

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

Н. РИМСКІЙ-КОРСАКОВЪ

КАПРИЧІО

НА ИСПАНСКІЯ ТЕМЫ ДЛЯ ОРКЕСТРА

СОЧ. 34

N. RIMSKY-KORSAKOW

CAPRICCIO ESPAGNOL

POUR GRAND ORCHESTRE

Op. 34

Partition d'orchestre

1888

97

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
Akimenko (Th.). Op. 20. Poème lyrique pour grand Orchestre	6.—	2.10	10.—	3.50	—80	—25
Antipow (C.). Op. 7. Allegro symphonique pour Orchestre	5.50	1.95	10.—	3.50	—80	—25
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre	2.—	—70	5.50	1.95	—40	—15
— Op. 9. Valse-Fantasia pour Orchestre	2.50	—90	3.50	3.—	—40	—15
Artelboucheff (N.), Wintol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre	6.50	2.30	14.—	4.90	—80	—30
Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre	4.50	1.60	8.50	3.—	—40	—15
— Op. 39. „A la mémoire de chers défunts“. Symphonie en ut pour grand Orchestre	11.—	3.85	24.—	8.40	1.60	—80
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „Mlada“, orchestré par N. Rimsky-Korsakow	3.50	1.25	7.50	2.65	—40	—15
— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.						
1. Ouverture	5.—	1.75	9.—	3.15	—50	—20
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne)	9.50	3.35	18.—	6.30	1.—	—35
3. Marche poloviennne	4.—	1.40	10.—	3.50	—40	—15
— Eine Steppenskizze aus Mittelasien, für Orchester	2.—	—70	5.50	1.95	—30	—10
— 2 Parties de la 3 ^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow	6.—	2.10	11.—	3.85	—80	—30
Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)	4.—	1.40	8.—	2.90	—60	—25
Glazounow (Alexandre). Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur	6.—	2.10	11.—	3.85	—80	—25
— Op. 5. 1 ^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur	18.—	6.30	25.—	8.75	1.60	—80
— Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand Orchestre	9.—	3.15	15.—	5.25	—80	—30
— Op. 7. Sérénade pour Orchestre. La	2.50	—90	5.50	1.95	—40	—15
— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre	3.—	1.05	8.—	2.10	—40	—15
— Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)	12.—	4.20	22.—	7.70	1.40	—50
— Op. 11. 2 ^{me} Sérénade pour petit Orchestre. 16	1.80	—65	3.50	1.25	—30	—10
— Op. 12. Poème lyrique. Andantino pour grand Orchestre	3.—	1.05	3.50	1.95	—30	—10
— Op. 13. „Stenka Razine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)	8.50	3.—	12.—	4.20	—80	—30
— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Rêverie orientale.)	2.50	—90	6.—	2.10	—40	—15
— Op. 16. 2 ^{me} Symphonie en fa-dièse pour grand Orchestre. (A la mémoire de François Liszt.)	17.—	5.95	29.—	10.15	1.80	—80
— Op. 18. Mazurka pour Orchestre	4.—	1.40	9.50	3.35	—80	—25
— Op. 19. La Forêt. Fantaisie pour grand Orchestre	6.—	2.80	12.—	4.20	—80	—30
— Op. 21. Marche de Noces pour grand Orchestre	3.—	1.05	7.—	2.45	—40	—15
— Une fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre	5.50	1.95	11.—	3.85	—80	—25
— Op. 28. La Wer. Fantaisie pour grand Orchestre	10.—	3.50	20.—	7.—	1.—	—35
— Op. 29. Rhapsodie orientale pour grand Orchestre	13.—	4.55	23.—	8.05	1.20	—45
— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre	13.—	4.55	27.—	9.45	1.20	—45
— Op. 33. 3 ^{me} Symphonie en Ré pour Orchestre	15.—	5.25	36.—	12.80	2.50	—80
— Op. 34. Le Printemps. Tableau musical pour Orchestre	4.50	1.60	9.—	3.15	—80	—25
— Op. 40. Triumphant March on the occasion of the World's Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum)	4.—	1.40	12.—	4.20	—40	—15
— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum	6.—	2.10	14.—	4.90	—80	—30
— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I) Polonaise, Op. 40; II) Nocturne, Op. 15; III) Mazurka Op. 50; IV) Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet	7.50	2.65	15.—	5.25	—80	—30
I. Polonaise, Fr. Chopin, Op. 40 No. 1	1.60	—60	6.—	2.10	—30	—10
II. Nocturne, Fr. Chopin, Op. 15 No. 1	2.—	—70	4.50	1.60	—30	—10
III. Mazurka, Fr. Chopin, Op. 50 No. 3	2.50	—90	5.—	1.75	—30	—10
IV. Tarentelle, Fr. Chopin, Op. 43	3.—	1.05	7.50	2.65	—40	—15
— Op. 47. Valse de concert pour grand Orchestre	5.—	1.75	12.—	4.20	—80	—25
— Op. 48. 4 ^{me} Symphonie (en Mi-bémol) pour grand Orchestre	13.—	4.55	28.—	9.80	1.80	—65
— Op. 50. Cortège solennel pour grand Orchestre	3.50	1.25	9.—	3.15	—40	—15
— Op. 51. 2 ^{me} Valse de concert pour grand Orchestre	4.50	1.60	13.—	4.55	—80	—30
— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet	15.—	5.25	34.—	11.90	1.80	—80
No. 1. Preamble	2.50	—90	7.50	2.65	—40	—15
No. 2. Marionnettes	2.—	—70	5.—	1.75	—30	—10
No. 3. Mazurka	3.—	1.05	9.—	3.15	—40	—15
No. 4. Scherzino	1.40	—50	5.—	1.75	—30	—10
No. 5. Pas d'action	1.80	—85	6.—	2.10	—30	—10
No. 6. Danse orientale	1.80	—85	6.—	2.10	—30	—10
No. 7. Valse	2.50	—90	8.50	2.30	—40	—15
No. 8. Polonaise	3.50	1.25	9.—	3.15	—40	—15
— Op. 53. Fantaisie pour grand Orchestre	5.50	1.95	13.—	4.55	—80	—30
— Op. 54. 5 ^{me} Symphonie (en Si-bémol) pour grand Orchestre	15.—	5.25	36.—	12.60	2.—	—70

ВАПРИЧЧІО

НА ИСПАНСКІЯ ТЕМЫ

ДЛЯ ОРКЕСТРА

Н. РИМСКАГО КОРСАКОВА.

Соч. 34.

Переложѣніе для фортепіано въ 4 руки автора.

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ
М. П. БЪЛЯЕВЪ, ЛЕЙПЦИГЪ.

А. БИТНЕРЪ. С. ПЕТЕРБУРГЪ.

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in the City of New York

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ANION SEIDL MEMORIAL COLLECTION
DECEMBER 4, 1902

Capriccio espagnol.

1

I. Alborada.

Vivo e strepitoso. M. M. $\text{♩} = 132.$

N. Rimsky-Korsakow, Op. 34.

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti.
in A.

2 Fagotti.

4 Corni in F.

2 Trombe in A.

3 Tromboni
e Tuba.

Timpani in E.A.

Triangolo.

Tamburino.

Piatti.

Cassa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Vivo e strepitoso. 97

Stich und Druck der Röder'schen Officin in Leipzig.

This musical score is arranged in a system of 15 staves. The top two staves are for woodwinds (flute and oboe), both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for strings (violin and viola), also in treble clef with the same key signature. The fifth staff is for the cello and double bass, in bass clef with the same key signature. The sixth staff is for a keyboard instrument, in bass clef with the same key signature. The seventh staff is for a woodwind instrument, in bass clef with the same key signature. The eighth staff is for a woodwind instrument, in bass clef with the same key signature. The ninth staff is for a woodwind instrument, in bass clef with the same key signature. The tenth staff is for a woodwind instrument, in bass clef with the same key signature. The eleventh staff is for a woodwind instrument, in bass clef with the same key signature. The twelfth staff is for a woodwind instrument, in bass clef with the same key signature. The thirteenth staff is for a woodwind instrument, in bass clef with the same key signature. The fourteenth staff is for a woodwind instrument, in bass clef with the same key signature. The fifteenth staff is for a woodwind instrument, in bass clef with the same key signature. The score includes various musical notations such as notes, rests, trills (tr), and slurs. The page number 97 is located at the bottom center.

A

The musical score is arranged in a grand staff format with multiple systems. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score includes the following elements:

- System 1:** Features trills (tr) in the upper staves. The section is marked with a large 'A' at the top right.
- System 2:** Continues the trill patterns. A section is marked 'SOLO con forza' with a dynamic marking of *p*.
- System 3:** Includes trills and a section marked *p* in the lower staves.
- System 4:** Features a dense texture of sixteenth-note patterns in the upper staves.
- System 5:** Continues the sixteenth-note patterns. A section is marked *p* in the lower staves.
- System 6:** Features a section marked *pizz.* (pizzicato) in the upper staves.
- System 7:** Continues the *pizz.* section with dynamic markings of *p* and *pizz.* in the lower staves.
- System 8:** Features trills (tr) in the upper staves.
- System 9:** Continues the trill patterns. A section is marked *pizz.* and *p* in the lower staves.
- System 10:** Continues the *pizz.* section with dynamic markings of *p* and *pizz.* in the lower staves.

A^p

Clar. *tr*

Fag. *tr*

Cor. I. II.

sempre pizz.

arco

Clar. *tr*

Fag.

Cor. I. II.

pizz.

pizz.

pizz.

This page of musical notation is a score for a piano piece, likely in the key of D major (two sharps). It consists of 12 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain various accompaniment parts, including a bass line with a 'a 2.' marking, and several staves of chords and textures. The notation includes notes, rests, trills (marked 'tr'), and dynamic markings like 'a 2.'. The piece is divided into two main sections by a double bar line with repeat dots. The first section spans the first four measures, and the second section spans the last two measures. The music is characterized by intricate textures and rhythmic patterns.

C

This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 14 staves. The key signature is two sharps (D major or F# minor), and the time signature is common time (C). The score is divided into two systems. The first system contains the first seven staves, and the second system contains the remaining seven staves.

Key features of the score include:

- Trills (tr):** Numerous trills are marked throughout the score, particularly in the upper staves.
- Dynamics:** The score uses various dynamic markings, including *p* (piano) and *pizz.* (pizzicato).
- SOLO con forza:** A section of the score is marked "SOLO con forza", indicating a solo performance with increased intensity.
- Tempo/Character:** The tempo is common time (C), and the character is marked "con forza".

The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The score is presented in a standard musical notation format with a grand staff for each instrument.

C^p

Clar. *tr*

Fag.

Cor I. II.

sempre pizz.

sempre pizz.

arco

tr

tr *tr* *tr* *tr* *tr* *tr* *tr*

sempre pizz.

sempre pizz.

pizz.

Fl.

Clar. *p*

Fag. *pp*

Triang. *ppp*

Violino Solo. *arco*

pp

pp

pp

pp

pp

Fl.

Ob. *p*

Clar. *p*

Fag. *p*

Violino Solo. *arco*

a 2.

pp

The musical score on page 10 consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves. The middle system contains two staves, with the lower one featuring a prominent sixteenth-note pattern. The bottom system is the most detailed, with five staves. It includes performance instructions such as *p arco*, *dim.*, *pp pizz.*, and *Attacca*. The key signature is three sharps (F#, C#, G#).