

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

**А. ГЛАЗУНОВЪ**

**КАРНАВАЛЪ**

**УВЕРТЮРА ДЛѢ БОЛЬШАГО ОРКЕСТРА**

СОЧ. 45

**A. GLAZOUNOW**

**CARNAVAL**

**OUVERTURE POUR GRAND ORCHESTRE**

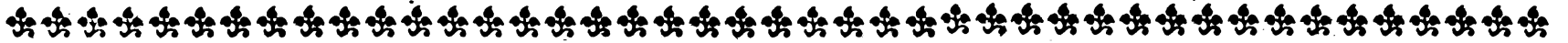
OP. 45

Partition d'orchestre

1894  
860

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.



Compositions pour Orchestre.		Compositions pour Orchestre.		Compositions pour Orchestre.		Compositions pour Orchestre.	
	A. R.		A. R.		A. R.		A. R.
<b>Antipow (C.). Op. 7. Allegro symphonique pour Orchestre.</b>		<b>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.)</b>		<b>Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.</b>		<b>Glazounow (Alexandre). Op. 46. Chopiniana.</b>	
Partition d'orchestre . . . . .	5.50 1.95	Partition d'orchestre . . . . .	4.— 1.40	Partition d'orchestre . . . . .	4.— 1.40	II. Nocturne, Fr. Chopin, Op. 15 No. 1.	
Parties d'orchestre . . . . .	10.— 3.50	Parties d'orchestre . . . . .	8.— 2.80	Parties d'orchestre . . . . .	9.50 3.35	Partition d'orchestre . . . . .	2.— .70
Parties supplémentaires . . . . .	— .60 — .25	Parties supplémentaires . . . . .	— .60 — .25	Parties supplémentaires . . . . .	— .60 — .25	Parties d'orchestre . . . . .	4.50 1.60
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — .90	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — .90	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— .70	Parties supplémentaires . . . . .	— .30 — .10
<b>Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.</b>		<b>Glazounow (Alexandre). Op. 3. 1<sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		<b>Op. 19. La Forêt. Fantaisie pour grand Orchestre.</b>		III. Mazurka, Fr. Chopin, Op. 50 No. 3.	
Partition d'orchestre . . . . .	2.— .70	Partition d'orchestre . . . . .	6.— 2.10	Partition d'orchestre . . . . .	8.— 2.80	Partition d'orchestre . . . . .	2.50 — .90
Parties d'orchestre . . . . .	5.50 1.95	Parties d'orchestre . . . . .	11.— 3.85	Parties d'orchestre . . . . .	12.— 4.20	Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .60 — .25	Parties supplémentaires . . . . .	— .80 — .50	Parties supplémentaires . . . . .	— .30 — .10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40 — .50	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — .90	Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50 1.25	Réduction pour Piano à 4 mains par l'auteur . . . . .	3.— 1.05
<b>Op. 9. Valse-Fantasia pour Orchestre.</b>		<b>Op. 5. 1<sup>re</sup> Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		<b>Op. 21. Marche de Noces pour grand Orchestre.</b>		IV. Tarentelle, Fr. Chopin, Op. 43.	
Partition d'orchestre . . . . .	2.50 — .90	Partition d'orchestre . . . . .	18.— 6.30	Partition d'orchestre . . . . .	3.— 1.05	Partition d'orchestre . . . . .	3.— 1.05
Parties d'orchestre . . . . .	8.50 3.—	Parties d'orchestre . . . . .	25.— 8.75	Parties d'orchestre . . . . .	7.— 2.45	Parties d'orchestre . . . . .	7.50 2.65
Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .60 — .25	Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .40 — .15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.90 — .65	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — .90	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 — .65	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— .70
<b>Artelboucheff (N.), Wilhel (J.), Lindow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.</b>		<b>Op. 6. 2<sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre.</b>		<b>Une Fête slave, tirée du Quatuor slave, Op. 28. Esquisse symphonique pour grand Orchestre.</b>		<b>Op. 47. Valse de concert pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	6.50 2.30	Partition d'orchestre . . . . .	9.— 3.15	Partition d'orchestre . . . . .	5.50 1.95	Partition d'orchestre . . . . .	5.— 1.75
Parties d'orchestre . . . . .	14.— 4.90	Parties d'orchestre . . . . .	15.— 5.25	Parties d'orchestre . . . . .	11.— 3.85	Parties d'orchestre . . . . .	12.— 4.20
Parties supplémentaires . . . . .	— .30 — .30	Parties supplémentaires . . . . .	— .80 — .30	Parties supplémentaires . . . . .	— .60 — .25	Parties supplémentaires . . . . .	— .60 — .25
Réduction pour Piano à 4 mains par N. Artelboucheff . . . . .	2.— .70	Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50 1.25	Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50 — .90	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— .70
<b>Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.</b>		<b>Op. 7. Sérénade pour Orchestre. La.</b>		<b>Op. 28. La Mer. Fantaisie pour grand Orchestre.</b>		<b>Op. 48. 4<sup>me</sup> Symphonie en Mi<sup>b</sup> pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	4.50 1.60	Partition d'orchestre . . . . .	2.50 — .90	Partition d'orchestre . . . . .	10.— 3.50	Partition d'orchestre . . . . .	13.— 4.55
Parties d'orchestre . . . . .	8.50 3.—	Parties d'orchestre . . . . .	5.50 1.95	Parties d'orchestre . . . . .	20.— 7.—	Parties d'orchestre . . . . .	23.— 9.40
Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .1— — .35	Parties supplémentaires . . . . .	— .60 — .25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — .90	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.90 — .45	Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .	5.50 1.95	Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50 1.95
<b>Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „Mlada“, orchestré par N. Rimsky-Korsakow.</b>		<b>Op. 8. A la mémoire d'un héros. Églogue pour grand Orchestre.</b>		<b>Op. 29. Rhapsodie orientale pour grand Orchestre.</b>		<b>Op. 50. Cortège solennel pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	3.50 1.25	Partition d'orchestre . . . . .	3.— 1.05	Partition d'orchestre . . . . .	13.— 4.55	Partition d'orchestre . . . . .	3.50 1.25
Parties d'orchestre . . . . .	7.50 2.65	Parties d'orchestre . . . . .	6.— 2.10	Parties d'orchestre . . . . .	23.— 8.05	Parties d'orchestre . . . . .	9.— 3.15
Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .120 — .45	Parties supplémentaires . . . . .	— .40 — .15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.60 — .60	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 — .65	Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50 1.95	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 — .60
<b>Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.</b>		<b>Op. 9. Suite caractéristique pour grand Orchestre. (I. Introduction. b. Danse russe. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Églogue. b. Cortège.)</b>		<b>Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.</b>		<b>Op. 51. 2<sup>me</sup> Valse de concert pour grand Orchestre.</b>	
1. Ouverture.		Partition d'orchestre . . . . .	12.— 4.20	Partition d'orchestre . . . . .	13.— 4.55	Partition d'orchestre . . . . .	4.50 1.60
Partition d'orchestre . . . . .	5.— 1.75	Parties d'orchestre . . . . .	22.— 7.70	Parties d'orchestre . . . . .	27.— 9.45	Parties d'orchestre . . . . .	13.— 4.55
Parties d'orchestre . . . . .	9.— 3.15	Parties supplémentaires . . . . .	— .140 — .50	Parties supplémentaires . . . . .	— .120 — .45	Parties supplémentaires . . . . .	— .60 — .30
Parties supplémentaires . . . . .	— .50 — .20	Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50 — .90	Réduction pour Piano à 4 mains par l'auteur . . . . .	8.— 1.75	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— .70
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50 — .90	Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80 — .65	<b>Op. 33. 3<sup>me</sup> Symphonie en Ré pour Orchestre.</b>		<b>No. 1. Prémabule.</b>	
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80 — .65	<b>Op. 11. 2<sup>me</sup> Sérénade pour petit Orchestre. ré.</b>		Partition d'orchestre . . . . .	15.— 5.25	Partition d'orchestre . . . . .	2.50 — .90
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennes).		Partition d'orchestre . . . . .	1.80 — .65	Parties d'orchestre . . . . .	35.— 12.60	Parties d'orchestre . . . . .	7.50 2.65
Partition d'orchestre . . . . .	9.50 3.35	Parties d'orchestre . . . . .	3.50 1.25	Parties supplémentaires . . . . .	— .250 — .90	Parties supplémentaires . . . . .	— .40 — .15
Parties d'orchestre . . . . .	18.— 6.30	Parties supplémentaires . . . . .	— .30 — .10	Réduction pour Piano à 4 mains par l'auteur . . . . .	9.— 3.15	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40 — .50
Parties supplémentaires . . . . .	— .1— — .35	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20 — .45	<b>Op. 34. Le Printemps. Tableau musical pour Orchestre.</b>		<b>No. 2. Marionnettes.</b>	
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	4.— 1.40	<b>Op. 12. Poème lyrique. Andantino pour grand Orchestre.</b>		Partition d'orchestre . . . . .	4.50 1.60	Partition d'orchestre . . . . .	2.— .70
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	2.50 — .90	Partition d'orchestre . . . . .	3.— 1.05	Parties d'orchestre . . . . .	9.— 3.15	Parties d'orchestre . . . . .	5.— 1.75
3. Marche poloviennne.		Parties d'orchestre . . . . .	5.50 1.95	Parties supplémentaires . . . . .	— .60 — .25	Parties supplémentaires . . . . .	— .30 — .10
Partition d'orchestre . . . . .	4.— 1.40	Parties supplémentaires . . . . .	— .30 — .10	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 — .65	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20 — .45
Parties d'orchestre . . . . .	10.— 3.50	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 — .65	<b>Op. 40. Triumphant March on the occasion of the World Columbian Exposition in Chicago 1893, composed for a grand Orchestre with Chorus (ad libitum).</b>		<b>No. 3. Mazurka.</b>	
Parties supplémentaires . . . . .	— .40 — .15	<b>Op. 18. „Stenka Rastine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)</b>		Full score . . . . .	4.— 1.40	Partition d'orchestre . . . . .	2.— 1.05
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80 — .65	Partition d'orchestre . . . . .	8.50 3.—	Orchestral parts . . . . .	12.— 4.20	Parties d'orchestre . . . . .	9.— 3.15
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.60 — .60	Parties d'orchestre . . . . .	12.— 4.20	Supplementary parts . . . . .	— .each — .40 — .15	Parties supplémentaires . . . . .	— .40 — .15
<b>Eine Steppenzackze aus Mittelasien, für Orchester.</b>		Parties supplémentaires . . . . .	— .80 — .30	Piano score . . . . .	1.80 — .65	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 — .60
Partitur . . . . .	2.— .70	Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50 1.25	Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80 — .65	<b>No. 4. Scherzino.</b>	
Orchesterstimmen . . . . .	5.50 1.95	<b>Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Raverie orientale.)</b>		<b>Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.</b>		Partition d'orchestre . . . . .	1.40 — .50
Duplirstimmen . . . . .	— .30 — .10	Partition d'orchestre . . . . .	2.50 — .90	Partition d'orchestre . . . . .	6.— 2.10	Parties d'orchestre . . . . .	5.— 1.75
Arrangement für Pianoforte zu 4 Händen vom Componisten . . . . .	1.80 — .65	Parties d'orchestre . . . . .	6.— 2.10	Parties d'orchestre . . . . .	14.— 4.90	Parties supplémentaires . . . . .	— .30 — .10
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul . . . . .	1.40 — .50	Parties supplémentaires . . . . .	— .40 — .15	Parties supplémentaires . . . . .	— .80 — .30	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.— .35
<b>2 Parties de la 3<sup>me</sup> Symphonie inachevée en la. Terminés et instrumentés par A. Glazounow.</b>		Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 — .60	Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — .90	<b>No. 5. Pas d'action.</b>	
Partition d'orchestre . . . . .	6.— 2.10	<b>Op. 16. 2<sup>me</sup> Symphonie en fa<sup>#</sup> pour grand Orchestre. (A la mémoire de François Liszt.)</b>		<b>Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentées par Alexandre Glazounow. Complet.</b>		Partition d'orchestre . . . . .	1.80 — .65
Parties d'orchestre . . . . .	11.— 3.85	Partition d'orchestre . . . . .	17.— 5.95	Partition d'orchestre . . . . .	7.50 2.65	Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	— .80 — .30	Parties d'orchestre . . . . .	23.— 10.15	Parties d'orchestre . . . . .	15.— 5.25	Parties supplémentaires . . . . .	— .40 — .15
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	Parties supplémentaires . . . . .	— .160 — .60	Parties supplémentaires . . . . .	— .80 — .30	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 — .60
		Réduction pour Piano à 4 mains par l'auteur . . . . .	7.50 2.65	Séparément.		<b>No. 6. Danse orientale.</b>	
				I. Polonaise, Fr. Chopin, Op. 40 No. 1.		Partition d'orchestre . . . . .	1.80 — .65
				Partition d'orchestre . . . . .	1.60 — .60	Parties d'orchestre . . . . .	6.— 2.10
				Parties d'orchestre . . . . .	6.— 2.10	Parties supplémentaires . . . . .	— .30 — .10
				Parties supplémentaires . . . . .	— .30 — .10	Réduction pour Piano à 4 mains par l'auteur . . . . .	1.— .35

à Monsieur

Hermann  
La Roche

# Carnaval

Ouverture

pour

grand Orchestre

(avec Orgue ad libitum.)

composée

par

Alexandre Glazounov

Op. 45.

Partition d'orchestre Pr. M. 6  
R. 2.10  
Parties d'orchestre Pr. M. 14  
R. 4.90  
Parties supplémentaires à M. 30  
R. 30  
Réduction pour Piano à 4 mains  
par l'auteur Pr. M. 2.50  
R. 90

Propriété de l'Editeur pour tous Pays.

M. P. Belaïeff, Leipzig.

1894

# CARNAVAL.

## Ouverture.

Allegro. Alla Breve. m. m.  $\text{♩} = 100.$

Alexandre Glazounow, Op. 45.

1 Flauto piccolo.  
(poi Flauto 3<sup>mo</sup>)

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni  
e Tuba.

Timpani  
(F. C. A.)

Triangolo.

Tamburino.

Piatti.

Cassa.

Allegro. Alla Breve.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Organo  
(ad libitum).

This page of musical notation is divided into two systems. The first system consists of ten staves, with the top two staves likely representing the first and second violins, and the bottom two representing the first and second violas. The notation includes complex rhythmic patterns, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The second system consists of four staves, which appear to be the first and second violins and the first and second violas. The notation continues with similar complexity, including slurs and dynamic markings. The page is numbered '4' in the top left corner.

This page of musical score, page 5, contains two systems of four staves each. The notation is complex, featuring various musical symbols and dynamics. The first system includes a first ending bracket at the top. The second system includes a first ending bracket at the bottom. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The notation includes notes, rests, slurs, and accents.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*mf cresc.*  
*mf cresc.*  
*mf*  
*cresc.*  
(muta A in B.)  
*mf*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

The first system of the musical score consists of 12 staves. The notation is dense, featuring many slurs and accents. Dynamic markings such as *mf dim.* are present in several staves. The music appears to be for a string ensemble or orchestra.

The second system of the musical score continues with 12 staves. It includes performance instructions such as *trem.*, *div.*, and *non div.*. A key signature change is indicated by the instruction *(muta B in As.)*. Dynamic markings like *mf dim.* and *f* are also present. The notation remains complex and detailed.





Animando poco a poco.

Fl. pico.

Fl. gr.

Ob.

Clar.

Fag.

Corni.

Trombe.

Tromb.

Timp.

Triang.

Tamb.

Platti.

Cassa.

*mf*

*dim.*

*p*

*mf*

*mp*

(muta As in B.)

Animando poco a poco.

*mf*

*dim.*

*pp*

*energico*

*mf*

*mp*

*pp*

*pizz.*

*p*

*mp*

The first system of the musical score consists of 12 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). The word *cresc.* (crescendo) is written above several staves, indicating a gradual increase in volume. The word *dim.* (diminuendo) is written below several staves, indicating a gradual decrease in volume. The notation is dense, with many notes and rests.

The second system of the musical score consists of 5 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The word *cresc.* (crescendo) is written above several staves, indicating a gradual increase in volume. The word *dim.* (diminuendo) is written below several staves, indicating a gradual decrease in volume. The word *non legato* is written above several staves, indicating that the notes should not be played together. The word *arco* is written below one staff, indicating that the instrument should be played with the bow. The notation is dense, with many notes and rests.





5

Fl. picc. *mf*

Fl. gr. *mf*

Ob. *f*

Clar. *f*

Fag. *a 2.* *p*

Corn. *p* *cresc.* *mf cresc.* *f*

Trombe. *mf*

Tromb. *mf*

Timp. *f* *pp cresc.* *mf* *f*

Triang. *f*

Tamb.

Piatti.

Cassa.

Detailed description: This section of the score contains staves for woodwinds and percussion. The Flute Piccolo (Fl. picc.) and Flute Grand (Fl. gr.) parts are marked *mf*. The Oboe (Ob.) is marked *f*. The Clarinet (Clar.) is marked *f*. The Bassoon (Fag.) is marked *a 2.* and *p*. The Horns (Corn.) are marked *p* and include *cresc.* and *mf cresc.* markings. The Trombones (Trombe.) are marked *mf*. The Trombones (Tromb.) are marked *mf*. The Timpani (Timp.) part is marked *f*, *pp cresc.*, *mf*, and *f*. The Triangle (Triang.) is marked *f*. The Tambourine (Tamb.) and Cymbals (Piatti.) are present but have no notation. The Snare Drum (Cassa.) is present but has no notation.

Viol. I. *f*

Viol. II. *f* *p cresc.* *f* *p*

Viole div. a 2. *f* *p* *cresc.* *f* *p*

Vc. *f* *p* *cresc.* *f* *p*

Cb. *f* *arco* *p* *cresc.* *f* *p*

5

860

Detailed description: This section of the score contains staves for strings. The Violin I (Viol. I.) part is marked *f*. The Violin II (Viol. II.) part is marked *f*, *p cresc.*, *f*, and *p*. The Violins Divided (Viole div. a 2.) part is marked *f*, *p*, *cresc.*, *f*, and *p*. The Violoncello (Vc.) part is marked *f*, *p*, *cresc.*, *f*, and *p*. The Contrabass (Cb.) part is marked *f*, *arco*, *p*, *cresc.*, *f*, and *p*. A rehearsal mark '5' is located at the bottom left of this section, and the page number '860' is at the bottom center.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are a mix of treble and bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf*, *f*, *pp*, and *cresc.* are used throughout. A *pp cresc.* marking is visible in the lower right of the system.

The second system of the musical score consists of six staves. The top two are treble clefs, and the bottom two are bass clefs. The middle two are alto clefs. The music continues with similar rhythmic and dynamic patterns as the first system. Dynamics include *p cresc.*, *mf*, *f*, and *cresc.*.

Musical score for the first system, consisting of 11 staves. The top staff is marked *mf cresc.*. The second staff is marked *f cresc.*. The third staff is marked *f cresc.*. The fourth staff is marked *f cresc.*. The fifth staff is marked *f cresc.*. The sixth staff is marked *cresc.*. The seventh staff is marked *f cresc.*. The eighth staff is marked *f cresc.*. The ninth staff is marked *mf cresc.*. The tenth staff is marked *f cresc.*. The eleventh staff is marked *p cresc.*. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for the second system, consisting of 5 staves. The first staff is marked *cresc.*. The second staff is marked *cresc.*. The third staff is marked *unis.*. The fourth staff is marked *cresc.*. The fifth staff is marked *cresc.*. The score includes various musical notations such as notes, rests, and dynamic markings.



This page of a musical score, numbered 16, features two systems of music. The first system consists of 12 staves, with the top six staves likely representing the first and second violins and violas, and the bottom six staves representing the first and second violas and cellos. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* (mezzo-forte) and *all.* (allegretto). The second system consists of 6 staves, continuing the musical material with similar notation and dynamics. The overall layout is dense with musical symbols and clefs.



Musical score system 1, measures 1-5. The system consists of 11 staves. The top four staves are treble clef, and the bottom three are bass clef. The middle four staves are grand staff (treble and bass clef). The music features complex rhythmic patterns with many beamed notes and slurs. Dynamic markings include *ff*, *f*, *mf*, and *p*. There are also hairpins and accents throughout the system.



Musical score system 2, measures 6-10. The system consists of 11 staves. The top four staves are treble clef, and the bottom three are bass clef. The middle four staves are grand staff. The music continues with complex rhythmic patterns. Dynamic markings include *f*, *mf*, and *p*. There are also hairpins and accents. The word "non div." is written in the middle of the system.



8

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

*ff dim.*  
*ff dim.*  
*ff dim.*  
*ff dim.*  
*ff dim.*  
*f dim.*  
*f dim.*  
*f dim.*  
*ff dim.*  
*f dim.*  
*f dim.*

Platti  
Cassa

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

*ff dim.*  
*ff dim.*  
*ff dim.*  
*ff dim.*  
*ff dim.*

8

The first system of the musical score consists of ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The first measure of the piano part is marked *mf dim.* and *pp*. The vocal parts enter in the second measure with the instruction *dolce* and *p*. The piano accompaniment continues with *p dolce* and *pp*. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The first four staves are vocal parts, and the fifth is piano accompaniment. The piano part begins with *f dim.* and *p*. The vocal parts enter in the second measure with *f dim.* and *p*. The piano accompaniment features a section marked *4 soli div.* and *4 soli* in the second measure, with *p dolce* and *p* dynamics. The system concludes with a double bar line.

9

Musical score for the first system, measures 1-6. The score consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth and sixth staves have a bass clef and a key signature of one sharp (F#). The music features various dynamics including *dim.* and *p*. A *dolce* marking is present in the first staff of measure 5. A *mf* marking is present in the fourth staff of measure 1. The notation includes notes, rests, and slurs.

Musical score for the second system, measures 7-12. The score consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth and sixth staves have a bass clef and a key signature of one sharp (F#). The music features various dynamics including *mp*, *dim.*, and *p*. The notation includes notes, rests, and slurs.

9

*p cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*cresc. poco*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

10

This system contains ten staves of music. The first two staves are in treble clef, and the remaining eight are in bass clef. The music consists of long, sustained notes with various dynamic markings. The first staff has a *f dim.* marking followed by *pp*. The second staff has *f dim.* and *pp*. The third staff has *f dim.* and *pp*. The fourth staff has *f dim.* and *pp*. The fifth staff has *f dim.* and *pp*. The sixth staff has *f dim.* and *pp*. The seventh staff has *f dim.* and *pp*. The eighth staff has *f dim.* and *pp*. The ninth and tenth staves are mostly empty with some faint markings.

This system contains five staves of music. The first staff is in treble clef, and the other four are in bass clef. The music features more complex rhythmic patterns and dynamic markings. The first staff starts with *mf*, followed by *f dim.*, and then *dolce p*. The second staff has *f*, *trem.*, and *dim.*. The third staff has *f dim.*, *trem.*, and *pp*. The fourth staff has *f dim.*, *pp*, and *p*. The fifth staff has *f dim.*, *pp*, and *p*. The system concludes with a *p* marking at the bottom.



Fl.  
Ob. *dolce*  
*pp*  
*mf*  
Cl.  
Fag. *pp*  
Cor. *pp*  
Viol. I. *mf*  
Viol. II. *mf*  
V-la. *mf*  
Velo. *mf*  
C-B. *arco*  
*express.*

Ob. *pp*  
Cl. *p*  
Fag. *p*  
Viol. I. *p dolce*  
Viol. II. *p dolce*  
V-la. *p*  
Velo. *p*  
C-B. *p* *pizz.*

11

Musical score for measures 11-14, first system. The score consists of 11 staves. The first staff has a dynamic marking of *mf* and a first ending bracket labeled *a. 2.*. The second staff has a dynamic marking of *mf* and a first ending bracket labeled *a. 2.*. The third staff has a dynamic marking of *mf* and a *marcato* marking. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *pp*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff has a dynamic marking of *mf*. The eleventh staff has a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 11-14, second system. The score consists of 11 staves. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf* and a *marcato* marking. The fourth staff has a dynamic marking of *mf* and a *marcato* marking. The fifth staff has a dynamic marking of *mf* and a *marcato* marking. The sixth staff has a dynamic marking of *mf* and a *marcato* marking. The seventh staff has a dynamic marking of *mf* and a *marcato* marking. The eighth staff has a dynamic marking of *mf* and a *marcato* marking. The ninth staff has a dynamic marking of *mf* and a *marcato* marking. The tenth staff has a dynamic marking of *mf* and a *marcato* marking. The eleventh staff has a dynamic marking of *mf* and a *marcato* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

11

Musical score system 1, measures 1-5. The system consists of 11 staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *f*. The word *marcato* is written above the fourth measure. The system concludes with a double bar line and a first ending bracket labeled 'a. 2.'.

Musical score system 2, measures 6-10. The system consists of 5 staves. The top staff continues the melodic line with dynamic markings *mf* *energico* and *f*. The second staff has a *mf* marking. The third staff has a *mf* marking. The fourth staff has a *marcato* marking and a *f* dynamic. The system concludes with a double bar line and a first ending bracket labeled 'div.'.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf*, *f*, and *ff*. There are also articulation marks like accents and staccato. The bottom two staves are mostly empty, with a few notes and a *Triang.* marking in the third measure.

The second system of the musical score continues the notation from the first system. It features similar complex notation with slurs and dynamic markings like *ff* and *f*. The bottom two staves include performance instructions: *pizz.* (pizzicato) and *arco* (arco). The notation is dense with many notes and slurs, indicating a technically demanding passage.

Musical score for the first system, consisting of 11 staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *pp*. Performance instructions include *cantabile*, *arco*, and *pp cresco.*. Fingerings are indicated with Roman numerals (I, II, III, IV, V). A *Triang.* instruction is present on the 10th staff. The system concludes with a double bar line.

Musical score for the second system, consisting of 5 staves. The music continues with similar notation and dynamics as the first system. It includes instructions for *pizz.* (pizzicato) and *arco*. The system concludes with a double bar line.

The first system of the musical score consists of 14 staves. The top two staves are in treble clef, while the remaining 12 staves are in bass clef. The score is marked with various dynamics: *f dim.*, *ff dim.*, *mf*, *p*, and *pp creso.*. The notation includes complex melodic lines with slurs and ties, as well as block chords and sustained notes. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the bar lines.

The second system of the musical score consists of 6 staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The score is marked with dynamics: *ff*, *f*, and *mf*. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often with accents and slurs. The key signature remains one sharp (F#).

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 14 staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *mf*, *dim.*, *ff*, and *f*. Articulation marks like accents and slurs are used throughout. The score is divided into two systems, with the first system ending at measure 14 and the second system starting at measure 15. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with a rehearsal sign '14' at the beginning of the first system and another '14' at the end of the second system. The bottom of the page features the number '860'.

This page of musical score contains 16 staves of music, organized into two systems of eight staves each. The notation is dense and includes various musical elements:

- Staff 1 (top):** Treble clef, complex melodic line with many slurs and accents.
- Staff 2:** Treble clef, similar to Staff 1 but with different phrasing.
- Staff 3:** Treble clef, mostly rests with some chordal textures.
- Staff 4:** Treble clef, complex melodic line.
- Staff 5:** Treble clef, complex melodic line.
- Staff 6:** Bass clef, complex melodic line.
- Staff 7:** Bass clef, complex melodic line.
- Staff 8:** Bass clef, complex melodic line.
- Staff 9:** Bass clef, complex melodic line.
- Staff 10:** Bass clef, complex melodic line.
- Staff 11:** Bass clef, complex melodic line.
- Staff 12:** Bass clef, complex melodic line.
- Staff 13:** Bass clef, complex melodic line.
- Staff 14:** Bass clef, complex melodic line.
- Staff 15:** Bass clef, complex melodic line.
- Staff 16 (bottom):** Bass clef, complex melodic line.

Key performance instructions and markings include:

- Dynamic markings:** *mf* (mezzo-forte), *cresc.* (crescendo), *ff* (fortissimo).
- Articulation:** *trém.* (tremolo), *div.* (divisi), *non div.* (non divisi).
- Tempo/Character:** *Ad.* (Ad libitum).



15

rallent.

15

rallent.

★ **16**  
 Fl. I. II. Moderato.  $\text{♩} = 72$ .

Fl. gr. (III) *p legatissimo*

Clar.

Moderato.  
 con sord. (3)  
 8 Viols. *p*  
 con sord. (2)

V.C. (1) Solo.  
 con sord. *p*

Organo. *p*

**16**

**17**  
 Fl. I.

Fl. II. III. *p legatissimo*

Clar. I. II. III. *p legatissimo*

Viols. (2) *p*

V.C. con sord. (2) *p*

Organo. *p*

**17**

★ Dans les salles de concert ne possédant pas de grande orgue, sa partie doit être remplacée par la musique, gravée en petites notes dans les instruments d'orchestre.

За неимѣніемъ большого органа слѣдуетъ исполнять напечатанное мелкимъ шрифтомъ.



18

Musical score for Tromb. III and Tuba. III. The Tromb. III part is written in a single staff with a treble clef and a key signature of two flats. It features a melodic line with various ornaments and dynamics, including *pp* and *p*. The Tuba. III part is written in a single staff with a bass clef and a key signature of two flats, consisting of a sustained low-frequency accompaniment. The score includes first and second endings for both parts.

Musical score for 6 Viol. I and Tutti sections. The 6 Viol. I part is written in a single staff with a treble clef and a key signature of two flats, marked *con sord.* and *pp*. The Tutti sections are written in two staves with treble and bass clefs, marked *Tutti. senza sord.* and *Tutti. div. senza sord.* with dynamics *p* and *pp*. The score includes first and second endings for the Viol. I part.

Musical score for Tromb. III and Tuba. III. The Tromb. III part is written in a single staff with a treble clef and a key signature of two flats, marked *pp*. The Tuba. III part is written in a single staff with a bass clef and a key signature of two flats, marked *pp*. The score includes first and second endings for both parts.

18





Musical score for the first system, measures 1-4. The score consists of ten staves. The top two staves have complex rhythmic patterns with sixteenth and thirty-second notes. The middle staves have simpler rhythmic patterns, often with rests. Dynamics include *mf*, *mp*, and *f*. There are markings for *a. 2.* and *III. mf*.

Musical score for the second system, measures 5-8. The score continues with complex rhythmic patterns. Dynamics include *f*, *mp*, and *p*. There are markings for *arco*, *unis.*, and *pizz.*.

*p orec.*  
*p orec.*  
*pp orec.*  
*p orec.*  
*p orec.*  
*pp orec.*  
*pp orec.*  
*pp orec.*  
*pp orec.*  
*pp orec.*

*a2.*  
*a2.*

*p sub.*  
*p sub.*  
*p orec.*  
*p sub. orec.*  
*p sub. orec.*  
*p sub. orec.*  
*p sub. orec.*  
*p sub. orec.*  
*p sub. orec.*  
*p sub. orec.*

*p*  
*pp orec.*  
*p orec.*  
*p orec.*  
*p*

*div.*  
*f*  
*f*  
*f*  
*f*

*unis.*  
*p orec.*  
*p sub. orec.*  
*p sub. orec.*  
*arco*  
*p orec.*  
*p*





This system of musical notation consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is highly detailed, with many notes, rests, and dynamic markings. Key markings include *mf*, *f*, and *pp*, along with the instruction *cresc.* (crescendo). The notation includes slurs, accents, and various rhythmic values.

This system continues the musical score with ten staves. It features similar notation to the first system, with dynamic markings such as *p*, *mf*, and *f*, and the instruction *cresc.*. The music is dense and rhythmic, with many sixteenth and thirty-second notes.



The first system of the musical score consists of ten staves. The top five staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the bottom five are for the lower strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The notation is dense, featuring many slurs, triplets, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A rehearsal mark '23' is located at the top right of this system. The music is in a key with one sharp (F#) and a 2/4 time signature.

(in A)

The second system of the musical score continues the composition with ten staves. It maintains the same instrumentation and notation style as the first system, with complex rhythmic patterns and dynamic markings. A rehearsal mark '23' is located at the bottom right of this system. The music continues in the same key and time signature.

The musical score is divided into two systems. The first system contains 10 staves, and the second system contains 6 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff*, *f*, and *mf*. There are also articulation marks like slurs and accents. The score is written in a key signature with one sharp (F#) and a time signature of 4/4. The page number 44 is located at the top left, and the page number 860 is at the bottom center.

Musical score for the first system, measures 24-27. The score includes staves for strings, woodwinds, and brass. Dynamics include *p*, *f*, *ff dim.*, *mf*, and *f dim.*. There are also markings for *ad libitum* and *az.*

Musical score for the second system, measures 28-31. The score continues with complex rhythmic patterns and dynamic markings including *p*, *mf*, and *f*.

This page of musical score is for a string quartet, consisting of two systems of staves. The first system (measures 1-16) features a complex texture with many long, sustained notes and some melodic lines. Dynamics include *mf*, *f*, and *ff*. The second system (measures 17-24) shows a more rhythmic and melodic development, with a prominent eighth-note pattern in the lower strings. Dynamics here include *mf*, *f*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

25

*f sempre*

*mf*

*mf*

*mf*

Trbne. III

Tuba

*largamente*

*largamente*

*largamente*

*largamente*

25



This page of musical score is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) features a melodic line with frequent slurs and accents, marked with *ff*. The second and third staves provide harmonic support with chords and moving lines, also marked with *ff*. The fourth staff (bottom) contains a rhythmic bass line with a steady pulse, marked with *f*. The score is divided into measures by vertical bar lines, and includes performance instructions such as *div.* (divisi) and *mf* (mezzo-forte). The overall texture is dense and rhythmic, characteristic of a late 19th or early 20th-century string quartet work.

Musical score for the first system, measures 26-31. The score consists of 11 staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *mf*, *f marcato*, and *a2.* (second ending). The first ending is marked with a double bar line and a repeat sign.

Musical score for the second system, measures 32-37. The score consists of 5 staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music continues the complex rhythmic patterns from the first system, with dynamics including *mf*, *energico*, and *f marcato*. The second ending is marked with a double bar line and a repeat sign.

The first system of the musical score consists of five staves. The top two staves feature rapid sixteenth-note passages, with the second staff marked *a2.* and *ff*. The third staff contains sustained chords, also marked *ff* and *a2.*. The fourth and fifth staves are marked *f marcato* and contain rhythmic patterns. The bottom two staves are marked *mp marcato* and feature a steady eighth-note accompaniment. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top two staves continue with rapid sixteenth-note passages, marked *f marcato* and *ff*. The third staff contains sustained chords, marked *ff* and *pizz.*. The fourth and fifth staves are marked *f marcato* and feature rhythmic patterns, with the fourth staff marked *div.* and the fifth staff marked *unis. pizz.*. The system concludes with a double bar line.

28

Musical score for the first system, measures 1-12. The score consists of 12 staves. The first six staves are grouped together, and the last six are grouped together. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff* and *mf*. A vertical bar line is present after measure 6.

Musical score for the second system, measures 13-24. The score consists of 12 staves. The notation includes performance instructions such as *arco*, *pizz.*, and *div. arco*, along with dynamic markings like *f* and *mf*. A vertical bar line is present after measure 18.

28

The musical score is arranged in two systems. The first system features a vocal line at the top, followed by several piano accompaniment staves. The second system continues the piano accompaniment. Dynamics include *mf*, *f*, *ff*, and *marcato*. There are also *mf leggiero* and *mf* markings. The score includes various musical notations such as notes, rests, and slurs.

Musical score for measures 29-32. The score consists of 11 staves. The top five staves are in treble clef, and the bottom six are in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 29 starts with a forte (*f*) dynamic. Measure 30 features a fortissimo (*ff*) dynamic. Measure 31 includes a mezzo-forte (*mf*) dynamic. Measure 32 concludes with a dynamic shift from *f* to *mf*. The notation includes various rhythmic values, slurs, and articulation marks.

Musical score for measures 33-36. The score continues with 11 staves. Measure 33 begins with a forte (*f*) dynamic. Measure 34 features a mezzo-forte (*mf*) dynamic. Measure 35 includes a fortissimo (*ff*) dynamic. Measure 36 concludes with a dynamic shift from *f* to *mf*. The notation includes various rhythmic values, slurs, and articulation marks, including a *div.* (diviso) marking in measure 35.

30

Musical score for the first system, measures 1-12. The score includes staves for strings and woodwinds. Dynamics include *mf* and *f*. Articulations include accents and slurs. A section marked *f marcato* begins in measure 10. The bottom of the system shows guitar or lute tablature with fret numbers (8, 9, 12) and rhythmic notation.

Musical score for the second system, measures 13-24. The score includes staves for strings and woodwinds. Dynamics include *f* and *mf*. Performance instructions include *unis.* (unison) and *non div.* (non-divisi). The bottom of the system shows guitar or lute tablature with fret numbers (8, 9, 12) and rhythmic notation.

30

The first system of the musical score consists of ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The notation is dense, with many beamed notes and slurs. Dynamics include *mf* and *f*. There are also markings for *ve. 2.* and *a. 2.* indicating second endings or variations. The system concludes with a double bar line.

The second system of the musical score continues the notation from the first system. It also consists of ten staves (five treble, five bass). Dynamics include *mf*, *f*, and *ff*. The notation remains complex with many beamed notes and slurs. The system concludes with a double bar line.



Musical score for measures 1-32. The score consists of multiple staves. The first system includes a vocal line and several piano accompaniment staves. Dynamics include *mf* and *f*. A *marcato* marking is present in the lower staves. The second system continues the musical development, with dynamics ranging from *f* to *mf*. A *2.* marking appears in the lower right of the second system. The third system features a *f* to *mf* dynamic change and a *marcato* marking. The fourth system includes a *f* dynamic and a *mf* dynamic. The fifth system shows a *f* dynamic and a *mf* dynamic. The sixth system includes a *f* dynamic and a *mf* dynamic. The seventh system includes a *f* dynamic and a *mf* dynamic. The eighth system includes a *f* dynamic and a *mf* dynamic. The ninth system includes a *f* dynamic and a *mf* dynamic. The tenth system includes a *f* dynamic and a *mf* dynamic. The eleventh system includes a *f* dynamic and a *mf* dynamic. The twelfth system includes a *f* dynamic and a *mf* dynamic. The thirteenth system includes a *f* dynamic and a *mf* dynamic. The fourteenth system includes a *f* dynamic and a *mf* dynamic. The fifteenth system includes a *f* dynamic and a *mf* dynamic. The sixteenth system includes a *f* dynamic and a *mf* dynamic. The seventeenth system includes a *f* dynamic and a *mf* dynamic. The eighteenth system includes a *f* dynamic and a *mf* dynamic. The nineteenth system includes a *f* dynamic and a *mf* dynamic. The twentieth system includes a *f* dynamic and a *mf* dynamic. The twenty-first system includes a *f* dynamic and a *mf* dynamic. The twenty-second system includes a *f* dynamic and a *mf* dynamic. The twenty-third system includes a *f* dynamic and a *mf* dynamic. The twenty-fourth system includes a *f* dynamic and a *mf* dynamic. The twenty-fifth system includes a *f* dynamic and a *mf* dynamic. The twenty-sixth system includes a *f* dynamic and a *mf* dynamic. The twenty-seventh system includes a *f* dynamic and a *mf* dynamic. The twenty-eighth system includes a *f* dynamic and a *mf* dynamic. The twenty-ninth system includes a *f* dynamic and a *mf* dynamic. The thirtieth system includes a *f* dynamic and a *mf* dynamic. The thirty-first system includes a *f* dynamic and a *mf* dynamic. The thirty-second system includes a *f* dynamic and a *mf* dynamic.

Musical score for measures 33-64. The score consists of multiple staves. The first system includes a vocal line and several piano accompaniment staves. Dynamics include *mf* and *f*. Performance instructions include *div.* and *unis.*. The second system continues the musical development, with dynamics ranging from *f* to *mf*. Performance instructions include *non div.* and *unis.*. The third system features a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The fourth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The fifth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The sixth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The seventh system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The eighth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The ninth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The tenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The eleventh system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twelfth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The thirteenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The fourteenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The fifteenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The sixteenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The seventeenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The eighteenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The nineteenth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twentieth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-first system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-second system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-third system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-fourth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-fifth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-sixth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-seventh system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-eighth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The twenty-ninth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The thirtieth system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The thirty-first system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*. The thirty-second system includes a *f* dynamic and a *mf* dynamic. Performance instructions include *non div.* and *unis.*.

This page of musical score, numbered 33 and 57, contains a dense arrangement of staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key features include:

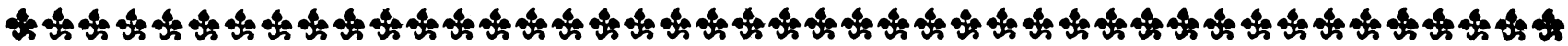
- Dynamic Markings:** Frequent use of *cresc.* (crescendo), *ff* (fortissimo), and *fff marcantissimo* (fortissimissimo).
- Section Markers:** A large box containing the number 33 is placed at the top and bottom of the page.
- Staff Organization:** The score is organized into systems of staves, with some staves containing multiple parts (e.g., strings or woodwinds).
- Complexity:** The notation is highly detailed, with many notes, beams, and slurs, indicating a technically demanding piece.

The musical score on page 58 is a complex arrangement for piano. It features a variety of textures and dynamics. The upper staves are dominated by a rhythmic, sixteenth-note pattern, while the lower staves provide harmonic support through sustained chords and tremolos. The score is marked with various dynamics, including fortissimo (ff) and accents (A), and includes a first ending (a 2.) in the middle section.

Musical score for the first system, measures 1-8. The score consists of multiple staves. The first four measures are marked with multi-measure rests. The notation includes various rhythmic values such as sixteenth and thirty-second notes. Dynamic markings include *sf* and *a 2.* (second ending). The score is written in a multi-measure rest format for the first four measures.

Musical score for the second system, measures 9-16. The notation continues with complex rhythmic patterns. Dynamic markings include *sf*, *flag.*, *sul A.*, and *sul A*. The score is written in a multi-measure rest format for the first four measures.

# Edition M. P. Belaïeff à Leipzig.



Compositions pour Orchestre.	Compositions pour Orchestre.	Compositions pour Orchestre.	Compositions pour Orchestre.
<b>Glazounow (Alexandre) Op. 55. A. R.</b> 5 <sup>me</sup> Symphonie (en Si <sup>b</sup> ) pour grand Orchestre. Partition d'orchestre . . . . . 15.- 5.25 Parties d'orchestre . . . . . 38.- 12.60 Parties supplémentaires . . . . . 2.- .70 Réduction pour Piano à 4 mains par S. Tanéïew . . . . . 6.50 2.90 — Op. 57. <i>Raymonda</i> . Ballet en 3 actes. Sujet de Lydie Pachkeff 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 — — <i>Morceaux séparés.</i> Acte I. No. 1. Introduction. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 7.- 2.45 Parties supplémentaires . . . . . 4.- 1.40 No. 2. Grande Valse. Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 3. Prélude et la Romanesca. Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 4. Grand Adagio. Partition d'orchestre . . . . . 1.20 .45 Parties d'orchestre . . . . . 4.50 1.60 Parties supplémentaires . . . . . 4.- 1.40 No. 5. Valse fantastique. Partition d'orchestre . . . . . 1.20 .45 Parties d'orchestre . . . . . 7.- 2.45 Parties supplémentaires . . . . . 4.- 1.40 No. 6. Variations I-III et Valse. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 7.- 2.45 Parties supplémentaires . . . . . 4.- 1.40 No. 7. Coda. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 7.50 2.65 Parties supplémentaires . . . . . 4.- 1.40 Acte II. No. 8. Grand Pas d'action. Partition d'orchestre . . . . . 2.- .70 Parties d'orchestre . . . . . 6.- 2.10 Parties supplémentaires . . . . . 4.- 1.40 No. 9. Variation I. Partition d'orchestre . . . . . 3.50 1.25 Parties d'orchestre . . . . . 3.50 1.25 Parties supplémentaires . . . . . 4.- 1.40 No. 10. Variation II. Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 11. Variation III. Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 12. Variation IV. Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 13. Grand Coda. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 14. Entrée des jongleurs. Partition d'orchestre . . . . . 1.- .35 Parties d'orchestre . . . . . 4.80 1.60 Parties supplémentaires . . . . . 4.- 1.40 No. 15. Danse des garçons arabes et Entrée des Sarrasins. Partition d'orchestre . . . . . 1.60 .60 Parties d'orchestre . . . . . 6.- 2.10 Parties supplémentaires . . . . . 4.- 1.40 No. 16. Grand Pas espagnol. Partition d'orchestre . . . . . 1.60 .60 Parties d'orchestre . . . . . 8.- 3.15 Parties supplémentaires . . . . . 4.- 1.40 No. 17. Danse orientale. Partition d'orchestre . . . . . 8.- 3.15 Parties d'orchestre . . . . . 8.- 3.15 Parties supplémentaires . . . . . 4.- 1.40	<b>Glazounow (Alexandre) Op. 57. A. R.</b> <i>Raymonda</i> . <i>Morceaux séparés.</i> Acte III. No. 18. Entr'acte et Cortège hongrois. Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 8.- 2.80 Parties supplémentaires . . . . . 4.- 1.40 No. 19. Grand Pas hongrois. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 9.- 3.15 Parties supplémentaires . . . . . 4.- 1.40 No. 20. Danse des enfants. Partition d'orchestre . . . . . 1.20 .45 Parties d'orchestre . . . . . 5.- 1.75 Parties supplémentaires . . . . . 4.- 1.40 No. 21. Entrée et Pas classique hongrois. Partition d'orchestre . . . . . 2.- .70 Parties d'orchestre . . . . . 5.- 1.75 Parties supplémentaires . . . . . 4.- 1.40 No. 22. Variations I-IV. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 7.50 2.65 Parties supplémentaires . . . . . 4.- 1.40 No. 23. Coda. Partition d'orchestre . . . . . 2.- .70 Parties d'orchestre . . . . . 9.- 3.15 Parties supplémentaires . . . . . 4.- 1.40 No. 24. Galop. Partition d'orchestre . . . . . 2.- .70 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 No. 25. Valse (Morceau supplémentaire). Partition d'orchestre . . . . . 1.- .35 Parties d'orchestre . . . . . 3.- 1.05 Parties supplémentaires . . . . . 4.- 1.40 — Op. 57a. Suite pour Orchestre tirée du Ballet „ <i>Raymonda</i> “. Partition d'orchestre . . . . . 11.- 3.85 Parties d'orchestre . . . . . 28.- 9.80 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par S. Rachmaninoff . . . . . 5.50 1.95 — Op. 61. <i>Ruses d'Amour</i> . Ballet en 1 acte par Marius Petipa. Partition d'orchestre . . . . . 50.- 17.50 Parties d'orchestre . . . . . 50.- 17.50 Parties supplémentaires . . . . . 3.- 1.05 Réduction pour Piano par A. Winkler . . . . . 5.- 1.75 — — <i>Morceaux séparés.</i> 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 . . . . . 4.- 1.40 Réduction pour Piano par A. Winkler . . . . . 1.60 .60 No. 2. Grande Valse. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 10.- 3.50 Parties supplémentaires . . . . . 4.- 1.40 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 . . . . . 4.- 1.40 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 . . . . . 4.- 1.40 Réduction pour Piano par A. Winkler . . . . . 1.- .35 No. 5. La friçassée. Partition d'orchestre . . . . . 2.- .70 Parties d'orchestre . . . . . 8.- 2.80 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano par A. Winkler . . . . . 1.- .35	<b>Glazounow (Alexandre) Op. 67. A. R.</b> <i>Les Saisons</i> . Ballet en 1 acte et 4 tableaux par Marius Petipa. Partition d'orchestre . . . . . 50.- 17.50 Parties d'orchestre . . . . . 50.- 17.50 Parties supplémentaires . . . . . 3.- 1.05 Réduction pour Piano par l'auteur . . . . . 5.- 1.75 — Op. 67a. <i>L'Hiver</i> . 1 <sup>er</sup> tableau du Ballet „ <i>Les Saisons</i> “. Partition d'orchestre . . . . . 4.- 1.40 Parties d'orchestre . . . . . 12.- 4.20 Parties supplémentaires . . . . . 1.- .35 — Op. 68. <i>Pas de caractère</i> (genre slave-hongrois) pour Orchestre. Partition d'orchestre . . . . . 1.80 .65 Parties d'orchestre . . . . . 6.- 2.10 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano seul par l'auteur . . . . . 1.- .35 — Op. 69. <i>Intermezzo romantico</i> pour grand Orchestre. Partition d'orchestre . . . . . 4.- 1.40 Parties d'orchestre . . . . . 7.- 2.45 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 1.60 .60 — Op. 73. <i>Ouverture solennelle</i> pour grand Orchestre. Partition d'orchestre . . . . . 6.- 2.10 Parties d'orchestre . . . . . 14.- 4.90 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 2.50 .90 — Op. 76. <i>Marche sur un thème russe</i> pour grand Orchestre. Partition d'orchestre . . . . . 2.50 .90 Parties d'orchestre . . . . . 7.- 2.45 Parties supplémentaires . . . . . 4.- 1.40 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 . . . . . 14.- 4.90 Parties d'orchestre . . . . . 32.- 11.20 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 6.- 2.10 <b>Glinka (M.). Caprices brillant sur le thème de la Jota aragonaise pour grand Orchestre.</b> Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Partition d'orchestre . . . . . 2.50 .90 La même, petit in-8 <sup>o</sup> . . . . . 1.20 .45 Parties d'orchestre . . . . . 5.- 1.75 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par A. Winkler . . . . . 1.20 .45 — <i>Souvenir d'une nuit d'été à Madrid</i> . Fantaisie sur des thèmes espagnols pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Partition d'orchestre . . . . . 1.60 .60 La même, petit in-8 <sup>o</sup> . . . . . .80 .30 Parties d'orchestre . . . . . 3.50 1.25 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par A. 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Koukolnik. — 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 <sup>o</sup> . . . . . 2.- .70 Parties d'orchestre . . . . . 8.50 3.- Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par A. Winkler . . . . . 2.- .70 — — <i>Séparément: Ouverture.</i> Partition d'orchestre . . . . . 1.60 .60 La même, petit in-8 <sup>o</sup> . . . . . .80 .30 Parties d'orchestre . . . . . 3.50 1.25 Parties supplémentaires . . . . . 4.- 1.40 Pour Piano à 4 mains . . . . . 1.- .35 <b>Kopylow (A.). Op. 10. Scherzo en La pour Orchestre.</b> Partition d'orchestre . . . . . 5.50 1.95 Parties d'orchestre . . . . . 11.- 3.85 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 3.- 1.05 — Op. 14. <i>Symphonie en ut</i> pour Orchestre. Partition d'orchestre . . . . . 14.- 4.90 Parties d'orchestre . . . . . 28.- 9.80 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 6.- 2.10 <b>Ljadow (Anatole) Op. 19. Mazurka.</b> Scène rustique près de la guinguette, pour Orchestre. Partition d'orchestre . . . . . 4.50 1.60 Parties d'orchestre . . . . . 7.50 2.65 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 1.80 .65 — Op. 49. <i>Polonaise pour grand Orchestre</i> . (A la mémoire d'A. Pouchkine.) Partition d'orchestre . . . . . 3.- 1.05 Parties d'orchestre . . . . . 8.50 3.- Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par N. Lawrow . . . . . 1.60 .60 <b>Rimsky-Korsakow (Nicolas). Op. 6. Fantaisie sur des thèmes serbes pour Orchestre.</b> Partition d'orchestre . . . . . 4.- 1.40 Parties d'orchestre . . . . . 8.- 2.80 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 2.- .70 — Op. 28. <i>Ouverture sur des thèmes russes</i> (Ré) pour grand Orchestre. Partition d'orchestre . . . . . 5.50 1.95 Parties d'orchestre . . . . . 9.- 3.15 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 2.- .70 — Op. 29. <i>Conte féerique</i> pour grand Orchestre. Partition d'orchestre . . . . . 6.- 2.10 Parties d'orchestre . . . . . 11.- 3.85 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par l'auteur . . . . . 3.- 1.05 — Op. 31. <i>Symphonette</i> (en la) sur des thèmes russes pour Orchestre. Partition d'orchestre . . . . . 10.- 3.50 Parties d'orchestre . . . . . 12.- 4.20 Parties supplémentaires . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par N. Artelboucheff . . . . . 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 . . . . . 4.- 1.40 Réduction pour Piano à 4 mains par N. Sokolow . . . . . 6.- 2.10

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## Compositions pour Orchestre.

<b>Rimsky-Korsakow (Nicolas). A. R.</b> Op. 84. 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. — 5.90
Parties supplémentaires . . . . .	— 80 — 30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50 1.25
Réduction pour 2 Pianos à 4 mains par A. Schaefer . . . . .	7.50 2.65
— Op. 35. Scheherazade, d'après «Mille et une nuits». Suite symphonique pour Orchestre.	
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Parties d'orchestre . . . . .	30. — 10.50
Parties supplémentaires . . . . .	— 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
— Op. 38. La Grande Pâque Russe. Ouverture sur des thèmes de l'Église Russe pour grand Orchestre.	
Partition d'orchestre . . . . .	8. — 2.80
Parties d'orchestre . . . . .	15. — 5.25
Parties supplémentaires . . . . .	— 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 — 90
— Ouverture de l'Opéra „La Fiancée du Tsar”.	
Partition d'orchestre . . . . .	3.50 1.25
Parties d'orchestre . . . . .	8. — 3.15
Parties supplémentaires . . . . .	— 60 — 25
Pour Piano (à 2 mains) . . . . .	1.40 — 50
— Huit sur le Mont Triglav. 3 <sup>me</sup> acte de l'Opéra-Ballet „Mlada”. Arrangement pour exécution de Concert (Orchestre seul) par l'auteur.	
Partition d'orchestre . . . . .	14. — 4.90
Parties d'orchestre . . . . .	30. — 10.50
Parties supplémentaires . . . . .	— 1.80 — 65
— Suite pour Orchestre, tirée de l'Opéra-Ballet „Mlada”. Complète.	
Partition d'orchestre . . . . .	7. — 2.45
Parties d'orchestre . . . . .	20. — 7. —
Parties supplémentaires . . . . .	— 80 — 30
<b>Séparément.</b>	
<b>No. 1. Introduction.</b>	
Partition d'orchestre . . . . .	— 80 — 30
Parties d'orchestre . . . . .	3. — 1.05
Parties supplémentaires . . . . .	— 80 — 30
<b>No. 2. Rédowa.</b>	
Partition d'orchestre . . . . .	2. — .70
Parties d'orchestre . . . . .	8.50 3. —
Parties supplémentaires . . . . .	— 40 — 15
<b>No. 3. Danse lithuanienne.</b>	
Partition d'orchestre . . . . .	1.90 — 45
Parties d'orchestre . . . . .	5. — 1.75
Parties supplémentaires . . . . .	— 80 — 30
<b>No. 4. Danse indienne.</b>	
Partition d'orchestre . . . . .	1.60 — 60
Parties d'orchestre . . . . .	5.50 1.95
Parties supplémentaires . . . . .	— 80 — 30
<b>No. 5. Cortège.</b>	
Partition d'orchestre . . . . .	2. — 1.05
Parties d'orchestre . . . . .	10. — 3.50
Parties supplémentaires . . . . .	— 40 — 15
— Ouverture de l'Opéra „La Nuit de Mai” pour Orchestre.	
Partition d'orchestre . . . . .	2.50 — 90
Parties d'orchestre . . . . .	7. — 2.45
Parties supplémentaires . . . . .	— 50 — 20
Pour Piano seul . . . . .	1.60 — 60

## Compositions pour Orchestre.

<b>Rimsky-Korsakow (Nicolas). A. R.</b> 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 . . . . .	— 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 . . . . .	— 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 . . . . .	— 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 . . . . .	— 40 — 15
<b>Scriabine (A.). Op. 24. Rêverie pour Orchestre.</b>	
Partition d'orchestre . . . . .	1.40 — 50
Parties d'orchestre . . . . .	4. — 1.40
Parties supplémentaires . . . . .	— 30 — 10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.20 — 45
— Op. 28. Symphonie (en Mi) pour grand Orchestre et Chœur. Texte russe-français-allemand.	
Partition d'orchestre . . . . .	13. — 4.55
Parties d'orchestre . . . . .	30. — 10.50
Parties supplémentaires . . . . .	— 2. — 70
(Parties de chœur (Soprano, Alto, Ténor, Basso à A. — 20 = E. — 10) — 80 — 40)	
(Parties des solos (Mésosoprano, Ténor à A. — 20 = E. — 10) — 40 — 20)	
Réduction pour Piano à 4 mains par A. Winkler . . . . .	6.50 2.30
— Op. 29. 2 <sup>me</sup> Symphonie (en ut) pour grand Orchestre.	
Partition d'orchestre . . . . .	13. — 6.30
Parties d'orchestre . . . . .	35. — 12.25
Parties supplémentaires . . . . .	— 2.50 — 90
Réduction pour Piano à 4 mains par B. Kalafati . . . . .	3. — 2.80
<b>Sokolow (Nicolas). Op. 4. Élégie pour Orchestre.</b>	
Partition d'orchestre . . . . .	2.50 — 90
Parties d'orchestre . . . . .	5.50 1.95
Parties supplémentaires . . . . .	— 40 — 15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 — 60
— Op. 40a. Suite tirée du Ballet „Les Cygnes sauvages” pour grand Orchestre.	
Partition d'orchestre . . . . .	13. — 4.55
Parties d'orchestre . . . . .	24. — 8.40
Parties supplémentaires . . . . .	— 1.40 — 50
Réduction pour Piano à 4 mains par l'auteur . . . . .	4.50 1.60
<b>Stcherbatscheff (N.) Op. 33. Sérénade pour Orchestre.</b>	
Partition d'orchestre . . . . .	2. — .70
Parties d'orchestre . . . . .	4. — 1.40
Parties supplémentaires . . . . .	— 80 — 30
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.20 — 45
Version pour Piano à 2 mains par l'auteur . . . . .	— 80 — 30
— 2 Idylles pour Orchestre. (No. 1. „L'étoile du berger”. Tableaux pastoral. No. 2. „En passant l'eau”. Scherzino.)	
Partition d'orchestre . . . . .	5. — 1.75
Parties d'orchestre . . . . .	6. — 2.10
Parties supplémentaires . . . . .	— 30 — 10
<b>Tanéïew (S.). Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre.</b>	
Partition d'orchestre . . . . .	6.50 2.30
Parties d'orchestre . . . . .	11. — 3.85
Parties supplémentaires . . . . .	— 60 — 25
Réduction pour Piano à 4 mains par l'auteur . . . . .	3. — 1.05
— Op. 12. 1 <sup>re</sup> Symphonie (en ut) pour grand Orchestre.	
Partition d'orchestre . . . . .	15. — 5.25
Parties d'orchestre . . . . .	35. — 12.25
Parties supplémentaires . . . . .	— 2. — 70
Réduction pour Piano à 4 mains par l'auteur . . . . .	6.50 2.30

## Compositions pour Orchestre.

<b>Tanéïew (S.). Entr'acte de la trilogie musicale „L'Orestie”.</b>	
Partition d'orchestre . . . . .	1.30 — 85
Parties d'orchestre . . . . .	6.50 2.30
Parties supplémentaires . . . . .	— 30 — 10
Réduction pour Piano par l'auteur . . . . .	— 60 — 25
<b>Tchaikowsky (P.). Op. 76. (Oeuvre posthume.) Ouverture pour le drame „L'Orange” d'A. N. Ostrovsky, pour Orchestre.</b>	
Partition d'orchestre . . . . .	6. — 2.10
Parties d'orchestre . . . . .	13. — 4.55
Parties supplémentaires . . . . .	— 80 — 30
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	3. — 1.05
— Op. 77. (Oeuvre posthume.) Fatum. Poème symphonique pour Orchestre.	
Partition d'orchestre . . . . .	6.50 2.30
Parties d'orchestre . . . . .	13. — 4.55
Parties supplémentaires . . . . .	— 80 — 30
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	3. — 1.05
— Op. 78. (Oeuvre posthume.) Le Voyvode. Ballade symphonique pour Orchestre.	
Partition d'orchestre . . . . .	6.50 2.30
Parties d'orchestre . . . . .	13. — 4.55
Parties supplémentaires . . . . .	— 80 — 30
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	3.50 1.25
<b>Tschérépnine (Nicolas). Op. 4. Prélude pour la pièce de Rodand „Princesse Loïtaine” pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	2.50 — 90
Parties d'orchestre . . . . .	6. — 2.10
Parties supplémentaires . . . . .	— 30 — 10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.40 — 50
— Op. 12. Scène dans la caverne dessorelières (IV <sup>me</sup> acte, scène 1 <sup>re</sup> ) de la tragédie „Macbeth” pour grand Orchestre.	
Partition d'orchestre . . . . .	14. — 4.90
Parties d'orchestre . . . . .	28. — 9.80
Parties supplémentaires . . . . .	— 1.80 — 65
Réduction pour Piano à 4 mains par A. Petrov . . . . .	5. — 1.75
<b>Winktel (Joseph). Op. 4. La fête Litgo. Tableau symphonique sur des thèmes populaires lettes pour Orchestre.</b>	
Partition d'orchestre . . . . .	5.50 1.95
Parties d'orchestre . . . . .	10. — 3.50
Parties supplémentaires . . . . .	— 50 — 20
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — 90
— Op. 21. Ouverture dramatique pour Orchestre.	
Partition d'orchestre . . . . .	6. — 2.10
Parties d'orchestre . . . . .	12. — 4.20
Parties supplémentaires . . . . .	— 60 — 25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2. — .70
<b>Zélotareff (B.). Op. 4. Fête villageoise. Ouverture pour Orchestre.</b>	
Partition d'orchestre . . . . .	5.50 1.95
Parties d'orchestre . . . . .	11. — 3.85
Parties supplémentaires . . . . .	— 80 — 30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 — 90
— Op. 7. Rhapsodie hébraïque pour grand Orchestre.	
Partition d'orchestre . . . . .	10. — 3.50
Parties d'orchestre . . . . .	23. — 8.05
Parties supplémentaires . . . . .	— 1.20 — 45
Réduction pour Piano à 4 mains par l'auteur . . . . .	3. — 1.05

## Compositions pour Orchestre à cordes.

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

## Fanfares.

<b>Liadow (A.) et Glazounow (A.). Les Fanfares (pour Trombe in A, Corni in F, Tromboni, Tuba, Timpani, Tamburo, Plati) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg.</b>	
Partition . . . . .	1. — .35
Parties et parties séparées . . . . .	3. — 1.05
Réduction pour Piano par N. Sokolow . . . . .	— 60 — 25
I. Allegretto, d'A. Liadow.	
II. Moderato, d'A. Liadow.	
III. Moderato, d'A. Glazounow.	
IV. Allegretto, d'A. Liadow.	
V. Moderato (Thème russe), arrangé par A. Glazounow.	

## Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli.

<b>Liadow (Anatole). Op. 32. Une tabatière à musique. Valse badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur.</b>	
Partition et parties séparées . . . . .	2.50 — 90

## Quatuor d'instruments à cuivre.

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

## Flûte et Violon.

<b>Cui (Oscar). Op. 56. 5 petits Duos pour Flûte et Violon avec accompagnement de Piano. No. 1. Badinage. No. 2. Berceuse. No. 3. Scherzino. No. 4. Nocturne. No. 5. Valse.</b>	
Parties . . . . .	3. — 1.05

## Flûte et Piano.

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

## Cor.

<b>Glazounow (Alexandre). Op. 24. Rêverie pour Cor et Piano.</b>	
Parties . . . . .	1. — .35

## Cor anglais.

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