

Professional Copy

A m-r R. Glière

A L A L U N E

fragment symphonique
pour grand orchestre

p a r

Alexandre Jurassowsky.

Op. 6.

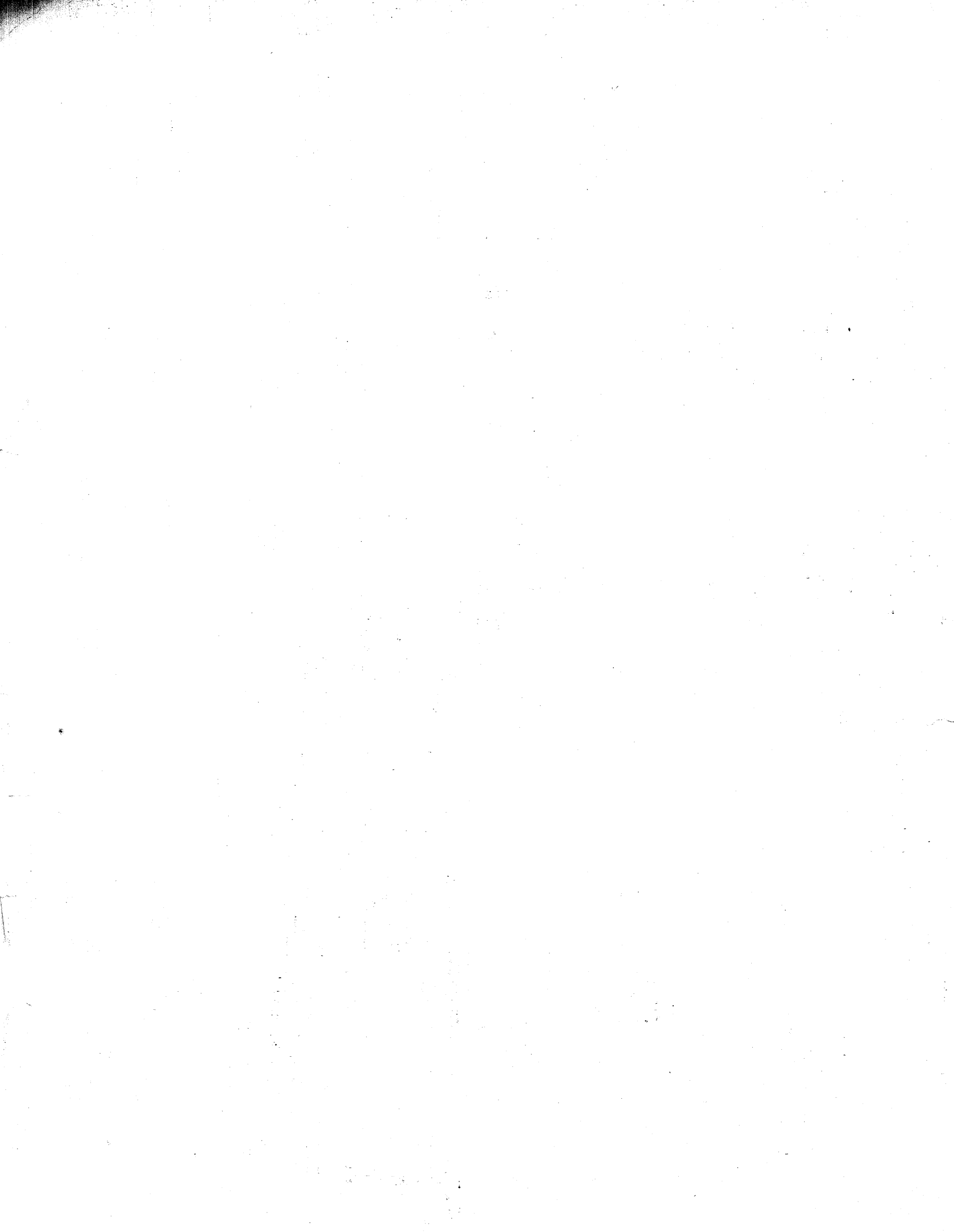
Partition . . R. 1.

Parties . . . —

Reduction pour Piano à deux mains par l'auteur. . . —

1911.

G. SCHIRMER, Inc.
3 EAST 43RD ST, NEW YORK



ВЪ ЛУКНОМЪ СВѢТѢ. IM MONDSCHHEIN.

Andante poco mosso.

A. Jurassowsky Op. 6.
1911

Flauti I. II. *(piccolo)*

Oboe.

Corno inglese.

Clarineti I. II. in A

Fagotti I. II.

Corni in F. I. II. III. IV.

Trombe in C. I. II.

3 Tromboni e Tuba

Timpani in Gis, Cis, E
Tamtam.

Arpa.

Violini I. *div. a 3 unis. ff con sord. div. a 3*

Violini II. *ff con sord. div. a 2 (a3) (a2) (a3) (a2) (a3)*

Viole. *ff con sord. div.*

Celli. *ff con sord. div.*

Bassi.

Andante poco mosso.

Fl. I. II. *pp*

Clar. I. II. *pp*

Timp. *ppp*

Arpa.

div.

Fl.

Clar. I. II.

Fag. I. II. *pp*

Timp.

Arpa.

Bassi.

Meno mosso e poco rubato.

Fl. III. *espressivo molto*

Ob.

Corno ing.

Clar. I. II.

Fag. III.

Cor.

Tr.

Arpa.

Cis, dis, e, fis, gis, a, his.

Meno mosso e poco rubato.

Fl. I. II.

Ob.

Corno ing.

Clar. III.

Fag. III.

Cor.

Tr.

Arpa.

Violini I. *solo mp con espresione*

Violini II.

Viole.

Celli.

mf

f

pp

f

f

f

div.

div.

pizz.

f

pizz.

Fl. I. II. *cresc.*

Ob. *pp* *cresc.*

Corno ing. *p* *pp cresc.*

Clar. I. II. *cresc.*

Fag. I. II. *pp* *cresc.*

Cor. *pp* *cresc.*

Tr. I. II. (senza sord.)

Trb-ni e Tuba *f*

Timp. *p*

Tamtam. *f*

Arpa. *pp* *glissando* *f* *fff* *Cis, d, eis, f, gis, as, n.*

Violini I. unis. *gliss.* senza sord. *p* *ff*

Violini II. senza sord. *p* *ff* unis. *div.*

Viol. *mf* *gliss.* senza sord. *p* *ff*

Celli. *pp* senza sord. *p* *ff*

Bassi. *pp* senza sord. *p* *ff*

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with a long note in the second measure and a triplet in the fourth. The second and third staves are grouped by a brace on the left and contain piano accompaniment. The second staff has a dynamic marking of *p* in the second measure. The fourth staff is a bass clef with a key signature of three sharps, featuring a melodic line with triplets in the second and third measures. The fifth and sixth staves are also grouped by a brace on the left and contain piano accompaniment. The fifth staff has a dynamic marking of *mf* in the second measure. The sixth staff has a dynamic marking of *p* in the second measure. The seventh staff is a bass clef with a key signature of three sharps, featuring a melodic line with a dynamic marking of *f* in the second measure. The system concludes with a dynamic marking of *più f* in the seventh measure.

The second system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It features a melodic line with a dynamic marking of *p* in the second measure and a dynamic marking of *ff* in the fourth measure. The second and third staves are grouped by a brace on the left and contain piano accompaniment. The second staff has a dynamic marking of *p* in the second measure and a dynamic marking of *ff* in the fourth measure. The third staff has a dynamic marking of *p* in the second measure and a dynamic marking of *ff* in the fourth measure. The fourth staff is a bass clef with a key signature of three sharps, featuring a melodic line with a dynamic marking of *p* in the second measure and a dynamic marking of *ff* in the fourth measure. The fifth and sixth staves are grouped by a brace on the left and contain piano accompaniment. The fifth staff has a dynamic marking of *p* in the second measure and a dynamic marking of *ff* in the fourth measure. The sixth staff has a dynamic marking of *p* in the second measure and a dynamic marking of *ff* in the fourth measure. The seventh staff is a bass clef with a key signature of three sharps, featuring a melodic line with a dynamic marking of *f* in the second measure and a dynamic marking of *ff* in the fourth measure. The system concludes with a dynamic marking of *ff* in the seventh measure.

Fl.

Ob.

Cor. Ing.

Clar.

Fag.

Cor.

Tr.

trbui e tuba.

Timp.

Viol. I.

Viol. II.

Viole. unis

Celli.

Bassi.

dim.

dim.

dim.

dim.

dim.

dim.

f

dim.

sfz

diminuendo

Più mosso.

(2.0)

Fl. *pp*

Ob. *pp*

Cor. Ing. *pp*

Clar. *pp*

Fag. *p* *pppp*

Cor. *pppp* *p*

Trbe *p*

Trbne 3 e tuba

Tim. Muta Gis in Fis, Cis in H.

Arpa. Cis, Des, Eis, Fis, Ges, Ais, B. *p*

Viol. solo. (senza sord.) *molto espressivo*

Viol. I div. *p* con sord.

Viol. II div a 3. *pp* con sord.

Viole div a 3. *pp* con sord.

Celli. *p* *ppp*

Bassi. *p* *ppp*

pizz.

(2.0)

Più mosso.

Fl.

Ob.

Cor. Ing.

Clar.

Fag.

Cor.

Arpa.

Viol. solo.

Viol. I div.

Viol. II a 3 div.

Viole a 3 div.

Celli.

Clar.

Cor. I. II.

Viol. I. senza sord. *p*

Viol. II.

Viole.

Celli. unis. *p*

Bassi. *p*

Muta in Ces-dur.

unus

arco

arco 3

div.

poco cresc.

poco cresc.

Meno mosso.

Fl.

pp

Ob.

p

Cor. ing.

pp

Cl.

mf

Fag.

I pp

Cor.

p

Tr.

tuba

Timp.

ppp

pp

Arpa

p

Viol. I

2a

Viol. II

p

Viole.

2a

senza sord

Celli

mf

Bassi

pp

Meno mosso.

Ob. II Muta in Piccolo.

Corno ing.

Clar.

Fag. II

Cor.

Tr. I *p* *dolcissimo* *pp*

Tuba

Timp.

Arpa

senza sord.

Come sopra

Clar II

Fag III

Cor. I II

Cor. III IV

Arpa. *mf*

4 Viol. soli *mf*

Viol. I altri e II

Viole

Celli

Bassi

Come sopra *pp*

Flauti I *p*

Piccolo *p*

Clar. I II *p*

Fag. I

Celli

Bassi

dim.

Picc. Poco più.

Arpa.

Viol. I.
Con sord.

Viol. II.
Con sord.

Bassi.

Poco più.

Arpa.

Viol. I.

Viol. II.

Bassi.

Clar.

Arpa.

Viol. I.

Viol. II.

Bassi.

Clar.

Cor III.

Celli.

Bassi.

accol. *ff* *pp* *rit. molto* *rit. al fine* *pp* *ppp* *dim.* *Con sord.* *pp* *Con sord.* *pp*