

EULENBURG's
kleine Orchester-Partitur-Ausgabe

SYMPHONIEN

No. 48.

LISZT

TASSO

Lamento e Trionfo.

Preis: 2 M.

Eigentum von
Breitkopf & Härtel,
Leipzig.

ERNST EULENBURG, LEIPZIG

Frankreich und die Schweiz: Max Eschig, Paris, 13, Rue Laffitte.

EULENBURG's
kleine Orchester-Partitur-Ausgabe
Symphonien

Nr. 48.

Tasso
Lamento e Trionfo

Symphonische Dichtung Nr. 2
für großes Orchester

von

Franz Liszt.

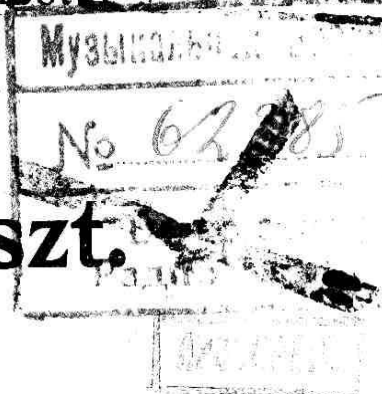
Eigentum von

Breitkopf & Härtel, Leipzig

und mit deren besonderer Genehmigung in die kleine Partitur-Ausgabe aufgenommen.

ERNST EULENBURG, LEIPZIG

Königl. Württ. Hof-Musikverleger.



Tasso, Lamento e Trionfo.

Symphonische Dichtung N^o 2.

Symphonic Poem N^o 2.

Poème symphonique N^o 2.

F. Liszt.

Komponiert 1849.

Lento.

Kleine Flöte.

2 Flöten.

2 Hoboen.

2 Klarinetten in B.

Baßklarinette in B.

2 Fagotte.

2 Hörner in B basso.

2 Hörner in C.

4 Trompeten in C.

2 Tenorposaunen.

Baßposaune u. Tuba.

Pauken in C. G.

Triangel u.
Militärtrommel.

Becken u.
Große Trommel.

Harfe.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

Lento.

Hb. *a 2.* *R.* *dim.*
 Kl. *molto dim.*
 Fg. *molto dim.*
 Hr. *molto dim.*
 1.V. *ff*
 2.V. *ff*
 Br. *ff*
 Ve. *molto dim.*
 Kb. *molto dim.*
 Hb. *R.* *molto dim.* *espress.* *(II. mf)*
 Kl. *a 2.* *dim.*
 Fg. *in C.* *f*
 Hr. *molto dim.*
 1.V. *(mf)* *dim.*
 2.V. *(mf)* *dim.*
 Br. *molto dim.* *(mf)* *dim.*
 Ve. *molto dim.* *(mf)* *dim.*
 Kb. *molto dim.* *pizz.* *f*
 R.

Der Buchstabe R.... bedeutet ein geringes Ritardando, so zu sagen: ein leises cresc. des Rhythmus.
 The letter R.... signifies a slight Ritardando, so to speak: a soft crescendo of the rhythm.
 La lettre R.... signifie un petit Ritardando, c'est-à-dire: un doux crescendo du rythme.

3

Solo mf *rinf.*

Fl.

Hb.

Kl.

1.V.

2.V.

Br.

Ve.

Kb.

dim. *dim.* *rinf.*

dim. *dim.* *rinf.*

dim. *dim.* *rinf.*

dim. *dim.* *rinf.*

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

accelerando

Fl.

Hb.

Fg.

Hr.

1.V.

2.V.

Br.

Ve.

Kb.

dim. *mf* *cresc.*

dim. *mf* *cresc.*

dim. *mf* *cresc.*

dim. *mf* *cresc.*

dim. *mf* *cresc.*

mf *pesante* *cresc.*

mf *pesante* *cresc.*

accelerando

A Allegro strepitoso.

This musical score is for a full orchestra and voices, marked "A Allegro strepitoso." The score is written for the following instruments and voices:

- Kl. Fl.
- Fl.
- Hb.
- Kl.
- Fg.
- Hr.
- Tr.
- Tps.
- Bps.
- Tb.
- Pk.
- Trgl.
- Bk.
- 1. V.
- 2. V.
- Br.
- Vc.
- Kb.

The score is written in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked "Allegro strepitoso." The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure features a complex rhythmic pattern with triplets and accents. The third measure continues the rhythmic pattern. The score is written in a standard musical notation with a grand staff for each instrument and voice part. The dynamics are marked with "f" (forte) and "ff" (fortissimo). The score is written in a standard musical notation with a grand staff for each instrument and voice part. The dynamics are marked with "f" (forte) and "ff" (fortissimo). The score is written in a standard musical notation with a grand staff for each instrument and voice part. The dynamics are marked with "f" (forte) and "ff" (fortissimo).

Kl.Fl.
 Fl.
 Hb.
 Kl.
 Fg.
 Hr.
 Tr.
 Tps.
 Bps.
 Tb.
 Pk.
 Trgl.
 Bk.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

Kl.Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.
Tb.

Pk.

Trgl.

Bk.

1.V.

2.V.

Br.

Vc.

Kb.

Muta
in E.

26540

Kl. a 2.

Fg. in C. p

Hr. fp

Pk. fp

1. V. marcato agitato

2. V. f marcato agitato

Br. f

Vo. div. p

Kb. ff > 3

Kl. a 2.

Fg.

Pk.

1. V. marcato agitato

2. V. mf

Br.

Vo.

Kb. ff > 3

Kl. a 2.

Fg. (II. mf)

Pk.

1. V. marcato agitato

2. V. mf

Br.

Vo.

Kb. ff > 3

Kl. a 2.

Fg.

Pk.

1. V. marcato agitato

2. V. mf

Br.

Vo.

Kb. ff > 3

cresc. e sempre più agitato e stringendo -

rinf.

rinj.

Fl. *rinf.* *rinf.*

Hb. *rinf.* *rinf.*

Cl. *rinf.* *rinf.*

Fg. *rinf.* *rinf.* (II. *rinf.*)

Pk. *cresc.*

1.V. *cresc.*

2.V. *cresc.*

Br. *cresc.*

Vc. *cresc.*

cresc. e sempre più agitato e stringendo

sempre più rinf.

Fl. *sempre più rinf.*

Hb. *sempre più rinf.*

Cl. *sempre più rinf.*

Fg.

Pk. *Muta in Es. As.*

1.V.

2.V.

Br.

Vo.

Fl.

Hb.

Kl.

Fg.

Hr.

Tps.

Bps. Tb.

Trgl.

Bk.

1. V.

2. V.

Br.

Vc.

Kb.

(ff)

rit. - - Lento.

Fl.
Hb.
Kl.
Fg.
Hr.
Tps.
Bps. Tb.
Trgl.
Bk.
1. V.
2. V.
Br.
Vc.
Kb.

rit. - - Lento.

Lunga Pausa. 11

Solo *rit.*

dim. pp

Solo *mf*

f espress.

in B.

Hb.
Kl.
Fg.
Hr.
Bps.
Tb.
1. V.
2. V.
Br.
Vc.
Kb.

rit.

Lunga Pausa.

B Adagio mesto.

f espress.

pp

pp

pp

pp

f

pizz.

(p)

Con Sordino

f espress.

pizz.

(p)

pizz.

(p)

Bkl.
Hr.
Hrf.
1. V.
2. V.
Br.
3 Vc.
Vc.
Kb.

B Ein Kontrabaß, die übrigen tacent.
Only one Double-Bass, the remaining tacent.
Une Contrebasse seulement, les autres tacent.
Adagio mesto.

*) In Ermangelung der Baßklarinette ist das Motiv durch 3 Violoncelle auszuführen.
Where a bass-clarinete is not available the motive is to be executed by three violoncellos.
Faute de Clarinette basse, le motif sera exécuté par trois violoncelles.

rit.

Bkl. *dim.* *pp* *(f)*

Fg. *pp*

Hr. *pp*

Hrf. *f*

1.V.

2.V.

Br. *(p)*

3.Vc. *dim.* *pp* *(f)*

Vc. *(p)*

Kb. *(p)*

rit. *(p)*

Bkl. *rit.*

Fg. *smorz.* *pp*

Hr. *smorz.* *pp* *Muta in E.*

Hrf. *f*

1.V. *div.* *(mf) espress.*

2.V.

Br.

3.Vc. *3*

Vc. *3*

Kb. *3*

rit. 26540

This musical score page, numbered 13, contains staves for the following instruments: Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hrf.), Violin I (1.V.), Violin II (2.V.), Trumpet (Br.), and Cello/Double Bass (Ve.). The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system shows the woodwinds and strings playing a melodic line with triplets, marked with a piano (*p*) dynamic. The brass section (Br.) is marked *arco* and *p*. The second system continues the melodic development, with the woodwinds and strings playing a more complex rhythmic pattern. The brass section continues with a melodic line. The third system features a *rit.* (ritardando) marking, with the woodwinds and strings playing a more complex rhythmic pattern. The brass section continues with a melodic line. The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature.

FL.

Hb.

Kl.

Fg.

Hrf.

1. V.

2. V.

Br.

Vc.

Fl.

Hb.

Kl.

Bkl.

Fg.

Tr. in C_♭

Pk. in Es. As.

Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

pp smorz.

pp smorz.

pp smorz.

pp smorz.

pp smorz.

pp

I. Solo (p) dolce

dolce espress. molto

pp

dim. pp

pp

I. pp

II. pp

III. pp

espr. molto (p)

div. arco p

p

15

Bkl.

Fg.

Tr.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

Hb.

Kl.

Bkl.

Fg.

Hr.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

(p)

(espr.)

(p)

(pp)

cresc.

cresc.

Muta in E. H.

Fl. R. (espr.) p

Kl. p

Fg. p

1.V. div. p espr.

2.V. p 6

Br. p 6

Vc. pizz. p Tutti pizz.

Kb. pizz. p

R. p

Fl. arco

Kl.

Fg.

1.V.

2.V.

Br.

Vc.

Kb.

Fl.
Kl.
Fg.
1. V.
2. V.
Br.
Vc.
Kb.

unis.
p
p
*div. a 3.
arco
p*

Kl.
Fg.
1. V.
2. V.
Br.
Vc.

*un poco accelerando -
(p)*

Fl.
Hb.
Kl.
Fg.
1. V.
2. V.
Br.
Vc.

cresc. e più agitato
cresc. e più agitato
un poco accelerando -

Fl.

Hb.

Kl.

Fg.

1. V.

2. V.

Br.

Ve.

cresc.

rinfr.

a 2.

Fl.

Hb.

Kl.

Bkl.

Fg.

1. V.

2. V.

Br.

Ve.

(p)

poco rit.

Kl.
 Bkl.
 Fg.
 Hr.
 1. V.
 2. V.
 Br.
 Ve.

dim. molto pp
Solo
espresso
(p) dim.
in C.
in E.
(p) dim.
poco rit.

D. Meno Adagio. 1. 2. in E.

Tr.
 Tps.
 Bps.
 Tb.
 Hrf.
 1. V.
 2. V.
 Br.
 Ve.
 Kb.

con grandezza
pizz.
f
pizz.
f
pizz.

D. Meno Adagio.

1. 2. >

Tr.

Tps.

Bps.
Tb.

Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

arco
rinf.

arco
rinf.

arco
rinf.

arco
rinf.

arco
rinf.

in E.

1. 2.

Tr.

Tps.

Bps.
Tb.

Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

pizz.

pizz.

pizz.

This musical score page, numbered 21, contains measures 265 through 270. The instrumentation includes woodwinds (Kl. Fl., Fl., Hb., Kl., Fg.), brass (Hr., Tr., Tps., Bps. Tb., Pk.), strings (Hrf., 1. V., 2. V., Br., Vc., Kb.), and a double bass (Pk.). The key signature is three sharps (F#, C#, G#). The score is divided into two systems. The first system (measures 265-269) features a complex woodwind and brass arrangement with various articulations and dynamics. The second system (measures 270-274) continues the orchestral texture with prominent string passages marked 'arco' and 'tr' (trills). The woodwinds and brass provide harmonic support throughout.

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps. Tb.

Pk.

Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

1. 2.

a 2.

in E. H.

arco

arco

arco

KL. Fl. Fl. Hb. Kl. Fg. Hr. Tr. Tps. Bps. Tb. Pk. Hrf. 1. V. 2. V. Br. Vc. Kb.

1. 2. a 2. marc. 3 marc. marc. 3 marc. 3

The musical score is for page 22 of a larger work. It features a variety of instruments including woodwinds (Kl. Fl., Fl., Hb., Kl., Fg.), brass (Hr., Tr., Tps., Bps., Tb., Pk., Hrf.), and strings (1. V., 2. V., Br., Vc., Kb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and brass sections have specific markings such as 'marc. 3' and '1. 2. a 2.'. The string section consists of two violins, a viola, a cello, and a double bass, all playing a complex, rhythmic pattern. The percussion section includes a snare drum and a cymbal, both playing a steady, rhythmic pattern. The woodwinds and brass sections have specific markings such as 'marc. 3' and '1. 2. a 2.'. The string section consists of two violins, a viola, a cello, and a double bass, all playing a complex, rhythmic pattern.

Kl. Fl.
 Fl.
 Hb.
 Kl.
 Fg.
 Hr.
 Tr.
 Tps.
 Bps.
 Tb.
 Pk.
 Hrf.
 1. V.
 2. V.
 Br.
 Vc.
 Kb.

1. 2.
 Solo
 Muta in C.
 Muta in Es. l.
 ff

E

Hb. *Recitativo, espressivo assai*

Kl. *Solo*

div. trem. *p* *espressivo*

1. V. *p* *trem.*

2. V. *p*

Br.

Vc.

E

Kl. Fl. *p* *cresc.*

Fl. *p* *cresc.*

Hb. *p* *cresc.*

Kl. *a 2.* *(mf)* *cresc.*

Bkl. *a 2.* *(mf)* *cresc.*

Fg. *a 2.* *p* *cresc.*

Hr. *f* *(mf)*

Tps. *p* *cresc.*

Bps. Tb. *p* *cresc.*

1. V. *div.*

2. V. *div.*

Br. *(p)*

Vc. *f*

Kb. *f*

Kl. Fl.
 Fl.
 Hb.
 Kl.
 Bkl.
 Fg.
 Hr.
 Tr.
 Tps.
 Bps.
 Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Ve.
 Kb.

a 2.
 cresc.
 1. 2.
 in C.
 in Es. B.
 (mf) cresc.
 f
 ff
 p
 mf
 ff

26540

Kl. Fl.

Fl.

Hb.

Kl.

Bkl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

1. V.

2. V.

Br.

Vc.

Kb.

Muta in A.

Muta in D.

Muta in Es.

Muta in C. G.

a 2.

1. 2.

a 2.

a 2.

Allegretto mosso con grazia (quasi Menuetto).

Fig. *p*

1. V. *pizz.*

2. V. *p*

Br. *pizz.* *p*

2 Vc. Soli. *mf* *espressivo*

Vc. Die übr. Vc. *pizz.* *p*

Kb. *pizz.* *pp*

Allegretto mosso con grazia (quasi Menuetto).

Fig. *p*

1. V.

2. V. *p*

Br.

Vc.

Kb.

Fig. *p*

1. V.

2. V. *p*

Br.

Vc.

Kb.

in A. *a 2.*

Kl. *mf*

Fg. *p*

1. V.

2. V. *(p)*

Br.

Ve.

Kb.

espressivo

Solo (*mf*)

Fl. *(1. mf)*

Hb. *Solo (mf) espressivo*

Kl. *a 2. espressivo*

Fg.

1. V. *arco*

2. V. *pizz.*

Br. *arco*

Ve. *pizz.*

Kb. *arco*

(p) dolce

Fl.
Hb.
Kl.
Fg.
1. V.
2. V.
Br.
Vc.
Kb.

F sempre tranquillo

Hb.
Kl.
Fg.
Hr.
1. V.
2. V.
Br.
Vc.
Kb.

Solo
sempre piano
p espressivo
in Es.
sempre piano
dim.
dolce pizz.
p pizz.
p pizz.
p pizz.
p pizz.

F sempre tranquillo

Fl. *a 2.*
sempre piano

Hb.

Kl. *(II. p)* *I. Solo*

Fg.

1. V. *dolce*

2. V.

Br. *arco*

Vc.

Kb.

Fl. *a 2.*
p

Hb. *p*

Kl. *(II. p)*

Fg. *sempre p*

Hr. *in D.*
p

1. V. *pizz.*

2. V. *pizz.*

Br. *(Tutti)* *arco*

Vc.

Kb.

Fl. *a 2.*

Hb.

Kl.

Fg.

Hr. *in Es.*

1. V.

2. V.

Br. *pizz.*
(Tutti)

Vc.

Kb.

Fl. *a 2.*

Hb.

Kl.

Fg.

Hr.

1. V.

2. V.

Br. *arco*

Vc.

Kb.

The musical score is written for a full orchestra and vocal ensemble. The top system includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Violin I (1. V.), Violin II (2. V.), Trumpet (Br.), Violoncello (Vc.), and Double Bass (Kb.). The bottom system includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Violin I (1. V.), Violin II (2. V.), Trumpet (Br.), Violoncello (Vc.), and Double Bass (Kb.). The score features various musical notations, including treble and bass clefs, key signatures (three sharps), and dynamic markings. Specific annotations include *a 2.* for the flute, *in Es.* for the horn, *pizz.* and *(Tutti)* for the trumpet, and *arco* for the trumpet in the bottom system. The page number 31 is located in the top right corner.

This page of a musical score is for a symphony, featuring staves for Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Tr.), Violin (V.), Viola (V.), Cello (Cb.), and Double Bass (Kb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.' and 'arco'.

The first system of staves (Fl. to Kb.) shows the beginning of a section. The Flute part has a '2.' marking. The Horn part has a 'tr.' marking. The Clarinet part has a '2.' marking. The Bassoon part has a '2.' marking. The Trumpet part has a 'pizz.' marking. The Violin part has a 'pizz.' marking. The Viola part has a 'pizz.' marking. The Cello part has a 'pizz.' marking. The Double Bass part has a 'pizz.' marking.

The second system of staves (Fl. to Kb.) continues the section. The Flute part has a 'Solo' marking. The Horn part has a 'pizz.' marking. The Clarinet part has a 'pizz.' marking. The Bassoon part has a 'pizz.' marking. The Trumpet part has a 'pizz.' marking. The Violin part has a 'pizz.' marking. The Viola part has a 'pizz.' marking. The Cello part has a 'pizz.' marking. The Double Bass part has a 'pizz.' marking.

a 2.

Fl.

Hb.

Kl.

Fg.

1. V.

2. V.

Br.

Vc.

Kb.

II. Solo a 2.

a 2.

Fl.

Hb.

Kl.

Fg.

1. V.

2. V.

Br.

Vc.

Kb.

Fl. *p* *a 2.* *p leggero*

Hb. *p dolce leggero*

Kl. *p* *p dolce leggero*

Fg. *p* *a 2.* *p leggero*

Hr. *in D.* *in Es.* *p*

1. V. *(mf)* *pizz.* *cantando espressivo*

2. V. *(mf)* *pizz.* *mf pizz.* *(mf)* *cantando espressivo*

Br. *(mf)* *cantando espressivo*

Vc. *2 Vc.* *Die übr. Vc.* *(mf)* *pizz.* *(mf)* *pizz.*

Kb. *(mf)*

Hier nimmt der Vortrag des Orchesters einen doppelten Charakter an: die Bläser leicht und flatterhaft; die singenden Streich-Instrumente sentimental und graziös.

Here the orchestra assumes a dual character: the wind-instruments lightly and flutteringly; the cantabile stringed instruments sentimentally and gracefully.

L'exécution de l'orchestre prend ici un double caractère: les joueurs d'instruments à vent d'une façon légère et volage, les instruments chantants à archet d'une façon sentimentale et gracieuse.

Fl. *a 2.*

Hb.

Kl.

Fg. *a 2.*

Hr.

1. V. *arco*

2. V. *arco*

Br.

Ve. *marcato*

Kb. *marcato*

Fl.

Hb.

Kl.

Fg.

Hr.

1. V.

2. V.

Br.

Ve.

Kb.

a 2.

(p)

pizz.

pizz.

Fl. a 2.

Hb. a 2. (mf)

Kl. a 2..

Fg. a 2. (mf)

Hr. a 2. (mf)

1. V. arco

2. V.

Br.

Ve. marcato

Kb. marcato

Detailed description: This is a page of a musical score, page 37. It features a woodwind section with Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Fg.), and Harp (Hr.). The woodwinds are marked with 'a 2.' and 'a 2..' indicating a second ending or a specific articulation. The Harp part is marked with '(mf)'. The string section consists of Violins (1. V. and 2. V.), Viola (Ve.), and Cello/Double Bass (Kb.). The Violins are marked with 'arco'. The Viola and Cello/Double Bass parts are marked with 'marcato'. The brass section includes Trumpets (Br.). The score is written in a key with four sharps (F#, C#, G#, D#) and a 2/4 time signature. The music is in a major key, likely D major. The woodwinds play a melodic line with some grace notes and slurs. The strings provide a harmonic accompaniment with a marcato (marked) feel. The Harp plays a simple accompaniment pattern.

38

Fl. *a 2.* *p*

Hb. *a 2.* *espressivo cantando*

Kl. *p* *p*

Fg. *p*

Hr. *1. 2. a 2.* *espressivo cantando*

Hrf. *f* *espressivo*

1. V. *p* *pizz.*

2. V. *p* *pizz.*

Br. *pizz.* *p*

Ve. *pizz.* *p*

Kb. *p*

The image shows a page from a musical score for 'The Song of the Sea' by Maurice Strakosky. The score is for a full orchestra and includes parts for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Horn (Hrf.), Violin (V.), Viola (V.), Trumpet (Br.), Violoncello (Vc.), and Double Bass (Kb.). The music is in 2/4 time and features a key signature of one sharp (F#). The score is marked 'a 2.' and 'marcato'.

Fl. *a 2.*

Hb. *a 2.*

Kl. *a 2.*

Fg. *Solo*

Hr. *a 2.*

Hrf.

1. V.

2. V.

Br.

Vc. *p*

Kb. *p*

poco rit.

dim.

dim.

dim.

arco

arco

arco

dim.

poco rit.

26540

G *Poco a poco più di moto.*
a 2.

Fl. *(mf) cantando espressivo*

Hb.

Kl. *a 2.*

Bkl. *(mf) cantando espressivo*

Fg.

Hr. *p Muta in B basso.*
in Es.

Tr. *1. 2. in C.*
p il canto espressivo

Tps. *p dolce*

Bps. *p dolce*

Tb. *p dolce*

Pk.

Hrf.

1. V. *p*

2. V. *p*

Br. *p*

Vc. *mf arco*

Kb.

G *mf Poco a poco più di moto.*

Fl. *a 2.*

Hb.

Kl. *a 2.*

Bkl.

Fg.

Hr.

Tr. *1. 2.*

Tps.

Bps.
Tb.

Pk.

Hrf.

1. V. *a 2.*

2. V.

Br.

Vc.

Kb.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Horn, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) are in the upper staves, while the brass (Trumpet, Trombone, Percussion) and Harp are in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines.

Fl.

Hb.

Kl.

Bkl.

Bps.

Tb.

Pk.

Hrf.

1. V.

2. V.

Br.

Ve.

Cb.

Fl. *a 2.*

Hb.

Kl. *a 2.*

Bkl. *a 2.*

Fg.

Hr. *in B basso. a 2.* *p*

Tr. *1. 2.* *p*

Tps. *p*

Bps. *p*

Tb. *p*

Pk.

Hrf.

1. V.

2. V.

Br.

Vc.

Kb.

The musical score is written for a large ensemble. The top system includes Flute (Fl.), Horn (Hb.), Clarinet (Kl.), Bassoon (Bkl.), and Bassoon (Fg.). The middle system includes Horn (Hr.), Trumpet (Tr.), Trombone (Tps.), Bassoon (Bps.), Trombone (Tb.), and Piano (Pk.). The bottom system includes Horn (Hrf.), Violin (1. V.), Violin (2. V.), Viola (Br.), Cello (Vc.), and Double Bass (Kb.). The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano). The key signature is one sharp (F#), and the time signature is 4/4. The page number 43 is in the top right corner.

This musical score is for a symphony orchestra and vocal soloists. The top system includes staves for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Kl.), Bassoon (Bkl.), Bassoon in F (Fg.), Horn in F (Hr.), Trumpet (Tr.), Trombone (Tps.), Bass Trombone (Bps.), Tuba (Tb.), and Percussion (Pk.). The bottom system includes Harp (Hrf.), Violin I (1. V.), Violin II (2. V.), Baritone (Br.), Voice (Vc.), and Cello/Double Bass (Kb.). The score is written in 4/4 time with a key signature of one sharp (F#). The Flute, Clarinet, and Horn in F parts have a first ending marked 'a 2.'. The Trumpet part has a first ending marked '1. 2.'. The Harp part features a triplet of eighth notes marked 'f' and '3'. The Baritone part has a 'trum' marking. The Violin II, Baritone, and Cello/Double Bass parts have a 'trum' marking. The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments.

accelerando

Fl. *a 2.*
 Hb.
 Kl. *cresc. molto*
 Bkl. *cresc. molto*
 Fg. *cresc. molto*
 Hr. *a 2.* *Muta in C.*
 Tr. *1. 2.* *cresc.*
 Tps.
 Bps. Tb. *cresc.*
 Pk. *in C. G.* *p* *molto cresc.* *cresc.*
 Hrf.
 1. V. *tr.* *div.* *cresc. molto rinf.*
 2. V. *div.* *cresc. molto rinf.*
 Br. *div.* *cresc. molto rinf.*
 Vc. *cresc. molto rinf.* *3* *tr.*
 Kb. *cresc. molto rinf.* *tr.*

accelerando

Fl.

Hb.

Kl.

Bkl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Hrf.

1. V.

2. V.

Br.

Ve.

Kb.

f marcato

f marcato

(Tb. mf)

26540

Allegro strepitoso.

47

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Trgl.

Bk.

Gr. Tr.

1. V.

2. V.

Br.

Vg.

Kb.

Allegro strepitoso.

This musical score page, numbered 48, contains staves for the following instruments: Kl. Fl. (Clarinet in E-flat), Fl. (Flute), Hb. (Horn in E-flat), Kl. (Clarinet in B-flat), Fg. (Fagott/Bassoon), Hr. (Horn in B-flat), Tr. (Trumpet in B-flat), Tps. (Trompete/Trombone), Bps. (Bassoon), Tb. (Tuba), Pk. (Percussion), Trgl. (Trommel/Drum), Bk. (Bass), Gr. Tr. (Großtrumpf/Baritone), 1. V. (Violin I), 2. V. (Violin II), Br. (Brass), Vc. (Viola), and Kb. (Kontrabaß/Cello). The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The woodwind section (Kl. Fl., Fl., Hb., Kl., Fg.) features complex passages with triplets and accents. The brass section (Hr., Tr., Tps., Bps., Tb., Pk., Trgl., Bk., Gr. Tr.) provides harmonic support with sustained notes and some melodic lines. The string section (1. V., 2. V., Br., Vc., Kb.) plays a rhythmic pattern of eighth notes. The score is divided into two measures, with the second measure featuring a *sf* (sforzando) dynamic marking.

This musical score page, numbered 49, contains staves for various instruments. The woodwind section includes Kl. Fl. (Clarinet in F), Fl. (Flute), Hb. (Harmonica), Kl. (Clarinet), Fg. (Fagott), Hr. (Horn), Tr. (Trumpet), Tps. (Trompete), Bps. (Bassoon), Tb. (Tuba), Pk. (Percussion), Trgl. (Trommel), Bk. (Bass), and Gr.Tr. (Großtrommel). The brass section includes 1.V. (First Violin), 2.V. (Second Violin), Br. (Brass), Vc. (Violoncello), and Kb. (Kontrabaß). The score is written in 2/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as accents and slurs. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support.

Kl. *a 2.*
 Fg. *p*
 Hr. *fp*
 Pk. *fp*
 1.V. *marcato agitato*
 2.V. *marcato agitato*
 Br. *f marcato agitato*
 Vc. *p*
 Kb. *ff*
 Kl. *a 2.* *Muta in B. *)*
 Fg. *p*
 Pk. *fp*
 1.V. *marcato agitato*
 2.V. *mf*
 Br. *mf*
 Vc. *p*
 Kb. *ff*
 1.V. *rinf.*

*) Die Klarinetten sind in den Orchesterstimmen bis zum Buchstaben H (*Allegro con molto brio*) in A zu transponieren.
The clarinets in the orchestral parts up to the letter H (Allegro con molto brio) to be transposed into A.
 Dans les parties d'orchestre, les clarinettes sont à transposer en La jusqu'à la lettre H (*Allegro con molto brio*).

cresc. e sempre più agitato e stringendo

Fl. *rinf.*

Hb. *rinf.*

Kl. *rinf.*

Fg. *rinf.*

Pk. *cresc.*

1. V. *cresc. e sempre più agitato e stringendo*

2. V.

Br.

Ve.

Fl. *sempre più rinf.*

Hb. *sempre più rinf.*

Kl. *sempre più rinf.*

Fg. *sempre più rinf.*

Pk.

1. V. *sempre più rinf.*

2. V.

Br.

Ve.

rit.

Fl.

Hb.

Kl.

Fg.

Hr.

Tps.

Bps.
Tb.

Trgl.

Bk.

1.V.

2.V.

Br.

Ve.

Kb.

Muta in G.

rit.

55

Hr.

Tr.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

a 2. >

a 2. >

a 2. >

stacc.

stacc.

stacc.

stacc.

stacc.

1.V.

2.V.

Br.

Vc.

Kb.

p

p

p

pizz.

p

3 3

3 3

3 3

3 3

3 3

arco

pizz.

1.V. 2.V. Br. Vc. Kb.

arco pizz.

1.V. 2.V. Br. Vc. Kb.

arco pizz.

Hb. Kl. Fg. Hr. 1.V. 2.V. Br. Vc. Kb.

in G. p mf p pizz.

Score for the first system, measures 1-4. The instruments listed on the left are:

- Hb. (Horn)
- Kl. (Clarinet)
- Fg. (Flute)
- Hr. (Harp)
- 1.V. (Violin I)
- 2.V. (Violin II)
- Br. (Brass)
- Ve. (Viola)
- Kb. (Cello)

The music features complex rhythmic patterns, including triplets and sixteenth notes. The Hr. part includes a series of sustained notes marked with a bar line and a fermata. The Kb. part includes a section marked "arco".

Score for the second system, measures 5-8. The instruments listed on the left are:

- Hb.
- Kl.
- Fg.
- Hr.
- Tr. (Trumpet)
- Pk. (Piano)
- 1.V.
- 2.V.
- Br.
- Ve.
- Kb.

The music continues with complex rhythmic patterns. The Hr. part includes a section marked "mf" and "a 2.". The Tr. part includes a section marked "mf" and "a 2.". The Kb. part includes a section marked "mf".

Handwritten: *Fr*

Fl. *a 2.*

Hb. *a 2.*

Kl. *a 2.*

Fg. *a 2.*

stacc.

1.V. *(mf) cresc.*

2.V. *(mf) cresc.*

Br. *(mf) cresc.*

Vc.

Kb.

Hb. *rf*

Fg. *rf*

1.V. *rf*

2.V. *rf*

Br. *rf*

Vc. *rf*

Kb.

Hb.
 Fg.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

Fl.
 Hb.
 Fg.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

Fl.

Hb.

1.V.

2.V.

Br.

Vc.

Kb.

Fl.

Hb.

Kl.

Fg.

1.V.

2.V.

Br.

Vc.

Kb.

a 2.

(mf)

a 2.

(mf)

a 2.

(mf)

(mf)

arco

(mf)

J

Kl. Fl. *ff* *a 2.*

Fl. *ff* *a 2.*

Hb. *ff* *a 2.*

Kl. *ff*

Fg. *ff*

Hr. *ff* *a 2.*

Tr. *ff* 1. 2.

Tps. *ff*

Bps. *ff*

Tb. *ff*

Pk. *ff* *tr*

1. V. *ff*

2. V. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

J

Kl. Fl. *a 2.*

Fl. *a 2.*

Hb. *a 2.*

Kl. *a 2.*

Fg.

Hr. *a 2.*

Tr. *1. 2.*

Tps.

Bps. *tr*

Tb.

Pk.

1. V.

2. V.

Br.

Vc. Kb.

This musical score page, numbered 63, contains staves for the following instruments: Kt. Fl., Fl., Hb., Kl., Fg., Hr. (two staves), Tr., Tps., Bps. Tb., Pk., 1.V., 2.V., Br., and Vc. Kb. The woodwind section (Kt. Fl., Fl., Hb., Kl.) plays a melodic line with many accidentals and slurs, marked with accents and a '2.' indicating a second ending. The Flute (Fl.) and Horn (Hb.) parts also include a '2.' marking. The Clarinet (Kl.) part has a '2.' marking. The Bassoon (Fg.) part plays a harmonic accompaniment. The Horns (Hr.) play a sustained harmonic accompaniment. The Trumpet (Tr.) part has a '1.2.' marking. The Trombone (Bps. Tb.) and Percussion (Pk.) parts play a sustained harmonic accompaniment. The Violins (1.V., 2.V.) and Viola (Vc. Kb.) parts play a melodic line with many accidentals and slurs, marked with accents. The Brass section (Br.) plays a melodic line with many accidentals and slurs, marked with accents.

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

1.V.

2.V.

Br.

Vc. Kb.

tr

ff

This musical score page, numbered 65, contains two systems of music. The first system includes parts for Kl. Fl., Fl., Hb., Kl., Fg., Hr. (trumpets), Tr. (trombone), Tps. (trumpets), Bps. (baritone), Tb. (trombone), and Pk. (piano). The second system includes parts for 1.V., 2.V., Br., and Vc. Kb. The woodwinds and strings play melodic lines, while the brass and piano provide harmonic support. Dynamics such as *sf* and *ff* are indicated throughout the score.

First System:

- Kl. Fl.**: Melodic line with eighth and sixteenth notes.
- Fl.**: Harmonic accompaniment with chords.
- Hb.**: Harmonic accompaniment with chords.
- Kl.**: Harmonic accompaniment with chords.
- Fg.**: Harmonic accompaniment with chords.
- Hr.**: Harmonic accompaniment with chords.
- Tr.**: Harmonic accompaniment with chords.
- Tps.**: Harmonic accompaniment with chords.
- Bps. Tb.**: Harmonic accompaniment with chords.
- Pk.**: Bass line with eighth notes.

Second System:

- 1.V.**: Melodic line with eighth and sixteenth notes.
- 2.V.**: Melodic line with eighth and sixteenth notes.
- Br.**: Harmonic accompaniment with chords.
- Vc. Kb.**: Bass line with eighth notes.

Dynamics: *sf* (sforzando) and *ff* (fortissimo) are used to indicate changes in volume.

This musical score is for a symphony orchestra and vocal soloists. The orchestral parts include:

- Kl. Fl.** (Clarinet in F): Melodic line with grace notes and slurs.
- Fl.** (Flute): Harmonic accompaniment.
- Hb.** (Horn): Harmonic accompaniment.
- Kl.** (Clarinet in B): Harmonic accompaniment.
- Fg.** (Fagott/Bassoon): Harmonic accompaniment.
- Hr.** (Horn): Harmonic accompaniment.
- Tr.** (Trumpet): Harmonic accompaniment.
- Tps.** (Trombone): Harmonic accompaniment.
- Bps. Tb.** (Bass Trombone): Harmonic accompaniment.
- Pk.** (Percussion): Rhythmic accompaniment.

The vocal parts include:

- 1.V.** (First Voice): Melodic line with slurs.
- 2.V.** (Second Voice): Melodic line with slurs.
- Br.** (Baritone): Harmonic accompaniment.
- Ve. Kb.** (Vocal Contrabass): Harmonic accompaniment.

The score is written in a key with one flat (B-flat) and a common time signature. The tempo is marked 'K' (Allegretto). The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The key signature changes to two flats (B-flat and E-flat) at the end of the second system.

Poco a poco più mosso sin al quasi Presto.

Kl.Fl.
 Fl.
 Hb.
 Kl.
 Bkl.
 Fg.
 Hr.
 Tr.
 Tps.
 Bps.
 Tb.
 Pk.
 Hrf.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

p
(p)
mf
mf
mf
a 2.
mf nobile
3
p
p
div. b
pizz.
pizz.
p

Poco a poco più mosso sin al quasi Presto.

KL. Fl.

Fl.

Hb.

KL.

Bkl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Hrf.

1.V.

2.V.

Br.

Ve.

Kb.

Musical score for page 69, featuring various instruments. The score is written in 4/4 time and includes the following parts:

- Kl. Fl.
- Fl.
- Hb.
- Kl. (a 2.)
- Bkl.
- Fg. (p)
- Hr.
- Tr. (a 2.)
- Tps.
- Bps.
- Tb.
- Pk.
- Hr.f.
- 1.V.
- 2.V.
- Br.
- Ve.
- Kb.

The score includes various musical notations such as notes, rests, and dynamic markings like *(p)*.

KL.Fl. *pp* *cresc.*

Fl. *pp* *cresc.*

Hb. *pp* *cresc.*

Kl. *pp* *cresc.*

Bkl. *p* *cresc.*

Fg. *p* *cresc.*

Hr.

Tr. 1.2. 3 *mf*

Tps.

Bps.

Tb. *tr*

Pk. *pp* *cresc.*

Hrf. *p* *cresc.*

1.V. *pp* *cresc.*

2.V. *pp* *cresc.*

Br. *pp* *cresc.*

Vc. *arco* *p* *cresc.*

Kb. *p* *cresc.*

This image shows a page from a musical score, likely for a symphony. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are: Kl. Fl. (Clarinet in F), Fl. (Flute), Hb. (Horn), Kl. (Clarinet), Bkl. (Bassoon), Fg. (Fagott), Hr. (Hrorn), Tr. (Trumpet), Tps. (Trompete), Bps. (Bassoon), Tb. (Tuba), Pk. (Percussion), Hrf. (Hrorn), 1.V. (Violin), 2.V. (Violin), Br. (Brass), Vc. (Violoncello), and Kb. (Kontrabaß). The score features complex musical notation, including triplets, slurs, and dynamic markings such as (mf). The page is numbered 4 in the top right corner.

L

Kl. Fl. *f e più cresc.*

Fl. *f e più cresc.*

Hb. *f e più cresc.*

Kl. *f e più cresc.*

Bkl. *f e più cresc.*

Fg. *f e più cresc.*

Hr. *f e più cresc.* (II f)

Tr. *f e più cresc.*

Tps. *f e più cresc.*

Bps. *f e più cresc.*

Tb. *f e più cresc.*

Pk. *cresc.*

Hrf.

1. V. *f e più cresc.*

2. V. *f e più cresc.*

Br. *f e più cresc.*

Vc. *(f e più cresc.)*

Kb. *(f e più cresc.)*

L *(f e più cresc.)*

26540

Quasi Presto.

Quasi Presto.

Kl. Fl.

Fl.

Hb.

Kl.

Bkl.

Fg.

Hr.

Tr.

Tps.

Bps. Tb.

Pk.

1.V.

2.V.

Br.

Ve.

Kb.

ff *f* *sf* *sfz*

div.

Quasi Presto.

Kl. Fl.

Fl.

Hb.

Kl.

Bkl.

Fg.

Hr.

Tr.

Tps.

Bps. Tb.

Pk.

1. V.

2. V.

Br.

Vc.

Kb.

This musical score page, numbered 75, contains staves for the following instruments: Kl. Fl., Fl., Hb., Kl., Bkl., Fg., Hr. (two staves), Tr. (two staves), Tps., Bps. Tb., Pk., 1.V., 2.V., Br., Vc., and Kb. The woodwind section (Kl. Fl., Fl., Hb., Kl., Bkl., Fg.) and brass section (Tps., Bps. Tb., Pk.) play block chords. The string section (Hr., Tr.) features a complex rhythmic pattern of eighth notes, with triplets and accents marked. The woodwinds and brass provide harmonic support with sustained chords. The strings play a driving eighth-note pattern throughout the measures.

Kl. Fl.

Fl.

Hb.

Kl.

Bkl.

Fg.

Hr.

Tr.

Tps.

Bps.
Tb.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

M

Kl. Fl. Fl. Hb. Kl. Bkl. Fg. Hr. Tr. Tps. Bps. Tb. Pk. 1.V. 2.V. Br. Vc. Kb.

M

M

Moderato pomposo. (Die Viertel wie früher die Halben.)
(Le semiminime come prima le semimassime.)

Kl.Fl. *a 2.*

Fl.

Hb.

Kl.

Fg.

Hr. *Muta in E.*

Tr. *a 2.*

Tps.

Bps.

Tb.

Pk. *tr*

Trgl.

Mtr.

Bk.

Gr. Tr.

1.V.

2.V.

Br.

Vc.

Kb.

Moderato pomposo. (Die Viertel wie früher die Halben.)
(Le semiminime come prima le semimassime.)

KL. Fl.
Fl.
Hb.
Kl.
Fg.
Hr.
Tr.
Tps.
Bps.
Tb.
Pk.
Trgl.
Mtr.
Bk.
Gr.Tr.
1.V.
2.V.
Br.
Vc.
Kb.

26540

This musical score page, numbered 80, features a large orchestral ensemble and vocal parts. The upper section includes staves for Kl.Fl., Fl., Hb., Kl., Fg., Hr., Tr., Tps., Bps. Tb., Pk., Trgl., Mtr., Bk., and Gr.Tr. The lower section includes staves for 1.V., 2.V., Br., Ve., and Kb. The score is written in a key with one sharp (F#) and a 3/4 time signature. It consists of three measures. The first measure shows the woodwinds and strings playing a rhythmic pattern of eighth and sixteenth notes, with triplets and accents. The brass and percussion parts are mostly rests. The vocal parts (1.V., 2.V., Br., Ve., Kb.) enter in the second measure with a melodic line. The third measure continues the vocal and instrumental parts, with some dynamics like *ff* and *tr* (trill) indicated. The page number 26540 is at the bottom.

Kl.Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps. Tb.

Pk.

Trgl.

Mtr.

Bk.

Gr.Tr.

1.V.

2.V.

Br.

Ve.

Kb.

in E.

ff

tr

26540

This musical score page, numbered 81, contains staves for various instruments. The woodwind section includes Kl. Fl. (Clarinet in F), Fl. (Flute), Hb. (Horn in B-flat), Kl. (Clarinet in C), Fag. (Bassoon), Hr. (Harp), Tr. (Trumpet), and Tps. (Timpani). The brass section includes Bps. (Baritone), Tb. (Trombone), Pk. (Percussion), Trgl. (Triangle), Mtr. (Maracas), Bk. (Bongos), and Gr.Tr. (Gong). The string section includes 1.V. (Violin I), 2.V. (Violin II), Br. (Bassoon), Vc. (Violoncello), and Kb. (Kontrabaß). The score features complex musical notation, including triplets, slurs, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The string section includes a prominent triplet pattern in the lower staves.

Kl. Fl.

Fl.

Hb.

Kl.

Fag.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Trgl.

Mtr.

Bk.

Gr.Tr.

1.V.

2.V.

Br.

Vc.

Kb.

82

Kl. Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Trgl.

Mtr.

Bk.

Gr.Tr.

1.V.

2.V.

Br.

Vc.

Kb.

26540

This musical score page, numbered 83, features a large orchestra and vocal ensemble. The orchestral parts include Kl.Fl. (Clarinet in F), Fl. (Flute), Hb. (Horn in B-flat), Kl. (Clarinet in C), Fg. (Fagott), Hr. (Harp), Tr. (Trompete), Tps. (Trompete), Bps. (Basspfeife), Tb. (Tuba), Pk. (Percussion), Trgl. (Trommel), Mtr. (Metronom), Bk. (Basskontrabaß), and Gr.Tr. (Glockenspiel). The vocal parts consist of 1. V. (First Voice), 2. V. (Second Voice), Br. (Baritone), Vc. (Vocals), and Kb. (Kontrabaß). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat).

Kl.Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Trgl.

Mtr.

Bk.

Gr.Tr.

1. V.

2. V.

Br.

Vc.

Kb.

Stretto. Molto animato.

This musical score page, numbered 84, is titled "Stretto. Molto animato." and contains measures 84 through 87. The instrumentation includes woodwinds (Kl.Fl., Fl., Hb., Kl.), brass (Fg., Hr., Tr., Tps., Bps., Tb.), percussion (Pk., Trgl., Mtr., Bk., Gr.Tr.), and strings (1.V., 2.V., Br., Vc., Kb.). The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass section provides harmonic support with sustained notes and rhythmic figures. The percussion section includes a snare drum (Pk.) with a continuous pattern, triangle (Trgl.), and other instruments (Mtr., Bk., Gr.Tr.). The string section features rapid sixteenth-note passages in the violins and violas, and more rhythmic patterns in the cellos and double basses. The score is written in a major key with a common time signature.

Stretto. Molto animato.

Kl.Fl. *a 2.*
 Fl.
 Hb.
 Kl.
 Fg.
 Hr.
 Tr.
 Tps.
 Bps.
 Tb.
 Pk.
 Trgl.
 Mtr.
 Bk.
 Gr.Tr.

1.V.
 2.V.
 Br.
 Vc.
 Kb.

Kl.Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.

Tb.

Pk.

Trgl.

Mtr.

Bk.

Gr.Tr.

1.V.

2.V.

Br.

Vc.

Kb.

KL.Fl.

Fl.

Hb.

Kl.

Fg.

Hr.

Tr.

Tps.

Bps.
Tb.

Pk.

Trgl.

Mtr.

Bk.

Gr.Tr.

1.V.

2.V.

Br.

Vc.

Kb.

Eulenburg's Kleine Orchester-Partitur-Ausgabe



Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter)	1.50	29. Tschaikowsky, Nr. 5, Em	4.—
2. Beethoven, Nr. 5, Cm	2.—	30. Tschaikowsky, Nr. 4, Fm	4.—
3. Schubert, Hm (unvollendet)	1.50	31. Haydn, Nr. 3, Es	1.—
4. Mozart, Gm	1.50	32. Haydn, Nr. 15, B (La Reine)	1.—
5. Beethoven, Nr. 3, Es (Eroica)	2.50	33. Dvořák, Nr. 5, Em (Aus der neuen Welt)	4.—
6. Mendelssohn, Nr. 3, Am (Schottische)	2.50	34. Haydn, Nr. 11, G (militaire)	1.—
7. Beethoven, Nr. 6, F (Pastorale)	2.—	35. Haydn, Nr. 6, G (Paukenschlag)	1.—
8. Schumann, Nr. 3, Es	2.—	36. Haydn, Nr. 16, G (Oxford)	1.—
9. Haydn, Nr. 2, D (Londoner)	1.—	37. Mozart, D	1.—
10. Schubert, C	3.—	38. Haydn, Nr. 12, B	1.—
11. Beethoven, Nr. 9, Dm (mit Chor)	4.—	39. Haydn, Nr. 4, D (Glocken)	1.—
12. Beethoven, Nr. 7, A	2.50	40. Strauß, Don Juan	4.—
13. Schumann, Nr. 4, Dm	2.—	41. Strauß, Macbeth	4.—
14. Beethoven, Nr. 4, B	2.—	42. Strauß, Tod und Verklärung	4.—
15. Mozart, Es	1.50	43. Strauß, Till Eulenspiegel	4.—
16. Beethoven, Nr. 8, F	2.—	44. Strauß, Zarathustra	4.—
17. Schumann, Nr. 1, B	2.50	45. Strauß, Don Quixote	4.—
18. Beethoven, Nr. 1, C	1.—	46. Mozart, D (ohne Menuett)	1.50
19. Beethoven, Nr. 2, D	1.50		
20. Mendelssohn, Nr. 4, A (Italienische)	2.—		
21. Schumann, Nr. 2, C	2.—		
22. Berlioz, Phantastische Symphonie	3.—		
23. Berlioz, Harold in Italien	3.—		
24. Berlioz, Romeo und Julia	4.—		
25. Brahms, Nr. 1, Cm	4.—		
26. Brahms, Nr. 2, D	4.—		
27. Brahms, Nr. 3, F	4.—		
28. Brahms, Nr. 4, Em	4.—		

Ouverturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3	1.—	23. Berlioz, Benvenuto Cellini	1.—
2. Weber, Der Freischütz	1.—	23. Berlioz, Beatrice und Benedict	1.—
3. Mozart, Figaros Hochzeit	—50	24. Tschaikowsky, 1812. Ouverture 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 Heiling	1.—
13. Mendelssohn, Ein Sommernachtstraum	1.—	34. Maillart, Das Glöckchen 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.—	38. Glinka, Das Leben für den Zaren (Ivan Sussanin)	1.—
18. Berlioz, Die Vehmrichter	1.—	39. Glinka, Ruslan und Ludmila	1.—
19. Berlioz, König Lear	1.—	40. Cherubini, Die Abencerragen	1.—
20. Berlioz, Der Römische Carneval	1.—		
21. Berlioz, Der Korsar	1.—		

St.-Pl. Nr. 77 a.

Ouverturen:

Nr.	M.	Nr.	M.
41. Cherubini, Medea	1.—	58. Auber, Der schwarze Domino	1.—
42. Cherubini, Anakreon	1.—	59. Auber, Fra Diavolo	1.—
43. Cherubini, Der Wasserträger	1.—	60. Mozart, Titus	1.—
44. Cornelius, Der Barbier von Bagdad (Mottl)	1.—	61. Mozart, Idomeneus	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. Auber, Das eiserne 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.—		
54. Rossini, Semiramis	1.—		
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, Em	1.—	18. Mozart, Violin-Konzert, Es	1.—
3. Spohr, Violin-Konzert Nr. 8, Am (Gesangsszene)	1.—	19. Mozart, Klavier-Konzert, D (Krönungskonzert)	1.50
4. Beethoven, Klavier-Konzert Nr. 3, Cm	1.50	20. Liszt, Klavier-Konzert Nr. 2, A	3.—
5. Beethoven, Klavier-Konzert Nr. 4, G	2.—	21. Mozart, Klavier-Konzert, Dm	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es	2.—		
7. Schumann, Klavier-Konzert, Am	2.—		
8. Tschaikowsky, Violin-Konzert, D	2.—		
9. Tschaikowsky, Klavier-Konzert Nr. 1, Bm	2.—		
10. Liszt, Klavier-Konzert Nr. 1, Es	3.—		
11. Bach, Violin-Konzert, Am	1.—		
12. Bach, Violin-Konzert, E	1.—		
13. Brahms, Klavier-Konzert Nr. 1, Dm	3.—		
14. Bruch, Violin-Konzert Nr. 1, Gm	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, Wälkürenritt	1.50
2. Tschaikowsky, Capriccio Italien	2.—	8. Wagner, Wotans Abschied und Feuerzauber	1.50
3. Beethoven, Zwei Violin-Romanzen (Gdur, op. 40; Fdur, op. 50)	—80	9. Wagner, Waldweben	1.50
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Notturmo, 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, Bacchanal a. „Tannhäuser“	1.50
		15. Wagner, Einleitung z. 3. Akt v. „Tannhäuser“	1.—

Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

Payne's kleine Kammermusik-Partitur-Ausgabe.

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|---|------|--|------|
| Bach , 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann | 8.— | Mendelssohn , Kammermusik. Mit Mendelssohn's Bildnis | 10.— |
| Beethoven , Sämtliche 17 Streich-Quartette nach den Autographen und ältesten Ausgaben etc. revidiert und mit Anmerkungen versehen von Wilhelm Dugge. Mit einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817 | 12.— | Inhalt: Sämtliche 7 Streich-Quartette. (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20). | |
| Brahms , Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre. | | Mozart , 10 berühmte Streich-Quartette (Köchel-Verzeichnis No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) u. Klarinetten-Quintett (Köchel-Verzeichnis No. 581) | 11.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) | 8.— | Schubert , 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. 163), 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, 26, 60) | 9.— | Schumann , 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). | |
| Händel , 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten | 10.— | Spohr , 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.— |
| Haydn , Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's | | Volkmann , Kammermusik. Mit Volkmann's Bildnis | 8.— |
| Band I. (Op. 1, 2, 3, 9, 17) | 13.— | 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) | 10.— | | |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) | 11.— | | |

Ster.-Pl. No. 41a.



ERNST EULENBURG, LEIPZIG

Königl. Württemb. Hof-Musikverleger.



Kleine Partitur-Ausgaben

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Eulenburg's kleine Orchester-Partitur-Ausgabe.

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| Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange | M | 9.— |
| Beethoven, Missa solemnis. 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.— | |
| Beethoven, Symphonien. 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) . . . à | 10.— | |
| Berlioz, „Phantastische Symphonie“ und „Harold in Italien“. Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . | 9.— | |
| Berlioz, „Romeo und Julie“. Mit einer Einführung von Arthur Smolian und Bildnis Berlioz' . . . | 6.— | |
| Berlioz, Sieben Ouverturen. („Waverley“. „Vehmrichter“. „König Lear“. „Der Römische Karneval“. „Der Corsar“. „Benvenuto Cellini“. „Beatrice und Benedict“.) Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . | 10.— | |
| Brahms, Ein deutsches Requiem. Mit Heliogravüre Brahms' | M | 9.— |
| Brahms, Symphonien. Mit Einführungen von Arthur Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) à | 10.— | |
| Händel, Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händel's | 8.— | |
| Haydn, Die Schöpfung. Mit Bildnis des Komponisten | 7.50 | |
| Mendelssohn, Schottische und Italienische Symphonie. Mit Mendelssohn's Bildnis | 6.50 | |
| Mozart, Requiem. Mit Mozart's Bildnis | 5.— | |
| Schumann, Symphonien. Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4) à | 6.50 | |
| Wagner, Sieben Ouverturen und Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [1. u. 3. Akt], Tristan und Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagner's nach der Büste von Max Klinger. | 12.— | |
| Violin-Konzerte klassischer und moderner Meister.
Band I. Bach, Amoll und Esdur. Beethoven. Mendelssohn. Mozart, Adur und Esdur. Spohr, Gesangsszene
Band II. Brahms. Bruch, G moll. Tschaikowsky | 10.—
11.— | |