

Срасовіак

№6а

[Краковяк]

[Allegro vivo] $\text{♩} = 132$ ¹⁾

Banda
(на сцене)

2 Flauti

2 Oboi

2 Clarinetti(B)

2 Fagotti

I, II (G)

4 Corni

III, IV (C)

Clarini (C)

3 Tromboni

Timpani G.D.

[Allegro vivo] $\text{♩} = 132$ ¹⁾

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1) В автографе и в „бадакиревской“ копии обозначение темпа не выставлено, указан только метроном. В изд. Ст. нет и этого указания.
16 Глинка т. 12^а

[Plus lent]¹⁾

Archi

Fl.

Fg.

10

Detailed description: This system contains the first ten measures of the score. It features five staves: two for strings (Archi) and three for woodwinds (Flute, Bassoon, and Clarinet). The top staff (Violin I) starts with a dynamic marking of *mf*. The string parts (Violin II, Viola, Cello, and Double Bass) are marked *p*. The woodwind parts (Flute, Bassoon, and Clarinet) are also marked *p*. The music is in G major and 4/4 time, with a tempo marking of [Plus lent].

Fl.

Fg.

Cr.

Archi

20

Detailed description: This system contains measures 11 through 20. It features five staves: three for woodwinds (Flute, Bassoon, and Clarinet) and two for strings (Archi). The Flute part is marked *p* and includes a first ending bracket labeled 'I'. The Bassoon part is marked *p*. The Clarinet part is marked *p* and includes a first ending bracket labeled 'I. II (G)'. The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) are marked *p*. The music continues in G major and 4/4 time.

2) В автографе указание Plus lent [ement] вписано рукой не Глинки, но оно имеется и в „балакиревской“ копии, следовательно, было авторизовано Глинкой.

This musical score is arranged in systems. The first system is for the **Banda**, consisting of a grand staff with a treble and bass clef. The second system is for **Fl.** (Flute), **Ob.** (Oboe), and **Fg.** (Fagotto), each on a single staff. The third system is for **Trbn.** (Trumpets), with two staves (treble and bass clefs). The fourth system is for **Archi** (Strings), with four staves (two treble and two bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*. A rehearsal mark **13** is present at the beginning of the Fagotto staff. The page number **30** is located at the bottom center of the score.

This musical score is for a full orchestra and includes parts for a Banda. The score is written in G major and 2/4 time. The Banda part is at the top, followed by Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trbn.), and a string section (Archi). The string section consists of Violin I, Violin II, Viola, and Cello/Double Bass. The score is divided into measures, with dynamic markings such as *pp* (pianissimo) and *p* (piano) indicating the volume. The Banda part features complex rhythmic patterns and chords. The woodwinds and strings provide harmonic support and melodic lines. The string section has a steady bass line and moving upper parts. The score ends with a fermata over the final notes.

dolce

Fl.

Fg.

Cr. I.II (G)

Archi

Banda

Fl.

Ob.

Fg.

Cr.

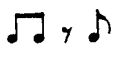
Clni

Trbn.

Archi

50

1) Первоначальный вариант эпизода С-дуг (тт. 48-88) помещен в томе 12 доп. Этот вариант содержится в неотрепанной записи автографа, а также целиком вошел в „балакиревскую“ копию.

1) В автографе первоначально у Fl., Ob., Cr. (C), Clni, V.I, II ритм был такой: 

2) В автографе партия Vle в тт. 48 - 57 переправлена Глинкой с выноской на отдельную строку, как напечатано в основном тексте. Зачеркнутый вариант см. том 12 доп. Такт 57 был записан так:

Vle  и тут же исправлен ритмически:  Тт. 58 - 64 остались в автографе без

исправления и не вынесены на отдельную строку, что, видимо, произошло от забывчивости. Ввиду явной оши-

бочности образовавшегося последования: Vle  etc тт. 58 - 64 в партии Vle изложены аналогично тт. 50 - 56.

Banda

Fl.

Ob.

Cl.

Fg.

Cr.

Clni

Trbn.

Tp.

Archi

The musical score is arranged in a system with the following parts and markings:

- Banda:** Solo, *f ma dolce*
- Fl.:** (Flute)
- Ob.:** *mf*
- Cl.:** (Clarinet)
- Fg.:** *a2*, *mf*
- Cr.:** *(G) I*, *a2*, *mf*
- Clni:** *(C)*, *mf*
- Trbn.:** (Trumpets)
- Trp.:** (Trumpet)
- Archi:** *f*, *mf*

1) Первоначально было так, как это дано в томе 12 доп. Затем Глинка зачеркнул партию Fg. и написал „Fagotti col cello“, а в строке струнных басов зачеркнул слово „pizz[icato]“ рядом со словом „Bassi“ и вза-
 меж написал „Col cello“. Таким образом, получилось: „Bassi col Cello“, однако ноты партии Сб. остались
 незачеркнутыми. Принимаем авторское указание „Bassi col Cello“ за окончательную редакцию этой партии,
 первоначальную же публикуем в томе 12 доп.

tutti

The musical score consists of the following parts and markings:

- Banda:** Two staves, starting with a forte (*f*) dynamic.
- Fl.:** Flute part, starting with a forte (*f*) dynamic and an *a2* marking.
- Ob.:** Oboe part, starting with a forte (*f*) dynamic and an *a2* marking.
- Cl.:** Clarinet part, starting with a forte (*f*) dynamic.
- Fg.:** Bassoon part, starting with a forte (*f*) dynamic and an *a2* marking.
- Cr.:** Cor Anglais part, starting with a forte (*f*) dynamic and a *(g)* marking.
- Clni:** Clarinet in B-flat part, starting with a forte (*f*) dynamic and a *(c)* marking.
- Trbn. (top):** Trumpet part, starting with a forte (*f*) dynamic.
- Trbn. (bottom):** Trombone part, starting with a forte (*f*) dynamic.
- Tp.:** Tuba part, starting with a forte (*f*) dynamic.
- Archi:** String section (Violins and Cellos/Double Basses), starting with a forte (*f*) dynamic.

80

1) Указание автографа „Viola col Cello“ в тактах 85 и 87 неосуществимо и требует переносов на октаву.

This musical score page, numbered 230, is titled "II/6a". It features a variety of instruments and their parts:

- Banda:** A grand staff with treble and bass clefs.
- Fl. (Flute):** Treble clef, marked with *a2*.
- Ob. (Oboe):** Treble clef, marked with *a2*.
- Cl. (Clarinet):** Treble clef, marked with *a2*.
- Fg. (Bassoon):** Bass clef, marked with *a2*.
- Cr. (Cornet):** Treble clef, marked with *(G)_{a2}*.
- Clni (Clarinet in C):** Treble clef, marked with *(c)*.
- Trbn. (Trumpet):** Treble clef, marked with *(c)*.
- Trbn. (Trumpet):** Bass clef.
- Tp. (Trombone):** Bass clef.
- Archi (Strings):** Multiple staves with various clefs (treble, alto, bass).

The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo) in the string section. A rehearsal mark "90" is located at the bottom of the page.

Banda

f

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. *ff*

Fg. *ff*

Cr. *(G)* *f*

Clai *(c)* *f*

Trbn. *f*

Tp. *f*

Archi *ff*

1) *spiccato*
mf staccatissimo
sfp spiccato
sfp spiccato
sfp staccatissimo
sfp staccatissimo

Archi

110

Fl.
 Ob.
 Cl.
 Fg.
 Cr. I. II (G)
 Trp.

pp *sf*
pp *sf*
pp *sf*
pp *sf*
sf

sfp *sf* *f*
sfp *sf* *f*
sfp *sf* *f*
sfp *sf* *f*
sfp *sf* *f*

Archi

1) В автографе обозначено: „*Plus lent[ement]*“ (рукой не Глинки?).

Fl. *I* *p dolce* *I solo*

Ob.

Cl.

Fg. *I solo* *p*

Cr. *I. II (G)*

Tp.

Archi

spiccato *p* *pp* *pp* *p staccatissimo* *p staccatissimo*

120

Fl. *I*

Trbn. *II* *f* *[dim.]* *III* *f* *[dim.]*

Archi

f *ff* *sfp* *f* *ff* *sfp* *f* *ff* *sfp* *f* *ff* *sfp*

Poco meno mosso

1) *mf* *staccato assai*

2) *mf* *1 sola*

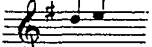
3)

Archi *mf* *ff* *sfp* *p*

140

1) В автографе имеется расшифровка партии духового оркестра в этом эпизоде, написанная рукой Глинки (см. том 12 доп.). Обозначение „Poco meno mosso“ указано в автографе расшифровки.

2) В случае отсутствия сценического оркестра (Banda) следует исполнять здесь и далее партии духовых, напечатанные мелким шрифтом (заимствуются из изд. Б.)

3) В автографе здесь и при повторениях верхний голос , но в расшифровке так, как печатается.

This musical score is for a full orchestra and includes parts for a band. The instruments are arranged as follows:

- Banda:** A grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It features complex rhythmic patterns with many beamed notes and rests.
- Fg. (Flute):** A single staff with a bass clef, playing a melodic line with various articulations.
- Cr. (Cornet):** Two staves with treble clefs. The upper staff is marked with a '(G)' and the lower with a '(c)'. Both play rhythmic patterns.
- Clni (Clarinet):** A single staff with a treble clef, marked with a '(c) I', playing a melodic line.
- Tp. (Trumpet):** A single staff with a bass clef, playing a rhythmic pattern starting with a forte (*f*) dynamic.
- Archi (Strings):** A grand staff with two treble clefs and two bass clefs. The strings play a rhythmic accompaniment, with the lower strings marked with a forte (*f*) dynamic.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 150 is located at the bottom right of the string section.

Banda
 Fl.
 Ob.
 Cl.
 Fg.
 Fg.
 Cr.
 Clni
 Cr.
 Clni
 Trbn.
 Tp.
 Archi

Musical score page for a band and orchestra. The score includes parts for Banda, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Fg.), Clarinet in G (Cr.), Clarinet in C (Clni), Trumpets (Trbn.), Trombones (Trbn.), Trumpet (Tp.), and Strings (Archi). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features various dynamics such as *mf*, *mf/p*, *f*, *p*, *sf*, *tr*, and *pizz.*. The string section includes markings for *mf*, *pizz.*, and *div.*. The woodwind section includes markings for *mf*, *p*, *sf*, and *tr*. The brass section includes markings for *mf*, *p*, *sf*, and *tr*. The score is arranged in a multi-staff format, with each instrument or section having its own staff.

The musical score is arranged in systems. The top system includes Banda (Band), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), and Fg. (Fagotto). The second system includes Fg. (Fagotto), Cr. (Corni), and Clni (Clarinetti). The third system includes Cr. (Corni), Clni (Clarinetti), Trbn. (Trombe), and Trp. (Tromboni). The bottom system includes Archi (Archetti). The score contains various musical notations including dynamics (sf, p, f), articulation (accents, slurs), and performance instructions like 'arco' and 'unis. arco'. The number '160' is written at the bottom of the page.

160

1) Партии медных инструментов (кроме Ванд'ы) в автографе на протяжении семи тт. (162-168) перечеркнуты, но остаются в „балакиревской“ копии. М. 31264 Г.
 17. Глинка т. 12^а

The musical score is arranged in systems. The top system includes the Banda (Band) and woodwinds: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), and Fg. (Bassoon). The middle system includes Cr. (Cornet), Clni (Clarinets), Trbn. (Trumpets), and Trp. (Trumpet). The bottom system is for the Archi (String) section. The score is marked with various dynamics including *ff* (fortissimo), *sf* (sforzando), and *a2* (second ending). There are also performance markings such as accents (*>*) and slurs. The page number 170 is visible at the bottom right of the score.

1) В автографе далее имеется зачеркнутый вариант инструментовки шести тт. (см. том 12 доп.).

The image shows a page of a musical score for a symphony orchestra and a band. The score is arranged in a multi-stem format. The instruments listed on the left are: Banda (Band), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagotto/Bassoon), Cr. (Corni/Corn), Clni (Clarinetti/Clarinets), Trbna (Trombe/Trombones), Tp. (Tromba/Tuba), and Archi (Archivi/String Ensemble). The score includes various musical notations such as notes, rests, dynamics (mf, p), and articulation marks. There are also some specific markings like 'a2', 'solo', and '1)'.

1) В автографе: Vc.,Cb.

Fl.

Ob.

Cl. 1) I solo
p
graziosissimo

Fg.

Cr. (G) I
sf *pp[perendosi]*

Clni (C)

Trbn.

Trp. *p* *pp*

Archi
mf *dim.* *pp*
mf *dim.* *pp*
p *dim.* *pp*
p *dim.* *pp*
180 *p* *dim.* *pp*

1) „poco ritard.“ - пометка Глинки карандашом. М. 31264 Г.

Cl. ^I

Archi

190

Fl. ²⁾

Ob. ³⁾ *dolce* *p*

Cl. ^I

Archi

1) В автографе первоначально: *Vc.,Cb.*

2) В автографе отсюда идет кушюра (зачеркнуто) до т. 216 включительно.

3) В автографе первоначально этот оборот поручался Fl.

dolce

Fl.

Ob.

Cl.

Archi

200

Cl.

Fg.

Archi

210

1) В автографе имеются карандашные варианты: Ob.

Cl. I 1) 2)

Fg. I *mf*

Archi

220

Ob. I

Cl. I

Fg. I

Cr. I.II (G) I *p*

Archi

1) В автографе далее зачеркнуты четыре тт., одинаковых с тт. 225-228 (партии V, II и VI не вписаны).

2) В автографе здесь конец авторской купюры и переход сделан так:

V.I , Vc.: . Партня Fg. в т. 217 отсутствует (паузы)

Fl. *p* I 1)

Ob.

Cl. I

Fg. *p* a2

Archi *pp*

230

Fl. I

Ob. I *p*

Cl. *ppp*

Fg. a2 *ppp*

Archi

240

1) В автографе и изд. Ст. # не проставлен. В т. 239 в изд. Ст. do ♯.

Fl.

Ob.

Cl.

Fg.

Archi

Fl.

Fg.

Archi

Fl.

Fg.

Archi

dim.

p

sempre pp


250

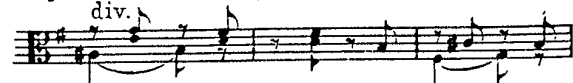
1)

2)

3)

1) В автографе далее купюра на 16 тт.

2) В автографе первоначально у Сб. на протяжении четырех тт. повторялось *re*: 

3) В автографе первоначально: *Vle* 

Fl. I

Fg.

Archi

260

p

sempre p

Fl.

Ob.

Fg.

Archi

270

p

p

1)

Fl.

Ob.

Tr.

Archi

280

p

mf

2)

1) См. прим. к тт. 254-256.

2) Партня Об. II добавлена в изд. Ю. и Б.

I solo

Fl. *p*

Fg. *a2* *mf*

Archi

1) *p*

2) *mf*



Fl. *I*

Ob. *I* *p*

Fg. *a2* *3)* *dolce* *I*

Archi

4) *p*

290

1) В автографе первоначально:

Vle

Vc.

2) В автографе первоначально: Cb.

4) Первоначально:

V. I

V. II

V-le

3) В автографе первоначально: Fg.

Fl.

Ob.

Fg.

Archi

Più mosso [♩ = 152]

Fl.

Ob.

Fg.

Cr.

Trp.

Archi

300 *p*

1) В автографе первоначально у Fg. паузы.

2) В автографе первоначально Fg. I дублировал верхние ноты Vc. , у Fg. II - паузы.

Ob. *p cresc. poco a poco*

Fg. *p cresc. poco a poco*

Cr. I, II (G) *a2 mf*

Trp. *pp*

Archi *cresc. poco a poco*

310

Fl. *I mf cresc. poco a poco*

Ob. *I a2 mf cresc.*

Cl. *a2 f*

Fg. *a2 mf cresc.*

Cr. I, II (G) *I mf cresc.*

Trbn. *II mf 1)*

Trp. *mf*

Archi *crescendo poco a poco*

f

1) В автографе первоначально: Trbn. *mf*

Fl. I. *f*

Ob. *a¹*

Cl. *a²*

Fg. *a²*

Cr. (G) *f*

Cr. (C) *a²* *f*

Trbn. *trasc.* *mf* *f*

Trp. *f*

Archi *f* *ff*

320

1) В автографе далее зачеркнуто пять тт. с выписанными партиями Cr. (G), V.I и Vc. :

Cr. (G) *ff*

V.I *ff*

Vc. *[ff]*

Fl.

Ob.

Cl.

Fg.

Cr.

Clni

Trbn.

Trp.

Archl

a2

(G)

(C) *a2*

(C)

cresc.

330

This musical score is for a full orchestra and band. The instruments are arranged in the following order from top to bottom:

- Banda**: Woodwinds and brass.
- Fl.**: Flute.
- Ob.**: Oboe.
- Cl.**: Clarinet.
- Fg.**: Bassoon.
- Cr.**: Horns (labeled with *(G)* and *(C)*).
- Clni**: Clarinets (labeled with *(C)*).
- Trbn**: Trumpets (labeled with *B* and *B^b*).
- Tp.**: Trombones.
- Archi**: Strings.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It features a variety of dynamics, including *fff* (fortissimo) and *ff* (fortissimo). The music includes complex rhythmic patterns, such as sixteenth-note runs in the bassoon and strings, and sustained chords in the woodwinds. There are also some specific performance markings like *a2* and *b* in the flute and oboe parts. The page number 340 is located at the bottom right of the score.

Banda

Fl.

Ob.

Cl.

Fg.

Cr.

Clni

Trbn

Trp.

Archi

The musical score is organized into two systems, each with a first ending (1.) and a second ending (2.).

- Banda:** Features a melodic line in the first ending and a more rhythmic accompaniment in the second ending.
- Fl.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Ob.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Cl.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Fg.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Cr.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Clni:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Trbn.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Tbn.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Tp.:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.
- Archi:** Plays a melodic line with accents and breath marks. Dynamics range from *sf* to *p*.

1) В автографе далее Об. и Cl. идут в унисон (a2). Разделение произведено в изд. Ю. и В.

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Banda:** Two staves (treble and bass clef).
- Fl.:** Treble clef, includes dynamic marking *a2*.
- Ob.:** Treble clef, includes dynamic marking *1)*.
- Cl.:** Treble clef, includes dynamic marking *1)*.
- Fg.:** Bass clef.
- Cr.:** Treble clef, includes dynamic marking *(G)*.
- Clni:** Treble clef, includes dynamic marking *(C)*.
- Trbn.:** Two staves (treble and bass clef).
- Trp.:** Bass clef.
- Archi:** Four staves (two treble, two bass clef).

The score contains various musical notations such as notes, rests, and dynamic markings like *v* (forte) and *b* (basso).

1) См. прим. к т. 349 и след.

Banda

Fl

Ob

Cl

Fg

Cr.

Cl inl

Trbn.

Trp.

Archi

370

1) В авторрафе: Trbn. I . В тт. 372-374 Trbn. I - до, си; Trbn. II - ля, соль.

The musical score is arranged in systems. The top system includes Banda (piano and bass staves), Fl., Ob., Cl., and Fg. The second system includes Cr., Clni, Trbn., and Trp. The bottom system includes Archi (violin, viola, and cello/bass staves). The key signature has one sharp (F#). The time signature is 4/4. A first ending bracket labeled '1)' is placed above the Fl. part, starting at measure 377 and ending at measure 380. Dynamic markings of *sf* (sforzando) are used in several parts. The page number 380 is located at the bottom right of the score.

1) В автографе в т. 377 у Fl. II *си*, у Ob. I *соль*. Такое расположение у Fl. первоначально распространялось и на тт. 378-380.

Banda
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Cln I
 Trbn.
 T p.
 Archi

390

1) После Краковяка по первоначальному плану оперы предполагался Passo a tre e-moll-E-dur, набросанный, но не завершённый Глядкой. См. том 12 доп.

Passo a quatre

№ 6 $\frac{6}{8}$ ¹⁾

[Па де катр]

Allegro moderato $\text{♩} = 70$

I solo

2 Flauti

p grazioso

2 Oboi

2 Clarinetti (A)

I solo

p grazioso

2 Fagotti

I II (A)

4 Corni

III IV (D)

2 Clarini (E)

3 Tromboni

Timpani
(A. E.)Allegro moderato $\text{♩} = 70$

Violini I

p

Violini II

p

Viole

p

Violoncelli

p

Contrabassi

p

1) В автографе: „№ 6 $\frac{1}{2}$ “; так же и в „балакиревской“ копии. Наименование „Passo a quatre“ заимствуется из автографа *Passo a tre*. Вероятно, „Passo a quatre“ было написано и в партитуре, но срезано при переплете (сохранились следы отдельных букв). В „Записках“ то же название во французской транскрипции: *Pas de quatres*. В изд. Ст. наименование этого номера: „Танцы“.

Fl.

Ob.

Cl.

Fg.

Cr.

Clni

Trbn.

Tbn.

Archi

10

1) В автографе рукой Глинки написано: „Tutti“.

2) В автографе первоначально:

Trbn.

Fl. *II* *I solo*
dolce

Ob.

Cl. *II* *I solo*
dolce

Fg. *p*

Cr. (A) (D) (E)

Cl ni *mf*

Trbn.

Tp.

Archi *p*

I

Fl.

Ob.

Cl.

Fg.

(A)

(D)

(E)

Cr.

Cl ni

Trbn.

Tp.

Archi

20

1) В автографе первоначально: Fg.

1)

Fl.

Ob.

Cl.

Fg.

(A)

Cr.


(D)

2)

Trbn.

Archi

1) В автографе рукой Глинки написано: „Tutti“

2) В автографе первоначально на протяжении семи тт. в партии Trbn. ритм был .

Fl. II

Ob.

Cl. II

Bg.

Cr. (A) (D) solo

Trbn.

Archi

mf

mf

30

Detailed description: This is a page of a musical score, page 30, for a symphony. The score is in G major (one sharp) and 2/4 time. It features seven staves: Flute II, Oboe, Clarinet II, Bassoon, Cor Anglais (A and D), Trumpets, and Strings. The Flute II part has a melodic line with slurs and accents. The Oboe and Clarinet II parts have sustained chords and melodic fragments. The Bassoon part has a similar melodic line. The Cor Anglais parts have sustained chords. The Trumpets part has a rhythmic accompaniment. The Strings part has a rhythmic accompaniment. The score is marked with *mf* (mezzo-forte) and includes a *solo* marking for the Cor Anglais (D) part. The page number 30 is at the bottom center.

III.IV(D)

Fig. Cr. Archi

pizz. *mf* *sf* *p* *mf* *sul G arco*

Fig. Cr. Trbn. Archi

1. 2.

sf *p* *mf* *sf* *p* *sf* *p* *sf* *p*

Cl. *dolce*

Cr. (A) I *p*
(D) *p* a2

Archi *p* arco

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cr. (A) I *p*
(D) a2 *pp*

Archi *p*

1) В автографе т. 49 вычеркнут, чем уничтожалась необходимость репризы. В „балакиревской“ копии он сохранен. М. 31264 Г.

Fl. *solo*
grazioso
 Cl. *I solo*
 Archi *p*

Fl. *I*
 Cl. *I*
 Archi *f*

Fl. II

Oboe

Cl. II

Bsn.

Cr. (A)

Cr. (D)

Trbn.

Archi

60

Fl. II

Ob.

Cl. II

Fg.

Cr. (A) 1)

(D)

Trbn.

Archi

p

1) В автографе первоначально (по ошибке):

Cr. (A)

Ob. *pp*

Cl.

Fg. *pp*

Archi

70



Ob.

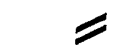
Cl. *p*

Fg. *p*

Archi

70

Archi

Musical score for strings (Archi) consisting of five staves. The top two staves are Treble Clef (Violins I and II), and the bottom three are Bass Clef (Violas, Cellos, and Double Basses). The music features a rhythmic pattern of eighth notes with stems pointing down, and some notes have a '7' above them, possibly indicating a fingering or a specific articulation. The key signature has two sharps (F# and C#).

Fl.
Ob.
Cl.
Fg.

Musical score for woodwinds (Fl., Ob., Cl., Fg.) consisting of four staves. The Flute (Fl.) staff is empty. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) staves contain music. The Oboe and Bassoon parts feature long, sustained notes with a slur over them, starting with a *pp* dynamic marking. The Clarinet part has a first finger (I) marking above a note. The key signature has two sharps (F# and C#).

Archi

Musical score for strings (Archi) consisting of five staves. The top two staves are Treble Clef (Violins I and II), and the bottom three are Bass Clef (Violas, Cellos, and Double Basses). The music continues with the rhythmic pattern of eighth notes with stems pointing down. The key signature has two sharps (F# and C#).

1) II

Fl. *f*

Ob. *f*

Cl. II *f*

Fg. *f*

Cr. (A) *f*

(D) *f*

Trbn. *mf*

Archi *f*

1) В автографе рукой Глинки написано: „Tutti.“

Fl. II

Ob.

Cl. I solo tr
dolce

Fg.

Cr. (A)
(D)

Trbn.

Archi

90

1) В автографе знак $\hat{\circ}$ проставлен, видимо, впоследствии, так как в „балакиревской“ копии он отсутствует. Но и в автографе он не окончательный, так как в некоторых партиях зачеркнут.

I solo dolce
tr

Cl.

Archi

Fl.

Cl.

Cr.

Trbn.

I *tr* *mf*

(A) *p*

(D) *III* *p*

III *ppp*

Archi

Fl. *tr.*

Ob.

Cl. *dolce*

Fg. *dolce* *p*

Cr. (A) *p*

Trbn. III *ppp*

Tp. *p*

Archi

Detailed description: This is a page of a musical score for a symphony orchestra, page 275, rehearsal mark II/66. The score is in G major (one sharp) and 2/4 time. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tp.), and Strings (Archi). The Flute part has trills (tr.) in the first four measures. The Clarinet and Bassoon parts are marked *dolce*. The Cor Anglais part has a dynamic marking of *p*. The Trumpet part has a dynamic marking of *ppp*. The strings play a rhythmic accompaniment of eighth notes. The score ends with a double bar line in the fifth measure.

This musical score page contains measures 110 through 115. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves. The first staff has markings for first and second endings (I and II) and includes trills (tr) and a dynamic marking of *p*. The second staff has a dynamic marking of *p*.
- Oboe (Ob.):** One staff with a dynamic marking of *pp*.
- Clarinets (Cl.):** Two staves. The first staff has markings for first and second endings (I and II) and a dynamic marking of *p*. The second staff has a dynamic marking of *p*.
- Fagott (Fg.):** One staff.
- Cor Anglais (Cr.):** One staff with markings (A) and (D).
- Trumpets (Trbn.):** One staff with marking III.
- Trumpet (Tp.):** One staff.
- Archi (Strings):** Four staves.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is two sharps (F# and C#).

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.) with parts (A) and (D), Trumpets (Trbn.), and Trombones (Tp.). The third system includes the String section (Archi). The score features various musical notations such as dynamics (cresc., p, ff), articulation (accents), and fingerings (I, III). The key signature is two sharps (F# and C#), and the time signature is 4/4.

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Clarinet in B-flat (Cl ni), Trumpet (Trbn.), and Trombone (Tp.). The third system includes the String section (Archi).

Key features of the score include:

- Flute (Fl.):** First and second endings. The first ending is marked with a first ending bracket and a first ending fermata. The second ending is marked with a second ending bracket and a first ending fermata. Dynamics include *p*.
- Oboe (Ob.):** First and second endings. Dynamics include *p*.
- Clarinet (Cl.):** First and second endings. The first ending includes a trill (*tr*) and the instruction *dolce*. The second ending is marked with a second ending bracket and a first ending fermata. Dynamics include *p*.
- Bassoon (Fg.):** First and second endings. Dynamics include *p*.
- Cor Anglais (Cr.):** First and second endings. Dynamics include *p*.
- Clarinet in B-flat (Cl ni):** First and second endings. Dynamics include *p*.
- Trumpet (Trbn.):** First and second endings. Dynamics include *f* and *[p]*.
- Trombone (Tp.):** First and second endings. Dynamics include *f* and *[p]*.
- Strings (Archi):** First and second endings. Dynamics include *p*. The string section includes Violins I and II, and Cellos/Double Basses.

Measure numbers 119 and 120 are indicated at the bottom of the page.

Più mosso

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Clarinet in B-flat (Cl in B), Trumpets (Trbn.), and Trombones (Trp.). The third system is for the Strings (Archi). The score includes various dynamic markings such as *ff*, *p*, and *sf*. There are also performance instructions like *unis.* and *p*. The tempo is marked *Più mosso*. At the bottom of the string section, there is a stage direction: *(танцоры) убегают*.

1) Первоначальный набросок заключительных тактов см. том 12 доп.

2) В автографе в конце страницы авторская надпись: „attacca subito il passo a due“. Она вызвана тем, что после Passo a quatre по первоначальному плану оперы предполагался Passo a due C-dur; партитура его была набросана, но не завершена Глинкой. См том 12 доп.