

FUGA I.

3

a 3 voci

Н. Римскій-Корсаковъ.

Op. 17. 1875 г.

Moderato e risoluto.

PIANO

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked "Moderato e risoluto". The score begins with a forte (*f*) dynamic and includes various fingering indications (1-5) and articulation marks (accents, slurs). The piece features intricate rhythmic patterns, including triplets and sixteenth-note passages. Dynamics range from forte to piano (*p*), with crescendos and decrescendos. The score concludes with a final cadence.

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

dim. *p*

3 1 2 3 1 2 3 4 5

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

molto. *cres.* *ff*

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

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

1 2

4 4 4 5 4 3 4 3 5 4

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

dim.

4 4 4 5 4 5 4 4 5 4 4 5 4 4 4

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

poco *a* *poco* *ritard*

4 4 4 5 4 2 6 5 4

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

Bach, J.S. Allemande et Courante (A. III. 23) 35	Gurlitt, C. Toccata (H. III. 4) 50	Lange. Abendstern «Tannh.» (B. III. IV. 12) 50	Raff, J. Märchen (L. V. 29) 35
— Bourrée et Gavotte (L. IV. 23) 35	Haberbier, E. Barcarolle (B. III. 2) 25	— Pilgerchor «Tannh.» (B. III à IV. 13) 60	— Rigaudon (L. V. 30) 35
— Courante et Gavotte (L. IV. 14) 35	— Sérénade (B. IV. 19) 25	— Ständchen von Lachner (B. II à III. 2) 50	— Fughette (A. IV. 3) 35
— Fantaisie C-moll (A. III. 24) 35	— Etudes poésies № 9, 16. (A. III. 19) 50	— Verirrtes Kind (B. II à III. 1) 35	Ravina, H. Calinerie (B. II à III. 6) 35
Bach-St. Saëns. Gavotte H-moll (A. V. 10) 35	— № 15, 22. (A. III. 20) 50	Langer, H. Au printemps (H. I. 17) 25	— Etude mignonne. La min (B. III. 14) 35
Bach, Ph. E. Rondo H-moll (A. V. 1) 35	— Toccata et Scène (A. III. 19) 50	Lidow, A. Improromptu (A. V. 8) 35	— Sol min (B. III. 15) 35
Bachmann, G. Les Sylphes (B. III à IV. 3) 50	— Chanson s. paroles et Etude (A. III. 20) 50	Lichner, H. Beau rêve (B. II à III. 3) 50	— Nocturne Des-dur (B. IV. 23) 35
Bargiel, W. Präludium (L. V. 26) 50	— Scherzo (A. IV. 24) 85	— Danse tzigane (B. II à III. 5) 40	— Petite Valse (B. III. 13) 35
Baumfelder, F. Pièce d'enfant (H. I. 2) 25	Händel, G. Allemande (L. IV. 24) 25	— Kleiner Schelm (B. II à III. 4) 50	Reinecke, C. Neapolitanischer Mandolinenspieler (B. III à IV. 25) 35
Beethoven, L.v. Bagatelle Es-dur (L. IV. 3) 35	— Capriccio G-dur (L. V. 12) 50	— Mazurka (B. III. 8) 40	— Scherzino (A. III. 4) 35
— Sonate G-moll (L. III. 3) 60	— Capriccio G-moll (A. III. 9) 25	— Mein Eigen (B. II. 5) 35	— Rondo C-dur (L. III. 22) 35
— Sonate G-dur (L. III. 4) 60	— Gigue (A. IV. 1) 25	— Rondino (B. II. 4) 35	— Sonate B-dur (L. IV. 12) 35
— Rondo C-dur (L. IV. 4) 60	— Sarabande et Gigue (A. III. 25) 25	— Tändeln und Scherzen (B. II. 1) 40	— Boléro (L. IV. 39) 35
— Variations G-dur (L. IV. 5) 50	Haydn, J. Capriccio (L. IV. 30) 35	— Tulpe (B. II. 3) 35	— Au jardin (L. IV. 7) 35
Behr, F. Conte d'enfant (H. I. 1) 35	— Sonate C-dur (L. III. 2) 50	— Valse lente (B. III. 9) 35	— Réve et pensée (L. IV. 31) 35
— Au bord d'une source (H. I. 13) 35	— Sonate Cis-moll (L. IV. 8) 35	— Winde (B. II. 2) 35	— Sonatine A-moll (L. III. 11) 35
— Les bohémiens (B. II à III. 8) 35	— Sonate D-dur (A. III. 7) 60	Liszt, Fr. Consolation Des-dur (B. IV à V. 1) 35	— Barcarolle et Idylle (L. I. 4) 60
— Réverie (B. III. 10) 40	— Sonate E-moll (L. IV. 1) 35	— La gita in gondola (B. IV à V. 10) 50	— Babillarde (L. IV. 27) 60
— Sérénade tzigane (B. III. 1) 40	— Sonate Es-dur (L. IV. 25) 50	— Marche hongroise (B. IV. 11) 60	— Sonatine C-dur (L. I. 1) 35
Bendel, Fr. «An Lucia» (B. III à IV. 15) 50	— Sonate Es-dur (A. III. 28) 75	— Souvenir de Russie (B. IV. 2) 25	— » F-dur (L. I. 2) 35
— Sexten-Etude héroïque (A. V. 20) 50	Heller, St. Nuits blanches (B. III. 3) 25	Liszt-David. Capriccio (B. IV. 15) 50	— » A-dur (L. I. 3) 35
— Air du page de «Huguenots» (A. IV. 21) 85	— Rondino (L. IV. 11) 75	Liszt-Schubert. Wohin (H. III. 1) 50	— Rondo Papageno (L. I. 5) 35
— Mondnacht a. d. Lagunen (A. IV. 5) 75	— La chasse. Etude (A. V. 22) 50	— Der Aufenthalt (B. IV. 8) 60	— Sonatine A-moll (L. I. 13) 35
— Frau Holle. Märchenbild (A. IV. 16) 75	— La Truite de Schubert (A. IV. 20) 50	Loeschhorn, A. Fantais.-Caprice (L. V. 23) 1	— Contes d'enfants (L. II. 24) 35
— Silberquelle (L. V. 17) 75	— Dame de Pique (A. III. 17) 75	— Bagatelle et romance (L. II. 11) 35	— Tyrolienne (H. I. 1) 35
— Es blinkt der Thau (A. III. 34) 75	— Saltarello (L. V. 15) 50	— Feuilles d'Album № 1, 2 (L. II. 12) 35	Rheinberger, J. Toccata (A. III. 27) 35
— Lithausch. Lied de Chopin (A. III. 35) 60	— » № 3, 4 (L. II. 13) 35	— » № 5, 6 (L. II. 14) 35	— Ballade (L. IV. 37) 35
— Spinnrädchen (L. V. 24) 50	— » № 7, 8 (L. III. 29) 35	— » № 9, 10 (L. IV. 32) 35	— Scherzino (H. II. 5) 35
— Orientalischer Marsch (B. IV. 7) 50	— » № 11 (L. IV. 33) 35	— Sonatine C-dur (L. III. 15) 75	Rohde, E. Feuilles volan. № 1, 2 (L. I. 1) 35
— Schlummerlied (B. IV. 17) 50	— Spaziergänge eines Eins. (B. IV. 20) 60	— Sonate C-dur (L. II. 22) 60	— Feuilles volantes № 3, 4 (L. I. 12) 35
Benuet, W. L'Apassionata (L. V. 22) 50	— Fantaisie «Charles V.» (B. IV. 21) 1	— Sonate C-dur (L. II. 22) 60	— Trois bagatelles (L. I. 15) 35
— Toccata (H. II. 19) 50	— Valse brillante Es-moll (B. IV. 10) 75	— » F-dur (L. III. 20) 60	— Berceuse (L. I. 8) 35
Bereus, H. Prière du soir (L. IV. 19) 35	Helm, H. Rondino (H. I. 1) 35	— » A-moll 1-ter Satz (L. II. 23) 35	— Romance (L. I. 15) 35
— Sonatine C-dur (L. II. 8) 50	Herzogenberg, H. de. Menuet (H. III. 3) 50	— » A-moll 2. u. 3. Satz (L. III. 21) 60	— Fleurs mélodiques (L. I. 9) 35
— Sonatine F-dur (L. III. 7) 75	Hiller, F. Zur Gitarre (A. V. 29) 25	— Sonatine D-moll (L. III. 8) 75	Rollfuss, B. Scherzo (L. V. 3) 35
— Sonatine D-dur (L. III. 17) 75	— All'antico (A. III. 31) 35	— Präludium et Gigue (A. III. 44) 60	Sarlati, D. Katzenfuge (A. V. 21) 35
— Valse-étude (L. IV. 10) 50	Hofmann, H. Danse espagnole (L. III. 19) 35	— La fileuse (A. III. 14) 75	Scharwenka, Ph. Joie et trist. (H. I. 5) 35
Biehl, A. Rondo C-dur (L. II. 29) 35	— Berceuse. Tyrolienne (H. I. 4) 35	Lysberg, Ch. La chasse (A. III. 45) 60	— Bagatelle (B. III à IV. 23) 35
Bird, A. Gavotte G-dur (H. II. 15) 50	Hofmann, J. Berceuse (B. IV à V. 9) 35	Masseuet, J. Air de Ballet (B. III à IV. 6a.) 50	Scharwenka, X. Romance (H. I. 3) 35
— Menuet (H. II. 16) 50	— Mazurka A-moll (B. IV à V. 7) 50	Mayer, Ch. Tarantelle (L. III. 28) 35	— Barcarolle (H. I. 11) 35
— Gavotte D-moll (H. III. 6) 40	— Mazurka G-dur (B. IV à V. 8) 35	— Fleur de Mai (L. IV. 38) 35	— Mazurka (B. III à IV. 15a) 35
Blumenthal, J. Sommeil inter. (A. IV. 10) 1	Hüber, H. Intermezzo (H. II. 10) 25	— Tristesse et joie (L. IV. 28) 50	— Polonaise (B. III à IV. 15b) 35
Bodmann, H. Pièces instruct. Cah. I. (B. I. 1) 40	Hummel, J. Sonate Es-dur (L. V. 13) 10	— La grace. Etude (A. III. 1) 50	Scholtz, H. Sonate (A. IV. 7) 35
— » Cah. II. (B. I. 1) 60	— Sonate F-moll (A. III. 46) 60	— Improromptu (A. III. 3) 35	— Am Springbrunnen (A. III. 33) 35
Bolek, O. Pièces enfantines (L. I. 16) 35	— Larghetto und Cantabile (A. IV. 23) 60	— Scherzino (A. III. 13) 50	— Canzonetta (H. II. 7) 35
— Rondino (L. I. 10) 25	Jadassohn, S. Albumblatt (B. IV. 16) 50	— Grande Etude (L. V. 32) 60	— Menuet (H. III. 5) 35
Brambach, C. Rêve de nuit (L. V. 16) 60	— Improvisation (B. III à IV. 9) 35	— Sérénade (A. III. 2) 50	Schubert, F. Menuet (A. V. 2) 35
— Toccata (L. V. 5) 60	— Scherzo (A. III. 15) 25	— Pensée fugitive (L. III. 27) 35	— Improromptu Es-dur (L. V. 18) 35
Brassin, L. Nocturne (H. II. 18) 50	— Menuet (H. II. 8) 35	Meudelsohn, F. Charakterst. (A. V. 14) 50	— Scherzo (B. IV. 13) 35
Bülow, H. de. Intern.-scherz. (A. V. 13) 35	Jensen, A. Feu follet (L. V. 21) 50	— Rondo capriccioso (A. IV. 12) 45	Schulhoff, J. Barcarolle (A. III. 18) 35
Clementi, M. Sonate A-dur (L. III. 5) 60	— Romance (L. IV. 20) 25	— Presto. Fis-moll Fantaisie (A. V. 15) 50	— Romance (A. III. 26) 35
— Sonate A-dur (L. IV. 13) 60	— Courante (A. IV. 26) 35	— Capriccio (A. IV. 22) 1	— Nocturne (B. IV. 24) 35
— Sonate C-dur (L. V. 11) 75	— Gigue (A. V. 16) 35	— Clavierstück (L. IV. 15) 35	Schumann, R. Esquisse de l'Orient (H. II. 12) 35
Daquin, C. Le coucou (B. IV. 6) 40	— Dryade. Etude (A. III. 42) 50	— Jägerlied (A. IV. 13) 25	— Petite Etude (L. II. 21) 35
David-Liszt. Capriccio (B. IV. 15) 50	— Souvenir (L. V. 27) 50	— Andantino et Presto (A. III. 43) 65	Schütt, E. Etude mignonne (A. V. 4) 35
Dubois, Th. Adagietto (B. III à IV. 1) 25	— Nocturne (B. IV à V. 3) 50	— Lied ohne Worte C-moll (L. V. 19) 25	Schyte, L. Rocco (H. II. 1) 35
— Scherzetto (B. III à IV. 2) 50	— Idylle (B. IV à V. 4) 50	— » Fis-moll (L. V. 7) 35	— Mondscheinwanderung (B. III à IV. 24) 35
Durand, A. Première Valse (B. III à IV. 8) 60	Joncières, V. Sérénade hongr. (B. III à IV. 20) 60	— Duetto (L. V. 14) 35	Seeling, H. Barcarolle (L. IV. 35) 35
— Deuxième Valse (B. III à IV. 7) 60	Kalkbrenner, F. Toccata (L. III. 23) 35	— Spinnerlied (A. IV. 14) 25	Silas, E. Gigue (A. IV. 17) 35
Duveroy, Boléro (H. II. 7) 35	Kessler, J. Sarabande et Gigue (A. V. 6) 35	Merkel, G. Berceuse (H. I. 16) 25	— Gavotte (A. V. 3) 35
Dvorák, A. Bologno (H. II. 14) 50	Kiel, F. Improromptu (L. V. 31) 60	Mertke, E. Elegico (L. IV. 29) 25	Speidel, W. Saltarello (L. IV. 34) 35
Egghard, J. Berceuse Ges-dur (L. IV. 40) 35	Kirchner, Th. Feuilles d'ab. № 2, 6 (A. V. 9) 50	Mikulí, Ch. Romance (A. V. 17) 35	Spindler, F. Deux piéces enfant. (L. II. 4) 35
— Nocturne (L. III. 9) 35	— Deux morceaux (H. I. 10) 60	— Etude (A. IV. 30) 35	— Auf der Haide (B. III. 7) 35
Eshmann, J. Canon (H. I. 8) 25	— Trois miniatures (H. I. 19) 35	Moscheles, J. La leggerezza (A. IV. 9) 85	— Danse bohémienne (B. II. 6) 35
Field, J. Nocturne Es-dur (L. V. 10) 25	— Deux feuilles d'album (H. II. 3) 35	Moszkowski, M. En Automne (B. IV à V. 6) 60	— Gondolière (B. III à IV. 21) 35
— Nocturne A-dur (A. IV. 4) 50	— Etude (H. II. 13) 35	— Sérénade (A. IV. 28) 25	— Lillie (B. III. 11) 35
Fuchs, R. Berceuse. Improromptu (H. I. 7) 35	Kleffel, A. Danse de fées (H. I. 12) 25	— Polonaise (A. V. 18) 1	— Steyris. Idylle F-dur (B. III à IV. 22) 35
— Scherzo (H. II. 4) 50	Kleinmichel, R. Danse des sylphes (L. IV. 6) 35	— Menuet (A. V. 11) 85	— Sonatine C-dur (L. I. 6) 35
Gade, N. W. Deux aquarelles (H. I. 21) 35	— Scherzino et Babillage (L. III. 12) 35	— Mélodie (A. IV. 27) 25	— » A-moll (L. II. 16) 35
Gaub, J. Trois miniatures (H. I. 9) 60	— Morc. de genre № 1, 2 (L. II. 18) 35	— Etude C-dur (A. V. 23) 75	— » F-dur (L. II. 17) 35
— Miniature (H. I. 15) 25	— » № 3, 4 (L. II. 19) 35	Mozart, W. A. Gigue G-dur (A. IV. 2) 25	— » C-dur (L. II. 5) 35
— Danse fantastique (H. II. 6) 35	— » № 5, 6 (L. II. 20) 35	— Fantaisie D-moll (L. IV. 26) 35	— » C-dur (L. II. 6) 35
— Valse humoristique (H. II. 17) 35	— » № 7, 8 (L. III. 16) 35	— Rondo F-dur (L. IV. 9) 60	Stiehl, H. Improromptu (H. I. 6) 35
— Berceuse, Scherz., Valse lente (H. I. 9) 60	Krause, A. Sonatine C-dur (L. II. 28) 60	— Sonate D-dur (L. V. 6) 60	— Un portrait (H. I. 14) 35
Gliese, Th. Adieu (B. III. 5) 35	— Sonatine B-dur (L. III. 13) 50	— Sonate F-dur (L. IV. 2) 75	Thalberg, S. Barcarolle A-moll (A. V. 7) 75
— Chanson de la gr. mère (B. II à III. 7) 35	— Sonate G-moll (L. IV. 16) 1	— Sonate F-dur (L. IV. 22) 50	Volgel, M. Sonatine (L. II. 10) 35
— Jugenderinnerung (B. III. 6) 35	Krause, E. Sonatine C-dur (L. I. 14) 35	— Sonate B-dur (L. IV. 17) 60	Volkmann, R. Scherzetto (H. II. 9) 35
Giuliani, A. Tarantelle (B. III. 17) 25	— Sonatine G-dur (L. I. 7) 35	— Sonatine C-dur (L. III. 1) 35	— Une fleur (H. III. 2) 35
Godard, B. A la Chopin (B. IV. 4) 25	Krüger, W. Berceuse de Dinorah (A. III. 32) 75	— Neupert, E. Etude (H. II. 2) 35	Wachs, P. Allegresse (B. IV. 5) 35
— Barcarolle crépusculaire (B. IV. 14) 40	— Le rouet (A. III. 11) 1	Fauer, E. Chans. du Savoyard (B. III à IV. 26) 50	Wallace, V. La classique (L. IV. 27) 35
— Brésilienne (B. IV. 1) 50	Kuhlau, F. Sonatine C-dur (L. II. 1) 35	Pessard, E. Andalouse (B. III à IV. 19) 25	— Scherzo (L. V. 1) 60
— Deuxième Valse (B. IV. 18) 50	— Sonatine G-dur (L. II. 2) 50	— Chanson Huguenote (B. III à IV. 14a) 25	Weber, C. M. v. Rondo Es-dur (L. V. 8) 75
— Etude rythmique B-moll (B. IV. 12) 35	— Sonate C-dur (L. III. 6) 50	— Chaconne (B. III à IV. 14b) 50	Wehle, Ch. Tarantelle (A. III. 41) 75
— Gavotte parisienne (B. III à IV. 28) 50	Kullak, Th. Improromptu (A. III. 8) 75	— Scherzetto (B. III à IV. 14c) 40	— Légende (A. IV. 6) 75
— Improvisation (B. III à IV. 4) 35	— Primevère (A. III. 22) 60	— Les peureuses (B. III à IV. 9a) 25	— Barcarolle (A. III. 12) 60
— Les hirondelles (B. IV. 3) 35	— Narcisse (A. III. 21) 60	Pflughaupt, R. Sérénade (L. V. 28) 60	— Un tour de valse (A. III. 40) 60
— Nocturne italien (B. IV. 9) 50	— Au bord du fleuve (L. IV. 36) 50	— Am Spinnrad (A. IV. 19) 75	— Cantabile (A. III. 10) 60
— Pan (B. IV. 18a.) 50	— Gondolière et Marche (L. II. 9) 35	Piérné, G. Sérénade (B. III. 4a) 35	— Trinklied (B. IV à V. 2) 50
— Promenade en mer (B. III à IV. 16) 40	— Im Grünen (L. V. 9) 60	Prudent, E. Reveil des fées (A. III. 47) 1	Willmers, R. Junge Träume (B. IV. 22) 50
— Marche des garçonnets (B. II. 8) 25	— Das Veilchen (A. III. 29) 35	Raff, J. Fleurette (L. II. 7) 35	Wolff, B. Barcarolle (B. III à IV. 10) 35
— Marche des filettes (B. II. 9) 25	— Air de Pesiello (A. III. 39) 60	— Après le coucher du soleil (L. III. 10) 50	— Improromptu (B. III à IV. 5) 35
— Maison de poupée (B. II. 10) 25	— Die Zufriedenheit (A. III. 30) 35	— Babillarde (L. III. 30) 50	— La Volée (B. III. 12) 45
Godard, Ch. Le matin (B. III à IV. 27) 40	— Ondine (A. III. 6) 85	— Tarantelle (L. IV. 21) 60	— Cavalcade (L. III. 32) 35
Goria, A. Etude de concert (A. III. 16) 50	— Le lac Altersee (L. IV. 18) 50	— Eglogue (L. V. 4) 35	— La gaité (L. III. 26) 35
— Sérénade pour la m. g. (A. III. 5) 50	— Petite Valse (H. I. 18) 35	— Polonaise-fantaisie (A. V. 5) 85	— Rondo G-dur (L. II. 25) 35
— Air de Guillaume Tell (A. IV. 8) 75	— Idylle (L. IV. 18) 50	— Valse C-dur (A. IV. 18) 60	— » A-dur (L. II. 26) 35
Götz, H. Au revoir. Solitude (H. II. 11) 50	Lachner, V. Prälud. et Toccata (A. IV. 11) 75	— Valse C-dur (B. IV à V. 5) 60	— Spinnlied (L. III. 31) 35
Granzbach, E. Toccata (L. V. 20) 80	— Ständchen (B. II à III. 2) 50	— Valse-Caprice (A. V. 12) 75	— La petite meunière (L. III. 24) 35
Grieg, Ed. Berceuse (B. IV. 25) 35	Lange, G. Au bord du Ganges (B. III à IV. 14) 60	— Berceuse de l'Africaine (A. IV. 25) 75	— Rondo D dur (L. III. 25) 35
— Deux feuilles poétique (B. III à IV. 17) 40	— Sérénade de Gounod (B. III à IV. 6) 50	— Gavotte (A. V. 19) 50	Wollenhaupt, H. Scherzino (L. III. 14) 35
— Elégie (B. III à IV. 18) 25	— Schifferständchen (B. III à IV. 11) 50	— Etude mélodique (L. IV. 41) 50	— A la polacca (L. III. 18) 35
— Oisillon (B. IV. 26) 25		— Fileuse (L. V. 25) 60	Wüllner, F. Sonate (L. V. 2) 35
— Volksweise (B. III. 16) 25			
Grünfeld, A. Petite Sérén. (B. III à IV. 8a) 35			

FUGA II.

a 3 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Allegro energico.

PIANO.

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

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

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

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

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

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

FUGA IV.

a 3 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Allegretto.

PIANO.

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of five systems of two staves each. The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, trills (tr), and dynamic markings like 'p' and 'dimin.'. Fingerings are indicated by numbers 1-5. The piece concludes with a trill and a 'dimin.' marking.

4

4/4

p.

tr

mf

p

p

cresc.

tr

f

FUGA III.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato assai.

PIANO.

p legato.

This page of piano sheet music consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *dimin.* (diminuendo) and *p* (piano). The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a final cadence in the last system.

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

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

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

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

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

FUGA V.

a 3 voci.

Н. Римскій - Корсаковъ.

Op. 17. 1875г.

Moderato quasi Allegretto.

PIANO.

grazioso.
p

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a melodic line with slurs and fingerings (4, 3, 5, 1, 2, 1, 3). The left hand has a bass line with slurs and fingerings (1, 3, 2, 1, 4, 3, 4, 1). A *cres.* (crescendo) marking is present in the fourth measure.

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand continues the melodic line with slurs and fingerings (5, 2, 5, 2, 4, 5, 1, 2, 3, 2, 1). The left hand has a bass line with slurs and fingerings (4, 3, 1, 4, 2, 1, 2, 1). A *p* (piano) marking is present in the fifth measure.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a melodic line with slurs and fingerings (1, 2, 1, 5, 3, 1, 2, 3, 5, 3, 2, 1, 4, 2, 3, 2, 1). The left hand has a bass line with slurs and fingerings (1, 2, 1, 4, 3, 4, 3, 1). A *cres.* (crescendo) marking is present in the sixth measure.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a melodic line with slurs and fingerings (2, 1, 5, 1, 4, 1, 5, 1, 2, 1, 5, 2). The left hand has a bass line with slurs and fingerings (5, 4, 3, 1, 2, 4, 1, 4, 1, 3, 4, 4). A *dim.* (diminuendo) marking is present in the fourth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The right hand features a melodic line with slurs and fingerings (3, 4, 2, 4, 2, 5, 4, 2, 5, 3, 3, 2, 1, 2, 3, 1). The left hand has a bass line with slurs and fingerings (1, 2, 1, 2, 3, 1, 2, 1). A *mf* (mezzo-forte) marking is present in the first measure.

5 4 3 2 1 1 1 *mf p* 5 4 3 2 1 1

5 4 3 2 1 1 1 *p cres.* 5 4 3 2 1 1

2 1 4 1 4 3 2 4 2 4 2 3 5 *f* 1 1

5 3 1 4 2 1 4 3 1 2 3 1 5 2 1 *dim.* 1 3 4

4 5 4 1 5 2 5 2 1 4 1 5 2 4 3 3 1 *ritard molto. p* 1 3 4

FUGA VI.

a 4 voci.

Н. Римскій-Корсаковъ.

Op. 17 1875 г.

Moderato alla breve.

PIANO.

p legato.

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

Second system of musical notation. The right hand has a melodic line with a *f* dynamic marking and a *II* fingering. The left hand continues the accompaniment with fingerings (1-5).

Third system of musical notation. The right hand has a melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with fingerings (1-5).

Fourth system of musical notation. The right hand has a melodic line with a *dimin.* dynamic marking and a *p* dynamic marking. The left hand provides a harmonic accompaniment with fingerings (1-5).

Fifth system of musical notation. The right hand has a melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with fingerings (1-5).

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and fingerings. A dynamic marking of *mf* is present. The system concludes with a measure containing a fermata and the number 21.

Second system of musical notation, featuring a treble and bass clef. It begins with a dynamic marking of *f* and a *dimin.* instruction. The system ends with a dynamic marking of *p*.

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *poco* and *a*. The system concludes with a measure containing a fermata and the number 2.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *cresc.*, *sf*, and *ritard.*. The system concludes with a measure containing a fermata and the number 2.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *sf* and *ritard.*. The system concludes with a measure containing a fermata and the number 1.