

**O U V E R T U R E**  
de  
**Roberto Devereux**  
à  
**Grand Orchestre**  
composée  
par  
**G. DONIZETTI.**

N<sup>o</sup> 6228.

Propriété des Editeurs.

Pr. 2 Thlr. 15 Ngr.

*Leipzig, chez Breitkopf & Härtel.  
Paris, chez B. Lata. — Londres, chez Chappell.*

*Enregistré aux Archives de l'Union.*



**OUVERTURE.** *Larghetto.* *ff* *Cor.* *Viol.* *Cor.* *Viol.* *Cor.* *P* **Donizetti.**

*Larghetto.* *Fl.* *Viol.* *p* **4**

*Viol.* *f* *p* *f* *p*

*f* *p* *f* *p* *ff* *f*

*Fl.* *Clair.* *rall.* *a Tempo.* *pizz.*

**2** *Clar.* *Viol.* *arco.* **1** *p* **1**

**Vivace.**

*ff* *Viol. 2.* *f* *Viol.*

*f* *f*

*Viola.* *Viol.* *ff* *Viola.*

# VIOLINO 1.

Viol. *ff*

6 Clar. *p* Viol. *p* 8 *ff* Viol. 2. *p* Ob. *p* Viol. *p*

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

*f*

Viola *ff* Viol. *ff*

Viola *ff* Viol. *ff*

*Leggierissimo.* *p*

*p*

*cresc.*

*cresc.* *p* *cresc.* *p* *cresc.* *cresc.* *cresc.* *Piu Allegro.* *f* *f* *Timp.* *Viol.* *ff* *Fine.*

# Ouverturen für Orchester

## in Partitur und Stimmen

mit specieller Angabe der einzelnen Instrumente

im Verlage von

### Breitkopf & Härtel in Leipzig.

Die Stimmen der Streich-Instrumente werden von allen diesen Werken in beliebiger Anzahl zu den beigesetzten Preisen einzeln abgegeben.  
Die meisten dieser Werke sind in demselben Verlag auch in zwei- und vierhändigen Arrangements für das Pianoforte erschienen.

**Adam, A., Der König von Yvetot. (25stimmig) *Op. 3.*** —  
Violine I. 7/8 Ngr., Violine II. 5 Ngr., Bratsche 5 Ngr., Violoncell u. Bass 5 Ngr., 1 Flöte, 2 Oboen, 2 Clarinetten, 2 Fagotten, 4 Hörner, 2 Trompeten, 3 Posaunen (Alt, Tenor, Bass), Octavflöte, Triangle, grosse u. kleine Trommel.

**Auber, D. F. E., Die Stumme von Portici. La Muette de Portici (29stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. 5 Ngr., Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.), Octavfl., Contrafag., gr. u. kl. Trommel, Triangle, Becken u. Pauken.

**Die Sirene. La Sirène. (26stimmig) *Op. 2. 15 Ngr.*** —  
V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 3 Pos. (A. T. B.), 2 Pistonhörn., Cymbal, gr. Trommel, Triangle u. Pauken.

**Der Feensee. Le Lac de Fées. (31stimmig) *Op. 3.*** —

V. I. 5 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 3 Pos. (A. T. B.), 2 Tromp., 2 Pistonhörn., Octavfl., Cymbal, gr. Trommel, Militärtrommel, Ophicleide, Harfe, Triangle u. Pauken.

**Beethoven, L. v., Egmont. Fmoll. Op. 84. (20stimmig) *Op. 1. 15 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 3 Hörn., 2 Tromp., Octavfl. u. Pauken.

**Leonore. Cdur N<sup>o</sup> 2. (23stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. 7 1/2 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 3 Hörn., 2 Tromp., 3 Pos. (A. T. B.) u. Pauken.

**Dieselbe in neuer vervollständigter Ausgabe und gleicher Besetzung. *Op. 3.*** —

**Leonore. Cdur N<sup>o</sup> 3. (23stimmig) *Op. 2.*** —

V. I. 10 Ngr., V. II. 7 1/2 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 3 Hörn., 3 Tromp., 3 Pos. (A. T. B.) u. Pauken.

**Fidelio. Edur (Leonore N<sup>o</sup> 4.) (22stimmig) *Op. 1. 20 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 2 1/2 Ngr., Vlle. 2 1/2 Ngr., Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 2 Pos. (A. T. B.) u. Pauken.

**Bellini, V., Romeo u. Julie — i Capuleti e Montecchi. (28stimmig) *Op. 2. 10 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 2 1/2 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.), Octavfl., gr. u. kl. Trommel, Ophicleide, Triangle, Becken u. Pauken.

**N<sup>o</sup> 8. (19stimmig) *Op. 1. 15 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. 5 Ngr., Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 2 Pos. (A. T. B.) u. Pauken.

**Boieldieu, Die weisse Dame. La Dame blanche. (19stimmig) *Op. 1. 20 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 1 Pos. (B.) u. Pauken.

**Cherubini, L., Ali Baba oder die vierzig Räuber. (25stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 10 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 3 Pos. (A. T. B.), 1 Octavfl., Cimb. u. gr. Trommel, Ophicleide, Triangle u. Pauken.

**Die Abencerragen. (22stimmig) *Op. 2.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 10 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 3 Pos. (A. T. B.), 1 Octavfl., Cimb. u. gr. Trommel, Ophicleide, Triangle u. Pauken.

**Medea. (18stimmig) *Op. 2.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn. u. Pauken.

**Der Wasserträger. (20stimmig) *Op. 2.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 3 Hörn., 1 Pos. (B.) u. Pauken.

**Elise. (18stimmig) *Op. 2. 15 Ngr.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 10 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn. u. Pauken.

**Faniska. (19stimmig) *Op. 2.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 1 Pos. (B.) u. Pauken.

**Lodoiska. (19stimmig) *Op. 2.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 10 Ngr., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 1 Pos. (B.) u. Pauken.

**Besetzung wie Faniska.**

Partitur *Op. 1. 10 Ngr.*

**Cherubini, L., Der portugiesische Gasthof. (19stimmig) *Op. 2.*** —

**Besetzung wie Faniska.**

Partitur *Op. 1. 10 Ngr.*

**Anacreon. (24stimmig) *Op. 2.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.), 1 Octavfl. u. Pauken.

**Donizetti, G., Roberto Devereux. (28stimmig) *Op. 2. 15 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.), 2 Pistonhörn., Octavfl., gr. Trommel, Triangle u. Pauken.

**Gade, N. W., Nachklänge von Ossian. (A moll.) (25stimmig) *Op. 2. 15 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 2 Pos. (A. T.), Octavfl., Contrafagott, Pauken u. Harfe.

**Op. 14. Cdur N<sup>o</sup> 3. (22stimmig) *Op. 3.*** —

V. I. u. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 3 Pos. (A. T. B.), 1 Bass-Tuba u. Pauken.

**Hiller, F., Op. 32. Concert-Ouverture. D moll. (21stimmig) *Op. 2. 15 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 3 Pos. (A. T. B.), Octavfl. u. Pauken.

**Ein Traum in der Christnacht. (22stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 3 Pos. (A. T. B.), 2 Tromp., Octavfl., gr. Trommel u. Pauken.

**Joachim, J., Hamlet. (23stimmig) *Op. 3. 15 Ngr.*** —

V. I. 12 1/2 Ngr., V. II. 10 Ngr., Br. 7 1/2 Ngr., Vlle. u. Bass 10 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.) u. Pauken.

**Lortzing, A., Czaar und Zimmermann. (26stimmig) *Op. 1. 20 Ngr.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.), Octavfl., Triangle, gr. Trommel u. Pauken.

**Méhul, F., Joseph. (18stimmig) *Op. 1.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Die beiden Blinden von Toledo. Les 2 aveugles de Tolède. (15stimmig) *Op. 20 Ngr.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn. u. Pauken.

**La Chasse du jeune Henry. (17stimmig) *Op. 2. 10 Ngr.*** —

V. I. u. II. 7 1/2 Ngr., Br. 5 Ngr., Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn. u. Pauken.

**Mendelssohn Bartholdy, F., Op. 21. Sommernachts-traum. (19stimmig) *Op. 3.*** —

V. I. 12 1/2 Ngr., V. II. 7 1/2 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., Ophicleide u. Pauken.

**Op. 26. Die Hebriden (Fingalshöhle). (18stimmig) *Op. 2.*** —

V. I. u. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Op. 27. Meeresstille und glückliche Fahrt. (23stimmig) *Op. 2. 10 Ngr.*** —

V. I. u. II. 5 Ngr., Br. 5 Ngr., Vlle. I. u. II. 2 1/2 Ngr., Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 3 Tromp., Octavfl., Contrafagott u. Pauken.

**Op. 32. Zum Märchen von der schönen Melusine. (18stimmig) *Op. 2. 15 Ngr.*** —

V. I. u. II. 10 Ngr., Br. 10 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Op. 74. Athalia. (22stimmig) *Op. 2. 15 Ngr.*** —

V. I. 10 Ngr., V. II. 7 1/2 Ngr., Br. 7 1/2 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 3 Pos. (A. T. B.), Pauken u. Harfe.

**Op. 89. Heimkehr aus der Fremde. (15stimmig) *Op. 2.*** —

V. I., II. u. Br. 5 Ngr., Vlle. u. Bass 10 Ngr., 2 Ob., 2 Clar., 2 Fag., 2 Hörn. u. 2 Tromp.

Partitur *Op. 1. 10 Ngr.*

**Meyerbeer, G., Hugenotten. (29stimmig) *Op. 2. 15 Ngr.*** —

V. I. 10 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 1 engl. Horn., 2 Pistonhörn., 3 Pos. (A. T. B.), 2 Tromp., Octavfl., Ophicleide, gr. Trommel u. Pauken.

**Mozart, W. A., Così fan tutte. (18stimmig) *Op. 1.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Don Juan. (18stimmig) *Op. 1.*** —

V. I. 7 1/2 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Entführung aus dem Serail. (20stimmig) *Op. 1.*** —

V. I. u. II. 5 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., Octavfl., Triangle, gr. Trommel, Becken u. Pauken.

**Figaro's Hochzeit. (18stimmig) *Op. 1.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Idomeneo. (18stimmig) *Op. 1.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Titus. (18stimmig) *Op. 1.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Die Zauberflöte. (21stimmig) *Op. 1.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp., 3 Pos. (A. T. B.) u. Pauken.

**Reinecke, C., Zu Calderon's „Dame Kobold“. (18stimmig) *Op. 2.*** —

V. I. 10 Ngr., V. II. u. Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Reissiger, C. G., Nero. (22stimmig) *Op. 2. 15 Ngr.*** —

V. I. u. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 3 Pos. (A. T. B.), 2 Tromp., Octavfl., gr. Trommel u. Pauken.

**Rietz, J., Op. 11. Hero und Leander. (23stimmig) *Op. 3. 10 Ngr.*** —

V. I. 10 Ngr., V. II. 7 1/2 Ngr., Br. 7 1/2 Ngr., Vlle. u. Bass 12 1/2 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 3 Pos. (A. T. B.), 2 Tromp. u. Pauken.

**Rossini, J., Die Belagerung von Corinth. (30stimmig) *Op. 2. 15 Ngr.*** —

V. I. 5 Ngr., V. II. 7 1/2 Ngr., Br. 5 Ngr., 2 Vlle. à 2 1/2 Ngr., Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 3 Pos. (A. T. B.), 2 Tromp., Octavfl., Contrafagott, Triangle, gr. u. kl. Trommel, Becken u. Pauken.

**Cenerentola (Aschenbrödel). (17stimmig) *Op. 1. 20 Ngr.*** —

V. I. u. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 1 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Elisabeth. (22stimmig) *Op. 2.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 3 Pos. (A. T. B.), 2 Tromp., Octavfl., gr. Trommel u. Pauken.

**La Gazza ladra (die diebische Elster). (24stimmig) *Op. 2.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 7 1/2 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 1 Pos. (B.), Octavfl., Triangle, gr. u. kl. Trommel u. Pauken.

**L'Italiana in Algeri. (17stimmig) *Op. 1. 20 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 2 1/2 Ngr., 1 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Otello. (21stimmig) *Op. 1. 20 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 1 Pos. (B.), 2 Tromp. u. Pauken.

**Tancredi. (18stimmig) *Op. 1. 10 Ngr.*** —

V. I. 5 Ngr., V. II. 2 1/2 Ngr., Br. 2 1/2 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 2 Tromp. u. Pauken.

**Il Turco in Italia. (21stimmig) *Op. 1. 15 Ngr.*** —

V. I. 7 1/2 Ngr., V. II. 5 Ngr., Br. 5 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 2 Hörn., 1 Pos. (B.), 2 Tromp., Triangle, gr. Trommel u. Pauken.

**Schumann, R., Op. 115. Manfred. (24stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. u. Br. 5 Ngr., Vlle. u. Bass 10 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 3 Pos. (A. T. B.), 3 Tromp., 3 Pos. (A. T. B.) u. Pauken.

Partitur *Op. 2.*

**Thalberg, S., Florinda. (25stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. u. Br. 5 Ngr., Bass 3 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 2 Fag., 4 Hörn., 2 Tromp., 3 Pos. (A. T. B.), 1 Piccollo, 1 Ophicleide u. Pauken.

**Wagner, R., Eine Faustouverture. (26stimmig) *Op. 3.*** —

V. I. 10 Ngr., V. II. u. Br. 7 1/2 Ngr., Vlle. u. Bass 5 Ngr., 2 Fl., 2 Ob., 2 Clar., 3 Fag., 4 Hörn., 3 Pos., 2 Tromp., 1 Piccolo, 1 Tuba u. Pauken.

Partitur *Op. 2.*

Donizetti.

**OUVERTURE.** *Larghetto.* Cor. Viol. Cor. Viol. Solo Cor.

*Larghetto.* Viol. Fl. 4

*f p f p f p f p stacc.*

Fl. Clar. Viol. pizz.

Clar. arco. Cor. Viol. 1. Viol. 2. pizz. 1

*Vivace.* arco. p.

VIOLINO 2.

*pizz.*  
*p*

*3* *arco.* *2*  
*p*

*p* *f*

*p*

*f* *p* *f*

*f*

*f*

*ff* *ff* *f*

*f* *Leggierissimo.* *pizz.*

*arco.*

*cresc.* *cresc.*

*p*



*cresc.* *p* *cresc.* *cresc.* *cresc.* *Più Allegro.* *ff* *f* *ff* *ff* *Fine.*



VIOLA.

Donizetti.

**OUVERTURE.** *Larghetto.*  $\text{3/8}$   $\text{C}$   $f$   $p$   $f$   $p$   $f$

*Larghetto.*  $\text{3/8}$   $\text{C}$   $p$   $6$   $p$   $8$   $f$   $p$

$f$   $p$   $f$   $p$   $f$   $p$   $f$

$1$   $2$  *pizz.* *rall. a Tempo.*

$2$   $1$  *arco.* *pizz.*

*Vivace.*

$1$  *f* *arco.* *pizz.* *arco.*

$f$

$f$

$sf$

$f$   $f$

VIOLA.

*pizz.*

5 *arco.*

*p* *ff*

*p* *f*

*f* *f*

*ff*

*f*

*Leggierissimo.*

*pizz.*

*arco.*

VIOLA.

First staff of music, 3/8 time signature, key of D major. Features a melodic line with slurs and accents. Ends with the instruction *pizz.*

Second staff of music, 3/8 time signature, key of D major. Features a melodic line with slurs and accents.

Third staff of music, 3/8 time signature, key of D major. Features a melodic line with slurs and accents.

Fourth staff of music, 3/8 time signature, key of D major. Features a melodic line with slurs and accents. Starts with the instruction *p*.

Fifth staff of music, 3/8 time signature, key of D major. Features a melodic line with slurs and accents.

Sixth staff of music, 3/8 time signature, key of D major. Features a melodic line with slurs and accents. Includes the instruction *arco.* and *f*.

*Più Allegro.*

Seventh staff of music, 3/8 time signature, key of D major. Features a rhythmic accompaniment of chords. Includes the instruction *f*.

Eighth staff of music, 3/8 time signature, key of D major. Features a rhythmic accompaniment of chords. Includes the instruction *f*.

Ninth staff of music, 3/8 time signature, key of D major. Features a rhythmic accompaniment of chords. Includes the instruction *2*.

Tenth staff of music, 3/8 time signature, key of D major. Features a rhythmic accompaniment of chords.

Eleventh staff of music, 3/8 time signature, key of D major. Features a rhythmic accompaniment of chords.

Twelfth staff of music, 3/8 time signature, key of D major. Features a rhythmic accompaniment of chords. Ends with the instruction *ff* and *Fine.*



Larghetto.

Donizetti.

OUVERTURE.

Larghetto. 6

4 pizz. arco. 2 pizz.

1 Vivace. arco. 7 pizz. arco.

f Cello. Bassi. 1 ff

# VIOLONCELLO e BASSO.

*pizz.*  
*p*

*arco.*  
*P*

*arco.*  
*f*

*p* *f*

*f* *ff* *f*

*pizz.*

3

3



*cresc.*

*pizz. P*

*pizz.*

*Piu Allegro.*

*f*

*f*

*f*

2

*f*

*f*

*f*

*ff*

*ff*



FLAUTO 1.

Larghetto.

Larghetto.

Donizetti.

OUVERTURE.

FLAUTO 1.

The musical score for Flauto 1 consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a first ending bracket labeled '1'. The second staff starts at measure 16 and ends at measure 11, with a dynamic marking of *f*. The third staff contains a triplet of sixteenth notes and is marked with a dynamic of *f*. The fourth and fifth staves feature a *cresc.* (crescendo) marking. The sixth staff is marked *Più Allegro.* and *f*. The seventh staff includes a first ending bracket labeled '1'. The eighth and ninth staves continue the melodic and rhythmic patterns. The final staff concludes with a dynamic marking of *ff* and the word 'Fine'.

FLAUTO 2.

Donizetti

Larghetto.

Larghetto. 20

OUVERTURE.

1 2 2 2

*f*

1 1 1

*f*

1 6 Solo. 7 Vivace. 15

*rall. a Tempo.* *f*

1 9 10

*f* *p* *f*

*f* *f*

1

FLAUTO 2.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a first finger fingering (1) and ending with a fermata.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, starting at measure 16 and ending at measure 41. A piano (*p*) dynamic marking is present.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, including a triplet of eighth notes. A first finger fingering (1) is indicated.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, including a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs. Crescendo (*cresc.*) markings are present.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs. A forte (*f*) dynamic marking and the instruction *Più Allegro.* are present.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, including a first finger fingering (1) and a forte (*f*) dynamic marking.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, including a first finger fingering (1).

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, including a first finger fingering (1).

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs.

Musical staff 11: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth notes with slurs, including a forte (*f*) dynamic marking and a second finger fingering (2).

Fine.

OTTAVINO.

Donizetti.

**OUVERTURE.** *Larghetto* *Larghetto* *Vivace.* 15 *f* *f*

OTTAVINO.

20

*p*

*cresc.*

*p*

*cresc.*

*tr*

*Più Allegro.*

*f*

*1*

*f*

*2*

*ff*

**Fine.**



OBOE 1.

Donizetti.

Larghetto.

Larghetto.

OUVERTURE.

Musical staff 1: Treble clef, key signature of one sharp (F#), common time (C). The staff begins with a dynamic marking of *f*. It contains three measures of eighth-note chords, each with a fingering of 2. The piece concludes with a double bar line and a key signature change to one flat (Bb), 3/4 time, and a dynamic marking of *p*.

Musical staff 2: Treble clef, key signature of one flat (Bb). It begins with a dynamic marking of *f* and a fingering of 1. A section marked "6 Solo." starts at measure 6, featuring a melodic line with slurs and accents.

Musical staff 3: Treble clef, key signature of one flat (Bb). It continues the melodic line with slurs and accents, marked with a dynamic of *f* and a fingering of 1.

Musical staff 4: Treble clef, key signature of one flat (Bb). It features a section marked "Vivace." starting at measure 9, with a dynamic of *f*. A section marked "rall. a Tempo." begins at measure 15, with a dynamic of *f*.

Musical staff 5: Treble clef, key signature of one flat (Bb). This staff contains a series of sixteenth-note chords, primarily in the right hand.

Musical staff 6: Treble clef, key signature of one flat (Bb). It features a melodic line with slurs and accents, marked with a dynamic of *f* and *ff*.

Musical staff 7: Treble clef, key signature of one flat (Bb). It continues the melodic line with slurs and accents, marked with a dynamic of *f* and *ff*, and includes a fingering of 5.

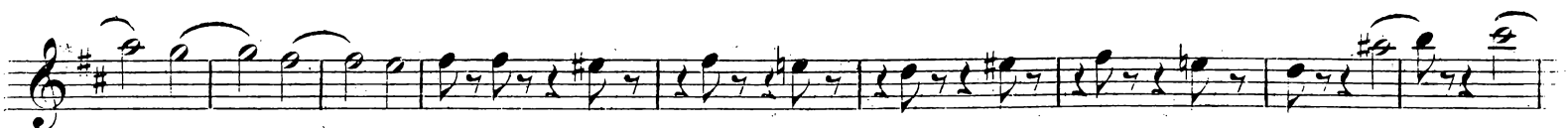
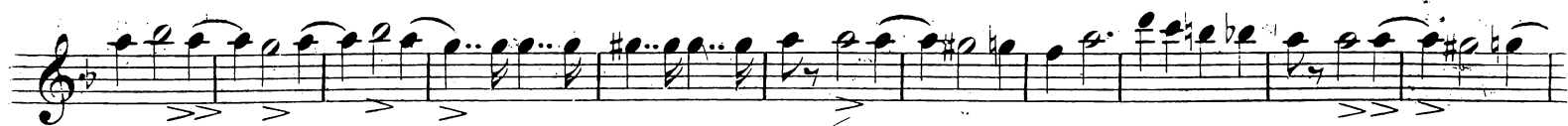
Musical staff 8: Treble clef, key signature of one flat (Bb). It features a melodic line with slurs and accents, marked with a dynamic of *p* and *f*, and includes a fingering of 11 and 3.

Musical staff 9: Treble clef, key signature of one flat (Bb). It continues the melodic line with slurs and accents, marked with a dynamic of *f*.

Musical staff 10: Treble clef, key signature of one flat (Bb). It features a melodic line with slurs and accents, marked with a dynamic of *f* and a fingering of 1.

Musical staff 11: Treble clef, key signature of one flat (Bb). It continues the melodic line with slurs and accents, marked with a dynamic of *f* and a fingering of 1.

OBOE 1.



OBOE 2.

Donizetti.

**OUVERTURE.** *Larghetto.* *ff* *ff* *ff* *Larghetto.Solo.*

2 2 2 10

6 *Solo.* 3 1 1

*Vivace* 15

*rall.a Tempo.* *f* *f*

1 9 4 28

*ff* *ff* *f* > > > *f*

1 1 1 1 1 1

*f* > > > > > >

1 1 1 1

28 *p*

3

*cresc.*

*Più Allegro.* *f* 1

1 2

*ff* **Fine.**



CLARINETTO 1 in C.

Donizetti.

**OUVERTURE.** *Larghetto.* *ff* *f* *ff* *Larghetto. in B.* *p*

*Vivace.* *f* *p* *f* *fin C.* *f*

*Solo.* *f* *p*

CLARINETTO 1 in C.

22

*f*

*p*

1

*p*

*cresc.*

*cresc.*

*f*

*f*

*Più Allegro.*

*f*

*f*

*f*

*ff*

Fine.

CLARINETTO 2 in C.

Donizetti.

**OUVERTURE.** *Larghetto.* 2 2 2 *Larghetto.*  
*ff* *f* *ff* *p*  
 in B. 12

1 1 *f* *rall.*

*a Tempo.* 12 *Vivace.* 15 *f*

*f*

1 1 *ff* *ff* *f* *f* *f* *f*

1 *Solo. 1<sup>o</sup>* *p* 1 19 7 *p*

*f* *ff*

1

1

1 1 *f*

# CLARINETTO 2 in C.

22

*f*

*p*

*cresc.*

*Più Allegro.*

*f*

*ff*

Fine.



FAGOTTO 1.

Larghetto.

Donizetti.

OUVERTURE.

2 2 2

*f* *f*

Larghetto.

1 1

20 *f* *f p* *f p*

1

*p*

Vivace.

15

*f* >

*ff* >

*f* *f*

14 1

*p* *p*

*ff*

*Solo*

*ff*

*ff* *f*

FAGOTTO 1.

20

*p*

1

1

*Solo.*

*Solo.*

*cresc.*

*Più Allegro.*

*f*

*f*

2

*f*

*f*

*f*

*ff*

*Fine.*

# FAGOTTO 2.

Donizetti.

**OUVERTURE.** *Larghetto* **2** **2**

*f* *f* *p*

*Larghetto.* **1** **1**

*f* *fp* *fp*

**2** **1**

*f* *fp*

*Vivace.* **15**

*f* *f*

*f*

*ff*

**14**

*f* *p*

**9**

*cresc. ff*

*ff*

*ff*

*ff*

*ff*

*ff*

FAGOTTO 2.

20 **1** **3**

**3**

*Più Allegro.*

**2**

Fine.

**OUVERTURE.** *Larghetto.* *f* *f* *f* *Solo.* *p* Donizetti.

*Larghetto.* *f* *f* *f*

*rall. Solo.* *p* *sp* *Solo.*

*Vivace. in D.* *f* *f* *f*

*ff*

*Solo.* *p* *16*

*f*

*f* *1*

*Solo.* *p* *1*

CORNO 1 in B.



Fine.

CORNO 2 in B.

Donizetti.

**OUVERTURE.** *Larghetto.* 2 2 1 *Larghetto.*

*f* *f* *f* *p* *rall.* *fz* *Solo*

*Vivace.* 15 *in D.* *f* *f*

26 *f*

*Solo.* *p* *f* *ff* *f* *ff*

25 *f* *sp* *p* *p*

4 *cresc.* *cresc.*

*Piu Allegro.* *f* *f*

2 *f* *f* *f* *f*

*ff* *ff* **Fine.**





CORNO 3 in Es.

Donizetti.

**OUVERTURE.** *Larghetto.* *Solo.*

*Larghetto.* 1 1

1 *Solo.* *rall.*

*Vivace.* 15 *in F.*

5 *Solo.*

9

*Solo.*

1

CORNO 3 in E.

1 *f* 1 *f*

32 *f* in A. *p*

1

*p*

*cresc.* *cresc.* *f*

*Più Allegro.* *f*

1 in D. 2

*f* *ff* *ff*

*f*

Fine.





TROMBA 1 in C. a PISTONE.

Donizetti.

**OUVERTURE.** *Larghetto.* 2 2 *Larghetto.*

*f* *f* *f* 20 *f*

1 1 6

*f* *f* *f* *f* *p*

6 *Vivace.* 15

*f* *f* *f* *f*

4 24

*f* *f* *f* *p* *ff*

*Solo.*

*ff*

*f* *ff* *f* *f* *in A.*

56

*Più Allegro.*

1 1

*f* *f* *f*

*f* *f* *f*

*f* *f* *ff* **Fine.**









CORNETTO a PISTONE 1 in F.

Donizetti.

**OUVERTURE.** *Larghetto.* *f* *f* *f* *Larghetto.* *f* *p* *f* *f* *Solo.* *rall. a Tempo.* *fp* *fp* **245** *Fine.*



CORNETTO a PISTONE 2 in F.

Donizetti.

**OUVERTURE.** *Larghetto.* *f* *f* *f* *Larghetto.* *f*

*f* *f* *p* *f* *f* *f*

*rall. a Tempo.* *sp* *sp* *Solo.* **245** **Fine.**



TROMBONE ALTO.

Donizetti.

Larghetto.

Larghetto.

OUVERTURE.

Musical score for Trombone Alto, Overture by Donizetti. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#). It includes dynamic markings such as *f*, *ff*, and crescendos, as well as tempo changes from *Larghetto* to *Vivace* and *Più Allegro*. The piece concludes with a *Fine* marking.



TROMBONE TENORE.

Donizetti.

Larghetto. 2 2 2 Larghetto.

OUVERTURE.

1 f

1 f f

15 f

20 f

28 f

35 f

42 ff

54 Solo. f

61 f

f ff ff f>> f> f> f

rall. a Tempo.

4 Vivace.

1 5

1 1

1 2 1 2

Più Allegro.

Fine.





TROMBONE BASSO.

Donizetti.

Larghetto.

2

2

2 Larghetto.

OUVERTURE.

Musical notation for the first staff, including dynamics *f*, *ff*, and a measure rest of 20.

Musical notation for the second staff, including dynamics *f*, *ff*, and the instruction *rall. a Tempo.*

Musical notation for the third staff, including the tempo marking **4 Vivace.** and measure rest 15.

Musical notation for the fourth staff, featuring rhythmic patterns with accents.

Musical notation for the fifth staff, including dynamics *ff* and *f*.

Musical notation for the sixth staff, including measure rest 28 and dynamics *f*.

Musical notation for the seventh staff, including dynamics *f* and *ff*.

Musical notation for the eighth staff, including dynamics *f* and *ff*.

Musical notation for the ninth staff, including dynamics *ff* and *f*.

Musical notation for the tenth staff, including measure rest 54, the instruction *Solo.*, and the tempo marking *Piu Allegro.*

Musical notation for the eleventh staff, including dynamics *f* and *ff*.

Musical notation for the twelfth staff, including dynamics *f*.

Musical notation for the thirteenth staff, including dynamics *f*.

Musical notation for the fourteenth staff, including dynamics *ff*, *f*, and *ff*, ending with *Fine.*



TIMPANI in D.A.

Donizetti.

**OUVERTURE.** *Larghetto.* 2 2 1 *trm* *Larghetto.* *trm*  
*f* *f* *f* *p* 11 *pp*

7 1 1 *f* *f* *rall. a Tempo.*

*tr* *trm* *Vivace. in F.C. 45* *f*

*pp* *pp* *f*

*tr* *tr* *tr* *tr* 16 *tr* *tr* *tr* *tr* *tr* *tr* *p*

*tr* *tr* *tr* *tr* *tr* *tr* *p* *cresc. cresc.* *ff*

3 3 *f*

1 1 *tr* 1 *tr* *tr* *ff*

1 *tr* 32 *in D.A.* *p*

3 *p* *p* *p*

1 *p* 1 *p* *f*

*Più Allegro.* 1 1 *f*

*Solo.*

*ff* *ff* *f*

*tr* *tr* 2 *trm* *ff* *ff* *Fine.*



GROSSA CASSA.

Donizetti

**OUVERTURE.** *Larghetto.* *f* *f* *f* *Larghetto.* *f*

*f* *f* *f* *rall. a Tempo.* *f*

*Vivace.*

*f*

*f* *f*

*ff*

*f*

*f*

*f*

*Più Allegro.* *f* *f*

*f*

*f*

*f* *f*

Fine.



TRIANGOLO.

Donizetti.

**OUVERTURE.** *Larghetto.* *f* *f* *f* *Larghetto.* *f* *20*

*rall. a Tempo.* *p* **1** **13** **Vivace** **49** **80** **28**

*p* *p* *p* *p* *p* *p*

*p* *p* *f* *f* *Più Allegro.*

*f* *f*

*tr* *tr* *tr*

*f* *f* *f*

*f* *f* *f* *tr* *tr* *f* *f* *f* **Fine.**