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EULENBURG's  
kleine Orchester-Partitur-Ausgabe

OUVERTUREN

No. 24.

**TSCHAIKOWSKY**

Op. 49.

1812

OUVERTURE SOLENNELLE.



Preis: 2 M.



ERNST EULENBURG, LEIPZIG

# Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0,50	57 Haydn, Quart., op. 76, 5, D (ber. Largo)	0,40
2. Beethoven, Quartett, op. 131, Cism . . . . .	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) . . . . .	0,40
3. Haydn, Quartett, op. 76, 3, C, (Kaiser-) . . . . .	0,40	59. Mendelssohn, Octett, op. 20, Es . . . . .	1,40
4. Beethoven, Quartett, op. 135, F . . . . .	0,50	60. Schubert, Octett, op. 163, F . . . . .	1,70
5. Cherubini, Quartett, Es . . . . .	0,60	61. Haydn, Quartett, op. 77, 1, G . . . . .	0,50
6. Beethoven, Quartett, op. 132, Am . . . . .	0,60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0,50	0,40
7. Mendelssohn, Quartett, op. 44, 2, Em . . . . .	0,60	63. Haydn, Quartett, op. 17, 5, G . . . . .	0,40
8. Mozart, Quartett, C . . . . .	0,50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No.6) . . . . .	0,40
9. Beethoven, Quartett, op. 130, B . . . . .	0,70	65. Haydn, Quartett, op. 61, 3, B . . . . .	0,40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) . . . . .	0,40	66. Haydn, Quartett, op. 54, 2, C . . . . .	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen) . . . . .	1,—	67. Mendelssohn, Quintett, op. 87, B . . . . .	0,60
12. Beethoven, Septett, op. 20, Es . . . . .	0,70	68. Mendelssohn, Quartett, op. 13, Am . . . . .	0,60
13. Mozart, Quintett, Gm . . . . .	0,50	69. Haydn, Quartett, op. 76, 1, G . . . . .	0,40
14. Beethoven, Quartett, op. 55, Fm . . . . .	0,50	70. Mozart, Trio, Es . . . . .	0,50
15. Schubert, Quintett, op. 163, C . . . . .	0,80	71. Mozart, Quintett, A, (Klarinetten-) . . . . .	0,50
16. Beethoven, Quartett, op. 18, 1, F . . . . .	0,60	72. Mozart, Sextett, D . . . . .	0,70
17. Beethoven, Quartett, op. 18, 2, G . . . . .	0,50	73. Mozart, Sextett, B . . . . .	0,60
18. Beethoven, Quartett, op. 18, 3, D . . . . .	0,50	74. Schumann, Quartett, op. 41, 1, Am . . . . .	0,50
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0,50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0,50
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0,50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0,50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0,50	77. Schumann, Klavier-Quartett, op. 47, Es 0,70	0,90
22. Beethoven, Quartett, op. 74, Es, (Harfen-) . . . . .	0,60	78. Schumann, Klavier-Quintett, op. 44, Es 0,90	0,90
23. Cherubini, Quartett, Dm . . . . .	0,60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0,70
24. Mozart, Quartett, D . . . . .	0,50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0,70	0,70
25. Mozart, Quartett, D . . . . .	0,50	81. Mendelssohn, Klavier-Trio, op. 65, Cm 0,70	0,70
26. Mozart, Quartett, B . . . . .	0,50	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-) . . . . .	0,50
27. Mozart, Quartett, F . . . . .	0,50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0,60	0,60
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0,70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0,60
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0,60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0,60
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0,60	86. Schumann, Klavier-Trio, op. 63, Dm . . . . .	0,70
31. Beethoven, Quintett, op. 29, C . . . . .	0,60	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0,60
32. Mozart, Quartett, Dm . . . . .	0,50	88. Schumann, Klavier-Trio, op. 110, Gm 0,60	0,60
33. Mozart, Quartett, Es . . . . .	0,50	89. Haydn, Quartett, op. 9, 1, C . . . . .	0,40
34. Mozart, Quartett, B, (Jagd-) . . . . .	0,50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0,40
35. Mozart, Quartett, A . . . . .	0,50	91. Haydn, Quartett, op. 64, 4, G . . . . .	0,40
36. Beethoven, Quartett, op. 127, Es . . . . .	0,70	92. Haydn, Quartett, op. 64, 6, Es . . . . .	0,40
37. Mozart, Quintett, Cm . . . . .	0,50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No.4) . . . . .	0,40
38. Mozart, Quintett, C . . . . .	0,70	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No.5) . . . . .	0,40
39. Schubert, Quartett, op. 161, G . . . . .	0,70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0,40
40. Schubert, Quartett, Op. 29, Am . . . . .	0,50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0,40
41. Beethoven, Trio, op. 9, 1, G . . . . .	0,50	97. Spohr, Nonett, op. 31, F . . . . .	1,20
42. Beethoven, Trio, op. 9, 2, D . . . . .	0,50	98. Beethoven, Quartett, op. 133, B, (Fuge) . . . . .	0,50
43. Beethoven, Trio, op. 9, 3, Cm . . . . .	0,50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke) . . . . .	0,40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0,50	100. Mozart, Serenade f. Blas-Instrumente, B 1,20	0,50
45. Beethoven, Trio, op. 8, D (Serenade) . . . . .	0,40	101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0,50
46. Cherubini, Quartett, C . . . . .	0,60	102. Mendelssohn, Quartett, op. 81, E . . . . .	0,50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0,50	103. Beethoven, Trio, op. 25, D, (Serenade) . . . . .	0,40
48. Mendelssohn, Quartett, op. 44, 1, D . . . . .	0,60	104. Beethoven, Trio für Blasinstrumente, op. 87, C . . . . .	0,40
49. Mendelssohn, Quartett, op. 44, 3, Es . . . . .	0,70	105. Dittersdorf, Quartett, Es . . . . .	0,40
50. Mozart, Quintett, D . . . . .	0,50	106. Dittersdorf, Quartett, D . . . . .	0,40
51. Mozart, Quintett, Es . . . . .	0,60	107. Dittersdorf, Quartett, B . . . . .	0,40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No.2) . . . . .	0,40	108. Haydn, Quart., op. 20, 2, C, (Sonn.-No.2) . . . . .	0,40
53. Haydn, Quartett, op. 31, 3, C, (Vogel-) . . . . .	0,40	109. Haydn, Quartett, op. 64, 2, Hm . . . . .	0,40
54. Haydn, Quartett, op. 54, 1, G . . . . .	0,40	110. Haydn, Quartett, op. 71, 1, B . . . . .	0,40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-) . . . . .	0,40	111. Haydn, Quartett, op. 17, 1, E . . . . .	0,40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0,40		

MP 5008 10



EULENBURG's  
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Ouverturen

No. 24.

1812

OUVERTURE SOLENNELLE

composée pour grand orchestre à l'occasion  
de l'inauguration de la cathédrale du  
Saint - Sauveur à Moscou

par

P. TSCHAIKOWSKY

Op. 49.

ERNST EULENBURG, LEIPZIG  
Königl. Württ. Hof-Musikverleger.

75/167 870

P 4755

Francisco Esbrí

Noviembre  
1913

# „1812“

## Ouverture Solennelle.

Largo.  $\text{♩} = 80.$

P. Tschaiikowsky, Op. 49.

- Banda.  
(ad libitum)
- Piccolo.
- Flauto I. II.
- Oboi.
- Clarineti in B.
- Corno Inglese.
- Fagotti.
- I. II.
- Corni in F.  
III. IV.
- Piston B.
- Trombe Es.
- 2 Tromboni tenori.
- Trombone basso  
e Tuba.
- Timpani G. B. Es.
- Triangolo e  
Tamburino.
- Tamburo militare.
- Gran Cassa e Piatti.
- Canon.
- Cloches.
- Violino I.
- Violino II.
- Violo.
- Violoncelli.
- Contrabassi.

2 Viole sole.

4 Celli soli.

*mf* *cresc.* *mf* *cresc.* *mf*

Fl.

Cl.

C. I.

Fag.

2 Viole sole.

4 Celli soli.

*ff* *p* *ff* *p*

Fl.

Ob.

Cl.

C. I.

Fag.

2 Viole sole.

4 Celli soli.

*piu f* *cresc.* *piu f* *cresc.* *piu f* *cresc.* *piu f* *cresc.* *mf* *cresc.* *f cresc.* *ff* *cresc.* *f cresc.* *ff* *cresc.* *f cresc.* *ff*

Fl.

Ob. *I Solo, piangendo e molto espr.*

Cl.

C. 1.

Fag.

Corn.

Tr.

Tromb. e Tuba.

Timp.

Viol.

Viola. *ff*

Celli. *ff* unis.

C. B. *ff*

Ob. I.

Viol.

Viole.

Cel.

C. B.

*mf* *sf* *f* *mf* *f*

Fl.

Ob.

Cl.

C. I.

Fag.

Viol.

Viole.

Cel.

C. B.

*f* *mf* *mf* *mf* *f* *mf* *f* *pizz.*



a 2

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

C.1. *f* *mf*

Fag. *mf* *f* *mf*

Viol. *f* *mf*

Viola. *f = mf*

Cel. *mf* *f*

C.B. *mf*

## Poco stringendo

Fl. *a 2*

Ob.

Cl.

C.I.

Fag.

Cor.

Viol.

Viola.

Cel.

C.B.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*cresc.*

Poco più mosso.

Fl. *cresc.* *ff* a 2

Ob. *cresc.* *ff* 3

Cl. *cresc.* *ff* 3

C.I. *cresc.* *ff*

Fag. *cresc.* *ff* *ff*

Corni. *cresc.* *ff* 3

Viol. *ff*

Viole. *ff*

Cel. *ff*

C.B. *ff*

Detailed description: This is a page of a musical score for orchestra, page 7. The tempo is marked 'Poco più mosso.' The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (C.I.), all marked 'cresc.' and 'ff'. The second system includes Bassoon (Fag.), Horns (Corni.), Violins (Viol.), and Violas (Viole.), with 'cresc.' and 'ff' markings. The third system includes Cello (Cel.) and Double Bass (C.B.), both marked 'ff'. The score features various musical notations including dynamics, articulation marks (accents), and performance instructions like 'a 2' and '3' (triplets). The key signature has two flats, and the time signature is 4/4.

Fl. a. 2. *fff*

Ob. *fff* a. 2. *fff*

Cl. *fff*

C.I. *fff*

Fag. *fff*

Corn. a. 2. *fff*

Pist.

Tr. a. 2. *ff*

Tromb. e Tuba. *ff*

Viol. I.

Viol. II. *fff*

Viola. *fff*

Cel. *fff* *marcatiss.*

C.B. *fff* *marcatiss.*

*marcatiss.*

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

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- G.I.** (Goblet Drum)
- Fag.** (Bassoon) with *a 2.* marking
- Corni.** (Horn) with *a 2.* marking
- Pist.** (Trumpet) with *fff* marking
- Tr.** (Trumpet)
- Tromb. e Tuba.** (Trombone and Tuba) with *a 2.* marking
- P.** (Percussion)
- Gr. C.** (Cymbal)
- Viol.** (Violin)
- Viole.** (Viola)
- Cel.** (Cello)
- C.B.** (Double Bass)

The score is written in a key signature of two flats and a 3/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *fff* and *a 2.* (second ending).

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Cl. B.

Fag. *a 2*

Corn. *a 2*

Pist. *a 2*

Tr. *a 2*

Tromb. e Tuba. *a 2*

P.

G.C.

Viol.

Viole.

Cel.

C.B.

Picc. Fl.

Fl. *fff*

Ob. *fff*

Cl.

C. I.

Fag.

Cor.

Pist. a 2

Tr. a 2

Trombe & Tuba. a 2

Timp.

Viol. *fff*

Viola

Cel.

C. B.

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the Piccolo Flute (Picc. Fl.) and other instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of 11 staves. The instruments are: Piccolo Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (C. I.), Bassoon (Fag.), Cor Anglais (Cor.), Piston (Pist. a 2), Trumpet (Tr. a 2), Trombone and Tuba (Trombe & Tuba. a 2), Timpani (Timp.), Violin (Viol.), Viola, Cello (Cel.), and Double Bass (C. B.). The Piccolo Flute part is marked with a forte dynamic (*fff*) and features a complex melodic line with many accidentals. The Oboe part also has a forte dynamic (*fff*) and plays a similar melodic line. The other instruments provide harmonic support with chords and rhythmic patterns. The score is divided into three measures, with the first measure being the most complex.

## Picc. Fl.

Picc. Fl. *fff*  
 Fl. *fff*  
 Ob. *fff*  
 Cl. *fff*  
 C. I. *fff*  
 Fag. *fff*  
 Corni *fff*  
 Pist. *fff*  
 Tr. *fff*  
 Tromb. & Tuba. *fff*  
 Timp. *fff*  
 P. *fff*  
 G.C. *fff*  
 Viol. *fff*  
 Viols. *fff*  
 Cel. *fff*  
 C.B. *fff*

Musical score for Piccolo Flute and other instruments. The score is written for a full orchestra and includes parts for Piccolo Flute, Flute, Oboe, Clarinet, Bassoon, Trombone & Tuba, Trumpet, Percussion, Violin, Viola, Cello, and Double Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The dynamic marking *fff* (fortissimo) is indicated for most parts. The Piccolo Flute part features a melodic line with a triplet of eighth notes in the second measure. The Bassoon part has a triplet of eighth notes in the second measure. The Cello and Double Bass parts have a triplet of eighth notes in the second measure. The score is divided into two systems, with the first system containing the Piccolo Flute, Flute, Oboe, Clarinet, Bassoon, Trombone & Tuba, Trumpet, Percussion, Violin, and Viola parts, and the second system containing the Cello and Double Bass parts.



Ob. Andante.  $\text{♩} = 80.$

Cl.

Fag.

Cor.

Timp. *p*

Tamb. milit. *p*

Cel.

C.B. *sf p*

Ob.

Cl.

Cor.

Timp.

Tamb.

Viol.

Violo.

Cel.

C.B.

Cornini *mf*

Timp.

Tamb.

Viol.

Viole.

Cel.

C. B.

This system contains the first three measures of the score. The woodwinds (Cornini, Timp., Tamb.) and strings (Viol., Viole., Cel., C. B.) are all playing. The woodwinds have a rhythmic pattern of eighth notes. The strings play a melodic line with triplets and slurs. The dynamic marking *mf* is present for the woodwinds.

Corni.

Tr. 1.

Tromb. & Tuba.

Timp.

Tamb.

Viol.

Viole.

Cel.

C. B.

This system contains the next three measures (measures 4-6). The woodwinds (Corni., Tr. 1., Tromb. & Tuba., Timp., Tamb.) and strings (Viol., Viole., Cel., C. B.) are all playing. The woodwinds have a rhythmic pattern of eighth notes. The strings play a melodic line with triplets and slurs. The dynamic marking *mf* is present for the woodwinds.

Corni. *f* *p*  
 Tr. *f* *p*  
 Trombe e Tuba. *p*  
 Timp. *p* *pp*  
 Tamb. *pp*  
 Viol. *p*  
 Violo. *p*  
 Cel. *p*  
 C.B. *p*

Timp. *pp*  
 Viol. *p cresc.* *mf* *pp*  
 Violo. *p* *mf*  
 Cel. *p* *mf*  
 C.B. *p* *mf*

Cl. Allegro giusto.  $\text{♩} = 138$ .

Cl. *f*

Fag. *f*

Viol. *f*

Viole. *f*

Cel. *f*

C.B. *f*

The first system of the score consists of six staves. The top staff is for Clarinet (Cl.), followed by Bassoon (Fag.), Violin (Viol.), Viola (Viole.), Cello (Cel.), and Double Bass (C.B.). The music is in a key with three flats and a 3/4 time signature. The tempo is marked 'Allegro giusto' with a quarter note equal to 138 beats per minute. The first measure of each staff contains a whole rest. The second measure begins with a dynamic marking of *f* (forte). The Clarinet and Bassoon parts play a melodic line with eighth and sixteenth notes. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Cello and Double Bass parts play a bass line with eighth notes and rests.

Fag. *f*

Viol. *f*

Viole. *f*

Cel. *f*

C.B. *f*

The second system of the score consists of five staves. The top staff is for Bassoon (Fag.), followed by Violin (Viol.), Viola (Viole.), Cello (Cel.), and Double Bass (C.B.). The music continues from the first system. The Bassoon part has a dynamic marking of *f*. The Violin and Viola parts continue their rhythmic accompaniment. The Cello and Double Bass parts continue their bass line. The system ends with a double bar line.

Cl.  
Fag.  
Viol.  
Viole.  
Cel.  
C.B.

*ff*

This musical system contains six staves. The top staff is for Clarinet (Cl.) and the second for Bassoon (Fag.). The Violin (Viol.) and Viola (Viole.) staves are grouped with a brace on the left. The Cello (Cel.) and Double Bass (C.B.) staves are also grouped with a brace. The key signature has two flats, and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fortissimo (*ff*) dynamic marking is present in the lower staves.

Ob.  
Cl.  
C.I.  
Fag.  
Viol.  
Viole.  
Cel.  
C.B.

*ff*

This musical system contains eight staves. The top staff is for Oboe (Ob.), the second for Clarinet (Cl.), and the third for Cor Anglais (C.I.). The Bassoon (Fag.) is on the fourth staff. The Violin (Viol.) and Viola (Viole.) staves are grouped with a brace on the left. The Cello (Cel.) and Double Bass (C.B.) staves are also grouped with a brace. The key signature has two flats, and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fortissimo (*ff*) dynamic marking is present in the lower staves.

Ob

Cl a2.

C.I.

Fag.

Corni. *ff*

Viol.

Viola. *divisi*

Cel.

C.B.

Fl. Picc.

Fl.

Ob.

Cl.

C.I.

Fag.

Corni.

Tromb. e Tuba.

Viol.

Viole.

Cel.

C.B.

*ff*

*a2*

*ff*

*mp*

*cresc.*





Fl. I. II. a2. Imo

Ob.

Cl. a2.

C. I.

Eng.

Cornl.

Fist.

Tr.

Tromb. e Tuba.

Timp.

Viol.

Viola.

Cel.

G.B.

*f marc.*

Fl. II.

Ob.

Cl.

C. I.

Fag.

Corn. *a 2.*  
*f marc.*

Viol.

Viola.

Cel.

C.B.

Fl. I.

Fl. II.

Ob.

Cl.

C. I.

Fag.

Cor. I. II.

Pist.

Tamb. milit.

*f*

*f marc.*

*pp*

Viol.

Viola.

Cel.

C. B.

*a2.*

Fl. I. II. a2.

Ob.

Cl.

Fag. a2.

Pist. a2.

Tamb. milit.

Viol.

Viola.

Cel. *sempre f*

C. B. *sempre f*

Fl. III. a2.

Ob.

Cl.

Fag.

Cor. III-IV. a2. *f marc.*

Pist.

Tamb. milit. *pp*

Viol. *sempre f*

Viola. *sempre f*

Cel. *sempre f*

C.B.

Detailed description: This is a page of a musical score, page 25, featuring a variety of instruments. The top section includes Flute III (Fl. III.) with a second ending (a2.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns III and IV (Cor. III-IV.) with a second ending (a2.) and a marking of *f marc.*, and Piston (Pist.). The middle section features the Military Tambourine (Tamb. milit.) with a *pp* marking. The bottom section, grouped by a brace, includes Violin (Viol.), Viola (Viola.), Cello (Cel.), and Double Bass (C.B.), all marked *sempre f*. The score is written in a key signature of three flats and a 2/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings.

Fl. I.

Fl. II.

Ob.

Cl.

C. I.

Fag.

Corni. a2. *f marc.*

Pist.

Tr.

Tamb milit.

Viol.

Viole.

Cel.

C.B.

This page of musical notation consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and two additional staves. The music is written in a key with three flats and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. Dynamic markings include *f marc.* and *a2.* (second ending). The notation is dense and detailed, typical of a classical piano score.

Fl. I.

Fl. II.

Ob. a2.

Cl. a2.

Fag. a2.

Tr. a2.

Tamb. milit.

Viol.

Viola.

Cel.

C.B.



Fl. I.  
Fl. II.  
Ob. Imo  
Cl. a 2.  
Fag. a 2.  
Tr. a 2.  
Tamb. millt.  
Viol.  
Viole.  
Cel.  
C.B.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*p*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves of music. The top five staves are for woodwinds: Flute I and II, Oboe (marked 'Imo'), Clarinet in B-flat (a 2.), Bassoon (a 2.), and Trumpet (a 2.). The sixth staff is for a snare drum (Tamb. millt.) with a dynamic marking of 'p'. The bottom five staves are for strings: Violin, Viola, Cello, and Double Bass. The score is written in a key with two flats and a 3/4 time signature. The music consists of rhythmic patterns with many beamed notes. The word 'cresc.' (crescendo) is written below several staves, indicating a gradual increase in volume. The snare drum part has a dynamic marking of 'p' (piano). The staves are grouped with large curly braces on the left side.

Fl. Picc.

Fl. I. II. a2

Ob.

Cl.

C.I.

Fag.

Corni.

Pist.

Tr.

Tromb. e Tuba.

Timp.

Viol.

Viole.

Cel.

C.B.

*ff*

Fl. Picc.

Fl. *a 2.* *mf*

Ob.

Cl. *a 2.* *mf*

C. I.

Fag.

Corni.

Pist.

Tr.

Tromb. e Tuba.

Timp.

Viol.

Viole.

Cel.

C.B.

a2.

Fl.  
Ob.  
Cl.  
C.I.  
Fag.  
Corni.  
Pist.  
Tr.  
Tromb. e Tuba.  
Timp.  
Piatti.  
Gr. C.  
Viol.  
Viole.  
Cel.  
C.B.

This page of a musical score is arranged in two systems. The first system contains the woodwind and brass sections, while the second system contains the string section. The woodwind section includes Piccolo, Flute I and II, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Cornet, Trumpet, Trombone, and Tuba. The string section includes Violin I and II, Viola, Cello, and Double Bass. The score is written in a key signature of three flats and a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. A 'Soli' marking is present at the end of the first system.

Picc.

Fl. I. II.

Ob.

Cl.

C. I.

Fag.

Corni.

Pist.

Tr.

Trombe & Tuba.

Timp.

P.

Soli.

Viol. I.

Viol. II.

Viola.

Cel.

C. B.

Picc.

Fl. I.

Fl. II.

Ob.

Cl.

C. I.

Fug.

Corni.

Pist.

Tr.

Tromb. e Tuba.

P.

G. C.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

Picc.

Fl. I.

Fl. II.

Ob. a2.

Cl. a2.

C. I.

Fag. a2.

Corni.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of each staff. The Piccolo part is at the top, followed by Flutes I and II, Oboe (a2), Clarinet (a2), Cor Anglais (C. I.), Bassoon (Fag. a2), Horns (Corni.), Violins I and II, Viola, Cello (Cel.), and Double Bass (C. B.). The score is in a key with three flats and a 3/4 time signature. The Piccolo part has a melodic line with slurs. The Flutes I and II parts have similar melodic lines. The Oboe and Clarinet parts have a more rhythmic, eighth-note pattern. The Cor Anglais part has a steady eighth-note accompaniment. The Bassoon part has a melodic line with slurs. The Horns part has a steady eighth-note accompaniment. The Violins I and II parts have a melodic line with slurs. The Viola part has a melodic line with slurs. The Cello part has a melodic line with slurs. The Double Bass part has a melodic line with slurs.

Ob.  
Cl.  
Fag.  
Cornl.  
Cel.  
C.B.

This system contains six staves of music. The top staff is for Oboe (Ob.), followed by Clarinet (Cl.), Bassoon (Fag.), and a brace for Cornet (Cornl.), Cello (Cel.), and Double Bass (C.B.). The music is in a minor key with a 4/4 time signature. The first two staves (Ob. and Cl.) have rests for the first two measures, then play chords in the third and fourth measures. The Bassoon (Fag.) and Cornet (Cornl.) staves have rests for the first two measures, then play chords in the third and fourth measures. The Cello (Cel.) and Double Bass (C.B.) staves play a continuous eighth-note accompaniment throughout the system. Dynamics include *ff* and *fff*.

Cl.  
Fag.  
Cornf.  
Cel.  
C.B.

This system contains five staves of music. The top staff is for Clarinet (Cl.), followed by Bassoon (Fag.), and a brace for Cornet (Cornf.), Cello (Cel.), and Double Bass (C.B.). The music continues from the first system. The Clarinet (Cl.) and Bassoon (Fag.) staves have rests for the first two measures, then play chords in the third and fourth measures. The Cornet (Cornf.) staff has rests for the first two measures, then plays chords in the third and fourth measures. The Cello (Cel.) and Double Bass (C.B.) staves play a continuous eighth-note accompaniment throughout the system. Dynamics include *ff* and *fff*.



Fl. II.

Ob.

Cl.

C. I.

Fag.

Corn.

Triang.

Viol. I.

Viol. II.

Viola.

Cel.

C.B.

This musical score page, numbered 37, contains ten staves of music. The top five staves are for woodwinds and percussion: Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (C. I.), Bassoon (Fag.), and Triangle (Triang.). The bottom five staves are for strings and basso continuo: Violin I (Viol. I.), Violin II (Viol. II.), Viola, Cello (Cel.), and Double Bass (C.B.). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *f* (forte) and *p* (piano). The woodwinds and strings play sustained notes or chords, while the strings have some melodic movement. The triangle plays a rhythmic pattern.



Fl. II.

Ob.

Cl.

C.I.

Fag.

Corni.

Trgl.

Viol. I.

Viol. II.

Viole.

Cel.

C.B.

Fl. I.  
Fl. II.  
Ob.  
Cl.  
C. I.  
Fag.  
Cornl.  
Trgl.  
Viol. I.  
Viol. II.  
Violo.  
Cel.  
C. B.

*sempre f*  
*ff*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*  
*sempre f*

Detailed description: This is a page of a musical score for a symphony orchestra. It features 14 staves of music. The instruments are: Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet (Cl.), Bassoon I (C. I.), Bassoon II (Fag.), Horn (Cornl.), Trumpet (Trgl.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Violo.), Cello (Cel.), and Double Bass (C. B.). The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The music is marked with dynamics such as *sempre f* (always forte) and *ff* (fortissimo). The Flute I part has a melodic line with some grace notes. The Flute II part plays a rhythmic pattern of eighth notes. The Oboe, Clarinet, and Bassoon I parts have melodic lines. The Bassoon II part plays a rhythmic pattern of eighth notes. The Horn, Trumpet, Violin I, Violin II, Viola, Cello, and Double Bass parts play rhythmic patterns of eighth notes. The score is divided into four measures.

Fl. I.  
Fl. II.  
Ob.  
Cl.  
C. I.  
Fag.  
Corni.  
Trgl.  
Viol. I.  
Viol. II.  
Viole.  
Cel.  
C. B.

The image shows a page of a musical score for an orchestra, page 41. The score is arranged in two systems. The first system contains staves for Flute I and II, Oboe, Clarinet, Bassoon I, Bassoon, Horns, and Trumpets. The second system contains staves for Violin I and II, Viola, Cello, and Double Bass. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The Flute parts have a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinet part has a rhythmic pattern. The Bassoon I part has a simple harmonic accompaniment. The Bassoon part has a similar harmonic accompaniment. The Horns part has a simple harmonic accompaniment. The Trumpets part has a simple harmonic accompaniment. The Violin I and II parts have a melodic line with slurs and accents. The Viola part has a similar melodic line. The Cello part has a simple harmonic accompaniment. The Double Bass part has a simple harmonic accompaniment.

Fl. I. *fp.*

Fl. II.

Ob. *fp.* *a 2.*

Cl.

C. I.

Fag.

Corni.

Viol. I.

Viol. II.

Viola.

Cel.

C. B.



Fl. I.

Ob.

Cl.

C.I.

Fag. *mf*

Corn.

Tamburino

Viol. I.

Viole.

Cel.

C.B.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Cl.

C.I.

Tamburino

Viole.

Cel.

C.B.

*poco più f*

*poco più f*

*pp sempre*

*pp sempre*

*pp sempre*



Fl.

Ob.

Cl.

C.I.

Tamburino

Viole.

Cel.

C.B.

Fl.

Ob.

Cl.

C.I.

Fag.

Viole.

Cel.

C.B.

Gl.

Viol. I.

Viole.

Cel.

C. B.

*pp*

*pp*

*pp*

Cor. I. II.

Tr.

Tamb. mil.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

*mf*

*mf*

*ppp*

*mp*

*mf cresc.*

*più f*

*mf cresc.*

*più f*

*mf cresc.*

*più f*

*mf cresc.*

*più f*

*mf cresc.*

*più f*

Ob. *mf*

Cl.

Fag. *mf*

a2. marc.  
cresc.  
Corni. *f*

Tr. *mf*

Tromb. ten. *mf*

Tamb. mil. *ppp*

Viol. I. *f*

Viol. II. *f*

Viola. *f*

Cel. *f*

C. B. *f*

10

Detailed description: This is a page of a musical score, page 47, showing measures 10 through 13. The score is for a full orchestra and woodwinds. The instruments listed are Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Corni.), Trumpets (Tr.), Trombones (Tromb. ten.), Snare Drum (Tamb. mil.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, Cello (Cel.), and Double Bass (C. B.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'a2. marc.' (allegretto moderato) and there is a 'cresc.' (crescendo) marking. Dynamics include *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *ppp* (pianissimo). The woodwinds and strings play rhythmic patterns, while the brass instruments play chords. The snare drum has a simple rhythmic pattern.

Ob.

Cl.

Fag. *mf*

Corni. *mf* *marcato* *cresc.*

Tr. *mf*

Tromb. ten. *mf*

Tamb. mil. *ppp* *mp* *ppp*

Viol. I. *mf cresc.* *f*

Viol. II. *mf cresc.* *f*

Viole. *mf cresc.* *f*

Cel. *mf cresc.* *piu f* *f*

C.B. *mf cresc.* *piu f* *f*

Ob. *mf*

Cl. *mf*

Fag. *f*

Corni. *f*

Pist. *mf*

Tromb. ten. *mf*

Viol. I.

Viol. II.

Viola.

Cel.

C. B.

*fere - scen - do*

*fere - scen - do*

*fere - scen - do*

*fere - scen - do*

*fere - scen - do*

Fl. II.

Ob.

Cl.

C. I.

Fag.

Cornf.

Pist.

Tr.

Tromb. e Tuba.

Timp.

Plattl.

Gr. Cassa.

Viol. I.

Viol. II.

Viola.

Cel.

C. B.

Picc.

Fl. I. II.

Ob.

Cl.

C. I.

Fag.

Cornl.

Pist.

Tr.

Trombe Tuba.

Timp.

P.

Gr. C.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

Detailed description of the musical score: This page contains a full orchestral score for 11 measures. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flutes, Oboe, Clarinets, Bassoon, Horns, Trumpets) and brass (Trombones, Tuba, Timpani, Percussion, Gong) sections have relatively simple parts, often consisting of chords or short melodic phrases. The strings (Violins I and II, Violas, Cellos, and Double Basses) play a more active role, with Violins I and II featuring complex, fast-moving patterns. The score is written in a key with one sharp (F#) and a common time signature (C). The dynamic marking 'ff' (fortissimo) is present at the beginning of the woodwind parts.

Picc.

*sempre ff*

FLII. a 2

Ob. *sempre ff*

Cl. *sempre ff*

C.I. *sempre ff*

Fag. *sempre ff*

Cornt. *sempre ff*

Pist. *sempre ff*

Tr. *sempre ff*

Trambe Tuba *sempre ff*

Timp. *sempre ff*

P. *sempre ff*

Gr. C. *sempre ff*

Viol. I. *sempre ff*

Viol. II. *sempre ff*

Viola. *sempre ff*

Cel. *sempre ff*

C.B. *sempre ff*



Picc.

Fl. II.

Ob.

Cl.

C. I.

Fag.

Coral.

Pist.

Tr.

Tromb. e Tuba.

Timp.

P.

Gr. C.

Viol. I.

Viol. II.

Viola.

Cel.

C. B.

Picc.

Fl. II.

Ob.

Cl.

C. I.

Fag.

Cornl.

Pist.

Tr.

Trombe & Tuba.

Timp.

P.

Gr. C.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

The musical score is arranged in two systems. The first system includes Piccolo, Flute II, Oboe, Clarinet, Cor Anglais, Bassoon, Horn, Trumpet, Trombone & Tuba, Timpani, Percussion, and Grand Cymbal. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score is written in a key with one flat (B-flat) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The Piccolo part has a dynamic marking of *pp*. The Flute II part has a dynamic marking of *pp*. The Oboe part has a dynamic marking of *pp*. The Clarinet part has a dynamic marking of *pp*. The Bassoon part has a dynamic marking of *pp*. The Horn part has a dynamic marking of *pp*. The Trumpet part has a dynamic marking of *pp*. The Trombone & Tuba part has a dynamic marking of *pp*. The Timpani part has a dynamic marking of *pp*. The Percussion part has a dynamic marking of *pp*. The Grand Cymbal part has a dynamic marking of *pp*. The Violin I part has a dynamic marking of *pp*. The Violin II part has a dynamic marking of *pp*. The Viola part has a dynamic marking of *pp*. The Cello part has a dynamic marking of *pp*. The Contrabass part has a dynamic marking of *pp*.

Picc.  
Fl. III.  
Ob.  
Cl.  
C.I.  
Fag.  
Corn.  
Pist.  
Tr.  
Trombe Tuba.  
Timp.  
P.  
Gr. C.  
Viol. I.  
Viol. II.  
Viola.  
Cel.  
C.B.

*mf*  
*mf*  
*a 2*  
*a 2*  
*fff*  
*fff*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves grouped by instrument family. The woodwind section includes Piccolo, Flute III, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone/Tuba. The percussion section includes Timpani, Percussion, and Gong/Cymbal. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score features various musical notations such as notes, rests, and dynamic markings. The key signature has two flats, and the time signature is 4/4. The page number 55 is located in the top right corner.

Viol. I. *a2*  
Viol. II. *a2*  
Ob. *a2*  
Cl. *a2*  
C.I. *fff*  
Fag. *fff*  
Corn. *fff*  
Pist. *fff*  
Tr. *fff*  
Trombe *fff*  
Tuba. *fff*  
Timp. *fff*  
P. *fff*  
Gr.C. *fff*  
Viol. I.  
Viol. II.  
Viola. *fff*  
Cel. *fff*  
C.B. *fff*

The image shows a page of a musical score, numbered 56. It contains staves for various instruments: Violins I and II, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, and Grand Cymbal. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first two staves (Violins I and II) feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The other instruments provide harmonic support with chords and rhythmic patterns. The dynamic marking *fff* (fortissimo) is used throughout. The notation includes various articulations like accents and slurs. The page is divided into three measures by vertical bar lines.

Flac.

*fff*

Fl. III.

Ob.

Cl.

C. I.

Fag.

Corni.

Pist.

Tr.

Trombe Tuba.

Timp.

P.

*fff*

Viol. I.

Viol. II.

Viola.

Cel.

C. B.

Picc.

Fl. I. II.

Ob.

Cl.

Cl.

Fag.

Corn.

Pist.

Tr.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

a 2

a 2

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves grouped by instrument families. The woodwind section includes Piccolo, Flutes (I and II), Oboe, Clarinets (I and II), and Bassoon. The brass section includes Horns (Corni), Trumpets (Pist.), and Trombones (Tr.). The string section includes Violins (I and II), Viola, Cello, and Double Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. There are two instances of a first ending or second ending marked 'a 2' in the Flute II and Bassoon parts. The score is presented in a clear, professional layout with a large bracket on the left side grouping the woodwind and brass instruments, and another bracket on the left side grouping the string instruments.

Fl. II.

Ob.

Cl.

C. I.

Fag. #.

Corn.

Tr. bno basso e. Tuba.

Viol. I.

Viol. II.

Viole.

Cel.

C. B.

*fff*

*f*

*sempreff*

*sempreff*

*fff*

Ob.  
Cl.  
Corni. *ff*  
Cel.  
C.B.

Fl. I.  
Ob.  
Cl.  
C. I.  
Fag.  
Corni.  
Tr-bne basso e Tuba.  
Viol. I.  
Viol. II.  
Viola.  
Cel.  
C.B.





FLI. *f*

FLII.

Ob. *f*

Cl. *f*

Cl. *f*

Fag. *f*

Cornl. *f*

Trombe Tuba. *mf*

Triang. *f*

Viol. I. *f*

Viol. II. *f*

Viola. *f*

Cel. *f* - do

C.B. *f* - do

do

The image shows a page of a musical score for orchestra and strings, measures 1 through 4. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes I and II, Oboe, Clarinets I and II, Bassoon, and Cor Anglais) and strings (Violins I and II, Viola, Cello, and Double Bass) are all playing with a forte (*f*) dynamic. The Trombones and Tubas play with a mezzo-forte (*mf*) dynamic. The Triangle plays with a forte (*f*) dynamic. The strings have a melodic line with a 'do' marking below the notes. The woodwinds have various rhythmic patterns, including eighth and sixteenth notes, and some have a 'do' marking above the notes. The overall texture is dense and powerful.

Fl. I. *p.*

Fl. II.

Ob.

Cl.

C. I.

Fag.

Corn.

Tromb. & Tuba.

Triang.

Viol. I. *p.*

Viol. II.

Viola.

Cel.

C. B.

FLI.

Fl. II. *mf*

Ob. *mf*

Cl. *mf* *dim.*

C.C. *mf*

Fag. *mf* *dim.*

Corn. *mf*

Trombe Tuba.

Trlang. *mf*

Tamburino.

Viol. I. *mf*

Viol. II. *mf*

Viola. *mf* *mf*

Cel. *mf* *mf*

C.B. *mf*

Detailed description: This is a page of a musical score, page 64, featuring a variety of instruments. The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute II, Oboe, Clarinet, Bassoon, and Cor Anglais) and strings (Violins I and II, Viola, Cello, and Double Bass) are marked with a mezzo-forte (*mf*) dynamic. The woodwinds and strings play melodic lines with various articulations and phrasing. The brass section (Trumpets and Trombones) and Percussion (Triangle and Tambourine) are present but have fewer notes in this section. The Clarinet and Bassoon parts include a *dim.* (diminuendo) marking. The score is divided into four measures, with a repeat sign at the beginning of the first measure.



Cor. I. II.

Cor. III. IV.

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

C.H. arco

*mf*

*pp*

*p*

*p*

*p*

*pp*

Cor. I. II.

Cor. III. IV.

Timp.

Viol. I.

Viol. II.

Viole.

C.B.

*mf*

*pp*

*p*

*p*

*p*



Fl. *a p poco a poco cresc.*

Ob. *a poco mp cresc.*

Cl. *p mp poco a poco cresc.*

C.I. *a poco*

Fag. *p poco a poco cresc.*

Corni. *poco a poco cresc.*

Pjst. *pizz*

Tromb. e Tuba. *mp poco a poco*

Timp. *a poco cresc.*

Tamb. milit. *poco*

Viol. I. *poco a poco*

Viol. II. *poco cresc.*

Viola. *cresc.*

Celli. *mp cresc.*

C.B. *cresc.*

*cresc.*



Picc.

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *mf cresc.*

C.I. *mf cresc.*

Fag. *mf cresc.*

Corni. *mf cresc.*

Pist. *mf cresc.*

Tr. *mf*

Tromb. & Tuba. *cresc.* *mf poco* *a poco*

Timp. *mf* *cresc.*

Tamb. milit. *cresc.*

Viol. I. *mf cresc.*

Viol. II. *mf cresc.*

Viola. *mf cresc.*

Celli. *mf cresc.*

C.B. *mf cresc.*

*mf cresc.*

Picc.

Fl. II

Ob.

Cl.

C. I.

Fag.

Corn.

Pist.

Tr.

Tromb. e Tuba.

Timp.

Tamb. milit.

Viol. I.

Viol. II.

Viola.

Cell.

C.B.

*a 2.*

*a 2.*

*cresc.*

*cresc.*

*f*

*f*

Picc. *ff*

Fl. II. *ff*

Ob. *ff*

Cl. *ff*

C.I. *ff*

Fag. *ff*

Cor. *ff*

Pist.

Tr. *marcatissimo*

*marcatissimo*

Tromb. e Tuba.

Timp. *ff*

Triang.

Tromb. milit.

P.

G.C.

Canon. *ff*

Viol. I. *ff*

Viol. II. *ff*

Viola. *ff*

Cel. u. C.B. *ff*

Picc.

FL. II.

Ob.

Cl.

Cl. I.

Fag.

Corni.

Pist.

Tr.

Tromb. e Tuba.

Timp.

Triang.

Tamb. milit.

G. C. e P.

Canon.

Viol. I.

Viol. II.

Viola.

Celli.

C.B.

Poco a poco rallentando.

FL II. I.

Ob. a 2.

Cl. a 2.

C. I.

Fag.

Viol. I.

Viol. II.

Viola.

Celli.

This system contains the first five measures of the piece. The music is in 3/4 time with a key signature of two flats. The woodwinds (Flute II, Oboe a2, Clarinet a2, Cor I, Bassoon) play a rhythmic pattern of eighth notes. The strings (Violin I, Violin II, Viola, Cello) play a similar rhythmic pattern, with the Violin I and II parts featuring a melodic line.

Fl II. II.

Ob.

Cl.

C. I.

Fag.

Viol. I.

Viol. II.

Viola.

Celli.

This system contains measures 6 through 10. The instrumentation remains the same as in the first system. The music continues with the same rhythmic and melodic patterns, maintaining the 'Poco a poco rallentando' instruction.

Sempre rallentando al

Fl. I.

Fl. II.

Ob. *a 2.*

Cl.

C. I.

Fag.

Viol. I. *3 3 3 3 3 simile*

Viol. II. *3 3 3 3 3 simile*

Viola. *3 3 3 3 3 simile*

Celli. *3 3 3 3 3 simile*

C.B.

*ff*

FLI.  
FLII.  
Ob.  
Cl.  
C.I.  
Fag.  
Tuba.  
Viol. I.  
Viol. II.  
Viola.  
Celli.  
C.B.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f cresc.* - *ff cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Detailed description: This page of a musical score contains 13 staves. The top six staves are for woodwinds and brass: Flute I and II, Oboe, Clarinet, Bassoon, and Tuba. The bottom seven staves are for strings: Violin I, Violin II, Viola, Cello, and Double Bass. The score is in a common time signature with a key signature of one flat. The woodwinds and brass parts feature a rhythmic pattern of eighth and sixteenth notes, often beamed together. The string parts provide a steady accompaniment with similar rhythmic patterns. Dynamic markings include 'cresc.' (crescendo) for most instruments and 'f cresc.' and 'ff cresc.' for the strings. The page number '75' is located in the top right corner.

Banda. *ff*

Picc. *fff*

Fl. II. *fff*

Ob. *fff*

Cl. *fff*

C. I. *fff*

Fag. *fff*

Cor. Angl. *fff*

Pist. *fff*

Tr. *fff*

Trombe Tuba. *fff*

Timp. *fff*

Piatti. *fff*

G.C. *fff*

Cloches. *fff*

Viol. I. *fff*

Viol. II. *fff*

Viola. *fff*

Cell. *fff*

C.B. *ff*



A musical score for orchestra and solo instruments, page 77. The score is written in 2/4 time and features a key signature of two flats (B-flat and E-flat). The orchestration includes strings, woodwinds, and brass. The score is divided into two systems. The first system consists of 12 staves: a grand staff (treble and bass clefs), followed by four staves of strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and four staves of woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The second system consists of 5 staves: a grand staff, followed by a Flute staff, an Oboe staff, a Clarinet staff, and a Bassoon staff. The score includes various musical notations such as notes, rests, beams, and slurs. The dynamics are marked with 'P.' (Piano) and 'G.C.' (Grave/Crescendo). The woodwind parts include specific instrument labels: 'Fl.', 'Ob.', 'Cl.', and 'Bsn.'. The string parts are indicated by 'Vln. I', 'Vln. II', 'Vla.', and 'Vcl. & Db.'. The woodwind parts are indicated by 'Fl.', 'Ob.', 'Cl.', and 'Bsn.'. The score is written in a standard musical notation style with a clear layout and a professional appearance.

P.  
G.C.  
Cl.

This page of a musical score, numbered 78, contains a complex arrangement of music. It features a grand staff at the top with two systems of three staves each. The first system includes a vocal line with lyrics and a piano accompaniment. The second system consists of a piano accompaniment with a 'G.C.' (Grand Chorale) section. The score is written in a key signature of two flats and a common time signature. The music is characterized by dense, rhythmic patterns, particularly in the piano parts, which include many sixteenth and thirty-second notes. The vocal line has lyrics that are partially obscured by the musical notation. The score is divided into measures by vertical bar lines, and there are various musical notations such as slurs, ties, and dynamic markings throughout.

G.C.  
Cl.

This page of musical score is for a large ensemble, likely a symphony or concert band. It features a complex arrangement of staves. The top section consists of 11 staves, with the first two being grand staves (treble and bass clefs) and the remaining nine being individual staves. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score is characterized by dense, rhythmic patterns, particularly in the woodwind and string sections. A dynamic marking of *f* (forte) is present in the lower part of the first system. A rehearsal mark 'a. 2.' is located in the fifth staff of the first system. The bottom section of the page contains four staves, including a grand staff and two individual staves, continuing the musical material. The page number '79' is located in the top right corner.

*f*  
G.C.  
Cl.

a. 2.

E. E. 3724

This page of a musical score, numbered 80, contains a complex arrangement of music. It features a grand staff at the top with two systems of staves. The first system includes a piano (p), violin (v), and cello (c) part, followed by a woodwind section with flutes (fl), oboes (ob), and bassoons (bs). Below these are staves for a clarinet in G (G.C.), a clarinet in C (Cl.), and a bassoon (bs). The second system includes a violin (v), viola (va), and cello (c) part, followed by a bassoon (bs) and a double bass (db) part. The music is written in a key signature of two flats and a 3/4 time signature. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The score is divided into measures by vertical bar lines, and some measures contain rests for certain instruments.

Allegro vivace.

The musical score is written for a full orchestra and includes the following parts:

- Violins I and II
- Violas
- Vcllo
- Bassi
- Flute
- Oboe
- Clarinet
- Bassoon
- Trumpet
- Trombone
- Timpani (T.m.)
- Snare Drum (C.C.)
- Cymbals (Cl.)

The score is marked with *fff* (fortissimo) throughout. The tempo is *Allegro vivace*. The score is divided into two systems. The second system begins with a *divisi* instruction for the strings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



This musical score is for a large ensemble, featuring 14 staves. The top two staves are for the Violin I and Violin II sections. The next four staves are for the Violas, divided into two pairs. The following four staves are for the Cellos, also in two pairs. The bottom two staves are for the Double Basses. The score includes various dynamic markings such as *fff*, *ff*, *f*, *mf*, and *ffz*. The music is written in a common time signature and includes complex rhythmic patterns and articulation marks.

E. E. 3724

This page contains a musical score for page 81. The score is organized into two main systems. The first system consists of 11 staves: a grand staff (treble and bass clefs), followed by two staves of piano accompaniment (treble and bass clefs), and then four staves of vocal parts labeled T.m., P., G.C., and C. The second system consists of 5 staves: a grand staff, followed by two staves of piano accompaniment, and two staves of vocal parts. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal parts are written in a simple, rhythmic style.



T.m.  
 P.  
 G.C.  
 C.

Musical score for page 86, featuring piano accompaniment and vocal parts. The score is written in 4/4 time and includes the following parts:

- Piano Accompaniment:** Multiple staves for the piano, including treble and bass clefs, with various chords and melodic lines.
- Vocal Parts:**
  - T.m. (Tenor):** Tenor part with lyrics.
  - P. (Soprano):** Soprano part with lyrics.
  - G.C. (Alto):** Alto part with lyrics.
  - C. (Bass):** Bass part with lyrics.
- Lyrics:**

Ceilo u. C. B.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*). The lyrics are written below the vocal staves.

This page of musical notation is a score for orchestra and strings, consisting of 20 staves. The notation is dense, featuring complex rhythmic patterns, including triplets and sixteenth notes. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into three measures. The first measure contains the main orchestral and string parts. The second and third measures show the continuation of these parts, with some parts ending with rests. The string parts are labeled as T.m., P., G.O., and C., which likely stand for Trombones, Piccolo, Grand Orchestra, and Cello/Double Bass respectively. The Cello u. C. B. part is specifically labeled at the bottom of the page. The notation includes various dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The overall style is characteristic of late 19th or early 20th-century orchestral music.

Musical score for orchestra and strings, page 88. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features multiple staves for woodwinds, brass, and strings. The music is marked *fff* (fortissimo) throughout. The score includes various musical notations such as triplets, slurs, and dynamic markings. The bottom section of the page shows a *tacet.* instruction for the strings.

I.m. *fff*  
 P. *fff*  
 G.C. *fff*  
 C. *fff*  
 Ci. *fff* *tacet.*

The first system of the musical score consists of ten staves. The top two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The next four staves are for vocal parts, with the top staff being the soprano line and the bottom staff being the bass line. The music is in a key with two flats and a 4/4 time signature. The piano part features a steady accompaniment of chords and moving lines, while the vocal parts have a melodic line with some rests.

T.m.  
F.  
G.O.  
Cl.

The second system of the musical score consists of ten staves. The top two staves are for piano accompaniment. The next four staves are for vocal parts. The bottom two staves are for piano accompaniment. The music continues with similar piano accompaniment and vocal lines. The piano part includes some changes in chord voicing and melodic movement. The vocal parts continue their melodic lines with some rests.

Musical score for piano and orchestra, page 90. The score is in 2/4 time and features a complex piano accompaniment with multiple staves. The piano part includes a right hand with intricate patterns and a left hand with a steady bass line. The orchestral part includes strings and woodwinds. The score is divided into two systems, each with five measures. The piano part is marked with 'T.m.', 'P.', and 'G.C.'

This page of a musical score contains 18 staves. The top 14 staves are arranged in pairs, with the upper staff of each pair in treble clef and the lower staff in bass clef. The bottom two staves are labeled 'T.m.' (Timpani), 'P.' (Percussion), and 'G.C.' (Gong/Cymbal). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts are indicated by vertical lines and symbols. The score is divided into measures by vertical bar lines, with some measures containing multiple beams of notes.





# Eulenburg's Kleine Orchester-Partitur-Ausgabe

## Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . . . .	1.50	35. Haydn, Nr. 6, G (Paukenschlag) . . . . .	1.—
2. Beethoven, Nr. 5, Cm . . . . .	2.—	36. Haydn, Nr. 16, G (Oxford) . . . . .	1.—
3. Schubert, Hm (unvollendet) . . . . .	1.50	37. Mozart, D . . . . .	1.—
4. Mozart, Gm . . . . .	1.50	38. Haydn, Nr. 12, B . . . . .	1.—
5. Beethoven, Nr. 3, Es (Eroica) . . . . .	2.50	39. Haydn, Nr. 4, D (Glocken) . . . . .	1.—
6. Mendelssohn, Nr. 3, Am (Schottische) . . . . .	2.50	40. Strauß, Don Juan . . . . .	4.—
7. Beethoven, Nr. 6, F (Pastorale) . . . . .	2.—	41. Strauß, Macbeth . . . . .	4.—
8. Schumann, Nr. 3, Es . . . . .	2.—	42. Strauß, Tod und Verklärung . . . . .	4.—
9. Haydn, Nr. 2, D (Londoner) . . . . .	1.—	43. Strauß, Till Eulenspiegel . . . . .	4.—
10. Schubert, C . . . . .	3.—	44. Strauß, Zarathustra . . . . .	4.—
11. Beethoven, Nr. 9, Dm (mit Chor) . . . . .	4.—	45. Strauß, Don Quixote . . . . .	4.—
12. Beethoven, Nr. 7, A . . . . .	2.50	46. Mozart, D (ohne Menuett) . . . . .	1.50
13. Schumann, Nr. 4, Dm . . . . .	2.—	47. Liszt, Bergsymphonie . . . . .	2.—
14. Beethoven, Nr. 4, B . . . . .	2.—	48. Liszt, Tasso . . . . .	2.—
15. Mozart, Es . . . . .	1.50	49. Liszt, Préludes . . . . .	2.—
16. Beethoven, Nr. 8, F . . . . .	2.—	50. Liszt, Orpheus . . . . .	2.—
17. Schumann, Nr. 1, B . . . . .	2.50	51. Liszt, Prometheus . . . . .	2.—
18. Beethoven, Nr. 1, C . . . . .	1.—	52. Liszt, Mazeppa . . . . .	2.—
19. Beethoven, Nr. 2, D . . . . .	1.50	53. Liszt, Festklänge . . . . .	2.—
20. Mendelssohn, Nr. 4, A (Italienische) . . . . .	2.—	54. Liszt, Heidenklage . . . . .	2.—
21. Schumann, Nr. 2, C . . . . .	2.—	55. Liszt, Hungaria . . . . .	2.—
22. Berlioz, Phantastische Symphonie . . . . .	3.—	56. Liszt, Hamlet . . . . .	2.—
23. Berlioz, Harold in Italien . . . . .	3.—	57. Liszt, Hunnenschlacht . . . . .	2.—
24. Berlioz, Romeo und Julia . . . . .	4.—	58. Liszt, Ideale . . . . .	2.—
25. Brahms, Nr. 1, Cm . . . . .	4.—	59. Bruckner, Nr. 1, Cmoll . . . . .	4.—
26. Brahms, Nr. 2, D . . . . .	4.—	60. Bruckner, Nr. 2, Cmoll . . . . .	4.—
27. Brahms, Nr. 3, F . . . . .	4.—	61. Bruckner, Nr. 3, Dmoll . . . . .	4.—
28. Brahms, Nr. 4, Em . . . . .	4.—	62. Bruckner, Nr. 4, Es (romantische) . . . . .	4.—
29. Tschairowsky, Nr. 5, Em . . . . .	4.—	63. Bruckner, Nr. 5, B . . . . .	4.—
30. Tschairowsky, Nr. 4, Fm . . . . .	4.—	64. Bruckner, Nr. 6, A . . . . .	4.—
31. Haydn, Nr. 3, Es . . . . .	1.—	65. Bruckner, Nr. 7, E . . . . .	4.—
32. Haydn, Nr. 15, B (La Reine) . . . . .	1.—	66. Bruckner, Nr. 8, Cmoll . . . . .	4.—
33. Dvořák, Nr. 5, Em (Aus der neuen Welt) . . . . .	4.—	67. Bruckner, Nr. 9, Dmoll . . . . .	4.—
34. Haydn, Nr. 11, G (militaire) . . . . .	1.—		

## Ouverturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 . . . . .	1.—	22. Berlioz, Benvenuto Cellini . . . . .	1.—
2. Weber, Der Freischütz . . . . .	1.—	23. Berlioz, Beatrice und Benedict . . . . .	1.—
3. Mozart, Figaros Hochzeit . . . . .	—50	24. Tschairowsky, 1812. Overture solennelle . . . . .	2.—
4. Beethoven, Egmont . . . . .	1.—	25. Beethoven, Die Geschöpfe d. Prometheus . . . . .	1.—
5. Weber, Der Beherrscher der Geister . . . . .	1.—	26. Beethoven, Coriolan . . . . .	1.—
6. Mendelssohn, Melusine . . . . .	1.50	27. Beethoven, Die Weihe des Hauses . . . . .	1.—
7. Weber, Oberon . . . . .	1.—	28. Beethoven, Leonore Nr. 1 . . . . .	1.—
8. Mozart, Don Juan . . . . .	—50	29. Beethoven, Leonore Nr. 2 . . . . .	1.—
9. Weber, Preziosa . . . . .	1.—	30. Beethoven, Die Ruinen von Athen . . . . .	1.—
10. Beethoven, Fidelio . . . . .	1.—	31. Beethoven, König Stephan . . . . .	1.—
11. Mendelssohn, Ruy Blas . . . . .	1.—	32. Beethoven, Zur Namensfeier . . . . .	1.—
12. Weber, Jubel-Ouverture . . . . .	1.—	33. Marschner, Hans Heiting . . . . .	1.—
13. Mendelssohn, Ein Sommernachtstraum . . . . .	1.—	34. Mailart, Das Glückchen des Eremiten . . . . .	1.—
14. Mozart, Die Zauberflöte . . . . .	1.—	35. Weber, Euryanthe . . . . .	1.—
15. Nicolai, Die lustigen Weiber von Windsor . . . . .	1.—	36. Schubert, Rosamunde (Zauberharfe) . . . . .	1.50
16. Rossini, Wilhelm Tell . . . . .	1.—	37. Mendelssohn, Die Hebriden (Fingals-höhle) . . . . .	1.50
17. Berlioz, Waverley . . . . .	1.—		
18. Berlioz, Die Vehmrichter . . . . .	1.—	38. Glinka, Das Leben für den Zaren (van Sussanin) . . . . .	1.—
19. Berlioz, König Lear . . . . .	1.—	39. Glinka, Ruslan und Ludmila . . . . .	1.—
20. Berlioz, Der Römische Carneval . . . . .	1.—	40. Cherubini, Die Abencerragen . . . . .	1.—
21. Berlioz, Der Korsar . . . . .	1.—		

## Ouverturen:

Nr.	M.	Nr.	M.
41. Cherubini, Medea . . . . .	1.—	58. Anber, Der schwarze Domino . . . . .	1.—
42. Cherubini, Anakreon . . . . .	1.—	59. Anber, Fra Diavolo . . . . .	1.—
43. Cherubini, Der Wasserträger . . . . .	1.—	60. Mozart, Titus . . . . .	1.—
44. Cornelius, Der Barbier von Bagdad (Motti) . . . . .	1.—	61. Mozart, Idomeucus . . . . .	1.—
45. Cornelius, Der Cid . . . . .	1.—	62. Mozart, Così fan tutte . . . . .	1.—50
46. Schumann, Manfred . . . . .	1.—	63. Mozart, Die Entführung aus dem Serail . . . . .	1.—
47. Schumann, Genoveva . . . . .	1.—	64. Smetana, Die verkaufte Braut . . . . .	1.—
48. Bennett, Die Najaden . . . . .	1.—	65. Wagner, Die Meistersinger von Nürnberg . . . . .	1.50
49. Wagner, Tristan und Isolde . . . . .	1.—	66. Wagner, Parsifal . . . . .	1.—
50. Boieldieu, Die weiße Dame . . . . .	1.—	67. Wagner, Rienzi . . . . .	1.50
51. Anber, Das eherner Pferd . . . . .	1.—	68. Wagner, Der fliegende Holländer . . . . .	1.50
52. Wagner, Lohengrin, 1. u. 3. Akt . . . . .	1.—	69. Wagner, Tannhäuser . . . . .	1.50
53. Mendelssohn, Meeresstille und glückliche Fahrt . . . . .	1.—	70. Beger, Lustspiel-Ouvertüre . . . . .	2.—
54. Rossini, Semiramis . . . . .	1.—	71. Wagner, Faust-Ouvertüre . . . . .	1.50
55. Rossini, Tankred . . . . .	1.—		
56. Brahms, Akademische Festouvertüre . . . . .	1.50		
57. Brahms, Tragische Ouvertüre . . . . .	1.50		

## Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Violin-Konzert, D . . . . .	1.—	17. Mozart, Violin-Konzert, A . . . . .	1.—
2. Mendelssohn, Violin-Konzert, E m . . . . .	1.—	18. Mozart, Violin-Konzert, Es . . . . .	1.—
3. Spohr, Violin-Konzert Nr. 8, A m (Gesangsszene) . . . . .	1.—	19. Mozart, Klavier-Konzert, D (Krönungskonzert) . . . . .	1.50
4. Beethoven, Klavier-Konzert Nr. 3, C m . . . . .	1.50	20. Liszt, Klavier-Konzert Nr. 2, A . . . . .	3.—
5. Beethoven, Klavier-Konzert Nr. 4, G . . . . .	2.—	21. Mozart, Klavier-Konzert, D m . . . . .	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es . . . . .	2.—	22. Liszt, Totentanz . . . . .	1.50
7. Schumann, Klavier-Konzert, A m . . . . .	2.—		
8. Tschalkowsky, Violin-Konzert, D . . . . .	2.—		
9. Tschalkowsky, Klavier-Konzert Nr. 1, B m . . . . .	2.—		
10. Liszt, Klavier-Konzert Nr. 1, Es . . . . .	3.—		
11. Bach, Violin-Konzert, A m . . . . .	1.—		
12. Bach, Violin-Konzert, E . . . . .	1.—		
13. Brahms, Klavier-Konzert Nr. 1, D m . . . . .	3.—		
14. Bruch, Violin-Konzert Nr. 1, G m . . . . .	2.—		
15. Brahms, Klavier-Konzert Nr. 2, B . . . . .	4.—		
16. Brahms, Violin-Konzert, D . . . . .	4.—		

## Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, Drei Orchesterstücke a. „Faust's Verdammung“ (Ungarischer Marsch; Sylphentanz; Irrlichtertanz) . . . . .	1.—	7. Wagner, Walkürenritt . . . . .	1.50
2. Tschalkowsky, Capriccio Italien . . . . .	2.—	8. Wagner, Wotans Abschied und Feuerzauber . . . . .	1.50
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50) . . . . .	—80	9. Wagner, Waldweben . . . . .	1.50
4. Mendelssohn, Orchesterstücke aus dem „Sommernachts Traum“ (Scherzo, Intermezzo, Nocturno, Hochzeitsmarsch, Rüpeltanz) . . . . .	1.—	10. Wagner, Siegfried-Idyll . . . . .	1.50
5. Brahms, Variationen über ein Thema von Josef Haydn . . . . .	1.50	11. Wagner, Trauermusik aus „Götterdämmerung“ . . . . .	1.—
6. Wagner, Siegmunds Liebesgesang . . . . .	1.—	12. Wagner, Charfreitagszauber aus „Parsifal“ . . . . .	1.—
		13. Wagner, Huldigungsmarsch . . . . .	1.—
		14. Wagner, Bacchana! a. „Tannhäuser“ . . . . .	1.50
		15. Wagner, Einleitung z. 3. Akt v. „Tannhäuser“ . . . . .	1.—
		16. Wagner, Liebesmahl der Apostel . . . . .	1.50

# Kleine Partitur-Ausgaben

in eleganten Einbänden.

## Payne's kleine Kammermusik-Partitur-Ausgabe.

- |                                                                                                                                                                                                                                                                        |      |                                                                                                                                                                                                                                                                                  |      |
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| <b>Bach</b> , 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .                                                                                                  | 8.—  | <b>Mendelssohn</b> , Kammermusik. Mit Mendelssohn's Bildnis . . . . .                                                                                                                                                                                                            | 10.— |
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| <b>Brahms</b> , Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.<br>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) . . . . .                                                           | 8.—  | <b>Schubert</b> , Kammermusik. Mit Schubert's Bildnis . . . . .                                                                                                                                                                                                                  | 12.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) . . . . .                                                                                                                                                                    | 8.—  | Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll, D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 143), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166) für Streich- und Blas-Instrumente. |      |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 28, 60) . . . . .                                                                                                                                                                                 | 9.—  | <b>Schumann</b> , Kammermusik. Mit Schumann's Bildnis . . . . .                                                                                                                                                                                                                  | 8.—  |
| Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) . . . . .                                                                                                                                                                                                           | 10.— | Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) u. Klavier-Quintett (Op. 44).                                                                                                                       |      |
| <b>Dvořák</b> , 7 Streichquartette. Mit Heliogravüre Dvořák's . . . . .                                                                                                                                                                                                | 10.— | <b>Spohr</b> , Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) für Streich- und Blas-Instrumente und Oktett (Op. 32) für Streich- und Blas-Instrumente . . . . .                                                                                     | 9.—  |
| <b>Händel</b> , 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten . . . . .                                                                                                            | 10.— | <b>Volkman</b> , Kammermusik. Mit Volkman's Bildnis . . . . .                                                                                                                                                                                                                    | 8.—  |
| <b>Haydn</b> , Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's<br>Band I. (Op. 1, 2, 3, 9, 17) . . . . .                                                                                                                                                       | 12.— | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).                                                                                                                                                                                             |      |
| Band II. (Op. 20, 33, 42, 50, 51, 54) . . . . .                                                                                                                                                                                                                        | 12.— |                                                                                                                                                                                                                                                                                  |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) . . . . .                                                                                                                                                                                                                  | 12.— |                                                                                                                                                                                                                                                                                  |      |

# Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

## Eulenburg's kleine Orchester-Partitur-Ausgabe.

<b>Bach, Matthäus-Passion.</b> Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange . . . . .	9.—	<b>Händel, Der Messias.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Händel's . . . . .	8.—
<b>Beethoven, Missa solemnis.</b> Mit einführenden Worten von Arthur Smolian und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. v. Kloeber aus dem Jahre 1817. Einband von Dr. Max Lange . . . . .	9.—	<b>Haydn, Die Schöpfung.</b> Mit Bildnis des Komponisten . . . . .	7.50
<b>Beethoven, Symphonien.</b> Mit einführenden Worten von Arthur Smolian und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . &	10.—	<b>Liszt, 12 symphonische Dichtungen</b> in 3 Bänden mit Heliogravüre Liszt's . . . . .	10.—
<b>Berlioz, „Phantastische Symphonie“</b> und „Harold in Italien“. Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . .	9.—	Band I. Bergsymphonie, Tasso, Préludes, Orpheus. Band II. Prometheus, Mazeppa, Festklänge, Heldenklage. Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale.	
<b>Berlioz, „Romeo und Julia“.</b> Mit einer Einführung von Arthur Smolian und Bildnis Berlioz' . . . .	6.—	<b>Mendelssohn, Schottische und Italienische Symphonie.</b> Mit Mendelssohn's Bildnis . . . . .	6.50
<b>Berlioz, Sieben Ouverturen.</b> („Waverley“, „Vehmrichter“, „König Lear“, „Der Römische Karneval“, „Der Corsar“, „Benvenuto Cellini“, „Beatrice und Benedict“.) Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . .	10.—	<b>Mozart, Requiem.</b> Mit Mozart's Bildnis . . . . .	5.—
<b>Brahms, Ein deutsches Requiem.</b> Mit Heliogravüre Brahms' . . . . .	9.—	<b>Schumann, Symphonien.</b> Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4) . . . . .	6.50
<b>Brahms, Symphonien.</b> Mit Einführungen von Arthur Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) &	10.—	<b>Wagner, Sieben Ouverturen und Vorspiele.</b> (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin (I. u. 3. Akt), Tristan und Isolde, Meisterstinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagner's nach der Büste von Max Klinger.	12.—
<b>Bruckner, Symphonien.</b> Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9) . . . . .	14.—	<b>Violin-Konzerte</b> klassischer und moderner Meister. Band I. Bach, A moll und E dur. Beethoven, Mendelssohn, Mozart, A dur und E dur. Spohr, Gesangs- szene . . . . .	10.—
		Band II. Brahms, Bruch, G moll. Tschalkowsky . . . . .	11.—

No.		M.
112.	Haydn, Quartett, op. 50, 4, Fism . . .	0.40
113.	Haydn, Quartett, op. 54, 3, E . . .	0.40
114.	Beethoven, Klavier-Quartett, op. 16, Es	0.60
115.	Boccherini, Quintett, F . . .	0.50
116.	Schubert, Quartett, op. 168, B . . .	0.50
117.	Schubert, Quartett, op. posth., Gm . . .	0.50
118.	Schubert, Klavier-Quintett, op. 114, A, (Forellen-) . . .	0.80
119.	Schubert, Quartett, op. 125, 2, E . . .	0.50
120.	Schubert, Quartett, op. 125, 1, Es . . .	0.40
121.	Schubert, Quartett, op. posth., D, Cm	0.50
122.	Beethoven, Klavier-Trio, op. 1, 1, Es . . .	0.50
123.	Beethoven, Klavier-Trio, op. 1, 2, G . . .	0.60
124.	Beethoven, Klavier-Trio, op. 1, 3, Cm	0.50
125.	Spohr, Doppel-Quartett, op. 77, Es . . .	1.—
126.	Spohr, Octett, op. 32, E . . .	1.—
127.	Beethoven, Sonate, op. 47, A, (Kreutzer-) . . .	0.60
128.	Spohr, Doppel-Quartett, op. 65, Dm . . .	1.—
129.	Spohr, Doppel-Quartett, op. 136, Gm . . .	1.—
130.	Spohr, Doppel-Quartett, op. 87, Em . . .	1.—
131.	Cherubini, Quartett, op. posth., E . . .	0.60
132.	Cherubini, Quartett, op. posth., F . . .	0.60
133.	Cherubini, Quartett, op. posth., A m . . .	0.60
134.	Mendelssohn, Quintett, op. 18, A . . .	0.80
135.	Beethoven, Octett f. Blasinstrumente, op. 103, Es . . .	0.60
136.	Dittersdorf, Quartett, G . . .	0.40
137.	Dittersdorf, Quartett, A . . .	0.40
138.	Dittersdorf, Quartett, C . . .	0.40
139.	Beethoven, Sextett f. Blasinstrumente, op. 71, Es . . .	0.60
140.	Beethoven, Sextett für Streichinstru- mente und 2 Hörner, op. 81 b, Es . . .	0.60
141.	Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205) . . .	0.50
142.	Haydn, Quartett, op. 17, 2, F . . .	0.40
143.	Haydn, Quartett, op. 55, 3, B . . .	0.40
144.	Haydn, Quartett, op. 64, 1, C . . .	0.40
145.	Haydn, Quartett, op. 71, 2, D . . .	0.40
146.	Haydn, Quartett, op. 74, 1, C . . .	0.40
147.	Haydn, Quartett, op. 74, 2, F . . .	0.40
148.	Haydn, Quartett, op. 71, 3, Es . . .	0.40
149.	Haydn, Quartett, op. 1, 4, G . . .	0.40
150.	Haydn, Quartett, op. 3, 5, F (m. Sarcnade)	0.40
151.	Haydn, Quartett, op. 9, 2, Es . . .	0.40
152.	Haydn, Quartett, op. 17, 4, Cm . . .	0.40
153.	Haydn, Quart., op. 3, 5, G, (Russ.-No. 5)	0.40
154.	Haydn, Quartett, op. 42, Dm . . .	0.40
155.	Haydn, Quartett, op. 50, 5, F . . .	0.40
156.	Haydn, Quartett, op. 50, 6, D, (Frosch-) . . .	0.40
157.	Haydn, Quartett, op. 17, 3, Es . . .	0.40
158.	Mozart, Quartett, Gm, (K.-V. 478) . . .	0.60
159.	Mozart, Quartett, Es, (K.-V. 493) . . .	0.60
160.	Mozart, Quintett, Es, (K.-V. 452) . . .	0.60
161.	Tschalkowsky, Quartett, op. 11, D . . .	0.50
162.	Haydn, Quartett, op. 51, (Sieben Worte)	0.60
163.	Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0.40
164.	Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0.40
165.	Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1)	0.40
166.	Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0.40
167.	Haydn, Quartett, op. 50, 1, B . . .	0.40
168.	Haydn, Quartett, op. 50, 2, C . . .	0.40
169.	Haydn, Quartett, op. 50, 3, Es . . .	0.40
170.	Haydn, Quartett, op. 1, 1, B . . .	0.40
171.	Haydn, Quartett, op. 1, 2, Es . . .	0.40
172.	Haydn, Quartett, op. 1, 3, D . . .	0.40
173.	Haydn, Quartett, op. 1, 5, B . . .	0.40
174.	Haydn, Quartett, op. 1, 6, C . . .	0.40
175.	Haydn, Quartett, op. 2, 1, A . . .	0.40
176.	Haydn, Quartett, op. 2, 2, E . . .	0.40
177.	Haydn, Quartett, op. 2, 3, Es . . .	0.40
178.	Haydn, Quartett, op. 2, 4, F . . .	0.40
179.	Haydn, Quartett, op. 2, 5, D . . .	0.40
180.	Haydn, Quartett, op. 2, 6, B . . .	0.40

No.		M.
181.	Haydn, Quartett, op. 3, 1, E . . .	0.40
182.	Haydn, Quartett, op. 3, 2, C . . .	0.40
183.	Haydn, Quartett, op. 3, 3, G, (m. Dudel- sack-Menett) . . .	0.40
184.	Haydn, Quartett, op. 3, 4, B . . .	0.40
185.	Haydn, Quartett, op. 3, 5, A . . .	0.40
186.	Haydn, Quartett, op. 9, 3, G . . .	0.40
187.	Haydn, Quartett, op. 9, 5, B . . .	0.40
188.	Haydn, Quartett, op. 9, 6, A . . .	0.40
189.	Haydn, Quartett, op. 33, G, D, (Russ.-No. 6)	0.40
190.	Haydn, Quartett, op. 55, 2, Fm . . .	0.40
191.	Haydn, Quartett, op. 76, 6, Es . . .	0.40
192.	Mozart, Quartett, D, (K.-V. 285) . . .	0.40
193.	Mozart, Quartett, A, (K.-V. 298) . . .	0.40
194.	Mozart, Quartett, F, (K.-V. 370) . . .	0.40
195.	Mozart, Divertimento, F, (K.-V. 217) . . .	0.50
196.	Tschalkowsky, Quartett, op. 22, F . . .	0.60
197.	Tschalkowsky, Quartett, op. 30, Esm	0.60
198.	Stanford, Quartett, op. 44, G . . .	1.20
199.	Stanford, Quartett, op. 4, A m . . .	1.20
200.	Beethoven, Klavier-Quintett, op. 16, Es	0.80
201.	Borodin, Quartett, No. 2, D . . .	0.80
202.	Raff, Quartett, op. 192, 2, D, (Schöne Müllerin) . . .	1.—
203.	Volkmann, Quartett, op. 34, G . . .	0.80
204.	Volkmann, Quartett, op. 35, Em . . .	0.80
205.	Volkmann, Quartett, op. 37, Fm . . .	0.80
206.	Volkmann, Quartett, op. 43, Es . . .	0.80
207.	Verdi, Quartett, Em . . .	0.80
208.	Sgambati, Quartett, op. 17, Cism . . .	1.—
209.	Heinrich, Prinz Reuss, Quartett, F . . .	1.—
210.	Bazzini, Quartett, op. 75, Dm . . .	0.80
211.	Klughardt, Quintett, op. 62, Cm . . .	1.20
212.	Brahms, Klavier-Quintett, op. 34, Fm	2.—
213.	Volkmann, Quartett, op. 14, Gm . . .	0.80
214.	Beethoven, Quintett, op. 4, Es . . .	0.80
215.	Beethoven, Quintett, op. 104, Cm . . .	0.80
216.	Beethoven, Quintett-Fuge, op. 137, D . . .	0.80
217.	Mozart, Sextett, F, (Dorfmusikanten) . . .	0.50
218.	Mozart, Quintett, G, (Nachtmusik) . . .	0.50
219.	Herzogenberg, Quartett, op. 63, Fm	1.20
220.	Jongen, Quartett, Cm . . .	1.20
221.	Volkmann, Klavier-Trio, op. 3, F . . .	0.80
222.	Volkmann, Klavier-Trio, op. 5, Bm . . .	0.80
223.	Beethoven, Klavier-Trio, op. 11, B . . .	0.60
224.	Taubert, Quartett, op. 56, Fism . . .	0.70
225.	Klughardt, Quartett, op. 61, D . . .	1.—
226.	Foerster, Quartett, op. 15, E . . .	1.—
227.	Wilm, Sextett, op. 27, Hm . . .	1.20
228.	Nawratil, Quartett, op. 21, Dm . . .	1.—
229.	Sinding, Klavier-Quintett, op. 5, Em . . .	2.—
230.	Hochberg, Quartett, op. 22, Es . . .	1.—
231.	Hochberg, Quartett, op. 27, 1, D . . .	1.—
232.	Hochberg, Quartett, op. 27, 2, Am . . .	1.—
233.	Schubert, Klavier-Trio, op. 148, Es, (Nocturne) . . .	0.50
234.	Scorlino, Quartett, Gm . . .	1.20
235.	Brahms, Sextett, op. 18, B . . .	1.50
236.	Brahms, Sextett, op. 36, G . . .	1.50
237.	Brahms, Quintett, op. 88, F . . .	1.50
238.	Brahms, Quintett, op. 111, G . . .	1.50
239.	Brahms, Quintett, op. 115, Hm, (Klarin.-)	1.50
240.	Brahms, Quartett, op. 51, 1, Cm . . .	1.20
241.	Brahms, Quartett, op. 51, 2, Am . . .	1.20
242.	Brahms, Quartett, op. 67, B . . .	1.20
243.	Brahms, Klavier-Quartett, op. 25, Gm	1.50
244.	Brahms, Klavier-Quartett, op. 26, A . . .	1.50
245.	Brahms, Klavier-Quartett, op. 60, Cm	1.50
246.	Brahms, Klavier-Trio, op. 8, H . . .	1.50
247.	Brahms, Klavier-Trio, op. 87, C . . .	1.50
248.	Brahms, Klavier-Trio, op. 101, Cm . . .	1.50
249.	Brahms, Trio, op. 40, Es, (Horn-) . . .	1.50
250.	Brahms, Trio, op. 114, Am, (Klarinetten-) . . .	1.50
251.	Tschalkowsky, Klav.-Trio, op. 50, Am	2.—

No.	M.	No.	M.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk)	0,50	279. Carl Schroeder, Quartett, op. 88, Dm	1,—
253. Gromis, Quartett, A	1,—	280. Bach, Brandenburg. Konzert No. 1, F	1,—
254. Bach, Brandenburg. Konzert No. 3, G	1,—	281. Bach, Brandenburg. Konzert No. 4, G	1,—
255. Bach, Brandenburg. Konzert No. 6, B	1,—	282. Bach, Brandenburg. Konzert No. 5, D	1,—
256. Buonamici, Quartett, G	1,—	283. August Reuss, Quartett, op. 25, Dm	1,—
257. Bach, Brandenburg. Konzert No. 2, F	1,—	284. E. Stillman-Kelley, Quartett, op. 25, C	1,—
258. Sinigaglia, Konzert-Étude f. Quartett	0,50	285. H. Wolf, Quartett, Dm	1,—
259. Haydn, Klavier-Trio No. 1, G	0,50	286. H. Wolf, Ital. Serenade f. Quartett, G	1,—
260. Suter, Quartett, D	1,—	287. Reger, Flöten-Trio (Serenade), op. 77a, D	1,—
261. Scontrino, Quartett, C	1,—	288. Reger, Streichtrio, op. 77 b, A m	1,—
262. Mozart, Hafner-Serenade	2,—	289. R. v. Mojsisovics, Streichtrio (Serenade), op. 21, A	0,50
263. Händel, Concerto grosso No. 12, H m	0,70	290. Scontrino, Quartett, A m	1,—
264. Händel, Concerto grosso No. 1, G	0,70	291. Carl Schroeder, Quartett, op. 89, C	1,—
265. Händel, Concerto grosso No. 2, F	0,70	292. Strauss, Klavierquartett, op. 13, Cm	2,—
266. Händel, Concerto grosso No. 3, E m	0,70	293. Reger, Quartett, op. 109, Es	1,50
267. Händel, Concerto grosso No. 4, A m	0,70	294. Sibelius, Quartett, op. 56, Dm (Voces intimae)	1,—
268. Händel, Concerto grosso No. 5, D	0,70	295. Reger, Klavierquartett, op. 113, Dm	1,50
269. Händel, Concerto grosso No. 6, G m	0,70	296. Reger, Sextett, op. 118, F	2,—
270. Händel, Concerto grosso No. 7, B	0,70	297. Beethoven, Quartett, Fdur, nach der Klaviersonate op. 14, 1.	0,60
271. Händel, Concerto grosso No. 8, C m	0,70	298. Dvořák, Quartett, op. 34, Dm	1,—
272. Händel, Concerto grosso No. 9, F	0,70	299. Dvořák, Quartett, op. 51, Es	1,20
273. Händel, Concerto grosso No. 10, Dm	0,70	300. Dvořák, Quartett, op. 61, C	1,20
274. Händel, Concerto grosso No. 11, A	0,70	301. Dvořák, Quartett, op. 80, E	1,20
275. Smetana, Quartett E moll, Aus meinem Leben (Ed. Peters No. 3171)	0,70	302. Dvořák, Quartett, op. 96, F	1,20
276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127)	0,70	303. Dvořák, Quartett, op. 105, As	1,20
277. Sinding, Quartett, op. 70, A m (Ed. Peters No. 3056)	0,70	304. Dvořák, Quartett, op. 106, G	1,20
278. Beethoven, Klavier-Trio (Kakadu-Variationen) G, op. 121a	0,50		

## Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

	M.
1. <b>Beethoven</b> , Missa solennis	6,—
Gebunden	9,—
2. <b>Brahms</b> , Ein deutsches Requiem	6,—
Gebunden	9,—
3. <b>Bach</b> , Matthäus-Passion (G. Schumann)	6,—
Gebunden	9,—
4. <b>Mozart</b> , Requiem	3,—
Gebunden	5,—
5. <b>Haydn</b> , Die Schöpfung	5,—
Gebunden	7,50
6. <b>Händel</b> , Der Messias (Vollbach)	6,—
Gebunden	8,—
7. <b>Bach</b> , Kantate No. 4: Christ lag in Todesbanden (Ochs)	1,50
8. <b>Bach</b> , Kantate No. 104: Du Hirte Israel, höre (Ochs)	1,50