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**АЛЕКСАНДРЪ ГЛАЗУНОВЪ**  
**ВСТУПЛЕНИЕ И ПЛЯСКА САЛОМЕИ**

КЪ ДРАМѢ ОСКАРА УАЙЛЬДА „САЛОМЕЯ“

**ДЛЯ ОРКЕСТРА**

СОЧ. 90

№ 1. ВСТУПЛЕНИЕ

**ALEXANDRE GLAZOUNOW**  
**INTRODUCTION ET LA DANSE DE SALOMÉE**  
D'APRÈS LE DRAME „SALOMÉE“ DE OSCAR WILDE  
**POUR ORCHESTRE**

OP. 90

№ 1. INTRODUCTION

Partition d'orchestre

1912

2950

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Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

	M.	R.
<b>Antipow (G.). Op. 7. Allegro symphonique pour Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.</b>		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—50
<b>Op. 9. Valse-Fantasia pour Orchestre.</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>Artelboucheff (N.), Wihitol (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 . . . . .	14.—	4.90
Parties supplémentaires . . . . .	à —40	—30
Réduction pour Piano à 4 mains par N. Artelboucheff . . . . .	2.—	—70
<b>Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<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 . . . . .	à —40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.60	—60
<b>Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.</b>		
1. Ouverture.		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —50	—20
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—90
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80	—65
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse polovtienne).		
Partition d'orchestre . . . . .	9.50	3.35
Parties d'orchestre . . . . .	18.—	6.30
Parties supplémentaires . . . . .	à 1.—	—35
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	2.50	—90
3. Marche polovtienne.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80	—65
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80	—60
<b>Elne Steppensklizze aus Mittelasien, für Orchester.</b>		
Partitur . . . . .	2.—	—70
Orchesterstimmen . . . . .	5.50	1.95
Duplirstimmen . . . . .	à —30	—10
Arrangement für Pianoforte zu 4 Händen vom Componisten . . . . .	1.80	—65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul . . . . .	1.40	—50
<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 . . . . .	à —80	—30
Réduction pour Piano à 4 mains: la I <sup>re</sup> partie par A. Glazounow, la II <sup>me</sup> partie par N. Sokolow . . . . .	3.—	1.05

## Compositions pour Orchestre.

	M.	R.
<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>		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<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 . . . . .	à —80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<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 . . . . .	à 1.60	—60
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 . . . . .	à —80	—30
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	—90
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—45
<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 . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<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 . . . . .	à 1.40	—50
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	—65
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—45
<b>Op. 12. Poémelyrique. Andantino pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<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 . . . . .	à —80	—30
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. Réverie orientale.)</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—60
<b>Op. 16. 2<sup>me</sup> Symphonie en fa<math>\sharp</math> pour grand Orchestre. (A la mémoire de François Liszt.)</b>		
Partition d'orchestre . . . . .	17.—	5.95
Parties d'orchestre . . . . .	29.—	10.15
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par l'auteur . . . . .	7.50	2.65

## Compositions pour Orchestre.

	M.	R.
<b>Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	9.50	3.35
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<b>Op. 19. La Forêt. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	8.—	2.80
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50	1.25
Réduction pour 2 Pianos à 8 mains par C. 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 . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<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 . . . . .	à —60	—25
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—90
<b>Op. 28. La Mer. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	10.—	3.50
Parties d'orchestre . . . . .	20.—	7.—
Parties supplémentaires . . . . .	à 1.—	—35
Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .	5.50	1.85
<b>Op. 29. Rhapsodie orientale pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	23.—	8.05
Parties supplémentaires . . . . .	à 1.20	—45
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 . . . . .	à 1.20	—45
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 . . . . .	à 2.50	—90
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 . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<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 . . . . .	each —40	—15
Piano score . . . . .	1.80	—65
Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80	—65
<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 . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, 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 . . . . .	à —80	—30
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre . . . . .	1.60	—60
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10

## Compositions pour Orchestre.

	M.	R.
<b>Glazounow (Alexandre). Op. 46. Chopiniana.</b>		
II. Nocturne, Fr. Chopin, Op. 15 No. 1.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	4.50	1.60
Parties supplémentaires . . . . .	à —30	—10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
IV. Tarentelle, Fr. Chopin, Op. 43.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —40	—15
<b>Op. 47. Valse de concert pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
Transcription de concert pour Piano par Félix Blumenfeld . . . . .	2.—	—70
<b>Op. 48. 4<sup>me</sup> Symphonie en Mi<math>\flat</math> pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	28.—	9.80
Parties supplémentaires . . . . .	à 1.80	—65
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 . . . . .	à —40	—15
Arrangement pour Piano à 4 mains par l'auteur . . . . .	1.60	—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 . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<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 . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.—	2.10
Séparément.		
No. 1. Prélude.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.40	—50
No. 2. Marionnettes.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.20	—45
No. 3. Mazurka.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.60	—60
No. 4. Scherzino.		
Partition d'orchestre . . . . .	1.40	—50
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.—	—35
No. 5. Pas d'action.		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.—	—35
No. 6. Danse orientale.		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.—	—35
No. 7. Valse.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	6.50	2.30
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.40	—50
No. 8. Polonaise.		
Partition d'orchestre . . . . .	3.50	3.15
Parties d'orchestre . . . . .	9.—	1.25
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.60	—60
<b>Op. 53. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70

A Madame  
JDA RUBINSTEIN

113419

# ALEXANDRE GLAZOUNOW

Introduction et la Danse de Salomé  
d'après le Drame "SALOMÉE" de Oscar Wilde

R. M.

POUR  
**ORCHESTRE**

OP. 90

Partition d'orchestre.....Pr.  $\frac{M. 7.50}{R. 2.65}$

Parties d'orchestre.....Pr.  $\frac{M. 19}{R. 6.65}$

Parties supplémentaires à  $\frac{M. 1}{R. .35}$

## Séparément

### Nº1. Introduction

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## Introduction.

Moderato. M. M. ♩ = 76.

Alexandre Glazounow, Op.90, N°1.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

Contrafagotto.

4 Corni in F.

2 Trombe in B.

3 Tromboni  
e  
Tuba.

Timpani.

Triangolo.

Piatti.

Cassa.

Arpa.

Moderato. M. M. ♩ = 76.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

**1**

[illegible]

3

animando poco

dim. mp mf p a.2

dim. mp mf p

dim. p mf p

dim. p mf p

p Soli. mf p

dim. mf p

dim. mf p

div. dim. mf p

div. dim. mf p

dim. mf p

dim. mf p

animando poco

div. a.4

unis. mf p

unis. mf p

pizz. p

pizz. mf p

pizz. mf p

arco div. a.3

3

calando

4 Tempo I.

mp  
I.  
mp  
p  
p  
p  
a2  
ff  
ff  
ff  
ff

ff  
ff  
ff  
ff

3  
ff

calando

Tempo I.

unis.  
ff arco  
ff div.  
unis.  
4  
ff



This page contains musical notation for a string quartet, organized into four systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1 (Top):** Features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth and fifth staves have a bass clef and a key signature of one sharp (F#). Dynamic markings include *dim.* and *p*.

**System 2:** Features four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Dynamic markings include *ff*, *f*, and *dim.*.

**System 3:** Features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth and fifth staves have a bass clef and a key signature of one sharp (F#). Dynamic markings include *f*, *espr.*, and *dim.*.

**System 4 (Bottom):** Features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth and fifth staves have a bass clef and a key signature of one sharp (F#). Dynamic markings include *ff*, *f*, *espr.*, and *dim.*.



[illegible]

allargando

Violin I: *p* *cresc.*  
 Violin II: *p* *cresc.*  
 Viola: *p* *cresc.*  
 Cello/Double Bass: *p* *cresc.*

Violin I: *p* *cresc.*  
 Violin II: *p* *cresc.*  
 Viola: *p* *cresc.*  
 Cello/Double Bass: *p* *cresc.*

Violin I: *p* *cresc.*  
 Violin II: *p* *cresc.*  
 Viola: *p* *cresc.*  
 Cello/Double Bass: *p* *cresc.*

**7** Poco meno mosso. ♩ = 66.

12 13 14 15

*f* *p* *mf*

Piatti.

12 bacchetta

Poco meno mosso. ♩ = 66.

16 17 18 19

*mf* *f espress.* *p* *mf*

*mf* *f espress.* *p* *mf*

*mf* *f espress.* *p* *mf*

*mf* *f espress. unis.* *p* *mf*

**7** *f*

This page of musical notation is a score for a piano, likely for a concert or recital. It consists of two systems of staves, each with five staves. The first system includes a grand staff (treble and bass clef) and three additional staves. The second system includes a grand staff and three additional staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are used throughout. There are also markings for *a2* (second octave) and *div.* (divisi). The piece is in 4/4 time, as indicated by the time signature at the end of each staff. The key signature is B-flat major, with one flat (B-flat) in the key signature.

2950 2998

8 Tempo I. ♩ = 76.

Musical score for the first system, measures 1-12. The score includes staves for strings, woodwinds, brass, and percussion. Dynamics include *p cresc.*, *f*, *ff*, and *mf*. Performance markings include *a2* and *feroce*. The percussion section includes Tuba and Piatti.

Tempo I. ♩ = 76.

Musical score for the second system, measures 13-24. The score continues the orchestral texture with various dynamics and performance markings like *non div.*, *div.*, and *unis.*. The percussion section includes Tuba and Piatti.

8



First system of musical notation, measures 1-5. The score is written for five staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The fifth staff has a bass clef and a key signature of three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The fifth staff has a bass clef and a key signature of three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 6-10. The score is written for five staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The fifth staff has a bass clef and a key signature of three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The fifth staff has a bass clef and a key signature of three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings.



animando

Musical score for the first system, measures 1-12. The score includes staves for piano, violin, viola, cello, and double bass, as well as parts for triangle and cymbals. Dynamics range from *p* to *f*. The key signature has three flats, and the time signature is 12/8.

Allegro. ♩ = 132.

animando

Musical score for the second system, measures 13-24. The score includes staves for piano, violin, viola, cello, and double bass, as well as parts for triangle and cymbals. Dynamics range from *p* to *f*. The key signature has three flats, and the time signature is 12/8.

Musical score for a string quartet and percussion, measures 2950-2998. The score includes staves for Violin I, Violin II, Viola, Cello, Double Bass, Triangle, and Tom-toms. Dynamics range from piano (*p*) to fortissimo (*f*). Performance techniques like pizzicato (*pizz.*) and arco are indicated.

Measures 2950-2998. The score is in 4/4 time. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The percussion section includes Triangle and Tom-toms.

Dynamics and performance markings include:
 

- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- mp* (mezzo-piano)
- pizz.* (pizzicato)
- arco* (arco)
- unis.* (unison)
- a2* (second octave)
- tr.* (trill)

11

animando alla  
breve  $\text{♩} = 76$ 

Musical score for measures 11-15. The score is written for multiple staves in 4/4 time, key of B-flat major. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

animando alla  
breve  $\text{♩} = 76$ 

Musical score for measures 16-20. The score continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

11



13

agitato

Musical score system 1, measures 1-8. The system includes five staves. The first staff has a treble clef and a key signature of one flat. 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 bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music features various dynamics including *p*, *pp*, and *mf*, and includes markings like "a 2" and "mf".

Musical score system 2, measures 9-16. The system includes five staves. The first staff has a treble clef and a key signature of one flat. 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 bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music features various dynamics including *p*, *pp*, and *mf*, and includes markings like "senza sordini".

agitato

Musical score system 3, measures 17-24. The system includes five staves. The first staff has a treble clef and a key signature of one flat. 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 bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music features various dynamics including *p*, *pp*, and *mf*, and includes markings like "p 3", "unis. v 3", and "6".

13



14 Allegro. ♩ = 132.

rallent. . . . .

Triang.

Piatti.

rallent. . . . .

Allegro. ♩ = 132.

div. a 2

div.

arco



15

Measures 15-20 of the musical score. The key signature is two flats (B-flat major). The time signature is 4/4. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (*p*) and forte (*f*). The notation includes various articulations and slurs.

Measures 21-25 of the musical score. The key signature remains two flats. The time signature is 4/4. The music continues with complex rhythmic patterns and dynamics ranging from piano (*p*) to forte (*f*). The notation includes various articulations and slurs.

animando alla breve  $\text{♩} = 76$

Measures 26-30 of the musical score. The key signature is two flats. The time signature is 4/4. The music continues with complex rhythmic patterns and dynamics ranging from piano (*p*) to forte (*f*). The notation includes various articulations and slurs.

15

This musical score page contains measures 16 through 19 of a piece. It features a piano part with multiple staves and an orchestral accompaniment. The piano part includes complex rhythmic patterns with trills and tremolos, as well as melodic lines. The orchestral part provides harmonic support with sustained chords and moving lines. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. A 'Solo.' marking appears in measure 18. The score is written in a key with one flat and a 4/4 time signature.

Measures 16-19 of the musical score. The piano part features complex rhythmic patterns, including trills and tremolos, and melodic lines. The orchestral part provides harmonic support with sustained chords and moving lines. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. A 'Solo.' marking appears in measure 18.

[illegible]

17



Musical score system 1, measures 17-20. The system includes staves for Treble and Bass clefs. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Trills and triplets are present.



Musical score system 2, measures 21-24. The system includes staves for Treble and Bass clefs. Dynamics include *f* (forte), *espress.* (espressivo), and *p* (piano). Trills and triplets are present.



Musical score system 3, measures 25-28. The system includes staves for Treble and Bass clefs. Dynamics include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *espress.* (espressivo), *div.* (divisi), and *p* (piano). Trills and triplets are present.

17

18

First system of musical notation, measures 18-22. The notation includes notes, rests, and dynamic markings such as *mp*, *f*, *p*, and *mf*. The staves are arranged in two groups of three staves each, with a double bar line between the two groups.

Second system of musical notation, measures 23-27. The notation continues with notes, rests, and dynamic markings. The staves are arranged in two groups of three staves each, with a double bar line between the two groups.

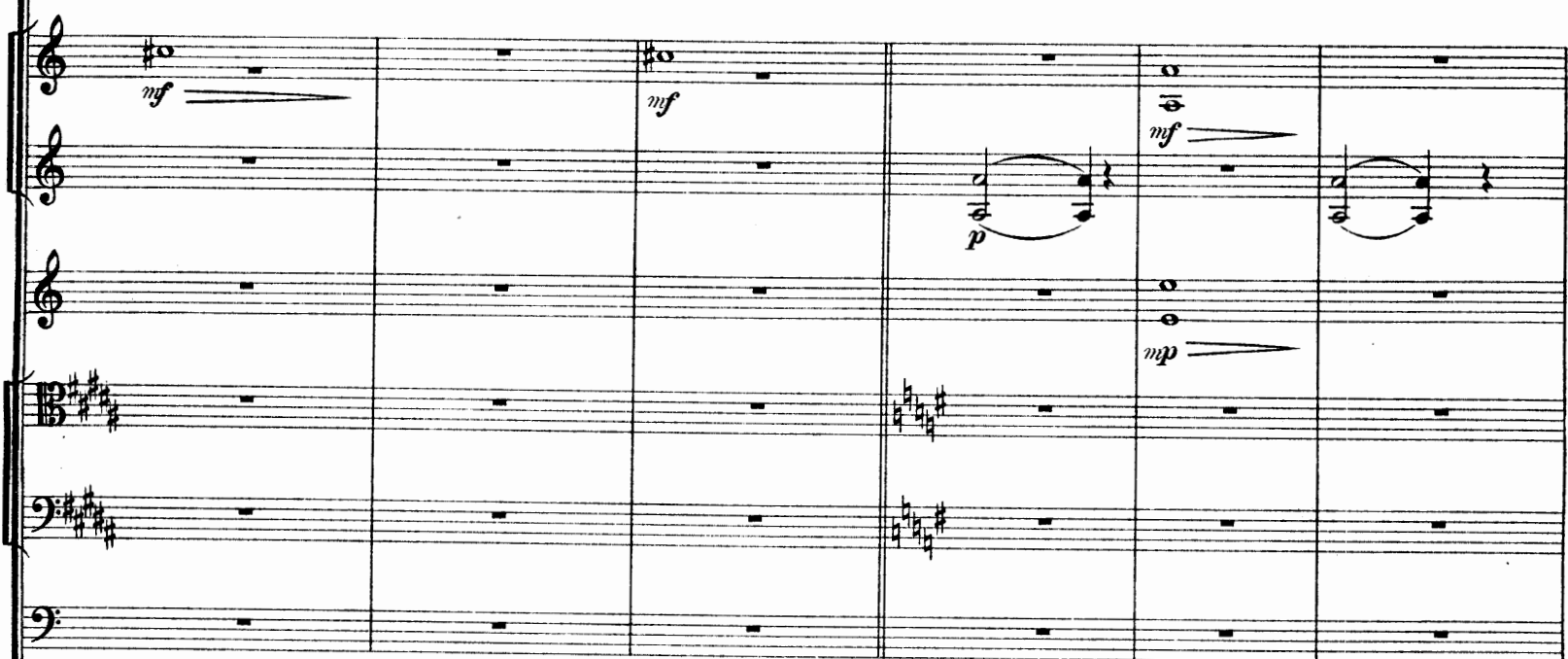
Third system of musical notation, measures 28-32. The notation includes notes, rests, and dynamic markings. The staves are arranged in two groups of three staves each, with a double bar line between the two groups. The notation includes various musical notations and dynamic markings such as *unis.*, *mp*, *mf*, *p*, *pizz.*, and *arco*.

18





First system of a musical score. It consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The first staff has a first ending bracket labeled 'I.' with a *mf* dynamic. The second and third staves have a *p* dynamic. The fourth and fifth staves have a *mf* dynamic. The sixth staff has a *p* dynamic.



Second system of a musical score. It consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The first staff has a *mf* dynamic. The second staff has a *p* dynamic. The third staff has a *mf* dynamic. The fourth and fifth staves have a *mp* dynamic. The sixth staff has a *p* dynamic.



Third system of a musical score. It consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic and an *arco* marking.



19

Musical score for measures 19-23, first system. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *p cresc.* (piano crescendo), *f* (forte), and *dim.* (diminuendo). A marking *a2* is present above the third staff in measure 20.

Musical score for measures 19-23, second system. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music features sustained notes and dynamic markings including *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *dim.* (diminuendo). A marking *Triang.* is present below the fourth staff in measure 19.

Musical score for measures 19-23, third system. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). Other markings include *espr.* (espressivo) and *pizz. (m.s.)* (pizzicato, mezzo-soprano).

19

This musical score is arranged in two systems, each containing five staves. The notation is complex, featuring many chords and arpeggiated figures. The first system includes dynamic markings such as *p*, *cresc.*, *mf*, *f*, and *dim.*. The second system includes a section labeled "Triang." on the third staff, followed by further musical notation and dynamic markings. The score is written in a key with one sharp (F#) and a 4/4 time signature.

20 Più sostenuto e pesante.  $\text{♩} = 66$ .

First system of music, measures 1-4. The score includes four staves. The first three staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef. The music features complex rhythmic patterns, including triplets and trills. Dynamics include forte (f) and piano (p). The tempo/mood is marked "Più sostenuto e pesante.  $\text{♩} = 66$ ".

Second system of music, measures 5-8. The score continues the complex rhythmic patterns with triplets and trills. Dynamics include forte (f) and mezzo-forte (mf). The tempo/mood is marked "Più sostenuto e pesante.  $\text{♩} = 66$ ".

Più sostenuto e pesante.  $\text{♩} = 66$ .

Third system of music, measures 9-12. The score continues the complex rhythmic patterns with triplets and trills. Dynamics include forte (f) and piano (p). The tempo/mood is marked "Più sostenuto e pesante.  $\text{♩} = 66$ ".

20

This musical score is for the song "The Song of the Lark" by George Gershwin. It is arranged for piano and voice. The piano part is written for a grand piano, with the right hand playing the melody and the left hand providing harmonic support. The voice part is written for a soprano or alto. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *pp* (pianissimo). The piano part begins with a series of chords and a melodic line that rises and then falls. The voice part enters with a melodic line that is repeated several times. The score is divided into measures by vertical bar lines. The piano part is written on a grand staff with a treble and bass clef. The voice part is written on a single staff with a soprano or alto clef. The score is a page from a larger manuscript, as indicated by the page number "1" in the bottom right corner.

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time and consists of five measures. It features a piano (p) and a bass (b) part. The piano part has a melody in the right hand and a bass line in the left hand. The bass part has a single bass line. The score includes various musical notations such as notes, rests, and dynamic markings like "molto", "ff", "f", "p", "mf", "cresc.", "unis.", and "en harm.".





23

Musical score for a piano piece, page 32. The score is written for multiple staves, including treble and bass clefs. It features various musical notations such as notes, rests, and dynamic markings. The piece is in a key with three sharps (F#, C#, G#). The score is divided into two systems, each containing five staves. The first system starts with a *cresc.* marking and continues with *mf cresc.* and *f* markings. The second system also starts with *cresc.* and includes *f*, *pesante*, and *mf cresc.* markings. The score concludes with a **23** marking in a box.

24

Musical score for a piano and orchestra. The score is divided into two systems, each containing five staves. The first system includes a piano part (top four staves) and a bass line (bottom staff). The second system includes a piano part (top four staves) and a bass line (bottom staff). The score features complex notation, including triplets, trills, and dynamic markings such as *sf*, *dim.*, and *a2*. The piano part includes a section labeled "Piatti." (Piazzini) with trills. The bass line includes a section labeled "div." (divisi). The score is marked with a 24 measure count at the beginning and end of the first system.

24

25

26

This musical score is for a percussion ensemble, featuring multiple staves for various instruments. The score includes complex rhythmic patterns, triplets, and dynamic markings like 'f' and 'tr'.

The instruments listed on the left are:

- Triang.
- Piatti.
- Cassa.

The score is written in a system with multiple staves, including woodwinds, strings, and percussion. The percussion section includes Triang., Piatti., and Cassa. The score features complex rhythmic patterns, triplets, and dynamic markings like 'f' and 'tr'.





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ИДГЪ ЛЬВОВНѢ РУБИНШТЕЙНѢ

# **АЛЕКСАНДРЪ ГЛАЗУНОВЪ** **ВСТУПЛЕНИЕ И ПЛЯСКА САЛОМЕИ**

КЪ ДРАМѢ ОСКАРА УАЙЛЬДА „САЛОМЕЯ“  
**ДЛЯ ОРКЕСТРА**

СОЧ. 90

№ 2. ПЛЯСКА САЛОМЕИ

# **ALEXANDRE GLAZOUNOW** **INTRODUCTION ET LA DANSE DE SALOMÉE**

D'APRÈS LE DRAME „SALOMÉE“ DE OSCAR WILDE  
**POUR ORCHESTRE**

OP. 90

№ 2. LA DANSE DE SALOMÉE

Partition d'orchestre

1912

2953

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# Edition M. P. Belaïeff à Leipzig.

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Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 —65
<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 . . . . .	à 1.40 —50
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 —65
Parties d'orchestre . . . . .	3.50 1.25
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20 —45
<b>Op. 12. Poémelyrique. Andantino pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	3.— 1.05
Parties d'orchestre . . . . .	5.50 1.95
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 —65
<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 . . . . .	à —40 —30
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. Réverie orientale.)</b>	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 —60
<b>Op. 16. 2<sup>me</sup> Symphonie en fa<sup>#</sup> pour grand Orchestre. (A la mémoire de François Liszt.)</b>	
Partition d'orchestre . . . . .	17.— 5.95
Parties d'orchestre . . . . .	29.— 10.15
Parties supplémentaires . . . . .	à 1.60 —60
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>	<b>A. R.</b>
Partition d'orchestre . . . . .	4.— 1.40
Parties d'orchestre . . . . .	9.50 3.35
Parties supplémentaires . . . . .	à —60 —25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— —70
<b>Op. 19. La Forêt. Fantaisie pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	8.— 2.80
Parties d'orchestre . . . . .	12.— 4.20
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50 1.25
Réduction pour 2 Pianos à 8 mains par C. 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 . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 —65
<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 . . . . .	à —60 —25
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50 —90
<b>Op. 28. La Mer. Fantaisie pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	10.— 3.50
Parties d'orchestre . . . . .	20.— 7.—
Parties supplémentaires . . . . .	à 1.— —35
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 . . . . .	à 1.20 —45
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 . . . . .	à 1.20 —45
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 . . . . .	38.— 12.60
Parties supplémentaires . . . . .	à 2.50 —90
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 . . . . .	à —60 —25
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80 —65
<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 . . . . .	each —40 —15
Piano score . . . . .	1.80 —65
Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80 —65
<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 . . . . .	à —80 —30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50 —90
<b>Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, 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 . . . . .	à —80 —30
Séparément.	
I. Polonaise, Fr. Chopin, Op. 40 No. 1.	
Partition d'orchestre . . . . .	1.60 —60
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —30 —10

## Compositions pour Orchestre.

<b>Glazounow (Alexandre). Op. 46. Chopiniana.</b>	<b>A. R.</b>
II. Nocturne, Fr. Chopin, Op. 15 No. 1.	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	4.50 1.60
Parties supplémentaires . . . . .	à —30 —10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	à —30 —10
IV. Tarentelle, Fr. Chopin, Op. 43.	
Partition d'orchestre . . . . .	3.— 1.05
Parties d'orchestre . . . . .	7.50 2.65
Parties supplémentaires . . . . .	à —40 —15
<b>Op. 47. Valse de concert pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	5.— 1.75
Parties d'orchestre . . . . .	12.— 4.20
Parties supplémentaires . . . . .	à —60 —25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— —70
Transcription de concert pour Piano par Félix Blumenfeld . . . . .	2.— —70
<b>Op. 48. 4<sup>me</sup> Symphonie en Mi<sup>b</sup> pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	13.— 4.55
Parties d'orchestre . . . . .	28.— 9.80
Parties supplémentaires . . . . .	à 1.80 —65
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 . . . . .	à —40 —15
Arrangement pour Piano à 4 mains par l'auteur . . . . .	1.60 —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 . . . . .	à —80 —30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— —70
<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 . . . . .	à 1.60 —60
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.— 2.10
Séparément.	
No. 1. Prélude.	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	7.50 2.65
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40 —50
No. 2. Marionnettes.	
Partition d'orchestre . . . . .	2.— —70
Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20 —45
No. 3. Mazurka.	
Partition d'orchestre . . . . .	8.— 1.05
Parties d'orchestre . . . . .	9.— 3.15
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 —60
No. 4. Scherzino.	
Partition d'orchestre . . . . .	1.40 —50
Parties d'orchestre . . . . .	5.— 1.75
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.— —35
No. 5. Pas d'action.	
Partition d'orchestre . . . . .	1.80 —65
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.— —35
No. 6. Danse orientale.	
Partition d'orchestre . . . . .	1.80 —65
Parties d'orchestre . . . . .	6.— 2.10
Parties supplémentaires . . . . .	à —30 —10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.— —35
No. 7. Valse.	
Partition d'orchestre . . . . .	2.50 —90
Parties d'orchestre . . . . .	6.50 2.30
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40 —50
No. 8. Polonaise.	
Partition d'orchestre . . . . .	3.50 1.15
Parties d'orchestre . . . . .	9.— 1.25
Parties supplémentaires . . . . .	à —40 —15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60 —60
<b>Op. 53. Fantaisie pour grand Orchestre.</b>	
Partition d'orchestre . . . . .	5.50 1.95
Parties d'orchestre . . . . .	13.— 4.55
Parties supplémentaires . . . . .	à —80 —30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.— —70

A Madame  
JDA RUBINSTEIN

# ALEXANDRE GLAZOUNOW

## Introduction et la Danse de Salomé d'après le Drame "SALOMÉE" de Oscar Wilde

POUR  
**ORCHESTRE**

OP. 90

Partition d'orchestre.....Pr.  $\frac{M. 7.50}{R. 2.65}$   
Parties d'orchestre.....Pr.  $\frac{M. 19.}{R. 6.65}$   
Parties supplémentaires à  $\frac{M. 1.}{R. .35}$

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Nº1. Introduction  
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# La Danse de Salomé.

Andantino. M. M. ♩ = 69.

Alexandre Glazounow, Op. 90, N<sup>o</sup> 2.

Andantino. M.M. ♩ = 69.

1 Flauto piccolo.

2 Flauti grandi.

1 Oboe.

1 Corno inglese.

2 Clarinetti.

2 Fagotti.

4 Corni in F.

2 Trombe.

3 Tromboni e Tuba.

Timpani.

Campanelli.

Triangolo.

Tamburino.

Tamburo.

Piatti.

Cassa.

Arpa.

Andantino. M.M. ♩ = 69.

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.



This musical score page contains the following parts and markings:

- Woodwinds:** Flute I (Fl.), Flute II (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cb.).
- Strings:** Violin I (Viol. I.), Violin II (Viol. II.), Viola I (Viol. I.), Viola II (Viol. II.), Violoncello (Vcllo.), and Contrabass (Cb.).
- Other Instruments:** Harp (Arpa.).

**Dynamic and Performance Markings:**

- Flute I:** *p* (piano), *Solo.*, *dolce* (dolce).
- Flute II:** *p* (piano), *Solo.*, *dolce* (dolce).
- Oboe:** *p* (piano).
- Clarinet:** *p* (piano).
- Bassoon:** *p* (piano).
- Contrabassoon:** *p* (piano).
- Violin I:** *mf* (mezzo-forte), *f* (forte), *p* (piano).
- Violin II:** *p* (piano).
- Viola I:** *p* (piano).
- Viola II:** *p* (piano).
- Violoncello:** *f* (forte), *p* (piano), *unis. pizz.* (unison pizzicato).
- Contrabass:** *f* (forte), *p* (piano), *pizz.* (pizzicato).
- Harp:** *f* (forte), *p* (piano).

**Rehearsal Markers:** The page is divided into two systems by a large bracket on the left. The first system is marked with a box containing the number "1" at the top right. The second system is marked with a box containing the number "1" at the bottom right.



2998 2952

3

This page of musical notation is for a string quartet, consisting of four staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The music is marked with a mezzo-forte (*mf*) dynamic throughout. The notation includes various musical elements such as notes, rests, and slurs. The first staff (top) features a melodic line with slurs and accents. The second and third staves (middle) provide harmonic support with sustained notes and some movement. The fourth staff (bottom) features a more active, rhythmic line with slurs and accents. The notation is clean and professional, typical of a published musical score.





Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time and consists of 10 measures. The piano part includes a melody in the right hand and a bass line in the left hand. The tamburino part is a rhythmic accompaniment. The score is marked with dynamics such as *p*, *pp*, *mf*, and *f*. The key signature has one flat (B-flat). The tempo is marked "a 2."

6

Musical score for a piece, likely a symphony or concert piece, featuring multiple instruments and voices. The score is divided into three systems.

**System 1:** Includes staves for voices and instruments. Dynamics include *mf*, *p*, and *f*. A marking "a 2." appears in the first staff of the system.

**System 2:** Includes staves for Triang. and Tamburino. Dynamics include *p*, *mf*, and *f*. A marking "con sord." appears in the Triang. staff.

**System 3:** Includes staves for piano and voice. Dynamics include *p*, *f*, and *con sord.*. A marking "glissando" appears in the piano staff. The score ends with a marking "6 unis." in the bottom right corner.

Triangolo.

Tamburino.

*p*

*pp*

*tr*

*p*

*A<sub>4</sub>*

*p*

*div. a 2*

*p*

This musical score page, numbered 13, contains a complex arrangement for piano and orchestra. The notation is spread across multiple systems of staves. The upper systems include staves for woodwinds and strings, with dynamic markings such as *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The lower systems feature a grand piano (G-clef and F-clef) with intricate keyboard passages, including triplets and sixteenth-note runs. Performance instructions like "Sole." and "a 2 Soli." are present. The score concludes with a series of rapid sixteenth-note passages in the piano part, marked with *pp*.



7

rallent.

*espress.*  
*p* *mf* *p* *mf* *f*

*a 2*  
*mf* *mf* *f*

*pizz.* *p* *mf* *p* *mf* *f*  
*pizz.* *p* *mf* *p* *mf* *f*  
*espress.* *p* *mf* *p* *mf* *f*  
*pizz.* *p* *mf* *p* *mf* *f*  
*div. arco* *espr.* *mf* *f*  
*senza sord.* *senza sord.*

*rallent.*

7

8 Poco più mosso. ♩ = 76.

mp  
a 2  
mp  
mp  
p  
Tamburo. *tr*  
Piatti. *p*  
Cassa. *p*

Arpa. *mp*

Poco più mosso. ♩ = 76.

*p*  
*p*  
unis. arco  
*p*  
*p*

8

2998 2953

calando poco

The musical score is written for a large ensemble, including strings, woodwinds, brass, and vocalists. The tempo is marked "calando poco". The score is divided into two systems. The first system consists of 12 measures, and the second system consists of 12 measures. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The vocal parts are marked "cant." and "a 2". The woodwind and brass parts have various markings including "mf", "p", and "pp". The string parts have markings including "mf", "p", and "pp".

**System 1 (Measures 1-12):**

- Measures 1-2: Vocalists enter with "cant." marking. Dynamics: *mf*.
- Measures 3-4: Woodwinds and brass enter. Dynamics: *mf*.
- Measures 5-6: Strings enter. Dynamics: *mf*.
- Measures 7-8: Dynamics change to *p*.
- Measures 9-10: Dynamics change to *pp*.
- Measures 11-12: Dynamics change to *p*.

**System 2 (Measures 13-24):**

- Measures 13-14: Dynamics change to *mf*.
- Measures 15-16: Dynamics change to *p*.
- Measures 17-18: Dynamics change to *pp*.
- Measures 19-20: Dynamics change to *p*.
- Measures 21-22: Dynamics change to *pp*.
- Measures 23-24: Dynamics change to *p*.

Tempo I. ♩ = 69.

First system of music, measures 1-8. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth staff is for the Piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Tempo I. ♩ = 69.' The dynamics are marked *p*, *mf*, and *f*. The first four staves have a '2' above the first measure, indicating a second ending. The Piano part is marked 'colla bacchetta' and 'Pia. Soli.' with a '+' sign. The first four staves have a '2' above the first measure, indicating a second ending.

Tempo I. ♩ = 69.

Second system of music, measures 9-16. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth staff is for the Piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Tempo I. ♩ = 69.' The dynamics are marked *p*, *mf*, and *f*. The first four staves have a '2' above the first measure, indicating a second ending. The Piano part is marked 'colla bacchetta' and 'Pia. Soli.' with a '+' sign. The first four staves have a '2' above the first measure, indicating a second ending.



rallent. poco

musical score for the first system, measures 1-10. The score includes various dynamics such as *f*, *mf*, *p*, and *pp*, and articulation marks like accents and slurs.

Campanelli.

rallent. poco

Poco più mosso. ♩ = 84.

musical score for the second system, measures 11-15. The score includes various dynamics such as *f*, *mf*, *p*, and *pp*, and articulation marks like accents and slurs.

12

Più tranquillo.

First system of musical notation, measures 1 through 12. The score includes staves for melody, bass, and cello/bass. The tempo marking "Più tranquillo." is indicated at the start of measure 12.

Second system of musical notation, measures 13 through 24. The score continues the melody and bass lines from the first system. The tempo remains "Più tranquillo."

Più tranquillo.

arco

dolce

unis.

arco

cantab.

arco

pizz.

p

12

Third system of musical notation, measures 25 through 36. The score continues the melody and bass lines from the second system. The tempo remains "Più tranquillo."

Più mosso. ♩ = 92.

Violino I

Violino II

Viola

Cello

Contrabbasso

Flauto

Oboe

Clarinete

Fagotto

Coro

Tromba

Trombone

Tuba

Timpani

Triangolo.

Tamburino.

Piatti.

Cassa.

Arpa.

Più mosso. ♩ = 92.

non div.

div.

non div.

div.

non div.

div.

arco

pizz.

14

Violins I  
Violins II  
Violas  
Cellos  
Double Basses  
Flutes  
Oboes  
Clarinets  
Bassoons  
Trumpets  
Trombones  
Tuba/Euphonium  
Cymbals  
Triangle  
Tambourine  
Plates  
Cassa  
Camp.  
Triang.  
Tamburo  
Piatti  
Cassa

Violins I: *p cresc.*  
Violins II: *p cresc.*  
Violas: *mp cresc.*  
Cellos: *mp cresc.*  
Double Basses: *p*  
Flutes: *mp cresc.*  
Oboes: *mp cresc.*  
Clarinets: *mp cresc.*  
Bassoons: *mp cresc.*  
Trumpets: *mp cresc.*  
Trombones: *mp cresc.*  
Tuba/Euphonium: *mp cresc.*  
Cymbals: *mp cresc.*  
Triangle: *mp cresc.*  
Tambourine: *mp cresc.*  
Plates: *mp cresc.*  
Cassa: *mp cresc.*  
Camp.: *mp cresc.*  
Triang.: *mp cresc.*  
Tamburo: *mp cresc.*  
Piatti: *mp cresc.*  
Cassa: *mp cresc.*

Violins I: *p cresc.*  
Violins II: *p cresc.*  
Violas: *mp cresc.*  
Cellos: *mp cresc.*  
Double Basses: *p*  
Flutes: *mp cresc.*  
Oboes: *mp cresc.*  
Clarinets: *mp cresc.*  
Bassoons: *mp cresc.*  
Trumpets: *mp cresc.*  
Trombones: *mp cresc.*  
Tuba/Euphonium: *mp cresc.*  
Cymbals: *mp cresc.*  
Triangle: *mp cresc.*  
Tambourine: *mp cresc.*  
Plates: *mp cresc.*  
Cassa: *mp cresc.*  
Camp.: *mp cresc.*  
Triang.: *mp cresc.*  
Tamburo: *mp cresc.*  
Piatti: *mp cresc.*  
Cassa: *mp cresc.*

Violins I: *p cresc.*  
Violins II: *p cresc.*  
Violas: *mp cresc.*  
Cellos: *mp cresc.*  
Double Basses: *p*  
Flutes: *mp cresc.*  
Oboes: *mp cresc.*  
Clarinets: *mp cresc.*  
Bassoons: *mp cresc.*  
Trumpets: *mp cresc.*  
Trombones: *mp cresc.*  
Tuba/Euphonium: *mp cresc.*  
Cymbals: *mp cresc.*  
Triangle: *mp cresc.*  
Tambourine: *mp cresc.*  
Plates: *mp cresc.*  
Cassa: *mp cresc.*  
Camp.: *mp cresc.*  
Triang.: *mp cresc.*  
Tamburo: *mp cresc.*  
Piatti: *mp cresc.*  
Cassa: *mp cresc.*

Violins I: *p cresc.*  
Violins II: *p cresc.*  
Violas: *mp cresc.*  
Cellos: *mp cresc.*  
Double Basses: *p*  
Flutes: *mp cresc.*  
Oboes: *mp cresc.*  
Clarinets: *mp cresc.*  
Bassoons: *mp cresc.*  
Trumpets: *mp cresc.*  
Trombones: *mp cresc.*  
Tuba/Euphonium: *mp cresc.*  
Cymbals: *mp cresc.*  
Triangle: *mp cresc.*  
Tambourine: *mp cresc.*  
Plates: *mp cresc.*  
Cassa: *mp cresc.*  
Camp.: *mp cresc.*  
Triang.: *mp cresc.*  
Tamburo: *mp cresc.*  
Piatti: *mp cresc.*  
Cassa: *mp cresc.*

15 Poco meno mosso. ♩ = 76.

I. *p cresc.* *f* *mf* *a 2* *p*  
*p cresc.* *f* *pp dolce espress.* *pp* *p*  
*mp cresc.* *f* *pp*  
*mp cresc.* *f*  
*f*  
 Camp.  
 Triang.  
 Tamburino. *tr* *p*  
*mf* *f* *p*  
*p cresc.* *cresc.* *cresc.* *cresc.* *arco* *mf* *f*  
*f* *unis.* *pizz.* *pizz.* *p* *pizz.* *pizz.* *p*

15 *p*



16 Più animando ♩. = 84

Camp.  
 Triang.  
 Tamburino.  
 Tamburo.

Più animando ♩. = 84.

arco  
 arco  
 arco  
 arco

16

## 17 stringendo poco

Musical score for measures 17-24. The score includes staves for woodwinds, strings, and percussion. Dynamic markings include *sf* (sforzando), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *a 2* (second ending) and *tr* (trill). The percussion section includes Tamb. (Tambourine) and Piatti. (Cymbals).

## stringendo poco

Continuation of the musical score for measures 25-32. The score features woodwind and string parts. Dynamic markings include *f* (forte) and *p* (piano). The section concludes with a repeat sign and a first ending marked with a '1'.

Meno mosso.  $\bullet = 60$ .

18

[illegible]



Con moto. 3-4 18

Triang.

Piatti.

†(bacchetta)

gliss.

f

sempre *ff*  
gliss.

Con moto. ♩ = 76



This musical score is for a percussion ensemble, featuring multiple staves for various instruments and dynamic markings. The score is divided into two main sections, each spanning five measures. The first section (measures 1-5) includes staves for Triang., Tamburino, Tamburo, and Piatti. The second section (measures 6-10) includes staves for Triang., Tamburino, Tamburo, and Piatti. The score is written in 2/4 time and features a variety of dynamic markings and articulations.

**Measures 1-5:**

- Triang.:** Measures 1-2: *p*, *mf*. Measures 3-5: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburino:** Measures 1-2: *p*, *f*. Measures 3-5: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburo:** Measures 1-2: *mp*, *f*. Measures 3-5: *f marcato*, *f marcato*, *mf* (ad lib.).
- Piatti:** Measures 1-2: *p*, *f*. Measures 3-5: *f marcato*, *f marcato*, *mf* (ad lib.).

**Measures 6-10:**

- Triang.:** Measures 6-7: *p*, *f*. Measures 8-10: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburino:** Measures 6-7: *p*, *f*. Measures 8-10: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburo:** Measures 6-7: *mp*, *f*. Measures 8-10: *f marcato*, *f marcato*, *mf* (ad lib.).
- Piatti:** Measures 6-7: *p*, *f*. Measures 8-10: *f marcato*, *f marcato*, *mf* (ad lib.).

**Measures 11-15:**

- Triang.:** Measures 11-12: *p*, *f*. Measures 13-15: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburino:** Measures 11-12: *p*, *f*. Measures 13-15: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburo:** Measures 11-12: *mp*, *f*. Measures 13-15: *f marcato*, *f marcato*, *mf* (ad lib.).
- Piatti:** Measures 11-12: *p*, *f*. Measures 13-15: *f marcato*, *f marcato*, *mf* (ad lib.).

**Measures 16-20:**

- Triang.:** Measures 16-17: *p*, *f*. Measures 18-20: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburino:** Measures 16-17: *p*, *f*. Measures 18-20: *f marcato*, *f marcato*, *mf* (ad lib.).
- Tamburo:** Measures 16-17: *mp*, *f*. Measures 18-20: *f marcato*, *f marcato*, *mf* (ad lib.).
- Piatti:** Measures 16-17: *p*, *f*. Measures 18-20: *f marcato*, *f marcato*, *mf* (ad lib.).

This page of musical notation is for a large ensemble, likely a symphony or concert band, with multiple staves. The notation is complex, featuring various instruments and vocal parts. The key signature is one flat (B-flat), and the time signature is 4/4. The page is numbered 30 in the top left corner.

The notation includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). There are also trills (*tr.*) and accents (*acc.*) indicated. The notation is written in a standard musical staff format with treble and bass clefs.

The piece is titled "Es. F. Ges." (Excerpt from the First Movement of the Symphony). The notation is arranged in a multi-staff format, with various instruments and vocal parts. The notation is complex, featuring various rhythmic patterns, trills, and dynamic markings.

The notation is written in a standard musical staff format with treble and bass clefs. The key signature is one flat (B-flat), and the time signature is 4/4. The page is numbered 30 in the top left corner.

21 Animato. ♩ = 92.

This block contains the musical notation for measures 21 through 25. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Animato' with a quarter note equal to 92 beats per minute. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The percussion part includes a 'Cassa' (snare drum) line. The woodwind and brass parts feature complex rhythmic patterns and articulation marks such as 'a2' (accents) and 'tr.' (trills).

Animato. ♩ = 92.

This block contains the musical notation for measures 26 through 30. The notation continues the ensemble's performance, with similar instrumentation and dynamics as the previous section. The woodwind and brass parts show more complex rhythmic figures, including 'div.' (divisi) and 'unis.' (unison) markings. The percussion part remains active with the 'Cassa' line. The overall texture is dense and energetic, consistent with the 'Animato' tempo.

21

L'istesso tempo. Allegro ♩ = 92.

Musical score for measures 1-4 of a section. The score is in 2/4 time, key of D major. It features a piano (p) and mezzo-forte (mf) dynamic range. The instrumentation includes strings, woodwinds, and percussion (Tamb-no. and Cassa.).

L'istesso tempo. Allegro ♩ = 92.

Musical score for measures 5-8 of a section. The score is in 2/4 time, key of D major. It features a piano (p) and mezzo-forte (mf) dynamic range. The instrumentation includes strings, woodwinds, and percussion (Tamb-no. and Cassa.).



This page of musical notation is divided into two systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1 (Top):**

- Staff 1: Treble clef, mostly rests.
- Staff 2: Treble clef, notes with dynamic markings *p*, *mf*, and *p cresc.*
- Staff 3: Treble clef, notes with dynamic markings *p*, *mf*, and *p cresc.*
- Staff 4: Treble clef, notes with dynamic markings *p*, *mf*, and *p cresc.*
- Staff 5: Bass clef, notes with dynamic markings *p*, *mf*, and *p*.

**System 2 (Middle):**

- Staff 1: Treble clef, notes with dynamic marking *p*.
- Staff 2: Treble clef, notes with dynamic marking *p*.
- Staff 3: Treble clef, notes with dynamic marking *p*.
- Staff 4: Bass clef, notes with dynamic markings *p*, *mf*, and *cresc.*
- Staff 5: Bass clef, notes with dynamic markings *p*, *mf*, and *cresc.*

**System 3 (Bottom):**

- Staff 1: Treble clef, notes with dynamic markings *p* and *mf*.
- Staff 2: Treble clef, notes with dynamic markings *p* and *mf*.
- Staff 3: Bass clef, notes with dynamic markings *p* and *mf*.
- Staff 4: Bass clef, notes with dynamic markings *p* and *mf*.
- Staff 5: Bass clef, notes with dynamic markings *p* and *mf*.



sempre più animando

23

Musical score for measures 23-27. The score includes staves for various instruments, with dynamic markings such as *p*, *f*, *mp*, *mf*, and *ff*. The tempo instruction "sempre più animando" is present at the top. The score is marked with a box containing the number 23.

Instruments and parts visible include:
 

- Flute (top staff, marked *p* and *a 2*)
- Clarinet (second staff, marked *f*)
- Piano (third staff, marked *f*)
- Violin (fourth staff, marked *f*)
- Viola (fifth staff, marked *f*)
- Cello (sixth staff, marked *f*)
- Bass (seventh staff, marked *f*)
- Triangle (Triang., marked *tr*)
- Tam-tam (Tamb-no., marked *tr*)

sempre più animando

Continuation of the musical score for measures 28-32. The score includes staves for various instruments, with dynamic markings such as *f*, *p*, and *mf*. The tempo instruction "sempre più animando" is present at the top. The score is marked with a box containing the number 23.

Instruments and parts visible include:
 

- Flute (top staff, marked *f*)
- Clarinet (second staff, marked *f*)
- Piano (third staff, marked *f*)
- Violin (fourth staff, marked *f*)
- Viola (fifth staff, marked *f*)
- Cello (sixth staff, marked *f*)
- Bass (seventh staff, marked *f*)

23

[illegible]

This page of musical notation is for a string quartet, consisting of two systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with dynamic markings and performance instructions.

**System 1 (Measures 1-6):**

- Staff 1 (Violin I):** Starts with *mp* and *mf* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 2 (Violin II):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 3 (Violin III):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 4 (Violoncello):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 5 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 6 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 7 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 8 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 9 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 10 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 11 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 12 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 13 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 14 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 15 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 16 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 17 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 18 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 19 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.
- Staff 20 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 4 and 5 are marked *espress.* and *f*.

**System 2 (Measures 7-12):**

- Staff 1 (Violin I):** Starts with *p* and *mf* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 2 (Violin II):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 3 (Violin III):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 4 (Violoncello):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 5 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 6 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 7 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 8 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 9 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 10 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 11 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 12 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 13 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 14 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 15 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 16 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 17 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 18 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 19 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.
- Staff 20 (Double Bass):** Starts with *mf* and *p* dynamics. Measures 9 and 10 are marked *espress.* and *f*.

♩ = 120.

First system of musical notation, measures 1-7. The score includes staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The tempo is marked as ♩ = 120. The key signature has one flat (B-flat). The dynamics are marked *p* (piano). The vocal parts feature melodic lines with slurs and ties. The piano accompaniment includes chords and arpeggiated figures. Percussion parts for Tamburo, Piatti, and Cassa are indicated with specific notation.

Second system of musical notation, measures 8-14. This system continues the vocal and piano parts from the first system. The piano accompaniment features a prominent arpeggiated figure in the right hand. The percussion parts continue with their respective notations.

♩ = 120.

Third system of musical notation, measures 15-21. This system continues the vocal and piano parts. The piano accompaniment features a prominent arpeggiated figure in the right hand. The percussion parts continue with their respective notations.



Musical score for measures 26-31 of a Presto section. The score includes staves for strings, woodwinds, brass, and percussion. Dynamics range from *f* to *mf*. Percussion parts include Triangl., Tamburino, Tamburo, Piatti, and Cassa.

Presto. ♩ = 132.

Musical score for measures 32-37 of a Presto section. The score includes staves for strings, woodwinds, and brass. Dynamics range from *f* to *mf*. The bottom staff is marked *arco (non div.)*.



27

Musical score for measures 27-36. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#). The tempo is marked 'Andante'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The percussion section includes Tamb-no. (Tambourine), Piatti. (Cymbals), and Cassa. (Drum).

Musical score for measures 37-46. The score continues the complex rhythmic patterns from the previous system, featuring sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The percussion section continues with Tamb-no. (Tambourine), Piatti. (Cymbals), and Cassa. (Drum).

27

Prestissimo.  $\text{♩} = 92$ 

The musical score is written for a Prestissimo section, marked  $\text{♩} = 92$ . It consists of multiple staves, including woodwinds, strings, and percussion. The woodwinds (flutes, oboes, and bassoons) play rapid sixteenth-note passages, often with accents and dynamic markings of *mf*, *ff*, and *sf*. The strings provide a rhythmic foundation with sustained notes and moving lines, marked with *mf*, *molto*, and *sf*. The percussion section includes Campanelli (bells) and Piatti (cymbals), with the latter marked with *tr* (trill) and *bacchetta* (mallet). The score is divided into two systems, each containing eight measures. The first system includes a section marked *a 2* (second ending) for the woodwinds. The second system continues the rapid rhythmic patterns, with dynamic markings ranging from *mf* to *sf*. The overall texture is dense and highly rhythmic, characteristic of a Prestissimo tempo.

Musical score for a percussion ensemble, featuring multiple staves for various instruments including strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *cresc.*, *f*, *ff*, *sf*, *mf*, and tempo markings like *molto*. It also includes a section for percussion instruments: Triangl., Tamb-no., Tamburo, Piatti, and Cassa.

The score is divided into two systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and a percussion section. The percussion section includes Triangl., Tamb-no., Tamburo, Piatti, and Cassa. The second system continues the orchestration with similar instrumentation.

Key markings and dynamics include:
 

- cresc.* (crescendo) for strings and woodwinds.
- f* (forte) and *ff* (fortissimo) for brass and woodwinds.
- sf* (sforzando) for various instruments.
- mf* (mezzo-forte) for strings and woodwinds.
- molto* (much) for strings and woodwinds.
- tr* (trill) for woodwinds and brass.
- non div.* (non diviso) for the double bass.