

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	6.—	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
Zolotareff (B.). Op. 13. Quatuor (en Ré) pour Piano, Violon, Alto et Violoncelle	11 —	3.85

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. (Pour l'exécution à 2 pianos il faut 2 exemplaires.)	3 —	1.05
Glazounow (Alexandre). Op. 79. Moyen-âge. Suite pour grand Orchestre. Réduction pour 2 Pianos par l'auteur. (Pour l'exécution à 2 pianos il faut 2 exemplaires.)	8 50	3.—
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. (Pour l'exécution à 2 pianos il faut 2 exemplaires.)	3 —	1.05

2 Pianos à 4 mains.

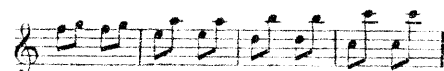
	A	R
Rimsky - Korssakow (Nicolas). Op. 34. Capriccio espagnol pour grand Orchestre. Réduction pour 2 Pianos à 4 mains par A. Schaefer	7.50	2.65
Danses de l'opéra-légende „Sadko“, arrangées pour 2 Pianos à 4 mains par A. Schaefer. I. Cortège des monstres marins. II. Chant nuptial. III. Danses au fond du 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. (Pour l'exécution à 2 pianos il faut 2 exemplaires.)	4.50	1.60
Tschaikowsky (P.). Op. 79. (Oeuvre posthume.) Andante et Finale pour Piano avec accompagnement d'Orchestre. Réduction pour 2 Pianos par l'auteur. (Pour l'exécution à 2 pianos il faut 2 exemplaires.)	3.50	1.25
Winkler (Alexandre). Op. 12. Variations et Fugue sur un thème de J. S. Bach pour 2 Pianos	6.—	2.10

Piano à 4 mains.

Akimenko (Th.). Op. 7. Trio (ut) pour Violon, Alto et Violoncelle. Réduction par l'auteur	4.—	1.40
— Op. 20. Poème lyrique pour grand Orchestre. Réduction par l'auteur	1.80	—65
Amani (Nicolas). Op. 1. Trio pour Violon, Alto et Violoncelle. Réduction par l'auteur	3.50	1.25
Antipow (C.). Op. 7. Allegro symphonique pour Orchestre. Réduction par l'auteur	2.50	—90
Arteboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre. Réduction par l'auteur	1.40	—50
— Op. 9. Valse-Fantasia pour Orchestre. Réduction par l'auteur	1.80	—65
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
Arteboucheff (N.), Wihtol (J.), Liadow (A.), Sokolow (N.), Glazounow (A.), Rimsky-Korssakow (N.). Badinage. Quadrille	1.60	—60
Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre. Réduction par l'auteur	2.50	—90
— Op. 26. Quatuor en Fa pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur	4.—	1.40
— Op. 39. „A la mémoire de chers défunts.“ Symphonie en ut pour grand Orchestre. Réduction		
Блуменфельдъ (Ф.), Глазунъ (А.) и Лиadowъ (А.). Славения Владимиру Васильевичу Стасову 2 ^м Января 1894 года. [Fanfares]	—40	—15
Borodine (Alexandre). Finale de l'opéra-ballet inachevé „Mlada“. Réduction par N. Sokolow	1.60	—60
— Ouverture, Danses et Marche tirées de l'opéra „Le Prince Igor“. Réduction par N. Sokolow		
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
— 1. Quartett für 2 Violinen, Bratsche und Cello, angeregt durch ein Thema von Beethoven. A. Für Pianoforte zu 4 Händen	6.—	2.10

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
— 2 Parties de la 3 ^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow. Réduction: la I ^{re} partie par A. Glazounow, la II ^{me} partie par N. Sokolow	3.—	1.05
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		



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. Stecherbatcheff. Complet 4.— 1.40

Séparément.

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

Supplément.

No. 17. Stecherbatcheff (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 Petersbourg
qui ont exécuté cette œuvre au
concert symphonique russe
le 31 Octobre 1887 sous la
direction de l'auteur

V. Koubler, R. Kaminsky
A. Newiq, C. Pouchkoff, I. Stecler
O. Lamke, L. Staack, O. Hille, O. H.
Karskoff, G. Brelow, W. Hoff
V. Noll, C. Chanté, G.
P. Kammermeier, A. Gruber
I. Nowicki, A. Piatoff, I. Manin
W. Maxon, L. Lutz, P. Walter
G. H. H. H. H. H. H.
W. H. H. H. H. H. H.
A. Rezewitz, F. Müller
F. H. H. H. H. H. H.
G. H. H. H. H. H. H.
P. Proobognekky
P. H. H. H. H. H. H.
A. Barwas, H. H. H. H.
G. H. H. H. H. H. H.
G. H. H. H. H. H. H.
A. W. Repine
G. H. H. H. H. H. H.
W. H. H. H. H. H. H.
H. H. H. H. H. H. H.
G. H. H. H. H. H. H.
W. H. H. H. H. H. H.
A. H. H. H. H. H. H.
P. H. H. H. H. H. H.
G. H. H. H. H. H. H.
A. H. H. H. H. H. H.
M. H. H. H. H. H. H.



WALZES
ESPAÑOL

pour grand orchestre
composé par

WILSKY-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. —
	R.	5. 60
Parties supplémentaires chaque	M.	— 80
Réduction pour Piano à 4 mains	R.	— 30
	Pr.	M. 3. 50
par l'auteur	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.

Picc.
Fl.
Clar.

ff Tr.-be.
Cor.

Vivo e strepitoso. ♩ = 132.

II. Piano.

Viol.

ff

A

Clar.

p pizz.

p

tr Clar.

tr

tr

Fag.

ff *

ff *

tr

tr

tr

tr

tr

tr

tr

Cor.

p

pizz.

tr

tr

tr

tr

ff

ff

B

B

ff

First system of a musical score. It consists of four staves. The top staff is a single treble clef staff with two trills, each marked with a '3' and a slur. The second and third staves are grand staff staves (treble and bass clefs). The second staff contains a melodic line with eighth notes and slurs. The third staff contains a bass line with eighth notes and slurs. The fourth staff is a grand staff staff (treble and bass clefs) with a melodic line and a trill.

Second system of a musical score. It consists of four staves. The top staff is a single treble clef staff with a trill and a melodic line. The second and third staves are grand staff staves (treble and bass clefs). The second staff contains a melodic line with eighth notes and slurs. The third staff contains a bass line with eighth notes and slurs. The fourth staff is a grand staff staff (treble and bass clefs) with a melodic line and a trill.

Third system of a musical score. It consists of four staves. The top staff is a single treble clef staff with a trill and a melodic line. The second and third staves are grand staff staves (treble and bass clefs). The second staff contains a melodic line with eighth notes and slurs. The third staff contains a bass line with eighth notes and slurs. The fourth staff is a grand staff staff (treble and bass clefs) with a melodic line and a trill. The system includes instrument markings: 'Clar.' (Clarinet) in the top staff, 'p pizz.' (pizzicato) in the second staff, 'Fag.' (Bassoon) in the third staff, and 'p Cor.' (Trumpet) in the fourth 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 is for Clarinet and Violin, with a trill (tr) marking. The middle staff is for Violoncello and Contrabasso. The bottom staff is for Viola, with an accent (>) marking. The key signature is three sharps (F#, C#, G#).

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 series of trills (tr) marked above the notes. The middle and bottom staves continue the accompaniment. The key signature remains three sharps.

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 is marked "Violino Solo." and includes a trill (tr) and the instruction "leggieramente". The middle staff is for Clarinet and Flute. The bottom staff continues the accompaniment. The key signature remains three sharps.

tr

Fl.
Clar.

Fag.

This system contains the first two systems of the score. The piano part features a melody with triplets and a trill. The woodwinds (Flute, Clarinet, Bassoon) have long, sustained notes. The bassoon part is marked with a fermata.

Quart.

con Pedale

Timp.

3 2 1 3 2

This system contains the next two systems of the score. The piano part continues with triplets. The strings are marked with a fermata and the instruction 'con Pedale'. The timpani part has a rhythmic pattern of eighth notes with fingerings 3 2 1 3 2.

pizz.

pp

attacca

1 dim.

pp attacca

This system contains the final two systems of the score. The piano part concludes with a piano triplet and a fermata. The strings are marked with a fermata and the instruction 'pp'. The bassoon part is marked with a fermata and the instruction 'pp'. The score ends with a double bar line and a fermata.

II. Variazioni.

Andante con moto. ♩ = 112.

Corn. Soli. *p dolce*

Two staves of music for Horns. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic fragments in a 3/8 time signature.

Andante con moto. ♩ = 112.

Viole.
p 1 2 1 2 3 4 5

V-celli, C-bassi.

Two staves of music for Violins and Cellos/Double Basses. The top staff is in bass clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic fragments in a 3/8 time signature. The top staff is numbered 1 through 5.

Two staves of music for Horns. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic fragments in a 3/8 time signature.

6 7 8 9 10

Two staves of music for Violins and Cellos/Double Basses. The top staff is in bass clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic fragments in a 3/8 time signature. The top staff is numbered 6 through 10.

Two staves of music for Horns. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic fragments in a 3/8 time signature.

Clar.

Two staves of music for Clarinet. The top staff is in bass clef and the bottom staff is in bass clef. The music consists of a series of chords and melodic fragments in a 3/8 time signature.

V-celli.
Viol.
D *cantabile*

Viol.

C-bassi.
pizz.

This system contains the first two staves of the score. The top staff is for Violins (V-celli. Viol.) and the bottom staff is for C-bass (C-bassi. pizz.). Both staves begin with a dynamic marking of **D** and the tempo marking *cantabile*. The music features a melodic line in the violins and a rhythmic accompaniment in the C-bass.

D Fl.
p Clar.

Fl.

Clar.

This system contains the next two staves of the score. The top staff is for Flute (Fl.) and the bottom staff is for Clarinet (Clar.). Both staves begin with a dynamic marking of **D** and a piano (*p*) dynamic. The music features a melodic line in the flute and a rhythmic accompaniment in the clarinet.

This system contains the next two staves of the score. The top staff is for Violins and the bottom staff is for C-bass. The music continues with the melodic and rhythmic themes established in the previous systems.

This system contains the next two staves of the score. The top staff is for Flute and the bottom staff is for Clarinet. The music continues with the melodic and rhythmic themes established in the previous systems.

This system contains the next two staves of the score. The top staff is for Violins and the bottom staff is for C-bass. The music continues with the melodic and rhythmic themes established in the previous systems.

This system contains the final two staves of the score. The top staff is for Flute and the bottom staff is for Clarinet. The music concludes with the melodic and rhythmic themes established in the previous systems.

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 articulations and slurs.

Poco meno mosso. ♩=88.

Quart. *pp*

This system contains two staves for the Quart. (String Quartet) part, with a dynamic of *pp*. The music is in 3/4 time and features various articulations and slurs.

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 is in 3/4 time and features various articulations and slurs.

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 Quart. (String Quartet) with a dynamic of *pp*. The music is in 3/4 time and features various articulations and slurs.

Corno.

Fag.

sfz

sfz

This system contains the first two staves of the score. The top staff is for the Corno (Horn) in bass clef, featuring a triplet of eighth notes and a slur over a phrase. The second 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 (B-flat).

f

ff

This system contains the piano accompaniment for the first two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and moving lines. Dynamic markings include *f* and *ff*. The key signature has one flat.

f

ff

f

This system contains the piano accompaniment for the next two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with chords and moving lines. Dynamic markings include *f*, *ff*, and *f*. The key signature has one flat.

Piano score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* (fortissimo) is present in the upper right portion of the system.

Tempo I.

Viol. pizz. *p* *simile*

Fag. C-bassi.

Musical score for Violin and Bassoon/Cello parts. The Violin part is in treble clef and the Bassoon/Cello part is in bass clef. The tempo is marked *Tempo I.* and the dynamics include *p* and *simile*. The Violin part is marked *Viol. pizz.* and the Bassoon/Cello part is marked *Fag. C-bassi.*

Tempo I.

Fl. Ob. Clar.

p V-celli. Fag. Cor.

Musical score for Flute/Oboe/Clarinet and Violoncello/Bassoon/Cor Anglais parts. The Flute/Oboe/Clarinet part is in treble clef and the Violoncello/Bassoon/Cor Anglais part is in bass clef. The tempo is marked *Tempo I.* and the dynamics include *p*. The Flute/Oboe/Clarinet part is marked *Fl. Ob. Clar.* and the Violoncello/Bassoon/Cor Anglais part is marked *V-celli. Fag. Cor.*

Piano score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Viol.
Fl.
Ob.

F

f cantabile assai

Clar.

Viol.

F

Cor.

f

V-celli.
C-bassi.

Ob.

Fag.

Viol.
Viola.

p

First system of musical notation. It consists of two grand staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many accidentals and a large slur. The lower staff is in bass clef and contains a simpler accompaniment with notes and rests. The word "pizz." is written above the first measure of the lower staff. A "G" is written above the first measure of the upper staff.

Second system of musical notation, continuing from the first. It has the same two-staff structure. The upper staff continues the complex melodic line. The lower staff continues the accompaniment. The word "Viol." is written above the first measure of the upper staff, and "Viol. Viole." is written above the first measure of the lower staff.

Third system of musical notation, the final system on the page. It continues the two-staff structure. The upper staff features a trill in the final measure, indicated by a "tr" symbol. The word "ritenuto" is written above the first measure of the lower staff in the third measure. The word "pizz." is written above the first measure of the lower staff in the fifth measure. The system concludes with a double bar line.

III. Alborada.

Vivo e strepitoso. ♩=132.

ff

tr

Vivo e strepitoso. ♩=132.

ff

tr

This system contains the first two systems of music. The first system is a grand staff with piano (right hand) and grand staff (left hand) notation. It features a tempo marking of 'Vivo e strepitoso' with a quarter note equal to 132 beats per minute. The piano part has a dynamic marking of *ff* and includes a trill (*tr*) in the final measure. The grand staff part also has a dynamic marking of *ff* and includes a trill (*tr*) in the final measure. A first ending bracket with the number 8 is shown above the piano part.

tr

8

3

3

3

3

Cor.

This system contains the second and third systems of music. The second system is a grand staff with piano and grand staff notation, featuring trills (*tr*) and triplets (3) in both hands. The third system is a grand staff with piano and grand staff notation, featuring a horn part labeled 'Cor.' in the piano part and a grand staff accompaniment in the left hand.

8

tr

tr

tr

tr

tr

tr

3

3

3

3

Trombe.
Cor.

This system contains the fourth and fifth systems of music. The fourth system is a grand staff with piano and grand staff notation, featuring trills (*tr*) and triplets (3) in both hands. The fifth system is a grand staff with piano and grand staff notation, featuring a horn part labeled 'Trombe. Cor.' in the piano part and a grand staff accompaniment in the left hand.

Viol. *p*

Clar.

Viol.

Cor. *p*

Fag.

Fl. *tr*

Cl. *m. g.*

Cor. *m. g.*

Viol.

Clar. *3*

Cor. *3*

m. g.

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

Clar. *3*

3

3

3

The first system consists of two grand piano staves. The upper staff is marked with a first ending bracket 'I' and a fermata '8'. The music features a series of eighth-note chords. The lower staff is marked 'ff' and contains a bass line with chords and some eighth-note patterns.

The second system consists of two grand piano staves. The upper staff has a first ending bracket '8' and a trill 'tr' over a series of chords. The lower staff continues the bass line with chords and eighth notes.

The third system consists of two grand piano staves. Both staves feature a series of trills 'tr' over chords. The upper staff ends with a key signature change 'K.' and a first ending bracket. The lower staff ends with a first ending bracket and a dynamic marking 'p' for the Fag. (Bassoon).

The fourth system is for Trombe (Trumpets) and Cor (Horns). The upper staff is marked 'Trombe. Cor.' and features a melodic line with triplets '3'. It ends with a key signature change 'K' and a dynamic marking 'p' for the Cor. The lower staff continues the bass line with chords and eighth notes.

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 eighth-note accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has melodic lines with trills (tr) and slurs. The lower staff has a rhythmic accompaniment 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, "Fag." above the lower staff, and "Arpe." above the upper staff. The music consists of arpeggiated chords and sustained notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has melodic lines with trills (tr). The lower staff has a rhythmic accompaniment with triplets and a "Fag." label.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff has melodic lines with triplets and slurs. The lower staff has a rhythmic accompaniment with triplets.

tr tr tr

Fl. Fl.

This system contains the first two systems of music. 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 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 music. The third system is a Clarinet Solo (Clar. Solo.) with a melodic line. The fourth system features Violin (Viol.) and Viola (Viole.) parts with sustained chords, 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 music. The fifth system features Trombones (Trombe.) and Cor parts with sustained chords, marked with sf. The sixth system features Timpani (Timpani.) with a rhythmic pattern (4 3 2 4 3 2) and a piano (pp) dynamic, and strings with sustained chords, marked with sf. 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

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 playing a rhythmic accompaniment of chords. The bottom two staves are for the violin, with the upper staff containing a melodic line and the lower staff providing a simple harmonic accompaniment. The music is in a minor key and features a steady eighth-note rhythm.

The second system of the musical score consists of four staves. The top two staves are for the piano, featuring complex triplet and eighth-note passages. The bottom two staves are for percussion, with the upper staff for snare drum (Tamb.) and cymbals (Piatti), and the lower staff for timpani (Timp.). The percussion parts include a series of rhythmic patterns and accents. The tempo marking *L a tempo* is present. The dynamic marking *pp* is also indicated.

The third system of the musical score consists of four staves. The top two staves are for the flute (Fl.) and clarinet (Clar.), both playing melodic lines with slurs and accents. The bottom two staves are for the violin (Viol.), with the upper staff playing a melodic line and the lower staff providing a simple harmonic accompaniment. The dynamic marking *p* is present.

The first system of the score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex piano accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and dynamic markings throughout the system.

Cadenza III.
Flauto Solo.

This section is a solo for the flute. It begins with a series of eighth notes and then moves into a more melodic line with some triplets. The music is marked with a crescendo and acceleration: *cresc. ed accel.* There are several slurs and accents throughout the piece.

Cadenza III.
Primo.

This section is a solo for the first piano. It features a complex texture with many sixteenth and thirty-second notes. The music is marked with a fortissimo piano dynamic: *fpp*. There are several slurs and accents throughout the piece.

Cadenza IV.
Secondo Piano.

This section is a solo for the second piano. It features a complex texture with many sixteenth and thirty-second notes. The music is marked with a fortissimo piano dynamic: *fpp*. There are several slurs and accents throughout the piece. The tempo is marked *a tempo*.

Cadenza IV.
Clar. Solo.

This section is a solo for the clarinet. It features a complex texture with many sixteenth and thirty-second notes. The music is marked with a piano dynamic: *p*. There are several slurs and accents throughout the piece. The tempo is marked *a tempo*.

Ob.

Fag. *pp dolce*

Cadenza V.

Arpa. *f*

con Ped.

Cadenza V.

Primo Piano.

(una corda)

mf

La.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of a series of ascending and descending eighth-note patterns, with a large slur over the top staff and a small asterisk at the end of the second staff.

a tempo *feroce* *m.d.*

Viol. *m.s.*

Tr-bni
e Tuba. *f*

a tempo

M

M

Clar. *mf*

Fag.
Cor

Viol.
Fl. *mf*
Clar.

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

Detailed description: This page of a musical score contains six systems of staves. The first system features a Violin, Flute, and Clarinet part with a dynamic marking of *mf*. The second and third systems are for the Piano, with the right hand playing a melodic line and the left hand playing a bass line with triplets. The fourth system continues the Piano part. The fifth system introduces the Trumpet and Tuba parts, with dynamic markings of *m. d.*, *m. s.*, *f*, and *sf*. The sixth system continues the Trumpet and Tuba parts. The score includes various musical notations such as slurs, accents, and dynamic markings.

m. d.
m. s.
sf

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and rests. The lower staff is in bass clef and contains a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *m. d.* (mezzo-dolce) at the beginning, *m. s.* (mezzo-sostenuto) in the first measure, and *sf* (sforzando) in the second measure.

N
Viol. *mf*
Fl.
Ob.

This system is for the Violin, Flute, and Oboe parts. It begins with a large fermata marked with the letter 'N'. The Violin part is marked *mf* and features a melodic line with slurs and accents. The Flute and Oboe parts have similar melodic lines with slurs and accents.

N
Clar. *mf*
Cor.

This system is for the Clarinet and Cor Anglais parts. It begins with a large fermata marked with the letter 'N'. The Clarinet part is marked *mf* and features a melodic line with slurs and accents. The Cor Anglais part has a similar melodic line with slurs and accents.

The lower string section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain complex rhythmic patterns with slurs and accents, primarily using eighth and sixteenth notes.

First system of musical notation. It consists of a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat (B-flat major or D minor). The first two staves are for the piano, with the right hand playing a melodic line with slurs and accents, and the left hand playing a rhythmic accompaniment of eighth notes. The third staff is for the Violoncello (V-cello), marked with a piano (*p*) dynamic. The fourth staff is for the Clarinet (Clar.), also marked with a piano (*p*) dynamic. The fifth staff is for the Oboe (Ob.), which has a melodic line with slurs and accents. The sixth staff is for the bass line, consisting of eighth notes.

Second system of musical notation. It continues the grand staff from the first system. The piano part (staves 1 and 2) features a melodic line with slurs and accents, and a rhythmic accompaniment of eighth notes. The Violoncello (V-cello) part (staff 3) has a melodic line with slurs and accents. The Clarinet (Clar.) part (staff 4) has a melodic line with slurs and accents. The Oboe (Ob.) part (staff 5) has a melodic line with slurs and accents. The bass line (staff 6) continues with eighth notes.

Third system of musical notation. It continues the grand staff from the second system. The piano part (staves 1 and 2) features a melodic line with slurs and accents, and a rhythmic accompaniment of eighth notes. The Violoncello (V-cello) part (staff 3) has a melodic line with slurs and accents. The Clarinet (Clar.) part (staff 4) has a melodic line with slurs and accents. The Oboe (Ob.) part (staff 5) has a melodic line with slurs and accents. The bass line (staff 6) continues with eighth notes.

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 has a treble clef staff with a flute part (labeled 'Fl.') featuring triplets and a bass clef staff with a bass line. The music is in a key with one flat and a 3/4 time signature.

The second system of the musical score consists of three systems of staves. The top system has a treble clef staff with a flute part (labeled 'Fl.') and a bass clef staff with an oboe part (labeled 'Ob.'). The middle system has a treble clef staff with a guitar part (labeled '(quasi Guitara)') and a bass clef staff with a bass line. The music continues with various textures and dynamics.

The third system of the musical score consists of three systems of staves. The top system has a treble clef staff with a piano part and a bass clef staff with a bass line. The middle system has a treble clef staff with a guitar part and a bass clef staff with a bass line. The bottom system has a treble clef staff with a piano part and a bass clef staff with a bass line. The music concludes with sustained chords and melodic fragments.

First system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth notes and some rests.

Second system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth notes and some rests. Dynamics include *f*, *p*, and *sf*. The word "pizz." is written above the middle staff. The word "Trombe. Cor." is written above the top staff.

Third system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth notes and some rests. Dynamics include *p*, *f*, and *sf*.

P

Fl.
Ob.
Cor.

Cor.

P Viol.

8

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 word *attacca* written below the bottom two staves.

V. Fandango asturiano.

$\text{♩} = 66.$
8

ff

mf Fl.
Ob.
Clar.

$\text{♩} = 66.$

Tr- bni.
ff

tr

Cor.
mf

Fag.
Violo.

tr

Viol.
Ob.
f

Viol.
f

Cor.

Fl.

Clar.

This system contains three staves. The top staff is for the Cor. (Cornet), featuring a melodic line with trills (tr) and slurs. The middle staff is for the Fl. (Flute), playing a rhythmic accompaniment of eighth notes. The bottom staff is for the Clar. (Clarinet), also playing a rhythmic accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#).

Viol.

Arpa.

This system contains two staves. The top staff is for the Viol. (Violin), featuring a melodic line with trills (tr) and slurs. The bottom staff is for the Arpa. (Arpeggiator), playing a rhythmic accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#).

R

Viol. *p* *grazioso*

Arpa.

R

Fl.

Clar. *p*

This system contains four staves. The top staff is for the Viol. (Violin), starting with a **R** (ritardando) marking, playing a melodic line with triplets (3) and slurs, marked *p* *grazioso*. The second staff is for the Arpa. (Arpeggiator), playing a rhythmic accompaniment of eighth notes. The third staff is for the Fl. (Flute), starting with a **R** marking, playing a melodic line with triplets (3) and slurs, marked *p*. The bottom staff is for the Clar. (Clarinet), playing a melodic line with a trill (tr) and slurs, marked *p*. The key signature has three sharps (F#, C#, G#).

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 a *cresc.* marking. The third staff is for the Violin, marked *tr* and *S*. The bottom staff is for the Viola, also marked *S*. The woodwind section includes Cor. (Cornet), Fl. (Flute), and Arpa (Harp), with dynamics *sf* and *mf*.

The second system of the musical score consists of four staves. The top staff is for the Oboe, marked *tr*. The second staff is for the Flute, marked *tr*. The third staff is for the Harp, marked *Arpa.* and *mf*. The bottom staff is for the Violin, marked *Viol.* and *mf*.

The third system of the musical score consists of four staves. The top staff is for the Oboe, marked *tr*. The second staff is for the Flute, marked *tr*. The third staff is for the Harp, marked *Arpa.* and *mf*. The bottom staff is for the Violin, marked *Viol.* and *mf*.

Fag. Clar. *p*

pizz. *p*

pizz.

The first system of the score consists of three staves. The top staff is for the Bassoon (Fag.) and Clarinet (Clar.), marked with a piano (*p*) dynamic. The middle staff is for the piano accompaniment, marked with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The bottom staff continues the piano accompaniment with pizzicato notes. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

giocoso

Clar. *tr*

The second system of the score consists of three staves. The top staff is for the Clarinet (Clar.), marked with a *giocoso* tempo and a trill (*tr*) instruction. The middle staff is for the piano accompaniment. The bottom staff continues the piano accompaniment. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

Viol. *mf*

Ob. Fl.

pizz. quasi Guitara. *mf*

The third system of the score consists of three staves. The top staff is for the Violin (Viol.), marked with a mezzo-forte (*mf*) dynamic. The middle staff is for the Oboe (Ob.) and Flute (Fl.), marked with a mezzo-forte (*mf*) dynamic. The bottom staff is for the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic and a pizzicato quasi guitara (*pizz. quasi Guitara.*) instruction. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

tr
cresc.
cresc.

tr
T
mf Arpa.
T saltando
mf Quart.
3

Clar. tr
Scherzando.
pizz.
Arpa.
sfz
3

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 labeled 'Fag.' and contains a bass line. The third staff has a melodic line with trills marked 'tr'. The bottom staff is a bass line.

Second system of the musical score. The top staff continues the melodic line with eighth-note runs. The second staff is labeled 'Trombe. Cor.' and contains a bass line with dynamic markings *f* and *sf*. The third staff has a melodic line with trills marked 'tr' and dynamic marking *f*. The bottom staff is a bass line.

Third system of the musical score. The top staff features a melodic line with eighth-note runs and dynamic marking *ff*. The second staff is a bass line with dynamic markings *f* and *sf*. The third staff is a bass line with dynamic markings *f* and *sf*. The bottom staff is a bass line with dynamic markings *sf* and *ff*, and includes the instruction 'feroce' above it. At the end of the system, there are instructions for 'Fag.', 'Viola', and 'Celli, C-bassi'.

First system of musical notation. 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 right-hand part features a melodic line with a triplet of eighth notes and an eighth-note triplet, both marked with a '3' and a dotted line above them. The left-hand part provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing from the first. It features similar notation with four staves. The right-hand part continues the melodic line with more triplet figures. A 'Cor.' marking with a double bar line and a repeat sign appears in the second staff of the left hand.

Third system of musical notation, the final system on the page. It continues the four-staff format. The right-hand part includes a 'V' marking above the staff. The left-hand part also includes a 'V' marking. The system concludes with a final chord in the right hand.

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, followed by eighth notes and chords. The second staff is a treble clef with a similar key signature and time signature, containing a melodic line with triplets and eighth notes. The third staff is a bass clef with a key signature of three sharps, containing a melodic line with chords and eighth notes. The fourth staff is a bass clef with a key signature of three sharps, containing a rhythmic accompaniment of eighth notes.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of three sharps and a time signature of 3/4, featuring a melodic line with an 8-measure rest and eighth notes. The second staff is a treble clef with a key signature of three sharps and a time signature of 3/4, containing a melodic line with triplets and eighth notes. The third staff is a bass clef with a key signature of three sharps, containing a melodic line with chords and eighth notes. The fourth staff is a bass clef with a key signature of three sharps, containing a rhythmic accompaniment of eighth notes. In the third measure of the third staff, there is a measure rest for the strings, with the label "V-celli." below it. In the fourth measure of the third staff, there is a measure rest for the horns, with the label "Cor." above it.

Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of three sharps and a time signature of 3/4, featuring a melodic line with eighth notes and chords. The second staff is a treble clef with a key signature of three sharps and a time signature of 3/4, containing a melodic line with eighth notes and chords. The third staff is a bass clef with a key signature of three sharps, containing a melodic line with chords and eighth notes. The fourth staff is a bass clef with a key signature of three sharps, containing a rhythmic accompaniment of eighth notes.

W

ff

Tr - bni.

W

Tr - be.

ff

3

3

3

3

3

X

tr

X

3

3

3

X

X

tr

8

8

2/4

2/4

CODA.
Vivace assai. ♩ = 144.

8

più ff

This system contains the first four measures of the CODA section. The right hand features a melodic line with eighth-note patterns, starting with an octave sign (8) above the first measure. The left hand provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking *più ff* is placed above the first measure.

CODA.
Vivace assai. ♩ = 144.

più ff

This system contains the next four measures of the CODA section. The right hand continues the melodic line, and the left hand maintains the accompaniment. The dynamic marking *più ff* is placed above the first measure.

tr

8

This system contains the next four measures of the CODA section. The right hand begins with a trill (*tr*) in the first measure. The left hand continues with the accompaniment. An octave sign (8) is placed above the first measure of the right hand.

8

tr

tr

This system contains the final four measures of the CODA section. The right hand features trills (*tr*) in the second and fourth measures. The left hand continues with the accompaniment. Octave signs (8) are placed above the first and second measures of the right hand.

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-note patterns in the treble and bass staves, with some chords in the bass line.

8

This system contains measures 6 through 10. The notation continues with eighth-note patterns and chords, maintaining the key signature and tempo. There are some rests in the bass line in the first measure of this system.

This system contains measures 11 through 15. The notation continues with eighth-note patterns and chords, maintaining the key signature and tempo. The piece concludes with a final chord in the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final measure of the system.

Z

Second system of musical notation, featuring a grand staff. The upper staves contain a dense texture of sixteenth-note runs. The lower staves feature block chords and a simple eighth-note bass line. A fermata is present over the first measure of the system.

Z

Third system of musical notation, featuring a grand staff. The upper staves include trills (tr) and triplets (3) over sixteenth-note patterns. The lower staves continue with block chords and a simple eighth-note bass line.

Presto. ♩ = 152.

First system of musical notation, measures 1-4. The piece is in A major (three sharps) and 2/4 time. The tempo is Presto, with a metronome marking of 152. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A first ending bracket is shown above the first measure.

Presto. ♩ = 152.

Second system of musical notation, measures 5-8. The music continues with the same melodic and rhythmic patterns. The left hand accompaniment consists of eighth notes and chords.

Third system of musical notation, measures 9-16. This system contains more complex melodic passages in the right hand, including sixteenth-note runs. The left hand continues with a steady accompaniment. A first ending bracket is present above the final measure of the system.

Fourth system of musical notation, measures 17-24. The music concludes with a final melodic flourish in the right hand and a rhythmic accompaniment in the left hand. The piece ends with a double bar line and repeat signs. The dynamic marking *ffz* (fortissimo with accent) is present in the final measures.

Compositions pour Piano

publiées par

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A. Kopylow.

	<i>M.</i>	<i>R.</i>
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.		
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No. 2. Valse	— .80	— .30
No. 3. Polka	— .80	— .30
No. 4. Près de la chapelle	— .40	— .15
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Séparément.		
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No. 3. Une petite Mazurka	— .40	— .15
No. 4. Jeu au cheval	— .40	— .15
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Op. 26. 3 Feuilles d'album. Complet	1.40	— .50
Séparément.		
No. 1. Ré	— .40	— .15
No. 2. Sol	— .40	— .15
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J. Kryjanowsky.

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

	<i>M.</i>	<i>R.</i>
Op. 2. Badinage musical. 2 Morceaux (sur les touches noires). Complet	1.60	— .60
Séparément.		
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W. Pogojeff.

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

Anatole Liadow.

	<i>M.</i>	<i>R.</i>
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 ♭	— .60	— .25
No. 2. Si	— .60	— .25
No. 3. Sol ♭	— .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 ♭	— .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
Op. 37. Etude. Fa	— .80	— .30
Op. 38. Mazurka. Fa	— .80	— .30
Op. 39. 4 Préludes. Complet	1.40	— .50
Séparément.		
No. 1. La ♭	— .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
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Op. 41. 2 Fugues. Complet	1.—	— .35
Séparément.		
No. 1. fa #	— .60	— .25
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Op. 42. 2 Préludes et Mazurka. Complet	1.—	— .35
Séparément.		
No. 1. Prélude I. Si ♭	— .40	— .15
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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
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No. 2. Canzonetta	— .60	— .25
Op. 51. Variations sur un thème populaire polonais	1.60	— .60
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Séparément.		
No. 1. Mi ♭	— .80	— .30
No. 2. Ut	— .60	— .25
No. 3. La	— .80	— .30
Sarabande, sol	— .40	— .15

S. Liapounow.

	<i>M.</i>	<i>R.</i>
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
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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
Mlada. 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.

	<i>M.</i>	<i>R.</i>
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. 2 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.		
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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 ♭	— .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 ♭	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 ♭	— .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. Fénale. [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

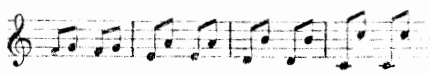
Glazounow (A.), Liadow		
Rimsky-Korssakow		
Jour de fête. Quatuor d'arch.		
Rè. (I. Les chanteurs de Noël. II. Glorification. III. Chœur dansé russe.) Réduction par N. Sokolow	2.—	
Glière (R.). Op. 1. Sextuor pour 2 Violons, 2 Altos et 2 Violoncelles. Réduction par l'auteur	6.50	2.3
— Op. 2. Quatuor (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 aragonese 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. Mazurka. Scène rustique près de la guinguette pour Orchestre. Réduction par N. Sokolow	1.50	—65
— Op. 19. Polonaise pour grand Orchestre. (A la mémoire d'A. Pouchkine). Réduction par N. Lawrowsky	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
Persiani (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 ariano.) 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. Praeludium für Orchester. Für Pianoforte zu 4 Händen vom Komponisten	—80	—30
— Op. 62. „Дубинушка“. Русская пьеса для оркестра с хором 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.
Seriabine (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. Élégie 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.

	n.	R.
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