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ANATOLE LIADOW

BABA-YAGA

TABLEAU MUSICAL
D'APRÈS UN CONTE POPULAIRE RUSSE
POUR
GRAND ORCHESTRE

OPUS 56

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M. P. BELAIEFF, LEIPZIG



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L693Bm

min. score

107845

АНАТОЛІЙ ЛЯДОВЪ

БАБА-ЯГА

КАРТИНКА КЪ РУССКОЙ НАРОДНОЙ
СКАЗКЪ ДЛЯ БОЛЬШОГО ОРКЕСТРА

СОЧ. 56

ANATOLE LIADOW

BAVA-YAGA

TABLEAU MUSICAL D'APRÈS UN CONTE
POPULAIRE RUSSE POUR GRAND ORCHESTRE

OP. 56

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BE LA I E F F, L E I P Z I G

3218

Closet
shelf

M P B
M

1002
L 693 B m

—

„... Баба-Яга вышла во дворъ, свистнула, — передъ ней явилась ступа съ пестомъ и помеломъ. Баба-Яга села въ ступу и выѣхала со двора, пестомъ погоняетъ, помеломъ слѣдъ заметаетъ... Скоро послышался въ лѣсу шумъ: деревья трещали, сухіе листья хрустѣли...“

(„Народныя русскія сказки“ А. Афанасьева.)

„... Baba-Yaga“) descendit dans la cour, siffla, — et devant elle apparurent mortier, pilon et balai. Baba-Yaga se mit en marche assise dans le mortier, le stimulant avec le pilon et effaçant ses traces avec le balai... Bientôt une rumeur se fit entendre dans la forêt: les arbres crépitaient, les feuilles sèches craquetaient...“

(„Contes populaires russes.“ А. Афанасьев.)

“) Espèce de sorcière.

„... Baba-Jaga schlich hinaus. ein Pfiff — und sofort waren Trog, Stampfe und Besen zur Stelle. Flink stieg die Waldhexe in den Trog und fort ging's — mit der Stampfe trieb sie zur Eile, mit dem Besen glättete sie die Spuren ihrer Reise. Bald darauf wurde es lebendig im Walde: Bäume krachten, trockenes Laub raschelte...“

(Aus dem „Russischen Volksmärchen“ von A. Afanassjew.)

Droits d'exécution réservés.

Baba-Jaga.

A. Liadow, Op. 58.

Presto. $\text{♩} = 116.$

Flauto piccolo.

2 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

Contra-Fagotto.

4 Corni in F.

3 Trombe in B.

3 Tromboni e Tuba.

Timpani.

Xylophone.

Piatti.

Cassa.

Violini I.

Violini II.

Violo.

Violoncelli.

Contrabassi.

Presto. $\text{♩} = 116.$

2.0 3.04. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000.

Musical score page featuring multiple staves. The top section includes staves with notes and rests, marked with *p* and *p cresc.*. The bottom section includes a drum part with *Cassa.* and *Cassa.* markings, and other instruments with *pizz.*, *arco*, *div.*, *p cresc.*, and *p* markings. A large **1** in a box is located at the bottom right.

First system of a musical score. It consists of eight staves. From top to bottom: Flute (Flg.), Oboe (Ocr.), Trumpet (Trup.), Piano (Pia.), Violin (Viol.), Viola (V.le.), Violoncello (V.celli.), and Contrabasso (C.bassi.). The Flute part has a melodic line with slurs. The Oboe part has a similar melodic line. The Trumpet part has a rhythmic pattern of eighth notes with accents. The Piano part has a simple accompaniment. The Violin and Viola parts are marked *simile* and play a rhythmic pattern of eighth notes. The Violoncello and Contrabasso parts play a similar rhythmic pattern.

Second system of the musical score, continuing from the first system. It contains the same eight staves: Flg., Ocr., Trup., Pia., Viol., V.le., V.celli., and C.bassi. The musical notation continues with similar melodic and rhythmic patterns as in the first system.

Clar. bass.

2 Solo.

Fag.

Cor.

Timp.

Viol.

V. le.

V. celli.

C. bassi.

Cor. ingl.

Solo.

Clar. I.

Clar. II.

Clar. basso.

Fag.

Cor.

Viol.

V. le.

V. celli.

C. bassi.

This musical score page contains the following elements:

- Orchestra:** Includes parts for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Horns (labeled "Tr. bn." for Trombone), and Cymbals (labeled "Cassa.").
- Vocal Parts:** Features two vocal staves at the bottom, both marked "uniss." (unison).
- Dynamic Markings:** Includes "p" (piano) and "pp" (pianissimo) throughout the score.
- Rehearsal Markers:** A "II." marker is present in the lower middle section.
- Notation:** The score uses standard musical notation with stems, beams, and various note values. The vocal parts include slurs and accents.

3

This page of musical score contains 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *sf* (sforzando), and *div.* (divisi). A specific instrument part is labeled "Cassa". The score is divided into measures by vertical bar lines. A section marker with the number "3" is positioned at the bottom right of the page.

3

This page of musical score contains multiple staves of music. The upper section features a complex arrangement of staves, likely for a string ensemble or orchestra, with various dynamic markings such as *f*, *p*, and *pp*. The lower section includes a section for *Cassa* (Cassa) and *unio.* (unio.), with dynamic markings like *mf*, *f*, and *p*. The score is written in a standard musical notation with clefs, notes, rests, and bar lines.

This page of musical score is for a percussion ensemble. It features 14 staves. The instruments represented are:

- Snare Drum (top two staves)
- Tom-Toms (staves 3-5)
- Cymbals (staves 6-8)
- Cassa (staff 9)
- Two additional percussion instruments (staves 10-14)

The score includes various dynamic markings and performance instructions:

- pp** (pianissimo) is used frequently throughout the piece.
- p** (piano) is used in several measures.
- cresc.** (crescendo) markings are placed above several staves to indicate increasing volume.
- A section starting at measure 10 is marked **from pp**.
- Other markings include **div.** (divisi) and **6** (sixteenth notes).

5

This page of musical score contains the following elements:

- Top Section:** A group of staves for woodwinds and strings, featuring dynamic markings such as *pp*, *cresc.*, and *ppresc.*
- Middle Section:** A group of staves for brass instruments, including trumpets and trombones, with dynamic markings like *p*, *cresc.*, and *ppresc.*
- Bottom Section:** A group of staves for percussion and other instruments, including a **Cassa.** (Cymbal) part with a *cresc.* marking.

The score is written in a complex, multi-measure format with various rhythmic values and articulations throughout.

5

1. 第一樂句 (First Phrase)
 2. 第二樂句 (Second Phrase)
 3. 第三樂句 (Third Phrase)
 4. 第四樂句 (Fourth Phrase)
 5. 第五樂句 (Fifth Phrase)
 6. 第六樂句 (Sixth Phrase)
 7. 第七樂句 (Seventh Phrase)
 8. 第八樂句 (Eighth Phrase)
 9. 第九樂句 (Ninth Phrase)
 10. 第十樂句 (Tenth Phrase)

6

This page of musical score consists of two systems of staves. The first system contains 12 measures, and the second system contains 12 measures. The music is written for multiple voices and piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'trm.' marking is visible in the second system. The score is enclosed in a large rectangular frame.

6

This page of musical notation consists of 18 staves. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. The markings include *p*, *cresc.*, *pizz.*, *trem.*, *div.*, and *uniz.*. The music is arranged in a multi-staff format, with some staves grouped together. The notation is dense and detailed, typical of a professional musical score.

This page of musical score contains 18 staves. The top two staves are vocal parts, with lyrics written below the notes. The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and several single staves for different instruments. The score is divided into measures by a vertical bar line. A large number '7' is written in a box at the top right and bottom right of the page. The word 'unis.' appears on two staves, and 'trém.' appears on a lower staff.

This page of musical notation consists of 18 staves. The notation is complex, featuring various rhythmic patterns, note values, and rests. Dynamic markings are prominent throughout, including *p cresc.* (piano crescendo) and *div.* (divisi). The notation is arranged in a standard musical score format, with staves grouped together. The page is numbered '18' in the top left corner.

This page of musical notation consists of 17 staves. The top section features a complex arrangement of staves, likely for a string quartet or similar ensemble, with various musical notations including notes, rests, and dynamic markings such as *mf* and *p*. The middle section contains two staves with a *pp* marking. The bottom section features a series of staves with rhythmic patterns and dynamic markings including *mf*, *p*, and *pp*. The notation is dense and includes various musical symbols and clefs.

The musical score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations and performance instructions:

- Violin I:** Starts with a *p* dynamic. Features accents and a *pp* section in the later measures.
- Violin II:** Mirrors the Violin I part with a *p* dynamic.
- Viola:** Features a *pp* section in the later measures.
- Cello/Double Bass:** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Lower Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Upper Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Lower Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Upper Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Lower Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Upper Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Lower Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Upper Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Lower Staff):** Features a *pp* section in the later measures.
- Violoncello/Double Bass (Upper Staff):** Features a *pp* section in the later measures.

This page of musical score contains the following elements:

- Staff 1 (Violins I):** Features a melodic line with trills and slurs. Dynamics include *p* and *pp*. A section of *trém.* (trills) is marked.
- Staff 2 (Violins II):** Similar to the first staff, with dynamics *p* and *pp*.
- Staff 3 (Violas):** Contains a melodic line with dynamics *p* and *pp*.
- Staff 4 (Violas):** Similar to the third staff, with dynamics *p* and *pp*.
- Staff 5 (Cellos):** Features a melodic line with dynamics *p* and *pp*.
- Staff 6 (Double Basses):** Contains a melodic line with dynamics *p* and *pp*.
- Staff 7 (Violins I):** Includes performance instructions: *pizz.* (pizzicato), *arco* (arco), and *unio* (unison).
- Staff 8 (Violins II):** Includes performance instructions: *pizz.*, *mf*, *p*, *frem.* (trills), and *arco*.
- Staff 9 (Violas):** Includes performance instructions: *div.* (divisi), *pizz.*, *mf*, *p*, *frem.*, and *arco*.
- Staff 10 (Violas):** Includes performance instructions: *mf*, *p*, *frem.*, and *arco*.
- Staff 11 (Cellos):** Includes performance instructions: *con sord.* (con sordina), *frem.*, *pp*, *pizz.*, and *arco*.
- Staff 12 (Double Basses):** Includes performance instructions: *pp*, *pizz.*, and *arco*.
- Staff 13 (Violins I):** Includes performance instructions: *pp*, *pizz.*, and *arco*.
- Staff 14 (Violins II):** Includes performance instructions: *pp*, *pizz.*, and *arco*.
- Staff 15 (Violas):** Includes performance instructions: *pp*, *pizz.*, and *arco*.
- Staff 16 (Violas):** Includes performance instructions: *pp*, *pizz.*, and *arco*.
- Staff 17 (Cellos):** Includes performance instructions: *pp*, *pizz.*, and *arco*.
- Staff 18 (Double Basses):** Includes performance instructions: *pp*, *pizz.*, and *arco*.

V. celli div.

This page of musical notation features a complex arrangement of staves. The top section consists of three staves with intricate piano accompaniment, marked with *p*, *pp*, and *pp cresc.*. Below these are several staves for vocal lines, with dynamic markings such as *pp*, *pp cresc.*, and *cresc.*. The bottom section includes a grand staff (piano and bass) and a vocal line, with dynamic markings like *p*, *pp*, and *cresc.*. The notation includes various musical symbols such as notes, rests, and slurs, indicating a piece with a dynamic and expressive character.

10

senza sord.

una. sord.

mf Aproo

mf Aproo

10

This page of musical notation consists of 18 staves. The top section (staves 1-4) features a complex texture with multiple voices in both treble and bass clefs, marked with *mf*. The middle section (staves 5-10) shows a melodic line in the upper staves and a bass line in the lower staves, with dynamic markings of *mf* and *dim.*. The bottom section (staves 11-18) includes a vocal line with lyrics and piano accompaniment. The lyrics are: "nis" on the first staff, and "dim." on the second and fourth staves. The piano accompaniment is marked with *mf* and *dim.*. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

11

This musical score is arranged in a grand staff format with multiple systems. The instruments are not explicitly named but are represented by various staves with different clefs and key signatures. The score includes several systems of music, each with dynamic markings such as *p* (piano), *cresc.* (crescendo), and *trem.* (trémolo). The notation includes notes, rests, and articulation marks. A box containing the number '11' is located at the top left and bottom left of the page. The page number '23' is in the top right corner.

11

Flute
Oboe
Clarinet
Bassoon
Horns

Violins I
Violins II
Violas
Cellos
Double Basses

p
cresc.

12

This page of musical notation consists of 12 staves. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. The word "cresc." (crescendo) is written multiple times across the staves, often accompanied by a hairpin symbol. The letter "p" (piano) is also used as a dynamic marking. The notation includes treble and bass clefs, and the music is written in a key signature with one sharp (F#). The page is numbered "12" in a box at the top center and "12" in a box at the bottom center.

The musical score consists of 14 staves, organized into two systems. The first system (staves 1-10) features a complex texture with multiple voices or instruments. It includes dynamic markings such as *cresc.*, *p*, and *ff*. A large bracket spans across the first five staves of this system. The second system (staves 11-14) continues the composition with similar notation and dynamics. The score is written in a standard musical notation style with various note values and rests.

13

A detailed musical score for orchestra and vocal soloist. The score is arranged in a system of 15 staves. The top five staves are for woodwinds (flutes, oboes, clarinets, bassoons), the next five for strings (violins I, violins II, violas, cellos, double basses), and the bottom five for the vocal soloist and piano accompaniment. The vocal soloist part includes the instruction "Cassa." and dynamic markings such as *mf*, *p*, and *sf*. The piano accompaniment features complex rhythmic patterns with many accents and dynamic markings including *sf*, *p*, and *cresc.* (crescendo). The score is divided into measures by vertical bar lines, with a large measure number '13' appearing at the top and bottom of the page.

13

This page of musical notation features a complex arrangement of staves. The top section consists of a grand staff with five staves, including a bass line. The middle section contains two systems of staves, each with a vocal line and a piano accompaniment. The bottom section is a grand staff with five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *cresc.* and *1.*. The page is numbered 28 in the top left corner.

This page of musical notation consists of 15 staves. The notation is dense, featuring various musical symbols and dynamic markings. The staves are arranged in a vertical column. The notation includes notes, rests, and various dynamic markings such as *p*, *pp*, *f*, *marcato*, *tr*, *div. trem.*, and *unis. trem.*. The notation is complex, with many notes and rests, and some staves have additional markings like *div. trem.* and *unis. trem.* written vertically. The page is numbered 29 in the top right corner.

This page of musical score contains 14 systems of staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.* are used throughout. A specific instruction *colla bacchetta* is present in the lower right section. The score is divided into two measures by a box containing the number 14, one at the top right and one at the bottom right.

This page of musical notation consists of 15 staves. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. Key markings include 'ff' (fortissimo) and 'dim.' (diminuendo). The music is written in a multi-staff format, with some staves containing multiple systems of notation. The overall layout is dense and detailed, characteristic of a professional musical score.

107845

This musical score is arranged in a grand staff format with 15 systems of staves. The instruments are distributed as follows:

- System 1: Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Percussion.
- System 2: Violin I, Violin II, Viola, Cello, Double Bass.
- System 3: Violin I, Violin II, Viola, Cello, Double Bass.
- System 4: Violin I, Violin II, Viola, Cello, Double Bass.
- System 5: Violin I, Violin II, Viola, Cello, Double Bass.
- System 6: Violin I, Violin II, Viola, Cello, Double Bass.
- System 7: Violin I, Violin II, Viola, Cello, Double Bass.
- System 8: Violin I, Violin II, Viola, Cello, Double Bass.
- System 9: Violin I, Violin II, Viola, Cello, Double Bass.
- System 10: Violin I, Violin II, Viola, Cello, Double Bass.
- System 11: Violin I, Violin II, Viola, Cello, Double Bass.
- System 12: Violin I, Violin II, Viola, Cello, Double Bass.
- System 13: Violin I, Violin II, Viola, Cello, Double Bass.
- System 14: Violin I, Violin II, Viola, Cello, Double Bass.
- System 15: Violin I, Violin II, Viola, Cello, Double Bass.

Performance markings include *pp*, *ppp*, *f*, *trém.*, *div.*, and *V-celli Soli*.

This page of musical score contains 16 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *pp* (pianissimo) and *tr* (trills). A box with the number '16' is positioned at the bottom center of the page, above the *pp* marking.

Clar. - *pppp*

Clar bass *ppp*

Cor. *ppp*

Timp. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ppp*

Viol. *ppp*

V-le. *ppp*

V-celli. *div a 3* *trem.* *trem.* *ppp*

C-bassi. *ppp*

Fl. picc. *ppp*

Fl. *ppp*

Clar. *ppp*

Viol. *con sordini* *div.* *trem.* *ppp* *morendo*

V-le. *ppp*

V-celli. *ppp*

C-bassi. *ppp*

17

ÉDITION M. P. BELAIEFF À LEIPZIG

PARTITIONS PETIT-in 8^o

O R C H E S T R E

	M.		M.
BORODINE (A.). Danses No. 8 (Danses des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne (tirées de l'opéra «Le Prince Igor»	5,—	SCRIBINE (A.) op. 43. Le Divin Poème. 3 ^{me} Symphonie (Ut)	6,—
GLAZOUNOW (A.), op. 48. 4 ^{me} Symphonie en Mi b	4,—	— op. 54. Le Poème de l'Extase (Ut)	6,—
— op. 83. 8 ^{me} Symphonie en Mi b	4,—	INSTRUMENTS A CUIVRE	
GLINKA (M.). OEuvres. Nouvelle édition, revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Caprice brillant sur le thème de la Jota aragonesa	1,20	EWALD (V.), op. 5. Quintett (b moll) für 2 Kornette in B, Althorn in Es, Tenorhorn oder Bariton in B und Tuba	4,00
Souvenir d'une nuit d'été à Madrid. Fantaisie sur des thèmes espagnols	—,80	OCTETTE D'ARCHETS	
Kamarinskaïa, Fantaisie sur deux airs russes	—,60	GLIÈRE (R.), op. 5. Octette pour 4 Violons, 2 Altos et 2 Violoncelles. Ré	1,60
Valse-Fantaisie	—,80	SEXTUORS	
Le Prince Kholmsky. Musique pour la tragédie de N. V. Koukolnik	2,—	pour 2 Violons, 2 Altos et 2 Violoncelles	
Ouverture pour Le Prince Kholmsky	—,80	GLIÈRE (R.), op. 1, Ut	1,40
LIADOW (A.), op. 56. Baba-Yaga. Tableau musical d'après un conte populaire russe	3,—	— op. 7, si	1,60
— op. 63. Kikimora. Légende	3,—	— op. 11, Ut	1,40
RIMSKY - KORSAKOW (N.) op. 34. Capriccio espagnol (I. Alborada. II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano)	5,—	QUINTUORS	
— op. 35. Scheherazade, d'après «Mille et une nuits». Suite symphonique	4,—	a) pour 2 Violons, 2 Altos et Violoncelle	
		EWALD (V.), op. 4, La	—,80
		TANÉIËW (Serge Iw.), op. 16. 2 ^{me} Quintuor, Ut	1,60
		WINKLER (A.), op. 11, Mi	1,—
		b) pour 2 Violons, Alto et 2 Violoncelles	
		GLAZOUNOW (A.), op. 39, La	1,—
		MALICHEVSKY (W.), op. 3, ré	1,40
		TANÉIËW (Serge Iw.), op. 14, Sol, en 3 parties	1,60
		ZOLOTAREFF (B.), op. 19, fa	1,—

PARTITIONS PETIT-in 8^o

QUATUORS

pour 2 Violons, Alto et Violoncelle

ARTCIBOUCHEFF (N.), SCRIBINE (A.), GLAZOUNOW (A.), RIMSKY-KORSSAKOW (N.), LIADOW (A.), WIHTOL (J.), BLUMENFELD (F.), EWALD (V.), WINKLER (A.), SOKOLOW (N.) Variations sur un thème populaire russe.....	M. —,50
BLUMENFELD (F.), op. 26, Fa.....	—,80
BORODIN (A.), 1. Quartett, A.....	—,80
— 2. Quartett, Ré.....	—,80
EWALD (V.), op. 1, Ut.....	—,60
GLAZOUNOW (A.), op. 1. 1 ^{er} Quatuor, Ré.....	—,80
— op. 10. 2 ^{me} Quatuor, Fa.....	—,80
— op. 15. 5 Novellettes.....	—,80
— op. 26. Quatuor slave, Sol.....	—,80
— op. 35. Suite, Ut.....	—,80
— op. 64. 4 ^{me} Quatuor, La.....	1,—
— op. 70. 5 ^{me} Quatuor, ré.....	—,80
— 2 Morceaux: No. 1 Preludic e Fuga; No. 2 Courante.....	—,50
GLAZOUNOW (A.), LIADOW (A.) et RIMSKY-KORSSAKOW (N.), Jour de fête.....	—,50
GLIÈRE (R.), op. 2, La.....	1,—
— op. 20. 2 ^{me} Quatuor, sol.....	1,40
GRETCHANINOW (A.), op. 2, Sol.....	—,80
KARNOVITCH (G.), op. 1. 1 ^{er} Quatuor, sol.....	1,—
KOPYLOW (A.), op. 15. 1 ^{er} Quatuor, Sol.....	—,80
— op. 23. 2 ^{me} Quatuor, Fa.....	—,80
KOURBANOFF (M.), Souvenir d'Alexandre Borodine. Élégie.....	—,30

MALICHEVSKY (W), op. 2.....	M. 1,20
— op. 6. 2 ^{me} Quatuor, Ut.....	1,20
— op. 15. 3 ^{me} Quatuor, Mi♭.....	—,80
PERSIANY (J.), op. 1, La.....	—,80
POGOJEFF (W.), op. 3. Thème et Variations, La.....	—,40
— op. 5. Quartettino, Ut.....	—,50
— op. 7. Quatuor, ré.....	—,80
RIMSKY-KORSSAKOW (N.), LIADOW (A.), BORODINE (A.) et GLAZOUNOW (A.) Quatuor sur le nom B-la-f, Si♭.....	—,80
SOKOLOW (N.), op. 7. 1 ^{er} Quatuor, Fa.....	—,60
— op. 14. 2 ^{me} Quatuor, La.....	—,80
— op. 20. 3 ^{me} Quatuor, ré.....	—,80
STEINBERG (Maximilian), op. 5. Quatuor, La.....	1,—
TANEIËW (Serge Iw.), op. 5. 2 ^{me} Quatuor, Ut.....	1,—
— op. 7. 3 ^{me} Quatuor, ré.....	—,80
— op. 11. 4 ^{me} Quatuor, la.....	1,—
— op. 13. 5 ^{me} Quatuor, La.....	—,60
— op. 19. 6 ^{me} Quatuor, Si♭.....	1,20
LES VENDREDIS, Recueil de pièces. Cahier I (No. 1—9).....	—,80
Cahier II (No. 1—7).....	—,80
WIHTOL (J.), op. 27, Sol.....	—,80
WINKLER (A.), op. 7, Ut.....	—,80
— op. 9. 2 ^{me} Quatuor, Ré.....	1,—
— op. 14. 3 ^{me} Quatuor, Si♭.....	—,80
ZOLOTAREFF (B.), op. 5. 1 ^{er} Quatuor, Ré.....	—,80
— op. 6. 2 ^{me} Quatuor, la.....	1,—
— op. 33. 4 ^{me} Quatuor, Si♭.....	1,—

TRIOS

pour Violon, Alto et Violoncelle

AKIMENKO (Th.), op. 7, ut.....	M. —,80		AMANI (N.), op. 1, ré.....	M. —,80
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