

Изданія М. П. БЕЛАЕВА въ Лейпцигѣ

Н. РИМСКІЙ-КОРСАКОВЪ

КАПРИЧЧІО

НА ИСПАНСКІЯ ТЕМЫ ДЛЯ ОРКЕСТРА

СОЧ. 34

N. RIMSKY-KORSAKOW

CAPRICCIO ESPAGNOL

POUR GRAND ORCHESTRE

OP. 34

Réduction pour deux Pianos à quatre mains

1887
2112.

Edition M. P. BELAIEFF, Leipzig

Édition M. P. Belaïeff à Leipzig.

Piano avec Orchestre.

	A	R
Blumenfeld (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre.		
Partition d'orchestre	1.—	2.45
Parties d'orchestre	1.—	2.45
Parties supplémentaires	à —.50	—20
Partition de piano (Réduction pour 2 pianos par l'auteur)	1.—	1.05
Rimsky - Korssakow (Nicolas). Op. 30. Concerto (ut 2) pour Piano avec accompagnement d'Orchestre. (A la mémoire de François Liszt.)		
Partition d'orchestre	4.—	2.10
Parties d'orchestre	1.50	2.65
Parties supplémentaires	à —.40	—15
Partition de piano (Réduction pour 2 pianos par l'auteur)	1.—	1.05

Scriabine (A.). Op. 20. Concerto en fa 2 pour Piano avec accompagnement d'Orchestre.		
Partition d'orchestre	7.—	2.45
Parties d'orchestre	10.—	3.50
Parties supplémentaires	à —.80	—30
Partition de piano (Réduction pour 2 pianos par l'auteur)	4.50	1.60

Tschaikowsky (P.). Op. 79. (Oeuvre posthume.) Andante et Finale pour Piano avec accompagnement d'Orchestre. L'accompagnement d'Orchestre par S. Tanéïew.		
Partition d'orchestre	8.—	2.80
Parties d'orchestre	12.—	4.20
Parties supplémentaires	à —.80	—30
Partition de piano (Réduction pour 2 pianos par l'auteur)	1.50	1.25

Quatuors pour Piano et Archets.

Winkler (Alexandre). Op. 8. Quatuor pour Piano, Violon, Alto et Violoncelle sol.	7 —	2.45
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Zolotareff (B.). Op. 13. Quatuor (en Ré) pour Piano, Violon, Alto et Violoncelle	11 —	3.85
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Trio pour Piano et Archets.

Lowtzky (Hermann). Op. 2. Trio en fa dièse mineur pour Piano, Violon et Violoncelle	8 —	2.80
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2 Pianos à 8 mains.

Glazounow (Alexandre). Op. 19. La forêt. Fantaisie pour grand Orchestre. Réduction pour 2 Pianos à 8 mains par O. Tschernouff	5 —	1.75
— Op. 28. La mer. Fantaisie pour grand Orchestre. Réduction pour 2 Pianos à 8 mains par l'auteur	5 50	1.95

2 Pianos à 4 mains.

Blumenfeld (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre. Réduction pour 2 Pianos par l'auteur	3 —	1.05
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)		

Glazounow (Alexandre). Op. 79. Moyen-âge. Suite pour grand Orchestre. Réduction pour 2 Pianos par l'auteur	8 50	3.—
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)		

Rimsky - Korssakow (Nicolas). Op. 30. Concerto (ut 2) pour Piano avec accompagnement d'Orchestre. (A la mémoire de François Liszt.) Réduction pour 2 Pianos par l'auteur	3 —	1.05
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)		

2 Pianos à 4 mains.

	A	R
Rimsky - Korssakow (Nicolas). Op. 34. Capriccio espagnol pour grand Orchestre. Réduction pour 2 Pianos à 4 mains par A. Schaefer	7.50	2.65
Danses de l'opéra-légende „Sadko“, arrangées pour 2 Pianos à 4 mains par A. Schaefer. I. Cortège des monstres marins. II. Chant nuptial. III. Danses au fond du royaume sous-marin	8.—	2.80

Scriabine (A.). Op. 20. Concerto en fa 2 pour Piano avec accompagnement d'Orchestre. Réduction pour 2 Pianos par l'auteur	4.50	1.60
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)		

Tschaikowsky (P.). Op. 79. (Oeuvre posthume.) Andante et Finale pour Piano avec accompagnement d'Orchestre. Réduction pour 2 Pianos par l'auteur	3.50	1.25
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)		

Winkler (Alexandre). Op. 12. Variations et Fugue sur un thème de J. S. Bach pour 2 Pianos	6.—	2.10
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Piano à 4 mains.

Akimenko (Th.). Op. 7. Trio (ut) pour Violon, Alto et Violoncelle. Réduction par l'auteur	4.—	1.40
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— Op. 20. Poème lyrique pour grand Orchestre. Réduction par l'auteur	1.80	—65
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Amani (Nicolas). Op. 1. Trio pour Violon, Alto et Violoncelle. Réduction par l'auteur	3.50	1.25
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Antipow (C.). Op. 7. Allegro symphonique pour Orchestre. Réduction par l'auteur	2.50	—90
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Arteboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre. Réduction par l'auteur	1.40	—50
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— Op. 9. Valse-Fantasia pour Orchestre. Réduction par l'auteur	1.80	—65
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Arteboucheff (N.), Wihtol (J.), Liadow (A.), Rimsky-Korssakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre. Réduction par N. Arteboucheff	2.—	—70
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Arteboucheff (N.), Wihtol (J.), Liadow (A.), Sokolow (N.), Glazounow (A.), Rimsky-Korssakow (N.). Badinage. Quadrille	1.60	—60
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Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre. Réduction par l'auteur	2.50	—90
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— Op. 26. Quatuor en Fa pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	4.—	1.40
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— Op. 39. „A la mémoire de chers défunts.“ Symphonie en ut pour grand Orchestre. Réduction		
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Blumenfeld (Ф.), Глазунов (А.) и Лядовъ (А.). Славения Владимиру Васильевичу Стасову 2 ^м Января 1894 года. [Fanfares]	—40	—15
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Borodine (Alexandre). Finale de l'opéra-ballet inachevé „Mlada“. Réduction par N. Sokolow	1.60	—60
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— Ouverture, Danses et Marche tirées de l'opéra „Le Prince Igor“. Réduction par N. Sokolow		
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1. Ouverture	2.50	—90
2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne)	4.—	1.40
3. Marche polovtsienne	1.80	—65

— Potpourri de l'opéra „Le Prince Igor“	2.50	—90
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— 1. Quartett für 2 Violinen, Bratsche und Cello, angeregt durch ein Thema von Beethoven. A. Für Pianoforte zu 4 Händen	6.—	2.10
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Piano à 4 mains.

	A	R
Borodine (Alexandre). 2 ^{me} Quatuor pour 2 Violons, Alto et Violoncelle. Réduction par Sigismond Blumenfeld	5.—	1.75

— Eine Steppenskizze aus Mittelasien, für Orchester. Arrangement vom Componisten	1.80	—65
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— 2 Parties de la 3 ^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow. Réduction: la 1 ^{re} partie par A. Glazounow, la 2 ^{me} partie par N. Sokolow	3.—	1.05
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Borodine (Alexandre), Cui (César), Liadow (Anatole) et Rimsky-Korssakow (Nicol.). Paraphrases. 24 Variations et 15 petites Pièces pour Piano sur le thème favori et obligé		
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dédiées aux petits pianistes capables d'exécuter le thème avec un doigt de chaque main. Nouvelle édition augmentée d'une Variation de François Liszt, d'une Mazurka d'A. Borodine et des „Bigarrures“ de N. Stcherbatcheff. Complet 4.— 1.40

Séparément.

No. 1. Cui (C.), Liadow (A.) et Rimsky-Korssakow (N.). 24 Variations et Finale	1.20	—46
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No. 2. Borodine (A.). Polka	—40	—15
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No. 3. — Marche funèbre	—40	—15
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No. 4. Liadow (A.). Valse	—60	—25
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No. 5. Rimsky-Korssakow (N.). Berceuse	—40	—15
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No. 6. Liadow (A.). Galop	—40	—15
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No. 7. — Gigue	—40	—15
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No. 8. Rimsky-Korssakow (N.). Fughetta BACH	—40	—15
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No. 9. — Tarantella	—40	—15
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No. 10. — Menuetto	—40	—15
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No. 11. Cui (C.). Valse	—80	—30
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No. 12. Borodine (A.). Requiem	—40	—15
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No. 13. Rimsky-Korssakow (N.). Carillon	—40	—15
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No. 14. Borodine (A.). Mazurka. Oeuvre posthume	—40	—15
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No. 15. Rimsky-Korssakow (N.). Fugue grotesque	—40	—15
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No. 16. Liadow (A.). Cortège	—60	—25
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Supplément.

No. 17. Stcherbatcheff (N.). Bigarrures	1.—	—35
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Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.) Réduction par l'auteur	2.50	—90
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Ewald (V.). Op. 1. Quatuor en Ut pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	3.50	1.25
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— Op. 4. Quintuor pour 2 Violons, 2 Altos et Violoncelle. La. Arrangement par l'auteur	3.50	1.25
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Glazounow (Alexandre). Op. 1. 1 ^{er} Quatuor pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	4.—	1.40
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— Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Réduction par l'auteur	2.50	—90
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— Op. 5. 1 ^{re} Symphonie (Mi) pour grand Orchestre. Réduction par Mme Nadejda Rimsky-Korssakow	6.—	2.10
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— Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand Orchestre. Réduction par l'auteur	3.50	1.25
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— Op. 7. Sérénade pour Orchestre. La. Réduction par l'auteur	1.20	—45
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— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre. Réduction par l'auteur	1.80	—65
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A M M les artistes
 de l'orchestre de l'opéra russe
 impériale de St Petersburg
 qui ont exécuté cette œuvre au
 concert symphonique russe
 le 31 Octobre 1887 sous la
 direction de l'auteur

- V. Koublov. H. Kaminsky
- A. Newiq. C. Pouchkoff. I. Stecher
- G. Lamke. I. Staack. O. Hille. O. H.
- K. Kozloff. G. Brelow. W. Hoff
- A. N. Koss. C. Choudou
- F. Kammermüdt. A. Gruber
- F. Nowicki. A. Piatoff. I. Manin
- W. Maxent. L. Itzig. P. Waizer
- G. H. H. W. W. W.
- W. H. H. H. H.
- A. Rezwassoff. F. Madler
- F. H. H. H. H.
- F. H. H. H. H.
- M. G. H. H. H.
- P. Froobogrensky
- P. H. H. H. H.
- A. Barwazant. I. B. H.
- G. H. H. H. H.
- G. H. H. H. H.
- M. W. Repine
- F. H. H. H. H.
- W. H. H. H. H.
- M. W. H. H. H.
- A. Insprucker
- P. H. H. H. H.
- F. Gneben
- A. Josephowitsch
- M. Botschkareff

Waltz Espagnol

pour grand orchestre
 composé par

WILNSKY-KORSAKOFF

OP. 34.

- a. Alborada. Variazioni. Alborada.
- b. Scena e canto gitano.
- c. Fandango asturiano.

Partition d'orchestre.	Pr.	M. 7.50
	R.	2.65
Parties d'orchestre.	Pr.	M. 16.00
	R.	5.60
Parties supplémentaires chaque	M.	80
	R.	30
Réduction pour Piano à 4 mains		
par l'auteur	Pr.	M. 3.50
	R.	1.25
Réduction pour 2 Pianos à 4 mains		
par A. Schaefer.	Pr.	M. 7.50
	R.	2.65

Propriété de l'Éditeur pour tous Pays.

M. P. BELAIEFF, LEIPZIG.

1888.

A. Antipoff.

Capriccio espagnol.

I. Alborada.

N. Rimsky-Korsakow, Op. 34.
(1887.)

Vivo e strepitoso. ♩ = 132.

I. Piano.

Musical score for the first system of the I. Piano part. It features a Piccolo, Flute, and Clarinet part with triplets and trills, and a Trumpet and Horn part with a forte (ff) dynamic. The tempo is marked 'Vivo e strepitoso' with a quarter note equal to 132 beats per minute. The key signature is two sharps (D major) and the time signature is 2/4.

Vivo e strepitoso. ♩ = 132.

II. Piano.

Musical score for the first system of the II. Piano part. It features a Violin part with a forte (ff) dynamic and a bass line. The tempo is marked 'Vivo e strepitoso' with a quarter note equal to 132 beats per minute. The key signature is two sharps (D major) and the time signature is 2/4.

Musical score for the second system, continuing the I. Piano and II. Piano parts. The I. Piano part continues with triplets and trills, while the II. Piano part features a more active violin line and a steady bass line. The key signature and time signature remain consistent.

Musical score for the third system, continuing the I. Piano and II. Piano parts. The I. Piano part features trills and triplets, while the II. Piano part continues with a rhythmic bass line and a melodic violin line. The key signature and time signature remain consistent.

A

Clar.

pizz.

tr

tr

tr Clar.

tr

Cor.

pizz.

Fag.

ped.

* ped.

*

tr

tr

tr

tr

tr

tr

Cor.

tr

tr

tr

tr

B

ff

3

3

B

ff

First system of a musical score. It features a grand staff with four staves. The top staff contains two triplet chords, each marked with a '3' and a slur. The second and third staves contain complex rhythmic patterns with many beamed notes. The bottom staff has a simpler bass line. A trill is indicated in the top staff towards the end of the system.

Second system of the musical score. The top staff features a long, wavy line above it, possibly indicating a tremolo or a specific performance technique. It includes trills in the top staff and continues the rhythmic patterns in the lower staves.

Third system of the musical score, which includes orchestration instructions. The top staff has trills and is labeled 'Clar.'. The second staff has a 'pizz.' (pizzicato) instruction. The bottom staff has a 'p' (piano) instruction and is labeled 'Cor.'. A 'C' time signature change is visible in the bottom staff.

Clar. Viol. tr

V-celli. C-bassi.

Viole. >

This system contains the first system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with trills (tr) and slurs. The middle staff has a bass clef and contains a bass line with slurs. The bottom staff has a bass clef and contains a bass line with slurs. The key signature is three sharps (F#, C#, G#). The system concludes with a dynamic accent (>) over a note in the middle staff.

tr tr tr tr tr tr

This system contains the second system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with trills (tr) and slurs. The middle staff has a bass clef and contains a bass line with slurs. The bottom staff has a bass clef and contains a bass line with slurs. The key signature is three sharps (F#, C#, G#). The system concludes with a dynamic accent (>) over a note in the middle staff.

tr Violino Solo. leggieramente

Clar. Fl.

This system contains the third system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with trills (tr) and slurs. The middle staff has a bass clef and contains a bass line with slurs and triplets (3). The bottom staff has a bass clef and contains a bass line with slurs. The key signature is three sharps (F#, C#, G#). The system concludes with a dynamic accent (>) over a note in the middle staff.

tr

Fl.
Clar.

Fag.

This system contains the first system of music. It features a piano accompaniment with a treble and bass clef. The piano part includes several triplet markings (3) and a trill (tr) in the right hand. The woodwind section includes parts for Flute (Fl.), Clarinet (Clar.), and Bassoon (Fag.), with some notes marked with a fermata.

Quart.

con Pedale

Timp.

3 2 1 3 2

This system contains the second system of music. It features a piano accompaniment with triplet markings (3) and a string quartet (Quart.) part. The string part includes a 'con Pedale' instruction. The timpani (Timp.) part has a rhythmic pattern of 3 2 1 3 2.

pizz.

pp

attacca

1 dim.

pp attacca

This system contains the third system of music. It features a piano accompaniment with a 'pizz.' (pizzicato) instruction and a 'pp' (pianissimo) dynamic marking. The string part includes an 'attacca' instruction. The piano part has a '1 dim.' marking.

II. Variazioni.

Andante con moto. ♩ = 112.

Corn. Soli. *p dolce*

First system of musical notation for Horns (Corni Soli), marked *p dolce*. It consists of two staves (treble and bass clef) in 3/8 time, showing the beginning of the piece with various chordal and melodic figures.

Andante con moto. ♩ = 112.

Viole.
p 1 2 1 2 3 4 5

V-celli, C-bassi.

Second system of musical notation, featuring Violins (Viole) and Cellos/Double Basses (V-celli, C-bassi). The Violin part is marked *p* and includes fingerings 1, 2, 1, 2, 3, 4, 5. The Cello/Double Bass part has a rhythmic accompaniment of eighth notes.

Continuation of the Horns (Corni Soli) part from the first system, showing further development of the melodic and harmonic material.

Continuation of the Violins (Viole) and Cellos/Double Basses (V-celli, C-bassi) part, with fingerings 6, 7, 8, 9, 10 indicated for the Violin line.

Continuation of the Horns (Corni Soli) part, showing more complex melodic passages and harmonic textures.

Clar.

Third system of musical notation, featuring the Clarinet (Clar.) part. It consists of two staves (treble and bass clef) with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

V-celli.
Viol.
D *cantabile*

Viola.

C-bassi.
pizz.

D Fl. *p*

Clar.

Poco meno mosso. ♩=88.

Cor. ingl. *mf dolce*
V-celli. *pp*
Corno. *mf*
Clar. *p* *sfz*

This system contains four staves. The top staff is for Cor. ingl. (English Horn) with a dynamic of *mf dolce*. The second staff is for V-celli (Violoncelli) with a dynamic of *pp*. The third staff is for Corno (Horn) with a dynamic of *mf*. The bottom staff is for Clar. (Clarinet) with a dynamic of *p* and a *sfz* (sforzando) marking. The music is in 3/4 time and features various rhythmic patterns, including triplets and slurs.

Poco meno mosso. ♩=88.

Quart. *pp*

This system contains two staves. The top staff is for Quart. (Quartet) with a dynamic of *pp*. The bottom staff is for V-celli (Violoncelli). The music continues with similar rhythmic patterns and dynamics.

C. ingl. *mf*
V-celli. *pp*
Corno. *mf*

This system contains three staves. The top staff is for C. ingl. (English Horn) with a dynamic of *mf*. The middle staff is for V-celli (Violoncelli) with a dynamic of *pp*. The bottom staff is for Corno (Horn) with a dynamic of *mf*. The music continues with similar rhythmic patterns and dynamics.

C. ingl. *mf*
Clar. *p* *sfz*

This system contains three staves. The top staff is for C. ingl. (English Horn) with a dynamic of *mf*. The middle staff is for Clar. (Clarinet) with a dynamic of *p* and a *sfz* (sforzando) marking. The bottom staff is for V-celli (Violoncelli). The music continues with similar rhythmic patterns and dynamics.

Corno.

Fag.

sfz

This system contains two staves. The top staff is for the Corno (Horn) in bass clef, featuring a triplet of eighth notes and a slur over a phrase. The bottom staff is for the Fag. (Bassoon) in bass clef, with a dynamic marking of *sfz* and a slur over a phrase. The key signature has one flat.

f

ff

This system contains two staves for piano accompaniment. The top staff is in treble clef and the bottom in bass clef. It features a dynamic marking of *f* and *ff*. The music includes chords and moving lines in both hands.

f

ff

f

This system contains two staves for piano accompaniment. The top staff is in treble clef and the bottom in bass clef. It features dynamic markings of *f*, *ff*, and *f*. The music includes chords and moving lines in both hands.

Piano score for the first system. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes chords, arpeggios, and a forte (*ff*) dynamic marking. The key signature has one flat.

Tempo I.

Viol. pizz. *p* *simile*

Fag. C-bassi.

Musical score for Violin I (pizzicato) and Bassoon/Cello/Double Bass. The Violin I part is in treble clef, and the Bassoon/Cello/Double Bass part is in bass clef. The tempo is marked *Tempo I.* and the dynamics are *p* and *simile*.

Tempo I.

Fl. Ob. Clar.

p V-celli. Fag. Cor.

Musical score for Flute/Oboe/Clarinet and Violin/Cello/Bassoon/Cor Anglais. The Flute/Oboe/Clarinet part is in treble clef, and the Violin/Cello/Bassoon/Cor Anglais part is in bass clef. The tempo is marked *Tempo I.* and the dynamics are *p*.

Piano score for the second system. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes chords, arpeggios, and various musical notations. The key signature has one flat.

Viol.
Fl.
Ob.

F

f cantabile assai

Clar.

Viol.

F

Cor.

f

V-celli.
C-bassi.

Ob.

Fag.

Viol.
Viola.

p

System 1: Treble clef with a G-clef and a key signature of one flat. The right hand plays a complex, fast-moving melodic line with many accidentals. The left hand plays a simple bass line with notes and rests. A *pizz.* marking is present in the second measure of the left hand. The system concludes with a double bar line.

System 2: Treble clef with a G-clef and a key signature of one flat. The right hand continues the complex melodic line. The left hand has a more active bass line. *Viol.* and *Viola.* markings are present in the first measure of the left hand. The system concludes with a double bar line.

System 3: Treble clef with a G-clef and a key signature of one flat. The right hand features a *tr* (trill) in the final measure. The left hand has a *ritenuto* marking in the third measure. A *pizz.* marking is present in the final measure of the left hand. The system concludes with a double bar line.

III. Alborada.

Vivo e strepitoso. ♩=132.

8

ff

tr

Detailed description: This system contains the first four measures of the piece. It features a grand staff with a treble and bass clef. The tempo is 'Vivo e strepitoso' with a quarter note equal to 132 beats per minute. The key signature has two flats. The first measure is marked with an '8' above the staff. The first two measures are marked with a fortissimo (*ff*) dynamic. Trills (*tr*) are indicated above the final notes of the first and fourth measures.

Vivo e strepitoso. ♩=132.

ff

Detailed description: This system contains measures 5 through 8. It continues the grand staff notation. The fortissimo (*ff*) dynamic is maintained. The music features chords and rhythmic patterns consistent with the previous system.

8

tr

Cor.

Detailed description: This system contains measures 9 through 12. It features a grand staff with a treble and bass clef. The tempo and key signature remain the same. The first measure is marked with an '8' above the staff. Trills (*tr*) are indicated above the first notes of measures 9, 10, 11, and 12. The word 'Cor.' (Cornets) is written above the treble staff in measure 10.

8

tr

Trombe.
Cor.

Detailed description: This system contains measures 13 through 16. It features a grand staff with a treble and bass clef. The tempo and key signature remain the same. The first measure is marked with an '8' above the staff. Trills (*tr*) are indicated above the first notes of measures 13, 14, 15, and 16. The words 'Trombe. Cor.' (Trumpets and Cornets) are written above the treble staff in measure 13.

Viol.
p
Clar.
Viol.
Cor.
p
Fag.
Fl. *tr*
Cl. Cor. *m. g.*

The first system of the score consists of five staves. The top staff is for Violin (Viol.), marked *p*, with a treble clef and a key signature of two flats. It contains a melodic line with slurs and accents. The second staff is for Clarinet (Clar.), also marked *p*, with a treble clef and a key signature of two flats, playing a rhythmic accompaniment. The third staff is for Horn (Cor.), marked *p*, with a treble clef and a key signature of two flats, playing a rhythmic accompaniment. The fourth staff is for Bassoon (Fag.), with a bass clef and a key signature of two flats, playing a rhythmic accompaniment. The fifth staff is for Flute (Fl.), marked *tr*, with a treble clef and a key signature of two flats, playing a trill. The sixth staff is for Clarinet and Horn (Cl. Cor.), marked *m. g.*, with a treble clef and a key signature of two flats, playing a rhythmic accompaniment.

Viol.
Clar. *3*
Cor. *3*
m. g.
Tad. Tad. Tad. Tad.

The second system of the score consists of four staves. The top staff is for Violin (Viol.), with a treble clef and a key signature of two flats, playing a melodic line with slurs and accents. The second staff is for Clarinet (Clar.), marked *3*, with a treble clef and a key signature of two flats, playing a triplet. The third staff is for Horn (Cor.), marked *3*, with a treble clef and a key signature of two flats, playing a triplet. The fourth staff is for Tuba (Tad.), marked *m. g.*, with a bass clef and a key signature of two flats, playing a rhythmic accompaniment. The fifth staff is for Tuba (Tad.), with a bass clef and a key signature of two flats, playing a rhythmic accompaniment. The sixth staff is for Tuba (Tad.), with a bass clef and a key signature of two flats, playing a rhythmic accompaniment. The seventh staff is for Tuba (Tad.), with a bass clef and a key signature of two flats, playing a rhythmic accompaniment.

tr *tr* *tr* *tr* *tr*
Clar. *3* *3* *3* *3*

The third system of the score consists of four staves. The top staff is for Trill (*tr*), with a treble clef and a key signature of two flats, playing a trill. The second staff is for Clarinet (Clar.), marked *3*, with a treble clef and a key signature of two flats, playing a triplet. The third staff is for Clarinet (Clar.), marked *3*, with a treble clef and a key signature of two flats, playing a triplet. The fourth staff is for Clarinet (Clar.), marked *3*, with a treble clef and a key signature of two flats, playing a triplet. The fifth staff is for Clarinet (Clar.), marked *3*, with a treble clef and a key signature of two flats, playing a triplet.

ff

I

8

tr

8

tr

tr

tr

tr

tr

tr

Viol.

p Fag.

Trombe.

Cor.

3

3

3

3

K

p Cor.

First system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains a complex melodic line with many sixteenth notes, while the lower staff has a few sustained chords.

Second system of musical notation, labeled "Arpe." at the beginning. It features a grand staff with treble and bass clefs. The upper staff has arpeggiated chords, and the lower staff has a steady bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has trills marked "tr" and sixteenth-note patterns. The lower staff has a bass line with triplets.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes instrument labels: "Clar. Cor." above the upper staff, "Arpe." above the middle staff, and "Fag." above the lower staff. The upper staff has arpeggiated chords, and the lower staff has a bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has trills marked "tr" and sixteenth-note patterns. The lower staff has a bass line with triplets.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has sixteenth-note patterns with triplets. The lower staff has a bass line with triplets.

tr tr tr

Fl. Fl.

This system contains the first two systems of a musical score. The top system features piano accompaniment with trills (tr) and triplets (3) in the right hand, and sustained chords in the left hand. The second system continues the piano accompaniment with more trills and triplets. The flute part (Fl.) is introduced in the second system with a melodic line.

Clar. Solo.

Viol. Viole.

This system contains the third and fourth systems of the musical score. The third system is a Clarinet Solo (Clar. Solo.) with a melodic line in the right hand and a bass line in the left hand. The fourth system features Violin parts (Viol. Viole.) with sustained chords in both hands, marked with a piano (p) dynamic.

Trombe. Cor.

sf f lunga

attacce

Timpani.

pp sf f lunga

attacca

This system contains the fifth and sixth systems of the musical score. The fifth system features Trombones and Cornets (Trombe. Cor.) with sustained chords, marked with a fortissimo (sf) dynamic. The sixth system features Timpani (Timpani.) with a rhythmic pattern (4 3 2 4 3 2) and a piano (pp) dynamic. The flute part (Fl.) is also present, marked with a fortissimo (sf) dynamic and a long note (f lunga). The system concludes with the instruction 'attacca'.

IV. Scena e Canta gitano.

Allegretto. ♩ = 69.

Cadenza I.

Trombe e Corni. *con forza*

Allegretto. ♩ = 69.

Cadenza I.

Primo Piano. *f* quasi trillo

8 Tamburo.

dim. *p* *cresc.*

Cadenza II.

Violino Solo.

f *mf capriccioso*

Cadenza II.

Primo Piano.

dim. *pp* quasi trillo

First system of a piano score. It consists of four staves: two grand staff systems. The top two staves (treble and bass clef) contain the piano's right and left hands. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several accents (>) and a dynamic marking of *p* (piano) in the second measure of the second staff. The bottom two staves are mostly empty, with some faint markings.

Second system of a piano score. It consists of four staves. The top two staves (treble and bass clef) contain the piano's right and left hands. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several accents (>) and a dynamic marking of *p* (piano) in the second measure of the second staff. The bottom two staves are mostly empty, with some faint markings.

Third system of a piano score. It consists of four staves. The top two staves (treble and bass clef) contain the piano's right and left hands. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several accents (>) and a dynamic marking of *p* (piano) in the second measure of the second staff. The bottom two staves are mostly empty, with some faint markings.

Piano introduction for Cadenza III, featuring complex arpeggiated figures in the right hand and a steady bass line in the left hand.

Cadenza III.
Flauto Solo.

cresc. ed accel.

Cadenza III.
Primo.

fpp

Cadenza IV.
Secondo Piano.

a tempo

Cadenza IV.
Clar. Solo.

p

a tempo

Ped.

Ob.
Fag. *pp dolce*

This system contains two staves. The top staff is for Oboe (Ob.) and the bottom staff is for Bassoon (Fag.). The music is in a key with one flat and a 7/8 time signature. The Oboe part features a melodic line with eighth notes and slurs. The Bassoon part provides harmonic support with chords and slurs. The dynamic marking is *pp dolce*.

Cadenza V.
Arpa. *f*
con Ped.

Cadenza V.
Primo Piano.

This system contains two systems of staves. The first system is for Arpa (Harp) and the second system is for Primo Piano. Both systems are marked "Cadenza V.". The Arpa part is marked *f* and *con Ped.*, featuring complex chords and triplets. The Primo Piano part features intricate chordal textures and triplets. The dynamic marking for the Primo Piano part is *f*.

(una corda)
mf
La.

This system contains two systems of staves. The top system is for a single piano string (una corda) and the bottom system is for a second piano string. The music is marked *mf* and *La.*. The top system features a melodic line with slurs and a dynamic marking of *mf*. The bottom system features a harmonic accompaniment with slurs.

a tempo *feroce* *m.d.*

Viol. *m.s.*

a tempo

Tr-bni
e Tuba. *f*

M

M

Clar. *mf*

Fag.
Cor

Viol.
Fl. *mf*
Clar.

m. d.
m. s.
f Viol.
Tr. bni.
Tuba.
sf

Detailed description: This is a page of a musical score, page 24. It features six staves. The top two staves are for Violin (Viol.), Flute (Fl.), and Clarinet (Clar.), with a dynamic marking of *mf*. The middle two staves are for the Piano (Piano), with the right hand playing a melodic line and the left hand playing a bass line with triplets. The bottom two staves are for Trumpet (Tr. bni.) and Tuba, with dynamic markings of *f* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

m. d.
m. s.
sf

N
Viol. *mf*
Fl.
Ob.

N
Clar. Cor.
mf

First system of musical notation. It consists of a grand staff with two staves for piano and two staves for strings. The piano part features a complex melodic line with many beamed notes and slurs. The string part is simpler, with some triplets. Dynamics include *p* (piano) and *tr* (trills). Instrument labels include "V- cello." and "Clar.".

Second system of musical notation. It continues the piano and string parts from the first system. The piano part has more intricate rhythmic patterns and slurs. The string part remains relatively simple. Dynamics include *p* (piano) and *tr* (trills). An "Ob." (Oboe) label is present.

Third system of musical notation. It continues the piano and string parts. The piano part features a prominent melodic line with slurs and accents. The string part has triplets. Dynamics include *p* (piano) and *tr* (trills).

The first system of the musical score consists of two systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The bottom system features a piano part with a treble clef staff containing a complex triplet figure and a bass clef staff with a rhythmic accompaniment. A 'Fl.' part is indicated above the piano treble staff.

The second system of the musical score consists of three systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The middle system features a piano part with a treble clef staff containing a complex triplet figure and a bass clef staff with a rhythmic accompaniment. A 'Fl.' part is indicated above the piano treble staff, and an 'Ob.' part is indicated above the piano bass staff. A large '0' symbol is placed above the piano treble staff.

The third system of the musical score consists of three systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The middle system features a piano part with a treble clef staff containing a complex triplet figure and a bass clef staff with a rhythmic accompaniment. A '(quasi Guitara)' part is indicated above the piano treble staff. A large '0' symbol is placed above the piano treble staff.

First system of musical notation, consisting of three staves. The top staff features a complex melodic line with many sixteenth notes. The middle staff has a more rhythmic accompaniment. The bottom staff contains block chords and bass lines. The key signature has one flat.

Second system of musical notation, consisting of three staves. The top staff continues the melodic line with slurs. The middle staff includes dynamic markings *f*, *p*, and *f*. The bottom staff includes the instruction "Trombe. Cor." and dynamic markings *f*, *p*, *sf*, and *pizz.*

Third system of musical notation, consisting of three staves. The top staff continues the melodic line. The middle staff includes dynamic markings *p* and *f*. The bottom staff includes dynamic markings *sf*, *f*, and *sf p*.

P

Fl.
Ob.
Cor.

Cor.

P Viol.

8

2112

8

Q

ff

Q

ff

Cor.

This system contains the first two systems of music. The first system has a piano part with a triplet of eighth notes and a cor part with a triplet of eighth notes. The second system continues the piano part with a triplet of eighth notes and the cor part with a triplet of eighth notes. The tempo is marked *Q* and the dynamics are *ff*.

Q

ff

Cor.

This system contains the third and fourth systems of music. The piano part continues with a triplet of eighth notes. The cor part has a triplet of eighth notes. The tempo is marked *Q* and the dynamics are *ff*.

Viol.

p staccato assai

Cor.

p

This system contains the fifth and sixth systems of music. The violin part has a triplet of eighth notes. The cor part has a triplet of eighth notes. The tempo is marked *Q* and the dynamics are *p*.

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex texture with many sixteenth notes and slurs.

Second system of musical notation, consisting of four staves. It includes dynamic markings *f* and *p*. The music continues with intricate patterns and slurs.

Third system of musical notation, consisting of four staves. It includes dynamic markings *p*, *sf*, and *p cresc. molto*. The system concludes with the instruction *attacca* on both the top and bottom staves.

V. Fandango asturiano.

$\text{♩} = 66.$
8

ff

mf Fl.
Ob.
Clar.

$\text{♩} = 66.$

Tr- bni.
ff

tr

Cor.
mf

Fag.
Viola

tr

Viol.
Ob.
f

Viol.
f

Cor.

Fl.

Clar.

This system contains three staves. The top staff is for the Cor. (Cornet), the middle for the Fl. (Flute), and the bottom for the Clar. (Clarinet). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The Cor. part features several trills (tr) and slurs. The Fl. and Clar. parts play rhythmic patterns of eighth notes.

Viol.

Arpa.

This system contains two staves. The top staff is for the Viol. (Violin) and the bottom for the Arpa. (Harp). The Violin part features several trills (tr) and slurs. The Harp part plays rhythmic patterns of eighth notes.

R

Viol.

p *grazioso*

Arpa.

R

Fl.

Clar.

This system contains four staves. The top staff is for the Viol. (Violin), the second for the Arpa. (Harp), the third for the Fl. (Flute), and the bottom for the Clar. (Clarinet). The Violin part features several triplets (3) and slurs. The Arpa. part plays rhythmic patterns of eighth notes. The Fl. part features several triplets (3) and slurs. The Clar. part features a trill (tr) and slurs. The system is marked with a large 'R' at the beginning of each staff.

The first system of the musical score consists of two staves. The upper staff is a piano part with a treble clef, showing a melodic line with eighth-note patterns and some slurs. The lower staff is a bass clef part, primarily consisting of chords and single notes. The key signature has two sharps (F# and C#).

The second system of the musical score consists of three staves. The upper staff is a Violin part (labeled "Viol.") with a treble clef, featuring a melodic line with slurs and a "dolce" marking. The middle staff is a bass clef part, likely for Oboe (labeled "Ob."), with a melodic line. The lower staff is a piano part with a treble clef, including triplets and trills (labeled "tr"). A "pizz." marking is present in the lower staff. The key signature has two sharps.

The third system of the musical score consists of three staves. The upper staff is a piano part with a treble clef, showing a melodic line with slurs and a "poco" marking. The middle staff is a bass clef part, primarily consisting of chords and single notes. The lower staff is a piano part with a bass clef, including chords and single notes, with a "poco" marking. A "Fag." marking is present in the middle staff. The key signature has two sharps.

The first system of the musical score consists of four staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. Both piano parts include a *cresc.* marking. The third staff is for the strings, with a *tr.* (trill) marking and a *S* (sostenuto) hairpin. The bottom staff is for woodwinds, including Cor. (Cor Anglais), Fl. (Flute), and Arpa (Harp), with *sf* and *mf* dynamic markings. A vocal line (S) is also present at the beginning of the system.

The second system of the musical score consists of four staves. The top two staves are for woodwinds, including Ob. (Oboe) and Fl. (Flute), with *tr.* (trill) markings. The bottom two staves are for strings and harp, with *mf* dynamic markings and *Arpa.* labels. A vocal line (S) is also present at the beginning of the system.

The third system of the musical score consists of four staves. The top two staves are for woodwinds, including Ob. (Oboe) and Fl. (Flute), with *tr.* (trill) markings. The bottom two staves are for strings and harp, with *mf* dynamic markings and *Arpa.* labels. A vocal line (S) is also present at the beginning of the system.

Fag. Clar. *p*

pizz. *p*

pizz.

This system contains the first two systems of music. The top system is for Flute and Clarinet, marked *p*. The second system is for piano accompaniment, with the right hand marked *pizz.* and *p*, and the left hand marked *pizz.*. The music is in 3/4 time with a key signature of two sharps (F# and C#).

giocoso

Clar. *tr*

This system contains the third and fourth systems of music. The top system is for Clarinet, marked *giocoso* and *tr*. The piano accompaniment continues in the two staves below. The Clarinet part features a trill in the second measure.

Viol. *mf* *tr*

Ob. Fl.

pizz. quasi Guitara. *mf*

This system contains the fifth and sixth systems of music. The top system is for Violin, marked *mf* and *tr*. The middle system is for Oboe and Flute. The piano accompaniment in the bottom system is marked *pizz. quasi Guitara.* and *mf*. The Violin part features a trill in the second measure.

tr
cresc.
cresc.

This system contains the first two systems of music. The top system has a piano part with a trill (tr) and a crescendo (cresc.) marking. The bottom system has a harp part with a trill (tr) and a crescendo (cresc.) marking.

T
mf Arpa.
T saltando
mf Quart.
3

This system contains the third and fourth systems of music. The top system features a piano part with a trill (tr) and a trill (T) marking, and a harp part with a mezzo-forte (mf) dynamic. The bottom system features a piano part with a trill (T) and a trill (T) marking, and a harp part with a mezzo-forte (mf) dynamic and triplet (3) markings.

Clar. tr
Scherezando.
pizz.
Arpa.
sfz
3

This system contains the fifth and sixth systems of music. The top system features a piano part with a trill (tr) and a trill (tr) marking, and a clarinet part with a trill (tr) marking. The bottom system features a piano part with a trill (tr) and a trill (tr) marking, and a harp part with a fortissimo (sfz) dynamic and triplet (3) markings.

Viol. *tr*

Viol. *sf*

Cor. *pizz.*

p cresc.

p cresc.

U

Fl. *tr*

sf *p*

Clar. *Arpa.*

U

Fag. *tr*

Clar. *tr*

sf *p*

First system of the musical score. It consists of four staves. The top staff features a melodic line with two eighth-note runs, each marked with a circled '8' and a '7' below it. The second staff is for the Flute (Fag.) and contains a simple accompaniment. The third staff has a melodic line with trills (tr) and a sustained chord. The bottom staff provides a bass line with steady quarter notes.

Second system of the musical score. The top staff continues the melodic line with eighth-note runs. The second staff is for Trombe and Cori (Trombe. Cor.) and features a rhythmic accompaniment with dynamic markings *f* and *sf*. The third staff has a melodic line with trills (tr) and a sustained chord, with a dynamic marking of *f*. The bottom staff continues the bass line.

Third system of the musical score. The top staff features a melodic line with eighth-note runs and dynamic markings *f* and *ff*. The second staff continues the rhythmic accompaniment with dynamic markings *f* and *ff*. The third staff has a melodic line with dynamic markings *f* and *sf*. The bottom staff continues the bass line with dynamic markings *f* and *sf*. The system concludes with a dynamic marking of *ff* and the instruction *feroce* for the Flute (Fag.), Violins (Viole.), and Celli/C-bassi (Celli.C-bassi.).

First system of a musical score. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has three sharps (F#, C#, G#). The first staff has a dotted line above it containing an 8-measure phrase with triplets. The second staff has a similar dotted line. The third and fourth staves contain rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. It follows the same four-staff layout. The first staff features a dotted line with an 8-measure phrase containing triplets. The second staff also has a dotted line with an 8-measure phrase. The third staff includes a dynamic marking 'Cor.' with a hairpin symbol. The fourth staff continues the rhythmic accompaniment.

Third system of the musical score. It consists of four staves. The first staff has a dotted line with an 8-measure phrase containing triplets. The second staff has a dotted line with an 8-measure phrase. The third staff includes a dynamic marking 'V' (fortissimo). The fourth staff includes a dynamic marking 'V' with a hairpin symbol.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. It features a melodic line with an 8-measure rest at the beginning and several slurs. The second staff is a treble clef with a key signature of three sharps, containing a melodic line with triplets and slurs. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of three sharps, providing harmonic accompaniment with chords and moving lines.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of three sharps, continuing the melodic line with slurs. The second staff is a treble clef with a key signature of three sharps, featuring triplets and slurs. The third staff is a grand staff with a key signature of three sharps, including a section for a horn (labeled "Cor.") and a section for a cello (labeled "V-celli."). The fourth staff is a grand staff with a key signature of three sharps, providing harmonic accompaniment.

Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of three sharps, featuring a melodic line with slurs. The second staff is a treble clef with a key signature of three sharps, continuing the melodic line with slurs. The third staff is a grand staff with a key signature of three sharps, including a section for a cello (labeled "V-celli."). The fourth staff is a grand staff with a key signature of three sharps, providing harmonic accompaniment.

W

ff

Tr-bni.

W

Tr-be.

ff

3

3

3

3

X

tr

3

3

3

X

3

3

3

tr

8

3

3

3

3

3

3

CODA.
Vivace assai. ♩ = 144.

CODA.
Vivace assai. ♩ = 144.

Y 8

Y

This system contains the first five measures of the piece. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is marked with a 'Y' and an '8' in the first measure. The notation includes eighth notes, quarter notes, and chords. The first system is divided into two staves: the upper staff has a treble clef and the lower staff has a bass clef.

8

This system contains measures 6 through 10. It continues the musical theme with eighth and quarter notes, and includes dynamic markings such as accents (>) and hairpins (> and <). The notation is spread across two staves, with a treble clef on top and a bass clef on the bottom.

This system contains measures 11 through 15. The music continues with a mix of eighth and quarter notes, and chords. The notation is spread across two staves, with a treble clef on top and a bass clef on the bottom. The piece concludes with a final chord in the last measure.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many chords and moving lines. An 8-measure rest is indicated at the beginning of the first staff and at the end of the fourth staff.

Z

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines. An 8-measure rest is indicated at the beginning of the first staff. A large 'Z' is placed above the first staff and below the second staff.

Z

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music features a complex texture with many chords and moving lines. An 8-measure rest is indicated at the beginning of the first staff. Trills (tr) and triplets (3) are used in the first staff.

Presto. ♩ = 152.

8

Musical notation for the first system, measures 1-4. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (two sharps). The tempo is marked 'Presto' with a quarter note equal to 152 beats per minute. A first ending bracket labeled '8' spans the first two measures. The music features eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Presto. ♩ = 152.

Musical notation for the second system, measures 5-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major. The tempo is marked 'Presto' with a quarter note equal to 152 beats per minute. The music continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Musical notation for the third system, measures 9-16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major. The tempo is marked 'Presto' with a quarter note equal to 152 beats per minute. The music continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand. A first ending bracket labeled '8' spans the last two measures of the system.

Musical notation for the fourth system, measures 17-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major. The tempo is marked 'Presto' with a quarter note equal to 152 beats per minute. The music continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand. A first ending bracket labeled '8' spans the first two measures of the system. The system concludes with a double bar line and repeat signs. The dynamic marking *ffz* is present in both staves.

Compositions pour Piano

publiées par

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A. Kopylow.

	M.	R.
Op. 3. 2 Mazurkas. Complet	1.60	—60
Séparément.		
No. 1. mi	—80	—30
No. 2. sol	—80	—30
Op. 6. Valse	—80	—30
Op. 8. Mazurka	1.60	—60
Op. 9. Etude	1.20	—45
Op. 12. 3 Fugues. Complet	1.60	—60
Séparément.		
No. 1. ut	—60	—25
No. 2. ré	—60	—25
No. 3. si	—60	—25
Op. 18. 4 petits Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Songerie	—40	—15
No. 2. Récit	—80	—30
No. 3. Chansonnette	—40	—15
No. 4. Une goutte de pluie	—40	—15
Op. 16. Polka de Salon sur le thème B-A-f	1.20	—45
Op. 17. 4 Miniatures. Complet	1.80	—65
Séparément.		
No. 1. Danse	—60	—25
No. 2. Valse	—80	—30
No. 3. Polka	—80	—30
No. 4. Près de la chapelle	—40	—15
Op. 20. 5 Morceaux. Complet	1.40	—50
Séparément.		
No. 1. Feuillet d'album	—40	—15
No. 2. Chansonnette	—40	—15
No. 3. Une petite Mazurka	—40	—15
No. 4. Jeu au cheval	—40	—15
No. 5. Rêve d'enfant	—40	—15
Op. 26. 3 Feuilles d'album. Complet	1.40	—50
Séparément.		
No. 1. Ré	—40	—15
No. 2. Sol	—40	—15
No. 3. ut	—60	—25

J. Kryjanowsky.

Op. 1. Thème varié	1.60	—60
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Alexis de Dreyer.

Op. 2. Badinage musical. 2 Morceaux (sur les touches noires). Complet	M.	R.
	1.60	—60
Séparément.		
No. 1. Berceuse	—80	—30
No. 2. Burlesque	1.—	—35
Op. 4. Prélude et Etude	1.40	—50

W. Pogojeff.

Op. 1. 5 Fugues	1.60	—60
Op. 2. 4 Fugues	1.40	—50

Anatole Liadow.

	M.	R.
Op. 20. Novellette	1.40	—50
Op. 21. Ballade	1.40	—50
Op. 23. Sur la prairie. Esquisse	1.20	—45
Op. 24. 2 Morceaux. Complet	1.20	—45
Séparément.		
No. 1. Prélude. Mi	—40	—15
No. 2. Berceuse	—80	—30
Op. 25. Idylle	1.60	—60
Op. 27. 3 Préludes. Complet	1.60	—60
Séparément.		
No. 1. Mi b	—60	—25
No. 2. Si	—60	—25
No. 3. Sol b	—60	—25
Op. 29. Marionnettes	1.60	—60
Op. 30. Bagatelle	—40	—15
Op. 31. 2 Morceaux. Complet	1.40	—50
Séparément.		
No. 1. Mazurka rustique	1.20	—45
No. 2. Prélude en si b	—40	—15
Op. 32. Une tabatière à musique. Valse-Badinage	—80	—30
Op. 34. 3 Canons	—60	—25
Op. 35. Variations sur un thème de Glinka	2.—	—70
Op. 36. 3 Préludes. Fa #	—80	—30
si b — Sol	—80	—30
Op. 37. Etude. Fa	—80	—30
Op. 38. Mazurka. Fa	—80	—30
Op. 39. 4 Préludes. Complet	1.40	—50
Séparément.		
No. 1. La b	—60	—25
No. 2. ut	—40	—15
No. 3. Si	—40	—15
No. 4. fa #	—60	—25
Op. 40. Etude et 3 Préludes. Complet	1.40	—50
Séparément.		
Cahier I. Etude	—60	—25
Cahier II. 3 Préludes	—80	—30
Op. 41. 2 Fugues. Complet	1.—	—35
Séparément.		
No. 1. fa #	—60	—25
No. 2. ré	—40	—15
Op. 42. 2 Préludes et Mazurka. Complet	1.—	—35
Séparément.		
No. 1. Prélude I. Si b	—40	—15
No. 2. Prélude II. Si	—40	—15
No. 3. Mazurka sur des thèmes polonais. La	—60	—25
Op. 44. Barcarolle	1.—	—35
Op. 46. 4 Préludes	1.20	—45
Op. 48. Etude et Canzonetta. Complet	1.40	—50
Séparément.		
No. 1. Etude	—80	—30
No. 2. Canzonetta	—60	—25
Op. 51. Variations sur un thème populaire polonais	1.60	—60
Op. 52. 3 Morceaux de ballet. Complet	1.40	—50
Séparément.		
No. 1. Mi b	—80	—30
No. 2. Ut	—60	—25
No. 3. La	—80	—30
Sarabande, sol	—40	—15

S. Liapounow.

	M.	R.
Op. 1. 3 Morceaux. Complet	2.50	—90
Séparément.		
No. 1. Etude	1.—	—35
No. 2. Intermezzo	1.40	—50
No. 3. Valse	1.40	—50

M. P. Moussorgsky.

2 Clavierstücke.		
No. 1. Ein Kinderscherz	—80	—30
No. 2. Intermezzo	—60	—25

Nicolas Rimsky-Korsakow.

Op. 10. Valse, Intermezzo, Scherzo, Nocturne, Prélude et Fugue (6 Variations) sur le thème B-A-C-H	2.—	—70
Op. 11. 4 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Impromptu	—80	—30
No. 2. Novellette	—80	—30
No. 3. Scherzino	—60	—25
No. 4. Etude	—60	—25
Op. 35. Scheherazade, d'après „Mille et une nuits“. Suite symphonique pour Orchestre. Réduction par Paul Gilson	5.50	1.95
Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Réduction par Paul Gilson	2.50	—90
Ouverture de l'Opéra „La Fiancée du Tzar“	1.40	—50
Die Mainacht. Oper in 3 Acten. Text nach einer Erzählung von Gogol. Clavierauszug zu 2 Händen von Theodor Herbert	6.—	2.10
— Ouverture	1.60	—60
— Potpourri de l'Opéra „La Nuit de Mai“	2.—	—70
MIADA. Opéra-Ballet féerique en 4 actes. Morceaux séparés de la Partition de Piano.		
No. 1. Introduction	—40	—15
No. 5. Rêdowa	—80	—30
No. 9. Danse lithuanienne	—60	—25
No. 10. Danse indienne	—60	—25
Introduction (Вступление. Свя-тый вечеръ.) de l'Opéra „La Nuit de Noël“	—60	—25
Sadko. Opéra en 7 tableaux. Partition pour Piano seul par l'auteur et A. N. Schaefer	12.—	4.20

A. Scriabine.

	M.	R.
Op. 4. Allegro appassionato	1.40	—50
Op. 6. Sonate (fa)	2.—	—70
Op. 8. 12 Etudes. Complet	3.50	1.25
Séparément.		
No. 1. Cis	—60	—25
No. 2. fis	—60	—25
No. 3. h	—80	—30
No. 4. H	—40	—15
No. 5. E	—60	—25
No. 6. A	—60	—25
No. 7. b	—60	—25
No. 8. As	—60	—25
No. 9. gis	—80	—30
No. 10. Des	—60	—25
No. 11. b	—60	—25
No. 12. dis	—60	—25
Op. 9. Prélude et Nocturne pour la main gauche seule. Complet	1.—	—35
Séparément.		
No. 1. Prélude	—40	—15
No. 2. Nocturne	—60	—25
Op. 10. Impromptus. Complet	1.40	—50
Séparément.		
No. 1. fa #	—80	—30
No. 2. La	—80	—30
Op. 11. 24 Préludes. Complet	3.—	1.05
Séparément.		
Cahier I (No. 1—6)	1.20	—45
Cahier II (No. 7—12)	1.20	—45
Cahier III (No. 13—18)	1.20	—45
Cahier IV (No. 19—24)	1.—	—35
Op. 12. 2 Impromptus. Complet	1.40	—50
Séparément.		
No. 1. Fa #	—80	—30
No. 2. si b	—60	—25
Op. 13. 6 Préludes	1.40	—50
Op. 14. 2 Impromptus. Complet	1.20	—45
Séparément.		
No. 1. Si	—60	—25
No. 2. fa #	—60	—25
Op. 15. 5 Préludes	1.40	—50
Op. 16. 5 Préludes	1.40	—50
Op. 17. 7 Préludes	1.60	—60
Op. 18. Allegro de concert	1.40	—50
Op. 19. Sonate-Fantaisie No. 2, en sol #	1.60	—60
Op. 21. Polonaise en si b	1.40	—50
Op. 22. 4 Préludes	1.—	—35
Op. 23. Sonate No. 3, en fa #	2.—	—70
Op. 25. 9 Mazurkas. Complet	3.—	1.05
Séparément.		
No. 1. Fa	—80	—30
No. 2. Ut	—60	—25
No. 3. mi	—40	—15
No. 4. Mi	—80	—30
No. 5. ut #	—60	—25
No. 6. Fa #	—60	—25
No. 7. Ré	—80	—30
No. 8. Si	—40	—15
No. 9. mi b	—60	—25
Op. 27. 2 Préludes	—80	—30
Op. 28. Fantaisie	1.40	—50

Édition M. P. Belaïeff à L.

Piano à 4 mains.

	A	R.
Glazounow (Alexandre). Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Elégie. b. Cortège.) Réduction par l'auteur	5.50	1.95
— Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	5.50	1.95
— Op. 11. 2 ^{me} Sérénade pour petit Orchestre. ré. Réduction par l'auteur	1.20	— 45
— Op. 12. Poème lyrique. Andantino pour grand Orchestre. Réduction par l'auteur	1.80	— 65
— Op. 13. „Stenka Rāšine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.) Réduction par l'auteur	3.50	1.25
— Op. 14. 2 Morceaux pour Orchestre. No. 1. Idylle. No. 2. Rêverie orientale.) Réduction par l'auteur	1.60	— 60
— Op. 15. 5 Novellettes pour Quatuor d'archets. (I. Alla spagnola. II. Orientale. III. Interludium in modo antico. IV. Valse. V. All'ungherese.) Réduction par l'auteur	5.—	1.75
— Op. 16. 2 ^{me} Symphonie en fa \sharp pour grand Orchestre. (A la mémoire de François Liszt.) Réduction par l'auteur	7.50	2.65
— Op. 18. Mazurka pour Orchestre. Réduction par l'auteur	2.—	— 70
— Op. 19. La forêt. Fantaisie pour grand Orchestre. Réduction de l'auteur	3.50	1.25
— Op. 21. Marche de noces pour grand Orchestre. Réduction de l'auteur	1.80	— 65
— Op. 26. Quatuor slave pour 2 Violons, Alto et Violoncelle. (I. Moderato. II. Interludium. III. Alla Mazurka. IV. Finale. [Une fête slave.]) Réduction par N. Sokolow	4.50	1.60
— Une fête slave, tirée du Quatuor slave, op. 26. Esquisse symphonique pour grand Orchestre. Réduction par N. Sokolow	2.50	— 90
— Op. 29. Rhapsodie orientale pour grand Orchestre. Réduction par l'auteur	5.50	1.95
— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre. Réduction par l'auteur	5.—	1.75
— Op. 33. 3 ^{me} Symphonie en Ré pour Orchestre. Réduction par l'auteur	9.—	3.15
— Op. 34. Le printemps. Tableau musical pour Orchestre. Réduction de l'auteur	1.80	— 65
— Op. 35. Suite pour Quatuor d'archets. (I. Introduction et Fugue. II. Scherzo. III. Orientale. IV. Tema e Variazioni. V. Valse.) Réduction par l'auteur et N. Artchiboucheff	5.50	1.95
— Op. 39. Quintuor pour 2 Violons, Alto et 2 Violoncelles. La. Réduction par l'auteur	6.—	1.75
— Op. 40. Triumphant March on the occasion of the World's Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Arrangement as a Duet for the Pianoforte (by the composer)	1.80	— 85
— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum. Réduction par l'auteur	2.50	— 90
— Op. 47. Valse de concert pour grand Orchestre. Réduction par l'auteur	2.—	— 70
— Op. 48. 4 ^{me} Symphonie en Mi \flat pour grand Orchestre. Réduction par l'auteur	5.50	1.95
— Op. 50. Cortège solennel pour grand Orchestre. Arrangement par l'auteur	1.60	— 60
— Op. 51. 2 ^{me} Valse de concert pour grand Orchestre. Réduction par l'auteur	2.—	— 70

Piano à 4 mains.

	A	R.
Glazounow (Alexandre). Op. 52. Scènes de ballet. Suite pour grand Orchestre. Réduction par N. Sokolow. Complet	6.—	2.10
Séparément.		
No. 1. Prémabale	1.40	— 50
No. 2. Marionnettes	1.20	— 45
No. 3. Mazurka	1.60	— 60
No. 4. Scherzino	1.—	— 35
No. 5. Pas d'action	1.—	— 35
No. 6. Danse orientale	1.—	— 35
No. 7. Valse	1.40	— 50
No. 8. Polonaise	1.60	— 60
— Op. 53. Fantaisie pour grand Orchestre. Réduction par l'auteur	2.—	— 70
— Op. 55. 5 ^{me} Symphonie (en Si \flat) pour grand Orchestre. Réduction par S. Tanéïew	6.50	2.30
— Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydis Pachkoff et de Marius Petipa. Réduction pour Piano à 4 mains par A. Winkler	18.—	6.30
Morceaux séparés.		
Acte I.		
No. 1. Entrée de Raymonda	— 60	— 25
No. 2. Grande Valse	1.40	— 50
No. 3. Pizzicato	— 40	— 15
No. 4. Prélude et la Romanesca	— 60	— 25
No. 5. Prélude et Variation	— 40	— 15
No. 6. Grand Adagio	— 80	— 30
No. 7. Valse fantastique	1.—	— 35
No. 8. Variation I	— 40	— 15
No. 9. Coda	1.—	— 35
Acte II.		
No. 10. Grand Pas d'action	1.—	— 35
No. 11. Variation I	— 60	— 25
No. 12. Variation II	— 60	— 25
No. 13. Variation III	— 40	— 15
No. 14. Variation IV	— 40	— 15
No. 15. Grand Coda	1.20	— 45
No. 16. Entrée des jongleurs	— 60	— 25
No. 17. Danse des garçons arabes	— 40	— 15
No. 18. Entrée des Sorciers	— 60	— 25
No. 19. Grand Pas espagnol	— 80	— 30
No. 20. Danse orientale	— 40	— 15
Acte III.		
No. 21. Le Cortège hongrois	— 80	— 30
No. 22. Grand Pas hongrois	1.20	— 45
No. 23. Danse des enfants	— 60	— 25
No. 24. Entrée	— 60	— 25
No. 25. Pas classique hongrois	— 60	— 25
No. 26. Variation I	— 60	— 25
No. 27. Variation II	— 60	— 25
No. 28. Variation III	— 40	— 15
No. 29. Variation IV	— 60	— 25
No. 30. Coda	1.—	— 35
No. 31. Galop	1.—	— 35
No. 32. Apothéose	— 40	— 15
— Op. 58. 6 ^{me} Symphonie, en do, pour grand Orchestre. Réduction par S. Rachmaninoff	5.50	1.95
— Op. 64. 4 ^{me} Quatuor en La pour 2 Violons, Alto et Violoncelle. Réduction par A. N. Schaefer	6.50	2.30
— Op. 69. Intermezzo romantico pour grand Orchestre. Réduction par l'auteur	1.60	— 60
— Op. 70. 5 ^{me} Quatuor (en ré) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	5.—	1.75
— Op. 73. Ouverture solennelle pour grand Orchestre. Réduction par l'auteur	2.50	— 90
— Op. 76. Marche sur un thème russe pour grand Orchestre. Réduction par l'auteur	1.40	— 50
— Op. 77. 7 ^{me} Symphonie en Fa pour grand Orchestre. Réduction par l'auteur	6.—	2.10
— Op. 78. Ballade pour grand Orchestre. Réduction par l'auteur	1.60	— 60
— Op. 83. 3 ^{me} Symphonie en Mi \flat pour grand Orchestre. Réduction par A. Winkler	8.—	2.10

Piano à 4

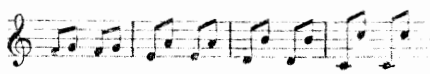
Glazounow (A.), Liadow Rimsky-Korssakow Jour de fête. Quatuor d'arches. Ré. (I. Les chanteurs de Noël. II. Glorification. III. Chœur dansé russe.) Réduction par N. Sokolow	2.—	
Glière (R.). Op. 1. Sextuor pour 2 Violons, 2 Altos et 2 Violoncelles. Réduction par l'auteur	6.50	2.3
— Op. 2. Quatuor (La) pour 2 Violons, Alto et Violoncelle. Réduction par M. Gorohoff	5.—	1.75
— Op. 5. Octette pour 4 Violons, 2 Altos et 2 Violoncelles. Réduction par B. Jaworsky	6.—	2.10
— Op. 7. 2 ^{me} Sextuor (si) pour 2 Violons, 2 Altos et 2 Violoncelles. Réduction par l'auteur	7.—	2.45
— Op. 8. Symphonie (en Mi \flat) pour Orchestre. Réduction par l'auteur	6.50	2.30
— Op. 11. 3 ^{me} Sextuor (en Ut) pour 2 Violons, 2 Altos et 2 Violoncelles. Réduction par M. Renquist et l'auteur	7.—	2.45
— Op. 20. 2 ^{me} Quatuor (en sol) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	6.50	2.30
Glinka (M.). Caprice brillant sur le thème de la Jota aragonesa pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korssakow et A. Glazounow. Réduction par A. Winkler	1.20	— 45
— Souvenir d'une nuit d'été à Madrid. Fantaisie sur des thèmes espagnols pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korssakow et A. Glazounow. Réduction par A. Winkler	1.—	— 35
— Kamarinskaïa. Fantaisie sur deux airs russes pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korssakow et A. Glazounow. Réduction par A. Winkler	1.—	— 35
— Valse - Fantaisie pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korssakow et A. Glazounow. Réduction par A. Winkler	1.—	— 35
— Le Prince Kholmisky. Musique pour la tragédie de N. V. Koukoinik. Nouvelle édition revue et corrigée par N. Rimsky-Korssakow et A. Glazounow. Réduction par A. Winkler	2.—	— 70
— — Séparément: Ouverture	— 80	— 30
Gretchaninow (Alexandre). Op. 2. Quatuor (Sol) pour 2 Violons, Alto et Violoncelle. Arrangement par l'auteur	5.—	1.75
Kalafati (R.). Op. 8. Ouverture-Fantaisie pour grand Orchestre. Réduction par l'auteur	4.—	1.40
Kopylow (A.). Op. 7. Andantino sur le thème B-la-f pour Quatuor d'archets. Réduction par l'auteur	1.40	— 50
— Op. 10. Scherzo en La pour Orchestre. Réduction par l'auteur	3.—	1.05
— Op. 11. Prélude et Fugue sur le thème B-la-f pour Quatuor d'archets. Réduction par l'auteur	1.20	— 45
— Op. 14. Symphonie (ut) pour Orchestre. Réduction de l'auteur	6.—	2.10
— Op. 15. 1 ^{er} Quatuor pour 2 Violons, Alto et Violoncelle. Sol. Réduction de l'auteur	4.—	1.40
— Op. 16. Polka de salon sur le thème B-la-f. Arrangement par l'auteur	1.60	— 60
— Op. 23. 2 ^{me} Quatuor pour 2 Violons, Alto et Violoncelle. Fa. Réduction de l'auteur	4.50	1.60

Édition M. P. Belaïeff à Leipzig.

Piano à 4 mains.

	n.	R.
Liadow (Anatole). Op. 19. Mazarka. Scène rustique près de la gaité pour Orchestre. Réduction par N. Sokolow	1.50	—65
— Op. 19. Polonaise pour grand Orchestre. (A la mémoire d'A. Pouchkine). Réduction par N. Lawrow	1.60	—60
— Op. 55. Polonaise pour l'inauguration de la statue d'Antoine Rubinstein le 14 nov. 1902 pour Orchestre. Réduction par N. A. Sokolow	1.20	—45
— Op. 56. Baba Yaga. Tableau musical d'après un conte populaire russe pour grand Orchestre. Réduction par B. Kalafati	1.60	—60
Mallchevsky (W.). Op. 2. Quatuor pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	6.—	2.10
— Op. 3. Quintuor pour 2 Violons, Alto et 2 Violoncelles. Réduction par l'auteur	6.—	2.10
— Op. 6. 2 ^{me} Quatuor pour 2 Violons, Alto et Violoncelle. Ut. Réduction par l'auteur	6.—	2.10
— Op. 8. 1 ^{re} Symphonie (sol) pour Orchestre. Réduction par l'auteur	6.—	2.10
Persiany (G.). Op. 1. Quatuor en La pour 2 Violons, Alto et Violoncelle. Réduction		
Pogojeff (W.). Op. 5. Quartettino pour 2 Violons, Alto et Violoncelle. Ut. Réduction par l'auteur	3.—	1.05
Rimsky-Korssakow (Nicolas). Op. 6. Fantaisie sur des thèmes serbes pour Orchestre. Réduction par l'auteur	2.—	—70
— Op. 28. Ouverture sur des thèmes russes (Ré) pour grand Orchestre. Réduction par l'auteur	2.—	—70
— Op. 29. Conte féerique pour grand Orchestre. Réduction par l'auteur	3.—	1.05
— Op. 31. Symphoniette (en la) sur des thèmes russes pour Orchestre. Réduction par N. Arceiboucheff	4.—	1.40
— Op. 32. 3 ^{me} Symphonie (en Ut) pour Orchestre. Réduction par N. Sokolow	6.—	2.10
— Op. 34. Capriccio espagnol pour grand Orchestre. (I. Alborada. II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asuriano.) Réduction par l'auteur	3.50	1.25
— Op. 35. Scheherazade d'après „Mille et une nuits“. Suite symphonique pour Orchestre. Réduction par l'auteur	7.50	2.65
— Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Réduction par Sigismond Blumentfeld	4.—	1.40
— Op. 61. Sur la Tombe. Prélude pour Orchestre. — Am Grabe. Præludium für Orchester. Für Pianoforte zu 4 Händen vom Komponisten	—80	—30
— Op. 62. „Дубинуша“. Русская вѣсна для оркестра съ хоромъ ad libitum. (Chanson russe pour Orchestre avec Chœur ad libitum). Переложение автора	1.40	—50
— Potpourri de l'opéra „La Nuit de Mai“	3.—	1.65
— Suite de l'opéra „La Nuit de Noël“ (d'après Gogol). Tableaux musicaux mouvants pour Orchestre (avec Chœur ad libitum). Réduction par A. Winkler	5.—	1.75
Rimsky-Korssakow (N.), Liadow (A.), Borodine (A.) et Glazounow (A.). Quatuor sur le nom B-la-f pour 2 Violons, Alto et Violoncelle. Réduction par les auteurs	5.—	1.75

Piano à 4 mains.

	n.	R.
Seriabino (A.). Op. 24. Rêverie pour Orchestre. Réduction par A. Winkler	1.20	—45
— Op. 26. Symphonie (en Mi) pour grand Orchestre et Chœur. Réduction par A. Winkler	6.50	2.30
— Op. 29. 2 ^{me} Symphonie (en ut) pour grand Orchestre. Réduction par B. Kalafati	8.—	2.80
— Op. 43. Le Divin Poème. 3 ^{me} Symphonie (Ut) pour grand Orchestre. Réduction par Léon Cœnus	6.50	2.80
— Op. 54. Le Poème de l'Extase pour grand Orchestre. Réduction		
Sokolow (Nicolas). Op. 3. Sérénade sur le nom B-la-f pour 2 Violons, 2 Altos et Violoncelle. Réduction par G. Catoire	1.40	—50
— Op. 4. Elégie pour Orchestre. Réduction par l'auteur	1.60	—60
— Op. 7. 1 ^{er} Quatuor pour 2 Violons, Alto et Violoncelle. Fa. Réduction de l'auteur	4.—	1.40
— Op. 11. 2 ^{me} Quatuor (en La) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	4.50	1.60
— Op. 20. 3 ^{me} Quatuor (en ré) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	4.—	1.40
— Op. 23. 2 ^{me} Sérénade pour Orchestre à cordes. Réduction par l'auteur	—80	—30
— Op. 38. La caressante. Polka pour Orchestre d'archets. Réduction par l'auteur	1.20	—45
— Op. 40a. Suite tirée du ballet „Les Cygnes sauvages“ Op. 10, pour grand Orchestre. Réduction par l'auteur	4.50	1.60
Sokolow (N.), Glazounow (A.) et Liadow (A.). Les Vendredis. Polka pour Orchestre d'archets. Réduction par N. Sokolow	1.40	—50
Spendiarow (A.). Op. 19. Les trois Palmiers. Tableaux symphonique pour Orchestre d'après une poésie de Lermontow. Réduction par Maximilian Steinberg	3.50	1.25
Steherbatcheff (N.). Op. 33. Sérénade pour Orchestre. Réduction par N. Sokolow	1.20	—45
— Bigarrures. Petit supplément aux „Paraphrases“ sur le thème obligé		
		
pour Piano	1.—	—35
Steinberg (Maximilian). Op. 2. Variations pour grand Orchestre. Réduction par l'auteur	2.50	—90
Tanéjew (Serge Iw.). Op. 5. 2 ^{me} Quatuor (Ut) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	6.—	2.10
— Op. 6. Ouverture de l'Orchestre, trilogie d'Eschyle, pour Orchestre. Réduction par l'auteur	3.—	1.05
— Op. 7. 3 ^{me} Quatuor (ré) pour 2 Violons, Alto et Violoncelle. Réduction par Georges Pomérantzew	3.50	1.25
— Op. 11. 4 ^{me} Quatuor (en la) pour 2 Violons, Alto et Violoncelle. Réduction par Georges Pomérantzew	5.50	1.95
— Op. 12. 1 ^{re} Symphonie (en ut) pour grand Orchestre. Réduction par l'auteur	6.50	2.30
— Op. 13. 5 ^{me} Quatuor (La) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	3.50	1.25
— Op. 14. Quintette (Sol, en 3 parties) pour 2 Violons, Alto et 2 Violoncelles. Réduction par Georges Pomérantzew	7.—	2.45

Piano à 4 mains.

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Tanéjew (Serge Iw.). Op. 16. 2 ^{me} Quintuor (Ut) pour 2 Violons, 2 Altos et Violoncelle. Réduction par l'auteur	7.—	2.45
— Op. 19. 6 ^{me} Quatuor (Si) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	7.—	2.45
Tschaikowsky (P.). Op. 76. (Oeuvre posthume.) Ouverture pour le drame „L'Orage“ d'A. N. Ostrovsky, pour Orchestre. Réduction par N. Sokolow	3.—	1.05
— Op. 77. (Oeuvre posthume.) Fatum. Poème symphonique pour Orchestre. Réduction par N. Sokolow	3.—	1.06
— Op. 78. (Oeuvre posthume.) Le Voyvode. Ballade symphonique pour Orchestre. Réduction par N. Sokolow	3.50	1.25
Tschérépine (Nicolas). Op. 4. Prélude pour la pièce de Rostand „Princesse Lothmaie“ pour grand Orchestre. Réduction par A. Winkler	1.40	—50
— Op. 12. Scène dans la caverne des sorcières (IV ^{me} acte, scène I ^{re}) de la tragédie „Macbeth“ pour grand Orchestre. Réduction par A. Petrow	5.—	1.75
— Op. 17. Fantaisie dramatique pour grand Orchestre d'après un poème de Tiutschoff. Réduction par l'auteur	4.—	1.40
— Op. 29. Suite pour grand Orchestre tirée du Ballet „Le Pavillon d'Armide“. Réduction par Maximilian Steinberg	6.—	2.10
Séparément.		
No. 1. Introduction et Scène première	1.40	—50
No. 2. Courantes. Danse des heures	—80	—30
No. 3. La Scène d'animation du gobelin	1.20	—45
No. 4. Grande Valse noble	1.40	—50
No. 5. La Plainte d'Armide	—60	—25
No. 6. Danse des gamins	—80	—30
No. 7. Bacchus et les bacchantes (Bacchanale)	1.20	—45
No. 8. Entrée des magiciens et danse des ombres	—80	—30
No. 9. Danse des bouillons	1.—	—35
Wihol (Joseph). Op. 4. La fête Lihgo. Tableau symphonique sur des thèmes populaires lettes pour Orchestre. Réduction de l'auteur	2.50	—90
— Op. 21. Ouverture dramatique pour Orchestre. Réduction par l'auteur	2.—	—70
— Op. 27. Quatuor en Sol pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	3.50	1.25
Winkler (Alexandre). Op. 7. Quatuor pour 2 Violons, Alto et Violoncelle. Ut. Réduction par l'auteur	4.50	1.60
— Op. 9. 2 ^{me} Quatuor pour 2 Violons, Alto et Violoncelle. Ré. Réduction par l'auteur	5.—	1.75
— Op. 11. Quintuor (Mi) pour 2 Violons, 2 Altos et Violoncelle. Réduction par l'auteur	6.—	1.75
— Op. 13. En Bretagne. Ouverture-Fantaisie sur trois chants bretons pour Orchestre. Réduction par l'auteur	2.50	—90
Zolotareff (B.). Op. 4. Fête villageoise. Ouverture pour Orchestre. Réduction par l'auteur	2.50	—90
— Op. 5. 1 ^{er} Quatuor pour 2 Violons, Alto et Violoncelle. Ré. Réduction par l'auteur	5.50	1.95
— Op. 6. 2 nd Quatuor pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	4.50	1.60
— Op. 7. Rhapsodie hébraïque pour grand Orchestre. Réduction par l'auteur	3.—	1.05
— Op. 8. 1 ^{re} Symphonie pour Orchestre. Réduction par l'auteur	6.50	2.30
— Op. 19. Quintuor (en fa) pour 2 Violons, Alto et 2 Violoncelles. Réduction par l'auteur	6.—	1.75
— Op. 22. Ouverture-Fantaisie pour Orchestre. Réduction par l'auteur	2.50	—90