

822

A M-r. Alexandre Glazounow.

ILIA MOUROMETZ.

TROISIÈME SYMPHONIE

(H-MOLL).

POUR GRAND ORCHESTRE.

PAR

R. GLIÈRE.

Op. 42.

	Partition. Parties.			Parties supplémentaires.	
	Rb. C.	Rb. C.		Rb. C.	
I. Pèlerins errants. Ilia Mourometz et Sviatogor.	8—	15—	à	1—	
II. Solovéï-le-Brigand.	8—	12.50	à	1—	
III. Chez Vladimir Beau Soleil.	3.50	8—	à	—	40
IV. Les prouesses et la pétrification d'Ilia Mourometz.	8—	17—	à	1—	



Propriété de l'éditeur

P. Jurgenson à Moscou,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale Russe
et du Conservatoire de Moscou.

Petrograde, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire

Breitkopf & Härtel, London.

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Александрѣ Константиновичу
Глазунову.

Илья Муромецъ.

Третья Симфонія

(H-moll).

Для большого оркестра.

Р. Г Л І Э Р А.

Ор. 42.

	Партит. Голоса.		Дубликаты, кажд. голосъ:	
	Р. Н.	Р. К.	Р.	К.
Часть I. Калики переходіе. Илья Муромецъ и Святогоръ	8—	15—	по	1 —
„ II. Соловей Разбойникъ.	8—	12.50	„	1 —
„ III. У Владиміра Красна Солнышка . . .	3.50	8—	„	— 40
„ IV. Подвиги и окаменѣніе Ильи Муромца.	8—	17—	„	1 —



Собственность издателя

П. ЮРГЕНСОНА въ МОСКВѢ,

Коммиссіонера Придворной Пѣвческой Капеллы, Императорскаго Русскаго Музыкальнаго
Общества и Консерваторіи въ Москвѣ.

Петроградъ, у І. Юргенсона. | Варшава и Кіевъ, у Л. Идзиковскаго.



Нотопечатня П. Юргенсона въ Москвѣ

Тво_и́мъ кре_сто́мъ хрї_сте́ спа_се, смѣр_ти дер_жа_ва раз_ру_ши_ца,

и дї_а_во_ла прѣ_лестъ оу_празд_ни_ца: родъ же че_ло_вѣ_че_скїй

вѣ_ро_ю спа_са_е_мый, пѣснь те_бѣ все_гда при_но_ситъ.

Стѣхѣра ма́лагѣ зна́меннагѣ распѣва.

I.

Въ старину было стародавнюю, при ласковомъ князѣ Володиміръ, сиднемъ сидѣль Илья Муромецъ, крестьянскій сынъ, сиднемъ сидѣль цѣлыхъ тридцать лѣтъ.

Приходили два Калики Перехожіе, будили Они Илью и предсказывали—быть ему великимъ богатыремъ.

Вставалъ Илья Муромецъ, выходилъ во чисто поле, доставалъ коня богатырскаго, отправлялся къ славному Святогору богатырю.

Не носила Святогора мать сыра земля, не придано было ѣздить ему на Святую Русь, а и позволено было ѣздить по высокімъ Святымъ горамъ.

Приѣзжалъ къ нему Илья съ поклономъ низкімъ. Садилась богатыри на добрыхъ коней, разъѣзжали по Святымъ горамъ много времени—забавлялись играми богатырскими... Находили они домовище огромное. Ложился въ него Святогоръ, а подняться не можетъ изъ того гроба глубокаго. Давалъ Ильѣ передъ смертью совѣты мудрые, а какъ сталъ преставляться—пошелъ отъ него великій потъ...

Перенялъ Илья Муромецъ силу богатырскую, выѣзжалъ на дорогу прямоѣзжую въ стольный Кіевъ градъ. У него конь бѣжитъ, какъ соколъ летитъ, рѣки и озера промежъ ногъ беретъ, хвостомъ поля устилаются.

II

Въ дремучемъ лѣсу, на семи дубахъ, залегъ Соловей Разбойникъ. Заколѣдѣла, замуравѣла дорога прямоѣзжая: отъ посвисту его соловьиного, отъ покpику звѣринаго, темные лѣса къ землѣ всѣ приклоняются, а что есть людей, то всѣ мертвы лежатъ. И живутъ въ лѣсу три дочери Соловья любимыя, и много у нихъ злата, серебра и скатнаго жемчуга,—прельщаютъ онѣ людей дорожныхъ своими дарами великими.

Услыхалъ Соловей богатырскій топъ, засвисталъ по соловьиному, закричалъ разбойникъ по звѣриному... Натягивалъ Илья тугой лукъ, накладывалъ калену стрѣлу. Пала та стрѣла Соловья въ правый глазъ, обронила она его о сыру землю. Пристегнулъ его Илья ко стремени булатному, повезъ съ собой къ Владиміру Красному Солнышку.

III.

У ласковаго князя Владиміра идетъ почестень пиръ; а и много на пиру бояръ, князей и сильно могучихъ богатырей.

Приѣзжалъ Илья на широкой княжій дворъ; велитъ Соловью Разбойнику засвистать по соловьиному, закричать по звѣриному... Покривились маковки на высокихъ теремахъ, попадали всѣ сильны могучи богатыри, всѣ знатные князья-бояре, а Владиміръ князь едва живъ стоитъ.

Срубилъ Илья Соловью буйну голову. Жаловалъ Владиміръ Илью за столомъ почетнымъ мѣстомъ, признавали Илью всѣ могучіе богатыри своимъ большимъ братомъ.

I.

Aux temps très anciens, au temps du gracieux prince Vladimir, vivait dans sa demeure Ilia Mourometz (Ilia de Mourom), fils de paysan; il est resté assis sans bouger trente longues années.

Un jour vinrent deux pèlerins errants (vieillards divins), l'incitèrent à se lever et lui prédirent, qu'il deviendra un puissant bogatyr (héros).

Ilia Mourometz se dressa et sortit dans la campagne limpide. Il se procura un cheval de bogatyr et alla trouver l'illustre bogatyr Sviatogor.

La terre humide pouvait à peine porter le poids de Sviatogor,—il ne lui fut point accordé d'aller jusqu'à la Sainte Russie; mais il lui était loisible d'errer par les Sviaty Gory (Montagnes Saintes) aux cimes élevées.

Ilia s'approcha de lui, le saluant avec respect. Ils enfourchèrent des chevaux agiles et parcoururent longtemps les Montagnes Saintes, se divertissant à des jeux héroïques. Ils découvrirent un cercueil immense. Sviatogor s'y coucha et de ses profondeurs ne put s'arracher. Avant de mourir, il donna de sages conseils à Ilia. Puis son corps se couvrit de ruisseaux de sueur, et il mourut.....

La force héroïque fut transmise à Ilia, qui s'en alla par la route droite jusque vers Kiew, la capitale superbe. Son coursier galope comme vole le faucon, enjambe lacs et cours d'eau; par sa queue les cités sont balayées.

II.

Dans une forêt épaisse, sept chênes abritent Solovѣi-le-Brigand. Le droit chemin est glissant, le droit chemin est barré. Sifflant comme le rossignol, poussant des cris féroces, Solovѣi courbe jusqu'à terre les forêts épaisses; et tous les gens, s'il en est, gisent morts. Dans la forêt vivent les trois filles chéries de Solovѣi. Elles possèdent beaucoup d'or, d'argent, de perles bien rondes—elles attirent par des cadeaux précieux les gens qui passent.

Solovѣi entendit la démarche puissante du Bogatyr; il siffla, le brigand, comme un rossignol, il poussa ses cris féroces. Ilia banda son arc puissant, lança une flèche de fer ardent. Cette flèche frappa l'oeil droit de Solovѣi, elle coucha le guerrier sur la terre humide. Ilia l'attacha à son étrier damassé et l'emmena vers la demeure de Vladimir Beau-Soleil.

III.

Chez le gracieux prince Vladimir se donne un noble festin, qui rassemble en nombre les princes, les boïars, les bogatyrс à la force invincible. Arrivé près de la grande porte du palais, Ilia ordonne à Solovѣi-le-Brigand de pousser son sifflement de rossignol et ses cris féroces... Alors fléchit la toiture du palais élevé, alors tombèrent tous les bogatyrс puissants, tous les princes et boïars fameux. Seul, le prince Vladimir reste à peine debout.

Ilia trancha la tête du turbulent Solovѣi. Vladimir, en récompense, donna à Ilia la place d'honneur à sa table; et tous les puissants bogatyrс reconnurent Ilia pour leur frère insigne.

Изъ Орды, золотой земли, подымался злой Батыга со своею силою поганою. Отъ пару было отъ конинаго а и мѣсяць-солнце померкнуло, а отъ духу Татарскаго—не можно крещенымъ живымъ быть. Выѣзжалъ Илья Муромецъ со двѣнадцатью богатырями, и бились они двѣнадцать дней и прибили всю силу невѣрную.

— Не двѣ горы вмѣстѣ сдвигались, съѣзжались въ чистомъ полѣ два богатыря—Илья и Поленица Удалая. Ударились они первымъ боемъ—тѣмъ боемъ другъ друга не ранили; тянулись черезъ гривы лошадиныя—другъ друга не перетягиваютъ; сходили со добрыхъ коней, хватались плотнымъ боемъ, рукопашкою. Бились, дрались день до вечера, съ вечера бьются до полуночи, съ полуночи бьются до бѣла свѣта. Паль Илья на сыру землю—лежучи у него силы вдвое прибыло; махнетъ Поленицу въ бѣлы груди—вышибалъ выше дерева стоячаго. Скоро затмилъ очи ясныя, по плечъ отсѣкъ буйну голову, воткнулъ на копье мурзameцкое, повезъ на заставу богатырскую—при своей братѣ похвалялся.

— Выходило семь богатырей, выходилъ самъ Илья Муромецъ во чисто поле: „подавай намъ Силу нездѣшную, мы и съ тою Силою, богатыри, справимся“. Какъ промолвили они то слово неразумное, такъ и слетало двое воителей. Вѣщали они громкимъ голосомъ: „а да-вайте, богатыри, съ нами бой держать“. Налетаетъ на нихъ одинъ богатырь—стало четверо и живы всѣ; рубить Илья Муромецъ—стало вдвое больше и живы всѣ. Бросились на Силу небесную всѣ богатыри, стали Силу колоть рубить, а Сила та растеть да растеть, все на богатырей съ боемъ идетъ. Побѣждали могучіе богатыри въ каменные горы, въ темныя пещеры. Какъ побѣжить одинъ—такъ и окаменѣетъ, какъ побѣжить другой—такъ и окаменѣетъ. Побѣждалъ къ горамъ Илья Муромецъ, да и тутъ то Илья окаменѣлъ.

Съ той поры перевелись богатыри на Святой Руси.

D'Orda, la terre d'or, s'est levé Batygha le méchant avec son armée païenne. L'haleine fumante de leurs chevaux obscurcissait l'éclat du soleil, et l'odeur Tatare qui montait eut suffoqué tout chrétien. Ilia Mourometz s'avança, suivi de douze bogatyrs; ils combattirent douze jours, et défirent l'armée entière des mécréants.

Ce ne sont point deux montagnes qui se rencontrent: ce sont, dans la campagne limpide, deux bogatyrs qui s'abordent, Ilia et Oudalaïa Polénitsa (géante guerrière). Au premier choc ils se frappent, mais ni l'un ni l'autre n'est blessé. Chacun saisit par les crins la monture de son adversaire, mais sans prendre l'avantage. Ils descendent de cheval, et vigoureusement s'agrippent. Ils luttent et se harcèlent jusqu'au soir, puis du soir à minuit et de minuit à l'aube. Ilia tombe sur la terre humide—et à ce contact ses forces sont doublées. Il frappe la blanche poitrine de la guerrière d'un coup formidable, qui la lance au dessus des grands arbres de la forêt. Bientôt il éteint les yeux brillants, détache des épaules la tête rebelle, la fiche sur une lance tatare, et l'emporte vers le camp des héros ses frères, qui l'acclament.

Sept bogatyrs s'avancent, Ilia Mourometz également s'avance par la campagne limpide: „Où est l'Armée Céleste, que nous, bogatyrs, nous l'anéantissions?“ Ils avaient à peine prononcé ces paroles insensées que bondirent en avant deux guerriers, criant à pleine voix: „Venez donc, bogatyrs, vous mesurer avec nous!“ Un bogatyr se précipite—voilà qu'ils sont quatre, bien vivants. Ilia les sabre—voilà qu'ils sont huit, indemnes. Tous les bogatyrs se jettent sur l'Armée Céleste, la chargent, la sabrent; mais elle se multiplie encore et encore, elle fond sur les bogatyrs. Ceux-ci s'enfuient vers les montagnes pierreuses, vers les sombres cavernes. L'un accourt,—il est changé en pierre; un autre se présente—aussitôt il est pétrifié. Ilia Mourometz court vers les montagnes, et lui aussi est soudain pétrifié. C'est depuis lors que les bogatyrs ont disparu de la Sainte Russie.

СОЛОВЕЙ РАЗБОЙНИКЪ.

II.

SOLOVÉÏ-LE-BRIGAND.

Droits d'exécution réservés.

R. GLIÈRE. Op. 42.

Andante. ♩ = 54.

Flauto piccolo.

3 Flauti.

3 Oboi.

Corno inglese.

3 Clarinetti in B.

Clarinetto basso.
in B.

3 Fagotti.

Contrafagotto.

8 Corni in F.

4 Trombe in B.

4 Tromboni
e Tuba.

Timpani.
Campanelli.
Celesta.
Triangolo.
Piatti e Cassa.

Arpe I e II.

Violini I div. a 3.

Violini II.

Viole.

Violoncelli.

Contrabassi.

pp sul ponticello con sord.

mp pp

pp sul ponticello con sord.

mp pp

pp sul ponticello con sord.

mp pp

Andante. ♩ = 54..

[illegible]

Viol. I.

a 3

Viol. II

a 3

Viola

a 3

V-celli

a 3

C-B.

[illegible]

Picc.

pp

pp

pp

C.F. SOLO

p

con sordini

con sordini

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Vcelli. a 2

C.B.

pp

[illegible]

2 Pico.

The musical score is for a piece titled "Pico" on page 128. It is written in 2/4 time and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and several other staves. The second system includes a grand staff and several other staves. The score features various musical notations, including triplets, dynamics (pp), and articulation marks. The first system shows a complex arrangement of notes and rests, with some staves having triplets and others having single notes. The second system shows a similar arrangement, with some staves having triplets and others having single notes. The score is written in a clear, professional style, with all notes and rests clearly visible. The dynamics are marked as "pp" (pianissimo) throughout the piece. The articulation marks are used to indicate specific points of emphasis or phrasing. The overall structure of the piece is well-organized, with a clear beginning and end. The score is a good example of a professional musical score, with all the necessary elements for a performer to play the piece correctly.

[illegible]

This musical score is for a piece titled "Pico. [3]". It is written for a large ensemble, including woodwinds, brass, and strings. The score is divided into three systems, each containing multiple staves. The key signature is B-flat major (two flats), and the time signature is 2/4. The first system features woodwind and string parts with dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The second system includes a section for the Fag. III (Bassoon III) and C.F. (Cello/Double Bass), with dynamics like *p* (piano) and *dim.* (diminuendo). The third system shows a brass section with *cresc. molto* (crescendo molto) markings. The score concludes with a final measure marked with a [3] in a box.

4

C. ingl.

f con dolore

diminuendo

poco a poco

p

C. F.

pp

con sordini

Tr-be.

con sordino

f

p

cresc. molto

p cresc. molto

p cresc. molto

f con dolore

diminuendo

poco a poco

p

5

[illegible]

[illegible]

This page of a musical score is for a symphonic work, likely a symphony or concerto, featuring a large orchestra and a vocal soloist. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments and parts include:

- I. Violins:** First and second staves, marked *p dim.*
- II. Violins:** Third and fourth staves, marked *p dim.*
- III. Violins:** Fifth and sixth staves, marked *p dim.*
- Cl. b. (Clarinet B-flat):** Seventh staff, marked *p dim.* and *pp* *p con dolore*
- Tr. (Trumpet):** Eighth staff, marked *p dim.* and *pp*
- Timp. (Timpani):** Ninth staff, marked *pp*
- Arpa I. (Harp I):** Tenth staff, marked *pp*
- VI. II. a 3 (Violins II, 3 parts):** Eleventh, twelfth, and thirteenth staves, marked *p dim.* and *pp*
- a 3 (Violas, 3 parts):** Fourteenth, fifteenth, and sixteenth staves, marked *p dim.* and *pp*
- a 3 (Cellos, 3 parts):** Seventeenth, eighteenth, and nineteenth staves, marked *p dim.* and *pp*
- a 3 (Double Basses, 3 parts):** Twentieth, twenty-first, and twenty-second staves, marked *p dim.* and *pp*
- Vocal Soloist:** Twenty-third staff, marked *p dim.* and *pp*

The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *dim.* (diminuendo), and *gliss.* (glissando). The vocal line is marked with *p dim.* and *pp*. The score is divided into measures by vertical bar lines, and the page number 8 is visible in the top right corner.

[illegible]

This page contains measures 9 through 12 of the musical score for the Piccolo. The key signature is B-flat major (two flats). Measure 9 is marked with a box containing the number 9. The score includes staves for the Piccolo and other instruments. Dynamics include *pp*, *ppp*, *p*, *mf*, and *ppp*. Performance instructions include *poco cresc.* and *div. a 3*. The Piccolo part features a melodic line with grace notes and a triplet in measure 12. Other instruments provide harmonic support with sustained notes and rhythmic patterns.

Picc.

pp *poco cresc.*

C.F. *pp* *poco cresc.* *mf*

pp *poco cresc.*

div. a 3 *pp* *poco cresc.*

div. a 3 *pp* *poco cresc.*

div. a 3 *pp* *poco cresc.*

mf

Pico.

10

Musical score for Pico. measures 10-13. The score features multiple staves with various musical notations including triplets, sixteenth notes, and dynamic markings like *p* and *poco cresc.*.

div. a 3

Musical score for Pico. measures 14-17. This section is marked *div. a 3* and features complex rhythmic patterns, triplets, and dynamic markings like *pp*, *p*, and *poco cresc.*.

10

Picc.

11

Musical score for Piccolo (Picc.) and C.F. parts, measures 11-14. The Piccolo part features a melodic line with slurs and accents, marked *p*. The C.F. part features a melodic line with slurs and accents, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for A.I. and other parts, measures 11-14. The A.I. part features a melodic line with slurs and accents, marked *p*. The other parts include various musical notations such as slurs, accents, and dynamic markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

11

[illegible]

13

[illegible]

14

Musical score for a large ensemble, featuring multiple staves with various musical notations including dynamics, articulation, and performance instructions.

Dynamics and performance instructions include:

- pp* (pianissimo)
- mf* (mezzo-forte)
- sf* (sforzando)
- p* (piano)
- pp senza cresc.* (pianissimo without crescendo)
- div. a 3.* (divided into groups of three)
- senza sord.* (without mutes)
- poco marc.* (a little more marked)
- unis.* (unison)
- pp pizz.* (pianissimo pizzicato)

The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, and features a variety of musical symbols such as slurs, ties, and dynamic markings.

[illegible]

Musical score for the first system of "The Swan" by Camille Saint-Saëns. The score is for a full orchestra and includes parts for strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into four measures. The first measure shows the initial chords in the strings and woodwinds. The second measure features a melody in the first violin and a counter-melody in the first flute. The third measure continues the melodic development. The fourth measure concludes the system with a final chord. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "pp".

[illegible]

Picc.

This musical score page contains two staves: Piccolo (Picc.) and Tuba. The Piccolo staff is divided into two systems of four staves each. The first system (measures 148-151) features rapid sixteenth-note passages with dynamics *p*, *cresc.*, and *simile*. The second system (measures 152-155) continues with similar patterns, including a *a 2* marking. The Tuba staff (measures 148-155) includes a section marked *III* and *Senza sordini*, with dynamics ranging from *pp* to *mf*. The bottom of the page shows the beginning of a new section with a *div.* (divisi) marking for the Piccolo.

Measures 148-155 are shown. The Piccolo part includes dynamics: *p*, *cresc.*, *simile*, *a 2*, *pp*, *mf*. The Tuba part includes dynamics: *mf*, *p*, *div.*, *p*, *cresc.*. The section is marked *Senza sordini*.

Pico. 17

Musical score for Pico. 17, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is divided into two main systems. The first system consists of 10 staves, and the second system consists of 10 staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamic markings such as *mf*, *cresc.*, *f*, and *p*. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also rests and longer note values. The score is written for a large ensemble, likely a symphony orchestra or a similar large group of instruments.

17

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Piccolo (Pico.), Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Corno), Trombones (Tromba), Trumpets (Trombo), Timpani (Timp.), and Strings (A. I., A. II.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is complex, with many staves showing dense, rapid passages, particularly in the woodwinds and strings. Dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *div. a 2* (dividing into two parts), and *senza sordini* (without mutes) are used throughout. The page number 13 is visible in the top right corner.

This is a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as triplets, trills, and dynamic markings. The staves are arranged in a system, with some staves having multiple parts (e.g., Fl. I & II, III, I & II). The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests. The dynamic markings include 'mf dolce', 'f dim.', 'p', 'mf', and 'p'. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page number '15' is visible in the top right corner. The score is for a symphony, and the notation is complex, with many notes and rests. The staves are arranged in a system, with some staves having multiple parts (e.g., Fl. I & II, III, I & II). The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests. The dynamic markings include 'mf dolce', 'f dim.', 'p', 'mf', and 'p'. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page number '15' is visible in the top right corner.

Fl. I.

II.

III.

C. F.

Arpa II.

unis.

19

The musical score for page 152, measures 18-20, features a variety of instruments and complex rhythmic patterns. The Flute I part begins with a melodic line in measure 18, marked *mf*, and continues with trills and triplets in measures 19 and 20, marked *p*. Flute II and III also play in measure 18, marked *mf*, and have trills in measure 19, marked *p*. The Clarinet in F and Bassoon parts are mostly silent, with the Bassoon playing a single note in measure 19, marked *p*. The Arpa II part has a melodic line in measure 20, marked *p*. The unified string section (unis.) plays a complex rhythmic pattern in measures 18-20, marked *p*. The score includes a rehearsal mark '19' at the start of measure 19.

This page of musical notation contains several systems of staves. The notation includes complex melodic lines with triplets, trills, and slurs. Dynamic markings such as *dim.*, *ppp*, and *espress.* are used throughout. A specific sequence of notes is indicated as (C, D, E, Fis, Ges, As, B). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature.

The notation includes various musical symbols such as:

- Triplets (3)
- Trills (tr)
- Slurs
- Dynamic markings: *dim.*, *ppp*, *espress.*
- Articulation marks (accents)
- Divisions (div.)
- Unison markings (unis.)

The sequence of notes (C, D, E, Fis, Ges, As, B) is written in a specific staff, likely indicating a chromatic scale or a specific harmonic progression.

20

The image shows a page of a musical score, likely from a symphony. The score is written for a large ensemble of instruments, including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Violins I and II, and Viola. The music is in 3/4 time and features various dynamic markings such as *p*, *pp*, and *gliss.* The score is arranged in a standard orchestral format, with the Piccolo at the top and the Viola at the bottom. The page is numbered 100 in the top right corner.

Picc.

21

p

tr

pp

p

poco cresc.

pp

pp

p dolce

poco cresc.

poco cresc.

poco cresc.

pp

poco cresc.

pp

poco cresc.

div.

ppp

div.

ppp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

This page of a musical score is for a string quartet, featuring staves for Violin I (Fl. I.), Violin II (II.), Viola (III.), and Cello/Double Bass (III.). The score is written in G major and 4/4 time. It includes various musical notations such as triplets, trills, glissandos, and dynamic markings like *p*, *pp*, and *pp espress.*. The first system shows the Violin I and II parts with triplets and trills, while the Viola and Cello/Double Bass parts have long, sustained notes. The second system features a glissando in the Violin I part and a *pp espress.* marking in the Cello/Double Bass part. The third system shows the Violin I and II parts with triplets and a *pp* marking, while the Viola and Cello/Double Bass parts have long, sustained notes. The fourth system shows the Violin I and II parts with triplets and a *pp* marking, while the Viola and Cello/Double Bass parts have long, sustained notes.

This is a page from a musical score, likely for a string quartet. The score is written for four staves: Violin I (Fl. I), Violin II (Fl. II), Viola (Fl. III), and Cello/Double Bass (Fl. III). The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *poco dim.*, *p*, and *pp*. The first system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The second system continues the Violin I and II parts with trills and a *p* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The third system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The fourth system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The fifth system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The sixth system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The seventh system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The eighth system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The ninth system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes. The tenth system shows the Violin I and II parts with trills and a *poco dim.* marking. The Viola and Cello/Double Bass parts have long, sustained notes.

22

Violino SOLO

senza sordini

Viol. I. senza sordini

Viol. II. senza sordini

div. a 3

div.

22

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Flutes (Fl.), Horns (H.), Cor Anglais (Cor. III. IV. and Cor. V. VI.), Violins (Viol.), and Viola (Viol.). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf espress.* (mezzo-forte, expressive). There are also articulation marks like *tr* (trill). The score is organized into systems, with each instrument having its own staff. The page is numbered 103 in the top left corner.

Musical score for a symphony, page 161. The score is in 3/4 time and features a variety of instruments including strings, woodwinds, brass, harp, and violin solo. The music is written in a key with one flat (B-flat) and includes dynamic markings such as *p* (piano), *f* (forte), and *espress.* (espressivo). The score is divided into three systems, each with multiple staves for different instruments. The first system includes staves for strings, woodwinds, brass, harp, and violin solo. The second system includes staves for strings, woodwinds, brass, harp, and violin solo. The third system includes staves for strings, woodwinds, brass, harp, and violin solo. The score is written in a standard musical notation with notes, rests, and other musical symbols.

Labels within the score include: *p*, *f*, *espress.*, *vi*, *Arpa I.*, *Viol. SOLO*, and *v espress.*

23 cresc. poco a poco

23 cresc. poco a poco

24

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522

This page of musical notation contains several systems of staves. The notation is complex, featuring many notes, rests, and accidentals. Dynamic markings are present throughout, including *pp*, *mp*, *p*, and *mf*. Some staves have specific markings such as *espr.* (espressivo) and *tr.* (trill). The score is organized into systems, with some staves having repeat signs and others showing specific musical techniques like trills and slurs.

This page of a musical score is divided into three systems, each containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1 (Top):** Features a Piccolo (Picc.) part on the top staff. Below it are staves for woodwinds and strings. Dynamic markings include *mf cresc.* and *p cresc.*.
- System 2 (Middle):** Includes a section marked "II. III." with a key signature change to one sharp (F#). It features staves for woodwinds and strings. Dynamic markings include *mf cresc.* and *p cresc.*.
- System 3 (Bottom):** Includes a section marked "V. SOLO" for a solo instrument. It features staves for woodwinds and strings. Dynamic markings include *mf cresc.* and *f cresc.*.

The score is written in a standard musical notation style, with various dynamic markings and articulation symbols throughout.

Picc.

Musical score for a symphony, page 165. The score is in B-flat major and 4/4 time. It features a Piccolo (Picc.) part at the top, followed by strings (Violins I, Violins II, Violas, Cellos, Double Basses), and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The score is divided into three systems. The first system shows the Piccolo playing a melodic line with triplets and slurs. The strings provide a harmonic foundation with sustained notes and moving lines. The woodwinds enter with various melodic and harmonic parts. The second system continues the development of these themes, with dynamic markings like "dim." and "mf" indicating changes in volume. The third system features more complex rhythmic patterns, including triplets and slurs, and dynamic markings like "f" and "dim.".

This page of musical notation is divided into three systems, each containing multiple staves for piano and orchestra.

System 1 (Top): The piano part (top three staves) features a dense texture of sixteenth-note runs and chords, with some measures marked with a '7' indicating a septuplet. The orchestral accompaniment (bottom five staves) consists of sustained chords and single notes, with a first violin part (I.) and a second violin part (II.).

System 2 (Middle): The piano part continues with similar textures, including a measure marked 'gliss.' (glissando). The orchestral accompaniment remains sustained, with a first violin part (I.) and a second violin part (II.).

System 3 (Bottom): The piano part continues with similar textures, including a measure marked 'gliss.' (glissando). The orchestral accompaniment remains sustained, with a first violin part (I.) and a second violin part (II.).

The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' (piano) and 'gliss.' (glissando).

This musical score is for a Piccolo (Picc.) and Piano (P.) ensemble. The Piccolo part is written in treble clef with a key signature of one sharp (F#). It features rapid sixteenth-note passages, often beamed in groups of six, and includes dynamic markings such as *p* (piano) and *espr. dolce* (expressive, sweet). The Piano part is written in bass clef with a key signature of one flat (Bb). It includes arpeggiated figures, sustained chords, and a glissando marked *gliss.*. The score is organized into systems, with the Piccolo and Piano parts often playing in parallel or complementary textures. The overall style is characteristic of late 19th or early 20th-century orchestral music.

1. *mf espr.*

gliss.

mf espr.

27

28

This page of a musical score, numbered 171, contains measures 28 through 38. The score is written for a large ensemble, including woodwinds, strings, and percussion. The key signature is one sharp (F#), and the time signature is 3/4. The notation is dense, with many sixteenth and thirty-second notes, often beamed together. Dynamics such as *dim.* (diminuendo), *f* (forte), *pp* (pianissimo), and *ppp* (pianissimissimo) are used throughout. Articulation marks like *gliss.* (glissando) and *punta d'arco* (point of the bow) are present. The score is divided into systems, with measures 28-31 on the first system, 32-35 on the second, and 36-38 on the third. The bottom right corner of the page features the number 28 in a box.

28

[illegible]

[illegible]

This musical score page, numbered 174, features a woodwind and string ensemble. The woodwind section includes three Flutes (Fl. I, II, III), three Clarinets (Cl. I, II, III), and a Cello (Cel.). The string section consists of two Violins (A. I., A. II.), two Violas, two Cellos, and a Double Bass. The score is written in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings. The woodwinds play melodic lines with frequent triplets and slurs, while the strings provide a rhythmic foundation with sixteenth-note patterns. The dynamic markings range from *pp* (pianissimo) to *cresc. poco* (crescendo poco).

Fl. I
pp

Fl. II
pp

Fl. III
pp

Cl. I
pp

Cl. II
pp

Cl. III
pp cresc. poco

Cel.
p cresc. poco

A. I.
pp cresc. poco

A. II.
cresc. poco

Violins
cresc. poco

Violas
cresc. poco

Cellos
cresc. poco

Double Bass
cresc. poco

30

Picc. *pp*

Fl. I. *mf*

Fl. II. *mf dolce*

Ob. I. II. *SOLO* *pp dolce*

C. Ing. *mf*

Cl. I. *mf*

Cl. II. *mf*

Cl. III. *mf*

Camp. *pp*

Cel. *pp*

A. I. *mf*

Viol. *SOLO* *p dolce*

div. a 3 *pp*

div. a 4 *pp*

mf

mf

mf

mf

mf

mf

V-celli *ppp*

30

36335

176

Picc.

31

Ob. I.

C. Ing.

Cl. I.

Cl. B.

Fag. II. III.

Cor. I.

Camp.

Celesta.

V. SOLO

V-celli

31

This page of a musical score, numbered 177, contains a complex arrangement of instruments. The top section includes staves for woodwinds (flutes, oboes, and bassoons) and strings (violins, violas, cellos, and double basses). The middle section features brass instruments, specifically the first and second cornets (labeled "Cor. I." and "Camp."). The bottom section includes staves for the first and second violins, violas, cellos, and double basses. The notation is highly detailed, with many notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The page number 177 is located in the top right corner.

32 Tranquillo molto.

Picc.

C. Ing.

Ob. II.

Ob. I. *espr.*

Cor. I. II. III. IV.

Camp.

Cel.

A. I.

A. II.

V. SOLO *loco*

(col altri)

un.

C. B.

32 Tranquillo molto.

36335

This page contains a musical score for a symphony orchestra, starting at rehearsal mark 32. The tempo is 'Tranquillo molto'. The score is written for multiple staves, including Piccolo (Picc.), Corno In G (C. Ing.), Oboe II (Ob. II.), Oboe I (Ob. I.), Cori I-IV (Cor. I. II. III. IV.), Campanelli (Camp.), Cello (Cel.), Viola I (A. I.), Viola II (A. II.), Violoncello Solo (V. SOLO) with a 'loco' marking, and Cello/Bass (C. B.). The music features various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), and *espr.* (espressivo). There are also markings for 'un.' (unison) and 'col altri' (with others). The score is divided into measures by vertical bar lines, and the key signature has one sharp (F#).

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score is written in 2/4 time and includes various musical notations such as notes, rests, and articulation marks. The instruments and their parts are as follows:

- Flutes (Fl.):** The first flute part (I) is marked *dolce* and *pp*. The second flute part (II) is marked *espr.* and *p*.
- Clarinet (Cl.):** The first clarinet part (I) is marked *pp*. The second clarinet part (II) is marked *pp*.
- Bassoon (Fg.):** The first bassoon part (I) is marked *pp*. The second bassoon part (II) is marked *pp*.
- Horn (Cor.):** The first horn part (I) is marked *pp*. The second horn part (II) is marked *pp*.
- Trumpet (Tpt.):** The first trumpet part (I) is marked *pp*. The second trumpet part (II) is marked *pp*.
- Trombone (Tbn.):** The first trombone part (I) is marked *pp*. The second trombone part (II) is marked *pp*.
- Cor V. VI. (Cor.):** The first cor part (I) is marked *pp*. The second cor part (II) is marked *pp*.
- A. II. (A.):** The first A. II. part (I) is marked *pp*. The second A. II. part (II) is marked *pp*.
- Div. a 2 (Div.):** The first div. a 2 part (I) is marked *mf*. The second div. a 2 part (II) is marked *mf*.

The score includes various dynamic markings such as *dolce*, *pp*, *p*, *mf*, and *espr.*, and tempo markings like *div. a 2*. The music is written in 2/4 time and includes various musical notations such as notes, rests, and articulation marks.

This image shows a page of a musical score, likely for an orchestra and woodwinds. The page is numbered 33 at the top center and bottom center. The score is written in G major (one sharp) and 3/4 time. The instruments and parts visible are:

- Pico dolce**: Flute part, starting with a *p* (piano) dynamic.
- Ob. I.**: Oboe I part, starting with a *p* dynamic.
- Fag. III.**: Bassoon III part, starting with a *p* dynamic.
- A. II.**: Clarinet II part, starting with a *p* dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *pp* (pianissimo), and *espr.* (espressivo). The page is divided into three systems, each containing multiple staves for the different instruments. The bottom of the page is marked with the number 33.

10

This page of a musical score, numbered 183, contains the following parts and markings:

- Woodwinds:**
 - Flute 1 (F1): *mf*
 - Flute 2 (F2): *mf*
 - Oboe (Ob.): *mf*
 - Clarinet Bass (Cl. Bs.): *mf*
 - Bassoon (Fag. I. II.): *mf*
- Strings:**
 - Violins I & II (I II, III IV, V VI): *mf* *espr.*
 - Viola (V): *mf* *espr.*
 - Cello (C): *mf* *espr.*
 - Double Bass (B): *mf* *espr.*
- Piano (A. I.):** Features complex arpeggiated figures in both hands, often spanning multiple octaves.
- Other:** The score includes various dynamic markings (*mf*, *espr.*) and articulation marks (accents, slurs) throughout the staves.

35

I. Fl. II. *poco cresc.*

III. *poco cresc.*

I. *poco cresc.*

III. *mf*

II. *mf*

Cl. III. *mf*

I. *espr.*

II. *espr.*

Clar. Bas. *mf*

Fag. III. *mf poco cresc.*

poco cresc. *mf*

mf poco cresc.

A. I.

II (C, D, E, F, G, A, B) *pp* *glis.*

Ces, Des, Es, F, Ges, As, B.

a 2 *poco cresc.*

a 3 *poco cresc.*

div. a 2

div. a 2 *poco cresc.*

poco cresc.

35 *poco cresc.*

This is a page of a musical score, likely for a symphony or opera, featuring a variety of instruments and vocal parts. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments and parts include:

- Flutes:** Flute I and Flute II, both playing in the upper register with frequent trills and grace notes.
- Oboes:** Oboe I and Oboe II, playing in the upper register with trills and grace notes.
- Clarinets:** Clarinet I and Clarinet II, playing in the upper register with trills and grace notes.
- Bassoons:** Bassoon I and Bassoon II, playing in the lower register with trills and grace notes.
- Violins:** Violin I and Violin II, playing in the upper register with trills and grace notes.
- Violas:** Viola, playing in the middle register with trills and grace notes.
- Cellos:** Cello, playing in the lower register with trills and grace notes.
- Basses:** Bass, playing in the lower register with trills and grace notes.
- Choir:** A.I. (Alto I), A.II. (Alto II), and A.III. (Alto III), all playing in the upper register with trills and grace notes.
- Other parts:** Fag. (Fagotto), Cor. (Corni), and VII. (Violini).

 The score includes various musical notations such as trills, grace notes, and slurs. Dynamics like *mf* (mezzo-forte) and *f* (forte) are indicated. The page number 183 is visible in the top right corner.

36 I. *dim.*

Fl. II. *dim.*

III. *dim.*

I. *dim.*

II. *dim.*

II. III. *dim.*

Fag. *dim.*

I. *espr.*

III. IV. *dim.*

V. VI. *dim.*

II

dim.

dim.

a 3 *dim.*

unis. *dim.*

a 2 *dim.*

dim.

mf espr.

mf

mf

36

This is a page of a musical score, likely for a large orchestra. The page is numbered "37" in the top left corner and "36335" at the bottom center. The score is written for multiple instruments, with staves labeled as follows:

- Pico.** (Piccolo) at the top left.
- mf** (mezzo-forte) and **p** (piano) dynamic markings are present in the upper staves.
- dolce** (sweet) and **espr.** (espressivo) performance instructions are visible.
- III mf espr.** and **III mf espr.** markings are present in the middle staves.
- Camp.** (Cymbal) and **Cel.** (Celesta) are labeled in the lower staves.
- unif.** (unifone) is labeled at the bottom left.

The score features complex musical notation, including various note values, rests, and articulation marks. The bottom of the page shows the number "36335" and a small "37" in a box.

38 poco cresc. 86385

Picc. *p dolce* *dolce 3*

39

I. II. III. IV. V. VI. VII. VIII.

mf espr.

espr.

The musical score is arranged in a standard orchestral format. The top section includes the Piccolo (Picc.), Flutes (Fl.), Oboes (Ob.), Bassoon (Fag.), and Violins I & II (V. I., V. II.). The middle section includes the Viola (V. VI.), Cello (C.), and Double Bass (B.). The bottom section includes the Concertmaster (Camp.). The score is written in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *p*, *mf*, and *espr.*. The Piccolo part is marked *p* and *espr.*. The Flutes and Oboes parts are marked *p* and *espr.*. The Bassoon part is marked *p* and *espr.*. The Violins and Viola parts are marked *p* and *espr.*. The Cello and Double Bass parts are marked *p* and *espr.*. The Concertmaster part is marked *p* and *espr.*. The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom of the page.

40 Picc.

The musical score is arranged in systems. The top system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and strings (I, II, III, IV, V, VI). The Piccolo part features rapid sixteenth-note passages. The Flute and Oboe parts have melodic lines with slurs. The Clarinet and Bassoon parts provide harmonic support. The string section includes a variety of rhythmic patterns and melodic fragments. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout. The score is written in a key with one flat (B-flat) and a common time signature (C).

40

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Piccolo, Flutes (I, II, III, IV), Oboes (I, II), Clarinets (I, II, III, IV), Bassoons (I, II), Horns (I, II, III, IV), Trumpets (I, II, III, IV), Trombones (I, II, III, IV), Tuba, Snare Drum, Cymbals, and Cellos/Double Basses. The notation is complex, featuring many triplets, slurs, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score is arranged in a standard format with multiple staves per system, and the instruments are grouped together. The page is numbered 10 in the bottom right corner.

41 Picc.

Musical score for measures 41-43. The score includes parts for Piccolo (Picc.), Flutes I and II, Oboes I and II, Clarinets in Bb and C (C.F.), Bassoons, and Percussion. The key signature is Bb major. The time signature is 4/4. The score is marked with dynamics such as *pp*, *p*, *mf*, and *espr.* (espressivo). Measure 41 features a Piccolo entry with *pp* dynamics. Measures 42 and 43 show various instrumental textures, including rapid sixteenth-note passages in the woodwinds and strings, and a Piccolo solo in measure 43.

Measure 41: Picc. *pp*. Flute I *pp*. Flute II *pp*. Oboe I *p espr.*. Oboe II *p espr.*. Clarinet in Bb *p*. Clarinet in C *p*. Bassoon I *p*. Bassoon II *p*. Percussion *pp*.

Measure 42: Picc. *mf espr.*. Flute I *mf espr.*. Flute II *mf espr.*. Oboe I *p*. Oboe II *p*. Clarinet in Bb *p*. Clarinet in C *p*. Bassoon I *p*. Bassoon II *p*. Percussion *pp*.

Measure 43: Picc. *mf espr.*. Flute I *mf espr.*. Flute II *mf espr.*. Oboe I *p*. Oboe II *p*. Clarinet in Bb *p*. Clarinet in C *p*. Bassoon I *p*. Bassoon II *p*. Percussion *pp*.

This page of musical notation is for a piano concerto, featuring multiple staves for different instruments and sections. The page is numbered 194 at the top left and 42 in a box at the top center and bottom center. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'espr.' (espressivo).

The staves are organized as follows:

- Top Section:** Staves I, II, III, I, III, and C.F. (Cello/Fiddle). Staves I, II, and III are in treble clef with a key signature of one sharp (F#). Staves I, III, and C.F. are in bass clef with a key signature of one flat (Bb). Staves I, II, and III have a 'p' (piano) dynamic marking.
- Middle Section:** Staves I.II., III.IV., and VI. Staves I.II. and III.IV. are in treble clef with a key signature of one sharp (F#). Staff VI is in bass clef with a key signature of one flat (Bb). Staves I.II. and III.IV. have a 'p' (piano) dynamic marking.
- Bottom Section:** Staves I and II. Staves I and II are in treble clef with a key signature of one sharp (F#). Staves I and II have a 'p' (piano) dynamic marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'espr.' (espressivo). The page is numbered 194 at the top left and 42 in a box at the top center and bottom center.

This page of a musical score, numbered 195, contains a complex arrangement of musical staves. The notation includes various dynamics such as *mf*, *p*, *mf espress.*, and *espr.*. Performance instructions like *gliss.*, *tr.*, and *arco* are present. The score is divided into sections labeled I., II., III., VI., A. I., and A. II. The bottom of the page features the number 36335 and a boxed number 43.

The score is written for a string orchestra, with multiple staves for each section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4. The score is divided into measures, with some measures containing multiple notes and rests.

The dynamics and articulations are as follows:

- mf* (mezzo-forte) is used in the first two staves.
- p* (piano) is used in the third, fourth, and fifth staves.
- mf espress.* (mezzo-forte, expressive) is used in the sixth and seventh staves.
- espr.* (espressivo) is used in the eighth staff.
- gliss.* (glissando) is used in the ninth staff.
- tr.* (trill) is used in the tenth and eleventh staves.
- arco* (arco) is used in the twelfth staff.

The sections are labeled as follows:

- I. (first staff)
- II. (second staff)
- III. (third staff)
- VI. (fourth staff)
- A. I. (fifth staff)
- A. II. (sixth staff)

The page number 195 is located in the top right corner. The number 36335 is located at the bottom center. The number 43 is located in a box at the bottom right.

36335

44

The musical score is arranged in two systems, each containing five staves. The first system (measures 44-46) features a complex texture with multiple melodic lines in the upper staves and a more active bass line. The second system (measures 47-49) includes a piano solo section with a glissando and triplet figures, followed by a return to the orchestral texture. Dynamics such as *mf*, *p*, and *gliss.* are indicated throughout. The notation includes various note values, rests, and articulation marks.

44

This musical score page contains measures 45 and 46. It features a Piccolo part and several other instrumental parts. The Piccolo part in measure 45 consists of a series of eighth-note runs, while in measure 46 it plays a series of chords marked with a '5' (quint). The other parts include woodwinds, strings, and a Fagotto (Bassoon) part. The Fagotto part in measure 45 has a melodic line, while in measure 46 it plays a series of chords. The strings and woodwinds provide harmonic support with various textures, including triplets and sustained notes. The score is written in a key with one flat and a 2/4 time signature.

45

46

Fag.

36335

[illegible]

This musical score, titled "Pccc.", is a complex orchestral or chamber work. It features multiple staves with intricate notation. The score includes various musical elements such as triplets, trills, and dynamic markings like *mf*, *espress.*, and *div.*. The notation is dense, with many notes and rests, and includes some unusual symbols like "x" and "p". The score is divided into sections, with a "Fag." (Fagotto) section indicated. The overall style is highly technical and expressive.

47 Animando poco a poco.

The musical score for page 201, measures 47-50, is written for a large ensemble. The tempo is marked "Animando poco a poco." The score includes the following parts and markings:

- Measures 47-50:** The score is divided into four measures. The first measure (47) contains a complex rhythmic pattern with trills and triplets. The second measure (48) continues the pattern with a trill marked "tr" and a triplet marked "3". The third measure (49) features a trill marked "tr" and a triplet marked "3". The fourth measure (50) concludes the section with a trill marked "tr" and a triplet marked "3".
- Instrumentation and Dynamics:** The score includes parts for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and percussion (timpani, cymbals, snare drum). Dynamics include *p* (piano), *mf* (mezzo-forte), and *passionato* (passionate).
- Performance Markings:** The score includes various performance markings such as *tr* (trill), *3* (triplet), *mf* (mezzo-forte), *p* (piano), and *passionato* (passionate).
- Section Markings:** The score includes section markings such as *III.*, *II.*, *C.Fag.* (C. Flute), *Camp.* (Cymbal), *Cel.* (Cello), *div.* (divisi), and *passionato* (passionate).

47 Animando poco a poco.

This is a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a key with one flat (B-flat major or D minor) and is in 4/4 time. The page is numbered 48 in the top center.

The instruments and parts visible include:

- Picc.** (Piccolo) in the top staff, marked *p*.
- Camp.** (Camp Organ) in the middle section, marked *mf*.
- Woodwinds:** Flutes, Oboes, Clarinets, and Bassoons, each with multiple staves.
- Strings:** Violins (I and II), Violas, Cellos, and Double Basses, each with multiple staves.

The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are also various rests, ties, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *tr* (trill). The score is divided into measures by vertical bar lines, and the page is organized into systems of staves.

crescendo poco

This page of musical notation is for a large ensemble, likely a symphony or concert band, with multiple staves for different instruments and vocal parts. The notation is complex, featuring many trills, slurs, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The page is numbered 49 and 203. The notation includes various instruments such as flutes, oboes, clarinets, bassoons, and strings. There are also vocal parts, including a solo voice and a chorus. The music is in a romantic or late romantic style, with a focus on melodic development and harmonic richness. The page is divided into three systems, with the first system starting at measure 49 and the second system starting at measure 100. The third system starts at measure 150. The notation is written in a clear and legible style, with a focus on the musical details. The page is numbered 49 and 203. The notation includes various instruments such as flutes, oboes, clarinets, bassoons, and strings. There are also vocal parts, including a solo voice and a chorus. The music is in a romantic or late romantic style, with a focus on melodic development and harmonic richness. The page is divided into three systems, with the first system starting at measure 49 and the second system starting at measure 100. The third system starts at measure 150. The notation is written in a clear and legible style, with a focus on the musical details.

This musical score page contains measures 204, 205, and 206. The Piccolo part is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as trills (tr), accents (acc), and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *espr.* (espressivo). The Celesta part is written in a single staff with a treble clef and a key signature of one flat. It includes dynamic markings like *mf* and *Camp.* (Crescendo). The bottom section of the page shows the beginning of measure 207, marked with *unis.* (unison) and *a poco*. The page number 36335 is located at the bottom center.

204 Picc.
a poco

205

206

Camp. *mf*

Celesta.

unis.

a poco

36335

50

The musical score is arranged in systems. The top system includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin, viola, cello, double bass). The woodwinds play melodic lines with slurs and trills, while the strings provide harmonic support. The second system introduces a vocal soloist with the lyrics "Tr-ne III." and continues the woodwind and string parts. The third system features a piano (p) section with a complex rhythmic pattern. The fourth system shows the vocal soloist and piano section. The fifth system continues the piano and string parts. The sixth system features a woodwind section with a melodic line. The seventh system shows the vocal soloist and piano section. The eighth system continues the piano and string parts. The ninth system features a woodwind section with a melodic line. The tenth system shows the vocal soloist and piano section. The eleventh system continues the piano and string parts. The twelfth system features a woodwind section with a melodic line. The thirteenth system shows the vocal soloist and piano section. The fourteenth system continues the piano and string parts. The fifteenth system features a woodwind section with a melodic line. The sixteenth system shows the vocal soloist and piano section. The seventeenth system continues the piano and string parts. The eighteenth system features a woodwind section with a melodic line. The nineteenth system shows the vocal soloist and piano section. The twentieth system continues the piano and string parts. The twenty-first system features a woodwind section with a melodic line. The twenty-second system shows the vocal soloist and piano section. The twenty-third system continues the piano and string parts. The twenty-fourth system features a woodwind section with a melodic line. The twenty-fifth system shows the vocal soloist and piano section. The twenty-sixth system continues the piano and string parts. The twenty-seventh system features a woodwind section with a melodic line. The twenty-eighth system shows the vocal soloist and piano section. The twenty-ninth system continues the piano and string parts. The thirtieth system features a woodwind section with a melodic line. The thirty-first system shows the vocal soloist and piano section. The thirty-second system continues the piano and string parts. The thirty-third system features a woodwind section with a melodic line. The thirty-fourth system shows the vocal soloist and piano section. The thirty-fifth system continues the piano and string parts. The thirty-sixth system features a woodwind section with a melodic line. The thirty-seventh system shows the vocal soloist and piano section. The thirty-eighth system continues the piano and string parts. The thirty-ninth system features a woodwind section with a melodic line. The fortieth system shows the vocal soloist and piano section. The forty-first system continues the piano and string parts. The forty-second system features a woodwind section with a melodic line. The forty-third system shows the vocal soloist and piano section. The forty-fourth system continues the piano and string parts. The forty-fifth system features a woodwind section with a melodic line. The forty-sixth system shows the vocal soloist and piano section. The forty-seventh system continues the piano and string parts. The forty-eighth system features a woodwind section with a melodic line. The forty-ninth system shows the vocal soloist and piano section. The fiftieth system continues the piano and string parts.

50

[illegible]

52

The musical score is arranged in several systems. The top system contains ten staves, with the first two marked 'a2'. The notation is dense, featuring many triplets and sixteenth notes. The key signature has one flat. The bottom system contains five staves, with the first three marked 'a2'. The notation continues with similar complex rhythmic patterns. The page is numbered '52' in the top left and bottom center.

Tr-ne III.

Camp.

Triang.

Piatti.

p *f* *p* *cresc.* *ff*

52

36335

rit. **53** a tempo

[illegible]

Picc.

a2 **8**

a2

I.

III.

Tub.
Camp.

Piatti.

a2

8

55

This musical score is for a Piccolo, Flute, and Piano ensemble. It consists of two systems of staves. The first system has 10 staves: Piccolo (Picc.), Flute (a2), Flute (a2), Flute (I.), Flute (I.), Flute (a2), Flute (a2), Flute (III.), Flute (Tub.), and Flute (Camp.). The second system has 10 staves: Piccolo (Pia.), Flute (a2), Flute (a2), Flute (I.), Flute (I.), Flute (a2), Flute (a2), Flute (III.), Flute (Tub.), and Flute (Camp.). The score is written in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The key signature is one flat (B-flat). The score is marked with a '55' in a box at the top and bottom. The page number '210' is in the top left corner, and the number '86335' is at the bottom center.

The musical score is arranged in a standard orchestral format. The top section includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The middle section features brass instruments (trumpets, trombones, tubas) and percussion (cymbals, triangles). The bottom section contains staves for the piano and double bass. The score is marked with various dynamics and articulations, including *f*, *ff*, *mf*, *cresc.*, and *passionato*. The tempo markings *rit.* and *allargando* are present at the top and bottom of the page. The score is numbered 56 in the center.

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *div.* (divisi) and *p* (piano).

The instruments and parts visible on the page include:

- Picc.** (Piccolo)
- a 2** (Flute 2)
- 8** (Oboe 8)
- a 2** (Clarinet 2)
- a 2** (Bassoon 2)
- a 2** (Horn 2)
- a 2** (Trumpet 2)
- a 2** (Trombone 2)
- a 2** (Tuba)
- Camp** (Cymbal)
- Piatti** (Tam-tam)
- Celesta**
- Arpe a 2** (Arpeggiator 2)

The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

[58] Agitato.

I.
 II.
 III.
 a2
 ff
 feroce
 con Sordini.
 con Sordini.
 (con Sordini) I II III IV
 Tuba.
 Camp.
 Piatti.
 Celesta.
 unis.
 feroce

This musical score page contains measures 58 through 61 of a piece marked "Agitato". The score is written for a large orchestra, including strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The tempo and mood are indicated by the marking "[58] Agitato." at the top right. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *feroce* (ferocious). The brass section, including tubas, is instructed to play "con Sordini" (with mutes). The percussion section includes cymbals ("Piatti") and a celesta. The string section is marked "unis." (unison) in the lower staves. The score concludes with a final measure marked "feroce".

[illegible]

This is a page of a musical score, likely for a symphony, featuring multiple staves for woodwinds, strings, and percussion. The score includes dynamic markings such as *f*, *mf*, *cresc.*, *dim.*, and *pp*. The page is numbered 215 in the top right corner.

The score is written for a large ensemble, including woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals, etc.). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The page is divided into two systems. The first system contains staves for woodwinds and strings, with dynamic markings like *f*, *mf*, and *cresc.*. The second system contains staves for woodwinds and strings, with dynamic markings like *mf*, *cresc.*, and *dim.*.

The page is numbered 215 in the top right corner.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Picc.** (Piccolo)
- Cl. B.** (Clarinet in B-flat)
- C. Fa g.** (Clarinet in F)
- Tr. be.** (Trumpet in B-flat)
- Tr. ni III, IV** (Trumpet in C, 3rd and 4th parts)
- Tuba.**
- Viol. I, II** (Violins, 1st and 2nd parts)
- Viola.**
- V. C.** (Violoncello)
- C. B.** (Double Bass)

The score is divided into measures, with various musical notations including notes, rests, and dynamic markings. Key markings include:

- mf** (mezzo-forte)
- f** (forte)
- p** (piano)
- cresc.** (crescendo)
- con sordini** (with mutes)

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The page number '111' is visible in the bottom right corner.

I. [60]

Fl. III.

Oboe II

Clarinet B $\flat$

Bassoon I

Trumpet I

Trombone I

Tuba.

Perc.

Violin I

Violin II

Viola

Cello

Double Bass

cresc.

a 3 mf

mf cresc.

mf cresc.

mf

f

p

[60]

217

Picc.

cre

scen

Picc.

Fag. II. III.

C. Fag.

Viol. I.

Fag. III. IV.

Tuba.

Viol. I.

C.B.

cre 36335

scen

61

do

Fl. I, II, III. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

C.Fag. *mf*

Tr. I, II, III, IV. *mf*

Tr. *mf*

Tuba. *mf*

Viol. I. *mf*

Viol. II. *mf*

Vla. *mf*

Cello *mf*

C.B. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

(con Sordini)

(con Sordini)

36335

Picc.

I.

II.

III.

Cl. B.

C. Fag.

Corni.

Viol. I.

C.B.

pp

mf

p

con dolore

div. a 2

62

This page of a musical score, numbered 221, contains a complex arrangement for orchestra and voice. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of several systems of staves.

The upper systems include staves for woodwinds (flutes, oboes, bassoons) and strings. The woodwinds feature intricate melodic lines with many triplets and slurs. The strings provide a harmonic and rhythmic foundation, with some parts marked *pp* (pianissimo) and others *f* (forte).

The lower systems include staves for brass instruments: 4 Tr. (trumpets), Tr. ni. (trombones), and Tuba. The brass parts are often marked *f* or *mf* and include some melodic fragments.

The bottom section of the page features staves for V.I. (Violins I), V.II (Violins II), C.B. (Cello/Bass), and a vocal line. The vocal line includes lyrics and is marked with dynamics such as *mf* and *con dolore*. The instrumental parts in this section also feature complex rhythmic patterns and triplets.

Key musical markings and dynamics throughout the score include:

- pp* (pianissimo)
- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- con dolore* (with pain)
- espresso.* (staccato)
- div. a 2* (divided into two parts)

The score is densely notated with various musical symbols, including notes, rests, slurs, and dynamic markings, indicating a highly expressive and technically demanding piece.

63

[illegible]

[illegible]

This page of a musical score is for a large orchestra, featuring multiple staves for various instruments. The score includes dynamic markings like 'p' (piano) and 'cresc.' (crescendo), and articulation like 'sul G' and 'a 3'.

The instruments and parts visible include:

- I.** (First Violin)
- II.** (Second Violin)
- III.** (Third Violin)
- Cl. basso.** (Bass Clarinet)
- C-F.** (Cymbal and Fagott)
- Cor. VII. VIII.** (Cor Anglais VII and VIII)
- Tuba.** (Tuba)
- Violoncello** (Violoncello)
- Violone** (Violone)
- Viola** (Viola)
- Vcllo** (Violoncello)
- Basso** (Basso)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro'.

The page shows a complex arrangement of musical notation, including melodic lines, harmonic support, and dynamic markings. The 'cresc.' markings indicate a gradual increase in volume, while 'p' indicates a soft dynamic. The 'sul G' marking indicates a change in the instrument's playing position or technique. The 'a 3' marking indicates a triplet.

67

Picc.

I. II.

III.

C1. b.

3 Tr. be.

Tr. ni.

Tuba.

IV con Sordino

(senza Sordini)

C. B.

68

36335

[illegible]

[illegible]

allargando

Tempo I.

231

70

Flg. I.

Flg. II. III.

a 2

marato

I. II.

Corni.

III. IV.

Tr-ba IV.

a 2

senza sordini.

a 2

marato

marato

marato

Piatti. 3

Arpe a 2

unis.

unis.

a 2

marcato

70 allargando

Tempo I.

36335

This page of a musical score is for a symphony, featuring multiple staves for woodwinds, strings, and percussion. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'marc.'

The woodwind section (flutes, oboes, and bassoons) is represented by the top six staves, each with a part number (I, II, III, IV, V, VI) and a dynamic marking of 'mf'. The string section (violins, violas, cellos, and double basses) is represented by the next six staves, with dynamic markings of 'mf' and 'marc.'.

The percussion section (trumpets, tubas, and timpani) is represented by the bottom six staves, with dynamic markings of 'mf' and 'marc.'.

The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'marc.'.

72

Fl. I II.

Fl. III.

Fl. picc.

II. III. a2

a2

p

a2

cresc.

cresc.

a2

mf

Tr. be.

IV senza sord.

Tr. ni.

Tuba.

8

div. a 3

div. a 3

div. a 3

pizz.

pizz.

36335

73

Fl. III. *a 2*

Fl. III.

C.F.

a 2

Tr-be.

Tuba.

f

mf

a 2

mf

Tr-be III. IV.

Tr-ni

Tuba

mf

non div.

[illegible]

75

Musical score for page 239, measures 75-77. The score is in B-flat major and 4/4 time. It features multiple staves with various musical notations including dynamics (*dim.*, *p*, *più p*, *pp*), articulation (accents), and phrasing slurs. The bottom section is marked "III. VI."

Measures 75-77 show complex musical textures with multiple staves. Dynamics include *dim.*, *p*, *più p*, and *pp*. The bottom section, marked "III. VI.", features a prominent bass line and a complex upper texture.

The score concludes with measure 75, marked with a box containing the number 75.

This page of a musical score, measures 75-76, is written for a large orchestra. The notation is as follows:

- Measures 75-76:** The score is divided into two systems. The first system (measures 75-76) includes staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals, triangle, etc.). The second system (measures 77-78) continues the orchestration with similar instruments.
- Woodwinds:** Flutes, oboes, clarinets, and bassoons are active in measures 75-76, often playing melodic lines or harmonic support. In measure 77, they play a series of chords.
- Brass:** Trumpets and trombones play melodic lines in measures 75-76. The tuba enters in measure 77, playing a low, sustained note.
- Strings:** Violins, violas, cellos, and double basses play a rhythmic pattern in measures 75-76. In measure 77, they play a series of chords.
- Percussion:** The percussion section is active throughout, providing a rhythmic foundation. In measure 77, the snare drum and cymbals play a series of chords.
- Dynamic Markings:** The score includes various dynamic markings such as *dim.* (diminuendo), *pp* (pianissimo), *ppp* (pianississimo), and *con sord.* (con sordina).
- Other Notations:** The score includes various musical notations such as notes, rests, and slurs.

Cor. I. II. *ppp*

Cor. III. IV. *ppp*

Cor. V. VI. *ppp*

Tuba.

pp

p

pp

Cor. I. II. 77

Cor. III. IV.

Cor. V. VI.

Timp. *pppp* con sord.

sul ponticello

a2 *pp* sul ponticello a3

a3 *pp*

pp

pp

pp

pp

pp

ppp

77

Viol. I. a 3 *pp* sul ponticello

pp sul ponticello

pp sul ponticello

Viol. II. a 3 *pp*

pp

pp

pp

Viole. a 3 con sord.

con sord.

con sord.

pp sul ponticello

pp sul ponticello

pp sul ponticello

Viol. I. a 3 *pp*

pp

pp

Viol. II. a 3 *pp*

pp

pp

pp

Viole. a 3 *pp*

pp

pp

pp

V. Celli a 3 *pp* sul ponticello

pp sul ponticello

pp sul ponticello

pp sul ponticello

p cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

78

Viol. I. *p cresc.*

p cresc.

p cresc.

Viol. II.

p cresc.

p cresc.

p cresc.

V-le.

p

f

p

f

p

f

p

f

V.Celli.

78

con sord.

pp

dim.

Cor. *p*

con sord.

pp

dim.

pppp

III. *dim.*

IV *p*

pp

dim.

pppp

V

VI

pp

con sord. *dim.*

dim.

dim.

dim.

dim.

dim.

dim.

ppp

ppp

ppp

Compositions russes pour Grand Orchestre. Suite 1.

- R. C.
- Arensky, A. Op. 4. Symphonie № 1. (H-moll.) *Partition.* 7 —
Parties . 12 50
Parties supplémentaires: chaque à 1 —
 — Op. 23. Silhouettes (2-me Suite) pour 2 Pianos à 4 mains, instrumentée par l'auteur. (2-я сюита). *Partition.* 3 —
Parties . 7 —
Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—50 c. Vlo—40 c. Basso—30 c.
 — Op. 33. 3-me Suite (Variations) pour 2 Pianos à 4 mains, instrumentée par l'auteur . . . *Partition.* 3 —
Parties . 6 —
Parties supplémentaires: VI. I—40 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—30 c.
- Balakirew, M. Thamar. Poème symphonique. Nouvelle édition, revue et corrigée par l'auteur. *Partition.* 7 —
Parties . 10 —
Parties supplémentaires: VI. I—70 c. VI. II—70 c. Vla—70 c. Vlo—60 c. Basso—50 c.
- Bleichmann, J. Op. 18. Symphonie en La-mineur. *Partition.* 5 —
 — Op. 22. Suite de ballet: № 1. Ouverture. 2. Danse des bouffons. 3. Danse orientale. 4. Danse des feux. 5. Visions. 6. Valse. *Partition.* 5 —
 — Op. 38. 2-me Suite: № 1. Intermezzo. 2. Valse des Driades. 3. Dans les champs. 4. Danse russe. 5. Cortège aux flambeaux *Partition.* 5 —
Parties . 12 —
Parties supplémentaires: VI. I—90 c. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—60 c.
- Conus, G. Op. 1. Scènes enfantines. Suite pour Orchestre et chœur. Изъ дѣтской жизни. Сюита для оркестра и хора. Вступленіе. № 1. Сказка про бычка. 2. Игра въ лошади. 3. Съ куклой. 4. Капризъ. 5. Старушка няня. 6. Органчикъ. 7. Грѣзы. 8. Состраданіе. 9. Дѣтскія ласки. 10. Пѣсня про комара *Partition.* 7 —
Parties . 12 —
Parties supplémentaires: VI. I—90 c. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—60 c.
- Goedicke, A. Op. 15. 1-re Symphonie . . . *Partition.* 9 —
 — d-to. *Parties .* —
- Ijinsky, A. Op. 4. Suite № 1. *Partition.* 5 —
Parties . 10 —
Parties supplémentaires: Chaque à—60
 — Op. 13. Nour et Anitra. Suite pour 2 Pianos à 4/ms, arr. p. grand Orchestre par l'auteur: № 1. Le Paladin à cheval. 2. Le château mystérieux. 3. Gnomes. 4. La Princesse enchantée. Tentation. 5. Danse féerique. 6. Réveries. Paladin et Princesse. 7. Berceuse. 8. Orgie. *Partition.* 5 —
Parties . 15 —
Parties supplémentaires: VI. I—1 r. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—60 c.
- Ippolitow-Iwanow, M. Op. 10. Esquisses caucasiennes, Suite *Partition.* 3 —
Parties . 10 —
Parties supplémentaires: VI. I, II, Vla à—50 c. Vlo—40 c. Basso—30 c.
 — Op. 42. Iveria. Suite. № 1. Introduction. 2. Berceuse. 3. Lesghinka. 4. Marche Géorgienne. *Partition.* 5 —
Parties . 9 —
Parties supplémentaires: VI. I—60 c. VI. II, Vla, Vlo à 50 c. Basso—80 c.
- Kalinnikow, B. Symphonie № 1. (G-moll) . *Partition.* 10 —
Parties . 18 —
Parties supplémentaires: VI. I—1 r. 20 c. VI. II—1 r. 50 c. Vla—1 r. 20 c. Vlo—1 r. Basso—80 c.
 — Symphonie № 2. (A-dur). *Partition.* 10 —
Parties . 17 —
Parties supplémentaires: VI. I—1 r. 20 c. VI. II—1 r. 10 c. Vla—1 r. 10. Vlo—1 r. Basso—1 r.
 — Le cèdre et le palmier. Tableau symphonique. *Partition.* 2 —
Parties . 3 —
Parties supplémentaires: Chaque à—25
 — Suite *Partition.* 6 —
Parties . —
- Pachulski, H. Op. 13. Suite *Partition.* 5 —
Parties . 5 —
Parties supplémentaires: Chaque à—40
- R. C.
- Rimsky-Korsakow, N. Op. 5. Episode de la Légende Sadko. Tableau musical *Partition.* 3 —
Parties . 7 —
Parties supplémentaires: chaque à—30
 — Le même. Nouvelle édition. 2-e version. *Partition.* 3 —
Parties . 7 —
Parties supplém.: VI. I—40 c. VI. II, Vla, Vlo, Basso à—30 c.
- Rubinstein, A. Op. 110. Eroïca. Fantaisie à la mémoire de M. Skobeleff *Partition.* 6 —
Parties . 7 50
Parties supplémentaires: VI. I—65 c. VI. II—50 c. Vla—65 c. Vlo—50 c. Basso 40 c.
 — La Russie. Morceau symphonique . . . *Partition.* 3 50
Parties . 8 —
Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—30 c.
- Sibelius, J. Op. 49. Pohjola's Tochter. Sinfonische Fantasia *Partitur.* 7 50
Orchesterstimmen. 9 —
Jede Streichstimme einzeln. à—60
- Simon, A. Op. 36. La revue de nuit. Poème symphonique sur la ballade de Joukovsky . . . *Partition.* 5 —
Parties . 9 —
Parties supplémentaires: VI. I—30 c. VI. II—80 c. Vla—50 c. Vlo—40 c. Basso—40 c.
- Tschaïkowsky, P. Op. 13. 1-re Symphonie. (G-moll). 1-я Симфонія *Partition.* 5 —
Parties . 12 —
Parties supplémentaires: VI. I—1 r. 10 c. VI. II—1 r. 10 c. Vla—1 r. Vlo—90 c. Basso—80 c.
 — Op. 18. Tempête. Fantaisie d'après Shakespeare. *Part.* 5 —
Parties . 6 —
Parties supplémentaires: VI. I—60 c. VI. II—70 c. Vla—60 c. Vlo I et Basso—80 c. Vlo II et Basso—70 c. Vlo III—60 c.
 — Op. 29. 3-me Symphonie. (D-dur) 3-я Симфонія. *Part.* 6 —
Parties . 14 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. 10 c. Vlo—90 c. Basso—60 c.
 — Op. 32. Francesca da Rimini. Fantaisie . *Partition.* 5 —
Parties . 10 —
Parties supplémentaires: VI. I—60 c. VI. II—60 c. Vla—60 c. Vlo et Basso 1 r. 10 c.
 — Op. 36. 4-me Symphonie. (F-moll). 4-я Симфонія. *Partition in 80.* 9 —
d-to. Partition in 160. 2 40
Parties . 15 —
Parties supplém.: VI. I, VI. II, Vla, Vlo à 90 c. Basso—70 c.
 — Op. 43. Suite I. № 1. Introduzione e fuga. 2. Divertimento. 3. Andante. 4. Scherzo. Marche miniature. 5. Gavotte. *Partition.* 5 —
Parties . 10 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—80 c. Vlo et Basso—1 r. 10 c.
 — Op. 53. Suite II. № 1. Jeu de sons. 2. Valse. 3. Scherzo humoristique. 4. Rêves d'enfant. 5. Danse baroque (style Dargomijsky). Nouv. édit. corrigée par l'auteur. *Partition.* 7 —
Parties . 15 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—80 c. Vlo—90 c. Basso—80 c.
 — Op. 55. Suite III. № 1. Elégie. 2. Valse mélancolique. 3. Scherzo. 4. Tema con variazioni. Nouv. édition, corrigée par l'auteur *Partition.* 9 —
Parties . 16 70
Parties supplémentaires: VI. I—1 r. 20 c. VI. II—90 c. Vla—1 r. Vlo—90 c. Basso—80 c.
 — Op. 58. Manfred. Poème symphonique . . *Partition.* 10 —
Parties . 18 —
Parties supplémentaires: VI. I—1 r. 40 c. VI. II—1 r. 20 c. Vla—1 r. 20 c. Vlo—1 r. Basso—70 c.
 — Op. 64. 5-me Symphonie. (E-moll). 5-я Симфонія *Partition in 80.* 8 —
d-to. Partition in 160. 2 40
Parties . 17 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. 10 c. Vlo—1 r. Basso—80 c.
 — Op. 74. 6-me Symphonie (pathétique). (H-moll). 6-я Симфонія. *Partition in 80.* 9 —
d-to. Partition in 160. 3 —
Parties . 20 —
Parties supplémentaires: VI. I—1 r. 40 c. VI. II—1 r. 80 c. Vla—1 r. 50 c. Vlo—1 r. 40 c. Basso—1 r. 10 c.

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