

114 081

286

SALAMMBÔ.

BALLET.

- N^o 1. Danse des prêtresses divines 25 C.
- „ 2. Scène d'amour 40 „
- „ 3. Danse de Tanite 40 „
- „ 4. Danse de Salammbô au voile de Tanite. 40 „

Musique de



H. Arends.



Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale Russe et du Conservatoire à Moscou

MOSCOU, Neglinny pr., 14. **LEIPZIG,** Thalstrasse, 19.

St-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.



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„SALAMMBO“

ТАНЕЦЪ БОЖЕСТВЕННЫХЪ ЖРЦИЦЪ. №1. DANSE DES PRÊTRESSES DIVINES.

H. ARENDS.

Tempo di Valse lento.

PIANO.

The first system of music is in 3/4 time with a key signature of two sharps (D major). It begins with a piano (*mp*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece, with a dynamic shift to mezzo-forte (*mf*). The melodic line in the right hand becomes more active with eighth notes and slurs, and the left hand continues with a steady accompaniment.

The third system shows a dynamic increase to forte (*f*). The right hand has a more pronounced melodic presence with slurs, and the left hand maintains its accompaniment. A repeat sign is visible at the end of the system.

The fourth system continues with the forte (*f*) dynamic. The right hand features a melodic line with slurs, and the left hand provides a consistent accompaniment with chords and moving bass lines.

The fifth system concludes the piece with a dynamic shift to mezzo-forte (*mp*) and a *dolce* marking. The right hand has a more delicate melodic line, and the left hand provides a final accompaniment. The piece ends with a final chord in the right hand.

fp cresc. rit.

fa tempo mf

f

poco accelerando fp

dim. pp mf

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„SALAMMBÔ“

СЦЕНА ЛЮБВИ. № 2. SCÈNE D'AMOUR.

H. ARENDS.

Andantino.

PIANO.

pp

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then returns to piano (*p*). The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Poco agitato.

The second system is marked **Poco agitato.** It features a mezzo-forte (*mf*) dynamic in the first measure, followed by piano (*p*), and then a crescendo (*cresc.*) leading to a more active melodic line in the upper staff.

The third system continues the **Poco agitato.** section. It starts with mezzo-forte (*mf*), moves to piano (*p*), includes a crescendo (*cresc.*), and ends with a ritardando (*rit.*) in the lower staff.

Largamente.

The fourth system is marked **Largamente.** and begins with a forte (*f*) dynamic and the instruction *con passione*. The upper staff features a melodic line with slurs, while the lower staff has a steady eighth-note accompaniment.

The fifth system starts with a diminuendo (*dim.*) in the upper staff and a forte (*f*) dynamic in the lower staff. The music concludes with a final chord in the upper staff and a continuation of the eighth-note accompaniment in the lower staff.

mf p dim. molto rit.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings include *mf*, *p*, *dim.*, and *molto rit.*

Tempo I.

p

This system contains the first two staves of music for the 'Tempo I' section. The upper staff has a dense texture of sixteenth notes, while the lower staff has a simpler accompaniment. A dynamic marking of *p* is present.

mf

This system contains the first two staves of music. The upper staff continues with sixteenth-note patterns, and the lower staff has a melodic line. A dynamic marking of *mf* is present.

Poco tranquillo.

rit. p

This system contains the first two staves of music for the 'Poco tranquillo' section. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment. Dynamic markings include *rit.* and *p*.

This system contains the first two staves of music. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment. There are some markings like '8' and '7' below the notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *sf* (sforzando) and *p* (piano).

The second system continues the piece. The upper staff features a melodic line with a *rit.* (ritardando) marking. The lower staff has a bass line with a *pp* (pianissimo) marking. A *m. d.* (mezza dolce) marking is present in the lower staff towards the end of the system.

The third system shows the continuation of the melodic and rhythmic patterns. The upper staff has a melodic line with a *8* marking above it. The lower staff has a bass line with a *7* marking above it.

The fourth system concludes the piece. The upper staff has a melodic line with a *dim.* (diminuendo) marking. The lower staff has a bass line with a *rallent.* (rallentando) marking.

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„SALAMMBO“

ТАНЕЦЪ БОГЪНИ ТАНАТЫ. № 3. DANSE DE TANITE.

H. ARENDS.

Moderato molto.

PIANO.

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a piano (pp) dynamic and a glissando (gliss.) in the right hand. The second system features a piano (p) dynamic and includes triplet markings (3) in both hands. The third system starts with a ritardando (rit.) marking and a glissando (gliss.) in the right hand, followed by a return to the original tempo (a tempo) and a mezzo-piano (mp) dynamic. The fourth system concludes with a piano (p) dynamic in the left hand and a mezzo-forte (mf) dynamic in the right hand, also featuring triplet markings (3).

5
p *gliss.*

mp *p*

rit. *gliss.* *mf*

f *rit.* *a tempo* *p*

3 *p*

3 *mf* *p*

5 *mf* *gliss.* *rit.* *a tempo* *mp*

mf *mp* *gliss.* *dim.* *pp*

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
" N° 1. Conte fantastique	—40	" " " N° 5. Berceuse	—30
" " 2. Berceuse	—30	" " " " 6. Jeu de course	—30
" " 3. Songe d'enfant	—30	" " " " 7. Mélodie	—30
" " 4. Songe d'une mère	—20	" " " " 8. Regrets	—30
" " 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	3 50
" Op. 26. Réminiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccata. <i>Edition redigée par</i>	
" " 27: N° 1. Caprice de la mer	—60	<i>H. Pachulski</i>	—50
" " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude.	
" " " 3. Rêverie	—40	N° 2. Andante	—50
" " 28: N° 1. Berceuse	—20	" Op. 3. Trois mélodies élégiaques: N° 1.	
" " " 2. Rêverie	—30	C-moll. N° 2. G-moll. N° 3. Fis-dur.	—50
" " " 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
" " 28 ^{bis} . Elégie	—30	" " 16. Deux morceaux: N° 1. Prélude. —20	
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " 2. Romance	—40
<i>(moyenne difficulté):</i>		" " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N° 1. Dans les rêves. 2. Petite valse. 3. Chan-		2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano.		N° 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes.		Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1 —		" N° 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
" N° 1. Méditation	—40	" N° 1. Prélude	—30
" " 2. Intermezzo	—30	" " 2. Récit intéressant	—20
" Op. 15. Deux miniatures	—40	" " 3. Rêverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		" " 4. Menuet	—30
" N° 1. Albumblatt	—20	" " 5. Chanson pastorale	—30
" " 2. Moment musical	—40	" " 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N° 2. Berceuse	—30	" N° 1. Romance	—60
" " 3. Un épisode lyrique	—40	" " 2. Valse	—50
" Collection de pièces faciles sur des motifs		" " 3. Nocturne	—50
favoris, tirés des opéras et ballets		" Op. 19. La journée d'une petite fille.	
russes.		<i>24 morceaux pour Piano (difficulté moy-</i>	
N°N°: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		<i>enne) à l'usage de la jeunesse.</i>	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		Cah. I.	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijgorodzi.		4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N°N°: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		L'orage. 16. Les caprices. 17. Puniton. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		Pardon.	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel	à —40	N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	22. Prière. 23. Berceuse. 24. Sommeil	1 50
" " 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " 39. Impromptu	—30
" N° 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I	
" " 2. Chanson simple. E-dur	—25	Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1 —	
" " 3. Mélodie. C-dur	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
" " 4. Regret. F-dur	—25	vie enfantine	2 —
" " 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
" " 6. Consolation. D-dur	—25	ques:	
" " 7. Printemps. B-dur	—25	" N° 1. Prélude	—20
" " 8. Valse. Fis-dur	—25	" " 2. Intermezzo	—40
" Op. 31. Huit morceaux: N° 1. Harpe		" " 3. Aveu	—30
éolienne	—30	" " 4. Barcarolle	—40
" " N° 2. Compassion	—30	" " 5. Une page de mes mémoires. —30	
" " " 3. En rêve	—30	" " 6. Question douloureuse	—30
" " " 4. Feuillet d'album	—30	" " 7. Impromptu	—30

Moscou. Edition P. Jurgenson. Leipzig.

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„SALAMMBÔ“

ТАНЕЦЪ САЛАМБО СЪ ПОКРЫВАЛОМЪ БОГИНИ. № 4. DANSE DE SALAMMBÔ AU VOILE DE TANITE.

Allegretto con grazia.

H. ARENDS.

PIANO.

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic and a *dolce* marking. The right hand features a melodic line with triplet eighth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The system concludes with a fermata over the final notes.

The second system continues the piano piece. It features two staves. The right hand has a melodic line with triplet eighth notes, and the left hand has a bass line with chords. The dynamic starts at piano (*p*), moves to mezzo-forte (*mf*), and then returns to piano (*p*) with a *rit.* (ritardando) marking. The system ends with a fermata.

The third system of music is for piano. It consists of two staves. The key signature remains three sharps and the time signature is 3/4. The music is marked *a tempo*. The right hand has a melodic line with triplet eighth notes, and the left hand has a bass line with chords. The dynamic is piano (*p*). The system ends with a fermata.

The fourth system of music is for piano. It consists of two staves. The key signature remains three sharps and the time signature is 3/4. The music is marked *a tempo*. The right hand has a melodic line with triplet eighth notes, and the left hand has a bass line with chords. The dynamic is piano (*p*), which then increases to forte (*f*) in the final measures. The system ends with a fermata.

Poco meno mosso.
cantabile

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) features a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The first staff continues with melodic lines, and the second staff has a dynamic marking of *f* (forte) starting in measure 7.

Third system of musical notation, measures 9-12. The first staff has a dynamic marking of *mf*. The second staff features a prominent eighth-note accompaniment.

Tempo I.

Fourth system of musical notation, measures 13-16. The first staff includes a *rit.* (ritardando) marking and a dynamic marking of *p* (piano). The second staff features a triplet of eighth notes in measure 15.

Fifth system of musical notation, measures 17-20. The first staff has a dynamic marking of *mf* and a triplet of eighth notes in measure 17. The second staff has a dynamic marking of *p* in measure 19.

First system of musical notation. The treble clef staff features a melodic line with three triplet markings. The bass clef staff provides a harmonic accompaniment. A dynamic marking of *f* is present in the third measure.

Poco più mosso.

Second system of musical notation, beginning with the tempo instruction *Poco più mosso.* The treble clef staff contains a series of triplet markings. The bass clef staff has a melodic line with a dynamic marking of *mf*.

Third system of musical notation. The treble clef staff features a rapid sixteenth-note passage, starting with a dynamic marking of *f* and transitioning to *mf*. The bass clef staff has a melodic line.

Fourth system of musical notation. The treble clef staff features a rapid sixteenth-note passage, starting with a dynamic marking of *p* and transitioning to *cresc.* The bass clef staff has a melodic line with dynamic markings of *f* and *sf*.

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" N° 1. Conte fantastique	—40	" " " N° 5. Berceuse	—30
" " 2. Berceuse	—30	" " " " 6. Jeu de course	—30
" " 3. Songe d'enfant	—30	" " " " 7. Mélodie	—30
" " 4. Songe d'une mère	—20	" " " " 8. Regrets	—30
" " 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	3 50
" Op. 26. Réminiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par</i>	
" " 27: N° 1. Caprice de la mer	—60	<i>H. Pachulski</i>	—50
" " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude.	
" " " 3. Rêverie	—40	N° 2. Andante	—50
" " 28: N° 1. Berceuse	—20	" Op. 3. Trois mélodies élégiaques: N° 1.	
" " " 2. Rêverie	—30	C-moll. N° 2. G-moll. N° 3. Fis-dur.	—50
" " " 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
" " 28 ^{bis} . Elégie	—30	" " 16. Deux morceaux: N° 1. Prélude	—30
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " " 2. Romance	—40
<i>(moyenne difficulté):</i>		" " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N° 1. Dans les rêves. 2. Petite valse. 3. Chan-		2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano.		N° 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes.		Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1 —		" N° 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " 3. Impromptu (Des-dur)	—50
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" " 2. Intermezzo	—30	" " 2. Récit intéressant	—20
" Op. 15. Deux miniatures	—40	" " 3. Rêverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		" " 4. Menuet	—30
" N° 1. Albumblatt	—20	" " 5. Chanson pastorale	—30
" " 2. Moment musical	—40	" " 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N° 2. Berceuse	—30	" N° 1. Romance	—60
" " 3. Un épisode lyrique	—40	" " 2. Valse	—50
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cygnes. 6. Feramors. 8. Néron. 9. Mazepa.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N°N°: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		L'orage. 16. Les caprices. 17. Puniton. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		Pardon	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel	à —40	N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	22. Prière. 23. Berceuse. 24. Sommeil	1 50
" " 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " 39. Impromptu	—30
" N° 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I	
" " 2. Chanson simple. E-dur	—25	Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1 —	
" " 3. Mélodie. C-dur	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
" " 4. Regret. F-dur	—25	vie enfantine	2 —
" " 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
" " 6. Consolation. D-dur	—25	ques:	
" " 7. Printemps. B-dur	—25	" N° 1. Prélude	—20
" " 8. Valse. Fis-dur	—25	" " 2. Intermezzo	—40
" Op. 31. Huit morceaux: N° 1. Harpe		" " 3. Aveu	—30
éolienne	—30	" " 4. Barcarolle	—40
" " " N° 2. Compassion	—30	" " 5. Une page de mes mémoires. —30	
" " " 3. En rêve	—30	" " 6. Question douloureuse	—30
" " " 4. Feuillet d'album	—30	" " 7. Impromptu	—30

Moscou. Edition P. Jurgenson. Leipzig.

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SALAMMBÔ.

← BALLE T. →

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| N ^o 1. Danse des prêtresses divines. | 25 C. |
| » 2. Scène d'amour. | 40 » |
| » 3. Danse de Tanite | 40 » |
| » 4. Danse de Salammbô au voile de Tanite. 40 » | |
| » 5. Danse des serpents | 50 » |
| » 6. Danse de la tristesse | 40 » |

Musique de

H. Arends.



Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musicale Russe et du Conservatoire à Moscou

MOSCOU, Neglinny pr., 14. LEIPZIG, Thalstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

„SALAMMBÔ.“

ТАНЕЦЪ СО ЗМЪЯМЪ.

DANSE DES SERPENTS.

Allegro.

H. ARENDS.

PIANO.

The first system of the piano score is in 2/4 time. The treble clef part begins with a melodic line marked *mf*, followed by a section marked *p*. The bass clef part provides a rhythmic accompaniment with chords and moving lines.

The second system continues the piece. The treble clef part features a triplet of eighth notes marked *mf* and a section marked *p*. The bass clef part continues with harmonic support.

Allegro vivo.

The third system is marked *Allegro vivo* and *mf*. The treble clef part has a more active, rapid melodic line. The bass clef part continues with a steady accompaniment.

The fourth system concludes the piece with a final melodic flourish in the treble clef and a corresponding accompaniment in the bass clef.

First system of musical notation. The treble clef staff features a complex melodic line with many sixteenth notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and some eighth-note patterns. A dynamic marking of *f* (forte) is present in the fifth measure, and a *sf* (sforzando) marking is in the sixth measure. A flat key signature change is indicated in the fifth measure.

Second system of musical notation. The treble clef staff continues the melodic development with various rhythmic patterns and slurs. The bass clef staff has a more active role with eighth-note accompaniment. A dynamic marking of *p* (piano) is shown in the fourth measure.

Third system of musical notation. The treble clef staff features a series of chords and melodic fragments. The bass clef staff has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

Fourth system of musical notation. The treble clef staff shows a mix of chords and melodic lines. The bass clef staff continues with a consistent eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff maintains the eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature has one sharp (F#).

Second system of musical notation. The treble clef part includes dynamic markings *dim.* and *mf*. The bass clef part continues the accompaniment.

Third system of musical notation, showing a continuation of the melodic and accompanimental lines.

Fourth system of musical notation, featuring more complex melodic patterns in the treble clef.

Fifth system of musical notation, concluding the page with dynamic markings *f* and *sf*. The key signature changes to two flats (Bb and Eb).

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with some notes beamed together. The bass staff features a similar rhythmic pattern with chords and single notes. A dynamic marking of *p* (piano) is placed above the bass staff in the third measure.

Poco meno mosso.

The second system is marked **Poco meno mosso**. It features two staves. The treble staff contains several triplet eighth-note chords, each marked with a '3' above and below. The bass staff has a melodic line with a dynamic marking of *espress.* (espressivo) and a *mf* (mezzo-forte) dynamic marking at the beginning.

The third system continues the **Poco meno mosso** section. It consists of two staves with rhythmic patterns similar to the previous system, including triplet eighth-note chords in the treble and a melodic line in the bass.

Poco tranquillo.

The fourth system is marked **Poco tranquillo**. It features two staves. The treble staff contains eighth-note chords with a *cresc.* (crescendo) marking. The bass staff has a melodic line with a *p* (piano) dynamic marking.

The fifth system concludes the **Poco tranquillo** section. It consists of two staves. The treble staff has a melodic line with a long slur over the final notes. The bass staff has a melodic line with a *mf* (mezzo-forte) dynamic marking at the end.

p a tempo

p rit.

Tempo I.

p mf

First system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a dense melodic texture with many beamed notes. The bass staff continues the accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment with eighth notes. A dynamic marking of *p* (piano) is visible at the end of the system.

Fourth system of musical notation. The treble staff shows a melodic line with accents. The bass staff has a steady accompaniment. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are present.

Fifth system of musical notation, the final system on the page. It includes a *tr* (trill) marking above a note in the treble staff. The bass staff has a dynamic marking of *ff* (fortissimo) at the end. The system concludes with a double bar line.

Compositions russes pour Piano à 2 mains.

<p>Akimenko, Th. Op. 23. Cinq Préludes: R. C.</p> <p>„ № 1. Conte fantastique —40</p> <p>„ „ 2. Berceuse —30</p> <p>„ „ 3. Songe d'enfant —30</p> <p>„ „ 4. Songe d'une mère —20</p> <p>„ „ 5. Le réveil —40</p> <p>„ Op. 26. Réminiscence. Mazurka. —50</p> <p>„ „ 27: № 1. Caprice de la mer —60</p> <p>„ „ „ 2. Marionnette —20</p> <p>„ „ „ 3. Rêverie —40</p> <p>„ „ 28: № 1. Berceuse —20</p> <p>„ „ „ 2. Rêverie —30</p> <p>„ „ „ 3. Petite valse —30</p> <p>„ „ 28^{bis}. Elégie —30</p> <p>Amani, N. Op. 15. Album pour la jeunesse. 12 pièces (moyenne difficulté):</p> <p>Index: №№ 1. Dans les rêves. 2. Petite valse. 3. Chansonnette. 4. En automne. 5. A la leçon de piano. 6. Impromptu. 7. Marche des marionnettes. 8. Scherzino. 9. Prière d'enfant. 10. Ancien menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50</p> <p>Arensky, A. Op. 67. Arabesques (Suite en 6 №№). 1 —</p> <p>„ „ 69. Der Blumengarten: № 7. Gavotte. —30</p> <p>Bubeck, Th. Op. 14. Deux morceaux:</p> <p>„ № 1. Méditation —40</p> <p>„ „ 2. Intermezzo —30</p> <p>„ Op. 15. Deux miniatures —40</p> <p>Bubeck, Th. Op. 17. Zwei Klavierstücke:</p> <p>„ № 1. Albumblatt —20</p> <p>„ „ 2. Moment musical —40</p> <p>Bukke, E. Op. 4. Trois morceaux:</p> <p>„ № 2. Berceuse —30</p> <p>„ „ 3. Un épisode lyrique —40</p> <p>„ Collection de pièces faciles sur des motifs favoris, tirés des opéras et ballets russes.</p> <p>№№: 1. Eugène Onéguine. 2. Les Maccabées. 3. La pucelle d'Orléans. 4. La Vigne. 5. Le lac des cygnes. 6. Feramors. 8. Néron. 9. Mazeppa. 10. Marchand Kalaschnikoff. 11. Nijegorodzi. 12. Les caprices d'Oxane. 13. Marie de Bourgogne. 14. Harold. 15. La Charmeuse. 16. Les enfants des steppes. 17. Songe sur le Volga. 18. L'infortunée. 19. La belle au bois dormant. 20. La Dame de Pique. 21. Ruth. 22. Snégourotschka. 23. Yolande. 24. Casse-Noisette. 25. Chant de l'amour triomphant. 26. Raphaël. 27. Doubrowsky. 28. La princesse lointaine. 30. Francesca da Rimini. 33. Rolla. 34. Paradis perdu. 35. La tour de Babel à—40</p> <p>Conus, G. Op. 19. „Stimmungsbilder“ —40</p> <p>„ „ 25. Huit morceaux pour piano (difficulté moyenne).</p> <p>„ № 1. Prélude. H-moll —25</p> <p>„ „ 2. Chanson simple. E-dur —25</p> <p>„ „ 3. Mélodie. C-dur —25</p> <p>„ „ 4. Regret. F-dur —25</p> <p>„ „ 5. Impatience. D-moll —25</p> <p>„ „ 6. Consolation. D-dur —25</p> <p>„ „ 7. Printemps. B-dur —25</p> <p>„ „ 8. Valse. Fis-dur —25</p> <p>„ Op. 31. Huit morceaux: № 1. Harpe éolienne —30</p> <p>„ „ „ № 2. Compassion —30</p> <p>„ „ „ 3. En rêve —30</p> <p>„ „ „ 4. Feuillet d'album —30</p>	<p style="text-align: right;">R. C.</p> <p>Conus, G. Op. 31. Huit morceaux:</p> <p>„ „ „ № 5. Berceuse —30</p> <p>„ „ „ 6. Jeu de course —30</p> <p>„ „ „ 7. Mélodie —30</p> <p>„ „ „ 8. Regrets —30</p> <p>Cui, C. Op. 64. 25 Préludes 3 50</p> <p>Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par H. Pachulski</i> —50</p> <p>Gilaieff, N. Op. 1. Deux morceaux: № 1. Prélude. № 2. Andante —50</p> <p>„ Op. 3. Trois mélodies élégiaques: № 1. C-moll. № 2. G-moll. № 3. Fis-dur —50</p> <p>Glière, R. Op. 15. Scherzo —60</p> <p>„ „ 16. Deux morceaux: № 1. Prélude. —20</p> <p>„ „ „ 2. Romance —40</p> <p>„ „ 17. Cinq Esquisses. № 1. B-dur. № 2. Es-moll. № 3. A-dur. № 4. C-dur. № 5. Fis-dur 1 —</p> <p>Hanke, H. Op. 1 № 1. Etourdi. Pièce de salon —30</p> <p>Hartmann, Th. Op. 4. Trois morceaux: № 1. Prélude (Fis-moll) —30</p> <p>„ „ № 2. Mazurka (E-moll) —30</p> <p>„ „ 3. Impromptu (Des-dur) —50</p> <p>Ilynsky, A. Op. 17. Six morceaux:</p> <p>„ № 1. Prélude —30</p> <p>„ „ 2. Récit intéressant —20</p> <p>„ „ 3. Rêverie —50</p> <p>„ „ 4. Menuet —30</p> <p>„ „ 5. Chanson pastorale —30</p> <p>„ „ 6. Mazurka —50</p> <p>„ Op. 18. Trois morceaux:</p> <p>„ № 1. Romance —60</p> <p>„ „ 2. Valse —50</p> <p>„ „ 3. Nocturne —50</p> <p>„ Op. 19. La journée d'une petite fille. 24 morceaux pour Piano (difficulté moyenne) à l'usage de la jeunesse.</p> <p>Cah. I.</p> <p>№№: 1. Le réveil joyeux. 2. Valse. 3. La Toupie. 4. Polka. 5. Mazurka. 6. La tabatière . . . 1 20</p> <p>Cah. II.</p> <p>№№: 7. Marche des mirlitons. 8. Promenade joyeuse. 9. Le Coucou. 10. Enterrement de l'oiseau. 11. Le Berger joue. 12. Papillon 1 20</p> <p>Cah. III.</p> <p>№№: 13. Chanson russe. 14. Le jeu de course. 15. L'orage. 16. Les caprices. 17. Punition. 18. Le Pardon 1 50</p> <p>Cah. IV.</p> <p>№№: 19. Rêverie. 20. La vieille bonne. 21. Conte. 22. Prière. 23. Berceuse. 24. Sommeil . . . 1 50</p> <p>Junker, W. Op. 30. Première Sonate (Fa-mineur). 150</p> <p>„ „ 39. Impromptu —30</p> <p>Kastalsky, A. Aus vergangenen Zeiten. Heft I .</p> <p>Inhalt: № 1. China. № 2. Indien. № 3. Aegypten. 1 —</p> <p>Kopylow, A. Op. 53. 14 Tableaux musicaux de la vie enfantine 2 —</p> <p>Korestchenko, A. Op. 40. 7 Morceaux caractéristiques:</p> <p>„ № 1. Prélude —20</p> <p>„ „ 2. Intermezzo —40</p> <p>„ „ 3. Aveu —30</p> <p>„ „ 4. Barcarolle —40</p> <p>„ „ 5. Une page de mes mémoires. —30</p> <p>„ „ 6. Question douloureuse —30</p> <p>„ „ 7. Impromptu —30</p>
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SALAMMBÔ.

BALLET.

- N^o 1. Danse des prêtresses divines. 25 C.
" 2. Scène d'amour. 40 "
" 3. Danse de Tanite 40 "
" 4. Danse de Salammbô au voile de Tanite. 40 "
" 5. Danse des serpents 50 "
" 6. Danse de la tristesse 40 "

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„SALAMMBÔ“

ТАНЕЦЪ СКОРБЪ.

DANSE DE LA TRISTESSE.

Allegretto.

H. ARENDS.

PIANO.

Andantino.

Violon solo

tr
sf *Cadenza*
p
rit.
mp
a tempo
p

This system contains the first line of a musical score. It features a treble and bass clef. The treble clef part begins with a trill (tr) and a dynamic marking of *sf* (sforzando), followed by the word *Cadenza*. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *p* (piano), *rit.* (ritardando), *mp* (mezzo-piano), and *a tempo*. A triplet of eighth notes is marked with a '3' above it. The bass clef part provides harmonic support with chords and single notes.

This system continues the musical score from the first system. It features a treble and bass clef. The treble clef part contains several triplet markings (3) over eighth notes. The bass clef part continues with harmonic accompaniment.

rit.
sf

This system continues the musical score. It features a treble and bass clef. The treble clef part includes a *rit.* (ritardando) marking and a *sf* (sforzando) marking. The music concludes with a double bar line and a 2/4 time signature change. The bass clef part continues with harmonic accompaniment.

Allegretto.

p

This system begins the *Allegretto* section. It features a treble and bass clef in 2/4 time. The treble clef part starts with a dynamic marking of *p* (piano) and contains a series of eighth-note chords. The bass clef part provides harmonic support with chords and rests.

This system continues the *Allegretto* section. It features a treble and bass clef in 2/4 time. The treble clef part continues with eighth-note chords, and the bass clef part provides harmonic support.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes with slurs and accents. The bass staff contains chords and rests.

Second system of musical notation. The treble staff features triplets of eighth notes. The bass staff contains chords. The dynamic marking *mf* is present.

Third system of musical notation. The treble staff features triplets of eighth notes. The bass staff contains chords. The dynamic marking *mf* is present.

Fourth system of musical notation. The treble staff features triplets of eighth notes. The bass staff contains chords. The dynamic marking *f* is present.

Andantino.

Fifth system of musical notation, starting with the tempo change *Andantino.* The treble staff has a melodic line with slurs and accents. The bass staff has a bass line. Dynamic markings *mp* and *rubato* are present.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat and a 2/4 time signature. The music includes a sixteenth-note triplet in the treble and various rhythmic patterns in the bass.

Allegretto.

Second system of musical notation, starting with a treble clef and a key signature of one sharp. It includes a piano (*p*) dynamic marking and a wavy line in the bass staff.

Third system of musical notation, continuing the piece with a treble and bass clef. It features a mezzo-forte (*mf*) dynamic marking and a crescendo (*cresc.*) marking.

Fourth system of musical notation, including a forte (*f*) dynamic marking and the instruction *poco più mosso.*

Fifth system of musical notation, concluding the piece with a treble and bass clef.