

M.P. Belaieff · M.П. Бѐляевъ

Editorial

Dear friends and lovers of Russian music!

What you are holding in your hands is the first catalogue of the music publishing house M. P. Belaieff, Mainz. It contains comprehensive music-making material for all experts on 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...

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Enjoy browsing, choosing, reading and music-making!

Your M. P. Belaieff team

Sie halten den ersten 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, Tschaikowsky und Glasunow bis zu heute lebenden Komponisten ...

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Wir wünschen Ihnen viel Freude beim Stöbern, Ausschuchen, Lesen und Musizieren!

Ihr M. P. Belaieff Team

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Piano

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Piano à deux mains

Blumenfeld, Felix

Etude A^b major, op. 36
for the left hand
ISMN M-2030-0001-3
BEL 103 11,00

Borodin, Alexander

Eine Steppenskizze aus
Mittelasien /
In The Steppes of Central Asia
(Jadoul)
ISMN M-2030-0004-4
BEL 106 13,80

Fürst Igor / Prince Igor
Overture D major
(Blumenfeld)
ISMN M-2030-0002-0
BEL 104 11,80

Polovetskian Dances /
Polowetzer Tänze
from 'Prince Igor'
(Blumenfeld)
ISMN M-2030-0003-7
BEL 105 12,80

Filonenko, Alexandra

Five Piano Pieces
(1996)
March – The child that found its voice –
If fish could talk – Gavotte – „Si”
ISMN M-2030-0356-4
BEL 599 11,00

Glasunow, Alexander

Etude C major, op. 31/1
ISMN M-2030-0007-5
BEL 109 7,80

Etude E minor, op. 31/2
ISMN M-2030-0008-2
BEL 110 7,80

Grand Concert Waltz
E^b major, op. 41
(1889)
ISMN M-2030-0010-5
BEL 113 9,90

Idyll F# major, op. 103
(original edition)
ISMN M-2030-0458-5
BEL 581 7,80

Deux Impromptus, op. 54
(original edition)
ISMN M-2030-0456-1
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Three Miniatures, op. 42
Pastoral – Polka – Walzer
(original edition)
ISMN M-2030-0453-0
BEL 576 9,00

Night / La Nuit E major
Etude, op. 31/3
ISMN M-2030-0009-9
BEL 111 7,80

Nocturne Db major, op. 37
(original edition)
ISMN M-2030-0452-3
BEL 575 6,50

Two Pieces, op. 22
Barcarolle – Novellette
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BEL 107 9,00

Three Pieces, op. 49
Prélude – Caprice-Impromptu – Gavotte
(original edition)
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BEL 578 7,80

Prelude and Fugue D minor,
op. 62
(original edition)
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BEL 117 9,00

Prelude and two Mazurkas,
op. 25
(original edition)
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BEL 573 11,00

Two Prelude-Improvisations
ISMN M-2030-0234-5
BEL 408 9,00

Four Preludes and Fugues,
op. 101
(original edition)
ISMN M-2030-0457-8
BEL 580 17,80

Small Waltz / Kleiner Walzer
D major, op. 36
(original edition)
ISMN M-2030-0451-6
BEL 574 6,50

Sonata No 1 B^b minor, op. 74
ISMN M-2030-0014-3
BEL 120 17,50

Sonata No 2 E minor, op. 75
(original edition)
ISMN M-2030-0015-0
BEL 121 13,80

Lied der Wolgaschlepper
Volga Boat Song A minor,
op. 97
ISMN M-2030-0016-7
BEL 122 5,80

Suite, op. 2
on the name S-A-S-C-H-A
(original edition)
ISMN M-2030-0449-3
BEL 572 11,00

Theme and Variations
F# minor, op. 72
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BEL 119 9,90

Valse de Salon C major, op. 43
(original edition)
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Waltz B^b major, op. 23
on the theme 'S-a-b-e-l-a'
ISMN M-2030-0006-8
BEL 108 in prep. / i.V.

Waltz D major, op. 42/3
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BEL 114 9,00

Liadow, Anatoly

Marionettes E^b major, op. 29
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Novellette C major, op. 20
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ISMN M-2030-0018-1
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on a theme by Michail Glinka
ISMN M-2030-0020-4
BEL 129 9,00

Variations, op. 51
on a Polish Folk Theme
ISMN M-2030-0021-1
BEL 132 7,80

Mansurjan, Tigran

Nostalgia
(1976)
ISMN M-2030-0462-2
BEL 587 5,50

Medtner, Nikolaj

Sonata F minor, op. 5
(1902-03)
(revised edition of the composer)
ISMN M-2030-0022-8
BEL 134 13,80

Mouravieff, Léon

Trois Poèmes
ISMN M-2030-0023-5
BEL 135 11,00

**Strophe, Antistrophe
and Epode**

The intervals constituting Strophe proceed
in ascending order from the 2nd to the 7th.
The musical sections, each devoted to a
separate interval, are designed to display
the individual character of the interval in
question through appropriate melodic and
rhythmic treatment. In Antistrophe, the
intervals progress in reverse (i.e. descen-
ding) order from the 7th to the 2nd. Finally
the ascending intervallic order (substan-
tially metamorphosed) encountered in
Strophe is repeated.
ISMN M-2030-0220-8
BEL 392 7,80

Pohl, Vladimir

Valse Impromptu, op. 19/1
for the left hand
ISMN M-2030-0247-5
BEL 453 4,50

Raskatov, Alexander

Consolation / Tröstung
(1989)
ISMN M-2030-0463-9
BEL 590 14,80

**Rimskij-Korsakow,
Nikolaj**

Capriccio espagnol, op.34
(1887)
(Winkler)
ISMN M-2030-0025-9
BEL 140 17,80

Quatre Morceaux, op. 11
Impromptu – Novellette – Scherzino –
Étude
ISMN M-2030-0223-9
BEL 396 9,00

Sheherazade, op. 35
(Gilson)
ISMN M-2030-0026-6
BEL 141 26,80

Variations and Fugue, op. 10
on B-A-C-H
ISMN M-2030-0024-2
BEL 138 13,80

Scriabin, Alexander

Allegro appassionato
E^b minor, op. 4
ISMN M-2030-0027-3
BEL 143 9,80

Allegro de Concert
B^b minor, op. 18
ISMN M-2030-0177-5
BEL 346 9,90

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ISMN M-2030-0188-1
BEL 358 11,00

Twelve Etudes, op. 8
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BEL 347 12,80

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op. 7 (1891-92)
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BEL 536 6,50

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ISMN M-2030-0189-8
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Deux Impromptus, op. 14
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BEL 158 14,80

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ISMN M-2030-0190-4
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Deux Morceaux, op. 57
Désir – Caresse dansée
ISMN M-2030-0048-8
BEL 166 6,50

Trois Morceaux, op. 2
(1887-89)
Étude – Prélude – Impromptu à la mazur
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BEL 535 6,50

Trois Morceaux, op. 45
Andante Piacevole – Poème fantastique –
Prélude
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BEL 361 6,50

Trois Morceaux, op. 49
Étude – Prélude – Réverie
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Fragilité – Prélude – Poème ailé –
Danse languide
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Quatre Préludes, op. 39 ISMN M-2030-0202-4 BEL 372	7,80
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Valse A ^b major, op. 38 ISMN M-2030-0045-7 BEL 163	7,80

Shoot, Vladislav

Children's Album (1975/95) ISMN M-2030-0372-4 BEL 561	13,80
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Silvestrov, Valentin**Piano Works****Vol. 1**

Works from 1961 to 1979

Five Pieces – Triad – Elegy – Sonata No. 1 – Sonata No. 2 – Sonata No. 3 – Kitschmusik	
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The works in this volume are arranged in chronological order and to some extent on the basis of their stylistic character. Five Pieces (1961), Triad (1962) and Elegy (1967), which Silvestrov retrospectively calls 'lyrical dodecaphony', were composed in the short period in which he familiarized himself with the musical language of the 20th century. According to Silvestrov, the Sonatas (I-III 1972, 1975, 1979) which follow were written under the aegis of 'stylistic identity'. The piano cycle Kitschmusik (1977) is one of the most impressive examples of his 'metaphorical style'.

ISMN M-2030-0431-8 BEL 681-10	29,95
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Vol. 3

Works from 1996 to 2003

The Messenger – Oral Music – Two Pieces (Nocturne, Intermezzo) – Three Pieces (Bagatellen, Hymn, Melody) – Two Epitaphs (Barcarole, Lullaby) – Two Pieces (Benedictus, Sanctus) – Nostalgia – Two Dialogues with Postface (Wedding Waltz, Postludium, Morning Serenade) – Three Waltzes (Waltz of the Moment, Fleeting Waltz, Waltz of the Moon) – Moments, a cycle of 3 pieces – Three Pieces (Moments of Mozart I, II, Moments of Autumn) – Two Pieces (Moments of Chopin, Moments of Spring) – Moments of Remembrance I, a cycle of 3 pieces.

ISMN M-2030-0433-2 BEL 681-30	in prep. / i.V.
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Tcherepnin, Alexander

Dance, op. 2/2 ISMN M-2030-0051-8 BEL 169	6,50
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Expressions, op. 81

Ten pieces (1951)

Each of the pieces is composed in a different form, some strict or miniature, use development or are through composed. The pieces use a wide variety of rhythmical devices: successive rhythmic patterns, rhythmic counterpoint. All of the titles are musically meaningful: bright and expectant, gay and excited, fairy tale-like, bird calls in the early morning light. In the words of the composer, the music of Expressions is 'subjective and dynamic, meant to give scope to a performer's expression of his own feeling in relation to the musical content of the pieces.'

ISMN M-2030-0363-2 BEL 637	9,90
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**Nocturne, op. 2/1
(1919)**

ISMN M-2030-0050-1 BEL 168	7,80
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**Twelve Preludes, op. 85
(1952-53)**

The Twelve Preludes show with vivid clarity the many-sided expressive genius of their composer. Each prelude is a musical entity, each has its own 'raison d'être', its own musical message. Taken as a whole, the twelve form a work with an exhaustive range of expression running the complete gamut of musical ideas. The pieces stem from the period of Tcherepnin's composition which is designated by many as his neo-romantic period, and are rich in singing, melodic lyricism; yet they are in essence fresh and completely contemporary in style and content. (new edition of the composer authorised)

ISMN M-2030-0214-7 BEL 390	7,80
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Seven Studies, op. 56

ISMN M-2030-0052-5 BEL 170	6,50
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Tocatta D minor, op. 1

ISMN M-2030-0049-5 BEL 167	17,80
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Tcherepnin, Ivan

Fêtes Variations on 'Happy Birthday' ISMN M-2030-0244-4 BEL 417	23,80
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**Four pieces from before
(1957-62)**

For Christmas – Valse – Vernal Equinox – Riding the Clouds ISMN M-2030-0053-2 BEL 171	6,50
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Tcherepnin, Nikolai**14 Esquisses / 14 Skizzen, op. 38
on pictures to a Russian alphabet**

ISMN M-2030-0248-2 BEL 456	22,00
(Version for orchestra on hire)	

**Four Pieces in C
(1938-39)**

ISMN M-2030-0054-9 BEL 172	7,80
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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 M-2030-0055-6 BEL 173	9,00
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Volkonsky, André**Musica stricta**Fantasia ricercata
(1957)

This piano work is of historical importance for Russian and Soviet 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 M-2030-0460-8 BEL 586	9,00
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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 adheres strictly to this system. It is based on the idea of the magic quadrant, examples of which have been found in Roman catacombs. 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 M-2030-0056-3 BEL 174	23,80
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**Two Preludes, op. 2
(1916)**

ISMN M-2030-0440-0 BEL 553	5,50
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**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)

Glazunov, Alexander

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

reduction for 2 pianos
(2 copies required)

ISMN M-2030-0058-7
BEL 185 23,80
(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 interesting modern harmonies, the Piano Concerto no. 2 op. 100 (1917) is on the same level as the popular Violin Concerto op. 82. 'In this concerto 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 M-2030-0059-4
BEL 186 17,80
(full score and parts on hire)

Fantasy, op. 104
for 2 pianos, 4 hands
(1919-20)

ISMN M-2030-0249-9
BEL 459 22,80

**Rimskij-Korsakow,
Nikolaj**

Piano Concerto C# minor, op. 30
reduction for 2 pianos

(2 copies required)
ISMN M-2030-0060-0
BEL 188 17,80

study score

ISMN M-2030-0229-1
BEL 403 16,00

Scriabin, Alexander

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

ISMN M-2030-0322-9
BEL 541 13,80

Piano Concerto F# minor, op. 20
reduction for 2 pianos

(2 copies required)
ISMN M-2030-0061-7
BEL 189 17,80

study score

ISMN M-2030-0227-7
BEL 400 7,80

Tcherepnin, Alexander

Piano Concerto No 5, op. 96
(1963)

reduction for 2 pianos
(2 copies required)

ISMN M-2030-0062-4
BEL 190 23,80

study score

ISMN M-2030-0168-3
BEL 337 11,00

Piano Concerto No 6, op. 99
(1965)

reduction for 2 pianos
(2 copies required)

ISMN M-2030-0063-1
BEL 191 23,80

study score

ISMN M-2030-0169-0
BEL 338 11,00

Suite de ballet

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

Tcherepnin, Ivan

Three Pieces

for 2 pianos, 4 hands
Silent Night Mix – Pièce sans titre –
Alleluja

(2 copies required)
ISMN M-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 M-2030-0203-1
BEL 373 11,00

study score

(Tanejew)
ISMN M-2030-0211-6
BEL 386 11,00

Wyschnegradsky, Ivan

Cosmos, op. 28

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

score and parts

ISMN M-2030-0447-9
BEL 570 54,00

Etude, op. 45a

On the Circling Motion in Quarter-Tone
System / Über die rotierenden
Bewegungen im Vierteltonsystem

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 M-2030-0448-6
BEL 571 14,80

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 M-2030-0236-9
BEL 410-10 38,00

Vol. 2

Préludes XIII-XXIV (2 copies)
ISMN M-2030-0237-6
BEL 410-20 38,00

study score (complete)

ISMN M-2030-0245-1
BEL 418 16,00

**Borodin / Cui / Liadow
Liszt / Rimskij-Korsakow**

Paraphrases

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

performance score

ISMN M-2030-0057-0
BEL 182 23,80

Organ

Orgel

Orgue

Glazunov, Alexander

Organ Works
(Dupré)

Prélude et Fugue D major, op. 93 – Prélude
et Fugue D minor, op. 98 – Fantaisie,
op. 110

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 M-2030-0064-8
BEL 192 23,80

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 M-2030-0065-5
BEL 193 7,80

Baltin, Alexander

Sonata No 1
for violin and piano (1978)

score and part

ISMN M-2030-0354-0
BEL 632 14,80

Cui, César

Suite Concertante, op. 25
for violin and orchestra
(1898)

piano reduction with solo part
(by the composer)

score and part
ISMN M-2030-0277-2
BEL 502 14,80

(full score and parts on hire)

Glazunov, Alexander

Album Leaf / Albumblatt
D^b major

for violin and piano (1899)
(Goldstein/Gonzales)

score and part

(originally for trumpet and piano)
ISMN M-2030-0343-4
BEL 508 6,50

Mazurka Oberek

for violin and orchestra,
edition for violin and piano by Theo Mölich
piano reduction with solo part
ISMN M-2030-0271-0
BEL 496 11,00
(full score and parts on hire)

Meditation D major, op. 32

for violin and orchestra
piano reduction with solo part

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

Violin Concerto A minor, op. 82

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 virtuoso second movement with its characteristic 'alla caccia' themes.

piano reduction with solo part

ISMN M-2030-0067-9
BEL 195 16,00

study score

ISMN M-2030-0157-7
BEL 326 7,80

Kissine, Victor

Confutatio

for violin solo (1997)
ISMN M-2030-0347-2
BEL 602 11,00

Impromptu

(after Ossip Mandelstam)
for violin and piano (1998)
ISMN M-2030-0375-5
BEL 626 11,00

Mansurjan, Tigran

Lamento

for violin solo (2002)
ISMN M-2030-0467-7
BEL 666 11,80

Strings · Streicher

**Rimskij-Korsakow,
Nikolaj**

Concerto Fantasy, op.33
on Russian Themes
for violin and orchestra
piano reduction with solo part
ISMN M-2030-0068-6
BEL 198 17,80
(full score and parts on hire)

Hindu-Song
aus „Sadko“ / from ‘Sadko’
for violin and piano (Sammons)
piano reduction with solo part
ISMN M-2030-0080-8
BEL 212-10 7,80

Silvestrov, Valentin

Three Postludes
for soprano, violin, violoncello and piano
(1981-1982)
Postlude DSCH for soprano and piano trio
– Postlude for violin solo – Postlude for
violoncello and piano
performance score (vocal)
(and set of parts)
ISMN M-2030-0391-5
BEL 619 24,80

‘Post scriptum’
Sonata for violin and piano (1991)
score and part
ISMN M-2030-0389-2
BEL 638 19,80

Tcherepnin, Nikolai

Andante e Finale
for violin and piano
ISMN M-2030-0069-3
BEL 199 9,00

Viola

Viola
Alto

Glasunow, Alexander

Elegy, op. 44
for viola and orchestra (1893)
piano reduction with solo part
ISMN M-2030-0070-9
BEL 200 9,80
(full score and parts on hire)

Mansurjan, Tigran

Lamento
for viola solo (2002)
ISMN M-2030-0466-0
BEL 665 11,80

Silvestrov, Valentin

Epitaphium (L. B.)
for viola (cello) and piano (1999)
score and parts
ISMN M-2030-0395-3
BEL 663 12,95

Volkonsky, André

Sonata
for viola and piano (1955)
ISMN M-2030-0235-2
BEL 409 19,80

Cello

Violoncello
Violoncelle

Glasunow, Alexander

Chant du Ménestrel, op. 71
for cello and orchestra
piano reduction with solo part
ISMN M-2030-0075-4
BEL 205 11,00
(full score and parts on hire)

Concerto Ballata C major, op. 108
for cello and orchestra
piano reduction with solo part
ISMN M-2030-0077-8
BEL 206 21,00
(full score and parts on hire)

Melody D major, op. 20/1
for cello and orchestra
piano reduction with solo part
ISMN M-2030-0073-0
BEL 203 19,80
(full score and parts on hire)

Sérénade espagnole A major,
op. 20/2
for cello and strings
piano reduction with solo part
ISMN M-2030-0074-7
BEL 204 12,80
(full score and parts on hire)

Kossenko, Viktor

Sonata, op. 10
for cello and piano (1923)
(Breith)
ISMN M-2030-0324-3
BEL 544 21,00

Mouravieff, Léon

Easter-Triptych /
Oster-Triptychon
piano reduction with solo part
edition for cello and piano
(by the composer)
ISMN M-2030-0273-4
BEL 498 14,80
study score
ISMN M-2030-0272-7
BEL 497 5,00

Three Pieces
for cello solo
ISMN M-2030-0071-6
BEL 201 13,80

Nabokov, Nicolas

Prelude, Four Variations
and Finale
for cello and orchestra
on a theme by Peter Tschaikowsky
piano reduction with solo part
(Rostropovich)
ISMN M-2030-0078-5
BEL 210 34,80
(full score and parts on hire)

**Rimskij-Korsakow,
Nikolaj**

Serenade, op. 37
for cello and piano
ISMN M-2030-0079-2
BEL 211 11,00

Silvestrov, Valentin

Elegy
for cello with 2 tam-tam
(played by the cellist)
ISMN M-2030-0381-6
BEL 660 15,80

Epitaphium (L. B.)
for viola (cello) and piano (1999)
score and parts
ISMN M-2030-0395-3
BEL 663 12,95

Three Postludes
for soprano, violin, violoncello and piano
(1981-1982)
Postlude DSCH for soprano and piano trio –
Postlude for violin solo – Postlude for vio-
loncello and piano
performance score (vocal)
(and set of parts)
ISMN M-2030-0391-5
BEL 619 24,80

Sonata
for cello and piano (1983 / 2000)
score and part
ISMN M-2030-0379-3
BEL 656 19,95

Tcherepnin, Alexander

Songs and Dances, op. 84
for cello and piano
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
in the highest thumb positions. Georgian,
Tatar, Russian and Kazakh folk music pro-
vided the inspiration for Songs and Dances.

score and part
ISMN M-2030-0081-5
BEL 213 11,00

Wind Instruments**Bläser****Instruments à vent****Woodwinds****Holzbläser****Bois****Albrecht, Georg von**

Preludio e Fuga, op. 59
for flute and piano (Le Roy)
ISMN M-2030-0083-9
BEL 216 7,80

Glasunow, Alexander

Saxophone Quartet B^b major,
op. 109
set of parts
ISMN M-2030-0086-0
BEL 222 26,80
study score
(piano reduction included)
ISMN M-2030-0087-7
BEL 222-10 9,90

Glinka, Michail

Sonata Satz G minor
(1825-1828)
after the uncompleted Sonata for viola and
piano arranged and edited by Rainer
Schottstädt
for bassoon and piano
ISMN M-2030-0315-1
BEL 537 21,00

Grebenschikow, Oleg

Three Greek Dances
for clarinet and piano
ISMN M-2030-0278-9
BEL 503 21,00

Raskatov, Alexander

Glosses / Glossen
for bassoon solo (1989)
ISMN M-2030-0464-6
BEL 591 9,00

Shoot, Vladislav

Pantomime
for flute and harpsichord (1995)
ISMN M-2030-0441-7
BEL 554 11,00

Silvestrov, Valentin

‘Misterioso’
for clarinet solo (with a grand piano)
1 player (1996)
performance score
ISMN M-2030-0384-7
BEL 604 21,00

Tcherepnin, Alexander

Duo, op. 108 and
Prélude
after op. 24/3
for 2 flutes (1923)
performance score
ISMN M-2030-0263-5
BEL 476 17,80

Flute Quartet, op. 60
In the Church – Parents Hope for Children –
In the Kitchen
score and parts
ISMN M-2030-0085-3
BEL 221 16,80

Study
for voice (flute) and piano
ISMN M-2030-0265-9
BEL 491 9,90

Trio, op. 59
for 3 flutes
score and parts
ISMN M-2030-0084-6
BEL 220 16,80

Tcherepnin, Ivan

Pensamiento
for flute and piano (1996)
ISMN M-2030-0397-7
BEL 680 9,80

Brass

Blechbläser
Cuivres

Glasunow, Alexander

Album Leaf / Albumblatt
D^b major
for trumpet and piano (1899)
(Goldstein)
ISMN M-2030-0283-3
BEL 508 9,90

Rêverie D^b major, op. 24
for horn and orchestra
piano reduction with solo part
(Robinson)
ISMN M-2030-0174-4
BEL 343 12,80
(full score and parts on hire)

Tcherepnin, Alexander

Andante E^b major, op. 64
for tuba or trombone and piano
ISMN M-2030-0088-4
BEL 223 13,80

Harp

Harfe
Harpe

Tcherepnin, Alexander

Vier diatonische Capricen
for harp, op. posth.
ISMN M-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
set of parts
ISMN M-2030-0089-1
BEL 224 22,80
study score
ISMN M-2030-0090-7
BEL 224-10 11,00

String Quartet No 2 D major
set of parts
ISMN M-2030-0091-4
BEL 225 21,00
study score
ISMN M-2030-0092-1
BEL 225-10 11,00

Glasunow, Alexander

Five Novellettes, op. 15
for string quartet
set of parts
ISMN M-2030-0093-8
BEL 226 23,80
study score
ISMN M-2030-0094-5
BEL 226-10 11,00

Quintet A major, op. 39
for 2 violins, viola and 2 violoncelli
set of parts
ISMN M-2030-0098-3
BEL 229 23,80
study score
ISMN M-2030-0099-0
BEL 229-10 13,80

String Quartet No 1 D major,
op. 1 (1882)
set of parts
ISMN M-2030-0298-7
BEL 523 26,80
study score
ISMN M-2030-0299-4
BEL 523-10 13,80

String Quartet No 2 F major,
op. 10 (1884)
set of parts
ISMN M-2030-0300-7
BEL 524 34,80
study score
ISMN M-2030-0301-4
BEL 524-10 13,80

String Quartet No 3 G major,
Quatuor Slave, op. 26
set of parts
ISMN M-2030-0095-2
BEL 227 23,80
study score
ISMN M-2030-0096-9
BEL 227-10 11,00

String Quartet No 4 A minor,
op. 64 (1894)
set of parts
ISMN M-2030-0302-1
BEL 525 23,80
study score
ISMN M-2030-0303-8
BEL 525-10 13,80

String Quartet No 5 D minor,
op. 70 (1899)
set of parts
ISMN M-2030-0316-8
BEL 538 26,80
study score
ISMN M-2030-0317-5
BEL 538-10 13,80

String Quartet No 6 B^b major,
op. 106
set of parts
ISMN M-2030-0318-2
BEL 539 36,00
study score
ISMN M-2030-0319-9
BEL 539-10 13,80

String Quartet No 7 C major,
op. 107 (1930)
for string orchestra (also as string octet),
set of parts
ISMN M-2030-0320-5
BEL 540 26,80
study score
ISMN M-2030-0321-2
BEL 540-10 13,80

Suite C major, op. 35
for string quartet
set of parts
ISMN M-2030-0097-6
BEL 228 32,00
study score
for strings (without double bass)
ISMN M-2030-0242-0
BEL 415 9,00

Glière, Reinhold

Octet D major, op. 5
for 4 violins, 2 violas and 2 cellos
study score
ISMN M-2030-0268-0
BEL 493-10 21,00
(parts on hire)

Haieff, Alexej

String Quartet No 1
(1950-51)
score and parts
(+ study score)
ISMN M-2030-0102-7
BEL 231 8,50
study score
ISMN M-2030-0103-4
BEL 231-10 3,50

Kissine, Victor

Duo
(after Ossip Mandelstam)
for viola and cello (1998)
score and parts
ISMN M-2030-0374-8
BEL 624 26,00

Passe la nuit
for string quartet (1992)
set of parts
ISMN M-2030-0351-9
BEL 596 26,80
study score
ISMN M-2030-0352-6
BEL 596-10 16,00

Mansurjan, Tigran

String Quartet No 3
(1993)
set of parts
ISMN M-2030-0338-0
BEL 557 26,80
study score
ISMN M-2030-0339-7
BEL 557-10 21,00

Shoot, Vladislav

Serenade
for string quartet (1994)
score and parts
ISMN M-2030-0444-8
BEL 567 16,00

Silvestrov, Valentin

String Quartet No. 1
(1974)
score and parts
ISMN M-2030-0468-4
BEL 685 in prep. / i.V.

Tcherepnin, Ivan

Duo Fantasia
Variations and Theme
'A rose is a rose is a'
for violin and violoncello (1991)
ISMN M-2030-0341-0
BEL 565 21,00

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

Wyschnegradsky, Ivan

Composition, op. 43
(1960)
for string quartet
in quarter-tone system /
im Vierteltonsystem
score
ISMN M-2030-0115-7
BEL 243 21,00

**Borodin / Glasunow
Liadow / Rimskij-Korakow**

String Quartet
on the name B-LA-F
Sostenuto assai (Rimskij-Korsakow) –
Scherzo (Liadow) – Serenata alla spagnola
(Borodin) – Finale (Glasunow)
set of parts
ISMN M-2030-0105-8
BEL 233 17,80

**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')
set of parts
ISMN M-2030-0110-2
BEL 240 26,80
study score
ISMN M-2030-0111-9
BEL 240-10 11,00

**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 M-2030-0112-6
BEL 241 26,80
study score
ISMN M-2030-0113-3
BEL 241-10 11,00

Strings with Piano

Streicher mit Klavier
Cordes avec piano

Barkauskas, Vytautas

Sextet
for piano, 2 violins, viola, violoncello and double-bass (1985)
performance score
(and set of parts)
ISMN M-2030-0325-0
BEL 546 76,00

Blacher, Boris

Piano Trio
score and parts
ISMN M-2030-0183-6
BEL 353 36,00

Kissine, Victor

Piano Trio
(1993)
performance score
(and set of parts)
ISMN M-2030-0353-3
BEL 597 26,80

Mansurjan, Tigran

Piano Trio
(2001)
performance score
(and set of parts)
ISMN M-2030-0392-2
BEL 661 28,50

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)
performance score
(and set of parts)
ISMN M-2030-0459-2
BEL 585 22,00

Silvestrov, Valentin

Drama
for violin, cello and piano (1969-71)
score and parts
ISMN M-2030-0382-3
BEL 684 in prep. / i.V.

Tanejew, Sergej

Piano Quartet, op. 20
(1911)
The piano quartet is one of Tanejew's most impressive pieces, and one of the most important in the Russian chamber music repertory. It is a 'late' work in which Tanejew'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.
performance score
(and set of parts)
ISMN M-2030-0326-7
BEL 547 64,00

Tcherepnin, Ivan

Trio Fantasia
for piano trio (1985)
performance score
(and set of parts)
ISMN M-2030-0344-1
BEL 623 16,00

Westerman, Gerhart von

Piano Trio, op. 18
performance score
(and set of parts)
ISMN M-2030-0114-0
BEL 242 23,80

Wustin, Alexander

Piano Trio
(1998)
performance score
(and set of parts)
ISMN M-2030-0358-8
BEL 631 22,00

**Winds
(with or without Piano)**

Bläser
(mit oder ohne Klavier)
Vents
(avec ou sans piano)

Mansurjan, 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 M-2030-0461-5
BEL 584 16,00
(parts on hire)

**Rimskij-Korsakow,
Nikolaj**

Quintet B^b major
for flute, clarinet, horn, bassoon and piano,
op. posth. (1876)
score and parts
ISMN M-2030-0104-1
BEL 232 28,00

Tcherepnin, Ivan

Cadenzas in Transition
for flute, clarinet and piano
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 M-2030-0106-5
BEL 236 32,00

**Summer Brass / Sommermusik
für Blechbläser**

for 2 trumpets (B^b), 2 horns (F), trombone and tuba
score
ISMN M-2030-0181-2
BEL 352 21,00
set of parts
ISMN M-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 M-2030-0107-2
BEL 237 13,80

**Music for
different Instruments**

Musik für verschiedene
Instrumente
Musique pour
instruments differents

Haieff, Alexej

Dance Suite
The Princess Zondila and her
Entourage
for flute, bassoon, trumpet in C, violin, cello and piano
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 M-2030-0100-3
BEL 230 6,50
score
ISMN M-2030-0101-0
BEL 230-10 6,50

Jekimowski, Viktor

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 M-2030-0355-7
BEL 628 22,00

Mansurjan, Tigran

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 contrapuntal 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 Mansurjan's music. (Hanspeter Krellmann)

performance score
(2 copies)
ISMN M-2030-0366-3
BEL 614 7,80

Verse in ein verbrannten Heft
Hommage à Anna Achmatowa
for kanun in D (Armenian instr.), viola, marimbaphone and bass clarinet
score and parts
BEL 601 in prep. / i. V.

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 M-2030-0336-6
BEL 556 26,80

Four Versions
for bassoon and string quartet (1990)
score and parts
ISMN M-2030-0342-7
BEL 583 22,00

Silvestrov, Valentin**Elegy**

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

ISMN M-2030-0381-6
BEL 660 15,80

Projections

on harpsichord, vibraphone and bells
(1965)

performance score

ISMN M-2030-0390-8
BEL 608 12,80

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 M-2030-0385-4
BEL 645 24,80

Tcherepnin, Alexander

Suite de ballet, op. posth.
after the 2. act of the ballet 'Chota Rustaveli'

for 2 pianos and percussion
Introduction – Pas de deux – Danse des trois – Variation – Davlouri – Pantomime – Pas de deux final

performance score

(2 copies required; percussion part separately)
ISMN M-2030-0266-6
BEL 492 17,80

percussion score

ISMN M-2030-0267-3
BEL 492-10 9,90

Tcherepnin, Ivan**Deux Entourages**

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

score and parts

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

Sombres Lumières

for flute, guitar and violoncello (1964)

performance score

ISMN M-2030-0109-6
BEL 239 7,80

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 M-2030-0117-1
BEL 246 3,90

Arie des Kontschak

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

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

ISMN M-2030-0118-8
BEL 247 9,00

Die Klage der Jaroslawnna

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

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

ISMN M-2030-0120-1
BEL 250 3,90

Mélo die arabe

for medium voice and piano

ISMN M-2030-0116-4
BEL 245 3,90

**Rezitativ und Cavatine
des Vladimir**

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

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

ISMN M-2030-0122-5
BEL 252 3,40

Gretchaninoff, Alexander**Night / Nacht**

for medium voice and piano, op. 5/2

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

ISMN M-2030-0124-9
BEL 266 6,50

Night / Nacht, op. 20/3

for medium voice and piano

vocal/piano score

ISMN M-2030-0127-0
BEL 271 6,50

Sie war dein eigen, op. 71

for medium voice and piano

vocal/piano score

ISMN M-2030-0126-3
BEL 268 6,50

Sonetti Romani, op. 160

for high voice and piano

vocal/piano score (Russ./Engl.)

ISMN M-2030-0128-7
BEL 276 9,00

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 M-2030-0330-4
BEL 552 11,00

Vor mir die Steppe, op. 5/1

for medium voice and piano

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

ISMN M-2030-0123-2
BEL 264 6,50

Weide, was neigest du, op. 5/3

for medium voice and piano

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

ISMN M-2030-0125-6
BEL 267 6,50

Medtner, Nikolaj**Sieben hinterlassene Lieder,
op. 61**

for medium voice and piano

Reiselied – Nachtgruß (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 M-2030-0129-4
BEL 278 9,90

Mussorgsky, Modest**Chant juif**

for medium voice and piano

vocal/piano score

ISMN M-2030-0132-4
BEL 290 2,40

Dis-moi, pourquoi

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN M-2030-0130-0
BEL 287 2,40

Le Bouc

Conte profane
for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN M-2030-0134-8
BEL 293 2,40

Pirouchka

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN M-2030-0133-1
BEL 292 2,40

Savichna, ma lumière

for medium voice and piano

vocal/piano score (Russ./Fr.)

ISMN M-2030-0131-7
BEL 288 2,40

Nabokov, Nicolas**The Return of Pushkin**

Elegy in three Movements for high Voice
and Symphony Orchestra

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 M-2030-0135-5
BEL 295 17,80
(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 M-2030-0138-6
BEL 299 2,40

Lied des Warägers D minor

aus „Sadko“ / from 'Sadko'
for bass and piano

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

ISMN M-2030-0144-7
BEL 307 6,50

Enfin les noirs nuages vont

s'éparpillant, op. 42/3
for low voice and piano

ISMN M-2030-0140-9
BEL 302 2,40

Hindu-Song E major

aus „Sadko“ / from 'Sadko'
for low voice and piano

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

ISMN M-2030-0143-0
BEL 306-20 7,80

Hindu-Song G major

aus „Sadko“ / from 'Sadko'
for high voice and piano

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

ISMN M-2030-0142-3
BEL 306-10 7,80

L'horizon s'éteint

dans sa rose paleur, op. 39/2
for low voice and piano (1897)

vocal/piano score (Russ./Fr.)

ISMN M-2030-0139-3
BEL 301 2,40

La Nympe, op. 56/1

for high voice and piano

ISMN M-2030-0141-6
BEL 304 2,90

Arie der Martha

aus „Die Zarenbraut“
from 'The Tsar's Bride'
for soprano and piano

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

ISMN M-2030-0146-1
BEL 309 7,80

Szene und Arie der Martha

aus „Die Zarenbraut“
from 'The Tsar's Bride'
for soprano and piano

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

ISMN M-2030-0147-8
BEL 310 7,80

Rezitativ und Arie

der Ljubawa Buslajewna
aus „Sadko“ / from 'Sadko'

for mezzo-soprano and piano

vocal/piano score (Russ./Fr.)

ISMN M-2030-0145-4
BEL 308 3,90

Strawinsky, Igor**Faun und Schäferin /**

Le Faune et la Bergère, op. 2
(1907)

Drei Lieder nach Texten von Alexander
Pushkin / Three Songs on texts by
Alexander Pushkin

for mezzo-soprano and orchestra

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'.

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

ISMN M-2030-0148-5
BEL 311 13,80

study score (Fr./Ger.)

ISMN M-2030-0167-6
BEL 336-10 7,80
(full score and parts on hire)

Tcherepnin, Alexander

Seven Songs, op. 71
on Chinese poems
for voice and piano

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 M-2030-0149-2
BEL 312 14,80

Study

for voice (flute) and piano

performance score

ISMN M-2030-0265-9
BEL 491 9,90

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 M-2030-0254-3
BEL 464 13,80

**Solo Voice and
other Instruments**

Gesang mit Begleitung
verschiedener Instrumente

Voix et autres instruments

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 time-
lessness. The music of 'Kaddish' (Prayer),
which owes a great deal to its Hebrew ori-
gins, 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. The vocal parts are also rather
volatile.

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

ISMN M-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 M-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)

The 'Three Songs' are settings of poems
by Mandelstam which he wrote in exile in
Voronezh before he was arrested for the
second and last time. Three parallel de-
velopmental 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 M-2030-0446-2
BEL 569 26,80

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 M-2030-0443-1
BEL 566 26,80

Vorgefùhl

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

Presentiment – Autumn – Autumn Day

score and parts (Ger./Eng.)

ISMN M-2030-0445-5
BEL 568 26,80

Silvestrov, Valentin**Three Postludes**

for soprano, violin, violoncello 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 M-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 sur-
realist and irrational elements. The poetry
dwells in terms of virtual reality on the idea
of a mirror, on reflection, and on multiplica-
tion. The composer makes use of an eight-
tone series which is based on mirror sym-
metry and characteristically consonant
intervals (thirds). (Iuri Kholopov)

score (Sp./Russ.)

ISMN M-2030-0329-8
BEL 551 26,80
(parts on hire)

Was noch lebt...

for alto and string trio (1989)

'That which is still alive' is one of the com-
poser's most sophisticated lyrical utter-
ances, and was inspired by the poetry of
Johannes Bobrowski. This seemingly sim-
ple, 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 M-2030-0327-4
BEL 549-10 36,00

piano reduction with solo part (Ger.)

ISMN M-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 inven-
tive composition by a composer who is one
of the most unconventional figures of his
generation in Russia. He manages to pro-
duce a striking effect with rather slender
means. Despite the sophisticated techni-
ques 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 M-2030-0442-4
BEL 563 22,00

**Two or more Voices /
Choir****Mehrere Singstimmen /
Chor****Deux et plus voix /
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 M-2030-0119-5
BEL 249 2,90

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 M-2030-0121-8
BEL 251 3,40

**Polowetzian Dances /
Polowetzer Tänze**

aus „Fürst Igor" / from 'Prince Igor'
for mixed choir (SATB) and orchestra
(Franz/Zillig)

study score (Ger./Eng.)

ISMN M-2030-0212-3
BEL 388 17,80

(full score and parts on hire)

vocal/piano score

ISMN M-2030-0215-4
BEL 391 16,80

choral parts

soprano
ISMN M-2030-0218-5
BEL 391-03 2,90

alto

ISMN M-2030-0216-1
BEL 391-01 2,90

tenor

ISMN M-2030-0219-2
BEL 391-04 2,90

bass

ISMN M-2030-0217-8
BEL 391-02 2,90

Gagnidze, Merab**'Technology I'**

for mixed chorus (1992)

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

ISMN M-2030-0364-9
BEL 627 13,80

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 M-2030-0387-8
BEL 634 19,80

Schnittke, Alfred**Zwölf Bußverse**

for mixed choir

The work was composed for the celebra-
tions marking the millennium of the
Christianization of Russia, and makes use
of 16th century Russian Orthodox texts. The
first performance in Moscow on 26
December 1988 by the USSR State
Chamber Choir was conducted by Valery
Poliansky.

choral score (Russ.)

ISMN M-2030-0331-1
BEL 555 14,80

Silvestrov, Valentin**Diptychon**

Cantata

for mixed chorus a cappella (1995)

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 'dedi-
cation' in Ukrainian) (second movement).
Strictly speaking the first text is also a
dedication. The musical development with-
in 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 be-
sought 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 M-2030-0388-5
BEL 646 14,80

Elegie

for large mixed chorus a cappella (1996)

choral score (Ukr./Ger.)

ISMN M-2030-0398-4
BEL 643 19,00

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 M-2030-0150-8
BEL 313 11,00
(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
study score (Russ./Eng./Ger.)
ISMN M-2030-0233-8
BEL 407 19,80
vocal/piano score
ISMN M-2030-0246-8
BEL 419 23,80

Volkonsky, André

Psalm No 148
for 3 voices (solo or chorus), organ and
kettledrum
performance score (Lat.)
ISMN M-2030-0286-4
BEL 511 9,90
Sieben geistliche Gesänge /
Seven Spritual Chants
for 3 male voices (solo or chorus)
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 M-2030-0288-8
BEL 513 7,80

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 emigra-
ted 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 M-2030-0386-1
BEL 616 9,80
(parts on hire)

Veni Sancte Spiritus
for mixed chorus and ensemble (1999)
score (Lat.)
ISMN M-2030-0370-0
BEL 615 11,00
(parts on hire)

**Works for Orchestra
(Sales editions of
works on hire)**

Orchesterwerke
(Kaufausgaben zu
Leihwerken)

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

Borodin, Alexander

Finale
from the ballet-opera 'Mlada'
(Rimskij-Korsakow)
study score
ISMN M-2030-0204-8
BEL 374 7,80

Overture
from 'Prince Igor'
study score
(Glasunow)
ISMN M-2030-0155-3
BEL 323 11,00

Polowetzian Dances /
Polowetzer Tänze
from 'Prince Igor'
for mixed choir and orchestra
(Franz / Zillig)
study score (Ger. / Eng.)
ISMN M-2030-0212-3
BEL 388 17,80

Eine Steppenskizze
aus Mittelasien /
In The Steppes of Central Asia
study score
ISMN M-2030-0257-4
BEL 467 6,50

Symphony No 3 A minor
completed and orchestrated
by Alexander Glasunow
study score
ISMN M-2030-0156-0
BEL 325 9,00

**Chopin, Frédéric
Glasunow, Alexander**

Chopiniana (Les Sylphides)
(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 suc-
cesses.'

study score
ISMN M-2030-0250-5
BEL 460 11,00

Cui, César

Suite Concertante, op. 25
for violin and orchestra
study score
ISMN M-2030-0276-5
BEL 501 19,80

Glasunow, Alexander

Characteristic Suite, op. 9
study score
ISMN M-2030-0224-6
BEL 397 11,00

Dances, op. 57
from the ballet 'Raymonda'
study score
ISMN M-2030-0222-2
BEL 394 9,00

Elegy, op. 105
for strings (without double bass)
study score
ISMN M-2030-0241-3
BEL 414 3,90

Solemn Overture, op. 73
study score
ISMN M-2030-0225-3
BEL 398 9,00

Stenka Rasin, op. 13
Symphonic Poem
study score
ISMN M-2030-0255-0
BEL 465 9,00

Suite, op. 35
for strings
study scores
ISMN M-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 M-2030-0258-1
BEL 468 16,00
No 2 F# minor, op. 16
ISMN M-2030-0259-8
BEL 469 16,00

No 3 D major, op. 33
(1890)
ISMN M-2030-0187-4
BEL 357 11,00

No 4 E^b major, op. 48
(1893)
ISMN M-2030-0279-6
BEL 504 11,00

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 tradi-
tion 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 M-2030-0280-2
BEL 505 11,00

No 6 C minor, op. 58
(1896)
ISMN M-2030-0281-9
BEL 506 11,00

No 7 F major, op. 77
(1902)
ISMN M-2030-0282-6
BEL 507 23,80

No 8 E^b major, op. 83
(1906)
Glazunov's Symphony no. 8, the last the
composer completed, is a majestic achieve-
ment whose combination of talent, imagi-
nation and contrapuntal mastery was des-
tined 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 be-
lieved that 'this piece – and not the music
of Reger – has the final word on the sub-
ject of chromaticism.'
ISMN M-2030-0226-0
BEL 399 11,00

No 9 D minor, op. posth.
(1904-10)
orchestrated by G. Yudin
ISMN M-2030-0304-5
BEL 526 7,80

Violin Concerto A minor, op. 82
(1905)
study score
ISMN M-2030-0157-7
BEL 326 7,80

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 sympho-
nic 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 M-2030-0210-9
BEL 383 19,80
piano reduction
ISMN M-2030-0152-2
BEL 318 16,00

**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**study score**
ISMN M-2030-0268-0
BEL 493-10 21,00Les Sirènes / Die Sirenen, op. 33
Symphonic Poem
La mer – L'île des sirènes – L'approche du
vaisseau – Le chant des sirènes –
Le naufrage du vaisseau**study score**
ISMN M-2030-0306-9
BEL 528 9,90Symphony No 1 E^b major, op. 8
(1900)**study score**
ISMN M-2030-0294-9
BEL 519 11,00Symphony No 2 C minor, op. 25
(1907)**study score**
ISMN M-2030-0293-2
BEL 518 16,00**Glinka, Michail**Capriccio brillante
Spanish Overture No 1
(1845)
(Glasunow/Rimskij-Korsakow)**study score**
ISMN M-2030-0296-3
BEL 521 9,90Three Dances
from the opera 'A life for the Tsar'
for orchestra (and mixed choir ad lib.)**study score (Russ./Fr./Ger.)**
ISMN M-2030-0228-4
BEL 401 11,00Kamarinskaja
Fantasy on two Russian Songs
(Glasunow/Rimskij-Korsakow)**study score**
ISMN M-2030-0256-7
BEL 466 9,00Overture and Interludes
from 'Prince Holmsky'
(Glasunow/Rimskij-Korsakow)
study score
ISMN M-2030-0260-4
BEL 470 18,50**Kancheli, Giya**Exil
for soprano, flute (also alto flute and bass
flute), violin, violoncello, 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') which provides the title
for the whole cycle.**score (Ger.)**
ISMN M-2030-0340-3
BEL 558 22,00**Kissine, Victor**Miroirs / Spiegel
for bassflute, cello and strings (1996)The idea for this composition was sugges-
ted 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 mir-
ror. The idea of time brought to a standstill
is reflected in the duration of the reso-
nance. (V. Kissine)**score**
ISMN M-2030-0376-2
BEL 598 32,00
(parts on hire)Partita
(after Ossip Mandelstam)
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 allu-
des 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 M-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**study score**
ISMN M-2030-0158-4
BEL 327 7,80

The Enchanted Lake /

Der verzauberte See, op. 62
Legend for orchestra**study score**
ISMN M-2030-0159-1
BEL 329 6,50Kikimora, op. 63
Legend for orchestra**study score**
ISMN M-2030-0160-7
BEL 330 7,80

Mazurka, op. 19

study score
ISMN M-2030-0251-2
BEL 461 12,80

Nänie, op. 67

study score
ISMN M-2030-0297-0
BEL 522 4,50

Polonaise C major, op. 49

study score
ISMN M-2030-0252-9
BEL 462 7,80

Polonaise D major, op. 55

study score
ISMN M-2030-0253-6
BEL 463 7,80Eight Russian Folk Tunes / Acht
russische Volksweisen, op. 58Chant religieux – Koliadà-Málèdà. Chant de
Noël – Complainte – Chant comique 'J'ai
dansé avec le moucheron' – Légende des
oiseaux – Berceuse – Ronde – Choeur
dansé**study score**
ISMN M-2030-0295-6
BEL 520 7,80**Mouravieff, Léon**The suite composed by the three works rela-
ted to paintings of the same names: Nativité,
Pièta and Easter Triptych. The three pieces
can be played as an 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 brea-
thing 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**study score**
ISMN M-2030-0180-5
BEL 351 7,80

Pièta

for woodwind quartet and strings

study score
ISMN M-2030-0274-1
BEL 499 5,00Easter Triptych /
Oster-TriptychonThe Virgin by the Cross
for cello and chamber orchestra**study score**
ISMN M-2030-0272-7
BEL 497 5,00Prelude to an Autumn
Ceremony / Vorspiel zu einer
Herbstfeier**study score**
ISMN M-2030-0238-3
BEL 411 12,00**Mussorgsky, Modest**Die Niederlage des Sennacherib/
La Défaite de Sennachéribfor mixed choir and orchestra
(Rimskij-Korsakow)**study score (Ger.)**
ISMN M-2030-0287-1
BEL 512 9,00Original Version: First Edition
(Blashkov)**score**
ISMN M-2030-0350-2
BEL 750 in prep. / i.V.**Nabokov, Nicolas**Symphony No 2
(Biblical / Biblische)**study score**
ISMN M-2030-0175-1
BEL 344 13,80Symphony No 3
'A Prayer' (1967)**study score**
ISMN M-2030-0176-8
BEL 345 12,50**Nemtin, Alexander /
Scriabin, Alexander**

Nuances

Ballet (a Faëry of Light and Dance) on
piano pieces by Alexander Scriabin (1975)**score**
ISMN M-2030-0377-9
BEL 595 89,00**Pärt, Arvo**Nekrolog, op. 5
Obituary (1960)For those who are familiar only with Pärt's
music of the last 30 years, the uncompro-
misingly 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 M-2030-0311-3
BEL 533 36,00**Rabinovitch, Alexandre**La belle musique No 3
(1977)**score**
ISMN M-2030-0310-6
BEL 532 48,00**Raskatov, Alexander**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 M-2030-0465-3
BEL 594 32,00**Rimskij-Korsakow,
Nikolaj**

Capriccio espagnol, op. 34

study score
ISMN M-2030-0162-1
BEL 332 7,80Russian Easter Overture /
Große russische Ostern, op. 36
Overture D minor**study score**
ISMN M-2030-0164-5
BEL 334 13,80

Piano Concerto C# minor, op. 30

study score
ISMN M-2030-0229-1
BEL 403 16,00

Sheherazade, op. 35

Symphonic Suite / Ballet in one act
The sultan Shakriar, convinced of the false-
hood 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 execu-
tion 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 M-2030-0163-8
BEL 333 16,80Sinfonietta, op. 31
on Russian Themes**study score**
ISMN M-2030-0230-7
BEL 404 18,50

Suite
from the ballet-opera 'Mlada'
(choir ad lib.)
study score (Russ.)
ISMN M-2030-0261-1
BEL 471 16,00

Suite in 4 scenes
from 'The Legend of the Invisible City of
Kitezh and the Maiden Fevroniya'
(Steinberg)
study score
ISMN M-2030-0305-2
BEL 527 16,00

Symphony No 3 C major, op. 32
study score
ISMN M-2030-0285-7
BEL 510 17,80

Scriabin, Alexander

Piano Concerto F# minor, op. 20
study score
ISMN M-2030-0227-7
BEL 400 7,80

Le Poème de l'Extase, op. 54
study score
ISMN M-2030-0165-2
BEL 335 11,00

Rêverie, op. 24
study score
ISMN M-2030-0208-6
BEL 381 6,50

Symphony No 1 E major, op. 26
for mezzo-soprano, tenor, mixed choir and
orchestra
study score (Russ./Fr./Ger.)
ISMN M-2030-0184-3
BEL 354 11,00

Symphony No 2 C minor, op. 29
study score
ISMN M-2030-0185-0
BEL 355 11,00

Symphony No 3 C minor, op. 43
'Le Divin Poème'
study score
ISMN M-2030-0186-7
BEL 356 16,00

Scriabin, Alexander Nemtin, Alexander

Nuances
see under Nemtin

Silvestrov, Valentin

Epitaph
for piano and string orchestra (1999)
score
ISMN M-2030-0393-9
BEL 654 16,80

Hymne 2001
for strings
score
ISMN M-2030-0380-9
BEL 659 13,80

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 M-2030-0373-1
BEL 543 89,00

Four Postludes
for piano and strings
score
ISMN M-2030-0394-6
BEL 712 in prep. / i.V.

Symphony No 6 for orchestra (1994-95)

Symphony no. 6 is 'a gigantic farewell sym-
phony written at the end of the millenium.
It is at one and the same time retro-
spective, sums up, and, in a visionary man-
ner, is directed towards the future . . .'
(V. Tarnov)
In fact, the arch-like wave structure of the
uninterrupted five-movement cycle approx-
imates to late romantic formal schemes
(as, for example, those used by Bruckner).

score
ISMN M-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)
Strawinsky 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 M-2030-0167-6
BEL 336-10 7,80

Tanejew, Sergej

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

study score
(= Symphony No. 4; in former times
published as No. 1)
ISMN M-2030-0275-8
BEL 500 16,00

Tcherepnin, Alexander

Piano Concerto No 5, op. 96
(1963)
study score
ISMN M-2030-0168-3
BEL 337 11,00

Piano Concerto No 6, op. 99
(1965)
study score
ISMN M-2030-0169-0
BEL 338 11,00

Symphonic Prayer, op. 93 (1959)

'Symphonic Prayer' was composed in July
1959. The first performance was conducted
by Eleazar de Carvalho at the opening con-
cert of the Pan-American Music Festival in
Chicago in August of the same year. The
work consists of four sections which follow
one another without a break: Procession -
Confusion - Prayer - Enlightenment. As a
result of numerous performances by distin-
guished conductors, the 'Symphonic
Prayer' has become part of the standard
contemporary music repertory.

full score
ISMN M-2030-0170-6
BEL 339 32,00

Tcherepnin, Ivan

And So it Came to Pass for soloists, choir and orchestra

score
ISMN M-2030-0345-8
BEL 607 in prep. / i.V.

The New Consonance (1982)

Music for Strings (also as string octet)
score
ISMN M-2030-0307-6
BEL 529 24,80

Solstice

for chamber orchestra (1983)
Solstice (for 21 instrumentalists) is an ev-
ocation 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 se-
nery of a Chinese poem... (Boston Globe)
score
ISMN M-2030-0346-5
BEL 605 21,00

Le va et le vient (1978)

This composition evokes a strange and fas-
cinating feeling. Evolving slowly and quiet-
ly, 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 M-2030-0308-3
BEL 530 26,80

Tcherepnin, Nikolai

Le Destin, op. 59 three symphonic fragments on a ballad by Edgar Allan Poe

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 be-
tween man and his fate, and for this rea-
son 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 M-2030-0231-4
BEL 405 21,00

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

study score (Russ./Eng./Ger.)
ISMN M-2030-0233-8
BEL 407 19,80

vocal/piano score

ISMN M-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 influ-
ence 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 M-2030-0262-8
BEL 472 7,80

Sonatina C major, op. 61

for wind instruments, kettledrums and
xylophone
study score
ISMN M-2030-0213-0
BEL 389 11,00

Tschaikowsky, Peter

Andante and Finale, op. 79
for piano and orchestra
(1892)
study score (Tanejew)
ISMN M-2030-0211-6
BEL 386 11,00

Concert Overture C minor
(1865-66)
study score
ISMN M-2030-0291-8
BEL 516 13,80

Fatum, op. 77
Symphonic composition
study score
ISMN M-2030-0207-9
BEL 379 9,00

Francesca da Rimini, op. 32
Fantasy (1876)
(Ekimovsky)

The work, composed in 1876 and based on
a part of Dante's 'La Divina Commedia', is
dedicated to Taneiev. In 1886 it was awar-
ded the Glinka Prize. 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
ISMN M-2030-0430-1
BEL 668 in prep. / i.V.

Hamlet, op. 67b Overture

study score
ISMN M-2030-0289-5
BEL 514 9,90

The Nutcracker /
Der Nussknacker, op. 71a
Orchestral Suite (1891-92)
(Ekimovsky)

score
with editorial comments
ISMN M-2030-0429-5
BEL 700 in prep. / i.V.

L'Orage (Das Gewitter), op. 76
E minor
Overture after A. Ostrovsky
study score
ISMN M-2030-0179-9
BEL 350 7,80

Overture F major (second version) (1866)

study score
ISMN M-2030-0290-1
BEL 515 13,80

Romeo and Juliet

Overture (1869 - 70/80)
(Ekimovsky)

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, and 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
ISMN M-2030-0428-8
BEL 667 in prep. / i.v.

Symphony No 4, op. 36 (1876-77) (Ekimovsky)

score
(with editorial comments)
ISMN M-2030-0416-5
BEL 689 69,00

Symphony No 5, op. 64 (1888) (Ekimovsky)

score
(with editorial comments)
ISMN M-2030-0423-3
BEL 690 69,00

Symphony No 6, op. 74 'Pathétique' (1893) (Ekimovsky)

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
ISMN M-2030-0424-0
BEL 691 69,00

La Tempête / Der Sturm, op. 18 Symphonic Fantasy after W. Shakespeare (1873)

study score
ISMN M-2030-0292-5
BEL 517 13,80

The Woywode, op. 78

Symphonic Ballad

study score
ISMN M-2030-0206-2
BEL 378 7,80

Volkonsky, André

Sérénade pour un insecte (1959)

score
ISMN M-2030-0309-0
BEL 531 13,80

Wustin, Alexander

Song

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

score (Russ./Eng./Ger.)
ISMN M-2030-0386-1
BEL 616 9,80

Tango

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

score
(and solo part)
ISMN M-2030-0359-5
BEL 635 11,00

Veni Sancte Spiritus

for mixed chorus and ensemble (1999)

score (Lat.)
ISMN M-2030-0370-0
BEL 615 11,00
(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 (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 retarded 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
ISMN M-2030-0362-5
BEL 610 22,00

Borodin / Cui / Liadow Liszt / Rimskij-Korsakow

Tati-Tati

Paraphrases on a simple Theme
(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 score
ISMN M-2030-0161-4
BEL 331 9,00

Glusunow / Liadow Rimskij-Korsakow

Jour de fête

for strings (without double bass)
I Les chanteurs de Noël (Glusunow) – II Glorification (Liadow) – III Chœur dansé Russe (Rimskij-Korsakow)

study score
ISMN M-2030-0243-7
BEL 416 6,50

Glusunow / Liadow Rimskij-Korsakow

Variations
on a Russian Theme

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

study scores
Version for orchestra
ISMN M-2030-0239-0
BEL 412 9,00

Version for strings (without double bass)
ISMN M-2030-0240-6
BEL 413 6,50

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Borodin, Alexander

Prince Igor / Fürst Igor
Opera in 4 acts with prologue
(Franz/Zillig)

study score (Russ./Fr./Ger.)
ISMN M-2030-0269-7
BEL 494 (geb.) 174,00

vocal/piano score
ISMN M-2030-0264-2
BEL 477 76,00

Glusunow, Alexander Chopin, Frédéric

Chopiniana (Les Sylphides)
(1883)

In 1883 Glusunow 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 Glusunow 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 M-2030-0250-5
BEL 460 11,00

Raymonda, op. 57

Ballet in three acts by L. Pachkov and Marius Petipa

Glazunov 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 Glazunov 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 M-2030-0151-5
BEL 317 26,80

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 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 M-2030-0210-9
BEL 383 19,80

piano reduction
ISMN M-2030-0152-2
BEL 318 16,00

Haieff, Alexej

Ballet-Dance Suite

The Princess Zondila and her Entourage

for flute, bassoon, trumpet in C, violin, cello and piano

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 M-2030-0100-3
BEL 230 6,50

score
ISMN M-2030-0101-0
BEL 230-10 6,50

Nabokov, Nicolas

Don Quichotte Ballet in three acts

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 M-2030-0153-9
BEL 319 34,80

Nemtin, Alexander Scriabin, Alexander

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

score
ISMN M-2030-0377-9
BEL 595 89,00

**Rimskij-Korsakow,
Nikolaj**

Mozart and Salieri
dramatic scenes by Alexander Pushkin
vocal/piano score (Russ./Fr./Ger.)
ISMN M-2030-0284-0
BEL 509 21,00

Sheherazade, op. 35
Symphonic Suite / Ballet in one act
(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 M-2030-0163-8
BEL 333 16,80

piano reduction
ISMN M-2030-0026-6
BEL 141 26,80

**Scriabin, Alexander
Nemtin, Alexander**

Nuances
see under Nemtin

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Prince Igor / Fürst Igor
An opera in four acts with prologue
Borodin's opera 'Prince Igor', left uncompleted at the composer's death, owes its final form to Nikolaj Rimsky-Korsakow and Alexander Glasunow.

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Gayden, Lucile

Ivan Wyschnegradsky
(Ger.)
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