

à Monsieur Anatole Liadow.

SUITE
POUR GRAND ORCHESTRE
tirée du Ballet
„LE PAVILLON D'ARMIDE“
de
N. TSCHÉRÉPNINE.
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No 3.

La Scène d'animation du gobelin.

Moderato tranquillo.

p espr.
Red. *

mp
Red. *

26 *poco stringendo*
p m.d.
f
Red. *

ff
f
sf

Tranquillo.

p espr.
Red. *

№ 3.

СЦЕНА ОЖИВЛЕНІЯ ГОБЕЛЕНА.

Moderato tranquillo.

The musical score is written for piano and strings. It begins with the tempo marking "Moderato tranquillo." The piano part features a melodic line with triplets and slurs, starting with a *p* dynamic. The string part provides harmonic support with chords and moving lines. Dynamics range from *p* to *ff*. A section starting at measure 26 is marked "poco stringendo". The score concludes with a "Tranquillo." tempo change and a final melodic phrase in the piano part.

Sec. *p* *mp* *mf* *p* *f* *ff* *p* *Sec.* *Sec.*

26 *poco stringendo*

Tranquillo.

Secondo.

Red. *

27 **Animato.**

ff

f *ff*

28

p cresc. molto

First system of musical notation, measures 1-4. The music is in a 6/8 time signature. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by eighth-note patterns. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation, measures 5-8. Measures 5-6 continue the previous texture. At measure 7, the tempo and dynamics change to *Animato.* and *ff risoluto f*. The right hand begins a more active melodic line, and the left hand continues with eighth-note accompaniment. Measure 8 is a whole rest in the right hand.

Third system of musical notation, measures 9-12. The right hand has a melodic line with accents and slurs. The left hand continues with eighth-note accompaniment. Dynamic markings include *ff* and *f*.

Fourth system of musical notation, measures 13-16. Measure 14 is marked with a box containing the number 28. The right hand features a melodic line with accents and slurs. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with accents and slurs. The left hand continues with eighth-note accompaniment. Dynamic markings include *p* and *cresc. molto*. Measure 20 ends with a double bar line.

Primo.

Moderato tranquillo.

f
ben marcato

29 Poco meno mosso.

p *cresc. molto*
espr.

30

p *cresc. molto*
espr.

31

espress.
p *cresc. molto* *cresc.*

Secondo.

32 *poco acceler.* *pp* *allarg.*

Moderato con moto. 33 *f*

34

poco allarg. *ff* *riten. molto* 35 *a tempo* *f*

32 *poco acceler.* *allarg.*

pp espr. cresc. molto

33 *Moderato con moto.*

f marcato

34 *poco allarg.*

ff

riten. molto 35 *a tempo*

f

Secondo.

Musical score for measures 34 and 35. The piece is in G major (one sharp). Measure 34 features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Measure 35 continues this texture. A dynamic marking of *mf* is present in measure 35, with a hairpin indicating a gradual increase in volume.

Musical score for measures 36, 37, and 38. Measure 36 is marked *mp*. Measure 37 is marked *p cresc. molto* and includes the tempo instruction *poco allarg.*. Measure 38 is marked *f cresc. molto* and includes the tempo instruction *allarg. molto*. Measure 37 contains a triplet of eighth notes. Measure 38 features a long note in the right hand with a *lunga* hairpin.

Meno mosso.
Moderato tranquillo. Maestoso.

Musical score for measures 39, 40, and 41. Measure 39 is marked *ff*. Measure 40 features a triplet of eighth notes. Measure 41 continues the rhythmic pattern. The tempo is *Meno mosso. Moderato tranquillo. Maestoso.*

Musical score for measures 42, 43, and 44. Measure 42 is marked *ben marc.*. Measure 43 is marked *fff*. Measure 44 is marked *Adagio.* and includes a *lunga* hairpin. The tempo is *Adagio.*

dim. molto

36 *poco allarg.*

p *cresc. molto*

37 *Meno mosso. Moderato tranquillo. Maestoso.*

allarg. molto *f* *cresc. molto* *ff*

38 *Adagio.*

fff *lunga*

RAYMONDA.

BALLET EN TROIS ACTES.

SUJET DE **LYDIE PACHKOFF** ET DE **MARIUS PETIPA.**

MUSIQUE PAR

ALEXANDRE GLAZOUNOW.

Op. 57.

Réduction pour Piano à quatre mains par **A. WINKLER.**

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

MORCEAUX SÉPARÉS DE LA RÉDUCTION POUR PIANO A QUATRE MAINS:

	M.	R.
ACTE I.		
No. 1. Entrée de Raymonda	—60	—25
No. 2. Grande Valse	1.40	—50
No. 3. Pizzicato	—60	—25
No. 4. Prélude et la Romanesca	—40	—15
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No. 12. Variation II	—60	—25
No. 13. Variation III	—40	—15
No. 14. Variation IV	—40	—15
No. 15. Grand Coda	1.20	—45

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No. 18. Entrée des Sarrazins	—60	—25
No. 19. Grand Pas espagnol	—80	—30
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No. 22. Grand Pas hongrois	1.20	—45
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No. 24. Entrée	—60	—25
No. 25. Pas classique hongrois	—60	—25
No. 26. Variation I	—60	—25
No. 27. Variation II	—60	—25
No. 28. Variation III	—40	—15
No. 29. Variation IV	—60	—25
No. 30. Coda	1.—	—35
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M. P. BELAÏEFF, LEIPZIG.

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