

# 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 piece features intricate rhythmic patterns, including triplets and sixteenth-note passages. Dynamics range from forte (*f*) to piano (*p*), with markings for *dim.* (diminuendo) and *cres.* (crescendo). Fingerings and articulation marks are clearly indicated throughout the score.

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

*fp* *cres.*

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

1 3 4 3 5

Detailed description: This system contains the first two staves of music. The treble clef staff begins with a forte piano (*fp*) dynamic and features a series of sixteenth-note patterns. The bass clef staff starts with a *cres.* (crescendo) marking and includes several triplet markings (3). Fingering numbers 1-5 are placed above various notes. A fermata is present over a note in the treble staff.

4 5 2 4 1 5 5 1 4 2 5

*f*

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

Detailed description: This system continues the musical piece. The treble clef staff features a series of sixteenth-note runs. The bass clef staff has a forte (*f*) dynamic marking. Fingering numbers are visible above the treble staff notes.

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

*cresc.*

1 1 2 1 1 2 5 1 2 3

15 V

Detailed description: This system includes a *cresc.* (crescendo) marking. The treble clef staff shows sixteenth-note patterns with various fingering numbers. The bass clef staff has a fermata over a note. A measure rest for 15 measures is indicated by a 'V' symbol.

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

*mf*

1 1 2 2 5 4

Detailed description: This system features a mezzo-forte (*mf*) dynamic marking. The treble clef staff has several sixteenth-note passages with complex fingering. The bass clef staff includes a measure rest for 5 measures.

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 3 4 2 3

35 V

Detailed description: This system contains the final system of music on the page. It features a crescendo (*cres*) leading to a forte (*f*) dynamic. The treble clef staff has sixteenth-note patterns with fingering numbers. The bass clef staff includes a measure rest for 35 measures.

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many slurs and fingerings (1-5). The lower staff (bass clef) contains a simpler accompaniment. Dynamics include *dim.* and *p*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamics include *molto.*, *cres.*, and *ff*. There are some chordal symbols in the lower staff.

Third system of musical notation. The upper staff features a series of slurs and fingerings. The lower staff has a steady accompaniment. Dynamics include *dim.*

Fourth system of musical notation. The upper staff has a melodic line with many slurs. The lower staff has a rhythmic accompaniment. Dynamics include *dim.*

Fifth system of musical notation. The upper staff has a melodic line with slurs and fingerings. The lower staff has a simple accompaniment. Dynamics include *poco*, *a*, *poco*, and *ritard*. There are chordal symbols in the lower staff.

# Педагогическія сочиненія, для фортепiano, изданныя фирмой В. Бессель и К<sup>о</sup>.

<p><b>Bach, J.S.</b> Allemande et Courante (A. III. 23) 35          — Bourrée et Gavotte (L. IV. 23) 35          — Courante et Gavotte (L. IV. 14) 35          — Fantaisie C-moll (A. III. 24) 35  <b>Bach-St. Saëns.</b> Gavotte H-moll (A. V. 10) 35  <b>Bach, Ph. E.</b> Rondo H-moll (A. V. 1) 35  <b>Bachmann, G.</b> Les Sylphes (B. III. IV. 3) 50  <b>Bargiel, W.</b> Präludium (L. V. 26) 50  <b>Baumfelder, F.</b> Pièce d'enfant (H. I. 2) 25  <b>Beethoven, L.v.</b> Bagatelle Es-dur (L. IV. 3) 35          — Sonate G-moll (L. III. 3) 60          — Sonate G-dur (L. III. 4) 60          — Rondo C-dur (L. IV. 4) 60          — Variations G-dur (L. IV. 5) 50  <b>Behr, F.</b> Conte d'enfant (H. I. 1) 35          — Au bord d'une source (H. I. 13) 35          — Les bohémien (B. II à III. 8) 35          — Réverie (B. III. 10) 40          — Sérénade tzigane (B. III. 1) 40  <b>Bendel, Fr.</b> «An Lucia» (B. III à IV. 15) 50          — Sexten-Etude héroïque (A. V. 20) 50          — Air du page de «Huguenots» (A. IV. 21) 85          — Mondnacht a. d. Lagunen (A. IV. 5) 75          — Frau Holle. Märchenbild (A. IV. 16) 75          — Silberquelle (L. V. 17) 75          — Es blinkt der Thau (A. III. 34) 75          — Lithausch. Lied de Chopin (A. III. 35) 60          — Spinnrädchen (L. V. 24) 50          — Orientalischer Marsch (B. IV. 7) 50          — Schlummerlied (B. IV. 17) 50  <b>Benuet, W.</b> L'Apassionata (L. V. 22) 50          — Toccata (H. II. 19) 50  <b>Bereus, H.</b> Prière du soir (L. IV. 19) 35          — Sonatine C-dur (L. II. 8) 50          — Sonatine F-dur (L. III. 7) 75          — Sonatine D-dur (L. III. 17) 75          — Valse-étude (L. IV. 10) 50  <b>Biehl, A.</b> Rondo C-dur (L. II. 29) 35  <b>Bird, A.</b> Gavotte G-dur (H. II. 15) 50          — Menuet (H. II. 16) 50          — Gavotte D-moll (H. III. 6) 40  <b>Blumenthal, J.</b> Sommeil inter. (A. IV. 10) 1  <b>Bodmann, H.</b> Pièces instruct. Cah. I. (B. I. 1) 40          — » Cah. II. (B. II. 1) 60  <b>Bolek, O.</b> Pièces enfantines (L. I. 16) 35          — Rondino (L. I. 10) 25  <b>Brambach, C.</b> Rêve de nuit (L. V. 16) 60          — Toccata (L. V. 5) 60  <b>Brassin, L.</b> Nocturne (H. II. 18) 50  <b>Bülow, H. de.</b> Intern.-scherz. (A. V. 13) 35  <b>Clementi, M.</b> Sonate A-dur (L. III. 5) 60          — Sonate A-dur (L. IV. 13) 60          — Sonate C-dur (L. V. 11) 75  <b>Daquin, C.</b> Le coucou (B. IV. 6) 40  <b>David-Liszt.</b> Capriccio (B. IV. 15) 50  <b>Dubois, Th.</b> Adagietto (B. III à IV. 1) 25          — Scherzetto (B. III à IV. 2) 50  <b>Durand, A.</b> Première Valse (B. III à IV. 8) 60          — Deuxième Valse (B. III à IV. 7) 60  <b>Duveroy, Boléro</b> (H. II. 7) 35  <b>Dvorák, A.</b> Golgotha (H. II. 14) 50  <b>Egghard, J.</b> Berceuse Ges-dur (L. IV. 40) 35          — Nocturne (L. III. 9) 35  <b>Eshmann, J.</b> Canon (H. I. 8) 25  <b>Field, J.</b> Nocturne Es-dur (L. V. 10) 25          — Nocturne A-dur (A. IV. 4) 50  <b>Fuchs, R.</b> Berceuse. Impromptu (H. I. 7) 35          — Scherzo (H. II. 4) 50  <b>Gade, N. W.</b> Deux aquarelles (H. I. 21) 35  <b>Gaub, J.</b> Trois miniatures (H. I. 9) 60          — Miniature (H. I. 15) 25          — Danse fantastique (H. II. 6) 35          — Valse humoristique (H. II. 17) 35          — Berceuse, Scherz., Valse lente (H. I. 9) 60  <b>Giuseppe, Th.</b> Adieu (B. III. 5) 35          — Chanson de la gr. mère (B. II à III. 7) 35          — Jugenderinnerung (B. III. 6) 35  <b>Giuliani, A.</b> Tarantelle (B. III. 17) 25  <b>Godard, B.</b> A la Chopin (B. IV. 4) 25          — Barcarolle crépusculaire (B. IV. 14) 40          — Brésilienne (B. IV. 1) 50          — Deuxième Valse (B. IV. 18) 50          — Etude rythmique B-moll (B. IV. 12) 35          — Gavotte parisienne (B. III à IV. 28) 50          — Improvisation (B. III à IV. 4) 35          — Les hirondelles (B. IV. 3) 35          — Nocturne italien (B. IV. 9) 50          — Pan (B. IV. 18a.) 50          — Promenade en mer (B. III à IV. 16) 40          — Marche des garçonnets (B. II. 8) 25          — Marche des fillettes (B. II. 9) 25          — Maison de poupée (B. II. 10) 25  <b>Godard, Ch.</b> Le matin (B. III à IV. 27) 40  <b>Goria, A.</b> Etude de concert (A. III. 16) 50          — Sérénade pour la m. g. (A. III. 5) 50          — Air de Guillaume Tell (A. IV. 8) 75  <b>Götz, H.</b> Au revoir. Solitude (H. II. 11) 50  <b>Granzbach, E.</b> Toccata (L. V. 20) 60  <b>Grieg, Ed.</b> Berceuse (B. IV. 25) 35          — Deux feuilles poétique (B. III à IV. 17) 40          — Elégie (B. III à IV. 18) 25          — Oisillon (B. IV. 26) 25          — Volksweise (B. III. 16) 25  <b>Grünfeld, A.</b> Petite Sérén. (B. III à IV. 8a) 35</p>	<p><b>Gurlitt, C.</b> Toccata (H. III. 4) 50  <b>Haberbier, E.</b> Barcarolle (B. III. 2) 25          — Sérénade (B. IV. 19) 25          — Etudes poésies № 9, 16. (A. III. 19) 50          — » № 15, 22. (A. III. 20) 50          — Toccata et Scène (A. III. 19) 50          — Chanson s. paroles et Etude (A. III. 20) 50          — Scherzo (A. IV. 24) 85  <b>Händel, G.</b> Allemande (L. IV. 24) 25          — Capriccio G-dur (L. V. 12) 50          — Capriccio G-moll (A. III. 9) 25          — Gigue (A. IV. 1) 25          — Sarabande et Gigue (A. III. 25) 25  <b>Haydn, J.</b> Capriccio (L. IV. 30) 35          — Sonate C-dur (L. III. 2) 50          — Sonate Cis-moll (L. IV. 8) 35          — Sonate D-dur (A. III. 7) 60          — Sonate E-moll (L. IV. 1) 35          — Sonate Es-dur (L. IV. 25) 50          — Sonate Es-dur (A. III. 28) 75  <b>Heller, St.</b> Nuits blanches (B. III. 3) 25          — Rondino (L. IV. 11) 75          — La chasse. Etude (A. V. 22) 50          — La Truite de Schubert (A. IV. 20) 50          — Dame de Pique (A. III. 17) 75          — Saltarello (L. V. 15) 50          — Préludes № 2, 3 (A. III. 38) 50          — Préludes № 18, 24 (A. III. 36) 50          — Préludes № 21, 22 (A. III. 37) 50          — Intermezzo (A. IV. 15) 75          — Spaziergänge eines Eins. (B. IV. 20) 60          — Fantaisie «Charles V.» (B. IV. 21) 1          — Valse brillante Es-moll (B. IV. 10) 75  <b>Helm, H.</b> Rondino (H. I. 1) 35  <b>Herzogenberg, H. de.</b> Menuet (H. III. 3) 50  <b>Hiller, F.</b> Zur Gitarre (A. V. 29) 25          — All'antico (A. III. 31) 35  <b>Hofmann, H.</b> Danse espagnole (L. III. 19) 35          — Berceuse. Tyrolienne (H. I. 4) 35  <b>Hofmann, J.</b> Berceuse (B. IV à V. 9) 35          — Mazurka A-moll (B. IV à V. 7) 50          — Mazurka G-dur (B. IV à V. 8) 35  <b>Hübner, H.</b> Intermezzo (H. II. 10) 25  <b>Hummel, J.</b> Sonate Es-dur (L. V. 13) 10          — Sonate F-moll (A. III. 46) 60          — Larghetto und Cantabile (A. IV. 23) 60          — Rondo C-dur (L. II. 3) 35  <b>Jadassohn, S.</b> Albumblatt (B. IV. 16) 50          — Improvisation (B. III à IV. 9) 35          — Scherzo (A. III. 15) 25          — Menuet (H. II. 8) 35  <b>Jensen, A.</b> Feu follet (L. V. 21) 50          — Romance (L. IV. 20) 25          — Courante (A. IV. 26) 35          — Gigue (A. V. 16) 35          — Dryade. Etude (A. III. 42) 50          — Souvenir (L. V. 27) 50          — Nocturne (B. IV à V. 3) 50          — Idylle (B. IV à V. 4) 50  <b>Joncières, V.</b> Sérénade hongr. (B. III à IV. 20) 60  <b>Kalkbrenner, F.</b> Toccata (L. III. 23) 35  <b>Kessler, J.</b> Sarabande et Gigue (A. V. 6) 35  <b>Kiel, F.</b> Impromptu (L. V. 31) 60  <b>Kirchner, Th.</b> Feuilles d'ab. № 2, 6 (A. V. 9) 50          — Deux morceaux (H. I. 10) 60          — Trois miniatures (H. I. 19) 35          — Deux feuilles d'album (H. II. 3) 35          — Etude (H. II. 13) 35  <b>Kloffe, A.</b> Danse de fées (H. I. 12) 25  <b>Kleinmichel, R.</b> Danse des sylphes (L. IV. 6) 35          — Scherzino et Babillage (L. III. 12) 35          — Morc. de genre № 1, 2 (L. II. 18) 35          — » № 3, 4 (L. II. 19) 35          — » № 5, 6 (L. II. 20) 35          — » № 7, 8 (L. III. 16) 35  <b>Krause, A.</b> Sonatine C-dur (L. II. 28) 60          — Sonatine B-dur (L. III. 13) 50          — Sonate G-moll (L. IV. 16) 1  <b>Krause, E.</b> Sonatine C-dur (L. I. 14) 35          — Sonatine G-dur (L. I. 7) 35  <b>Krüger, W.</b> Berceuse de Dinorah (A. III. 32) 75          — Le rouet (A. III. 11) 1  <b>Kuhlau, F.</b> Sonatine C-dur (L. II. 1) 35          — Sonatine G-dur (L. II. 2) 50          — Sonate C-dur (L. III. 6) 50  <b>Kullak, Th.</b> Impromptu (A. III. 8) 75          — Primevère (A. III. 22) 60          — Narcisse (A. III. 21) 60          — Au bord du fleuve (L. IV. 36) 50          — Gondolière et Marche (L. II. 9) 35          — Im Grünen (L. V. 9) 60          — Das Veilchen (A. III. 29) 35          — Air de Poesiello (A. III. 39) 60          — Die Zufriedenheit (A. III. 30) 35          — Ondine (A. III. 6) 85          — Le lac Altersee (L. IV. 18) 50          — Petite Valse (H. I. 18) 35          — Idylle (L. IV. 18) 50  <b>Lachner, V.</b> Prälud. et Toccata (A. IV. 11) 75          — Ständchen (B. II à III. 2) 50  <b>Lange, G.</b> Au bord du Ganges (B. III à IV. 14) 60          — Gondolière vénéitienne (B. III. 4) 50          — Sérénade de Gounod (B. III à IV. 6) 50          — Schifferständchen (B. III à IV. 11) 50  <b>Lange.</b> Abendstern «Tannh.» (B. III à IV. 12) 50          — Pilgerchor «Tannh.» (B. III à IV. 13) 60          — Ständchen von Lachner (B. II à III. 2) 50          — Verirrtes Kind (B. II à III. 1) 35  <b>Langer, H.</b> Au printemps (H. I. 17) 25  <b>Lidow, A.</b> Impromptu (A. V. 8) 35  <b>Lichner, H.</b> Beau rêve (B. II à III. 3) 50          — Danse tzigane (B. II à III. 5) 40          — Kleiner Schelm (B. II à III. 4) 50          — Mazurka (B. III. 8) 40          — Mein Eigen (B. II. 5) 35          — Rondino (B. II. 4) 35          — Tändeln und Scherzen (B. II. 1) 40          — Tulpe (B. II. 3) 35          — Valse lente (B. III. 9) 35          — Winde (B. II. 2) 35  <b>Liszt, Fr.</b> Consolation Des-dur (B. IV à V. 1) 35          — La gita in gondola (B. IV à V. 10) 50          — Marche hongroise (B. IV. 11) 60          — Souvenir de Russie (B. IV. 2) 25  <b>Liszt-David.</b> Capriccio (B. IV. 15) 50  <b>Liszt-Schubert.</b> Wohin (H. III. 1) 50          — Der Aufenthalt (B. IV. 8) 60  <b>Loeschhorn, A.</b> Fantais.-Caprice (L. V. 23) 1          — Bagatelle et romance (L. II. 11) 35          — Feuilles d'Album № 1, 2 (L. II. 12) 35          — » № 3, 4 (L. II. 13) 35          — » № 5, 6 (L. II. 14) 35          — » № 7, 8 (L. III. 29) 35          — » № 9, 10 (L. IV. 32) 35          — » № 11 (L. IV. 33) 35          — Sonatine C-dur (L. III. 15) 75          — Sonate C-dur (L. II. 22) 60          — » F-dur (L. III. 20) 60          — » A-moll 1-ter Satz (L. II. 23) 35          — » A-moll 2. u. 3. Satz (L. III. 21) 60          — Sonatine D-moll (L. III. 8) 75          — Präludium et Gigue (A. III. 44) 60          — La fileuse (A. III. 14) 75  <b>Lysberg, Ch.</b> La chasse (A. III. 45) 60  <b>Massenet, J.</b> Air de Ballet (B. III à IV. 6a.) 50  <b>Mayer, Ch.</b> Tarantelle (L. III. 28) 35          — Fleur de Mai (L. IV. 38) 35          — Tristesse et joie (L. IV. 28) 50          — La grace. Etude (A. III. 1) 50          — Impromptu (A. III. 3) 35          — Scherzino (A. III. 13) 50          — Grande Etude (L. V. 32) 60          — Sérénade (A. III. 2) 50          — Pensée fugitive (L. III. 27) 35  <b>Meudelssohn, F.</b> Charakterst. (A. V. 14) 50          — Rondo capriccioso (A. IV. 12) 45          — Presto. Fis-moll Fantaisie (A. V. 15) 50          — Capriccio (A. IV. 22) 1          — Clavierstück (L. IV. 15) 35          — Jägerlied (A. IV. 13) 25          — Andantino et Presto (A. III. 43) 65          — Lied ohne Worte C-moll (L. V. 19) 25          — » Fis-moll (L. V. 7) 35          — Duetto (L. V. 14) 35          — Spinnerlied (A. IV. 14) 25  <b>Merkel, G.</b> Berceuse (H. I. 16) 25  <b>Mertke, E.</b> Elegico (L. IV. 29) 25  <b>Mikulí, Ch.</b> Romance (A. V. 17) 35          — Etude (A. IV. 30) 35  <b>Moscheles, J.</b> La leggerezza (A. IV. 9) 85  <b>Moszkowski, M.</b> En Automne (B. IV à V. 6) 60          — Sérénade (A. IV. 28) 25          — Polonaise (A. V. 18) 1          — Menuet (A. V. 11) 85          — Mélodie (A. IV. 27) 25          — Etude C-dur (A. V. 23) 75  <b>Mozart, W. A.</b> Gigue G-dur (A. IV. 2) 25          — Fantaisie D-moll (L. IV. 36) 35          — Rondo F-dur (L. IV. 9) 60          — Sonate D-dur (L. V. 6) 60          — Sonate F-dur (L. IV. 2) 75          — Sonate F-dur (L. IV. 22) 50          — Sonate B-dur (L. IV. 17) 60          — Sonatine C-dur (L. III. 1) 35  <b>Neupert, E.</b> Etude (H. II. 2) 35  <b>Paucr, E.</b> Chans. du Savoyard (B. III à IV. 26) 50  <b>Pessard, E.</b> Andalouse (B. III à IV. 19) 25          — Chanson Huguenote (B. III à IV. 14a) 25          — Chaconne (B. III à IV. 14b) 50          — Scherzetto (B. III à IV. 14c) 40          — Les peureuses (B. III à IV. 9a) 25  <b>Pflughaupt, R.</b> Sérénade (L. V. 28) 60          — Am Spinnrad (A. IV. 19) 75  <b>Pierné, G.</b> Sérénade (B. III. 4a) 35  <b>Prudent, E.</b> Reveil des fées (A. III. 47) 1  <b>Raff, J.</b> Fleurette (L. II. 7) 35          — Après le coucher du soleil (L. III. 10) 50          — Babillarde (L. III. 30) 50          — Tarantelle (L. IV. 21) 60          — Eglogue (L. V. 4) 35          — Polonaise-fantaisie (A. V. 5) 85          — Valse C-dur (A. IV. 18) 60          — Valse C-dur (B. IV à V. 5) 60          — Valse-Caprice (A. V. 12) 75          — Berceuse de l'Africaine (A. IV. 25) 75          — Gavotte (A. V. 19) 50          — Etude mélodique (L. IV. 41) 50          — Fileuse (L. V. 25) 60</p>	<p><b>Raff, J.</b> Märchen (L. V. 29) 90          — Rigaudon (L. V. 30) 90          — Fughette (A. IV. 3) 90  <b>Ravina, H.</b> Calinerie (B. II à III. 6) 90          — Etude mignonne. La min (B. III. 14) 90          — » Sol min (B. III. 15) 90          — Nocturne Des-dur (B. IV. 23) 90          — Petite Valse (B. III. 13) 90  <b>Reinecke, C.</b> Neapolitanischer Mandolinenspieler (B. III à IV. 25) 90          — Scherzino (A. III. 4) 90          — Rondo G-dur (L. III. 22) 90          — Sonate B-dur (L. IV. 12) 90          — Boléro (L. IV. 39) 90          — Au jardin (L. IV. 7) 90          — Rêve et pensée (L. IV. 31) 90          — Sonatine A-moll (L. III. 11) 90          — Barcarolle et Idylle (L. I. 4) 90          — Babillarde (L. II. 27) 90          — Sonatine C-dur (L. I. 1) 90          — » F-dur (L. I. 2) 90          — » A-dur (L. I. 3) 90          — Rondo Papageno (L. I. 5) 90          — Sonatine A-moll (L. I. 13) 90          — Contes d'enfants (L. II. 24) 90          — Tyrolienne (H. I. 1) 90  <b>Rheinberger, J.</b> Toccata (A. III. 27) 90          — Ballade (L. IV. 37) 90          — Scherzino (H. II. 5) 90  <b>Rohde, E.</b> Feuilles volan. № 1, 2 (L. I. 1) 90          — Feuilles volantes № 3, 4 (L. I. 12) 90          — Trois bagatelles (L. I. 15) 90          — Berceuse (L. I. 8) 90          — Romance (L. I. 15) 90          — Fleurs mélodiques (L. I. 9) 90  <b>Rollfass, B.</b> Scherzo (L. V. 3) 90  <b>Scarlatti, D.</b> Katzenfuge (A. V. 21) 90  <b>Scharwenka, Ph.</b> Joie et trist. (H. I. 5) 90          — Tyrolienne (H. I. 20) 90          — Bagatelle (B. III à IV. 23) 90  <b>Scharwenka, X.</b> Romance (H. I. 3) 90          — Barcarolle (H. I. 11) 90          — Mazurka (B. III à IV. 15a) 90          — Polonaise (B. III à IV. 15b) 90  <b>Scholtz, H.</b> Sonate (A. IV. 7) 90          — Am Springbrunnen (A. III. 33) 90          — Canzonetta (H. II. 7) 90          — Menuet (H. II. 5) 90  <b>Schubert, F.</b> Menuet (A. V. 2) 90          — Impromptu Es-dur (L. V. 18) 90          — Scherzo (B. IV. 13) 90  <b>Schulhoff, J.</b> Barcarolle (A. III. 18) 90          — Romance (A. III. 26) 90          — Nocturne (B. IV. 24) 90  <b>Schumann, R.</b> Esquisse de l'Orient (H. II. 12) 90          — Petite Etude (L. II. 21) 90  <b>Schütt, E.</b> Etude mignonne (A. V. 4) 90  <b>Schytte, L.</b> Rocco (H. II. 1) 90          — Mondscheinwanderung (B. III à IV. 24) 90  <b>Seeling, H.</b> Barcarolle (L. IV. 35) 90  <b>Silas, E.</b> Gigue (A. IV. 17) 90          — Gavotte (A. V. 3) 90  <b>Speidel, W.</b> Saltarello (L. IV. 34) 90  <b>Spindler, F.</b> Deux pièces enfant. (L. II. 4) 90          — Auf der Haide (B. III. 7) 90          — Danse bohémienne (B. II. 6) 90          — Gondolière (B. III à IV. 21) 90          — Lillie (B. III. 11) 90          — Steyr. Idylle F-dur (B. III à IV. 22) 90          — Sonatine C-dur (L. I. 6) 90          — A-moll (L. II. 16) 90          — » F-dur (L. II. 17) 90          — C-dur (L. II. 5) 90          — C-dur (L. II. 6) 90  <b>Stiehl, H.</b> Impromptu (H. I. 6) 90          — Un portrait (H. I. 14) 90  <b>Thalberg, S.</b> Barcarolle A-moll (A. V. 7) 90  <b>Vogel, M.</b> Sonatine (L. II. 10) 90  <b>Volkmann, R.</b> Scherzetto (H. II. 9) 90          — Une fleur (H. III. 2) 90  <b>Wachs, P.</b> Allegresse (B. IV. 5) 90  <b>Wallace, V.</b> La classique (L. IV. 27) 90          — Scherzo (L. V. 1) 90  <b>Weber, C. M. v.</b> Rondo Es-dur (L. V. 8) 90  <b>Wehle, Ch.</b> Tarantelle (A. III. 41) 90          — Légende (A. IV. 6) 90          — Barcarolle (A. III. 12) 90          — Un tour de valse (A. III. 40) 90          — Cantabile (A. III. 10) 90          — Trinklied (B. IV à V. 2) 90  <b>Willmers, R.</b> Junge Träume (B. IV. 22) 90  <b>Wolff, B.</b> Barcarolle (B. III à IV. 10) 90          — Impromptu (B. III à IV. 5) 90          — La Volée (B. III. 12) 90          — Cavalcade (L. III. 32) 90          — La gaité (L. III. 26) 90          — Rondo G-dur (L. II. 25) 90          — » A-dur (L. II. 26) 90          — Spinnlied (L. III. 31) 90          — La petite meunière (L. III. 24) 90          — Rondo D-dur (L. III. 25) 90  <b>Wollenhaupt, H.</b> Scherzino (L. III. 14) 90          — A la polacca (L. III. 18) 90  <b>Wüllner, F.</b> Sonate (L. V. 2) 90</p>
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# 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 two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro energico'. The first measure of the first system is marked with a forte dynamic (*f*) and a first fingering (*1*). The second system continues with similar rhythmic complexity. The third system includes a piano dynamic (*p*) marking. The fourth system concludes with a *cresc.* (crescendo) marking in the first measure and a *dimin.* (diminuendo) marking in the second measure. The score is heavily annotated with fingerings (1-5) and articulation marks (accents, slurs) to guide the performer.

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

*p cresc.*

3 1 4

3 1 2 4

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

*cresc.*

3 2 1 2 1 3 2 1

4 4 5 2

*p*

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

*p cresc.*

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

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

*cresc. molto.*

2 1 4 2 1 3 4 2 1 5

*f*

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

*p cresc.*

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

*dimin.*

First system of musical notation. Treble clef, bass clef. Includes dynamic marking *p cresc.* and various fingering numbers (1, 2, 3, 4, 5).

Second system of musical notation. Treble clef, bass clef. Includes dynamic marking *p* and various fingering numbers (1, 2, 3, 4, 5).

Third system of musical notation. Treble clef, bass clef. Includes dynamic marking *f* and various fingering numbers (1, 2, 3, 4, 5).

Fourth system of musical notation. Treble clef, bass clef. Includes various fingering numbers (1, 2, 3, 4, 5).

Fifth system of musical notation. Treble clef, bass clef. Includes dynamic marking *mf p ritard. dimin.* and various fingering numbers (1, 2, 3, 4, 5).



# FUGA IV.

a 3 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Allegretto.

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Allegretto'. The score begins with a piano dynamic (*p*). The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Various ornaments, such as trills (*tr*) and grace notes, are used throughout. Fingerings are indicated by numbers 1 through 5. The piece concludes with a trill and a 'dimin.' marking.





This page of musical notation is for a piano piece, likely in the key of D major (two sharps) and 4/4 time. It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous technical markings:

- System 1:** Starts with a treble clef and a key signature of two sharps. It includes fingerings (e.g., 3 1, 3 4, 5) and trills (tr). The dynamic marking *p* (piano) is present.
- System 2:** Continues the melodic and harmonic development with various fingerings and trills.
- System 3:** Features a prominent trill in the bass line and a dynamic marking of *mf* (mezzo-forte).
- System 4:** Shows complex rhythmic patterns with many sixteenth and thirty-second notes, accompanied by detailed fingerings.
- System 5:** Includes a dynamic marking of *p* and a *cresc* (crescendo) instruction.
- System 6:** Concludes the piece with a *ritard* (ritardando) marking and a final fermata.

# FUGA III.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato assai.

PIANO.

*p legato.*

This page of piano sheet music consists of six systems, each with a treble and bass staff. The music is highly technical, featuring complex fingering patterns and dynamic markings. The first system includes a *dimin.* marking. The second system includes a *p* marking. The music is written in a key with one flat and a 4/4 time signature. The notation includes various note values, rests, and articulation marks. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece concludes with a final cadence in the sixth system.

4 5 2 3 2  
4 4

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

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

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

f dim. rit. p

# 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. The bass line continues with eighth-note accompaniment.

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. The bass line continues with eighth-note accompaniment.

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. The bass line continues with eighth-note accompaniment.



First system of musical notation. Treble and bass staves with various notes and fingerings. Includes dynamic markings *mf* and *p*.

Second system of musical notation. Treble and bass staves with various notes and fingerings. Includes dynamic markings *p* and *cres.*

Third system of musical notation. Treble and bass staves with various notes and fingerings. Includes dynamic marking *f*.

Fourth system of musical notation. Treble and bass staves with various notes and fingerings. Includes dynamic marking *dim.*

Fifth system of musical notation. Treble and bass staves with various notes and fingerings. Includes dynamic markings *ritard*, *molto.*, and *p*.

# FUGA VI.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato alla breve.

PIANO.

*p legato.*

The musical score is written for piano in a key of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking 'Moderato alla breve.' and the dynamic 'p legato.' The score is divided into five systems, each with a treble and bass staff. The music is highly technical, featuring intricate rhythmic patterns such as triplets and sixteenth-note passages. Dynamics are marked as *p*, *mf*, and *cresc.* towards the end. The piece concludes with the marking 'poco'.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with fingerings (1-5) and a *poco* dynamic marking.

Second system of musical notation. The right hand has a more active melodic line with slurs and fingerings. The left hand continues with accompaniment, including a *f* dynamic marking.

Third system of musical notation. The right hand continues with intricate melodic patterns and slurs. The left hand accompaniment includes various fingerings and slurs.

Fourth system of musical notation. The right hand features a melodic line with a *dimin.* (diminuendo) marking and a *p* (piano) dynamic. The left hand accompaniment includes fingerings and slurs.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes fingerings and slurs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and moving lines. A measure number '21' is visible in the treble staff.

Second system of musical notation. The treble staff begins with the dynamic marking *f* *dimin.* and ends with *P*. The bass staff has a *V* marking. Fingerings and slurs are prominent throughout both staves.

Third system of musical notation. The treble staff starts with *poco* and has an *a* marking. The bass staff also has a *poco* marking. The system includes various slurs and fingerings.

Fourth system of musical notation. The treble staff includes the dynamic marking *cresc.* and the bass staff includes *sf* and *ritard.*. The system features complex slurs and fingerings.

Fifth system of musical notation, the final system on the page. It continues the melodic and harmonic development with intricate slurs and fingerings in both staves.