

Jean Sibelius

Orchesterwerke

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|---|---|
| Canzonetta für Streichorchester. Op. 62 a. Partitur (Part.-B. 2313) n. 3.— | Musik zum Schauspiele „König Kristian II.“ von Adolf Paul. Op. 27* Partitur (Part.-B. 1536) . n. 15.— |
| 5 Orchesterstimmen (Orch.-B. 2199) . . . je n. —30 | 27 Orchesterstimmen (Orch.-B. 583/85) . . . je n. —90 |
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| Die Dryade. Tonstück. Op. 45 Nr. 1. Partitur (Part.-B. 2153) n. 9.— | Der Gesang von der Kreuzspinne — Sängen om Korsspindeln, aus Op. 27. Transkript. von K. Ekman. 2.— |
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| 27 Orchesterstimmen (Orch.-B. 1592/93) . . je n. —60 | Für Pianoforte zu 4 Händen (V. A. 3121) . . . 2.— |
| Finlandia. Tondichtung. Op. 26 Nr. 7. Partitur (Part.-B. 1781) n. 6.— | Für Violine und Pianoforte (V. A. 3122) . . . 2.— |
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| Für Pianoforte zu 2 Händen 3.— | Symphonie Nr. 1 in Emoll, Op. 39. Partitur (Part.-B. 1739) n. 20.— |
| Frühlingslied — Vårsång. Op. 16. Partitur (Part.-B. 1785) n. 6.— | 27 Orchesterstimmen (Orch.-B. 1542/44) . . je n. —90 |
| 25 Orchesterstimmen (Orch.-B. 1613) . . . je n. —30 | Symphonie Nr. 2 in D dur. Op. 43. Partitur (Part.-B. 1784) n. 20.— |
| Für Pianoforte zu 2 Händen (V. A. 2232) . . . 1.50 | 25 Orchesterstimmen (Orch.-B. 1610/12) . . je n. —90 |
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| 31 Orchesterstimmen (Orch.-B. 2127/28) . . je n. —60 | 21 Orchesterstimmen (Orch.-B. 1910), gleichzeitig für vereinfachte Besetzung eingerichtet. Minimum 13 Stimmen je n. —30 |
| Für Pianoforte zu 2 Händen bearb. von Otto Taubmann (V.-A. 3486) 2.— | Für Pianoforte zu 2 Händen 2.— |
| Karelia-Ouvertüre. Op. 10. Partitur (Part.-B. 1986) n. 9.— | Valse romantique für kleines Orchester. Op. 62 b. Partitur (Part.-B. 2314) n. 6.— |
| 29 Orchesterstimmen (Orch.-B. 1821/22) . . je n. —60 | 12 Orchesterstimmen (Orch.-B. 2200) . . . je n. —30 |
| Für Pianoforte zu 2 Händen bearb. von Otto Taubmann (V. A. 2230) 1.50 | Valse triste. Aus der Musik zu A. Järnefelts Drama „Kuolema“. Op. 44. Partitur (Part.-B. 1853) n. 3.— |
| Für Pianoforte zu 4 Händen bearb. von K. Ekman (V. A. 2176) 2.— | 10 Orchesterstimmen (Orch.-B. 1704) . . . je n. —30 |
| Karelia-Suite. Op. 11. Partitur (Part.-B. 1972) n. 12.— | Für Hausmusik bearbeitet von R. Böthig. |
| 29 Orchesterstimmen (Orch.-B. 1795/96) . . je n. —60 | Harmonium u. Klavier H 1.50. Klavier K 1.50. |
| Für Pianoforte zu 4 Händen bearb. von K. Ekman (V. A. 2157) 3.— | Jede Orch.-St. (Orch.-B. 1704) n. —30 |
| Lemminkäinen zieht heimwärts. Legende. Op. 22 Nr. 4. Partitur (Part.-B. 1656) n. 9.— | Für Pianoforte zu 2 Händen (V. A. 2224) . . . 2.— |
| 26 Orchesterstimmen (Orch.-B. 1360) . . . je n. —30 | Für Pianoforte zu 4 Händen bearb. von Otto Taubmann (V. A. 2273) 2.— |
| Für Pianoforte zu 2 Händen bearb. von Otto Taubmann (V. A. 2272) 3.— | Für Pianoforte und Violine (V. A. 2283) . . . 2.— |
| Für Pianoforte zu 4 Händen bearb. von F. Paschnikoff (V. A. 3119) 3.— | Für Pianoforte und Viola (V. A. 2284) 2. |
| | Für Pianoforte und Violoncell (V. A. 2285) . . 2. |

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BREITKOPF & HÄRTEL, LEIPZIG
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Andante sostenuto.

[illegible]

Andante sostenuto.

[illegible]

Handwritten musical score for a 12-staff orchestra. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is divided into two systems, with the first system containing staves 1 through 6 and the second system containing staves 7 through 12. The handwriting is in ink on aged paper.

B

The musical score is for a section labeled **B**, consisting of 16 measures. The notation is arranged in two systems of staves. The first system (measures 1-10) includes staves for woodwinds (flute, oboe, bassoon, clarinet), brass (trumpet, trombone, tuba), strings (violin, viola, cello, double bass), and percussion (snare drum, bass drum). The second system (measures 11-16) continues the orchestration. The key signature is three flats (B-flat major or D-flat minor). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*, *dim.*, *cresc.*, *f espress.*, *mf*, and *f*. The percussion part includes a snare drum (*trm*) and a bass drum (*bd*). The score is marked with various performance instructions such as *f*, *dim.*, *cresc.*, *f espress.*, *mf*, and *f*.

The musical score is written for a large ensemble, likely a symphony orchestra, with multiple staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as dynamics (f, mf, dim., cresc.), articulation (accents, slurs), and performance instructions (espress., a 2.). The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The score is marked with a 'C' time signature at the beginning of the first system and a 'C' time signature at the end of the second system. The score is written for a large ensemble, likely a symphony orchestra, with multiple staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as dynamics (f, mf, dim., cresc.), articulation (accents, slurs), and performance instructions (espress., a 2.). The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The score is marked with a 'C' time signature at the beginning of the first system and a 'C' time signature at the end of the second system.

ten. ten. ten.
f f f dim.
ten. ten. ten.
f f f dim.
ten. ten. ten.
f f f dim.
ten. ten. ten.
f f f dim.
f f f dim.

C f

D Allegro moderato.

7

The first system of the musical score consists of ten staves. The top four staves (treble and bass clef) feature a complex texture of chords and moving lines, marked with a forte *f* dynamic. The bottom six staves (treble and bass clef) provide a rhythmic and harmonic foundation, including a prominent bass line with a *f dim.* marking and a *ff dim.* section. The system concludes with a series of rapid sixteenth-note passages in the lower staves, marked with a forte *f* dynamic.

The second system continues the musical piece with another ten staves. It maintains the complex texture of the first system, with the top staves showing strong harmonic movement and the bottom staves providing a steady rhythmic base. The system ends with a final flourish of rapid sixteenth-note passages in the lower staves, marked with a forte *f* dynamic.

D Allegro moderato.

The musical score is written for a piano and voice. The piano part begins with a forte (*f*) dynamic, featuring a series of sixteenth-note runs in both hands. The vocal part enters in the third measure with a melody marked '1a 2.'. The score includes a crescendo instruction 'poco a poco cresc.' in the bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The score is divided into two systems, each with ten measures.

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and several single staves for different instruments or voices. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings are prominent, including *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *più f* (più forte). The second system continues the musical piece, maintaining the same key and time signature, and includes further dynamic markings and musical notation. The overall style is characteristic of classical or romantic era piano music.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves for various parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include 'più f', 'fz', 'mf', 'cresc.', and 'dim.'. The score is organized into measures, with some measures containing complex rhythmic patterns. The overall style is that of a classical musical score, with a focus on dynamics and rhythmic structure.

Allegro.

[illegible]

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is in Italian. The vocal parts are marked with 'ten.' for Tenor. The piano accompaniment includes dynamic markings such as *fz p cresc. molto*, *fz*, and *ff*. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change. The vocal lines are written on staves with treble and bass clefs, while the piano accompaniment is written on staves with bass clefs. The overall style is characteristic of 19th-century Italian opera notation.

Allegro.

This musical score, identified as Part B.1781, is a complex orchestral or chamber work. It consists of two systems of staves. The top system includes a woodwind section (flutes, oboes, and bassoons) and a string section (violins, violas, cellos, and double basses). The bottom system includes a piano section (grand piano and upright piano) and a percussion section (timpani and cymbals). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamics are marked throughout, including *f* (forte), *ff* (fortissimo), and *ten.* (tension). The word "Piatti." (Piaatti) is written below the double bass staff in the first system. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is characteristic of late 19th or early 20th-century music.

[illegible]

This musical score, labeled Part B.1781, consists of two systems of staves. The first system includes a piano introduction with a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. The piano part features a series of chords and arpeggios, with dynamics ranging from *mf* to *ff*. The woodwind and string parts enter with sustained notes and dynamic markings such as *ff* and *poco dim.*. The second system continues the piano part with a more active melody, while the woodwinds and strings maintain their sustained accompaniment. The score concludes with a final chord in the piano and a sustained note in the woodwinds and strings.

Part B.1781.

This page of musical notation is for a symphony, featuring multiple staves for various instruments. The notation includes notes, rests, and dynamic markings such as *mf*, *cresc.*, and *f*. The page is numbered "a 2." in the upper left corner. The notation is arranged in two systems, with the first system containing 12 staves and the second system containing 12 staves. The instruments are not explicitly named, but the notation suggests a full symphony orchestra. The page is numbered "a 2." in the upper left corner.

Musical score for "The Rose Tree" by Franz Schubert, Op. 9, No. 5. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The vocal line (Soprano) begins with a melodic phrase in measure 1, followed by a descending scale in measure 2. The piano accompaniment features a steady eighth-note pattern in the right hand and a descending scale in the left hand. The score includes dynamic markings such as *mf* *espress.*, *dim.*, and *pp*. The piece concludes with a final chord in measure 16.

This musical score is for Part B. 1781, featuring a vocal line and piano accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal line is written on a single staff with a soprano clef. The piano accompaniment is written on a grand staff, consisting of two staves for the right hand and two staves for the left hand. The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The key signature changes to two flats (B-flat, E-flat) at the beginning of the second system. The score is marked with a 'K' at the end of the first system and a 'K' at the end of the second system. The piano accompaniment includes a 'mf' (mezzo-forte) marking in the first system.

K

mf

K

Gr. Cassa con bacchette di Timpani.

ppp

[illegible]

Part. B.1781.

[illegible]

[illegible]

The musical score for 'L'Espresso' by Franz Schubert, Op. 18, No. 1, is presented in a five-staff format. The top staff is for the vocal line (Soprano), and the bottom four staves are for the piano accompaniment. The key signature is E-flat major (three flats), and the time signature is 3/4. The score consists of 12 measures. The piano accompaniment features a prominent bass line in the left hand, often playing chords or single notes, and a more active right hand with chords and moving lines. The score is marked with 'ff' (fortissimo) and 'p' (piano) dynamics. The vocal line is marked with 'ff' and 'p' dynamics. The piano part includes a prominent bass line in the left hand and a more active right hand.

M

This image shows a page from a musical score, likely for a symphony. The score is written for multiple staves, including a grand staff (treble and bass clefs) and several individual staves. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo). A section of the score is labeled "Piatto tenuto." (Piatto tenuto). The page is numbered "10" in the bottom right corner. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation is in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is a single page from a larger score, as indicated by the page number and the continuation of the musical lines. The score is written in a clear and legible manner, with good spacing and alignment. The overall appearance is that of a professional musical manuscript.

This page of a musical score is for a large orchestra, featuring multiple staves for various instruments. The score includes dynamic markings such as *f cresc. possibile*, *fff*, *a 2.*, and *Piatti.*. The notation is complex, with many notes and rests, and the page is numbered 'N' in the top left corner.

This musical score, identified as Part B.1781, is written for a multi-staff instrument, likely a piano. The score is organized into two systems, each containing five staves. The key signature consists of three flats (B-flat, E-flat, and A-flat), and the time signature is 3/8. The notation is highly detailed, featuring numerous triplets, slurs, and dynamic markings such as *ff* (fortissimo), *fz* (forzando), and *p* (piano). The first system includes a section marked 'a 2.' and a measure with a '0' above it. The second system concludes with a 'ff' marking and a '0' below it. The score is characterized by its dense, rhythmic texture and complex harmonic structure.

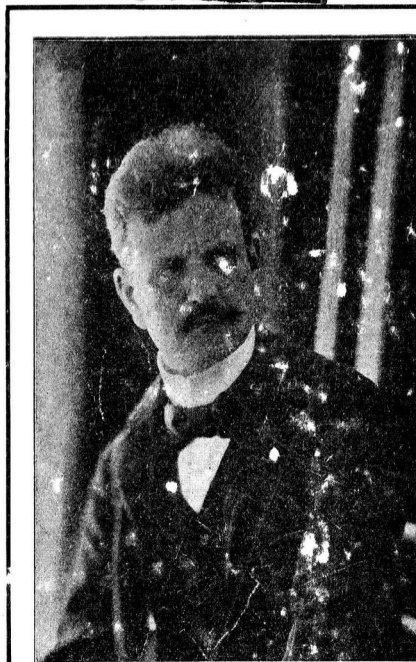
Werke von Jean Sibelius

Instrumentalwerke.

Für Pianoforte zu 2 Händen.

Andantino. Op. 24 Nr. 7*)
 Barcarola. Op. 24 Nr. 10
 Der Gesang von der Kreuzspinne — Sängen om Korä-
 spindeln. Aus Op. 27. Transkription von K. Ekman
 Elegie, Menuett, Musette und
 Lied a. d. Musik z. Schauspiel
 „König Kristian II.“ Op. 27*) n.
 Finlandia. Tondicht. Op. 26 Nr. 7
 Finnische Volksweisen.

1. Mein Liebenchen — Minun
 kultani
 2. Von Herzen liebe ich dich
 — Sydämeistäni rakastan
 3. Der Abend kommt — Ilta tu-
 lee ehtoo joutuu
 4. Tuopa tyttö, kaunis tyttö
 kanteletta soittaa
 5. Brudermörder — Velisurmaaja
 6. Hochzeitserinnerung — Hää-
 muistelmä
 Frühlingslied — Vårsång. Op. 16
 (Otto Taubmann). V. A. 2232
 Gebrochene Stimme — Sortunut
 ääni. Op. 18 Nr. 7. Transkript.
 v. E. Melartin
 Gesang der Athener — Atē-
 narnes Sång. Op. 31 Nr. 3.
 Arrangement
 Gruß an den Mond — Terve
 kuu. Mäne hell. Op. 18 Nr. 8.
 Transkript. v. E. Melartin
 Jägerknabe — Jälgargossen. Op. 13
 Nr. 7. Transkript. v. K. Ekman
 Idyll. Op. 24 Nr. 6
 6 Impromptus. Op. 5*)
 Impromptu, Op. 24 Nr. 1, Romanze Op. 24 Nr. 2
 Transkription a. „Skogsräet“, Op. 15*)
 Intermezzo und Ballade aus „Karelia“*) Op. 11
 Kahnfahrt — Venematka. Op. 18 Nr. 9. Transkr. v. E. Melartin
 Kaprixe. Op. 24 Nr. 3
 Karelia-Ouvertüre. Op. 16. (Otto Taubmann) V. A. 2230
 Karelia-Suite. Op. 11. (1. Intermezzo. 2. Ballade. 3. Alla
 marcía) V. A. 2236
 Kyllikki. Drei lyrische Stücke. Op. 41. V. A. 2163
 2 Miniaturen. Romanze und Walzer. Op. 24 Nr. 4, 5*)
 Nocturno. Op. 24 Nr. 8*)
 Nocturno. Op. 24 Nr. 9*)
 Nocturno. Op. 24 Nr. 10*)
 Nocturno. Op. 24 Nr. 11*)
 Nocturno. Op. 24 Nr. 12*)
 Nocturno. Op. 24 Nr. 13*)
 Nocturno. Op. 24 Nr. 14*)
 Nocturno. Op. 24 Nr. 15*)
 Nocturno. Op. 24 Nr. 16*)
 Nocturno. Op. 24 Nr. 17*)
 Nocturno. Op. 24 Nr. 18*)
 Nocturno. Op. 24 Nr. 19*)
 Nocturno. Op. 24 Nr. 20*)
 Nocturno. Op. 24 Nr. 21*)
 Nocturno. Op. 24 Nr. 22*)
 Nocturno. Op. 24 Nr. 23*)
 Nocturno. Op. 24 Nr. 24*)
 Nocturno. Op. 24 Nr. 25*)
 Nocturno. Op. 24 Nr. 26*)
 Nocturno. Op. 24 Nr. 27*)
 Nocturno. Op. 24 Nr. 28*)
 Nocturno. Op. 24 Nr. 29*)
 Nocturno. Op. 24 Nr. 30*)
 Nocturno. Op. 24 Nr. 31*)
 Nocturno. Op. 24 Nr. 32*)
 Nocturno. Op. 24 Nr. 33*)
 Nocturno. Op. 24 Nr. 34*)
 Nocturno. Op. 24 Nr. 35*)
 Nocturno. Op. 24 Nr. 36*)
 Nocturno. Op. 24 Nr. 37*)
 Nocturno. Op. 24 Nr. 38*)
 Nocturno. Op. 24 Nr. 39*)
 Nocturno. Op. 24 Nr. 40*)
 Nocturno. Op. 24 Nr. 41*)
 Nocturno. Op. 24 Nr. 42*)
 Nocturno. Op. 24 Nr. 43*)
 Nocturno. Op. 24 Nr. 44*)
 Nocturno. Op. 24 Nr. 45*)
 Nocturno. Op. 24 Nr. 46*)
 Nocturno. Op. 24 Nr. 47*)
 Nocturno. Op. 24 Nr. 48*)
 Nocturno. Op. 24 Nr. 49*)
 Nocturno. Op. 24 Nr. 50*)



Jean Sibelius 1865-1957

Für Pianoforte zu 2 Händen.

Schwarze Rosen — Svarta rosor. Op. 36 Nr. 1. Tran-
 skript. v. S. Palmgren
 Sonate. Op. 12 (VA 2156)
 Tanz-Intermezzo. Op. 45 Nr. 2
 Valse triste. Aus „Kuolema“. Op. 44. V. A. 2224

Vårsång — Frühlingslied. Op. 16.
 V. A. 2232

Für Pianoforte zu 4 Händen.

Karelia-Ouvertüre. Op. 10. Bearb.
 v. K. Ekman. (VA 2176)
 Karelia-Suite. Op. 11. Bearb. von
 K. Ekman. (VA 2157)

Für Orchester.

Der Schwan von Tuonela. Le-
 gende a. d. Finnischen Volks-
 epos „Kalevala“. Op. 22 Nr. 3*)
 Partitur (Part.-B. 1654)
 20 Orch.-St. (Orch.-B. 1354) je n.
 Eine Sage — En Saga. Tondicht.
 Op. 9. Partitur (Part.-B. 1786) n.
 27 Orch.-St. (Orch.-B. 1592/93) je n.
 Finlandia. Tondichtung. Op. 26
 Nr. 7. Partitur (Part.-B. 1781) n.
 26 Orch.-St. (Orch.-B. 1618) je n.
 Frühlingslied — Vårsång. Op. 16.
 Partitur (Part.-B. 1785)
 25 Orch.-St. (Orch.-P. 1613) je n.
 Karelia-Ouvertüre. Op. 10. Part.
 (Part.-B. 1986)
 29 Orch.-St. (Orch.-B. 1821/22) je n.
 Karelia-Suite. Op. 11. Partitur
 (Part.-B. 1972)
 29 Orch.-St. (Orch.-B. 1795/96) je n.

Lemminkäinen zieht heimwärts. Legende. Op. 22 Nr. 4*)
 Partitur (Part.-B. 1656)
 26 Orchesterstimmen (Orch.-B. 1360)

Musik zum Schauspieler „König Kristian II.“ von Adolf
 Paul. Op. 27*) Partitur (Part.-B. 1536)
 27 Orchesterstimmen (Orch.-B. 583/84)
 — Suite daraus*) Partitur (Part.-B. 1537)
 25 Orchesterstimmen (Orch.-B. 586/87)

Symphonie Nr. 1 in Emoll, Op. 39 Partitur (Part.-
 B. 1603)
 27 Orchesterstimmen (Orch.-B. 1542/44)

Symphonie Nr. 2 in Ddur. Op. 43. Partitur (Part.-
 B. 1784)
 25 Orchesterstimmen (Orch.-B. 1610/12)

Valse triste. Aus der Musik zu A. Järnefelts Drama
 „Kuolema“. Op. 44. Partitur (Part.-B. 1853)
 10 Orchesterstimmen (Orch.-B. 1704)

Eigentum der Verleger für alle Länder.

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