

cre - - - scen - **90** - - do po - -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on the second measure. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a similar rhythmic texture. Dynamics include *mf* and *a 2* (second ending). The system concludes with a first ending marked with a '1' and a repeat sign.

The second system is primarily piano accompaniment. It features a right-hand part with chords and a left-hand part with a steady rhythmic accompaniment. The dynamics are marked as *mp* (mezzo-piano). The system concludes with a repeat sign.

The third system continues the musical score with a vocal line and piano accompaniment. The vocal line resumes with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf*. The system concludes with a first ending marked with a '1' and a repeat sign.

cre - - - scen - **90** - - do po - -

The musical score is arranged in two systems, each containing ten staves. The top system includes a vocal line (Staff 3) with lyrics 'II. III. a2' and a dynamic marking of *mf*. The bottom system includes a vocal line (Staff 8) with the instruction 'div.'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final cadence in the bottom system.

91 Tempo I.

Picc.

92

I. II. a 2

III

C.F.

Piatti. 3

91 Tempo I.

92

Picc.

93

94

93

94

Picc. V **95**

a 2

Fag.

p *mf*

95

mf

Picc.
a 2.
V
Fag.
VI
a 2.
a 2.
Piatti.

f
f marc.
f marc.
f marc.
fp
p
p
p
p
p
p
p
p
f
div.

poco a poco accel.

97

cresc.

Musical score for the first system, measures 97-104. The score includes multiple staves for different instruments. Dynamics include *p*, *cresc.*, and *mf*. Performance markings include *a 2* and *III*. The music is in a key with one sharp (F#) and a common time signature.

Musical score for the second system, measures 105-112. The score includes multiple staves for different instruments. Dynamics include *p*, *cresc.*, and *mf*. Performance markings include *IV* and *III*. The music continues in the same key and time signature.

Musical score for the third system, measures 113-120. The score includes multiple staves for different instruments. Dynamics include *p*, *cresc.*, and *div.*. Performance markings include *div.*. The music continues in the same key and time signature.

poco a poco accel.

cresc.

97

98 *cresc.*

99

Picc.

Musical score for measures 98-99, measures 1-6 of the second system. The score includes staves for Piccolo (Picc.), Flutes II and III, Oboes I and II, Clarinets I and II, Bassoons I and II, and Basses. Dynamics include *mf* and *cresc.*. The Piccolo part has a first ending marked "I. II." and a second ending marked "a 2".

Musical score for measures 98-99, measures 7-12 of the second system. The score includes staves for Flutes I, Oboes, Clarinets, Bassoons, and Basses. Dynamics include *mf*, *marc.*, and *cresc.*. The Flute I part has a second ending marked "a 2".

Musical score for measures 98-99, measures 13-18 of the second system. The score includes staves for Flutes I, Oboes, Clarinets, Bassoons, and Basses. Dynamics include *mf* and *div.*. The Flute I part has a second ending marked "a 2".

98 *mf cresc.*

99

101 Pico. I.

Musical score for Piccolo I, measures 101-104. The score includes staves for Piccolo I and II, Flute I and II, Clarinet I and II, Bassoon I and II, and C.F. (Cymbal/Flute). The music features a melodic line with slurs and dynamic markings.

Musical score for Violin VI, Violin VII/VIII, and Viola, measures 101-104. The score includes staves for V. VI., VII. VIII., and Vcl. (Violin/ Viola). The music features a melodic line with slurs and dynamic markings.

Musical score for Piatto (Cymbal), measures 101-104. The score includes a staff for Piatti. The music features a melodic line with slurs and dynamic markings, including a *cresc.* marking.

Musical score for Percussion, measures 101-104. The score includes staves for various percussion instruments. The music features a melodic line with slurs and dynamic markings, including *div. a 3*, *non div.*, and *unis.* markings.

102 $\text{♩} = \text{♩}$

Picc. I. ♩

Picc. II.

Fl. I. II. ♩

ff

ff

ff

ff

ff

ff

ff

Fag. III. C. Fg. ♩

Corni ♩

ff

ff

ff

ff

ff

Timp. ♩

Piatti. ♩

div. a 2 ♩

div. a 2 ♩

div. a 2 ♩

ff

ff

ff

ff

ff

102 $\text{♩} = \text{♩}$

ff marcato

I Picc.
 II
 Fl. I
 II
 V. VI
 VII. VIII
 Tr. ba
 F. III c. F.
 a 2
 a 4
 a 2
 a 2
 a 4
 ff marcato

This musical score page features a complex arrangement of instruments. At the top, the Piccolo (Picc.) and Flute (Fl.) parts are shown, with the Piccolo part marked with a 'p.' dynamic. Below these are several staves for string instruments, including Violins (V. VI. a 2), Violas (VII. VIII.), and Cellos/Double Basses. The score is divided into four measures, each containing dense musical notation with various note values, rests, and articulation marks. The bottom section of the page shows a continuation of the string parts, with a double bar line and repeat signs indicating a section to be played multiple times.

This page of a musical score contains the following elements:

- Rehearsal Mark:** A box containing the number "104" is positioned at the top center of the page.
- Instrumentation:** The score is arranged in systems for various instruments:
 - Picc.** (Piccolo)
 - Fl.** (Flute)
 - Oboe** (two staves)
 - Clarinet** (two staves)
 - Bassoon** (two staves)
 - Fag. III e C. Fa 2** (Bassoon III and Clarinet in C)
 - Cor. I, II, a 2** (Horn I and II)
 - Cor. III, IV** (Horn III and IV)
 - Trombones** (two staves)
 - Tuba** (one staff)
 - Drum** (one staff)
 - Cymbals** (one staff)
- Dynamic Markings:** The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo).
- Tempo/Character:** The tempo is indicated as *And.* (Andante).
- Staffing:** The score uses a variety of staves, including grand staves (treble and bass clefs) and single staves for specific instruments.

ri - te - nu - to

Violin I: *p.*, *pp.*, *pp.*, *p.*

Violin II: *pp.*, *pp.*, *pp.*, *p.*

Viola: *pp.*, *pp.*, *pp.*, *p.*

Cello: *pp.*, *pp.*, *pp.*, *p.*

Double Bass: *pp.*, *pp.*, *pp.*, *p.*

Flute I: *pp.*, *pp.*, *pp.*, *p.*

Flute II: *pp.*, *pp.*, *pp.*, *p.*

Clarinet I: *pp.*, *pp.*, *pp.*, *p.*

Clarinet II: *pp.*, *pp.*, *pp.*, *p.*

Bassoon: *pp.*, *pp.*, *pp.*, *p.*

Oboe: *pp.*, *pp.*, *pp.*, *p.*

Trumpet I: *pp.*, *pp.*, *pp.*, *p.*

Trumpet II: *pp.*, *pp.*, *pp.*, *p.*

Trombone I: *pp.*, *pp.*, *pp.*, *p.*

Trombone II: *pp.*, *pp.*, *pp.*, *p.*

Tuba: *pp.*, *pp.*, *pp.*, *p.*

Choir: *pp.*, *pp.*, *pp.*, *p.*

Arpe a 2: *pp.*, *pp.*, *pp.*, *p.*

Fl. III. *muta in Fl. III.*

III. *a 2*

III. IV. *a 4*

V. VI. *a 4*

VII. VIII. *a 2*

Tuba

Arpe a 2

36335 ri - te - nu - to

105 Maestoso solenne. ♩ = 88.

Picc.

I. II. a 2

I. II. a 3

III.

III. IV. a 4

V. VI. 3

a 2

Triang. 3

Piatti. 3

Camp.

Arp. a 2

unis.

unis.

Detailed description: This is a page of a musical score for a symphony. It features a variety of instruments including Piccolo, strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and percussion (Triangle, Cymbals, Arpeggiator). The score is written in 2/4 time with a key signature of one sharp (F#). The tempo and mood are 'Maestoso solenne' with a metronome marking of 88. The page contains multiple systems of staves, with some parts marked 'a 2' (two parts) or 'a 3' (three parts). The bottom of the page is labeled '105 Maestoso solenne. ♩ = 88.' and the number '36335' is printed at the very bottom.

Picc.

Musical score for Piccolo and strings, measures 1-4. The Piccolo part is in treble clef with a sharp key signature. The string parts include Violins I, Violins II, Violas, Cellos, and Double Basses. The strings play a rhythmic accompaniment of eighth notes. The Piccolo part features a complex melodic line with many slurs and accents.

Musical score for strings, measures 5-8. This section shows the continuation of the string accompaniment. The parts for Violins I, Violins II, Violas, Cellos, and Double Basses are clearly visible, showing the rhythmic pattern and harmonic support.

Musical score for Percussion and Piano, measures 9-12. The Percussion part includes Triangles, Cymbals, and Castanets. The Piano part is in treble and bass clefs, showing chords and arpeggiated figures. The Percussion parts have a rhythmic pattern of eighth notes.

Musical score for Piccolo and strings, measures 13-16. This section continues the Piccolo and string parts. The Piccolo part has a very active melodic line, while the strings maintain their rhythmic accompaniment.

Picc.

a3

a4

Triang.

Piatti.

Camp.

A. a 2

Picc.

I.II. a2

III.

Cor. a2

Triang.

Piatti.

Camp.

36335

Picc

The musical score is arranged in several systems. The top system contains the Piccolo part (labeled 'Picc') and a Flute part (labeled 'a2'). The second system includes Clarinet (labeled 'a2'), Bassoon (labeled 'a2'), Oboe (labeled 'a2'), and Bass. The third system features Triangle (labeled 'Triang. 2') and Cymbals (labeled 'Piatti. 2'). The bottom system contains a Bassoon part (labeled 'a2') and a Bass part. The score is written in 2/4 time with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *mf*.

This page of musical score is divided into several systems. The top system consists of ten staves, including a vocal line with a 'pizz.' (pizzicato) marking and a '2' below it, followed by nine instrumental staves. The second system contains five staves of chords and accompaniment, with a '2' below the first staff. The third system is for percussion, with staves for Triang., Platti., and Gr. Cassa., including a 'p cresc.' marking. The bottom system returns to ten staves of instrumental music, with a '2' below the first staff. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Picc.

Fl. 2

Vcl. I

Vcl. II

Vcl. III

Vcl. IV

Vcl. V

Vcl. VI

Vcl. VII

Vcl. VIII

Vcl. IX

Vcl. X

Vcl. XI

Vcl. XII

Vcl. XIII

Vcl. XIV

Vcl. XV

Vcl. XVI

Vcl. XVII

Vcl. XVIII

Vcl. XIX

Vcl. XX

Vcl. XXI

Vcl. XXII

Vcl. XXIII

Vcl. XXIV

Vcl. XXV

Vcl. XXVI

Vcl. XXVII

Vcl. XXVIII

Vcl. XXIX

Vcl. XXX

Vcl. XXXI

Vcl. XXXII

Vcl. XXXIII

Vcl. XXXIV

Vcl. XXXV

Vcl. XXXVI

Vcl. XXXVII

Vcl. XXXVIII

Vcl. XXXIX

Vcl. XL

Vcl. XLI

Vcl. XLII

Vcl. XLIII

Vcl. XLIV

Vcl. XLV

Vcl. XLVI

Vcl. XLVII

Vcl. XLVIII

Vcl. XLIX

Vcl. L

Vcl. LI

Vcl. LII

Vcl. LIII

Vcl. LIV

Vcl. LV

Vcl. LVI

Vcl. LVII

Vcl. LVIII

Vcl. LIX

Vcl. LX

Vcl. LXI

Vcl. LXII

Vcl. LXIII

Vcl. LXIV

Vcl. LXV

Vcl. LXVI

Vcl. LXVII

Vcl. LXVIII

Vcl. LXIX

Vcl. LXX

Vcl. LXXI

Vcl. LXXII

Vcl. LXXIII

Vcl. LXXIV

Vcl. LXXV

Vcl. LXXVI

Vcl. LXXVII

Vcl. LXXVIII

Vcl. LXXIX

Vcl. LXXX

Vcl. LXXXI

Vcl. LXXXII

Vcl. LXXXIII

Vcl. LXXXIV

Vcl. LXXXV

Vcl. LXXXVI

Vcl. LXXXVII

Vcl. LXXXVIII

Vcl. LXXXIX

Vcl. LXXXX

Vcl. LXXXXI

Vcl. LXXXXII

Vcl. LXXXXIII

Vcl. LXXXXIV

Vcl. LXXXXV

Vcl. LXXXXVI

Vcl. LXXXXVII

Vcl. LXXXXVIII

Vcl. LXXXXIX

Vcl. LXXXXX

Vcl. LXXXXXI

Vcl. LXXXXXII

Vcl. LXXXXXIII

Vcl. LXXXXXIV

Vcl. LXXXXXV

Vcl. LXXXXXVI

Vcl. LXXXXXVII

Vcl. LXXXXXVIII

Vcl. LXXXXXIX

Vcl. LXXXXXX

Vcl. LXXXXXXI

Vcl. LXXXXXXII

Vcl. LXXXXXXIII

Vcl. LXXXXXXIV

Vcl. LXXXXXXV

Vcl. LXXXXXXVI

Vcl. LXXXXXXVII

Vcl. LXXXXXXVIII

Vcl. LXXXXXXIX

Vcl. LXXXXXXX

Vcl. LXXXXXXXI

Vcl. LXXXXXXXII

Vcl. LXXXXXXXIII

Vcl. LXXXXXXXIV

Vcl. LXXXXXXXV

Vcl. LXXXXXXXVI

Vcl. LXXXXXXXVII

Vcl. LXXXXXXXVIII

Vcl. LXXXXXXXIX

Vcl. LXXXXXXX

Triang.

Piatti.

Gr. C.

Camp.

Arp. a 2

unis.

div.

div.

div.

div.

109

ri - te - nu - to

110 Poco meno mosso.

Musical score for measures 109-110, measures 1-10 of the second system, and percussion parts. The score includes multiple staves for woodwinds, strings, and percussion. The woodwinds and strings are marked with *cresc.* and *fff*. The percussion parts include Triang., Piatti., Gr. C., and Camp. #.

Musical score for measures 109-110, measures 11-15 of the second system. The score includes multiple staves for woodwinds and strings. The woodwinds and strings are marked with *cresc.* and *fff*. The percussion parts are marked with *crescendo molto*.

109

ri - te - nu - to

110 Poco meno mosso.

The musical score is arranged in a standard orchestral format. The top section contains the woodwind parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Bassoon (Fag.). The middle section contains the brass parts: Trumpet (Tr.), Trombone (Tbn.), and Tuba (Tuba.). Below these are the percussion parts: Timpani (Timp.), Triangle (Triang.), Cymbals (Piatti), Snare Drum (Gr. cassa.), and Tam-tam. The bottom section contains the strings, with parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vcl.), Cello (Vcl.), and Double Bass (Cb.).

Key performance instructions include:
 - *con sord.* (con sordina) for the strings.
 - *muta in A.* (change to A major) for the woodwinds.
 - Dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo).
 - *non div.* (non diviso) for the strings.
 - *dim.* (diminuendo) for the snare drum and tam-tam.

112 poco meno.

Fl. 1.

Clarinet in B-flat

Bassoon

Trumpets (a 2)

Trombones (a 2)

Timpani (Timp.)

Cymbals/Grass (Gr. cassa.)

Woodwinds (div.)

Dynamic markings: *espr.*, *dim.*, *p*, *pp*, *ppp*.

Tempo marking: *poco meno.*

Performance instruction: *con sord.*

Musical score for the first system, measures 113-118. The score includes multiple staves with various musical notations. Dynamic markings include *dim.* (diminuendo) and *mf* (mezzo-forte). The time signature is 2/4.

Musical score for the second system, measures 113-118. The score includes staves with notes and rests. The instruction *senza sord.* (without mutes) is present. The time signature is 2/4.

Musical score for the third system, measures 113-118. It features a snare drum part with a rhythmic pattern and the instruction *Timp.* (Timpani). The time signature is 2/4.

Musical score for the fourth system, measures 113-118. The score includes staves with notes and rests. Instructions include *con sord.* (with mutes) and *div.* (divisi). The time signature is 2/4.

Musical score system 1, featuring ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The key signature is two sharps (F# and C#). The first six staves are mostly empty. The seventh staff (bass clef) contains a melodic line with a dynamic marking of *p* and a fermata. The eighth staff (bass clef) contains a melodic line with a dynamic marking of *p* and a fermata, with the Roman numeral III above it.

Musical score system 2, featuring ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The key signature is two sharps. The first two staves contain melodic lines with slurs and ties. The third staff (treble clef) contains a melodic line with a dynamic marking of *p* and the instruction *senza sord.* The fourth and fifth staves are mostly empty.

Musical score system 3, featuring ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The key signature is two sharps. The first staff (treble clef) contains a melodic line with a dynamic marking of *p* and the instruction *div.* The second and third staves contain melodic lines with slurs and ties. The fourth and fifth staves contain melodic lines with slurs and ties.

Fl. I. Fl. II. Fl. III. Clarinet in A Bassoon Oboe Trombone I Trombone II Trombone III Trumpet I Trumpet II Trumpet III Timp. Celesta. Arpe. I. p Arpe. II.

p *rit.* *senza sord.* *espr. dolce* *rit.* *div.* *p* *rit.* *espr. dolce* *rit.* *div.* *p* *rit.* *espr. dolce* *rit.* *div.*

115 Andante. ♩ = 58.

I. *p*

II. *p*

III. *p*

pp

pp

pp

pp

pp

C.F. *pp*

pp

pp

Arp. I.

V. Solo. senza sord. *p*

V. I. *p*

VII. div. a 3 *p*

div. a 3 *p*

unis.

115 Andante. ♩ = 58.

I. *p* *trm* *dim.*

II.

III.

pp

A.I.

V. Solo.

VI.

Picc.
pp

Fl. I.
pp dim.

II. III.
pp

dim.

dim.

dim.

dim.

dim.

dim.

con sordini.

con sordini.

dim.

dim.

Celesta.
dim.

A.I.

V. Solo.
tr
dim.

div. p. ad.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

116 $\text{♩} = 80.$

117

Picc. *ppp*

Fl. II, III. *ppp*

Op. III. *ppp*

ppp

ppp

Fag. III *ppp*

C. F. *ppp*

ppp

p

pp

pp con sord.

pp con sord.

pp

Celesta *pp*

A. I. *pp*

V. SOLO

Viol. I. *p*

Viol. II. *p* div. a 2

p

div. a 2

p

p

div. *p*

116 $\text{♩} = 80.$

117

118 ♩ = 69.

Musical score for the first system, measures 118-121. It features five staves: four treble clefs and one bass clef. The bass clef staff is labeled "Fag. II." and contains a melodic line with a slur. The other staves are mostly empty, with some rests and a few notes in the upper staves.

Musical score for the second system, measures 122-125. It features five staves. The top two staves have melodic lines with dynamics like *dim.* and *pp*. The middle two staves have accompaniment with the instruction "con sordini a 2" and *pp*. The bottom staff is a bass line with a slur. There are also some markings like "a 2" and "pp" in the right margin.

Musical score for the third system, measures 126-129. It features ten staves. The top four staves are treble clefs, and the bottom six are bass clefs. The music consists of long, sustained notes with slurs, typical of a string or woodwind section. The dynamics are generally *pp*.

118 ♩ = 69.

ritenuto

119 Tranquillo. ♩ = 72.

Fl.

Ob.

Cl.

Fag.

a2

a2

Corni.

a2

Tr-be III. a2

Timp.

This system contains the first five staves of the score. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and a pair of Horns (Corni.) with a Trumpet III (Tr-be III.). The woodwinds and brass are mostly silent in this section, with some notes in the Horns and Trumpet III staves. The timpani (Timp.) part has a few notes. The key signature is one sharp (F#) and the time signature is 2/4.

This system contains the remaining staves of the score. It includes the woodwinds (Flute, Oboe, Clarinet, Bassoon) and a larger brass section (Horns, Trumpets, Trombones, and Tuba/Euphonium). The woodwinds have some notes, while the brass instruments play a rhythmic pattern of eighth notes. The timpani part continues with a rhythmic pattern. The key signature is one sharp (F#) and the time signature is 2/4.

ritenuto

119 Tranquillo. ♩ = 72.

120

The image shows a page of a musical score, page 120, for a symphonic work. At the top, there are staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Horn), and Trumpet (Tr.be.). The score is in a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts, including Soprano, Alto, Tenor, and Bass, are prominently featured in the middle and lower sections, with the lyrics "di - mi - nu - en - do" written below the notes. The instrumental parts provide accompaniment, with some sections marked *pp dim.* (pianissimo, diminishing). The page number "120" is printed at the bottom center of the score.

120

F1.
Ob.
Cl.
C. fag.
Cor.
Tuba.

ppp

ppp

122 Andante sostenuto. ♩ = 60.

123

C.ingl.

pp

pp

pp

p > pp

Tr-be

Tr-ni

Tuba

pp

pp

pp

p > pp

pp

C. B. unis.

pp

pp

122 Andante sostenuto. ♩ = 60.

123

Compositions russes pour Grand Orchestre. Suite 1.

- | | R. C. | | R. C. |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Arensky, A. Op. 4. Symphonie № 1. (H-moll.) | Partition. 7 — | Rimsky-Korsakow, N. Op. 5. Episode de la Légende | Partition. 3 — |
| — | Parties . 12 50 | Sadko. Tableau musical | Parties . 7 — |
| — | Parties supplémentaires: chaque à 1 — | — | Parties supplémentaires: chaque à—30 |
| — Op. 23. Silhouettes (2-me Suite) pour 2 Pianos à 4 mains, instrumentée par l'auteur. (2-я сюита). | Partition. 3 — | — Le même. Nouvelle édition. 2-e version. | Partition. 3 — |
| — | Parties . 7 — | — | Parties . 7 — |
| — | Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—50 c. Vlo—40 c. Basso—30 c. | — | Parties supplém.: VI. I—40 c. VI. II, Vla, Vlo, Basso à—30 c. |
| — Op. 33. 3-me Suite (Variations) pour 2 Pianos à 4 mains, instrumentée par l'auteur . . . | Partition. 3 — | Rubinstein, A. Op. 110. Eroïca. Fantaisie à la mémoire de M. Skobelev | Partition. 6 — |
| — | Parties . 6 — | — | Parties . 7 50 |
| — | Parties supplémentaires: VI. I—40 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—30 c. | — | Parties supplémentaires: VI. I—65 c. VI. II—50 c. Vla—65 c. Vlo—50 c. Basso 40 c. |
| Balakirew, M. Tamar. Poème symphonique. Nouvelle édition, revue et corrigée par l'auteur. | Partition. 7 — | — La Russie. Morceau symphonique . . . | Partition. 3 50 |
| — | Parties . 10 — | — | Parties . 8 — |
| — | Parties supplémentaires: VI. I—70 c. VI. II—70 c. Vla—70 c. Vlo—60 c. Basso—50 c. | — | Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—30 c. |
| Bleichmann, J. Op. 18. Symphonie en <i>La-mineur</i> . | Partition. 5 — | Sibelius, J. Op. 49. Pohjola's Tochter. Sinfonische Fantasie | Partitur. 7 50 |
| — | Parties . 10 — | — | Orchesterstimmen. 9 — |
| — | Parties supplémentaires: VI. I—70 c. VI. II—70 c. Vla—70 c. Vlo—60 c. Basso—50 c. | — | Jede Streichstimme einzeln. à—60 |
| — Op. 22. Suite de ballet: №№ 1. Ouverture. 2. Danse des bouffons. 3. Danse orientale. 4. Danse des feux. 5. Visions. 6. Valse. | Partition. 5 — | Simon, A. Op. 36. La revue de nuit. Poème symphonique sur la ballade de Joukovsky . . . | Partition. 5 — |
| — | Parties . 5 — | — | Parties . 9 — |
| — 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 supplémentaires: VI. I—30 c. VI. II—30 c. Vla—50 c. Vlo—40 c. Basso—40 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 — | Tschaïkowsky, P. Op. 13. 1-re Symphonie. (G-moll). 1-я Симфонія | Partition. 5 — |
| — | Parties . 12 — | — | Parties . 12 — |
| — | Parties supplémentaires: VI. I—90 c. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—60 c. | — | Parties supplémentaires: VI. I—1 r. 10 c. VI. II—1 r. 10 c. Vla—1 r. Vlo—90 c. Basso—80 c. |
| Goedicke, A. Op. 15. 1-re Symphonie | Partition. 9 — | — | Op. 18. Tempête. Fantaisie d'après Shakespeare. Part. 5 — |
| — | d-to. | — | Parties . 6 — |
| Ijinsky, A. Op. 4. Suite № 1. | Partition. 5 — | — | 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. |
| — | Parties . 10 — | — | Op. 29. 3-me Symphonie. (D-dur) 3-я Симфонія. Part. 6 — |
| — | Parties supplémentaires: Chaque à—60 | — | Parties . 14 — |
| — Op. 13. <i>Nour et Anitra</i> . 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. 7. Paladin et Princesse. 8. Berceuse. 9. Orgie. | Partition. 5 — | — | Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. 10 c. Vlo—90 c. Basso—60 c. |
| — | Parties . 15 — | — | Op. 32. Francesca da Rimini. Fantaisie |
| — | Parties supplémentaires: VI. I—1 r. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—60 c. | — | Partition. 5 — |
| Ippolitow-Iwanow, M. Op. 10. Esquisses caucasiennes, Suite | Partition. 3 — | — | Parties . 10 — |
| — | Parties . 10 — | — | Parties supplémentaires: VI. I—60 c. VI. II—60 c. Vla—60 c. Vlo et Basso 1 r. 10 c. |
| — | Parties supplémentaires: VI. I, II, Vla à—50 c. Vlo—40 c. Basso—30 c. | — | Op. 36. 4-me Symphonie. (F-moll). 4-я Симфонія. |
| — Op. 42. <i>Iveria</i> . Suite. №№ 1. Introduction. 2. Berceuse. 3. Lesghinka. 4. Marche Géorgienne. | Partition. 5 — | — | Partition in 8 ^o . 9 — |
| — | Parties . 9 — | — | d-to. |
| — | Parties supplémentaires: VI. I—60 c. VI. II, Vla, Vlo à 50 c. Basso—30 c. | — | Partition in 16 ^o . 2 40 |
| Kalinnikow, B. Symphonie № 1. (G-moll) | Partition. 10 — | — | Parties . 15 — |
| — | Parties . 18 — | — | Parties supplémentaires: VI. I, VI. II, Vla, Vlo à 90 c. Basso—70 c. |
| — | 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. | — | Op. 43. Suite I. №№ 1. Introduzione e fuga. 2. Divertimento. 3. Andante. 4. Scherzo. Marche miniature. 5. Gavotte. |
| — | Symphonie № 2. (A-dur) | — | Partition. 5 — |
| — | Partition. 10 — | — | Parties . 10 — |
| — | Parties . 17 — | — | Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—80 c. Vlo et Basso—1 r. 10 c. |
| — | Parties supplémentaires: VI. I—1 r. 20 c. VI. II—1 r. 10 c. Vla—1 r. 10. Vlo—1 r. Basso—1 r. | — | 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. |
| — | Le cèdre et le palmier. Tableau symphonique. | — | Partition. 7 — |
| — | Partition. 2 — | — | Parties . 15 — |
| — | Parties . 3 — | — | Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. Vlo—90 c. Basso—80 c. |
| — | Parties supplémentaires: Chaque à—25 | — | Op. 55. Suite III. №№ 1. Elégie. 2. Valse mélancolique. 3. Scherzo. 4. Tema con variazioni. Nouv. édition, corrigée par l'auteur. |
| — | Suite | — | Partition. 9 — |
| — | Partition. 6 — | — | Parties . 16 70 |
| — | Parties . — | — | Parties supplémentaires: VI. I—1 r. 20 c. VI. II—90 c. Vla—1 r. Vlo—90 c. Basso—80 c. |
| Pachulski, H. Op. 13. Suite | Partition. 5 — | — | Op. 58. Manfred. Poème symphonique |
| — | Parties . 5 — | — | Partition. 10 — |
| — | Parties supplémentaires: Chaque à—40 | — | 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 8 ^o . 8 — |
| | | — | d-to. |
| | | — | Partition in 16 ^o . 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 8 ^o . 9 — |
| | | — | d-to. |
| | | — | Partition in 16 ^o . 3 — |
| | | — | Parties . 20 — |
| | | — | Parties supplémentaires: VI. I—1 r. 40 c. VI. II—1 r. 30 c. Vla—1 r. 50 c. Vlo—1 r. 40 c. Basso—1 r. 10 c. |