

Изданія М. П. БЪЛЪЯЕВА въ Лейпцигъ

**А. ГЛАЗУНОВЪ**

**КАРНАВАЛЪ**

**УВЕРТЮРА ДЛѢ БОЛЬШАГО ОРКЕСТРА**

СОЧ. 45

**A. GLAZOUNOW**

**CARNAVAL**

**OUVERTURE POUR GRAND ORCHESTRE**

OP. 45

**Réduction pour Piano à quatre mains**

1894  
862

Edition M. P. BELAÏEFF, Leipzig

# Édition M. P. Belaïeff à Leipzig.

## Piano avec Orchestre.

	M.	R.
<b>Blumenfeld</b> (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre.		
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## 2 Pianos à 8 mains.

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<b>Glazounow</b> (Alexandre). Op. 79. Moyenâge. Suite pour grand Orchestre. Réduction pour 2 Pianos par l'auteur . . . . . (Pour l'exécution à 2 pianos il faut 2 exemplaires.)		

## 2 Pianos à 4 mains.

	M.	R.
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## Piano à 4 mains.

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<b>Artelboucheff</b> (N.), <b>Wihtol</b> (J.), <b>Liadow</b> (A.), <b>Rimsky-Korsakow</b> (N.), <b>Sokolow</b> (N.), <b>Glazounow</b> (A.). Variations sur un thème russe pour grand Orchestre. Réduction par N. Artelboucheff . . . . .	2.—	— .70
<b>Artelboucheff</b> (N.), <b>Wihtol</b> (J.), <b>Liadow</b> (A.), <b>Sokolow</b> (N.), <b>Glazounow</b> (A.), <b>Rimsky-Korsakow</b> (N.). Badinage. Quadrille . . . . .	1.60	— .60
<b>Blumenfeld</b> (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

## Piano à 4 mains.

	M.	R.
<b>Blumenfeld</b> (F.), <b>Glazounow</b> (A.) et <b>Liadow</b> (A.). Slavénia Vladimîru Vasilievitch Stavou 2 <sup>o</sup> Janvier 1894 года. [Fanfares.] . . . . .	— .40	— .15
<b>Borodine</b> (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.		
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<b>Borodine</b> (Alexandre), <b>Cui</b> (César), <b>Liadow</b> (Anatole) et <b>Rimsky-Korsakow</b> (Nicolas). 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. Stcherbatcheff. Complet . . . . .	4.—	1.40
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No. 1. Cui (C.), Liadow (A.) et Rimsky-Korsakow (N.). 24 Variations et Finale . . . . .	1.20	— .45
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No. 6. Liadow (A.). Galop . . . . .	— .40	— .15
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No. 10. Menuetto . . . . .	— .40	— .15
No. 11. Cui (C.). Valse . . . . .	— .80	— .30
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No. 13. Rimsky-Korsakow (N.). Carillon . . . . .	— .40	— .15
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Supplément.		
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à Monsieur

Hermann

La Roche

# Carnaval

Ouverture

pour

grand Orchestre

(avec Orgue ad libitum)

composée

par

Alexandre Glazounow

Op. 45.

Partition d'orchestre Pr. M. 6  
R. 2 10  
Parties d'orchestre Pr. M. 14  
R. 4 90  
Parties supplémentaires à M. 80  
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Réduction pour Piano à 4 mains  
per l'auteur Pr. M. 2 50  
R. 90

Propriété de l'Editeur pour tous Pays.

M. P. Belaïeff, Leipzig.

1894

# КАРНАВАЛЪ.

УВЕРТИЮРА.

Secondo.

Александра Глазунова Op. 45.  
Переложение автора.

Allegro. Alla Breve. M. M. ♩ = 100.

PIANO.

The first system of the piano score consists of two staves. The treble staff begins with a series of chords, while the bass staff provides a rhythmic accompaniment with eighth notes. The music is marked with a forte 'f' dynamic.

The second system continues the musical theme, with the treble staff showing more complex chordal structures and the bass staff maintaining the rhythmic pattern. There are some slurs and accents throughout the system.

The third system features a continuation of the rhythmic accompaniment in the bass staff and more varied chordal textures in the treble staff. A slur is present over a portion of the bass line.

The fourth system shows further development of the musical material, with both staves containing dense chordal and rhythmic patterns. The overall texture remains consistent with the previous systems.

The fifth system includes a 'cresc.' (crescendo) marking in the bass staff, indicating a gradual increase in volume. The musical notation continues with complex harmonic and rhythmic elements.

The sixth system concludes the page with a 'ff' (fortissimo) marking in the bass staff. The music features a final, powerful chordal structure in both staves.

# CARNAVAL.

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## OUVERTURE.

Primo.  
Allegro. Alla Breve. M.M.  $\text{♩} = 100$ .

Alexandre Glazounow, Op. 45.  
Réduction de l'auteur.

PIANO.

The first system of the piano part consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 12/8. The music begins with a forte (*f*) dynamic. The notation includes chords, eighth notes, and sixteenth notes with accents.

The second system continues the piano part with similar rhythmic patterns and harmonic structures. It features a variety of note values and rests, maintaining the overall texture.

The third system shows the piano part continuing with a mix of chords and moving lines. The dynamics remain consistent with the previous systems.

The fourth system introduces more complex rhythmic figures and chordal textures. The piano part continues to build the musical atmosphere.

The fifth system includes a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The piano part continues with intricate harmonic and rhythmic details.

The sixth system features a fortissimo (*ff*) dynamic marking, followed by a return to forte (*f*). The piano part concludes with powerful chords and rhythmic patterns.

Secondo.

*Poco più sostenuto.*

First system of the piano score. The left hand plays a series of chords with accents. The right hand plays a melodic line with accents. Dynamics include *mf dim.* and *p*.

Second system of the piano score. The left hand continues with chords, and the right hand has a melodic line with a slur. Dynamics include *poco*, *mf*, and *dim.*

Third system of the piano score. The left hand has a melodic line with a slur, and the right hand has a melodic line with a slur. Dynamics include *mf* and *dim.*

Fourth system of the piano score. The left hand has a melodic line with a slur, and the right hand has a melodic line with a slur. Dynamics include *mf* and *p*. The tempo marking *animato poco a* is present.

Fifth system of the piano score. The left hand has a melodic line with a slur, and the right hand has a melodic line with a slur. Dynamics include *poco*, *mf*, *mp*, *mf*, *f*, and *mf*.

Sixth system of the piano score. The left hand has a melodic line with a slur, and the right hand has a melodic line with a slur. Dynamics include *mf cresc.* and *ff*. There are also markings for *6* and *6* in the right hand.

*Poco più sostenuto.*

*mf dim.*  
*p*

*dim.*  
*p*

*poco*  
*mf*

*animato poco a poco*

*p* *mf* *mp* *f*

*f* *mf cresc.*

*ff*

Allegro giusto.

Secondo.

First system of musical notation, measures 1-4. The right hand features a triplet of eighth notes followed by a sixteenth-note triplet. The left hand has a simple bass line. Dynamics include *p* and accents.

Second system of musical notation, measures 5-8. The right hand continues with rhythmic patterns. Dynamics include *mf*, *f*, and *mp*. Accents and slurs are present.

Third system of musical notation, measures 9-12. The right hand has a steady eighth-note pattern. The left hand has a simple bass line. Dynamics include *p cresc.*

Fourth system of musical notation, measures 13-16. The right hand features chords and eighth notes. Dynamics include *f*, *f*, *p*, *cresc.*, and *f*. A triplet is marked in the right hand.

Fifth system of musical notation, measures 17-20. The right hand has a complex rhythmic pattern. Dynamics include *f*, *p*, *f*, *mf*, and *f*. A triplet is marked in the right hand.

Sixth system of musical notation, measures 21-24. The right hand has a steady eighth-note pattern. Dynamics include *f* and *cresc.*

Seventh system of musical notation, measures 25-28. The right hand has a steady eighth-note pattern. Dynamics include *f cresc.* and *ff<sup>3</sup>*. A triplet is marked in the right hand.



Allegro giusto.

Primo.

First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note pattern with slurs and accents. The left hand is mostly silent, with a few notes in measure 4. The dynamic marking is *p brillante*.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note pattern. The left hand has a few notes in measures 6 and 8. The dynamic marking is *mf*.

Third system of musical notation, measures 9-12. The right hand continues the sixteenth-note pattern. The left hand has a few notes in measures 10 and 12. The dynamic marking is *mf*.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note pattern. The left hand has a few notes in measures 14 and 16. The dynamic marking is *p cresc.* in measure 13, *f* in measure 14, and *p cresc.* in measure 16. A first ending bracket is shown in measure 15.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern. The left hand has a few notes in measures 18 and 20. The dynamic marking is *p cresc.* in measure 17, *f* in measure 18, and *f* in measure 20. A first ending bracket is shown in measure 19.

Sixth system of musical notation, measures 21-24. The right hand continues the sixteenth-note pattern. The left hand has a few notes in measures 22 and 24. The dynamic marking is *f* in measure 21, *cresc.* in measure 22, and *f cresc.* in measure 24.

Seventh system of musical notation, measures 25-28. The right hand continues the sixteenth-note pattern. The left hand has a few notes in measures 26 and 28. The dynamic marking is *ff* in measure 25, *ff* in measure 26, and *ff* in measure 28. A first ending bracket is shown in measure 27.

Secondo.

The first system consists of two bass clef staves. The upper staff contains several chords, some with accents and slurs. The lower staff features a melodic line with a triplet of eighth notes in the second measure and various chordal accompaniments.

The second system is a grand staff with a treble clef on top and a bass clef on the bottom. The treble staff has a melodic line with a triplet of eighth notes and a dynamic marking of *ff*. The bass staff provides harmonic support with chords and a melodic line that also includes a triplet.

The third system is a grand staff. The treble staff has a melodic line with sixteenth-note patterns and a dynamic marking of *f*. The bass staff has a melodic line with a dynamic marking of *mf*. The system includes dynamic changes to *mf*, *p*, and *mf*, and the instruction *marcato*. There are also markings for sixteenth notes with a '6' above them.

The fourth system is a grand staff. The treble staff has a melodic line with a dynamic marking of *ff*. The bass staff has a melodic line with a dynamic marking of *mf cresc.*. The system is characterized by a steady eighth-note accompaniment in both hands.

The fifth system is a grand staff. The treble staff has a melodic line with a dynamic marking of *fff dim. trem.*. The bass staff has a melodic line with a dynamic marking of *f dim.*. The system concludes with a final chord in both hands.

Primo.

First system of musical notation, measures 1-4. The right hand features an 8-measure arpeggiated figure. The left hand has a bass line with dynamic markings *ff* and *ff*.

Second system of musical notation, measures 5-8. The right hand continues with an 8-measure arpeggiated figure. The left hand has dynamic markings *ff*, *f*, and *ff*.

Third system of musical notation, measures 9-12. The right hand has an 8-measure arpeggiated figure. The left hand has dynamic markings *f*, *f*, *mf*, and *p*.

Fourth system of musical notation, measures 13-16. The right hand has an 8-measure arpeggiated figure. The left hand has a dynamic marking *p cresc.*

Fifth system of musical notation, measures 17-20. The right hand has an 8-measure arpeggiated figure. The left hand has dynamic markings *f* and *ff*.

Sixth system of musical notation, measures 21-24. The right hand has an 8-measure arpeggiated figure. The left hand has dynamic markings *mf cresc.* and *fff*.

Seventh system of musical notation, measures 25-28. The right hand has an 8-measure arpeggiated figure. The left hand has a dynamic marking *f dim.*

Secondo.

First system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a melodic line with a dynamic marking of *p* (piano) at the beginning. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of two staves. The upper staff is in bass clef and features a melodic line with a dynamic marking of *dim.* (diminuendo). The lower staff is in bass clef and continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *cresc.* (crescendo). The lower staff is in bass clef and continues the rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *f dim.* (forte diminuendo). The lower staff is in bass clef and continues the rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a melodic line with a dynamic marking of *p* (piano). The lower staff is in bass clef and continues the rhythmic accompaniment.

Primo.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a 'dolce' marking above it. The lower staff is in bass clef and contains a piano accompaniment with a 'p' marking below it. The music is in 3/4 time and features flowing sixteenth-note passages.

The second system continues the musical piece. The upper staff features a melodic line with a 'dim.' marking towards the end of the system. The lower staff provides a piano accompaniment with sustained chords and moving bass lines.

The third system shows the continuation of the piano part. A 'p' marking is present in the lower staff. The upper staff continues with its melodic line, and the lower staff has a more active bass line.

The fourth system features an '8' marking above the upper staff, indicating an octave shift. The melodic line continues with intricate sixteenth-note patterns, while the piano accompaniment remains in the lower register.

The fifth system includes another '8' marking above the upper staff. A 'f dim.' marking is placed in the lower staff, indicating a dynamic change. The music concludes this system with a final melodic flourish in the upper staff.

The sixth system is the final one on the page. It features a 'p dolce' marking in the lower staff. The upper staff contains a few final notes, and the lower staff concludes with a simple melodic line.

Secondo.

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with slurs and accents, marked with *espress.* and *mf*. The left-hand staff starts with a bass clef and contains a simple accompaniment of chords and single notes, marked with *mf* and *p*.

The second system continues the piece. The right-hand staff has a melodic line with slurs and accents. The left-hand staff provides a steady accompaniment with chords and single notes.

The third system features a more active right-hand part with slurs and accents, marked with *mf* and *mf energico*. The left-hand staff includes a triplet of eighth notes in the bass line, marked with *mf*.

The fourth system shows a right-hand part with slurs and accents, marked with *marcato* and *mf*. The left-hand staff has a triplet of eighth notes in the bass line, marked with *mf*.

The fifth system is characterized by a right-hand part with slurs and accents, marked with *f* and *ff*. The left-hand staff has a steady accompaniment of chords and single notes, marked with *f*.

The sixth system concludes the piece. The right-hand part features slurs and accents, marked with *ff* and *f*. The left-hand staff has a steady accompaniment of chords and single notes, marked with *ff*. A fermata is placed over a note in the right-hand staff, and a measure number '6' is indicated at the end of the system.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *mf* and a fermata over a note in the treble clef.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *mf* and *mf energico*, and contains triplet markings in the treble clef.

Third system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *mf* and triplet markings in both the treble and bass clefs.

Fourth system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *f* and features complex rhythmic patterns in both staves.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *ff*, *sf*, and *f*, and contains a trill marking (*tr*) in the bass clef.

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *ff* and *f*, and contains a trill marking (*tr*) in the bass clef.

Secondo.

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef and a key signature of two flats. It features a melodic line with sixteenth-note runs and rests, marked with a '6' above the staff. The left-hand staff starts with a bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *f* (forte). There are also accents and hairpins indicating volume changes.

The second system continues the musical piece. The right-hand staff has a more active melodic line with sixteenth-note patterns. The left-hand staff maintains a steady eighth-note accompaniment. Dynamics include *ff* and *f*. The system concludes with a double bar line and a final chord.

The third system features a complex texture. The right-hand staff has a series of chords and intervals, while the left-hand staff has a rhythmic accompaniment with eighth notes. Dynamics include *f*. There are many accents and hairpins throughout the system.

The fourth system shows a transition in dynamics. The right-hand staff has a melodic line with some rests. The left-hand staff has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo) and *ff*. There are also accents and hairpins.

The fifth system continues with a melodic line in the right hand and a rhythmic accompaniment in the left. Dynamics include *f*. There are accents and hairpins.

The sixth system features a melodic line in the right hand and a rhythmic accompaniment in the left. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are accents and hairpins.



First system of musical notation. The right hand (treble clef) features an 8-measure phrase with eighth notes and triplets, followed by a 3-measure phrase with triplets. The left hand (bass clef) has a dynamic marking of *mf*, followed by *ff* and *f*. It includes a triplet of eighth notes and a sixteenth-note triplet.

Second system of musical notation. The right hand continues with an 8-measure phrase and triplets. The left hand has a dynamic marking of *mf* and includes a triplet of eighth notes.

Third system of musical notation. The right hand has a dynamic marking of *f* and features a 12-measure phrase with eighth notes and triplets. The left hand has a dynamic marking of *f* and includes a triplet of eighth notes.

Fourth system of musical notation. The right hand has an 8-measure phrase with eighth notes and triplets. The left hand has a dynamic marking of *cresc.* and includes a triplet of eighth notes.

Fifth system of musical notation. The right hand has an 8-measure phrase with eighth notes and triplets. The left hand has dynamic markings of *ff* and *f*.

Sixth system of musical notation. The right hand has a dynamic marking of *mf*. The left hand has dynamic markings of *mp*, *p*, and *rallent.*

Secondo.

Moderato.  $\text{♩} = 72$ .  
Primo.

Measures 1-6 of the piano score. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment. The key signature has three flats and the time signature is 3/2.

Measures 7-8. Measure 7 continues the previous texture. Measure 8 features a dynamic marking of *mp* and a more complex melodic line in the right hand.

Measures 9-10. Measure 9 has a dynamic marking of *mf*. The right hand has a more active melodic line with some grace notes.

Measures 11-12. Measure 11 has a dynamic marking of *p*. The right hand continues with a melodic line, and the left hand accompaniment remains consistent.

Measures 13-14. Measure 13 has a dynamic marking of *pp trem.*. The right hand has a tremolo effect on a sustained note, while the left hand plays a rhythmic accompaniment.

Measures 15-16. Measure 15 has a dynamic marking of *p*. Measure 16 features a dynamic marking of *Primo.* and a melodic line in the right hand.

Measures 17-18. Measure 17 has a dynamic marking of *p*. Measure 18 has a dynamic marking of *cresc.* and a dynamic marking of *string.*. The right hand has a melodic line, and the left hand accompaniment is more active.

Moderato.  $\text{♩} = 72$ .

Primo.

17

First system of musical notation, measures 1-4. The music is in 3/2 time and a key signature of three flats. The upper staff features chords and moving lines, while the lower staff has a more active melodic line. A dynamic marking of *p* is present in the first measure.

Second system of musical notation, measures 5-8. The music continues with similar textures. A dynamic marking of *mp* appears in the fifth measure.

Third system of musical notation, measures 9-12. The texture remains consistent with the previous systems.

Fourth system of musical notation, measures 13-16. A dynamic marking of *mf* is in the thirteenth measure, and *dim.* is in the sixteenth measure.

Fifth system of musical notation, measures 17-20. Dynamic markings of *p* are present in the seventeenth and eighteenth measures.

Sixth system of musical notation, measures 21-24. A dynamic marking of *mf* is in the twenty-first measure, and *espress.* is in the twenty-third measure.

Seventh system of musical notation, measures 25-28. A dynamic marking of *p* is in the twenty-fifth measure, and *cresc.* is in the twenty-sixth measure. The system concludes with a double bar line and repeat signs.

Tempo I. Allegro giusto.

Secondo.

The musical score is written for piano in 2/2 time, featuring a variety of textures and dynamics. The first system includes triplets and sixteenth-note runs in both hands, with dynamics ranging from *sf* to *p*. The second system continues with similar patterns, introducing *mf* and *f* dynamics. The third system features a more active bass line with *mp* dynamics. The fourth system is characterized by a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand, with dynamics including *p cresc.*, *f*, and *f p*. The fifth system shows a complex texture with *cresc.*, *f p*, and *cresc.* markings. The sixth system features a dense texture with *mf* and *f* dynamics. The seventh system concludes with a driving bass line marked *cresc.* and *f cresc.*

Tempo I. Allegro giusto.

Primo.

The musical score consists of eight systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat) and the time signature is 12/8. The score includes various dynamic markings such as *sf*, *p*, *mf*, *f*, *p cresc.*, *f*, *p sub. cresc.*, and *cresc.*. There are also articulation marks like accents and slurs, and some systems include a first ending bracket labeled '1'. The notation includes sixteenth and thirty-second notes, often beamed together, and rests.

Secondo.

The musical score is written for piano and consists of seven systems of staves. The first system (measures 1-4) features a bass clef and a key signature of one flat. It begins with a forte (*ff*) dynamic and includes a triplet of eighth notes. The second system (measures 5-8) continues with a forte (*ff*) dynamic and includes a triplet of eighth notes. The third system (measures 9-12) features a forte (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The fourth system (measures 13-16) includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a fortissimo tremolo (*ff trem.*) dynamic. The fifth system (measures 17-20) includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The sixth system (measures 21-24) includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The seventh system (measures 25-28) includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

First system of musical notation, consisting of two staves. The upper staff features a dotted line above it with an '8' and a '2' below it, indicating an eighth-note triplet. The lower staff has a 'ff' dynamic marking. The music is in a minor key and includes various rhythmic patterns and articulation marks.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a dotted line above the upper staff with an '8' and a '2' below it. The lower staff has a 'ff' dynamic marking. The notation includes complex rhythmic figures and dynamic markings.

Third system of musical notation, consisting of two staves. The upper staff has a 'ff' dynamic marking, and the lower staff has a 'f' dynamic marking. The music features a mix of eighth and sixteenth notes with various articulation marks.

Fourth system of musical notation, consisting of two staves. The upper staff has a 'f' dynamic marking, and the lower staff has an 'mf' dynamic marking. The notation includes a dotted line above the upper staff with an '8' and a '2' below it.

Fifth system of musical notation, consisting of two staves. The upper staff has a 'f' dynamic marking, and the lower staff has a 'ff' dynamic marking. The music features a mix of eighth and sixteenth notes with various articulation marks.

Sixth system of musical notation, consisting of two staves. The upper staff has a 'f' dynamic marking, and the lower staff has a 'ff' dynamic marking. The notation includes a dotted line above the upper staff with an '8' and a '2' below it.

Secondo.

The first system of the piano score consists of two staves. The right-hand staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The left-hand staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the right-hand staff.

The second system continues the piece. The right-hand staff has a melodic line with a long slur and a dynamic marking of *f*. The left-hand staff has a more active accompaniment with eighth notes and chords.

The third system shows the continuation of the melodic and accompanimental lines. The right-hand staff has a dynamic marking of *f* and a slur. The left-hand staff continues with its accompaniment.

The fourth system introduces a change in dynamics and character. The right-hand staff has a dynamic marking of *mf* (mezzo-forte) and the instruction *energico* (energetic). The left-hand staff has a dynamic marking of *f*. The system concludes with a *marcato* (marked) instruction.

The fifth system continues with the *marcato* character. The right-hand staff has a dynamic marking of *f* and a slur. The left-hand staff has a dynamic marking of *f*.

The sixth system continues the *marcato* section. The right-hand staff has a dynamic marking of *f* and a slur. The left-hand staff has a dynamic marking of *f*.

The seventh system concludes the *marcato* section. The right-hand staff has a dynamic marking of *f* and a slur. The left-hand staff has a dynamic marking of *f*.



Primo.

First system of the musical score. It consists of two staves. The upper staff contains a vocal line with lyrics in parentheses above it. The lower staff contains a piano accompaniment. The key signature has one sharp (F#). The tempo is marked *f* (forte). The word *sopra* is written above the vocal staff.

Second system of the musical score. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo is marked *ff* (fortissimo) in the first measure and *f* (forte) in the second measure.

Third system of the musical score. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo is marked *ff* (fortissimo).

Fourth system of the musical score. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo is marked *mf energico* (mezzo-forte energico). There are triplets and accents in the piano part.

Fifth system of the musical score. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo is marked *mf* (mezzo-forte). There are triplets and accents in the piano part.

Sixth system of the musical score. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo is marked *f* (forte) and *ff* (fortissimo). There are triplets and accents in the piano part.

Seventh system of the musical score. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo is marked *f* (forte). There are triplets and accents in the piano part.

Secondo.

The first system of the piano score consists of two staves. The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment of chords. The music is in a minor key, indicated by the one flat in the key signature.

The second system begins with the instruction *marcato* above the right-hand staff. The right hand features a melodic line with a fermata over a long note, while the left hand continues with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand.

The third system continues the piece, with the right hand playing sustained chords and the left hand moving through a sequence of chords. The texture remains consistent with the previous systems.

The fourth system shows a continuation of the musical themes. The right hand has some melodic movement, and the left hand maintains its accompaniment role with various chordal textures.

The fifth system includes another *marcato* instruction above the right-hand staff. The right hand has a melodic phrase with a fermata, and the left hand has a dynamic marking of *f* (forte).

The sixth system concludes the piece on this page. It features sustained chords in the right hand and a final accompaniment line in the left hand.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, starting with an '8' above the first measure. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, consisting of two staves. It continues the melodic and harmonic development from the first system, with an '8' marking the start of a new phrase in the upper staff.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and an '8' marking. The lower staff features a more active accompaniment with eighth-note patterns.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and an '8' marking. The lower staff includes a dynamic marking 'f' (forte) and continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and an '8' marking. The lower staff continues the accompaniment with chords and eighth notes.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and an '8' marking. The lower staff includes a dynamic marking 'f' and continues the accompaniment.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'cresc.' and 'ff'.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'cresc.' and 'ff'.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'ff'.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'fff' and 'marcatissimo'.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'sf'.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'sf' and 'trem.'.

The first system of music consists of two staves. The upper staff contains a melodic line with a slur over the first four notes and a fermata over the last two. The lower staff provides harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

The second system continues the piece. The upper staff features a melodic line with slurs and accents. The lower staff has a steady accompaniment. A *cresc.* (crescendo) marking is present in the lower staff.

The third system shows a more intense section. The upper staff has a complex melodic line with many slurs. The lower staff accompaniment is also more active. Dynamics include *ff* (fortissimo) and *fff* (fortississimo).

The fourth system is characterized by rapid sixteenth-note passages in the upper staff, creating a dense texture. The lower staff provides a steady accompaniment.

The fifth system features a change in time signature from 2/4 to 3/4. The upper staff has a melodic line with slurs and accents. The lower staff accompaniment is more rhythmic.

The sixth system concludes the piece. It features a final melodic flourish in the upper staff and a steady accompaniment in the lower staff. The piece ends with a fermata.

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— Op. 10. <i>2me Quatuor</i> (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	5.50	1.95
— Op. 11. <i>2me Sérénade</i> pour petit Orchestre. ré. Réduction par l'auteur . . . . .	1.20	— .45
— Op. 12. <i>Poème lyrique</i> . Andantino pour grand Orchestre. Réduction par l'auteur . . . . .	1.80	— .65
— Op. 13. „ <i>Stenka Rāsine</i> “. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.) Réduction par l'auteur . . . . .	3.50	1.25
— Op. 14. <i>2 Morceaux</i> pour Orchestre. (No. 1. Idylle. No. 2. Rêverie orientale.) Réduction par l'auteur . . . . .	1.60	— .60
— Op. 15. <i>5 Nouvelles</i> 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. <i>2me Symphonie</i> en fa $\sharp$ pour grand Orchestre. (A la mémoire de François Liszt.) Réduction par l'auteur . . . . .	7.50	2.65
— Op. 18. <i>Mazurka</i> pour Orchestre. Réduction par l'auteur . . . . .	2.—	— .70
— Op. 19. <i>La forêt</i> . Fantaisie pour grand Orchestre. Réduction de l'auteur . . . . .	3.50	1.25
— Op. 21. <i>Marche de noces</i> pour grand Orchestre. Réduction de l'auteur . . . . .	1.80	— .65

## Piano à 4 mains.

	M.	R.
<b>Glazounow</b> (Alexandre). Op. 26. <i>Quatuor slave</i> pour 2 Violons, Alto et Violoncelle. (I. Moderato. II. Interludium. III. Alla Mazurka. IV. Finale. [Une fête slave.] Réduction par N. Sokolow . . . . .	4.50	1.60
— <i>Une fête slave</i> , tirée du Quatuor slave, op. 26. Esquisse symphonique pour grand Orchestre. Réduction par N. Sokolow . . . . .	2.50	— .90
— Op. 29. <i>Rhapsodie orientale</i> pour grand Orchestre. Réduction par l'auteur . . . . .	5.50	1.95
— Op. 30. <i>Le Kremlin</i> . Tableau symphonique en 3 parties pour grand Orchestre. Réduction par l'auteur . . . . .	5.—	1.75
— Op. 33. <i>3me Symphonie</i> en Ré pour Orchestre. Réduction par l'auteur . . . . .	9.—	3.15
— Op. 34. <i>Le printemps</i> . Tableau musical pour Orchestre. Réduction de l'auteur . . . . .	1.80	— .65
— Op. 35. <i>Suite</i> pour Quatuor d'archets. (I. Introduction et Fugue. II. Scherzo. III. Orientale. IV. Tema e Variazioni. V. Valse.) Réduction par l'auteur et N. Artciboucheff . . . . .	5.50	1.95
— Op. 39. <i>Quintuor</i> pour 2 Violons, Alto et 2 Violoncelles. La. Réduction par l'auteur . . . . .	5.—	1.75
— Op. 40. <i>Triumphal March</i> 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	— .65
— Op. 45. <i>Carnaval</i> . Ouverture pour grand Orchestre avec Orgue ad libitum. Réduction par l'auteur . . . . .	2.50	— .90
— Op. 47. <i>Valse de concert</i> pour grand Orchestre. Réduction par l'auteur . . . . .	2.—	— .70
— Op. 48. <i>4me Symphonie</i> en Mi $\flat$ pour grand Orchestre. Réduction par l'auteur . . . . .	5.50	1.95
— Op. 50. <i>Cortège solennel</i> pour grand Orchestre. Arrangement par l'auteur . . . . .	1.60	— .60
— Op. 51. <i>2me Valse de concert</i> pour grand Orchestre. Réduction par l'auteur . . . . .	2.—	— .70
— Op. 52. <i>Scènes de ballet</i> . Suite pour grand Orchestre. Réduction par N. Sokolow. Complet . . . . .	6.—	2.10
Séparément.		
No. 1. Prémabule . . . . .	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. <i>Fantaisie</i> pour grand Orchestre. Réduction par l'auteur . . . . .	2.—	— .70
— Op. 55. <i>5me Symphonie</i> (en Si $\flat$ ) pour grand Orchestre. Réduction par S. Tanéïew . . . . .	6.50	2.30
— Op. 57. <i>Raymonda</i> . Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa. Réduction pour Piano à 4 mains par A. Winkler . . . . .	18.—	6.30

## Piano à 4 mains.


	M.	R.
<b>Glazounow</b> (Alexandre). Op. 57. <i>Raymonda</i> . 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 Sarrazins . . . . .	— .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. <i>6me Symphonie</i> , en do, pour grand Orchestre. Réduction par S. Rachmaninoff . . . . .	5.50	1.95
— Op. 64. <i>4me Quatuor</i> en La pour 2 Violons, Alto et Violoncelle. Réduction par A. N. Schaefer . . . . .	6.50	2.30
— Op. 69. <i>Intermezzo romantico</i> pour grand Orchestre. Réduction par l'auteur . . . . .	1.60	— .60
— Op. 70. <i>5me Quatuor</i> (en ré) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	5.—	1.75
— Op. 73. <i>Ouverture solennelle</i> pour grand Orchestre. Réduction par l'auteur . . . . .	2.50	— .90
— Op. 76. <i>Marche</i> sur un thème russe pour grand Orchestre. Réduction par l'auteur . . . . .	1.40	— .50
— Op. 77. <i>7me Symphonie</i> en Fa pour grand Orchestre. Réduction par l'auteur . . . . .	6.—	2.10
— Op. 78. <i>Ballade</i> pour grand Orchestre. Réduction par l'auteur . . . . .	1.60	— .60
<b>Glazounow</b> (A.), <b>Liadow</b> (A.) et <b>Rimsky - Korsakow</b> (N.). <i>Jour de fête</i> . Quatuor d'archets. Ré. (I. Les chanteurs de Noël. II. Glorification. III. Chœur dansé russe.) Réduction par N. Sokolow . . . . .	2.50	— .90
<b>Glière</b> (R.). Op. 1. <i>Sextuor</i> pour 2 Violons, 2 Altos et 2 Violoncelles. Réduction par l'auteur . . . . .	6.50	2.30
— Op. 2. <i>Quatuor</i> (La) pour 2 Violons, Alto et Violoncelle. Réduction par M. Gorhoff . . . . .	5.—	1.75
— Op. 5. <i>Octette</i> pour 4 Violons, 2 Altos et 2 Violoncelles. Réduction par B. Jaworsky . . . . .	6.—	2.10

# Édition M. P. Belaïeff à Leipzig.

## Piano à 4 mains.

	M.	R.
<b>Glinka</b> (M.). Caprice brillant sur le thème de la Jota aragonesa pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Réduction par A. Winkler . . . . .	1.20	—45
— <b>Souvenir d'une nuit d'été à Madrid.</b> Fantaisie sur des thèmes espagnols pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Réduction par A. Winkler . . . . .	1.—	—35
— <b>Kamarinskaïa.</b> Fantaisie sur deux airs russes pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Réduction par A. Winkler . . . . .	1.—	—35
— <b>Valse - Fantaisie</b> pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Réduction par A. Winkler . . . . .	1.—	—35
— <b>Le Prince Kholmsky.</b> Musique pour la tragédie de N. V. Koukolnik. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Réduction par A. Winkler . . . . .	2.—	—70
Séparément: <b>Ouverture</b> . . . . .	—80	—30
<b>Grechaninow</b> (Alexandre). Op. 2. <b>Quatuor</b> (Sol) pour 2 Violons, Alto et Violoncelle. Arrangement par l'auteur . . . . .	5.—	1.75
<b>Kopylow</b> (A.). Op. 7. <b>Andantino</b> sur le thème B-la-f pour Quatuor d'archets. Réduction par l'auteur . . . . .	1.40	—50
— Op. 10. <b>Scherzo</b> en La pour Orchestre. Réduction par l'auteur . . . . .	3.—	1.05
— Op. 11. <b>Prélude et Fugue</b> sur le thème B-la-f pour Quatuor d'archets. Réduction par l'auteur . . . . .	1.20	—45
— Op. 14. <b>Symphonie</b> (ut) pour Orchestre. Réduction de l'auteur . . . . .	6.—	2.10
— Op. 15. <b>1er Quatuor</b> pour 2 Violons, Alto et Violoncelle. Sol. Réduction de l'auteur . . . . .	4.—	1.40
— Op. 16. <b>Polka de salon</b> sur le thème B-la-f. Arrangement par l'auteur . . . . .	1.60	—60
— Op. 23. <b>2me Quatuor</b> pour 2 Violons, Alto et Violoncelle. Fa. Réduction de l'auteur . . . . .	4.50	1.60
<b>Liadow</b> (Anatole). Op. 19. <b>Mazurka.</b> Scène rustique près de la guinguette, pour Orchestre. Réduction par N. Sokolow . . . . .	1.80	—65
— Op. 49. <b>Polonaise</b> pour grand Orchestre. (A la mémoire d'A. Pouchkine.) Réduction par N. Lawrow . . . . .	1.60	—60
— Op. 55. <b>Polonaise</b> pour l'inauguration de la statue d'Antoine Rubinstein le 14 nov. 1902, pour Orchestre. Réduction par . . . . .		
<b>Malichevsky</b> (W.). Op. 2. <b>Quatuor</b> pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	6.—	2.10
<b>Rimsky - Korsakow</b> (Nicolas). Op. 6. <b>Fantaisie</b> sur des thèmes serbes pour Orchestre. Réduction par l'auteur . . . . .	2.—	—70
— Op. 28. <b>Ouverture</b> sur des thèmes russes (Ré) pour grand Orchestre. Réduction par l'auteur . . . . .	2.—	—70
— Op. 29. <b>Conte féerique</b> pour grand Orchestre. Réduction par l'auteur . . . . .	3.—	1.05
— Op. 31. <b>Symphoniette</b> (en la) sur des thèmes russes pour Orchestre. Réduction par N. Artciboucheff . . . . .	4.—	1.40

## Piano à 4 mains.

	M.	R.
<b>Rimsky - Korsakow</b> (Nicolas). Op. 32. <b>3me Symphonie</b> (en Ut) pour Orchestre. Réduction par N. Sokolow . . . . .	6.—	2.10
— Op. 34. <b>Capriccio espagnol</b> pour grand Orchestre. (I. Alborado II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano.) Réduction par l'auteur . . . . .	3.50	1.25
— Op. 35. <b>Scheherazade</b> d'après „Mille et une nuits“. Suite symphonique pour Orchestre. Réduction par l'auteur . . . . .	7.50	2.65
— Op. 36. <b>La Grande Pâque Russe.</b> Ouvertures sur des thèmes de l'Eglise Russe pour grand Orchestre. Réduction par Sigismond Blumenfeld . . . . .	4.—	1.40
— <b>Potpourri</b> de l'opéra „La nuit de Mai“ . . . . .	3.—	1.05
<b>Rimsky-Korsakow</b> (N.), <b>Liadow</b> (A.), <b>Borodine</b> (A.) et <b>Glazounow</b> (A.). <b>Quatuor</b> sur le nom B-la-f pour 2 Violons, Alto et Violoncelle. Si b. Réduction par les auteurs . . . . .	5.—	1.75
<b>Seriabine</b> (A.). Op. 24. <b>Rêverie</b> pour Orchestre. Réduction par A. Winkler . . . . .	1.20	—45
— Op. 26. <b>Symphonie</b> (en Mi) pour grand Orchestre et Chœur. Réduction par A. Winkler . . . . .	6.50	2.30
— Op. 29. <b>2me Symphonie</b> (en ut) pour grand Orchestre. Réduction par B. Kalafati . . . . .	8.—	2.80
<b>Sokolow</b> (Nicolas). Op. 3. <b>Sérénade</b> sur le nom B-la-f pour 2 Violons, 2 Altos et Violoncelle. Réduction par G. Catoire . . . . .	1.40	—50
— Op. 4. <b>Elégie</b> pour Orchestre. Réduction par l'auteur . . . . .	1.60	—60
— Op. 7. <b>1er Quatuor</b> pour 2 Violons, Alto et Violoncelle. Fa. Réduction de l'auteur . . . . .	4.—	1.40
— Op. 14. <b>2me Quatuor</b> (en La) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	4.50	1.60
— Op. 20. <b>3me Quatuor</b> (en ré) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	4.—	1.40
— Op. 23. <b>2me Sérénade</b> pour Orchestre à cordes. Réduction par l'auteur . . . . .	—80	—30
— Op. 38. <b>La caressante.</b> Polka pour Orchestre d'archets. Réduction par l'auteur . . . . .	1.20	—45
— Op. 40a. <b>Suite tirée du ballet „Les Cygnessauvages“</b> Op. 40, pour grand Orchestre. Réduction par l'auteur . . . . .	4.50	1.60
<b>Sokolow</b> (N.), <b>Glazounow</b> (A.) et <b>Liadow</b> (A.). <b>Les Vendredis.</b> Polka pour Orchestre d'archets. Réduction par N. Sokolow . . . . .	1.40	—50
<b>Stcherbatcheff</b> (N.). Op. 33. <b>Sérénade</b> pour Orchestre. Réduction par N. Sokolow . . . . .	1.20	—45
— <b>Bigarrures.</b> Petit supplément aux „Paraphrases“ sur le thème obligé		
		
pour Piano . . . . .	1.—	—35

## Piano à 4 mains.

	M.	R.
<b>Tanéjew</b> (S.). Op. 5. <b>2me Quatuor</b> (Ut) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	6.—	2.10
— Op. 6. <b>Ouverture de l'Orestie,</b> trilogie d'Eschyle, pour Orchestre. Réduction par l'auteur . . . . .	3.—	1.05
— Op. 7. <b>3me Quatuor</b> (ré) pour 2 Violons, Alto et Violoncelle. Réduction par Georges Pomérantzew . . . . .	3.50	1.25
— Op. 11. <b>4me Quatuor</b> (en la) pour 2 Violons, Alto et Violoncelle. Réduction par Georges Pomérantzew . . . . .	5.50	1.95
— Op. 12. <b>1re Symphonie</b> (en ut) pour grand Orchestre. Réduction par l'auteur . . . . .	6.50	2.30
— Op. 13. <b>5me Quatuor</b> (La) pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	3.50	1.25
— Op. 14. <b>Quintette</b> (en 3 parties) pour 2 Violons, Alto et 2 Violoncelles. Réduction par Georges Pomérantzew . . . . .		
<b>Tschalkowsky</b> (P.). Op. 76. (Oeuvre posthume.) <b>Ouverture</b> pour le drame „L'Orage“ d'A. N. Ostrovsky, pour Orchestre. Réduction par N. Sokolow . . . . .	3.—	1.05
— Op. 77. (Oeuvre posthume.) <b>Fatum.</b> Poème symphonique pour Orchestre. Réduction par N. Sokolow . . . . .	3.—	1.05
— Op. 78. (Oeuvre posthume.) <b>Le Voyvode.</b> Ballade symphonique pour Orchestre. Réduction par N. Sokolow . . . . .	3.50	1.25
<b>Tschérépnine</b> (Nicolas.) Op. 4. <b>Prélude</b> pour la pièce de Rostand „Princesse Loïtaine“ pour grand Orchestre. Réduction par A. Winkler . . . . .	1.40	—50
— Op. 12. <b>Scène dans la caverne des sorcières</b> (IVme acte, scène Ire) de la tragédie „Macbeth“ pour grand Orchestre. Réduction par A. Petrow . . . . .	5.—	1.75
<b>Wihtol</b> (Joseph). Op. 4. <b>La fête Lihgo.</b> Tableau symphonique sur des thèmes populaires lettes pour Orchestre. Réduction de l'auteur . . . . .	2.50	—90
— Op. 21. <b>Ouverture dramatique</b> pour Orchestre. Réduction par l'auteur . . . . .	2.—	—70
— Op. 27. <b>Quatuor</b> en Sol pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	3.50	1.25
<b>Winkler</b> (Alexandre). Op. 7. <b>Quatuor</b> pour 2 Violons, Alto et Violoncelle. Ut. Réduction par l'auteur . . . . .	4.50	1.60
— Op. 9. <b>2me Quatuor</b> pour 2 Violons, Alto et Violoncelle. Ré. Réduction par l'auteur . . . . .	5.—	1.75
<b>Zolotareff</b> (B.). Op. 4. <b>Fête villageoise.</b> Ouverture pour Orchestre. Réduction par l'auteur . . . . .	2.50	—90
— Op. 5. <b>1er Quatuor</b> pour 2 Violons, Alto et Violoncelle. Ré. Réduction par l'auteur . . . . .	5.50	1.95
— Op. 6. <b>2nd Quatuor</b> pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . .	4.50	1.60
— Op. 7. <b>Rhapsodie hébraïque</b> pour grand Orchestre. Réduction par l'auteur . . . . .	3.—	1.05
— Op. 8. <b>1re Symphonie</b> pour Orchestre. Réduction par l'auteur . . . . .	6.50	2.30