Изданія М. П. БѢЛЯЕВА въ Лейпцигъ

А. ГЛАЗУНОВЪ

2я Симфонія

(въ fis)

ДЛЯ БОЛЬШАГО ОРКЕСТРА

СОЧ. 16

A. GLAZOUNOW

2me Symphonie

(en fa♯)

POUR GRAND ORCHESTRE

Op. 16

Partition d'orchestre

1889

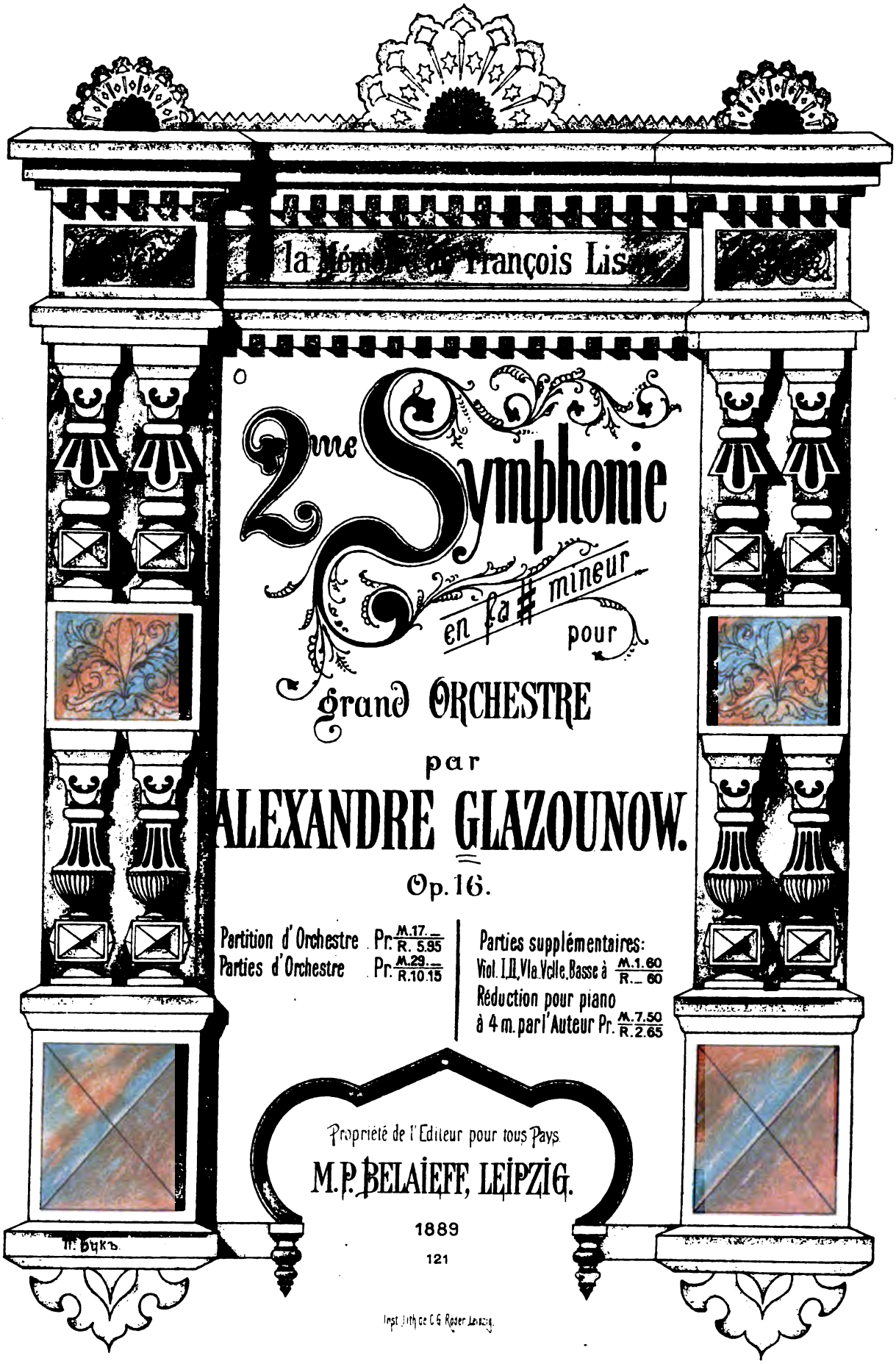
121

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
Antipow (C.). Op. 7. **Allegro symphonique** pour Orchestre	5.50	1.95	10.—	3.50	—.60	—.25
Arteiboucheff (Nicolas). Op. 4. **Polka caractéristique** pour Orchestre	2.—	—.70	5.50	1.95	—.40	—.15
— Op. 9. **Valse-Fantasia** pour Orchestre	2.50	—.90	8.50	3.—	— 40	—.15
Arteiboucheff (N.), **Wihtol** (J.), **Liadow** (A.), **Rimsky-Korsakow** (N.), **Sokolow** (N.), **Glazounow** (A.). **Variations sur un thème russe** pour grand Orchestre	6 50	2.30	14.—	4.90	—.80	—.30
Blumenfeld (Félix). Op. 10. **Mazurka** pour Orchestre	4.50	1.60	8.50	3.—	—.40	—.15
Borodine (Alexandre). **Finale** de l'Opéra-Ballet inachevé „**Mlada**", orchestré par N. Rimsky-Korsakow	3.50	1.25	7.50	2.65	—.40	—.15
— **Ouverture, Danses et Marche** pour grand Orchestre, tirées de l'Opéra „**Le Prince Igor**".						
1. **Ouverture**	5.—	1.75	9.—	3.15	—.50	—.20
2. **Danses** No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne)	9.50	3.35	18.—	6.30	1.—	—.35
3. **Marche polovtsienne**	4.—	1.40	10.—	3.50	—.40	—.15
— **Eine Steppenskizze aus Mittelasien**, für Orchester	2.—	—.70	5.50	1.95	—.30	—.10
— **2 Parties de la 3me Symphonie** inachevée en la. Terminée et instrumentée par A. Glazounow	6.—	2.10	11.—	3.85	—.80	—.30
Cui (César). Op. 43. **In modo popolari. Petite Suite** (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)	4.—	1.40	8.—	2.80	—.60	—.25
Glazounow (Alexandre). Op. 3. **1re Ouverture sur trois thèmes grecs** pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur	6.—	2.10	11.—	3.85	—.60	—.25
— Op. 5. **1re Symphonie** (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur	18.—	6.30	25.—	8.75	1.60	—.60
— Op. 6. **2me Ouverture sur des thèmes grecs** pour grand Orchestre	9.—	3.15	15.—	5.25	—.80	—.30
— Op. 7. **Sérénade** pour Orchestre. La	2.50	—.90	5.50	1.95	—.40	—.15
— Op. 8. **A la mémoire d'un héros.** Elégie pour grand Orchestre	3.—	1.05	6.—	2.10	—.40	—.15
— Op. 9. **Suite caractéristique** pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Elégie. b Cortège.)	12.—	4.20	22.—	7.70	1.40	—.50
— Op. 11. **2me Sérénade** pour petit Orchestre. ré	1.80	—.65	3.50	1.25	—.30	—.10
— Op. 12. **Poème lyrique.** Andantino pour grand Orchestre	3.—	1.05	5.50	1.95	—.30	—.10
— Op. 13. „**Stenka Rasine**". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)	8.50	3.—	12.—	4.20	—.80	—.30
— Op. 14. **2 Morceaux** pour Orchestre. (No. 1. Idylle. No. 2. Rêverie orientale.)	2.50	—.90	6.—	2.10	—.40	—.15
— Op. 16. **2me Symphonie** en fa-dièse ; pour grand Orchestre. (A la mémoire de François Liszt.)	17.—	5.95	29.—	10.15	1.60	—.60
— Op. 18. **Mazurka** pour Orchestre	4.—	1.40	9.50	3.35	—.60	—.25
— Op. 19. **La Forêt.** Fantaisie pour grand Orchestre	8.—	2.80	12.—	4.20	—.80	—.30
— Op. 21. **Marche de Noces** pour grand Orchestre	3.—	1.05	7.—	2.45	—.40	—.15
— **Une fête slave**, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre	5.50	1.95	11.—	3.85	—.60	—.25
— Op. 28. **La Mer.** Fantaisie pour grand Orchestre	10.—	3.50	20.—	7.—	1.—	—.35
— Op. 29. **Rhapsodie orientale** pour grand Orchestre	13.—	4.55	23.—	8.05	1.20	—.45
— Op 30. **Le Kremlin.** Tableau symphonique en 3 parties pour grand Orchestre	13.—	4.55	27.—	9.45	1.20	—.45
— Op. 33. **3me Symphonie** en Ré pour Orchestre	15.—	5.25	36.—	12.60	2.50	—.90
— Op. 34. **Le Printemps.** Tableau musical pour Orchestre	4.50	1.60	9.—	3.15	—.60	—.25
— Op. 40. **Triumphal March** on the occasion of the World's Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum)	4.—	1.40	12.—	4.20	—.40	—.15
— Op. 45. **Carnaval.** Ouverture pour grand Orchestre avec Orgue ad libitum	6.—	2.10	14.—	4.90	—.80	—.30
— Op. 46. **Chopiniana.** Suite pour grand Orchestre composée de I) Polonaise, Op. 40; II) Nocturne, Op. 15; III) Mazurka Op. 50; IV) Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet	7.50	2.65	15.—	5.25	—.80	—.30
I. **Polonaise**, Fr. Chopin, Op. 40 No. 1	1.60	—.60	6.—	2.10	—.30	—.10
II. **Nocturne**, Fr. Chopin, Op. 15 No. 1	2.—	—.70	4.50	1.60	—.30	—.10
III. **Mazurka**, Fr. Chopin, Op. 50 No. 3	2.50	—.90	5.—	1.75	—.30	—.10
IV. **Tarentelle**, Fr. Chopin, Op. 43	3.—	1.05	7.50	2.65	—.40	—.15
— Op. 47. **Valse de concert** pour grand Orchestre	5.—	1.75	12—	4.20	—.60	—.25
— Op. 48. **4me Symphonie** (en Mi-bémol) pour grand Orchestre	13.—	4.55	28.—	9.80	1.80	—.65
— Op. 50. **Cortège solennel** pour grand Orchestre	3.50	1.25	9.—	3.15	—.40	—.15
— Op. 51. **2me Valse de concert** pour grand Orchestre	4.50	1.60	13.—	4.55	—.80	—.30
— Op. 52. **Scènes de ballet.** Suite pour grand Orchestre. Complet	15.—	5.25	34.—	11.90	1.60	—.60
No. 1. **Préambule**	2.50	—.90	7.50	2.65	—.40	—.15
No. 2. **Marionnettes**	2.—	—.70	5.—	1.75	—.30	—.10
No. 3. **Mazurka**	3.—	1.05	9.—	3.15	—.40	—.15
No. 4. **Scherzino**	1.40	—.50	5.—	1.75	—.30	—.10
No. 5. **Pas d'action**	1.80	—.65	6.—	2.10	—.30	—.10
No. 6. **Danse orientale**	1.80	—.65	6.—	2.10	—.30	—.10
No. 7. **Valse**	2.50	—.90	6.50	2.30	—.40	—.15
No. 8. **Polonaise**	3.50	1.25	9.—	3.15	—.40	—.15
— Op. 53. **Fantaisie** pour grand Orchestre	5.50	1.95	13.—	4.55	—.80	—.30
— Op. 55. **5me Symphonie** (en Si-bémol) pour grand Orchestre	15.—	5.25	36.—	12.60	2.—	—.70


la Mémoire de François Liszt
2me Symphonie
en fa♯ mineur
pour
grand ORCHESTRE
par
ALEXANDRE GLAZOUNOW.
Op. 16.
Partition d'Orchestre Pr. M. 17.— R. 5.95
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M. P. BELAIEFF, LEIPZIG.
1889
121
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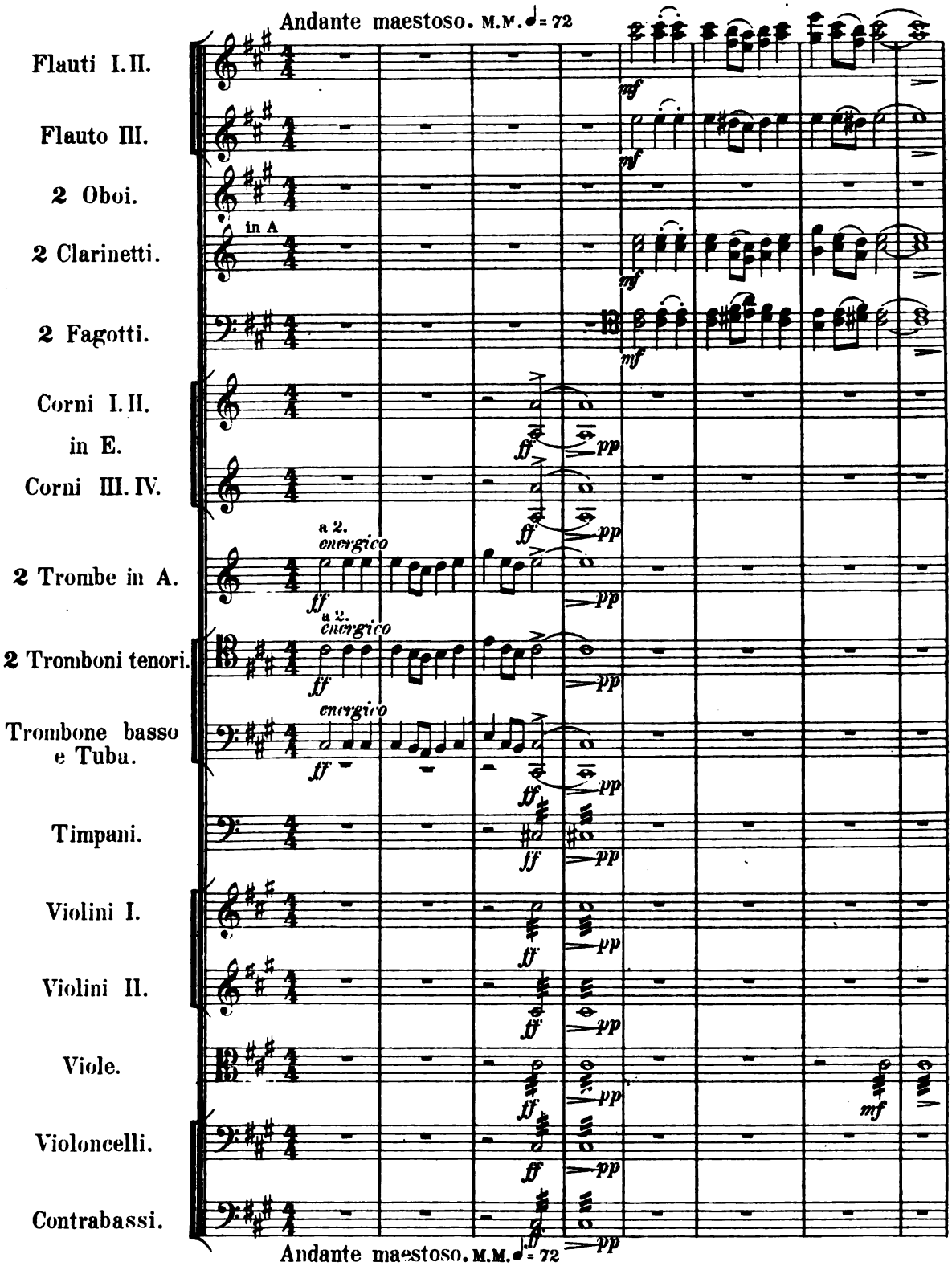
2me Symphonie.

I.

Alexandre Glazounow, op.16.



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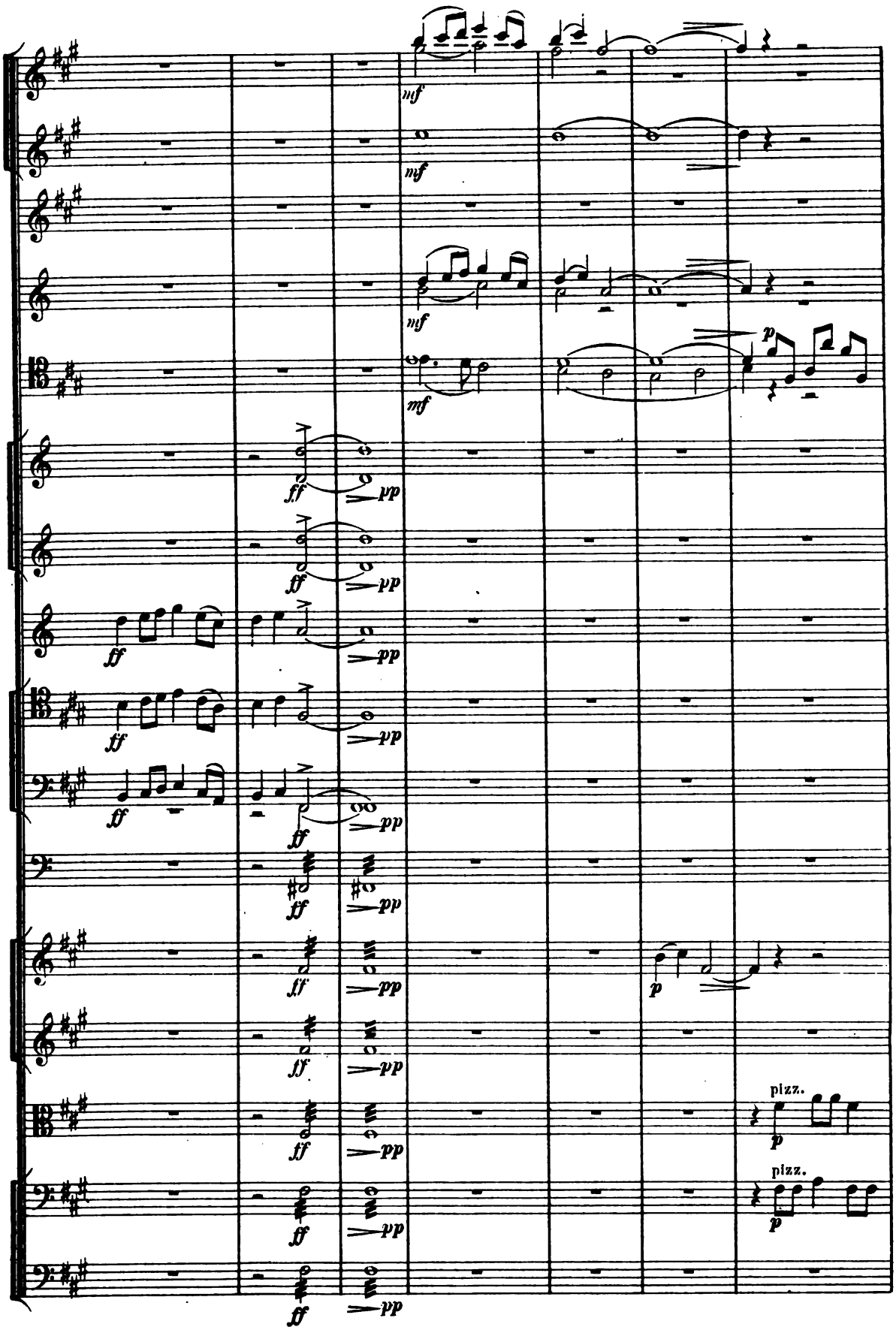
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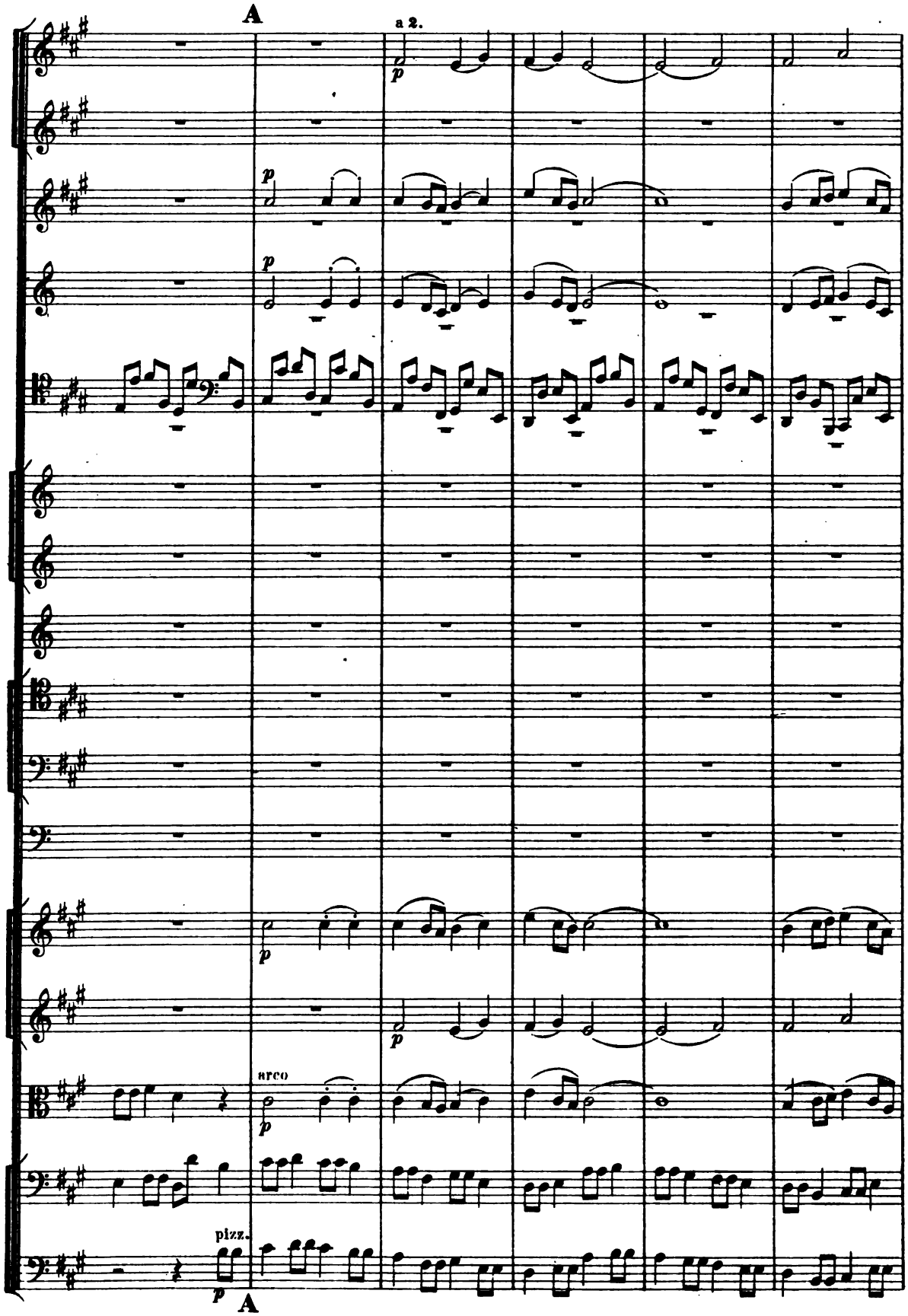
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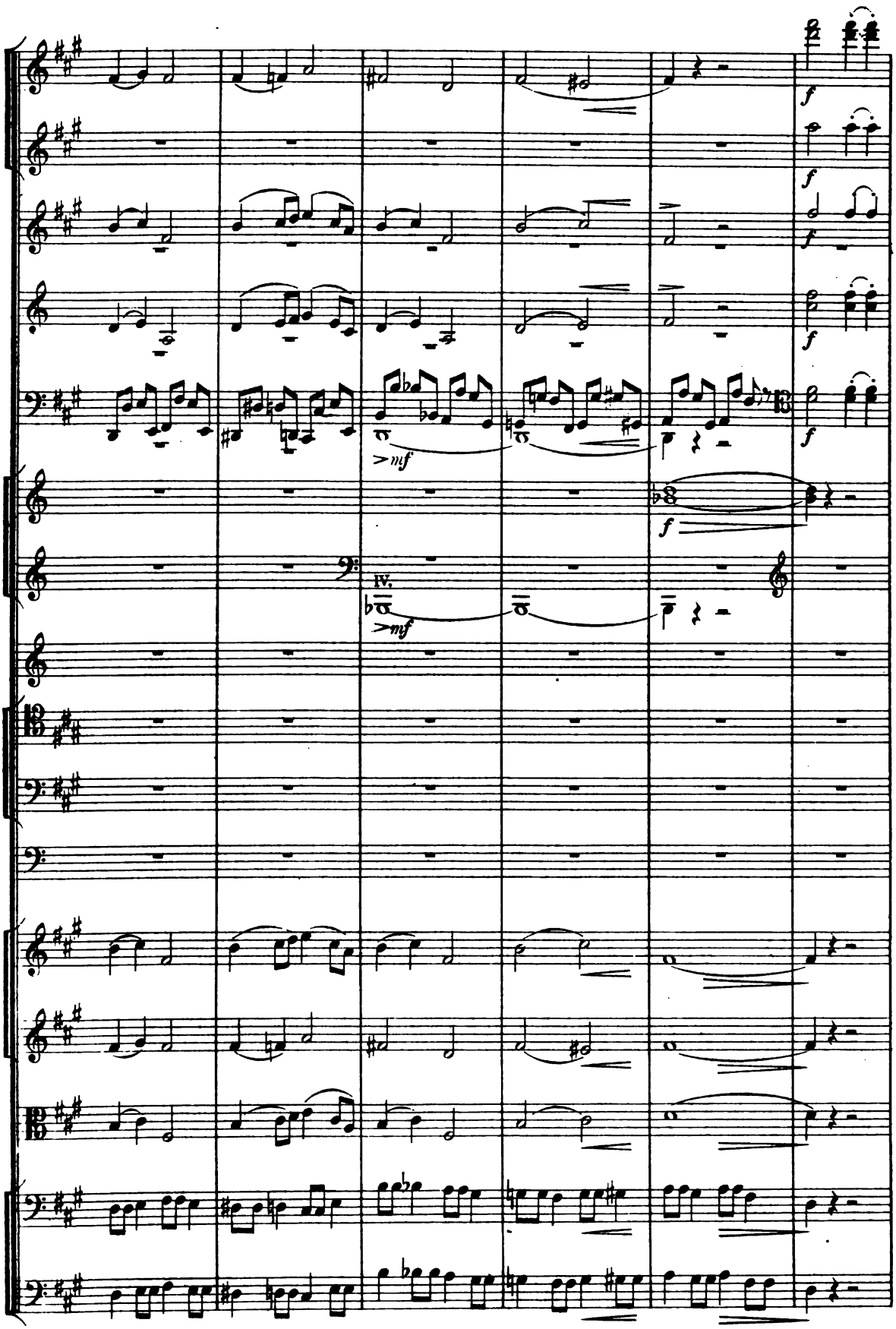
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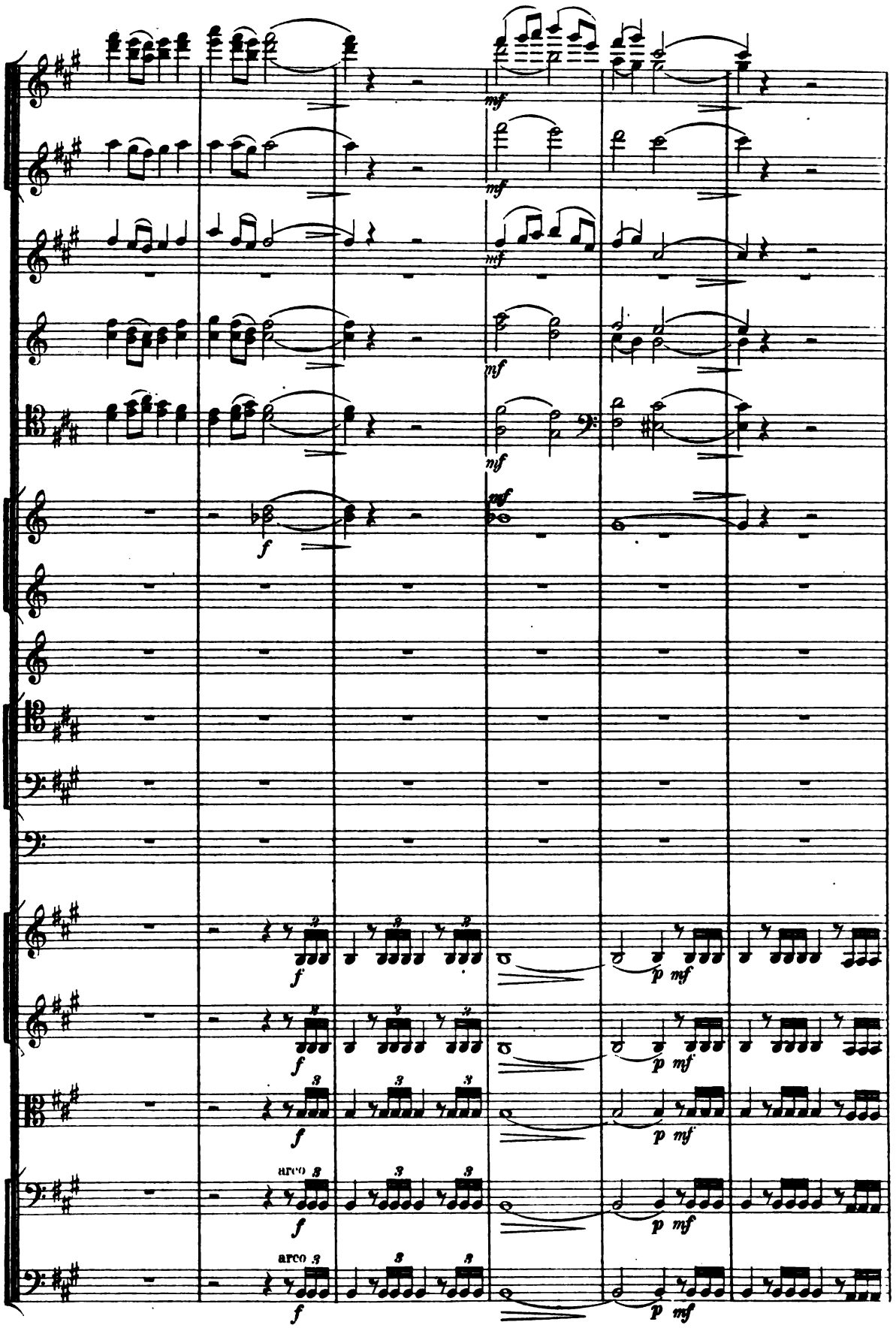
mf
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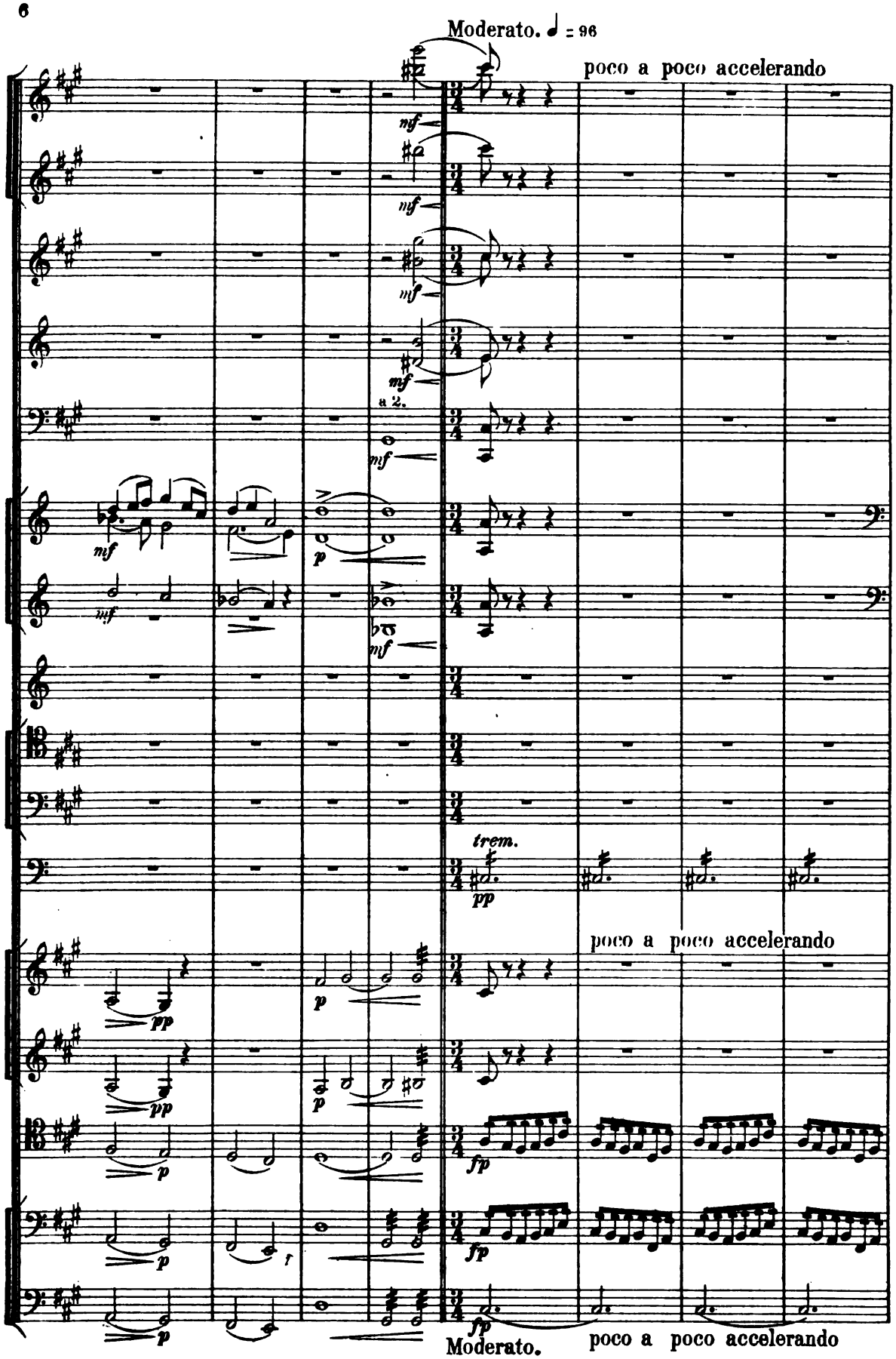
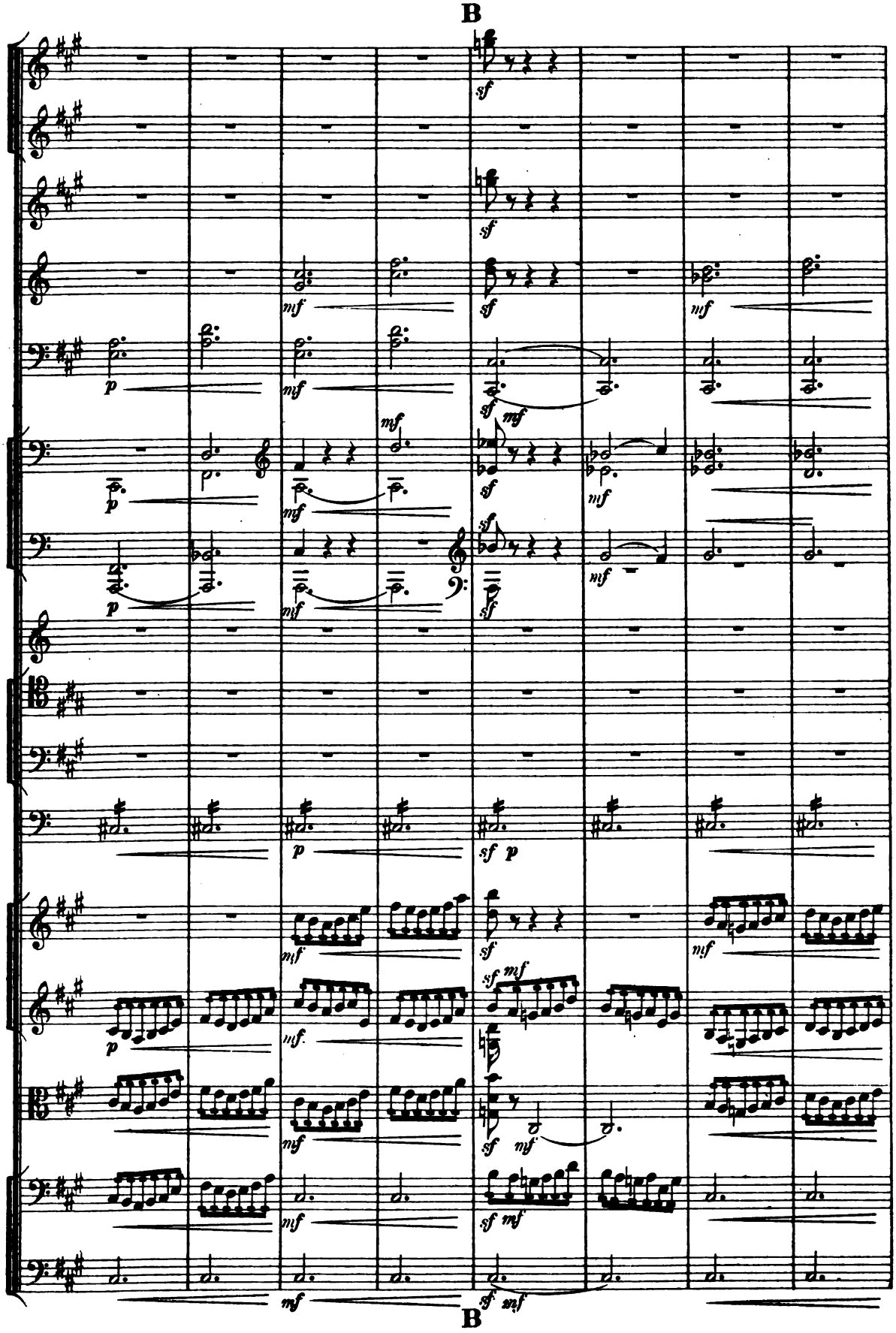

Moderato. ♩ = 96
poco a poco accelerando
a 2.
trem.
poco a poco accelerando
Moderato.
poco a poco accelerando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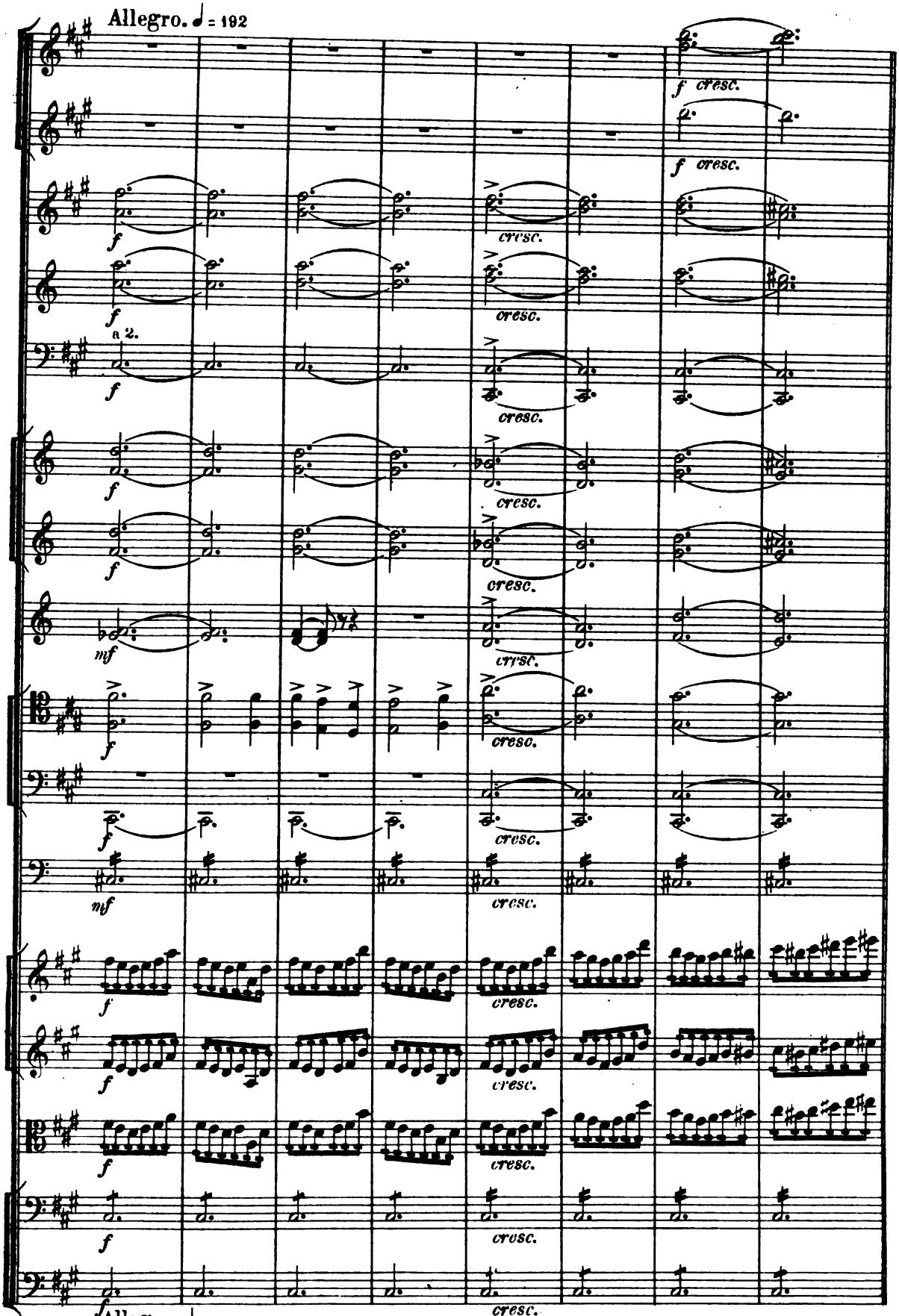
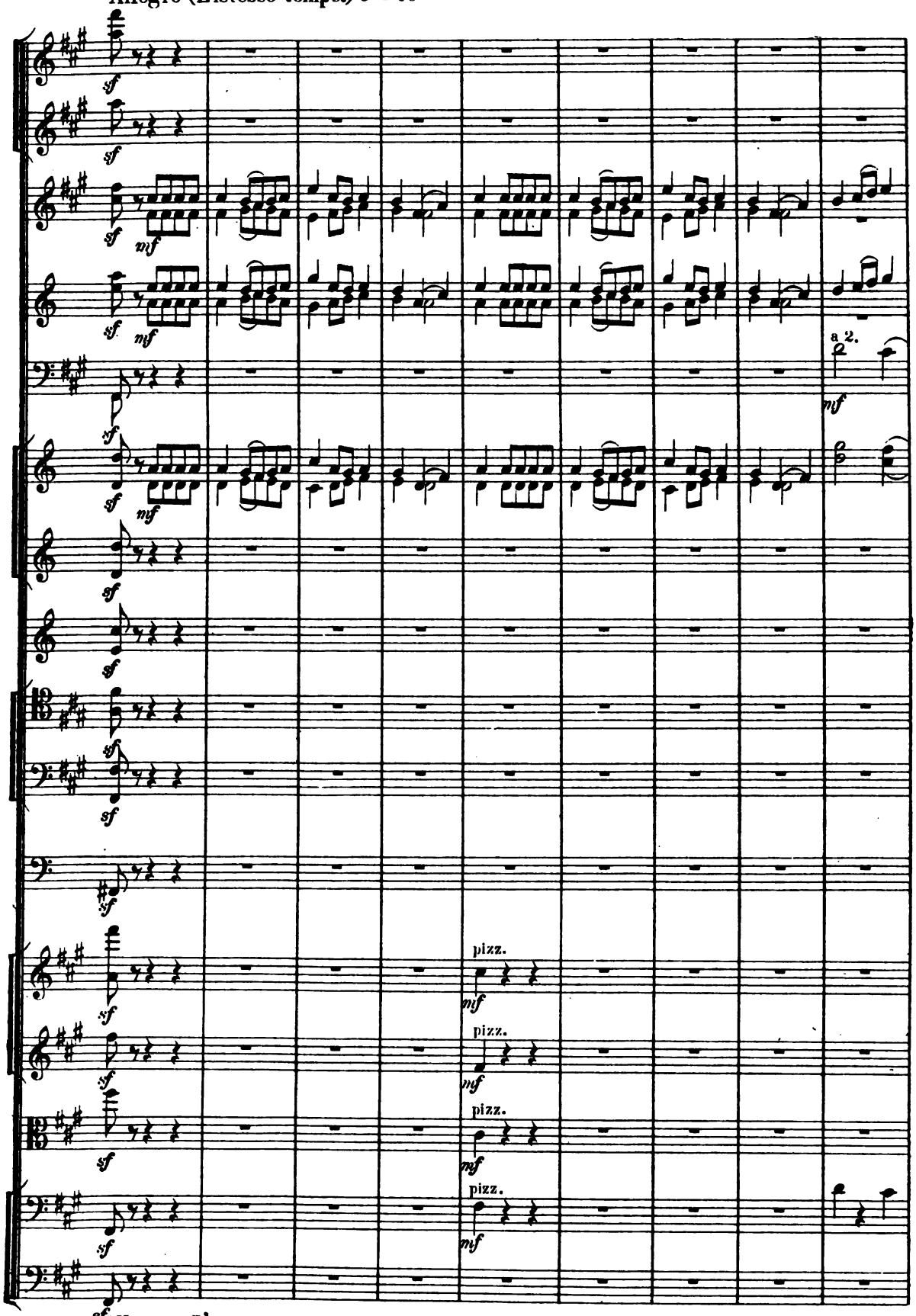
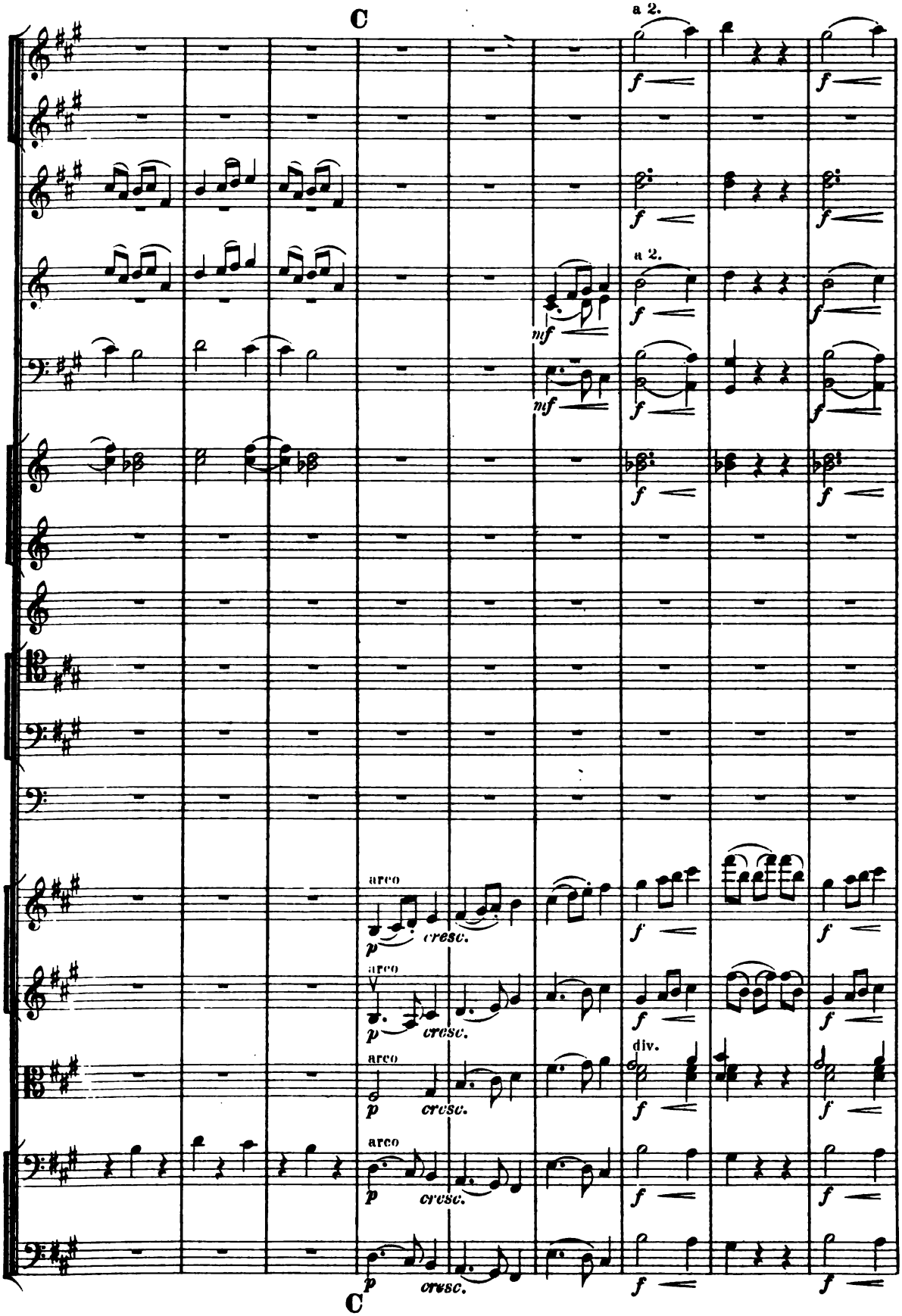

Allegro. ♩ = 192
a 2.
Allegro. ♩ = 192

Allegro (L'istesso tempo.) ♩. = 66



Allegro (L'istesso tempo.)


C
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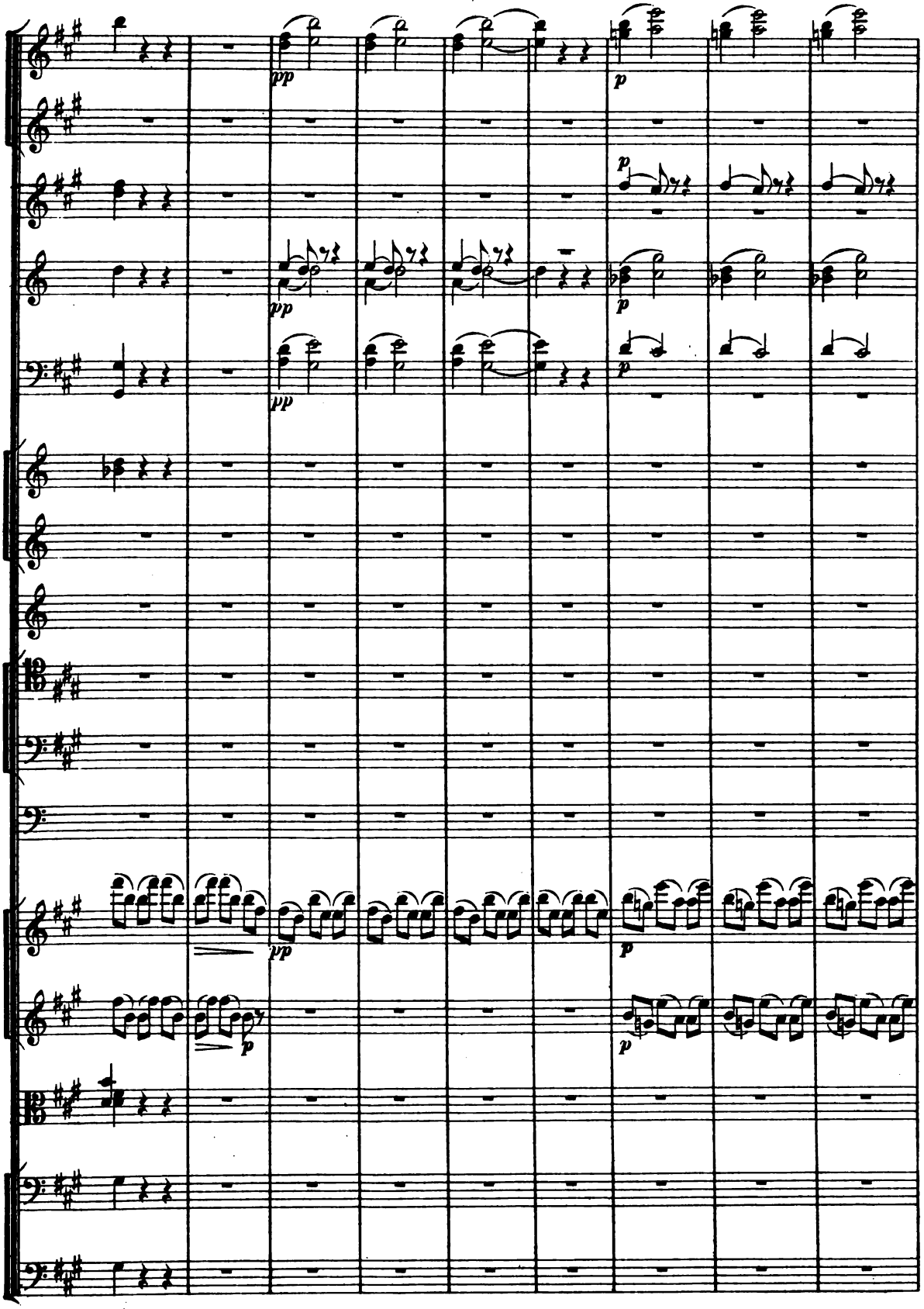
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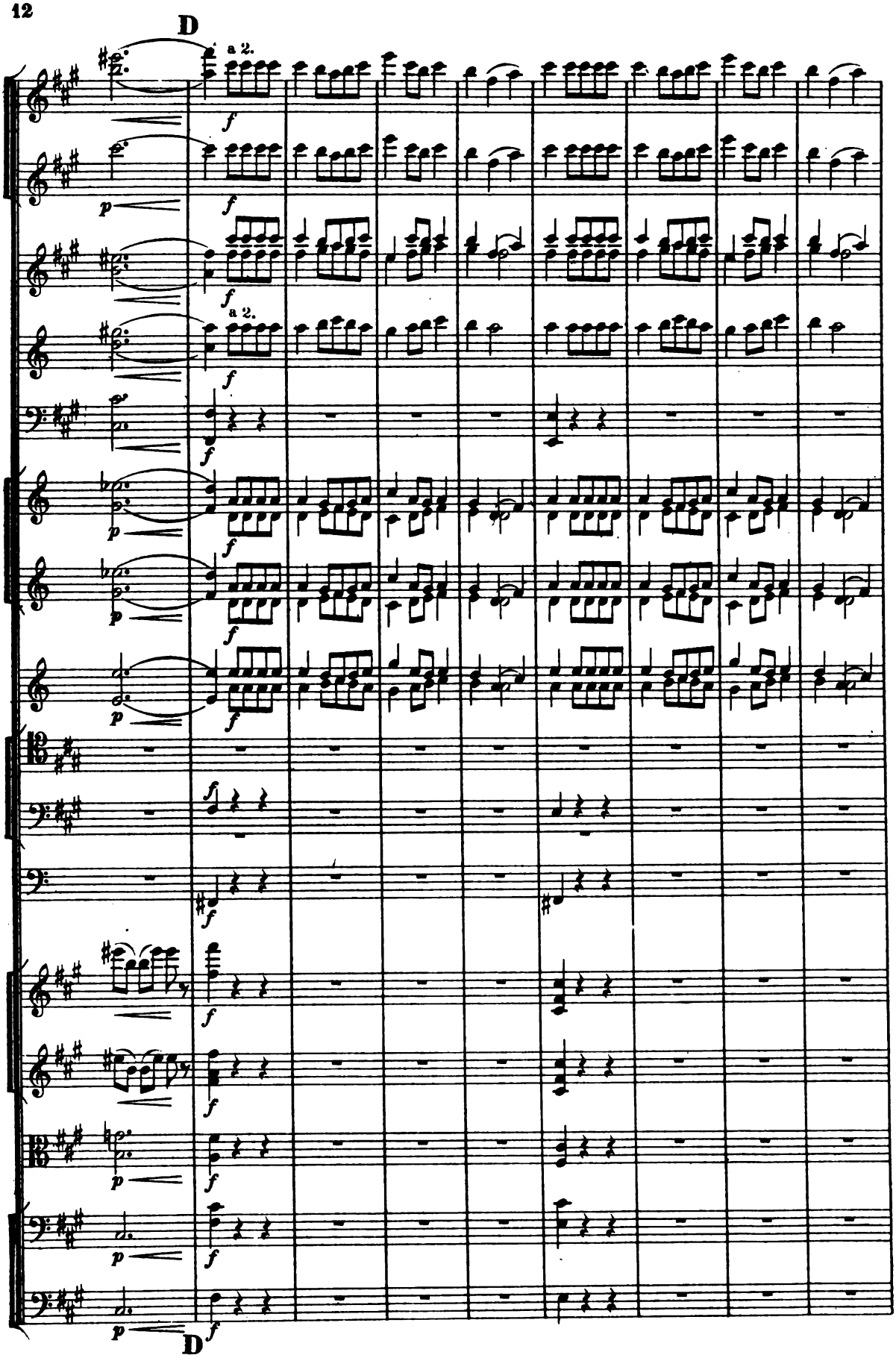
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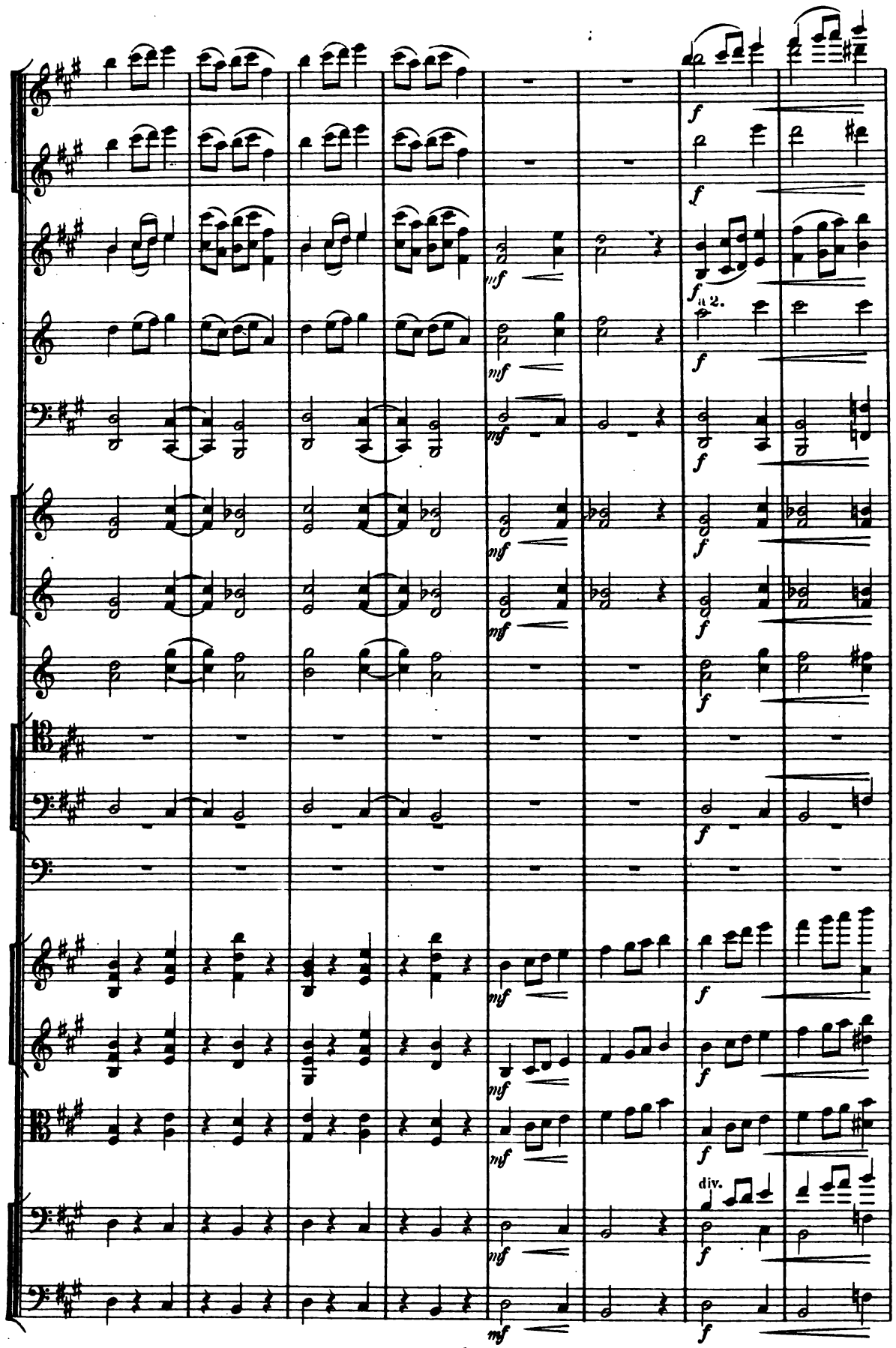
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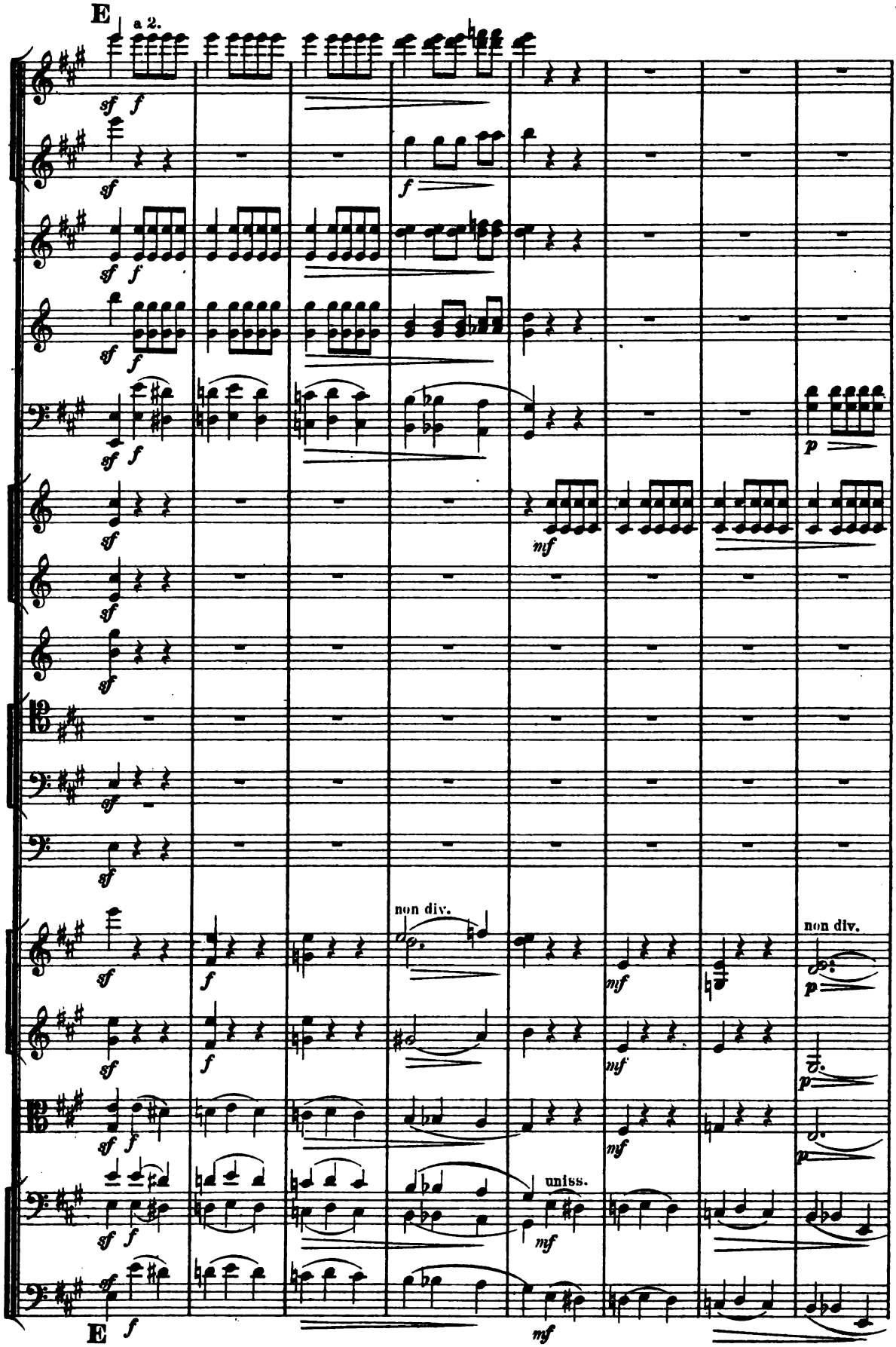
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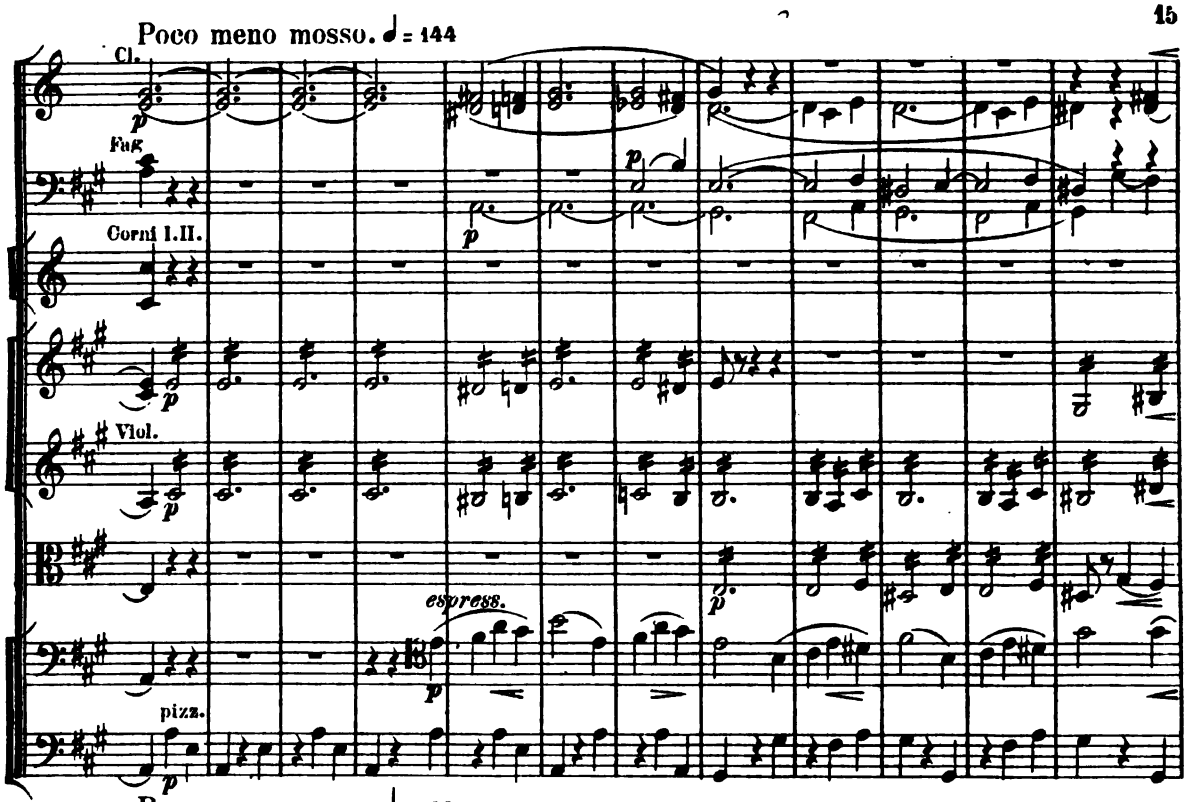
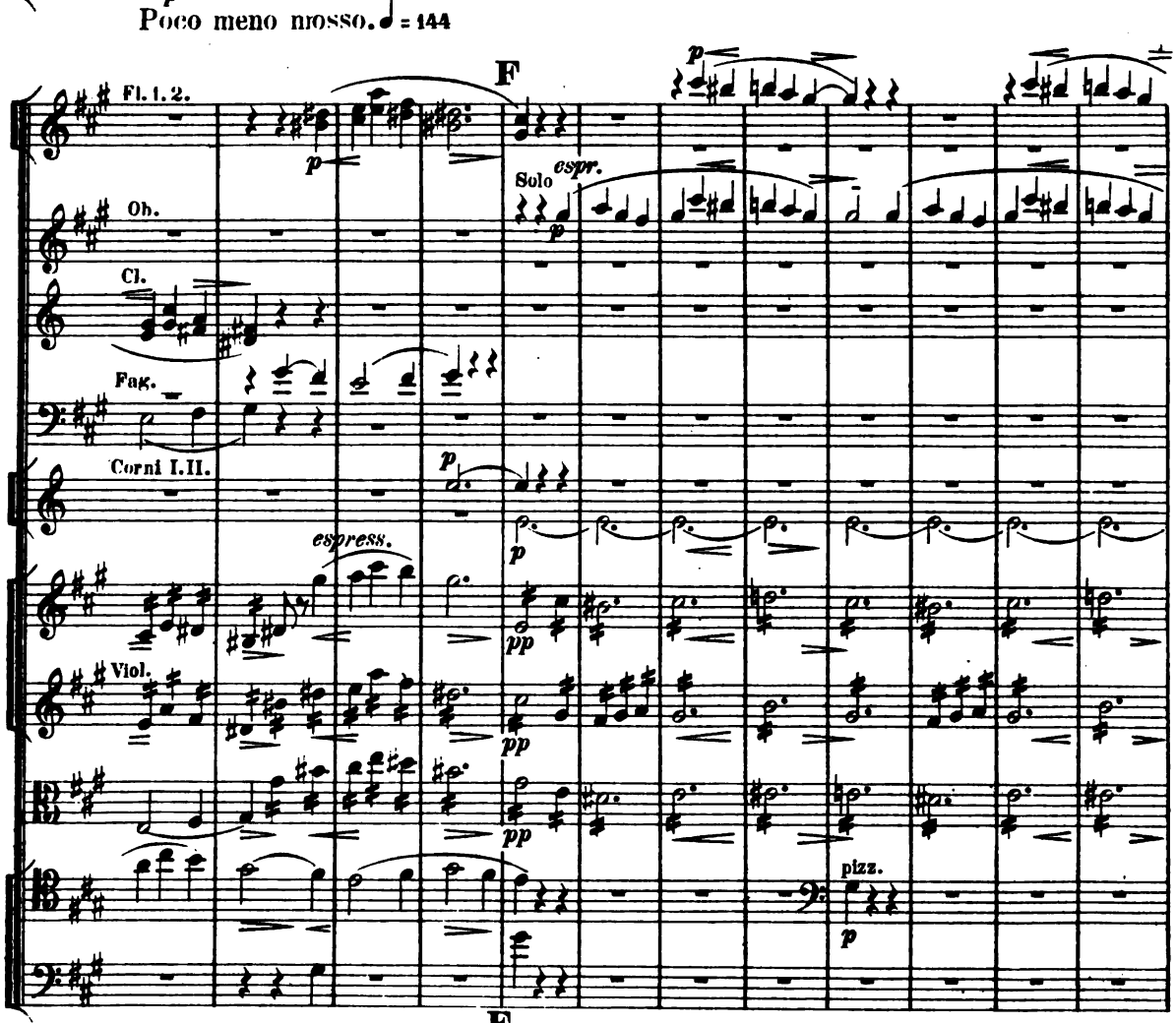

Poco meno mosso. ♩ = 144
Cl.
Fag.
Corni I.II.
Viol.
espress.
pizz.


Poco meno mosso. ♩ = 144
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Solo espr.
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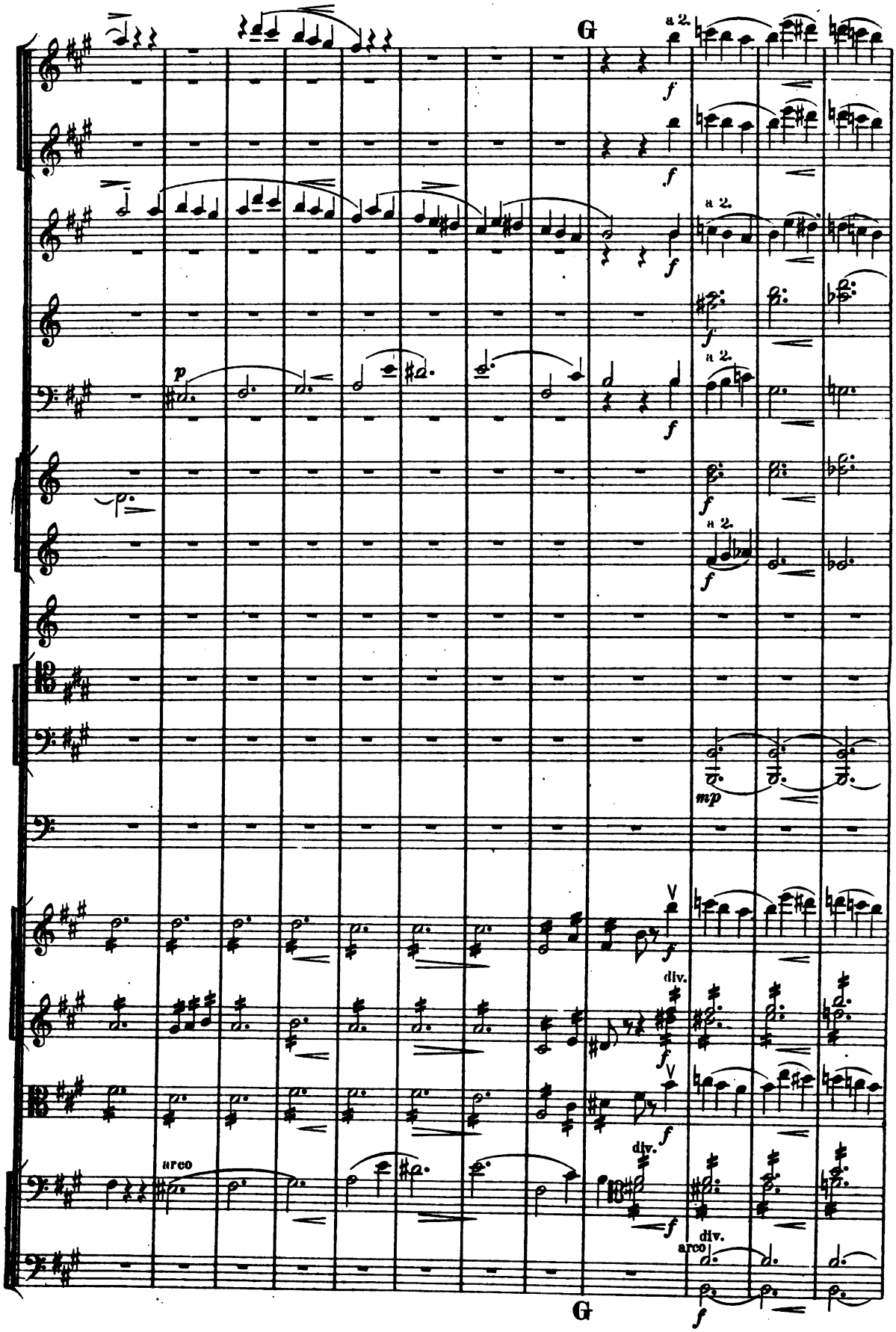
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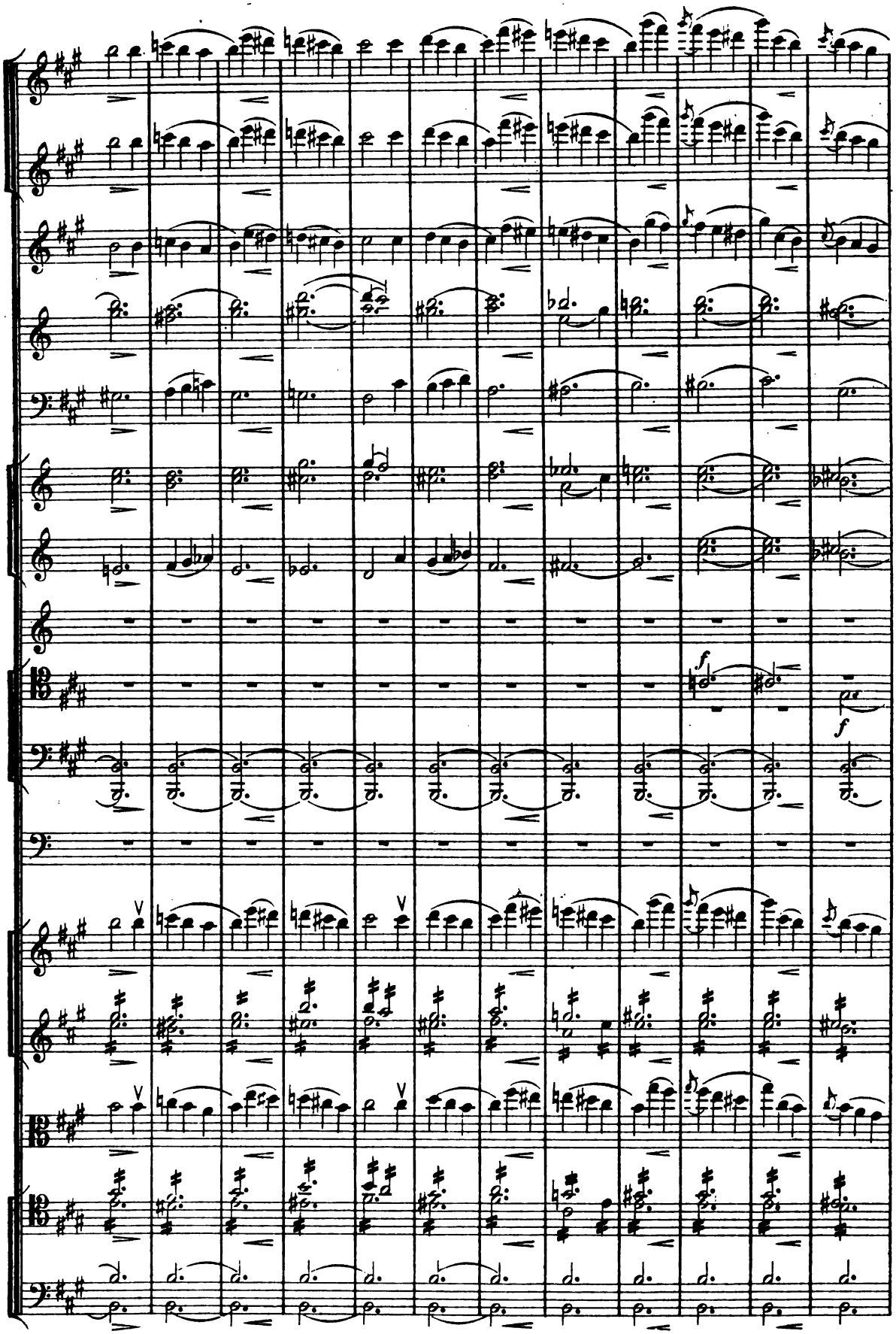
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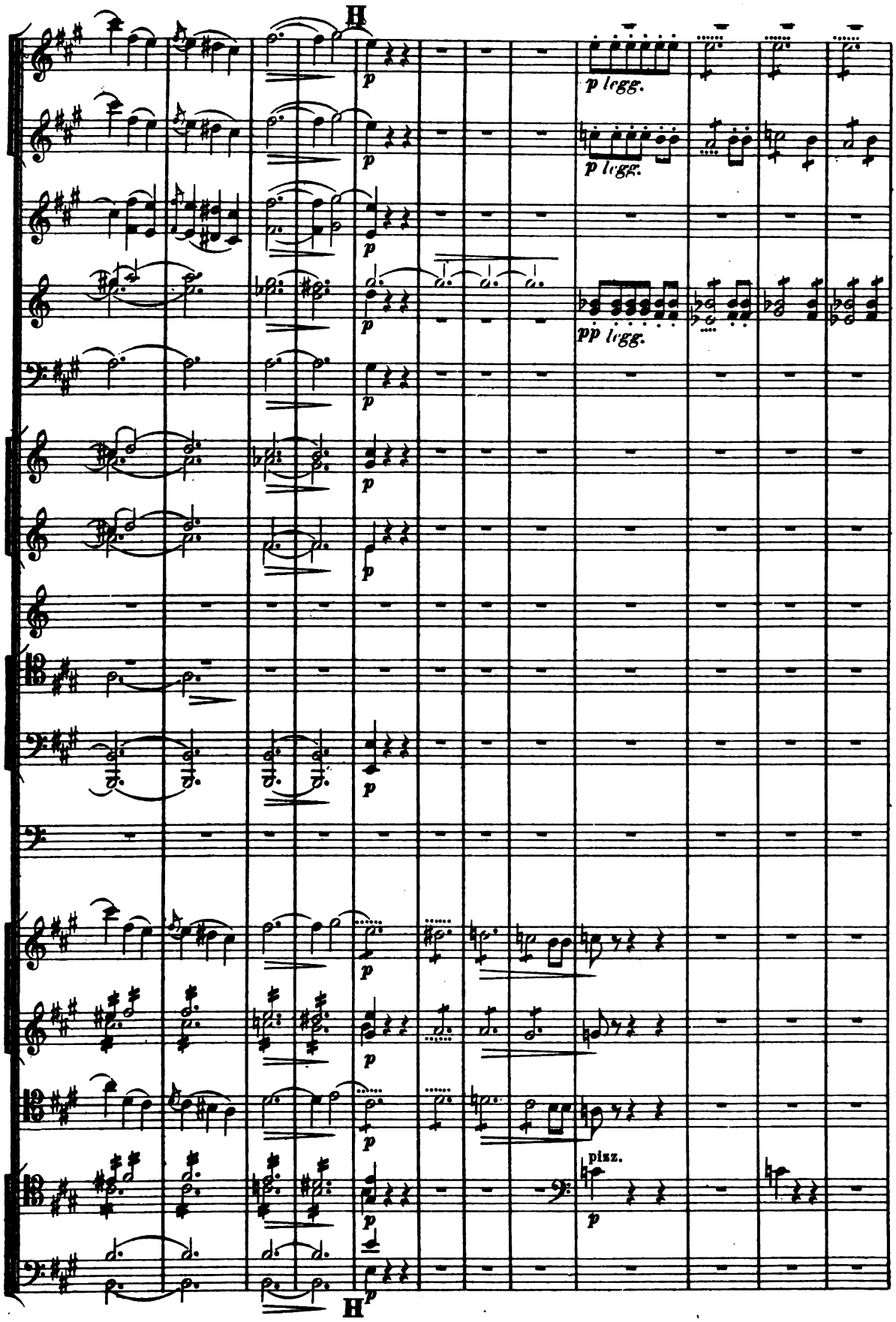
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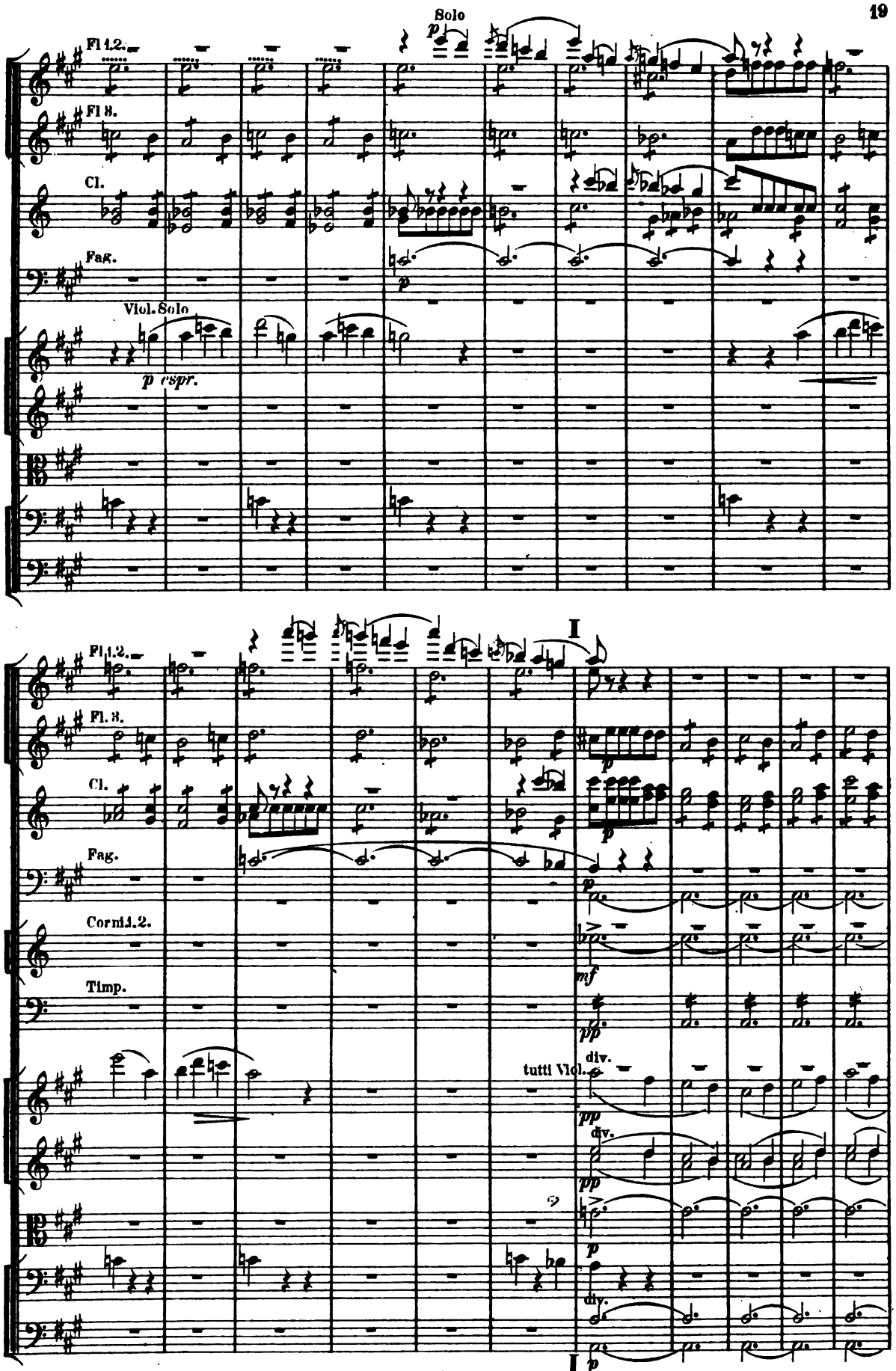
Solo
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Viol. Solo
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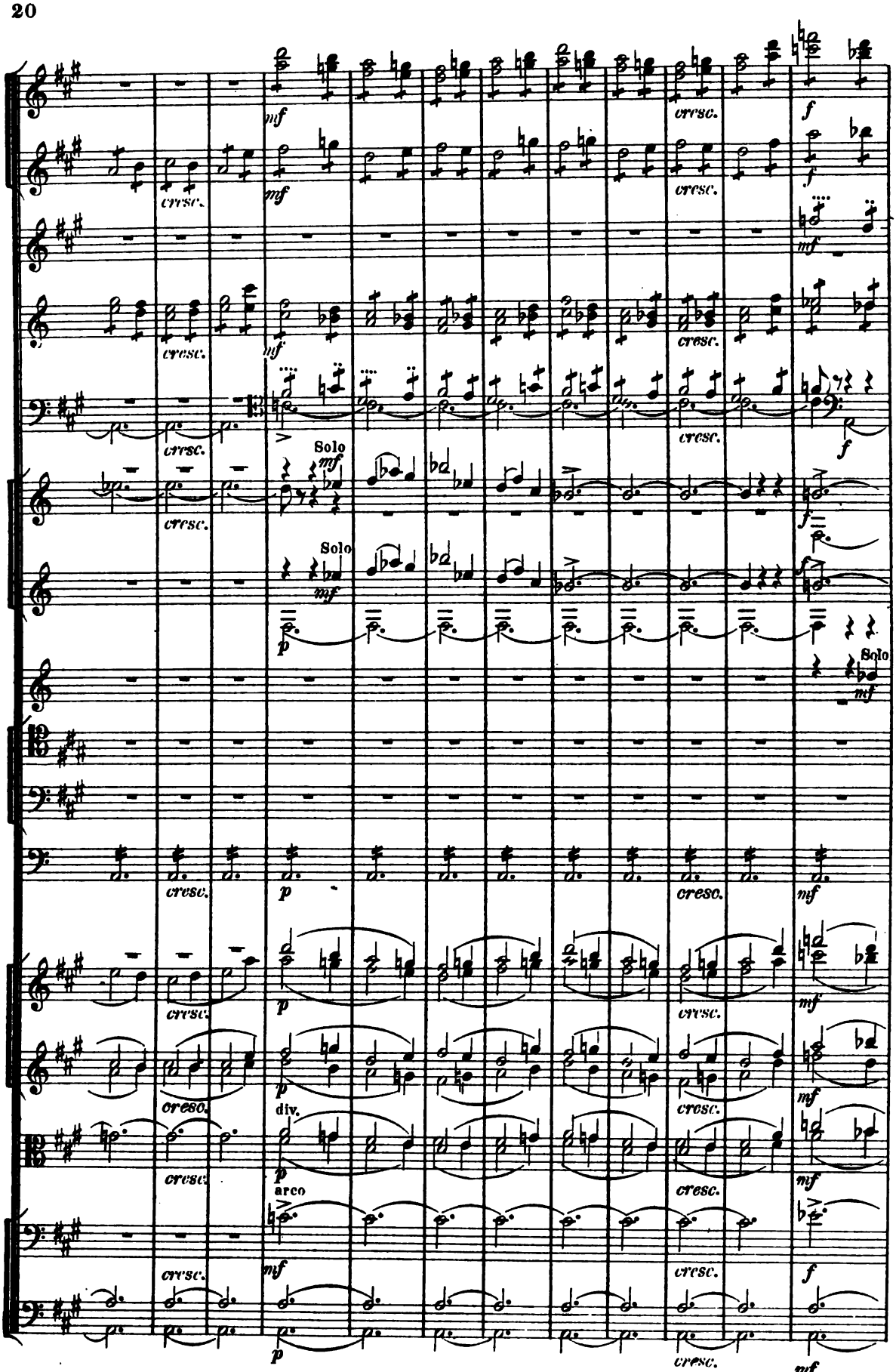
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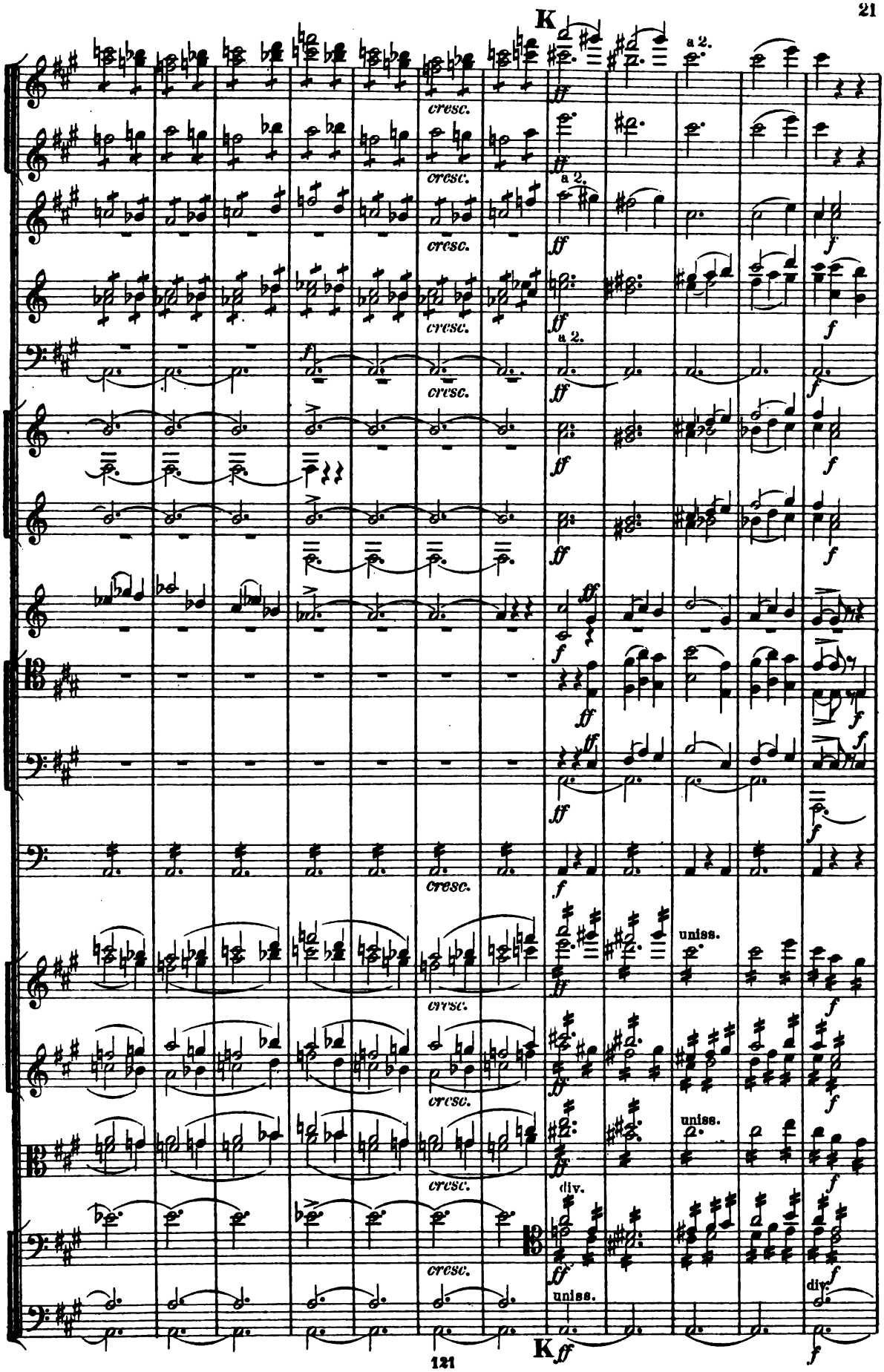
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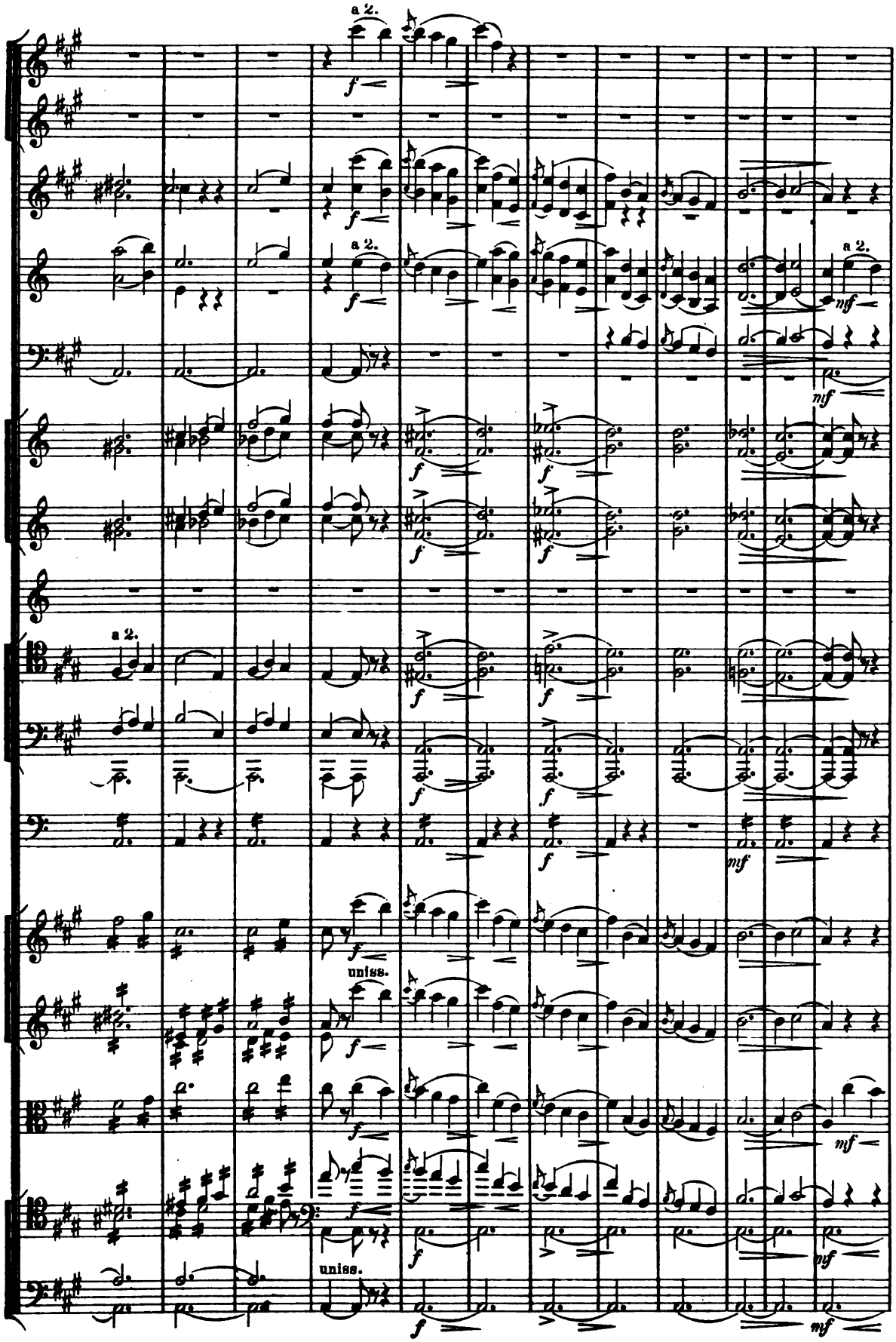
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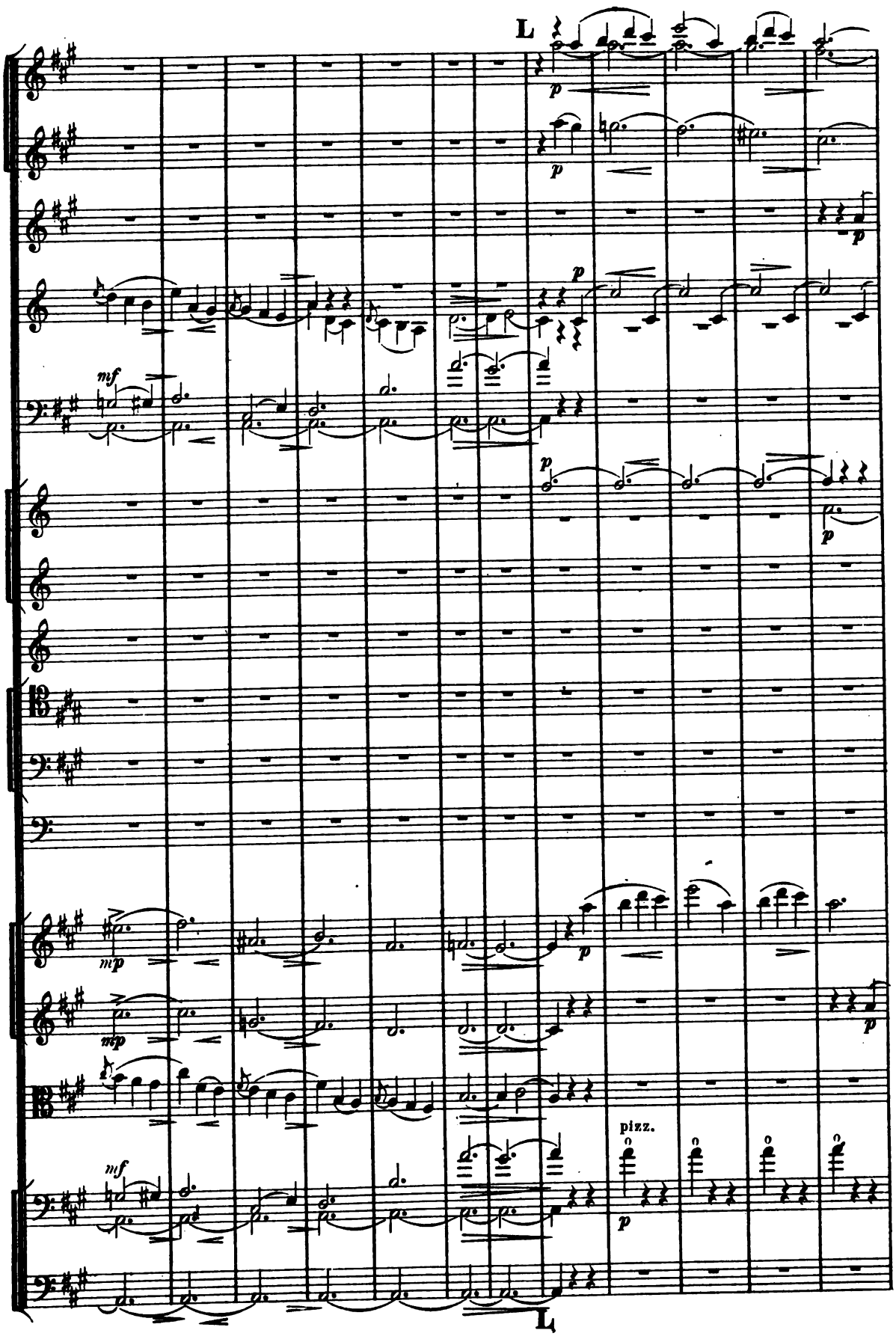
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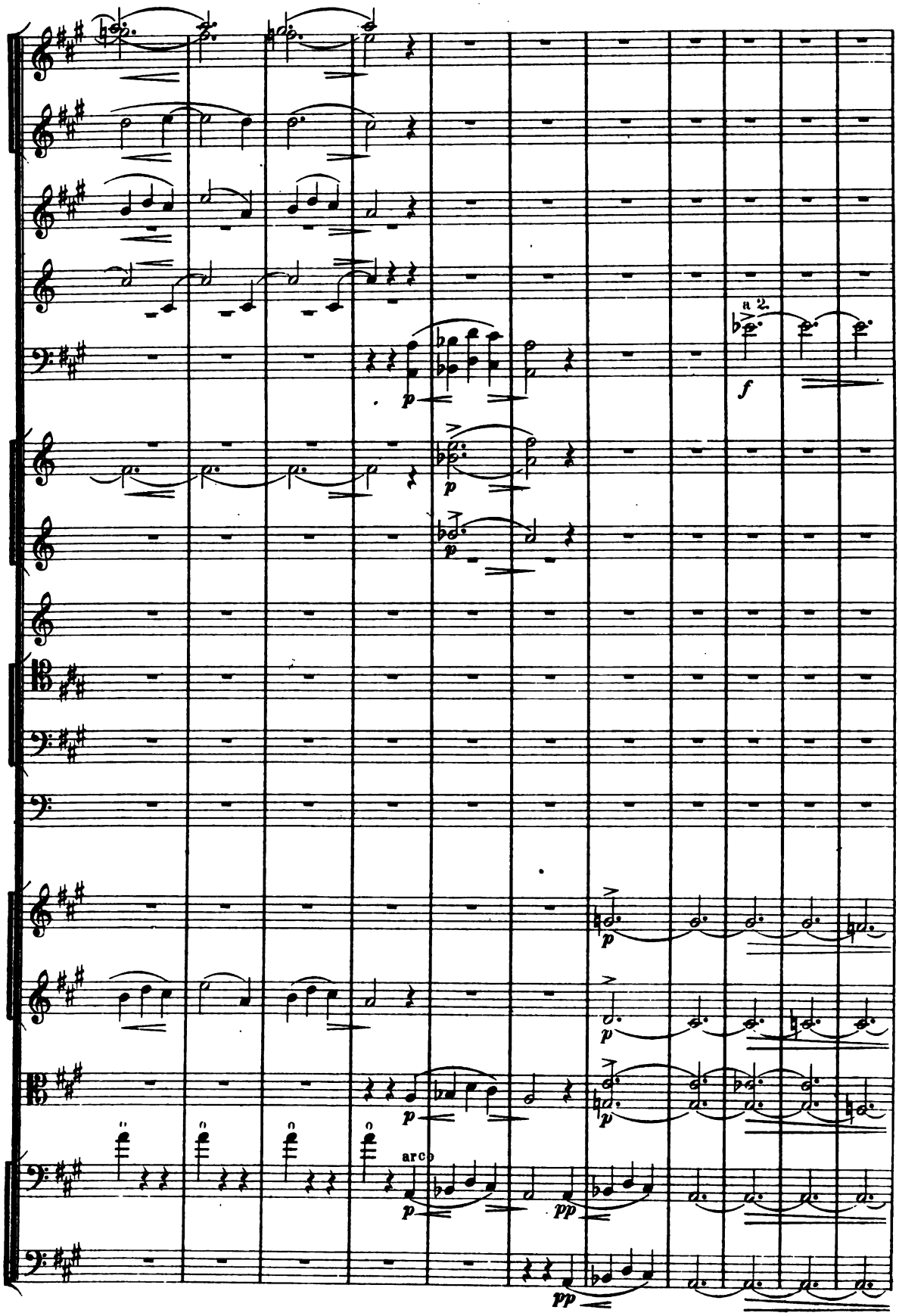
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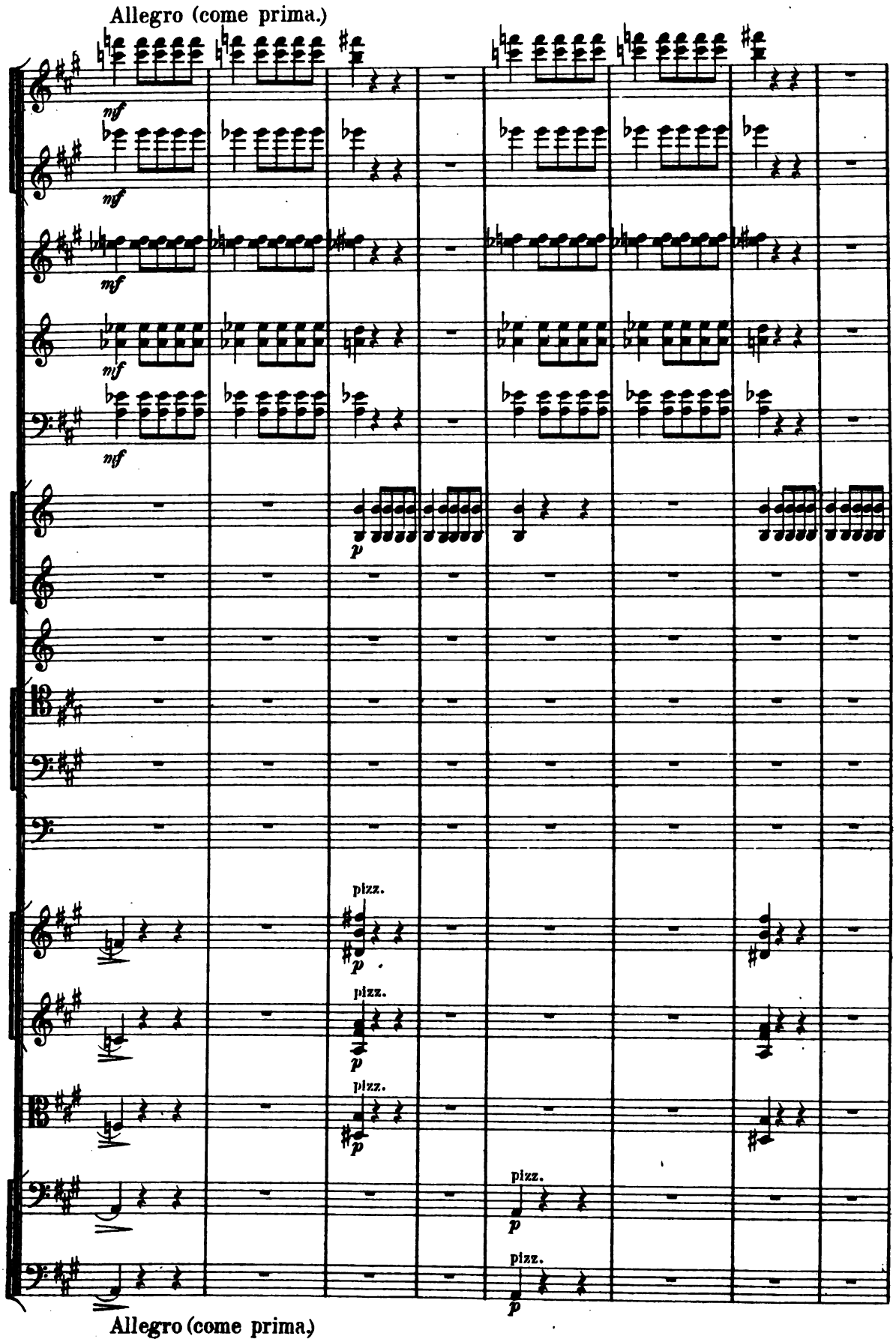
Allegro (come prima.)
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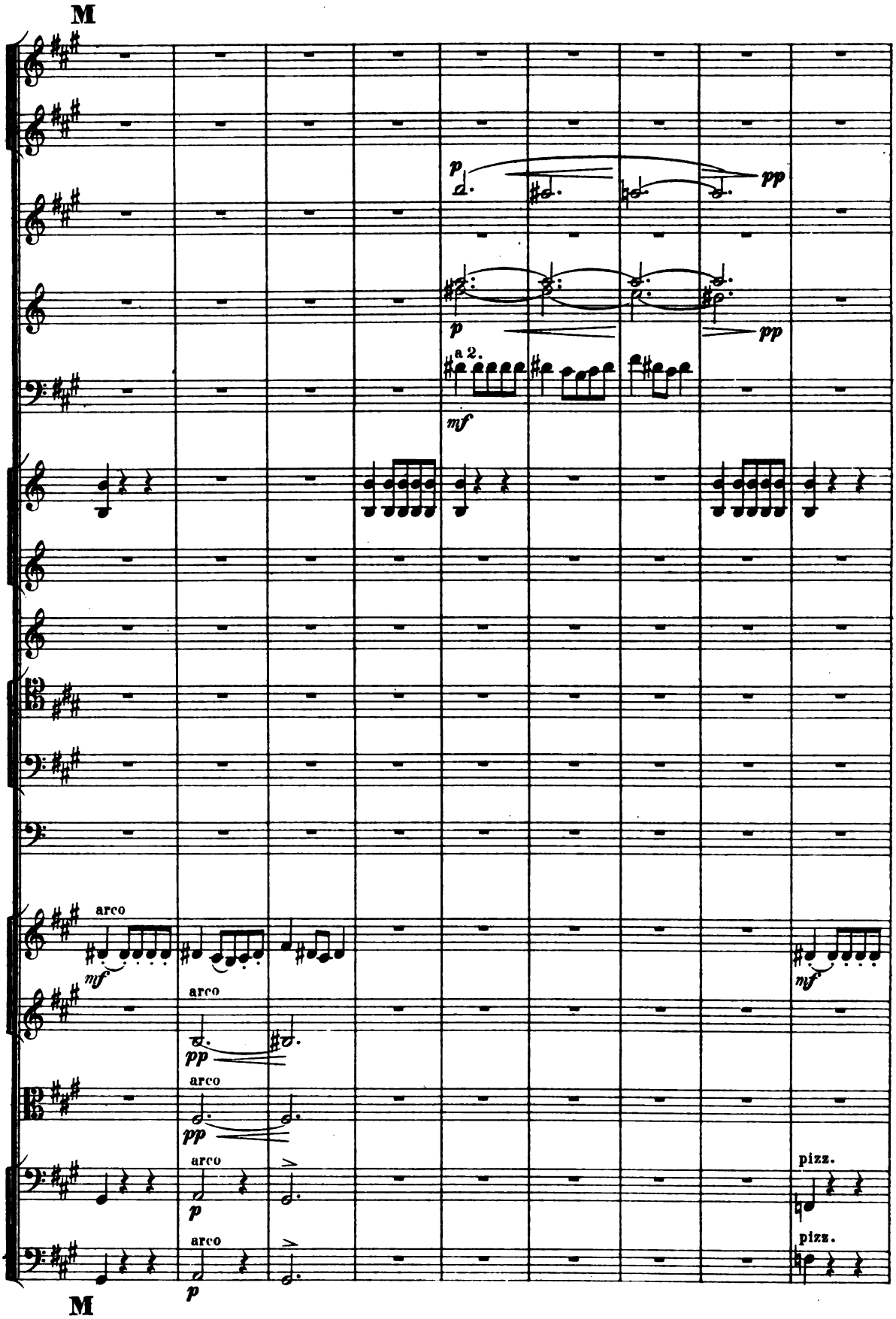
Allegro (come prima.)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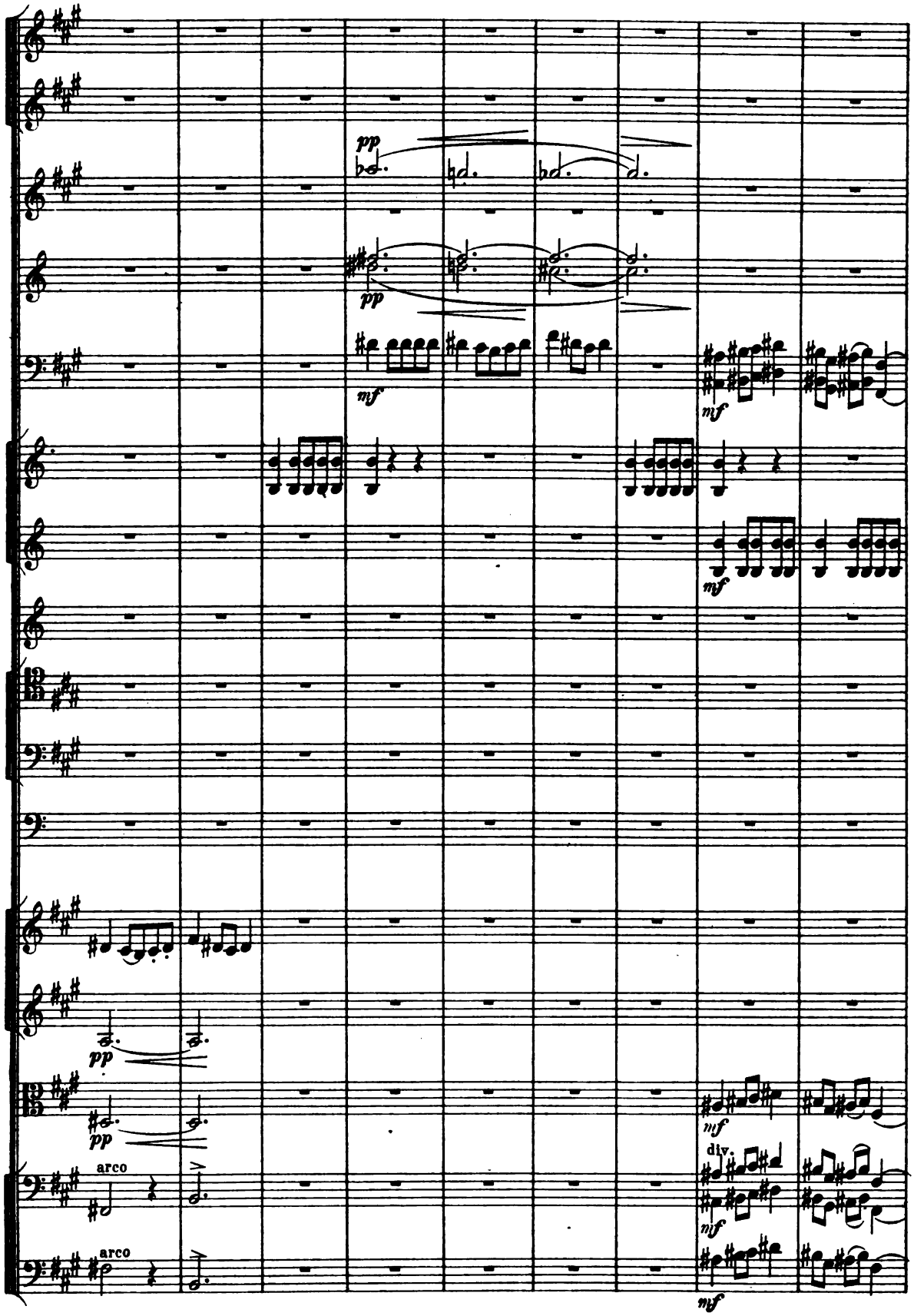
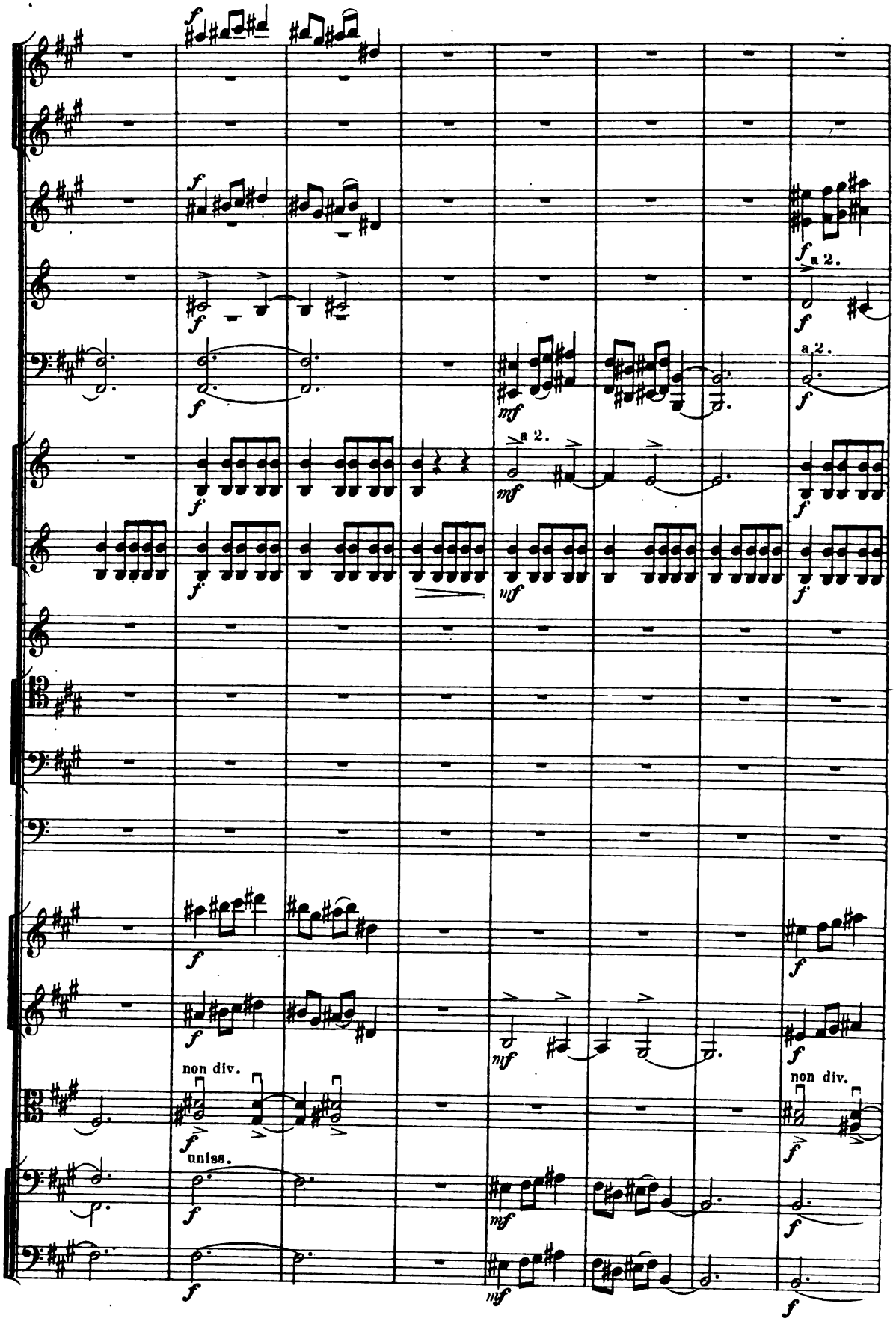
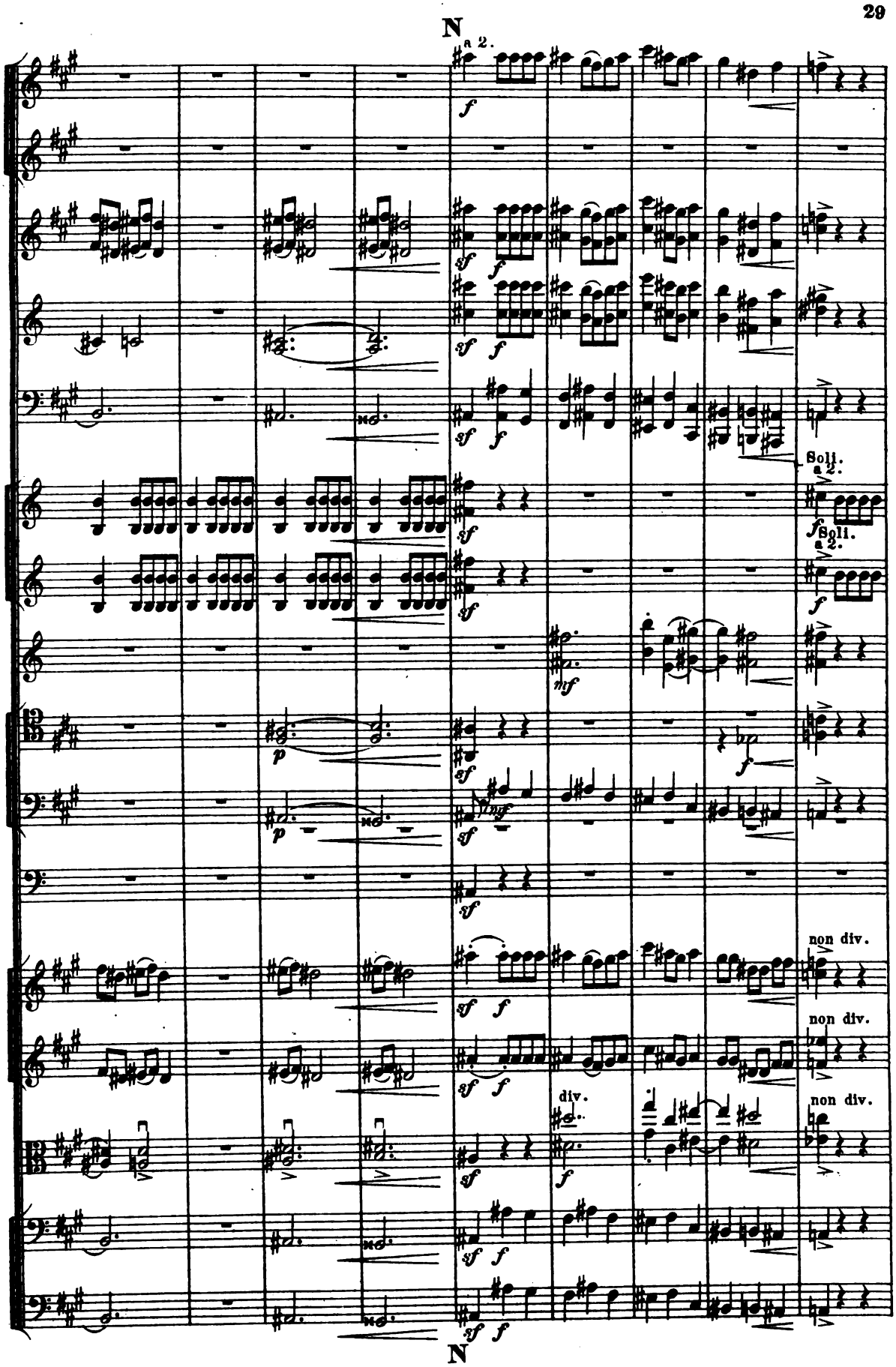
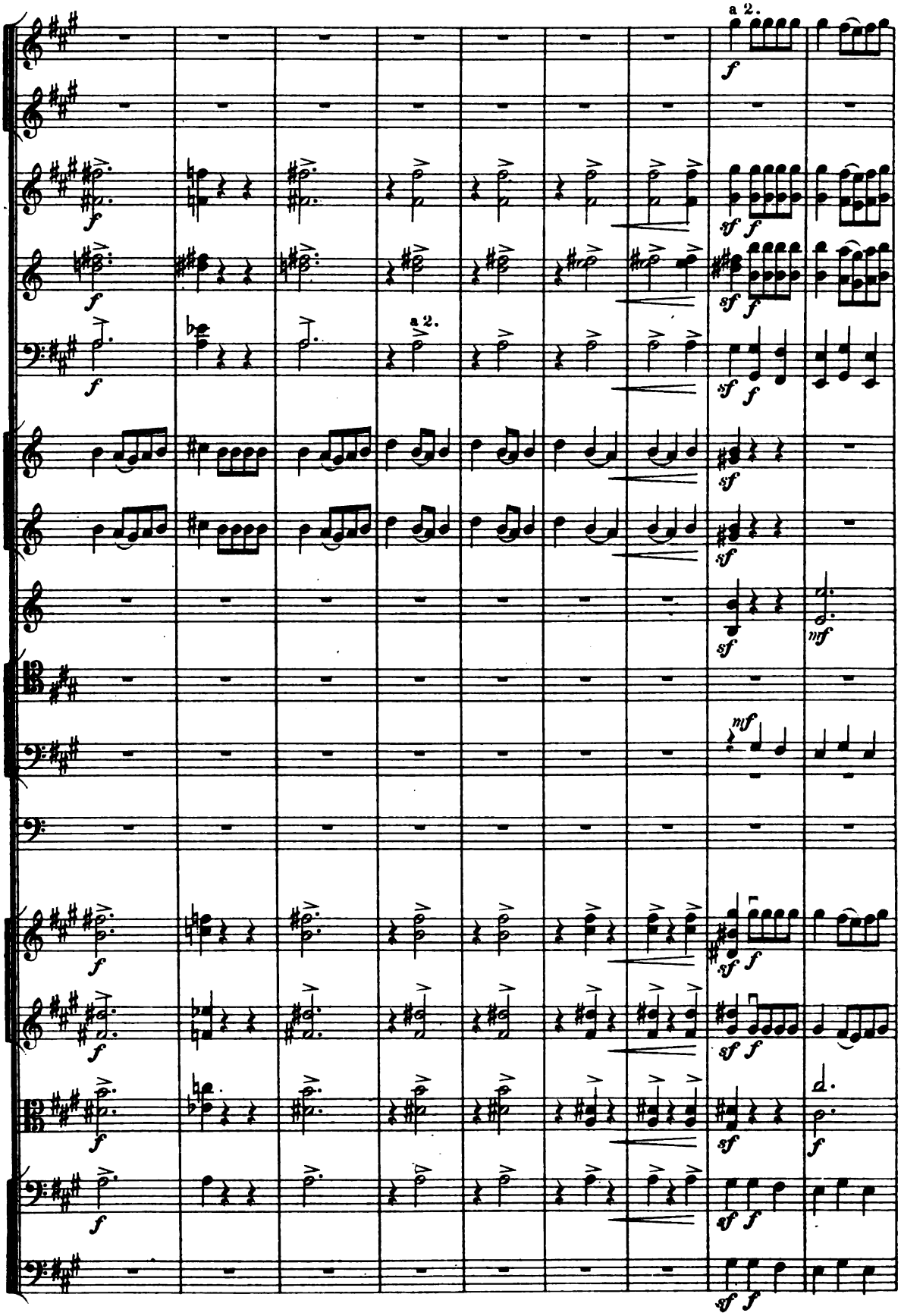
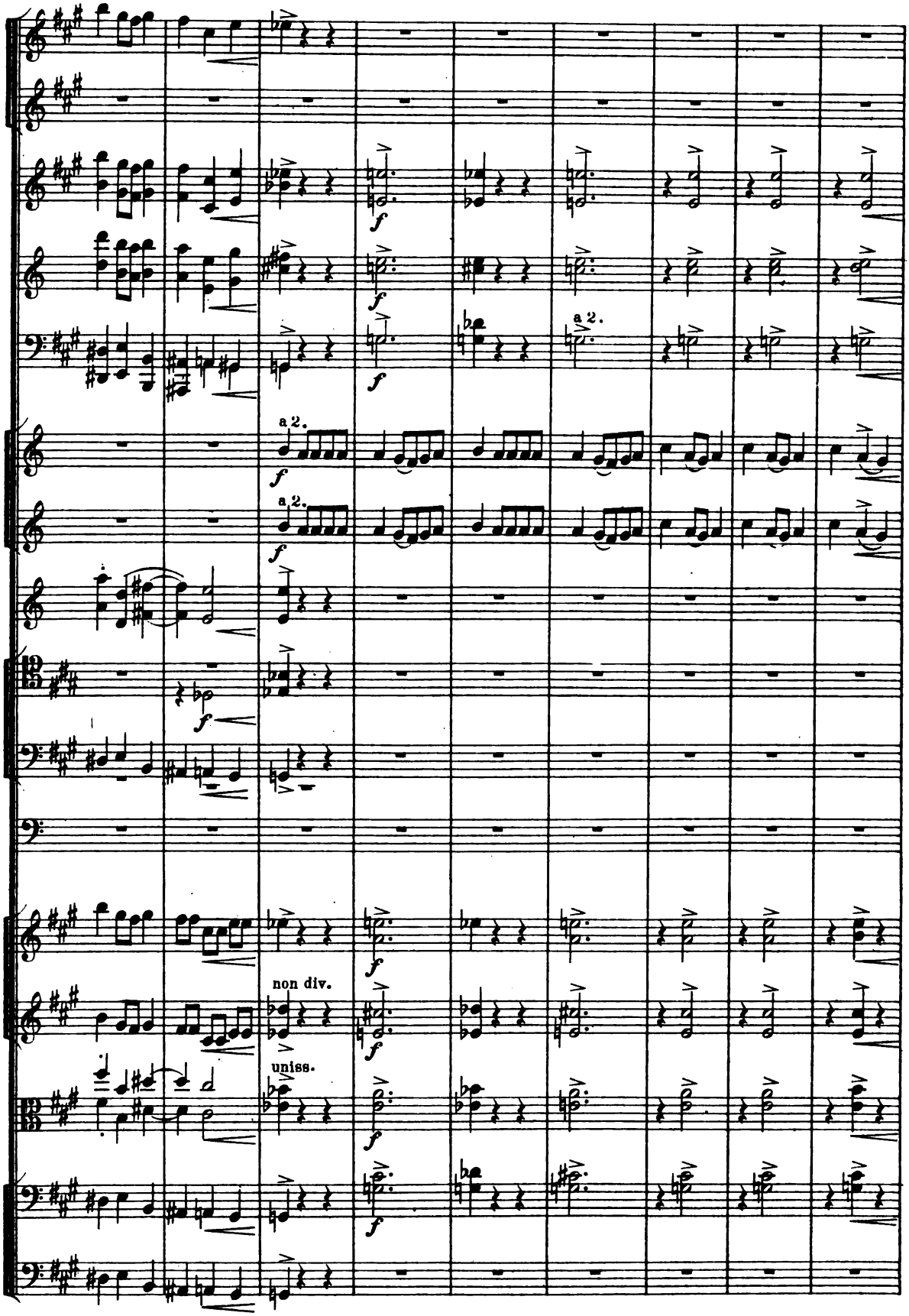
pizz.
M

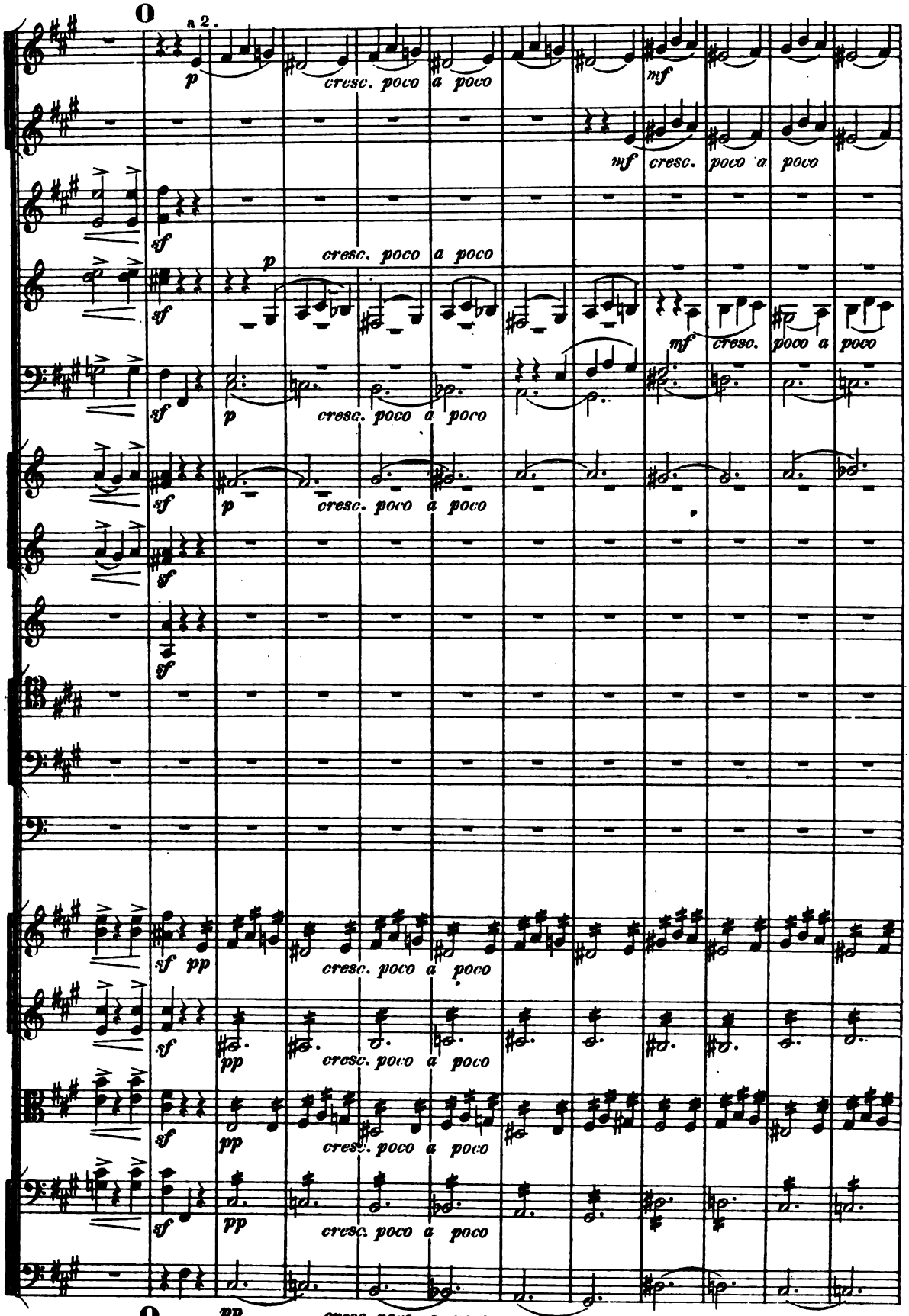

pp
pp
mf
mf
mf
pp
pp
arco
arco
div.
mf
mf
mf

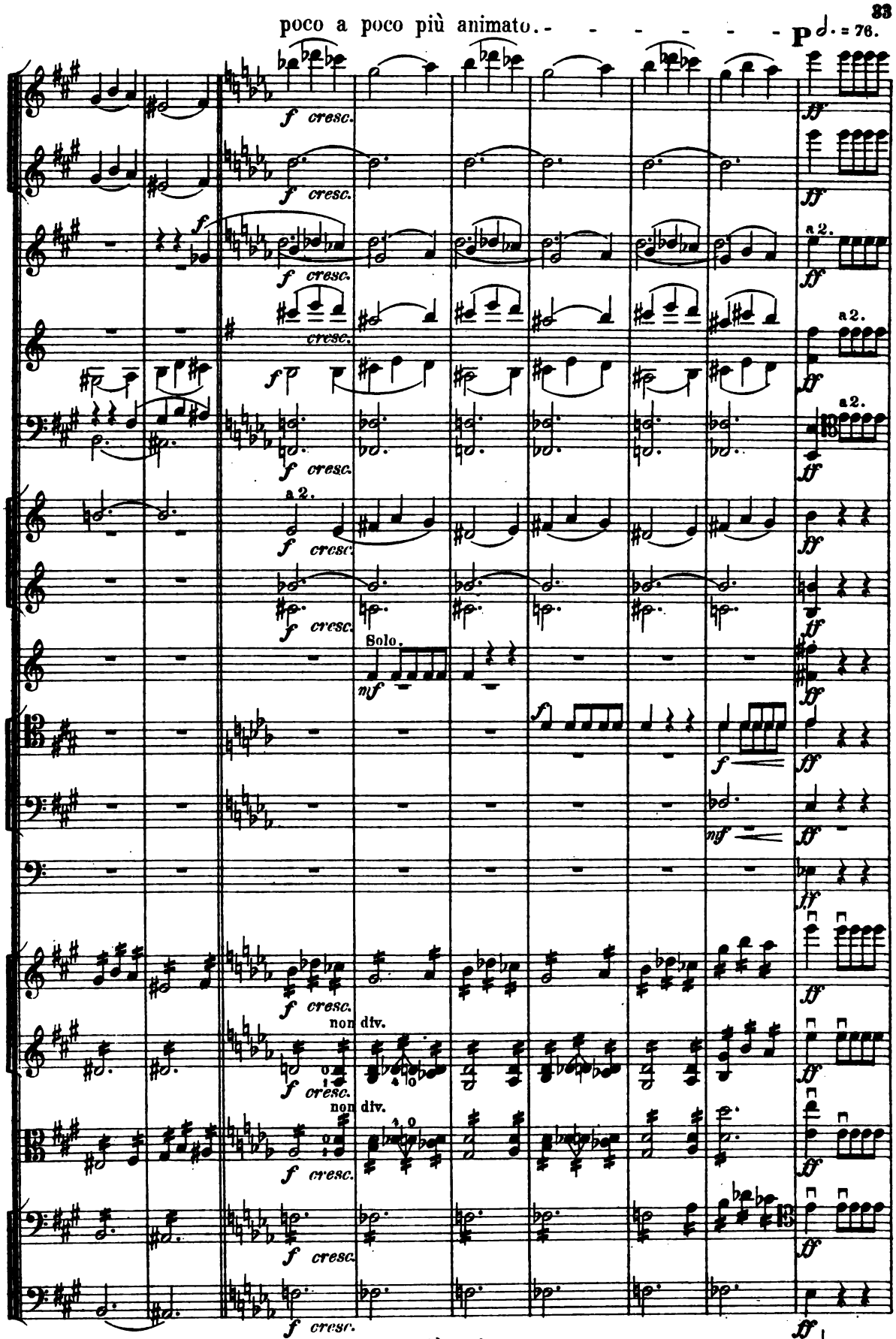

a 2.
a 2.
a 2.
non div.
unis.
non div.

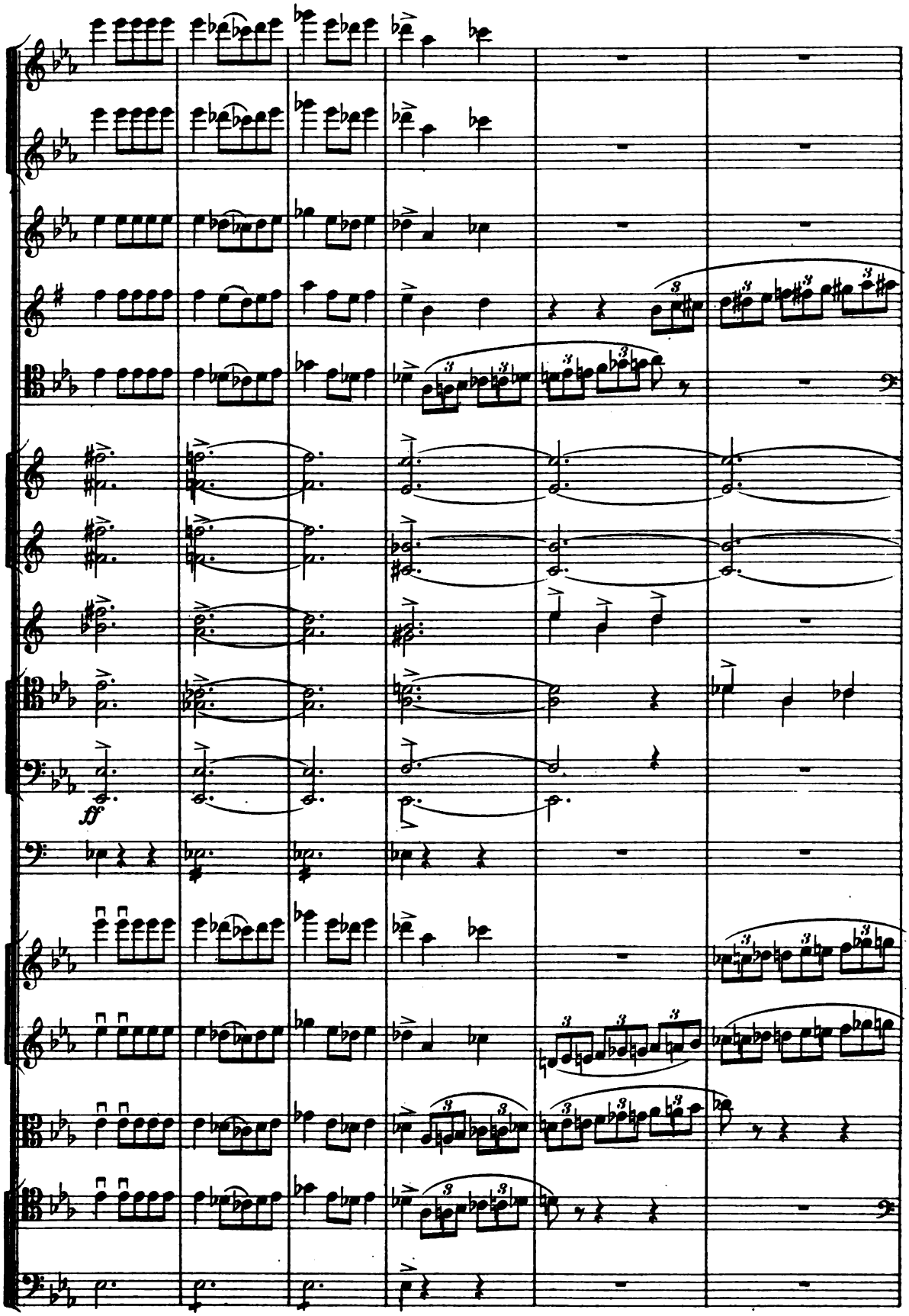

N
a 2.
Soli.
a 2.
Soli.
a 2.
non div.
non div.
div.
non div.
N
121

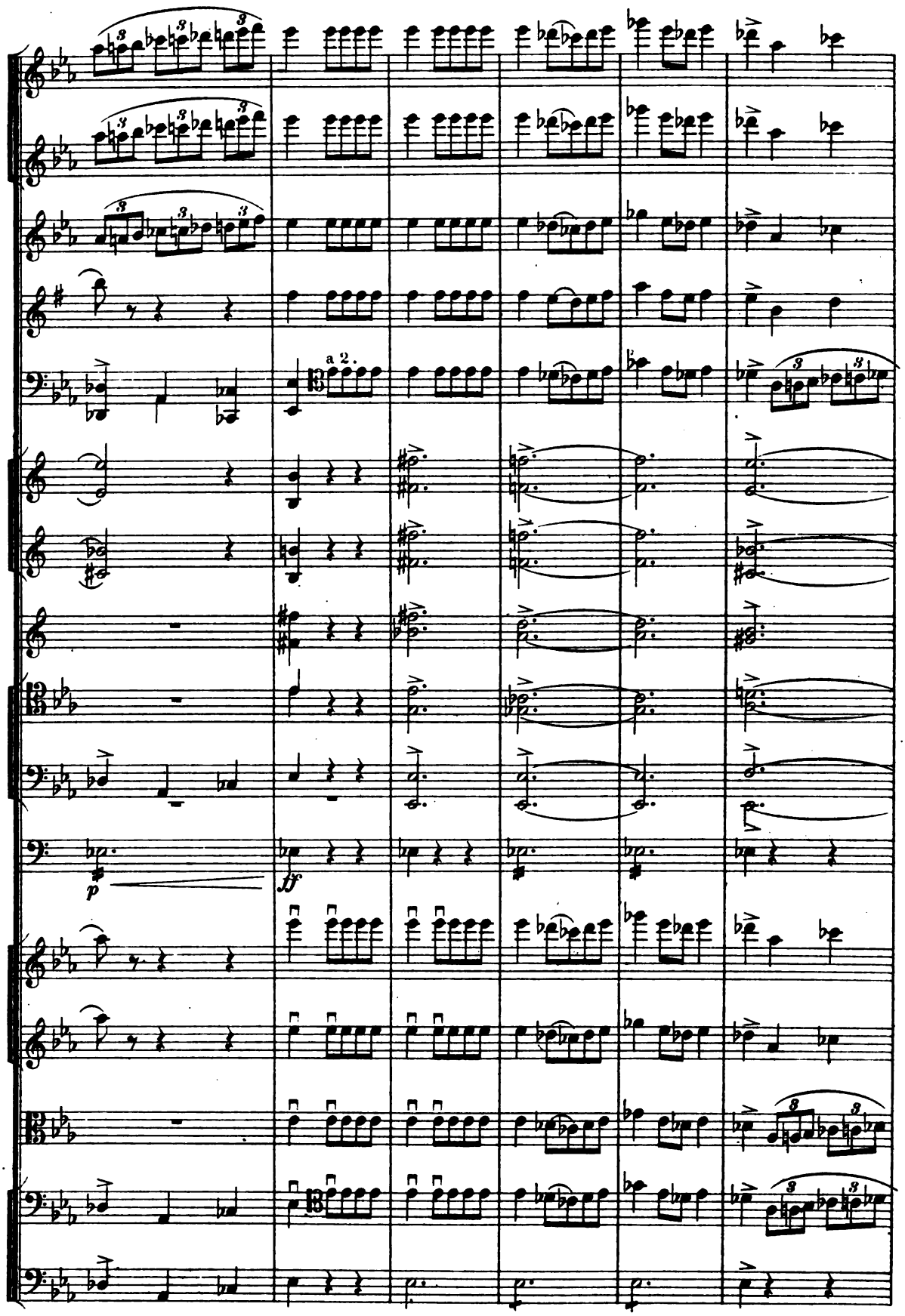

a 2.
a 2.

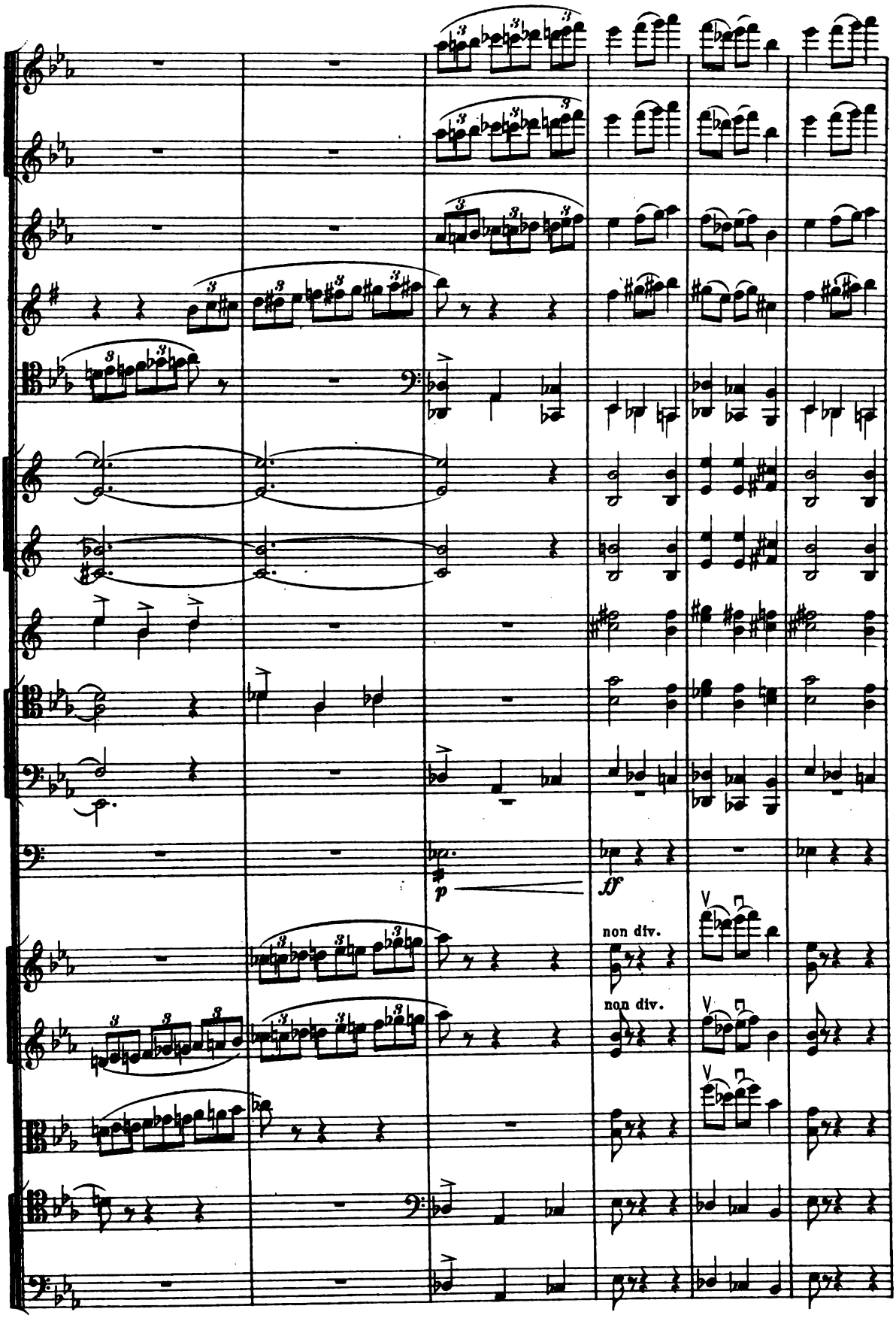

a 2.
a 2.
a 2.
a 2.
non div.
uniss.

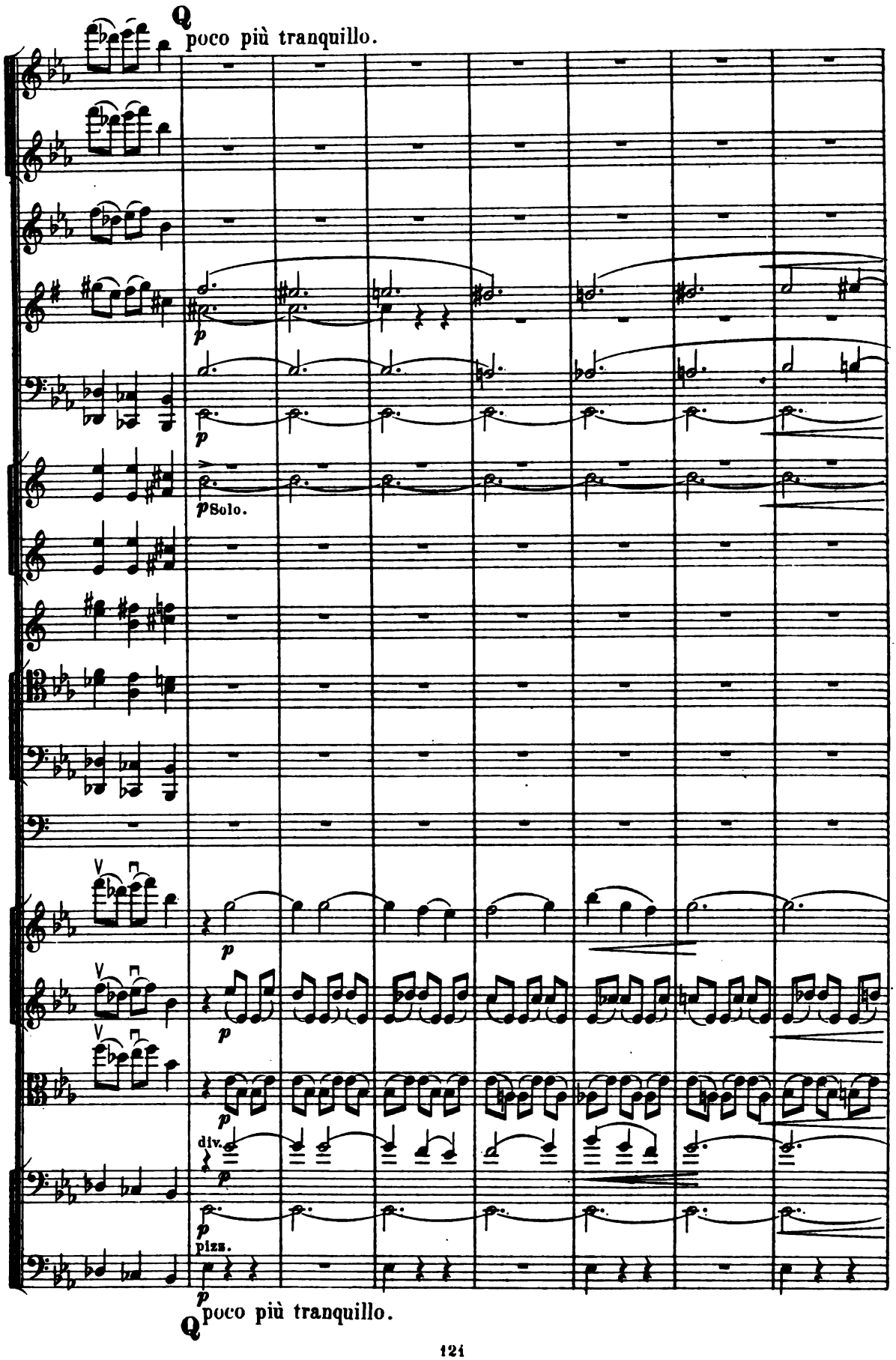

a 2.
p
cresc. poco a poco
mf
mf cresc. poco a poco
sf
cresc. poco a poco
sf pp
pp

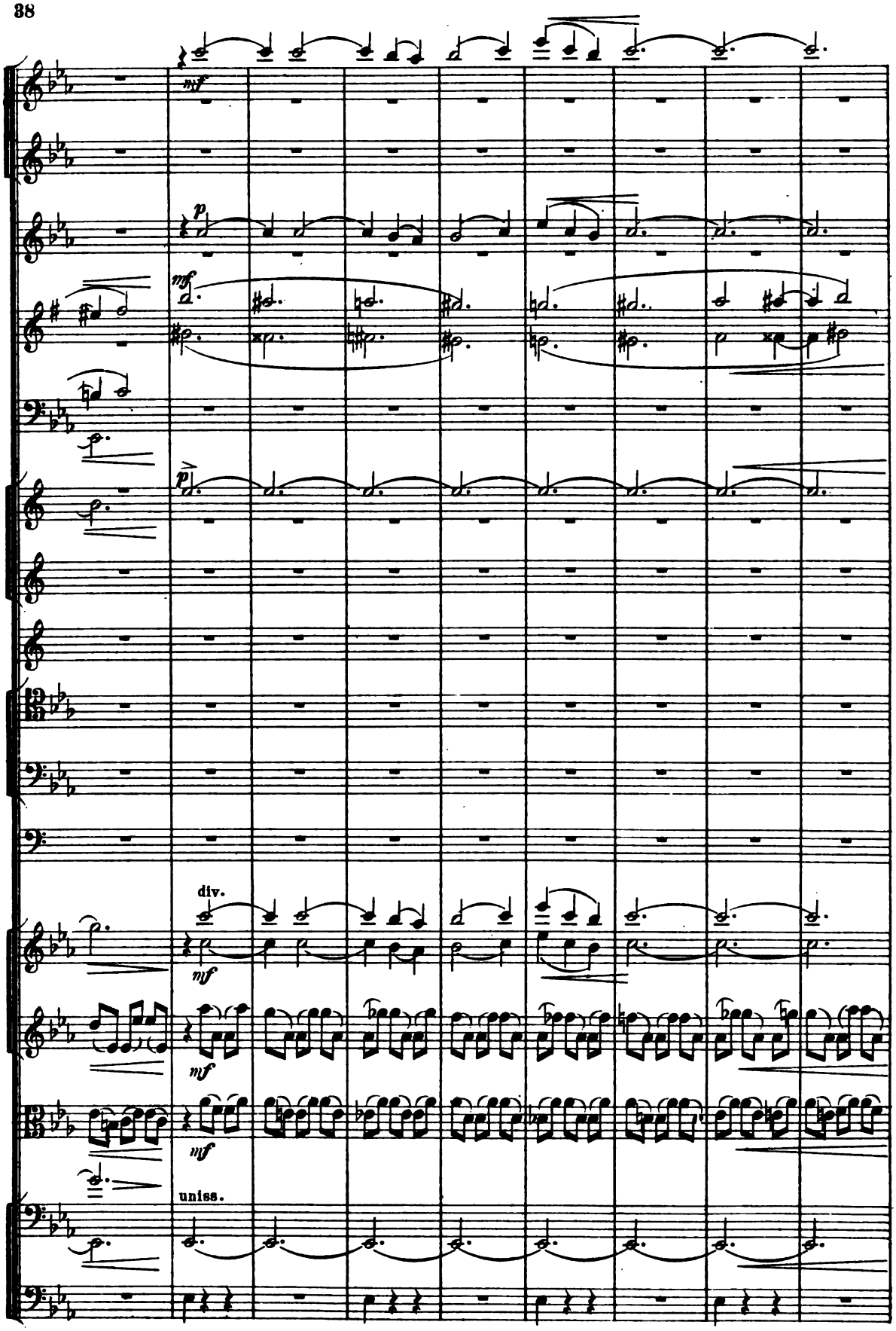

poco a poco più animato.
P
= 76.
f cresc.
ff
a 2.
Solo.
mf
non div.
poco a poco più animato.
P
= 76.

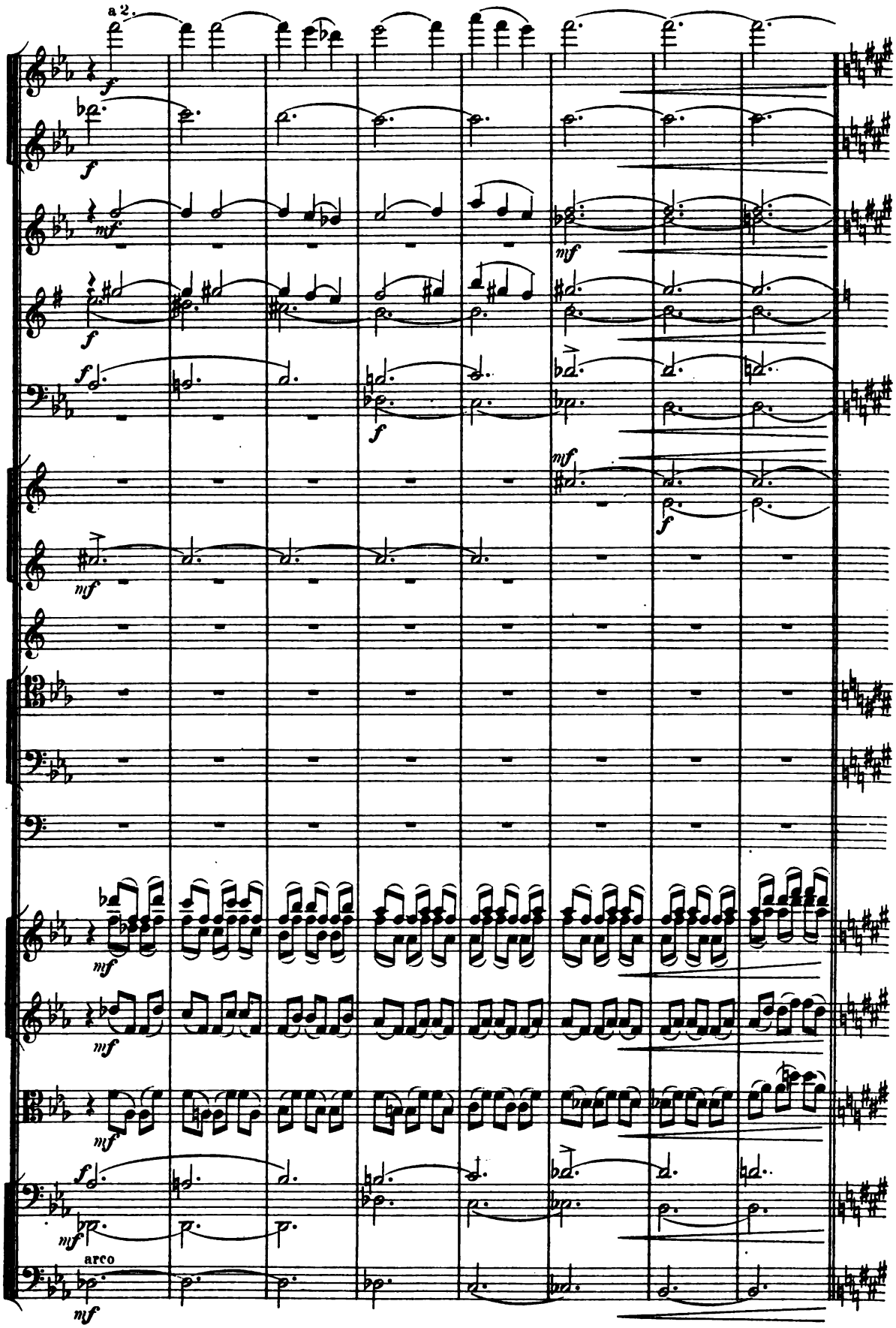

ff


a 2.
p
ff


p
ff
non div.
non div.

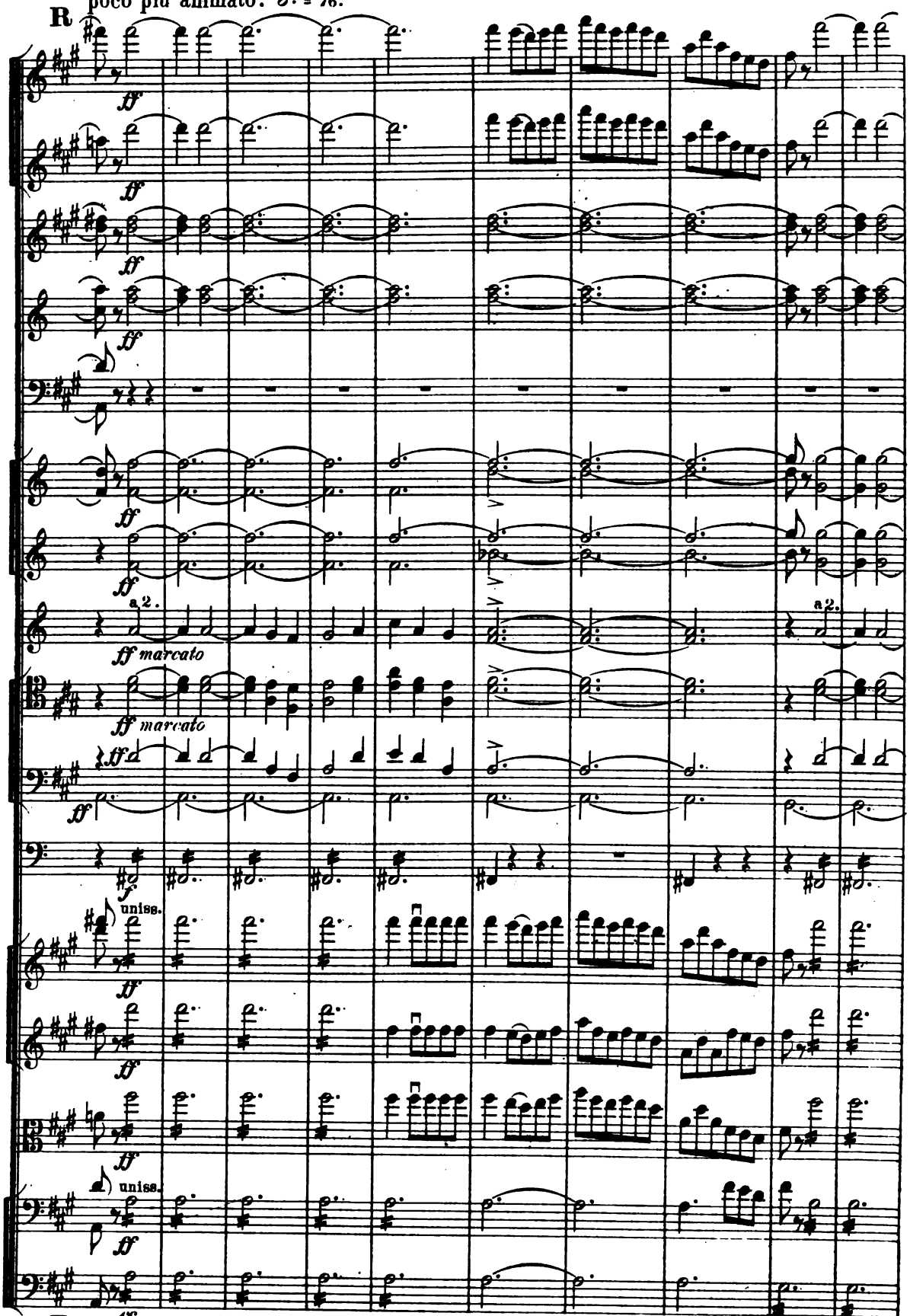

Q
poco più tranquillo.
p
p
pSolo.
p
p
p
div.
p
p
pizz.
p
Q
poco più tranquillo.


mf
p
mf
p
div.
mf
mf
mf
unis.

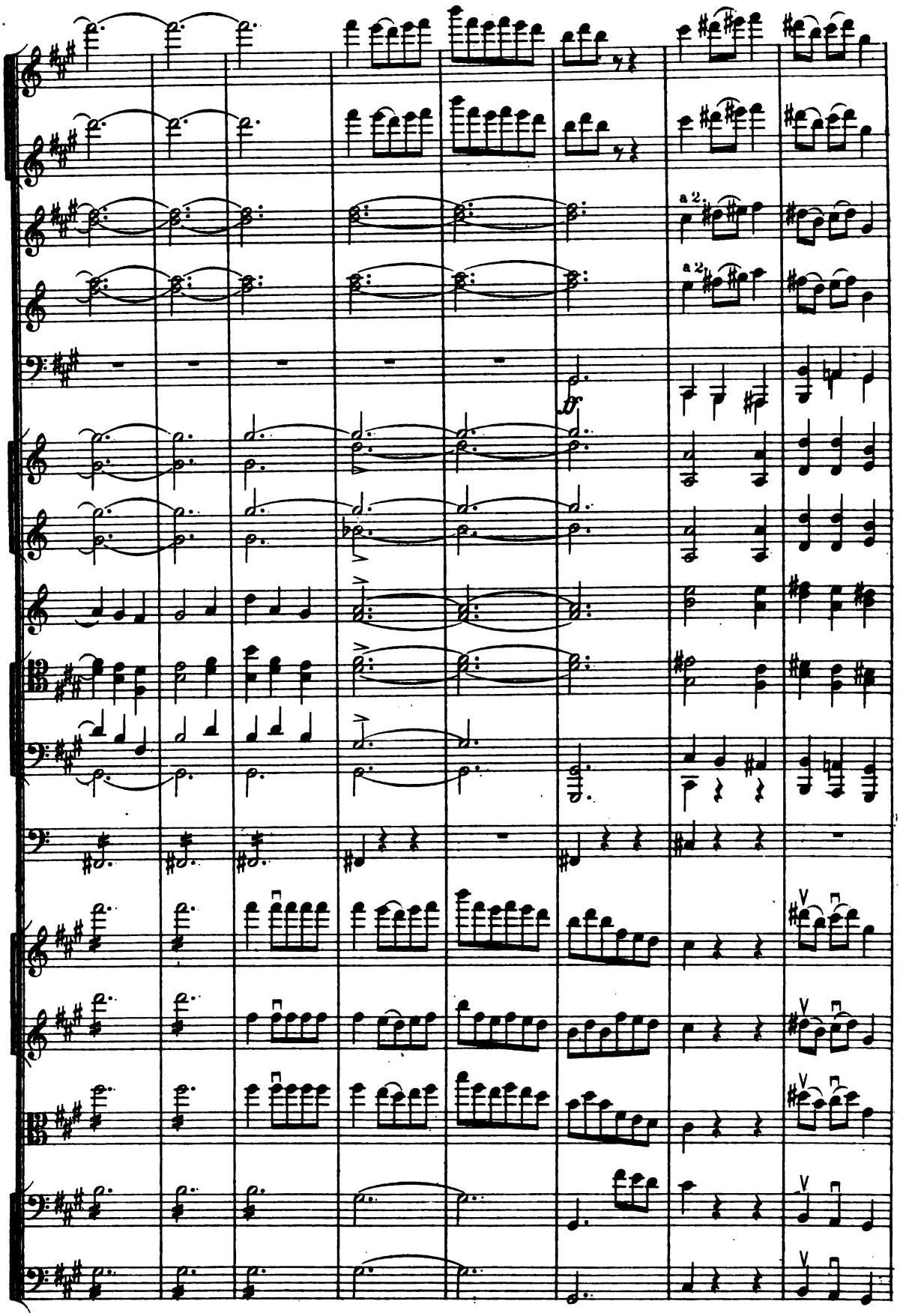

a 2.
arco

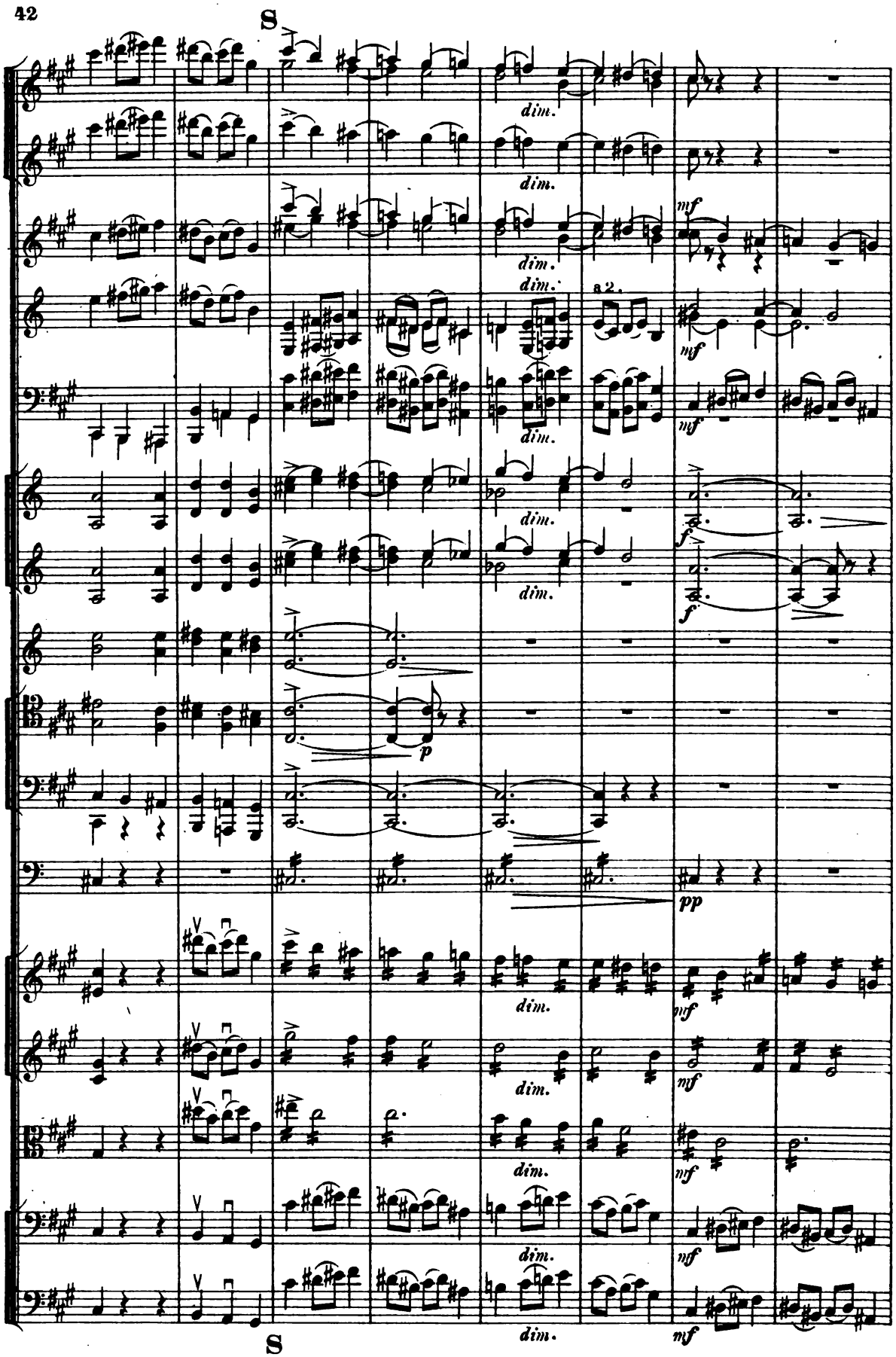
40

R poco più animato. ♩. = 76.

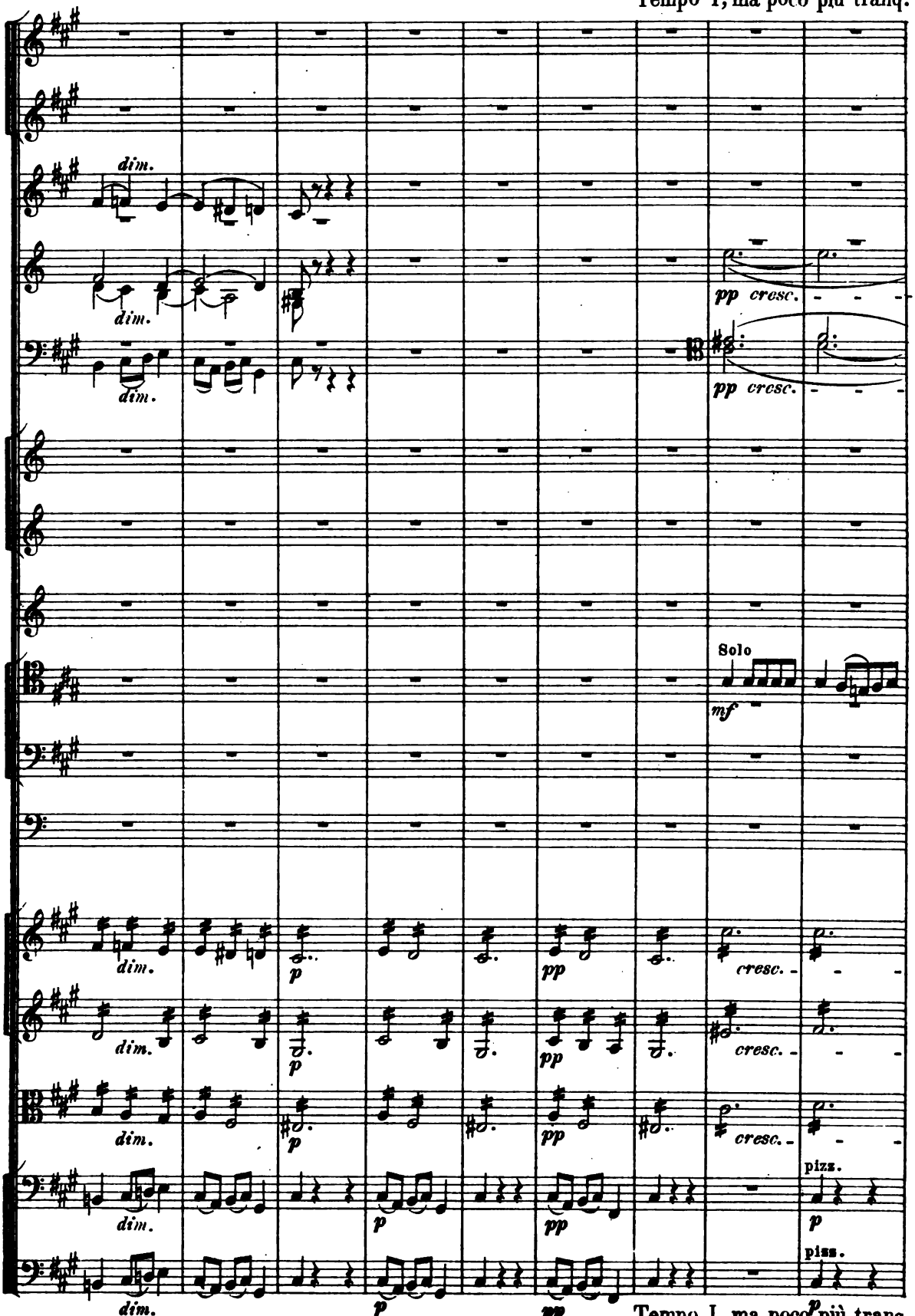


R poco più animato. ♩. = 76.

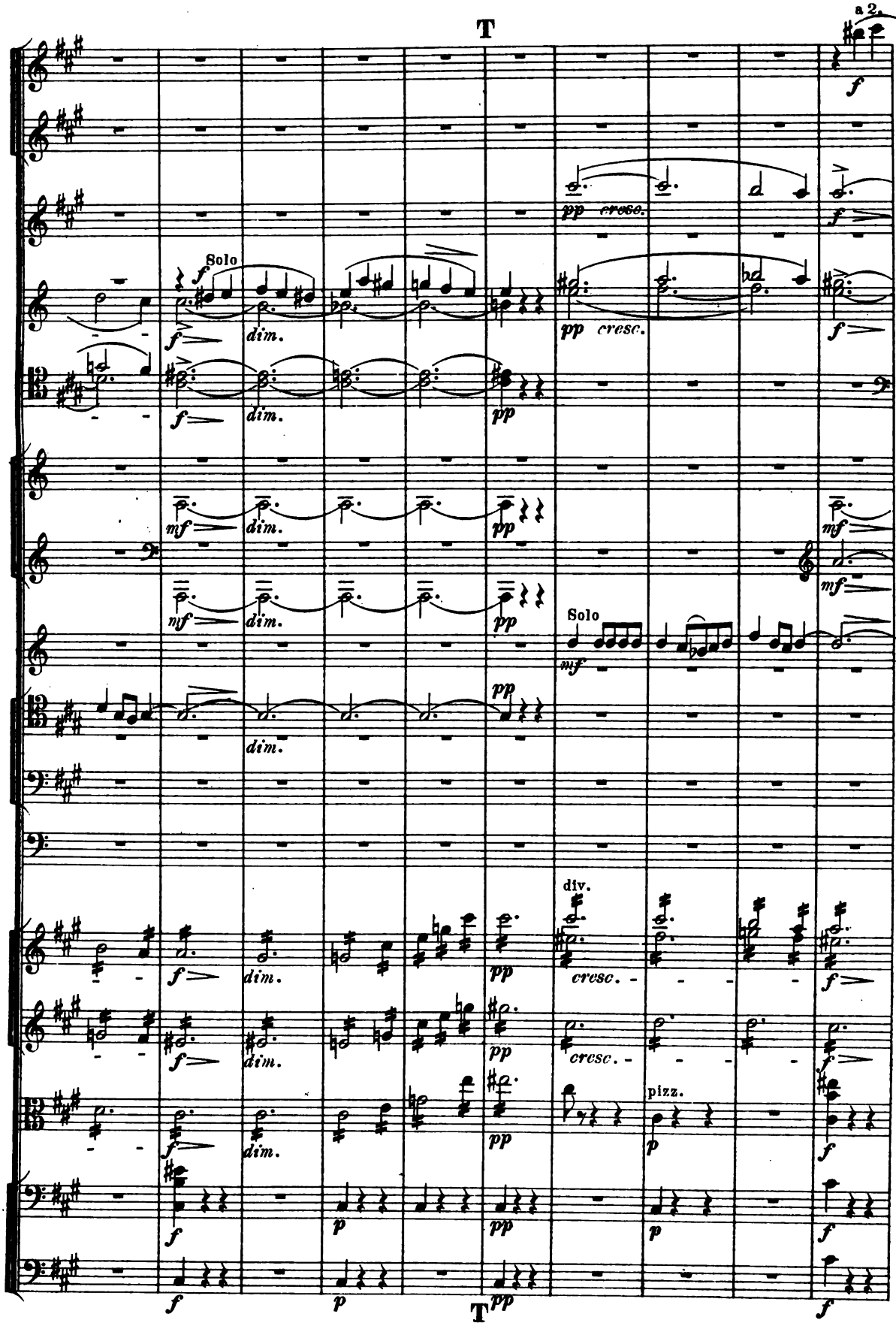

a 2.
a 2.
fp

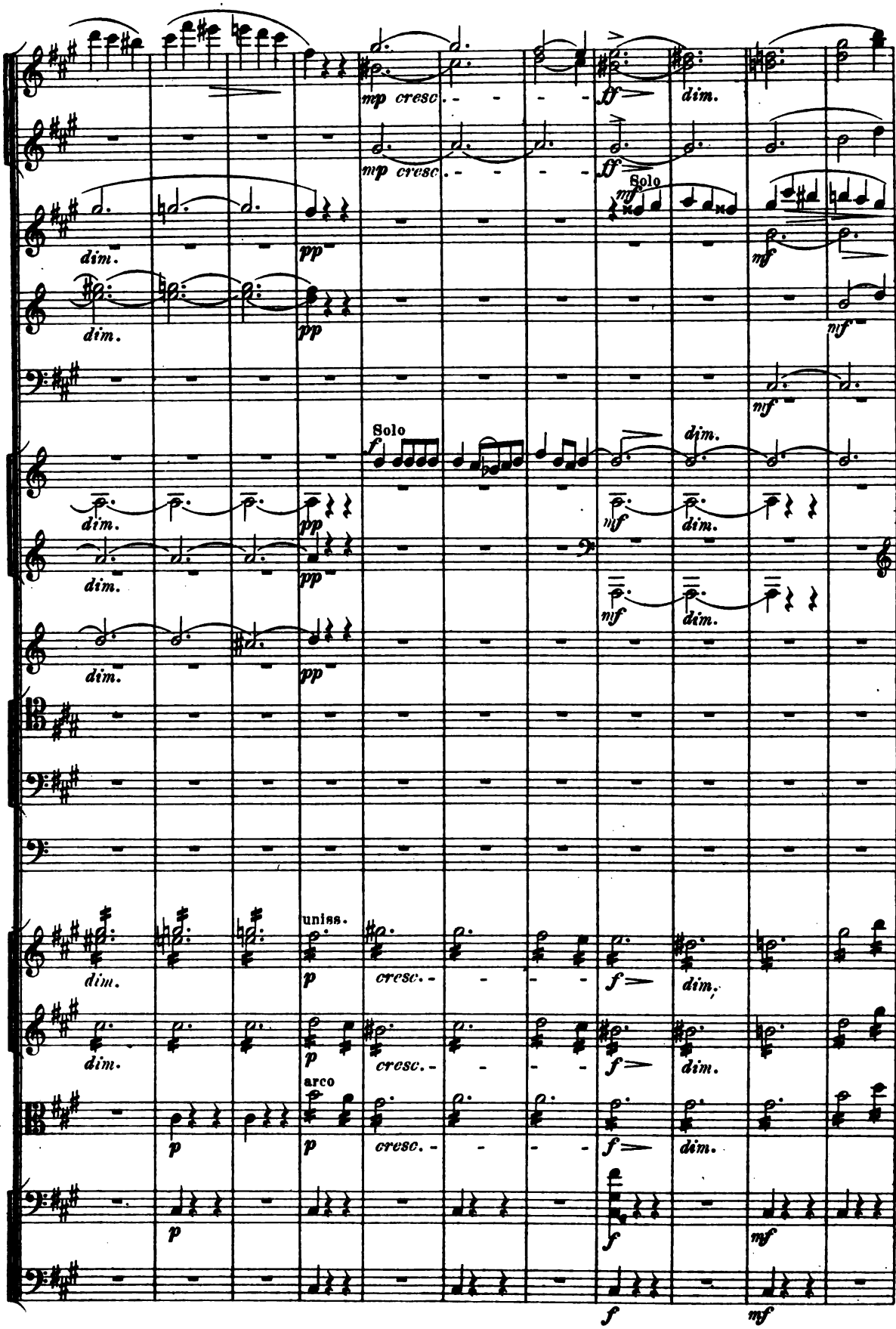

S
dim.
mf
82.
f
p
pp
S

Tempo I, ma poco più tranq.

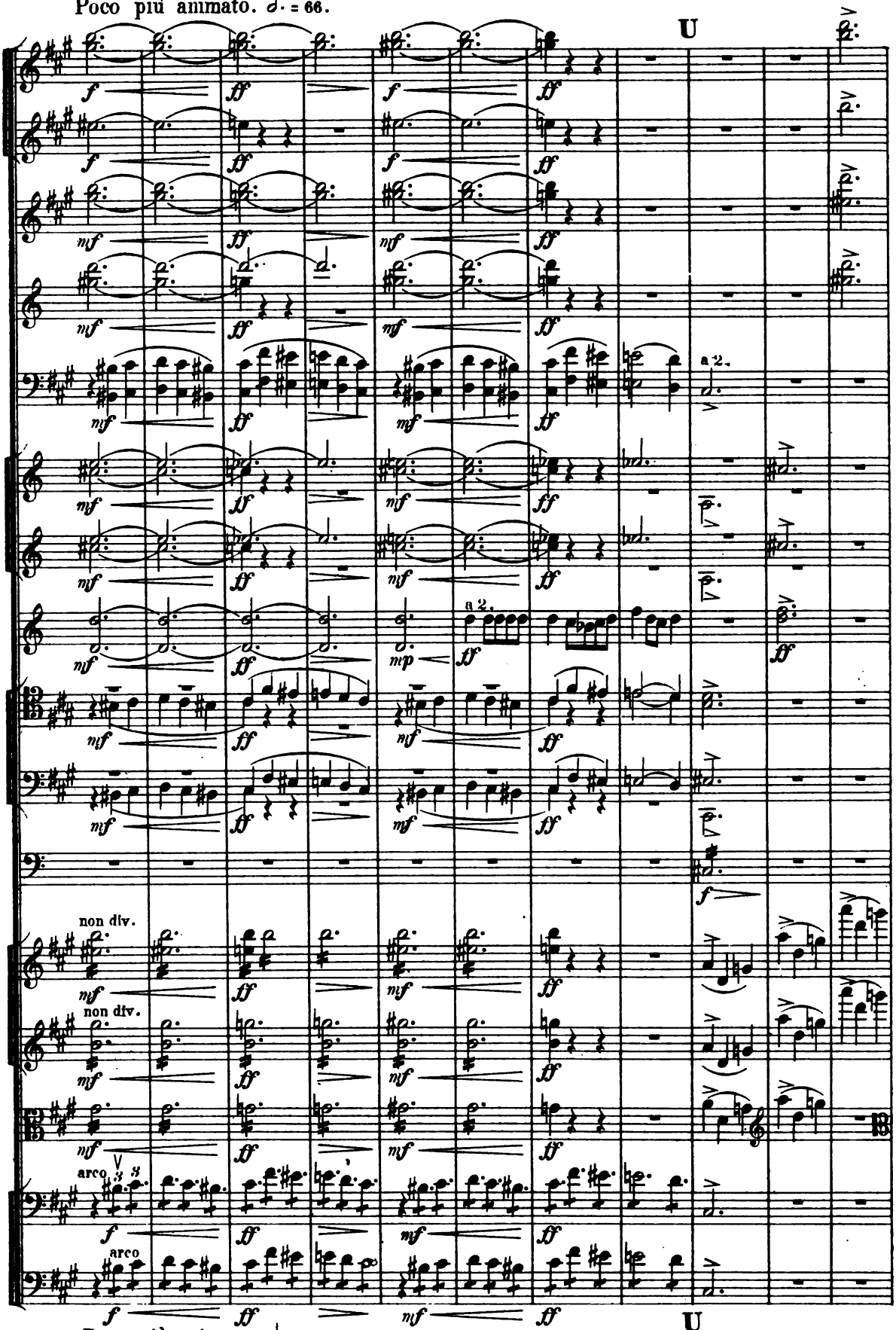


Tempo I, ma poco più tranq.

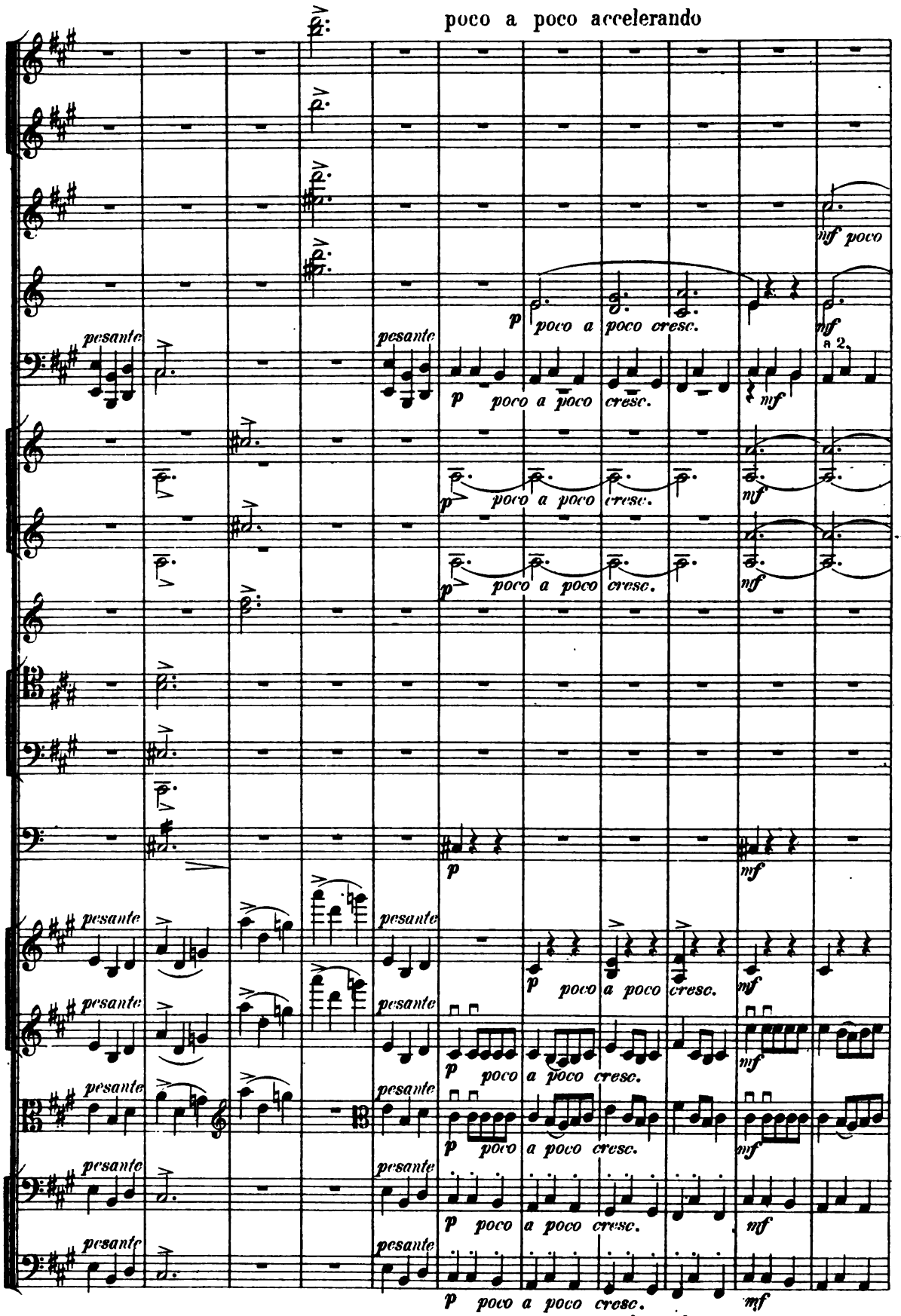

T
a 2.
Solo
dim.
pp cresc.
Solo
div.
pizz.
T

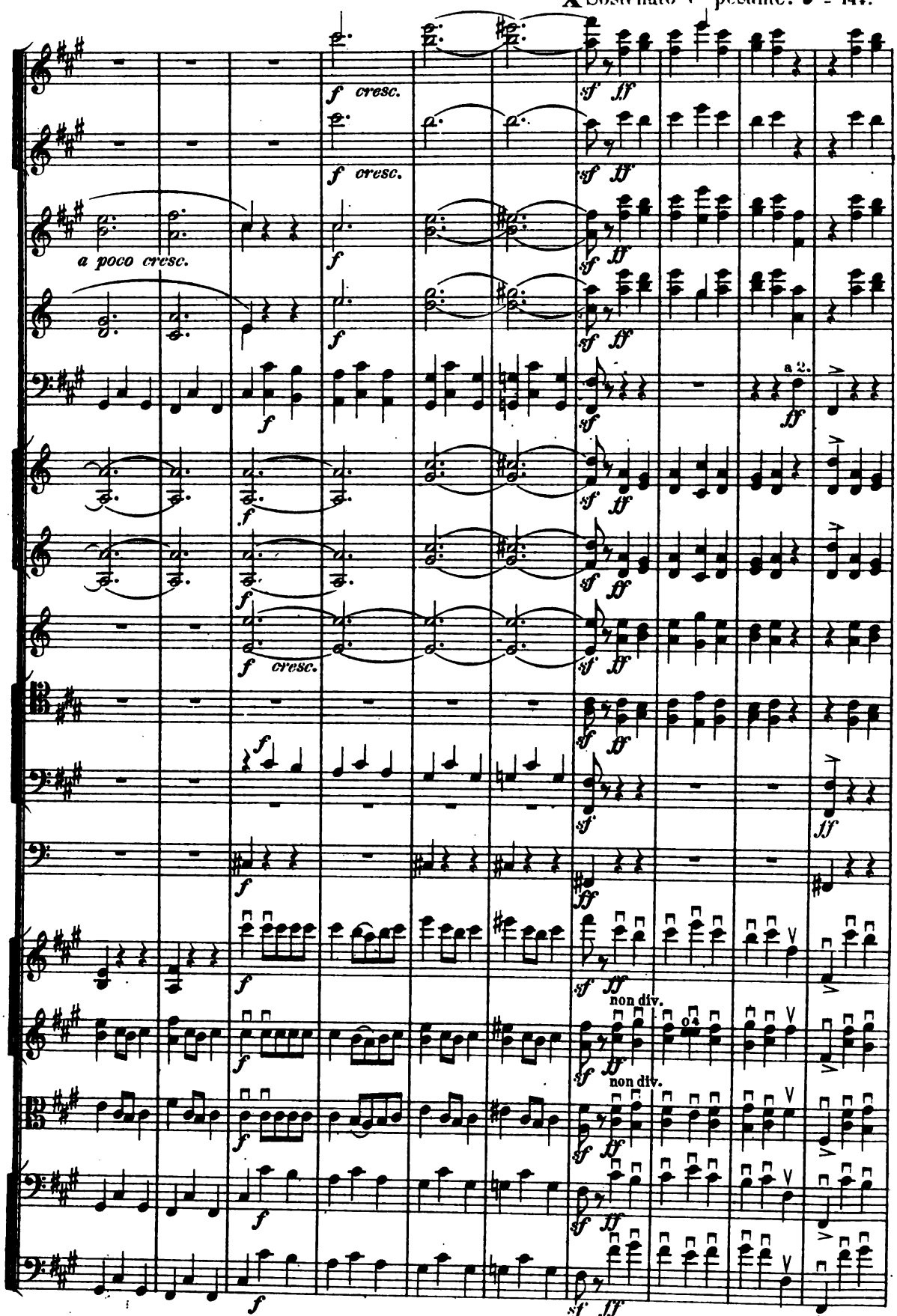

mp cresc.
ff
dim.
Solo
mf
pp
Solo
f
uniss.
p
cresc.
arco

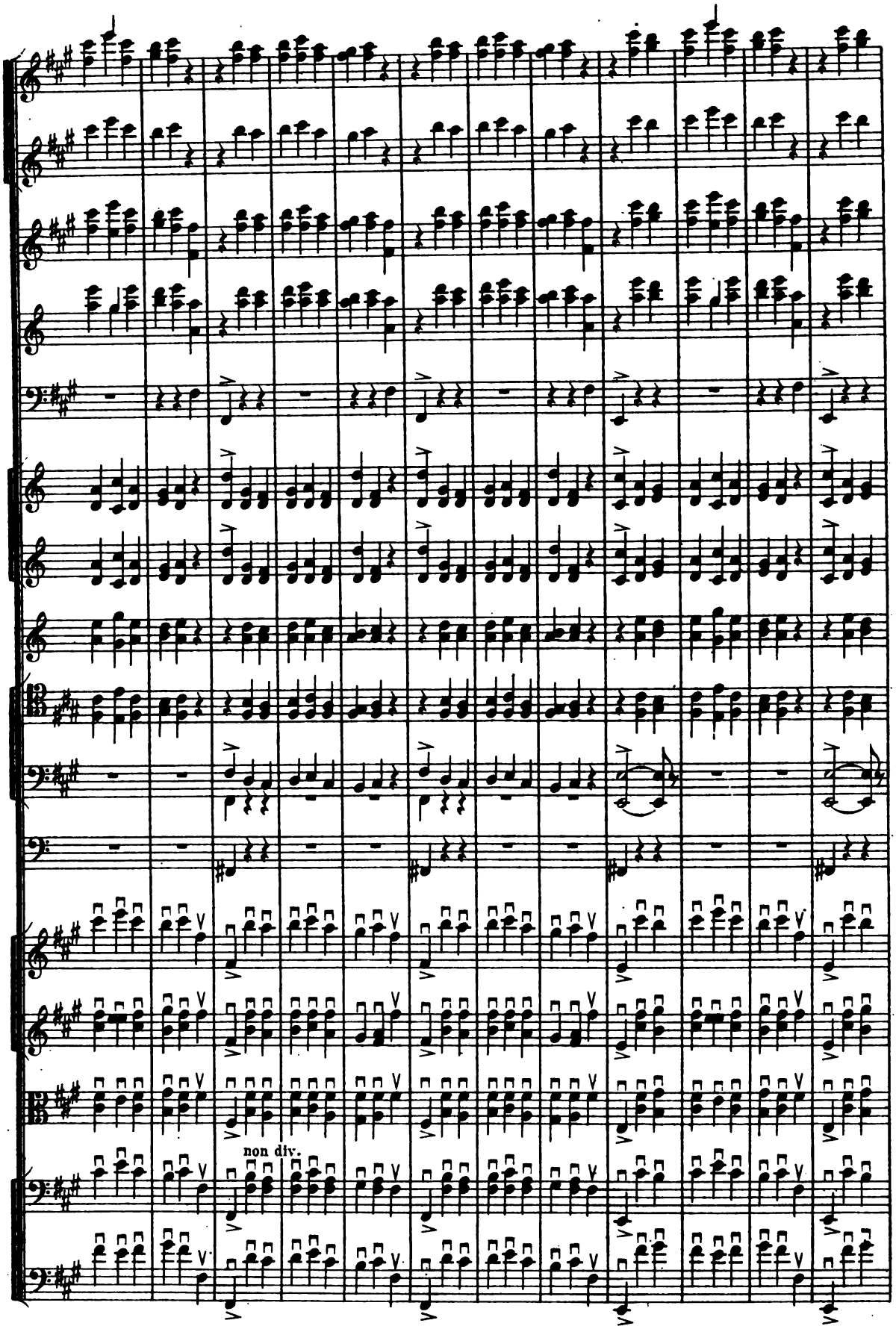
Poco più animato. ♩. = 66.

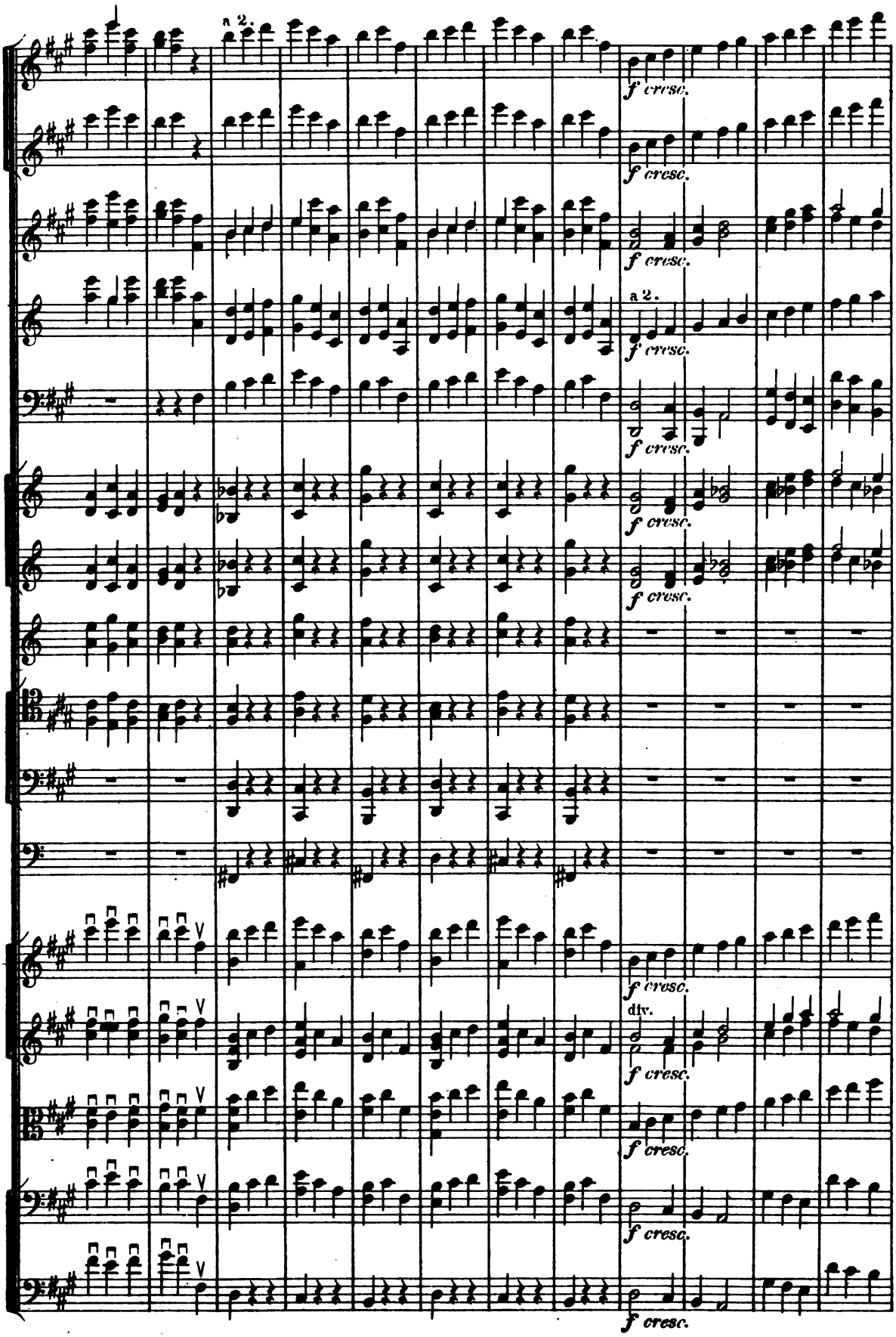


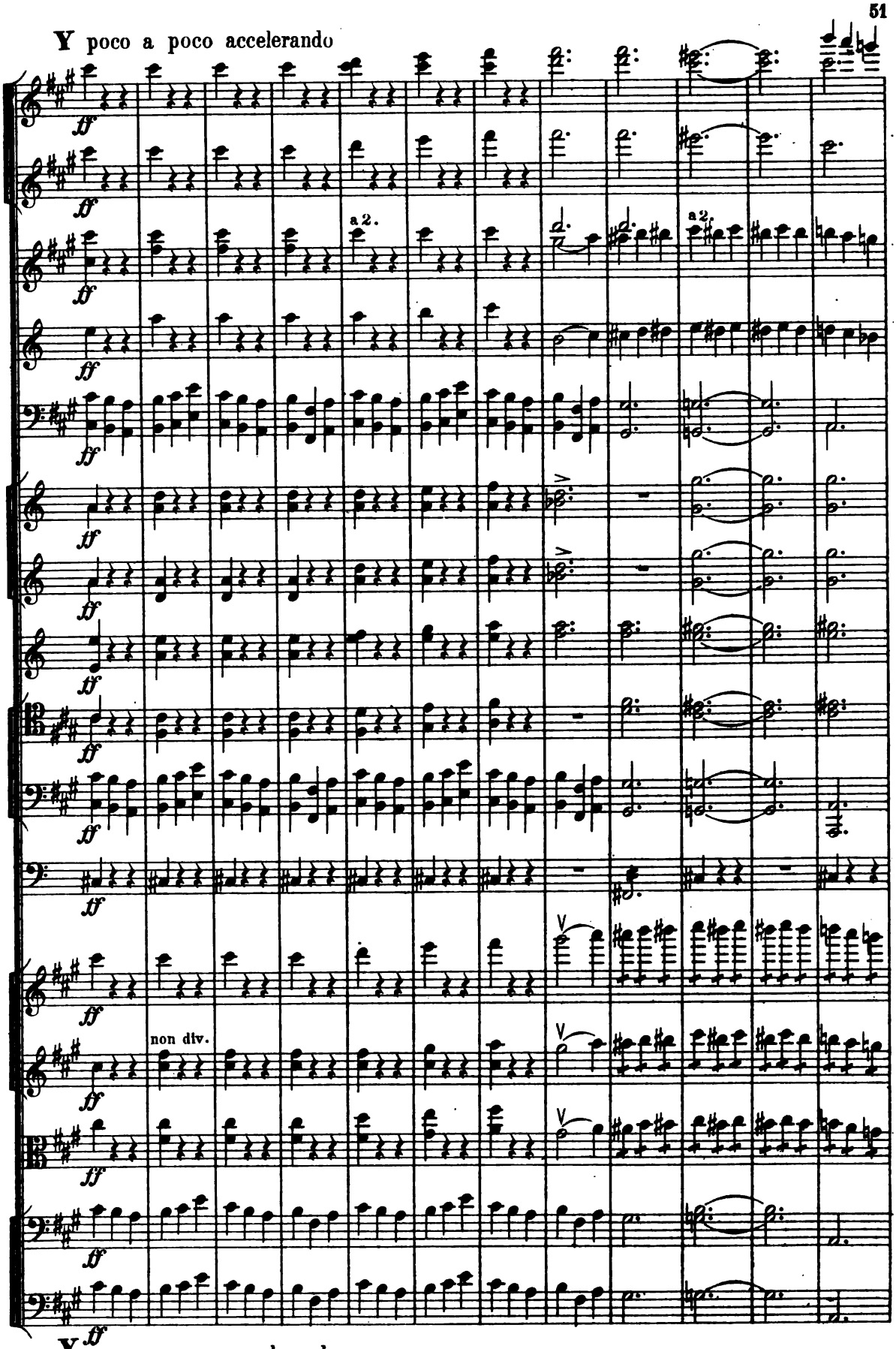
Poco più animato. ♩. = 66.


poco a poco accelerando
pesante
p poco a poco cresc.
mf poco
mf
a 2.
poco a poco accelerando

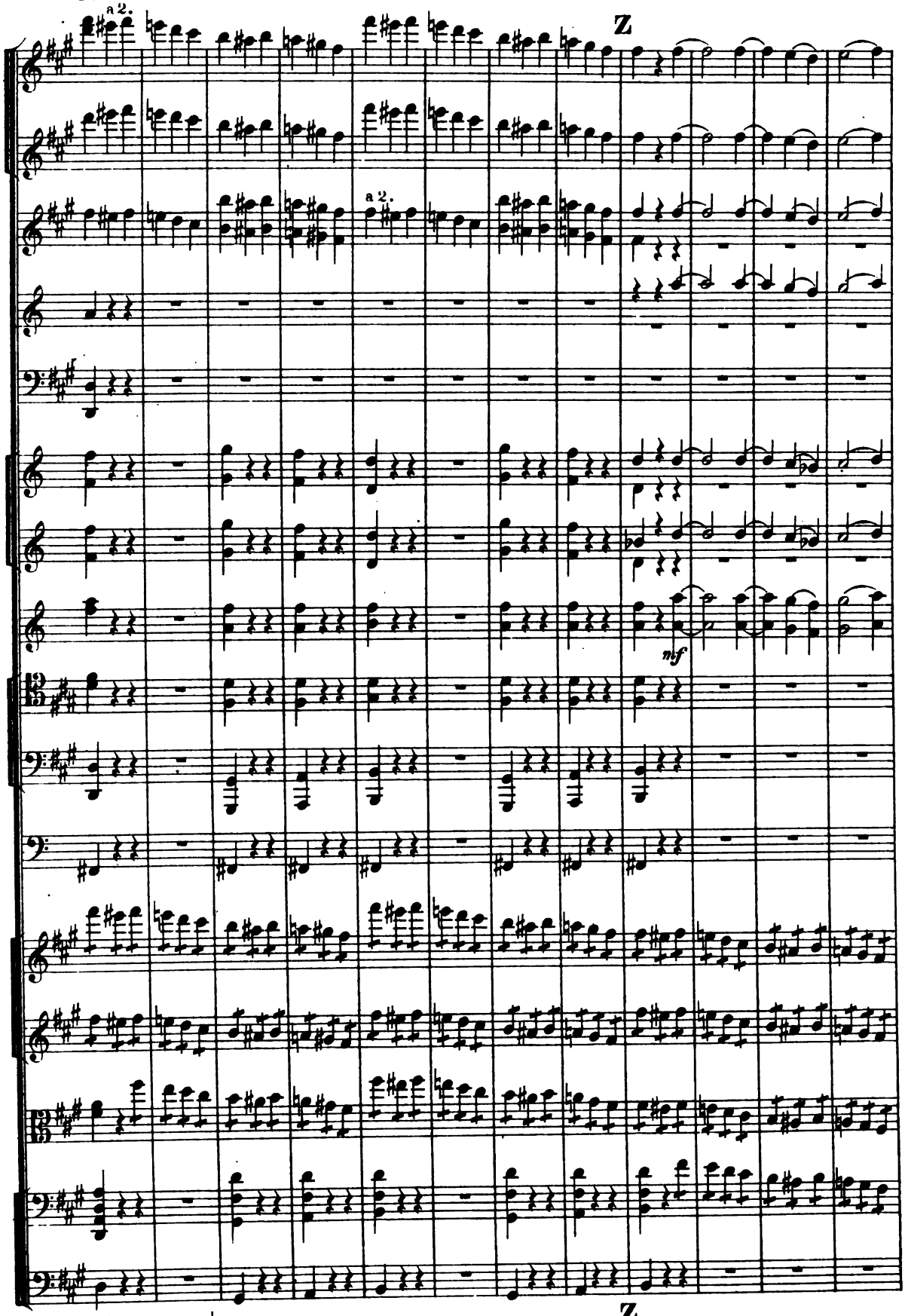

X Sostenuto e pesante. ♩ = 144.
f cresc.
a poco cresc.
a 2.
non div.
X Sostenuto e pesante. ♩ = 144.


non div.


a 2.
f cresc.
a 2.
div.

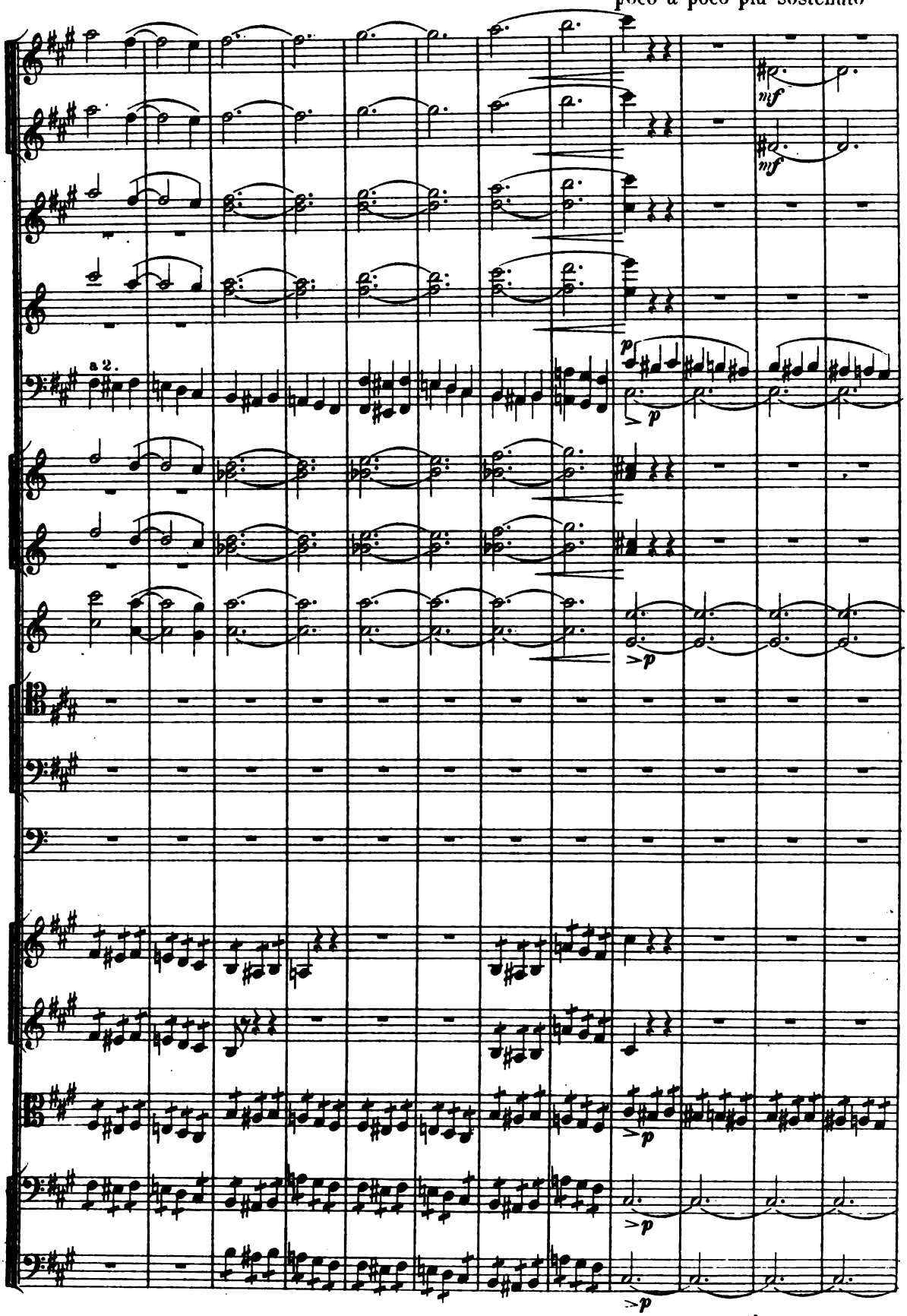

Y poco a poco accelerando
a 2.
a 2.
non div.
Y poco a poco accelerando

52 Più mosso. 𝅗𝅥. = 100.

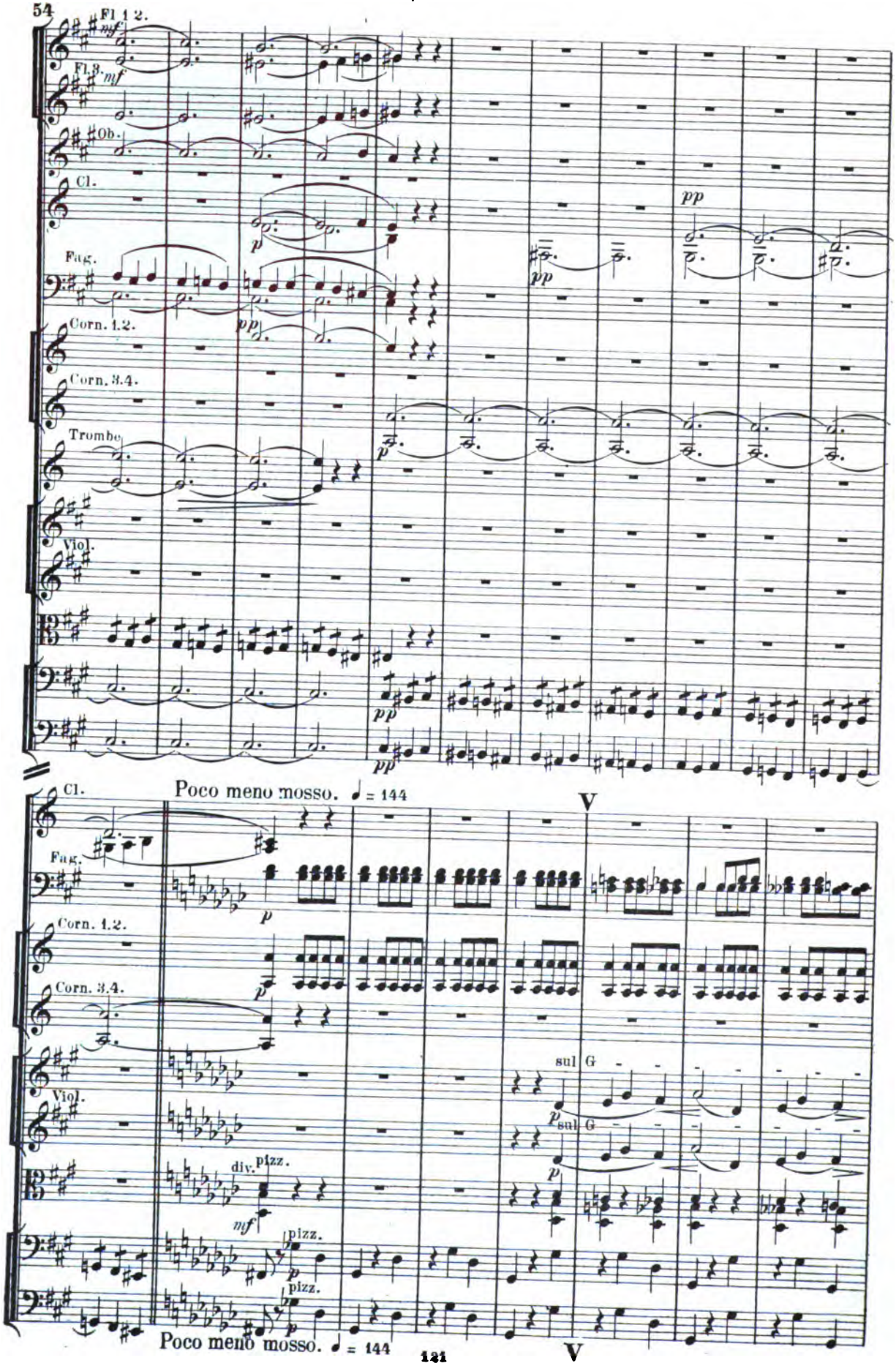


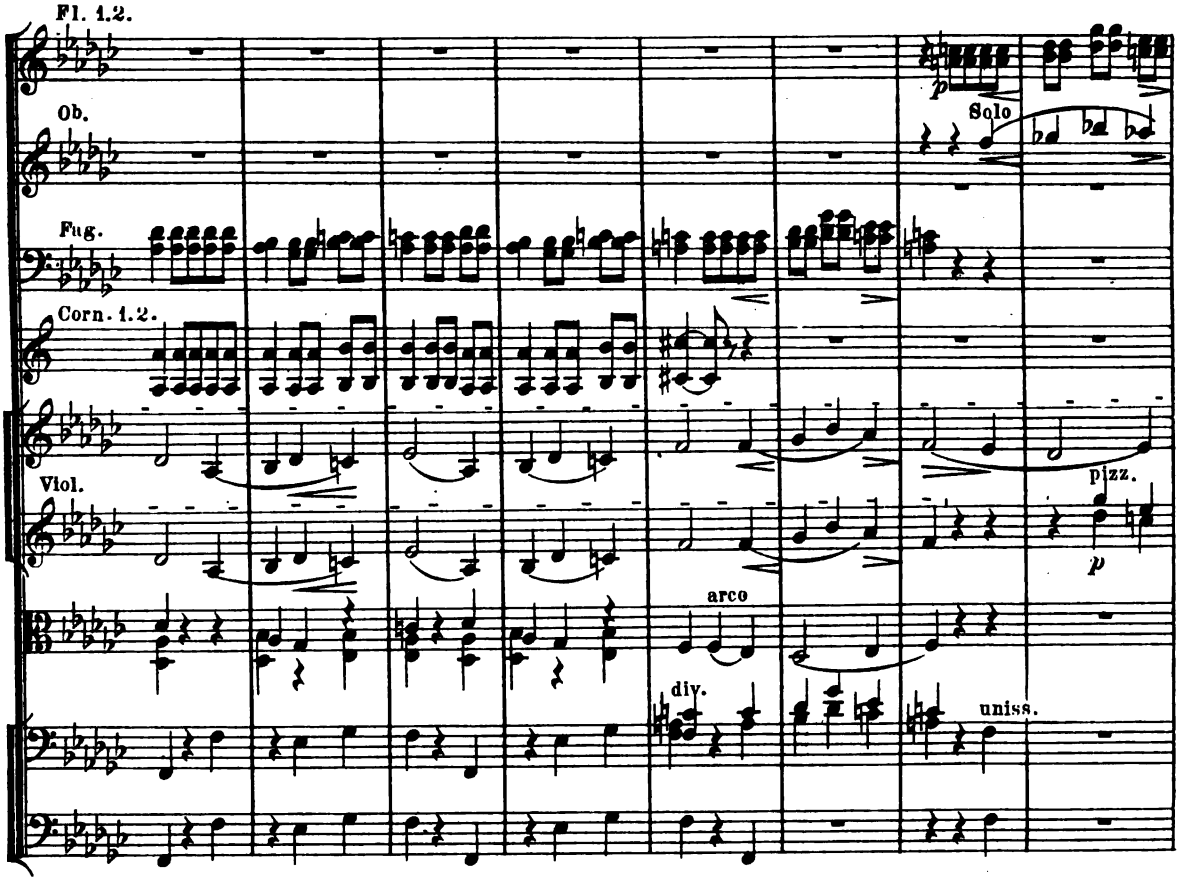
Più mosso. 𝅗𝅥. = 100.

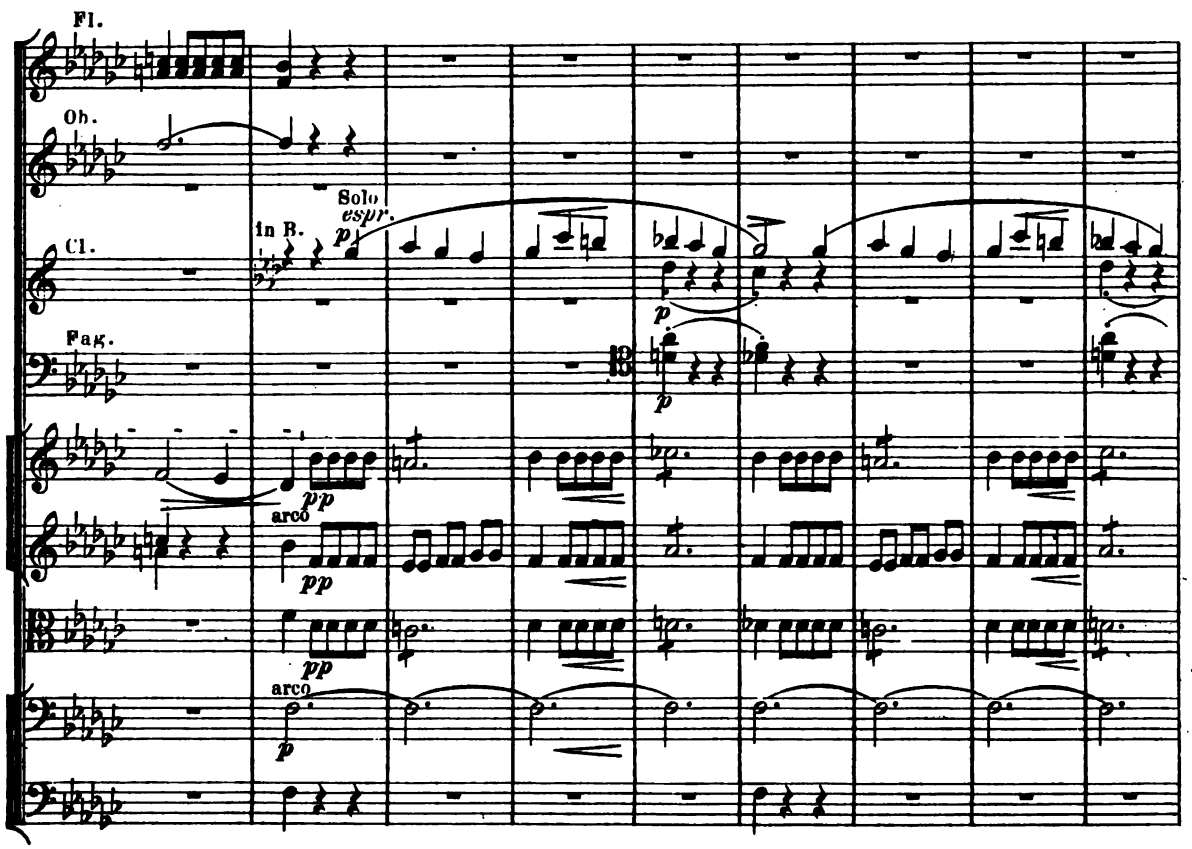
poco a poco più sostenuto

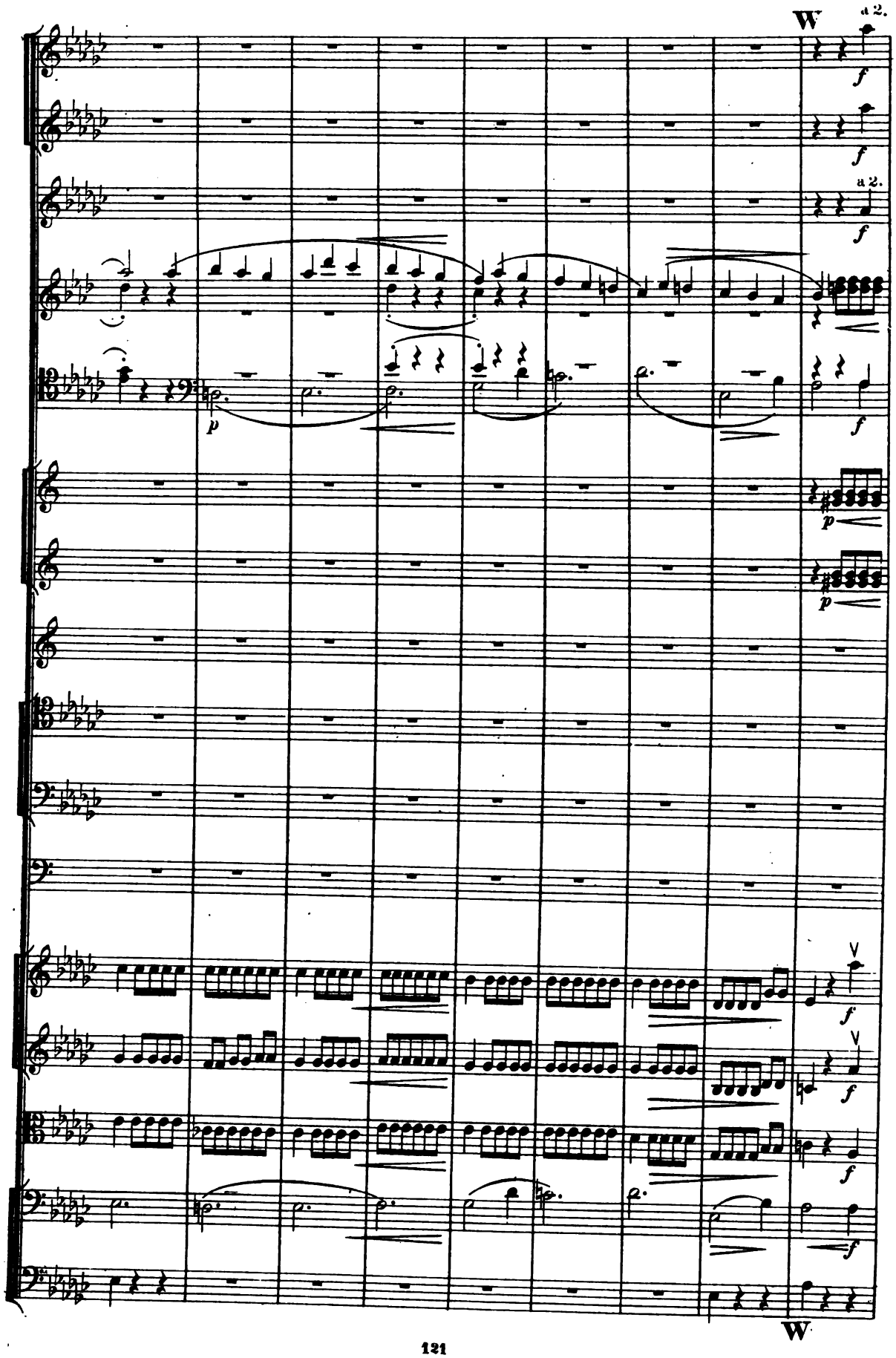


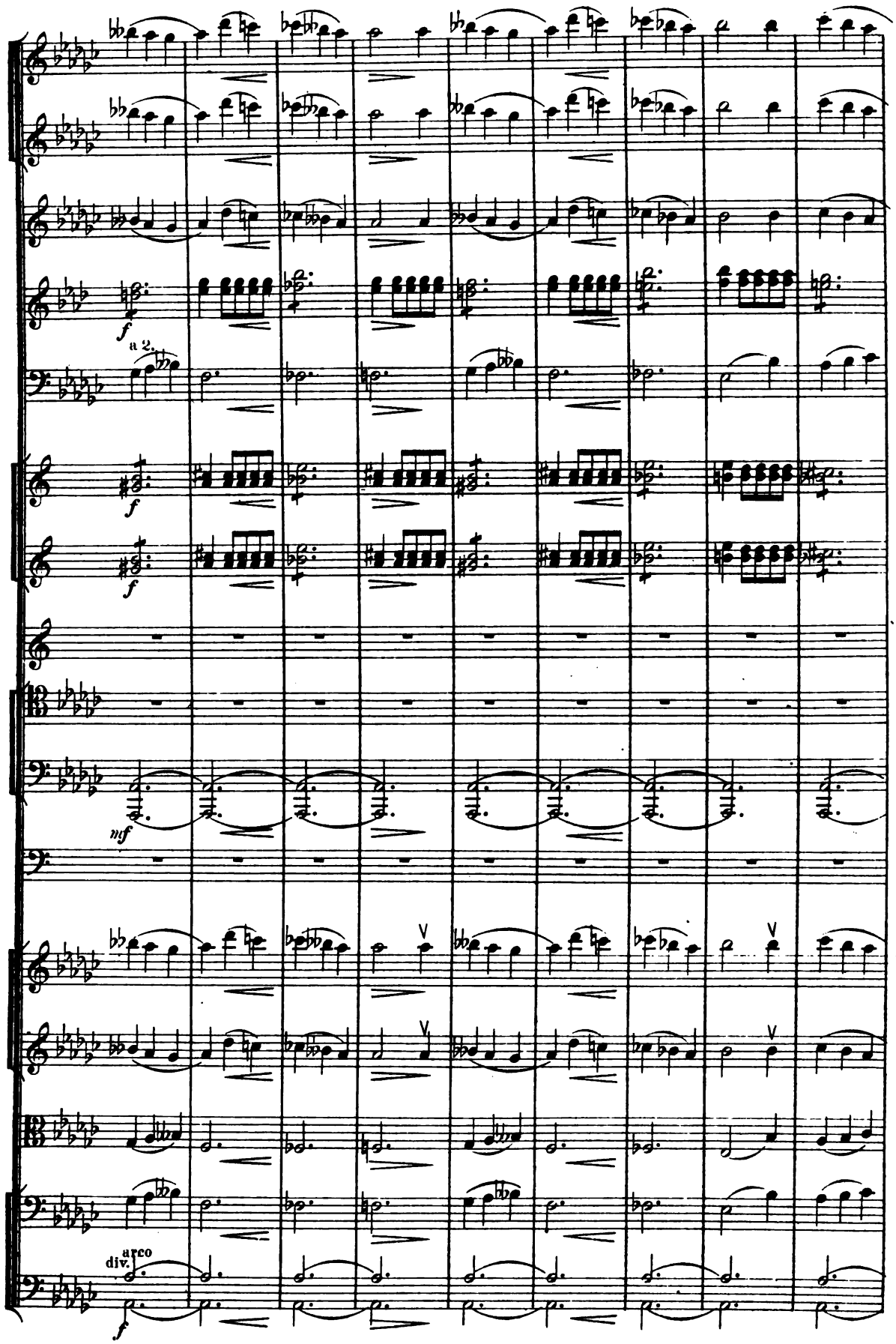
poco a poco più sostenuto

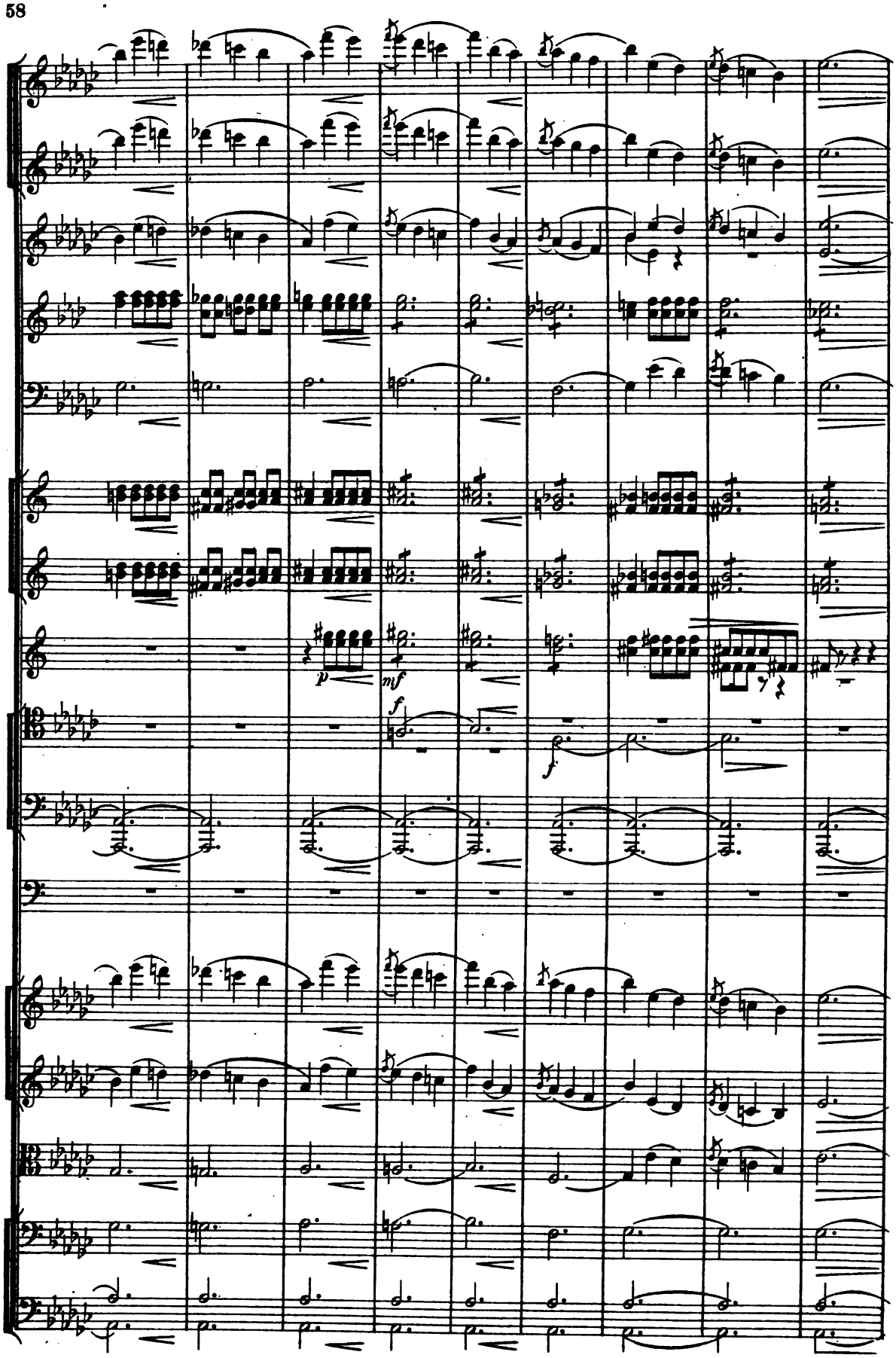

Fl. 1. 2.
mf
Fl. 3.
mf
Ob.
Cl.
p
pp
Fag.
pp
pp
Corn. 1. 2.
Corn. 3. 4.
Trombe
p
Viol.
pp
pp
Cl.
Poco meno mosso. ♩ = 144
V
Fag.
p
Corn. 1. 2.
Corn. 3. 4.
p
Viol.
sul G
p
sul G
p
div.
pizz.
mf
pizz.
p
pizz.
p
Poco meno mosso. ♩ = 144
V

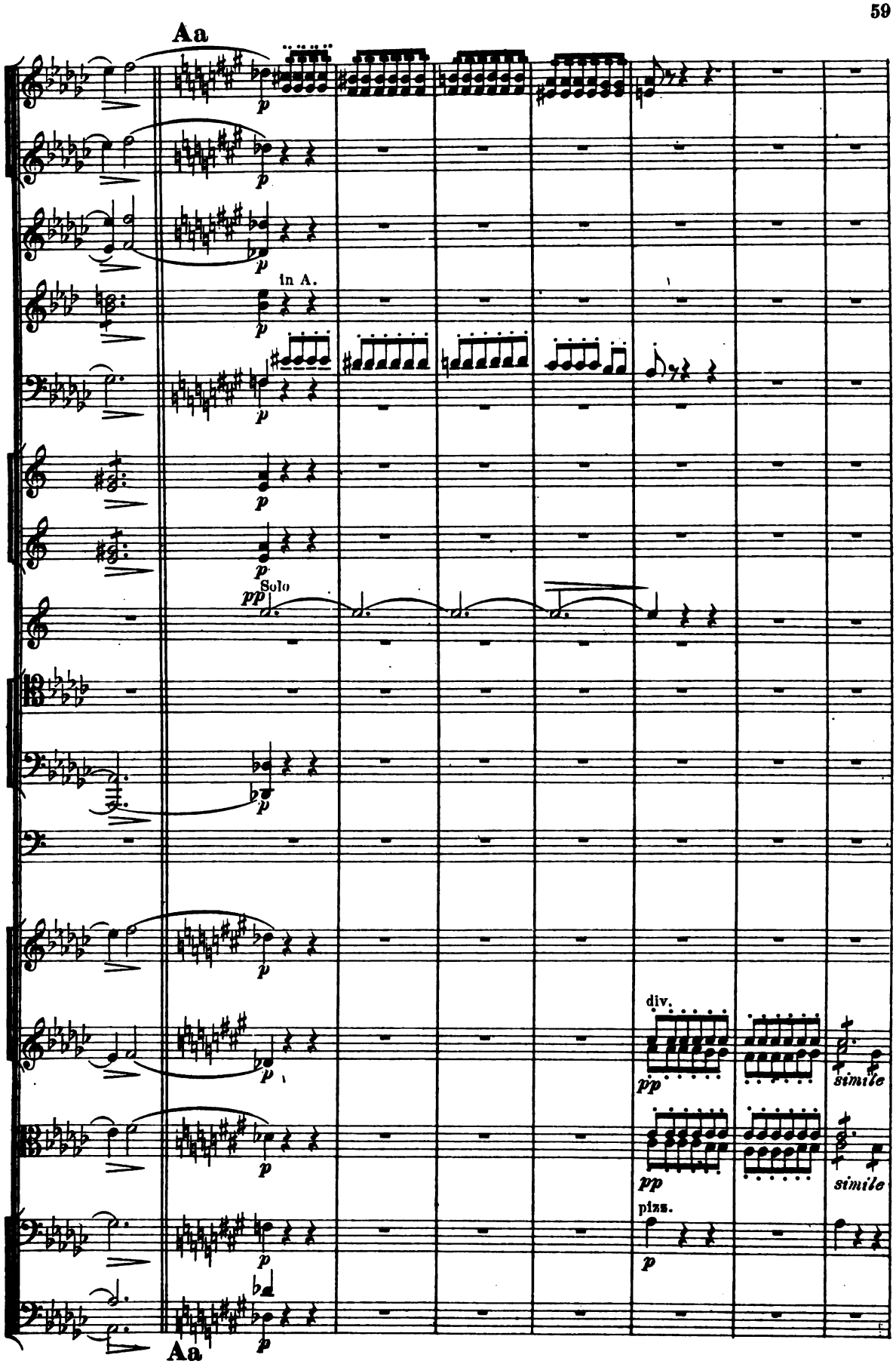

Fl. 1.2.
Ob.
Fag.
Corn. 1.2.
Viol.
Solo
pizz.
arco
div.
uniss.

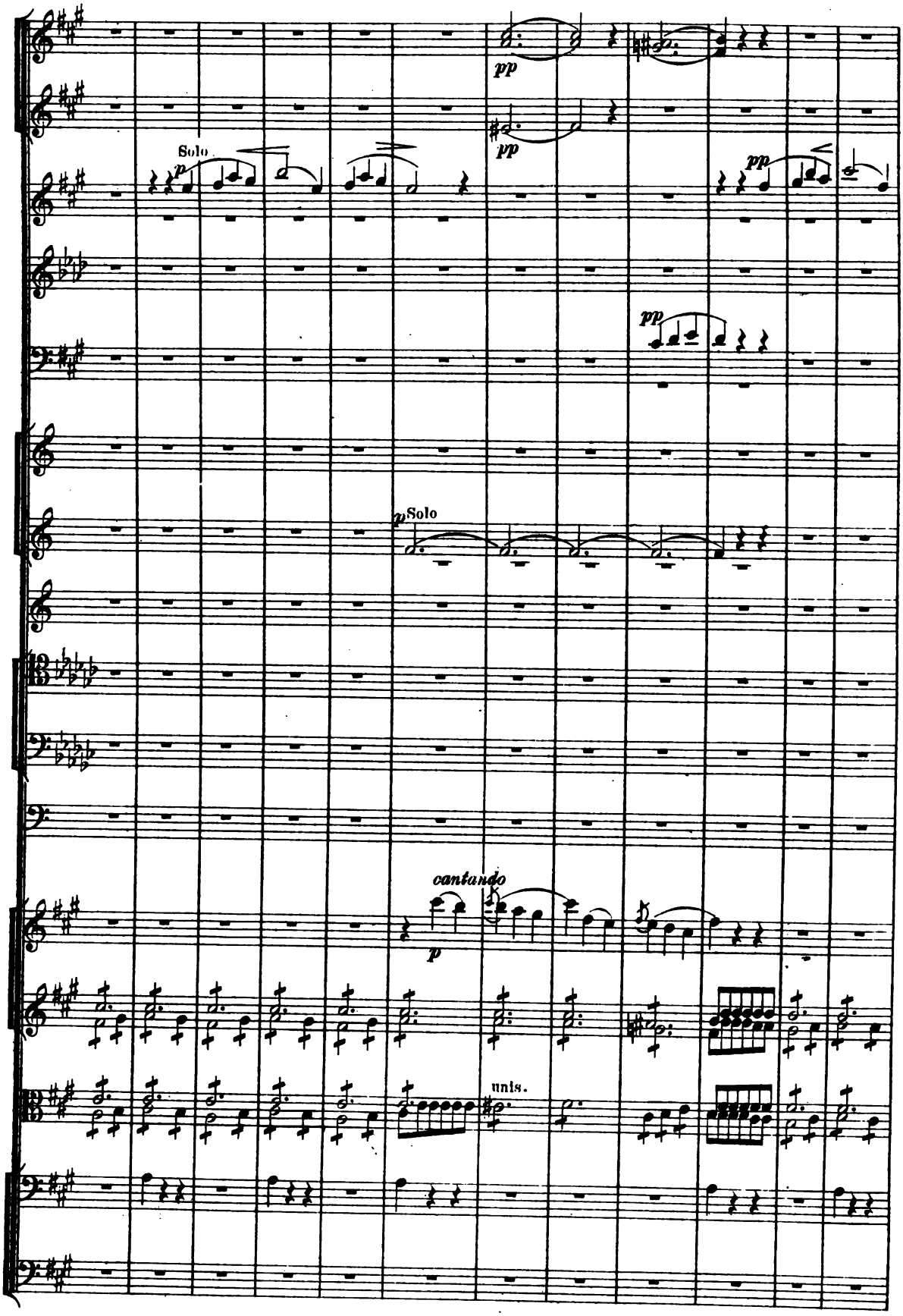

Fl.
Ob.
Cl.
Fag.
in B.
Solo
espr.
arco
arco

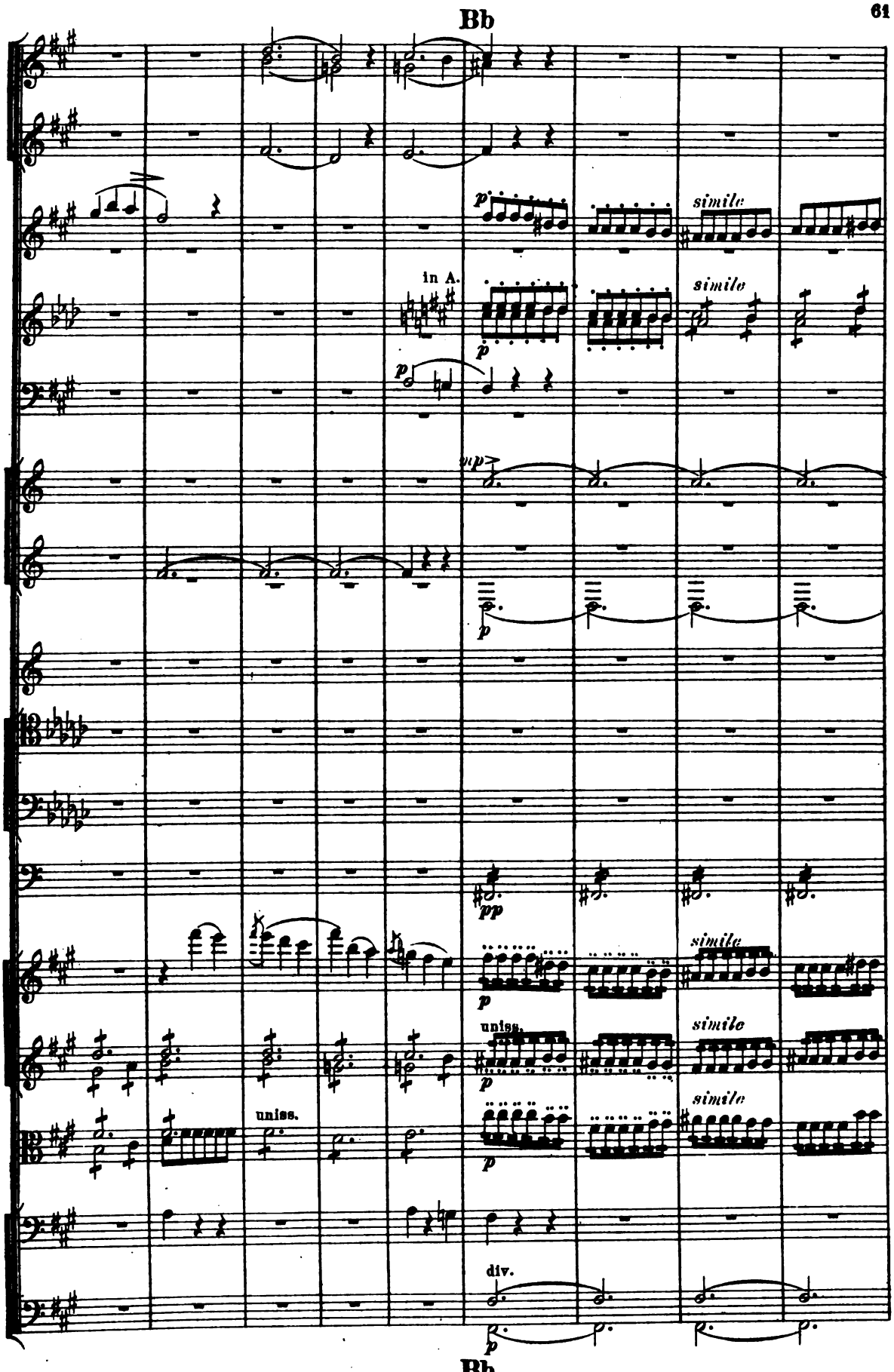

W
a 2.
f
a 2.
f
p
f
p
p
V
f
V
f
f
f
W

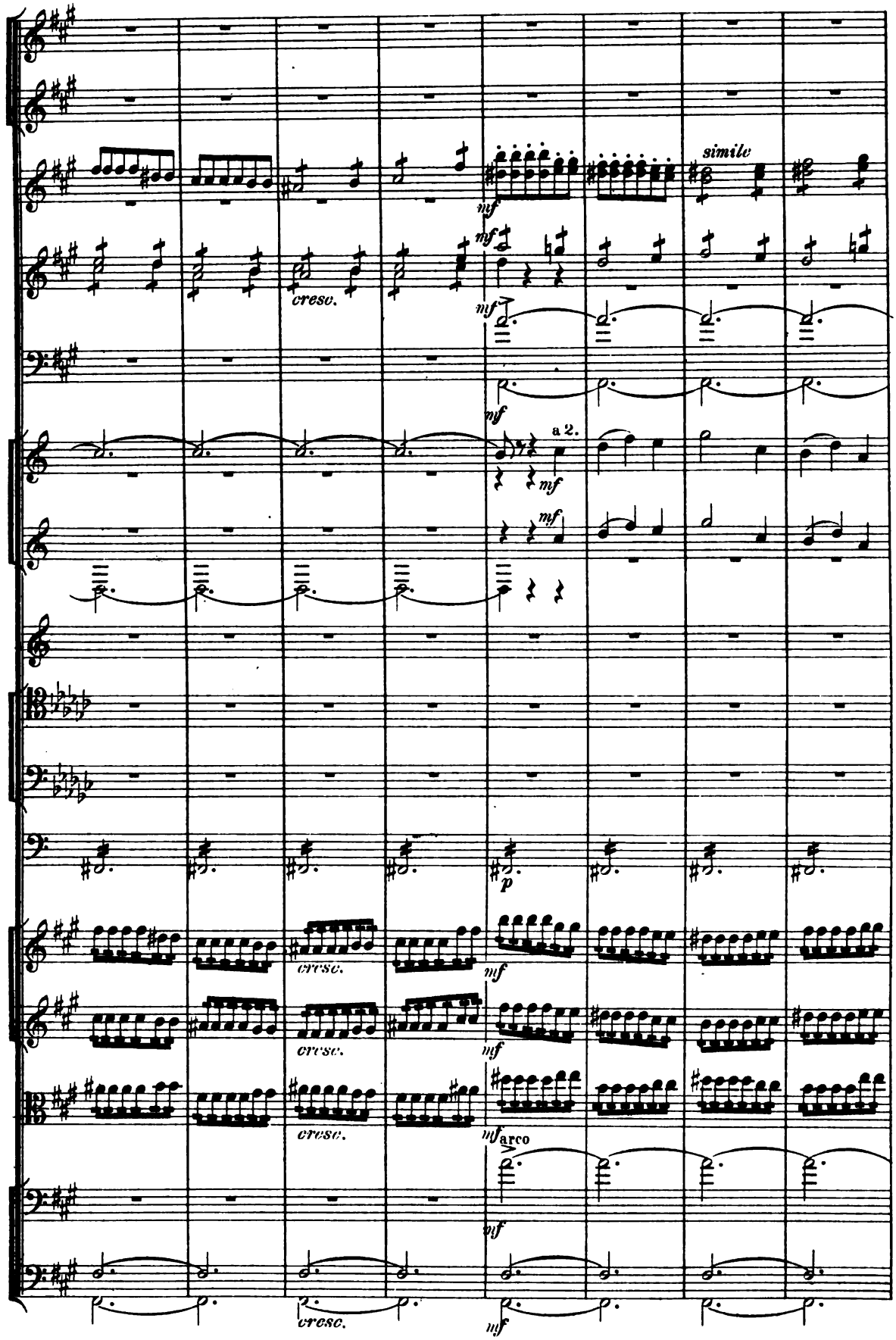

f
a 2.
f
f
mf
V
V
V
arco
div.
f

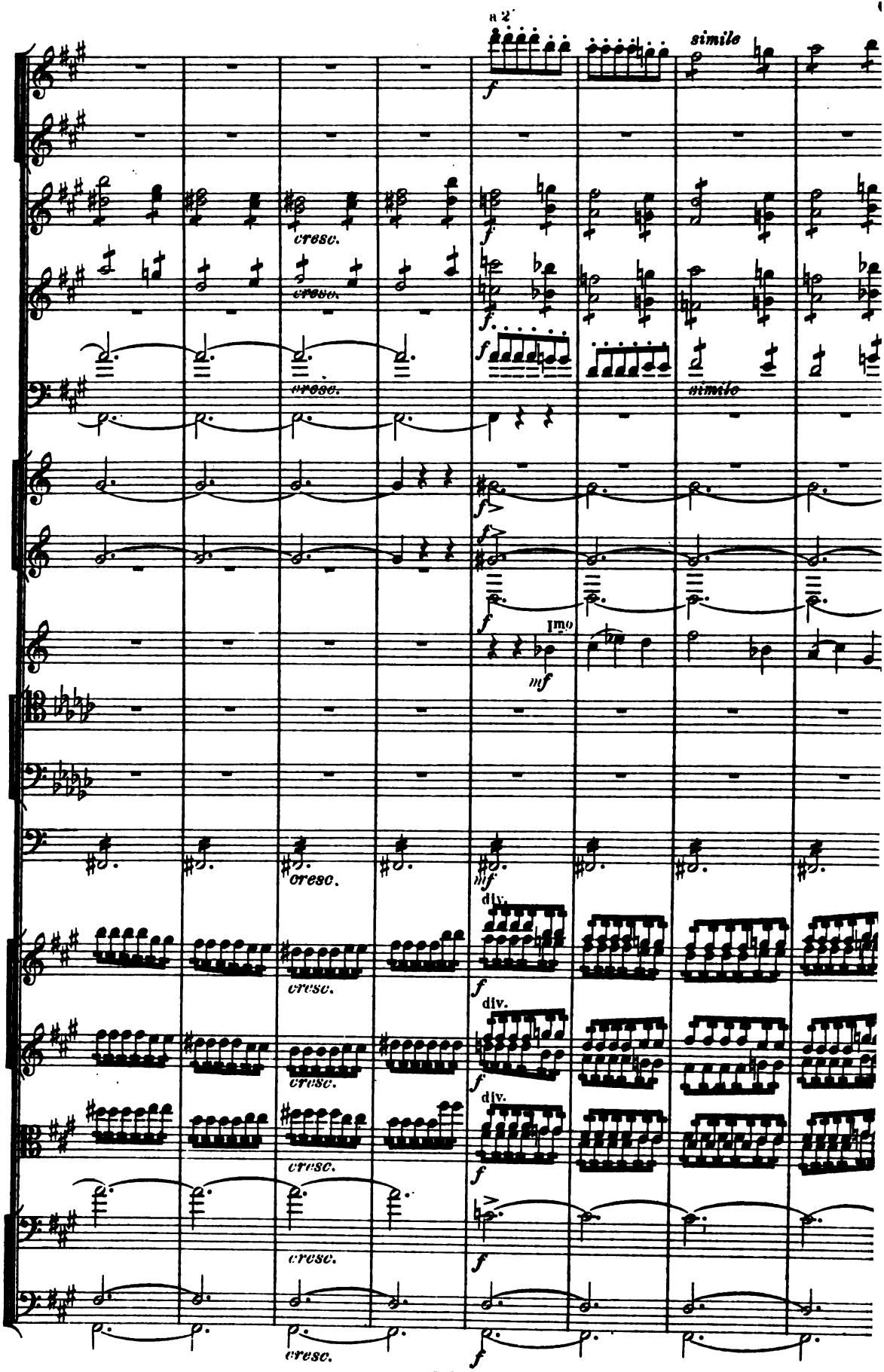

p
mf
f
f

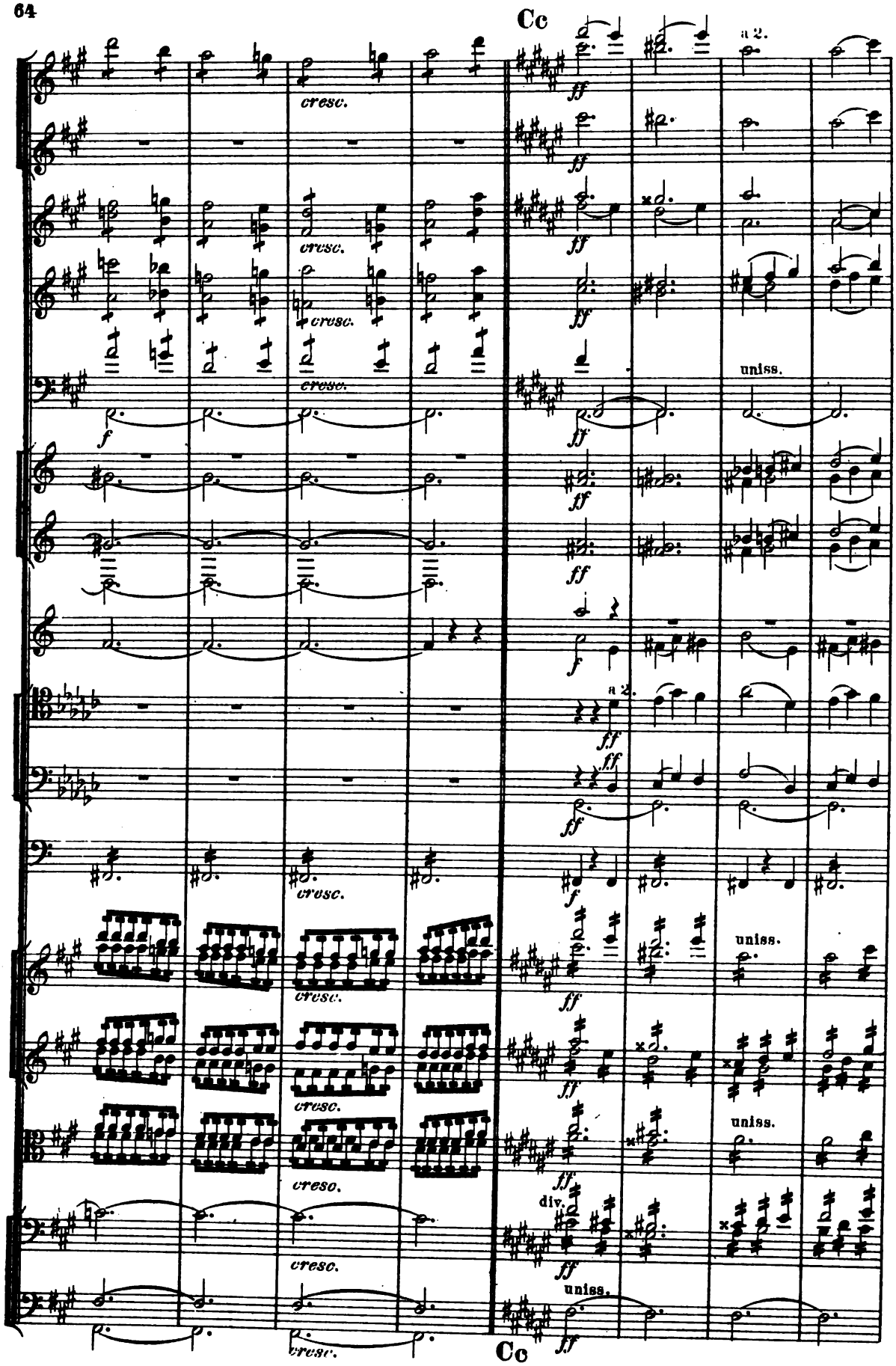

Aa
p
In A.
Solo
pp
div.
pp
simile
pizz.
Aa

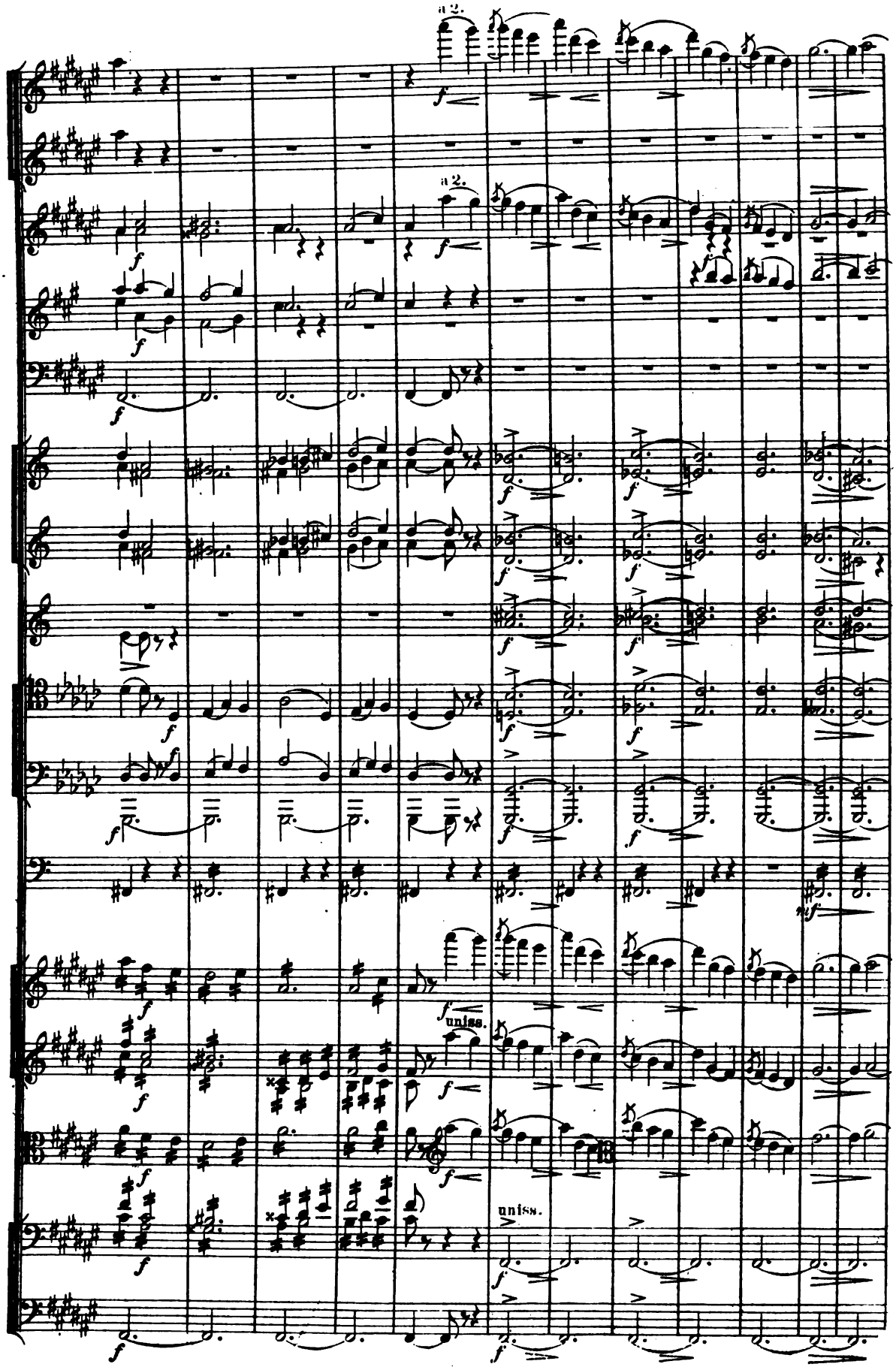

Solo
p
pp
pp
pp
p Solo
cantando
p
unis.

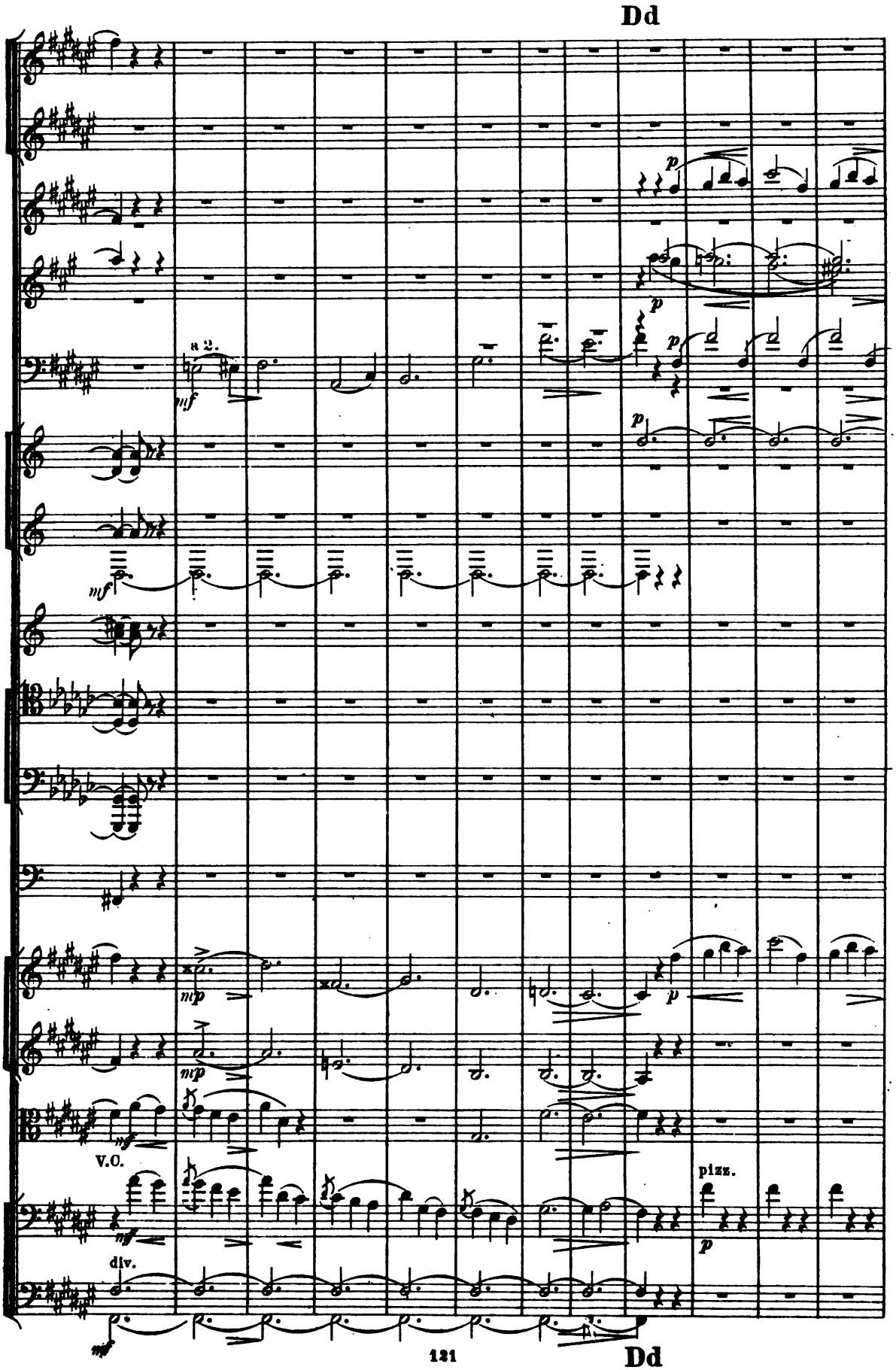

Bb
in A.
simile
simile
simile
simile
simile
unis.
unis.
div.
Bb

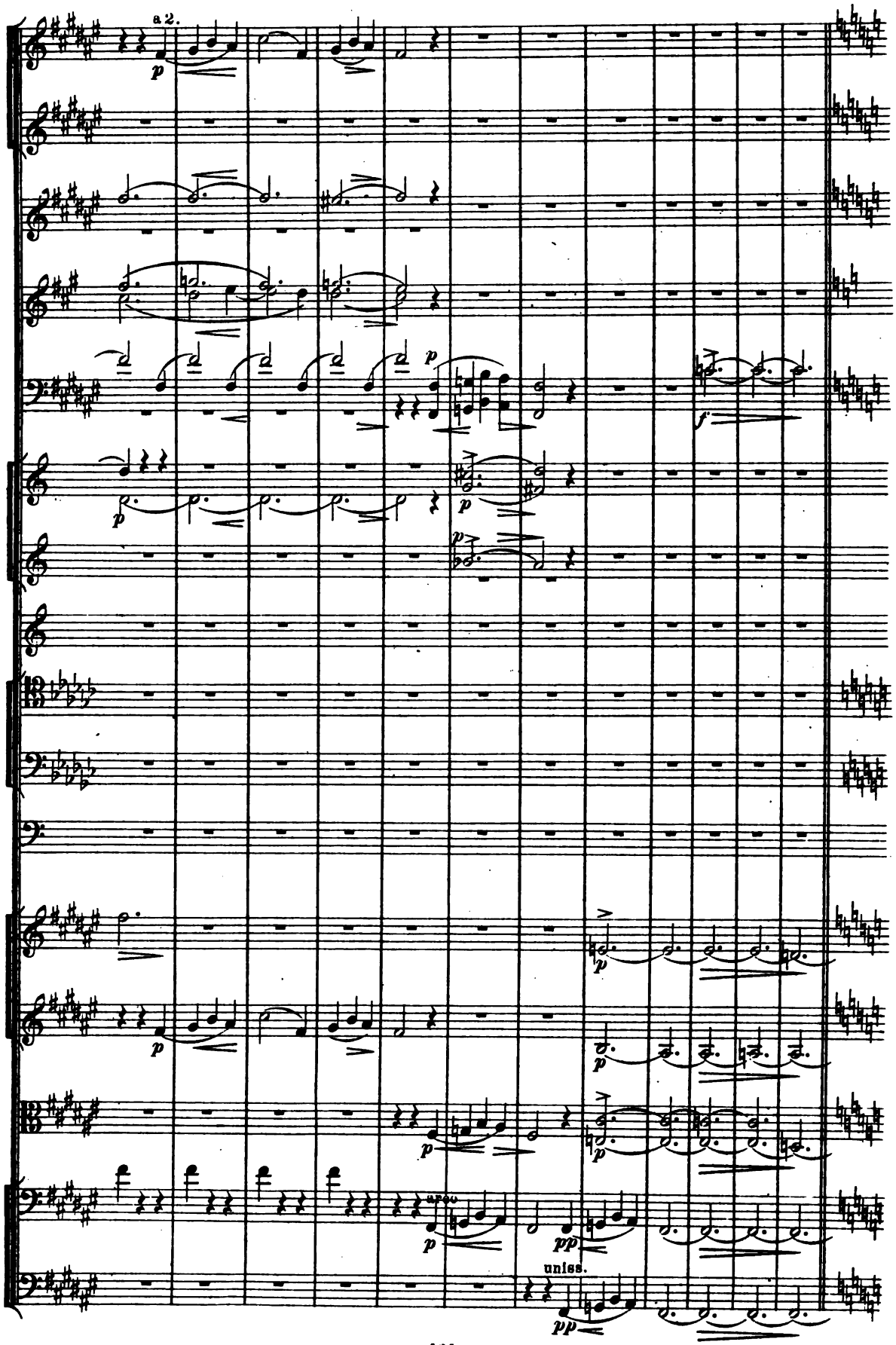

simile
mf
cresc.
a 2.
p
arco


a 2
simile
cresc.
simile
Imo
mf
div.
div.
div.

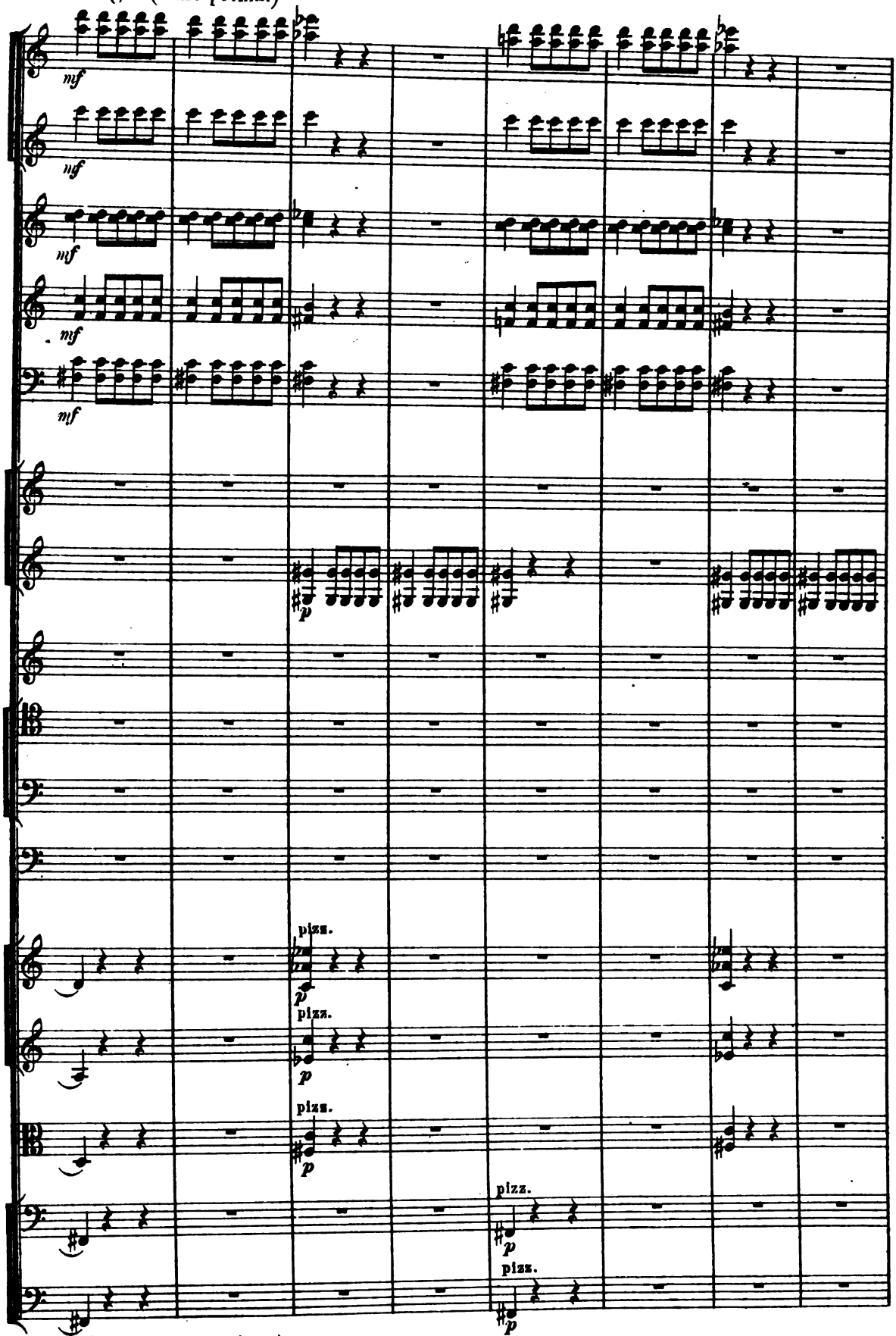

Cc
a 2.
cresc.
f
ff
uniss.
div.
Cc


a 2.
a 2.
unis.
unis.

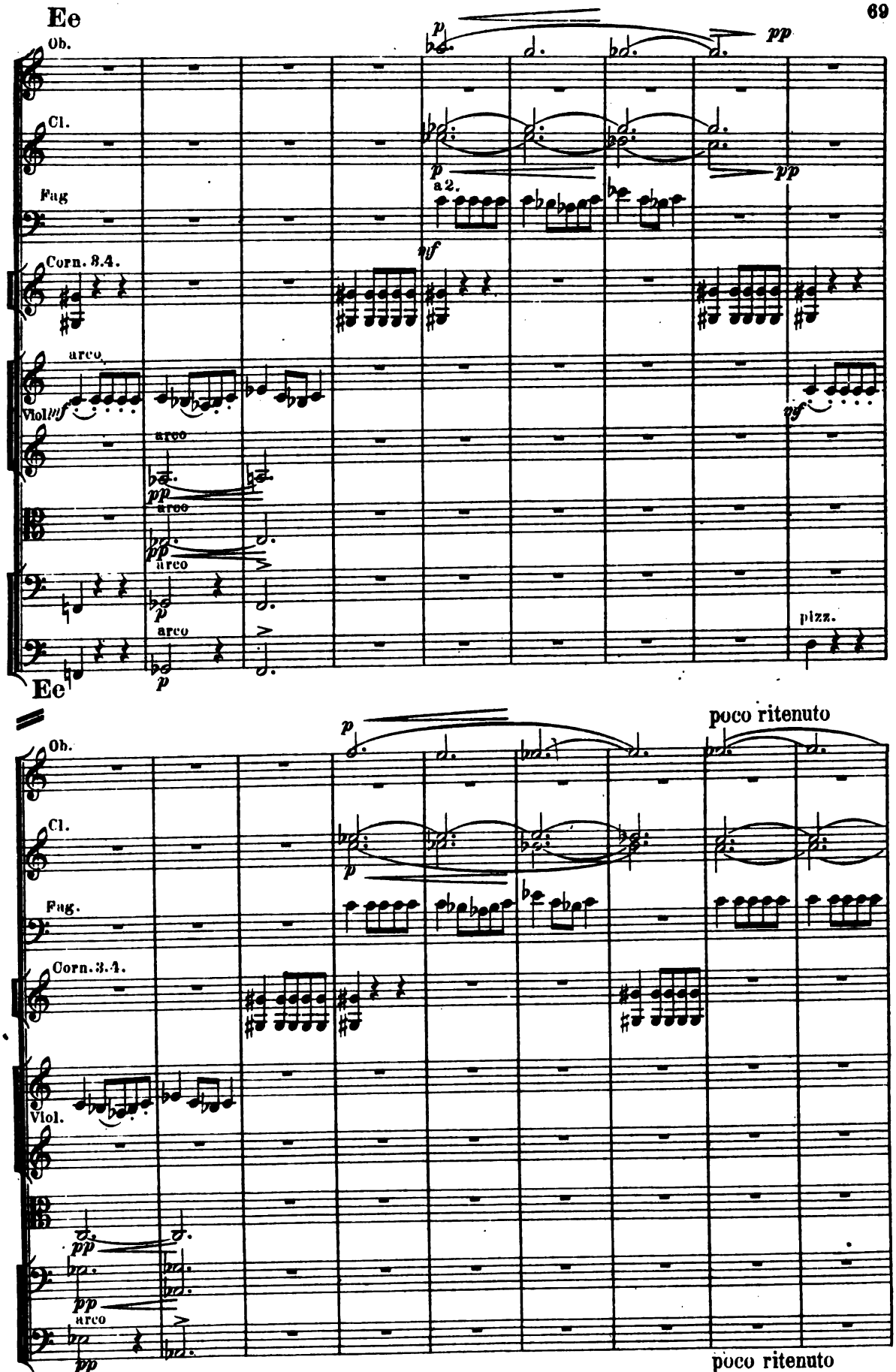

Dd
a 2.
mf
p
mp
V.O.
div.
pizz.
121
Dd

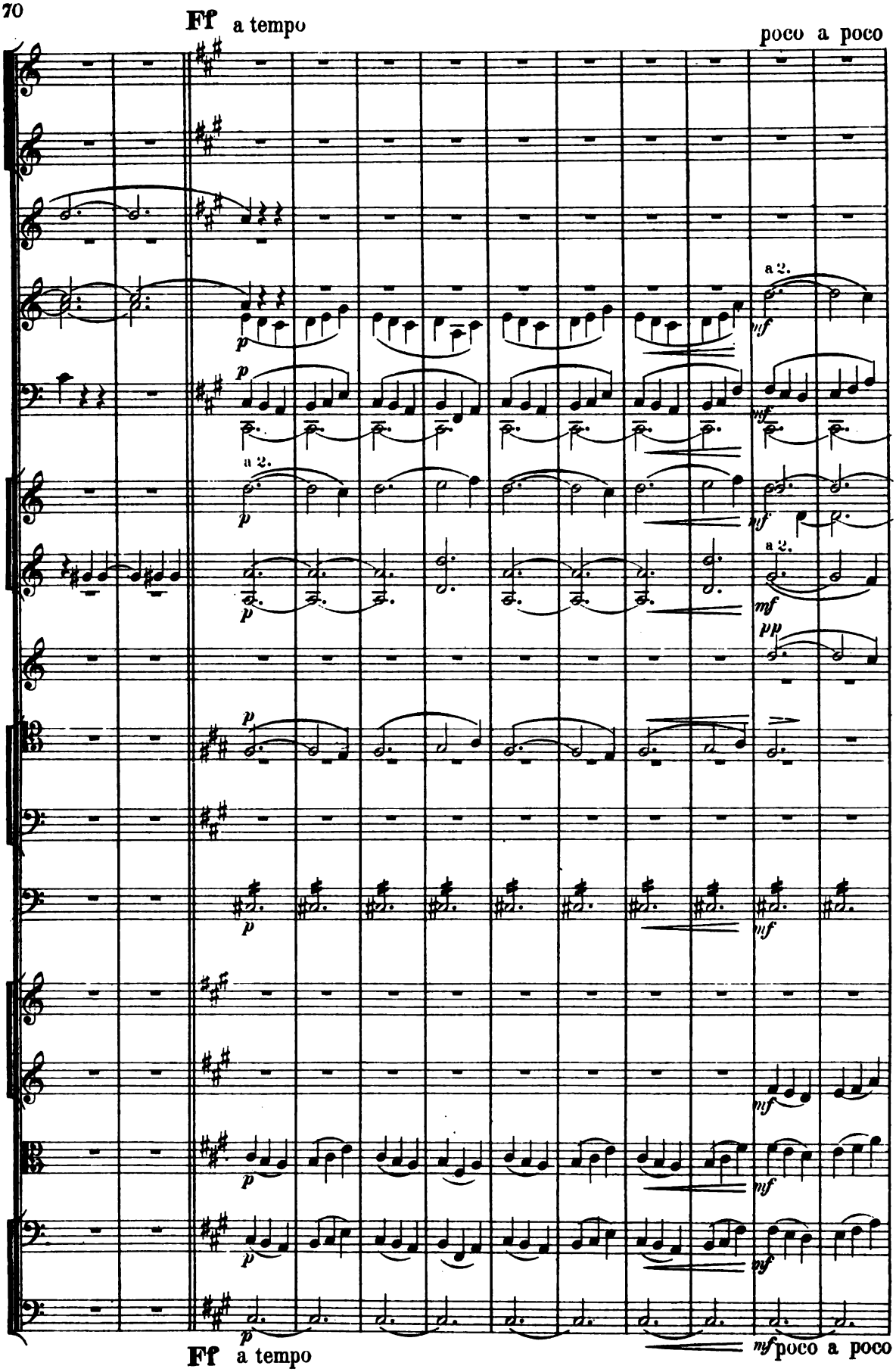

a 2.
unis.

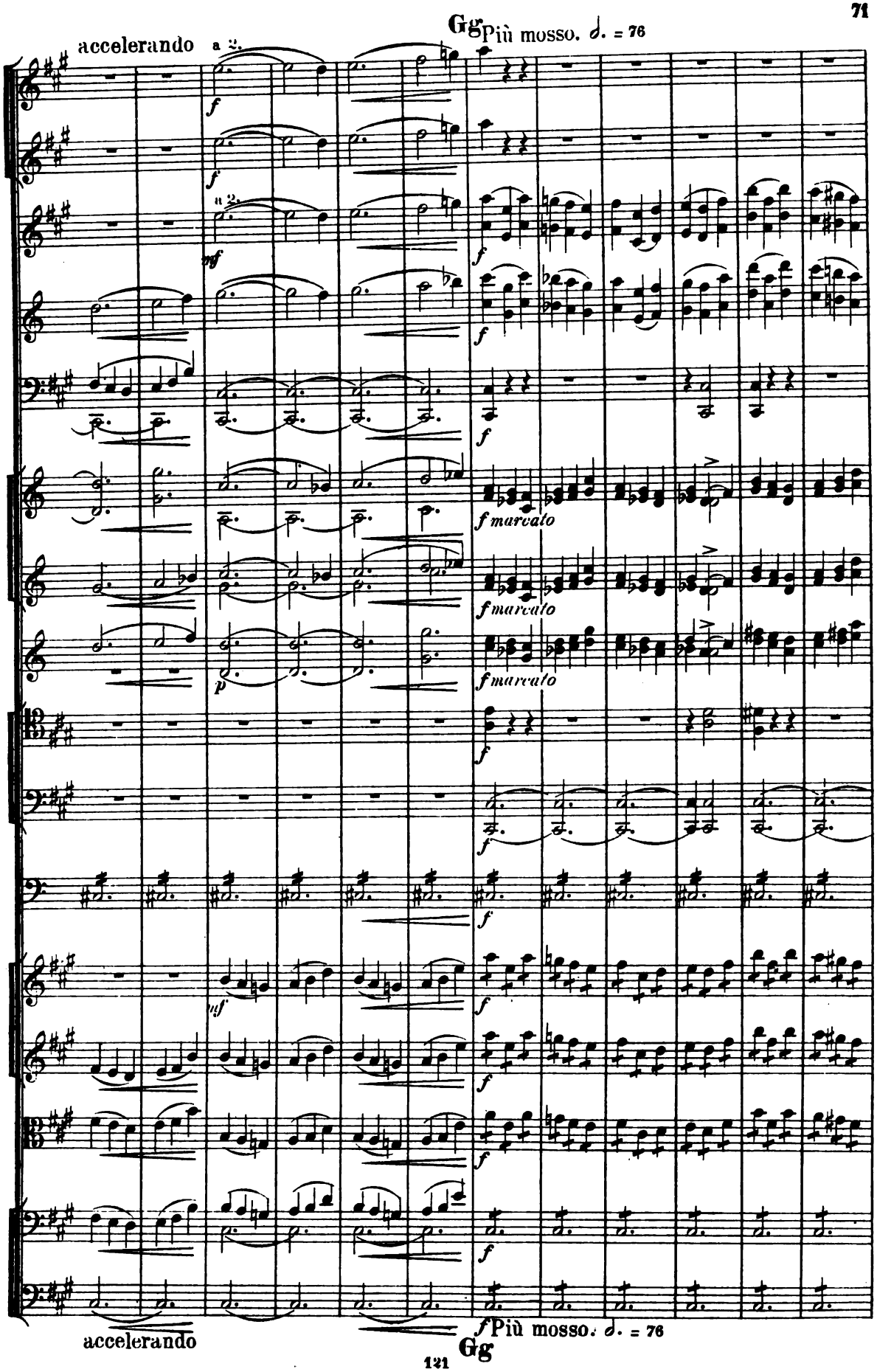
Allegro (come prima.)



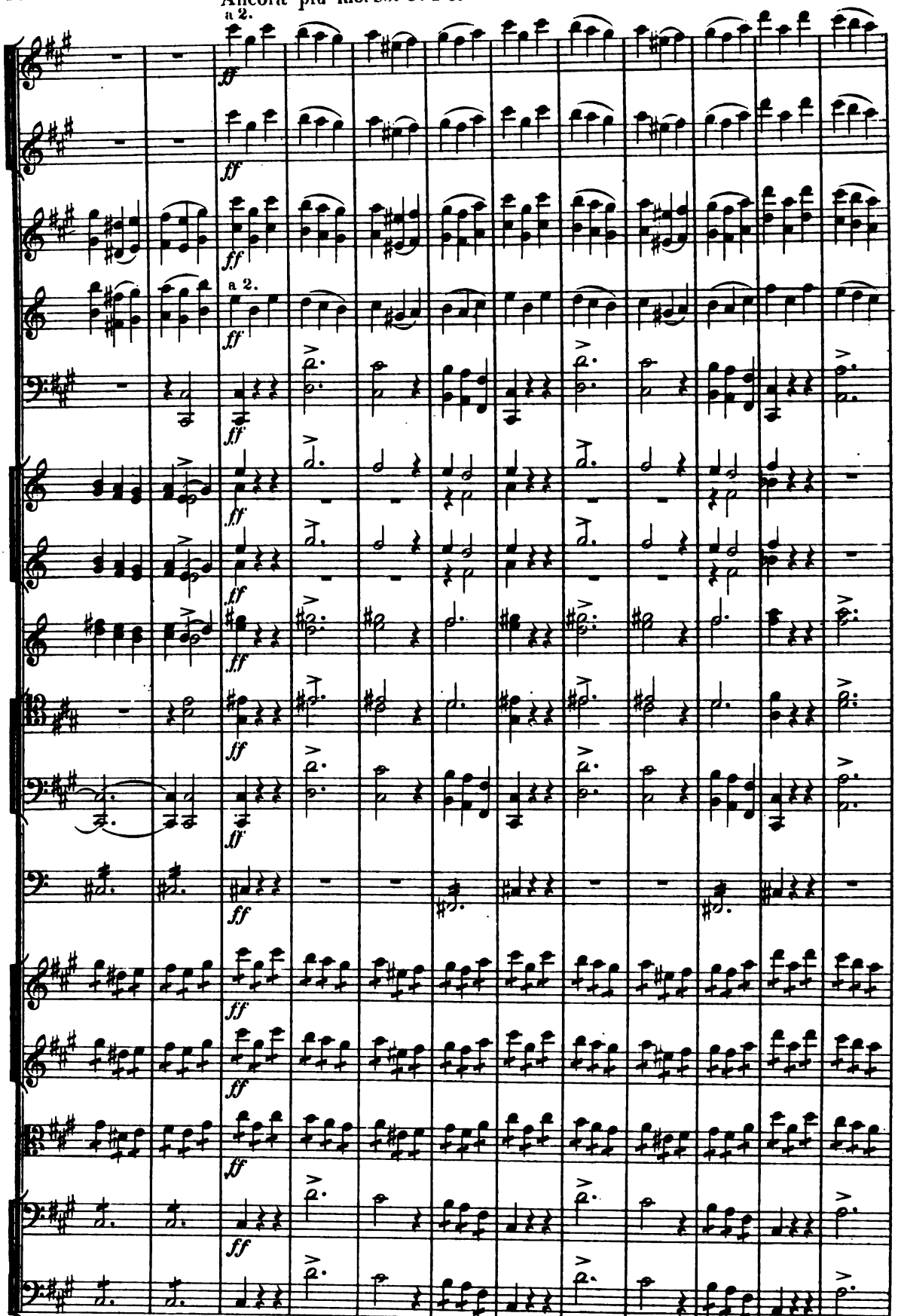
Allegro (come prima.)


Ee
Ob.
Cl.
Fag
Corn. 3.4.
Viol
arco
arco
arco
arco
a 2.
pizz.
Ee
poco ritenuto
Ob.
Cl.
Fag.
Corn. 3.4.
Viol.
arco
poco ritenuto

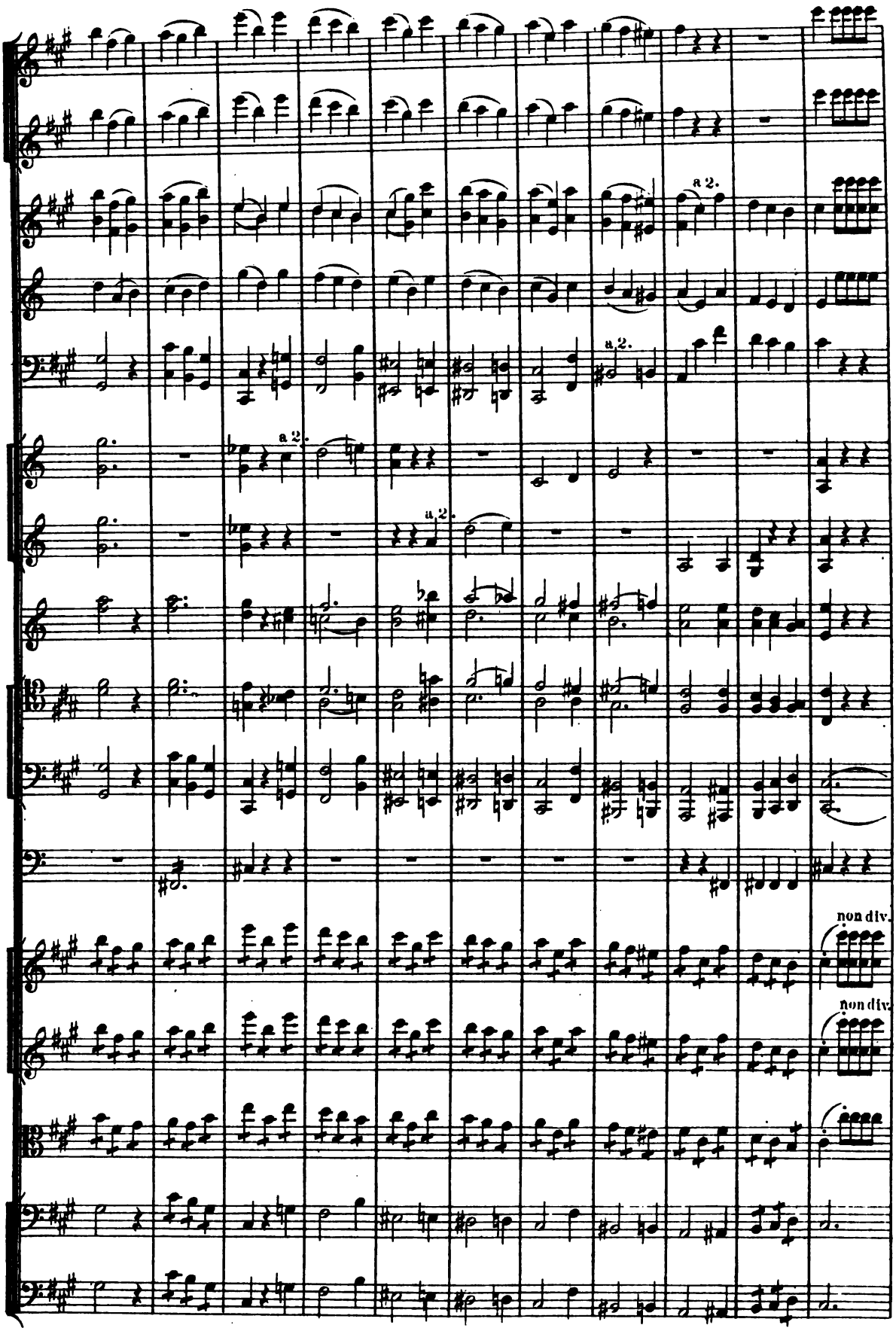

Ff a tempo
poco a poco
a 2.
Ff a tempo
poco a poco


accelerando
a 2.
Gg Più mosso. 𝅗𝅥. = 76
f
mf
p
f marcato
accelerando
f Più mosso. 𝅗𝅥. = 76
Gg

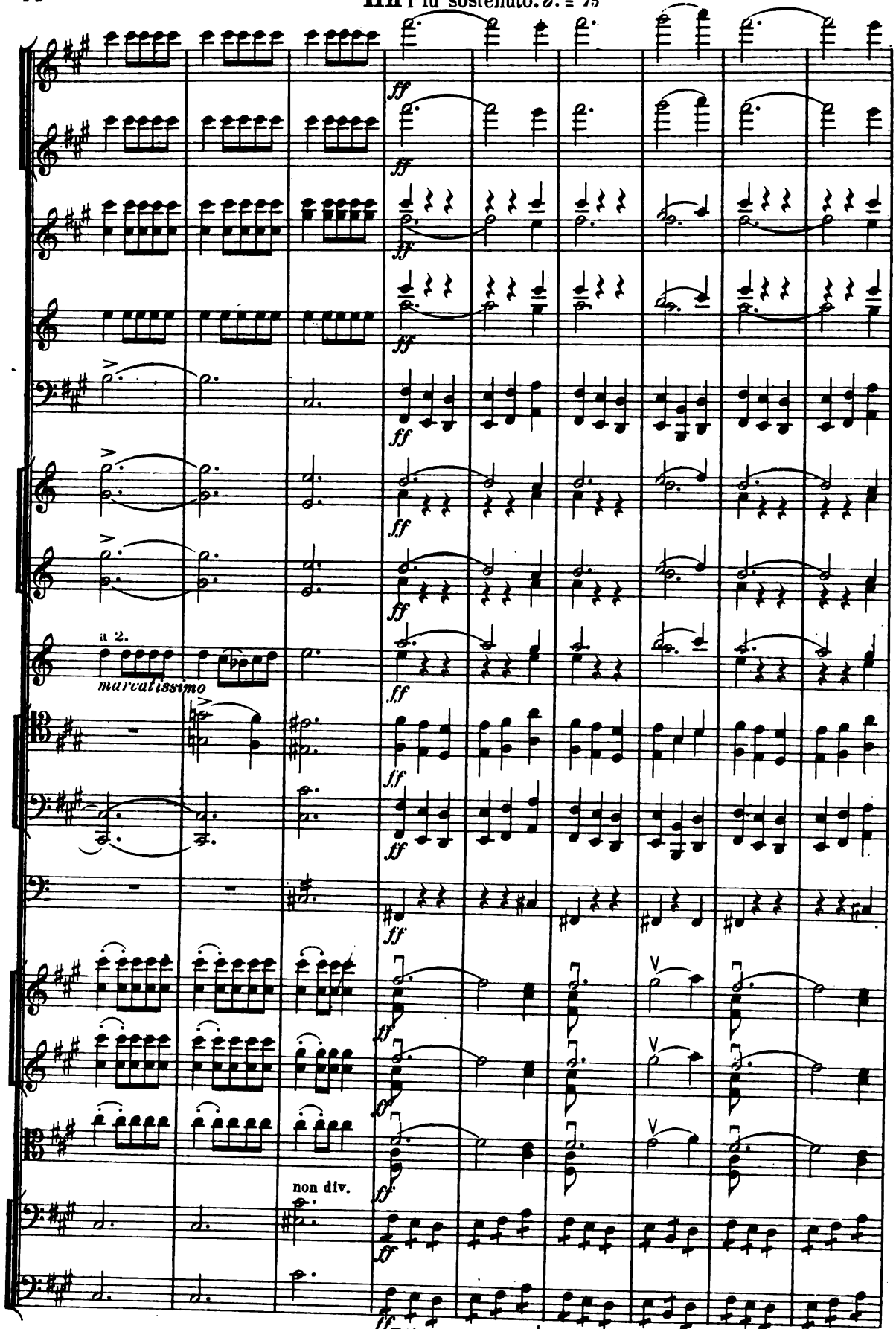
Ancora più mosso. ♩. = 100

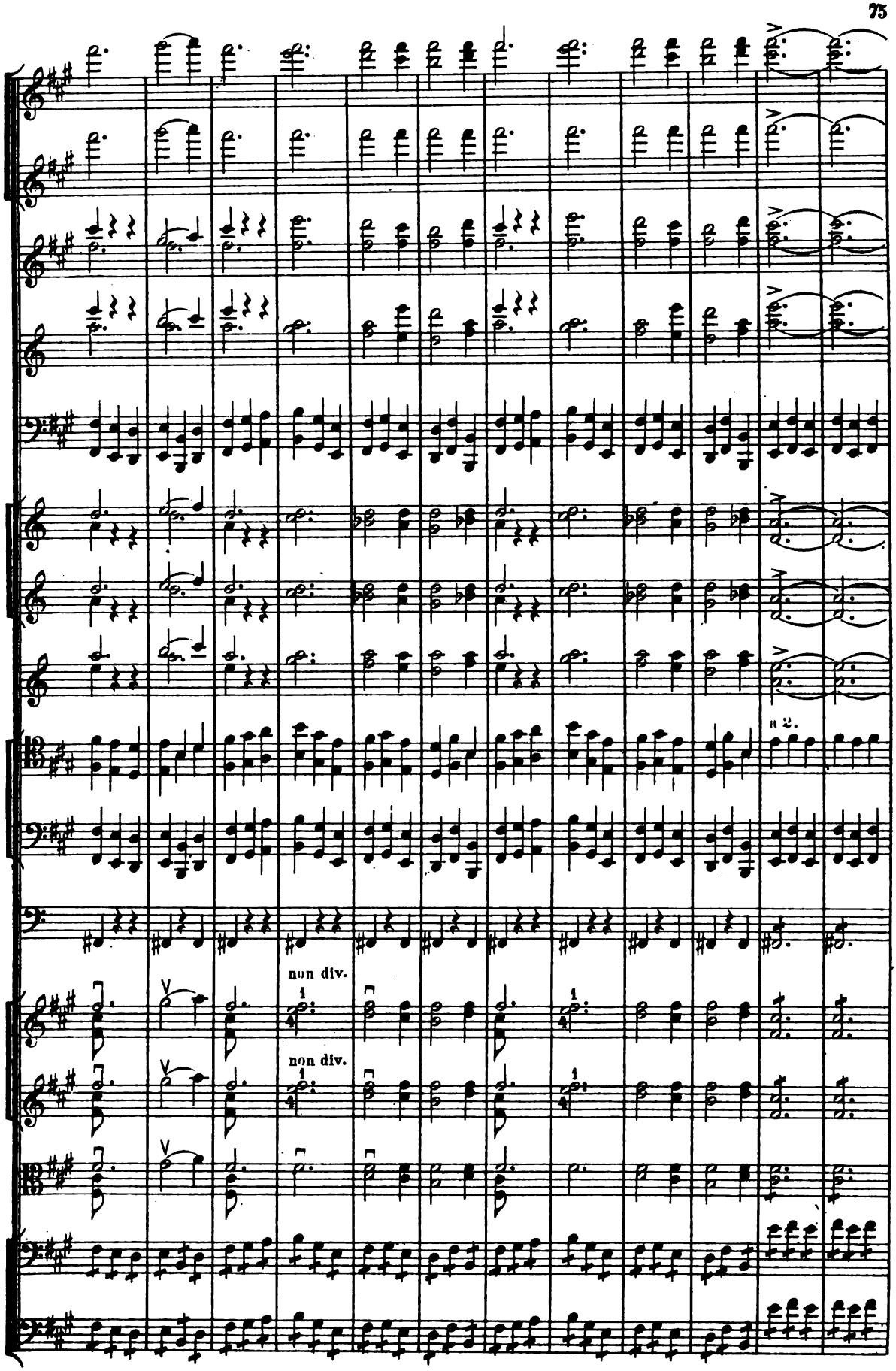


ff Ancora più mosso. ♩. = 100


a 2.
a 2.
a 2.
a 2.
non div.
non div.

Hh Più sostenuto. 𝅗𝅥. = 75




a 2.
non div.
non div.

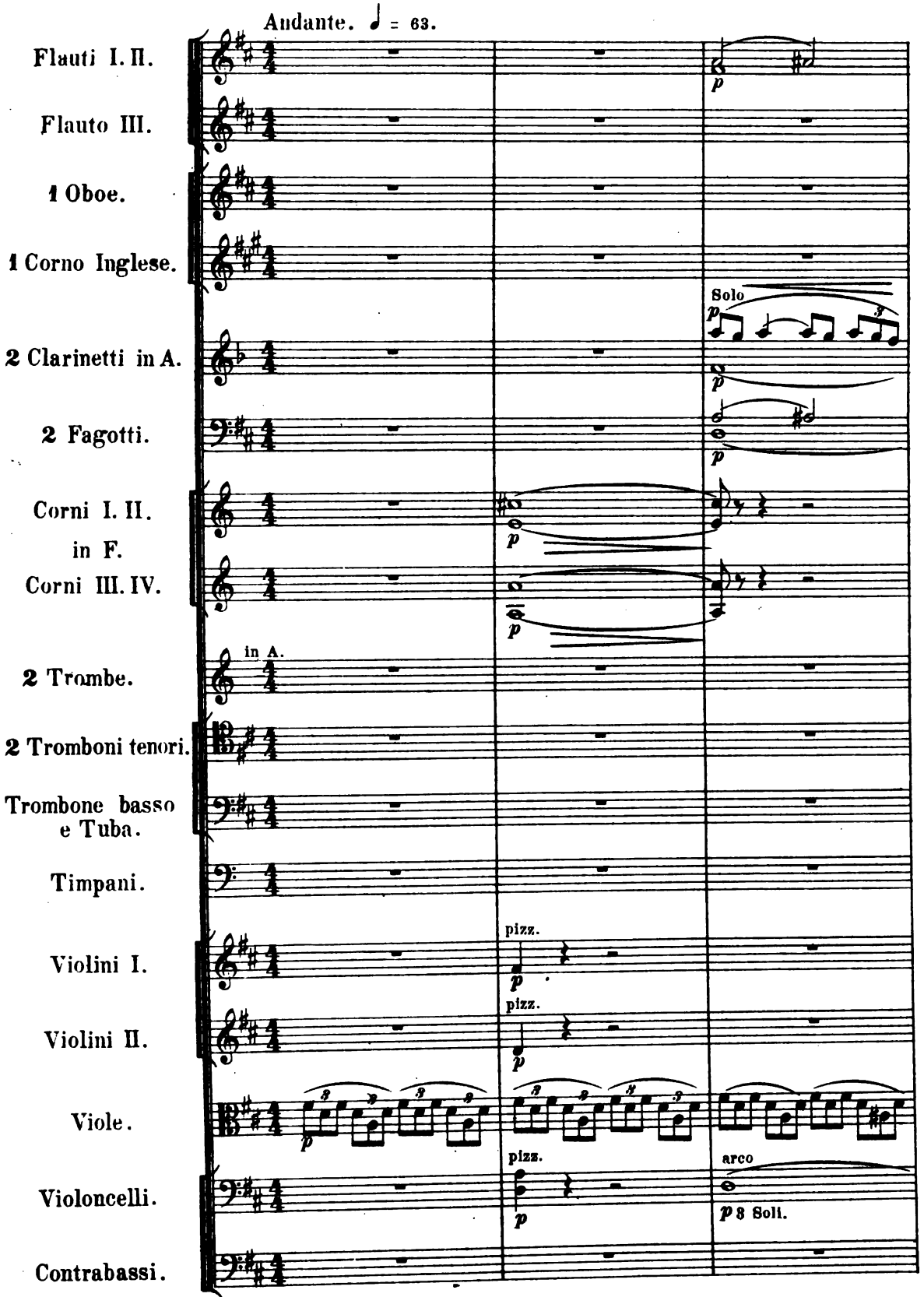
Andante.

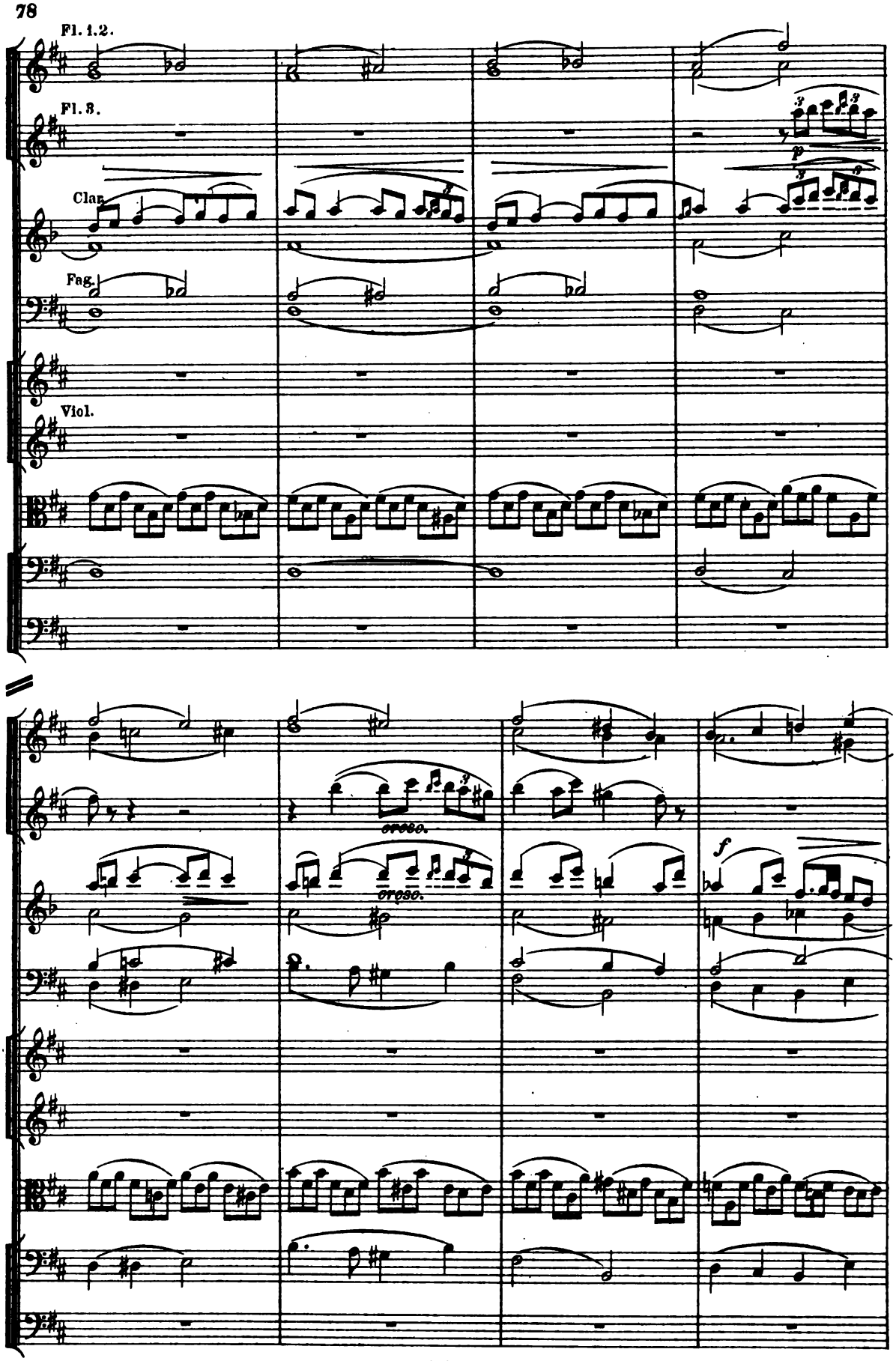
a 2.

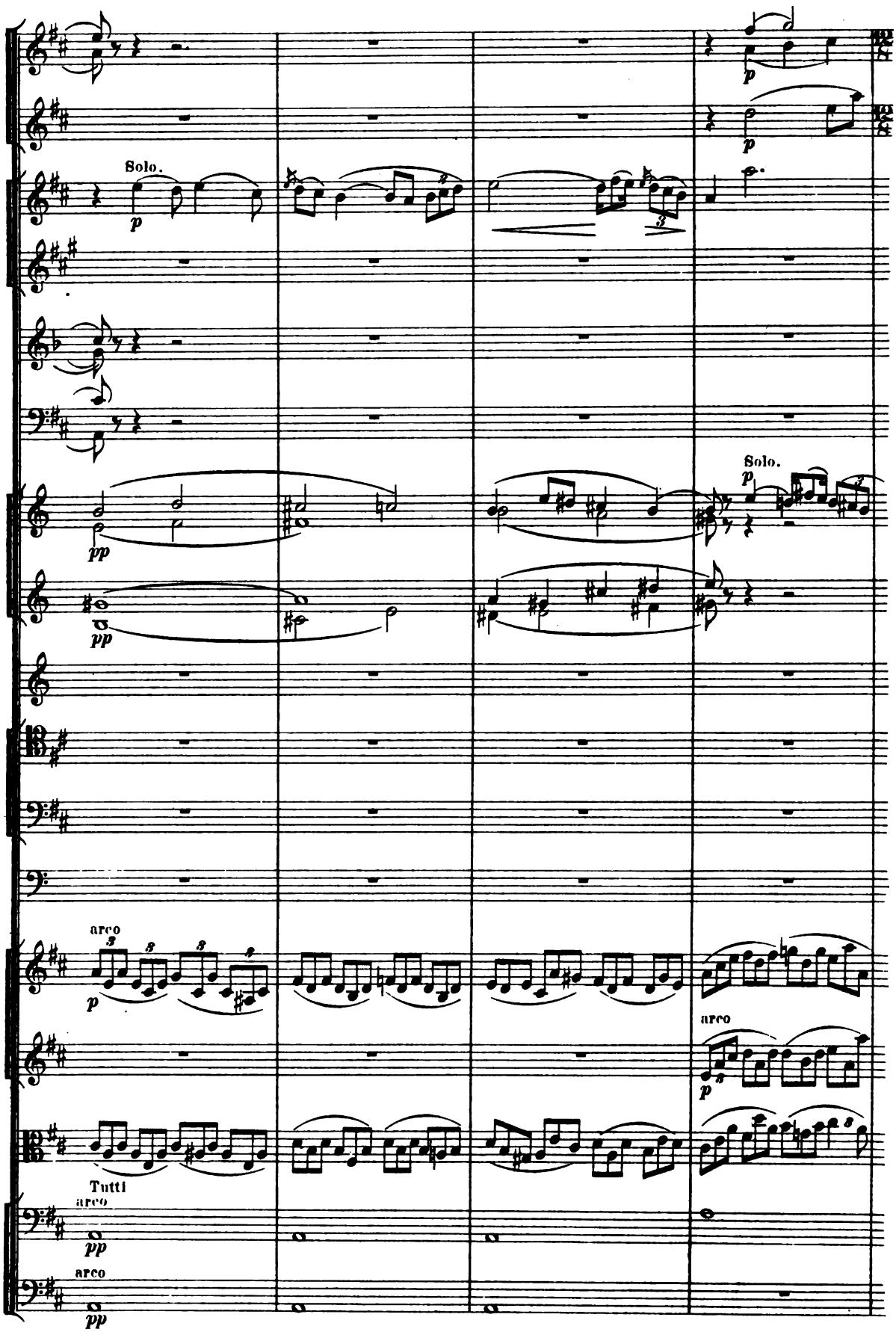
a 2.

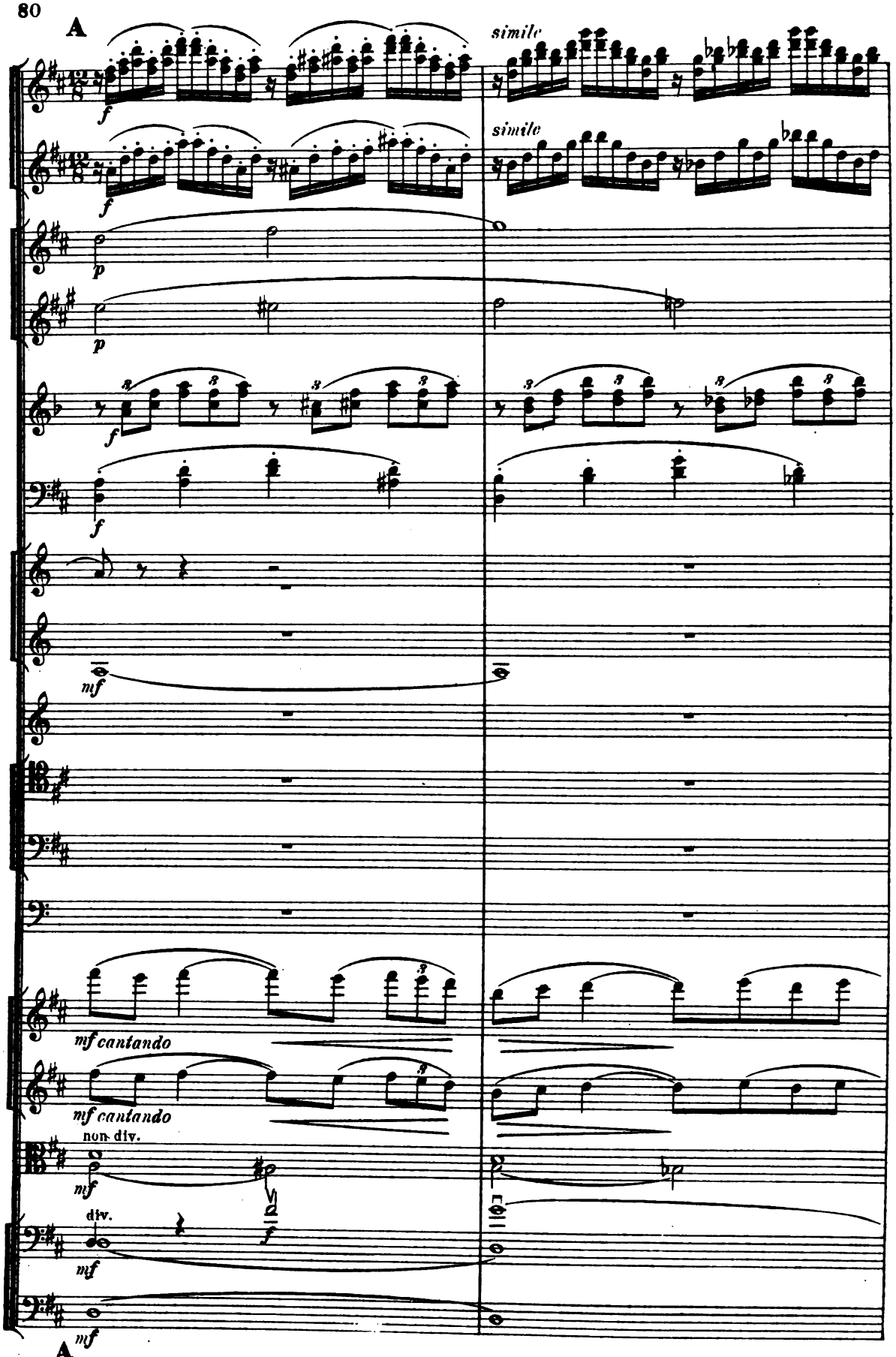
Andante.

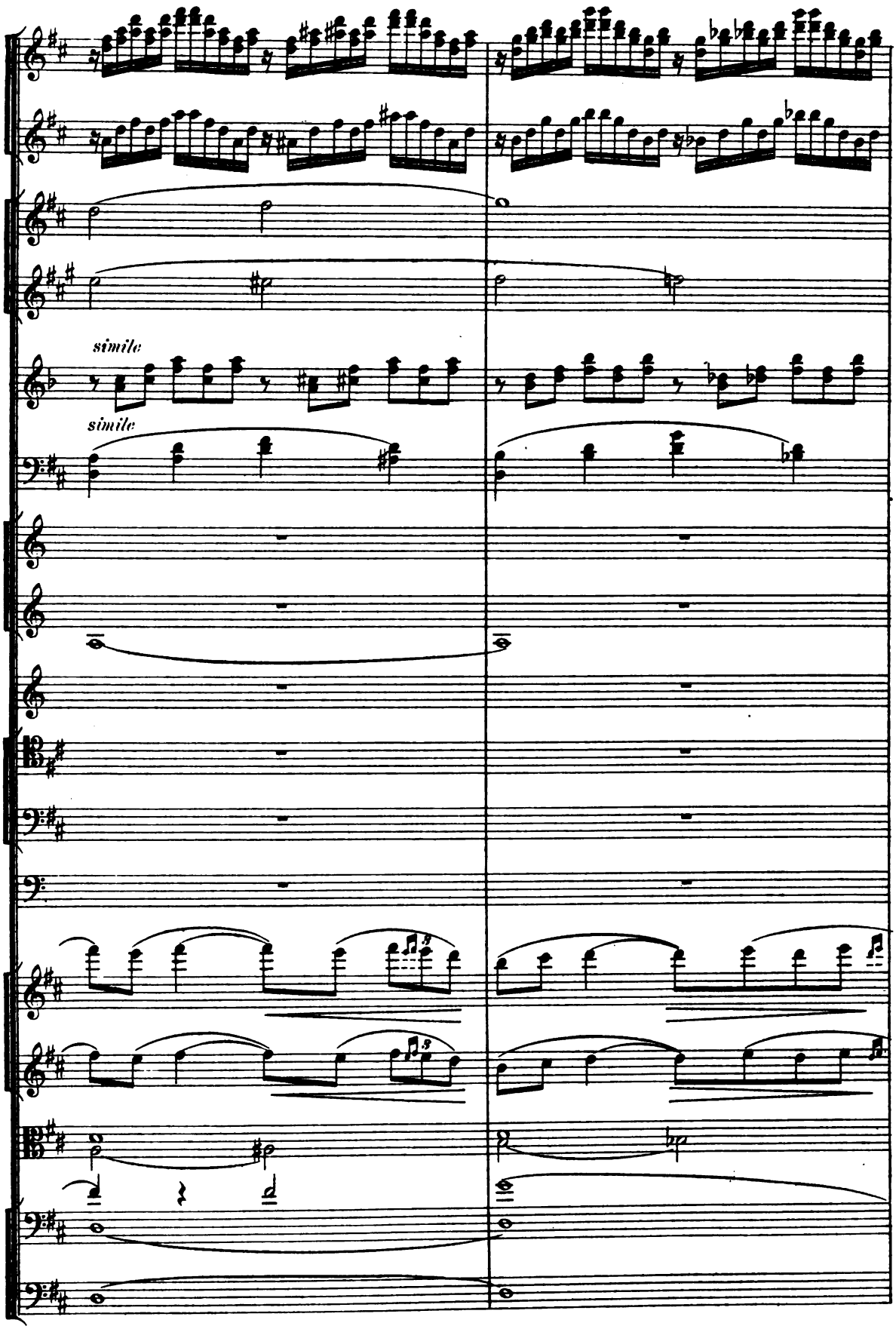
II.

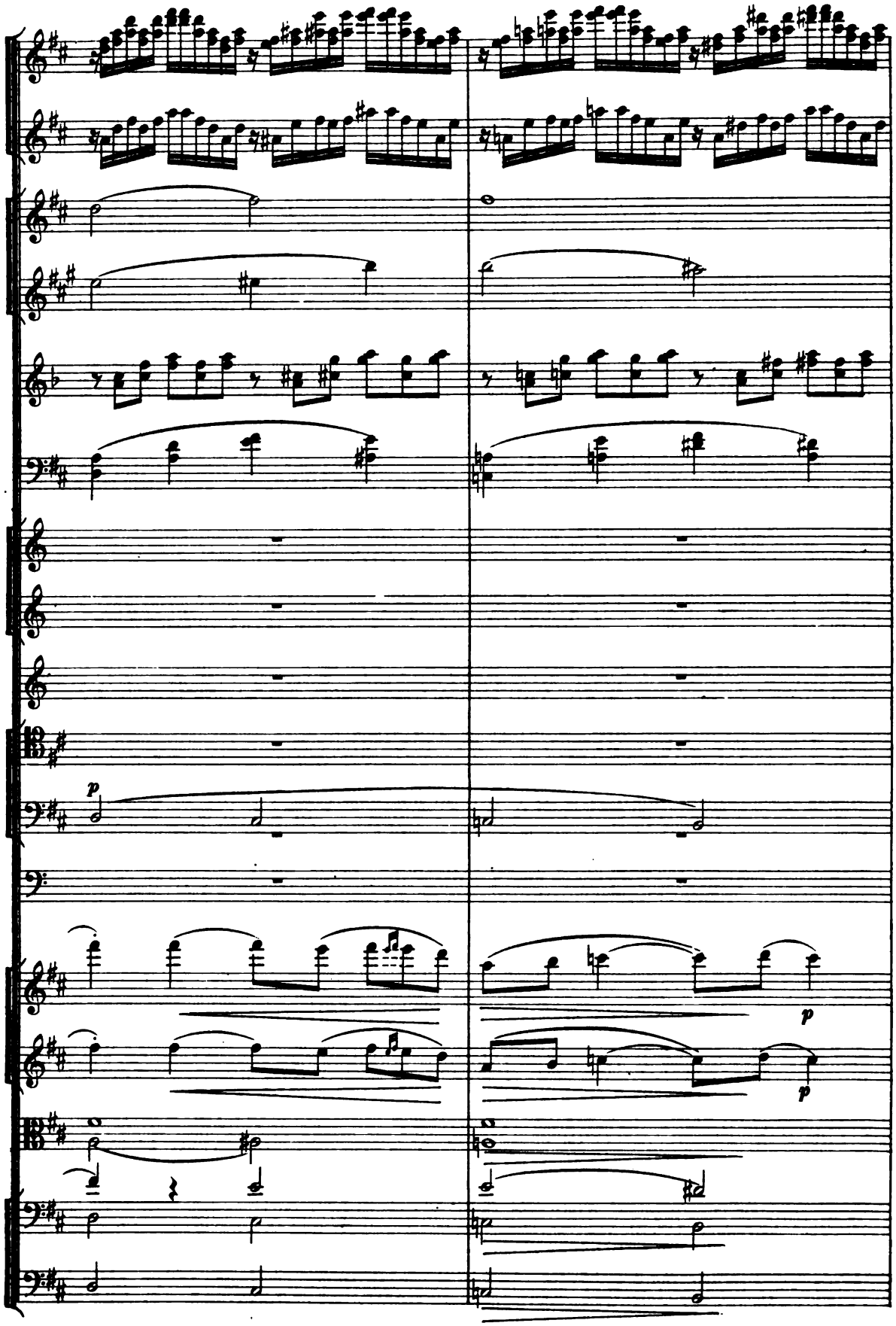

Andante. ♩ = 63.
Flauti I. II.
Flauto III.
1 Oboe.
1 Corno Inglese.
2 Clarinetti in A.
2 Fagotti.
Corni I. II.
in F.
Corni III. IV.
2 Trombe.
in A.
2 Tromboni tenori.
Trombone basso e Tuba.
Timpani.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.
Solo
pizz.
arco
8 Soli.
Andante.

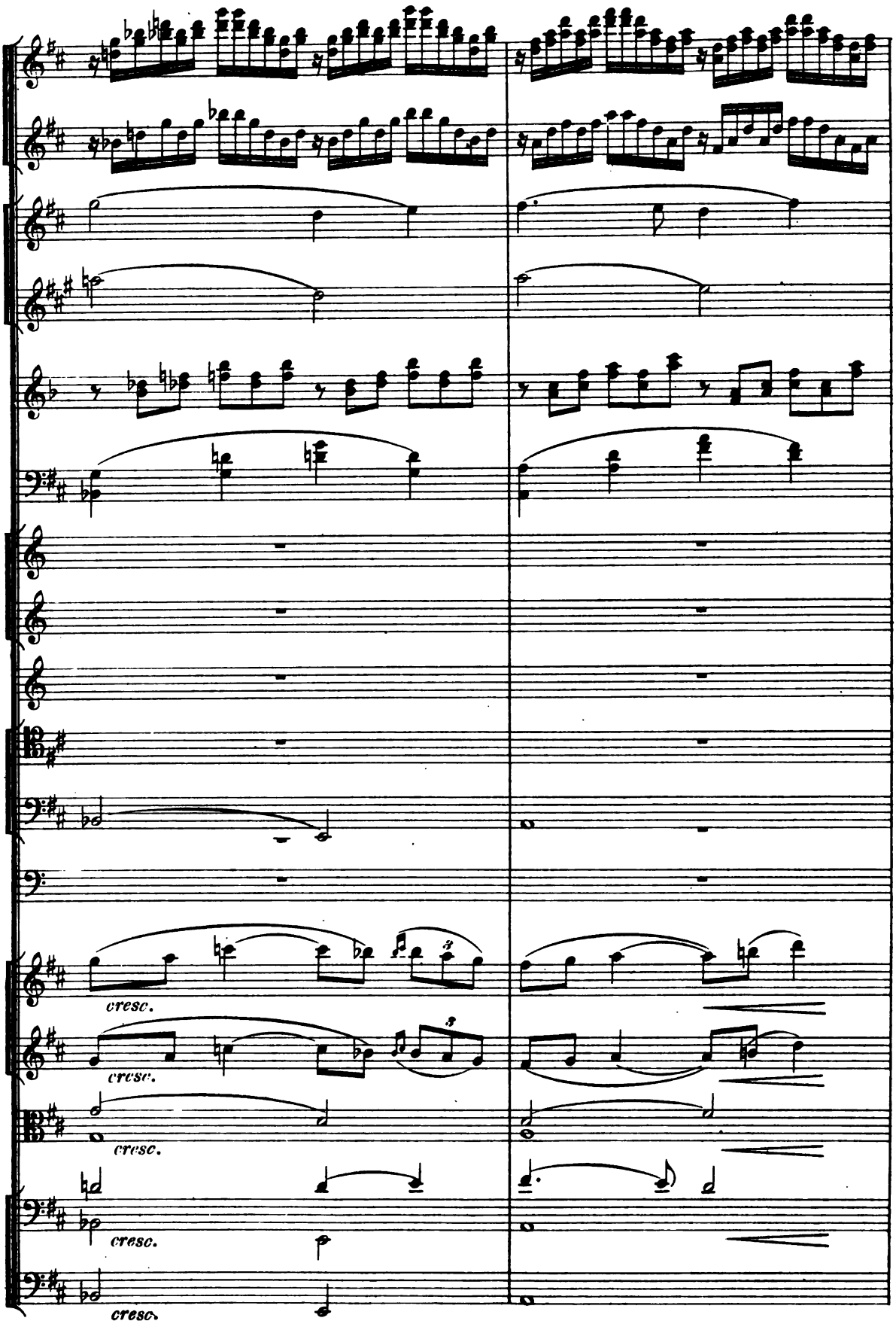

Fl. 1.2.
Fl. 3.
Clar.
Fag.
Viol.
p
cresc.
cresc.
f

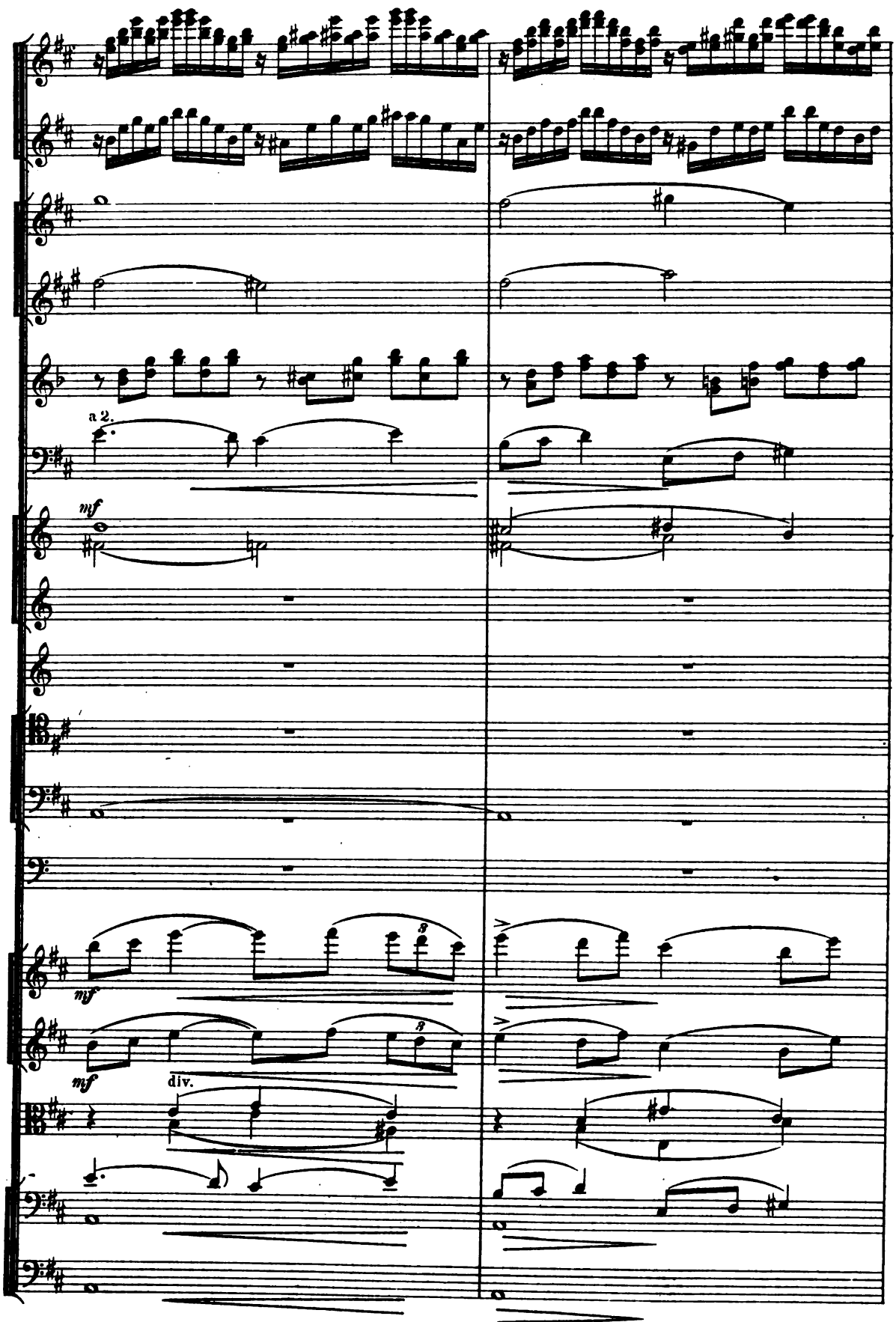

Solo.
p
pp
Solo.
p
arco
p
arco
p
Tutti
arco
pp
arco
pp

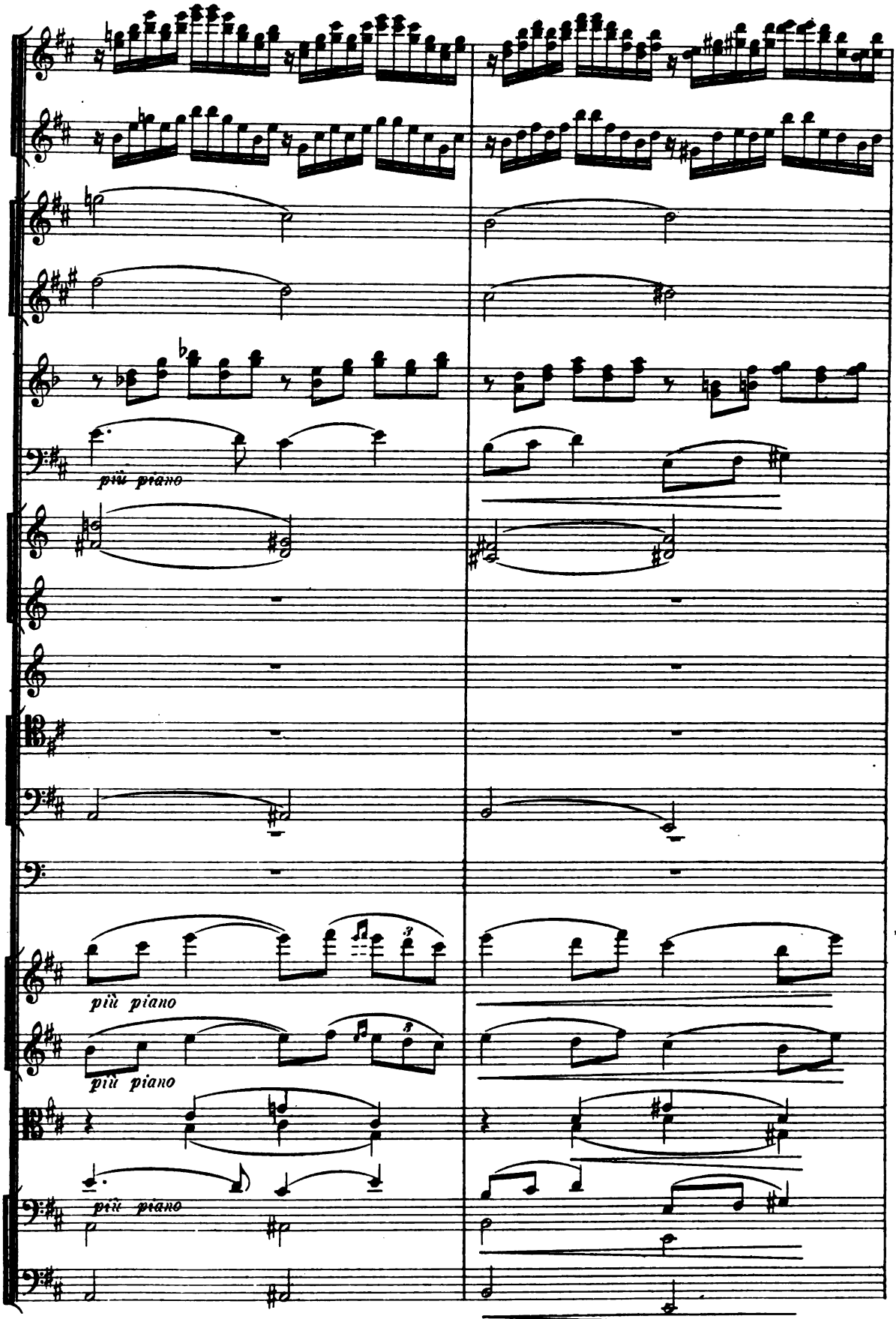

A
simile
simile
f
f
p
p
f
f
mf
mf cantando
mf cantando
non div.
mf
div.
f
mf
mf
A

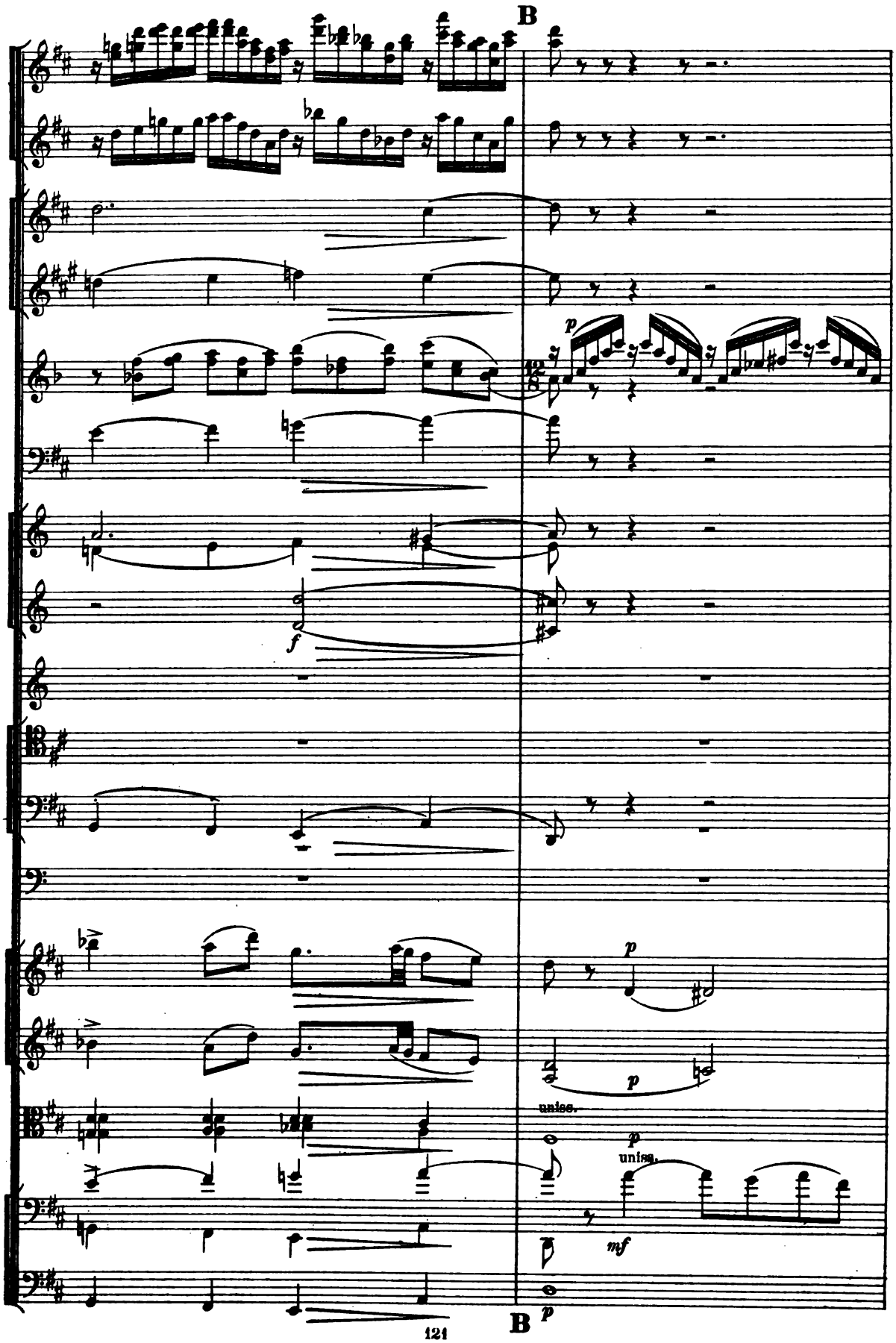

simile
simile

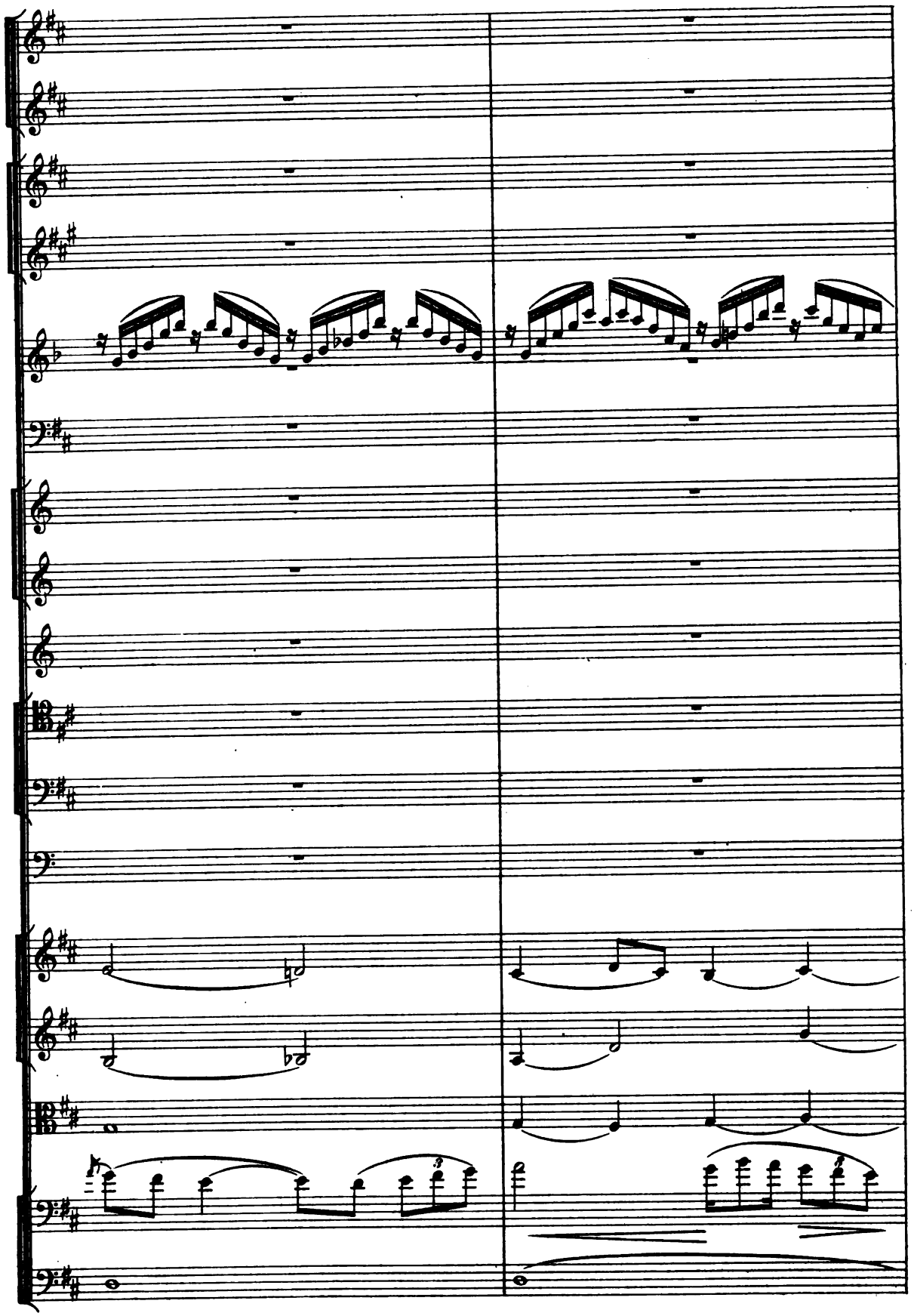

p
p
p

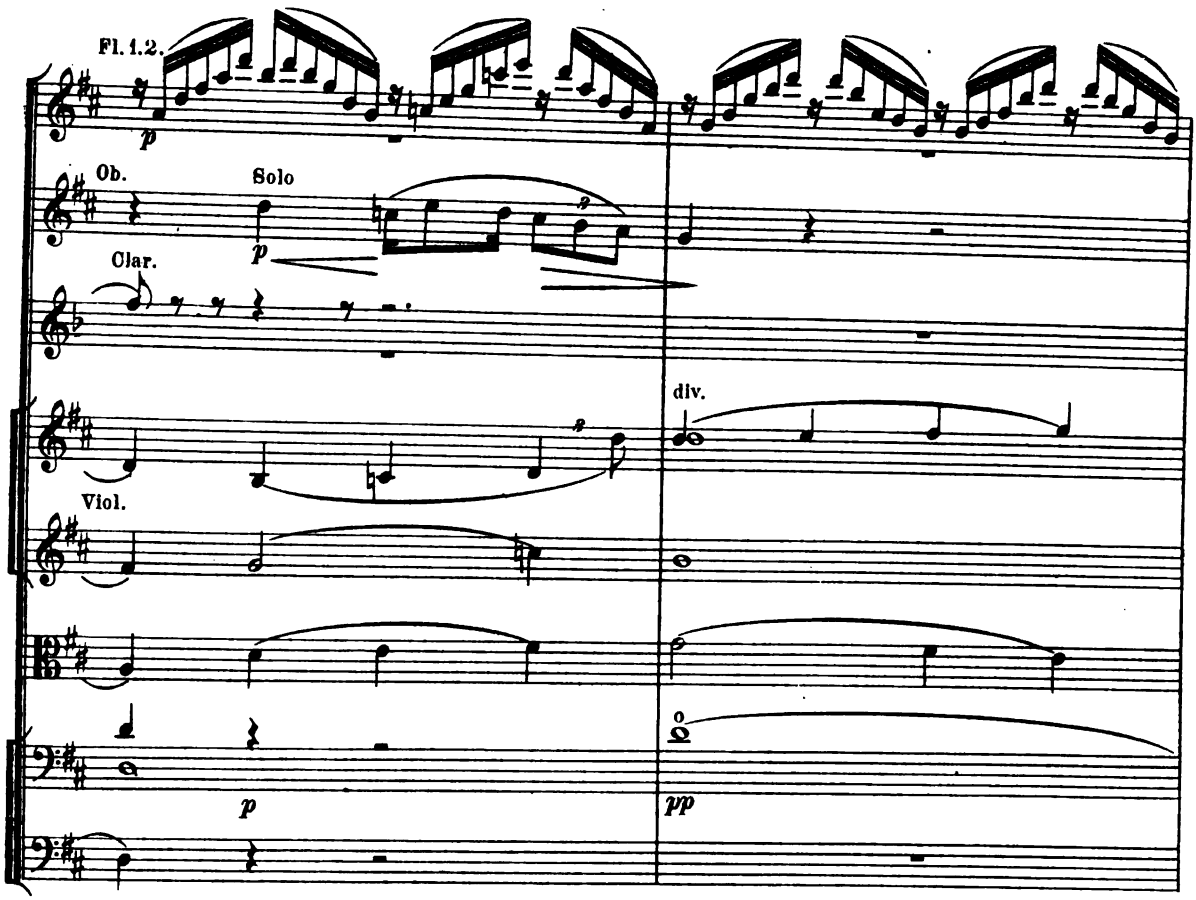

cresc.
cresc.
cresc.
cresc.
cresc.

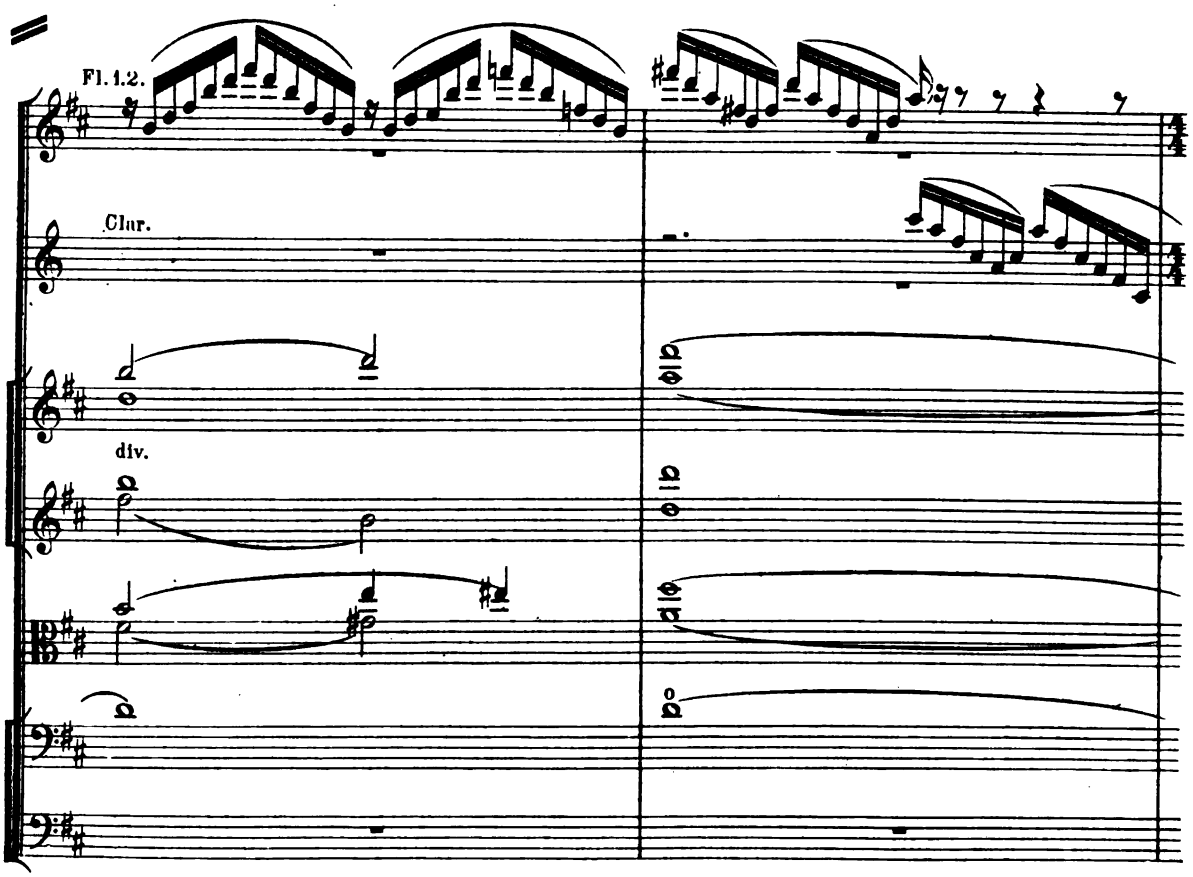

a 2.
mf
mf
mf
div.

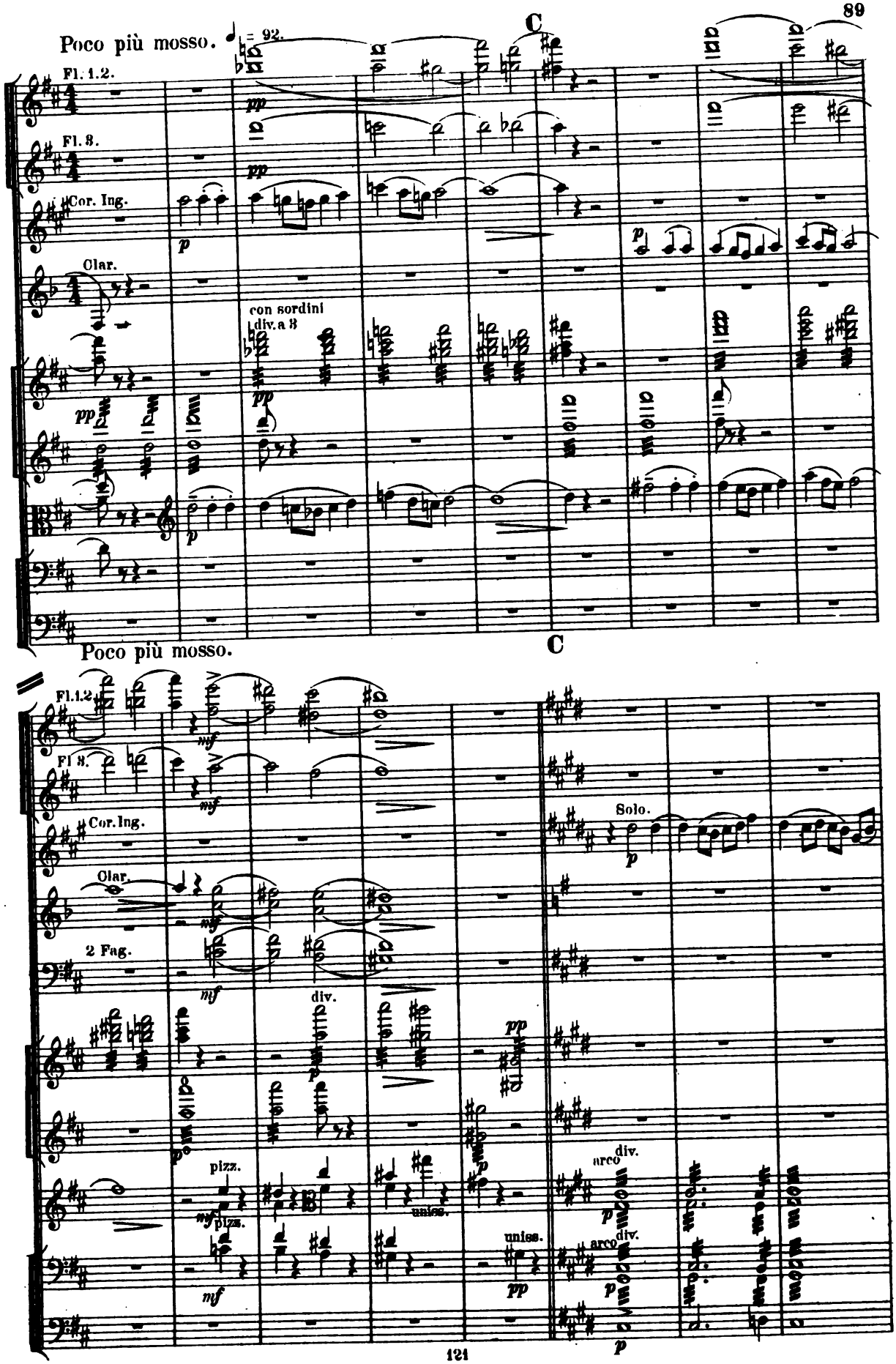

più piano
più piano
più piano

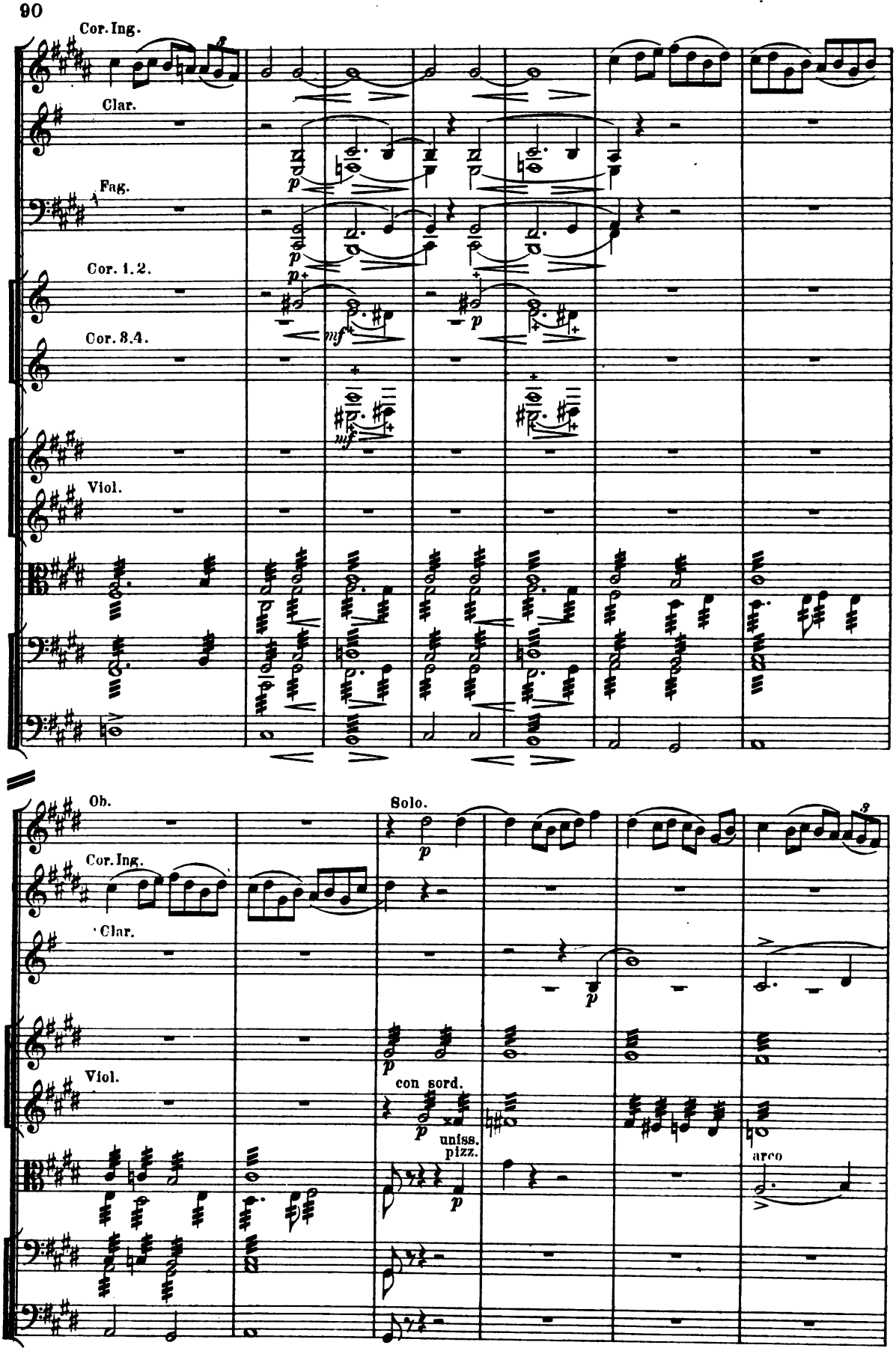

B
p
f
p
p
unisn.
p
unisn.
mf
p
B

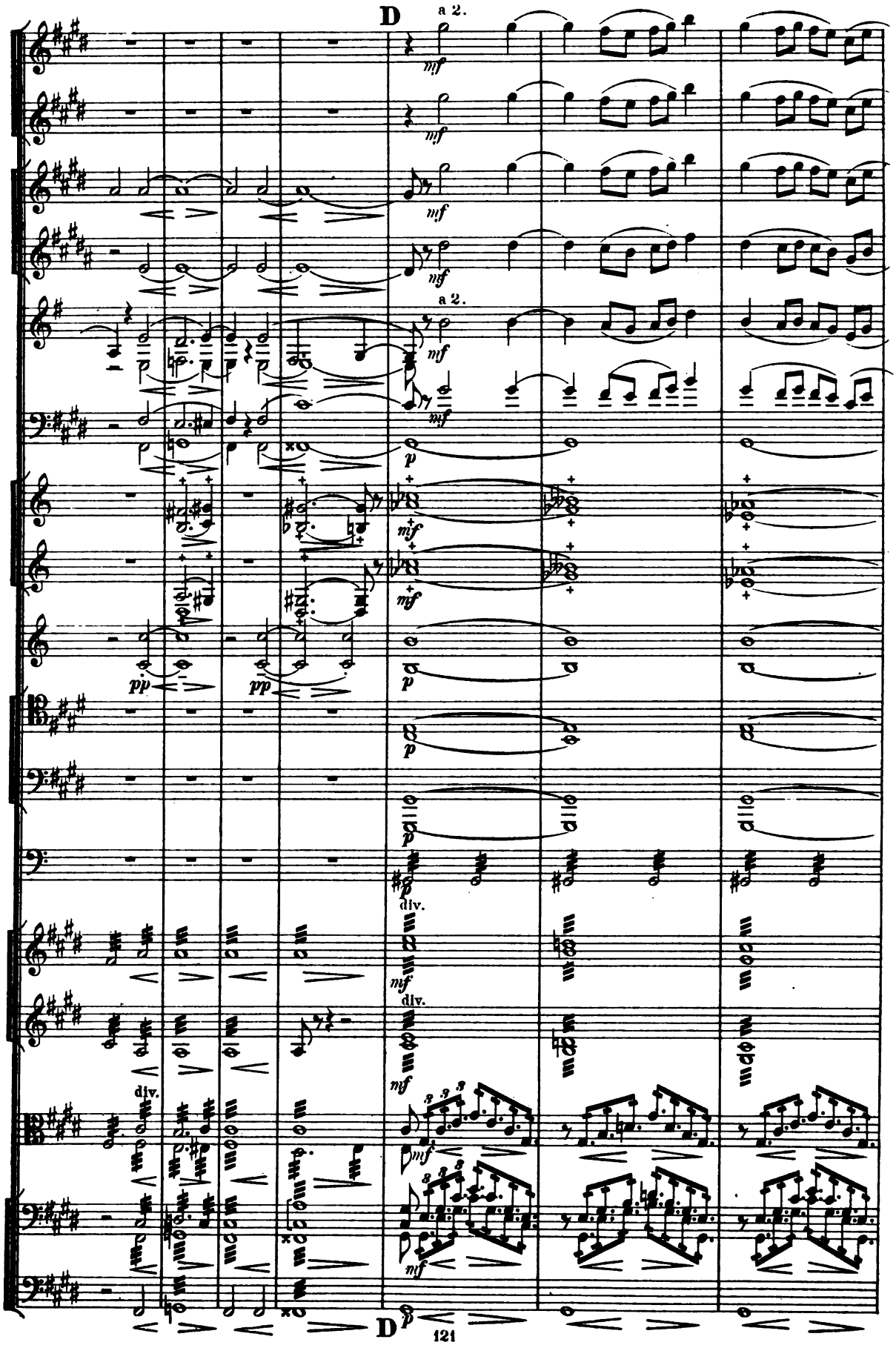


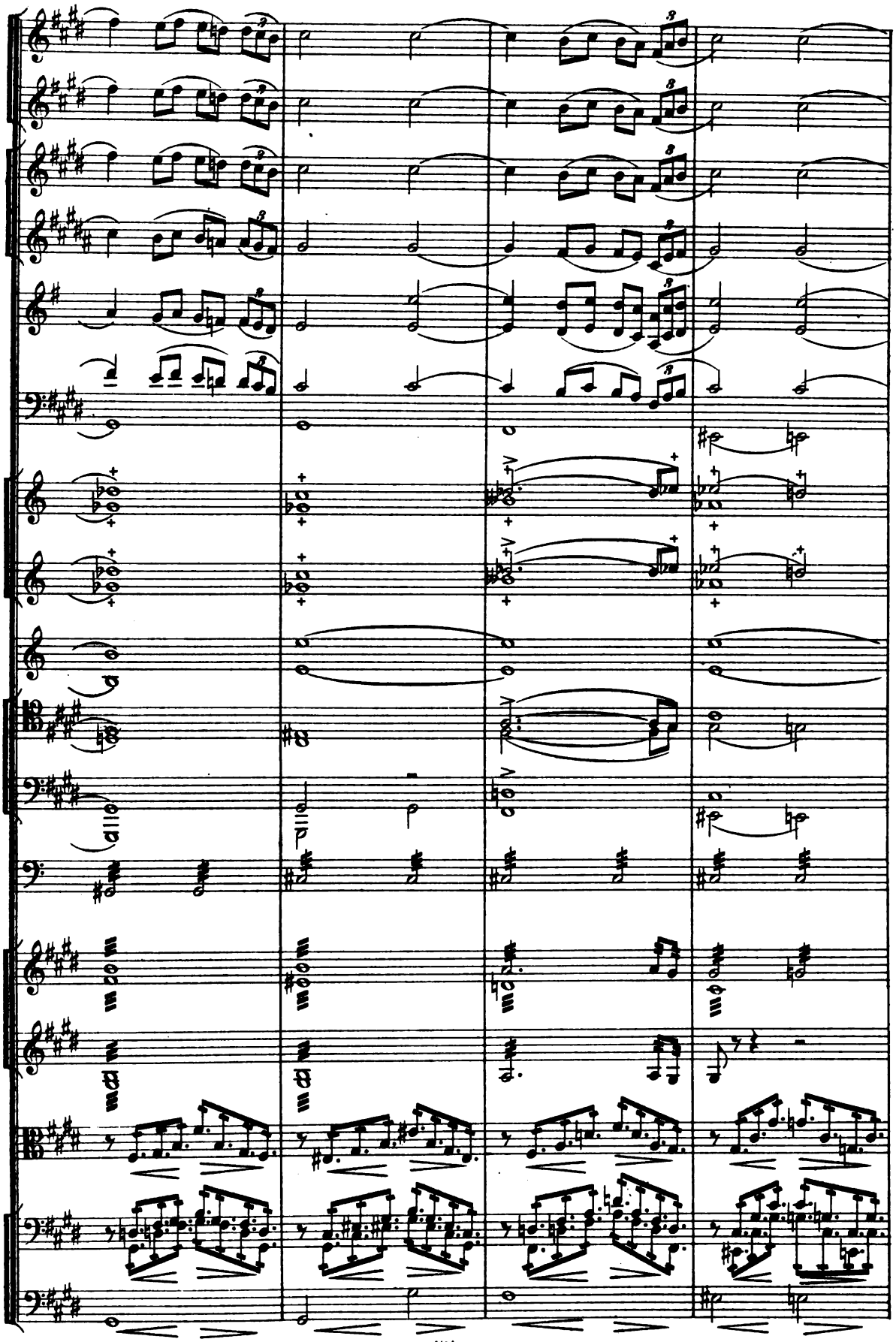

Fl. 1. 2.
p
Ob.
Solo
p
Clar.
div.
Viol.
p
pp

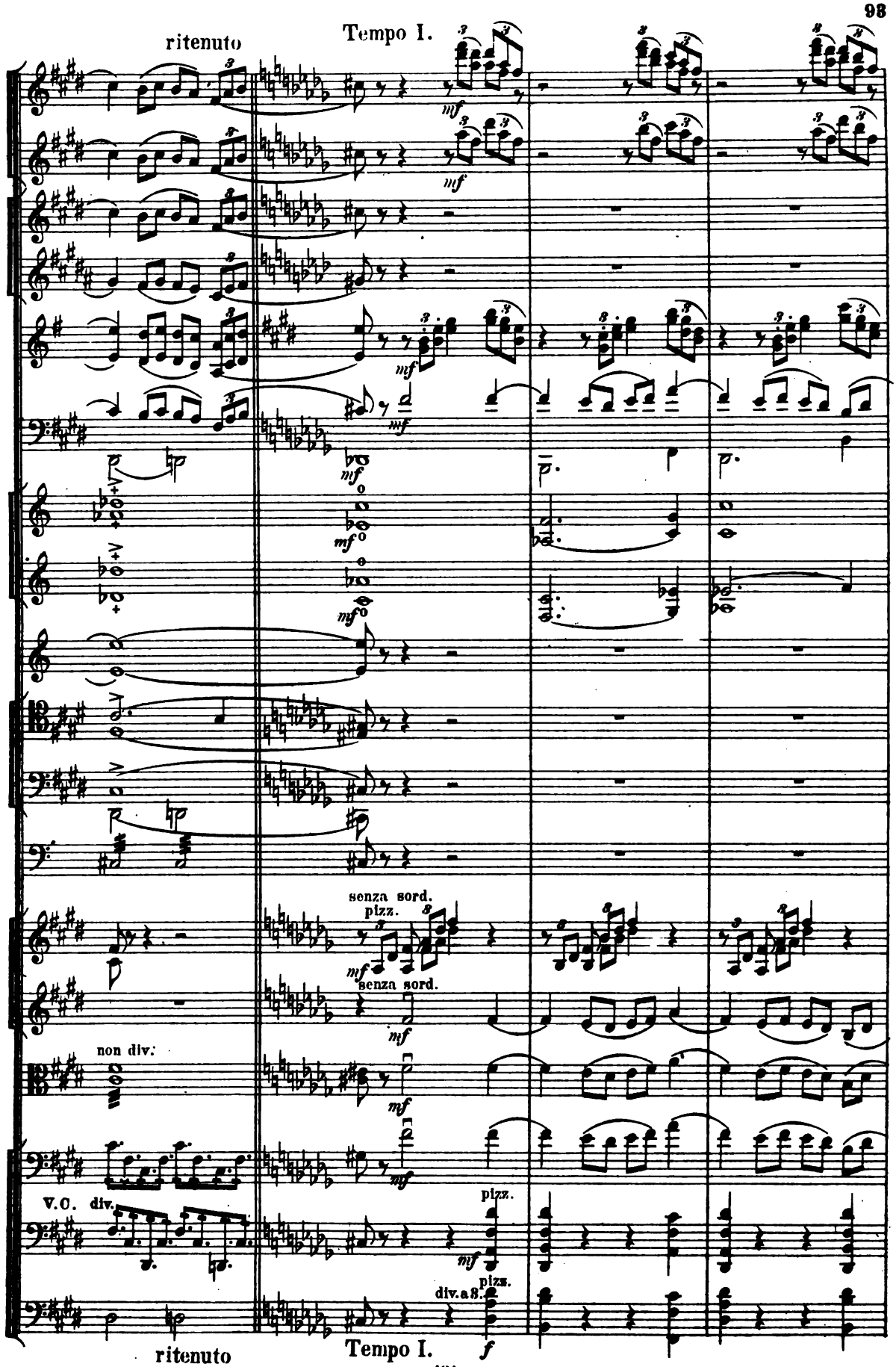

Fl. 1. 2.
Clar.
div.

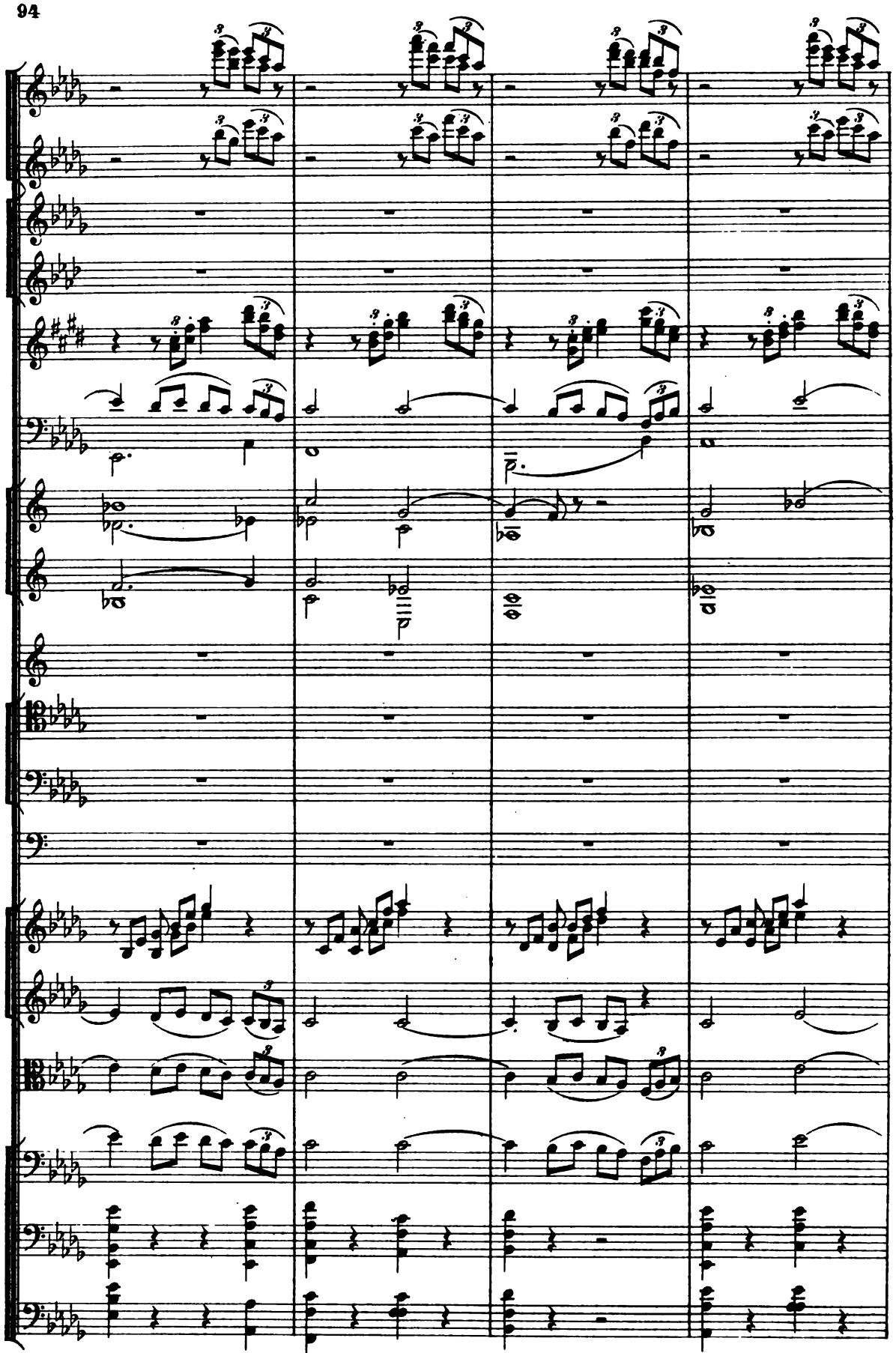

Poco più mosso.
= 92.
C
Fl. 1.2.
Fl. 3.
Cor. Ing.
Clar.
con sordini
div. a 3
Poco più mosso.
C
Fl. 1.2.
Fl. 3.
Cor. Ing.
Clar.
2 Fag.
div.
pizz.
unis.
Solo.
arco
div.

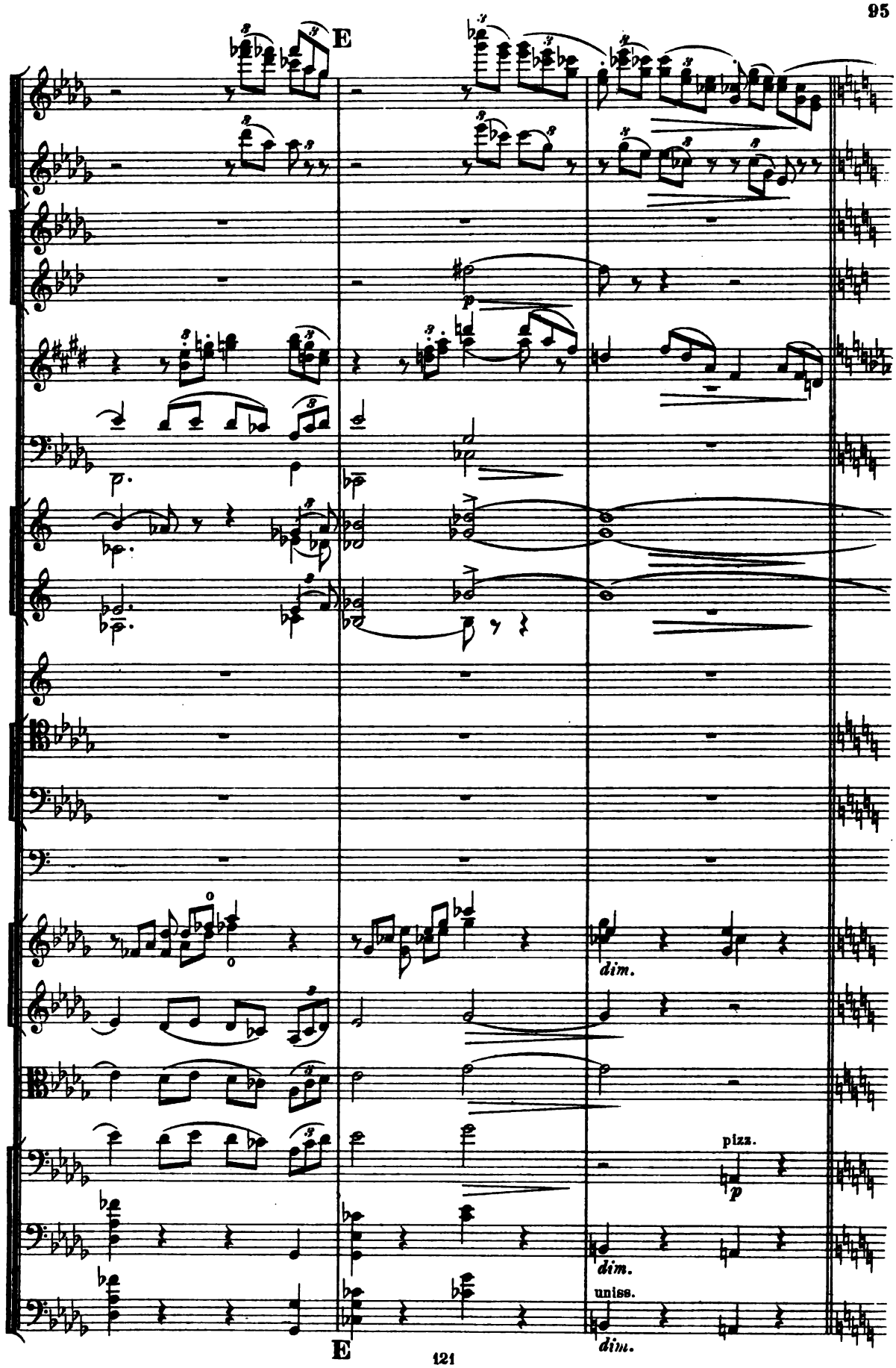

Cor. Ing.
Clar.
Fag.
Cor. 1. 2.
Cor. 3. 4.
Viol.
Ob.
Solo.
Cor. Ing.
Clar.
Viol.
con sord.
unis.
pizz.
arco

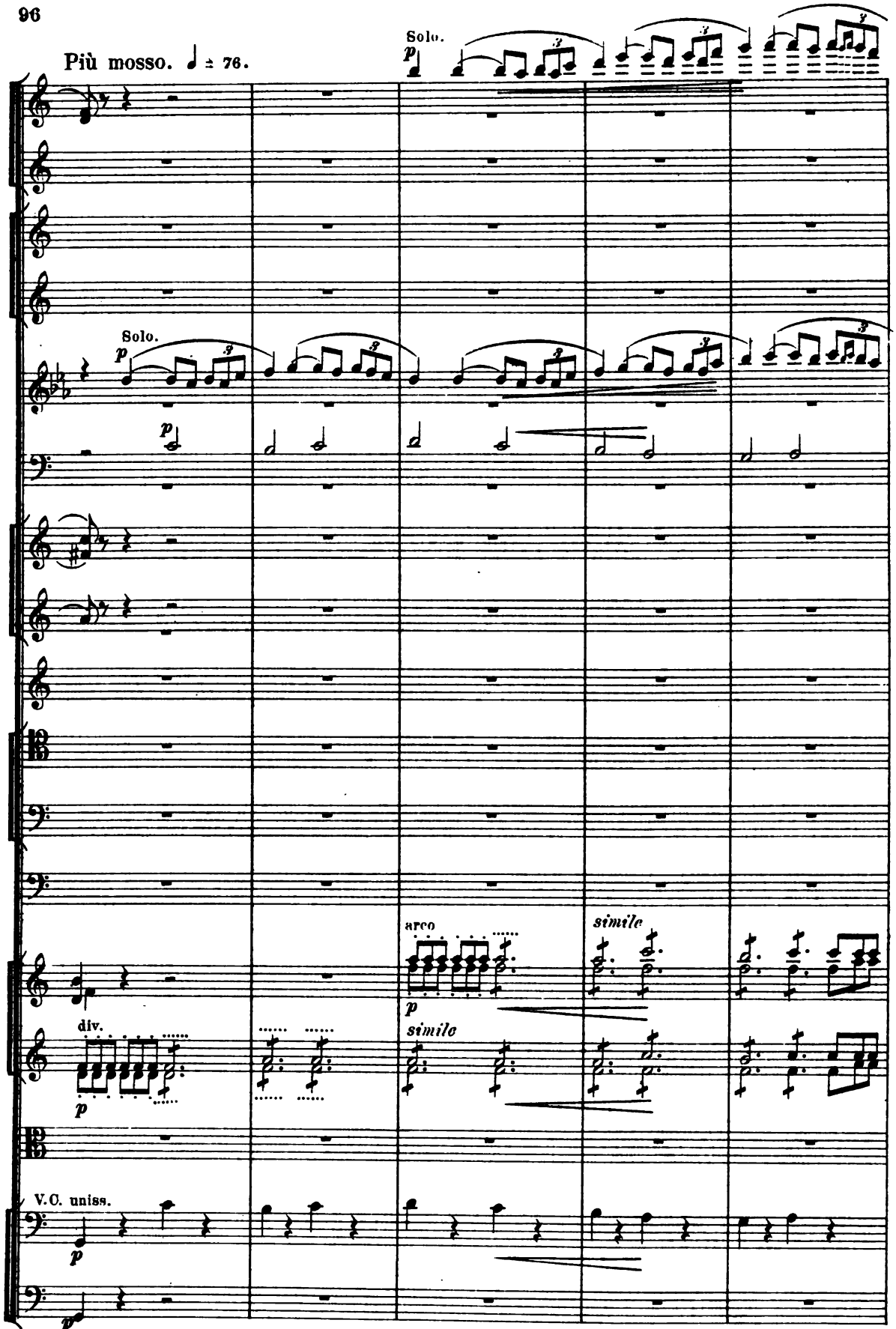

D
a 2.
mf
a 2.
mf
p
pp
div.
D
121

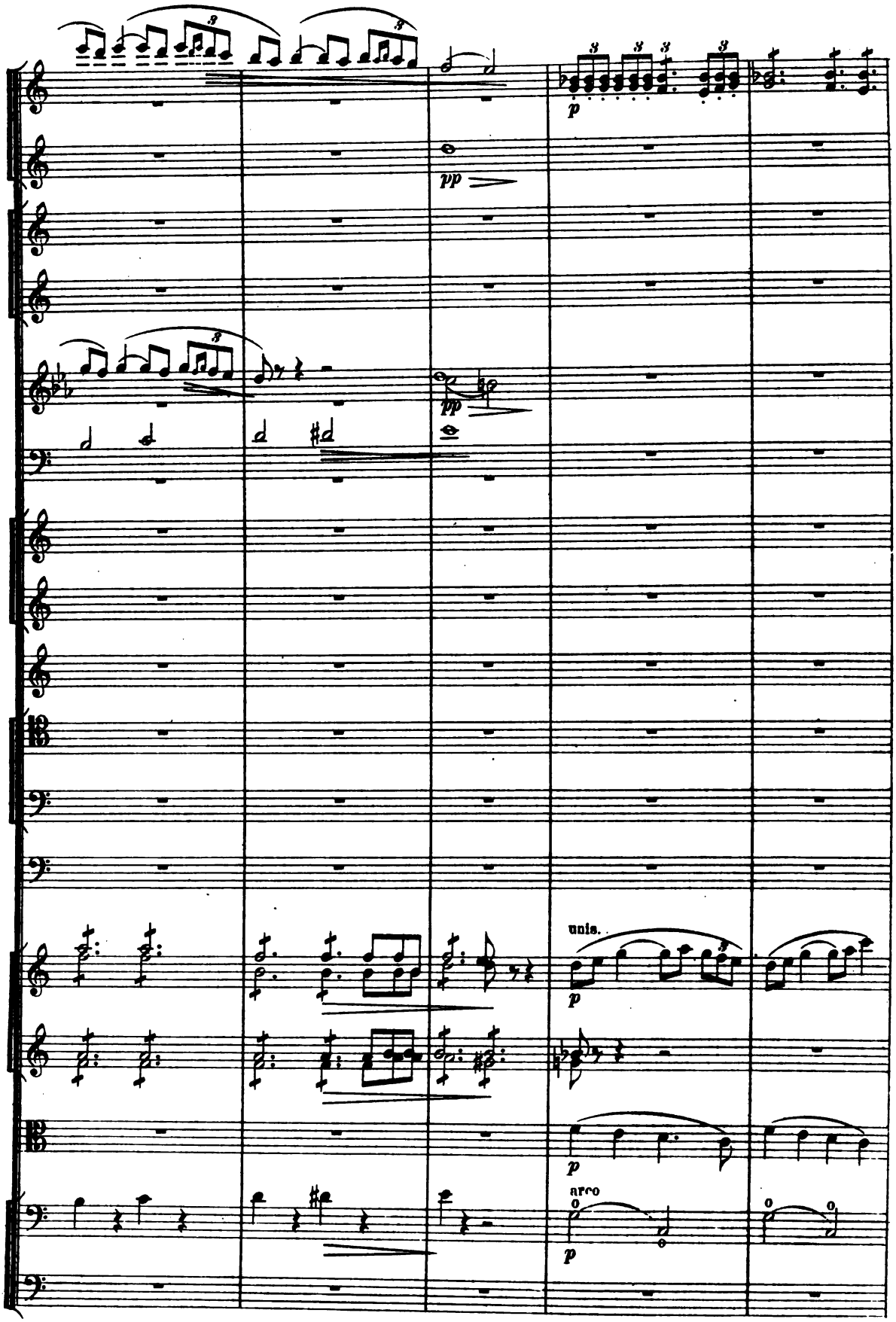


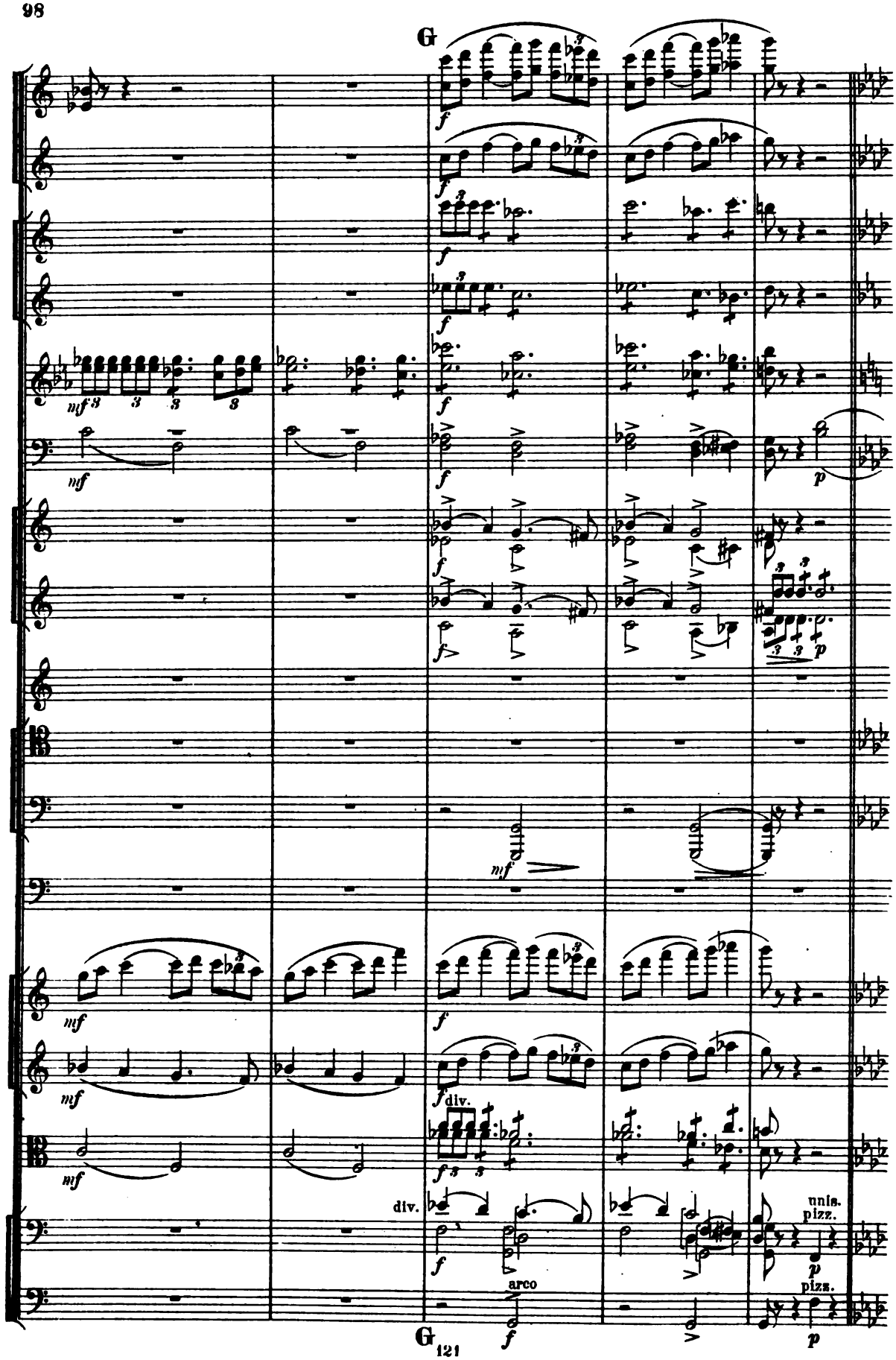

ritenuto
Tempo I.
mf
senza sord.
pizz.
non div.
V.C. div.
div.a 8.
f
ritenuto
Tempo I.

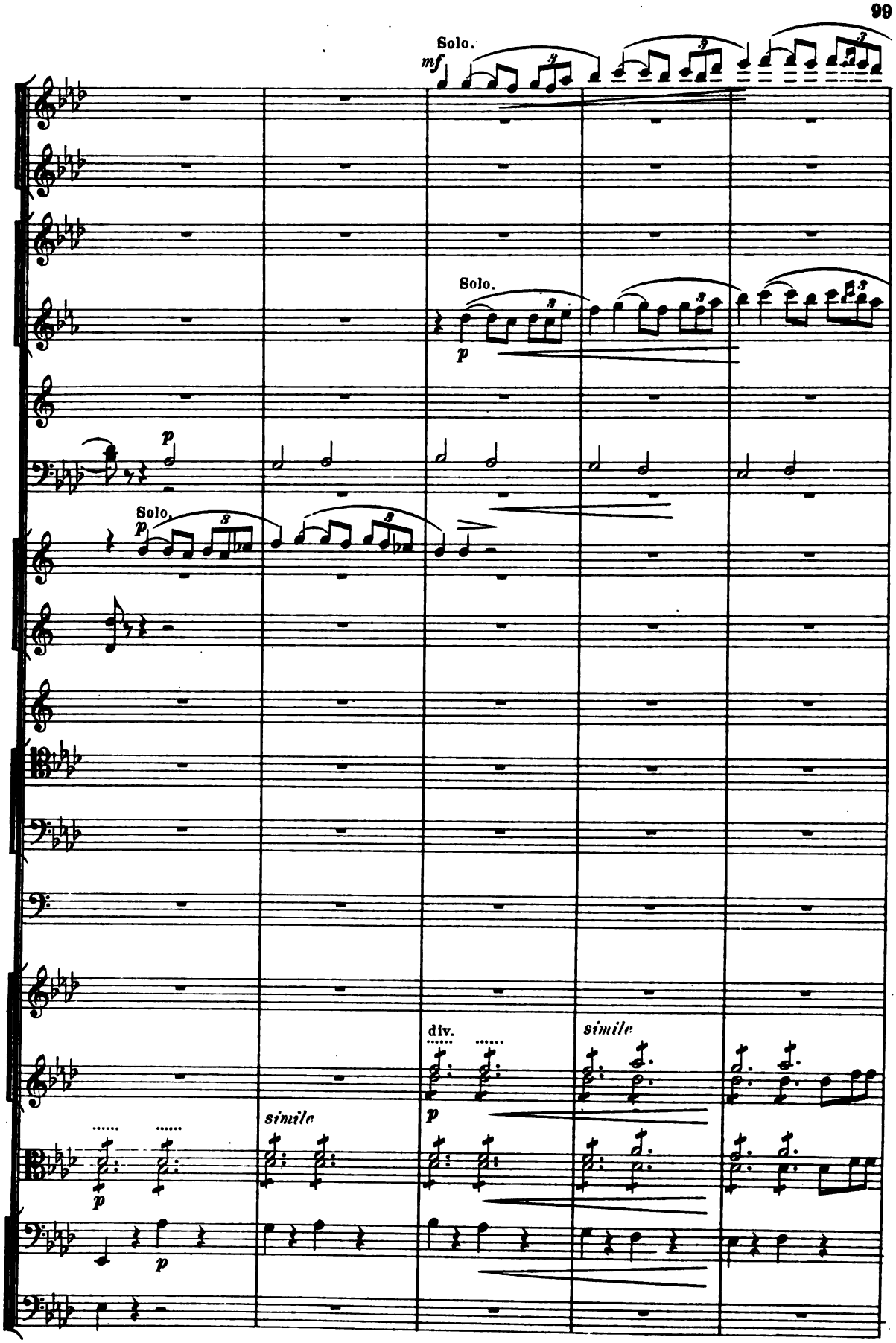


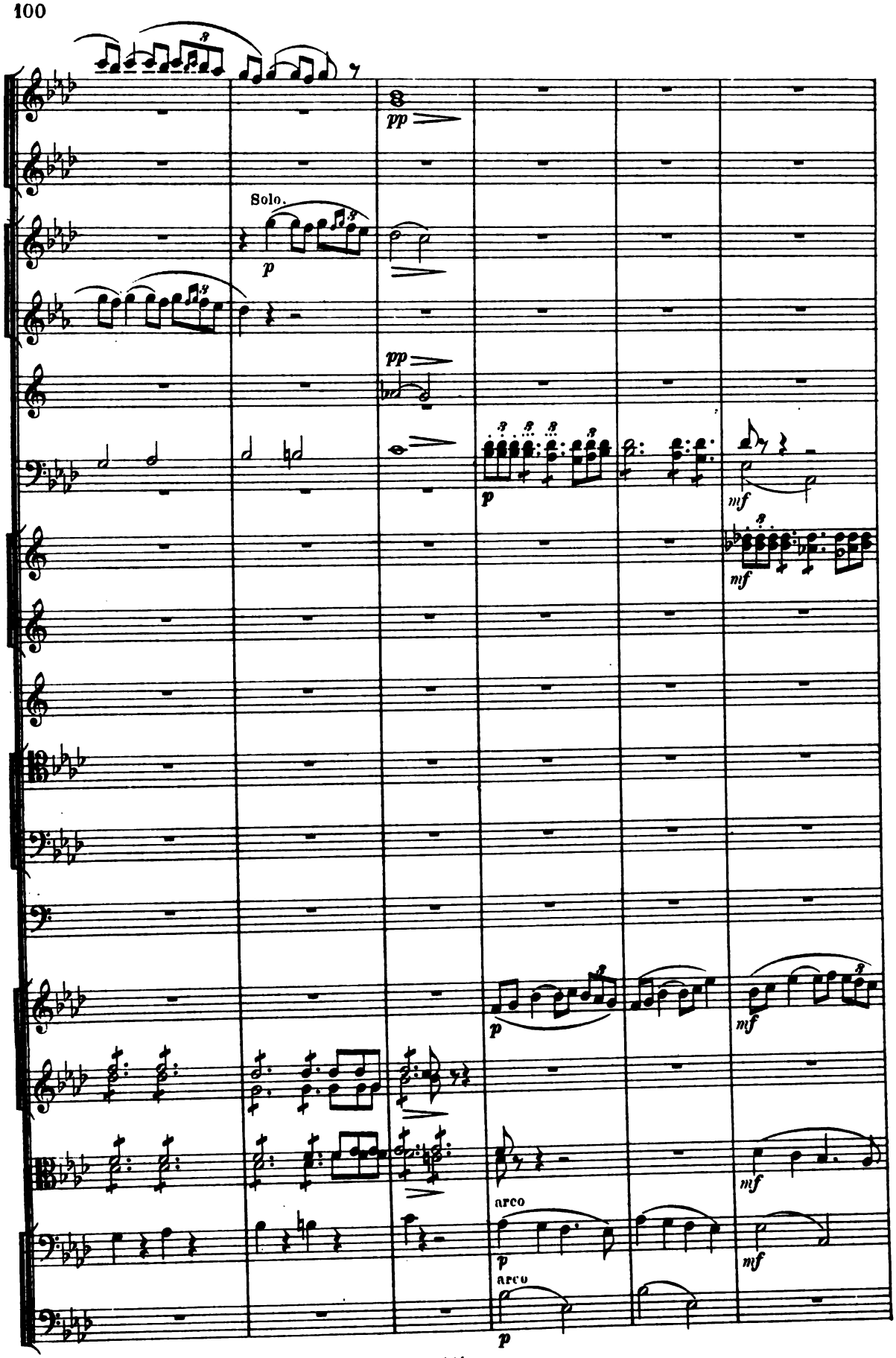

E
dim.
pizz.
dim.
unis.
dim.
E


Più mosso. ♩ = 76.
Solo.
p
Solo.
p
p
arco
p
simile
simile
div.
p
V.C. unis.
p
p
Più mosso.

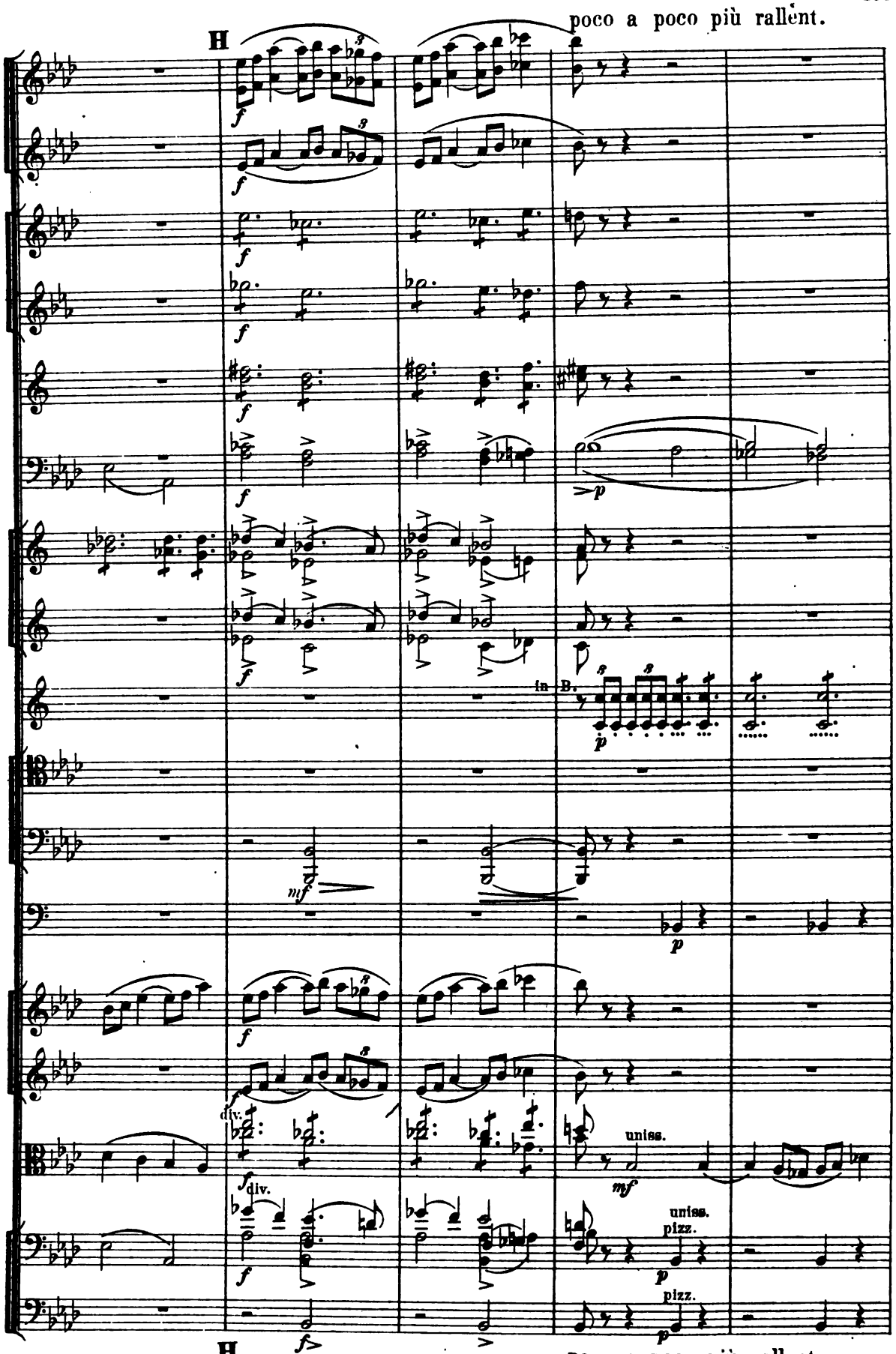

pp
pp
p
unis.
p
p
arco
p


G
mf
f
p
div.
arco
unis.
pizz.
G
121


Solo.
mf
Solo.
p
p
Solo.
p
div.
p
simile
simile
p
p

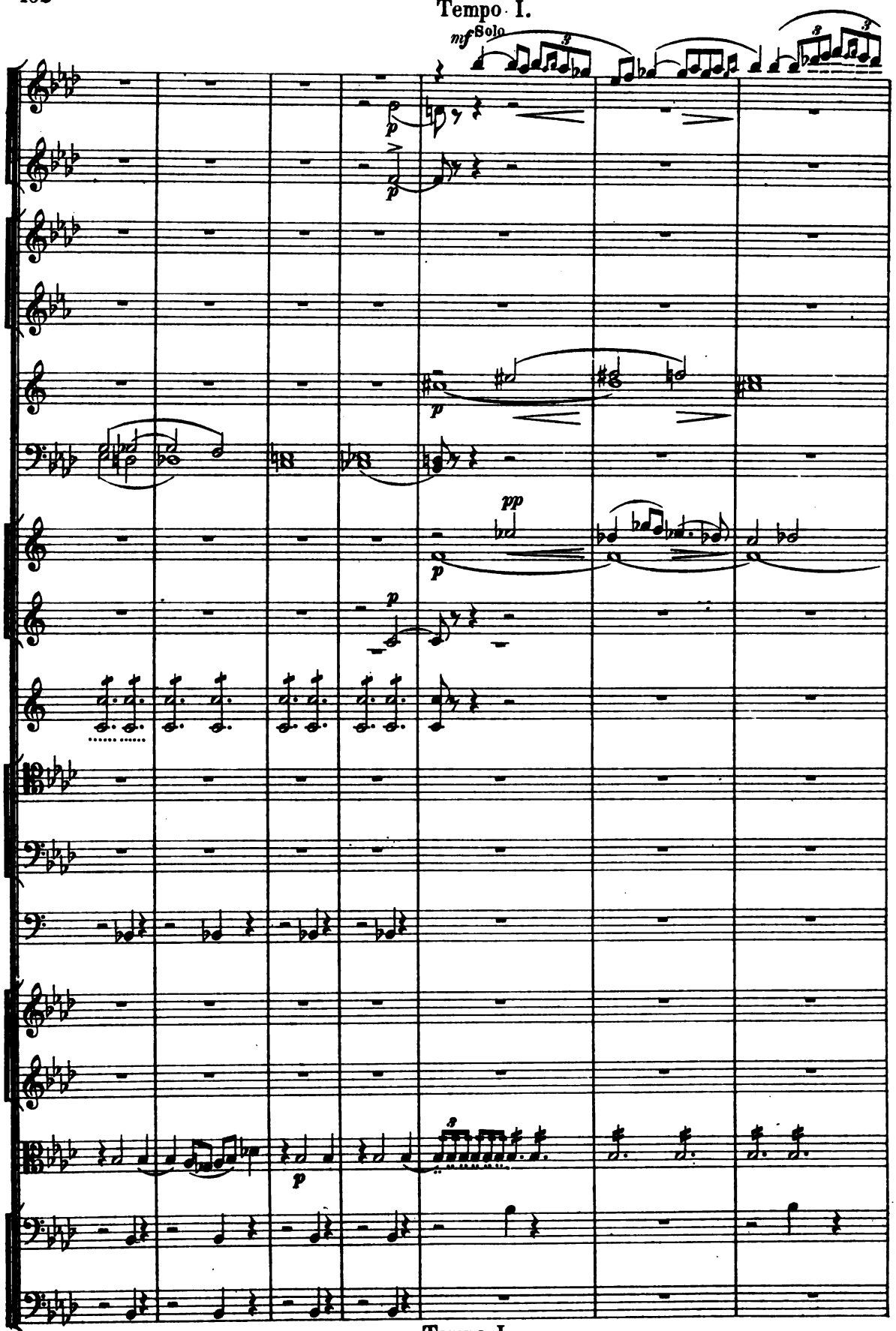

Solo.
arco
arco

poco a poco più rallent.

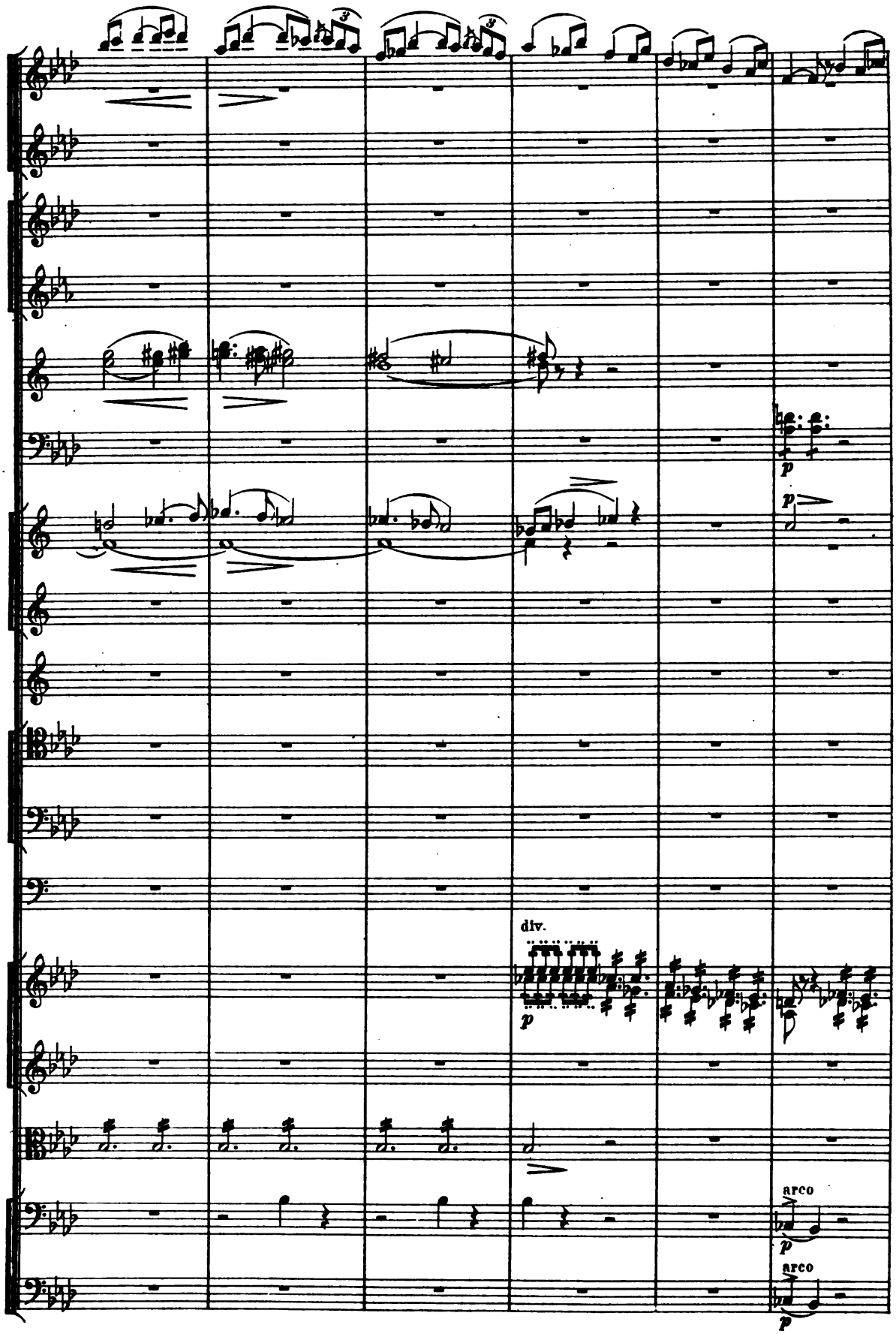


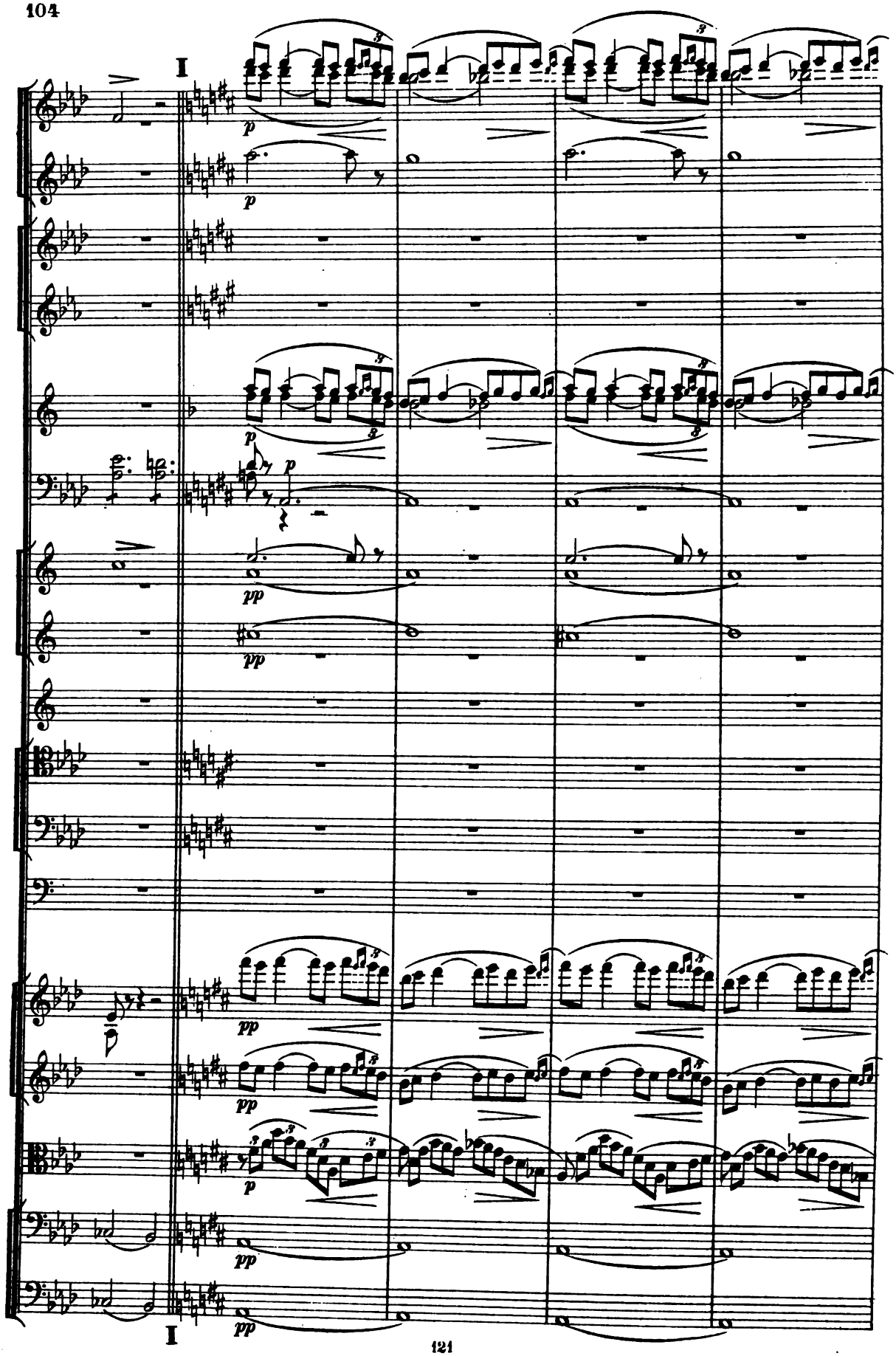
poco a poco più rallent.

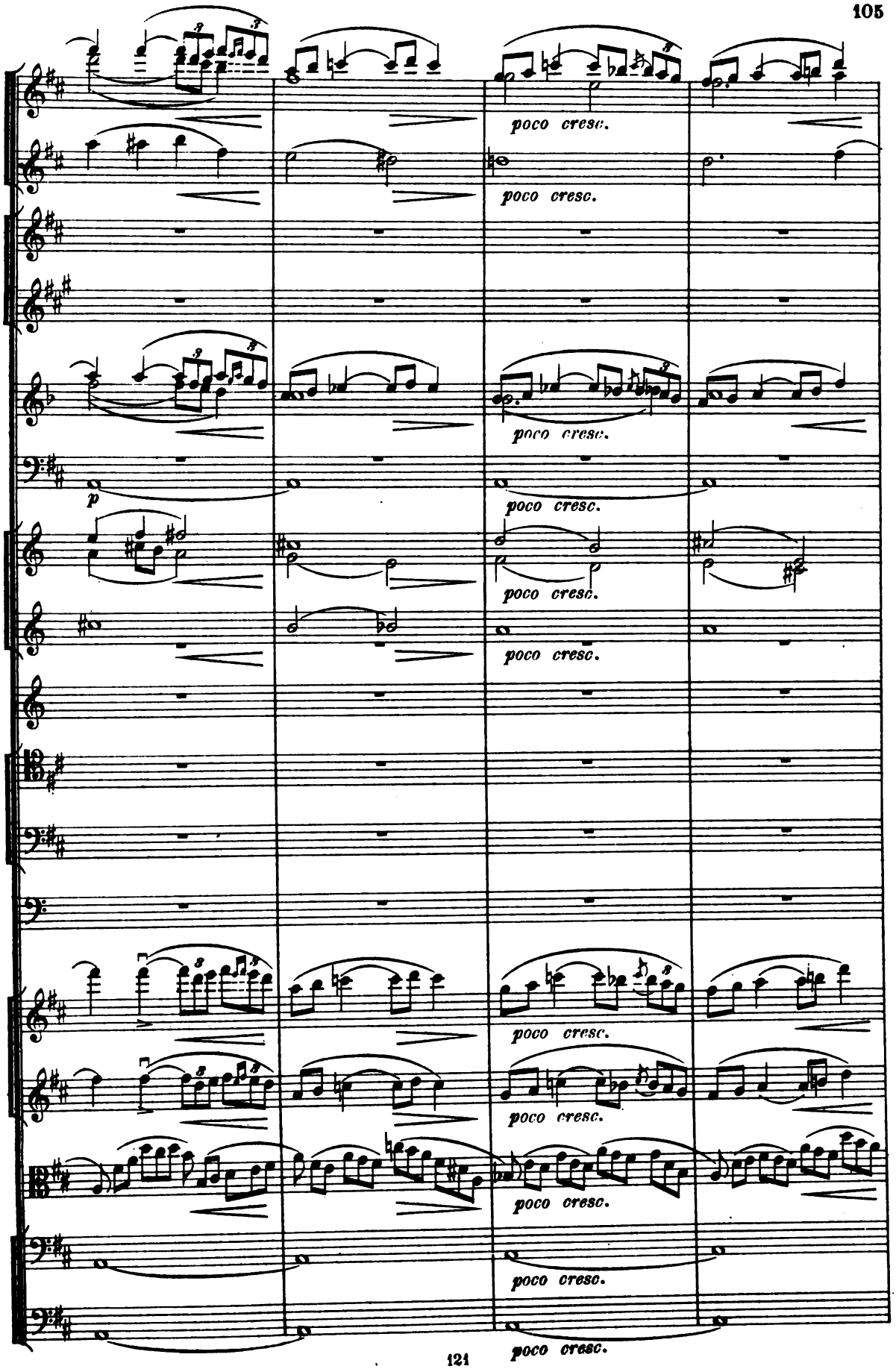
Tempo I.

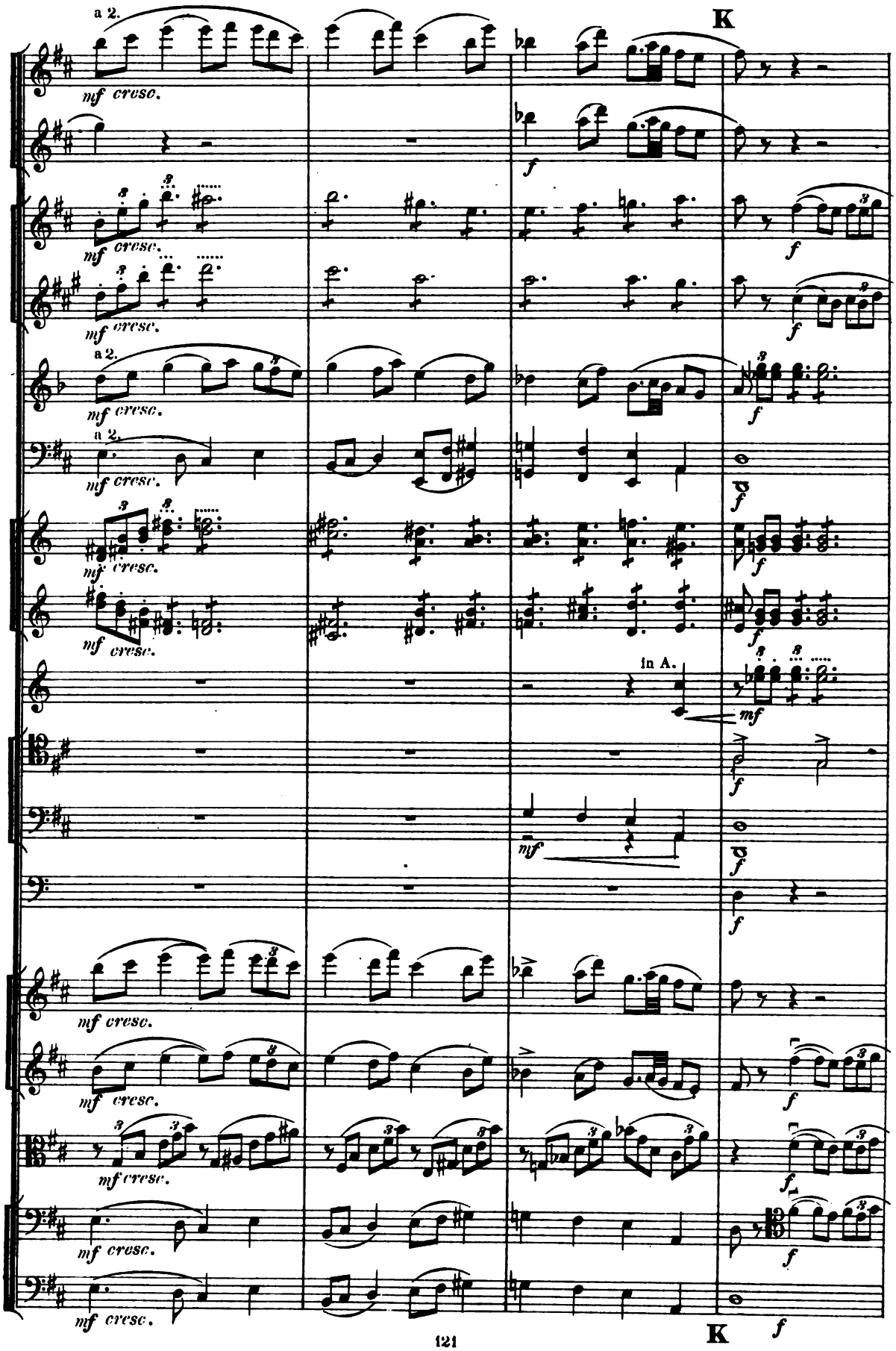


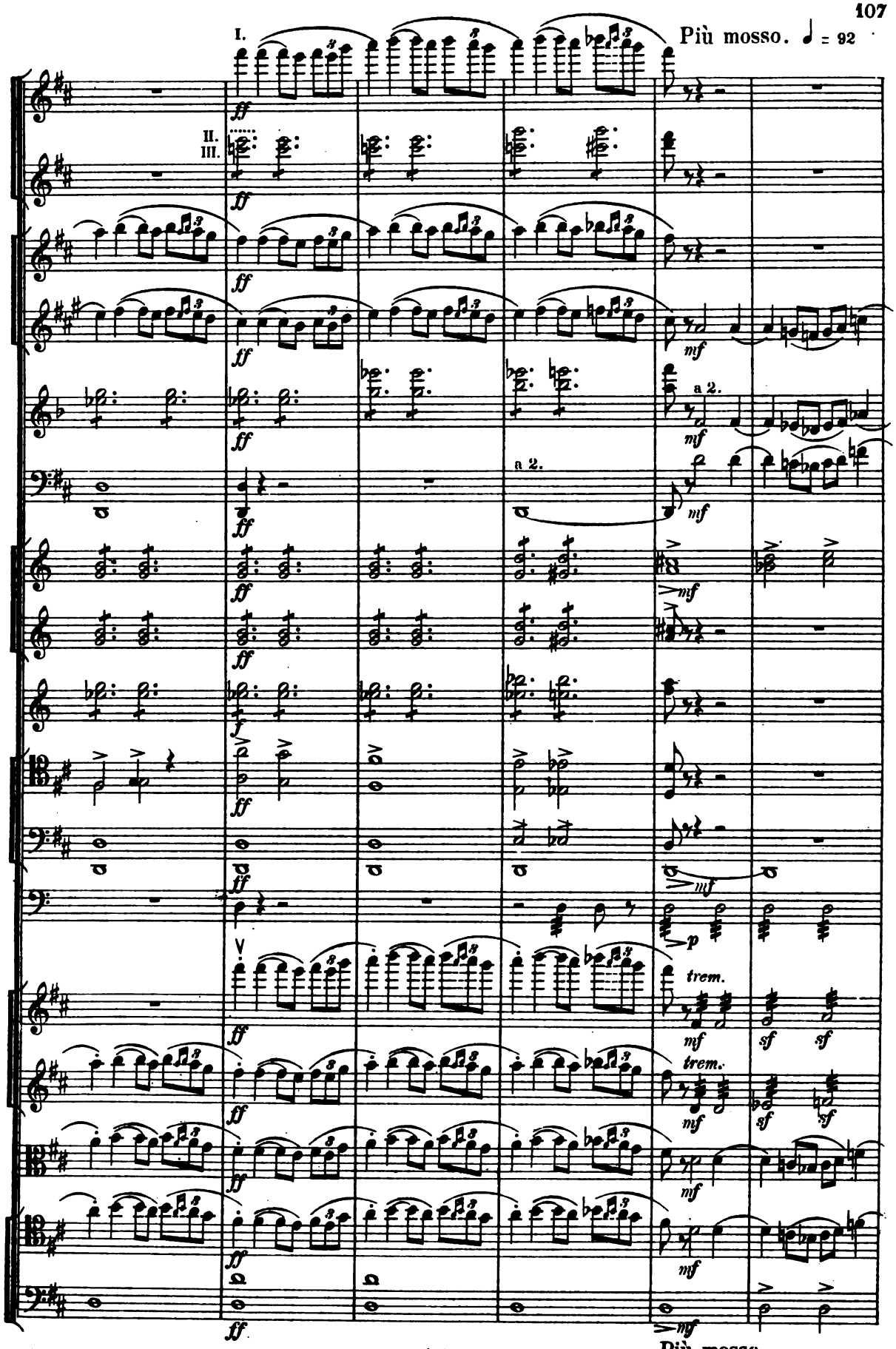
Tempo I.

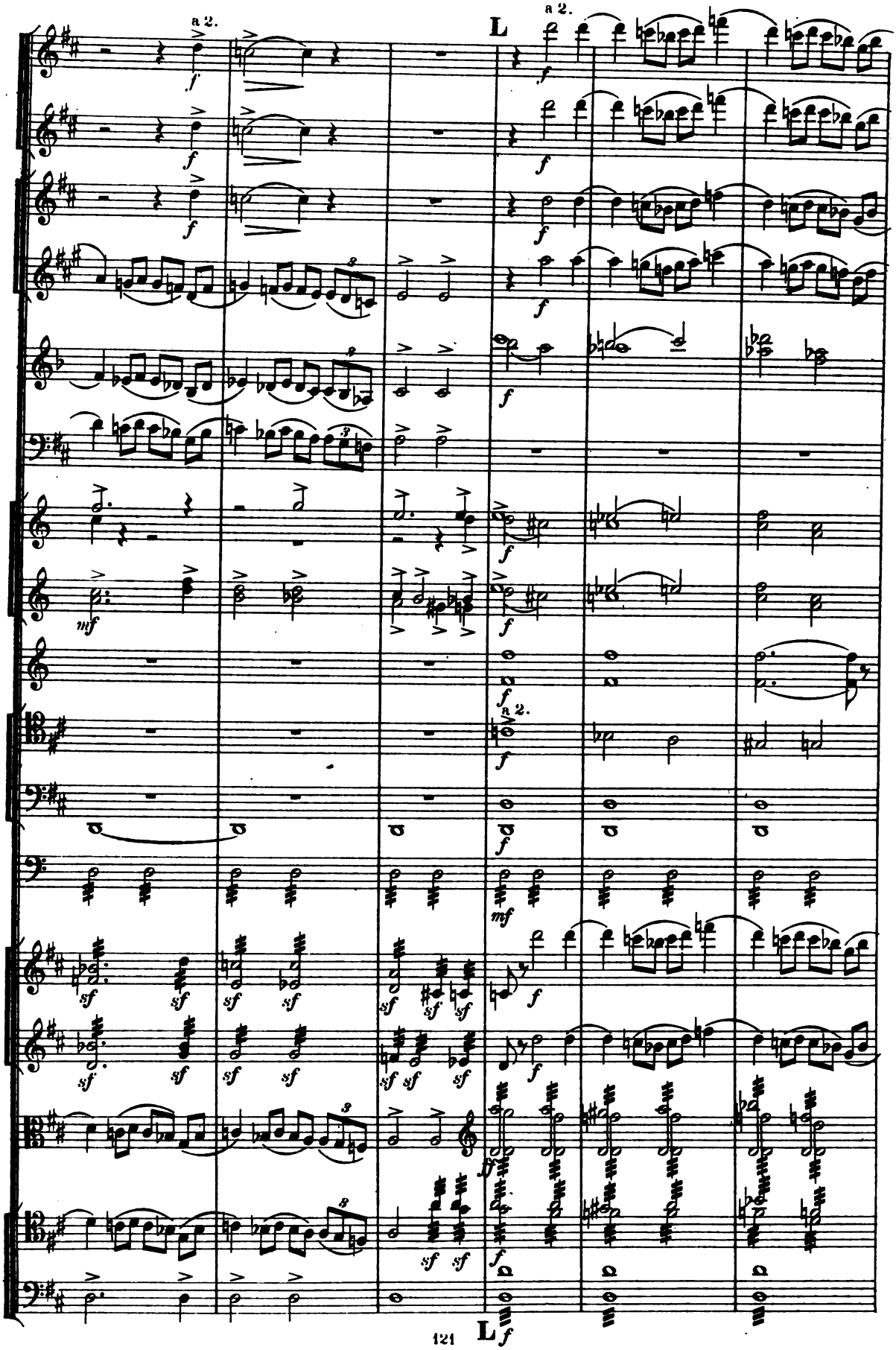

div.
arco
arco

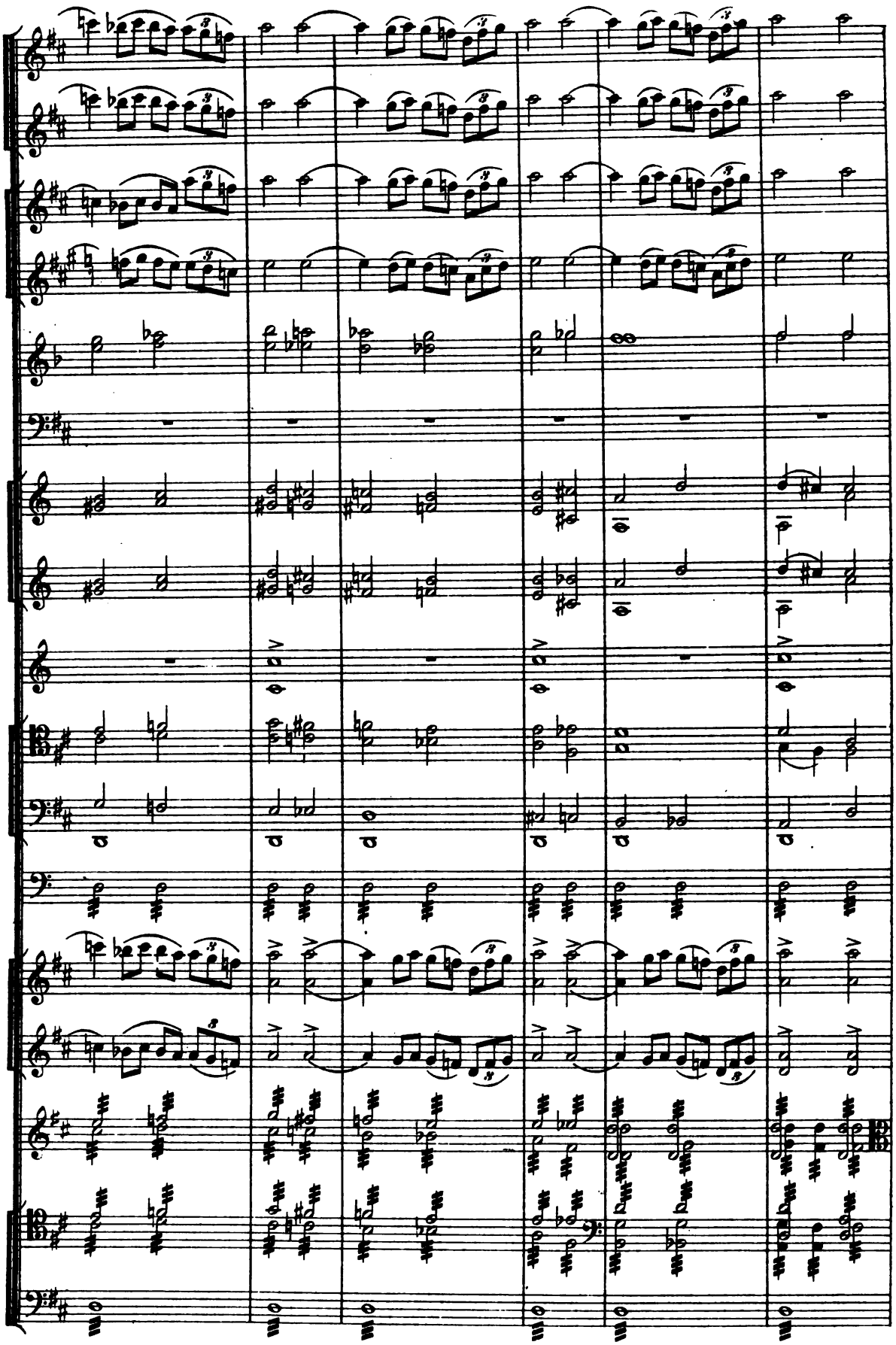

I
p
pp
I


poco cresc.
poco cresc.
poco cresc.
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

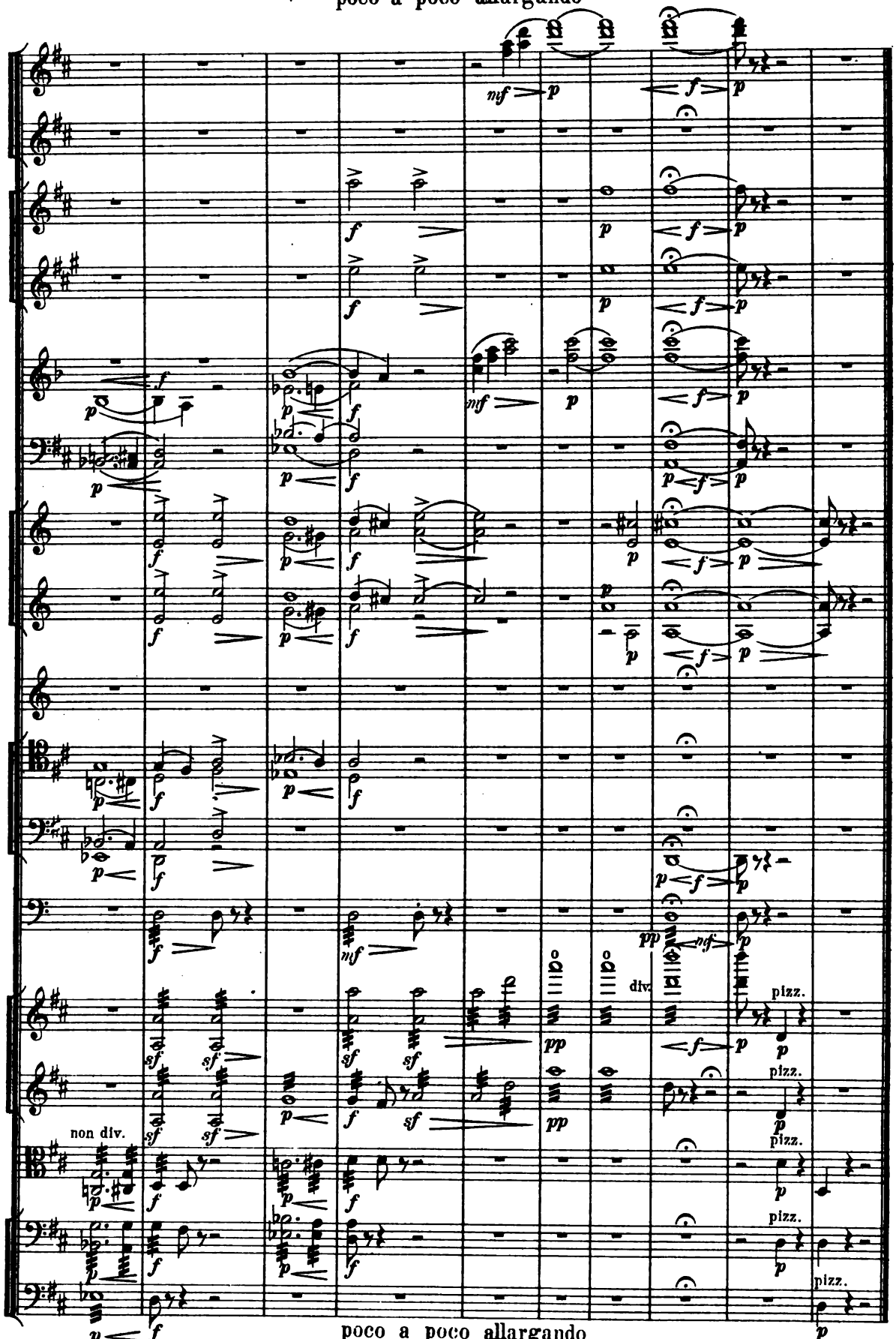

a 2.
mf cresc.
K
f
in A.
mf
K
f


I.
Più mosso. ♩ = 92
II.
III.
a 2.
a 2.
trem.
trem.
Più mosso.


a 2.
L
a 2.
a 2.
121
L

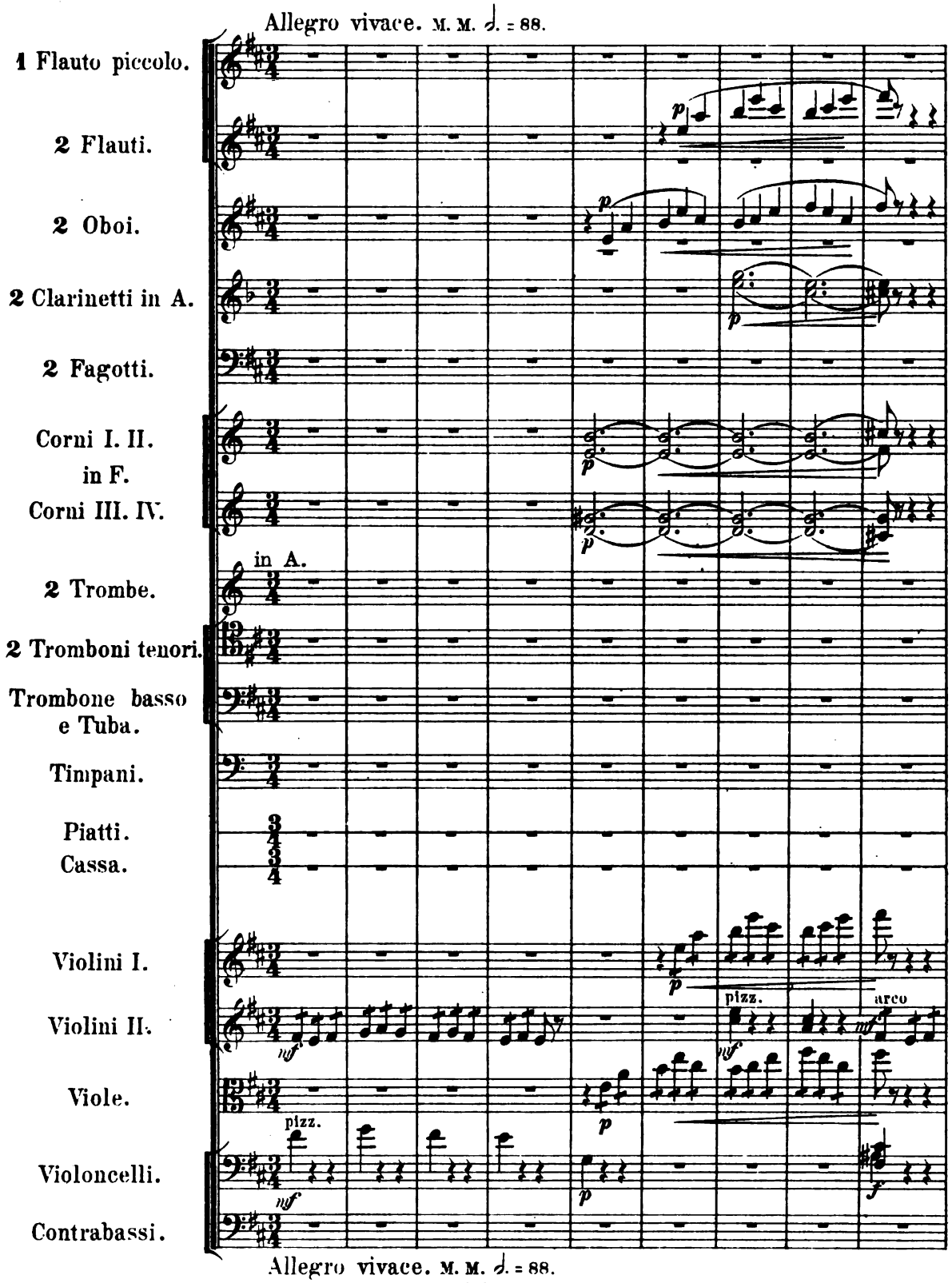


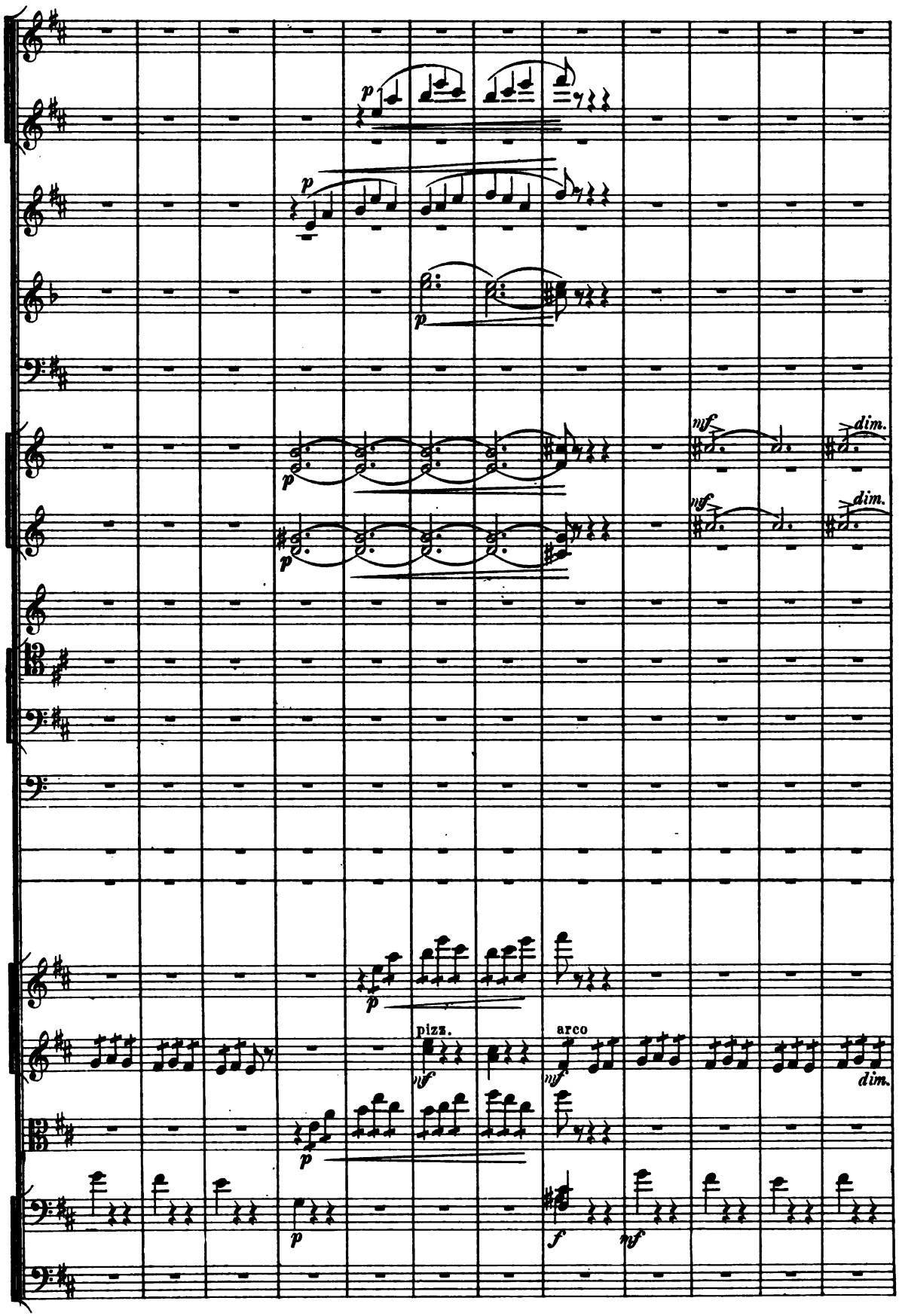
poco a poco allargando

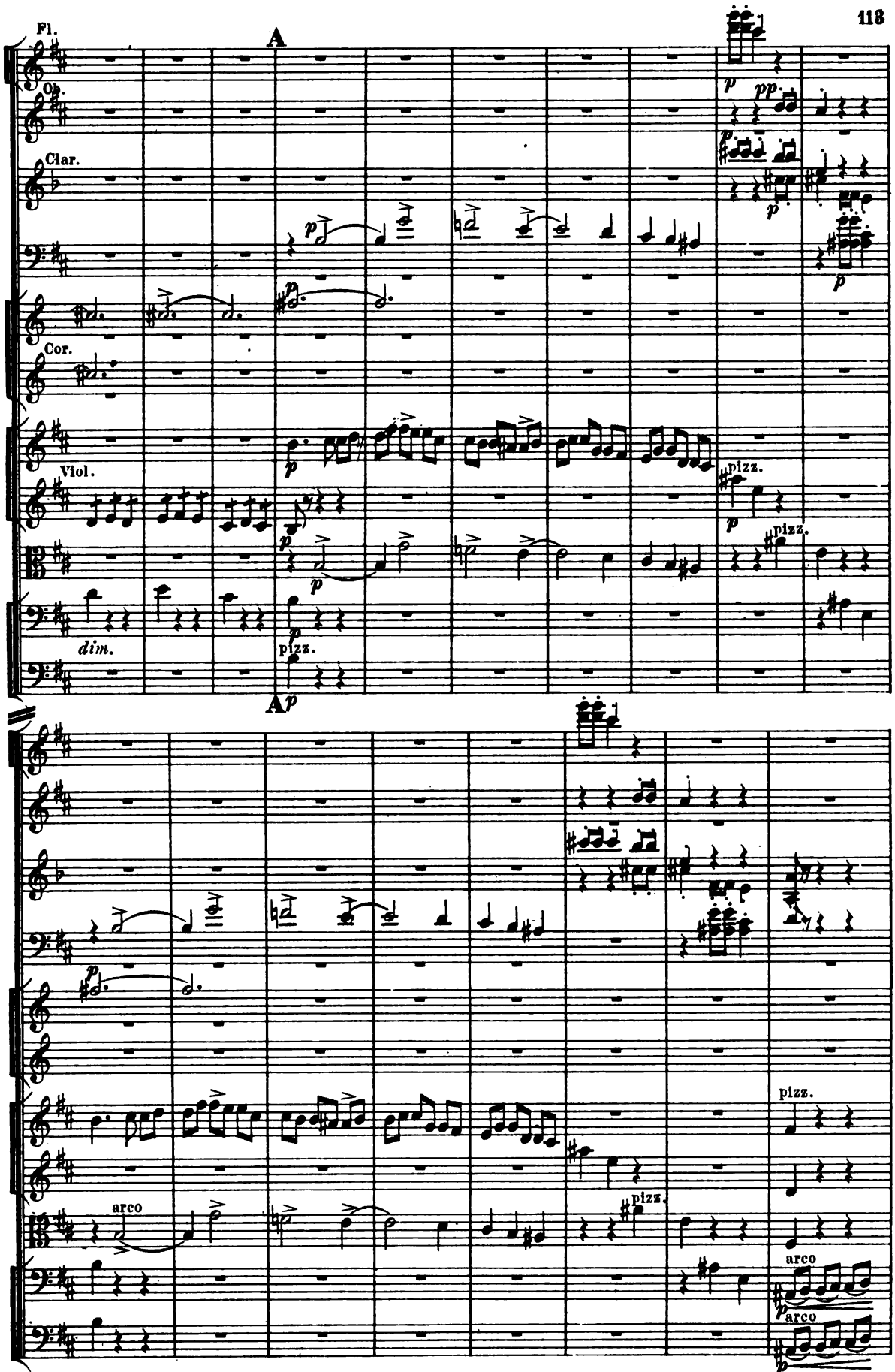


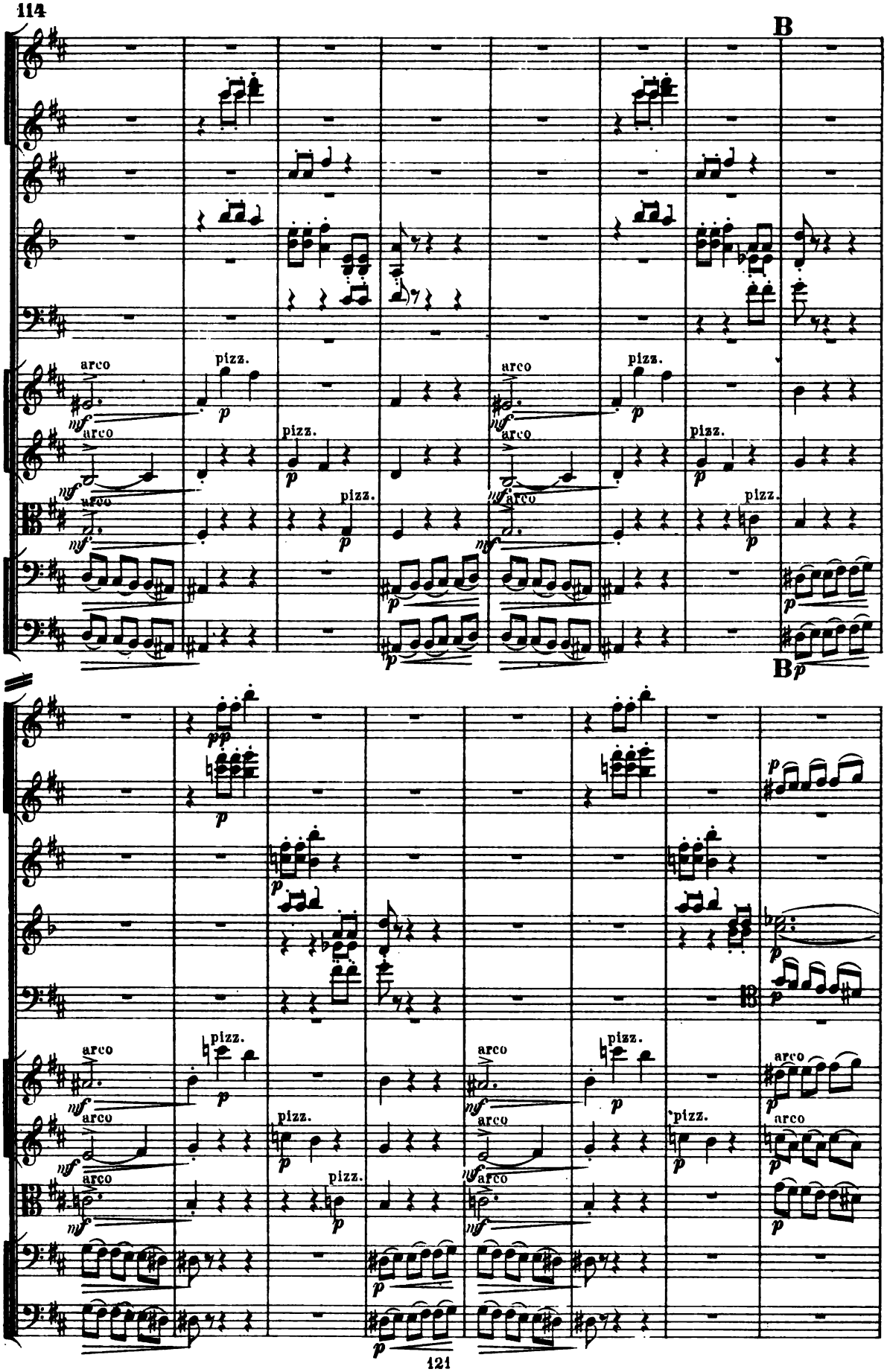
poco a poco allargando

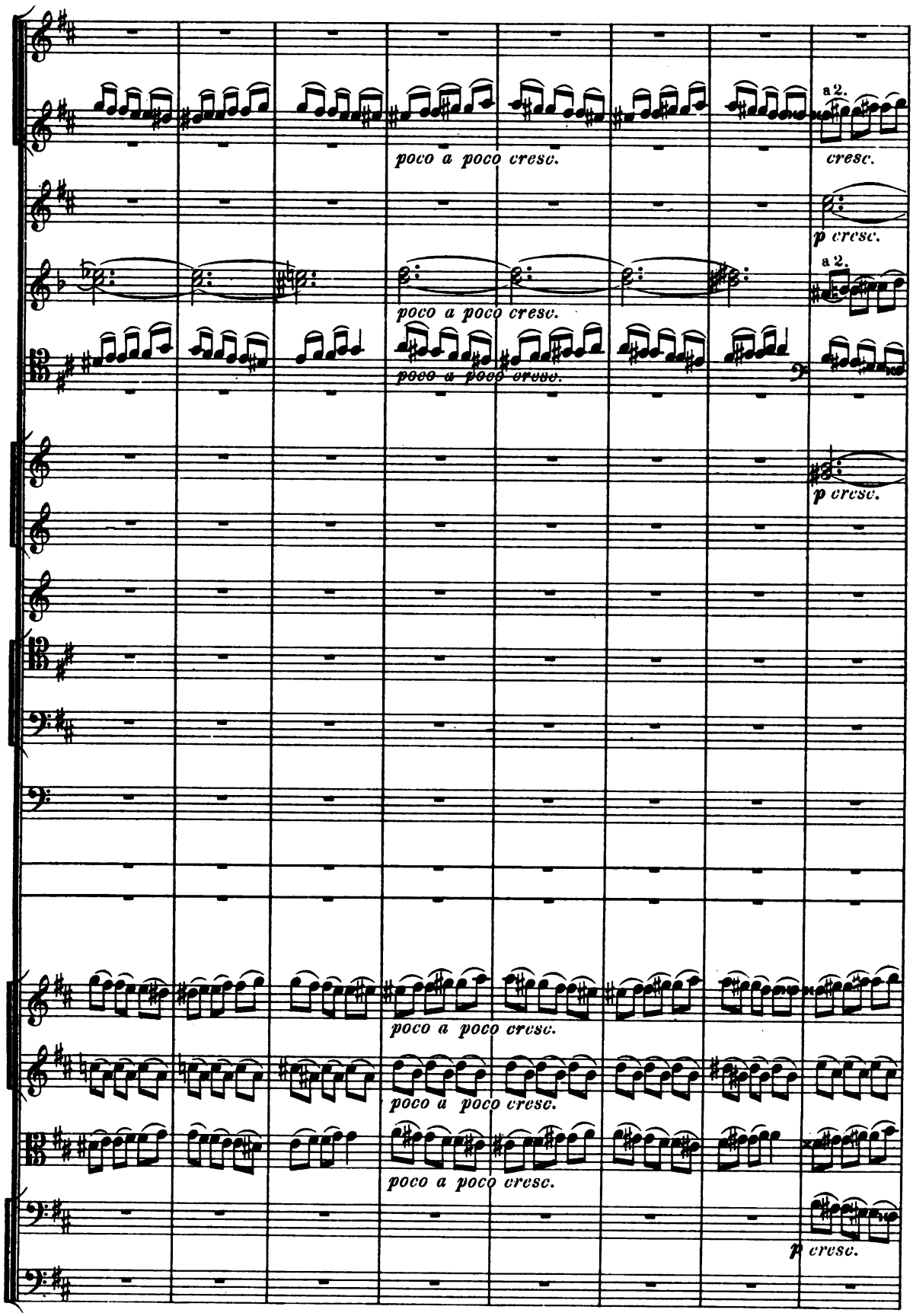
III.

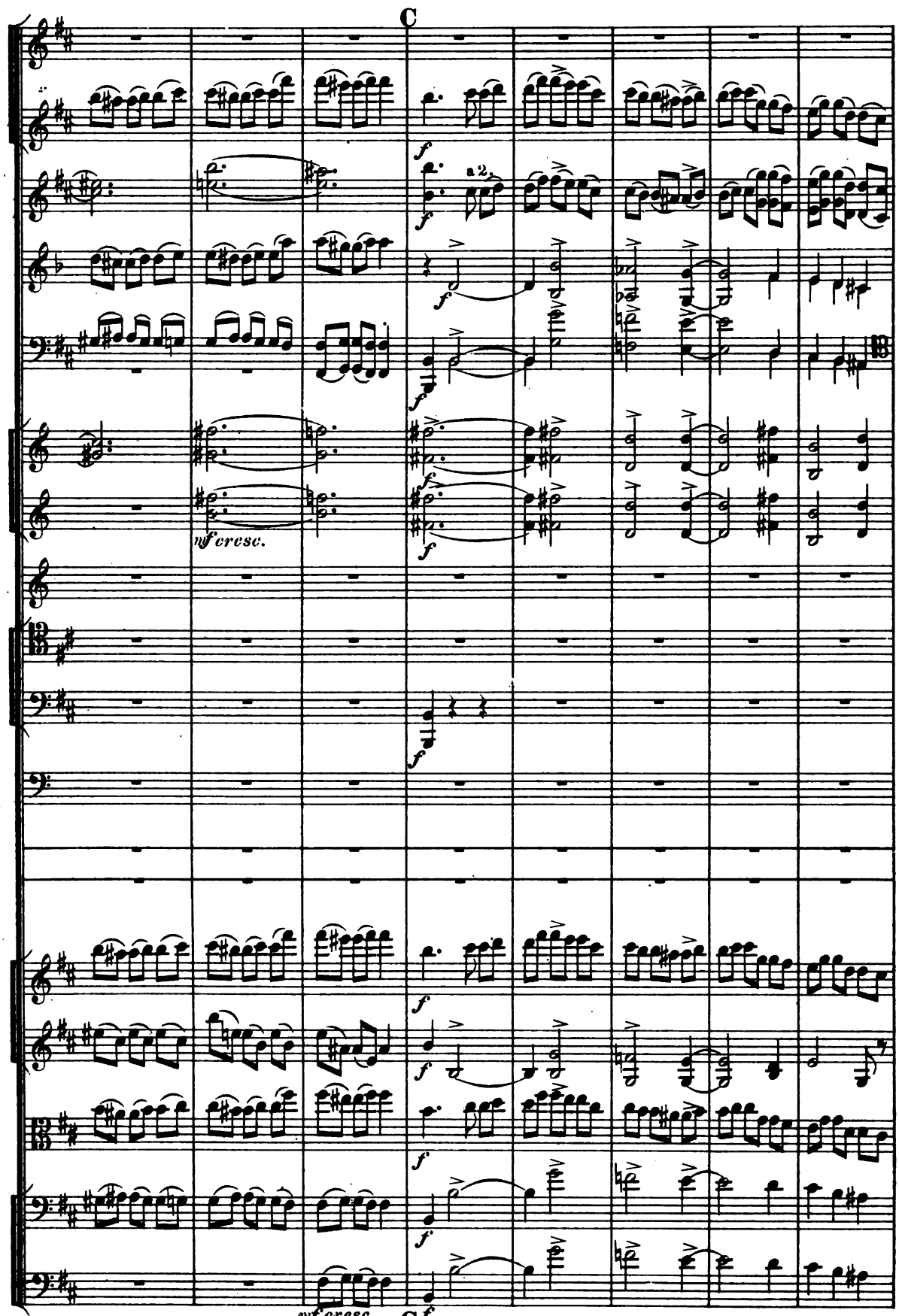

Allegro vivace. M. M. 𝅗𝅥. = 88.
1 Flauto piccolo.
2 Flauti.
2 Oboi.
2 Clarinetti in A.
2 Fagotti.
Corni I. II. in F.
Corni III. IV. in A.
2 Trombe.
2 Tromboni tenori.
Trombone basso e Tuba.
Timpani.
Piatti.
Cassa.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.
pizz.
arco
Allegro vivace. M. M. 𝅗𝅥. = 88.


p
p
p
p
mf
dim.
mf
dim.
p
pizz.
arco
mf
mf
dim.
p
p
f
mf


Fl.
A
Ob.
Clar.
Cor.
Viol.
dim.
pizz.
arco
Ap


B
arco
pizz.
B


a 2.
cresc.
poco a poco cresc.
p cresc.
a 2.
poco a poco cresc.
poco a poco cresc.
p cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
p cresc.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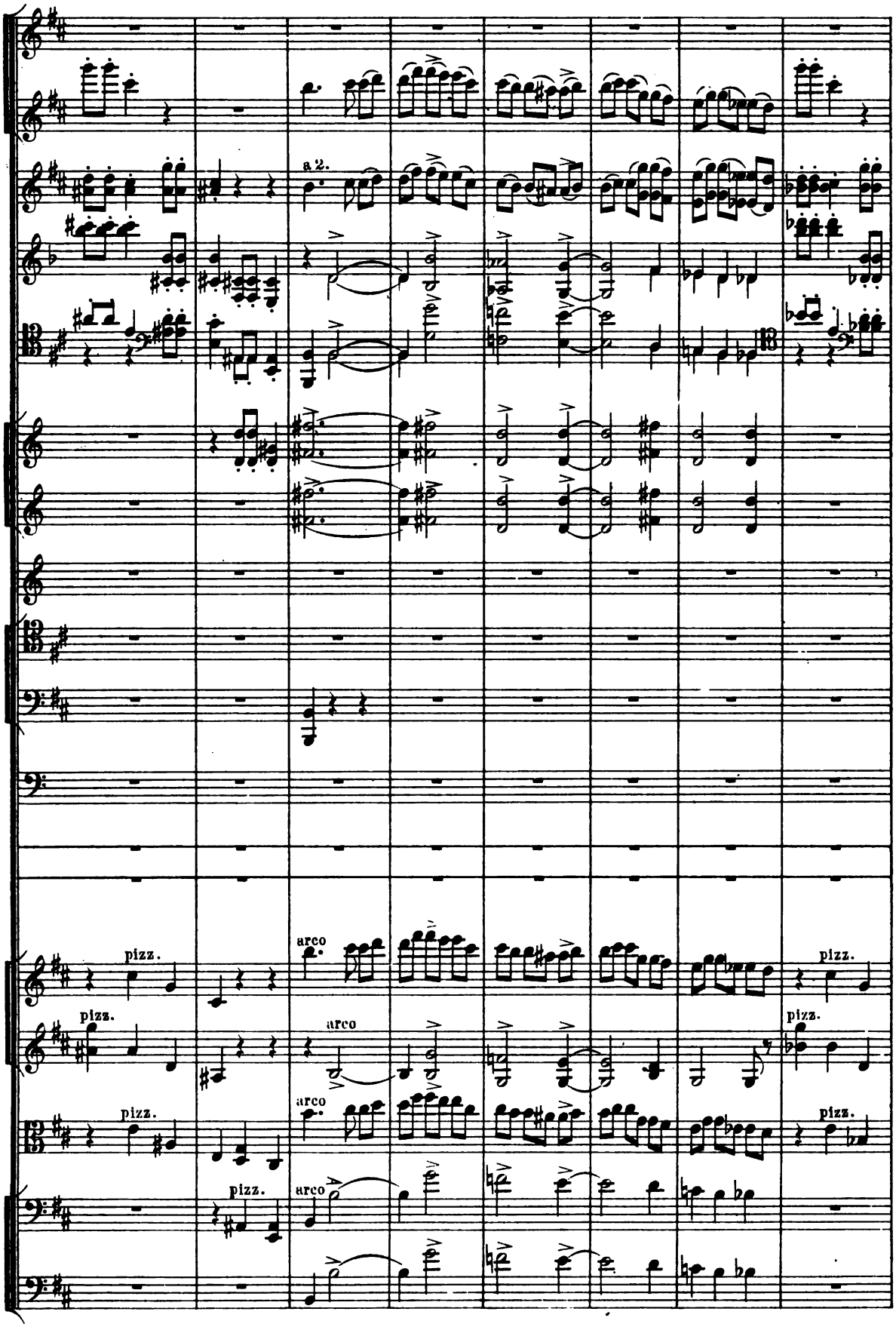
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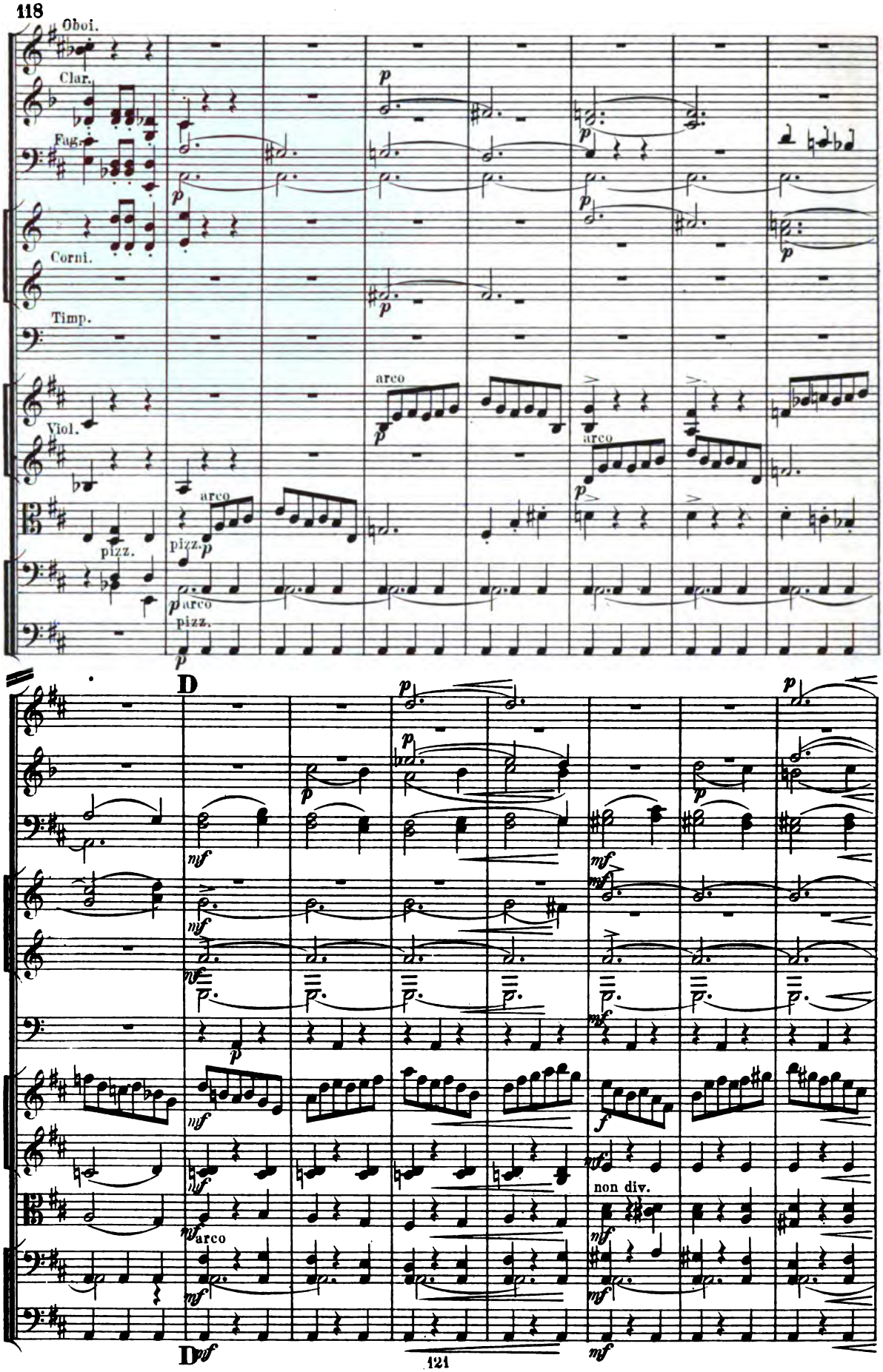
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Fag.
Corni.
Timp.
Viol.
arco
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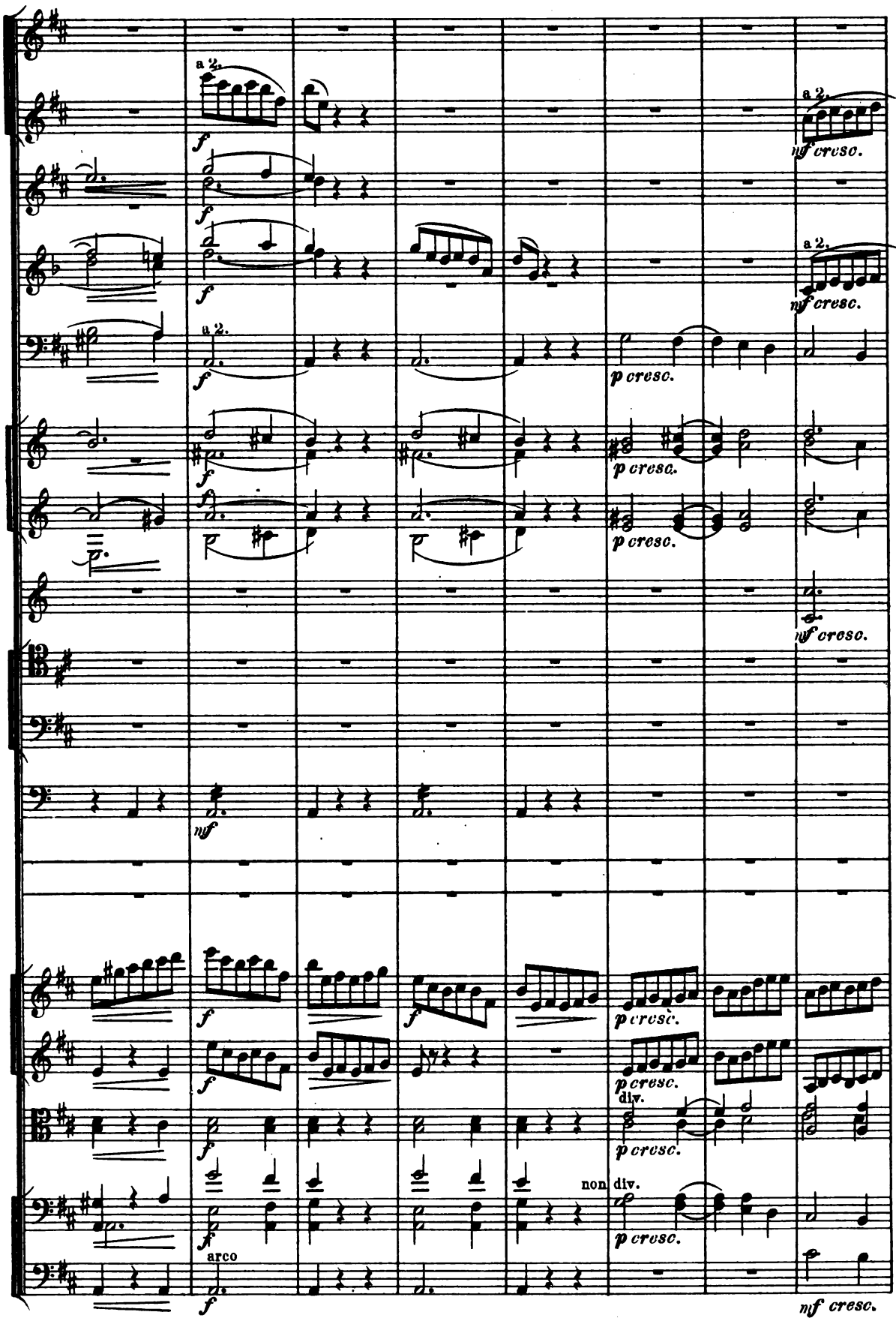
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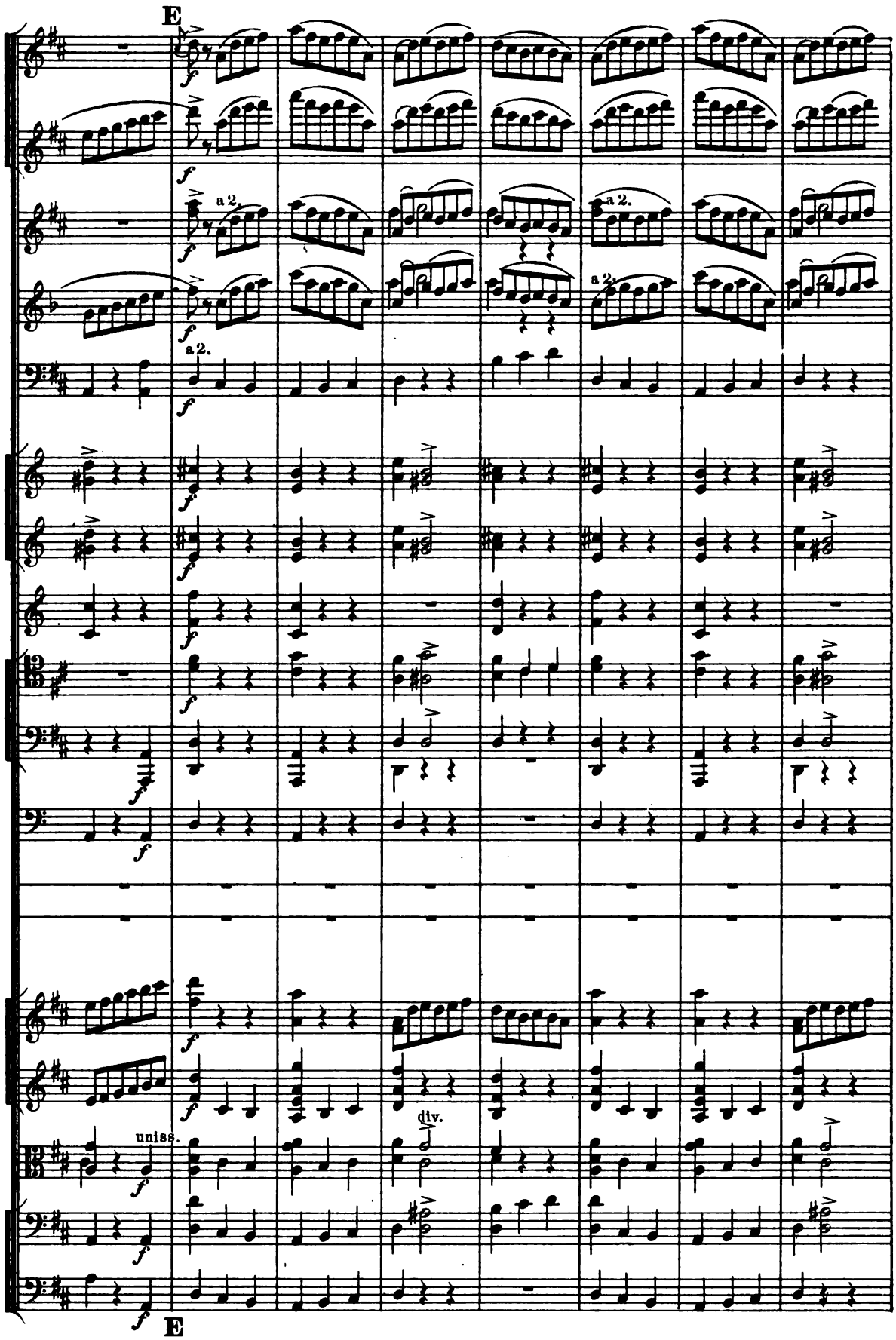
f
mf cresc.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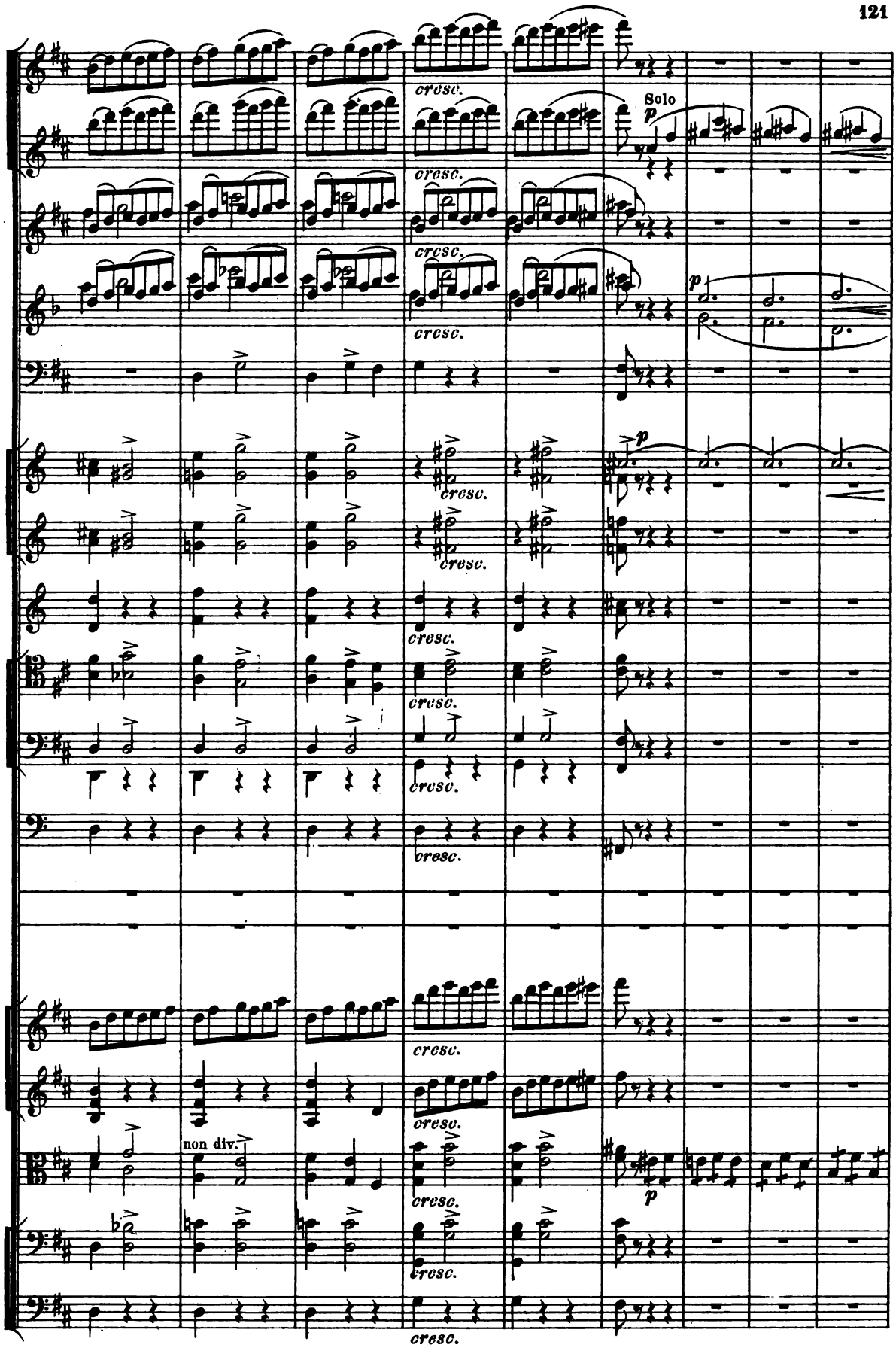
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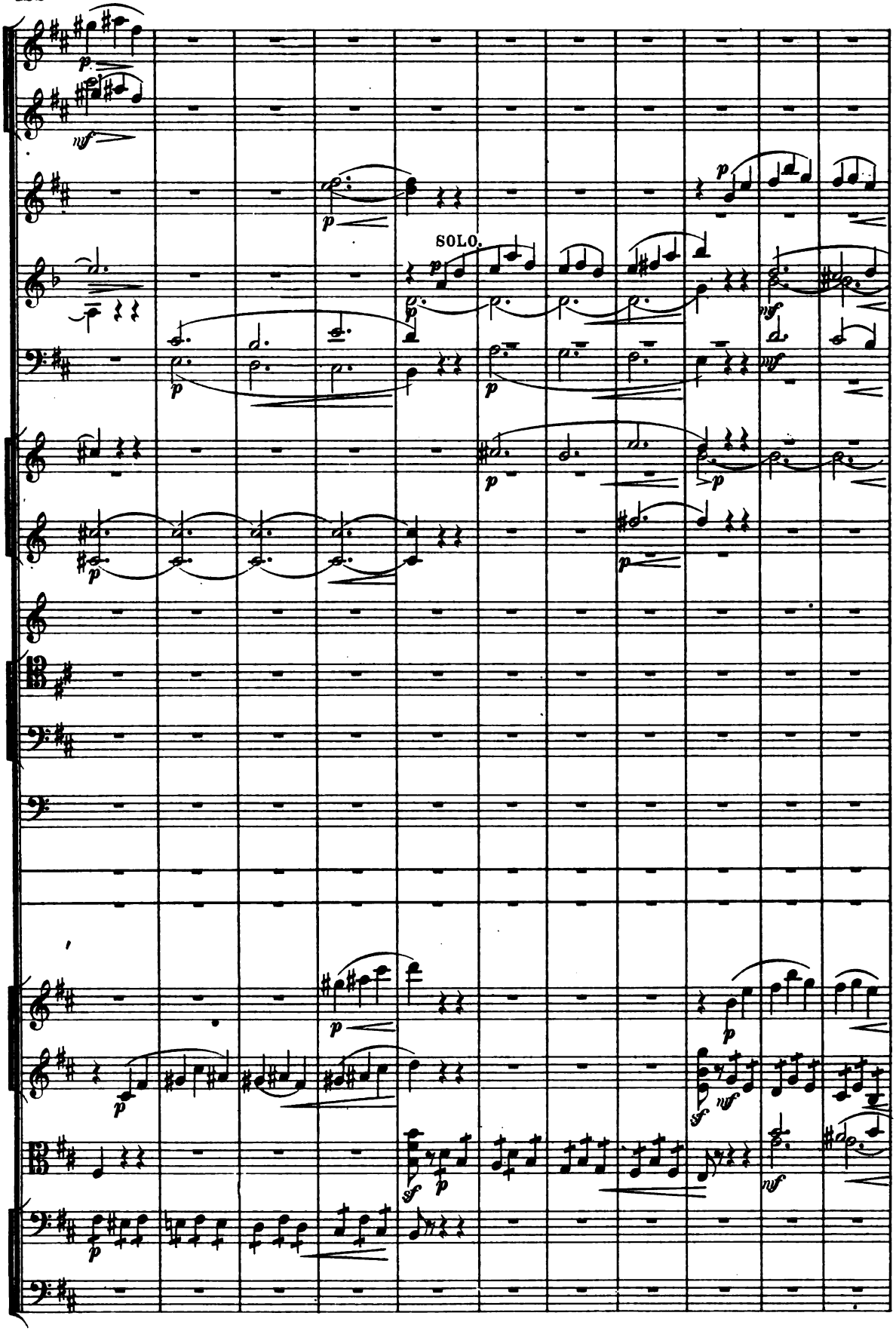
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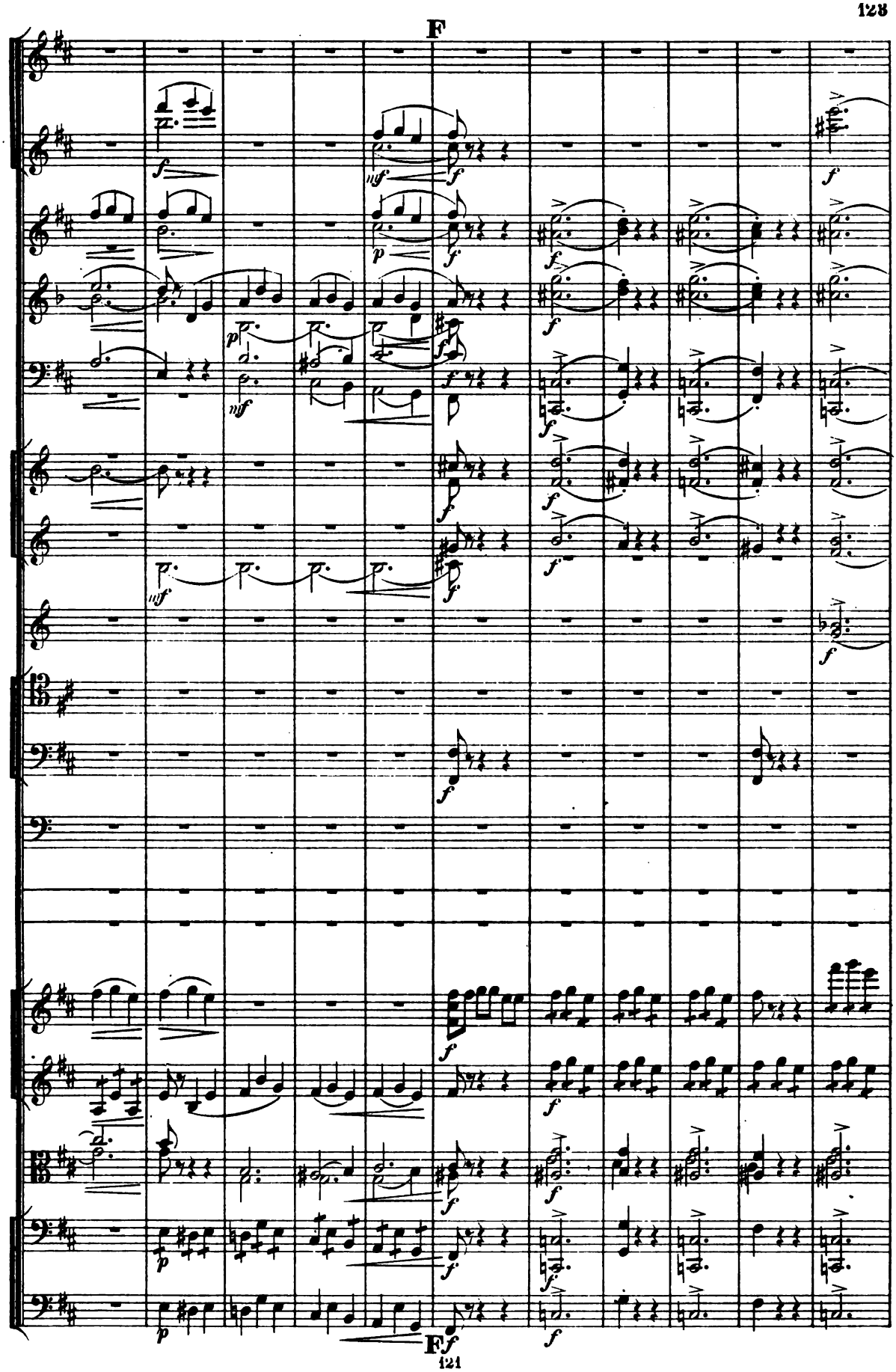
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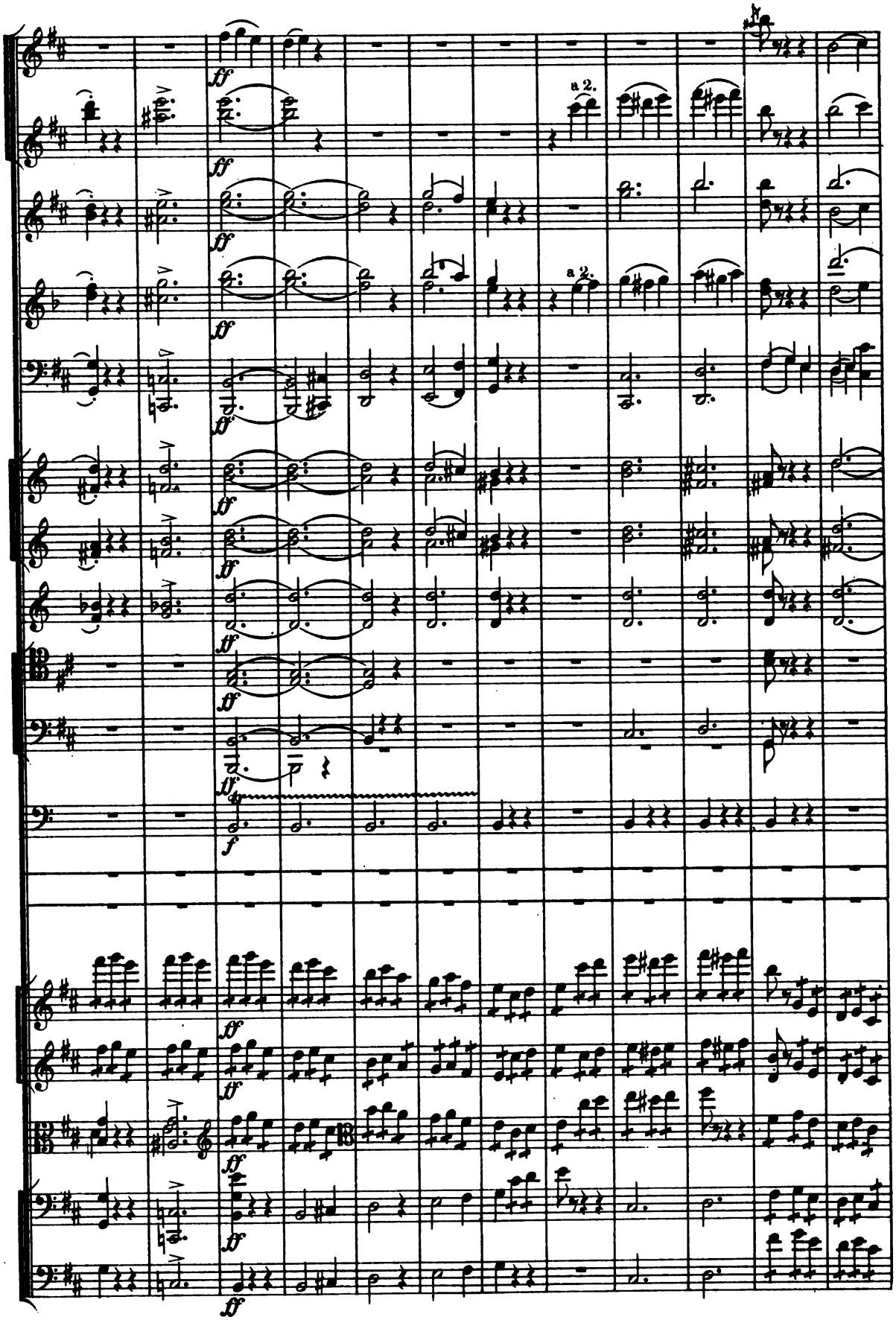
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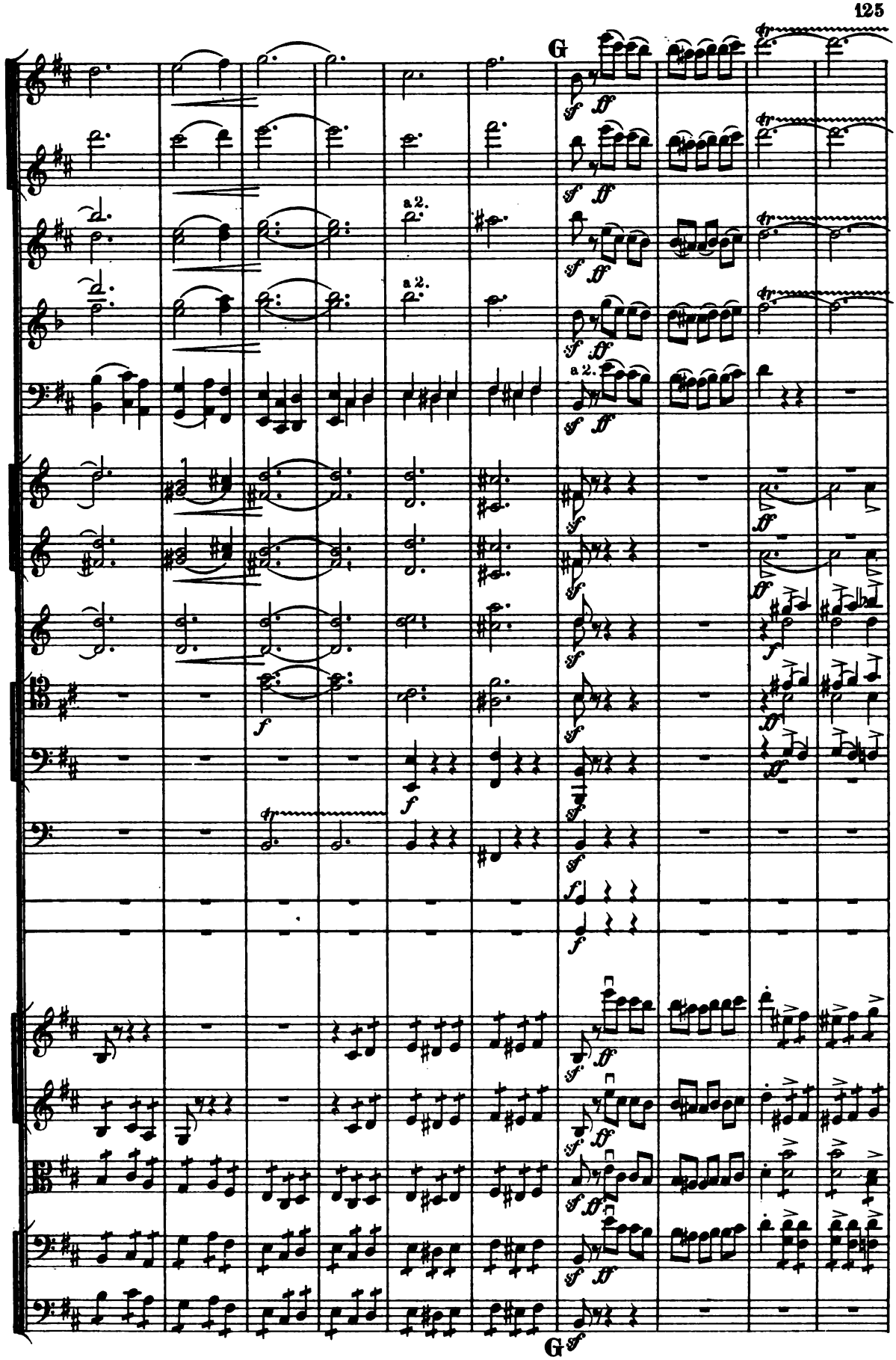
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f
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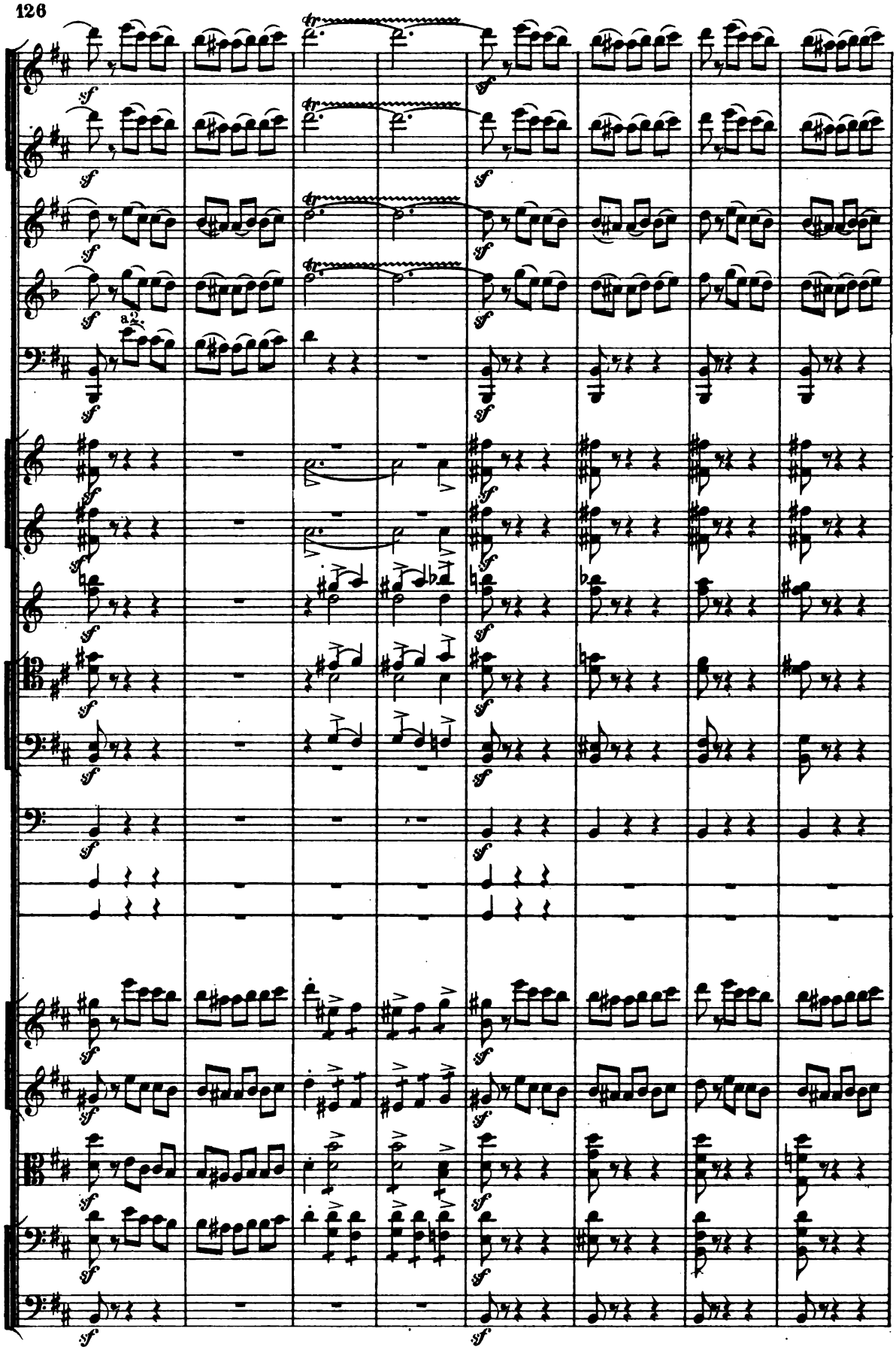
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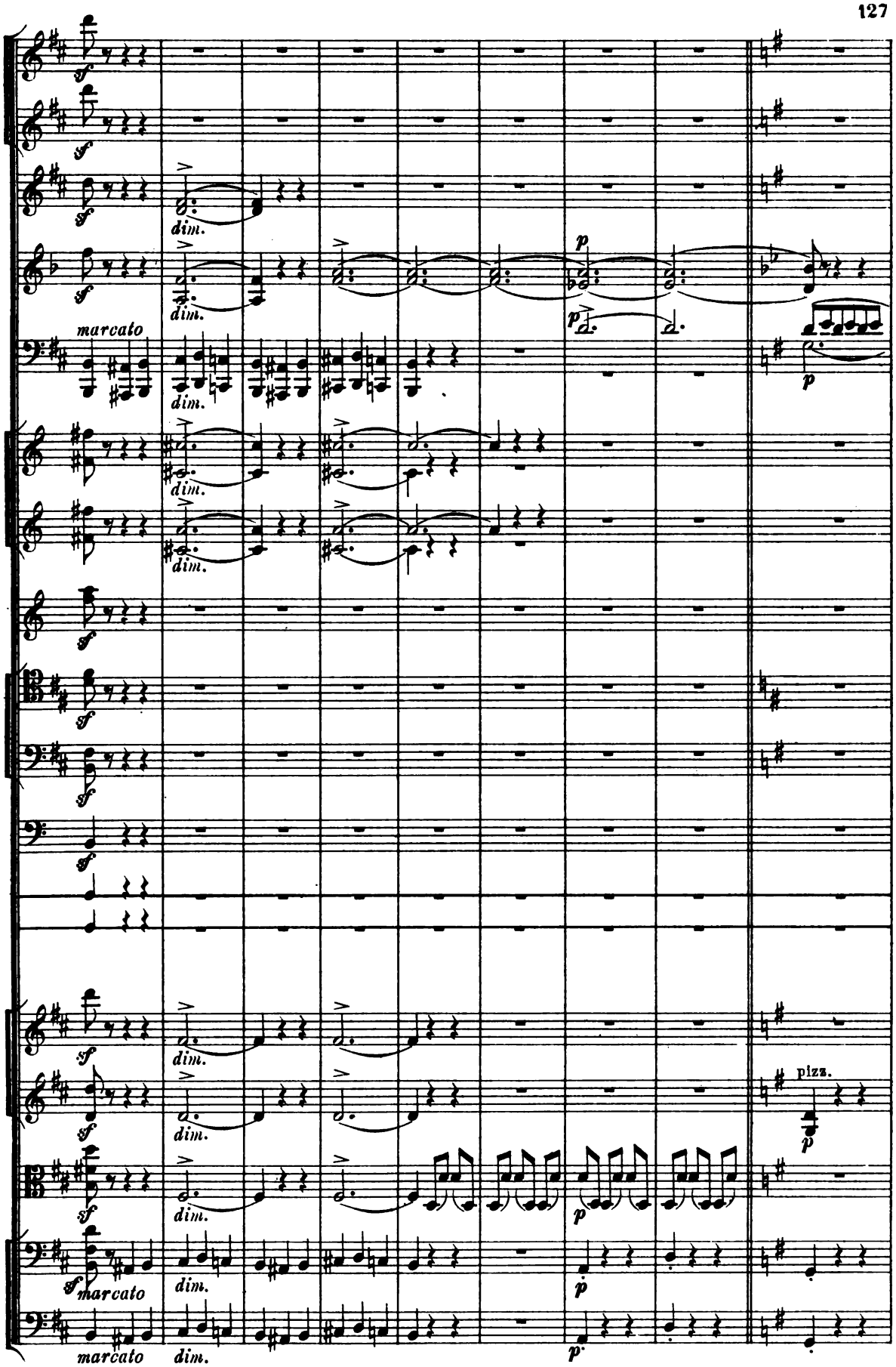
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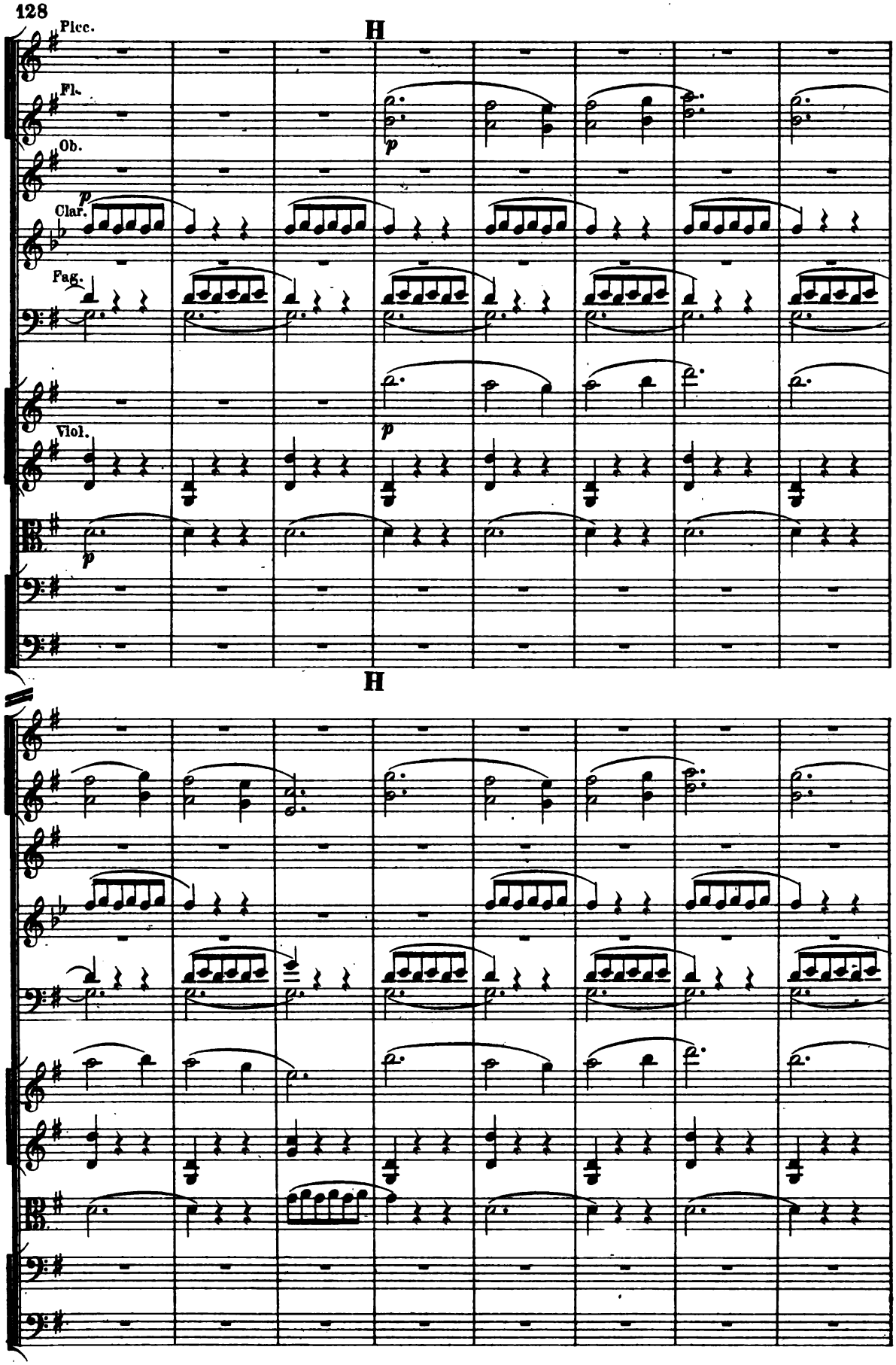
marcato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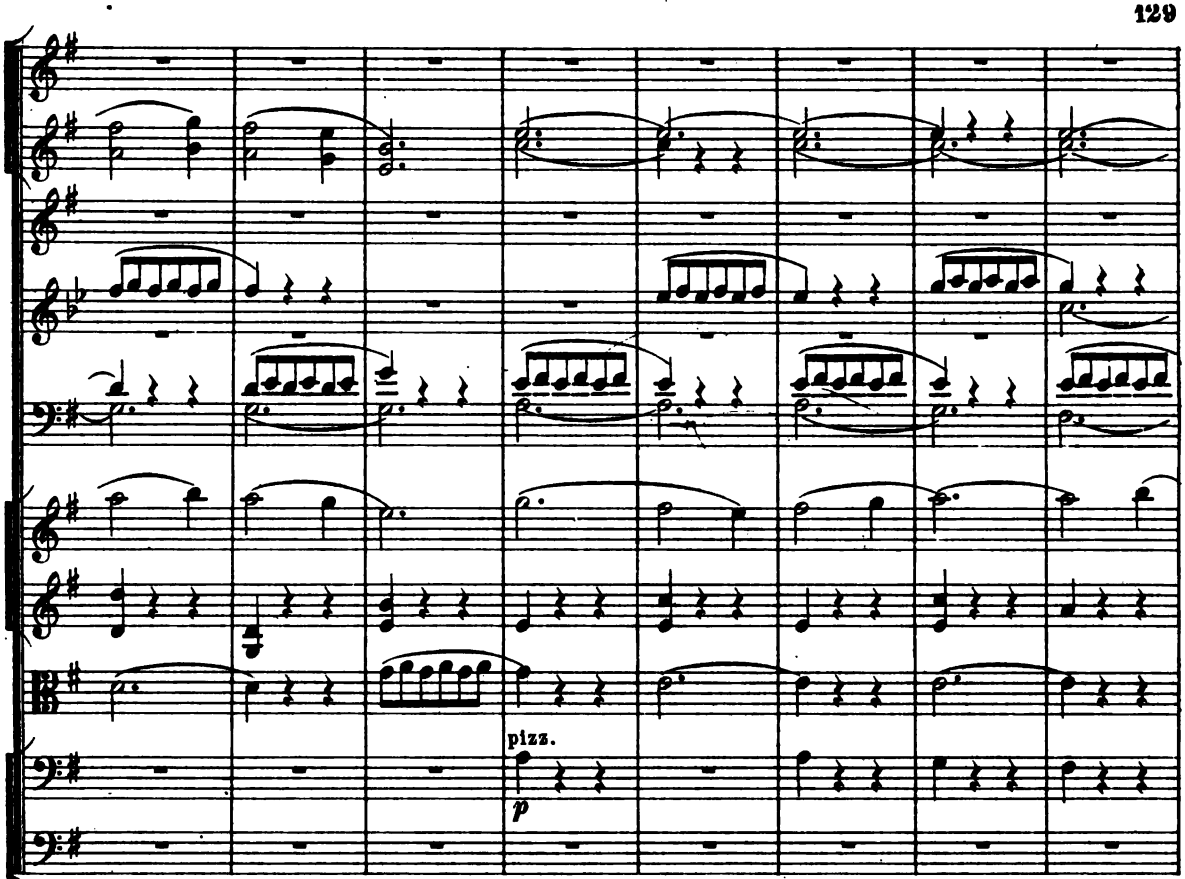
Ob.
Clar.
Fag.
Viol.
H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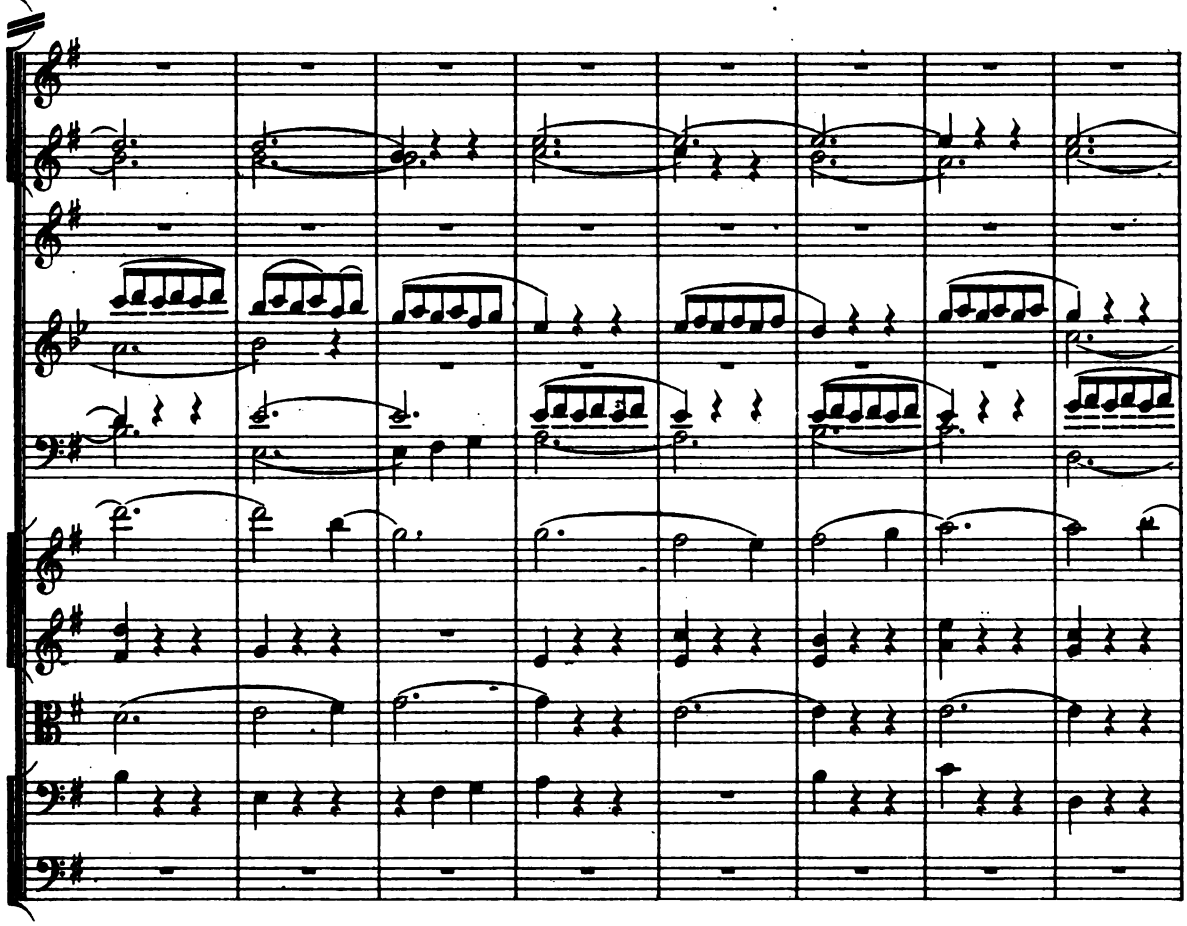

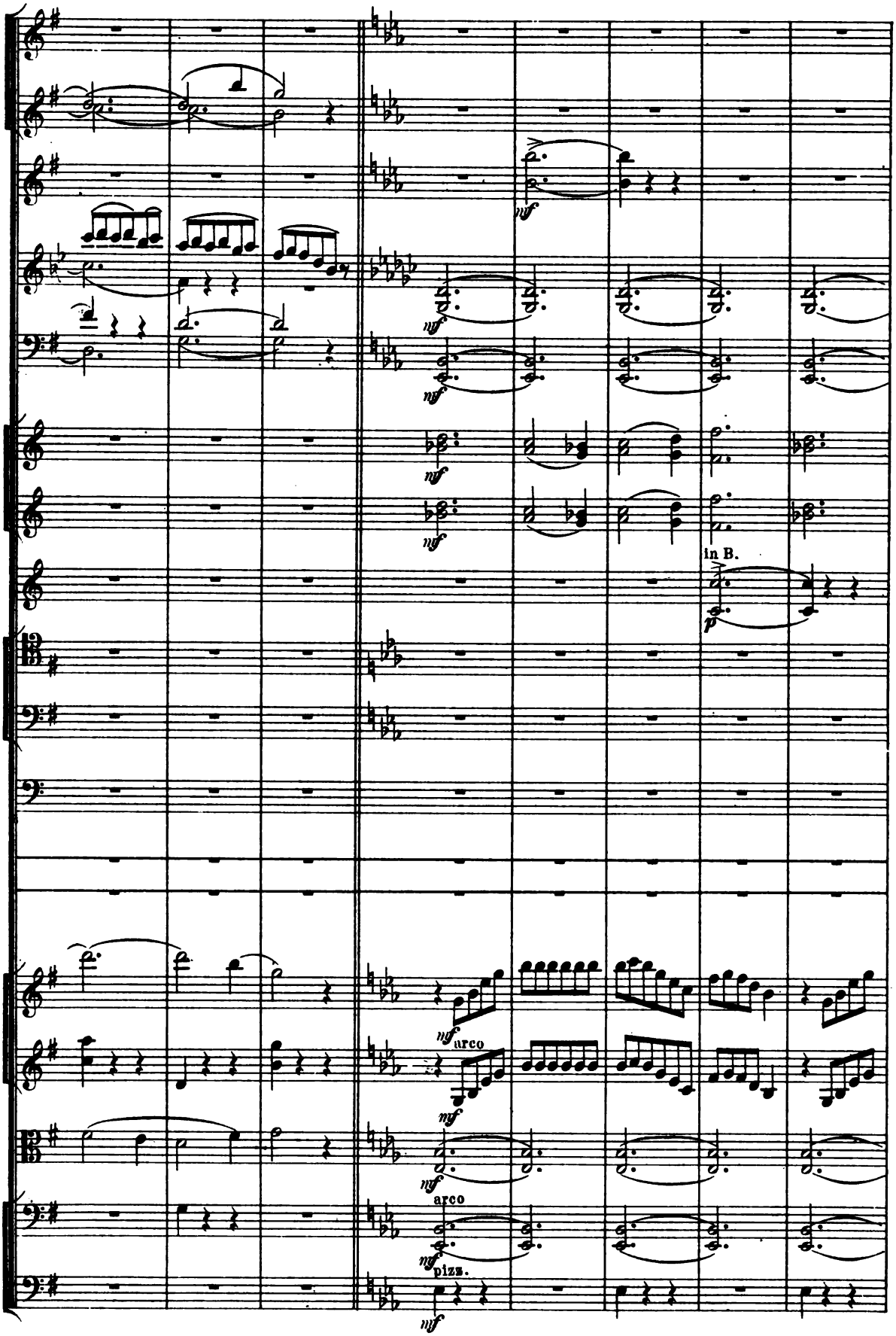
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in B.
p
nf
arco
nf
nf
arco
nf
pizz.
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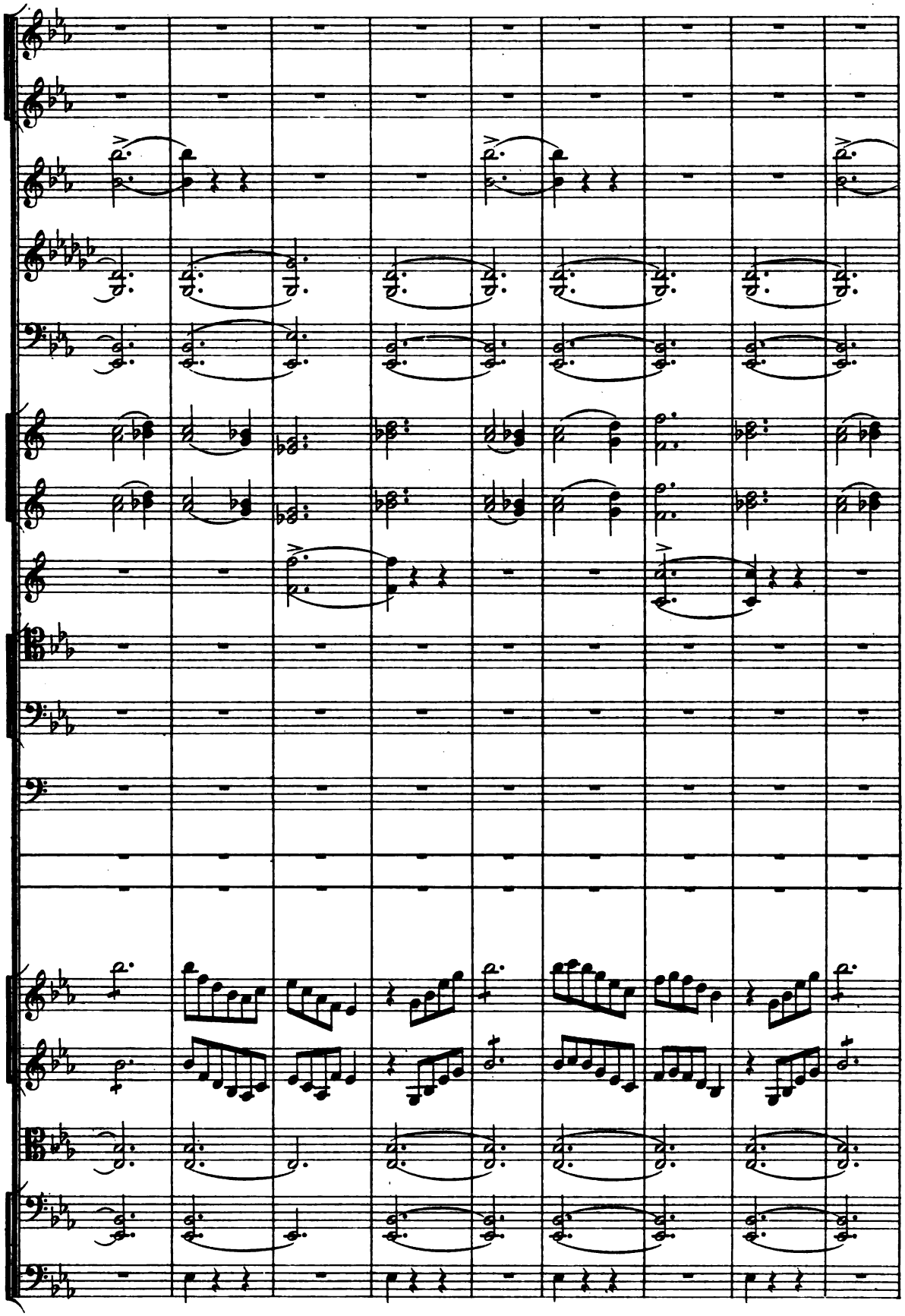

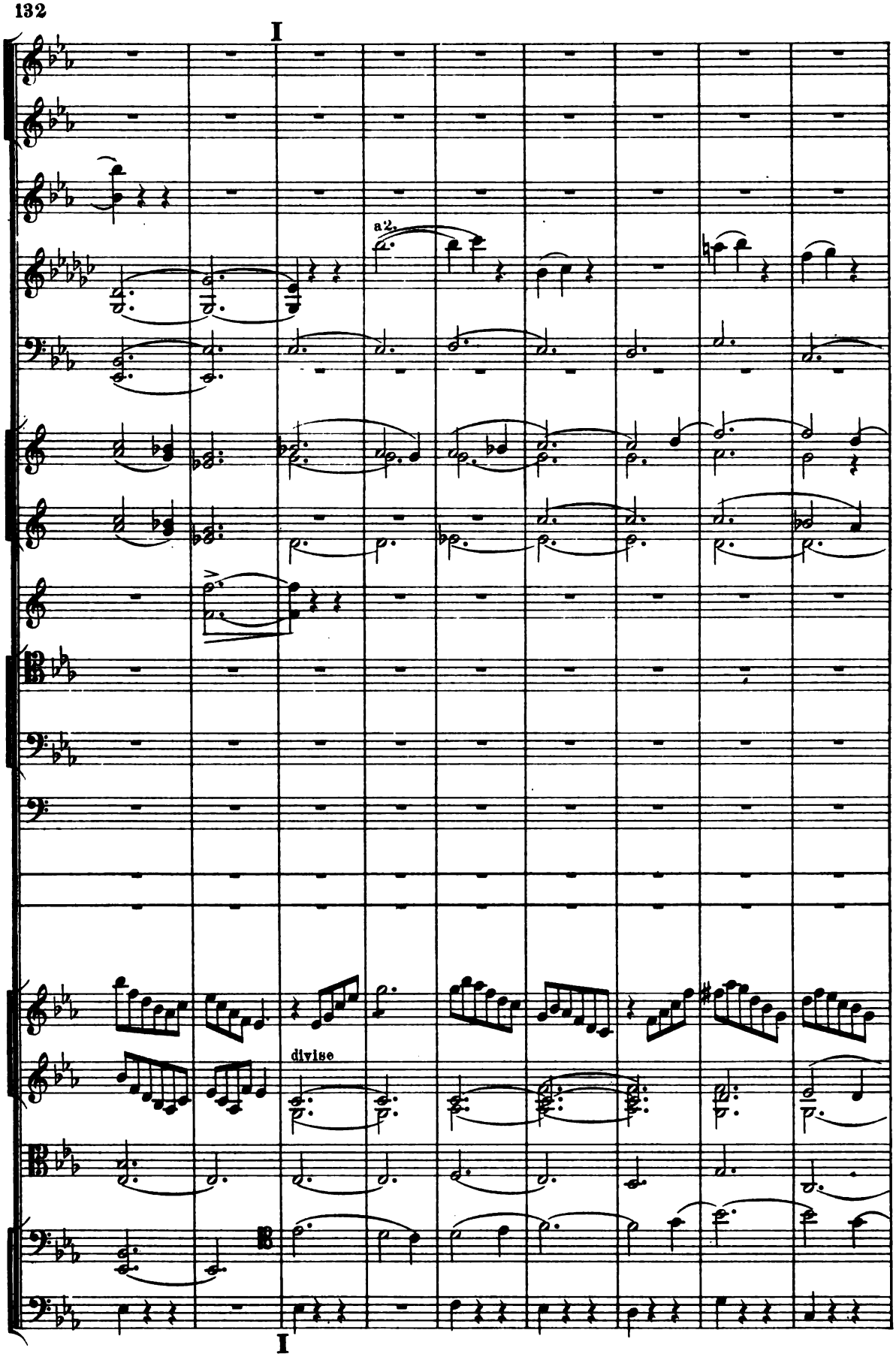
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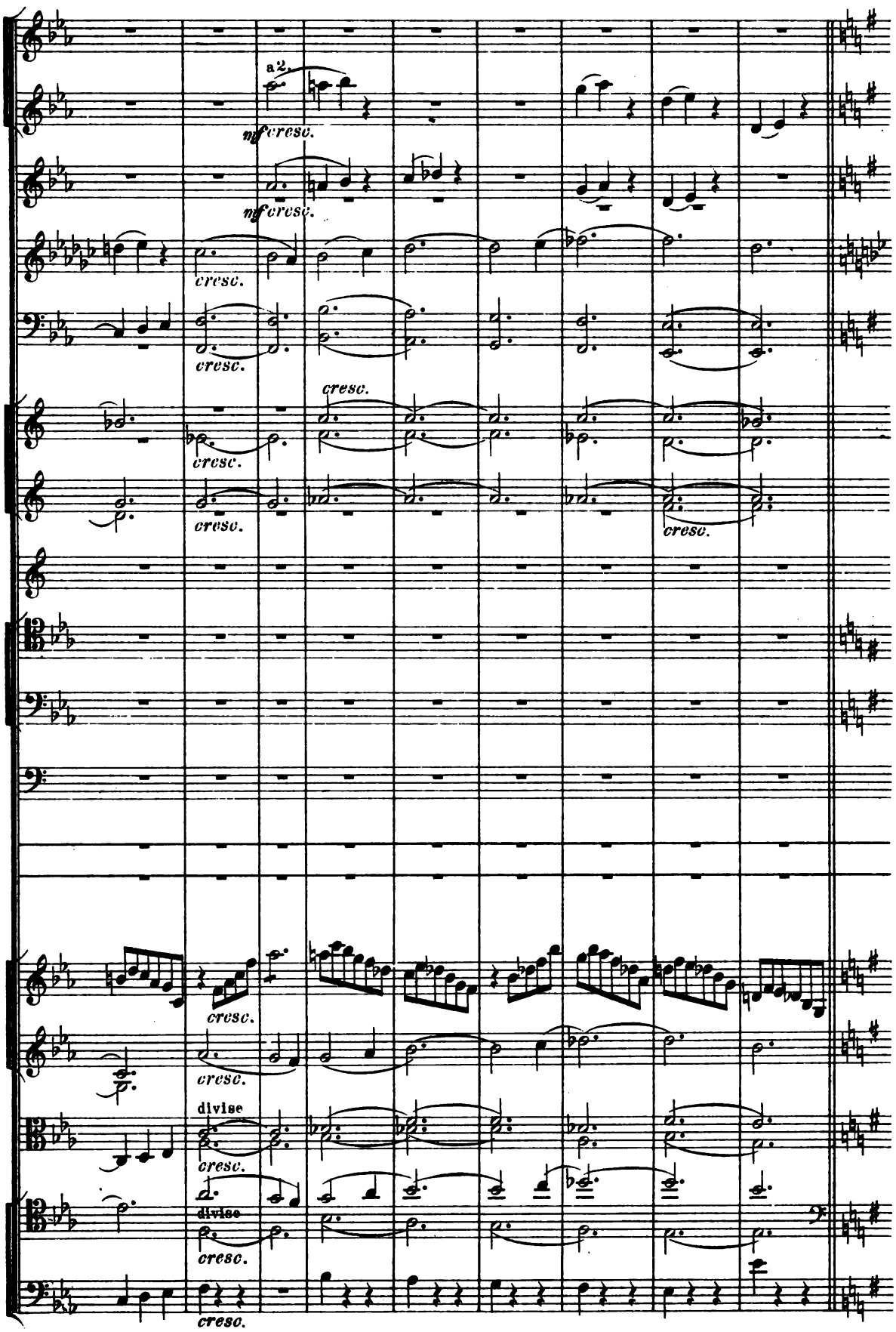
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mf cresc.
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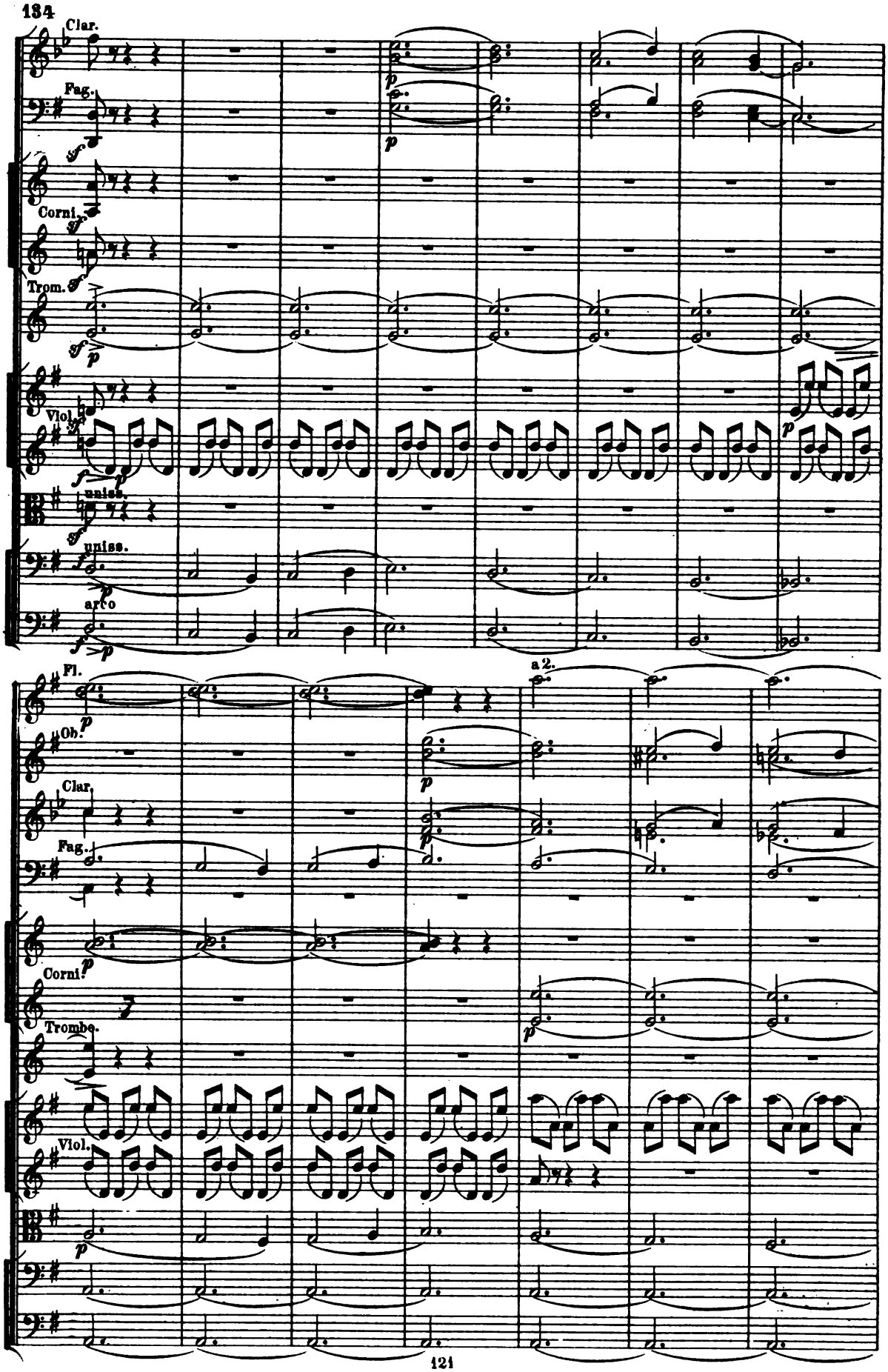
cresc.


Clar.
Fag.
Corni.
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unis.
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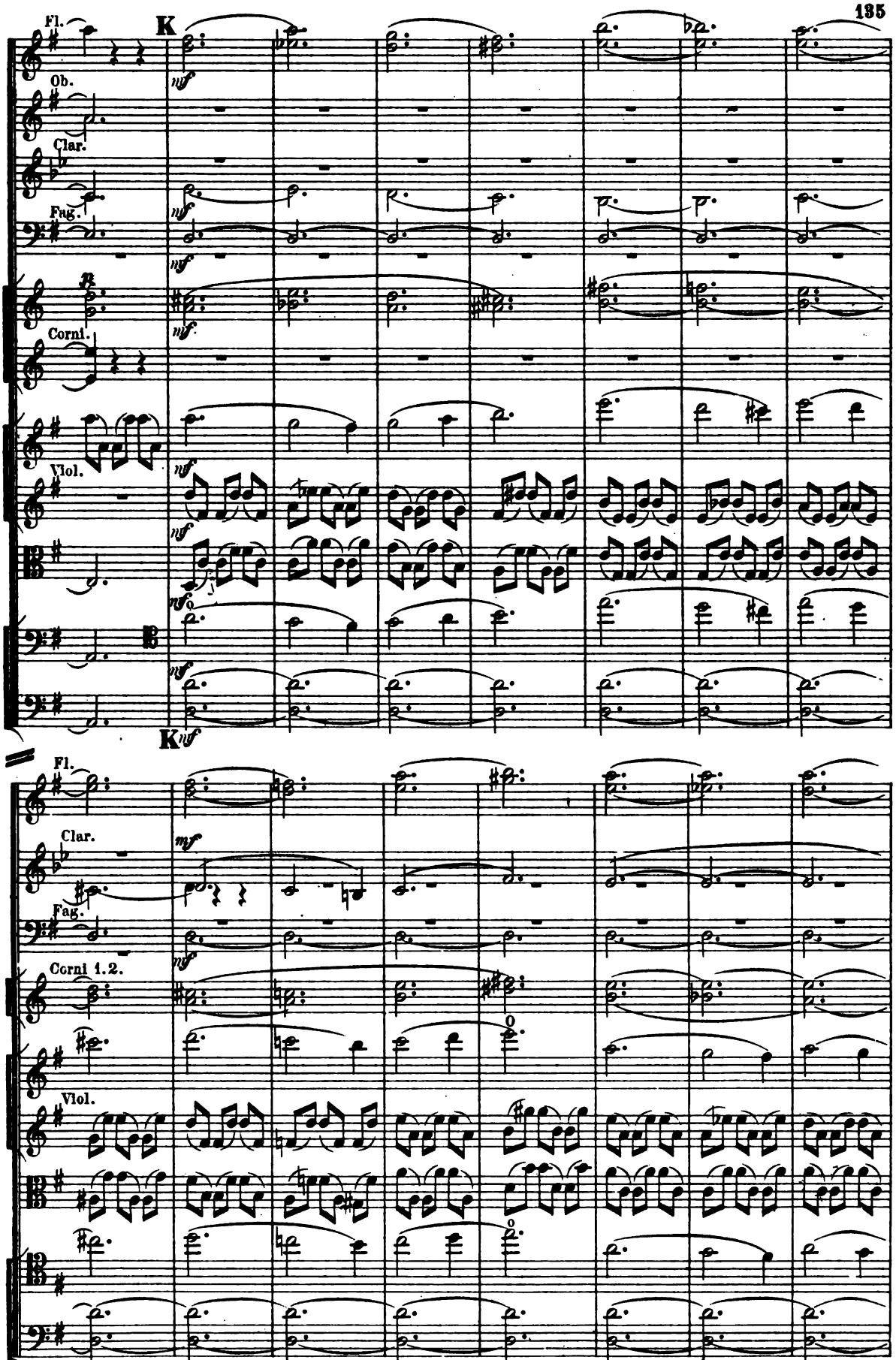
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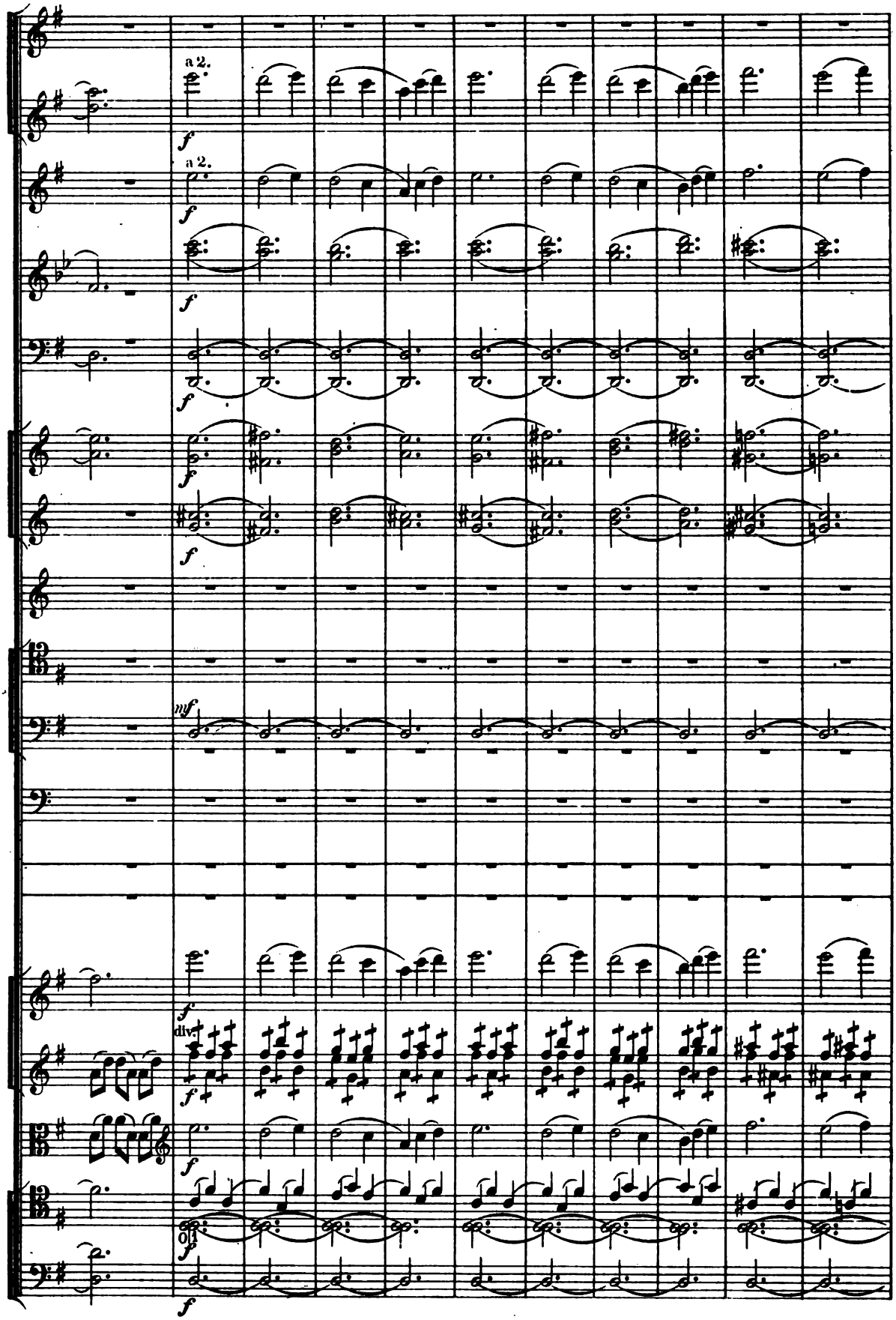
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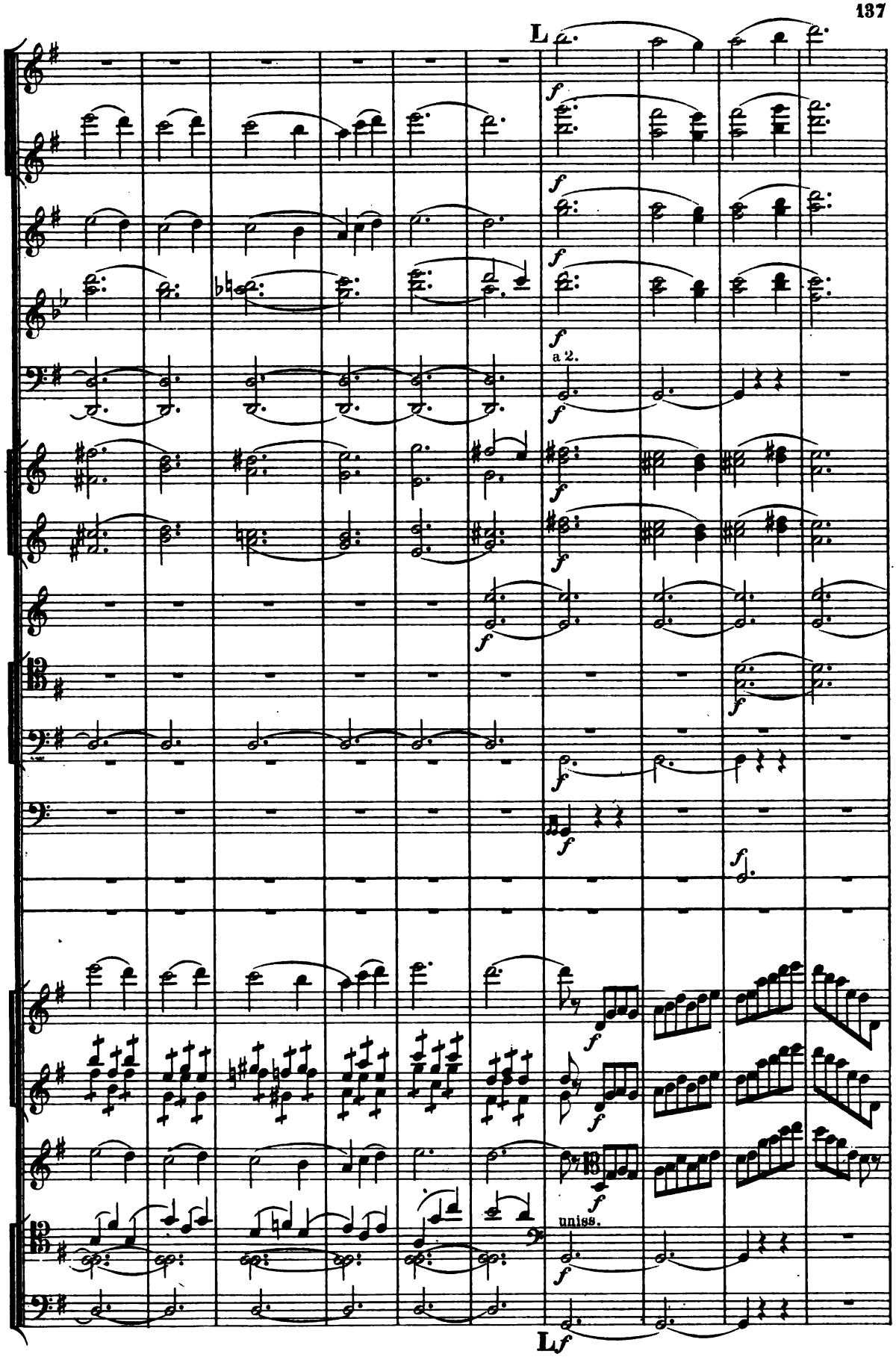
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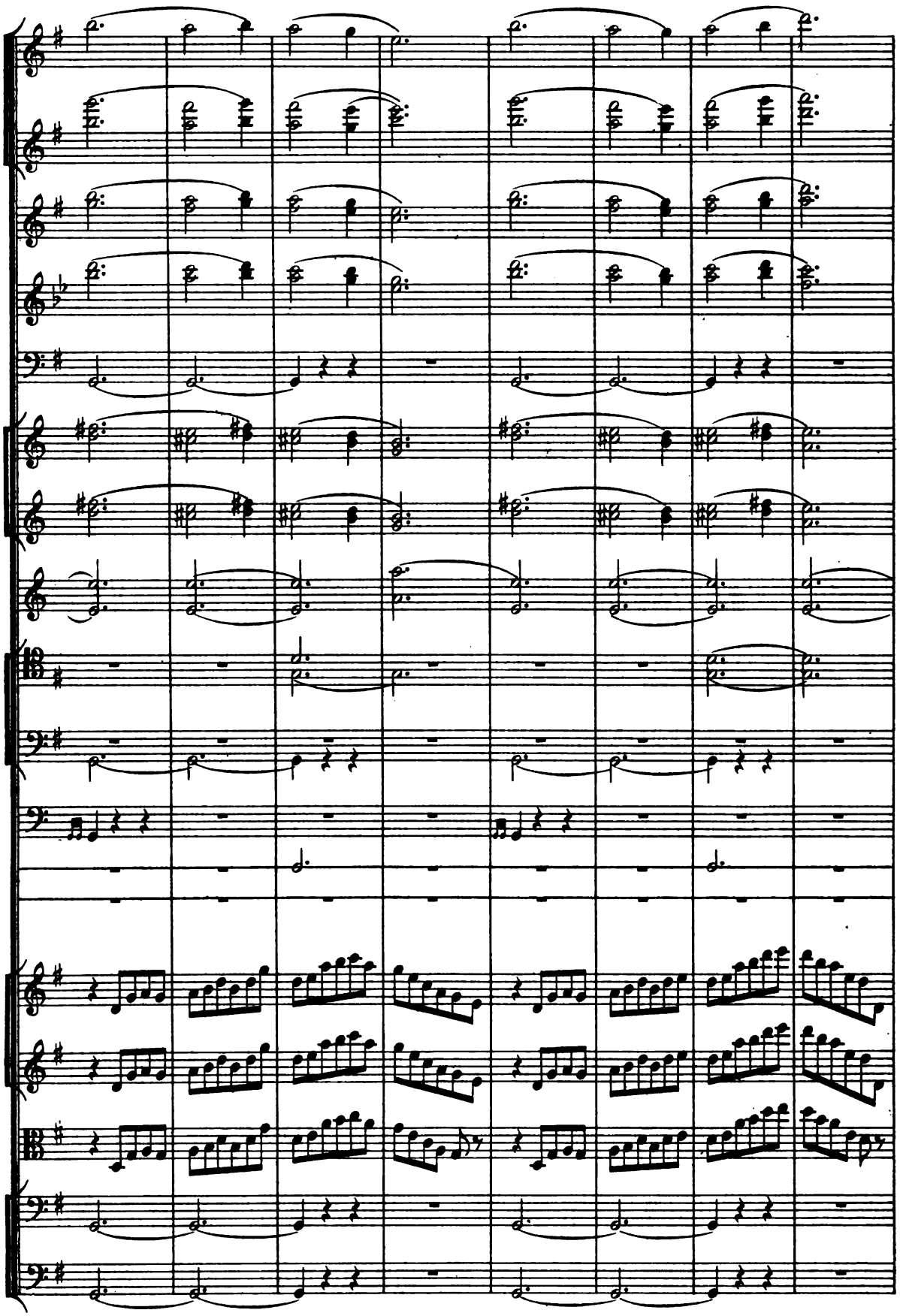

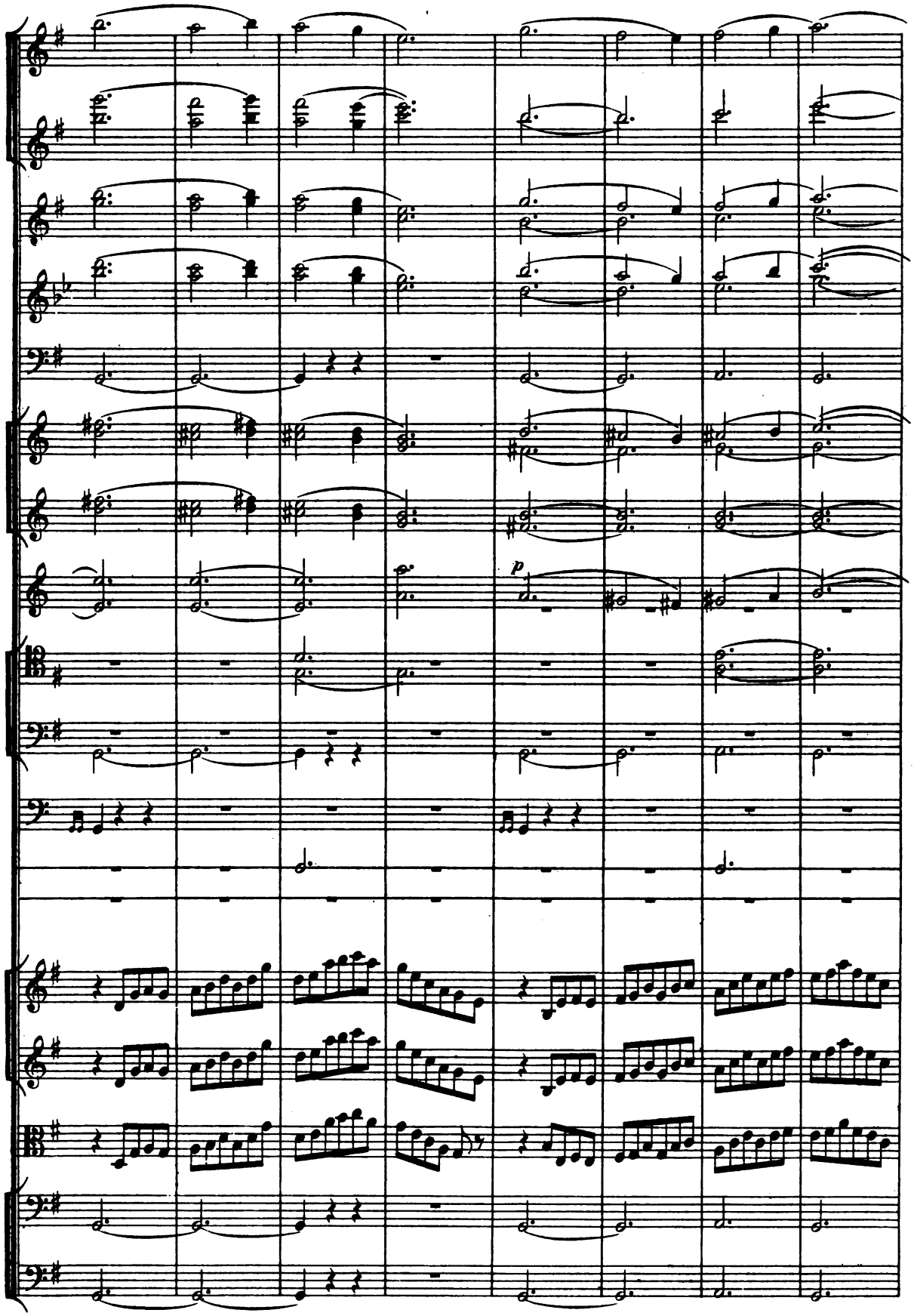
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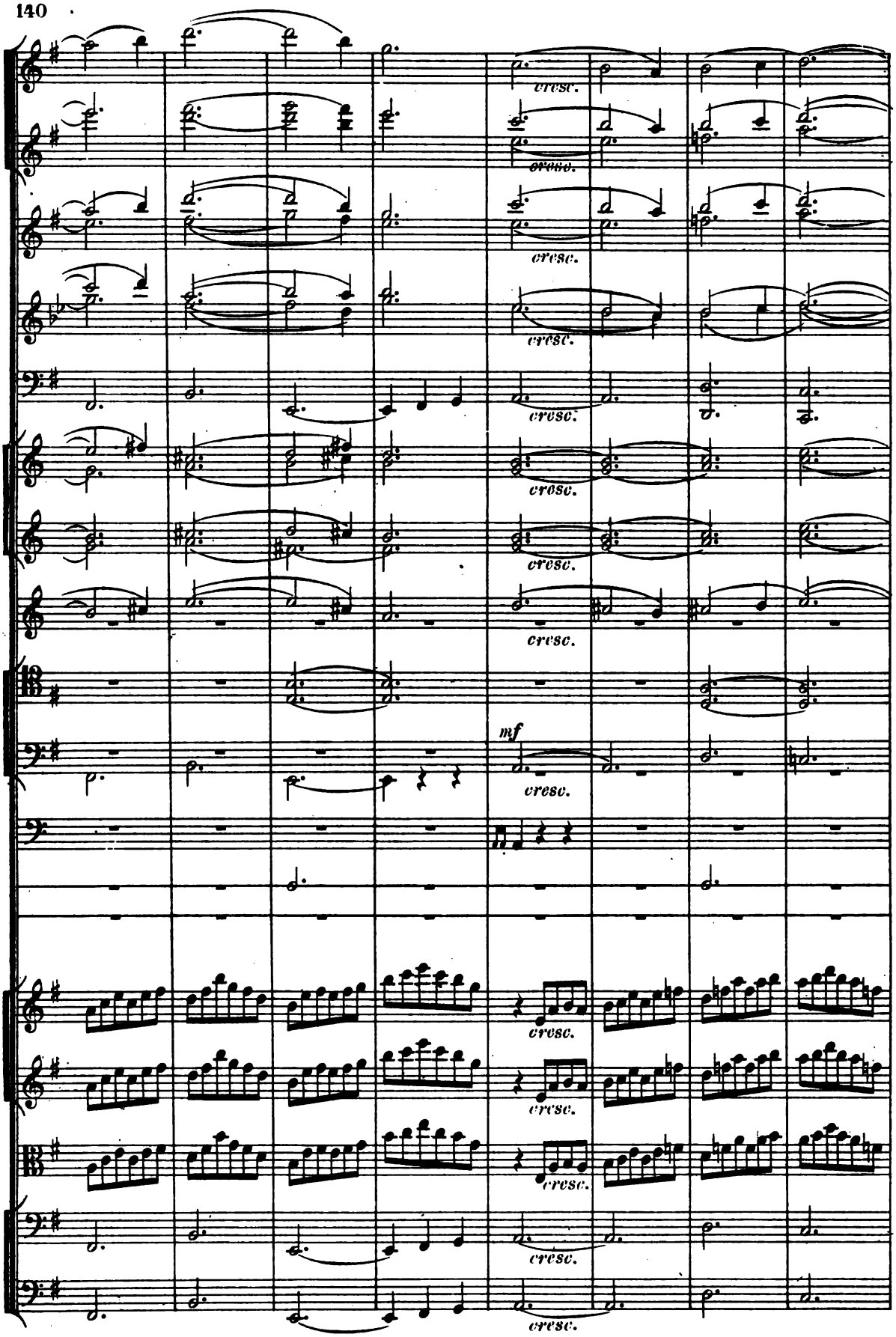
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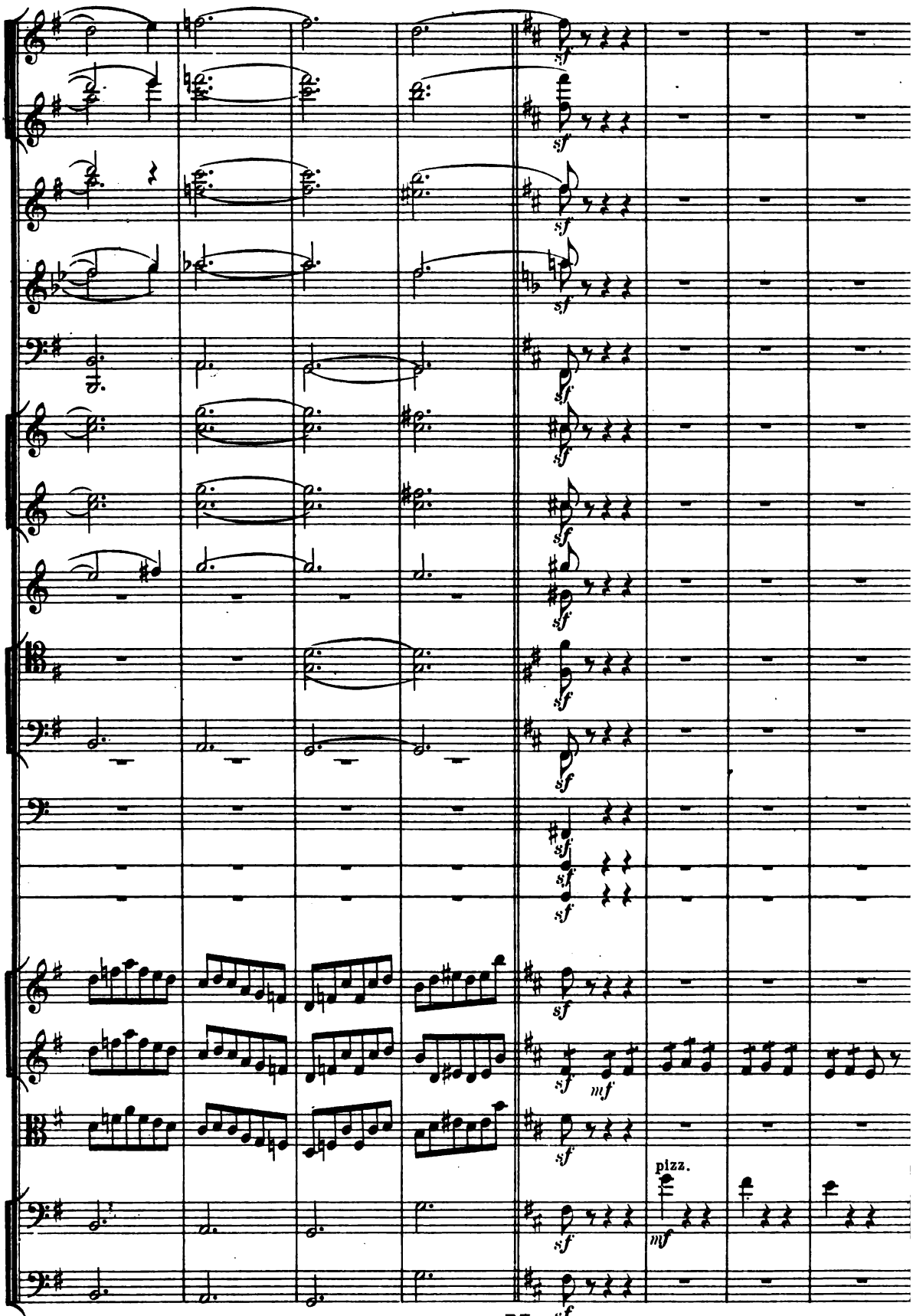
cresc.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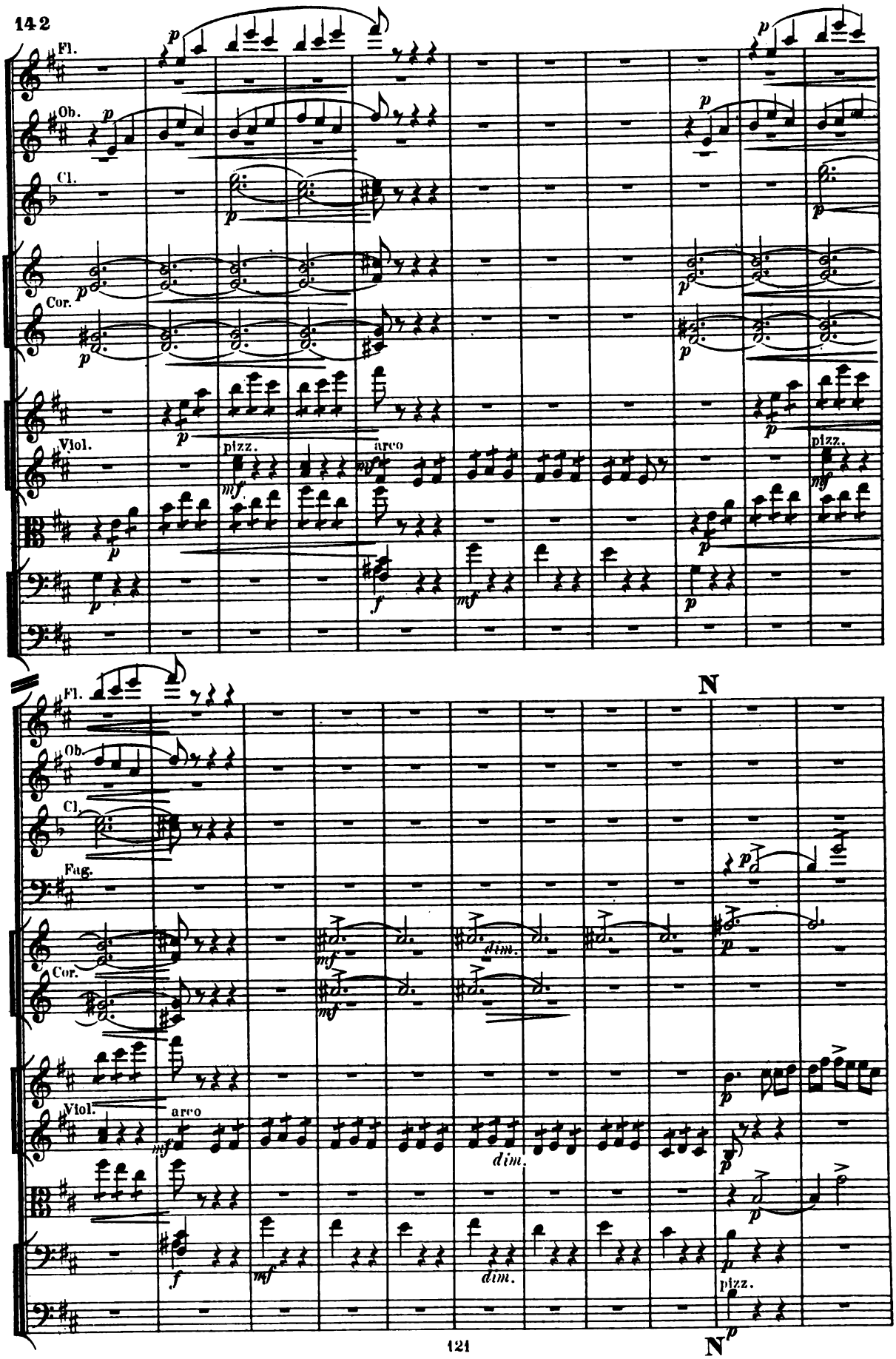
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Cor.
Viol.
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arco
Fag.
dim.
N
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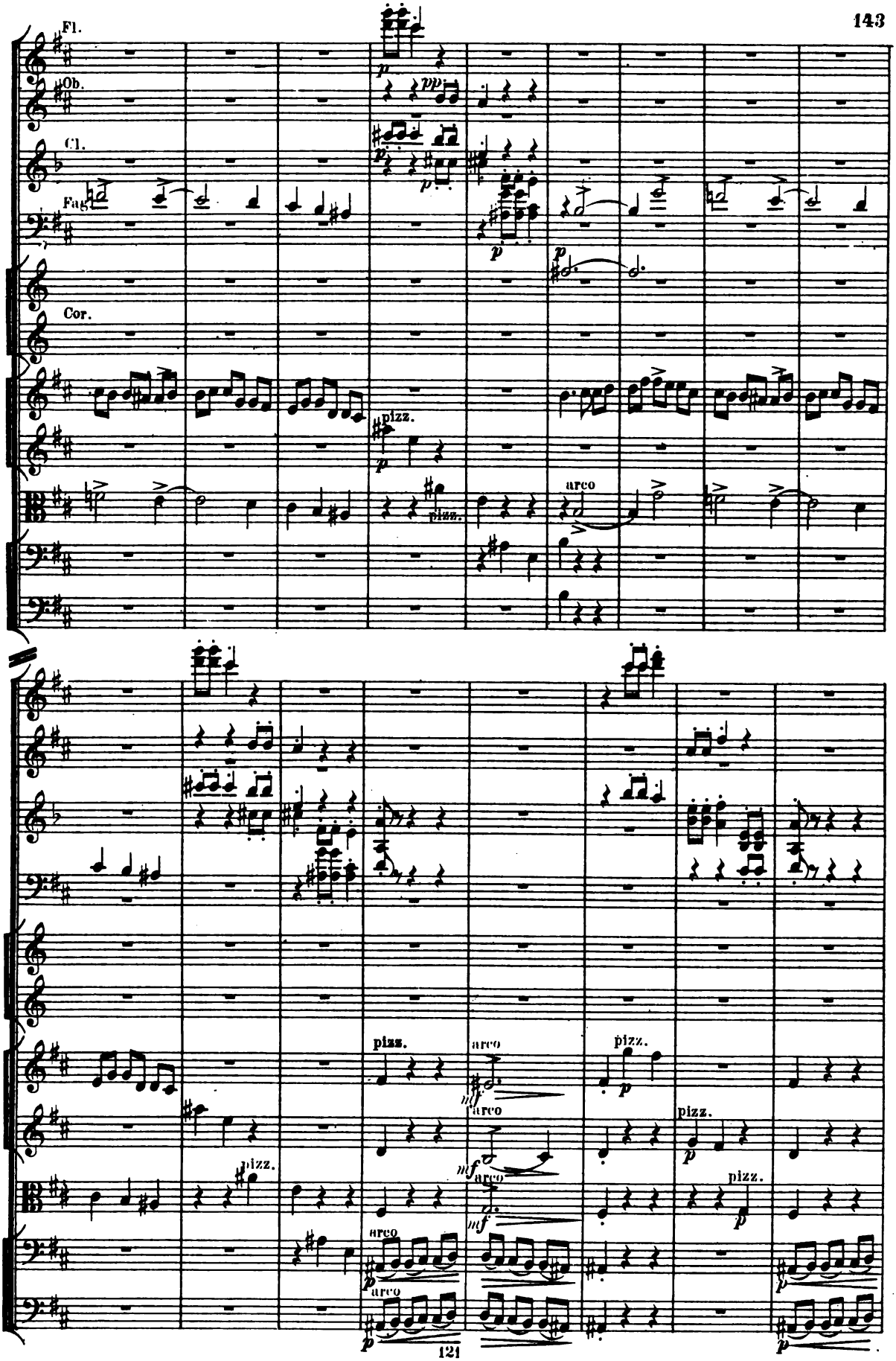
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Ob.
Cl.
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Cor.
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arco
pizz.
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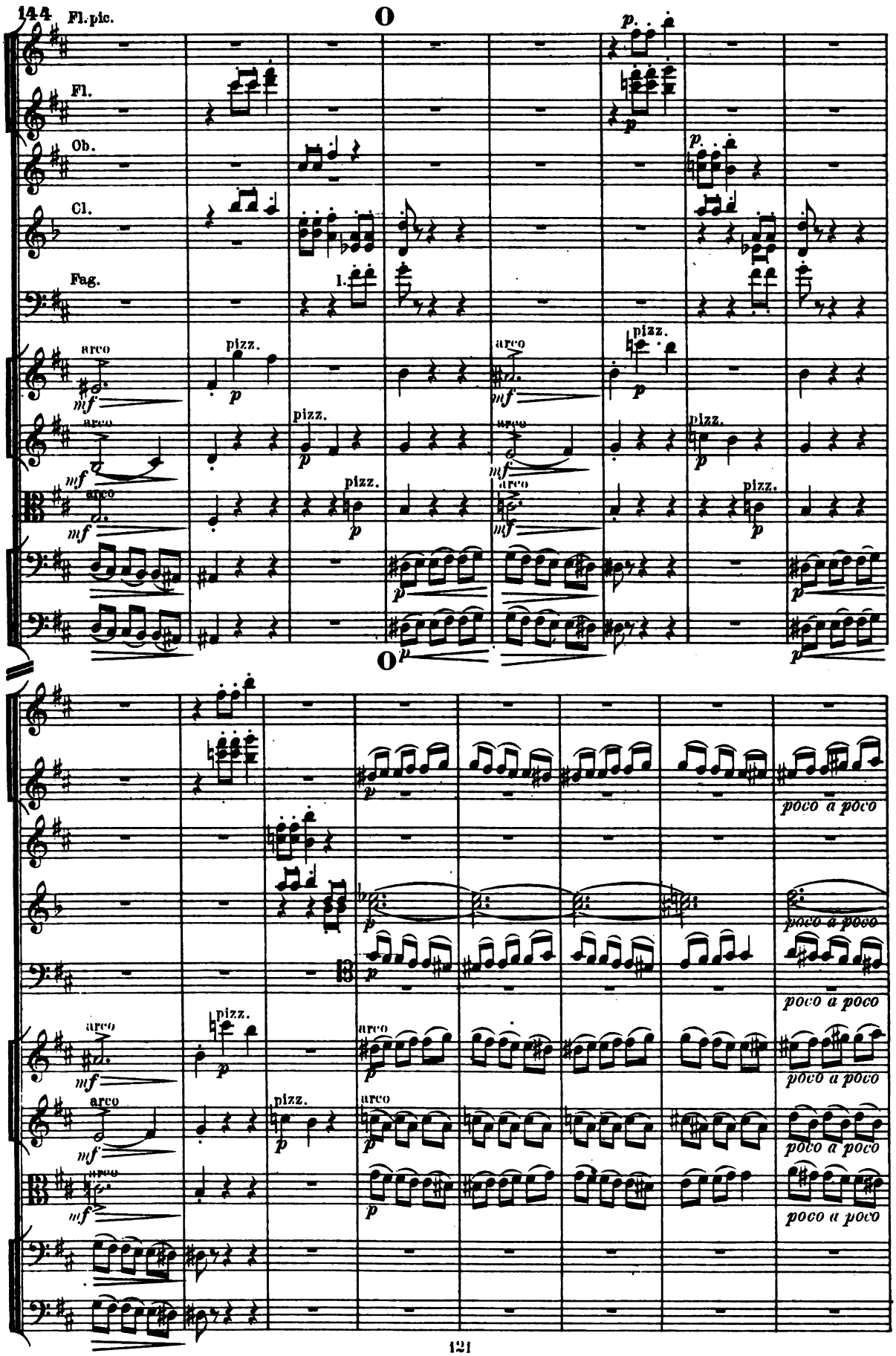
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mf
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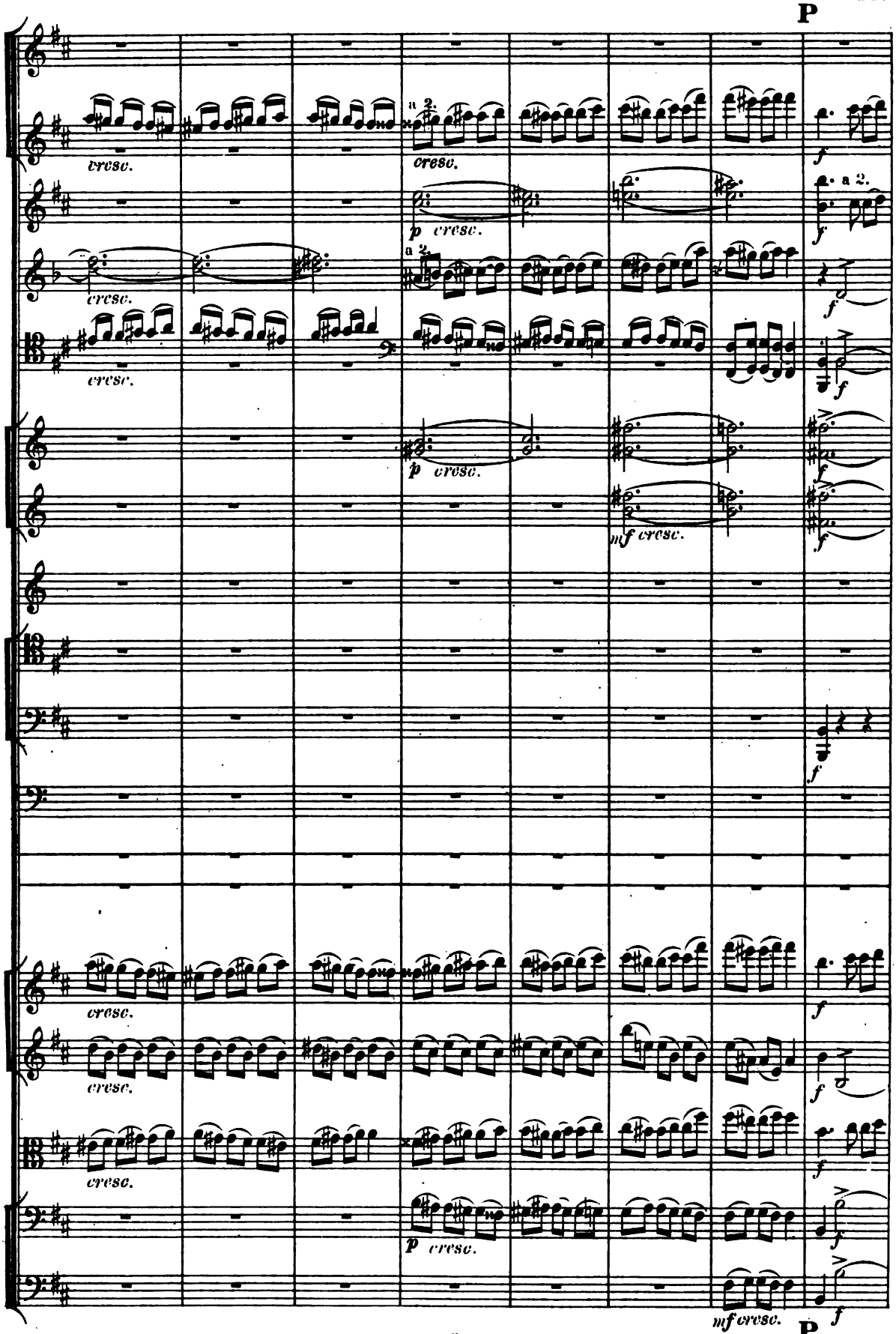
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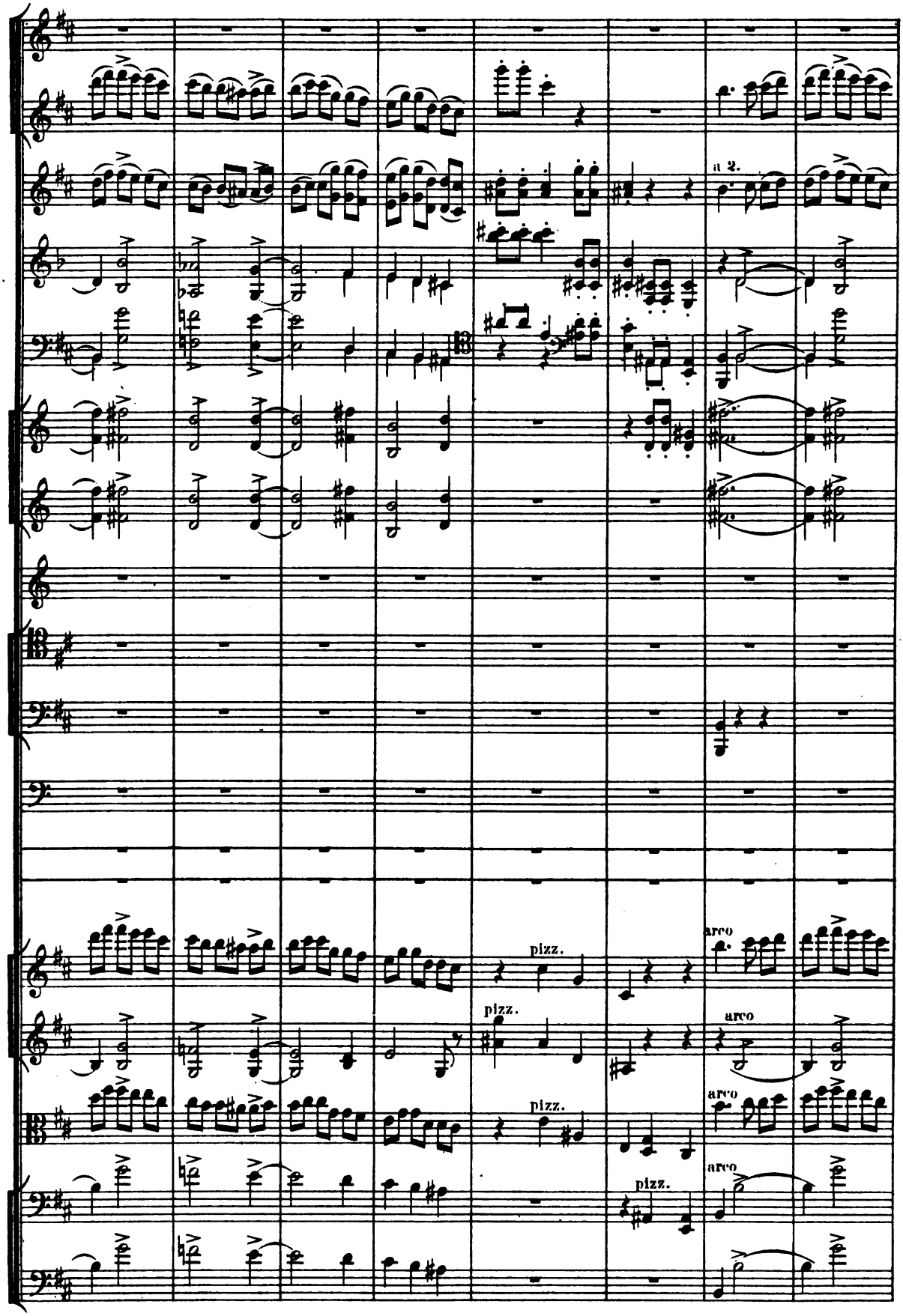
mf cresc.
f
P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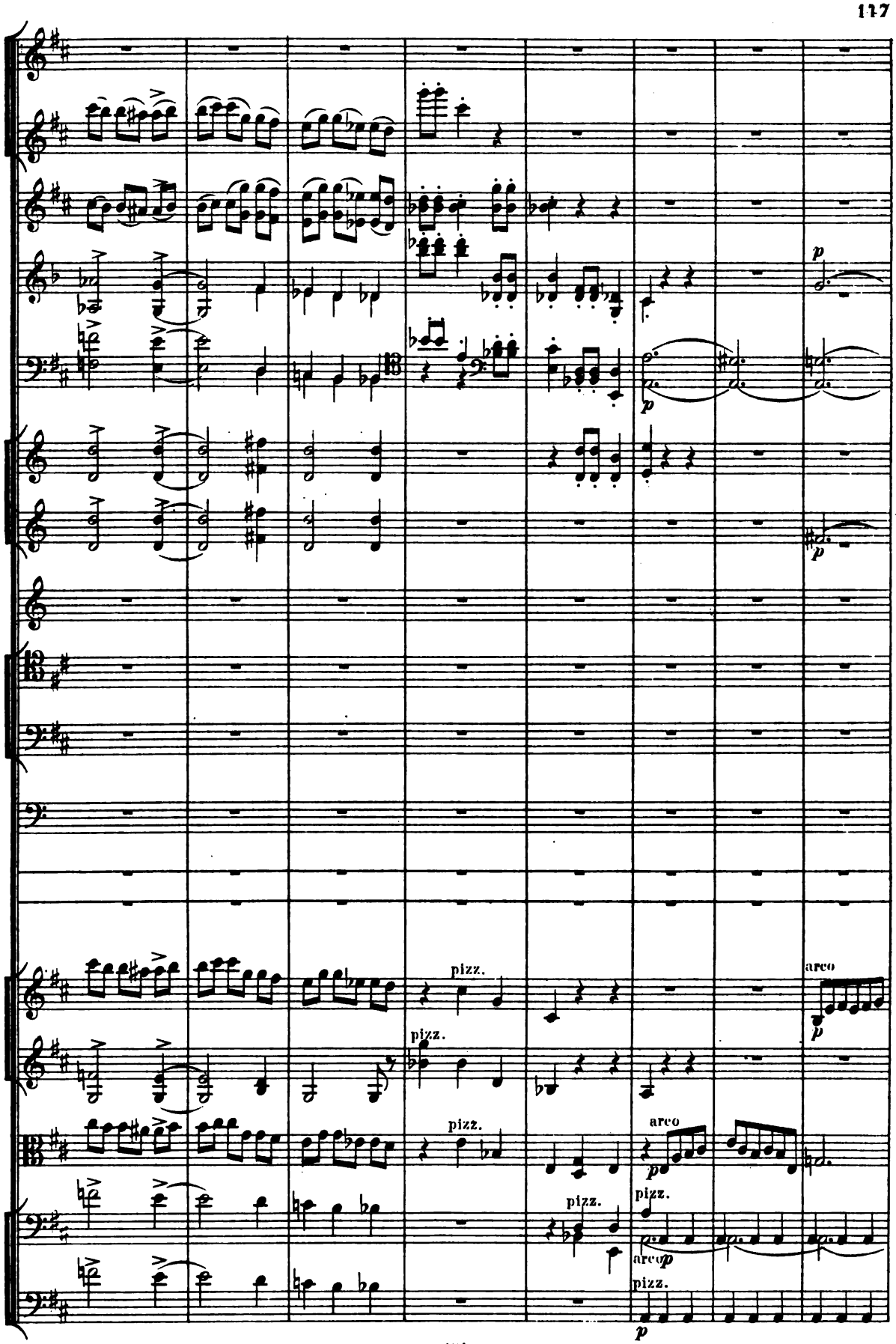
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arco
p
pizz.
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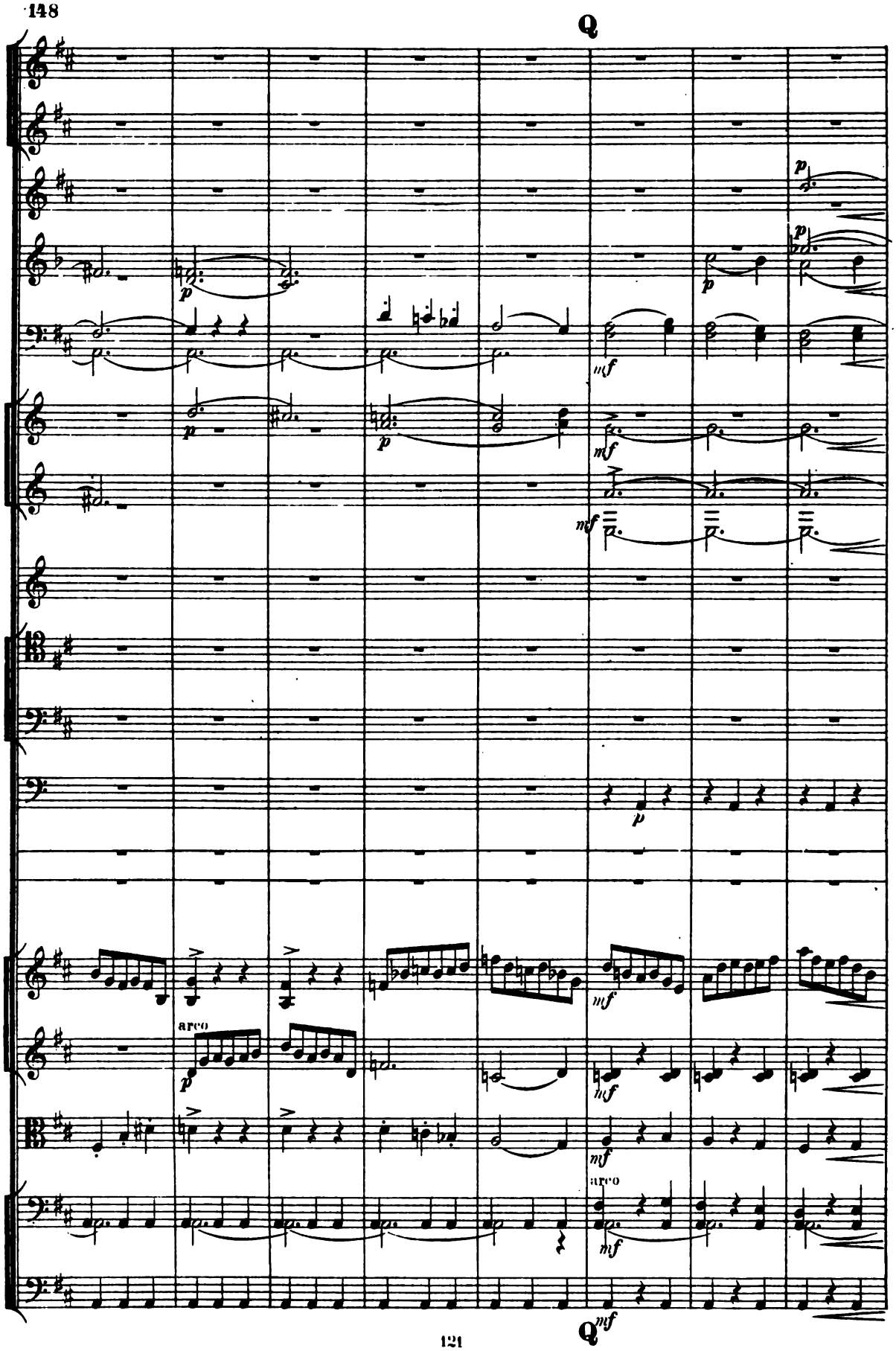
pizz.
p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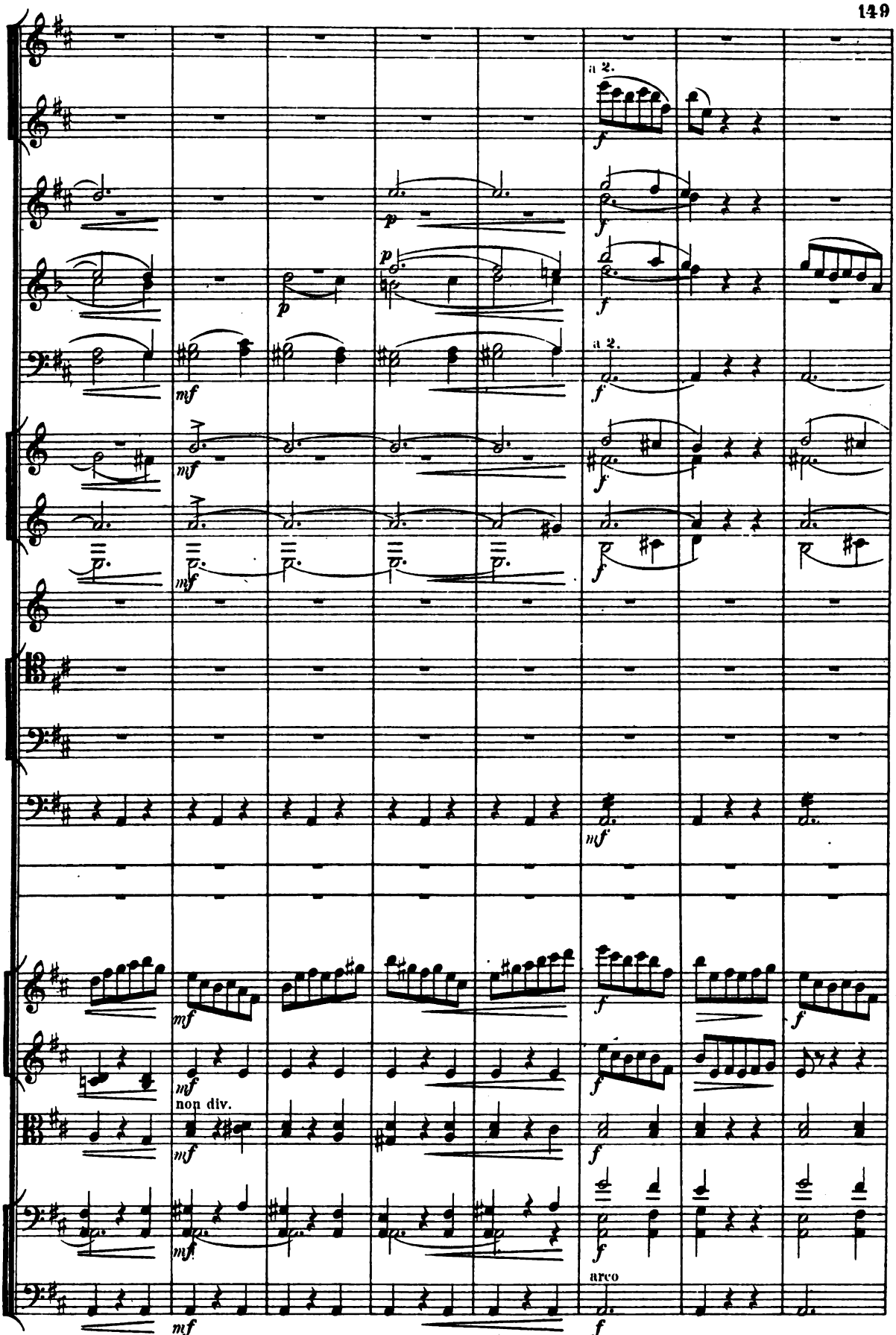
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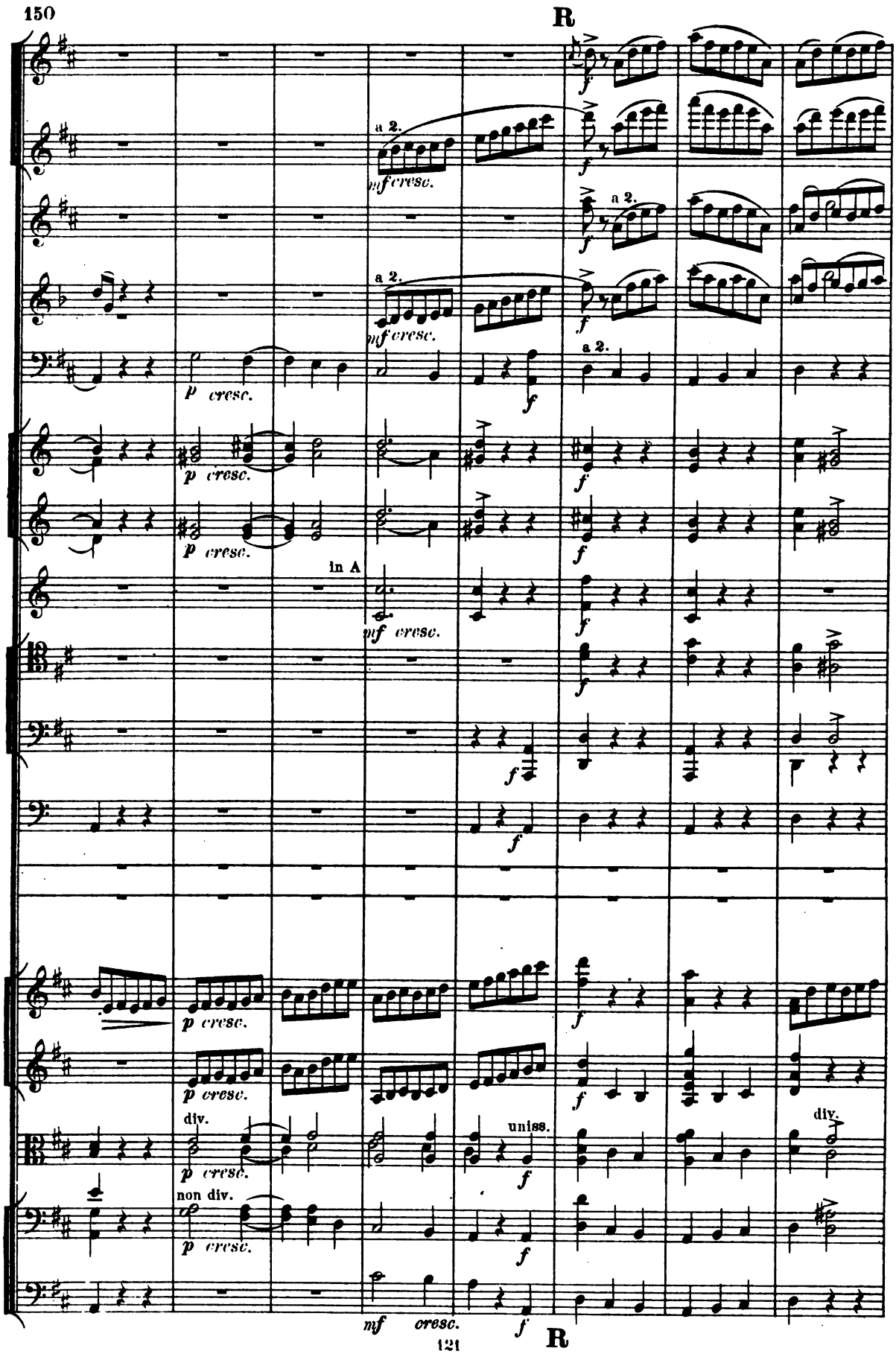
arco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a 2.
mf cresc.
a 2.
f
a 2.
f
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f
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f
p cresc.
In A
mf cresc.
f
f
f
p cresc.
p cresc.
div.
p cresc.
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f
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f
R

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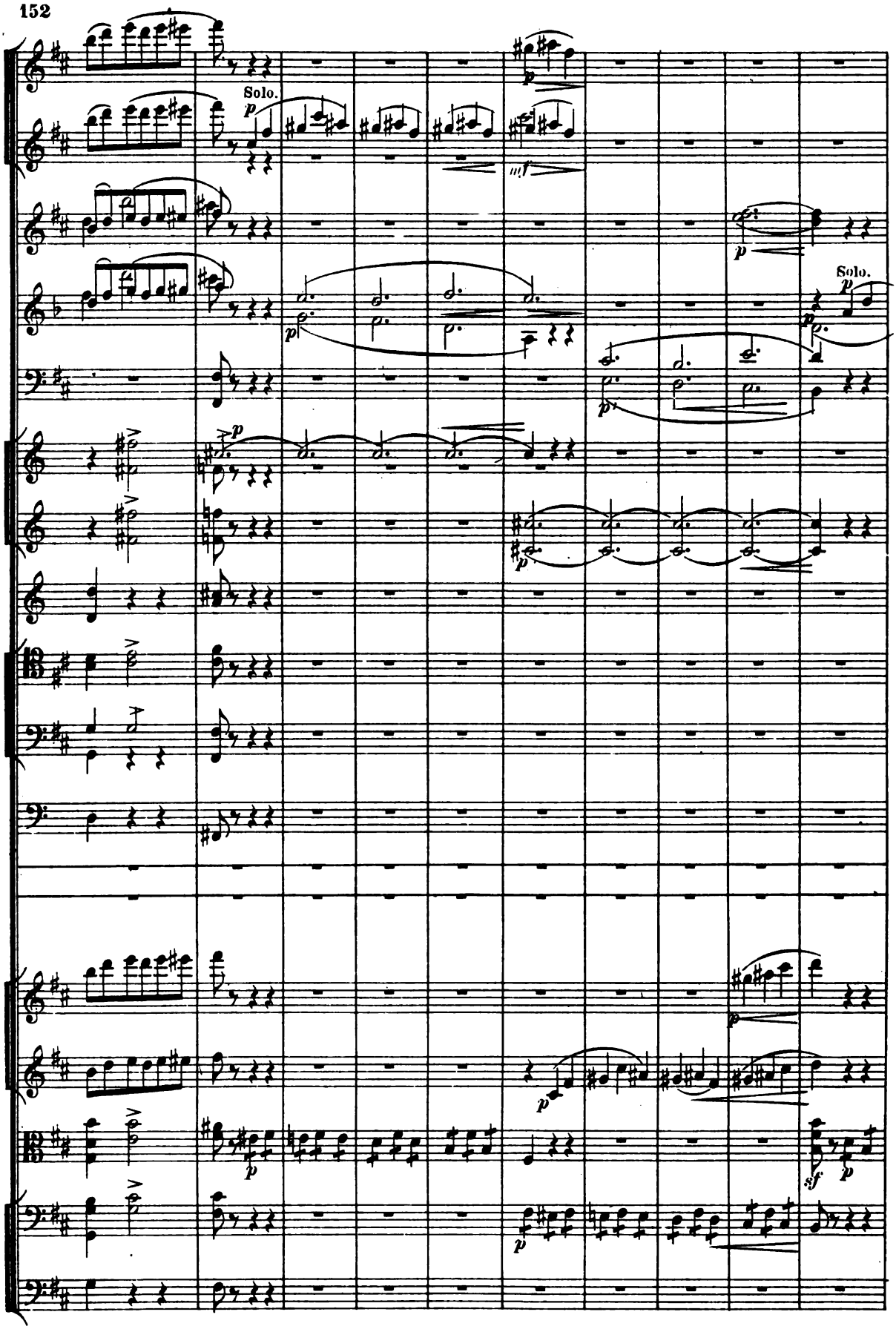
non div.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Solo.

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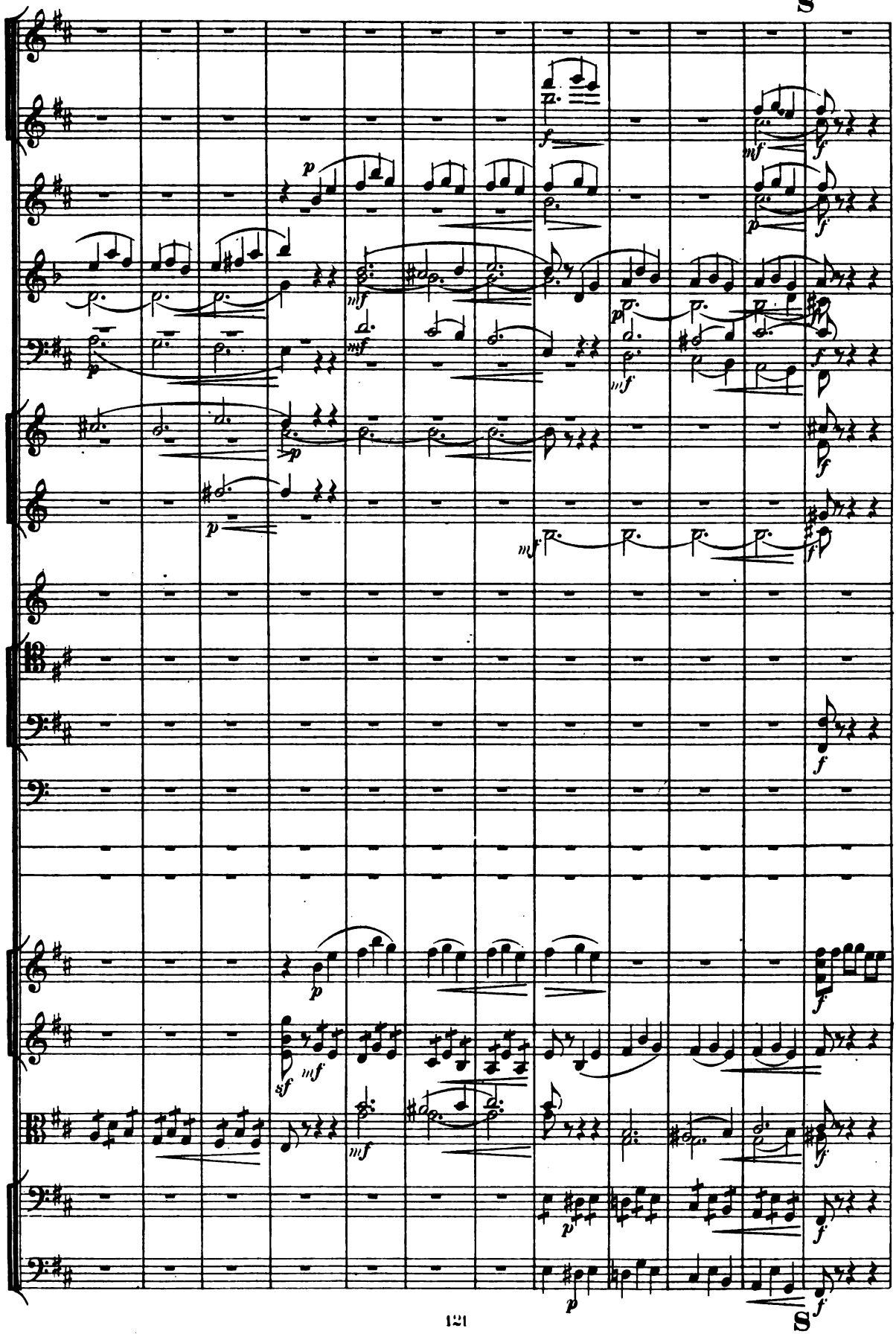

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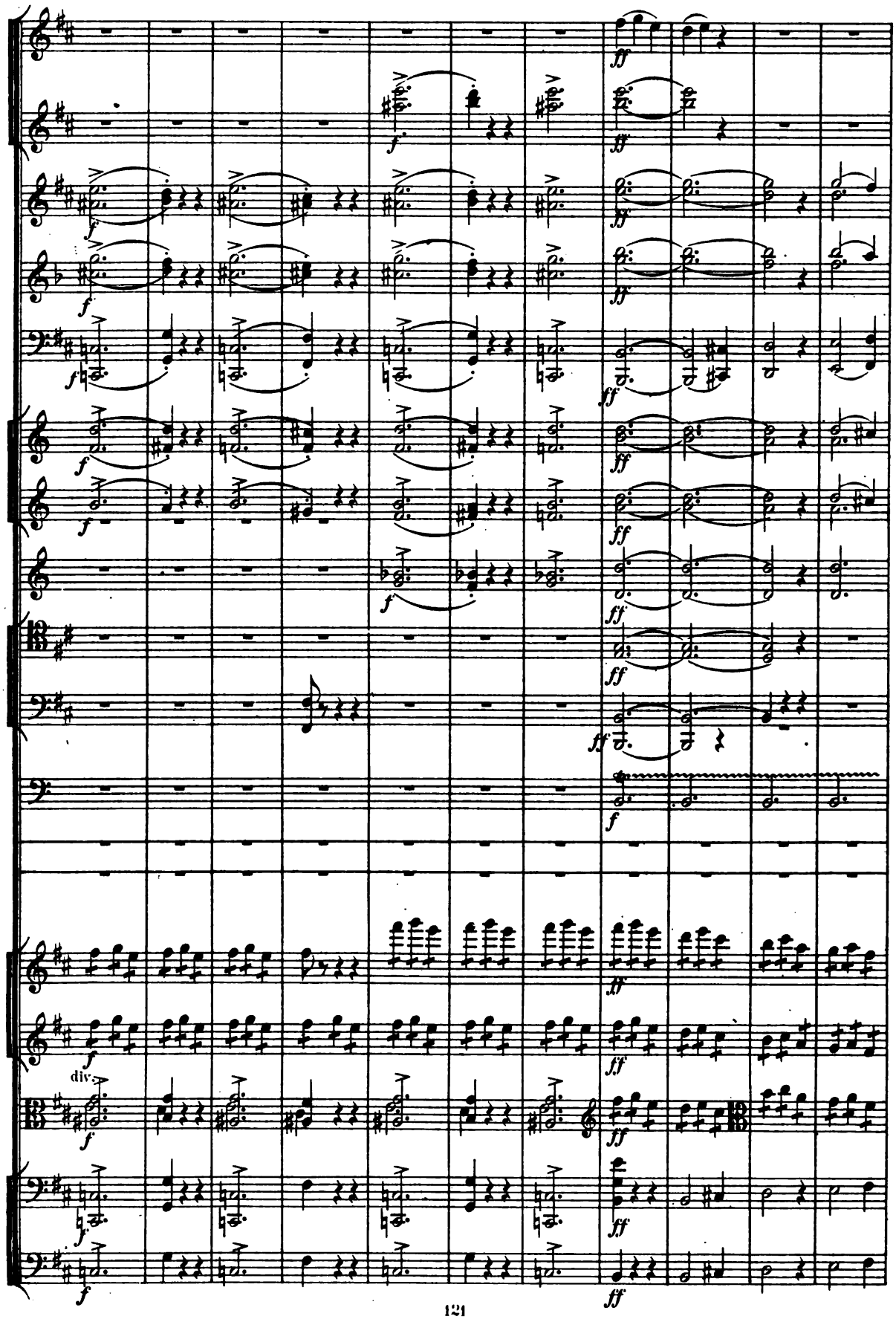
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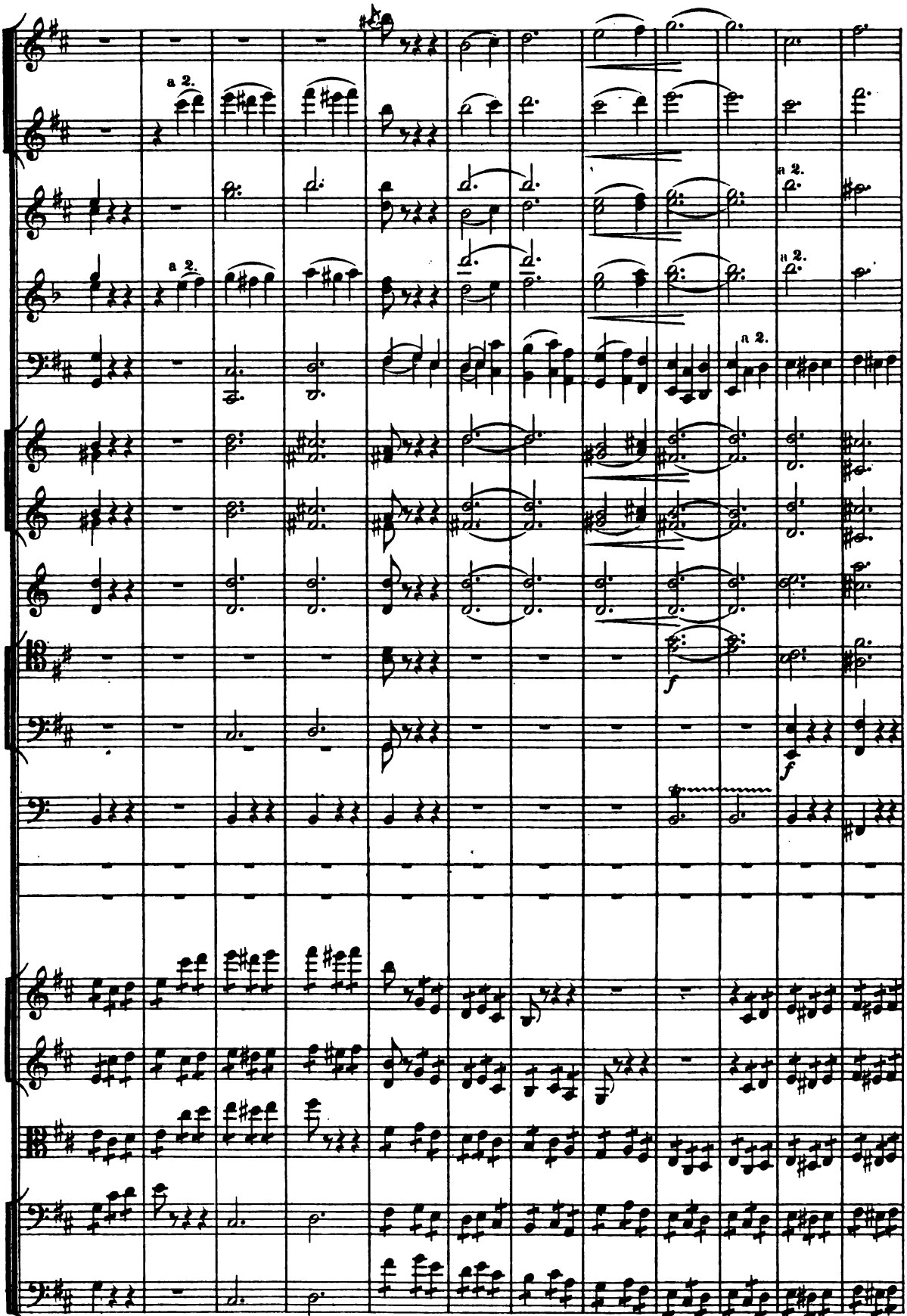
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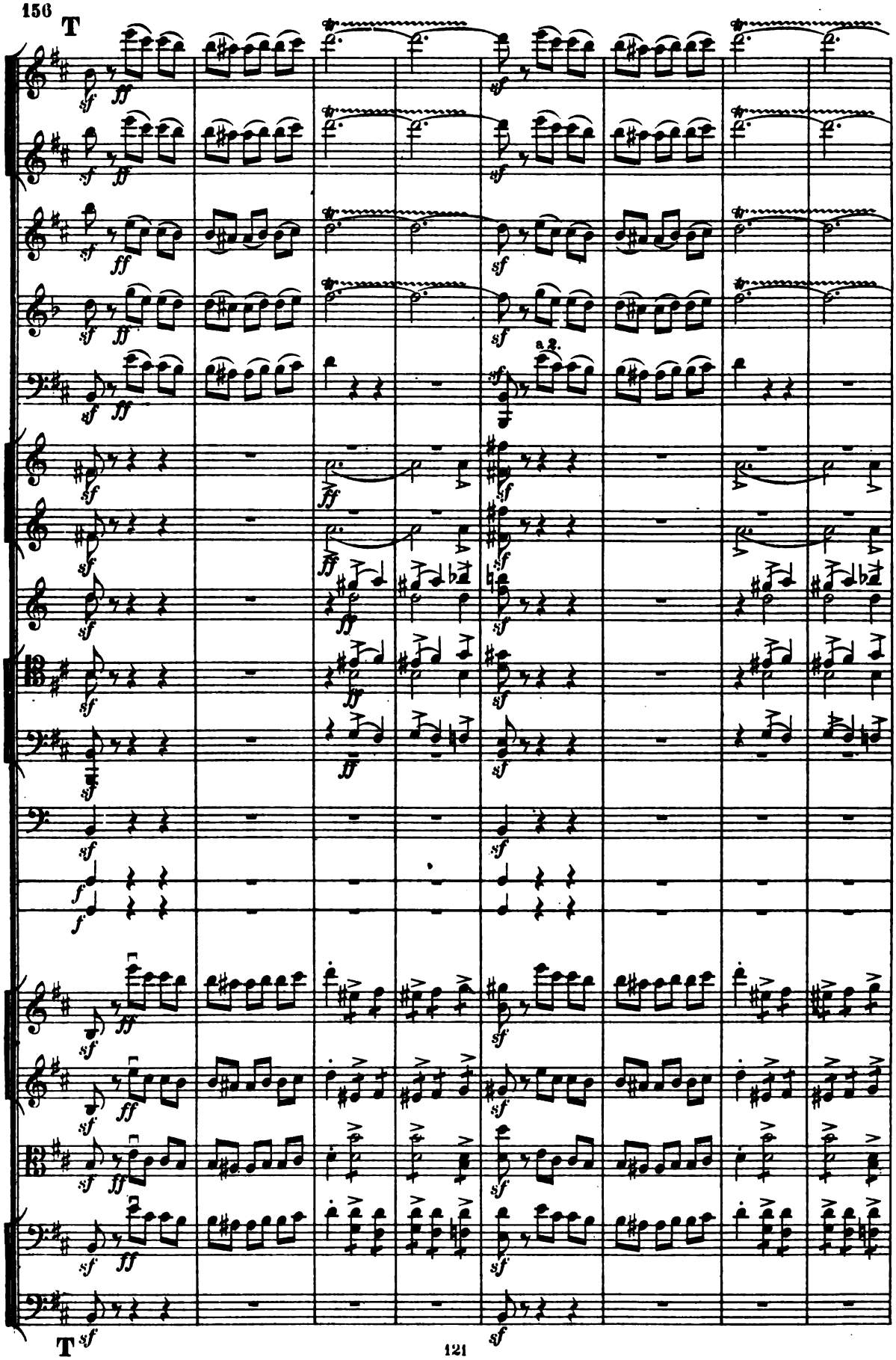
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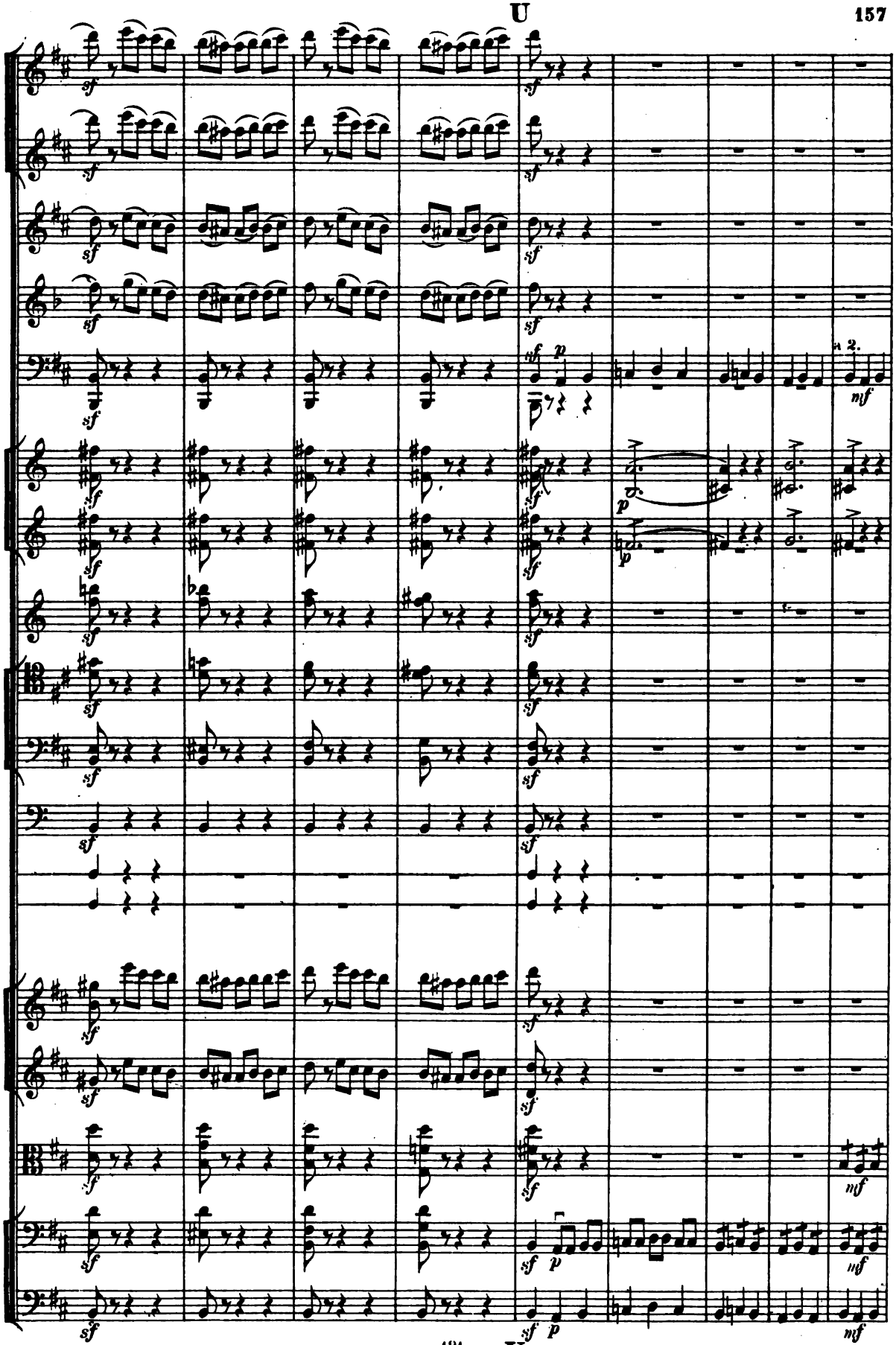
T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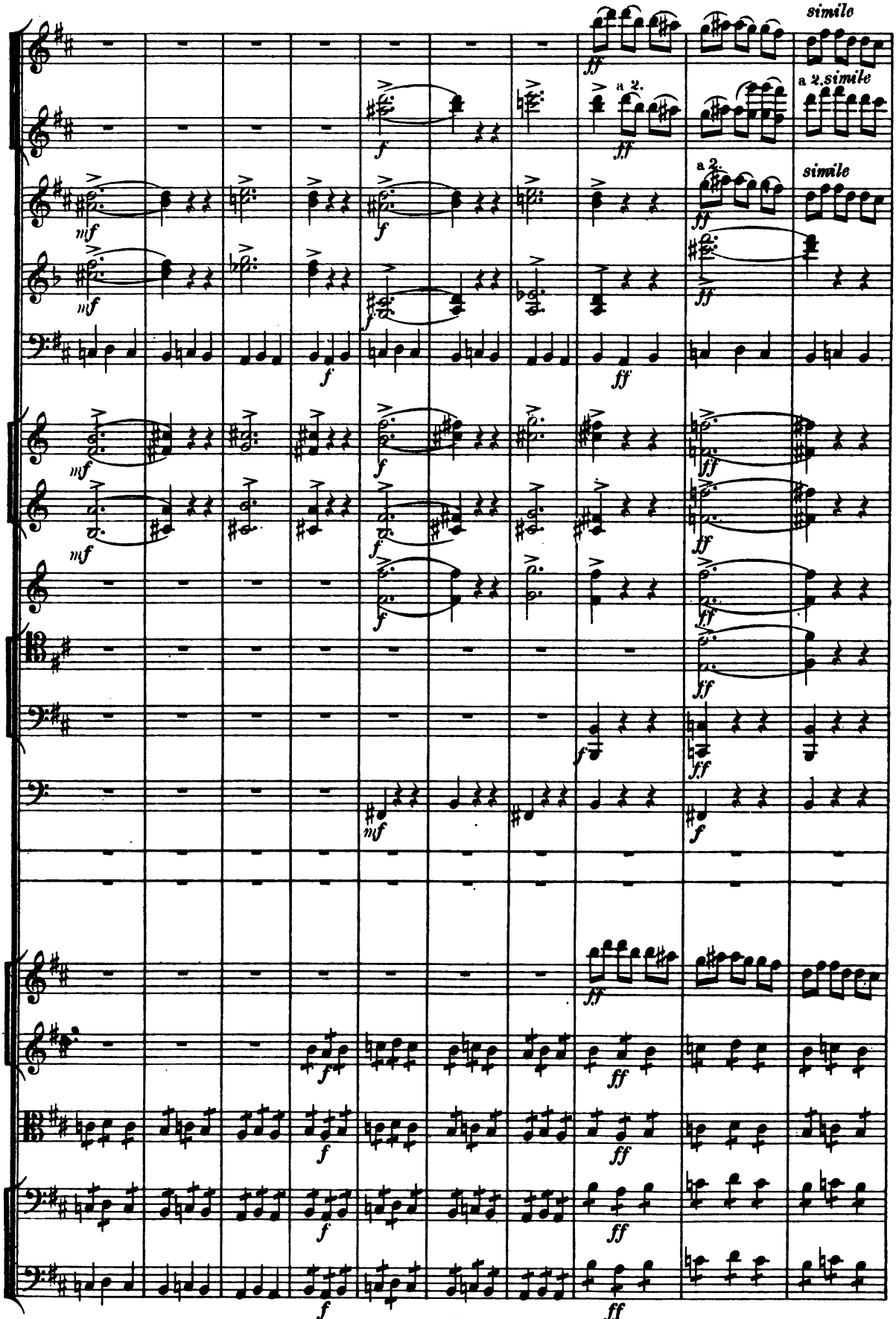
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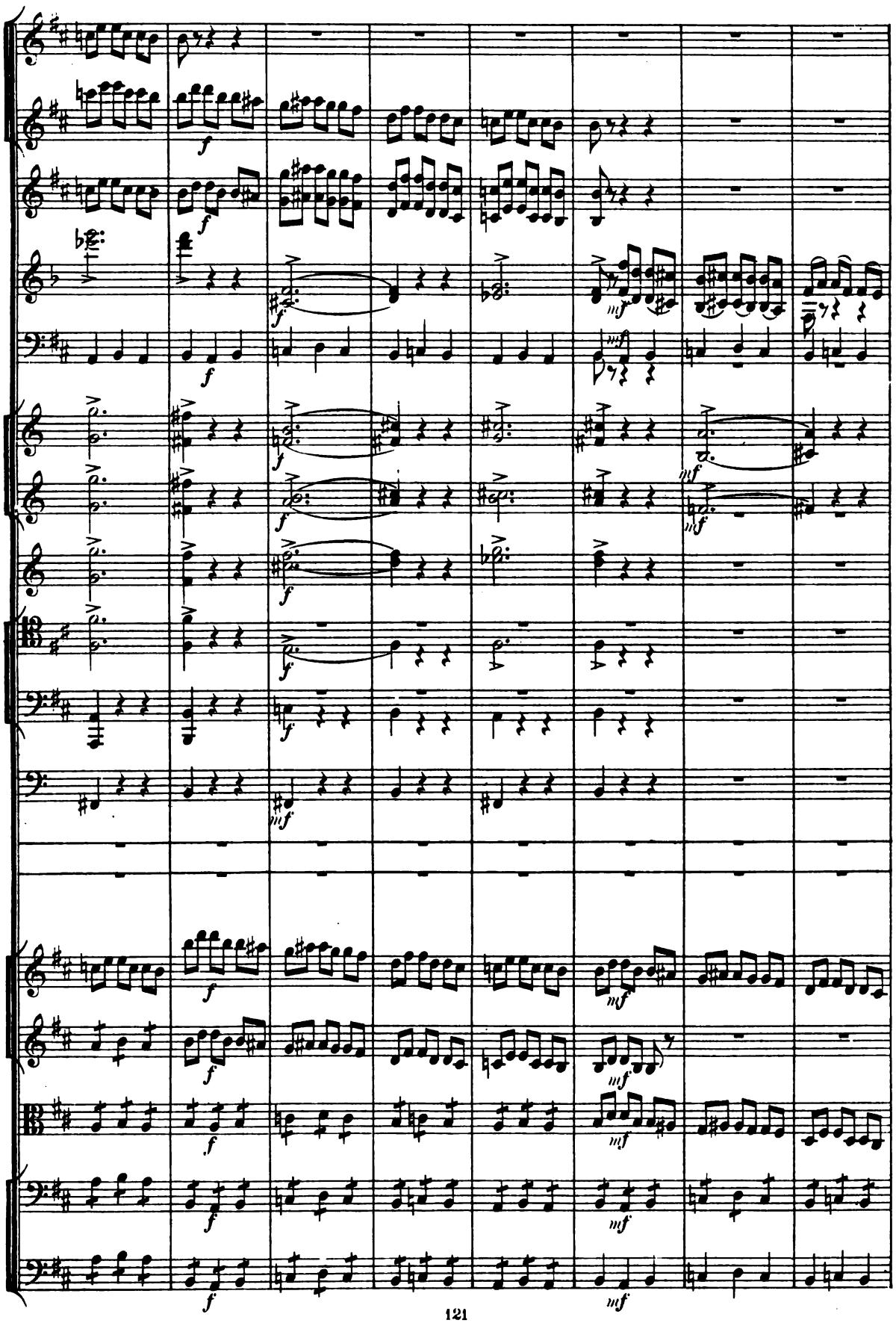

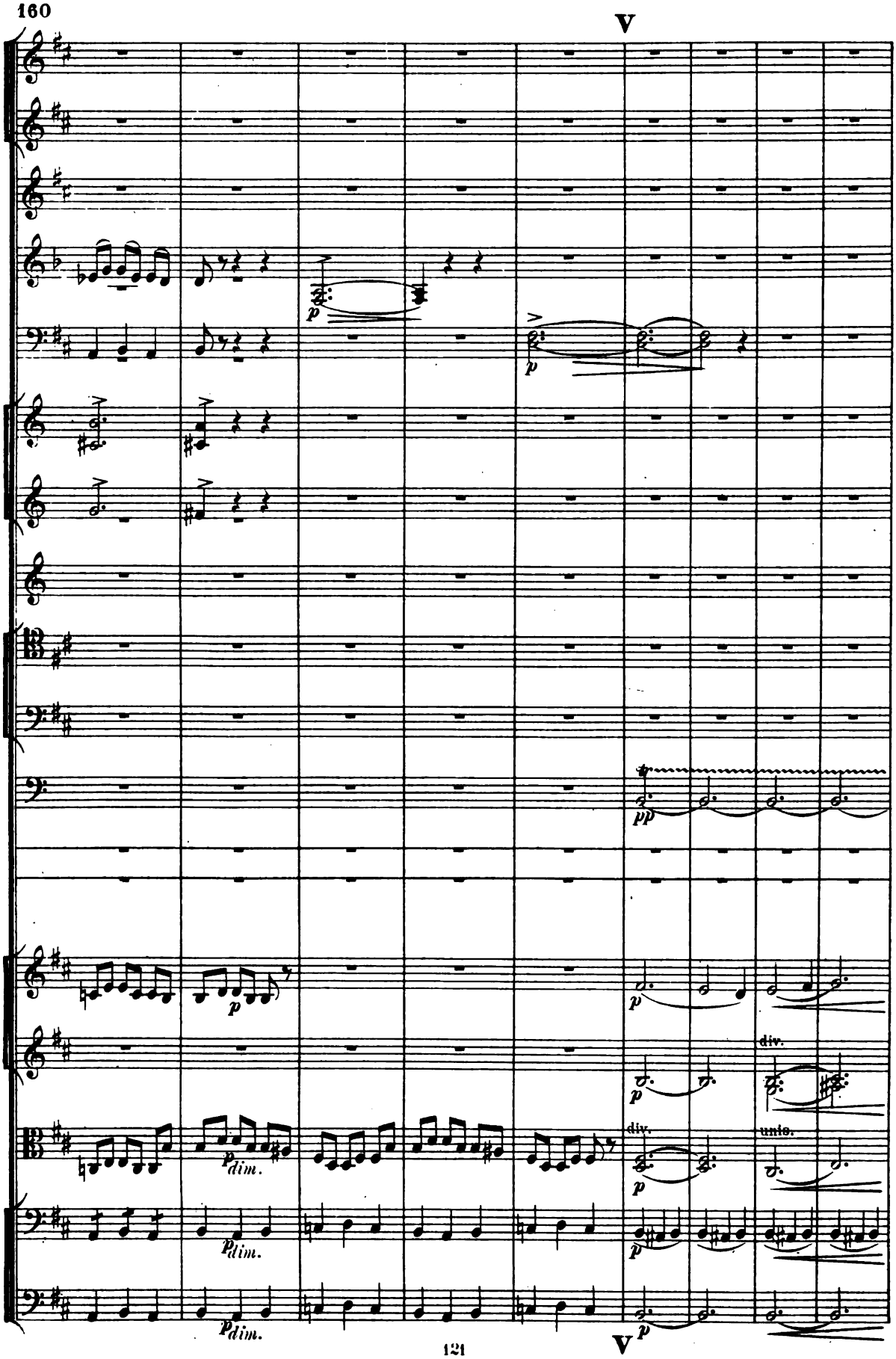
V
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div.
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p dim.
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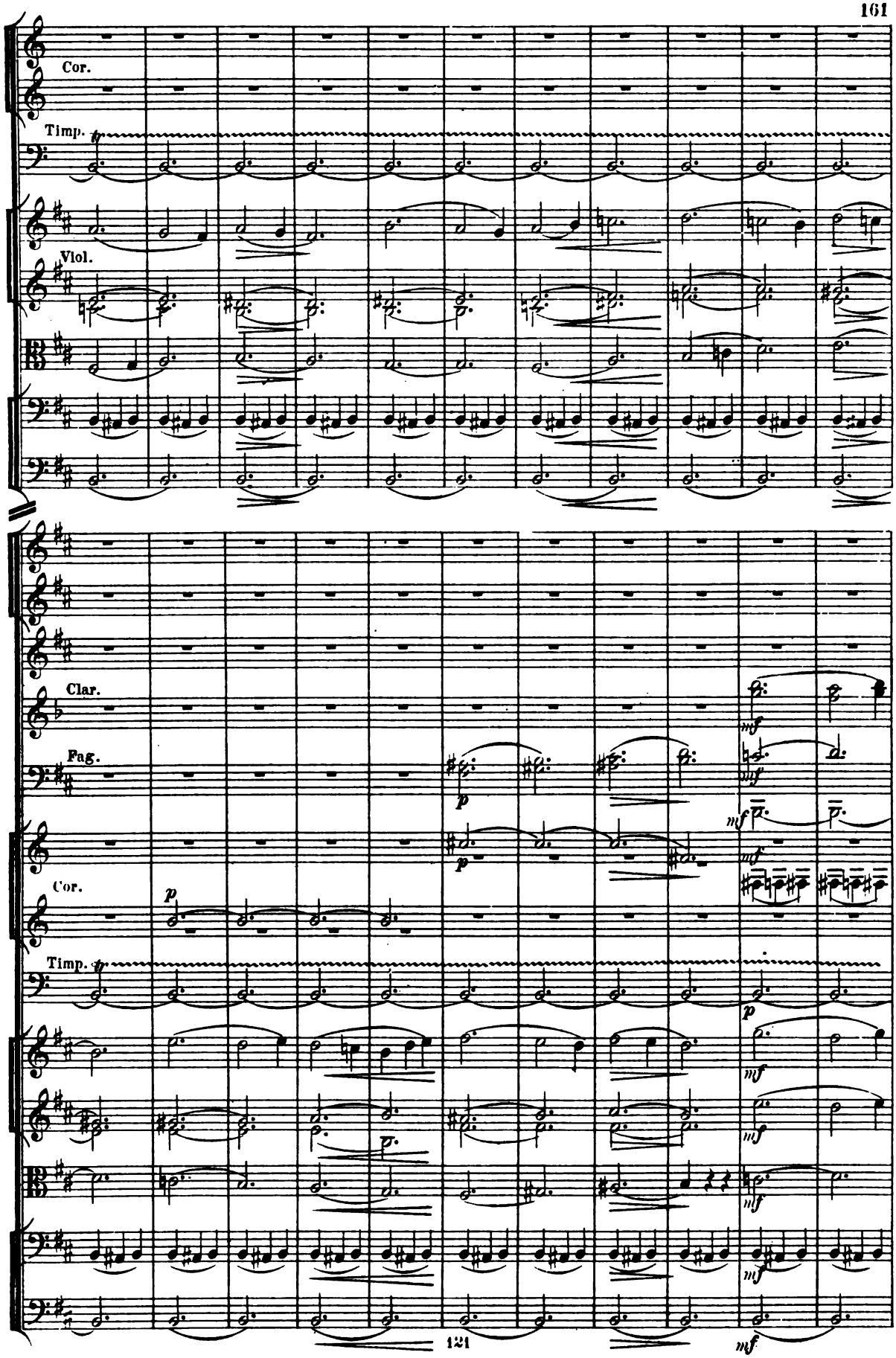
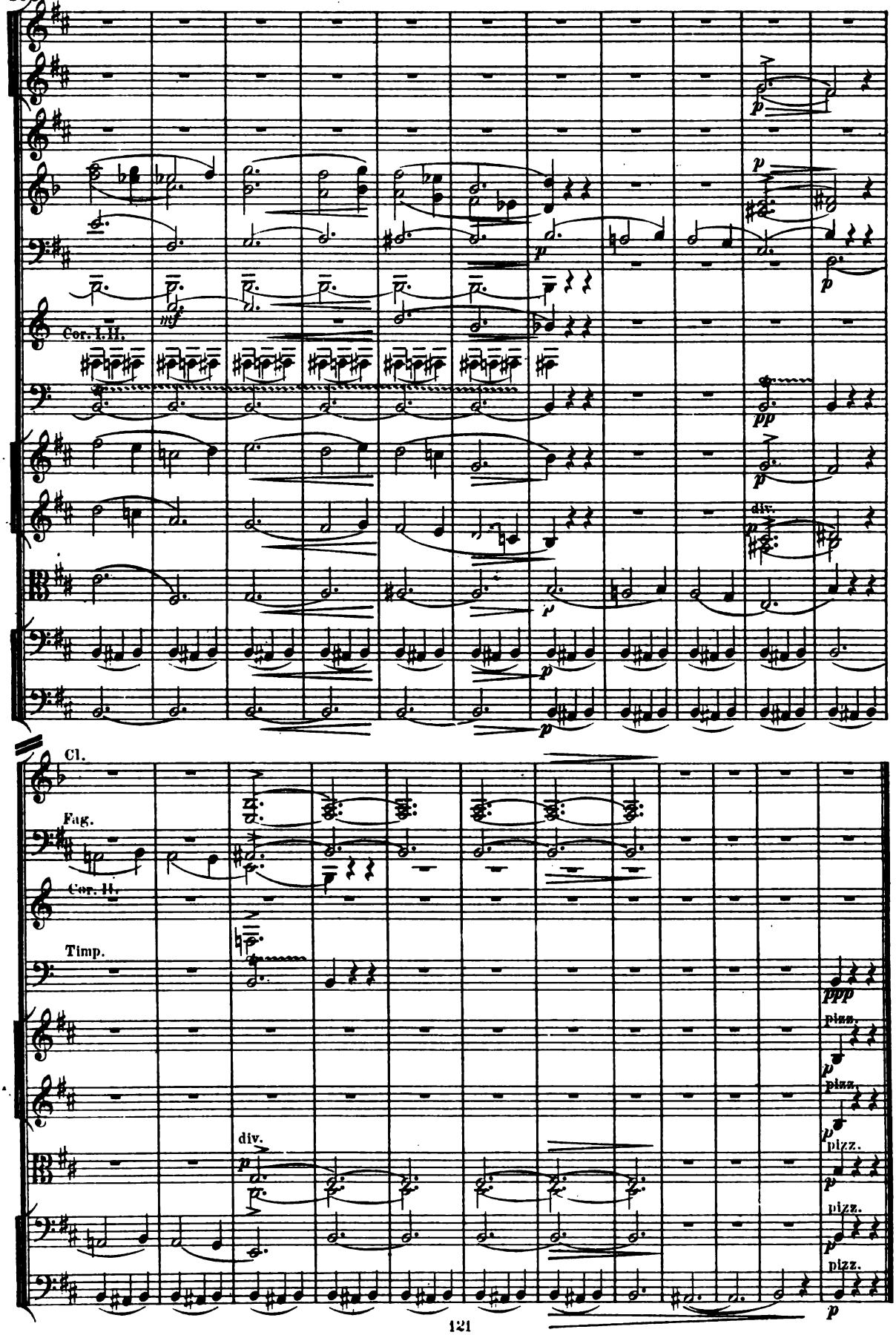
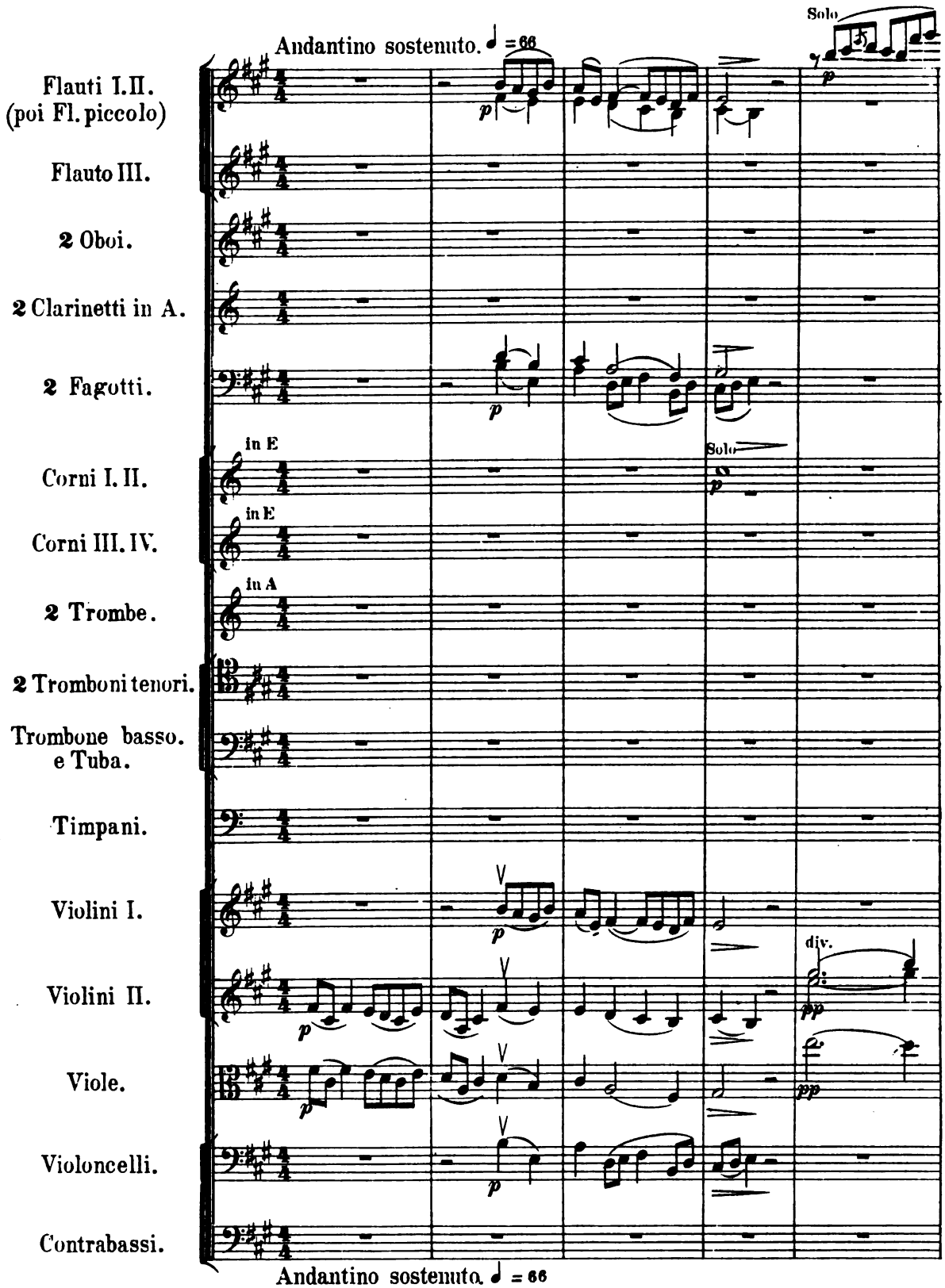
p
V

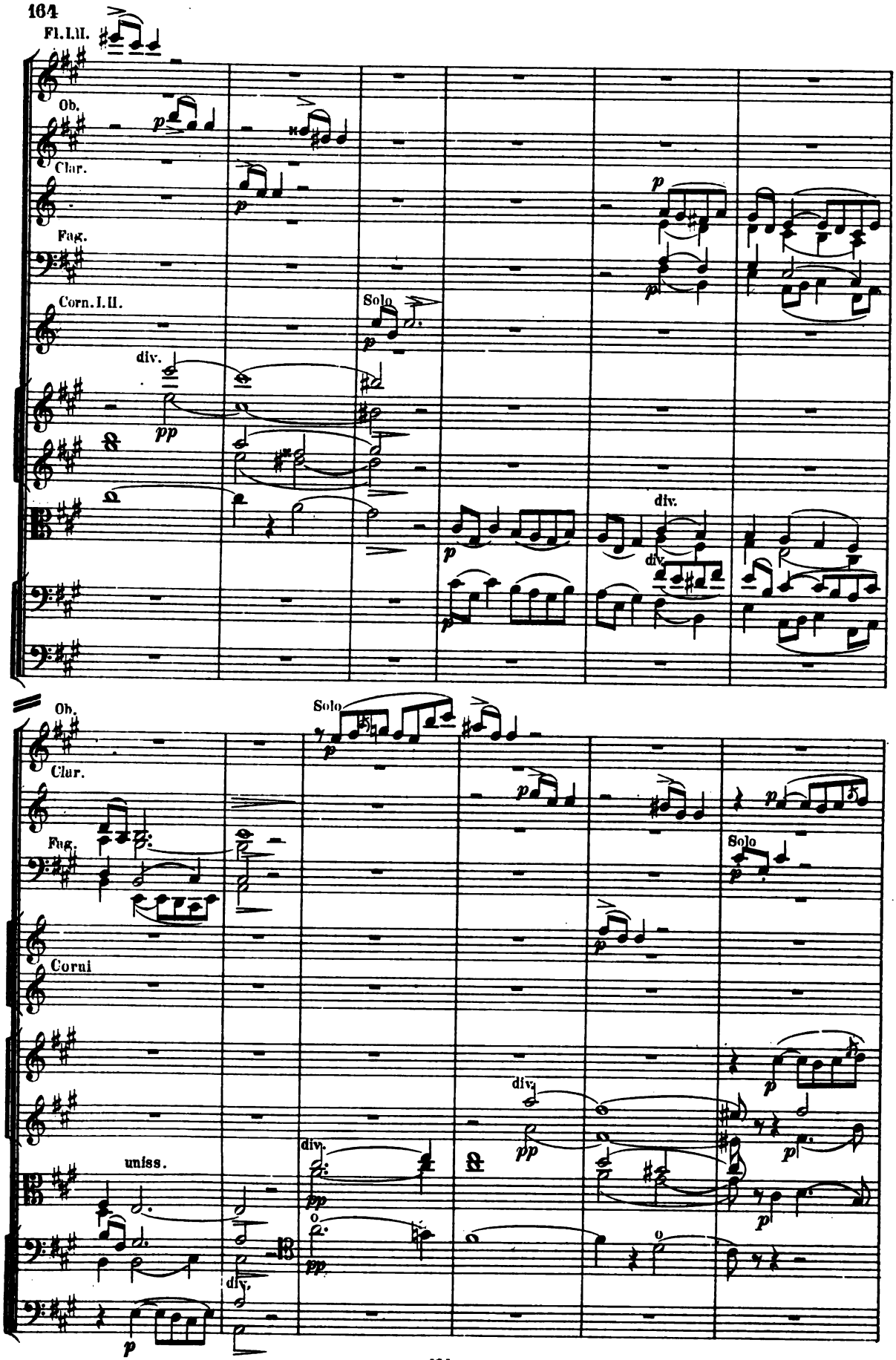

Cor.
Timp.
Viol.
Clar.
Fag.
Cor.
Timp.
121

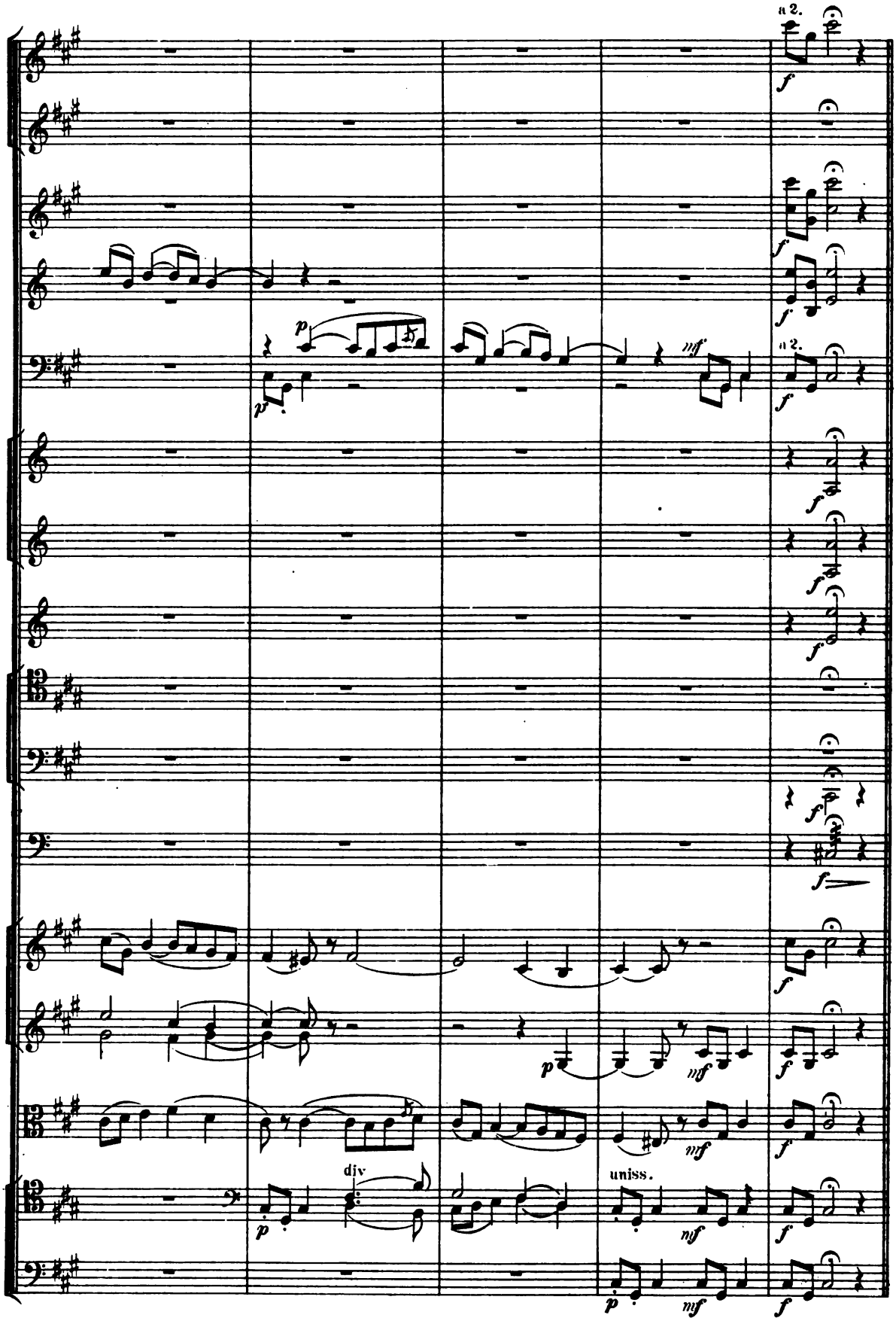

Cor. I. II.
Cl.
Fag.
Cor. II.
Timp.
div.
pizz.
pizz.
pizz.
pizz.

IV.

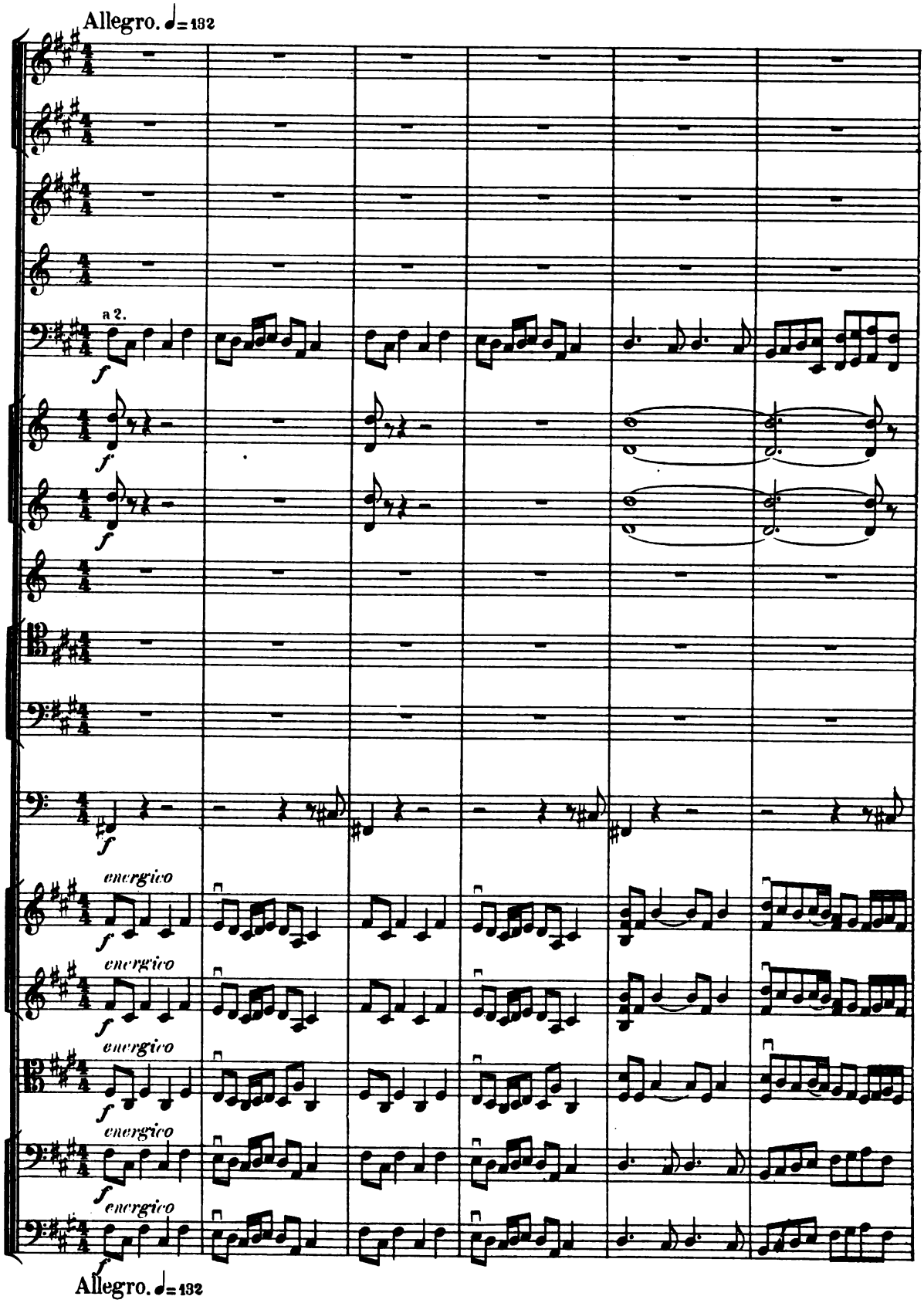
Intrada.

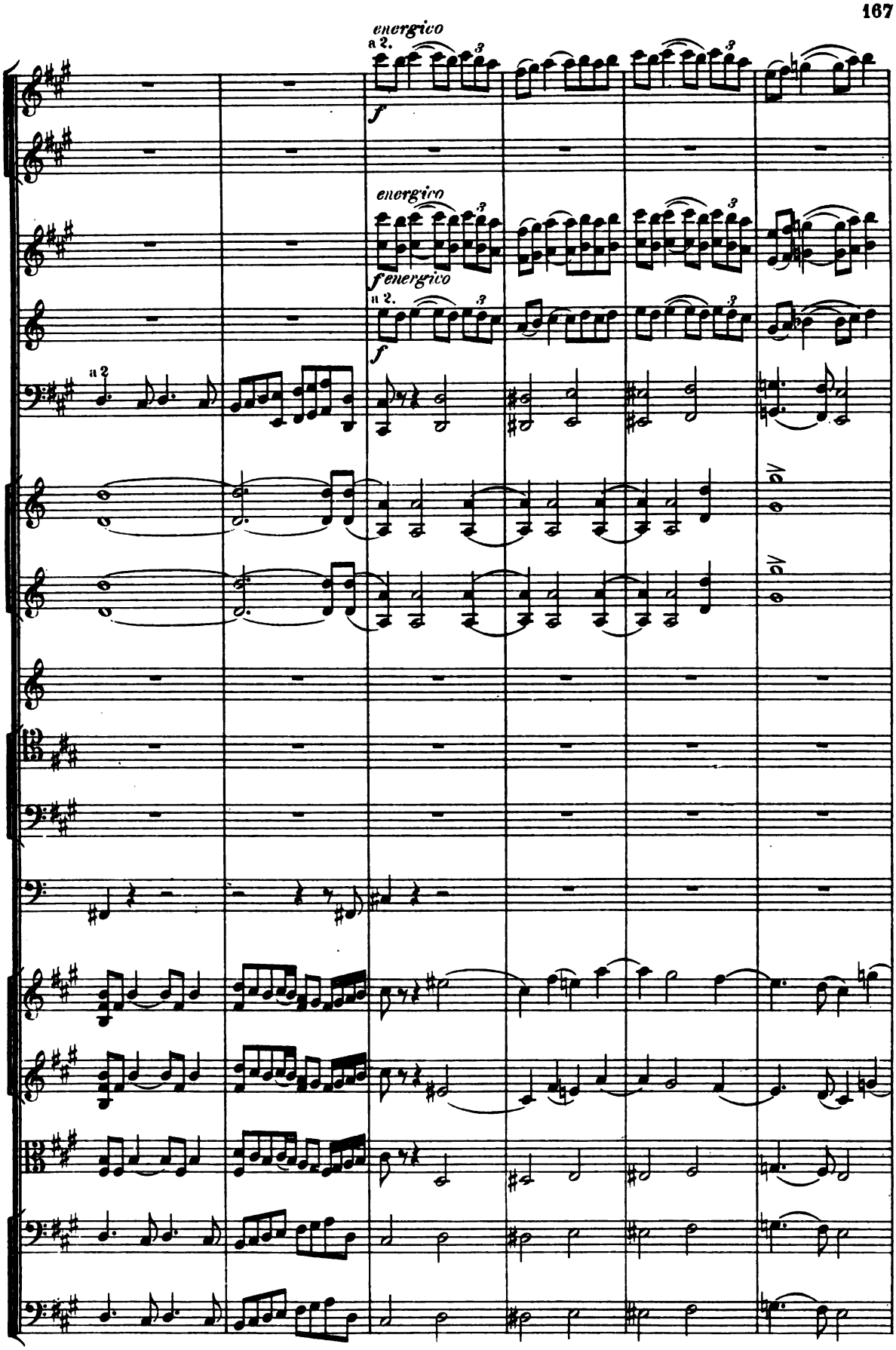

Andantino sostenuto. ♩ = 66
Solo
Flauti I. II. (poi Fl. piccolo)
Flauto III.
2 Oboi.
2 Clarinetti in A.
2 Fagotti.
in E
Corni I. II.
Solo
in E
Corni III. IV.
in A
2 Trombe.
2 Tromboni tenori.
Trombone basso. e Tuba.
Timpani.
Violini I.
div.
Violini II.
Viole.
Violoncelli.
Contrabassi.
Andantino sostenuto. ♩ = 66


Fl.I.II.
Ob.
Clar.
Fag.
Corn.I.II.
Solo
div.
Ob.
Clar.
Fag.
Corni
Solo
unis.
div.


a 2.
a 2.
div
uniss.

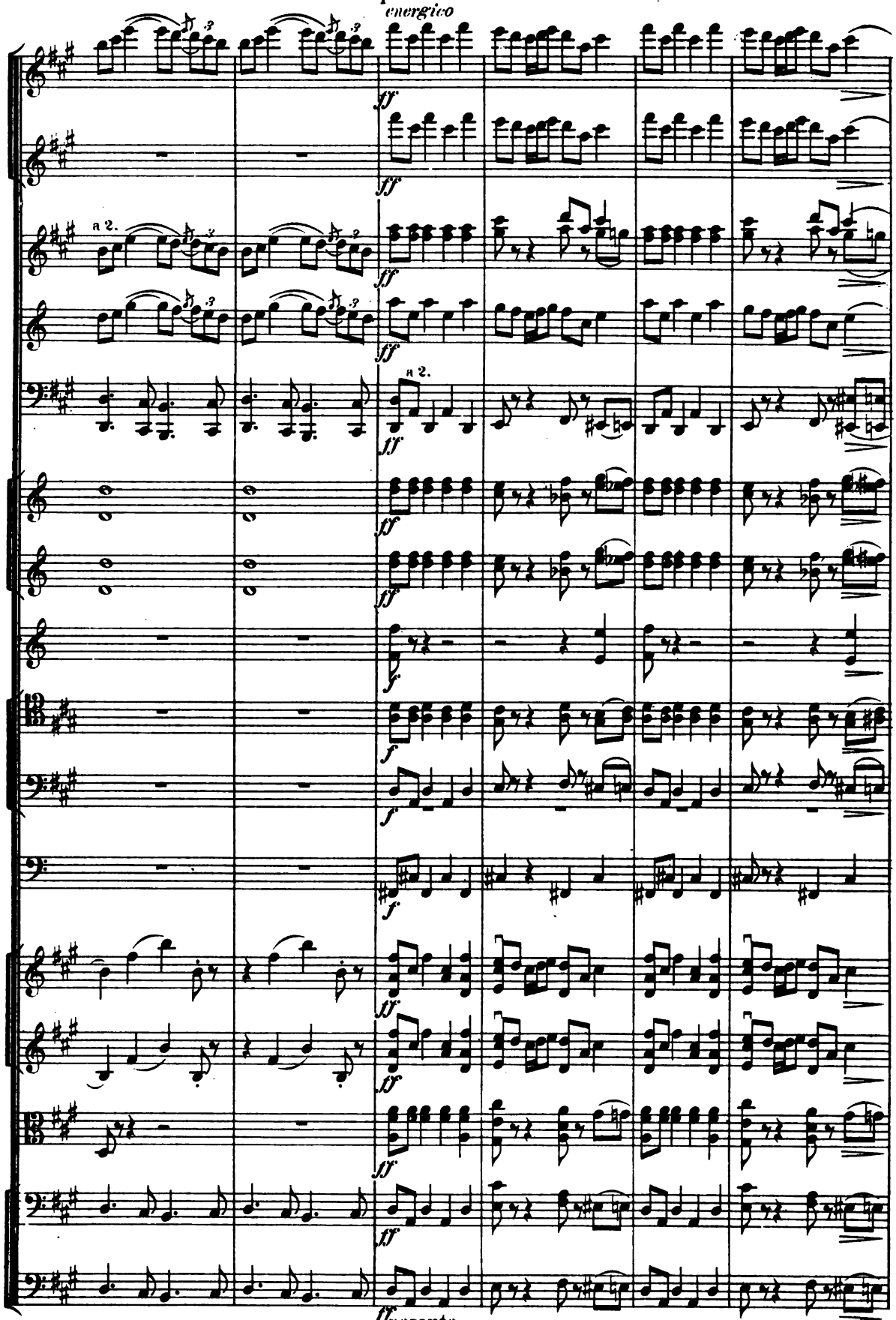
Finale.



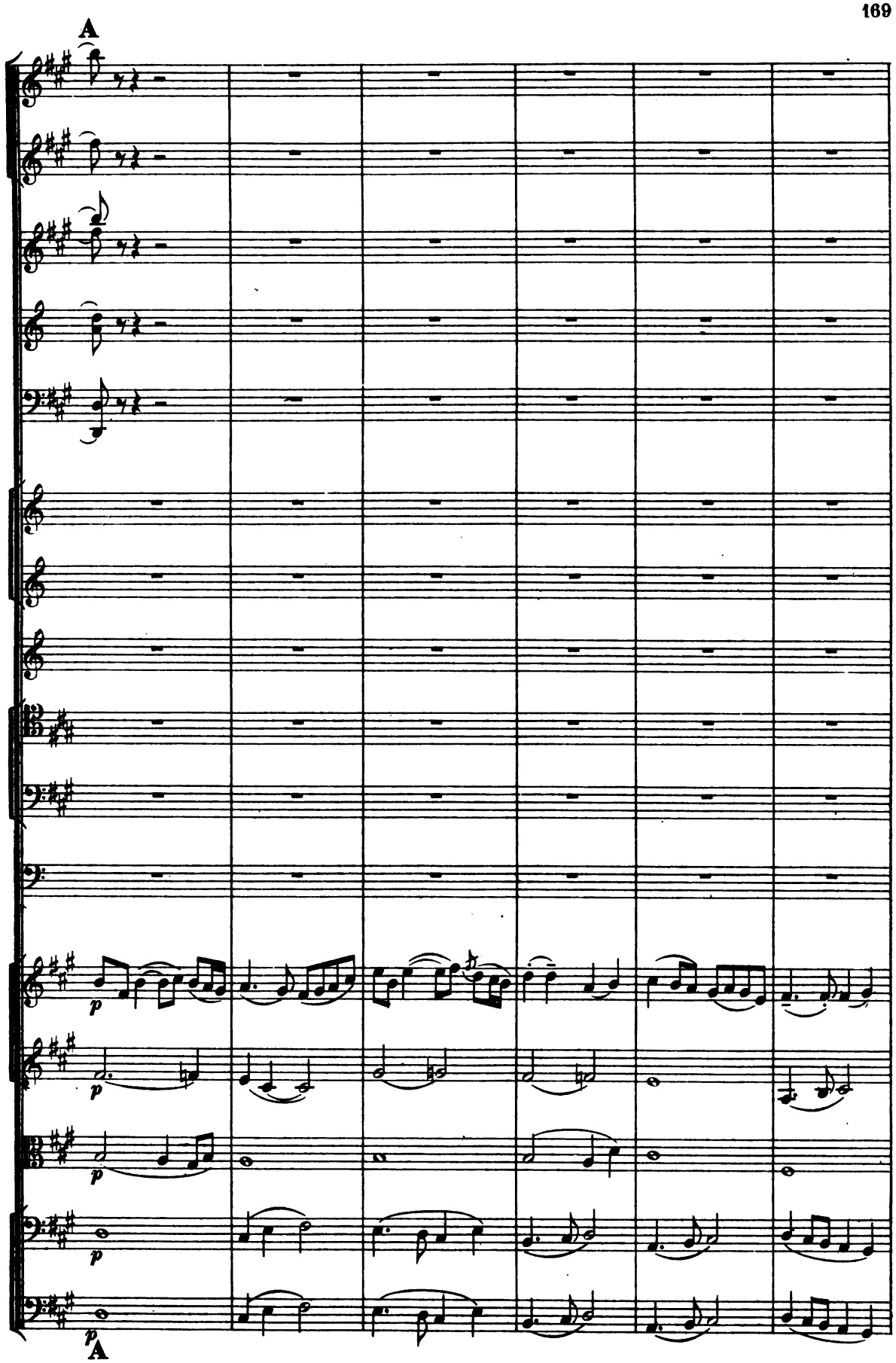

energico
a 2.
f
energico
f energico
a 2.
f
a 2
Vc
Vc

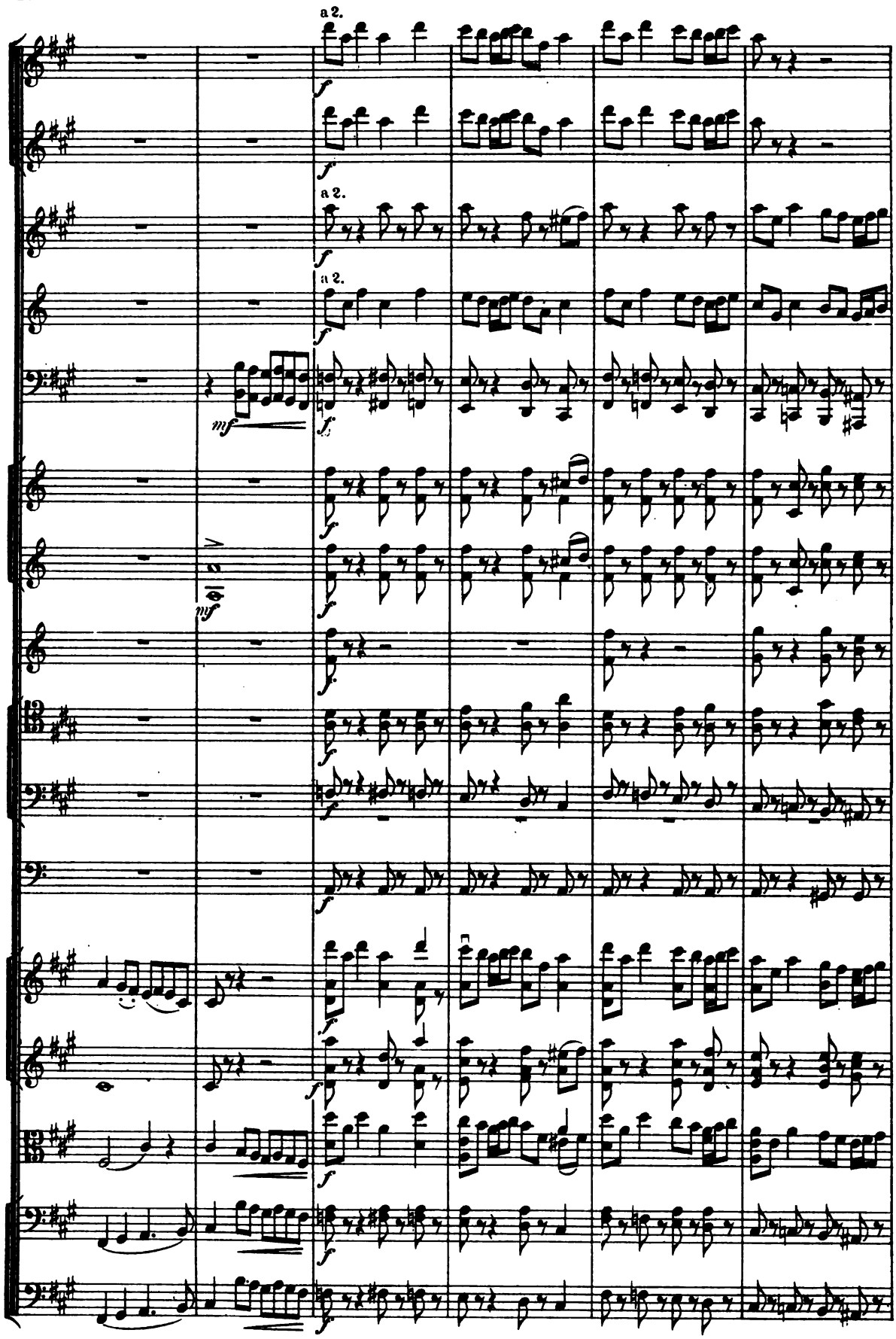
pesante

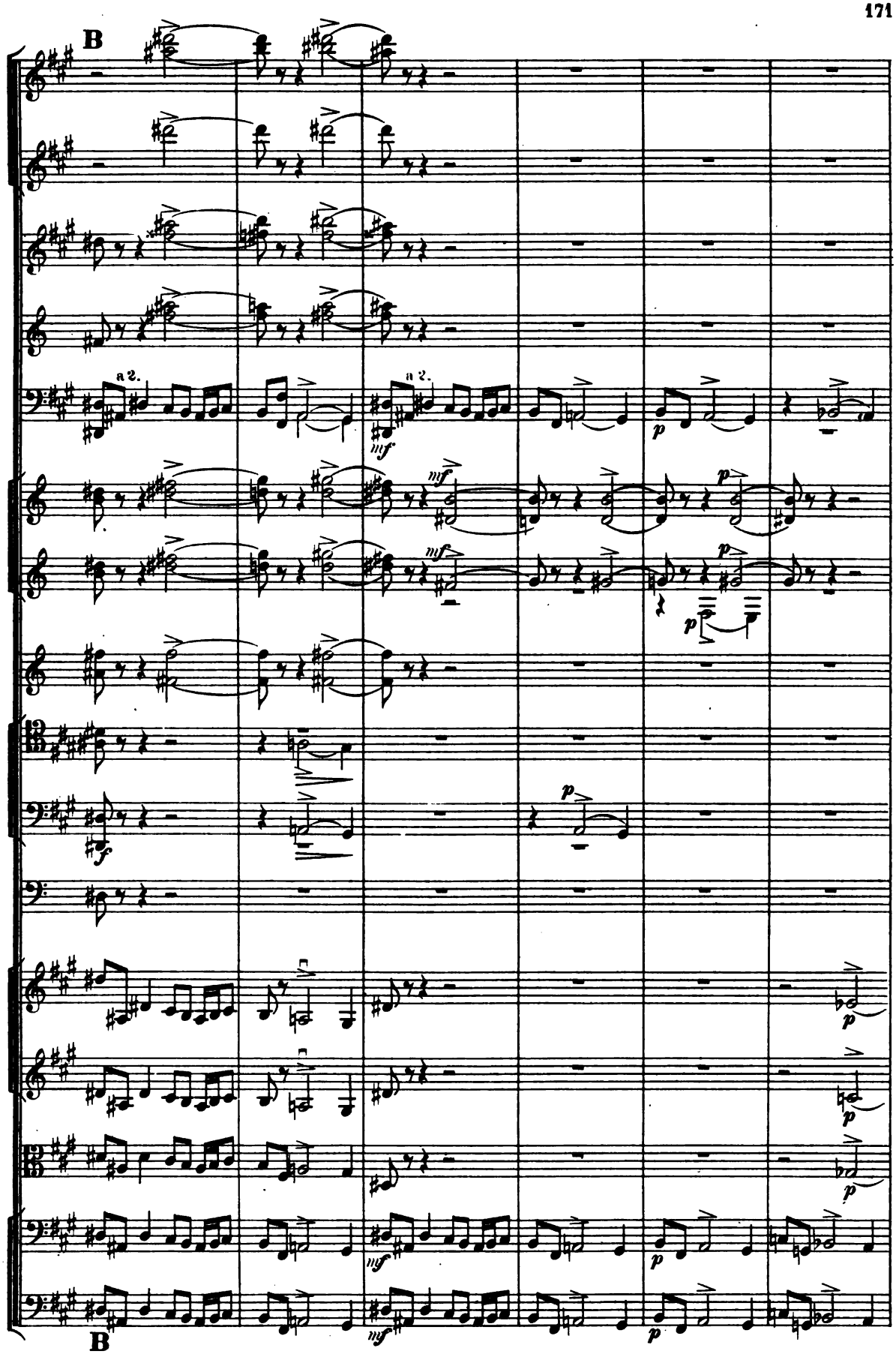
energico

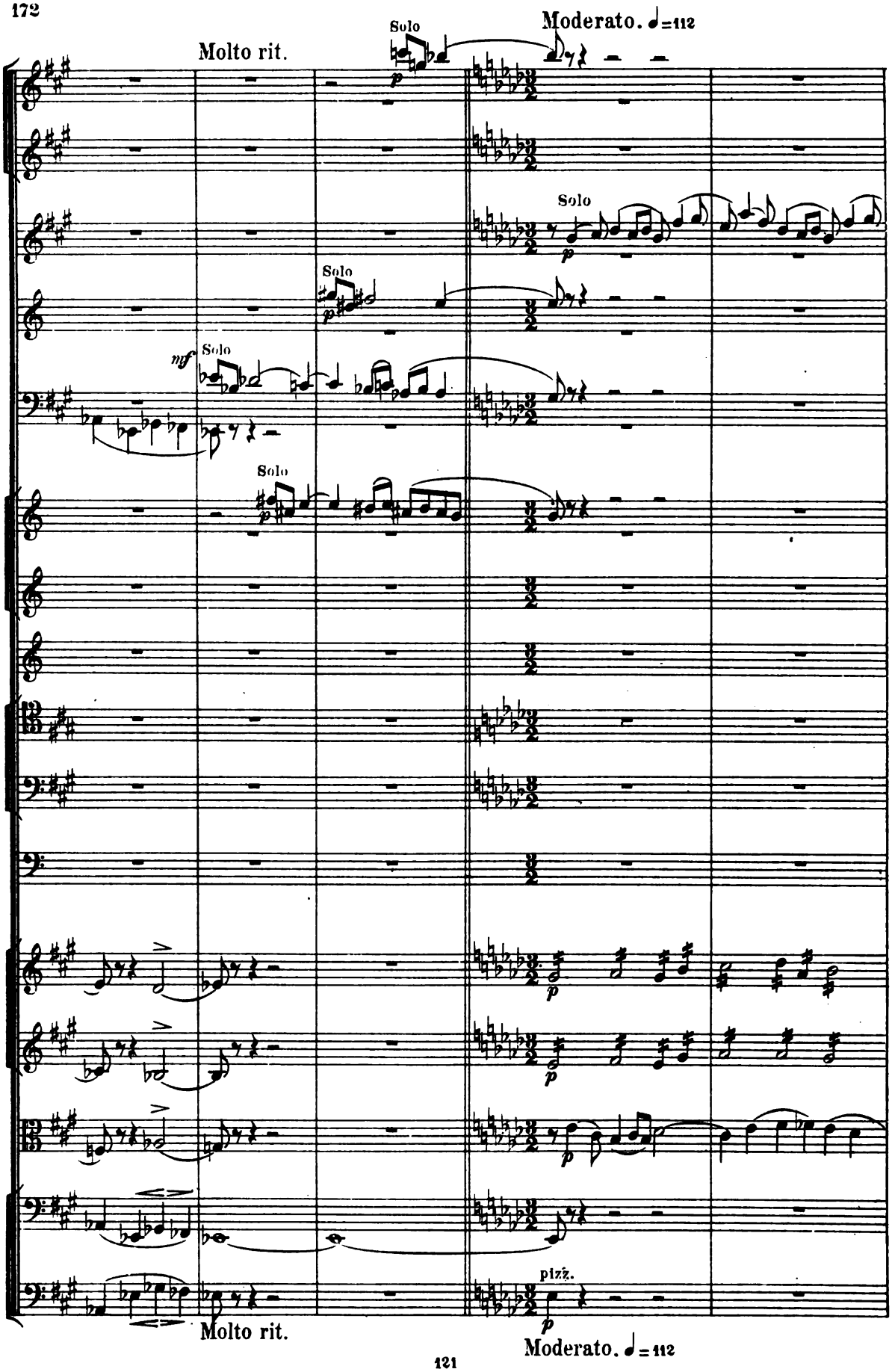


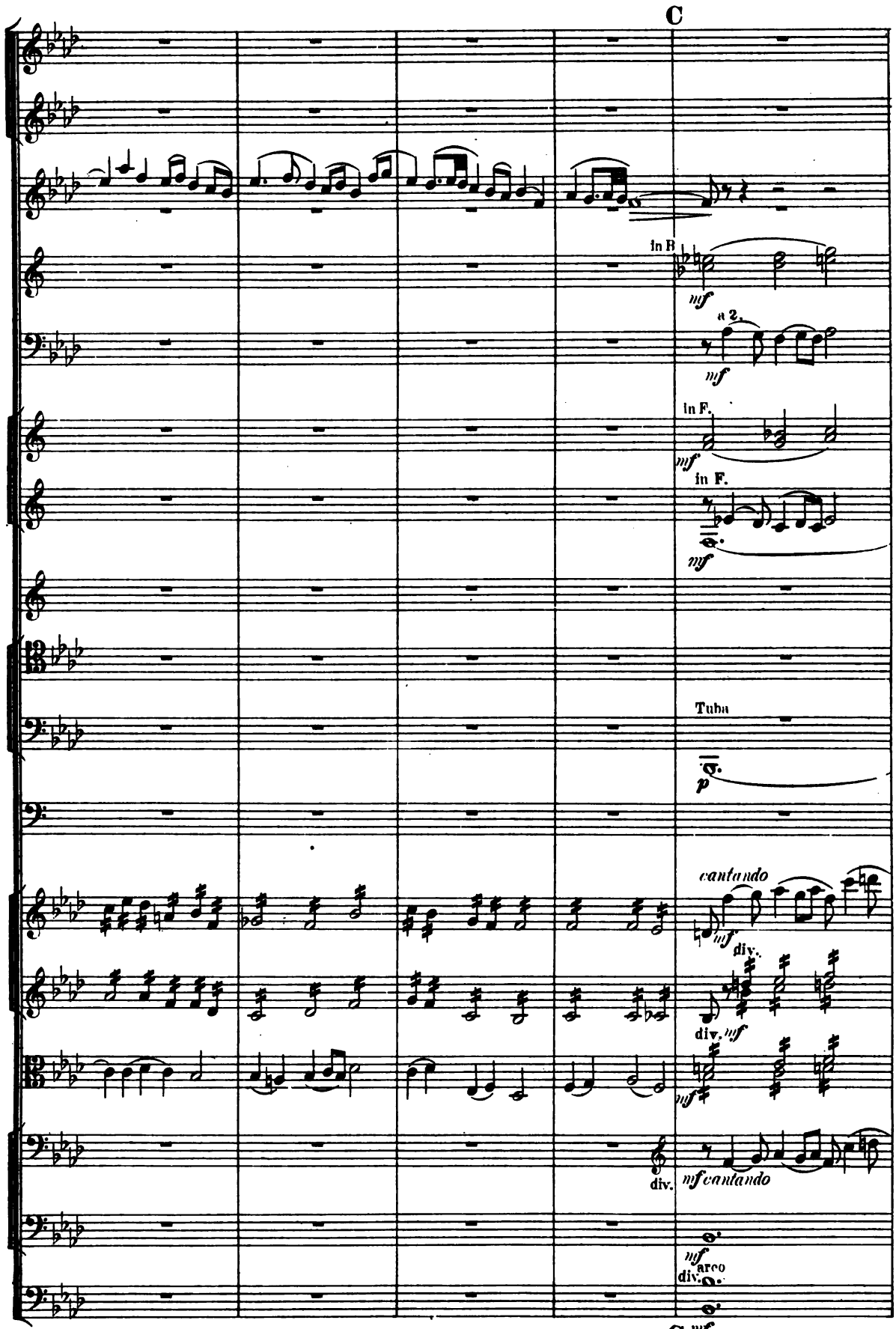
ff pesante.

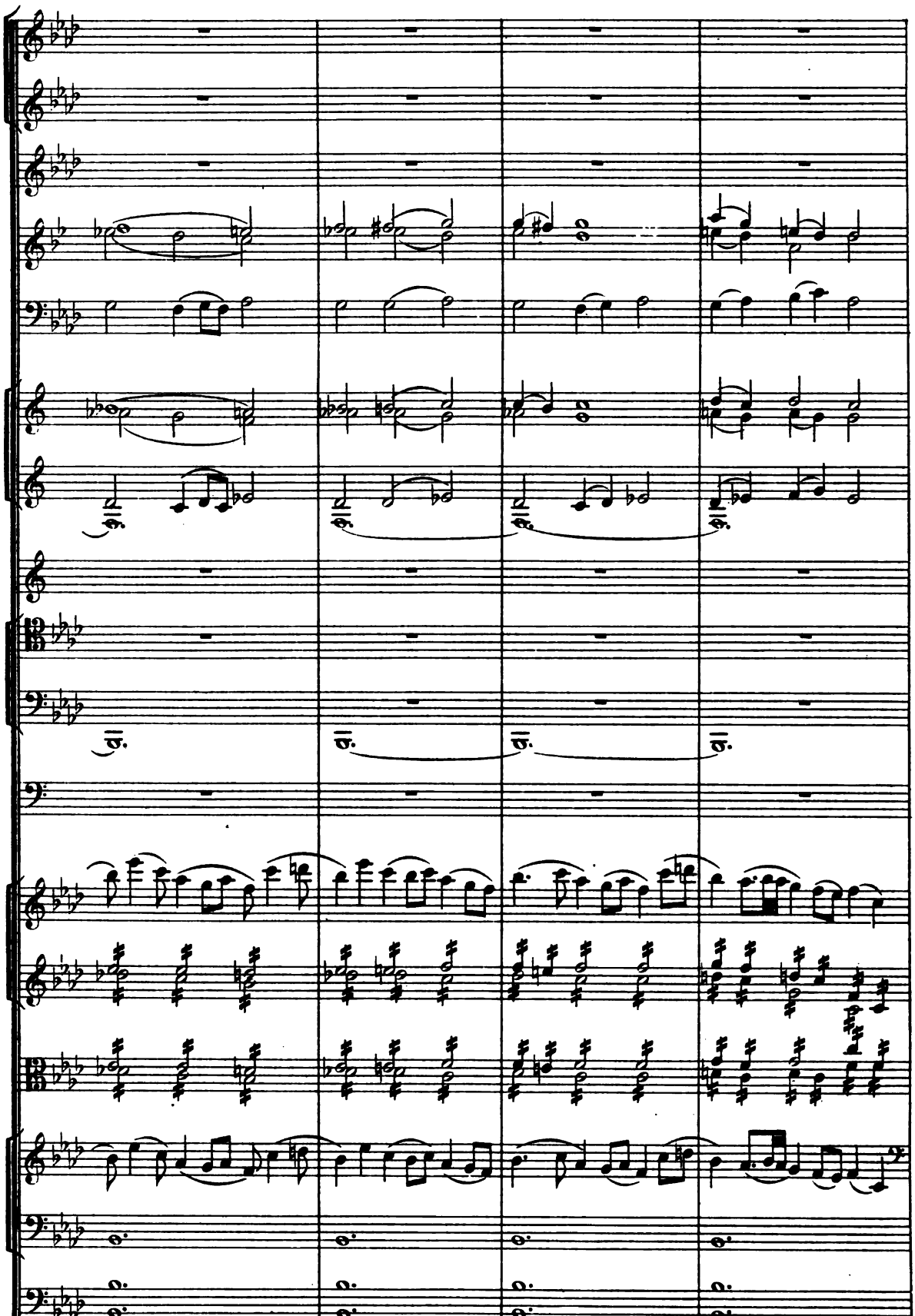

A
p
p
p
p
p
A

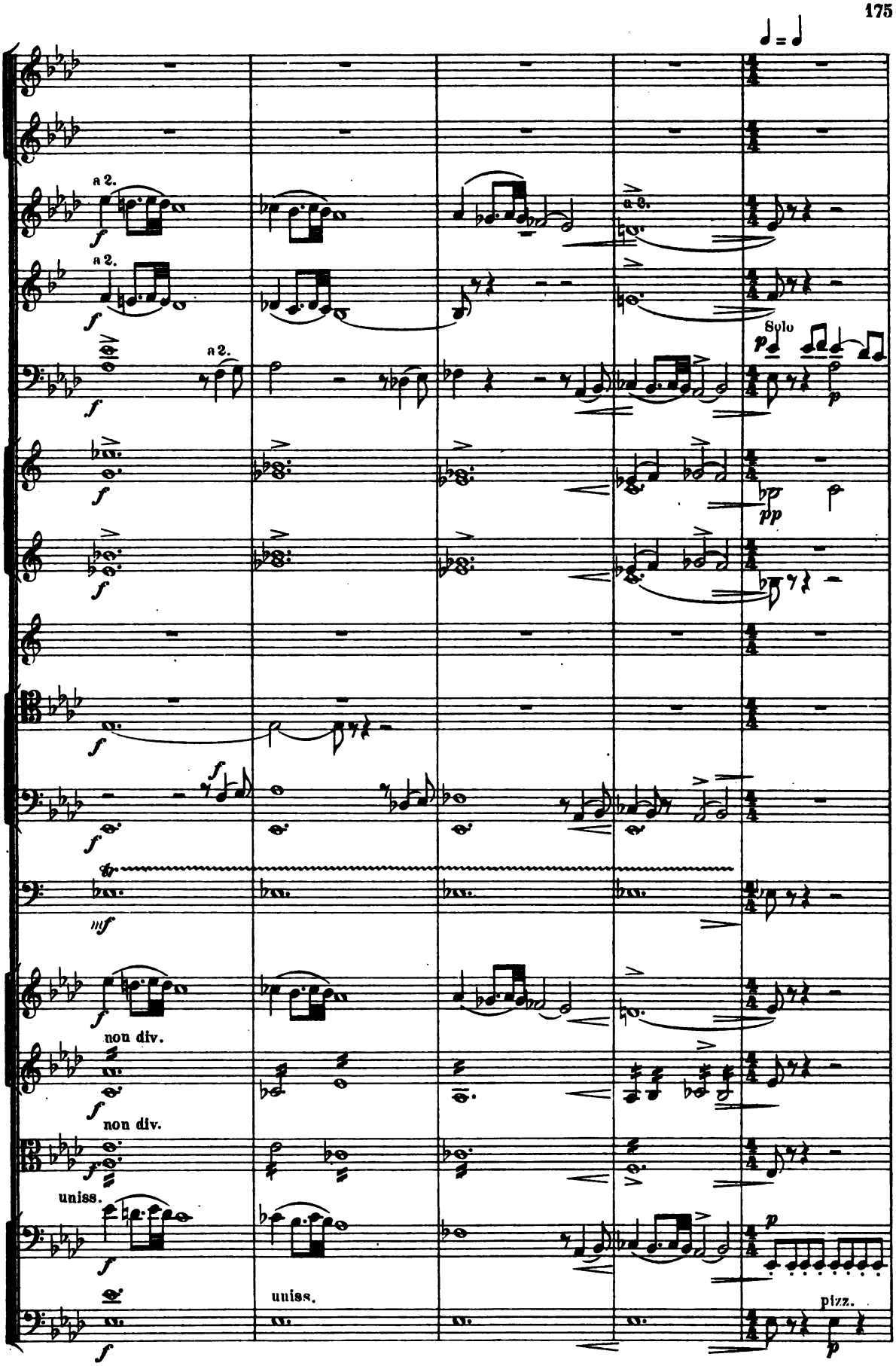

a 2.
a 2.
a 2.

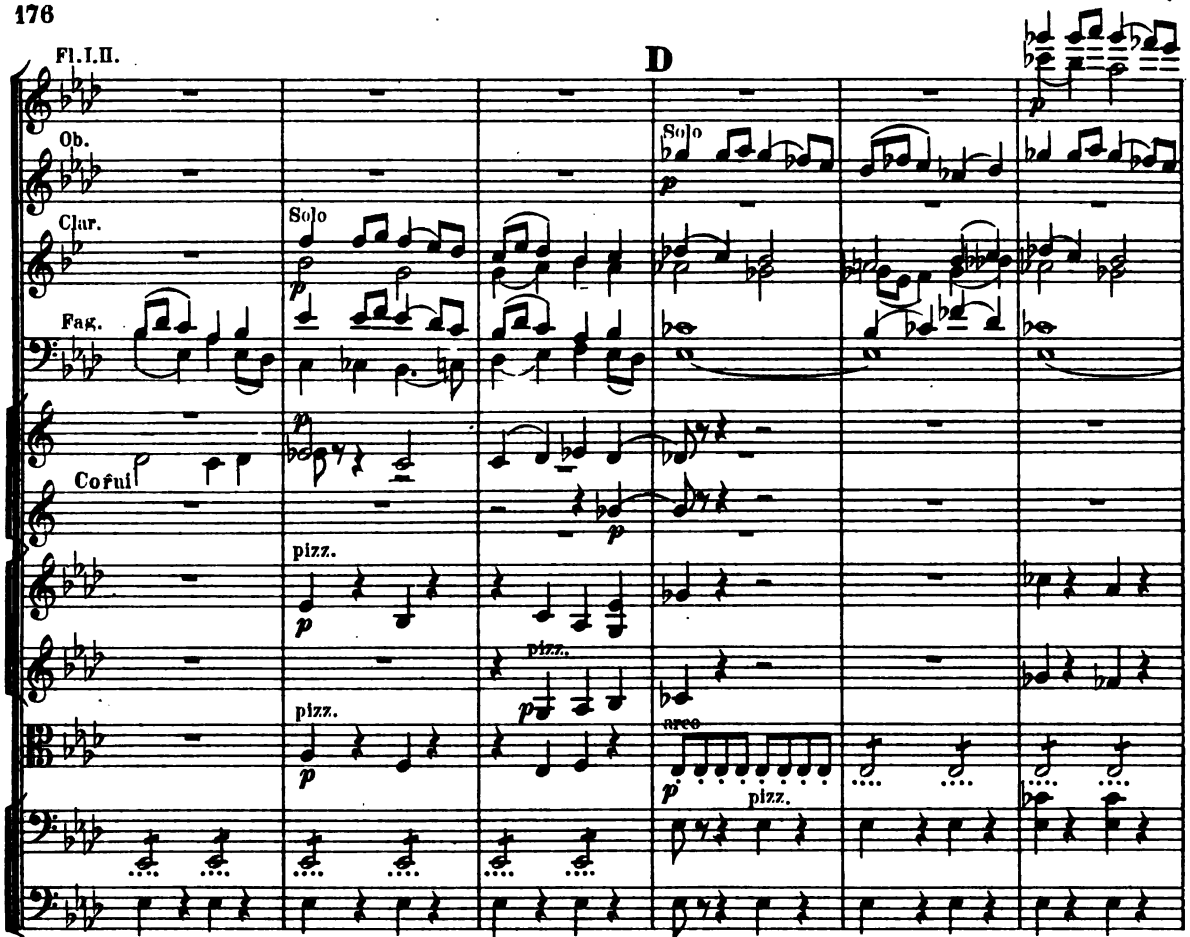

B
a 2.
a 2.
B

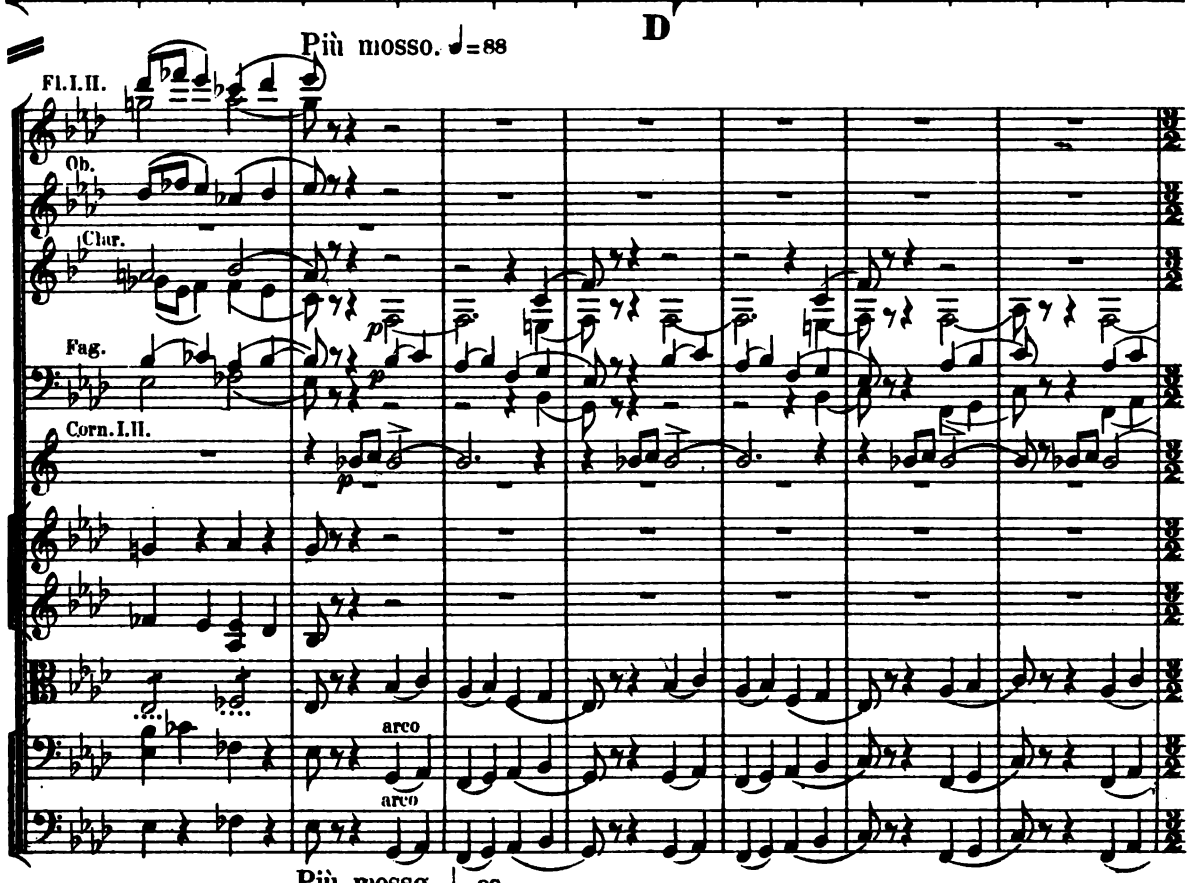

Molto rit.
Solo
Moderato. ♩=112
Solo
Solo
mf
Solo
Solo
pizz.
Molto rit.
Moderato. ♩=112

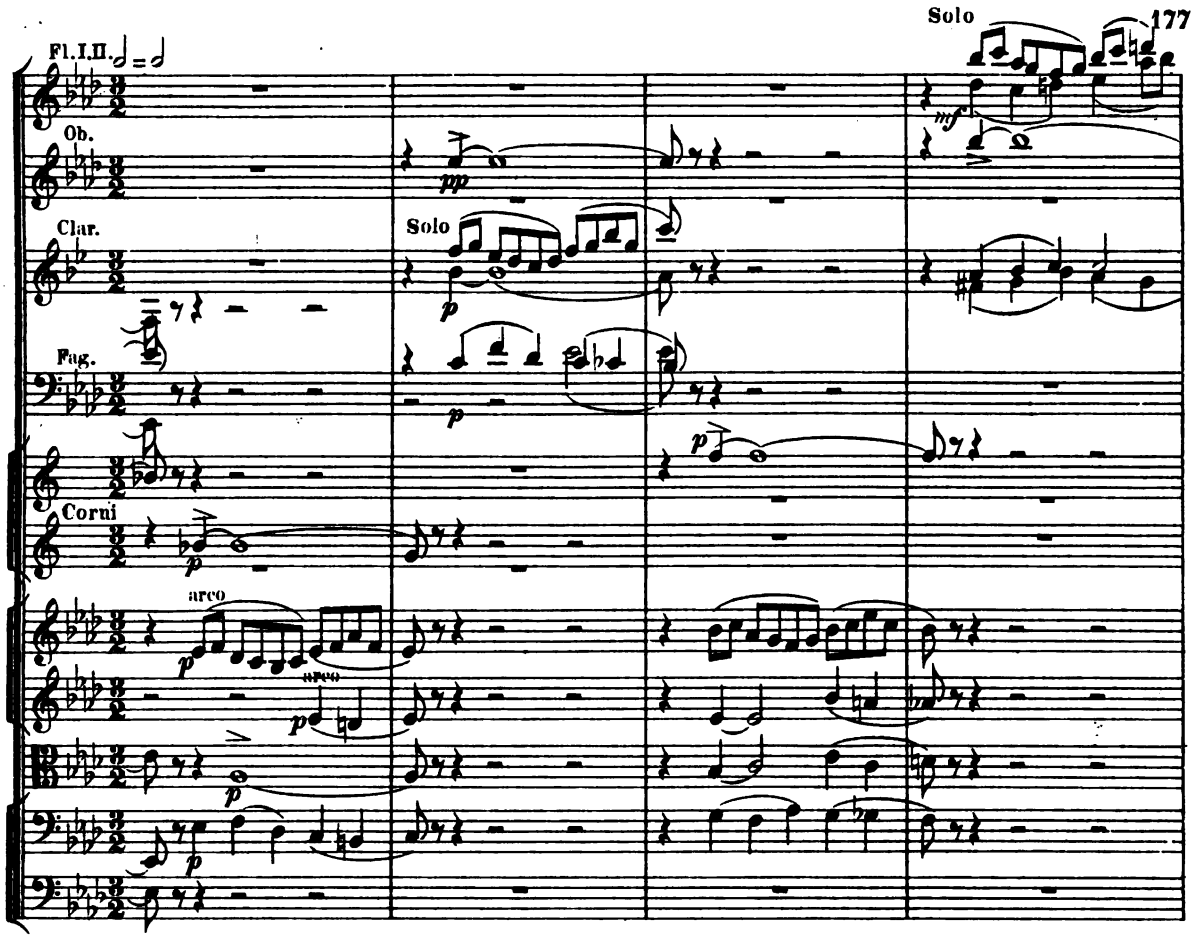

C
in B
mf
a 2.
mf
in F.
mf
in F.
mf
Tuba
p
cantando
mf
div.
div. mf
mf
div.
mf cantando
mf
arco
div.
C mf

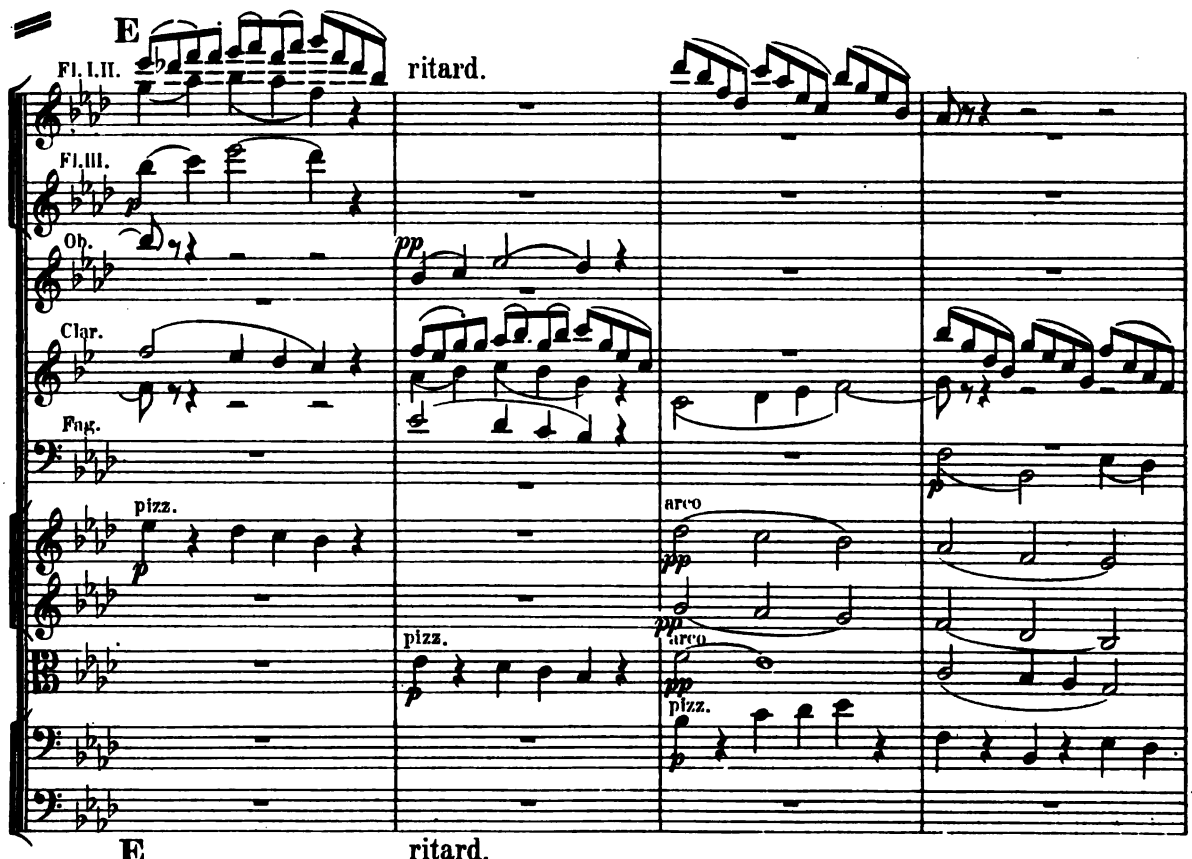


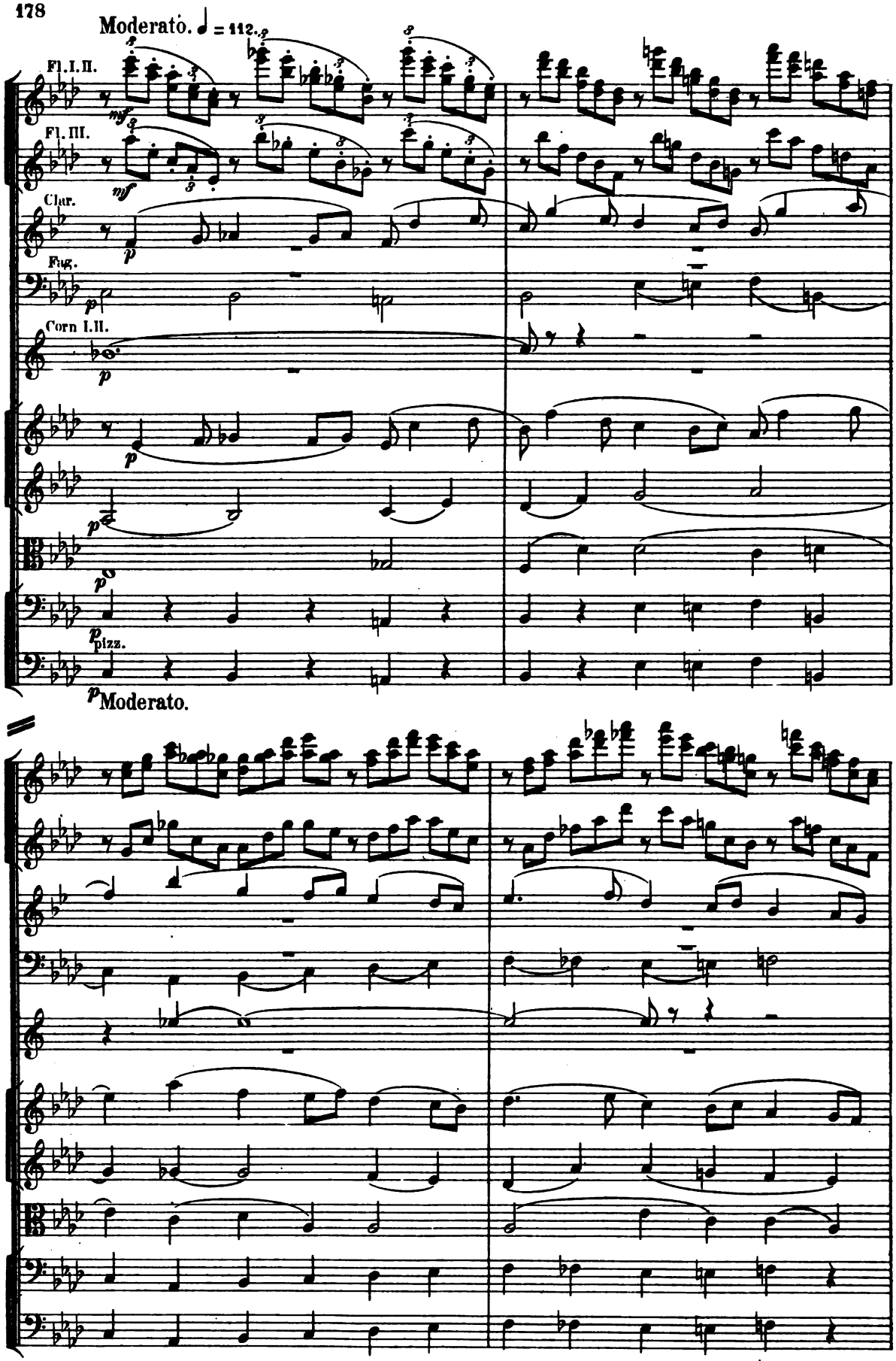

a 2.
a 2.
a 2.
a 2.
Solo
non div.
non div.
uniss.
uniss.
pizz.

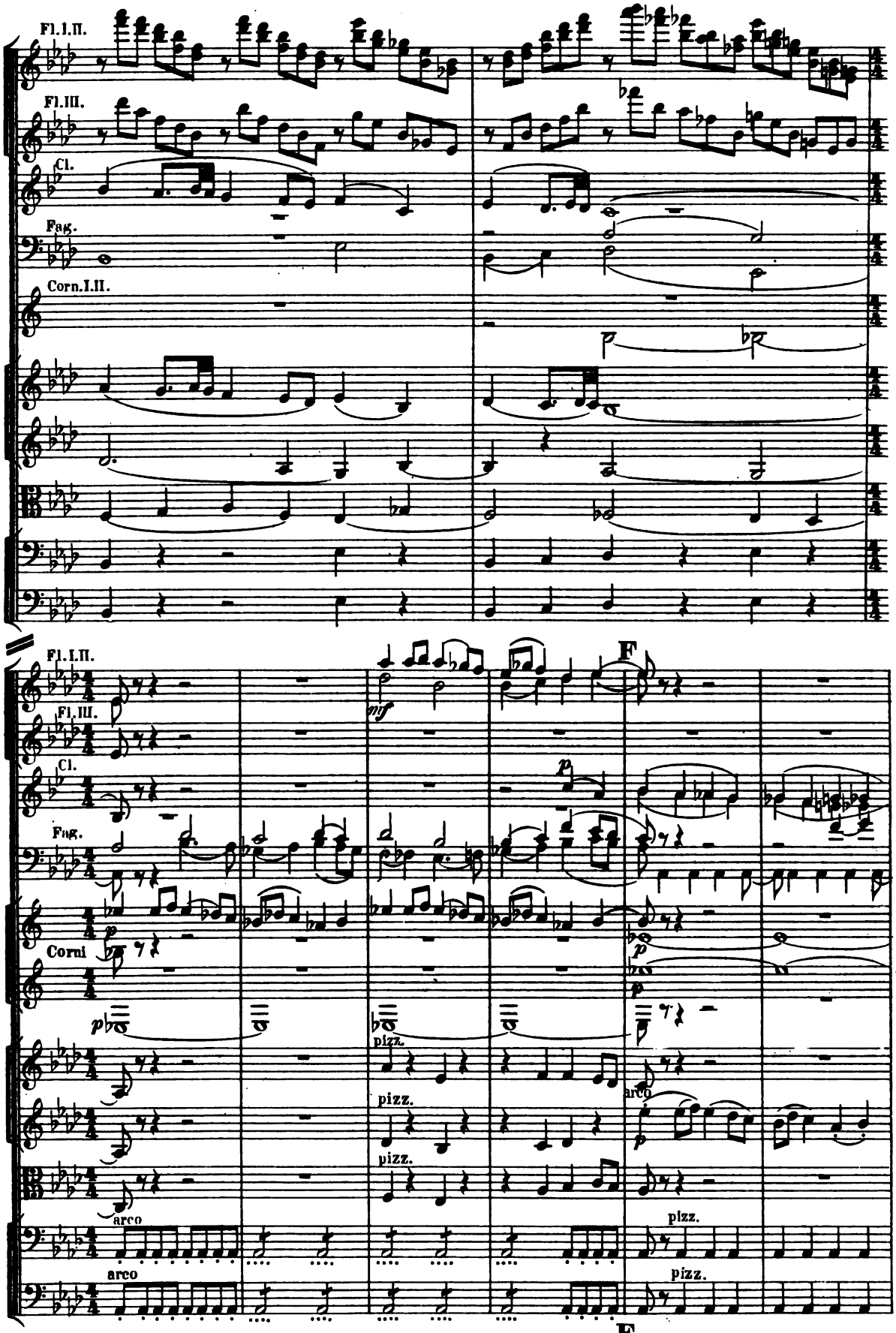

Fl.I.II.
D
Ob.
Solo
Clar.
Solo
Fag.
Cofni
pizz.
pizz.
pizz.
arco
pizz.

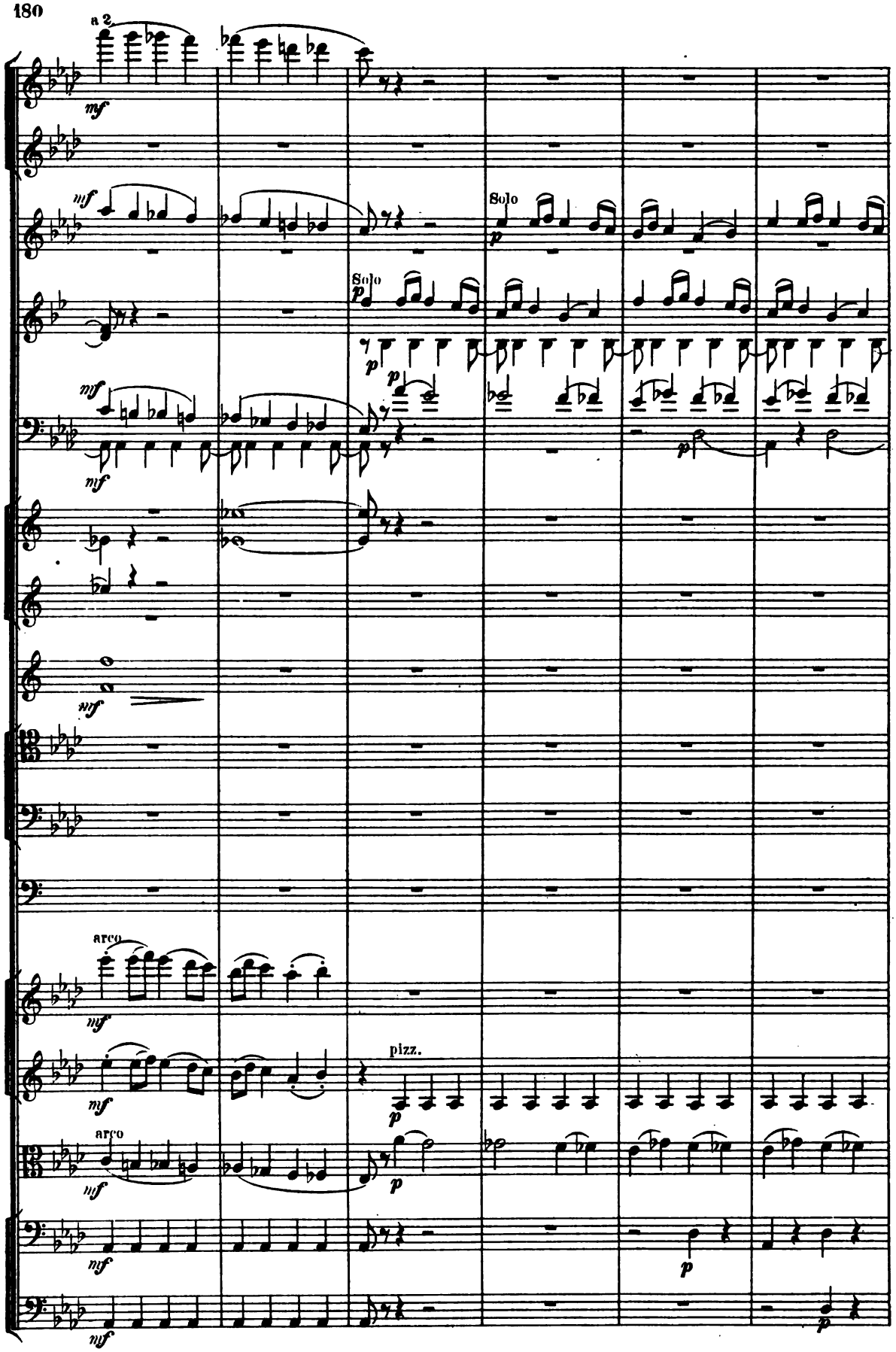

D
Più mosso. ♩=88
Fl.I.II.
Ob.
Clar.
Fag.
Corn.I.II.
arco
arco
Più mosso. ♩=88

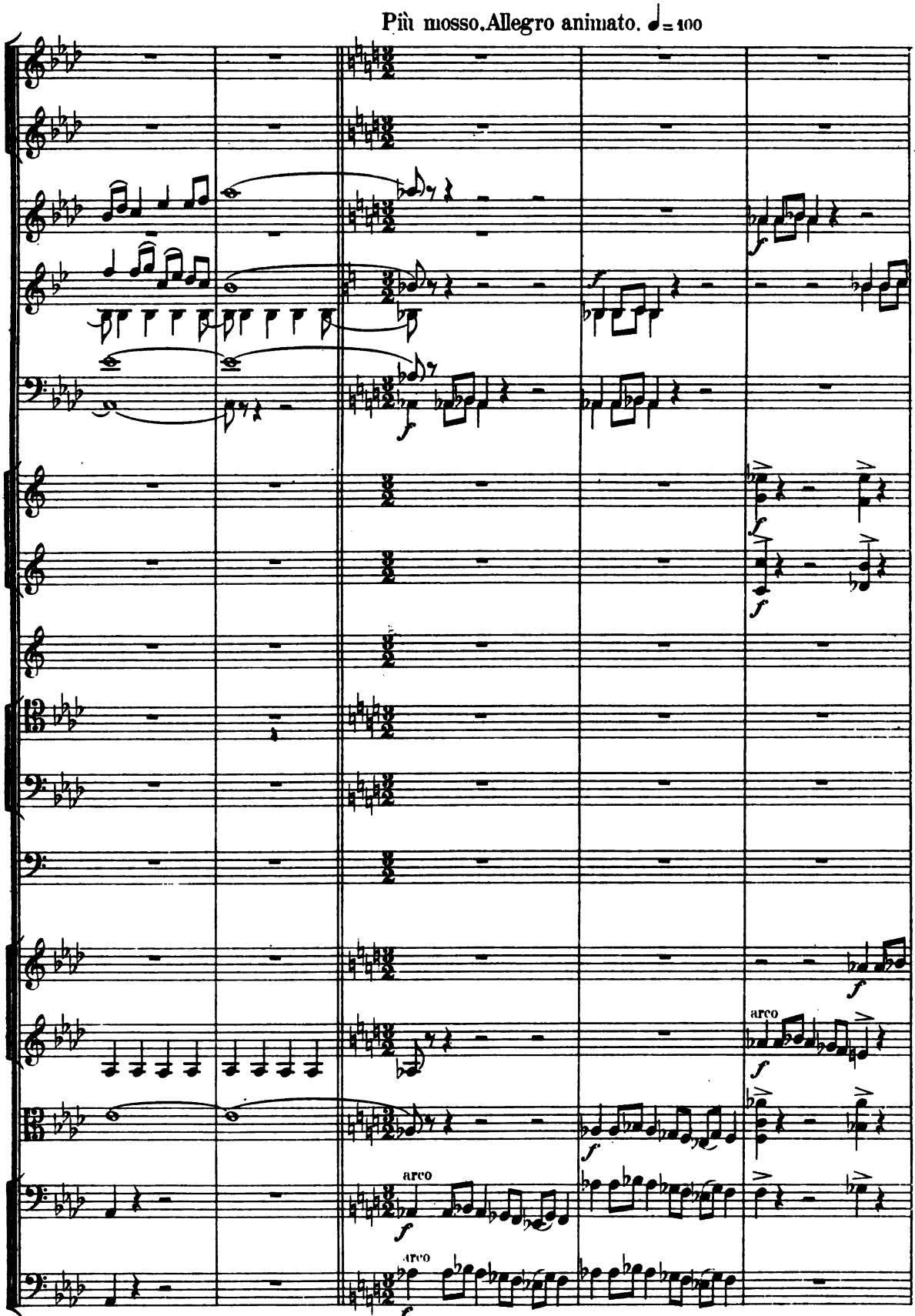

Solo
Fl. I. II.
Ob.
Clar.
Solo
Fag.
Corni
arco
arco

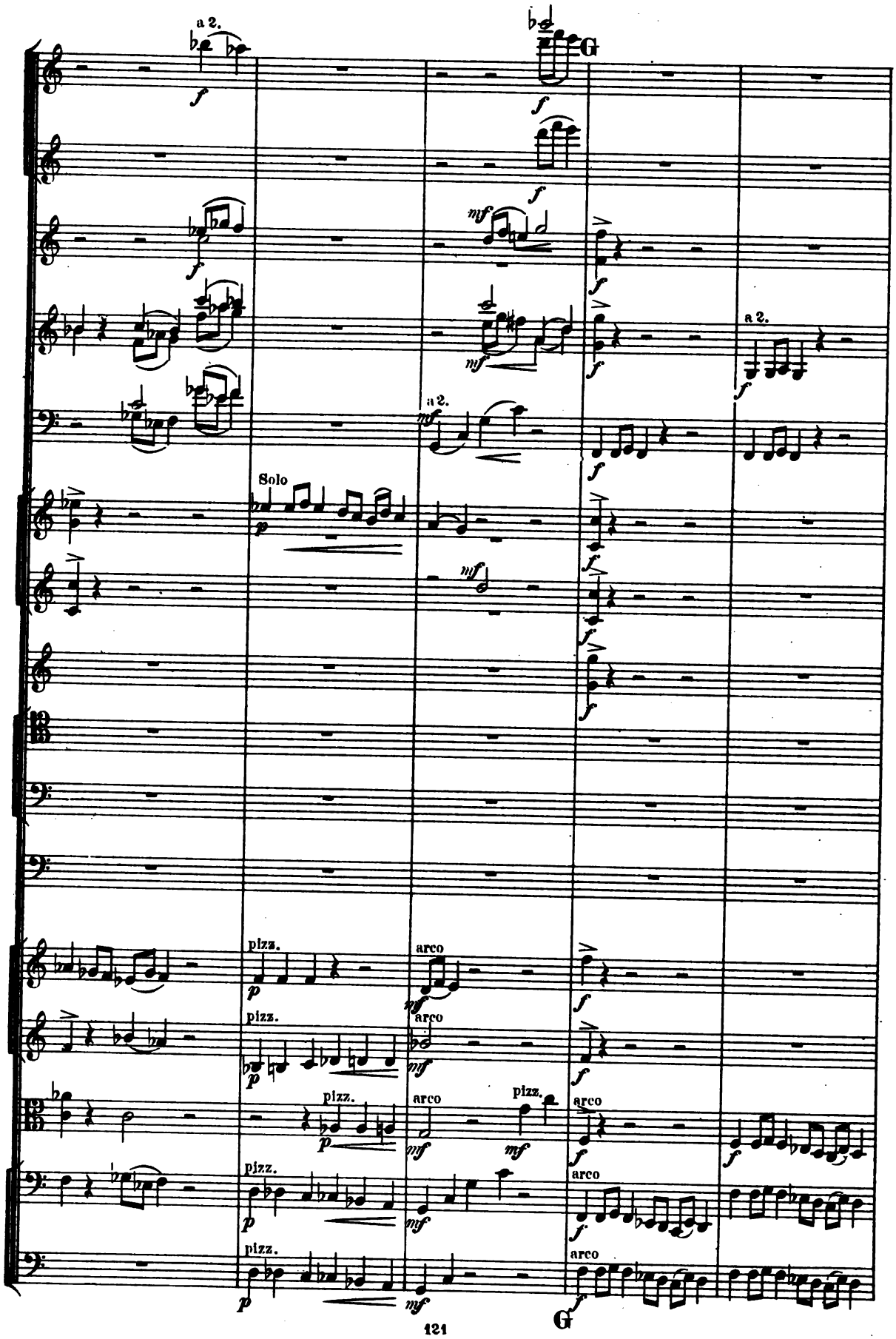

E
Fl. I. II.
ritard.
Fl. III.
Ob.
Clar.
Fag.
pizz.
arco
pizz.
arco
pizz.
E
ritard.

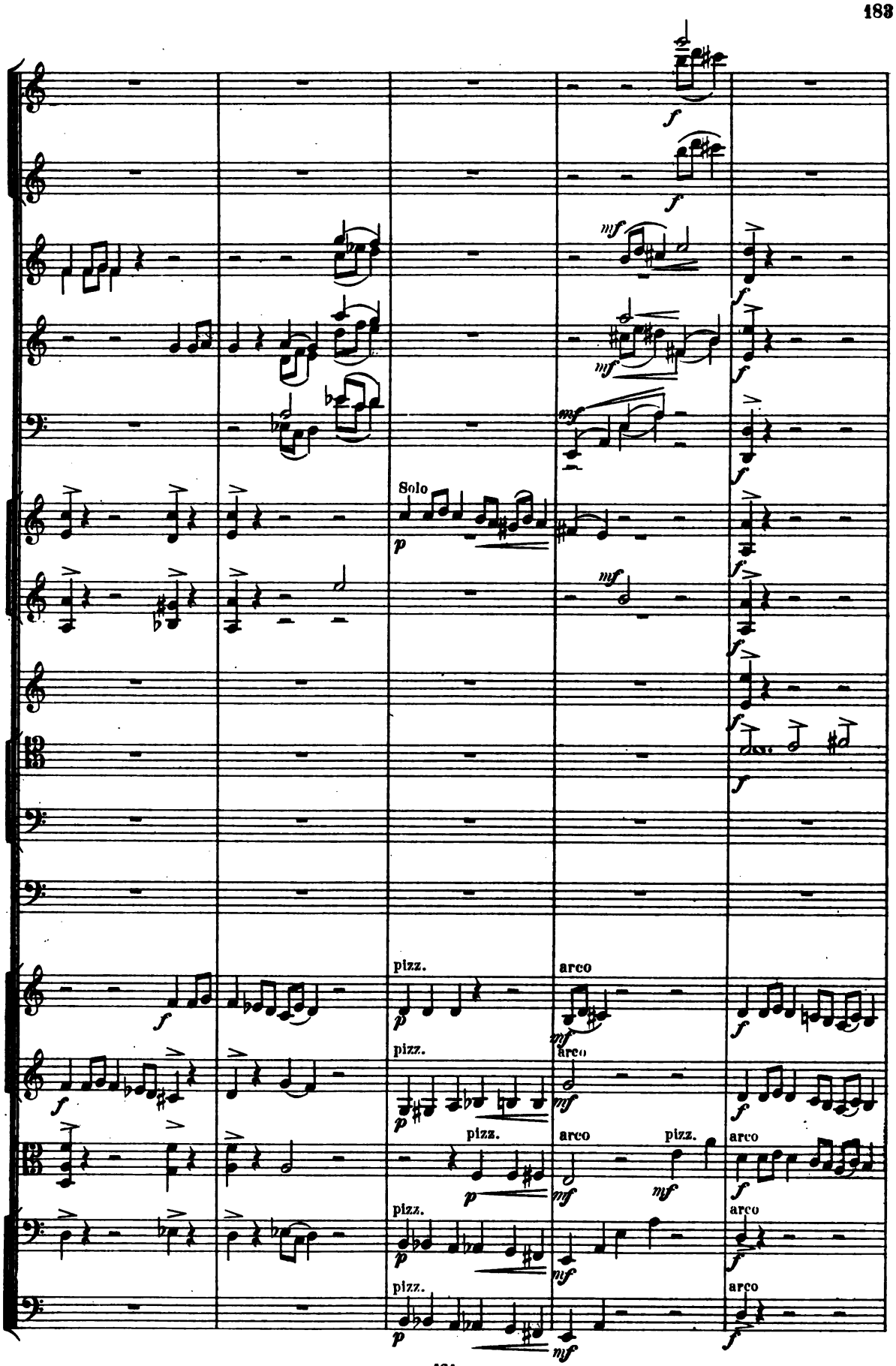

Moderato. ♩ = 112.
Fl. I. II.
Fl. III.
Clar.
Fag.
Corn I. II.
pizz.
Moderato.

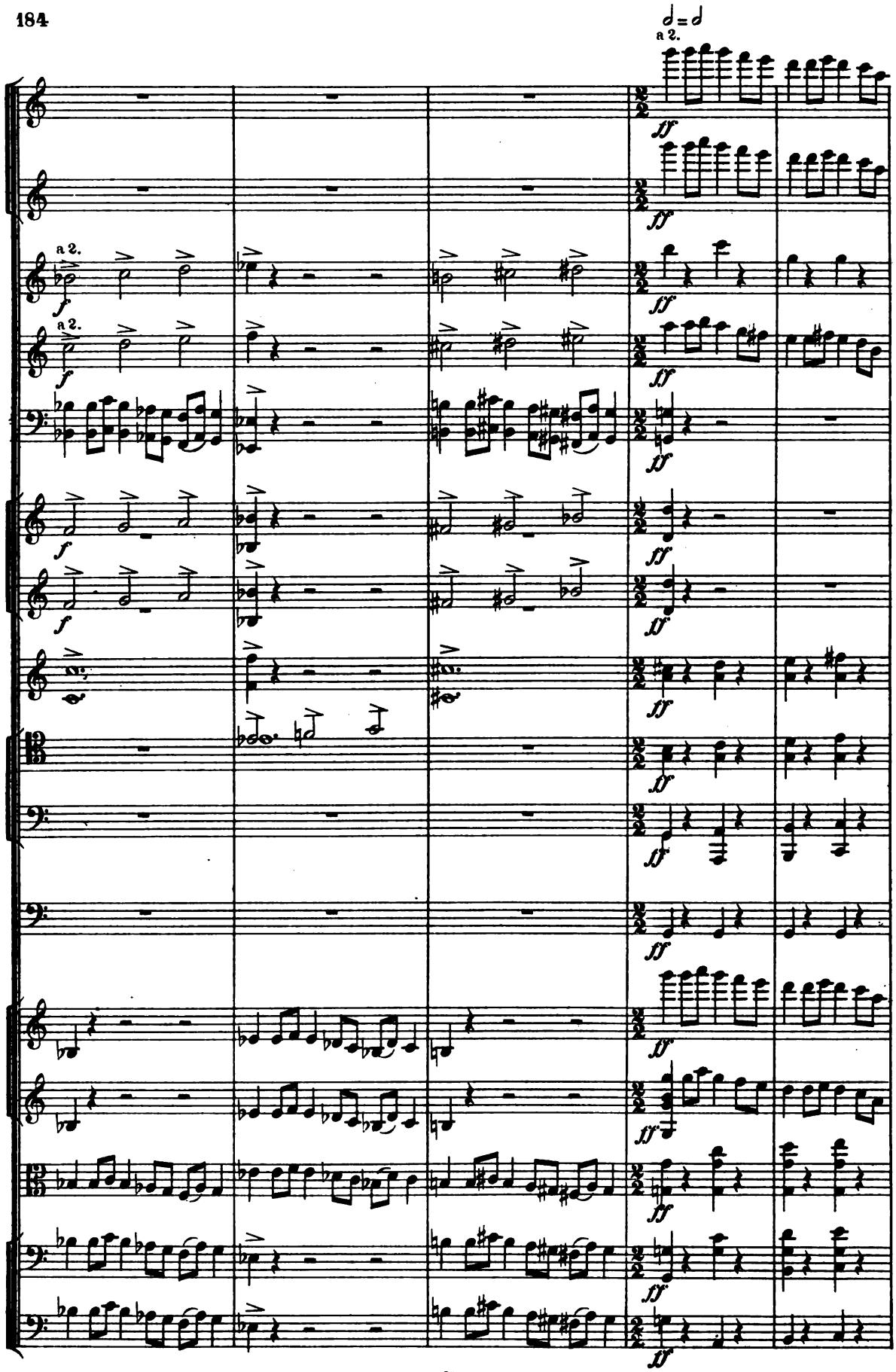

Fl.I.II.
Fl.III.
Cl.
Fag.
Corn.I.II.
F
Fl.I.II.
Fl.III.
Cl.
Fag.
Corni
pizz.
pizz.
pizz.
arco
arco
pizz.
pizz.
F

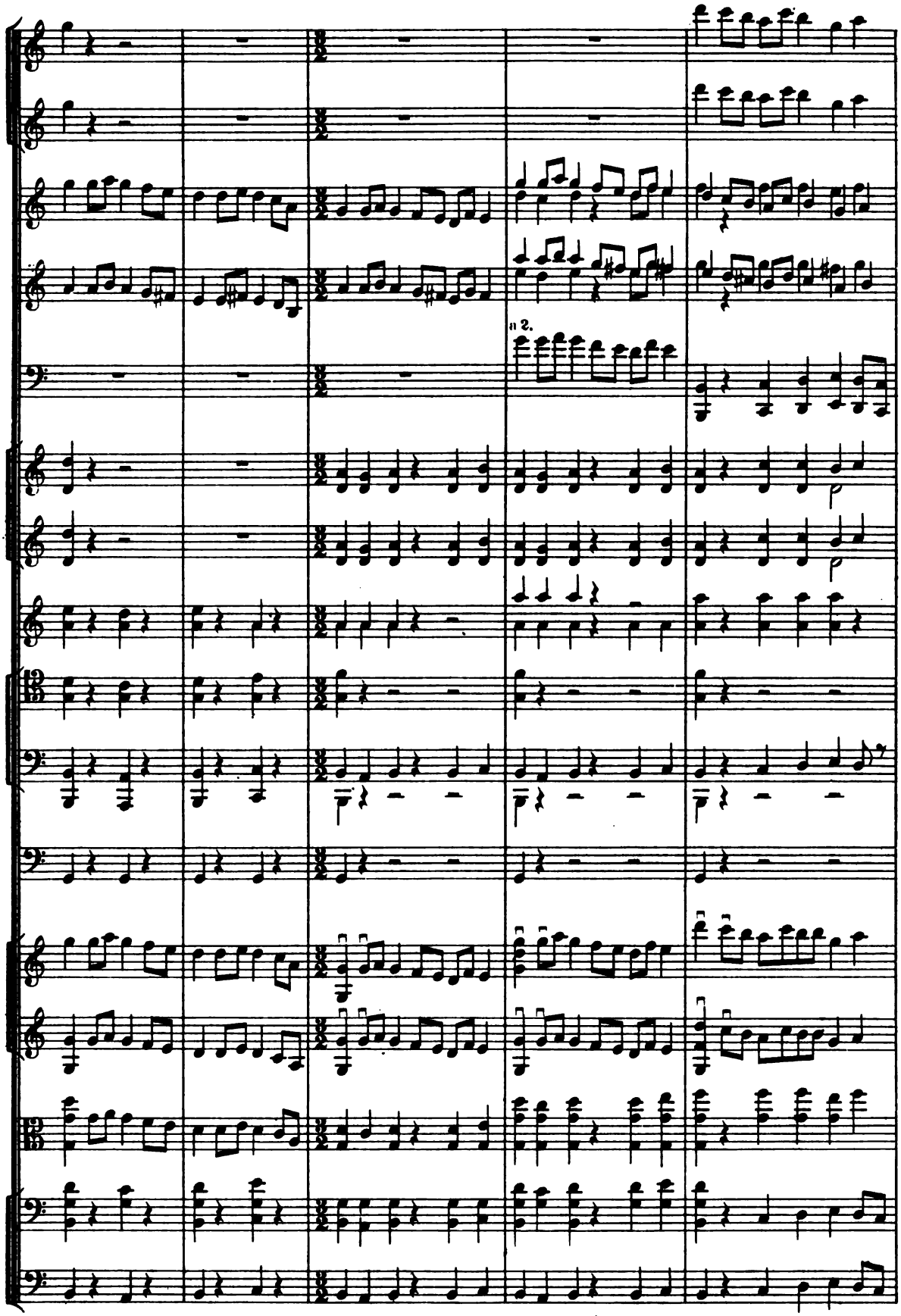

a 2
mf
Solo
p
arco
pizz.

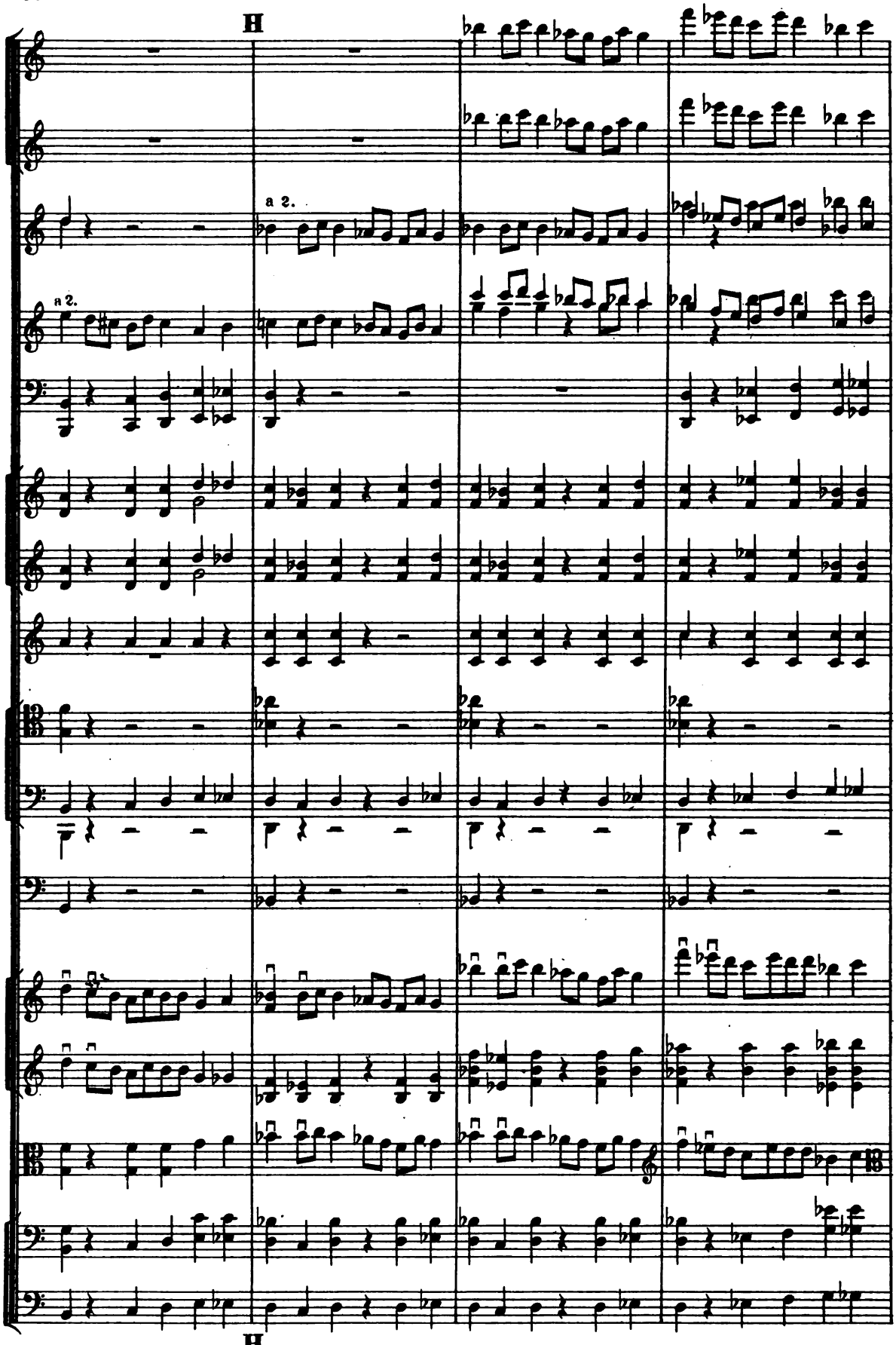

Più mosso. Allegro animato. ♩= 100
arco
arco
arco
Più mosso. Allegro animato. ♩= 100

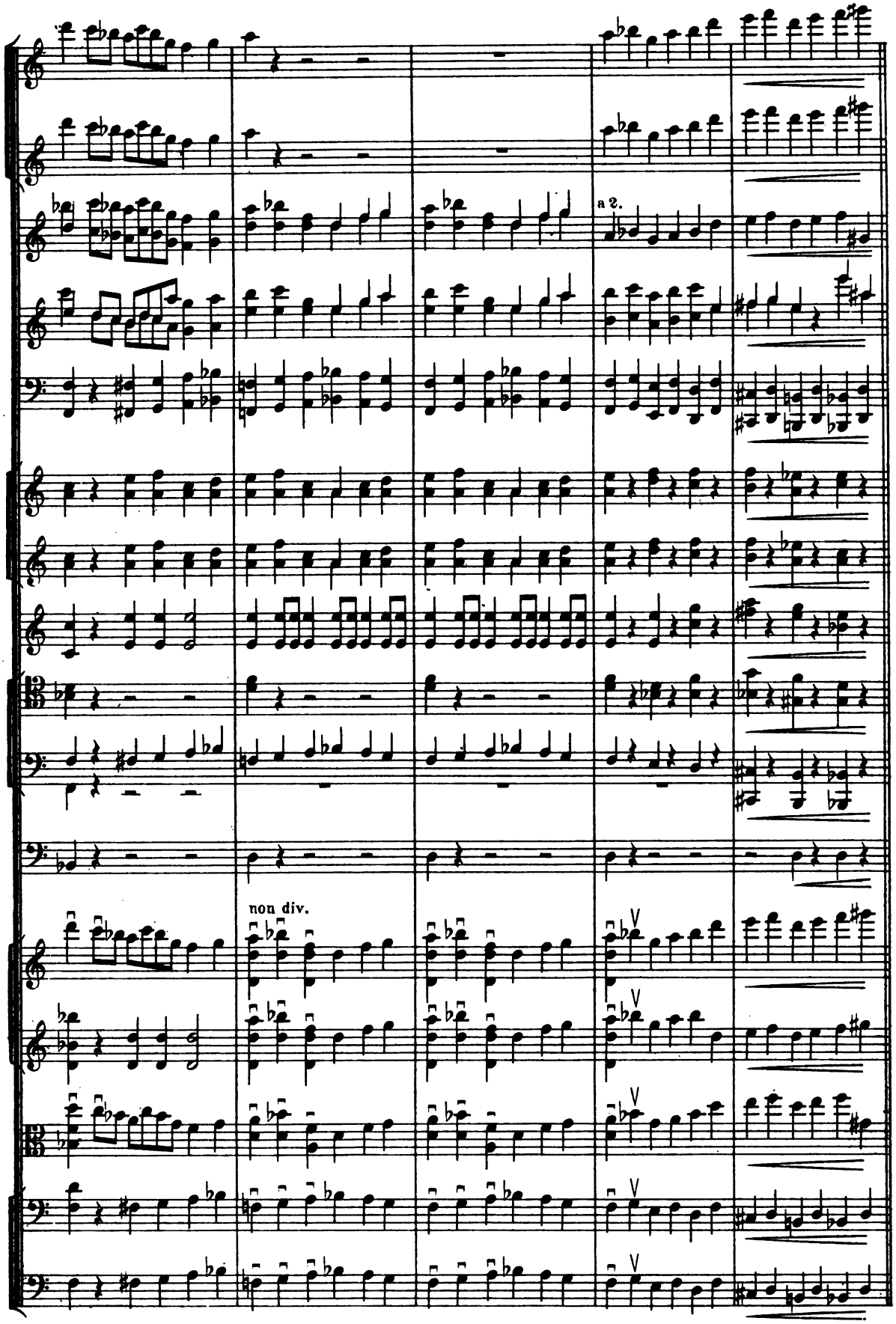

a 2.
G
Solo
pizz.
arco
G

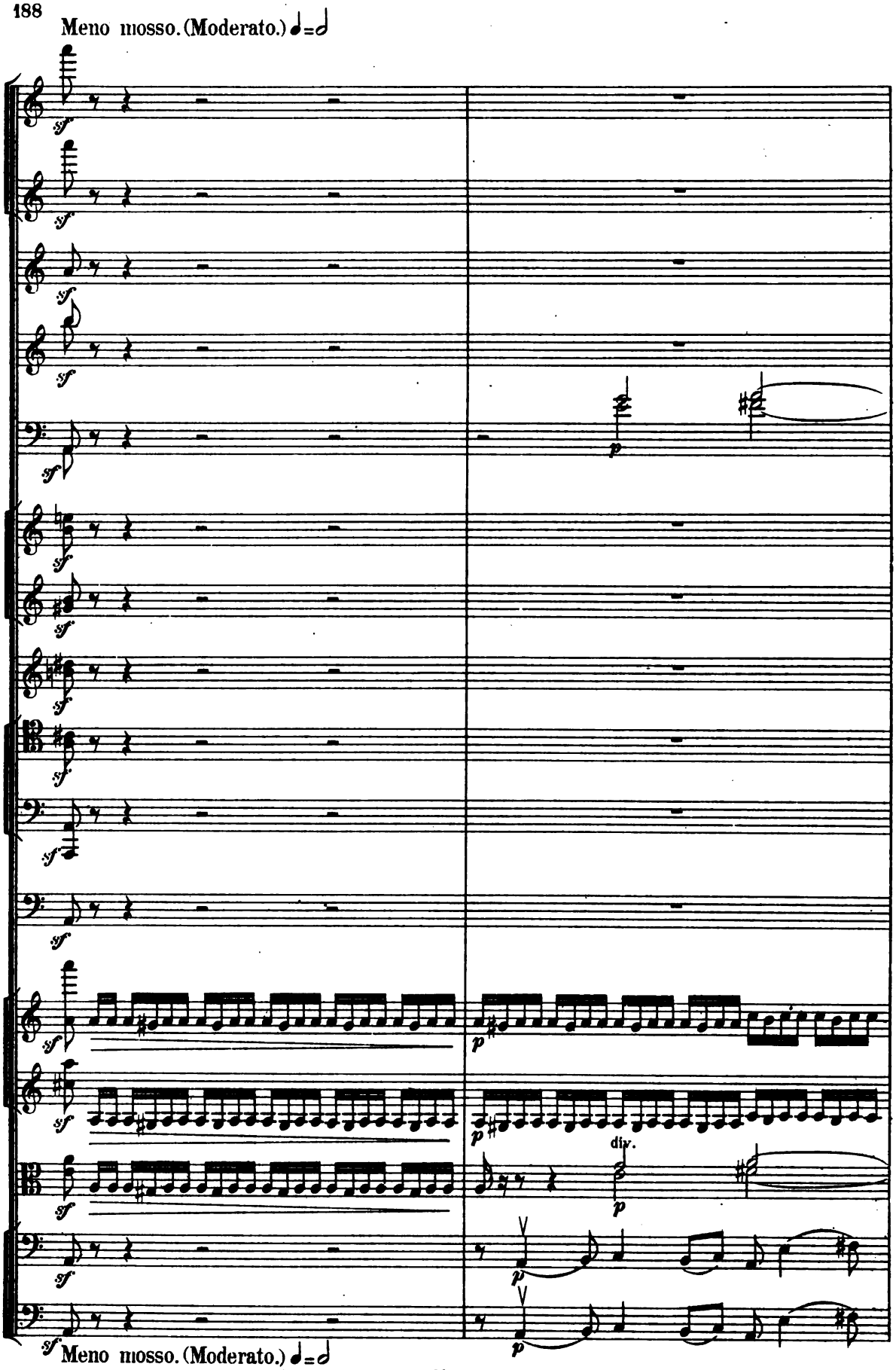

Solo
pizz.
arco

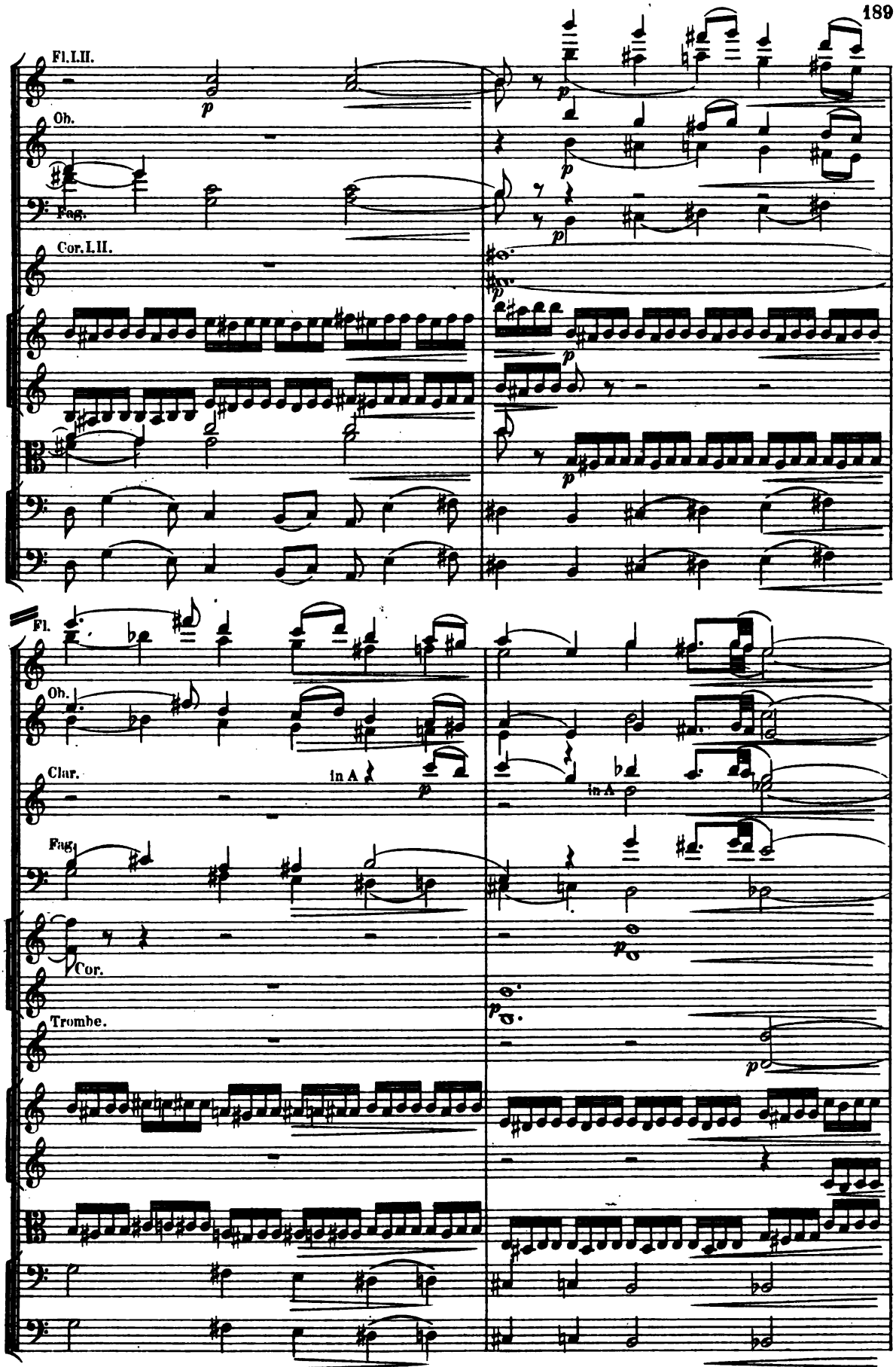

a 2.
a 2.
a 2.

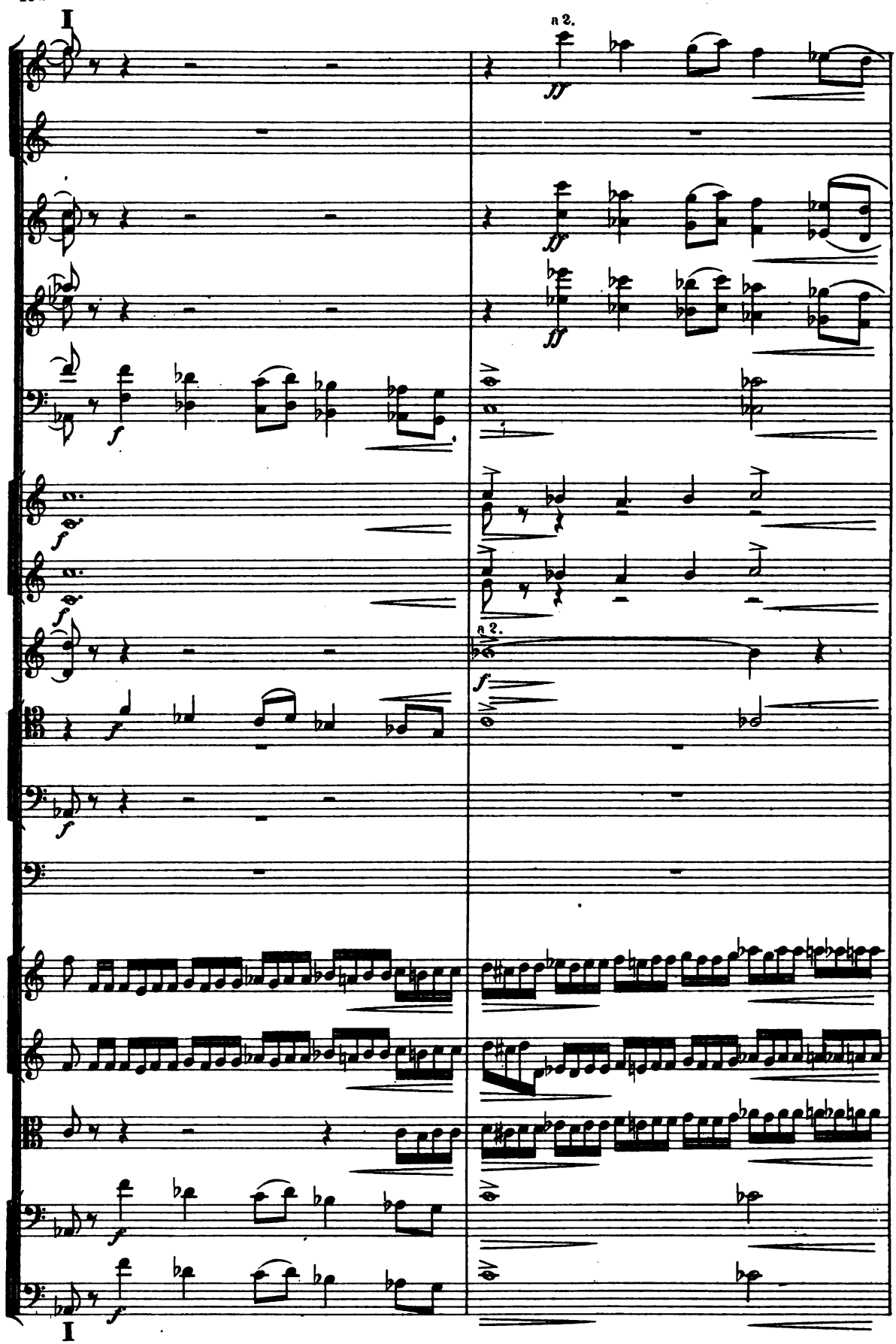

a 2.

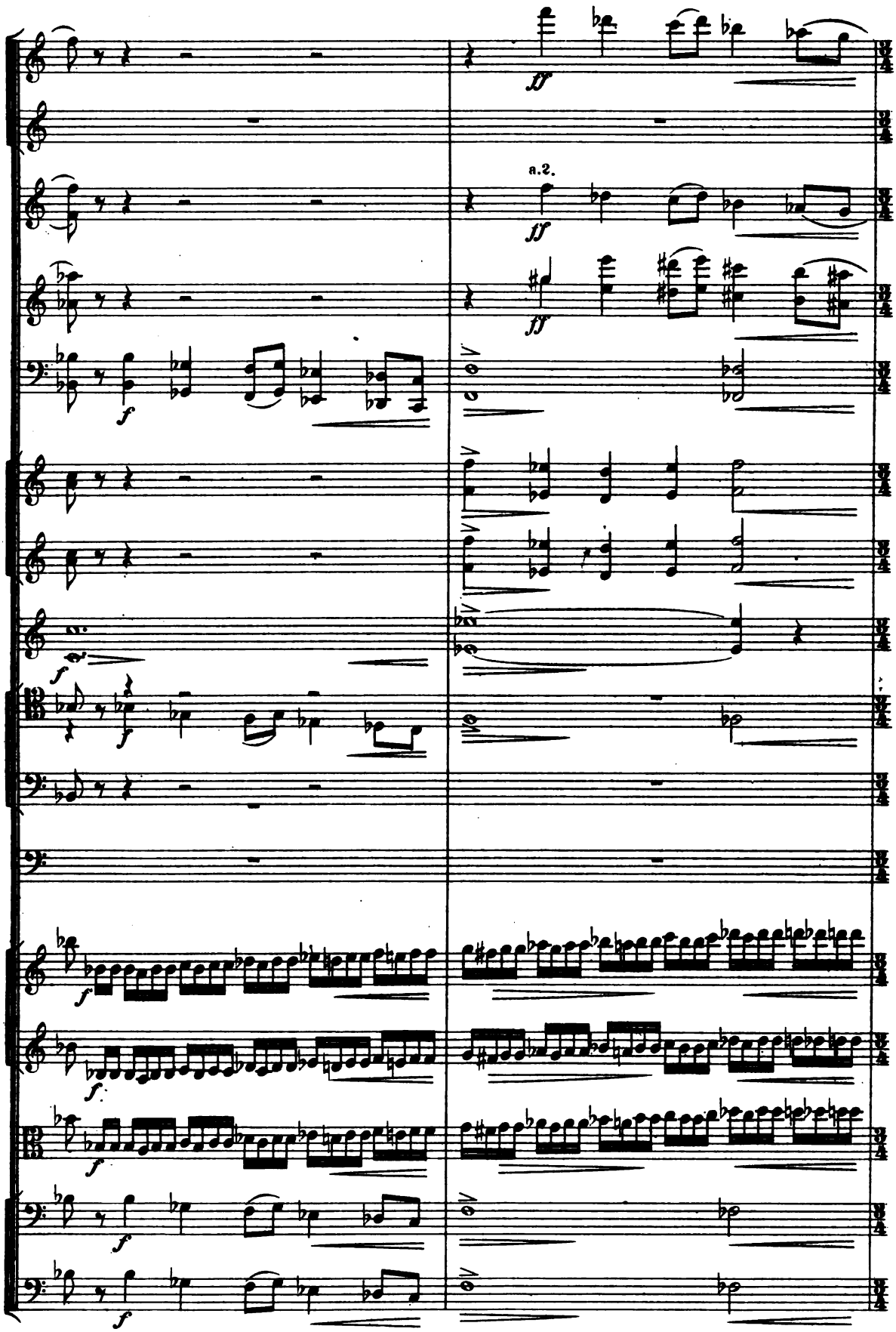

H
a 2.
a 2.
H

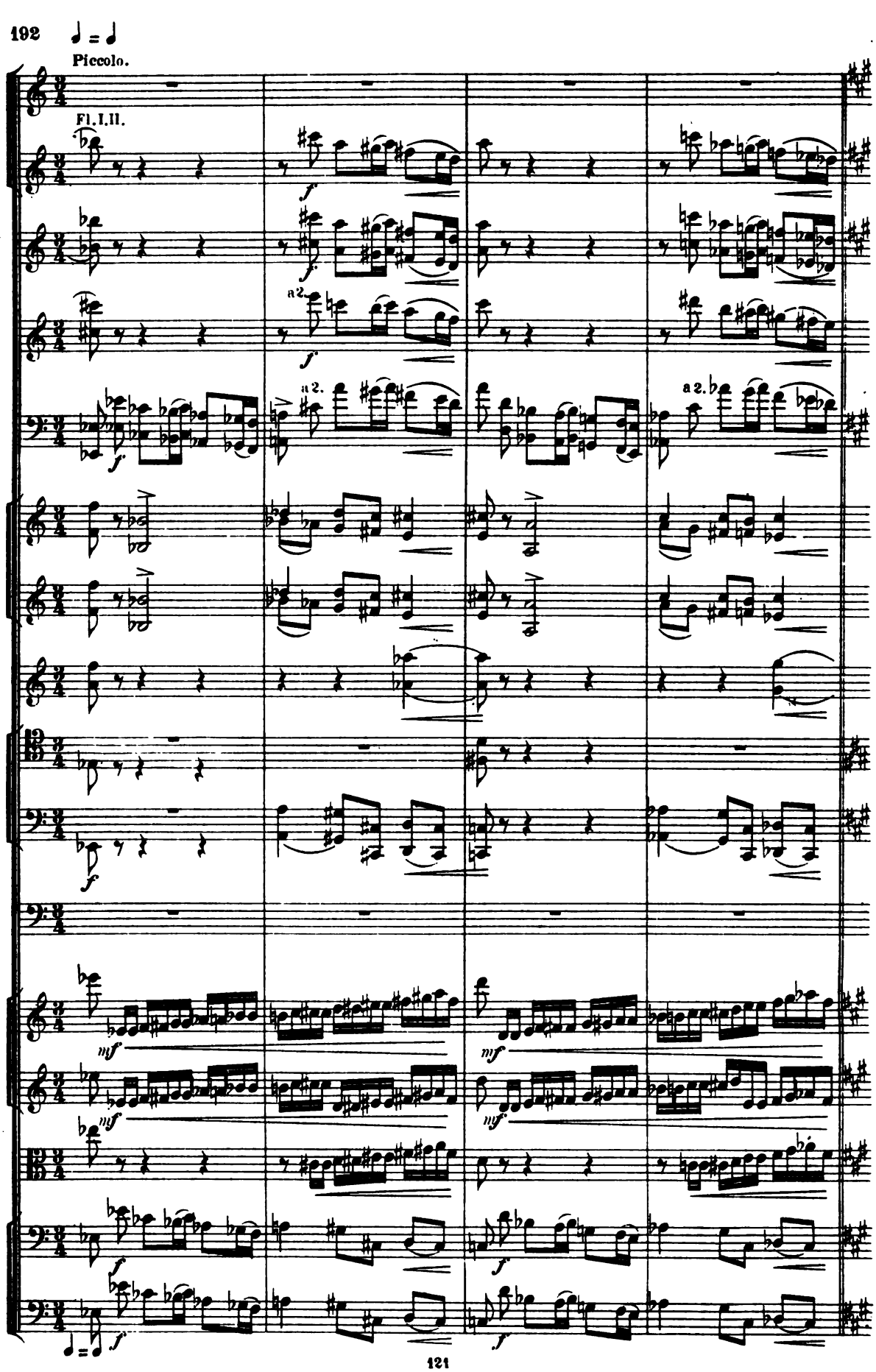

a 2.
non div.


Meno mosso. (Moderato.) ♩=♩
div.
Meno mosso. (Moderato.) ♩=♩

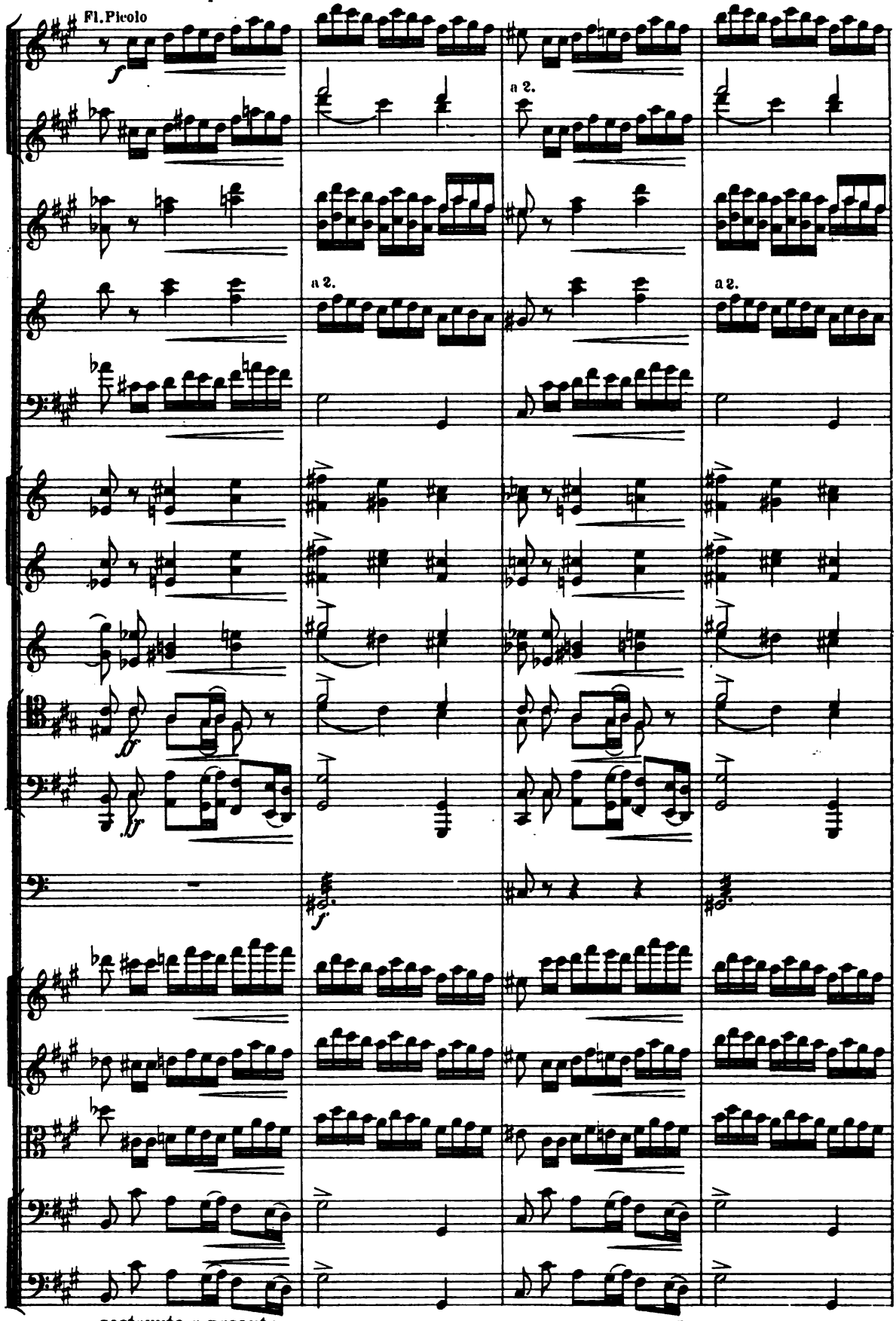

Fl.I.II.
Ob.
Fag.
Cor.I.II.
Fl.
Ob.
Clar.
in A
in A
Fag.
Cor.
Trombe.


I
a 2.
ff
f
a 2.
I

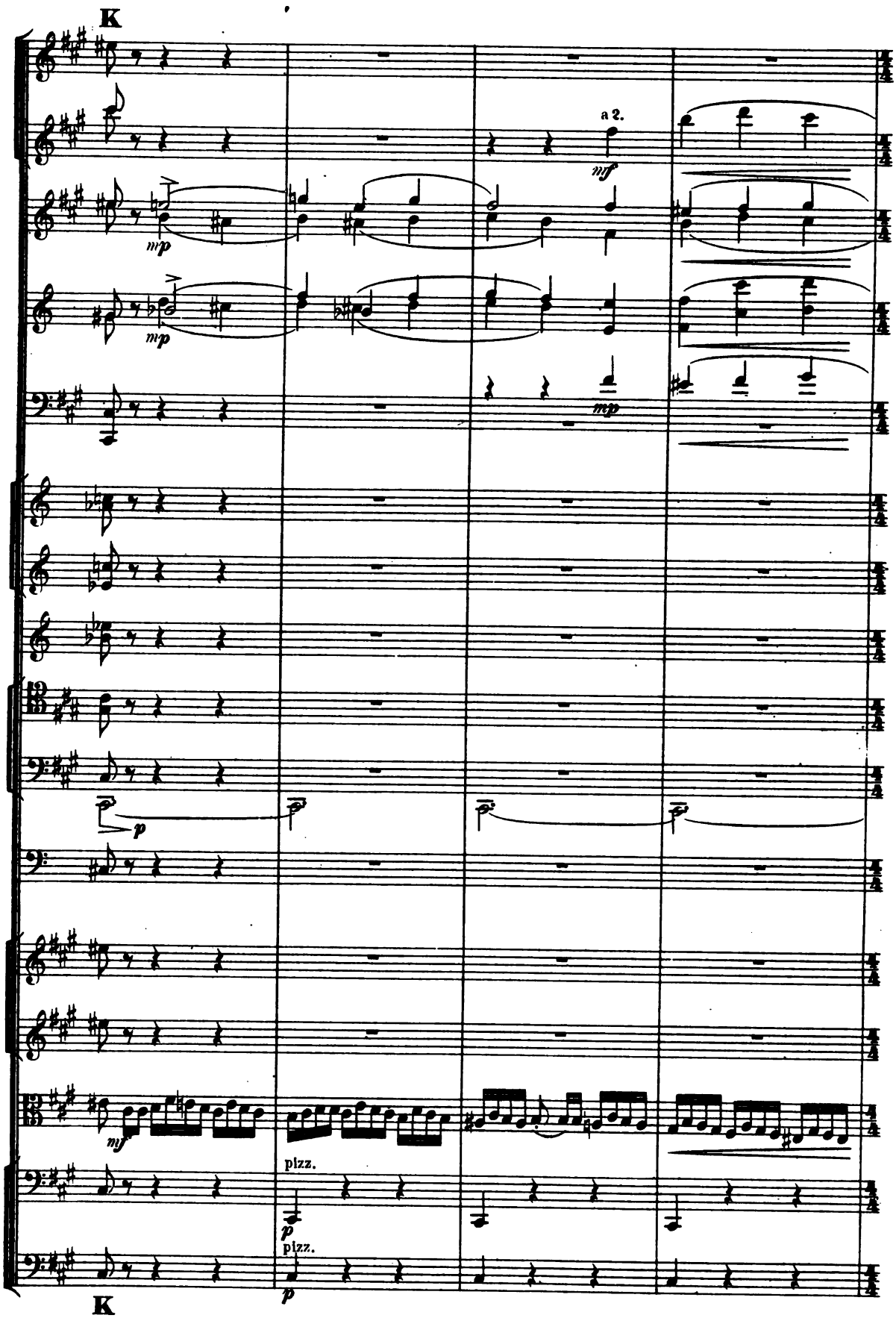

a.2.

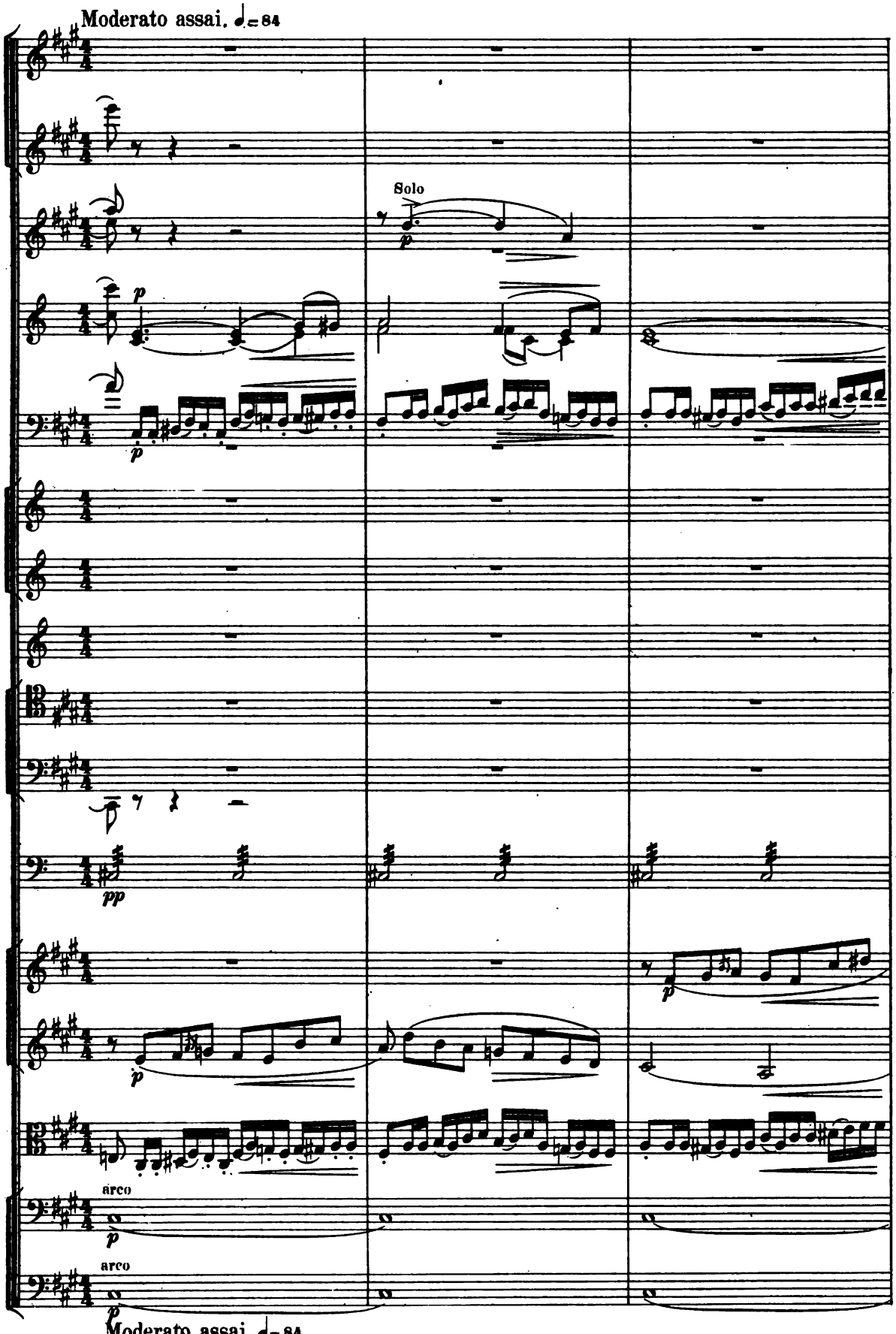

Piccolo.
Fl. I. II.
a 2.
a 2.
a 2.

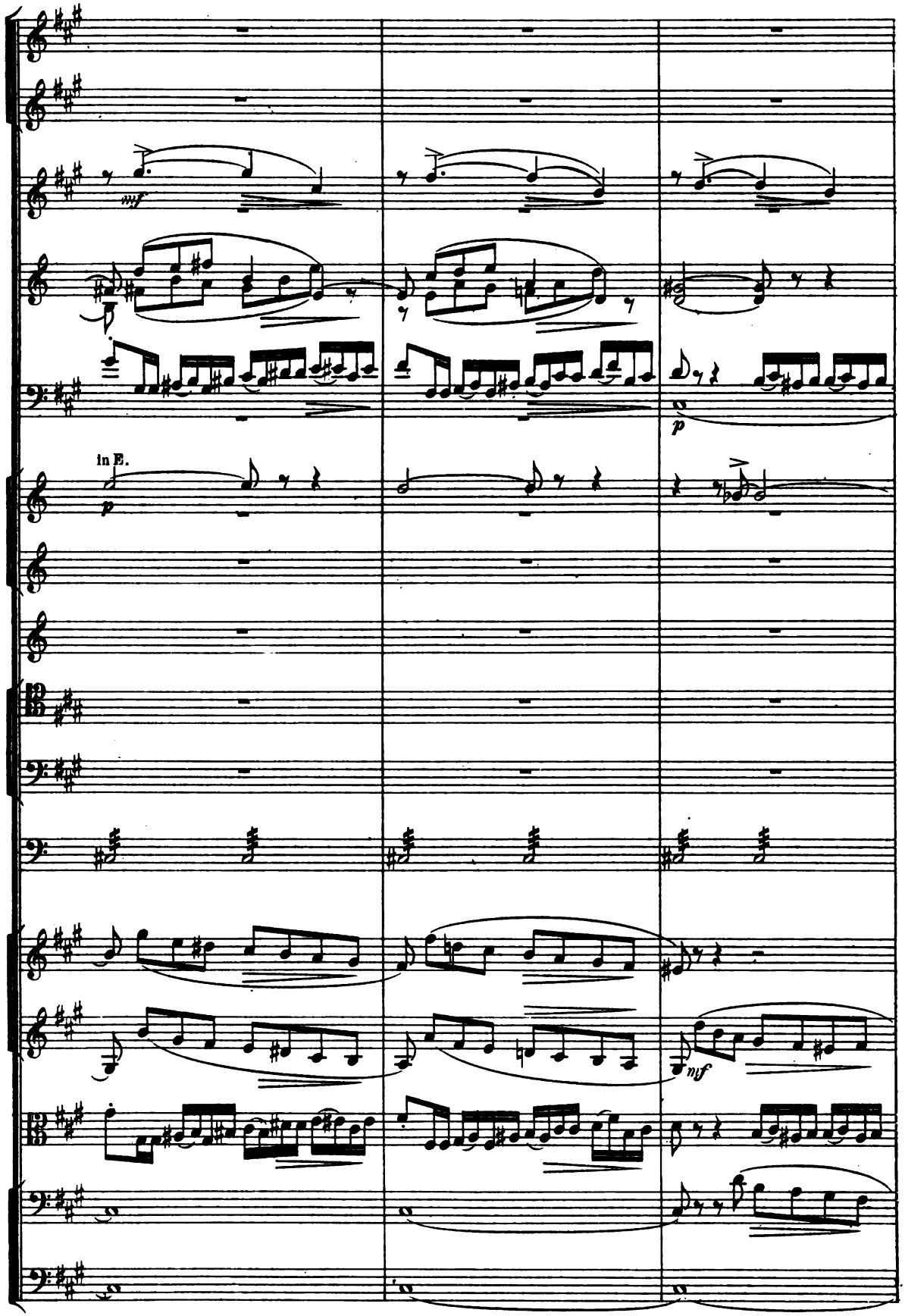
sostenuto e pesante.

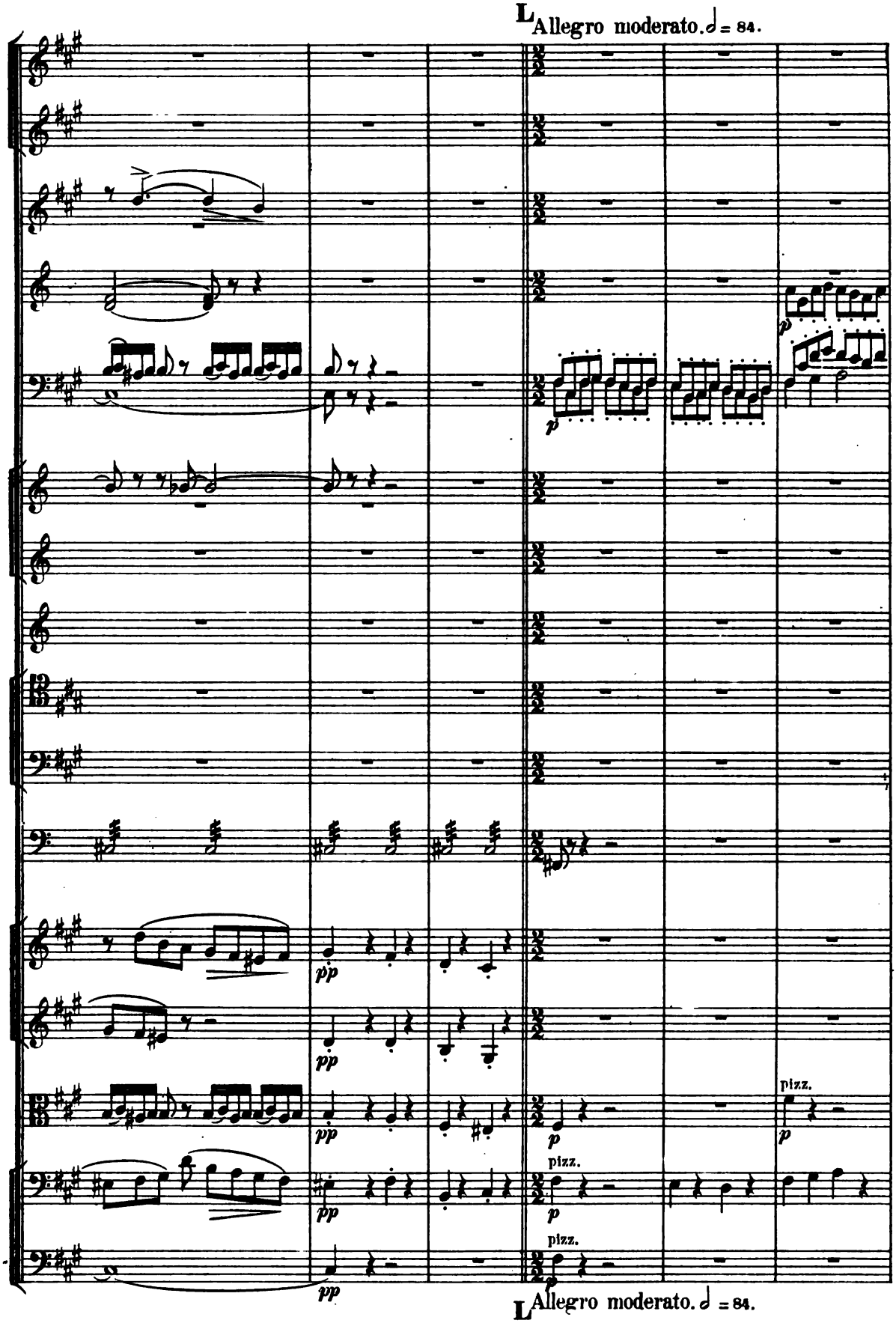


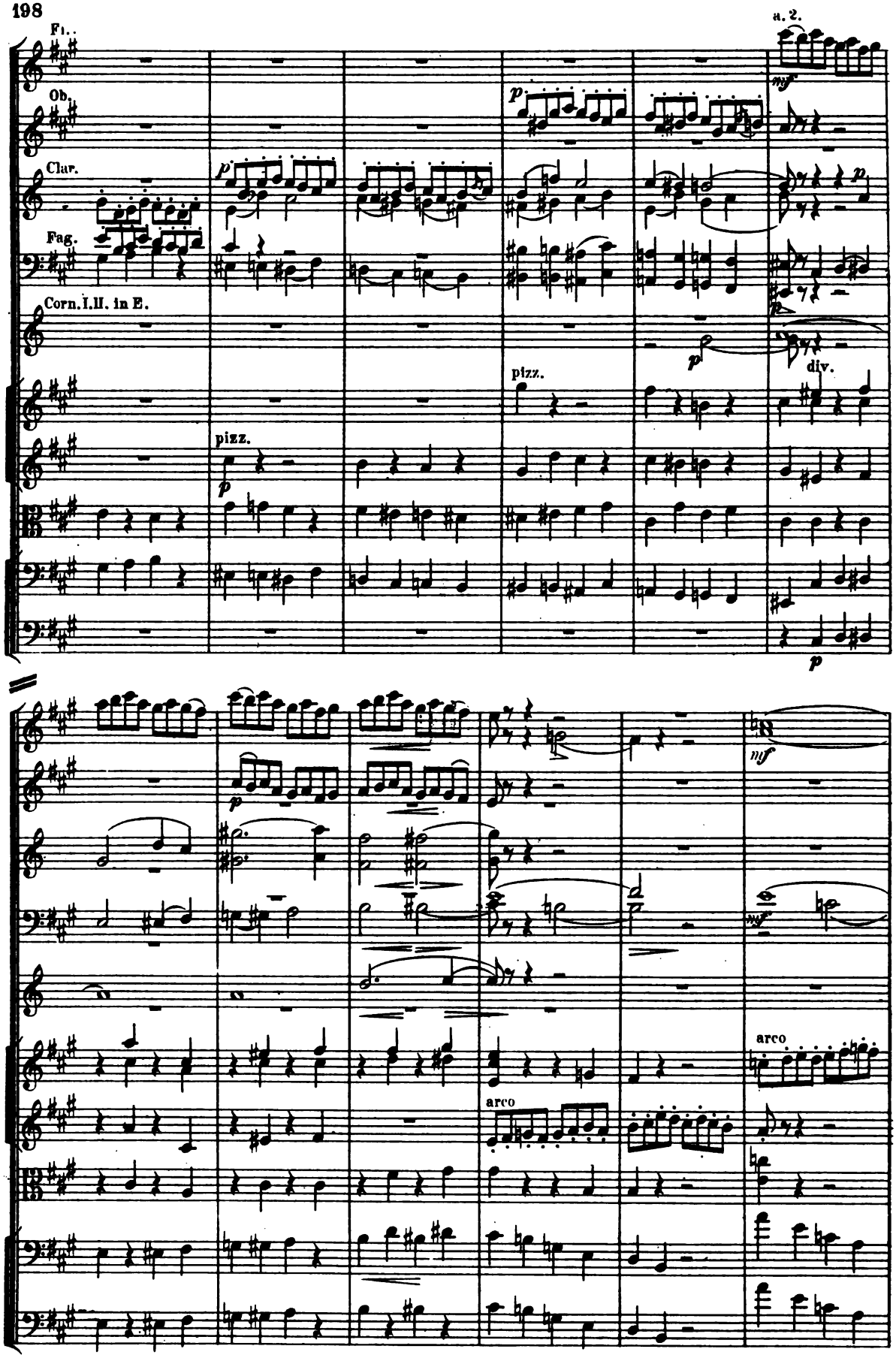
sostenuto e pesante.

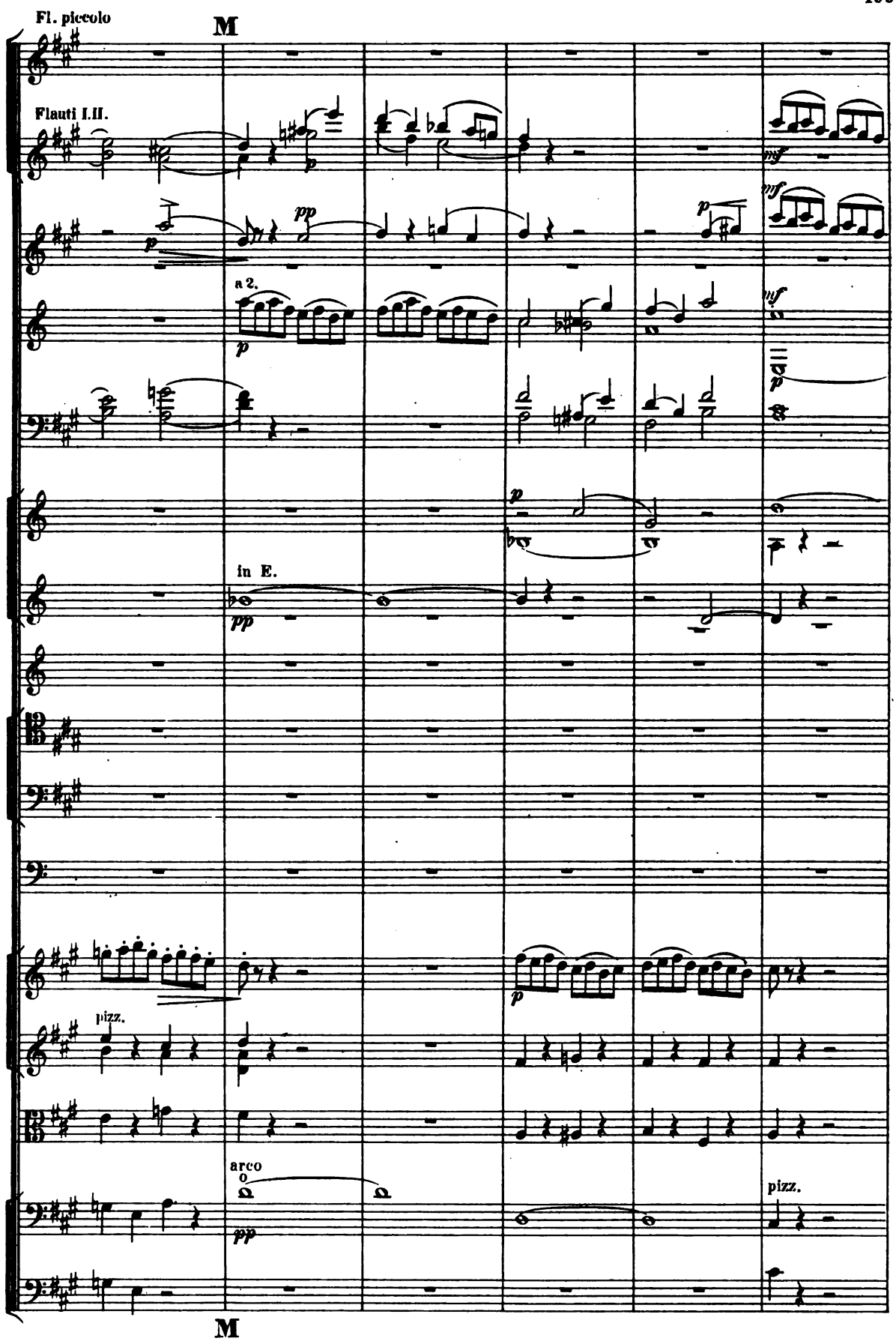

K
a 2.
mf
mp
mp
mp
p
mf
pizz.
p
pizz.
p
K

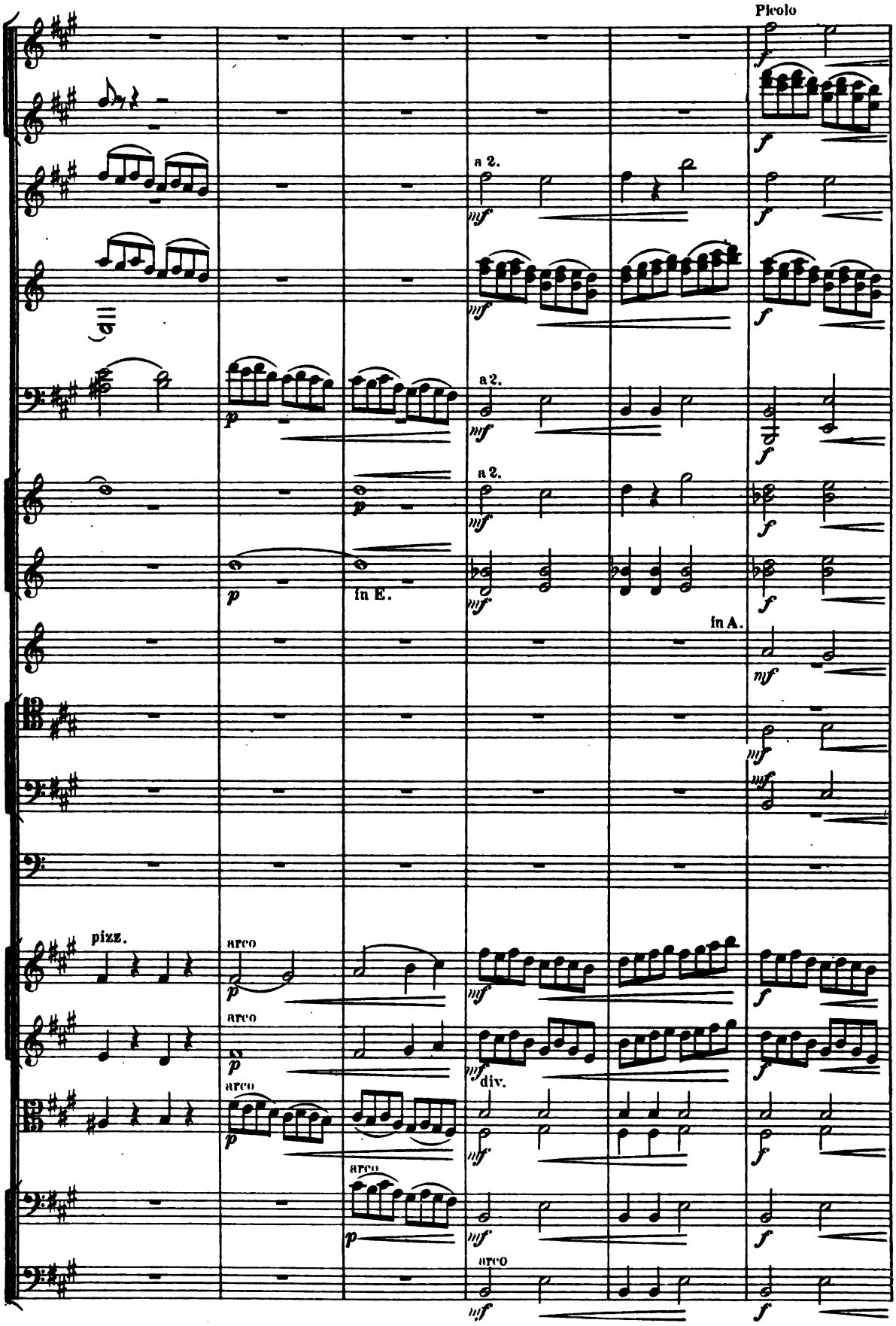

Moderato assai. ♩= 84
Solo
p
pp
arco
arco
Moderato assai. ♩= 84

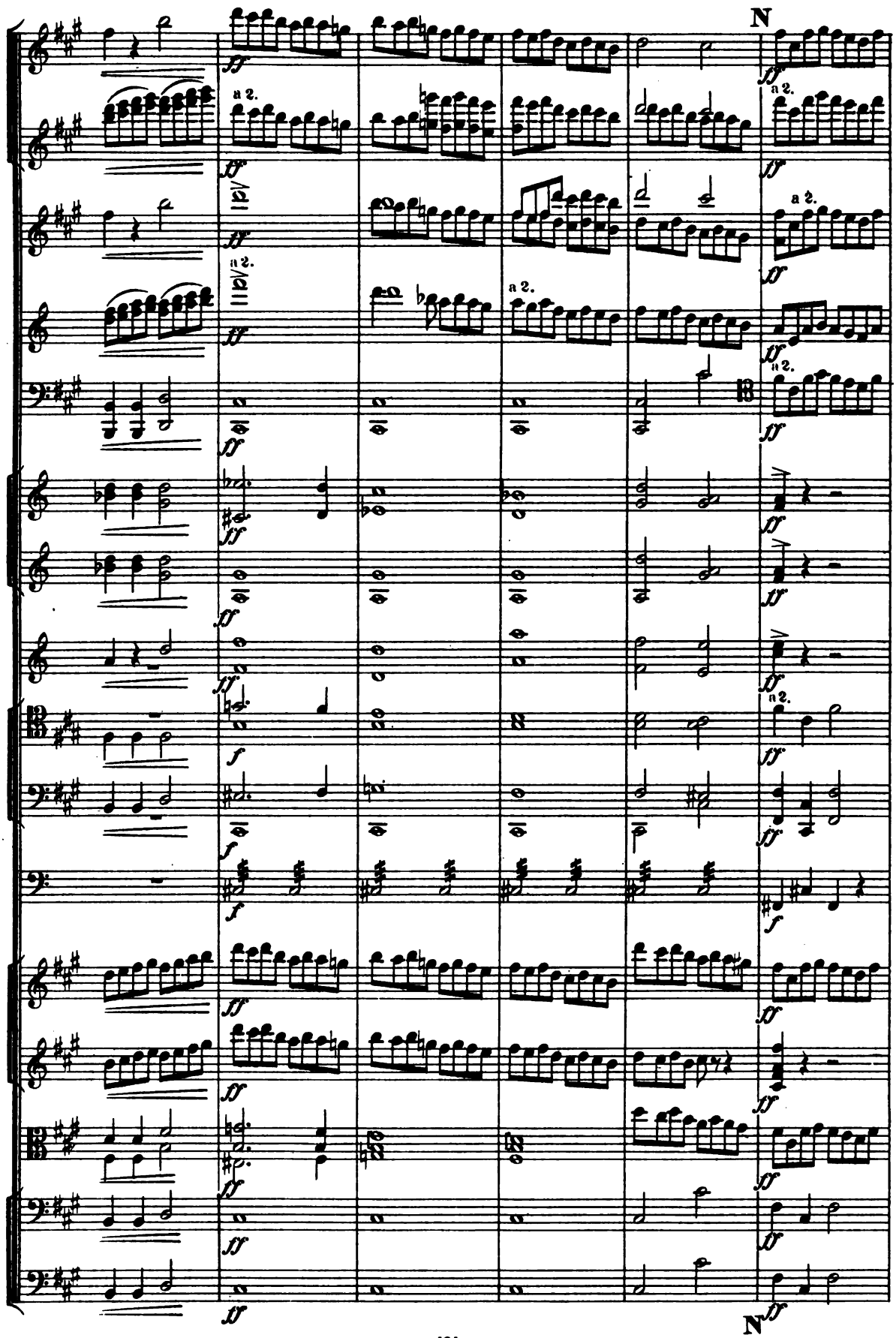

mf
p
in E.
p
mf

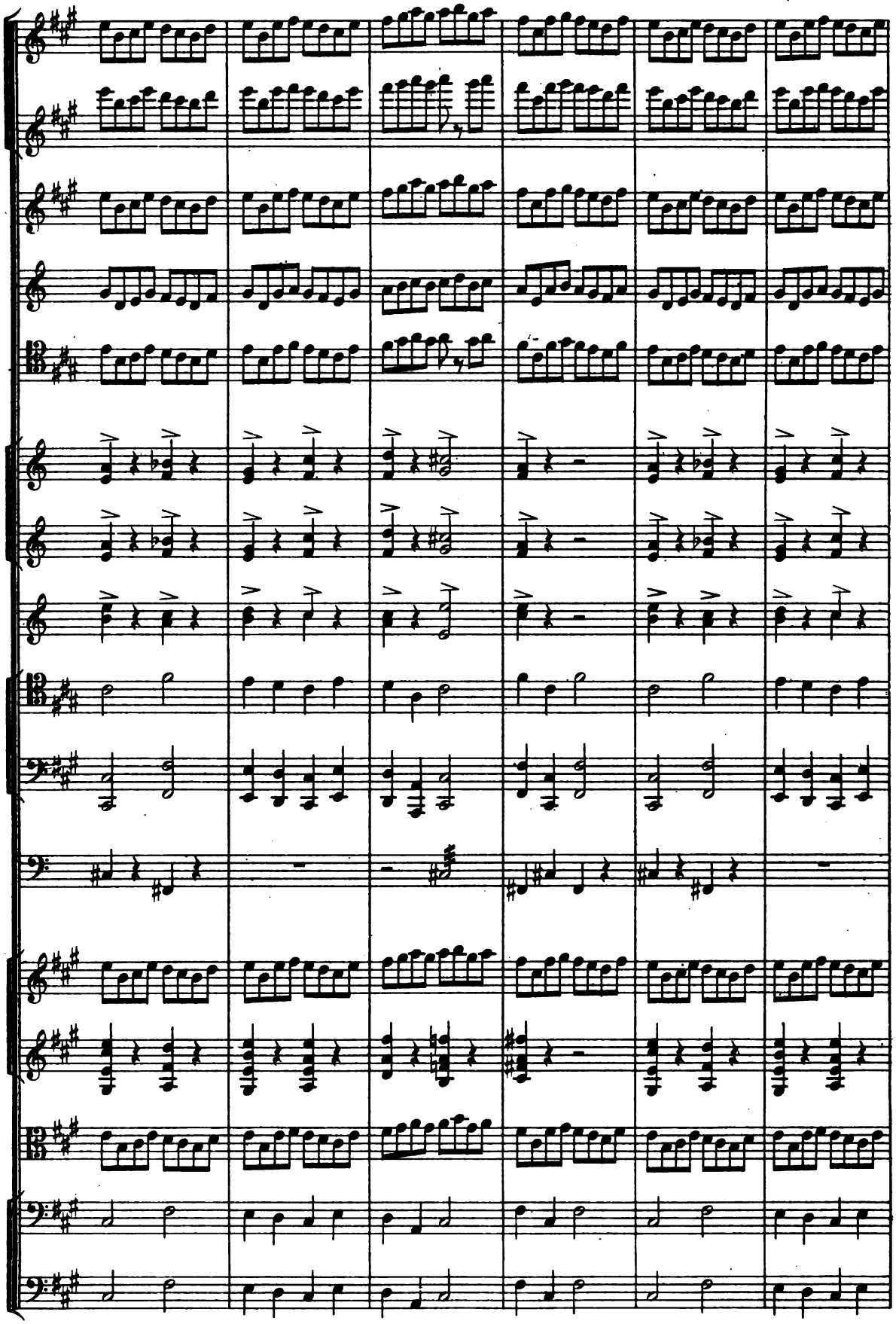

L
Allegro moderato. ♩ = 84.
pp
p
pizz.
L
Allegro moderato. ♩ = 84.

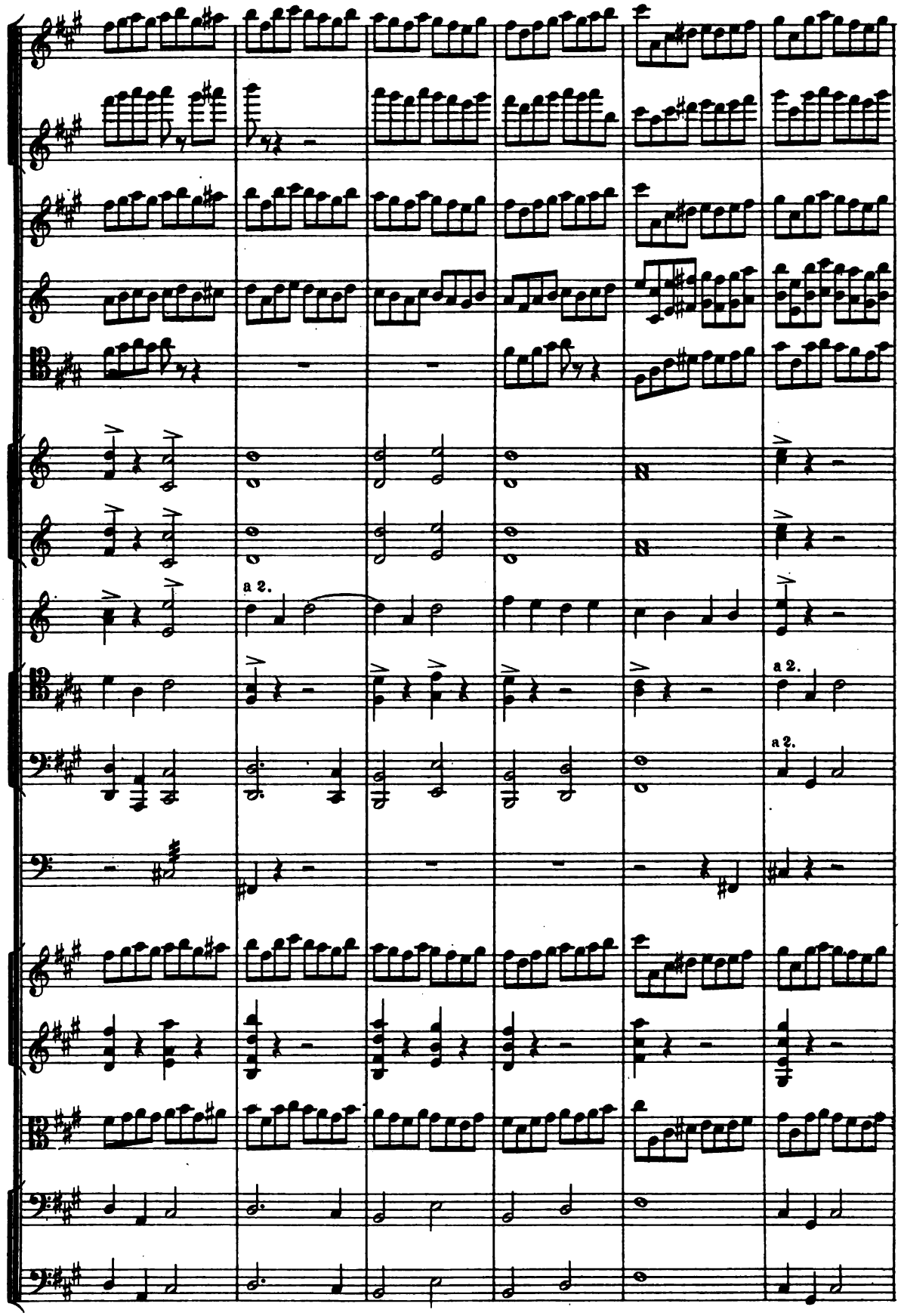

Fl..
Ob.
Clar.
Fag.
Corn. I. II. in E.
a. 2.
mf
p
pizz.
div.
arco

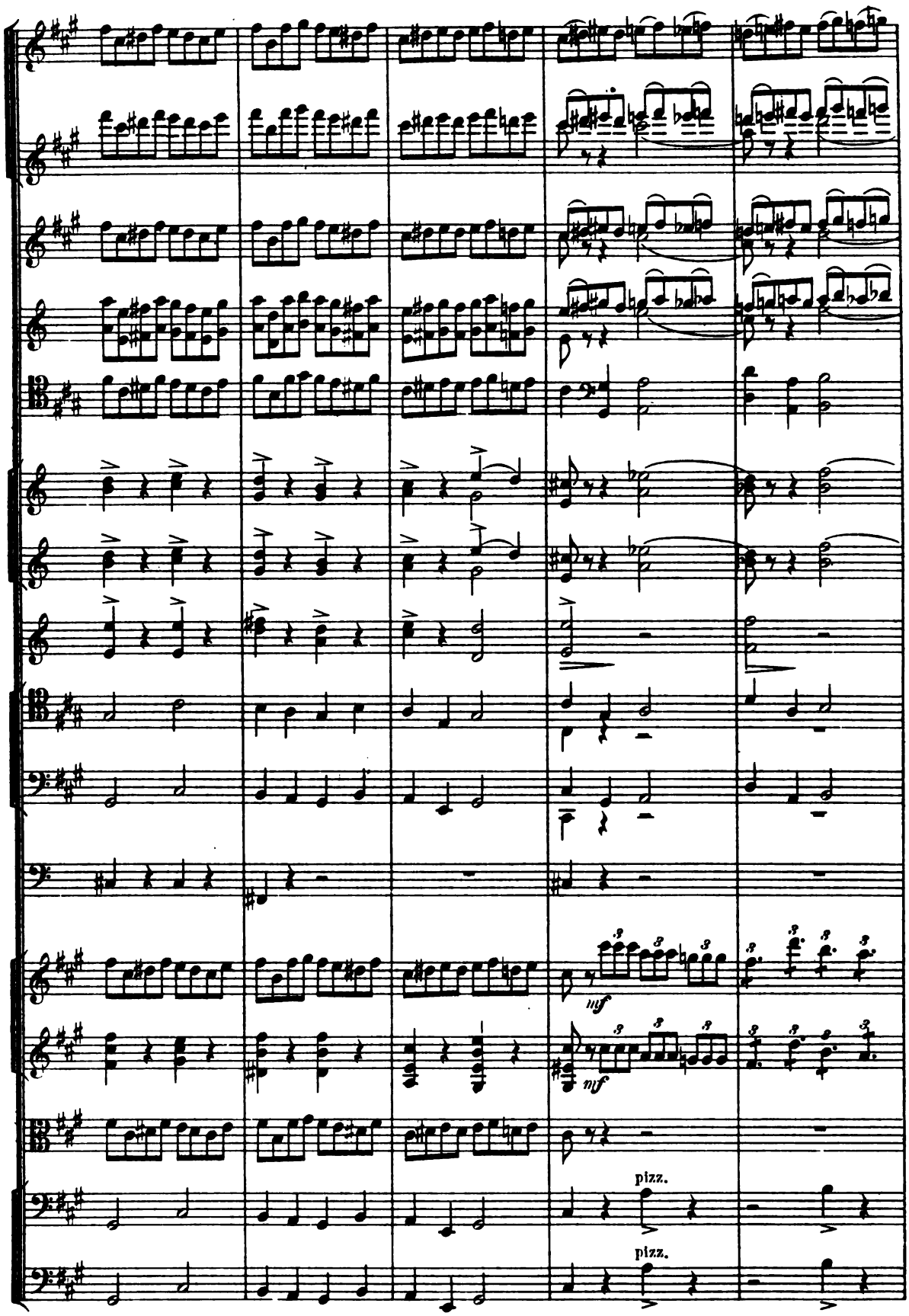

Fl. piccolo
M
Flauti I.II.
a 2.
in E.
pizz.
arco
pizz.
M

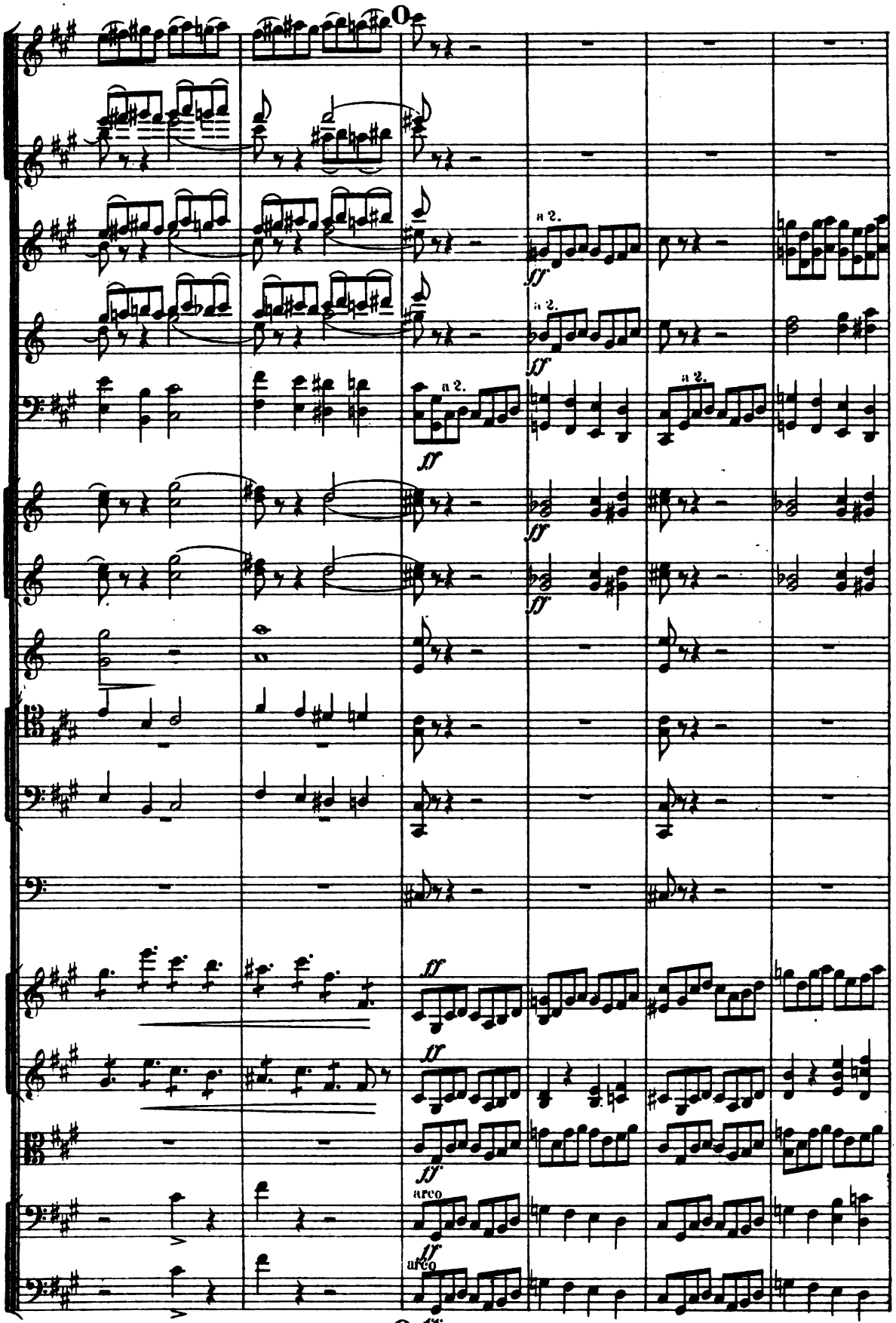

Picolo
a 2.
a 2.
a 2.
In E.
In A.
pizz.
arco
arco
arco
arco
div.
arco


N
a 2.
ff
f
N




a 2.
a 2.
a 2.


nif
nif
pizz.
pizz.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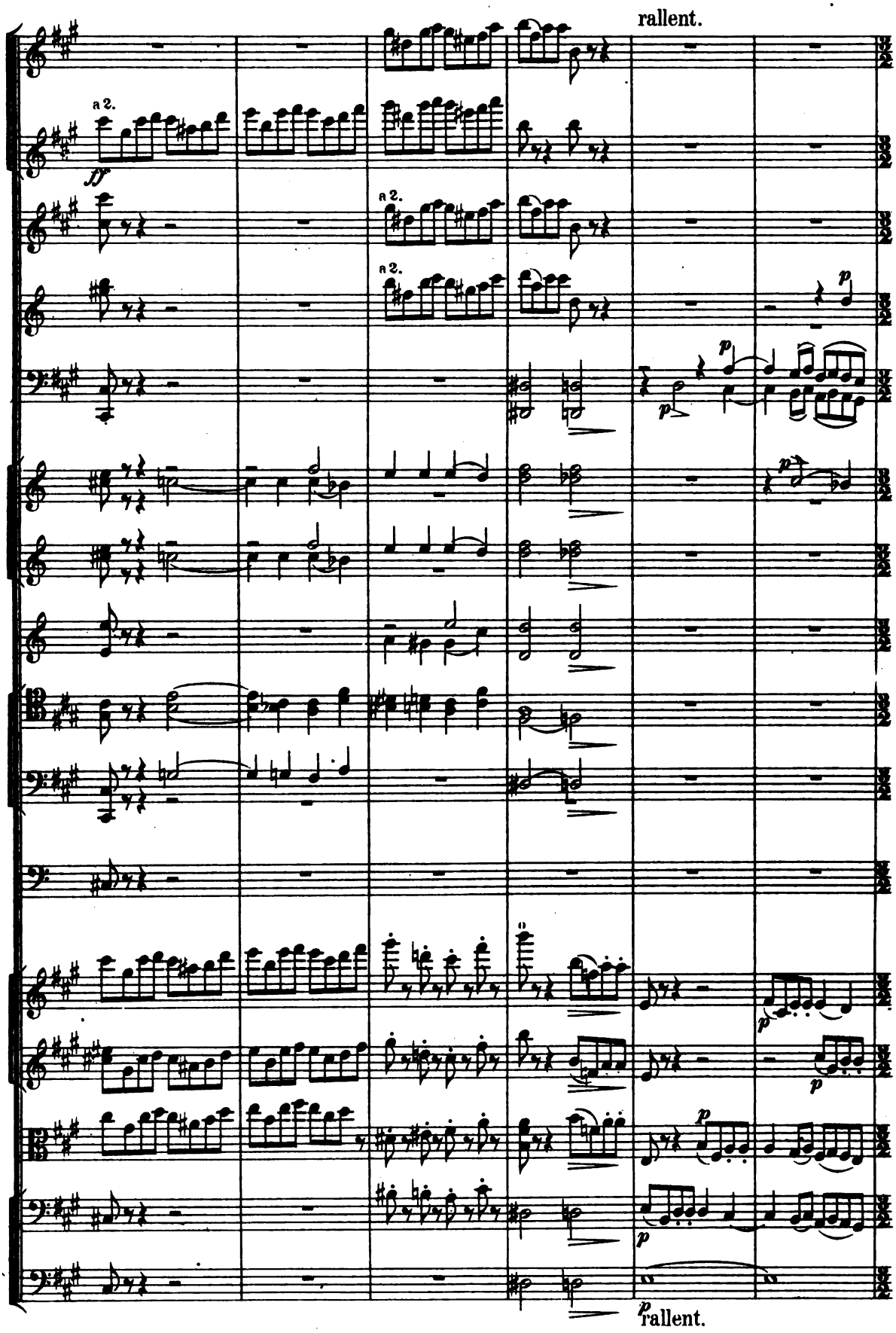
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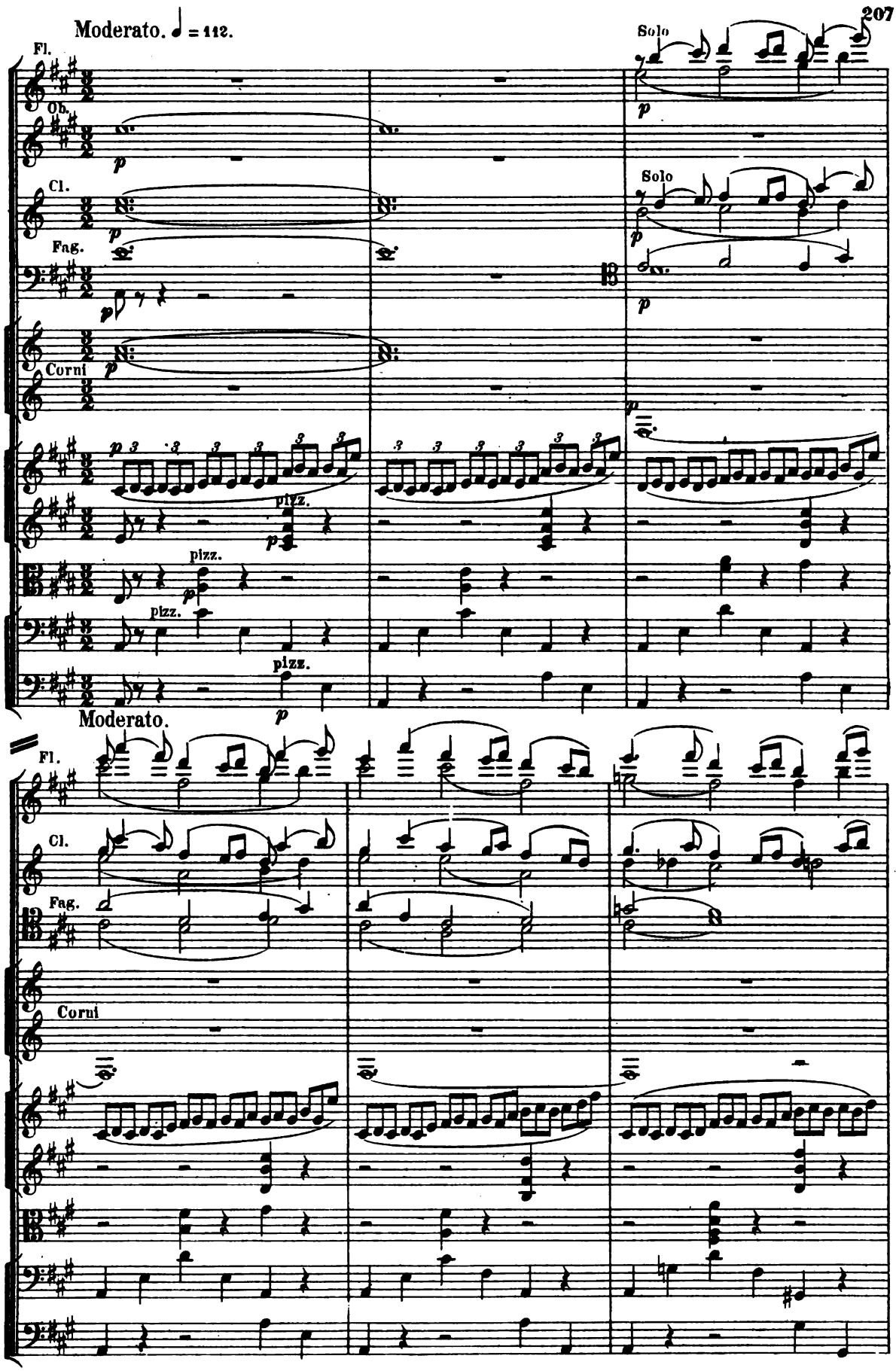
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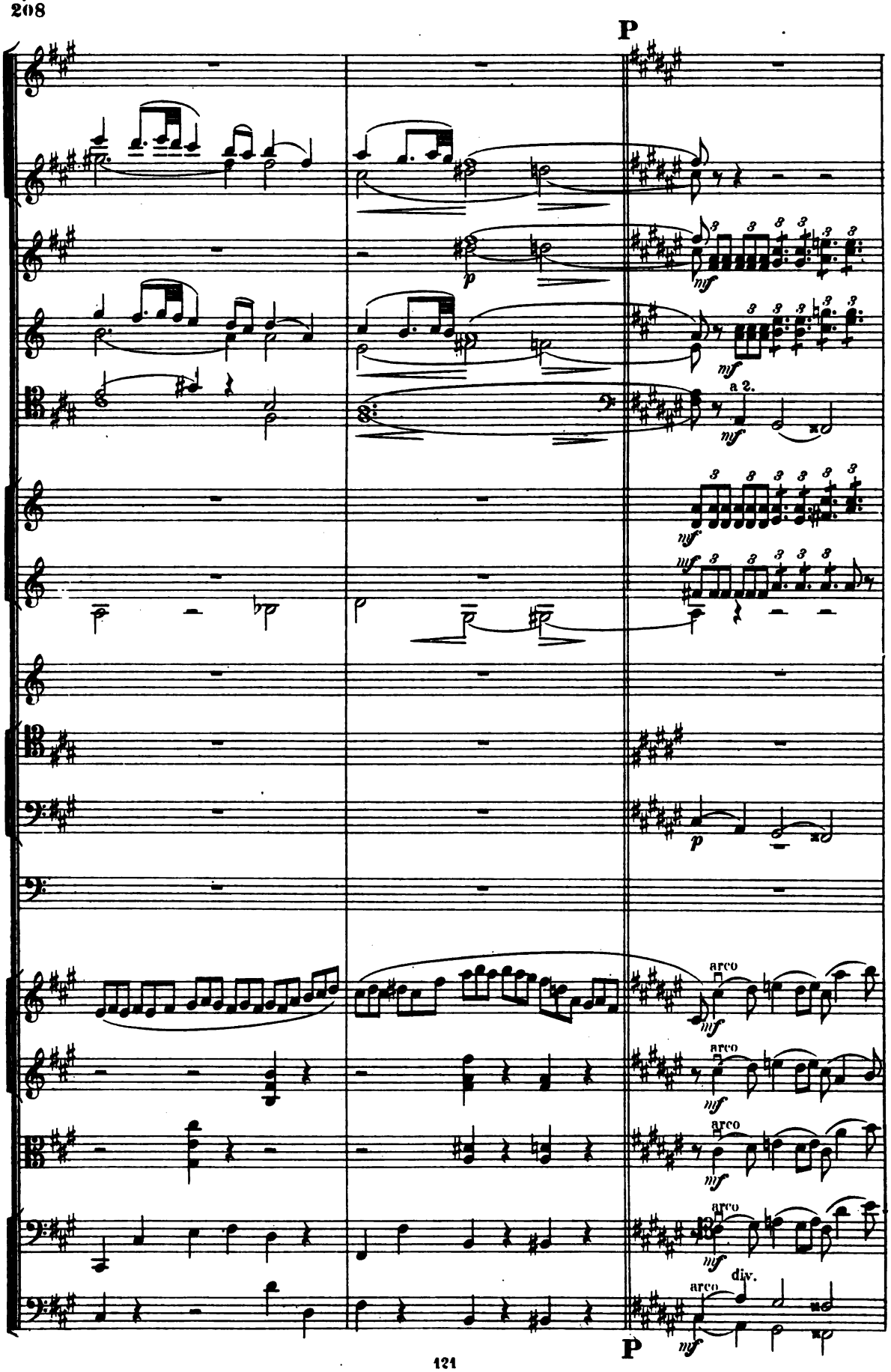
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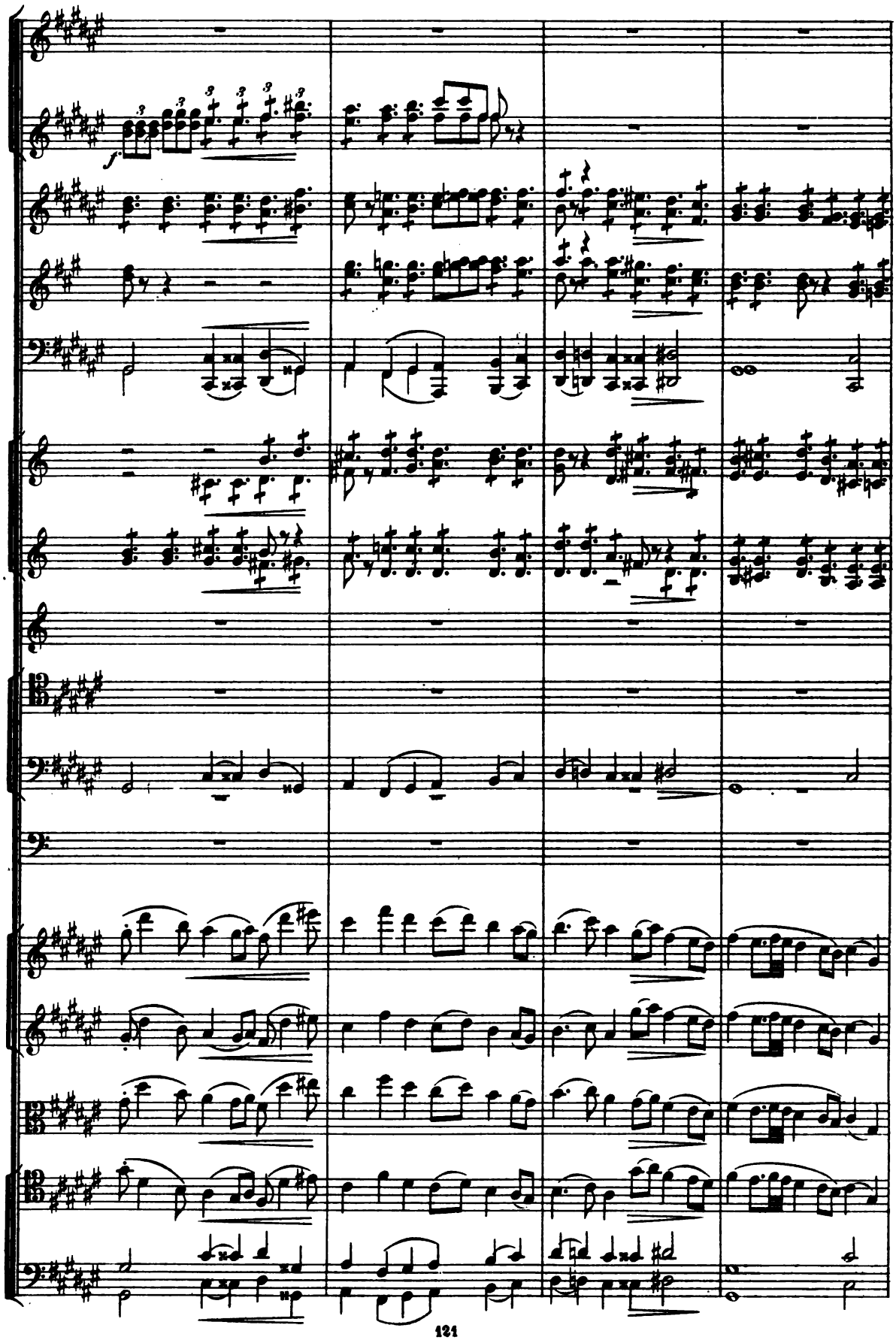

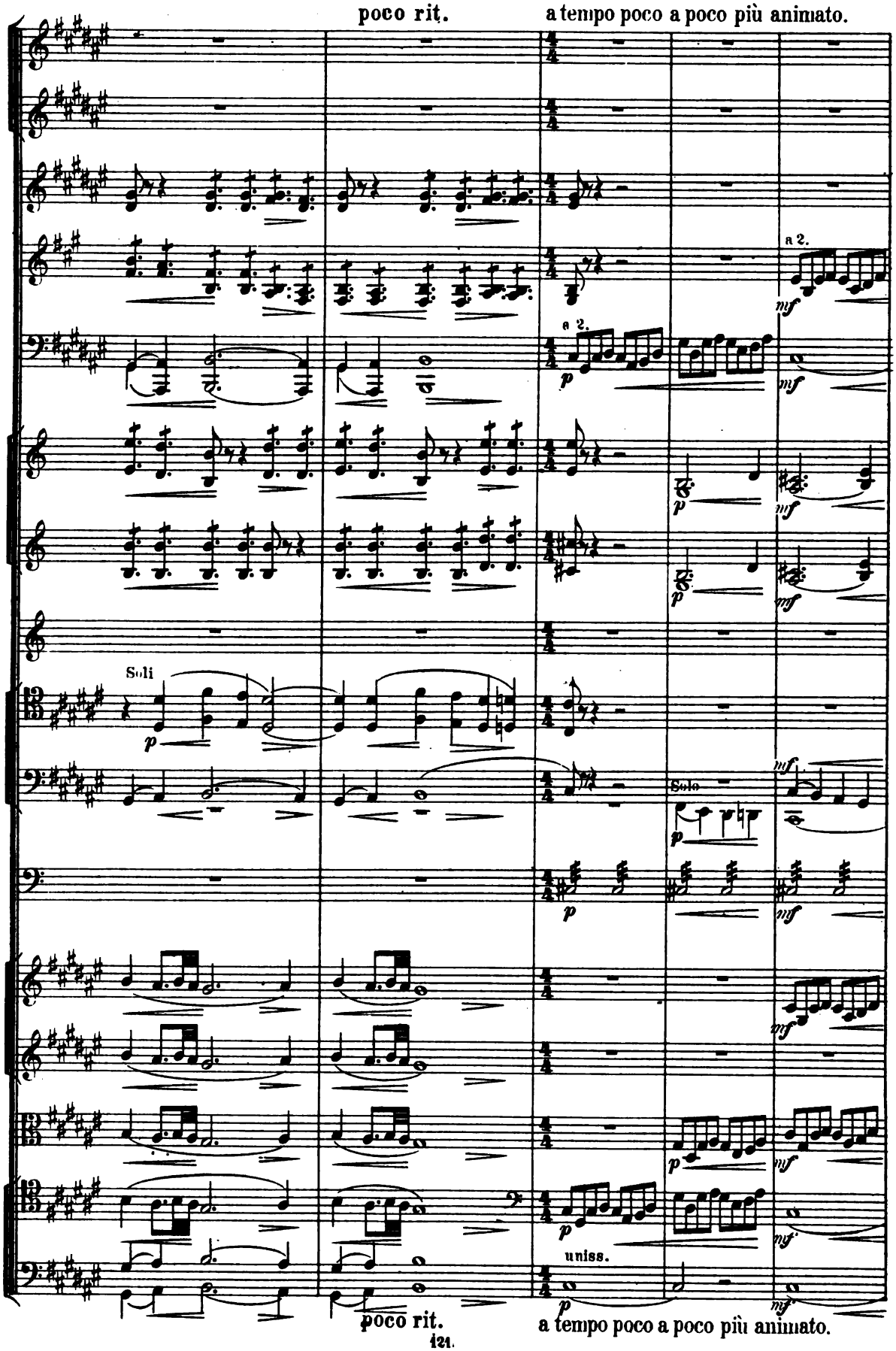
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a tempo poco a poco più animato.
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Soli
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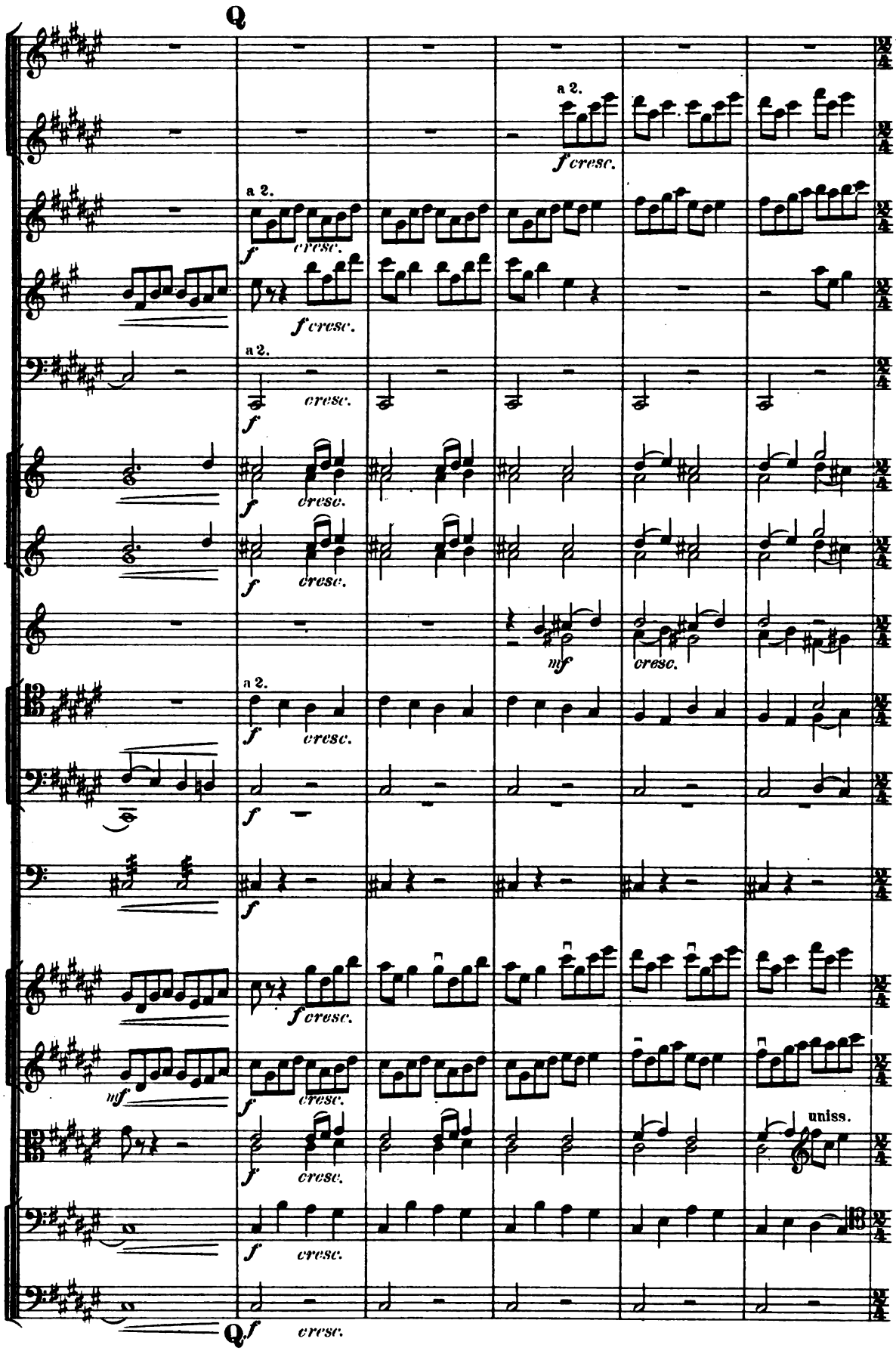
uniss.
poco rit.
a tempo poco a poco più animato.


Q
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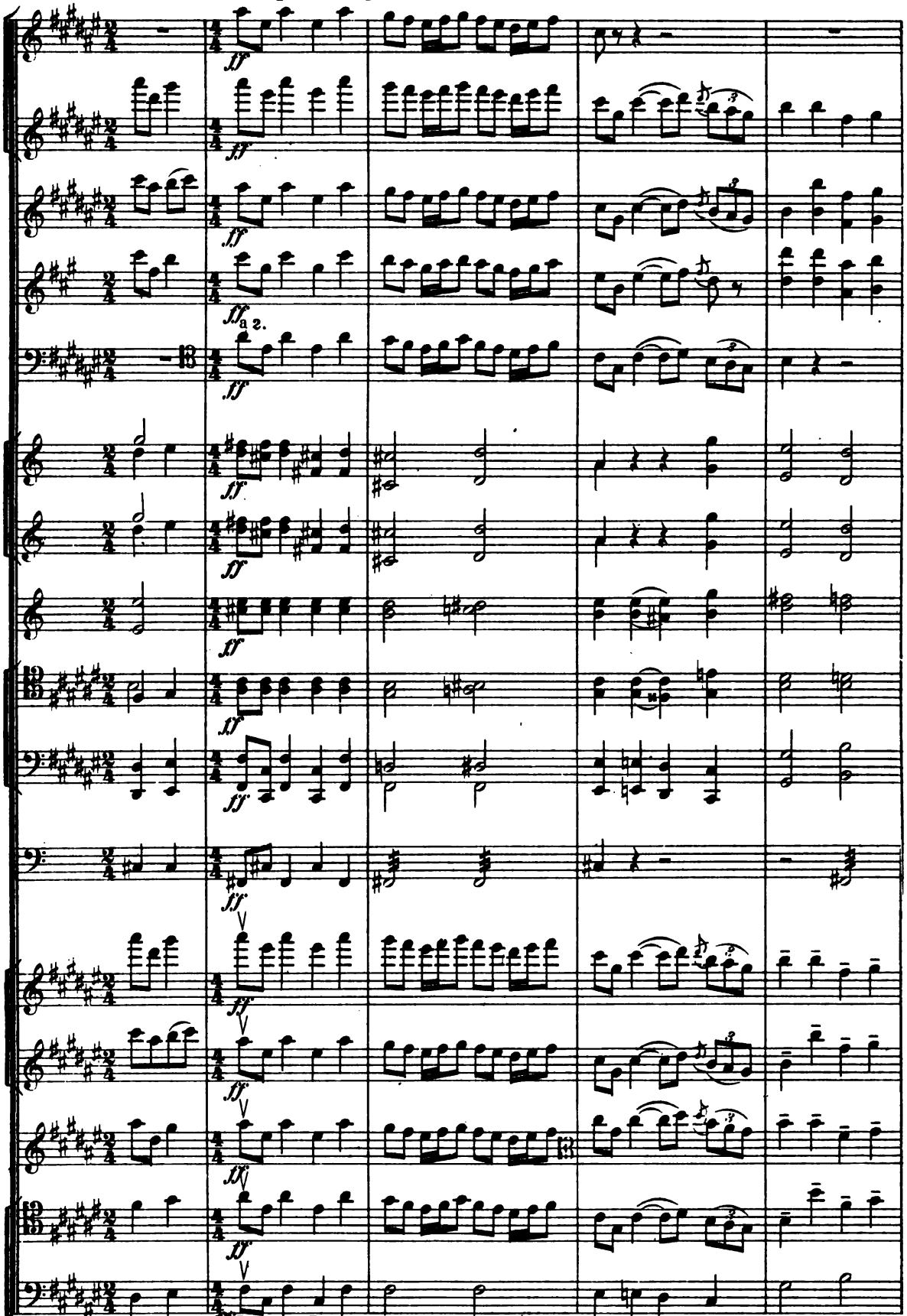
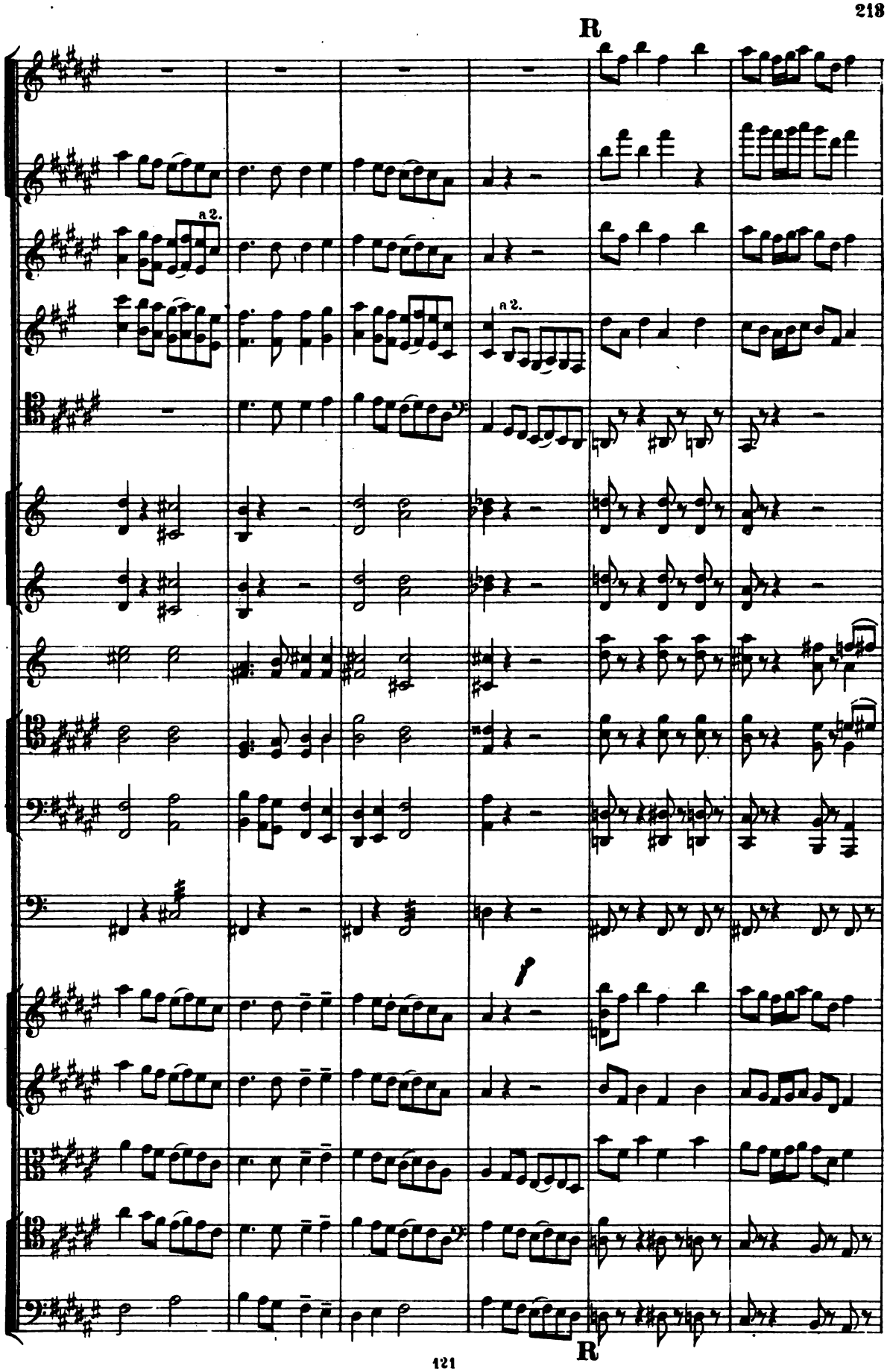
Tempo I.,ma poco pesante. ♩=100



Tempo I.,ma poco pesante. ♩=100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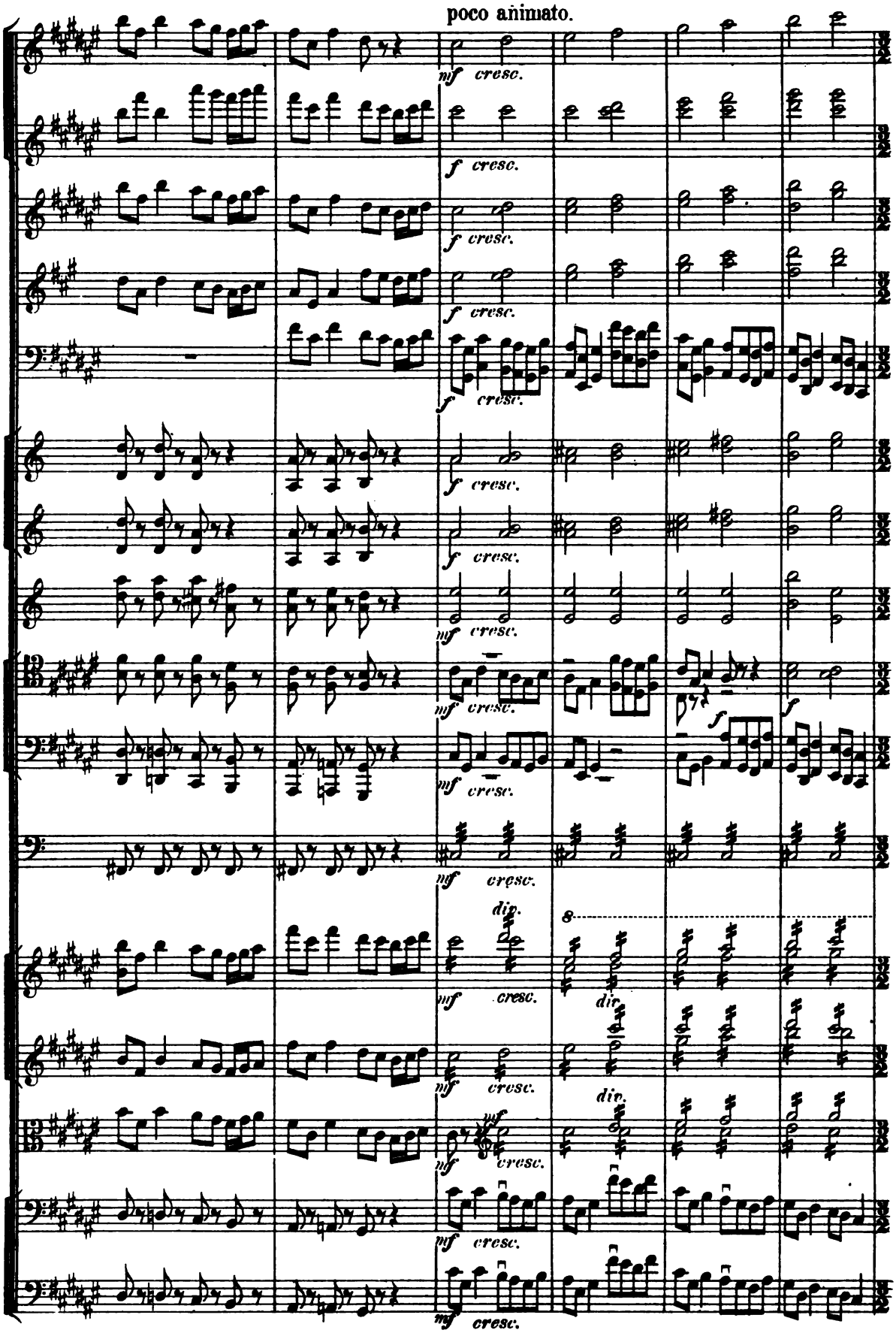
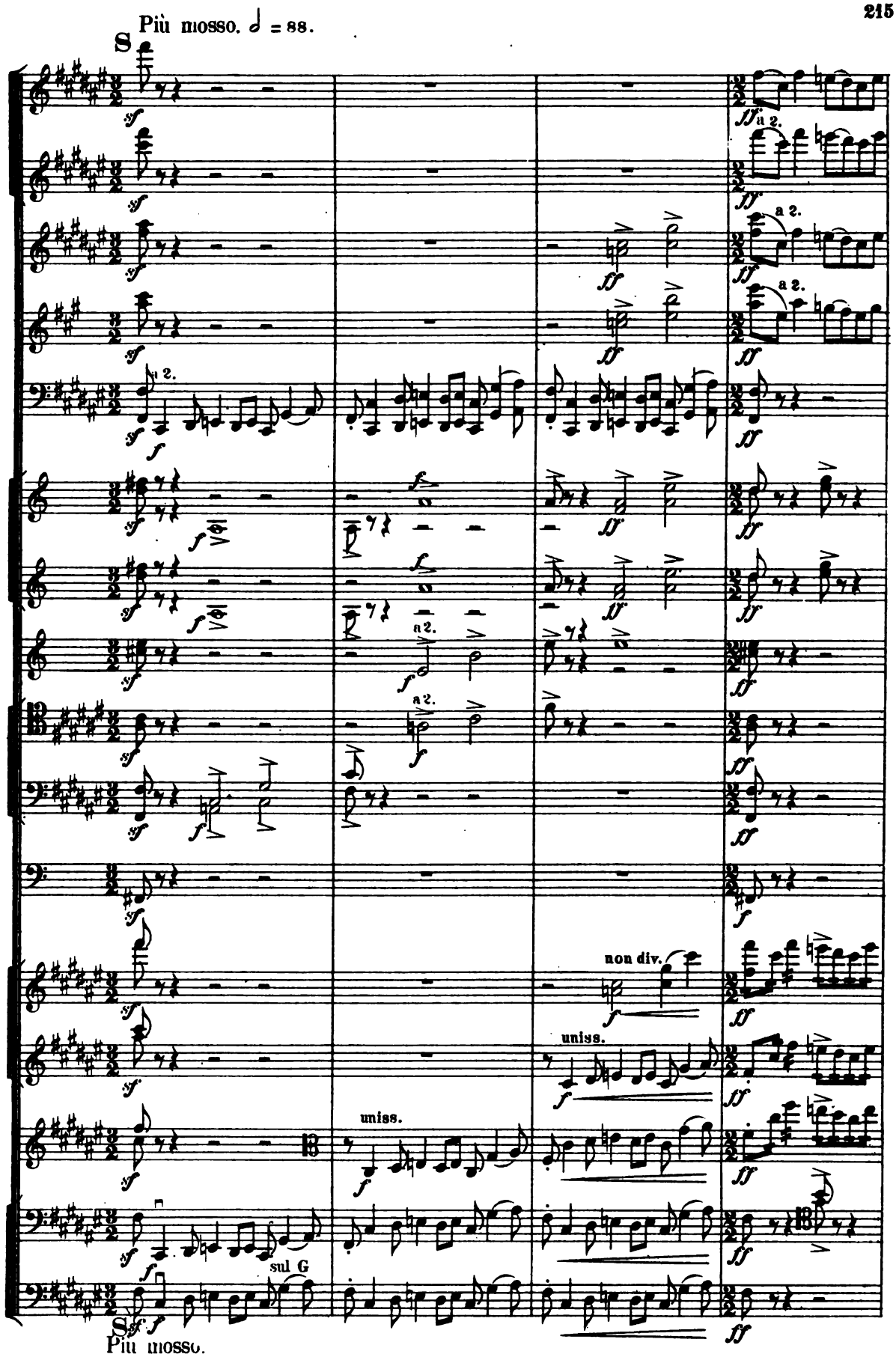

poco animato.
mf cresc.
f cresc.
div.
8


Più mosso. ♩ = 88.
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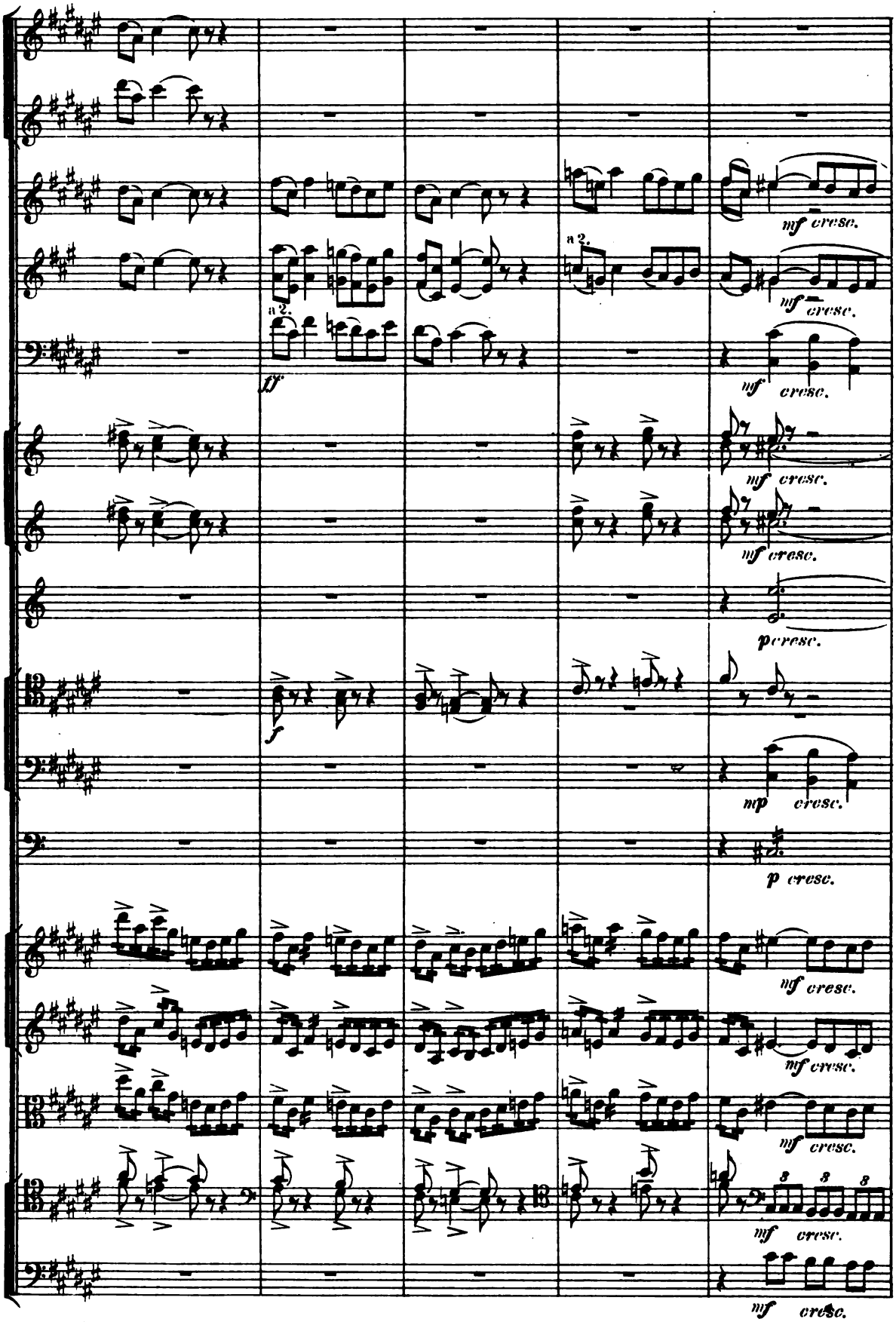
non div.
unis.
sul G
Più mosso.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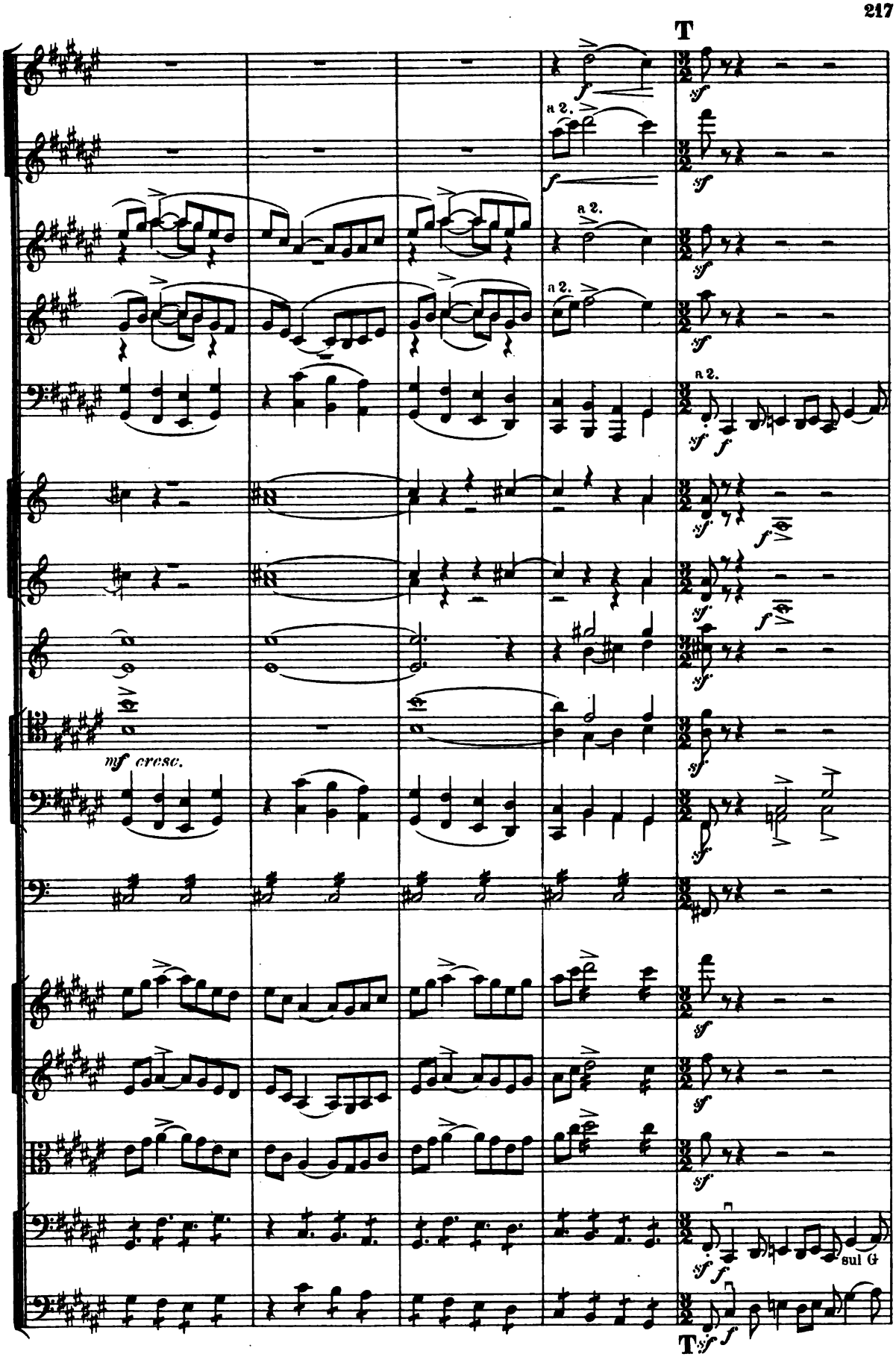
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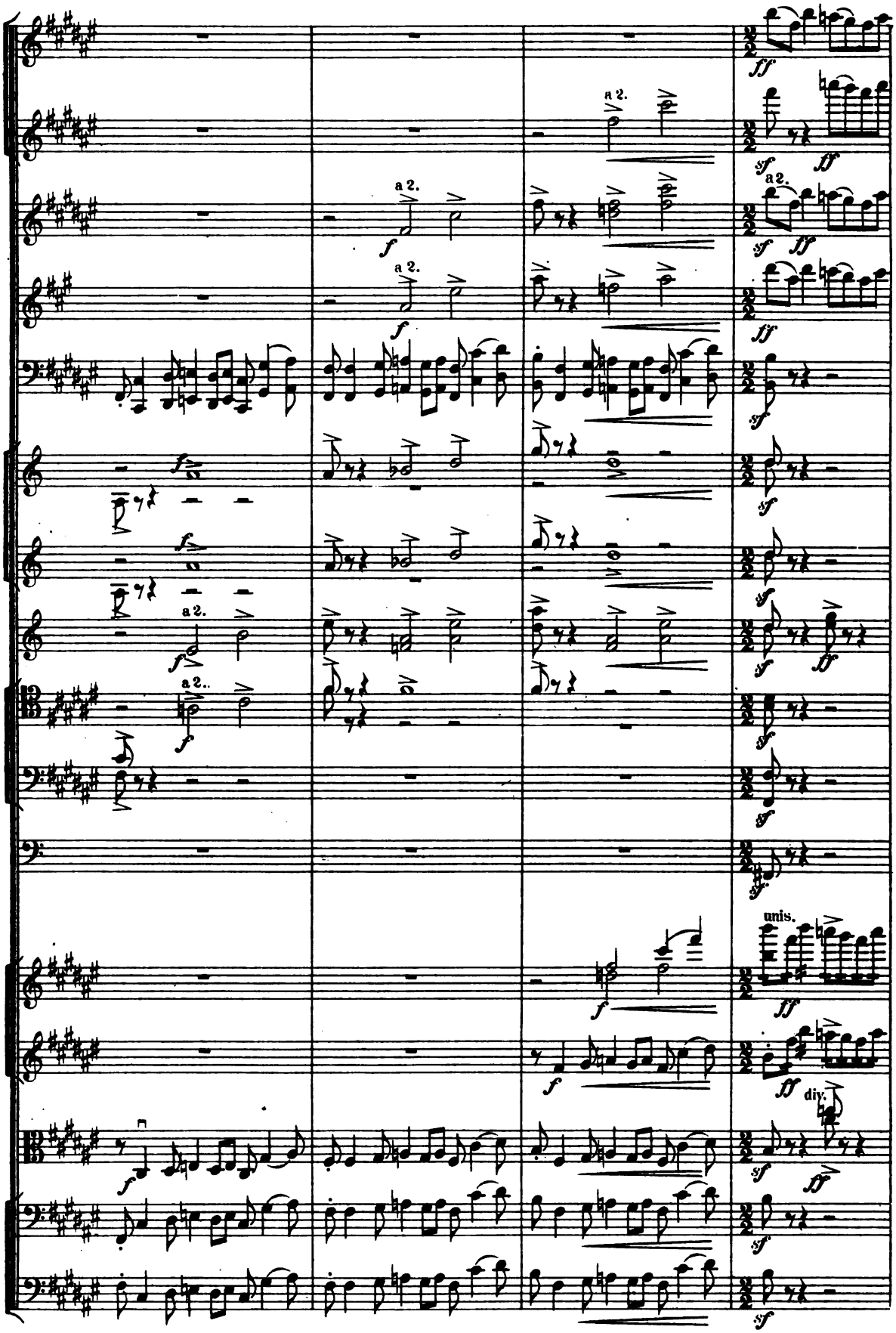
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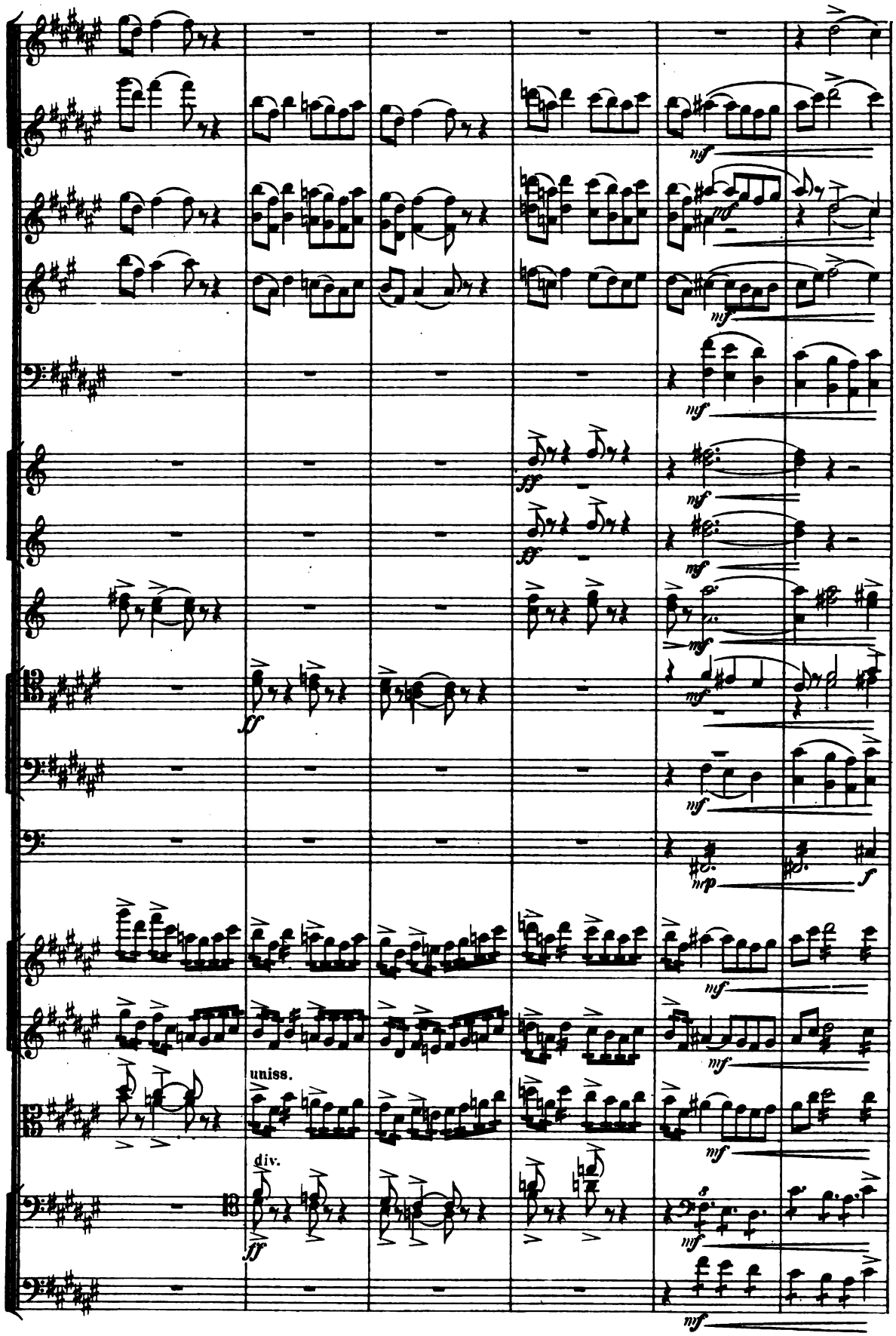
div.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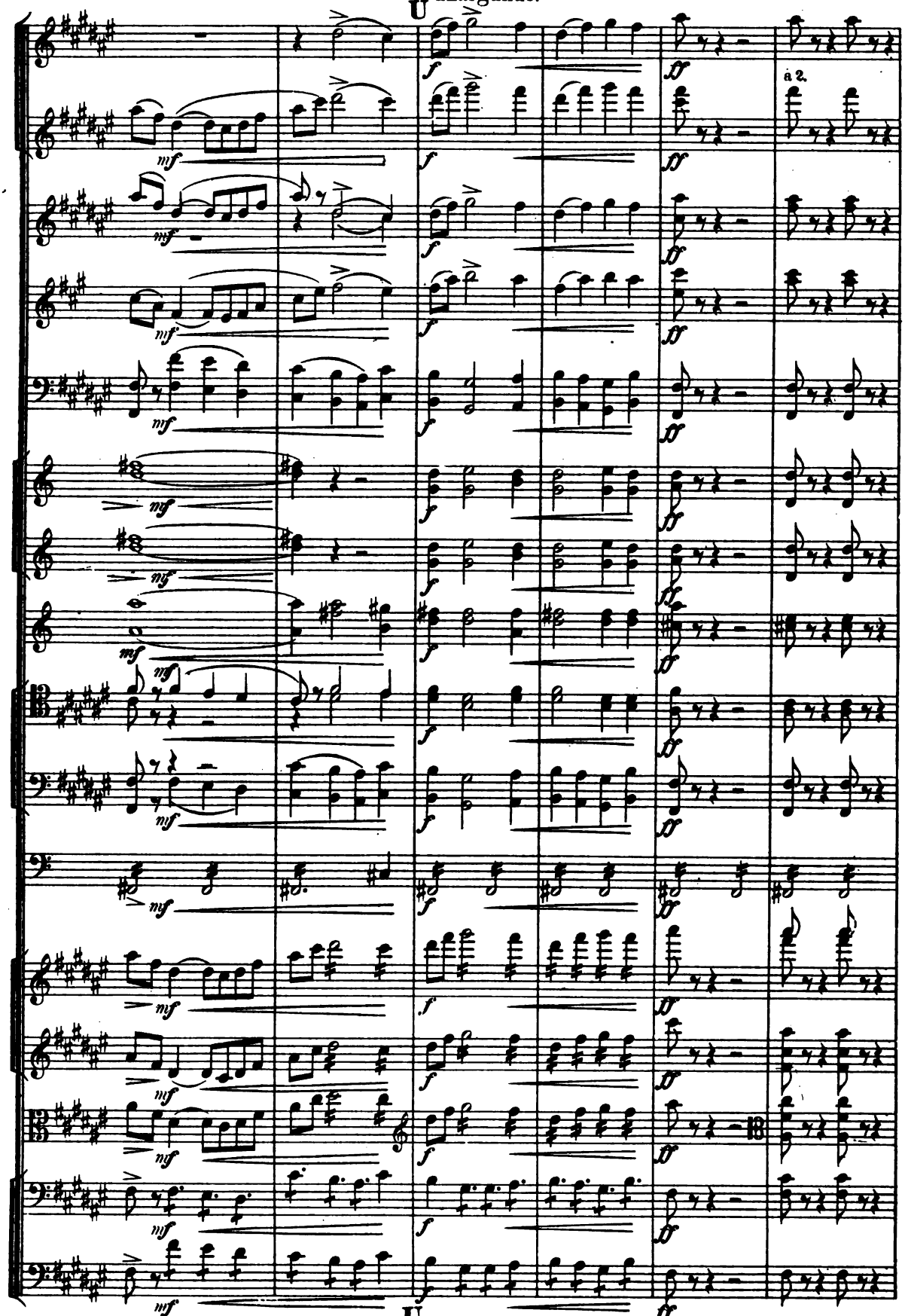

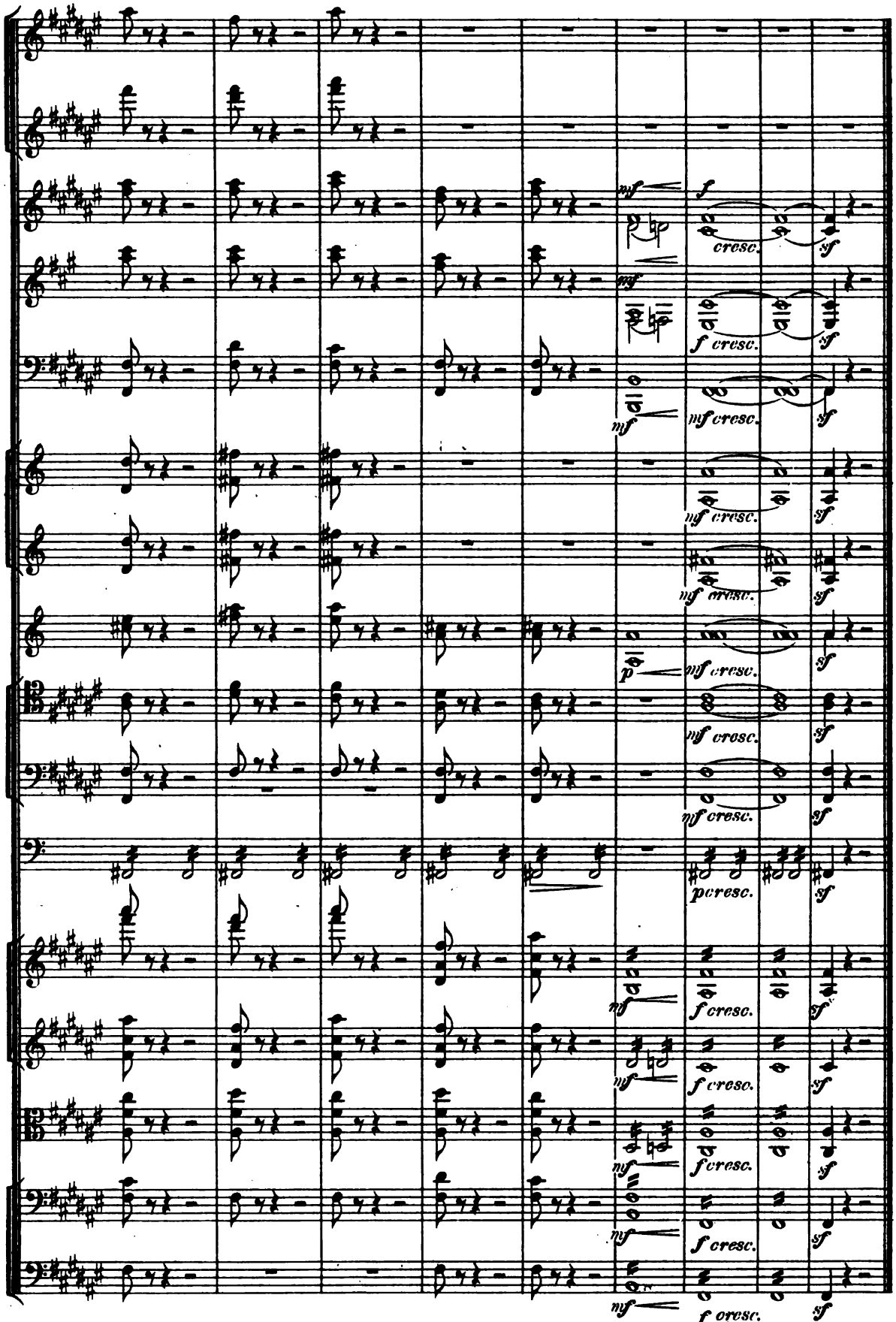
mf
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p
p cresc.

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
Glazounow (Alexandre). Op. 57. **Raymonda.** Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa	140.—	49.—	140.—	49.—	9.—	3.15
— — **Morceaux séparés.**						
ACTE I.						
No. 1. **Introduction**	2.50	—.90	7.—	2.45	—.30	—.10
No. 2. **Grande Valse**	3.—	1.05	10.—	3.50	—.50	—.20
No. 3. **Prélude et la Romanesca**	—.80	—.30	4.—	1.40	—.30	—.10
No. 4. **Grand Adagio**	1.20	—.45	4.50	1.60	—.30	—.10
No. 5. **Valse fantastique**	1.20	—.45	7.—	2.45	—.40	—.15
No. 6. **Variations I—III et Valse**	2.50	—.90	7.—	2.45	—.40	—.15
No. 7. **Coda**	2.50	—.90	7.50	2.65	—.40	—.15
ACTE II.						
No. 8. **Grand pas d'action**	2.—	—.70	6.—	2.10	—.30	—.10
No. 9. **Variation I**	—.80	—.30	3.50	1.25	—.30	—.10
No. 10. **Variation II**	—.80	—.30	2.50	—.90	—.30	—.10
No. 11. **Variation III**	—.80	—.30	3.—	1.05	—.20	—.10
No. 12. **Variation IV**	—.80	—.30	3.—	1.05	—.20	—.10
No. 13. **Grand Coda**	2.50	—.90	10.—	3.50	—.40	—.15
No. 14. **Entrée des jongleurs**	1.—	—.35	4.50	1.60	—.30	—.10
No. 15. **Danse des garçons arabes et Entrée des Sarrazins**	1.60	—.60	6.—	2.10	—.40	—.15
No. 16. **Grand pas espagnol**	1.60	—.60	9.—	3.15	—.40	—.15
No. 17. **Danse orientale**	—.80	—.30	3.—	1.05	—.20	—.10
ACTE III.						
No. 18. **Entr'acte et Cortège hongrois**	3.—	1.05	8.—	2.80	—.40	—.15
No. 19. **Grand pas hongrois**	2.50	—.90	9.—	3.15	—.40	—.15
No. 20. **Danse des enfants**	1.20	—.45	5.—	1.75	—.30	—.10
No. 21. **Entrée et Pas classique hongrois**	2.—	—.70	5.—	1.75	—.30	—.10
No. 22. **Variations I—IV**	2.50	—.90	7.50	2.65	—.40	—.15
No. 23. **Coda**	2.—	—.70	9.—	3.15	—.40	—.15
No. 24. **Galop**	2.—	—.70	10.—	3.50	—.50	—.20
No. 25. **Valse** (Morceau supplémentaire)	1.—	—.35	3.—	1.05	—.30	—.10
— Op. 57a. **Suite** pour Orchestre, tirée du Ballet „Raymonda"	11.—	3.85	28.—	9.80	1.60	—.60
— Op. 58. 6me **Symphonie** (en do) pour grand Orchestre	13.—	4.55	33.—	11.55	2.—	—.70
— Op. 61. **Ruses d'Amour.** Ballet en 1 acte, composé par Marius Petipa	50.—	17.50	50.—	17.50	3.—	1.05
— — **Morceaux séparés.**						
No. 1. **Introduction, Premiere Scène, Gavotte-Musette, Sarabande et Farandole**	3.50	1.25	12.—	4.20	—.80	—.30
No. 2. **Grande Valse**	2.50	—.90	10.—	3.50	—.60	—.25
No. 3. **Ballabile des Paysans et des Paysannes**	2.—	—.70	8.—	2.80	—.50	—.20
No. 4. **Grand Pas des Fiancés**	2.—	—.70	7.—	2.45	—.40	—.15
No. 5. **La Fricassée**	2.—	—.70	8.—	2.80	—.40	—.15
— Op 67. **Les Saisons.** Ballet en 1 acte et 4 tableaux, composé par Marius Petipa	50.—	17.50	50.—	17.50	3.—	1.05
— Op. 67a. **L'Hiver.** 1er Tableau du ballet „Les Saisons"	4.—	1.40	12.—	4.20	1.—	—.35
— Op. 68. **Pas de caractère** (genre slave-hongrois) pour Orchestre	1.80	—.65	6.—	2.10	—.30	—.10
— Op. 69. **Intermezzo romantico** pour grand Orchestre	4.—	1.40	7.—	2.45	—.40	—.15
— Op. 73. **Ouverture solennelle** pour grand Orchestre	6.—	2.10	14.—	4.90	—.80	—.30
— Op. 76. **Marche sur un thème russe** pour grand Orchestre	2.50	—.90	7.—	2.45	—.40	—.15
Glinka (M.). **Caprice brillant sur le thème de la Jota aragonesa** pour grand Orchestre	2.50	—.90	5.—	1.75	—.30	—.10
— **Souvenir d'une Nuit d'été à Madrid.** Fantaisie sur des thèmes espagnols pour grand Orchestre	1.60	—.60	3.50	1.25	—.30	—.10
— **Kamarinskaïa.** Fantaisie sur deux airs russes pour Orchestre	1.60	—.60	2.50	—.90	—.30	—.10
— **Valse-Fantaisie** pour Orchestre	1.80	—.65	3.50	1.25	—.30	—.10
— **Le Prince Kholmsky.** Musique pour la Tragédie de N. V. Koukolnik	4.50	1.60	8.50	3.—	—.60	—.25
— — **Ouverture**	1.60	—.60	3.50	1.25	—.30	—.10
Kopylow (A.). Op. 10. **Scherzo** en La pour Orchestre	5.50	1.95	11.—	3.85	—.80	—.30
— Op. 14. **Symphonie** en ut pour Orchestre	14.—	4.90	28.—	9.80	1.80	—.65
Liadow (Anatole). Op. 19. **Mazurka.** Scène rustique près de la guinguette, pour Orchestre	4.50	1.60	7.50	2.65	—.40	—.15
— Op. 49. **A la mémoire d'A. Pouchkine.** Polonaise pour grand Orchestre	3.—	1.05	8.50	3.—	—.40	—.15
Rimsky-Korsakow (Nicolas). Op. 6. **Fantaisie sur des thèmes serbes** pour Orchestre	4.—	1.40	8.—	2.80	—.40	—.15
— Op. 28. **Ouverture sur des thèmes russes** (Ré) pour grand Orchestre	5.50	1.95	9.—	3.15	—.40	—.15
— Op. 29. **Conte féerique** pour grand Orchestre	6.—	2.10	11.—	3.85	—.60	—.25
— Op. 31. **Symphoniette** (en la) sur des thèmes russes pour Orchestre	10.—	3.50	12.—	4.20	—.80	—.30
— Op. 32. 3me **Symphonie** (en Ut) pour Orchestre	12.—	4.20	23.—	8.05	1.40	—.50
— Op. 34. **Capriccio espagnol** pour grand Orchestre. (I. Alborada. II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano)	7.50	2.65	16.—	5.60	—.80	—.30
— Op. 35. **Scheherazade, d'après „Mille et une nuits".** Suite symphonique pour Orchestre	17.—	5.95	30.—	10.50	1.80	—.65
— Op. 36. **La Grande Pâque Russe.** Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre	8.—	2.80	15.—	5.25	—.80	—.30

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

	Partition d'orchestre		Parties d'orchestre		Parties suppl. à	
	M.	R.	M.	R.	M.	R.
Rimsky-Korsakow (Nicolas). Ouverture de l'Opéra „La Fiancée du Tzar"	3.50	1.25	9.—	3.15	—.60	—.25
— **Nuit sur le Mont Triglav.** 3me acte de l'Opéra-Ballet „Mlada". Arrangement pour exécution de Concert (Orchestre seul) par l'auteur	14.—	4.90	30.—	10.50	1.80	—.65
— **Suite** pour Orchestre, tirée de l'Opéra-Ballet „Mlada". Complète	7.—	2.45	20.—	7.—	—.80	—.30
No. 1. Introduction	—.80	—.30	3.—	1.05	—.30	—.10
No. 2. Rédowa	2.—	—.70	8.50	3.—	—.40	—.15
No. 3. Danse lithuanienne	1.20	—.45	5.—	1.75	—.30	—.10
No. 4. Danse indienne	1.60	—.60	5.50	1.95	—.30	—.10
No. 5. Cortège	3.—	1.05	10.—	3.50	—.40	—.15
— **Ouverture** de l'Opéra „La Nuit de Mai" pour Orchestre	2.50	—.90	7.—	2.45	—.50	—.20
— **La Nuit de Noël.** Opéra d'après Gogol. Morceaux séparés pour Orchestre.						
No. 1. Introduction	1.20	—.45	6.—	2.10	—.30	—.10
No. 2. Tableaux VI et VII (avec chœur ad libitum)	7.—	2.45	18.—	6.30	1.—	—.35
No. 3. Polonaise (avec chœur ad libitum)	3.—	1.05	8.—	2.80	—.40	—.15
No. 4. Tableau VIII (avec chœur ad libitum)	3.—	1.05	8.50	3.—	—.40	—.15
Scriabine (A.) Op. 24. Rêverie pour Orchestre	1.40	—.50	4.—	1.40	—.30	—.10
— Op. 26. **Symphonie** (en Mi) pour grand Orchestre et Chœur	13.—	4.55	30.—	10 50	2.—	—.70
— Op. 29. 2me **Symphonie** (en ut) pour grand Orchestre	18.—	6.30				
Sokolow (Nicolas). Op. 4. **Elégie** pour Orchestre	2.50	—.90	5.50	1.95	—.40	—.15
— Op. 40 a. **Suite** tirée du Ballet „Les Cygnes sauvages" pour grand Orchestre	13.—	4.55	24.—	8.40	1.40	—.50
Stcherbatcheff (N.). Op. 33. **Sérénade** pour Orchestre	2.—	—.70	4.—	1.40	—.30	—.10
— 2 **Idylles** pour Orchestre. (No. 1. „L'étoile du berger". Tableau pastoral. No. 2. „En passant l'eau". Scherzino.)	5.—	1.75	6.—	2.10	—.30	—.10
Tanéïew (S.). Op. 6. **Ouverture de l'Orestie**, trilogie d'Eschyle, pour Orchestre	6.50	2.30	11.—	3.85	—.60	—.25
— Op. 12. 1re **Symphonie** (en ut) pour grand Orchestre	15.—	5.25	35.—	12.25	2.—	—.70
— **Entr'acte** de „L'Orestie", trilogie d'Eschyle	1.80	—.65	6.50	2.30	—.30	—.10
Tschaikowsky (P.). Op. 76. (Oeuvre posthume.) **Ouverture** pour le drame „L'Orage" d'A. N. Ostrovsky, pour Orchestre	6.—	2.10	13.—	4.55	—.80	—.30
— Op. 77. (Oeuvre posthume.) **Fatum.** Poème symphonique pour Orchestre	6.50	2.30	13.—	4.55	—.80	—.30
— Op. 78. (Oeuvre posthume.) **Le Voyvode.** Ballade symphonique pour Orchestre	6.50	2.30	13.—	4.55	—.80	—.30
Tschérépnine (Nicolas). Op. 4. **Prélude** pour la pièce de Rostand „Princesse Lointaine" pour grand Orchestre	2.50	—.90	6.—	2.10	—.30	—.10
— Op. 12. **Scène dans la caverne des sorcières** (IVme acte, scène 1re) de la Tragédie „Macbeth" pour grand Orchestre	14.—	4.90	28.—	9.80	1.80	—.65
Wihtol (Joseph). Op. 4. **La fête Lihgo.** Tableau symphonique sur des thèmes populaires lettes pour Orchestre	5.50	1.95	10.—	3.50	—.50	—.20
— Op. 21. **Ouverture dramatique** pour Orchestre	6.—	2.10	12.—	4.20	—.60	—.25
Zolotareff (B.). Op. 4. **Fête villageoise.** Ouverture pour Orchestre	5.50	1.95	15.—	5.25	—.80	—.30
— Op. 7. **Rhapsodie hébraïque** pour grand Orchestre	10.—	3.50	23.—	8.05	1.20	—.45

Compositions pour Orchestre à cordes.

	Partition		Parties séparées			
	M.	R.	M.	R.		
Sokolow (Nicolas). **Sérénade** sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintuor op. 3	1.—	—.35	2.—	—.70	—.40	—.15
— Op. 23. 2me **Sérénade** pour Orchestre à cordes	—.60	—.25	1.80	—.65	—.30	—.10
— Op. 38. **La Caressante.** Polka pour Orchestre d'archets	—.50	—.20	1.50	—.55	—.30	—.10
Sokolow (N.), **Glazounow** (A.) et **Liadow** (A.). **Les Vendredis.** Polka pour Orchestre d'archets	1.—	—.35	2.—	—.70	—.40	—.15

Fanfares.

			Partition et parties séparées			
			M.	R.		
Liadow (A.) et **Glazounow** (A.). **Les Fanfares** (pour Trombe in A, Corni in F, Tromboni, Tuba, Timpani, Tamburo, Piatti) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg	1.—	—.35	3.—	1.05		
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.						

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

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			2.50	—.90		

C. G. Röder, Leipzig.