

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. $\text{♩} = 92$

2 Flauti grandi

2 Oboi

2 Clarinetti

2 Fagotti

4 Corni in F

2 Trombe in B

3 Tromboni (poi)

Timpani

Campanelli (poi)

Triangolo

Piatti

Arpa (poi)

Violino solo *dolce espressivo*

Violini I *pizz.* *p*

Violini II *pizz.* *p*

Viole *pizz.* *p*

Violoncelli *pizz.* *p*

Contrabassi *pizz.* *p*

1

1.

p

1.

p

1. >

p

arco 3 3 3 3

p

arco 3

arco

p

pizz.

p

pp

1. *mp* 3

p

p

7

Vcl. e Cb.

Bassi e Vcl.

p

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*

Ob. *mp* *3*

Cl. *mf* *3*

Fag. *mf* *3*

Cor. (F)

Solo *f* *3*

Ossia *f* *3* etc.

Viol. II *mf* *3*

Vle. *mf* *3*

Vcl. e Cb. *mf* *3*

Vcl. arco *mp* *3*

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

p

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) *mf* *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)

Bolo

Viol.

Vle.

Vcl.
e Cb.

cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

f

10

III.

10

p sf

p sf

p sf

p sf

p sf

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

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

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

Detailed description: This page of a musical score contains 14 staves. The top section (staves 1-6) includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and a Solo part. The middle section (staves 7-10) includes strings (Violin, Viola, Violoncello, Contrabasso). The bottom section (staves 11-13) includes Clarinet, Bassoon, and Solo parts. The score is divided into two measures. The first measure shows various dynamics such as *p*, *sf*, and *f*. The second measure features *f* dynamics and *dim.* markings. The Solo part in the bottom section concludes with 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 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* *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.*

calando

Cl.

Fag. II. I. II. *pp* *p* *mf*

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

Timp.

Viol. *pp* *p*

Vle. *pp* *unis. espress.* *p* *mf* *p*

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

Cb. *mp* *p* *pizz.* *arco* *p* *mf*

rallent. 9 Tranquillo $\text{♩} = 76$

Fl. p. *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. 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 $\text{♩} = 56$

Fag. *I.*

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 *mf* *p* *3*

Vle. *espress.* *p* *espress.* *pp* *3* *I. II. unis.*

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

Cb. *2 Cb. pizz.* *p* *pp*

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

12

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

Musical score for page 19, rehearsal mark 12. The score includes parts for Flute (gr.), Oboe, Clarinet, Bassoon, Cor Anglais (F), Harp, Solo, Violin, Viola, Violoncello, and Contrabass. The music is in a minor key with a 3/4 time signature. Dynamics include *p*, *mp*, *mf*, and *ppp*. Performance instructions include "I. Solo" and "Tutti pizz."

Fl. gr. *cresc.*

Cl. *I. 3 3 3 cresc.*

Fag. *d. cresc.*

Cor. (F) *I.*

Arpa *cresc.*

Solo *cresc.*

Vle. *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* *II. pizz.*

13 agitato

Cl. II. in A *p*

Cor. (F) I

Arpa

Solo

Viol. *pp*

unis.

Vie. *pp*

unis.

Vcl. *pp*

unis.

Cb. *pp* *pizz.* *p*

Ob. I. *mp* *f*

Cl. II. *f* in B

Cor. (F)

Arpa *muta C Dis Es Fis Gis A His*

Solo

Viol. *cress.* *mp* *mf*

Vle. *mf*

Vel. *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. *unis. arco* *mf* *mf* *div.*

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

Arpa *dim.*

Solo *dim.*

Viol. *p*

Vie. *p*

Vcl. e Cb. II. *pizz.*

Musical score for measures 14, 15, and 16. The parts include Arpa (harp), Solo, Viol., Vle., and Vcl. The key signature has two sharps (F# and C#). The time signature is 4/4. Dynamics include piano (p) and unis. arco.

Musical score for measures 15, 16, and 17, marked **15 a tempo**. The parts include Fl. gr., Ob., Cl., Fag., Cor. (E), Arpa, Solo, Viol., Vle., and Vcl. The key signature has two flats (Bb and Eb). The time signature is 4/4. Dynamics include piano (p), mezzo-forte (mf), and *mf*. Performance instructions include *in B*, *un. arco*, and first/second endings (I., I. 3).

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*

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*

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

Fl. *p*

Ob.

Cl. *pp*

Fag. I.

Cor. (F) III. *p*

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

Solo *p* *mf*

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

Vle. *p* *pp* *p*

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

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

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.

The musical score is written in a key signature of two flats and a 4/4 time signature. It features a variety of dynamics including *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato). The Solo part includes a trill and a *pizz.* marking. The Arpa part has a *p* marking. The Solo part also has a *tr.* marking above it.

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* *pizz.* *p* *mf*

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.* *mf* *div.*

Vcl. *p*

Fl. gr. *mf*

Ob. *mp*

Cl. *mf* in A

Fag. *p*

Cor. (F) *mp*

Solo *arco* *mf* *p*

Viol. *pizz.* *p*

Vle. *unis. pizz.* *p*

Cor. (F) *p*

Solo *p*

Viol. *p*

Vle. *pizz.* *p*

Vcl. *pizz.* *p*

I.

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.

22

This is a page of a musical score, labeled '35' in the top right. The tempo/mood is 'pesante' (heavy/slow). The score includes the following instruments and parts:

- Fl. gr.** (Flute grande)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor. (F)** (Cor Anglais)
- Tbe. (B)** (Trombone B)
- Timp.** (Timpani)
- Solo** (Solo part, likely for a string instrument)
- Viol.** (Violin)
- Vle.** (Viola)
- Vcl. e Cb.** (Violoncello and Contrabass)

The score is divided into three measures. Measure 22 is the first measure shown. A box containing the number '22' is positioned above the Flute staff. Dynamic markings include *f* (forte) and *p* (piano). Performance directions such as 'arco' and 'div.' are present. The Solo part features a complex rhythmic pattern. The Violin and Viola parts have 'arco' markings, while the Viola part also has 'div.' markings. The Violoncello and Contrabass part has 'arco' markings.

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.*

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 Flute (gr.) part has a dynamic of *p* in measure 30. The Clarinet (I) part has dynamics of *mp* in measures 28 and 30, and a triplet in measure 29. The Bassoon (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 in measure 28. The Ossia part has a dynamic of *mp* in measure 28. The Violin (II) part has a dynamic of *p* in measure 28. The Viola part has a dynamic of *p* in measure 28. The Violoncello part has a dynamic of *pp* in measure 28. The Contrabass part has a dynamic of *pp* in measure 28.

colla parte

a tempo

Fl. gr. *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.*

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* *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. *mp*

Vcl. *mp*

II pizz.

Fl. gr. *p* *mp*

Cl. *p*

Fag. *p*

Cor. (F) *p*

Solo

Viol.

Vle. *p espresso*

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.

mf

p

pizz.

pizz.

pizz.

I.

Fl. gr.

Ob.

Cl.

Fag.

I. II.

Cor.
(F)

Solo

Viol.

Vle.

Viol.

mf

mp

arco

mf

mp

mf

mp

rallent.

Fl. gr. *mp*

Ob. *mf*

Cl. *mp* *p* *mf*

Fag. *mp* *mp* *p*

Cor. (F) *mp* *mf*

Solo

Viol. *mf*

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

Vol. *mp* *p* *div.* *7*

Cb. *mp* *p* *arco*

II. *mf*

I. *mf*

I. II. *mp*

arco *p*

div. *p*

div. *7*

arco *p*

Fl. gr. *I. solo*

Ob.

Cl. *I. solo*

Fag. *mf*

Solo *sul G dolce*

Viol. *pp*

Vle. *pp*

Vel. *un. pp*

Cb. *mf*

Fl. gr. *I. solo*

Cl. *I. solo*

Fag. *I. solo*

Cor. (F)

Solo

Viol. *dolcissimo*

Vle. *p*

Vel. *p*

animando rallent. 45

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vie.

Vcl.

[27] a tempo

Fl. gr.

Cl.

Fag.

Solo

Viol.

Vie.

Vcl.

pp

I.
 Fl. gr. I. *p* *cresc. poco* *mf*
 II. III. *p*
 Ob. I. *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.*

riten. poco a tempo

47

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Tbe. (B)

Timp.

Solo

Viol.

Vle.

Vol.

Cb.

mf, *p*, *mp*, *pizz.*, *arco*, *6*, *I*, *II*

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*

animato $\text{♩} \text{♩}$

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

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.*

Cl. *in A*

Fag. *mf dim.*

Solo *mp cresc. f dim.*

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

Cl.

Fag.

Tbe. (A) *Solo f*

Timp. *pp cresc.*

Solo *dim. p cresc. 8 o.*

Vel. e Cb. *pp cresc.*

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

Cor. (F) *f*

Tbe. (A) *marc.*

Timp. *f marc. pp*

Solo *mf marc.*

Vel. e Cb.

32

a 2.

Musical score for measures 32-37. The score includes parts for Fag. (Bassoon), Cor. (F) (Coronet), Tbe. (A) (Trumpet), Timp. (Timpani), Solo (Soloist), and Vcl. e Cb. (Violoncello e Contrabbasso). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with a forte *f* dynamic. The Fag. and Vcl. e Cb. parts have a melodic line with slurs. The Cor. (F) and Tbe. (A) parts play sustained chords. The Timp. part features a series of trills (*tr*) on a single note. The Solo part has a rhythmic accompaniment.

33 a tempo

Musical score for measures 38-43. The score includes parts for Timp. (Timpani), Solo (Soloist), Viol. (Violin), Vle. (Viola), and Vcl. e Cb. (Violoncello e Contrabbasso). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with a piano *p* dynamic. The Timp. part has trills (*tr*) on a single note, starting with a pianissimo *pp* dynamic. The Solo part has a complex rhythmic pattern. The Viol. and Vle. parts play pizzicato (*pizz.*) chords. The Vcl. e Cb. part has a melodic line with slurs.

Musical score for the first system, measures 1-3. The score includes parts for Fl. p., Fl. gr., Ob., Cl., Trgl., Arpa, Solo, Viol., Vle., and Vol. The key signature is two sharps (F# and C#). The first measure shows the Solo part with a melodic line and the Fl. p. part with a tremolo. The second measure continues the Solo part with a descending scale. The third measure features a 'Solo' section with a melodic line in the Solo part and a tremolo in the Fl. p. part. Dynamics include *pp* for the Oboe and *p* for the Flute and Solo parts.

Musical score for the second system, measures 4-6. The score includes parts for Fl. p., Fl. gr., Ob., Cl., Trgl., Arpa, Solo, Viol., Vle., and Vol. The key signature is two sharps (F# and C#). The fourth measure shows the Solo part with a melodic line and the Fl. p. part with a tremolo. The fifth measure continues the Solo part with a descending scale. The sixth measure features a 'Solo' section with a melodic line in the Solo part and a tremolo in the Fl. p. part. Dynamics include *p* for the Solo and Fl. p. parts.

34

Ob. *pp*

Solo

Viol. *p*

Vle. *p*

Vcl. *p*

Fl. p.

Fl. gr. *p*

Ob. I.

Cl. *p* I.

Trgl.

Arpa

Solo

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

arco
div.

Detailed description: This is a page of a musical score, page 55, starting at measure 35. The score is for a full orchestra and a solo violin. The instruments listed on the left are Flute piccolo (Fl. p.), Flute grand (Fl. gr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in A (Tbe. (A)), Trombone (Tbni.), Timpani (Timp.), Triangle (Trgl.), Harp (Arpa), Solo Violin (Solo), Violin (Viol.), Viola (Vle.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score shows measures 35, 36, 37, and 38. The Solo Violin part has markings for 'arco' (arco) and 'div.' (divisi). The woodwinds and strings play various rhythmic patterns and chords. The brass instruments have more sustained parts.

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Timp.

Solo

Viol.

Vle. unis.

Vcl. unis. div.

Cb.

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, and Cor Anglais (F). The brass section includes Trumpet (A), Trombone, and Timpani. The string section includes Violin, Viola (unison), Violoncello (unison/divisi), and Contrabass. A Solo part is also present. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play complex rhythmic patterns, while the brass and timpani provide harmonic support. A dynamic marking of *p* (piano) is visible in the Solo part.

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

Vle. *arco* *mp* *pizz.* *p* *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*

39

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.*
pizz.

Cb. *pp*

Fl.g. *mf* *mf*
 Ob. *mf*
 Cl. *mf* *p* *mf* *p*
 Fag. *pp* *mf* *pp* *mf* *p*
 Cor. (F) *mf* *p*
 Trgl. *p*
 Arpa
 Solo *f*
 Viol. *mf* *p* *mf* *p*
 Vle. *mf* *p* *pp* *mf* *pp* *mf* *p*
 Vcl. *pp* *mf* *pp* *mf* *pp* *mf* *unis.*
 Cb. *pp* *mf* *pp* *mf* *pp* *mf* *unis.*

Flg. *p* *mf* *f*

Ob. *p* *mf* *f*

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

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* *f* div. arco unis.

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

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

40

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Tbe (A)

Tbni.

Timp.

Viol.

Vle.

Vcl.

Cb.

div.

unis.

div.

div.

unis.

41

Fl. gr.

Ob.

Cl.

Fag.

Cor.
(F)

Tbe.
(A)

Tbni.

Solo

Viol.

Vie.

Vol.

Cb.

mp

f

unis.

mp

pizz.

mp

Fl.g. *p*

Ob. *p*

Cl. *p*

Fag.

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, numbered 64, features ten staves. The top five staves are for woodwinds: Flute (Fl.g.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor. (F)). The Flute, Oboe, and Clarinet parts begin with a piano (*p*) dynamic and play a melodic line with grace notes. The Bassoon part has a longer note value with a breath mark (>). The Horn part is marked 'I. II.' and also starts with a piano (*p*) dynamic. The Arpa (Arpa) part consists of two staves, with the right hand playing chords and the left hand playing a bass line, both marked with a piano (*p*) dynamic. The Solo part is a single staff with a melodic line, starting with a piano (*p*) dynamic and a breath mark (>). The Violin (Viol.) and Viola (Viol.) parts are marked 'div. pizz.' (divisi pizzicato) and 'p' (piano). The Violin part has a breath mark (>) and a fermata. The Viola part has a breath mark (>). The Violoncello (Vcl.) part is marked 'p' and plays a rhythmic accompaniment. The Contrabasso (Cb.) part is marked 'p' and plays a simple bass line.

42

Fl. gr.

Cl.

Cor. (F)

Trgl.

Arpa

Solo

Viol.

Vle.

III. IV.

pp

p

pp

pp

pp

pizz.

pp

3

anis.

Fl. gr.

Ob.

Cl.

Cor. (F)

Trgl.

Arpa

Solo

Viol.

Vle.

I.

arco

arco

43

Fl. Gr. *tr* *p* *tr*

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

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

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

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

Trgl. *p*

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

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

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

Fl. gr. *tr* *f* 44 *I.* *p*

Ob. *f* *pp*

Cl. *tr* *f* *p₁*

Fag. *f* *pp*

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

Camp. *p* *mf* *p*

Trgl.

Arpa *p*

Solo *mf* *tr*

Viol. *mf* *pp*

Vle. *pp*

Vcl. *mf*

Cb. *mf* *p*

Fl. gr. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. (F) *solo* *f*

Camp. *p*

Arpa

Solo *tr*

Viol.

Vie.

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.) *div.* *p* *pp*

Vcl. *mp*

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 Horn (F). The sixth staff is for the Trombone (Trgl.). The seventh and eighth staves are for the Harp (Arpa). The bottom four staves are for strings: Soloist, Violin (Viol.), Viola (Vle.), and Violoncello (Vcl.). The score includes various musical notations such as dynamics (pp, mp, mf), articulation (div. arco), and performance instructions (doleiss., n^b). Measure numbers 7, 8, and 9 are indicated above the staves.

46

The image displays a page of a musical score for measures 46, 47, and 48. The score includes parts for Flute I and II (Fl.p., Fl.gr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor. (F)), Trombone A (Tbe (A)), Bassoon (Camp.), Arpa (Arpa), Solo (Solo), Violin (Viol.), Viola (Vle.), and Violoncello (Vcl.).

Key features of the score include:

- Flute I and II (Fl.p., Fl.gr.):** Both parts feature a melodic line with a *cresc.* marking in measure 46. They end with a first ending (*I.*) marked *pp* in measure 48.
- Oboe (Ob.):** Mirrors the flute lines with a *cresc.* marking in measure 46 and a *pp* first ending in measure 48.
- Clarinet (Cl.):** Similar melodic line to the flutes, with *cresc.* in measure 46 and *pp* first ending in measure 48.
- Bassoon (Fag.):** Provides a bass accompaniment with a *cresc.* marking in measure 46.
- Horn (Cor. (F)), Trombone A (Tbe (A)), Bassoon (Camp.), Arpa (Arpa):** These parts are mostly silent in measures 46 and 47. In measure 48, they provide harmonic support, with *pp* dynamics.
- Solo (Solo):** Enters in measure 48 with the instruction *Solo* and *f* dynamic, playing a melodic line that transitions to *ff* and then *f* with the instruction *sul G*.
- Violin (Viol.):** Features a complex, rhythmic accompaniment in the lower register, with *cresc.* markings in measures 46 and 47, and *pp* dynamics in measure 48. It includes *pizz.* and *unis.* markings.
- Viola (Vle.):** Provides a similar rhythmic accompaniment to the violin, with *cresc.* markings and *pp* dynamics in measure 48. It includes *unis.* and *pizz.* markings.
- Violoncello (Vcl.):** Provides a simple accompaniment line in measure 48, marked *f*.

Fl. p.

Fl. gr.

Ob.

Cl.

Fag. *pp* *cresc.*

Cor. (F)

Camp.

Arpa *cresc.*

Solo

Viol.

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

Detailed description of the musical score: The score is for page 72 of a symphony. It features a woodwind section with Flute piccolo (Fl. p.), Flute grande (Fl. gr.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. (F)). There is also a Trumpet in F (Camp.), an Arpa (harp), a Soloist (Solo), Violins (Viol.), and Violoncello/Contrabass (Vel. e Cb.). The woodwinds and strings play rhythmic patterns, while the harp provides arpeggiated accompaniment. The soloist has a melodic line. Dynamics range from pianissimo (pp) to crescendo (cresc.), with some mezzo-forte (mf) passages. The Cor Anglais part includes a change in time signature from 4/4 to 2/2. The Vel. e Cb. part includes a pizzicato (pizz.) marking.

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* I.

Cl. *p*

Fag. *p*

Arpa. *p*

Solo

Viol.

Vle. *div.* *p*

Vol. *div.* *p*

Cb. *pizz.*

Detailed description: This page of a musical score contains 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 Soloist. The bottom four staves are for strings: Violin (Viol.), Viola (Vle.), Violoncello (Vol.), and Contrabass (Cb.). The Viola and Violoncello parts include a *div.* (divisi) marking and a piano (*p*) dynamic. The Contrabass part includes a *pizz.* (pizzicato) marking.

48

Musical score for page 48, featuring the following instruments and parts:

- Fl.p.** (Flute piccolo): Treble clef, starting with a *p* dynamic.
- Fl.gr.** (Flute grande): Treble clef, starting with a *mp* dynamic.
- Ob.** (Oboe): Treble clef, starting with a *mp* dynamic.
- Cl.** (Clarinet): Treble clef, starting with a *mp* dynamic.
- Cor. (F)** (Cor Anglais): Treble clef, starting with a *p* dynamic.
- Arpa** (Harp): Grand staff (treble and bass clefs), playing a rhythmic accompaniment.
- Solo**: Treble clef, starting with a *p* dynamic.
- Vle.** (Violin): Treble clef, starting with a *pp* dynamic and a *d.* (divisi) marking.
- Viol.** (Viola): Bass clef, starting with a *pp* dynamic.
- Cb.** (Cello): Bass clef, starting with a *pp* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings (*pp*, *p*, *mp*, *d.*) across the measures.

sempre animando

The musical score is arranged in a traditional orchestral format, reading from right to left. The instruments and parts are as follows:

- Fl. p.** (Flute part)
- Fl. gr.** (Flute part)
- Ob.** (Oboe part, marked *mp*)
- Cl.** (Clarinet part, marked *p*)
- Fag.** (Bassoon part, marked *p*)
- Cor. (F)** (French Horn part, marked *p*, with *I. II.* first and second endings)
- Arpa** (Harp part)
- Solo** (Solo instrument part)
- Viol.** (Violin part, marked *p*, with *I.* first ending)
- Vio** (Viola part, marked *p*)
- Vcl.** (Violoncello part, marked *p*)
- Cb.** (Contrabasso part, marked *p*)

The score features various dynamic markings including *mf* (mezzo-forte) and *p* (piano). The tempo instruction *sempre animando* is placed at the top. The key signature is one sharp (F#) and the time signature is 4/4.

49 più animato $\text{♩} = 138$

Flg.

Ob.

Cl.

Fag.

Cor. (F)

Timp.

Arpa

Solo

Viol.

Vle.

Vcl.

Cb.

p

p

p

p

p

p

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.*

This musical score page contains measures 50 through 79. The instruments and parts are as follows:

- Fl. gr.** (Flute): *f* (measures 50-54), *psub.* (measures 55-79)
- Ob.** (Oboe): *f* (measures 50-54), *psub.* (measures 55-79)
- Cl.** (Clarinet): *f* (measures 50-54), *psub.* (measures 55-79)
- Fag.** (Bassoon): *f* (measures 50-54), *psub.* (measures 55-79)
- Cor. (F)** (Cor Anglais): *f* (measures 50-54), *p* (measures 55-79)
- Tbe. (A)** (Trumpet): *mf* (measures 50-54), *mf* (measures 55-79)
- Timp.** (Timpani): *mf* (measures 50-54), *p* (measures 55-79)
- Trgl.** (Triangle): *p* (measures 50-54), *tr* (measures 55-79)
- Piat.** (Cymbal): *p* (measures 50-54), *pp* (measures 55-79)
- Solo** (Soloist): *ff tr* (measures 50-54), *tr* (measures 55-79)
- Viol.** (Violin): *f* (measures 50-54), *psub.* (measures 55-79)
- Vle.** (Viola): *f* (measures 50-54), *psub.* (measures 55-79)
- Vel.** (Violoncello): *f* (measures 50-54), *p* (measures 55-79)
- Cb.** (Contrabasso): *f* (measures 50-54), *p* (measures 55-79)

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 orchestra and solo guitar. The page is numbered 80 at the top left and 51 in a box at the top center. 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 (F) (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 with 'pizz.' and 'f (quasi guitarra)'. The woodwinds and strings are marked with 'pp' (pianissimo) and 'I.' (first ending). The Solo guitar part features a rhythmic pattern of eighth notes with accents.

Fl. p.

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Tbe. (A)

Camp.

Arpa

Solo

Viol.

Vle.

Vel.

f

II. f

I.

pizz.

f

f

f

f

Musical score for a symphony orchestra, page 82. The score is written in G major and 4/4 time. The instruments are arranged vertically from top to bottom: Fl. p., Fl. g., Ob., Cl., Fag., Cor. (F), Camp., Arpa, Solo, Viol., Vle., and Vel. The Fl. p. and Fl. g. parts feature rapid sixteenth-note passages. The Ob., Cl., and Fag. parts have melodic lines with slurs. The Solo part consists of sustained chords. The Viol., Vle., and Vel. parts play rhythmic patterns with accents.

53

Cl.

Fag.

Tbni.

Solo

Viol.

Vle.

Vcl.

mp

pp

arco

mf

pesante

arco

Detailed description: This page of a musical score contains measures 53. The instruments listed are Clarinet (Cl.), Bassoon (Fag.), Trombones (Tbni.), Soloist (Solo), Violin (Viol.), Viola (Vle.), and Violoncello (Vcl.). The Soloist part is written on a guitar-like staff with a 'Solo G' label and includes a dynamic marking of 'f pesante'. The woodwinds and strings have various dynamics like 'mp' and 'pp'. The Viola part has an 'arco' marking. There are also some markings like 'p' and 'mf' on the Trombone and Violoncello parts.

54

(sempre più animando)

Fl. gr.

Ob.

Cl.

Fag.

Cor. (F)

Tbni.

Trgl.

Solo

Viol.

Vle.

Vcl.

mf

mp

p

solo

mf

mf

mf

mp

mp

mp

mp

pizz.

pizz.

mp

mp

mp

arco

8

9

Detailed description: This page of a musical score contains measures 54. The instruments listed are Flute (Fl. gr.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trombones (Tbni.), Trumpets (Trgl.), Soloist (Solo), Violin (Viol.), Viola (Vle.), and Violoncello (Vcl.). The music is marked '(sempre più animando)'. The Soloist part has a 'Solo' marking and a dynamic of 'mf'. The woodwinds have dynamics like 'mf' and 'mp'. The strings have 'pizz.' markings and dynamics like 'mp'. The Viola part has an 'arco' marking. There are also markings like 'p' and 'mf' on the Trombone and Violoncello parts. Measure numbers 8 and 9 are indicated at the bottom of the Trgl. part.

55

Fl. gr.

Ob.

Cl.

Fag. I.

Solo

Viol. I.

Vle.

Vcl.

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

p *cresc.* *f* *p*

arco *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

Cl. II.

Fag. II.

Cor. (F) I.

Solo

Viol. II.

Vle.

Vcl.

p *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

p *mf* *mf* *mf* *mf* *mf*

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

arco *p* *p* *p* *p* *p*

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

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

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

Ob. I. *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*
 Ob. *mp* *p*
 Cl. *mf* *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 *FR*

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.

Solo

Viol.

Vle.

Vcl.

Cb.

pizz.

arco

pp

59

sempre animando

Fl. gr.

Cl.

Fag.

Cor. (F)

Solo

Viol.

Vle.

Vcl. e Cb.

a 2

p

ppoco

p

ppoco

I.

p

ppoco

I.

p

f

mf

mf

pp

ppoco

div.

pp

ppoco

mf

pp

ppoco

Fl. gr.

Cl.

Fag.

Cor. (F)

Timp.
mp

Solo

Viol.
pp

Vle.
p

Vcl. e Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 91. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Fl. gr. (Flute grand), Cl. (Clarinet), Fag. (Bassoon), Cor. (F) (Cor Anglais), Timp. (Timpani) with a dynamic marking of *mp*, Solo (Soloist), Viol. (Violin) with dynamic markings of *pp*, Vle. (Viola) with a dynamic marking of *p*, and Vcl. e Cb. (Violoncello e Contrabbasso). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The Soloist part features a complex rhythmic pattern with many beamed sixteenth notes. The Violin part has a melodic line with some trills and slurs. The Viola part has a rhythmic accompaniment. The lower strings (Vcl. e Cb.) play a steady bass line. The woodwinds (Fl. gr., Cl., Fag., Cor. (F)) have melodic lines with some slurs and ties. The Timpani part has a simple rhythmic pattern.

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* *pp* *pizz.*

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

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

Fl. p.

Fl. gr.

Ob.

Cl.

Fag.

Trgl.

Solo

Viol.

Vle.

Vcl.

pp *cresc. poco* *mp* *a. 2*

pp *cresc. poco* *mp*

pp *cresc. poco* *mp*

pp *cresc. poco* *mp*

pp *cresc. poco* *mp*

pp *cresc. poco* *mp*

pp *cresc. poco* *mp*

div. *unis.* *cresc. poco* *f*

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

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

cresc. poco *mp* *p*

cresc. poco *mp*

Fl. gr.

Ob.

Cl.

Fag.

Trgl.

Solo

Viol.

Vle.

Vcl.

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

pp *cresc. poco* *mp* *I.*

62

Fl. gr. *pp cresc.*

Cor. (F) III. *pp poco*

Solo *cresc.*

Viol. *cresc.*

Vle. *cresc.*

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

Cl. *pi 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. (♯) *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. gr. *a 2*
p

Ob.
f

Cl.
p
f

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

The image shows a page of a musical score, numbered 97 in the top right corner. The score is for a full orchestra and a soloist. The instruments listed on the left are Fl. p., Fl. gr., Ob., Cl., Fag., Cor. (F), Tbe. (A), Tbn., Timp., Camp., Trgl., Piat., Solo, Viol., Vle., and Vcl. e Cb. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The dynamic markings include *mf cresc.*, *p cresc.*, and *mf*. There are also *sfz* markings and accents. The Solo part includes a section labeled "Ossia" with a different rhythmic pattern. The score is written for multiple staves, with some instruments having multiple parts (e.g., Violins and Violas).

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. 68 [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.—	466. Bruckner, No. 8, C m	2.50	505. Schubert, No. 2, B	1.50
423. Berlioz, Harold i. Ital.	3.—	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 (Faukenwirbel)	1.20	(Tragische)	2.—
426. Brahms, No. 2, D	2.—	470. Volkman, No. 1, D m	2.50	508. Schubert, No. 5, B	1.20
427. Brahms, No. 3, F	2.—	471. Smetana, Vysehrad	1.50	509. Schubert, No. 6, C	2.—
428. Brahms, No. 4, E m	2.—	472. Smetana, Moldau	1.50	510. Strauß, Domesica	6.—
429. Tschalkowsky, No. 1, E m	2.50	473. Smetana, Sarka	1.50	511. Haydn, No. 73 [26] D (Glasunow)	1.20
430. Tschalkowsky, No. 4, F m	2.50	474. Smetana, Aus Böhmens Hain und Flur	1.50	512. Haydn, No. 31, D (mit Hornsignal)	1.20
431. Haydn, No. 99 [3], Es	1.20	475. Smetana, Tábor	1.50	513. Haydn, No. 7, C (Le Midi)	1.20
432. Haydn, No. 85 [15], B (La Reine)	1.20	476. Smetana, Banik	1.50	514. Franck, Chasseur Maillé	2.—
433. Dvorák, No. 5, E m (Aus der neuen Welt)	4.—	477. Liszt, Faust-Symphonie	5.—	515. Haydn, No. 8, G (LeSoir)	1.20
434. Haydn, No. 100 [11], G (Hilf.)	1.20	478. Strauß, Aus Italien	5.—	516. Franck, Les Eolides	1.50
435. Haydn, No. 94 [6], G (Pastor.)	1.20	479. Tschalkowsky, No. 6, H m (Pathétique)	2.50	517. Haydn, No. 48, C (Maria Theresia)	1.20
436. Haydn, No. 92 [16], G (Hilf.)	1.20	480. Haydn, No. 95 [9], C moll	1.20	518. Haydn, No. 55, Es (Schma.)	1.20
437. Mozart, D [385]	1.50	481. Haydn, No. 96 [14], D	1.20	519. Trapp, No. 4, B m	3.—
438. Haydn, No. 102 [12], B	1.20	482. Franck, D moll	3.—	520. Graener, Sinf. breve	1.50
439. Haydn, No. 101 [4], D (Hilf.)	1.20	483. Haydn, No. 97 [7], C	1.20	521. J. Chr. Bach, D	1.—
440. Strauß, Don Juan	3.50				
441. Strauß, Maobeth	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 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: I. 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, 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, 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		

Ouvverturen:

No.	M.	No.	M.	No.	M.
671. Wagner, Faust-Ouvert.	1.—	685. Rossini, Der Barbier 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, Triptel	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 Zimmer-		1104. Lalo, Le Roi d'Ys	1.—
Gm (nachgelassen)	2.—	ermann	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, Nicht des Scheitels	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.-Kzt., 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.-K., D	2.—	731. Bach, Konz. f. 2 Klav., Cm	1.—	752. Glasunow, Vl.-Kzt. A m 2.	—
709. Tschalkowsky, Klav.-Kz., D	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. A m	—80
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 (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. Vc. 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-Ro-		„Meistersinger“	—50	851. Tschalkowsky, Slavi-	
manzen (Gdur, Fdur)	—60	826. Wagner, Verwandlungs-		scher Marsch	1.50
804. Mendelssohn, 5 Stücke a.		musik u. Schlussszene		852. Ljadow, 3 russische Volkstänze	1.50
„Sommernachtstraum“	1.20	des 1. Akt v. „Parsifal“	2.—	853. Ljadow, Der verkaufte 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, Rusariana	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, Triptelzuge	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. S. Düden	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, Ca-		873. Dvořák, Stávero capriccioso	2.—
819. Volkmann, Seren., Dm	—60	priccio spagnol	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 Reußberg	1.50
		847. Sekles, Geachte	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	
Brahms, Ein deutsches Requiem	6.—	Pariser Ausgabe)	18.—
Bruckner, Große Messe No. 3 Fm	6.—	— Lohengrin	14.—
Gluck, Iphigenie a. Tauris. (H. Abert)	8.—	— Tristan und Isolde	14.—
Händel, Der Messias. (Volbach)	8.—	— Die Meistersinger von Nürnberg	24.—
Haydn, Die Schöpfung	8.—	— Rheingold	17.—
Humperdinck, Hänsel und Gretel	17.—	— Die Walküre	17.—
Mozart, Zauberflöte. (H. Abert)	8.—	— Siegfried	17.—
— Figaros Hochzeit. (H. Abert)	14.—	— Götterdämmerung	22.—
— Requiem	5.—	— Parsifal	17.—
— Don Giovanni. (Einstein)	14.—	Weber, Freischütz. (H. Abert)	8.—

c) Halblederbände:

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