

М.Р. Belaieff · М.П. Бѣляевъ

Catalogue / Katalog 2013

М.Р. Belaieff

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Foundation and Publishing House

In 1884, the Russian music lover and patron Mitrofan Petrowitsch Belaieff (1836-1903) set up a foundation for the encouragement of young Russian composers in St. Petersburg. A year later, Belaieff was granted permission to pursue 'the trade of music publisher-dealer' in Leipzig, the business being entered in the Commercial Register of Leipzig on 4 July 1885. Thus, the foundation was laid for two institutions which can be said without exaggeration to have gone down in music history. The importance and fame of many Russian composers such as Borodin, Glasunov, Skryabin might not have been possible without the pioneering work of Belaieff – a man who invested almost all his money, human power, even his whole life into the development and flourishing of Russian music without being driven by selfishness and thirst for glory.

Belaieff's charisma was so great, even during his lifetime, that he attracted a circle of composers and musicians who regularly gathered at his home. In the musical life of that time, 'Friday evenings' played an important role. In addition, in 1884, Belaieff introduced the 'Russian Symphony Concerts' in St. Petersburg. Upon his death in December 1903, he left a legacy that has lasted well beyond his death. Until his death, the Foundation was headed by him, later by a board of trustees. In his will, the 'publisher-artist' had laid down clear guidelines as to how both publishing house and foundation should be continued after his death. Since then, the activities of the publishing house and the foundation have also included the organisation of concerts which now take place regularly in Hamburg.

After 1949, the company moved to Bonn. From 1971 to 2006, the publishing house was managed by the music publisher C.F. Peters in Frankfurt; since 1 July 2006, the music publisher M.P. Belaieff has got its own office in Hamburg and works in close collaboration with Schott Music, Mainz.

M.P. Belaieff – Stiftung und Verlag

Im Jahre 1884 gründete der russische Musikliebhaber und –mäzen Mitrofan Petrowitsch Belaieff (1836-1903) in St. Petersburg eine Stiftung zur Förderung russischer Komponisten und Musiker. Ein Jahr später erhielt Belaieff die Erlaubnis, in Leipzig „das Gewerbe des Musikalienverlagshändlers“ zu betreiben; am 4. Juli 1885 erfolgte die Eintragung ins Handelsregister Leipzig. Damit wurde der Grundstein zu zwei Institutionen gelegt, von denen ohne Übertreibung behauptet werden kann, dass sie ein Stück Musikgeschichte geschrieben haben. Die Bedeutung und der Ruhm vieler russischer Komponisten wie Borodin, Glasunow, Skriabin u.a. sind ohne die Pioniertat Belaiaeffs nicht denkbar – eines Mannes, der nahezu sein ganzes Vermögen, seine menschliche Kraft, ja sein ganzes Leben in die Entfaltung und das Gedeihen der russischen Musik investierte, ohne dabei von Eigennutz und Ruhmsucht geleitet zu sein.

Belaieffs Ausstrahlung war schon zu seinen Lebzeiten so groß, dass ein Kreis von Komponisten und Musikern um ihn entstand, der sich regelmäßig in seinem Haus einfand. Die „Freitagabende“ spielten im Musikleben der damaligen Zeit eine wichtige Rolle. Außerdem führte Belaieff 1884 in St. Petersburg die „Russischen Symphoniekonzerte“ ein. Als Belaieff im Dezember 1903 starb, hatte er ein Lebenswerk geschaffen, das über seinen Tod hinaus wirken sollte. Bis zu seinem Tod wurde die Stiftung von ihm selbst geführt, danach von einem Kuratorium. In seinem Testament hinterlegte der „Verleger-Künstler“ genaue Richtlinien, wie Verlag und Stiftung nach seinem Tod weitergeführt werden sollte. So gehört zur Tätigkeit des Verlags und der Stiftung seither auch die Veranstaltung von Konzerten, die derzeit regelmäßig in Hamburg stattfinden.

Nach 1949 wurde der Sitz der Firma nach Bonn verlegt. Von 1971 bis 2006 übernahm der Musikverlag C.F. Peters in Frankfurt die Führung des Verlags; seit dem 1. Juli 2006 betreibt der Musikverlag M.P. Belaieff ein eigenes Büro in Hamburg und kooperiert eng mit Schott Music Mainz.

Editorial

Dear friends and lovers of Russian music!

What you are holding in your hands is the new, enlarged catalogue of the music publishing house M. P. Belaieff, Mainz. It contains comprehensive music-making material for all experts and lovers of Russian music: tune books for amateurs and pupils, demanding literature for music lovers and professionals, study scores for collectors and academics, from solo pieces to orchestral works, from Glinka, Borodin, Rimsky-Korsakov, Tchaikovsky, and Glasunov to living composers ...

All editions are available at book or music shops or at

www.belaieff-music.com.

Any hire material belonging to the Belaieff music publishing house can also be found and ordered on the Schott website:

**www.schott-music.com/
shop/Noten/Belaieff**

Your M. P. Belaieff team

Sie halten den neuen, erweiterten Katalog des Musikverlages M. P. Belaieff-Mainz in Händen. Er bietet für alle Kenner und Liebhaber der russischen Musik reichhaltiges Material zum Musizieren: Spielhefte für Laien und Schüler, anspruchsvolle Literatur für Liebhaber und Profis, Studienpartituren für Sammler und Wissenschaftler, von Glinka, Borodin, Rimskij-Korsakow, Tschairowsky und Glasunow bis zu heute lebenden Komponisten ...

Alle Ausgaben erhalten Sie im Musikalien- oder Buchhandel oder unter **www.belaieff-music.com.**

Alles Leihmaterial, das zum Musikverlag Belaieff gehört, ist ebenfalls über die Schott-Website zu finden und zu bestellen:

**www.schott-music.com/
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Ihr M. P. Belaieff Team

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(Version for orchestra on hire)

Four Pieces in C (1938-39)

ISMN 979-0-2030-0054-9
BEL 172 8,50

Tcherepnin, Serge**Inventions**

(1961)
The Inventions represent three different treatments of the two-part keyboard form created by J. S. Bach and re-created by Béla Bartók and others.
ISMN 979-0-2030-0055-6
BEL 173 9,99

Volkonsky, André**Musica stricta**

Fantasia ricercata (1957)
This piano work is of historical importance for Russian music, for it was the first to make some use of dodecaphonic techniques. However, the composer used the technique in an intuitive way. Volkonsky confessed that he later realized that a flexible use of a technique or a method can only improve the quality of a piece of music. (Tatiana Rexroth)
ISMN 979-0-2030-0460-8
BEL 586 9,99

Wyschnegradsky, Ivan

Etude, op. 40

über das „Magische Tonquadrat“ /
on the 'Magic Musical Quadrant' (1957)
1956 was the year in which Wyschnegradsky
finally defined his theory of cyclical tonal
spaces with a regulated internal structure.
Op. 40 is the first composition which ad-
heres strictly to this system. It is based on
the idea of the magic quadrant, examples
of which have been found in Roman cata-
combs. The form alternates between
improvisational play with the elements and
strict adherence to the structure. If there
is such a thing as musical cubism, then this
is it ... (Gottfried Eberle)

ISMN 979-0-2030-0056-3
BEL 174 19,99

Two Preludes, op. 2 (1916)

ISMN 979-0-2030-0440-0
BEL 553 6,50

Kalafati / Liadow / Wihtol

Works for Piano

'Cinq Préludes' op. 7 (Kalafati) – 'Des
temps anciens' (Ballade) op. 21
(Liadow) – 'Humoresque' op. 3 (Wihtol)
(*Belle Epoque Russe*)

ISMN 979-0-2030-0434-9
BEL 806 17,95

Two or more Pianos (also Piano for four Hands)

Zwei oder mehr Klaviere
(auch Klavier zu vier
Händen)

Deux pianos ou plus (aussi
piano à quatre mains)

Glusnow, Alexander

Piano Concerto No 1 F minor,
op. 92 (1900)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0058-7
BEL 185 24,99
(full score and parts on hire)

Piano Concerto No 2 B major,
op. 100 (1917)

Both of Glazunov's piano concertos belong
to the genre of the symphonic concerto,
which nonetheless makes very great
demands on the soloist. With its inter-
esting modern harmonies, the Piano
Concerto no. 2 is on the same level as the
popular Violin Concerto op. 82. 'In this con-
certo Glazunov provided a brilliant example
of his grasp of thematic variation. It tells
us that he ranks among the greatest.'
(Alex van Amerongen)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0059-4
BEL 186 17,80
(full score and parts on hire)

Fantasy, op. 104

for 2 pianos, 4 hands
(1919-20)

ISMN 979-0-2030-0249-9
BEL 459 24,99

Rimskij-Korsakow, Nikolaj

Piano Concerto C# minor, op. 30
(1882-83)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0060-0
BEL 188 17,80

study score

ISMN 979-0-2030-0229-1
BEL 403 19,99

Scriabin, Alexander

Fantaisie A minor, op. posth.
for 2 pianos, 4 hands (1889)

(2 copies required)

ISMN 979-0-2030-0322-9
BEL 541 12,99

Piano Concerto F# minor, op. 20
(1896-97)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0061-7
BEL 189 16,99

study score

ISMN 979-0-2030-0227-7
BEL 400 11,99

Tcherepnin, Alexander

Piano Concerto No 5, op. 96
(1963)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0062-4
BEL 190 24,99

study score

ISMN 979-0-2030-0168-3
BEL 337 14,99

Piano Concerto No 6, op. 99
(1965)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0063-1
BEL 191 24,99

study score

ISMN 979-0-2030-0169-0
BEL 338 14,99

Suite de ballet

for 2 pianos and percussion
see under 'Chamber Music
for different Instruments'

Tcherepnin, Ivan

Three Pieces

for 2 pianos, 4 hands (1971)

Silent Night Mix – Pièce sans titre –
Alleluja
(2 copies required)

ISMN 979-0-2030-0232-1
BEL 406 13,80

Tschaikowsky, Peter

Andante and Finale, op. 79
for piano and orchestra (1892)

reduction for 2 pianos
(2 copies required)

ISMN 979-0-2030-0203-1
BEL 373 14,99

study score

(Tanejew)
ISMN 979-0-2030-0211-6
BEL 386 14,99

Wyschnegradsky, Ivan

Cosmos, op. 28

Poem in Quarter-Tone System /
Poem im Vierteltonssystem
for 4 pianos (1939)

score and parts

ISMN 979-0-2030-0447-9
BEL 570 54,00



Works for Piano for 4 Hands

These anthologies are not in fact a teaching tool, but can be used to complement a piano method.

Volume 1 contains pieces which were especially composed for piano duets, and arrangements of compositions in various styles and from different times.

Volumes 2 and 3 compile slightly difficult works from different times, from the Classical period to the 20th century. Most pieces aren't arrangements but original works for piano duet.

Since Belaieff has always seen itself as a publisher of Russian music, the works by Russian authors take up particular space in this volume.

Easy Pieces for Piano for 4 Hands

Volume 1

ISMN 979-2030-0426-4
BEL 752-10 · € 22,95

Works for Piano for 4 Hands

Volume 2

ISMN 979-2030-0427-1
BEL 752-20 · € 22,99

Volume 3

ISMN 979-2030-0481-3
BEL 752-30 · € 22,99



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M.P. Belaieff · Mainz

Etude, op. 45a

On the Circling Motion in Quarter-Tone System / Über die rotierenden Bewegungen im Vierteltonsystem (1961)
for 2 pianos, 8 hands

8 interval cycles follow one another in close proximity and form a kind of moving octagon which is first erected and then dismantled. The cycle of diminished fifths comes to a conclusion only after it has traversed 13 octaves, that is, beyond the confines of what is actually audible. The circling motion is most apparent at the beginning and at the end, where the wheel gradually grinds to a halt. In between there are passages with dense tone clusters and chordal trills. (Gottfried Eberle)

score and parts

ISMN 979-0-2030-0448-6
BEL 571 17,99

24 Préludes, op. 22

in Quarter-Tone System /
im Vierteltonsystem (1934-70)

for 2 pianos, 4 hands

Vol. 1

Préludes I – XII (2 copies)

ISMN 979-0-2030-0236-9
BEL 410-10 38,00

Vol. 2

Préludes XIII-XXIV (2 copies)

ISMN 979-0-2030-0237-6
BEL 410-20 38,00

study score (complete)

ISMN 979-0-2030-0245-1
BEL 418 16,99

Borodin / Cui / Liadow / Liszt / Rimskij-Korsakov

Paraphrases

24 variations and 17 small pieces on a simple theme
for piano, 3 hands (A. Tscherepnin) (1955)

performance score

ISMN 979-0-2030-0057-0
BEL 182 24,99

Piano Pieces for 4 Hands

(Ed. Julia Suslin)

Vol. 1 (Easy Pieces)

This Anthology is not in fact a teaching tool, but can be used to complement a piano method. It contains pieces which were especially composed for piano duet, and arrangements of compositions in different styles from various epochs. Belaieff has always considered its vocation to be a publisher of Russian music, and so in this volume works by Russian composers take pride of place. The notation as a piano duet score makes it easier for the players to understand the music and grasp the pieces as a whole. The anthology is suitable for those who have been studying the piano for up to five years. The pieces have been supplied with fingerings where necessary, and arranged in increasing order of difficulty. The edition was compiled and edited by Julia Suslin, the arranger and editor of the popular 'Russian Piano Method' published by Sikorski.

ISMN 979-0-2030-0426-4
BEL 752-10 22,95

Vol. 2

ISMN 979-0-2030-0427-1
BEL 572-20 22,99

Vol. 3

ISMN 979-0-2030-0481-3
BEL 572-30 22,99

A continuation of the volume 'Easy Pieces' (BEL 752-10), these volumes compile slightly difficult and more ambitious works from various epochs, from the Classical era to the 20th century. They are suitable for grades 5-7 and 6-8. Most pieces are not arrangements but original works for piano duet, meaning that they meet the criteria of the competition 'Jugend musiziert'.

Accordion

Akkordeon

Accordéon

Shoot, Vladislav

Chaconne
for free-bass accordion (1999)

ISMN 979-0-2030-0369-4
BEL 657 16,99

Organ

Orgel

Orgue

Glasunow, Alexander

Organ Works

(Dupré)

Prélude et Fugue D major, op. 93 (1906) –
Prélude et Fugue D minor, op. 98 (1914) –
Fantaisie, op. 110 (1935)

Glazunov's Organ Works, which include intricate fugues and double fugues, show that during his lifetime he was the only important Russian composer to write for the organ. His works combine things which are original and genuinely Russian with a feeling for different aspects of life ranging from Slav melancholy to irresistible joie de vivre, and the most sophisticated features of European music.

ISMN 979-0-2030-0064-8
BEL 192 24,99

Shoot, Vladislav

Confession II

for organ (2000)

ISMN 979-0-2030-0360-1
BEL 603 9,95

Strings

Streicher

Instruments à cordes

Violin

Violine

Violon

Albrecht, Georg von

Lieder und Tänze der
Randvölker Russlands
for violin and piano (1959)

score and part

(fotocopy)

ISMN 979-0-2030-0065-5
BEL 193 7,80

Baltin, Alexander

Sonata No 1

for violin and piano (1978)

score and part

ISMN 979-0-2030-0354-0
BEL 632 16,99

Borodin, Alexander

Fantasy on Themes from the

Opera 'Prince Igor'

for violin and piano

(A. Kadlec)

score and part

(*Belle Epoque Russe*)

ISMN 979-0-2030-0480-6
BEL 805 17,95

Cui, César

Suite Concertante, op. 25

for violin and orchestra (1898)

piano reduction with solo part

(by the composer)

score and part

ISMN 979-0-2030-0277-2
BEL 502 16,99
(Full score and parts on hire)

study score

ISMN 979-0-2030-0276-5
BEL 501 22,99

Glasunow, Alexander

Album Leaf / Albumblatt

D^b major

for violin and piano (1899)

(Goldstein/Gonzales)

score and part

(originally for trumpet and piano)

ISMN 979-0-2030-0343-4
BEL 508-10 7,50

Mazurka Oberek

for violin and orchestra (1917),

(edition for violin and piano by Theo Mölich)

piano reduction with solo part

ISMN 979-0-2030-0271-0
BEL 496 14,99
(full score and parts on hire)

Meditation D major, op. 32

for violin and orchestra (1891)

piano reduction with solo part

ISMN 979-0-2030-0066-2
BEL 194 7,80
(full score and parts on hire)

Two Pieces

from the ballet 'Raymonda'

op. 57 (1897)

for violin and piano

Grand Adagio – Waltz

(transcription by Wladimir Pogojeff, 1907)

(*Belle Epoque Russe*)

score and part

ISMN 979-0-2030-0503-2
BEL 808 14,99

Violin Concerto A minor, op. 82

(1905)
The Violin Concerto op. 82 is one of Glazunov's best-known works. Since the first performance in 1905 conducted by the composer, when Leopold Auer was the soloist, virtually all the great violinists have had it in their repertoires. The structure of the work was fairly unconventional for its time. The lyrical and romantic first movement is followed without a break (attacca) by the striking and virtuosic second movement with its characteristic 'alla caccia' themes.

piano reduction with solo part

ISMN 979-0-2030-0067-9
BEL 195 16,99

study score

ISMN 979-0-2030-0157-7
BEL 326 12,99

Kissine, Victor

Caprice

for violin and piano (2011)

score and part

ISMN 979-0-2030-0517-9
BEL 588 19,99

Confutatino

for violin solo (1997)

ISMN 979-0-2030-0347-2
BEL 602 11,99

Impromptu

(after Ossip Mandelstam)

for violin and piano (1998)

score and part

ISMN 979-0-2030-0375-5
BEL 626 11,99

Mansurian, Tigran

Lamento

for violin solo (2002)

ISMN 979-0-2030-0467-7
BEL 666 12,99

Rimskij-Korsakow, Nikolaj

Concerto Fantasy, op.33 (1887)

on Russian Themes

for violin and orchestra

piano reduction with solo part

ISMN 979-0-2030-0068-6
BEL 198 19,99
(full score and parts on hire)

Hindu-Song

aus „Sadko“ / from 'Sadko' (1896)

for violin and piano (Sammons)

piano reduction with solo part

ISMN 979-0-2030-0080-8
BEL 212-10 8,50

Silvestrov, Valentin

Hommage à J. S. B.

for violin and piano (quasi echo)

(2009)

score and part

ISMN 979-0-2030-0524-7
BEL 854 9,99

Three Postludes

for soprano, violin, cello and piano

(1981-1982)

Postlude DSCH for soprano and piano trio

– Postlude for violin solo – Postlude for

cello and piano

performance score (vocal)

(and set of parts)

ISMN 979-0-2030-0391-5
BEL 619 24,80

'Post scriptum'

Sonata for violin and piano (1991)

score and part

ISMN 979-0-2030-0389-2
BEL 638 19,80

5 Pieces

aus 'Melodien der Augenblicke' /

from 'Melodies of the Moments'

for violin and piano (2004)

Elegy – Serenade – Intermezzo –

Barcarole – Nocturne

score and part

ISMN 979-0-2030-0506-3
BEL 675 27,95

Silvestrov, Valentin

Melodien der Augenblicke/
Melodies of the Moments

22 Pieces in 7 Cycles

for violin and piano (2004-2005)

"This work could be called 'The Art of the Melody' (in reference to Bach's 'Art of the Fugue'). While there was a didactic aim, indeed, here there is no 'art', only fleeting melodies, songs without words - words that are possibly lost or forgotten."
(Silvestrov)

Ausgabe komplett / complete edition

scores and parts

ISMN 979-0-2030-0532-2

BEL 675-80 90,00

5 Pieces (2004)

Einzelausgaben / single editions

Cycle I from 'Melodies of the Moments'

ISMN 979-0-2030-0525-4

BEL 675-10 27,95

3 Pieces (2004)

Cycle II from 'Melodies of the Moments'

ISMN 979-0-2030-0526-1

BEL 675-20 16,95

3 Pieces (2005)

Cycle III from 'Melodies of the Moments'

ISMN 979-0-2030-0527-8

BEL 675-30 16,95

Melodies of the Moment (2004)

Cycle IV from 'Melodies of the Moments'

ISMN 979-0-2030-0528-5

BEL 675-40 16,95

Two Elegies (2005)

Cycle V from 'Melodies of the Moments'

ISMN 979-0-2030-0529-2

BEL 675-50 12,95

25.10.1893 ... in memoriam

P. I. Tsch. (2004)

Cycle VI from 'Melodies of the Moments'

ISMN 979-0-2030-0530-8

BEL 675-60 18,95

Songs Without Words (2004)

Cycle VII from 'Melodies of the Moments'

ISMN 979-0-2030-0531-5

BEL 675-70 14,95

Tcherepnin, Nikolai

Andante e Finale

for violin and piano

score and part

ISMN 979-0-2030-0069-3

BEL 199 11,99

Borodin / Glière / Tcherepnin / Wihtol

Works for Violin and Piano

'Nocturne' from the 2nd String Quartet arr.

by Nadejda Rimskij-Korsakow (Borodin) –

'Romance' op. 3 (Glière) – 'Rêverie' op. 13

(N. Tcherepnin) – 'Melody and Mazurka'

op. 2 (Wihtol)

(Belle Epoque Russe)

score and part

ISMN 979-0-2030-0476-9

BEL 801 19,95

Wustin, Alexander

Solo

for violin (1975/2007)

ISMN 979-0-2030-0473-8

BEL 751 9,95

Viola

Viola

Alto

Glasunow, Alexander

Elegy, op. 44

for viola and orchestra (1893)

piano reduction with solo part

ISMN 979-0-2030-0070-9

BEL 200 8,99

(full score and parts on hire)

Kissine, Victor

Duo after Ossip Mandelstam

for viola and cello (1998)

score and part

ISMN 979-0-2030-0374-8

BEL 624 24,99

Mansurian, Tigran

Lamento

for viola solo (2002)

ISMN 979-0-2030-0466-0

BEL 665 12,99

Works for Viola and

Percussion

'Lied und Gebilde' (1998/rev. 2000)

ISMN 979-0-2030-0435-6

BEL 677 22,95

(see under 'Music for different instruments')

Silvestrov, Valentin

Epitaphium (L. B.)

for viola (cello) and piano (1999)

This music was created in memory of Larissa Bondarenko, the late wife of the composer. The work is a hybrid combination of strophic lied form and Baroque lamento (more or less chaconne). The exquisite chromatic idiom is closely related to the 'Requiem for Larissa' (1997/99) composed in parallel.

score and parts

ISMN 979-0-2030-0395-3

BEL 663 12,95

Volkonsky, André

Sonata

for viola and piano (1955)

score and part

ISMN 979-0-2030-0235-2

BEL 409 19,80

Akimenko / Wihtol / Ewald

Works for Viola (or Cello)
and Piano

'Romance' for viola and piano op. 13

(Akimenko) – 'Récit' for viola or cello and

piano op. 14 (Wihtol) – 'Romance' for cello

or viola and piano op. 2 (Ewald)

(Belle Epoque Russe)

score and parts

ISMN 979-0-2030-0478-3

BEL 803 17,95

Cello

Violoncello

Violoncelle

Glasunow, Alexander

Chant du Ménestrel, op. 71
for cello and orchestra (1900)

piano reduction with solo part

ISMN 979-0-2030-0075-4
BEL 205 11,99
(full score and parts on hire)

Concerto Ballata C major
op. 108
for cello and orchestra (1930)

piano reduction with solo part

ISMN 979-0-2030-0077-8
BEL 206 22,99
(full score and parts on hire)

Melody D major, op. 20/1
for cello and orchestra (1888)

piano reduction with solo part

ISMN 979-0-2030-0073-0
BEL 203 22,99
(full score and parts on hire)

Sérénade espagnole A major,
op. 20/2
for cello and strings (1888)

piano reduction with solo part

ISMN 979-0-2030-0074-7
BEL 204 13,99
(full score and parts on hire)

Kissine, Victor

Duo after Ossip Mandelstam
for viola and cello (1998)

score and parts

ISMN 979-0-2030-0374-8
BEL 624 24,99

Duo after Ossip Mandelstam II
new version (2011) in prep.

Kossenko, Viktor

Sonata, op. 10
for cello and piano (1923)
(Breith)

score and part

ISMN 979-0-2030-0324-3
BEL 544 22,99

Mouravieff, Léon

Easter-Triptych /
Oster-Triptychon
piano reduction with solo part (1984)

edition for cello and piano (by the composer)

ISMN 979-0-2030-0273-4
BEL 498 14,80

study score

ISMN 979-0-2030-0272-7
BEL 497 5,50

Three Pieces
for cello solo (ca. 1968)

ISMN 979-0-2030-0071-6
BEL 201 13,80

Nabokov, Nicolas

Prelude, Four Variations
and Finale

for cello and orchestra (1969)
on a theme by Peter Tschaikowsky

piano reduction with solo part (Rostropovich)

ISMN 979-0-2030-0078-5
BEL 210 34,80
(full score and parts on hire)

Raskatov, Alexander

Kyrie eleison
for cello solo (1992)
(with singing and whistling)

This composition not only demands extremely high technical skills of the cellist, but also a special ability of expression which reflects the spiritual message of the piece: By thinking, feeling, speaking, humming the words 'Kyrie eleison, Christe eleison' during the cello playing, which often has a percussive character too, music and text, musician and instrument (with voice and bow) fuse into an intimate unity.

(reproduction of the original manuscript of the composer)

ISMN 979-0-2030-0488-2
BEL 696 17,99

Rimskij-Korsakow, Nikolaj

Serenade, op. 37
for cello and piano (1903)

score and part

ISMN 979-0-2030-0079-2
BEL 211 11,99

Silvestrov, Valentin

Elegy
for cello with 2 tam-tam (1999)
(played by the cellist)

'The Elegy consists of three movements. The first movement is the birth of a sound space: its vast boundaries are defined and an 'elegiac motif' is searched for which appears in the second movement in its final form. In the third summarizing movement, this motif enters into a dialogue with the tam-tam and is accompanied by the noise of the low cello register.' (V. Silvestrov)

performance score

ISMN 979-0-2030-0381-6
BEL 660 16,99

Epitaphium (L. B.)
for viola (cello) and piano (1999)

score and parts

ISMN 979-0-2030-0395-3
BEL 663 12,95

Three Postludes
for soprano, violin, cello and piano
(1981-1982)

Postlude DSCH for soprano and piano trio –
Postlude for violin solo – Postlude for cello
and piano

performance score (vocal) (and set of parts)

ISMN 979-0-2030-0391-5
BEL 619 24,80

Sonata
for cello and piano (1983 / rev. 2000)

score and part

ISMN 979-0-2030-0379-3
BEL 656 19,95

Works for Cello solo
(2002–2004)

Moments of Silence and Sadness – Waltz
of the Alpine Bells – '28. Juli 1750... in
memoriam J. S. B.' – Lacrimosa

ISMN 979-0-2030-0400-4
BEL 730 14,95

Tcherepnin, Alexander

Songs and Dances, op. 84
for cello and piano (1953)

One of Tcherepnin's favourite instruments was the cello, and for this reason his cello works seem to be especially well suited to the instrument. Although Tcherepnin liked to point out the similarity between the cello and a baritone voice, he always did justice to the whole range of the instrument, even

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in the highest thumb positions. Georgian, Tatar, Russian and Kazakh folk music provided the inspiration for Songs and Dances.

score and part

ISMN 979-0-2030-0081-5
BEL 213 17,99

Wustin, Alexander

Musical Offering /
Musikalisches Opfer
for cello and piano (2007)

In this five-movement sonata, solo passages alternate with the cello and piano playing together. The centre of the work is the fourth movement which is dedicated to the memory of my mother. The first four movements follow each other without a break (attacca). The finale, a lengthy toccata, is played separately. (Alexander Wustin)

score and part

ISMN 979-0-2030-0515-5
BEL 698 27,99

Glasunow / Rimskij-Korsakow / Blumenfeld / Glière

Works for Cello and Piano

'Une pensée à François Liszt (Elegie) (Glasunow) – 'Hindu-Song' from the opera 'Sadko' (arr. Julius Klengel) (Rimskij-Korsakow) – 'Elegie' and 'Capriccioso' op. 19 (Blumenfeld) – 'Ballade' op. 4 (Glière)

(*Belle Epoque Russe*)

score and part

ISMN 979-0-2030-0475-2
BEL 800 21,95

Wind Instruments

Bläser

Instruments à vent

Woodwinds

Holzbläser

Bois

Albrecht, Georg von

Preludio e Fuga, op. 59
for flute and piano (Le Roy)

score and part

ISMN 979-0-2030-0083-9
BEL 216 8,99

Glasunow, Alexander

Saxophone Quartet B^b major,
op. 109 (1932)

set of parts

ISMN 979-0-2030-0086-0
BEL 222 27,99

study score

(piano reduction included)

ISMN 979-0-2030-0087-7
BEL 222-10 14,99

Glinka, Michail

Sonatensatz G minor
(1825-1828)

after the uncompleted Sonata for viola and piano arranged and edited by Rainer Schottstädt for bassoon and piano

score and part

ISMN 979-0-2030-0315-1
BEL 537 19,99

Grebentschikow, Oleg

Three Greek Dances
for clarinet and piano (1960)

Kritikos – Kuluriotikos – Chaniotikos-Syrtos

score and part

ISMN 979-0-2030-0278-9
BEL 503 19,99

Raskatov, Alexander

Glosses / Glossen
for bassoon solo (1989)

ISMN 979-0-2030-0464-6
BEL 591 9,99

Shoot, Vladislav

Pantomime
for flute and harpsichord (1995)

score and part

ISMN 979-0-2030-0441-7
BEL 554 13,99

Silvestrov, Valentin

'Misterioso'
for clarinet solo (with a grand piano)
1 player (1996)

performance score

ISMN 979-0-2030-0384-7
BEL 604 19,99

Tcherepnin, Alexander

Duo, op. 108 (1977) and
Prélude after op. 24/3
for 2 flutes (1923/1971)

performance score

ISMN 979-0-2030-0263-5
BEL 476 17,80

Flute Quartet, op. 60 (1939)

In the Church – Parents Hope for Children –
In the Kitchen

score and parts

ISMN 979-0-2030-0085-3
BEL 221 17,99

Study

for voice (flute) and piano (1927)

ISMN 979-0-2030-0265-9
BEL 491 11,99

Trio, op. 59

for 3 flutes (1939)

score and parts

ISMN 979-0-2030-0084-6
BEL 220 17,99

Tcherepnin, Ivan

Pensamiento
for flute and piano (1996)

score and part

ISMN 979-0-2030-0397-7
BEL 680 9,80

Brass

Blechbläser

Cuivres

Glasunow, Alexander

Album Leaf / Albumblatt

D^b major

for trumpet and piano (1899)

(Goldstein)

score and part

ISMN 979-0-2030-0283-3

BEL 508 8,50

Rêverie D^b major, op. 24

for horn and orchestra (1890)

piano reduction with solo part

(Robinson)

ISMN 979-0-2030-0174-4

BEL 343 11,99

(full score and parts on hire)

Tcherepnin, AlexanderAndante E^b major, op. 64

for tuba or trombone and piano (1939)

score and part

ISMN 979-0-2030-0088-4

BEL 223 14,99

Harp

Harfe

Harpe

Tcherepnin, Alexander

Vier diatonische Capricen

for harp, op. posth. (1973)

ISMN 979-0-2030-0270-3

BEL 495 14,80

Chamber Music

Kammermusik

Musique de chambre

Strings without Piano

Streicher ohne Klavier

Cordes sans piano

Borodin, Alexander

String Quartet No 1 A major

(1874-79)

set of parts

ISMN 979-0-2030-0089-1

BEL 224 24,99

study score

ISMN 979-0-2030-0090-7

BEL 224-10 11,99

String Quartet No 2 D major

(1881)

set of parts

ISMN 979-0-2030-0091-4

BEL 225 22,99

study score

ISMN 979-0-2030-0092-1

BEL 225-10 11,99

Glasunow, Alexander

Five Novellettes, op. 15

for string quartet (1881)

set of parts

ISMN 979-0-2030-0093-8

BEL 226 24,99

study score

ISMN 979-0-2030-0094-5

BEL 226-10 12,99

Quintet A major, op. 39

for 2 violins, viola and 2 cellos (1891-92)

set of parts

ISMN 979-0-2030-0098-3

BEL 229 24,99

study score

ISMN 979-0-2030-0099-0

BEL 229-10 16,99

String Quartet No 1 D major,

op. 1 (1882)

set of parts

ISMN 979-0-2030-0298-7

BEL 523 29,99

study score

ISMN 979-0-2030-0299-4

BEL 523-10 16,99

String Quartet No 2 F major,

op. 10 (1884)

set of parts

ISMN 979-0-2030-0300-7

BEL 524 36,00

study score

ISMN 979-0-2030-0301-4

BEL 524-10 16,99

String Quartet No 3 G major,

Quatuor Slave, op. 26 (1886-88)

set of parts

ISMN 979-0-2030-0095-2

BEL 227 27,99

study score

ISMN 979-0-2030-0096-9

BEL 227-10 12,99

String Quartet No 4 A minor,

op. 64 (1894)

set of parts

ISMN 979-0-2030-0302-1

BEL 525 16,99

study score

ISMN 979-0-2030-0303-8

BEL 525-10 13,80

String Quartet No 5 D minor,

op. 70 (1898)

set of parts

ISMN 979-0-2030-0316-8

BEL 538 29,99

study score

ISMN 979-0-2030-0317-5

BEL 538-10 16,99

String Quartet No 6 B^b major,

op. 106 (1920-21)

set of parts

ISMN 979-0-2030-0318-2

BEL 539 36,00

study score

ISMN 979-0-2030-0319-9

BEL 539-10 16,99

String Quartet No 7 C major,
op. 107 (1930)
for string orchestra (also as string octet),
set of parts

ISMN 979-0-2030-0320-5
BEL 540 29,99
study score

ISMN 979-0-2030-0321-2
BEL 540-10 16,99

Suite C major, op. 35
for string quartet (1887/1891)

set of parts
ISMN 979-0-2030-0097-6
BEL 228 32,00

study score
for strings (without double bass)
ISMN 979-0-2030-0242-0
BEL 415 12,99

Glière, Reinhold

Octet D major, op. 5
for 4 violins, 2 violas and 2 cellos (1902)

study score
ISMN 979-0-2030-0268-0
BEL 493-10 21,00
(parts on hire)

Haieff, Alexej

String Quartet No 1
(1950-51)

set of parts (+ study score)
ISMN 979-0-2030-0102-7
BEL 231 16,99

study score
ISMN 979-0-2030-0103-4
BEL 231-10 3,50

Kissine, Victor

Passe la nuit
for string quartet (1992)

set of parts
ISMN 979-0-2030-0351-9
BEL 596 24,99

study score
ISMN 979-0-2030-0352-6
BEL 596-10 16,99

Mansurian, Tigran

String Quartet No 1 (1983–84)

score and parts
ISMN 979-0-2030-0365-6
BEL 714 32,95

String Quartet No 3 (1993)
set of parts
ISMN 979-0-2030-0338-0
BEL 557 27,99

String Trio
for violin, viola and cello (2008)
score and parts
ISMN 979-0-2030-0536-0
BEL 664 in prep.

Raskatov, Alexander

...I Will See a Rose at the End
of the Path...

for string quartet (1992)
score and parts
ISMN 979-0-2030-0535-3
BEL 701 in prep.

Shoot, Vladislav

Serenade
for string quartet (1994)
score and parts
ISMN 979-0-2030-0444-8
BEL 567 19,99

Silvestrov, Valentin

Quartetto piccolo –
Ikone / Icon
for string quartet (1961, 2004)

The edition contains two string quartet miniatures which are 43 years apart. 'Quartetto piccolo' (1961) is Silvestrov's first twelve-note composition which consists of three little movements merging into each other attacca. Though created at an early age, the work is anything but the work of a pupil: It is especially in the 2nd movement that the 'touch' of the older Silvestrov can already be felt. 'Icon' was composed in 2004 for the Rosamunde Quartet. It is a calm and introverted composition in the style of a prayer. Its specific modality would hardly have emerged in the oeuvre of a composer who had not gone through the 'purgatory' of dodecaphony.

score and parts
ISMN 979-0-2030-0485-1
BEL 693 11,99

String Quartet No 1 (1974)

String Quartet No 1 is one of the most successful and most frequently performed works by Silvestrov. It can be described as a work standing on a threshold between avant-garde an post-avant-garde and, due

to its musical significance, the prospects are so good that it can even be counted among the best quartets of the 20th century.

score and parts
ISMN 979-0-2030-0468-4
BEL 685 49,95

Tanejew, Sergej

Quintet op. 14
for 2 violins, viola and 2 cellos (1901)

set of parts
ISMN 979-0-2030-0469-1
BEL 234 49,95
score
ISMN 979-0-2030-0470-7
BEL 234-10 34,95

Tcherepnin, Ivan

Duo Fantasia
Variations and Theme
'A rose is a rose is a'
for violin and cello (1991)
score and part
ISMN 979-0-2030-0341-0
BEL 565 22,99

The New Consonance (1982)
Music for strings (also as string octet)
score
ISMN 979-0-2030-0307-6
BEL 529 24,80
(parts on hire)

Wyschnegradsky, Ivan

Composition, op. 43 (1960)
for string quartet
in quarter-tone system /
im Vierteltontonsystem
score
ISMN 979-0-2030-0115-7
BEL 243 22,99

Borodin / Glasunow / Liadow / Rimskij-Korakov

String Quartet
on the name B-LA-F
Sostenuto assai (Rimskij-Korsakow) –
Scherzo (Liadow) – Serenata alla spagnola
(Borodin) – Finale (Glasunow)
set of parts
ISMN 979-0-2030-0105-8
BEL 233 19,99

Artcibuscheff / Blumenfeld / Glasunow / Liadow / d'Osten-Sacken / Sokolow / Wihtol

Les Vendredis

Vol. 1

Nine pieces for string quartet

Preludio e Fuga (Glasunow) – Fuga a 4 voci (Glasunow) – Serenade (Artcibuscheff) – Les Vendredis (Sokolow, Glasunow, Liadow) – Menuet (Wihtol) – Canon a 3 voci all' 8va col parte libera nel Violino I (Sokolow) – Berceuse (Variations sur un thème populaire russe) (d'Osten-Sacken) – Mazurka (Liadow) – Sarabande (Blumenfeld) – Scherzo (Les thèmes tirés des 'Trente mélodies populaires de Basse-Bretagne') (Sokolow)

set of parts

ISMN 979-0-2030-0110-2
BEL 240 26,80

study score

ISMN 979-0-2030-0111-9
BEL 240-10 12,99

Borodin / Glasunow / Kopylow / Liadow / Rimskij-Korsakow / Sokolow

Les Vendredis

Vol. 2

Seven pieces for string quartet

Allegro (Rimskij-Korsakow) – Sarabande (Liadow) – Scherzo (Borodin) – Fuga (Liadow) – Mazurka (Sokolow) – Courante (Glasunow) – Polka (Kopylow)

set of parts

ISMN 979-0-2030-0112-6
BEL 241 26,80

study score

ISMN 979-0-2030-0113-3
BEL 241-10 12,99

Strings with Piano

Streicher mit Klavier

Cordes avec piano

Barkauskas, Vytautas

Sextet

for piano, 2 violins, viola, cello and double-bass (1985)

score and parts

ISMN 979-0-2030-0325-0
BEL 546 76,00

Blacher, Boris

Piano Trio (1973)

score and parts

ISMN 979-0-2030-0183-6
BEL 353 36,00

Gretchaninoff, Alexander

Piano Trio No 2 (1930-31)

Composed in 1930 during a particularly pleasant stay in California, the Piano Trio is characterised by an extraordinary effortlessness and playfulness. Its character is sometimes song-like and dance-like, sometimes grotesque and humorous, sometimes childlike and innocent, yet always with a Russian Folk touch.

score and parts

ISMN 979-0-2030-0507-0
BEL 273 24,99

Kissine, Victor

Piano Trio (1993)

score and parts

ISMN 979-0-2030-0353-3
BEL 597 27,99

Mansurian, Tigran

Piano Trio (2001)

score and parts

ISMN 979-0-2030-0392-2
BEL 661 29,99

Shoot, Vladislav

Con passione

for piano quintet (1995)

This one-movement work consists of an unusual set of double variations in which two contrasting textures take the place of what would normally be two themes.

The subdued metrical and rhythmic dissonance between the piano and the string quartet imparts to the ensemble its originality. (V. Shoot)

score and parts

ISMN 979-0-2030-0459-2
BEL 585 24,99

Silvestrov, Valentin

Drama

for violin, cello and piano (1969-71)

Sonata for violin and piano – Sonata for cello and piano – Trio for violin, cello and piano

This composition is both a mile-stone and an interface in Silvestrov's work: It is the end of his 'avant-garde period' and the beginning of what he later calls 'metamusic'. The structure of the work is unique: The first movement, Sonata for Violin and Piano, can also be performed separately. The second movement, Sonata for Cello and Piano, is a kind of lyric intermezzo. It is not until the third movement, Trio, that the instruments really play together, bringing the drama to a 'metaphysical' end. The work is characterized by an exceptional variety of tone colours, playing techniques and tonal systems. Some visible activities of the musicians on the stage have nothing to do with superficial 'instrumental theatre' but hold a deep symbolic meaning.

score and parts

ISMN 979-0-2030-0382-3
BEL 684 75,00

Tanejew, Sergej

Piano Quartet, op. 20 (1911)

The piano quartet is one of Taneyev's most impressive pieces, and one of the most important in the Russian chamber music repertory. It is a 'late' work in which Taneyev's famous contrapuntal mastery reaches its zenith. The extremely intricate and sophisticated textures do not diminish the quartet's heartfelt and lyrical warmth – on the contrary, the music flows along in a

spontaneous and wholly natural manner. Yet there are also some very dramatic moments, and the work ends with an imposing fugue.

score and parts

ISMN 979-0-2030-0326-7
BEL 547 64,00

Tcherepnin, Ivan

Trio Fantasia
for piano trio (1985)

score and parts

ISMN 979-0-2030-0344-1
BEL 623 22,99

Volkonsky, André

Piano Quintet, op. 5 (1954)

Prince André Volkonsky (1933-2008) was a rather charismatic figure in the Russian post-war music scene. His role as a 'pioneer' in the field of twelve-note music in Russia cannot be overemphasised. His talent was discovered by the great pianist Maria Yudina who insistently promoted Volkonsky's music again and again in the 1950s. The piano quintet is one of the first works Yudina got to know and came to appreciate. Although being an early work by Volkonsky and on top of that a 'traditional' one, the quintet was performed quite often and successfully in the 1950s with the collaboration of Maria Yudina.

score and parts

ISMN 979-0-2030-0425-7
BEL 600 64,95

Westerman, Gerhart von

Piano Trio, op. 18

score and parts

ISMN 979-0-2030-0114-0
BEL 242 24,99

Wustin, Alexander

Piano Trio
(1998)

score and parts

ISMN 979-0-2030-0358-8
BEL 631 24,99

Winds (with or without Piano)

Bläser

(mit oder ohne Klavier)

Vents

(avec ou sans piano)

Mansurian, Tigran

The Shadow of the Sash

(Der Schatten des Fensters)
for 9 wind instruments (2 cor anglais,
2 clarinets, 2 bassoons, 2 trumpets and
2 trombones) (1995)

score

ISMN 979-0-2030-0461-5
BEL 584 17,99
(parts on hire)

Rimskij-Korsakow, Nikolaj

Quintet B^b major

for flute, clarinet, horn, bassoon and piano,
op. posth. (1876)

score and parts

ISMN 979-0-2030-0104-1
BEL 232 33,00

Swan, Alfred J.

Trio

for flute, clarinet and piano (1932)

score and parts

ISMN 979-0-2030-0510-0
BEL 314 17,99

Tcherepnin, Ivan

Cadenzas in Transition

for flute, clarinet and piano (1963)

The Cadenzas in Transition take its form from the use of solo passages at key moments of the piece which serve as links between different sections of the piece. The term Cadenza, signifying a dramatic, rhetorical display of a solo instrument, is interpreted freely. The piano cadenza is interrupted by the clarinet; the flute is present in the clarinet cadenza and the

clarinet intrudes on the flute cadenza. The controlled improvisation section before the last section is the culmination of this process, whereby the instruments can 'break loose' into free soloistic passages within the ensemble.

score and parts

ISMN 979-0-2030-0106-5
BEL 236 32,00

Summer Brass / Sommermusik für Blechbläser

for 2 trumpets (B^b), 2 horns (F), trombone
and tuba (1970)

score

ISMN 979-0-2030-0181-2
BEL 352 22,99

set of parts

ISMN 979-0-2030-0182-9
BEL 352-10 48,00

Tcherepnin, Nikolai

Divertimento, op. posth.

in three movements

for flute, oboe and bassoon (1943)

As the title suggests, the piece is both playful and serene, though its unusual design differs from the kind of structure the genre normally entails. Thus there are two short outer movements in B^b major which encapsulate lengthy solo passages for each of the three instruments. The length of these 'Improvisations' means that the composition resembles a large tripartite cadenza. The brief 'tutti' movements in the neo-classical style give the impression of being no more than a pleasant prelude and postlude.

score and parts

ISMN 979-0-2030-0107-2
BEL 237 17,99

Music for different Instruments

Musik für verschiedene Instrumente

Musique pour différents instruments

Haieff, Alexej

Dance Suite

The Princess Zondila and her Entourage

for flute, bassoon, trumpet in C, violin, cello and piano (1946)

set of parts

ISMN 979-0-2030-0100-3

BEL 230 9,99

score

(see under Stage Works)

ISMN 979-0-2030-0101-0

BEL 230-10 9,99

Ekimovsky, Victor

Graffiti

(Tunnel an der Oppenheimer Landstraße in Frankfurt/M.)

for 7 players (oboe, clarinet, bassoon, piano, marimba, violin and cello) (1998), Kompos. 78

score and parts

(reproduction of the original manuscript of the composer)

ISMN 979-0-2030-0355-7

BEL 628 22,99

Mansurian, Tigran

Agnus Dei

for clarinet in B, violin, cello and piano (2006)

I Agnus Dei – II Qui tollis peccata mundi – III Miserere nobis

score and parts

ISMN 979-0-2030-0439-4

BEL 741 24,95

Lachrymae

for soprano saxophone and viola (1999)

The ode of lamentation is assigned to the two instruments in such a way that they play singly in swift succession, frequently in unison, and then together as in a contra-

puntal duet . . . The sound emanates from two sources, the tone colours of which are complementary and do not form a contrast. The vibrations are strictly synchronized, so that the intoned lamentation seems to come from a single source. This determines the rich simplicity of Mansurian's music. (Hanspeter Krellmann)

performance score

(2 copies)

ISMN 979-0-2030-0366-3

BEL 614 7,80

Verse in ein verbranntes Heft

Hommage à Anna Achmatowa

for kanun in D (Armenian instr.), viola, marimbaphone and bass clarinet (1997)

score and parts

BEL 601 in prep.

Works for Viola and Percussion

'Lied und Gebilde'

(1998/rev. 2000)

Three Tags: Tagh to Crucifixion, Tagh to the Funeral, Tagh to Resurrection (Havik) – Dance – Duet

Mansurian's collaborator of more than 10 years with the violist Kim Kashkashian and her duo partner Robyn Schulkowsky (percussion) resulted in the composition of the works published here. In them, he used the unusual combination of viola and percussion to create musical spaces in which Armenian traditions and Western European modernism meet – in a stylistically exciting manner, from brittle austerity to sweeping melody and sound mysticism.

performance score

(2 copies required)

ISMN 979-0-2030-0435-6

BEL 677 22,95

Shoot, Vladislav

Amoroso

for clarinet and string quartet (1996)

The work consists of three movements, the second of which is for string quartet only. The lyrical and expressive character of the music is enhanced by the use and liberal treatment of a twelve-tone row which contains major and minor triads and melodic and structural allusions to the music of the Romantic era. (V. Shoot)

score and parts

ISMN 979-0-2030-0336-6

BEL 556 26,80

Four Versions

for bassoon and string quartet (1990)

score and parts

ISMN 979-0-2030-0342-7

BEL 583 22,99

Silvestrov, Valentin

Elegy

for cello with 2 tam-tam (1999)

(played by the cellist)

performance score

ISMN 979-0-2030-0381-6

BEL 660 16,99

Projections

on harpsichord, vibraphone and bells (1965)

performance score

ISMN 979-0-2030-0390-8

BEL 608 13,99

Trio

for flute, trumpet and celesta (1962)

The Trio is the last work composed on the basis of dodecaphonic techniques, which at the time I considered to be a way of composing lyrical music. The work has two movements. I tried to write in a manner which resembles that of the Viennese classical composers, to imitate their characteristic flexibility and the way in which numerous musical events occur within a short space of time. It is just as if Mozart had composed in the dodecaphonic style, freely and naturally. (V. Silvestrov)

score and parts

ISMN 979-0-2030-0385-4

BEL 645 24,80

Tcherepnin, Alexander

Suite de ballet, op. posth.

after the 2. act of the ballet 'Shota Rustaveli'

for 2 pianos and percussion (1946)

Introduction – Pas de deux – Danse des trois – Variation – Davlouri – Pantomime – Pas de deux final

performance score

(2 copies required; percussion part separately)

ISMN 979-0-2030-0266-6

BEL 492 19,99

percussion score

ISMN 979-0-2030-0267-3

BEL 492-10 9,90

Tcherepnin, Ivan

Deux Entourages

sur un thème russe
for horn (Ondes Martenot), piano and
percussion (1961)

score and parts

ISMN 979-0-2030-0108-9
BEL 238 23,80

Explorations

for flute, clarinet in B^b, violin, viola, cello,
piano and electronics (1984)

I At the Limits – II Zones of the Interior –
III Harmonics Mundi – IV At the Wall

score

ISMN 979-0-2030-0383-0
BEL 606 49,00
(parts on hire)

Sombres Lumières

for flute, guitar and cello (1964)

performance score

ISMN 979-0-2030-0109-6
BEL 239 7,80

Wustin, Alexander

Offering/Darbringung

in memoriam Dimitri Shostakovich
for piano quartett and percussion (2004)

score and parts

ISMN 979-0-2030-0534-6
BEL 697 in prep.

Vocal Music

Gesang

Musique vocale

Solo Voice and Piano

Gesang und Klavier

Voix et piano

Borodin, Alexander

Arie des Fürsten Igor

aus „Fürst Igor“ / from ‘Prince Igor’
for baritone and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0117-1
BEL 246 4,50

Arie des Kotschak

aus „Fürst Igor“ / from ‘Prince Igor’
for bass and piano
(Franz/Zillig)

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0118-8
BEL 247 11,99

Die Klage der Jaroslawna

aus „Fürst Igor“ / from ‘Prince Igor’
for soprano and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0120-1
BEL 250 4,50

Mélo die arabe

for medium voice and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0116-4
BEL 245 4,50

Rezitativ und Cavatine

des Vladimir

aus „Fürst Igor“ / from ‘Prince Igor’
for tenor and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0122-5
BEL 252 3,99

Gretchaninoff, Alexander

Night / Nacht

for medium voice and piano, op. 5/2

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0124-9
BEL 266 7,50

La Nuit / Nacht, op. 20/3

for medium voice and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0127-0
BEL 271 7,50

Sie war dein eigen, op. 7/1

for medium voice and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0126-3
BEL 268 7,50

Sonetti Romani, op. 160

for high voice and piano

vocal/piano score (Russ./Engl.)

ISMN 979-0-2030-0128-7
BEL 276 11,99

Vier Lieder, op. 5

for voice and piano

Triste est le steppe – La nuit – Pourquoi se
fanent tes feuilles? – Chant funèbre

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0330-4
BEL 552 11,99

Vor mir die Steppe, op. 5/1

for medium voice and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0123-2
BEL 264 7,50

Weide, was neigest du, op. 5/3

for medium voice and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0125-6
BEL 267 7,50

Medtner, Nikolaj

Sieben hinterlassene Lieder,

op. 61 (1927-1951)

for medium voice and piano

Reiselied – Nachtruß (Geistliches Lied) –
Was fragst du nach dem Namen mich –
Wenn du eines Tags enttäuscht bist –
Gebet – Sei stille, mein verzagtes Herz –
Unwiederbringlich ist dahin

vocal/piano score (Ger./Eng./Russ.)

ISMN 979-0-2030-0129-4
BEL 278 12,99

Mussorgsky, Modest

Chant juif

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0132-4
BEL 290 3,99

Dis-moi, pourquoi

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0130-0
BEL 287 3,99

Le Bouc

Conte profane

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0134-8
BEL 293 3,99

Pirouchka / Small Feast

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0133-1
BEL 292 3,99

Savichna, ma lumière

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0131-7

BEL 288 3,99

Nabokov, Nicolas

The Return of Pushkin

Elegy in three Movements for High Voice and Symphony Orchestra (1948)

Nabokov's work is an evocation of Pushkin's return in 1835 to the country estate where some ten years before he had suffered a two-year exile. The text, in Russian, is Pushkin's poem on the subject. The music is nostalgic and poetic, serene for the most part and psychologically, rather than geographically, atmospheric. His tone is elevated, its composition elegant. Neo-romanticism is its school, Henri Sauguet is its most noticeable influence. It is a distinguished work and a beautiful one. (Virgil Thomson)

vocal/piano score (Russ./Eng./Ger.)

ISMN 979-0-2030-0135-5

BEL 295 19,99
(full score and parts on hire)**Rimskij-Korsakow,
Nikolaj**

Chanson Hébraïque, op. 7/3

for medium or low voice and piano (1867)

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0138-6

BEL 299 3,99

Lied des Warägers D minor

aus „Sadko“ / from 'Sadko'

for bass and piano (1896)

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0144-7

BEL 307 7,50

Enfin les noirs nuages vont

s'éparpillant, op. 42/3

for low voice and piano (1897)

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0140-9

BEL 302 3,99

Hindu-Song E major

aus „Sadko“ / from 'Sadko'

for low voice and piano (1896)

vocal/piano score (Eng./Fr./Ger.)

ISMN 979-0-2030-0143-0

BEL 306-20 8,99

Hindu-Song G major

aus „Sadko“ / from 'Sadko'

for high voice and piano (1896)

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0142-3

BEL 306-10 8,99

L'horizon s'éteint

dans sa rose paleur, op. 39/2

for low voice and piano (1897)

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0139-3

BEL 301 3,99

La Nymphé, op. 56/1

for high voice and piano (1898)

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0141-6

BEL 304 3,99

Arie der Martha

aus „Die Zarenbraut“ /

from 'The Tsar's Bride'

for soprano and piano (1898)

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0146-1

BEL 309 8,99

Szene und Arie der Martha

aus „Die Zarenbraut“ /

from 'The Tsar's Bride'

for soprano and piano (1898)

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0147-8

BEL 310 8,99

Rezitativ und Arie

der Ljubawa Buslajewna

aus „Sadko“ / from 'Sadko'

for mezzo-soprano and piano (1896)

vocal/piano score (Russ./Fr.)

ISMN 979-0-2030-0145-4

BEL 308 4,50

Strawinsky, Igor

Faun und Schäferin /

Le Faune et la Bergère, op. 2

(1907)

Drei Lieder nach Texten von Alexander

Puschkin / Three Songs on texts by

Alexander Pushkin

for mezzo-soprano and piano

Die Schäferin – Faun – Der Fluss

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0148-5

BEL 311 16,99

for mezzo-soprano and orchestra (see

under Works for Orchestra)

study score (Fr./Ger.)

ISMN 979-0-2030-0167-6

BEL 336-10 9,99

(full score and parts on hire)

Tcherepnin, Alexander

Seven Songs, op. 71

on Chinese poems

for soprano or tenor and piano (1945)

Song of Contentment – To answer the Merchants – The Robe of Golden Brocade – Traveling Song – Awakening of Spring – My Sister Hon Tsai – Drinking Song

vocal/piano score (Chin./Eng./Russ.)

ISMN 979-0-2030-0149-2

BEL 312 17,99

Study

for soprano or tenor (flute) and piano (1927)

performance score

ISMN 979-0-2030-0265-9

BEL 491 11,99

Tcherepnin, Nikolai

Four Songs

for voice and piano

Chant d'automne – Les étoiles – Sur les pentes de Sion – Le lac de Tsarskoé sélo

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0254-3

BEL 464 14,99

**Solo Voice and
other Instruments**

Gesang mit Begleitung
verschiedener Instrumente
Voix et autres instruments

Ekimovsky, VictorVerse for the End of the
Century

for soprano, bass clarinet (B)

and percussion (1 player)

on Russian folk texts from 19th century (2001)

Soprano and bass clarinet, closely interwoven with each other, intone a big lament on the end of the world and surrender to a painful apocalyptic vision which evokes the

horrors of mankind and earth: expressive, intensive, with dramatic accents of the percussion – it is a moaning, sighing, crying, screaming out, begging, resigning...

performance score

(reproduction of the original manuscript of the composer)

ISMN 979-0-2030-0508-7
BEL 678 13,99

Kancheli, Giya

Exil

see under 'Works for Orchestra'

Raskatov, Alexander

Gebet (Kaddish)

for soprano and string quartet (1999)

In this, as in some of his other works, Raskatov strives to attain to a kind of timelessness. The music of 'Kaddish' (Prayer), which owes a great deal to its Hebrew origins, has certain archaic traits. The use of progressive string techniques enables the composer to create a wide expressive spectrum ranging from the declamation at the beginning to a number of surprising effects.

score and parts (Heb./Ger./Eng.)

ISMN 979-0-2030-0371-7
BEL 639 26,80

'Let there be night'

five fragments by Samuel Taylor Coleridge for contratenor (mezzo-soprano) and string trio (vl., vla, vc.) (1989)

score and parts (Eng.)

ISMN 979-0-2030-0361-8
BEL 630 36,00

Shoot, Vladislav

Three Songs

to words by Ossip Mandelstam
for high voice, flute, clarinet and string quartet (1994)

I I sing from a wet throat and a dry soul –
II I raise this green to my lips – III I've
lost my way in the sky – now where?

'Three Songs' were written in exile in Voronezh before Mandelstam was arrested for the second and last time. Three parallel developmental strands may be discerned in the work: that of the voice, that of the flute and the clarinet, and that of the string quartet. The music is characterized by the presence of numerous nuances, and the increased individuality of the instrumental parts. (V. Shoot)

score and parts (Russ./Eng./Ger.)

ISMN 979-0-2030-0446-2
BEL 569 27,99

Four Songs

to words by P.-B. Shelley
for soprano and string quartet (1994)

I Music, when soft voices die... – II To the
moon – III A dirge – IV A lament

score and parts (Eng.)

ISMN 979-0-2030-0443-1
BEL 566 27,99

Vorgefühl

3 Poems from Rilke's 'The Book of Pictures'
for high voice, clarinet, bass clarinet, viola,
cello and double-bass (1993)

Presentiment – Autumn – Autumn Day

score and parts (Ger./Eng.)

ISMN 979-0-2030-0445-5
BEL 568 27,99

Silvestrov, Valentin

Three Postludes

for soprano, violin, cello and piano
(1981-1982)

Postlude DSCH for soprano and piano trio –
Postlude for violin solo – Postlude for cello
and piano

performance score (vocal)

(and set of parts)
ISMN 979-0-2030-0391-5
BEL 619 24,80

Volkonsky, André

Suite de los espejos

(Mirror Suite)
for soprano, flute, persussion, guitar, violin
and organ (1960)

The 'Suite de los espejos' is a remarkable work for its time. The very first word, 'Christ', was a provocation and a challenge to the predominance of dogmatic Marxist-Leninist ideas in Soviet art. García Lorca's text is truly poetic and enriched with surrealist and irrational elements. The poetry dwells in terms of virtual reality on the idea of a mirror, on reflection, and on multiplication. The composer makes use of an eight-tone series which is based on mirror symmetry and characteristically consonant intervals (thirds). (Yuri Kholopov)

score (Sp./Russ.)

ISMN 979-0-2030-0329-8
BEL 551 27,99
(parts on hire)

Was noch lebt...

for alto and string trio (1989)

'That which is still alive' is one of the composer's most sophisticated lyrical utterances, and was inspired by the poetry of Johannes Bobrowski. This seemingly simple, though actually highly complex piece is in fact a dodecaphonic work. However, Volkonsky's mastery is so great and his music so delicate and intense that one does not notice the kind of compositional technique he has chosen to employ.

score and parts (Ger.)

ISMN 979-0-2030-0327-4
BEL 549-10 36,00

piano reduction with solo part (Ger.)

ISMN 979-0-2030-0328-1
BEL 549-20 14,80

Wustin, Alexander

Little Requiem

for soprano and string quartet (1994)

'Little Requiem' is a small-scale and inventive composition by a composer who is one of the most unconventional figures of his generation in Russia. He manages to produce a striking effect with rather slender means. Despite the sophisticated techniques which derive from the New Music, the string quartet is very 'cantabile' (and sometimes the instrumentalists actually have to 'sing'). It simultaneously assumes the roles of a choir and an orchestra. The vocal part (soprano) is decidedly melodic and occasionally displays a penchant for 'expressionist' outbursts.

score and parts (Lat.)

ISMN 979-0-2030-0442-4
BEL 563 22,99

Two or more Voices / Choir

Mehrere Singstimmen / Chor

Deux voix et plus / Chœur

Borodin, Alexander

Kavatine der Kontschakowna aus „Fürst Igor“ / from ‘Prince Igor’ for alto, female choir and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0119-5

BEL 249 3,50

Rezitativ und Lied des

Fürsten Galitzky

aus „Fürst Igor“ / from ‘Prince Igor’ for high bass, male choir and piano

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0121-8

BEL 251 4,50

Polowetzian Dances / Polowetzer Tänze

aus „Fürst Igor“ / from ‘Prince Igor’ for mixed choir (SATB) and orchestra (Franz/Zillig)

study score (Ger./Eng.)

ISMN 979-0-2030-0212-3

BEL 388 22,99

(full score and parts on hire)

vocal/piano score

ISMN 979-0-2030-0215-4

BEL 391 17,99

choral parts

soprano

ISMN 979-0-2030-0218-5

BEL 391-03 3,50

alto

ISMN 979-0-2030-0216-1

BEL 391-01 3,50

tenor

ISMN 979-0-2030-0219-2

BEL 391-04 3,50

bass

ISMN 979-0-2030-0217-8

BEL 391-02 3,50

Gagnidze, Merab

‘Technology I’

for mixed chorus (1992)

choral score (Ger./Georg./Fr./Lat.)

ISMN 979-0-2030-0364-9

BEL 627 13,80

Glasunow, Alexander

Liebe op. 94

for mixed choir a cappella (1907)

Glasunow composed this solemn chorale setting as a form of congratulations on the wedding of two of his friends. The energetic and cheerful character of the music is in charming contrast to the text set to music, a gentle, romantic poem by Vasily Zhukovsky which describes the miracles of love.

(Belle Epoque Russe)

choral score (Russ./Ger.)

ISMN 979-0-2030-0504-9

BEL 809 7,99

(Belle Epoque Russe)

choral score (Russ./Translit.)

ISMN 979-0-2030-0518-6

BEL 809-10 7,99

Mussorgsky, Modest

Die Niederlage des

Sennacherib

see under ‘Works for Orchestra’

Raskatov, Alexander

Praise

on Russian Orthodox Church texts for countertenor, 2 tenors and bass (2 churchbells ad lib.) (1998)

Song of Cherubim – The Lord’s Prayer – Quiet Light – My prayer shall rise – The Angel called

score (Russ./Ger.)

(reproduction of the original manuscript of the composer)

ISMN 979-0-2030-0387-8

BEL 634 19,80

Schnittke, Alfred

Zwölf Bußverse

for mixed choir (1988)

The work was composed for the celebrations marking the millennium of the Christianization of Russia, and makes use of 16th century Russian Orthodox texts.

choral score (Russ.)

ISMN 979-0-2030-0331-1

BEL 555 13,99

Silvestrov, Valentin

Diptychon

Cantata

for mixed chorus a cappella (1995)

I Our Father – II Legacy

Diptychon is a two-part composition which may be compared with an altarpiece. In addition to an image of Christ, this usually depicts the life of a saint. The image of Christ corresponds to the Lord’s Prayer, ‘Our Father’ (first movement), and the life of a saint to the famous poem by Taras Shevchenko, ‘Zapovit’ (which means ‘legacy’ in Ukrainian) (second movement). Strictly speaking the first text is also a dedication. The musical development within the movements seems to move in various directions, though there is a kind of hidden plan. The act of looking up to heaven corresponds to the tragic ‘descent’ to earth and to mankind, which is beseeched to be merciful and to hold in remembrance. This reading seems to me more precise and realistic. For this reason I preferred to start with the prayer and not to end with it, though I realize that this may not be the traditional sequence.

(V. Silvestrov)

choral score (Church Slav./Ger./Eng.)

ISMN 979-0-2030-0388-5

BEL 646 13,99

(minimum purchase 10 issues)

Elegie

to words by Taras Shevchenko

for large mixed chorus a cappella (1996)

choral score (Ukr./Ger.)

ISMN 979-0-2030-0398-4

BEL 643 17,99

Tanejew, Sergej

Two Choirs a cappella

‘Sonnenaufgang’ op. 8 –

‘Von Land zu Land’ op. 10 (1897)

(Belle Epoque Russe)

choral score (Russ./Ger.)

ISMN 979-0-2030-0505-6

BEL 807 6,95

Tcherepnin, Alexander

Weihnachtsspiel /

Le Jeu de la Nativité, op. 74
Cantata for coloratura soprano, lyric soprano, tenor, bass, string quintet and percussion (1945)

vocal/piano score (Ger./Fr.)

ISMN 979-0-2030-0150-8
BEL 313 14,99
(full score and parts on hire)

Tcherepnin, Nikolai

The Pilgrimage of the Blessed Virgin among tormented Sinners / Der Mutter Gottes Bittgang um der Sünder Leiden, op. posth.

Oratorio for 3 solo voices, chorus and orchestra (1934)
(text chosen by the composer from apocryphical literature)

study score (Russ./Eng./Ger.)

ISMN 979-0-2030-0233-8
BEL 407 19,80

vocal/piano score

ISMN 979-0-2030-0246-8
BEL 419 23,80

Volkonsky, André

Psalm No 148

for 3 voices (solo or chorus), organ and kettledrum (1984/1989)

performance score (Lat.)

ISMN 979-0-2030-0286-4
BEL 511 11,99

Sieben geistliche Gesänge /
Seven Spiritual Chants

for 3 male voices (solo or chorus)
(ca. 1984)

1. Der Cherubimgesang, 1. Teil – 2. Gesang „Der Name des Herrn“ – 3. Gesang „Du stilles Licht“ (zweistimmig) – 4. Gesang „Du stilles Licht“ (dreistimmig) – 5. Gesang „Es ist recht“ – 6. Gesang „Jetzt und immerdar“ – 7. Gesang „Den Rechtgläubigen“

choral score (Russ./Ger.)

ISMN 979-0-2030-0288-8
BEL 513 9,99

Wustin, Alexander

Song

from the novel 'Chevengur' by Andrey Platonov
for male choir and orchestra (1995)

The choir sings: 'There exists in a distant land / On the opposite shore / What we see in dreams / But is given to the foe.'
The Song is dedicated to the composer Alexander Raskatov, who had just emigrated to Germany. It is a bitter and ironic representation of a land where one can lead the life of Riley, with idyllic birdsong, murmuring sounds, and soft string chords. But in the end the kitschy dream comes to a sticky end.

score (Russ./Eng./Ger.)

ISMN 979-0-2030-0386-1
BEL 616 11,99
(parts on hire)

Veni Sancte Spiritus

for mixed chorus and ensemble (1999)

score (Lat.)

ISMN 979-0-2030-0370-0
BEL 615 12,99
(parts on hire)

Works for Orchestra (Sales editions of works on hire)

Orchesterwerke (Kaufausgaben zu Leihwerken)

Œuvres orchestrales (éditions en vente d'œuvres en location)

Borodin, Alexander

Finale

from the ballet-opera 'Mlada' (1892)
(Rimskij-Korsakow)

study score

ISMN 979-0-2030-0204-8
BEL 374 11,99

Overture

from 'Prince Igor' (1887)

study score

(Glasunow)
ISMN 979-0-2030-0155-3
BEL 323 12,99

Polowetzian Dances /

Polowetzer Tänze

from 'Prince Igor'
for mixed choir and orchestra (1887)
(Franz / Zillig)

study score (Ger./Eng.)

ISMN 979-0-2030-0212-3
BEL 388 22,99

Eine Steppenskizze
aus Mittelasien /

In The Steppes of Central Asia
(1880)

study score

ISMN 979-0-2030-0257-4
BEL 467 8,99

Symphony No 3 A minor

completed and orchestrated
by Alexander Glasunow (1887)

study score

ISMN 979-0-2030-0156-0
BEL 325 12,99

Chopin, Frédéric Glasunow, Alexander

Chopiniana (Les Sylphides)

op. 46 (1883)

In 1883 Glazunov orchestrated a number of piano works by Chopin and called the suite Chopiniana (Les Sylphides). The music inspired the young choreograph Mikhail Fokin, who later achieved international fame, to devise the ballet Chopiniana, in which he invented a plot for each of the five pieces Glazunov had orchestrated. The ballet was first performed in St Petersburg in 1907. Mikhail Fokin once said: 'Chopiniana was one of my greatest successes.'

study score

ISMN 979-0-2030-0250-5

BEL 460 17,99

Cui, César

Suite Concertante, op. 25

for violin and orchestra (1884)

study score

ISMN 979-0-2030-0276-5

BEL 501 22,99

Piano reduction with solo part

(by the composer)

ISMN 979-0-2030-0277-2

BEL 502 16,99

Glasunow, Alexander

Characteristic Suite, op. 9

(1884-87)

study score

ISMN 979-0-2030-0224-6

BEL 397 17,99

Dances, op. 57

from the ballet 'Raymonda' (1897)

study score

ISMN 979-0-2030-0222-2

BEL 394 12,99

Elegy, op. 105

for strings (without double bass) (1928)

study score

ISMN 979-0-2030-0241-3

BEL 414 7,99

Solemn Overture, op. 73 (1900)

study score

ISMN 979-0-2030-0225-3

BEL 398 12,99

Stenka Rasin, op. 13

Symphonic Poem (1885)

study score

ISMN 979-0-2030-0255-0

BEL 465 13,99

Suite C major, op. 35

for strings (1887)

study score

ISMN 979-0-2030-0242-0

BEL 415 9,00

Symphonies

study scores

No 1 E major, op. 5 (1880-81)

Glazunov began to compose this work at the age of 15. It was first performed in St Petersburg on 29 March 1882. Although the composer was still a schoolboy, his symphony was the work of 'fully-fledged musician with great technical expertise.' (C. Cui). Mily Balakirev once said to Tchaikovsky: 'Apart from Mendelssohn, no one got off to such a good start as Glazunov.' In 1932, when the composer looked at his symphony 50 years after the first performance, he remarked: 'Not a single note needs to be changed.'

ISMN 979-0-2030-0258-1

BEL 468 22,99

No 2 F# minor, op. 16 (1886)

ISMN 979-0-2030-0259-8

BEL 469 22,99

No 3 D major, op. 33 (1890)

ISMN 979-0-2030-0187-4

BEL 357 13,99

No 4 E^b major, op. 48 (1893)

ISMN 979-0-2030-0279-6

BEL 504 17,99

No 5 B^b major, op. 55 (1895)

Symphony no. 5 is one of Glazunov's most popular and most frequently performed works. Although it is obviously in the tradition of the 'new St Petersburg school' (and especially in that of Alexander Borodin), its structure and orchestration are rather unusual. Furthermore, it contains some magnificent polyphonic passages.

ISMN 979-0-2030-0280-2

BEL 505 17,99

No 6 C minor, op. 58 (1896)

ISMN 979-0-2030-0281-9

BEL 506 17,99

No 7 F major, op. 77 (1902)

ISMN 979-0-2030-0282-6

BEL 507 27,99

No 8 E^b major, op. 83 (1906)

Glazunov's Symphony no. 8, the last the composer completed, is a majestic achievement whose combination of talent, imagination and contrapuntal mastery was destined to remain unsurpassed. The Dutch musicologist Alex van Amerongen was of the opinion that the symphony was 'the most striking and monumental' work of a whole generation. Furthermore, he believed that 'this piece – and not the music of Reger – has the final word on the subject of chromaticism.'

ISMN 979-0-2030-0226-0

BEL 399 19,99

No 9 D minor, op. posth.

(1904-10)

orchestrated by G. Yudin

ISMN 979-0-2030-0304-5

BEL 526 11,99

Violin Concerto A minor,

op. 82 (1905)

study score

ISMN 979-0-2030-0157-7

BEL 326 12,99

The Seasons /

Die Jahreszeiten, op. 67

Ballet in one Act and four Tableaux by

Marius Petipa

for orchestra (1899)

Marius Petipa created the ballet 'The Seasons' (1899) on the basis of a symphonic work by Alexander Glazunov. The piece does not really have a plot, and its four tableaux merely consist of choreographed representations of winter, spring, summer, and autumn.

study score

ISMN 979-0-2030-0210-9

BEL 383 27,99

piano reduction

ISMN 979-0-2030-0152-2

BEL 318 22,99

Glasunow, Alexander / Chopin, Frédéric

Chopiniana (Les Sylphides)

see under Chopin

Glière, Reinhold

Octet D major, op. 5

for 4 violins, 2 violas and 2 cellos (1900)

study score

ISMN 979-0-2030-0268-0
BEL 493-10 22,99

Les Sirènes / Die Sirenen, op. 33

Symphonic Poem (1908)

La mer – L'île des sirènes – L'approche du vaisseau – Le chant des sirènes –
Le naufrage du vaisseau

study score

ISMN 979-0-2030-0306-9
BEL 528 13,99

Symphony No 1 E^b major, op. 8 (1900)

study score

ISMN 979-0-2030-0294-9
BEL 519 17,99

Symphony No 2 C minor, op. 25 (1907)

study score

ISMN 979-0-2030-0293-2
BEL 518 22,99

Glinka, Michail

Capriccio brillante

Spanish Overture No 1 (1845)
(Glasunow/Rimskij-Korsakow)

study score

ISMN 979-0-2030-0296-3
BEL 521 13,99

Three Dances

from the opera 'A life for the Tsar'
for orchestra (and mixed choir ad lib.)
(1836)

study score (Russ./Fr./Ger.)

ISMN 979-0-2030-0228-4
BEL 401 14,99

Kamarinskaja

Fantasy on two Russian Songs (1848)
(Glasunow/Rimskij-Korsakow)

study score

ISMN 979-0-2030-0256-7
BEL 466 11,99

Overture and Interludes

from 'Prince Holmsky' (1840)
(Glasunow/Rimskij-Korsakow)

study score

ISMN 979-0-2030-0260-4
BEL 470 23,99

Kancheli, Giya

Exil

for soprano, flute (also alto flute and bass flute), violin, cello, double-bass, synthesizer (piano) and tape (1992-94)

'Exile' is the only song cycle by the well-known Georgian composer, and at the same time it is his first attempt to set to music texts in German: 3 psalms (23, 9 and 130), 3 poems by Paul Celan, and one by Hans Saal ('Exile').

score (Ger.)

ISMN 979-0-2030-0340-3
BEL 558 22,00

Kissine, Victor

Miroirs / Spiegel

for bassflute, cello and strings (1996)

The idea for this composition was suggested by part of a poem by Anna Akhmatova:

'Only the mirror dreams of the mirror /
Silence watches over silence . . .'

Two soloists (bass flute and cello) stare at each other as if they were peering at a mirror. The idea of time brought to a standstill is reflected in the duration of the resonance. (V. Kissine)

score

ISMN 979-0-2030-0376-2
BEL 598 32,00
(parts on hire)

Partita

for piano, harp and strings (1998)

There are two actors in the Partita: Mozart's piano, which is heard out in the open air, and a harp, which acts as its backlight. A poetic idea emanates from these water-colour acoustics. It traverses three different stages, and in the coda alludes to Mandelstam's quatrain: The sound, gentle and muffled, / Of fruit falling softly from the tree / In the dark forests' quiet echoes, / In never-ending song... (V. Kissine)

score

ISMN 979-0-2030-0368-7
BEL 625 22,00
(parts on hire)

Liadow, Anatoly

Baba Yaga, op. 56

Symphonic Poem based on a Russian Folk Tale by A. Afanassiev (1904)

study score

ISMN 979-0-2030-0158-4
BEL 327 11,99

The Enchanted Lake /

Der verzauberte See, op. 62

Legend for orchestra (1909)

study score

ISMN 979-0-2030-0159-1
BEL 329 9,99

Kikimora, op. 63

Legend for orchestra (1905)

study score

ISMN 979-0-2030-0160-7
BEL 330 11,99

Mazurka, op. 19 (1887)

study score

ISMN 979-0-2030-0251-2
BEL 461 14,99

Nänie, op. 67 (1914)

study score

ISMN 979-0-2030-0297-0
BEL 522 7,50

Polonaise C major, op. 49 (1889)

study score

ISMN 979-0-2030-0252-9
BEL 462 11,99

Polonaise D major, op. 55 (1902)

study score

ISMN 979-0-2030-0253-6
BEL 463 11,99

Eight Russian Folk Tunes /

Acht russische Volksweisen,

op. 58 (1906)

Chant religieux – Koljädä-Mälëdä. Chant de Noël – Complainte – Chant comique 'J'ai dansé avec le moucheron' – Légende des oiseaux – Berceuse – Ronde – Chœur dansé

study score

ISMN 979-0-2030-0295-6
BEL 520 11,99

Mouravieff, Léon

The suite composed by the three works related to paintings of the same names:

Nativité, Pièta and Easter Triptych.

The three pieces can be played as independent pieces or they can be performed together as a suite.

The composer was a lifelong student of Greek tragedy, dance and music. As such, he sought restore to modern times the dynamic elements of these ancient forms of art, using rhythms such as the rhythms of human breathing and poetic scansion in his music. The beat of his music is never square and always an expression of a poetic movement.

Nativité

The Virgin with the Child

for string trio and string orchestra (1969)

study score

ISMN 979-0-2030-0180-5

BEL 351 11,99

Pietà

for woodwind quartet and strings (1984)

study score

ISMN 979-0-2030-0274-1

BEL 499 5,50

Easter Triptych / Oster-Triptychon

The Virgin by the Cross

for cello and chamber orchestra (1984)

study score

ISMN 979-0-2030-0272-7

BEL 497 5,50

Prelude to an Autumn

Ceremony / Vorspiel zu einer Herbstfeier

study score

ISMN 979-0-2030-0238-3

BEL 411 14,99

Mussorgsky, Modest

Die Niederlage des Sennacherib / La Défaite de Sennachérib

for mixed choir and orchestra (1867)

This is the first publication of the original score by Modest Mussorgsky. The composer himself wrote the song text in the style of Lord Byron's poem of the same name. Apart from the Russian text, the edition contains a phonetic transcription.

Previously, the work was only known with the instrumentation of Nikolai Rimsky-

Korsakov (BEL 512). Mussorgsky's score in E flat minor is characterised particularly by the unusual use of alto (1), tenor (2) and bass trombones.

Score (Russ./Translit.)

Original Version: First Edition (Blashkov)

ISMN 979-0-2030-0350-2

BEL 750 19,95

study score (Ger.)

(Rimskij-Korsakow)

ISMN 979-0-2030-0287-1

BEL 512 12,99

Nabokov, Nicolas

Symphony No 2

(Biblical / Biblische) (1965)

study score

ISMN 979-0-2030-0175-1

BEL 344 17,99

Symphony No 3

'A Prayer' (1967)

study score

ISMN 979-0-2030-0176-8

BEL 345 16,99

Nemtin, Alexander / Scriabin, Alexander

Nuances

Ballet (a Faëry of Light and Dance) on

piano pieces by Alexander Scriabin (1975)

score

ISMN 979-0-2030-0377-9

BEL 595 89,00

Pärt, Arvo

Nekrolog, op. 5 (1960)

Obituary

For those who are familiar only with Pärt's music of the last 30 years, the uncompromisingly radical nature of this score will no doubt come as a surprise. 'Obituary' is the first piece of Estonian dodecaphonic music, and also the young Pärt's first work for large orchestra. The performance of the piece drew harsh criticism from the Soviet press.

score

ISMN 979-0-2030-0311-3

BEL 533 36,00

Rabinovitch, Alexandre

La belle musique No 3

(1977)

score

ISMN 979-0-2030-0310-6

BEL 532 48,00

Raskatov, Alexander

'5 Minuten aus dem Leben von W. A. M.'

for violin solo, strings and percussion (2001)

In this showpiece with alienated Mozart motifs, Raskatov plays with as much humour and wit as, for example, in his Tchaikovsky paraphrases *The Season's Digest*. The work bears the ambiguous subtitle 'not a not-turno'. Dedicated to Gidon Kremer, the 5 Minutes from the Life of W.A.M. are often programmed at his concerts with the Kremerata Baltica.

score

ISMN 979-0-2030-0472-1

BEL 651 9,95

Xenia

for chamber orchestra (1992)

The work was inspired by the lyric of the Russian poet Xenia Nekrassova, who, after achieving some success in the 1950s, died forgotten and in complete poverty. The 'childish and naïve character of her poetry' prompted Raskatov to develop the musical language of the piece and suggested the title 'Xenia'. He also alludes to the mythological significance of this name.

score

(reproduction of the original manuscript of the composer)

ISMN 979-0-2030-0465-3

BEL 594 32,00

Rimskij-Korsakow, Nikolaj

Capriccio espagnol, op. 34 (1887)

study score

ISMN 979-0-2030-0162-1

BEL 332 11,99

Russian Easter Overture /

Große russische Ostern, op. 36
Overture D minor (1888)

study score

ISMN 979-0-2030-0164-5

BEL 334 14,99

Piano Concerto C# minor, op. 30 (1882)

study score

ISMN 979-0-2030-0229-1
BEL 403 19,99

Sheherazade, op. 35

Symphonic Suite / Ballet in one act (1888)

study score

ISMN 979-0-2030-0163-8
BEL 333 17,99

Sinfonietta, op. 31

on Russian Themes (1879-85)

study score

ISMN 979-0-2030-0230-7
BEL 404 22,99

Suite

from the ballet-opera 'Mlada' (choir ad lib.) (1890)

study score (Russ.)

ISMN 979-0-2030-0261-1
BEL 471 19,99

Suite in 4 scenes

from 'The Legend of the Invisible City of Kitezh and the Maiden Fevroniya' (1904) (Steinberg)

study score

ISMN 979-0-2030-0305-2
BEL 527 19,99

Symphony No 3 C major, op. 32 (1886)

study score

ISMN 979-0-2030-0285-7
BEL 510 22,99

Scriabin, Alexander

Piano Concerto F# minor, op. 20 (1896)

study score

ISMN 979-0-2030-0227-7
BEL 400 11,99

Le Poème de l'Extase, op. 54 (1908)

study score

ISMN 979-0-2030-0165-2
BEL 335 14,99

Rêverie, op. 24 (1898)

study score

ISMN 979-0-2030-0208-6
BEL 381 8,99

Symphony No 1 E major, op. 26 for mezzo-soprano, tenor, mixed choir and orchestra (1900)

study score (Russ./Fr./Ger.)

ISMN 979-0-2030-0184-3
BEL 354 17,99

Symphony No 2 C minor, op. 29 (1901)

study score

ISMN 979-0-2030-0185-0
BEL 355 17,99

Symphony No 3 C minor, op. 43 'Le Divin Poème' (1904)

study score

ISMN 979-0-2030-0186-7
BEL 356 22,99

Scriabin, Alexander / Nemtin, Alexander

Nuances

see under Nemtin

Silvestrov, Valentin

Epitaph

for piano and string orchestra (1999)

score

ISMN 979-0-2030-0393-9
BEL 654 16,80

Hymne 2001

for strings

score

ISMN 979-0-2030-0380-9
BEL 659 16,95

Metamusik

Symphony for piano and orchestra (1992)

'Metamusik', which takes 42 minutes to play, is similarly metaphorical, since it merely bears a superficial resemblance to a piano concerto, and is actually construed by the composer to be a symphony. In this context melody plays both a thematic and a structural role. In 'Metamusik' a melody which emerges in the lengthy exposition leads to the soloist's cadenza, and in doing so introduces a series of quotations from Silvestrov's earlier piano works. Another melody leads into the 'endless' coda, in which the work reaches its climax. (Tatiana Frumkis)

score

ISMN 979-0-2030-0373-1
BEL 543 89,00

Symphony No 6 for orchestra (1994-95)

Symphony no. 6 is 'a gigantic farewell symphony written at the end of the millenium. It is at one and the same time retrospective, sums up, and, in a visionary manner, is directed towards the future ...' (V. Tarnov)

In fact, the arch-like wave structure of the uninterrupted five-movement cycle approximates to late romantic formal schemes (as, for example, those used by Bruckner).

score

ISMN 979-0-2030-0367-0
BEL 589 99,00

Strawinsky, Igor

Faun und Schäferin

Le Faun et la Bergère, op. 2

Three Songs on texts by Alexander Pushkin for mezzo-soprano and orchestra (1907)

Stravinsky composed these songs during his honeymoon in 1906, and dedicated his settings of Alexander Pushkin's erotic and pastoral poems (which were based on works by Vicomte de Parni) to his young wife. The songs were orchestrated in 1907 and first performed a year later. The music is neo-romantic, elegiac and delightful, and already contains some 'Debussyisms'.

study score (Fr./Ger.)

ISMN 979-0-2030-0167-6
BEL 336-10 9,99

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0148-5
BEL 311 16,99

Tanejew, Sergej

Symphony No 1 C minor, op. 12 (1898)

study score

(= Symphony No. 4; in former times published as No. 1)

ISMN 979-0-2030-0275-8
BEL 500 22,99

Tcherepnin, Alexander

Piano Concerto No 5, op. 96 (1963)

study score

ISMN 979-0-2030-0168-3
BEL 337 14,99

reduction for 2 pianos

see under 'Two or more pianos'

Piano Concerto No 6, op. 99
(1965)

study score

ISMN 979-0-2030-0169-0
BEL 338 14,99

reduction for 2 pianos

see under 'Two or more pianos'

Symphonic Prayer, op. 93
(1959)

The work consists of four sections which follow one another without a break: Procession - Confusion - Prayer - Enlightenment. As a result of numerous performances by distinguished conductors, the 'Symphonic Prayer' has become part of the standard contemporary music repertoire.

full score

ISMN 979-0-2030-0170-6
BEL 339 32,00

Tcherepnin, Ivan

The New Consonance

Music for Strings (also as string octet)
(1982)

score

ISMN 979-0-2030-0307-6
BEL 529 24,80

Solstice

for chamber orchestra (1983)

Solstice (for 21 instrumentalists) is an evocation in a single movement using sounds both mellow and acidic, always beautifully contrived. What it is an evocation of, hardly matters; it is music of sentiment in the best sense. It had the sweetness and serenity of a Chinese poem... (Boston Globe)

score

ISMN 979-0-2030-0346-5
BEL 605 22,99

Le va et le vient
(1978)

This composition evokes a strange and fascinating feeling. Evolving slowly and quietly, without any change of tempo, the music creates successive images of a tropical garden, a palace of steel and the tones of a Tibetan orchestra. An impression equally of tremendous space beneath one.
(Claude Pascal, Le Figaro)

score

ISMN 979-0-2030-0308-3
BEL 530 27,99

Tcherepnin, Nikolai

Le Destin, op. 59

three symphonic fragments on a ballad by Edgar Allan Poe (1938)

On 18 June 1936 the composer wrote some comments in French in the piano reduction of 'Le Destin', presumably for the benefit of the choreographer, since 'Le Destin' is in fact music for the stage: ... 'The Masque of the Red Death' may, in an ideological sense, be interpreted as the embodiment of the idea of the unequal struggle between man and his fate, and for this reason I called the work 'Fate' (. .) There is a close interrelationship between both the music of the episode and its subsequent development and Edgar Allan Poe's ballad.

study score

ISMN 979-0-2030-0231-4
BEL 405 22,99

The Pilgrimage of the Blessed Virgin among tormented Sinners / Der Mutter Gottes Bittgang um der Sünder

Leiden, op. posth.

Oratorio for 3 solo voices, chorus and orchestra (1934)

study score (Russ./Eng./Ger.)

ISMN 979-0-2030-0233-8
BEL 407 19,80

vocal/piano score

ISMN 979-0-2030-0246-8
BEL 419 23,80

"La Princesse Lointaine", op. 4

Prelude to the play by Edmond Rostand (1899)

In 1899, whilst he was still under the influence of his teacher Rimsky-Korsakov, Nikolai Tcherepnin composed the music to Edmond Rostand's play 'La Princesse Lointaine', the prelude of which is often played as a concert overture.

study score

ISMN 979-0-2030-0262-8
BEL 472 9,99

Sonatina C major, op. 61

for wind instruments, kettledrums and xylophone

study score

ISMN 979-0-2030-0213-0
BEL 389 11,99

Tschaikowsky, Peter

Andante and Finale, op. 79
for piano and orchestra
(1892)

study score (Tanejew)

ISMN 979-0-2030-0211-6
BEL 386 14,99

Concert Overture C minor
(1865-66)

study score (Andreae)

ISMN 979-0-2030-0291-8
BEL 516 17,99

Fatun, op. 77

Symphonic composition (1868)

study score

ISMN 979-0-2030-0207-9
BEL 379 11,99

Francesca da Rimini, op. 32
Fantasy (1876)

The work, based on a part of Dante's 'La Divina Commedia', is dedicated to Taneyev. In 1886 it was awarded the Glinka Prize. The present edition, prepared by the Russian composer and musicologist Victor Ekimovsky, is based on earlier publications and contains editorial comments with regard to printing errors and slips of the composer's pen.

score (Ekimovsky)

ISMN 979-0-2030-0430-1
BEL 668 59,00

Hamlet, op. 67b (1891)
Overture

study score (Andreae)

ISMN 979-0-2030-0289-5
BEL 514 12,99

The Nutcracker /

Der Nussknacker, op. 71a
Orchestral Suite (1891-92)

score (Ekimovsky)

(with editorial comments)

ISMN 979-0-2030-0429-5
BEL 700 49,00

L'Orage (Das Gewitter), op. 76
E minor

Overture after A. Ostrovsky (1867)

study score

ISMN 979-0-2030-0179-9
BEL 350 11,99

Overture F major(second version)
(1866)**study score** (Andreae)ISMN 979-0-2030-0290-1
BEL 515 17,99**Romeo and Juliet**

Overture (1869 - 70/80)

Peter Tchaikovsky based the fantasy overture 'Romeo and Juliet' on Shakespeare's tragedy of the same name. The first performance of the overture in Moscow on 4 March 1870 was conducted by Nikolai Rubinstein. After the performance Mily Balakirev criticized certain aspects of the work, an thus, in the summer of 1870, Tchaikovsky produced a revised version in which he made certain changes and added new material. In the summer of 1880 Tchaikovsky once again revised the work, making changes to part of the recapitulation section and the ending. The main themes are the same in all three versions. The present edition, prepared by the Russian composer and musicologist Viktor Ekimovsky, is based on earlier publications and contains editorial comments with regard to printing errors and slips of the composer's pen.

score (Ekimovsky)ISMN 979-0-2030-0428-8
BEL 667 49,00**Symphony No 4, op. 36 (1876-77)****score** (Ekimovsky)
(with editorial comments)ISMN 979-0-2030-0416-5
BEL 689 69,00**Symphony No 5, op. 64 (1888)****score** (Ekimovsky)
(with editorial comments)ISMN 979-0-2030-0423-3
BEL 690 69,00**Symphony No 6, op. 74**

'Pathétique' (1893)

Peter Tchaikovsky composed the 6th Symphony between February and August 1893. The first performance in St Petersburg on 16 October 1893 at the First Symphony Concert of the Russian Musical Society was conducted by the composer. Tchaikovsky subsequently added the title 'Pathétique' to the work.

This edition, prepared by the Russian composer and musicologist Viktor Ekimovsky, is based on earlier publications and contains editorial comments with regard to printing errors and slips of the composer's pen.

score (Ekimovsky)ISMN 979-0-2030-0424-0
BEL 691 69,00**La Tempête / Der Sturm, op. 18**Symphonic Fantasy after W. Shakespeare
(1873)**study score**ISMN 979-0-2030-0292-5
BEL 517 13,80**The Woywode, op. 78**

Symphonic Ballad (1891)

study scoreISMN 979-0-2030-0206-2
BEL 378 11,99**Volkonsky, André****Sérénade pour un insecte**
(1959)**score**ISMN 979-0-2030-0309-0
BEL 531 14,99**Wustin, Alexander****Song**

from the Novel 'Chevengur'
by Andrey Platonov
for male choir and orchestra (1995)

score (Russ./Eng./Ger.)ISMN 979-0-2030-0386-1
BEL 616 11,99**Tango**

'Hommage à Guidon'
for violin solo, strings and percussion
(1997)

score

(and solo part)
ISMN 979-0-2030-0359-5
BEL 635 11,99

Veni Sancte Spiritus

for mixed chorus and ensemble (1999)

score (Lat.)ISMN 979-0-2030-0370-0
BEL 615 12,99
(parts on hire)**Wyschnegradsky, Ivan****Etude, op. 45c**

on the Circling Motion in Quarter-Tone System / über die rotierenden Bewegungen im Vierteltonsystem for chamber orchestra (1961)
(Billier/Joste/Mather)

This piece is governed by a principle similar to the one which obtains in the "Etude sur le Carré magique sonore" (BEL 174). 8 interval cycles follow one another in close proximity and form a kind of moving octagon which is first erected and then dismantled. The cycle of diminished fifths comes to a conclusion only after it has traversed 13 octaves, that is, beyond the confines of what is actually audible. The circling motion is most apparent at the beginning and at the end, where the wheel gradually grinds to a halt. In between there are passages with dense tone clusters and chordal trills. (Gottfried Eberle)

scoreISMN 979-0-2030-0362-5
BEL 610 22,99**Borodin / Cui / Liadow / Liszt / Rimskij-Korsakow****Tati-Tati**Paraphrases on a simple Theme (1878)
(N. Tcherepnin)

Introduction – Thema (Tati-Tati) – 24
Variationen und Finale (Cui, Liadow,
Rimskij-Korsakow) – Variation de Franz
Liszt – Polka (Borodin) – Berceuse
(Rimskij-Korsakow) – Tarantella (Rimskij-
Korsakow) – Valse (Liadow, Cui) – Gigue
(Liadow) – Fughetta B.A.C.H. (Rimskij-
Korsakow) – Gigue (Liadow) – Carillon
Final (Rimskij-Korsakow)

study scoreISMN 979-0-2030-0161-4
BEL 331 12,99**Glasunow / Liadow / Rimskij-Korsakow****Jour de fête**

for strings (without double bass) (1888)

I Les chanteurs de Noël (Glasunow) –
II Glorification (Liadow) – III Chœur dansé
Russe (Rimskij-Korsakow)

study scoreISMN 979-0-2030-0243-7
BEL 416 9,99

Glasonow / Liadow / Rimskij-Korsakow

Variations

on a Russian Theme (1901)

Andante (Glasonow, Liadow, Rimskij-Korsakow) – Variation I Vivo (Liadow) – Variation II Allegretto (Rimskij-Korsakow) – Variation III Moderato maestoso (Glasonow)

study scores

Version for orchestra

ISMN 979-0-2030-0239-0

BEL 412 12,99

Version for strings (without double bass)

ISMN 979-0-2030-0240-6

BEL 413 9,99

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Borodin, Alexander

Prince Igor / Fürst Igor

Opera in 4 acts with prologue (1887)
(Franz/Zillig)

study score (Russ./Fr./Ger.)

ISMN 979-0-2030-0269-7

BEL 494 (geb.) 174,00

vocal/piano score

ISMN 979-0-2030-0264-2

BEL 477 76,00

Chopin, Frédéric / Glasonow, Alexander

Chopiniana (Les Sylphides)
op. 46 (1883)

In 1883 Glasonow orchestrated a number of piano works by Chopin and called the suite Chopiniana (Les Sylphides). The music inspired the young choreograph Mikhail Fokin, who later achieved international

fame, to devise the ballet Chopiniana, in which he invented a plot for each of the five pieces Glasonow had orchestrated. The ballet was first performed in St Petersburg in 1907. Mikhail Fokin once said: 'Chopiniana was one of my greatest successes.'

study score

ISMN 979-0-2030-0250-5

BEL 460 17,99

Glasonow, Alexander

Raymonda, op. 57

Ballet in three acts by L. Pachkov and Marius Petipa (1897)

Glasonow considered 'Raymonda' (1888) to be an important milestone in his musical career. 'Raymonda', the libretto of which is based on a mediaeval courtly romance, also led to the first encounter between Glasonow and the great choreographer Marius Petipa. The latter's stylistic preferences largely determined the structure of the ballet. For more than a century the ballet has been one of the most successful and best-loved works of the ballet repertory throughout the world, and it has been performed on hundreds of occasions. One of the most famous choreographies was that of Rudolf Nureyev and the ballet of the Vienna State Opera.

piano reduction

ISMN 979-0-2030-0151-5

BEL 317 39,00

The Seasons

Die Jahreszeiten, op. 67

Ballet in one Act and four Tableaux by Marius Petipa (1899)

Marius Petipa created the ballet 'The Seasons' (1899) on the basis of a symphonic work by Alexander Glasonow. The piece does not really have a plot, and its four tableaux merely consist of choreographed representations of winter, spring, summer, and autumn.

study score

ISMN 979-0-2030-0210-9

BEL 383 27,99

piano reduction

ISMN 979-0-2030-0152-2

BEL 318 22,99

Haieff, Alexej

Ballet-Dance Suite

The Princess Zondila and
her Entourage

for flute, bassoon, trumpet in C, violin, cello
and piano (1946)

This ballet was composed for Mr. Merce Cunningham and his group of dancers. The little ballet of an abstract nature was divided into three parts: fast, slow, fast, with non-sensical fragments of phrases spoken by the dancers between the three movements. The choice of instruments was dictated by the desire to achieve greater variety of sonority with a limited number of instruments.

set of parts

ISMN 979-0-2030-0100-3

BEL 230 9,99

score

ISMN 979-0-2030-0101-0

BEL 230-10 9,99

Nabokov, Nicolas

Don Quichotte

Ballet in three acts (1965)

This is the music for one of Balanchine's greatest ballets, treating of the human condition, love and dreams, notable for its use of mime, costumes and props, and Nicolas Nabokov's music to mark and underscore the dramatic intent of the choreography. As John Rockwell wrote 'This is sometimes acerbic music, but it matches the drama, captures the varied moods and is sometimes downright gorgeous.'

piano reduction

ISMN 979-0-2030-0153-9

BEL 319 42,00

Nemtin, Alexander / Scriabin, Alexander

Nuances

Ballet (a Faëry of Light and Dance) on
piano pieces by Alexander Scriabin (1975)

score

ISMN 979-0-2030-0377-9

BEL 595 89,00

Rimskij-Korsakow, Nikolaj

Mozart and Salieri

dramatic scenes by Alexander Pushkin
(1897)

vocal/piano score (Russ./Fr./Ger.)

ISMN 979-0-2030-0284-0
BEL 509 27,99

Sheherazade, op. 35

Symphonic Suite / Ballet in one act (1888)
(L. Bakst, M. Fokin)

The sultan Shakriar, convinced of the falsehood and inconstancy of all women had sworn an oath to put to death each of his wives after the first night. However, the sultana Sheherazade saved her life by arousing his interest in the tales which she told him during 1001 nights. Driven by curiosity the sultan postponed her execution from day to day and at last abandoned his sanguinary design. Scheherazade told many miraculous stories to the sultan. For her tales she borrowed verses from the poets and words from folk songs combining fairy-tales with adventures.

study score

ISMN 979-0-2030-0163-8
BEL 333 17,99

piano reduction

(Gilson)
ISMN 979-0-2030-0026-6
BEL 141 24,99

Scriabin, Alexander / Nemtin, Alexander

Nuances

see under Nemtin

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Borodin, Alexander

Prince Igor / Fürst Igor

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Gayden, Lucile

Ivan Wyschnegradsky

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Reich, Willi

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September 29, 1977

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