

à Camille Saint-Saëns.

Symphonie gothique

pour Orchestre

par

Benjamin Godard

Op. 23.

Partition n. M. 150.

Parties séparées n. M. 450.

Arrangement pour Piano par l'Auteur

à 2 mains P. M. 3 25.

à 4 mains P. M. 4 75.

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SYMPHONIE GOTHIQUE.

BENJAMIN GODARD. Op. 27.

I.

Maestoso. (♩=46.)

FLÛTES. *ff*

HAUTBOIS. *ff*

CLARINETTES en La. *ff*

BASSONS. *ff*

CONTRE BASSON. *ff*

1^{er} COR en Fa. *ff*

2^{me} COR en Ut. *ff*

TROMPETTES à Pistons en Re. *ff*

1^{er} TROMBONES. *ff*

2^{me} *ff*

TROMBONE 3^{me} *ff*

OPHICLEIDE en Ut. *ff*

1. VIOLONS. *ff*

2. *ff*

ALTOS. *ff*

VIOLONCELLES. *ff*

CONTRE-BASSES. *ff*

This page of a musical score contains 17 staves for various instruments. The instruments listed are: Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bas. (Bass), C-Bas. (Contrabass), Cor (Cor Anglais), Tromp. (Trombone), Tromb. 4.2. (Trombone 4 and 2), Tromb. 5 (Trombone 5), Oph. (Ophicleide), Viol. (Violin), Alt. (Viola), Vc. (Violoncello), and C.B. (Double Bass). The score is written in a common time signature and a key signature of one flat. The notation includes various rhythmic values, rests, and dynamic markings. The page is numbered '2' in the top left corner.

Fl.
Htb.
Cl.
Bsn.
C-Bsn.
Cor.
Tromp.
Tromb. 1, 2.
Tromb. 3.
Oph.
Viol.
Alc.
Vc.
Cb.

This page contains a musical score for a large ensemble. The instruments listed are Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C-Bsn.), Cor Anglais (Cor.), Trombone (Tromp.), Trombone 1 and 2 (Tromb. 1, 2), Trombone 3 (Tromb. 3), Ophicleide (Oph.), Violin (Viol.), Alto Saxophone (Alc.), Viola (Vc.), and Cello (Cb.). The score is written in a single system with multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The music is arranged in a way that allows for a rich, textured sound across the ensemble.

Fl. *a 2* *ff* *rall.*

Hob. *ff*

Cl. *a 2* *ff*

Bns. *a 2* *cresc.* *ff*

C-Bns. *ff*

Cor.

Tromp. *cresc.* *ff* *rall.*

Tromb.1.2. *cresc.* *ff* *rall.*

Tromb.3. *ff*

Oph. *ff* *rall.*

Viol. *cresc.* *ff*

Alt. *cresc.* *ff*

Ve. *cresc.* *ff*

CB. *ff* *rall.*

E a tempo.

This page of a musical score contains the following instruments and parts:

- Fl. (Flute) - *ff*
- Hob. (Horn) - *ff*
- Cl. (Clarinet) - *ff*
- Bns. (Bassoon) - *ff*
- C-Bns. (C-Bassoon) - *ff*
- Cor. (Cornet) - *ff*
- Tromp. (Trumpet) - *ff*
- Tromb. 1.2. (Trombone 1 & 2) - *ff*
- Tromb. 3. (Trombone 3) - *ff*
- Oph. (Oboe) - *ff*
- Viol. (Violin) - *ff*
- Alt. (Alto) - *ff*
- Vc. (Viola) - *ff*
- CB. (Cello) - *ff*

The score is marked with a tempo of "E a tempo." and includes various dynamic markings such as *ff* (fortissimo) and *f* (forte). The notation includes treble and bass clefs, key signatures, and complex rhythmic patterns.

This image shows a page of a musical score for a symphony orchestra. The score is arranged in a vertical stack of staves, each labeled with an instrument. The instruments listed from top to bottom are: Fl. (Flute), Hrb. (Horn), Cl. (Clarinet), Bns. (Bassoon), C-Bns. (Contrabassoon), Cor. (Trumpet), Tromp. (Trombone), Tromb. 1.2. (Trombone 1 & 2), Tromb. 3. (Trombone 3), Oph. (Oboe), Viol. (Violin), Alt. (Viola), Vc. (Violoncello), and C.B. (Cello). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is primarily composed of eighth and sixteenth notes, with some rests and dynamic markings. There are some markings above the first two staves, possibly indicating a first ending or a specific performance instruction. The page number 23587 is visible at the bottom center.

Fl.

Hrb.

Cl.

Bns.

C-Bns.

Cors

Tromp.

Tromb. 1.2.

Tromb. 3.

Oph.

Viol.

Alt.

Vc.

C.B.

rall. molto

rall. molto

rall. molto

II.

Andantino quasi Allegretto. (♩=76.)

FLÛTE.

HAUTBOIS.

2 CLARINETTES en La.

BASSONS.

COR en Mi.

1. VIOLONS.

2.

ALTOS.

VIOLONCELLES.

CONTRE-BASSES.

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

Hrb. *cresc. f p*

Cl. *1^o mf mf dimin.*

Bus. *cresc. mf mf*

Cor *p p*

Viol.

Alt. *p cresc. dimin.*

Vc. *p*

CB.

1^a B 2^a 1^a

p f f f f f

mf p f a² f f f f

p p f f f f f

1^a B 2^a 1^a

pp pp f f f f f

FL. C 2^a

Hob. *ff*

Cl. *ff*

Bus. *ff*

Cor

Cl 2^a

Viol. *f*

Alt. *f*

Vc. *f*

CB. *f*

ff a tempo. D

p

pp

pp

rall. poco a poco

dimin.

dimin.

dimin.

dimin.

p

pp

p

pp

pp

Da tempo.

Fl.
Hrb.
Cl.
Bns.
Cor.
Viol.
Alt.
Vc.

p *cresc.* *dimin.* *p* *pp*

cresc. *pp* *cresc.* *f* *dimin.* *f*

cresc. *pp* *cresc.* *f*

cresc. *pp*

cresc.

mf *p* *cresc.* *dim.* *rall.* *pp*

p *cresc.* *dim.* *rall.* *pp*

mf *p* *mf* *rall.* *pp*

p *cresc.* *dim.* *rall.* *pp*

III.

Grave ma non troppo Lento. (♩=88.) *marcato*

1^{re} FLÛTE.

2^{me} FLÛTE.

1^{er} HAUTBOIS.

2^{me} HAUTBOIS.

1^{re} CLARINETTE
en La

2^{me} CLARINETTE
en La

1.
BASSONS.
2.

CONTRE BASSON.

1^{er} COR en Mi.

2^{me} COR en Mi.

Grave ma non troppo Lento. (♩=88.)

1.
VIOLONS.
2.

ALTOS.

VIOLONCELLES.

CONTRE-BASSES.

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes two flutes, two oboes, two clarinets in La, two bassoons, and one contrabassoon. The horn section has two horns in E-flat. The string section consists of two violins, two violas, two violoncellos, and two double basses. The tempo is 'Grave ma non troppo Lento' with a metronome marking of 88 quarter notes per minute. The dynamics are marked with *pp* (pianissimo) and *p* (piano). The section is marked *marcato*. The score is in 4/2 time and D major. The woodwinds and strings play a melodic line, while the horns and double basses provide harmonic support. The first violin and viola parts have a more active role in the lower register.

marcato

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

Bn. *p* *marcato* *cresc.* *f* *dimin.*

Cor.

Viol.

Alt.

Vc. *cresc.* *f* *dimin.*

CB. *cresc.* *f* *dimin.*

A

Fl. *p* *pp*

Cl. *pp* *pp*

Bn. *pp* *pp*

Viol. *p* *pp* *pp*

Alt. *p* *pp*

Vc. *pp* *mf* *pp* *pp*

CB. *p* *pp* *pizz.* *pp*

A

95587

Fl. *cresc.* *p*

Hrb. *p* *cresc.* *p* *f*

Cl. *cresc.* *p* *cresc.* *p* *dimin.*

Bns. *p* *cresc.* *f* *f* *p* *dimin.*

Viol. *f* *dimin.* *rall.*

Alt. *p* *f* *dimin.*

Vc. *p* *f* *dimin.*

C.B. *f* *arco* *f* *dimin.* *dimin. rall.*

Ba tempo.

Fl. *p sostenuto* *sostenuto*

Cl. *pp*

Bns. *pp*

Ba tempo.

Viol. *pp*

Alt. *pp*

Vc. *pp*

C.B. *pp*

This page of a musical score, numbered 20, features a variety of instruments and dynamic markings. The instruments listed include Horns (Hob.), Clarinets (Cl.), Bassoons (Bns.), Cor Anglais (Cor.), Violins (Viol.), Alto (Alt.), Viola (Ve.), Contrabass (C.B.), Flute (Fl.), Bassoon (Bns.), and C Bassoon (C Bns.). The score is marked with numerous dynamics, including *cresc.*, *f*, *dimin.*, *pp*, *p*, *mf*, and *sf*. Performance instructions such as *rall.*, *a tempo.*, and *cresc.* are also present. The page is marked with a large 'E' in the top right corner.

F a tempo.

Fl. *mp* *mf* *ff*

Hob. *mp* *mf* *f* *ff*

Cl. *p* *mp* *mf* *f* *ff*

Bsn. *pp* *poco a poco cresc.*

C. Bsn. *pp* *poco a poco cresc.*

Viol. *p* *poco a poco cresc.* *mf* *f* *ff*

Alt. *poco a poco cresc.* *f* *ff*

Vc. *mf* *f* *ff*

C.B. *p* *poco a poco cresc.* *f* *ff*

poco a poco cresc. *rall.* *a tempo. Poco a poco rall sin' al Fine.*

Fl. *dimin.* *p*

Hob. *dimin.* *p*

Cl. *dimin.* *p*

Bsn. *dimin.* *p*

C. Bsn. *dimin.* *p*

Viol. *dimin.* *rall.* *a tempo. Poco a poco rall sin' al Fine.* *p*

Alt. *dimin.* *p*

Vc. *dimin.* *p*

C.B. *dimin.* *p*

IV.

Presto. (♩ = 100)

1. FLÛTES.
2.

1. HAUTBOIS.
2.

1. CLARINETTES en La.
2.

1. BASSONS.
2.

1^r en Re.
CORS.
2^me en Re.

2 TROMPETTES en La.

Presto. (♩ = 100)

1. VIOLONS.
2.

ALTOS.

VIOLONCELLES.

CONTRE-BASSES.

This system of musical notation includes the following parts and dynamics:

- Fl.:** Flute, starting with a dynamic of *p* and a first ending bracket labeled '8'.
- Hrb.:** Horn, starting with a dynamic of *p*.
- Cl.:** Clarinet, starting with a dynamic of *p*.
- Bus.:** Bassoon, starting with a dynamic of *p*.
- Viol.:** Violin, starting with a dynamic of *p sf*.
- Alt.:** Viola, starting with a dynamic of *sfp*.
- Ve.:** Violoncello, starting with a dynamic of *sf*.
- CB.:** Contrabass, starting with a dynamic of *p*.

A section marker 'A' is placed above the second measure of the Flute and Horn staves.

This system of musical notation includes the following parts and dynamics:

- Fl.:** Flute, starting with a dynamic of *f*.
- Hrb.:** Horn, starting with a dynamic of *f*.
- Cl.:** Clarinet, starting with a dynamic of *f*.
- Bns.:** Bassoon, starting with a dynamic of *f*.
- Viol.:** Violin, starting with a dynamic of *p*.
- Alt.:** Viola, starting with a dynamic of *p*.
- Ve.:** Violoncello, starting with a dynamic of *f*.
- CB.:** Contrabass, starting with a dynamic of *p*.

Fl. a2
Hrb.
Cl.
Bns.
Cors
Viol.
Alt.
Vc.
CB.
arco

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

C a2

This system contains the first ten measures of the score. It features ten staves for various instruments: Flute (Fl. a2), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bns.), Cor Anglais (Cors), Violin (Viol.), Alto (Alt.), Viola (Vc.), and Cello/Double Bass (CB.). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics range from mezzo-forte (mf) to fortissimo (f), with a crescendo leading to sforzando (sf) and a final piano (p) dynamic. A 'C a2' marking is present at the end of the system. The Cello/Double Bass part includes an 'arco' instruction.

Fl. a2
Hrb.
Cl.
Bns.
Cors
Viol.
Alt.
Vc.
CB.

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

a2

This system contains measures 11 through 20. The instrumentation remains the same as in the first system. The music continues with various dynamics, including piano (p), mezzo-forte (mf), piano-sforzando (psf), fortissimo (f), and piano (p). A 'C a2' marking is present at the beginning of the system. The Cello/Double Bass part continues with its arco playing.

Musical score for the first system, measures 1-8. The score is for a full orchestra. The instruments listed are Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bus.), Violin (Viol.), Alto (Alt.), Violoncello (Vc.), and Contrabass (CB). The music is in 4/4 time and features a key signature of two sharps (F# and C#). The first measure is marked with a piano (*p*) dynamic. A double bar line with a 'D' above it indicates a section change at measure 5. The second system continues with the piano (*p*) dynamic. The Violoncello part has a *pizz.* (pizzicato) marking at measure 7.

Musical score for the second system, measures 9-16. The instruments are the same as in the first system. The music continues with the piano (*p*) dynamic. The Violoncello part has an *arco* (arco) marking at measure 13, indicating a change from pizzicato to arco playing.

This system of musical notation includes staves for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bus.), Violin (Viol.), Viola (Vc.), and Cello (Cb.). The woodwinds and strings are marked with a piano (*p*) dynamic. The Cello part includes a *pizz.* (pizzicato) instruction. A large letter 'E' is positioned above the first staff, and a dashed box with the number '8' is drawn over the first few measures of the Flute part.

This system of musical notation includes staves for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Bus.), Violin (Viol.), Viola (Vc.), and Cello (Cb.). The woodwinds and strings are marked with a fortissimo (*ff*) dynamic. The Cello part includes a *arco* instruction. A large letter 'E' is positioned above the first staff.

This system of the musical score includes parts for Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bus.), Cor Anglais (Cors), Trombone (Tromp.), Violin (Viol.), Alto (Alt.), Violoncello (Vc.), and Contrabass (CB.). The woodwinds and strings are marked with a forte dynamic (*ff*). The woodwinds feature trills (*tr.*) and slurs. The brass parts are marked with *ff* and include trills. The string parts are marked with *ff* and feature a rhythmic pattern of eighth notes.

This system of the musical score includes parts for Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bus.), Cor Anglais (Cor), Trombone (Tromp.), Violin (Viol.), Alto (Alt.), Violoncello (Vc.), and Contrabass (CB.). The woodwinds and strings are marked with a piano dynamic (*p*). The woodwinds feature slurs and dynamics such as *f*, *pp*, and *ppp*. The brass parts are marked with *f* and include dynamics like *dimin.* and *p*. The string parts are marked with *pp* and feature a rhythmic pattern of eighth notes.

V.

Allegro non troppo. (♩ = 108.)

FLÛTES.

HAUTBOIS.

CLARINETTES
en La.

BASSONS.

CONTRE BASSON.

1^{er} COR en Fa.

2^{me} COR en Ut.

TROMPETTES à
Pistons en Re.

1^{er}
TROMBONES.
2^{me}

TROMBONE 3^{me}

OPHICLEIDE en Ut.

Allegro non troppo. (♩ = 108.)

1.
VIOLONS.
2.

ALTOS.

VIOLONCELLO.

CONTRE BASSES.

Fl. **A**

Hrb.

Cl.

Bns. *ff* *ff sempre*

C Bns. *ff* *ff sempre*

Cor *ff* *ff*

Tromp.

Tromb. 1. 2. *ff* *ff* *ff* *ff* *f* *f* *f*

Tromb. 3. *ff*

Oph.

Viol. **A**

Alt.

Vc.

C.B. **A**

Fl.

Hrb.

Cl. *sf*

Bns.

C Bns.

Cor. *sf* *sf*

Tromp. *sf*

Tromb. 1. 2.

Tromb. 3.

Oph. *sf*

Viol. *sf*

Alt. *sf*

Ve. *sf*

C.B. *sf*

Cl. *sf*

Bns.

C Bns.

Tromp.

Tromb. 1. 2.

Tromb. 3.

Oph.

Viol.

Alt.

Ve.

C.B.

This image shows a page of a musical score for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bns.), Contrabassoon (C Bns.), Cor Anglais (Cor.), Trumpet (Tromp.), Trombone 1 and 2 (Tromb. 1. 2.), Trombone 3 (Tromb. 3.), Oboe (Oph.), Violin (Viol.), Viola (Alt.), Violoncello (Ve.), and Contrabass (C.B.). The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 3/4. The music is marked with a forte dynamic (*sf*) and includes performance instructions such as *sfz* and *a2*. The score is arranged in a system of staves, with each instrument having its own staff. The page is numbered 19 in the top right corner.

FL. C

Hrb. 1^o 6

Cl. a2 6

Bus. 6

Cor

C. 6

Viol. p cresc.

Alt. p cresc.

Ve. p cresc.

C.B. p cresc.

FL. C D

Hrb. a2 ff

Cl. a2 ff

Bus. a2 ff

C Bus. ff

Cor ff

Tromp. ff

Tromb. 1. 2. ff

Tromb. 3. ff

Oph. ff

Viol. ff

Alt. ff

Ve. ff

C.B. ff

This page of a musical score contains the following parts and markings:

- Fl.** (Flute): *f*, *a2.*
- Hrb.** (Horn): *f*, *a2.*
- Cl.** (Clarinet): *f*, *a2.*
- Bss.** (Bassoon): *f*
- C. Bss.** (C. Bassoon): *f*
- Cor.** (Cornet): *ff*
- Tromp.** (Trumpet): *ff*
- Tromb. 1.2.** (Trombone 1 & 2): *ff*
- Tromb. 3.** (Trombone 3): *ff*
- Oph.** (Ophicleide): *ff*
- Viol.** (Violin): *ff*
- Alt.** (Viola): *ff*
- Vc.** (Violoncello): *ff*
- C.B.** (Cello/Double Bass): *ff*

Fl.

Hrb.

Cl.

Bus.

C. Bus.

Cor

Tromp.

Tromb. 1. 2.

Tromb. 3.

Oph.

Viol.

Vi.

C. B.

E

E

This page of a musical score features 15 staves for various instruments. The instruments listed are Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bass (Bass), Contrabass (C. Bass), Cor Anglais (Cor.), Trombone (Tromp.), Trombones 1 and 2 (Tromb. 1. 2.), Trombone 3 (Tromb. 3.), Ophicleide (Oph.), Violin (Viol.), Alto (Alt.), Viola (Vc.), and Cello (C.B.). The score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The music is written in a key with one flat and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and articulation marks.

Fl.

Hrb.

Cl.

Bns.

C. Bus.

Cor

Tromp. *ff*

Tromb. 1. 2.

Tromb. 3.

Oph.

Viol.

Vc.

Cb.

Musical score for the first system, featuring the following instruments and parts:

- Hrb. (Horn): *mf*, *cresc.*
- Cl. (Clarinet): *mf*, *cresc.*
- Bns. (Bassoon): *mf*, *cresc.*
- Cors (Trumpet): *mf*, *cresc.*
- Viol. (Violin): *mf*, *cresc.*
- Alt. (Viola): *mf*, *cresc.*
- Vc. (Violoncello): *mf*, *cresc.*
- CB. (Contrabasso): *mf*, *cresc.*

The score includes dynamic markings such as *mf* and *cresc.* across various staves.

Musical score for the second system, featuring the following instruments and parts:

- Fl. (Flute): *ff*
- Hrb. (Horn): *f*
- Cl. (Clarinet): *f*
- Bns. (Bassoon): *f*
- CBns. (Contrabassoon): *f*
- Cors (Trumpet): *f*, *cresc.*
- Tromp. (Trombone): *mf*, *cresc.*
- Viol. (Violin): *f*, *cresc.*
- Alt. (Viola): *f*, *cresc.*
- Vc. (Violoncello): *f*, *cresc.*
- CB. (Contrabasso): *f*, *cresc.*

The score includes dynamic markings such as *f*, *ff*, and *cresc.* across various staves.

This page of a musical score is for a symphony orchestra. It features 18 staves, each labeled with an instrument. The instruments and their parts are: Flute (Fl.), Horn (Hu.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C-Bsn.), Trombone 1 & 2 (Tromb. 1.2.), Trombone 3 (Tromb. 3.), Ophicleide (Oph.), Violin (Viol.), and Viola (Alt.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by a strong, driving rhythm, with many notes marked with a forte dynamic (*ff*) and the instruction *sempre* (always). The Flute and Horn parts have a melodic line with eighth-note patterns, while the other instruments provide a rhythmic accompaniment. The page number 23587 is printed at the bottom center.

rall. molto

Fl.

Hrb.

Cl.

Bns.

CBns.

Cors

Tromp.

Tromb. 1. 2.

Tromb. 3.

Oph.

Viol.

Alt.

Vc.

CB.

sf

sfz

rall. molto

rall. molto

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Symphonies et Suites pour Orchestre.

Composition de l'Orchestre Besetzung	Partition d'Orchestre Partitur	Parties séparées Stimmen	Chaque Partie supplém. Jede Dubli- stimme	Composition de l'Orchestre Besetzung	Partition d'Orchestre Partitur	Parties séparées Stimmen	Chaque Partie supplém. Jede Dubli- stimme		
								M. J.	M. J.
20	Abert, J. J. Op. 31. Columbus. Musi- kalisches Seegemälde, in Form einer Symphonie 8 ^o . n.	6. —	12. —	— 75	21	Lachner, F. Op. 122. Suite No. 3 (As-dur), (en La-b) in 6 Sätzen. (No. 1. Präludium. No. 2. Intermezzo. No. 3. Ciaccone. No. 4. Sarabande. No. 5. Gavotte. No. 6. Finale.) n.	7. 50	12. —	— 75
23	— Beethoven, L. van. Symphonies en Par- titions 8 ^o . Op. 21. en Ut (C). (No. 1) n. Op. 36. en Ré (D). 2 n. Op. 55. en Mi-b (Es). Héroïque. 3 n. Op. 60. en Si-b (B). 4 n. Op. 67. en Ut-min (C-moll). 5 n. Op. 68. en Fa (F). Pastorale. 6 n. Op. 92. en La (A). 7 n. Op. 93. en Fa (F). 8 n. Op. 125. en Ré-min (D-moll). 9 n. Op. 125. 9 ^{te} Symphonie mit Schlusschor (Schillers Ode an die Freude). 4 ^o . n.	1. 80 3. — 3. 60 3. — 3. — 3. 60 4. 20 3. — 6. —	— — — — — — — — —	— — — — — — — — —	25	— Op. 129. Suite No. 4 (Es-dur) (en Mi-b) in 5 Sätzen. (No. 1. Ouverture. No. 2. Andantino. No. 3. Scherzo pas- torale. No. 4. Andante. No. 5. Gigue.) n.	9. —	12. —	— 75
28	Caetani, R. Op. 2. Intermezzo sinfonico n.	1. 80	3. 60	— 30	20	— Op. 135. Suite No. 5 (C-moll) (en Ut- min.) in 5 Sätzen. (No. 1. Introduction und Allegro. No. 2. Menuet. No. 3. Andante. No. 4. Scherzo. No. 5. Fi- nale.) n.	7. 50	9. —	— 75
20	Esser, H. Op. 44. Symphonie No. 1 D-moll. (en Ré-min.) 8 ^o . n.	3. —	3. 60	— 45	23	— Op. 150. Suite No. 6 (C-dur) (en Ut- min.) in 4 Sätzen. (No. 1. Introduction und Fuge. No. 2. Andantino. No. 3. Gavotte. No. 4. Finale, Trauermusik und Festmarsch.) n.	7. 50	12. —	— 75
20	— Op. 70. Suite No. 1 (A-moll) (en La-min.) in 5 Sätzen. No. 1. Introduzione. No. 2. Andante pensieroso. No. 3. Scherzo. No. 4. Allegretto grazioso. No. 5. Finale. 8 ^o . n.	3. —	3. 60	— 45	23	— Op. 190. Suite No. 7 (D-moll) (en Ré-min.) in 4 Sätzen. (No. 1. Ouver- ture. No. 2. Scherzo. No. 3. Intermezzo. No. 4. Chaconne e Fuga.) n.	6. —	10. 50	— 75
20	— Op. 75. Suite No. 2 (F-dur) (en Fa) in 4 Sätzen No. 1. Introduzione. No. 2. Alle- gretto. No. 3. Andante con Variazioni. No. 4. Finale. 8 ^o . n.	3. —	3. 60	— 30	29	Massenet, J. Scènes pittoresques, Suite (No. 1 Marche, No. 2 Air de Ballet, No. 3 Angelus, No. 4 Fête bohème). n.	6. —	15. —	— 90
20	— Op. 79. Symphonie No. 2. (H-moll). (en Si-min.) 8 ^o . n.	3. —	3. 60	— 30	31	— Scènes hongroises, 2 ^{me} Suite. (No. 1. Entrée en forme de danse. 2. Intermède. 3. Adieu de la fiancée. 4. Cortège, Bénédictio nuptiale et Sortie d'Eglise.) n.	6. —	15. —	— 90
22	Godard, B. Op. 23. Symphonie gothique n.	1. 50	4. 50	— 30	22	Oakeley, H. Op. 27. Suite No. 1. (Im alten Styl). (No. 1. Pastorale. No. 2. Menuett & Trio. No. 3. Gavotte & Mu- sette. No. 4. Sarabande. No. 5. Rondo Scherzoso) 8 ^o . n.	4. 50	7. 50	— 60
25	Goldmark, C. Op. 26. Ländliche Hochzeit, Symphonie in 5 Sätzen (1. Hochzeits- marsch, Variationen. 2. Brautlied, Inter- mezzo. 3. Serenade, Scherzo. 4. Im Garten, Andante. 5. Tanz. Finale). n.	9. —	21. —	1. 50	24	Raff, J. Op. 101. Suite in 5 Sätzen. (No. 1. Introduction und Fuge. No. 2. Menuett. No. 3. Adagietto. No. 4. Scherzo. No. 5. Marsch.) 8 ^o . n.	7. 50	10. 50	— 60
24	— Op. 35. Zweite Symphonie in Es-dur (en Mi-b) n	9. —	12. —	1. 20	24	— Op. 140. Symphonie No. 2. C-dur. (en Ut). 8 ^o . n.	10. 50	15. —	— 90
21	Haan W., de. Op. 14. Zwei sym- phonische Sätze (a. Fahrt zum Hades. — b. Elisium). n.	3. 60	6. —	— 45	25	Sgambati, G. Op. 16. Symphonie (en Ré) (D) n.	7. 50	15. —	— 90
24	Hiller, F. Op. 67. Symphonie (E-moll) (en Mi-min.), (Es muss doch einmal Früh- ling werden). n.	7. 50	10. 50	— 60	15	— Serenata de la Symphonie en Ré. 8 ^o . n.	—	1. 80	— 15
25	— Op. 166. Dramatische Fantasie (Sym- phonischer Prolog) n.	3. 60	6. —	— 45	23	Ulrich, H. Op. 9. Symphonie triomphale en Ut. (C) 8 ^o . n.	9. —	10. 50	— 75
20	— Ballabile (aus Op 166) n.	1. 50	3. —	— 30	21	Verhulst, J. H. Op. 46. Symphonie. 8 ^o . n.	6. —	7. 50	— 60
28	Hutschenruyter, W. 2 ^{me} Symphonie n.	—	6. —	— 30	28	Volbach, F. Op. 16. Ostern, Symphonisches Gedicht für Orchester und Orgel n.	4. 50	9. —	— 60
28	Lachner, F. Op. 100. Symphonie in G-moll (en Sol-min.) n.	6. —	7. 50	— 60	23	Volkmann, R. Op. 44. I. Symphonie (D-moll) (en Ré-min) 8 ^o . n.	9. —	17. 50	1. 20
24	— Op. 113. Suite No. 1 (D-moll) (en Ré-min.) in 4 Sätzen. (No. 1. Präludium. No. 2. Menuet. No. 3. Variationen und Marsch. No. 4. Introduction und Fuge.) n.	12. —	15. —	— 90	20	— Op. 53. II. Symphonie (B) (en Si-b) 8 ^o . n.	7. 50	10. 50	— 75
24	— Marsch aus der 1. Suite. n.	2. 40	4. 50	— 30	28	Widor, Ch. M. Op. 69. Troisième Sym- phonie (en Mi-min) (E-moll) pour Orgue et Orchestre n.	9. —	15. —	1. 20
21	— Op. 115. Suite No. 2 (E-moll) (en Mi- min.) in 5 Sätzen. (No. 1. Introduction und Fuge. No. 2. Andante. No. 3. Menuet. No. 4. Intermezzo. No. 5. Gigue.) n.	6. —	12. —	— 75					

Aufführungsrecht vorbehalten.

MAYENCE, B. SCHOTT'S SÖHNE.