Изданія М.П.БѢЛЯЕВА въ Лейпцигъ

А. ГЛАЗУНОВЪ

РАЙМОНДА

БАЛЕТЪ

СОЧ.57

A. GLAZOUNOW

RAYMONDA

BALLET

OP. 57

Réduction pour Piano par l'Auteur et A.Winkler.

Pr. M. 10 — / R. 3.50

1898

1569

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

	A.	R.
Op. 16. 3 Morceaux. Complet	1.40	—.50
Séparément.		
No. 1. Chant d'automne	—.60	—.25
No. 2. Idylle	—.40	—.15
No. 3. Valse	1.—	—.35

E. Aleneff.

Op. 7. 3 Morceaux. Complet	2.—	—.70
Séparément.		
No. 1. Valse-Impromptu	1.—	—.35
No. 2. Mazurka rustique	—.80	—.30
No. 3. Gavotte	—.80	—.30
Op. 8. 2 Mazurkas. Complet	1.40	—.50
Séparément.		
No. 1. Ré♭	—.80	—.30
No. 2. Mi	—.80	—.30
Op. 9. 5 Morceaux. Complet	2.—	—.70
Séparément.		
No. 1. Arabesque	—.80	—.30
No. 2. Notturno	—.60	—.25
No. 3. Impromptu	—.60	—.25
No. 4. Burlesque	—.60	—.25
No. 5. Novellette	—.80	—.30
Op. 10. 4 Morceaux. Complet	2.—	—.70
Séparément.		
No. 1. Petites Variations	1.20	—.45
No. 2. Valse	—.60	—.25
No. 3. Intermezzo	—.80	—.30
No. 4. Canzona	—.80	—.30

A. N. Alphéraky.

Op. 25. 3 Morceaux. Complet	1.40	—.50
Séparément.		
No. 1. Introduction	—.60	—.25
No. 2. Mazurka	—.60	—.25
No. 3. Sérénade levantine	—.60	—.25
Op. 27. 3 Morceaux. Complet	1.40	—.50
Séparément.		
No. 1. Mazurka. ut	—.80	—.30
No. 2. Mazurka. sol	—.60	—.25
No. 3. Valse. Mi♭	—.80	—.30
Op. 29. 3 Morceaux. Complet	1.40	—.50
Séparément.		
No. 1. Duo	—.60	—.25
No. 2. Scherzo	—.60	—.25
No. 3. Valse	—.80	—.30
Op. 30. 3 Morceaux. Complet	1.20	—.45
Séparément.		
No. 1. Etude. Sol♭	—.40	—.15
No. 2. Menuet. ut	—.60	—.25
No. 3. Etude. Fa	—.60	—.25

Nicolas Artcibouchеff.

Op. 3. 2 Mazurkas. Complet	1.60	—.60
Séparément.		
No. 1. mi♭	—.80	—.30
No. 2. La♭	1.20	—.45
Op. 7. 2 Morceaux. Complet	1.20	—.45
Séparément.		
No. 1. Valse	—.60	—.25
No. 2. Mazurka	—.60	—.25

C. Antipow.

	A.	R.
Op. 1. 3 Etudes. Complet	2.—	—.70
Séparément.		
No. 1. La♭	1.—	—.35
No. 2. Fa♯	1.—	—.35
No. 3. La	—.80	—.30
Op. 2. 3 Valses. Complet	2.—	—.70
Séparément.		
No. 1. mi	—.80	—.30
No. 2. ré♯	1.—	—.35
No. 3. Si♭	1.40	—.50
Op. 3. Variations sur un thème original	1.80	—.65
Op. 5. 5 Morceaux. Complet	1.80	—.65
Séparément.		
No. 1. Romance	—.60	—.25
No. 2. Etude	—.60	—.25
No. 3. Burlesque	—.60	—.25
No. 4. Prélude	—.40	—.15
No. 5. Etude	—.80	—.30
Op. 6. 4 Morceaux. Complet	1.80	—.65
Séparément.		
No. 1. Valse. La	—.80	—.30
No. 2. Nocturne	—.60	—.25
No. 3. Intermezzo	—.60	—.25
No. 4. Impromptu	—.60	—.25
Op. 8. 2 Préludes. Complet	1.—	—.35
Séparément.		
No. 1. Mi	—.40	—.15
No. 2. Ré♭	—.60	—.25
Op. 9. Miniatures. Complet	1.60	—.60
Séparément.		
No. 1. Fuguette	—.40	—.15
No. 2. Mazurka	—.60	—.25
No. 3. Valse. Ré	—.60	—.25
Op. 10. Prélude	—.60	—.25
Op. 11. Valse et Etude. Complet	1.40	—.50
Séparément.		
No. 1. Valse. Sol♭	1.—	—.35
No. 2. Etude	—.80	—.30
Op. 12. Nocturne	—.80	—.30
Op. 13. Impromptu et Valse. Complet	1.20	—.45
Séparément.		
No. 1. Impromptu	—.60	—.25
No. 2. Valse. fa	—.60	—.25

Nicolas Amani.

Op. 3. Tema con Variazioni	1.60	—.60
Op. 4. Suite. Complet	1.60	—.60
Séparément.		
No. 1. Prélude	—.40	—.15
No. 2. Minuetto	—.80	—.30
No. 3. Gigue	—.60	—.25
No. 4. Gavotte	—.80	—.30
Op. 5. 2 Valses. Complet	1.—	—.35
Séparément.		
No. 1. Valse triste	—.60	—.25
No. 2. Valse gracieuse	—.60	—.25
Op. 7. 4 Pièces caractéristiques. Complet	1.40	—.50
Séparément.		
No. 1. Souvenir lointain	—.60	—.25
No. 2. Orientale	—.60	—.25
No. 3. Elégie	—.60	—.25
No. 4. La pièce de maman	—.60	—.25
Op. 8. Préludes	1.—	—.35

Félix Blumenfeld.

	A.	R.
Op. 2. 4 Morceaux. Complet	2.50	—.90
Séparément.		
No. 1. Etude. La	—.80	—.30
No. 2. Souvenir douloureux	—.60	—.25
No. 3. Quasi Mazurka	—.80	—.30
No. 4. Mazurka de concert	1.—	—.35
Op. 3. 3 Etudes. Complet	2.—	—.70
Séparément.		
No. 1. Ré♭	1.20	—.45
No. 2. mi	—.60	—.25
No. 3. La	—.80	—.30
Op. 4. Valse-Etude	1.40	—.50
Op. 6. 2 Nocturnes. Complet	1.60	—.60
Séparément.		
No. 1. Une nuit à Magaratch (Crimée). Mi	1.—	—.35
No. 2. mi♭	—.80	—.30
Op. 8. Variations caractéristiques sur un thème original	2.—	—.70
Op. 11. Mazurka	1.60	—.60
Op. 12. 4 Préludes. Complet	1.60	—.60
Séparément.		
No. 1, en Sol	—.60	—.25
No. 2, en Mi	—.60	—.25
No. 3, en Ut♯	—.60	—.25
No. 4, en Ré	—.40	—.15
Op. 13. 2 Impromptus. Complet	1.80	—.65
Séparément.		
No. 1. La♭	1.40	—.50
No. 2. Sol♭	—.80	—.30
Op. 14. Sur mer. Etude	1.60	—.60
Op. 16. Valse-Impromptu	1.60	—.60
Op. 17. Préludes		
Cahier I. Complet	2.—	—.70
Séparément.		
No. 1. Ut	—.40	—.15
No. 2. la	—.80	—.30
No. 3. Sol	—.40	—.15
No. 4. mi	—.80	—.30
No. 5. Ré	—.80	—.30
No. 6. si	—.60	—.25
Cahier II. Complet	2.—	—.70
Séparément.		
No. 7. La	—.80	—.30
No. 8. fa♯	—.40	—.15
No. 9. Mi	—.40	—.15
No. 10. ut♯	—.40	—.15
No. 11. Si	—.60	—.25
No. 12. sol♯	—.80	—.30
Cahier III. Complet	2.—	—.70
Séparément.		
No. 13. Fa♯	—.60	—.25
No. 14. mi♭	—.40	—.15
No. 15. Ré♭	—.80	—.30
No. 16. si♭	—.60	—.25
No. 17. La♭	—.60	—.25
No. 18. (Memento mori.) fa	—.60	—.25

Félix Blumenfeld.

	A.	R.
Op. 17. Préludes.		
Cahier IV. Complet	2.—	—.70
Séparément.		
No. 19. Mi♭	—.60	—.25
No. 20. ut	—.60	—.25
No. 21. Si♭	—.60	—.25
No. 22. sol	—.60	—.25
No. 23. Fa	—.60	—.25
No. 24. ré	—.60	—.25
Op. 20. Nocturne-Fantaisie en Mi	1.40	—.50
Op. 21. 3 Morceaux. Complet	1.60	—.60
Séparément.		
No. 1. Moment de désespoir	—.60	—.25
No. 2. Le soir	—.60	—.25
No. 3. Une course	1.—	—.35
Op. 22. 2 Morceaux.		
No. 1. Mazurka (en La♭)	—.80	—.30
No. 2. Valse brillante (en Si)	1.40	—.50
Op. 23. Suite polonaise. Complet	1.60	—.60
Séparément.		
No. 1. Krakovienne (Krakowiak)	—.60	—.25
No. 2. A la Mazurka (Kujawiak)	—.80	—.30
No. 3. Berceuse (Kolysanka)	—.40	—.15
No. 4. Mazurka (Mazurek)	—.80	—.30
Op. 24. Etude de concert en fa♯	1.40	—.50
Op. 25. 2 Etudes-Fantaisies. Complet	2.—	—.70
Séparément.		
No. 1. sol	1.20	—.45
No. 2. mi♭	1.20	—.45
Op. 27. 10 Moments lyriques.		
Cahier I. No. 1. Mi♭. No. 2. Sol♯. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40	—.50
Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi♭. No. 9. Do. No. 10. Fa	1.40	—.50
Op. 28. Impromptu (en Si)	1.—	—.35
Op. 29. 2 Etudes. Complet	1.40	—.50
Séparément.		
No. 1, en Ré	—.80	—.30
No. 2, en La	—.80	—.30
Op. 31. 2me Suite polonaise (en La). Complet	3.—	1.05
Séparément.		
No. 1. Krakowiak	—.80	—.30
No. 2. Kujawiak—Obertas	1.—	—.35
No. 3. Mazourka	1.—	—.35
No. 4. Polonaise	1.40	—.50
Op. 32. Suite lyrique	2.—	—.70
Op. 33. 2 Fragments caractéristiques	—.80	—.30
Op. 34. Ballade (en forme de Variations)	1.60	—.60
Op. 35. 3 Mazourkas. Complet	1.40	—.50
Séparément.		
No. 1, en La♭	—.80	—.30
No. 2, en do	—.60	—.25
No. 3, en Mi♭	—.60	—.25

8.5308

RAYMONDA

Ballet
en trois actes:

Sujet de Lydie Pachkoff
et de Marius Petipa.

musique

par Alexandre
GLAZOUNOW.

Op. 57

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M. P. Belaieff, Leipzig.
1898

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RAYMONDA.

Ballet en trois actes.

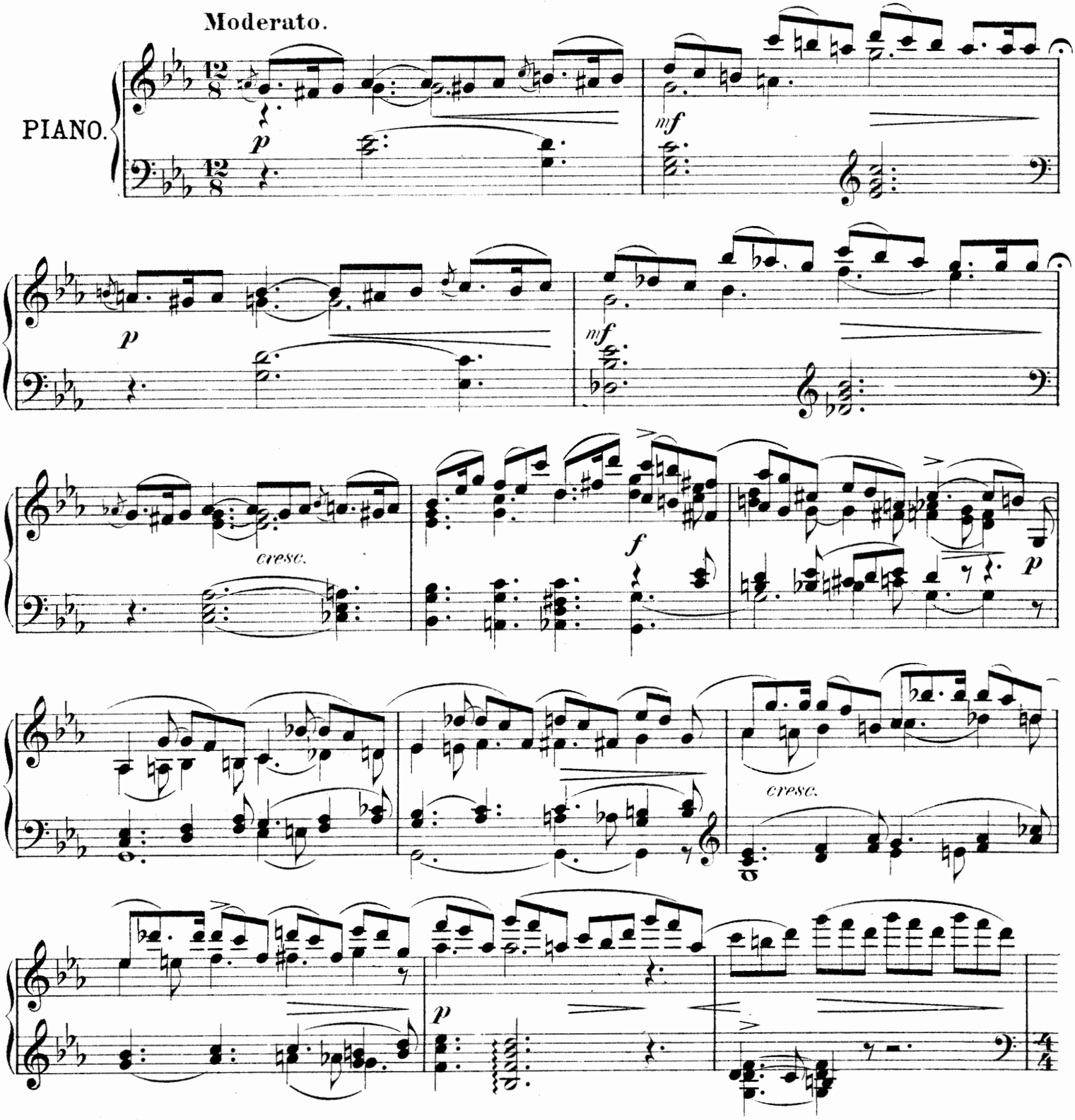
Acte premier.

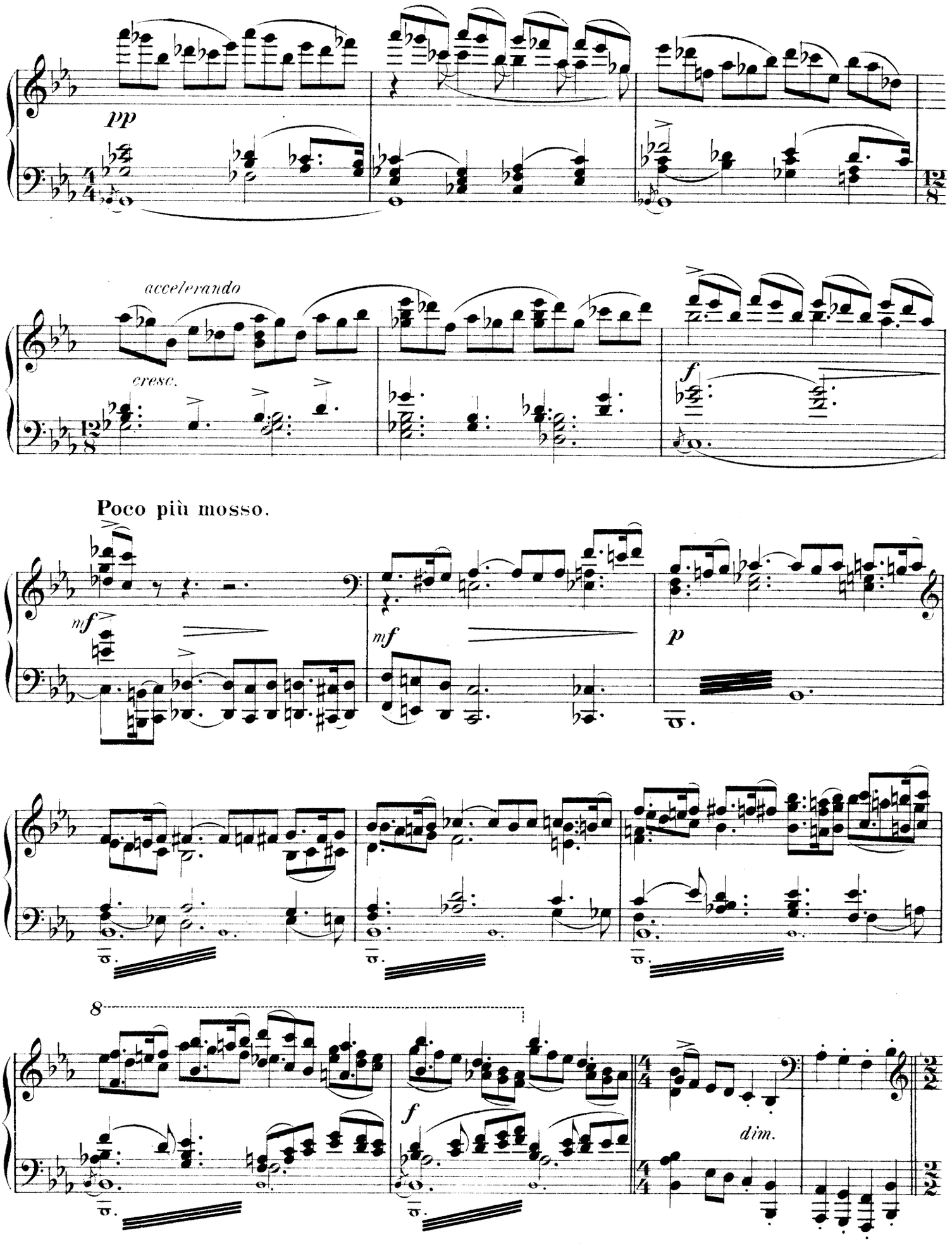
1er Tableau.

Alexandre Glazounow, Op. 57.

Introduction.

Moderato.

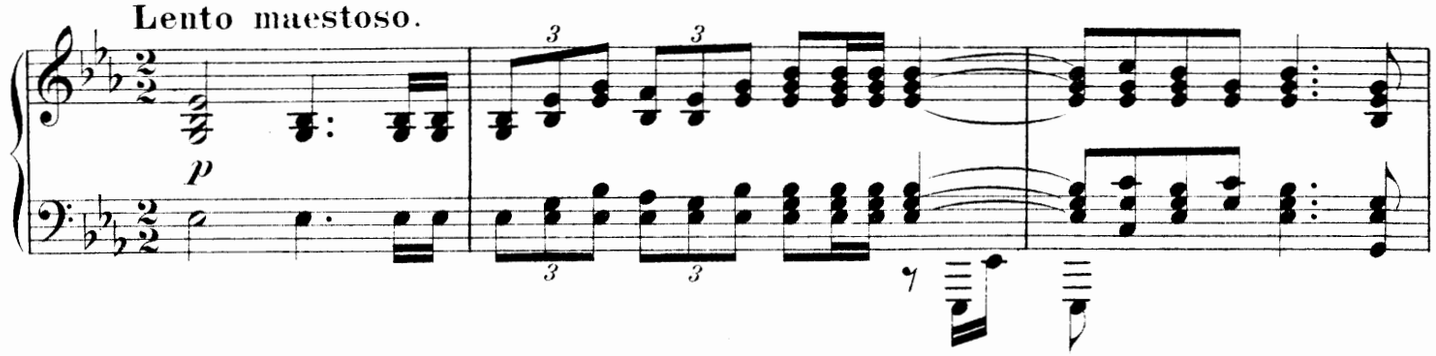



pp
accelerando
cresc.
f
Poco più mosso.
mf
mf
p
8
f
dim.

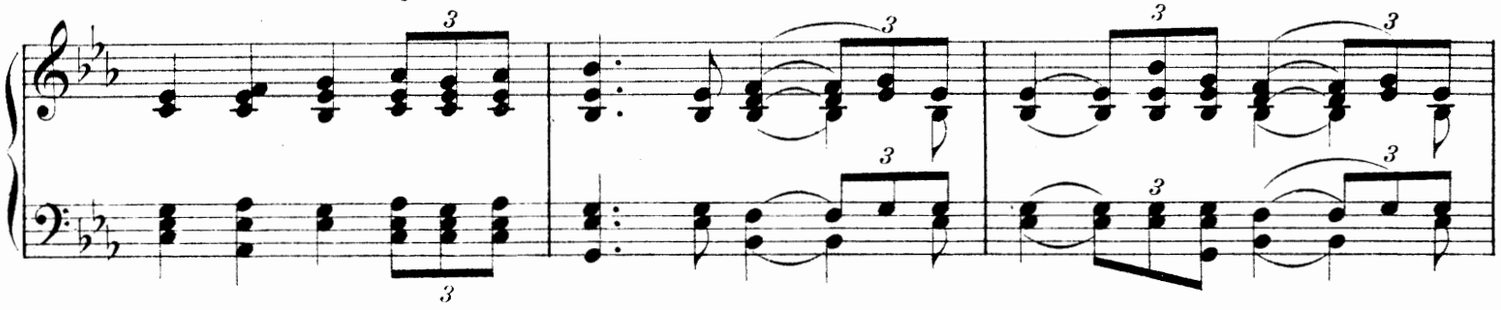
Scène I.

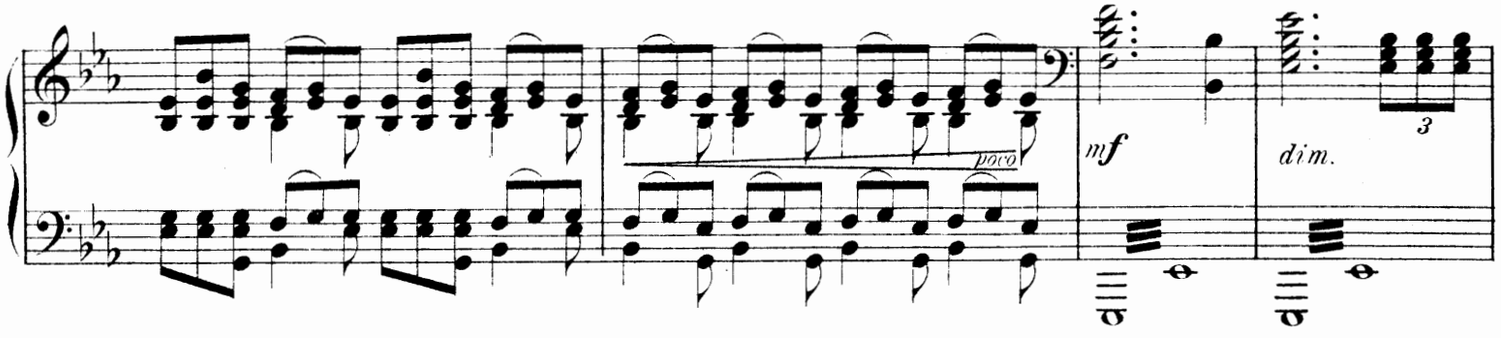
(Le rideau se lève.)

(Intérieur du château. Salle basse ornée de tapisseries à personnages. Statues sur consoles, grande porte au fond donnant sur une terrasse et dominant la campagne. Les pages s'exercent à faire

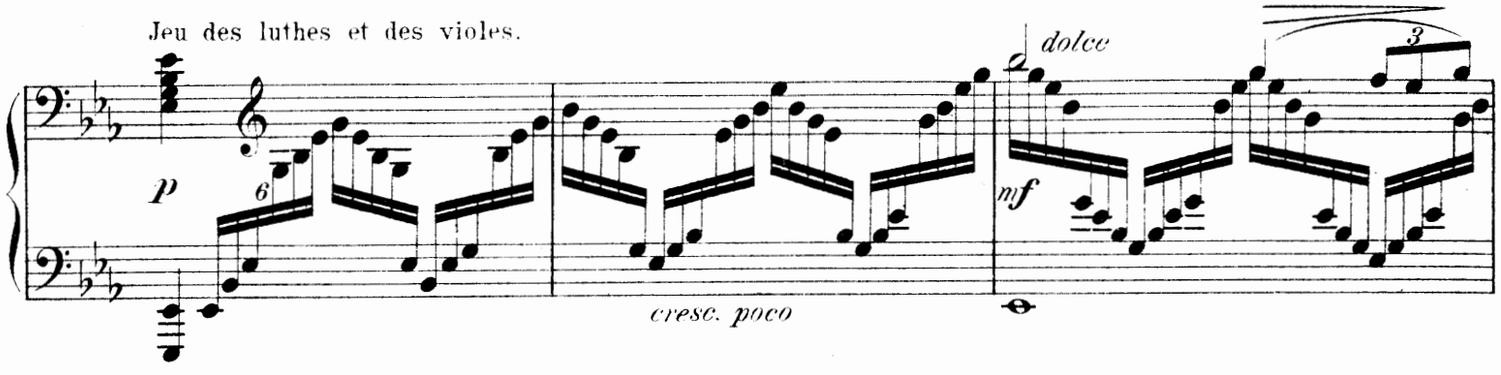


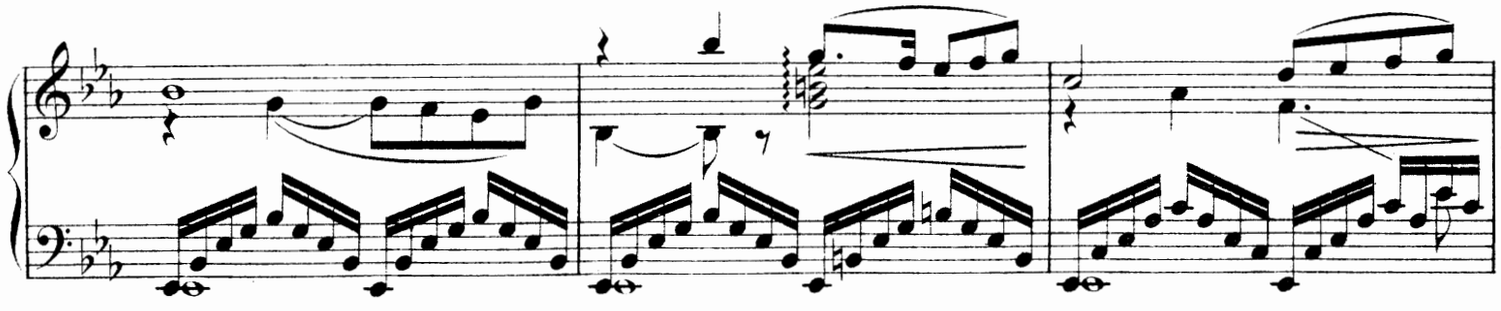
des armes, d'autres jouent du luth et des violes.

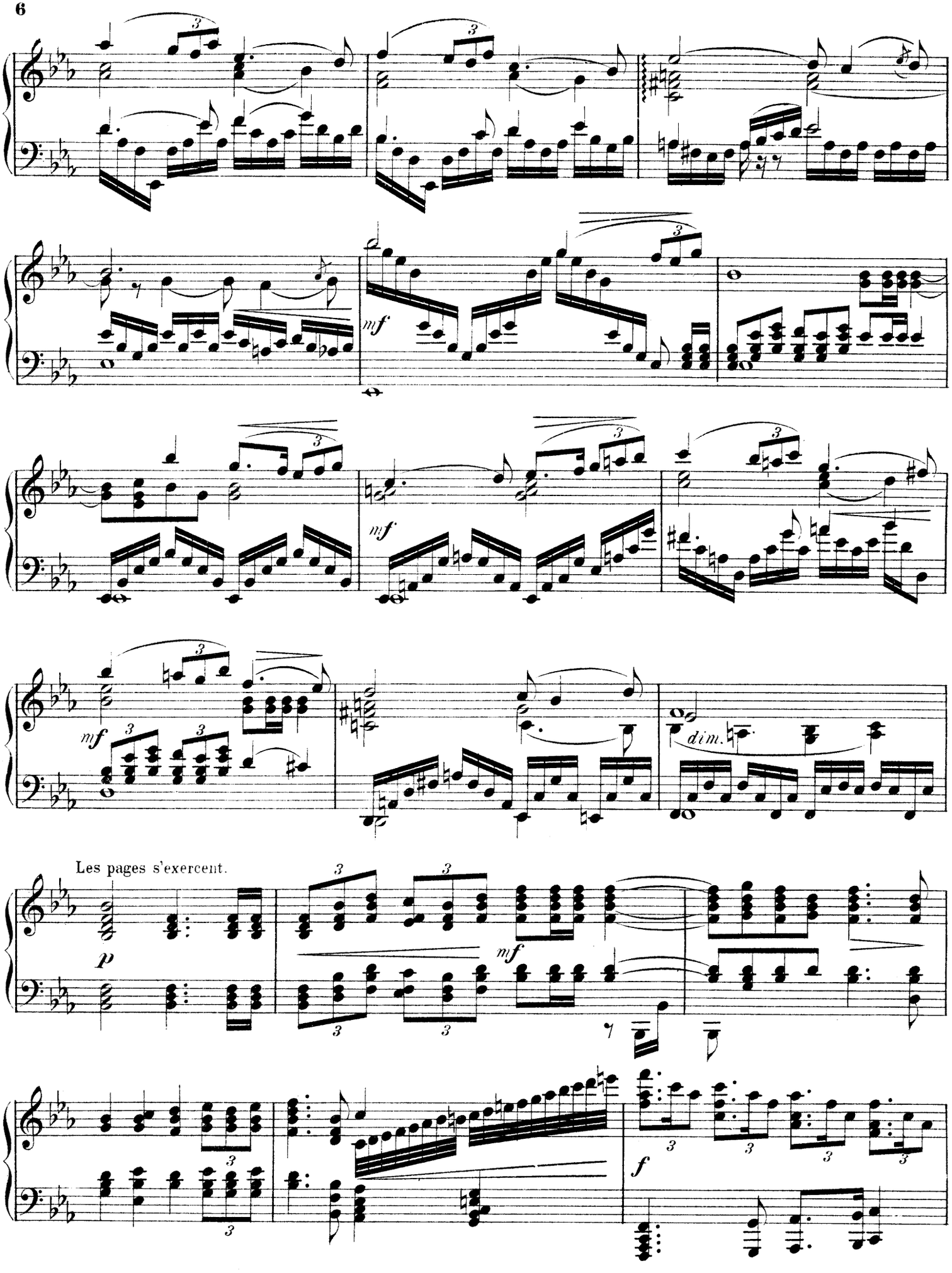


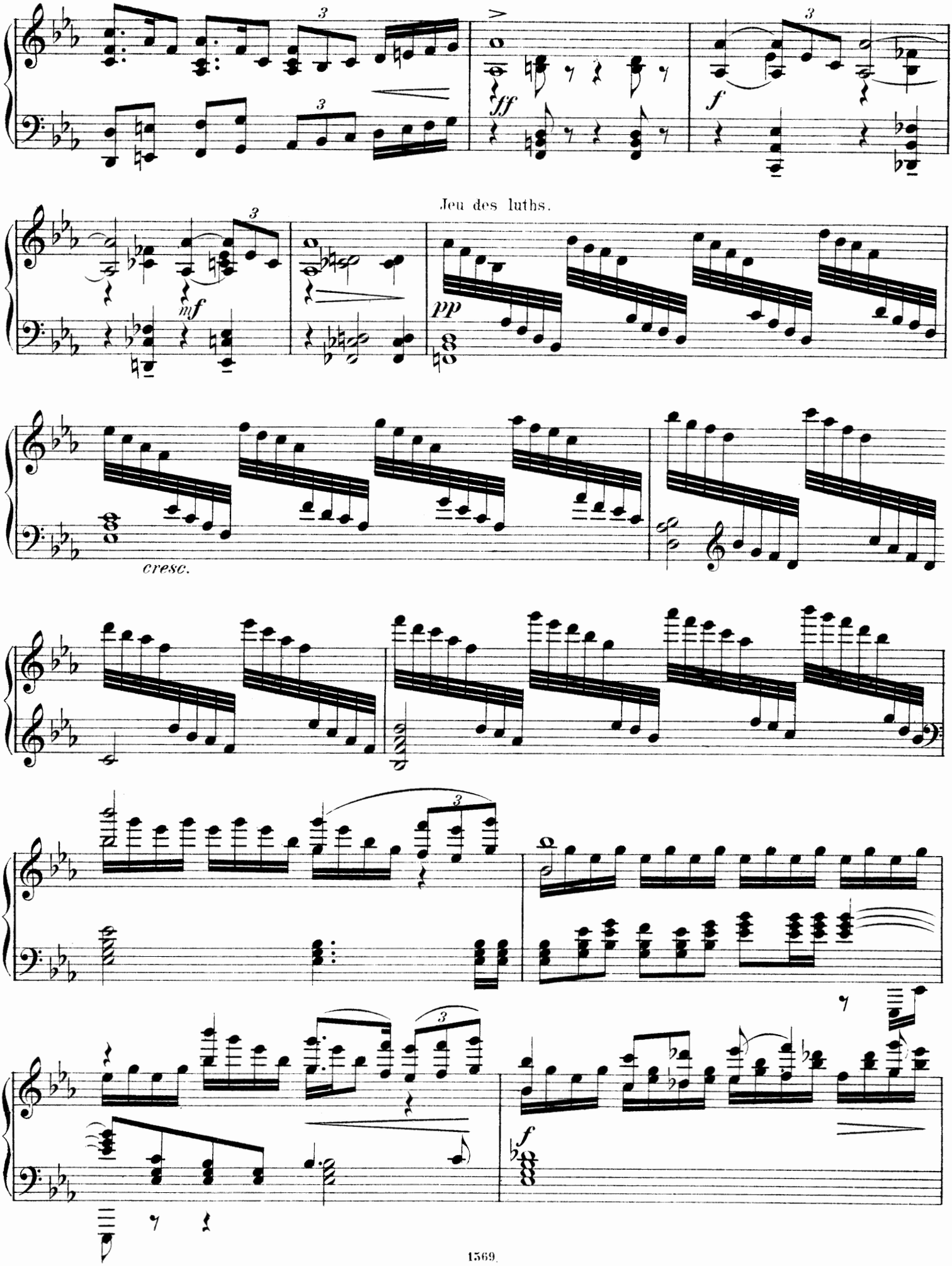


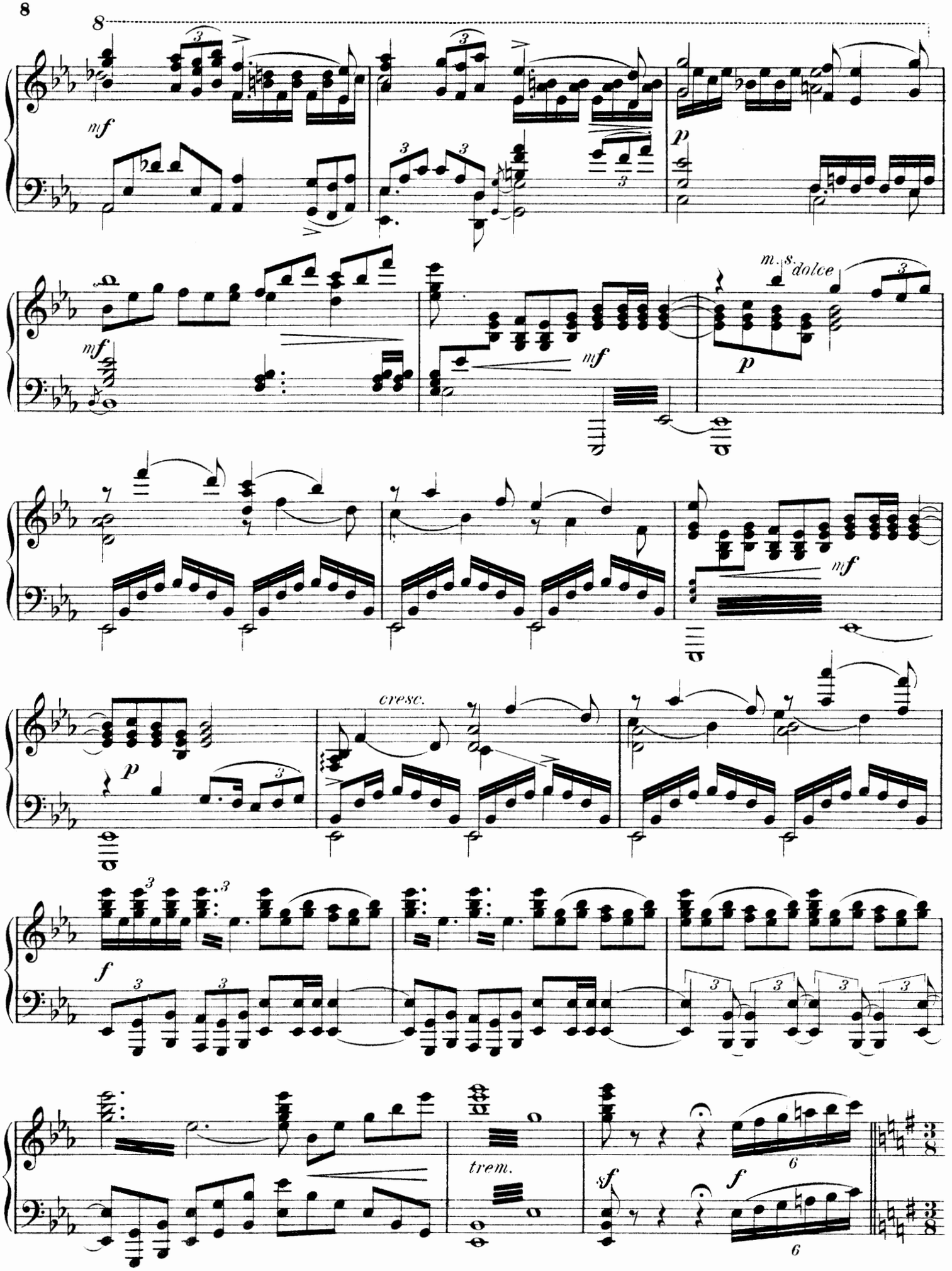
Jeu des luthes et des violes.





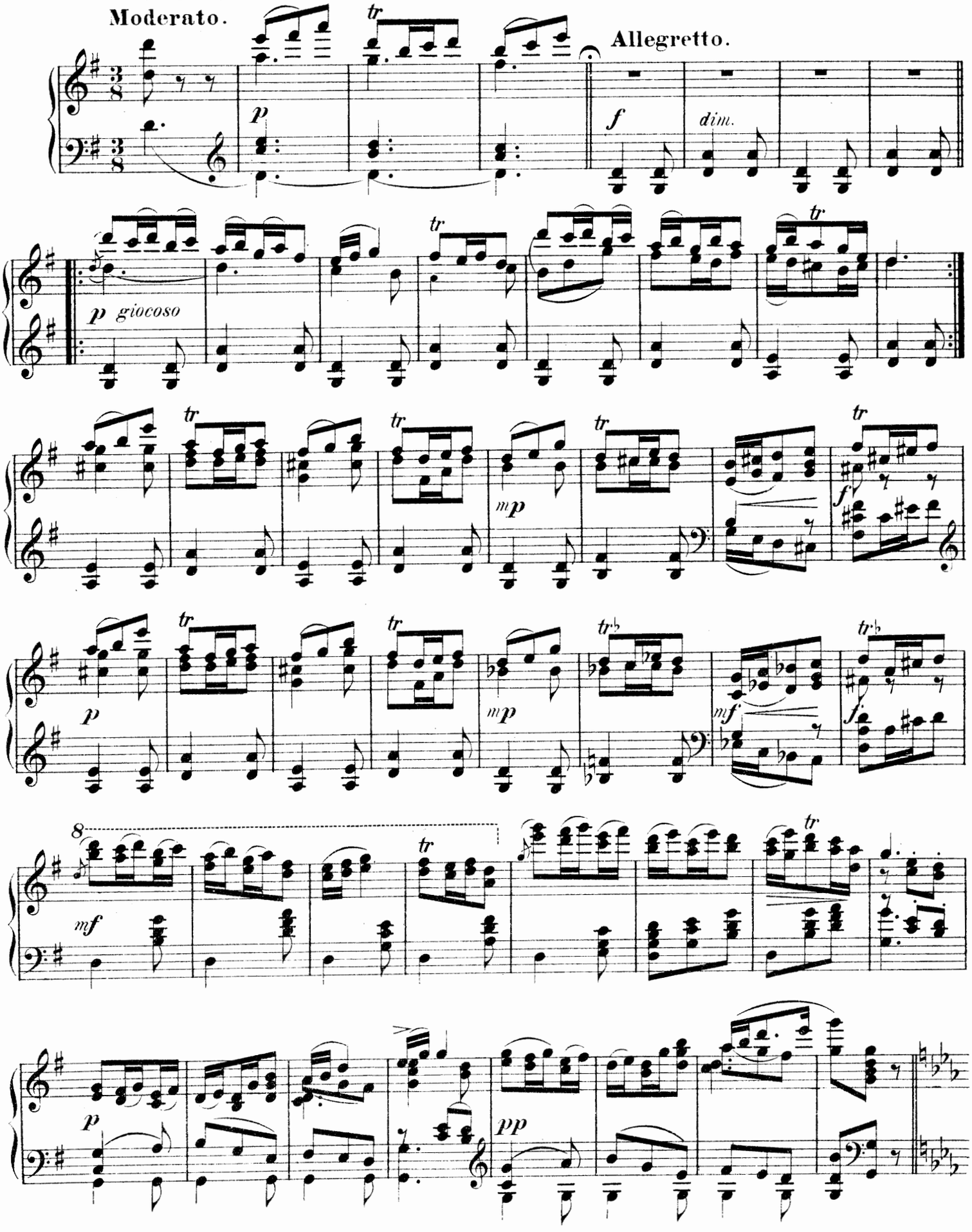

mf
mf
mf
dim.
Les pages s'exercent.
p
mf
f

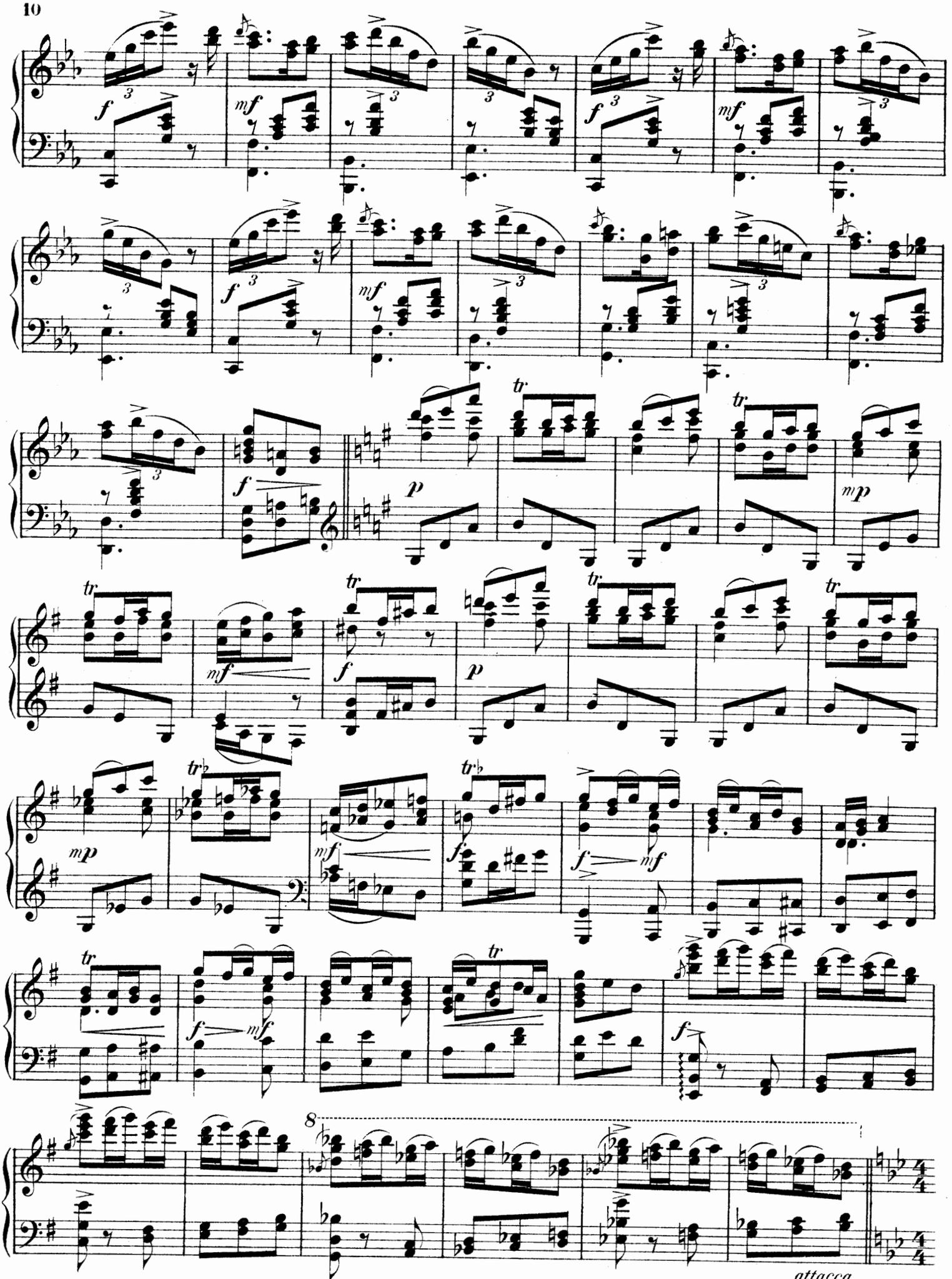

ff
f
Jeu des luths.
mf
pp
cresc.
f


8
mf
p
mf
m. s. dolce
mf
p
mf
cresc.
p
f
trem.
sf
f

La Traditrice.

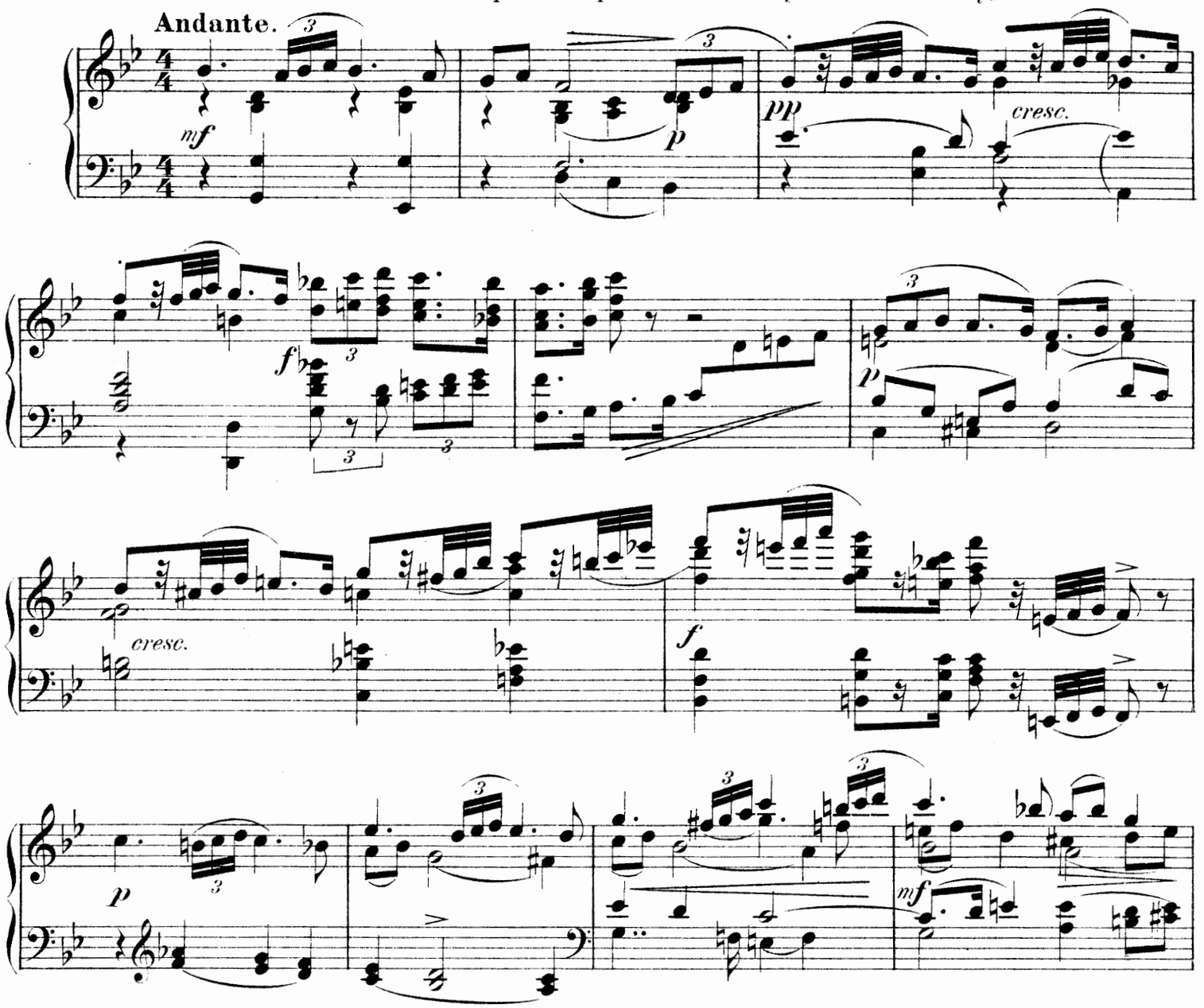
Quelques jeunes filles quittent leur ouvrage et viennent danser avec les pages.



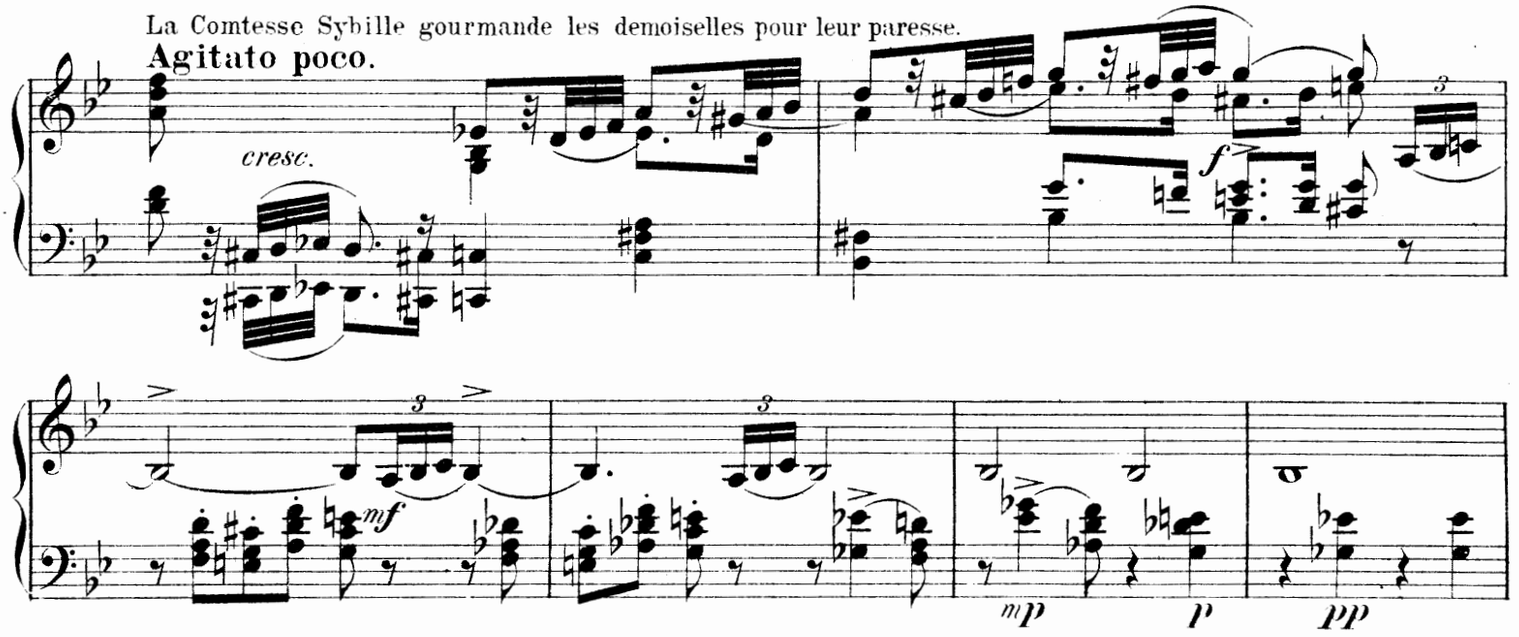

attacca

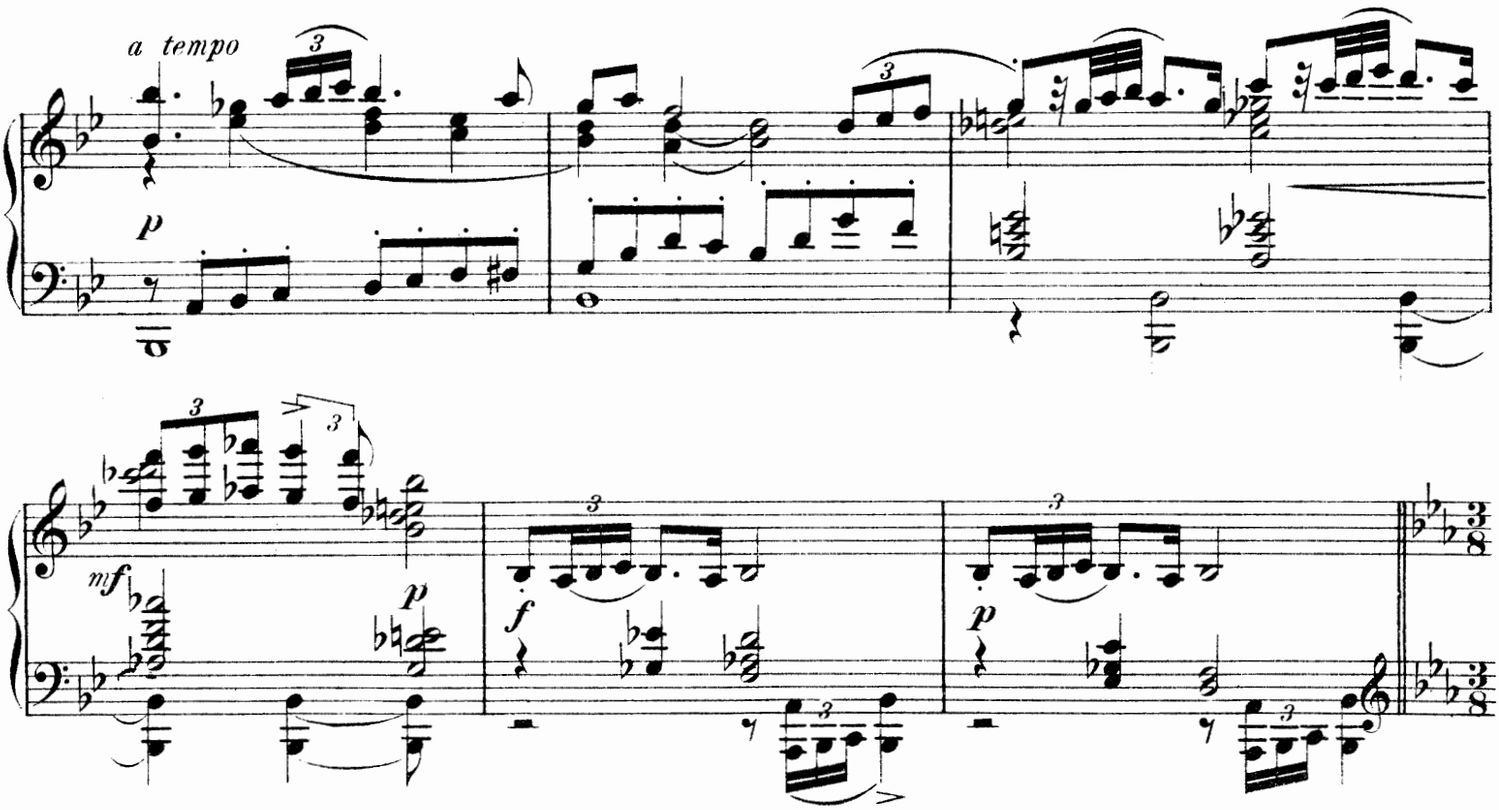
Scène II.

Entrée des dames d'honneur, précédées par la Comtesse Sybille, tante de Raymonda.



La Comtesse Sybille gourmande les demoiselles pour leur paresse.

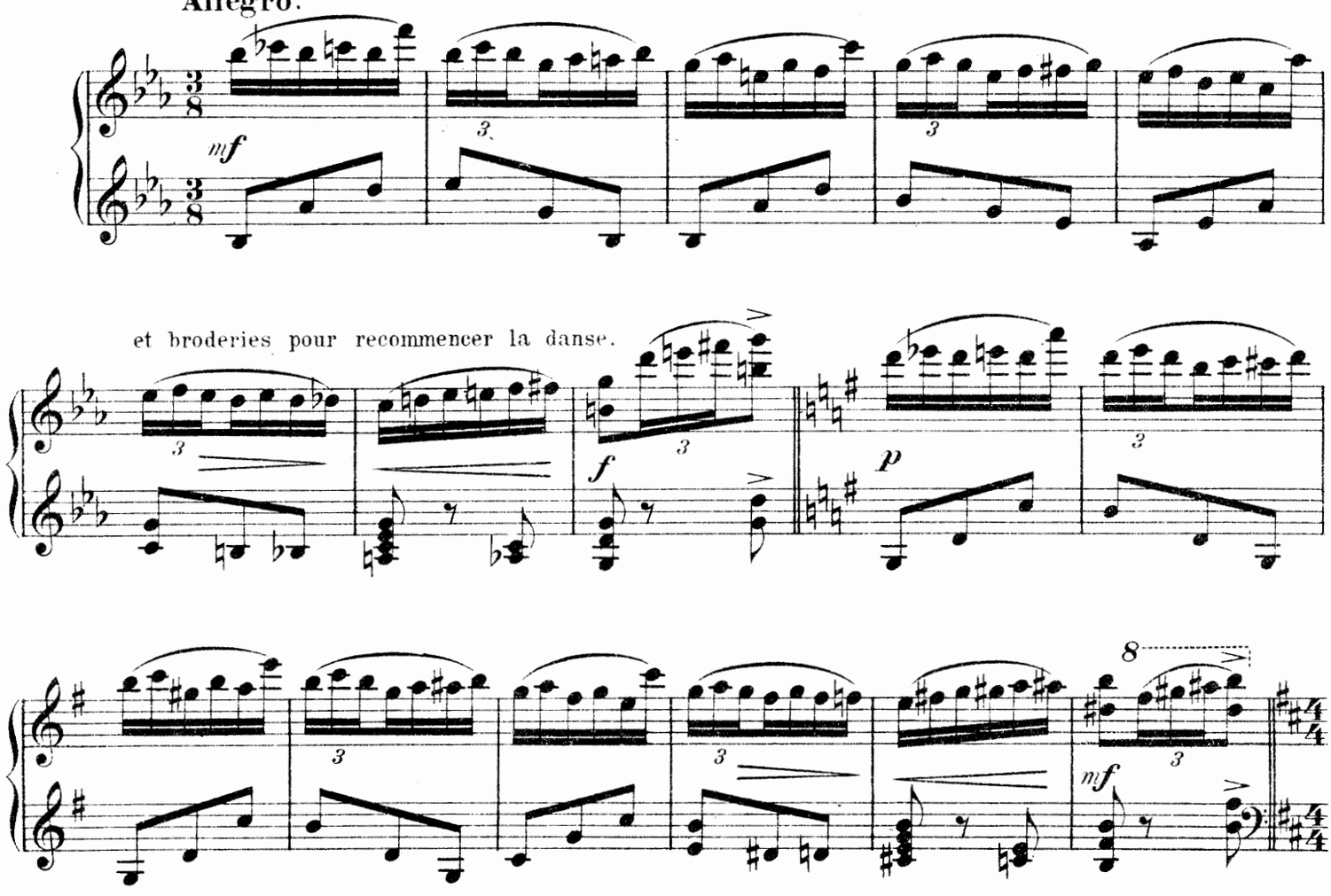




Reprise de la Danse.

Mais elle a beau faire, à peine celles-ci remises au travail que d'autres quittent coutures et broderies pour recommencer la danse.

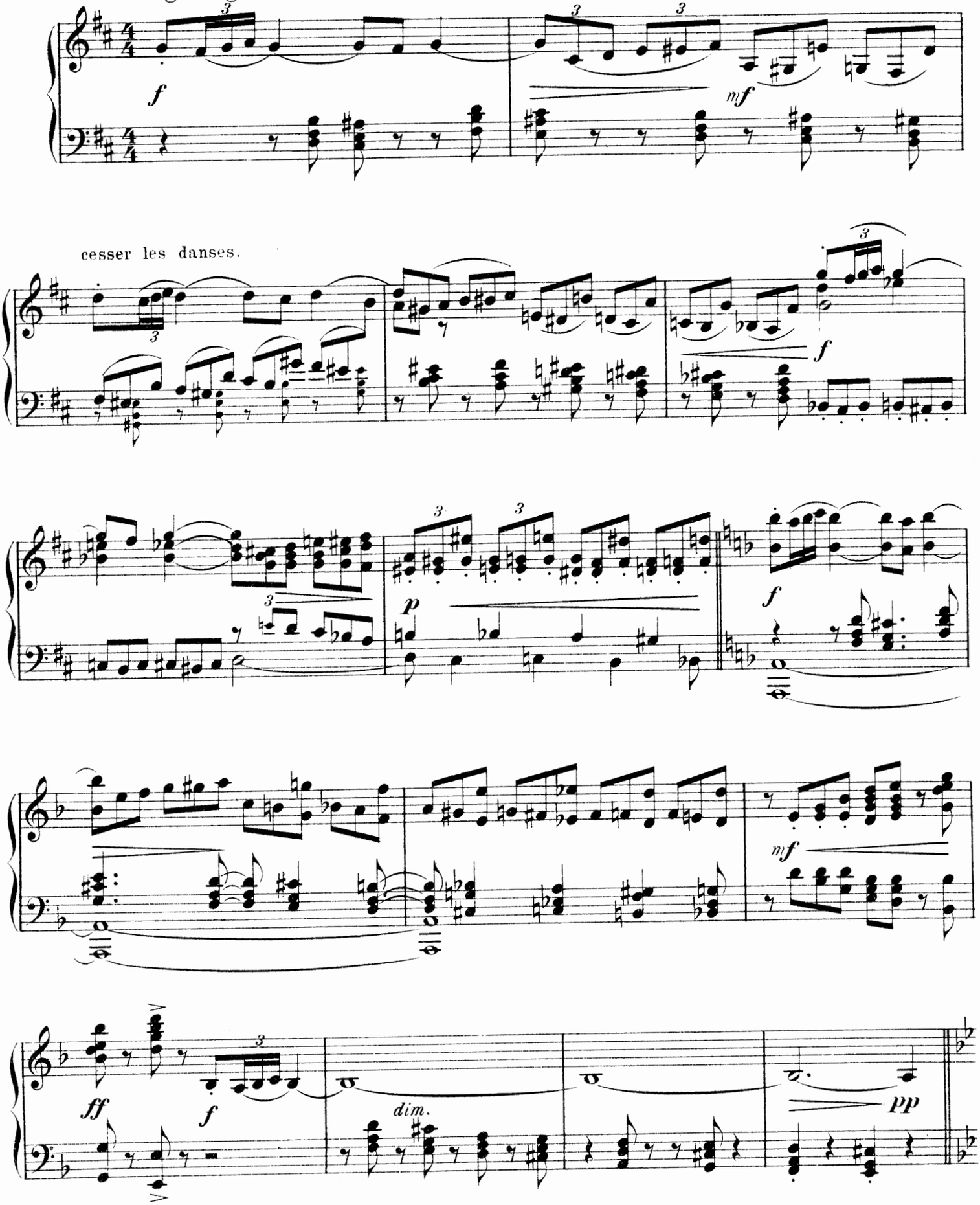
Allegro.



Scène mimique.

La Comtesse s'en prend alors aux pages et fait emporter violes et luths à fin de faire cesser les danses.

Allegro agitato.



Le récit de la Comtesse.

Vous voyez cette statue, c'est celle de la Comtesse de Doris. C'est elle qui vient de l'autre monde prévenir la

Andante.

dolce

p

poco

maison de Doris toutes les fois qu'un danger la menace et châtier ceux qui ne remplissent pas leur devoir envers

leurs seigneurs.

m. s.

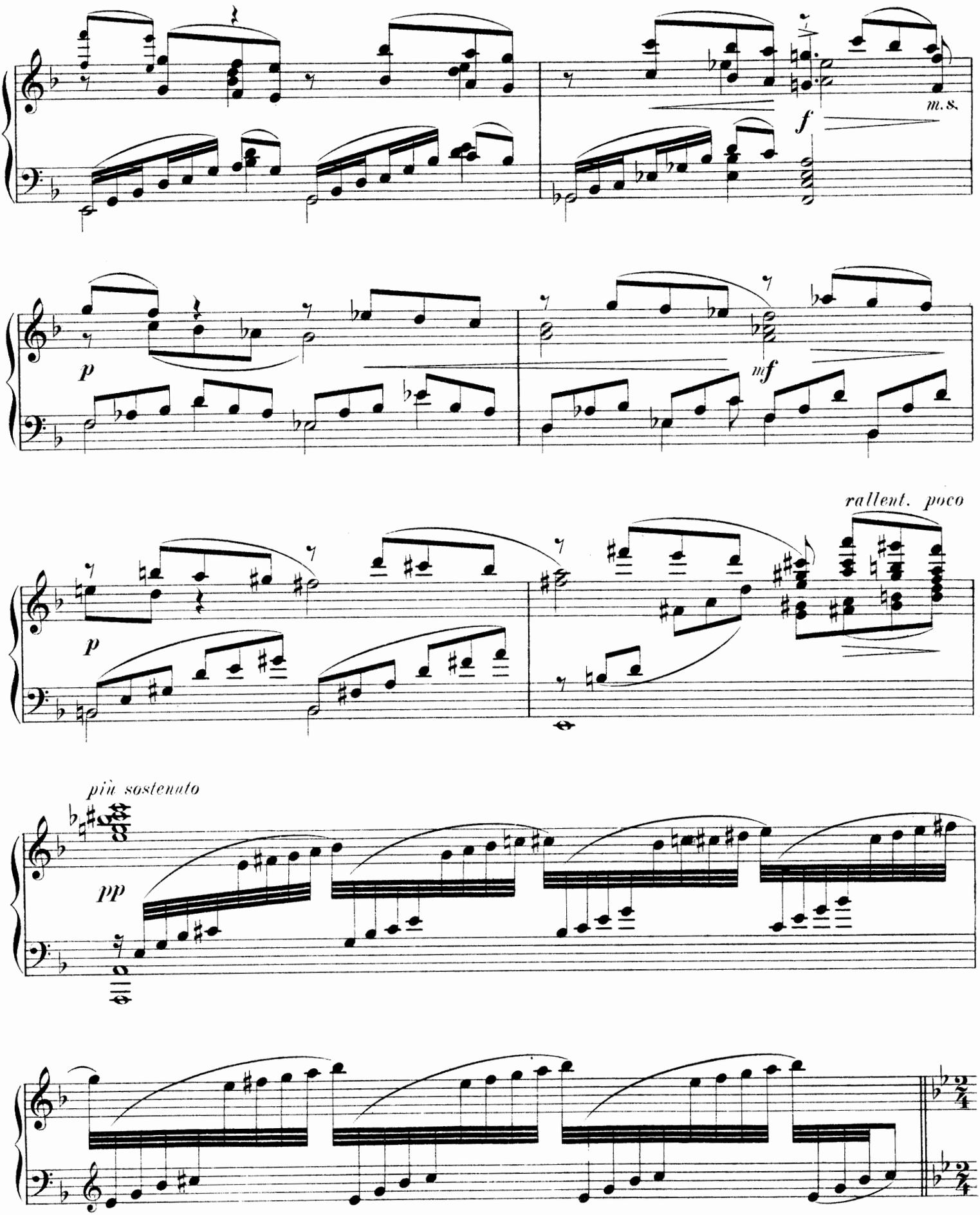
pp

mf

mf

f

m. s.


m.s.
f
p
mf
rallent. poco
p
più sostenuto
pp

Les jeunes filles et les pages rient de la crédulité de la Comtesse et forment un rond en finissant par l'entrainer

Allegro.

f

La danse.

p

dans le rond.

tr

mf

cresc.

La Comtesse très essoufflée va s'affaisser sur un fauteuil.

Moderato.

f

On entend sonner le clairon annonçant une visite au château.

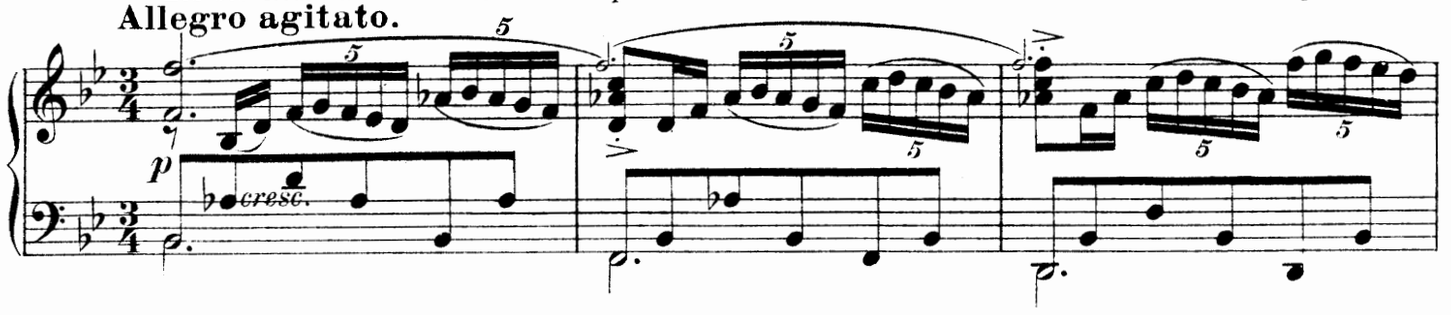
f *mp*

p

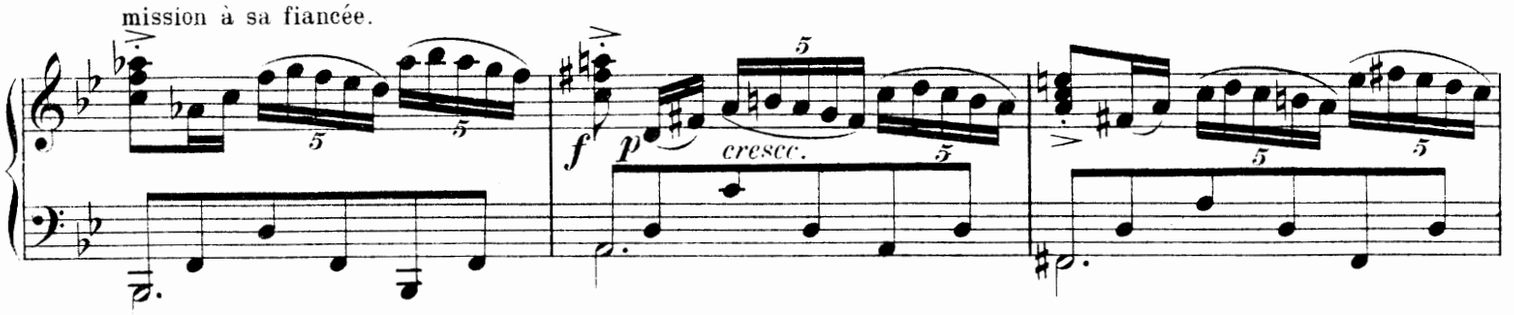
Scène III.

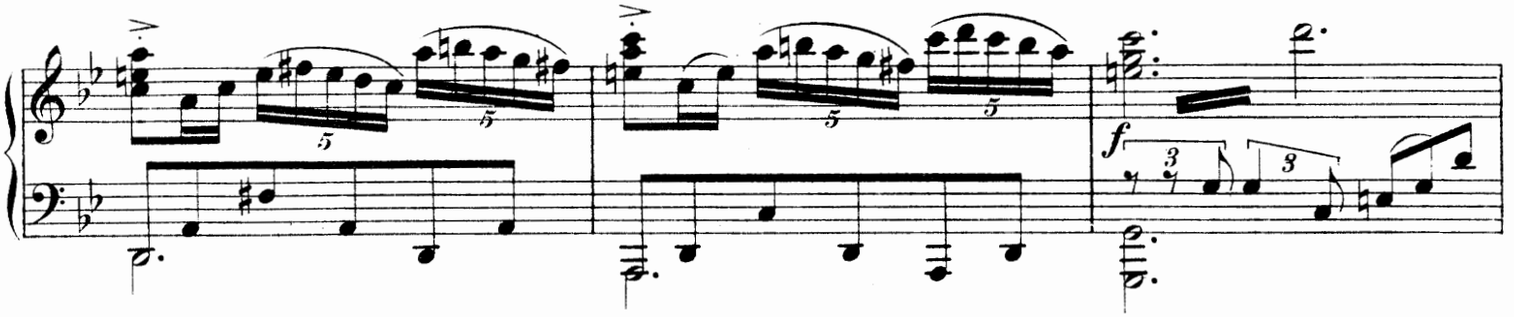
Les serviteurs accourent dans la salle pour annoncer l'arrivée d'un varlet du chevalier de Brienne portant une

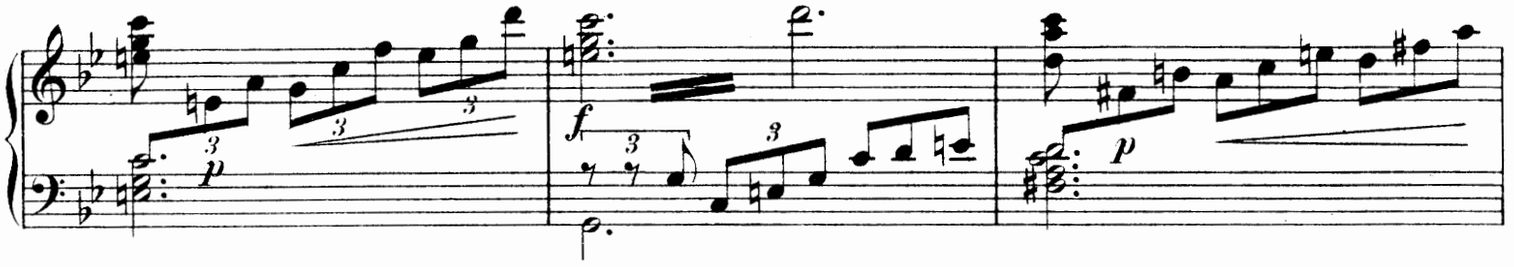
Allegro agitato.

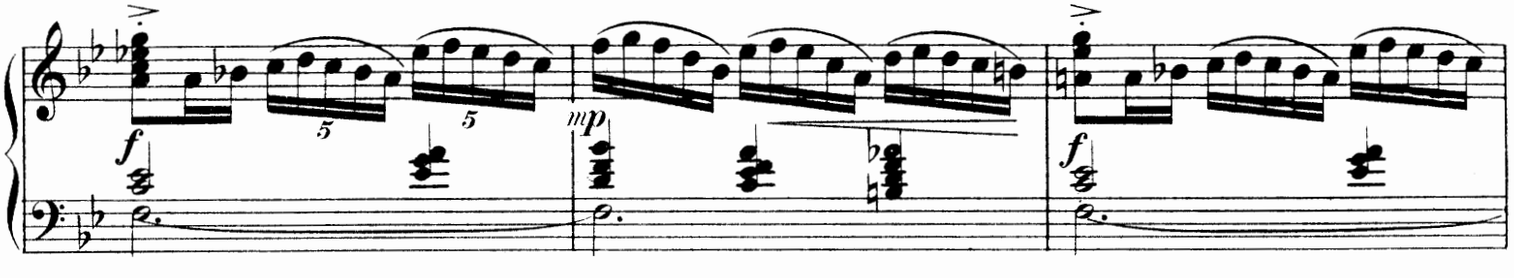


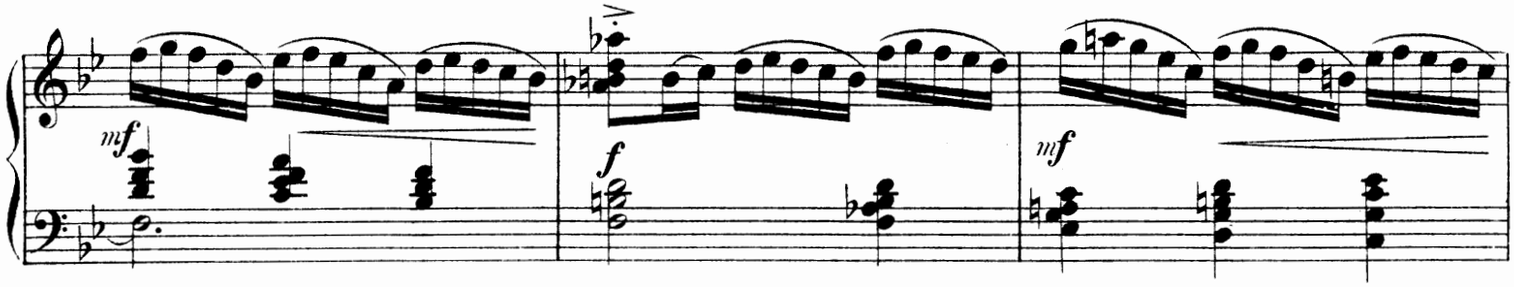
mission à sa fiancée.

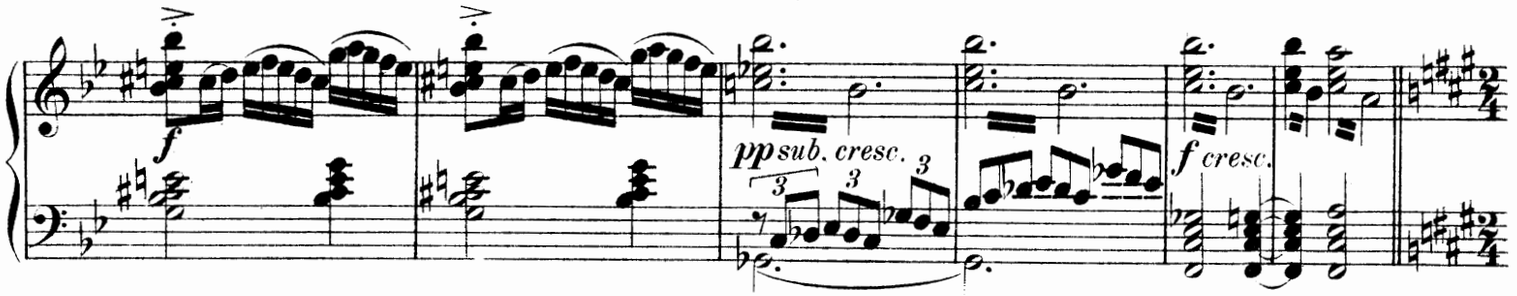










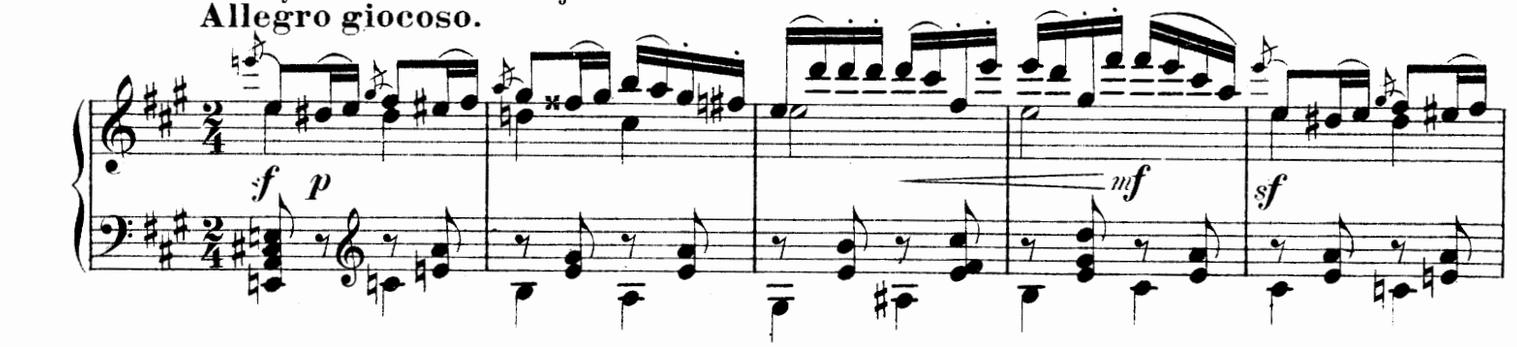


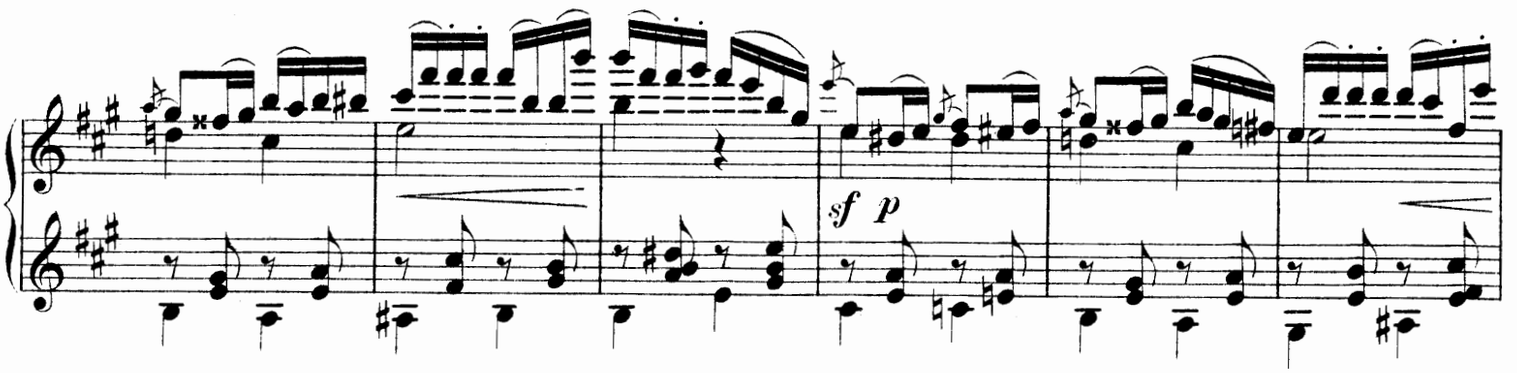
Scène IV.

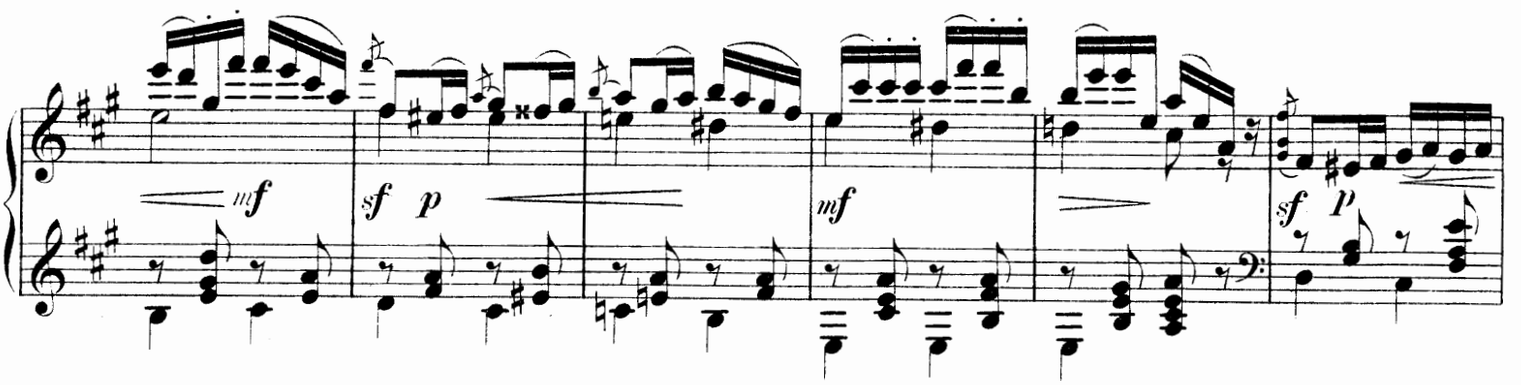
Entrée de Raymonda.

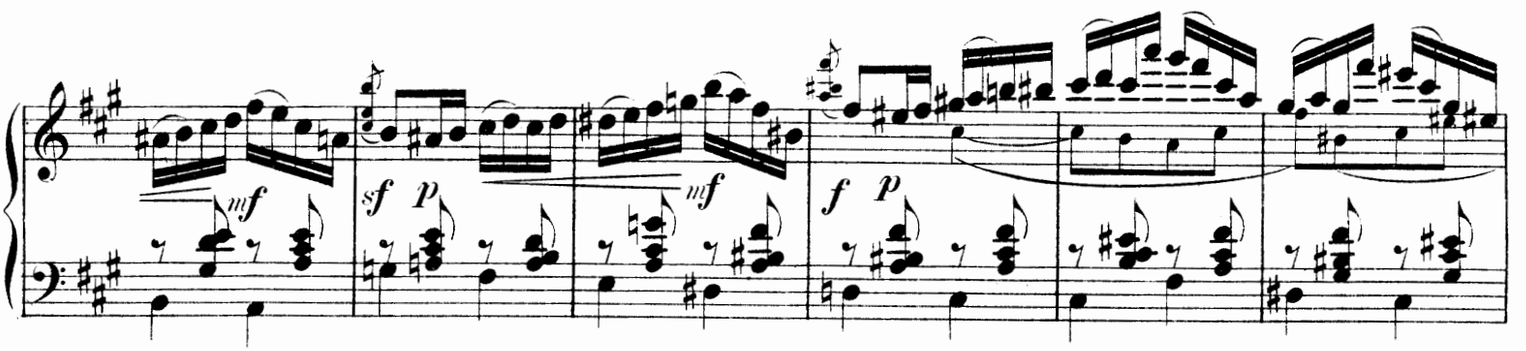
Raymonda accourt vive de joie.

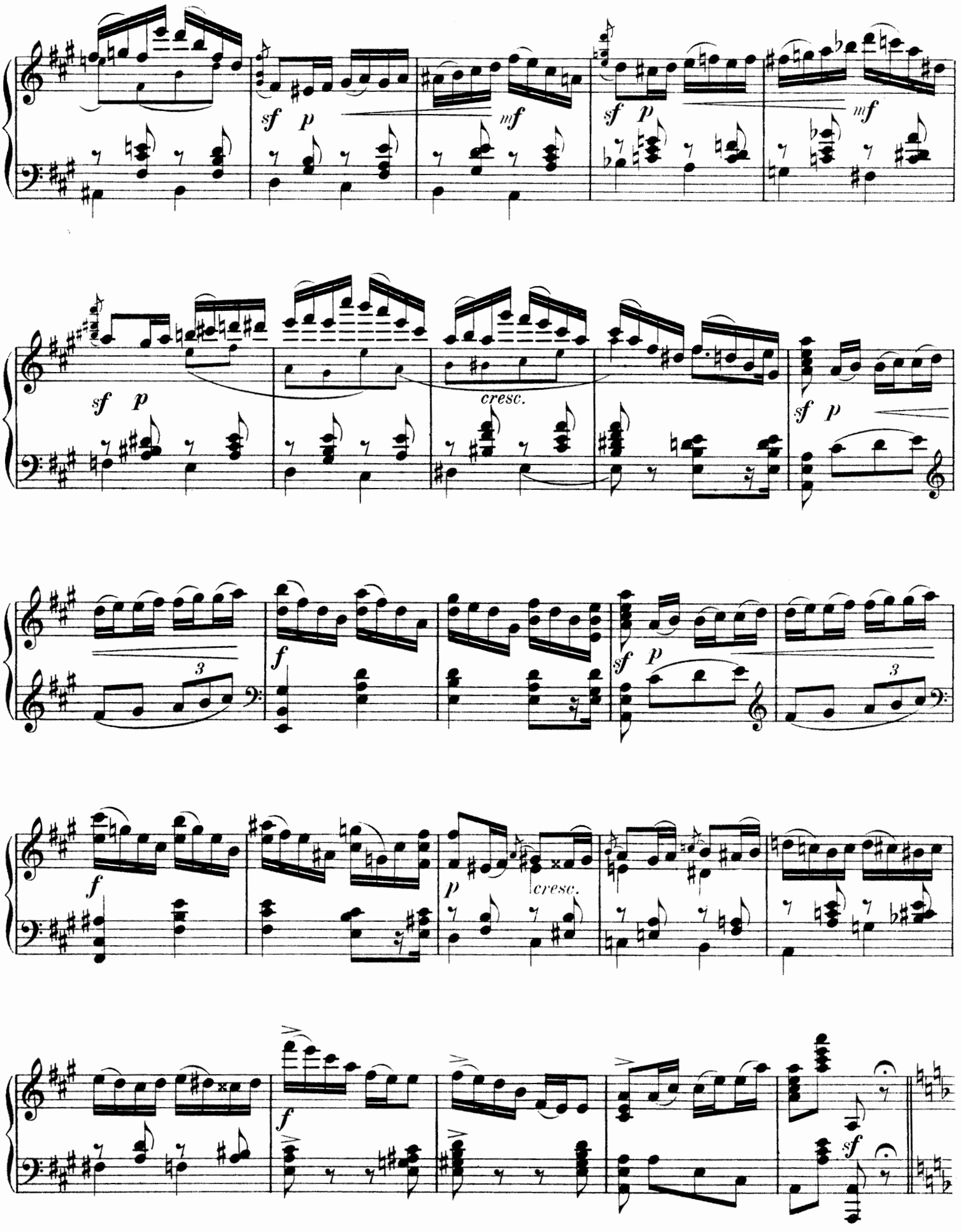
Allegro giocoso.










sf p
mf
sf p
mf
sf p
cresc.
sf p
3
f
sf p
3
f
p
cresc.
f
sf

Scène V.
Scène mimique.

Un varlet à genou à terre lui remet la lettre.

Moderato.

f *p* *mf* *p*

Raymonda lit la lettre

Poco meno mosso.

espress. molto *mf*

m.d. *m.s.* *m.s.* *cresc.*

et dit: le chevalier Jean de Brienne rentre couvert de gloire dans ses foyers.

animando *f* *p* *f* *p* *f*

Allegro.

Demain Brienne sera rendu au

château de Doris pour y célébrer ses noces avec Raymonda.

Elle montre la lettre à la Comtesse

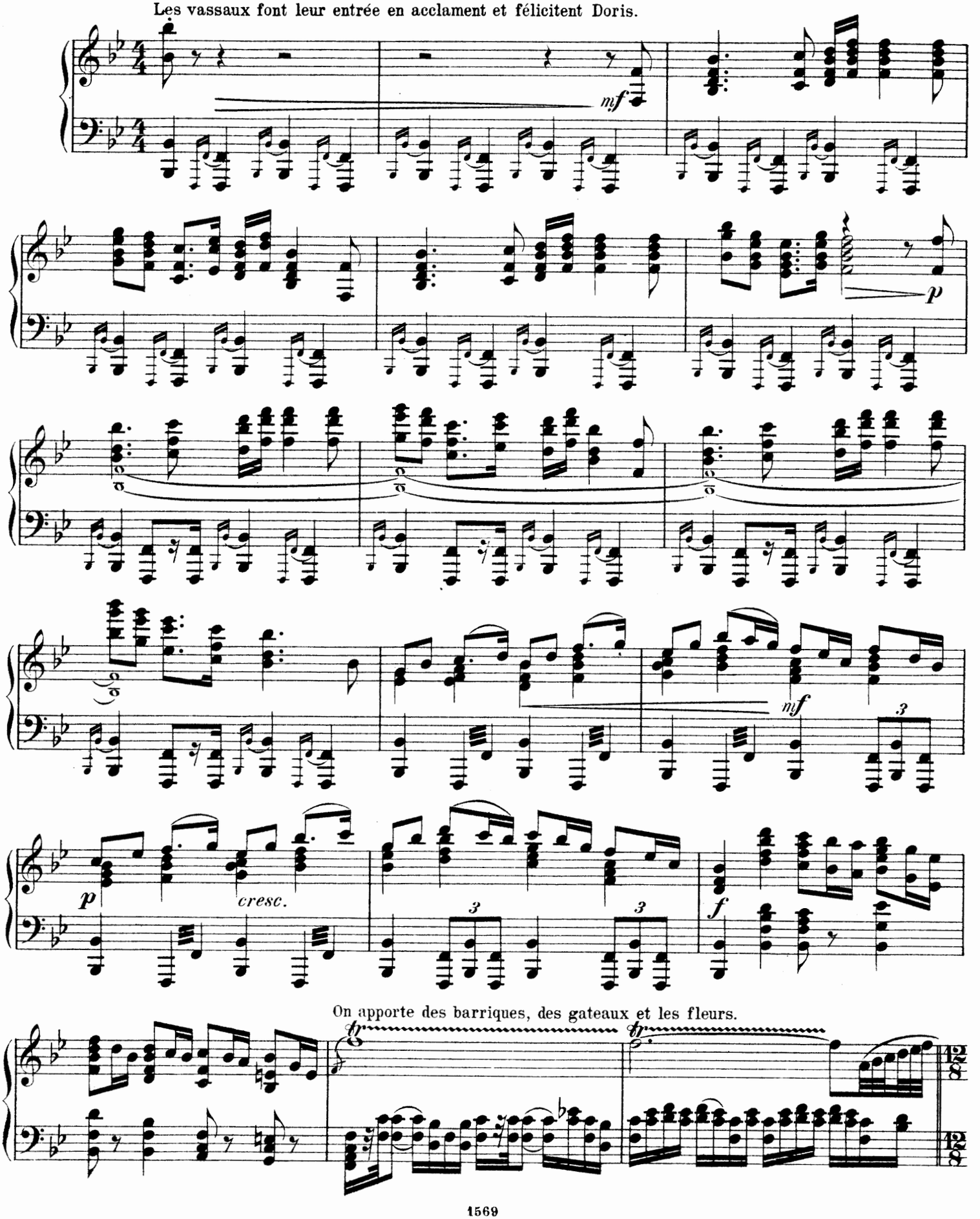
qui est ravie.

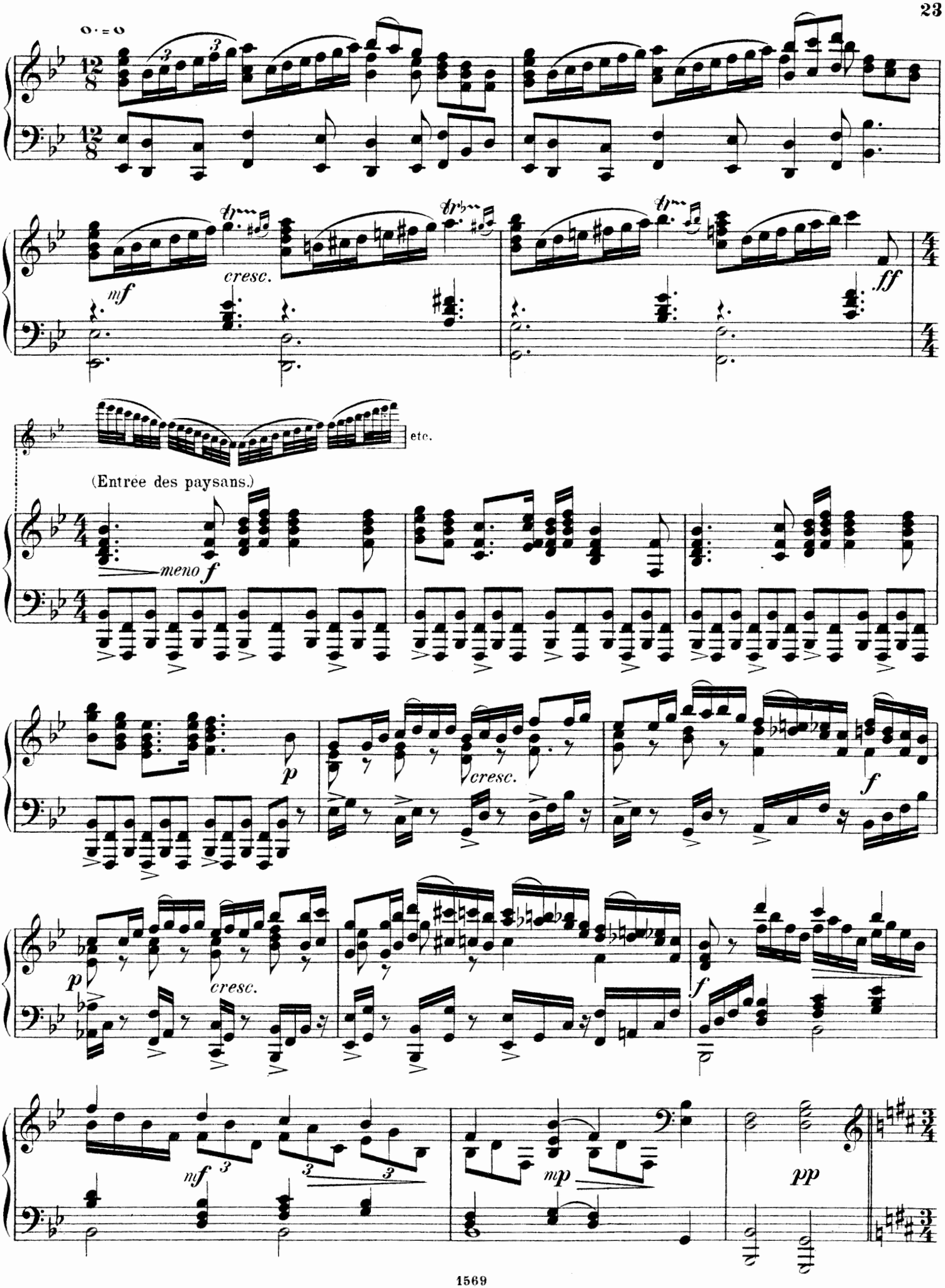
Scène VI.

Entrée des vassaux et des paysans.

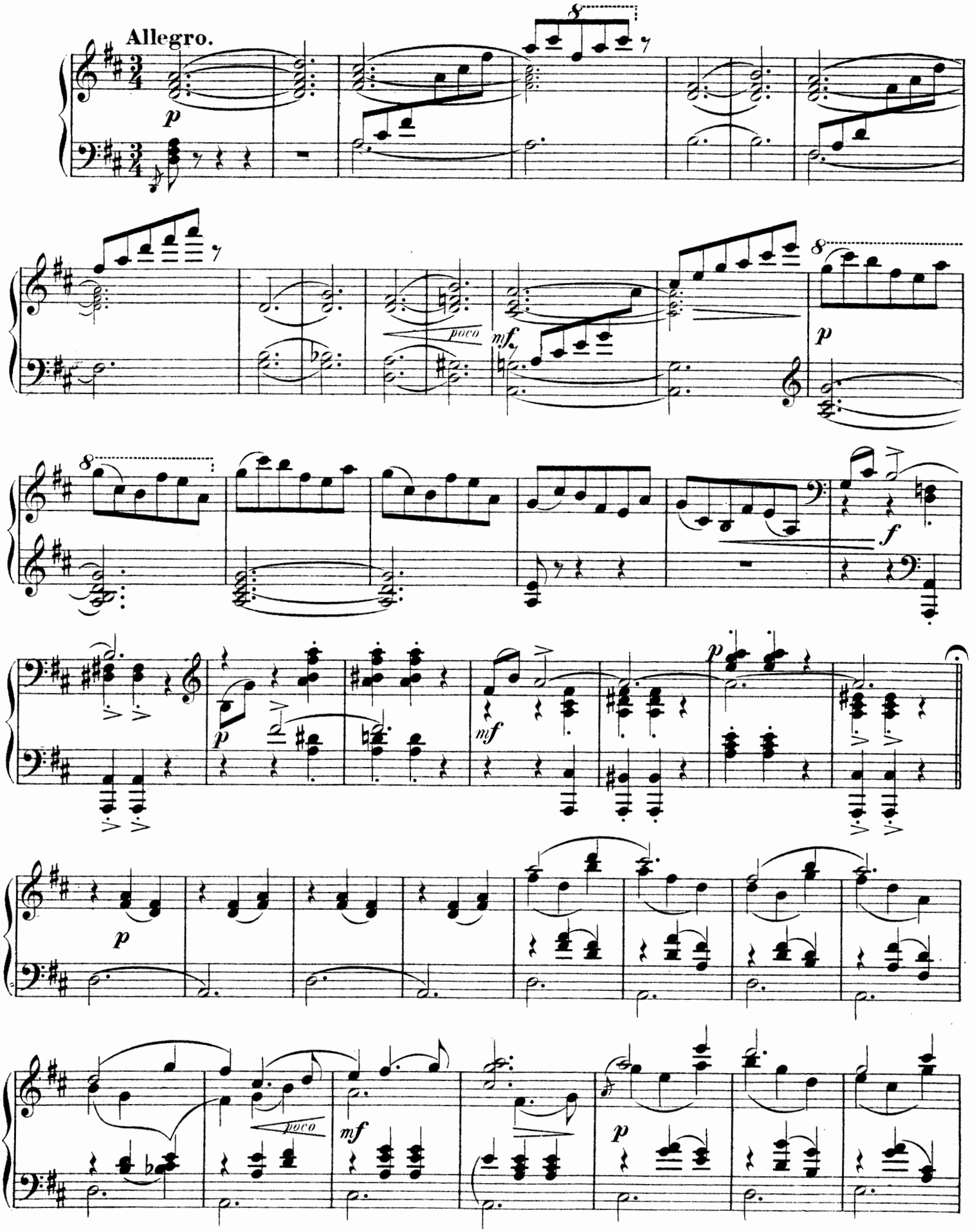
Andante Marciale.

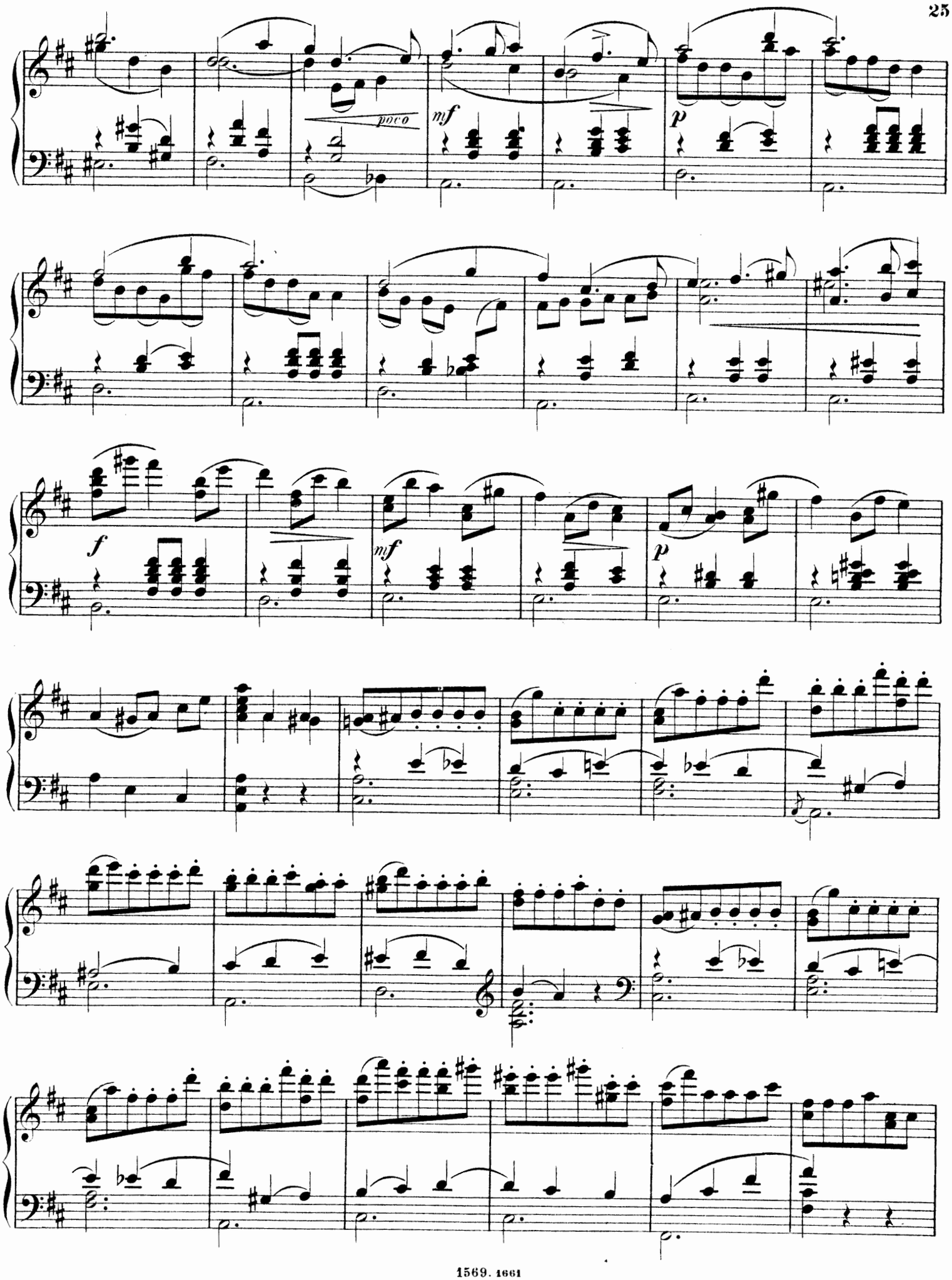
Les vassaux font leur entrée en acclament et félicitent Doris.

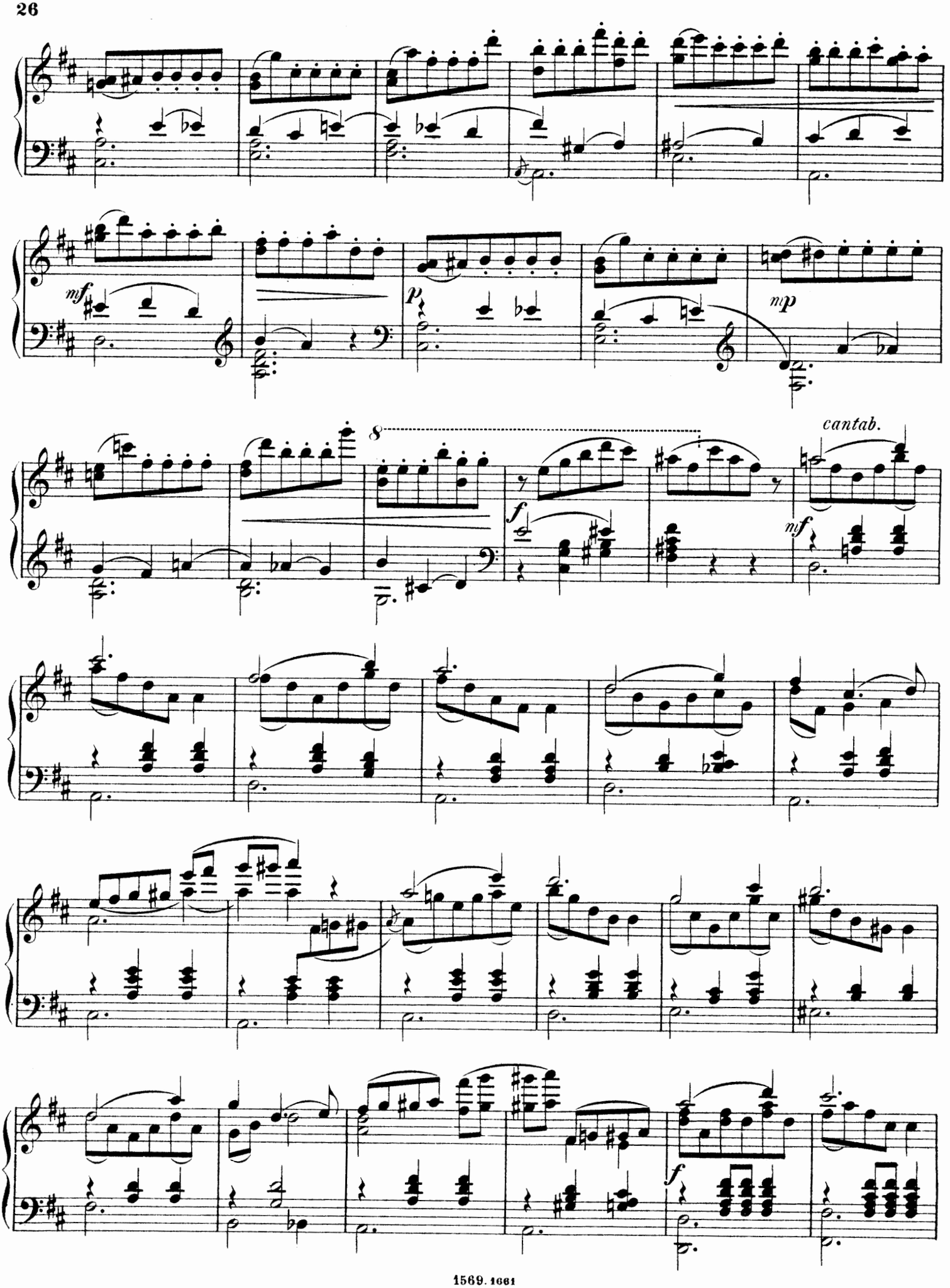


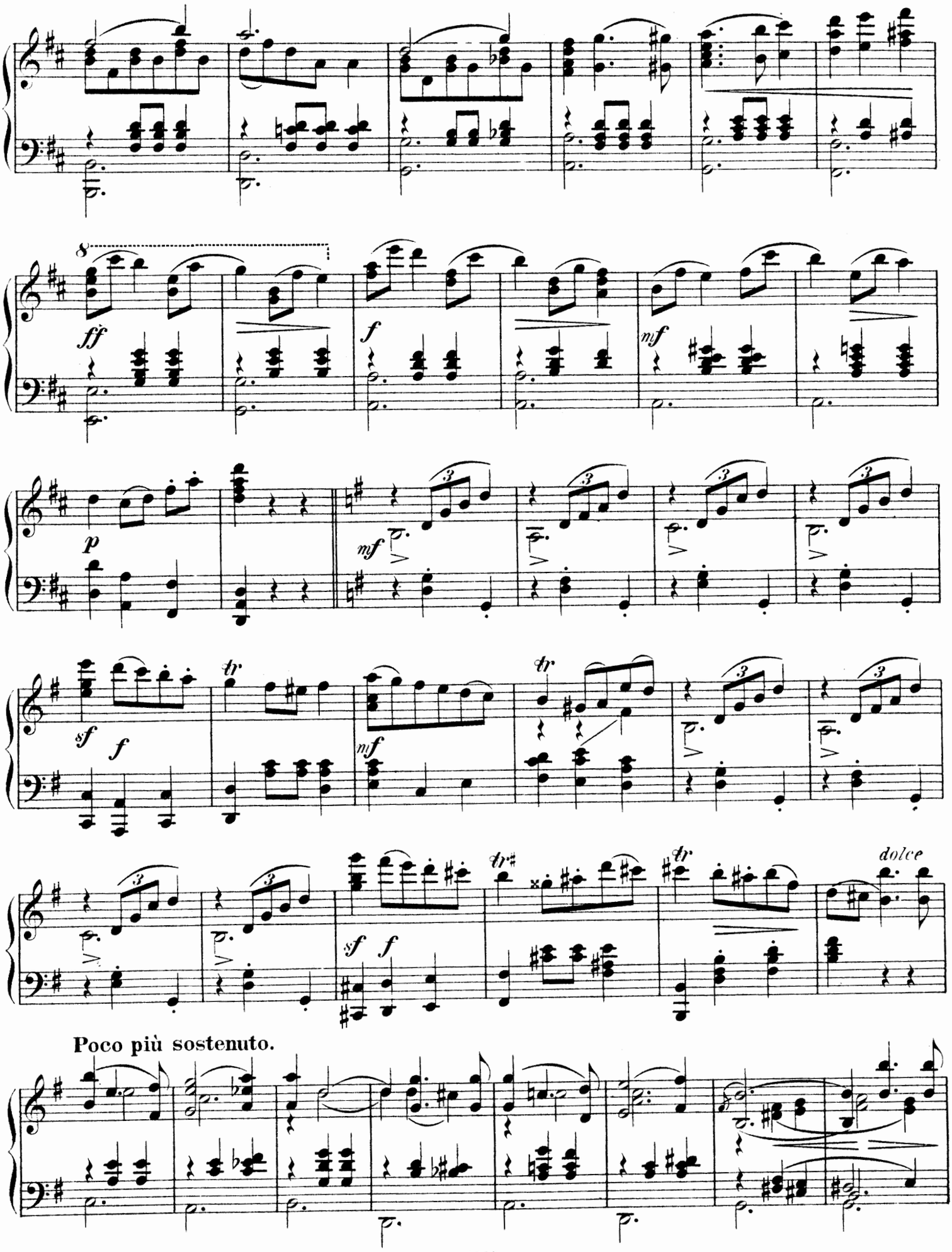

cresc.
ff
etc.
(Entrée des paysans.)
meno f
p
cresc.
f
p
cresc.
f
mf
mp
pp

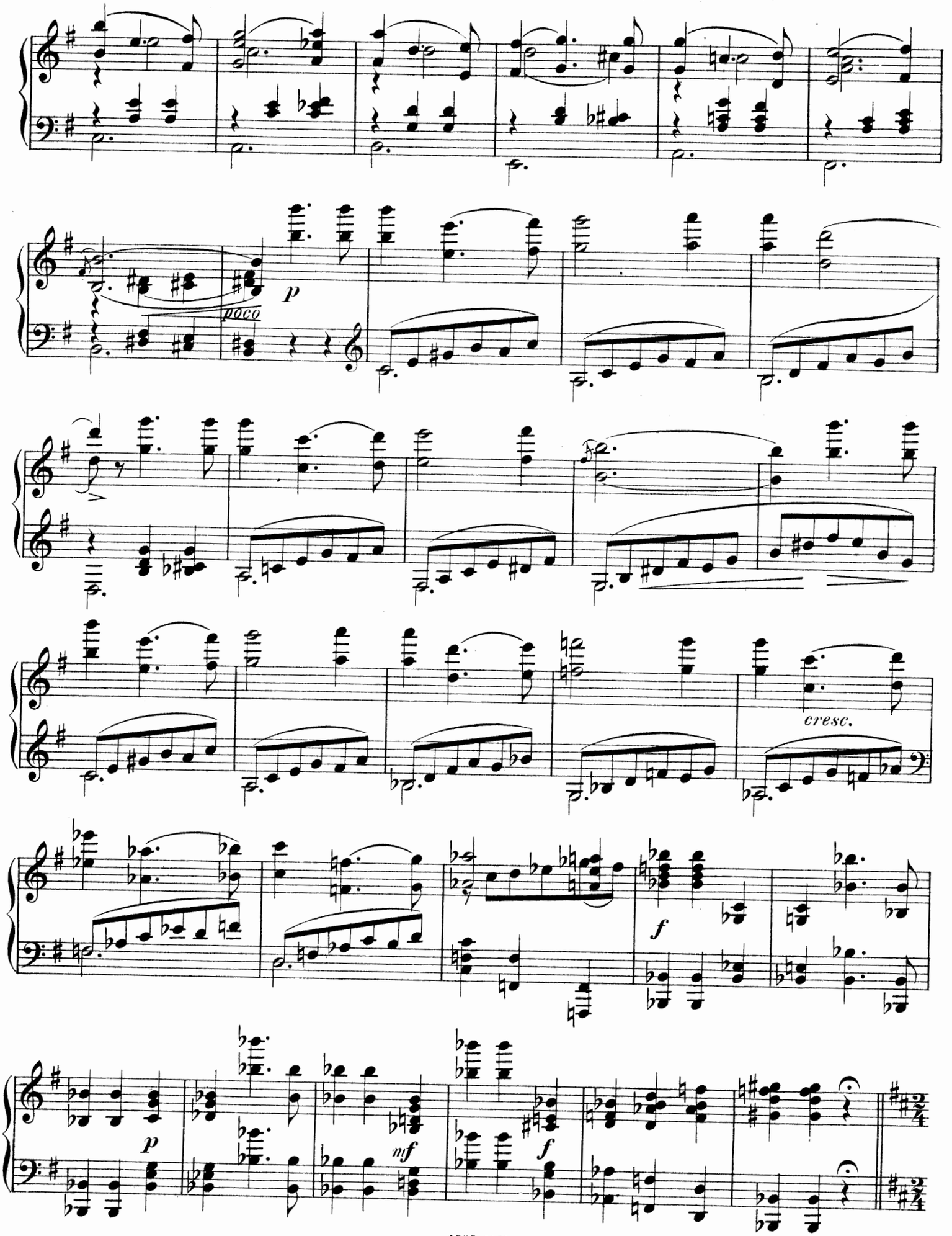
Grande Valse.




poco
mf
p
f
mf
p


mf
p
mp
8
cantab.
f
mf
f

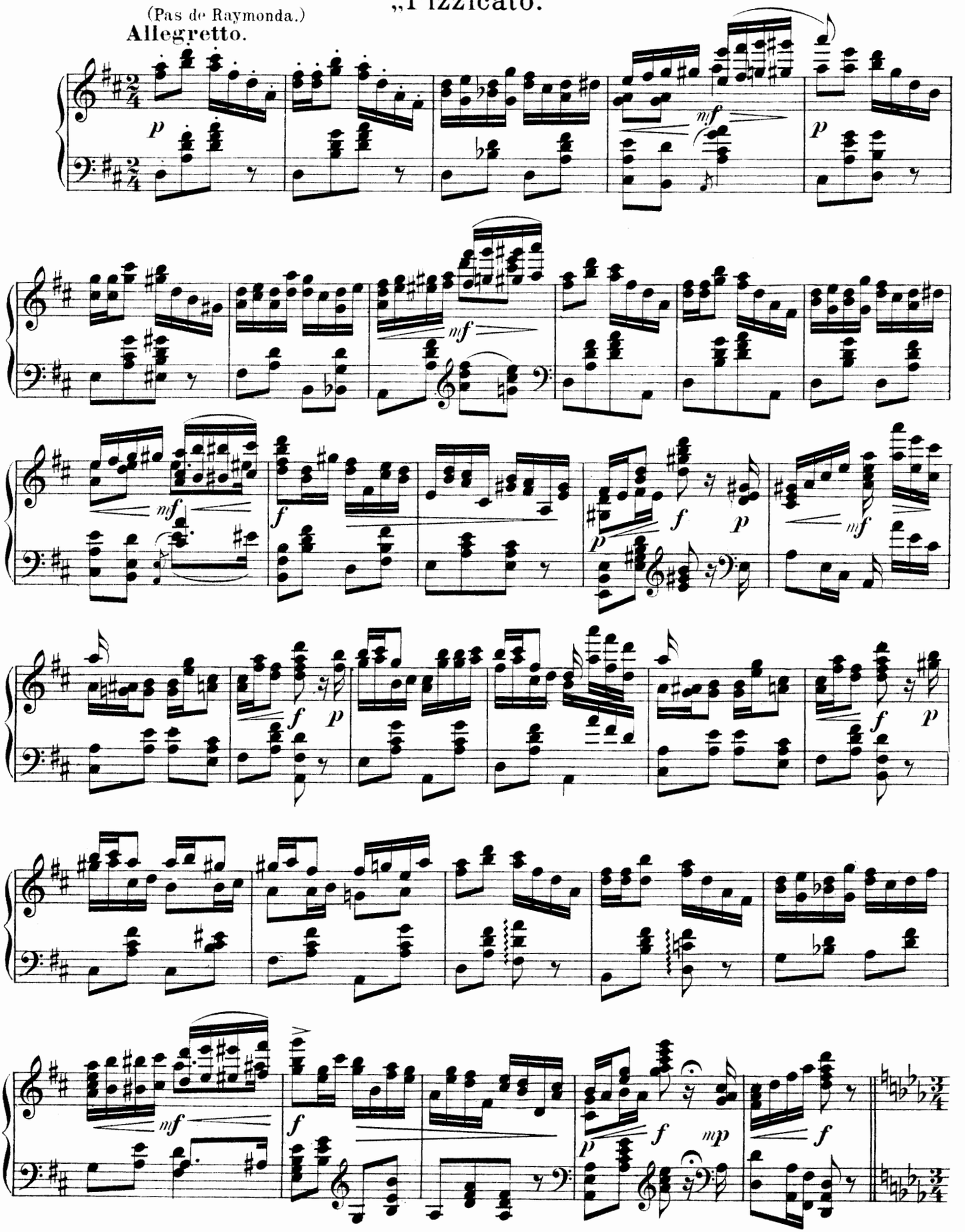

8
ff
f
mf
p
mf
sf
f
tr
mf
tr
3
sf
f
tr
tr
dolce
Poco più sostenuto.


poco
p
cresc.
f
p
mf
f

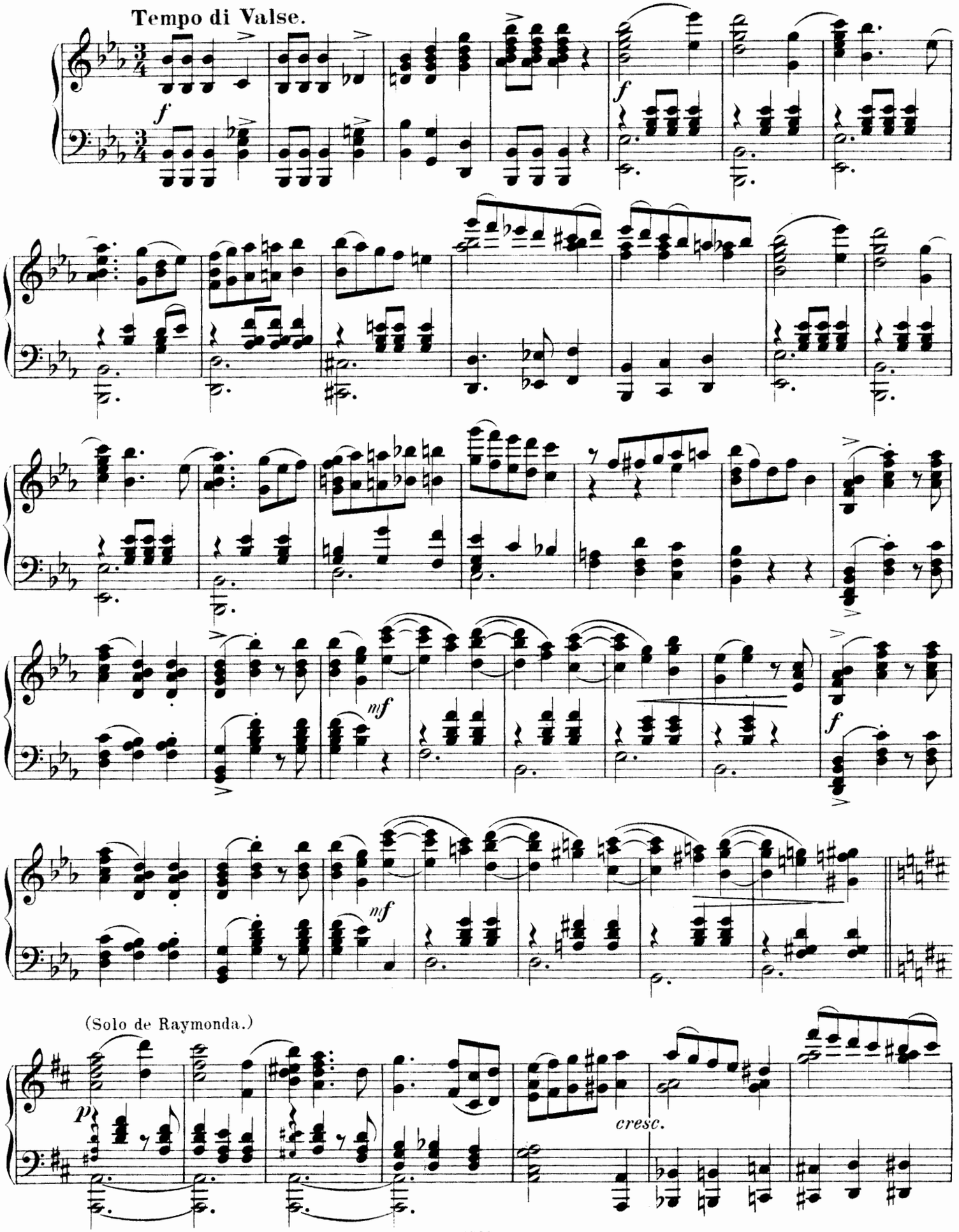
„Pizzicato.“

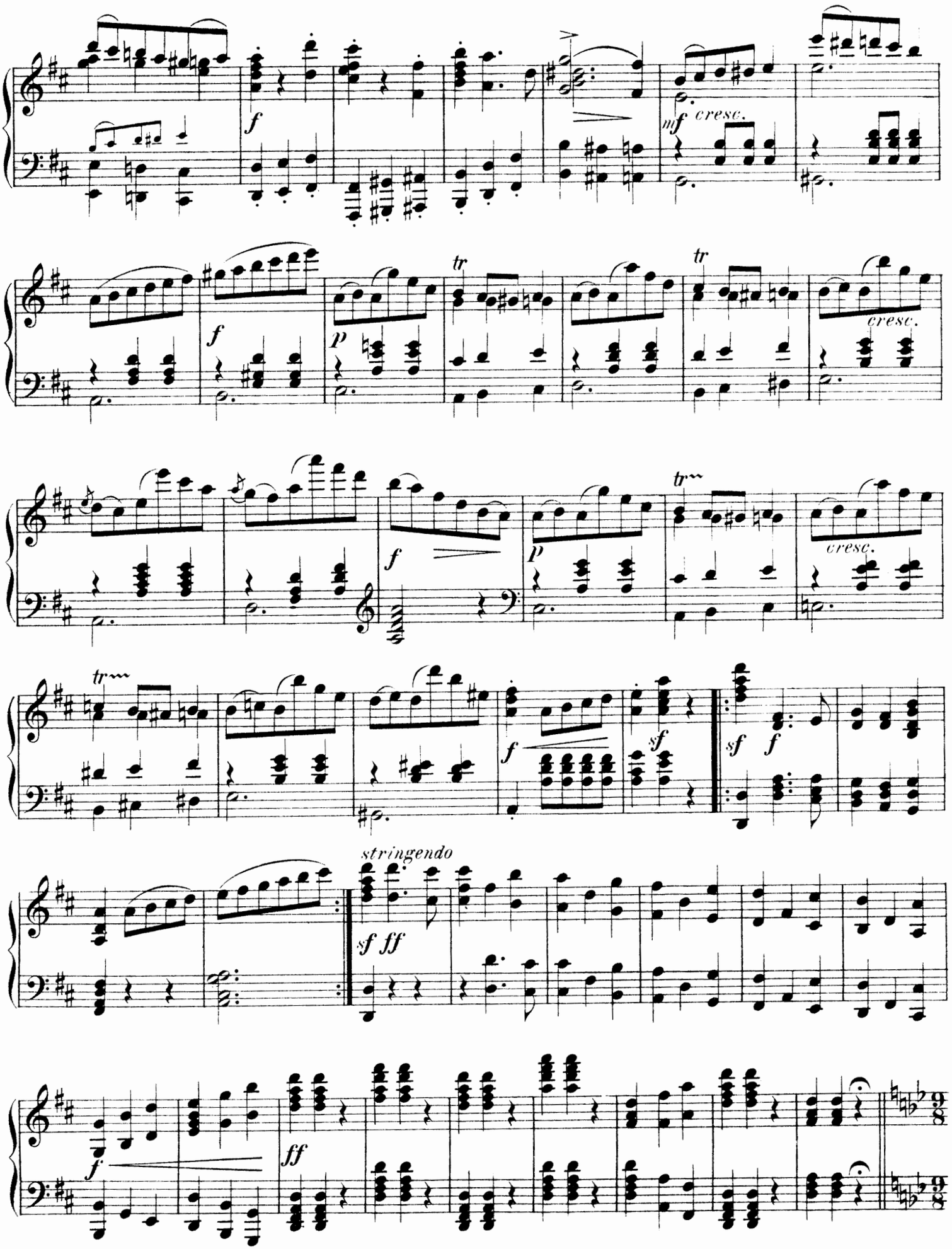
(Pas de Raymonda.)

Allegretto.



Reprise de la Valse.

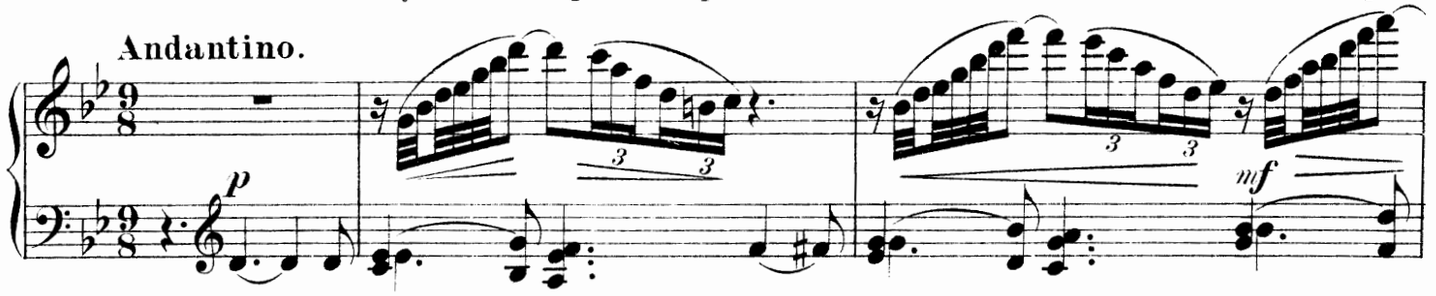



f
mf cresc.
tr
f
p
cresc.
tr
tr
f
p
cresc.
tr
f
sf
sf
f
stringendo
sf ff
f
ff

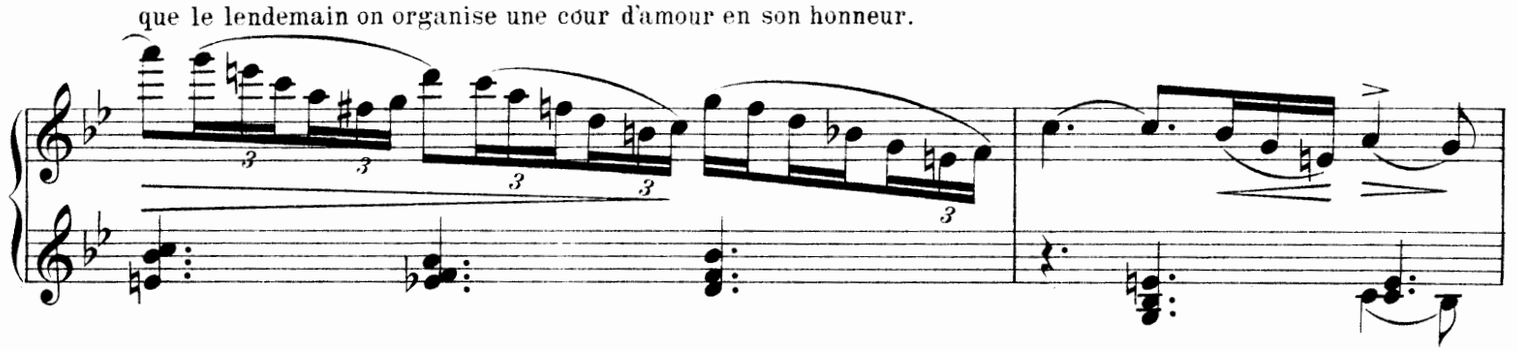
85308

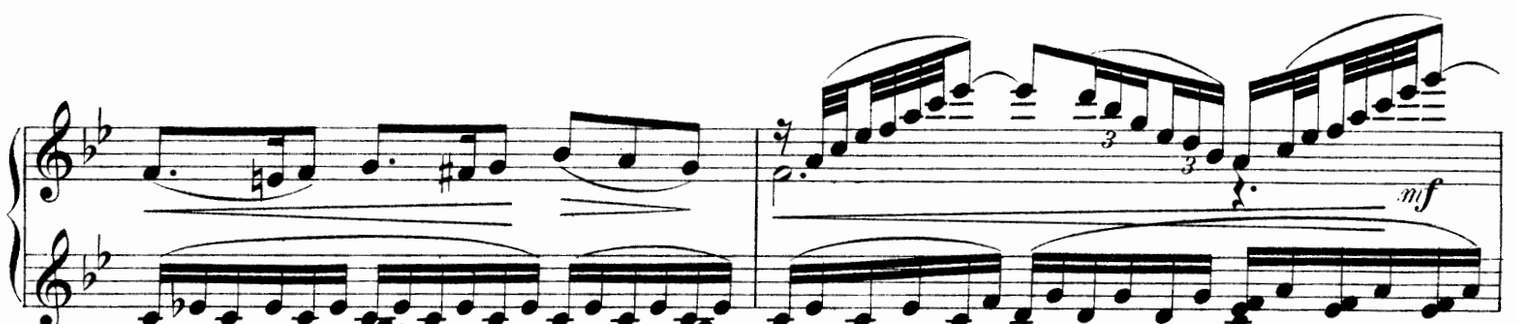
Scène mimique.

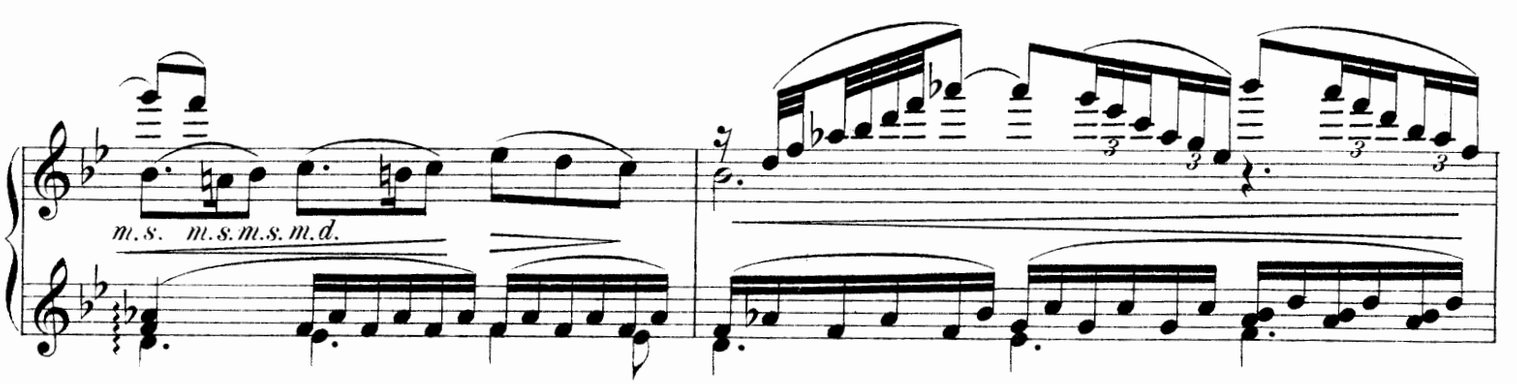
Raymonda veut que la réception de son fiancé soit brillante et donne des ordres pour

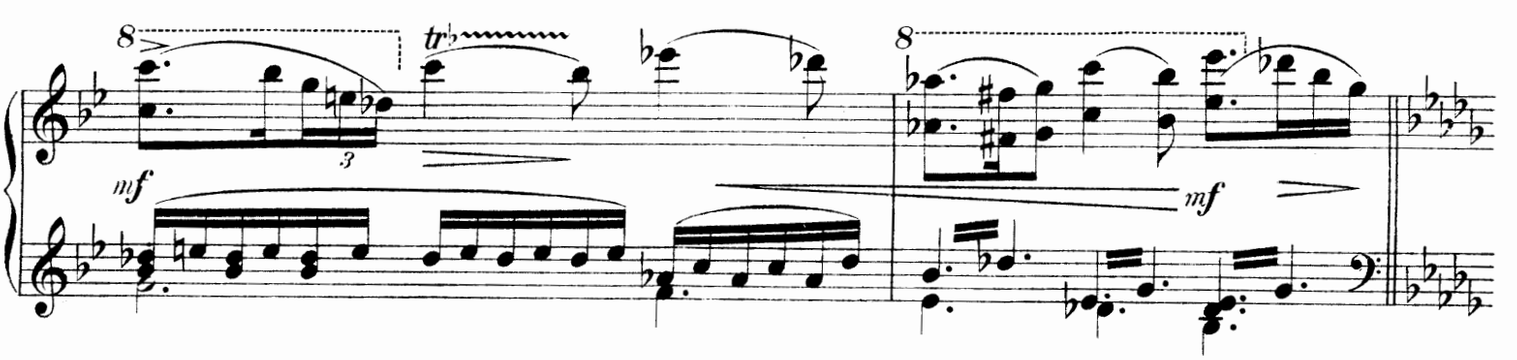


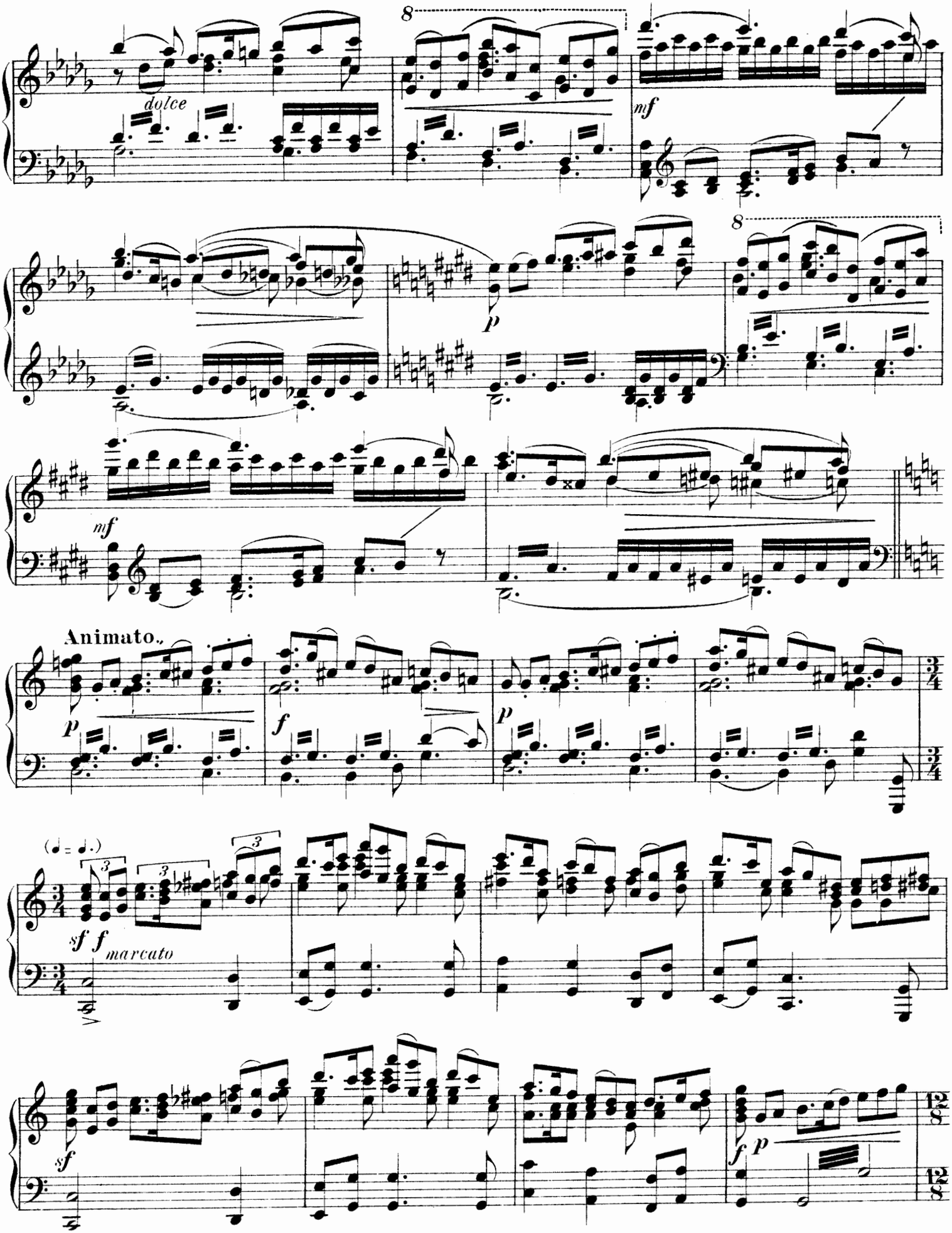
que le lendemain on organise une cour d'amour en son honneur.



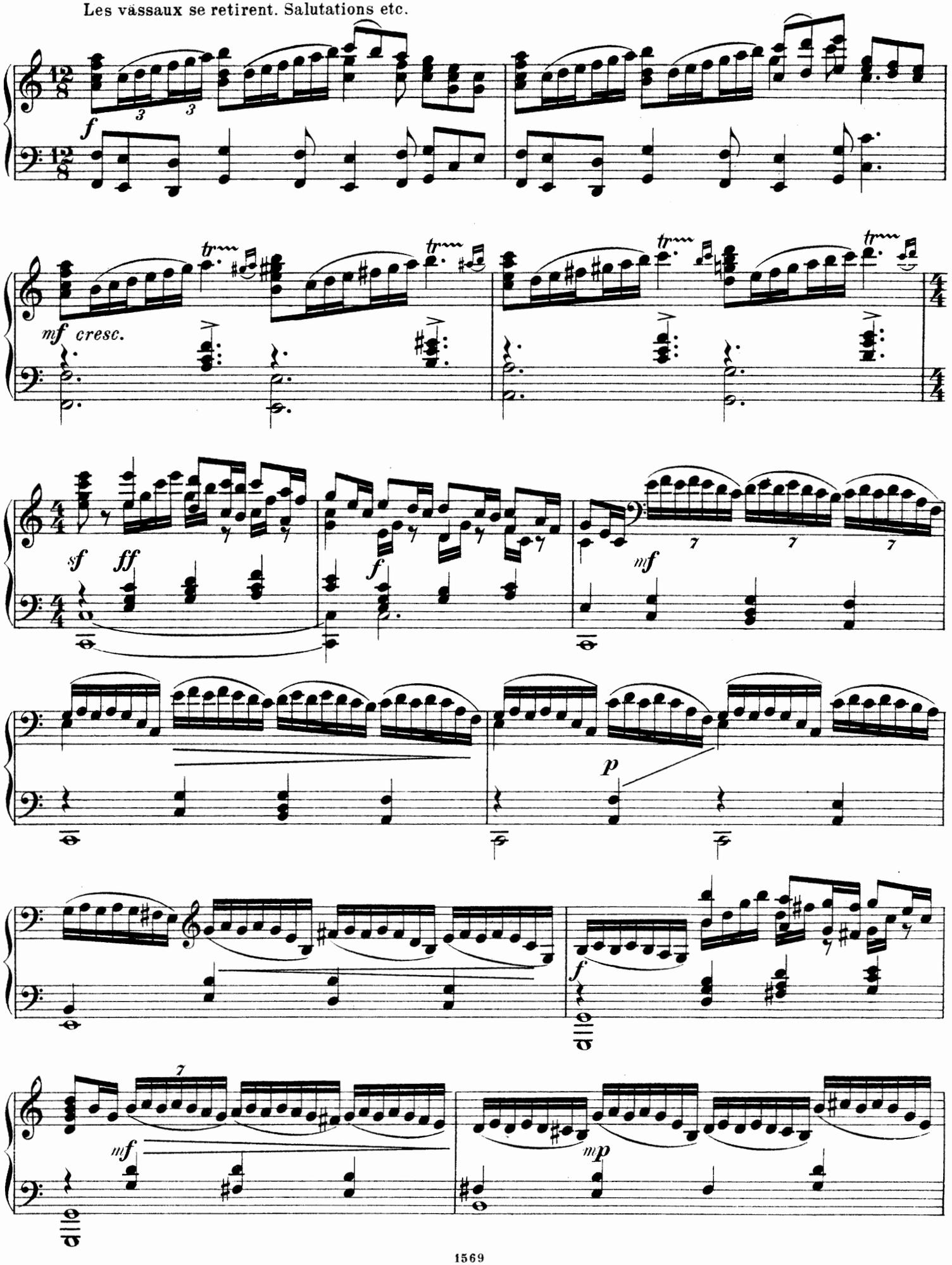


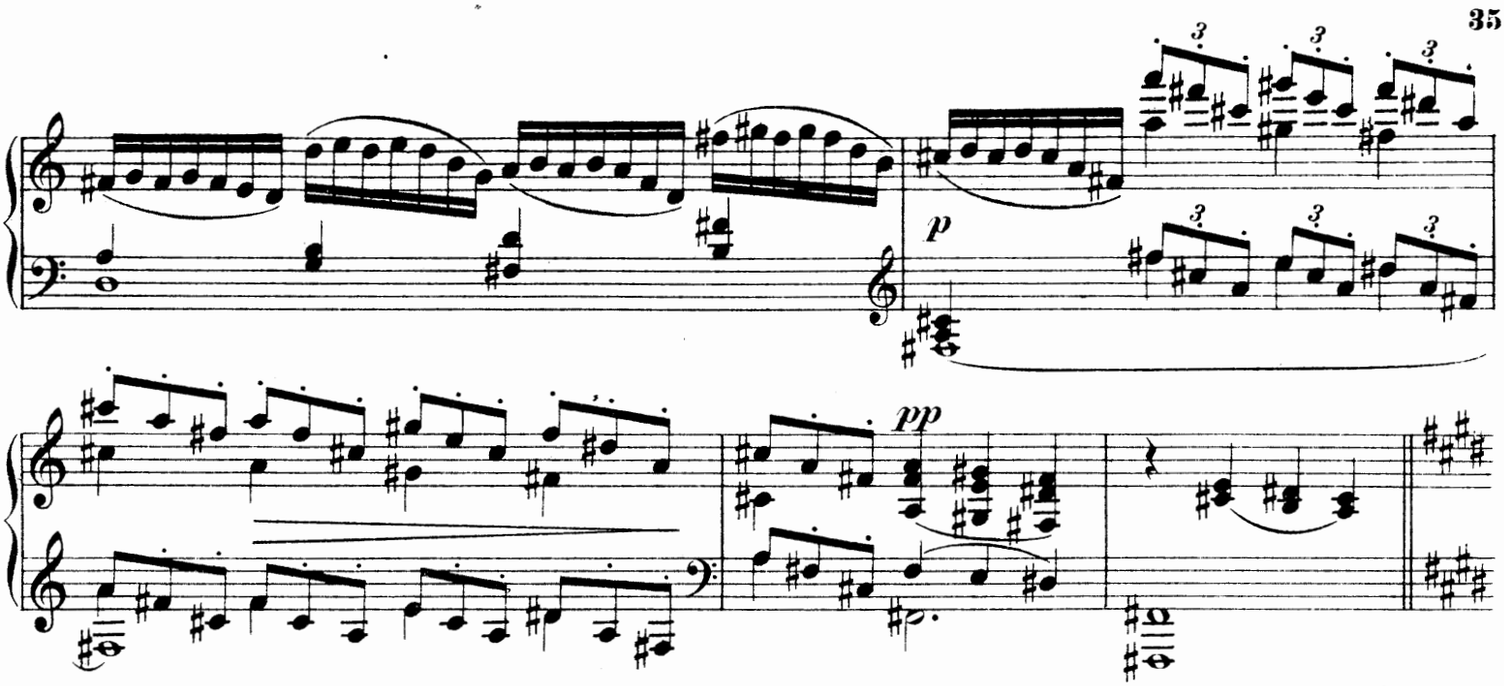




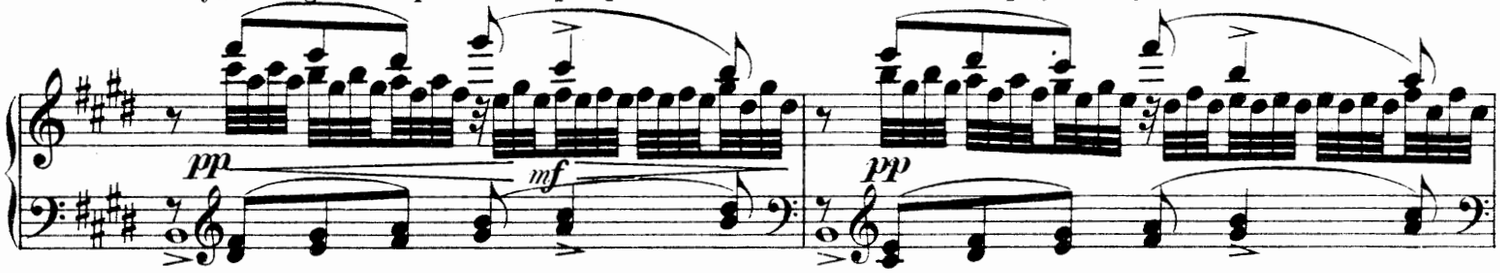

dolce
mf
p
mf
Animato.
p
f
p
(♩ = ♩.)
sf f marcato
sf
f p

Les vassaux se retirent. Salutations etc.

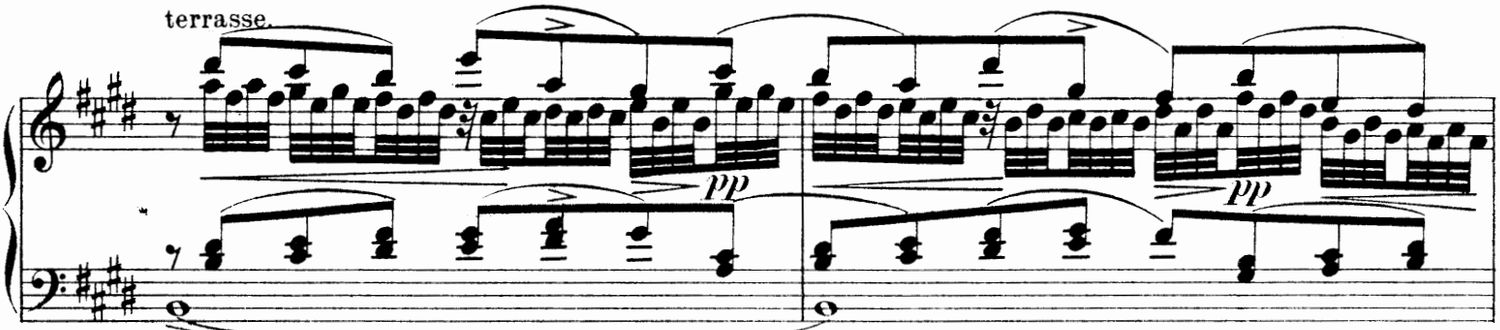


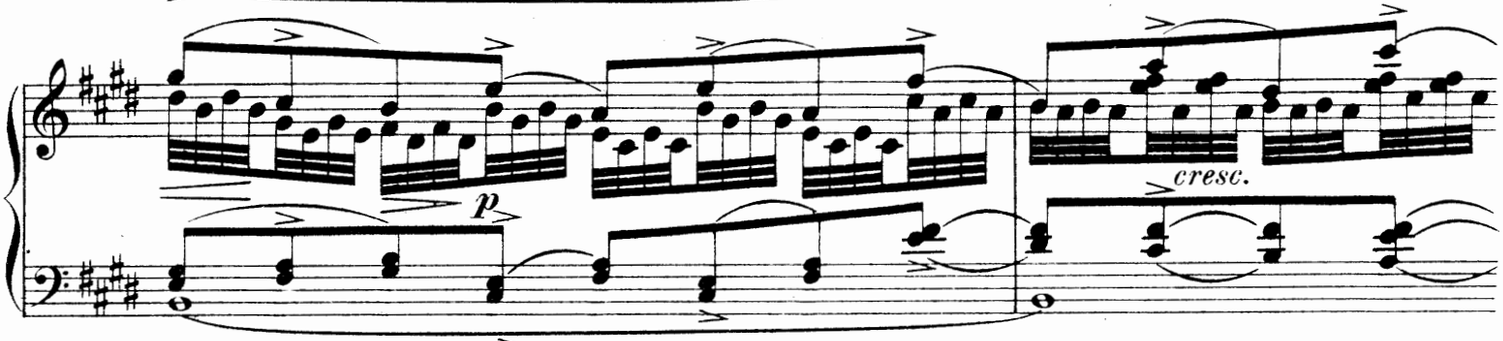


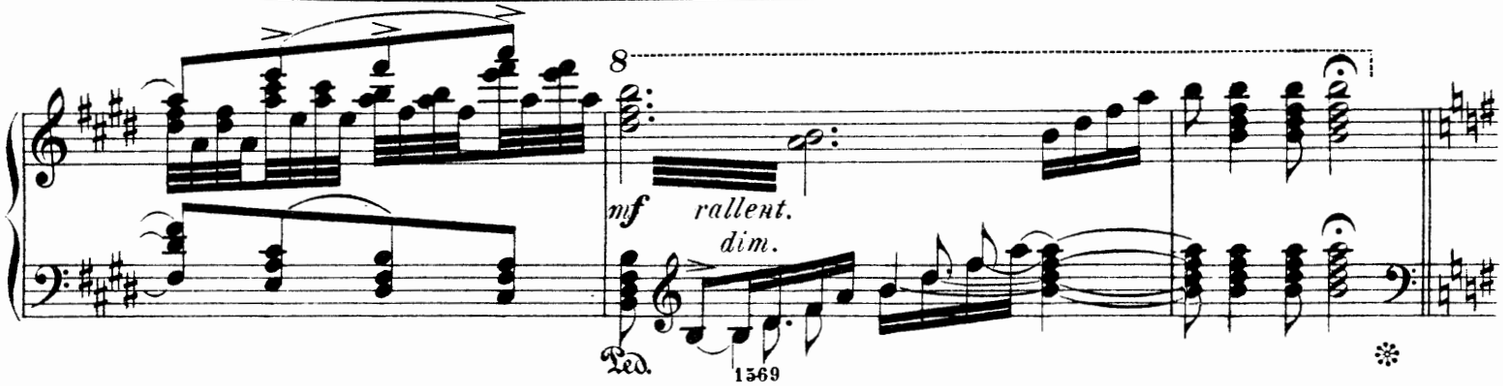
Raymonda garde auprès d'elle quelques unes de ses femmes et deux pages. Le jour baisse, la lune éclaire la



terrasse.



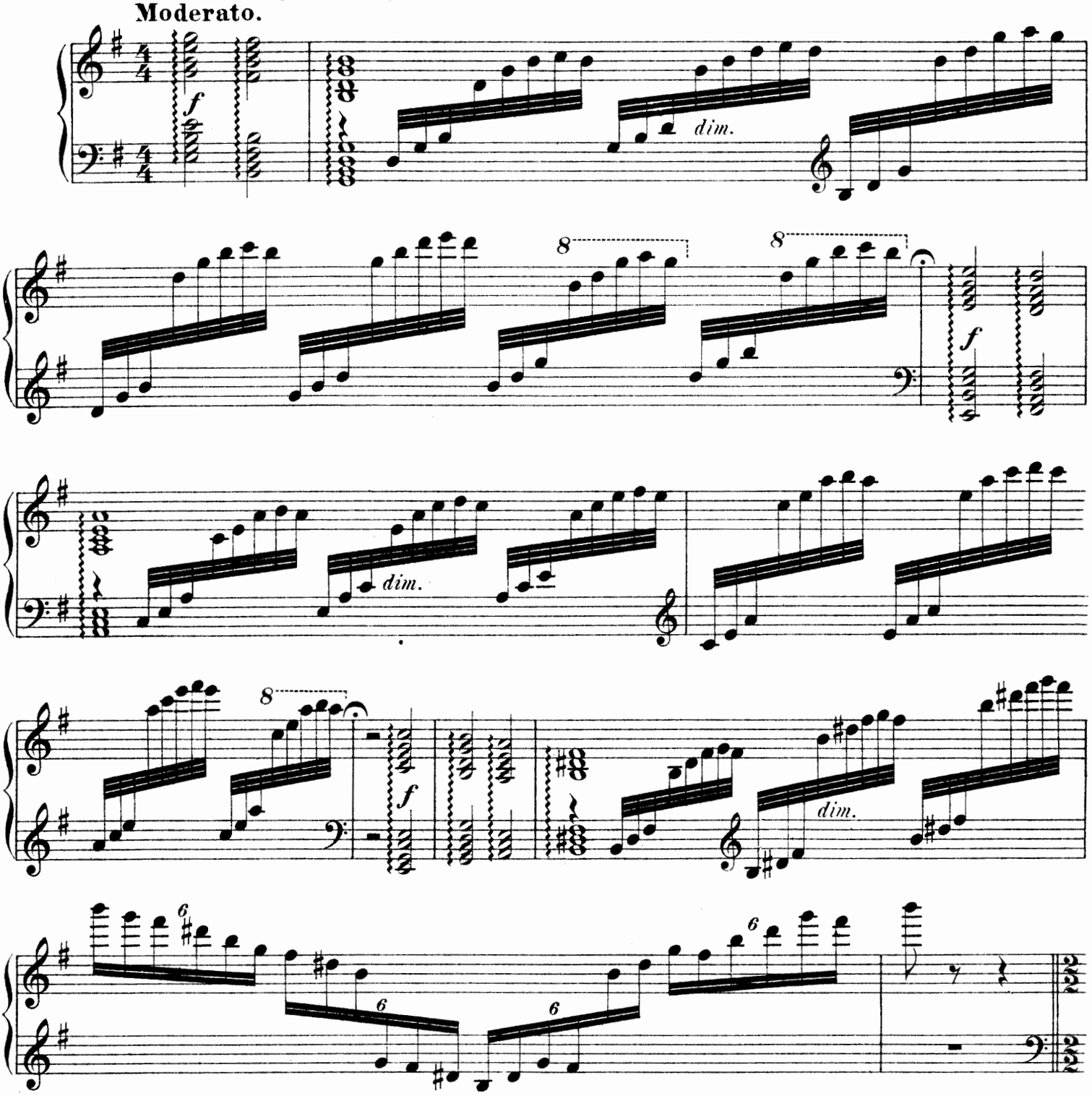




Prélude et la Romanesca.

Raymonda joue du luth.

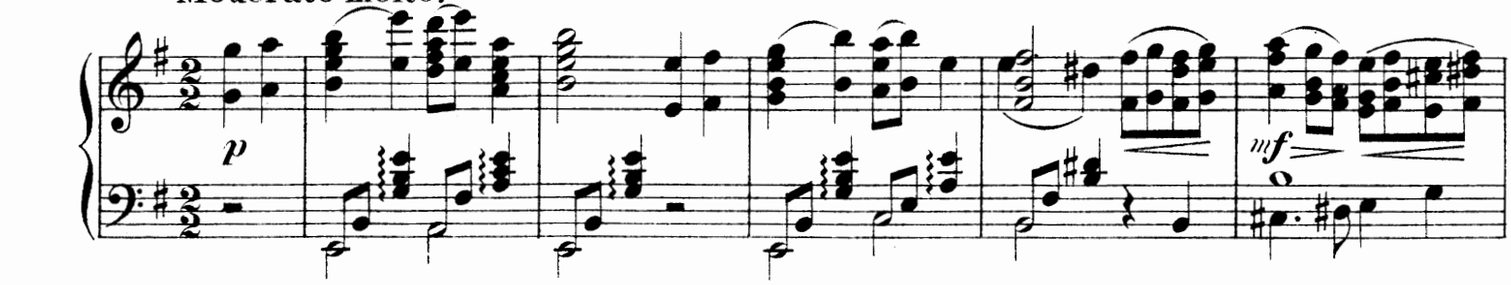
Moderato.

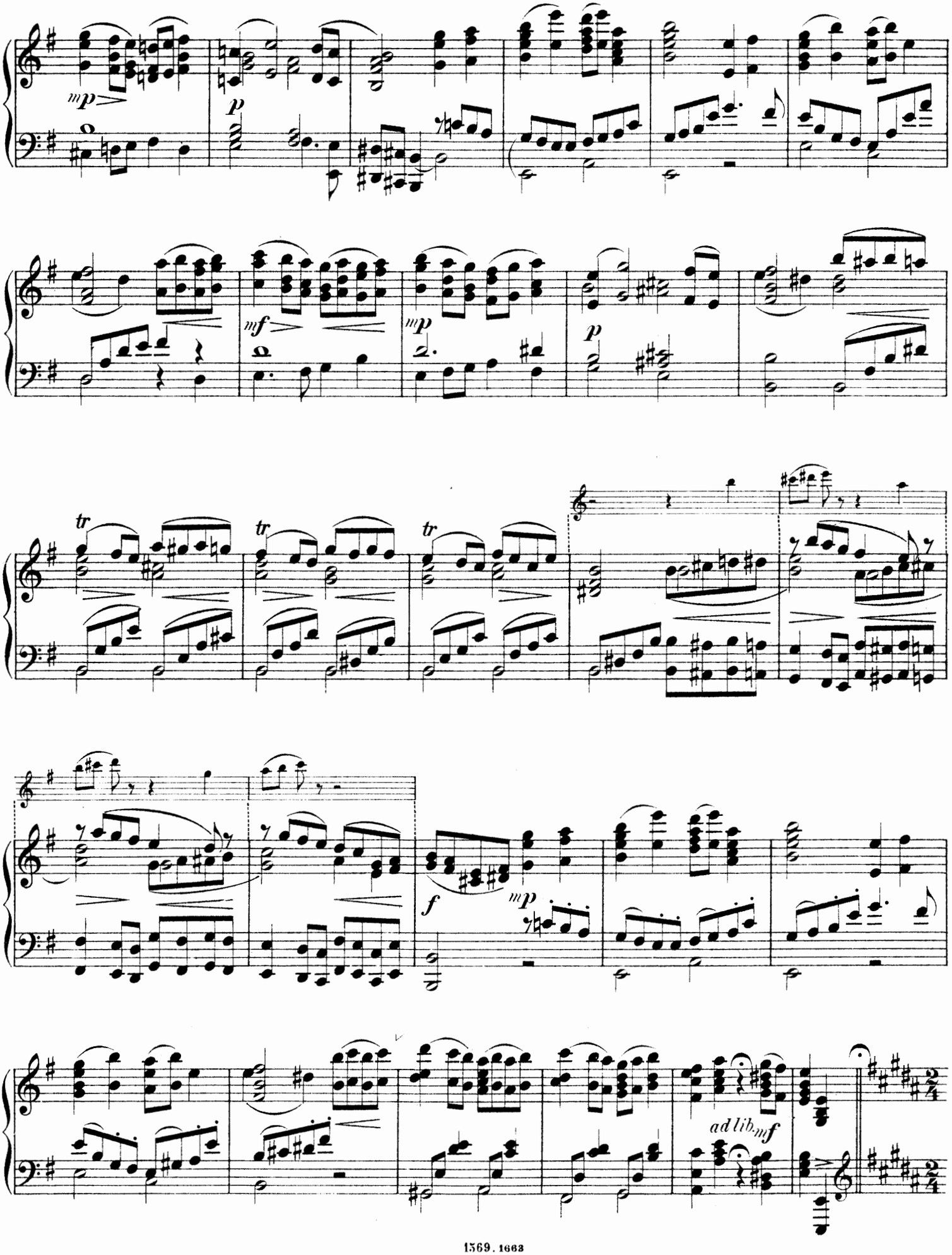


La Romanesca.

Danse pour deux dames et deux pages.

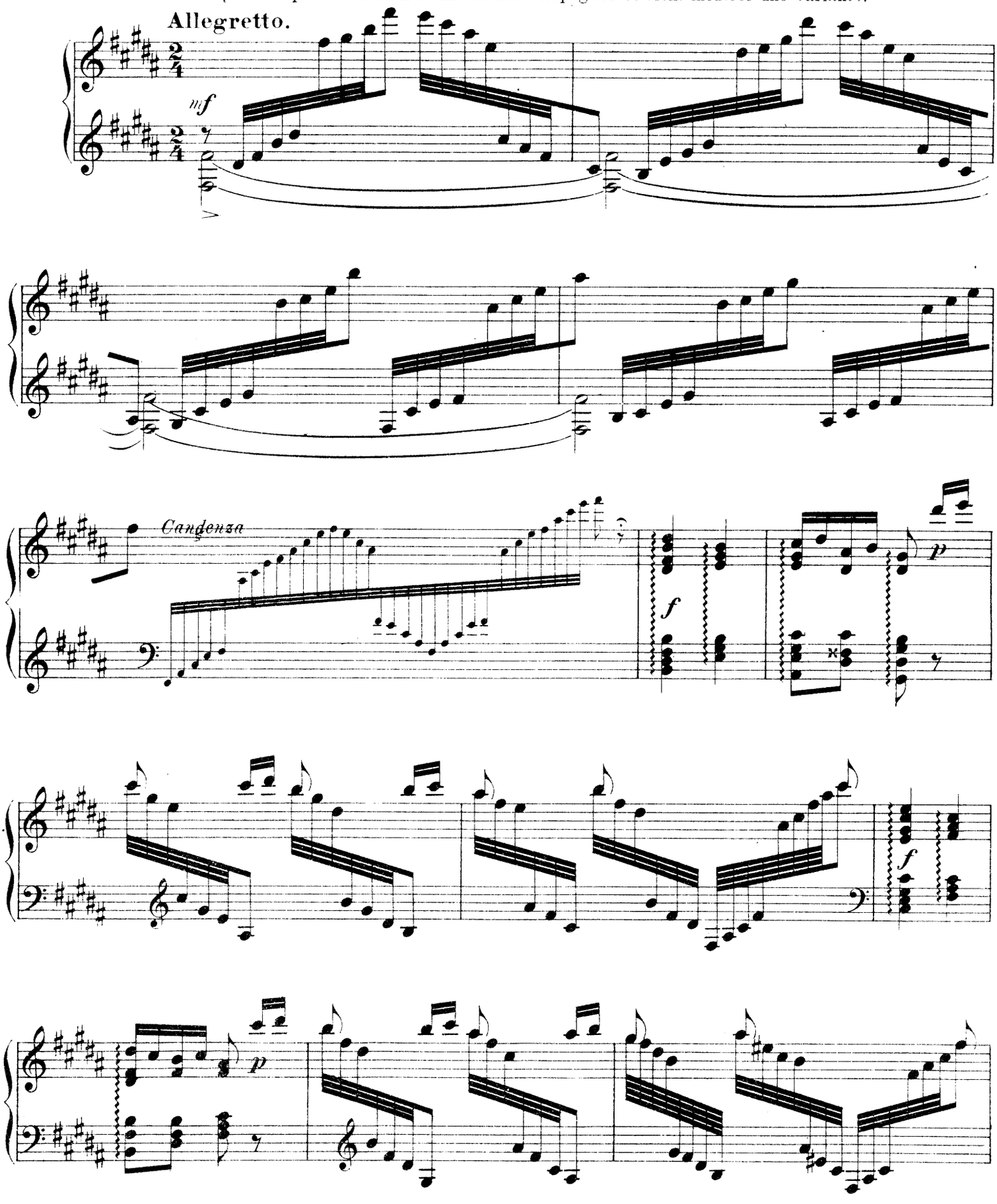
Moderato molto.

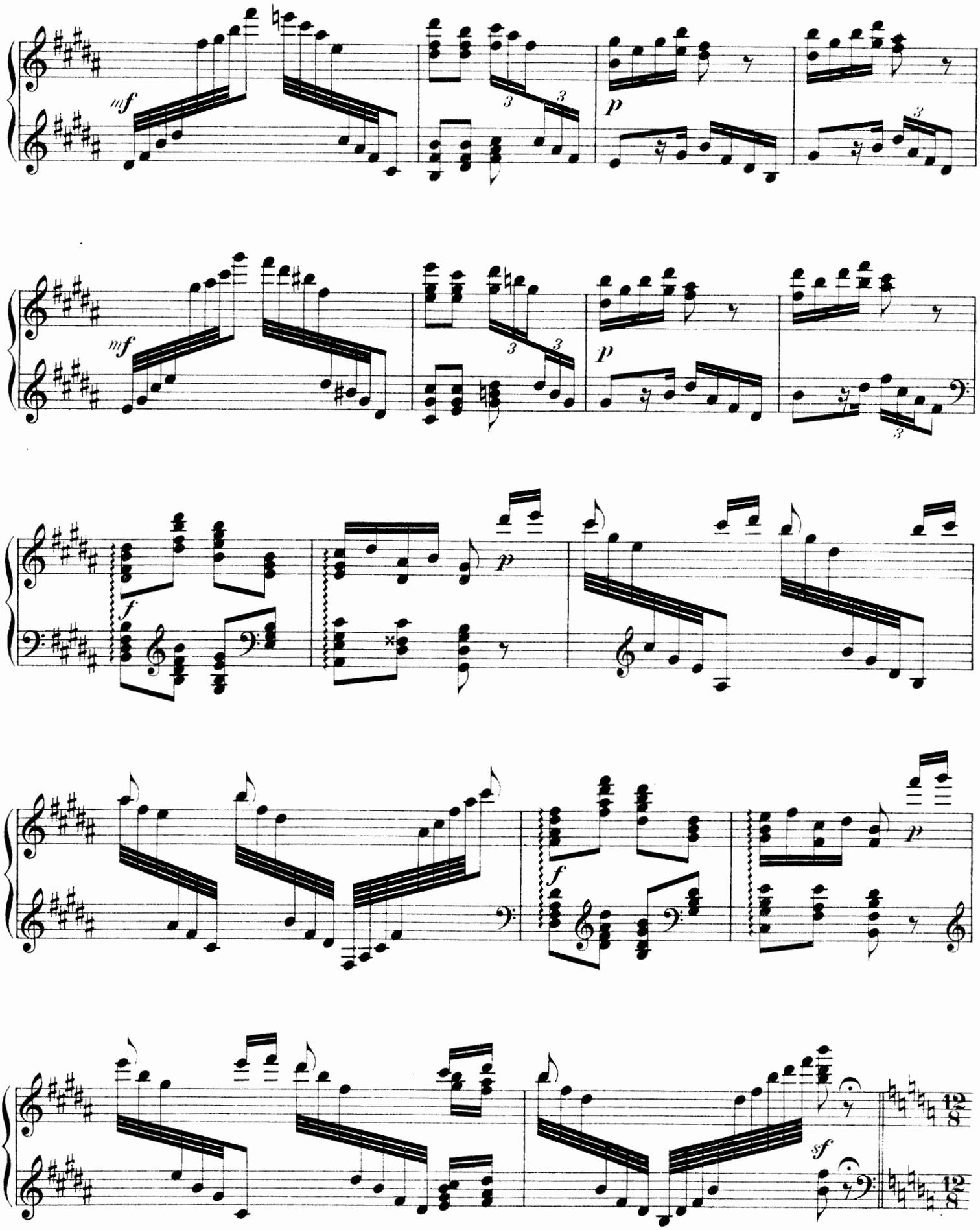



mp
p
mf
mp
p
tr
tr
tr
f
mp
ad lib. mf

Prélude et Variation.

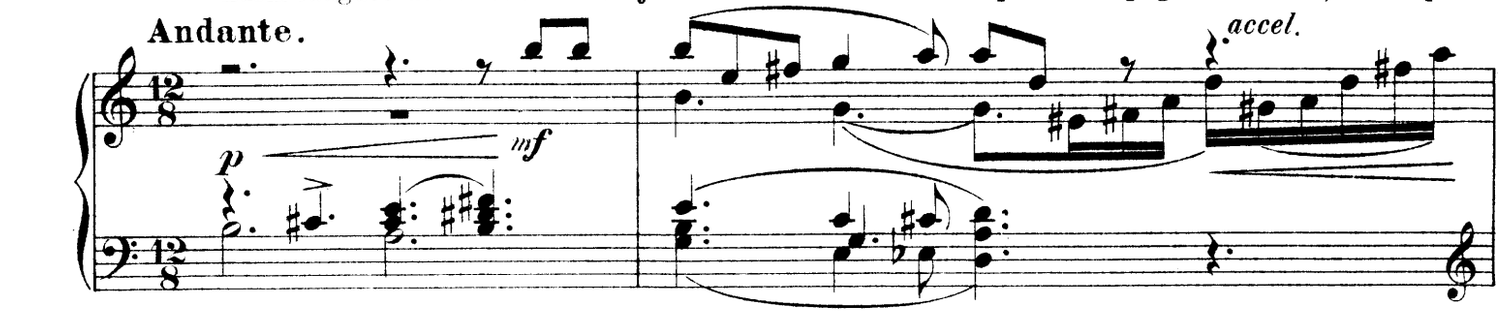
Raymonda passe son luth à une de ses compagnes et vient montrer une variante.



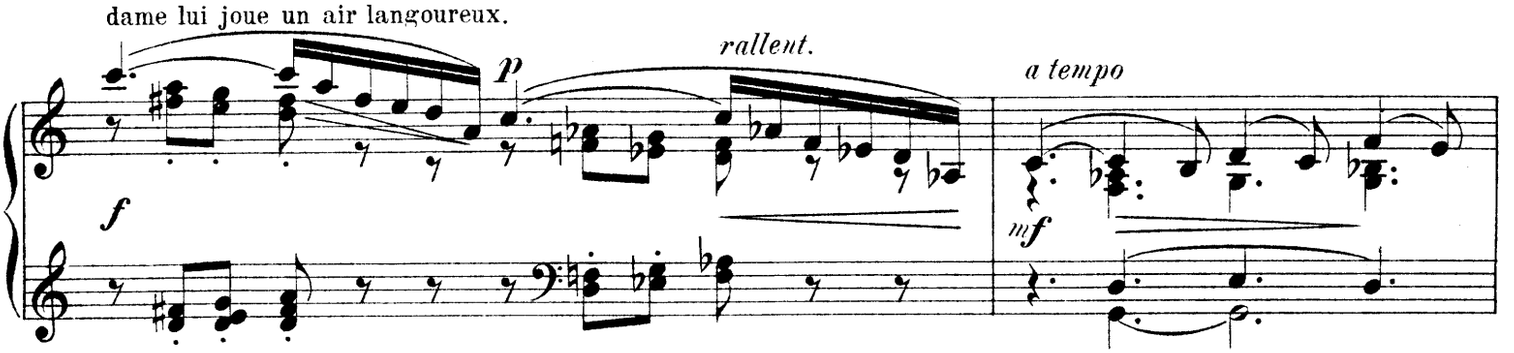

mf
p
mf
p
f
p
f
p
sf

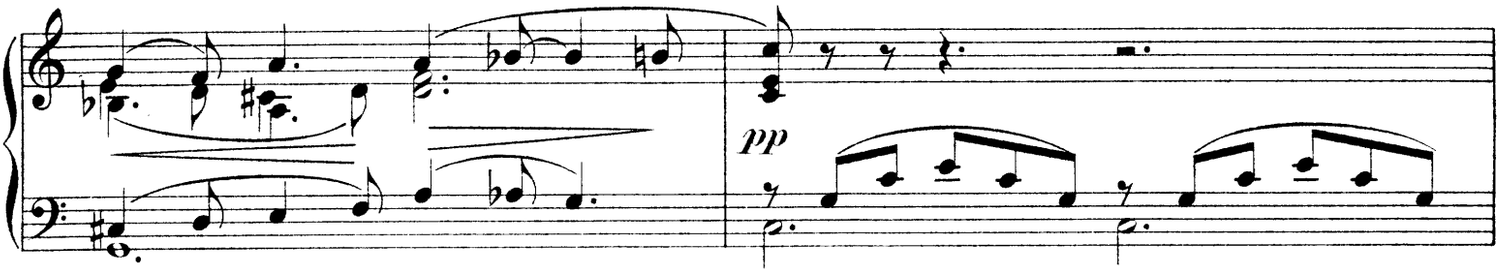
Scène mimique.

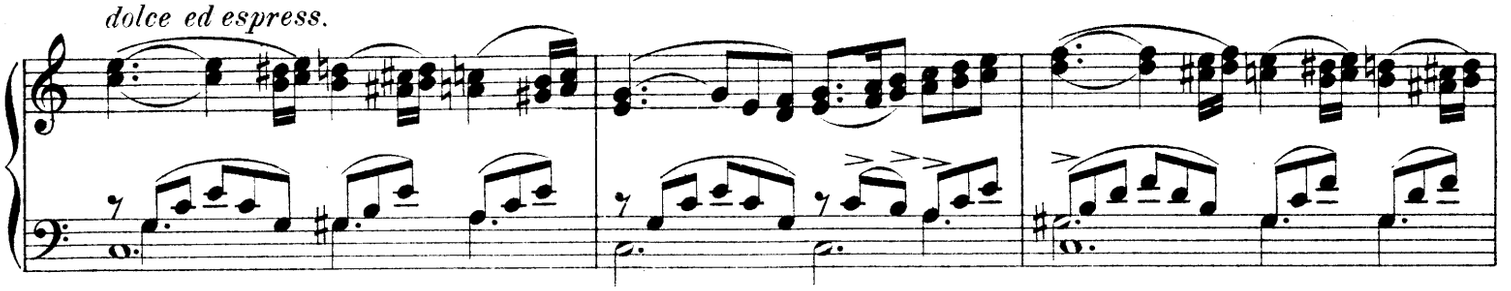
Enfin fatiguée des émotions de la journée elle s'étend sur un tapis et ses pages l'éventent, tandis qu'une

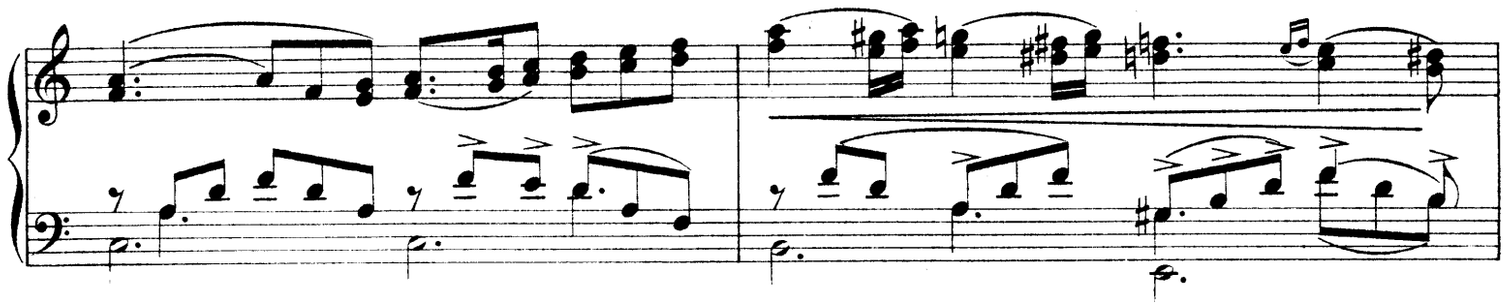


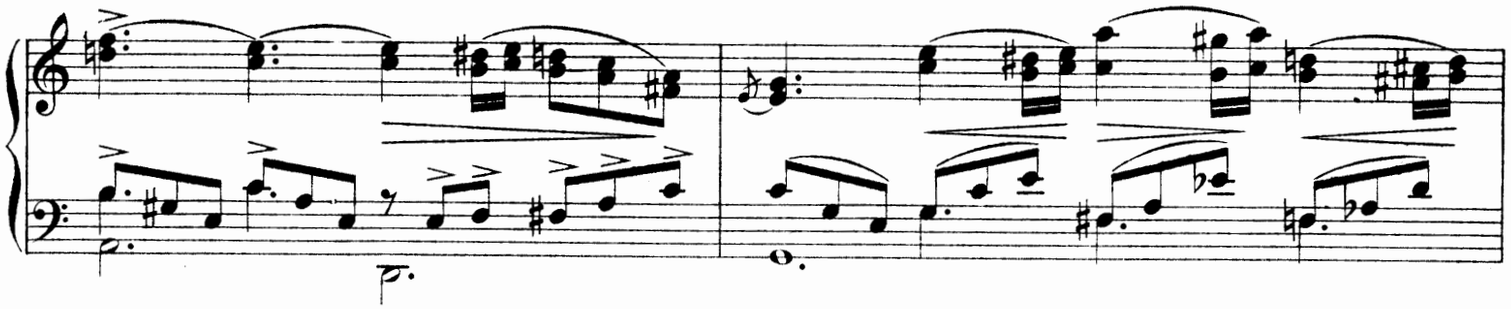
dame lui joue un air langoureux.

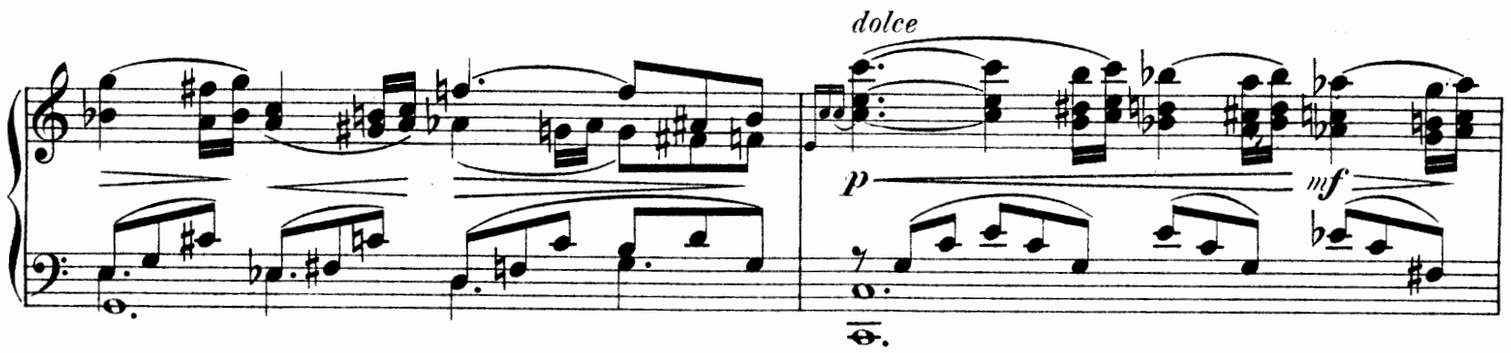




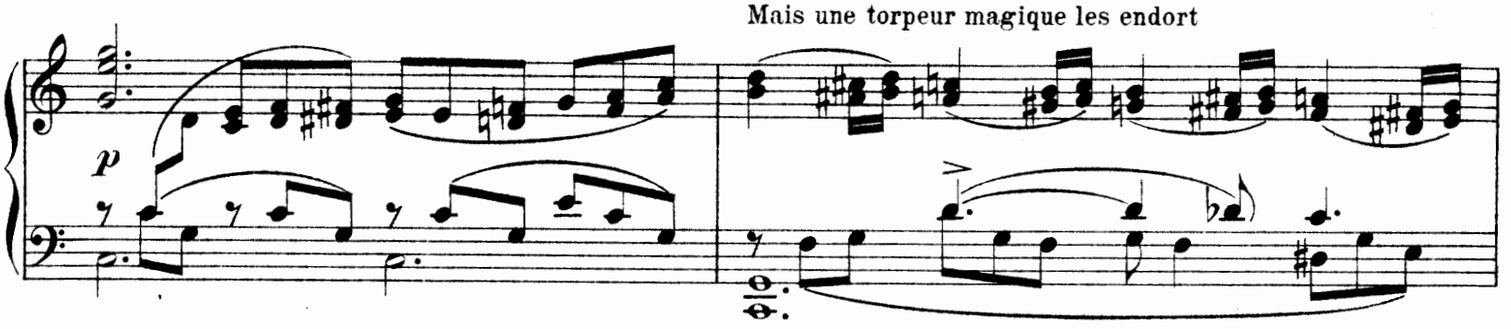


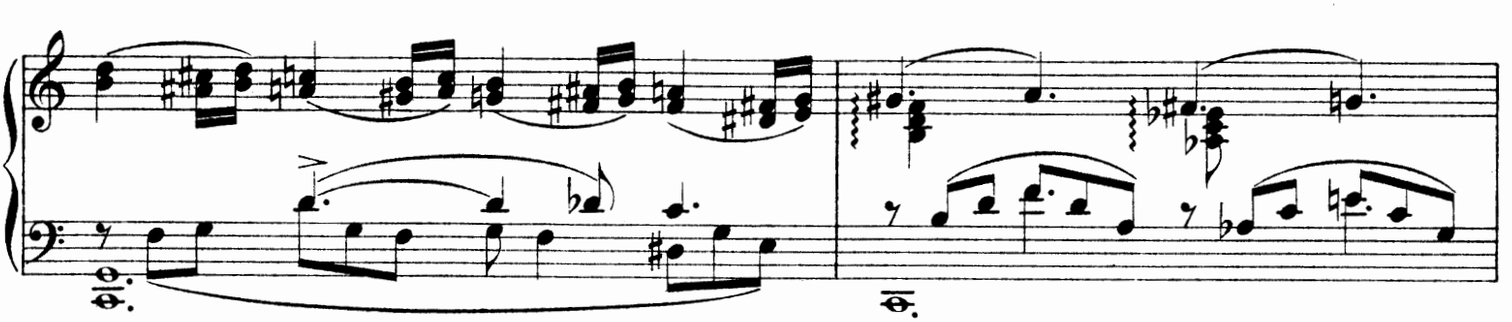




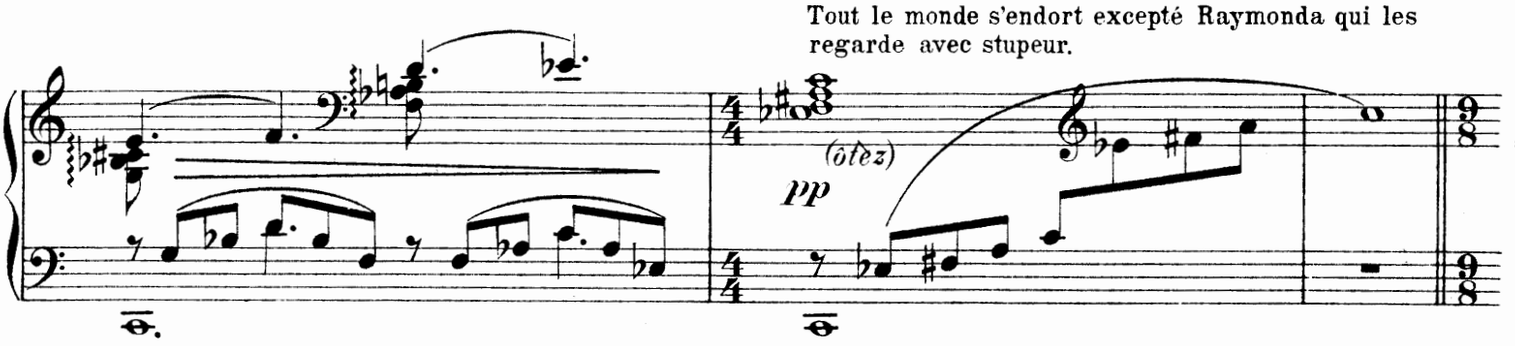


Mais une torpeur magique les endort





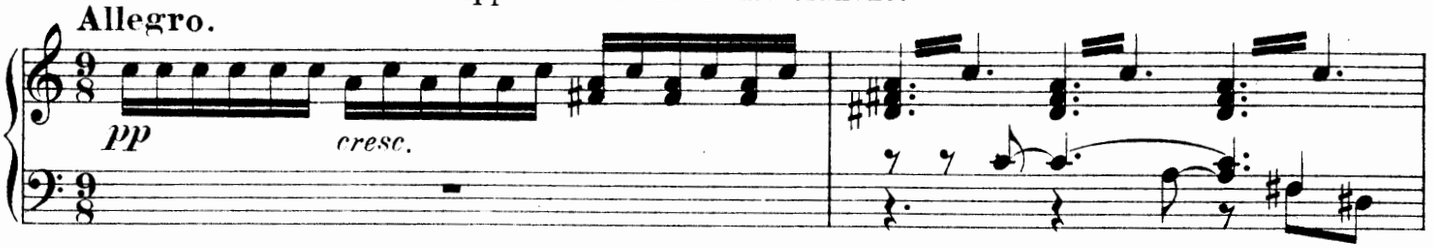
Tout le monde s'endort excepté Raymonda qui les regarde avec stupeur.



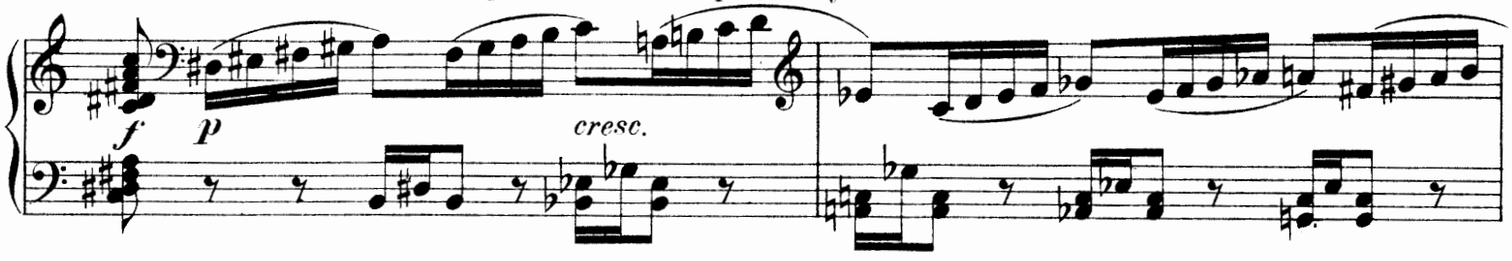
Scène VII.

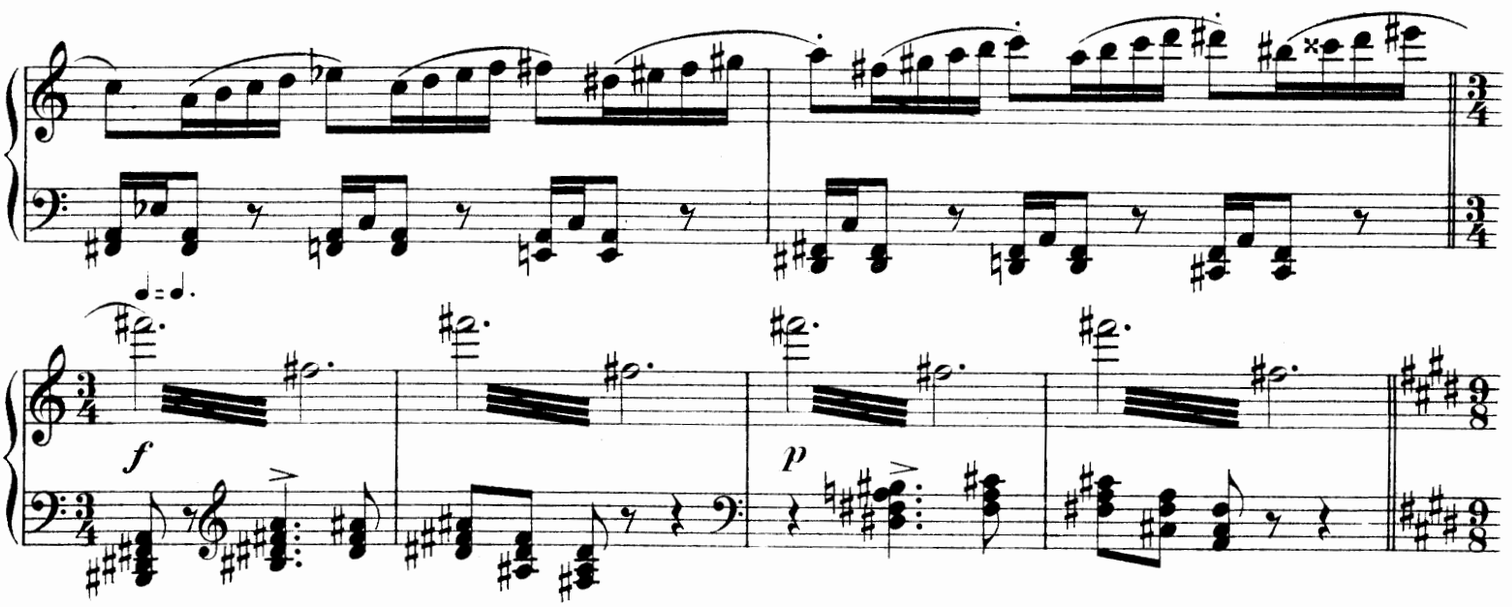
Apparition de la Dame blanche.

Allegro.



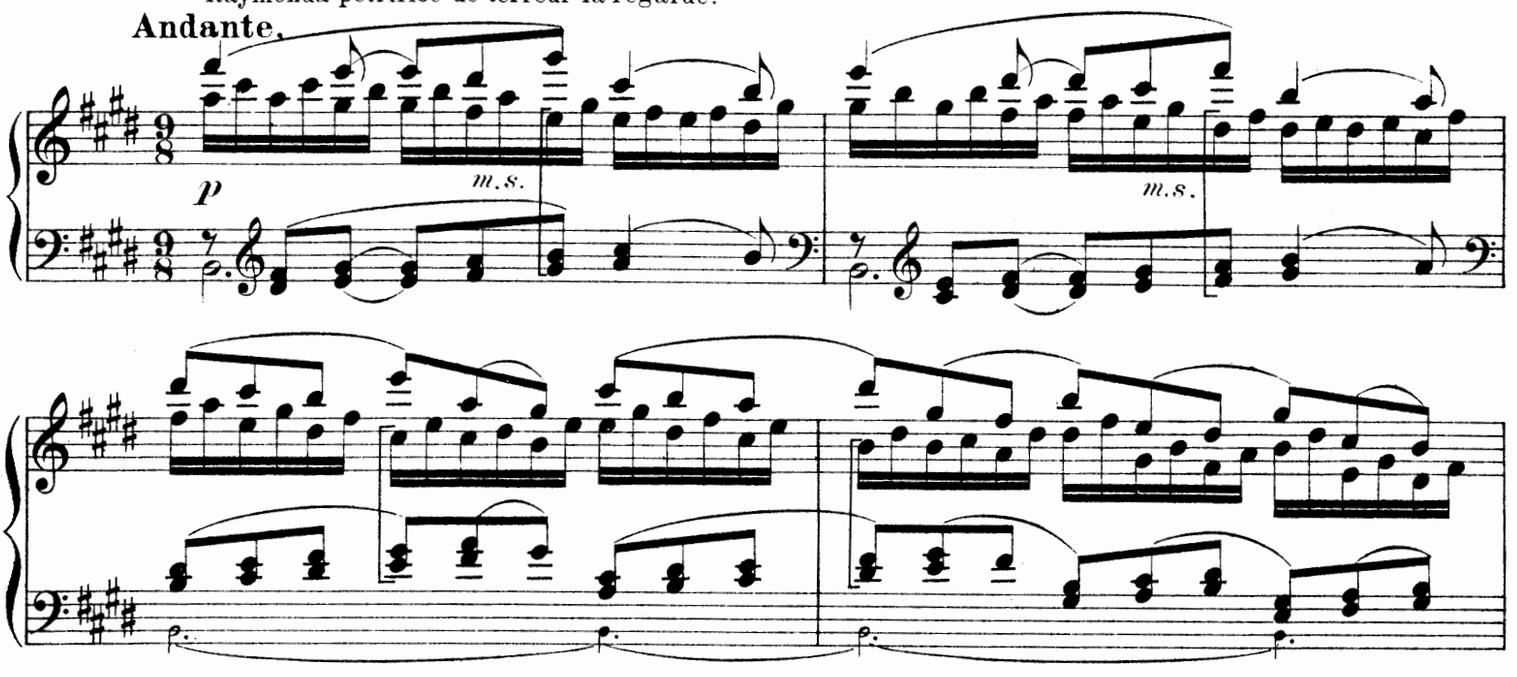
La Dame blanche descend du piedestal éclairée par un rayon de lune.

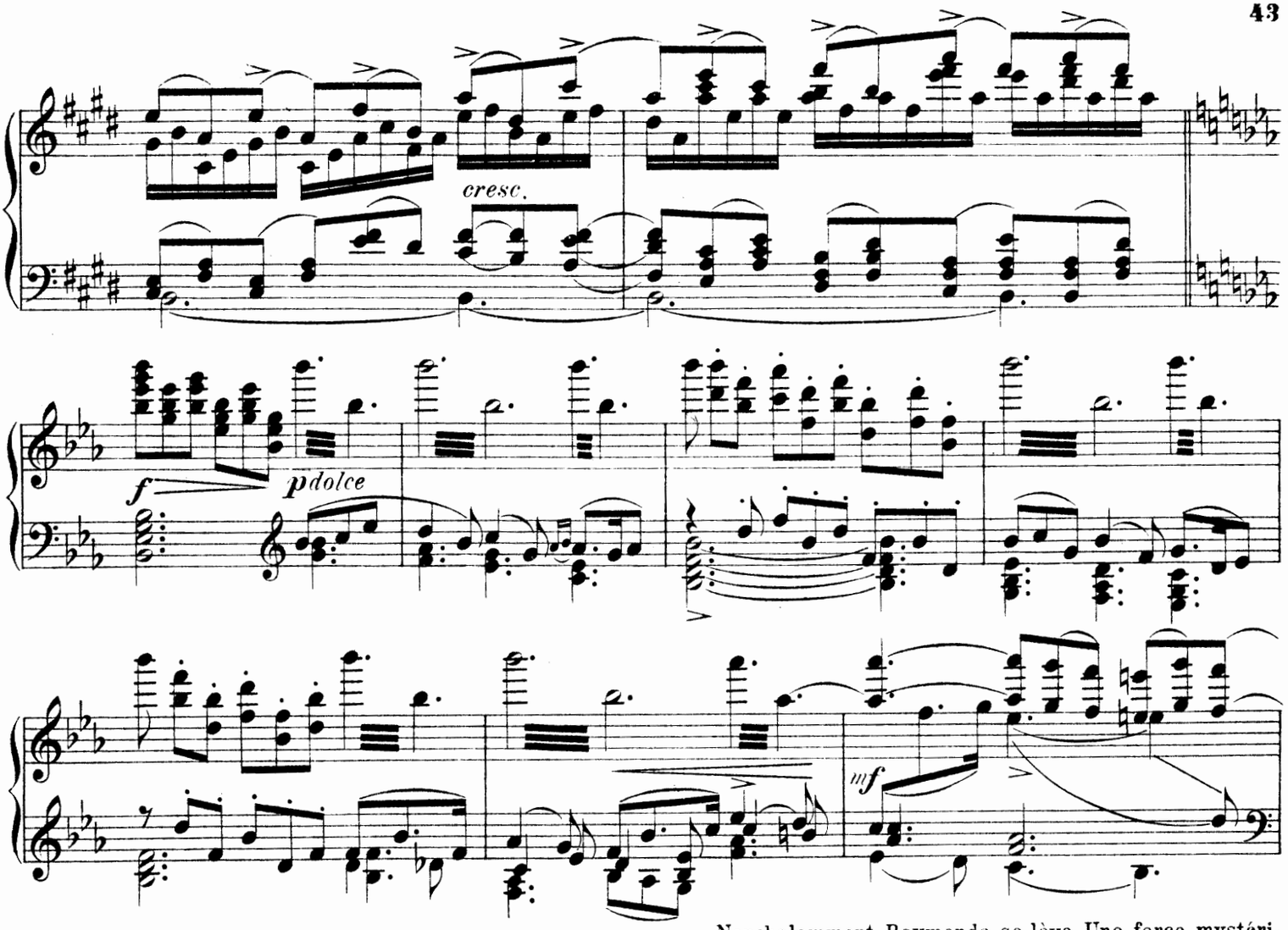




Raymonda pétrifiée de terreur la regarde.

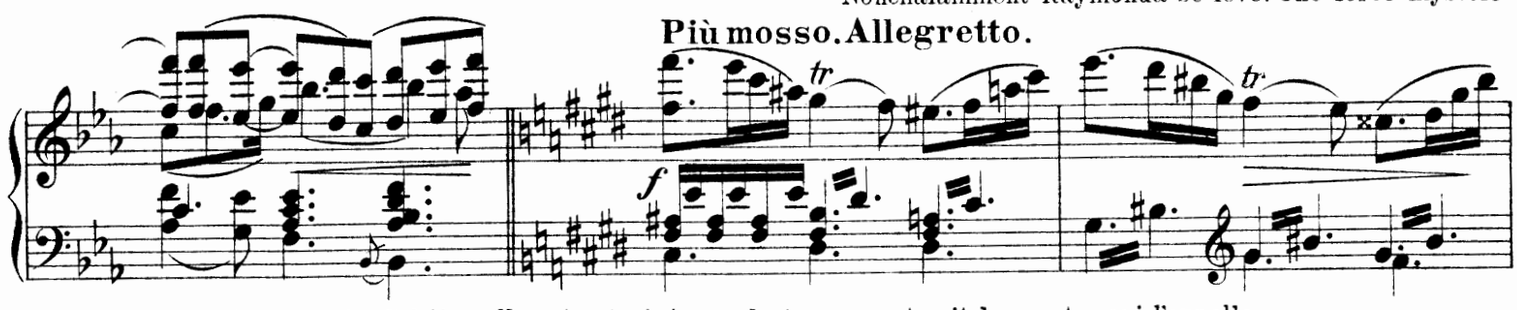
Andante.



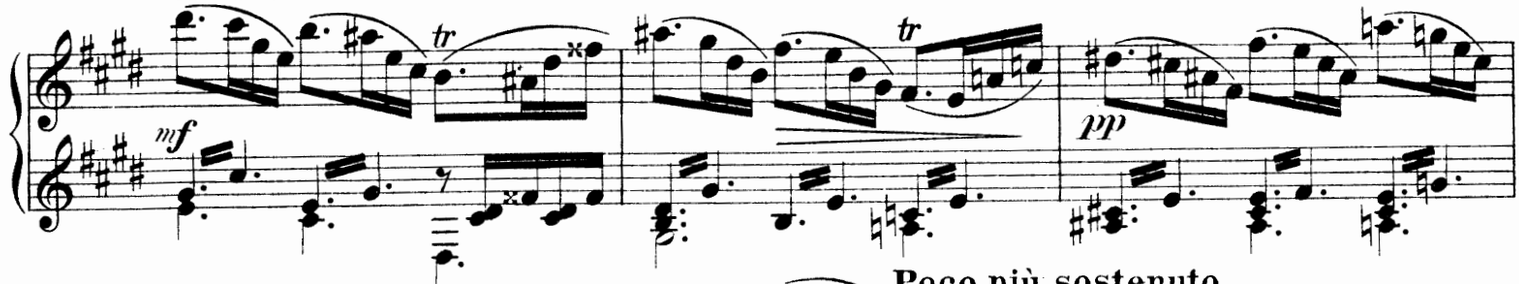


Nonchalamment Raymonda se lève. Une force mystéri-

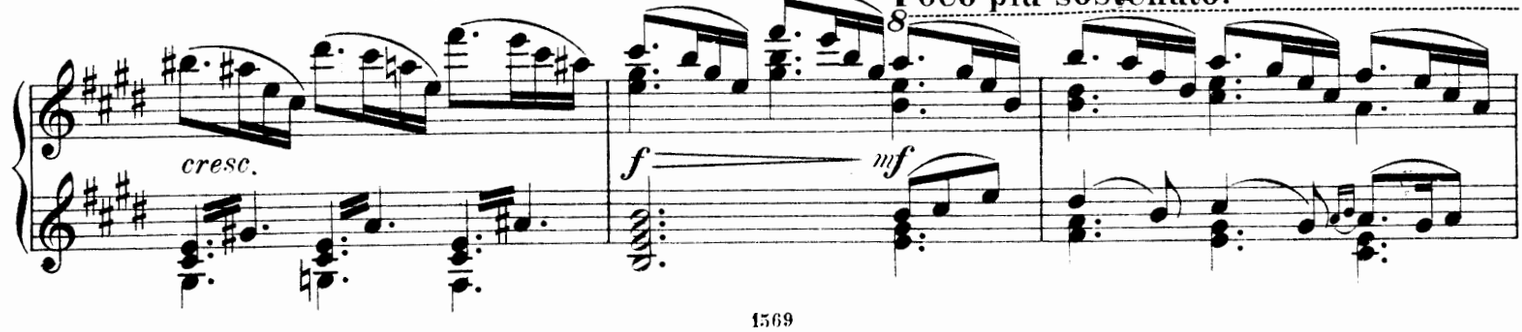
Più mosso. Allegretto.

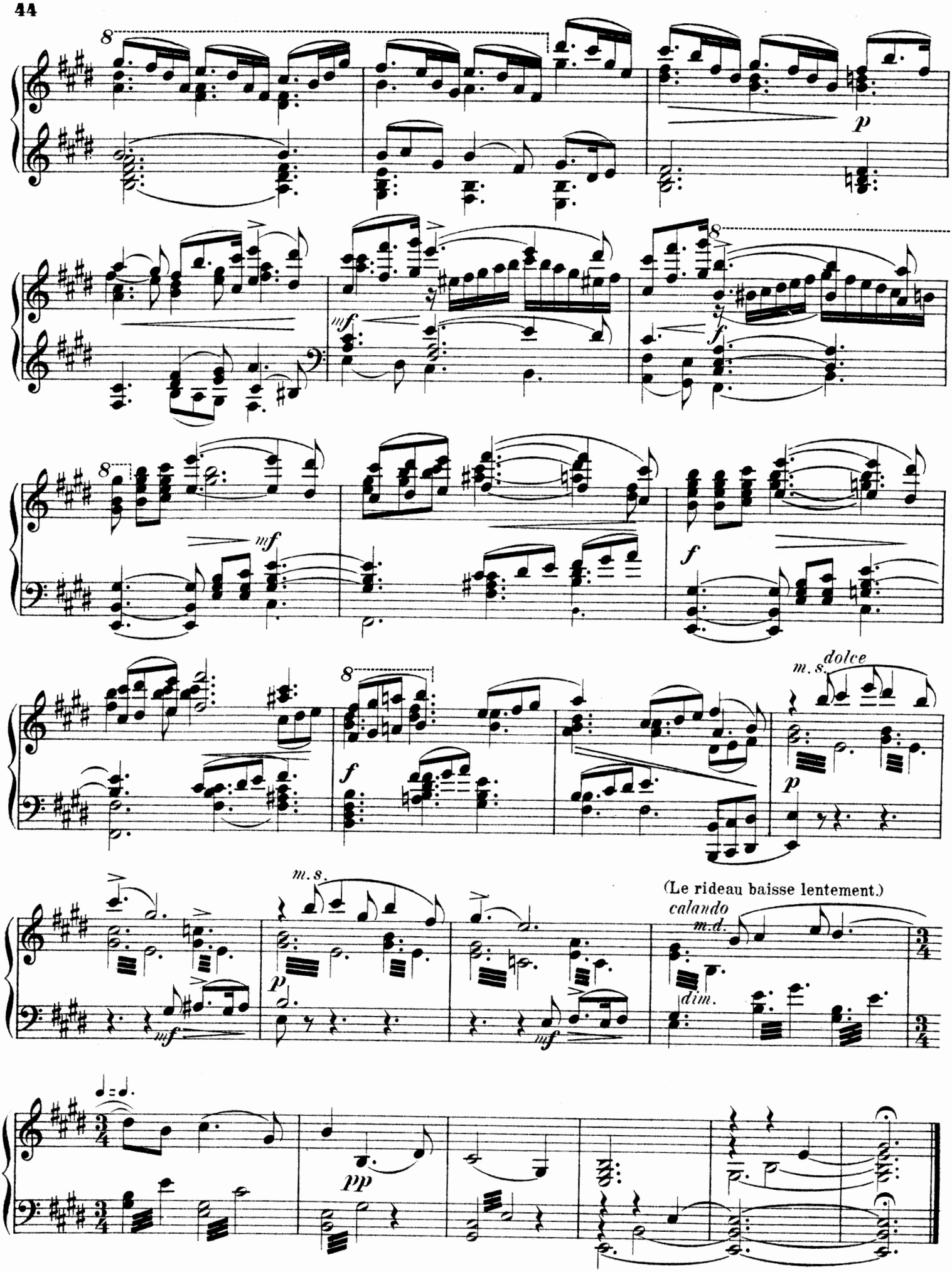


euse la contraint d'obéir— elle est entraînée sur la terrasse et suit le spectre qui l'appelle.

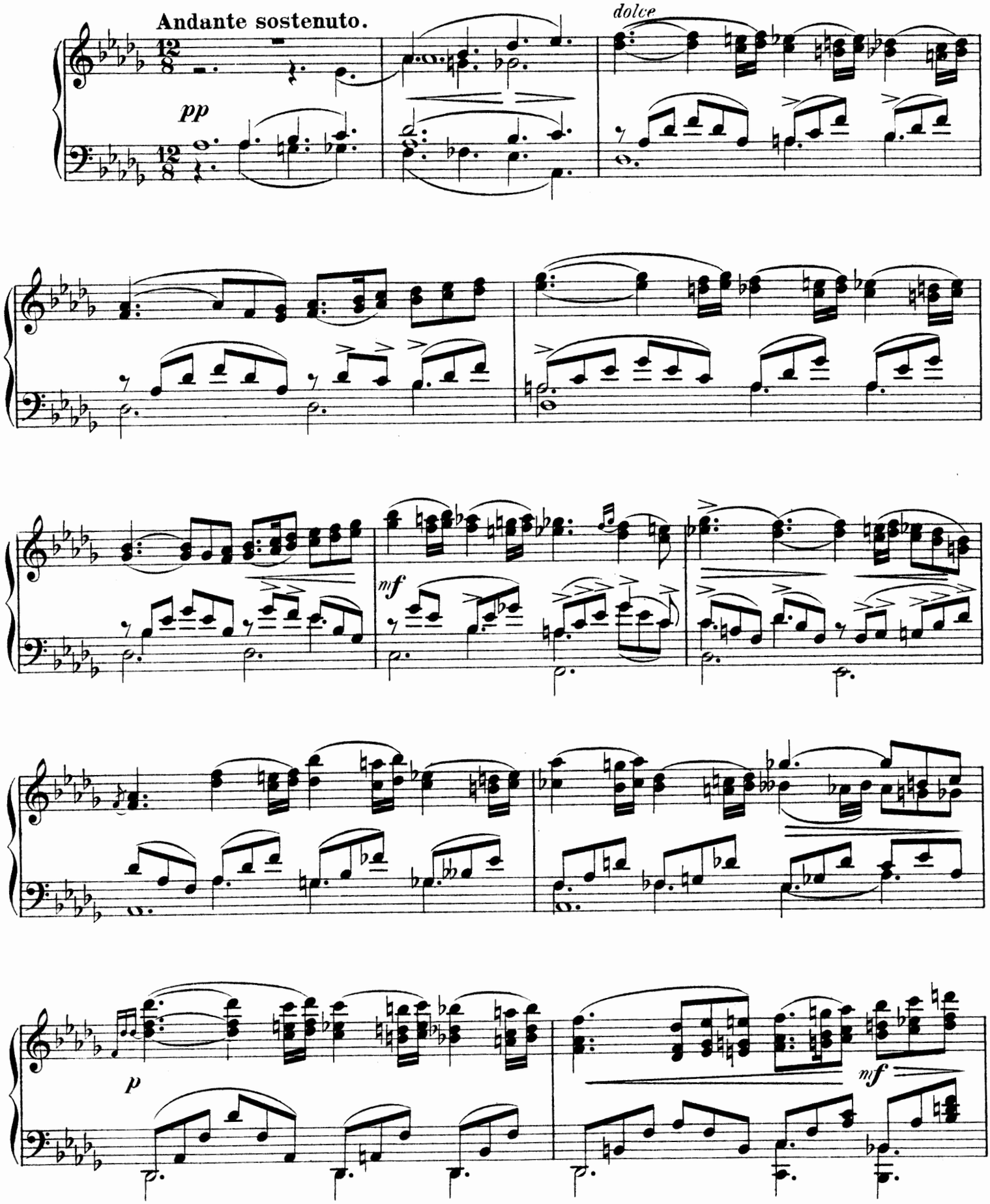


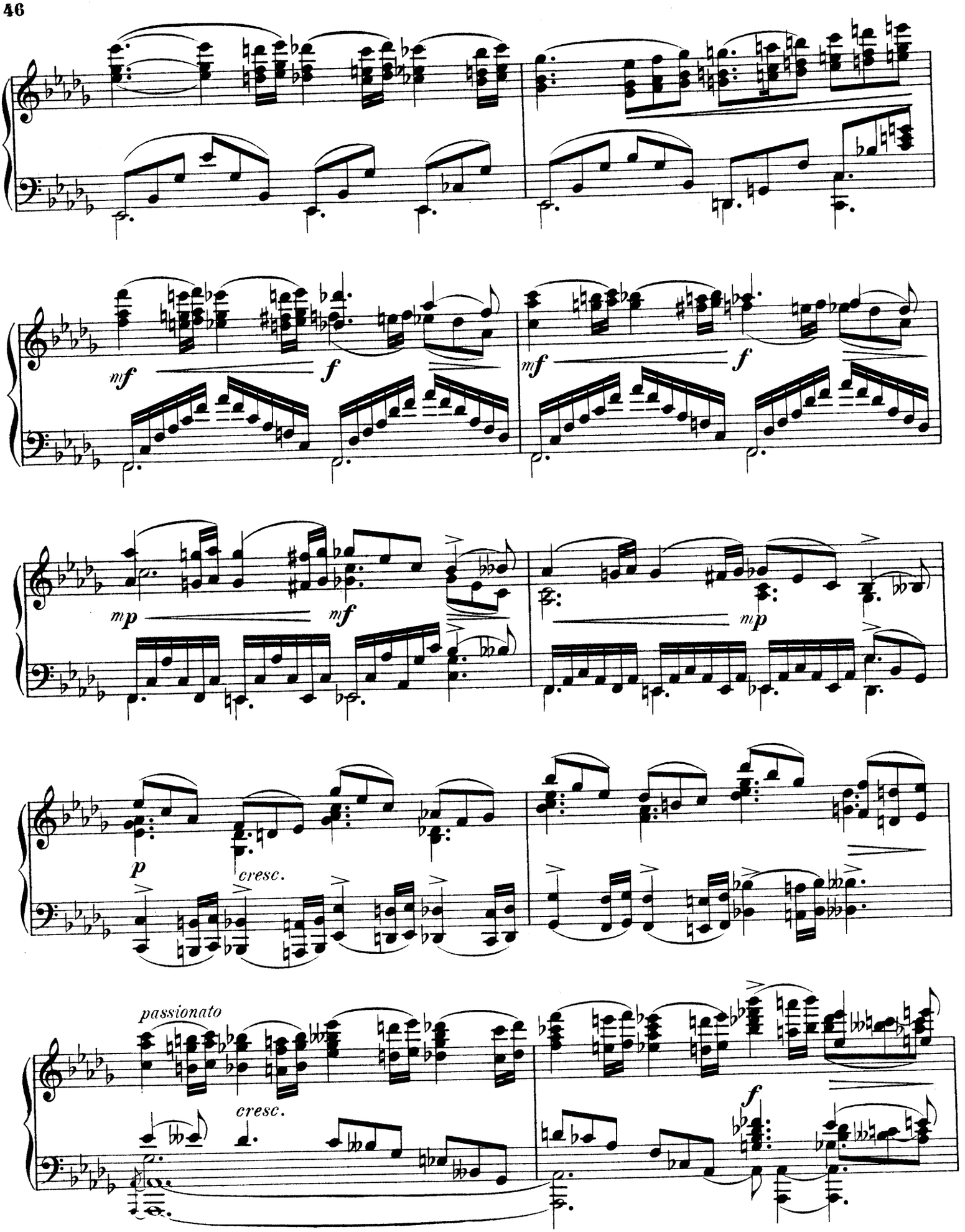
Poco più sostenuto.

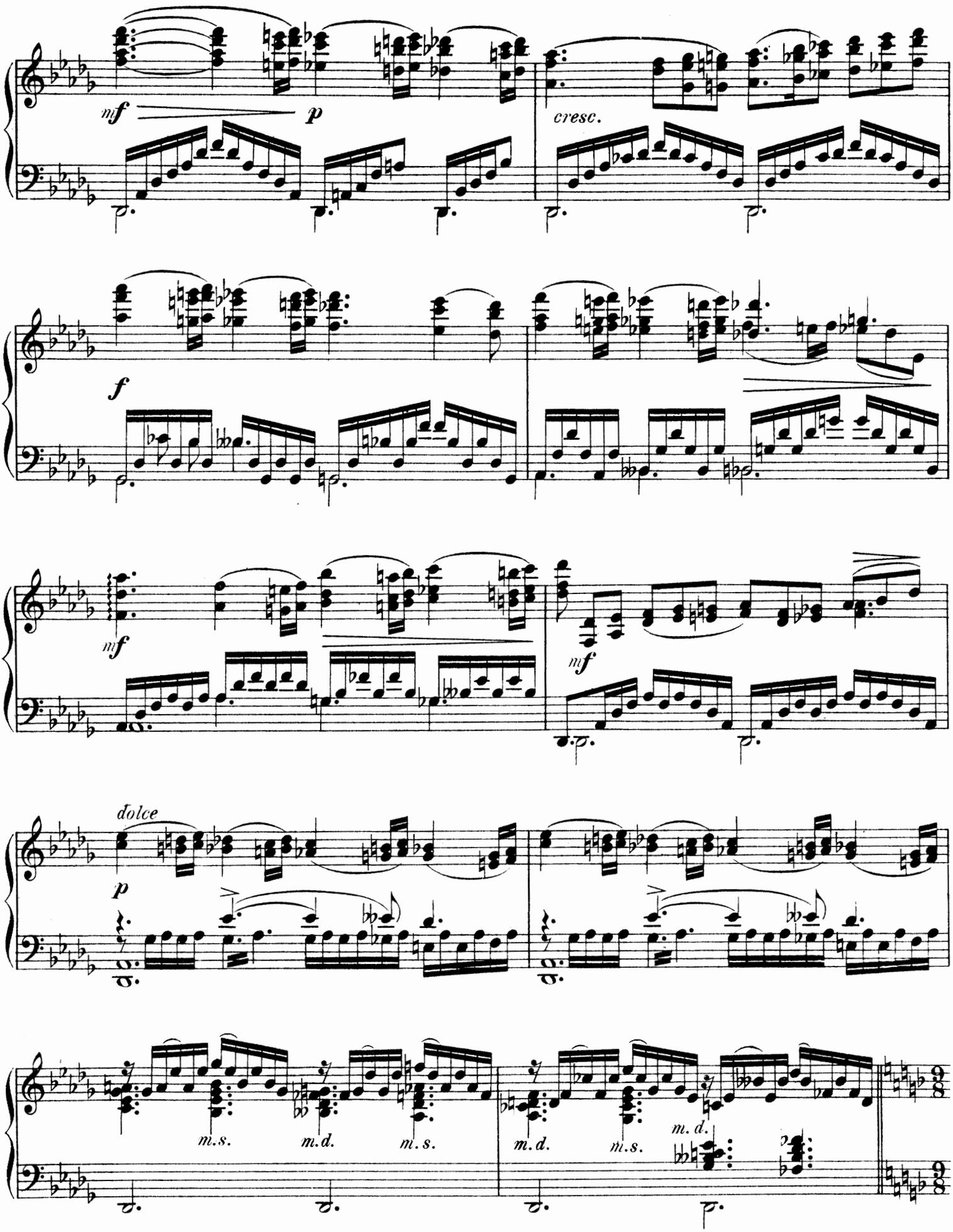



8
p
mf
f
dolce
m.s.
(Le rideau baisse lentement.)
calando
m.d.
dim.
pp

Entre-acte.




nf
f
mf
f
mp
nf
mp
p
cresc.
passionato
cresc.
f

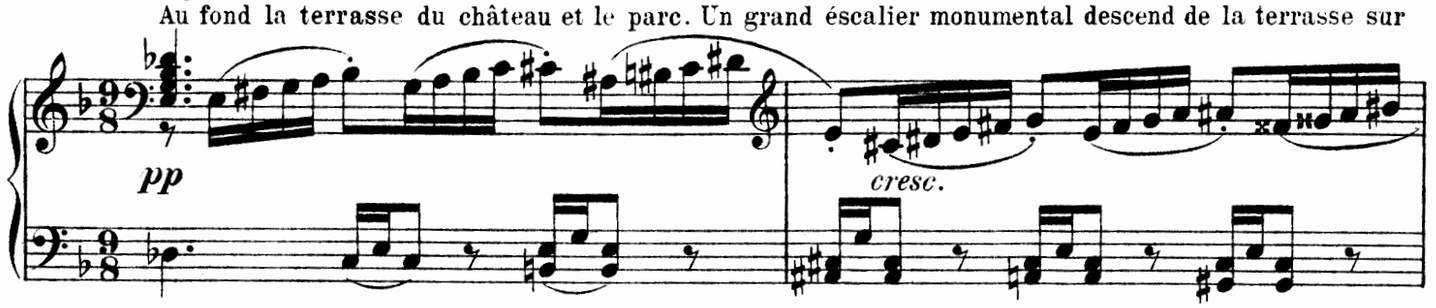

mf
p
cresc.
f
mf
mf
dolce
p
m.s.
m.d.
m.s.
m.d.
m.s.
m. d.

2me Tableau.

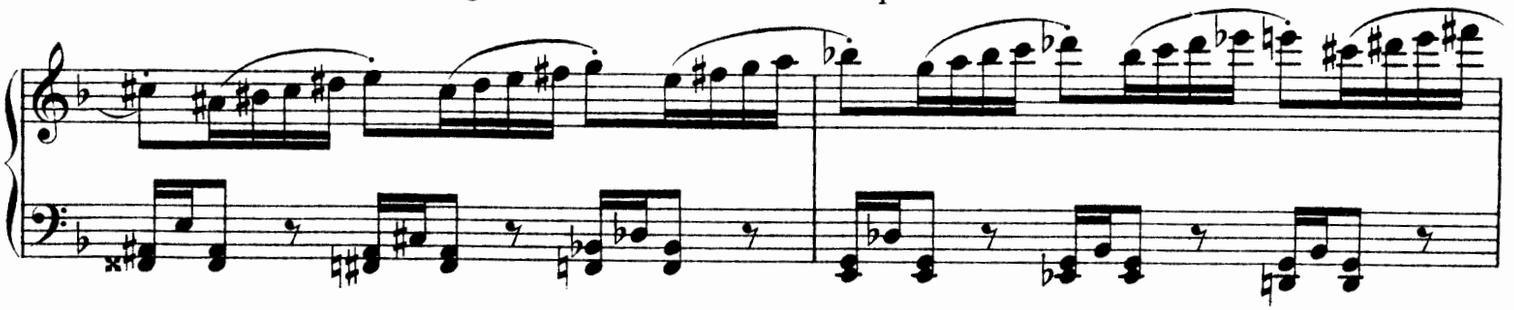
Scène VIII.

Allegro.

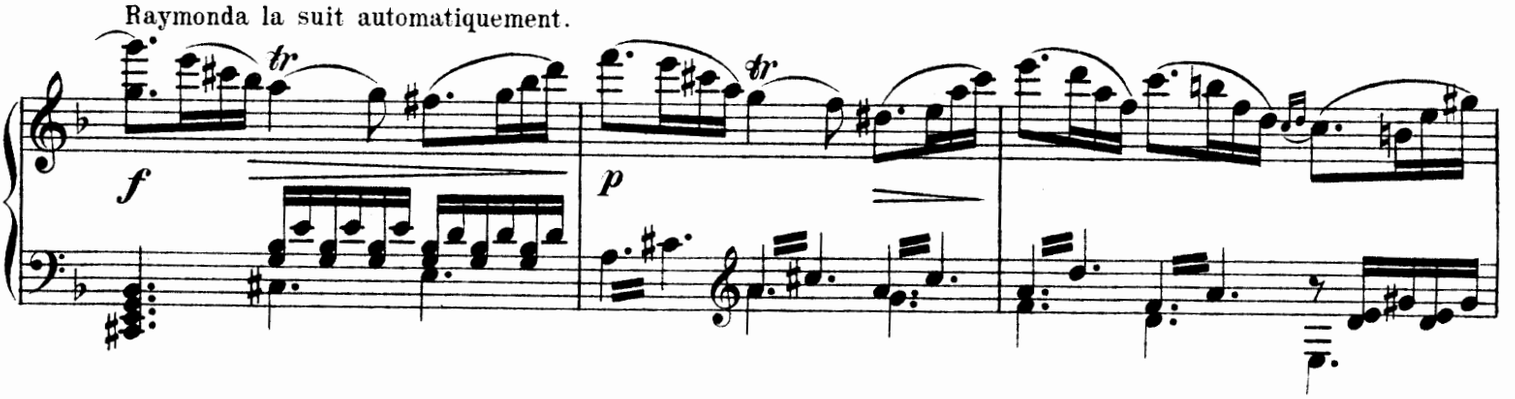
Au fond la terrasse du château et le parc. Un grand éscalier monumental descend de la terrasse sur

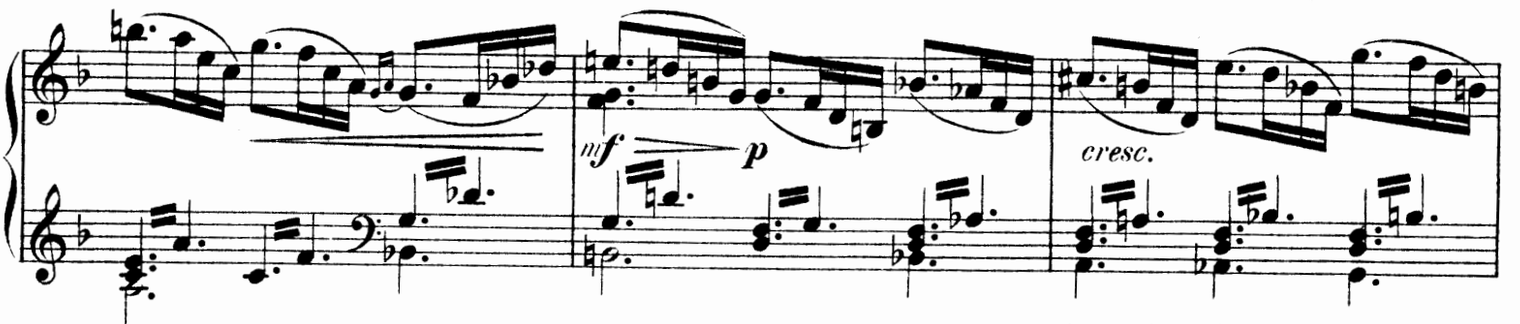


la scène. La Dame blanche glisse sur l'éscalier et vient se placer au milieu de la scène.

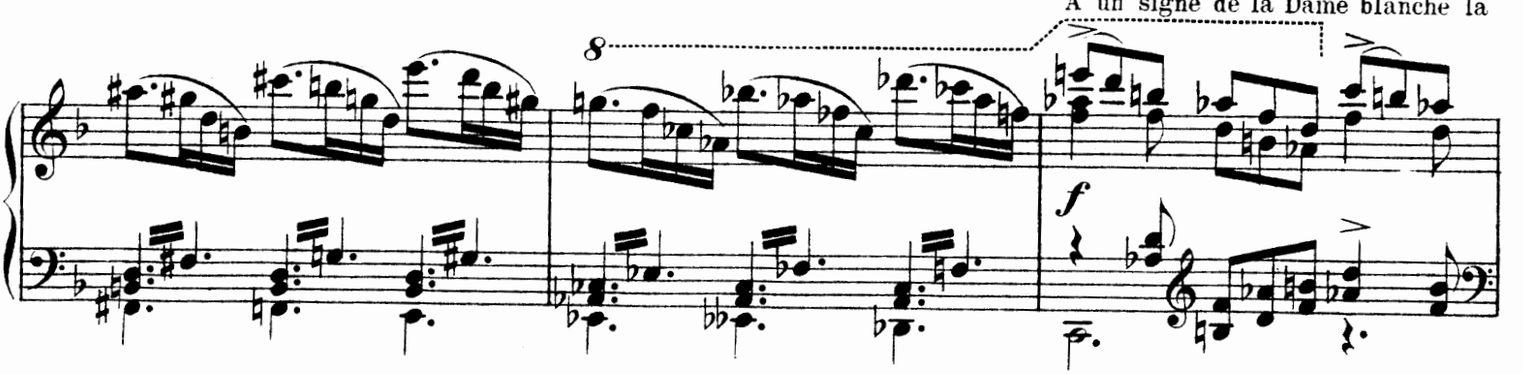


Raymonda la suit automatiquement.





A un signe de la Dame blanche la



cour du château se couvre d' un brouillard

mf *p*

pp *cresc. poco* *mp* *pp*

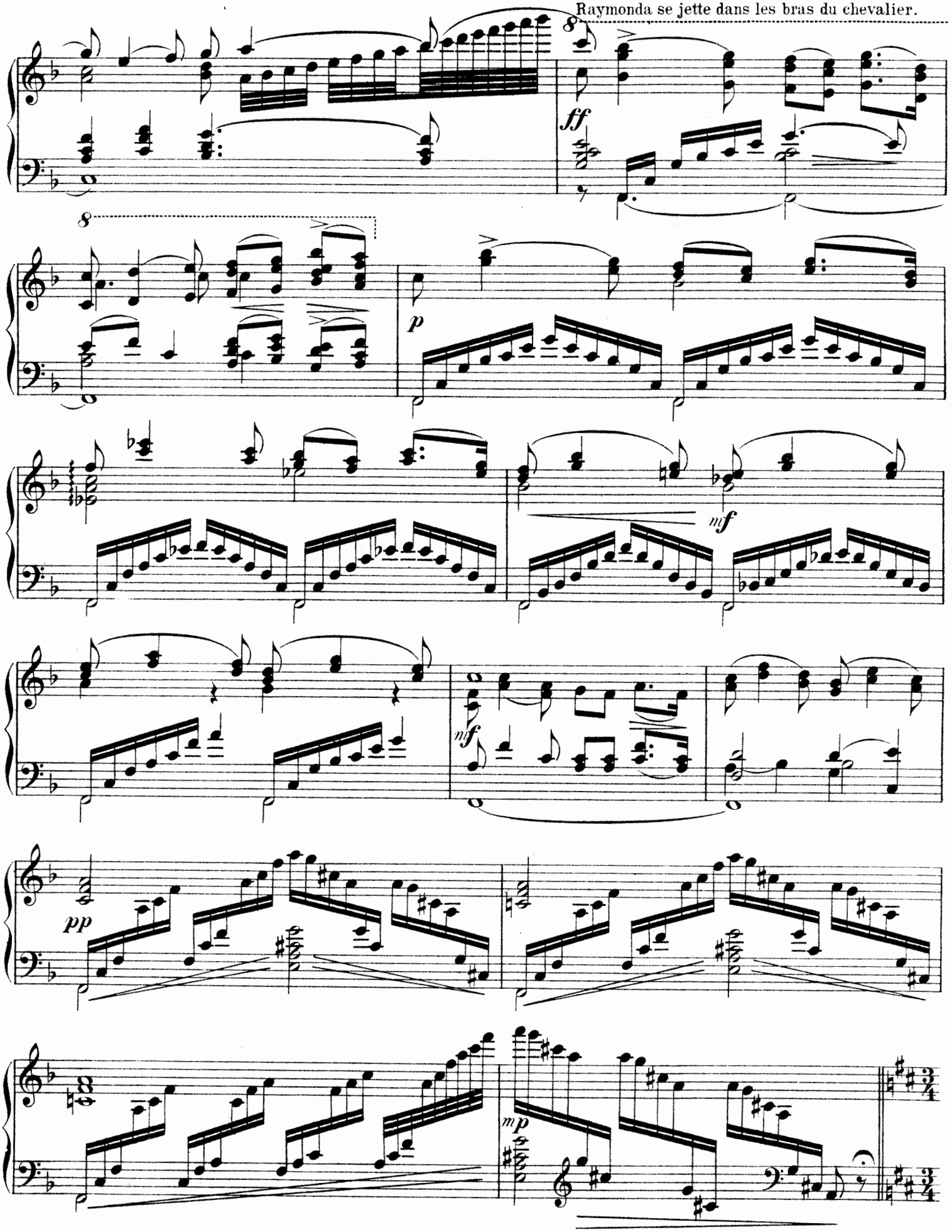
qui en se dissipant lui fait apparaitre le

chevalier Jean de Brienne.

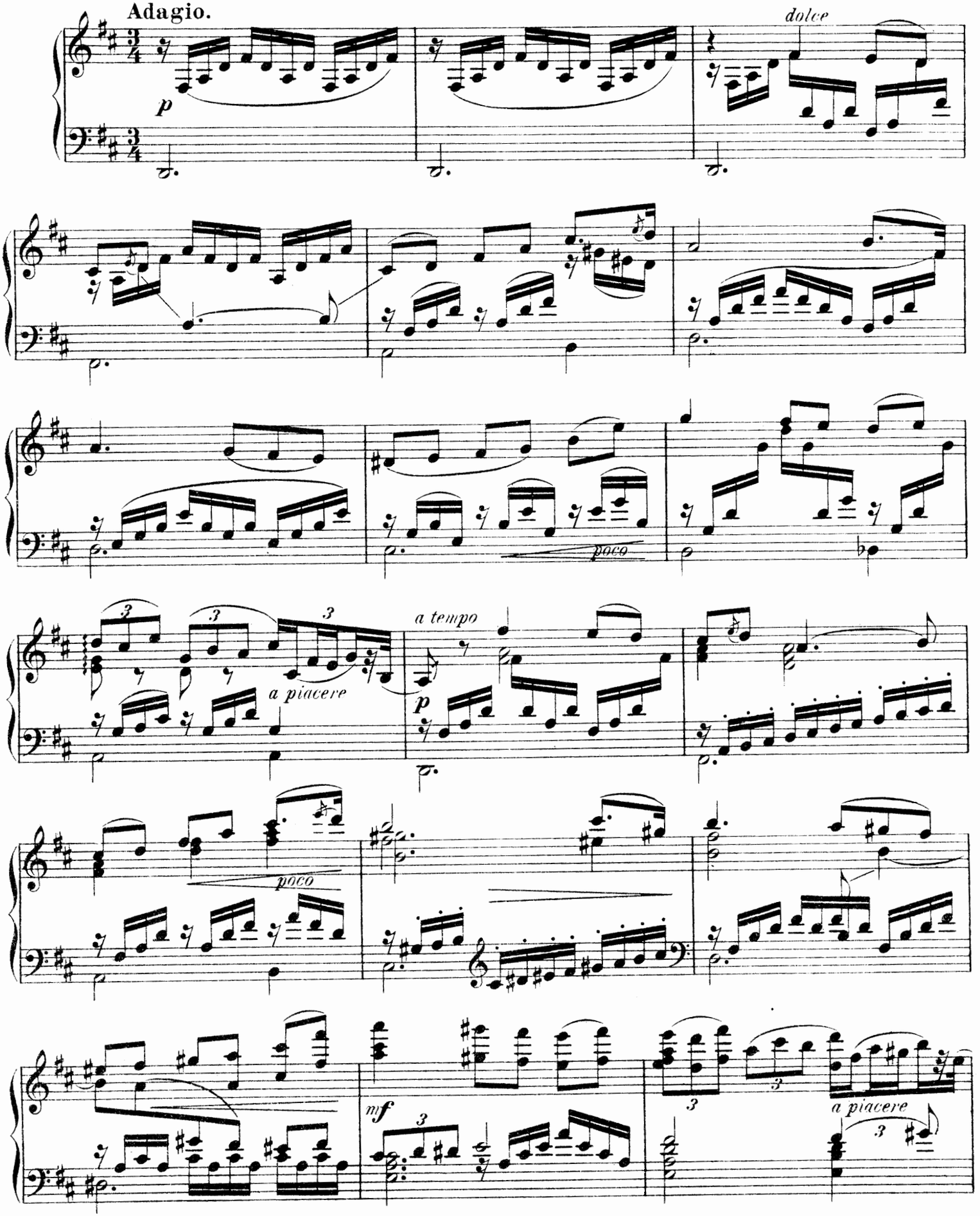
Jean de Brienne entouré de jeunes filles célestes, la gloire etc.

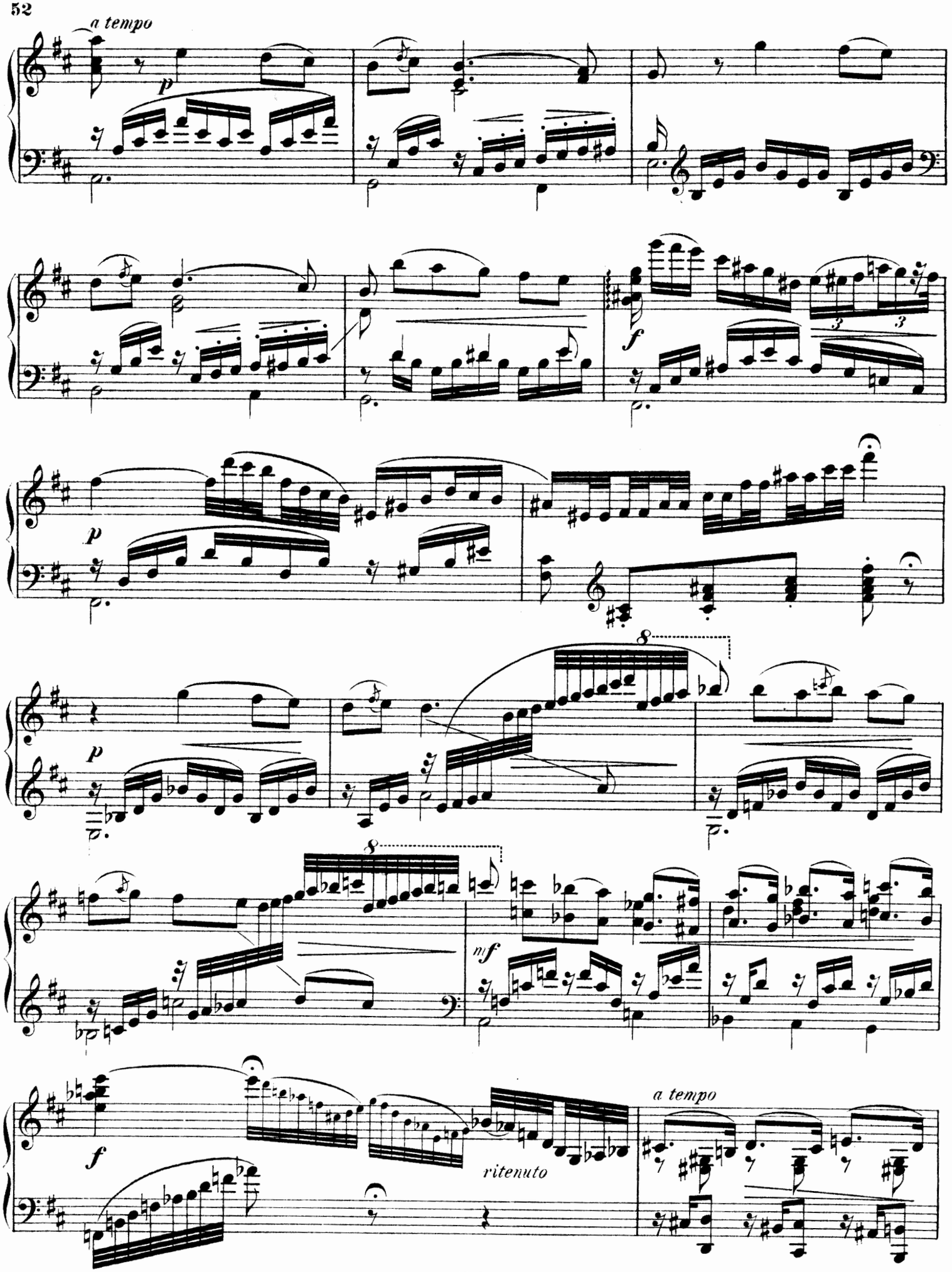
p dolce *mf* *mf* *p* *cresc.*

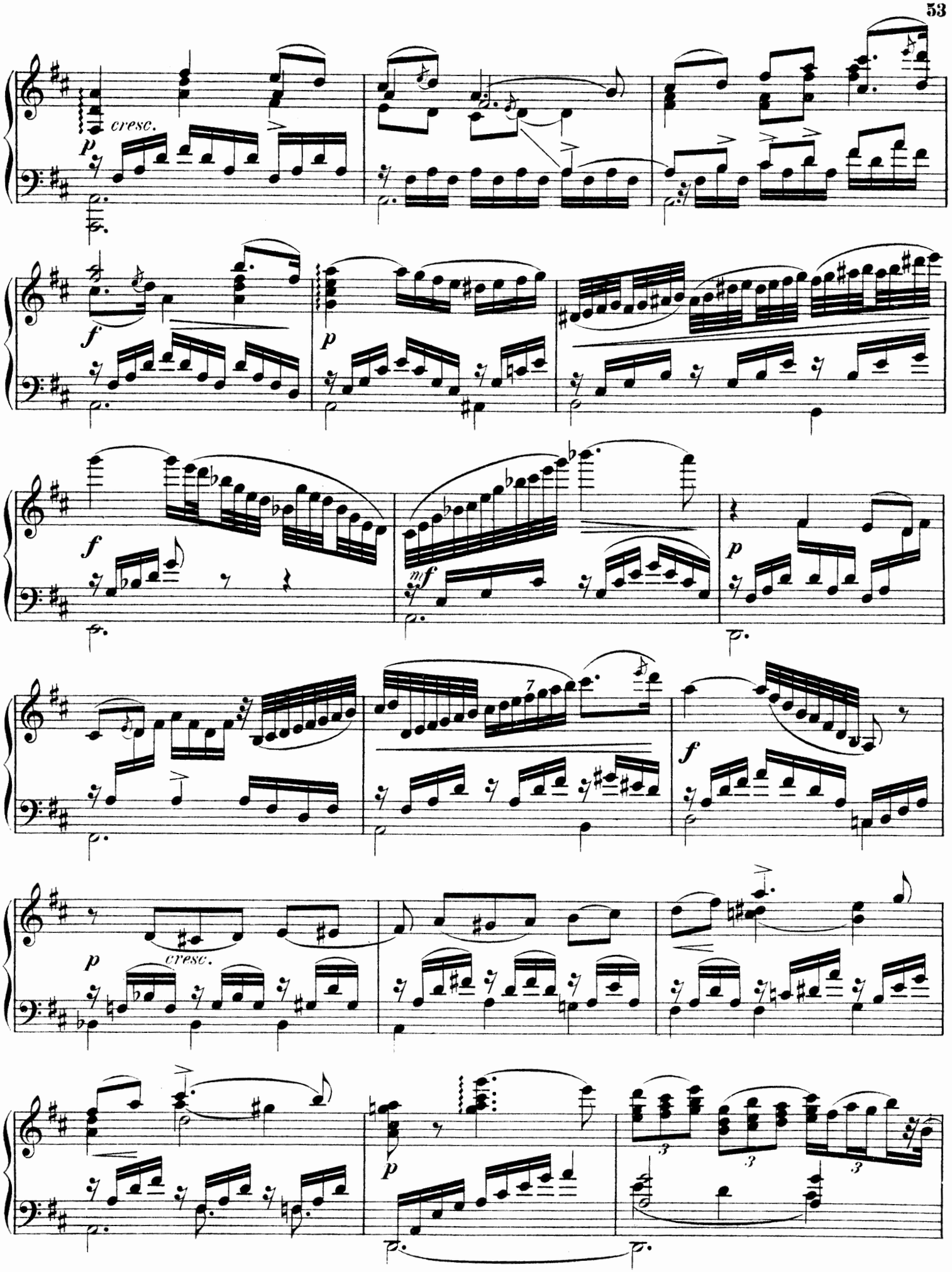
Raymonda se jette dans les bras du chevalier.

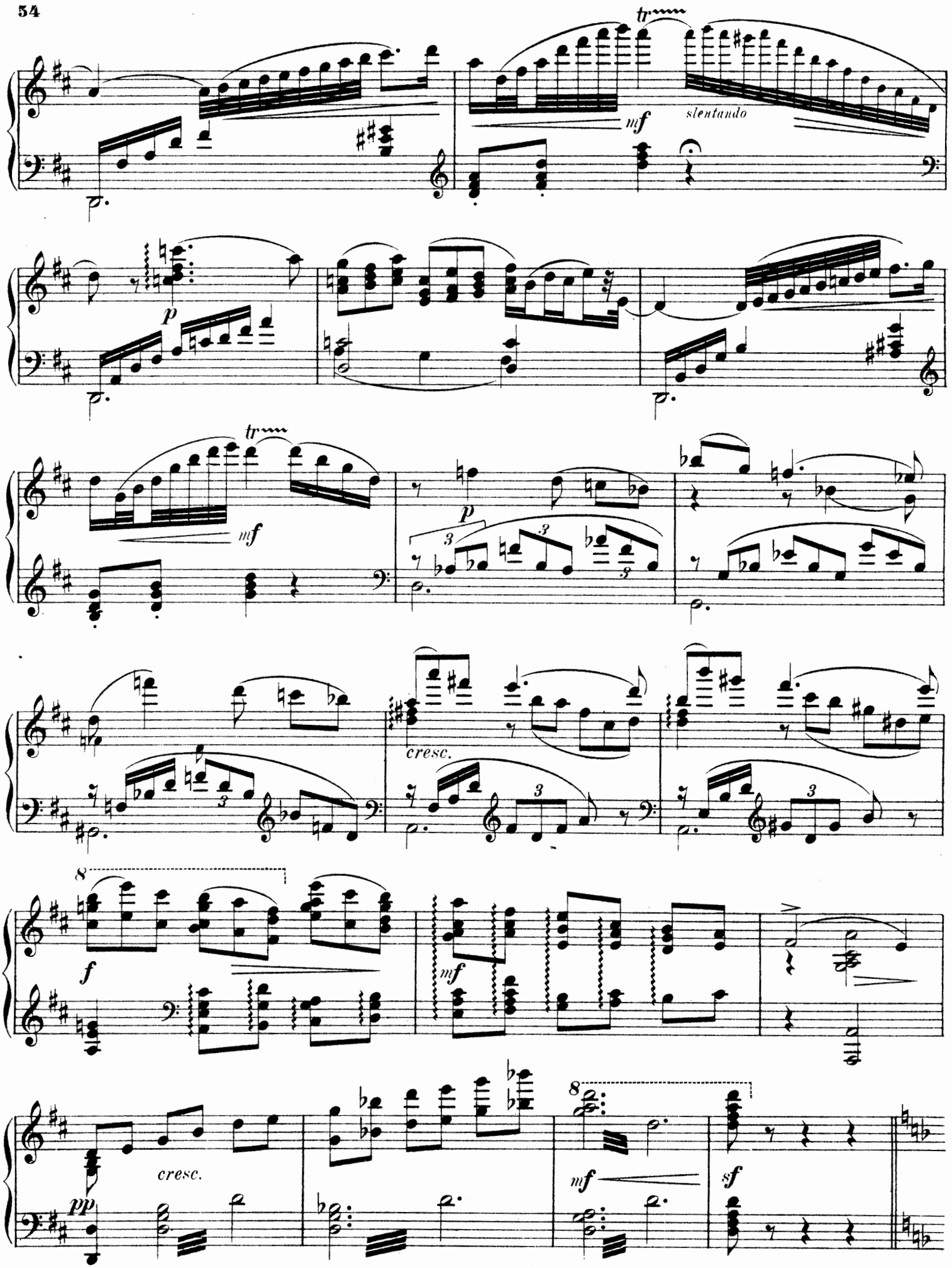


Grand Adagio.

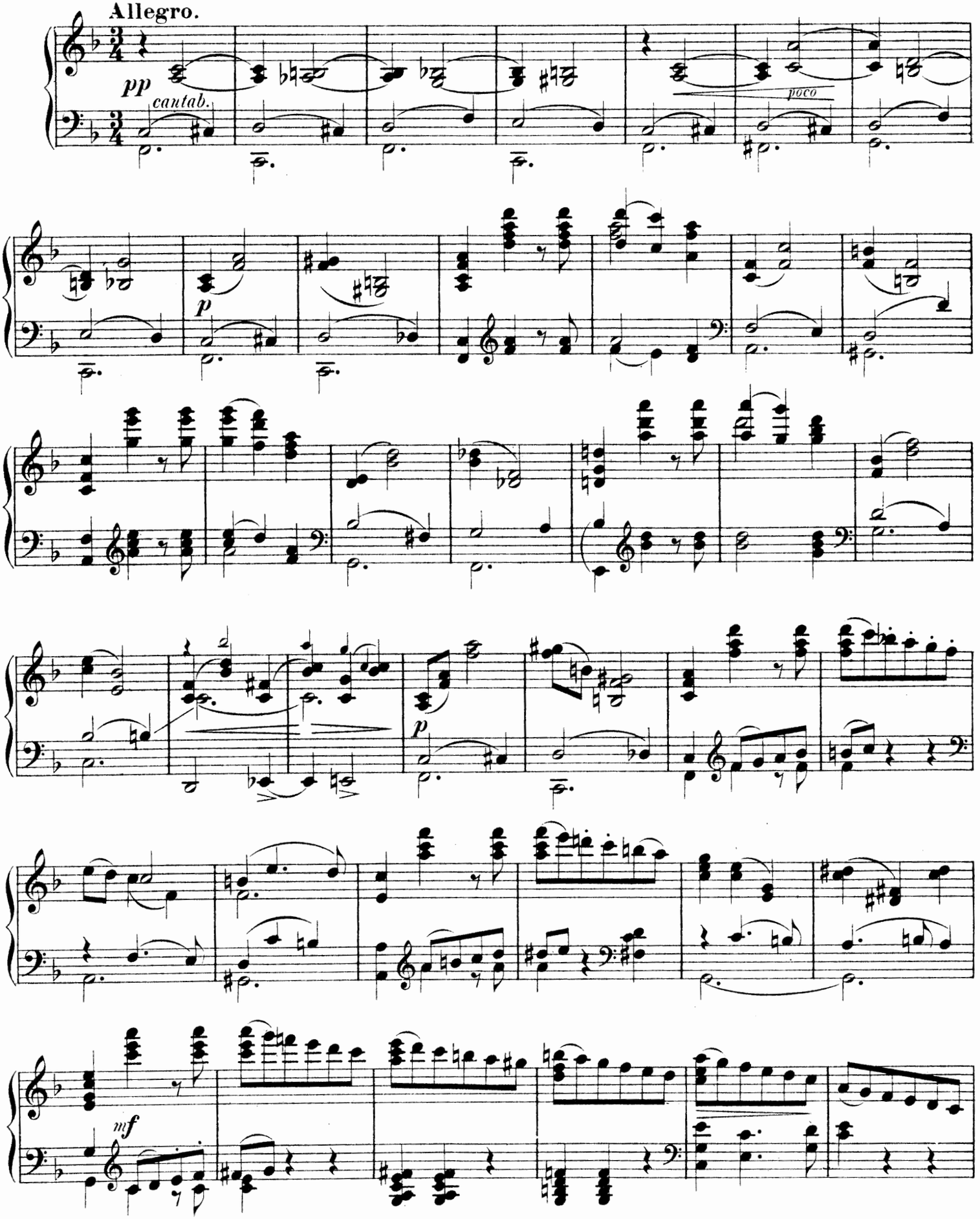



a tempo
p
f
p
p
8
8
nf
f
ritenuto
a tempo


cresc.
p
f
p
f
mf
p
f
p
cresc.
p

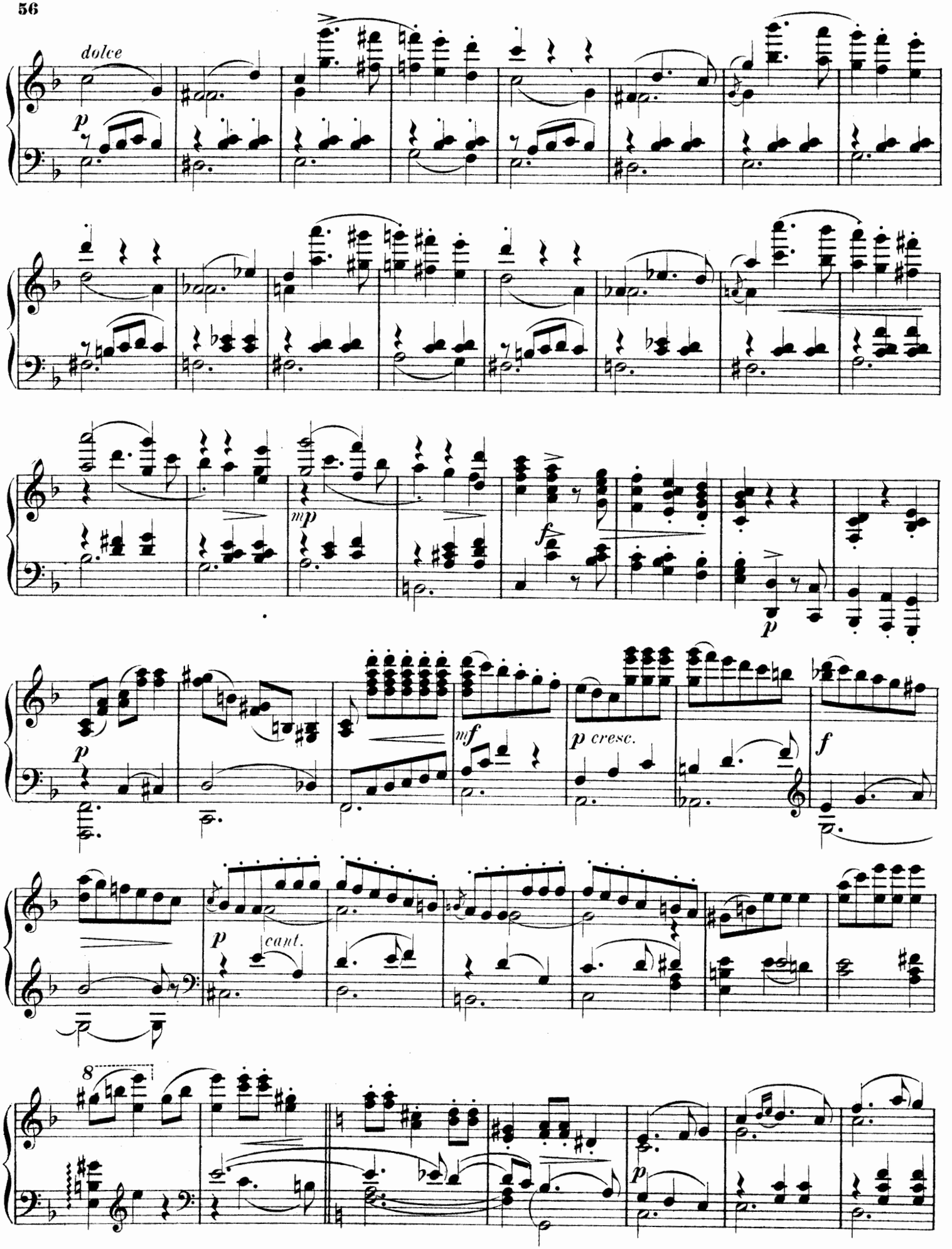

tr
mf
slentando
p
tr
mf
p
cresc.
f
mf
cresc.
pp
mf
sf

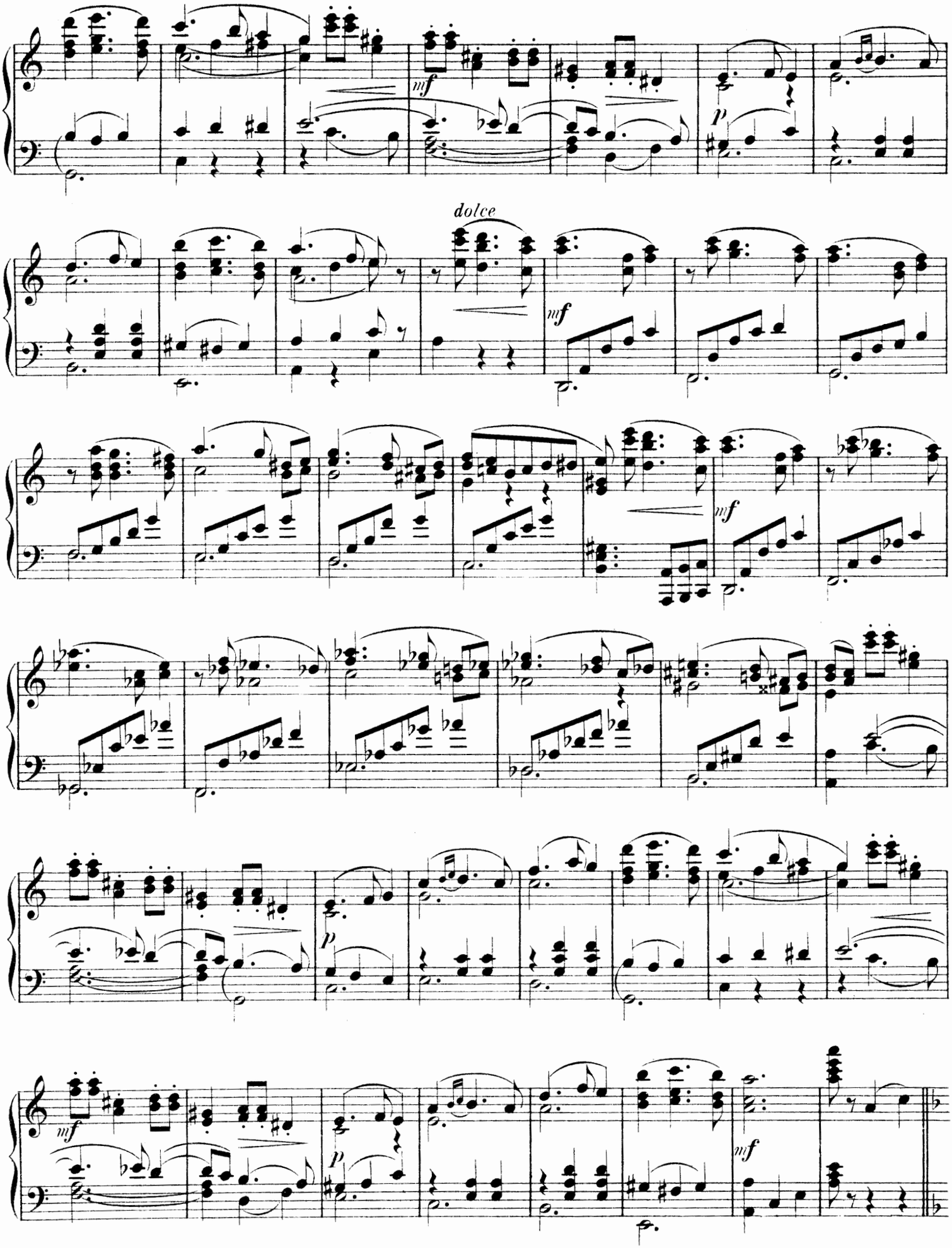
Valse fantastique.

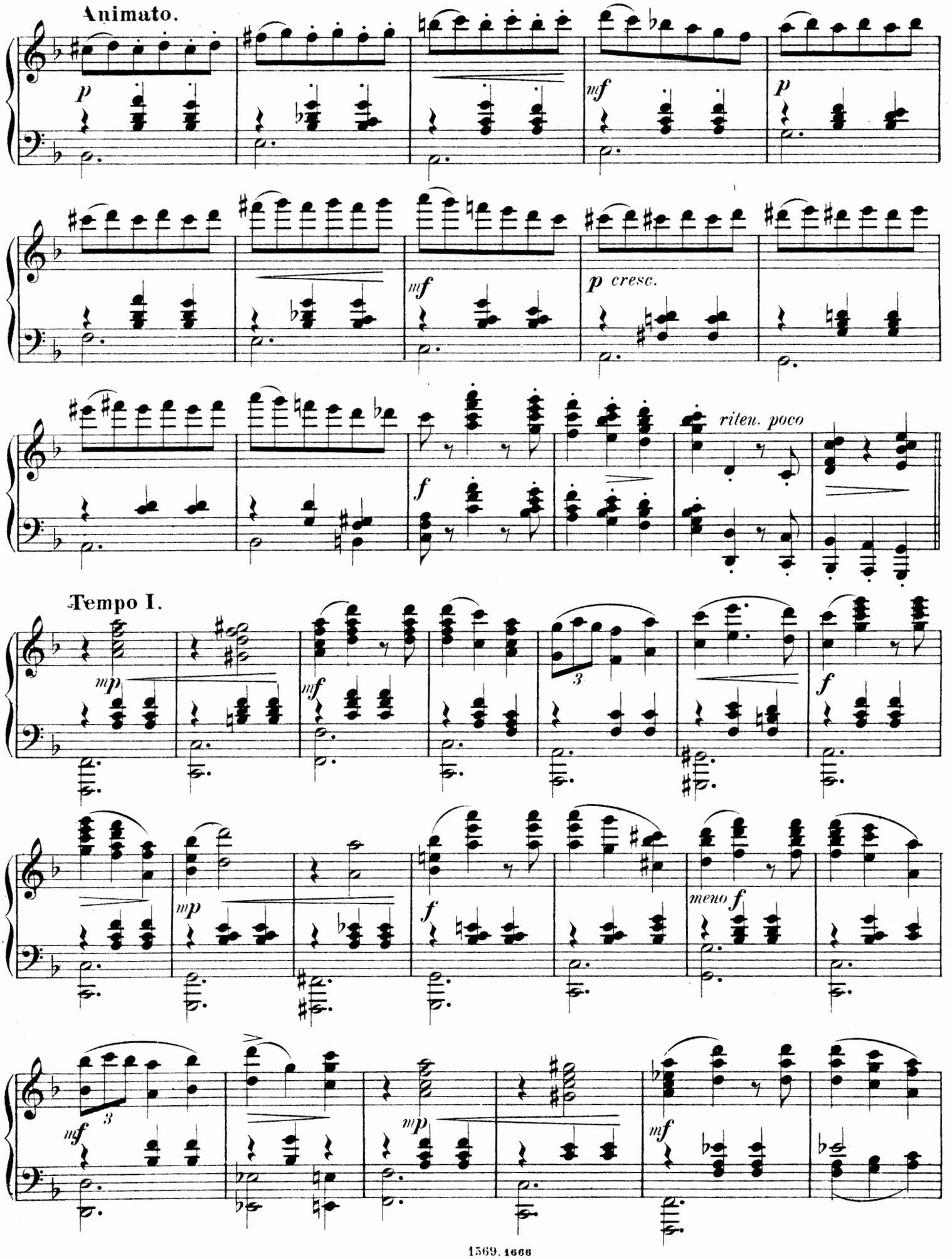


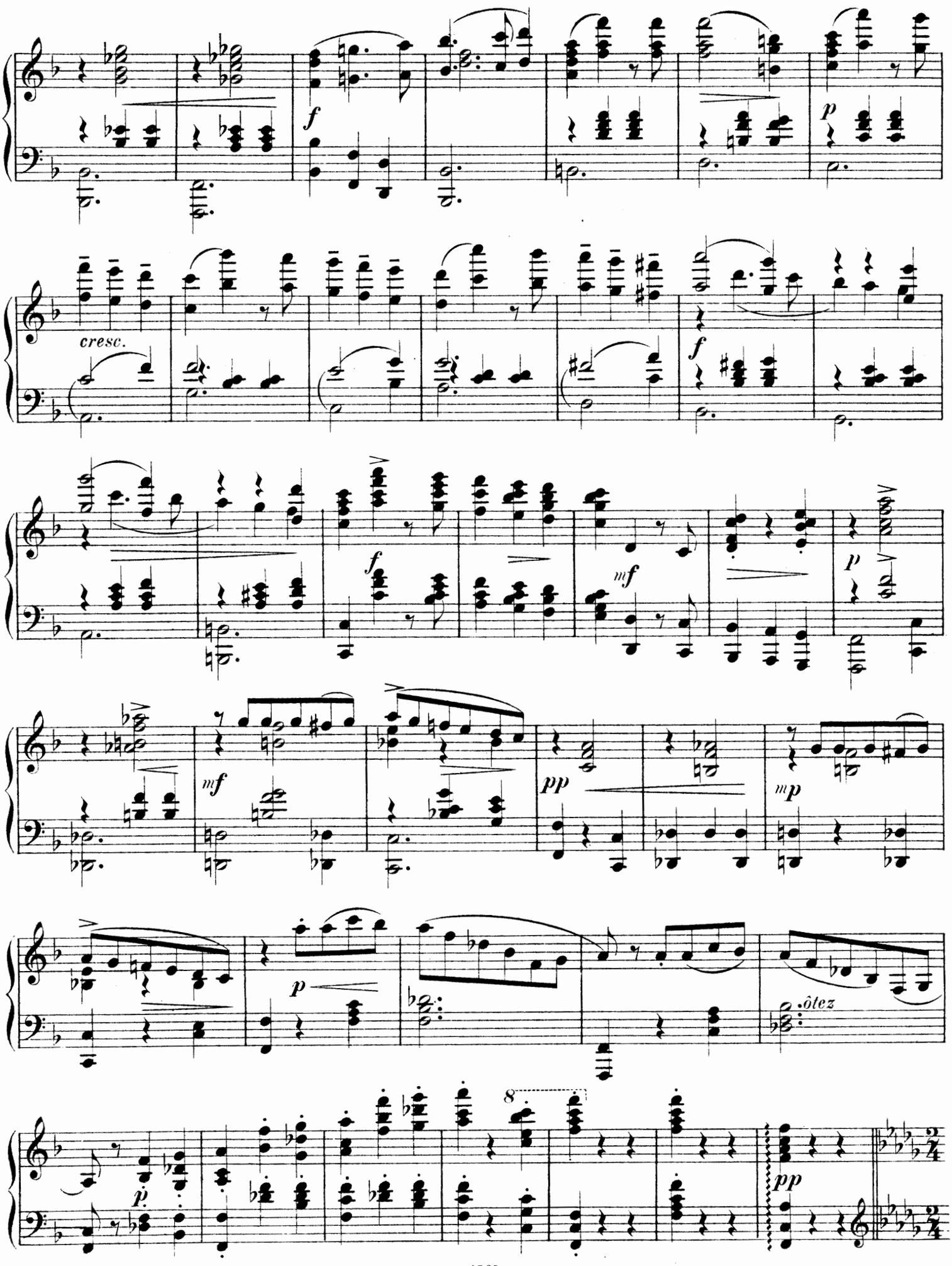
M. P. Belaieff, Leipzig.

1569. 1666


dolce
p
mp
f
p
p
mf
p cresc.
f
p
cant.
8
p

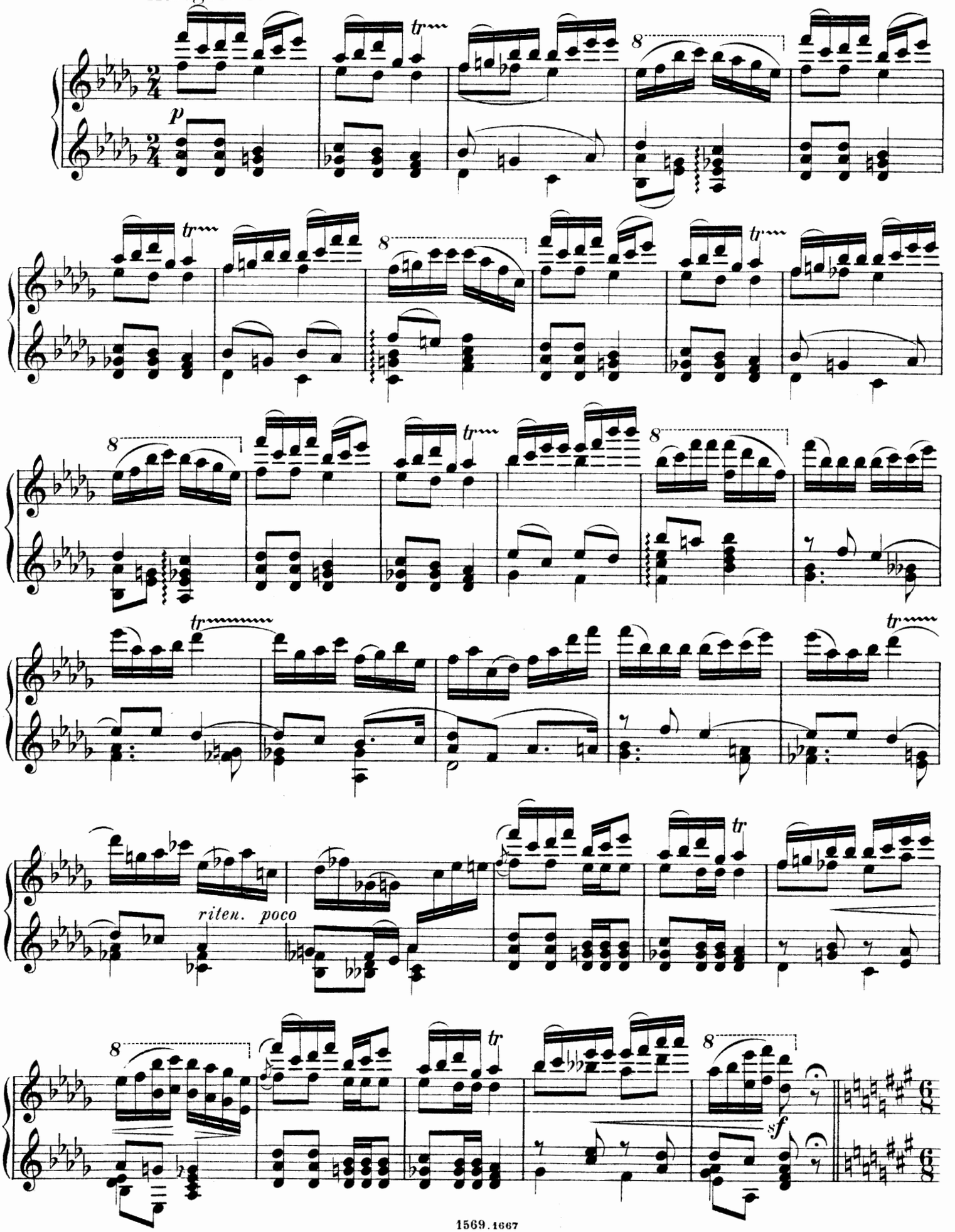

mf
p
dolce
mf
mf
p
mf
p
mf


Animato.
p
mf
p
mf
p cresc.
riten. poco
f
Tempo I.
mp
mf
3
f
mp
f
meno f
mf
3
mp
mf

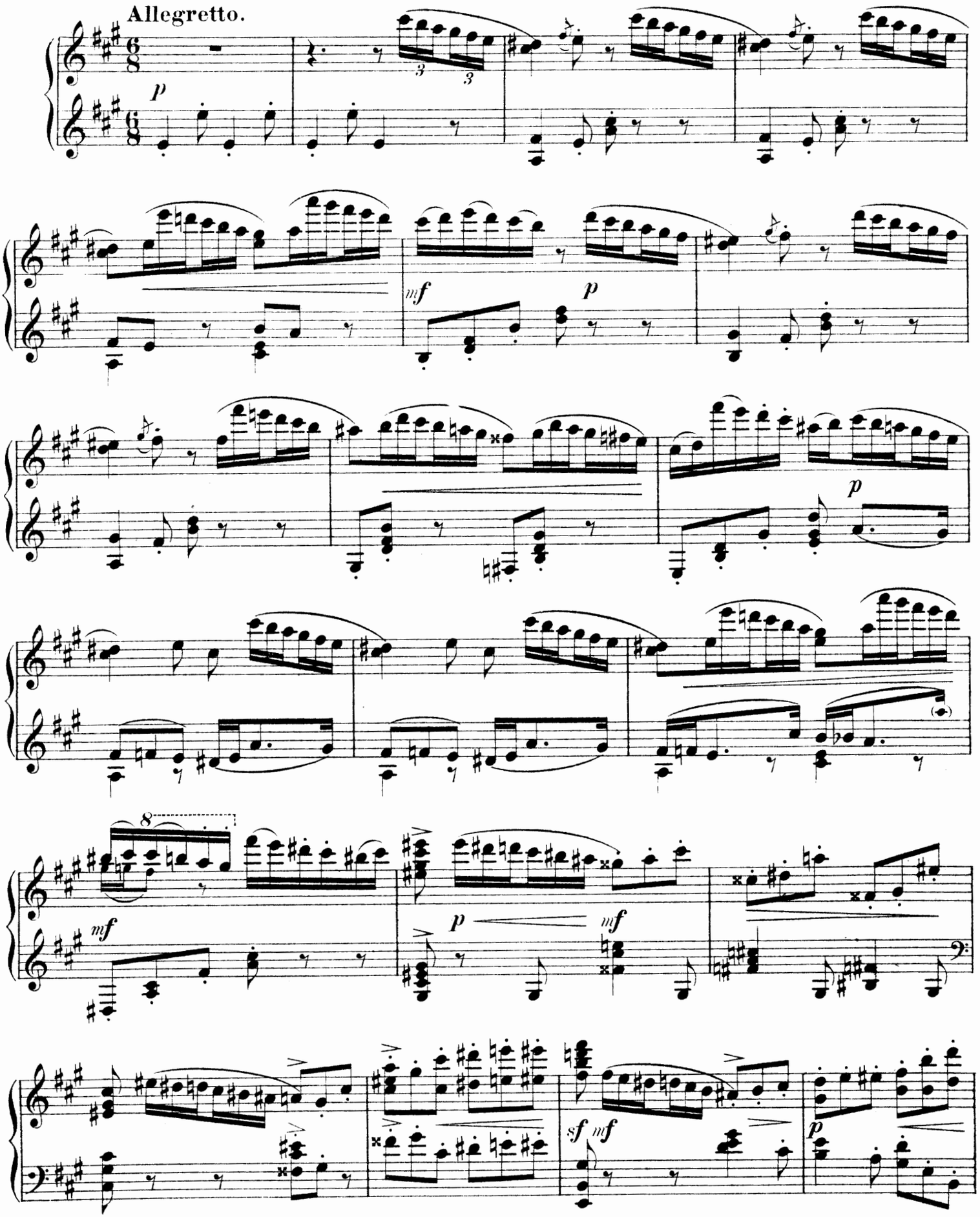

f
p
cresc.
f
f
mf
p
mf
pp
mp
p
ôtez
8
pp

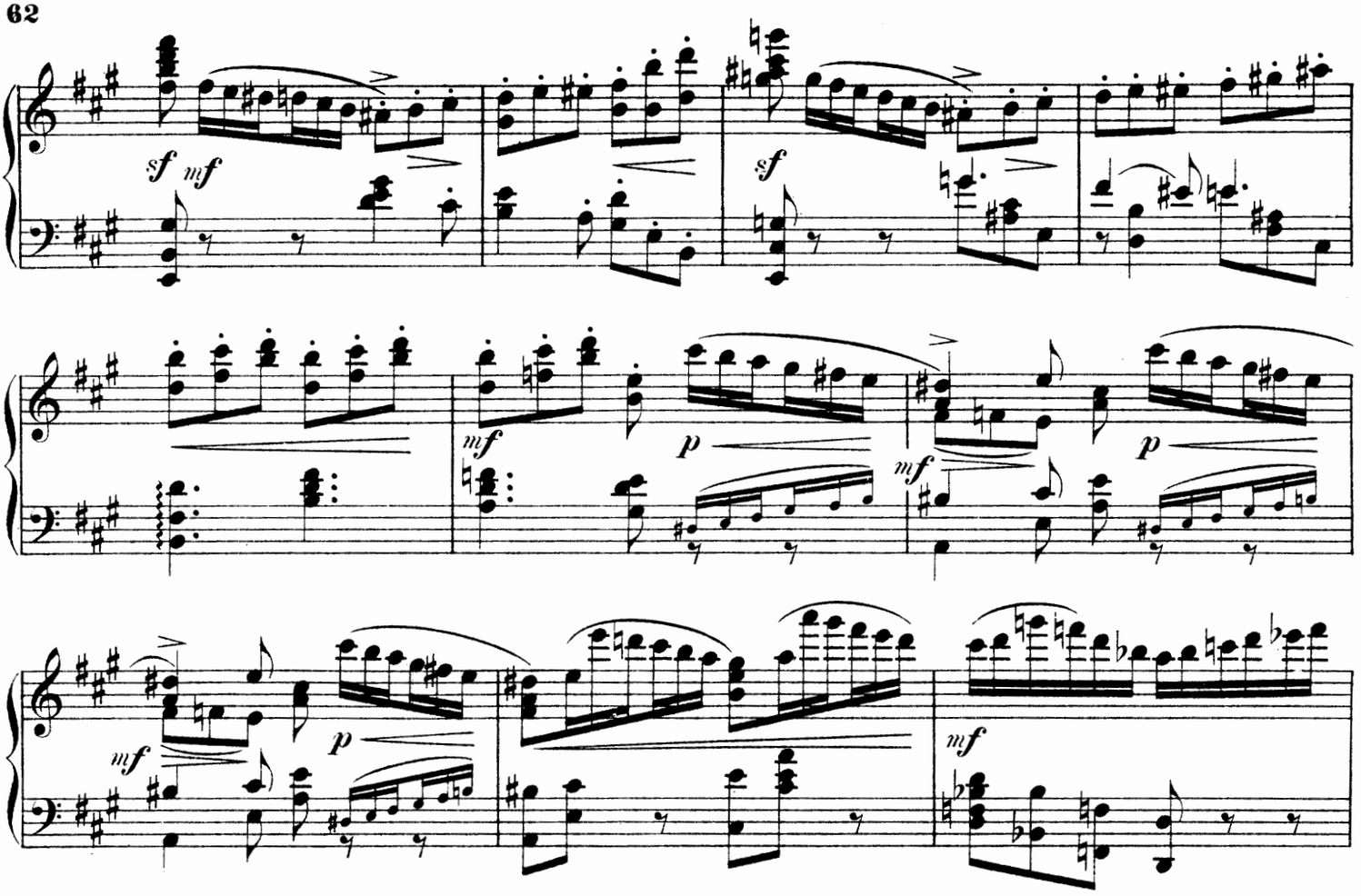
Variation I.

Allegretto.

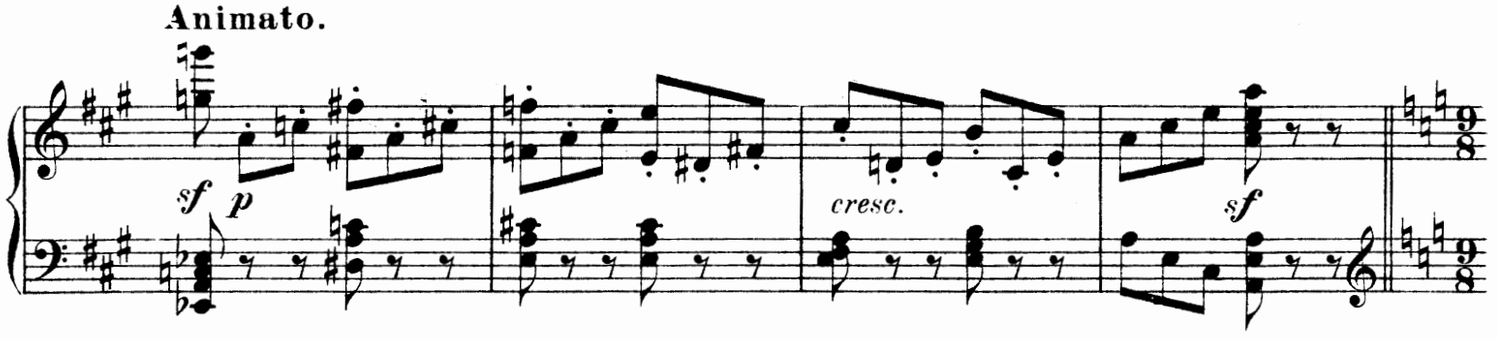


Variation II.



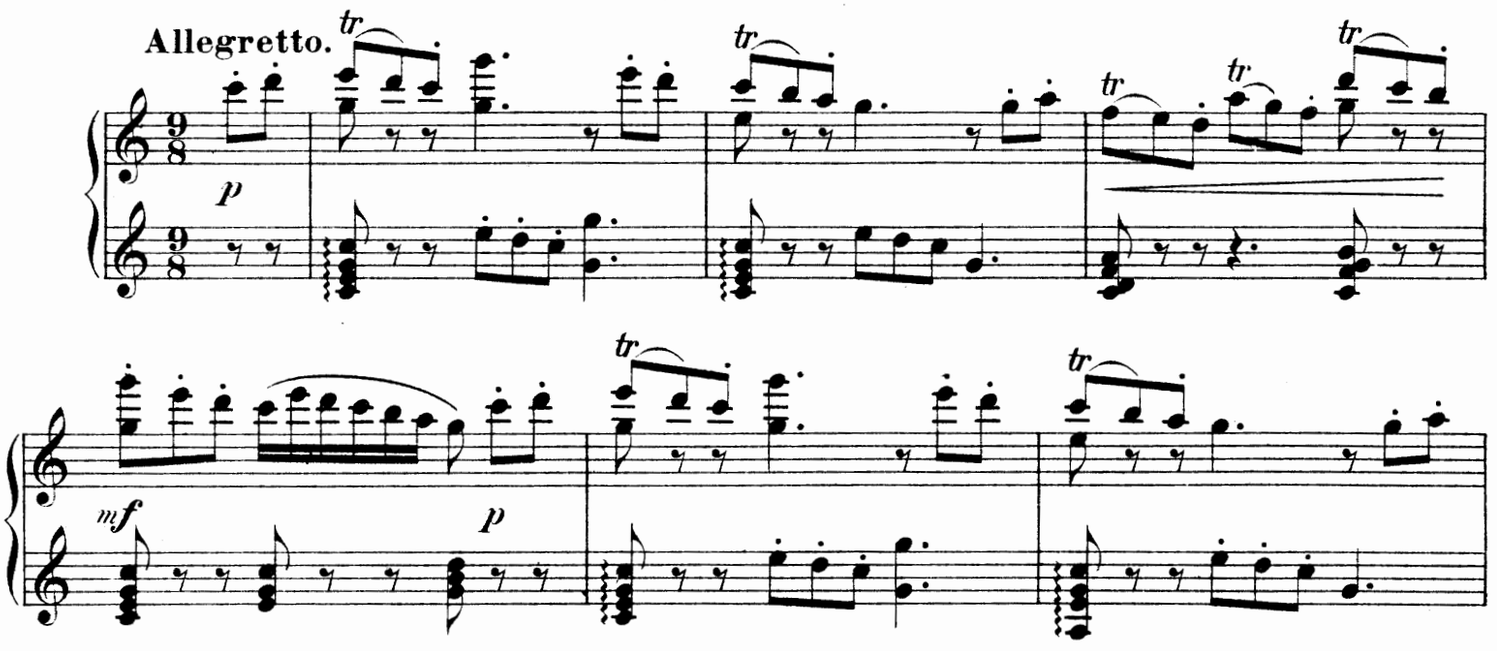


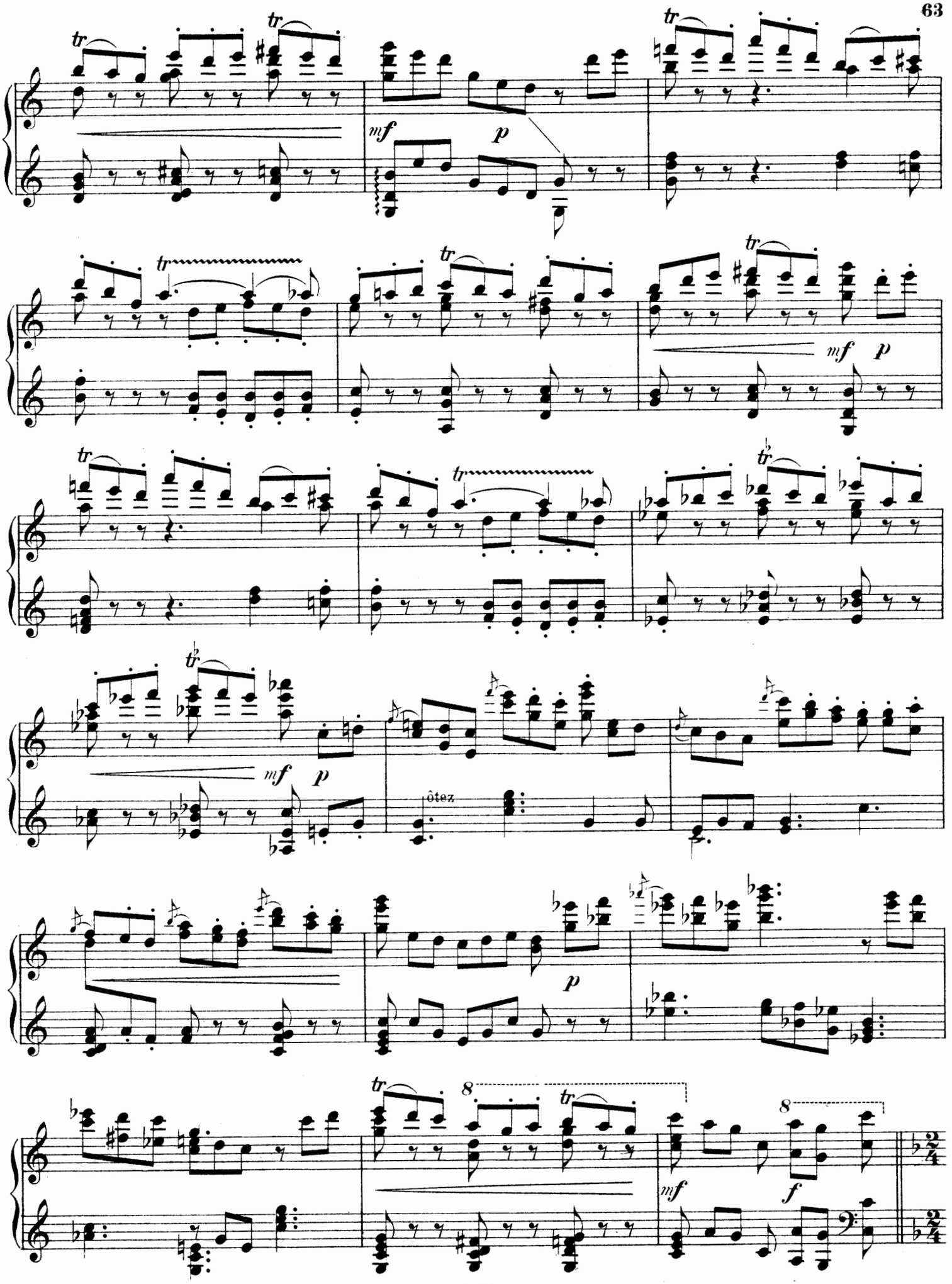
Animato.



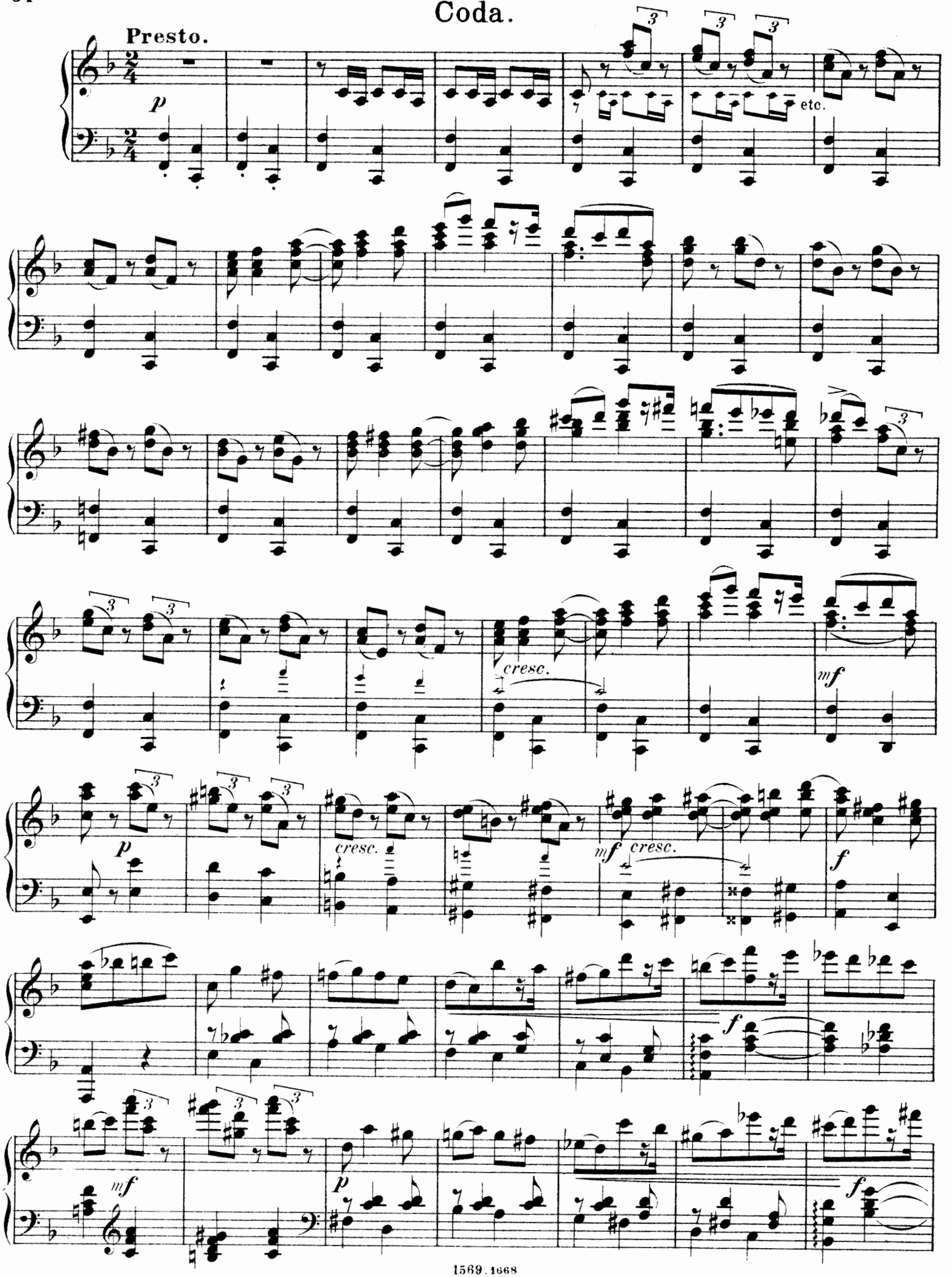
Variation III.

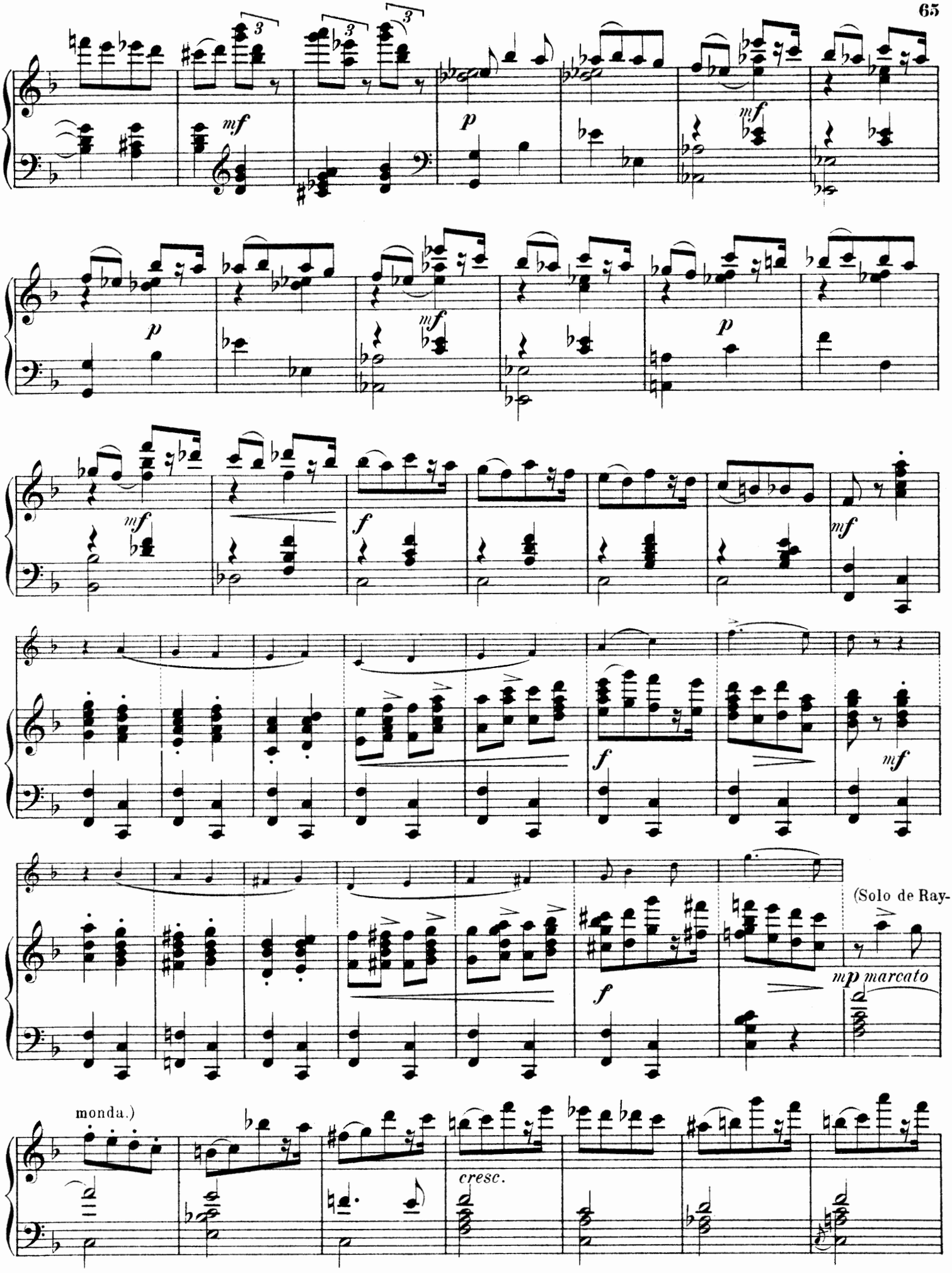
Allegretto.

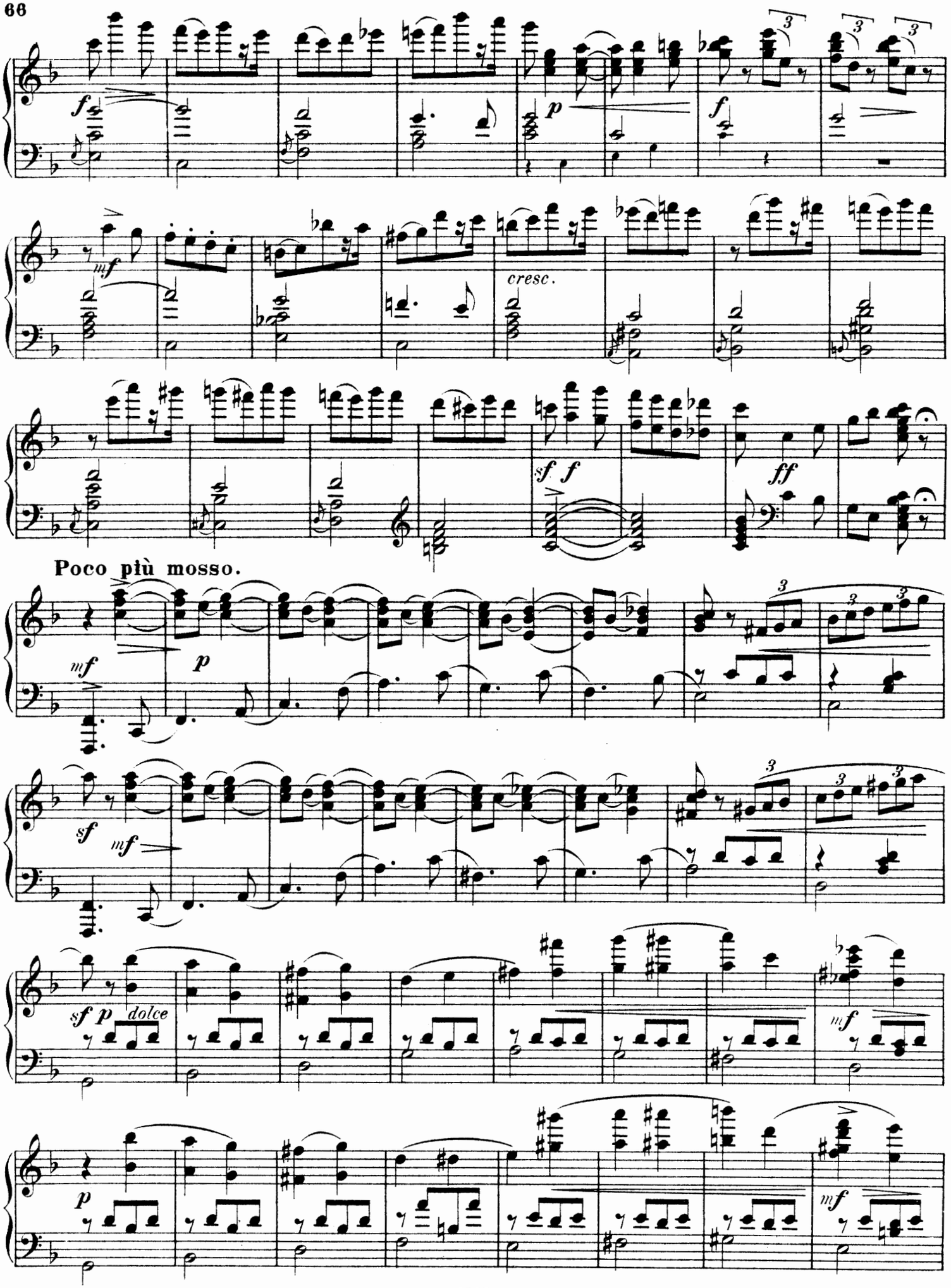


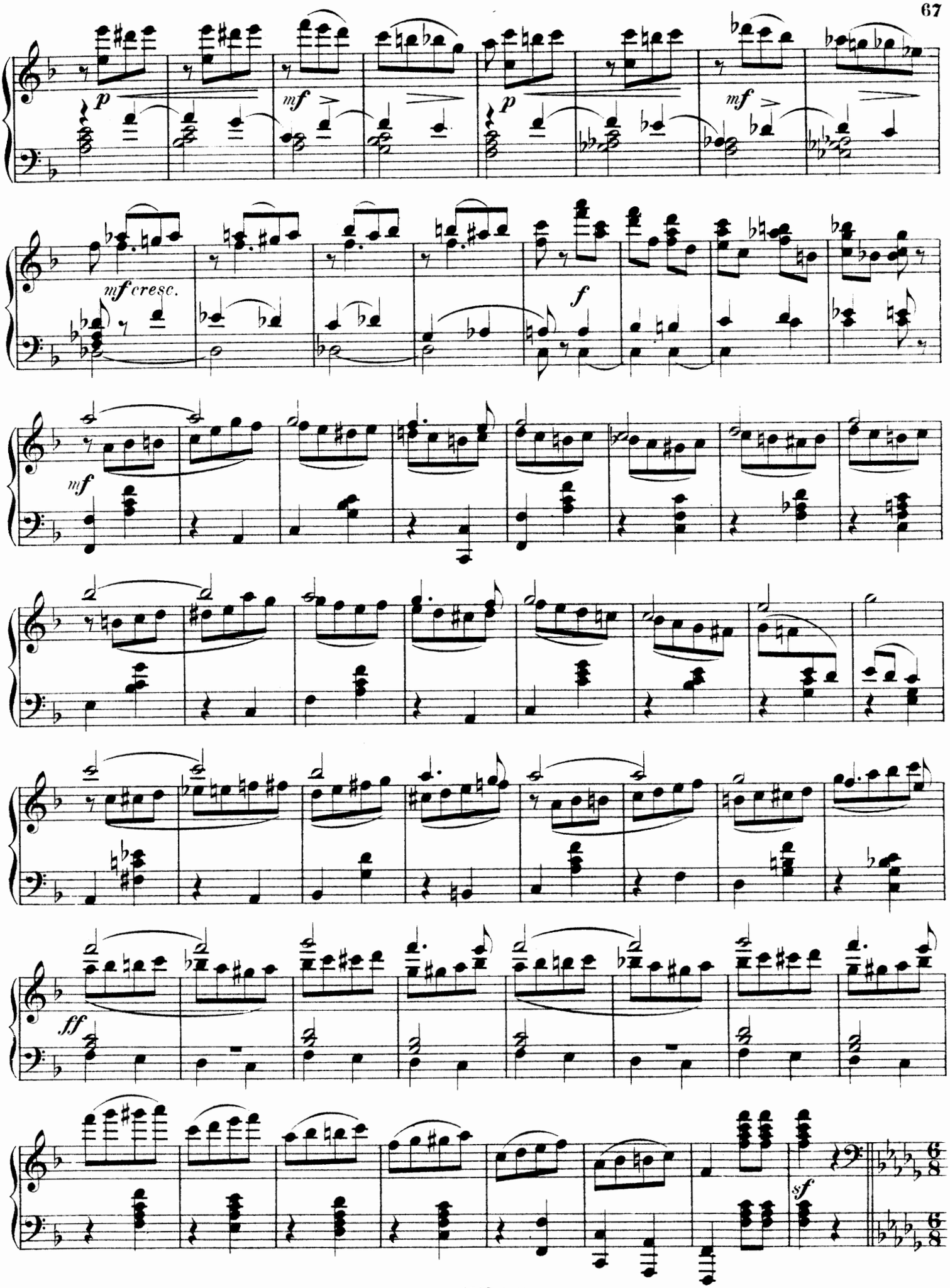

tr
mf
p
ôtez
8
f

Coda.




mf
p
mf
p
mf
f
mf
f
mf
(Solo de Ray-
mp marcato
monda.)
cresc.


f
p
f
mf
cresc.
sf f
ff
Poco più mosso.
mf
p
sf
mf
sf p dolce
mf
p
mf


p
mf
p
mf
mf cresc.
f
mf
ff
sf

Après ce grand pas Raymonda va près de la Dame blanche.

Andante.

p

La Dame blanche lui dit:

mf

regarde et apprends ce qui t'attend.

p

dolce

mf

mf

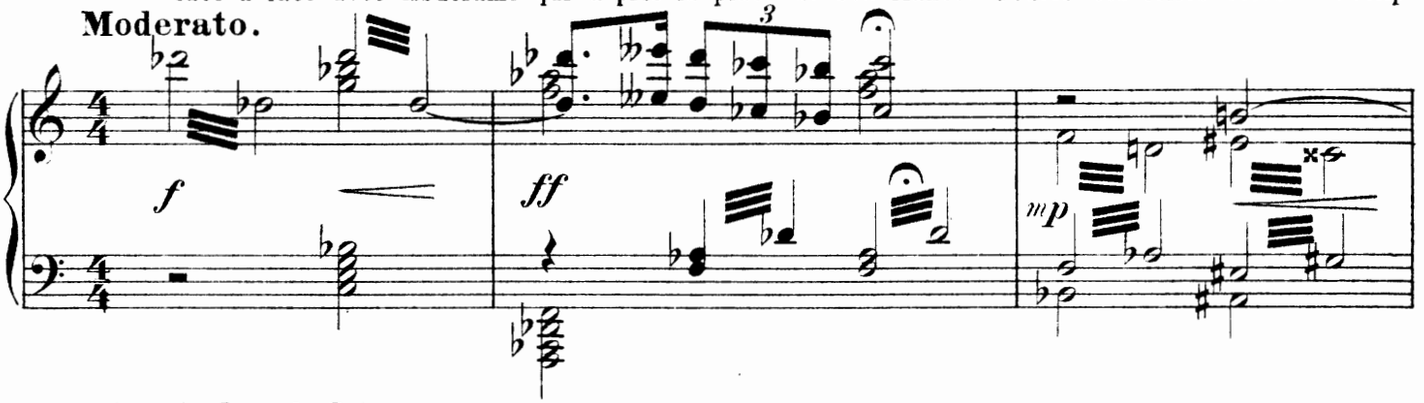
Più mosso.

Raymonda court auprès de Jean et se trouve

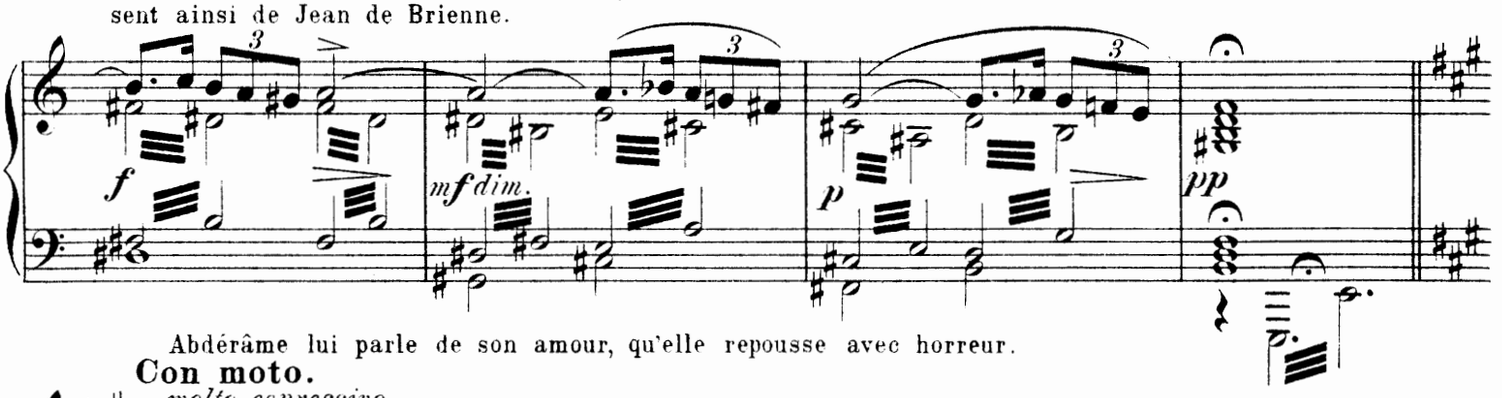
p cresc.

f

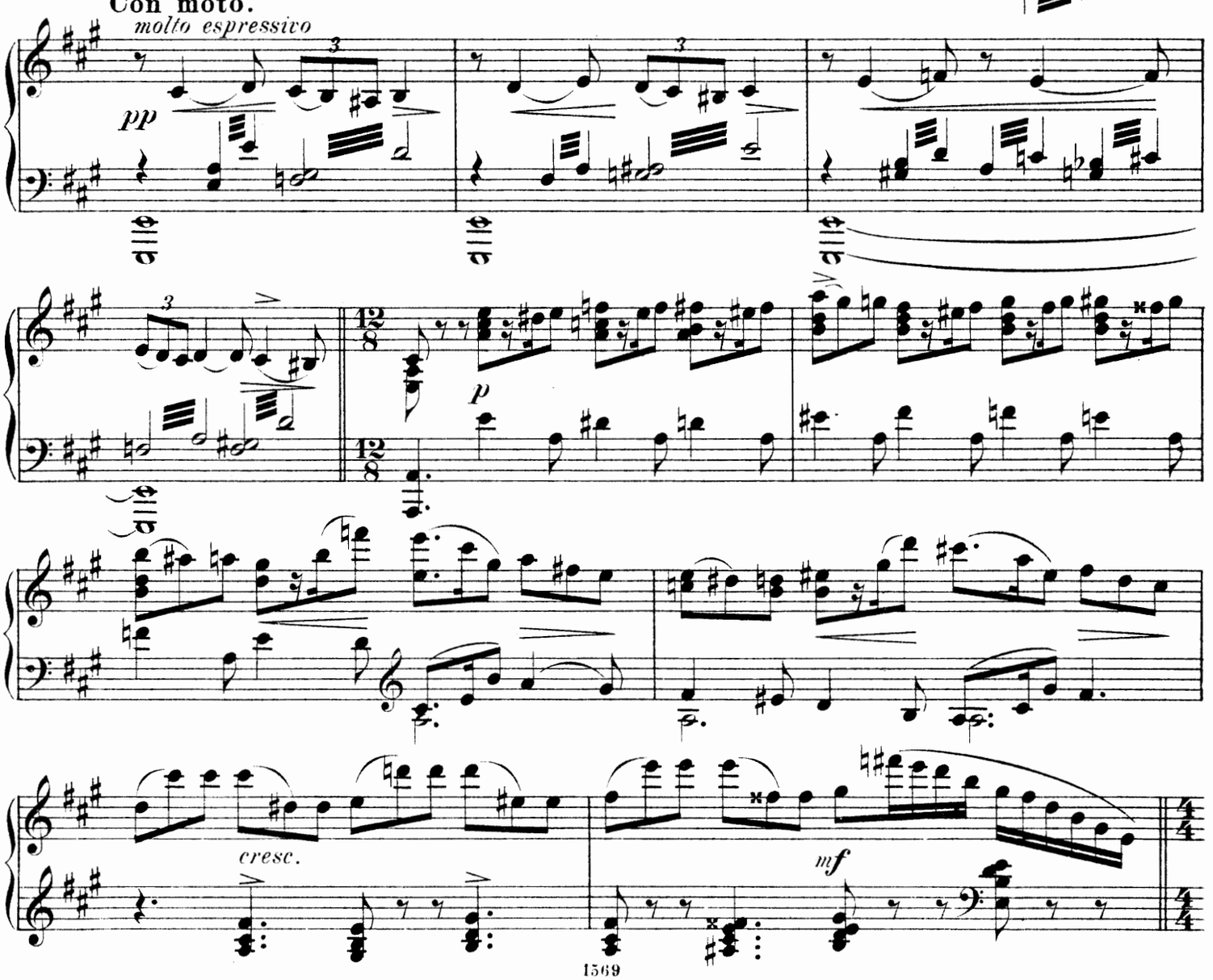
face à face avec Abdérâme qui a pris la place de son fiancé. Toutes ces filles célestes s'éclip-

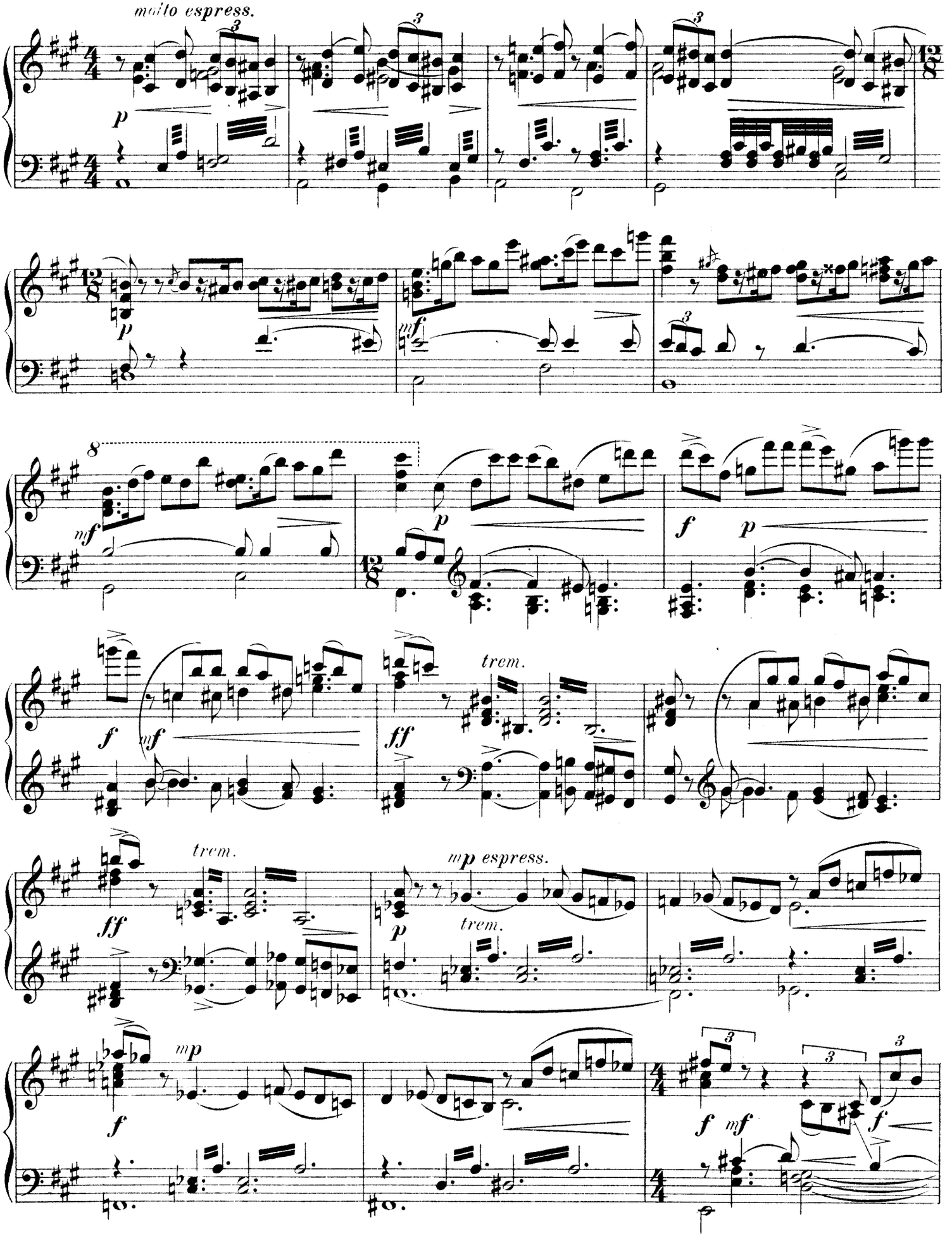


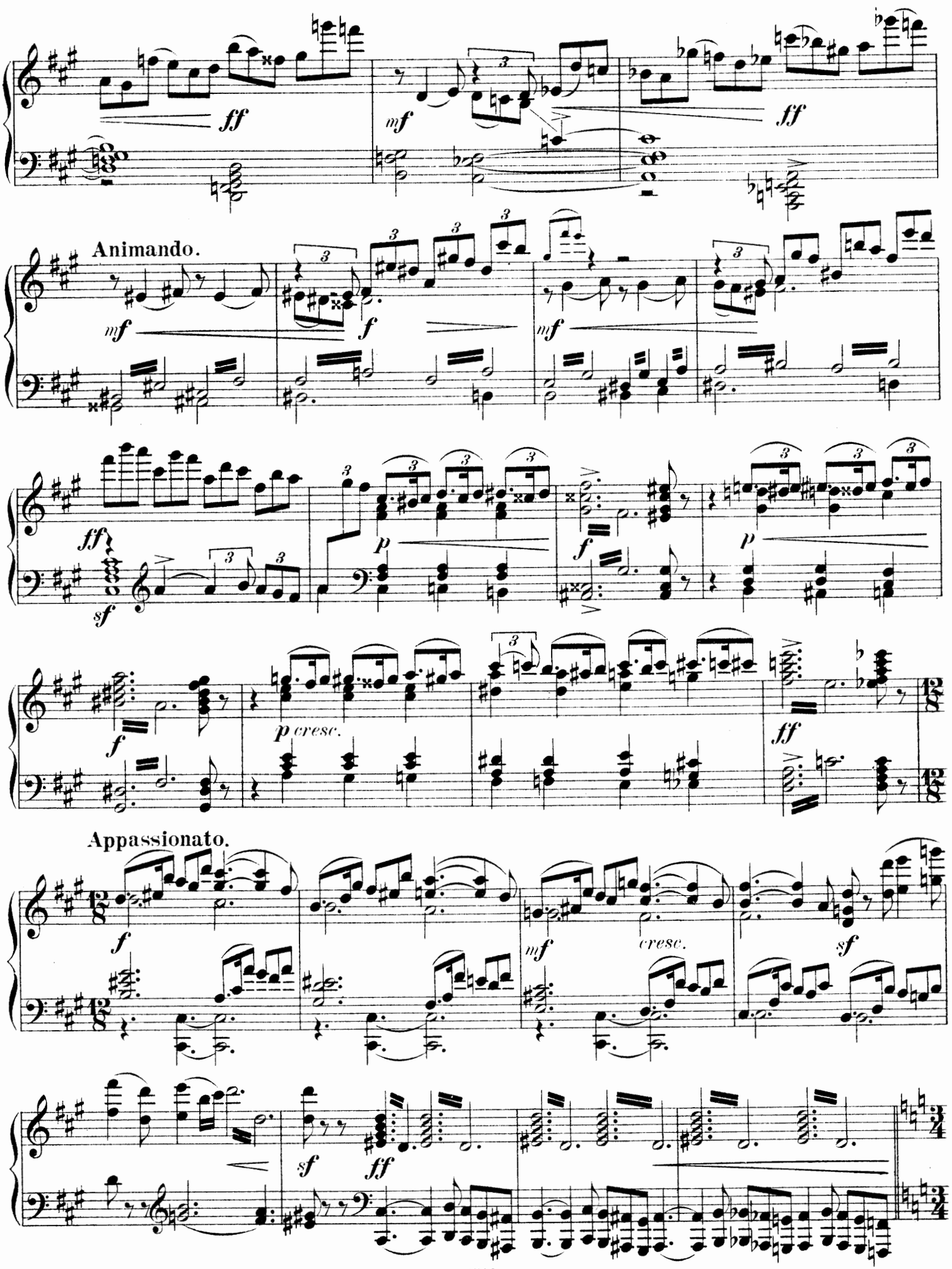
sent ainsi de Jean de Brienne.



Abdérâme lui parle de son amour, qu'elle repousse avec horreur.



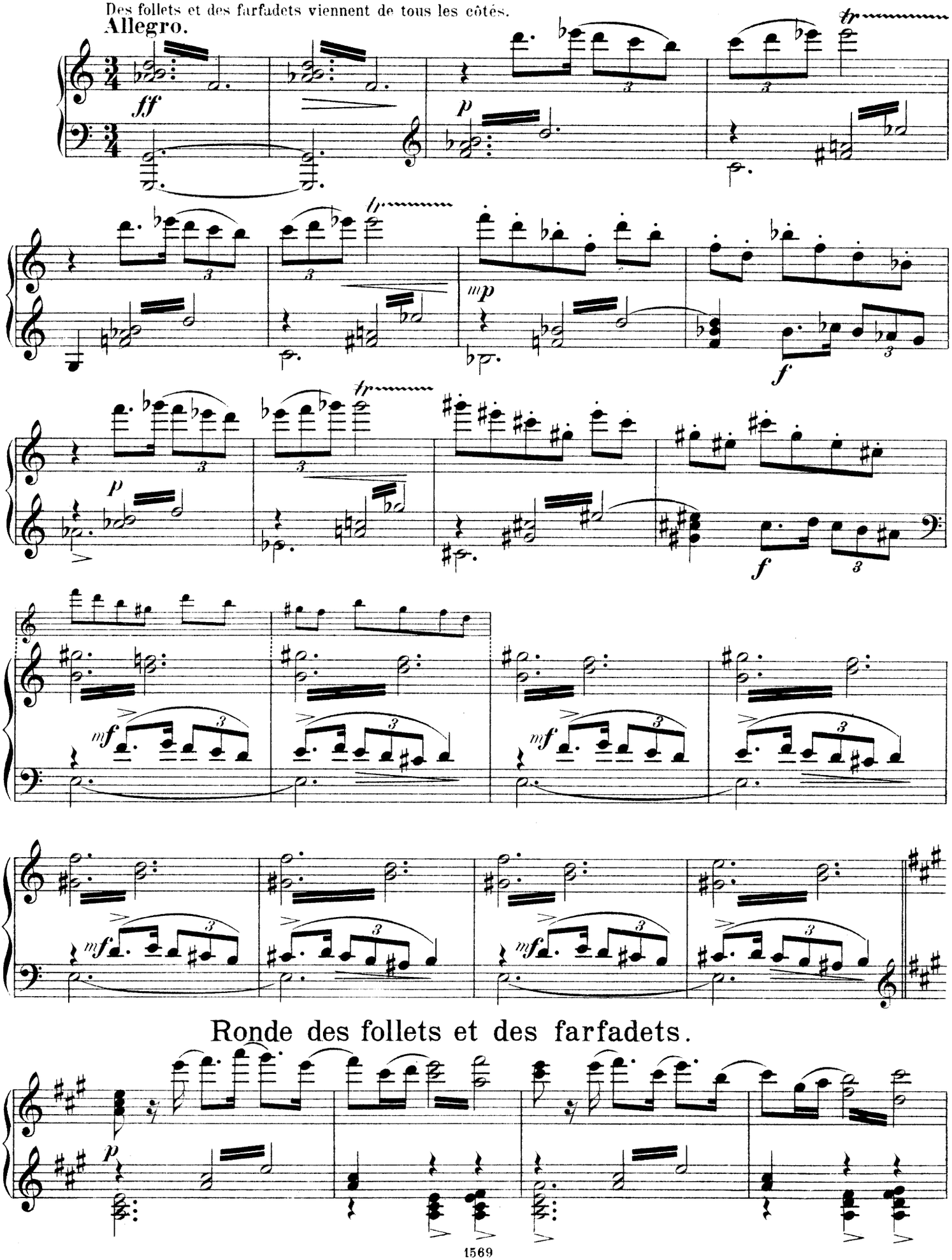

molto espress.
trem.
mp espress.
trem.
trem.


ff
mf
ff
Animando.
mf
f
mf
ff
sf
p
f
p
f
p cresc.
ff
Appassionato.
f
mf
cresc.
sf
sf
ff

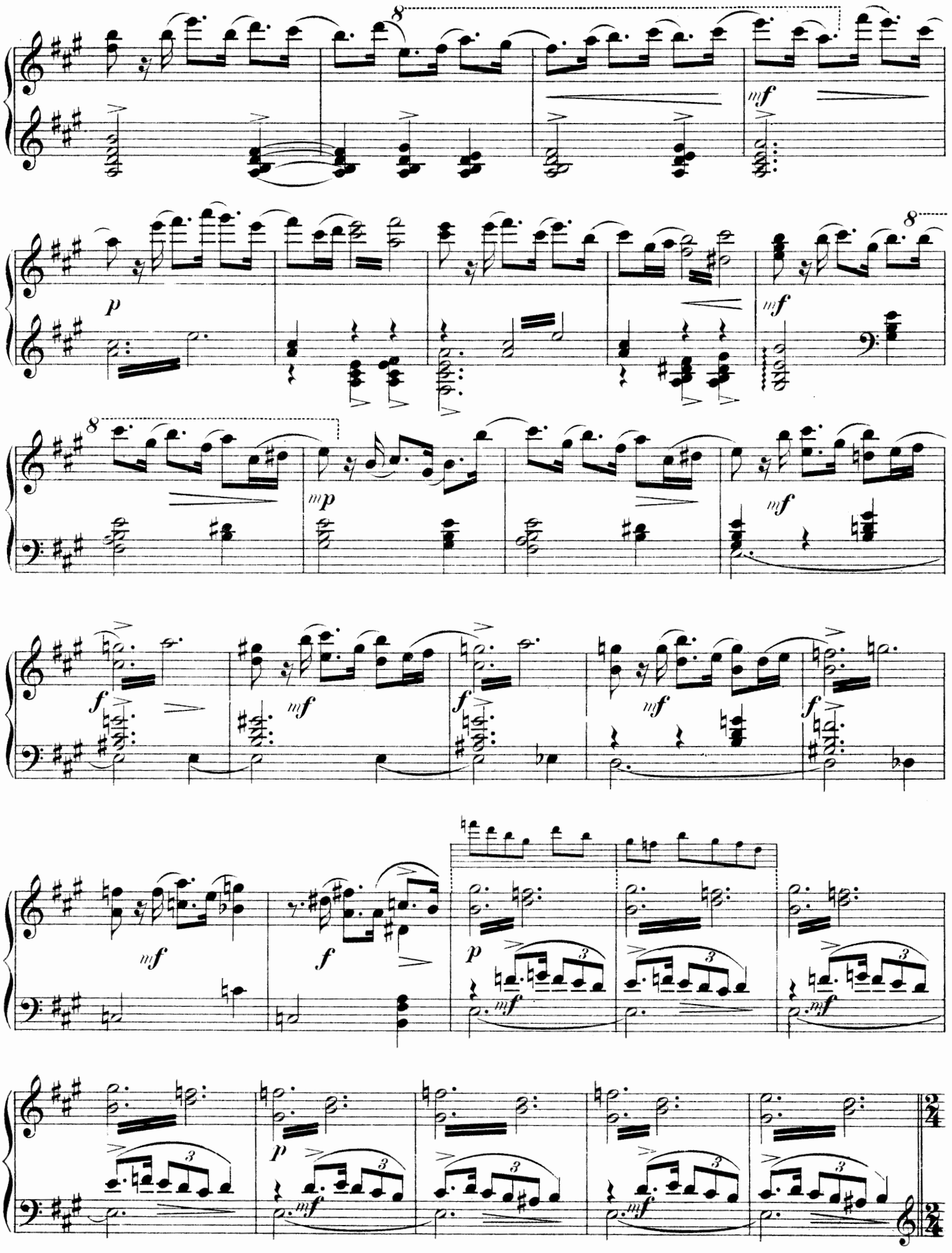
Scène X.

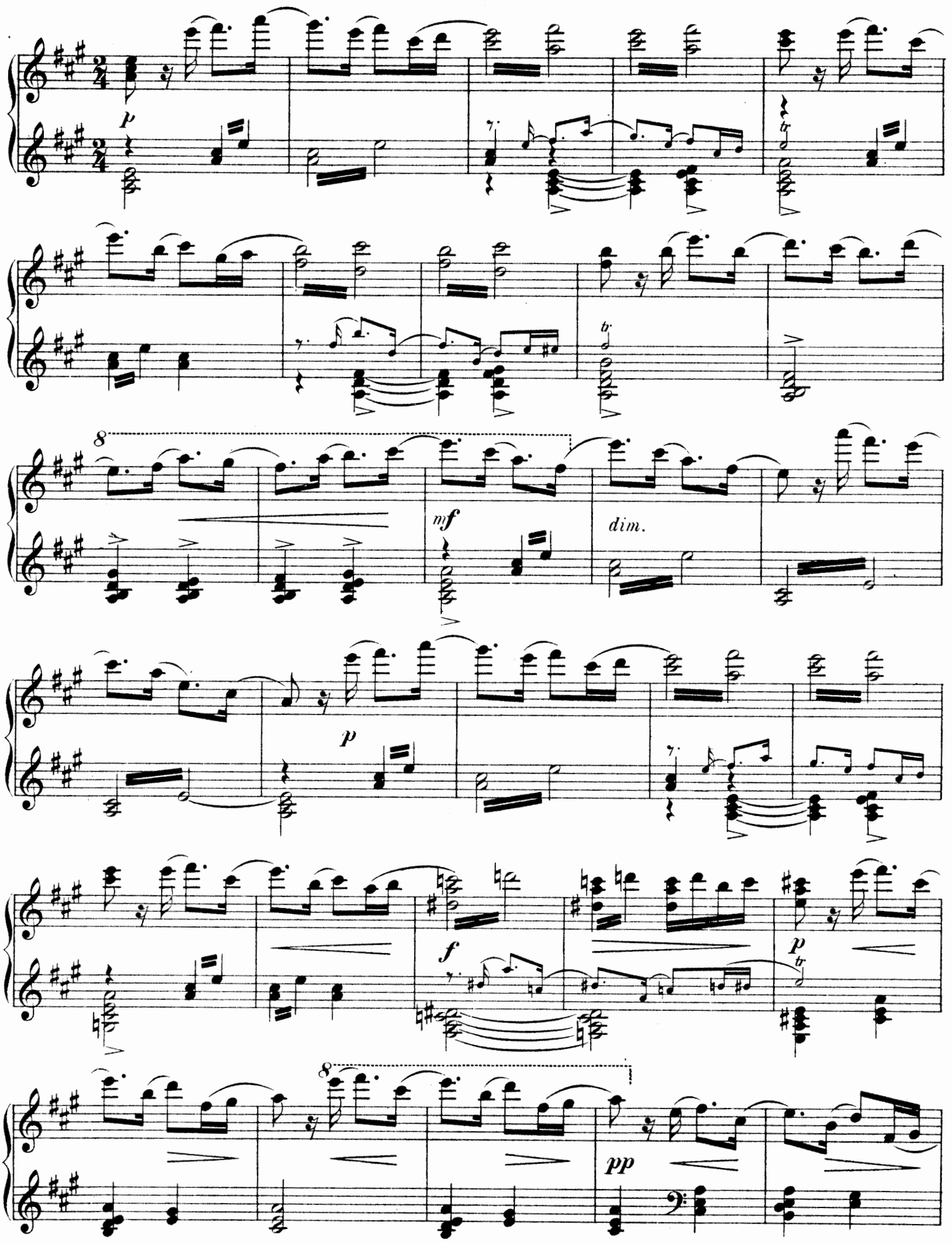
Des follets et des farfadets viennent de tous les côtés.

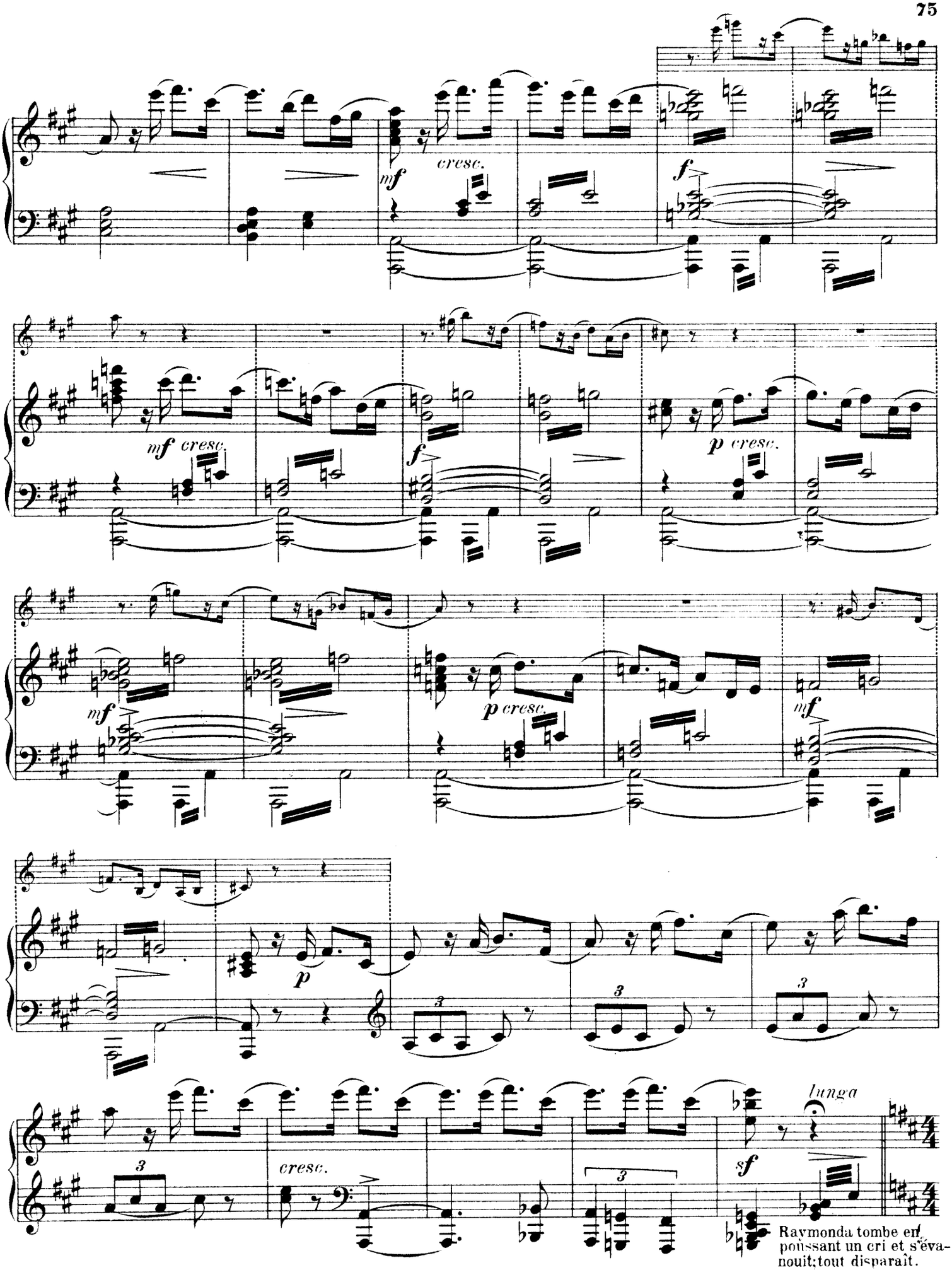
Allegro.



Ronde des follets et des farfadets.

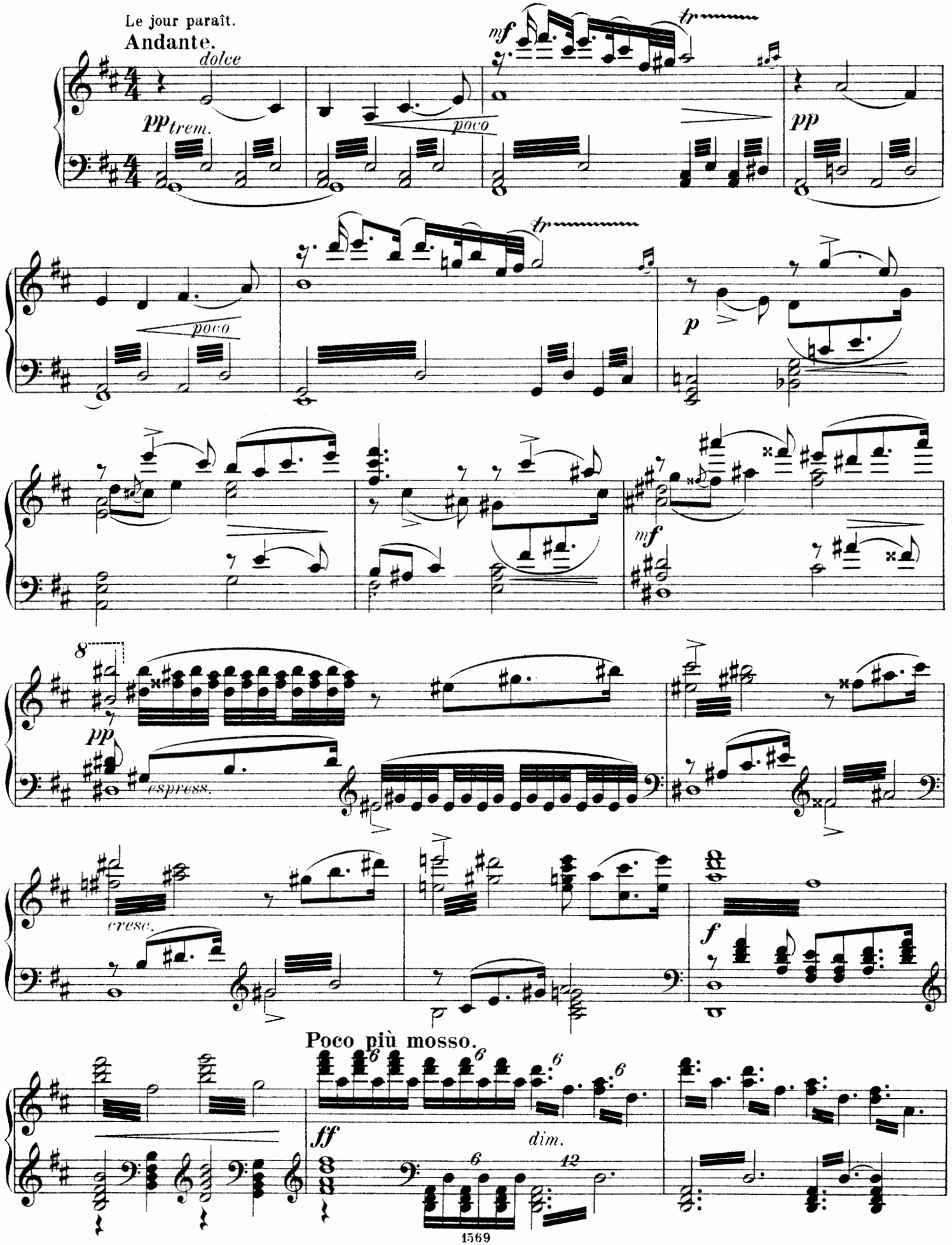


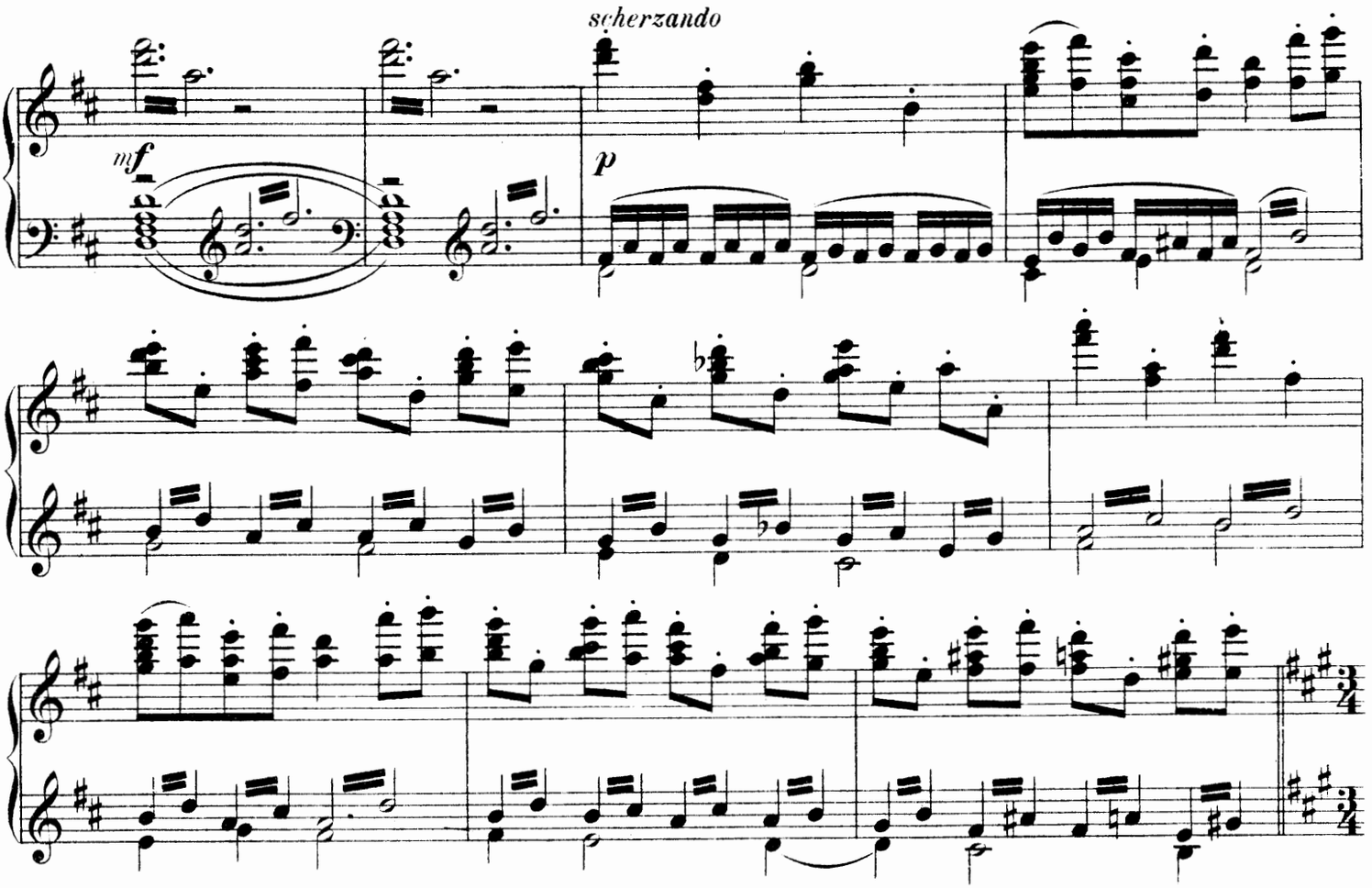

p
8
mf
dim.
p
f
p
tr
8
pp



Raymonda tombe en poussant un cri et s'évanouit; tout disparaît.

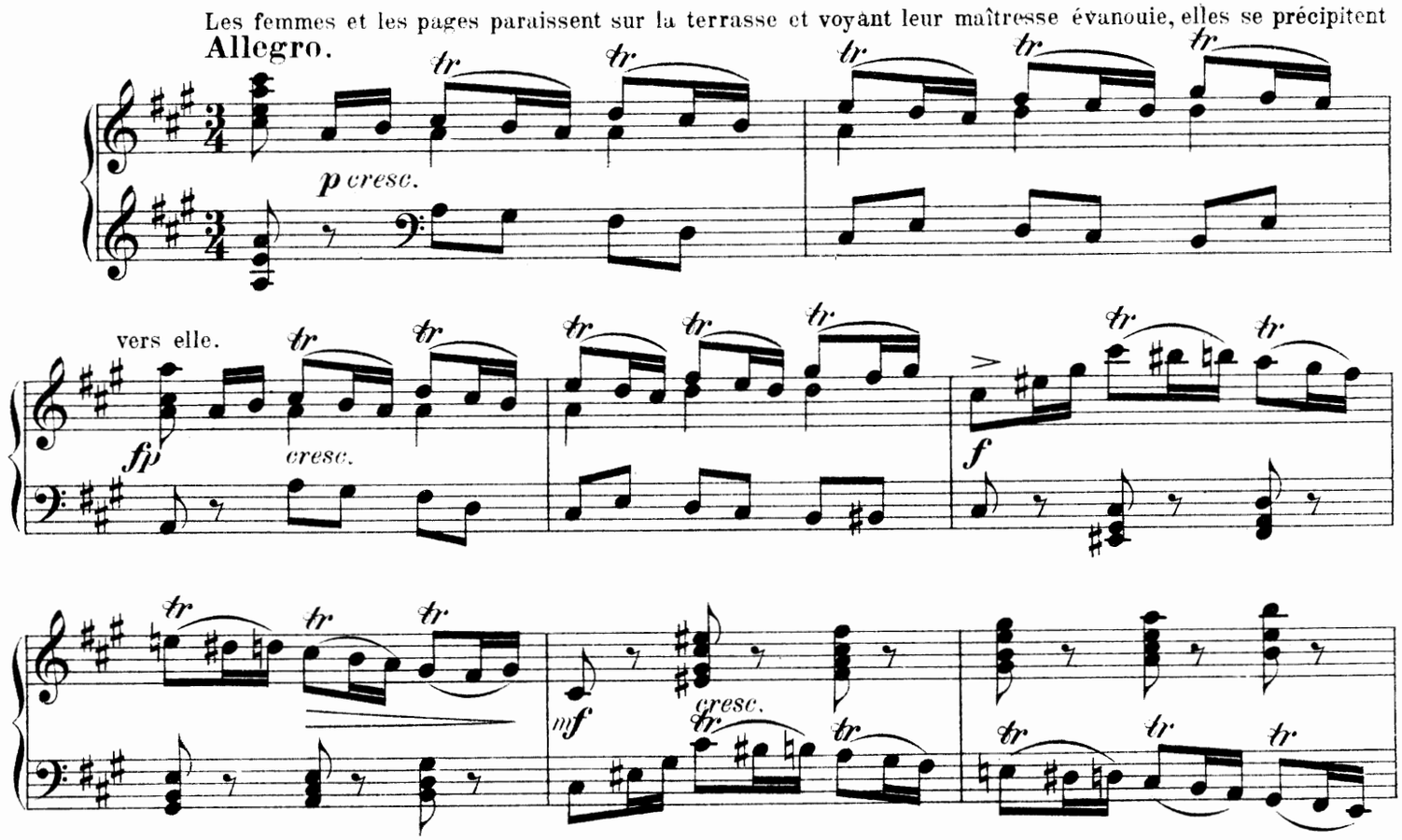
Scène XI.

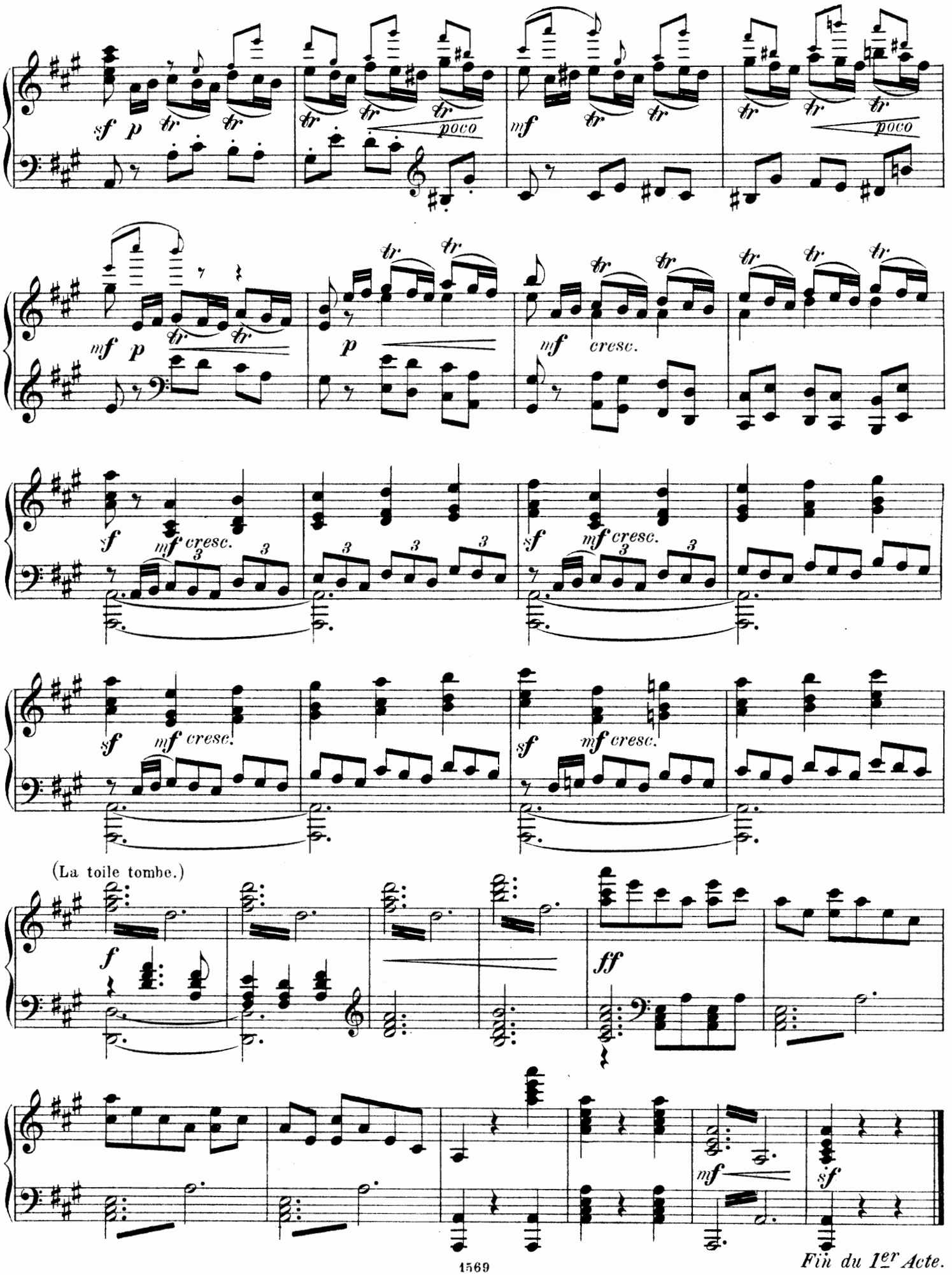

Le jour paraît.
Andante.
dolce
pp trem.
poco
mf
tr
pp
poco
tr
p
mf
8
pp
espress.
cresc.
f
Poco più mosso.
ff
dim.



Scène XII.

Les femmes et les pages paraissent sur la terrasse et voyant leur maîtresse évanouie, elles se précipitent

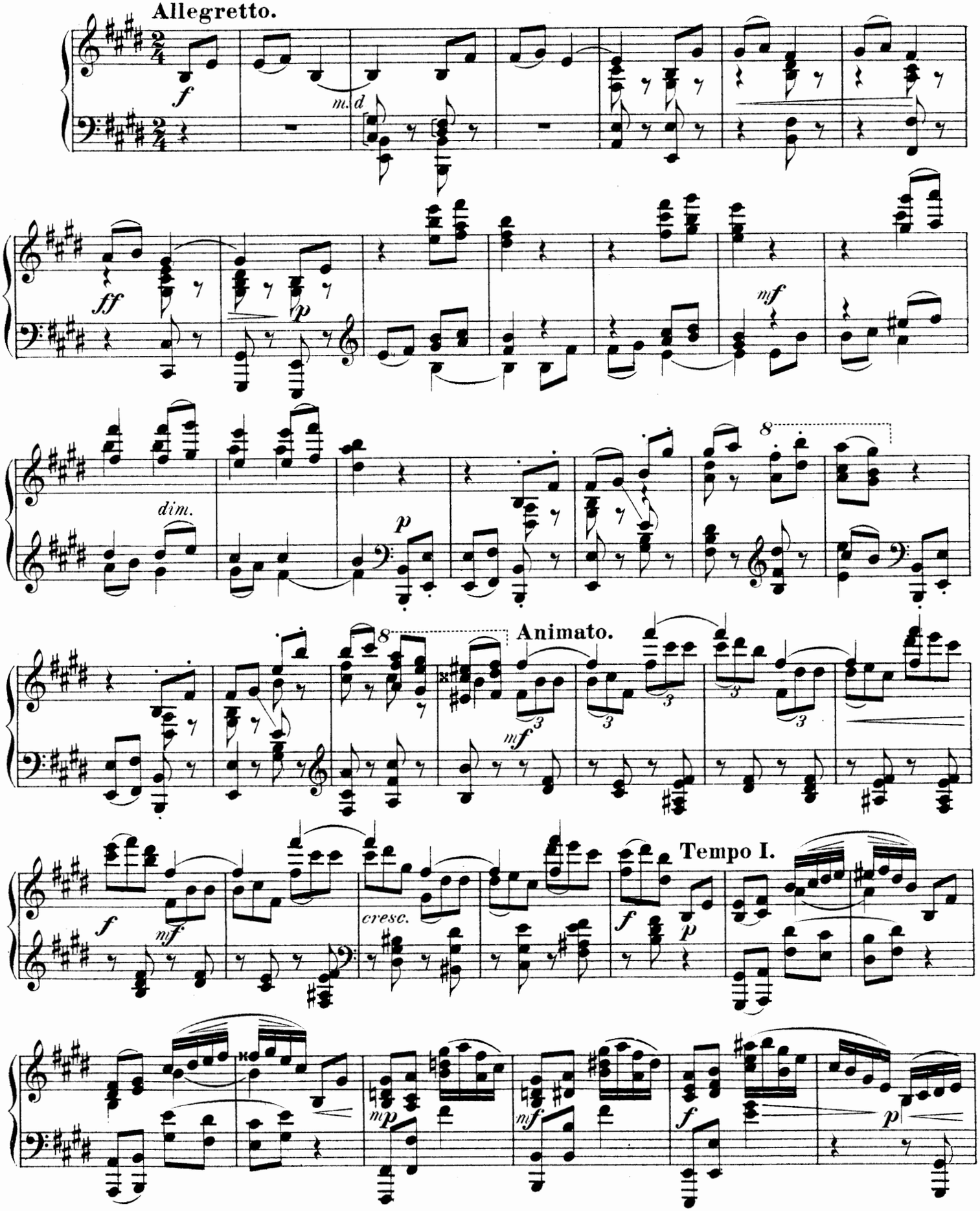


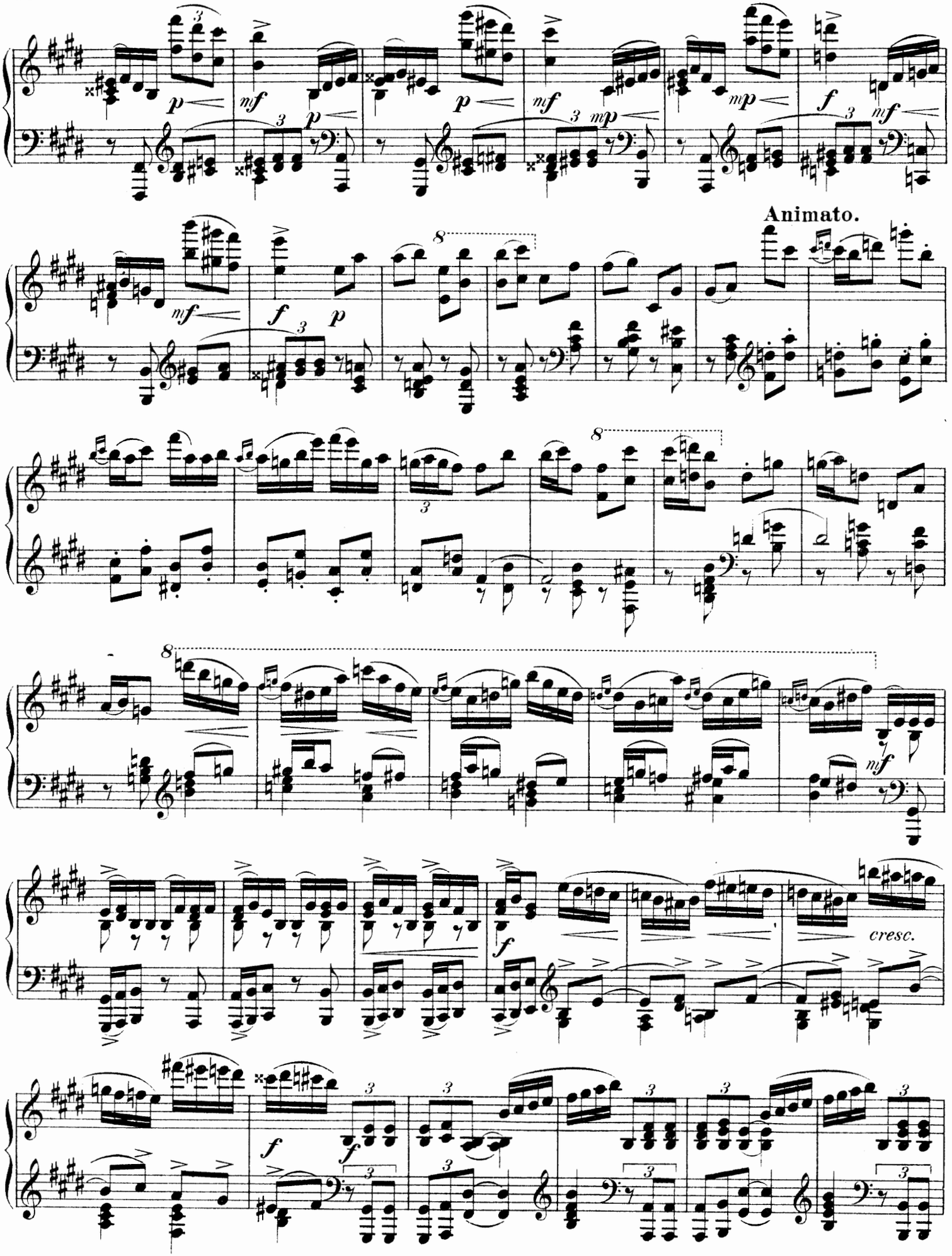


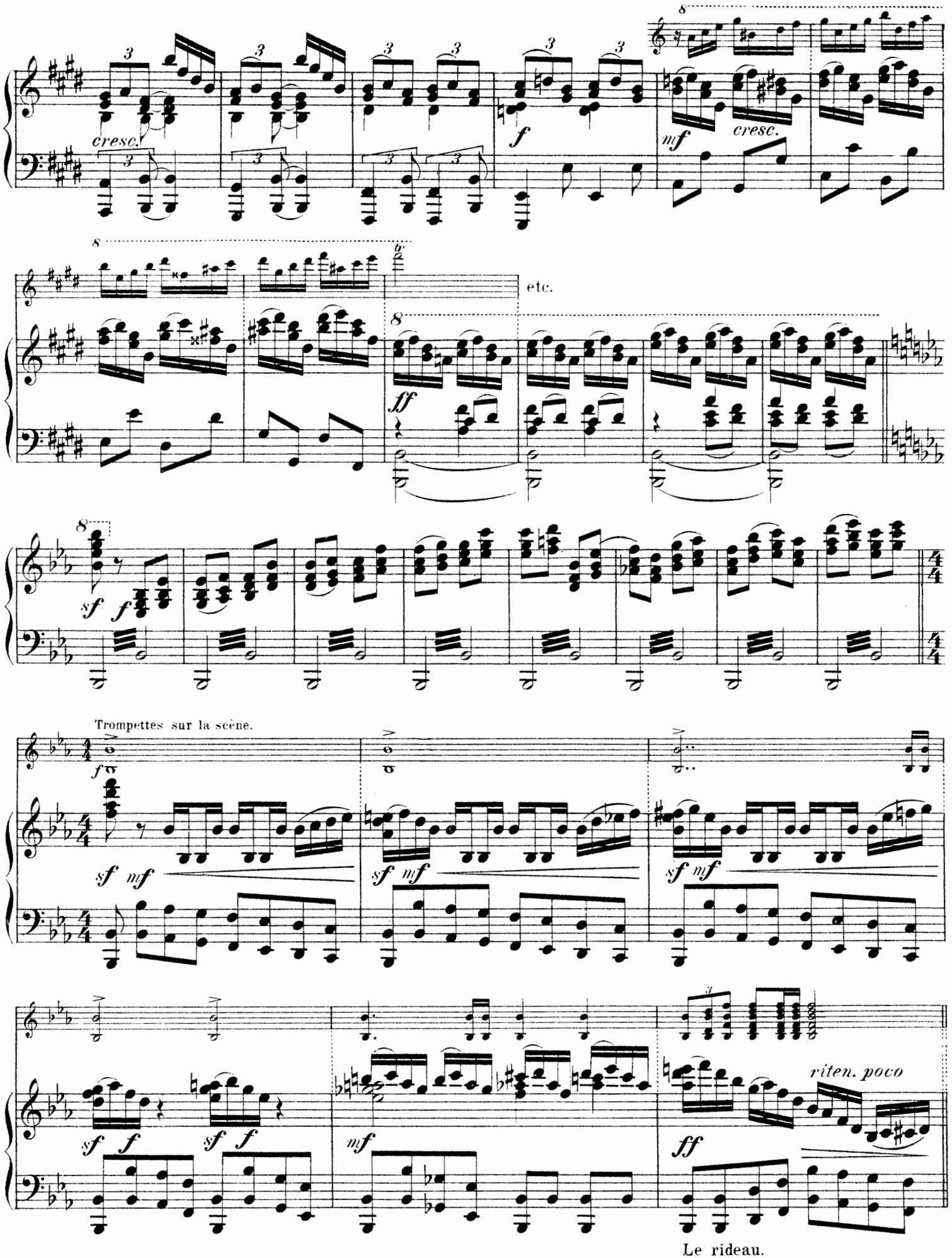
Fin du 1er Acte.

Acte second.

Entre-acte.



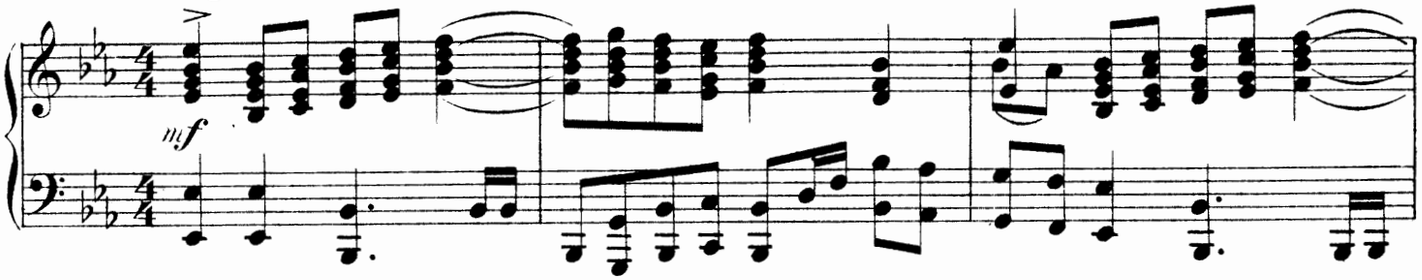

Animato.
cresc.


cresc.
f
mf
cresc.
etc.
ff
sf
f
Trompettes sur la scène.
sf
mf
riten. poco
ff
Le rideau.

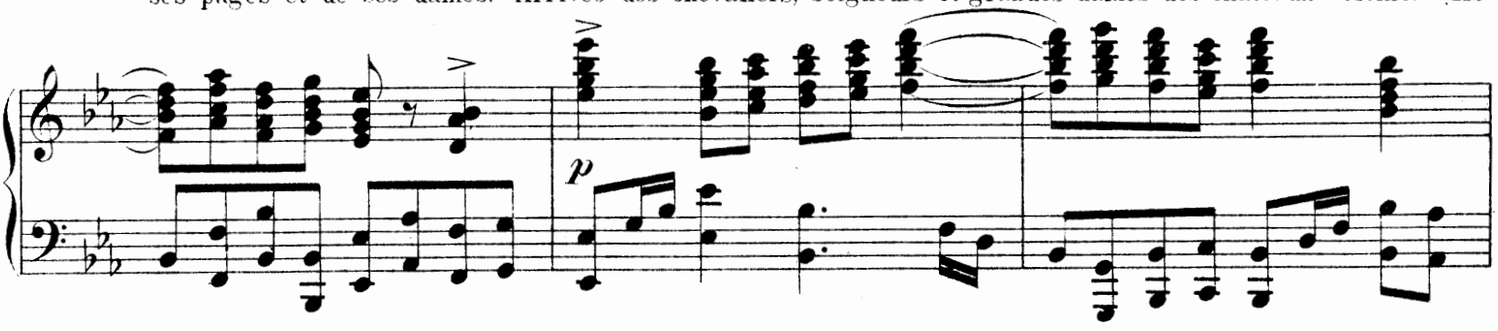
Scène I.
Marche.

Un dais orné de tapisseries, sous lequel ferme Raymonda avec Sybille. Elles sont entourées de

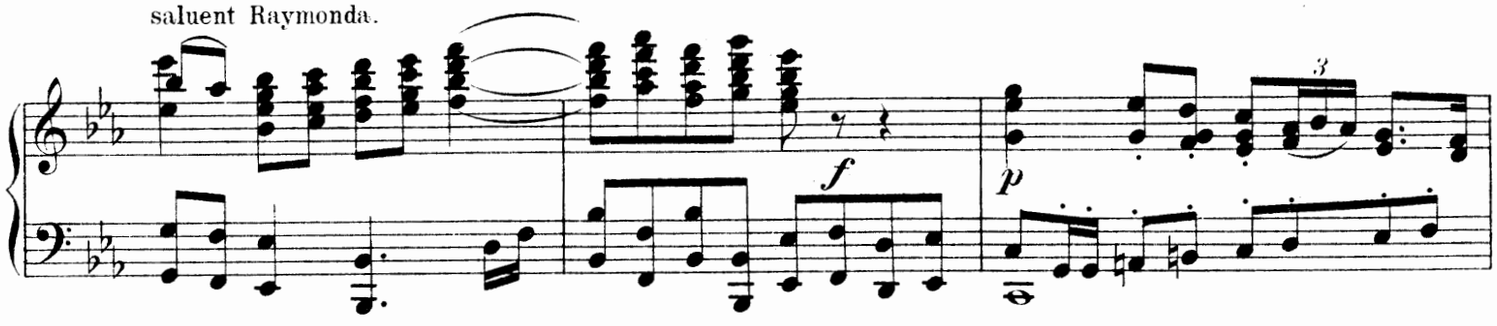
Allegro moderato.

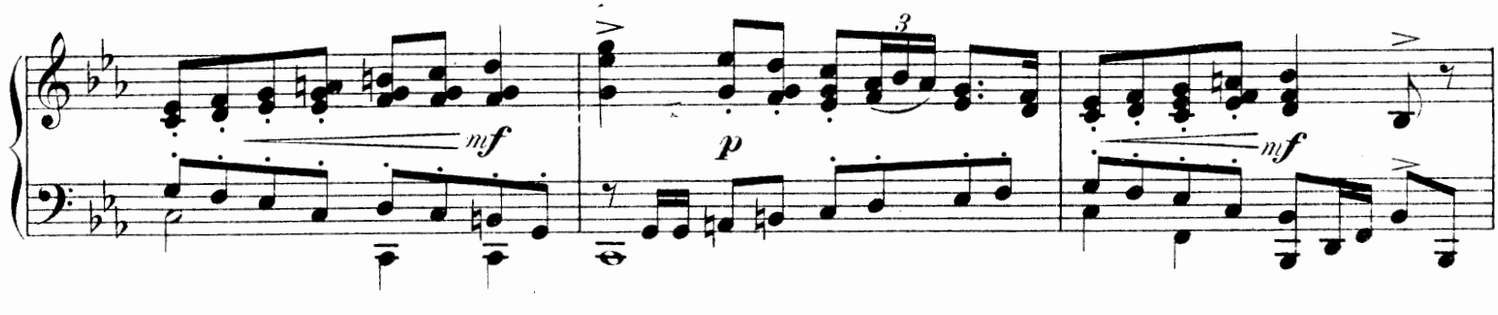


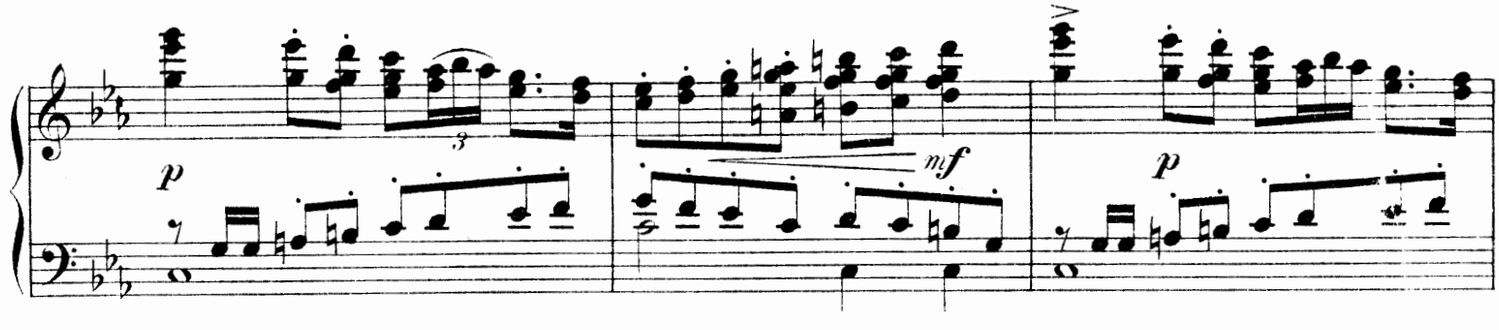
ses pages et de ses dames. Arrivée des chevaliers, seigneurs et grandes dames des châteaux voisins. Ils

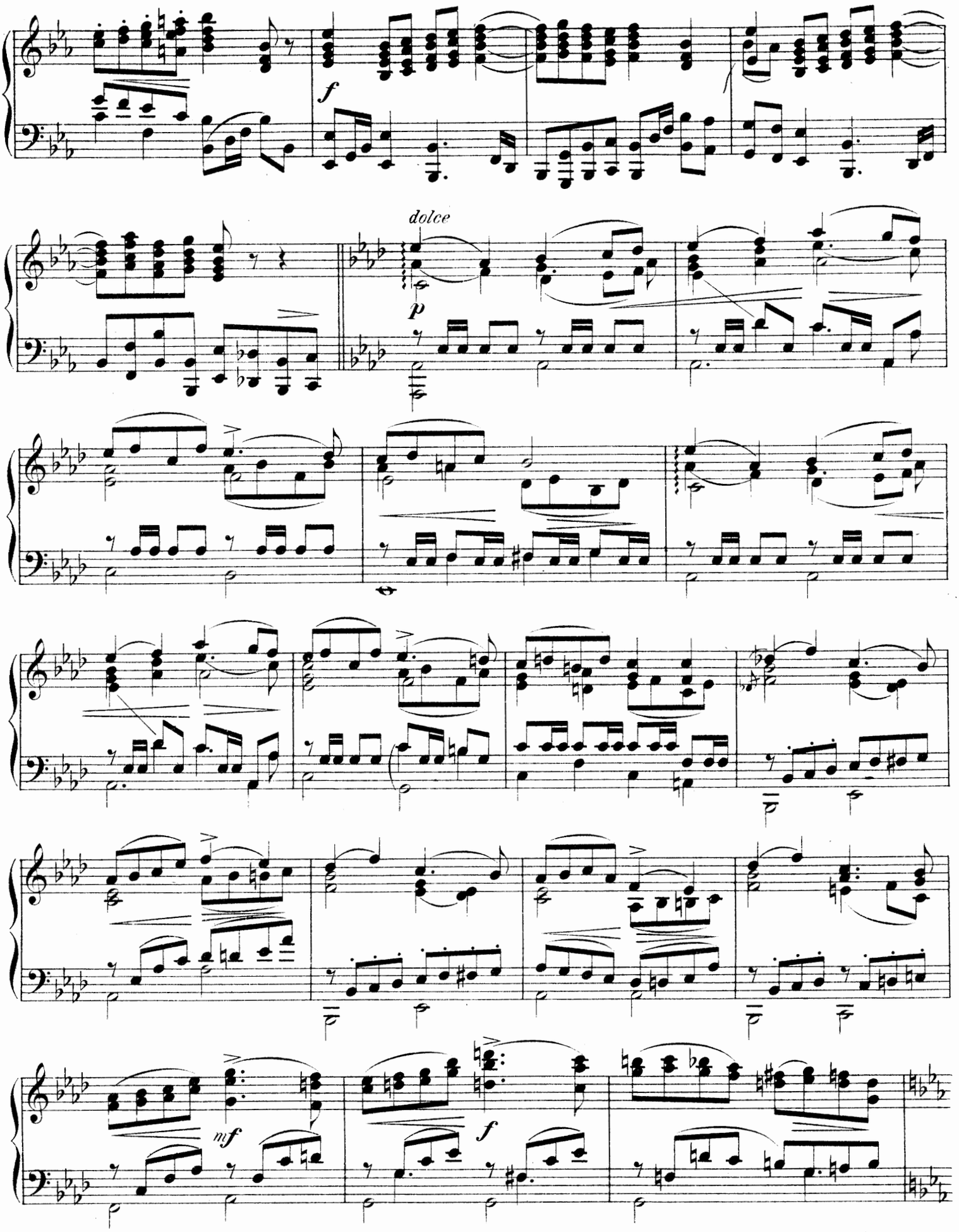


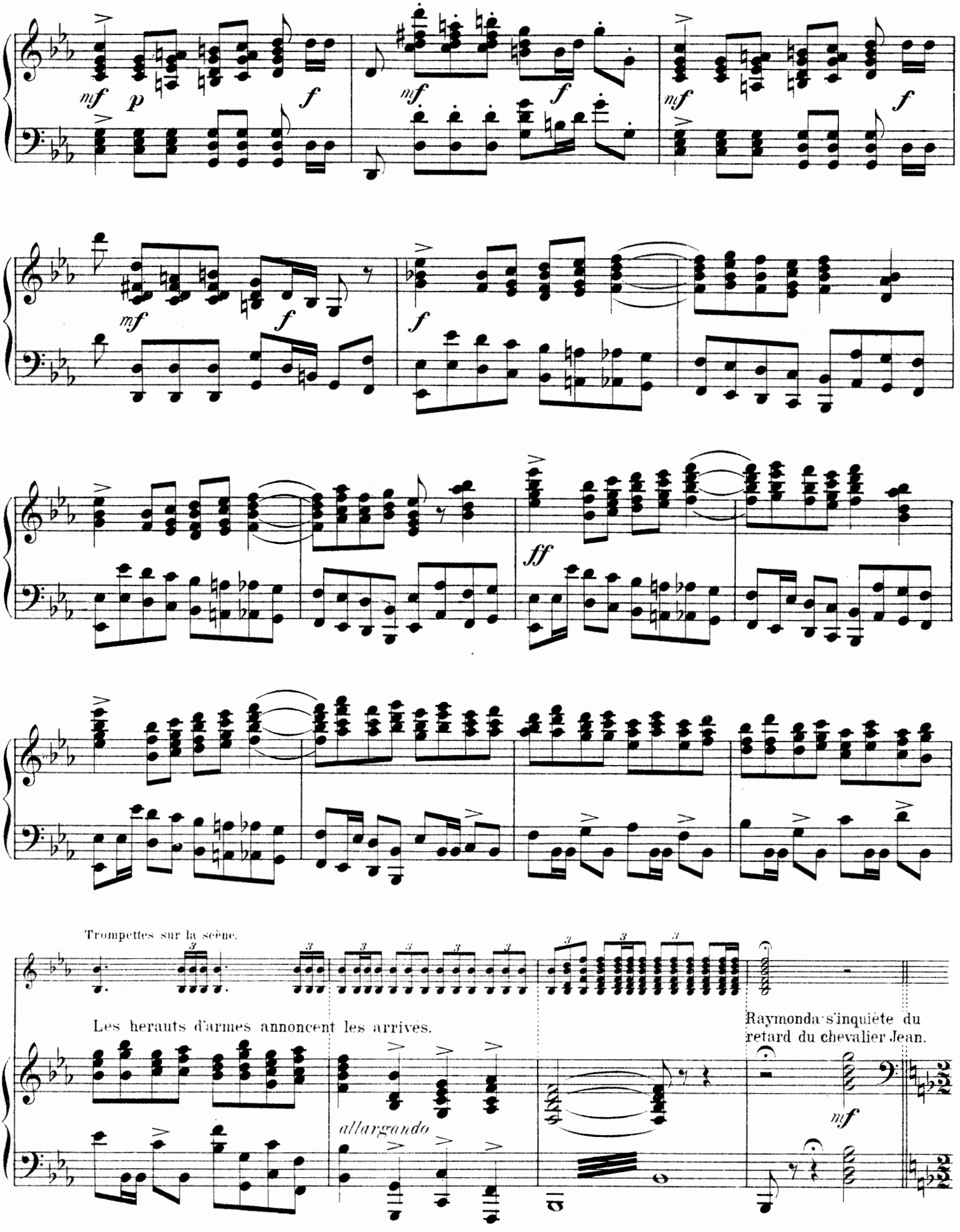
saluent Raymonda.








f
dolce
p
mf
f


mf
p
f
mf
f
mf
f
mf
f
f
ff
Trompettes sur la scène.
Les herauts d'armes annoncent les arrivés.
allargando
Raymonda s'inquiète du retard du chevalier Jean.
mf

Scène II.

Entrée d'Abdéràme.

Abdéràme entre avec quelques chevaliers sarrazins.

Moderato pesante.

mf

cresc.

f

mf

Abdéràme s'incline devant Raymonda.

f

cresc.

cresc.

Raymonda pousse un cri en reconnaissant dans la personne d'Abdéràme sa vision.

ff

trem.

Più tranquillo.

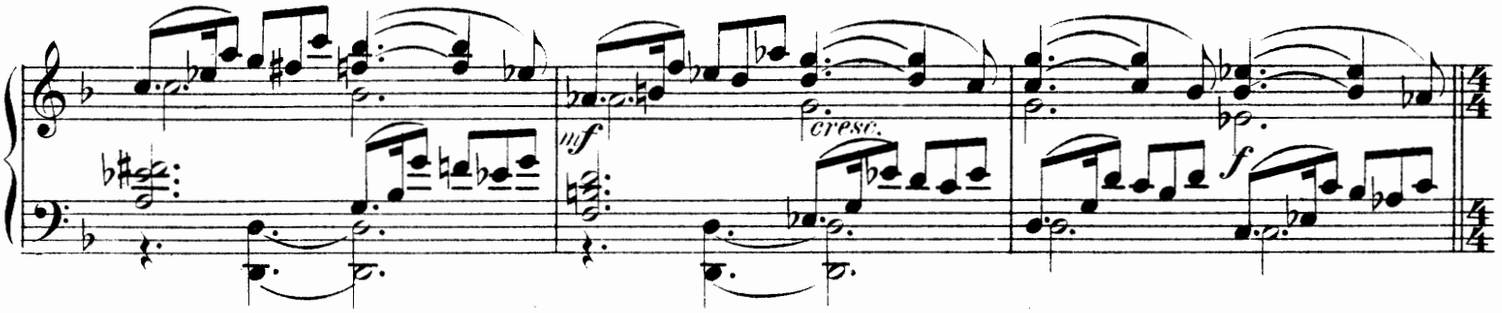
pp

agitato

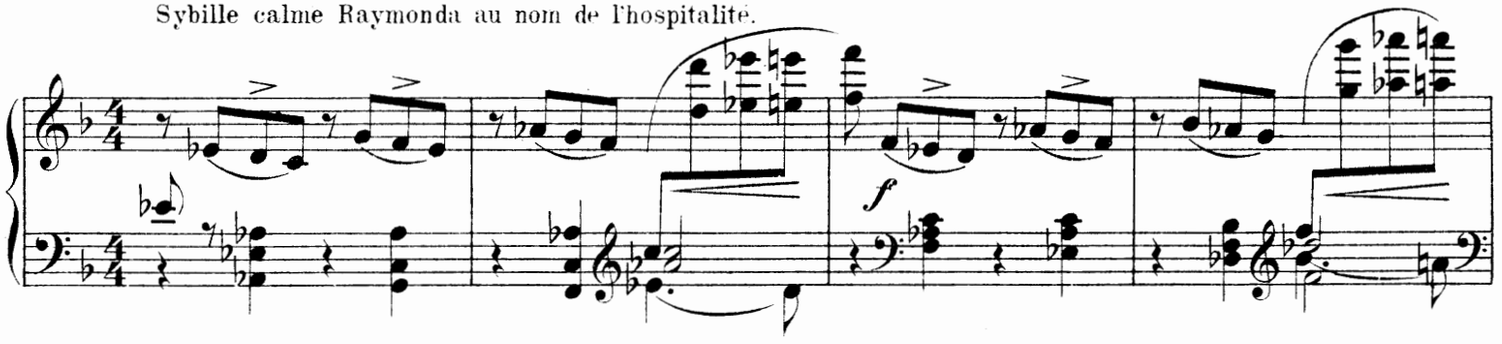
cresc.

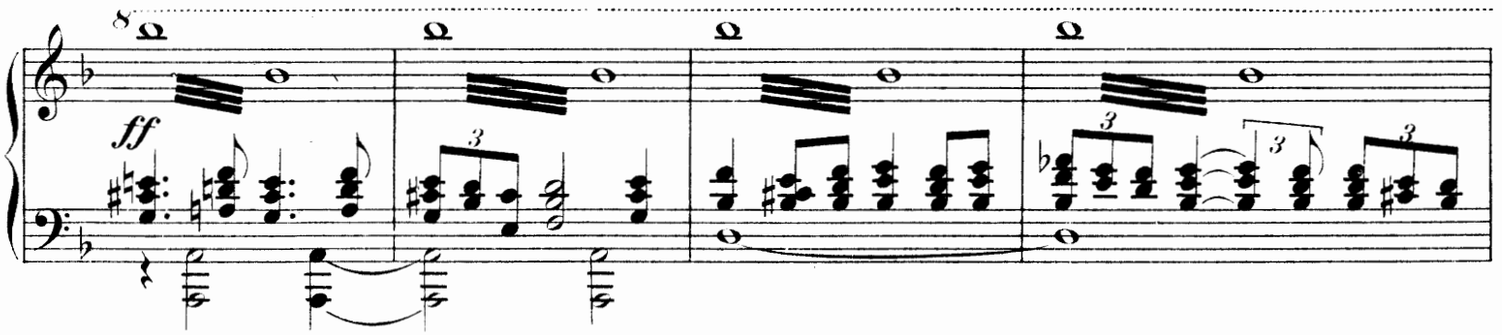
appassionato

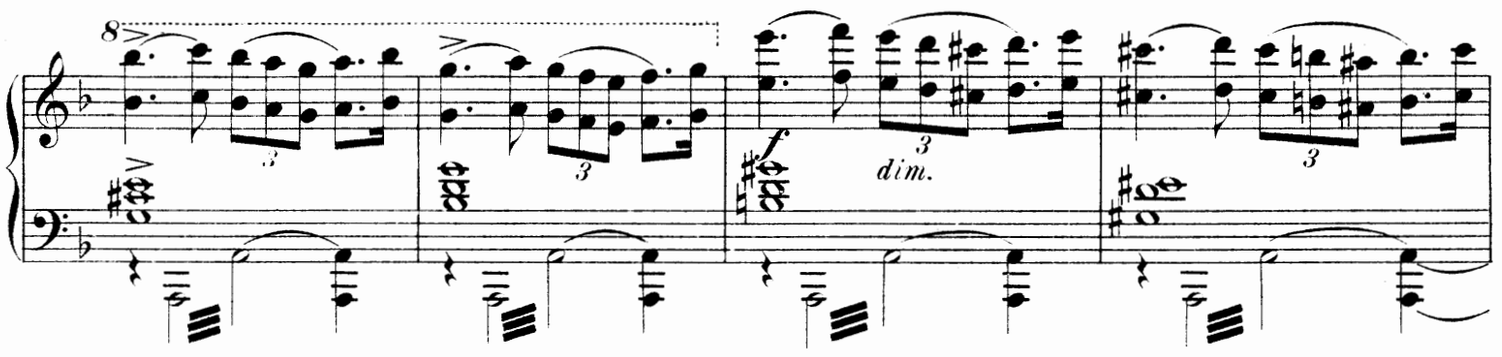
f



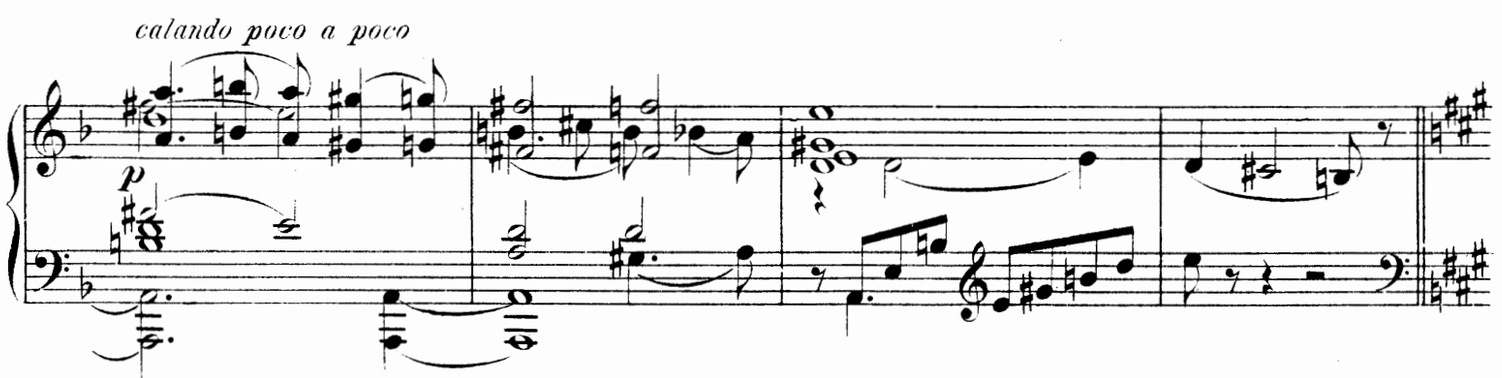
Sybille calme Raymonda au nom de l'hospitalité.







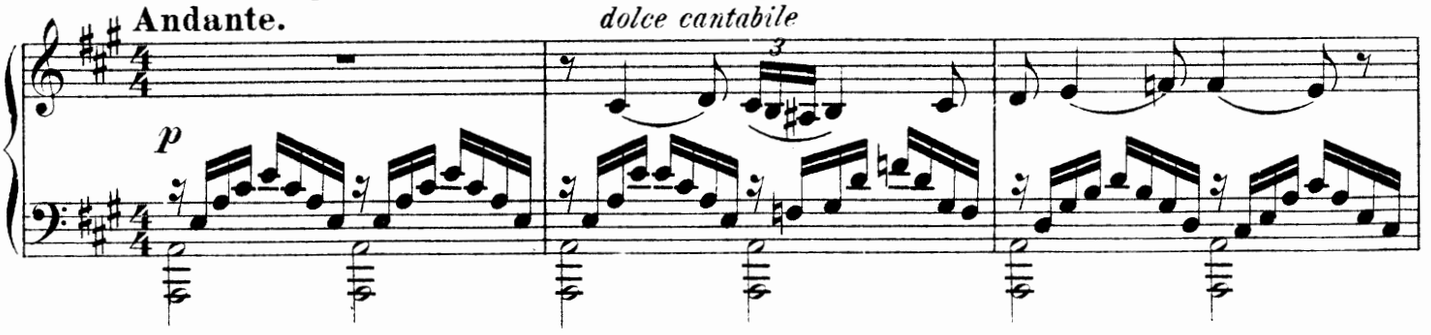
calando poco a poco



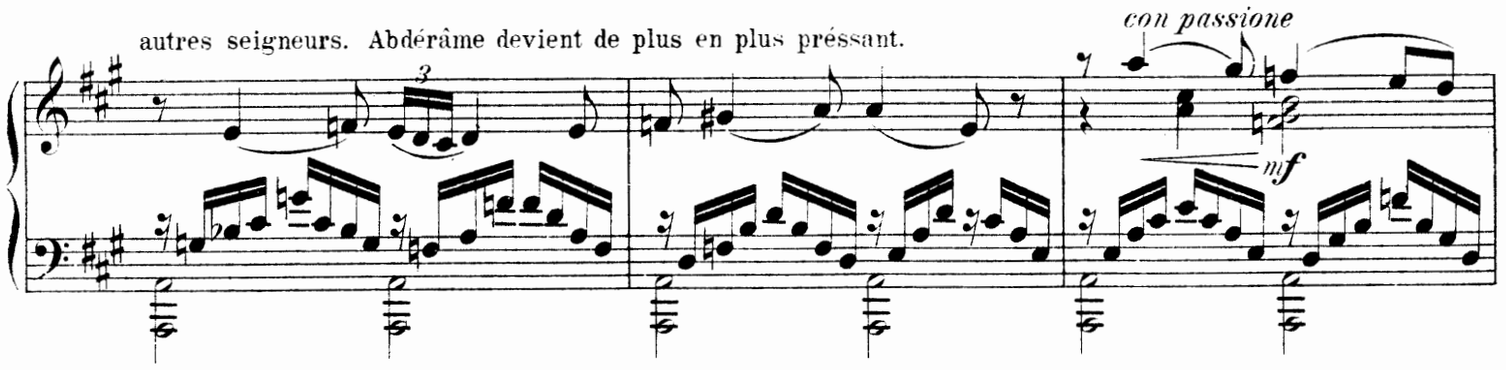
Grand pas d'action.

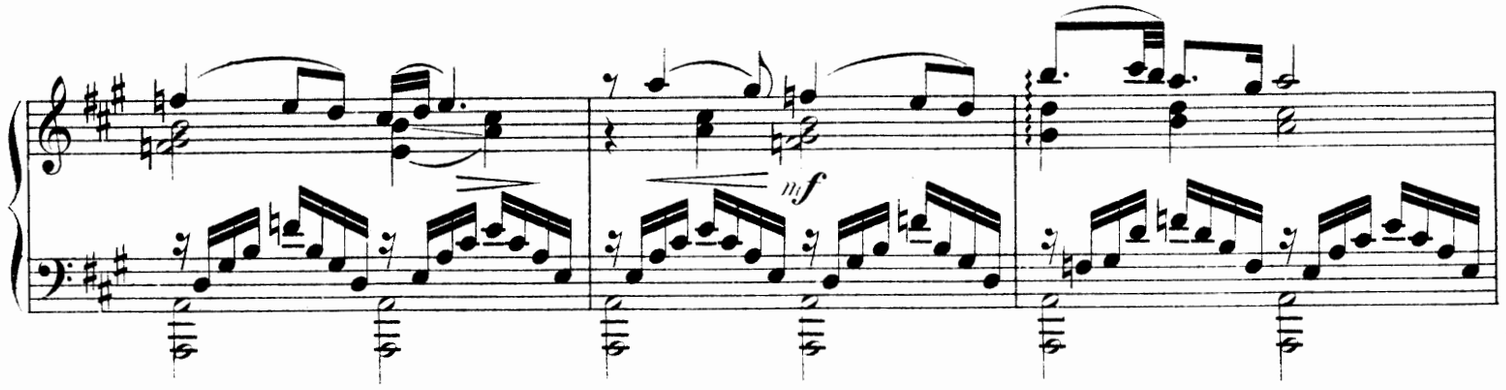
Abdérâme épris de la beauté de Raymonda lui parle de son amour. Elle préfère les madrigaux des

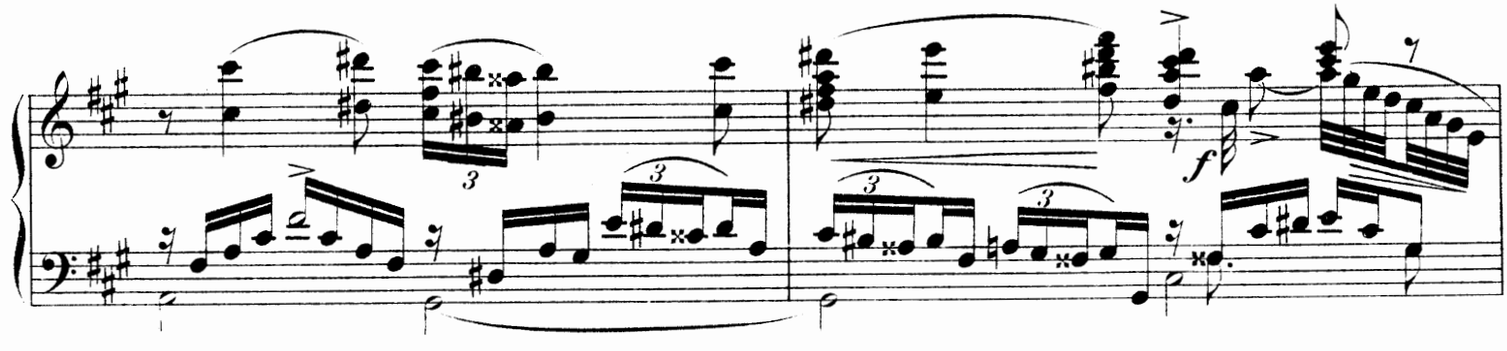
Andante. *dolce cantabile*

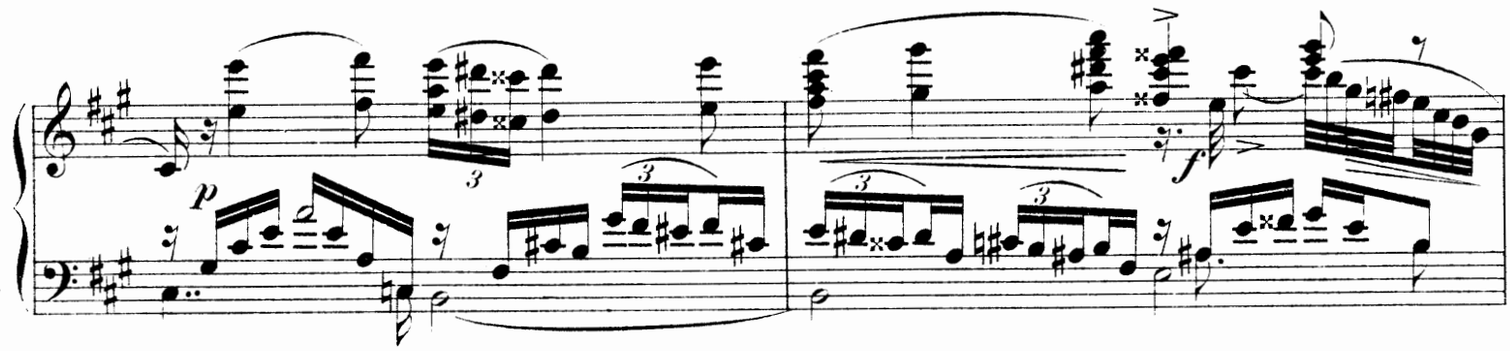


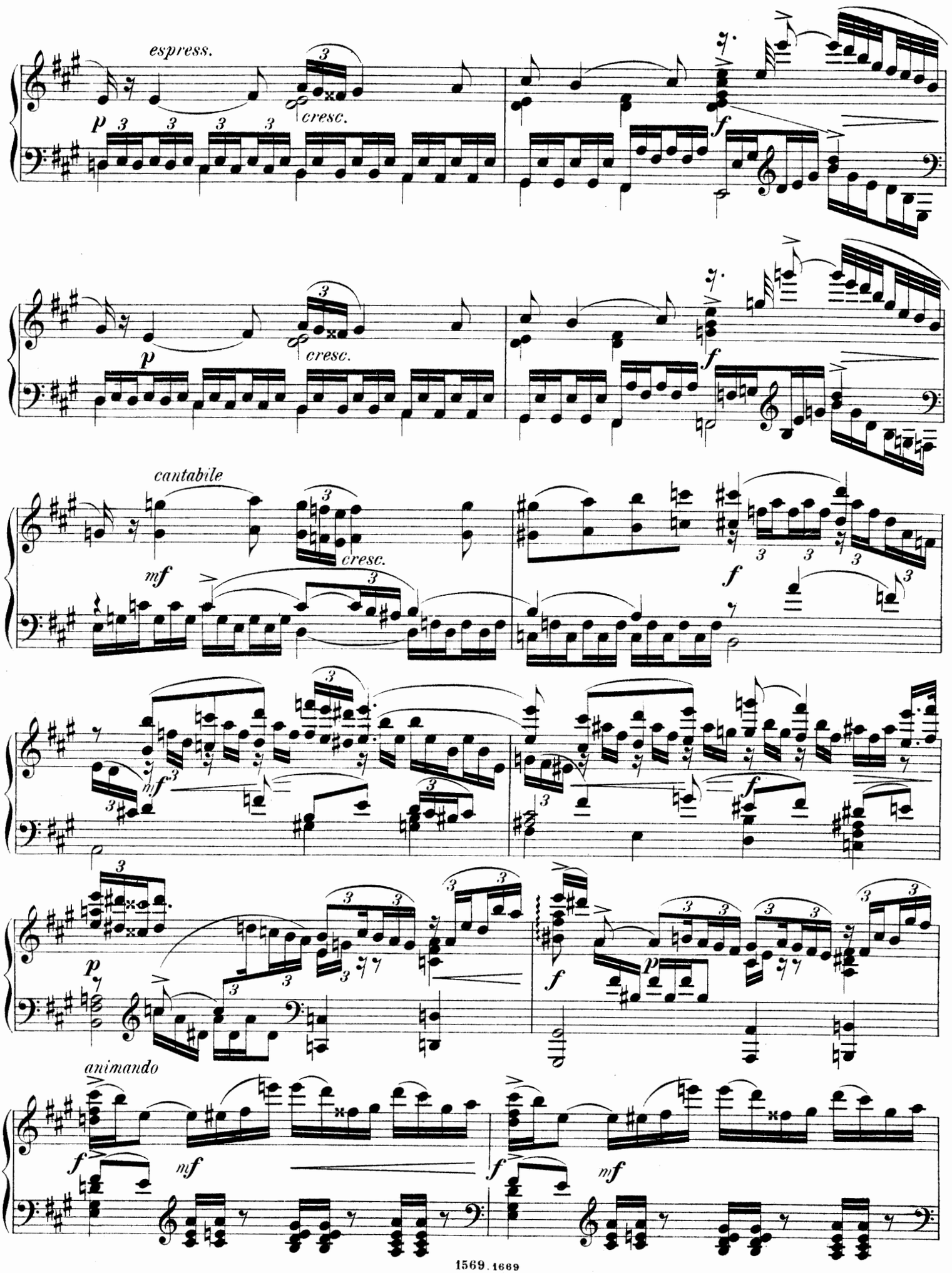
autres seigneurs. Abdérâme devient de plus en plus préssant.

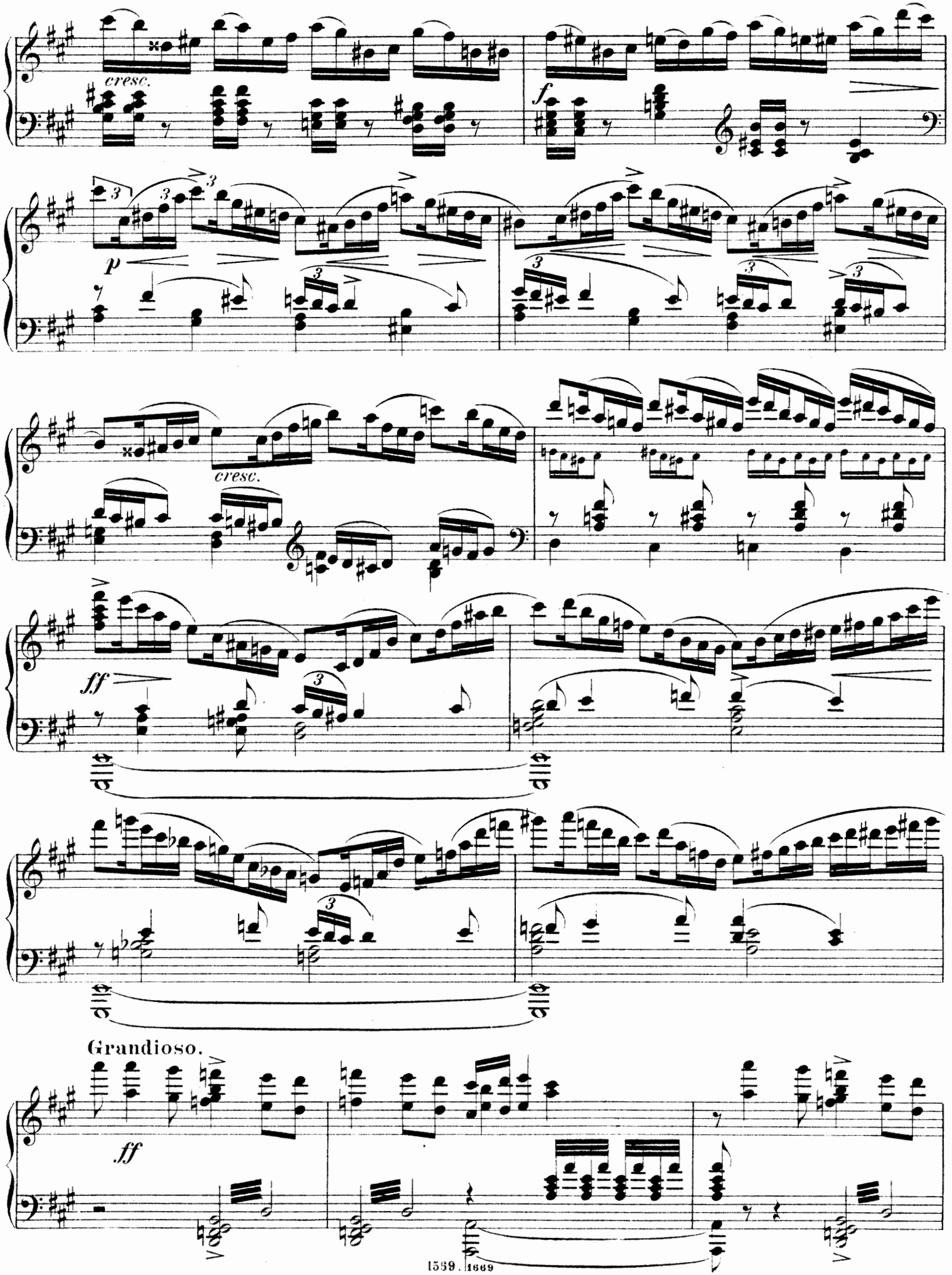


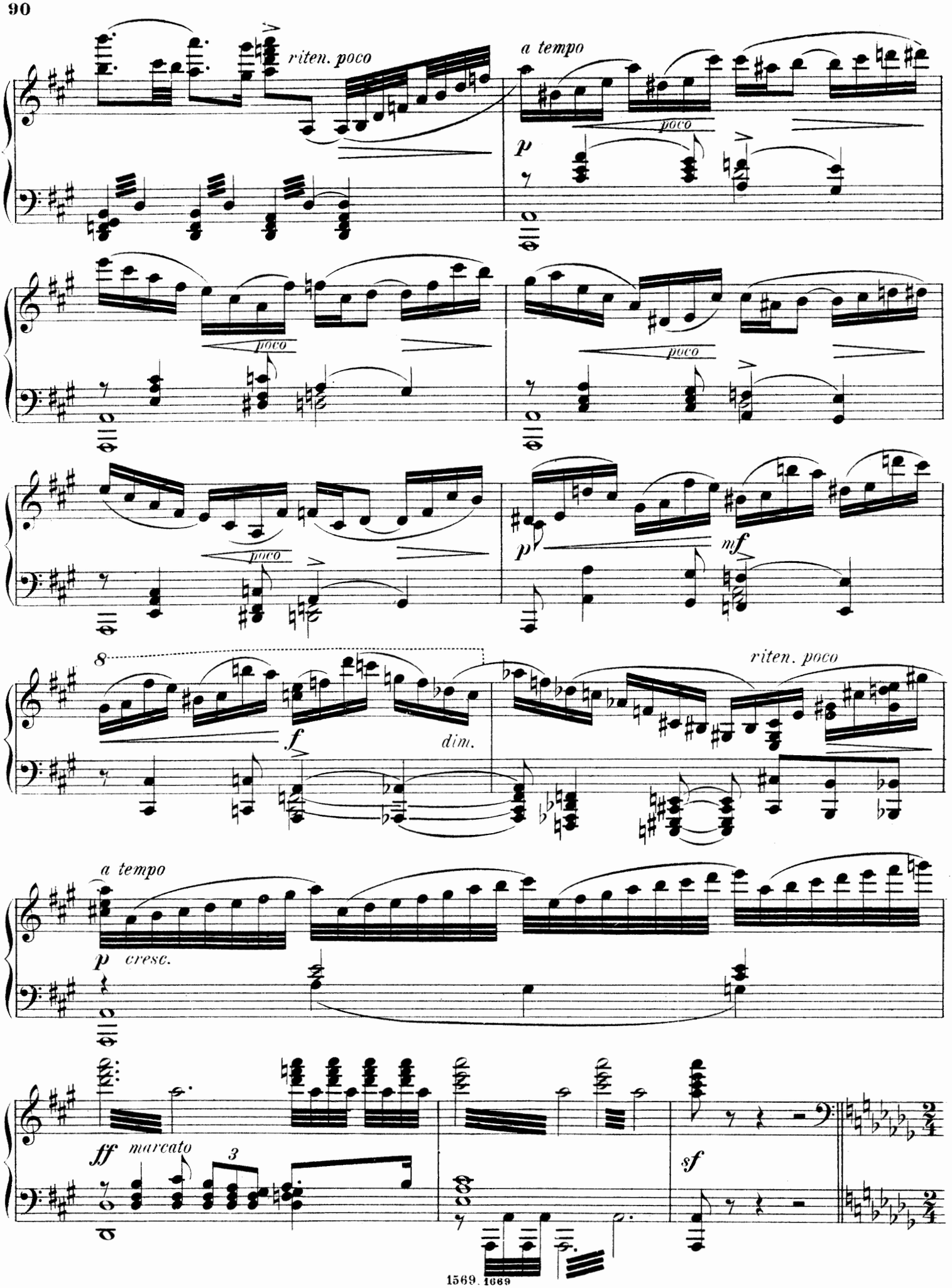






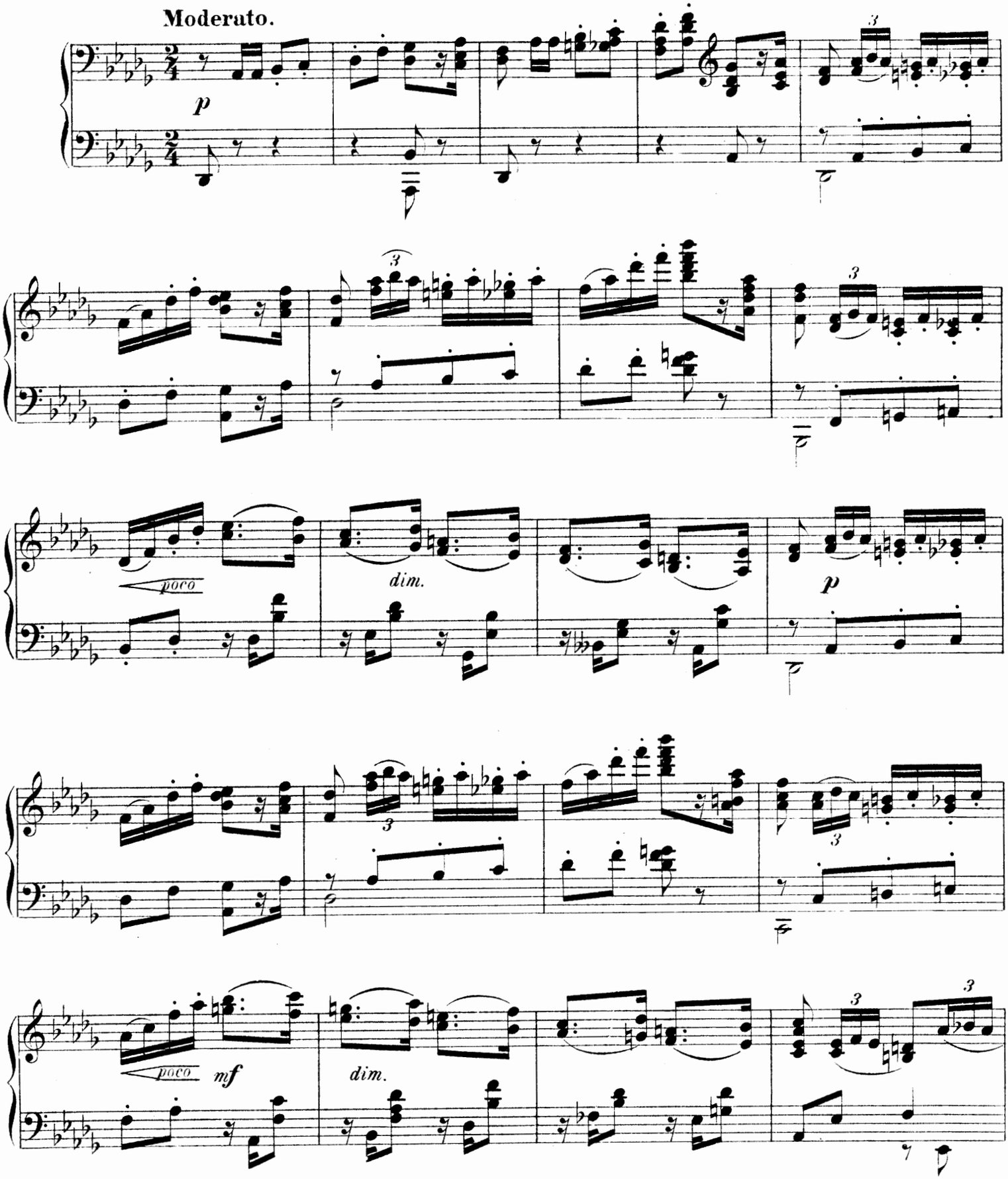

espress.
cresc.
cresc.
cantabile
cresc.
animando

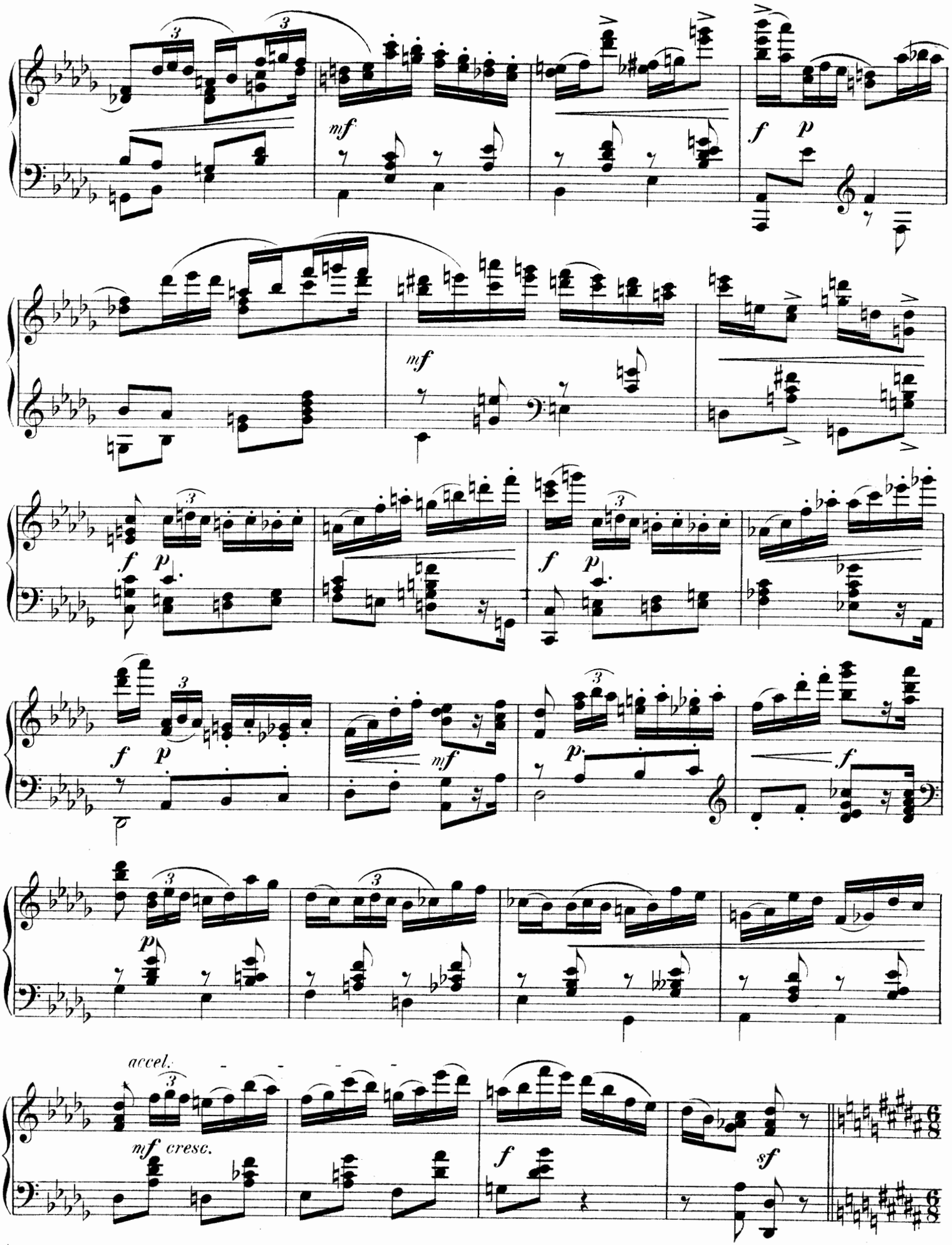

cresc.
f
p
cresc.
ff
ff
Grandioso.


riten. poco
a tempo
poco
p
poco
poco
poco
p
mf
8
f
dim.
riten. poco
a tempo
p
cresc.
ff
marcato
3
sf

Variation I.

(pour une danseuse.)

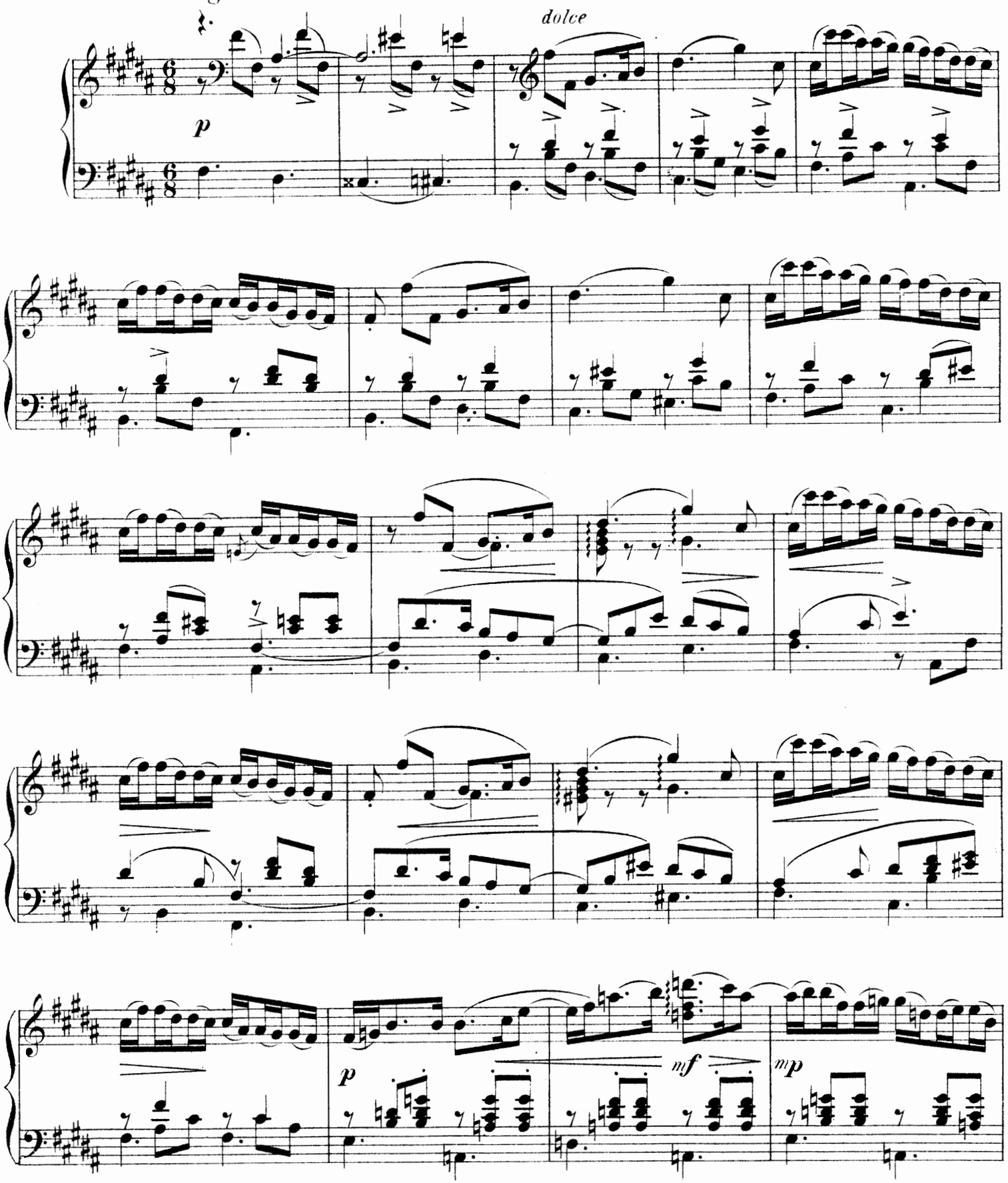


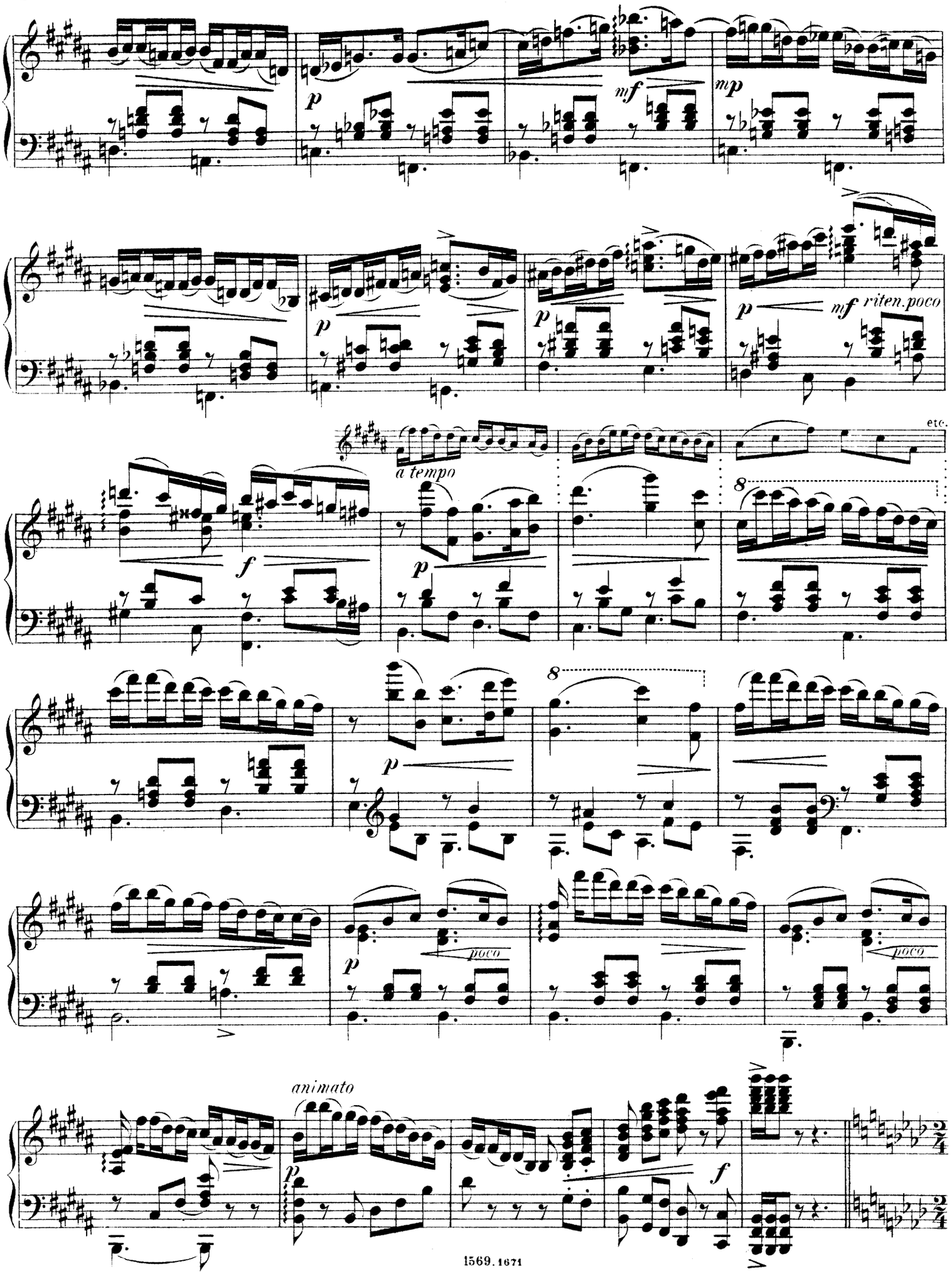

mf
f p
mf
f p
f p
mf
p
f
p
mf cresc.
f
sf

Variation II.

(pour une danseuse.)

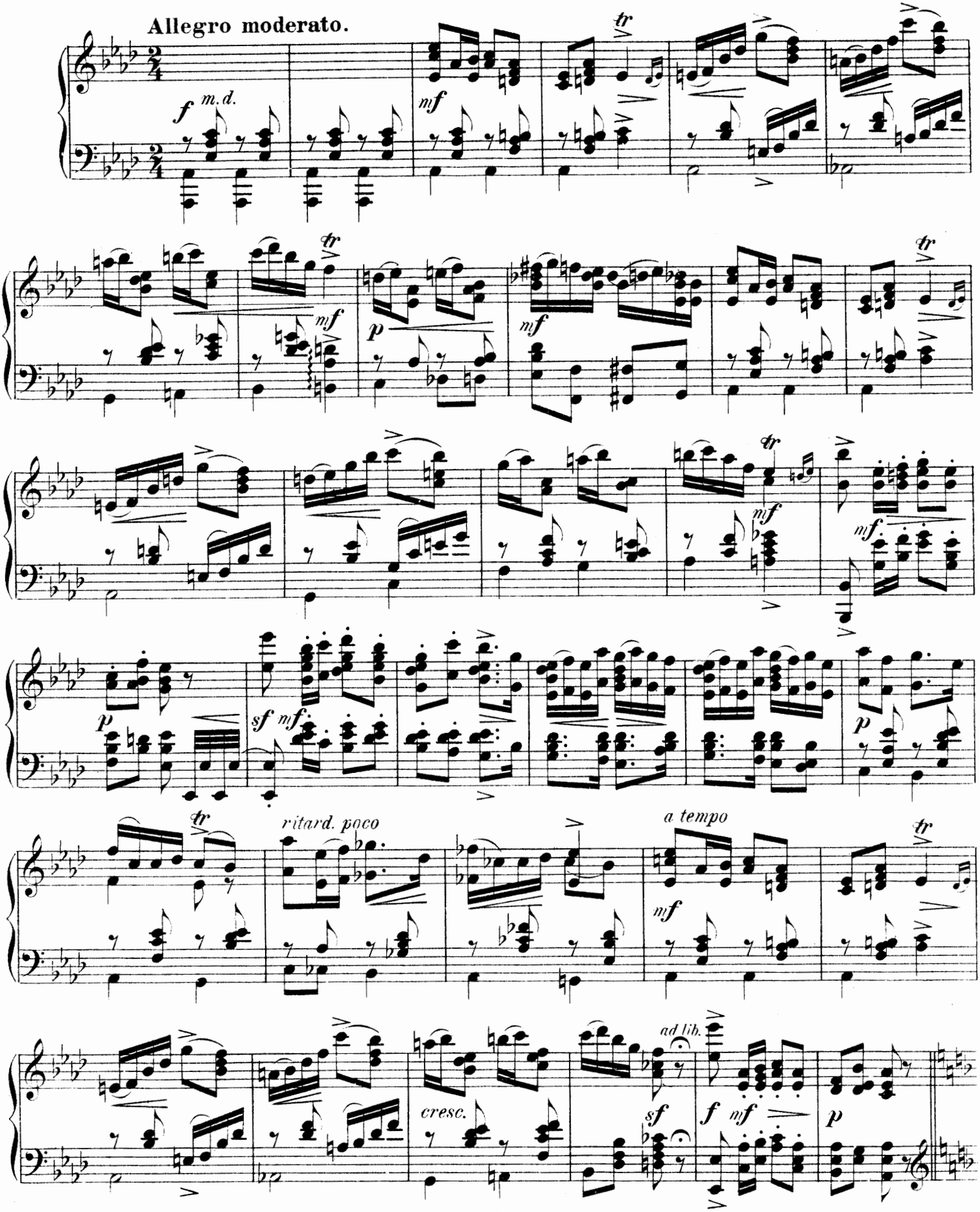
Allegretto.




p
mf
mp
p
p
p
mf riten. poco
a tempo
etc.
f
p
8
p
8
p
poco
poco
animato
p
f

Variation III.

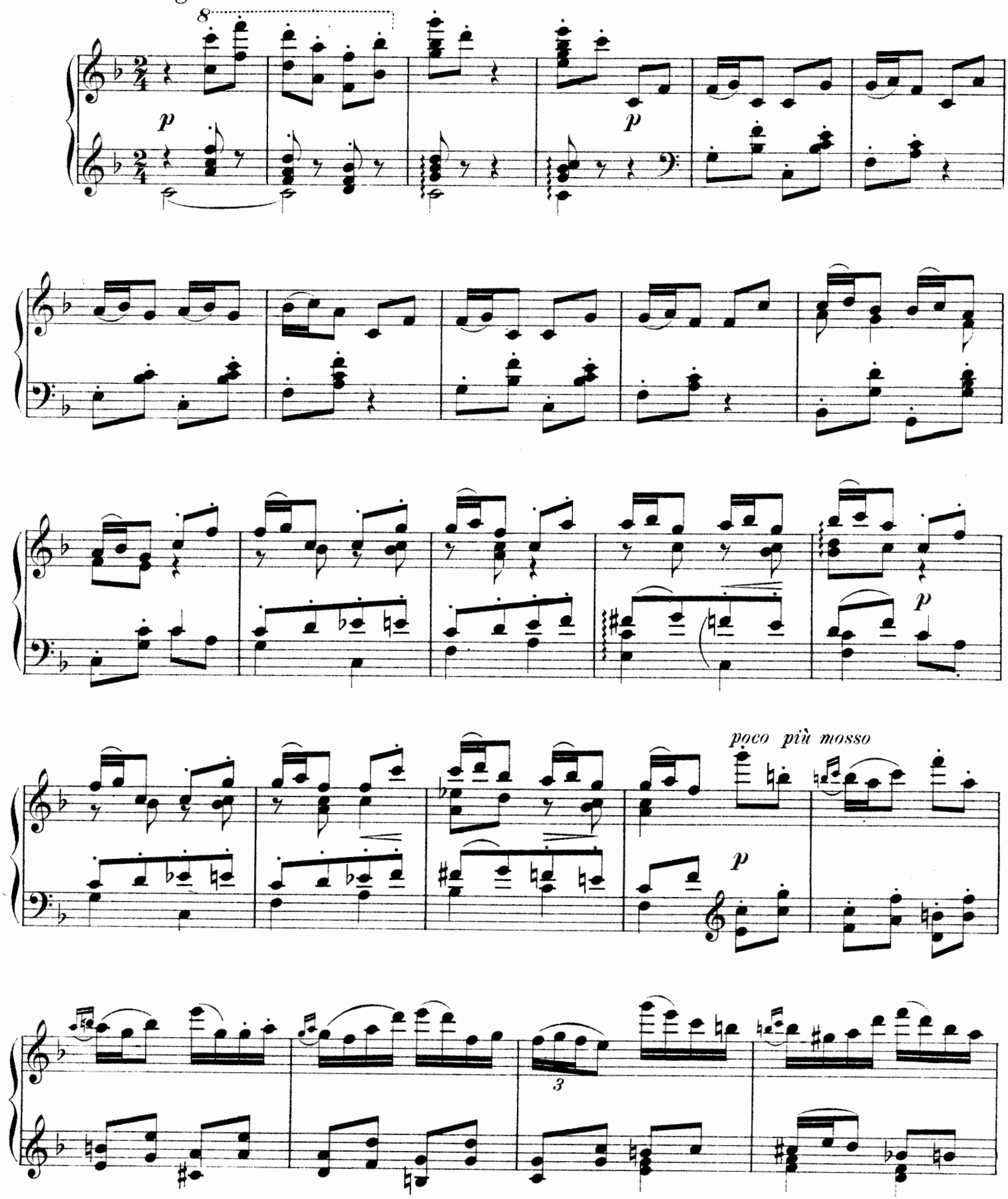
(pour un danseur.)

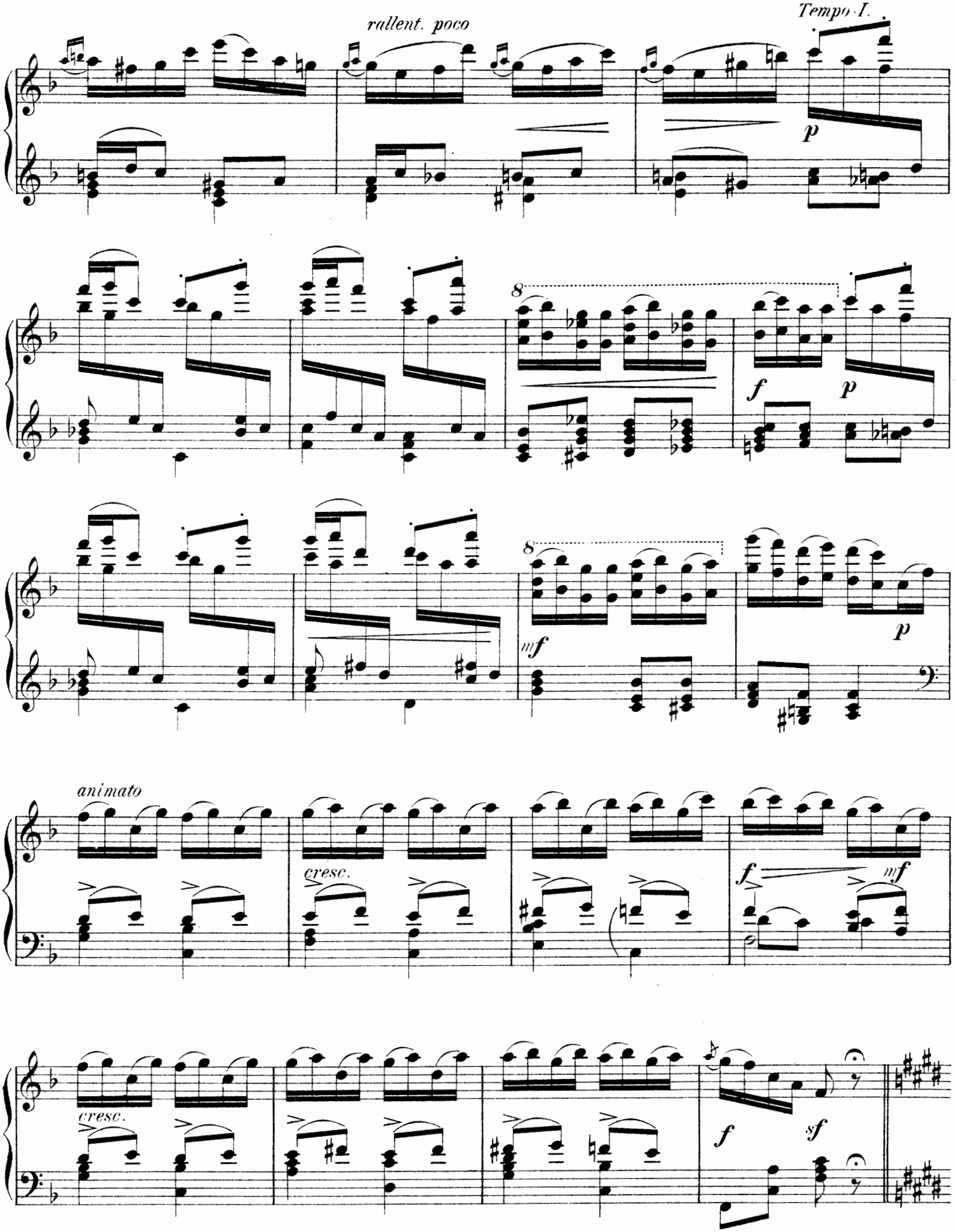


Variation IV.

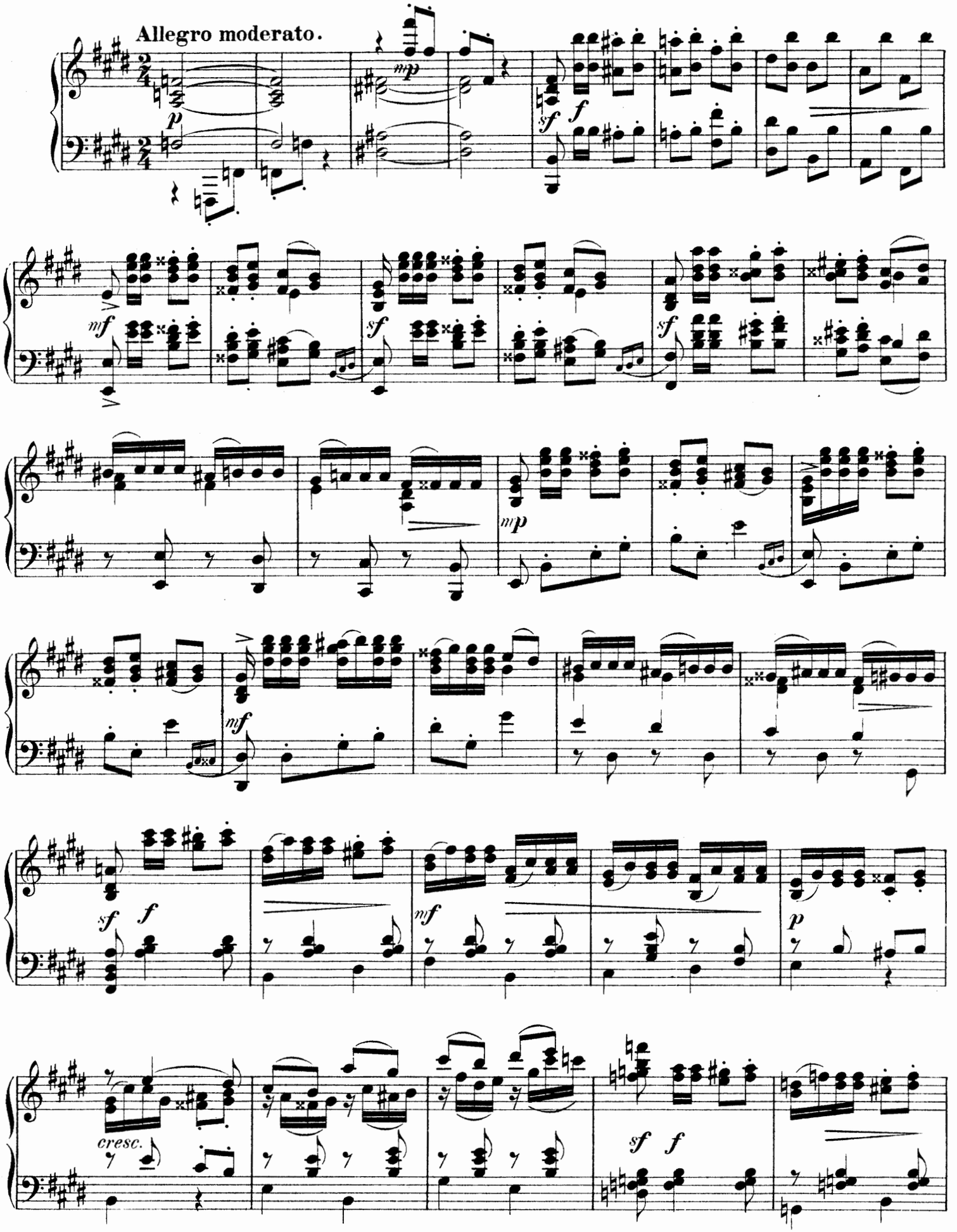
(pour Raymonda.)

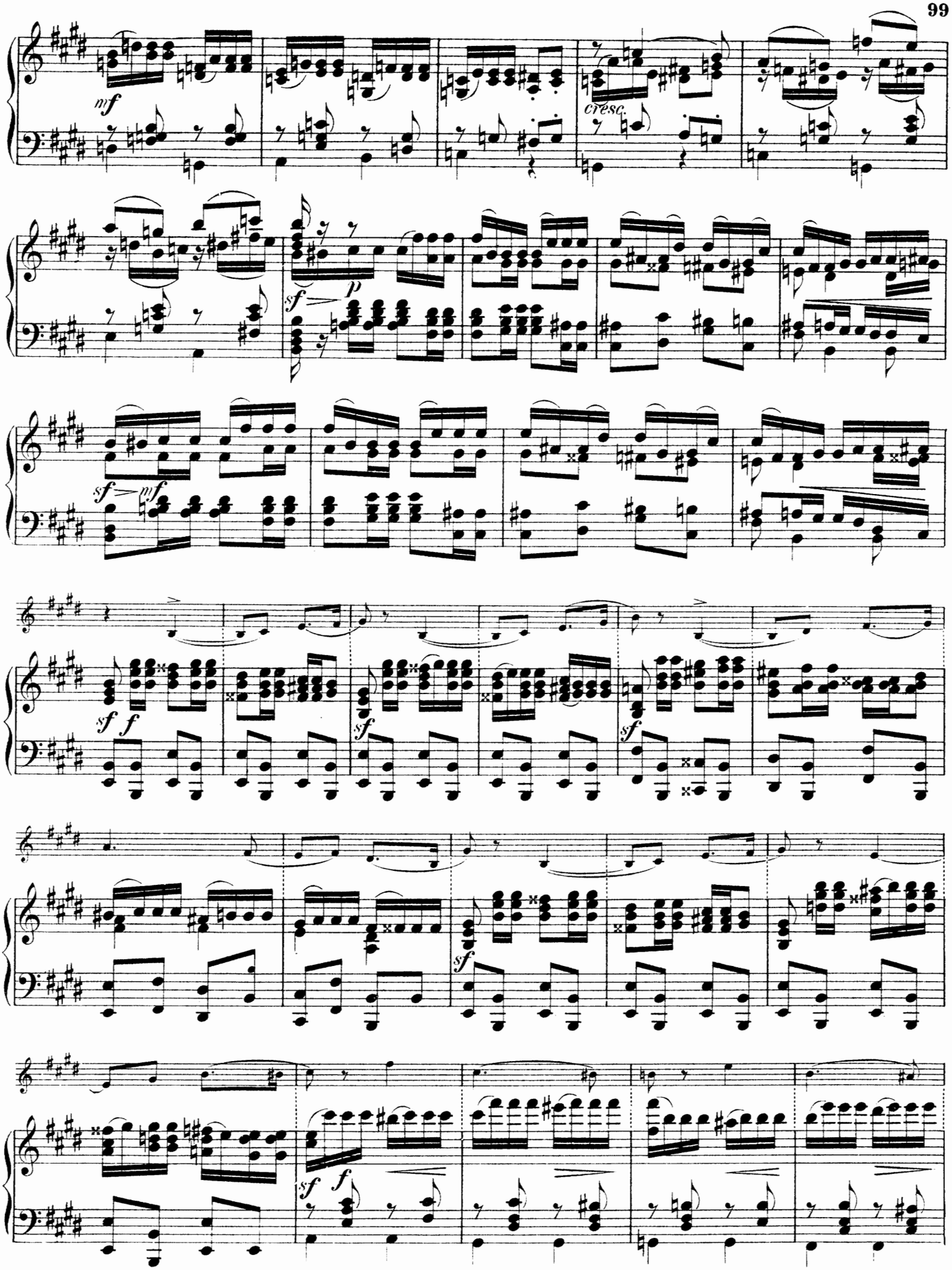
Allegretto.



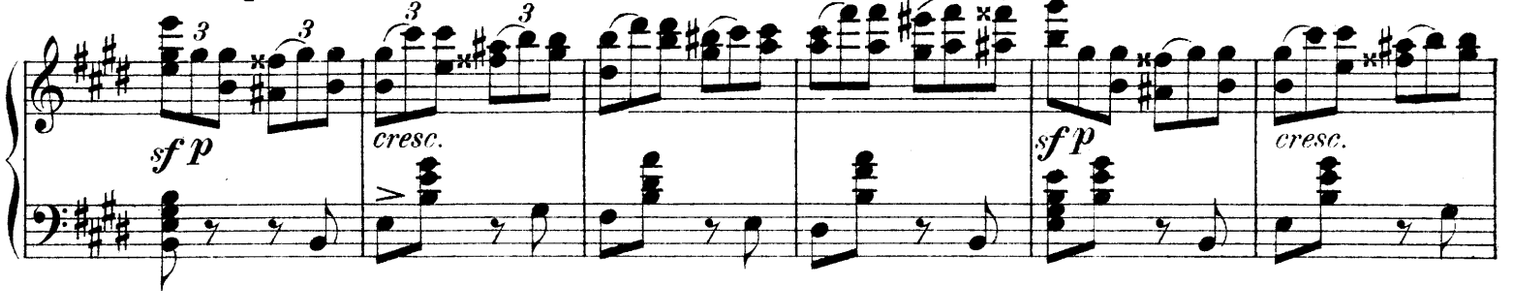

rallent. poco
Tempo I.
p
8
f
p
8
mf
p
animato
cresc.
f
mf
cresc.
f
sf

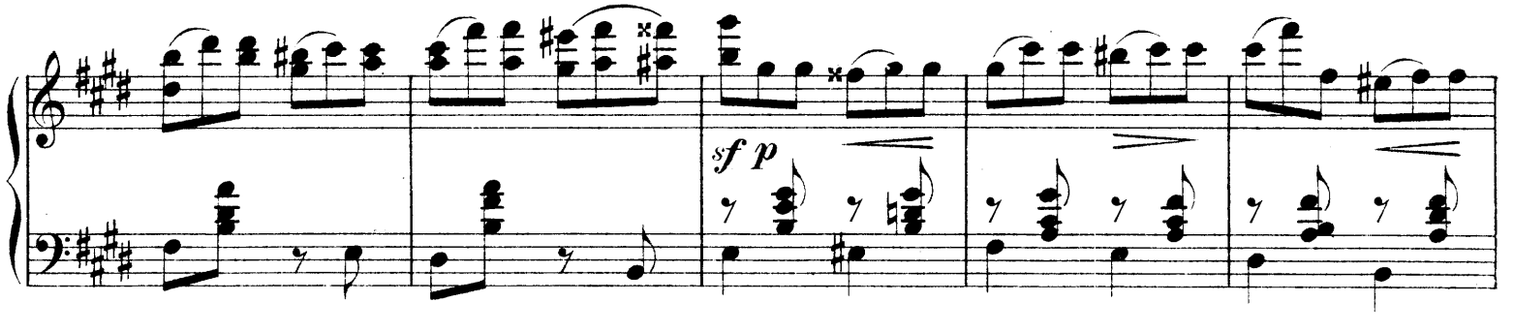
Grand Coda.

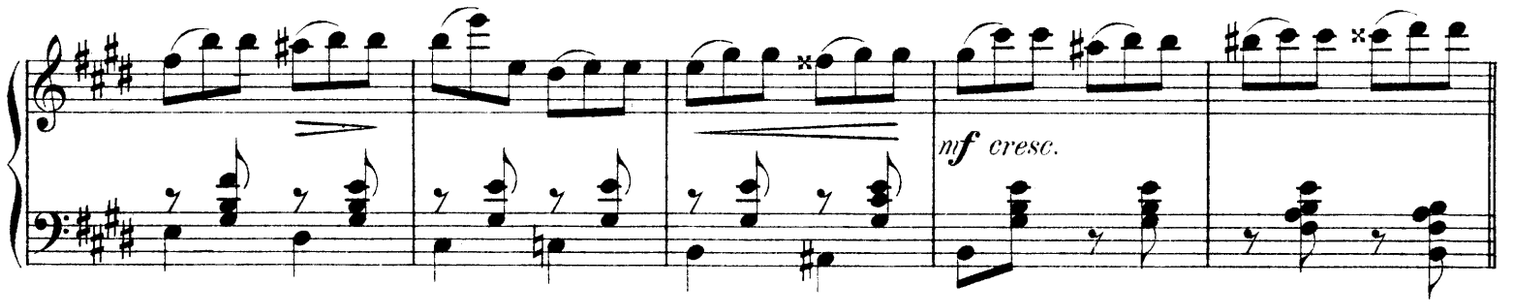



mf
cresc.
sf
p
sf
mf
sf
f
sf
sf
sf
f

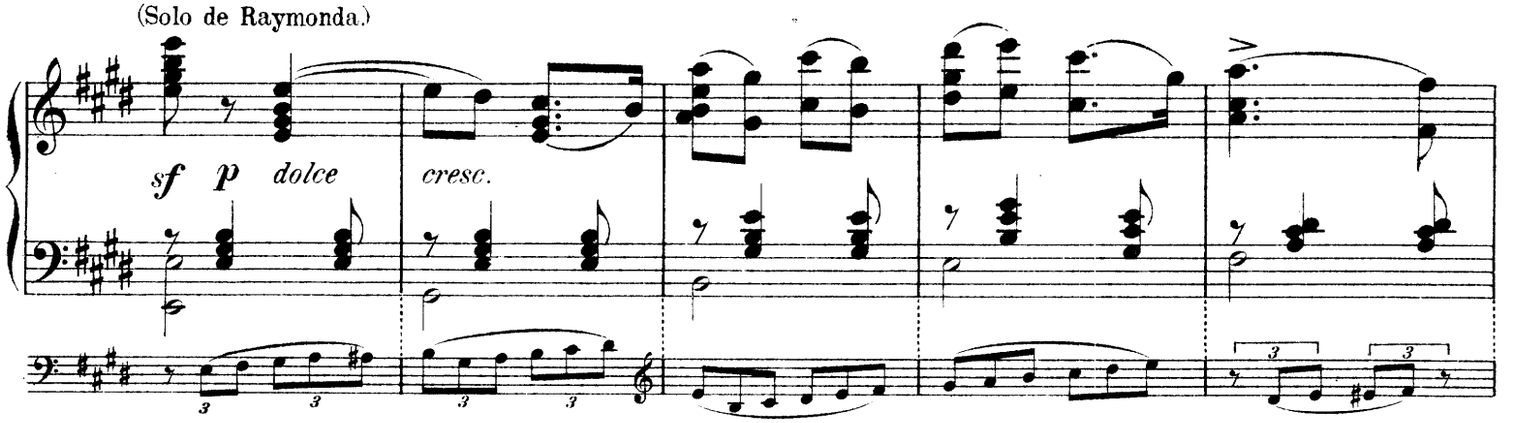
Poco più mosso.

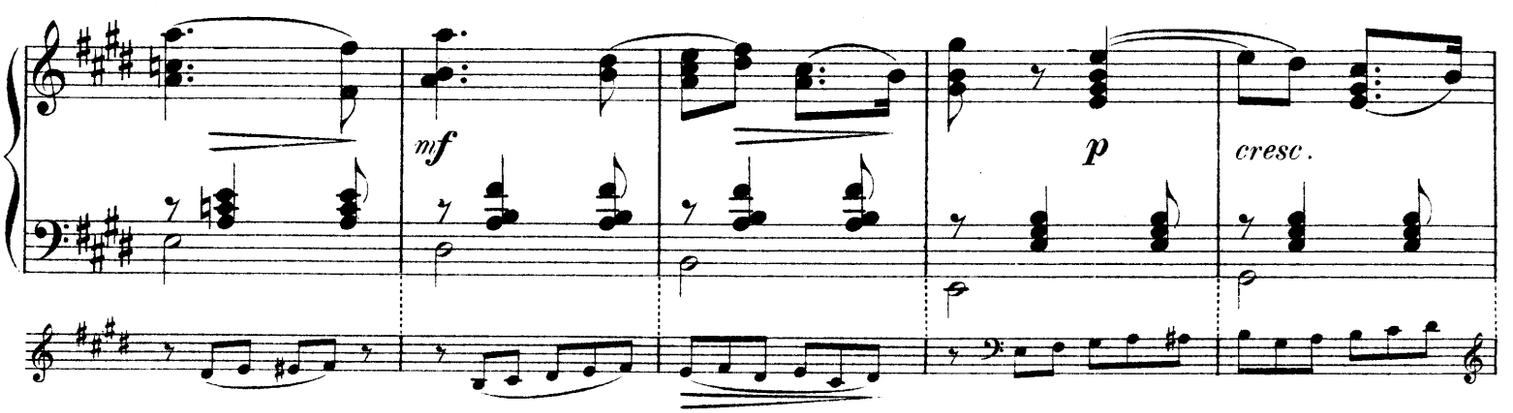


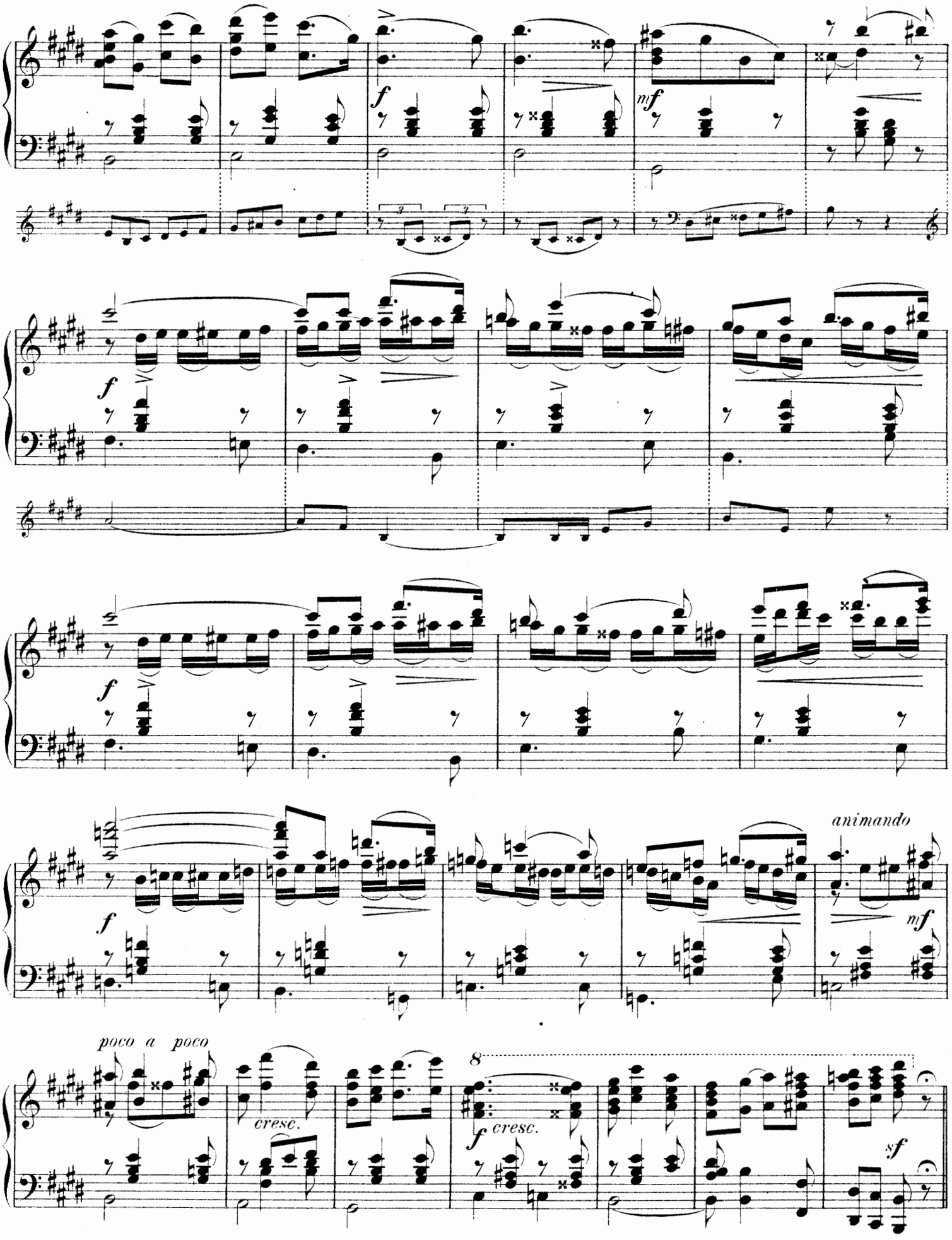




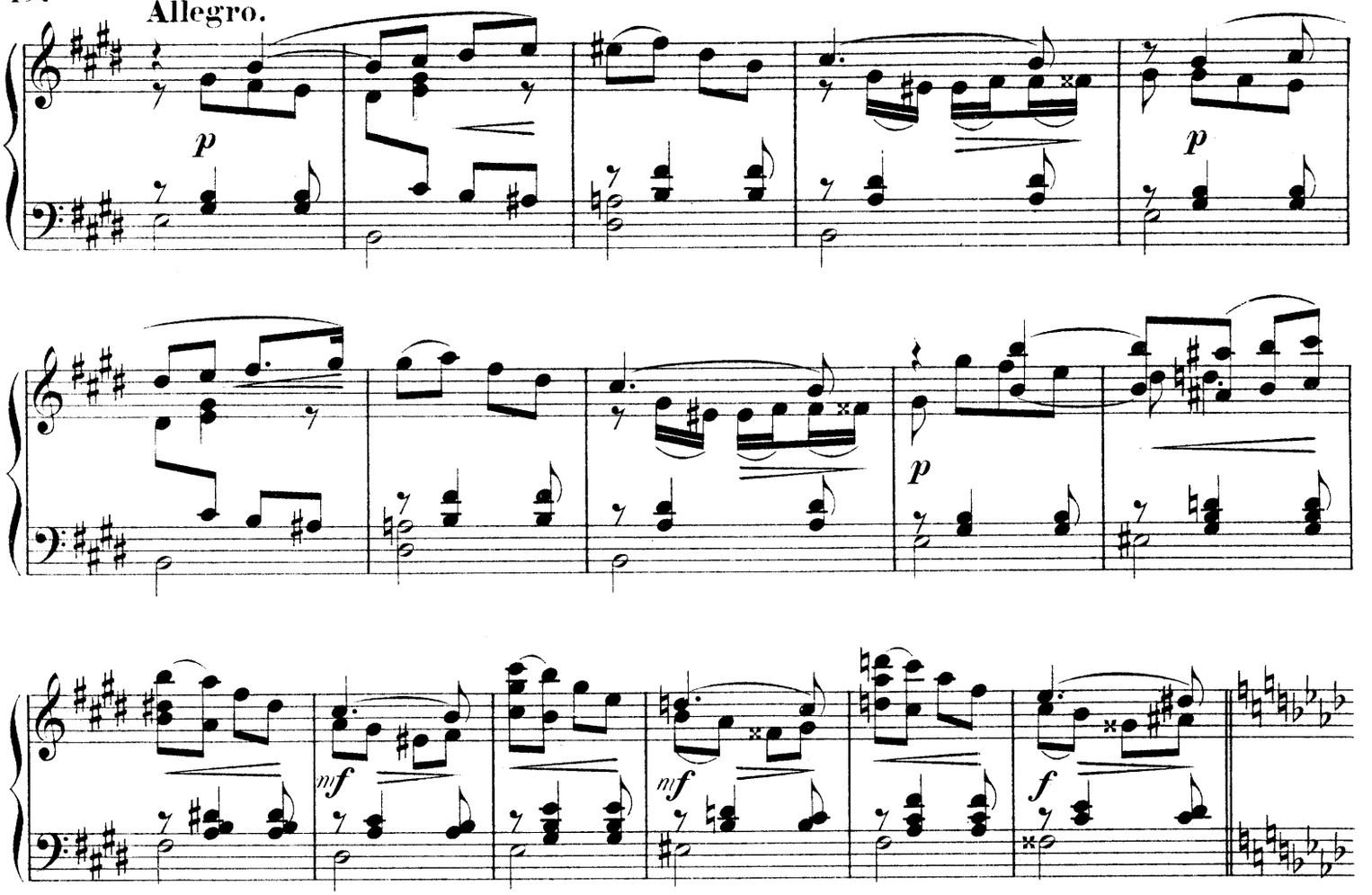
(Solo de Raymonda.)



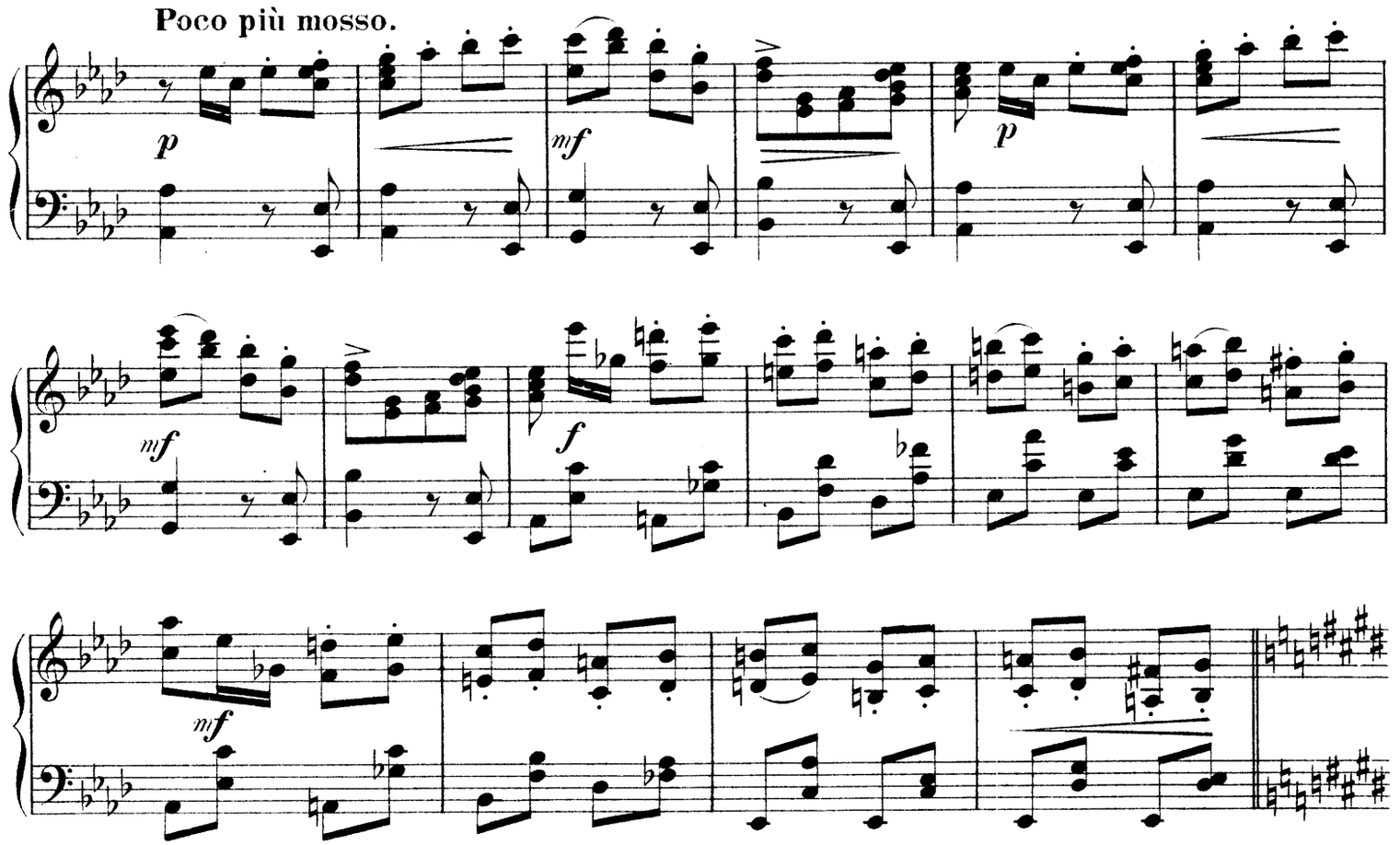


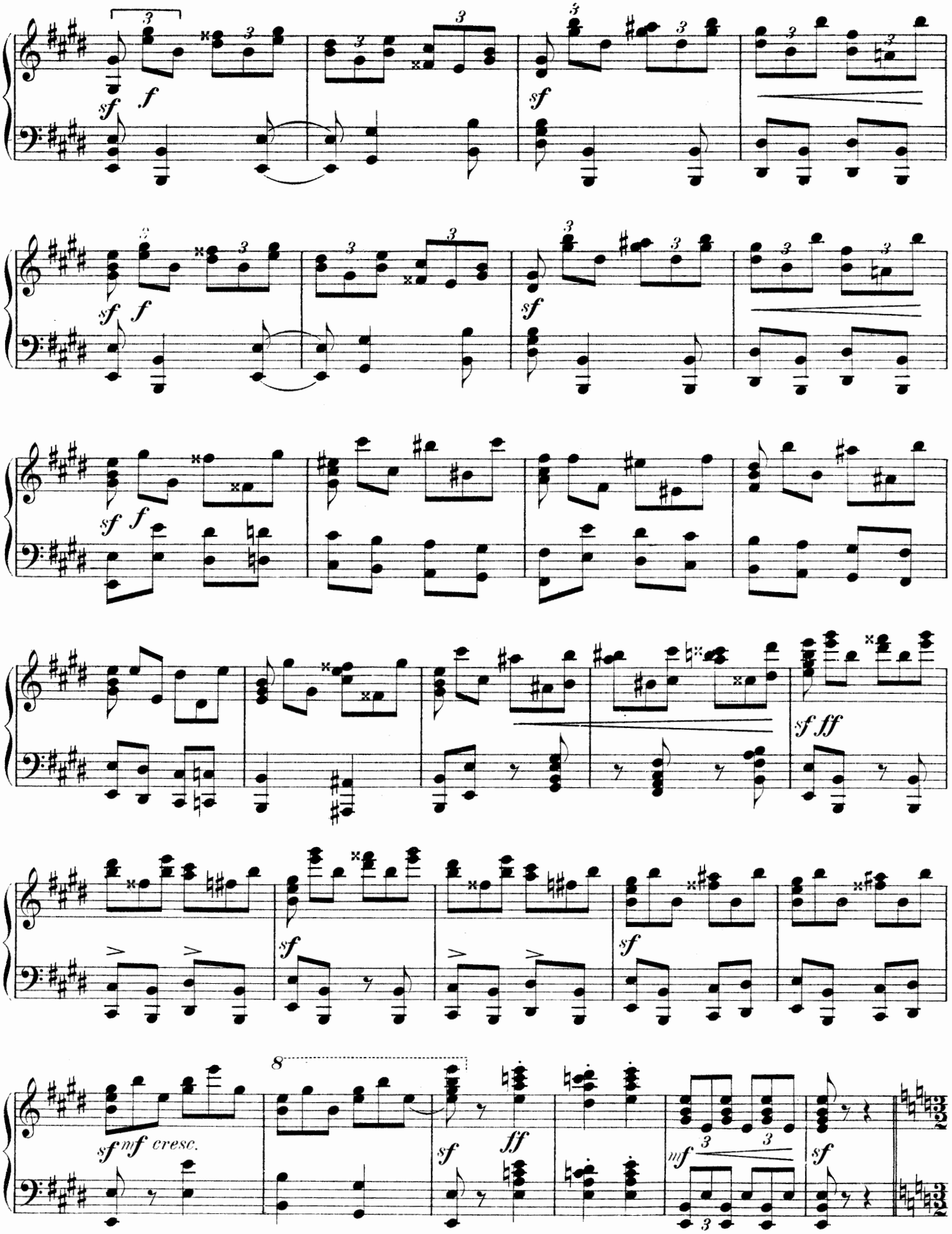

f
mf
f
f
animando
mf
poco a poco
cresc.
8
f cresc.
sf

Allegro.



Poco più mosso.

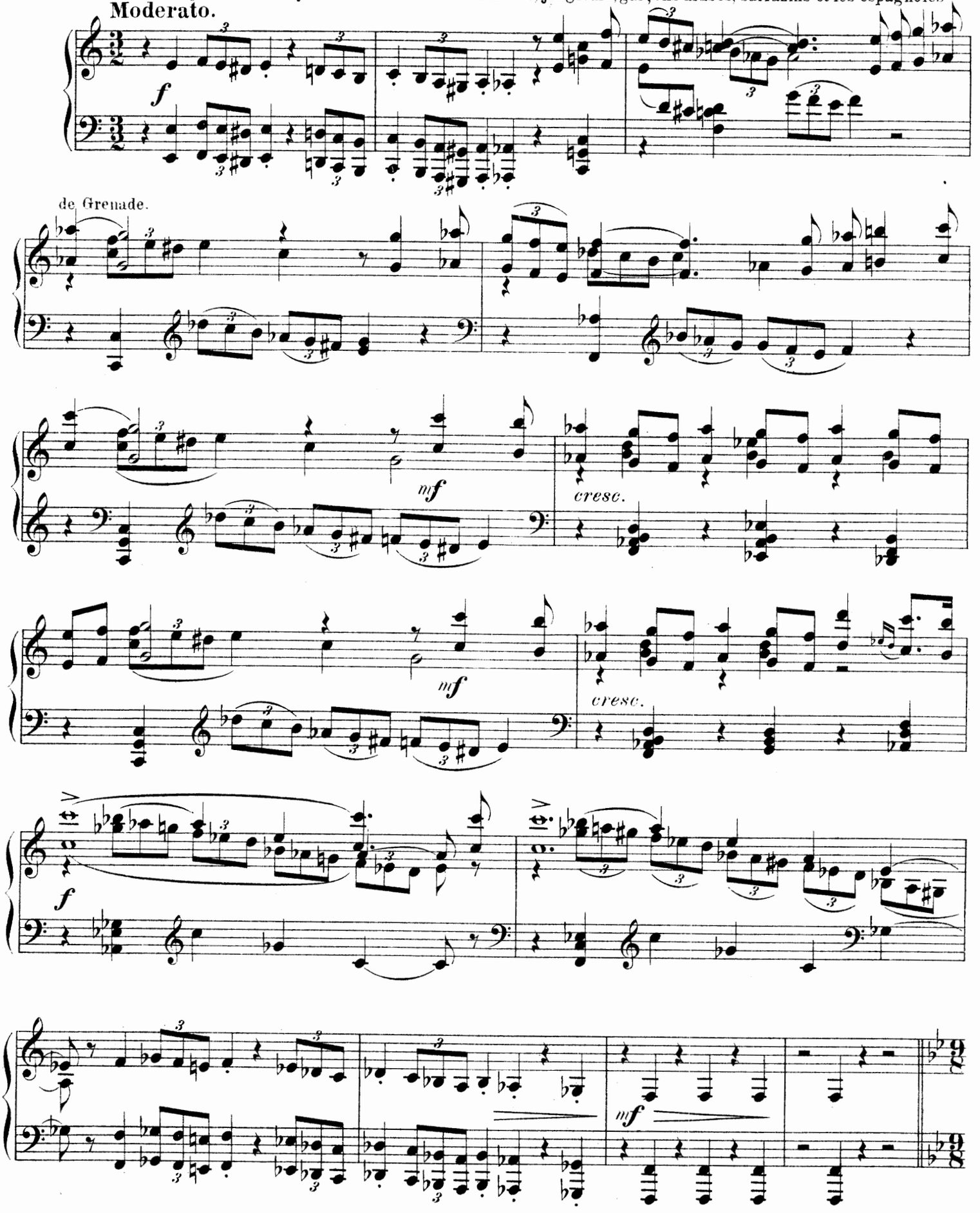



sf f
sf
sf f
sf
sf f
sf ff
sf
sf
sf mf cresc.
8
sf ff
mf
sf

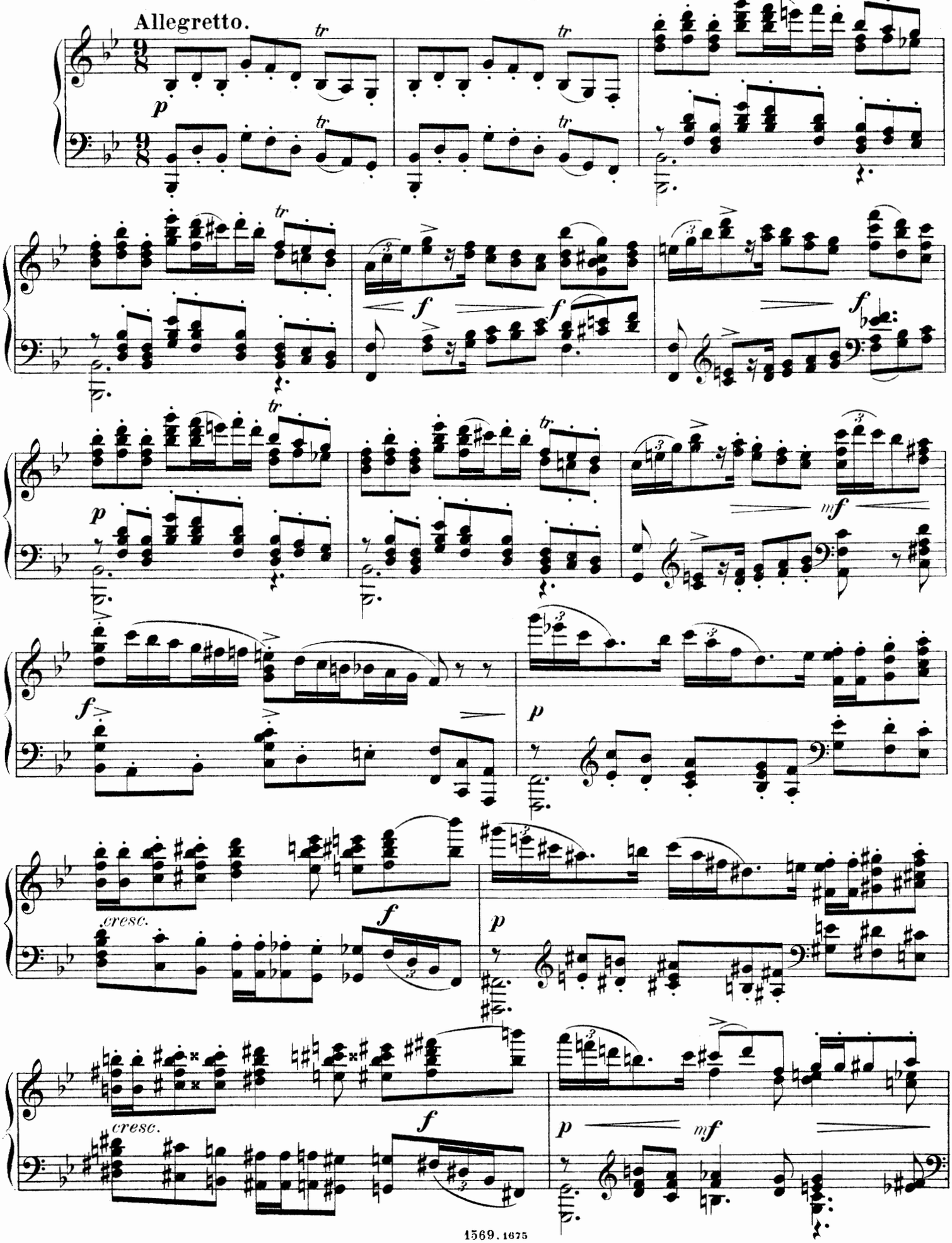
Scène mimique.

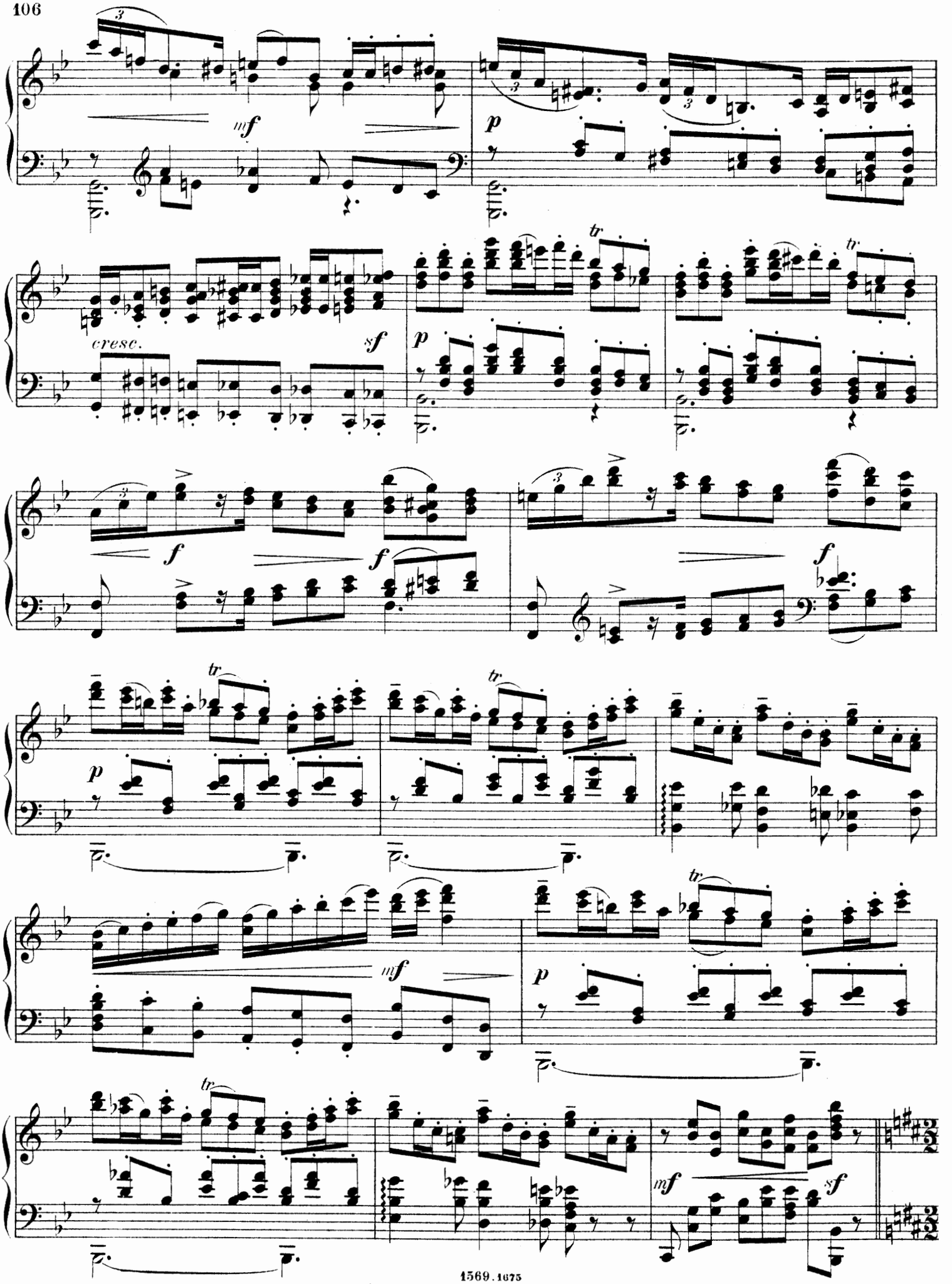
Abdérâme présente à Raymonda sa suite: les esclaves, jongleurs, garçons arabes, sarrazins et les espagnoles de Grenade.

Moderato.

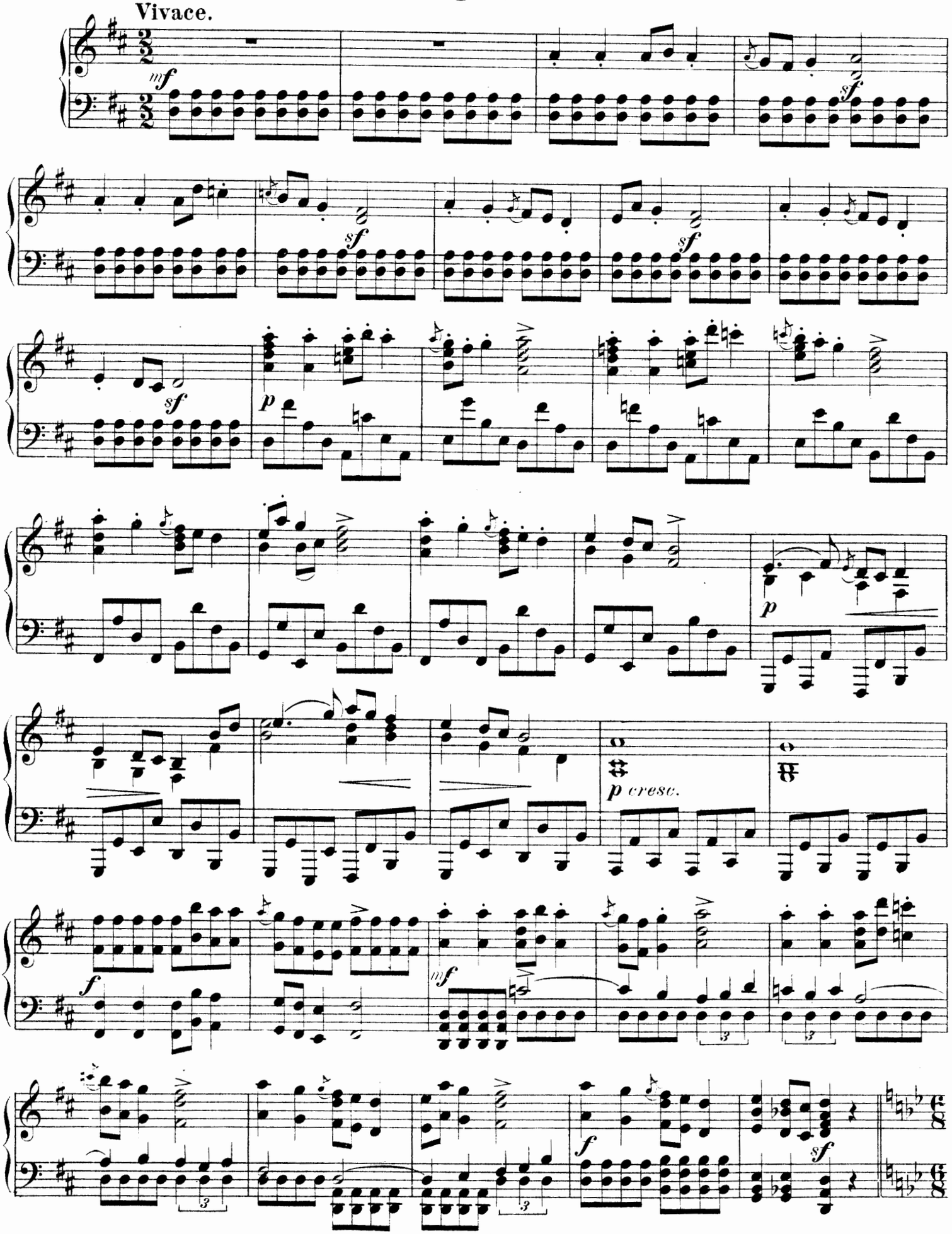


Entrée des jongleurs.

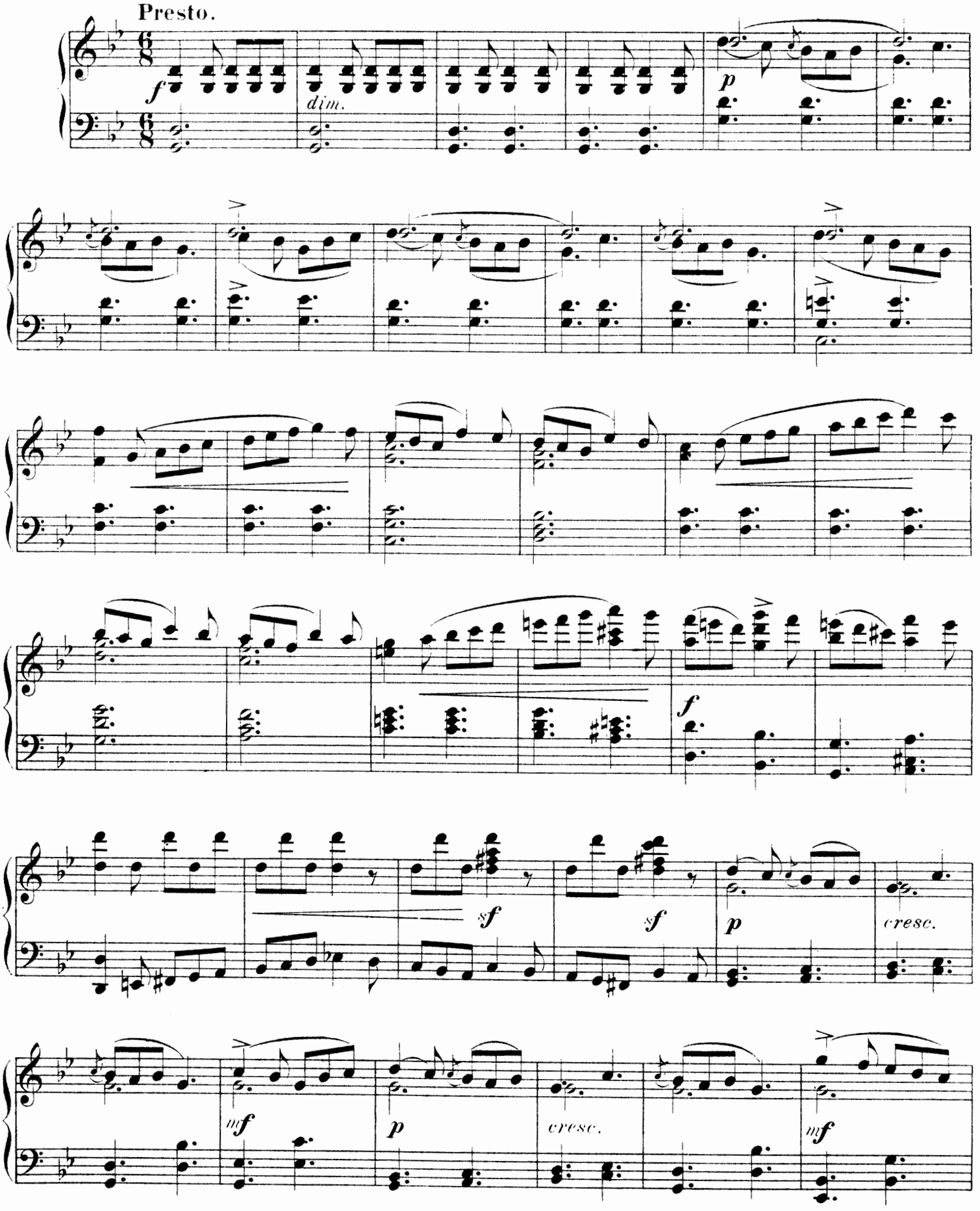


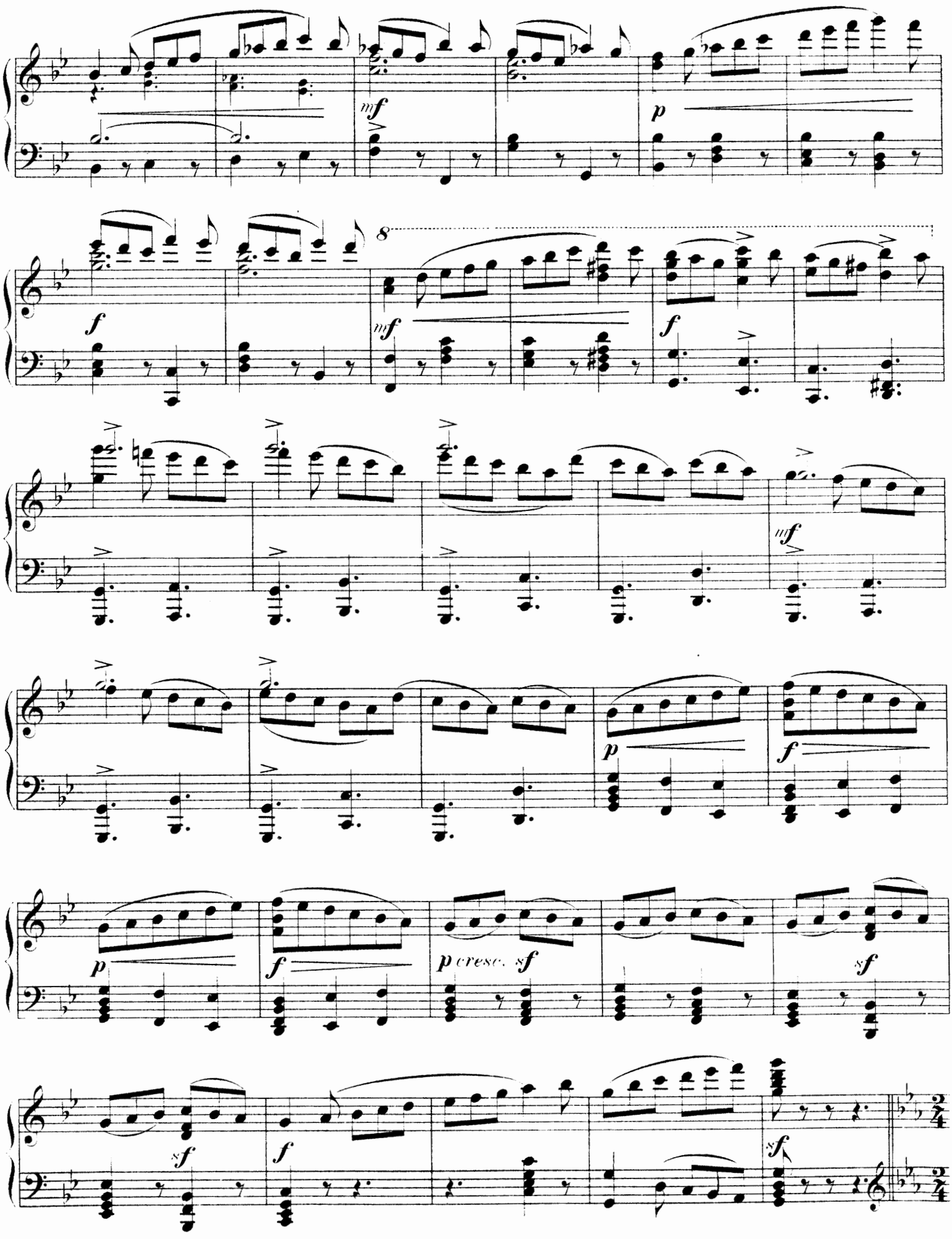

mf
p
cresc.
sf
tr
f
mf
sf

Danse des garçons Arabes.

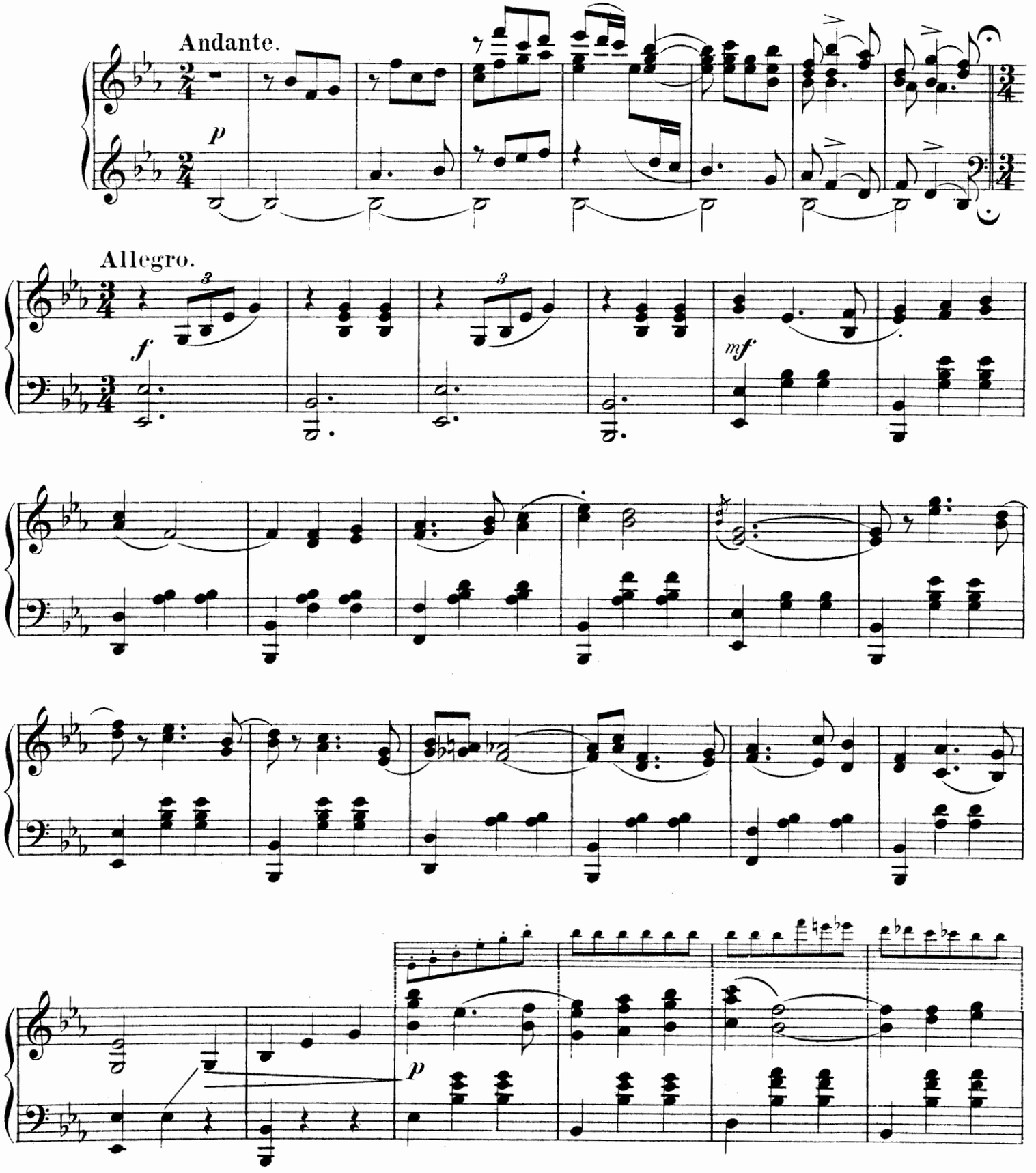


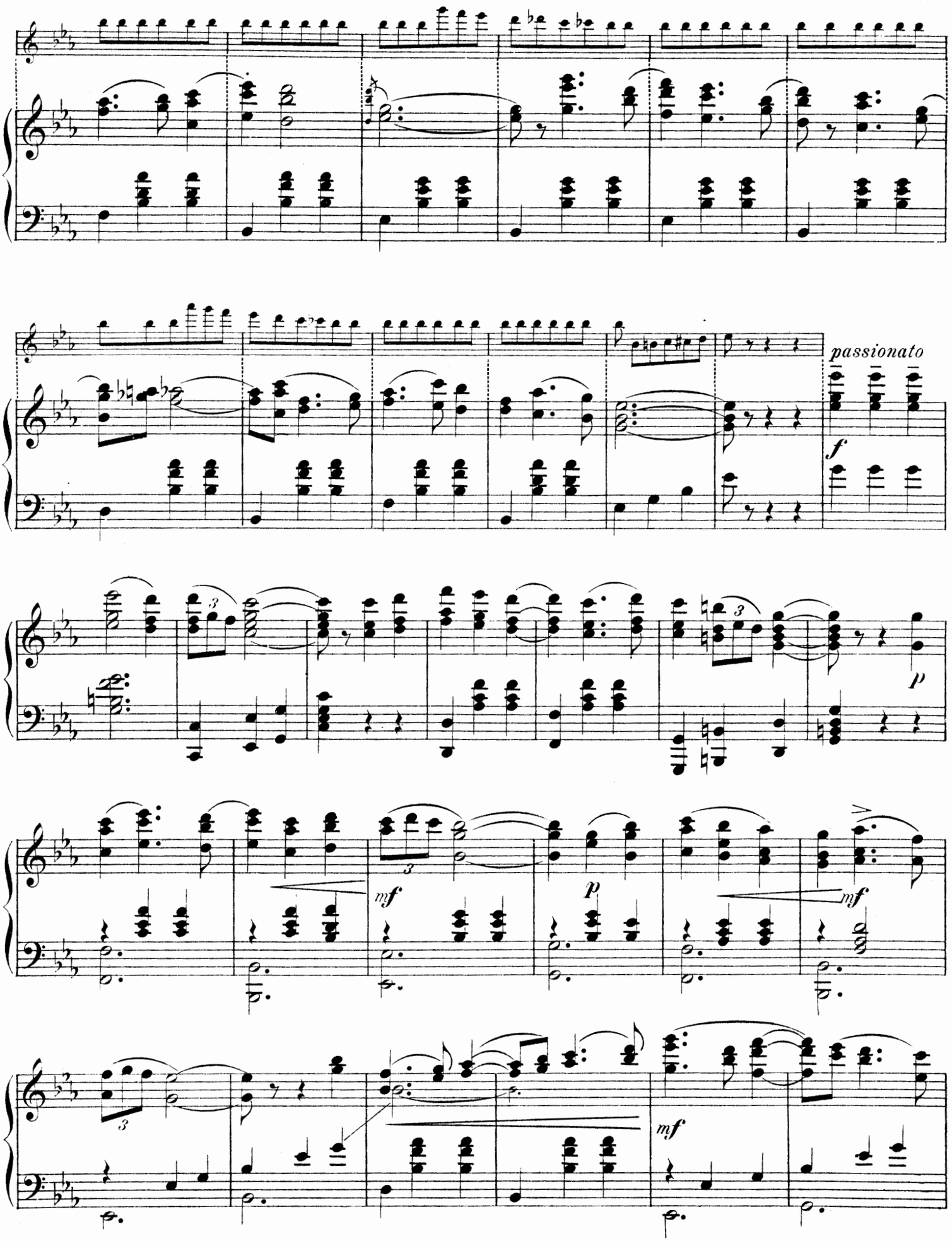
Entrée des Sarrazins.

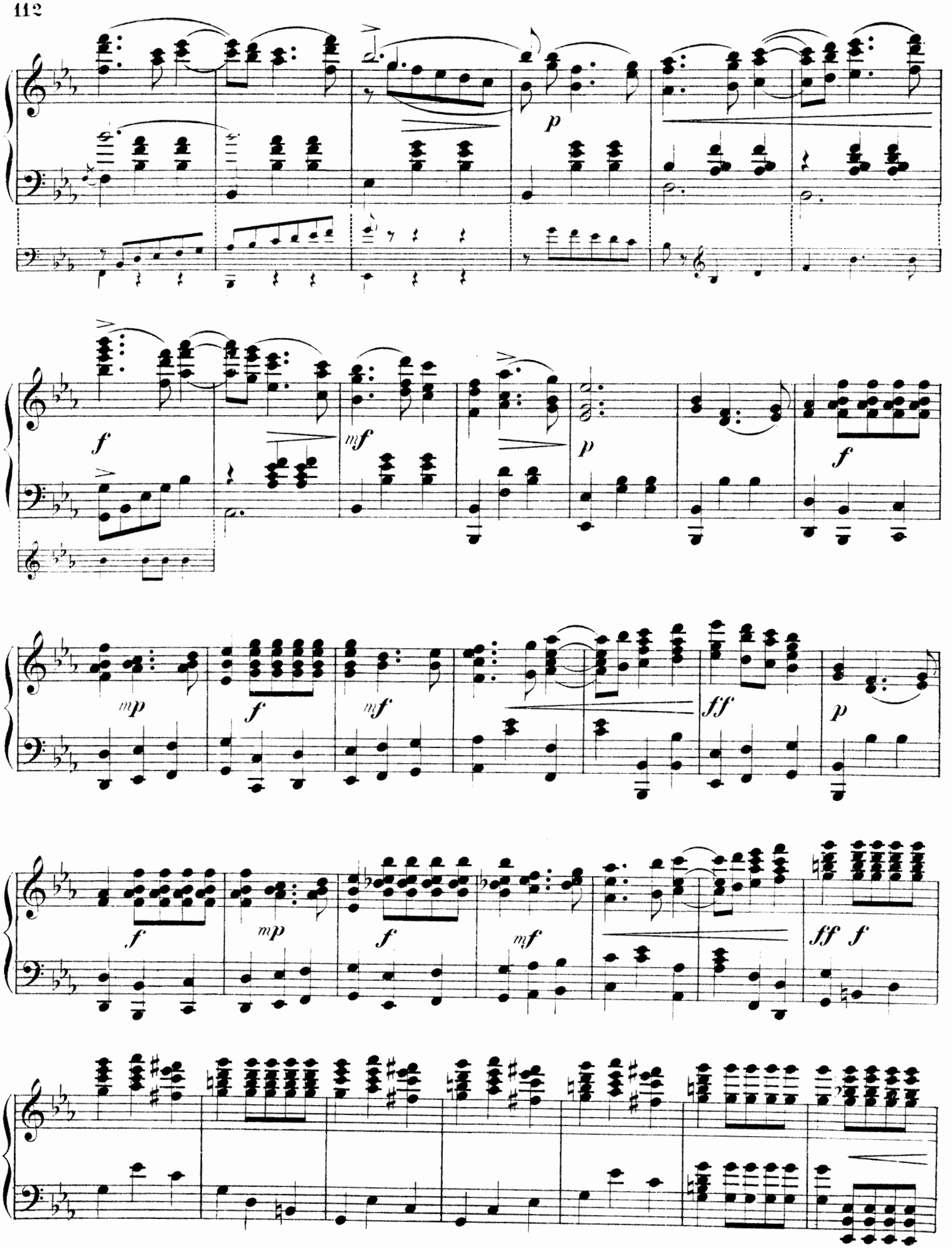


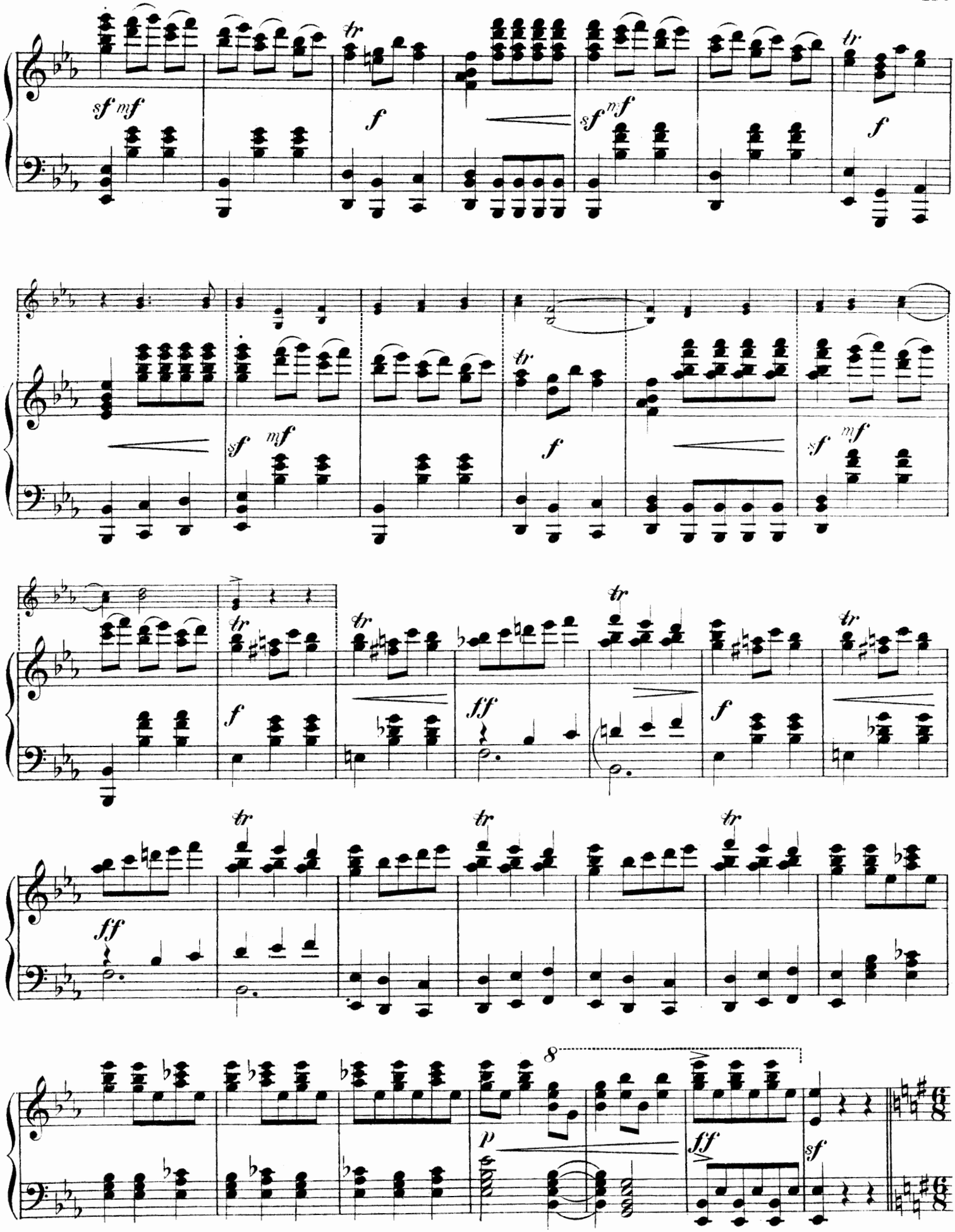

mf
p
8
f
mf
f
mf
p
f
p
f
p cresc. sf
sf
sf
f
sf

Grand pas Espagnol.



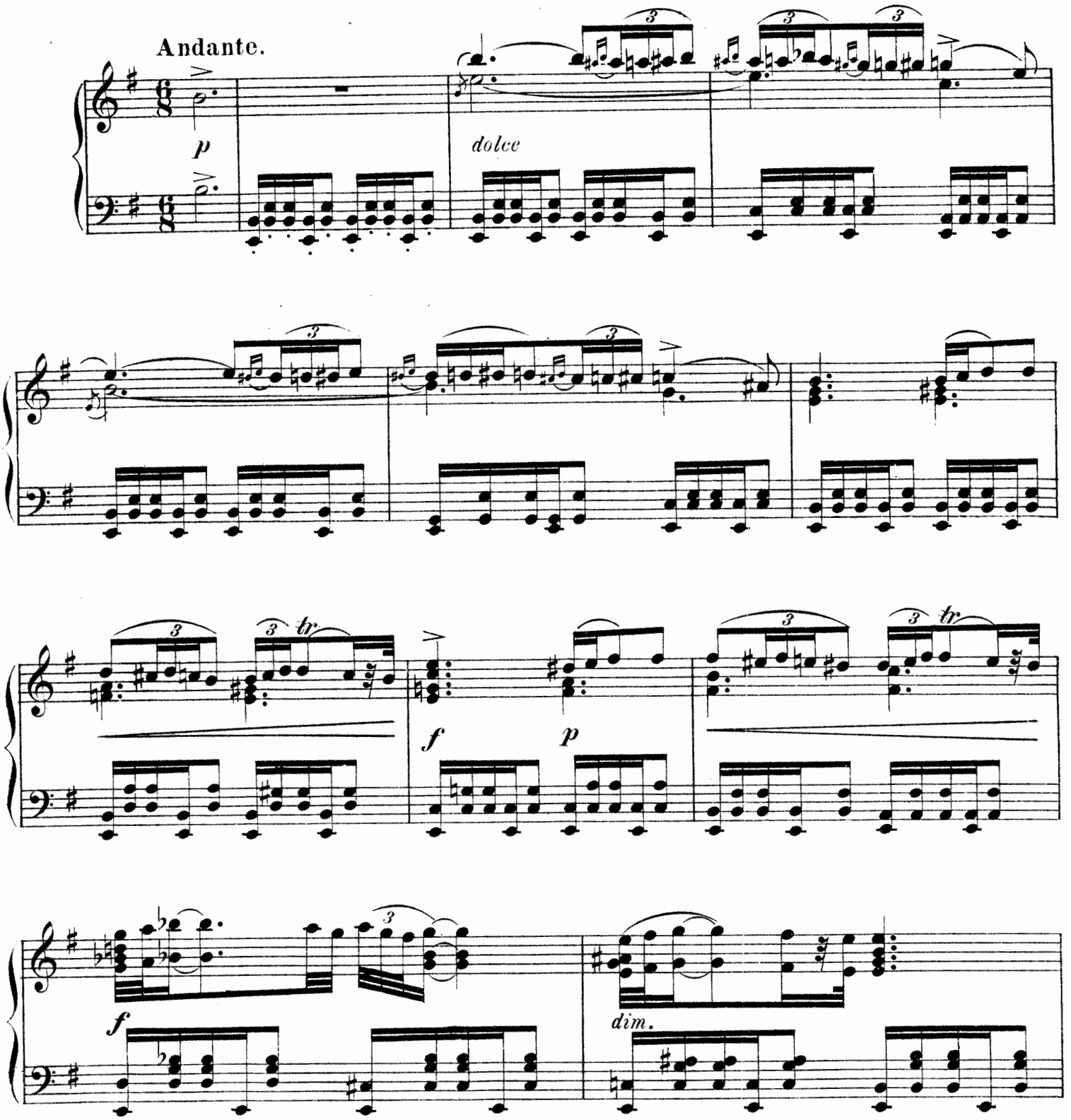

passionato
f
p
mf
p
mf
mf

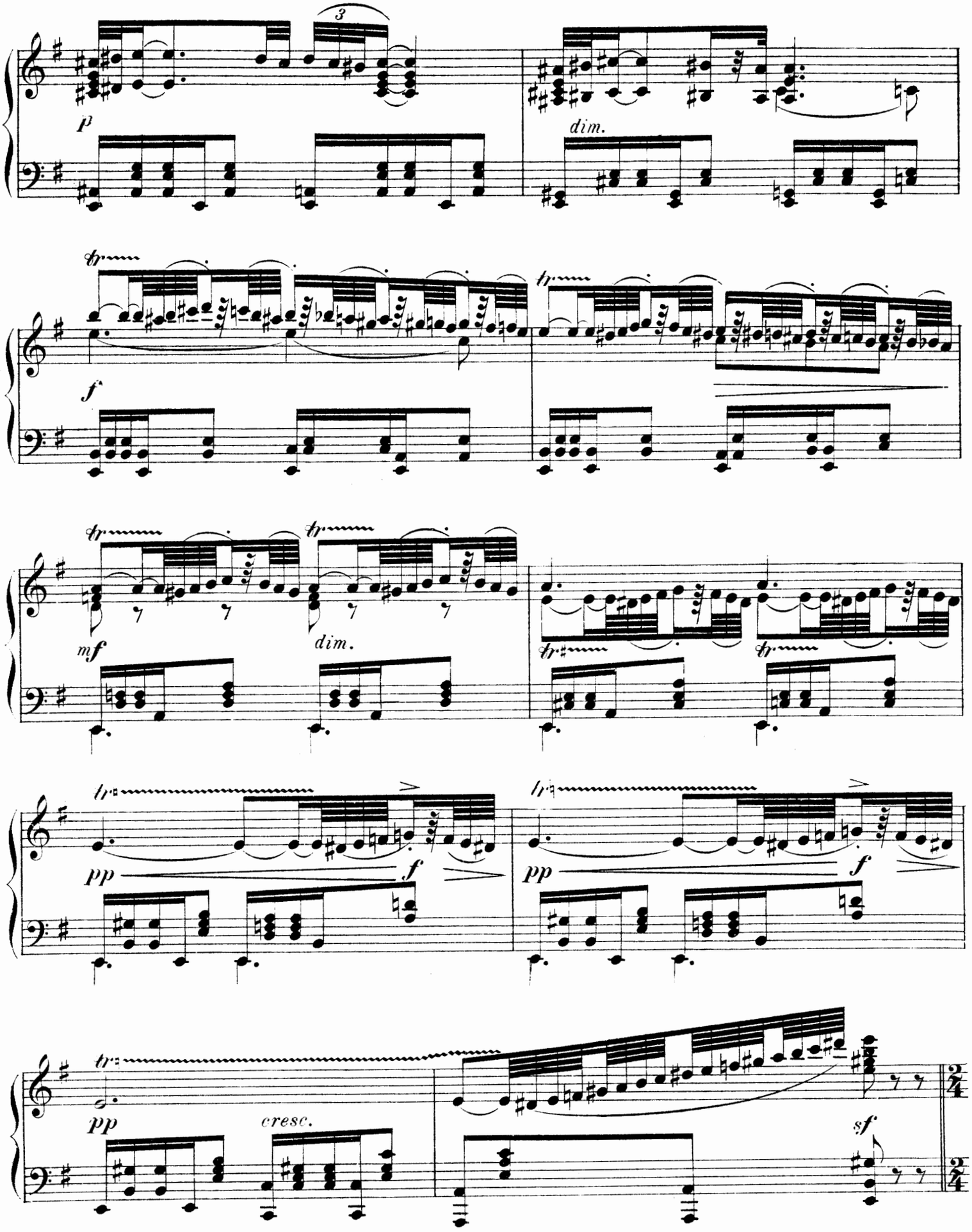

p
f
mf
p
f
mp
f
mf
ff
p
f
mp
f
mf
ff
f


sf mf
f
tr
8
p
ff
sf

Danse Orientale.

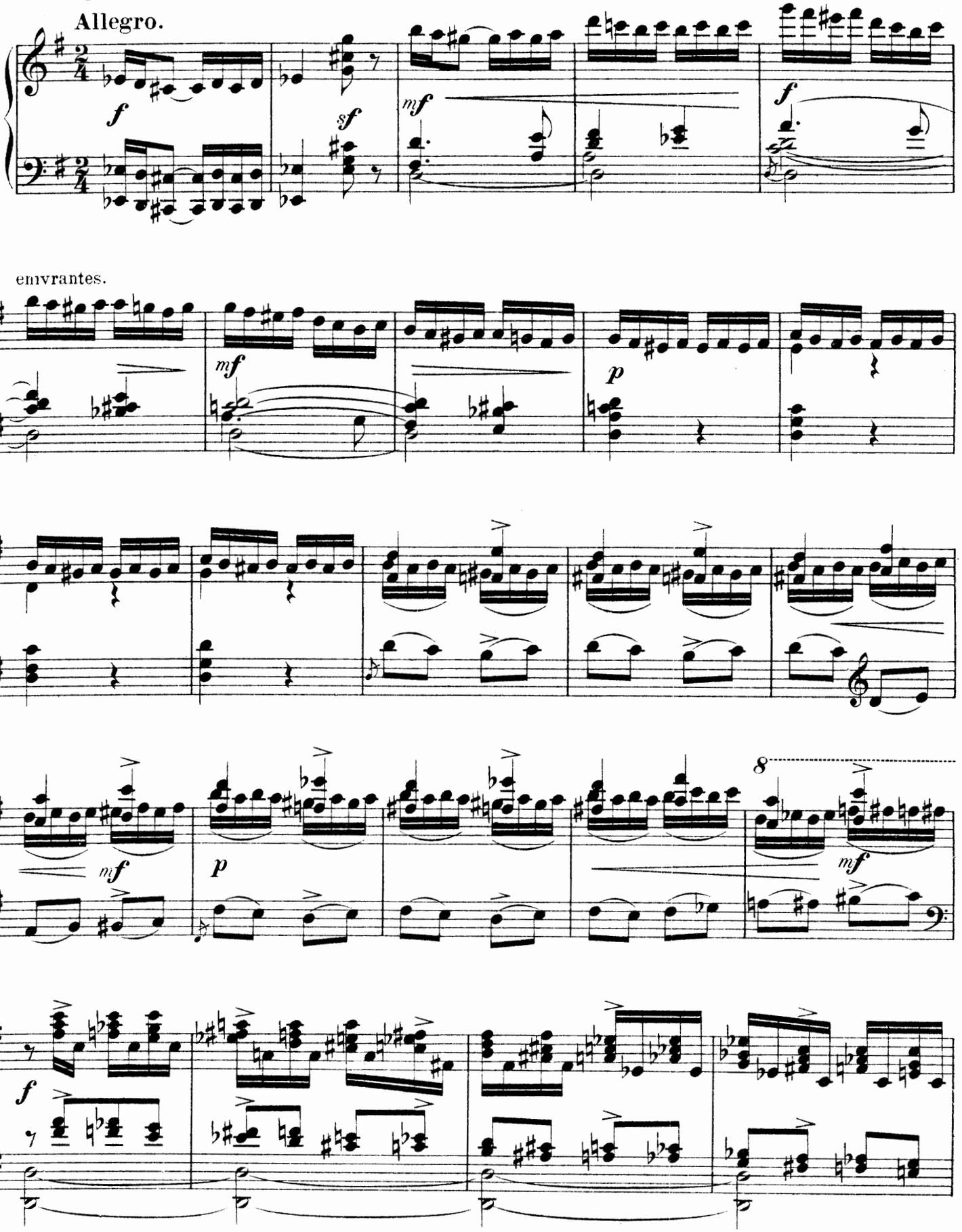
(Raymonda.)

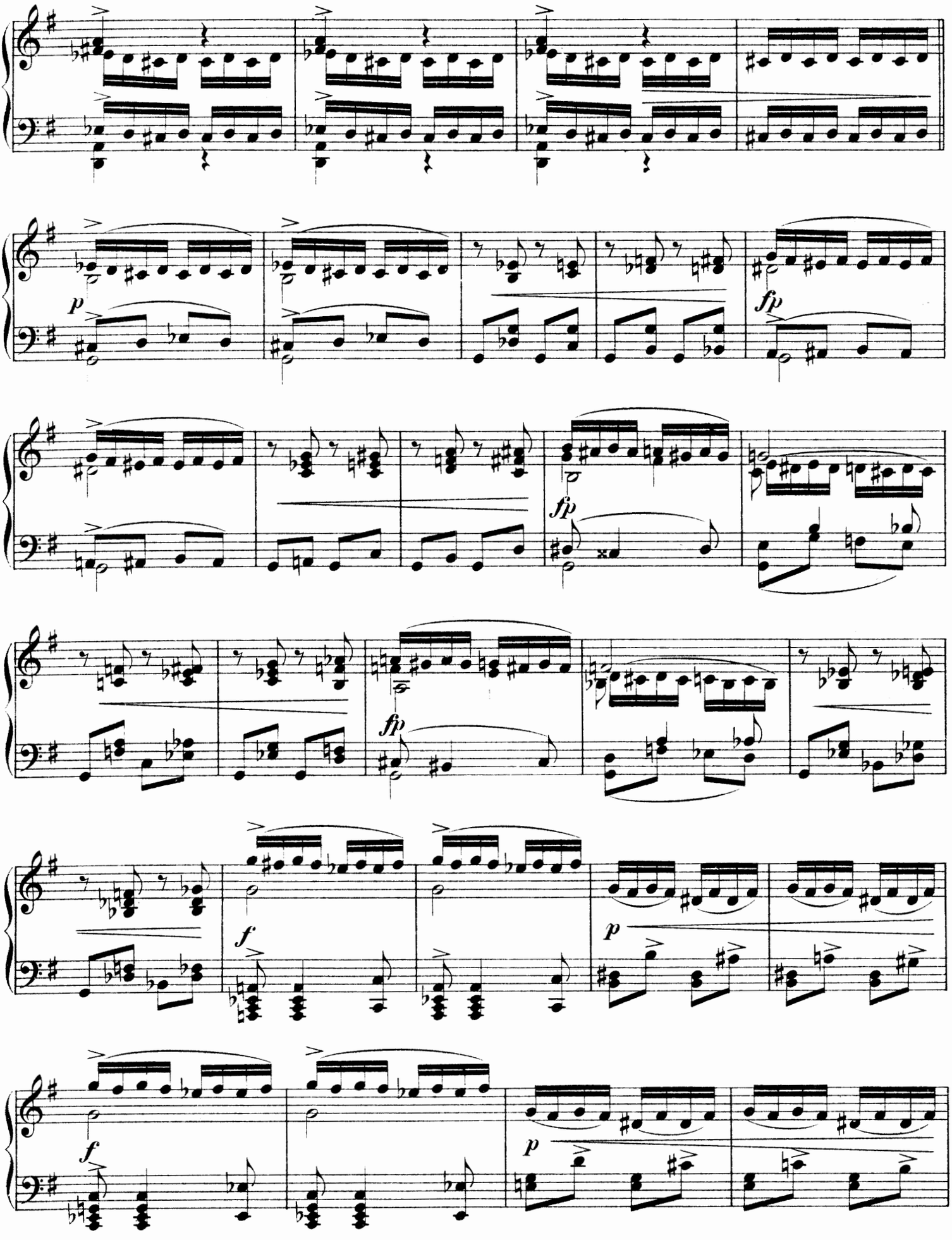


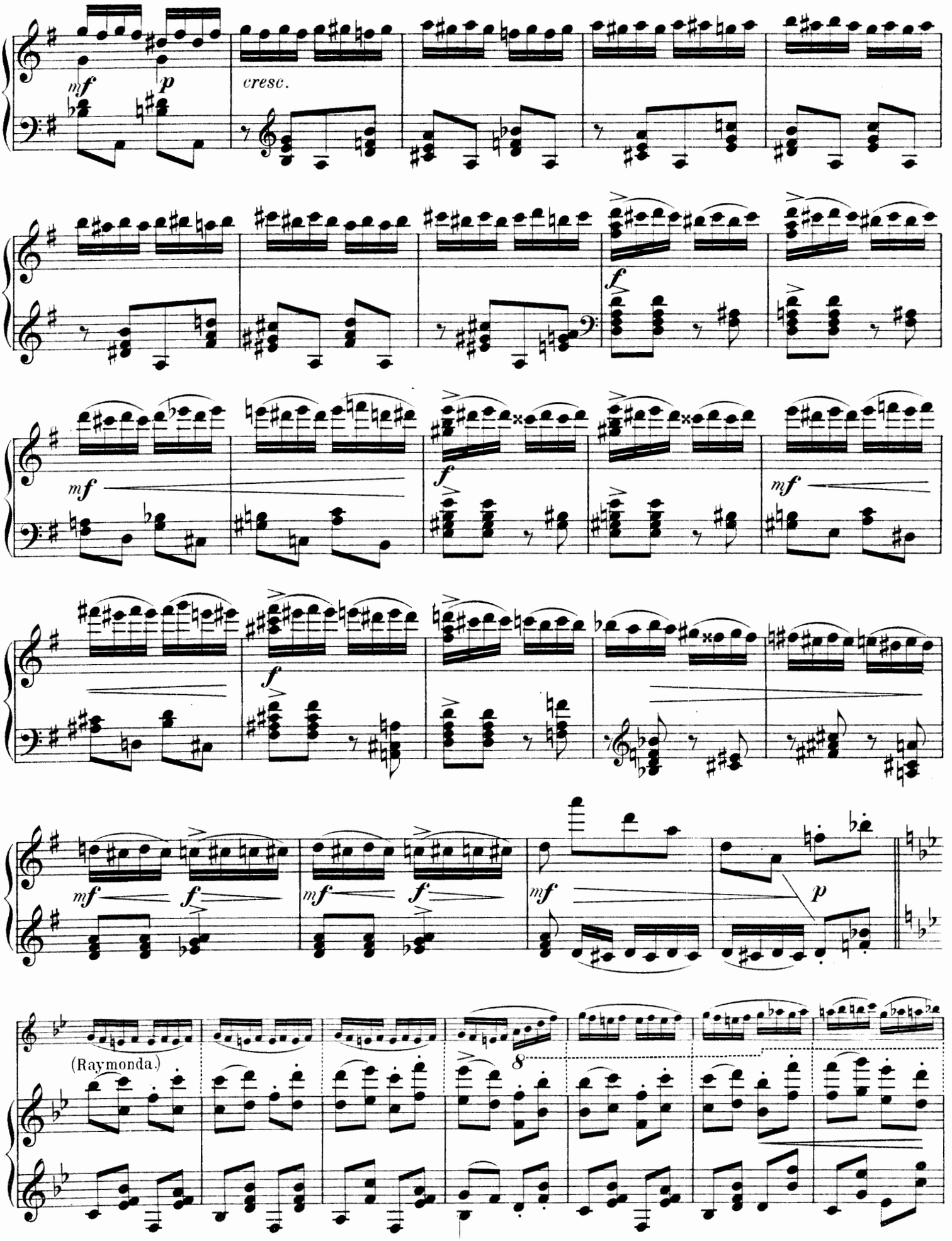

3
p
dim.
tr
f
tr
tr
mf
dim.
tr
tr
tr
pp
f
tr
pp
f
tr
pp
cresc.
sf

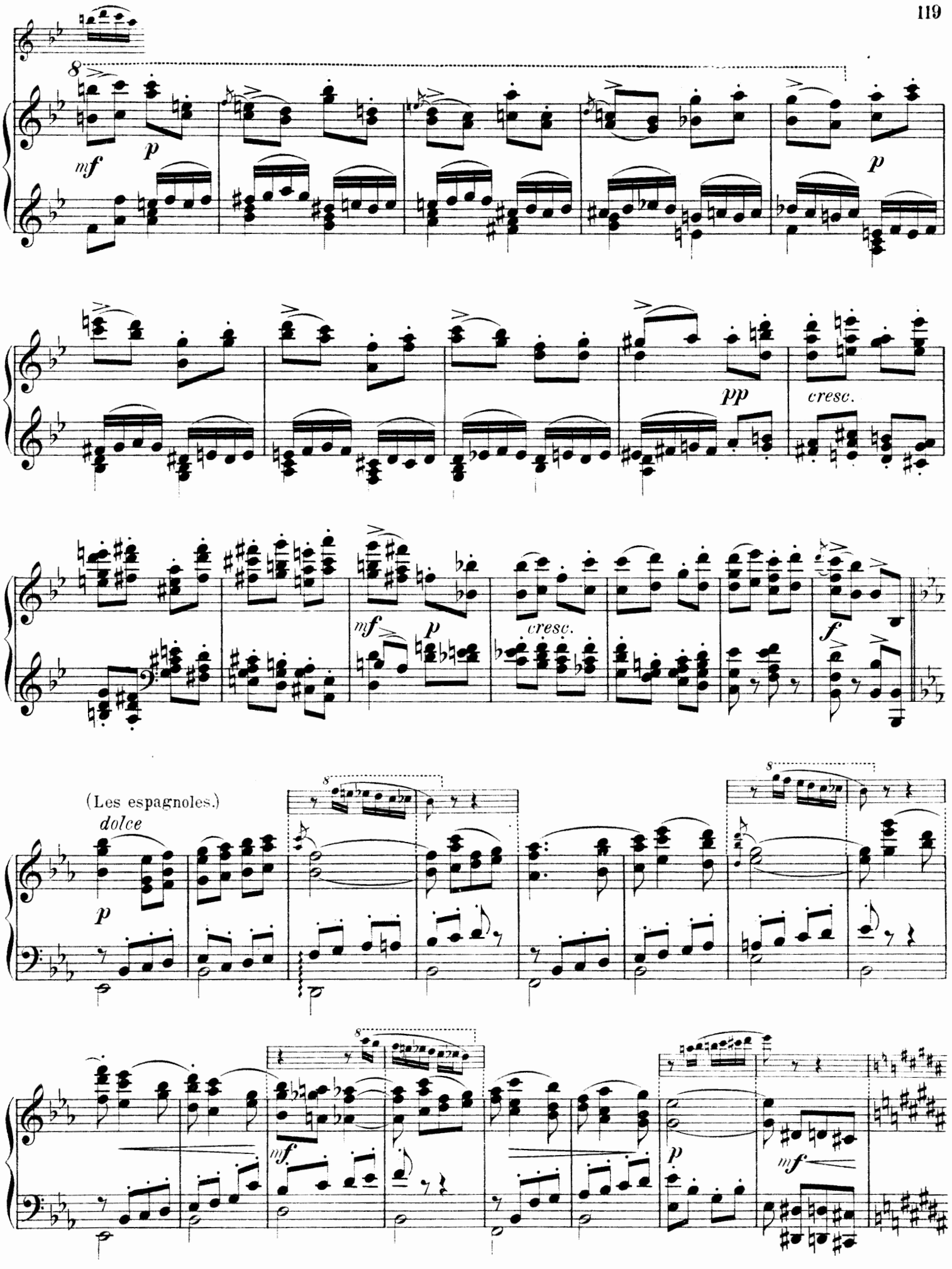
Bacchanal.

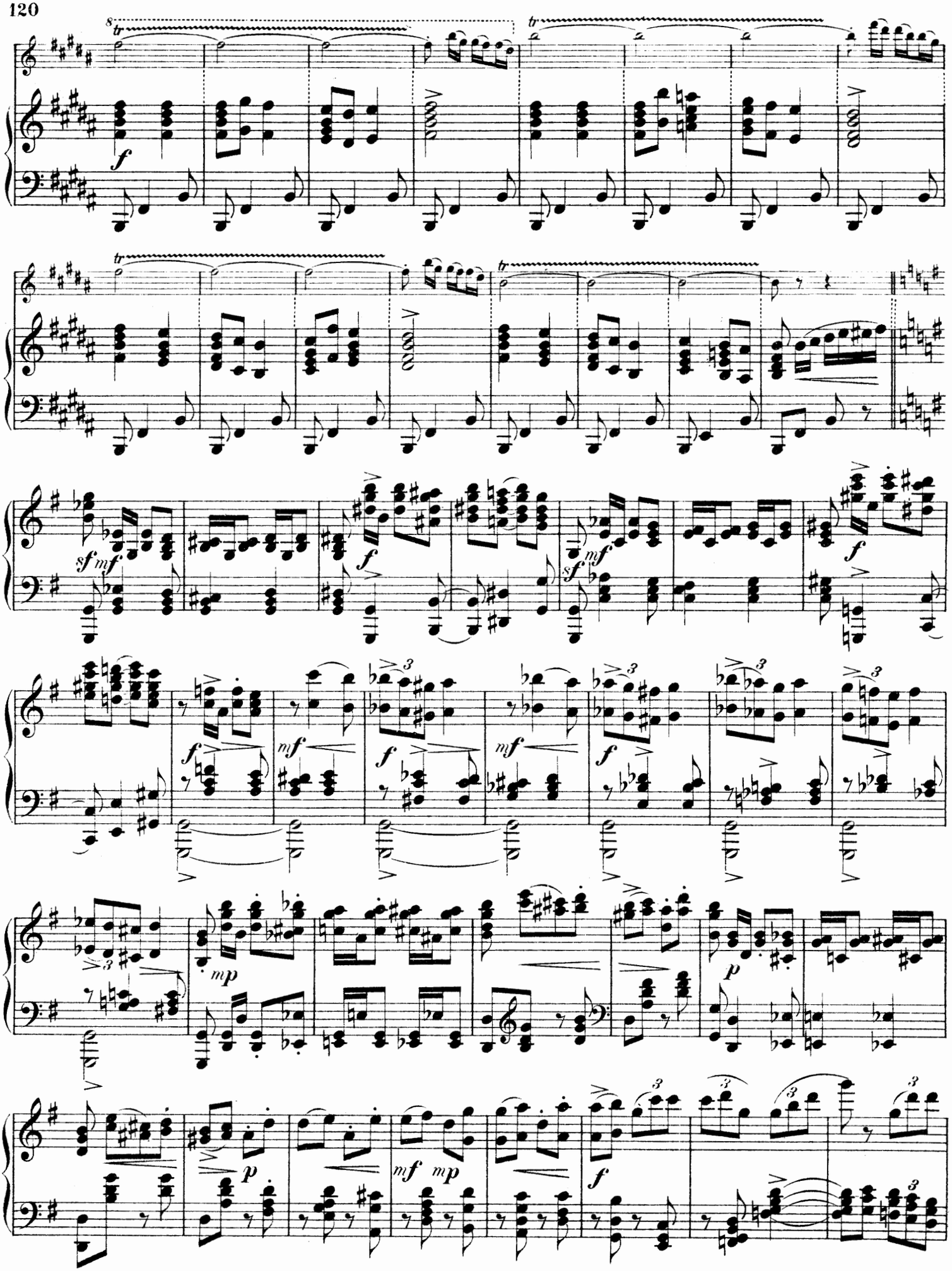
Apres le pas de caractères Abdérâme fait venir des échansons qui versent dans des coupes des boissons

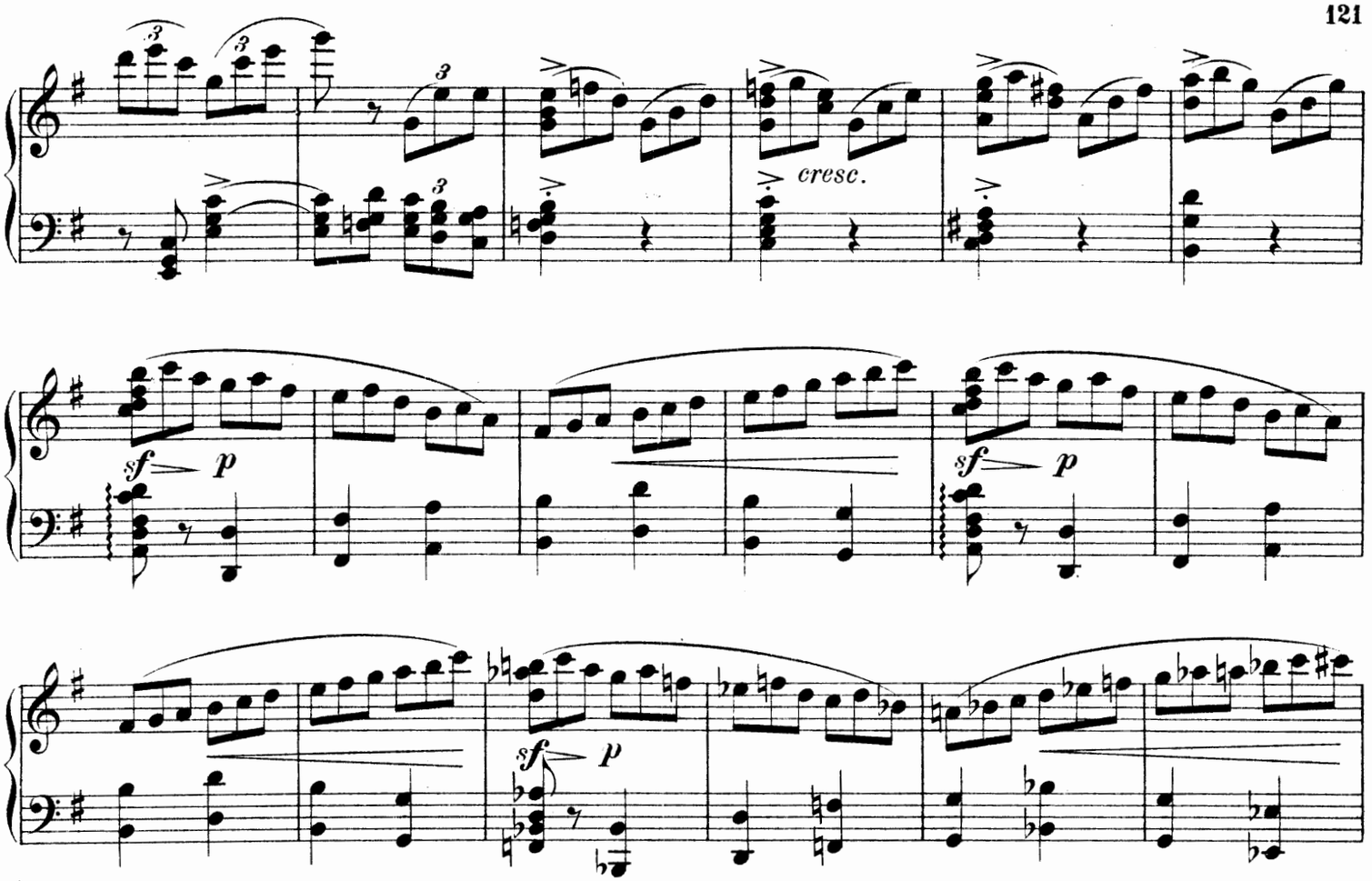



p
fp
fp
fp
f
p
f
p

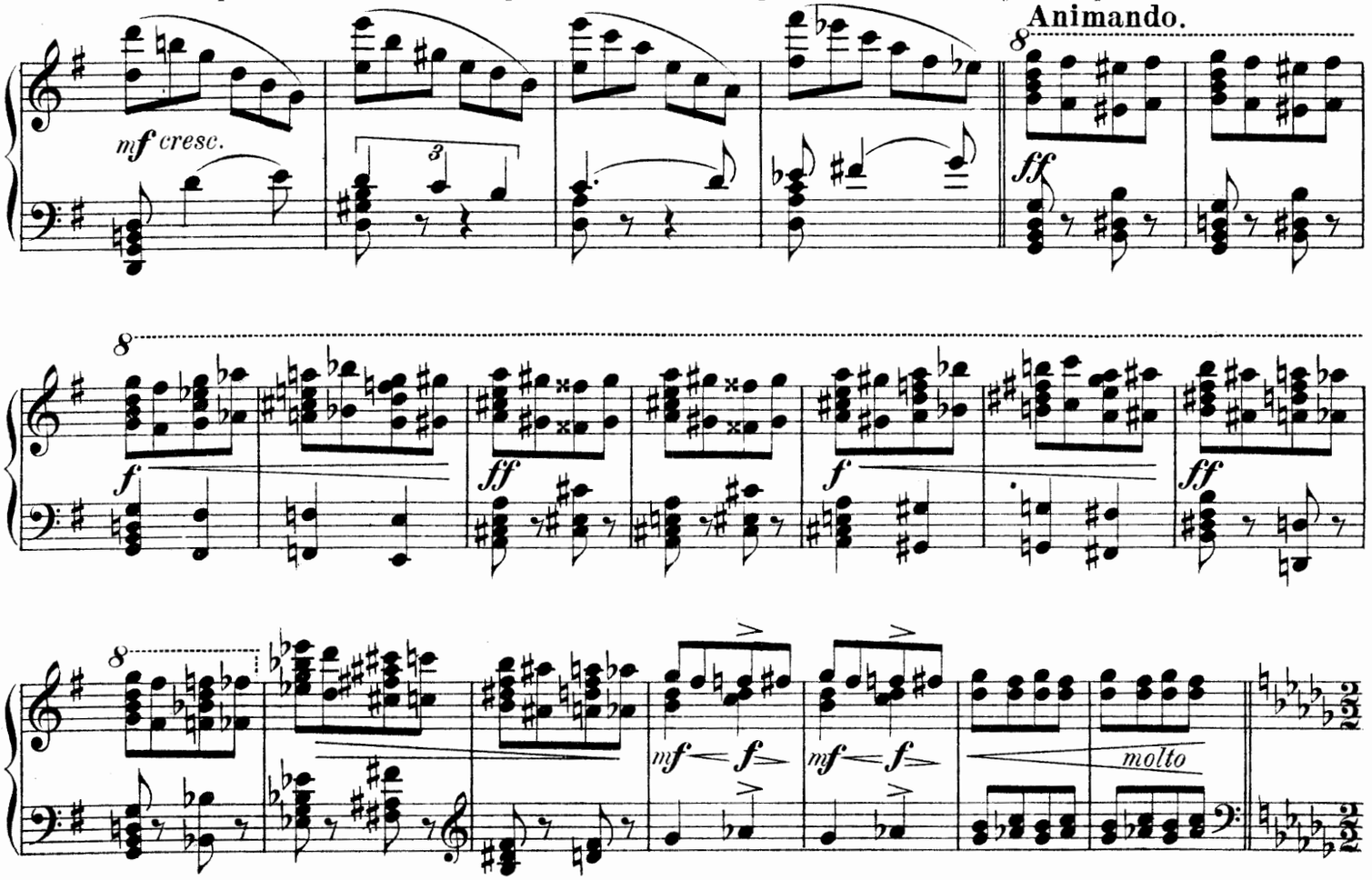

mf
p
cresc.
f
mf
f
mf
f
mf
f
mf
p
(Raymonda.)
8


8
mf
p
p
pp
cresc.
mf
p
cresc.
f
(Les espagnoles.)
dolce
p
8
8
mf
p
mf





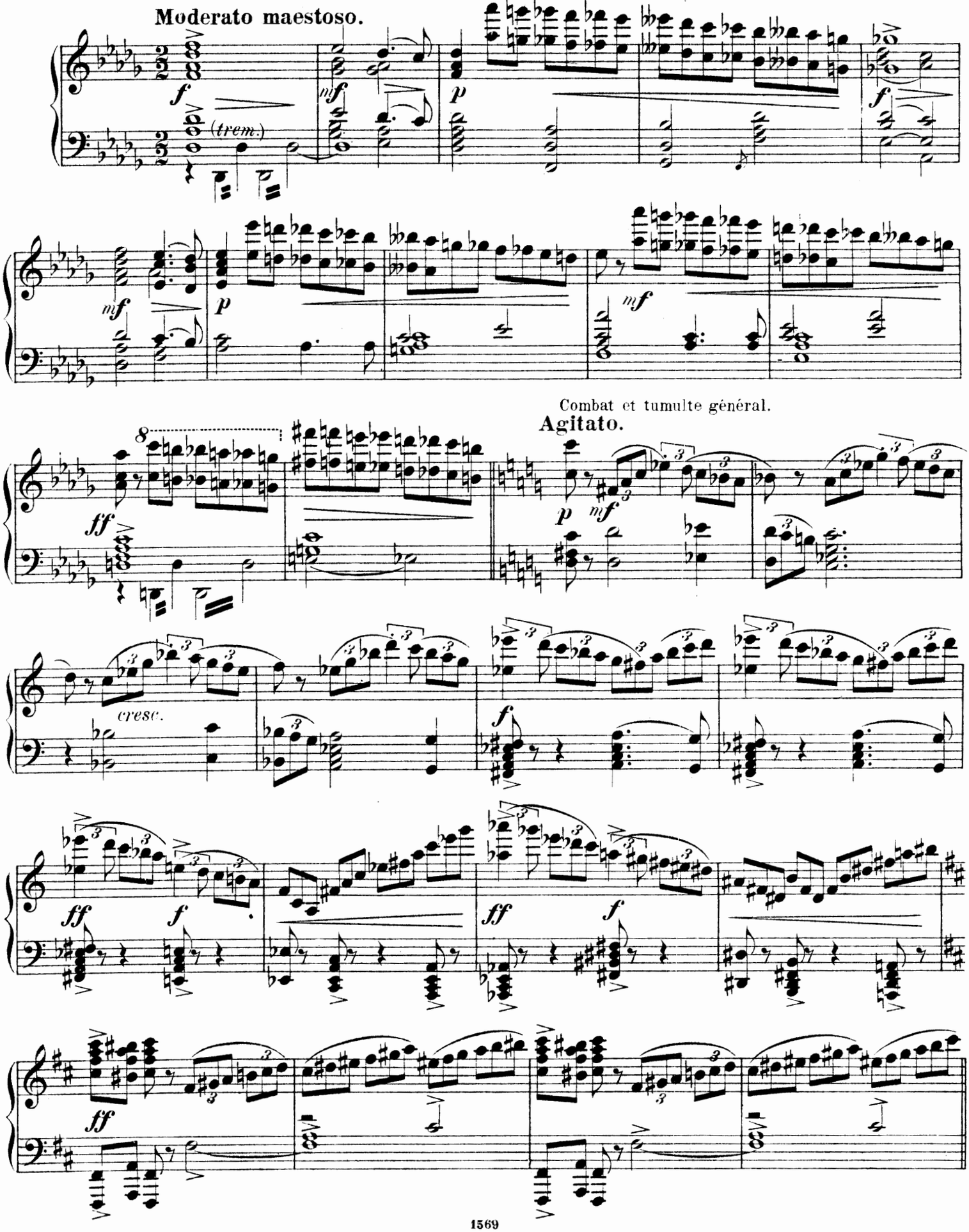
Abdérâme profite de cette danse emportée et tumultueuse pour faire enlever Raymonda par ses esclaves.



Scène III.

Soudain arrivent le chevalier Jean de Brienne et le roi André II d'Hongrie avec leurs suites.

Moderato maestoso.



Le roi calme d'un geste le tumulte.

Sostenuto.

pompeso

ff

Il ordonne aux assistants de se

sf

trem.

former en cercle et propose au chevalier de Brienne et à Abdérâme de vider leur querelle en combat singulier.

p *f* *p*

Ils consentent.

L'istesso tempo.

f *p* *f* *p* *sf* *mf* *p*

Les ecuyers les arment

mf *p* *mf*

et se placent à la portée de leurs maîtres.

f *mf* *cresc.*

Trombe e Corni tenori (sur la scene).

dim.

Les clairons sonnent.

ff

Raymonda lance son écharpe au chevalier Jean.

Le combat.

Furieux à cette vue Abdérâme attaque le chevalier.

Allegro assai.

(1ère attaque)

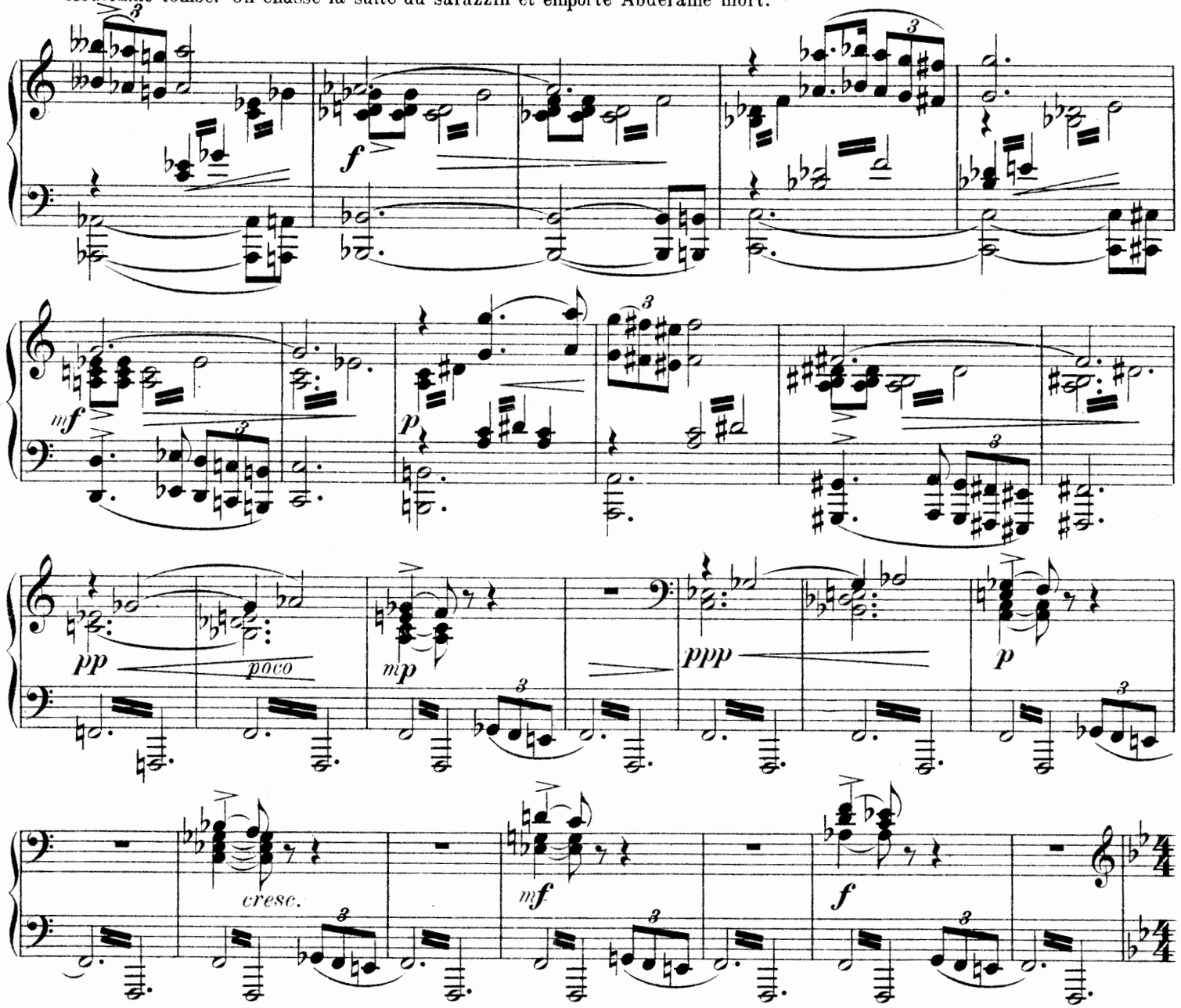
(2de attaque)

Après la seconde attaque la Dame blanche apparait et protège Jean.

(3me attaque)

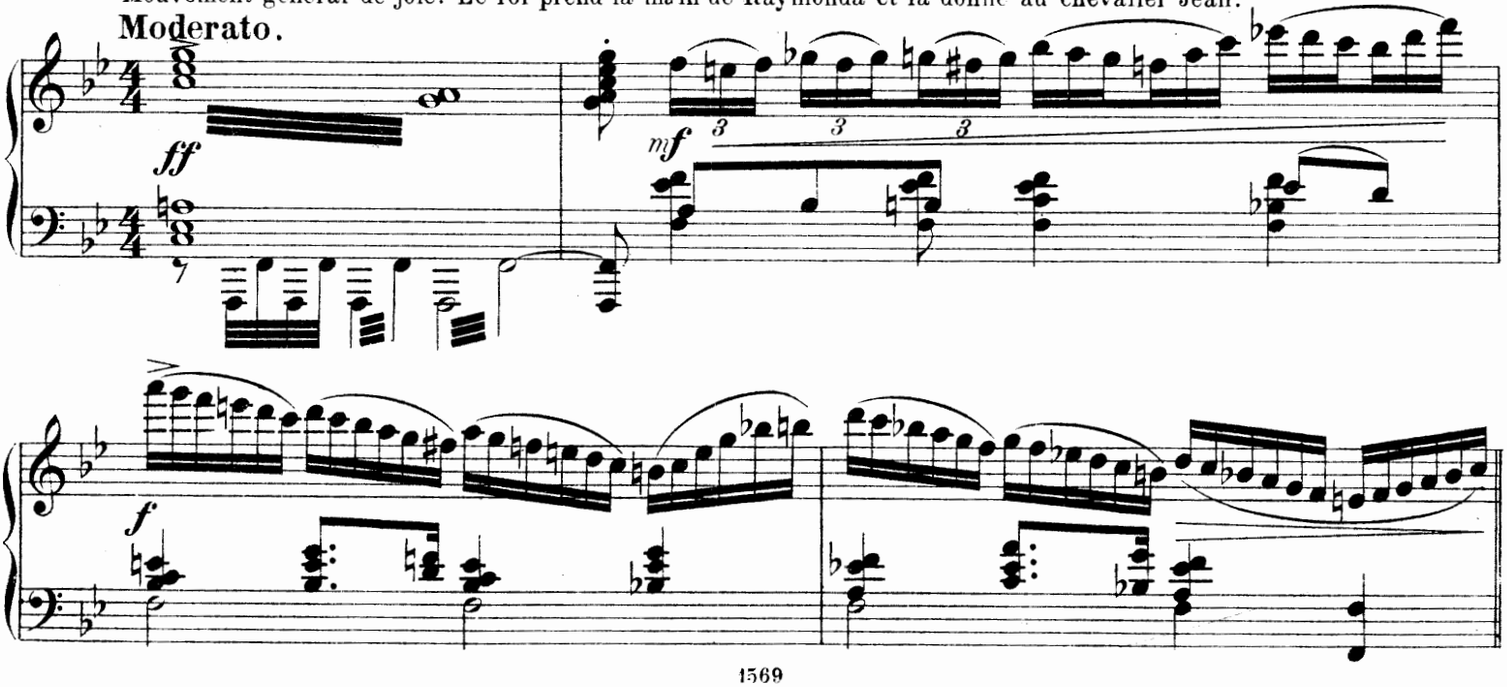
Victoire de Jean de Brienne.

Abdérâme tombe. On chasse la suite du sarazzin et emporte Abdérâme mort.



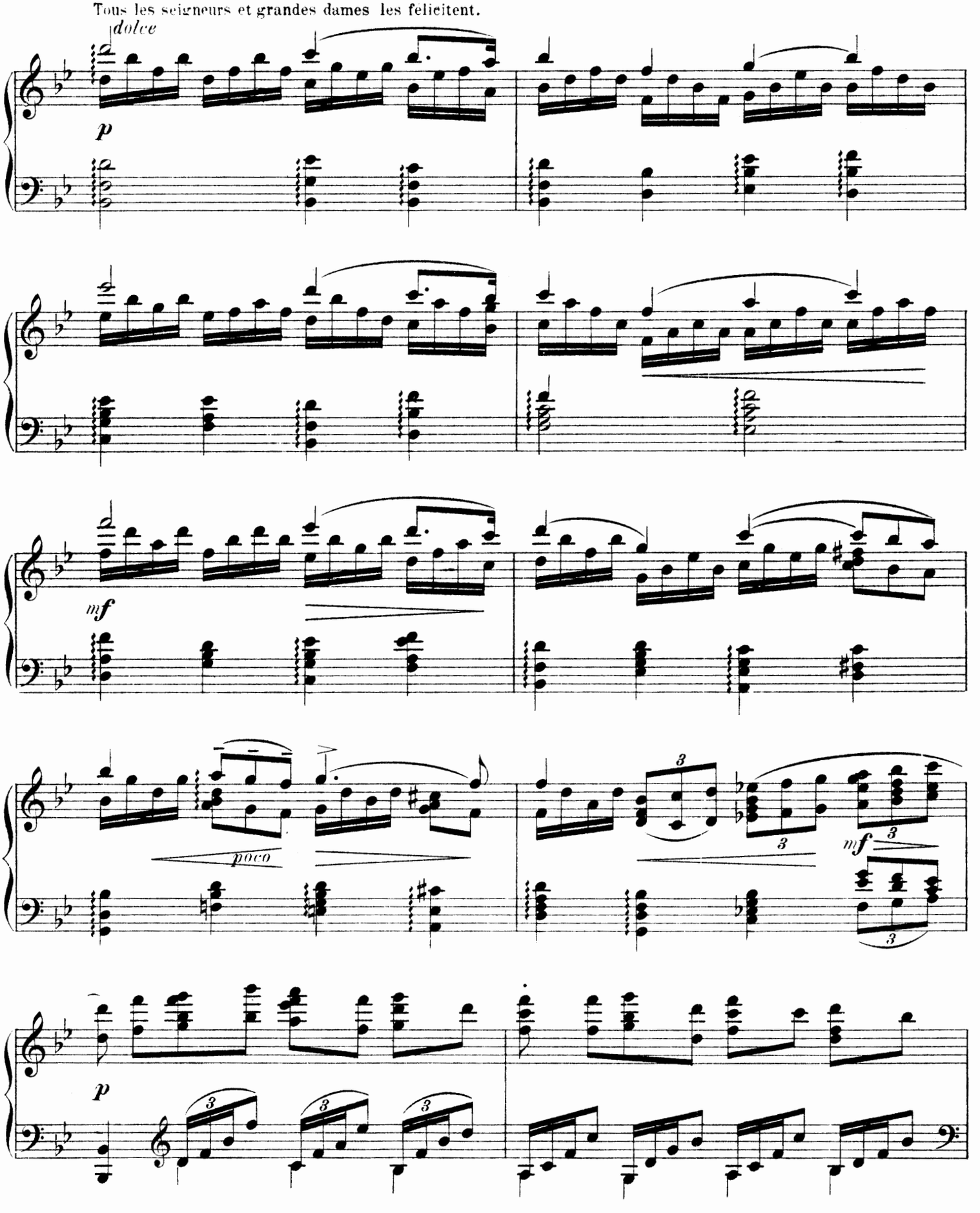
Mouvement général de joie. Le roi prend la main de Raymonda et la donne au chevalier Jean.

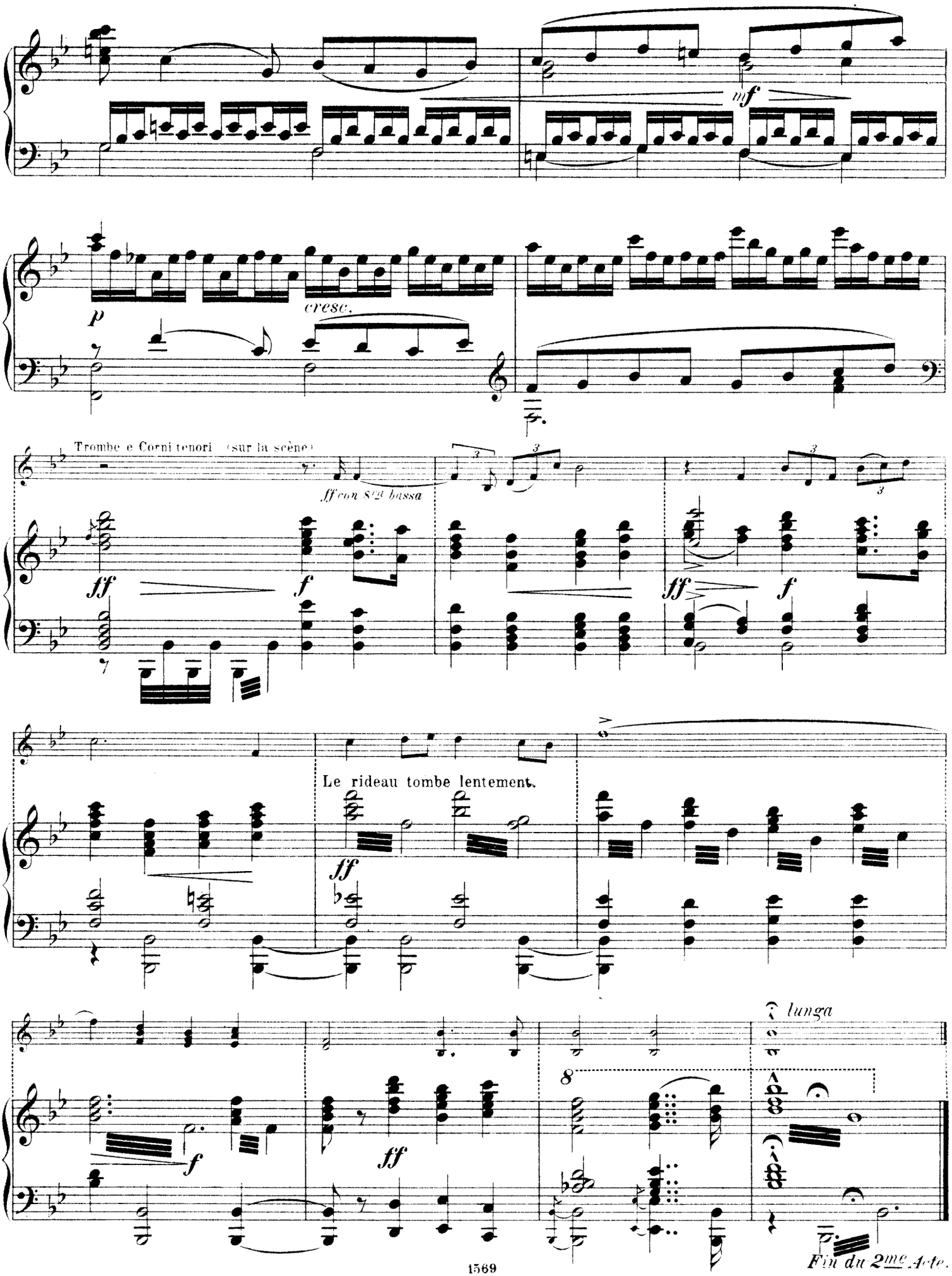
Moderato.



Hymne.

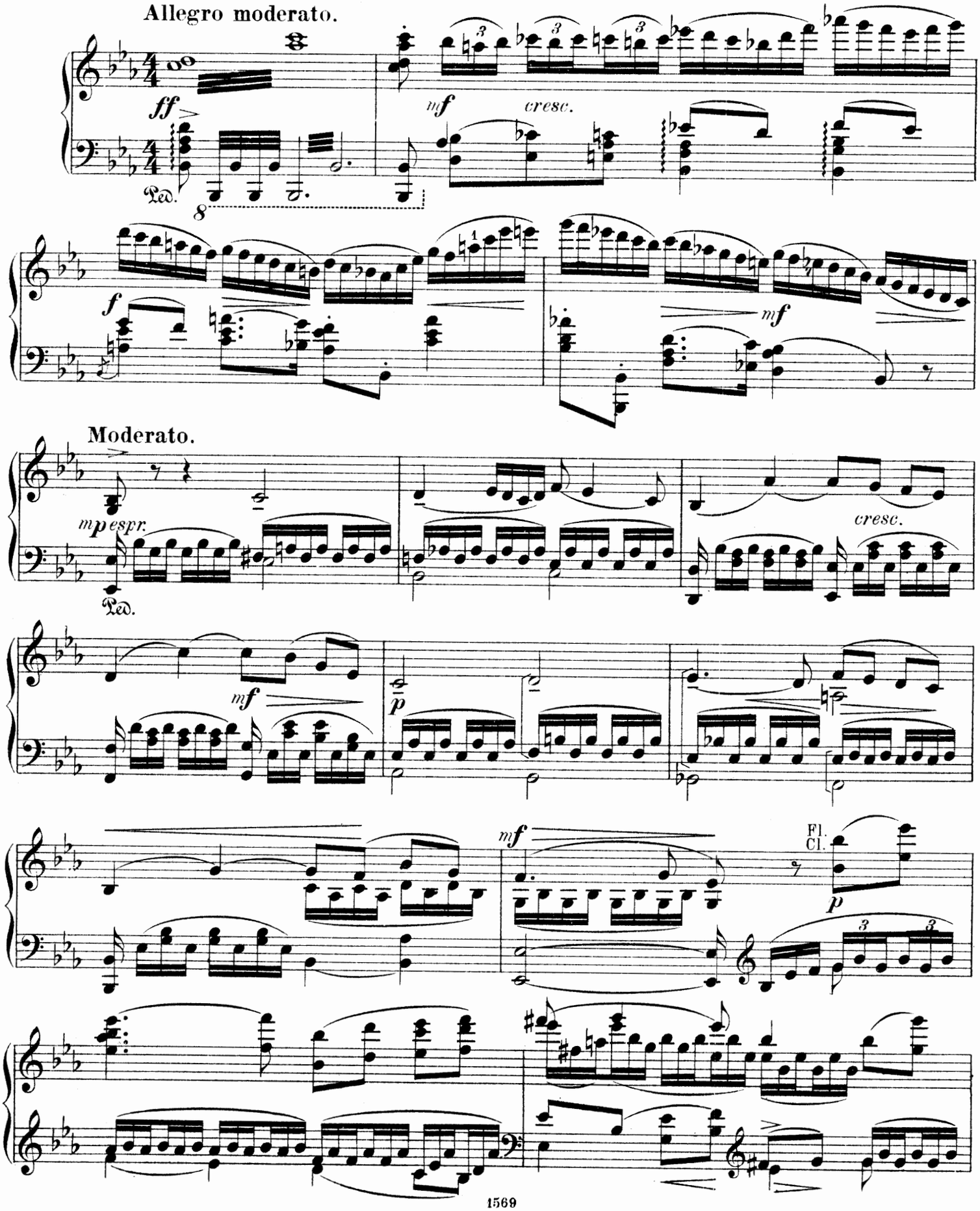
Tous les seigneurs et grandes dames les felicitent.

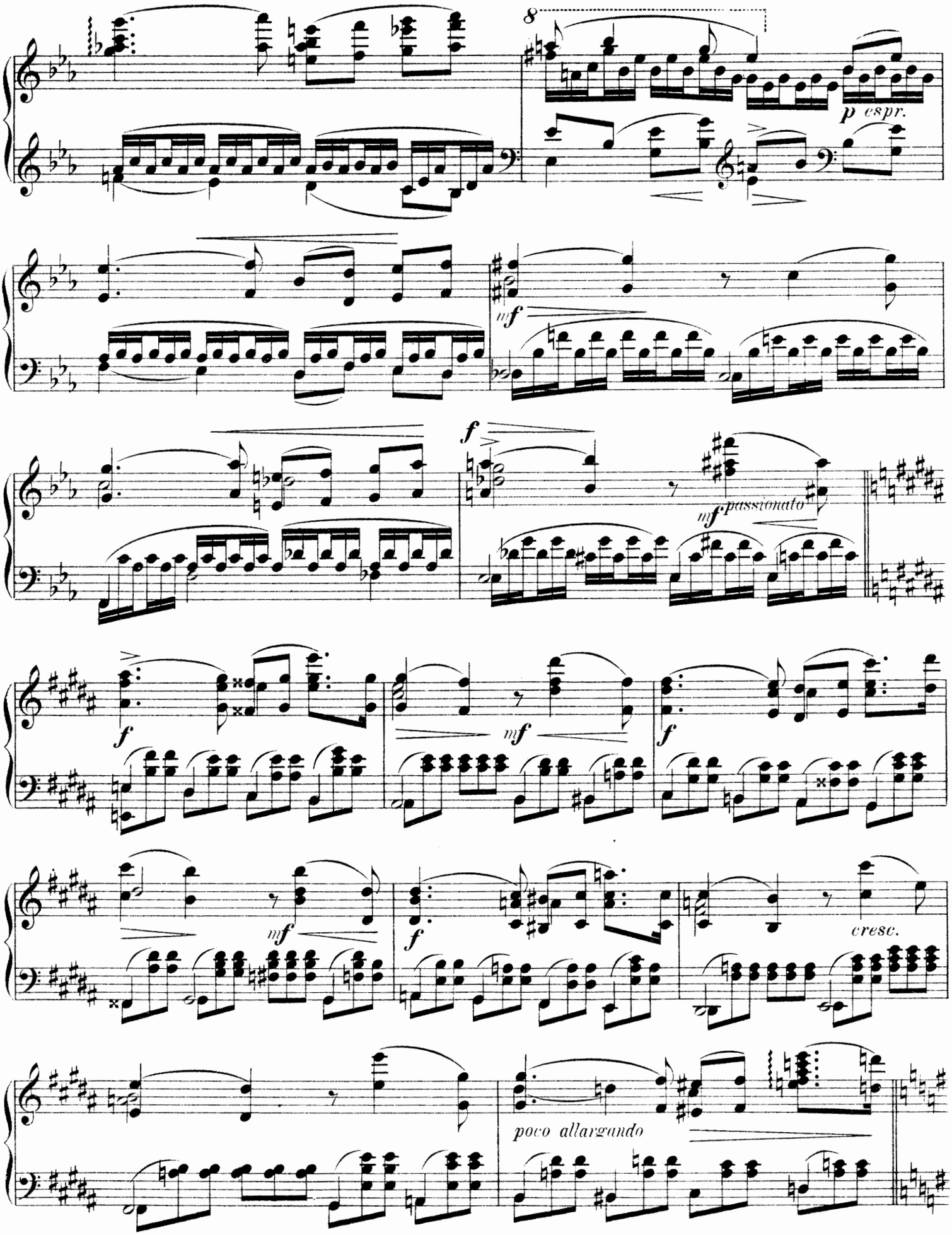


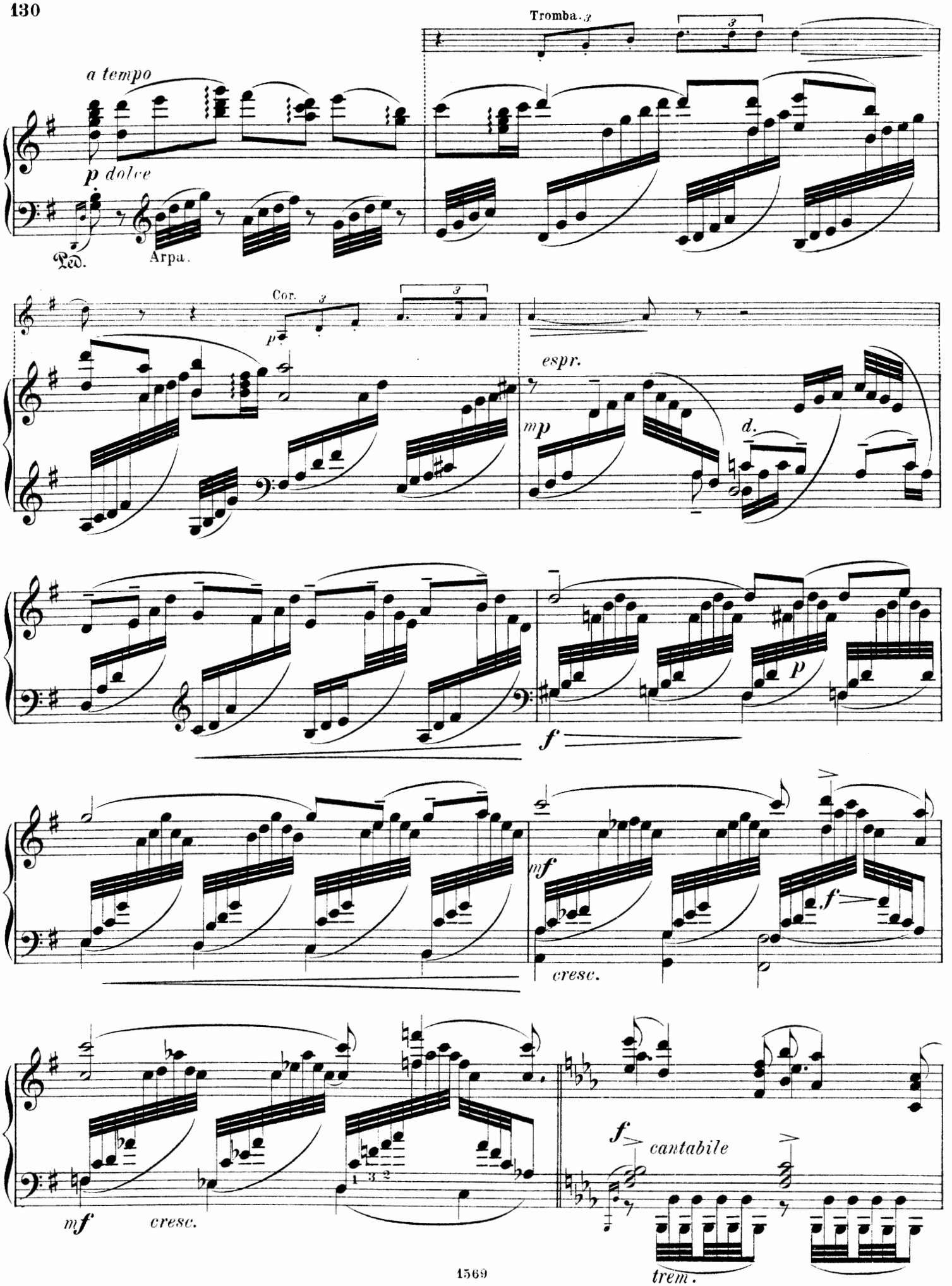

mf
p
cresc.
Trombe e Corni tenori (sur la scène)
ff con 8va bassa
ff
f
Le rideau tombe lentement.
lunga
8
Fin du 2me Acte.

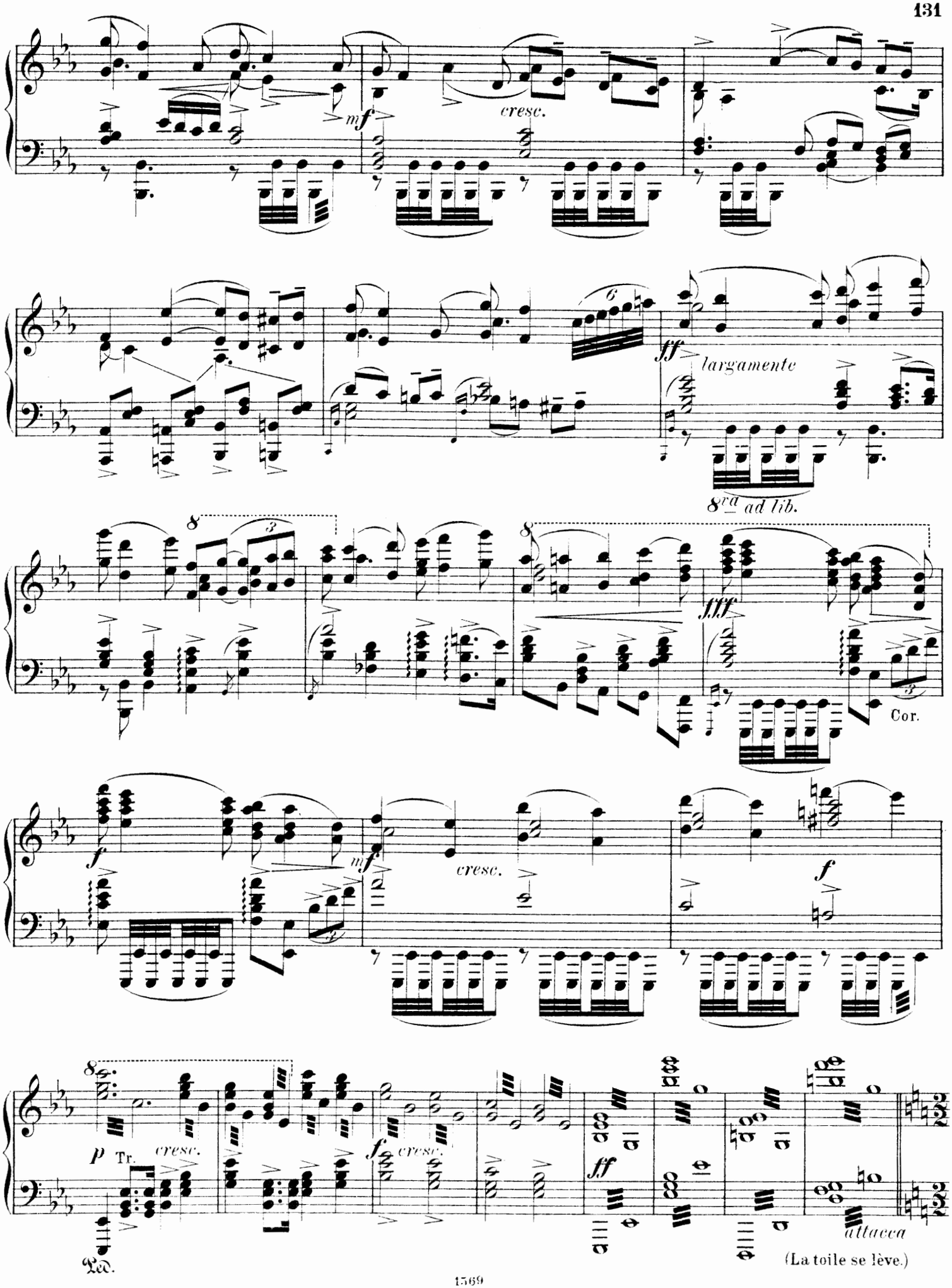
Acte troisième.

Entre-acte.



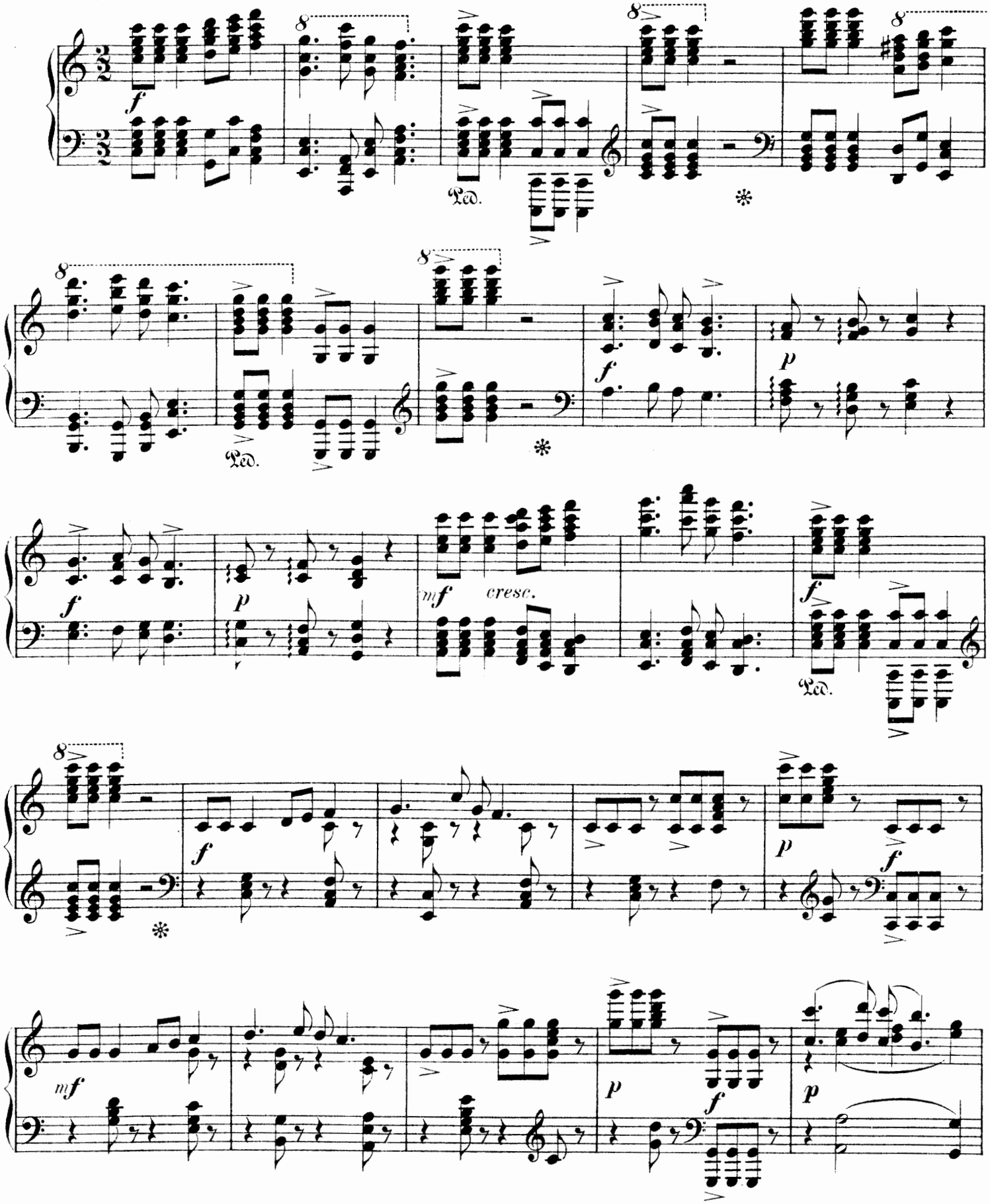

8
p espr.
mf
f
mf passionato
f
mf
f
mf
f
cresc.
poco allargando

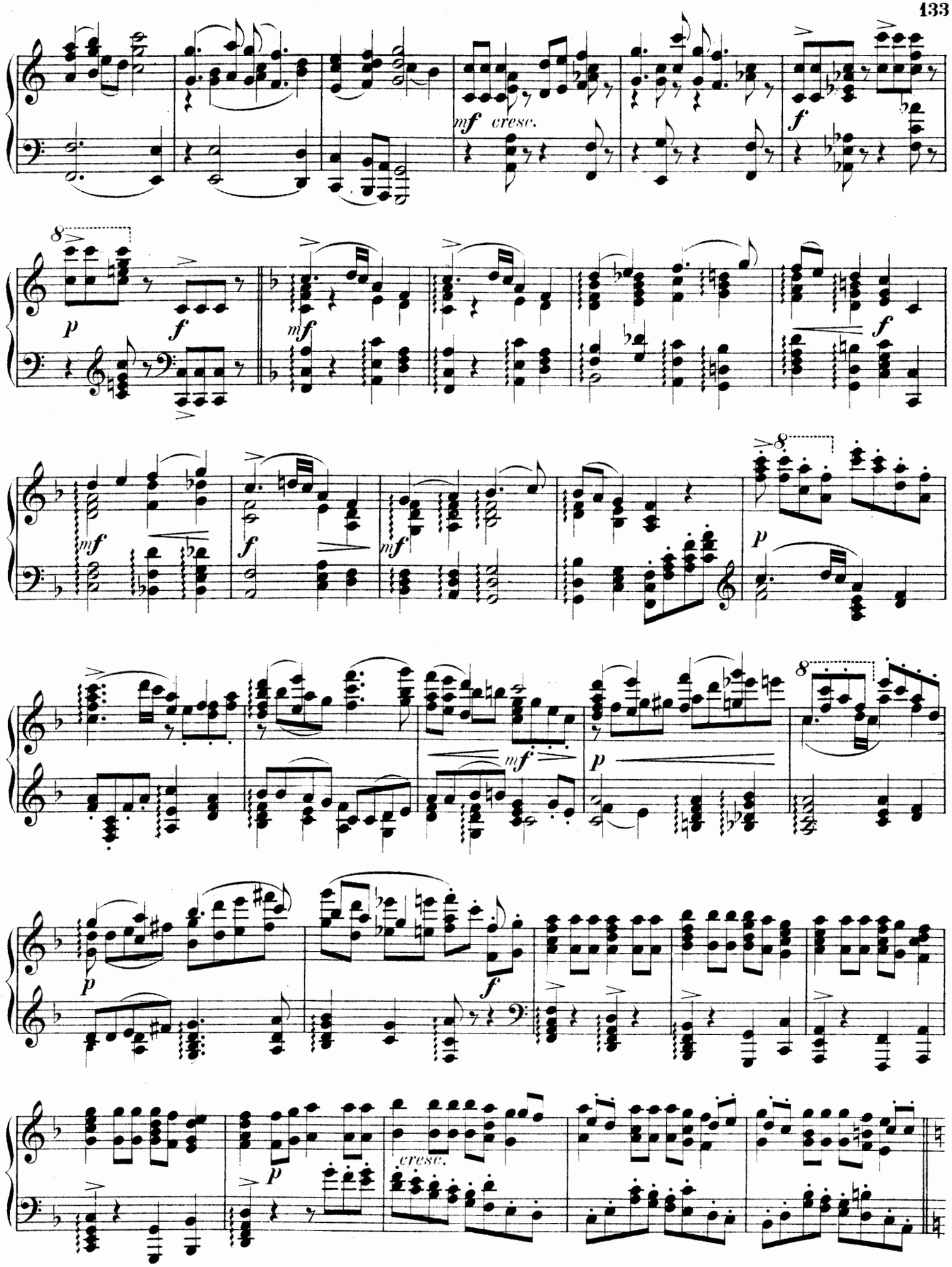

Tromba.
a tempo
p dolce
Ped.
Arpa.
Cor.
espr.
mp
d.
f
p
mf
cresc.
f
mf
cresc.
f cantabile
trem.

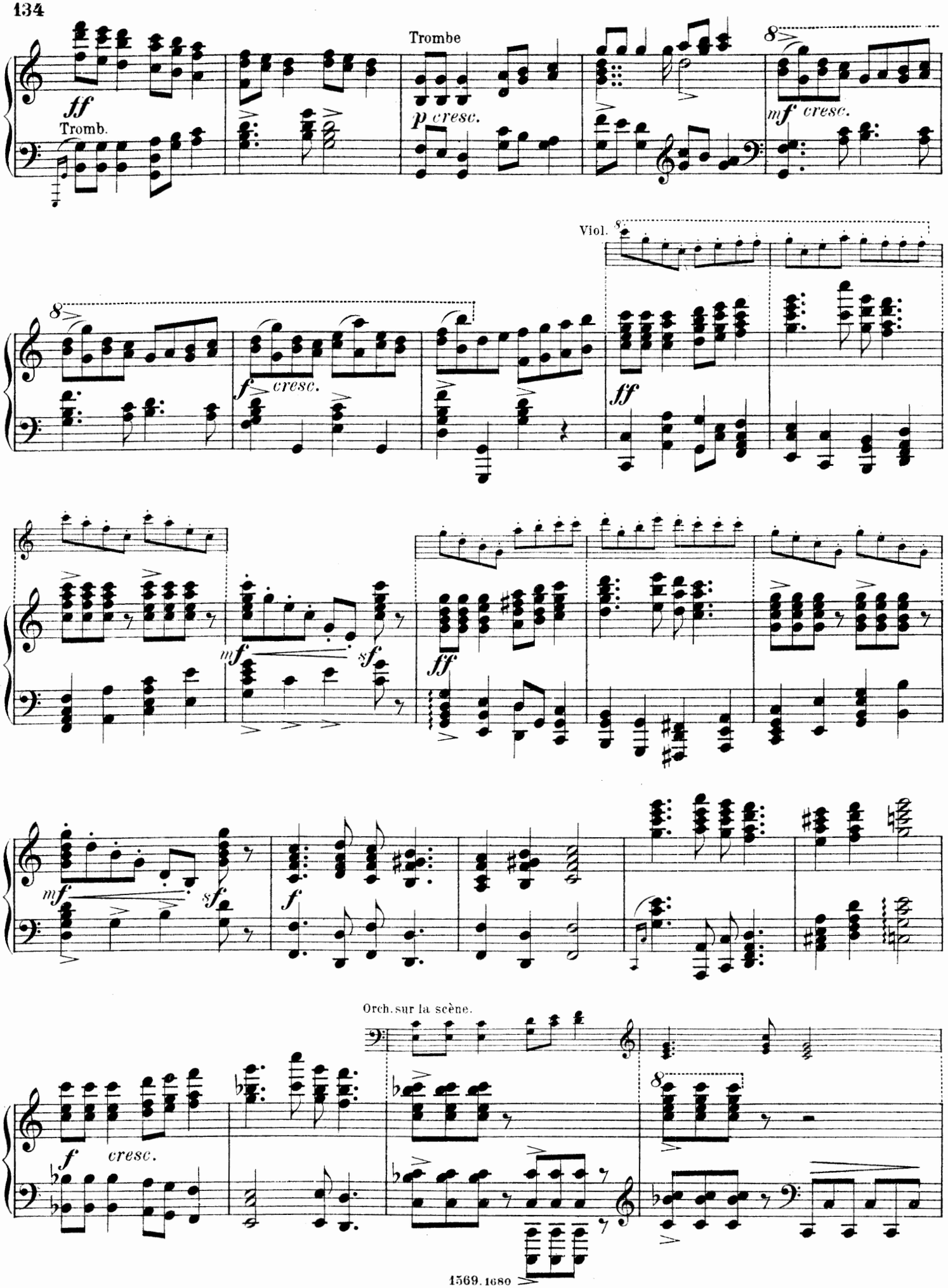

mf
cresc.
ff
largamente
8va ad lib.
fff
Cor.
f
mf
cresc.
f
p
Tr.
cresc.
fz
cresc.
ff
Ped.
attacca
(La toile se lève.)

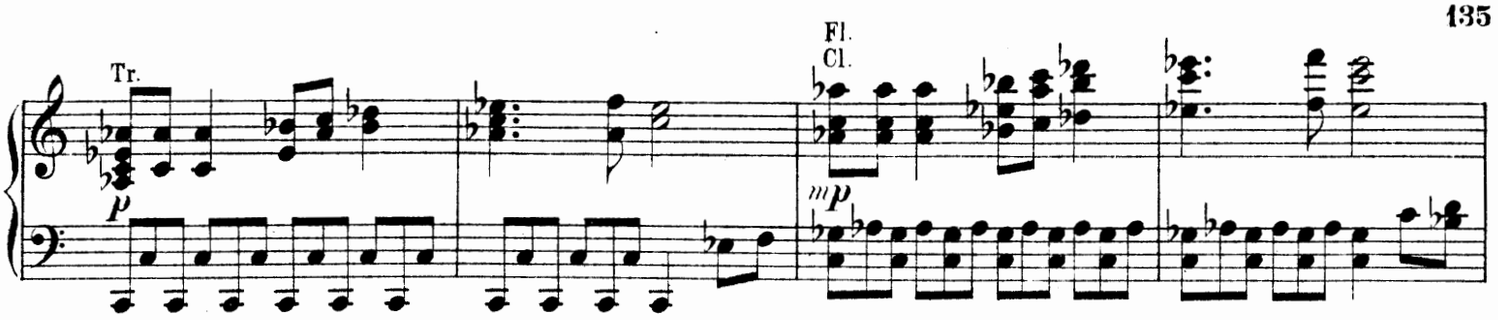
Le cortège hongrois.

Moderato maestoso.

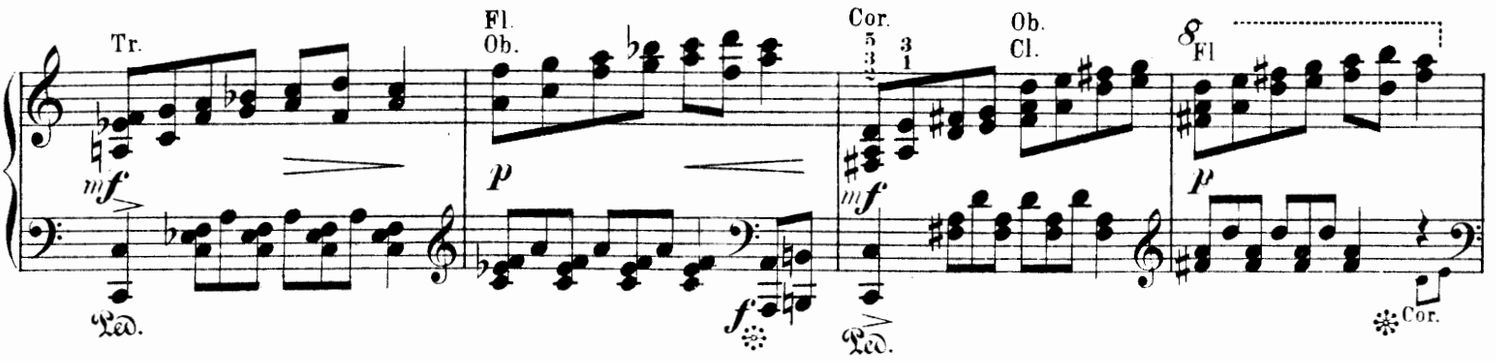


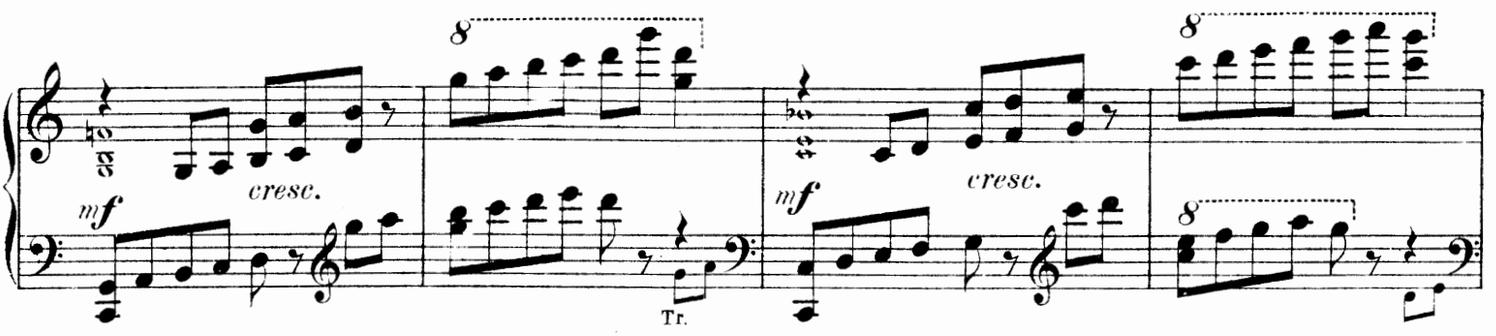

mf cresc.
f
8
p
f
mf
f
mf
f
mf
8
p
mf
p
8
p
f
p
cresc.
p


Trombe
Tromb.
Viol.
Orch. sur la scène.

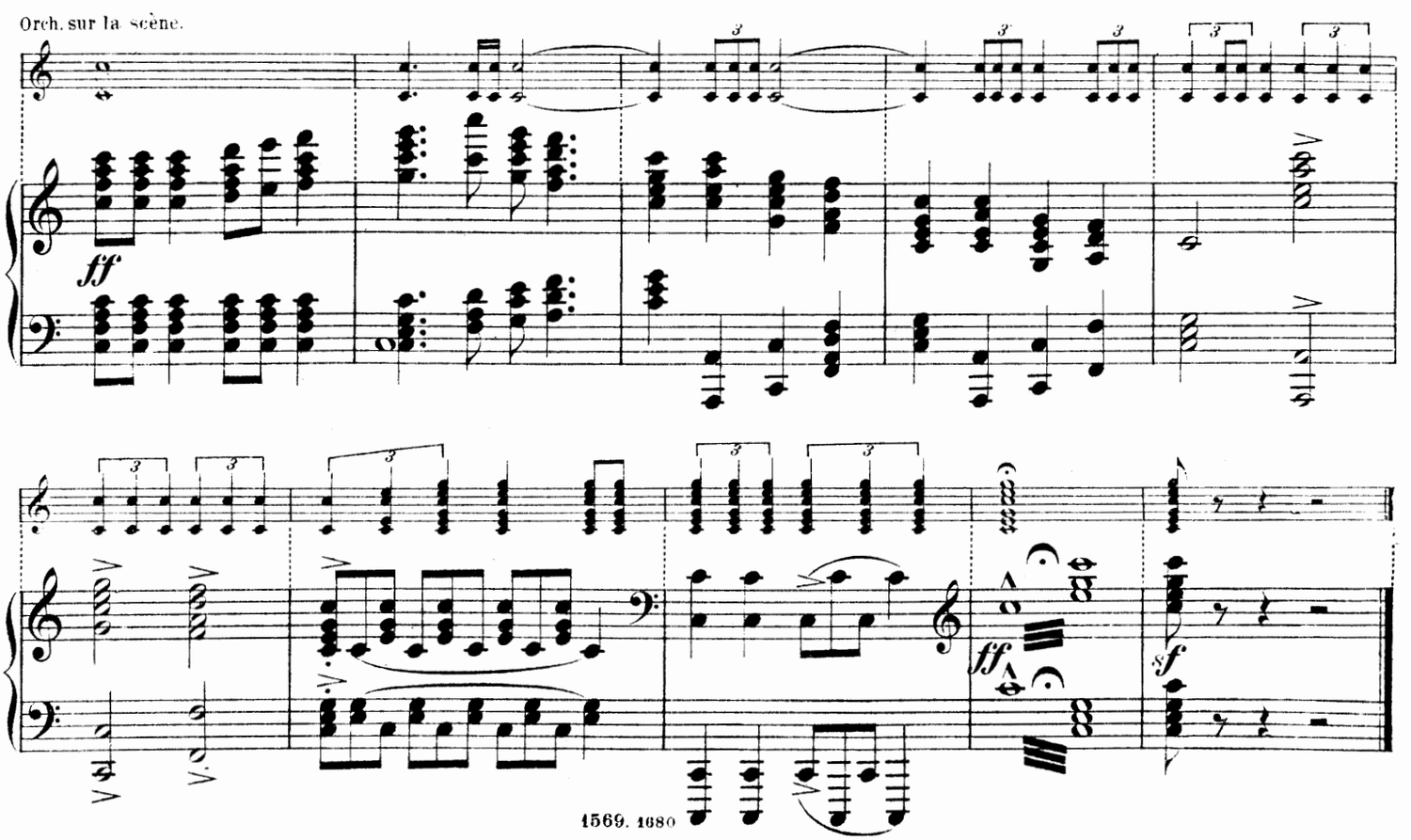


(Le roi André II et les jeunes mariés prennent place sur une estrade et reçoivent les félicitations.)

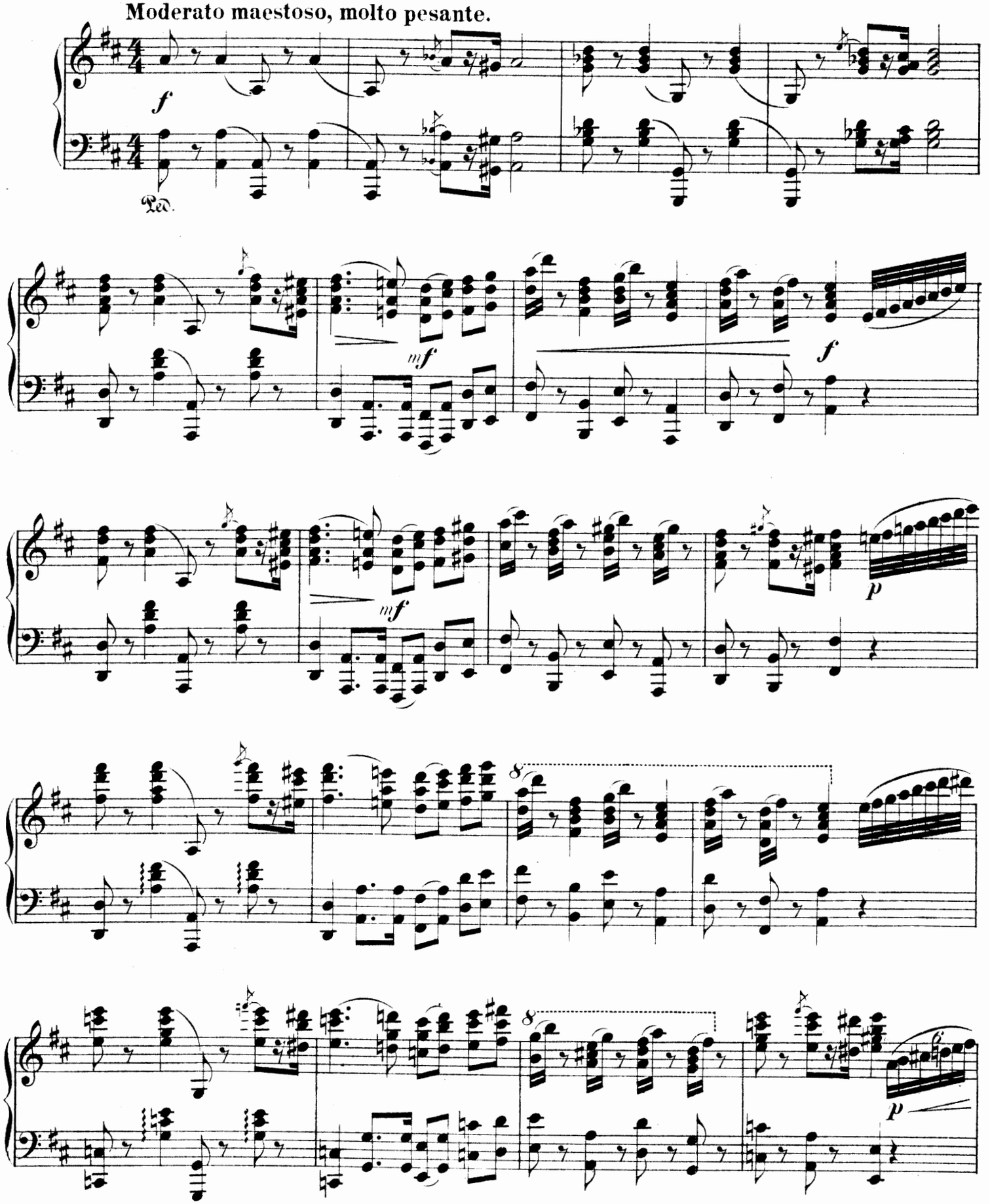


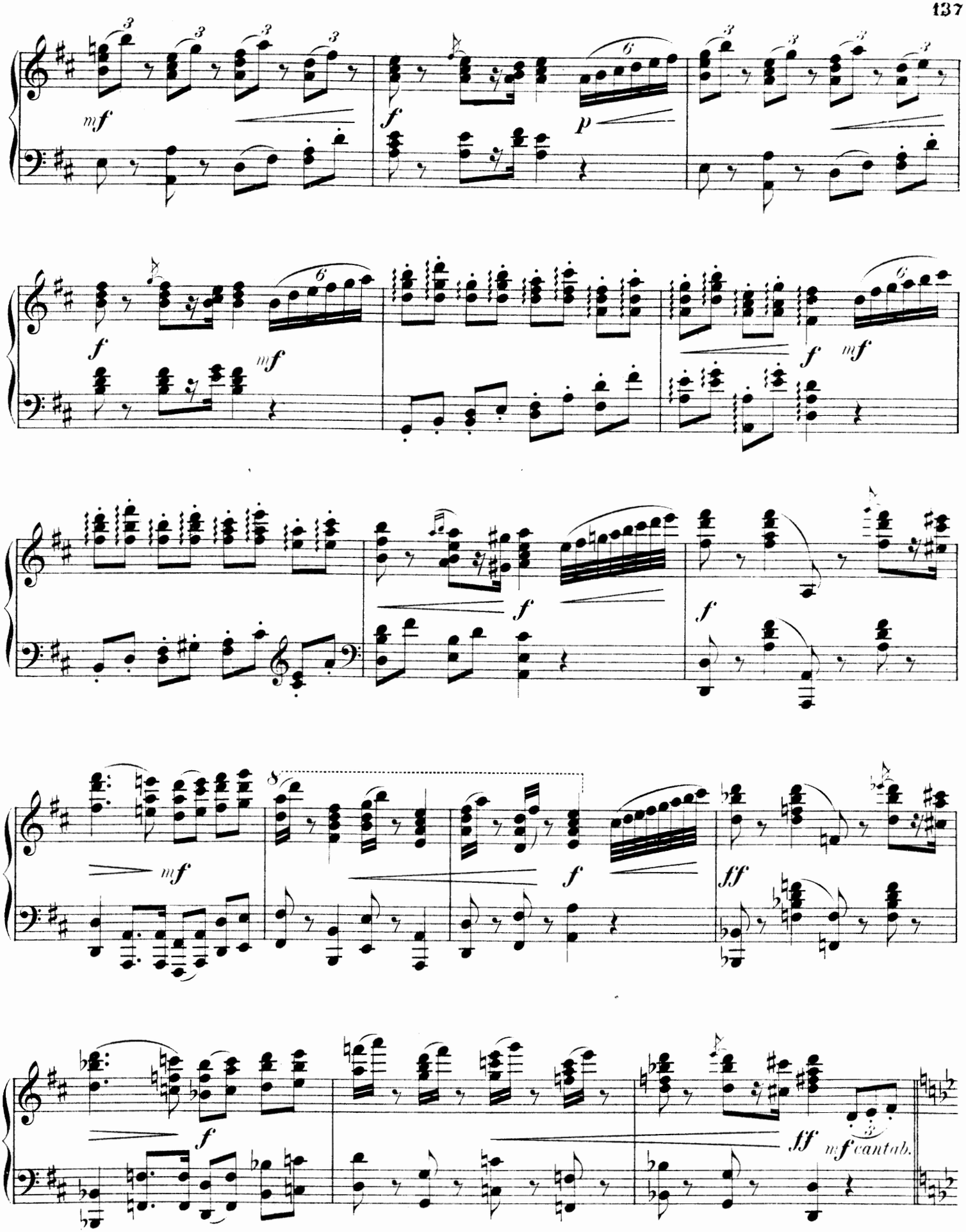


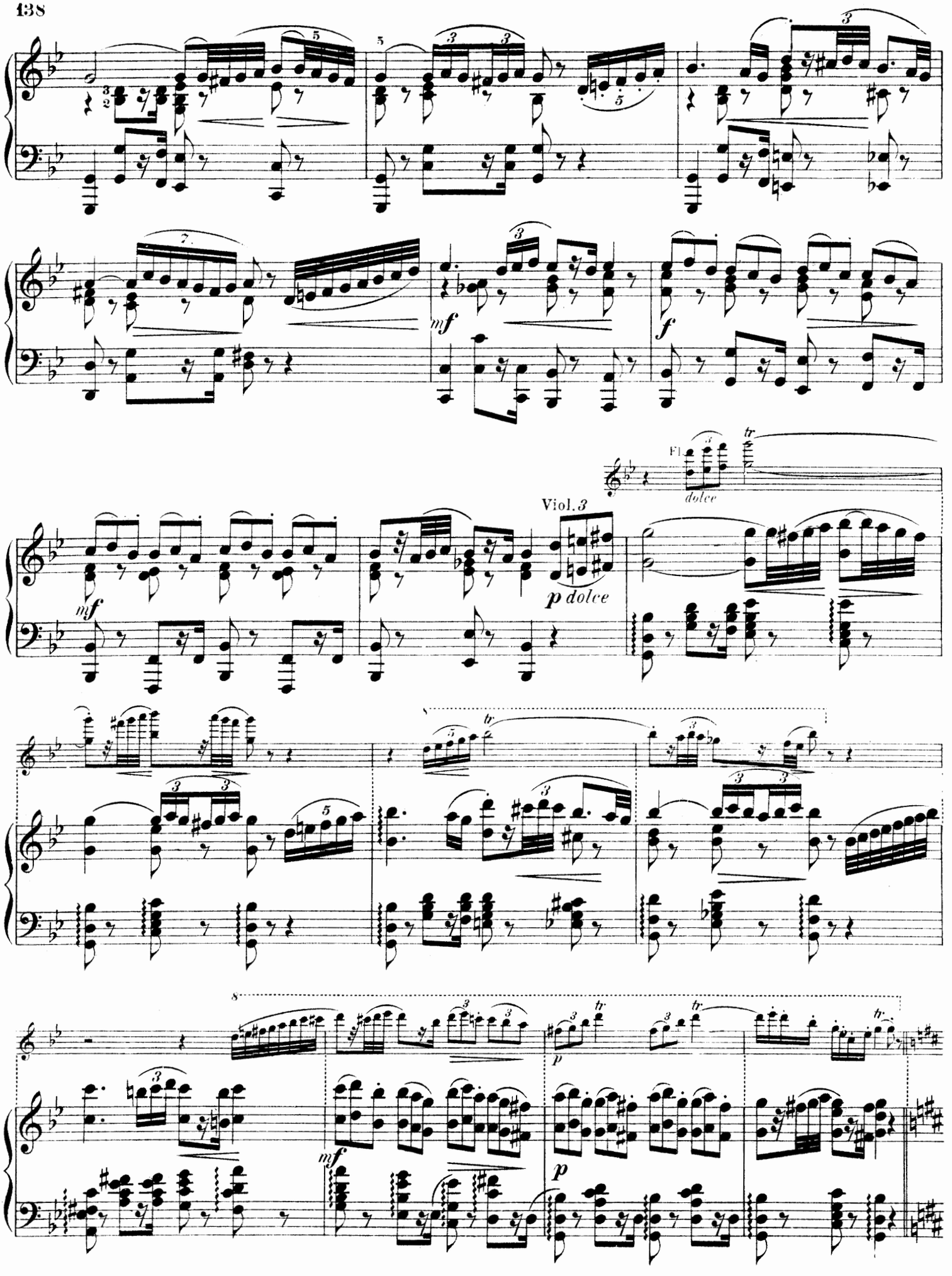
Orch. sur la scène.

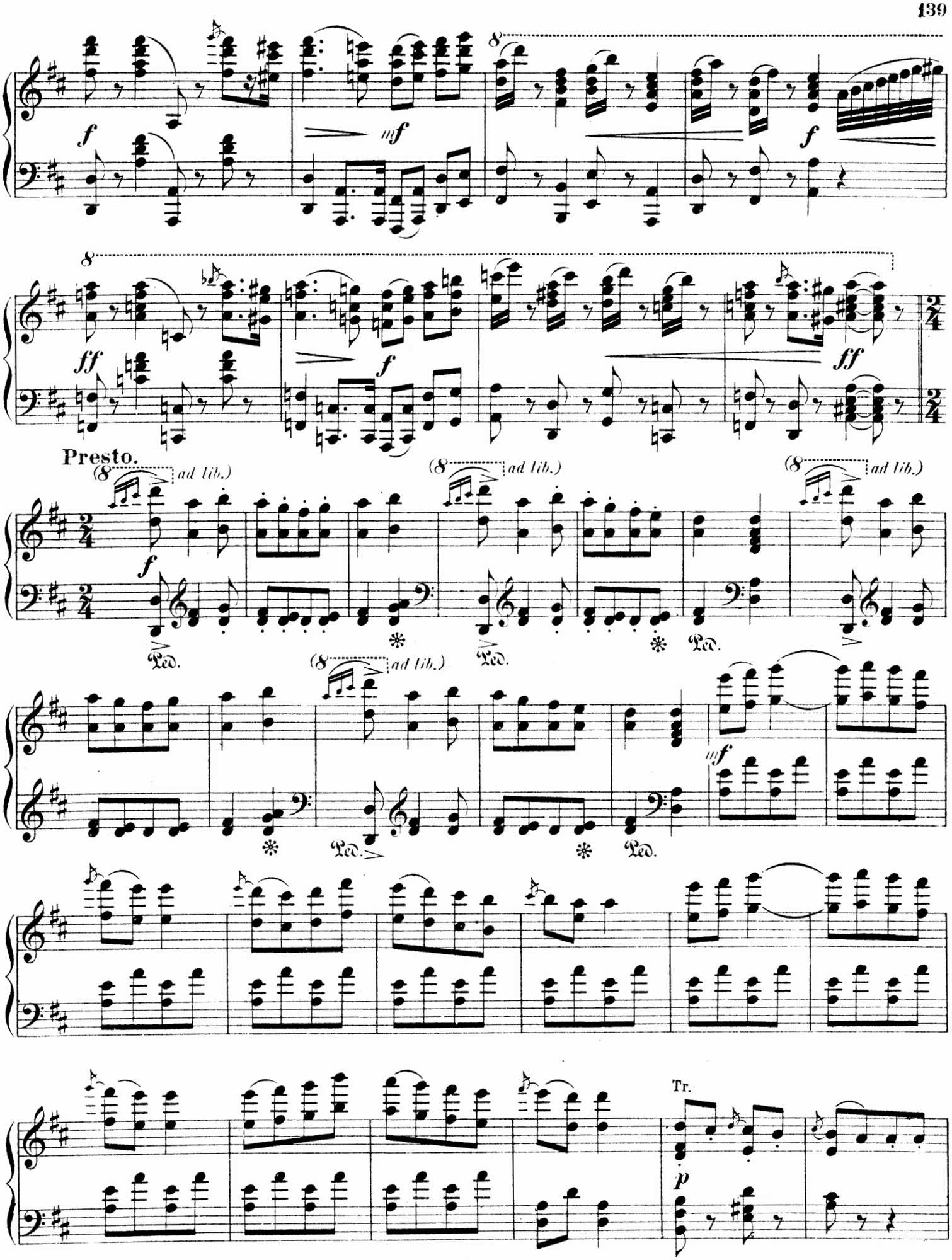


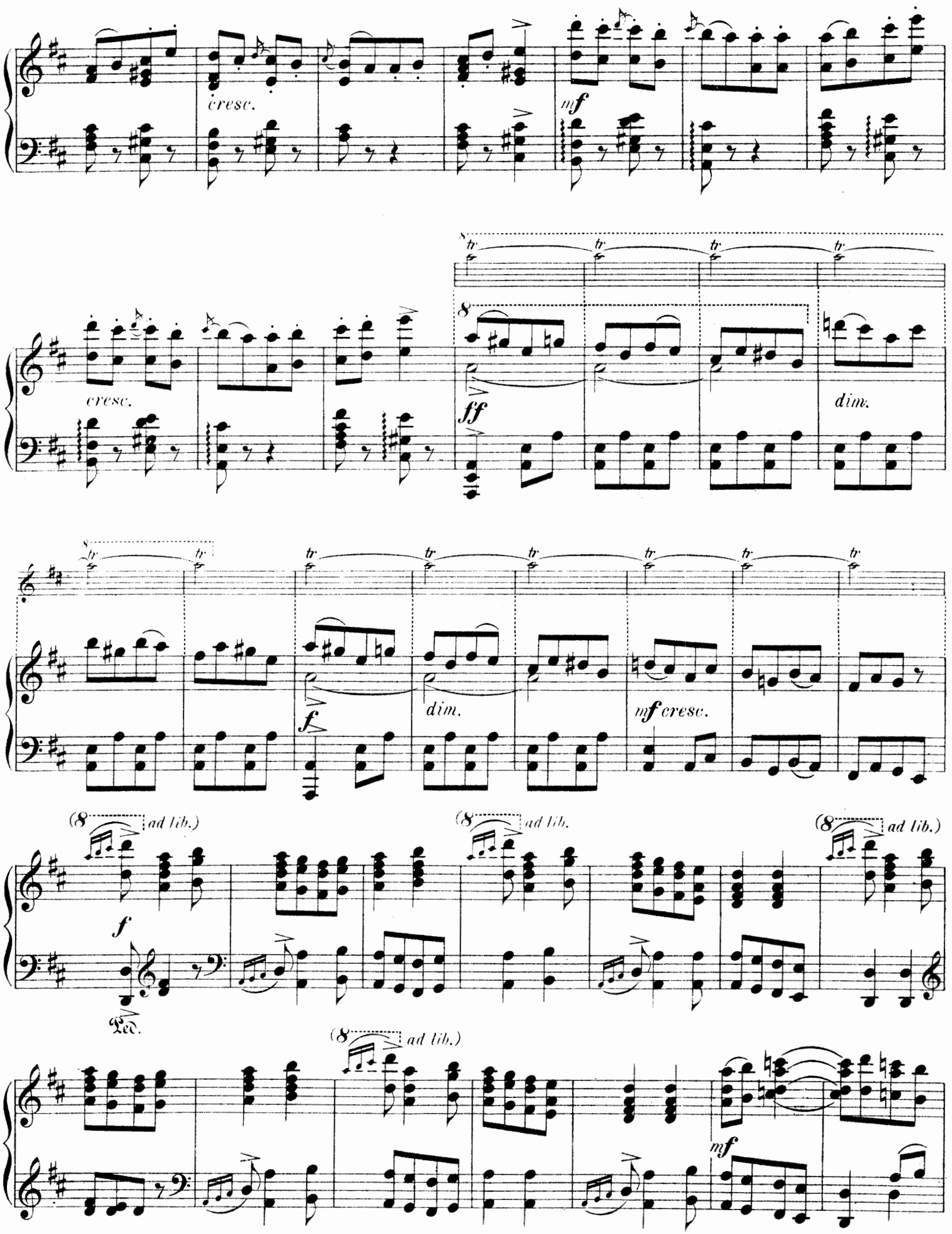
Grand pas hongrois.

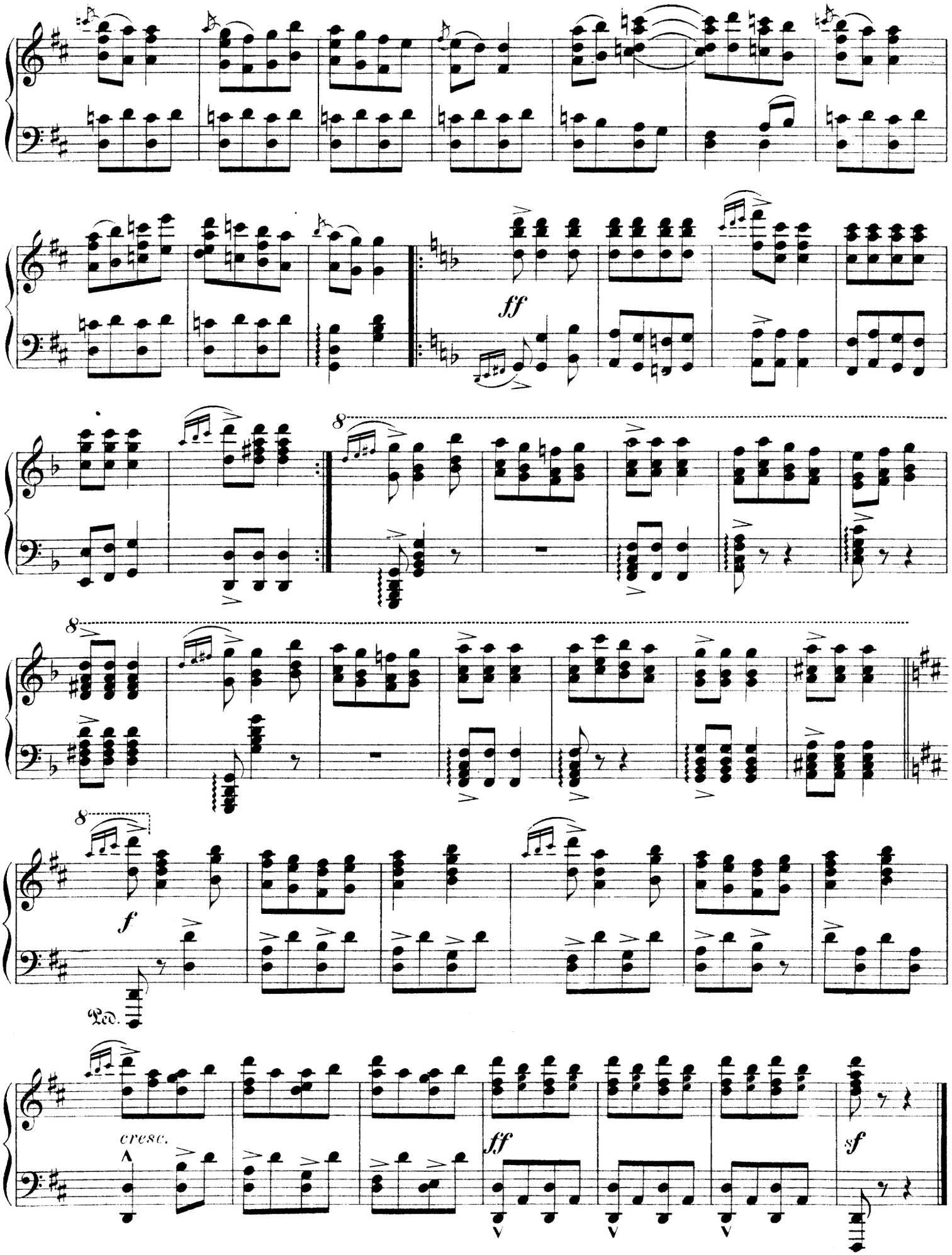



mf
f
p
f
mf
f
mf
f
f
mf
f
ff
f
ff
mf cantab.

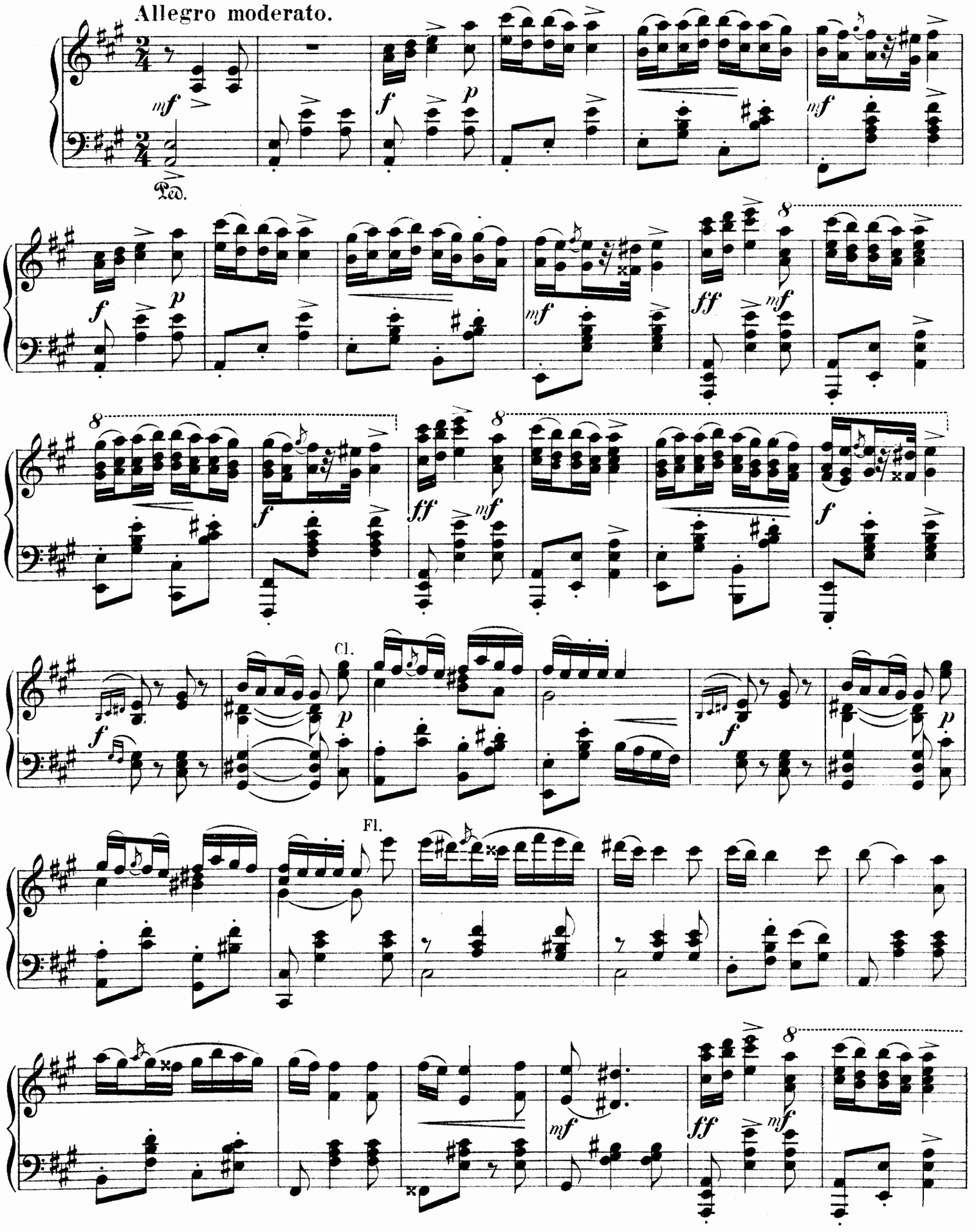

Fl.
dolce
tr
Viol. 3
mf
p dolce
f
p

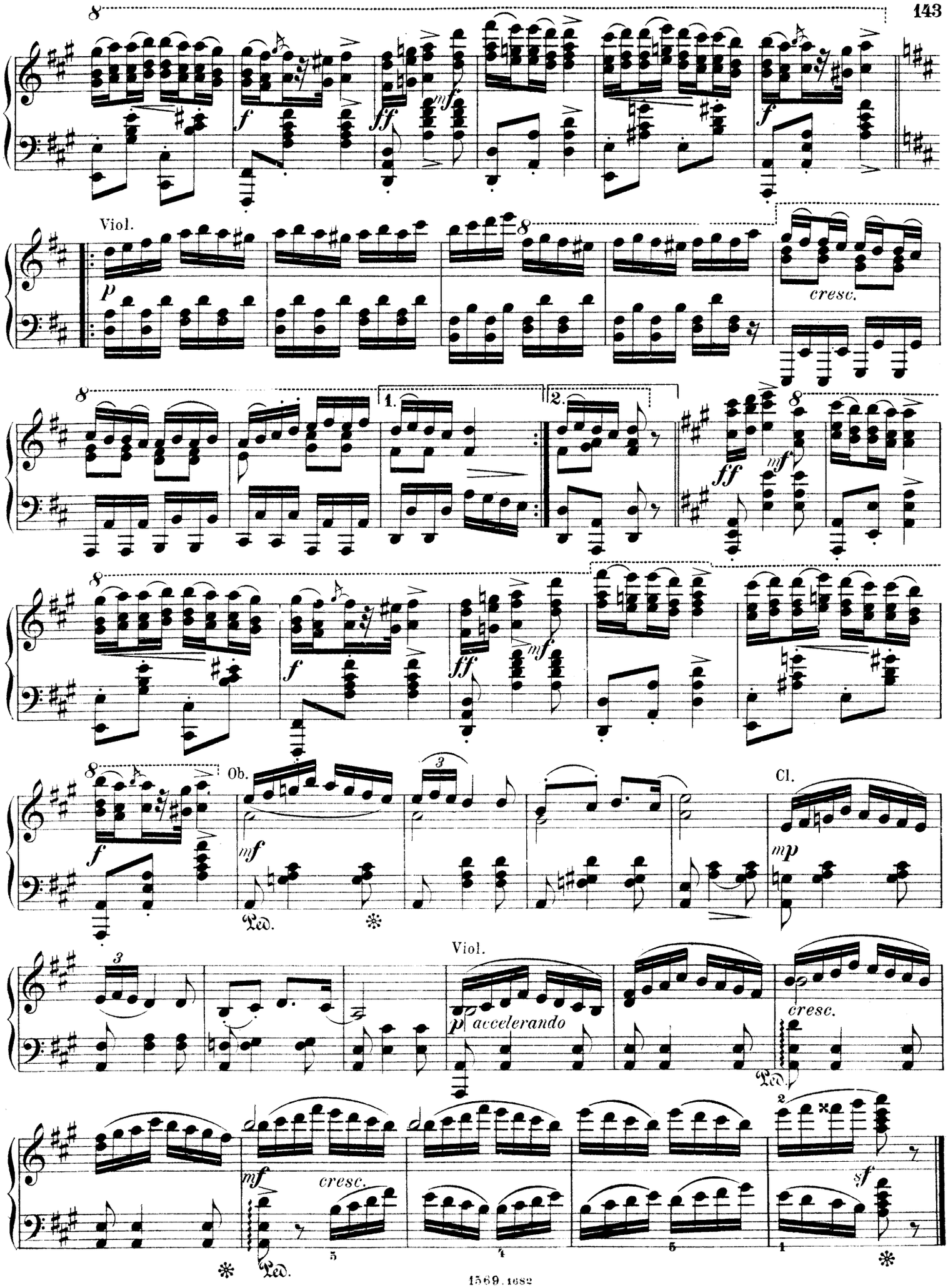

f
mf
f
ff
f
ff
Presto.
(8 ad lib.)
f
Ped.
mf
Tr.
p


cresc.
mf
cresc.
ff
dim.
f
dim.
mf cresc.
(8 ad lib.)
(8 ad lib.)
(8 ad lib.)
f
Ped.
(8 ad lib.)
mf

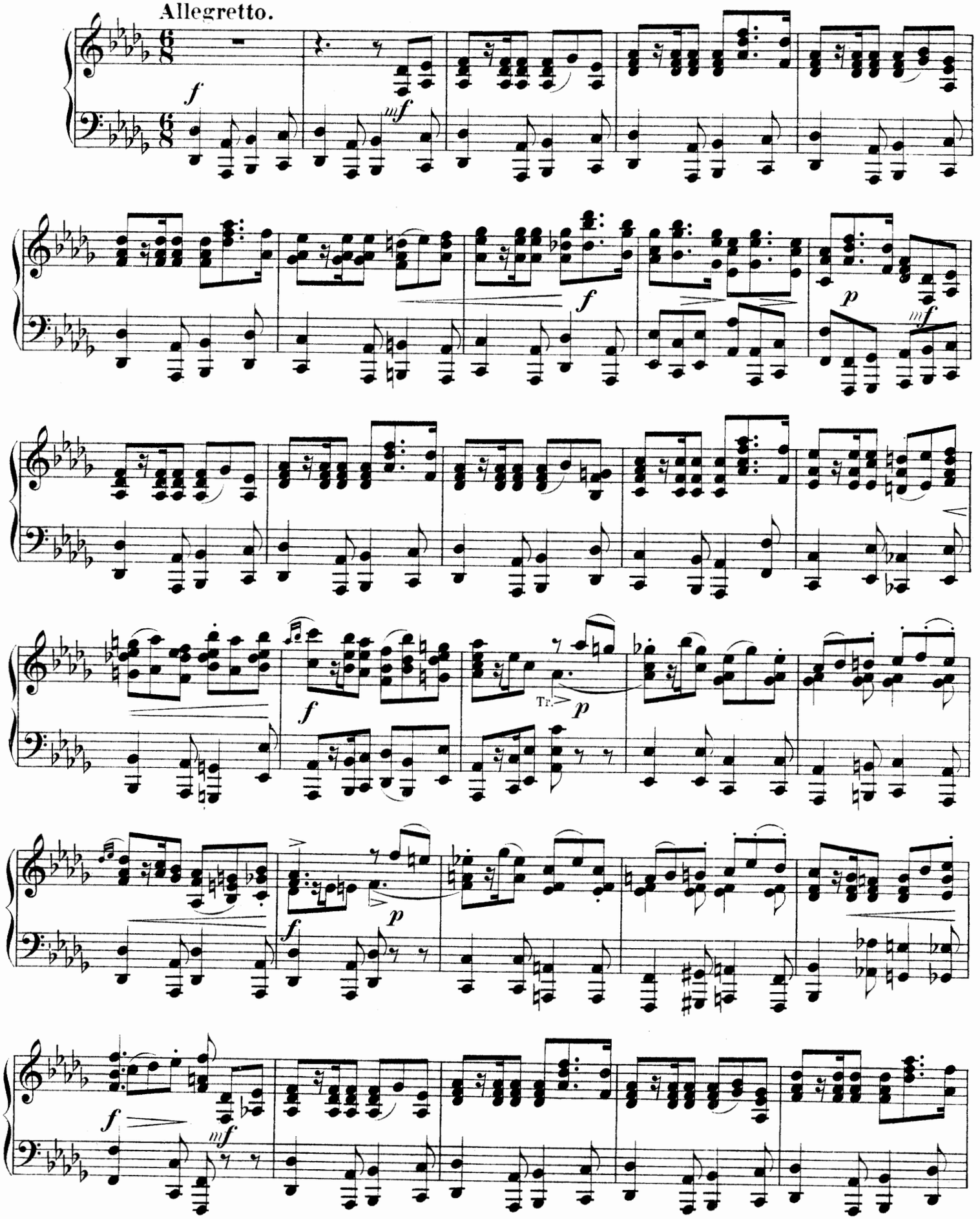

ff
8
8
8
f
Ped.
cresc.
ff
sf

Danse des enfants.

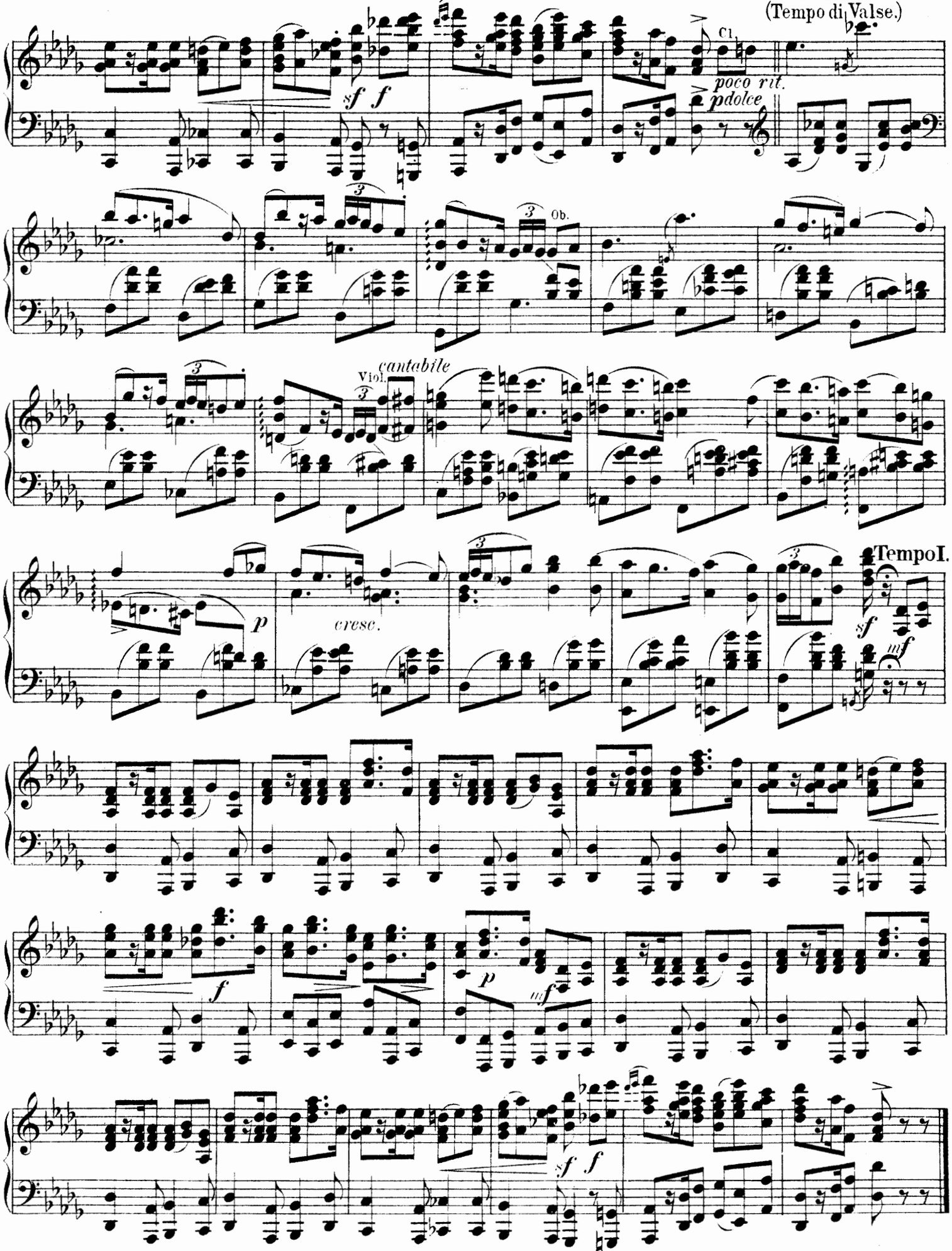



8
f
ff
mf
Viol.
p
cresc.
1.
2.
Ob.
Cl.
mp
Ped.
accelerando
sf

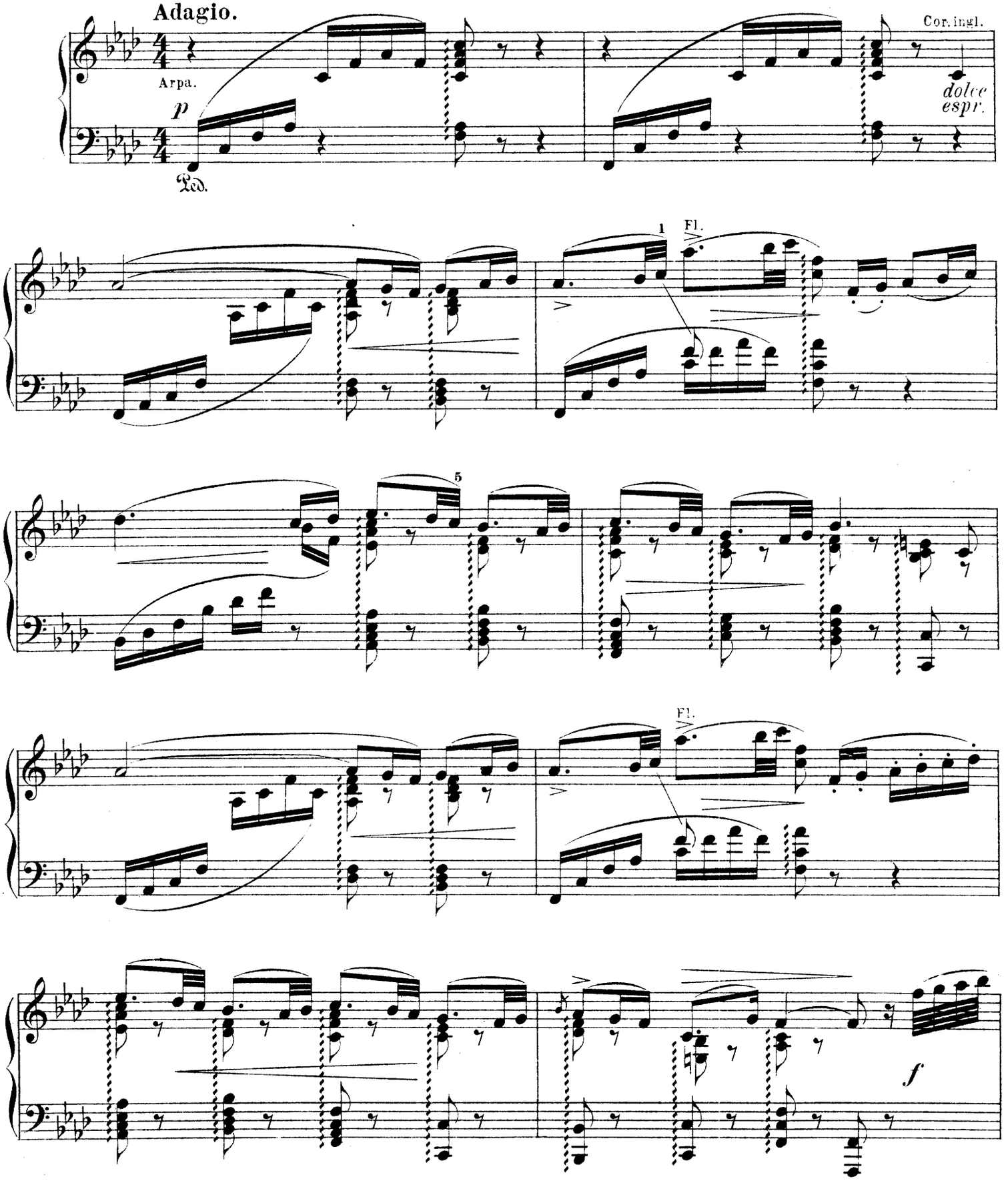
Entrée.

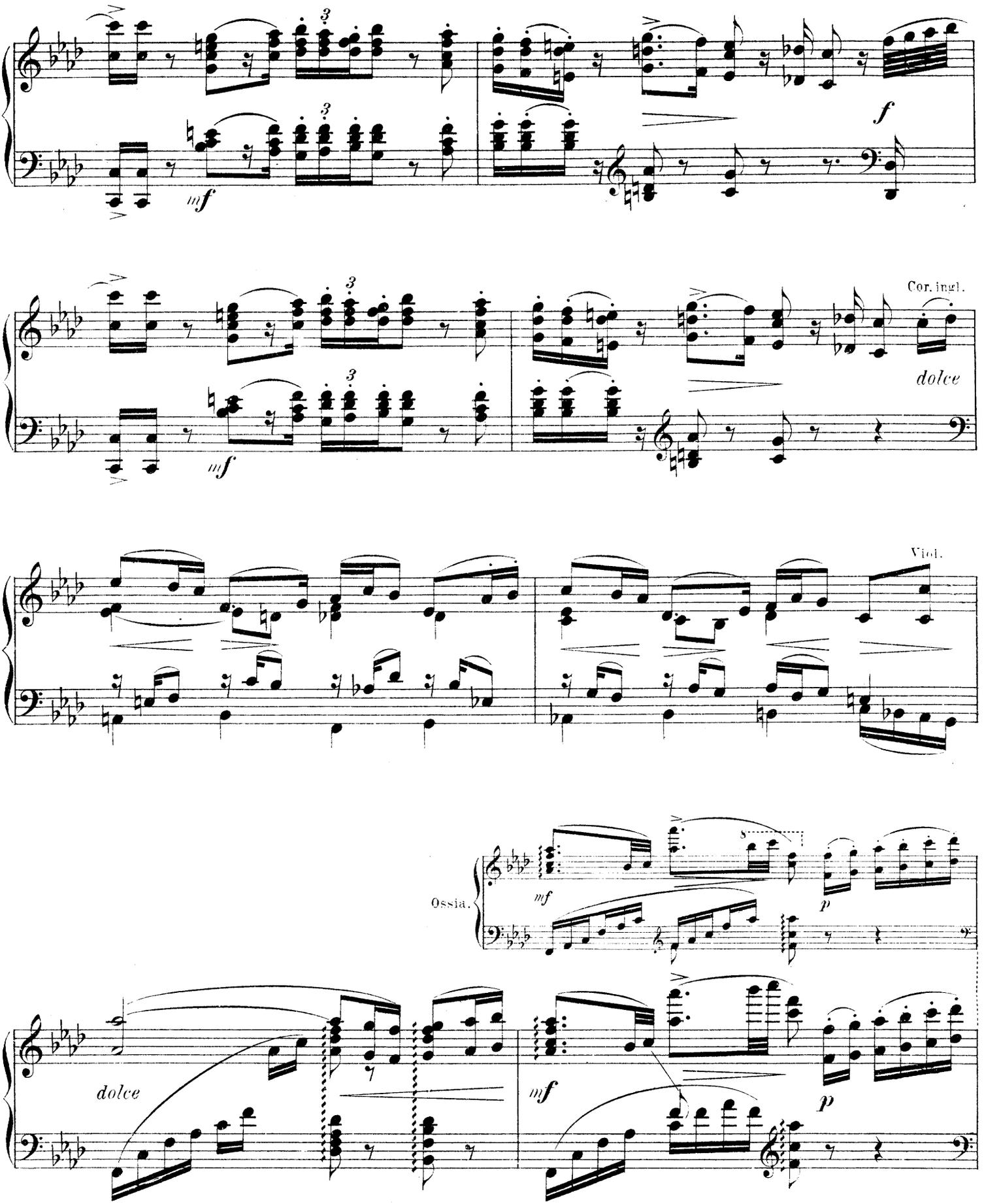


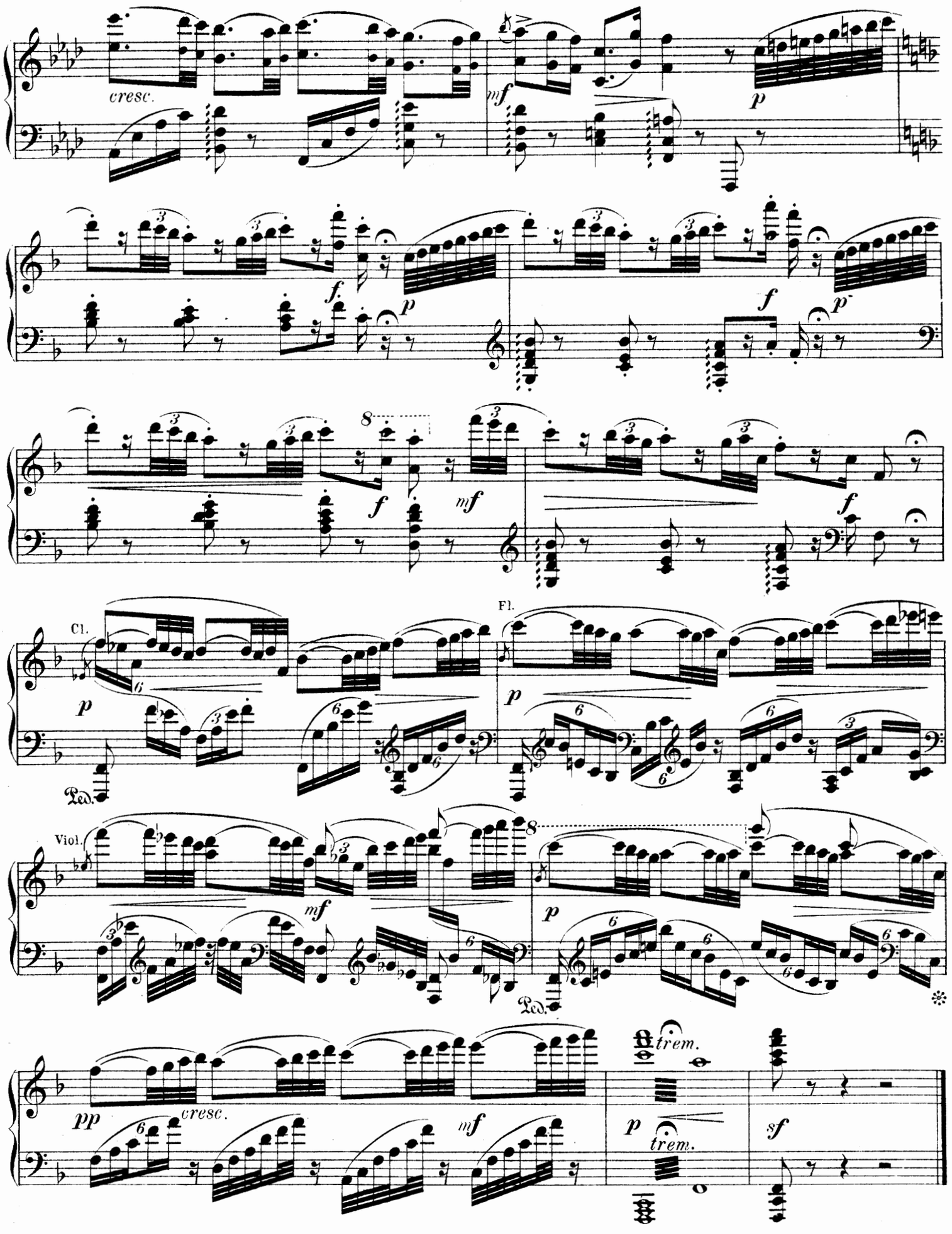
Poco meno mosso.
(Tempo di Valse.)



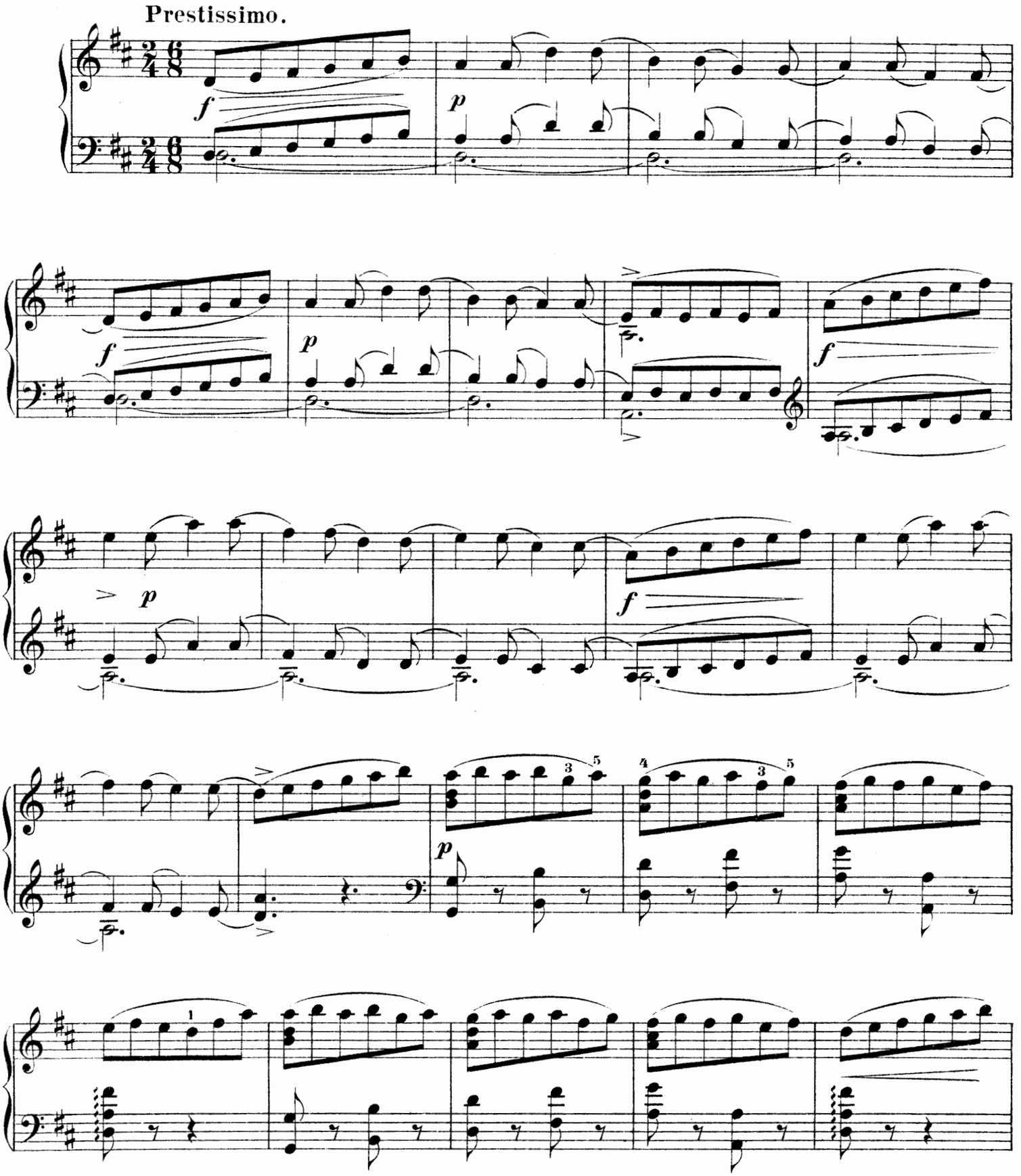
Pas classique hongrois.

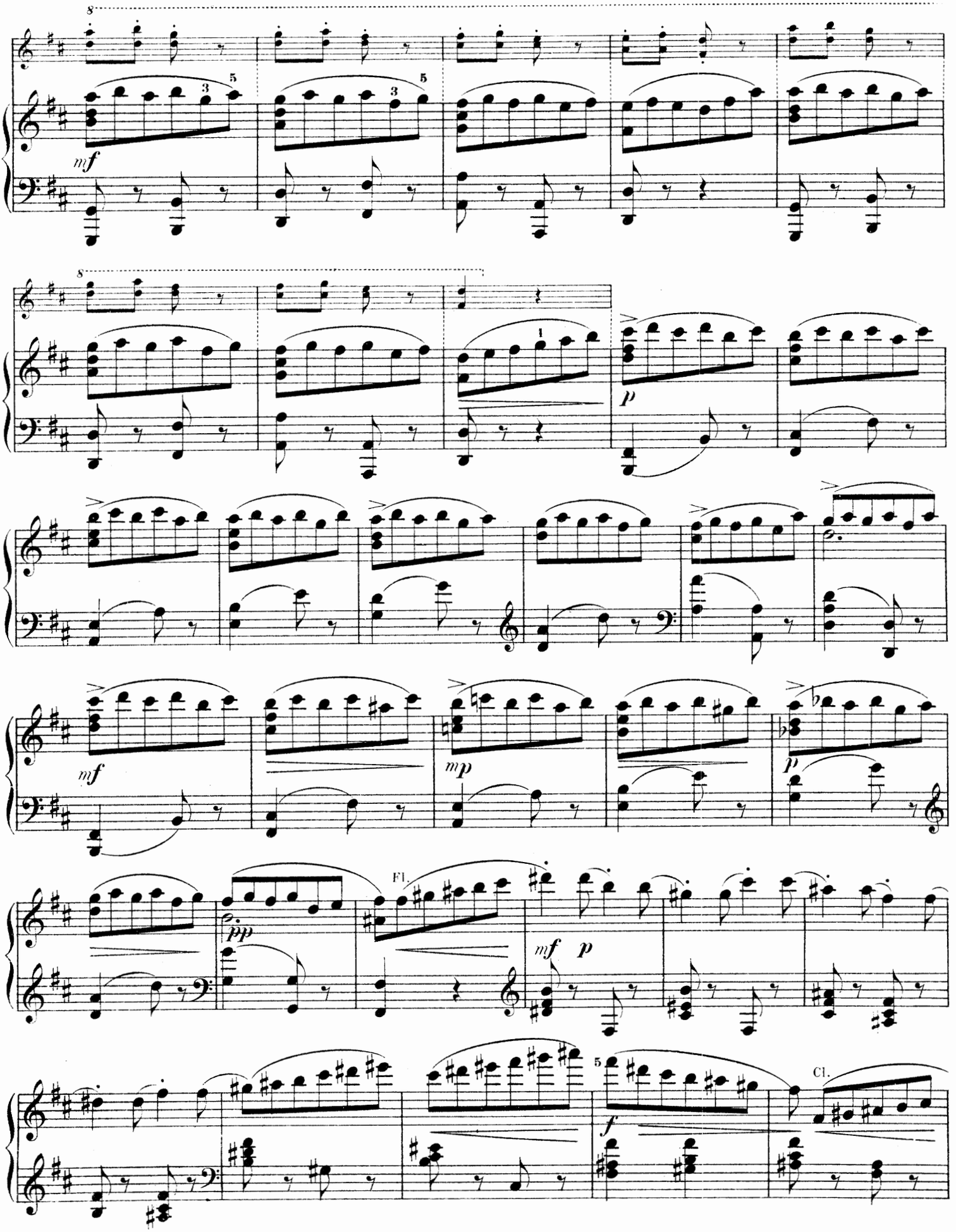


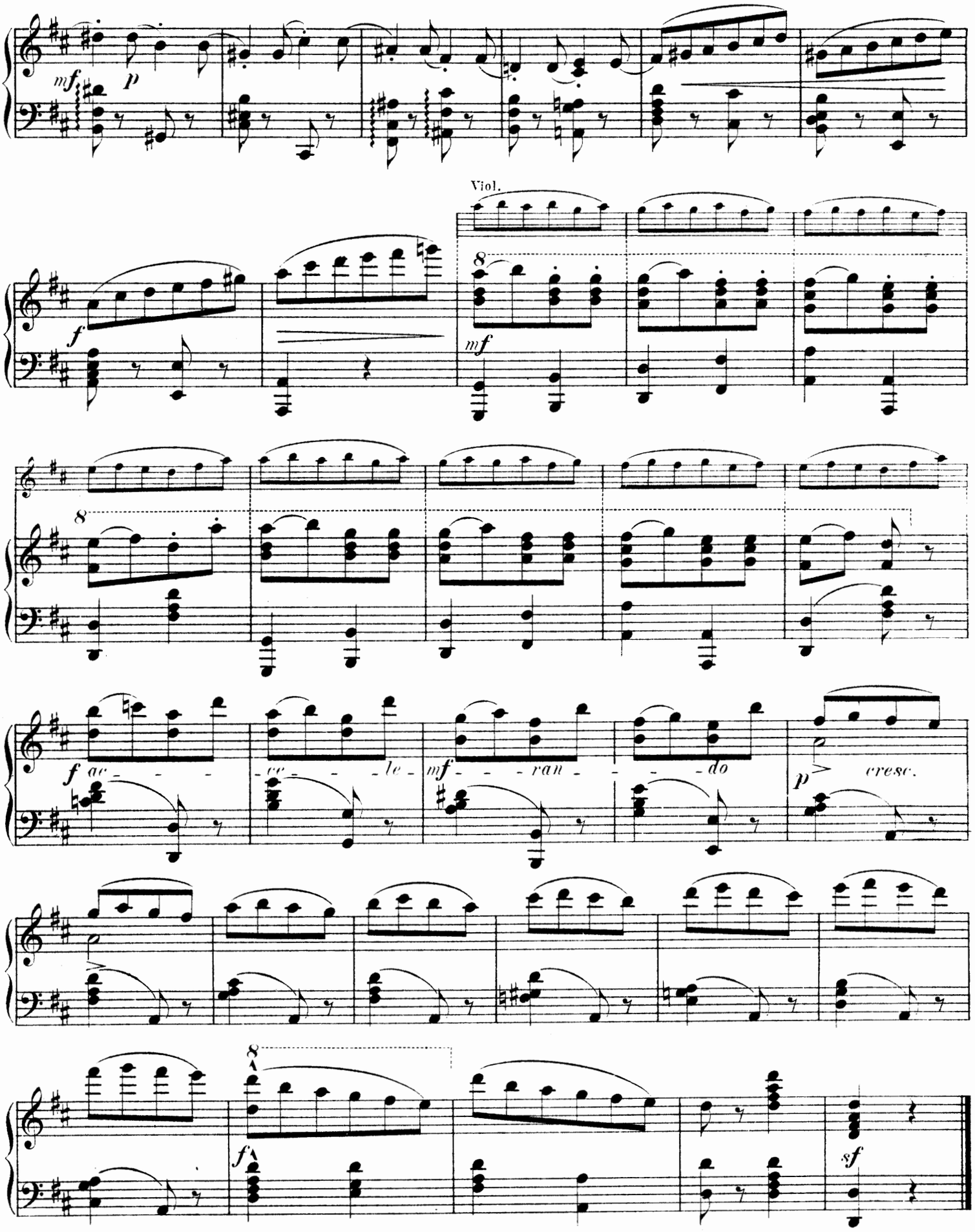

mf
f
Cor. ingl.
dolce
Viol.
Ossia.
mf
p
dolce
mf
p


cresc.
mf
p
f
p
f
p
f
mf
f
Cl.
Fl.
p
p
Ped.
Viol.
mf
p
Ped.
pp
cresc.
mf
trem.
p
trem.
sf

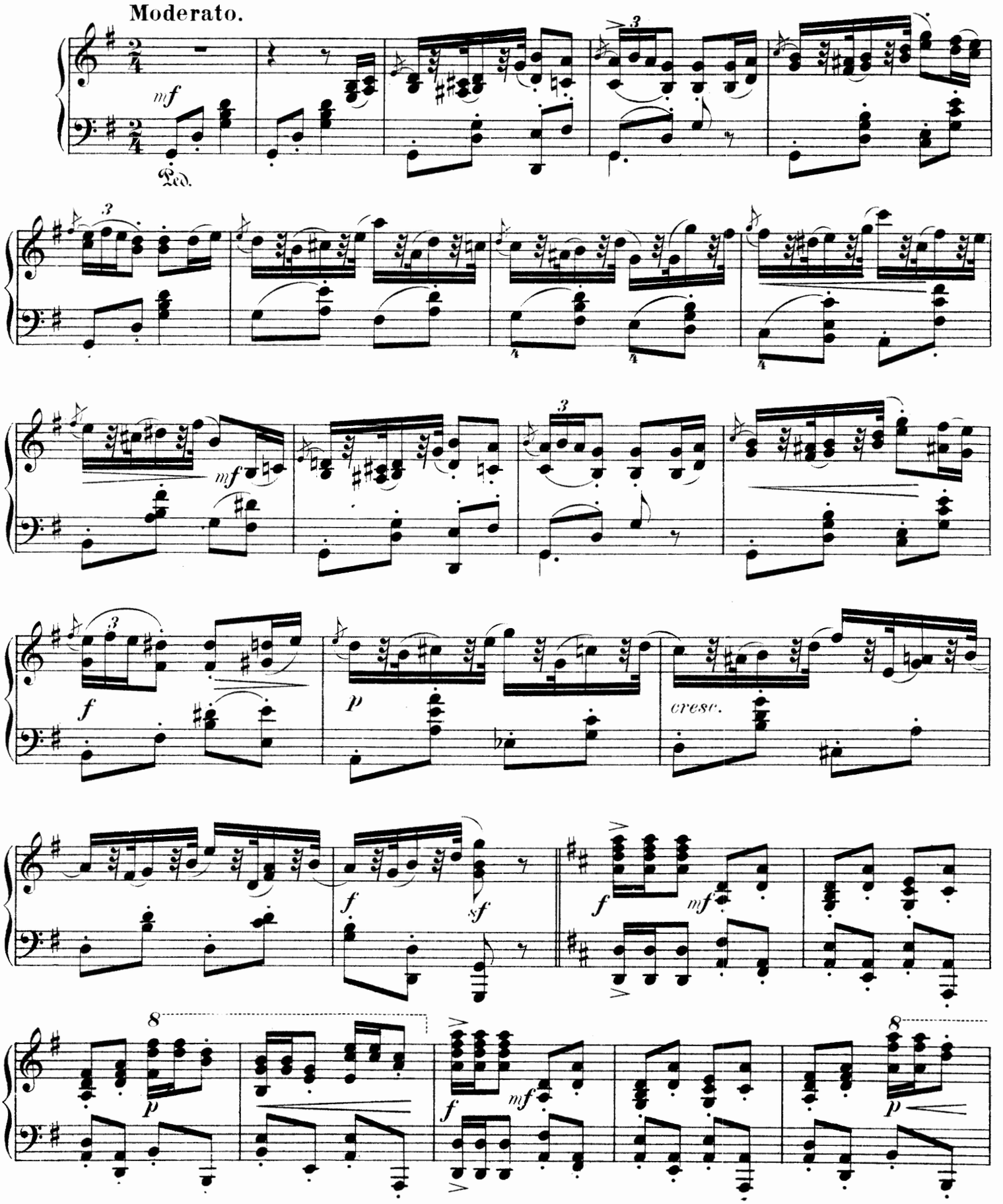
Variation I.

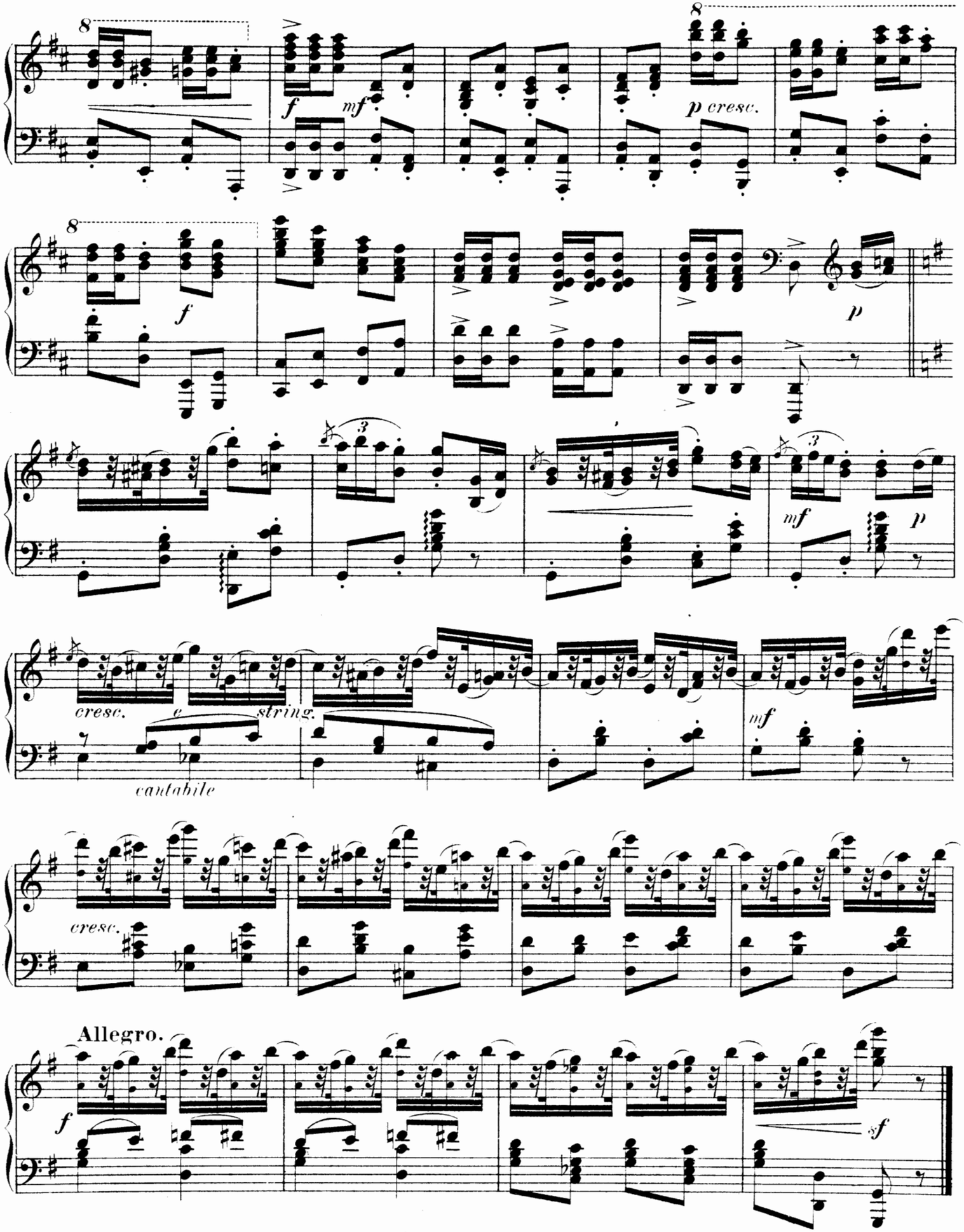



8
mf
8
p
mf
mp
p
pp
Fl.
mf
p
5
f
Cl.

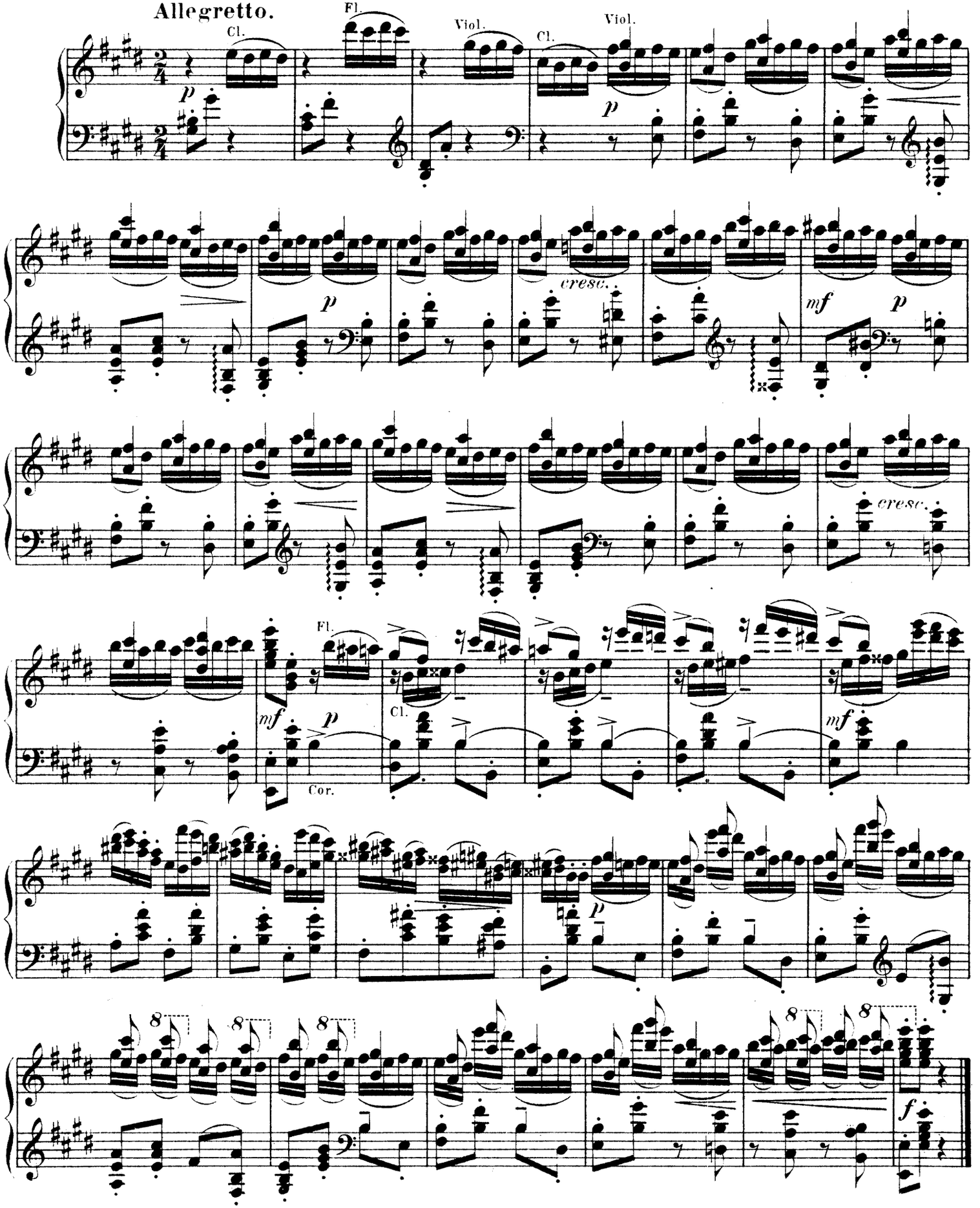

mf
p
Viol.
f
mf
f ac - - - - ce - - - le - mf - - - ran - - - - do
p cresc.
f
sf

Variation II.

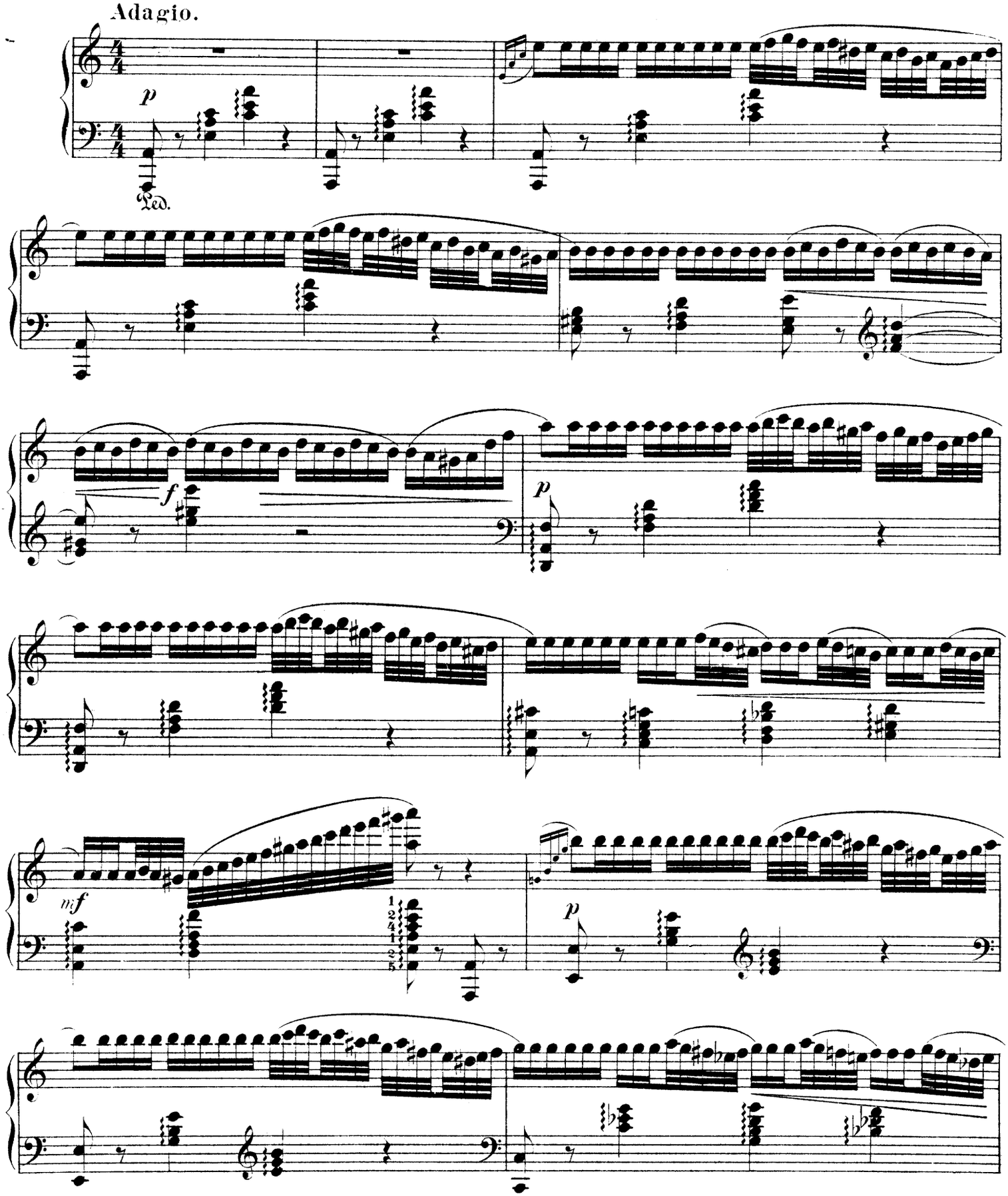


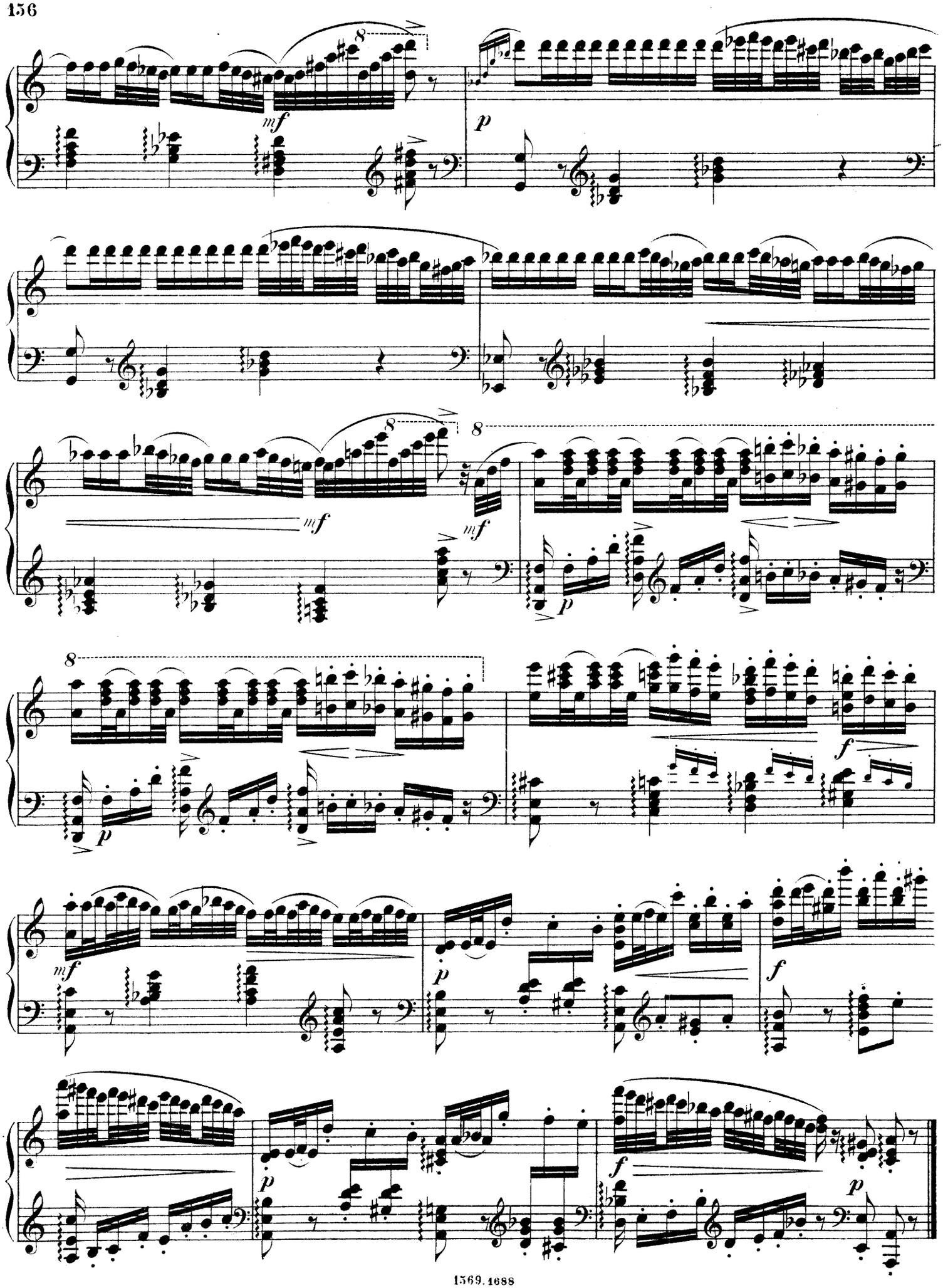

8
f
mf
8
p cresc.
8
f
p
3
mf
p
cresc.
string.
cantabile
mf
cresc.
Allegro.
f
sf

Variation III.



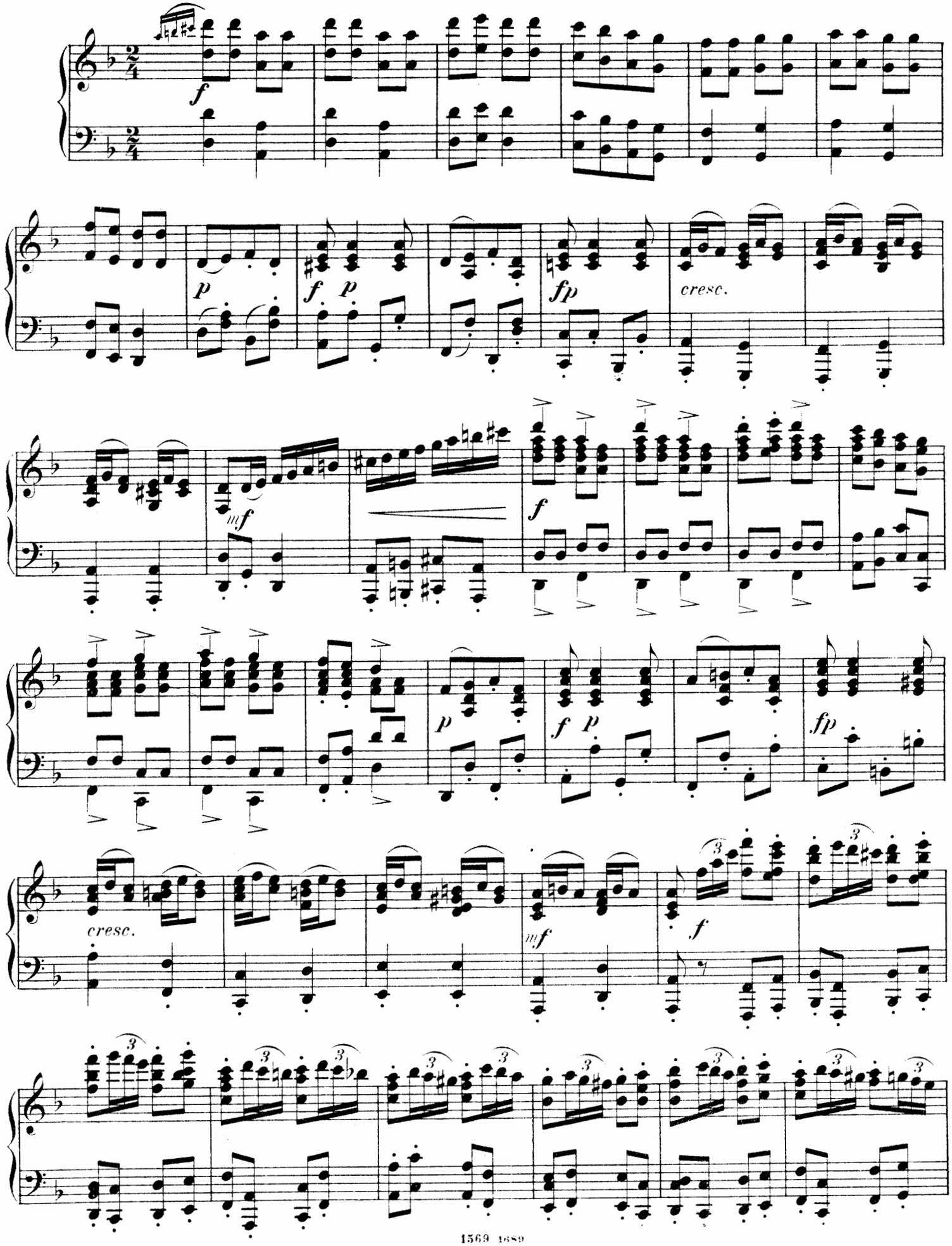
Variation IV.

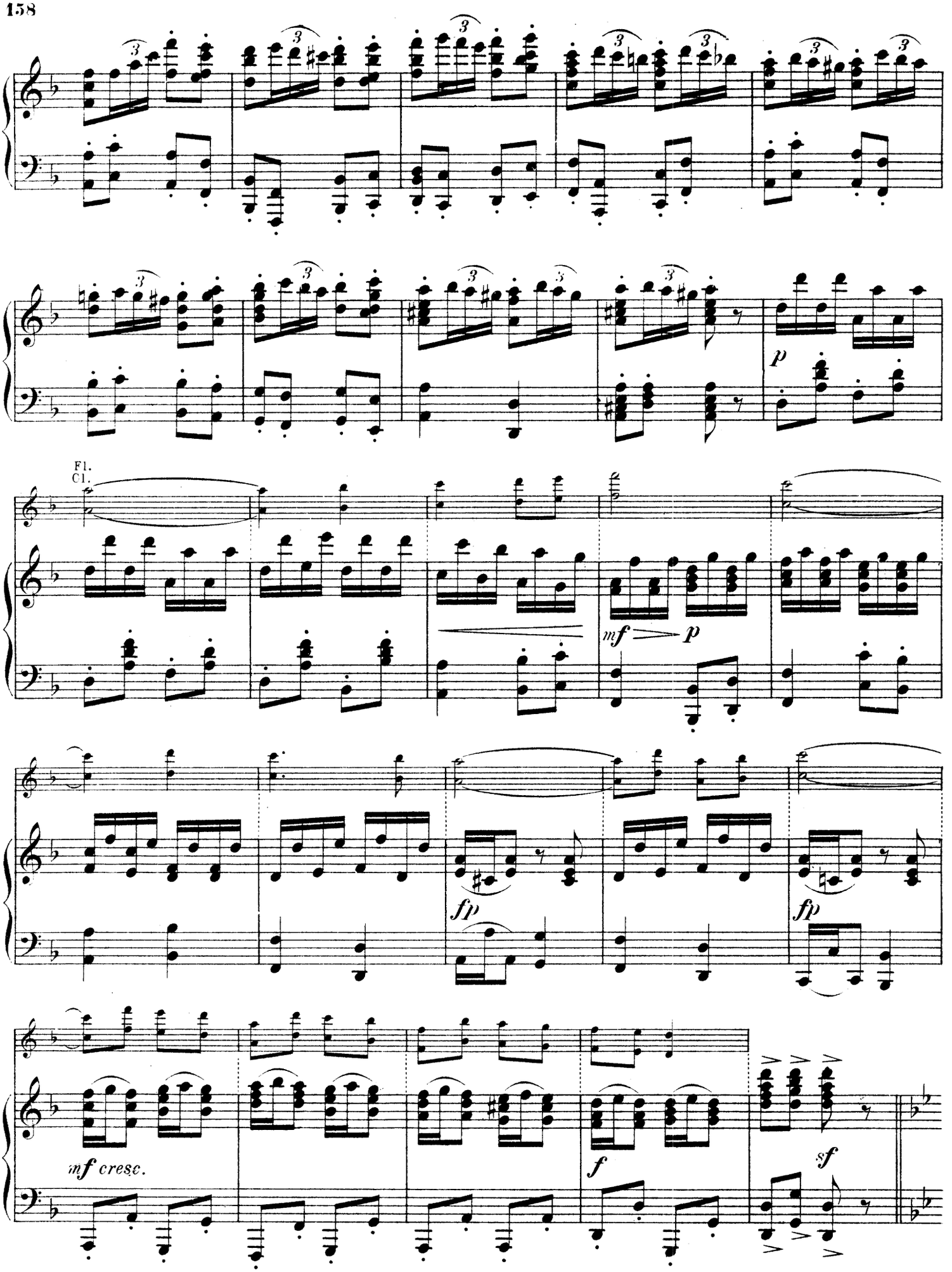


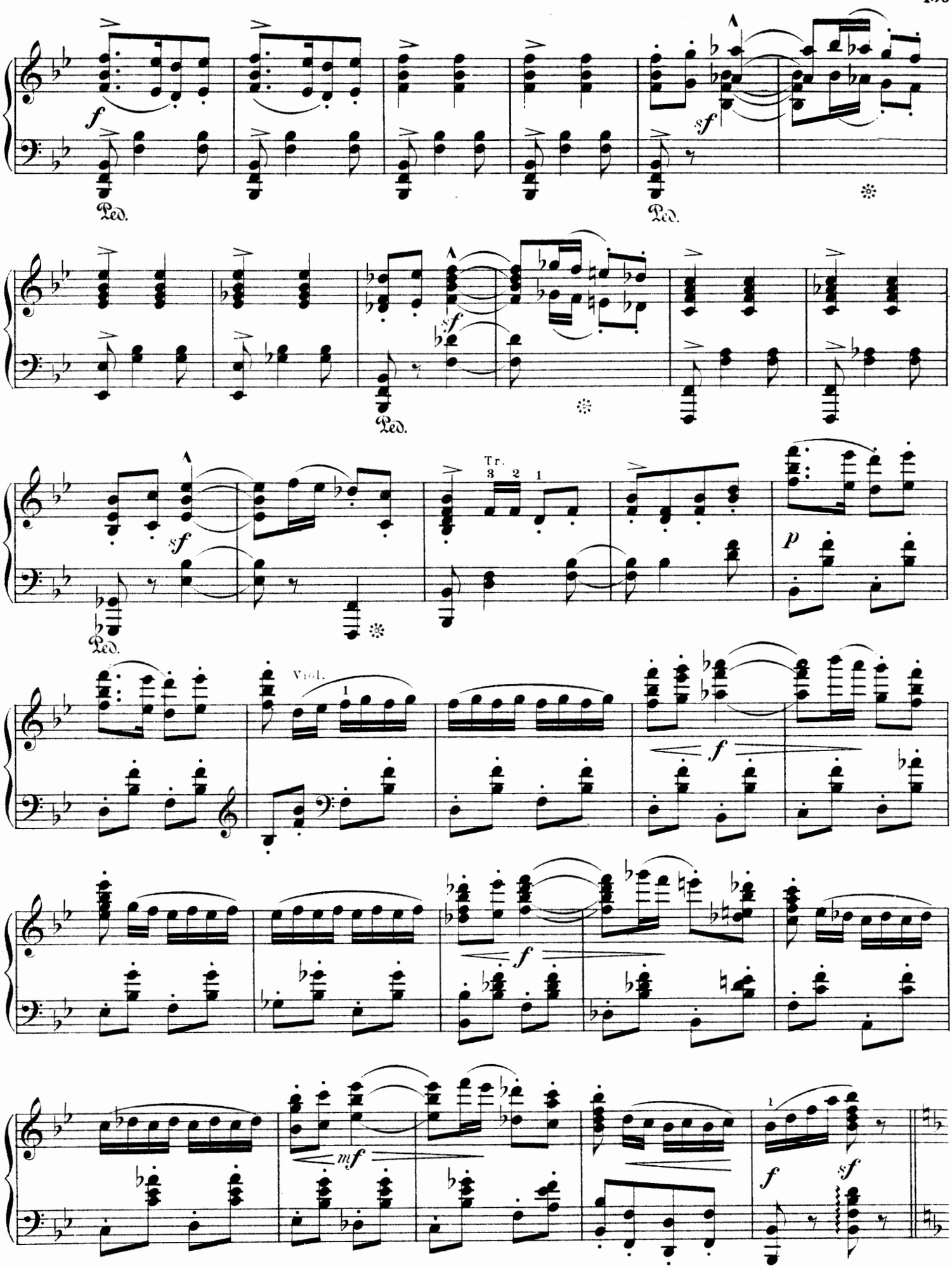

8
mf
p
8
mf
8
mf
p
8
p
f
mf
p
f
p
f
p

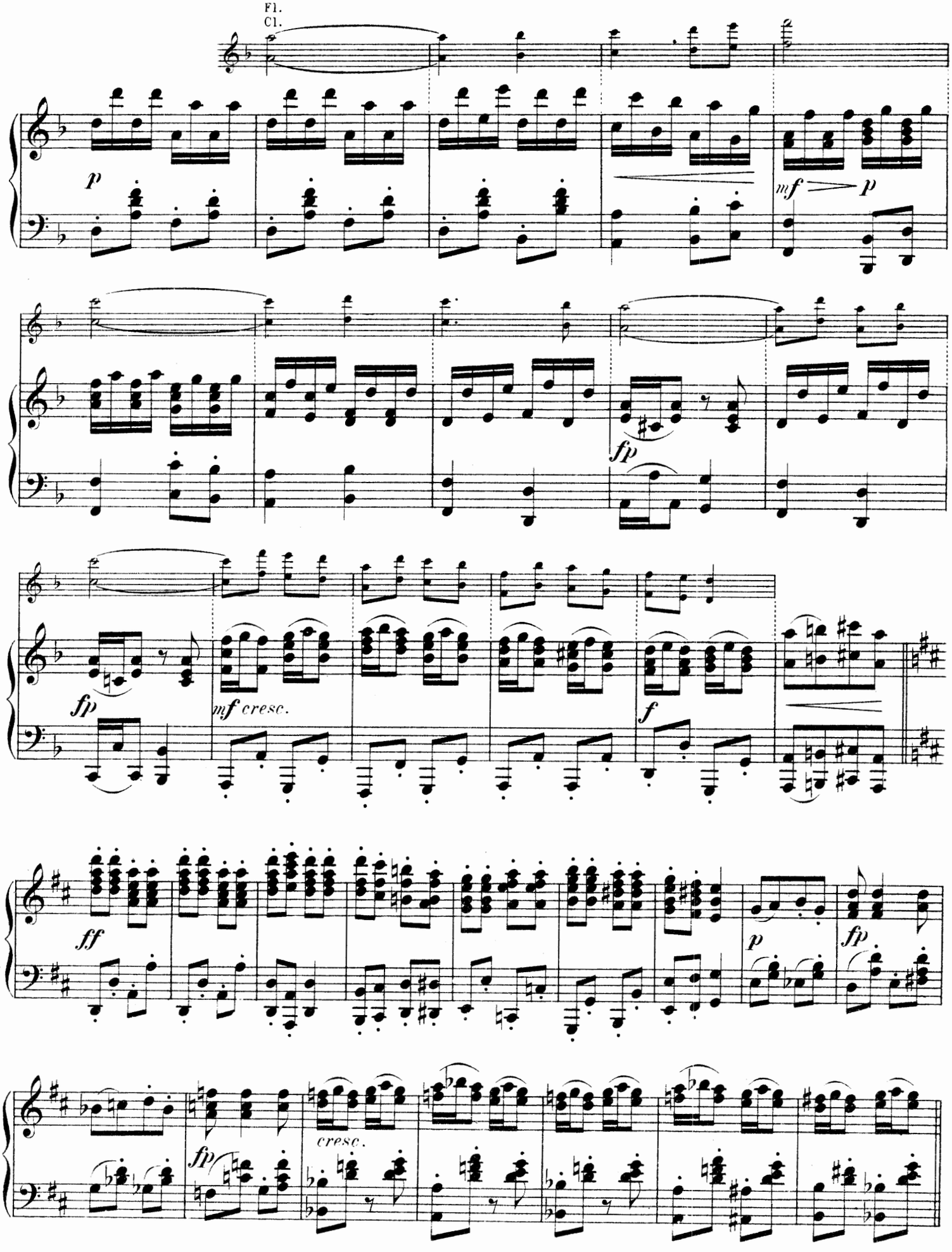
Coda.

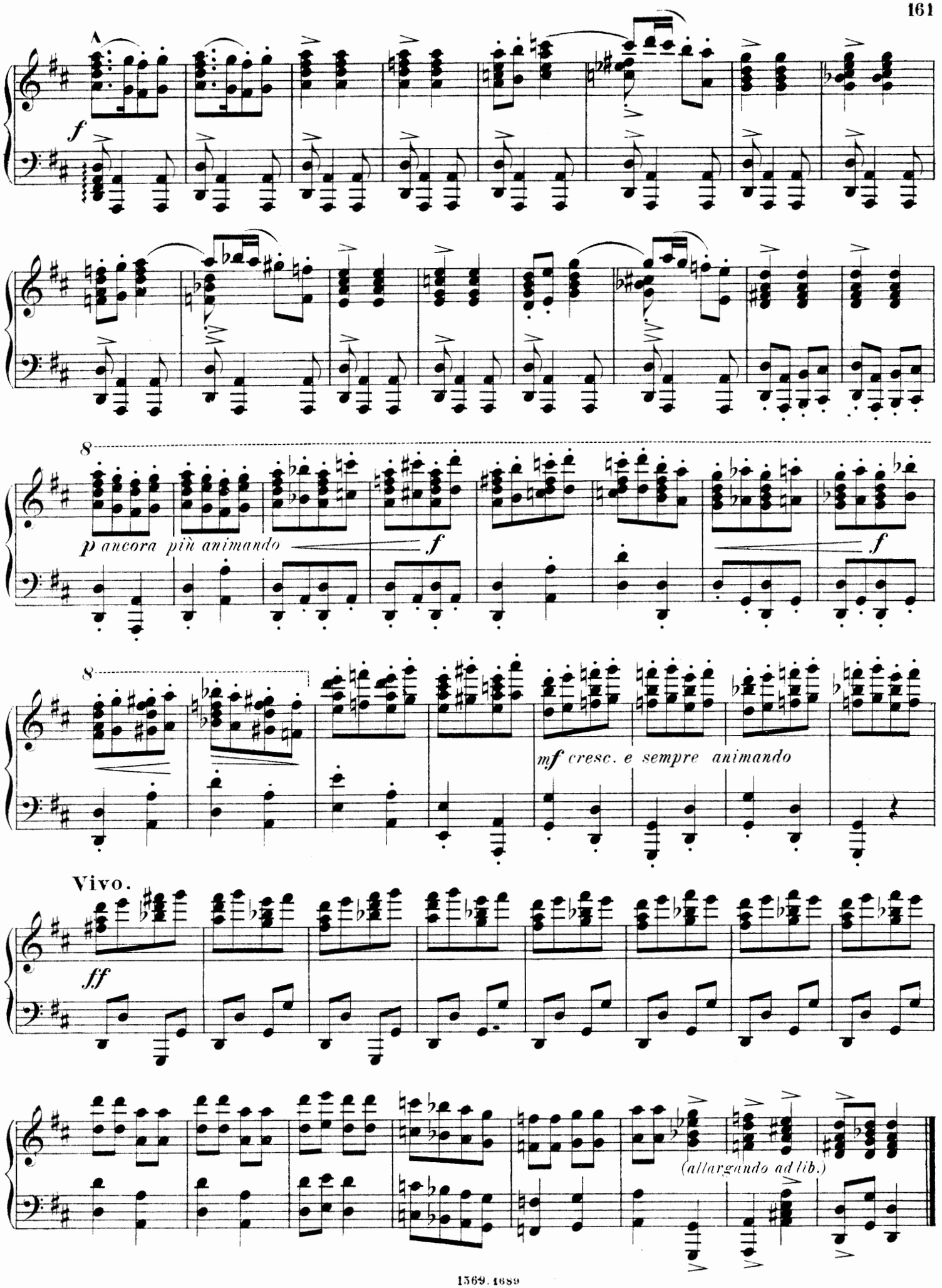
Allegro.




Fl.
Cl.
p
mf
p
fp
fp
mf cresc.
f
sf

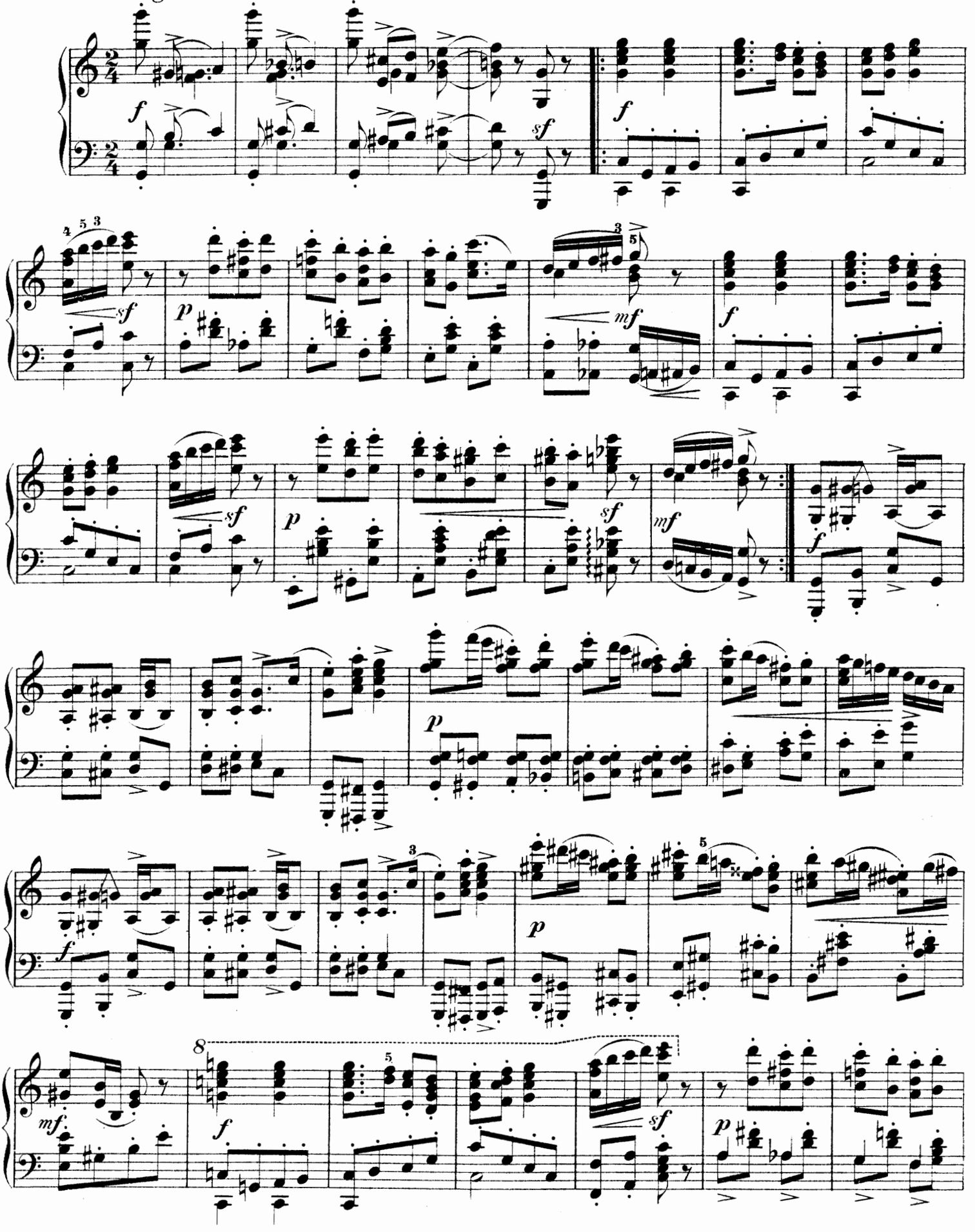

f
Ped.
sf
Ped.
sf
Ped.
sf
Tr.
3 2 1
p
Ped.
Viol.
1
f
f
mf
1
f
sf

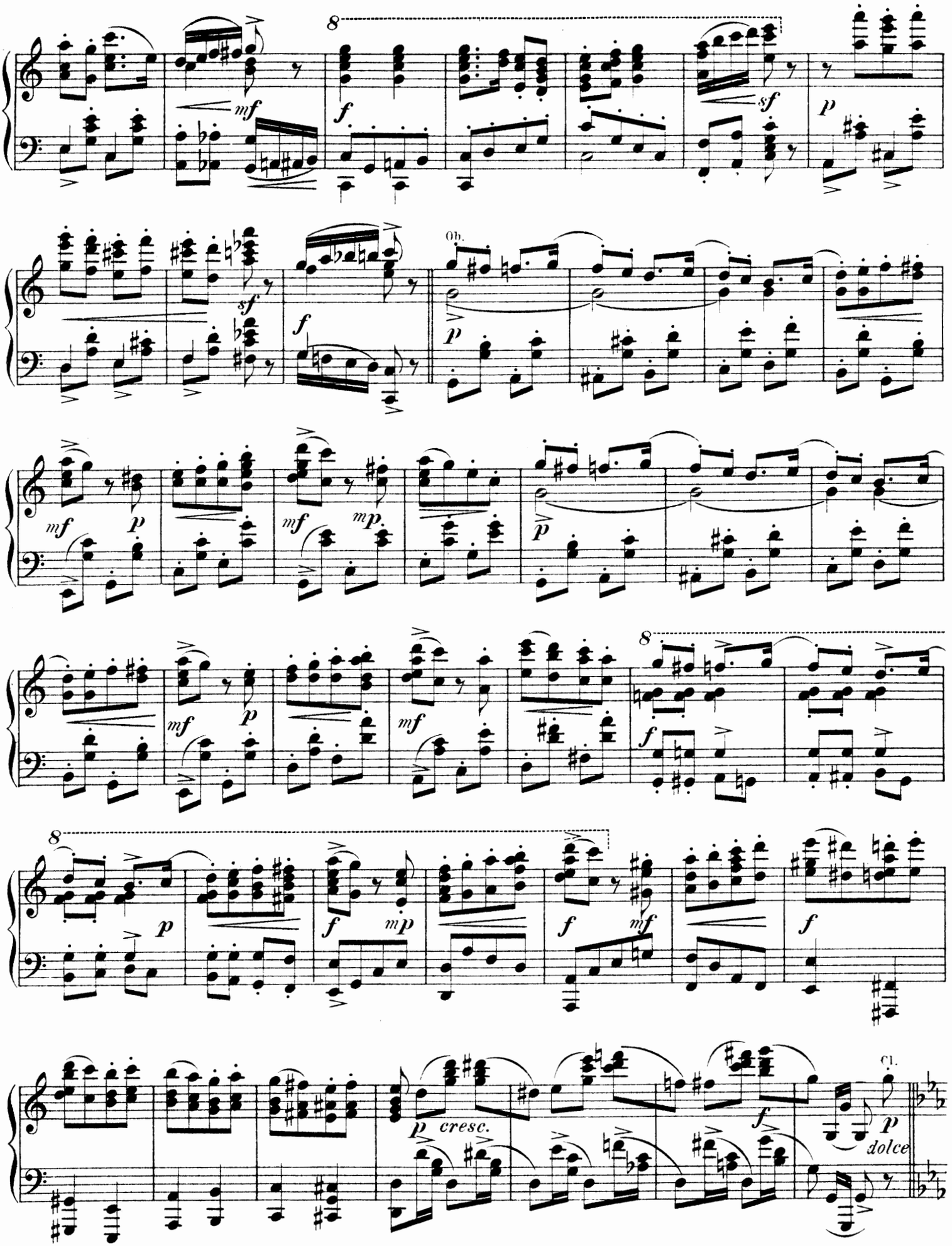

Fl.
Cl.
p
mf
p
fp
fp
mf cresc.
f
ff
p
fp
fp
cresc.

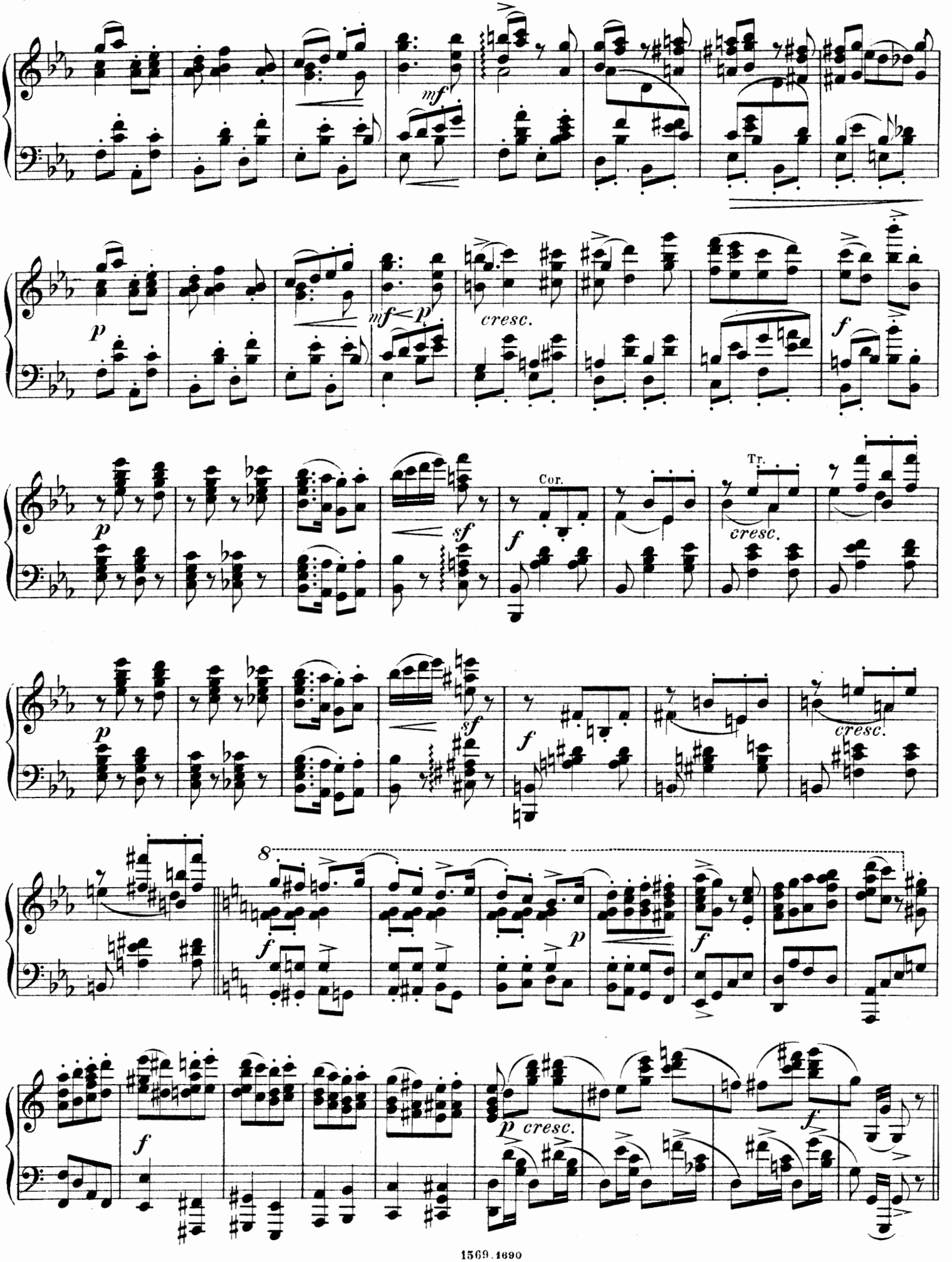

A
f
8
p ancora più animando
f
f
8
mf cresc. e sempre animando
Vivo.
ff
(allargando ad lib.)

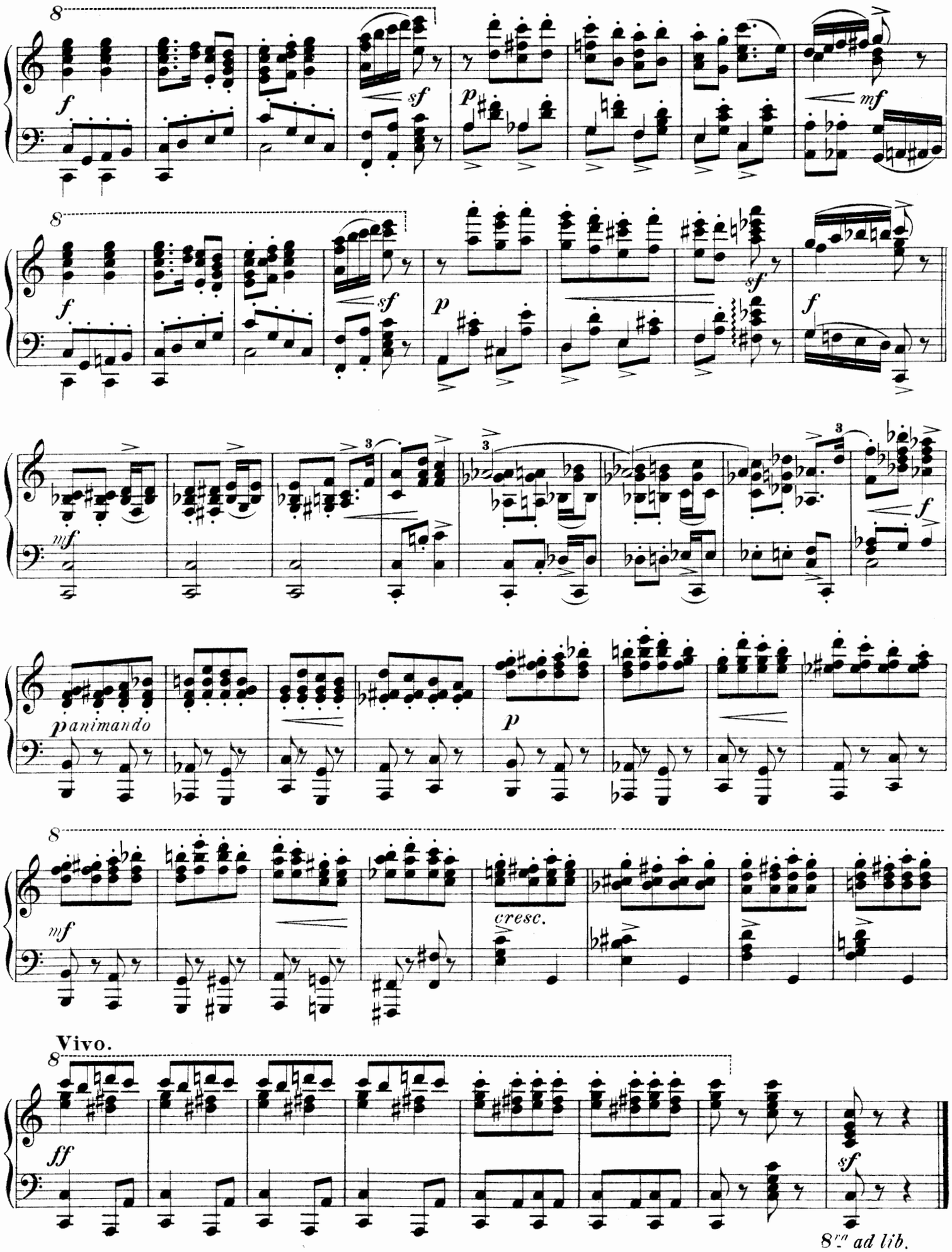
Galop.

Allegro assai.



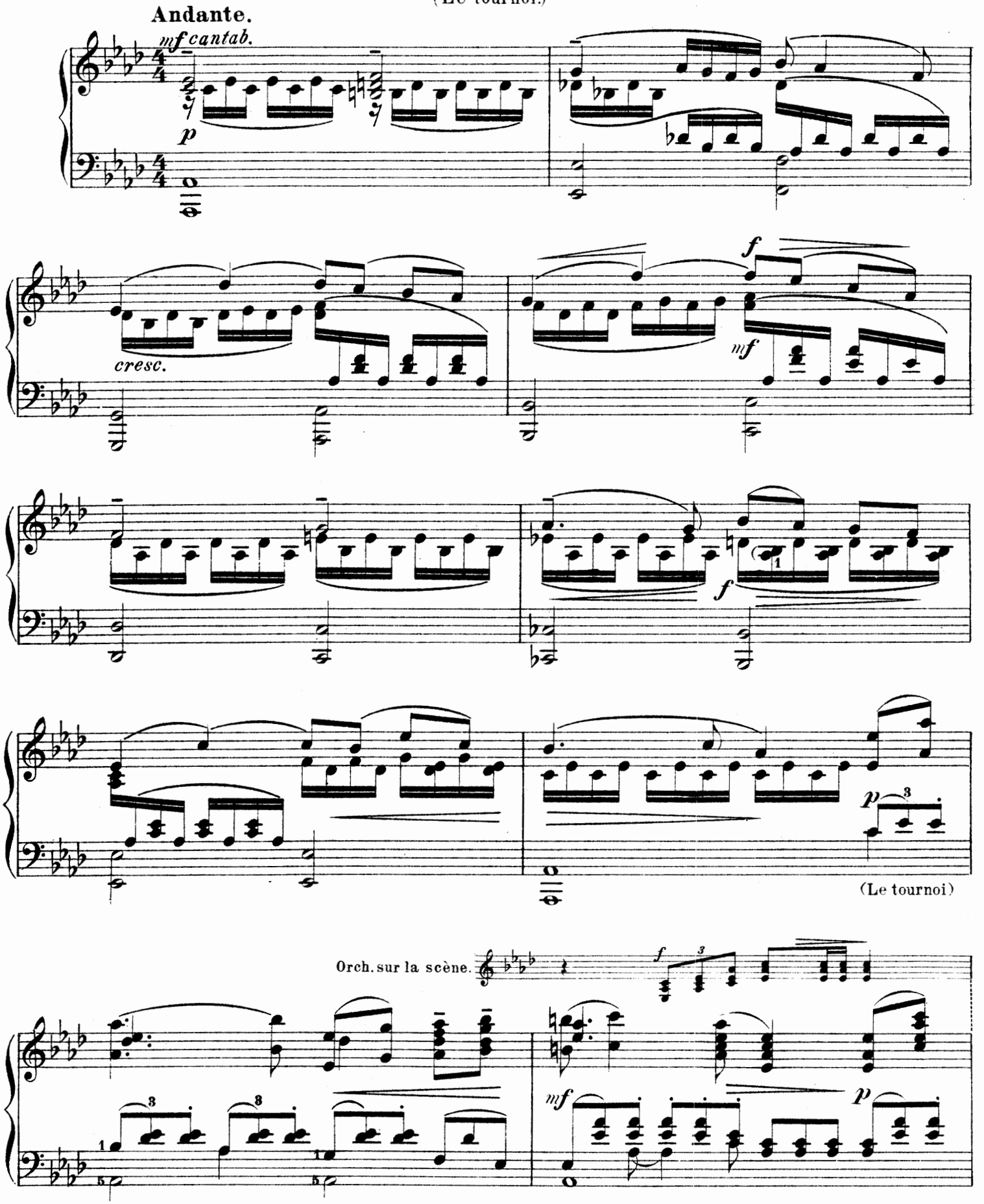

8
mf
f
sf
p
Ob.
mf
mp
8
cresc.
Cl.
dolce

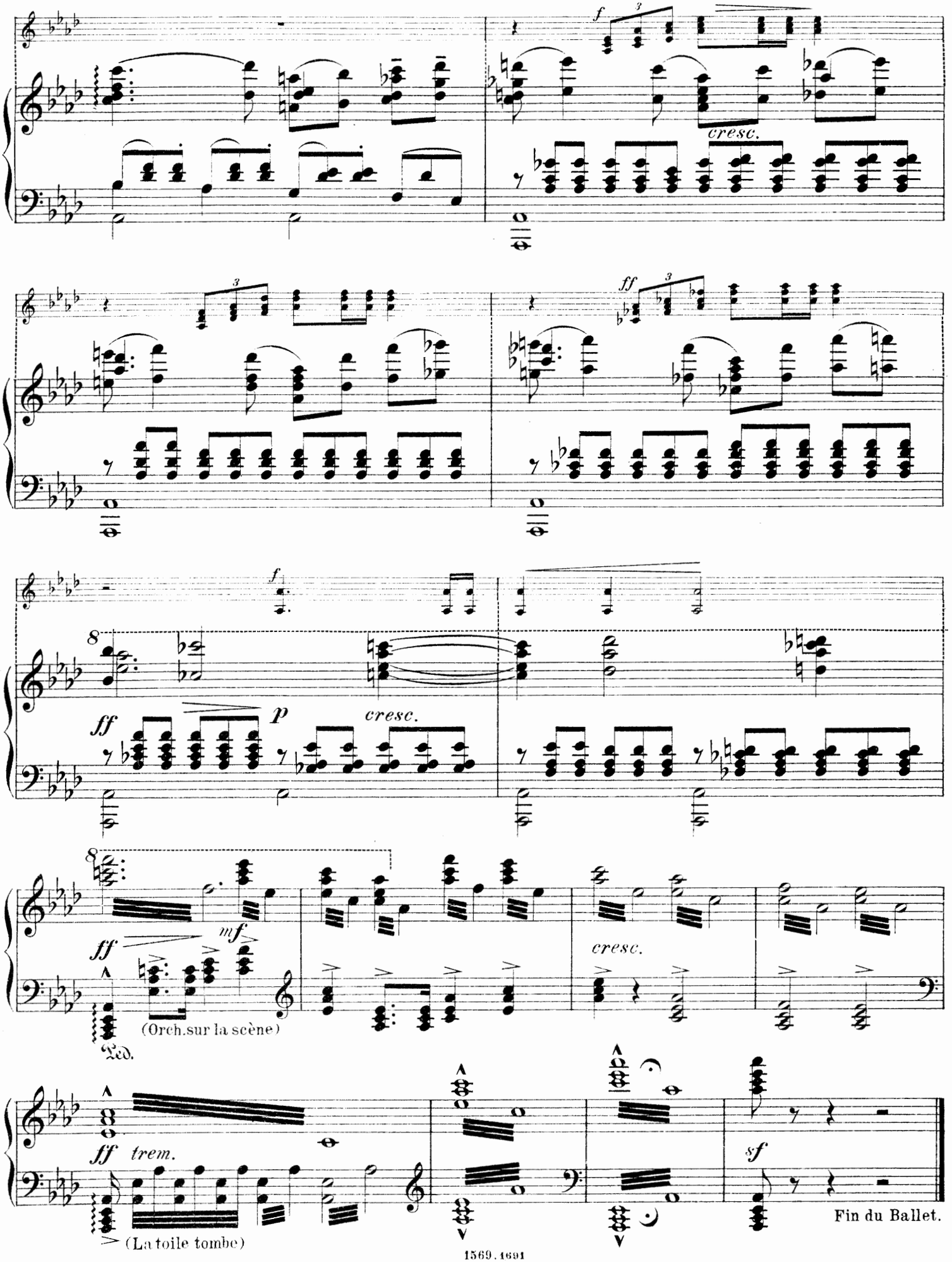

mf
mf < p
cresc.
f
p
sf
Cor.
Tr.
cresc.
8
p cresc.


8
f
sf
p
mf
8
f
sf
p
sf
f
3
mf
f
panimando
p
8
mf
cresc.
Vivo.
8
ff
sf
8va ad lib.

Apothéose.

(Le tournoi.)




f
cresc.
ff
f
ff
p
cresc.
mf
cresc.
(Orch.sur la scène)
Ped.
trem.
(La toile tombe)
sf
Fin du Ballet.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.

	M.	R.
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.—	—.35
Op. 5. 6 Brimborions. Complet	1.60	—.60
Séparément.		
No. 1. Au jeu. No. 2. Une pensée à Schumann	—.60	—.25
No. 3. Un moment d'enthousiasme	—.40	—.15
No. 4. Preludino. No. 5. Un moment sérieux	—.60	—.25
No. 6. A l'exercice	—.60	—.25
Op. 6. 2 Mazurkas. Complet	1.60	—.60
Séparément.		
No. 1. si♭	—.60	—.25
No. 2. Fa	—.80	—.30

A. Liadow et A. Glazounow.

Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow	—.60	—.25
I. Allegretto, d'A. Liadow.		
II. Moderato, d'A. Liadow.		
III. Moderato, d'A. Glazounow.		
IV. Allegretto, d'A. Liadow.		
V. Moderato (thème russe) arrangé par A. Glazounow.		

Alexandre Borodine.

Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld	12.—	4.20
Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor". Réduction par F. Blumenfeld.		
1. Ouverture	1.80	—.65
2. Danses, No. 8 et 17	2.50	—.90
3. Marche polovtsienne	1.60	—.60
Potpourri de l'Opéra „Le Prince Igor"	1.60	—.60
Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul	1.40	—.50
Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrite par Théodore Jadoul	—.80	—.30
Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrite par Théodore Jadoul	1.40	—.50

Alexandre Glazounow.

	M.	R.
Andante du 1er Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul	—.80	—.30
Op. 2. Suite sur le thème du nom diminutif russe „Sacha". (Introduction et Prélude, Scherzo, Nocturne et Valse.)	2.50	—.90
Op. 10. 2me Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaut	3.50	1.25
Op. 22. 2 Morceaux. Complet	1.60	—.60
Séparément.		
No. 1. Barcarolle	—.80	—.30
No. 2. Novellette	—.80	—.30
Op. 23. Walzer über das Thema „S-a-b-e-la"	1.20	—.45
Op. 25. Prélude et 2 Mazurkas. Complet	2.50	—.90
Séparément.		
No. 1. Prélude	1.—	—.35
No. 2. Mazurka No. I	1.40	—.50
No. 3. Mazurka No. II	1.20	—.45
Op. 31. 3 Etudes. Complet	2.50	—.90
Séparément.		
No. 1. Do	1.20	—.45
No. 2. mi	1.20	—.45
No. 3. (La nuit.) Mi	—.80	—.30
Op. 36. Petite Valse	—.80	—.30
Op. 37. Nocturne	—.80	—.30
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
Op. 40. Triumphal March on the occassion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	1.80	—.65
Op. 41. Grande Valse de concert	1.60	—.60
Op. 42. 3 Miniatures. Complet	1.80	—.60
Séparément.		
No. 1. Pastorale	—.60	—.25
No. 2. Polka	1.—	—.35
No. 3. Valse	—.80	—.30
Op. 43. Valse de salon	1.60	—.60
Op. 47. 1ère Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	2.—	—.70
Op. 49. 3 Morceaux. Complet	1.60	—.60
Séparément.		
No. 1. Prélude	—.60	—.25
No. 2. Caprice-Impromptu	—.80	—.30
No. 3. Gavotte. Ré	—.60	—.25

Alexandre Glazounow.

	M.	R.
Op. 54. 2 Impromptus. Complet	1.40	—.50
Séparément.		
No. 1. Ré♭	—.60	—.25
No. 2. La♭	—.80	—.30
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.—	3.50
— Morceaux séparés.		
Acte I.		
No. 1. Entrée de Raymonda	—.40	—.15
No. 2. Grande Valse	1.—	—.35
No. 3. Pizzicato	—.40	—.15
No. 4. Prélude et la Romanesca	—.40	—.15
No. 5. Prélude et Variation	—.40	—.15
No. 6. Grand Adagio	—.80	—.30
No. 7. Valse fantastique	—.80	—.30
No. 8. Variation I.	—.40	—.15
No. 9. Coda	—.60	—.25
Acte II.		
No. 10. Grand Pas d'action	—.60	—.25
No. 11. Variation I	—.40	—.15
No. 12. Variation II	—.40	—.15
No. 13. Variation III	—.40	—.15
No. 14. Variation IV	—.40	—.15
No. 15. Grand Coda	—.80	—.30
No. 16. Entrée des jongleurs	—.40	—.15
No. 17. Danse des garçons arabes	—.40	—.15
No. 18. Entrée des Sarrazins	—.40	—.15
No. 19. Grand Pas espagnol	—.60	—.25
No. 20. Danse orientale	—.40	—.15
Acte III.		
No. 21. Le Cortège hongrois	—.60	—.25
No. 22. Grand Pas hongrois	—.80	—.30
No. 23. Danse des enfants	—.40	—.15
No. 24. Entrée	—.40	—.15
No. 25. Pas classique hongrois	—.60	—.25
No. 26. Variation I.	—.60	—.25
No. 27. Variation II	—.40	—.15
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

Alexandre Glazounow.

	M.	R.
Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler	5.—	1.75
— Morceaux séparés.		
No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60	—.60
No. 2. Grande Valse	1.—	—.35
No. 3. Ballabile des paysans et des paysannes	1.—	—.35
No. 4. Grand Pas des fiancés	—.80	—.30
No. 5. La fricassée	—.80	—.30
Op. 62. Prélude et Fugue	1.60	—.60
Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur	5.—	1.75
Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur	—.80	—.30
Op. 72. Thème et Variations	2.—	—.75
Op. 74. 1re Sonate (en si♭)	3.—	1.05
Op. 75. 2me Sonate (en mi)	3.—	1.05

Alexandre Gretchaninow.

Op. 3. Pastels. 5 Morceaux miniatures. Complet	1.40	—.50
Séparément.		
No. 1. Plainte	—.60	—.20
No. 2. Méditation	—.40	—.15
No. 3. Chant d'automne	—.40	—.15
No. 4. Orage	—.60	—.20
No. 5. Nocturne	—.60	—.20

B. Grodzki.

Op. 47. Valse capricieuse	—.80.	—.30

B. Kalafati.

Op. 4. 2 Sonates.		
No. 1. Ré	2.50	—.90
No. 2. ré	3.—	1.05
Op. 5. La nuit à Goursouf. Nocturne	1.40	—.50
Op. 6. 2 Nouvellettes. Complet	1.60	—.60
Séparément.		
No. 1. mi	1.20	—.45
No. 2. si♭	1.20	—.45
Op. 7. 5 Préludes	1.60	—.60

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

A. Kopylow.

	A.	R.
Op. 3. 2 Mazurkas. Complet	1.60	—.60
Séparément.		
No. 1. mi	—.80	—.30
No. 2. sol	—.80	—.30
Op. 6. Valse	—.80	—.30
Op. 8. Mazurka	1.60	—.60
Op. 9. Etude	1.20	—.45
Op. 12. 3 Fugues. Complet	1.60	—.60
Séparément.		
No. 1. ut	—.60	—.25
No. 2. ré	—.60	—.25
No. 3. si	—.60	—.25
Op. 13. 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-la-f	1.20	—.45
Op. 17. 4 Miniatures. Complet	1.80	—.65
Séparément.		
No. 1. Danse	—.60	—.25
No. 2. Valse	—.80	—.30
No. 3. Polka	—.80	—.30
No. 4. Près de la chapelle	—.40	—.15
Op. 20. 5 Morceaux. Complet	1.40	—.50
Séparément.		
No. 1. Feuillet d'album	—.40	—.15
No. 2. Chansonnette	—.40	—.15
No. 3. Une petite Mazurka	—.40	—.15
No. 4. Jeu au cheval	—.40	—.15
No. 5. Rêve d'enfant	—.40	—.15
Op. 26. 3 Feuilles d'album. Complet	1.40	—.50
Séparément.		
No. 1. Ré	—.40	—.15
No. 2. Sol	—.40	—.15
No. 3. ut	—.60	—.25

J. Kryjanowsky.

Op. 1. Thème varié	1.60	—.60

Alexis de Dreyer.

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

W. Pogojeff.

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

Anatole Liadow.

	A.	R.
Op. 20. Novellette	1.40	—.50
Op. 21. Ballade	1.40	—.50
Op. 23. Sur la prairie. Esquisse	1.20	—.45
Op. 24. 2 Morceaux. Complet	1.20	—.45
Séparément.		
No. 1. Prélude. Mi	—.40	—.15
No. 2. Berceuse	—.80	—.30
Op. 25. Idylle	1.60	—.60
Op. 27. 3 Préludes. Complet	1.60	—.60
Séparément.		
No. 1. Mi♭	—.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♯ — si♭ — Sol	—.80	—.30
Op. 37. Etude. Fa	—.80	—.30
Op. 38. Mazurka. Fa	—.80	—.30
Op. 39. 4 Préludes. Complet	1.40	—.50
Séparément.		
No. 1. La♭	—.60	—.25
No. 2. ut	—.40	—.15
No. 3. Si	—.40	—.15
No. 4. fa♯	—.60	—.25
Op. 40. Etude et 3 Préludes. Complet	1.40	—.50
Séparément.		
Cahier I. Etude	—.60	—.25
Cahier II. 3 Préludes	—.80	—.30
Op. 41. 2 Fugues. Complet	1.—	—.35
Séparément.		
No. 1. fa♯	—.60	—.25
No. 2. ré	—.40	—.15
Op. 42. 2 Préludes et Mazurka. Complet	1.—	—.35
Séparément.		
No. 1. Prélude I. Si♭	—.40	—.15
No. 2. Prélude II. Si	—.40	—.15
No. 3. Mazurka sur des thèmes polonais. La	—.60	—.25
Op. 44. Barcarolle	1.—	—.35
Op. 46. 4 Préludes	1.20	—.45
Op. 48. Etude et Canzonetta. Complet	1.40	—.50
Séparément.		
No. 1. Etude	—.80	—.30
No. 2. Canzonetta	—.60	—.25
Op. 51. Variations sur un thème populaire polonais	1.60	—.60
Op. 52. 3 Morceaux de ballet. Complet	1.40	—.50
Séparément.		
No. 1. Mi♭	—.80	—.30
No. 2. Ut	—.60	—.25
No. 3. La	—.80	—.30
Sarabande, sol	—.40	—.15

S. Liapounow.

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

M. P. Moussorgsky.

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

Nicolas Rimsky-Korsakow.

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

	A.	R.
Op. 4. Allegro appassionato	1.40	—.50
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