

à Monsieur Anatole Liadow.

SUITE
POUR GRAND ORCHESTRE
tirée du Ballet
„LE PAVILLON D'ARMIDE“
de
N. TSCHÉRÉPNINE.

Op. 29.

Partition d'orchestre	Pr. M. 16.—. R. 5.60.
Parties d'orchestre	Pr. M. 34.—. R. 11.90.
Parties supplémentaires	à M. 2.—. R. —.70.
Réduction pour Piano à quatre mains par Maximilian Steinberg	Pr. M. 6.—. R. 2.10.

Séparément.

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Partition d'orchestre	Pr. M. 3.—. R. 1.05.
Parties d'orchestre	Pr. M. 7.50. R. 2.65.
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Pour Piano à quatre mains	M. 1.40. R. —.50.

N. 2. Courantes. Danse des Heures.

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Pour Piano à quatre mains	M. 1.20. R. —.45.

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Parties d'orchestre	Pr. M. 9.—. R. 3.15.
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Pour Piano à quatre mains	M. 1.40. R. —.50.

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Pour Piano à quatre mains	M. —.60. R. —.25.

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Partition d'orchestre	Pr. M. 2.50. R. —.90.
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Pour Piano à quatre mains	M. 1.20. R. —.45.

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Partition d'orchestre	Pr. M. 1.20. R. —.45.
Parties d'orchestre	Pr. M. 6.—. R. 2.10.
Parties supplémentaires à M.	—30. R. —.10.
Pour Piano à quatre mains	M. —.80. R. —.30.

N. 9. Danse des Bouffons.

Partition d'orchestre	Pr. M. 2.50. R. —.90.
Parties d'orchestre	Pr. M. 7.50. R. 2.65.
Parties supplémentaires à M.	—40. R. —.15.
Pour Piano à quatre mains	M. 1.—. R. —.35.

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M. P. BELAÏEFF, LEIPZIG.

1906.

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Nº 8.

Entrée des magiciens et danse des ombres.

Moderato maestoso.

f risoluto

mf *p*

121

mf *p*

Poco tranquillo.

№ 8.

ВЫХОДЪ КОРОЛЯ ГИДРАО И ДРУГИХЪ МАГОВЪ. ЗАКЛИНАНІЯ. ВЫЗОВЪ ВОЛШЕБНЫХЪ ТѢНЕЙ. ТАНЕЦЪ ТѢНЕЙ.

По мановенію волшебной палочки тѣни исчезаютъ.

Moderato maestoso.

The musical score is written for piano in 6/8 time. It consists of five systems of two staves each. The first system begins with a key signature of one sharp (F#) and a dynamic marking of *f risoluto*. The second system includes dynamic markings of *ff* and *mf pesante*. The third system contains a measure number box with the number 121 and dynamic markings of *marc.* and *mf*. The fourth system features a *marc.* marking. The fifth system is marked *Poco tranquillo.* and *mp marc.*. The score includes various musical notations such as trills (tr), slurs, and dynamic hairpins.

Secondo.

poco rit. *a tempo*
p cresc. *f* 1

The first system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with eighth and quarter notes. Above the first measure is the marking *poco rit.*. Above the second measure is a key signature change to one sharp (F#). Above the third measure is the marking *a tempo*. Below the first measure is the marking *p cresc.*. Below the third measure is the marking *f*. At the end of the system, there is a first ending bracket labeled '1'.

122 L'istesso tempo.

mp espr.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with eighth and quarter notes. The marking *mp espr.* is placed above the first measure.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with eighth and quarter notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with eighth and quarter notes.

123

f *dim. molto* *p*

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and contains a bass line with eighth and quarter notes. The marking *f* is placed below the first measure. The marking *dim. molto* is placed below the second measure. The marking *p* is placed below the third measure.

poco rit. *a tempo*

p cresc. *f*

The first system of music consists of two staves. The upper staff contains a melodic line with several triplet markings. The lower staff provides a harmonic accompaniment. The tempo starts with a 'poco rit.' marking and returns to 'a tempo'. Dynamics range from piano (*p*) with a crescendo (*cresc.*) to forte (*f*).

122 L'istesso tempo.

dim. *p*

The second system begins with a decrescendo (*dim.*) and a piano (*p*) dynamic. It features a continuous pattern of triplets in the upper staff, while the lower staff has rests.

The third system continues the triplet pattern from the second system. The upper staff is filled with triplets, and the lower staff remains mostly empty.

p

The fourth system starts with a piano (*p*) dynamic. The upper staff continues with triplets, and the lower staff begins to play a melodic line with some chromaticism.

p *mf*

The fifth system shows a dynamic shift from piano (*p*) to mezzo-forte (*mf*). The upper staff continues with triplets, and the lower staff has a more active melodic line.

123 *f* *dim molto* *p*

The sixth system concludes with a decrescendo (*dim molto*) and a piano (*p*) dynamic. It is marked with the number 123. The upper staff continues with triplets, and the lower staff has a melodic line.

Secondo.

Musical notation for the first system, measures 121-123. Treble and bass staves with notes and rests.

124 L'istesso tempo.

Musical notation for the second system, measures 124-126. Treble and bass staves. Measure 124 includes *p cresc.*

Musical notation for the third system, measures 127-129. Treble and bass staves.

Musical notation for the fourth system, measures 130-133. Treble and bass staves. Measure 130 includes *mp cresc. molto* and measure 133 includes *f*.

125 Poco tranquillo.

Musical notation for the fifth system, measures 134-137. Treble and bass staves. Measure 134 includes *ff*, 135 includes *f*, 136 includes *mf*, and 137 includes *mp marc.*

Musical notation for the sixth system, measures 138-141. Treble and bass staves. Measure 138 includes *p*, 139 includes *più p*, and 141 includes *pp*.

124 L'istesso tempo.

p cresc. legg.

mp cresc. molto

f

Poco tranquillo.

125

ff pesante

f marc.

mf

mp

p

(sopra)

pp

RAYMONDA.

BALLET EN TROIS ACTES.

SUJET DE LYDIE PACHKOFF ET DE MARIUS PETIPA.

MUSIQUE PAR

ALEXANDRE GLAZOUNOW.

Op. 57.

Réduction pour Piano à quatre mains par A. WINKLER.

Prix $\frac{M. 18.-}{R. 6.30}$

MORCEAUX SÉPARÉS DE LA RÉDUCTION POUR PIANO A QUATRE MAINS :

	M.	R.		M.	R.	
ACTE I.						
No. 1. Entrée de Raymonda	—60	—25	No. 16. Entrée des jongleurs	—60	—25	
No. 2. Grande Valse	1.40	—50	No. 17. Danse des garçons arabes	—40	—15	
No. 3. Pizzicato	—60	—25	No. 18. Entrée des Sarrazins	—60	—25	
No. 4. Prélude et la Romanesca	—40	—15	No. 19. Grand Pas espagnol	—80	—30	
No. 5. Prélude et Variation	—40	—15	No. 20. Danse orientale	—40	—15	
No. 6. Grand Adagio	—80	—30	ACTE III.			
No. 7. Valse fantastique	1.—	—35	No. 21. Le Cortège hongrois	—80	—30	
No. 8. Variation I	—40	—15	No. 22. Grand Pas hongrois	1.20	—45	
No. 9. Coda	1.—	—35	No. 23. Danse des enfants	—60	—25	
ACTE II.						
No. 10. Grand Pas d'action	1.—	—35	No. 24. Entrée	—60	—25	
No. 11. Variation I	—60	—25	No. 25. Pas classique hongrois	—60	—25	
No. 12. Variation II	—60	—25	No. 26. Variation I	—60	—25	
No. 13. Variation III	—40	—15	No. 27. Variation II	—60	—25	
No. 14. Variation IV	—40	—15	No. 28. Variation III	—40	—15	
No. 15. Grand Coda	1.20	—45	No. 29. Variation IV	—60	—25	
			No. 30. Coda	1.—	—35	
			No. 31. Galop	1.—	—35	
			No. 32. Apothéose	—40	—15	

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pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1899

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de l'Union.