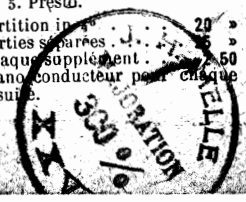


146789

MUSIQUE POUR GRAND ET PETIT ORCHESTRE

PRIX NETS	PRIX NETS	PRIX NETS	PRIX NETS
<b>AUVRAY (G.)</b> La Tranka, polka-mazurka : Parties d'orchestre . . . 2 50	<b>GOSTER (G.-H.)</b> , Op. 14. Suite : Partition in-8° . . . 8 »	<b>FAURÉ (G.)</b> (Suite) : N° 1. Chanson (mélodie). 2. Entr'acte. 3. Madrigal (mélodie). 4. Epithalame. 5. Nocturne. 6. Final. Partition in-8° . . . 10 » Parties séparées . . . 12 » Chaque supplément . . . 2 »	<b>HELLER (St.)</b> : — Op. 85, n° 2. Tarentelle (la b) : Partition . . . 4 » Parties séparées . . . 12 » Chaque supplément . . . 1 »
<b>BARBIROLLI</b> : Ricordo, valse : Parties d'orchestre . . . 3 »	<b>DAVIDOFF (Ch.)</b> : Op. 37. Suite de concert : N° 1. Scène rustique. 2. Quasi-Valse. 3. Schérzo. 4. Petite Romance. 5. Marche. Partition in-8° . . . 12 » Parties séparées . . . 25 » Chaque supplément . . . 4 »	— Op. 7. Après un rêve, (mélodie) avec piano conducteur . . . 3 » — Op. 46. Clair de lune . . . 3 » — Op. 24. Elégie, en trio avec autres instruments pour petit orchestre . . . 4 » — Op. 80. Sicilienne, (piano conducteur) : Partition in-8° . . . 3 » Parties séparées . . . 4 » Chaque supplément . . . 0 50	<b>INDY (V. d')</b> , Sérénade (Op. 16, n° 1) et Valse (Op. 17, n° 1), orchestrées par l'Auteur : Partition in-8° . . . 5 » Parties séparées . . . 6 » Chaque supplément . . . 1 » Piano conducteur . . . 2 » Violons à défaut . . . 1 »
<b>BAZIN (F.)</b> , Ouverture de Madelon : Partition . . . 5 » Parties séparées . . . 6 » Chaque supplément . . . 0 75	<b>DESHAYES (E.)</b> , La Vie au grand air, polka-marche : Parties d'orchestre avec piano conducteur . . . 3 » Chaque supplément . . . 0 30 La même, pour petit orchestre . . . 2 »	— Op. 80. Pelles et Mélisande, suite d'orchestre : N° 1. Prélude. 2. Fileuse. 3. Sicilienne. 4. La Mort de Mélisande. Partition in-8° . . . 10 » Parties séparées . . . 12 » Chaque supplément . . . 2 »	— Op. 21. Saugefleuris, légende : Partition in-8° . . . 15 » Parties séparées . . . 25 » Chaque supplément . . . 2 » Piano conducteur . . . 5 »
<b>BOELLMANN (L.)</b> , Gavotte : Partition . . . 3 » Parties séparées . . . 4 » Chaque supplément . . . 0 75	<b>DUPONT (Aug.)</b> : Op. 55. Canzonetta, impromptu : Parties d'orchestre avec conducteur . . . 4 » Chaque supplément . . . 0 50	— Op. 80. Pelles et Mélisande, suite d'orchestre : N° 4. Prélude. 2. Fileuse. 3. Sicilienne. 4. La Mort de Mélisande. Partition in-8° . . . 10 » Parties séparées . . . 12 » Chaque supplément . . . 2 »	— Op. 25. Symphonie, sur un chant montagnard français : (Voix solos pour instruments divers).
<b>BOISSEFFRE (R. de)</b> : — Op. 15, n° 4. Adagietto, pour instruments à cordes avec piano conducteur : Chaque supplément . . . 0 25	<b>DUPONT (Ant.)</b> : Op. 46. Danses slaves, en 4 Suites : Suite I (n° 1 à 4) : Partition in-8° . . . 12 » Parties séparées . . . 20 » Chaque supplément . . . 2 » Suite II (n° 5 à 8) : Partition in-8° . . . 12 » Parties séparées . . . 20 » Chaque supplément . . . 2 »	— Op. 80. Pelles et Mélisande, suite d'orchestre : N° 4. Prélude. 2. Fileuse. 3. Sicilienne. 4. La Mort de Mélisande. Partition in-8° . . . 10 » Parties séparées . . . 12 » Chaque supplément . . . 2 »	— Petite Sérénade de GOLDSTEIN, orchestrée : Parties séparées avec conducteur . . . 4 » Chaque supplément . . . 10 75
— Op. 21, n° 3. Cantilène : Parties d'orchestre avec conducteur . . . 3 » Chaque supplément . . . 0 43	— Suite II (n° 5 à 8) : Partition in-8° . . . 12 » Parties séparées . . . 20 » Chaque supplément . . . 2 »	<b>FAUST (Ch.)</b> , Op. 112. Lisette et Margot, polka : Parties d'orchestre avec piano conducteur . . . 2 50 Chaque supplément . . . 0 25	— Mélodie en fa de A. RUBINSTEIN (Op. 3, n° 1), orchestrée : Partition in-8° . . . 3 » Parties séparées . . . 4 » Chaque supplément . . . 0 50
— Op. 32. Au bord d'un ruisseau, sérénade champêtre : Partition . . . 2 50 Parties séparées . . . 3 » Chaque supplément . . . 0 25	— N° 1, 2, 3, 4, 5, 6, 7 et 8. Pour orchestre avec piano conducteur : Parties séparées avec conducteur . . . chaque n° 4 » Chaque supplément . . . 75	<b>FRANCK (C.)</b> , Symphonie (ré mineur) : Partition in-4° . . . 31 » Parties séparées . . . 60 » Chaque supplément . . . 5 » La symphonie pour orchestre restreint . . . 10 » Piano conducteur . . . 30 »	— Sarabande et Menuet, pour cordes avec piano . . . 3 50
— Op. 92. Suite Lorraine : N° 1. Les Bords de la Moselle. 2. Le Chant des Bergers. 3. Idylle. 4. La Fête au Village lorrain. Partition in-8° . . . 10 » Parties séparées . . . 12 » Chaque supplément . . . 1 50	— N° 9 à 16 en parties séparées, avec piano, chaque . . . 2 50	<b>GANZ (W.)</b> : Op. 12. Qui Vive! galop de concert : Parties d'orchestre avec piano conducteur . . . 4 » Chaque supplément . . . 0 50 La même, pour petit orchestre . . . 2 »	<b>KOELLING (Ch.)</b> : — Op. 23. La Chasse Infernale, grand galop brillant : Parties d'orchestre avec conducteur . . . 6 » Chaque supplément . . . 1 » La même, pour petit orchestre . . . 2 50
<b>BONIS (M.)</b> , Les Gitanos, valse espagnole, orchestrée par Ad. GAUWIN : Parties d'orchestre avec piano conducteur . . . 3 »	— Op. 72. (Suite III) : Partition . . . 12 » Parties séparées . . . 20 »	<b>GAUWIN (Ad.)</b> : Les Nuits tziganes, valse : Parties d'orchestre avec piano conducteur . . . 3 » Chaque supplément . . . 0 30 La même, pour petit orchestre . . . 2 »	<b>LACOMBE (P.)</b> : — Op. 22. Ouverture Symphonique : Partition in-8° . . . 6 » Parties d'orchestre (en location).
<b>B RAGA (H.)</b> , Pourquoi? Valse expressive, orchestrée par Ed. MISSA : Parties d'orchestre avec piano conducteur . . . 3 » Chaque supplément . . . 0 30 La même, petit orchestre . . . 2 »	— Suite IV : Partition . . . 12 » Parties séparées . . . 20 »	— Op. 149. Menuet Pompadour : Partition . . . 2 50 Parties séparées . . . 3 » Chaque supplément . . . 0 50 La même, avec piano conducteur . . . 3 »	— Op. 30. Symphonie (si b) : Partition et parties (en location).
<b>RAEBS (John)</b> , Danses hongroises : — N° 1, 3 et 10, orchestrées par l'Auteur : Partition in-8° . . . 8 » Parties séparées . . . 16 » Chaque partie supplémentaire . . . 1 »	— N° 9 à 16 en parties séparées, avec piano, chaque . . . 2 50	<b>GOENS (D. Van)</b> : — Op. 42, n° 1. Romance sans paroles : Partition in-8° . . . 2 » Parties séparées . . . 2 50	— Op. 34. Deuxième Symphonie (ré majeur) : Partition in-8° . . . 15 » Parties séparées . . . 20 » Chaque supplément . . . 2 50
— N° 2 et 7 : Partition in-8° . . . 5 » Parties séparées . . . 7 » Chaque partie supplémentaire . . . 1 »	<b>EILENBERG (R.)</b> : — Op. 22. Violette d'azur, mazurka-caprice : Parties d'orchestre avec conducteur . . . 4 » Chaque supplément . . . 0 75	— Op. 45, n° 2. All' Ungaresse : Partition in-8° . . . 6 » Parties séparées . . . 8 »	— Op. 47. Sérénade d'Automne, pour instruments à cordes, avec piano conducteur . . . 2 » Chaque supplément . . . 0 25
— N° 4 : Parties séparées avec piano Chaque partie supplémentaire . . . 0 40	— Op. 25. Galinerie, morceau de salon : Parties d'orchestre avec piano conducteur . . . 3 » Chaque supplément . . . 0 30 La même, pour petit orchestre . . . 2 »	<b>GODARD (B.)</b> : Op. 149. Menuet Pompadour : Partition . . . 2 50 Parties séparées . . . 3 » Chaque supplément . . . 0 50 La même, avec piano conducteur . . . 3 »	<b>LALO (Ed.)</b> : — Namouna, ballet en deux actes et trois tableaux : Grande partition et parties : (en location).
— N° 5 et 6 : Partition in-8° . . . 6 » Parties séparées . . . 8 » Chaque partie supplémentaire . . . 1 »	<b>FAURÉ (G.)</b> : — Op. 50. Pavane, (piano conducteur) pour orchestre (et chœur à 4 voix mixtes ad lib.) : Partition in-8° . . . 4 » Parties séparées . . . 5 » Chaque supplément . . . 1 » La même, pour petit orchestre, avec piano . . . 2 »	— Op. 19. Barcarolle : Partition in-8° . . . 4 » Parties séparées . . . 6 »	— Deux Suites d'Orchestre, extraites du Ballet de Namouna : Suite I : N° 1. Prélude. 2. Sérénade. 3. Thème varié. 4. { a). Parade de foire. { b). Fête foraine.
— N° 2 et 8, pour piano et cordes : Parties d'orchestre . . . 2 50 Chaque partie supplémentaire . . . 40	— Op. 56. Dolly, Suite orchestrée, par H. RABAUD : N° 1. Berceuse. 2. Mi-a-ou. 3. Le Jardin de Dolly. 4. Kitty-Valse. 5. Tendresse. 6. Le Pas espagnol. Partition in-8° . . . 15 » Parties séparées . . . 25 » Chaque supplément . . . 2 » Petit orchestre avec piano . . . 8 »	<b>GOLDSTEIN (E.I.)</b> , Petite Sérénade, orchestrée par V. d'INDY : Parties séparées avec conducteur . . . 4 » La même, orchestrée par TRESPAILLÉ (B.) : Parties séparées avec piano conducteur . . . 2 »	— Suite II : N° 1. Danses Marocaines. 2. Mazurka. 3. La Siesta (Noce far niente). 4. Pas des Cymbales (Valse lente). 5. Presto.
— N° 1, 3, 4, 7, pour piano et cordes : Parties séparées. Chaque 2 » Chaque partie supplémentaire . . . 40	— Op. 57. Shylock, Comédie en trois actes, d'Ed. HARAUCOURT, musique de scène pour orchestres contenant 2 Mélodies pour voix de ténor : Partition in-8° . . . 15 » Parties séparées . . . 25 » Chaque supplément . . . 2 » Petit orchestre avec piano . . . 8 »	— Op. 19. Barcarolle : Partition in-8° . . . 4 » Parties séparées . . . 6 »	— Suite I : N° 1. Prélude. 2. Sérénade. 3. Thème varié. 4. { a). Parade de foire. { b). Fête foraine.
— N° 5 et 6, pour piano et cordes : Parties séparées . . . 3 » Chaque partie supplémentaire . . . 1 »	<b>HAMMER (R.)</b> , Deux Morceaux : N° 1. Canzonetta } ensemble 2. Intermezzo } Parties d'orchestre avec piano conducteur . . . 3 » Les mêmes, pour quintette à cordes, avec piano conducteur . . . 2 »	<b>GRANIER (J.)</b> , L'Oiseau bleu, valse expressive, orchestrée par A. Bosc : Parties d'orchestre avec piano conducteur . . . 3 »	— Suite II : N° 1. Danses Marocaines. 2. Mazurka. 3. La Siesta (Noce far niente). 4. Pas des Cymbales (Valse lente). 5. Presto.
<b>BOUSTET (Ed.)</b> , Op. 46. Introduction et Gavotte, pour instruments à cordes : Partition et parties séparées . . . 3 »			— Suite I : N° 1. Prélude. 2. Sérénade. 3. Thème varié. 4. { a). Parade de foire. { b). Fête foraine.
— Qui me holla, suite de Valses : Parties d'orchestre . . . 3 »			— Suite II : N° 1. Danses Marocaines. 2. Mazurka. 3. La Siesta (Noce far niente). 4. Pas des Cymbales (Valse lente). 5. Presto.

Conditions spéciales aux chefs d'orchestre, cinémas, etc.



# MUSIQUE POUR GRAND & PETIT ORCHESTRE (Suite)

PRIX NETS

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**ALO (Ed.) Namouna (Suite):**  
 — *Cinq Morceaux, extraits du Ballet de Namouna:*  
 N° 1. Valse de la Cigarette :  
 Partition in-8° . . . . . 5 »  
 Parties séparées . . . . . 6 »  
 Piano conducteur . . . . . 4 »  
 2. La Sieste :  
 Partition in-8° . . . . . 4 »  
 Parties séparées . . . . . 5 »  
 Piano conducteur . . . . . 2 »  
 3. Tambourin :  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 3 »  
 Chaque supplément . . . . . 2 »  
 4. Valse rapide :  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 3 »  
 Chaque supplément . . . . . 2 »  
 5. Sérénade, pour instruments à cordes et piano :  
 Parties séparées . . . . . 2 »  
 Chaque supplément . . . . . 0 75  
 — *Ouverture de Fiesque :*  
 Partition in-8° . . . . . 4 »  
 Parties séparées . . . . . 6 »  
 Chaque supplément . . . . . 0 75  
 — *Op. 27. Allegro Appassionato:*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 12 »  
 Chaque supplément . . . . . 1 »  
 — *Rapsodie norvégienne :*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 12 50  
 Supplément . . . . . 1 »  
 La même rapsodie avec piano conducteur pour orchestre, restreint . . . . . 8 »  
**ANGE (D. de):**  
 Op. 4. *Symphonie (ut mineur):*  
 Partition in-8° . . . . . 25 »  
 Parties séparées . . . . . 30 »  
 Chaque supplément . . . . . 2 50  
**ANGER (Curt). Gavotte d'Amour :**  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 4 »  
 Piano conducteur . . . . . 1 50  
**ASSEN (Ed.):**  
 — *La Déesse Diane (Die Göttin Diana), ballet pantomime en 4 tableaux:*  
 Partition in-4° . . . . . 40 »  
 Parties séparées . . . . . 60 »  
 Chaque supplément . . . . . 5 »  
 (ou en location).  
 — *Épithalame :*  
 Partition in-4° . . . . . 4 »  
 Parties séparées . . . . . 6 »  
 Chaque supplément . . . . . 0 50  
**A TOUR D'AUVERGNE (P<sup>er</sup> de):**  
 — *Les Echos de Franchord, valse :*  
 Parties d'orchestre avec piano conducteur . . . . . 3 »  
 La même, petit orchestre . . . . . 2 »  
**BEFEBRE (Ch.):**  
 — *Op. 40. Danza, scène d'après le drame d'O. FEUILLET :*  
 N° 1. Prélude.  
 2. Air de danse.  
 3. Nocturne.  
 4. Le Chant du Calvaire.  
 5. Final.  
 Partition in-4° . . . . . 15 »  
 Parties séparées . . . . . 20 »  
 Chaque supplément . . . . . 2 50  
 Op. 50. *Première Symphonie (ré majeur):*  
 Partition et parties (en location)  
**MARSIOK (Armand):**  
 — *La Source, poème symphonique :*  
 Partition d'orch. in-4° . . . . . 10 »  
 Parties d'orch. (en location).  
**MAUPEOU (L. de):**  
 — *Jeanne d'Arc, ouverture de concert:*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 12 »  
 Chaque supplément . . . . . 1 »

**MENDELSSOHN (F.):**  
 — *Op. 104. Ouverture de Concert :*  
 Partition in-8° . . . . . 5 »  
 Parties séparées . . . . . 7 »  
 Chaque supplément . . . . . 0 50  
 — *Op. 107. La Reformation, Symphonie n° 3 (ré mineur):*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 15 »  
 Chaque supplément . . . . . 1 »  
**MICHAËLIS (Th.):**  
 — *Op. 83. La Patrouille turque, marche :*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 50  
 La même pour petit orchestre, avec piano . . . . . 2 50  
 — *Op. 108. Gavotte.*  
 — *Op. 109. Au Printemps.*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 75  
 — *Op. 120. Parade Arménienne, marche :*  
 Partie d'orchestre . . . . . 2 50  
 Chaque supplément . . . . . 0 50  
**MISSA (Ed.). Printemps d'amour, valse expressive :**  
 Parties d'orchestre, avec piano conducteur . . . . . 3 »  
 Chaque supplément . . . . . 0 30  
 La même, pour petit orchestre 2 »  
**MOUSSORGSKY (M.). Quatre Morceaux orchestrés par N. RIMSKY-KORSAKOFF :**  
 N° 1. *Une Nuit sur le mont chauve, fantaisie de concert :*  
 Partition in-8° . . . . . 7 »  
 Parties séparées . . . . . 12 »  
 Chaque supplément . . . . . 2 »  
 Piano conducteur . . . . . 4 »  
 (avec toutes les indications d'orchestre).  
 — 2. *Intermezzo (si mineur):*  
 Partition in-8° . . . . . 4 »  
 Parties séparées . . . . . 6 »  
 Chaque supplément . . . . . 1 »  
 — 3. *Marché turque (la b):*  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 4 »  
 Chaque supplément . . . . . 0 75  
 Piano conducteur . . . . . 1 75  
 — 4. *Scherzo (si b):*  
 Partition in-8° . . . . . 2 50  
 Parties séparées . . . . . 4 »  
 Chaque supplément . . . . . 0 75  
**NAPRAVNİK (Ed.):**  
 — *Sérénade extraite du quatuor (Op. 16), orchestrée :*  
 Partition in-8° . . . . . 5 »  
 Parties séparées . . . . . 6 »  
 Chaque supplément . . . . . 1 »  
**PIERNÉ (Gabriel):**  
 — *Paysages franciscains :*  
 1° Jardin de sainte Claire;  
 2° Les oliviers de la plaine d'Assises;  
 3° Sur la route de Poggio-Bustone.  
 Partition . . . . . 50 »  
 Parties séparées . . . . . 60 »  
 Piano conducteur pour les numéros 1 et 2 . . . . . 3 »  
**RACHMANINOFF :**  
 — *Prélude, parties d'orchestre, Pour piano et cordes.*  
 — *Sérénade, parties d'orchestre, Pour piano et cordes.*  
 — *Mélodie, orchestre avec piano.*  
 — *Petit orchestre.*  
**RAFF (J.):**  
 — *Op. 163. Au soir, rhapsodie :*  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 4 »  
 Chaque supplément . . . . . 0 75  
 — *Op. 194. Suite (n° 2) en fa (à la hongroise):*  
 N° 1. *À la frontière.*  
 2. *Dans la Puszta.*  
 3. *Parade des hongrois.*  
 4. *Chant populaire varié.*  
 5. *Devant la Czarda.*  
 Partition in-8° . . . . . 20 »  
 Parties séparées . . . . . 25 »  
 Chaque supplément . . . . . 3 »

**RESCH (JOHN.):**  
 — *Op. 100. Amour discret, gavotte :*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 80  
 La même, pour petit orchestre avec piano . . . . . 2 50  
 — *Op. 104. Salut au printemps, romance :*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 50  
 — *Op. 150. Gloire aux Dames, gavotte :*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 50  
 — *Op. 157. Gavotte russe :*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 50  
 — *Op. 160. Alexandra, gavotte.*  
 Parties d'orchestre . . . . . 4 »  
 Chaque supplément . . . . . 0 50  
**REUCHSEL (M.). Berceuse, pour instruments à cordes :**  
 Partition et parties séparées . . . . . 2 50  
 Chaque supplément . . . . . 0 40  
 — *Scherzo, pour instruments à cordes :*  
 Partition et parties séparées . . . . . 2 50  
 Chaque supplément . . . . . 0 40  
**RIMSKY-KORSAKOFF (N.).**  
 (Voir MOUSSORGSKY).  
**ROPARTZ (J.). Op. 24. Scènes bretonnes (1<sup>re</sup> suite d'orchestre):**  
 N° 1. Avant le pardon.  
 2. Le Passé-pied.  
 3. Par les forières.  
 4. La Dérobée.  
 Partition in-8° . . . . . 6 »  
 Parties séparées . . . . . 8 »  
 Chaque supplément . . . . . 1 50  
**ROSENSTEEL (F. G.). Entr'acte-ménuel pour instruments à cordes :**  
 Partition in-8° . . . . . 1 50  
 Parties séparées . . . . . 2 »  
 Chaque supplément . . . . . 0 50  
**ROUSSEAU (Julien-Samuel):**  
 — *Noël Berrichon, suite pittoresque :*  
 N° 1. Danse et Chanson sur la grand-place.  
 2. Veillée de minuit.  
 3. Refrain de noceux.  
 4. Les Promis.  
 5. Assemblée.  
 Partition d'orch. in-8° . . . . . 10 »  
 Parties d'orchestre . . . . . 15 »  
 Chaque supplément . . . . . 2 »  
 — *Les Promis, pour petit orchestre avec piano.*  
 Partition in-8° . . . . . 3 »  
**RUBINSTEIN (Ant.):**  
 — *Op. 3. n° 1. Mélodie en fa, orchestrée par V. D'INDY :*  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 4 »  
 Chaque supplément . . . . . 0 50  
 La même, pour instruments à cordes et piano . . . . . 2 »  
 — *Op. 40. Première Symphonie (fa majeur):*  
 Partition in-8° . . . . . 18 »  
 Parties séparées . . . . . 25 »  
 Chaque supplément . . . . . 2 50  
 — *Op. 42. Océan, 2<sup>e</sup> Symphonie (ut majeur), Edition en 4 morceaux :*  
 Partition in-8° . . . . . 23 »  
 Parties séparées . . . . . 31 »  
 Chaque supplément . . . . . 2 50  
 — *Op. 4. Adagio et Scherzo, 2 morceaux ajoutés à la symphonie Océan :*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 12 »  
 Chaque supplément . . . . . 1 50  
 — *Op. 42. Océan, 2<sup>e</sup> Symphonie (ut majeur), Edition en 6 morceaux :*  
 Partition . . . . . 30 »  
 Parties séparées . . . . . 40 »  
 Chaque supplément . . . . . 4 »  
 — *Op. 42. Deuxième Morceau, suite à la Symphonie Océan :*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 15 »  
 Chaque supplément . . . . . 1 50

**RUBINSTEIN (Ant.) (Suite):**  
 — *Op. 42. Océan, 2<sup>e</sup> Symphonie (ut majeur), Edition en 7 morceaux :*  
 Partition . . . . . 40 »  
 Parties séparées . . . . . 60 »  
 Chaque supplément . . . . . 8 »  
 — *Op. 44. n° 1. Romance (mi b):*  
 Partition in-8° . . . . . 3 »  
 Parties séparées . . . . . 3 »  
 Chaque supplément . . . . . 0 50  
 — *Op. 56. Troisième Symphonie (la majeur):*  
 Partition in-8° . . . . . 20 »  
 Parties séparées . . . . . 25 »  
 Chaque supplément . . . . . 3 »  
 — *Op. 60. Ouverture de Concert (si b):*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 10 »  
 Chaque supplément . . . . . 1 »  
 — *Op. 68. Faust, morceau caractéristique :*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 10 »  
 Chaque supplément . . . . . 1 »  
 — *Op. 79. Ivan Le Terrible, morceau caractéristique :*  
 Partition in-8° . . . . . 10 »  
 Parties séparées . . . . . 15 »  
 Chaque supplément . . . . . 2 »  
 — *Op. 82. N° 6. Russkaya i Trépak (de l'Album des Danses populaires):*  
 Violon conducteur . . . . . 2 »  
 Parties d'orchestre . . . . . 6 »  
 Chaque supplément . . . . . 1 »  
 — *Op. 82. N° 7. Polka (Bohème), de l'Album des Danses populaires, orchestrée :*  
 Parties d'orchestre avec conducteur . . . . . 3 »  
 Chaque supplément . . . . . 0 50  
 — *Op. 87. Don Quichotte, tableau caractéristique :*  
 Partition in-8° . . . . . 12 »  
 Parties séparées . . . . . 15 »  
 Chaque supplément . . . . . 1 50  
 — *Op. 93. Cahier 9. Quatre Morceaux extraits des Miniatures, orchestres :*  
 N° 1. *Ménuel (mi b):*  
 Conducteur . . . . . 1 »  
 Parties d'orchestre . . . . . 2 »  
 Chaque supplément . . . . . 0 50  
 N° 2. *Sérénade (ré mineur):*  
 Conducteur . . . . . 1 »  
 Parties d'orchestre . . . . . 2 »  
 Chaque supplément . . . . . 0 50  
 N° 3. *A la Fenêtre :*  
 Conducteur . . . . . 1 »  
 Parties d'orchestre . . . . . 2 »  
 Chaque supplément . . . . . 0 50  
 N° 4. *Berceuse, pour instruments à cordes :*  
 Conducteur . . . . . 1 »  
 Parties d'orchestre . . . . . 2 »  
 Chaque supplément . . . . . 0 40  
 — *Op. 95. Symphonie dramatique (n° 4) (ré mineur):*  
 Partition in-8° . . . . . 25 »  
 Parties séparées . . . . . 30 »  
 Chaque supplément . . . . . 3 »  
 — *Ouverture de l'opéra Dimitri Donkoff :*  
 Partition in-8° . . . . . 8 »  
 Parties séparées . . . . . 15 »  
 Chaque supplément . . . . . 1 50  
 — *Airs de ballet et Marche nuptiale de l'opéra Féramors :*  
 N° 1. Première danse de Bayadères.  
 2. Danse des fiancés de Kaschmir.  
 3. Deuxième danse de Bayadères.  
 4. Marche des fiancailles.  
 Partition in-8° . . . . . 10 »  
 Parties séparées . . . . . 12 »  
 Chaque supplément . . . . . 2 50  
 — *Airs de ballet et Marche nuptiale de l'opéra Féramors et Marche, pour orchestre restreint avec piano :*  
 Chaque 3 50  
**RUFER (Ph.):**  
 — *Op. 5. Ouverture de Concert :*  
 Partition in-8° . . . . . 5 »  
 Parties séparées . . . . . 7 »  
 Chaque supplément . . . . . 1 50

# Pelleas et Mélisande.

## N° 1. Prélude.

Gabriel Fauré, Op.80.

Quasi Adagio. (♩ = 48.)

2 Flûtes.

2 Hautbois.

1<sup>ère</sup> Clarinette en la.

2<sup>ème</sup> Clarinette en la.

1<sup>er</sup> Basson.

2<sup>ème</sup> Basson.

1<sup>er</sup> et 2<sup>ème</sup> Cors chrom.en fa.

3<sup>ème</sup> et 4<sup>ème</sup> Cors chrom.en fa.

1<sup>ère</sup> et 2<sup>ème</sup> Trompettes chrom.en fa.

Timbales. (♩ = 48.)

Harpes.

1<sup>ers</sup> Violons. *mf quasi p* *pp dolcissimo*

2<sup>mes</sup> Violons. *mf quasi p* *pp dolcissimo*

Altos. *mf quasi p* *pp dolcissimo*

Violoncelles. *mf quasi p* *pp divisi*

Contrebasses. *pp*

Quasi Adagio. (♩ = 48.)

1

1

*p poco a poco crescendo f*

*p poco a poco crescendo f*

*p poco a poco crescendo f*

Violonc. div. *p poco a poco crescendo f*

*p poco a poco crescendo f*

*unis. pizz. arco*

*p poco a poco crescendo f*

2 1<sup>o</sup> Solo

The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one flat (Bb). The music begins with a dynamic marking of *p* (piano) and includes several measures of eighth-note and sixteenth-note patterns. A first ending bracket labeled "1<sup>o</sup>" spans the final two measures of the system, which end with a *p* dynamic. The bottom staff has a *pp* (pianissimo) dynamic marking at the start of the first measure.

The second system consists of two staves, one in treble clef and one in bass clef, both with a key signature of one sharp (F#). Both staves contain rests for the duration of the system.

The third system consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one flat (Bb). The music features a variety of dynamics including *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). Performance instructions include *dimin.* (diminuendo), *pizz.* (pizzicato), and *arco* (arco). The system concludes with a *pp* dynamic marking and a *cresc.* instruction.



The first system of the musical score consists of ten staves. The top staff is a single treble clef staff. The second and third staves are grouped by a brace on the left and represent a piano part. The fourth and fifth staves are grouped by a brace on the left and represent a bass part. The sixth and seventh staves are grouped by a brace on the left and represent a second piano part. The eighth and ninth staves are grouped by a brace on the left and represent a second bass part. The tenth staff is a single treble clef staff. Dynamics include *ff*, *p*, and *f*. Articulations include accents and slurs.

This system contains two empty musical staves, one in treble clef and one in bass clef, with no musical notation.

The second system of the musical score consists of ten staves. The top staff is a single treble clef staff. The second and third staves are grouped by a brace on the left and represent a piano part. The fourth and fifth staves are grouped by a brace on the left and represent a bass part. The sixth and seventh staves are grouped by a brace on the left and represent a second piano part. The eighth and ninth staves are grouped by a brace on the left and represent a second bass part. The tenth staff is a single treble clef staff. Dynamics include *p*, *ff*, *pp*, *dimin.*, *pizz.*, and *arco*. Articulations include accents, slurs, and hairpins.





This musical score is arranged in two systems. The first system consists of five staves: two for the piano (treble and bass clefs) and three for strings (treble, alto, and bass clefs). The piano part begins with a *mf* dynamic and includes a section marked *1<sup>o</sup> Solo* with a *p* dynamic and the instruction *dolce*. The string parts are marked *dolce*. The second system consists of five staves: two for the piano (treble and bass clefs) and three for strings (treble, alto, and bass clefs). The piano part features a complex texture with triplets and sixteenth-note patterns in the right hand, and a more melodic line in the left hand. Dynamics include *p* and *mf*. The string parts continue with a melodic accompaniment.

6

Musical score for the first system, measures 1-6. The score is written for piano and violin. The piano part includes dynamics such as *p*, *cresc.*, *p*, *1<sup>o</sup> p*, and *dolce*. The violin part includes dynamics like *p* and *p espressivo*. The system concludes with a *f pp* dynamic marking.

Musical score for the second system, measures 7-12. The score is written for piano and violin. The piano part includes dynamics such as *p dolce*, *cresc.*, *p*, *1<sup>o</sup> p*, and *p*. The violin part includes dynamics like *p*, *p espressivo*, and *divisi*. The system concludes with a *6* measure marking.



The musical score is written for piano and consists of two systems. The first system contains five staves, and the second system contains six staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings.

**First System:**

- Staff 1: Treble clef, G major. Dynamics: *mf* (first measure), *pp* (fourth measure).
- Staff 2: Treble clef, G major. Dynamics: *mf* (first measure).
- Staff 3: Treble clef, G major. Dynamics: *p* (second measure).
- Staff 4: Bass clef, G major. Dynamics: *dimin.* (second measure), *p* (third measure).
- Staff 5: Bass clef, G major. Dynamics: *dimin.* (second measure), *p* (third measure), *pp* (fourth measure).

**Second System:**

- Staff 6: Treble clef, G major. Dynamics: *dimin.* (second measure), *p* (third measure), *pp* (fourth measure).
- Staff 7: Treble clef, G major. Dynamics: *dimin.* (second measure), *p* (third measure), *pp* (fourth measure).
- Staff 8: Bass clef, G major. Dynamics: *dimin.* (second measure), *p* (third measure), *pp* (fourth measure).
- Staff 9: Bass clef, G major. Dynamics: *dimin.* (second measure), *p* (third measure), *pp* (fourth measure).
- Staff 10: Bass clef, G major. Dynamics: *pizz.* (first measure), *dimin.* (second measure), *p* (third measure), *pp* (fourth measure).

Rehearsal mark **19** is placed above the first measure of the first system and above the first measure of the second system.





8 allarg.  
a 2

19 Solo

allarg.

divisi

I<sup>o</sup> Solo

Musical score for the first system, measures 1-5. The right hand (RH) features a piano solo with sixteenth-note patterns, marked with *mf* and *p*. The left hand (LH) has a melodic line. The score is in G major and 4/4 time.

Musical score for the second system, measures 6-8. The right hand continues the piano solo with sixteenth-note patterns, marked with *mf*. The left hand continues the melodic line.

Musical score for the third system, measures 9-10. The right hand continues the piano solo, marked with *p* and *pp*. The left hand continues the melodic line.

Musical score for the fourth system, measures 11-13. This system includes staves for *1 Violone. solo* and *Violone.*. The *1 Violone. solo* part has dynamics of *pp dolce* and *p*. The *Violone.* part has dynamics of *pp*. The *divisi arco* instruction is present at the end of the system.



1<sup>o</sup> Solo

*mf* *pp*

Solo  
*p*

1<sup>o</sup> Solo  
*pp* *p*

*pp* *mf*

con sordini *pp* divisi

con sordini *pp* divisi

con sordini *pp*

con sordini *pp*

con sordini *pp*

con sordini *pp*

divisi pizz. arco *pp*

*cresc.* *mf* *ppp* *smorzando*

*cresc.* *f* *p* *unis.* *dolcissimo*

*cresc.* *f* *p* *unis.* *dolcissimo*

*cresc.* *f* *p* *unis.* *dolcissimo*

Violone unis. *cresc.* *f* *p* *pp* *pizz.*



The musical score is arranged in two systems. The first system consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of three sharps (F#, C#, G#). The third and fourth staves are bass clefs with a key signature of three sharps (F#, C#, G#). The fifth, sixth, and seventh staves are treble clefs with a key signature of one sharp (F#). The second staff contains a melodic line with a long slur over it. The fourth staff has a section labeled "Solo" with the instruction "p dolce" below it, featuring a short melodic phrase. The second system begins with the word "harmoniques" above the first staff, which contains a single note with a fermata and the instruction "p". The remaining staves in the second system contain rhythmic accompaniment with various note values and rests.

The image shows a page of musical notation, page 21. It is divided into two systems. The first system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with a slur over the first two measures and a dynamic marking of *piu p* at the end. The piano accompaniment includes a bass line with a slur over the first two measures and a dynamic marking of *p* in the second measure. The second system features a piano solo. The right hand has a complex rhythmic pattern of eighth and sixteenth notes, while the left hand has a bass line with a dynamic marking of *pp* at the beginning.

The image shows a page of musical notation, likely for a piano and voice piece. It consists of several systems of staves. The top system includes a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The piano accompaniment is in bass clef with a key signature of two sharps (F# and C#), starting with a *pp* dynamic. The second system shows the piano accompaniment in both treble and bass clefs, with a *p* dynamic marking. The third system features a complex piano accompaniment with a rapid sixteenth-note pattern in the treble clef, marked *poco a poco*, and a more rhythmic bass line. The bottom system continues the piano accompaniment with similar rhythmic patterns. A large number '1' is positioned at the top right and bottom center of the page, indicating the first ending or a specific measure.

The musical score is divided into three systems. The first system features a violin part with a melodic line marked *cresc.* in the first measure, *dolce* in the second, and *dimin.* in the third. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamics *p*, *poco cresc.*, and *mf*. The second system shows a more active piano accompaniment with a sixteenth-note pattern in the right hand and a rhythmic bass line in the left hand, marked *cresc.* in the first measure and *mf* in the second. The violin part continues with a melodic line marked *mf* and *dimin.* in the second measure. The third system continues the piano accompaniment with the same patterns, marked *cresc.* and *dimin.* in the first measure, and *mf* and *dimin.* in the second.

*più p*

*dimin.* *più p*

*p* *mf*

*dimin.*

*con sordini*

*con sordini*

*divisi*



2 *mf*

Solo *mf*

*pp* *p*

I<sup>o</sup> Solo *p dolce*

*arco* *p*

*arco* *p*

*mf* *mf*

2

The image displays a musical score for piano and strings, organized into three systems. The first system consists of ten staves: two for the piano (treble and bass clefs) and eight for the string ensemble (four violins, two violas, and two cellos/double basses). The piano part features a melodic line with a crescendo and dynamic markings of *p* and *mf*. The string ensemble part includes sustained notes and a section where the strings are divided (*divisi*) on the D string. The second system shows the piano and string parts continuing, with the piano part ending in a *mf* dynamic. The third system features a more active piano part with sixteenth-note patterns and a *mf* dynamic, while the string part remains mostly sustained. The score is written in a key signature of two flats and a 3/4 time signature.

The musical score is arranged in two systems. The first system features a vocal line at the top, followed by a piano accompaniment. The piano part is written on two grand staves, each with a treble and bass clef. The second system continues the piano accompaniment with similar grand staves. Dynamics include *mf*, *p*, and *f*. The key signature has two flats.



The musical score is arranged in two systems, each containing six staves. The first system includes a vocal line (top two staves) and a piano accompaniment (bottom four staves). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics are marked as *mf* and *f*. The second system continues the piece, with the instruction "sul D unis." appearing above the first staff. Dynamics include *f* and *dimin.* (diminution). The score concludes with a final cadence.



Musical score for a string quartet, page 31. The score consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of textures, including sustained notes, melodic lines, and rhythmic patterns. Dynamics range from pianissimo (*pp*) to mezzo-forte (*mf*). Specific markings include "arco" for the lower strings and "pp" for the upper strings. The score is divided into measures by vertical bar lines.







This page of a musical score, numbered 34, features a piano part and an orchestral accompaniment. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The orchestral part includes strings and woodwinds, with various dynamics and articulations.

The piano part consists of several staves. The first staff has a melodic line with a slur over three measures. The second staff is mostly rests. The third and fourth staves are also mostly rests. The fifth and sixth staves have a long slur over three measures, with a *p* dynamic marking at the start and a *cresc.* marking at the end. The seventh and eighth staves have a long slur over three measures, with a *p* dynamic marking at the start and a *cresc.* marking at the end. The ninth and tenth staves have a long slur over three measures, with a *p* dynamic marking at the start and a *cresc.* marking at the end. The eleventh and twelfth staves are mostly rests.

The orchestral part consists of several staves. The first staff has a melodic line with a slur over three measures. The second staff is mostly rests. The third and fourth staves are also mostly rests. The fifth and sixth staves have a long slur over three measures, with a *p* dynamic marking at the start and a *cresc.* marking at the end. The seventh and eighth staves have a long slur over three measures, with a *p* dynamic marking at the start and a *cresc.* marking at the end. The ninth and tenth staves have a long slur over three measures, with a *p* dynamic marking at the start and a *cresc.* marking at the end. The eleventh and twelfth staves are mostly rests.

6

mf f

mf f

mf f

mf f

mf f

mf f

mf f

*I<sup>o</sup> Solo.*

*p*

*f*

*divisi espressivo*

*mf* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

**6** *cresc.* *f* *p*

19

*p* *pp* Iº Solo *dolce*

*mf* *dolce*

*p* *pp* *dolce*

*p* *pp*

*p*

*p* *pp*

*pp*

*mf* *p*

*unis.* *mf* *pizz.* *dimin.*

*pizz.* *mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

*p*

7

Musical score for a piano piece, page 37. The score consists of three systems of staves. The first system has five staves: two treble clefs, two bass clefs, and one empty staff. The second system has two staves: treble and bass clefs. The third system has five staves: two treble clefs, two bass clefs, and one empty staff. Dynamics include *p*, *dolce*, *pp*, and *Solo*. A fermata is present in the second system. A large number '7' is at the bottom center.

The musical score is arranged in two systems. The first system contains measures 7, 8, and 9. The second system contains measures 10, 11, and 12. The score is for a string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. Measure 7 begins with a dynamic marking of *pp* (pianissimo) in the Violin I part. Measure 8 features a dynamic marking of *p* (piano) in the Violin I part and *espress.* (espressivo) above the staff. Measure 9 includes dynamic markings of *pp* in the Cello/Double Bass part and *espress.* in the Violin I and Viola parts. The second system starts with a dynamic marking of *p* in the Violin I part. Measure 11 includes dynamic markings of *pp* in the Violin I part and *espress.* in the Violin I and Viola parts. Measure 12 includes dynamic markings of *p* in the Violin I and Viola parts and *espress.* in the Violin I and Viola parts. The number '8' is printed at the end of the first system and the beginning of the second system.

*cresc.*  
*f*

*cresc.*  
*cresc.*  
*f*

*cresc.*  
*f*

*p*  
*cresc.*  
*f*

*p*  
*cresc.*  
*f*

*p*

*Io*  
*p*  
*p*

*cresc.*  
*f*  
*unis.*

*cresc.*  
*f*  
*unis.*

*cresc.*  
*f*

*arco*  
*cresc.*  
*arco*  
*f*

*cresc.*  
*f*





The musical score is arranged in two systems. The first system consists of staves 1 through 7. Staves 1 and 2 are the first and second violins, both in G major. Staves 3 and 4 are the first and second violas, both in G major. Staves 5 and 6 are the first and second cellos, both in G major. Staff 7 is the double bass, in G major. The first system shows a melodic line in the first violin with dynamics *pp* and *pp*. The second system consists of staves 8 through 13. Staves 8 and 9 are the first and second violins. Staves 10 and 11 are the first and second violas. Staves 12 and 13 are the first and second cellos. Staff 13 is the double bass. The second system features a rhythmic pattern in the first violin with dynamics *p* and *p*, and a pizzicato/arco section in the second violin with dynamics *p* and *p*.

*smorzando*

The first system of the musical score consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a *pp* dynamic marking. The second staff is also in treble clef and features a long, sweeping slur across the first two measures. The third and fourth staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a *pp* dynamic marking. The fifth, sixth, and seventh staves are in bass clef and contain mostly rests, with some notes appearing in the final measure of the system.

harmoniques

The second system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a *p* dynamic marking. It contains three notes, each with a circled '0' above it, indicating natural harmonics. The bottom staff is in bass clef and contains rests.

*smorzando*

The third system consists of six staves. The top staff is in treble clef with a key signature of one sharp (F#) and a *smorzando* marking, featuring a rapid sixteenth-note passage. The second staff is in treble clef with a key signature of one sharp (F#) and a circled '0' above the first note. The third staff is in treble clef with a key signature of one sharp (F#), marked *arco* and *(2.)*, with a circled '0' above the first note. The fourth staff is in treble clef with a key signature of one sharp (F#), marked *arco* and *sul G - harmoniques*, with a circled '0' above the first note. The fifth staff is in bass clef with a key signature of one sharp (F#), marked *divisi*. The sixth staff is in bass clef with a key signature of one sharp (F#) and a *ppp* dynamic marking.

*ppp*

# III.

## Sicilienne

(de Pelleas et Melisande.)

Gabriel Fauré.

Allegretto molto moderato.

2 Flûtes. *I<sup>o</sup> Solo.*  
*p dolce*

Hautbois.

Clarinettes en sib.

Basson.

Cors en Fa.

Timbales. ( )

Harpes. *Solo.*  
*pp*

1<sup>ers</sup> Violons. *pizz.*  
*pp*

2<sup>mes</sup> Violons. *pizz.*  
*pp*

Altos. *pizz.*  
*pp*

Violoncelles. *pizz.*  
*pp*

Contrebasses.

Allegretto molto moderato.

1<sup>o</sup>  
*pp*

con sordini  
1<sup>o</sup> Solo.  
arco  
*pp*  
Tutti.  
con.ord.  
*pp*  
pizz.  
*pp*

**A**

*pp legg.*

*Iº*

*pp legg.*

*pp legg.*

*arco*

*pp sempre pizz.*

*pp*

*arco*

*pp*

**A**

1<sup>o</sup>

*p*

senza sordini

*p*

arco

*p*

arco

*p*

arco

*p*

**B** **C**

*pp dolce* *pp* *p* *pp* *poco sf*

*Iº* *pp* *pp* *poco sf*

*pp* *dim.* *- pp poco sf*

*Iº* *poco sf*

*sf*

(harm.)

*pp* *sf* *sf* *sf* *sf*

*legg.* *sf*

*arco* *sf*

**B** **C**



First system of musical notation, featuring five staves. The top staff has a first ending bracket labeled 'I.' with dynamics *f* and *p*. The second staff has dynamics *sf* and *pp*. The third staff has dynamics *p* and *pp*. The fourth staff has dynamics *p* and *pp*. The bottom staff has dynamics *pp*, *poco sf*, and *pp*.



Second system of musical notation, featuring two staves. The top staff has dynamics *pp* and *f*. The bottom staff has dynamics *f*.



Third system of musical notation, featuring five staves. The top staff has dynamics *sf>p*, *p*, *sf>*, *p*, and *p*. The second staff has dynamics *sf>p*, *p*, *sf>*, *p*, and *p*. The third staff has dynamics *sf>p*, *p*, *sf>*, *p*, and *p*. The fourth staff has dynamics *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, and *arco*. The bottom staff has dynamics *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, and *arco*.





Iº Solo.

*p*

Iº Solo.

*pp*

*pp*

Solo Cello.

*p*

sordini arco

sordini arco

arco

*pp*

**E**<sub>10</sub>

The musical score is arranged in two systems. The first system consists of five staves. The top staff has a treble clef and a key signature of two flats, starting with a *p* dynamic. The second staff is empty. The third staff is empty. The fourth staff has a treble clef and a key signature of two flats, starting with a *pp* dynamic. The fifth staff has a bass clef and a key signature of two flats, starting with a *ppp* dynamic. The second system consists of six staves. The top staff has a treble clef and a key signature of two flats, starting with a *pp* dynamic. The second staff has a treble clef and a key signature of two flats, starting with a *pp* dynamic. The third staff has a bass clef and a key signature of two flats, starting with a *pp* dynamic. The fourth staff has a bass clef and a key signature of two flats, starting with a *dolce* marking. The fifth staff has a bass clef and a key signature of two flats, starting with a *pp* dynamic. The sixth staff has a bass clef and a key signature of two flats, starting with a *pp arco* marking. The score concludes with a large **E** at the bottom left.



The musical score consists of two systems of staves. The first system includes a vocal line (top staff) and four piano accompaniment staves. The vocal line begins with a *pp* dynamic and features a melodic line with some grace notes. The piano accompaniment includes a right-hand part with a *pp* dynamic and a first-octave (*I<sup>o</sup>*) part with a *p* dynamic. The left-hand part of the piano accompaniment starts with a *ppp* dynamic and includes the instruction *poco cresc. ma pp*. The second system includes a grand piano (G.P.) section with five staves and a string section with two staves. The G.P. section features a *mf* dynamic and includes the instruction *divisi*. The string section includes the instruction *senza sordini* and a *dim.* dynamic. The string section also includes the instruction *Tutti* and *pizz.* (pizzicato). The overall dynamic for the string section is *pp*.



**H**  
Solo

The first system of music consists of six staves. The top staff is a violin part, starting with a *p* dynamic and moving to *mf*. The second staff is empty. The third staff is a piano accompaniment part, starting with a *pp* dynamic. The fourth staff is empty. The fifth and sixth staves are empty.

The second system of music consists of two staves. The top staff is a piano accompaniment part, starting with a *f* dynamic and moving to *p*. The bottom staff is empty.

The third system of music consists of six staves. The top staff is a violin part, starting with a *p* dynamic, then *pp*, and then *pp* with the instruction "div.". The second staff is a piano accompaniment part, starting with a *p* dynamic, then *pp*, and then *pp* with the instruction "Tutti". The third staff is a piano accompaniment part, starting with a *p* dynamic, then *pp*, and then *pp*. The fourth staff is a piano accompaniment part, starting with a *p* dynamic, then *pp*, and then *pp* with the instruction "arco". The fifth and sixth staves are piano accompaniment parts, both starting with a *pizz.* dynamic and then *pp*. The system concludes with a large **H** symbol.

The image shows a page of a musical score, page 56. It features a Violin I part and a string quartet. The Violin I part is marked 'I<sup>o</sup>' and includes dynamics *mf*, *pp*, and *p*. The string quartet (Violin II, Violin III, Viola, and Cello/Double Bass) is marked 'pizz.' and includes dynamics *p* and *pp*. The word 'sordini' is written above the Viola part. The score is in a key with one flat and a 2/4 time signature. The first system contains the Violin I part and five empty staves. The second system contains the Violin II and III parts. The third system contains the Violin I Solo part and the four string parts.

I<sup>o</sup> *mf* *pp* *p*

Viol. I<sup>o</sup> Solo con sordini *pp*

pizz. *p* *pp* *p* *pp* *pizz.* *pp*

sordini

pizz. *pp*



**K**

*p*

*dim.*

*mf*

*dim.*

*1º Solo*

*pppp*

*pp*

*Tutti*

*sordini*

*sordini*

*arco*

*pp*

*1º Solo arco*

*dim.*

*pizz.*

*pp*

*pizz.*

*pp*

*pp*

**K**

The musical score is arranged in two systems. The first system contains five staves: two treble clefs, one bass clef, and two grand staff staves. The second system contains five staves: two grand staff staves, one bass clef, and two grand staff staves. The score includes dynamic markings such as *pp* and *pizz.*, and performance instructions like *I° Solo*.

*I° Solo* *pp*

*I° Solo* *pp*

*I°* *pp*

*pp*

*pizz.*

*pizz.* *pp*

*Fin de la Sicilienne.*

# IV.

Molto Adagio. (♩ = 46)

2 Flûtes. *p* *cresc.*

2 Hautbois.

1<sup>re</sup> Clarinette en sib *p* *cresc.*

2<sup>me</sup> Clarinette en sib *p* *cresc.*

1<sup>er</sup> Basson.

2<sup>me</sup> Basson.

1<sup>er</sup> et 2<sup>me</sup> Cors chrom. en fa. *p* *(Bouchez)*

3<sup>me</sup> et 4<sup>me</sup> Cors chrom. en fa. *p*

1<sup>er</sup> et 2<sup>me</sup> Trompettes chrom. en fa.

Timbales

Harpes.

1<sup>ers</sup> Violons.

2<sup>mes</sup> Violons.

Altos.

Violoncelles. *pizz.* *p*

Contrebasses. *pizz.* *p*

Molto Adagio. (♩ = 46)

1 2

*p* *poco a poco*

*p* *pp* *p*

I<sup>o</sup> (Bouchez)

III<sup>o</sup>

sourdines *p* *pp* *arco* *meno* *p* *pizz.* *poco a poco*

*divisi*

1 2



*poco a poco cresce.* *mf*

*poco a poco cresce.* *mf*

*cresc.* *mf*

*poco a poco cresce.* *mf*

*poco a poco cresce.* *mf*

*p* *mf* *cresc.*

*p* *mf* *cresc.*

*sul G* *cresc. marcato* *mf*

*poco a poco cresce.* *mf marcato*

*p marcato sosten.* *mf arco*

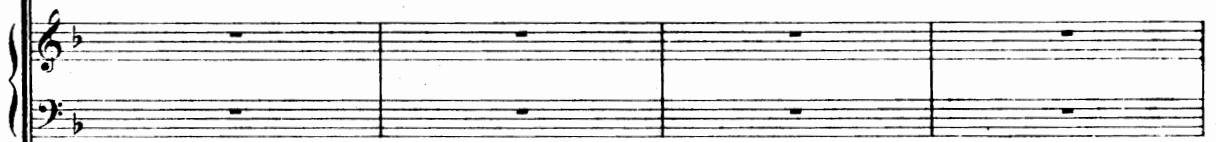
*Violonc. div. poco a poco cresce.* *mf*

*poco a poco cresce.* *mf divisi*

*cresc.* *mf*



Musical score system 1, measures 1-4. The score is in 4/4 time and features a complex texture with multiple staves. Dynamics include *f*, *f sempre*, and *ff*. A section marked *à 2.* begins in measure 3. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



Musical score system 2, measures 5-8. This system contains only rests on all staves, indicating a section of silence or a specific performance instruction.



Musical score system 3, measures 9-12. The score resumes with complex textures and dynamics including *f*, *f sempre*, and *ff*. The notation continues with intricate rhythmic patterns across multiple staves.







The musical score consists of two systems of staves. The first system (measures 1-4) includes a grand staff with treble and bass clefs, and a piano staff with treble and bass clefs. Dynamics are marked as *mf*, *f*, *dim.*, and *p*. The second system (measures 5-6) continues the piece, with dynamics *f*, *dim.*, and *p*. Performance instructions include *arco*, *pizz.*, and *sul G espress.*. A section marked *pp* is indicated in the lower right of the first system. The number '6' appears at the end of the second system.

Musical score for a piano piece, page 67. The score consists of multiple staves for different instruments, including a grand staff (treble and bass clefs) and a separate grand staff for a second instrument. The music features various dynamics such as *p*, *mf*, *f*, and crescendos. A section marked "a 2." begins in the upper right. The bottom section is marked "poco a poco cresc."



