

Изданіа М.П.БѢЛЯЕВА въ Лейпцигѣ

**А. ГЛАЗУНОВЪ**

**СЮИТА**

ИЗЪ БАЛЕТА

**„РАЙМОНДА“**

**ДЛЯ ОРКЕСТРА**

СОЧ. 57а

**A. GLAZOUNOW**

**SUITE**

**POUR ORCHESTRE**

**TIRÉE DU BALLET**

**„RAYMONDA“**

OP. 57а

Partition d'orchestre

1899  
1885

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

Antipow (C.). Op. 7. Allegro symphonique pour Orchestre.	A.	R.
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.		
Partition d'orchestre . . . . .	2.—	—
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—
— Op. 9. Valse-Fantasia pour Orchestre.		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	8.50	—
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
Artelboucheff (N.), Wintol (J.), Ladow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.		
Partition d'orchestre . . . . .	6.50	2.30
Parties d'orchestre . . . . .	—	—
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Artelboucheff . . . . .	—	—
Blumenfeld (Felix). Op. 10. Mazurka pour Orchestre.		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	8.50	—
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé, "Mlada", orchestré par N. Rimsky-Korsakow.		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.60	—
— Ouverture, Danses et Marche pour grand Orchestre, tirée de l'Opéra "Le Prince Igor".		
1. Ouverture.		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80	—
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse polovienne).		
Partition d'orchestre . . . . .	9.50	3.35
Parties d'orchestre . . . . .	18.—	6.30
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	2.50	—
3. Marche polovienne.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80	—
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.60	—
— Eine Steppenskitze aus Mittelasien, für Orchester.		
Partitur . . . . .	2.—	—
Orchesterstimmen . . . . .	5.50	1.95
Duplirstimmen . . . . .	—	—
Arrangement für Pianoforte zu 4 Händen vom Componisten . . . . .	1.80	—
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul . . . . .	1.40	—
— 2 Parties de la 3 <sup>me</sup> Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains: la 1 <sup>re</sup> partie par A. Glazounow, la 2 <sup>me</sup> partie par N. Sokolow . . . . .	3.—	1.05

## Compositions pour Orchestre.

Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)	A.	R.
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
Glazounow (Alexandre). Op. 3. 1 <sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
— Op. 5. 1 <sup>re</sup> Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre . . . . .	18.—	6.30
Parties d'orchestre . . . . .	25.—	8.75
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow . . . . .	6.—	2.10
— Op. 6. 2 <sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre.		
Partition d'orchestre . . . . .	9.—	3.15
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
— Op. 7. Sérénade pour Orchestre La.		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—
— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
— Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)		
Partition d'orchestre . . . . .	12.—	4.20
Parties d'orchestre . . . . .	22.—	7.70
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
— Op. 11. 2 <sup>me</sup> Sérénade pour petit Orchestre. ré.		
Partition d'orchestre . . . . .	1.80	—
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—
— Op. 12. Poémelyrique. Andantino pour grand Orchestre.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
— Op. 13. "Stenka Razine". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)		
Partition d'orchestre . . . . .	8.50	3.—
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Sérénade orientale.)		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
— Op. 16. 2 <sup>me</sup> Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)		
Partition d'orchestre . . . . .	17.—	5.95
Parties d'orchestre . . . . .	29.—	10.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	7.50	2.65

## Compositions pour Orchestre.

Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.	A.	R.
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	9.50	3.35
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—
— Op. 19. La Forêt. Fantaisie pour grand Orchestre.		
Partition d'orchestre . . . . .	8.—	2.80
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50	1.25
Réduction pour 2 Pianos à 8 mains par O. Tschernoff . . . . .	5.—	1.75
— Op. 21. Marche de Noces pour grand Orchestre.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
— Une Fête slave, tirée du Quatuor slave, Op. 28. Esquisse symphonique pour grand Orchestre.		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—
— Op. 28. La Mer. Fantaisie pour grand Orchestre.		
Partition d'orchestre . . . . .	10.—	3.50
Parties d'orchestre . . . . .	20.—	7.—
Parties supplémentaires . . . . .	—	—
Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .	5.50	1.95
— Op. 29. Rhapsodie orientale pour grand Orchestre.		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	23.—	8.05
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	27.—	9.45
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
— Op. 33. 3 <sup>me</sup> Symphonie en Ré pour Orchestre.		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	38.—	12.60
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	9.—	3.15
— Op. 34. Le Printemps. Tableau musical pour Orchestre.		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
— Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).		
Full score . . . . .	4.—	1.40
Orchestral parts . . . . .	12.—	4.20
Supplementary parts . . . . .	—	—
Piano score . . . . .	1.80	—
Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80	—
— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	14.—	4.80
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentella, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet.		
Partition d'orchestre . . . . .	7.50	2.65
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	—	—
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre . . . . .	1.80	—
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—

## Compositions pour Orchestre.

Glazounow (Alexandre). Op. 46. Chopiniana.	A.	R.
II. Nocturne, Fr. Chopin, Op. 15 No. 1.		
Partition d'orchestre . . . . .	2.—	—
Parties d'orchestre . . . . .	4.50	1.60
Parties supplémentaires . . . . .	—	—
III. Mazurka, Fr. Chopin, Op. 50 No. 3.		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	—	—
IV. Tarentelle, Fr. Chopin, Op. 43.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	—	—
Op. 47. Valse de concert pour grand Orchestre.		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—
Transcription de concert pour Piano par Felix Blumenfeld . . . . .	2.—	—
— Op. 48. 4 <sup>me</sup> Symphonie en Mi pour grand Orchestre.		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	28.—	9.80
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
— Op. 50. Cortège solennel pour grand Orchestre.		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	—	—
Arrangement pour Piano à 4 mains par l'auteur . . . . .	1.80	—
— Op. 51. 2 <sup>me</sup> Valse de concert pour grand Orchestre.		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—
— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	34.—	11.90
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.—	2.10
Séparément.		
No. 1. Prémambule.		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—
No. 2. Marionnettes.		
Partition d'orchestre . . . . .	2.—	—
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—
No. 3. Mazurka.		
Partition d'orchestre . . . . .	8.—	1.05
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—
No. 4. Sérénade.		
Partition d'orchestre . . . . .	1.40	—
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.—	—
No. 5. Pas d'action.		
Partition d'orchestre . . . . .	1.80	—
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.—	—
No. 6. Danse orientale.		
Partition d'orchestre . . . . .	1.80	—
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.—	—
No. 7. Valse.		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	6.50	2.30
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—
No. 8. Polonaise.		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—
— Op. 53. Fantaisie pour grand Orchestre.		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—

**SUITE**  
**POUR**  
**Orchestre**  
**TIRÉE DU Ballet**  
**„Raymonda“**  
**DE**  
**Alexandre Glazounow.**

**OP. 57a**

Partition d'orchestre.....	Pr. $\frac{M. 11}{R. 3.85}$
Parties d'orchestre.....	Pr. $\frac{M. 28}{R. 9.80}$
Parties supplémentaires à.....	$\frac{M. 1.60}{R. - 60}$

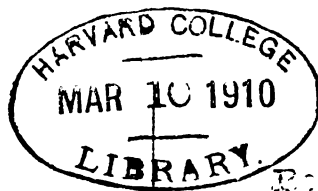
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**M. P. BELAÏEFF, LEIPZIG.**

1899

1885 1886

MAISON FONDÉE EN 1843.



# Сюита

## изъ балета „Раймонда“

А. ГЛАЗУНОВА.

Рыцарь Жанъ-де-Бриенъ, нареченный женихъ Раймонды, отправился въ походъ на невѣрныхъ. Въ его отсутствіе сарацынъ Абдурахманъ предлагаетъ ей руку и, получивъ отказъ, пытается её похитить. Возвратившись во-время женихъ вызываетъ Абдурахмана на поединокъ, убиваетъ его и сочетается бракомъ съ Раймондой.

### Изъ 1-го дѣйствія.

1. а) Вступленіе. Раймонда томится ожиданіемъ жениха, о которомъ давно нѣтъ извѣстій.
- б) Зала въ замкѣ Раймонды. Подъ звуки лютни и скрипокъ молодые пажы, въ присутствіи дѣвушекъ, фехтуютъ и бросаютъ стрѣлы въ цѣль.
2. La Traditrice, пляска дѣвушекъ и пажей.
3. Труба возвѣщаетъ о прибытіи гостя. Въ немъ узнаютъ посла отъ Жана-де-Бриена. Общее радостное волненіе. Раймонда, сіяющая, выбѣгаетъ; молодыя дѣвушки устилаютъ ей путь розами.
4. Вечеръ. Лунный свѣтъ. Большинство придворныхъ разошлось. Оставшись съ немногими избранными, Раймонда играетъ имъ на лютнѣ; они пляшутъ.
- а) Прелюдія и Романеска.
- б) Варіація (Раймонда передаетъ лютню подругѣ и танцуетъ сама).
5. Сновидѣніе Раймонды. Антрактъ между 1-й и 2-й картинами.
6. Фантастическій вальсъ. Раймонда видитъ себя, вмѣстѣ съ женихомъ, въ волшебномъ царствѣ. Феи ихъ окружаютъ и пляшутъ.

### Изъ 2-го дѣйствія.

7. Grand pas d'action. По случаю ожидаемаго возвращенія жениха, Раймонда устраиваетъ въ замкѣ праздникъ. Неожиданно появляется Абдурахманъ. Очарованный красотою Раймонды, онъ открываетъ ей свою любовь и проситъ ея руки. Раймонда съ негодованіемъ отвергаетъ его предложеніе и предпочитаетъ его рѣчамъ мадригалы менестрелей.
8. Варіація. Раймонда издѣвается надъ Абдурахманомъ.
9. Абдурахманъ пытается ослѣпить Раймонду богатствомъ и призываетъ толпу своихъ рабовъ.
- а) Пляска мальчиковъ-рабовъ.
- б) Пляска сарацынъ.

### Изъ 3-го дѣйствія.

10. Антрактъ. Торжество любви и свадебный пиръ.

# Suite

## tirée du ballet „Raymonda“ par

A. GLAZOUNOW.

Le chevalier Jean de Brienne, fiancé de Raymonda, est parti combattre les infidèles. Dans son absence le Saracène Abdourahman demande Raymonda en mariage. Ayant été repoussé, il tente de l'enlever. Revenu à temps, de Brienne provoque le musulman en duel, le tue et épouse Raymonda.

### Fragments du 1<sup>er</sup> acte.

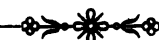
1. а) Introduction. Raymonda languit séparée de son fiancé, dont elle est sans nouvelles depuis longtemps.
- б) Salle dans le château de Raymonda. Au son du luth et des violes les pages, en présence des jeunes filles, font de l'escrime et lancent des javelots.
2. La Traditrice, danse des pages et des jeunes filles.
3. Une fanfare annonce l'arrivée d'un étranger. C'est un envoyé de Jean de Brienne. Joie et animation générales. Raymonda accourt, radieuse; les jeunes filles jettent des fleurs sur son passage.
4. Soir. Clair de lune. La plupart des habitants du château se sont retirés. Restée avec quelques intimes, Raymonda joue du luth; ils dansent.
- а) Prélude et Romanesque.
- б) Variation (ayant passé son luth à une amie, Raymonda se met à danser).
5. Songe de Raymonda. Entr'acte entre le 1<sup>er</sup> et le 2<sup>d</sup> tableau.
6. Valse fantastique. Raymonda croit être avec son fiancé dans le royaume des fées, qui les entourent en dansant.

### Fragments du 2<sup>d</sup> acte.

7. Grand pas d'action. A l'occasion de la prochaine arrivée du fiancé, Raymonda donne une fête au château. Abdourahman arrive inattendu. Epris de la beauté de la jeune châtelaine, il lui avoue sa passion et demande sa main. Raymonda, indignée, repousse ses offres et préfère à ses discours les madrigaux de ses ménestriers.
8. Variation. Raymonda nargue Abdourahman.
9. Abdourahman s'efforce d'éblouir Raymonda par ses richesses et fait venir ses nombreux esclaves.
- а) Danse des garçons esclaves.
- б) Danse des Saracènes.

### Fragments du 3<sup>me</sup> acte.

10. Entr'acte. Triomphe de l'amour et fête nuptiale.





# Suite

tirée du Ballet  
„Raymonda“

## I.(a)

Alexandre Glazounow, Op. 57a

Moderato.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

8 Trombe in B.

8 Tromboni  
e  
Tuba.

Timpani.

Arpa.

Moderato.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.



[illegible][illegible]

Musical score for Flute III, measures 1-12. The score is in 4/4 time and features complex rhythmic patterns with many trills and slurs. Dynamics include *mf*, *f*, and *cresc.* markings. A "Taba" section is indicated in measure 10.

Allargando poco.

Musical score for Flute III, measures 13-24. The score continues with complex rhythmic patterns. Dynamics include *f*, *mf*, and *dim.* markings. A "div." (divisi) marking is present in measure 14, and "unis." (unison) markings appear in measures 18 and 20. The section ends with "attacca" in measure 24.

## I.(b)

4

Lento Maestoso.

8 Flauti grandi.

2 Oboi.

8 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni

e  
Tuba.

Timpani.

Arpa.

(Le rideau se lève.)

(Intérieur du château. Salle basse ornée de tapisseries à personnages. Statues sur consoles, grande porte au fond dominant sur une terrasse et dominant la campagne. — Au lever du rideau des pages s'exercent à faire des armes d'au-  
Lento Maestoso. tres jouent du luth et des violes.)

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

4

Fag.

Tr-be.

Tr-bni e Tuba.

Timp.

V-celli.

C-bassi.

a 2.

II. parte muta E in Es.



*pp cresc. poco*  
*mf*  
*mp*  
*mf dolce*  
 II. *pp cresc. poco*  
*p cresc. poco*  
*p cresc. poco*  
*mf*  
*mp*  
 IV.  
*p*  
*pp*  
 III.  
*pp*  
*p*  
*cresc. poco*  
*p*  
*mf*  
 (Jeu des luths et des violes.)  
*div. pp cresc. poco*  
*div.*  
*pp cresc. poco*  
*mf dolce*  
*mp*  
*mp*  
*div.*

Ob.

Clar.

Fag.

Cor. I.

Cor. IV.

Arpa.

Viol.

Clar.

Fag.

Cor. I.

Arpa.

Viol.

*mp dolce*

*poco*

*dolce*

*mf*

*tr*

1567.1771.1696

[illegible]

This musical score page, numbered 11, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves featuring specific instrument or voice parts.

Key markings and features include:

- Dynamic markings:** *mf* (mezzo-forte) and *p* (piano) are used throughout the score.
- Instrument/Voice parts:** Labels include "I.", "Cor.", "IV.", and "unis." (unison).
- Notation:** The score includes various musical notations such as notes, rests, and slurs, indicating complex musical structures.

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in two systems of staves. The top system consists of eight staves, and the bottom system consists of six staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). There are also markings for *pp* (pianissimo) and *unis.* (unison). The notation is complex, with many notes and rests, and it appears to be a full score for a piano. The page is numbered 10 in the bottom right corner.



(Les pages s'exercent.)

(Les pages s'exercent.)

The musical score consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature has two flats. The score shows a sequence of notes in the first four staves, followed by a rest in the fifth staff, and then a series of notes in the fifth staff. The notes are marked with 'mf' (mezzo-forte) and 'V' (vibrato).

First system of musical notation, measures 1 through 8. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). Performance markings include *dim.* (diminuendo) and *ff* (fortissimo). A Tuba part is indicated by the label "Tuba." in the lower left. A section labeled "II. III. o Tuba" begins in measure 6. The system concludes with a double bar line.

Second system of musical notation, measures 9 through 16. The score continues the ensemble piece. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include *div.* (divisi) and *unis.* (unison). The system concludes with a double bar line.

**1567.1771.1885**

9

(Les pages.)

unis.

mf

mf

mf

div.

This musical score page, numbered 17, features a large ensemble of instruments and voices. The score is organized into two main systems, each with multiple staves. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a vocal line. The bottom system includes staves for brass (trumpets, trombones, tuba/euphonium), percussion, and additional woodwinds. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Dynamics such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo) are indicated throughout. The score includes various musical notations such as notes, rests, slurs, and articulation marks. A rehearsal mark is present at the beginning of the second system. The bottom of the page features the number 1567.1771.1885.



This musical score is for a piano and orchestra. The piano part is written on a grand staff (treble and bass clefs) and includes a variety of textures, from arpeggiated figures to dense chordal passages. The orchestral accompaniment consists of multiple staves for woodwinds, brass, and strings. The score is marked with numerous dynamics, including *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks such as *div.* (divisi) and *dolce* (dolce). The tempo is indicated by a '10' in a box at the top right and bottom right. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano part features several triplets and complex rhythmic patterns, while the orchestra provides a rich harmonic and textural background.

musical score page 19, featuring multiple staves with musical notation, dynamics, and performance markings.

**Top System:**

- Staff 1: *solo*, *mf*
- Staff 2: *p*, *solo*, *mp*
- Staff 3: *p*
- Staff 4: *p*
- Staff 5: *p*
- Staff 6: *p*
- Staff 7: *p*
- Staff 8: *p*
- Staff 9: *p*
- Staff 10: *p*
- Staff 11: *p*
- Staff 12: *p*
- Staff 13: *p*
- Staff 14: *p*
- Staff 15: *p*
- Staff 16: *p*
- Staff 17: *p*
- Staff 18: *p*
- Staff 19: *p*
- Staff 20: *p*
- Staff 21: *p*
- Staff 22: *p*
- Staff 23: *p*
- Staff 24: *p*
- Staff 25: *p*
- Staff 26: *p*
- Staff 27: *p*
- Staff 28: *p*
- Staff 29: *p*
- Staff 30: *p*
- Staff 31: *p*
- Staff 32: *p*
- Staff 33: *p*
- Staff 34: *p*
- Staff 35: *p*
- Staff 36: *p*
- Staff 37: *p*
- Staff 38: *p*
- Staff 39: *p*
- Staff 40: *p*
- Staff 41: *p*
- Staff 42: *p*
- Staff 43: *p*
- Staff 44: *p*
- Staff 45: *p*
- Staff 46: *p*
- Staff 47: *p*
- Staff 48: *p*
- Staff 49: *p*
- Staff 50: *p*
- Staff 51: *p*
- Staff 52: *p*
- Staff 53: *p*
- Staff 54: *p*
- Staff 55: *p*
- Staff 56: *p*
- Staff 57: *p*
- Staff 58: *p*
- Staff 59: *p*
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- Staff 61: *p*
- Staff 62: *p*
- Staff 63: *p*
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- Staff 65: *p*
- Staff 66: *p*
- Staff 67: *p*
- Staff 68: *p*
- Staff 69: *p*
- Staff 70: *p*
- Staff 71: *p*
- Staff 72: *p*
- Staff 73: *p*
- Staff 74: *p*
- Staff 75: *p*
- Staff 76: *p*
- Staff 77: *p*
- Staff 78: *p*
- Staff 79: *p*
- Staff 80: *p*
- Staff 81: *p*
- Staff 82: *p*
- Staff 83: *p*
- Staff 84: *p*
- Staff 85: *p*
- Staff 86: *p*
- Staff 87: *p*
- Staff 88: *p*
- Staff 89: *p*
- Staff 90: *p*
- Staff 91: *p*
- Staff 92: *p*
- Staff 93: *p*
- Staff 94: *p*
- Staff 95: *p*
- Staff 96: *p*
- Staff 97: *p*
- Staff 98: *p*
- Staff 99: *p*
- Staff 100: *p*

**Bottom System:**

- Staff 101: *mp*
- Staff 102: *div.*, *p*
- Staff 103: *dolce*
- Staff 104: *dolce*

This musical score page contains measures 11 and 12 of a piece. The music is written for multiple staves, including vocal parts and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 11 features a vocal line with a crescendo from *p* to *mp*, and piano accompaniment with various textures including chords and moving lines. Measure 12 continues the vocal line and piano accompaniment, with dynamic markings such as *mf*, *f*, and *div.* (divisi). The score includes first and second endings for the vocal part in measure 12. The page number 20 is at the top center, and the measure number 11 is in a box at the top right and bottom right.

This page of a musical score, numbered 21, contains two systems of staves. The first system consists of 12 staves, and the second system consists of 6 staves. The notation is highly complex, featuring numerous triplets, tremolos, and dynamic markings. Key markings include 'a 2.' (second ending), 'ff' (fortissimo), 'f' (forte), 'fp' (forzando), and 'unis.' (unison). The score is written in a key signature of one flat (B-flat) and a 3/8 time signature. The notation includes a variety of note values, rests, and articulation marks. The overall style is characteristic of late 19th or early 20th-century orchestral music.

22  
II.  
La Traditrice.

12 Allegretto.

Moderato.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

8 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

Timpani.

Triangolo.

Piatti.

Moderato.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegretto.

Quelques jeunes filles quittent leur ouvrage et viennent danser avec les pages.

Il parte muta Es in E.

12

13

Fl. gr.

Ob.

Clar.

Fag.

Cor. I. II.

Triang.

Viol.



14

This page of musical notation is for a string quartet, featuring four staves for each of the two violins and two violas. The notation includes various musical symbols and markings:

- Trills (tr):** Numerous trills are indicated throughout the score, particularly in the upper staves.
- Tremolos (tr):** Tremolos are used in the lower staves, often in the bass line.
- Dynamic Markings:** The score includes several dynamic markings: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *un.* (unison).
- Articulation:** There are several instances of *arco* (arco) and *tr* (trill) markings, indicating specific playing techniques.
- Rehearsal Markers:** A first ending bracket labeled "I." is present in the middle section of the score.
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or B minor.
- Time Signature:** The time signature is not explicitly shown but appears to be 4/4 based on the notation.

15

This musical score page contains measures 15 through 24. It is written for a string ensemble with five staves: Violin I, Violin II, Violin III, Viola, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as dynamics (pp, p, f, mf), articulation (accents, staccato), and performance instructions (pizz., arco, non div., solo). Measure 15 is marked with a box containing the number 15. The bottom of the page features a second boxed number 15, likely indicating the start of the next system. The word 'Piaatti.' is written on the first line of the lower system.

Piaatti.

16

This musical score is for a piano and strings ensemble. It consists of 16 measures, with the first measure being a repeat sign. The score is written for a piano (p) and strings (s). The piano part is in the upper staves, and the strings are in the lower staves. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and staccato (*stacc.*). The strings are marked with *Triang.* (Triangle) and *Platti.* (Plate). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and some trills. The strings provide a harmonic and rhythmic foundation. The score is numbered 16 in the top right corner and 16 in the bottom right corner.

Triang.

Platti.

pizz.

p

tr

pizz.

p

pizz.

p

16

This image shows a page of a musical score, likely for a string quartet, featuring multiple staves with various musical notations. The score includes dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). It also contains articulation marks like *tr* (trills) and *arco* (arco) and *pizz.* (pizzicato). Performance instructions are indicated by Roman numerals *I.*, *II.*, and *III.*, and a section marked *a 2.* (second ending). The notation includes various musical symbols such as notes, rests, and slurs, all arranged in a structured layout typical of a musical score.

17

Violin I

Violin II

Viola

Cello/Double Bass

Key signature: F#

Dynamic markings: *f*, *mf*, *fz*

Performance instructions: *arco*, *tr*, *div.*, *unis.*

17

Violin I

Violin II

Viola

Cello/Double Bass

*pizz.*

*arco*

*ff*

*mf*

*f*

*mp*

*2.*



Tr - ba III  
(sur la scène.) sola. >

La Comtesse très éssoufflée  
va s'affaïsser sur un fauteuil.

On entend sonner le clarion annonçant une visite au château.

Viol.

Vcl.

Ccl.

Cb.

p

mp

f

mf

poco

29

[illegible]

**31**

Musical score for page 82, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *f*, *mf*, *p*, and *mp*. The score includes a section labeled "in B. L." and a vocal line with the text "La Comtesse Sybille va prévenir sa nièce Raymonda."

This page of musical notation, page 33, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings visible include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). The notation is arranged in a system of staves, with some staves showing complex rhythmic patterns and others showing simpler harmonic structures. The page is numbered 33 at the top center.

This musical score page contains measures 32 through 35. It features multiple staves with complex musical notation, including triplets, slurs, and various dynamic markings. The notation is arranged in a multi-staff format, typical of orchestral or chamber music scores. The key signature is B-flat major, and the time signature is 4/4.

Measures 32 and 33 show a variety of musical textures with triplets and slurs. Measure 34 is marked with *pp sub. cresc.* and *f cresc.*. Measure 35 continues the musical development with *f cresc.* markings.

Dynamic markings include *f*, *pp*, *mf*, *cresc.*, and *sub. cresc.*. The score also includes various musical notations such as triplets, slurs, and ties.

33

## Entrée de Raymonda.

Allegro giocoso.

The musical score is written for a full orchestra and piano accompaniment. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Allegro giocoso'. The score is divided into two main sections. The first section, starting at measure 1, features a complex orchestral arrangement with multiple staves for strings, woodwinds, and brass. The piano part is also active, with various dynamics such as *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). The second section, starting at measure 11, is marked 'in A.' and features a more active piano part with a 'pizz.' (pizzicato) marking. The score concludes with a final measure marked '33'.

in A.

Triang. 2  
Piatti. 2  
Cassa. 2

Allegro giocoso. Raymonda accourt vive de joie.

33

Musical score for a string quartet, page 88. The score is in G major (one sharp) and 4/4 time. It features four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by rapid sixteenth-note passages in the upper staves and sustained chords or slower-moving lines in the lower staves. Dynamic markings include *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *sf p* (sforzando piano). Performance instructions like *a2* (second ending), *in A* (trill), and *pizz.* (pizzicato) are present. A *Triang.* (triangle) part is indicated on a staff below the main ensemble. The page number 88 is at the top center, and the number 1567. 1885 is at the bottom center.



34

This musical score page contains measures 34 through 37 of a piece for string quartet. The music is written for four staves, each representing a different string instrument. The key signature is one sharp (F#), and the time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also markings for *solo.* and *arco* (arco). The notation includes slurs, ties, and accents. The first staff (top) has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff (bottom) has a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. The first measure (measure 34) starts with a treble clef and a key signature of one sharp. The second measure (measure 35) starts with a treble clef and a key signature of one sharp. The third measure (measure 36) starts with a treble clef and a key signature of one sharp. The fourth measure (measure 37) starts with a treble clef and a key signature of one sharp. The score ends with a double bar line at the end of measure 37.

34

Musical score for a string quartet, page 38. The score is in G major (one sharp) and 4/4 time. It features four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions like *solo* and *arco* are present. The piece includes a first ending and a second ending marked *a 2.*

35

This musical score page, numbered 39, contains measures 35 through 44. It is written for piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a melodic line with some trills and slurs, while the orchestra part provides harmonic support with chords and moving lines. The score is divided into two systems, with measures 35-40 in the first system and measures 41-44 in the second system. The page number 35 is in the top left corner, and the page number 39 is at the top center. The bottom left corner also contains the number 35.

35

39

35

musical score page 40, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *p*, *cresc.*, *mf*, *f*, and *sf*. The score is written in D major (two sharps) and includes a section marked *III.* and a key signature change to B major (*In B*).

41  
IV.

Raymonda garde auprès d'elle quelques unes de ses femmes et deux pages. Le jour baisse, la lune éclaire la terrasse.

72

Andante.

Celesta.  
con sord.

Viol. I.  
pp

arco  
pp

Viol. II. con sord.  
div.  
arco  
pp

V-le.  
div.  
con sord.  
pp

V-cell.  
con sord.  
pp

C-bass.  
pp

72

Andante.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves for Violins I and II, and other sections. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'cresc.' (crescendo). The score is divided into two systems, with a double bar line separating them. The bottom system includes a section labeled 'div a 3' (divisi a 3) for the lower strings, with parts I, II, and III. The overall style is that of a classical or romantic era orchestral score.



Musical score for the first system, measures 73-78. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is D major (two sharps). The tempo is marked 'rallentando'. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, and slurs. The first five staves are for the upper strings and woodwinds, and the last five are for the lower strings and brass.

Musical score for the second system, measures 79-84. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is D major (two sharps). The tempo is marked 'rallentando'. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, and slurs. The first five staves are for the upper strings and woodwinds, and the last five are for the lower strings and brass. The score features a 'div.' (divisi) marking for the strings in measure 79.



174 tutti Arpe Raymonda joue du luth.  
I. sola

musical score for a section labeled "tutti Arpe" and "l. sola." (solo). The score is written for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as "tutti". The notation includes various musical symbols such as notes, rests, and dynamic markings like "dim." (diminuendo). The section concludes with a double bar line and the instruction "attacca".

**Danse pour deux dames et deux pages.**

75 Moderato molto.  
Fl. I. solo.

Ob. I.  
C. Ingl.  
Clar. in A.  
H. III.  
Fag.  
tutti Arpe  
Arpe.

Moderato molto.  
senza sord.  
Viol.  
senza sord.  
V-le.  
senza sord.  
pizz.  
V-cell.  
senza sord.  
pizz.  
C-bassi.  
pizz.

75



First system of musical notation, measures 45-76. Includes staves for strings and woodwinds. Dynamics include *p*, *mp*, and *mf*.



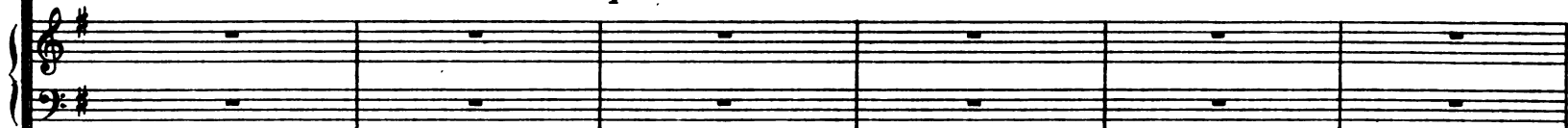
Second system of musical notation, measures 45-76. Includes staves for strings and woodwinds. Dynamics include *p*, *mp*, and *mf*.



Third system of musical notation, measures 45-76. Includes staves for strings and woodwinds. Dynamics include *p*, *mp*, and *mf*. Markings include *div.* and *unis.*



Fourth system of musical notation, measures 76-81. Includes staves for strings and woodwinds. Dynamics include *mp*, *p*, and *pp*. Markings include *solo* and *tr*.



Fifth system of musical notation, measures 76-81. Includes staves for strings and woodwinds. Dynamics include *mp*, *p*, and *pp*.



Sixth system of musical notation, measures 81-86. Includes staves for strings and woodwinds. Dynamics include *mp*, *p*, and *pp*. Markings include *pizz.* and *arco*.

This musical score page contains measures 46 through 77. It is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and woodwinds (Flute, Oboe, and Bassoon). The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include *arco* (bowed), *pizz.* (pizzicato), *2 soli.* (two solos), *Altri Vcelli. pizz.* (other woodwinds, pizzicato), *div.* (divisi), and *unis.* (unison). The page is divided into two systems, with measures 46-55 in the first system and measures 56-77 in the second system. The page number 46 is at the top center, and the rehearsal mark 77 is at the top right and bottom right.

## Prélude et Variation.(b)

## 78 Allegretto.

Raymonda passe son luth à une de ses compagnes et vient montrer une variante.

Flauto piccolo.

2 Flauti grandi.

2 Clarinetti in B. II. III.

2 Fagotti.

2 Corni in F. *mp* *dim.*

Arpa. *sola* *mf* *dim.*

78

Cor.

Muta H Ces D Eïs F G A

*gliss. ad libitum*

79

First system of musical notation, measures 80-81. The system includes a vocal line (I.) and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *p*.

Second system of musical notation, measures 80-81. The system includes a vocal line (I.) and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *p*.

Third system of musical notation, measures 81-82. The system includes a vocal line (I.) and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *p*.

Fourth system of musical notation, measures 81-82. The system includes a vocal line (I.) and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *mf* to *p*.

# V. Entre-acte.

Andante sostenuto.

8 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni  
e  
Tuba.

Timpani.

Arpa.

Andante sostenuto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Soli II.

*dolce*

I.

*p**pp**pp**pp**pizz.**pp dolce e cantabile*III. div. a 4<sup>te</sup>

IV. 2.

92

192



[illegible]

**1567. 1885**

94

This image shows a page of musical notation, likely a score for a symphony. The notation is arranged in a system of staves, with various musical notations including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as 'cresc.' (crescendo), 'f' (forte), 'p' (piano), 'mf' (mezzo-forte), and 'a2.' (second ending) are used throughout the score. The notation is written in a clear, professional style, typical of a printed musical score. The page is divided into measures by vertical bar lines, and the staves are grouped together to represent different instruments or voices. The overall layout is clean and organized, with a focus on the musical notation itself.

Musical score for a string quartet and piano, page 55. The score is in B-flat major and 4/4 time. It features four staves for the string quartet and a grand staff for the piano. The music is divided into three measures. The first measure shows the string quartet playing a melody in the upper voices and a bass line in the lower voices, with dynamics ranging from *mf* to *p*. The second measure continues the melody and bass line, with dynamics ranging from *p* to *mf*. The third measure features a piano entry with a rapid sixteenth-note figure in the right hand and a sustained bass line in the left hand, with dynamics ranging from *p* to *mf*. The piano part is marked "div." and "arco".

Musical score for page 56, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *p* and *con sord.*.

The score is divided into two main sections. The upper section consists of 11 staves, with the first two staves containing dense, rapid passages marked *p*. The lower section consists of 10 staves, with the first two staves containing more complex, slower passages marked *p* and *con sord.*.

The lower section includes the following markings:

- con sord.*
- pizz.*
- div.*
- p*
- con sord.*
- pizz.*
- p*
- unis.*
- arco*
- p*

The lower section also includes the text: *muta Cis. Des. E. Fes. G. Als. B*.

1885



## VI.

## Valse fantastique.

Allegretto.

110

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

Timpani.

Triangolo.

Allegretto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.



112

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for Flute piccolo (Fl. picc.), Flute grande (Fl. gr.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Triangle (Triang.), Violin (Viol.), and Cello/Double Bass. The music is in 2/4 time, as indicated by the time signature. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like p (piano), mp (mezzo-piano), and f (forte). The page is numbered 100 in the top right corner.

114

Fl. picc.

Fl. gr.

Ob.

Clar.

Fag.

Cer.

Triang.

Viol.

unis.

arco

pizz.

arco

div. I. mf

114

Fl. picc. *p* *mf* *p cresc.*

Fl. gr. *p* *mf* *p cresc.*

Ob. *p* *mf* *p cresc.*

Clar. *mf* *p cresc.*

Fag. *mf* *p cresc.*

Cor. *mf* *p cresc.*

Tr.-bc. *pp* *mf* *p cresc.*

Viol. *mf* *mf* *mf cresc.*

Cel. *mf* *mf* *mf cresc.*

*p cantabile*  
*p cantabile*  
*p pizz.*

115

**1567.1779.1685**



116

117

64

*dolce* *cresc.* *mf* *p* *mp*

*dolce* *cresc.* *mf* *p* *mp*

*p* *cresc.* *mf* *p* *mp*

*pp* *cresc.* *mf* *p* *mp*

*p* *cresc. poco* *mp* *p* *mp*

*p* *cresc. poco* *mp* *p* *mp*

*arco* *cresc.* *pizz.* *p* *arco*

## 118

**Animato.**

118

Animato.

119



Musical score for strings and woodwinds, measures 118-122. The score is written for a full orchestra, including strings and woodwinds. The key signature is one sharp (F#). The tempo is marked *Tempo I.*. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *p cresc.* (piano crescendo), *f* (forte), and *div. pizz.* (divided pizzicato). The woodwind section includes Flute (Fl.), Oboe (Ob.), and Bassoon (B.). The string section includes Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests.

Musical score for woodwinds and strings, measures 119-123. The score is written for a full orchestra, including woodwinds and strings. The key signature is one sharp (F#). The tempo is marked *Tempo I.*. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *riten. poco* (ritardando poco). The woodwind section includes Flute (Fl.), Oboe (Ob.), and Bassoon (B.). The string section includes Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests.

[illegible]





68  
VII.  
Grand pas d'action.

Grand Adagio.

190

Andante.

8 Flauti grandi.

Oboe I.

Corno Inglese.

8 Clarinetti in A.

2 Fagotti.

4 Corni in F.

8 Trombe in A.

8 Tromboni

Tuba.

Timpani.

Triangolo.

Piatti.

Cassa.

Arpa.

Abdérâme épris de la beauté de Raymonda lui parle de son amour. Elle préfère les madrigaux des autres seigneurs.

Andante.

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.

190

II. III.

*p* *mf* *f* *H.* *p* *mf* *p* *mf*

*f*

Abdérâme devient de plus en plus présent. „Tu dois m'appartenir, belle Comtesse“ lui dit-il, „une existence de luxe, de plaisir t'at-

*con passione* *mf* *div.* *mf* *div. a 2.* *mf* *con passione* *mf* *arco* *mf*

First system of musical notation, measures 191-193. The score is written for multiple staves. Measures 191 and 192 feature a piano introduction with dynamics *p* and *mf*. Measure 193 begins with a solo section marked *1. solo* and *dolce espress.*, featuring a triplet of eighth notes. The piano part in measure 193 includes a triplet of eighth notes and a dynamic *p*.

Second system of musical notation, measures 194-196. Measure 194 contains the vocal line with the lyrics "tend auprès de moi." and a piano accompaniment. Measures 195 and 196 continue the musical development, with measure 196 featuring a triplet of eighth notes in the piano part and a dynamic *p*. The system concludes with a double bar line.

Measures 71-73 of a musical score. The score is written for multiple staves, including treble and bass clefs. The key signature is two sharps (F# and C#). The music features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). There are also triplets indicated by a '3' over a group of notes. The notation includes slurs, ties, and various accidentals.

Measures 74-76 of a musical score. The score continues with multiple staves, including treble and bass clefs. The key signature remains two sharps (F# and C#). The music features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). There are also triplets indicated by a '3' over a group of notes. The notation includes slurs, ties, and various accidentals.



Animando poco a poco.

**I.II. a 2.**

**F1. III = F1. piccolo**

[illegible]

### Animando poco a poco.

Andante poco a poco.

The score is written for four staves. The top staff is a single melodic line. The second staff is a treble clef with a piano (p) dynamic and a crescendo (cresc.) marking. The third staff is a bass clef with a piano (p) dynamic and a crescendo (cresc.) marking. The bottom staff is a bass clef with a piano (p) dynamic and a crescendo (cresc.) marking. The music features various musical notations including triplets, slurs, and dynamic markings.

[illegible]

Fl. piccolo.

Fl. piccolo. Musical score for measures 1-12. The score is written for a piccolo flute in D major (two sharps). It features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mf*, *mp*, *p*, and *solo*. A second ending "a 2." is marked at the end of the first system.

Musical score for measures 13-24. The score continues with complex rhythmic patterns. A piano solo section is indicated by a large blacked-out area. Dynamics include *mf*, *mp*, *p*, and *unis. pizz.* (unison pizzicato).

The image shows a musical score for a piece, likely for a string quartet or orchestra. The score is divided into two main sections: "F. pizz." (Forte pizzicato) and "animando". The "F. pizz." section is marked with a forte dynamic and a pizzicato instruction. The "animando" section is marked with a forte dynamic and an "animando" instruction. The score features multiple staves with various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves.

Violin I

Violin II

Viola

arco

pizz.

*p*

*mf*

*f*

*div.*

*non div.*

*animando*

Musical score for page 76, featuring multiple staves with various musical notations including crescendos, triplets, and dynamic markings.

The score is divided into two main systems. The top system consists of 10 staves, and the bottom system consists of 10 staves. The key signature is D major (two sharps).

The top system includes the following markings:

- Staff 1: *cresc.*
- Staff 2: *cresc.*
- Staff 3: *cresc.*
- Staff 4: *cresc.*
- Staff 5: *cresc.*
- Staff 6: *a 2.*
- Staff 7: *mf cresc.*
- Staff 8: *cresc.*
- Staff 9: *cresc.*
- Staff 10: *cresc.*

The bottom system includes the following markings:

- Staff 1: *cresc.*
- Staff 2: *cresc.*
- Staff 3: *cresc.*
- Staff 4: *unis.*
- Staff 5: *unis.*
- Staff 6: *cresc.*
- Staff 7: *mf cresc.*
- Staff 8: *saltando*
- Staff 9: *p cantabile*
- Staff 10: *saltando*

The score also includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte).

This image shows a page of musical notation, likely a piano score, featuring multiple staves with complex melodic and harmonic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." (crescendo) and "p" (piano). The score is organized into measures, with some measures containing multiple staves. The overall style is that of a classical or romantic-era piano composition. The page is divided into two main sections, each containing several staves of music. The first section has a key signature of two sharps (F# and C#) and a time signature of 3/4. The second section has a key signature of one sharp (F#) and a time signature of 3/4. The notation is dense and detailed, with many notes and rests. There are also some markings like "I. II." and "III." which might indicate different versions or parts of the music. The page is numbered "172" at the bottom left.





ritenuto poco

Triang. *3 tr* *3 tr* *3 tr*

Piatti.

Cassa.

*meno f*

*meno f*

*meno f*

*meno f*

*meno f*

*meno f*

Grandioso.

ritenuto poco

*largo*

*sempre non div.*

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves arranged in two systems. The top system contains staves for woodwinds and strings, while the bottom system contains staves for the lower strings and possibly a cello or double bass. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'a tempo I'. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco' and 'a tempo I'. The page is numbered '1' in the bottom right corner.

Musical score page 81, featuring multiple staves of music. The notation includes various dynamics and articulations:

- Top section (measures 1-12):**
  - Staff 1: *poco* (measures 1-2), *mf cresc.* (measure 3), *dim.* (measure 4).
  - Staff 2: *mf cresc.* (measure 3), *dim.* (measure 4).
  - Staff 3: *mf cresc.* (measure 3), *dim.* (measure 4).
  - Staff 4: *p cresc.* (measure 3), *dim.* (measure 4).
  - Staff 5: *mp cresc.* (measure 3), *dim.* (measure 4).
  - Staff 6: *mp* (measure 3), *dim.* (measure 4).
  - Staff 7: *p* (measure 3), *mf* (measure 4), *dim.* (measure 5).
  - Staff 8: *pp* (measure 3), *mp* (measure 4), *dim.* (measure 5).
- Bottom section (measures 13-24):**
  - Staff 9: *poco* (measures 13-14), *p* (measure 15), *cresc.* (measure 16), *mf cresc.* (measure 17), *dim.* (measure 18).
  - Staff 10: *poco* (measures 13-14), *p* (measure 15), *cresc.* (measure 16), *mf cresc.* (measure 17), *dim.* (measure 18).
  - Staff 11: *poco* (measures 13-14), *p* (measure 15), *cresc.* (measure 16), *mf cresc.* (measure 17), *dim.* (measure 18).
  - Staff 12: *poco* (measures 13-14), *p* (measure 15), *cresc.* (measure 16), *mf cresc.* (measure 17), *dim.* (measure 18).
  - Staff 13: *mp* (measure 15), *mf* (measure 16), *dim.* (measure 17).
  - Staff 14: *mp* (measure 15), *mf* (measure 16), *dim.* (measure 17).

The page number 81 is centered at the top. The bottom of the page contains the number 1567.1785. 1895.

The image shows a musical score for the song "The Rose Tree". It begins with a piano introduction in 2/4 time, marked with a piano (p) dynamic and a crescendo (cresc.) marking. The introduction features a melody in the right hand and a bass line in the left hand. The main part of the score is for a vocal duet, with a soprano part and a bass part. The soprano part includes a trill (trem.) marking. The bass part includes a trill (trem.) marking. The score is in 2/4 time and key of D major.



Ob. I. solo. *p*

Clar. I. II. *p*

Fag. *p*

Cor. III. *p*

Viol. *pizz.* *p*

*pizz.* *p*

*pizz.* *p*

209 Fl. I. solo. Poco più mosso. rallent. poco

Ob. *p*

Clar. I. II. *pp*

Fag. *p*

Cor. III.

Poco più mosso. rallent. poco

Viol. *pp*

*pp*

div. a 3 *pp*

div. *pp*

*pp*

Tempo I.

The musical score on page 85 is divided into two main sections. The upper section consists of eight staves of music, primarily in treble and bass clefs, featuring complex rhythmic patterns and various dynamics including *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The lower section begins with the instruction "Campanelli." and continues with four staves. This section includes performance directions such as "Tempo I.", "arco" (bowed), "pizz." (pizzicato), and "unis." (unison). The notation includes trills (*tr*) and a variety of dynamic markings like *mf*, *p*, *mp*, and *f*.



Animato.

The musical score for page 86, measures 210-219, is written for a string quartet. The tempo is marked "Animato." and the dynamics range from piano (p) to fortissimo (f). The score is divided into two main sections: a "cresc." section and an "accelerando" section. The "cresc." section begins at measure 210 and ends at measure 214. The "accelerando" section begins at measure 215 and ends at measure 219. The score includes various musical notations such as slurs, accents, and dynamic markings. The first section (measures 210-214) is marked "cresc." and the second section (measures 215-219) is marked "accelerando". The tempo is marked "Animato." and the dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, accents, and dynamic markings. The first section (measures 210-214) is marked "cresc." and the second section (measures 215-219) is marked "accelerando".

87  
IX.(a)

Danse des garçons Arabes.

**Vivace.**

Flauto piccolo. *f* *mf* *sf*

2 Flauti grandi. *f* *mf* *sf* *mf*

2 Oboi. *f* *mf* *sf*

3 Clarinetti in B. *f* *mf* *sf* *f* *mf*

2 Fagotti. *mf* *f* *mf*

4 Corni in F. senza sordini *mf*

2 Trombe in B. II. III. senza sordini *mf*

Timpani. *mf dim.*

Tamburino. *mf* *f dim.*

Piatti. *mf*

Cassa. *mf*

**Vivace.**

Violini I. *arco* *mf* *f*

Violini II. *arco* *mf* *f* *mf*

Viole. *arco* *mf* *f* *mf*

Violoncelli. *mf* *f* *mf*

Contrabassi. *arco* *f dim.*

This image shows a page of musical notation for a string quartet. The score is written on 12 staves, organized into three systems of four staves each. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various musical elements: notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *sf* (sforzando). The first system features a melodic line in the first staff and a rhythmic accompaniment in the fourth staff. The second system introduces a new melodic line in the first staff, while the fourth staff continues the rhythmic pattern. The third system shows a more complex melodic development in the first staff, with the fourth staff providing a steady accompaniment. The notation is clear and professional, typical of a printed musical score.

230

Fl. gr. *sf*

Ob. *sf* *p soli*

Clar. H. III. *sf* *p*

Fag. *sf* *p*

*tr*

*pp*

pizz. *sf*

leggero *sf*

*p* *leggero*

pizz. *sf*

*p*

230

231

solo. *p*

*a 2*

*p cresc.*

*a 2*

*p cresc.*

*a 2*

*p cresc.*

*a 2*

*p cresc.*

arco sul G *p*

*p cresc.*

*p cresc.*

arco *p*

arco *p*

*p cresc.*

*p cresc.*

231

232

This musical score page, numbered 90 at the top, contains measures 232 through 241. The score is written for piano and orchestra. The piano part is in the upper staves, and the orchestra part is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (mf, f, sf), articulation (accents, slurs), and performance instructions (non div.). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The orchestra part includes woodwinds, strings, and percussion, with specific parts like the flute, clarinet, and bassoon indicated. The score is divided into two systems, with measures 232-236 in the first system and measures 237-241 in the second system. The page number 232 is printed in a box at the bottom left.

232

## Entrée des Sarrazins.

233

Presto.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.  
I. II.

Timpani.

Tamburino.

Tamburo.

Piatti.

Presto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

233

234

This musical score page contains measures 234 through 238. It features ten staves of music, including vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 234-235) shows vocal entries with dynamics like *mf* and *p*. The second system (measures 236-237) continues the vocal and piano parts, with dynamics like *f* and *pp*. The third system (measures 238-239) includes piano accompaniment with dynamics like *mf* and *pizz.* (pizzicato). The fourth system (measures 240-241) shows a continuation of the piano part with dynamics like *mf marcato* and *p*. The fifth system (measures 242-243) concludes the page with dynamics like *mf* and *f*.

234



235

This page of musical notation is for a string quartet, consisting of 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *cresc.* (crescendo), *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *tr* (trill). The notation is arranged in a standard string quartet format, with the first violin on the top staff, second violin below it, first viola on the third staff, second viola below it, first violoncello on the fifth staff, second violoncello below it, first double bass on the seventh staff, second double bass below it, and the remaining staves likely for additional instruments or parts. The notation is written in a single system, with measures grouped by bar lines. The page is numbered 94 at the top center and 236 in the top right and bottom right corners.

This page of musical notation, numbered 95, contains a dense arrangement of musical staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The staves are organized into systems, with some staves featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and others featuring more melodic lines. Dynamic markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *tr* (trill) are used throughout the score. The notation includes various musical symbols, such as beams, slurs, and accents, indicating the intended performance style. The overall layout is typical of a professional musical score, with clear staff lines and legible notation.

This page of musical notation is a piano score, likely for a concert piece. It consists of 14 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous slurs, ties, and dynamic markings throughout. The dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also articulation marks like accents and staccato. The score is divided into measures by vertical bar lines. The key signature has one flat (B-flat). The tempo or meter is not explicitly stated but appears to be a fast, rhythmic piece. The notation is dense and detailed, typical of a professional musical score.

238

This page of musical notation, numbered 238 at the top and bottom, contains 16 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), *sf* (sforzando), and *pp* (pianissimo) are used throughout to indicate changes in volume. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various articulations like slurs, ties, and trills. The bottom of the page features a large, bold number 238, and the page number 97 is printed at the top center.

238

## Acte troisième.

## Entre-acte.

Allegro moderato.

Flauto piccolo. Flauto grande (III).

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni e Tuba.

Timpani.

Campanelli.

Piatti.

Cassa.

Arpa.

Allegro moderato.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.



Moderato.

The first system of the musical score consists of five measures. It features a complex arrangement of staves, including multiple treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure is marked with a forte (*f*) dynamic, while subsequent measures show a range of dynamics including mezzo-forte (*mf*), piano (*p*), and piano espressivo (*p espress.*). The tempo is indicated as Moderato.

The second system of the musical score continues the composition with five measures. It maintains the same complex stave arrangement. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure is marked with a forte (*f*) dynamic, while subsequent measures show a range of dynamics including mezzo-forte (*mf*), piano (*p*), and piano espressivo (*p espress.*). The tempo is indicated as Moderato.

Fl. I. II.

Fl. III.

Ob.

Clar.

Fag.

Cor.

Viol.

Cello/Double Bass

Dynamic markings: *p*, *mp*, *mf*, *piza.*

Rehearsal mark: 305

285

*p* *mf*

*a 2.*  
*espress.*  
*espress.*  
*espress.*  
*a 2.*  
*espress.*  
*espr.*  
*a 2.*  
*espress.*  
*p*

*III. p*

*Viol.*

*p* *3* *3* *3*

*arco*  
*p*

Fl. I.

Fl. II, III.

Ob.

Clar.

Fag.

Cor.

Tr-ba, I. II.

Tr-bni e Tuba.

Viol.

Div.

286

*f*, *mf*, *p*

*passionato*

*div.*

*unis.*

Allargando poco

a tempo

The musical score is written for a piano and orchestra. It consists of two systems of staves. The first system includes a grand staff (treble and bass clef) for the piano, followed by several staves for the orchestra. The second system continues the piano part and includes a staff for 'Campanelli.' (bells). The score is marked with various dynamics and performance instructions. Key markings include 'f cresc.', 'a 2.', 'cresc.', 'p', 'solo', 'dolce', 'mp', 'pizz.', 'div.', 'trem.', and 'Allargando poco' / 'a tempo'. The notation is complex, featuring many beamed notes, slurs, and dynamic markings.

pp

pp

mp espress.

mp espress. a 2.

pp

l. solo. 3

p.

l. solo. 3

p.

trem. pp

unis. mp espress.

(sul D)

This musical score page, numbered 104, contains two systems of staves. The top system consists of 12 staves, with the first 8 staves containing musical notation and the last 4 staves being empty. The notation includes various note values, rests, and dynamic markings such as *mf*, *p*, and *f*. The bottom system consists of 8 staves. The first two staves contain dense, rapid musical passages. The remaining six staves contain more sparse notation, including some staves with only rests. Dynamic markings like *p*, *div.*, and *arco* are present in the bottom system. The score is written in a key with one sharp (F#) and a common time signature (C).





Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, G major, and consists of 12 measures. It features a piano (p) and a violin (v) part. The piano part begins with a "sul G" instruction and a "cresc." (crescendo) marking. The violin part enters in the 8th measure with a "ff largamente" (fortissimo, broadly) marking. The piece concludes with a "ff" (fortissimo) marking in the 12th measure.

Fl. picc.

The musical score consists of two systems of staves. The first system has 12 staves, and the second system has 8 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *mp*, *mf*, *f*, *cresc.*, and *p* are used throughout. Performance instructions like *a 2.*, *a 2. 3*, and *div.* are also present. The key signature is B-flat major, and the time signature is 4/4.

Muta C. Dis. Es. F. G. Als. B.

Musical score for page 290, measures 1-10. The score is for a large ensemble, likely a symphony orchestra, with multiple staves. It features various dynamics including *p*, *f*, *cresc.*, and *ff*. There are also markings like "a 2." and "muta C.G.".

Musical score for page 290, measures 11-12. The score continues with dynamics like *pgliss.*, *cresc.*, and *ad libit.* There is a "tacet" marking in measure 12.

Musical score for page 290, measures 13-14. The score continues with dynamics like *p*, *cresc.*, *f*, and *ff*. There is a "ff trem." marking in measure 14.

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

Glazounow (Alexandre). Op. 55. A. R.		
5 <sup>me</sup> Symphonie (en Si b) pour grand Orchestre.		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	35.—	12.80
Parties supplémentaires . . . . .	2.—	—70
Réduction pour Piano à 4 mains par S. Tanéïew . . . . .	6.50	2.30
— Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa.		
Partition d'orchestre . . . . .	140.—	49.—
Parties d'orchestre . . . . .	140.—	49.—
Parties supplémentaires . . . . .	9.—	3.15
Réduction pour Piano à 4 mains par A. Winkler . . . . .	18.—	6.30
Réduction pour Piano à 2 mains par l'auteur et A. Winkler . . . . .	10.—	3.50
— — Morceaux séparés.		
Acte I.		
No. 1. Introduction.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —30	—10
No. 2. Grande Valse.		
Partition d'orchestre . . . . .	8.—	1.05
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —50	—20
No. 3. Prélude et la Romanesca.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	4.—	1.40
Parties supplémentaires . . . . .	à —30	—10
No. 4. Grand Adagio.		
Partition d'orchestre . . . . .	1.20	—45
Parties d'orchestre . . . . .	4.50	1.80
Parties supplémentaires . . . . .	à —30	—10
No. 5. Valse fantastique.		
Partition d'orchestre . . . . .	1.20	—45
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —40	—15
No. 6. Variations I—III et Valse.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —40	—15
No. 7. Coda.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.50	2.85
Parties supplémentaires . . . . .	à —40	—15
Acte II.		
No. 8. Grand Pas d'action.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10
No. 9. Variation I.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —30	—10
No. 10. Variation II.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	2.50	—90
Parties supplémentaires . . . . .	à —30	—10
No. 11. Variation III.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	3.—	1.05
Parties supplémentaires . . . . .	à —20	—10
No. 12. Variation IV.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	3.—	1.05
Parties supplémentaires . . . . .	à —20	—10
No. 13. Grand Coda.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —40	—15
No. 14. Entrée des jongleurs.		
Partition d'orchestre . . . . .	1.—	—35
Parties d'orchestre . . . . .	4.50	1.80
Parties supplémentaires . . . . .	à —80	—10
No. 15. Danse des garçons arabes et Entrée des Sarrasins.		
Partition d'orchestre . . . . .	1.80	—80
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —40	—15
No. 16. Grand Pas espagnol.		
Partition d'orchestre . . . . .	1.80	—80
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
No. 17. Danse orientale.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	3.—	1.05
Parties supplémentaires . . . . .	à —20	—10

## Compositions pour Orchestre.

Glazounow (Alexandre). Op. 57. A. R.		
Raymonda. Morceaux séparés.		
Acte III.		
No. 18. Entr'acte et Cortège hongrois.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —40	—15
No. 19. Grand Pas hongrois.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
No. 20. Danse des enfants.		
Partition d'orchestre . . . . .	1.20	—45
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
No. 21. Entrée et Pas classique hongrois.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
No. 22. Variations I—IV.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.50	2.85
Parties supplémentaires . . . . .	à —40	—15
No. 23. Coda.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
No. 24. Galop.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —50	—20
No. 25. Valse (Morceau supplémentaire).		
Partition d'orchestre . . . . .	1.—	—35
Parties d'orchestre . . . . .	3.—	1.05
Parties supplémentaires . . . . .	à —30	—10
— Op. 57a. Suite pour Orchestre tirée du Ballet „Raymonda“.		
Partition d'orchestre . . . . .	11.—	3.85
Parties d'orchestre . . . . .	28.—	9.80
Parties supplémentaires . . . . .	à 1.80	—80
— Op. 58. 6 <sup>me</sup> Symphonie, en Do, pour grand Orchestre.		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	33.—	11.55
Parties supplémentaires . . . . .	à 2.—	—70
Réduction pour Piano à 4 mains par S. Rachmaninoff . . . . .	5.50	1.95
— Op. 61. Ruses d'Amour. Ballet en 1 acte par Marius Petipa.		
Partition d'orchestre . . . . .	50.—	17.50
Parties d'orchestre . . . . .	50.—	17.50
Parties supplémentaires . . . . .	à 3.—	1.05
Réduction pour Piano par A. Winkler . . . . .	5.—	1.75
— — Morceaux séparés.		
No. 1. Introduction, Première Scène, Gavotte - Musette, Sarabande et Farandole.		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano par A. Winkler . . . . .	1.80	—80
No. 2. Grande Valse.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano par A. Winkler . . . . .	1.—	—35
No. 3. Ballade des paysans et des paysannes.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —50	—20
Réduction pour Piano par A. Winkler . . . . .	1.—	—35
No. 4. Grand Pas des fiancés.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano par A. Winkler . . . . .	—80	—30
No. 5. La Fricassée.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano par A. Winkler . . . . .	—80	—30

## Compositions pour Orchestre.

Glazounow (Alexandre). Op. 67. A. R.		
Les Saisons. Ballet en 1 acte et 4 tableaux par Marius Petipa.		
Partition d'orchestre . . . . .	50.—	17.50
Parties d'orchestre . . . . .	50.—	17.50
Parties supplémentaires . . . . .	à 8.—	1.05
Réduction pour Piano par l'auteur . . . . .	5.—	1.75
— Op. 67a. L'Hiver. 1 <sup>er</sup> tableau du Ballet „Les Saisons“.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à 1.—	—35
— Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre.		
Partition d'orchestre . . . . .	1.80	—45
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano seul par l'auteur . . . . .	—80	—30
— Op. 69. Intermezzo romantique pour grand Orchestre.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—60
— Op. 73. Ouverture solennelle pour grand Orchestre.		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	14.—	4.90
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
— Op. 76. Marche sur un thème russe pour grand Orchestre.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—50
— Op. 77. 7 <sup>me</sup> Symphonie en Fa pour grand Orchestre.		
Partition d'orchestre . . . . .	—80	—80
Parties d'orchestre . . . . .	—80	—80
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—50
Glazounow (M.). Caprice brillant sur le thème de la Jota aragonaise pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.		
Partition d'orchestre . . . . .	2.50	—90
La même, petit in-8° . . . . .	1.20	—45
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.20	—45
— Souvenir d'une nuit d'été à Madrid. Fantaisie sur des thèmes espagnols pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.		
Partition d'orchestre . . . . .	1.80	—60
La même, petit in-8° . . . . .	—80	—30
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.—	—35
— Kamarinskaja. Fantaisie sur deux airs russes pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.		
Partition d'orchestre . . . . .	1.80	—60
La même, petit in-8° . . . . .	—80	—30
Parties d'orchestre . . . . .	2.50	—90
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.—	—35
— Valse-Fantaisie pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.		
Partition d'orchestre . . . . .	1.80	—65
La même, petit in-8° . . . . .	—80	—40
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.—	—35

## Compositions pour Orchestre.

Glinka (M.) Le Prince Kholmsky. A. R.		
Musique pour la tragédie de N. V. Koukoinik. Version française de J. Bergennols. — Fûret Cholsky. Musik zu dem Trauerspiel von N. W. Koukoinik. Deutsch von Hans Schmidt. — Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.		
Partition d'orchestre . . . . .	4.50	1.60
La même, petit in-8° . . . . .	2.—	—70
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —80	—25
Réduction pour Piano à 4 mains par A. Winkler . . . . .	2.—	—70
— — Séparément: Ouverture.		
Partition d'orchestre . . . . .	1.60	—30
La même, petit in-8° . . . . .	—80	—30
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —80	—10
Pour Piano à 4 mains . . . . .	—80	—30
Moplyow (A.). Op. 10. Scherzo en Le pour Orchestre.		
Partition d'orchestre . . . . .	5.50	1.85
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.—	1.05
— Op. 14. Symphonie en ut pour Orchestre.		
Partition d'orchestre . . . . .	14.—	4.90
Parties d'orchestre . . . . .	28.—	9.80
Parties supplémentaires . . . . .	à 1.80	—65
Réduction pour Piano à 4 mains par l'auteur . . . . .	6.—	2.10
Liadow (Anatole). Op. 19. Mazurka. Scène rustique près de la guinguette, pour Orchestre.		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	7.50	2.85
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80	—65
— Op. 49. Polonaise pour grand Orchestre. (A la mémoire d'A. Pouchkine.)		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par N. Lawrow . . . . .	1.60	—60
Rimsky-Korsakow (Nicolas). Op. 6. Fantaisie sur des thèmes serbes pour Orchestre.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
— Op. 28. Ouverture sur des thèmes russes (Ré) pour grand Orchestre.		
Partition d'orchestre . . . . .	5.50	1.85
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
— Op. 29. Conte féérique pour grand Orchestre.		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.—	1.05
— Op. 31. Symphonie (en la) sur des thèmes russes pour Orchestre.		
Partition d'orchestre . . . . .	10.—	3.50
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par N. Artoboucheff . . . . .	4.—	1.40
— Op. 32. 3 <sup>me</sup> Symphonie (en Ut) pour Orchestre.		
Partition d'orchestre . . . . .	12.—	4.20
Parties d'orchestre . . . . .	23.—	8.05
Parties supplémentaires . . . . .	à 1.40	—50
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.—	2.10

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

<b>Rimsky-Korsakow (Nicolas).</b> <i>M. R.</i> Op. 34. Capriccio espagnol pour grand Orchestre. (I. Alborada. II. Variations. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano.) Partition d'orchestre . . . . . 7.50 2.65 Parties d'orchestre . . . . . 16. — 5.60 Parties supplémentaires . . . . . à —80 —30 Réduction pour Piano à 4 mains par l'auteur . . . . . 8.50 1.25 Réduction pour 2 Pianos à 4 mains par A. Schaefer . . . . . 7.50 2.65	<b>Op. 85. Scheherazade, d'après "Mille et une nuits".</b> Suite symphonique pour Orchestre. Partition d'orchestre . . . . . 17. — 5.95 Parties d'orchestre . . . . . 30. — 10.50 Parties supplémentaires . . . . . à 1.80 —65 Réduction pour Piano à 4 mains par l'auteur . . . . . 7.50 2.65 Réduction pour Piano à 2 mains par Paul Gilson . . . . . 5.50 1.95	<b>Op. 36. La Grande Pâque Russe.</b> Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Partition d'orchestre . . . . . 8. — 2.80 Parties d'orchestre . . . . . 15. — 5.25 Parties supplémentaires . . . . . à —80 —30 Réduction pour Piano à 4 mains par Sigismund Blumenfeld . . . . . 4. — 1.40 Réduction pour Piano à 2 mains par Paul Gilson . . . . . 2.50 —80	<b>Ouverture de l'Opéra "La Fiancée du Tzar".</b> Partition d'orchestre . . . . . 3.50 1.25 Parties d'orchestre . . . . . 9. — 3.15 Parties supplémentaires . . . . . à —80 —25 Pour Piano . . . . . 1.40 —50	<b>Nuit sur le Mont Triglav.</b> 3 <sup>me</sup> acte de l'Opéra-Ballet "Mlada". Arrangement pour exécution de Concert (Orchestre seul) par l'auteur. Partition d'orchestre . . . . . 13. — 4.55 Parties d'orchestre . . . . . Parties supplémentaires . . . . . à	<b>Suite pour Orchestre, tirée de l'Opéra-Ballet "Mlada".</b> Complète. Partition d'orchestre . . . . . 7. — 2.45 Parties d'orchestre . . . . . 20. — 7. — Parties supplémentaires . . . . . à —80 —30	<b>Séparément.</b> <b>No. 1. Introduction.</b> Partition d'orchestre . . . . . —80 —30 Parties d'orchestre . . . . . 3. — 1.05 Parties supplémentaires . . . . . à —30 —10	<b>No. 2. Rédowa.</b> Partition d'orchestre . . . . . 2. — —70 Parties d'orchestre . . . . . 8.50 3. — Parties supplémentaires . . . . . à —40 —15	<b>No. 3. Danse lithuanienne.</b> Partition d'orchestre . . . . . 1.20 —45 Parties d'orchestre . . . . . 5. — 1.75 Parties supplémentaires . . . . . à —30 —10	<b>No. 4. Danse indienne.</b> Partition d'orchestre . . . . . 1.60 —80 Parties d'orchestre . . . . . 5.50 1.95 Parties supplémentaires . . . . . à —30 —10	<b>No. 5. Cortège.</b> Partition d'orchestre . . . . . 3. — 1.05 Parties d'orchestre . . . . . 10. — 3.50 Parties supplémentaires . . . . . à —40 —15	<b>Ouverture de l'Opéra "La Nuit de Mai" pour Orchestre.</b> Partition d'orchestre . . . . . 2.50 —80 Parties d'orchestre . . . . . 7. — 2.45 Parties supplémentaires . . . . . à —50 —20 Pour Piano seul . . . . . 1.60 —60
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## Compositions pour Orchestre.

<b>Rimsky-Korsakow (Nicolas).</b> <i>M. R.</i> La Nuit de Noël. Opéra d'après Gogol. Morceaux séparés pour Orchestre. <b>No. 1. Introduction.</b> Partition d'orchestre . . . . . 1.20 —45 Parties d'orchestre . . . . . 6. — 2.10 Parties supplémentaires . . . . . à —30 —10	<b>No. 2. Tableaux VI et VII. (Avec chœur ad libitum.)</b> Partition d'orchestre . . . . . 7. — 2.45 Parties d'orchestre . . . . . 18. — 6.30 Parties supplémentaires . . . . . à 1. —35	<b>No. 3. Polonaise. (Avec chœur ad libitum.)</b> Partition d'orchestre . . . . . 3. — 1.05 Parties d'orchestre . . . . . 8. — 2.80 Parties supplémentaires . . . . . à —40 —15	<b>No. 4. Tableau VIII. (Avec chœur ad libitum.)</b> Partition d'orchestre . . . . . 3. — 1.05 Parties d'orchestre . . . . . 8.50 3. — Parties supplémentaires . . . . . à —40 —15	<b>Scriabine (A.).</b> Op. 24. Réverie pour Orchestre. Partition d'orchestre . . . . . 1.40 —50 Parties d'orchestre . . . . . 4. — 1.40 Parties supplémentaires . . . . . à —30 —10 Réduction pour Piano à 4 mains par A. Winkler . . . . . 1.20 —45	<b>Op. 28. Symphonie (en Mi) pour grand Orchestre et Chœur.</b> Texte russe-français-allemand. Partition d'orchestre . . . . . 13. — 4.55 Parties d'orchestre . . . . . 30. — 10.50 Parties supplémentaires . . . . . à 2. —70 (Parties de chœur (Soprano, Alto, Ténor, Basso à A. —20 = B. —10) —80 —40 (Parties des solos (Mezzosoprano, Ténor à A. —20 = B. —10) —40 —20 Réduction pour Piano à 4 mains par A. Winkler . . . . . 6.50 2.30	<b>Op. 29. 2<sup>me</sup> Symphonie (en ut) pour grand Orchestre.</b> Partition d'orchestre . . . . . 18. — 6.30 Parties d'orchestre . . . . . Parties supplémentaires . . . . . à Réduction pour Piano à 4 mains par B. Kalafati . . . . .	<b>Sokolow (Nicolas).</b> Op. 4. Elégie pour Orchestre. Partition d'orchestre . . . . . 2.50 —99 Parties d'orchestre . . . . . 5.50 1.95 Parties supplémentaires . . . . . à —40 —15 Réduction pour Piano à 4 mains par l'auteur . . . . . 1.60 —80	<b>Op. 40a. Suite tirée du Ballet "Les Cygnes sauvages" pour grand Orchestre.</b> Partition d'orchestre . . . . . 13. — 4.55 Parties d'orchestre . . . . . 24. — 8.40 Parties supplémentaires . . . . . à 1.40 —50 Réduction pour Piano à 4 mains par l'auteur . . . . . 4.50 1.60	<b>Steinbachoff (N.).</b> Op. 33. Sérénade pour Orchestre. Partition d'orchestre . . . . . 2. — —70 Parties d'orchestre . . . . . 4. — 1.40 Parties supplémentaires . . . . . à —30 —10 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 1.30 —45 Version pour Piano à 2 mains par l'auteur . . . . . —80 —30	<b>2 Idylles pour Orchestre. (No. 1. "L'étoile du berger". Tableau pastoral. No. 2. "En passant l'eau". Scherzino.)</b> Partition d'orchestre . . . . . 5. — 1.75 Parties d'orchestre . . . . . 6. — 2.10 Parties supplémentaires . . . . . à —30 —10	<b>Tanéïew (S.).</b> Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre. Partition d'orchestre . . . . . 6.50 2.30 Parties d'orchestre . . . . . 11. — 3.85 Parties supplémentaires . . . . . à —80 —25 Réduction pour Piano à 4 mains par l'auteur . . . . . 3. — 1.05	<b>Op. 12. 1<sup>re</sup> Symphonie (en ut) pour grand Orchestre.</b> Partition d'orchestre . . . . . 15. — 5.25 Parties d'orchestre . . . . . 35. — 12.25 Parties supplémentaires . . . . . à 2. —70 Réduction pour Piano à 4 mains par l'auteur . . . . . 6.50 2.30
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## Compositions pour Orchestre.

<b>Tanéïew (S.).</b> Entr'acte de la trilogie musicale "L'Orestie". <i>M. R.</i> Partition d'orchestre . . . . . 1.80 —65 Parties d'orchestre . . . . . 6.50 2.30 Parties supplémentaires . . . . . à —30 —10 Réduction pour Piano par l'auteur . . . . . —60 —25	<b>Tchaikowsky (P.).</b> Op. 76. (Oeuvre posthume.) Ouverture pour le drame "L'Orage" d'A. N. Ostrovsky, pour Orchestre. Partition d'orchestre . . . . . 6. — 2.10 Parties d'orchestre . . . . . 13. — 4.55 Parties supplémentaires . . . . . à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 3. — 1.05	<b>Op. 77. (Oeuvre posthume.)</b> Fatum. Poème symphonique pour Orchestre. Partition d'orchestre . . . . . 6.50 2.30 Parties d'orchestre . . . . . 13. — 4.55 Parties supplémentaires . . . . . à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 3. — 1.05	<b>Op. 78. (Oeuvre posthume.)</b> Le Voyvode. Ballade symphonique pour Orchestre. Partition d'orchestre . . . . . 6.50 2.30 Parties d'orchestre . . . . . 13. — 4.55 Parties supplémentaires . . . . . à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 3.50 1.25	<b>Tchérepnine (Nicolas).</b> Op. 4. Prélude pour la pièce de Rostand "Princesse Lointaine" pour grand Orchestre. Partition d'orchestre . . . . . 2.50 —80 Parties d'orchestre . . . . . 6. — 2.10 Parties supplémentaires . . . . . à —30 —10 Réduction pour Piano à 4 mains par A. Winkler . . . . . 1.40 —50	<b>Op. 12. Scène dans la caverne des sorcières (IV<sup>me</sup> acte, scène 1<sup>re</sup>) de la tragédie "Macbeth" pour grand Orchestre.</b> Partition d'orchestre . . . . . 14. — 4.90 Parties d'orchestre . . . . . Parties supplémentaires . . . . . à Réduction pour Piano à 4 mains par A. Petrov . . . . .	<b>Wihel (Joseph).</b> Op. 4. La fête Litho. Tableau symphonique sur des thèmes populaires lettes pour Orchestre. Partition d'orchestre . . . . . 5.50 1.95 Parties d'orchestre . . . . . 10. — 3.50 Parties supplémentaires . . . . . à —50 —20 Réduction pour Piano à 4 mains par l'auteur . . . . . 2.50 —80	<b>Op. 21. Ouverture dramatique pour Orchestre.</b> Partition d'orchestre . . . . . 6. — 2.10 Parties d'orchestre . . . . . 12. — 4.20 Parties supplémentaires . . . . . à —80 —25 Réduction pour Piano à 4 mains par l'auteur . . . . . 2. — —70	<b>Zolotareff (B.).</b> Op. 4. Fête villageoise. Ouverture pour Orchestre. Partition d'orchestre . . . . . 5.50 1.95 Parties d'orchestre . . . . . 15. — 5.25 Parties supplémentaires . . . . . à —80 —30 Réduction pour Piano à 4 mains par l'auteur . . . . . 2.50 —90	<b>Op. 7. Rhapsodie hébraïque pour grand Orchestre.</b> Partition d'orchestre . . . . . 10. — 3.50 Parties d'orchestre . . . . . Parties supplémentaires . . . . . à Réduction pour Piano à 4 mains par l'auteur . . . . . 3. — 1.50
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## Compositions pour Orchestre à cordes.

<b>Sokolow (Nicolas).</b> Sérénade sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintour op. 3. <i>M. R.</i> Partition . . . . . 1. — —35 Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) . . . . . 2. — —75	<b>Op. 23. 2<sup>me</sup> Sérénade pour Orchestre à cordes.</b> Partition . . . . . —80 —25 Parties séparées (V. I, II, Va., Vc., I, II, B. à 30 Pf. = 10 Cop.) . . . . . 1.80 —60 Réduction pour Piano à 4 mains par l'auteur . . . . . —80 —30	<b>Op. 38. La caressante. Polka pour Orchestre d'archets.</b> Partition . . . . . —50 —20 Parties séparées (V. I, II, Va., Vc., B. à 30 Pf. = 10 Cop.) . . . . . 1.50 —50 Parties supplémentaires . . . . . à —80 —10 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 1.20 —45	<b>Sokolow (N.), Glazounow (A.) et Liadow (A.).</b> Les Vendredis. Polka pour Orchestre d'archets. Partition . . . . . 1. — —35 Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) . . . . . 2. — —75 Parties supplémentaires . . . . . à —40 —15 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 1.40 —50
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## Fanfares.

<b>Liadow (A.) et Glazounow (A.).</b> Les Fanfares (pour Trombe en A, Corni en F, Tromboni, Tuba, Timpani, Tamburo, Piatti) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. { Partition . . . . . 1. — —35 { Partition et parties séparées 3. — 1.05 Réduction pour Piano par N. Sokolow . . . . . —80 —25	<b>I. Allegretto, d'A. Liadow.</b> <b>II. Moderato, d'A. Liadow.</b> <b>III. Moderato, d'A. Glazounow.</b> <b>IV. Allegretto, d'A. Liadow.</b> <b>V. Moderato (Thème russe), arrangé par A. Glazounow.</b>
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## Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli.

<b>Liadow (Anatole).</b> Op. 82. Une tabatière à musique. Valse badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur. Partition et parties séparées . . . . . 2.50 —90
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## Quatuor d'instruments à cuivre.

<b>Glazounow (Alexandre).</b> Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corne in F, Trombone tenore, Trombone basso). { Partition . . . . . —40 —15 { Partition et Parties séparées 1.20 —45 Réduction pour Piano à 2 mains —40 —15
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## Flûte et Piano.

<b>Akimenko (Th.).</b> Op. 14. Idylle pour Flûte avec accompagnement de Piano . . . . . 1.20 —45
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## Cor.

<b>Glazounow (Alexandre).</b> Op. 24. Réverie pour Cor et Piano . . . . . 1. — —35
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## Cor anglais.

<b>Akimenko (Th.).</b> Op. 12. Eclogue pour Cor anglais avec Piano . . . . . 1.40 —50
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