

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

**А. ГЛАЗУНОВЪ**

**СЮИТА**

ИЗЪ БАЛЕТА

**„РАЙМОНДА“**

ДЛЯ ОРКЕСТРА

СОЧ. 57а

**A. GLAZOUNOW**

**SUITE**

POUR ORCHESTRE

TIRÉE DU BALLET

**„RAYMONDA“**

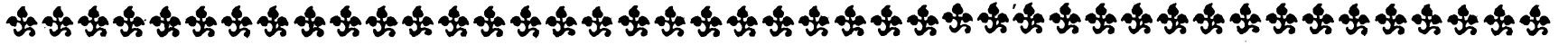
OP. 57a

Partition d'orchestre

1899  
1885

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.



## Compositions pour Orchestre.

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

## Compositions pour Orchestre.

<b>Cui (César), Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)</b>	A.	R.
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
<b>Glazounow (Alexandre), Op. 3. 1<sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
<b>— Op. 5. 1<sup>re</sup> Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		
Partition d'orchestre . . . . .	18.—	6.30
Parties d'orchestre . . . . .	25.—	8.75
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow . . . . .	6.—	2.10
<b>— Op. 6. 2<sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	9.—	3.15
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
<b>— Op. 7. Sérénade pour Orchestre La.</b>		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—
<b>— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
<b>— Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)</b>		
Partition d'orchestre . . . . .	12.—	4.20
Parties d'orchestre . . . . .	22.—	7.70
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>— Op. 11. 2<sup>me</sup> Sérénade pour petit Orchestre. ré.</b>		
Partition d'orchestre . . . . .	1.80	—
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—
<b>— Op. 12. Poémelyrique. Andantino pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
<b>— Op. 13. „Stenka Razine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)</b>		
Partition d'orchestre . . . . .	8.50	3.—
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
<b>— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Sérénade orientale.)</b>		
Partition d'orchestre . . . . .	2.50	—
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—
<b>— Op. 16. 2<sup>me</sup> Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)</b>		
Partition d'orchestre . . . . .	17.—	5.95
Parties d'orchestre . . . . .	29.—	10.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	7.50	2.65

## Compositions pour Orchestre.

<b>Glazounow (Alexandre), Op. 18. Mazurka pour Orchestre.</b>	A.	R.
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	9.50	3.35
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—
<b>— Op. 19. La Forêt. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	8.—	2.80
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50	1.25
Réduction pour 2 Pianos à 8 mains par O. Tschernoff . . . . .	5.—	1.75
<b>— Op. 21. Marche de Noces pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
<b>— Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—
<b>— Op. 28. La Mer. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	10.—	3.50
Parties d'orchestre . . . . .	20.—	7.—
Parties supplémentaires . . . . .	—	—
Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .	5.50	1.95
<b>— Op. 29. Rhapsodie orientale pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	23.—	8.05
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	27.—	9.45
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
<b>— Op. 33. 3<sup>me</sup> Symphonie en Ré pour Orchestre.</b>		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	36.—	12.60
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	9.—	3.15
<b>— Op. 34. Le Printemps. Tableau musical pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—
<b>— Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).</b>		
Full score . . . . .	4.—	1.40
Orchestral parts . . . . .	12.—	4.20
Supplementary parts . . . . .	—	—
Piano score . . . . .	1.80	—
Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80	—
<b>— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	14.—	4.90
Parties supplémentaires . . . . .	—	—
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—
<b>— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentella, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet.</b>		
Partition d'orchestre . . . . .	7.50	2.65
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	—	—
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre . . . . .	1.80	—
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—	—

## Compositions pour Orchestre.

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



  
**SUITE**
  
 POUR
   
**Orchestre**
  
 TIÉE DU BALLET
   
 „Raymonda“
   
 DE
   
**Alexandre Glazounow.**

OP. 57a

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

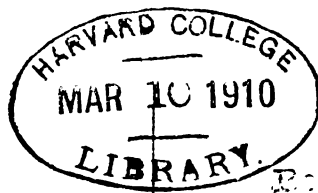
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M. P. BELAÏEFF, LEIPZIG.

1899

1885 1886

*W. G. Schöner*



# Сюита

## изъ балета „Раймонда“

**А. ГЛАЗУНОВА.**

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

### Изъ 1-го дѣйствія.

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

### Изъ 2-го дѣйствія.

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

### Изъ 3-го дѣйствія.

10. Антрактъ. Торжество любви и свадебный ширъ.

# Suite

## tirée du ballet „Raymonda“ par

**A. GLAZOUNOW.**

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

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

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

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

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

### Fragments du 3<sup>m</sup>e acte.

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



# Suite

tirée du Ballet  
„Raymonda“

## I.(a)

Alexandre Glazounow, Op. 57a

Moderato.

Flauto piccolo.  
2 Flauti grandi.  
2 Oboi.  
3 Clarinetti in B.  
2 Fagotti.  
4 Corni in F.  
8 Trombe in B.  
8 Tromboni e Tuba.  
Timpani.  
Arpa.

Detailed description: This section of the score covers woodwinds and strings. The Flauto piccolo and 2 Flauti grandi parts feature a melodic line starting in the second measure, marked 'I. solo' and 'mf'. The 2 Oboi parts play a similar melodic line, marked 'mp'. The 3 Clarinetti in B parts play a rhythmic accompaniment, marked 'p' and 'mf'. The 2 Fagotti and 4 Corni in F parts play sustained notes, marked 'mp'. The 8 Trombe in B, 8 Tromboni e Tuba, and Timpani parts are silent. The Arpa part is also silent.

Moderato.

Violini I.  
Violini II.  
Viole.  
Violoncelli.  
Contrabassi.

Detailed description: This section of the score covers the string ensemble. The Violini I and II parts play a melodic line, marked 'p' and 'mf'. The Viole parts play a rhythmic accompaniment, marked 'p'. The Violoncelli and Contrabassi parts play a melodic line, marked 'p' and 'mf'. The parts are marked 'div.' (divisi) in the second measure.









# I.(b)

4

Lento Maestoso.

8 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni

e Tuba.

Timpani.

Arpa.

(Le rideau se lève.)

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

Lento Maestoso. tres jouent du luth et des violes.)

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

4

Fag.

Tr-be.

Tr-bni e Tuba.

Timp.

V-celli.

C-bassi.

a 2.

II. parte muta E in Es.

pp *cresc. poco* *mf*

mp

II. pp *cresc. poco* *mf dolce*

*p cresc. poco* *mf*

*p cresc. poco* *mf*

I. *mp*

IV. *p*

*pp*

III. *p*

*cresc. poco* *p* *mf*

(Jeu des luths et des violes.)

*div. pp cresc. poco* *mf dolce*

*div.* *pp cresc. poco* *mp*

*mp* *div.*

5

This musical score page features six systems of staves. The first system includes parts for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn I and IV (Cor. I. IV.), and Arpa. The second system includes Violin (Viol.). The third system includes Clarinet (Clar.), Bassoon (Fag.), and Horn I (Cor. I.). The fourth system includes Arpa. The fifth system includes Violin (Viol.). The score is written in a key signature of two flats and a 3/4 time signature. It contains various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include *mp dolce*, *p*, *mf*, *poco*, and *dolce*. There are also triplets and a *tr* (trill) marking in the violin part.



This page of a musical score, numbered 11, contains 18 staves of music. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and parts are as follows:

- Staff 1:** Treble clef, featuring a melodic line with a *mf* dynamic.
- Staff 2:** Treble clef, mostly silent.
- Staff 3:** Treble clef, featuring a melodic line with a *mf* dynamic.
- Staff 4:** Treble clef, featuring a melodic line with a *mf* dynamic.
- Staff 5:** Bass clef, featuring a melodic line with a *mf* dynamic.
- Staff 6:** Treble clef, labeled "I. Cor." (First Cor Anglais).
- Staff 7:** Bass clef, labeled "IV." (Fourth Cor Anglais).
- Staff 8:** Treble clef, featuring a melodic line with a *p* dynamic.
- Staff 9:** Treble clef, featuring a melodic line with a *p* dynamic.
- Staff 10:** Bass clef, featuring a melodic line with a *p* dynamic.
- Staff 11:** Bass clef, featuring a melodic line with a *p* dynamic.
- Staff 12:** Bass clef, featuring a melodic line with a *p* dynamic.
- Staff 13:** Grand staff (treble and bass clefs), featuring a piano accompaniment with a rhythmic pattern.
- Staff 14:** Treble clef, featuring a melodic line with a *p* dynamic.
- Staff 15:** Treble clef, featuring a melodic line with a *mf* dynamic.
- Staff 16:** Bass clef, featuring a melodic line with a *mf* dynamic.
- Staff 17:** Bass clef, featuring a melodic line with a *mf* dynamic.
- Staff 18:** Bass clef, featuring a melodic line with a *mf* dynamic.

Additional markings include *tr* (trills) in the final measures of the lower staves and the instruction "unis." (unison) at the bottom right.

The first system of the musical score consists of ten staves. The top three staves are vocal parts, with dynamics *mf* and *p*, and a *dim.* marking in the third measure. The next two staves are piano accompaniment, with dynamics *mf* and *p*. The fifth staff is a first ending for the piano, marked *I.* and *mf*. The sixth staff is a fourth ending for the piano, marked *IV.* and *mf*. The seventh and eighth staves are piano accompaniment with a *pp* dynamic. The ninth and tenth staves are piano accompaniment with a *mf* dynamic.

The second system of the musical score consists of two staves, a grand staff for piano accompaniment. It features a rhythmic pattern of eighth notes with a descending melodic line.

The third system of the musical score consists of ten staves. The top three staves are vocal parts, with dynamics *mf* and *p*, and a *dim.* marking in the third measure. The next two staves are piano accompaniment, with dynamics *mf* and *p*. The fifth staff is a first ending for the piano, marked *I.* and *mf*. The sixth staff is a fourth ending for the piano, marked *IV.* and *mf*. The seventh and eighth staves are piano accompaniment with a *pp* dynamic. The ninth and tenth staves are piano accompaniment with a *mf* dynamic.

7

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the second staff including the instruction "II. III. a 2." and a dynamic marking of "mf". The remaining staves are for piano accompaniment. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings of "p" (piano) and "mf" (mezzo-forte). Some notes are marked with an "s" for staccato. The system concludes with a final chord and a dynamic marking of "mf".

This section consists of two staves showing a short musical phrase. The melody is primarily in the bass clef, with some notes in the treble clef. It features a dynamic marking of "mf" and concludes with a final note.

(Les pages s'exercent.)

The second system of the musical score consists of six staves. The top two staves are for vocal parts, with the second staff including the instruction "V" and a dynamic marking of "mf". The remaining staves are for piano accompaniment. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings of "mf". The system concludes with a final chord and a dynamic marking of "mf".

7

This system contains the first set of musical staves. It includes a vocal line at the top, followed by several instrumental staves. The notation is dense with sixteenth and thirty-second notes. Dynamic markings such as *ff*, *mf*, and *p* are used throughout. A specific instruction for the tuba is labeled "II. III. o Tuba".

This section consists of several empty musical staves, indicating a period of silence for the instruments or a vocal rest.

This system continues the musical score with similar complex rhythmic patterns. It includes a vocal line and instrumental staves. Dynamic markings like *mf* and *ff* are present. The instruction "div. unis." is visible, suggesting a change in performance style.



Fl. II. III. *pp*

Clar. II. III. *pp cresc.*

Arpa. *p*

(Jeu des luths.)

Viol. div. *pp*

Viol. div. *pp*

Viol. div. *pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

I.

Fl. II. III. *p cresc.*

Clar. *p cresc.*

Fag. *pp cresc.*

Cor. *p cresc.*

IV. *p cresc.*

Arpa. *p*

Viol. *mf*



The first system of the musical score consists of 11 staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass). The bottom six staves are for the piano (Right Hand, Left Hand, and Pedal). The music is in a minor key and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings include *f*, *mf*, and *pp*. The first measure of the piano part is marked *pp*. The system concludes with a double bar line.

The second system of the musical score consists of 11 staves, continuing from the first system. The piano part in the bottom six staves features a prominent *ff* (fortissimo) dynamic marking. The string quartet part continues with similar rhythmic complexity. Dynamic markings include *f*, *mf*, and *pp*. The system concludes with a double bar line.

Musical score for the first system, measures 1-4. The score consists of ten staves. The first five staves are in treble clef, and the last five are in bass clef. The music is in a minor key, indicated by two flats in the key signature. The first measure starts with a piano (*p*) dynamic. The second measure introduces a mezzo-forte (*mf*) dynamic. The third measure features a triplet of eighth notes. The fourth measure continues with complex rhythmic patterns and dynamics including *mf* and *p*.

Musical score for the second system, measures 5-8. The score consists of ten staves. The first two staves are in treble clef, and the last eight are in bass clef. The music continues with a mezzo-piano (*mp*) dynamic. The eighth measure is marked *dolce* and features a triplet. The score concludes with a *div.* (diviso) marking. Dynamics include *p*, *mp*, and *p*.



The musical score on page 20 consists of multiple staves. The top section includes a piano part with dynamics such as *mp*, *mf*, and *f*, and performance instructions like *a 2. b*, *I. II.*, and *III.*. The middle section features a grand staff with piano and bass clefs, marked with *p*, *cresc.*, and *pp*. The bottom section includes a grand staff with piano and bass clefs, marked with *mp cresc.*, *p cresc.*, and *f*. The score concludes with a final measure marked *f* and a boxed page number **11**.

This page of musical score, numbered 21, contains multiple staves for various instruments. The notation includes complex rhythmic patterns, dynamic markings, and performance instructions. Key elements include:

- Dynamic Markings:** *a 2.*, *f*, *ff*, *fp*, *f p*, *trem.*, *ffrem.*, *ff*.
- Performance Instructions:** *Piccolo.*, *II. III. a 2.*, *unis.*
- Articulation:** Trills (*tr*), accents (*>*), and slurs.
- Rhythmic Values:** Triplet markings (*3*) and various note values.

22  
II.  
La Traditrice.

12 Allegretto.

Moderato.

Flauto piccolo.  
2 Flauti grandi.  
2 Oboi.  
8 Clarinetti in B.  
2 Fagotti.  
4 Corni in F.  
2 Trombe in B.  
Timpani.  
Triangolo.  
Piatti.

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

Violini I.  
Violini II.  
Viole.  
Violoncelli.  
Contrabassi.

Il parte muta Es in E.

12 13

Fl. gr. tr.  
Ob. tr.  
Clar.  
Fag.  
Cor. I. II.  
Triang.  
Viol.







15

Violin I: *pp*, *p*, *f*, *mf*, *f*, *mf*

Violin II: *pp*, *pp*, *f*, *mf*, *f*, *mf*

Viola: *pp*, *pp*, *f*, *mf*, *f*, *mf*

Cello/Double Bass: *pp*, *pp*, *f*, *mf*, *f*, *mf*

Violin I (lower): *pp*, *f*, *mf*, *f*, *mf*

Violin II (lower): *f*, *mf*, *f*, *mf*

Viola (lower): *f*, *mf*, *f*, *mf*

Cello/Double Bass (lower): *p*, *f*, *mf*, *f*, *mf*

**Piatti.** (Measures 18-21)

Violin I: *pp*, *tr*, *pizz.*, *arco*, *f*, *mf*

Violin II: *pp*, *tr*, *pizz.*, *arco*, *f*, *mf*

Viola: *tr*, *tr*, *tr*, *pizz.*, *arco*, *f*, *mf*

Cello/Double Bass: *pp*, *pp*, *tr*, *tr*, *tr*, *pizz.*, *arco*, *f*, *mf*

Violin I (lower): *pp*, *pp*, *tr*, *tr*, *tr*, *pizz.*, *arco*, *f*, *mf*

Violin II (lower): *pp*, *pp*, *tr*, *tr*, *tr*, *pizz.*, *arco*, *f*, *mf*

Viola (lower): *pp*, *pp*, *tr*, *tr*, *tr*, *pizz.*, *arco*, *f*, *mf*

Cello/Double Bass (lower): *pp*, *pp*, *tr*, *tr*, *tr*, *pizz.*, *arco*, *f*, *mf*

15

Triang.

Platti.

*f* *mf* *p* *pizz.* *tr*

This page of a musical score, numbered 27, contains ten systems of staves. The notation is complex, featuring various musical symbols and dynamics. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature. Dynamics such as *mp*, *mf*, *f*, and *p* are used throughout. Trills (*tr*) are indicated in several places. The second system shows a change in dynamics to *f* and *p*. The third system includes a first ending bracket labeled *I.* and a second ending bracket labeled *II.*. The fourth system features a *mf* dynamic and a *p* dynamic. The fifth system includes a *p* dynamic and a *mf* dynamic. The sixth system includes a *f* dynamic and a *p* dynamic. The seventh system includes a *mf* dynamic and a *f* dynamic. The eighth system includes a *mf* dynamic and a *p* dynamic. The ninth system includes a *mf* dynamic and a *p* dynamic. The tenth system includes a *mf* dynamic and a *p* dynamic. The score also includes various musical notations such as slurs, ties, and articulation marks.

17

This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a key with one sharp (F#) and a 2/4 time signature. The score is marked with a rehearsal sign '17' at the top center and bottom center. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Performance instructions include *arco* (arco) and *div.* (divisi). Trills are indicated with 'tr' and 'tr<sub>b</sub>' (trill with flat). The score shows a complex interplay of melodic lines with frequent trills and dynamic shifts.

17

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as sixteenth-note runs and eighth-note figures. Dynamics are indicated by *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are also first and second endings marked with "1." and "2.". The piece concludes with a double bar line and repeat dots.

29

Moderato.

Tr - ba III  
(sur la scène.) sola.

30

III.

La Comtesse très éssoufflée va s'affaïsser sur un fauteuil. On entend sonner le clarion annonçant une visite au château.

Viol. *p* *mp* *f* *mp* *p* *poco*

29 *p* *f* *mp* *f* *mp* *p* *poco*

30 Allegro agitato.

Fl. pizz.

Fl. gr.

Ob. *mp cresc.*

Clar. in A. III. *mf cresc.*

Fag. a 2. *mp cresc.*

Cor. *p cresc.* *mf cresc.* *fp cresc.*

Tr - be. *p cresc.*

Tr - bni e Tuba. Tuba. *p cresc.* *Tr. III. Tuba. f > p cresc.*

Timp. *p cresc.* *fp cresc.*

Allegro agitato. Les serviteurs accourent dans la salle pour annoncer l'arrivée d'un varlet du chevalier de Brienne portant

Viol. *p cresc.* *mf cresc.* *fp cresc.*

30 *p cresc.* *mf cresc.* *fp cresc.*



The musical score consists of several systems of staves. The upper systems include piano accompaniment with various dynamics such as *mp cresc.*, *mf cresc.*, *mf*, and *f*. The lower systems feature a vocal line with the lyrics "une mission à sa fiancée." and piano accompaniment. The score includes complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *p* and *mf*. The page is numbered 31 at the top and bottom.

The musical score on page 82 is divided into two main sections. The first section, from the beginning to the middle of the page, is a piano accompaniment. It features a complex texture with multiple staves. The upper staves (1-4) contain intricate melodic lines with frequent trills and slurs, marked with dynamics such as *f*, *mf*, and *fz*. The lower staves (5-10) provide a harmonic and rhythmic foundation, with some staves marked *f* and others *mf*. A key signature change to B-flat major is indicated by the text "in B. L." in the middle of the page. The second section, starting in the lower half of the page, is a vocal entry. The voice part begins with the lyrics "La Comtesse Sybille va prévenir sa nièce Raymonda." The vocal line is marked with dynamics like *f*, *mp*, and *mf*. The piano accompaniment continues to support the vocal line with rhythmic patterns and chords.

The musical score on page 38 is a complex orchestral and vocal arrangement. It is organized into several systems of staves. The top system features a vocal line in the upper voice and a piano accompaniment. The middle system consists of string parts for violins, violas, cellos, and double basses. The bottom system includes woodwind parts for flutes, oboes, and bassoons. The score is marked with various dynamics, including *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). It also includes articulation marks such as *tr* (trills) and *a2* (accents), and phrasing slurs. The key signature is B-flat major, and the time signature is 4/4. The score is a page from a larger work, as indicated by the page number 38 at the top.

32

Musical score for page 34, measures 32-35. The score consists of 12 staves. The first two staves are for the right hand, and the remaining ten are for the left hand. The music is in a minor key and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from fortissimo (f) to pianissimo (pp).

Dynamics and markings include: *f*, *pp sub. cresc.*, *f cresc.*, *mf cresc.*, *pp*, and *mf*.

Measure numbers 32, 33, 34, and 35 are indicated at the beginning of their respective columns.

32

# Entrée de Raymonda.

33

Allegro giocoso.

The musical score is arranged in a system of 12 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The next three staves are for woodwinds (Flutes, Oboes, and Clarinets). The bottom two staves are for percussion, including Triangles, Cymbals, and Castanets. The score is in 2/4 time and D major. It features various dynamics such as *sf p*, *mf*, *p*, and *mp*. A section marked "in A." begins in the sixth measure. The bottom section is titled "Allegro giocoso. Raymonda accourt vive de joie." and includes a *pizz.* marking in the bass line.

33

This musical score is for a string quartet with piano and triangle. It consists of 11 staves. The top five staves are for the string quartet: Violin I (I.), Violin II (II.), Violin III (III.), Viola, and Cello. The bottom three staves are for the piano: Right Hand, Left Hand, and Triangle. The score is in G major (one sharp) and 3/4 time. It features dynamic markings such as *sf*, *p*, *mf*, and *pizz.* (pizzicato). There are also performance instructions like *in A.* and *a2.* (second ending). The music is characterized by intricate rhythmic patterns, particularly in the violin parts, and a steady accompaniment from the piano and triangle.

34

This page of a musical score, numbered 37 at the top, contains 12 staves of music. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *sf*, *p*, *mf*, and *mp*. There are also performance instructions like *solo.* and *arco*. The music is organized into measures, with some measures containing complex rhythmic patterns and others being more sparse. The bottom of the page features a boxed number '34' and a page number '1567. 1885'.

34

This page of a musical score, numbered 38, contains 14 staves of music. The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is two sharps (F# and C#). The score is divided into two systems of seven staves each. The first system includes a double bar line and a repeat sign. The second system includes a double bar line and a first ending bracket. The music features a variety of dynamics, including *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions such as *solo* and *cresc.* (crescendo) are present. The notation includes complex rhythmic patterns, slurs, and ties. The bottom two staves of the second system are marked *arco*, indicating that the strings should be played with the bow.



35

This page of a musical score contains measures 35 through 40. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and multiple piano parts. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *sf* (sforzando), *f* (forte), and *p* (piano) are used throughout. A first ending bracket labeled "a. 2." is present in the lower staves. The score concludes with a double bar line and a fermata over the final note.

35

This page of a musical score contains 16 staves of music. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The score is divided into two systems of eight staves each. The first system includes dynamics such as *p*, *cresc.*, *mf*, and *f*, along with performance markings like *a 2.* and *mf cresc.*. The second system includes *mp cresc.*, *f*, and *sf*. A section marked *In B* begins in the middle of the second system. The score concludes with a *III.* marking in the lower staves of the second system.

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

72 Andante.

Celesta.  
con sord.

Viol. I.  
pp mf

arco  
pp mf

Viol. II. con sord.  
div. arco  
pp mf

V. le. con sord.  
div.  
pp mf

V. celli. con sord.  
pp

C-bass.  
pp

72 Andante.

The musical score is arranged in two systems. The top system contains five staves, likely for strings, with dynamic markings *p*, *cresc.*, and *mp*. The bottom system contains six staves for Violins I and II, divided into three parts (I, II, III). The first part of the Violins I and II is marked *p*. The second part is marked *cresc.*. The third part is marked *cresc.* and includes the instruction *div a 3* with sub-parts I, II, and III. The overall dynamic progression is from *p* to *cresc.* to *mp*.

Musical score for the first system, featuring multiple staves with various dynamics and articulations. The score includes a piano part with dynamics *mf* and *p*, and a celesta part with dynamics *mf*, *mp*, *p*, and *pp*. The tempo is marked *rallentando*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Celesta. *rallentando*

Musical score for the second system, featuring a celesta part with a *div.* marking and multiple staves with various dynamics and articulations. The score includes a piano part with dynamics *mf* and *p*, and a celesta part with dynamics *mf*, *mp*, *p*, and *pp*. The tempo is marked *rallentando*. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Prélude et la Romanesca. (a)

**74** Moderato.  
 tutti Arpe Raymonda joue du luth.  
 I. sola  
 Arpe.  
 dim.  
 Orchestre tacet.

tutti Arpe.  
 I. sola.  
 dim.

tutti Arpe  
 I. sola.  
 dim.  
 attacca

## La Romanesca.

Danse pour deux dames et deux pages.

**75** Moderato molto.  
 Fl. I. solo.  
 Ob. I.  
 C. ingl.  
 Clar. in A.  
 H. III.  
 Fag.  
 tutti Arpe  
 Arpe.  
 I. II.

Moderato molto.  
 Viol.  
 V. le.  
 V. celli.  
 C. bassi.  
 senza sord.  
 senza sord.  
 senza sord. pizz.  
 senza sord. pizz.  
 arco  
 p  
 mf  
 mp  
 p  
 f  
 mp  
 p

**75**

Musical score for the first system, measures 45-76. It features five staves with various musical notations including notes, rests, and dynamic markings like *p*, *mp*, and *mf*.

Piano accompaniment for the first system, measures 45-76, showing chordal textures and harmonic support.

Musical score for the second system, measures 76-112. It includes dynamic markings such as *p*, *mp*, *mf*, and *mf*, along with performance instructions like "div." and "unts."

Musical score for the third system, measures 112-148. It features dynamic markings like *mp*, *p*, *pp*, and *tr*, indicating a more delicate and expressive section.

Piano accompaniment for the third system, measures 112-148, providing harmonic foundation for the upper staves.

Musical score for the fourth system, measures 148-184. It includes dynamic markings like *mp*, *p*, *pizz.*, and *arco*, with a variety of rhythmic patterns.

Musical score for the first system, measures 48-77. It features a grand staff with five staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The bottom staff is for the double bass. Dynamics include *p*, *mf*, *f*, and *mp*. The key signature has two sharps (F# and C#).

Musical score for the second system, measures 77-110. It features a grand staff with five staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The bottom staff is for the double bass. Dynamics include *mp*, *f*, and *mp*. Performance instructions include *arco*, *pizz.*, *2 soli.*, *Altri Vcelli. pizz.*, *div.*, and *unis.*. The key signature has two sharps (F# and C#).

Musical score for the third system, measures 110-145. It features a grand staff with five staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The bottom staff is for the double bass. Dynamics include *mf*, *p*, and *mp*. A first ending bracket labeled *a2.* spans measures 135-145. The key signature has two sharps (F# and C#).

Musical score for the fourth system, measures 145-180. It features a grand staff with five staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The bottom staff is for the double bass. Dynamics include *mf*, *p*, and *mp*. Performance instructions include *pizz.*, *arco*, *div.*, and *unis.*. The key signature has two sharps (F# and C#).



# Prélude et Variation.(b)

## 78 Allegretto.

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

Flauto piccolo.

2 Flauti grandi.

2 Clarinetti in B.

II. III.

2 Fagotti.

2 Corni in F.

*mp*  
Allegretto.

*dim.*

Arpa.

*sola*

*mf*

*dim.*

78

Cor.

Muta H Ces D Eïs F G A

*gliss. ad libitum*

79

1. *p*

81

Fl. *p*

Clar. *mf*

Fag. *mf*

Cor. I. *p*

Arpa. *f*

81

Fl. piceo.

Fl. gr. *p*

Clar. *mf*

Fag. *mf*

Cor. *p*

Arpa. *f*

# V. Entre-acte.

Andante sostenuto.

8 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni e Tuba.

Timpani.

Arpa.

Andante sostenuto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.



I.

II. III. a. 2.

II. III.

mf

f

mp

p

un.

mf

f

mp

p

I.II.a 2.

This musical score, titled "I.II.a 2.", is a complex orchestral or chamber work. It consists of 14 staves of music, arranged in two systems of seven staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The second system features a mezzo-piano (*mp*) dynamic and a *cresc.* marking. The third system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The fourth system features a forte (*f*) dynamic and a *cresc.* marking. The fifth system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The sixth system features a mezzo-piano (*mp*) dynamic and a *cresc.* marking. The seventh system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The eighth system features a forte (*f*) dynamic and a *cresc.* marking. The ninth system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The tenth system features a forte (*f*) dynamic and a *cresc.* marking. The eleventh system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The twelfth system features a forte (*f*) dynamic and a *cresc.* marking. The thirteenth system includes a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The fourteenth system features a forte (*f*) dynamic and a *cresc.* marking. The score is written in a key signature of two flats and a 4/4 time signature.



This page of musical notation, numbered 54, contains 16 staves of music. The notation is arranged in systems, with the top two staves likely representing the first and second violins, and the bottom two staves representing the first and second violas. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.*, *p*, *mf*, and *f* are used throughout to indicate changes in volume. The key signature consists of two flats, and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The music is arranged in a standard orchestral score format with systems of staves.



This page of a musical score contains 18 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf*, *p*, *pp*, and *dolce*. Performance instructions like *div.*, *arco*, and *pizz.* are also present. The score is organized into systems, with some staves grouped by brackets. The music features complex rhythmic patterns and melodic lines, including a prominent sixteenth-note passage in the lower right section.

The first system of the musical score consists of ten staves. The top two staves feature intricate, rapid rhythmic patterns with many beamed notes. The lower staves contain more melodic and harmonic lines, including some with slurs and dynamic markings such as *p* (piano). The key signature is three flats (B-flat, E-flat, A-flat).

The second system begins with a piano accompaniment section on the left, showing a rhythmic pattern in the bass clef. To the right, there is a specific instruction: *muta Cis. Des. E. Fes. G. Ais. B*, which likely refers to a change in fingering or a specific performance technique. The system continues with several staves of musical notation.

The third system contains several staves with various performance instructions. Key markings include *con sord.* (con sordina), *pizz.* (pizzicato), and *div.* (divisi). There are also dynamic markings such as *p* (piano) and *arco* (arco). The notation includes complex rhythmic figures and melodic lines across multiple staves.

3 Fl. *pp* *p* *mp dim.*

3 Clar. *pp* *dolce* *mp dim.*

Fag. *pp* *mp dim.*

Cor. *mp dim.*

*mp dim.*

Arpa. *p*

arco unis. *p* *pp* *p* *pizz.*

Viol. *div. arco* *p* *pp* *p* *pizz.*

con sord. *p* *div.* *pp* *unis.* *p* *pizz.*

con sord. pizz. *p* *div.* *pp* *p* *pizz.*

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

# VI.

## Valse fantastique.

Allegretto.

110

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

Timpani.

Triangolo.

Allegretto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

110











116

Musical score for measures 116-117. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin (Viol.), Viola (Vla.), Cello (Cello), and Double Bass (Bass). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *mf*, *mp*, *p*, *arco*, and *pizz.*. The score shows complex rhythmic patterns with many beamed notes and rests.

116

1.

2.

117

Musical score for measures 117-118, including first and second endings. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin (Viol.), Viola (Vla.), Cello (Cello), and Double Bass (Bass). The music continues with complex rhythmic patterns. Dynamics include *p*, *mp*, *pp*, *arco*, *pizz.*, and *dolce*. The first ending (1.) leads to measure 117, and the second ending (2.) leads to measure 118.

117

118

Animato.

Musical score for strings and woodwinds, measures 118-122. The score is written for Violins I and II, Violas, Cellos, Double Basses, Flute, Oboe, and Clarinet. Dynamics include *p*, *mf*, *p cresc.*, and *f*. Performance instructions include *arco*, *pizz.*, *div. pizz.*, and *a 2.*. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for woodwinds and strings, measures 119-123. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet, Violins I and II, Violas, Cellos, and Double Basses. Dynamics include *mf*, *mp*, *f*, and *poco f*. Performance instructions include *riten. poco*, *Tempo I.*, *unis. arco*, *dolce*, *div.*, and *a 2.*. The key signature has one sharp (F#) and the time signature is 4/4.

66 **120**

This musical score covers measures 66 to 120. It features ten staves of music. The top staff includes a first ending bracket labeled 'a2' and a measure number '66'. The score is marked with various dynamics including *f*, *meno.f*, *mf*, *mp*, and *mf*. A *poco f* marking appears in the sixth staff. The bottom staff includes the instruction 'div. unis.'.

**120** **121**

This musical score covers measures 120 to 121. It features ten staves of music. The top staff includes a first ending bracket labeled 'a2' and a measure number '121'. The score is marked with various dynamics including *f*, *p*, *cresc.*, *cantab.*, *tr*, and *mf*. The bottom staff includes the instruction 'div. unis.'.

Fl. Ob. I. II. III. mf mp p mf pp

mf div. unis. pizz. arco pp mp

mf unis. pizz. arco pp mp

mf unis. pizz. arco pp mp

mf pizz. pp mp

mf p mp pp mp

pp

solo I. pp < p p

III. pp < p p

IV. pp < p p

div. pizz. pp div. pizz. pp

div. pp unis. p unis. p pizz. pp

pp unis. p pp

pp

68  
VII.  
Grand pas d'action.

190

Grand Adagio.

Andante.

8 Flauti grandi.

Oboe I.

Corno Inglese.

8 Clarinetti in A.

2 Fagotti.

4 Corni in F.

8 Trombe in A.

8 Tromboni  
&  
Tuba.

Timpani.

Triangolo.  
Piatti.  
Cassa.

Arpa.

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

Andante.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

190

II. III.

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





The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth and sixth staves are bass clefs. The seventh staff is a treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). There are also triplets indicated by a '3' over a group of notes.

The second system of the musical score consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues with eighth and sixteenth notes, maintaining the key signature of two sharps.

The third system of the musical score consists of five staves. The top staff is a treble clef. The second and third staves are bass clefs. The fourth and fifth staves are treble clefs. The music includes triplets and dynamic markings such as *p* and *mp*.



Musical score for the first system, measures 1-3. The score is written for piano with multiple staves. The key signature has two sharps (F# and C#). The first measure contains a complex piano texture with many notes. Dynamics include *mp* and *cresc.*. There are various musical notations such as slurs, accents, and a first ending bracket labeled "I.".

Musical score for the second system, measures 4-5. The score continues with two staves. Dynamics include *mp* and *cresc.*.

Musical score for the third system, measures 6-8. The score includes the instruction *cantabile* and dynamics *mp* and *cresc.*. There are slurs and accents throughout.

Fl. piccolo.

Musical score for Fl. piccolo, measures 1-12. The score consists of 12 staves. The first two staves are for the Fl. piccolo, with dynamics like *mf*, *mp*, and *p*. The third and fourth staves are for a solo instrument, marked "solo" and *mf*. The fifth and sixth staves are for a piano accompaniment, marked *mp* and *p*. The remaining staves are empty.

Musical score for guitar, measures 1-3. The score consists of three staves. The first two staves are for the guitar, with dynamics like *mf*, *mp*, and *p*. The third staff is for a piano accompaniment, marked *mp* and *p*. The text "muta C. Dis. Es. Fis. Ges. A. His." is written in the middle of the first staff.

Musical score for Fl. piccolo and guitar, measures 4-12. The score consists of 12 staves. The first two staves are for the Fl. piccolo, with dynamics like *mf*, *mp*, and *p*. The third and fourth staves are for a solo instrument, marked "solo" and *mf*. The fifth and sixth staves are for a piano accompaniment, marked *mp* and *p*. The remaining staves are empty.



The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature is two sharps (F# and C#). The first measure of the first staff is marked *cresc.*. The second measure of the first staff is marked *a 2.*. The first measure of the sixth staff is marked *mf cresc.*. The first measure of the seventh staff is marked *cresc.*. The first measure of the eighth staff is marked *cresc.*. The first measure of the ninth staff is marked *p*. The first measure of the tenth staff is marked *p*. The system concludes with a double bar line.

This section of the score consists of two empty staves, one in treble clef and one in bass clef, both in the same key signature as the rest of the page. This section is likely reserved for a piano accompaniment that is not present in this version of the score.

The second system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature is two sharps (F# and C#). The first measure of the first staff is marked *cresc.*. The first measure of the second staff is marked *cresc.*. The first measure of the third staff is marked *cresc.*. The first measure of the fourth staff is marked *cresc.*. The first measure of the fifth staff is marked *unis.*. The first measure of the sixth staff is marked *cresc.*. The first measure of the seventh staff is marked *unis.*. The first measure of the eighth staff is marked *unis.*. The first measure of the ninth staff is marked *unis.*. The first measure of the tenth staff is marked *mf cresc.*. The system concludes with a double bar line.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps (F# and C#). The notation includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *cresc.*, *mp cresc.*, and *p cresc.* are used throughout. There are also performance instructions like *I. II.*, *III.*, and *a 2.* with corresponding repeat signs. The system concludes with a *p cresc.* marking.

The second system of the musical score continues the notation from the first system. It features the same seven-staff layout. The notation includes complex rhythmic patterns and dynamic markings such as *cresc.*, *div.*, and *mf cresc.*. The system concludes with a *mf cresc.* marking.

I. a 2. cantabile

I.II.

Triang. *f* *tr* *mf*

*f largamento*

unis. *f largamento*

non div.



ritenuto poco

Triang. *tr* *tr* *tr*

Piatti.

Cassa.

*meno f*

*meno f*

*meno f*

*meno f*

*meno f*

*meno f*

Grandioso.

ritenuto poco

*largamente*

*sempre non div.*

a tempo I

The first system of the musical score consists of ten staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), and the bottom five are for strings (first violin, second violin, viola, cello, and double bass). Dynamics include *mf*, *poco*, and *p*. A section marked *all.* (allegro) begins in the middle of the system. The key signature has two sharps (F# and C#).

The piano accompaniment for the first system features a melodic line in the right hand with triplet markings and a supporting bass line in the left hand. The dynamic is marked *mp*.

a tempo I

The second system of the musical score consists of five staves. The top two are for woodwinds (flute and oboe), the middle two are for strings (first and second violins), and the bottom is for the double bass. Dynamics include *p*, *poco*, and *mp*. The key signature remains two sharps.

This page of a musical score contains 18 staves of music, organized into two systems of nine staves each. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score is marked with various dynamics and performance instructions:

- Staff 1:** *dim.*
- Staff 2:** *a 2.*, *mf cresc.*
- Staff 3:** *mf cresc.*
- Staff 4:** *mf cresc.*
- Staff 5:** *p cresc.*
- Staff 6:** *mp cresc.*
- Staff 7:** *mp*
- Staff 8:** *pp*, *mf*
- Staff 9:** *dim.*
- Staff 10:** *dim.*
- Staff 11:** *dim.*
- Staff 12:** *dim.*
- Staff 13:** *pp*, *mf*
- Staff 14:** *mp*
- Staff 15:** *mp*
- Staff 16:** *mp*
- Staff 17:** *p cresc.*, *mf cresc.*
- Staff 18:** *f*, *dim.*
- Staff 19:** *dim.*
- Staff 20:** *dim.*
- Staff 21:** *pp*, *p*, *mf*, *f*, *un.*, *dim.*
- Staff 22:** *mp*, *mf*, *f*, *dim.*
- Staff 23:** *mp*, *mf*, *f*, *dim.*

Performance instructions include *poco* (twice), *all.* (all), and *un.* (unison). The score concludes with a *dim.* marking on the final staff.

Musical score for the first system, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:
 

- Staff 2: *a 2.*, *p cresc.*
- Staff 3: *mp*, *p cresc.*
- Staff 4: *mp*, *p cresc.*
- Staff 5: *mp*, *p cresc.*
- Staff 6: *p cresc.*
- Staff 7: *p cresc.*
- Staff 8: *pp cresc.*
- Staff 9: *pp cresc.*
- Staff 10: *mp*, *pp cresc.*
- Staff 11: *pp cresc.*

 The score concludes with a double bar line and a repeat sign.

Musical score for the second system, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:
 

- Staff 2: *p cresc.*
- Staff 3: *p cresc.*
- Staff 4: *p cresc.*
- Staff 5: *p cresc.*
- Staff 6: *pp*, *f*
- Staff 7: *pp cresc.*
- Staff 8: *trem.*, *pp*
- Staff 9: *trem.*, *pp*
- Staff 10: *trem.*, *pp*
- Staff 11: *trem.*, *pp*
- Staff 12: *trem.*, *pp*
- Staff 13: *trem.*, *pp*
- Staff 14: *trem.*, *pp*
- Staff 15: *trem.*, *pp*
- Staff 16: *trem.*, *pp*
- Staff 17: *trem.*, *pp*
- Staff 18: *trem.*, *pp*
- Staff 19: *trem.*, *pp*
- Staff 20: *trem.*, *pp*
- Staff 21: *trem.*, *pp*
- Staff 22: *trem.*, *pp*
- Staff 23: *trem.*, *pp*
- Staff 24: *trem.*, *pp*
- Staff 25: *trem.*, *pp*
- Staff 26: *trem.*, *pp*
- Staff 27: *trem.*, *pp*
- Staff 28: *trem.*, *pp*
- Staff 29: *trem.*, *pp*
- Staff 30: *trem.*, *pp*
- Staff 31: *trem.*, *pp*
- Staff 32: *trem.*, *pp*
- Staff 33: *trem.*, *pp*
- Staff 34: *trem.*, *pp*
- Staff 35: *trem.*, *pp*
- Staff 36: *trem.*, *pp*
- Staff 37: *trem.*, *pp*
- Staff 38: *trem.*, *pp*
- Staff 39: *trem.*, *pp*
- Staff 40: *trem.*, *pp*
- Staff 41: *trem.*, *pp*
- Staff 42: *trem.*, *pp*
- Staff 43: *trem.*, *pp*
- Staff 44: *trem.*, *pp*
- Staff 45: *trem.*, *pp*
- Staff 46: *trem.*, *pp*
- Staff 47: *trem.*, *pp*
- Staff 48: *trem.*, *pp*
- Staff 49: *trem.*, *pp*
- Staff 50: *trem.*, *pp*
- Staff 51: *trem.*, *pp*
- Staff 52: *trem.*, *pp*
- Staff 53: *trem.*, *pp*
- Staff 54: *trem.*, *pp*
- Staff 55: *trem.*, *pp*
- Staff 56: *trem.*, *pp*
- Staff 57: *trem.*, *pp*
- Staff 58: *trem.*, *pp*
- Staff 59: *trem.*, *pp*
- Staff 60: *trem.*, *pp*
- Staff 61: *trem.*, *pp*
- Staff 62: *trem.*, *pp*
- Staff 63: *trem.*, *pp*
- Staff 64: *trem.*, *pp*
- Staff 65: *trem.*, *pp*
- Staff 66: *trem.*, *pp*
- Staff 67: *trem.*, *pp*
- Staff 68: *trem.*, *pp*
- Staff 69: *trem.*, *pp*
- Staff 70: *trem.*, *pp*
- Staff 71: *trem.*, *pp*
- Staff 72: *trem.*, *pp*
- Staff 73: *trem.*, *pp*
- Staff 74: *trem.*, *pp*
- Staff 75: *trem.*, *pp*
- Staff 76: *trem.*, *pp*
- Staff 77: *trem.*, *pp*
- Staff 78: *trem.*, *pp*
- Staff 79: *trem.*, *pp*
- Staff 80: *trem.*, *pp*
- Staff 81: *trem.*, *pp*
- Staff 82: *trem.*, *pp*
- Staff 83: *trem.*, *pp*
- Staff 84: *trem.*, *pp*
- Staff 85: *trem.*, *pp*
- Staff 86: *trem.*, *pp*
- Staff 87: *trem.*, *pp*
- Staff 88: *trem.*, *pp*
- Staff 89: *trem.*, *pp*
- Staff 90: *trem.*, *pp*
- Staff 91: *trem.*, *pp*
- Staff 92: *trem.*, *pp*
- Staff 93: *trem.*, *pp*
- Staff 94: *trem.*, *pp*
- Staff 95: *trem.*, *pp*
- Staff 96: *trem.*, *pp*
- Staff 97: *trem.*, *pp*
- Staff 98: *trem.*, *pp*
- Staff 99: *trem.*, *pp*
- Staff 100: *trem.*, *pp*

 The score concludes with a double bar line and a repeat sign.

# VIII.

## Variation IV.

(Raymonda.)

Allegretto.

208

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

3 Tromboni.

Campanelli.

Triangolo.

Allegretto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

208

Ob. I. solo. *p*

Clar. I. II. *p*

Fag. *p*

Cor. III. *p*

Viol. *pizz.* *p*

*pizz.* *p*

**209**

Fl. I. solo. Poco più mosso. *p*

Ob. *p*

Clar. I. II. *pp*

Fag. *p*

Cor. III.

Viol. *pp*

*pp*

*div. a 3* *pp*

*div.* *pp*

*pp*

rallent. poco

Poco più mosso.

rallent. poco

Tempo I.

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are used throughout. The key signature has one sharp (F#).

Campanelli.

The second system of the musical score begins with a section labeled 'Campanelli.' on a single staff. Below this, there are four staves of music. The first two staves are in treble clef, and the last two are in bass clef. This section includes various performance instructions such as *arco* (arco), *pizz. unis.* (pizzicato unison), and *unis.* (unison). Dynamic markings include *p*, *mf*, *mp*, and *f*. The notation features trills (*tr*) and complex rhythmic figures.

Animato.

Musical score for the first system, measures 210-215. The score consists of ten staves. The first staff has a dynamic marking of *mf* and a *cresc.* instruction. The second staff has a dynamic marking of *mf* and a *cresc.* instruction. The third staff has a dynamic marking of *f* and a *mf cresc.* instruction. The fourth staff has a dynamic marking of *mf* and a *cresc.* instruction. The fifth staff has a dynamic marking of *f* and a *mf cresc.* instruction. The sixth staff has a dynamic marking of *f* and a *mf cresc.* instruction. The seventh staff has a dynamic marking of *p* and a *cresc.* instruction. The eighth staff has a dynamic marking of *p* and a *cresc.* instruction. The ninth staff has a dynamic marking of *mf* and a *cresc.* instruction. The tenth staff has a dynamic marking of *mf* and a *cresc.* instruction. There are also markings for *a 2.* and *mf* throughout the system.

Animato.

accelerando

Musical score for the second system, measures 210-215. The score consists of six staves. The first staff has a dynamic marking of *p* and a *cresc.* instruction. The second staff has a dynamic marking of *f* and a *mf cresc.* instruction. The third staff has a dynamic marking of *f* and a *mf cresc.* instruction. The fourth staff has a dynamic marking of *f* and a *mf cresc.* instruction. The fifth staff has a dynamic marking of *f* and a *mf cresc.* instruction. The sixth staff has a dynamic marking of *f* and a *mf cresc.* instruction. There are also markings for *arco* and *p* throughout the system.



87  
IX.(a)

Danse des garçons Arabes.

Vivace.

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

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

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

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

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

4 Corni in F. senza sordini *mf*

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

Timpani. *mf dim.*

Tamburino. *mf* *f dim.*

Piatti. *mf*

Cassa. *mf*

Vivace.

Violini I. *mf* *f*

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

Viole. *mf* *f* *mf*

Violoncelli. *mf* *f* *mf*

Contrabassi. *mf* *f* *mf*

*f dim.*

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (flutes, oboes, clarinets, bassoons), brass (cornets, trumpets), percussion (timpani, tambourine, cymbals, snare), and strings (violins, violas, cellos, double basses). The score is marked 'Vivace' and features a variety of dynamic markings such as *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), and *dim.* (diminuendo). There are also performance instructions like 'senza sordini' (without mutes) and 'arco' (arco). The score is written in a key signature of one sharp (F#) and a 2/2 time signature.





232

This musical score consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The score includes various musical notations such as notes, rests, slurs, and accents. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include *non div.* (non-diviso). The score is divided into two systems, with the first system ending at measure 16 and the second system starting at measure 17. The piece concludes with a double bar line and repeat dots.

232

Entrée des Sarrazins.

233

Presto.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.  
I. II.

Timpani.

Tamburino.

Tamburo.

Piatti.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto piccolo, 2 Flauti grandi, 2 Oboi, 3 Clarinetti in B, and 2 Fagotti. The brass section consists of 4 Corni in F, 2 Trombe in B (I and II), Timpani, Tamburino, and Tamburo. The string section includes Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The percussion section includes Piatti. The score is in 6/8 time and features dynamic markings such as *f*, *dim.*, *p*, *pp*, *mp*, and *pizz.*. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The Oboe part has a 'I. solo' marking and the Clarinet part has a 'II. III.' marking. The string parts have a 'pizz.' marking. The score is marked 'Presto' at the beginning and end of the section.

233

234

Musical score for 12 staves, measures 234-238. The score is in 3/4 time and features various dynamics and articulations. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. The eleventh staff has a bass clef and a key signature of one flat. The twelfth staff has a bass clef and a key signature of one flat. Dynamics include *mf*, *p*, *f*, *pp*, *mp*, *pizz.*, and *mf marcato*. Articulations include accents and slurs. The score is divided into two systems of six staves each.

234

This page of musical score contains 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*, *f*, *p*, *sf*, and *pp*. Performance instructions like *arco*, *pizz.*, *div.*, and *unis. pizz.* are present. The score is divided into sections labeled I., II., and III. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 93 is at the top center, and 235 is in a box at the top right and bottom right.

This page of musical notation is for a string quartet, consisting of 16 staves. The notation includes various musical elements such as dynamics, articulation, and performance instructions. The dynamics used are *cresc.*, *mf*, *p*, and *pp*. Articulation marks include *tr* (trills). Performance instructions include *arco* (arco). The notation is arranged in a standard string quartet layout with two staves for each instrument.



This page of musical score, numbered 95, contains a complex orchestral arrangement. It features 18 staves of music, organized into several systems. The notation includes various rhythmic values, melodic lines, and harmonic textures. Dynamics are indicated throughout, with markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *tr* (trill). The score includes a variety of instruments, with some parts featuring trills and other specialized techniques. The overall structure is dense and detailed, typical of a full orchestral score.

This page of a musical score contains measures 237 through 246. It features a complex arrangement of instruments, including strings, woodwinds, and brass. The score is written in a key signature of two flats and a 3/4 time signature. The music is characterized by dense, rhythmic patterns, often with slurs and accents. Dynamic markings such as *mf*, *p*, and *f* are used throughout. The bottom of the page shows the beginning of measure 237, which is also labeled with a boxed '237' in the bottom left corner.

238

The musical score on page 97, measures 238-247, is a complex orchestral or instrumental piece. It features 12 systems of staves, each with two treble clef staves and two bass clef staves. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and a variety of dynamic markings such as *p*, *f*, *cresc.*, *sf*, and *pp*. The score is written in a key signature of two flats and a 4/4 time signature. The notation includes numerous slurs, ties, and trills, indicating a highly technical and expressive performance. The page number '97' is located at the top center, and the measure number '238' is printed in a box at the top left and bottom center of the page.

238

# Acte troisième.

## Entre-acte.

283

Allegro moderato.

Flauto grande (III).

Flauto piccolo.

2 Flauti grandi

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni  
e  
Tuba.

Timpani.

Campanelli.

Piatti.

Cassa.

Arpa.

Allegro moderato.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

283

Moderato.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are a mix of treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Moderato'. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *p espress.* (piano, expressive). There are first and second endings marked '1.' and 'II. III.' respectively. The notation includes complex rhythmic patterns, slurs, and ties.

The second system of the musical score continues the piece with similar notation and dynamics. It features the same ten-staff layout. Dynamics include *f*, *mf*, *p*, and *p espress.*. The tempo remains 'Moderato'. The notation includes complex rhythmic patterns, slurs, and ties.



Musical score for page 101, featuring multiple staves for strings and woodwinds. The score includes dynamic markings such as *mf* and *p*. The woodwind section includes parts for Flute I, Flute II/III, Oboe, Clarinet, Bassoon, and Cor Anglais. The string section includes Violins and Cellos/Double Basses.

Musical score for page 286, featuring woodwind and string parts. The woodwind section includes parts for Flute I, Flute II/III, Oboe, Clarinet, Bassoon, and Cor Anglais. The string section includes Violins and Cellos/Double Basses. The score includes dynamic markings such as *f*, *mf*, *mf passionato*, and *unis.*. The number 286 is printed in a box at the top center of the page.

Allargando poco

a tempo

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with dynamics ranging from *f* to *pp* and markings for *cresc.*, *a 2.*, and *dolce*. The middle six staves represent the piano accompaniment, with various rhythmic patterns and dynamics including *f*, *cresc.*, and *mp*. The bottom staff is a single-line part labeled "Campanelli." with a melodic line.

The second system continues the musical piece. It features similar notation to the first system, with dynamics like *f*, *cresc.*, *mp*, and *pp*. The tempo markings "Allargando poco" and "a tempo" are repeated. The piano accompaniment includes complex rhythmic figures and tremolos, with markings such as *trem.*, *pizz.*, and *p*. The "Campanelli." part continues with a melodic line.



The first system of the musical score consists of nine measures. It features a complex arrangement of staves. The top staff has a melodic line with slurs and ties. The second staff is mostly empty. The third staff has a melodic line with a *pp* dynamic marking. The fourth staff has a melodic line with a *pp* dynamic marking and a fermata. The fifth staff has a melodic line with a *pp* dynamic marking and a fermata. The sixth staff has a melodic line with a *pp* dynamic marking and a fermata. The seventh staff has a melodic line with a *pp* dynamic marking and a fermata. The eighth staff has a melodic line with a *pp* dynamic marking and a fermata. The ninth staff has a melodic line with a *pp* dynamic marking and a fermata. The system concludes with a *pp* dynamic marking.

The second system of the musical score consists of nine measures. It features a complex arrangement of staves. The top staff has a melodic line with slurs and ties. The second staff has a melodic line with a *trem.* dynamic marking. The third staff has a melodic line with a *pp* dynamic marking. The fourth staff has a melodic line with a *pp* dynamic marking. The fifth staff has a melodic line with a *pp* dynamic marking. The sixth staff has a melodic line with a *pp* dynamic marking. The seventh staff has a melodic line with a *pp* dynamic marking. The eighth staff has a melodic line with a *pp* dynamic marking. The ninth staff has a melodic line with a *pp* dynamic marking. The system concludes with a *pp* dynamic marking.

(sul D)

I. II. a 2.

The musical score is arranged in two systems of ten staves each. The first system includes a first violin part with a melodic line, a second violin part with a counter-melody, and first and second viola parts with a bass line. Dynamics such as *mf*, *p*, and *f* are used. The second system features a rapid sixteenth-note passage in the first violin, a tremolo in the second violin, and first and second viola parts with a melodic line. Dynamics include *p*, *div.*, and *arco*. The score is in G major and 3/4 time.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes markings such as *mf*, *f*, *p*, and *poco f*. A section labeled "III." is indicated at the beginning. The right side of the system includes a staff for "Fl. piccola." and other instruments with dynamic markings like *f*, *mf*, and *pp*.

Musical score for the second system, including a prominent woodwind solo and various accompaniment parts. The solo part is marked *f* and *as*. Other parts include *unis.* (unison) and *f cantabile* markings. The score continues with various dynamic markings and musical notations across multiple staves.



Fl. picc.

The first system of the musical score consists of 11 staves. The top staff is for Piccolo Flute (Fl. picc.). The second and third staves are for Woodwinds. The fourth and fifth staves are for Strings. The sixth and seventh staves are for Basses. The eighth and ninth staves are for Tenors. The tenth and eleventh staves are for Basses. The score includes various dynamic markings such as *mp*, *mf*, *f*, *mf cresc.*, and *cresc.*. There are also performance instructions like *a 2.* and *a 2. 3*.

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

The second system of the musical score continues the orchestration. It features 11 staves, similar to the first system. The score includes various dynamic markings such as *mf cresc.*, *mf cresc. div.*, and *mf cresc.*. There are also performance instructions like *a 2.* and *a 2. 3*.

Musical score for measures 290-300. The score consists of 11 staves. The first staff has a dynamic marking of *p*. The second staff has *f* and *p* with *cresc.*. The third staff has *f* and *p* with *cresc.*. The fourth staff has *f* and *p* with *cresc.*. The fifth staff has *f* and *p* with *cresc.*. The sixth staff has *f* and *p* with *cresc.*. The seventh staff has *f* and *p* with *cresc.*. The eighth staff has *f* and *p* with *cresc.*. The ninth staff has *f* and *p* with *cresc.*. The tenth staff has *f* and *p* with *cresc.*. The eleventh staff has *f* and *p* with *cresc.*. The score includes various dynamic markings such as *p*, *f*, *cresc.*, *mf*, and *ff*. There are also markings for *a 2.* and *muta C.G.*.

Musical score for measures 301-305. The score consists of two staves. The first staff has a dynamic marking of *p* and *gliss.*. The second staff has a dynamic marking of *f*. The score includes markings for *cresc.*, *ad libit.*, and *tacet*.

Musical score for measures 306-310. The score consists of 11 staves. The first staff has a dynamic marking of *p*. The second staff has *f* and *p* with *cresc.*. The third staff has *f* and *p* with *cresc.*. The fourth staff has *f* and *p* with *cresc.*. The fifth staff has *f* and *p* with *cresc.*. The sixth staff has *f* and *p* with *cresc.*. The seventh staff has *f* and *p* with *cresc.*. The eighth staff has *f* and *p* with *cresc.*. The ninth staff has *f* and *p* with *cresc.*. The tenth staff has *f* and *p* with *cresc.*. The eleventh staff has *f* and *p* with *cresc.*. The score includes various dynamic markings such as *p*, *f*, *cresc.*, *mf*, *ff*, and *ff trem.*.

# Edition M. P. Belaïeff à Leipzig.



## Compositions pour Orchestre.

<b>Glazounow (Alexandre) Op. 55. A. R.</b> 5 <sup>me</sup> Symphonie (en Sib) pour grand Orchestre.	
Partition d'orchestre . . . . .	15.— 5.25
Parties d'orchestre . . . . .	35.— 12.80
Parties supplémentaires . . . . .	2.— —70
Réduction pour Piano à 4 mains par S. Tanéïew . . . . .	6.50 2.30
<b>— Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa.</b>	
Partition d'orchestre . . . . .	140.— 49.—
Parties d'orchestre . . . . .	140.— 49.—
Parties supplémentaires . . . . .	9.— 3.15
Réduction pour Piano à 4 mains par A. Winkler . . . . .	18.— 6.30
Réduction pour Piano à 2 mains par l'auteur et A. Winkler . . . . .	10.— 3.50
<b>— — Morceaux séparés.</b>	
Acte I.	
<b>No. 1. Introduction.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —30 —10
<b>No. 2. Grande Valse.</b>	
Partition d'orchestre . . . . .	3.— 1.05
Parties d'orchestre . . . . .	10.— 3.50
Parties supplémentaires . . . . .	à —50 —20
<b>No. 3. Prélude et la Romanesca.</b>	
Partition d'orchestre . . . . .	—80 —30
Parties d'orchestre . . . . .	4.— 1.40
Parties supplémentaires . . . . .	à —30 —10
<b>No. 4. Grand Adagio.</b>	
Partition d'orchestre . . . . .	1.20 —45
Parties d'orchestre . . . . .	4.50 1.60
Parties supplémentaires . . . . .	à —30 —10
<b>No. 5. Valse fantastique.</b>	
Partition d'orchestre . . . . .	1.20 —45
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —40 —15
<b>No. 6. Variations I—III et Valse.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —40 —15
<b>No. 7. Coda.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.50 2.65
Parties supplémentaires . . . . .	à —40 —15
Acte II.	
<b>No. 8. Grand Pas d'action.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —30 —10
<b>No. 9. Variation I.</b>	
Partition d'orchestre . . . . .	—80 —30
Parties d'orchestre . . . . .	3.50 1.25
Parties supplémentaires . . . . .	à —30 —10
<b>No. 10. Variation II.</b>	
Partition d'orchestre . . . . .	—80 —30
Parties d'orchestre . . . . .	2.50 —90
Parties supplémentaires . . . . .	à —30 —10
<b>No. 11. Variation III.</b>	
Partition d'orchestre . . . . .	—80 —30
Parties d'orchestre . . . . .	3.— 1.05
Parties supplémentaires . . . . .	à —20 —10
<b>No. 12. Variation IV.</b>	
Partition d'orchestre . . . . .	—80 —30
Parties d'orchestre . . . . .	3.— 1.05
Parties supplémentaires . . . . .	à —20 —10
<b>No. 13. Grand Coda.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	10.— 3.50
Parties supplémentaires . . . . .	à —40 —15
<b>No. 14. Entrée des jongleurs.</b>	
Partition d'orchestre . . . . .	1.— —35
Parties d'orchestre . . . . .	4.50 1.60
Parties supplémentaires . . . . .	à —80 —10
<b>No. 15. Danse des garçons arabes et Entrée des Sarrasins.</b>	
Partition d'orchestre . . . . .	1.60 —60
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —40 —15
<b>No. 16. Grand Pas espagnol.</b>	
Partition d'orchestre . . . . .	1.60 —60
Parties d'orchestre . . . . .	9.— 3.15
Parties supplémentaires . . . . .	à —40 —15
<b>No. 17. Danse orientale.</b>	
Partition d'orchestre . . . . .	—80 —30
Parties d'orchestre . . . . .	3.— 1.05
Parties supplémentaires . . . . .	à —20 —10

## Compositions pour Orchestre.

<b>Glazounow (Alexandre) Op. 57. A. R.</b> Raymonda. Morceaux séparés.	
Acte III.	
<b>No. 18. Entr'acte et Cortège hongrois.</b>	
Partition d'orchestre . . . . .	3.— 1.05
Parties d'orchestre . . . . .	8.— 2.80
Parties supplémentaires . . . . .	à —40 —15
<b>No. 19. Grand Pas hongrois.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	9.— 3.15
Parties supplémentaires . . . . .	à —40 —15
<b>No. 20. Danse des enfants.</b>	
Partition d'orchestre . . . . .	1.20 —45
Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	à —30 —10
<b>No. 21. Entrée et Pas classique hongrois.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	à —30 —10
<b>No. 22. Variations I—IV.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.50 2.65
Parties supplémentaires . . . . .	à —40 —15
<b>No. 23. Coda.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	9.— 3.15
Parties supplémentaires . . . . .	à —40 —15
<b>No. 24. Galop.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	10.— 3.50
Parties supplémentaires . . . . .	à —50 —20
<b>No. 25. Valse (Morceau supplémentaire).</b>	
Partition d'orchestre . . . . .	1.— —35
Parties d'orchestre . . . . .	3.— 1.05
Parties supplémentaires . . . . .	à —30 —10
<b>— Op. 57a. Suite pour Orchestre tirée du Ballet „Raymonda“.</b>	
Partition d'orchestre . . . . .	11.— 3.85
Parties d'orchestre . . . . .	28.— 9.80
Parties supplémentaires . . . . .	à 1.60 —60
<b>— Op. 58. 6<sup>me</sup> Symphonie, en Do, pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	13.— 4.55
Parties d'orchestre . . . . .	33.— 11.55
Parties supplémentaires . . . . .	à 2.— —70
Réduction pour Piano à 4 mains par S. Rachmaninoff . . . . .	5.50 1.95
<b>— Op. 61. Ruses d'Amour. Ballet en 1 acte par Marius Petipa.</b>	
Partition d'orchestre . . . . .	50.— 17.50
Parties d'orchestre . . . . .	50.— 17.50
Parties supplémentaires . . . . .	à 3.— 1.05
Réduction pour Piano par A. Winkler . . . . .	5.— 1.75
<b>— — Morceaux séparés.</b>	
<b>No. 1. Introduction, Première Scène, Gavotte - Musette, Sarabande et Farandole.</b>	
Partition d'orchestre . . . . .	3.50 1.25
Parties d'orchestre . . . . .	12.— 4.20
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano par A. Winkler . . . . .	1.60 —60
<b>No. 2. Grande Valse.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	10.— 3.50
Parties supplémentaires . . . . .	à —60 —25
Réduction pour Piano par A. Winkler . . . . .	1.— —35
<b>No. 3. Ballade des paysans et des paysannes.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	8.— 2.80
Parties supplémentaires . . . . .	à —50 —20
Réduction pour Piano par A. Winkler . . . . .	1.— —35
<b>No. 4. Grand Pas des fiancés.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano par A. Winkler . . . . .	—80 —30
<b>No. 5. La frcassée.</b>	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	8.— 2.80
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano par A. Winkler . . . . .	—80 —30

## Compositions pour Orchestre.

<b>Glazounow (Alexandre) Op. 67. A. R.</b> Les Saisons. Ballet en 1 acte et 4 tableaux par Marius Petipa.	
Partition d'orchestre . . . . .	50.— 17.50
Parties d'orchestre . . . . .	50.— 17.50
Parties supplémentaires . . . . .	à 3.— 1.05
Réduction pour Piano par l'auteur . . . . .	5.— 1.75
<b>— Op. 67a. L'Hiver. 1<sup>er</sup> tableau du Ballet „Les Saisons“.</b>	
Partition d'orchestre . . . . .	4.— 1.40
Parties d'orchestre . . . . .	12.— 4.20
Parties supplémentaires . . . . .	à 1.— —35
<b>— Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre.</b>	
Partition d'orchestre . . . . .	1.80 —65
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano seul par l'auteur . . . . .	—80 —30
<b>— Op. 69. Intermezzo romantico pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	4.— 1.40
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 —60
<b>— Op. 73. Ouverture solennelle pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	6.— 2.10
Parties d'orchestre . . . . .	14.— 4.90
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 —90
<b>— Op. 76. Marche sur un thème russe pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40 —50
<b>— Op. 77. 7<sup>me</sup> Symphonie en Fa pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.— 2.45
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40 —50
<b>Glinka (M.). Caprice brillant sur le thème de la Jota aragonaise pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.</b>	
Partition d'orchestre . . . . .	2.50 —90
La même, petit in-8 <sup>o</sup> . . . . .	1.20 —45
Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.20 —45
<b>— Souvenir d'une nuit d'été à Madrid. Fantaisie sur des thèmes espagnols pour grand Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.</b>	
Partition d'orchestre . . . . .	1.60 —60
La même, petit in-8 <sup>o</sup> . . . . .	—80 —30
Parties d'orchestre . . . . .	3.50 1.25
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.— —35
<b>— Kamarinskaja. Fantaisie sur deux airs russes pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.</b>	
Partition d'orchestre . . . . .	1.60 —60
La même, petit in-8 <sup>o</sup> . . . . .	—80 —30
Parties d'orchestre . . . . .	2.50 —90
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.— —35
<b>— Valse-Fantaisie pour Orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.</b>	
Partition d'orchestre . . . . .	1.60 —65
La même, petit in-8 <sup>o</sup> . . . . .	—80 —30
Parties d'orchestre . . . . .	3.50 1.25
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.— —35

## Compositions pour Orchestre.

<b>Glinka (M.) Le Prince Kholmsky. A. R.</b> Musique pour la tragédie de N. V. Koukolinik. Version française de J. Bergenois. — Furst Cholimsky. Musik zu dem Trauerspiel von N. W. Koukolinik. Deutsch von Hans Schmidt. — Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow.	
Partition d'orchestre . . . . .	4.50 1.60
La même, petit in-8 <sup>o</sup> . . . . .	2.— —70
Parties d'orchestre . . . . .	8.50 3.—
Parties supplémentaires . . . . .	à —80 —25
Réduction pour Piano à 4 mains par A. Winkler . . . . .	2.— —70
<b>— — Séparément: Ouverture.</b>	
Partition d'orchestre . . . . .	1.60 —30
La même, petit in-8 <sup>o</sup> . . . . .	—80 —30
Parties d'orchestre . . . . .	3.50 1.25
Parties supplémentaires . . . . .	à —80 —10
Pour Piano à 4 mains . . . . .	—80 —30
<b>Kopylow (A.). Op. 10. Scherzo en Le pour Orchestre.</b>	
Partition d'orchestre . . . . .	5.50 1.95
Parties d'orchestre . . . . .	11.— 3.85
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.— 1.05
<b>— Op. 14. Symphonie en ut pour Orchestre.</b>	
Partition d'orchestre . . . . .	14.— 4.90
Parties d'orchestre . . . . .	28.— 9.80
Parties supplémentaires . . . . .	à 1.80 —65
Réduction pour Piano à 4 mains par l'auteur . . . . .	6.— 2.10
<b>Liadow (Anatole) Op. 19. Mazurka. Scène rustique près de la guinguette, pour Orchestre.</b>	
Partition d'orchestre . . . . .	4.50 1.60
Parties d'orchestre . . . . .	7.50 2.65
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80 —65
<b>— Op. 49. Polonaise pour grand Orchestre. (A la mémoire d'A. Pouchkine.)</b>	
Partition d'orchestre . . . . .	3.— 1.05
Parties d'orchestre . . . . .	8.50 3.—
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par N. Lawrow . . . . .	1.60 —60
<b>Rimsky-Korsakow (Nicolas). Op. 8. Fantaisie sur des thèmes serbes pour Orchestre.</b>	
Partition d'orchestre . . . . .	4.— 1.40
Parties d'orchestre . . . . .	8.— 2.80
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— —70
<b>— Op. 28. Ouverture sur des thèmes russes (Ré) pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	5.50 1.95
Parties d'orchestre . . . . .	9.— 3.15
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— —70
<b>— Op. 29. Conte féerique pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	6.— 2.10
Parties d'orchestre . . . . .	11.— 3.85
Parties supplémentaires . . . . .	à —80 —25
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.— 1.05
<b>— Op. 31. Symphonlette (en la) sur des thèmes russes pour Orchestre.</b>	
Partition d'orchestre . . . . .	10.— 3.50
Parties d'orchestre . . . . .	12.— 4.20
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano à 4 mains par N. Artoiboucheff . . . . .	4.— 1.40
<b>— Op. 32. 3<sup>me</sup> Symphonie (en Ut) pour Orchestre.</b>	
Partition d'orchestre . . . . .	12.— 4.20
Parties d'orchestre . . . . .	23.— 8.05
Parties supplémentaires . . . . .	à 1.40 —50
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.— 2.10

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

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

## Compositions pour Orchestre.

<b>Rimsky-Korsakow (Nicolas).</b> <i>M. R.</i> La Nuit de Noël. Opéra d'après Gogol. Morceaux séparés pour Orchestre.	
<b>No. 1. Introduction.</b>	
Partition d'orchestre . . . . .	1.20 —45
Parties d'orchestre . . . . .	6. — 2.10
Parties supplémentaires . . . . .	à —30 —10
<b>No. 2. Tableaux VI et VII. (Avec chœur ad libitum.)</b>	
Partition d'orchestre . . . . .	7. — 2.45
Parties d'orchestre . . . . .	18. — 6.30
Parties supplémentaires . . . . .	à 1. — —35
<b>No. 3. Polonaise. (Avec chœur ad libitum.)</b>	
Partition d'orchestre . . . . .	3. — 1.05
Parties d'orchestre . . . . .	8. — 2.80
Parties supplémentaires . . . . .	à —40 —15
<b>No. 4. Tableau VIII. (Avec chœur ad libitum.)</b>	
Partition d'orchestre . . . . .	3. — 1.05
Parties d'orchestre . . . . .	8.50 3. —
Parties supplémentaires . . . . .	à —40 —15
<b>Seriabine (A.). Op. 24. Réverie pour Orchestre.</b>	
Partition d'orchestre . . . . .	1.40 —50
Parties d'orchestre . . . . .	4. — 1.40
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par A. Winkler . . . . .	1.20 —45
— Op. 28. Symphonie (en Mi) pour grand Orchestre et Chœur. Texte russe-français-allemand.	
Partition d'orchestre . . . . .	13. — 4.55
Parties d'orchestre . . . . .	30. — 10.50
Parties supplémentaires . . . . .	à 2. — —70
(Parties de chœur (Soprano, Alto, Ténor, Basso à A. — 20 = B. — 10) —80 —40	
(Parties des solos (Mezzosoprano, Ténor à A. — 20 = B. — 10) —40 —20	
Réduction pour Piano à 4 mains par A. Winkler . . . . .	6.50 2.30
— Op. 29. 2 <sup>me</sup> Symphonie (en ut) pour grand Orchestre.	
Partition d'orchestre . . . . .	18. — 6.30
Parties d'orchestre . . . . .	à —80 —30
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano à 4 mains par B. Kafafati . . . . .	à —80 —30
<b>Sokolow (Nicolas). Op. 4. Elégie pour Orchestre.</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	5.50 1.95
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 —80
— Op. 40a. Suite tirée du Ballet „Les Cygnes sauvages“ pour grand Orchestre.	
Partition d'orchestre . . . . .	13. — 4.55
Parties d'orchestre . . . . .	24. — 8.40
Parties supplémentaires . . . . .	à 1.40 —50
Réduction pour Piano à 4 mains par l'auteur . . . . .	4.50 1.60
<b>Steinbachoff (N.) Op. 33. Sérénade pour Orchestre.</b>	
Partition d'orchestre . . . . .	2. — —70
Parties d'orchestre . . . . .	4. — 1.40
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.30 —45
Version pour Piano à 2 mains par l'auteur . . . . .	—80 —30
— 2 Idylles pour Orchestre. (No. 1. „L'étoile du berger“. Tableau pastoral. No. 2. „En passant l'eau“. Scherzino.)	
Partition d'orchestre . . . . .	5. — 1.75
Parties d'orchestre . . . . .	6. — 2.10
Parties supplémentaires . . . . .	à —30 —10
<b>Tanéïew (S.). Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre.</b>	
Partition d'orchestre . . . . .	6.50 2.30
Parties d'orchestre . . . . .	11. — 3.85
Parties supplémentaires . . . . .	à —80 —25
Réduction pour Piano à 4 mains par l'auteur . . . . .	3. — 1.05
— Op. 12. 1 <sup>re</sup> Symphonie (en ut) pour grand Orchestre.	
Partition d'orchestre . . . . .	15. — 5.25
Parties d'orchestre . . . . .	35. — 12.25
Parties supplémentaires . . . . .	à 2. — —70
Réduction pour Piano à 4 mains par l'auteur . . . . .	6.50 2.30

## Compositions pour Orchestre.

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

## Compositions pour Orchestre à cordes.

<b>Sokolow (Nicolas). Sérénade sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintet op. 3.</b> <i>M. R.</i>	
Partition . . . . .	1. — —35
Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) . . . . .	2. — —75
— Op. 23. 2 <sup>me</sup> Sérénade pour Orchestre à cordes.	
Partition . . . . .	—60 —25
Parties séparées (V. I, II, Va., Vc., I, II, B. à 30 Pf. = 10 Cop.) . . . . .	1.80 —60
Réduction pour Piano à 4 mains par l'auteur . . . . .	—80 —30
— Op. 38. La carassante. Polka pour Orchestre d'archets.	
Partition . . . . .	—50 —20
Parties séparées (V. I, II, Va., Vc., B. à 30 Pf. = 10 Cop.) . . . . .	1.50 —50
Parties supplémentaires . . . . .	à —80 —10
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.20 —45
<b>Sokolow (N.), Glazounow (A.) et Liadow (A.). Les Vendradis. Polka pour Orchestre d'archets.</b>	
Partition . . . . .	1. — —35
Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) . . . . .	2. — —75
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.40 —50
<b>Fanfarses.</b>	
<b>Liadow (A.) et Glazounow (A.). Les Fanfarses (pour Trombe en A, Corni en F, Tromboni, Tuba, Timpani, Tamburo, Piatti) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg.</b>	
Partition . . . . .	1. — —35
Parties et parties séparées . . . . .	3. — 1.05
Réduction pour Piano par N. Sokolow . . . . .	—60 —25
I. Allegretto, d'A. Liadow. II. Moderato, d'A. Liadow. III. Moderato, d'A. Glazounow. IV. Allegretto, d'A. Liadow. V. Moderato (Thème russe), arrangé par A. Glazounow.	
<b>Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli.</b>	
<b>Liadow (Anatole). Op. 32. Une tabatière à musique. Valse-badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur.</b>	
Partition et parties séparées . . . . .	2.50 —90
<b>Quatuor d'instruments à cuivre.</b>	
<b>Glazounow (Alexandre). Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corne in F, Trombone tenore, Trombone basso).</b>	
Partition . . . . .	—40 —15
Parties et Parties séparées . . . . .	1.20 —45
Réduction pour Piano à 2 mains . . . . .	—40 —15
<b>Flûte et Piano.</b>	
<b>Akimenko (Th.). Op. 14. Idylle pour Flûte avec accompagnement de Piano . . . . .</b>	1.20 —45
<b>Cor.</b>	
<b>Glazounow (Alexandre). Op. 24. Réverie pour Cor et Piano . . . . .</b>	1. — —35
<b>Cor anglais.</b>	
<b>Akimenko (Th.). Op. 12. Eclogue pour Cor anglais avec Piano . . . . .</b>	1.40 —50