

pdf-Noten Wolk



*Глинка*

Михаил Глинка  
Michail Glinka  
(1804 - 1857)

Piano pieces

I - II

Complete works for  
pianoforte solo














Original settings



# Index Vol. 1 ?

Variations upon a own theme	Musical notation for 'Variations upon a own theme' in C major, 2/4 time, Largo tempo, starting with a fortissimo (ff) dynamic and ending with a pianissimo (pp) dynamic.	Page 3
Variations upon the song "Benedetta sia la madre"	Musical notation for 'Variations upon the song Benedetta sia la madre' in D major, 2/4 time, Moderato tempo, starting with a fortissimo (f) dynamic and marked risoluto.	15
Variations upon a russian song	Musical notation for 'Variations upon a russian song' in C major, 2/4 time, Andante tempo.	27
Variations upon a theme from Mozart	Musical notation for 'Variations upon a theme from Mozart' in B-flat major, 2/4 time, Moderato tempo.	31
Variations upon a theme from Cherubini	Musical notation for 'Variations upon a theme from Cherubini' in B-flat major, 2/4 time, Moderato tempo.	39
Cotillon	Musical notation for 'Cotillon' in B-flat major, 3/4 time, starting with a fortissimo (f) dynamic.	46
Mazurka	Musical notation for 'Mazurka' in D major, 3/4 time, Risoluto tempo.	48
Nocturne	Musical notation for 'Nocturne' in B-flat major, 2/4 time, Moderato tempo, starting with a piano (p) dynamic and marked amoro.	49
Nouvelles contredanses	Musical notation for 'Nouvelles contredanses' in D major, 6/8 time, starting with a fortissimo (sf) dynamic and marked risoluto.	54
Brillante Var. upon a theme from Donizetti	Musical notation for 'Brillante Var. upon a theme from Donizetti' in D major, 2/4 time, Vivace tempo.	59
Variations upon 2 themes out of the Ballet "Chao-Kang"	Musical notation for 'Variations upon 2 themes out of the Ballet Chao-Kang' in D major, 2/4 time, Allegro tempo, starting with a fortissimo (sf) dynamic and marked risoluto con forza.	72
Farewell waltz	Musical notation for 'Farewell waltz' in D major, 3/4 time.	82
Rondino brillante with themes from Bellini	Musical notation for 'Rondino brillante with themes from Bellini' in B-flat major, 2/4 time, Moderato tempo, starting with a piano (p) dynamic and marked con grazia.	83
Comments		96

# Index Vol. 2 ?

		Page
Variations upon a theme from Bellini	<i>Andante maestoso</i> 	4
Variations upon the song "The nightingale"	<i>Adagio</i> <i>Sostenuto</i> <i>f</i> <i>p</i> 	20
Mazurka in Ab		31
Mazurka in F		31
Fuga à 3 voci	<i>Allegro</i> 	32
Fuga à 3 voci con 2 soggetti	<i>Con moto</i> 	34
Fuga à 4 voci	<i>Alla breve</i> 	36
Mazurka in F	<i>leggero</i> 	39
Waltz in Eb	<i>f</i> 	40
Waltz in Bb	<i>Risoluto</i> 	43
Gallop	<i>staccato assai</i> 	47
Contredanse	Figure 1 <i>sf</i> 	47
Waltz-Fantasy	Introduction <i>ff</i> 	53

The splitting

**Comodo**

*p*

Musical notation for 'The splitting' in 6/8 time, marked *Comodo* and *p*. The melody is in the right hand, and the accompaniment is in the left hand.

Page  
64

Mazurka in c

**Lamentabile**

Musical notation for 'Mazurka in c' in 3/4 time, marked *Lamentabile*. The piece features a triplet in the right hand.

68

Tarantella

**pp**

Musical notation for 'Tarantella' in 2/4 time, marked *pp*. The piece includes fingerings (1, 3, 5, 1, 2) and accents.

69

Variations upon  
a scottish  
Theme

**Moderato**

*sf*

Musical notation for 'Variations upon a scottish Theme' in 3/4 time, marked *Moderato* and *sf*. The piece features a dynamic shift from *sf* to *p*.

71

Prayer

**Allegro moderato**

*sf*  
*f* *p*

Musical notation for 'Prayer' in common time, marked *Allegro moderato*. The piece features dynamics *sf*, *f*, and *p*.

80

Barcarolle

**Vivace** **Allegro moderato**

*pp* *mf*

Musical notation for 'Barcarolle' in common time, marked *Vivace* and *Allegro moderato*. The piece features dynamics *pp* and *mf*.

86

Remembrance on  
a Mazurka

**Vivace capriccioso**

Musical notation for 'Remembrance on a Mazurka' in 3/4 time, marked *Vivace capriccioso*. The piece features a dynamic shift from *mf* to *p*.

93

Polka

**Allegretto**

*p*

Musical notation for 'Polka' in 2/4 time, marked *Allegretto* and *p*. The piece features a dynamic shift from *p* to *mf*.

98

Mazurka in C

**Allegro moderato con molta delicatezza**

*p*

Musical notation for 'Mazurka in C' in 3/4 time, marked *Allegro moderato con molta delicatezza* and *p*. The piece features a dynamic shift from *p* to *mf*.

98

Girl's choir

**Andante quasi Allegretto grazioso assai**

Musical notation for 'Girl's choir' in 2/4 time, marked *Andante quasi Allegretto grazioso assai*. The piece features a dynamic shift from *mf* to *p*.

99

Children's polka

Musical notation for 'Children's polka' in 2/4 time. The piece features a dynamic shift from *mf* to *p*.

100

Andalusian  
dance

**Tempo di mazurka**

*mf*

Musical notation for 'Andalusian dance' in 3/8 time, marked *Tempo di mazurka* and *mf*. The piece features a dynamic shift from *mf* to *p*.

105

Comments

106

# Comments

# Notes

The present edition contains the complete works for the piano by M. I. Glinka in 2 volumes. The 1st volume contains his early piano compositions. The works are arranged in chronological order. The present edition is based on the autograph manuscript and/or first edition(s) of the works. Other early editions have also been consulted, whenever justified. Evident slips of pen and printing errors have been tacitly corrected. Editorial additions, reduced to a minimum, appear in square brackets. The composer's peculiarities of notation and original fingering are maintained throughout.

## **Variations upon an Original Theme**

Autograph: SPL, estate of Glinka, catalogue No. 46.

First edition: P. Jurgenson (1878).

In autograph, Variations entitled: "Variations sur un thème composée par M. Glinka. Dédiées à ... ich werde es nicht sagen".

## **Variations upon the Song "Benedetta sia la madre"**

Autograph: SITMC, estate of Glinka.

First edition: MUZGIZ, 1952, Complete Works for the Piano by Glinka.

In autograph, Variations entitled: "Benedetta sia la madre varié pour le pianoforte et dédiée à mademoiselle Lise d'Ouschakoff par Michel Glinka amateur". The autograph dedication was crossed out by an unknown hand and did not appear in the first and following editions.

## **Variations upon the Russian Song "Sredi doliny rovnyya"**

Autograph: SPL, estate of Glinka, catalogue No.10.

First edition: "Odeon" (P. Gurskalin, 1839).

In autograph, Variations entitled: "Air russe: Среди долины ровныя varié pour le pianoforte, composé l'an 1826".

## **Variations upon a Mozart Theme**

Autograph: SPL, estate of Glinka, No. 190, catalogue No. 8, 10.

First edition: P. Jurgenson (1878).

The basis of the theme of the Variations is the Glockenspiel part from the finale of the first act of Mozart's opera "Die Zauberflöte". In the present edition the composition is published traditionally in the second version edited by P. Jurgenson (1878), with the addition of two variations (III, IV) from the first version edited by F. Stellovsky. The original title: "Thème de Mozart varié pour Piano-forte ou Harpe par M. Glinka (composé l'an 1822) S.P.-bourg". The exact date of the composition of the Variations (1822-1827) is not known.

## **Variations upon a Cherubini Theme**

The autograph is lost, the composition is published from the copy made by an unknown hand with remarks by Glinka – SPL, estate of Glinka, No. 190, catalogue No. 45.

First edition: "Odeon" (P. Gurskalin, 1839).

The title of the Variations is: "Thème de l'opera "Faniska" de Cherubini ( Прекрасный день) varié". In the copy of the Variations there is no title. The basis of the theme of the Variations is the introduction to the first act of the opera "Faniska" by Cherubini.

## **Cotillon**

The autograph is lost. First edition (by M. Glinka and N. Pavlishchev): "The lyrical album of 1829". This composition is published from the first edition, SPL, estate of Glinka, catalogue No. 75.

## **Mazurka**

The autograph is lost. First edition (by M. Glinka and N. Pavlishchev): "The lyrical album of 1829". This composition is published from the first edition, RSL.

### **Nocturne**

Autograph: SPL, estate of Glinka, catalogue No. 10.

First edition: P. Jurgenson (1878)

### **New Contredanses**

The autograph is lost. First edition (by M. Glinka and N. Pavlishchev): "The lyrical album of 1829". This composition is published from the first edition, RSL.

This composition in the first edition was entitled "Nouvelles contredanses". The title of the second edition is: "Французская кадрили"(on the cover-"Première contredanse").

### **Brilliant Variations upon a Donizetti Theme**

The autograph is lost. First edition: G. Ricordi (Milan, 1831).

This composition is published from the first edition.

These Variations in the first edition were entitled: "Variazioni brillanti per pianoforte composte dal Sig. M. Glinka sul motivo dell'Aria "Nel veder tua costanza", cantata dal Celebre Sig. G. B. Rubini nell'Anna Bolena dell M<sup>o</sup> Donizetti dall'Autore dedicate al suo Amico Eugenio Steritsch Gentiluomo di Camera di Sua Maesta l'Imperatore di tutte le Russie".

### **Variations upon Two Dance Tunes from the Ballet "Chao-Kang"**

Autograph: Library of Stanford University (USA).

First edition: G. Ricordi (Milan, 1831). This composition is published from the first edition.

In the first edition the Variations were entitled: "Due ballabili nel baletto Chao-Kang variati per pianoforte e dedicati a sua eccellenza il Sig-re conte Woronzow-Daschkow dal Sig-re M. Glinka".

### **A Farewell Waltz**

The autograph is lost. First edition in the magazine "Eol's harp", No. 6 (1833-34), SPL (St. Petersburg).

This composition is published from the first edition.

### **Brilliant Rondino on a Bellini Theme**

The autograph is lost. First edition: G. Ricordi (Milan, 1832). This composition is published from the first edition.

The first edition is entitled: "Rondino brillante per pianoforte nel quale è introdotto il motivo 'La tremenda ultrice spada' del M<sup>o</sup> Bellini. Composto e dedicato a donna Teresa Visconti d'Arragona da M. Glinka".

### **ABBREVIATIONS**

1. **SPL** State Public Library (St. Petersburg)
2. **RSL** Russian State Library (Moscow)
3. **SITMC** State Institute of Theater, Music and Cinema (St. Petersburg)

# Notes

The present edition contains the complete works for the piano by M. I. Glinka in 2 volumes. The 2nd volume contains his piano compositions from 1832–1856. The works are arranged in chronological order. The present edition is based on the autograph manuscript and/or first edition(s) of the works. Other early editions have also been consulted, whenever justified. The evident slips of pen and printing errors have been tacitly corrected. Editorial additions reduced to a minimum appear in square brackets. The author's peculiarities of notation and original fingering are maintained throughout.

## **Variations upon a Theme by Bellini**

The autograph is lost.

First edition: G. Ricordi (Milan, 1832).

In the first edition the Variations were entitled: “Variazioni per Piano-Forte sull’ Aria del Tenore nell’ opera del M. Bellini “I Montecchi e Capuleti” composte da M. Glinka e da lui dedicate alla Nobile Madamigella la Signora Contessina Angiola Cassera, dilettante distinta”.

## **Variations upon the Song “Nightingale” by Alyabyev**

Autograph: SITMC, estate 6, No.1.

First edition: M. Bernard (St. Petersburg, 1841).

In the autograph the Variations were entitled: “Соловей. Romance d’Alabieff variée pour le pianoforte par M. Glinka”.

## **Mazurka in A flat Major**

The autograph is lost.

First edition: the magazine “Aeolian Harp”, No.6, page 13 (Moscow 1834), RNL.

## **Mazurka in F Major**

The autograph is lost.

First edition: the magazine “Aeolian Harp”, No. 7, page 7 (Moscow 1834), RNL.

Page 31, bars 16 and 16a – in the first edition instead of these two bars there is only one:



The edition: M. Glinka, Complete Works, vol. 6, State Musical Publishing House, Moscow 1958 was followed here.

## **Fuga à 3 voci**

Autograph: RNL, estate 190, catalogue No. 11, page 60.

First edition: GCW, vol. 6.

Page 33, bar 56, upper staff – in the autograph the last crotchet is:

First edition followed.



## **Fuga à 3 voci con 2 soggetti**

The autograph is lost.

First edition: “Au Menestrel”, St. Petersburg, ca 1840.



### **Fuga à 4 voci**

Autograph: RNL, estate 190, catalogue No. 10, pages 54–55.

First edition: P. Jurgenson (1885).

### **Mazurka in F Major**

The autograph is lost.

First edition: “Odeon” (P. Gurskalin, 1839).

### **Valse in E flat Major**

The autograph is lost.

First edition: “Odeon” (P. Gurskalin, 1839).

Page 42, bars 69–70, lower staff, in the first edition:



The GCW followed.

### **Valse in B flat Major**

The autograph is lost.

First edition: “Odeon” (P. Gurskalin, 1839).

### **Galop**

The autograph is lost.

First edition: “Odeon” (P. Gurskalin, 1839).

### **Contredanse**

The autograph is lost.

First edition: “Odeon” (P. Gurskalin, 1839).

### **Valse-Fantaisie**

The autograph is lost.

First edition: Davignon, St. Petersburg, 1839.

This edition is based on the copy of the first edition, corrected by Glinka himself – RNL, estate 190, catalogue No.73.

Page 54, bar 87, upper staff, in the first edition:



The GCW followed.

Page 59, bar 265<sup>a</sup> – this bar is missing in the first edition. The GCW followed.

Page 61, bars 385, 388, lower staff, in the first edition:



The GCW followed.

### **The Separation**

The autograph is lost.

First edition: “Odeon” (P. Gurskalin, 1839).

### **Mazurka in C minor**

The autograph is lost.

First edition: the magazine “Nouvellist”, 1843, No. 7 (St. Petersburg).

### **Tarantella**

The autograph is lost.

First edition: the magazine “Nouvellist”, 1850, No. 12 (St. Petersburg).

### **Variations upon a Scottish Theme**

The autograph is lost. The copy made by the composer – SITMC, estate 6, catalogue No. 8, pages 21–26.  
First edition: F. Stellovsky, St. Petersburg, 1855.

### **Prayer**

Autograph: SITMC, estate 6, catalogue No.16.  
First edition: F. Stellovsky, St. Petersburg, 1859.

In the autograph entitled: “Prière pour le Piano-Forte dédiée à Don Pedro Nolasko Fernandez Sendino par son ami M. Glinka l’auteur”.

### **Barcarolle**

Autograph: SITMC, estate 6, catalogue No. 15.  
First edition: C. R. Clever, St. Petersburg, 1856 (?).

### **Remembrance of a mazurka**

The autograph is lost.  
First edition: C. R. Clever, St. Petersburg, 1856 (?).

### **Polka**

Autograph: RNL, estate 190, catalogue No. 10, page 114.  
First edition: P. Jurgenson, Moscow 1878.

### **Mazurka in C Major**

Autograph: RNL, estate 190, catalogue No. 94, page 77.  
First edition: P. Jurgenson, Moscow 1878.  
In the autograph Mazurka entitled: “Mazurka comp. a la fin de Mai 1852 en diligence”.

### **The Maiden’s Chorus (from the opera “Ruslan and Lyudmila”)**

Autograph: RNL, estate 190, catalogue No. 94, pages 64—65.  
First edition: F. Stellovsky, St. Petersburg.  
Extract from Ludmila’s scene (Act IV).

### **Children’s Polka**

Autograph: RNL, estate 190, catalogue No. 47, page 114.  
First edition: supplement to the newspaper “Russian World”, 1861, St. Petersburg.  
Page 101, bar 40 – in the autograph: Fin de la polka.

### **Andalusian Dance**

Autograph: SCMMC, estate 49, catalogue No. 22, page 36.  
First edition: V. Denotkin, St. Petersburg, 1855–1856.

## **ABBREVIATIONS**

1. RNL Russian National Library (St. Petersburg)
2. SCMMC State Central Museum of Musical Culture (Moscow)
3. SITMC State Institute of the Theatre, Music and Cinema (St. Petersburg)
4. GCW M. Glinka, Complete Works, State Musical Publishing House, Moscow 1958.

## Biography of Mikhail Ivanovich Glinka (1.6.1804 – 15.2.1857)

He was born on June, 1, 1804 in the village of Novospasskoe near Smolensk in Belarus. His father who was a retired captain owned this manor. Glinka's first musical experience was connected with the orchestra of serf musicians which his uncle was bringing with him, where young Mikhail played the violin and the flute.

From 1818 to 1822 Glinka studied in St. Petersburg, in a privileged school for children of noblemen. Even before that he spent two years in Tsarskoe Selo and studied at the same lyceum where Alexander Pushkin did. He met young Alexander at the lyceum, made friends with him and became one of the first who highly appreciated his works. Also, Glinka was on friendly terms with Pushkin's associates. In St. Petersburg Mikhail took music lessons, visited the theater very often where listened to the operas of Mozart, Kerubini, Rossini. His gift was quickly developing having been influenced by the cultural atmosphere of St. Petersburg. In summer Glinka worked in his uncle's orchestra.

Glinka was a well-educated person, he knew 6 languages that allowed him to communicate easily with other musicians all over the world. Also, he was very easy-going and well-balanced and could make friends with people very quickly. In 1820s Glinka wrote a lot of small musical plays, such as songs and romances. He became quite well-known in musical circles, and not only musical, for he communicated a lot with such writers and poets as Pushkin, Griboedov, Zhukovsky, Odoevsky, Mitskevich, Delvig (who had his own musical circle). At Delvig's parties Glinka performed romances to his (Delvig's) lyrics. He had a strong voice and was very good at singing.

In 1830-34 Glinka went abroad and visited Italy, Germany, and Austria. He listened to the most famous operas and had a lot of new wonderful impressions which were stored to be used afterwards in creating of his own works. The two major musical influences in his life were the folk music that he grew up with in the country and the operas of Vincenzo Bellini and Gaetano Donizetti whom he got acquainted with personally while in Italy. There he also got to know Berlioz and Mendelssohn. It was there in Italy that an idea came to him to compose a Russian opera. He started it in 1836 upon the return to Russia. This opera that is well-known all over the world now is called *Ivan Susanin*. Glinka himself could not imagine what a novelty such an opera was!

The first performance of *Ivan Susanin* took place on November, 27, 1836 in the St. Petersburg Bolshoi Theater. In 1842 Glinka started to work on his second opera, *Rusland and Ludmila*, based on a fairy tale poem by Pushkin. Glinka wanted Pushkin himself to write a libretto and help him with creating the plot. But unfortunately Pushkin died in 1837. This opera was Glinka's second greatest achievement. The first performance took place on November, 27, 1842, exactly in 6 years after the premiere of *Ivan Susanin*. The new opera was a success, too, though it could not be compared to the success of the first opera. Glinka was quite upset with this fact and in 1844 he decided to take up another trip abroad, and made for France and Spain.

This trip increased the European popularity of the "Russian genius", how he was often called. Glinka's personal concert in Paris was a huge success. In Spain he studied the culture, customs, and language of the people, gathered Spanish folk songs and melodies, observed local holidays and traditions. These impressions were summed up in two symphony overtures – *Jota Aragonesa* (1845) and *Summer Night in Madrid* (1848-51).

In 1848, having nostalgia for his faraway Russia, he also created a symphonic fantasy *Kamarinskaya* with Russian folk motifs. In this work he established a new type of symphonic music and laid the foundation for its further development.

In the spring of 1856 Glinka took up his last trip abroad – to Berlin. He was full of creative plans but his health was damaged by constant emotional strain and depressions. Glinka seemed to foresee his quite an early death. He died on February, 15 there in Berlin, and later his relatives brought his remains back to Russia. Mikhail Glinka was buried at the cemetery of the Alexander Nevsky Lavra. Glinka's revolutionary ideas that he did not manage to carry out in life were later taken up by Sergey Rakhmaninov, Sergey Taneev and other Russian composers.

Mikhail Glinka is universally considered the father of genuinely Russian music. He was the first to create romances, operas and other pieces to the Russian theme using Russian folk motives. His music is so truthful in all that Russia has suffered and poured out into a song; in his works the expression of Russian love, hate, joy and sorrow is heard; it's darkening gloom and shining dawn.



Michail Iwanowitsch Glinka  
(1804 – 1857)

Edited by  
Alexej Wilk

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