



Lewe  
**Clavierstücke**  
 von  
 M. Moussorgsky.

Nº 1. Ein Kinderscherz Pr.  $\frac{M.}{R.} = \frac{80}{30}$   
 Nº 2. Intermezzo Pr.  $\frac{M.}{R.} = \frac{60}{25}$

Eigenthum des Verlegers für alle Länder.  
 M. P. Belaieff, Leipzig.

J. Jürgenson, St. Petersburg.

305 306

25  
 M9870

# Ein Kinder-Scherz.

Schnell.

M. Moussorg-sky.

4.

*pp*

*p*

*p* *cresc.*

*p* *cresc.*

*f*

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *p* is present in the bass staff.

Second system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic support. Dynamic markings include *sf cresc.* and *sf*.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment. Dynamic markings include *f*, *p*, and *pp*.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff provides harmonic support. A dynamic marking of *f* is present in the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment. Dynamic markings include *sf*.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment. Dynamic markings include *sf* and *cresc.*

This page contains a musical score for piano, consisting of six systems of staves. Each system has a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The score features a variety of musical notations, including sixteenth-note runs, chords, and dynamic markings. The first system begins with a piano (*p*) dynamic. The fifth system includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The page is framed by decorative corner ornaments in the top-left, top-right, bottom-left, and bottom-right corners.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and some melodic fragments.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some rests, and the lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a more active melodic line. The lower staff includes the instruction *crisc.* (crescendo).

Fourth system of musical notation, consisting of two staves. The upper staff has a very active melodic line. The lower staff includes the instruction *f* (forte).

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes the instruction *pp* (pianissimo) and *crisc.* (crescendo).

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes the instruction *poco a poco dim.* (poco a poco diminuendo).

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a long slur over the first six measures. The lower staff provides harmonic accompaniment. Dynamics include *pp* at the beginning and *p* later in the system.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur. The lower staff has a more active bass line. Dynamics include *p* and *cresc.* markings.

Third system of musical notation, consisting of two staves. The upper staff has a more complex texture with some chords. The lower staff continues the bass line. Dynamics include *p* and *cresc.* markings.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some grace notes. The lower staff continues the bass line.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur. The lower staff continues the bass line.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur. The lower staff continues the bass line. Dynamics include *f cresc.* and *f* markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a pianissimo (*pp*) dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is characterized by a series of chords and melodic lines, with a dynamic marking of *sf* (sforzando) repeated several times.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a section marked *cresc.* (crescendo) and a section marked *f* (forte). The notation includes various note values, rests, and slurs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a section marked *pp* (pianissimo) and a section marked *f* (forte). The notation includes various note values, rests, and slurs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a section marked *mf* (mezzo-forte) and a section marked *cresc.* (crescendo). The notation includes various note values, rests, and slurs.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a section marked *ff* (fortissimo) and a section marked *p* (piano). The notation includes various note values, rests, and slurs.

# Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
	A. R.		A. R.		A. R.		A. R.
Op. 2. Quasi Mazurka sur le nom Be-la-f . . . . .	1.— .35	Andante du 1 <sup>er</sup> Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul . . . . .	.80 — .30	Op. 54. 2 Impromptus. Complet . . . . .	1.40 — .50	Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler . . . . .	5.— 1.75
Op. 5. 6 Brimborions. Complet	1.60 — .60	Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.) . . . . .	2.50 — .90	Séparément.		— Morceaux séparés.	
No. 1. Au jeu. No. 2. Une pensée à Schumann	.60 — .25	Op. 10. 2 <sup>me</sup> Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaud . . . . .	3.50 1.25	No. 1. Rép . . . . .	.60 — .25	No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole . . . . .	1.60 — .64
No. 3. Un moment d'enthousiasme . . . . .	.40 — .15	Op. 22. 2 Morceaux. Complet	1.60 — .60	No. 2. Lab . . . . .	.80 — .30	No. 2. Grande Valse . . . . .	1.— .44
No. 4. Préludino. No. 5. Un moment sérieux	.60 — .25	Séparément.		Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa. Réduction pour Piano par l'auteur et A. Winkler . . . . .	10.— 8.50	No. 3. Ballabile des paysans et des paysannes	1.— .53
No. 6. A l'exercice . . . . .	.60 — .25	No. 1. Barcarolle . . . . .	.80 — .30	— Morceaux séparés.		No. 4. Grand Pas des fiancés . . . . .	.80 — .46
Op. 6. 2 Mazurkas. Complet	1.60 — .60	No. 2. Novellette . . . . .	.80 — .30	Acte I		No. 5. La fricassée . . . . .	.80 — .46
Séparément.		Op. 23. Walzer über das Thema „S-a-b-e-la“ . . . . .	1.20 — .45	No. 1. Entrée de Raymonda . . . . .	.40 — .15	Op. 62. Prélude et Fugue . . . . .	1.60 — .86
No. 1. si b . . . . .	.60 — .25	Op. 25. Prélude et 2 Mazurkas. Complet . . . . .	2.50 — .90	No. 2. Grande Valse . . . . .	1.— .35	Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur . . . . .	5.— 1.75
No. 2. Fa . . . . .	.80 — .30	Séparément.		No. 3. Pizzicato . . . . .	.40 — .15	Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur . . . . .	.80 — .46
<b>A. Liadow et A. Glazounow.</b>		No. 1. Prélude . . . . .	1.— .35	No. 4. Prélude et la Romanesca . . . . .	.40 — .15	Op. 72. Thème et Variations . . . . .	2.— .70
Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow . . . . .	.60 — .25	No. 2. Mazurka No. I . . . . .	1.40 — .50	No. 5. Prélude et Variation . . . . .	.40 — .15	Op. 74. 1 <sup>re</sup> Sonate (en si b) . . . . .	3.— 1.00
I. Allegretto, d'A. Liadow.		No. 3. Mazurka No. II . . . . .	1.20 — .45	No. 6. Grand Adagio . . . . .	.80 — .30	Op. 75. 2 <sup>me</sup> Sonate (en mi) . . . . .	3.— 1.00
II. Moderato, d'A. Liadow.		Op. 31. 3 Etudes. Complet . . . . .	2.50 — .90	No. 7. Valse fantastique . . . . .	.80 — .30	<b>Alexandre Gretchaninow.</b>	
III. Moderato, d'A. Glazounow.		Séparément.		No. 8. Variation I . . . . .	.40 — .15	Op. 3. Pastels. 5 Morceaux miniatures. Complet . . . . .	1.40 — .50
IV. Allegretto, d'A. Liadow.		No. 1. Do . . . . .	1.20 — .45	No. 9. Coda . . . . .	.60 — .25	Séparément.	
V. Moderato (thème russe) arrangé par A. Glazounow.		No. 2. mi . . . . .	1.20 — .45	Op. 10. Grand Pas d'action . . . . .	.60 — .25	No. 1. Plainte . . . . .	.60 — .25
<b>Alexandre Borodine.</b>		No. 3. (La nuit.) Mi . . . . .	.80 — .30	No. 11. Variation I . . . . .	.40 — .15	No. 2. Méditation . . . . .	.40 — .15
Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld . . . . .	12.— 4.20	Op. 36. Petite Valse . . . . .	.80 — .30	No. 12. Variation II . . . . .	.40 — .15	No. 3. Chant d'automne . . . . .	.40 — .15
Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld . . . . .		Op. 37. Nocturne . . . . .	.80 — .30	No. 13. Variation III . . . . .	.40 — .15	No. 4. Orage . . . . .	.60 — .25
1. Ouverture . . . . .	1.80 — .65	Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains . . . . .	.40 — .15	No. 14. Variation IV . . . . .	.40 — .15	No. 5. Nocturne . . . . .	.60 — .25
2. Danses, No. 8 et 17 . . . . .	2.50 — .90	Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score . . . . .	1.80 — .65	No. 15. Grand Coda . . . . .	.80 — .30	<b>B. Grodzki.</b>	
3. Marche polovtsienne . . . . .	1.60 — .60	Op. 41. Grande Valse de concert	1.60 — .60	No. 16. Entrée des jongleurs . . . . .	.40 — .15	Op. 47. Valse capricieuse . . . . .	.80 — .30
Potpourri de l'Opéra „Le Prince Igor“ . . . . .	1.60 — .60	Op. 42. 3 Miniatures. Complet	1.60 — .60	No. 17. Danse des garçons arabes . . . . .	.40 — .15	<b>B. Kalafati.</b>	
Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul . . . . .	1.40 — .50	Séparément.		No. 18. Entrée des Sarrasins . . . . .	.40 — .15	Op. 4. 2 Sonates.	
Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrite par Théodore Jadoul . . . . .	.80 — .30	No. 1. Pastorale . . . . .	.60 — .25	No. 19. Grand Pas espagnol . . . . .	.60 — .25	No. 1. Ré . . . . .	2.50 — .90
Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrite par Théodore Jadoul . . . . .	1.40 — .50	No. 2. Polka . . . . .	1.— .35	No. 20. Danse orientale . . . . .	.40 — .15	No. 2. ré . . . . .	3.— 1.00
		No. 3. Valse . . . . .	.80 — .30	Op. 21. Le Cortège hongrois . . . . .	.60 — .25	Op. 5. La nuit à Gourouf. Nocturne . . . . .	1.40 — .50
		Op. 43. Valse de salon . . . . .	1.60 — .60	No. 22. Grand Pas hongrois . . . . .	.80 — .30	Op. 6. 2 Nouvelles. Complet	1.60 — .60
		Op. 47. 1 <sup>re</sup> Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld . . . . .	2.— .70	No. 23. Danse des enfants . . . . .	.40 — .15	Séparément.	
		Op. 49. 3 Morceaux. Complet	1.60 — .60	No. 24. Entrée . . . . .	.40 — .15	No. 1. mi . . . . .	1.20 — .44
		Séparément.		No. 25. Pas classique hongrois . . . . .	.60 — .25	No. 2. si b . . . . .	1.20 — .44
		No. 1. Prélude . . . . .	.60 — .25	No. 26. Variation I . . . . .	.60 — .25	Op. 7. 5 Préludes . . . . .	1.60 — .60
		No. 2. Caprice-Impromptu . . . . .	.80 — .30	No. 27. Variation II . . . . .	.40 — .15		
		No. 3. Gavotte. Ré . . . . .	.60 — .25	No. 28. Variation III . . . . .	.40 — .15		
				No. 29. Variation IV . . . . .	.40 — .15		
				No. 30. Coda . . . . .	.80 — .30		
				No. 31. Galop . . . . .	.60 — .25		
				No. 32. Apothéose . . . . .	.40 — .15		
				Morceaux supplémentaires.			
				No. 33. Valse . . . . .	.60 — .25		
				No. 34. Mazurka (tirée de l'œuvre 52) . . . . .	1.— .35		