

D. L. Prang. \$8.00
1.00

Eulenburgs kleine Partitur-Ausgabe

Sr. M. dem König Ludwig II von Bayern
in tiefster Ehrfurcht gewidmet

SYMPHONIE No. 7

E dur

von

ANTON BRUCKNER

*

Mit Vorwort von Wilh. Altmann



Ernst Eulenburg, Leipzig / Wien

465

BRUCKNERS 7.* SYMPHONIE E DUR.

Noch lag die fünfte und die sechste Symphonie unaufgeführt in Bruckners (geb. 1824, † 1896) Schreibpulte, da begann er schon wieder die siebente (in E-Dur). Der erste Satz beschäftigte ihn vom 23. September 1881 bis zum 29. Dezember des folgenden Jahres; in diesem aber schuf er auch schon in der Zeit vom 14. Juli bis 16. Oktober das bei der Veröffentlichung an die dritte Stelle gesetzte Scherzo. Das Adagio, diese wunderbare Totenklage in Cis-Moll, ist am 22. Januar 1883 begonnen und am 21. April vollendet worden. Es verdankt seine Entstehung der Vorahnung von Wagners baldigem Tode. Bruckner hat dies öfters, auch in einem Briefe an Felix Mottl folgendermaßen selbst ausgesprochen: „Einmal kam ich nach Hause und war sehr traurig; ich dachte mir, lange kann der Meister unmöglich mehr leben; da fiel mir das Cis-Moll-Adagio ein.“ Vom Schlußsatz steht fest, daß er am 10. August 1883 beendet, desselben Monats am 16. aber und am 5. September nochmals revidiert worden ist.

Die Uraufführung fand nicht etwa in Wien, sondern in Leipzig am 30. Dezember 1884 unter Leitung von Bruckners Schüler Arthur Nikisch in einem Konzert zum Besten des Wagner-Denkmal statt und gestaltete sich zu einem ausge-

sprochenen Triumph für den anwesenden Komponisten, der vielleicht noch stürmischer bei der zweiten Aufführung des Werkes, nämlich in München unter Hermann Levi am 10. März 1885, gefeiert wurde. Dieser brachte auch 1000 Gulden zusammen, die der Wiener Verleger A. Gutmann als Zuschuß für die noch im Jahre 1885 erfolgte Drucklegung forderte. Nunmehr wollten sich auch die Wiener Philharmoniker des erfolgreichen Werkes annehmen, jedoch Bruckner protestierte dagegen, weil er nicht wollte, daß sein eingeschworener Gegner Hanslick und andere ihm nicht wohlgesinnte Rezensenten das Werk verreißen sollten. Erst am 21. März 1886 haben es die Philharmoniker unter Hans Richter gespielt. In Berlin kam es, nachdem es bereits in manchen anderen Orten erklungen war, am 31. Januar 1887 unter Karl Klindworth zu sehr erfolgreicher Aufführung. Nächst der vierten hat diese siebente Symphonie, trotzdem sie vier nicht überall gut anzutreffende Tuben außer den Hörnern verlangt, die größte Verbreitung gefunden.

Wer sich näher über diese Symphonie unterrichten will, der sei in erster Linie auf Max Auers „Bruckner“ (1923) und August Halms „Die Symphonie Bruckners“ (1914) verwiesen.

Wilh. Altmann

* Bruckner hat seine erste Symphonie in F-Moll aus dem Jahre 1863, deren Andante 1913 veröffentlicht worden ist, deren vollständige Aufführung zuerst am 19. Februar 1925 in Berlin stattgefunden hat, und die in D-Moll aus dem Jahre 1869, die 1924 veröffentlicht worden ist, nicht mitgezählt, überhaupt nicht geiten lassen.

SYMPHONY N^o7, E MAJ.

While he 5th and 6th Symphonies of Anton Bruckner (b. 1824 — d. 1896) still lay unperformed on the composer's writing desk, he turned his attention to the eventh, in E major. The first movement occupied him from Sep. 23rd 1881 till Dec. 29th 1882; but during July to October of this period he composed the Scherzo which formed the third movement of this work when published. The Adagio in C sharp minor that wonderful lament for the dead was commenced on Jan. 22nd (1883) and finished on April 21st. It owes its origin to a presentiment of Wagner's impending death. Bruckner speaks of this in a letter to Felix Mottl, as follows: — "I returned home feeling very sad. I thought it impossible for the Master to live much longer, and the C sharp minor Adagio occurred to me." The Finale of the Symphony was finished, without doubt, by Aug. 10th 1883 but was revised on Sep. 5th.

The first performance did not take place in Vienna, but in Leipzig on Dec. 30th 1884. It was conducted by Bruckner's pupil, Arthur Nikisch, at a concert devoted to a Wagner Memorial,

and proved to be almost as great a triumph for the composer, who was present, as the second performance given in Munich under Hermann Levi; on March 10th 1885. The latter performance realised a thousand gulden which the Viennese publisher, A. Guttmann, exacted as a bonus for the publication of the work in that year. The Vienna Philharmonic next wished to produce the work but Bruckner protested as he did not want his sworn enemy Hanslick and other hostile critics to pull it to pieces. It was not done in Vienna therefore until March 21st 1886 under Hans Richter. After sundry performances elsewhere, it was given with great success in Berlin, on Jan. 31st 1887 by Karl Klindworth. Next to the fourth Symphony, the seventh is the one which has been the most extensively played in spite of the fact that it requires four tubas, not easily obtainable everywhere, besides the horns.

For further details regarding this work refer to Max Auer's "Bruckner" (1923) and "The Symphonies of Anton Bruckner" (1914) by August Halm.

Wilhelm Altmann.

Das Hauptthema des i. Satzes fort auf symphonische Gesangs-
charakter.

Symphonie No 7.

1

I.

Allegro moderato. (M.♩ = 58)

Anton Bruckner
1824 - 1896

2 Flöten.
2 Oboen.
2 Klarinetten
in A
2 Fagotte.
I. II.
4 Hörner in F.
III. IV.
I. II.
3 Trompeten in F.
III.
I. II.
3 Posaunen.
III.
Baßtuba.
Pauke in E tief.
I.
Violinen.
II.
Bratschen.
Violoncelle.
Kontrabässe.

mf
pp
mf

mf

I. 10

Kl. *mf poco a poco cresc.*

VI. *poco a poco cresc.*

Br. *poco a poco cresc.*

Vo. *poco a poco cresc.*

20

F. I. *p*

Ob. *p*

Kl. I. *dim.* *p*

Hr. *p*

VI. *dim.* *p*

Br. *dim.* *pp*

Vo. *dim.* *pp*

Kb. *pp*

zu 2

zu 2

F1. *cresc.*

Ob. *cresc.*

Kl. *cresc.*

Fg. *cresc.*

Hr. *cresc.* *ff* *dim.*

Tr. *cresc.* *ff* *dim.*

Pos. *f cresc.* *ff* *dim.* *p*

Tb. *f cresc.* *ff* *dim.* *p*

V1. *cresc.* *ff* *dim.* *p*

Br. *cresc.* *ff* *dim.* *p*

Vc. *cresc.* *ff* *dim.* *p*

Kb. *cresc.* *ff* *dim.* *p*

zu 2

P. u. C.
 T. b.
 V. I.
 Br.
 V. o.
 K. b.

pp *dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.*

Ruhig. (♩ = 108)

I. II.
 I.

Ob.
 Kl.
 Hr.
 Tr.
 V. I.
 Br.
 V. o.
 K. b.

p *mf* *mf* *mf* *pp* *pp*

60

Ob. *dim.*

Kl. *dim.*

Hr. I. II.

Tr. I.

Vl. *p* *mf*

Br. *p* *cresc.*

Vc. Kb. *p* *mf*

Fl. I. *p*

Hr. I. *pp*

Pos. *pp*

Vl. *p* *dim.* *pp*

Br. *dim.* *pp*

Vc. Kb. *p* *dim.* *pp*

70

I.

Fl.

Kl.

Hr.

Pos.

Vl.

Br.

Vo.

Kb.

cresc.

pausdrucksvoll

p poco a poco cresc.

cresc.

p poco a poco cresc.

cresc.

p poco a poco cresc.

cresc.

p poco a poco cresc.

Hr.

Pos.

Tb.

Vl.

Br.

Vo.

Kb.

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

Hr. *p*
 II. *p*
 III. *p*
 poco a poco cresc.

Tr. I. *p*
 poco a poco cresc.

Vl. *pizz.* *p*
mf

Vr. *pizz.* *p*
mf

Vo. Kb. *pizz.* *pp*
f
mf

Fl. *zu 2*

Ob.

Kl.

Hr. I. II.

Tr. I.

Vl. *mf*

Vr. *p*

Vo. Kb.

110

zu 2

p poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

I. II.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

zu 2

mf

p poco a

p poco a

p poco a

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Vi.

Br.

Vc. Kb.

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

f cresc. sempre

f cresc. sempre

f cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

zu 2

ff marc.

zu 2

ff marc.

zu 2

ff marc.

zu 2

ff marc.

zu 2

ff marc.

zu 2

ff marc.

zu 2

f

zu 2

f

zu 2

f

ff

ff

ff

VI. *ff dim.* *p*

VII. *ff dim.* *p*

VI. *dim.* *p*

VI. *pp*

VI. *pp*

VI. *pp*

VI. *pp*

VI. *pp*

150

VI. *pp* *hervortretend* *pp* *pp*

VII. *pp*

VI. *pp*

VI. *pp*

VI. *pp*

I.

Hr.

VI.

Br.

Vc.
Kb.

pp immer etwas hervortretend

pp hervortretend

pizz.

pp

div.

p

div.

I.

Kl.

VI.

Br.

Vc.
Kb.

pp

pp

pp

pp

160

I.

Hr.

VI.

Br.

Vc.
Kb.

pp

pp

pp

dim.

dim.

dim.

pp

pp

pp

I. Ruhig. 170

Violin I: *p*

Violin II: *zu 2*

Viola: *pp*

Cello/Double Bass: *pp*

Violin I: *p*

Violin II: *zu 2*

Viola: *pp*

Cello/Double Bass: *pp*

cresc.

180 ritard.

Violin I: *p*, *pp*

Violin II: *p*

Viola: *pp*

Cello/Double Bass: *pp*

ritard.

I.

Fl.

Ob.

Kl.

Fg.

Vl.

Br.

Vo.

Kb.

arco

pp

mf

p

div.

pp

dim.

pp

dim.

II.

Ob.

I.

Kl.

Fg.

III. IV.

Hr.

Vl.

Br.

Vo.

Kb.

ppp

ppp

mf

mf

mf

mf

immer hervortretend

mf

Musical score for the first system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *p* (piano), *mf cresc.* (mezzo-forte crescendo)
- Staff 2: *mf cresc.* (mezzo-forte crescendo), *f* (forte), *dim.* (diminuendo)
- Staff 3: *p* (piano), *mf cresc.* (mezzo-forte crescendo), *f* (forte), *dim.* (diminuendo)
- Staff 4: *am besten Tuben* (text), *p* (piano), *mf cresc.* (mezzo-forte crescendo), *f* (forte), *Pos.* (Positivo), *dim.* (diminuendo)
- Staff 5: *p* (piano), *mf cresc.* (mezzo-forte crescendo), *f* (forte), *dim.* (diminuendo)
- Staff 6: *p* (piano), *mf cresc.* (mezzo-forte crescendo), *f* (forte), *dim.* (diminuendo)
- Staff 7: *mf* (mezzo-forte), *f cresc.* (forte crescendo), *ff* (fortissimo), *dim.* (diminuendo)
- Staff 8: *p* (piano), *mf cresc.* (mezzo-forte crescendo), *ff* (fortissimo), *dim.* (diminuendo)

Musical score for the second system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *I.* (first ending), *p* (piano)
- Staff 2: *I.* (first ending), *p* (piano)
- Staff 3: *III.* (third ending), *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo)
- Staff 4: *p* (piano)
- Staff 5: *p* (piano)
- Staff 6: *p* (piano)
- Staff 7: *p* (piano), *mf* (mezzo-forte), *f* (forte), *hervortretend* (prominent), *div.* (divisi)
- Staff 8: *mf* (mezzo-forte), *f* (forte), *div.* (divisi), *mf* (mezzo-forte)

III.

Fl. *p* *mf poco cresc.* *f*

Hr.

VI. *p* *pp poco a poco cresc.* *cresc.*

Br. *dim.* *pp poco a poco cresc.* *cresc.*

Vo. *dim.* *pp poco a poco cresc.* *cresc.*

Kb. *dim.* *pp poco a poco cresc.* *cresc.*

Belebend.

Ruhig. (♩ = 66)

Fl. *p*

VI. *dim.*

Br. *dim.*

Vo. *dim.*

Kb. *dim.* *pp*

I.

Fl. *I.*

Kl.

VI. *mf*

Br. *mf*

Vo. *p*

Kb. *p*

I.

Kl.

VI.

Br.

Vo.
Kb.

pp

I.

I. II.

Fl.

Kl.

VI.

Br.

Vo.
Kb.

p

pp

dim.

pp

dim.

ppp

dim.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

dolce

230

I.

Fl.

VI.

Br.

Vo.
Kb.

Ob. *I.* *p*

Kl. *mf* *poco a poco cresc.*

Fg. *p*

Hr. *I.* *p* *III.* *IV.* *p*

VI. *mf* *poco a poco cresc.*

Br. *pp* *poco a poco cresc.*

Vo. *pp* *poco a poco cresc.*

Kb. *pp*

Fl. *mf* *zu 2* *dim.*

Ob. *mf* *zu 2* *dim.*

Kl. *mf* *III. IV.* *dim.*

Hr. *III. IV.* *dim.*

Tr. *mf* *dim.*

VI. *poco cresc.* *f* *dim.*

Br. *mf* *dim.*

Vo. *mf* *dim.*

260

I.

Ob. *p*

Kl. *mf* *poco a poco cresc.*

Fg. *p*

Hr. *mf* *poco a poco cresc.*

Vl. *mf* *poco a poco cresc.*

Br. *div. pp* *poco a poco cresc.*

Vo. *pp* *poco a poco cresc.*

Kb. *pp*

270

Fl. *pp*

Ob. *pp*

Kl. *pp*

Hr. *p*

Vl. *pp* *poco a poco cresc.*

Br. *pp* *div.* *poco a poco cresc.*

Vo. *pp* *div.* *poco a poco cresc.*

Ob. *mf* *bd*

Kl. *mf* *zu 2*

Fg. I. *mf*

Tr. *mf*

Vl. *mf*

Br. *mf*

Vo. *mf*

Fl. I. *p*

Ob. *p*

Kl. *zu 2*

Hr. I. *p*

Tr. I. *p*

Vl. *pp*

Br. *pp*

Vo. *pp* *hervortrete. d*

I.

Fl. *p* *poco a poco cresc.* *mf*

Ob. *p* *poco a poco cresc.* *mf*

Kl. *zu 2* *mf* *poco a poco cresc.*

Hr. *I.* *mf* *poco a poco cresc.*

Tr. *I.* *mf* *poco a poco cresc.*

VI. *p* *poco a poco cresc.*

Br. *p* *poco a poco cresc.*

Vo. *mf* *poco a poco cresc.*

zu 2

Fl. *dim. sempre*

Ob. *dim. sempre*

Kl. *dim. sempre*

Hr. *I.* *dim. sempre*

Tr. *I. II.* *dim. sempre*

VI. *dim. sempre*

Br. *dim. sempre*

Vo. *dim. sempre*

300

Fl. I. *p*

Ob. I. *pp*

Kl. I. *p*

Fg. I. *pp*

VI. *pizz.*

Br. *p*

simile

Fl. I.

Ob. I.

Kl. I.

Fg. I. *pp*

III. *pp*

Ts. I. *pp*

VI. *pp*

Br. *p*

I. 330

Fl. I. *mf* *p* *mf*

Kl. I. *mf* *p* *mf*

Hr. IV. *cresc.* *mf dim.* *p cresc.*

VI. *p cresc.* *mf* *p*

Br. *pizz.* *mf* *p*

Ve. Kb. *cresc.* *mf dim.* *p cresc.*

I.

Fl. I. *p dim.*

Ob. *mf* *pp*

Kl. I. *p dim.* *mf* *pp* *arco*

Hr. *mf dim.* *p* *pp* *arco*

VI. *mf* *p* *arco*

Br. *mf* *p* *arco* *p*

Ve. Kb. *mf dim.* *p* *pp*

zu 2 sempre *pp*

Fl. *zu 2*

Ob. *poco* I. *poco^a*

Kl. I. *zu 2*

Fg. *poco*

Hr. *poco* *a*

VI. *poco* *divisi* *a*

Br. *poco* *a*

Vc. Kb. *poco* *a*

340

Fl. I. *poco* *a* *poco* *cresc.*

Ob. *poco* *cresc.*

Kl. I. *poco* *cresc.*

Fg. *mf*

Hr. *poco* *cresc.*

VI. *poco* *cresc.*

Br. *poco* *cresc.*

Vc. Kb. *poco* *cresc.*

b² immer breiter

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Vl.

Br.

Vo. Kb.

E. E. 3637

zu 2
 Fl. *dim.*
 zu 2
 Ob. *dim.*
 zu 2
 Kl. *dim.*
dim.
 Hr. *dim.*
dim.
 zu 2
 Tr. *dim.*
dim.
 Pos. *dim.*
dim.
 Tb. *dim.*
 VI. *dim.*
pp poco *a*
p poco *a*
 Br. *dim.*
pp poco *a*
divisi
 Vc. *dim.*
pp poco *a*
 Kb. *dim.*
pp poco *a*

zu 2 *allegro*

I. II.

zu 2 *p*

pp

p

poco *cresc.*

poco *cresc.*

a *poco* *cresc.*

poco *cresc.*

poco *cresc.*

zu 2

poco *a* *poco* *cresc.*

zu 2 *poco* *a* *poco* *cresc.*

zu 2 *poco* *a* *poco* *cresc.* *sempre*

poco *a* *poco* *cresc.*

poco *a* *poco* *cresc.*

cresc. *sempre*

cresc. *sempre* *div.*

cresc. *sempre*

cresc. *sempre*

cresc. *sempre*

breiter

360

zu 2

Ob.

Kl.

Hr.

Pos.

VI.

Br.

Vo.

Kb.

ff

ff

ff

ff

ff

ff

ff

ff

ruhig
zu 2

Fl. zu 2 *pp*

Ob. zu 2 *dim.* *pp* I.

Kl. zu 2 *dim.* *pp* I.

Hr. zu 2 *dim.* *pp*

Pos. zu 2 *dim.* *pp*

Vl. *dim.* *pp*

Vi. *dim.* *pp*

Br. *dim.* *pp*

Va. *dim.* *pp*

Kb. *dim.* *pp*

zu 2

Fl. I.

Ob. I.

Kl. I.

Hr. I.II.

VI.

Br.

Vo. Kb.

zu 2

Fl. I.

Ob. I.

Kl. I.

Fg. I.

Hr. I. II.

VI.

Br.

Vo. Kb.

p

pp

ppp

zu 2

F1. *fff*

Ob. *fff* zu 2 I. *pp*

Kl. *fff* zu 2 *pp*

Fg. *fff* zu 2

Hr. *ff* zu 2 *p*

Tr. I. *ff*
II. *ff*
III. *ff*

Pos. *ff* zu 2 *ff*

Tb. *ff*

VI. *fff* *p* hervortretend *p*

Br. *fff* *p*

Ve. Kb. *fff* *p*

zu 2

Fl. I. *pp poco a*

Ob. I. *pp poco a*

Kl. *pp poco a*

Fg. *pp poco a*

Hr. *pp*

VI. *pp hervortretend pp poco a*

Br. *pp poco a*

Vo. Kb. *pp poco a*

380

Fl. *zu 2 poco cresc.*

Ob. *zu 2 poco cresc.*

Kl. *zu 2 poco cresc.*

Fg. *zu 2 poco cresc.*

Hr. *zu 2 p cresc.*

VI. *poco cresc.*

Br. *poco cresc.*

Vo. Kb. *poco cresc.*

Sehr feierlich.

Fl. *mf poco a poco a* *mf poco a* *zu 2*

Ob. *I.* *zu 2* *p poco a poco cresc.* *mf* *cresc. sempre*

Kl. *zu 2* *p poco a poco cresc.* *cresc. sempre*

Pk. *pp* *poco a poco cresc.* *cresc. sempre*

VI. *pp poco a poco cresc.* *cresc. sempre*

Br. *pp poco a poco cresc.* *cresc. sempre*

Vo. *p poco a poco cresc.* *cresc. sempre*

Kb. *p poco a poco cresc.* *cresc. sempre*

Fl. *zu 2* *poco cresc.* *ff poco a poco dim.* *poco a poco dim.*

Ob. *zu 2* *poco cresc.* *ff poco a poco dim.* *poco a poco dim.*

Kl. *zu 2* *ff* *poco a poco dim.*

Pk. *ff poco a poco dim.*

VI. *pp poco a poco dim.*

Br. *ff poco a poco dim.* *tr.*

Vo. *ff* *poco a poco dim.* *tr.*

Kb. *ff* *poco a poco dim.*

400

nach und nach etwas schneller

zu 2

Fl. I. *p*

Ob. *p*

Hr. *p*

Tr. II. III. *p*

Pos. *p*

Tb. *p*

Pk. *p*

VI. *p*

Br. *p*

Vo. *p*

Kb. *p*

Detailed description: This is a page of a musical score for orchestra and strings, measures 1 through 5. The score is written in G major (one sharp) and 2/4 time. The tempo instruction is 'nach und nach etwas schneller' (gradually a little faster), and the dynamic is 'zu 2' (piano). The instruments are arranged in the following order from top to bottom: Flute I, Oboe, Horns (I and II), Trumpets (II and III), Positone, Trombone, Piccolo, Violins I and II, Brass (Baritone and Bass), and Cello/Double Bass. The Flute I and Oboe parts have melodic lines with slurs and accents. The Horns and Trumpets play sustained notes with slurs. The Positone, Trombone, and Piccolo parts are mostly sustained notes. The Violins I and II play a rhythmic pattern of eighth notes. The Brass and Cello/Double Bass parts provide harmonic support with sustained notes and chords.

zu 2

F1. *cresc.* *sempre cresc.*

Ob. *zu 2* *cresc.* *sempre cresc.*

Kl. *zu 2* *cresc.* *sempre cresc.*

Fg. *cresc.* *sempre cresc.*

Hr. *zu 2* *cresc.* *sempre cresc.*

Tr. *cresc.* *sempre cresc.*

Pos. *cresc. marc.* *sempre cresc.*

Tb. *cresc. marc.* *sempre cresc.*

Pk. *cresc.* *sempre cresc.*

Vi. *sempre cresc.*

Br. *sempre cresc.*

Vo. *sempre cresc.*

Kb. *sempre cresc.*

zu 2 *cresc.* *sempre* *ff*
 Fl. *zu 2* *cresc.* *sempre* *ff*
 Ob. *zu 2* *cresc.* *sempre* *ff*
 Kl. *zu 2* *cresc.* *sempre* *ff*
 Fg. *zu 2* *cresc.* *sempre* *ff*
 Hr. *zu 2* *cresc.* *sempre* *ff*
 Tr. *zu 2* *cresc.* *sempre* *ff*
 Pos. *zu 2* *cresc.* *sempre* *ff*
 Tb. *zu 2* *cresc.* *sempre* *ff*
 Pk. *zu 2* *cresc.* *sempre* *ff*
 Vl. *zu 2* *cresc.* *sempre* *ff*
 Br. *zu 2* *cresc.* *sempre* *ff*
 Vc. *zu 2* *cresc.* *sempre* *ff*
 Kb. *zu 2* *cresc.* *sempre* *ff*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

zu 2

zu 2

Tr.

Pos.

Tb.

Pk.

8

VI.

Br.

Vo.

Kb.

zu 2 440

Fl.
Ob.
Kl.
Fg.
Hr.
Tr.
Pos.
Tb.
Pk.
VI.
Br.
Ve.
Kb.

II. Adagio.

Sehr feierlich und langsam. (M. ♩ = 63.)

2 Flöten.

2 Oboen.

2 Klarinetten
in A.

2 Fagotte.

I. II.
4 Hörner in F.

III. IV.

I. II.
3 Trompeten in F.

III.

I. II.
3 Posaunen.

III.

I. hervortretend
2 Tenor in B.
4 Tuben.
2 Baß in F.

p cresc. *sempre* *dim.*

p cresc. *sempre* *dim.*

p cresc. *sempre* *dim.*

Kontrabaß-Tuba.

p cresc. *sempre* *dim.*

Pauken in G C.
Triangel u.
Becken.

G Saite immer fort

I. *mf* *cresc. sempre*

Violinen. II. *mf* *cresc. sempre*

hervortretend
Bratschen. *p cresc.* *sempre* *dim.* *mf* *cresc. sempre*

Violoncelle. *divisi* *p cresc.* *sempre* *dim.* *mf* *cresc. sempre*

Kontrabässe. *p cresc.* *sempre* *dim.* *mf* *cresc. sempre*

Fl.

Ob.

Kl. zu 2 *p*

Fg.

Hr. I. *pp*

Tr. I. II. *sempre dim.* *pp*

Pos.

Tb. in B *pp*
in F *pp*

Ktb. *pp*

VI.

Br.

Vo.

Kb.

II. Thema

Moderato. (M. ♩ = 92)

I.

Hr. *dim.*
 Tb. *dim.*
 Ktb. *dim.*
 Vl. *p* *cresc.* *dim.*
 Br. *p* *cresc.* *dim.*
 Vo. *p* *cresc.* *dim.*
 Kb. *p* *cresc.* *dim.*

40 II.

Kl. *p* *cresc.*
 Fg. *p* *cresc.*
 Vl. *p* *cresc.* *dim.*
 Br. *cresc.* *dim.*
 Vo. *cresc.* *dim.*
 Kb. *cresc.* *dim.*

hervortretend

VI. *p* *cresc. sempre*

Br. *cresc. sempre*

Vo. *p* *cresc. sempre*

Kb. *p* *cresc. sempre*

p divisi

50

Hr. *f*

VI. *f* *f cresc.* *dim.*

Br. *f* *dim.*

Vo. *f* *dim.*

Kb. *f* *dim.*

IV. *p*

I.

Fl.

Kl.

II. Fg.

pp

poco cresc.

dim.

III. IV. Hr.

pp

VI.

p

cresc.

dim.

Br.

p

cresc.

dim.

Vo.

p

cresc.

dim.

Kb.

p

cresc.

dim.

I.

Fl.

Kl.

II. Fg.

III. IV. Hr.

VI.

cresc.

dim.

Br.

cresc.

dim.

Vo.

cresc.

dim.

Kb.

cresc.

dim.

60

pp

pp

pp

VI. *pp*

Br.

Vo.

Kb. *p*

Fg. *pp cresc.*

Hr. *p*

VI. *cresc.* *p*

Br. *cresc.* *p*

Vo. *cresc.* *p*

Kb. *cresc.* *p*

80

zu 2

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Vi.

Br.

Vo.

Kb.

G Saite

mf *cresc.* *sempre* *p dim.* *p cresc.*

mf *cresc.* *sempre* *p dim.* *p cresc.*

mf *cresc.* *sempre* *p dim.* *p cresc.*

mf *cresc.* *sempre* *p dim.* *p cresc.*

mf *cresc.* *sempre* *p dim.* *p*

p *cresc.*

p *cresc.*

p

p

p dim.

p dim.

sehr markiert

divisi

zu 2 90

Fl. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Kl. *mf cresc.* *p poco a poco cresc.*

Fg. *mf cresc.*

Hr. *p poco a poco cresc.*

Tr. I. *I. marc.* *p poco a poco cresc.*

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

Br. *mf cresc.*

Vo. *mf cresc.*

Kb. *mf cresc.*

100

Fl. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. zu 2

Tr. I. III. IV.

VI. f cresc.

Br. f cresc. hervortretend

Vo. K. b. f cresc.

div.

Fl. zu 2

Ob. zu 2

Kl. zu 2

Hr. II. zu 2

VI. dim. pp

Br. dim. p

Vo. K. b. dim. pp

dim. pp

zu 2

zu 2

Fl.

Vl.

Br. *div.*

Vo.

Kb.

110

Fl.

Kl. *I. pp poco a poco cresc.*

Fg. *I. I. pp pp sempre*

Hr. *pp poco a poco cresc. pp*

Vl. *pp poco a poco cresc.*

Br. *pp poco a poco cresc.*

Vo.

Kb. *pp poco a poco cresc.*

Fl.

Kl. I.

Fg.

Hr.

VI.

Br.

Ve. Kb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

mf

mf

G Saite

Fl.

Ob.

Kl. I.

Fg.

VI.

Br.

Ve. Kb.

p

cresc.

p

cresc.

p

cresc.

mf

sehr markiert

f

cresc.

p cresc.

zu 2

1. 4/2

120 zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Pos.

Vl.

Br.

Vc.

zu 2

mf

mf

mf

mf

mf

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

zu 2.

Fl.
Ob.
Kl.
Fg.
Hr.
Tr.
Pos.
Tb.
Ktb.
Vl.
Br.
Kb.

E.E. 3697

zu 2 ritard.

Moderato.

zu 2

zu 2

Fl. *dim.* *p* *p* *cresc.*

Ob. I. *p* *p* *cresc.*

Ob. II. *p* *pp* *cresc.*

Kl. *dim.* *p* *pp* *cresc.*

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

Hr.

Tr.

Pos.

Tb.

Ktb.

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

Br. *p* *p* *Phenortr.* *cresc.*

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

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

zu 2

Fl. *p*

Ob. *I. p*

Kl. *zu 2 dim. II. pp*

Fg. *II. p*

Hr. *I. p*

VI. *dim. p*

Br. *dim. p*

Vo. *dim. p*

Kb. *dim. p*

cresc.

zu 2 *dim.* 140

Kl. *II. dim.*

Fg. *II.*

VI. *dim. dim. mf*

Br. *dim. p*

Vo. *dim. p*

Kb. *dim. dim.*

G Saite hervortretend

p

dim.

Ob. I. *pp* I. *mf*

Kl. I. *pp* I. *mf* *cresc.* II.

Hr. I. *mf* *cresc.* II.

Vl. *p* *cresc.* *mf*

Br. *pp* *cresc.* *mf* *cresc.*

Vo. *pp* *cresc.* *mf* *cresc.*

Ob. I. 150

Kl. I.

Fg. I. *p* *cresc.*

Hr. I. II. *dim.* I. *p* I. *cresc.*

Vl. *dim.* *p* *poco rit.* *mf*

Br. *dim.* *p* *cresc.* *mf* *cresc.*

Vo. *dim.* *mf* *cresc.* *poco rit.* *f* *cresc.*

Kb. *dim.* *p* *cresc.* *mf* *cresc.*

II. II.

Kl. I. I.

Fg. I.

Hr. I.

Vi. *immer ruhiger* *rit.*

Br. *pp*

Vo. *pp* *dim.* *pp*

Kb. *pp*

Tempo I.
Sehr langsam.

Tb. *in B* *hervortretend* *p* *cresc.*

Ktb. *in F* *p* *cresc.*

Vi. *In gleicher Stärke, ohne Anschwellung* *p* *hervortretend*

Br. *p* *hervortretend*

Vo. *div.* *cresc.*

Kb. *cresc.*

160

Tb.
 Ktb.
 Vl.
 Br.
 Vo.
 Kb.

dim.
dim.
dim.
dim.
dim.
dim.

mf G Saite
mf
mf
mf
mf

Vl.
 Br.
 Vo.
 Kb.

cresc.
cresc.
cresc.
cresc.

sehr markiert

Hr. *p*
 Pos. *p dim.*
 Tb. *p dim.* (B) I. hervortretend
 Ktb. (F) *pp*
 Vl. *p dim.* *pp*
 Br. *p dim.* *pp hervortretend*
 Vo. *p dim.* *pp*
 Kb. *p dim.* *pp*

Tb. *pp cresc.* I. hervortretend
 Ktb. *cresc.* *pp*
 Vl. *cresc.* *pp hervortretend*
 Br. *cresc.* *pp*
 Vo. *cresc.* *pp*
 Kb. *cresc.* *pp*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Vi.

Br.

Vc.
Cb.

zu 2

8

Detailed description: This page of a musical score, numbered 83, contains ten staves of music. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (Fg.). The next three staves are for brass: Horns (Hr.), Trumpets (Tr.), and Trombones (Pos.). The bottom three staves are for strings and keyboard: Violins (Vi.), Brass (Br.), and Violoncello/Double Bass (Vc./Cb.). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and bassoon parts are marked 'zu 2', indicating a second ending. The violin part features a complex, fast-moving melodic line with many sixteenth notes. The brass and keyboard parts provide harmonic support with chords and rhythmic patterns. A rehearsal mark '8' is placed above the violin staff in the second measure of the second system.

zu 2

Fl. *cresc.*

Ob. *cresc.* zu 2 \flat

Kl. *cresc.*

Fg. *cresc.* zu 2

Hr. *cresc.*

Tr. *cresc.*

Pos. *cresc.*

Tb. (B) (F)

Ktb.

Vl. *cresc.*

Br. *cresc.*

Vo. *cresc.*

Kb. *cresc.*

zu 2

zu 2 h.

zu 2

ff *II. hervortretend*

ff *ausklingen lassen*

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Pk.

Trgl.
Beck.

Vl.

Br.

Vo.
Cb.

This page of a musical score contains measures 86 through 180. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horns (Hr.), Trumpets (Tr.) with three parts labeled I, II, and III, Trombones (Pos.), Tuba (Tb.), Bass Trombone (Ktb.), Percussion (Pk.), Violins (VI.), Viola (Br.), and Double Bass (Vc. Kb.). The music is written in a key signature of two sharps (D major or F# minor) and a 2/2 time signature. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and various rests and articulations. The page number '86' is in the top left, and '180' is in the top right. The page number '86' is also printed on the Flute staff at the beginning of the first measure.

I.II.

Hr. *cresc.* *dim.* *pp* *cresc.*

Tr. *p* *cresc.* *dim.* *pp* *cresc.*

Ktb. *p* *pp*

Detailed description: This system contains the first three staves of the score. The Horns (Hr.) staff has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with dynamics *cresc.*, *dim.*, *pp*, and *cresc.*. The Trumpets (Tr.) staff has a treble clef and a key signature of two sharps. It features a melodic line with dynamics *p*, *cresc.*, *dim.*, *pp*, and *cresc.*. The Trombones (Ktb.) staff has a bass clef and a key signature of two sharps. It features a bass line with dynamics *p* and *pp*. There are some markings like (B) and (F) above the notes.

I.

Fl. *p*

Hr. I.II. *f* *dim.* *pp* *sf* *dim.* *pp*

Tb. *f* *dim.* *pp* *dim.* *pp*

Ktb. *f* *dim.* *pp*

Vl. *pp* *cresc.* *p*

Br. *pp*

Vc. *pizz.*

Kb. *pp*

Detailed description: This system contains the remaining staves of the score. The Flute (Fl.) staff has a treble clef and a key signature of two sharps. It features a melodic line with dynamics *p*. The Horns (Hr.) staff has a treble clef and a key signature of two sharps. It features a melodic line with dynamics *f*, *dim.*, *pp*, *sf*, *dim.*, and *pp*. The Trombones (Tb.) staff has a treble clef and a key signature of two sharps. It features a melodic line with dynamics *f*, *dim.*, *pp*, *dim.*, and *pp*. The Trombones (Ktb.) staff has a bass clef and a key signature of two sharps. It features a bass line with dynamics *f*, *dim.*, and *pp*. The Violins (Vl.) staff has a treble clef and a key signature of two sharps. It features a melodic line with dynamics *pp*, *cresc.*, and *p*. The Trumpets (Br.) staff has a treble clef and a key signature of two sharps. It features a melodic line with dynamics *pp*. The Cellos/Double Basses (Vc., Kb.) staff has a bass clef and a key signature of two sharps. It features a bass line with dynamics *pizz.* and *pp*.

200

Fl. I. *mf*

Ob. I. *mf*

Kl. I. *mf*

VI. *cresc.* *mf recht gesangvoll* *dim.*

Br. *p*

Vc. Kb. *pizz.* *p*

Fl. I. *p* *dim.*

Kl. I. *dim.*

VI. *p dim. sempre* *pp dim.*

Br. *pp* *ppp*

Vc. Kb. *pp* *ppp*

I.

Kl. *mf*

Tr. *p* hervortretend

VI. *mf* *dim.* *pp*

Br. *mf* *dim.* *pp*

Vo. Kb. *mf* *dim.* *pp*

20

Ob. *mf* *cresc.*

Kl. *mf* *cresc.*

Hr. *mf* *cresc.*

VI. *mf* *cresc.*

Br. *mf* *cresc.*

Vo. Kb. *mf* *cresc.*

I.

Fl. *p* zu 2 *p*

Ob. *p* zu 2 *p*

Kl. *f* zu 2 *p*

Fg. zu 2 *p*

Hr. zu 2 *p* zu 2 *mf*

Vl. *f* *p*

Br. *f* *p*

Vo. Kb. *f* *p*

Fl. zu 2 *mf*

Ob. zu 2 *mf*

Kl. zu 2 *mf*

Fg. zu 2 *mf*

Hr. zu 2 *mf* zu 2 *mf*

Vl. *mf* *f*

Br. *mf* *f*

Vo. Kb. *mf* *f*

zu 2 40 **B** zu 2

Fl. *mf cresc. sempre*

Ob. *mf cresc. sempre*

Kl. *mf cresc. sempre*

Fg. *p*

Hr. *p cresc.* III. *mf*

Pos. *f*

Vl. *p poco a poco cresc.* *divisi*

Vla. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vc. Kb. *p poco a poco cresc.*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pon.

Tb.

Pk.

Vi.

Vi.

Vc.

Cb.

tr

ff

90

zu 2

Kl. *mf*

Pk. *pp* G nach E tief

VI. *p*

Br. *pp*

Vc. *pp*

Kb. *pp*

100

zu 2

Fl. *pp*

Kl. *p* zu 2

VI. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp*

110

Fl. I. 110 *cresc.* *mf* II.

Ob. *cresc.* *mf* I.

Kl. *zu 2* *mf*

Vl. *ppp* *cresc.* *poco* *a* *poco*

Br. *ppp* *cresc.* *poco* *a* *poco*

Vc. *ppp*

120

Fl. I. 120 *mf* II.

Ob. II. *mf*

Kl. I. *mf* *zu 2*

Hr. I. *p* *mf*

Tr. I. *p* *mf*

Vl. *cresc.* *mf*

Etwas ruhiger.

zu 2

Fl. *p* *mf*

Ob. *p* *mf*

Kl. *p* *mf*

Hr. *p*

Vl. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vo. *p poco a poco cresc.*

130

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hr. *mf* *f*

Tr. *f*

Vl. *f cresc.*

Br. *f cresc.*

Vo. *f cresc.*

CUE BRASS

140 I.

Ob. *p* *pp*

Kl. *p* *pp*

Hr. *p* *pp*

Pos. *p*

Tb. *p*

Vl. *p* *pp*

Br. *p* *pp*

Vo. Kb. *p*

Ob. I. *ff*

Kl. I. *ff* *zu 2*

Fg. *zu 2* *ff*

Hr. III. *ff* *p cresc.* III.IV. *p cresc.*

Vl. *ff* *p cresc.*

Br. *ff* *p cresc.*

Vo. Kb. *ff* *p cresc.*

zu 2

Fl. *mf* zu 2 *cresc.* *sempre*

Ob. *mf* zu 2 *cresc.* *sempre*

Kl. I. *mf* *cresc.* *sempre*

Hr. *mf* *cresc.* *sempre*

Tr. I. *mf* *cresc.* *sempre*

Vl. *poco a poco cresc.* *sempre*

Br. *poco a poco cresc.* *sempre*

Vc. Kb. *poco a poco cresc.* *sempre*

170 zu 2

Fl. zu 2 *cresc.* *sempre*

Ob. I. *cresc.* *sempre*

Kl. I. *cresc.* *sempre*

Hr. *cresc.* *sempre*

Tr. I. *cresc.* *sempre*

Vl. *cresc.* *sempre*

Br. *cresc.* *sempre*

Vc. Kb. *cresc.* *sempre*

arco

E. E. 3637

SOFT

zu 2 180

Fl. *ff* *pp*

Ob. *ff* *pp*

Kl. *ff* *pp* zu 2

Fg. *ff* *pp* zu 2

Hr. *ff* *pp*

Tr. *ff* *pp* zu 2

Pos. *ff*

Tb. *ff*

Pk. *ff* *pp*

Vl. *ff* *pp*

Br. *ff* *pp*

Vo. Kb. *ff* *pp*

Fl. zu 2 *mf* *f*

Ob. *mf* *f*

Kl. *mf* *f*

Fg. zu 2 *mf* *f*

Hr. zu 2 *f* *ff*

Tr. I. *mf* *f*

II, III. *mf* *f*

Vl. *mf* *f*

Vla. *mf* *f*

Cb. *mf* *f*

Kb. *mf* *f*

Fl. *zu 2*
cresc. *f cresc.* *sempre*

Ob. *zu 2*
sempre *f cresc.* *sempre*

Kl. *sempre* *f*

Fg. *zu 2*
sempre *f*

Hr. *zu 2*
sempre *f cresc.* *sempre*

Tr. *mf* *zu 2*
I. II. *cresc.* *sempre*
III. *cresc.* *sempre*

Pos. *zu 2*
mf cresc. *f cresc.* *sempre*

Tb. *f*

Vi. *f cresc.* *sempre*
f cresc. *sempre*

Va. *f cresc.* *sempre*

Kb. *f cresc.* *sempre*

Fl. *zu 2*

Ob. *zu 2*

Kl. *zu 2*

Fg. *zu 2*

Hr. *zu 2*

Tr. *zu 2*

Pos. *zu 2*

Tb. *ff*

Pk.

Vl. *2.*

Br. *ff*

Vo. Kb.

260 zu 2, 270

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Fag.

Tb.

Pk.

Vi.

Va.

Vcl.

The image shows a page of a musical score, numbered 115. The score is for a full orchestra and strings. The measures shown are 260 to 270. The key signature is one flat (B-flat). The time signature is 2/4. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tb.), Percussion (Pk.), Violin (Vi.), Viola (Va.), and Violoncello (Vcl.). The score is divided into two systems. The first system contains measures 260 to 269, and the second system contains measures 270 to 279. The first measure of the first system is marked '260 zu 2,' and the first measure of the second system is marked '270'. The score is written in a standard musical notation with various clefs, notes, rests, and dynamic markings. The percussion part (Pk.) is marked with a 'p' dynamic. The string parts (Vi., Va., Vcl.) are marked with a 'p' dynamic. The woodwind parts (Fl., Ob., Kl., Fg., Hr., Tr., Tb.) are marked with a 'p' dynamic. The brass parts (Tb., Pk.) are marked with a 'p' dynamic. The score is written in a standard musical notation with various clefs, notes, rests, and dynamic markings.

60

Fl. I. *p*

Hr. I. *cresc.*

VI. *sempre* *p poco a poco cresc.*

V. *sempre* *p poco a poco cresc.*

Br. *sempre* *p poco a poco cresc.*

Vo. *sempre* *mf poco a poco cresc.*

Kb. *sempre* *p poco a poco cresc.*

70

Fl. *mf* *f* *pp* *p*

Ob. *pp*

Kl. *p*

Fg. I. *pp*

Hr. *pp*

VI. *f* *pp*

Br. *f* *pp*

Vo. *f* *pp*

Kb. *f* *pp*

I. 80

Fl. I. *p* *cresc.* *mf* *dim.*

Ob. *p* *cresc.* *mf* *dim.*

Cl. I. *p* *cresc.* *mf* *dim.*

Bs. I. *p*

Hr. *pp* *cresc.*

Tr. I. *mf* *pp*

Tn. *p* *pp*

Poa. *p* *pp*

Tb. *p* *pp*

Fg. *p* *pp*

90

I. *f.*

Ob.

Kl.

III.

p

mf

dim.

dim.

dim.

dim.

Pos.

Tb.

Pk.

VI.

pp

cresc. sempre

pp

cresc. sempre

Br.

pp

cresc. sempre

Va.

pp

cresc. sempre

Kb.

pp

pp sempre

100 zu 2

Fl. *p cresc. sempre*

Ob. *p cresc. sempre*

Kl. *p cresc. sempre*

Hr. *p cresc.*

Tr. *p* zu 2

Tb. *f*

VI. *dim. p cresc. sempre*

VII. *dim. p cresc. sempre*

Vi. *dim. p cresc. sempre*

Cb. *dim. p cresc. sempre*

110

Fl. *zu 2*

Ob.

Kl.

Hr. *I.* *f* *zu 2* *I.* *ff* *zu 2* *I.* *ff dim.*

Tr. *zu 2* *I.* *ff* *zu 2* *I.* *ff*

Pos.

Tb. *f* *ff dim.*

Vl. *cresc. sempre ff*

Br. *cresc. sempre ff*

Ve. *cresc. sempre ff*

Kb. *cresc. sempre ff*

120

I.

Fl.

Ob.

Kl.

Hr.

Pk.

Vl.

Vr.

Vo.

Kb.

zu 2

pp

cresc.

dim.

ppp

130

I.

Fl.

Ob.

Kl.

Pk.

Vl.

Vr.

Vo.

Kb.

dim.

ppp

dim.

ppp

IV. Finale.

Bewegt, doch nicht schnell M. J. 63

2 Flöten.

2 Oboen.

2 Klarinetten
in A.

2 Fagotte.

I. II.
4 Hörner in F.

III. IV.

I. II.
3 Trompeten
in F.

III.

I. II.
3 Posaunen.

III.

2 Tenor in B.
4 Tuben.
2 Baß in F.

Kontrabaß-
Tuba.

Pauken
C u. E tief.

I. *Spitze*
Violinen. *p*

II. *divisi*
pp

Bratschen. *divisi*

Violoncelle.

Kontrabässe.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

I. a tempo 20

Fl. I. a tempo 20

Kl. zu 2

Hr.

Tr.

VI. *dim. mf* *poco a poco*

Br. *dim. mf* *poco a poco*

Vo. Kb. *dim. mf* *poco a poco*

Fl. I. *cresc.*

Kl. zu 2 *cresc.*

Hr. III. IV. zu 2

VI. *cresc.*

Vo. Kb. *cresc.*

30 ♩ = 52

Tr. *Vz1 Vz2* *f cresc.* *p dim.*

VI. *f cresc.* *p dim.* *p poco a poco cresc.*

III. *f cresc.* *p dim.*

Vo. *p poco a poco cresc.*

II. *pizz.*

I. *p*

40

Tr. *B* *F* *p*

VI. *cresc.* *pp* *p*

III. *cresc.* *pp* *p*

Vo. *pp* *p*

I. *pp* *p*

50

Tr. *mf*

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

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

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

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

I.

Ob. *mf* *dim. sempre* *f*

Kl. *mf* *dim. sempre* *f*

Hr. *p* *dim. sempre* *cresc.*

Pk. *p*

Choral! E →

I.

Fl. *mf* *p* *dim.*

Ob. *mf* *p* *dim.*

Kl. *poco a poco dim.* *pp*

Hr. *III. poco a poco dim.*

Pk. *poco n poco dim.*

Vl. *pp poco a*

Br. *pp poco a*

Vc. *pp poco a*

Kb. *pp poco a*

♩ = 52

schwer

Fl. *zu 2 ff marc. sempre*
 Ob. *zu 2 ff marc. sempre*
 Kl. *zu 2 ff marc. sempre*
 Fg. *zu 2 ff marc. sempre*
 Hr. *zu 2 ff marc. sempre*
 Tr. *I. II. zu 2 ff marc. sempre*
 Pos. *zu 2 ff marc. sempre*
 Tpt. *zu 2 ff marc. sempre*
 Tbn. *zu 2 ff marc. sempre*
 Kb. *zu 2 ff marc. sempre*
 Vi. *immer markig gestrichen*
 Hr. *immer markig gestrichen*
 Vcl. *immer markig gestrichen*

immer markig gestrichen

Breiter.

zu 2 100

Fl. *ff marc. sempre*

Ob. *ff marc. sempre*

Kl. *ff marc. sempre*

Fg. *ff marc. sempre*

Hr. *ff*

Tr. *ff marc. sempre*

Pos. *ff marc. sempre*

Tb. *ff marc. sempre*

Ktb. *ff marc. sempre*

Vl. *ff marc. sempre*

Br. *ff marc. sempre*

Vc. Kb. *ff marc. sempre*

Fl. zu 2

Ob. zu 2

Cl. zu 2

Fg. zu 2

Hr. zu 2 marc. sempre

Tr. zu 2

Tbn. zu 2

Tub. zu 2

Vl. zu 2

Vla. zu 2

Vc. zu 2

I. *p* *mf* I. II. *f*

Tr.

VI. *div.* *pp* *poco a poco cresce.* *f* *marc.*

III. *div.* *pp* *poco a poco cresce.* *f*

II. *pp* *poco a poco cresce.* *f*

VI. *poco a poco cresce.* *f*

120

VI. *f*

III. *f*

VI. *f*

I. *pp* *pp* *pp* *pp* *pp* *pp*

130

Spitze *pp* *pp* *pp* *pp* *pp* *pp*

VI. *pp* *pp* *pp* *pp* *pp* *pp*

III. *pp* *pp* *pp* *pp* *pp* *pp*

VI. *pp* *pp* *pp* *pp* *pp* *pp*

Kl. I.

Hr. I.

VI.

Br.

Vo. Kb.

Fl. I.

VI.

Br.

Vo. Kb.

140

p

Fl. I.

Pk.

VI.

Br.

Vo. Kb.

pp

dim. sempre

pp

dim. sempre

dim. sempre

dim. sempre

150

Fl. *pp*

Ob. *pp*

Kl. *pp*

Tb. *pp* *cresc.*

Fg. *pp* *cresc.*

ruhig

a tempo

160

Fl. *p*

Ob. *p*

Kl. *p*

Fg. *p*

Tb. *p* *ruhig*

Pk. *pp*

sempre

sempre

Tb. *cresc.*

Pk. *cresc.*

VI. *mf* Spitze

Br. *pizz. mf* Spitze

Vo. Kb. *pizz. p*

VI. *ritard.*

Br.

Vo. Kb.

Ob. 170

Kl. *pp*

Tb. *pp*

VI. *mf* *dim.* Spitze

Br. *mf* *dim.*

Vo. Kb. *mf* *dim.*

strenge im Zeitmaß

p arco

Tempo I $\text{♩} = 52$

Fl. *zu 2*
 Ob. *zu 2*
 Kl. *zu 2*
 Fc. *zu 2*
 Hr. *zu 2*
 Tr. *zu 2*
 Fm. *zu 2*
 Tt. *zu 2*
 Kb. *zu 2*
 V. *pp poco a poco cresc.*
 II. *pp poco a poco cresc.*
 III. *pp poco a poco cresc.*
 Kb. *pizz. pp poco a poco cresc.*

I. p
I. p
I. p
cresc. sempre
cresc. sempre
cresc. sempre

Ob. I.

Kl. I.

Hr. I. II.

Tb. B F pp

Vi. pp

Br. pp

Vc. Kb. pp

Hr. I. II. zu 2 mf

Tr. p

Tb. *p cresc. sempre* *mf cresc.*

Vi. *ppp* *p cresc. sempre* *pizz.* *f*

Br. *ppp* *p cresc. sempre* *pizz.* *f*

Vc. *ppp* *p cresc. sempre* *f*

Kb. *ppp* *p cresc. sempre* *f*

zu 2

230

Ob. *p* *dim. sempre*

Kl. *dim. sempre*

I. II. *p*

III. *pp*

IV. *p* *pp* *pp*

Ph. *p* *pp* *dim.*

240

dim. *pp*

pp

III. *pp*

pp poco a poco cresc.

arco *poco a poco cresc.* *dim.* *pizz.* *p*

arco *poco a poco cresc.* *dim.* *pizz.* *p*

arco *poco a poco cresc.* *dim.*

Tempo I

zu 2

Fl. *p* *mf*

Ob. 1. *mf*

Kl. *zu 2* *marc.*
p marc. *poco a poco*

Hr. *cresc.* *p* *f* *dim.*

Prk. *mf* *f*

Vl. *mf* *f* *p* *arco* *pp* *poco a poco*

Br. *mf* *f* *p* *arco* *pp* *poco a poco*

Vo. *p* *arco* *marc.* *poco a poco*

I.

250

ritard.

dim.

marc. sempre

Violin I: *zu 2*, *cresc.*, *marc.*, *mf marc. sempre*, *p poco a poco*

Violin II: *ff marc.*, *dim.*

Viola: *ff marc.*, *dim.*

Cello: *ff marc.*, *dim.*

Double Bass: *ff marc.*, *dim.*

Piano: *cresc.*, *ff*, *p poco a poco*, *mf marc. sempre*, *mf poco a poco*

arco

Tempo I.

zu 2

Fl.

zu 2

Ob.

zu 2 b

Kl.

p marc. sempre

Hr.

zu 2

zu 2

III.

p

Tr.

zu 2

III.

Pos.

Tb.

Ktb.

8

Spitze

p marc.

pp

Spitze

p marc.

Vo. Kb.

Fl. I. *mf* *a tempo* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fg. *mf* *cresc.*

zu 2 *mf*

II. *ff marc.* *dim.*

III. *ff marc.* *dim.*

IV. *ff marc.* *dim.*

V. *ff marc.* *dim.*

VI. *ff marc.* *dim.*

zu 2 *ff marc.* *dim.*

B *ff marc.* *dim.*

F *ff marc.* *dim.*

III. *ff marc.* *dim.*

VI. *poco a poco cresc.* *ff marc.* *mf* *cresc.*

VI. *poco a poco cresc.* *ff* *dim.* *mf*

VI. *poco a poco cresc.* *ff* *dim.* *p*

III. *marc. sempre* *ff marc.* *dim.* *p*

ff marc. *dim.*

Fl. *f* *cresc.* *ff* *dim.* *dim.*
 Ob. *f* *cresc.* *ff* *dim.* *dim.*
 Kl. *zu 2* *f* *cresc.* *ff* *dim.* *p dim.*
 Fg. *I.* *cresc.*
 Hr. *I.* *mf* *cresc.* *f*
 Tr. *I.* *mf* *cresc.* *f* *dim.*
 Vl. *f* *cresc.* *ff* *dim.* *p dim.*
 Br. *cresc.* *mf* *cresc.* *f* *dim.* *p*
 Vo. *cresc.* *mf* *cresc.* *f* *dim.* *p dim.*

a tempo

I. ritard. 290

Ob. *pp*

Hr. *zu 2* *ff*

Tr. *I.* *ff*

Fag. *zu 2* *ff*

Klar. *ff*

Basskl. *ff*

Viol. I *ff*

Viol. II *ff*

Viola *ff*

Violoncelli *ff*

Bass *ff*

Spitze *pp marc. sempre*

ppp

pp marc. sempre

pp marc. sempre

pp marc. sempre

E. E. 8637

zu 2

Fl. *p* poco a poco cresc.

Ob. *p* poco a poco cresc.

Tr. *p* poco a poco cresc. *p marc.*

VI. *p* poco a poco cresc.

Br. *pp* poco a poco cresc. *mf* cresc.

Ve. *mf* cresc.

zu 2 300

Fl. *p marc.* *mf marc.*

Ob. *p marc.* *mf marc.*

Kl. *p marc.* *mf marc.*

Fg. *p*

Hr. *pp*

Tb. *pp*

VI. *p marc.* *mf* *cresc.* *pp* poco a poco

Br. *pp* *cresc.* *pp* poco a poco

Vo. Kb. *pp* poco a poco

Spitze *Spitze* *pp*

p marc. sempre *mf* *cresc.* *pp* poco a poco

E. E. 3837

zu 2
 Fl. *p* poco a poco cresc. *ff marc. sempre*
 Ob. *p* poco a poco cresc. *ff marc. sempre*
 Cl. *p* poco a poco cresc. *ff marc. sempre*
 Fg. I. *p* poco a poco cresc. *ff marc. sempre*
 zu 2
 Hr. *p* poco a poco cresc. *ff*
 Tr. I. *p* *ff*
 zu 2 *ff*
 Fag. *ff marc. sempre*
 Fag. *ff marc. sempre*
 Tuba *p cresc.*
 Tromm. *f*
 Vi. I. *cresc.* *cresc. sempre*
 Vi. II. *cresc.* *cresc. sempre*
 Vla. *cresc.* *cresc. sempre*
 Vcl. *cresc.* *cresc. sempre*
 Kb. *cresc.* *ff ff*

Fl. *cresc.*
 Ob. *cresc.*
 Kl. *zu 2.* *cresc.*
 Fg. *cresc.*
 Hr. *cresc.* *zu 2.*
 Tr. *cresc.*
 Pos. *cresc.*
 Tb. *cresc.*
 Ktb. *cresc.*
 Vl. *cresc.*
 Br. *cresc.*
 Vo. *cresc.*
 Kb. *cresc.*

zu 2 320

Fl. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Kl. *p poco a poco cresc.* *ff marc. sempre*

Fg. *ff*

Hr. *zu 2 marc. sempre*
mf poco a poco cresc. *ff*

Tr. *zu 2 marc. sempre*
mf poco a poco cresc. *ff*

Tb. *ff marc. sempre*
ff marc. sempre

Pk. *ff*

Vl. *p poco a poco cresc.* *ff*

Br. *p poco a poco cresc.* *ff*

Vo. Kb. *p poco a poco cresc.* *ff*

zu 2

330

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Pos.

Tb.

Ktb.

Pk.

VI.

Br.

Vg.
Kb.

zu 2 Δ

Fl.

Ob.

Kl.

Fg.

Hr.

Tr.

Fou.

Tb.

Kb.

Pb.

Vl.

V.

Kv.

Symphonien:

No.	
401.	Mozart, C (Jupiter) [551]
402.	Beethoven, Nr. 5, C m
403.	Schubert, H m (unvoll.)
404.	Mozart, G m [550]
405.	Beethoven, Nr. 3, Es (Eroica)
406.	Mendelssohn, Nr. 3, A m
407.	Beethoven, Nr. 6, F (Pastorale)
408.	Schumann, Nr. 3, Es
409.	Haydn, Nr. 104 [2], D (London)
410.	Schubert, Nr. 7, C
411.	Beethoven, Nr. 9, D m
412.	Beethoven, Nr. 7, A
413.	Schumann, Nr. 4, D m
414.	Beethoven, Nr. 4, B
415.	Mozart, Es [543]
416.	Beethoven, Nr. 8, F
417.	Schumann, Nr. 1, B
418.	Beethoven, Nr. 1, C
419.	Beethoven, Nr. 2, D
420.	Mendelssohn, Nr. 4, A
421.	Schumann, Nr. 2, C
422.	Berlioz, Phant. Symph.
423.	Berlioz, Harold i. Ital.
424.	Berlioz, Romeo u. Julia
425.	Brahms, Nr. 1, C m
426.	Brahms, Nr. 2, D
427.	Brahms, Nr. 3, F
428.	Brahms, Nr. 4, E m
429.	Tschaikowsky, Nr. 1, E m
430.	Tschaikowsky, Nr. 4, F m
431.	Haydn, Nr. 99 [3], Es
432.	Haydn, Nr. 85 [15], B (La Reine)
433.	Dvořák, Nr. 5, E m (Aus der neuen Welt)
434.	Haydn, Nr. 100 [11], G (III.)
435.	Haydn, Nr. 91 [8], G (Phäsehl.)
436.	Haydn, Nr. 92 [16], G (III.)
437.	Mozart, D [385]
438.	Haydn, Nr. 102 [12], B
439.	Haydn, Nr. 101 [4], D (I. Okt.)

No.	
441.	Strauß, Macbeth
442.	Strauß, Tod u. Verklär.
444.	Strauß, Zarathustra
445.	Strauß, Don Quixote
446.	Mozart, D (o. Men.) [504]
447.	Liszt, Bergsymphonie
448.	Liszt, Tasso
449.	Liszt, Préludes
450.	Liszt, Orpheus
451.	Liszt, Prometheus
452.	Liszt, Mazepe
453.	Liszt, Festklänge
454.	Liszt, Heldenklänge
455.	Liszt, Hungaria
456.	Liszt, Hamlet
457.	Liszt, Hunnenschlacht
458.	Liszt, Ideale
459.	Bruckner, Nr. 1, C m
460.	Bruckner, Nr. 2, C m
461.	Bruckner, Nr. 3, D m
462.	Bruckner, Nr. 4, Es (romantische)
463.	Bruckner, Nr. 5, B
464.	Bruckner, Nr. 6, A
465.	Bruckner, Nr. 7, E
466.	Bruckner, Nr. 8, C m
467.	Bruckner, Nr. 9, D m
468.	Haydn, Nr. 93 [5], D
469.	Haydn, Nr. 103 [1], Es (Paukenwirbel)
470.	Volkman, Nr. 1, D m
471.	Smetana, Vysehrad
472.	Smetana, Moldau
473.	Smetana, Sarka
474.	Smetana, Aus Böhmens Hain und Flur
475.	Smetana, Tábor
476.	Smetana, Blanik
477.	Liszt, Faust-Symphonie
478.	Strauß, Aus Italien
479.	Tschaikowsky, No. 6, H m (Pathétique)
480.	Haydn, No. 95 [9], C moll
481.	Haydn, No. 96 [14], D

No.	
482.	Franck, D moll
483.	Haydn, No. 97 [7], C
484.	Haydn, No. 86 [10], D
485.	Haydn, No. 98 [8], B
486.	Haydn, No. 45 [18], Fism (Abschied)
487.	Haydn, No. 88 [13], G
488.	Haydn, No. 82 [17], C (L'ours)
489.	Rimsky-Korsakow, Antar (Symp. No. 2)
490.	Borodin, No. 1, Es
491.	Borodin, No. 2, H m
492.	Mahter, No. 7
493.	Rimsky-Korsakow, Scheherazade
494.	Glasunow, No. 4, Es
495.	Glasunow, No. 8, Es
496.	Skrjabin, Le Divin Poème (Symp. No. 3)
497.	Skrjabin, Le Poème de l'Extase
498.	Strauß, Heldenleben
499.	Strauß, Alpen-Symph.
500.	Tschaikowsky, Manfred
501.	Borodin, No. 3 A moll (unvollendet)
502.	Mozart, C [425]
503.	Skrjabin, No. 2, C m
504.	Schubert, No. 1, D
505.	Schubert, No. 2, B
506.	Schubert, No. 3, D
507.	Schubert, No. 4, C m (Tragische)
508.	Schubert, No. 5, B
509.	Schubert, No. 6, C
510.	Strauß, Domestica
511.	Haydn, No. 73 [26] D (Chasso)
512.	Haydn, No. 31, D (mit Hornsignal)
513.	Haydn, No. 7, C (Le Midi)
514.	Franck, Chasseur mandit

Ouverturen:

No.	
601.	Beethoven, Leonore Nr. 3
602.	Weber, Freischütz
603.	Mozart, Figaros Hochzeit
604.	Beethoven, Egmont
605.	Weber, Beherrscher der Geister
606.	Mendelssohn, Melusine
607.	Weber, Oberon
608.	Mozart, Don Juan
609.	Weber, Preziosa
610.	Beethoven, Fidelio
611.	Mendelssohn, Ray Blas
612.	Weber, Jubel-Ouverture
613.	Mendelssohn, Sommer-nachts Traum
614.	Mozart, Zauberflöte
615.	Nicolai, Lustig. Weiber
616.	Rossini, Wilhelm Tell
617.	Berlioz, Waverley
618.	Berlioz, Vehmrichter
619.	Berlioz, König Lear
620.	Berlioz, Röm. Carneval
621.	Berlioz, Korsar
622.	Berlioz, Beny. Cellini
623.	Berlioz, Beat. u. Bened.

No.	
624.	Tschaikowsky, 1812. Ouv. solennelle
625.	Beethoven, Prometheus
626.	Beethoven, Coriolan
627.	Beethoven, Weihe des Hauses
628.	Beethoven, Leonore Nr. 1
629.	Beethoven, Leonore Nr. 2
630.	Beethoven, Ruinen von Athen
631.	Beethoven, Kng. Stephan
632.	Beethoven, Namensfeier
633.	Marschner, Hans Heiling
634.	Maillart, Glöck. d. Erem.
635.	Weber, Euryanthe
636.	Schubert, Rosamunde
637.	Mendelssohn, Hebriden
638.	Glinka, Leben f. d. Zaren
639.	Glinka, Ruslan u. Ludmila
640.	Cherubini, Abenceragen
641.	Cherubini, Medea
642.	Cherubini, Anakreon
643.	Cherubini, Wasserträger
644.	Cornelius, Barb. v. Bagd.
645.	Cornelius, Cid

No.	
646.	Schumann, Manfred
647.	Schumann, Genoveva
648.	Bennett, Najaden
649.	Wagner, Tristan u. Isolde
650.	Boieldieu, Weiße Dame
651.	Auber, Eherne Pferd
652.	Wagner, Lohengrin: I. u. 3. Akt
653.	Mendelssohn, Meeresst. und glückliche Fahrt
654.	Rossini, Semiramis
655.	Rossini, Tankred
656.	Brahms, Akad. Fest-O.
657.	Brahms, Tragische Ouv.
658.	Auber, Schwarz. Domino
659.	Auber, Fra Diavolo
660.	Mozart, Titus
661.	Mozart, Idomeneus
662.	Mozart, Così fan tutte
663.	Mozart, Entführung
664.	Smetana, Verkauf. Brant
665.	Wagner, Meistersinger
666.	Wagner, Parsifal
667.	Wagner, Hengst
668.	Wagner, Holländer

Ouverture:

- No.
669. Wagner, Tannhäuser .
670. Reger, Lustspiel-Ouv. .
671. Wagner, Faust-Ouv. .
672. Weingartner, Lust. Ouv.
673. Volkmann, Richard III
674. Volkmann, Fest-Ouv. .
675. Tschaiakowsky, Romeo
676. Gluck, Iphigenie i. Aulis
677. Smetana, Libussa . . .
678. Suppé, Dichter u. Bauer
679. Flotow, Stradella . . .
680. Flotow, Martha
681. Bruckner, Ouvert. in
G m (nachgelassen) .

- No.
682. Mendelssohn, Heimkehr
aus der Fremde
683. Mendelssohn, Athalia .
684. Mendelssohn, Paulus .
685. Rossini, Der Barber von
Sevilla (Elisabeth) . . .
686. Rossini, D. diab. Elster
687. Pitzner, Palestrina,
3 Vorspiele
688. Pitzner, Christ-Elflein .
689. Auber, Stumme v. Portici
690. Dvořák, Karneval . . .
691. Gluck, Orpheus und
Eurydice

- No.
692. Rimsky-Korsakow, La
grande Pâque Russe .
693. Lortzing, Zar und Zim-
mermann
694. Kreutzer, Das Nacht-
lager von Granada . . .
695. Mussorgsky, Howan-
tschina
696. Weber, Abu Hassan . .
697. Weber, Silvana
698. Schubert, Alfonso und
Estrella (H. Gubner)
699. Glasunow, Fest-Ouv.
700. Pitzner, Kätchen v. Heilbronn

Konzerte:

- No.
701. Beethoven, Viol.-Konz., D
702. Mendelssohn, Vl.-Kz. Em
703. Spohr, Viol.-Konz., A m
(Gesangsszene)
704. Beethoven, Klav.-Kz. Cm
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., Am
708. Tschaiakowsky, Viol.-K., D
709. Tschaiakowsky, Klav.-Kst. Bm
710. Liszt, Klav.-Konz., Es
711. Bach, Viol.-Konz., A m .
712. Bach, Viol.-Konz., E . .
713. Brahms, Klav.-Kzt., D m
714. Bruch, Viol.-Konz., G m .
715. Brahms, Klav.-Konz., B
716. Brahms, Viol.-Konz., D
717. Mozart, Viol.-Kzt., A [219]
718. Mozart, Viol.-Kz., Es [268]
719. Mozart, Klav.-Konz., D
(Krönungs-) [537] . . .

- No.
720. Liszt, Klav.-Konz., A . .
721. Mozart, Klav.-Konz., Dm [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, Doppel-Konz.
f. Viol. u. Violone, A m
724. Beethoven, Klav.-Kzt., C
725. Beethoven, Klav.-Kzt., B
726. Grieg, Klav.-Konz., A m
727. Bach, Konz. f. 2 Viol D m
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kzt., C
730. Bach, Konz. f. 2 Klav., C
731. Bach, Konz. f. 2 Klav., Cm
732. Bach, Konz. f. 3 Klav., D m
733. Bach, Konz. f. 3 Klav., C
734. Mozart, Symph. conc. f.
Violine u. Viola, Es [364]
735. Dohnányi, Variat. über
ein Kinderlied f. Pfte.
736. Mozart, Klav.-Kz., A [488]
737. Mozart, Klav.-K., Es [482]

- No.
738. Franck, Symph. Variat.
739. Mozart, Klav.-Kz., C [467]
740. Mozart, Kl.-Kz., Cm [491]
741. Mozart, Konz. f. 2 Klav.
Es [365]
742. Mozart, Klav.-Kz., Es [211]
743. Mozart, Klav.-Kz., B [450]
744. Bach, Klav.-Konz. Dm
745. Bach, Klav.-Konz. Fm .
746. Weber, Kzt. f. Pfte., Fm
747. Mozart, Vl.-Kzt. G [216]
748. Mozart, Vl.-Kzt. D [218]
749. Vivaldi, Konz. No. 10, H m
750. Vivaldi, Konz. No. 11, D m
751. Dvořák, Viol.-Kzt. A m
752. Glasunow, Vl.-Kzt. A m
753. Vivaldi, Vl.-Kzt. A m No. 6

Verschiedene Werke:

- No.
801. Berlioz, 3. Stek. a., Faust
802. Tschaiakowsky, Capriccio
Italian
803. Beethoven, 2 Violin-Ro-
manzen (G dur, F dur)
804. Mendelssohn, 5 Stücke a.,
„Sommernachtstraum“
805. Brahms, Haydn-Variat.
806. Wagner, Siegm. Liebes.
807. Wagner, Walkürenritt .
808. Wagner, Wotans Ab-
schied u. Feuerzauber
809. Wagner, Waldweben . .
810. Wagner, Siegfried-Idyll
811. Wagner, Trauermusik a.
„Götterdämmerung“ .
812. Wagner, Karfreitags-
zauber
813. Wagner, Huld.-Marsch
814. Wagner, Bacchanal aus
„Tannhäuser“
815. Wagner, Einleitung zum
3. Akt v. „Tannhäuser“
816. Wagner, Liebesmahl der
Apostel
817. Schubert, Zwischenakt-
und Ballettmusik aus
„Rosamunde“
818. Bach, Suite No. 3, D . .
819. Volkmann, Seren., Dm
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, H m
822. Strauß, Donauwalzer .

- No.
823. Beethoven, Egmont-Mus.
824. Tschaiakowsky, Nuß-
knacker-Suite
825. Wagner, Einleit. z. 3. Akt
„Meistersinger“
826. Wagner, Verwandlungs-
musik u. Schlusszene
des 1. Akt v. „Parsifal“ .
827. Reger, Mozart-Variat. .
828. Bizet, L'Arlesienne, I .
829. Bizet, L'Arlesienne, II .
830. Mozart, Maurerische
Trauermusik
831. Weber, Aufforderung z.
Tanz (Instr. v. Berlioz)
832. Bizet, Roma. Suite . . .
833. Borodin, Steppenskizze
834. Glinka, Kamarinskaja .
835. Reger, Hiller-Variation.
836. Reger, Konz. i. alten Stil
837. Reger, Romant. Suite .
838. Reger, Böcklin-Suite . .
839. Graener, Variationen üb.
ein russ. Volkslied
840. Tschaiakowsky, Frances-
ca da Rimini
841. Mussorgski, Eine Nacht
auf dem kahlen Berge
842. Rimsky-Korsakow, Ca-
priccio espagnol
843. Ljadow, Baba-Jaga . . .
844. Ljadow, Kikimora . . .
845. Glinka, Valse-Fantaisie

- No.
846. Glinka, Caprice brillant
847. Sckles, Gesichte
848. Strauß, Bürger-Suite . .
849. Strauß, Tanzsuite
850. Graener, Divertimento
851. Tschaiakowsky, Slavi-
scher Marsch
852. Ljadow, 8 russische
Volksweisen
853. Ljadow, Der verzaub. See
854. Mozart, Les petits riens
855. Brahms, Serenade, D . . .
856. Bach, Suite No. 1, C . . .
857. Tschaiakowsky, Serenade
für Streich-Orchester
858. Mozart, Seren. No. 8, D [369]
859. Mozart, Seren. No. 6, D [369]
860. Graener, Gotische Suite
861. Bach, Suite No. 4, D . . .
862. Brahms, Serenade A . . .
863. Tschaiakowsky, Mozartiana .

In gleichem Format erschienen:

991. Beethoven, Waldstel-
Sonate
992. Beethoven, Sonata ap-
passionata

Eulenburgs kleine Partitur-Ausgaben

in eleganten Einbänden, mit Heliogravüren der Komponisten.

a) Liebhaberausgaben auf Bütteln in Ganzleder handgebunden:

Beethoven, Fidelio	.....
Braun, Heldenleben	.....
Alpensymphonie	.....

b) Ganzleinenbände:

Bach, Johannes-Passion. (Schering)	..
Matthäus-Passion. (G. Schumann)	..
Die hohe Messe in H moll. (Volbach)	..
Weihnachtsoratorium. (Schering)	..
Beethoven, Fidelio	.....
Missa solennis	.....
Brahms, Ein deutsches Requiem	.....
Bruckner, Große Messe No. 3 Fm	.....
Glück, Iphigenie a. Tauris (H. Abert)	.....
Händel, Der Messias. (Volbach)	.....
Haydn, Die Schöpfung	.....
Humperdinck, Hänsel und Gretel	.....
Mozart, Zauberflöte. (H. Abert)	.....
Figaros Hochzeit. (H. Abert)	.....
Requiem	.....

Schubert, Messe No. 5, As dur	.....
— Messe No. 6, Es dur	.....
Wagner, Rienzi	.....
— Der fliegende Holländer	.....
— Tannhäuser	.....
— Lohengrin	.....
— Tristan und Isolde	.....
— Die Meistersinger von Nürnberg	.....
— Rheingold	.....
— Die Walküre	.....
— Siegfried	.....
— Götterdämmerung	.....
— Parsifal	.....
Weber, Freischütz. (H. Abert)	.....

c) Halblederbände:

Bach, 6 Brandenburgische Konzerte, revidiert von Fritz Steinbach und Carl Schroeder

Beethoven, 9 Symphonien. 3 Bände
Band I No. 1—4.
Band II No. 5—7, Band III No. 8—9

— Ouverturen.
Band I. Leonore I—III. Fidelio. Mit Vorwort von Wilhelm Altmann
Band II. Geschöpfe des Prometheus. Orïolan. Egmont. Ruinen von Athen. Namensfeier. König Stephan. Weihe des Hauses

— 5 Klavier-Konzerte
— 17 Streich-Quartette, nach den Autographen und ältesten Ausgaben revidiert und mit Anmerkungen versehen von W. Altmann

Berlioz, Phantastische Symphonie und Harmonien

Romeo und Julia

Siebensöhne

Waverley

Der Römische Kontrabaß

Bunvenuto

Brahms, 4 Symphonien
— 2 Klavierkonzerte. No. 1, D moll. No. 2, B dur
— Kammermusik.

Band I (ohne Klavier)
Band II (mit Klavier)

Bruckner, 9 Symphonien. 3 Bände

Dvorák, 7 Streich-Quartette (Op. 51, 61, 80, 96, 105, 106)

Händel, 12 Große Konzerte für Streich-Instrumente, revidiert und mit Vorwort versehen von Georg Schumann

Haydn, 18 Symphonien. 3 Bände

— 83 Streich-Quartette.

Band I. (Op. 1, 2, 3, 9, 17)

Band II. (Op. 20, 33, 42, 50, 51, 54)

Band III. (Op. 55, 64, 71, 74, 76, 77, 103)

Liszt, 12 Symphonische Dichtungen.

Band I. Bergsymphonie. Tasso. Les Préludes. Orpheus

Band II. Prometheus. Mazeppa. Festklänge. Heldenklage

Band III. Hungaria. Hamlet. Hunnenschlacht. Die Ideale

— 2 Klavier-Konzerte. No. 1, Es dur. No. 2, A dur

c) Halblederbände:

- Mahler, Symphonie No. 7**
- Mendelssohn, Schottische und Italienische Symphonie**
- **8 Ouverturen.** Sommernachtstraum. Hebriden. Meeresstille. Schöne Melusine. Paulus. Athalia. Heimkehr. Ruy Blas
- **7 Streich-Quartette, 2 Klavier-Trios, 2 Streich-Quintette und Oktett**
- Mozart, 5 Symphonien.** Ddur (ohne Menuett). Ddur. Esdur. Gmoll. Cdur (Jupiter)
- **7 Ouverturen.** Idomeneus. Entführung. Figaros Hochzeit. Don Juan. Così fan tutte. Zauberflöte. Titus
- **9 Klavier-Konzerte.** Mit Vorwort von Fr. Blume. 2 Bände
- **10 berühmte Streich-Quartette, 6 Streich-Quintette und Klarinetten-Quintett**
- Schubert, 2 Symphonien.** Cdur. Hmoll (unvollendet)
- **9 Streich-Quartette, 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett**
- Schumann, 4 Symphonien.** 2 Bde. à
- **3 Streich-Quartette, 4 Klavier-Trios, Klavier-Quartett und Quintett**

- Smetana, Mein Vaterland.** H gegeben von Wilh. Zemanek. Vysehrad. No. 2. Moldau. No. 3. No. 4. Aus Böhmens Hain und No. 5. Tabor. No. 6. Blanik
- Spohr, 4 Doppel-Quartette.** M für Streich- und Blas-Instrumente. Oktett für Streich- u. Blas-Instrumente
- Tschaikowsky, 3 Symphonien.** No. 4. Fmoll. No. 5. Emoll. Hmoll (Pathétique)
- Volkmann, 2 Klavier-Trios (Op. 1 und 5 Streich-Quartette (Op. 1 35, 37, 43)**
- Wagner, Sieben Ouverturen Vorspiele.** Rienzi. Der fliegende Holländer. Tannhäuser. Lohengrin (1. und 3. Akt). Tristan und Isolde. Die Meistersinger v. Nürnberg. Parsifal
- Weber, 6 Ouverturen.** Freischar. Oberon. Beherrscher der Geister. Die zwoe Brüder. Jubel-Ouverture. Euryanthe
- Violin-Konzerte.** Band I: No. 1. A moll und E dur. Beethoven. No. 2. G moll. Mozart. A dur und E dur. Schumann. Gesangsszene
- Band II: Brahm's. Bruch, G moll. Tschaikowsky

Auswechselbare Schutzdecken in Ganzleinen

in zwei Ausgaben, für kleinere und größere Werke

Verzeichnisse

Thematisches Verzeichnis, enthaltend die Anfangs-Themen sämtlicher Werke der Sammlung

Nach Komponisten geordnetes Verzeichnis und

Systematisches Verzeichnis

sind in allen Musikalienhandlungen zu haben

Komponisten-Bildnisse

in Hellogravure auf holzfreiem Karton mit China-Unterlage

(Format 20:15 cm)

- No. 1. Bach
No. 2. Beethoven
No. 3. Berlioz
No. 4. Brahms
No. 5. Bruckner
No. 6. Dvorák
No. 7. Händel

- No. 8. Haydn
No. 9. Liszt
No. 10. Mendelssohn
No. 11. Mozart
No. 12. Schubert
No. 13. Schumann
No. 14. Smetana

sch. Tschaik
Wagner
ch. St
eber
gner
ler

In gleichem
erschiene

991. Beethoven, Wald-
Sonate
992. Beethoven, Son-
passionata

(* nach der Büste von MAX KELLER)