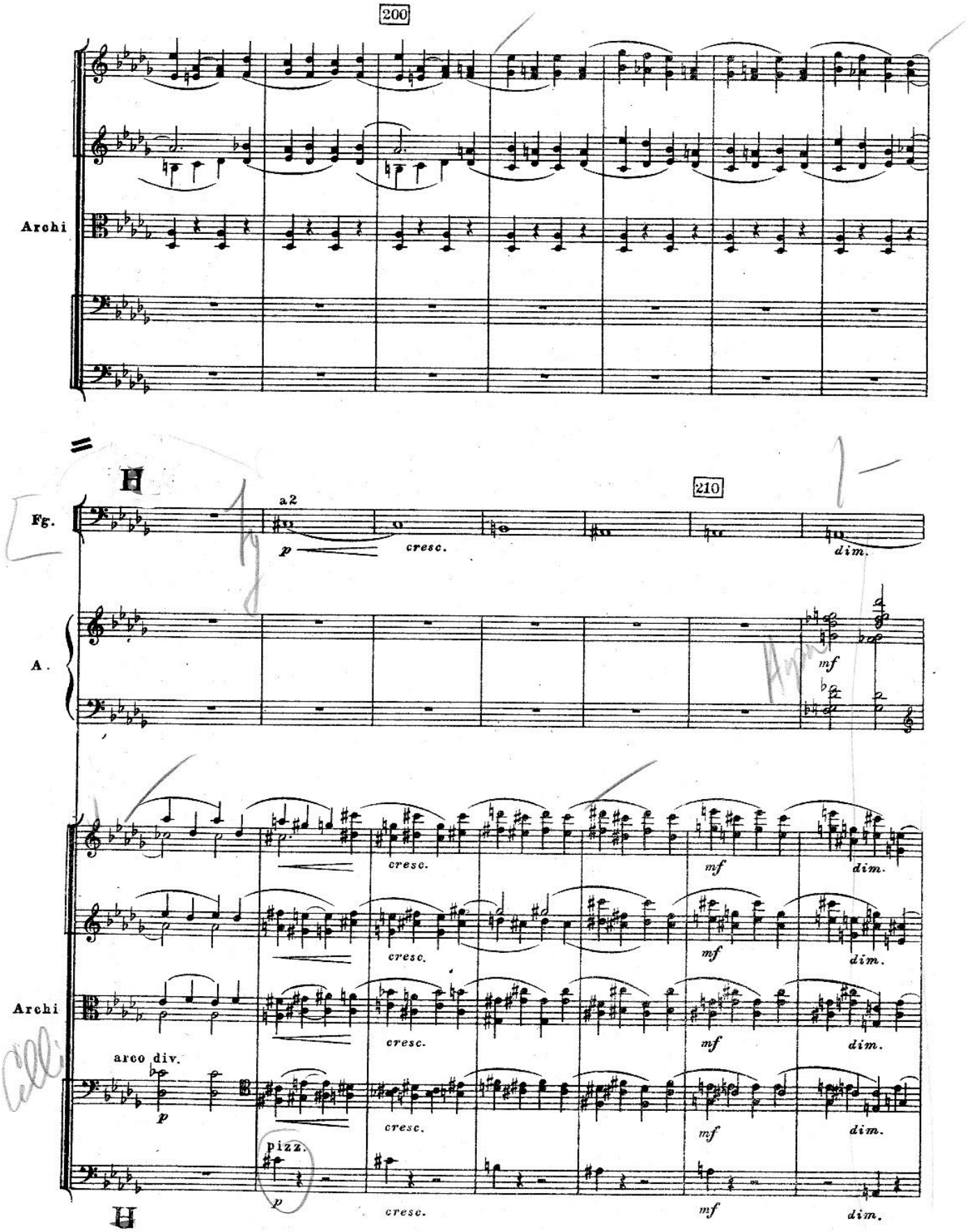
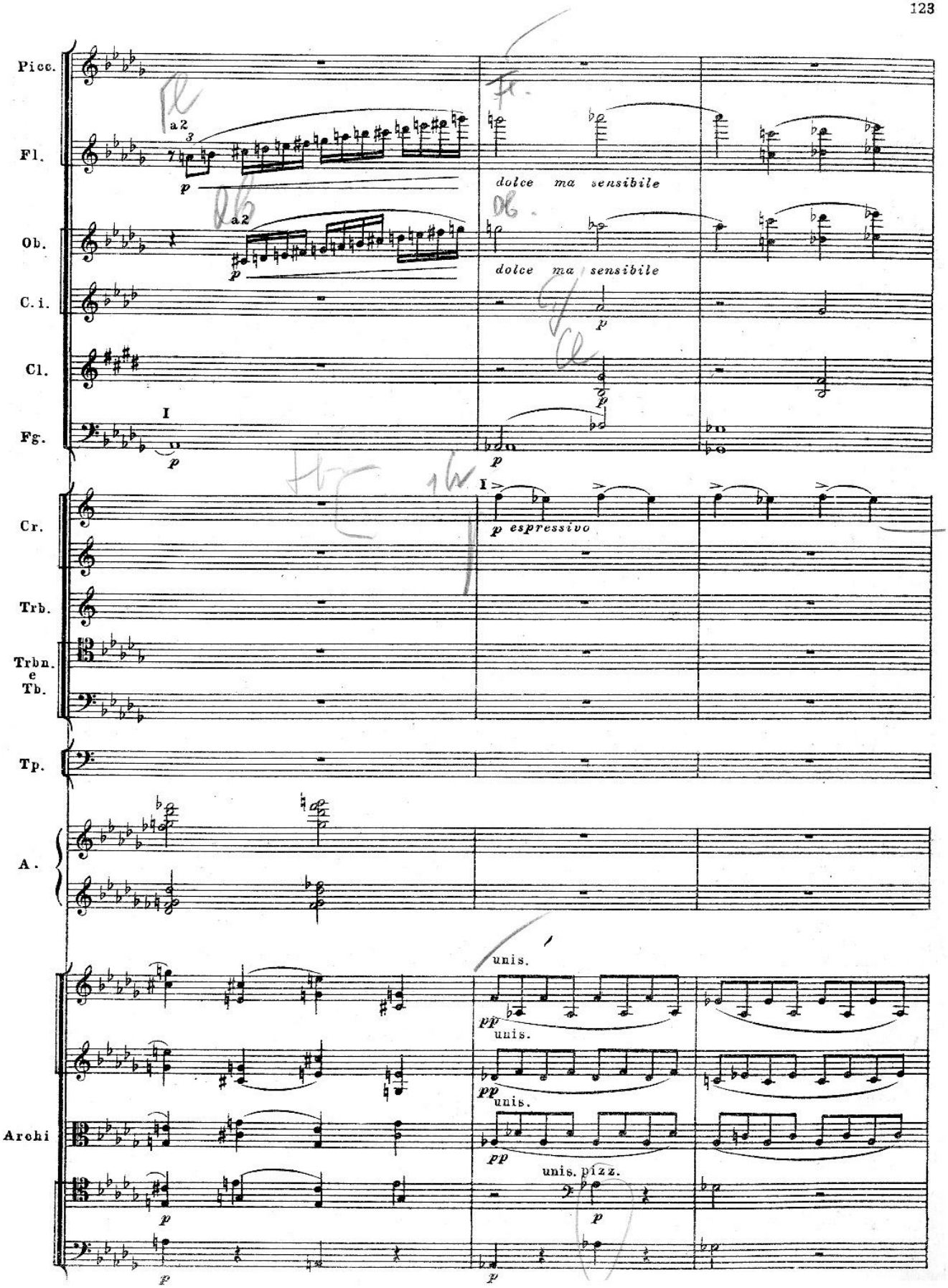
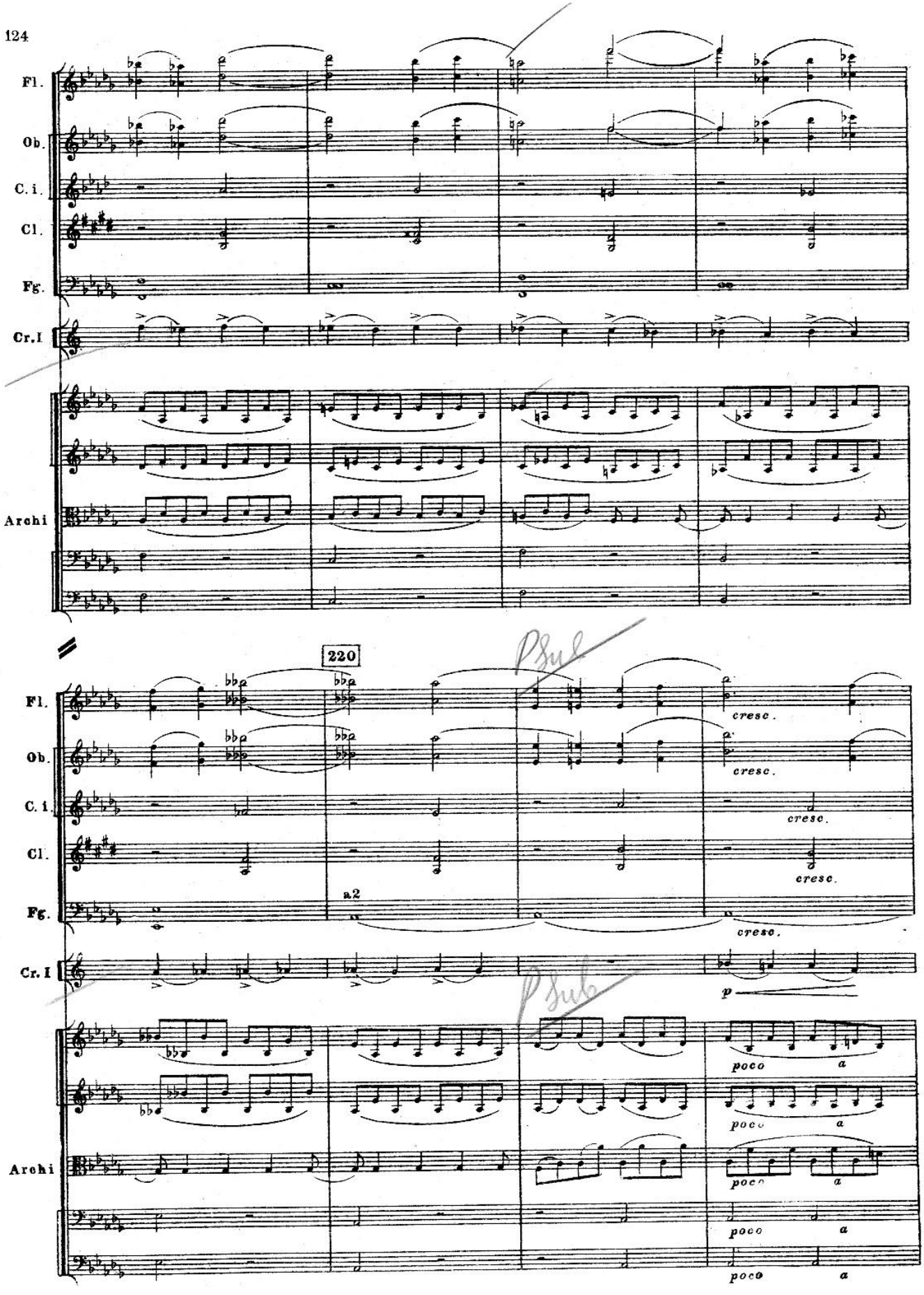
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi
II
I
a2
a2
p

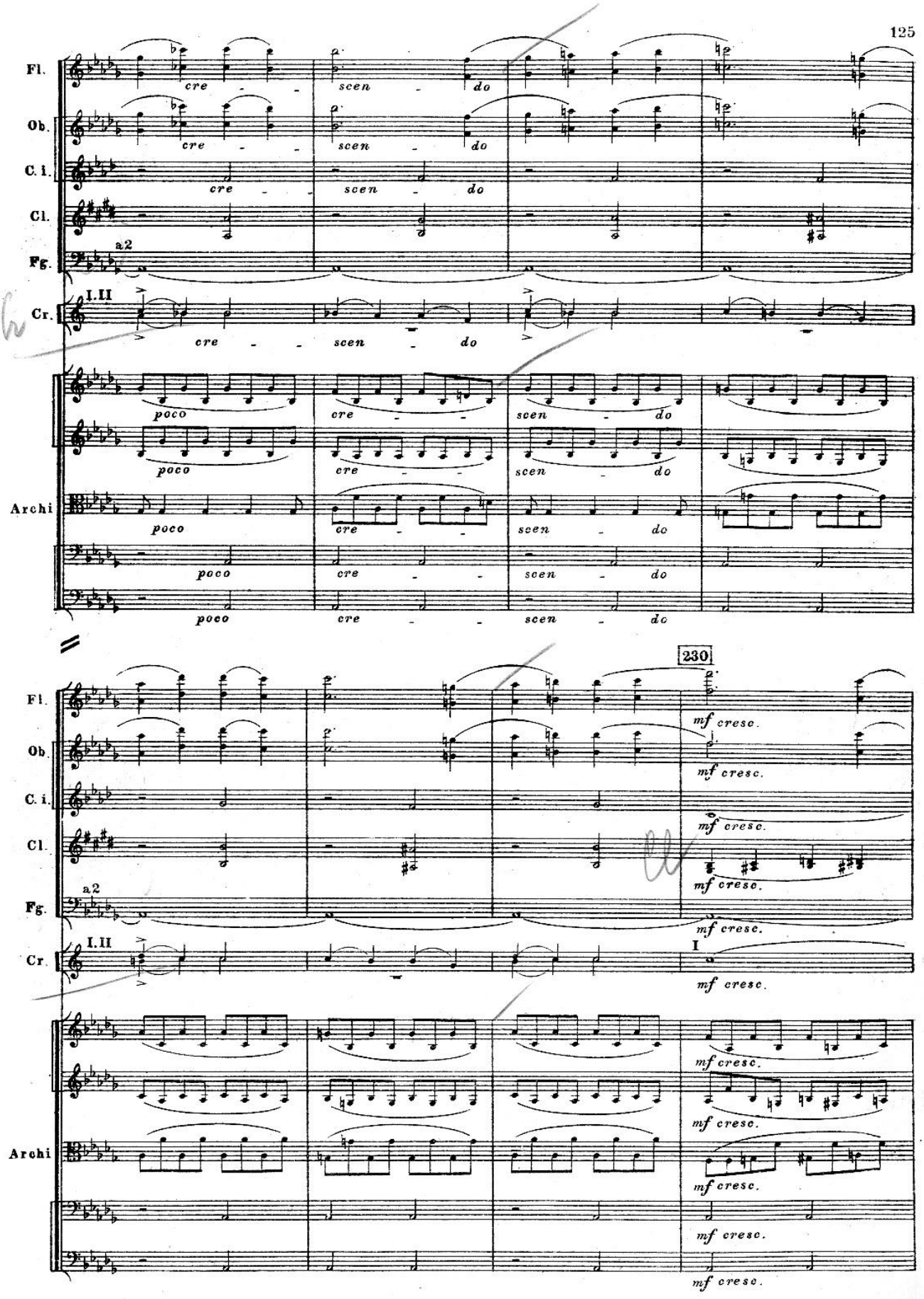

170
Fl.
Cl.
Fg.
Vc.
Cb.
a2
pp
I
Cl.
Fg. I
Vc.
Cb.
Cr.
180

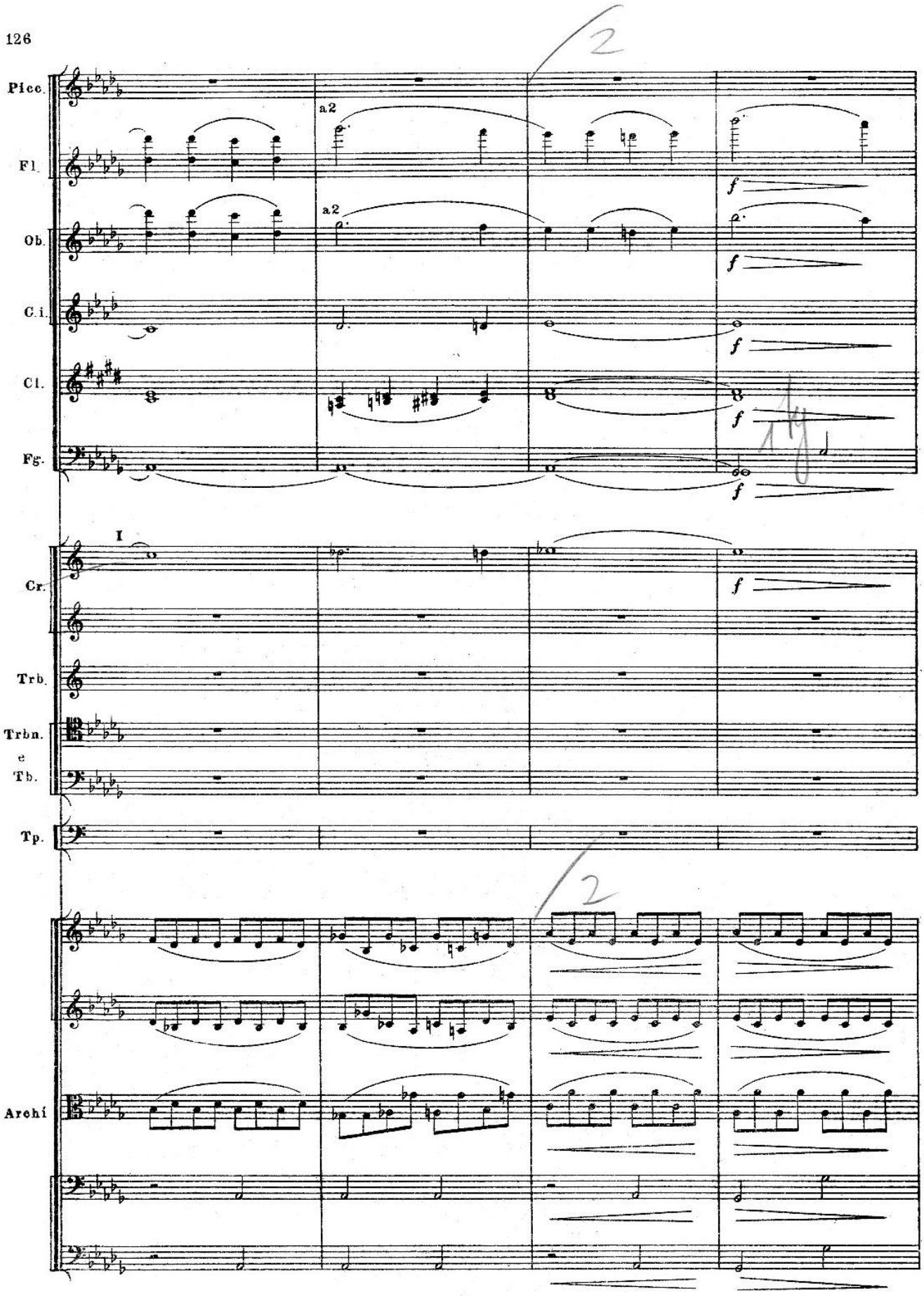

190
C. i.
Fg. I
Cr.
Vle
Vc.
Cb.
A.
Archi
solo
mf espr.
p
I
con sordini
mf dolce
pizz.
p
pizz.
p
con sordini div.
pp
con sordini div.
pp
div.
p
(sordini)

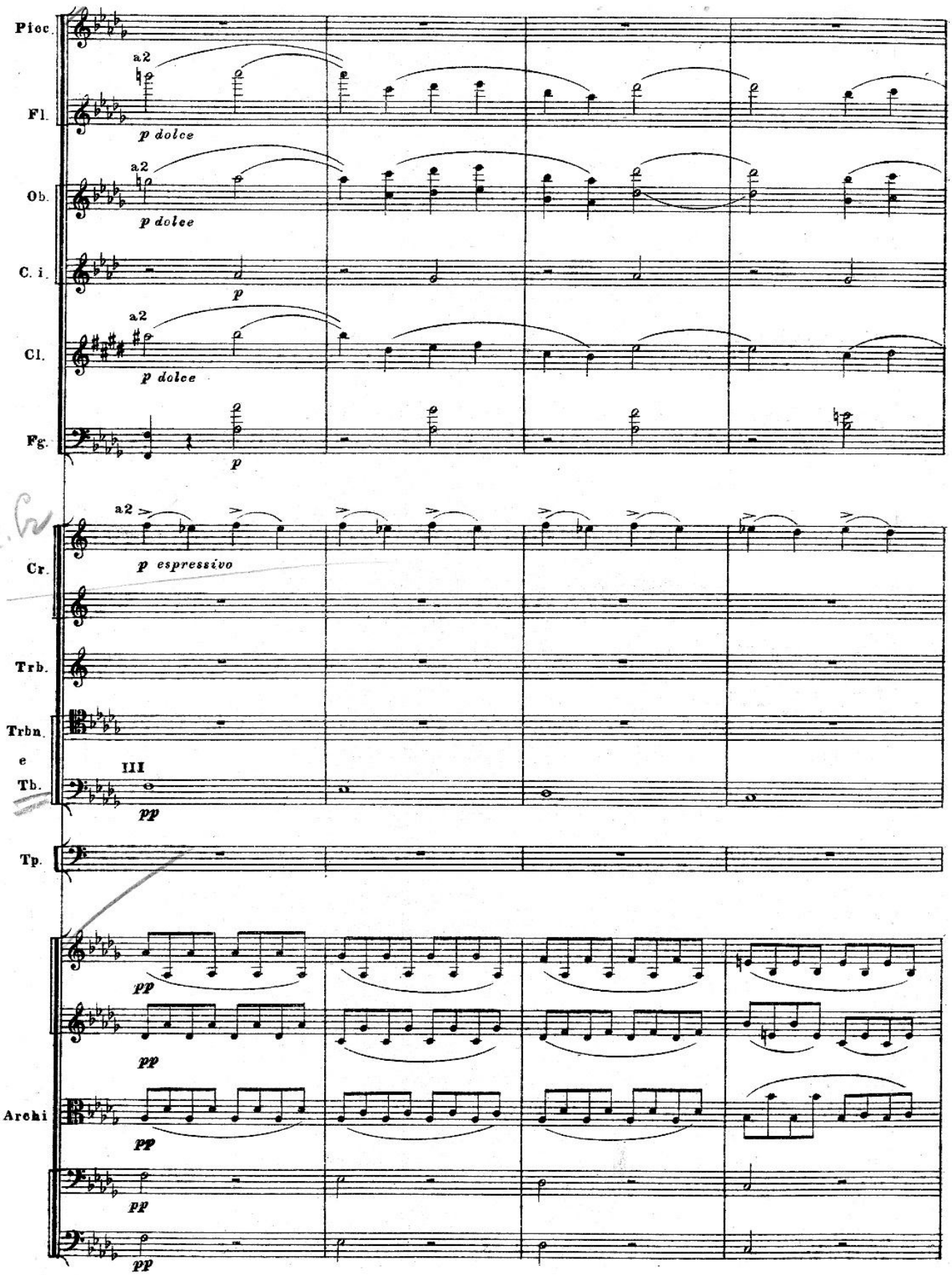

200
Archi
H
210
Fg.
a2
p
cresc.
dim.
A.
mf
cresc.
mf
dim.
Archi
arco div.
p
pizz.
p
cresc.
mf
dim.
H

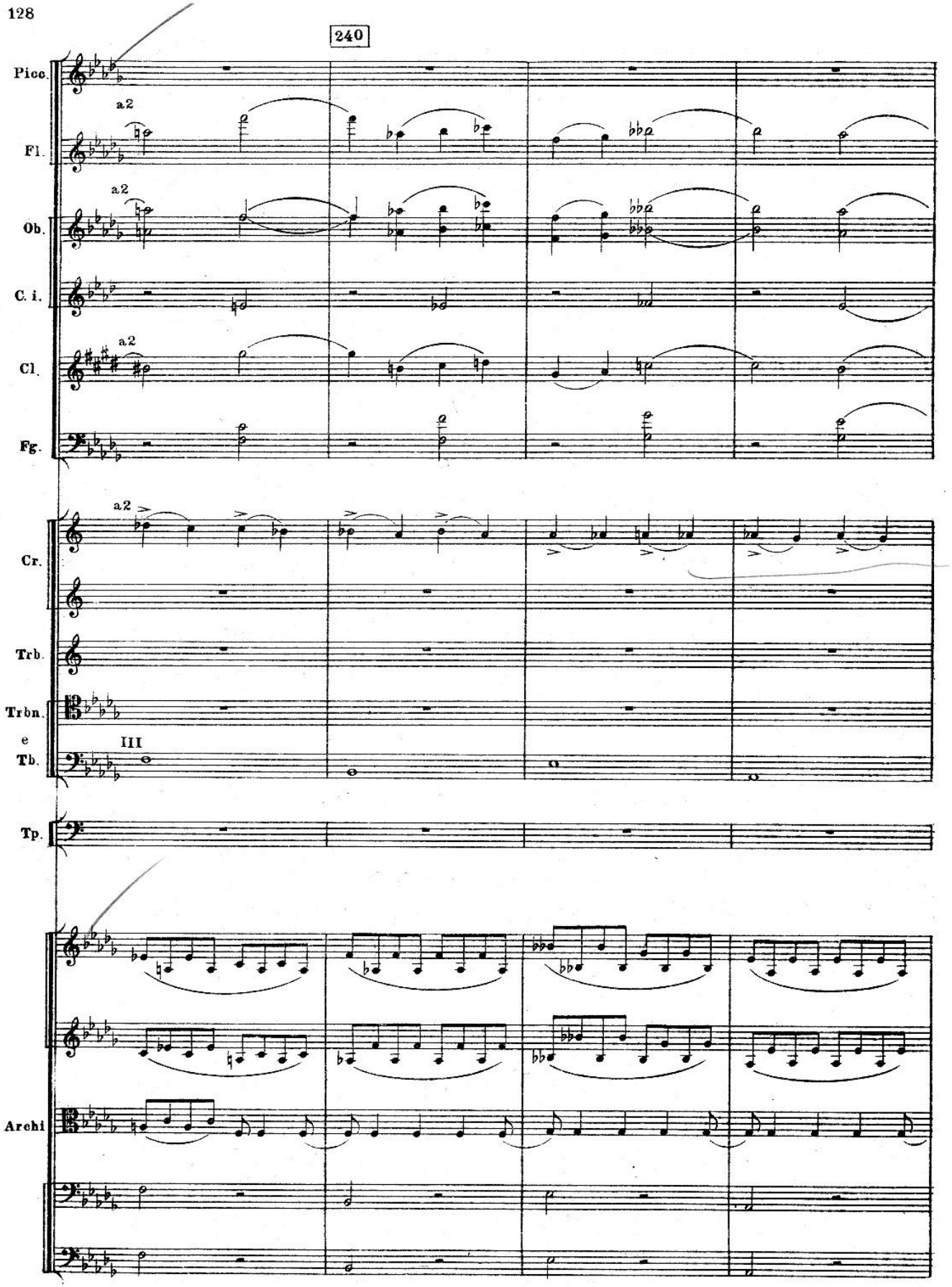

Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn. e Tb.
Tp.
A.
Archi
a 2
dolce ma sensibile
p espressivo
unis.
pizz.

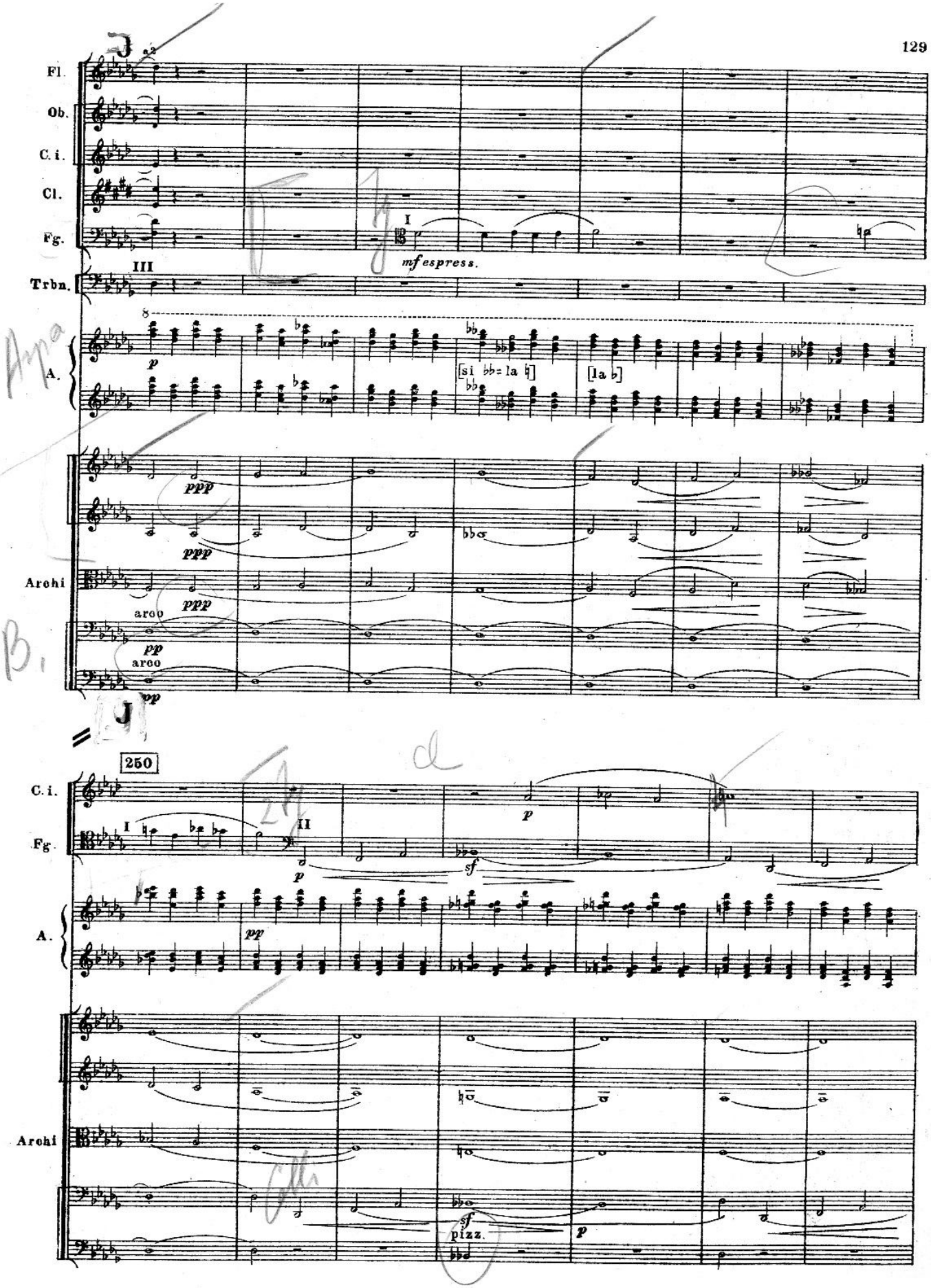

Fl.
Ob.
C. i.
Cl.
Fg.
Cr. I
Archi
220
a2
cresc.
p
poco a

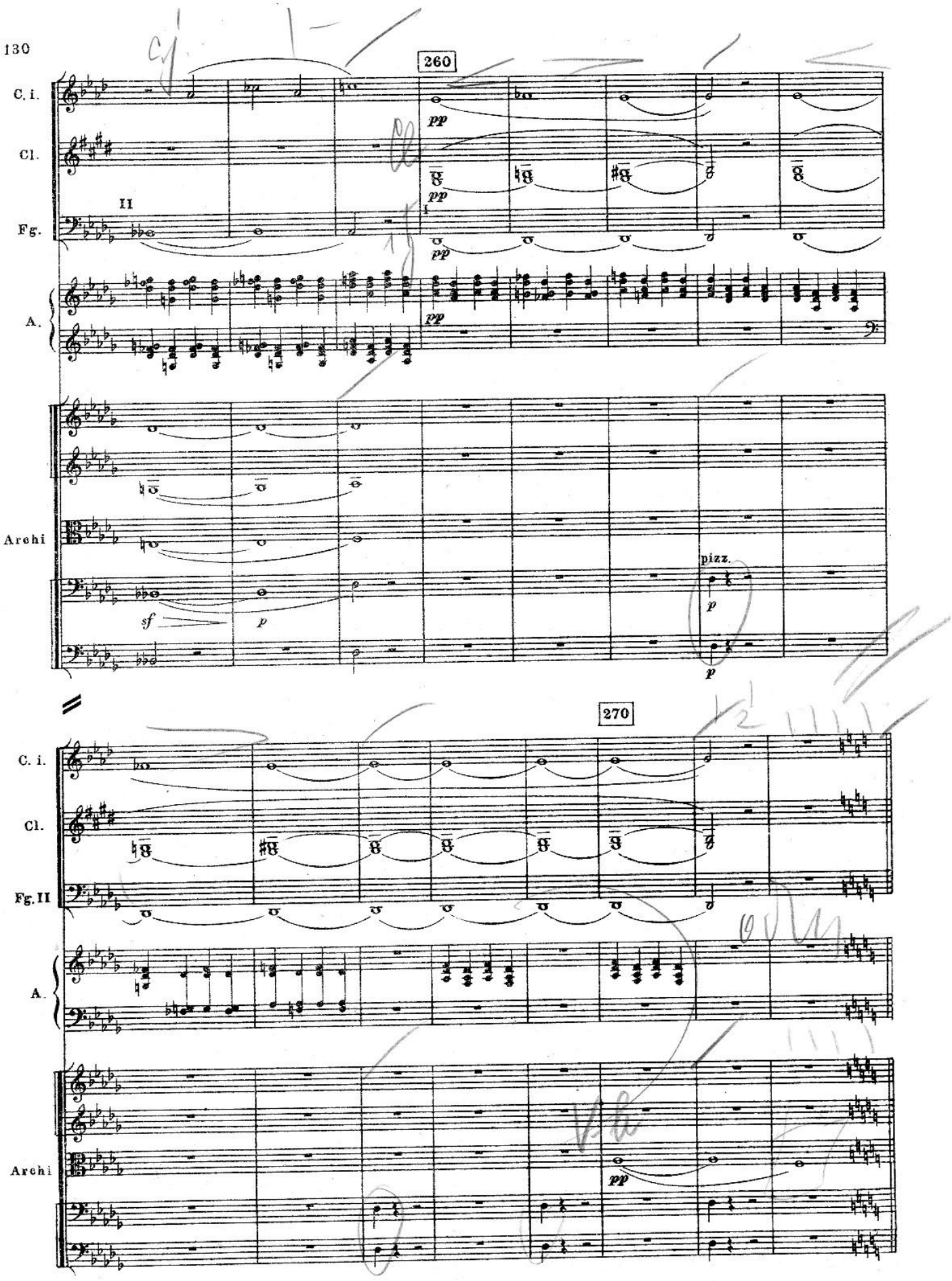

Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Archi
a2
I.II
cre - - scen - do
poco
cre - - scen - do
230
mf cresc.
I

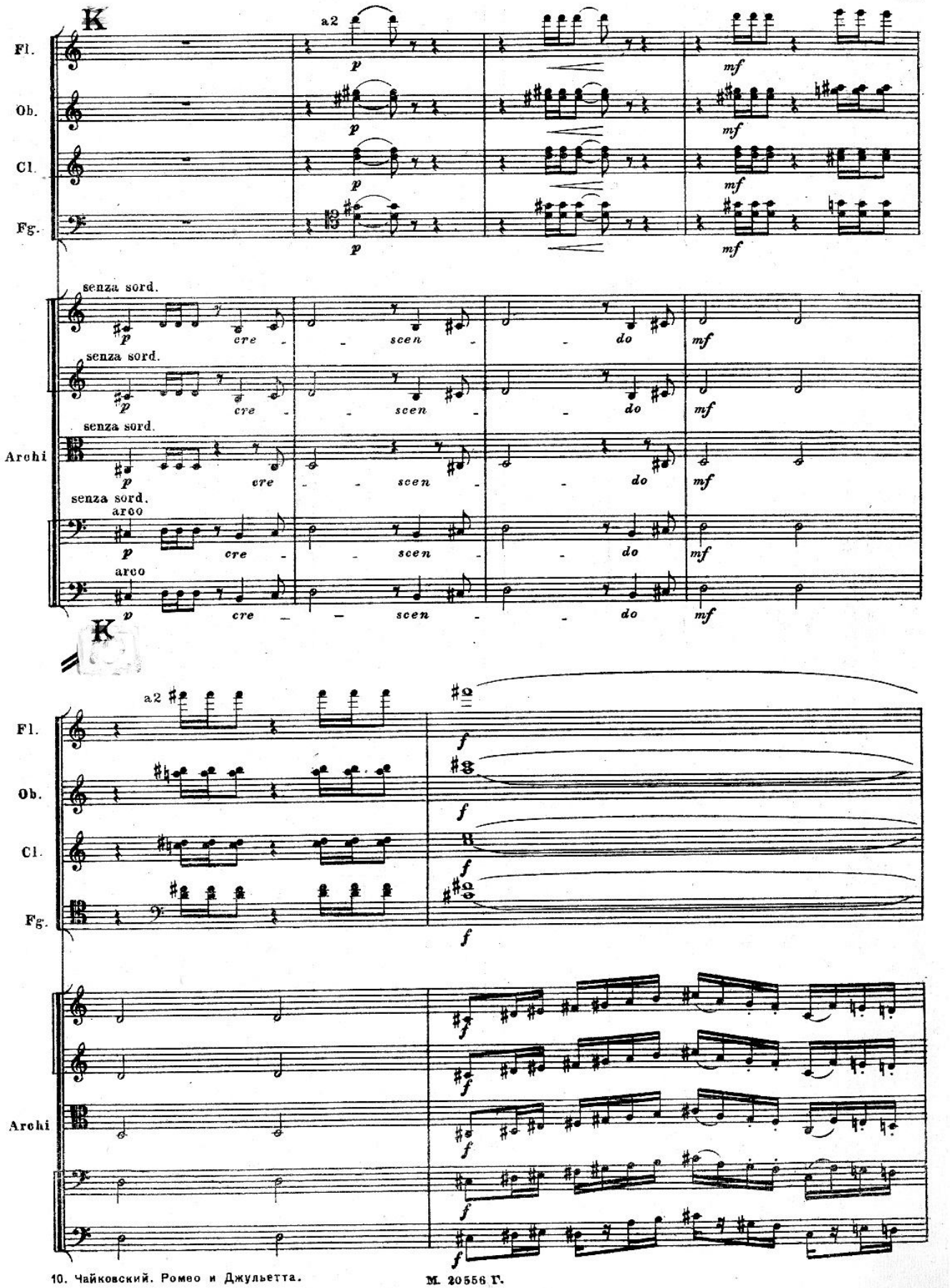

Picc.
Fl.
Ob.
C.i.
Cl.
Fg.
a2
a2
I
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi
f


Picc.
Fl.
a2
p dolce
Ob.
a2
p dolce
C. i.
p
Cl.
a2
p dolce
Fg.
p
Cr.
a2
p espressivo
Trb.
Trbn.
e
Tb.
III
pp
Tp.
Archi
pp
pp
pp
pp


240
Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi
a2
III


Fl.
Ob.
C. i.
Cl.
Fg.
Trbn.
A.
Archi
a2
I
III
mf espress.
p
[si ♭♭ = la ♮]
[la ♭]
ppp
arco
pp
250
II
sf
pizz.


260
C. i.
Cl.
II
Fg.
pp
A.
Archi
sf
p
pizz.
270
Fg. II


K
Fl.
Ob.
Cl.
Fg.
a2
p
mf
Archi
senza sord.
arco
cre - scen - do
K
f

280

Fl.

Ob.

Cl.

Fg.

I

p

Cr.I.II

a2

p marcato

Archi

p

pp

pizz.

p

pizz.

p

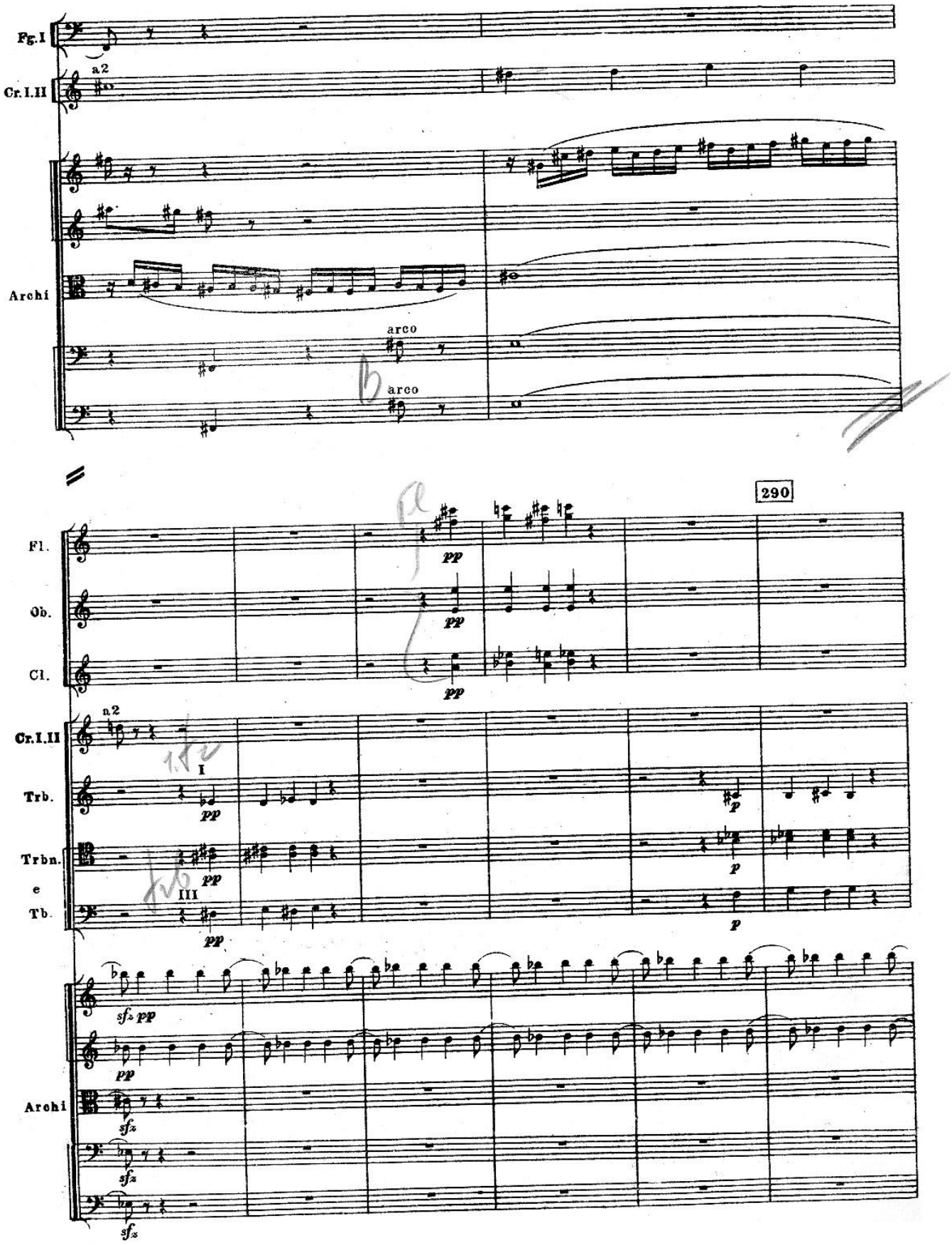
Fg. I

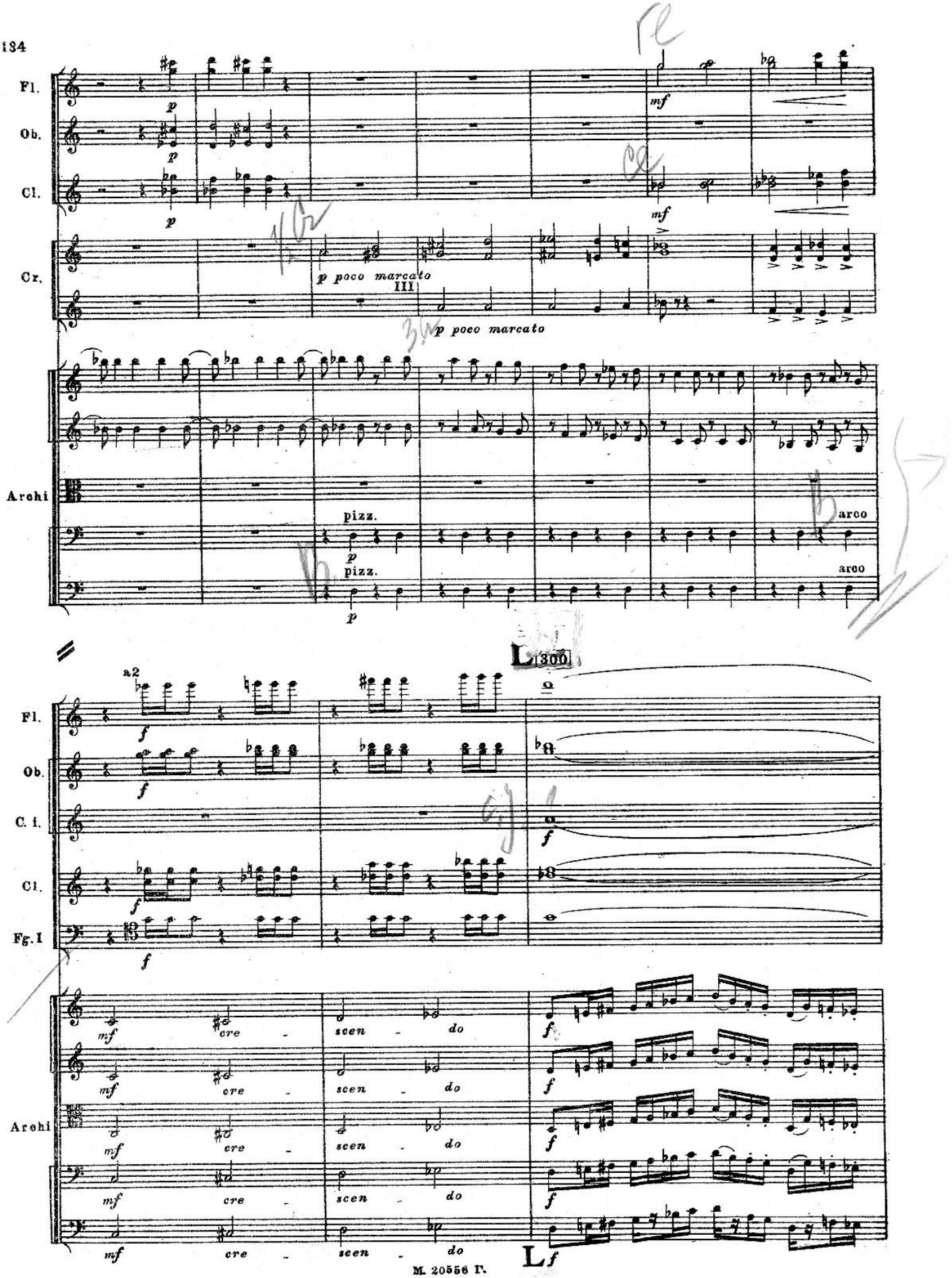
Cr.I.II

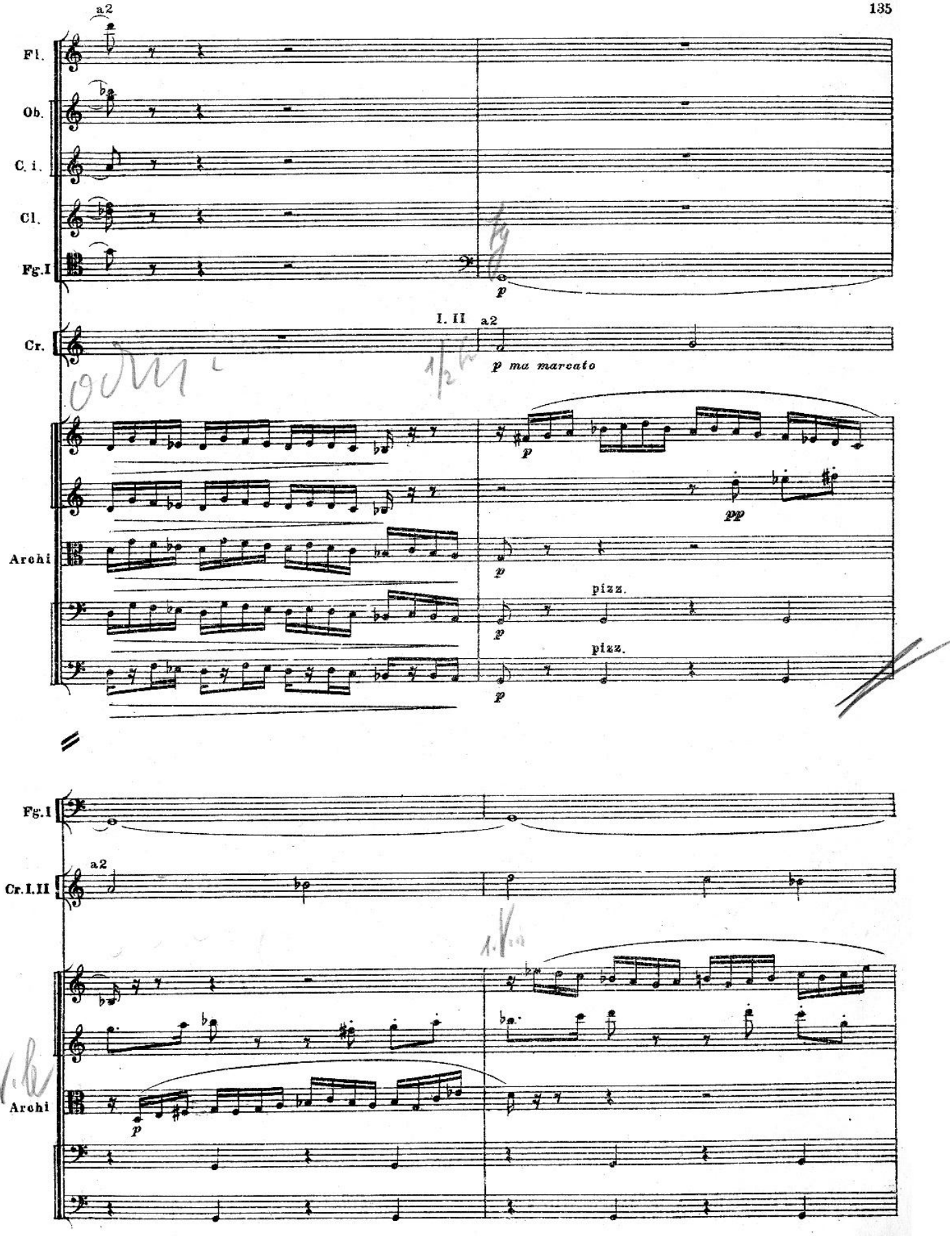
a2

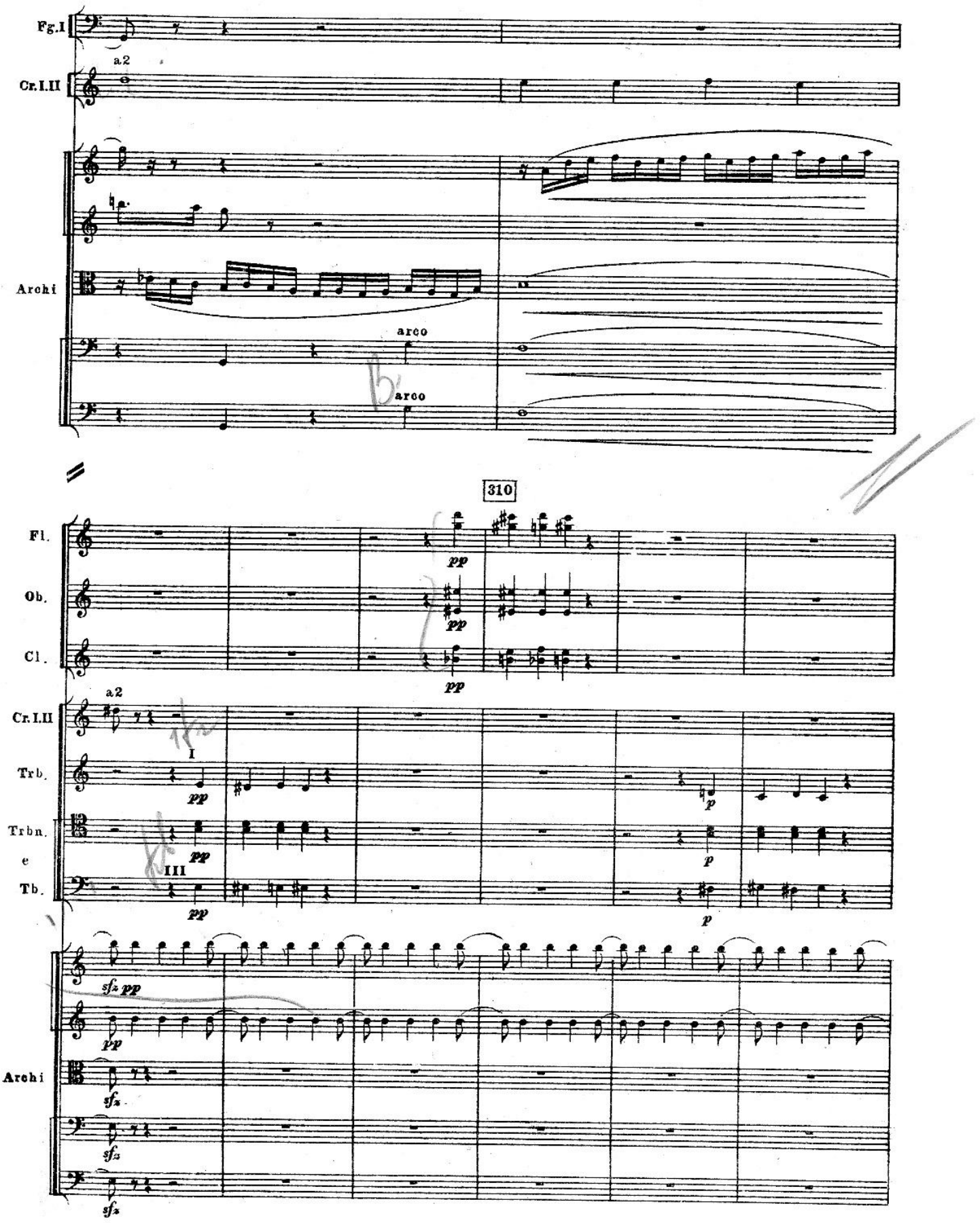
Archi

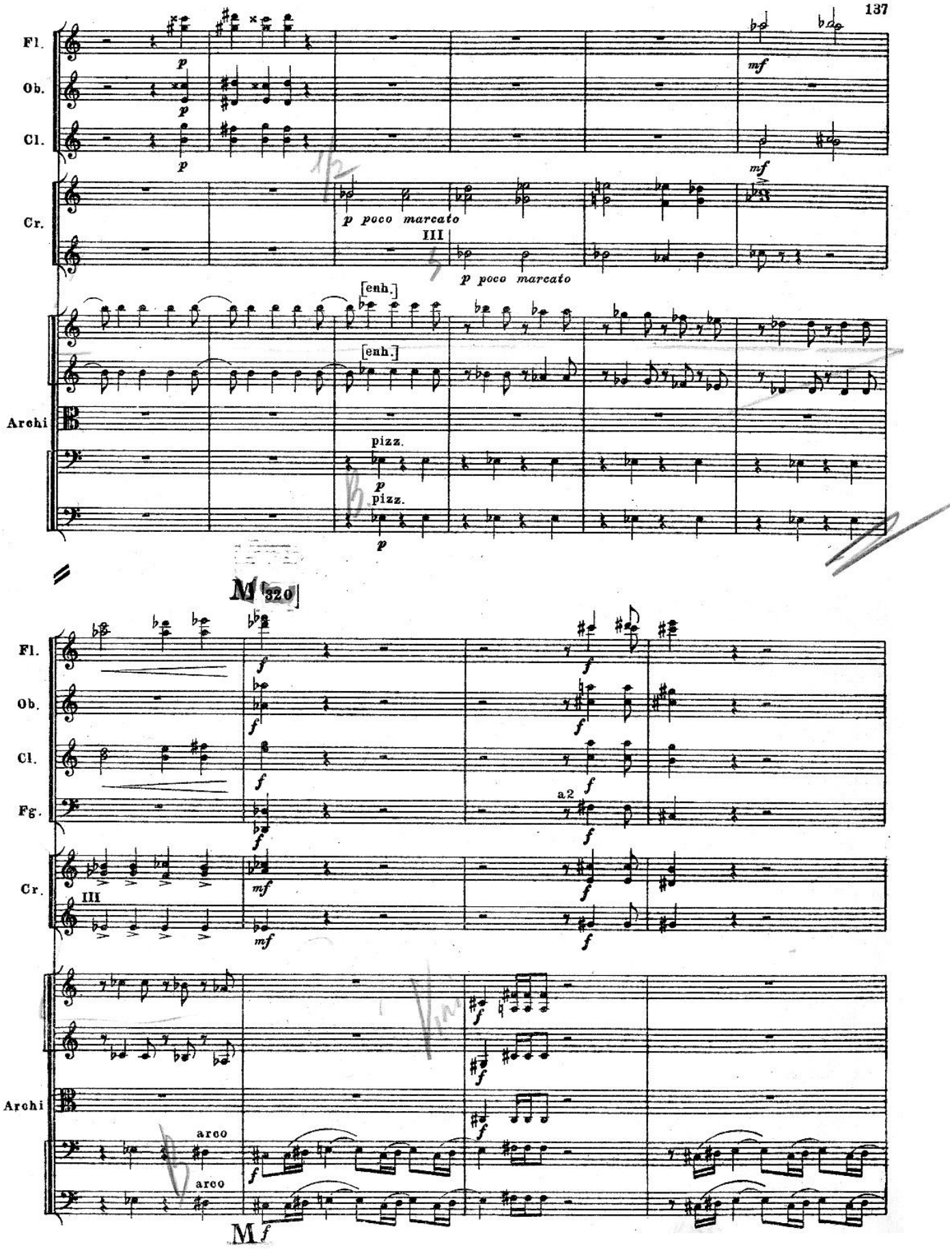
p

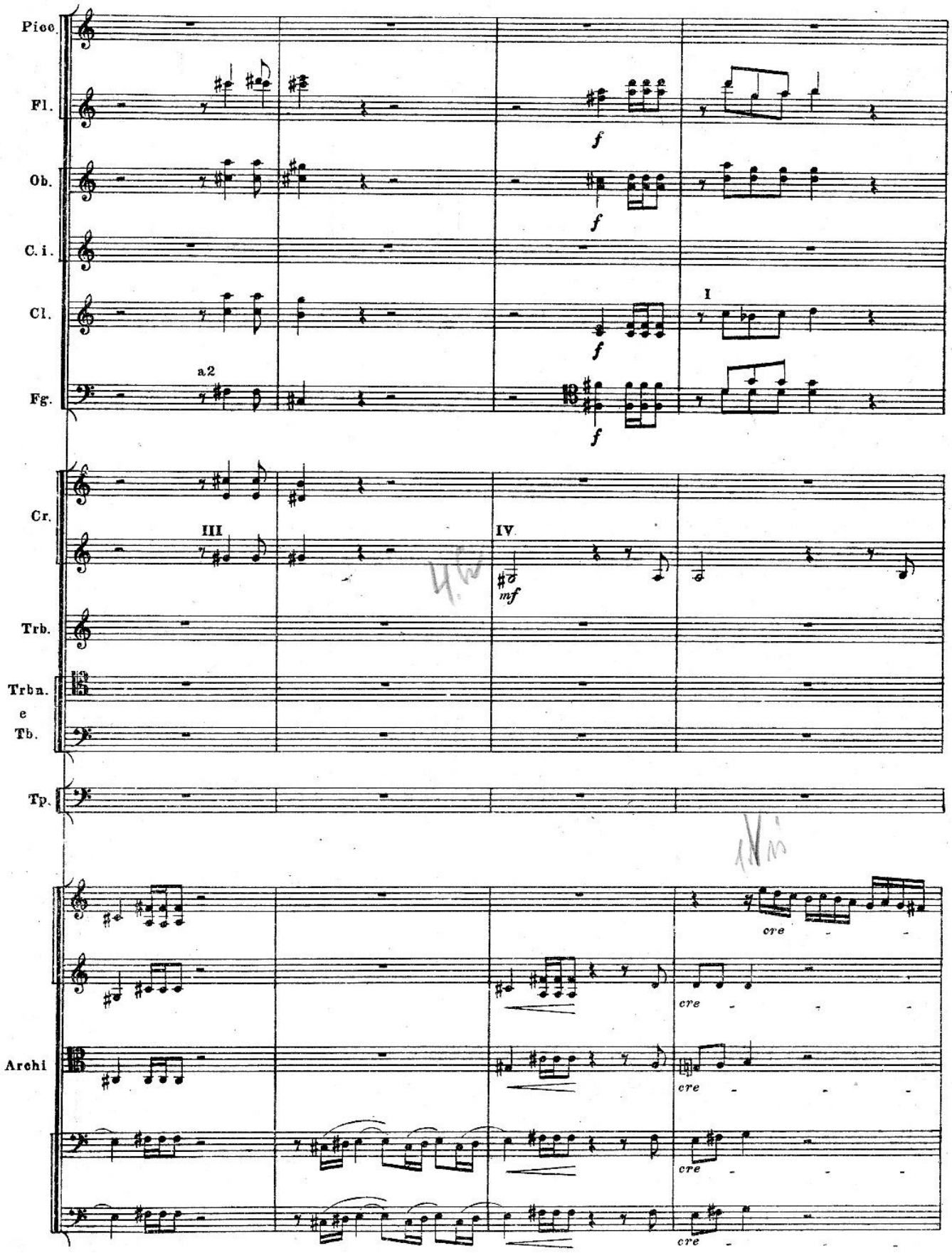

Fg.I
Cr.I.II
a2
Archi
arco
arco
290
Fl.
Ob.
Cl.
pp
Cr.I.II
a2
I
Trb.
Trbn.
e
Tb.
III
p
Archi
sfz pp
sfz


Fl.
Ob.
Cl.
Cr.
Archi
p
mf
p poco marcato
III
pizz.
arco
L 300
a2
C. i.
Fg. I
cre - scen - do
f
L f


a2
Fl.
Ob.
C. i.
Cl.
Fg.I
p
I. II
a2
Cr.
p ma marcato
Archi
p
pp
p
pizz.
p
pizz.
p
Fg.I
a2
Cr.I.II
Archi
p


Fg.I
a2
Cr.I.II
Archi
arco
arco
310
Fl.
Ob.
Cl.
pp
pp
pp
a2
Cr.I.II
I
Trb.
pp
p
Trbn.
e
III
Tb.
pp
p
p
sfz pp
pp
Archi
sfz
sfz
sfz


Fl.
Ob.
Cl.
Cr.
Archi
p
mf
p poco marcato
III
[enh.]
pizz.
M 320
f
a2
arco
M f


Picc.
Fl.
Ob.
C. i.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Archi
a2
I
III
IV
f
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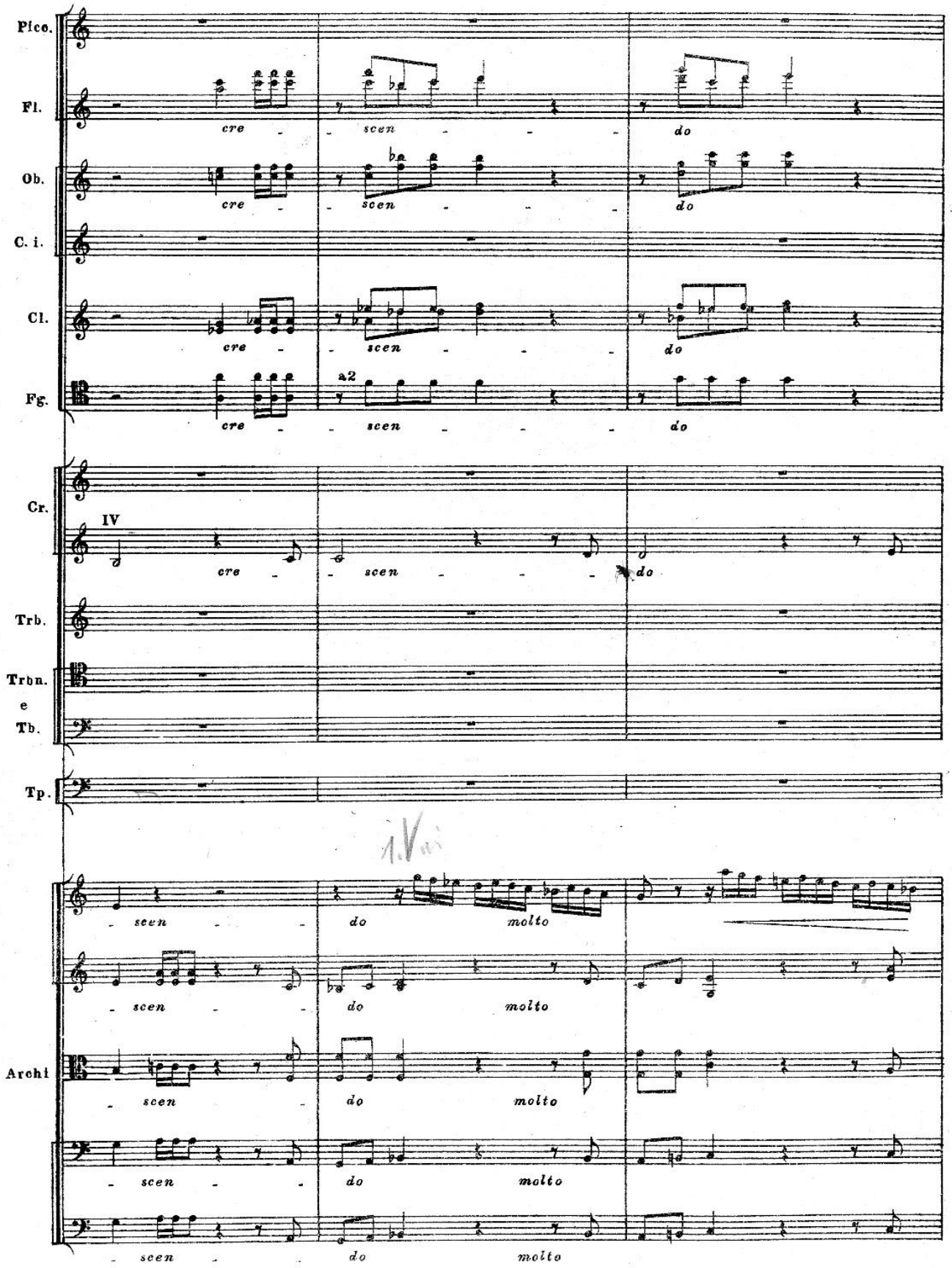
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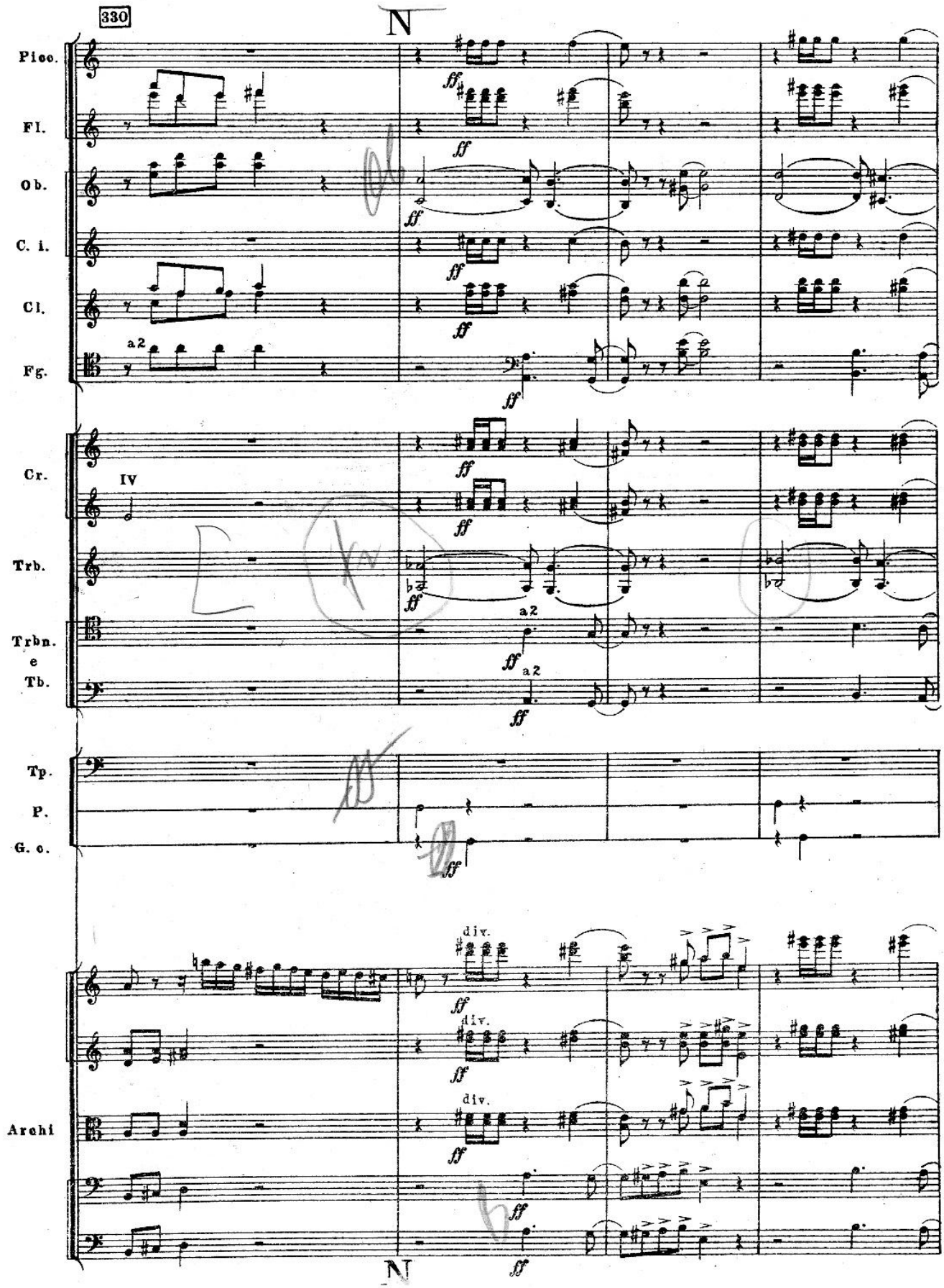
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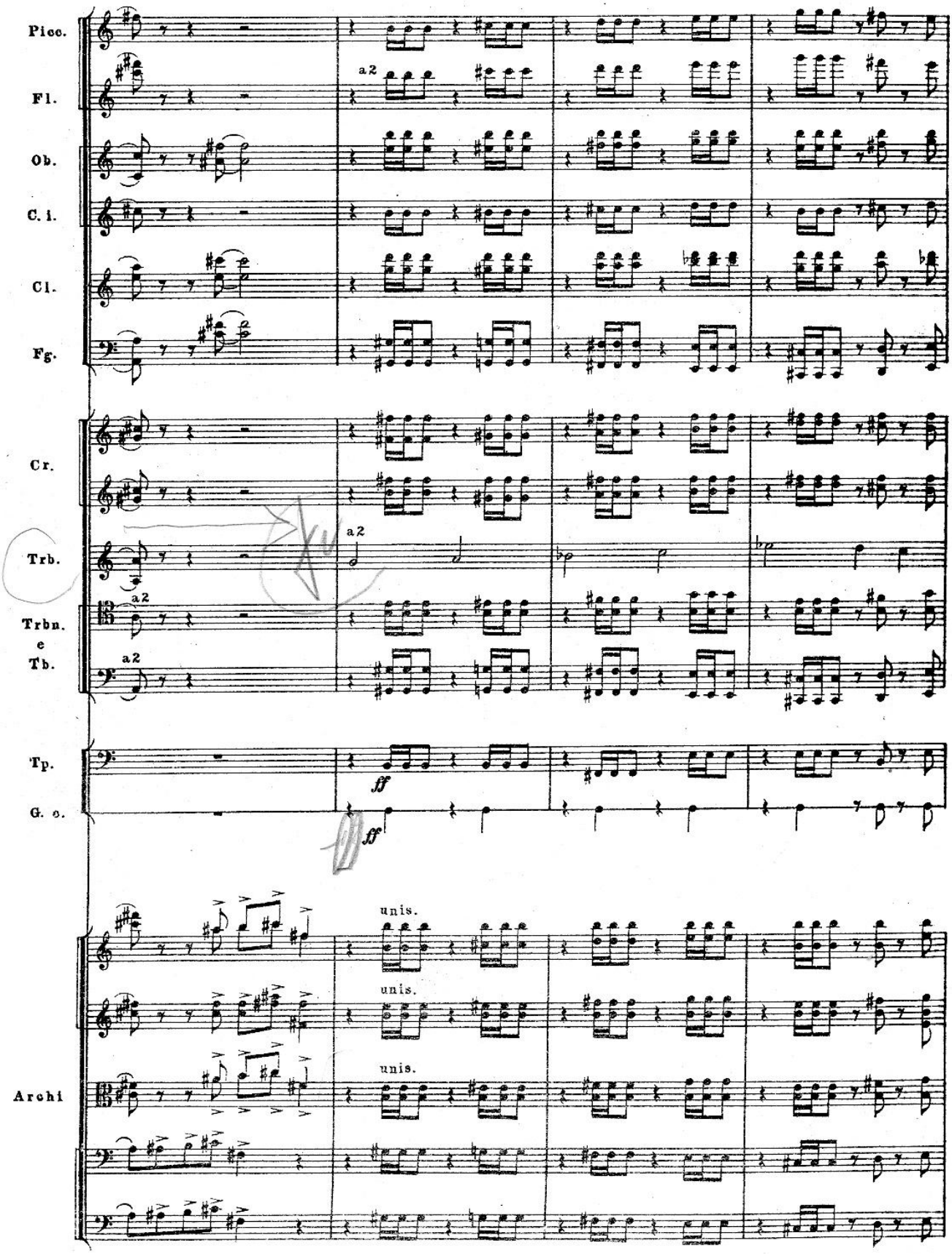
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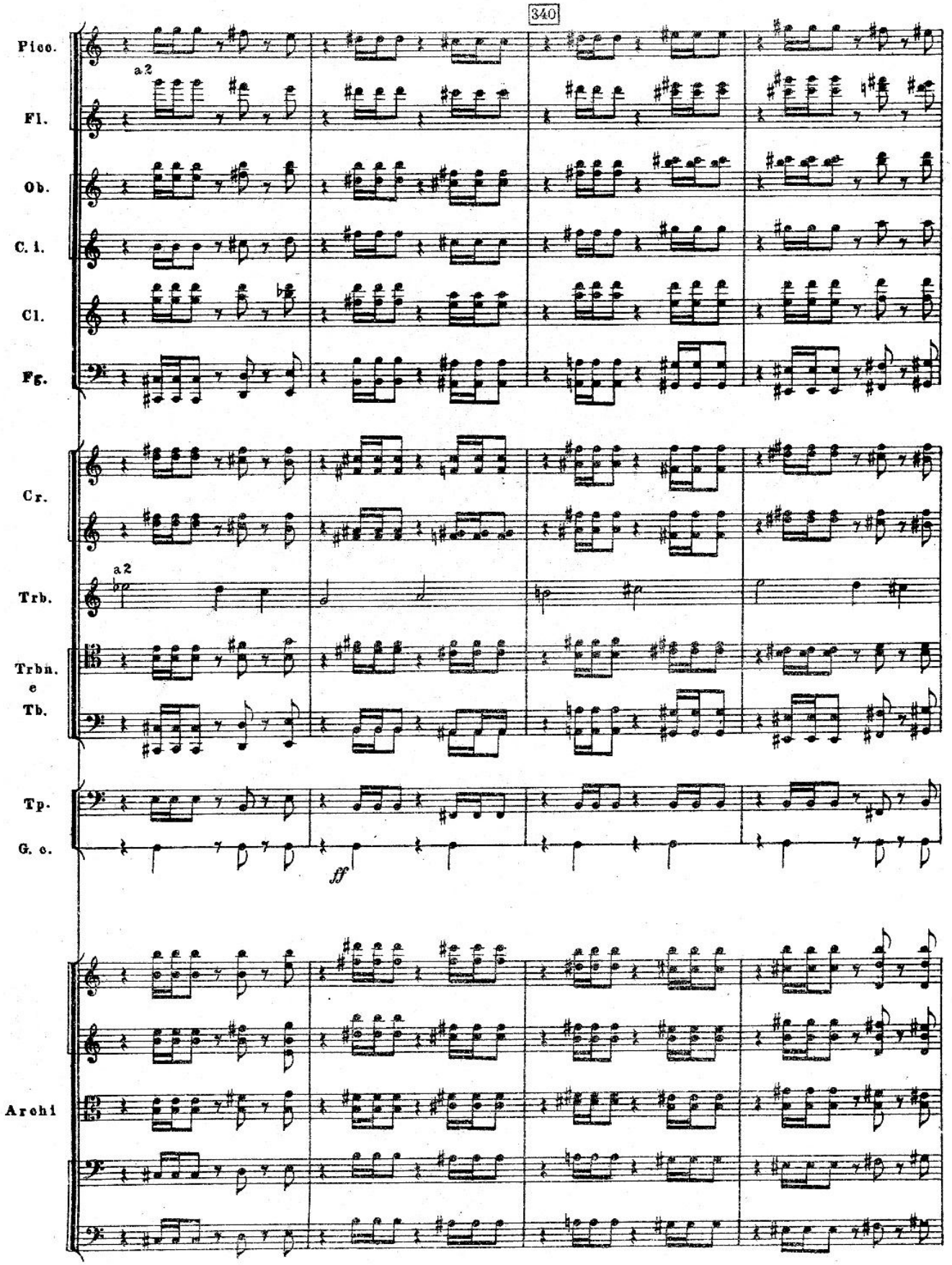
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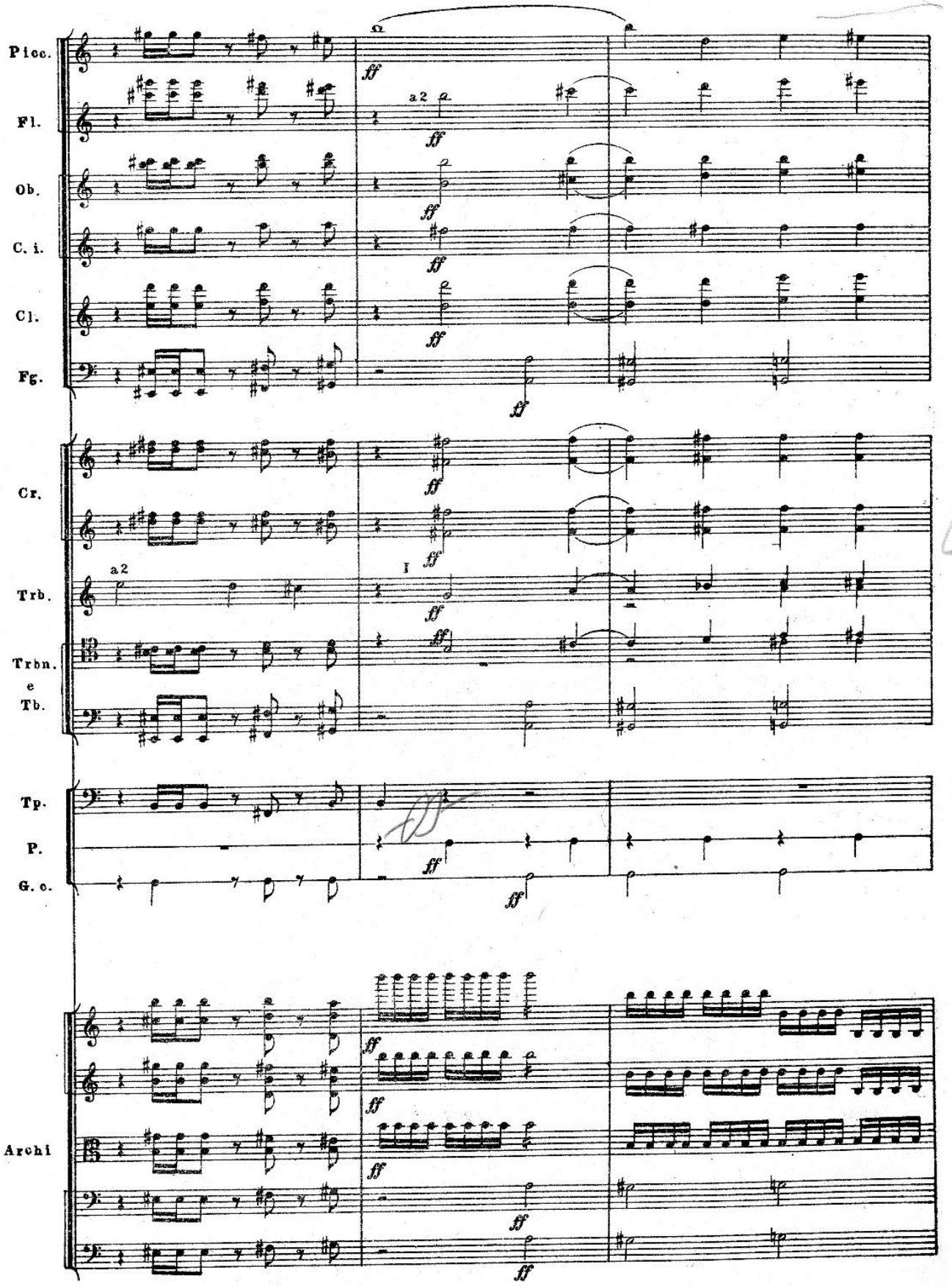
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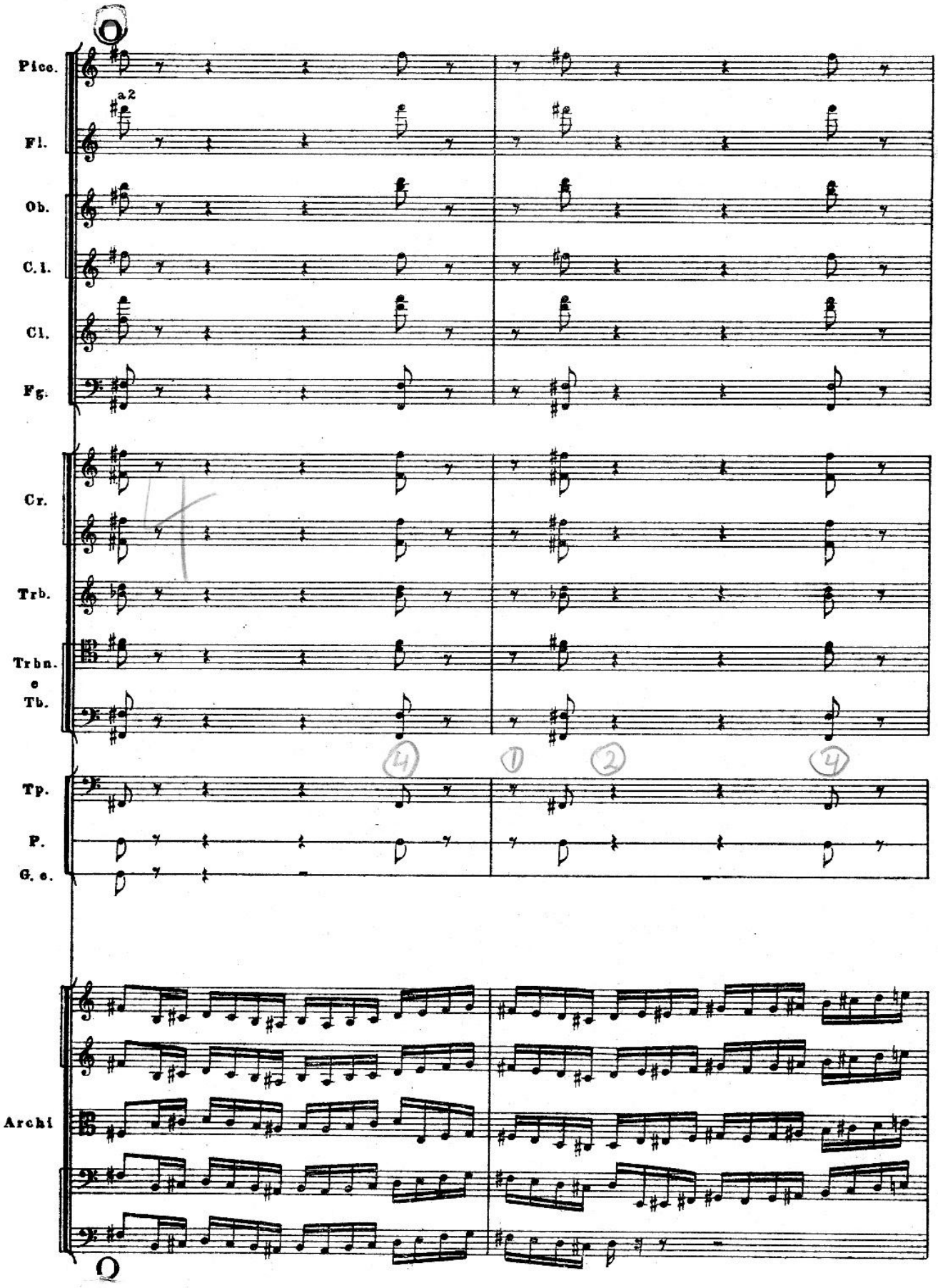
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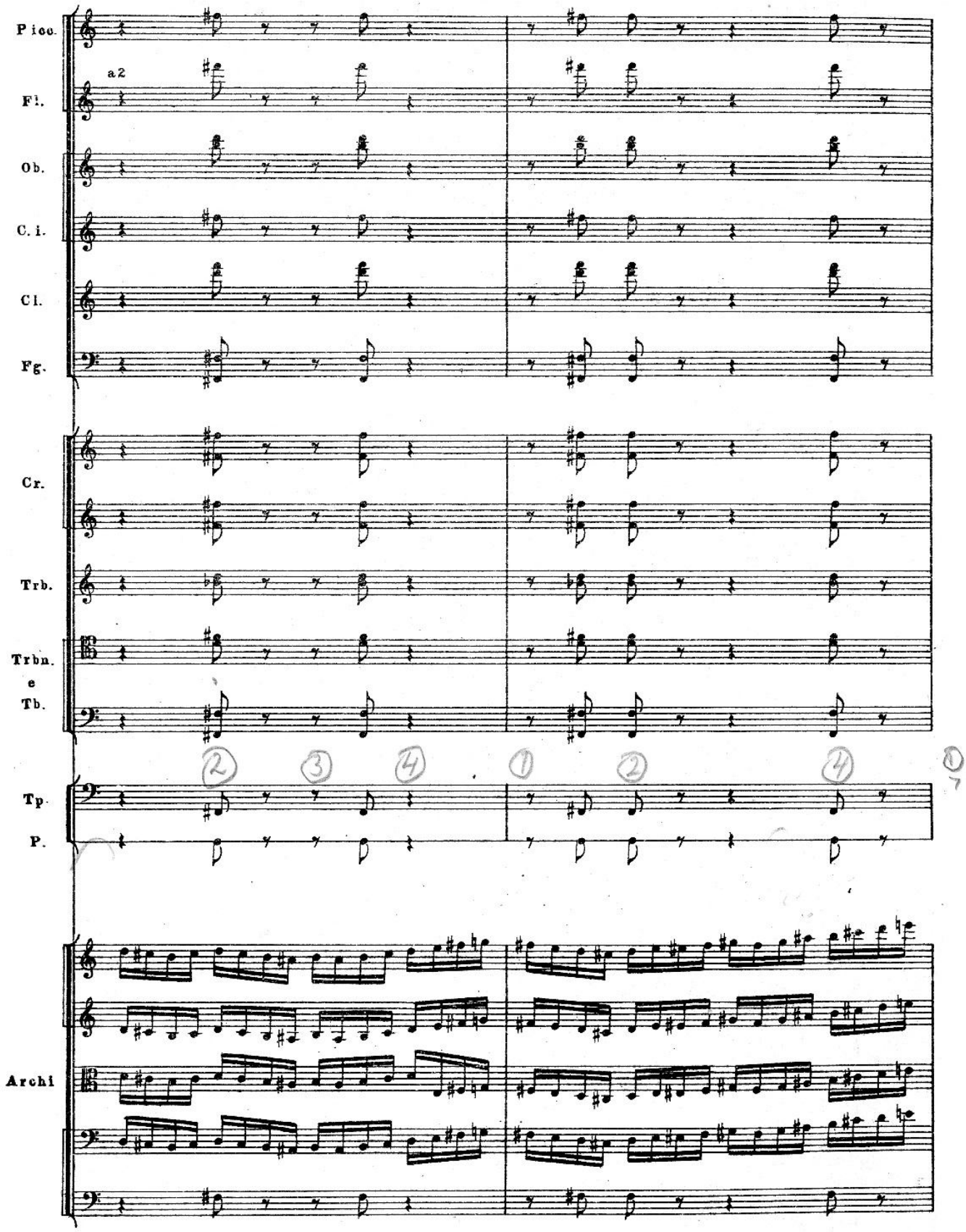
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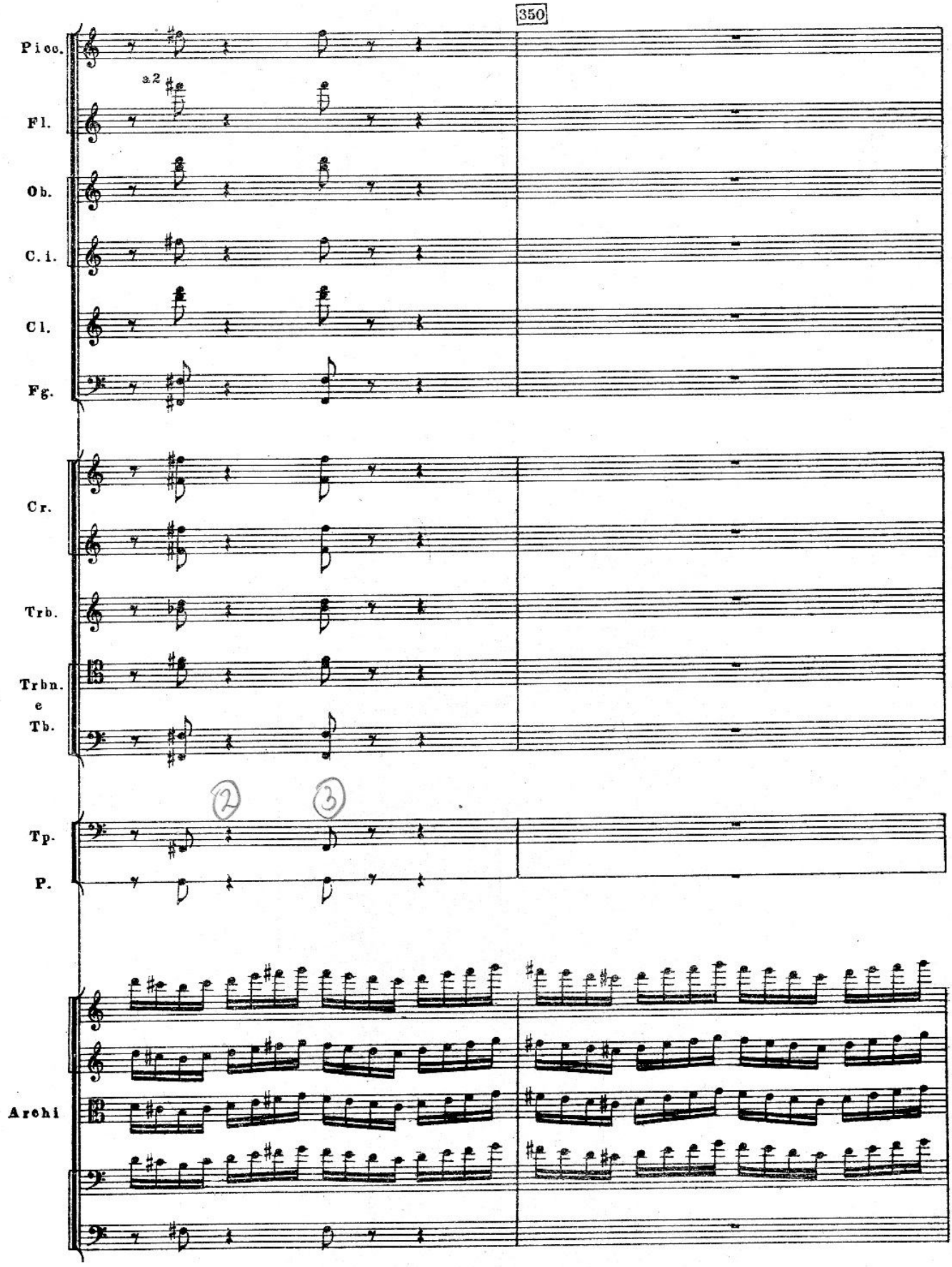
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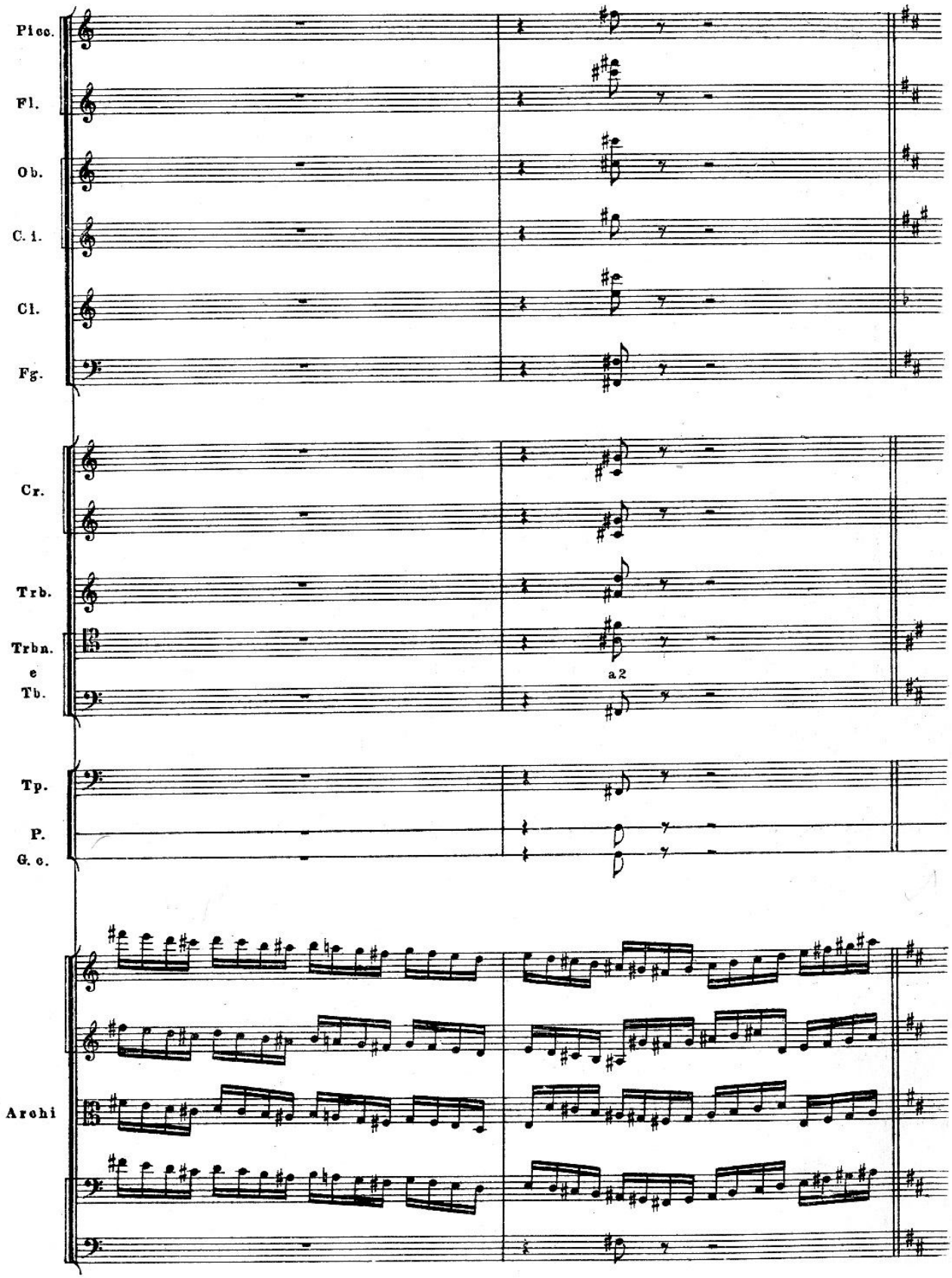
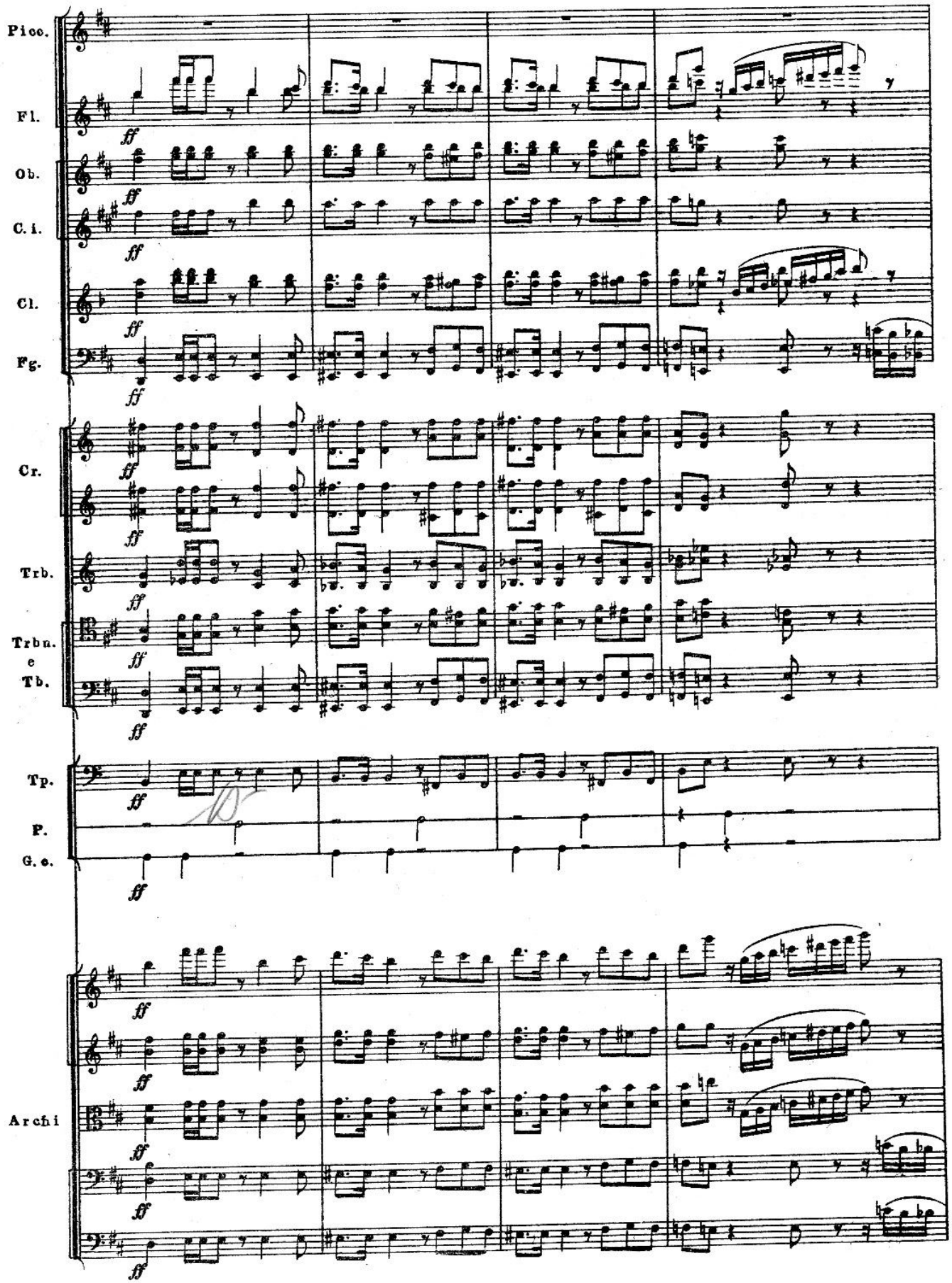


11. Чайковский. Ромео и Джульетта.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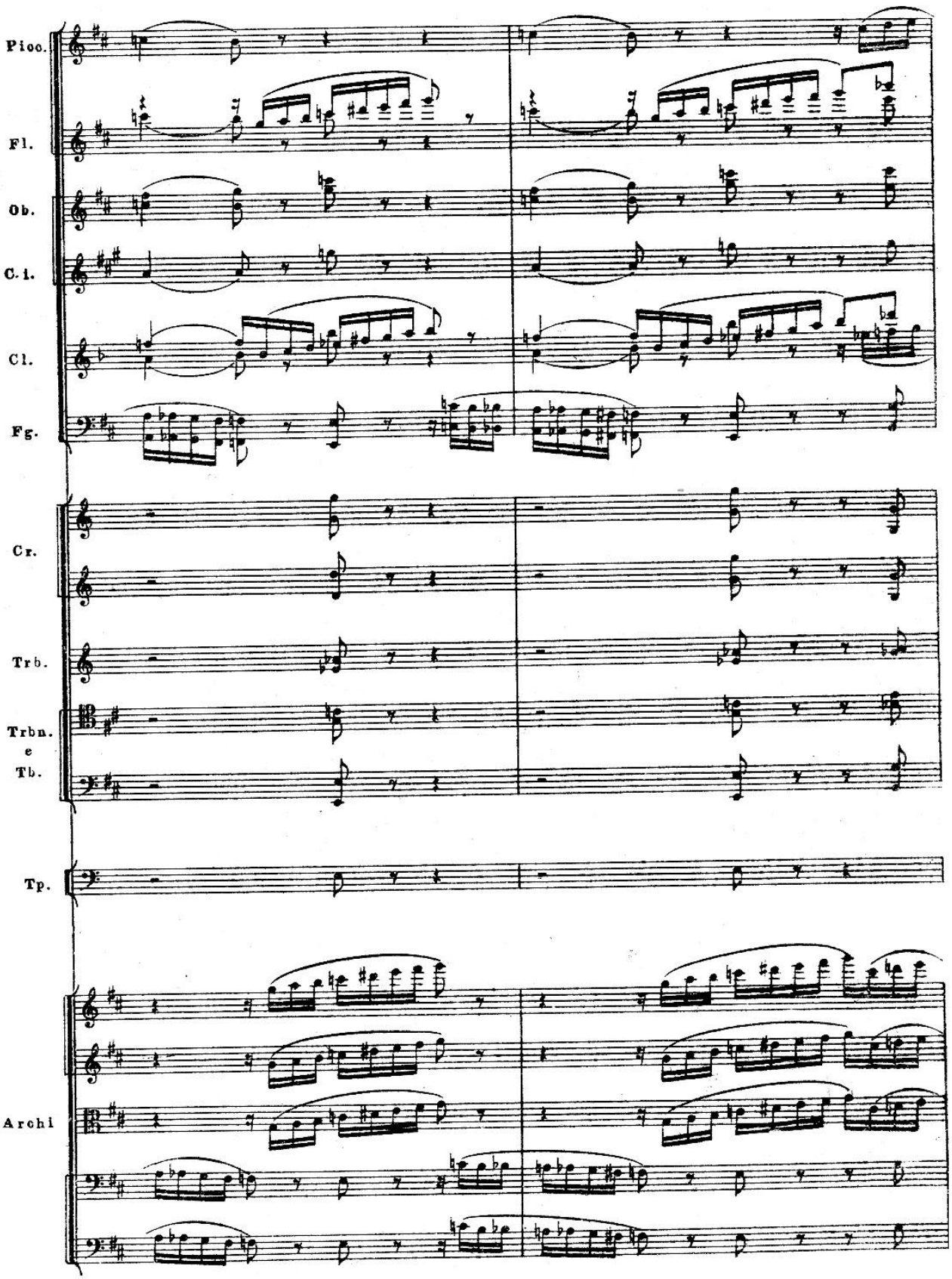
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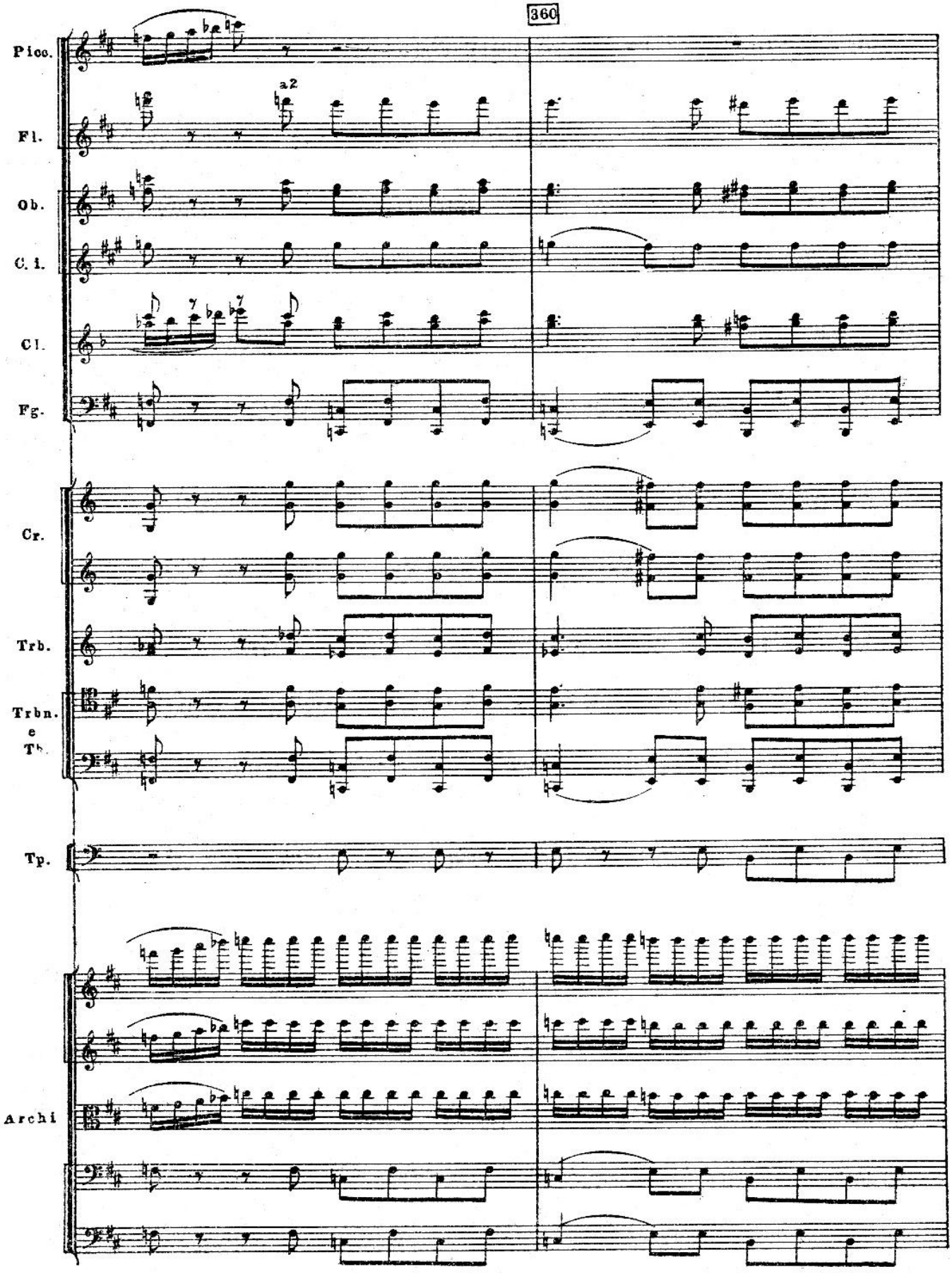
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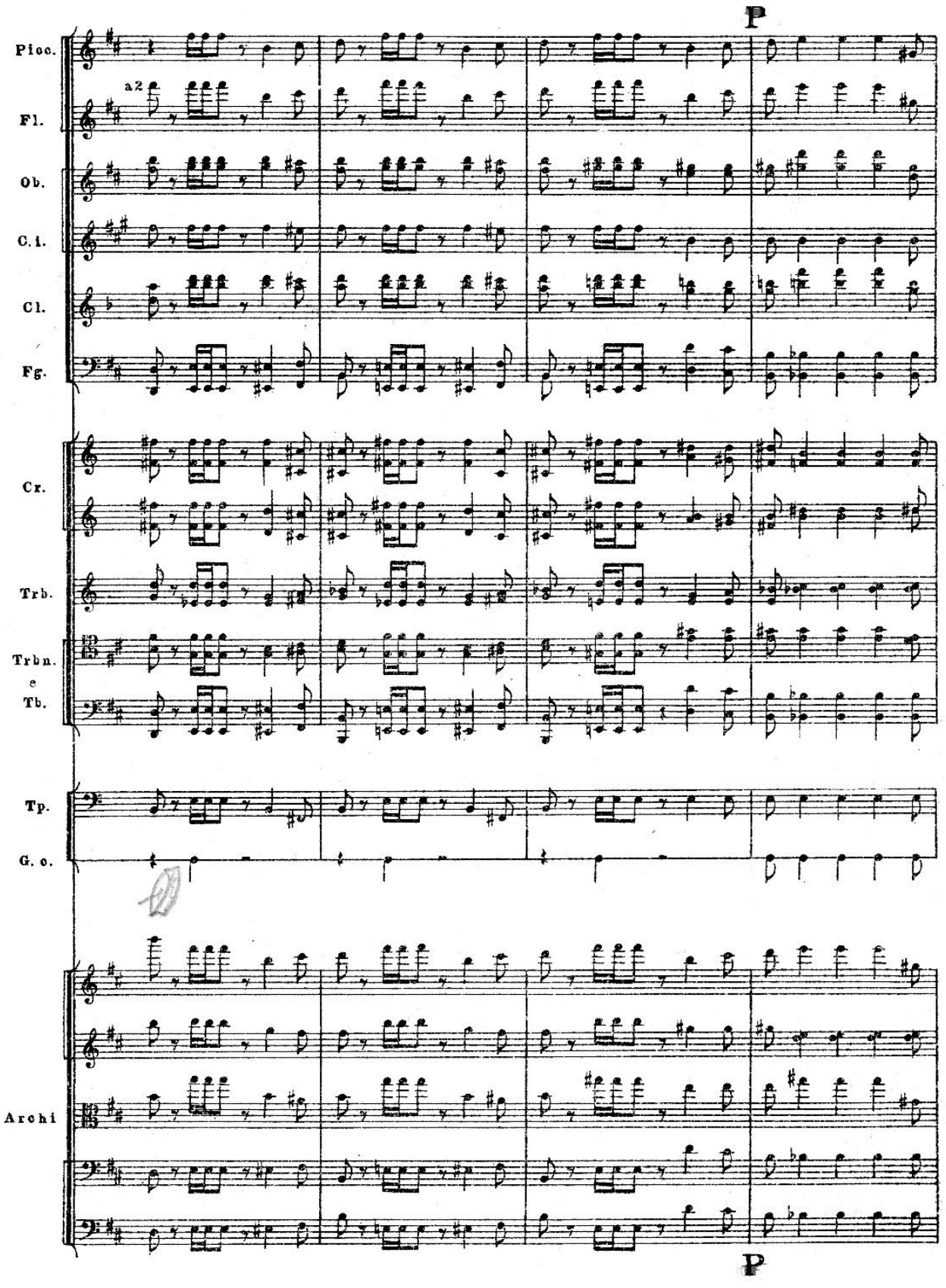
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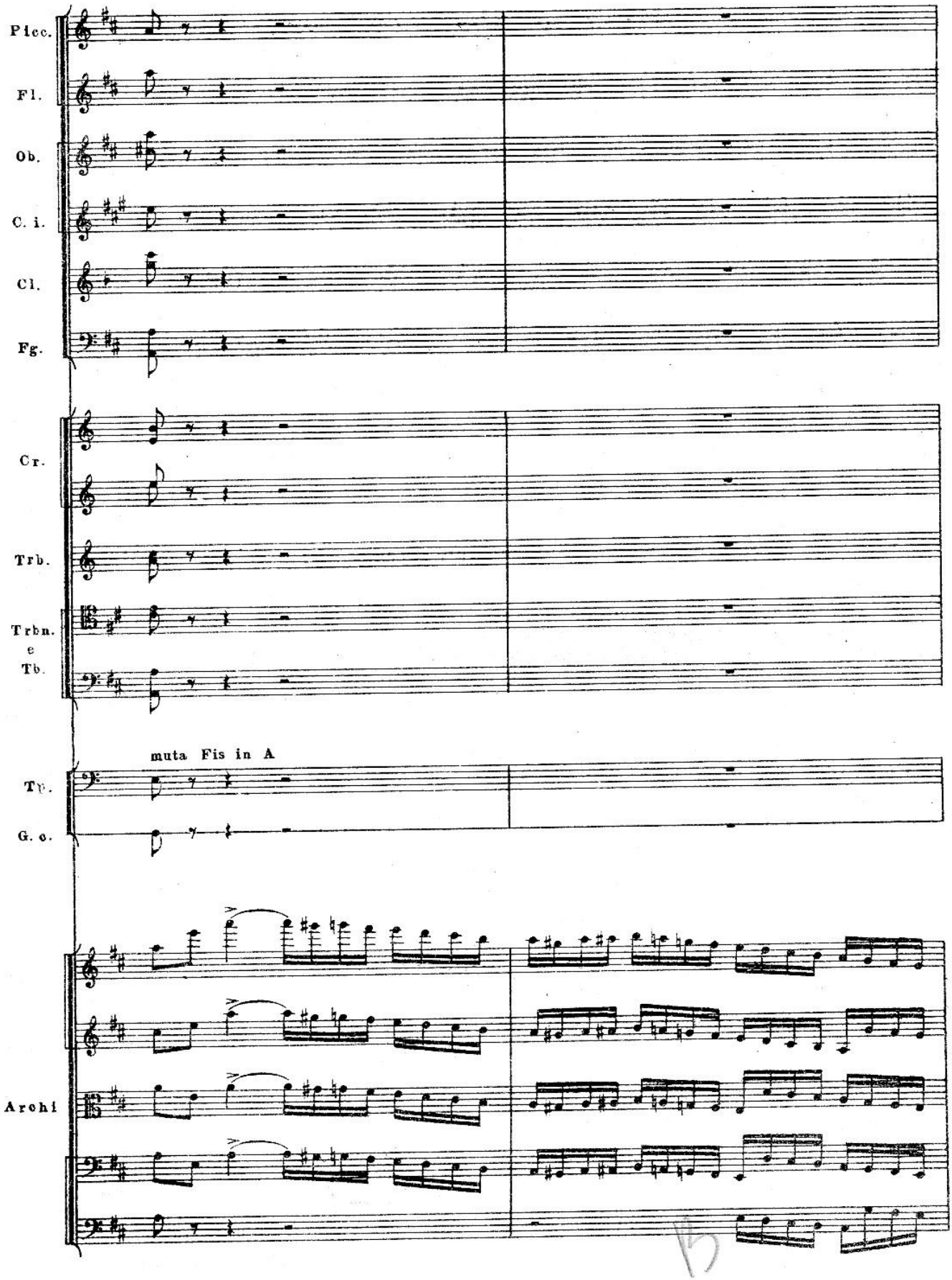
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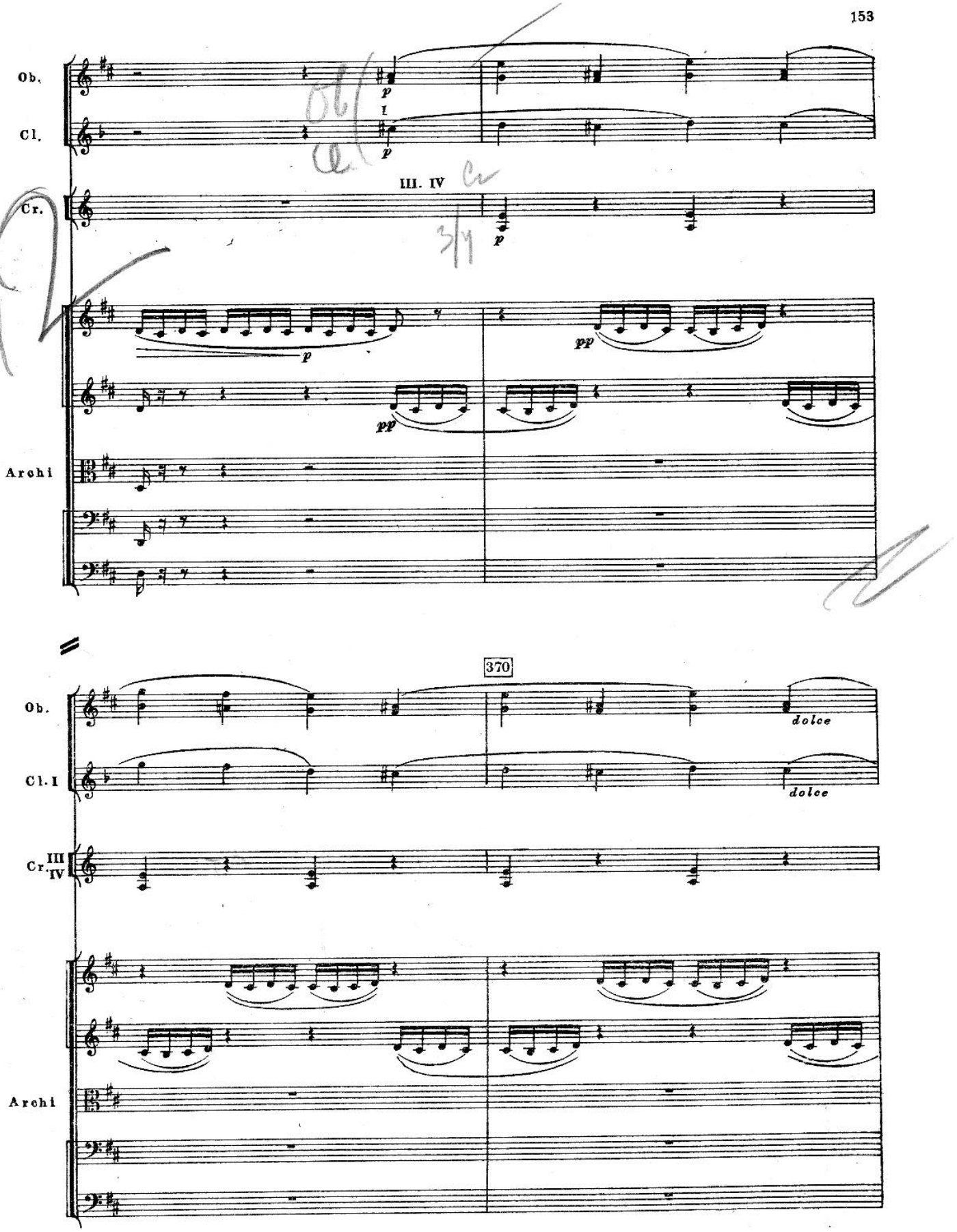
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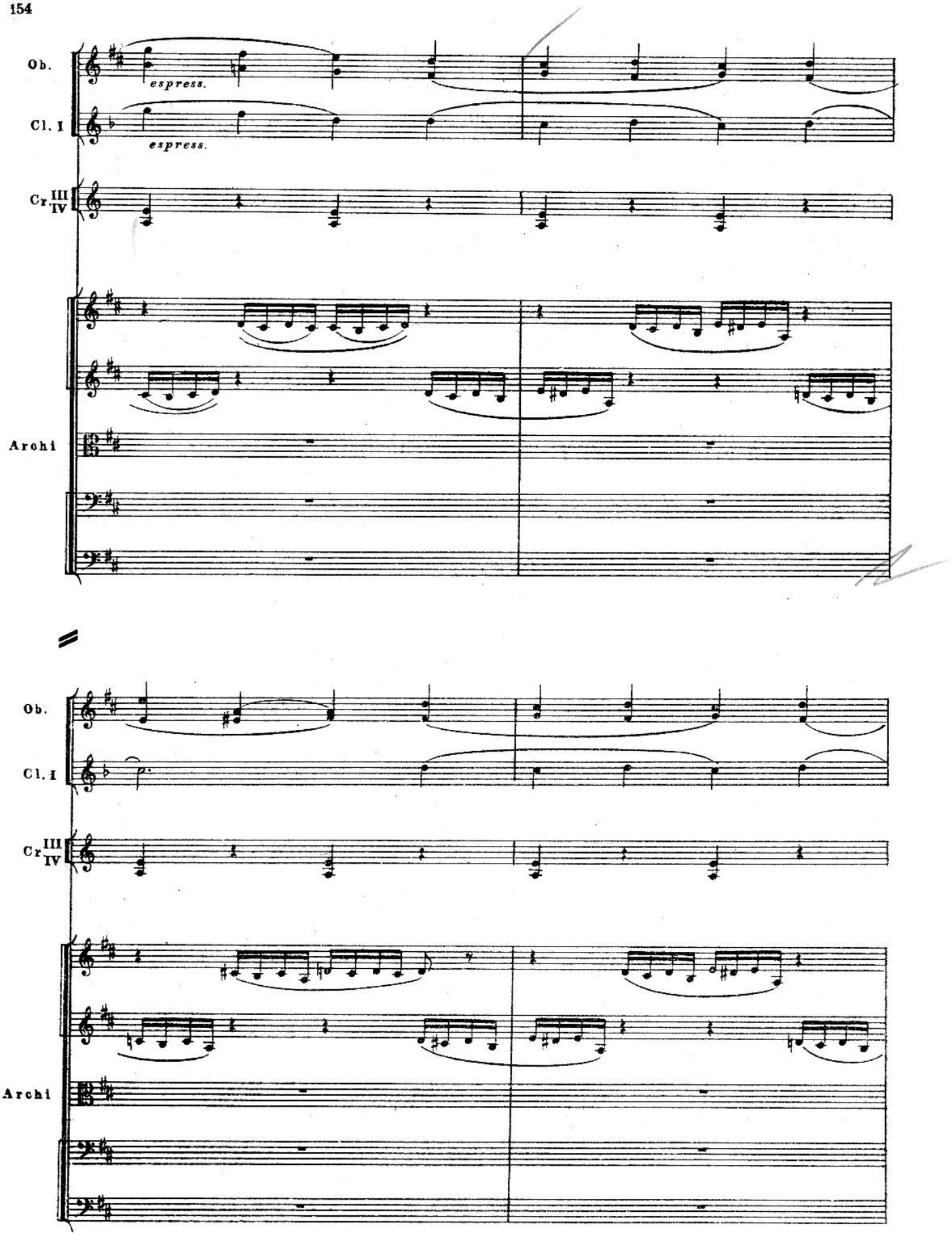
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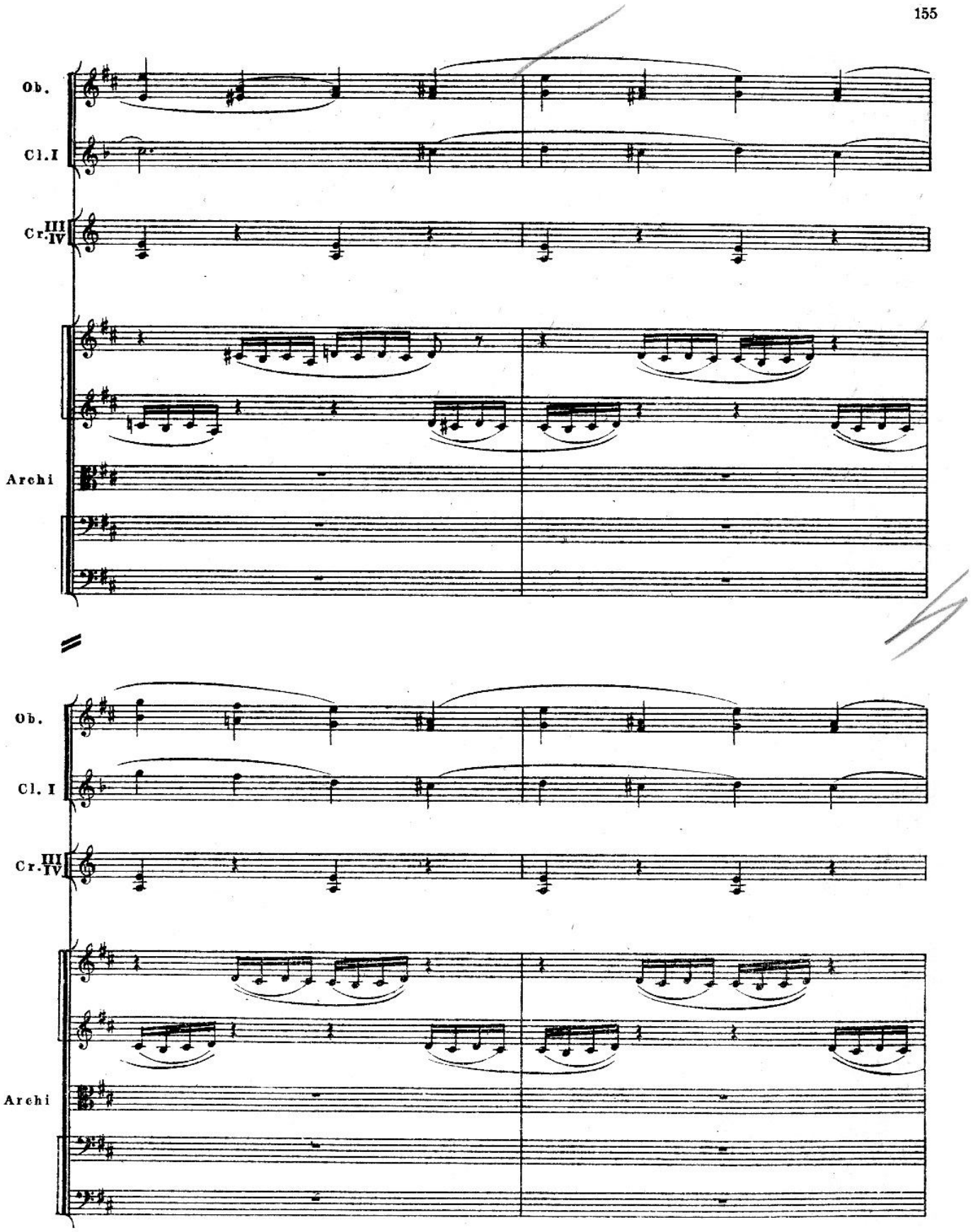
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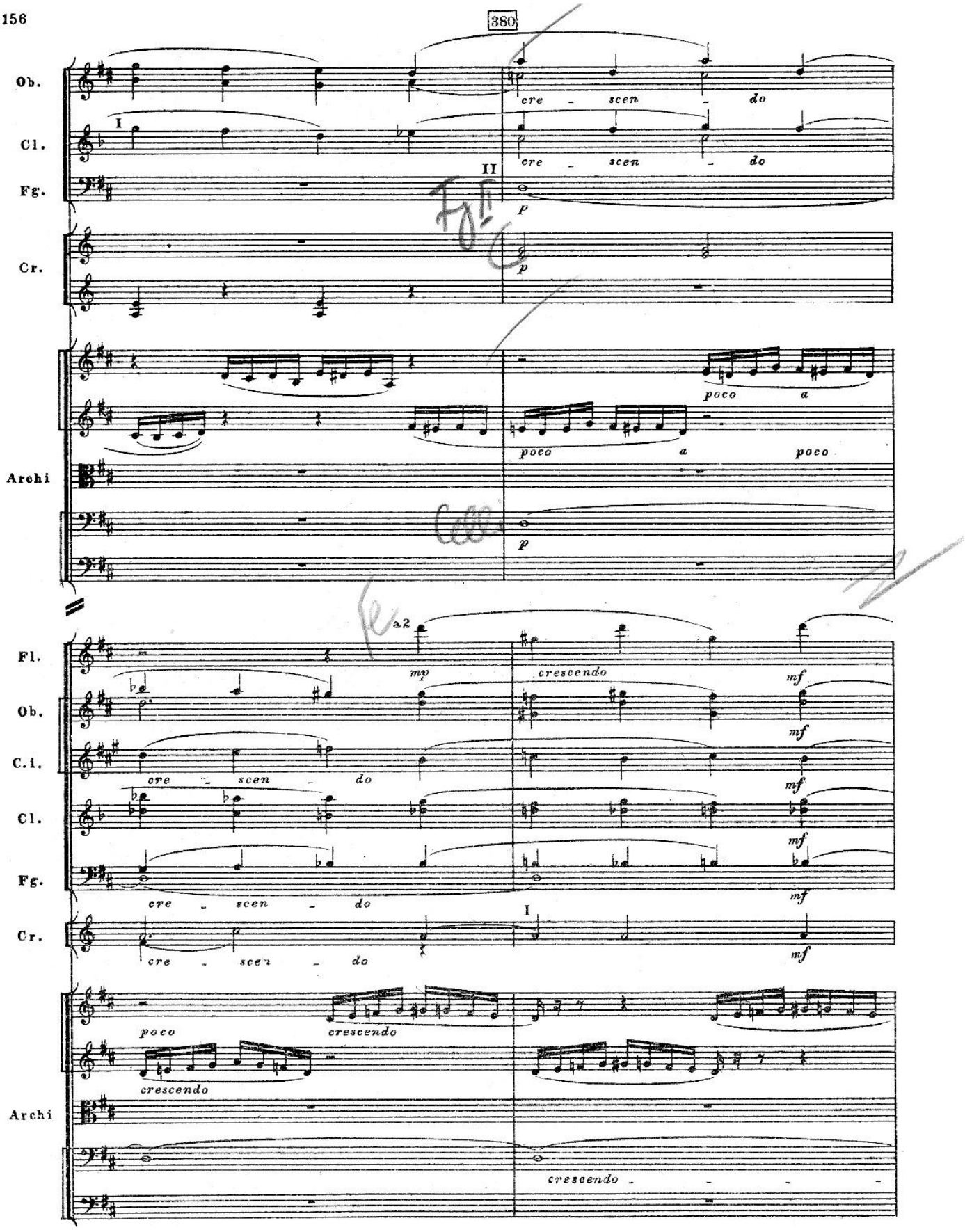
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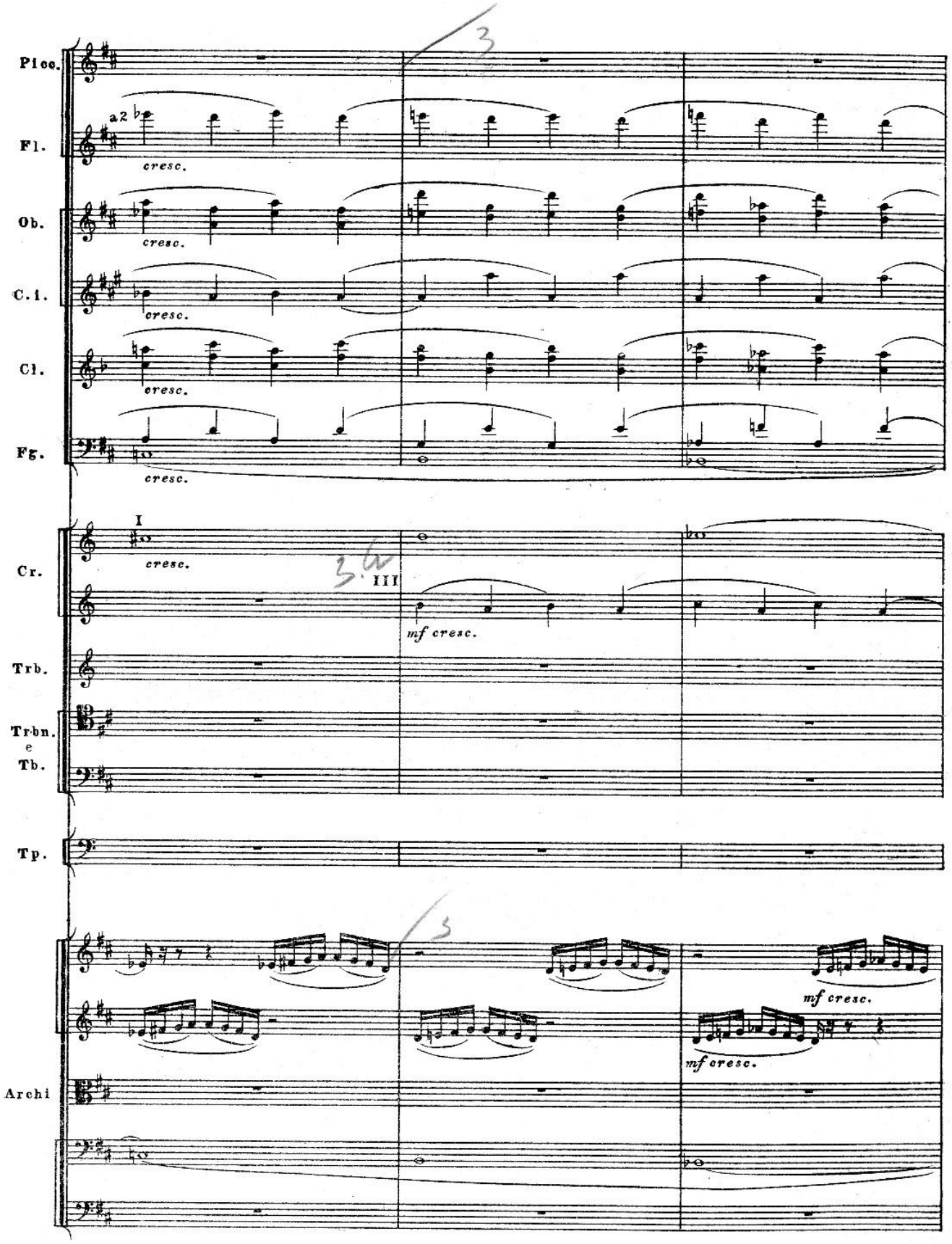
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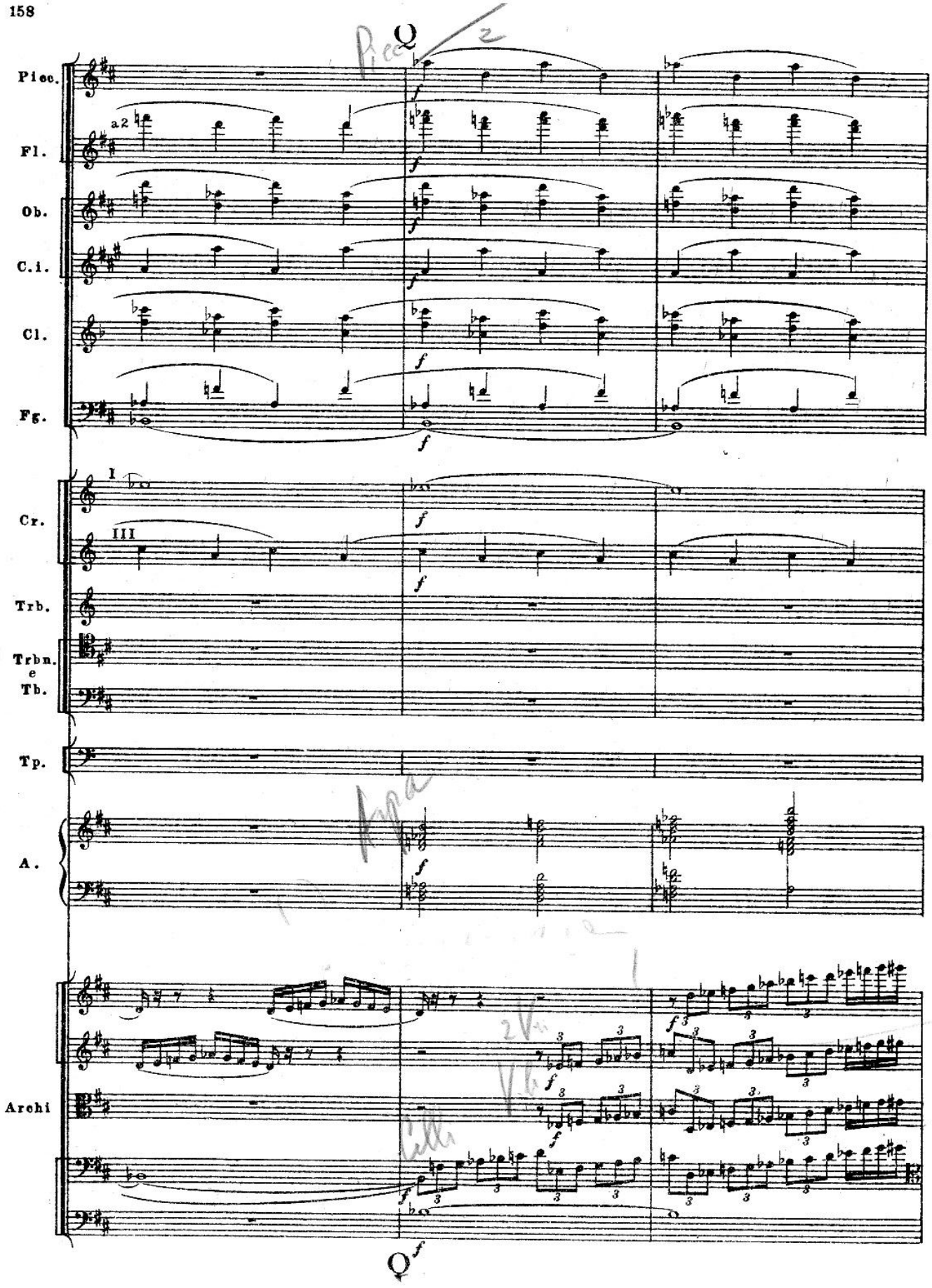
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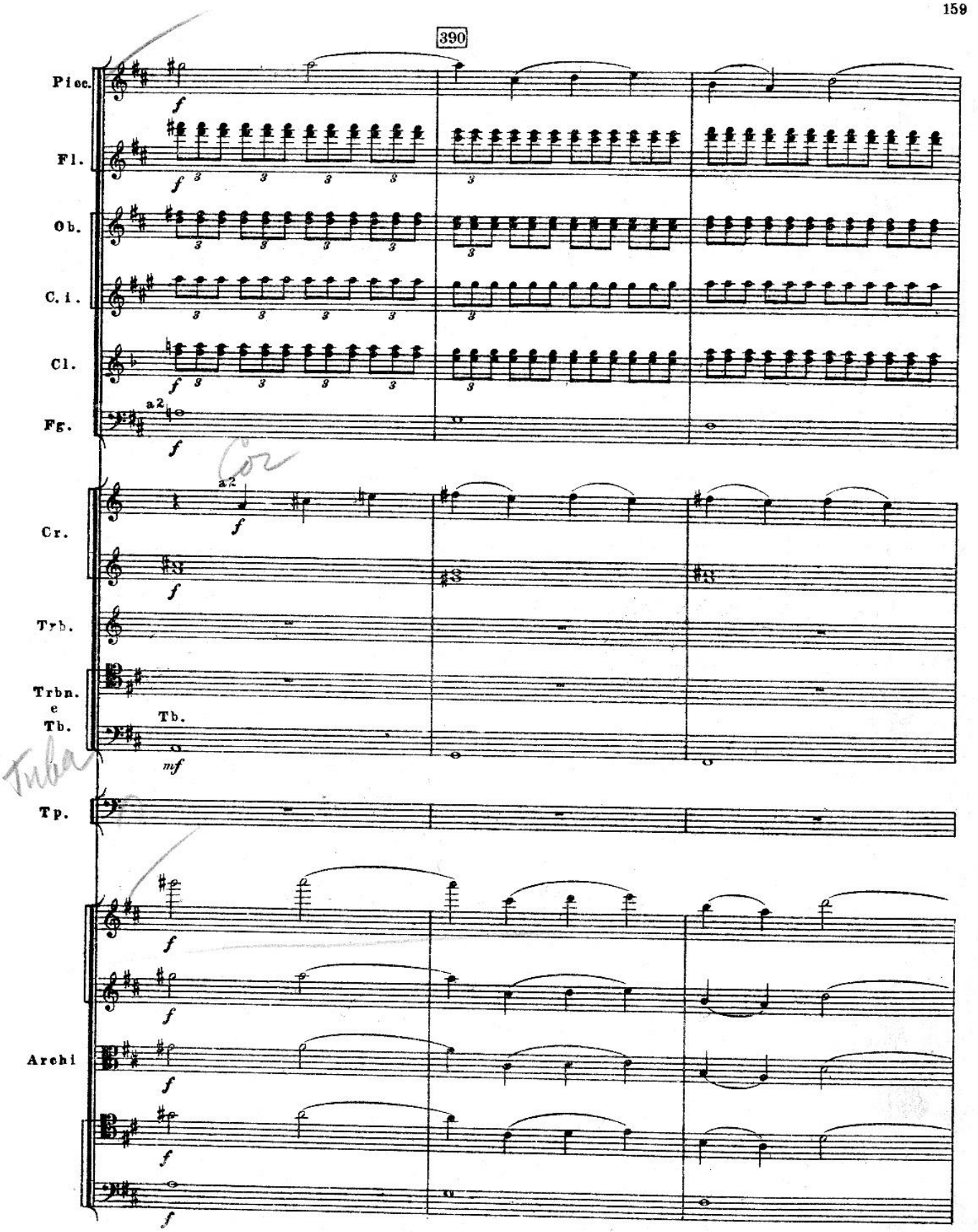
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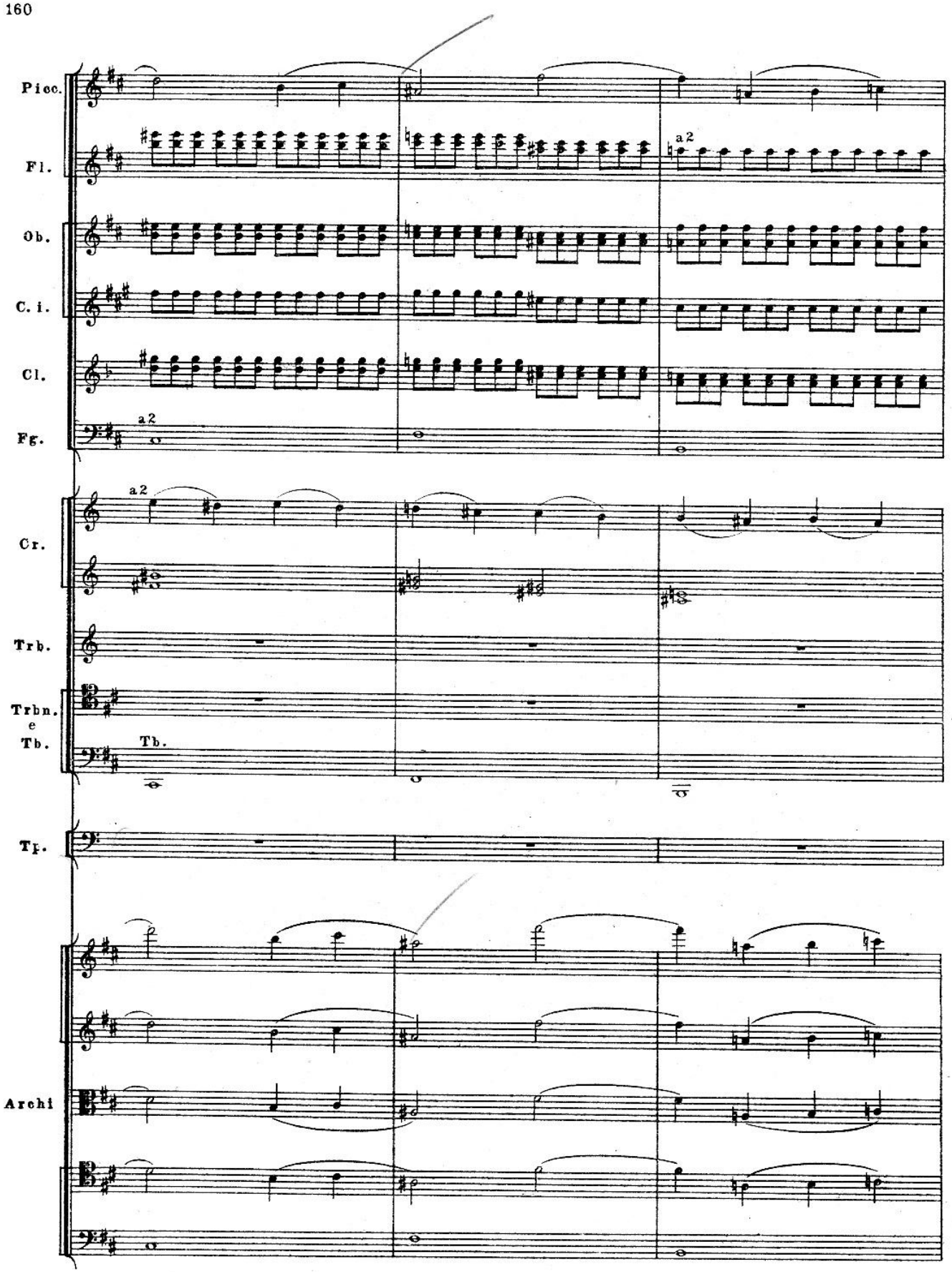
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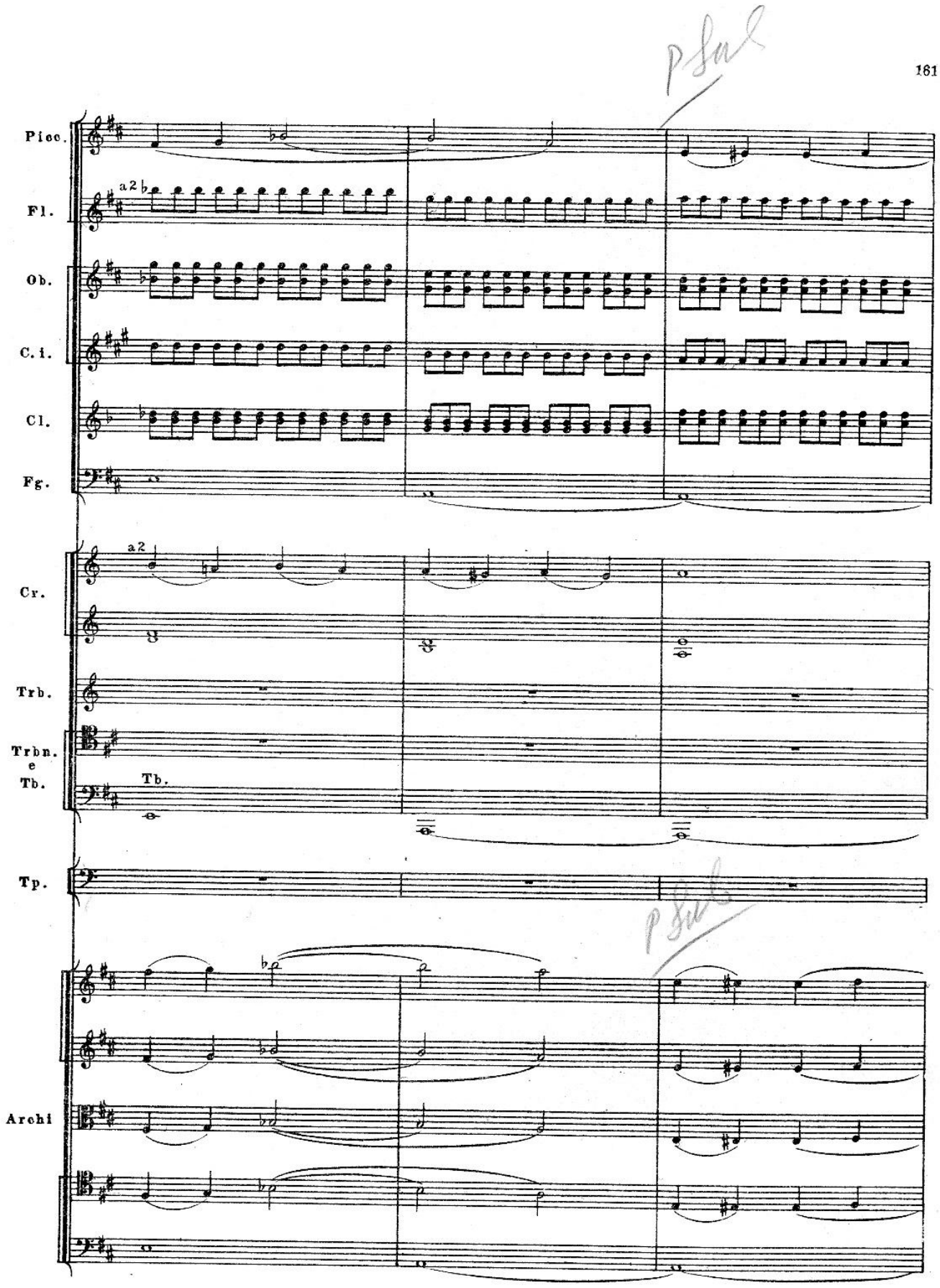
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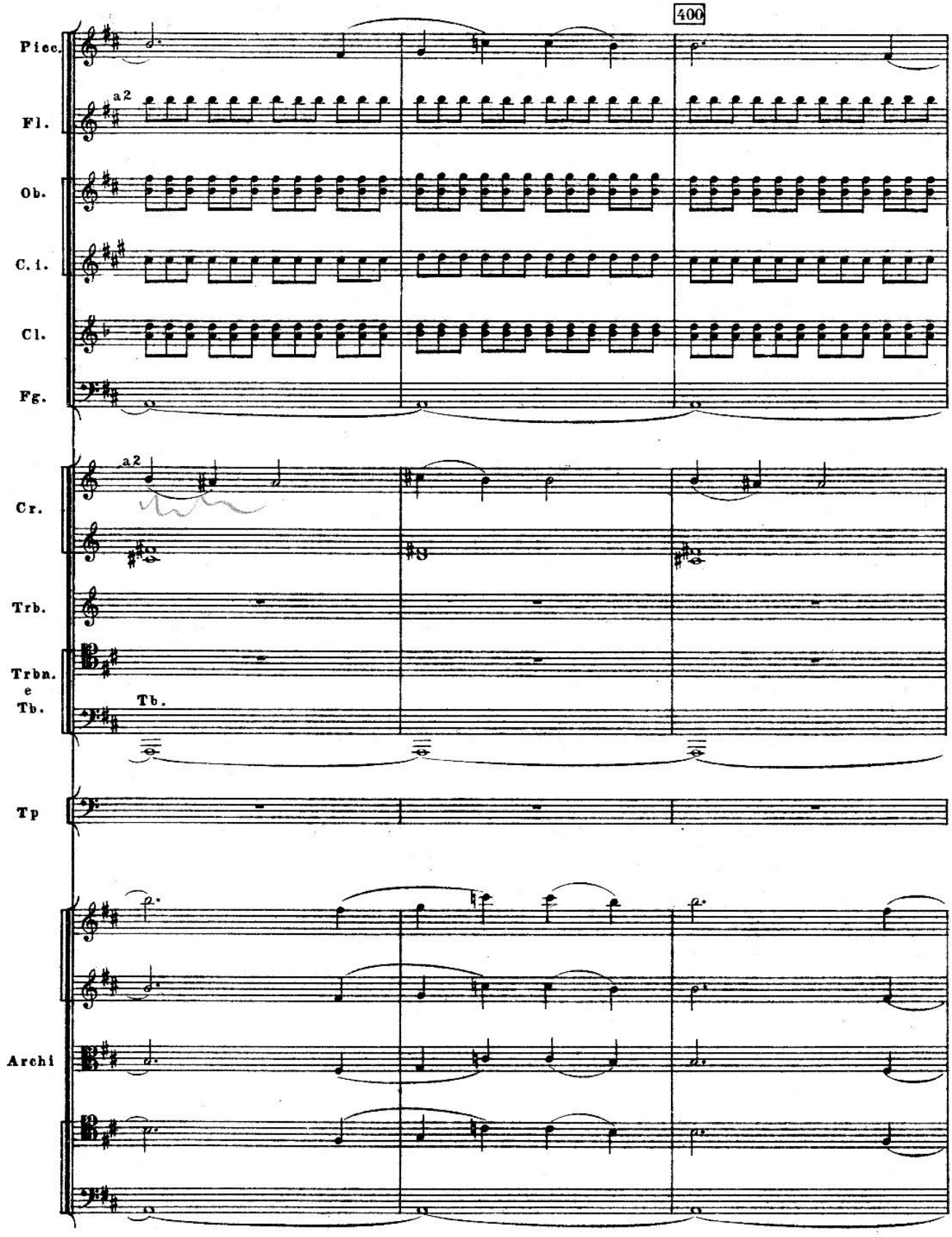
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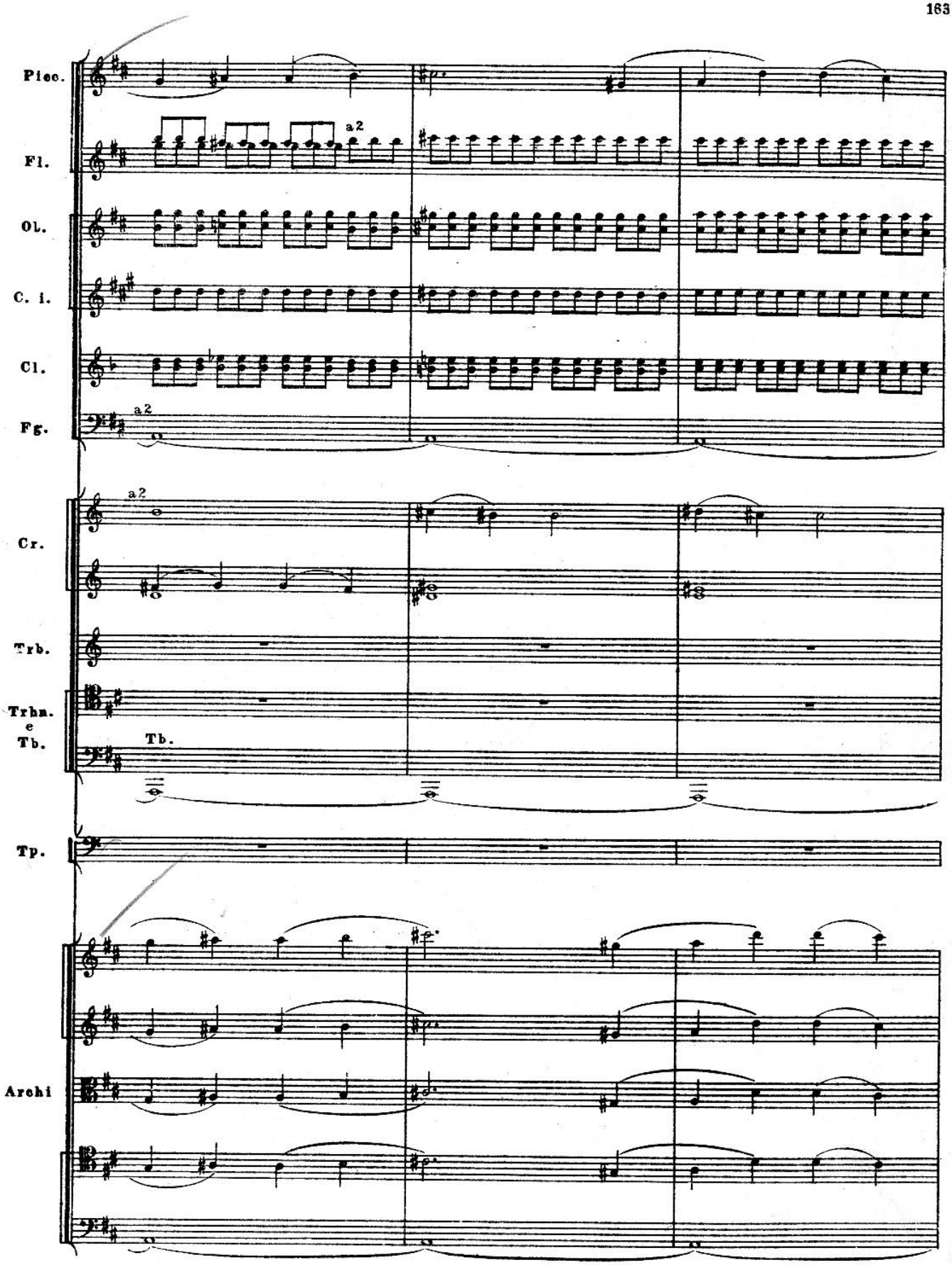
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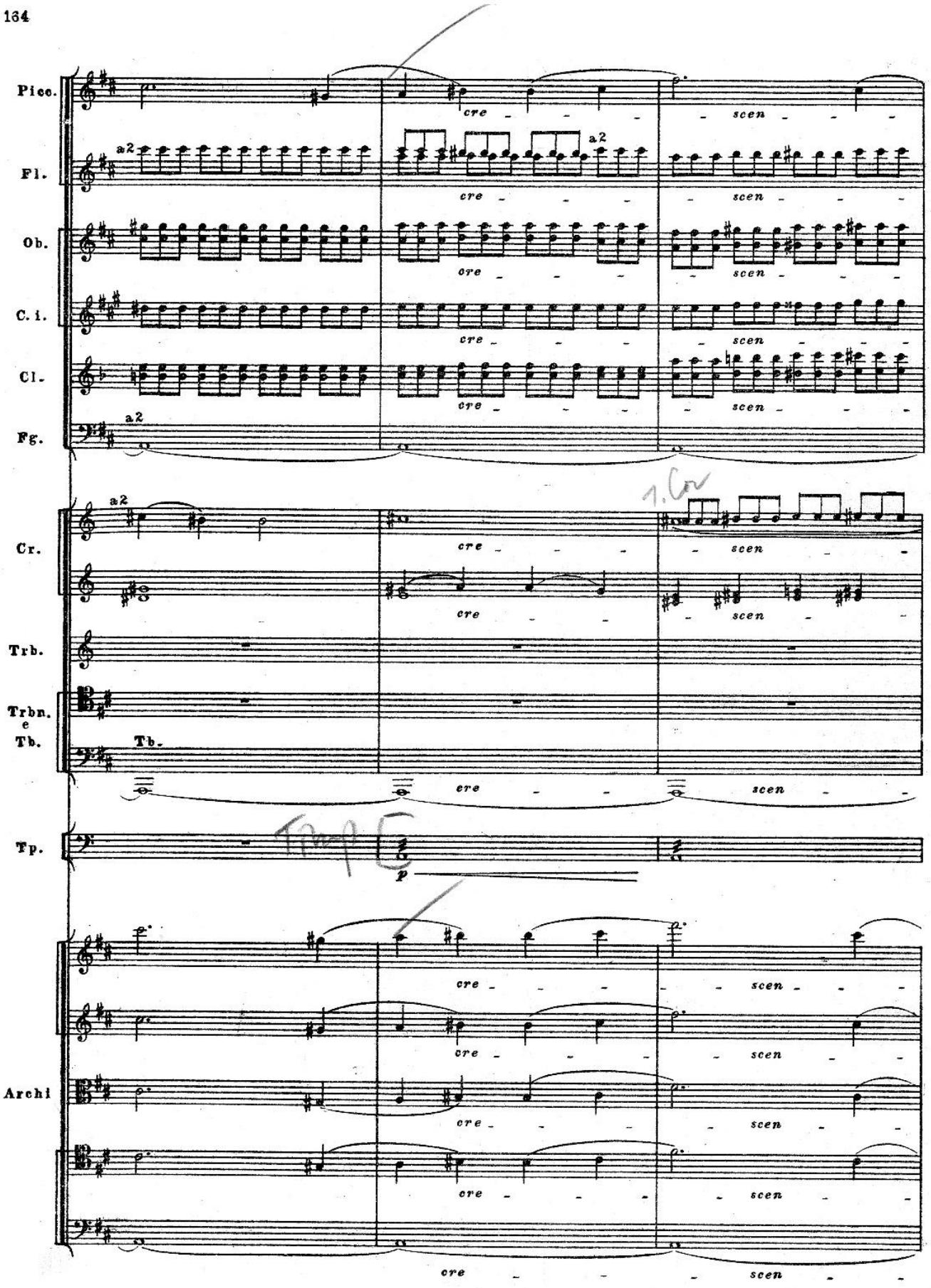
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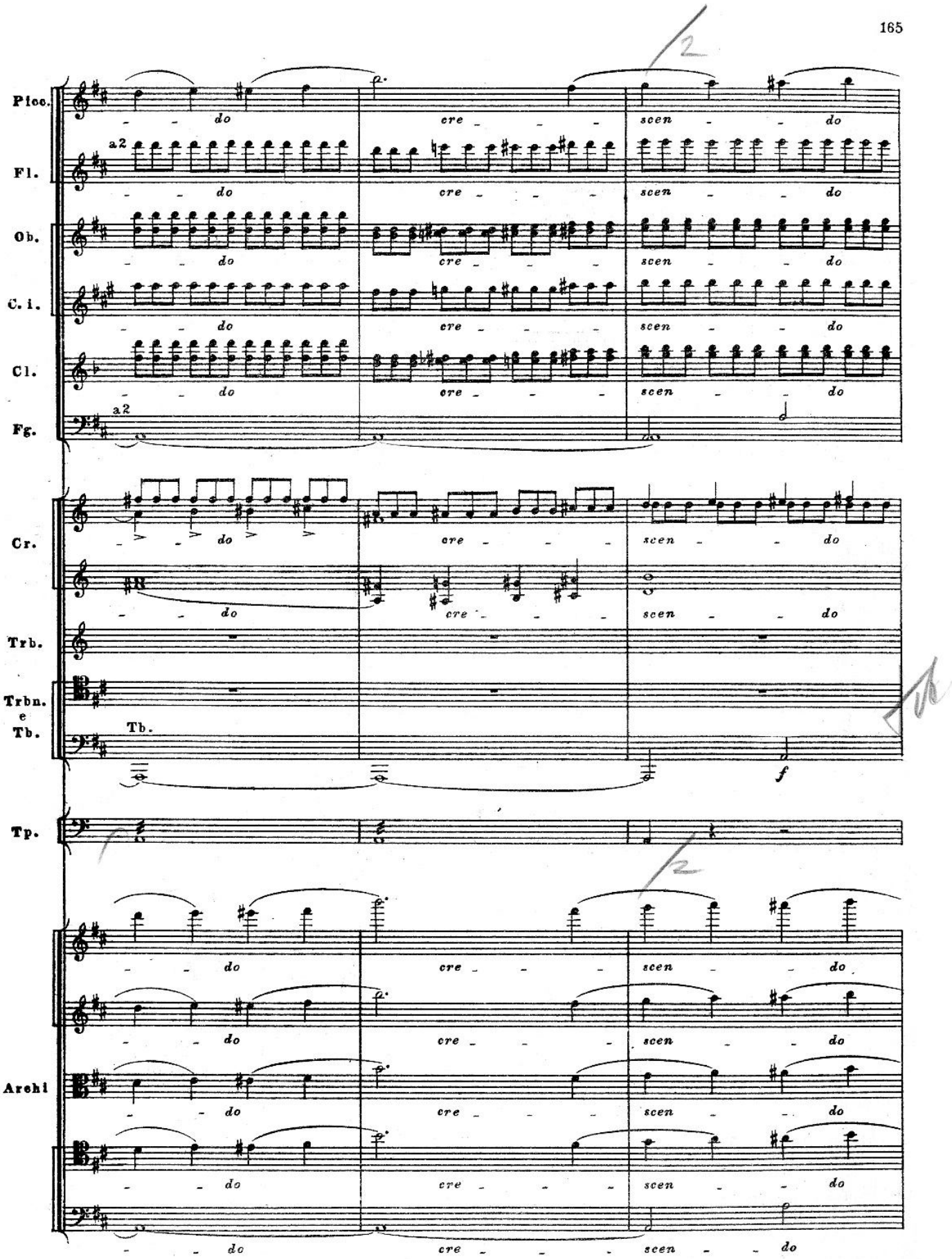
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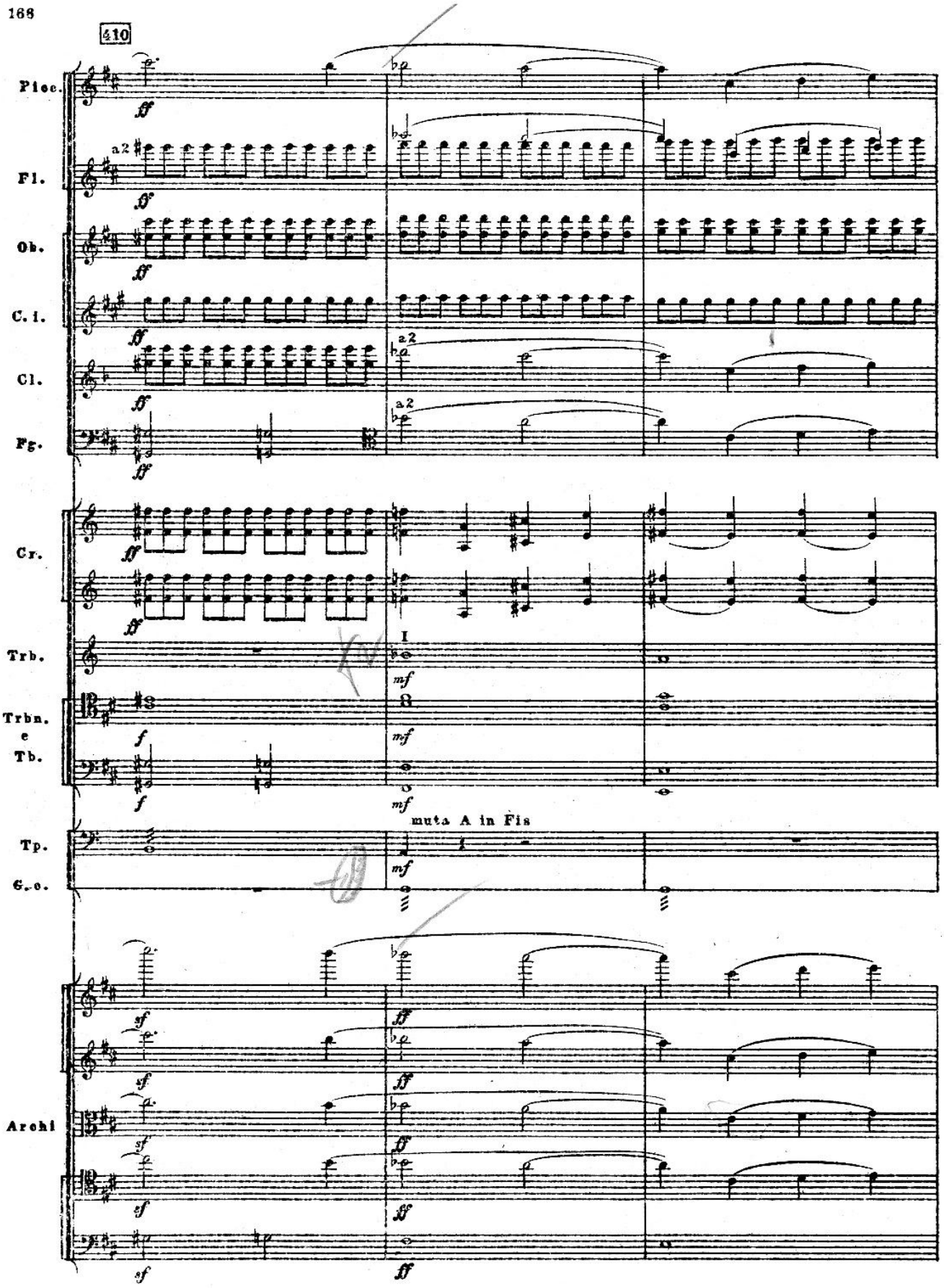
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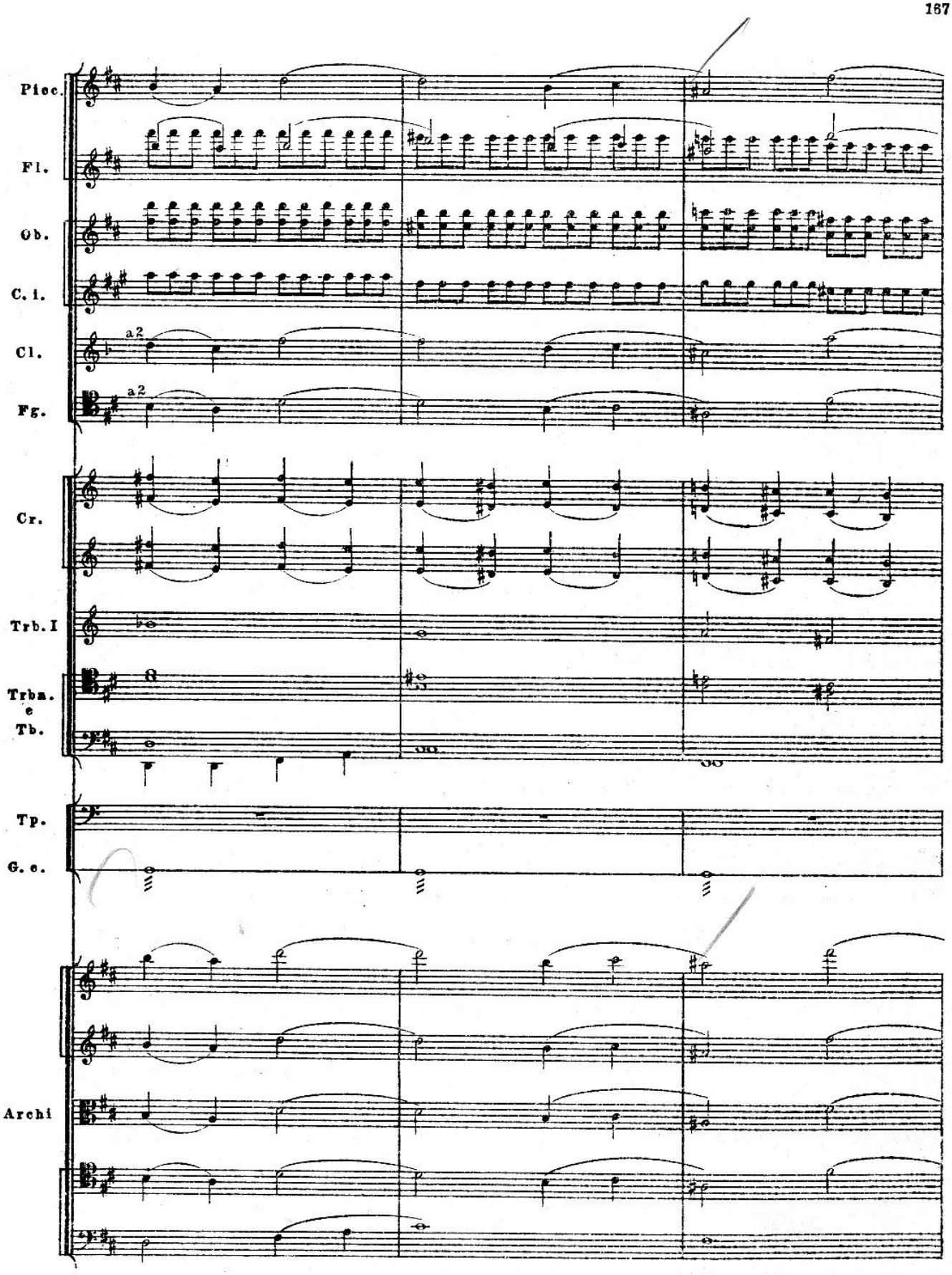
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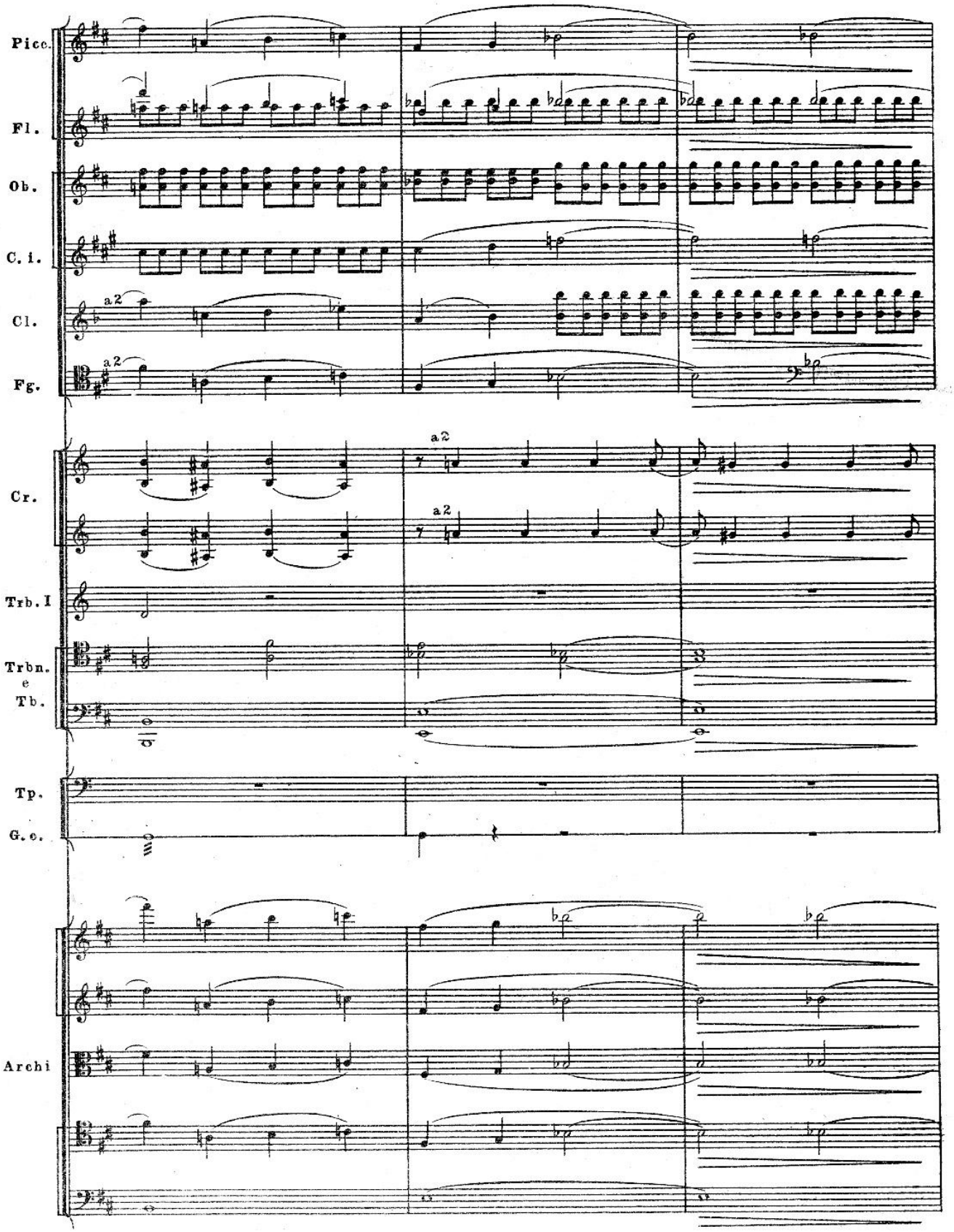
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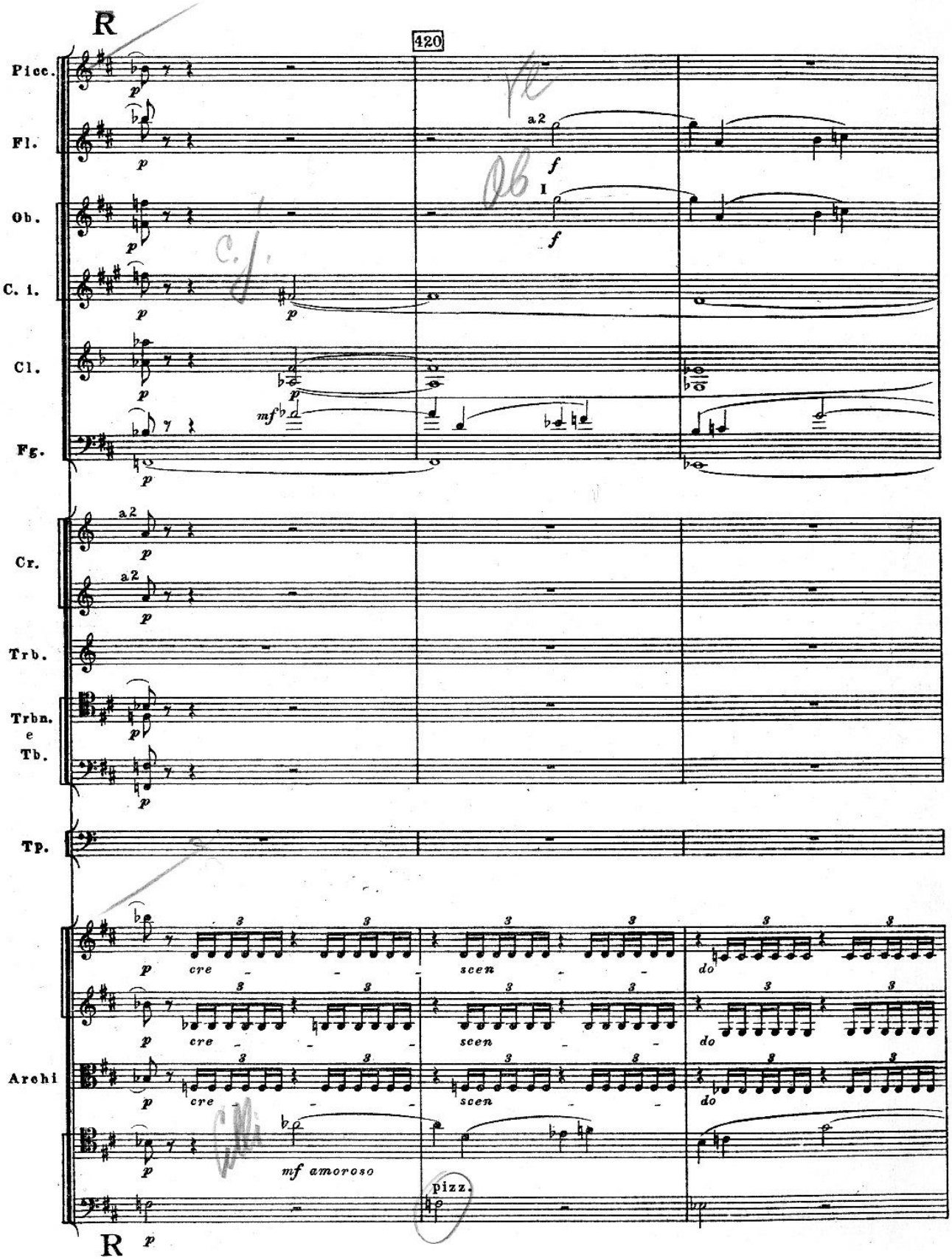
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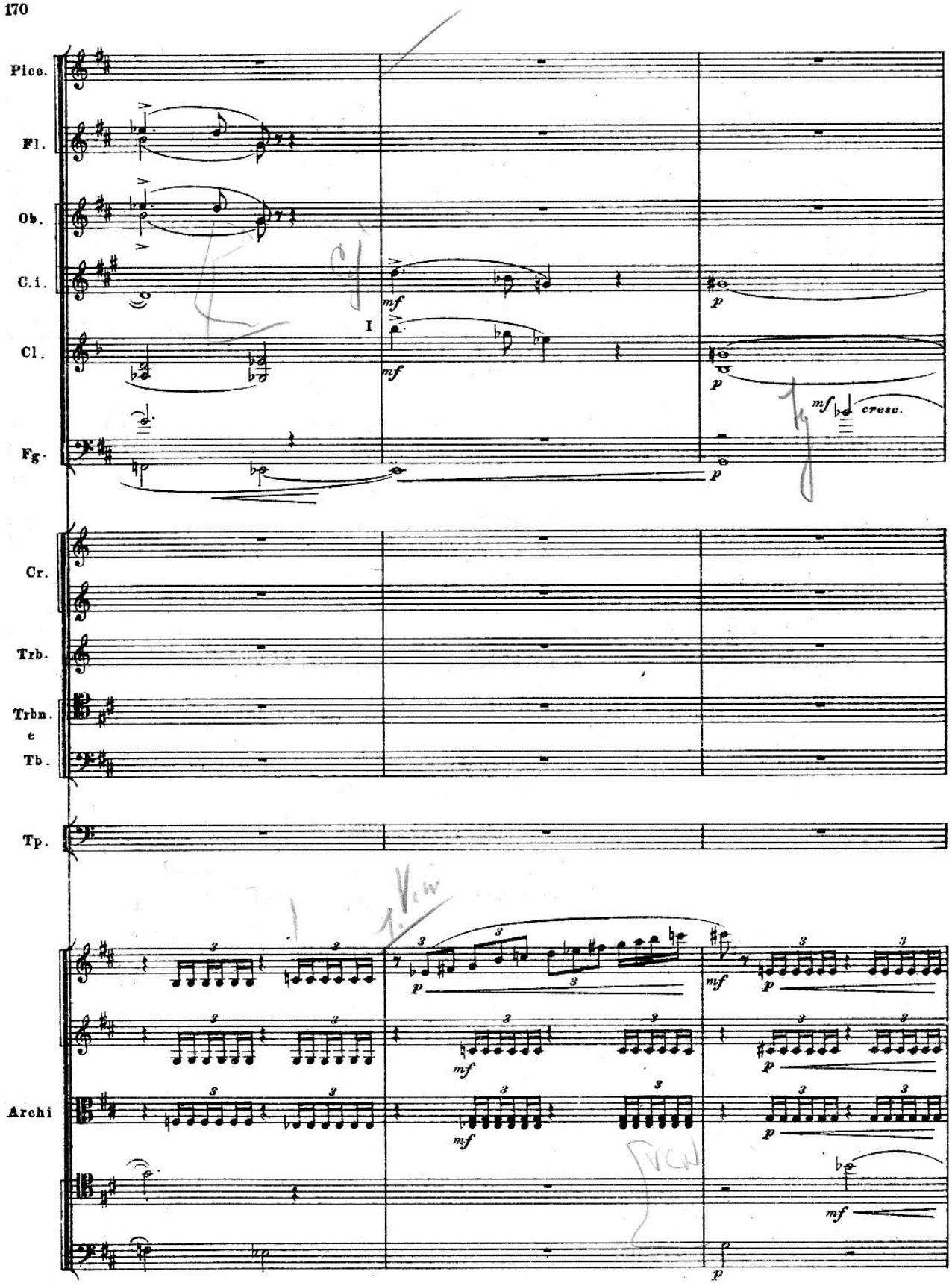
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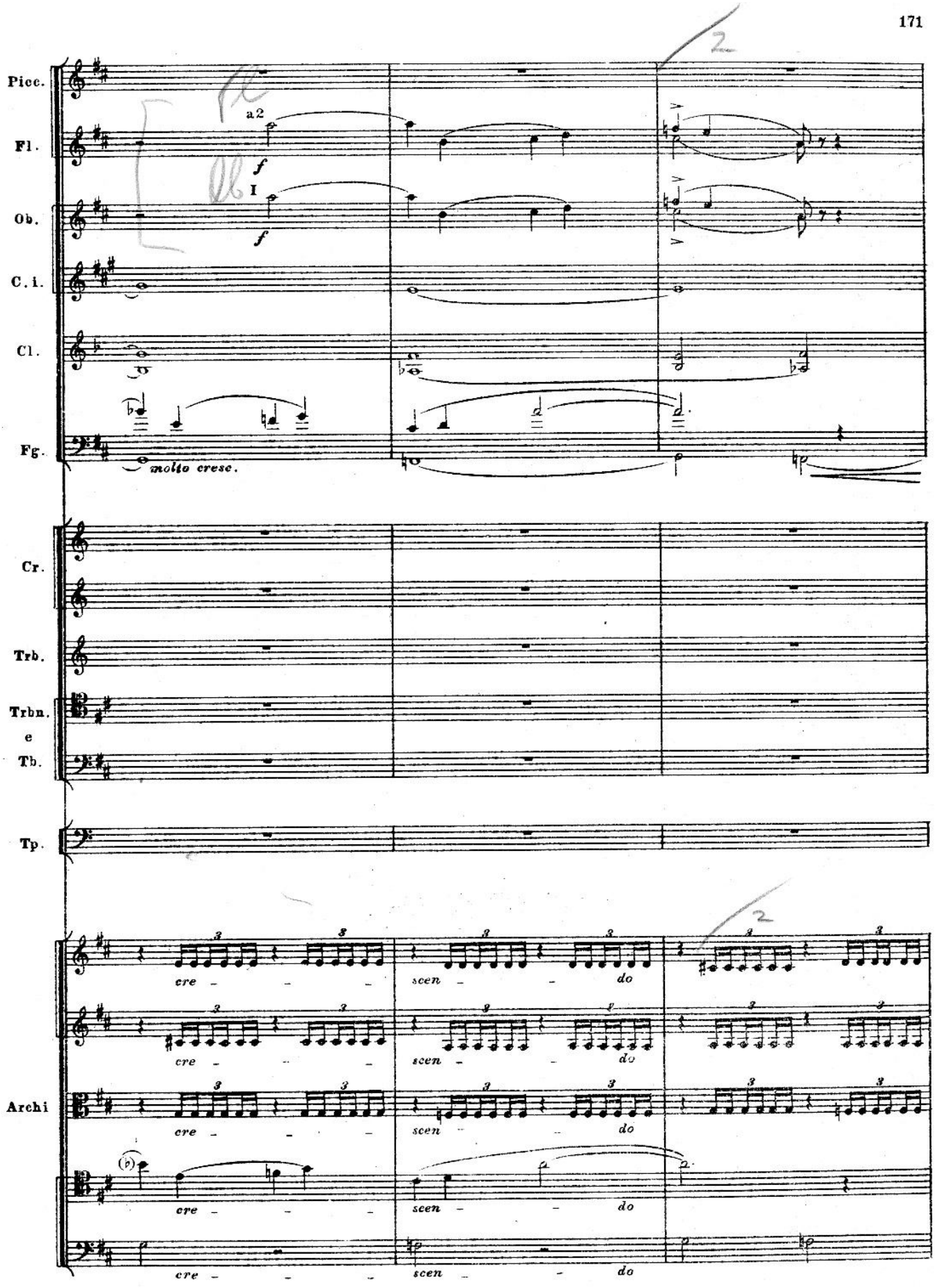
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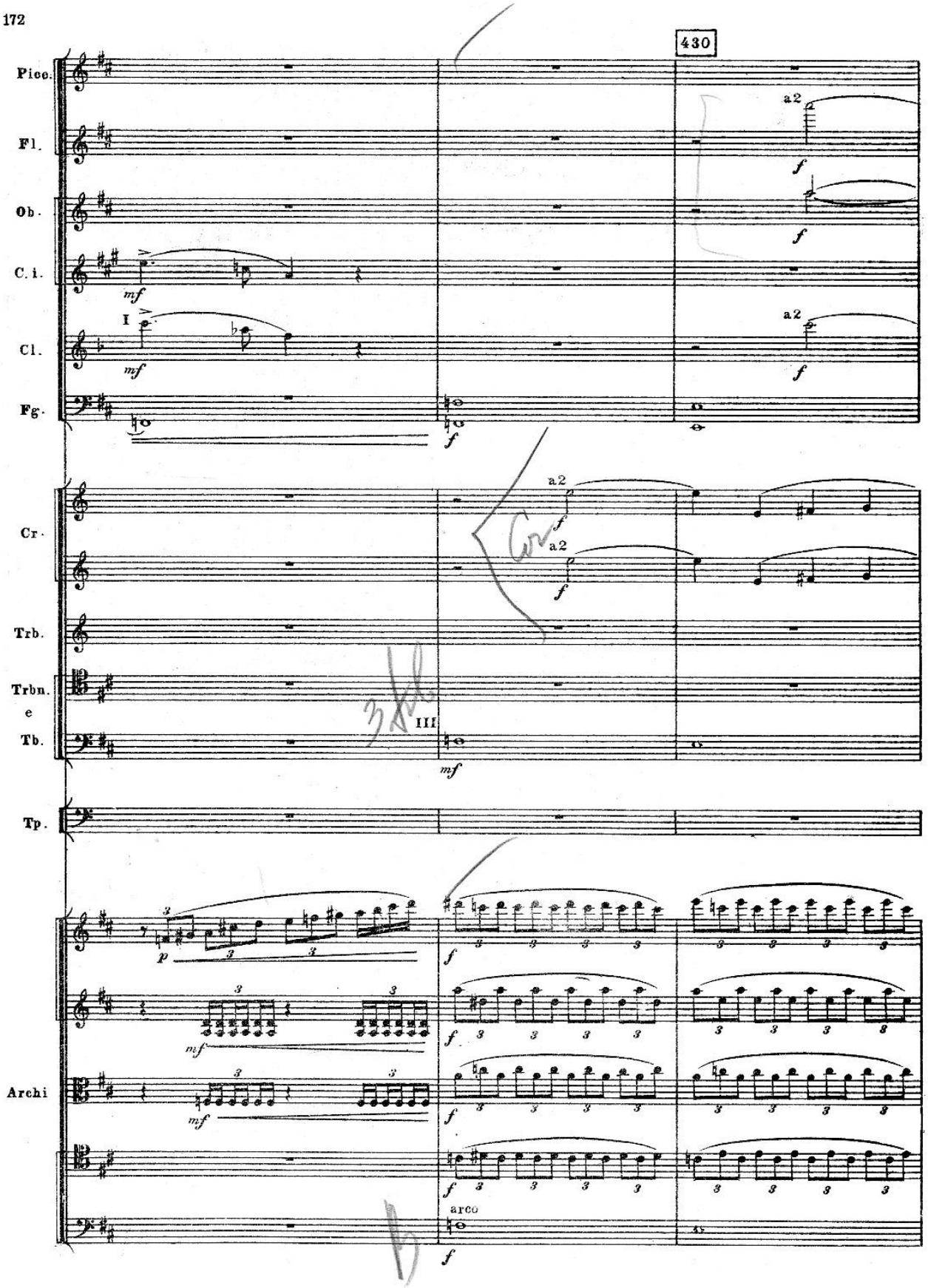
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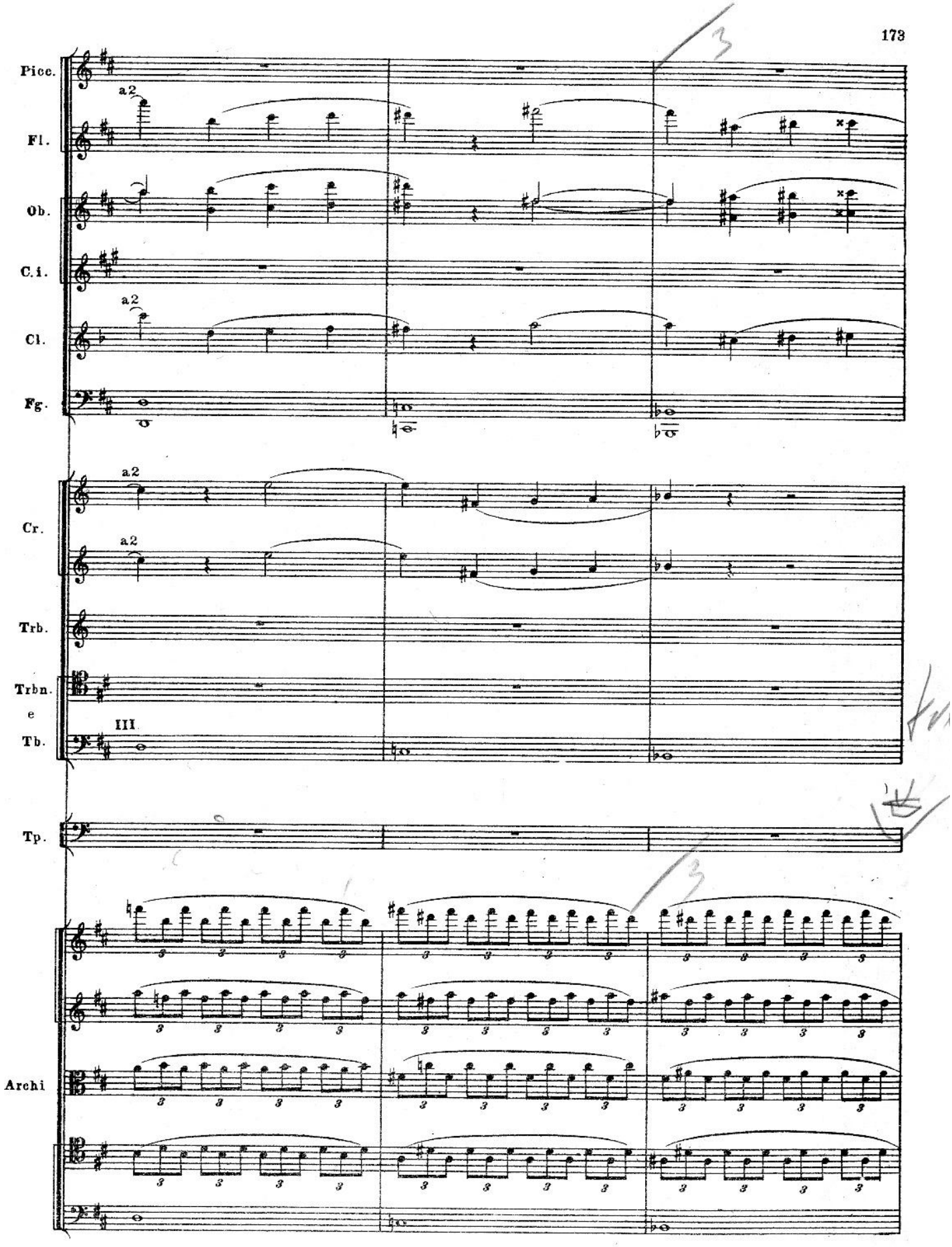
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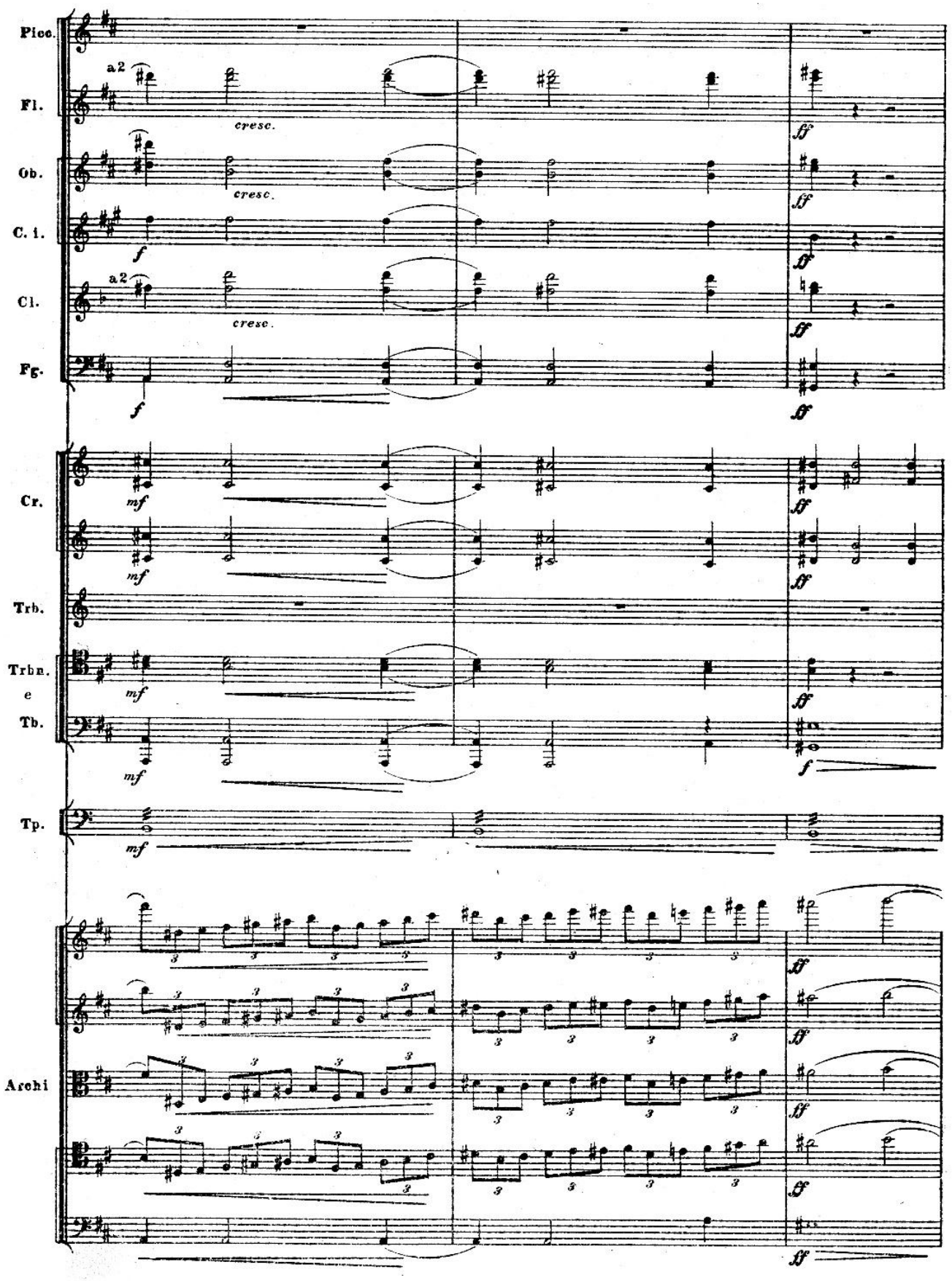
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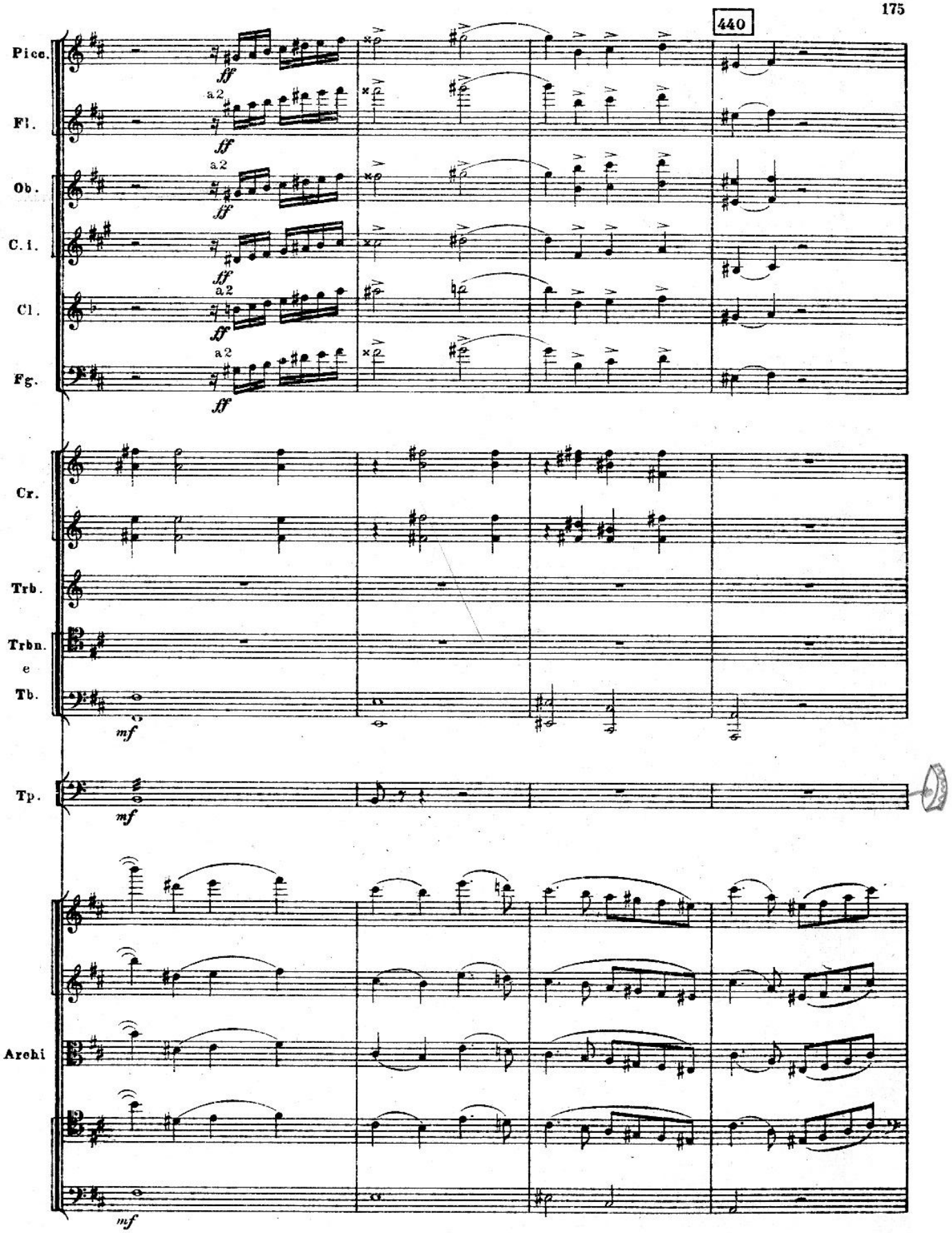
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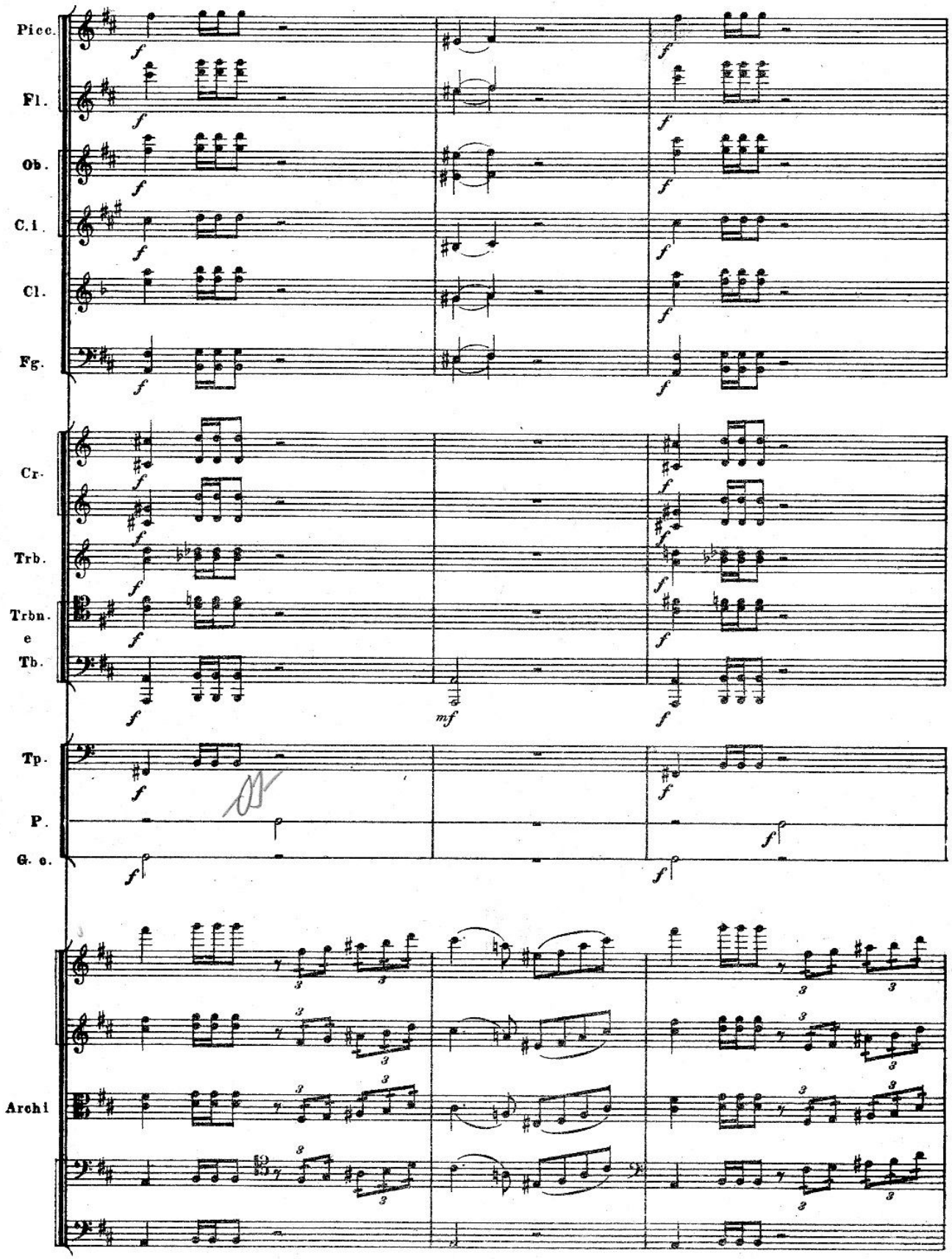
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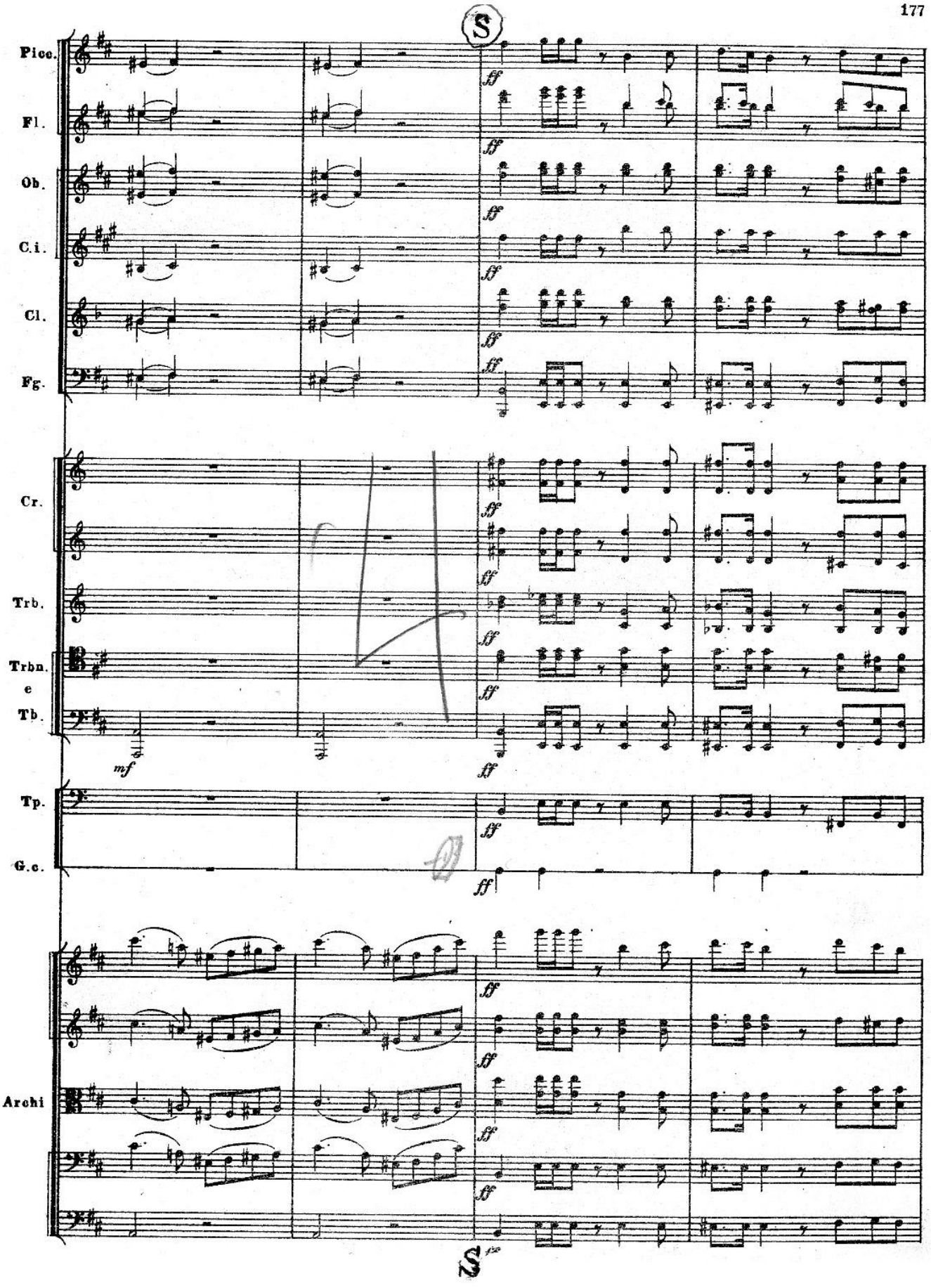
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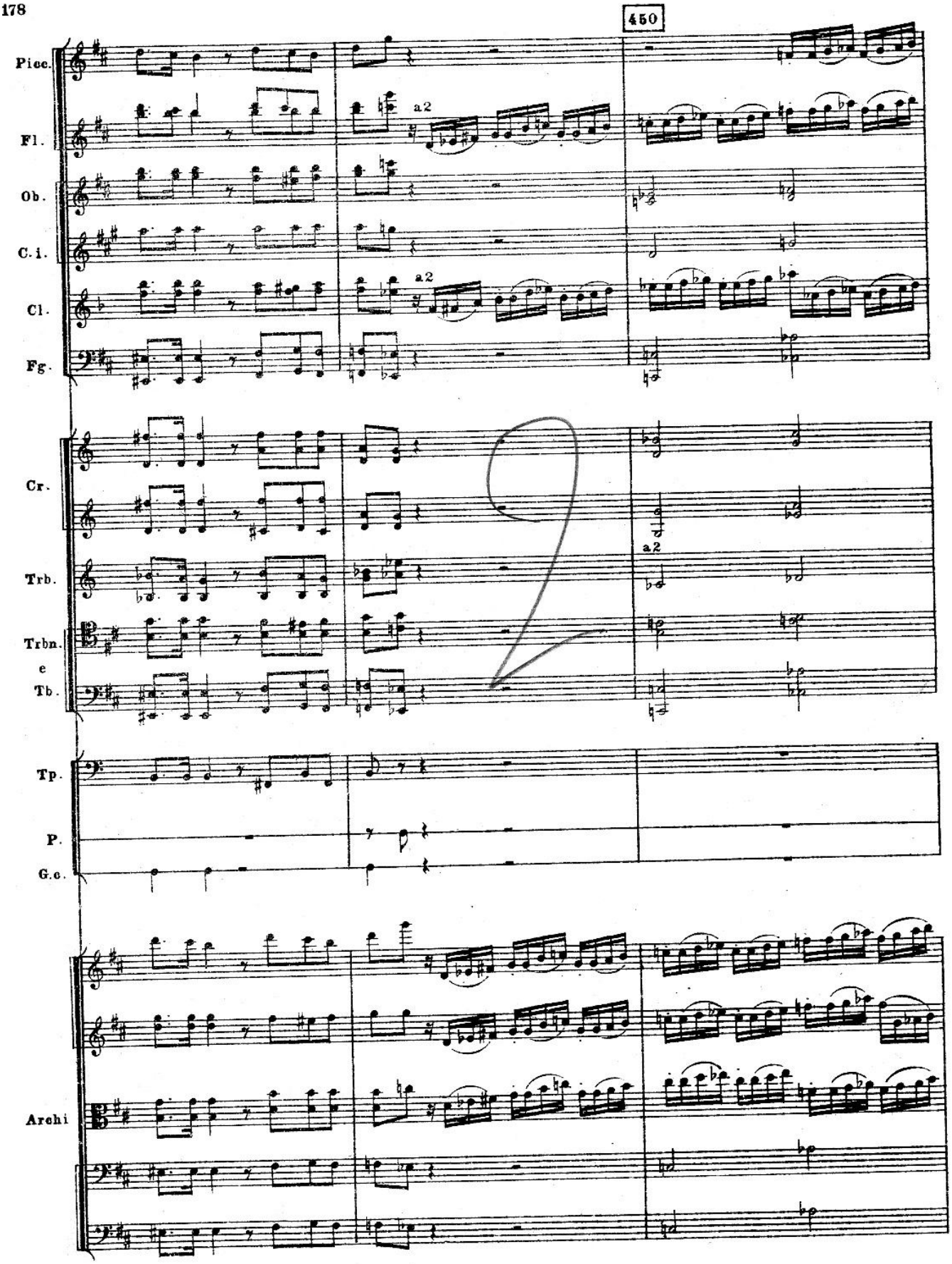
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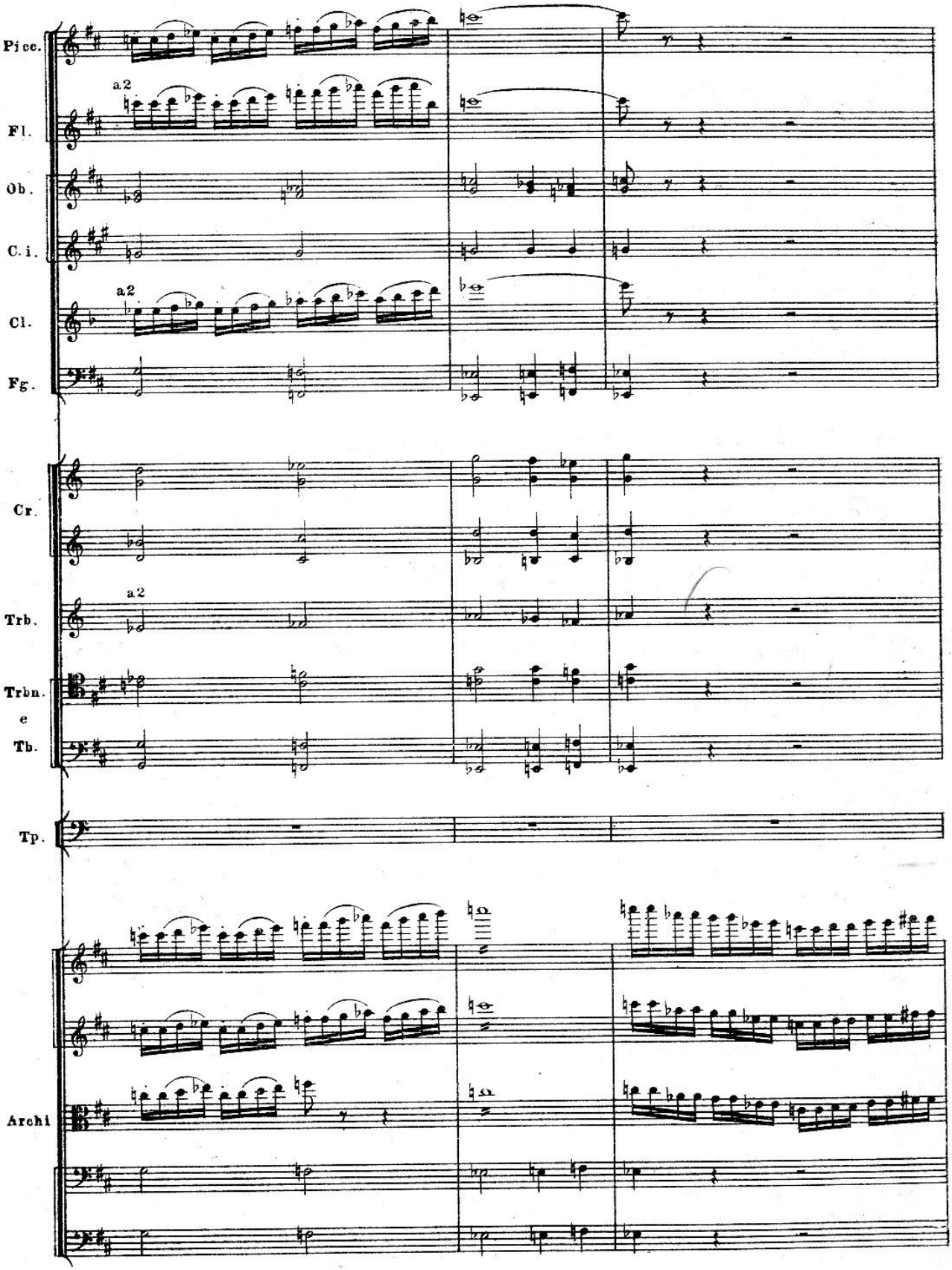
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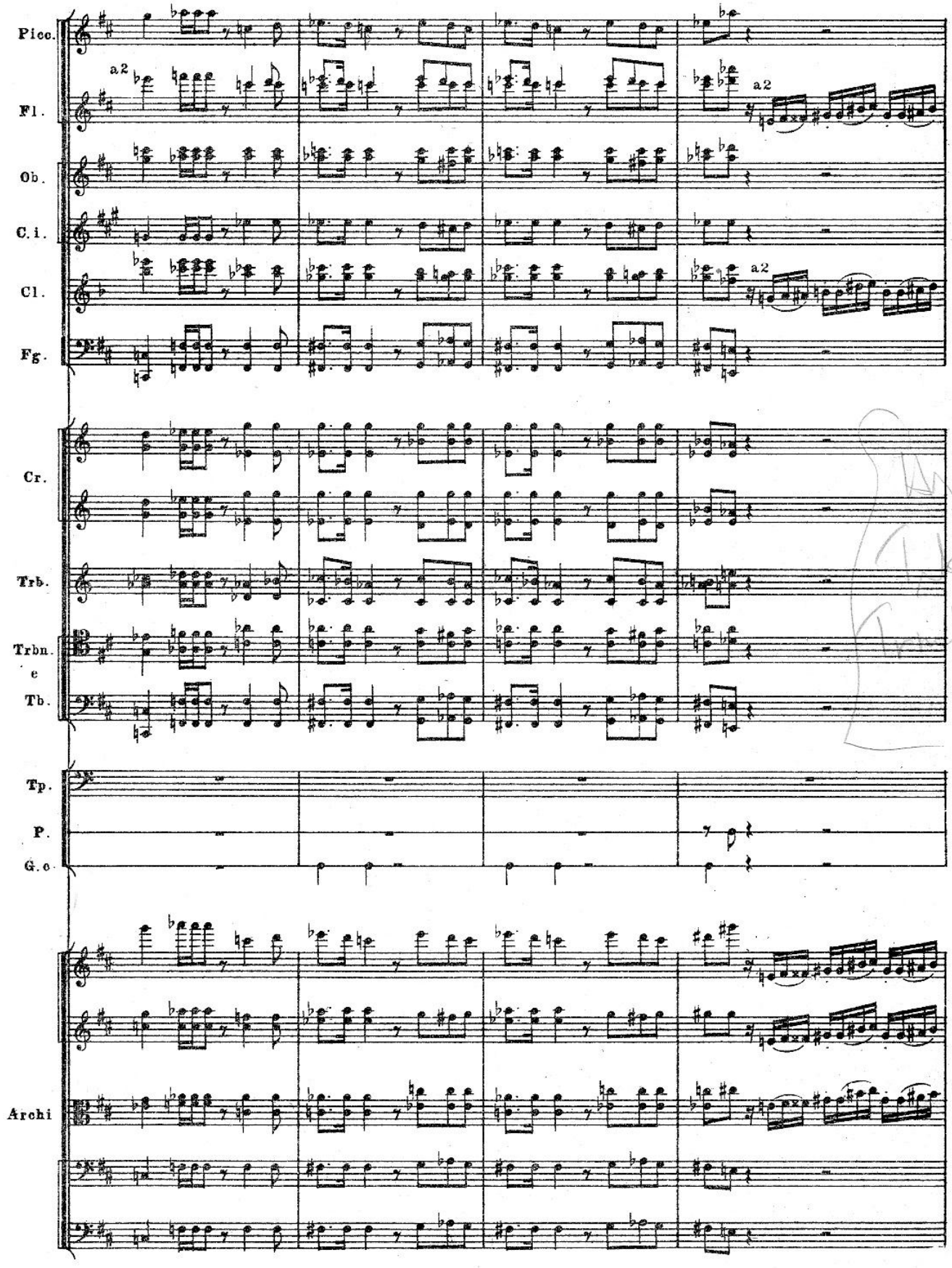
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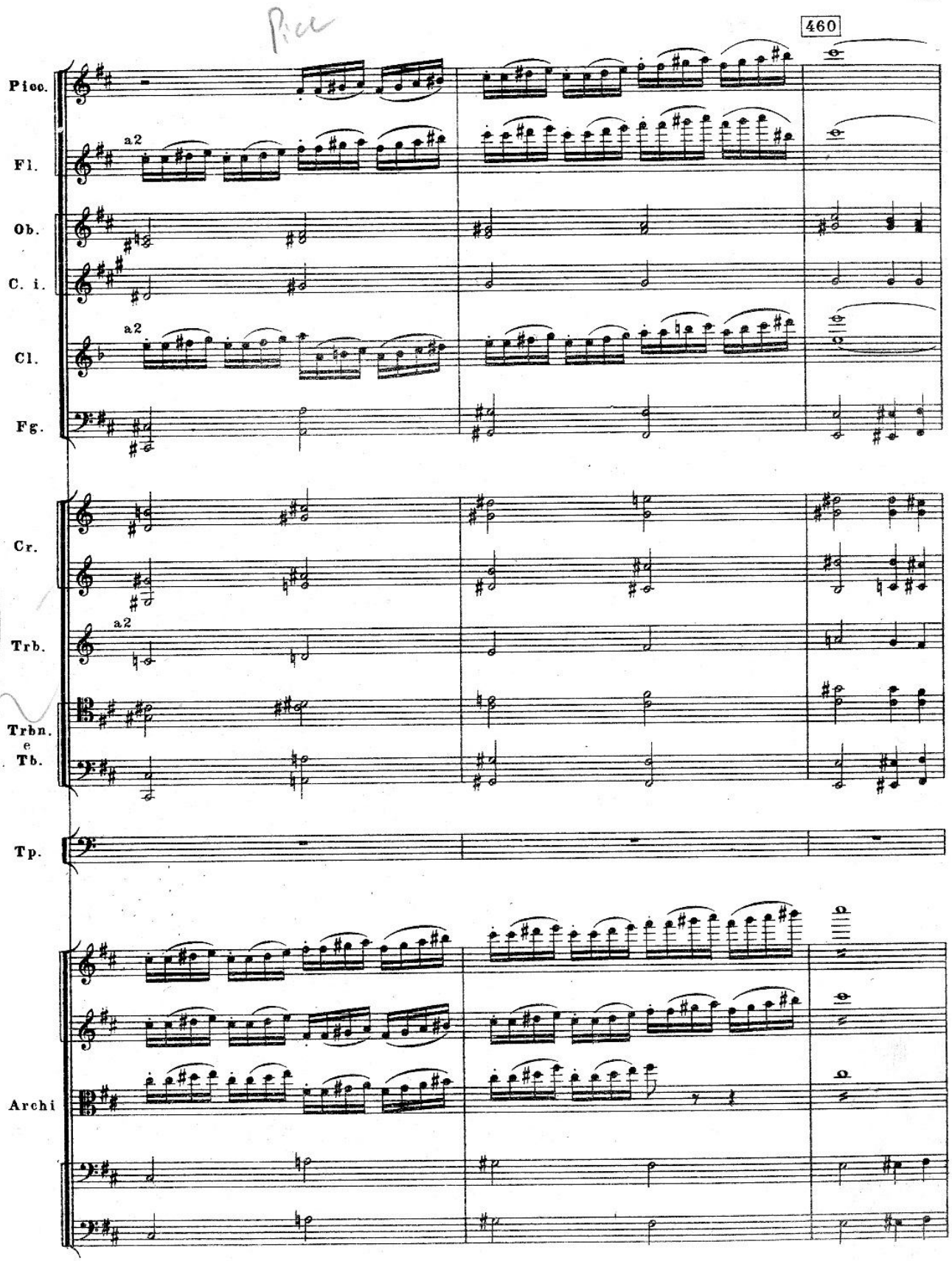
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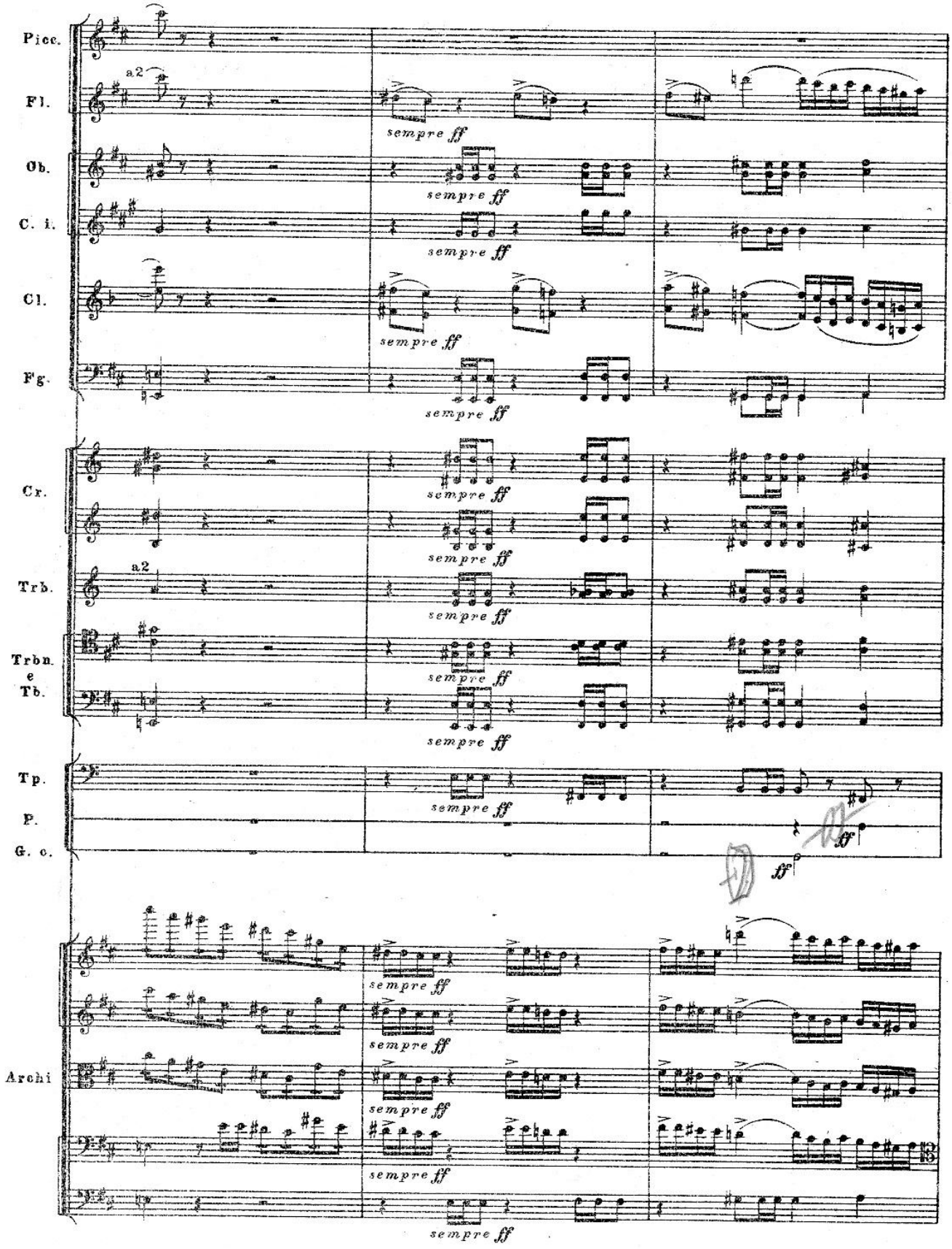
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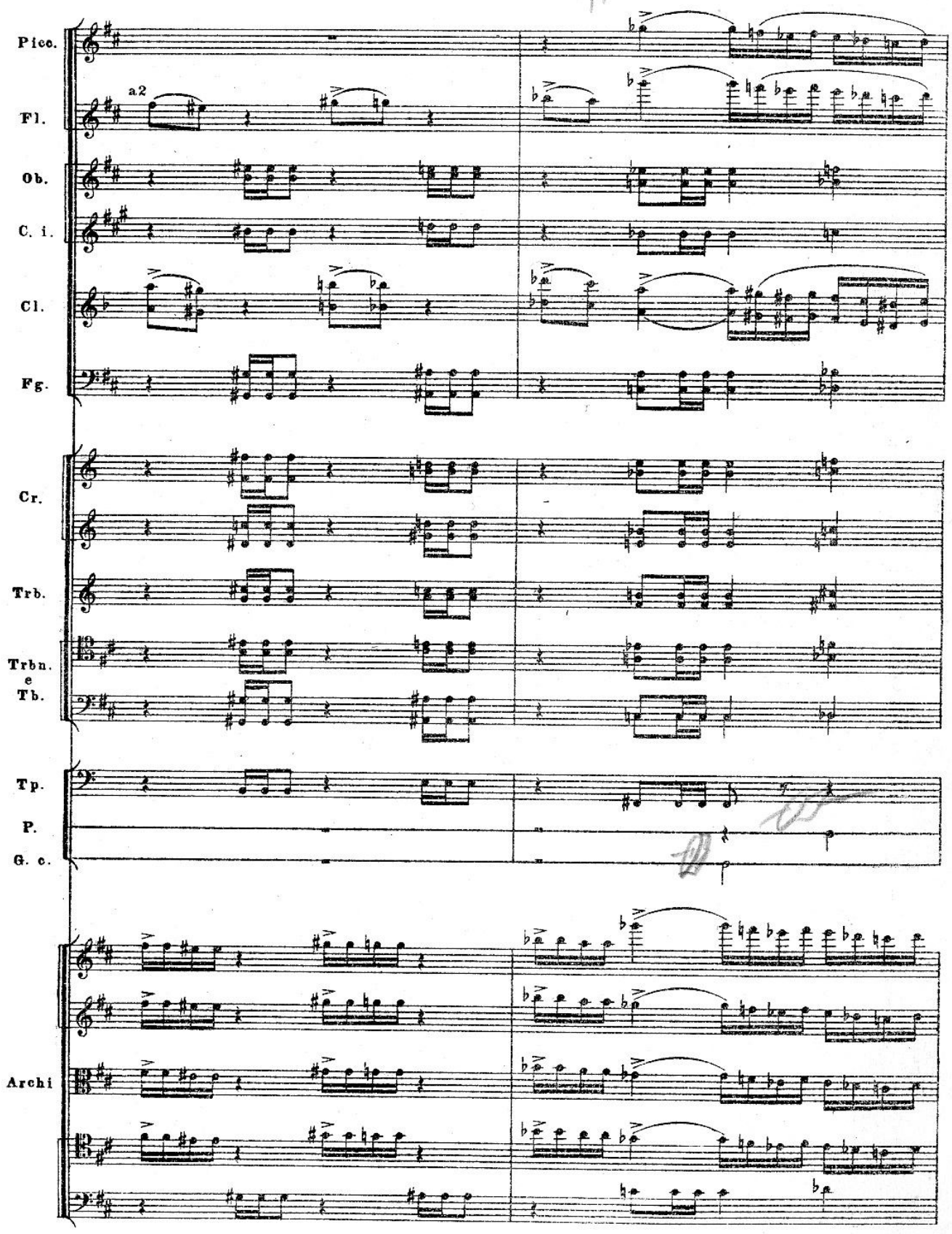
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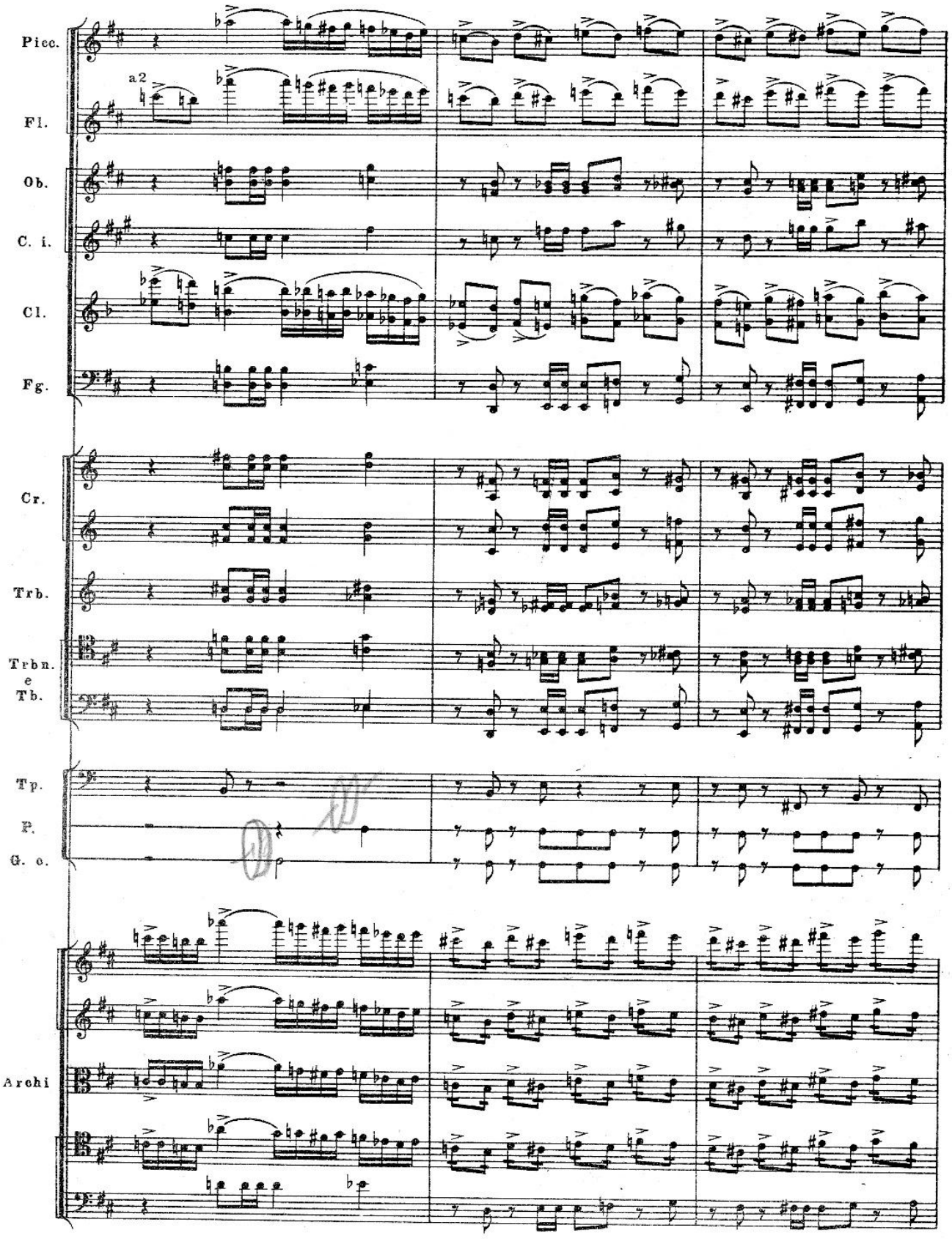
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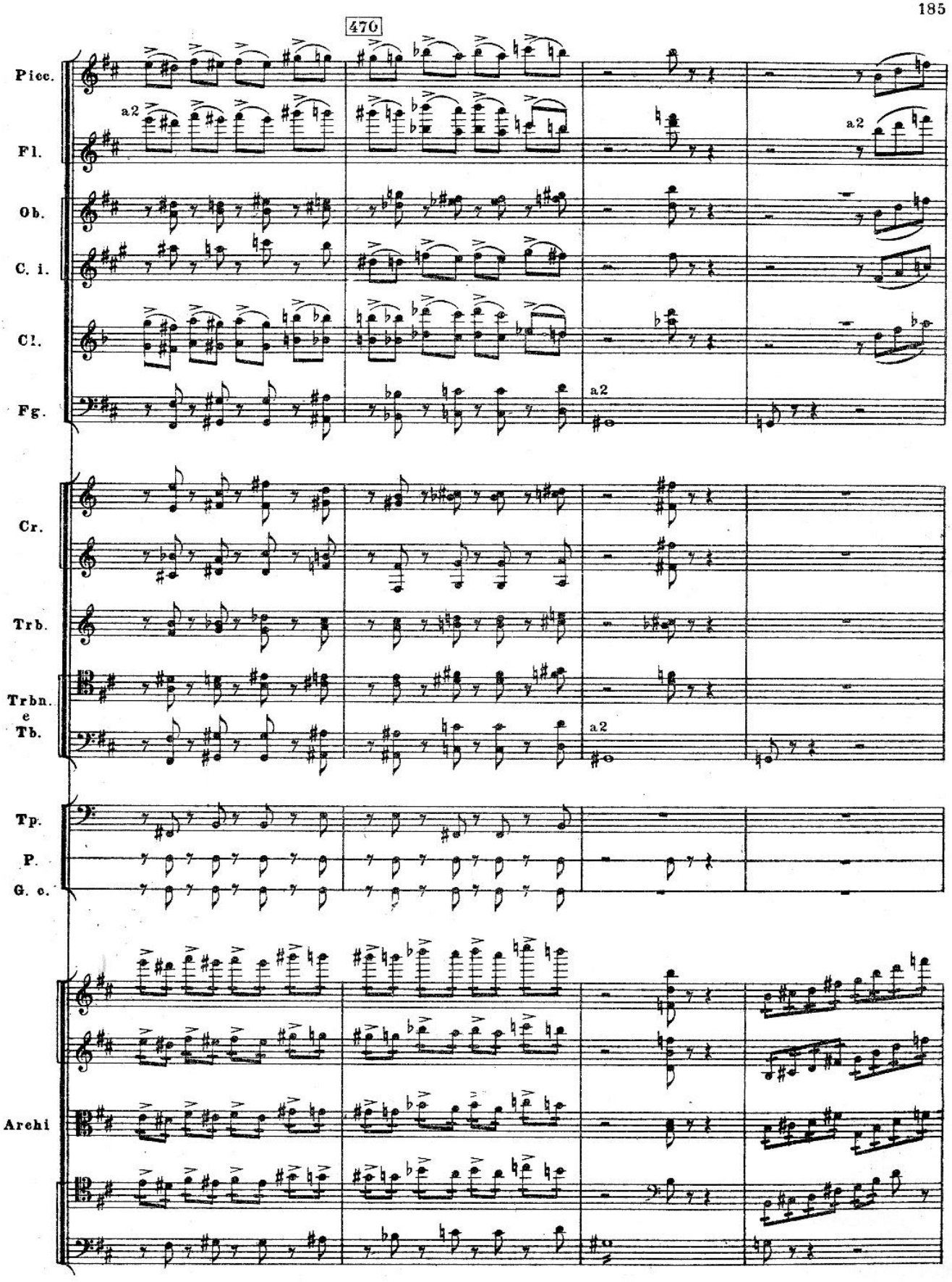
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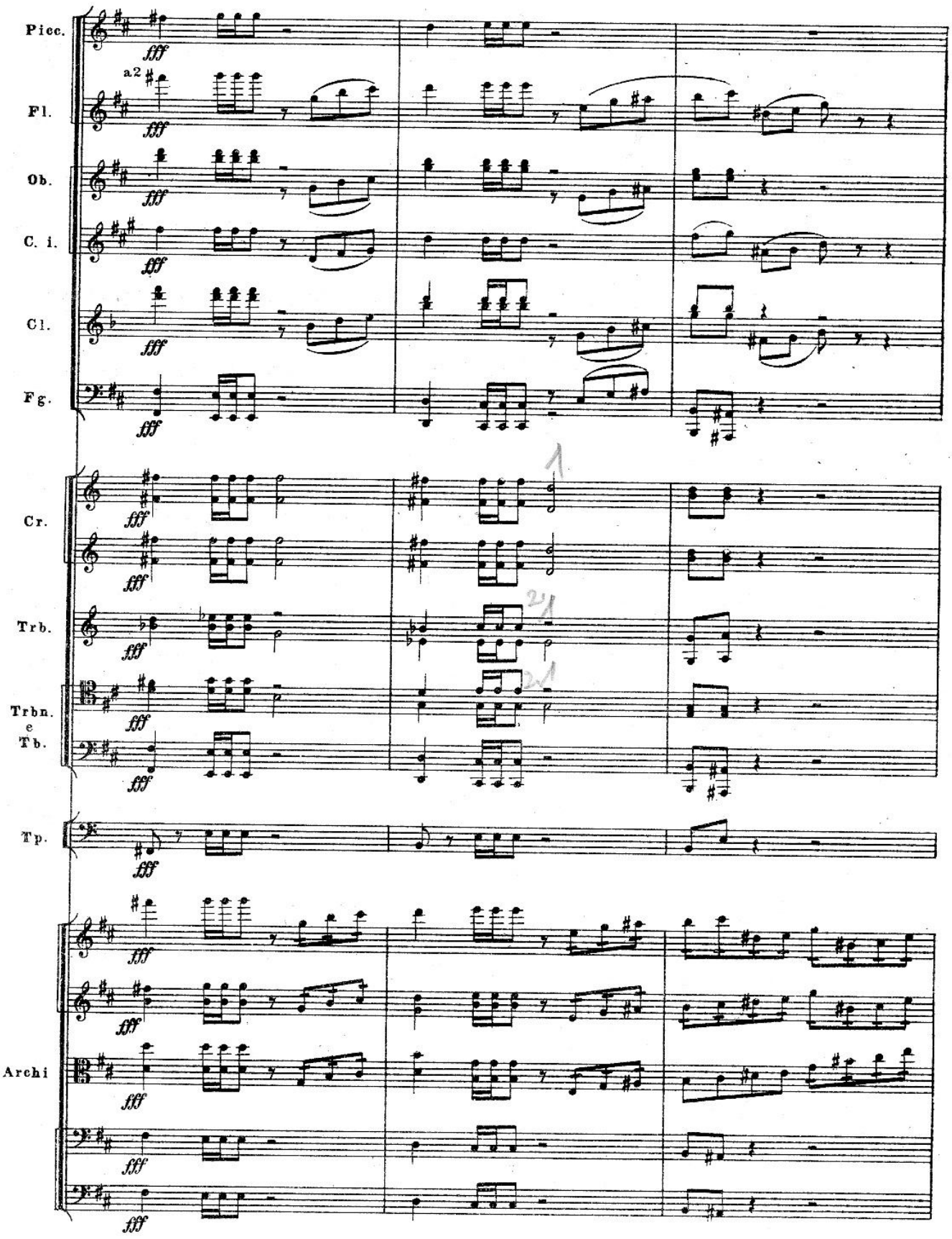
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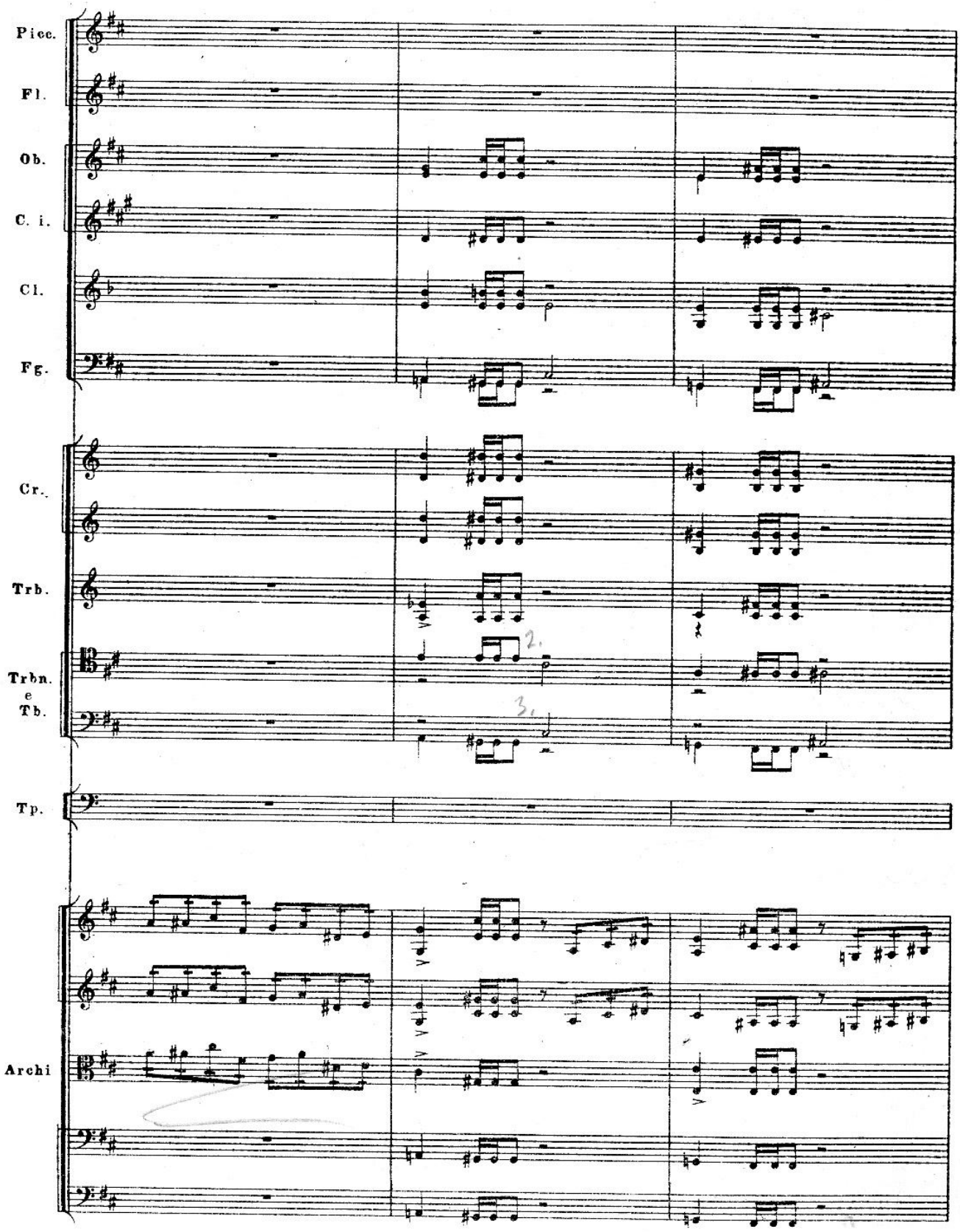
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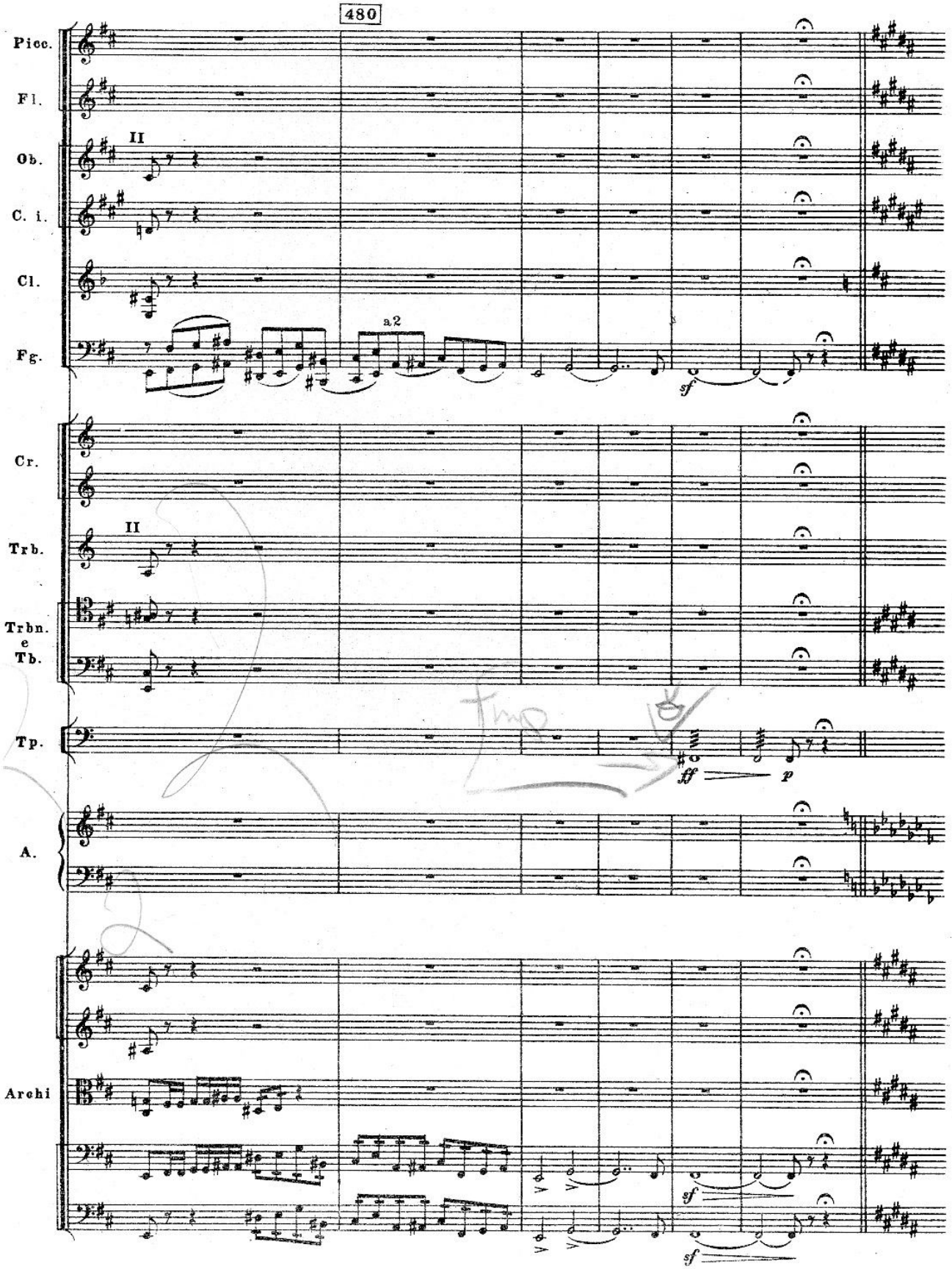
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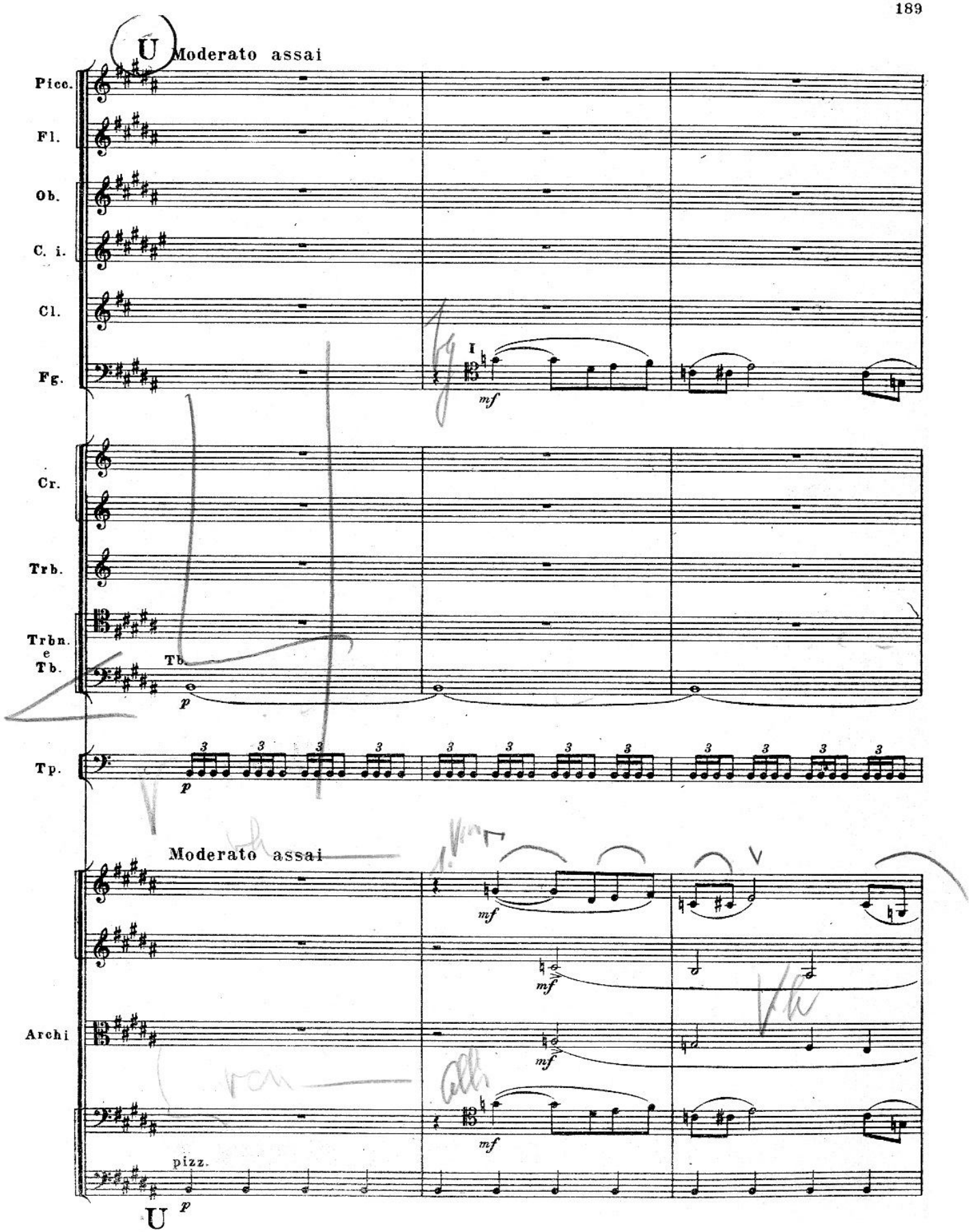
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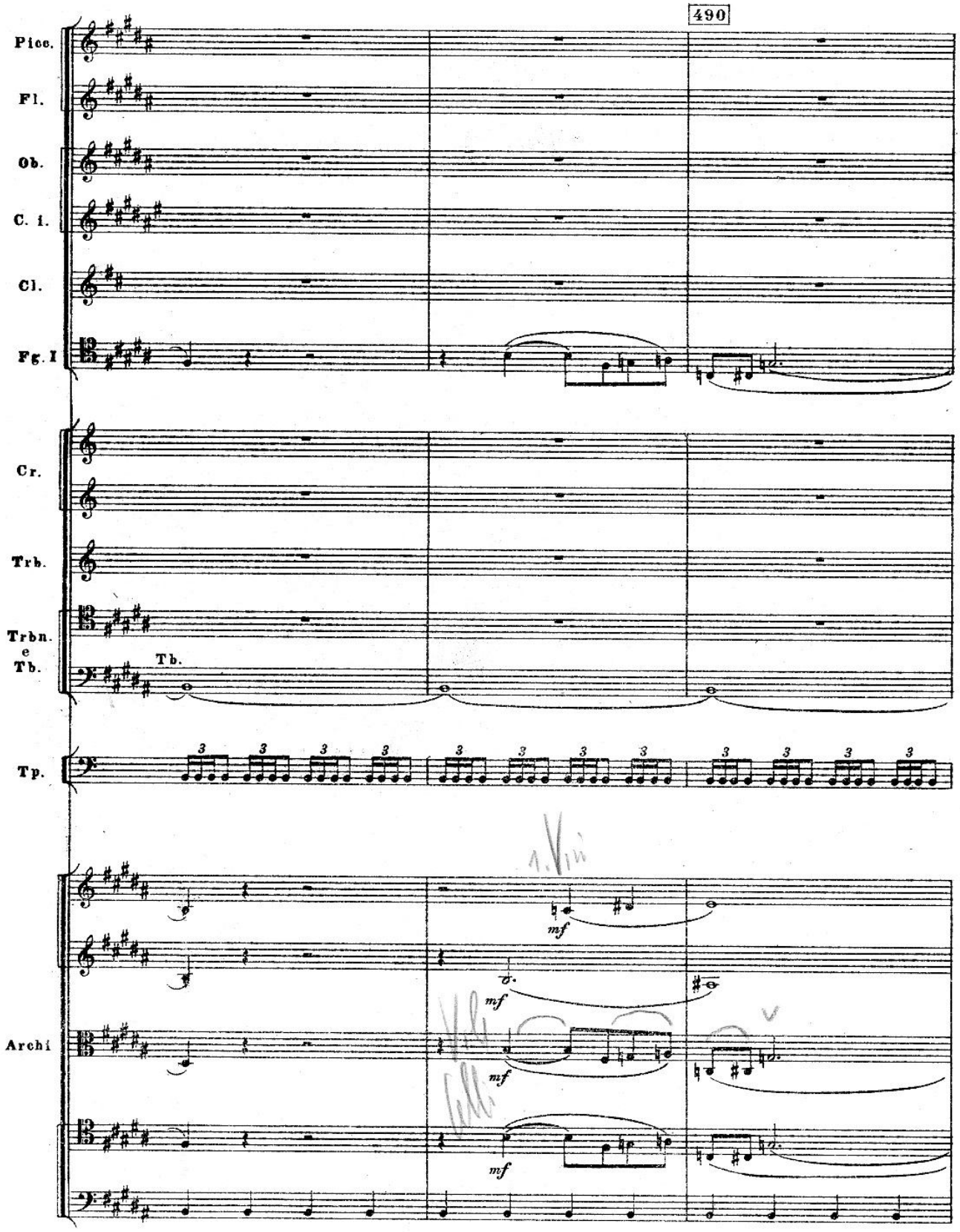
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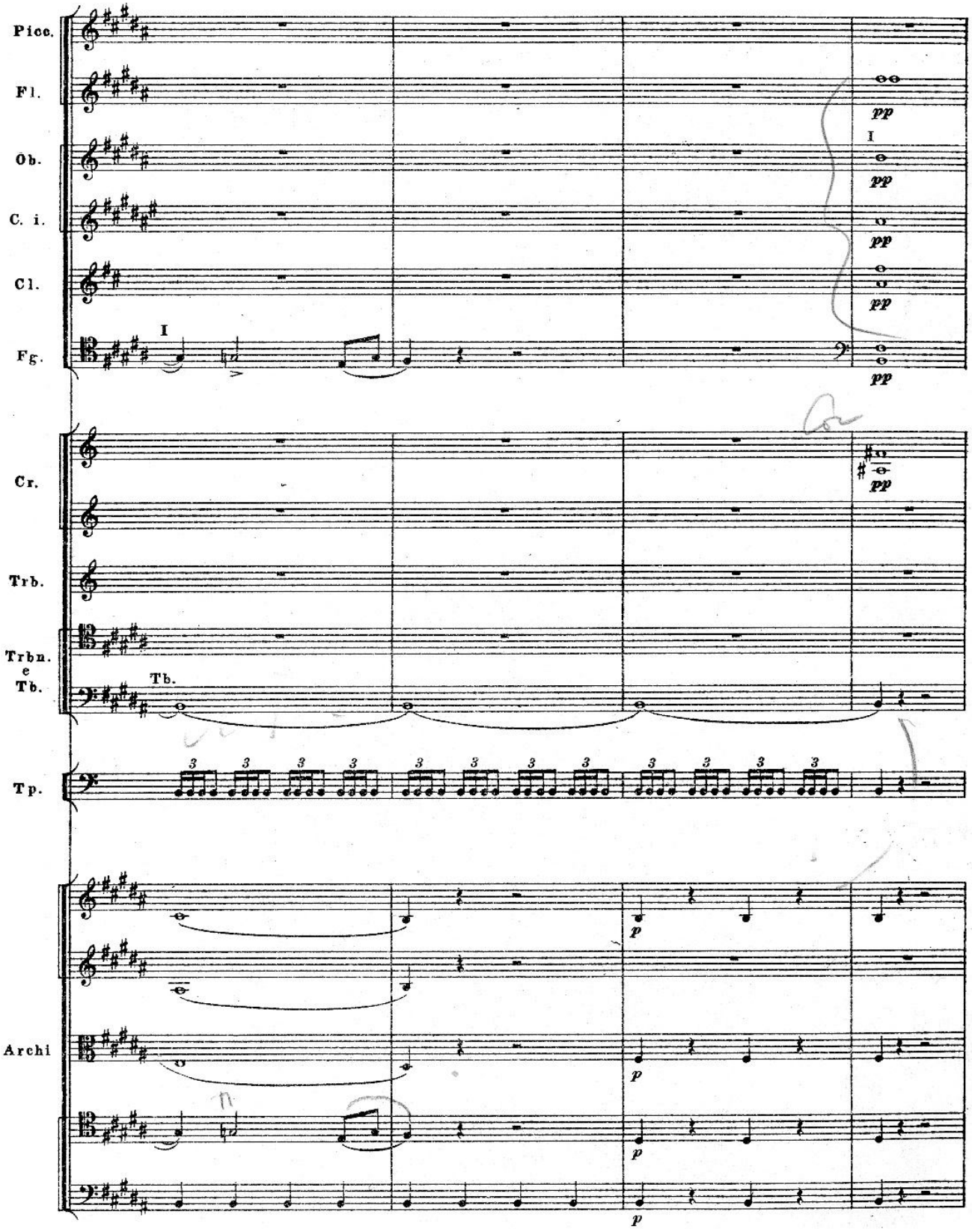
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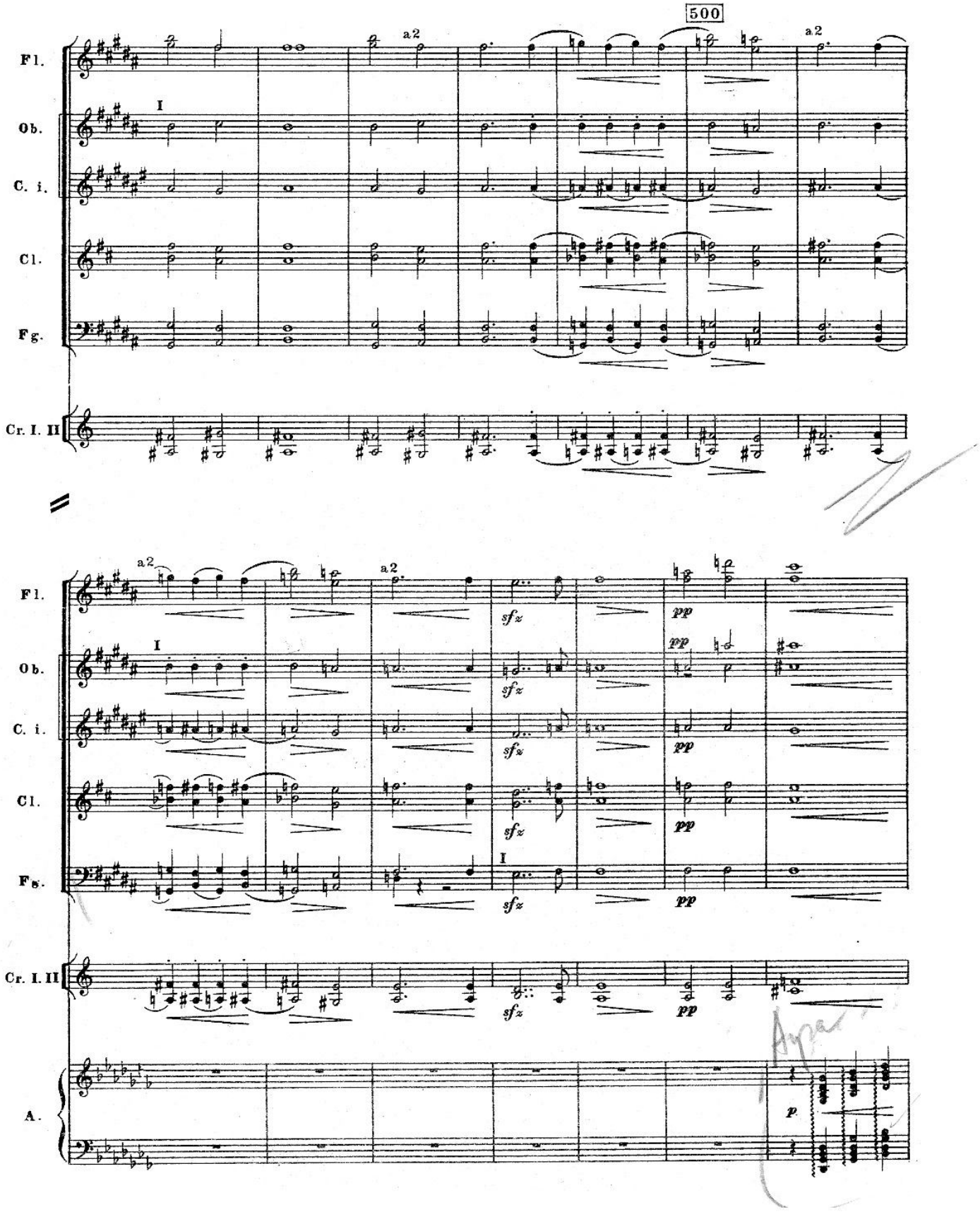
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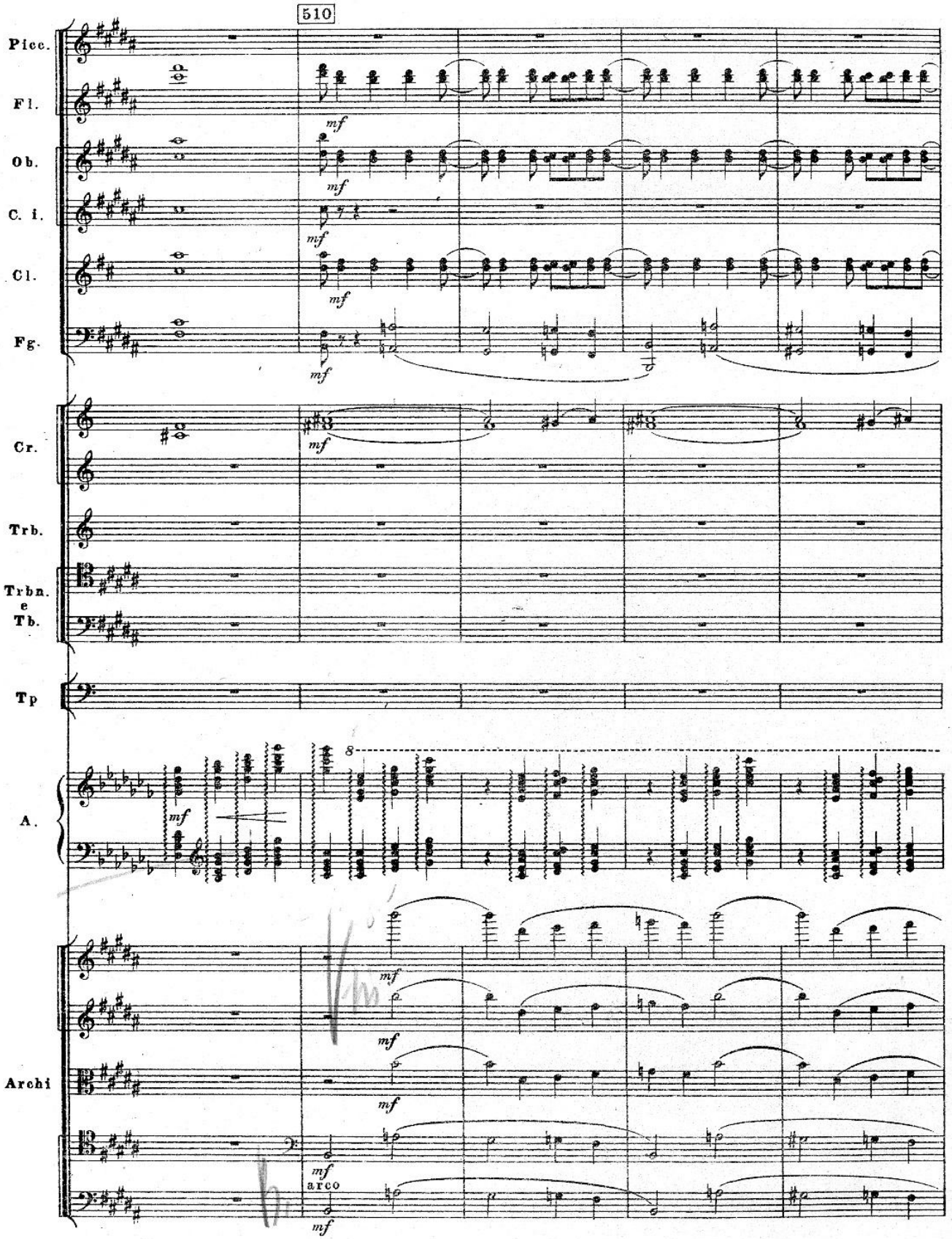
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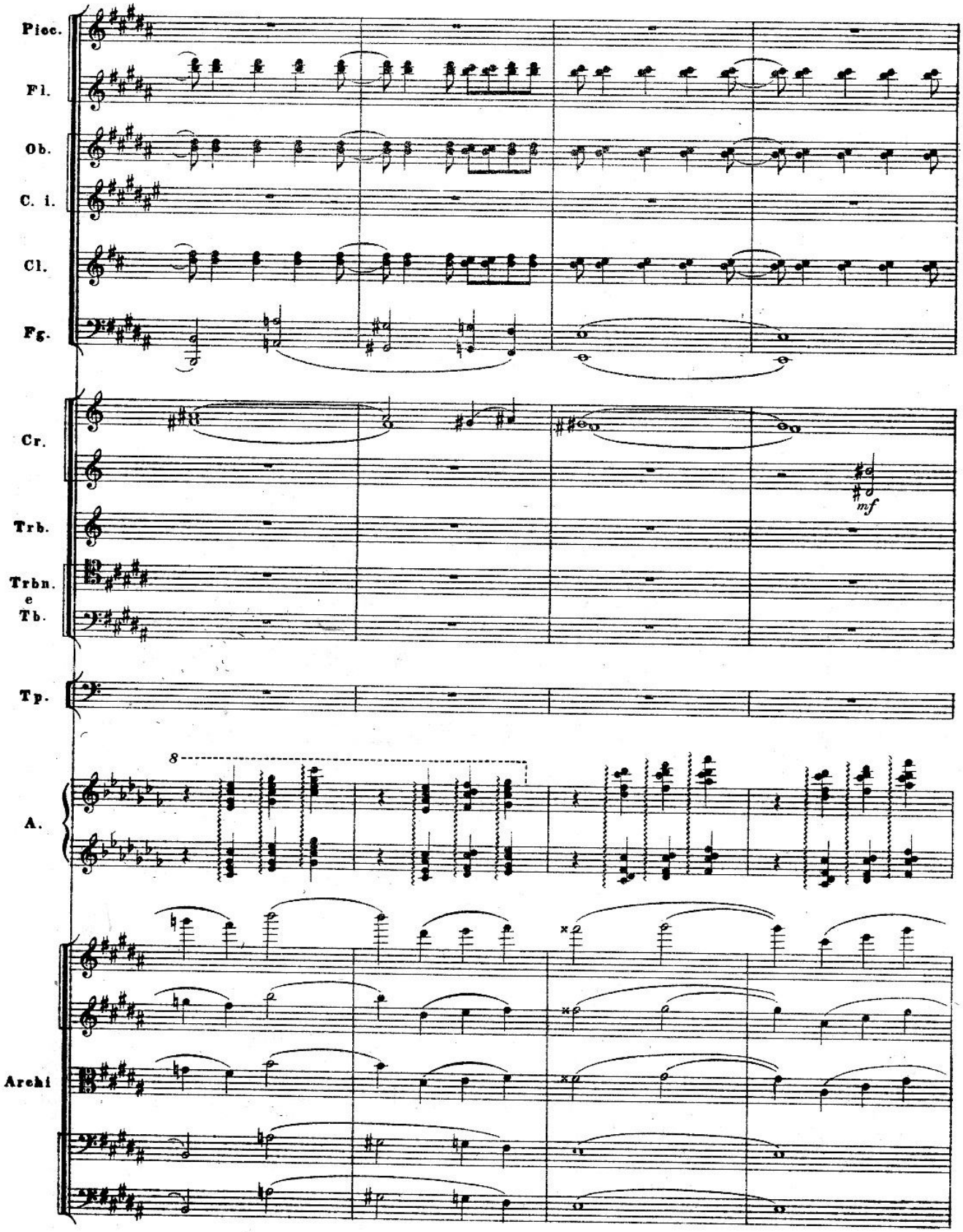
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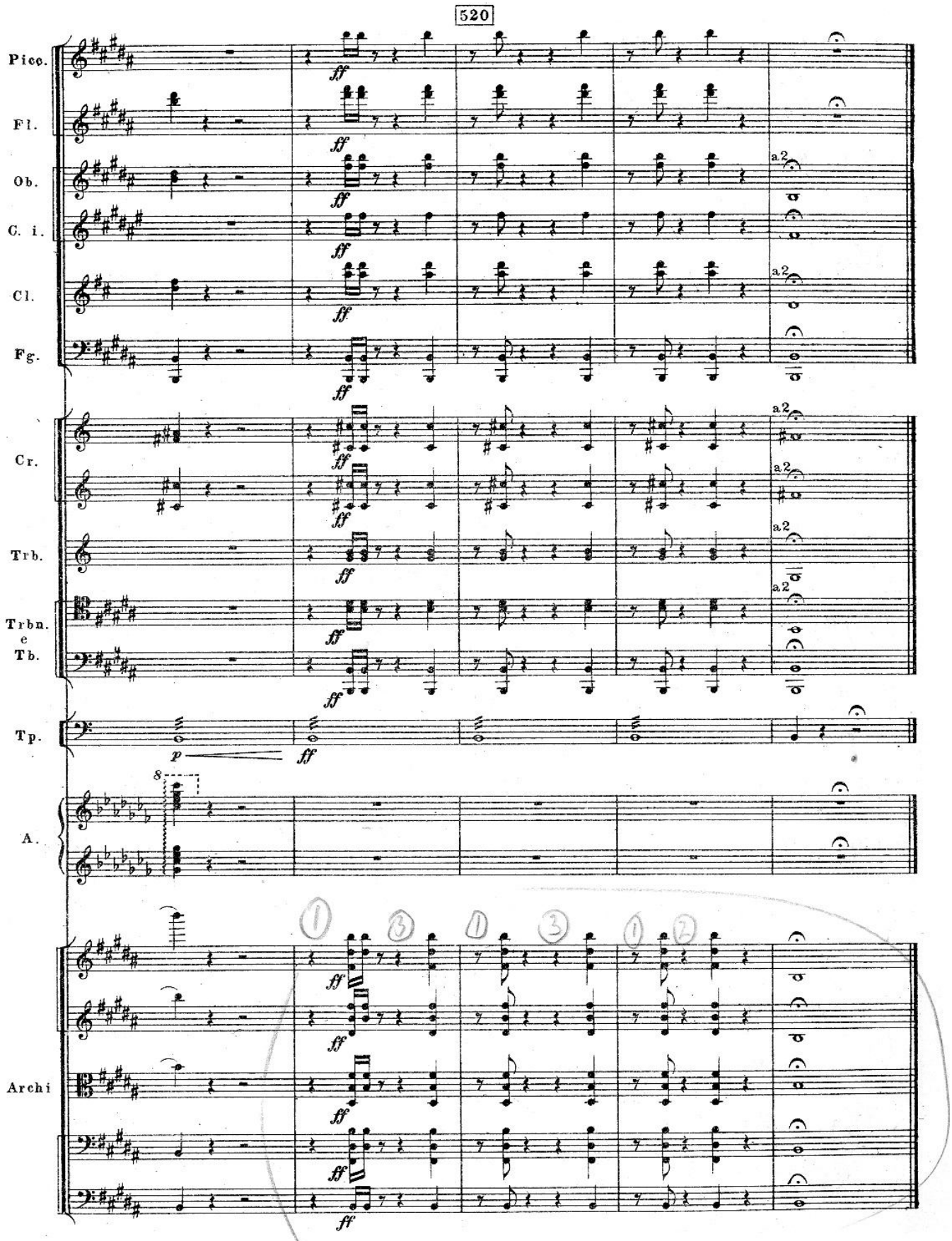
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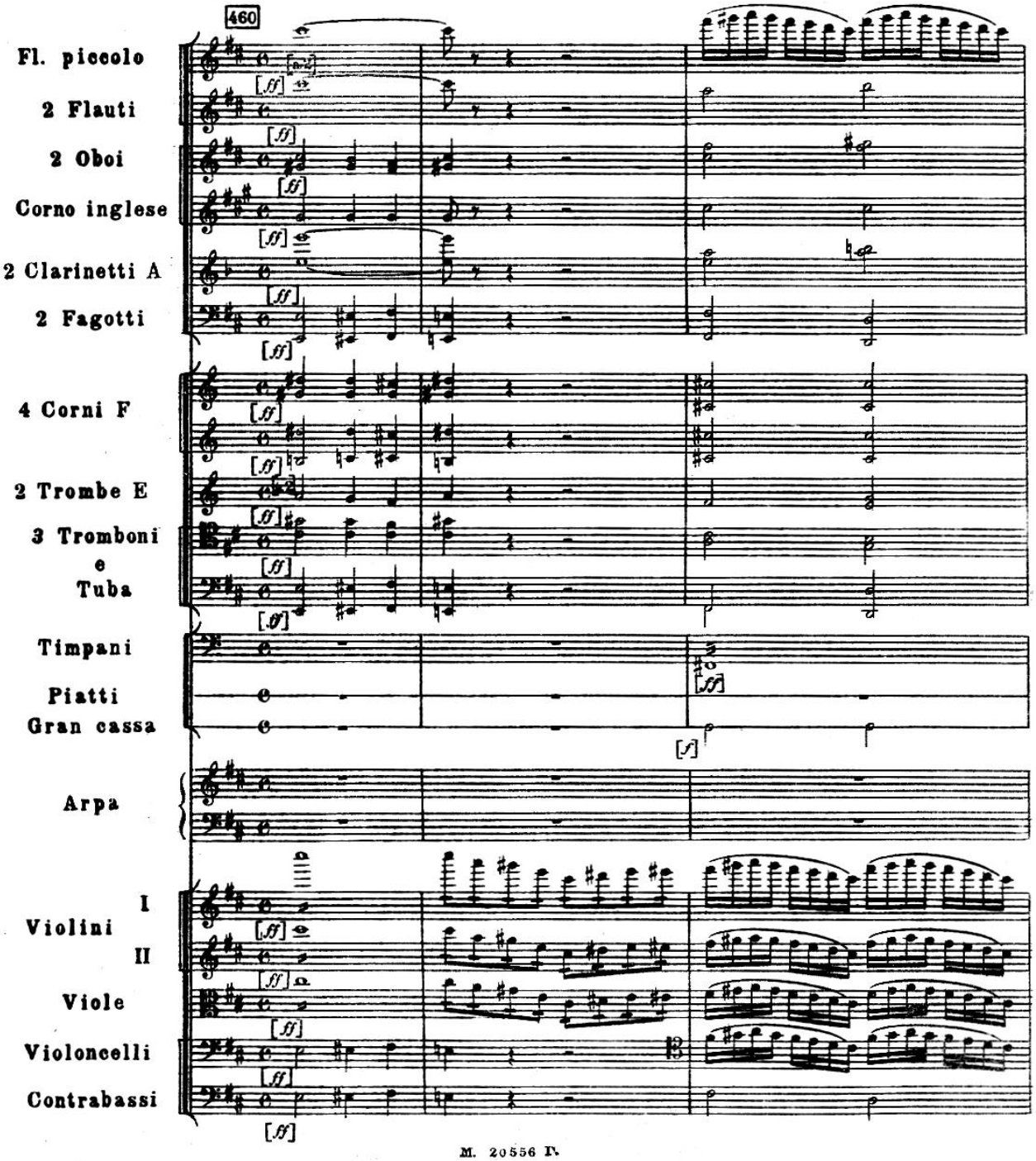
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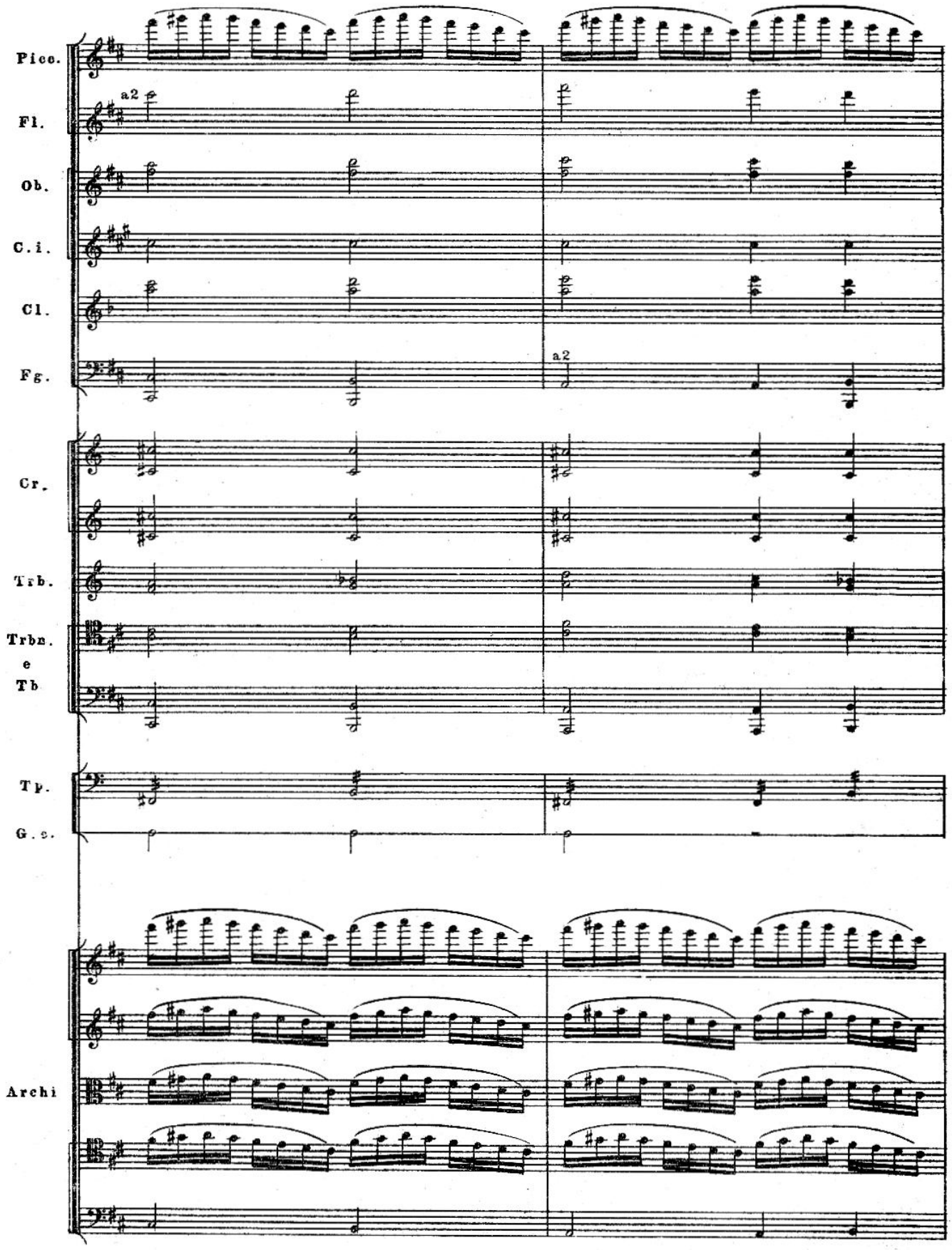
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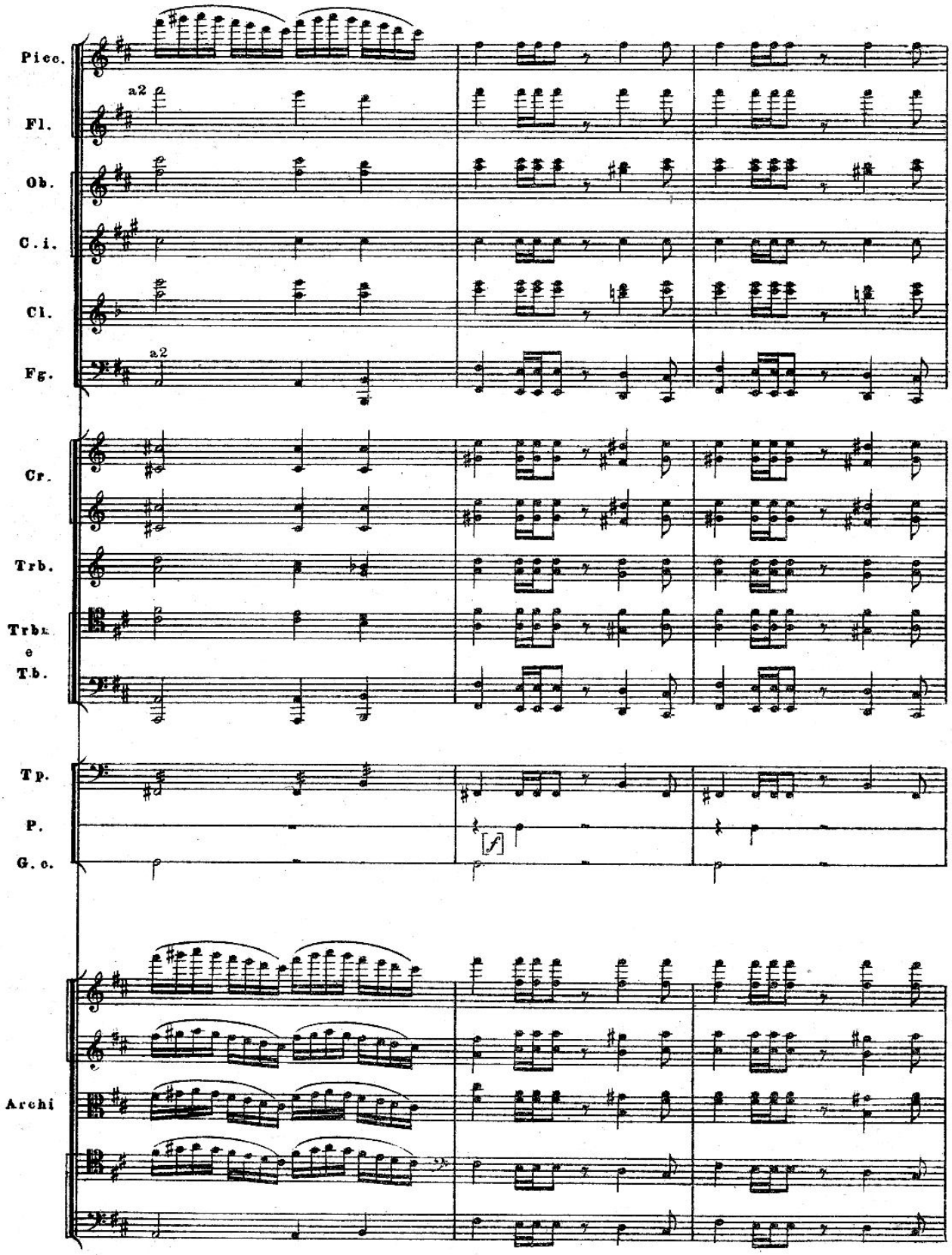
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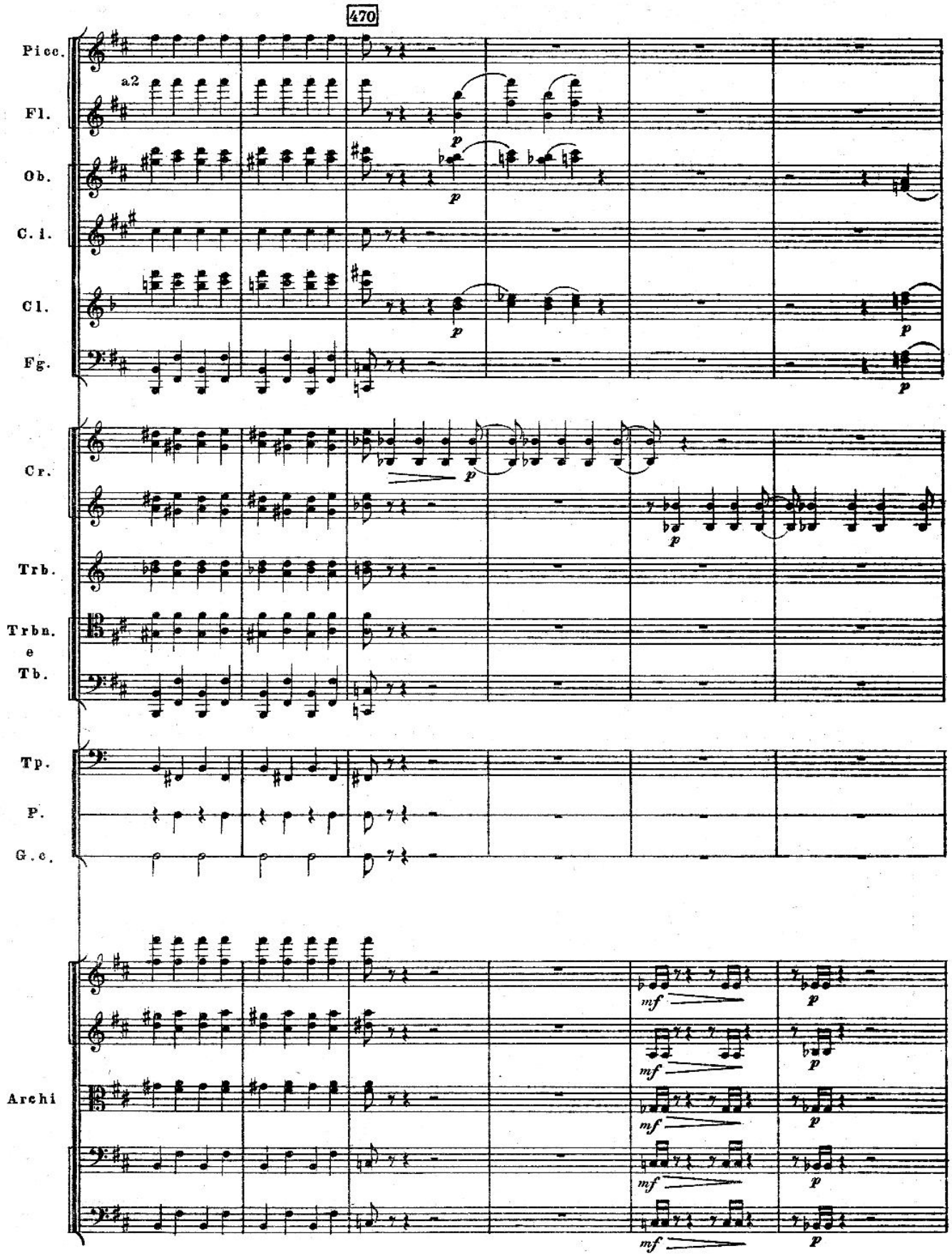
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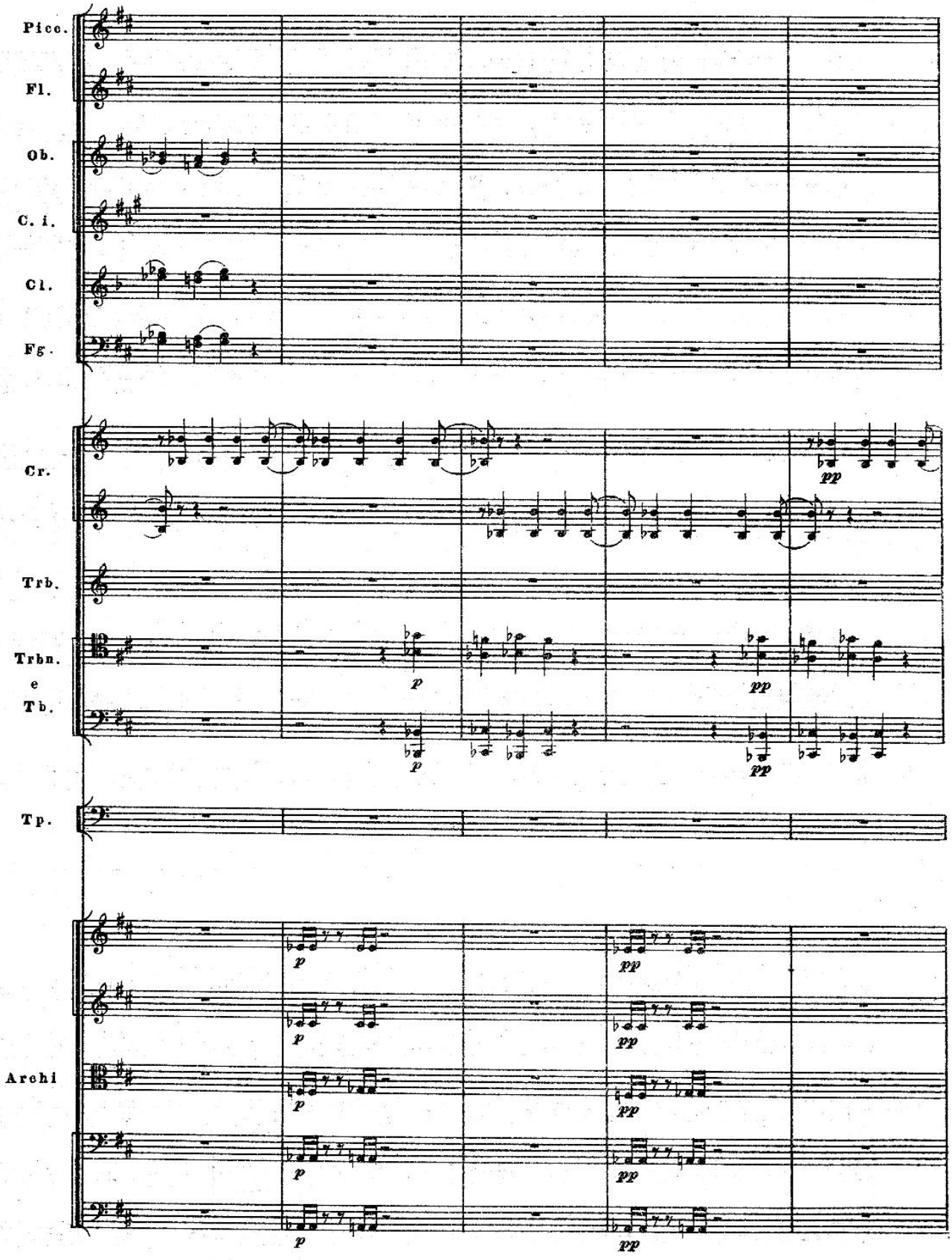
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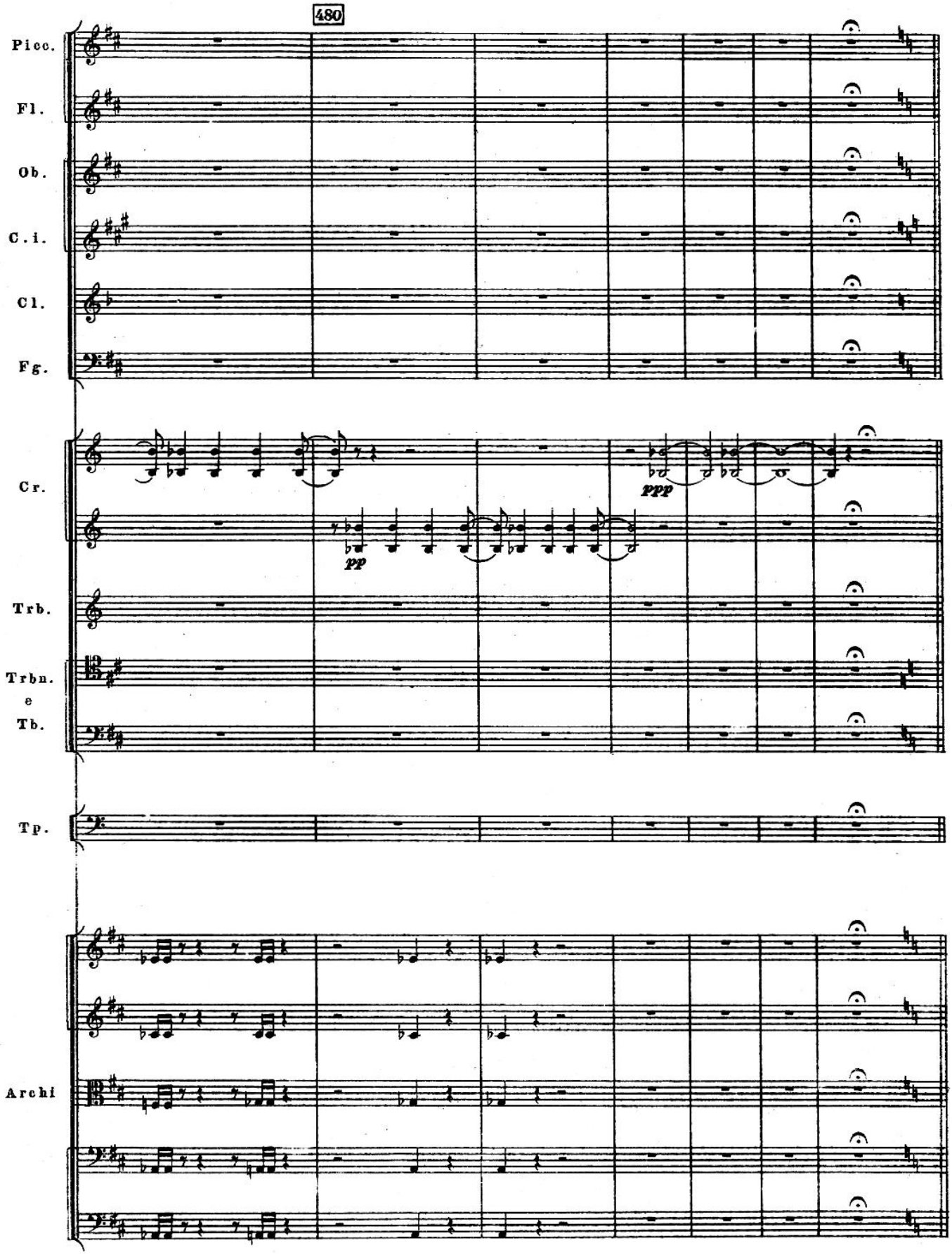
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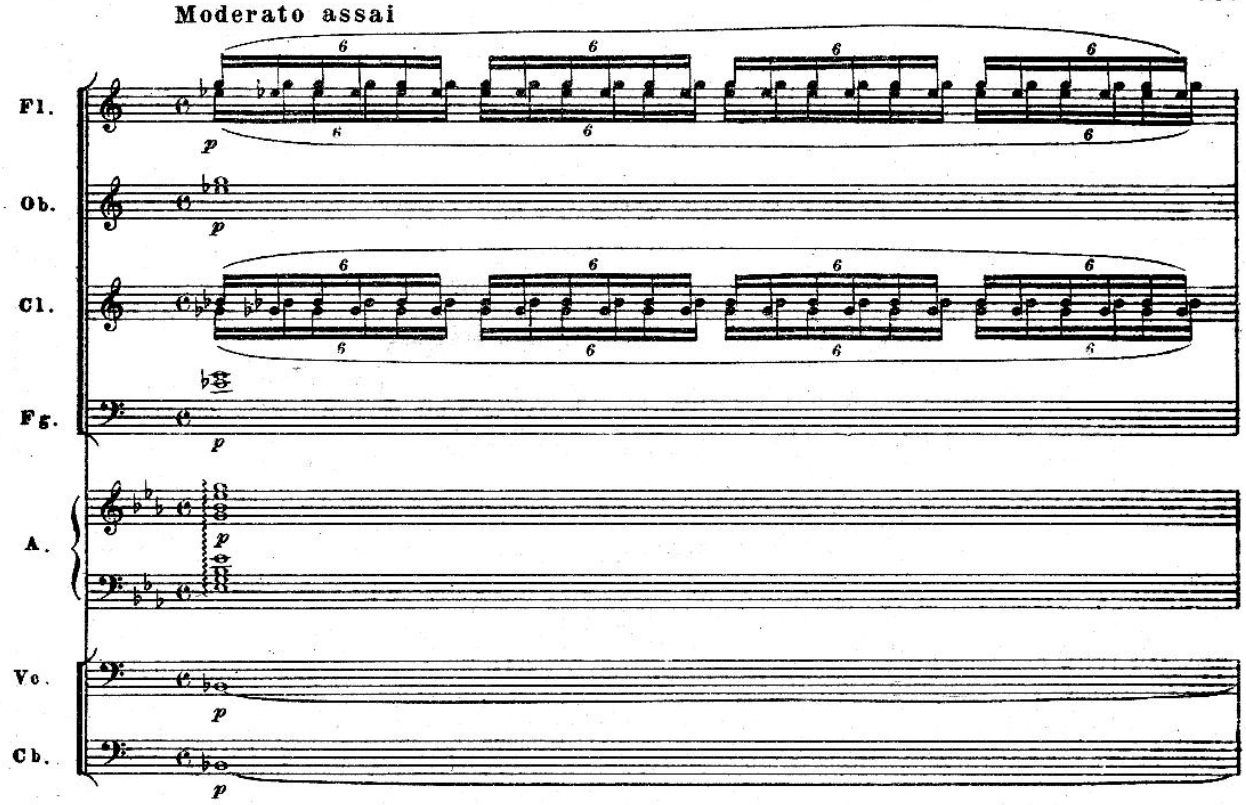

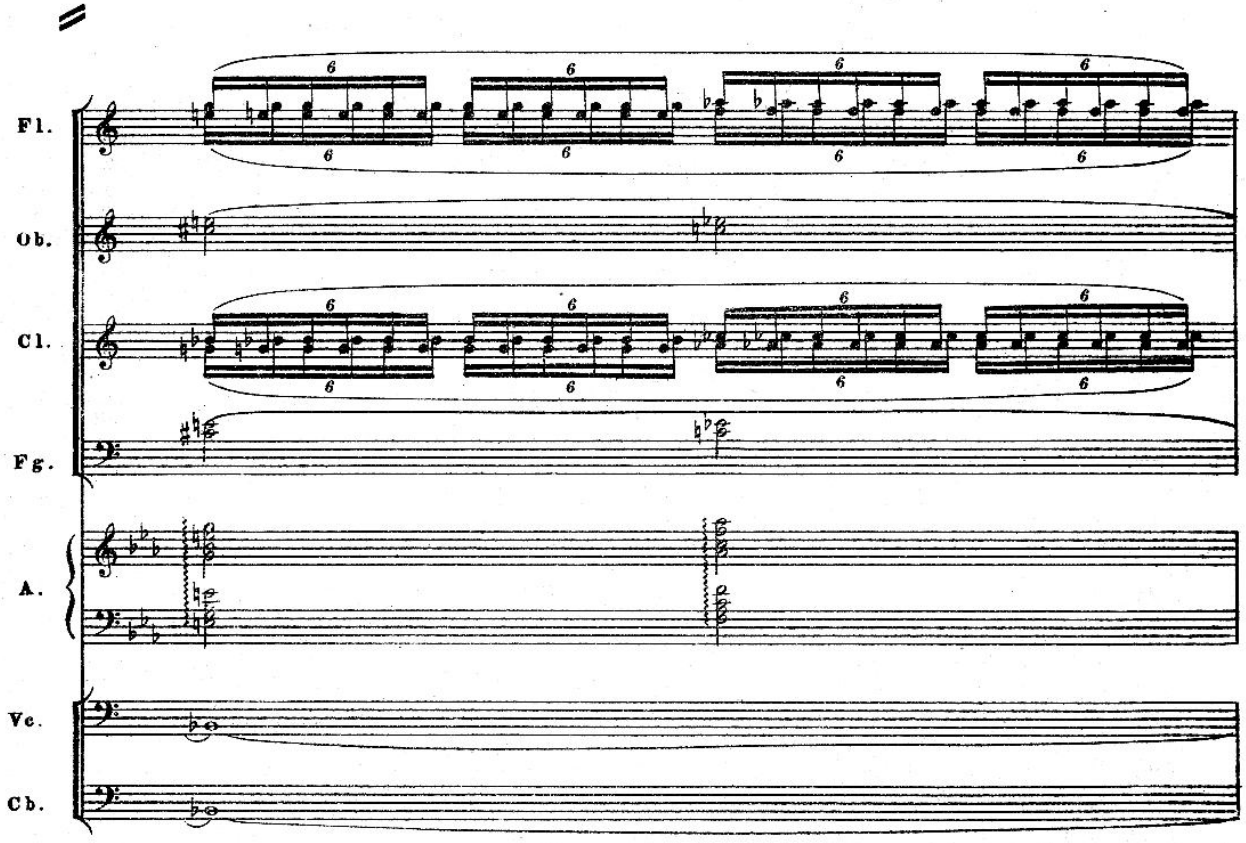

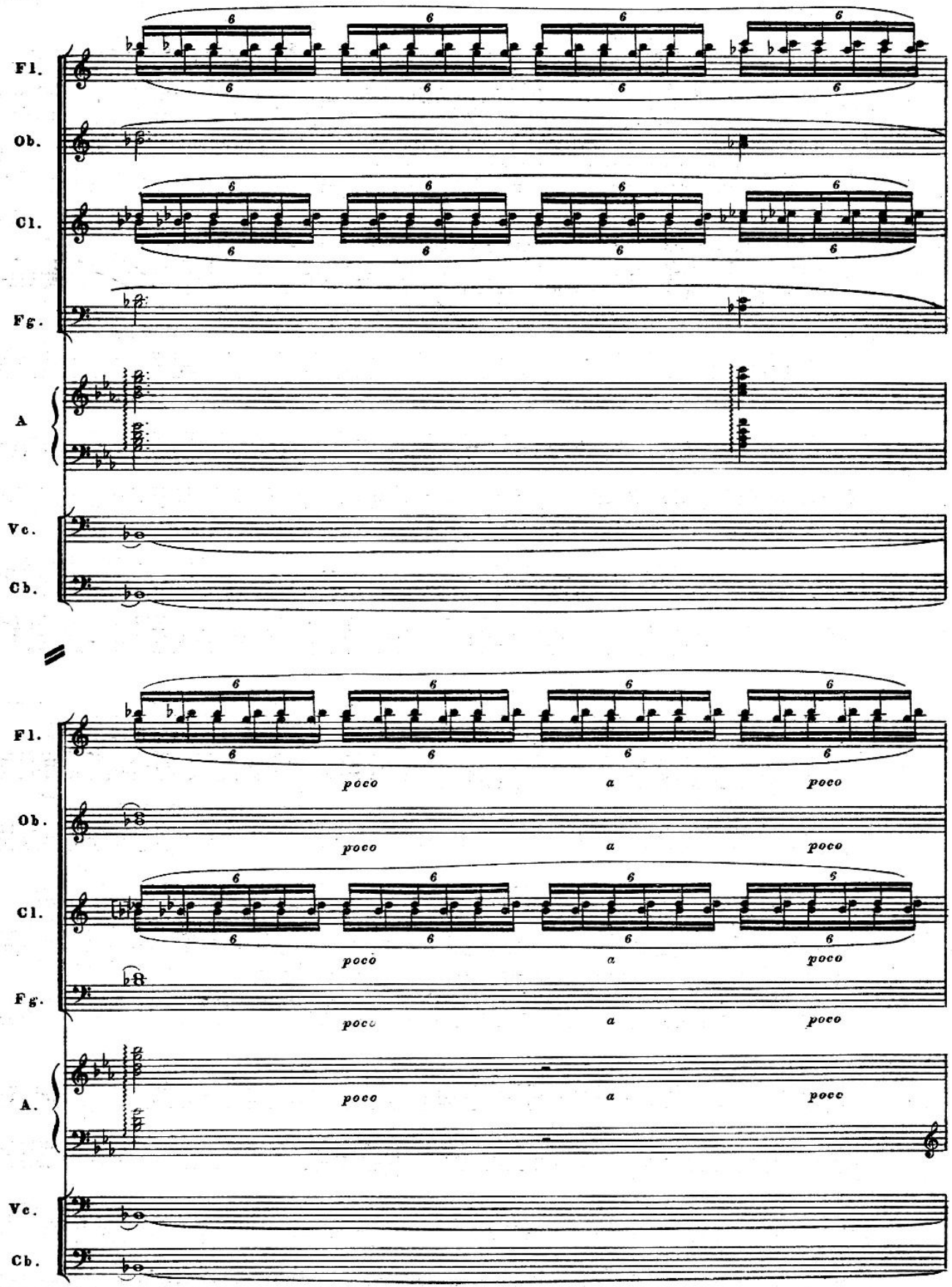
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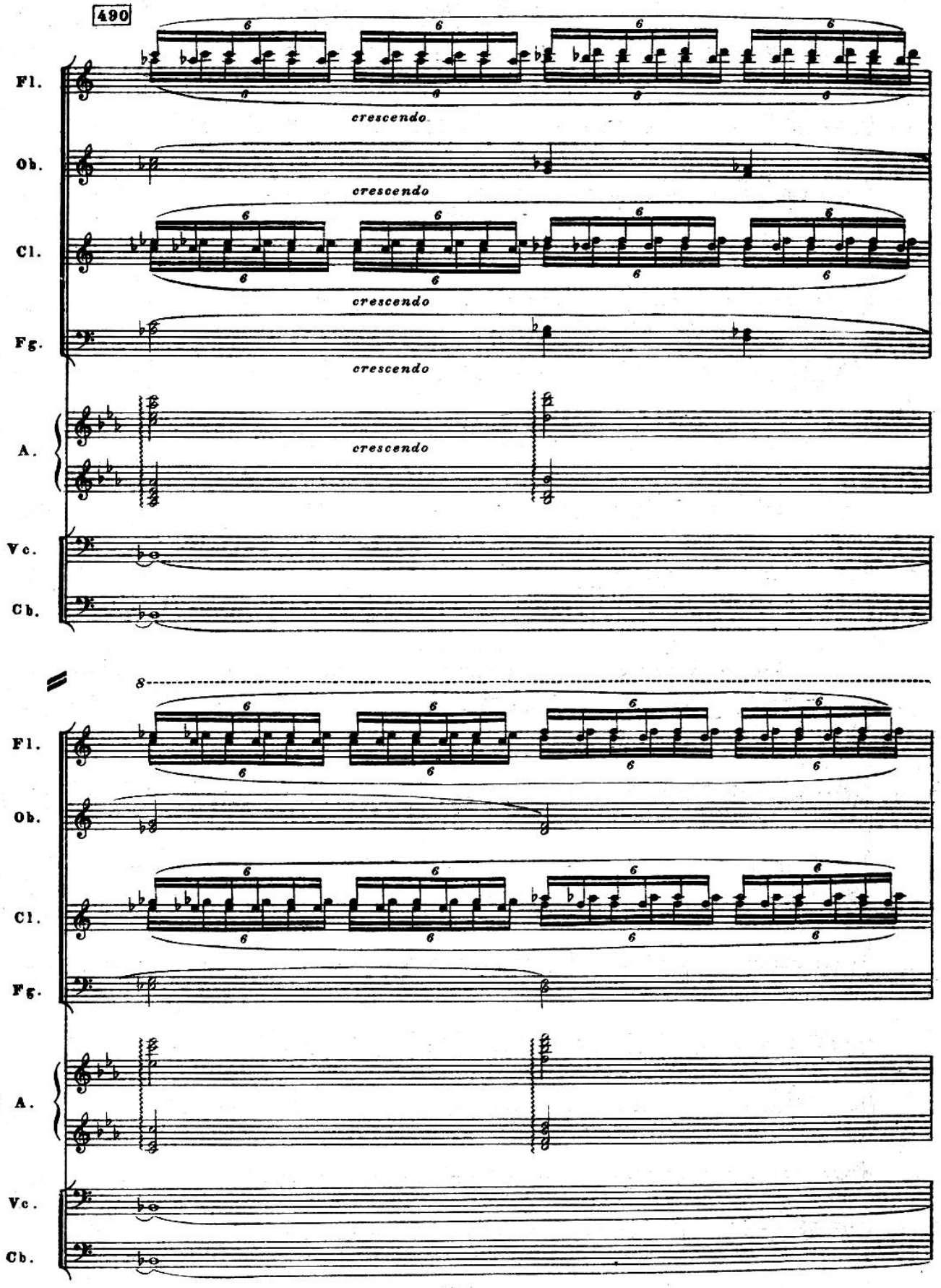
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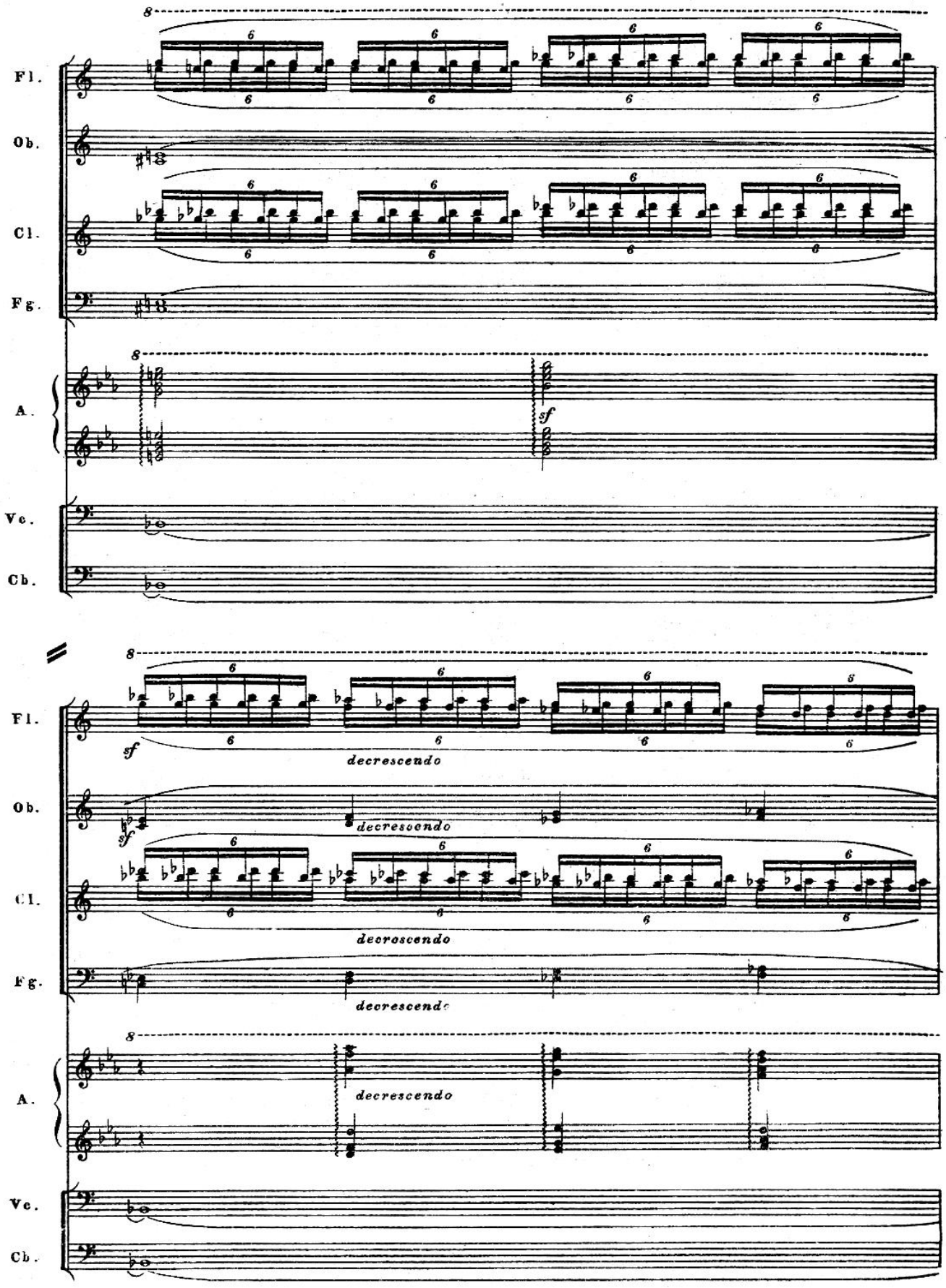
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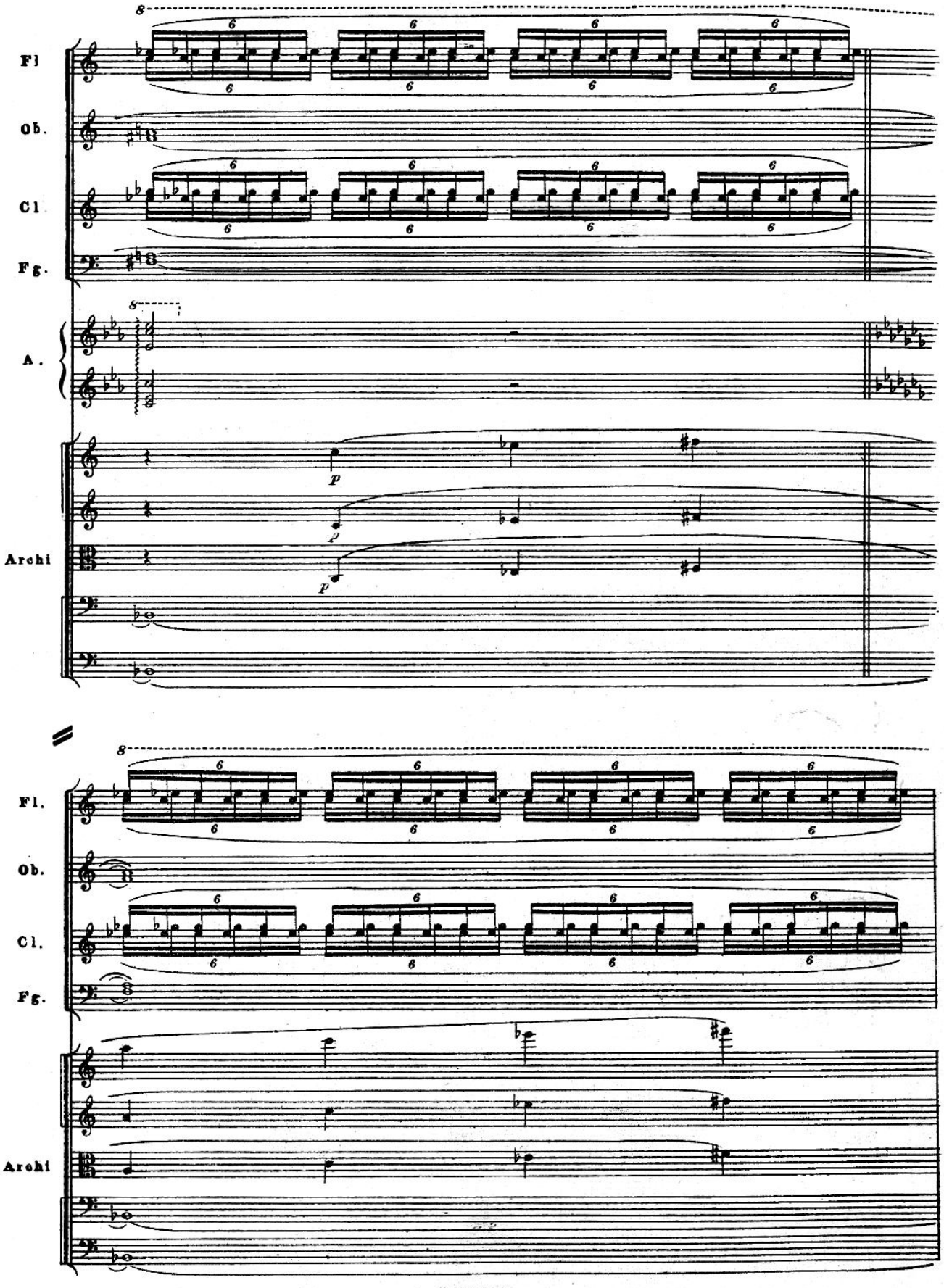
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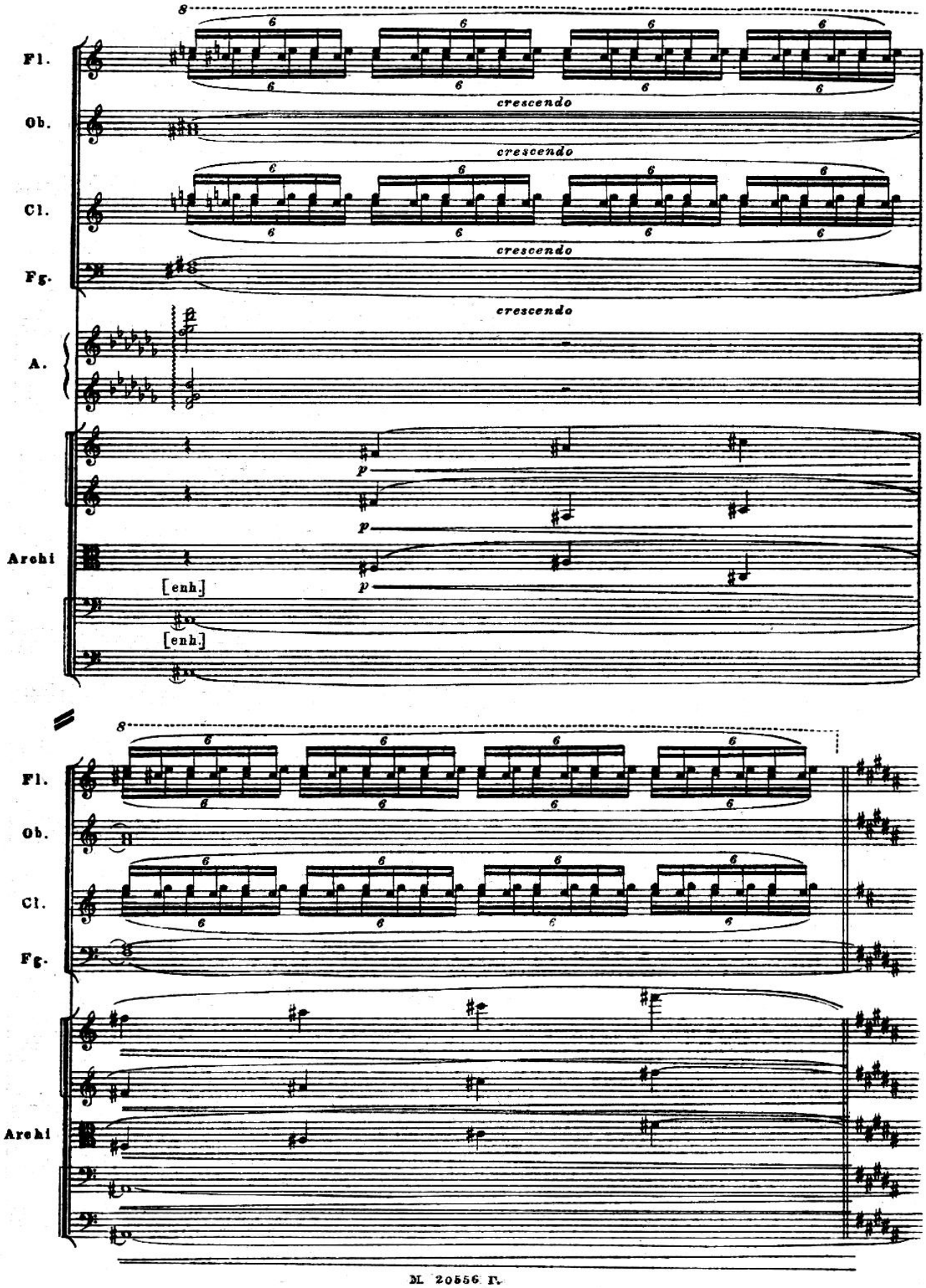
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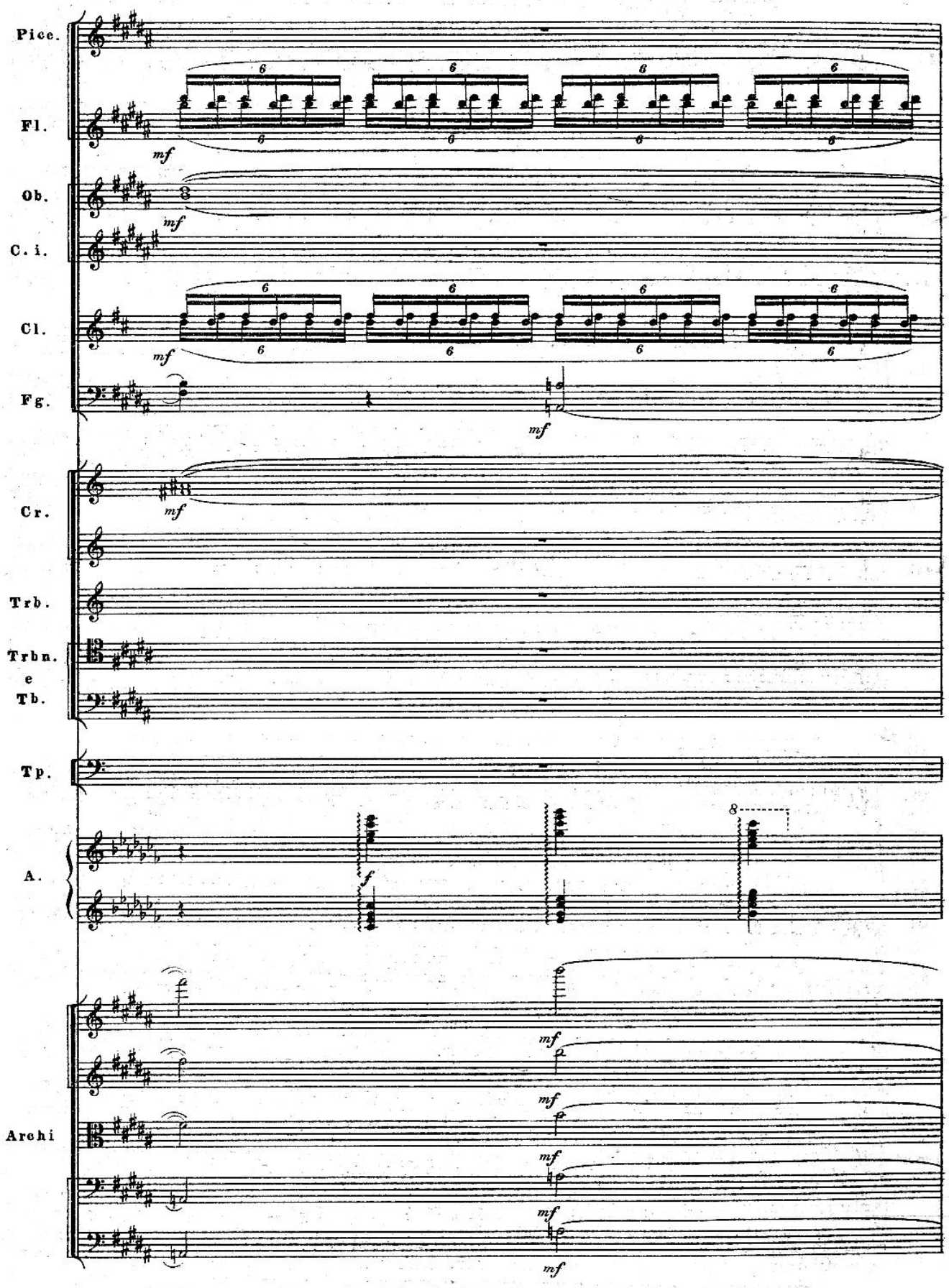
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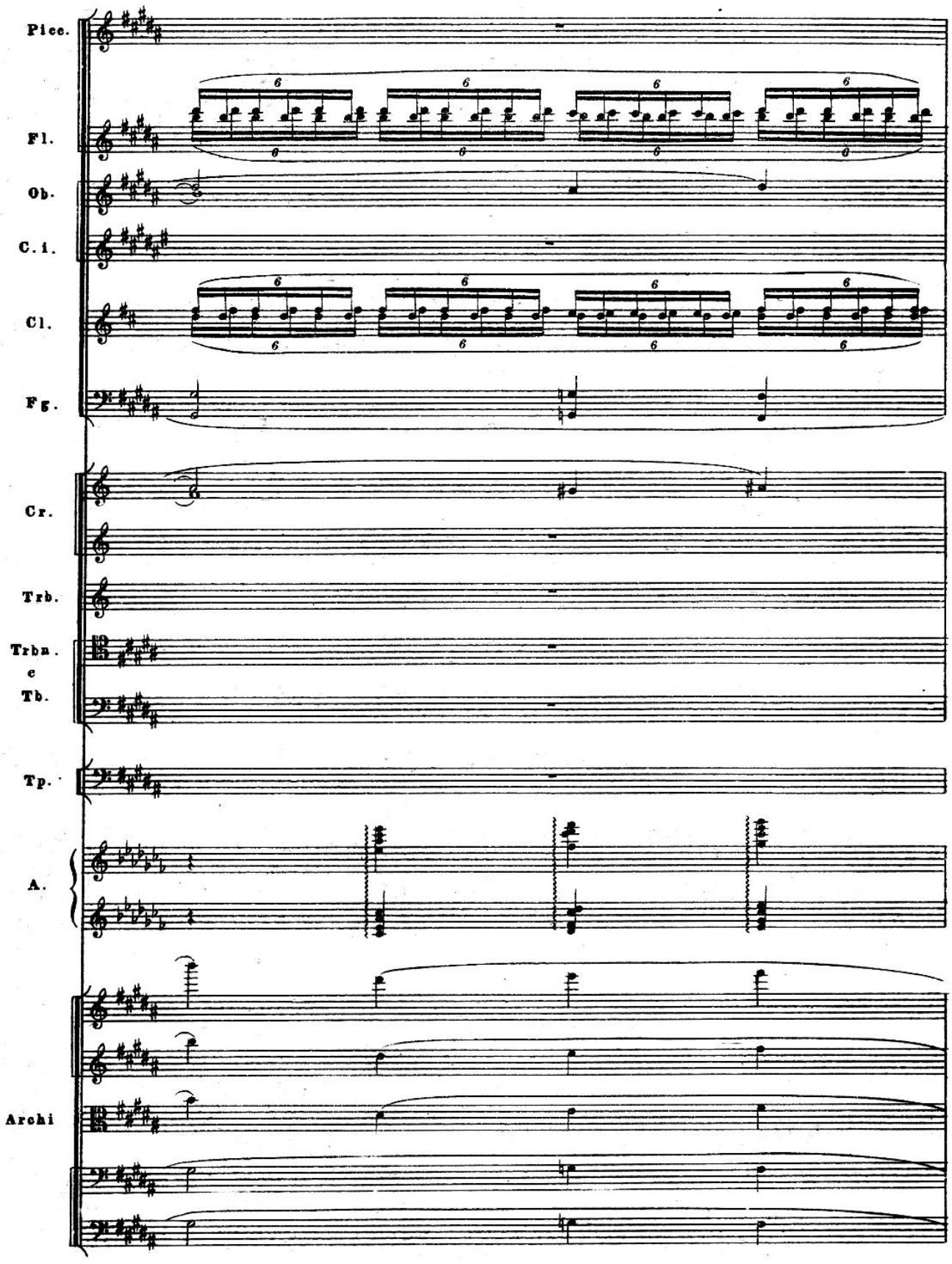
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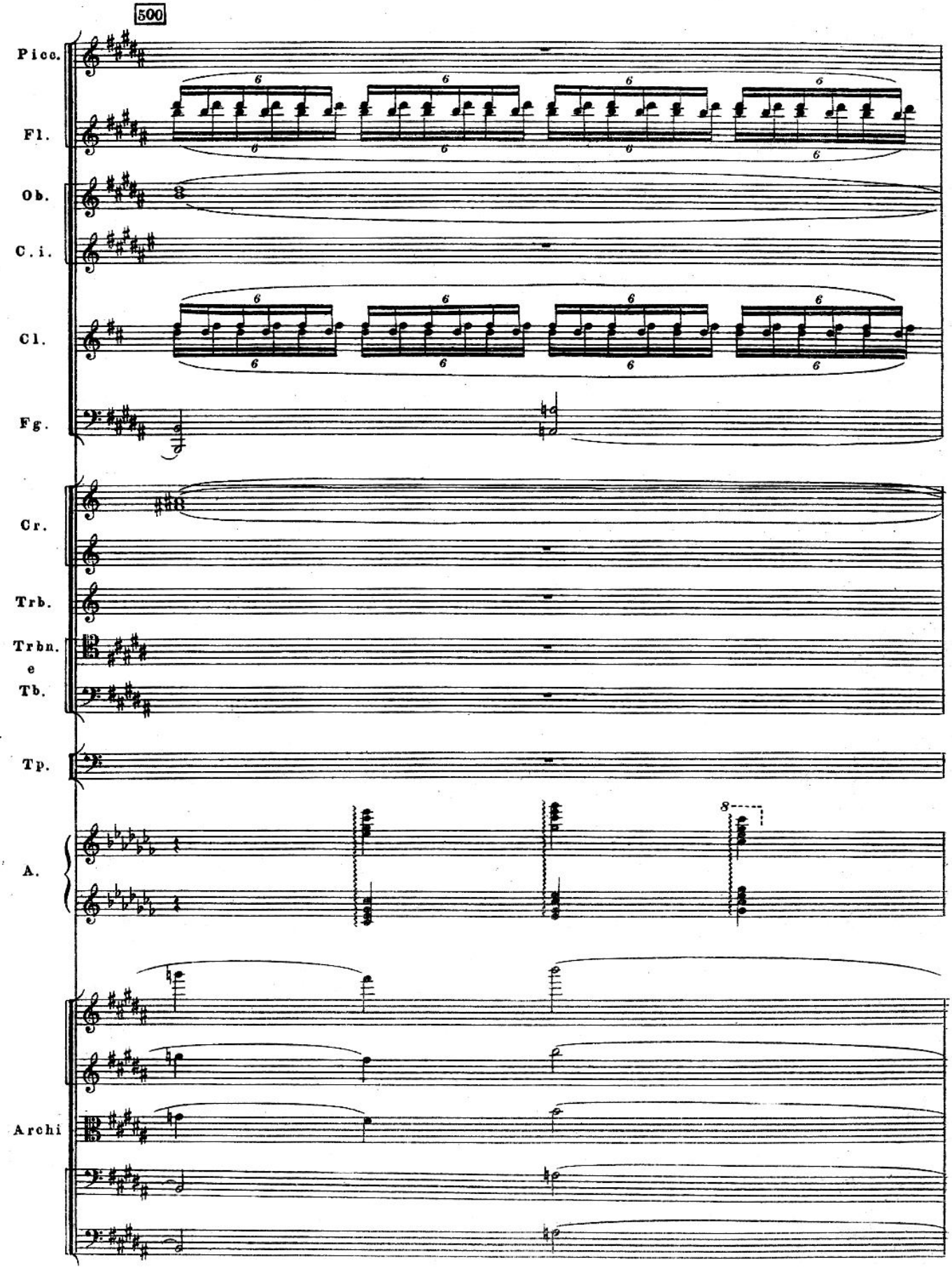
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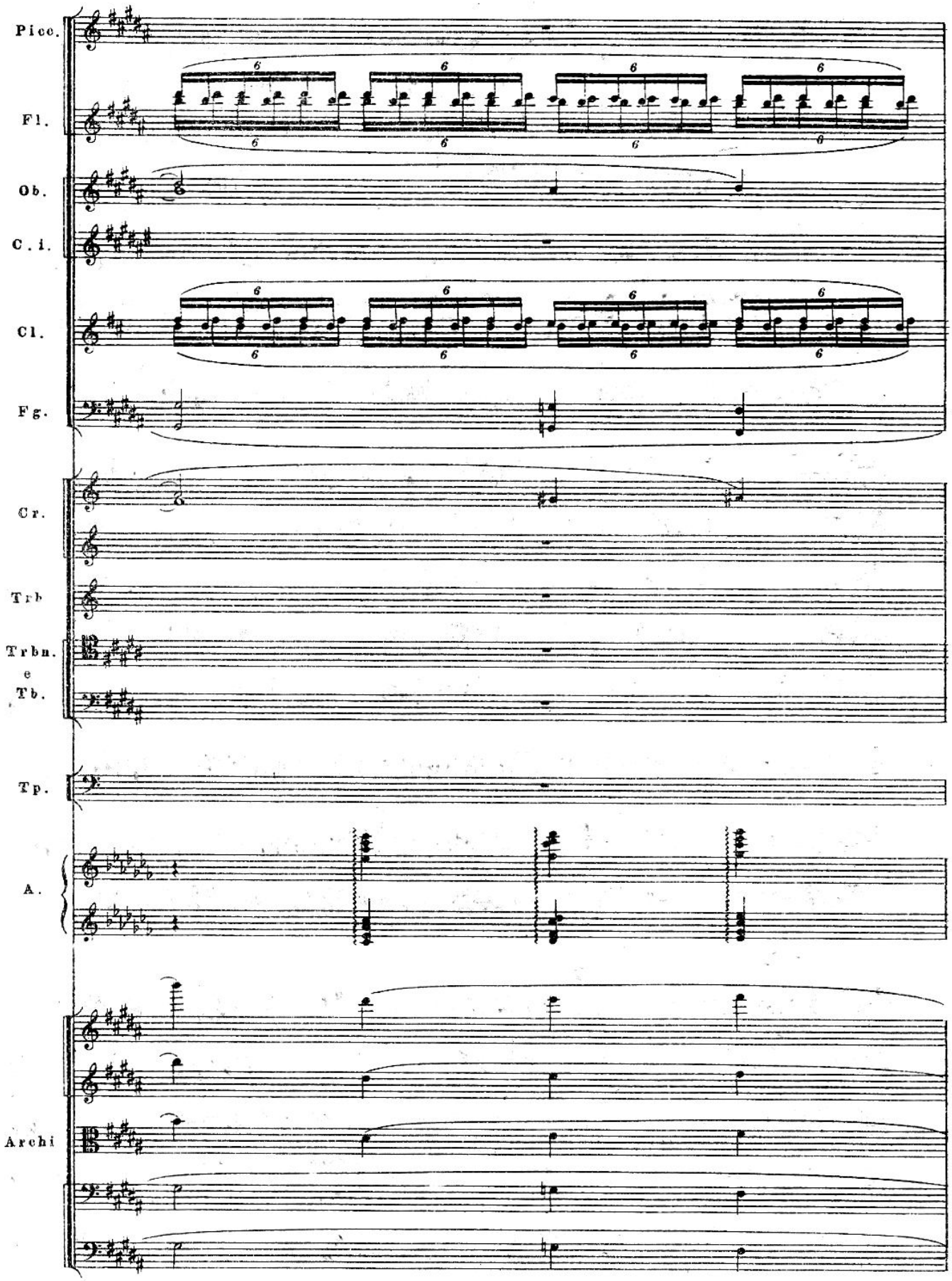
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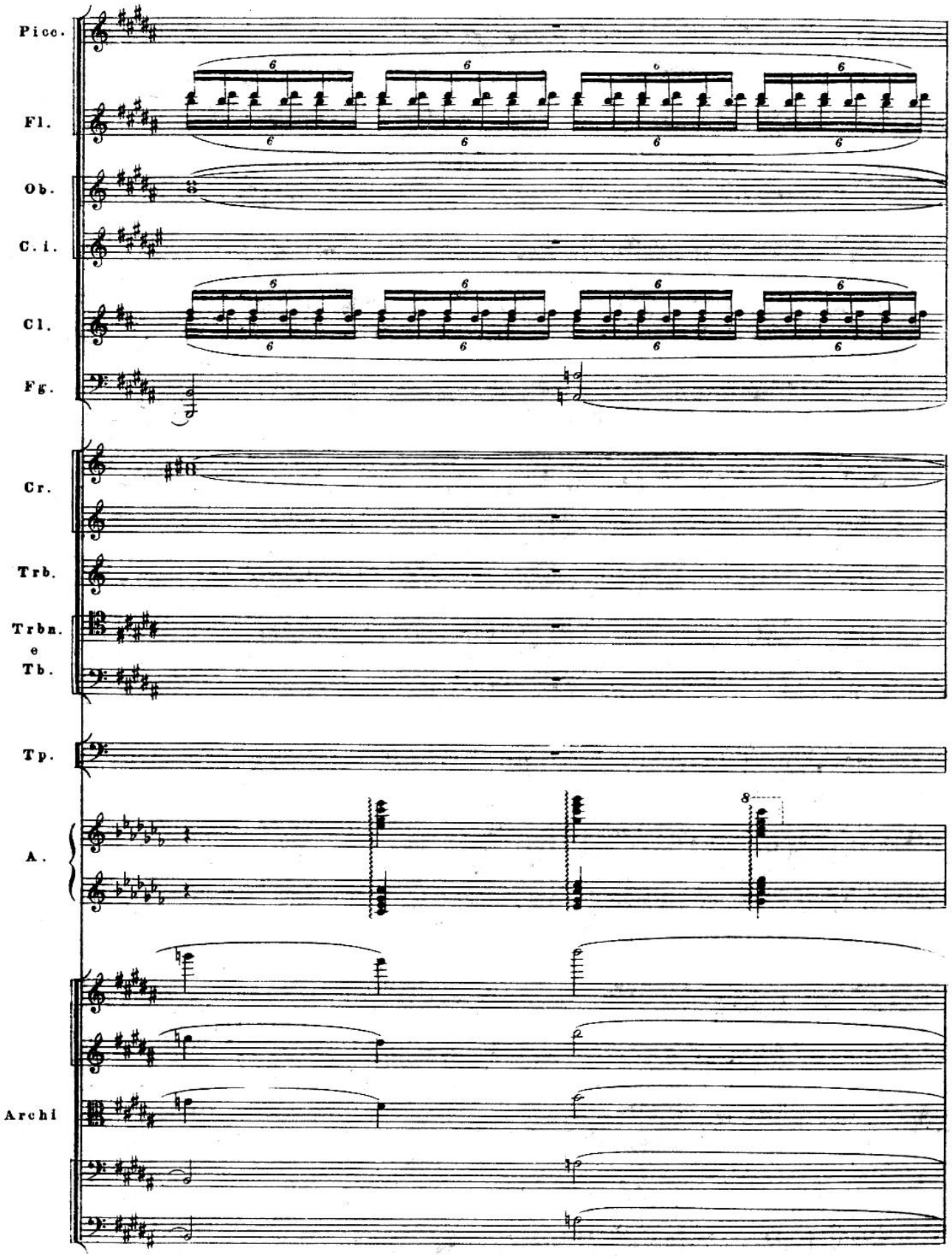
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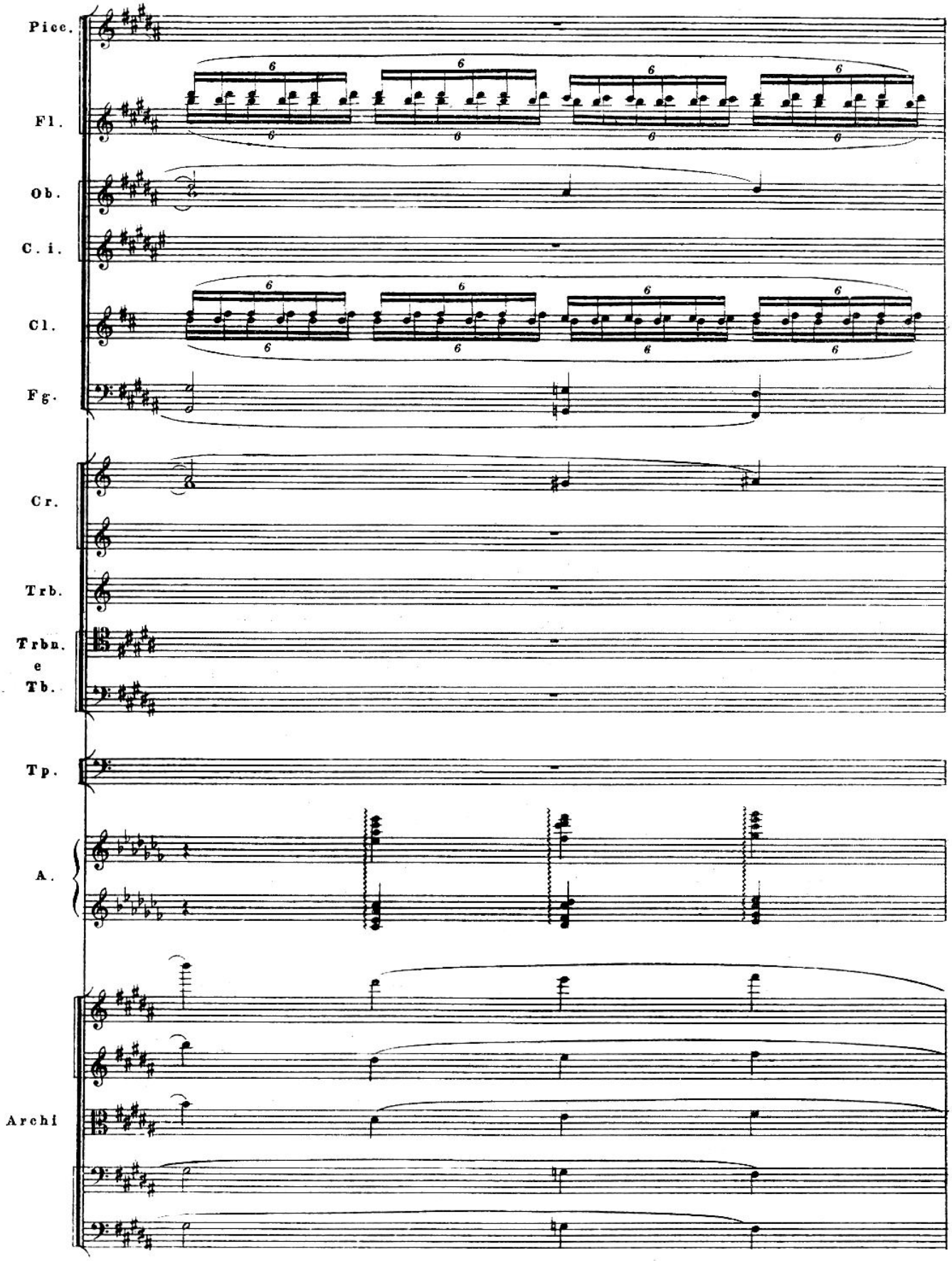
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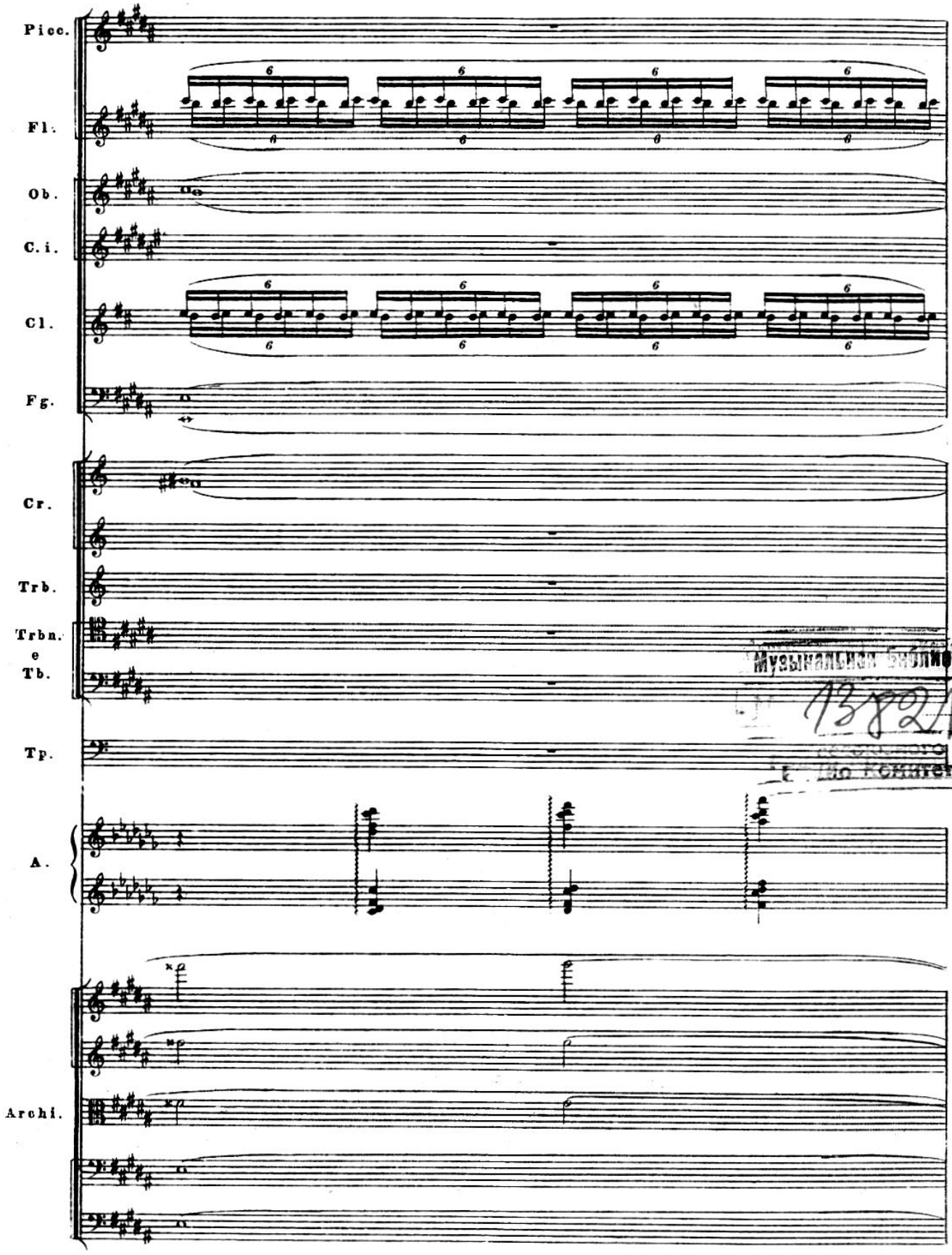

Музыкальная библиотека
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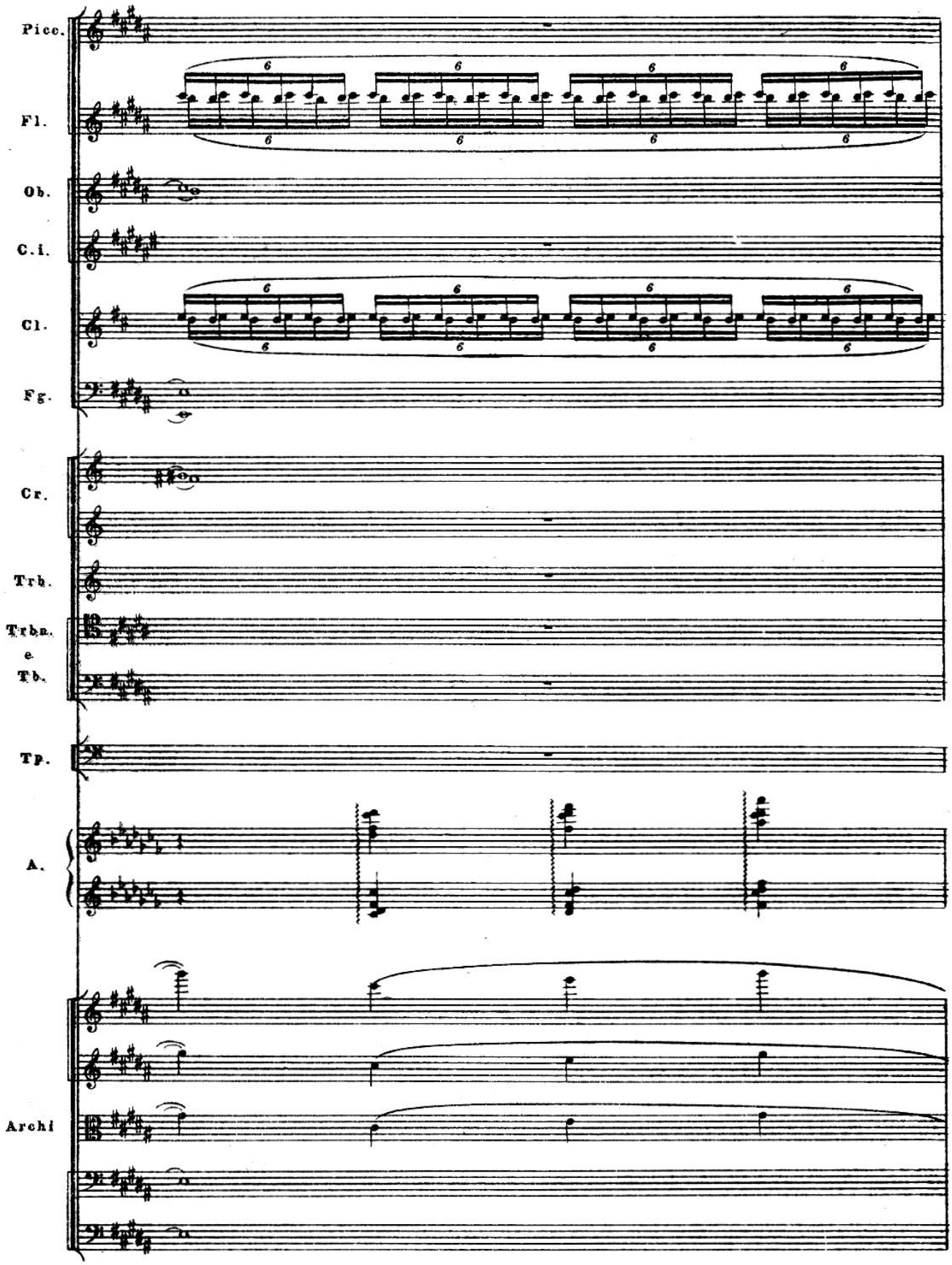
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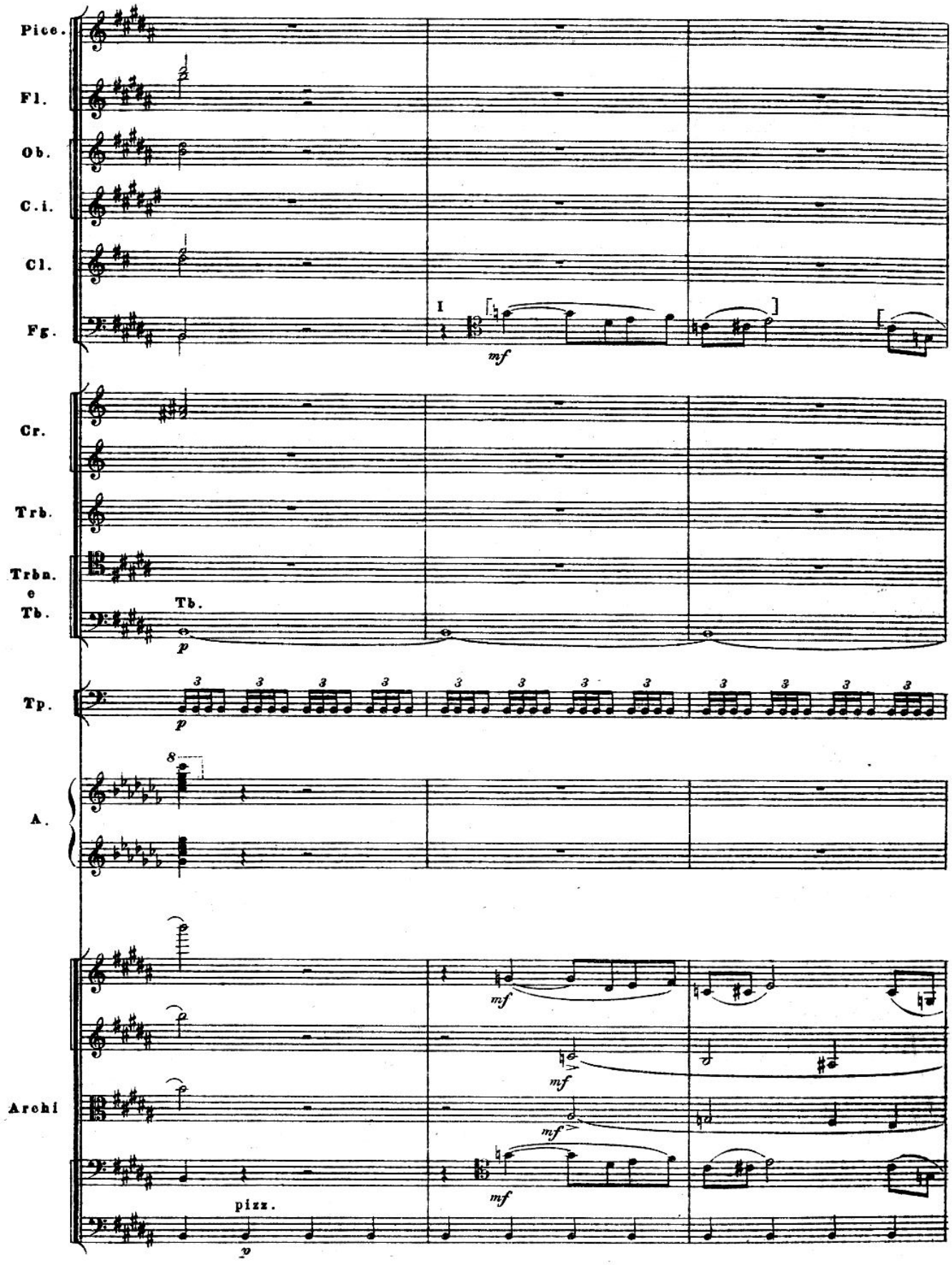
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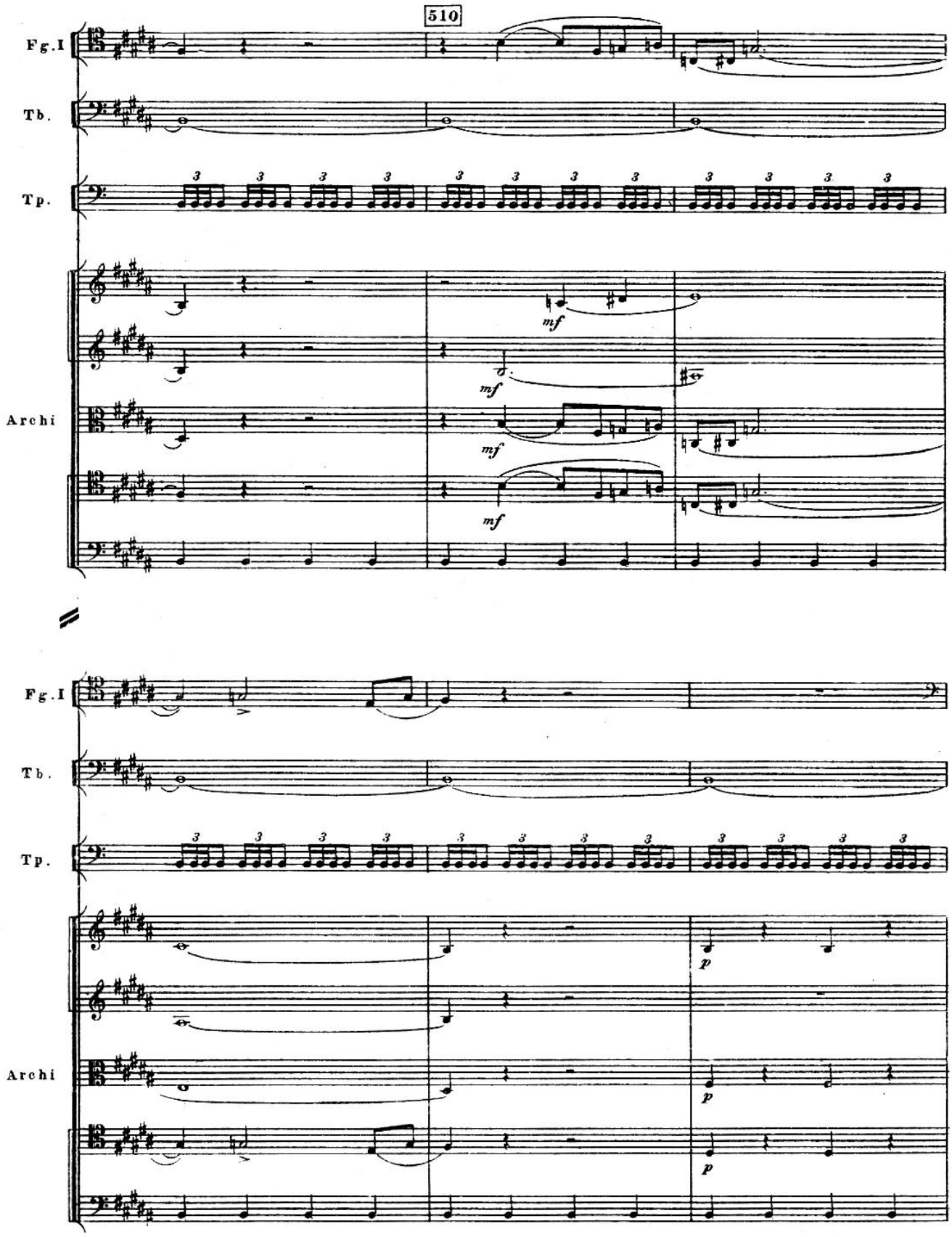
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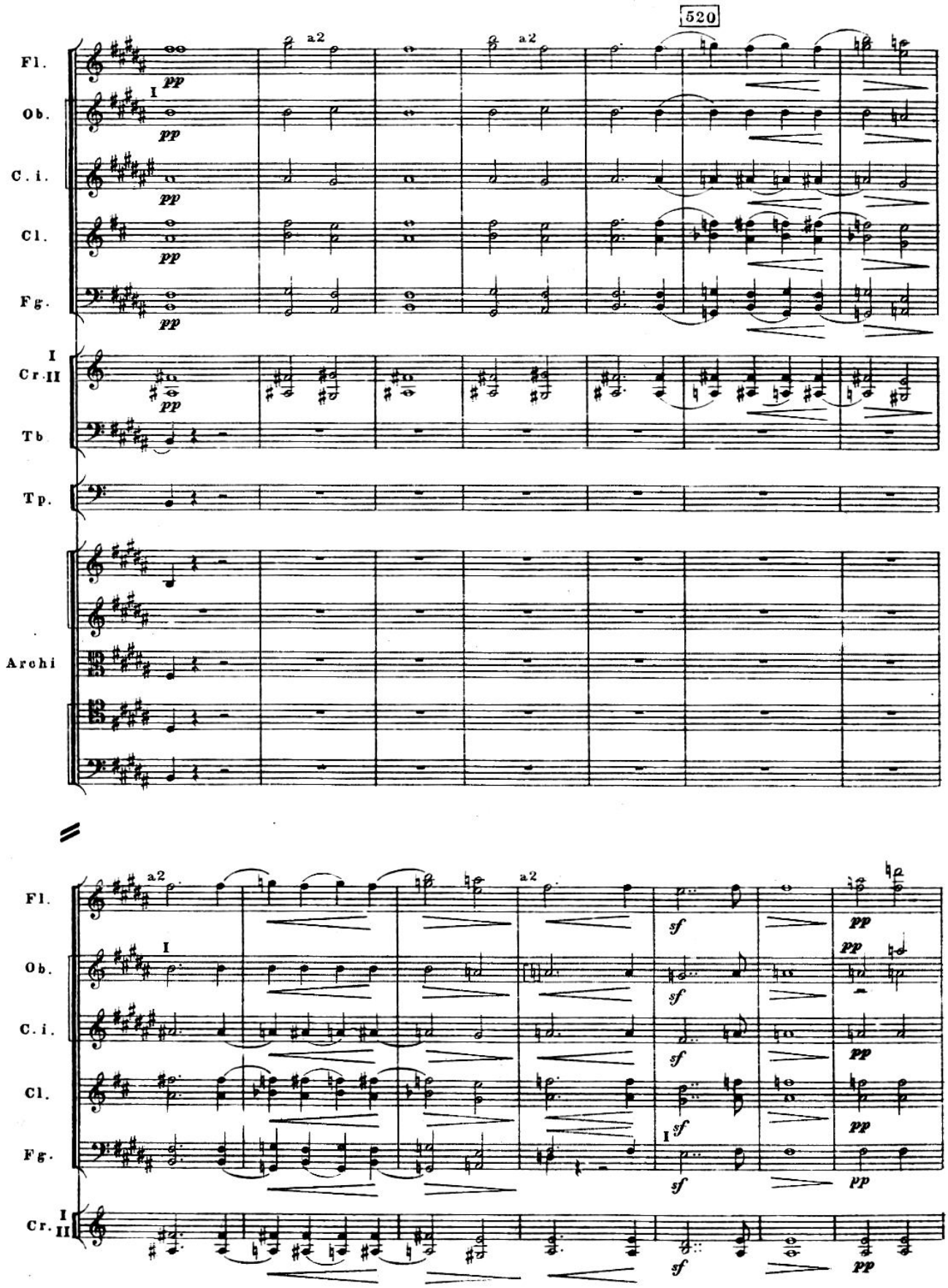
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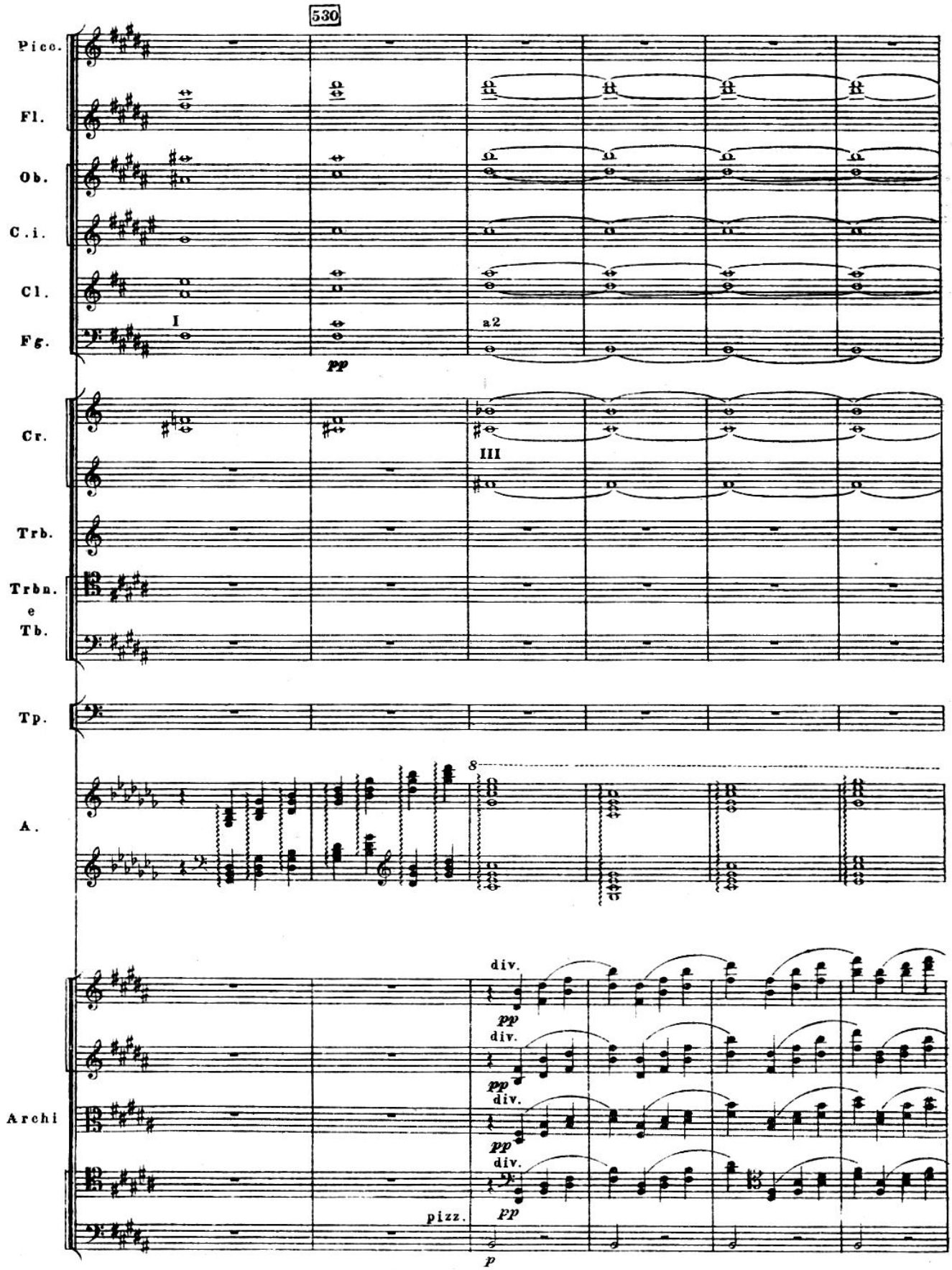
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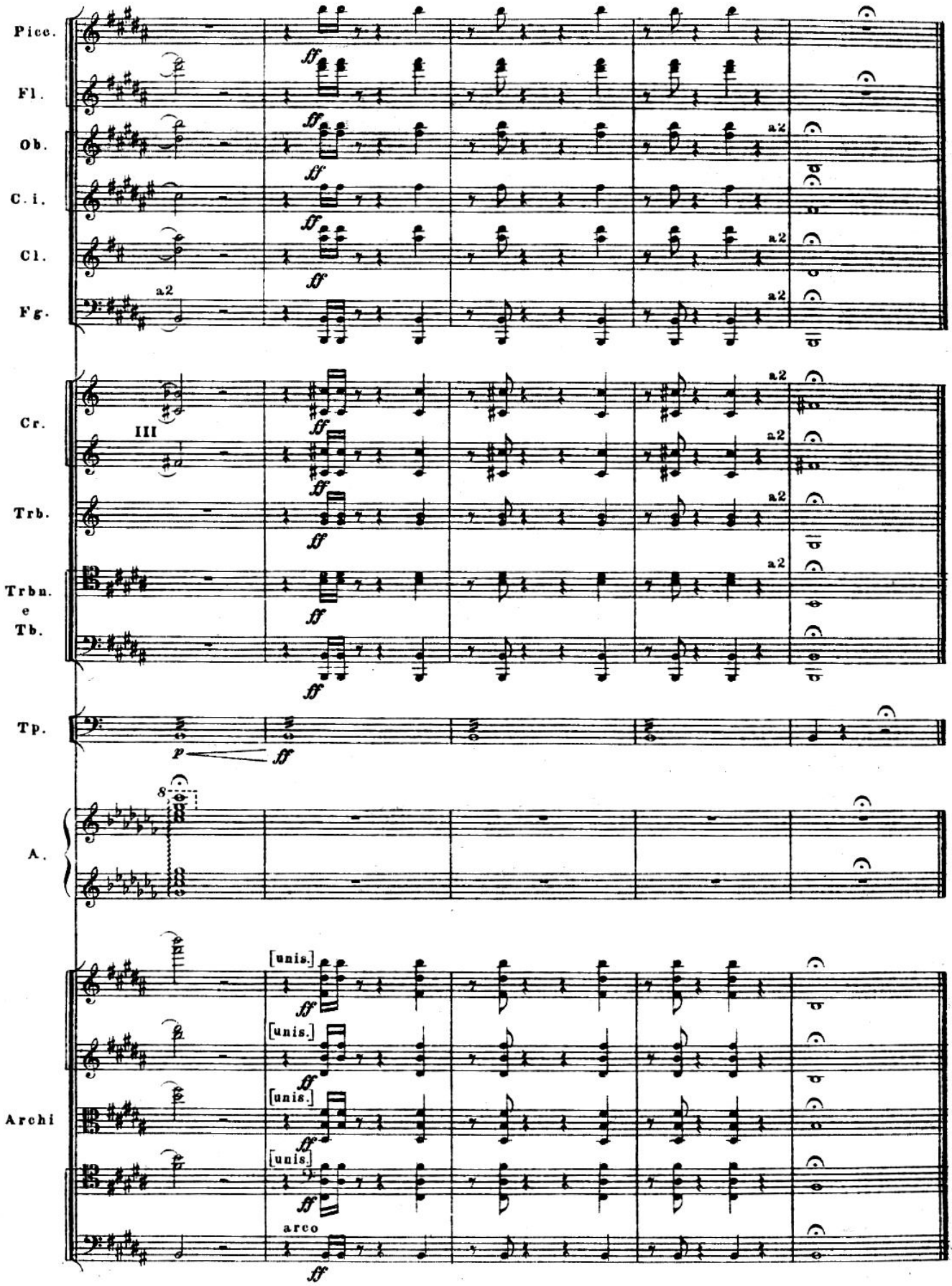
Picc.
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