

Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

СОБРАНІЕ СОЧИНЕНІЙ
М.И.ГЛИНКИ

НОЧЬ ВЪ МАДРИДѢ
ДЛЯ ОРКЕСТРА

COLLECTION DES ŒUVRES DE
M. GLINKA
SOUVENIR
D'UNE NUIT D'ÉTÉ À MADRID

POUR GRAND ORCHESTRE

Partition d'orchestre

1901
3005

Édition M. P. BELAÏEFF, Leipzig

ПРОПЕД
1956

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K 2029



Souvenir d'une Nuit d'été à Madrid.

Fantaisie

sur des thèmes espagnols
pour grand Orchestre

composée
par

M. Glinka.

Nouvelle Edition

revue et corrigée
par

N. Rimsky-Korsakow et A. Glazounow.

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M. I. Belaïeff, Leipzig.

1901

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Примѣчаніе.

Замѣчаніе бывшее въ прежнемъ изданіи при цифрѣ [4] „On peut doubler la clarinette par une harpe jusqu'au signe ♯“ относящееся всего лишь къ восьми тактамъ, редакция рѣшила уничтожить, такъ какъ партія арфы въ партитурѣ не имѣется.

Н. Римскій-Корсаковъ.
А. Глазуновъ.

Примѣчаніе.

Въ предлагаемомъ изданіи темпы и метрономическія указанія проверены и дополнены согласно съ установившимися традиціями исполненія.

Н. Римскій-Корсаковъ.
А. Глазуновъ.

Observation.

Les éditions précédentes portaient sous le chiffre [4] l'indication suivante: „On peut doubler la clarinette par une harpe jusqu'au signe ♯“. Cette indication ne se rapportant qu'à huit mesures, la rédaction a décidé de la supprimer, d'autant plus que la partie de harpe manque dans la partition.

*N. Rimsky-Korsakow.
A. Glazounow.*

Observation.

Dans la présente édition, les tempi et les indications métronomiques ont été contrôlés et complétés conformément aux traditions d'exécution bien établies.

*N. Rimsky-Korsakow.
A. Glazounow.*

Anmerkung.

Die Redaktion hat beschlossen, die in der früheren Ausgabe bei der Ziffer [4] sich findende Bemerkung: „On peut doubler la clarinette par une harpe jusqu'au signe ♯“ — welche sich zudem nur auf acht Takte bezieht — fortzulassen, da es eine Harfenpartie in der Partitur nicht giebt

N. Rimsky-Korsakow
A. Glasunow.

Anmerkung.

In der vorliegenden Ausgabe sind die Tempobezeichnungen und metronomischen Angaben entsprechend den feststehend gewordenen Traditionen der Ausführung berichtet und vervollständigt worden.

N. Rimsky-Korsakow.
A. Glasunow.

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Fantaisie.

M. Glinka.

Allegro moderato. M.M. ♩ = 160.

2 Flauti.
2 Oboi.
2 Clarinetti in A.
2 Fagotti.
I. II in D.
4 Corni
III. IV in E.
2 Trombe in F.
Trombone basso.
Timpani in A. E.
Triangolo.
Castagnetti.
Tamburo.
Piatti e Cassa.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

Allegro moderato. M.M. ♩ = 160.

M. P. Belinfante, pzi

3005

K2829

Fl.

Ob.

Cl. *p dolce*

Viol. *pizz.*

3-

p

A

5

2

Ob. *mf* *mf* *p* *dim.* *pp*

Cl. *mf* *a2.* *p*

Fag. *p* *p dolce*

Viol. *mf* *p* *mf* sur la 3^{me} corde *p*

p sur la 2^{me} corde *pp*

2

3

Fl. *p*

Ob. *p*

Cl. *a2.* *pp* *p*

Fag. *p*

Viol. *pizz.* *arco* sur la 3^{me} corde *pizz.* *arco* sur la 4^{me} corde *pizz.*

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Fag. *mf* *p*

Cor. III/IV *p*

Viol. *pizz.* *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

Fl. *pp* *perd.*

Ob. *pp* *perd.*

Cl. *pp* *perd.*

Fag. *pp* *perd.*

Viol. *pp*

pizz. *p*

pp



Cl.

4

1

La Jota.

F

Fl. I.

Cl. I.

Cor. I.

Triang.

Cast.

Viol.

staccato assai

Fl.

Cl.

Cor.

Triang.

Cast.

Viol.

The first system of the musical score includes staves for Flute I, Clarinet I, Cor Anglais III, Triangle, Castanets, Violin, Viola, and Cello/Double Bass. The Flute I and Clarinet I parts begin with a first ending bracket. The Triangle and Castanets parts feature rhythmic patterns. The Violin and Viola parts have first ending brackets. The Cello/Double Bass part has a first ending bracket. The key signature is one sharp (F#) and the time signature is 4/4.

Fl.

Cl.

Cor. I. II.

Tr. bne.

Triang.

Cast.

Viol.

Violoncello

Double Bass

mf

p

pizz.

pizz.

p

arco

mf

sempre pizz.

6

Fl. *mf*

Ob. *p*

Cl. *mf*

Fag. *mf*

Tr. bnc. *mf*

Viol.

Fl. **7** *mf dolce*

Cl. *mf dolce*

Fag. *mf dolce*

Viol. *p spiccato assai*

pizz.

7

8 Punto Moruno.
Più lento. M.M. ♩ = 126.

Cl.
Fag.
Timp.
Viol.
arco
arco
arco
arco
sur la 4^{me} corde
p
sur la 4^{me} corde
sur la 3^{me} corde

8 Più lento. M.M. ♩ = 126.

Ob.
Piatti soli.
Viol.
pizz.
pizz.
mf dolce

Ob.
Piatti
Viol.

Fl.
Ob.
Cl.
Fag.
Cor. III.
Tr. be.
Tr. bne.
Piatti.
Viol.

9
Fl.
Ob.
Cl.
Fag.
Cor. III.
Tr. be.
Tr. bne.
Piatti.
Viol.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be.), Trombone (Tr-bne.), Timpani (Timp.), and Cymbals (Piatti). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). There are also some handwritten annotations, such as "lar" and "I. 7", and a large bracket grouping the Horn, Trumpet, and Trombone parts. The page is numbered "10" in the bottom right corner.

Seguidillas Manchegas.

M. M. ♩ = 144.

a 2.

poco accelerando

10

[illegible]

poco accelerando

10

M. M. ♩ = 144.

This musical score page, numbered 16, features a complex arrangement for piano and orchestra. The piano part is written in treble and bass staves, while the orchestra is represented by multiple staves including woodwinds, strings, and percussion. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A handwritten 'a 2.' appears above the piano part in the second measure of the first system. The word 'staccato' is written above the piano part in the first measure of the second system. The piano part features intricate rhythmic patterns, including triplets and sixteenth notes. The orchestral parts provide a rich harmonic and textural background.

Handwritten: *a 2.*

Handwritten: *staccato*

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E

11

The musical score is written for a 12-part ensemble, likely a string quartet and woodwinds. The key signature is E major (four sharps). The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'a 2.' (second ending). A handwritten 'Foley' is visible in the middle of the second system.

11

Fl. I.

Cl. I.

Fag.

Cor. III. IV.

12

12

3005

[13] Seguidillas Manchegas.
Meno mosso ♩ = 126.

Segunda's Marchegias.
Meno mosso ♩ = 126.

Fag. *a 2.*

Viol.

staccato assai

arco *p*

arco *p*

p

Ob. *I.*

Fag. *mf*

Viol. *mf*

vibrato

arco *3* *mf*

mf

Ob.

Viol.

Fl.
Ob.
Cl.
Fag.
Viol.
mf
dolce
p

14

I.
p
divise
p

3005

23

poco accelerando

15 ♩ = 144.

Fl. a2.

Ob. mf a2.

Cl. mf a2.

Fag. mf a2.

Cor.

Tr. bne.

Timp. *accelerando*

Viol. p f sf > pp

Range

poco accelerando

15 ♩ = 144.

Cl.

Cor. p

Viol.

sur la dolce

p

24

Fag. *I.* *dolce* *p* *f* *p* *f* *p* *f*

Cor.

Viol. *3^{me} corde*

mf sur la 2^{me} corde

Fl. *a 2.*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor.

Tr-be. *a 2.* *sf*

Tr-bne.

Timp. *sf*

Tamb. *sf*

Viol. *ff*

ff

16

a 2.

ff

sur la 4^{me} Corde

ff

sur la 4^{me} Corde

ff

ff

16

17

17

Ob.
Cl.
Fag.
Cor. I. II.
Viol.
pp
mf
cresc.
mf
mf

Fl.

Ob.

mf

Cl.

mf

Fag.

mf

Cor. I, II.

Tr. be.

Tr. bne.

mf

Piatti soli.

Viol.

mf

222

Fl. 1.

Ob.

Cl.

Fag.

Cor.

Tr-be.

Tr-bne.

Timp.

Piatti.

surla 4^{me} Corde

Viol.

1.

mf

mf

1.

18

1. 2. Più mosso.

Triang.

spiccato assai

Più mosso.

1. 2. Più mosso.

18



♩. = 69.

[illegible]

C. = 69.

This musical score page, numbered 31, contains 15 staves of music. The notation is complex, featuring many chords and rapid passages. The key signature has two sharps (F# and C#). The score includes various dynamic markings such as *ff* (fortissimo), *cresc.* (crescendo), *assai* (very), *pp* (pianissimo), and *sf* (sforzando). There are also articulation marks like accents and slurs. The bottom section of the page features a series of staves with a repeating rhythmic pattern of eighth notes, likely for a keyboard accompaniment. The overall style is that of a classical or romantic-era orchestral or chamber music score.

This is a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The music is written in G major (two sharps) and 4/4 time. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *cresc.* (crescendo). The notation includes a variety of note values, rests, and articulation marks. The page is numbered "10" at the top center. The score is arranged in a multi-staff format, with some staves grouped together, suggesting different instrumental parts or voices. The overall style is that of a classical musical manuscript.

a 2.

f

ff

ff

I.

f

ff

ff

f

ff

cresc.

ff

ff

cresc.

mf

f

ff

a 2.

ff

ff

ff

Tamb.

Piattie e Cassa.

cresc.

f

ff

cresc.

f

ff

f

ff

f

ff

This musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score is arranged in a system of 15 staves. The first four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses). The next four staves are for woodwind instruments (Flutes, Oboes, Clarinets, and Bassoons). The following two staves are for brass instruments (Trumpets and Trombones/Euphoniums). The next two staves are for percussion, labeled "Tamb." (Tambourine) and "Piatte e Cassa." (Piatte and Cassa). The final three staves are for additional string instruments (Violins I, Violins II, and Cellos/Double Basses). The score includes various musical notations such as notes, rests, beams, and dynamic markings like *ff* (fortissimo). The percussion parts include specific notation for the Tambourine and Piatte e Cassa.

This page of musical notation, numbered 35, contains a complex arrangement of music across 18 staves. The notation is organized into three systems of six staves each. The first system (staves 1-6) features a variety of musical elements: staves 1 and 2 have treble clefs with a key signature of two sharps (F# and C#); staves 3 and 4 have bass clefs with the same key signature; staves 5 and 6 have treble clefs. The second system (staves 7-12) continues the musical development, with staves 7 and 8 in treble clef, staves 9 and 10 in bass clef, and staves 11 and 12 in treble clef. The third system (staves 13-18) includes staves 13 and 14 in treble clef, staves 15 and 16 in bass clef, and staves 17 and 18 in treble clef. The notation includes numerous notes, rests, and dynamic markings, with some staves featuring complex rhythmic patterns and others showing sustained notes or chords. The overall layout is professional and typical of a printed musical score.

This page of musical notation, numbered 36, features a complex arrangement of staves. The top system consists of four staves, likely representing a grand piano (GP) and two other instruments. The bottom system also consists of four staves, continuing the musical composition. The notation includes various musical elements such as chords, arpeggios, and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The score is a page from a larger work, as indicated by the page number 36 in the top left corner.

20 (♩ = 160)

The musical score consists of 10 systems of staves. The first system (measures 20-21) shows a piano (p) dynamic. The second system (measures 22-23) shows a forte (f) dynamic. The third system (measures 24-25) shows a forte (f) dynamic. The fourth system (measures 26-27) shows a forte (f) dynamic. The fifth system (measures 28-29) shows a forte (f) dynamic. The sixth system (measures 30-31) shows a forte (f) dynamic. The seventh system (measures 32-33) shows a forte (f) dynamic. The eighth system (measures 34-35) shows a forte (f) dynamic. The ninth system (measures 36-37) shows a forte (f) dynamic. The tenth system (measures 38-39) shows a forte (f) dynamic. A handwritten signature 'Rühner' is visible in the lower left area of the score.

20 (♩ = 160)