

Edition Eulenburg

LEOPOLD AUER
gewidmet

CONCERTO

A minor

for

Violin and Orchestra

by

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Op. 82



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CONCERTO

3

Droits d'exécution réservés

A. Glazounow, op. 82.

1865—1936

1 Flauto piccolo (poi FL. III) **Moderato** M.M. ♩ = 92

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 *dolce espressivo*

Violini I *pizz.*

Violini II *pizz.*

Viole *pizz.*

Violoncelli *pizz.*

Contrabassi *pizz.*

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M. P. Belaieff.

Ob.

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vle.

Vcl.

Cb.

Fl. gr.

Ob.

Cl.

Fag.

Solo

Vcl. e Cb.

Bassi e Vcl.

1.

p

1.

p

1.

p

arco 3 3 3

arco 3

arco

pizz.

pp

1. mp 3

p

7

p

Fl. gr. *mf*

Ob. *p*

Cl. *mf* *espress.*

Fag. *mf*

Cor. (F) *p*

Solo *f* *espress.*

Vle. *p*

Vcl. e Cb. *mf*

animato ♩ 112

Fl. gr. *mf*

Ob. *mp*

Cl. *mf*

Fag. *mf*

Cor. (F)

Solo *f*

Ossia *f* etc.

Viol. II *mf*

Vle. *mf*

Vcl. e Cb. *mf*

Vcl. arco *mp*

Fl. gr.

Ob.

Cl.

Fag.

Solo

Vle.

Fl. gr. *mf* *pp*

Ob. *pp*

Cl. *mf* *pp*

Fag. *mf* *pp*

Cor. (F) *mp*

Solo *espress.* *p* *mf*

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

Vle. *mf*

Vel. *p* *pizz.* *p*

Cb. *p*

4 tranquillo

Cor. (F) *dim.*

Solo *dim.* *a piacere* *dolce* *espr.*

Viol. *dim.* *p*

Vle. *p*

Vel. *p*

5

rallent. a tempo

3800

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. *dolce espress.* *cresc.* *mf*

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

Vcl. *mp* *p* *mf*

Cb. *mp* *p* *mf*

animando

7

Piu mosso $\text{♩} = 120$

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Solo

cresc.

10

Viol.

pp cresc.

Vle.

pp cresc.

Vel. e Cb.

pp cresc.

p

Fl. g.

Ob.

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vla.

Vcl.

Cb.

Cl.

Fag.

Solo

p *sf* *f* *dim.* *ff* *dim.*

The musical score is written for a large orchestra. The first system consists of ten staves: Fl. g. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (F) (Cor Anglais), Solo (Soloist), Viol. (Violin), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabasso). The second system consists of three staves: Cl. (Clarinet), Fag. (Bassoon), and Solo (Soloist). The Solo part features a prominent melodic line with various dynamics. The woodwinds and strings provide harmonic support. The score is marked with dynamics such as *p* (piano), *sf* (sforzando), *f* (forte), *ff* (fortissimo), and *dim.* (diminuendo).

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

Fl. gr. *p* *cresc.* *p* *f* *mf* *mf*

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

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

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

Cor. (F) *p* *f*

Tbe. (E) *f*

Timp. *tr* *pp* *poco* *f*

Trgl. *p*

Solo *p* *cresc.* *pizz.* *f*

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

Vle. *pizz.* *p* *f* *(pizz)* *f* *mf*

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

Cb. *pizz.* *p* *f* *arco*

II.
Fl. gr. *mf* *dim.* *p*

I.
Ob. *dim.* *p*

Cl. *dim.* *p* *dim.*

I. II.
Fg. *p* *dim.*

Cor. (F) *dim.* *p*

Timp. *pp* *dim.*

Trgl. *tr*

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

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

arco
Vle. *dim.* *p* *dim.*

Vel. & Cb. *p* *dim.*

calando

Cl. I.

Cl. II.

Fag. I.

Fag. II.

Cor. (F)

Timp.

Viol. I.

Viol. II.

Vle.

Vcl.

Cb.

pp, *p*, *mf*, *mp*, *unis. espress.*, *espress. div. arco*, *pizz.*, *arco*

riten.

Fl. gr. *p*

Ob. *I. p*

Cl. *p*

Fag. *I. p*

Arpa *p*

Solo *p*

Viol. *p* *dim.*

Vle. *div. p* *dim.*

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

Cb. *p*

[10] Andante sostenuto $\text{♩} = 58$

10 Andante sostenuto $\text{♩} = 58$

Fag.

Arpa

Solo

Vle.

Vcl.

Cl.

Fag.

Arpa

Solo

Vle.

Vcl.

Cb.

sul G dolce espress.

p

mp

pp

mf

espress.

pizz.

I. II. unis.

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. *passionato* *f* *mf*

Vle.
mp *mp*

Vcl.
p *cresc.* *div.* *mp* *mp*
arco *mf*

Cb.
mf II. pizz.

12

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

p

mp

mp

mf

p

mp

mf

p

pp

p

pizz.

pizz.

Tutti pizz.

I.

I. Solo

3

3

3

sul D

Fl. gr.

III.

cresc.

Cl.

I. 3 3 3

cresc.

Fag.

d.

cresc.

Cor. (F)

I.

Arpa

cresc.

Solo

cresc.

Vle.

3 2 3

p cresc.

Vcl.

cresc.

Cb.

cresc.

Fl. gr. *mf*

Ob. *I. Solo*
pp *mf* *p*

Cl. *I. in B*
II. in A
mf *mp* *p* *mf*

Fag. *mp* *p* *3* *p espress.*

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

Arpa *mf* *3* *p* *3*

Solo *f* *più piano*

Viol. *div.* *p* *mp*

Vle. *pizz.* *div. arco* *p*

Vcl. *mf* *div.* *p*

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

3300

Ob. I. *mp*

Cl. II. *f* in B

Cor. (F)

Arpa muta C Dis Es Fis Gts A His

Solo 6

Viol. *mp* *cresc.* *mf*

Vle. *mf*

Vcl. *mf*

Cb. *mf*

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. *un. arco* *mf* *div.* *dim.*

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

Arpa *dim.*

Solo *dim.*

Viol. *p*

Vie. *p*

Vcl. e Cb. II. pizz.

[illegible]

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

Fag.

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

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

Solo *p* *mp* *cresc.*

Viol. *p* *cresc.*

Viol. *pp* *p* *cresc.*

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

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

Cb. *pizz.* *p*

Detailed description of the musical score: The score is for a full orchestra. The Clarinet (Cl.) part has two staves, with dynamics *pp*, *p*, and *II. p cresc.* followed by *p cresc.*. The Bassoon (Fag.) part is on a single staff. The Cor Anglais (Cor. (F)) part is on a single staff with a first ending bracket labeled *I.* and a dynamic of *p*. The Harp (Arpa) part is on a grand staff with dynamics *pp*, *p*, and a section marked (1a 4) with a *bb* (flat) instruction. The Solo part is on a single staff with dynamics *p*, *mp*, and *cresc.*. The Violin (Viol.) part is on a single staff with dynamics *p* and *cresc.*. The Violoncello (Vcl.) part is on a single staff with dynamics *mp*, *pp*, *p*, and *cresc.*. The Viola (Vle.) part is on a single staff with dynamics *pp*, *p*, and *cresc.*. The Contrabass (Cb.) part is on a single staff with a *pizz.* (pizzicato) instruction and a dynamic of *p*.

16

Fl. gr. *p* *mf*

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

Cl. *mf* *p*

Fag. *mf* *p*

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

Tbe. (B) *mp*

Arpa *mf* *p*

Solo *f* *pp* *mf* *p* *più piano*

Viol. *pp* *mf* *p*

Vle. *mf* *p*

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

Cb. *p* *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.* *p*

Vle. *p* *pp* *p*

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

Cb. *p* *pp* *p*

unis.

17

Fl. gr.

Cl.

Fag.

Cor.
(F)

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

Musical score for measures 17-19. The score includes parts for Fl. gr., Cl., Fag., Cor. (F), Arpa, Solo, Viol., Vle., Vcl., and Cb. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

Measure 17: Fl. gr. and Cl. play a half note G4 (B-flat). Fag. plays a half note G3 (B-flat). Cor. (F) plays a half note G4 (B-flat). Arpa plays a half note G4 (B-flat). Solo plays a half note G4 (B-flat). Viol. and Vle. play a half note G4 (B-flat). Vcl. and Cb. play a half note G4 (B-flat).

Measure 18: Fl. gr. and Cl. play a half note A4 (B-flat). Fag. plays a half note A3 (B-flat). Cor. (F) plays a half note A4 (B-flat). Arpa plays a half note A4 (B-flat). Solo plays a half note A4 (B-flat). Viol. and Vle. play a half note A4 (B-flat). Vcl. and Cb. play a half note A4 (B-flat).

Measure 19: Fl. gr. and Cl. play a half note B4 (B-flat). Fag. plays a half note B3 (B-flat). Cor. (F) plays a half note B4 (B-flat). Arpa plays a half note B4 (B-flat). Solo plays a half note B4 (B-flat). Viol. and Vle. play a half note B4 (B-flat). Vcl. and Cb. play a half note B4 (B-flat).

Dynamics: *p* (piano) for woodwinds and strings. *mf* (mezzo-forte) for Arpa and Solo. *pp* (pianissimo) for Viol. and Vle. *ppp* (pianississimo) for Cl. and Fag. *dim.* (diminuendo) for Solo.

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Arpa

Solo

Vie.

Vel.

18 Tempo I

II. *riten.*

Fag. *f*

Cor. (F) *mf*

Viol. *mf*

Vle. *f*

Vcl. *mf*

a tempo *riten.*

Fl. *p* *mf*

Ob. *p* *mp*

Cl. *p* *mf*

Fag. *mf*

Cor. (F)

Viol. *p* *mp* *mf*

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

Vcl. *p* *pizz.* *p* *mf*

19 a tempo *p* *riten. poco*

Fl. gr. *p* *mf*

Ob. *p* *mp*

Cl. *p* *mf*

Fag. *p*

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

Viol. *p* *sul A*

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

Vcl. *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

pizz.

Viol.

mf

Vle.

mf

arco

p espress.

pesante

22

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.*

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

Tbe. (B) *f* *p sub.*

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

Solo *ff*

Ossia

Viol. *p sub.* *p sub.* *p sub.*

Vle. *p sub.* *p sub.* *p sub.*

Vel. e Cb. *p sub.* *f* *p sub.*

28

Fl. gr.

Cl.

Fag.

Cor.
(F)

Solo

Ossia

Viol.

Vle.

Vel.

Cb.

passionato

mp

p

pp

Detailed description of the musical score: The score is for measures 28, 29, and 30. The Fl. gr. part has a rest in measure 28 and a melodic phrase in measure 29 starting with a *p* dynamic. The Cl. part has a triplet in measure 28 (*mp*), a triplet in measure 29, and a melodic phrase in measure 30 (*mp*). The Fag. part has a rest in measure 28 and a melodic phrase in measure 29. The Cor. (F) part has a rest in measure 28 and a melodic phrase in measure 29. The Solo part is marked *passionato* and has a melodic phrase in measure 28 starting with a *mp* dynamic. The Ossia part has a triplet in measure 28. The Viol. part has a rest in measure 28 and a melodic phrase in measure 29 starting with a *p* dynamic. The Vle. part has a rest in measure 28 and a melodic phrase in measure 29 starting with a *p* dynamic. The Vel. part has a rest in measure 28 and a melodic phrase in measure 29 starting with a *pp* dynamic. The Cb. part has a rest in measure 28 and a melodic phrase in measure 29 starting with a *pp* dynamic.

colla parte

a tempo

Fl. g. *mf*

Ob. *I. mf*

A. Cl. *a 2 mp mf*

Fag. *I. mf mf mf*

Cor. (F) *I. p mf*

Solo *mf*

Viol. *p mf div. mf*

Vle. *mf mf f*

Vcl. *mp mf p pizz. mf*

Cb. *mp mf p*

24

Fl. gr. *p* *mf*

Ob.

Cl. *mf*

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

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

Solo *mf* *p*

Viol. *p saltando* segue

Vla. *p* *p saltando* segue

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

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

Fl. gr. *p* *mp*

Fag. *I. II.* *mp*

Cor. (F) *p*

Solo

Viol.

Vle.

Vcl. *p* *mp*

II. pizz.

Fl. gr. *p* *mp*

Cl. *p*

Fag.

Cor. (F) *p*

Solo

Viol.

Vle. *p espress.*

Vcl. *unis arco* *p saltando*

41

Fl. gr.

Cl.

Solo

Viol.

Vle.

Vol.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

25 animato

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vle.

Vol.

pizz.

pizz.

pizz.

Fl. gr. I. *mf* 3

Ob.

Cl. *mf* 3

Fag. *mf* 3

Cor. (F) I. II. *mp* 3

Solo

Viol. *mf* *mp*

Vle. *arco* *mf* *mp*

Vel. *mf* *mp*

Detailed description: This is a page of a musical score, page 42. It contains staves for Fl. gr. I., Ob., Cl., Fag., Cor. (F), Solo, Viol., Vle., and Vel. The Fl. gr. I. staff has a first ending bracket. The Cl. and Fag. staves have triplets marked with a '3'. The Cor. (F) staff has a first ending bracket and a triplet marked with a '3'. The Solo staff has a triplet marked with a '3'. The Viol. staff has dynamic markings of *mf* and *mp*. The Vle. staff has an *arco* marking and dynamic markings of *mf* and *mp*. The Vel. staff has dynamic markings of *mf* and *mp*.

rallent.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. gr.:** Measures 1-4. Measure 2 has a *mp* dynamic. Measure 3 has a *p* dynamic.
- Ob.:** Measure 4 has a *mf* dynamic.
- Cl.:** Measures 1-4. Measure 1 has a *mp* dynamic. Measure 2 has a *p* dynamic. Measure 3 has a *mf* dynamic.
- Fag.:** Measures 1-4. Measure 1 has a *mp* dynamic. Measure 2 has a *mp* dynamic. Measure 3 has a *p* dynamic.
- Cor. (F):** Measures 1-4. Measure 2 has a *mp* dynamic.
- Solo:** Measures 1-4. Measure 1 has a *p* dynamic.
- Viol.:** Measures 1-4. Measure 4 has a *mf* dynamic.
- Vle.:** Measures 1-4. Measure 1 has a *mp* dynamic. Measure 2 has a *p* dynamic.
- Vol.:** Measures 1-4. Measure 2 has a *mp* dynamic. Measure 3 has a *p* dynamic.
- Cb.:** Measures 1-4. Measure 2 has a *mp* dynamic. Measure 3 has a *p* dynamic.

Articulations and other markings include: *arco* (Viol. and Vol.), *div.* (Vle. and Vol.), and *7* (Vol.).

Fl. gr. *I. solo*

Ob.

Cl. *p*

Fag. *mf*

Solo *sul G dolce*

Viol. *pp*

Vle. *pp*

Vel. *un. pp*

Cb. *mf*

Fl. gr. *I. solo*

Cl. *I. solo*

Fag. *p*

Cor. (F)

Solo *dolcissimo*

Viol. *dolcissimo*

Vle. *p*

Vel. *p*

3300

animando rallent. 45

Cl. *mp* *mf*

Fag. *mp* *mf*

Cor. (F) *p*

Solo *sempre sul G*

Viol. *mp* *mp* *mp*

Vle. *mp* *mp* *mf*

Vol. *mp* *mp* *mp*

27 a tempo

Fl. gr. *p*

Cl. *p*

Fag. *p*

Solo *sul D*

Viol. *pp*

Vle. *pp*

Vol. *pp*

I.
 Fl. gr. *p* *cresc. poco* *mf*
 II. III.
 Ob. *p* *pp* *cresc. poco* *mf*
 Cl. *p* *cresc. poco* *p*
 Fag. *pp* *p* *cresc. poco*
 Cor. (F) I. *p*
 Solo *cresc.* *sul G*
 Viol. *dolciss.* *cresc. poco* *mp*
pp *dolciss.* *cresc. poco* *mp*
 Vle. *pp* *p* *cresc. poco*
 Vol. *p* *cresc. poco* *sul D.*

[illegible]

[illegible]

Solo

Musical score for a solo piece, featuring multiple staves with complex rhythmic patterns, dynamic markings, and articulation instructions.

Dynamics and articulation markings include: *p* (piano), *mf* (mezzo-forte), *f* (forte), *ten.* (tension), *dim.* (diminuendo), *pizz.* (pizzicato), *arco* (arco), and *dim.* (diminuendo).

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 7, 8, 3, 2, 1).

The tempo/mood instruction "Più sostenuto" is present.

The key signature is B-flat major (two flats).

The time signature is 2/4.

animato

I. II.

Cor. (F)

Solo

Vel. e Cb.

pp

cresc. poco

mf

f

dim.

dim.

Cor. (F)

Timp.

Solo

Vel. e Cb.

pp

tr

dim.

pp

30

(coperti)
(bouchés)

Cor. (F)

Timp.

Solo

Vel. e Cb.

mf

dim.

tr

pp

cresc.

f

dim.

cresc. poco

mp

dim.

Cl. *in A*

Fag.

Solo *mp* *cresc.* *f* *dim.*

Vel. e Cb. *p* *cresc. poco* *mf* *dim.*

Cl.

Fag.

Tbe. (A)

Timp.

Solo *pp* *cresc.* *8* *0*

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

[31] Allegro $\text{♩} = 84$ (ma poco sostenuto e pesante)

Cor. (F)

Tbe. (A)

Timp.

Solo *mf* *marc.*

Vel. e Cb.

32 a 2.

Fag. *f*

Cor. (F) *f*

Tbe. (A) *f*

Timp. *tr* *f*

Solo

Vol. e Cb. *f*

33 a tempo

Timp. *tr* *pp*

Solo *p*

Viol. *pizz.* *p*

Vle. *pizz.* *p*

Vol. e Cb. *pizz.* *p*

Vol. *p*

Fl. p.

Fl. gr.

Ob.

Cl.

Trgl.

Arpa

Solo

Viol.

Vle.

Vol.

Fl.p.
Fl.g.
Ob.
Cl.
Trgl.
Arpa.
Solo

Ob. *pp*

Solo

Viol. *p*

Vle. *p*

Vcl. *p*

Fl. p.

Fl. gr. *p*

Ob. I.

Cl. *p*

Trgl.

Arpa

Solo

35

Fl.p.
Fl.gr.
Ob.
Cl.
Fag.
Cor.
(F)
Tbe.
(A)
Tbni.
Timp.
Trgl.
Arpa
Solo
Viol.
Vle.
Vcl.
Cb.

3300

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Timp.

Solo

Viol.

Vle. unis.

Vcl. unis. div.

Cb.

p

36

I. 1. 2.

Cor. (F)

Solo

Viol.

Vle.

Vol.

grazioso

pizz.

p

colla parte a tempo

37 I. 1. 2.

Fag.

Cor. (F)

Solo

Viol.

Vle.

Vol. e Cb.

a piacere

p

cresc. poco

mf

arco

mp

dolce

pizz.

cresc. poco

arco

mf

arco

mp

pizz.

p

cresc. poco

arco

mf

Vol. arco

Bassi pizz.

p

cresc. poco

mf

quasi Allegretto

Cl.

Fag.

Solo

Viol.

Vle.

Vcl.

Cb.

mf

p

mp

pp

arco

p

pp

pizz.

pp

ppress.

Solo

div.

Fl. gr.

Cl.

Fag.

Solo

Vle.

Vcl.

mp

mf

p

f

mf

mf

39

animato poco

Fl. gr. *mf* *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* *div.* *pizz.* *pp* *mf* *unis.*

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

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

Cb. *pp*

Fl.g. *mf* *p* *mf* *p*

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

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

Fag. *p* *pp* *mf* *pp* *mf* *p*

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

Trgl. *p* *p* *p* *p*

Arpa

Solo *f*

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

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

Vcl. *pp* *mf* *pp* *mf* *unis.*

Cb. *pp* *mf* *pp* *mf* *p*

Flg. *p* *mf* *f*

Ob. *p* *mf* *f*

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

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

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

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

Trgl. *f* *mf* *f* *ff*

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

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

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

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

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

3300

41

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Solo

Viol.

Vle.

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. *pizz. div. p*

Viol. *pizz. div. p*

Vcl. *p*

Cb. *p*

[illegible]

Fl. gr. *tr* *p* *tr*

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

Cl. *tr* *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*

Fl. gr. 44

Ob.

Cl.

Fag.

Cor. (F)

Camp.

Trgl.

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

Fl. gr. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. (F) solo *f*

Camp. *p*

Arpa *p*

Solo *tr*

Viol. *p*

Vle. *p*

Viol. *p*

Cb. *p*

45

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

Ob. *mp*

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

Fag. *p*

Cor. (F)

Trgl. *pp*

Arpa *mf* *pp*

Solo *tremolo* *p* *8*

Viol. *mf* *div.* *pp*

Vle. (plizz.) *div.* *p* *pp*

Vcl. *mp*

Fl. gr. II. *dolciss. n^b* *pp*

Ob. I. *pp*

Cl. *dolciss. n^b* *pp*

Fag. I. *pp*

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

Trgl.

Arpa

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

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

Vle. *arco* *pp*

Vcl. *div.* *mp*

46

Fl.p.

Fl.g.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe
(A)

Camp.

Arpa

Solo

Viol.

Vle

Vel.

cresc.

f

pp

I.

Solo

f

pp

ff

ff

f

sul G

pizz.

unis.

pp

unis. pizz.

pp

f

Fl. p.

Fl. gr.

Ob.

Cl.

Fag. *pp* *cresc.*

Cor. (F)

Camp. *mf*

Arpa *cresc.*

Solo

Viol.

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

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*

Fl. gr. *p*

Ob. *p* 1.

Cl. *p*

Fag. *p*

Arpa *p*

Solo

Viol.

Vle. *div.* *p*

Vol. *div.* *p*

Cb. *pizz.*

48

Fl.p.

Fl.gr.

Ob.

Cl.

Cor. (F)

Arpa

Solo

Vle.

Vol.

Cb.

3300

49 più animato $\text{♩} = 138$

Flg. r. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. (F) *cresc.*

Timp. *cresc.*

Arpa *cresc.*

Solo *cresc.*

Viol. *cresc.* arco

Vle *cresc.* div. arco

Vol. *cresc.*

Cb. *cresc.*

150

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Tbe. (A)

Timp.

Trgl.

Piat.

Solo

Viol.

Vle.

Vcl.

Cb.

p sub.

p sub.

p sub.

p sub.

f

p sub.

f

p

mf

p

pp

ff

tr

p sub.

p sub.

p sub.

p

f

p

Fl. p. *pp*

Fl. gr. *pp* I.

Ob. *pp* I.

Cl. *pp* I.

Fag. *pp*

Cor. (F) *pp* I.

Tbo. (A) *pp*

Camp. *pp*

Trgl. *pp*

Piat. *pp*

Arpa *pp*

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

Viol.

Vle.

Vcl. e Cb.

52

Fl. p.

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Camp.

Arpa

Solo

Viol.

Vle.

Vol.

II. f

I. f

f

pizz.

f pizz.

f pizz.

f pizz.

f

Fl. p.

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Camp.

Arpa

Solo

Viol.

Vle.

Vel.

f

sf

53

Cl.

Fag.

Tbni.

Solo

Viol.

Vle.

Vcl.

mp

pp

arco

p

f

pesante

mf

arco

p

0

54
(sempre più animando)

Fl. gr.
Ob.
Cl.
Fag.
Cor. (F)
Tbn.
Trgl.
Solo
Viol.
Vle.
Vcl.

==

♩ = 160

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

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

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

Fag. *p* *I.* *p*

Tbe. (A) *p*

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

Arpa *mf*

Solo *cresc.* *f*

Viol. *pizz.* *pp* *cresc.* *mf* *div.*

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

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

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

Ob. *mp* *p* *mp*

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

Fag. *mf* *p* *p*

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 *PR*

Fl. gr. I. *p*

Ob. I. *p*

Cl. *p*

Fag. *p* *a 2*

Cor. (F) *p*

Tbe. (A)

Tbni.

Timp.

Trgl. *p cresc.*

Solo *cresc.* *ff*

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

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

Vcl. *mf* *p* *unis.* *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 *mf* *Ossia* *Ossia*

Viol.

Vle.

Vcl.

Cb.

89

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Tbe. (A)

Tbn.

Timp.

Trgl.

Arpa

Solo

Ossia

Viol.

Vle.

Vcl.

Cb.

pizz.

unis. pizz.

Fl. *p* *poco*

Cl. *p* *poco*

Fag. *I.* *p* *poco*

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

Solo *f* *mf*

Viol. *mf* *pp*

Vle. *mf* *pp* *poco*

Vol. e Gb. *arco* *mf* *pp* *poco*

Fl. gr.

Cl.

Fag.

Cor.
(F)

Timp.
mp

Solo

Viol.
pp

Vle.
p

Vcl.
e Cb.

The musical score is written for a full orchestra. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. The Fl. gr. (Flute grand) part has a melodic line with slurs. The Cl. (Clarinet) and Fag. (Bassoon) parts have harmonic support. The Cor. (F) (Cor Anglais) part has a melodic line. The Timp. (Timpani) part has a simple rhythmic pattern. The Solo part has a complex melodic line with many beamed notes. The Viol. (Violin) part has a melodic line with trills and slurs. The Vle. (Viola) part has a harmonic line. The Vcl. e Cb. (Violoncello and Contrabasso) part has a harmonic line.

Fl. p. *mf* *tr*

Fl. gr. *mf* *dim.* *tr*

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

Fag. *p dim.*

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

TimP. *tr* *dim.*

Trgl. *tr*

Solo *ff* *dim.* *p*

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

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

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

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

Fl. p. *mp*

Fl. gr. *a 2* *mp*

Ob. *pp* *cresc. poco* *mp*

Cl. *pp* *cresc. poco* *mp*

Fag. *pp* *cresc. poco* *mp*

Trgl. *pp* *mp*

Solo *div.* *unis.* *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.*

Trgl. *I.*

Solo *I.*

Viol. *pp*

Vle. *pp*

Vcl. *pp*

Fl. gr. *pp* *cresc.*

Cor. (F) III. *pp* *poco*

Solo *cresc.*

Viol. *cresc.*

Vle. *cresc.*

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

Cl. *p cresc.* *f* *cresc.*

Fag. *f* *cresc.*

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

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. (T) *f* *p* *f* *p*

Tbe. (A) I. solo *pp*

Timp. *mf* *p*

Trgl. *p*

Arpa *pp*

Solo *mf*

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

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

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

Fl. gr. *a 2* *p*

Ob.

Cl.

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

Cor. (F) *I. II.* *a 2* *f*

Trgl. *p* *f*

Arpa

Solo *Ossia* *f* *ff*

Viol. *arco* *f*

Vle. *arco* *p* *f*

Vcl. e Cb. *(arco)* *f*

[illegible]

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, Hm (unvoll.)	1.—	444. Strauß, Zarathustra	3.50	486. Haydn, No. 45 [18], Fism	1.20
404. Mozart, Gm [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	1.20
406. Mendelssohn, Nr. 3, A m	2.50	448. Liszt, Tasso	1.50	(Loura)	1.20
407. Beethoven, No. 6, F	2.—	449. Liszt, Preludes	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, Scheherazade	5.—
410. Schubert, No. 7, C	3.—	454. Liszt, Heldenklänge	1.—	494. Glasunow, No. 4, Es	4.—
411. Beethoven, No. 9, D m	4.—	455. Liszt, Hungaria	2.—	495. Glasunow, No. 8, Es	4.—
412. Beethoven, No. 7, A	2.—	456. Liszt, Hamlet	1.—	496. Skrjabin, Divin Poème	6.—
413. Schumann, No. 4, D m	2.—	457. Liszt, Hunnenschlacht	1.50	497. Skrjabin, Le Poème de l'Extase	4.—
414. Beethoven, No. 4, B	2.—	458. Liszt, Ideale	2.—	498. Strauß, Heldenleben	5.—
415. Mozart, Es [543]	1.50	459. Bruckner, No. 1, C m	2.50	499. Strauß, Alpen-Symph.	6.—
416. Beethoven, No. 8, F	2.—	460. Bruckner, No. 2, C m	2.50	500. Tschalkowsky, Manfred	4.—
417. Schumann, No. 1, B	2.50	461. Bruckner, No. 3, D m	2.50	501. Borodin, No. 3 A moll	1.50
418. Beethoven, No. 1, C	1.50	462. Bruckner, No. 4, Es (romantische)	2.50	502. Mozart, C [425]	1.50
419. Beethoven, No. 2, D	2.—	463. Bruckner, No. 5, B	2.50	503. Skrjabin, No. 2, C m	5.—
420. Mendelssohn, Nr. 4, A	2.50	464. Bruckner, No. 6, A	2.50	504. Schubert, No. 1, D	1.50
421. Schumann, No. 2, C	2.50	465. Bruckner, No. 7, E	2.50	505. Schubert, No. 2, B	1.50
422. Berlioz, Phant. Symph.	3.—	466. Bruckner, No. 8, C m	2.50	506. Schubert, No. 3, D	1.20
423. Berlioz, Harold i. Ital.	3.—	467. Bruckner, No. 9, D m	2.50	507. Schubert, No. 4, C m	2.—
424. Berlioz, Romeo u. Julia	5.—	468. Haydn, No. 93 [5], D	1.20	(Tragische)	2.—
425. Brahms, No. 1, C m	2.—	469. Haydn, No. 103 [1], Es	1.20	508. Schubert, No. 5, B	1.20
426. Brahms, No. 2, D	2.—	(Faukenwirbel)	1.20	509. Schubert, No. 6, C	2.—
427. Brahms, No. 3, F	2.—	470. Volkmann, No. 1, D m	2.50	510. Strauß, Domestica	6.—
428. Brahms, No. 4, E m	2.—	471. Smetana, Vysehrad	1.50	511. Haydn, No. 73 [26] D (Chasso)	1.20
429. Tschalkowsky, No. 1, E m	2.50	472. Smetana, Moldau	1.50	512. Haydn, No. 31, D (mit Hornsignal)	1.20
430. Tschalkowsky, No. 4, F m	2.50	473. Smetana, Sarka	1.50	513. Haydn, No. 7, C (Le Midi)	1.20
431. Haydn, No. 99 [3], Es	1.20	474. Smetana, Aus Böhmens Hain und Flur	1.50	514. Franck, Chasseur maudit	2.—
432. Haydn, No. 85 [15], B (La Reine)	1.20	475. Smetana, Tábor	1.50	515. Haydn, No. 8, G (Le Soir)	1.20
433. Dvorák, No. 5, Em (Aus der neuen Welt)	4.—	476. Smetana, Bábik	1.50	516. Franck, Les Eolides	1.50
434. Haydn, No. 100 [11], G (Hilf.)	1.20	477. Liszt, Faust-Symphonie	5.—	517. Haydn, No. 48, C (Maria Theresia)	1.20
435. Haydn, No. 6 [6], G (Paukt.)	1.20	478. Strauß, Aus Italien	5.—	518. Haydn, No. 55, Es (Schma.)	1.20
436. Haydn, No. 92 [16], G (Hilf.)	1.20	479. Tschalkowsky, No. 6, H m (Pathétique)	2.50	519. Trapp, No. 4, B m	3.—
437. Mozart, D [385]	1.50	480. Haydn, No. 95 [9], C moll	1.20	520. Graener, Sinf. breve	1.50
438. Haydn, No. 102 [12], B	1.20	481. Haydn, No. 96 [14], D	1.20	521. J. Chr. Bach, D	1.—
439. Haydn, No. 101 [4], D (Hilf.)	1.20	482. Franck, D moll	3.—		
440. Strauß, Don Juan	3.50	483. Haydn, No. 97 [7], C	1.20		
441. Strauß, Macbeth	3.50				

Ouverturen:

No.	M.	No.	M.	No.	M.
601. Beethoven, Leonore No. 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 Hochzeit	—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, Ruinen 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-nachtsstraum	1.—	636. Schubert, Rosamunde	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, Abencerragen	1.—	664. Smetana, Verkauft. Brant	—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, Palestina, 3. Teil 2.50		Estrella . . . 1.—	
675. Tschalkowsky, Romeo 1.50		688. Pfizner, Christ-Elflein 2.—		699. Glasunow, Fest-Ouv. 1.50	
676. Glück, Iphigenie i. Aulis 1.—		689. Aubert, Stumme v. Portici 1.—		700. Pfizner, Märchen-Hellkorn 1.50	
677. Smetana, Libussa . . . —80		690. Dvořák, Karneval . . . 2.—		1101. Humperdinck, Hänsel	
678. Suppé, Dichter u. Bauer 1.—		691. Glück, Orpheus und Eurydice . —50		und Gretel 1.20	
679. Flotow, Stradella . . . 1.—		692. Rimsky-Korsakow, La		1102. Glück, 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 Schicksals 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., in (Gesangs) . —80	726. Grieg, Klav.-Konz. A m 3.—	747. Mozart, Vl.-Kzt. G [218] . 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, Triplet-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.—	731. Bach, Konz. f. 2 Klav., Cm 1.—	752. Glasunow, Vl.-Kzt. A m 3.—
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	Violone 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. 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 [365] 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 u. Silphio 1.50	743. Mozart, Klav.-Kz., B (450) 1.50	766. Mozart, Vl.-Kzt. D [271a] 1.50
723. Brahms, K. f. v. u. Vl. 3.—	744. Bach, Klav.-Konz. D m 1.—	767. Mozart, Fl. u. Hf. [299] 1.50

Verschiedene Werke:

801. Berlioz, 3. Stck. 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-Ro-	„Meistersinger“ —50	851. Tschalkowsky, Slavi-
manzen (Gdur, Fdur) . —60	826. Wagner, Verwandlungsmusik u. Schlussszene	scher Marsch 1.50
804. Mendelssohn, 5 Stücke a.	des 1. Akt v. „Parsifal“ 2.—	852. Ljadow, 3 russische Volkstänze 1.50
„Sommernachtsstraum“ 1.20	827. Regner, Mozart-Variat. 3.—	853. Ljadow, Der verkaufte See 1.—
805. Brahms, Haydn-Variat. 1.20	828. Bizet, L'Arlesienne, I . 1.—	854. Mozart, Les petits riens —80
806. Wagner, Siegm. Liebesl. —50	829. Bizet, L'Arlesienne, II . 1.—	855. Brahms, Serenade, D . 2.—
807. Wagner, Walkürenritt 1.—	830. Mozart, Maurerische	856. Bach, Suite No. 1, C . —80
808. Wagner, Wotans Abschied u. Feuerzauber 1.50	Truermusik —50	857. Tschalkowsky, Serenade 1.—
809. Wagner, Waldweben . —80	831. Weber, Aufforderung z.	858. Mozart, Seren. No. 8, D [204] —80
810. Wagner, Siegfried-Idyll —80	Tanz (Instr. v. Berlioz) 1.20	859. Mozart, Seren. No. 6, D [200] —80
811. Wagner, Truermusik a.	832. Bizet, Roma, Suite . 3.—	860. Graener, Gotische Suite 1.50
„Götterdämmerung“ . —50	833. Borodin, Steppenskitze —80	861. Bach, Suite No. 4, D . —80
812. Wagner, Karfreitags-	834. Glinka, Kamarinskaja . —60	862. Brahms, Serenade A . 1.20
zauber —50	835. Regner, Hiller-Variation. 4.—	863. Tschalkowsky, Romanzen 1.50
813. Wagner, Huld.-Marsch —80	836. Regner, Konz. i. alten Stil 2.—	864. Graener, Comedietta . 1.50
814. Wagner, Bacchanal aus	837. Regner, Romant. Suite 2.—	865. Wolfurt, Trippelfuge . 1.50
„Tannhäuser“ 1.50	838. Regner, Böcklin-Suite . 2.—	866. Strauß, Wein, Weib u. Gesang 1.—
815. Wagner, Einleitung zum	839. Graener, Variationen üb.	867. Strauß, Rosen a. d. Süden 1.—
3. Akt v. „Tannhäuser“ —50	ein russ. Volkslied . 2.—	868. Strauß, Geschichten aus
816. Wagner, Liebesmaler	840. Tschalkowsky, Frances-	dem Wiener Wald . 1.—
der Apostel 1.50	ca da Rimini 2.50	869. Strauß, Frühlingstimmen . 1.—
817. Schubert, Musik aus	841. Mussorgsky, Eine Nacht	870. Strauß, Künstlerleben . 1.—
„Rosamunde“ 1.20	auf dem kahlen Berge 2.—	871. Strauß, Kaiserwalzer . 1.—
818. Bach, Suite No. 3, D . —80	842. Rimsky-Korsakow, Ca-	872. Graener, Flöte von Sanssouci 1.50
819. Volkmann, Seren., Dm . —60	priccio espagnol . . . 3.—	873. Dvořák, Ständchen capriccioso 2.—
820. Wagner, Kaisermarsch 1.—	843. Ljadow, Baba-Jaga . 1.50	874. Strauß, Lustspiel-Suite 1.50
821. Bach, Suite No. 2, H m —80	844. Ljadow, Kikimora . 1.50	875. Wagner, Wiener Blut . 1.—
822. Strauß, Donauwalzer 1.—	845. Glinka, Valse-Fantaisie —80	876. Trapp, Divertimento . 1.50
823. Beethoven, Egmont-Mus. 1.20	846. Glinka, Caprice brillant 1.20	877. Busch, Capriccio . . 1.50
	847. Sekles, Gesichte . . . 1.50	878. Wunsch, Fest auf Bonaparte 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:

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

b) Ganzleinenbände:

Bach, Johannes-Passion. (Schering)	M. 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:

Bach, 6 Brandenburgische Konzerte	M. 8.—	Brahms, 4 Symphonien	M. 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 Band I No. 1—4	9.—	— Kammermusik. Band I (ohne Klavier)	11.—
Band II No. 5—7, Band III No. 8—9 & — Ouverturen. Band I. Leonore I—III. Fidelio. Mit Vorwort von Wilhelm Altmann	9.—	Band II (mit Klavier)	11.—
Band II. Geschöpfe des Prometheus. Coriolan. Egmont. Ruinen von Athen. Namensfeier. König Stephan. Weihe des Hauses	8.—	Bruckner, 9 Symphonien. 3 Bände & Dvořák, 7 Streichquartette	10.—
— 5 Klavier-Konzerte	12.—	Händel, 12 Große Konzerte für Streich-Instrumente. (G. Schumann)	12.—
— 17 Streich-Quartette. (W. Altmann)	14.—	Haydn, 24 Symphonien. 4 Bände & — 83 Streich-Quartette. Band I. (Op. 1, 2, 3, 9, 17)	10.—
Berlioz, Phantastische Symphonie und Harold in Italien	9.—	Band II. (Op. 20, 33, 42, 50, 51, 54)	15.—
— Romeo und Julia	8.—	Band III. (Op. 55, 64, 71, 74, 76, 77, 103)	15.—
— Sieben Ouverturen. Waverley. Vehmrichter. König Lear. Der Römische Karneval. Der Corsar. Benvenuto Cellini. Beatrice und Benedict	10.—	Liszt, 12 Symphonische Dichtungen. Band I. Bergsymphonie. Tasso. Les Préludes. Orpheus	9.—
Borodin, 3 Symphonien	10.—	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.—	Spohr, 4 Doppel-Quartette, Nonett für Streich- und Blas-Instrumente und Oktett für Streich- u. Blas-Instrumente	10.—
— 8 Ouverturen. Sommernachtsstraum. 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	11.—	Violin-Konzerte. Band I: Bach, Amoll und Esdur. 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 Streich-Quartette, 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett	14.—		
Schumann, 4 Symphonien. 2 Bde. &	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

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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)