

Edition Eulenburg

LEOPOLD AUER
gewidmet

CONCERTO

A minor

for

Violin and Orchestra

by

ALEXANDER GLASUNOW

Op. 82



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CONCERTO

3

Droits d'exécution réservés

A. Glazounow, op. 82.

1865—1936

1 Flauto piccolo (poi FL. III)
2 Flauti grandi
2 Oboi
2 Clarinetti
2 Fagotti
4 Corni in F
2 Trombe
3 Tromboni (poi)
Timpani
Campanelli (poi)
Triangolo
Piatti
Arpa (poi)
Violino solo
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Moderato M. M. ♩ = 92

dolce espressivo

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

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M. P. Belaieff.

Fl. gr. *mf*

Ob. *p*

Cl. *mf* *espress.*

Fag. *mf*

Cor. (F) *p*

Solo *f* *espress.*

Vle. *p*

Vcl. e Cb. *mf*

mf **animato** $\text{♩} = 112$

2 *mf*

Fl. gr. *mf* 3 3 3

Ob. *mp*

Cl. *mf* 3 3 3

Fag. *mf*

Cor. (F)

Solo *f* 3 3 3

Ossia *f* etc.

Viol. II. *mf* 3 3 3

Vle. *mf*

Vcl. e Cb. *mf* Vcl. arco 3 3 3 *mp*

calando riten. 3 a tempo

Fl. gr.

Ob.

Cl.

Fag.

Solo

Viol.

Vle.

Vcl. e Cb.

Vcl.

Vcl. e Bassi

arco

Fl. gr.

Ob.

Cl.

Fag.

Solo

Vle.

Fl. gr.

Ob.

Cl.

Fag.

Cor. (E)

Solo

Viol.

Vie.

Vel.

Cb.

mf

ppp

mp

espress.

p

mf

pizz.

p

4 tranquillo

Cor. (F)

Solo

Viol.

Vie.

Vel.

dim.

dim.

a piacere

dolce

p

espr.

p

animando

Solo *p*

Viol. *mp* *mp*

Vle. *mf* *mp* *mp*

Vcl. *p*

5

rallent. a tempo

Ob. *mf*

Cl. *mf* *p*

Fag. *p*

Cor. (F) I. *mf* I. *p*

Solo

Viol. *p*

Vle. *p* *espress.*

Vcl. *pizz.* *arco* *p* *pizz.* *p*

animando *calando*

Fl. gr. *mp* *mf* *mp*

Cl. *cresc. poco*

Fag. *cresc. poco* *mf*

Cor. (F)

Solo *cresc.* *mf* *dim.* *calando*

Viol. *mf* *dim.*

Vle. *cres.* *mf* *dim.*

Vcl. *p* *arco*

riten. 6 *a tempo*

Cl. *p* *cresc.* *mf*

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

Cor. (F) *mp* *p* *mf*

Solo *mf* *cresc.* *p*

Viol. *mp* *dolce espress.* *cresc.* *mf*

Vle. *mp* *p* *p cresc.* *div. espress.* *cresc.* *mf*

Vcl. *mp* *p* *mf*

Cb. *mp* *p* *mf*

animando 7 **Più mosso** $\text{♩} = 120$

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vle.

Vcl. e Cb.

Fl. g.
 Ob.
 Cl.
 Fag.
 Cor. (F)
 Solo
 Viol.
 Vle.
 Vcl.
 Cb.
 Cl.
 Fag.
 Solo

Musical score for page 11, featuring woodwinds, strings, and solo parts. The score is divided into two systems. The first system includes parts for Flute (Fl. g.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. (F)), and Solo. The second system includes parts for Violin (Viol.), Viola (Vle.), Violoncello (Vcl.), Contrabass (Cb.), Clarinet (Cl.), Bassoon (Fag.), and Solo. Dynamics include *p*, *sf*, *f*, and *dim.*. The Solo part in the second system features a *dim.* marking.

Fl. p. *p p*

Fl. gr. *p cresc. p f*

Ob. *p f*

Cl. *p cresc. f f mf*

Fag. *p cresc. f f mf*

Cor. (F) *p f*

Tbe. (E) *f*

Trmp. *tr pp poco f*

Trgl. *p*

Solo *p cresc. piz. f*

Viol. *pizz. p poco f arco (Tempo I)*

Vie. *pizz. p f mf*

Vcl. *pizz. p arco f*

Cb. *pizz. p arco f*

II.
 Fl. gr. *mf* *dim.* *p*
 Ob. *dim.* *p*
 Cl. *dim.* *p* *dim.*
 Fg. I. *p* II. *dim.*
 Cor. (F) *dim.* *p*
 Timp. *pp* *tr* *dim.*
 Trgl. *tr*
 Viol. *mf* *dim.* *p* *p* *dim.*
 Vle. *mf* *dim.* *p* *p* *div.* *dim.*
 Vle. *arco* *dim.* *p* *dim.*
 Vel. & Cb. *p* *dim.*

rallent.

9

Tranquillo $\text{♩} = 76$

Fl. p.

Fl. gr. *mp* *Solo* *p* *p*

Ob. *p*

Cl. *p* *mp* *Solo* *p*

Fag. *p* *f* *p*

Solo *p*

Viol. *mp* *f* *pp*

Vle. *div.* *mp* *f* *pp*

Vcl. *unis.* *pp*

Cb. *pp*

riten.

Fl. gr. *p*

Ob. I. *p*

Cl. *p*

Fag. I. *p*

Arpa *p*

Solo *p*

Viol. *p* *dim.*

Vle. *p* *dim.* *div.*

Vcl. *p* *dim.* *div. a 3*

Cb. *p*

Detailed description of the musical score: The score is for a full orchestra and solo. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo marking 'riten.' is at the top right. The woodwind section (Fl. gr., Ob., Cl., Fag.) and Arpa play chords marked 'p'. The Solo part features a complex melodic line with a triplet and a fermata. The string section (Viol., Vle., Vcl., Cb.) plays a melodic line starting with 'p' and 'dim.', with 'div.' and 'div. a 3' markings.

10 Andante sostenuto $\text{♩} = 56$

I.

Fag. *p*

Arpa *p* *mp*

Solo *sul G dolce espress.*

Vle. *p* *mp* *mp*

Vcl. I. II. *p* *mp* *pp*
 III. IV. *p* *mp* *p*

11

Cl. *p*

Fag. *mp* *p*

Arpa *p* *mp*

Solo *mp* *p* *espress.*

Vle. *p* *espress.* *pp* *pp* *I. II. unis.*

Vcl. *p* *pp* *pizz.* *p*

Cb. *p* *pp*

2 Cb. pizz.

Fl. gr. II. *mp* *p*

Cl. *mp.* *p* *mf* I. 3 3 3 3

Fag. *mp* *p*

Cor. (F) I. *mp* *p* *cresc.* *mf*

Arpa *p* *cresc.* *mf*

Solo *cresc.* *f* *passionato* *mf*

Vie. *mp* *mp*

Vcl. *p* *cresc.* *div.* *mp* *mp*

Cb. *mf* arco *mf* Tutti div. arco II. pizz.

12

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

p

mp

p

mp

mf

p

p

mp

mf

mp

p

pp

p

p

pizz.

pizz.

Tutti pizz.

I.

I. Solo

3

3

3

sul D

Fl. gr. *cresc.*

Cl. I. 3 3 3 *cresc.*

Fag. *d.* *cresc.*

Cor. (F) I.

Arpa *cresc.*

Solo *cresc.*

Vle. 3 3 3 *p cresc.*

Vcl. *cresc.*

Cb. *cresc.*

Fl. gr. *mf*
 Ob. *pp* *mf* *p*
 Cl. I. in B *mf*
 Cl. II. in A *mf*
 Fag. *mp* *p* *3* *p espress.*
 Cor. (F) *mf* *p* *mp*
 Arpa *mf* *3* *p*
 Solo *f* *più piano*
 Viol. *div.* *p* *mp*
 Vle. *mf* *pizz.* *div. arco* *p*
 Vcl. *mf* *div.* *p*
 Cb. *mf* *II. arco* *p* *div. I. arco* *p*
 II. pizz.

Ob. I. *mp* *f*

Cl. II. *f* in B

Cor. (F)

Arpa *muta C Dis Es Fis Gis A His*

Solo

Viol. *mp* *mf* *espress.* *f*

Vle. *mf*

Vel. *mf*

Cb.

Detailed description: This is a page of a musical score, page 23, numbered 3300. It features nine staves. The top staff is for Oboe (Ob.), with two parts: I. and II. The Oboe I part starts with a dynamic of *mp* and has a first ending bracketed with a '1' and a second ending with a '2'. The Oboe II part starts with a dynamic of *f* and includes the instruction 'in B'. The Clarinet (Cl.) part also has two parts, with the second part marked *f* and 'in B'. The Cor Anglais (Cor. (F)) part is present but mostly rests. The Harp (Arpa) part has a specific instruction: 'muta C Dis Es Fis Gis A His'. The Solo instrument part features a complex melodic line with sixteenth-note runs and a dynamic of *f*. The Violin (Viol.) part has dynamics of *mp* and *mf*, with an 'espress.' marking. The Viola (Vle.) and Violoncello (Vel.) parts have a dynamic of *mf*. The Contrabass (Cb.) part provides a bass line with a dynamic of *mf*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Fl. gr. *mf*

Fag. *mf*

Cor. (F) I. *mf*

Arpa *mf gliss.*

Solo

Viol. *mf* *mf* *dim.* *mf*

Vie. *mf* *mf* *div.*

Vcl. e Cb. *unis. arco* *mf* *mf* *div.* *dim.*

Fl. gr. *calando* III. *p*

Arpa *dim.*

Solo *dim.*

Viol. *p*

Vie. *p*

Vcl. e Cb. II. *pizz.*

Cl. *pp* *p* *p cresc.* *p cresc.*

Fag.

Cor. (F) I. *p*

Arpa *pp* *p* (1a. 4) *bb*

Solo *p* *mp* *cresc.*

Viol. *p* *cresc.*

Vle. *pp* *p* *cresc.*

Vcl. *mp* *pp* *p* *cresc.*

Cb. *pizz.* *p*

16

Fl. gr. *p* *mf*

Ob. I. *mp* *mf* *p*

Cl. *mf* *p*

Fag. *mf* I.

Cor. (F) *p* *mf* *mp*

Tbe. (B) *mf* (in B) *mp*

Arpa *mf* *p*

Solo *f* *v* *piu piano*

Viol. *pp* *mf* *p*

Vle. *mf*

Vcl. *pizz.* *mf* *div.* *p* *arco*

Cb. *arco* *div.* *mf* *p*

Fl. *p*

Ob.

Cl. *pp*

Fag. I.

Cor. (F) III. *p*

Arpa (la h) *pp* (la h) *p*

Solo *p* *mf*

Viol. *div.* *pp* *div.* *p*

Vle. *p* *pp* *p*

Vcl. arco *p* *pp* *p*

Cb. *p* *pp* *pp* *unis.* *p*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The string section includes Violin (Viol.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). A Solo part is also present. The Harp (Arpa) part is marked with '(la h)'. Dynamics are indicated by *p*, *pp*, *mf*, and *pp*. The Solo part features a triplet of eighth notes. The string parts include 'div.' (divisi) markings and 'arco' (arco) for the cello. The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature.

17

Fl. gr. *p*

Cl. *p* I. *pp* *pp*

Fag. *p*

Cor. (F) *p* *pp* *pp*

Arpa *mf* *pp*

Solo *mf* *dim.*

Viol. *pp*

Vle. *pp*

Vcl. *p* *p* *p*

Cb. *p* *p* *p*

Fl. gr. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. (F)

Arpa *p*

Solo *pp* *pizz.* *p*

Vle. *p*

Vcl.

18 Tempo I

II. riten.

Fag. *f*

Cor. (F) *mf*

Viol. *mf*

Vle. *f*

Vcl. *mf*

a tempo riten.

Fl. I. *p* *mf*

Ob. I. *p* *mp*

Cl. *p* *mf*

Fag. *mf*

Cor. (F)

Viol. *p* *mp* *mf*

Vle. *p* *pizz.* *mf* *div.*

Vcl. *p*

19 a tempo riten. poco

Fl. gr. *p* *p* *mf*

Ob. *p* *mp* I.

Cl. *p* *mf*

Fag. *p*

Cor. (F) I. *p* *mp* I.

Viol. *p* *sul A*

Vle. *p* *unis.* *div.* *mf*

Vcl. *p*

riten. poco 20 a tempo. Più animato $\text{♩} = 112$

Fl. gr. *mf*

Ob. *mp*

Cl. *mf* in A

Fag. *p*

Cor. (F) *mp*

Solo *mf* arco *p*

Viol. *pizz.*

Vle. *unis. pizz.* *p*

Cor. (F) *p*

Solo *p*

Viol. *p*

Vle. *p*

Vcl. *pizz.* *p*

I.

Cor. (F)

III.

p

Solo

Vle.

Vcl.

I.

Cor. (F)

mp

Solo

(pizz.)

Viol. II

mp

Vcl.

21

I.

Ob.

p espress.

Cl.

in A

mf

Tbe. (A)

in A

mp

Solo

mf

V.

pizz.

Viol.

mf

Vle.

mf

arco

p espress.

Fl. gr. *p sub.* *f* *p sub.*
 Ob. *p sub.* *f* *p sub.*
 Cl. *p sub.* *f* *p sub.*
 Fag. *p sub.* *f* *p sub.* *poco*
 Cor. (F) *p sub.* *f* *p sub.* *poco*
 Tbe. (B) *f* *p sub.* *poco*
 Timp. *tr* *pp* *f* *pp* *poco*
 Solo *ff*
 Ossia *ff*
 Viol. *p sub.* *f* *p sub.*
 Vle. *p sub.* *f* *p sub.*
 Vcl. e Cb. *p sub.* *f* *p sub.*

The score is arranged in systems. The first system includes Fl. gr., Ob., Cl., and Fag. The second system includes Cor. (F), Tbe. (B), and Timp. The third system includes Solo and Ossia parts. The fourth system includes Viol., Vle., and Vcl. e Cb. The music is in 3/4 time and features various dynamics and articulations.

28

Fl. gr.

Cl. I. *mp*

Fag. I.

Cor. (F) III.

Solo *passionato*

Ossia

Viol. II. *p*

Vle. *p*

Vel. *pp*

Cb. *pp*

Detailed description of the musical score: The score is for measures 28, 29, and 30. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The Fl. gr. part has a dynamic of *p* in measure 30. The Cl. I. part has a dynamic of *mp* and features a triplet of eighth notes in measure 29. The Fag. I. part has a dynamic of *mp* in measure 30. The Cor. (F) III. part has a dynamic of *mp* in measure 30. The Solo part is marked *passionato* and features a triplet of eighth notes in measure 28. The Ossia part has a dynamic of *mp* in measure 28. The Viol. II. part has a dynamic of *p*. The Vle. part has a dynamic of *p*. The Vel. part has a dynamic of *pp*. The Cb. part has a dynamic of *pp*.

24

Fl. gr. *p* *mf*

Ob.

Cl. *mf*

Fag. *p* *mf* I. *mp*

Cor. (F) I. II. *p*

Solo *mf* *p*

Viol. *p* *p saltando* segue

Vie. *p* *p saltando* segue

Vcl. div. *p* arco *pizz.* I. arco *mp*

Cb. I. arco *mf* II. pizz. *mf*

Fl. gr. *p* *mp*

Fag. *mp*

Cor. (F) *p*

Solo

Viol.

Vle. *p*

Vcl. *p* *mp*

II pizz.

Fl. gr. *p* *mp*

Cl. *p*

Fag. *p*

Cor. (F) *p*

Solo

Viol.

Vle. *p* *espresso*

Vcl. *unis arco* *p saltando*

rallent.

Fl. gr. *mp*

Ob. *mf*

Cl. *mp* *p* *mf*

Fag. *mp* *mp* *p*

Cor. (F) *mp* *mf*

Solo

Viol. *mf*

Vle. *mp* *p* *arco* *div.*

Vol. *mp* *p* *arco* *div.*

Cb. *p* *arco*

I.

Fl. gr.

II. III.

Ob.

I.

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vle.

Vol.

p *poco* *mf*

p

pp *poco* *mf*

p *cresc. poco* *p*

pp *p* *cresc. poco*

I.

p

sul G *cresc.*

dolciss. *cresc. poco* *mp*

pp *dolciss.* *cresc. poco* *mp*

pp *p* *cresc. poco*

p *cresc. poco* *sul D.*

28

Fl. gr. II *fp* *cadenza*

Ob. III *fp* *cadenza*

Cl. *fp* *cadenza*

Fag. *fp* *cadenza*

Cor. (F) *fp* *cadenza*

Tbe. (B) *fp* in A *cadenza*

Timp. *cadenza*

Solo *f* *cadenza* *a piacere* *mf*

Viol. *cadenza*

Vle. *cadenza*

Vcl. e Cb. *cadenza*

Detailed description of the musical score: The score is for page 48, starting at measure 28. It features a cadenza for several instruments: Flute (Grand), Oboe, Clarinet, Bassoon, Cor Anglais (F), Trombone (B), and Timpani. The soloist part begins with a forte (f) dynamic, followed by a cadenza, then a section marked 'a piacere' (ad libitum) with a mezzo-forte (mf) dynamic. The string section (Violin, Viola, Violoncello and Contrabasso) also has a cadenza. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The cadenzas are indicated by a '7' and a bar line, suggesting a 7-measure rest.

animato

I. II.

Cor. (F)

Solo

Vel. e Cb.

mf *dim.*

mf *dim.*

cresc.

f

pp *cresc. poco* *mp* *dim.*

Cor. (F)

Timp.

Solo

Vel. e Cb.

pp

pp

dim.

pp

Cor. (F)

Timp.

Solo

Vel. e Cb.

30+ (coperti) (bouchés)

(coperti) (bouchés) *dim.*

mf *dim.*

tr *f* *pp*

cresc.

f *dim.*

cresc. poco *mp* *dim.*

32 a 2.

Fag. *f*

Cor. (F) *f*

Tbe. (A) *f*

Timp. *f* *tr*

Solo

Vcl. e Cb. *f*

33 a tempo

Timp. *pp* *tr*

Solo *p*

Viol. *pizz.* *p*

Vle. *pizz.* *p*

Vcl. e Cb. *pizz.* *p*

Vcl. *p*

Fl. p. Fl. gr. Ob. Cl. Trgl. Arpa Solo Viol. Vle. Vol.

pp p p pp p

I. I.

Detailed description: This system contains the first three measures of the score. The Flute parts (Fl. p. and Fl. gr.) are mostly silent, with the piccolo (Fl. p.) playing a melodic line starting in measure 3. The Oboe (Ob.) and Clarinet (Cl.) play a simple harmonic accompaniment. The Trigon (Trgl.) plays a rhythmic pattern. The Arpa (Arpa) provides a harmonic accompaniment. The Solo part features a complex melodic line with many slurs and ornaments. The Violin (Viol.), Viola (Vle.), and Violoncello (Vol.) parts provide a steady harmonic accompaniment.

Fl. p. Fl. gr. Ob. Cl. Trgl. Arpa Solo Viol. Vle. Vol.

p p

Detailed description: This system contains measures 4, 5, and 6. The Flute parts continue their melodic and harmonic roles. The Solo part continues with its complex melodic line, featuring many slurs and ornaments. The Violin, Viola, and Violoncello parts continue their harmonic accompaniment.

34

Ob. *pp*

Solo

Viol. *p*

Vle. *p*

Vcl. *p*

Detailed description: This system contains measures 34 through 37. The Oboe part starts with a *pp* dynamic and has a long note in measure 35. The Solo part (flute) plays a continuous sixteenth-note pattern. The Violin, Viola, and Violoncello parts play a rhythmic pattern of quarter notes and eighth notes.

Fl. p.

Fl. gr. *p*

Ob. I.

Cl. *p* I.

Trgl.

Arpa

Solo

Detailed description: This system continues measures 34 through 37. The Flute parts play sixteenth-note patterns. The Oboe and Clarinet parts have first endings marked 'I.'. The Triangle part plays a rhythmic pattern of quarter notes. The Arpa part plays chords. The Solo part plays chords with accents marked with a '+' sign.

35

Fl. p.

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Timp.

Trgl.

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

arco

div.

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Timp.

Solo

Viol.

Vle.

Vcl.

Cb.

unis.

div.

p

Detailed description: This page of a musical score, numbered 56, contains staves for various instruments. The woodwind section includes Flute (grace notes), Oboe, Clarinet, Bassoon, Cor Anglais (F), and Trombone (A). The brass section includes Trombone (A), Trombone (Bass), and Timpani. The string section includes Violin, Viola, Violoncello, and Contrabass. A Solo part is also present. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The Solo part is marked with a piano (*p*) dynamic. The Viola and Violoncello parts have markings for 'unis.' (unison) and 'div.' (divisi).

36

I. 1. 2.

Cor. (F) *p*

Solo *grazioso*

Viol. *pizz.* *p*

Vle. *pizz.* *p*

Vel. *pizz.* *p*

colla parte a tempo

37 I. 1. 2.

Fag. *p* *cresc. poco* *mf*

Cor. (F)

Solo *a piacere* *p* *cresc.* *f*

Viol. *arco* *mp* *dolce* *cresc. poco* *mf*
pizz. *arco*

Vle. *arco* *mp* *pizz.* *p* *cresc. poco* *arco* *mf*

Vel. e Cb. *arco* *mp* *Bassi pizz.* *p* *cresc. poco* *mf*

quasi Allegretto

Cl. *p*

Fag. *p*

Solo *mf* *p*

Viol. *mp* *pp*

Vle. *mp* *pp*

Vcl. *arco* *p* *pp* *pizz.*

Cb. *arco* *p* *pp*

Solo *p espress.* *div.*

Fl. gr. *mp*

Cl. *mf*

Fag. *p* *mf*

Solo *f*

Vle. *mf*

Vcl. *mf*

animato poco

Fl.g. *mf* *mf*

Ob. *mf* *mf*

Cl. *mf* *p* *mf*

Fag. *pp* *mf*
p

Cor. (F) *mf* *p*

Trgl. *p*

Arpa *f*

Solo *f*

Viol. *mf* *pizz.* *p* *mf*
div. *pizz.* *p* *mf*
unis.

Vle. *mf* *p* *pp* *mf*

Vcl. *pp* *mf*
div. *pizz.*
pp *pizz.*

Cb. *pp*

Flg. *p* *mf* *f*

Ob. *p* *mf* *f*

Cl. *p* *mf* *p* *f* I. *tr* *tr* *p* *f*

Fag. *p* *mf* *p* *f* *f*

Cor. (F) *p* *mf* *p* *f*

Timp. *tr* *pp* *mf* *f*

Trgl. *p* *mf* *f*

Solo *f* *mf* *f* *ff*

Viol. *p* *mf* *p* *f* arco

Vle. *p* *mf* *p* *f* *f* div. arco unis.

Vcl. *p* *mf* *p* *f* *f* div. arco unis.

Cb. *p* *mf* *p* *f* *f* arco

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe
(A)

Tbni.

Timp.

Viol.

Vle.

Vcl.

Cb.

div.

unis.

div.

div.

unis.

div.

41

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Solo

Viol.

Vie.

Vol.

Cb.

mp

f

unis.

mp

pizz.

mp

Fl. gr. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. (F) I. II. *p*

Arpa *p*

Solo *p*

Viol. *div. pizz. p*

Viol. *div. pizz. p*

Vcl. *p*

Cb. *p*

Detailed description: This page of a musical score contains ten staves. The top five staves are for woodwinds: Flute (Fl. gr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor. (F)). The sixth staff is for Arpa (Arpa). The seventh staff is for Solo. The eighth and ninth staves are for Violin (Viol.) and Viola (Viol.), both marked with 'div. pizz.' and 'p'. The tenth staff is for Cello (Cb.), also marked with 'p'. The music is in 4/4 time with a key signature of one sharp (F#). The score includes various musical notations such as dynamics (p), articulation (accents), and performance instructions (div. pizz.).

43

Fl. Gr. *p* *tr*

Ob. *tr* *mf* *tr* *f* *p* I. *cantabile*

Cl. *tr* *mf* *tr* *f* *p* *tr* *cantabile*

Fag. *f* *mf* *f* *p*

Cor. (F) *a 2.* *f* *mf* *f*

Trgl. *p*

Viol. *tr* *mf* *tr* *f* *pizz.* *p*

Vle. *arco* *f* *mf* *f* *pizz.* *p*

Vol. e Ch. *arco* *f* *mf* *f* *pizz.* *p*

44

Fl. gr. *f* *pp* I. *p*

Ob. *f* *pp* I.

Cl. *f* *pp* I.

Fag. *f* *pp* I.

Cor. (F) *p* *mf* *pp* I.

Camp. *p* *mf* *p*

Trgl.

Arpa *p*

Solo *mf*

Viol. *mf* *pp*

Vle. *pp*

Vcl. *mf*

Cb. *mf* *p*

Fl. gr. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. (F) *f* solo

Camp. *p*

Arpa *p*

Solo *p*

Viol. *p*

Vie. *p*

Vcl. *p*

Cb. *p*

45

Fl. gr. *mp* *pp* II. I solo

Ob. *mp*

Cl. II. *p* *mp* *pp*

Fag. *p*

Cor. (F)

Trgl. *pp*

Arpa *mf* *pp* 8

Solo *tremolo* *p* 8

Viol. *mf* *pp* div.

Vle. (plzz.) *p* *mf* *pp* div.

Vcl. *mp* *pp*

Fl. gr. II. *doleiss. n^b* 7 7 *pp*

Ob. I. *pp*

Cl. *doleiss. n^b* I. *pp*

Fag. I. *pp*

Cor. (F) I. II. *mp*

Trgl. 7 7 7

Arpa 8

Solo 8 *mf* *div. arco* *n^b*

Viol. *dolciss. n^b* *arco* *pp*

Vle. *arco* *pp*

Vcl. *div. mp*

Detailed description: This page of a musical score, numbered 70, features ten staves. The top five staves are for woodwinds: Flute Grand (II), Oboe (I), Clarinet (I), Bassoon (I), and Cor Anglais (F). The sixth staff is for Trigonon (Trgl.) with rhythmic notation. The seventh and eighth staves are for the Harp (Arpa) with a first ending bracket. The bottom four staves are for strings: Soloist (Solo), Violin (Viol.), Viola (Vle.), and Violoncello (Vcl.). The Soloist part includes dynamic markings *mf* and *div. arco*. The Violin part includes *dolciss.* and *n^b*. The Viola and Cello parts include *arco* and *pp*. The Flute Grand part includes *doleiss. n^b* and *pp*. The Clarinet part includes *doleiss. n^b* and *pp*. The Bassoon part includes *pp*. The Cor Anglais part includes *I. II.* and *mp*. The Trigonon part has rhythmic notation. The Harp part has a first ending bracket labeled '8'. The Soloist part has a first ending bracket labeled '8' and dynamic markings *mf* and *div. arco*. The Violin part has *dolciss.* and *n^b*. The Viola part has *arco* and *pp*. The Cello part has *arco* and *pp*. The Violoncello part has *div.* and *mp*.

46

Fl.p.

Fl.g. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. (F)

Tbe (A) *Sole*

Camp. *pp*

Arpa

Solo *cresc.* *ff* *ff* *f* *sul G*

Viol. *cresc.* *pizz.* *unis.* *pp*

Vle. *cresc.* *unis. pizz.* *pp*

Vcl. *cresc.* *f*

47 animando poco a poco

FLgr. *mf*

Cl. *mf*

Fag. *mf*

Cor. (F)

Solo *p dolce*

Viol. *arco* *mf* *arco* *mf*

Vle. *mf*

Vol. *mf* *arco*

Cb. *mf* *arco*

Detailed description of the musical score: The score is for measures 47-50. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello) play in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings are marked *mf* (mezzo-forte). The solo violin part is marked *p dolce* (piano dolce). The strings are marked *arco* (arco). The woodwinds play sustained chords and moving lines. The strings play a rhythmic pattern of eighth notes. The solo violin plays a melodic line with a *mf* dynamic.

Fl. gr. *p*

Ob. *p* 1.

Cl. *p*

Fag. *p*

Arpa *p*

Solo

Viol.

Vle. *div.* *p*

Vol. *div.* *p*

Cb. *pizz.*

Detailed description: This is a page of a musical score, page 74. It features ten staves. The top four staves are for woodwinds: Flute (Fl. gr.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), each starting with a piano (*p*) dynamic. The fifth staff is for the Arpa (Harp), also starting with *p*. The sixth staff is for a Solo instrument. The bottom four staves are for strings: Violin (Viol.), Viola (Vle.), Violoncello (Vol.), and Contrabasso (Cb.). The Viola and Violoncello parts include a *div.* (divisi) marking and a piano (*p*) dynamic. The Contrabasso part includes a *pizz.* (pizzicato) marking. The score is written in a key signature of two flats and a 3/4 time signature.

48

Fl.p. *p*

Fl.gr. *mp*

Ob.

Cl. *mp*

Cor. (F) *p*

Arpa

Solo *p*

Vle. *pp*
0
d.

Viol. *pp*

Cb. *pp*

Detailed description: This page of a musical score, numbered 48, contains ten staves. The instruments are Flute piccolo (Fl.p.), Flute (Fl.gr.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (F) (Cor. (F)), Harp (Arpa), Soloist (Solo), Violin (Vle.), Violoncello (Viol.), and Contrabass (Cb.). The Flute piccolo part begins with a *p* dynamic. The Flute part starts with *mp*. The Clarinet part also begins with *mp*. The Cor Anglais part starts with *p*. The Harp part features a continuous arpeggiated pattern. The Soloist part begins with *p*. The Violin part starts with *pp* and includes a *d.* (divisi) marking. The Violoncello part starts with *pp*. The Contrabass part starts with *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

49 più animato $\text{♩} = 138$

Flg.

Ob.

Cl.

Fag.

Cor. (F)

Timp.

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

p

mf

pizz.

unis. pizz.

pizz.

pizz.

p

Flg. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. (F) *cresc.*

Timp. *cresc.*

Arpa *cresc.*

Solo *cresc.*

Viol. *cresc.* *arco*

Vle *cresc.* *div. arco* *f*

Vol. *cresc.*

Cb. *cresc.*

Fl. gr. *p sub.*

Ob. *p sub.*

Cl. *p sub.*

Fag. *f* *p sub.*

Cor. (F) *p*

Tbe. (A) *mf*

Timp. *mf* *p* *tr*

Trgl. *p* *pp*

Piat. *p* *pp*

Solo *ff tr* *tr*

Viol. *p sub.*

Vle. *p sub.*

Vel. *f* *p*

Cb. *f* *p*

Detailed description: This is a page of a musical score, numbered 50 in a box at the top left and 79 in the top right. The score is for a full orchestra and a soloist. The instruments listed on the left are Fl. gr., Ob., Cl., Fag., Cor. (F), Tbe. (A), Timp., Trgl., Piat., Solo, Viol., Vle., Vel., and Cb. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score is divided into two systems. The first system contains measures 50 through 78, and the second system contains measures 79 through 82. Dynamics include *f*, *mf*, *p*, *pp*, and *p sub.*. There are also markings for *I* and *tr* (trills). The Solo part features a prominent trill in measures 79-82.

Fl. p. *pp*

Fl. gr. *pp* I.

Ob. *pp* I.

Cl. *pp* I.

Fag. *pp* I.

Cor. (F) *pp* I.

Tbe. (A) *pp*

Camp. *pp*

Trgl.

Piat.

Arpa *pp*

Solo *pizz.* *f* (quasi guitarra)

Viol.

Vle.

Vcl. e Cb.

Detailed description: This is a page of a musical score for an orchestra and solo guitar. The page is numbered 80 and contains a rehearsal mark 51. The score is arranged in systems. The first system includes Flute piccolo (Fl. p.), Flute grande (Fl. gr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet A (Tbe. (A)), Cymbal (Camp.), Triangle (Trgl.), and Snare Drum (Piat.). The second system includes Arpa (Arpa). The third system includes Solo guitar (Solo), Violin (Viol.), Viola (Vle.), and Violoncello/Double Bass (Vcl. e Cb.). The Solo guitar part is marked *pizz.* and *f* (quasi guitarra). The orchestral parts are marked *pp* (pianissimo) and include first endings (I.). The key signature has two sharps (F# and C#), and the time signature is 4/4.

55

Fl. gr.

Ob.

Cl.

Fag. I.

Solo

Viol. I.

Vle.

Vcl.

p *mf* *f* *cresc.* *p*

p *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

Cl. II.

Fag. I.

Cor. (F) I.

Solo

Viol. II.

Vle.

Vcl.

p *mf* *f* *p*

mf *f* *p* *I. solo*

p *mf* *f* *p*

cresc. *mf* *f* *p*

arco *p* *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

Fl. gr. *pp* *cresc.* *mf*

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

Cl. *p* *cresc.* *mf* *p*

Fag. *p* *p*

Tbe. (A) *p*

Trgl. $\frac{2}{4}$ *p*

Arpa *mf*

Solo *cresc.* *f*

Viol. *pizz.* *pp* *cresc.* *mf* *p*

Vle. *pizz.* *pp* *cresc.* *p*

div.

Fl. gr. *mf* *mf* *mf*

Ob. *mp* *p* *mp*

Cl. *mf* *mf* *p* *p* *p*

Fag. *mf*

Cor. (F) *mp*

Tbe. (A) *pp* *p*

Tbni. *pp*

Trgl.

Arpa

Solo *f*

Viol. *mf* *mf* *p* *mf*

Vle. *pp* *mf* *p* *pp* *mf* *pp*

Vcl. *pizz. div.* *pp* *mf* *pp* *mf* *pp*

Cb. *pizz.* *pp* *mf* *pp* *mf* *pp*

pp *pp*

Fl. gr. I. *p*

Ob. I. *p*

Cl. *p*

Fag. *p* *a 2*

Cor. (F) *p*

Tbe. (A)

Tbni.

Timp. *p*

Trgl. *p cresc.* 8

Solo *cresc.* *f* *ff*

Viol. *p* *arco* *mf* *f* *div.*

Vle. *mf* *p* *arco* *mf* *f*

Vcl. *mf* *unis.* *p* *arco* *mf* *f* *div.*

Cb. *p* *arco* *mf* *f*

Fl. gr. *a2*

Ob.

Cl.

Fag. *a2*

Cor. (F) *1.*

Tbe. (A)

Tbni.

Timp.

Trgl. *p*

Arpa *p*

Solo *mp* *Ossia* *Ossia*

Viol.

Vle.

Vcl.

Cb.

Fl. gr. *a 2*

Ob.

Cl.

Fag.

Cor. (F)

Tbe. (A)

Tbni.

Timp.

Trgl.

Arpa

Solo

Ossia

Viol.

Vle.

Vcl.

Cb.

p

f

p

f

mf

pizz.

p

pizz.

p

unis. pizz.

p

pp I.

Fag. *p*

Solo *p*

Viol. *arco pp*

Vle. *arco pp*

Vcl. *pizz.*

Cb. *p*

59 sempre animando

Fl. gr. *a 2 p poco*

Cl. *p poco*

Fag. *I. p poco*

Cor. (F) *I. p*

Solo *f mf*

Viol. *mf pp*

Vle. *mf div. pp poco*

Vcl. e Cb. *arco mf pp poco*

Fl. gr.

Cl.

Fag.

Cor.
(F)

Timp.
mp

Solo

Viol.
p *pp* *pp*

Vle.

Vcl.
e Cb.

Fl. p. *mf*

Fl. gr. *mf* *dim.*

Cl. *mf* *tr* *dim.* *pp*

Fag. *p dim.*

Cor. (F) *mf* *dim.*

TimP. *tr* *dim.*

Trgi.

Solo *ff* *dim.* *p*

Viol. *mf* *pizz.* *dim.* *pp*

Vle. *mf* *unis.* *p* *pizz.* *pp*

Vcl. *mf* *pizz.* *dim.* *pp*

Cb. *mf* *pizz.* *dim.*

Fl. p. *mp*

Fl. gr. *a 2 mp*

Ob. *I. pp cresc. poco mp*

Cl. *pp cresc. poco mp*

Fag. *pp cresc. poco mp*

Trgl. *pp mp*

Solo *cresc. poco f*

Viol. *div. unis. cresc. poco mp p*

Vle. *div. unis. cresc. poco mp p*

Vcl. *cresc. poco mp*

Fl. gr. *I. >*

Ob. *I. >*

Cl. *I. >*

Fag. *I. > pp*

Trgl. *I. >*

Solo *>*

Viol. *pp*

Vle. *pp*

Vcl. *pp*

62

Fl. gr. *pp cresc.*

Cor. (F) III. *pp poco*

Solo *cresc.*

Viol. *cresc.*

Vle. *cresc.*

Vel. e Cb. *pizz. pp cresc.*

Cl. *pl cresc. f cresc.*

Fag. *f cresc.*

Cor. (F) III. I. *>*

Tbe. (A) I. *p mf*

Solo *f*

Viol. *mf p*

Vle. *mf p*

Vel. e Cb. *mf p*

63

Fl. gr. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p* I. *p*

Fag. *f* *p* *f* *p*

Cor. (F) *p* *p*

Tbe. (A) I. solo *pp*

Timp. *mf*

Trgl. *p*

Arpa *pp*

Solo *mf*

Viol. *f* arco *pizz.* *p*

Vle. *f* arco *pizz.* *p*

Vcl. e Cb. *f* arco *Vcl.* *pizz.* *p*

Fl. p.
Fl. gr.
Ob.
Cl.
Fag.
Cor. (F)
Tbe. (A)
Tbni.
Timp.
Camp.
Trgl.
Piat.
Solo
Viol.
Vie.
Vcl. e Cb.

mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
p cresc.
p cresc.
p cresc.
mf
mf
mf
mf cresc.
mf cresc.
mf cresc.
mf cresc.

Ossia

This page of the score features a full orchestral arrangement with dynamic markings such as *mf cresc.* and *p cresc.* for various instruments. The Soloist part includes a melodic line followed by an *Ossia* section. The bottom of the page contains the label '3300'.

Symphonien:

No.	M.	No.	M.	No.	M.
401. Mozart, C(Jupiter)[551]	1.50	442. Strauß, Tod und Verklärung	3.50	484. Haydn, No. 86 [10], D.	1.20
402. Beethoven, No. 5, C m	2.—	443. Strauß, Till Eulenspiegel	3.50	485. Haydn, No. 98 [8], B.	1.20
403. Schubert, H m (unvoll.)	1.—	444. Strauß, Zarathustra	3.50	486. Haydn, No. 45 [18], Fism	
404. Mozart, G m [550]	1.50	445. Strauß, Don Quixote	3.50	(Abschied)	1.20
405. Beethoven, No. 3, Es	2.—	446. Mozart, D o Men.] [504]	1.50	487. Haydn, No. 88 [13], G.	1.20
(Eroica)	2.—	447. Liszt, Bergsymphonie	2.50	488. Haydn, No. 82 [17], C	
406. Mendelssohn, Nr. 3, A m	2.50	448. Liszt, Tasso	1.50	(Loura)	1.20
407. Beethoven, No. 6, F	2.—	449. Liszt, Préludes	1.50	489. Rimsky-Korsakow, An- tar (Symph. No. 2)	3.—
(Pastorale)	2.—	450. Liszt, Orpheus	1.—	490. Borodin, No. 1, Es	3.—
408. Schumann, No. 3, Es	2.—	451. Liszt, Prometheus	1.50	491. Borodin, No. 2, H m	3.—
409. Haydn, No. 104 [2], D	1.20	452. Liszt, Mazeppa	2.—	492. Mahler, No. 7	8.—
(London)	1.20	453. Liszt, Festklänge	2.—	493. Rimsky-Korsakow, . . .	5.—
410. Schubert, No. 7, C	3.—	454. Liszt, Heldenklage	1.—	Scheherazade	5.—
411. Beethoven, No. 9, D m	4.—	455. Liszt, Hungaria	2.—	494. Glasunow, No. 4, Es	4.—
412. Beethoven, No. 7, A	2.—	456. Liszt, Hamlet	1.—	495. Glasunow, No. 8, Es	4.—
413. Schumann, No. 4, D m	2.—	457. Liszt, Hunnenschlacht	1.50	496. Skrjabin, Divin Poème	6.—
414. Beethoven, No. 4, B	2.—	458. Liszt, Ideale	2.—	497. Skrjabin, Le Poème de l'Extase	4.—
415. Mozart, Es [543]	1.50	459. Bruckner, No. 1, C m	2.50	498. Strauß, Heldenleben	5.—
416. Beethoven, No. 8, F	2.—	460. Bruckner, No. 2, C m	2.50	499. Strauß, Alpen-Symph.	6.—
417. Schumann, No. 1, B	2.50	461. Bruckner, No. 3, D m	2.50	500. Tschalkowsky, Manfred	4.—
418. Beethoven, No. 1, C	1.50	462. Bruckner, No. 4, Es (ro- mantische)	2.50	501. Borodin, No. 3 A moll	1.50
419. Beethoven, No. 2, D	2.—	463. Bruckner, No. 5, B	2.50	502. Mozart, C [425]	1.50
420. Mendelssohn, Nr. 4, A	2.50	464. Bruckner, No. 6, A	2.50	503. Skrjabin, No. 2, C m	5.—
421. Schumann, No. 2, C	2.50	465. Bruckner, No. 7, E	2.50	504. Schubert, No. 1, D	1.50
422. Berlioz, Phant. Symph. 3	4.—	466. Bruckner, No. 8, C m	2.50	505. Schubert, No. 2, B	1.50
423. Berlioz, Harold i. Ital. 3	4.—	467. Bruckner, No. 9, D m	2.50	506. Schubert, No. 3, D	1.20
424. Berlioz, Romeo u. Julia	5.—	468. Haydn, No. 93 [5], D	1.20	507. Schubert, No. 4, C m	
425. Brahms, No. 1, C m	2.—	469. Haydn, No. 103 [1], Es	1.20	(Tragische)	2.—
426. Brahms, No. 2, D	2.—	(Faukenwirbel)	1.20	508. Schubert, No. 5, B	1.20
427. Brahms, No. 3, F	2.—	470. Volkman, No. 1, D m	2.50	509. Schubert, No. 6, C	2.—
428. Brahms, No. 4, E m	2.—	471. Smetana, Vysehrad	1.50	510. Strauß, Domesica	6.—
429. Tschalkowsky, No. 1, E m	2.50	472. Smetana, Moldau	1.50	511. Haydn, No. 73 [26] D (Glasunow)	1.20
430. Tschalkowsky, No. 4, F m	2.50	473. Smetana, Sarka	1.50	512. Haydn, No. 31, D (mit Hornsignal)	1.20
431. Haydn, No. 99 [3], Es	1.20	474. Smetana, Aus Böhmens Hain und Flur	1.50	513. Haydn, No. 7, C (Le Midi)	1.20
432. Haydn, No. 85 [15], B (La Reine)	1.20	475. Smetana, Tábor	1.50	514. Franck, Chasseur Maillé	2.—
433. Dvorák, No. 5, E m (Aus der neuen Welt)	4.—	476. Smetana, Banik	1.50	515. Haydn, No. 8, G (LeSoir)	1.20
434. Haydn, No. 100 [11], G (Hilf.)	1.20	477. Liszt, Faust-Symphonie	5.—	516. Franck, Les Eolides	1.50
435. Haydn, No. 94 [6], G (Pastor.)	1.20	478. Strauß, Aus Italien	5.—	517. Haydn, No. 48, C (Maria Theresia)	1.20
436. Haydn, No. 92 [16], G (Hilf.)	1.20	479. Tschalkowsky, No. 6, H m	2.50	518. Haydn, No. 55, Es (Schim.)	1.20
437. Mozart, D [385]	1.50	480. Haydn, No. 95 [9], C moll	1.20	519. Trapp, No. 4, B m	3.—
438. Haydn, No. 102 [12], B	1.20	481. Haydn, No. 96 [14], D	1.20	520. Graener, Sinf. breve	1.50
439. Haydn, No. 101 [4], D (Hilf.)	1.20	482. Franck, D moll	3.—	521. J. Chr. Bach, D	1.—
440. Strauß, Don Juan	3.50	483. Haydn, No. 97 [7], C	1.20		
441. Strauß, Maobeth	3.50				

Ouverturen:

No.	M.	No.	M.	No.	M.
601. Beethoven, Leonore I. s. 1	1.—	624. Tschalkowsky, 1812	1.50	648. Bennett, Najaden	2.—
602. Weber, Freischütz	—80	625. Beethoven, Prometheus	1.—	649. Wagner, Tristan u. Isolde	—80
603. Mozart, Figaros Hochz.	—60	626. Beethoven, Coriolan	1.—	650. Boieldieu, Weiße Dame	1.—
604. Beethoven, Egmont	1.—	627. Beethoven, Weihe des Hauses	1.—	651. Auber, Eherne Pferd	1.—
605. Weber, Beherrscher der Geister	1.—	628. Beethoven, Leonore No. 1	1.—	652. Wagner, Lohengrin: 1. u. 3. Akt	—80
606. Mendelssohn, Melusine	1.—	629. Beethoven, Leonore No. 2	1.—	653. Mendelssohn, Meeresst. und glückliche Fahrt	1.—
607. Weber, Oberon	—80	630. Beethoven, Ballett von Athen	1.—	654. Rossini, Semiramis	1.—
608. Mozart, Don Juan	—60	631. Beethoven, Kng. Stephan	1.—	655. Rossini, Tankred	—80
609. Weber, Preziosa	1.—	632. Beethoven, Namensfeier	1.—	656. Brahms, Akad. Fest-O.	1.20
610. Beethoven, Fidelio	1.—	633. Marschner, Hans Heiling	1.—	657. Brahms, Tragische Ouv.	1.20
611. Mendelssohn, Ruy Blas	1.—	634. Mallart, Glück d. Erem.	1.—	658. Auber, Schwarz. Domino	1.—
612. Weber, Jubel-Ouvert.	1.—	635. Weber, Euryanthe	1.—	659. Auber, Fra Diavolo	1.—
613. Mendelssohn, Sommer- nachtstraum	1.—	636. Schubert, Rossmunde	1.20	660. Mozart, Titus	—80
614. Mozart, Zauberflöte	—80	637. Mendelssohn, Hebriden	1.—	661. Mozart, Idomeneus	—80
615. Nicolai, Lustg. Weber	1.20	638. Glinka, Leben f. d. Zaren	1.20	662. Mozart, Così fan tutte	—60
616. Rossini, Wilhelm Tell	1.—	639. Glinka, Ruslan u. Ludmila	1.20	663. Mozart, Entführung	—80
617. Berlioz, Waverley	1.—	640. Cherubini, Abenceragen	1.—	664. Smetana, Verkauft. Braut	—80
618. Berlioz, Vehmrichter	1.—	641. Cherubini, Medea	1.—	665. Wagner, Meistersinger	1.—
619. Berlioz, König Lear	1.—	642. Cherubini, Anakreon	1.—	666. Wagner, Parsifal	—80
620. Berlioz, Röm. Carneval	1.—	643. Cherubini, Wasserträger	1.—	667. Wagner, Rienzi	1.—
621. Berlioz, Korsar	1.—	644. Cornelli, Barb. v. Bagd.	1.50	668. Wagner, Holländer	1.—
622. Berlioz, Benv. Cellini	1.—	645. Cornelli, Cid	1.—	669. Wagner, Tannhäuser	1.—
623. Berlioz, Beat. u. Bened.	1.—	646. Schumann, Manfred	1.20	670. Reger, Lustspiel-Ouv.	2.—
		647. Schumann, Genoveva	1.20		

Ouverturen:

No.	M.	No.	M.	No.	M.
671. Wagner, Faust-Ouvert.	1.—	685. Rossini, Der Barbiere von		696. Weber, Abu Hassan	1.—
672. Weingartner, Lust.Ouv.	2.—	Sevilla (Elisabeth)	—80	697. Weber, Silvana	1.—
673. Volkmann, Richard III.	1.—	686. Rossini, D. dieb. Elster	1.—	698. Schubert, Alfonso und	
674. Volkmann, Fest-Ouv.	1.—	687. Pfizner, Palentina, 3Trieptel	2.50	Estrella	1.—
675. Tschalkowsky, Romeo	1.50	688. Pfizner, Christ-Elflein	2.—	699. Glasunow, Fest-Ouv.	1.50
676. Gluck, Iphigenie i. Aulis	1.—	689. Auber, Stumme v. Portici	1.—	700. Pfizner, Märchen. Märchen	1.50
677. Smetana, Libussa	—80	690. Dvořák, Karneval	2.—	1101. Humperdinck, Hänsel	
678. Suppé, Dichter u. Bauer	1.—	691. Gluck, Orpheus und Eurydice	—50	und Gretel	1.20
679. Flotow, Stradella	1.—	692. Rimsky - Korsakow, La		1102. Gluck, Alceste	—80
680. Flotow, Martha	1.—	grande Pâque Russe	3.—	1103. Strauß, Fledermaus	1.—
681. Bruckner, Ouvert. in		693. Lortzing, Zar und Zim-		1104. Lalo, Le Roi d'Ys	1.—
Gm (nachgelassen)	2.—	mermann	1.—	1105. Boieldieu, Kalif von	
682. Mendelssohn, Heimkehr		694. Kreutzer, Das Nacht-		Bagdad	1.—
aus der Fremde	—80	lager von Granada	1.—	1106. Strauß, Zigeunerbaron	1.—
683. Mendelssohn, Athalia	1.—	695. Mussorgsky, Howan-		1107. Verdi, Nacht des Scheitens	1.—
684. Mendelssohn, Paulus	—80	tschina	—80	1108. Verdi, Sizilian. Vesper	1.—

Konzerte:

701. Beethoven, Viol.-Konz., D	1.50	724. Beethoven, Klav.-Kzt., C	2.—	745. Bach, Klav.-Konz. Fm	—80
702. Mendelssohn, Vl.-Kz.Em	1.20	725. Beethoven, Klav.-Kzt., B	1.50	746. Weber, Kzt. f. Pfte., Fm	1.—
703. Spohr, V.-K., i. m. (Sesqu.)	—80	726. Grieg, Klav.-Konz., A m	3.—	747. Mozart, Vl.-Kzt. G [216]	1.50
704. Beethoven, Klav.-Kz. Cm	2.—	727. Bach, Konz. f. 2 Viol. D m	1.—	748. Mozart, Vl.-Kzt. D [218]	1.50
705. Beethoven, Klav.-Kz., G	2.—	728. Lalo, Symph. espagnole	3.—	749. Vivaldi, Konz. No. 10, H m	—80
706. Beethoven, Klav.-Kz., Es	2.50	729. Beethoven, Tripel-Kzt., C	3.—	750. Vivaldi, Konz. No. 11, D m	—80
707. Schumann, Klav.-Kz., A m	2.50	730. Bach, Konz. f. 2 Klav., C	1.—	751. Dvořák, Viol.-Kzt. A m 3.	—
708. Tschalkowsky, Viol.-Kz., D	2.50	731. Bach, Konz. f. 2 Klav., Cm	1.—	752. Glasunow, Vl.-Kzt. A m 2.	—
709. Tschalkowsky, Klav.-Kz., B	2.50	732. Bach, Konz. f. 3 Klav., D m	1.—	753. Vivaldi, Vl.-Kzt. A m No. 6	—80
710. Liszt, Klav.-Konz., Es	2.—	733. Bach, Konz. f. 3 Klav., C	1.—	754. Vivaldi, Vl.-Kzt. G m	—80
711. Bach, Viol.-Konz., A m	—80	734. Mozart, Symph. conc. f.		755. Mozart, Symph. conc. (Anh.), No. 9	1.50
712. Bach, Viol.-Konz., E	—80	Violine u. Viola, Es [364]	1.50	756. Viotti, Vl.-Kzt. A m, No. 22	1.50
713. Brahms, Klav.-Kzt., D m	2.50	735. Dohnányi, Variat. über		757. Bach, K. f. Kl., V. u. Fl. u. A m	1.50
714. Bruch, Viol.-Konz., G m	2.—	ein Kinderlied f. Pfte.	3.50	758. Vivaldi, Konz. f. Flöte D	—80
715. Brahms, Klav.-Konz., B	3.—	736. Mozart, Klav.-Kz., A (488)	1.50	759. Bach, Konz. f. 4 Kl., A m	1.20
716. Brahms, Viol.-Konz., D	2.—	737. Mozart, Klav.-Kz., Es (482)	1.50	760. Mozart, Klav.-Kz., G [453]	1.50
717. Mozart, Viol.-Kzt., A [219]	1.50	738. Franck, Symph. Variat.	1.50	761. Mozart, Klav.-Kz., F [459]	1.50
718. Mozart, Viol.-Kz., Es [265]	1.50	739. Mozart, Klav.-Kz., C [467]	1.50	762. Vivaldi, Kzt. f. 2 Viol. A m	—80
719. Mozart, Klav.-Kz., D [537]	1.50	740. Mozart, Kl.-Kz., Cm [491]	1.50	763. Mozart, Vl.-Kzt. B [207]	1.—
720. Liszt, Klav.-Konz., A	2.—	741. Mozart, K. f. 2 Kl., Es [366]	1.50	764. Mozart, Vl.-Kzt. D [211]	1.—
721. Mozart, Klav.-Konz., Dm [466]	1.50	742. Mozart, Klav.-Kz., Es [271]	1.50	765. J. Chr. Bach, Sint. conc. A	—80
722. Liszt, Totentanz (Siloti)	1.50	743. Mozart, Klav.-Kz., B [450]	1.50	766. Mozart, Vl.-Kzt. D [271a]	1.50
723. Brahms, K. f. V. u. Vi. i. m	3.—	744. Bach, Klav.-Konz. D m	1.—	767. Mozart, Fl. u. Hf. [299]	1.50

Verschiedene Werke:

801. Berlioz, 3Stck. a., Faust	1.—	824. Tschalkowsky, Nuß-		848. Strauß, Bürger-Suite	4.—
802. Tschalkowsky, Capriccio		knacker-Suite	2.—	849. Strauß, Tanzsuite	4.—
italien.	2.—	825. Wagner, Einleit. z. 3. Akt		850. Graener, Divertimento	1.50
803. Beethoven, 2 Violin-Rom-		„Meistersinger“	—50	851. Tschalkowsky, Slavi-	
manzen (Gdur, Fdur)	—60	826. Wagner, Verwandlungsmu-		scher Marsch	1.50
804. Mendelssohn, 5 Stücke a.		sik u. Schlussszene		852. Ljadow, 3 russische Volkstänze	1.50
„Sommernachtstraum“	1.20	des 1. Akt v. „Parsifal“	2.—	853. Ljadow, Der verkauf. See	1.—
805. Brahms, Haydn-Variat.	1.20	827. Reger, Mozart-Variat.	3.—	854. Mozart, Les petits riens	—80
806. Wagner, Siegm. Liebesl.	—50	828. Bizet, L'Arlesienne, I	1.—	855. Brahms, Serenade, D	2.—
807. Wagner, Walkürenritt	1.—	829. Bizet, L'Arlesienne, II	1.—	856. Bach, Suite No. 1, C	—80
808. Wagner, Wotans Ab-		830. Mozart, Maurerische		857. Tschalkowsky, Serenade	1.—
schied u. Feuerzauber	1.50	Tranermusik	—50	858. Mozart, Seren. No. 8, D [204]	—80
809. Wagner, Waldweben	—80	831. Weber, Aufforderung z.		859. Mozart, Seren. No. 6, D [200]	—80
810. Wagner, Siegfried-Idyll	—80	Tanz (Instr. v. Berlioz)	1.20	860. Graener, Gotische Suite	1.50
811. Wagner, Trauermusik a.		832. Bizet, Roma, Suite	3.—	861. Bach, Suite No. 4, D	—80
„Götterdämmerung“	—50	833. Borodin, Steppenskizze	—80	862. Brahms, Serenade A	1.20
812. Wagner, Karfreitags-		834. Glinka, Kamarinskaja	—60	863. Tschalkowsky, Nocturne	1.50
zauber	—50	835. Reger, Hiller-Variation	4.—	864. Graener, Comedietta	1.50
813. Wagner, Huld.-Marsch	—80	836. Reger, Konz. i. alten Stil	2.—	865. Wolfurt, Tripelfuge	1.50
814. Wagner, Bacchanal aus		837. Reger, Romant. Suite	2.—	866. Strauß, Rosen, a. Gesang	1.—
„Tannhäuser“	1.50	838. Reger, Böcklin-Suite	2.—	867. Strauß, Rosen, a. Sünden	1.—
815. Wagner, Einleitung zum		839. Graener, Variationen üb.		868. Strauß, Geschichten aus	
3. Akt v. „Tannhäuser“	—50	ein russ. Volkslied	2.—	dem Wiener Wald	1.—
816. Wagner, Liebesmahler		840. Tschalkowsky, Francesca		869. Strauß, Frühlingstimmen	1.—
Apostel	1.50	da Rimini	2.50	870. Strauß, Künstlerleben	1.—
817. Schubert, Musik aus		841. Mussorgsky, Eine Nacht		871. Strauß, Kaiserwalzer	1.—
„Rosamunde“	1.20	auf dem kahlen Berge	2.—	872. Graener, Flöte und Saxophon	1.50
818. Bach, Suite No. 3, D	—80	842. Rimsky-Korsakow, Cap-		873. Dvořák, Bazar capriccioso	2.—
819. Volkmann, Seren., Dm	—60	riccio espagnol	3.—	874. Wunsch, Lustspiel-Suite	1.50
820. Wagner, Kaisermarsch	1.—	843. Ljadow, Baba-Jaga	1.50	875. Strauß, Wiener Blut	1.—
821. Bach, Suite No. 2, H m	—80	844. Ljadow, Kikimora	1.50	876. Trapp, Divertimento	1.50
822. Strauß, Donauwalzer	1.—	845. Glinka, Valse-Fantaisie	—80	877. Busch, Capriccio	1.50
823. Beethoven, Egmont-Mus.	1.20	846. Glinka, Caprice brillant	1.20	878. Wunsch, Fest auf Reichenberg	1.50
		847. Sekles, Geichte	1.50	879. Telemann, Tafelmusik	1.20

Eulenburgs kleine Partitur-Ausgaben

in eleganten Einbänden, mit Heliogravüren der Komponisten.

a) Liebhaberausgaben auf Bütteln in Ganzleder handgebunden:

	M.
Beethoven, Fidelio	30.—
Strauß, Heldenleben	25.—
— Alpensymphonie	25.—

b) Ganzleinenbände:

	M.		M.
Bach, Johannes-Passion. (Schering)	6.—	Schubert, Messe No. 5, As dur	7.—
— Matthäus-Passion. (G. Schumann)	8.—	— Messe No. 6, Es dur	7.—
— Die hohe Messe in H moll. (Volbach)	8.—	Verdi, Requiem	6.—
— Weihnachtsoratorium. (Schering)	6.—	Wagner, Rienzi	24.—
Beethoven, Fidelio	12.—	— Der fliegende Holländer	18.—
— Missa solennis	7.—	— Tannhäuser (Mit Varianten der Pariser Ausgabe)	18.—
Brahms, Ein deutsches Requiem	6.—	— Lohengrin	14.—
Bruckner, Große Messe No. 3 Fm	6.—	— Tristan und Isolde	14.—
Gluck, Iphigenie a. Tauris. (H. Abert)	8.—	— Die Meistersinger von Nürnberg	24.—
Händel, Der Messias. (Volbach)	8.—	— Rheingold	17.—
Haydn, Die Schöpfung	8.—	— Die Walküre	17.—
Humperdinck, Hänsel und Gretel	17.—	— Siegfried	17.—
Mozart, Zauberflöte. (H. Abert)	8.—	— Götterdämmerung	22.—
— Figaros Hochzeit. (H. Abert)	14.—	— Parsifal	17.—
— Requiem	5.—	Weber, Freischütz. (H. Abert)	8.—
— Don Giovanni. (Einstein)	14.—		

c) Halblederbände:

	M.		M.
Bach, 6 Brandenburgische Konzerte	8.—	Brahms, 4 Symphonien	11.—
— 7 Konzerte für 1, 2, 3 und 4 Cembali (Klaviere)	10.—	— 2 Klavierkonzerte. No. 1, D moll. No. 2, B dur	8.—
Beethoven, 9 Symphonien. 3 Bände		— Kammermusik.	
Band I No. 1—4	9.—	Band I (ohne Klavier)	11.—
Band II No. 5—7, Band III No. 8—9 & 10	9.—	Band II (mit Klavier)	11.—
— Ouverturen.		Bruckner, 9 Symphonien. 3 Bände & 10.—	
Band I. Leonore I—III. Fidelio. Mit Vorwort von Wilhelm Altmann	8.—	Dvořák, 7 Streichquartette	11.—
Band II. Geschöpfe des Prometheus. Coriolan. Egmont. Ruinen von Athen. Namensfeier. König Stephan. Weihe des Hauses	10.—	Händel, 12 Große Konzerte für Streich-Instrumente. (G. Schumann)	12.—
— 5 Klavier-Konzerte	12.—	Haydn, 24 Symphonien. 4 Bände & 10.—	
— 17 Streich-Quartette. (W. Altmann)	14.—	— 83 Streich-Quartette.	
Berlioz, Phantastische Symphonie und Harold in Italien	9.—	Band I. (Op. 1, 2, 3, 9, 17)	15.—
— Romeo und Julia	8.—	Band II. (Op. 20, 33, 42, 50, 51, 54)	15.—
— Sieben Ouverturen. Waverley. Vehmrichter. König Lear. Der Römische Karneval. Der Corsar. Benvenuto Cellini. Beatrice und Benedict	10.—	Band III. (Op. 55, 64, 71, 74, 76, 77, 103)	15.—
Borodin, 3 Symphonien	10.—	Liszt, 12 Symphonische Dichtungen.	
		Band I. Bergsymphonie. Tasso. Les Préludes. Orpheus	9.—
		Band II. Prometheus. Mazeppa. Festklänge. Heldenklage	9.—
		Band III. Hungaria. Hamlet. Hunnenschlacht. Die Ideale	9.—
		— 2 Klavier-Konzerte. No. 1, Es dur. No. 2, A dur	7.—

c) Halblederbände:

	M.		M.
Mahler, Symphonie No. 7	11.—	Smetana, Mein Vaterland. No. 1. Vyšehrad. No. 2. Moldau. No. 3. Sarka. No. 4. Aus Böhmens Hain und Flur. No. 5. Tabor. No. 6. Blaník	12.—
Mendelssohn, Schottische und Italienische Symphonie	8.—	Spoehr, 4 Doppel-Quartette, Nonett für Streich- und Blas-Instrumente und Oktett für Streich- u. Blas-Instrumente	10.—
— 8 Ouverturen. Sommernachtstraum. Hebriden. Meeresstille. Schöne Melusine. Paulus. Athalia. Heimkehr. Ray Blas	8.—	Tschaikowsky, 3 Symphonien. No. 4. Fmoll. No. 5. Emoll. No. 6. Hmoll (Pathétique)	10.—
— 7 Streich-Quartette, 2 Klavier-Trios, 2 Streich-Quintette und Oktett	10.—	Volkmann, 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43)	7.—
Mozart, 6 Symphonien. Ddur [385], Cdur [425], Ddur [504], Esdur [543], Gmoll [550], Cdur [551]	11.—	Wagner, Sieben Ouverturen und Vorspiele. Rienzi. Der fliegende Holländer. Tannhäuser. Lohengrin (1. und 3. Akt). Tristan und Isolde. Die Meistersinger v. Nürnberg. Parsifal	9.—
— 7 Ouverturen. Idomeneus. Entführung. Figaros Hochzeit. Don Juan. Così fan tutte. Zauberflöte. Titus	7.—	Weber, 6 Ouverturen. Freischütz. Oberon. Beherrscher der Geister. Preziosa. Jubel-Ouverture. Euryanthe	8.—
— 11 Klavier-Konzerte. 2 Bände à	11.—	Violin-Konzerte. Band I: Bach, Amoll und Edur. Beethoven. Mendelssohn. Mozart, Adur und Esdur. Spohr, Gesangsszene	10.—
— 10 berühmte Streich-Quartette, 6 Streich-Quintette und 4 Klarinetten-Quintett	12.—	Band II: Brahms. Bruch, Gmoll. Tschaikowsky	10.—
Schubert, 8 Symphonien. Bd. I (1—5) Bd. II (6—8)	10.— 9.—		
— 9 Streich-Quartette, 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett	14.—		
Schumann, 4 Symphonien. 2 Bde. à	7.—		
— 3 Streich-Quartette, 4 Klavier-Trios, Klavier-Quartett und Quintett	6.—		

Auswechselbare Schutzdecken in Ganzleinen

in zwei Ausgaben, für kleinere und größere Werke M. 1.—

Verzeichnisse

Thematisches Verzeichnis, enthaltend die Anfangs-Themen sämtlicher Werke der Sammlung M. —.50

Nach Komponisten geordnetes Verzeichnis

Systematisches Verzeichnis

Eulenburgs Kleine Partitur-Ausgabe und Musikplatten. Eine Zusammenstellung der Studienpartituren, zu denen partiturgeheure Musikplatten erschienen sind,

sind in allen Musikalienhandlungen zu haben

Komponisten-Bildnisse M. 1.—

In Heliogravure 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. Dvořák
No. 7. Händel
No. 8. Haydn

No. 9. Liszt
No. 10. Mendelssohn
No. 11. Mozart
No. 12. Schubert
No. 13. Schumann
No. 14. Smetana
No. 15. Tschaikowsky
No. 16. Wagner*

No. 17. Rich. Strauß
No. 18. Weber
No. 19. Wagner
No. 20. Mahler
No. 21. Gluck
No. 22. Verdi

(* nach der Büste von MAX KLINGER)