

A decorative border with a repeating geometric and floral pattern surrounds the text.

Nikolai Andreievich
Rimsky-Korsakov

Six Fugues

for Piano

Elibron Classics

Nikolai Andreievich
Rimsky-Korsakov

Six Fugues

for Piano

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REPERTOIRE RUSSE

Choix de pièces des compositeurs russes modernes,

DOIGTÉES, NUANCÉES ET PEDALISÉES

PAR

Fr. CZERNY

Professeur du Conservatoire à St.-Petersbourg.

II-me Degré.

1. Cui-Dütsch. Romance favorite	— 30
2. Rimsky-Korsakow-Dütsch. Chanson du Berger	— 30
3. Tchaikowsky-Dütsch. Chanson russe	— 30
4. Glazounow, A. Miniature	— 30
5. Cui, C. Expansion naïve	— 30
6. — Aveu timide	— 30
7. — Cantabile	— 50
8. — Souvenir douloureux	— 30
9. — Berceuse	— 30
10. — Canzonetta	— 30
11. — Mazurka	— 50
12. Liadow, A. Petite Valse (G-dur)	— 50

III-me Degré.

1. Rubinstein, A. Marche orientale	— 50
2. Tchaikowsky, P. Romance (G-dur)	— 50
3. Liadow, A. Mazurka (A-dur)	— 30
4. — Mazurka Op. 15 (C-dur)	— 30
5. Rubinstein, A. Chevalier et payse	— 50
6. Rimsky-Korsakow, N. Valse (Cis-dur)	— 50
7. — Romance (As-dur)	— 30
8. Shilinzky, M. Scherzo (F-dur)	— 60
9. Zarzycki, A. Idylle (H-dur)	— 30
10. Liadow, A. Intermezzo (B-dur)	— 60
11. Asautschewsky, M. Chant sans paroles (A-moll)	— 30
12. — Capriccio. Allegro agitato (C-dur)	— 60
13. Grodzki, B. Berceuse	— 30
14. — Impromptu	— 30
15. — Sérénade mélancolique	— 30
16. — Scherzino	— 50
17. Zarzycki, A. Berceuse (E-dur)	— 50
18. Cui, C. Far niente	— 60
19. Bobinski, H. Nocturne	— 50
20. Borodine, A. Intermezzo	— 50
21. — Mazurka (C-dur)	— 50
22. Rubinstein-Loeschhorn. Mélodie: Es blinkt der Thau	— 30

IV-me Degré.

1. Cui, C. Intermezzo (As-dur)	— 75
2. — Valse (E-moll)	— 50
3. — Valse (D-dur)	— 85
4. — Impromptu (A-dur)	— 60
5. — Impromptu (C-dur)	— 75
6. Rubinstein, A. Nocturne (Ges-dur)	— 60
7. — Impromptu (G-dur)	— 50
8. — Menuet (Es-dur)	— 30
9. Rimsky-Korsakow, N. Mazurka (Fis-moll)	— 60
10. Liadow, A. Mazurka (G-dur)	— 50
11. — Mazurka (H-dur)	— 50
12. — Mazurka Op. 3 (C-dur)	— 30
13. — Valse (Fis-moll)	— 50
14. — Mazurka (As-dur)	— 60
15. — La douleur	— 30
16. — Pastorale	— 30
17. Rubinstein-Reinecke. Mélodie: Asra	— 50
18. Rubinstein, A. Petite Sérénade (D-moll)	— 30

19. Sokalsky, W. Souvenir du passé	— 50
20. — Mazurka	— 30
21. Cui, C. Impromptu (As-dur)	— 60
22. Korestchenko, A. Complainte	— 30
23. — Valse à la Néapolitaine	— 50
24. Grodzki, B. Etude (F-moll)	— 50
25. Rubinstein, A. Nocturne (F-dur)	— 60
26. Liadow, A. Prélude (Des-dur)	— 50
27. — Mazurka Op. 10 (C-dur)	— 50
28. — Mazurka (D-dur)	— 50
29. Rubinstein, A. A la fenêtre	— 30
30. Zarzycki, A. Valse—Impromptu	— 60
31. Davidoff, Ch. Idylle	— 50
32. Cui, C. Bagatelle italienne	— 30
33. — Au berceau	— 30
34. — Romanzetta	— 50
35. Liadow, A. Prélude (H-moll)	— 50
36. — Mazurka (en mode dorien)	— 50
37. — Mazurka (Fis-moll)	— 60
38. Jouferoff, S. Arlequin	— 30
39. — Rêve	— 30
40. — Amour de Guignol	— 30

V-me Degré.

1. Pankiewicz, E. Menuet (Des-dur)	— 75
2. Sokalsky, W. Orpheline	— 30
3. — L'oiseau	— 30
4. — Scherzetto (жаргы)	— 30
5. — Chanson	— 30
6. Liadow, A. Prélude pastorale	— 30
7. Davidoff-Henselt. Romance «Какое счастье»	— 60
8. Korestchenko, A. Mazurka-Réverie	— 50
9. — Valse	— 75
10. Rubinstein, A. Berceuse (D-dur)	— 60
11. Cui, C. Nocturne (Fis-moll)	— 60
12. — Capriccioso	— 60
13. — Scherzando giocoso	— 60
14. Liadow, A. «Biroulki». Cah. I	— 1
15. — Cah. II	— 1
16. Artelboucheff, N. Mazurka	— 50
17. Rimsky-Korsakow, N. Prélude—Impromptu	— 30
18. Rubinstein, A. Romance (Es-dur)	— 30
19. Cui, C. Valse à la Viennoise	— 60
20. — Causerie	— 75
21. Rubinstein, A. Sérénade espagnole (G-moll)	— 75
22. Arensky, A. Scherzo	— 60
23. Rubinstein, A. Impromptu (F-dur)	— 60
24. Glazounow, A. Barcarolle	— 50
25. Tchaikowsky-Pabst. Berceuse	— 60
26. Rimsky-Korsakow, N. Fugue à trois voix (D-moll)	— 50
— Fugue à trois voix (F-dur)	— 50
28. — Fugue à quatre voix (C-dur)	— 50
29. — Fugue à trois voix (E-dur)	— 50
30. — Fugue à trois voix (A-dur)	— 50
31. — Fugue à quatre voix (E-moll)	— 50
32. Liadow, A. Etude (As-dur)	— 60

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FUGA I.

3

a 3 voci

Н. Римскій-Корсаковъ.

Op. 17. 1875 г.

Moderato e risoluto.

PIANO

The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked "Moderato e risoluto". The score begins with a forte (*f*) dynamic and includes various articulation marks such as accents and slurs. The first system includes a piano (*p*) dynamic marking. The second system features a *cres.* (crescendo) marking. The third system includes a *dim.* (diminuendo) marking. The fourth system includes a *cres.* (crescendo) marking. The score is heavily ornamented with fingerings and articulation marks, indicating a technically demanding piece.

5 2 3 1 4 1 2 1 1 2 1 4 2 1 2 3 5

fp *cres.*

1 2 4 2 1 1 1 3 2 1 3 4 3 5

1 3 4 3 5

4 5 2 4 1 5 5 1 4 2 5

f

2 1 2 1 2 3 1 2 1 2 3 1 2 1

2 5 5 5 5 5 4 1 5 2 4 1 5 2

cresc.

1 1 2 4 1 2 5 1 2 3

15 V V

2 2 5 4 3 1 5 4 3 4 5 2 3 1

mf

1 1 2 2 5 4

4 2 5 4 5 4 5 3 2 1 3 1 2 2 3 1

cres *f*

2 1 1 3 5 3 2 1 2 1 2 3 1 2 3

35 V V 5 3 2 4 3

5 2 4 1 5 2 4 1 5 5 4 5 3 4 4 5

dim. *p*

3 1 2 3 1 2 3 4 5

3 5 4 1 5 2 4 3 5 2 4 3 1 1 2 1

molto. *cres.* *ff*

3 4 5 2 5 1 2 3 4 5

5 2 2 5 3 2 4 2 5 3 2 4

1 2

4 4 4 4 4 4 4 4 4 4 4 4

5 1 5 3 5 2 4 1 2 4 5 1 4 5 2 4 5 1 4 2 5

dim.

4 4 4 4 4 4 4 4 4 4 4 4

4 5 2 5 5 5 5 5 4 1 2 1

poco *a* *poco* *ritard*

4 4 4 4 4 4 4 4 4 4 4 4

Педагогическія сочиненія, для фортепіано, изданныя фирмой В. БЕССЕЛЬ и К^о.

Bach, J.S. Allemande et Courante (A. III. 23) 35	Gurlitt, C. Toccata (H. III. 4) 50	Lange. Abendstern «Tannh.» (B. III. IV. 12) 50	Raff, J. Märchen (L. V. 29) 35
— Bourrée et Gavotte (L. IV. 23) 35	Haberbier, E. Barcarolle (B. III. 2) 25	— Pilgerchor «Tannh.» (B. III. IV. 13) 60	— Rigaudon (L. V. 30) 35
— Courante et Gavotte (L. IV. 14) 35	— Sérénade (B. IV. 19) 25	— Ständchen von Lachner (B. II. IV. 13) 50	— Fughette (A. IV. 3) 35
— Fantaisie C-moll (A. III. 24) 35	— Etudes poésies № 9, 16. (A. III. 19) 50	— Verirrtes Kind (B. II. IV. 13) 35	Ravina, H. Calinerie (B. II. IV. 13) 60
Bach-St. Saëns. Gavotte H-moll (A. V. 10) 35	— № 15, 22. (A. III. 20) 50	Langer, H. Au printemps (H. I. 17) 25	— Etude mignonne. La min (B. III. 14) 35
Bach, Ph. E. Rondo H-moll (A. V. 1) 35	— Toccata et Scène (A. III. 19) 50	Lidow, A. Impromptu (A. V. 8) 35	— Sol min (B. III. 15) 35
Bachmann, G. Les Sylphes (B. III. IV. 3) 50	— Chanson s. paroles et Etude (A. III. 20) 50	Lichner, H. Beau rêve (B. II. IV. 3) 50	— Nocturne Des-dur (B. IV. 23) 35
Bargiel, W. Präludium (L. V. 26) 50	— Scherzo (A. IV. 24) 85	— Danse tzigane (B. II. IV. 5) 40	— Petite Valse (B. III. 13) 35
Baumfelder, F. Pièce d'enfant (H. I. 2) 25	Händel, G. Allemande (L. IV. 24) 25	— Kleiner Schelm (B. II. IV. 4) 50	Reinecke, C. Neapolitanischer Mandolinenspieler (B. III. IV. 25) 25
Beethoven, L.v. Bagatelle Es-dur (L. IV. 3) 35	— Capriccio G-dur (L. V. 12) 50	— Mazurka (B. III. 8) 40	— Scherzino (A. III. 4) 35
— Sonate G-moll (L. III. 3) 60	— Capriccio G-moll (A. III. 9) 25	— Mein Eigen (B. II. 5) 35	— Rondo C-dur (L. III. 22) 35
— Sonate G-dur (L. III. 4) 60	— Gigue (A. IV. 1) 25	— Rondino (B. II. 4) 35	— Sonate B-dur (L. IV. 12) 35
— Rondo C-dur (L. IV. 4) 60	— Sarabande et Gigue (A. III. 25) 25	— Tändeln und Scherzen (B. II. 1) 40	— Boléro (L. IV. 39) 35
— Variations G-dur (L. IV. 5) 50	Haydn, J. Capriccio (L. IV. 30) 35	— Tulpe (B. II. 3) 35	— Au jardin (L. IV. 7) 35
Behr, F. Conte d'enfant (H. I. 1) 35	— Sonate C-dur (L. III. 2) 50	— Valse lente (B. III. 9) 35	— Rêve et pensée (L. IV. 31) 35
— Au bord d'une source (H. I. 13) 35	— Sonate Cis-moll (L. IV. 8) 35	— Winde (B. II. 2) 35	— Sonatine A-moll (L. III. 11) 35
— Les bohémiens (B. II. IV. 8) 35	— Sonate D-dur (A. III. 7) 60	Liszt, Fr. Consolation Des-dur (B. IV. V. 1) 35	— Barcarolle et Idylle (L. I. 4) 60
— Réverie (B. III. 10) 40	— Sonate E-moll (L. IV. 1) 35	— La gita in gondola (B. IV. V. 10) 50	— Babillarde (L. IV. 27) 60
— Sérénade tzigane (B. III. 1) 40	— Sonate Es-dur (L. IV. 25) 50	— Marche hongroise (B. IV. 11) 60	— Sonatine C-dur (L. I. 1) 35
Bendel, Fr. «An Lucia» (B. III. IV. 15) 50	— Sonate Es-dur (A. III. 28) 75	— Souvenir de Russie (B. IV. 2) 25	— » F-dur (L. I. 2) 35
— Sexten-Etude héroïque (A. V. 20) 50	Heller, St. Nuits blanches (B. III. 3) 25	Liszt-David. Capriccio (B. IV. 15) 50	— » A-dur (L. I. 3) 35
— Air du page de «Huguenots» (A. IV. 21) 85	— Rondino (L. IV. 11) 75	Liszt-Schubert. Wohin (H. III. 1) 50	— Rondo Papageno (L. I. 5) 35
— Mondnacht a. d. Lagunen (A. IV. 5) 75	— La chasse. Etude (A. V. 22) 50	— Der Aufenthalt (B. IV. 8) 60	— Sonatine A-moll (L. I. 13) 35
— Frau Holle. Märchenbild (A. IV. 16) 75	— La Truite de Schubert (A. IV. 20) 50	Loeschhorn, A. Fantais.-Caprice (L. V. 23) 1	— Contes d'enfants (L. II. 24) 35
— Silberquelle (L. V. 17) 75	— Dame de Pique (A. III. 17) 75	— Bagatelle et romance (L. II. 11) 35	— Tyrolienne (H. I. 1) 35
— Es blinkt der Thau (A. III. 34) 75	— Saltarello (L. V. 15) 50	— Feuilles d'Album № 1, 2 (L. II. 12) 35	Rheinberger, J. Toccata (A. III. 27) 35
— Lithausch. Lied de Chopin (A. III. 35) 60	— Préludes № 2, 3 (A. III. 38) 50	— » № 3, 4 (L. II. 13) 35	— Ballade (L. IV. 37) 35
— Spinnrädchen (L. V. 24) 50	— Préludes № 18, 24 (A. III. 36) 50	— » № 5, 6 (L. II. 14) 35	— Scherzino (H. II. 5) 35
— Orientalischer Marsch (B. IV. 7) 50	— Préludes № 21, 22 (A. III. 37) 50	— » № 7, 8 (L. III. 29) 35	Rohde, E. Feuilles volan. № 1, 2 (L. I. 1) 35
— Schlummerlied (B. IV. 17) 50	— Intermezzo (A. IV. 15) 75	— » № 9, 10 (L. IV. 32) 35	— Feuilles volantes № 3, 4 (L. I. 12) 35
Benuet, W. L'Apassionata (L. V. 22) 50	— Spaziergänge eines Eins. (B. IV. 20) 60	— » № 11 (L. IV. 33) 35	— Trois bagatelles (L. I. 15) 35
— Toccata (H. II. 19) 50	— Fantaisie «Charles V.» (B. IV. 21) 1	— Sonatine C-dur (L. III. 15) 75	— Berceuse (L. I. 8) 35
Bereus, H. Prière du soir (L. IV. 19) 35	— Valse brillante Es-moll (B. IV. 10) 75	— Sonate C-dur (L. II. 22) 60	— Romance (L. I. 15) 35
— Sonatine C-dur (L. II. 8) 50	Helm, H. Rondino (H. I. 1) 35	— » F-dur (L. III. 20) 60	— Fleurs mélodiques (L. I. 9) 35
— Sonatine F-dur (L. III. 7) 75	Herzogenberg, H. de. Menuet (H. III. 3) 50	— » A-moll 1-ter Satz (L. II. 23) 35	Rollfuss, B. Scherzo (L. V. 3) 60
— Sonatine D-dur (L. III. 17) 75	Hiller, F. Zur Gitarre (A. V. 29) 25	— » A-moll 2. u. 3. Satz (L. III. 21) 60	Scarlati, D. Katzenfuge (A. V. 21) 35
— Valse-étude (L. IV. 10) 50	— All'antico (A. III. 31) 35	— Sonatine D-moll (L. III. 8) 75	Scharwenka, Ph. Joie et trist. (H. I. 5) 35
Biehl, A. Rondo C-dur (L. II. 29) 35	Hofmann, H. Danse espagnole (L. III. 19) 35	— Präludium et Gigue (A. III. 44) 60	— Tyrolienne (H. I. 2) 35
Bird, A. Gavotte G-dur (H. II. 15) 50	— Berceuse. Tyrolienne (H. I. 4) 35	— La fileuse (A. III. 14) 75	— Bagatelle (B. III. IV. 23) 60
— Menuet (H. II. 16) 50	Hofmann, J. Berceuse (B. IV. V. 9) 35	Lysberg, Ch. La chasse (A. III. 45) 60	Scharwenka, X. Romance (H. I. 3) 35
— Gavotte D-moll (H. III. 6) 40	— Mazurka A-moll (B. IV. V. 7) 50	Masseuet, J. Air de Ballet (B. III. IV. 6a.) 50	— Barcarolle (H. I. 11) 35
Blumenthal, J. Sommeil inter. (A. IV. 10) 1	— Mazurka G-dur (B. IV. V. 8) 35	Mayer, Ch. Tarantelle (L. III. 28) 35	— Mazurka (B. III. IV. 15a) 35
Bodmann, H. Pièces instruct. Cah. I. (B. I. 1) 40	Hüber, H. Intermezzo (H. II. 10) 25	— Fleur de Mai (L. IV. 38) 35	— Polonaise (B. III. IV. 15b) 35
— » Cah. II. (B. I. 1) 60	Hummel, J. Sonate Es-dur (L. V. 13) 10	— Tristesse et joie (L. IV. 28) 50	Scholtz, H. Sonate (A. IV. 7) 35
Bolek, O. Pièces enfantines (L. I. 16) 35	— Sonate F-moll (A. III. 46) 60	— La grace. Etude (A. III. 1) 50	— Am Springbrunnen (A. III. 33) 35
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Brambach, C. Rêve de nuit (L. V. 16) 60	Jadassohn, S. Albumblatt (B. IV. 16) 50	— Scherzino (A. III. 13) 50	— Menuet (H. II. 5) 35
— Toccata (L. V. 5) 60	— Improvisation (B. III. IV. 9) 35	— Grande Etude (L. V. 32) 60	Schubert, F. Menuet (A. V. 2) 35
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— Sonate C-dur (L. V. 11) 75	— Courante (A. IV. 26) 35	— Presto. Fis-moll Fantaisie (A. V. 15) 50	— Nocturne (B. IV. 24) 35
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— Scherzetto (B. III. IV. 2) 50	— Nocturne (B. IV. V. 3) 50	— Andantino et Presto (A. III. 43) 65	Schyte, L. Rocco (H. II. 1) 35
Durand, A. Première Valse (B. III. IV. 8) 60	— Idylle (B. IV. V. 4) 50	— Lied ohne Worte C-moll (L. V. 19) 25	— Mondscheinwanderung (B. III. IV. 24) 35
— Deuxième Valse (B. III. IV. 7) 60	Joncières, V. Sérénade hongr. (B. III. IV. 20) 60	— » Fis-moll (L. V. 7) 35	Seeling, H. Barcarolle (L. IV. 35) 35
Duvernoy, Boléro (H. II. 7) 35	Kalkbrenner, F. Toccata (L. III. 23) 35	— Duetto (L. V. 14) 35	— Gavotte (A. V. 3) 35
Dvorák, A. Gigue (H. II. 14) 50	Kessler, J. Sarabande et Gigue (A. V. 6) 35	— Spinnerlied (A. IV. 14) 25	Speidel, W. Saltarello (L. IV. 34) 35
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— Nocturne (L. III. 9) 35	Kirchner, Th. Feuilles d'ab. № 2, 6 (A. V. 9) 50	Moscheles, J. La leggerezza (A. IV. 9) 85	— Danse bohémienne (B. II. 6) 35
Eshmann, J. Canon (H. I. 8) 25	— Deux morceaux (H. I. 10) 60	Moszkowski, M. En Automne (B. IV. V. 6) 60	— Gondolière (B. III. IV. 21) 35
— Nocturne A-dur (A. IV. 4) 50	— Trois miniatures (H. I. 19) 35	— Sérénade (A. IV. 28) 25	— Lilie (B. III. 11) 35
Fuchs, R. Berceuse. Impromptu (H. I. 7) 35	— Deux feuilles d'album (H. II. 3) 35	— Polonaise (A. V. 18) 1	— Steyris. Idylle F-dur (B. III. IV. 22) 35
— Scherzo (H. II. 4) 50	— Etude (H. II. 13) 35	— Menuet (A. V. 11) 85	— Sonatine C-dur (L. I. 6) 35
Gade, N. W. Deux aquarelles (H. I. 21) 35	Kleffel, A. Danse de fées (H. I. 12) 25	— Mélodie (A. IV. 27) 25	— » A-moll (L. II. 16) 35
Gaub, J. Trois miniatures (H. I. 9) 60	Kleinmichel, R. Danse des sylphes (L. IV. 6) 35	— Etude C-dur (A. V. 23) 75	— » F-dur (L. II. 17) 35
— Miniature (H. I. 15) 25	— Scherzino et Babillage (L. III. 12) 35	Mozart, W. A. Gigue G-dur (A. IV. 2) 25	— C-dur (L. II. 5) 35
— Danse fantastique (H. II. 6) 35	— Morc. de genre № 1, 2 (L. II. 18) 35	— Fantaisie D-moll (L. IV. 26) 35	— C-dur (L. II. 6) 35
— Valse humoristique (H. II. 17) 35	— » № 3, 4 (L. II. 19) 35	— Rondo F-dur (L. IV. 9) 60	Stiehl, H. Impromptu (H. I. 6) 35
— Berceuse, Scherz., Valse lente (H. I. 9) 60	— » № 5, 6 (L. II. 20) 35	— Sonate D-dur (L. V. 6) 60	— Un portrait (H. I. 14) 25
Giese, Th. Adieu (B. III. 5) 35	— » № 7, 8 (L. III. 16) 35	— Sonate F-dur (L. IV. 2) 75	Thalberg, S. Barcarolle A-moll (A. V. 7) 75
— Chanson de la gr. mère (B. II. IV. 7) 35	Krause, A. Sonatine C-dur (L. II. 28) 60	— Sonate F-dur (L. IV. 22) 50	Volkmann, R. Scherzetto (H. II. 9) 35
— Jugenderinnerung (B. III. 6) 35	— Sonate G-moll (L. IV. 16) 1	— Sonate B-dur (L. IV. 17) 60	— Une fleur (H. III. 2) 35
Giuliani, A. Tarantelle (B. III. 17) 25	Krause, E. Sonatine C-dur (L. I. 14) 35	— Sonatine C-dur (L. III. 1) 35	Wachs, P. Allegresse (B. IV. 5) 35
Godard, B. A la Chopin (B. IV. 4) 25	— Sonatine G-dur (L. I. 7) 35	Neupert, E. Etude (H. II. 2) 35	Wallace, V. La classique (L. IV. 27) 35
— Barcarolle crépusculaire (B. IV. 14) 40	Krüger, W. Berceuse de Dinorah (A. III. 32) 75	Pauer, E. Chans. du Savoyard (B. III. IV. 26) 50	— Scherzo (L. V. 1) 60
— Brésilienne (B. IV. 1) 50	— Le rouet (A. III. 11) 1	Pessard, E. Andalouse (B. III. IV. 19) 25	Weber, C. M. v. Rondo Es-dur (L. V. 8) 75
— Deuxième Valse (B. IV. 18) 50	Kuhlau, F. Sonatine C-dur (L. II. 1) 35	— Chanson Huguenote (B. III. IV. 14a) 25	Wehle, Ch. Tarantelle (A. III. 41) 75
— Etude rythmique B-moll (B. IV. 12) 35	— Sonatine G-dur (L. II. 2) 50	— Chaconne (B. III. IV. 14b) 50	— Légende (A. IV. 6) 75
— Gavotte parisienne (B. III. IV. 28) 50	— Sonate C-dur (L. III. 6) 50	— Scherzetto (B. III. IV. 14c) 40	— Barcarolle (A. III. 12) 60
— Improvisation (B. III. IV. 4) 35	Kullak, Th. Impromptu (A. III. 8) 75	— Les peureuses (B. III. IV. 9a) 25	— Un tour de valse (A. III. 40) 60
— Les hirondelles (B. IV. 3) 35	— Primevère (A. III. 22) 60	Pflughaupt, R. Sérénade (L. V. 28) 60	— Cantabile (A. III. 10) 60
— Nocturne italien (B. IV. 9) 50	— Narcisse (A. III. 21) 60	— Am Spinnrad (A. IV. 19) 75	— Trinklied (B. IV. V. 2) 50
— Pan (B. IV. 18a.) 50	— Au bord du fleuve (L. IV. 36) 50	Pièrre, G. Sérénade (B. III. 4a) 35	Willmers, R. Junge Träume (B. IV. 22) 50
— Promenade en mer (B. III. IV. 16) 40	— Gondolière et Marche (L. II. 9) 35	Prudent, E. Reveil des fées (A. III. 47) 1	Wolf, F. Barcarolle (B. III. IV. 10) 35
— Marche des garçonnets (B. II. 8) 25	— Im Grünen (L. V. 9) 60	— Après le coucher du soleil (L. III. 10) 50	— Impromptu (B. III. IV. 5) 35
— Marche des fillettes (B. II. 9) 25	— Das Veilchen (A. III. 29) 35	— Babillarde (L. III. 30) 50	— La Volée (B. III. 12) 45
— Maison de poupée (B. II. 10) 25	— Air de Pesiello (A. III. 39) 60	— Tarantelle (L. IV. 21) 50	— Cavalcade (L. III. 32) 35
Godard, Ch. Le matin (B. III. IV. 27) 40	— Die Zufriedenheit (A. III. 30) 35	— Eglogue (L. V. 4) 35	— La gaité (L. III. 26) 35
Goria, A. Etude de concert (A. III. 16) 50	— Ondine (A. III. 6) 85	— Polonaise-fantaisie (A. V. 5) 85	— Rondo G-dur (L. II. 25) 35
— Sérénade pour la m. g. (A. III. 5) 50	— Le lac Altersee (L. IV. 18) 50	— Valse C-dur (A. IV. 18) 60	— » A-dur (L. II. 26) 35
— Air de Guillaume Tell (A. IV. 8) 75	— Petite Valse (H. I. 18) 35	— Valse C-dur (B. IV. V. 5) 60	— Spinnlied (L. III. 31) 35
Götz, H. Au revoir. Solitude (H. II. 11) 50	— Idylle (L. IV. 18) 50	— Valse-Caprice (A. V. 12) 75	— La petite meunière (L. III. 24) 50
Granzbach, E. Toccata (L. V. 20) 80	Lachner, V. Prälud. et Toccata (A. IV. 11) 75	— Berceuse de l'Africaine (A. IV. 25) 75	— Rondo D dur (L. III. 25) 35
Grieg, Ed. Berceuse (B. IV. 25) 35	— Ständchen (B. II. IV. 2) 50	— Gavotte (A. V. 19) 50	Wollenhaupt, H. Scherzino (L. III. 14) 35
— Deux feuilles poétique (B. III. IV. 17) 40	Lange, G. Au bord du Ganges (B. III. IV. 14) 60	— Etude mélodique (L. IV. 41) 50	— A la polacca (L. III. 18) 35
— Elégie (B. III. IV. 18) 25	— Sérénade de Gounod (B. III. IV. 6) 50	— Fileuse (L. V. 25) 60	Wüllner, F. Sonate (L. V. 2) 60
— Oisillon (B. IV. 26) 25	— Schifferständchen (B. III. IV. 11) 50		
— Volksweise (B. III. 16) 25			
Grünfeld, A. Petite Sérén. (B. III. IV. 8a) 35			

FUGA II.

a 3 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Allegro energico.

PIANO.

The musical score is written for piano in 12/16 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a crescendo (*cresc.*) dynamic. The fourth system includes a diminuendo (*dimin.*) dynamic. The score features complex rhythmic patterns and fingerings throughout.

2 1 2 1 3 1 4 2 2 3 5 2 3 1 5 3 2 4 2

p cresc.

3 1 4

3 1 2 4

3 1 2 4

3 1 2 4

3 1 2 4

4 3 1 2 1 4 1 3 1 2 3 1 2 5 2

cresc.

3 2 1 2 3 1 2 1

4 4 5

4 2

2 3 2 3

p

1 2 1 3 1 2 1 5 1 1 1 3 2 4 3 1 3 2

p cresc.

2 3 2 3

2 1 3 4 1 2 4 3 1

p

4 2 3 1 3 4 3 1 4 1 2 1 5 2 4 2 4 2 4 2

cresc. molto.

2 1 4

2 1 3 4

f

1 1 5 4 1 5 2 1 5 2 2 2 2 2 1

p cresc.

4 2 1 3 2 3 2 5 2 2 1

dimin.

First system of a piano piece. It consists of two staves, treble and bass clef. The music features a complex melodic line with many slurs and ornaments. Fingerings are indicated by numbers 1-5. A dynamic marking *p cresc.* is present in the bass staff.

Second system of the piano piece. It continues the melodic and harmonic development. A dynamic marking *p* is visible in the bass staff.

Third system of the piano piece. The music becomes more intense, marked with *f* in both staves.

Fourth system of the piano piece, showing further melodic elaboration.

Fifth and final system of the piano piece. It concludes with a dynamic marking *mf ritard. dimin.* in the bass staff.

FUGA III.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato assai.

PIANO.

p legato.

First system of musical notation. The right hand features a melodic line with a trill on the first measure, followed by eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5. A *dimin.* marking is present in the second measure of the right hand.

Second system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. A *p* (piano) dynamic marking is present in the second measure of the right hand.

Third system of musical notation. The right hand features a melodic line with a trill on the first measure, followed by eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The right hand features a melodic line with a trill on the first measure, followed by eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5.

First system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4, 5) and a piano (*p*) dynamic marking.

Second system of musical notation. Treble and bass staves. Includes fingerings and a crescendo (*cresc.*) dynamic marking.

Third system of musical notation. Treble and bass staves. Includes fingerings, a decrescendo (*dim.*) dynamic marking, and a piano (*p*) dynamic marking.

Fourth system of musical notation. Treble and bass staves. Includes fingerings and a crescendo (*cresc.*) dynamic marking.

Fifth system of musical notation. Treble and bass staves. Includes fingerings, a forte decrescendo (*f dim.*) dynamic marking, a ritardando (*rit.*) marking, and a piano (*p*) dynamic marking.

FUGA IV.

a 3 voci.

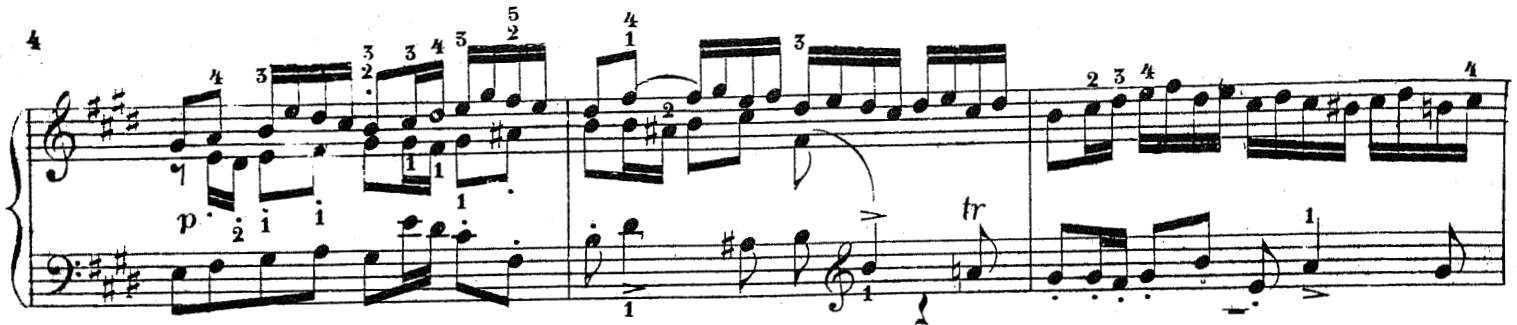
Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Allegretto.

PIANO.

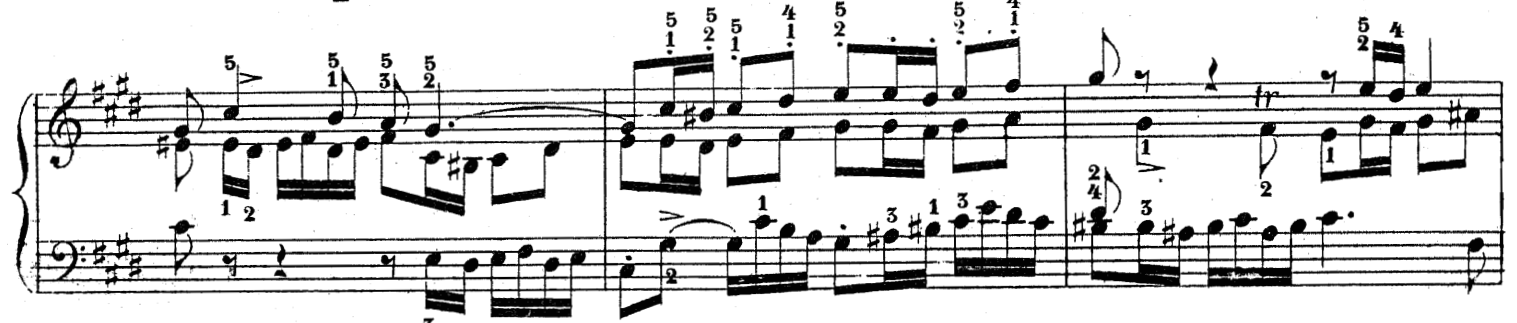
4



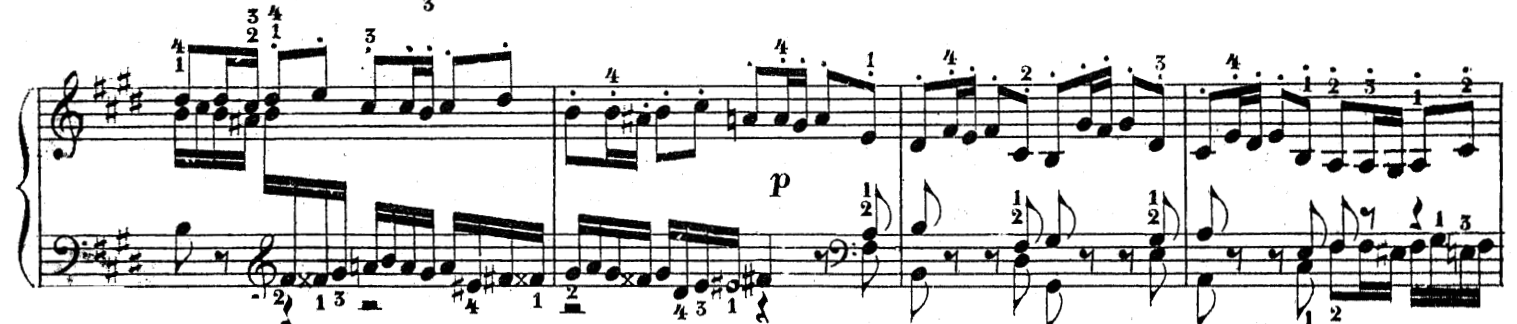
First system of a piano score. It consists of two staves: a treble staff and a bass staff. The music features rapid sixteenth-note passages with various fingerings indicated by numbers 1-5. A dynamic marking *p* is present in the first measure. Trills are marked with *tr*. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.



Second system of the piano score. It continues the rapid sixteenth-note passages. A dynamic marking *mf* appears in the second measure. Fingerings and trills are clearly marked throughout the system.



Third system of the piano score. The texture remains dense with sixteenth-note runs. Fingerings are meticulously detailed, and a trill is marked with *tr* in the second measure.



Fourth system of the piano score. The music continues with intricate sixteenth-note patterns. A dynamic marking *p* is used in the second measure. The system ends with a trill marked *tr*.



Fifth system of the piano score. This system begins with a *cresc.* (crescendo) marking. The sixteenth-note passages are interspersed with trills marked *tr*. A measure number 25 is indicated at the start of the system.



Sixth system of the piano score. The music concludes with more complex sixteenth-note figures and trills. A dynamic marking *f* (forte) is present in the final measure.

This musical score is for a piano piece, written in a key with two sharps (D major or F# minor) and a 3/4 time signature. It consists of six systems, each with a treble and bass staff joined by a brace on the left. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Trills (tr) are used as ornaments. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc), with a ritardando (ritard) marking at the end. A page number '5' is located in the top right corner.

FUGA V.

a 3 voci.

Н. Римскій - Корсаковъ.

Op. 17. 1875г.

Moderato quasi Allegretto.

PIANO.

grazioso.
p

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The system contains six measures. Fingerings are indicated by numbers 1-5. A *cres.* (crescendo) marking is present in the fourth measure. The bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains six measures. A *p* (piano) marking is present in the fourth measure. Fingerings and articulation marks are shown throughout.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains six measures. A *cres.* (crescendo) marking is present in the fifth measure. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains six measures. A *dim.* (diminuendo) marking is present in the fourth measure. Fingerings and articulation marks are shown throughout.

Fifth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The system contains six measures. A *mf* (mezzo-forte) marking is present in the first measure. Fingerings and articulation marks are shown throughout.

First system of musical notation with treble and bass clefs. The treble clef staff contains a melodic line with various fingerings and ornaments. The bass clef staff provides a harmonic accompaniment. Dynamic markings include *mf* and *p*.

Second system of musical notation. The treble clef staff continues the melodic line, while the bass clef staff has a more active accompaniment. Dynamic markings include *p* and *cres.*

Third system of musical notation. The treble clef staff features more complex rhythmic patterns and fingerings. The bass clef staff has a steady accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff continues its accompaniment. A dynamic marking of *dim.* is visible.

Fifth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff continues its accompaniment. Dynamic markings include *ritard*, *molto.*, and *p*.

FUGA VI.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato alla breve.

PIANO.

p legato.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many slurs and fingerings (e.g., 4 2, 5 2, 5 1, 4 2, 5 3, 5 2, 4 2, 5 3, 4 2, 5 4, 4 1, 2). The left hand (bass clef) provides a harmonic accompaniment with fingerings (e.g., 2, 1, 2, 1, 4, 5, 2, 3, 3, 4, 2, 5, 3). Dynamics include *a* and *poco*.

Second system of musical notation. The right hand has a melodic line with slurs and fingerings (e.g., 5 2, 3, 1, 2, 3, 1, 5, 4, 2, 5 3). The left hand has a bass line with slurs and fingerings (e.g., 2, 5, 1, 1, 2, 3, 1, 5). Dynamics include *f* and *poco*.

Third system of musical notation. The right hand features a melodic line with many slurs and fingerings (e.g., 5, 4 2, 5, 5, 5, 4, 4 2, 5, 5, 1, 1, 2, 2, 1, 2, 2, 1, 3, 2, 1). The left hand has a bass line with slurs and fingerings (e.g., 1, 2, 1, 5, 2, 3, 1, 1, 2, 1, 1). Dynamics include *poco*.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (e.g., 5 2, 3 4, 5, 4, 2, 5, 4, 5, 4, 1, 2, 1, 2, 1). The left hand has a bass line with slurs and fingerings (e.g., 3, 2, 5, 1, 3, 4, 1, 2, 1, 1). Dynamics include *dimin.* and *p*.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (e.g., 5 1, 4 1, 5 2, 4, 5, 4, 1, 4, 5, 2). The left hand has a bass line with slurs and fingerings (e.g., 2, 1, 2, 1, 1, 4, 5, 5, 4, 3, 4, 3, 4). Dynamics include *poco*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The right hand features a complex melodic line with many slurs and ties. The left hand provides a harmonic accompaniment with chords and moving bass lines. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation. It begins with the dynamic marking *f* *dimin.* (forte, diminishing). The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. The system concludes with the dynamic marking *P* (piano).

Third system of musical notation. It starts with the dynamic marking *poco* (poco). The right hand has a melodic line with some slurs. The left hand accompaniment includes a section marked *a* (accents). The system ends with another *poco* marking.

Fourth system of musical notation. It begins with the dynamic marking *cresc.* (crescendo). The right hand features a melodic line with many slurs. The left hand accompaniment includes a section marked *sf* (sforzando) and *ritard.* (ritardando). The system ends with a *sf* marking.

Fifth system of musical notation. The right hand has a melodic line with many slurs and ties. The left hand accompaniment includes a section marked *sf* (sforzando). The system concludes with a final chord and a fermata over the right hand.