

Edition Eulenburg

No. 604

BEETHOVEN

Op. 84

EGMONT

Overture

PATRIMONIO UC



Ernst Eulenburg, Ltd.

London - Zurich - Stuttgart - New York

CHAMBER MUSIC

- No.
1. **Mozart**, Quartet, G. [387].....
 2. **Beethoven**, Quartet, op. 131, C \sharp m...
 3. **Haydn**, Quartet, op. 76, 3, C (Emperor)
 4. **Beethoven**, Quartet, op. 135, F.....
 5. **Cherubini**, Quartet, E \flat
 6. **Beethoven**, Quartet, op. 132, A m.....
 7. **Mendelssohn**, Quartet, op. 44, 2, E m
 8. **Mozart**, Quartet, C [465].....
 9. **Beethoven**, Quartet, op. 130, B \flat
 10. **Haydn**, Quartet, op. 70, 2, D m (Fifths)
 11. **Schubert**, Quartet, op. posth., D m
(Death and the Maiden).....
 12. **Beethoven**, Septet, op. 20, E \flat
 13. **Mozart**, Quintet, G m [516].....
 14. **Beethoven**, Quartet, op. 95, F m.....
 15. **Schubert**, Quintet, op. 163, C.....
 16. **Beethoven**, Quartet, op. 18, 1, F.....
 17. **Beethoven**, Quartet, op. 18, 2, G.....
 18. **Beethoven**, Quartet, op. 18, 3, D.....
 19. **Beethoven**, Quartet, op. 18, 4, C m.....
 20. **Beethoven**, Quartet, op. 18, 5, A.....
 21. **Beethoven**, Quartet, op. 18, 6, B \flat
 22. **Beethoven**, Quartet, op. 74, E \flat (Harp)
 23. **Cherubini**, Quartet, D m.....
 24. **Mozart**, Quartet, D [499].....
 25. **Mozart**, Quartet, D [575].....
 26. **Mozart**, Quartet, B \flat [589].....
 27. **Mozart**, Quartet, F [590].....
 28. **Beethoven**, Quartet, op. 59, 1, F.....
 29. **Beethoven**, Quartet, op. 59, 2, E m.....
 30. **Beethoven**, Quartet, op. 59, 3, C.....
 31. **Beethoven**, Quintet, op. 29, C.....
 32. **Mozart**, Quartet, D m [421].....
 33. **Mozart**, Quartet, E \flat [428].....
 34. **Mozart**, Quartet, B \flat (Jagd-) [458].....
 35. **Mozart**, Quartet, A [464].....
 36. **Beethoven**, Quartet, op. 127, E \flat
 37. **Mozart**, Quintet, C m [406].....
 38. **Mozart**, Quintet, C [515].....
 39. **Schubert**, Quartet, op. 161, G.....
 40. **Schubert**, Quartet, op. 29, A m.....
 41. **Beethoven**, String Trio, op. 3, E \flat
 42. **Beethoven**, String Trio, op. 9, 1, G.....
 43. **Beethoven**, String Trio, op. 9, 2, D.....
 44. **Beethoven**, String Trio, op. 9, 3, C m.....
 45. **Beethoven**, String Trio, op. 8, D (Seren)
 46. **Cherubini**, Quartet, C.....
 47. **Mendelssohn**, Quartet, op. 12, E \flat
 48. **Mendelssohn**, Quartet, op. 44, 1, D.....
 49. **Mendelssohn**, Quartet, op. 44, 3, E \flat
 50. **Mozart**, Quintet, D [593].....
 51. **Mozart**, Quintet, Es [614].....
 52. **Haydn**, Quartet, op. 33, 2, E \flat /Russ-
No.2).....
 53. **Haydn**, Quartet, op. 33, 3, C (Bird).....
 54. **Haydn**, Quartet, op. 54, 1, G.....
 55. **Haydn**, Quartet, op. 64, 5, D (Lark).....
 56. **Haydn**, Quartet, op. 76, 4, E \flat
 57. **Haydn**, Quartet, op. 76, 5, D (fam.
Largo).....
 58. **Haydn**, Quartet, op. 74, 3, G m (Hose-
man).....
 59. **Mendelssohn**, Octet, op. 20, E \flat
 60. **Schubert**, Octet, op. 166, F.....
- No.
61. **Haydn**, Quartet, op. 77, 1, G.....
 63. **Haydn**, Quartet, op. 17, 5, G.....
 64. **Haydn**, Quartet, op. 20, 6, A (Sun-No.6)
 65. **Haydn**, Quartet, op. 64, 3, B \flat
 66. **Haydn**, Quartet, op. 54, 2, C.....
 67. **Mendelssohn**, Quintet, op. 87, B \flat
 68. **Mendelssohn**, Quartet, op. 13, A m.....
 69. **Haydn**, Quartet, op. 76, 1, G.....
 70. **Mozart**, String Trio, (Divert) E \flat [563]
 71. **Mozart**, Clarinet Quintet, A [581].....
 72. **Mozart**, Sextet, (D. Ivertimento) D [334]
 73. **Mozart**, Sextet, (Divert.) B \flat [287].....
 74. **Schumann**, Quartet, op. 41, 1, A m.....
 75. **Schumann**, Quartet, op. 41, 2, F.....
 76. **Schumann**, Quartet, op. 41, 3, A.....
 77. **Schumann**, Piano-Quartet, op. 47, E \flat
 78. **Schumann**, Piano-Quintet, op. 44, E \flat
 79. **Beethoven**, Piano-Trio, op. 97, B.....
 80. **Mendelssohn**, Piano-Trio, op. 49, D m
 81. **Mendelssohn**, Piano-Trio, op. 66, C m
 82. **Beethoven**, Piano-Trio, op. 70, 1,
(Geister-).....
 83. **Beethoven**, Piano-Trio, op. 70, 2, E \flat
 84. **Schubert**, Piano-Trio, op. 99, B \flat
 85. **Schubert**, Piano-Trio, op. 100, E \flat
 86. **Schumann**, Piano-Trio, op. 63, D m.....
 87. **Schumann**, Piano-Trio, op. 80, F.....
 88. **Schumann**, Piano-Trio, op. 110, G m.....
 89. **Haydn**, Quartet, op. 9, 1, C.....
 90. **Haydn**, Quartet, op. 17, 6, D.....
 91. **Haydn**, Quartet, op. 64, 4, G.....
 92. **Haydn**, Quartet, op. 64, 6, E \flat
 93. **Haydn**, Quart., op. 20, 4, D (Sun-No.4)
 94. **Haydn**, Quart., op. 20, 5, F m (Sun-No.6)
 95. **Haydn**, Quartet, op. 9, 4, D m.....
 96. **Haydn**, Quartet, op. 55, 1, A.....
 97. **Spoehr**, Nonet, op. 31, F.....
 98. **Beethoven**, Quartet, op. 133, B \flat (Fuge)
 99. **Schumann**, Piano-Trio, op. 88, A m.....
 100. **Mozart**, Serenade f. Wind Instr., B \flat
[361].....
 101. **Mendelssohn**, Quartet, op. 80, F m.....
 102. **Mendelssohn**, Quartet, op. 81, E.....
 103. **Beethoven**, Flute Trio, op. 25, D
(Seren.).....
 104. **Beethoven**, Trio for Wind, op. 87, C.....
 105. **Dittersdorf**, Quartet, E \flat
 106. **Dittersdorf**, Quartet, D.....
 107. **Dittersdorf**, Quartet, B \flat
 108. **Haydn**, Quart., op. 20, 2, C (Sun-No.2)
 109. **Haydn**, Quartet, op. 64, 2, B m.....
 110. **Haydn**, Quartet, op. 71, 1, B \flat
 111. **Haydn**, Quartet, op. 17, 1, E.....
 112. **Haydn**, Quartet, op. 50, 4, F \sharp m.....
 113. **Haydn**, Quartet, op. 54, 3, E.....
 114. **Beethoven**, Piano Quartet, op. 16, E \flat
 115. **Boccherini**, Quintet, E.....
 116. **Schubert**, Quartet, op. 168, B \flat
 117. **Schubert**, Quartet, op. posth., G m.....
 118. **Schubert**, Quintet, (Trout) op. 114, A
 119. **Schubert**, Quartet, op. 125, 2, E.....
 120. **Schubert**, Quartet, op. 125, 1, Es.....
 122. **Beethoven**, Piano-Trio, op. 1, 1, E \flat
 123. **Beethoven**, Piano-Trio, op. 1, 2, G.....

Edition Eulenburg

OVERTURE

to

Goethe's „Egmont“

by

LUDWIG VAN BEETHOVEN

Op. 84

First performed 24th May, 1810
at Vienna, K.K. Burgtheater

Edited and with Foreword by
Max Unger



Ernst Eulenburg, Ltd. 36/38 Dean St., London, W.1
Edition Eulenburg, G.m.b.H., Zurich
Edition Eulenburg, K.-G., Stuttgart
Eulenburg Miniature Scores, 881 Seventh Ave. New York 19

PRINTED BY THE SOHO PRESS, LONDON, W.1.

PATRIMONIO UC

BEETHOVEN, OVERTURE TO "EGMONT"

The music for Goethe's "Egmont" was written by the composer to the order of the management of the *Hoftheater* in Vienna between the end of 1809 and the spring of 1810, however—according to his own statement—without accepting payment from the management, and "merely for love of the poet". The overture was probably the last piece to be written, as is rightly assumed in the 2nd edition of the 3rd volume of A. W. Thayer's great Beethoven biography, edited by H. Deiters und H. Riemann. According to the ascertainments of Eugen Kilian, published in the *Allgemeine Musikzeitung* of 1921, the incidental music was not used for the first time at the first Vienna performance of the drama on the 24th May, 1810, but at a subsequent performance on the 15th June of the same year. This also removes the uncertainty hitherto attached to the time of writing of the letter with which the master for the first time offered the music to Breitkopf & Härtel on the 6th June, 1810. This letter includes the words: "But reply immediately, so that I shall be put off no longer, all the more since Egmont is being performed a few days hence and I shall be approached for the music . . ." As Riemann, when editing the above mentioned volume, still had to assume the 24th May as being the day of performance, he believed that the name of the month should read "May" instead of "June";

but this assumption is settled by Kilian's findings.

In a letter to the Leipzig publishing house dated 21st August, 1810, Beethoven decided on the dedication of the Egmont music to the Archduke Rudolph, but for unknown reasons, maybe only by mistake, it was omitted; at about the same time he sent the manuscript score to Leipzig to be engraved. The fact that this must have been the original score may be gathered from the following passage of a letter to the publishers dated 15th October of that year: "Should the last piece in Egmont not carry the title *Siegessymphonie* (Victory Symphony), then have this heading added. Hurry up with it and then let me know as soon as you no longer need the original score, because I shall then ask you to send it from Leipzig to Goethe whom I have already advised accordingly . . . I would have sent him a copy from here, but as I have not yet so trained a copyist on whom I could entirely rely, and I should be sure of the ordeal of looking it through, I thought it would be better and cost me less time . . ." Evidently Breitkopf & Härtel required the original manuscript up to the publication of the edition in parts in January of next year, and only then did they carry out the order. Curiously enough the trail of the original manuscript is then lost. Perhaps we may assume that the poet turned it over to the theatre archives in Weimar where it may subsequently have been lost. A few num-

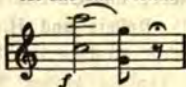
bers written in Beethoven's own hand, now kept in the Prussian State Library, cannot for outer and inner reasons have been copy for the engraver. A copy of the entire Egmont music, corrected throughout by the composer, is at present the property of Frau Maria Floersheim, daughter of the late Frankfort collector, Louis Koch.

The overture was published during Beethoven's lifetime in orchestral parts in December, 1810 (the 2nd edition in September, 1822), and the piano score in February, 1811. The first edition of the score was only published by Breitkopf & Härtel in July, 1831 (cp. Otto Erich Deutsch, *Beethovens Goethe-Kompositionen Kippenberg-Jahrbuch*, vol. 8, 1930, p. 116 seq.). The review of the music which appeared unsigned in July, 1813, in the *Allgemeine Musikalische Zeitung* of the Leipzig publishers is from E. Th. A. Hoffmann's pen. Although many contentions in it are contestable, and especially some of those concerning the idea of the overture, it does belong—if there is such a thing—to the immortal music-critical achievements. Hoffmann, the most prominent among the early critics who immediately recognized the eminence of the composer, begins the review with the classical words: "It is indeed a gratifying aspect to see two great masters united in a wonderful work and a happy fulfilment of every expectation of the shrewd connoisseur."

The overture offers an instructive example of Beethoven's conception of mu-

sical introductions to dramatic works. In contrast to E. Th. A. Hoffmann, who held the opinion the master had intended to glorify in music the love of Egmont and Klärchen, the actual facts are properly explained in the 2nd edition of Thayer's book: The greater part of the overture—the introduction and the *Allegro* in $3/4$ —illustrates the contrast between brutal force and imploring lament, between the Spanish tyrants and the enslaved Netherlands. Shortly before the $4/4$ -movement in F major Egmont's head falls by a sharp stroke of the sword.

1st and 2nd Violin.



A dismally short transition in the wood wind, retaliation draws close, and soon the triumphant flourishes of liberty resound. It is, moreover, the same fundamental idea, which Beethoven loved so much, as in "Fidelio". The thematic relations between the opening bars and the *allegro* part, which are pointed out in the 2nd edition of Thayer, will be easily detected in the score by a musical reader.

The outer form of the work is appropriate to the usual classical form of the overture, which is that of the first movement of a sonata. The development is unusually short, and the whole composition a classical example of rounded form and concise musical expression.

Zürich, May, 1936.

Dr. Max Unger

PATRIMONIO UC

BEETHOVEN, OUVERTÜRE ZU „EGMONT“

Die Musik zu Goethes Egmont hat der Tondichter auf Bestellung der Direktion der Wiener Hoftheater von Ende 1809 bis zum Frühjahr 1810 geschrieben, jedoch — nach seiner eigenen Erklärung — ohne sich von der Direktion dafür bezahlen zu lassen und „bloß aus Liebe zum Dichter“; die Overtüre, wie in der von H. Deiters und H. Riemann bearbeiteten 2. Auflage des 3. Bandes von A. W. Thayers großer Beethoven-Darstellung wohl mit Recht angenommen wird, als letztes Stück. Nach den Feststellungen Eugen Kilians, veröffentlicht in der Allgemeinen Musikzeitung vom Jahre 1921, wurde die klangliche Einkleidung erstmals nicht bei der ersten Wiener Aufführung des Schauspiels am 24. Mai 1810, sondern bei einer Wiederholung am 15. Juni d. J. verwendet. Damit wird auch die Unklarheit beseitigt, die bisher über die Zeit der Niederschrift des Briefes bestand, mit dem der Meister die Musik Breitkopf & Härtel am 6. Juni 1810 zum ersten Male anbot. Darin sind auch die Worte zu lesen: „Antworten sie aber gleich, damit ich nun nicht länger aufgehalten werde, um so mehr, da Egmont in einigen Tagen aufgeführt wird und ich um die Musik angegangen werde werden . . .“ Da sich Riemann bei der Bearbeitung des erwähnten Bandes

noch den 24. Mai als Aufführungstag denken mußte, glaubte er, der Monatsname sei „Mai“ statt „Juni“ zu lesen; aber diese Erklärung erledigt sich durch Kilians Forschungen.

In einem Briefe an den Leipziger Verlag vom 21. August 1810 bestimmte Beethoven die Widmung der Egmont-Musik für den Erzherzog Rudolph, doch ist diese aus unbekanntem Grunde, vielleicht nur versehentlich, weggeblieben; ungefähr um dieselbe Zeit sandte er eine Selbstschrift der Partitur zum Stich nach Leipzig. Daß es sich dabei tatsächlich um eine Urschrift gehandelt haben muß, geht aus der folgenden Stelle eines Briefes vom 15. Oktober d. J. an das Verlagshaus hervor: „Sollte sich bei dem letzten Stück beim Egmont nicht die Überschrift Siegessymphonie finden, so lassen Sie dieses darüber setzen. Eilen Sie damit und zeigen Sie mir gefälligst an, sobald Sie die Originalpartitur nicht mehr brauchen, weil ich Sie alsdenn bitten werde, von Leipzig aus sie an Goethe zu schicken, dem ich dieses schon angekündigt habe . . . Ich hätte ihm von hier eine Abschrift geschickt, aber da ich noch keinen so gebildeten Kopisten habe, auf den ich mich ganz verlassen kann, und mir die Qual des Übersehens gewiß ist, so habe

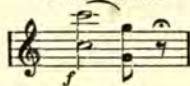
ich es so für besser und für mich weniger Zeit verlierend gefunden . . . „ Breitkopf & Härtel brauchten die Urschrift offenbar noch bis zum Erscheinen der Stimmenausgabe des Werkes im Januar des nächsten Jahres und führten dann wohl den Auftrag aus. Merkwürdigerweise verliert sich dann die Spur der Urschrift. Vielleicht darf man annehmen, daß diese vom Dichter dem Weimarer Theaterarchiv überlassen wurde und später verlorengegangen ist. Bei einigen von Beethoven auch selbst geschriebenen Nummern, die heute in der Preußischen Staatsbibliothek aufbewahrt werden, kann es sich aus äußeren und inneren Gründen nicht um Stichvorlagen handeln. Eine vom Tondichter durchverbesserte Abschrift der gesamten Egmont-Musik besitzt gegenwärtig Frau Maria Floersheim, eine Tochter des verstorbenen Frankfurter Sammlers Louis Koch.

Von der Ouvertüre erschienen zu Beethovens Lebzeiten im Dezember 1810 die Orchesterstimmen (die 2. Auflage im September 1822), im Februar 1811 der Klavierauszug. Die Erstausgabe der Partitur veröffentlichten Breitkopf & Härtel erst im Juli 1831 (vgl. Otto Erich Deutsch, Beethovens Goethe-Kompositionen, Kippenberg-Jahrbuch, 8. Bd., 1930, S. 116 ff.). Die Besprechung der Musik, die im Juli 1813 in der Allgemeinen Musikalischen Zeitung des Leipziger Verlags ungezeichnet erschien, stammt aus der Feder E. Th. A. Hoffmanns. Obgleich darin manche Behauptungen anfechtbar sind, und zwar gerade auch solche über den Sinn der Ouvertüre, gehört sie doch, wenn es überhaupt so etwas gibt, zu

den unvergänglichen musikkritischen Leistungen. Hoffmann, der namhafteste unter den früheren Kritikern, welche die Bedeutung des Tondichters sofort erkannten, beginnt seine Besprechung mit dem klassischen Satze: „Es ist wohl eine erfreuliche Erscheinung, zwei große Meister in einem herrlichen Werke verbunden und so jede Forderung des sinnigen Kenners auf das schönste erfüllt zu sehen.“

Die Ouvertüre bildet ein lehrreiches Beispiel für die Art, welche Vorstellung sich Beethoven von musikalischen Einleitungen zu dramatischen Werken machte. Im Gegensatz zu E. Th. A. Hoffmann, der die Ansicht vertrat, der Meister habe Egmonts und Klärchens Liebe klanglich verherrlichen wollen, wird der wirkliche Sachverhalt in der 2. Auflage von Thayers Werk richtig dargelegt: Der größte Teil der Ouvertüre — die Einleitung und das Allegro des $\frac{3}{4}$ -Taktes — kennzeichnet den Gegensatz zwischen brutaler Gewalt und flehentlicher Klage, zwischen den spanischen Tyrannen und den geknechteten Niederländern. Kurz vor dem $\frac{1}{4}$ -Takt in F-dur fällt durch einen scharfen Schwertstreich

1. u. 2. Violine.



das Haupt Egmonts. Eine unheimliche kurze Überleitung der Holzbläser, die Vergeltung naht, und bald erklingen schmetternd die Fanfaren der Freiheit. Es geht also um denselben von Beethoven so geliebten Grundgedanken wie im Fidelio. Die Zusammenhänge zwischen

der Thematik der Einleitungstakte und der des Allegro-Teiles, worauf die 2. Auflage Thayers noch hinweist, wird ein musikalischer Leser der Partitur leicht feststellen können.

Die äußere Gestalt des Werkes entspricht der üblichen klassischen Ouver-

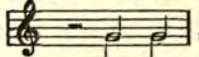
türenform, welche die eines ersten Sonatensatzes ist; die Durchführung ist ungewöhnlich kurz gehalten, wie überhaupt das ganze Stück ein klassisches Muster geschlossener Form und knapper musikalischer Ausdrucksweise darstellt.

Revisionsbericht

Bei der Durchsicht des Werkes sah ich mich hauptsächlich auf den bei Breitkopf & Härtel erschienenen Erstdruck der Partitur angewiesen; denn die Ur-schrift ist verschollen, und ein Exemplar der Erstdruckstimmen sowie die in Privatbesitz befindliche, von Beethoven durchverbesserte Abschrift waren mir zurzeit nicht zugänglich. Für die Erlaubnis, das Archivexemplar der Partiturerstausgabe zu vergleichen, sei den Herren Breitkopf & Härtel in Leipzig auch an dieser Stelle bestens gedankt.

Der Abweichungen des Partiturerstdruckes von den gebräuchlichen Ausgaben sind nur wenige. Sie beschränken sich im wesentlichen auf die folgenden Stellen (Seiten- und Taktzahlen beziehen sich auf die vorliegende Ausgabe):

1. Takt des unteren Systems der 3. S.: In der Erstausgabe der Partitur lauten


das 3. und 4. Horn 

in der vorliegenden wurde die bessere

übliche Lesart  be-

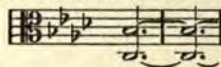
rücksichtigt.

2. Takt des unteren Systems der 3. S.: Der Partiturerstdruck hat in der 2. Violine als 1. Viertel wohl versehentlich nur die

Note . Die vorliegende Ausgabe schließt sich wieder der herkömm-

lichen Lesart  an.

5./6. Takt des unteren Systems der 5. S. und 4./5. Takt des oberen Systems der 17. S.: Im Partiturerstdruck sind die Noten der Bratsche



durch Haltebogen verbunden; diese fehlen in den herkömmlichen Ausgaben an den beiden Stellen. Der vorliegende Abdruck läßt wieder die spätere Lesart gelten. Die Stellen bleiben aber doch etwas fraglich.

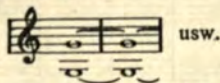
3. Takt der 11. S.: Beim 3. Viertel aller Stimmen wurde das sf der Erstausgabe der Partitur hinzugefügt.

9. und 10. Takt des oberen Systems der 25. S.: Im Partiturerstdruck pau-sieren die beiden Fagotte; im vor-

VI

liegenden Abdruck ist die herkömmliche Lesart berücksichtigt worden.

7. Takt des unteren Systems der 25. S. bis zum 1. Takt des unteren Systems der 26. S.: Der Erstdruck der Partitur schreibt für die Noten



in den Hörnern durchgängig Haltebogen vor; in der vorliegenden Ausgabe wurden sie nach der herkömmlichen Leseweise weggelassen. Die Stelle ist jedoch fraglich.

3. Takt der 30. S.: Die Erstausgabe

der Partitur hat in der Piccoloflöte als letztes Viertel die Noten



in der vorliegenden wurde die übliche

Lesart



beibehalten; aber auch

diese Stelle ist etwas fraglich.

5. Takt der 37. S. bis zum 1. Takt der 38. S.: Im Partiturerstdruck steht die 2. Violine vom 2. Achtel des ersten dieser Takte ab eine Oktave tiefer, geht also mit der Bratsche zusammen; der vorliegende Abdruck folgt der herkömmlichen Fassung.

Zürich, Mai 1936.

Dr. Max Unger

Overture

to

Goethe's Egmont

L. van Beethoven, Op. 84
1770-1827

Sostenuto ma non troppo

2 Flauti
(Flauto II später Fl. picc.)

2 Oboi

2 Clarinetti in B

2 Fagotti

I II in F
4 Corni

III IV in Es

2 Trombe in F

Timpani in F-C

Violino I

Violino II

Viola

Violoncello

Contrabasso

PATRIMONIO UC
Ernst Eulenburg Ltd.,
London - Zurich - Stuttgart

10

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *p* *ff*

(F) *ff* zu 2

Co. *ff* zu 2

Tbc. (F) *ff*

VI. *p* *ff*

Vla. *p* *ff*

Vc. e Cb. *p* *ff*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p* *pp* zu 2

(F) *pp* zu 2

Co. *pp* 3.

(Ea) *pp*

VI. *p* *pp*

Vla. *p* *pp*

Vc. e Cb. *p* *pp*

1. *pp* 20

Fl.

Ob.

Cl. *pp*

Fg.

(F)
Cor.

(Es)

Tbe.
(F) *pp*

Timp *pp*

Vl.

Vla.

Vc.
e Cb.

Ob.

Cl. *espress.*

Fg.

(F)
Cor.

(Es) *pp*

Vl.

Vla.

Vc.

Cb. *p*

pp

Allegro

30

VI. *cresc.* *sp*

Vla. *sp*

Vc. *cresc.* *sp*

Cb. *sp*

VI. *sp*

Vla. *sp*

Vc. *sp*

Cb. *sp*

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *p*

Fg. *p* zu 2 *p* zu 2 *p*

(F) *p*

Cor. 3. *p*

(E.) *p*

VI.

Vla.

Vc.

Cb.

Ob. *cresc.*

Cl. *cresc.*

Cor. (F) 1. 2. *p* *cresc.*

VI. *cresc.*

Vla. *cresc.*

Vo. *cresc.*

Cb. *cresc.*

50

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (F) *cresc.*

VI. *cresc.*

Vla. *cresc.*

Vo. *cresc.*

Cb. *cresc.*

60

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* zu 2

(F) *ff*

Cor. *ff*

(Ea) *ff* zu 2

Tbn. *ff*

Tb. *ff*

Timp. *ff* 3 3 3

Vl. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

PATRIMONIO UC

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(Es)
Tb.
(F)
Timp.
Vi.
Vla.
Vo.
Cb.

zu 2

3 3 3

PATRIMONIO UC

Fl.

Ob.

Cl.

Fg.

(F)
Cor.

(Eb)

Tbe.
(F)

Timp.

VI.

Vla.

Vc.

Cb.

PATRIMONIO UC

80

Fl. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Fg. *p dolce*

(F) Cor. *p dolce*

(Es) Cor. *p dolce*

Tbe. (F)

Timp.

VI. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

1

90

Fl. *p dolce* *peresc.*

Ob. *p dolce* *peresc.*

Cl. *p dolce* *peresc.*

Fg. *p dolce* *peresc.*

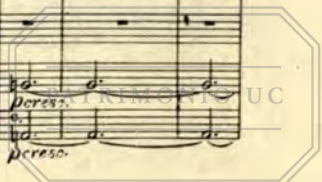
Cor. (Es) *p dolce* *peresc.*

VI. *ff*

Vla. *ff*

Vc. *ff*

e Cb. *ff*



Fl. *f* *ff* 100 *f* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f* *f*

Fg. *f* *ff* *f* *f*

(F) *ff* zu 2 *ff* zu 2

Cor. *f* *ff* *f* *f* zu 2

(Es) *f* *ff* *f* *f* zu 2

Tbc. (F) *ff*

Timp. *ff*

Vi. *f* *ff* *f* *f*

Via. *f* *ff* *f* *f*

Vc. *f* Bassi *ff* *f* *f*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. (Es) *p* 3.4.

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*

150

Ob. *pp* 1.

Cl. *pp*

Fg. *pp*

Cor. (Es) *pp*

Vl. *pp*

Vla.

Vc. e Cb.

PATRIMONIO UC

1. 160

F1. *pp* *cresc.* *sfz*

Ob. *pp* *cresc.* *sfz*

Cl. *pp* *cresc.* *sfz*

Fg. *pp* *cresc.* *sfz*

(F)
Cor. *pp* *cresc.* *sfz*

(Es)

Vl. *pp* *cresc.* *sfz*

Vla. *pp* *cresc.* *sfz*

Vc. *cresc.* *sfz*

Cb. *cresc.* *sfz pizz.*

170

F1.

Ob.

Cl.

Fg.

(F)
Cor.

(Es)

Vl. *sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz* *arco*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

(F) *p*

Cor. *p*

(Es) *p*

VI. *p*

Vla. *p*

Vc. *p*

Cb. *p*

1. *p*

2. *p*

zu 2

zu 2

Ob. *cresc.*

Cl. *cresc.*

Cor. (F) *cresc.*

VI. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

180

1. 2.

PIRIMONIO UC

Fl. *cresc.*

Ob.

Cl.

Fg. *cresc.*

Cor. (F)

Vl.

Vla.

Vc.

Cb.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* zu 2

Cor. (F) *ff*

Cor. (Es) *ff*

Tbe. (F) *ff*

Timp. *ff*

Vl. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

200

1.

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor), Trumpet (Tbe. (F)), and Tympani (Timp.). The second system includes Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flute and Oboe:** Both parts play a melodic line with a first ending marked "1." and dynamic markings of *f* and *ff*.
- Clarinet and Bassoon:** Both parts play a melodic line with a first ending marked "1." and dynamic markings of *f* and *ff*.
- Bassoon:** Includes a second ending marked "zu 2" with dynamic markings of *f* and *sf*.
- Cor Anglais and Trumpet:** Both parts play a melodic line with a first ending marked "1." and dynamic markings of *f* and *ff*.
- Trumpet:** Includes a second ending marked "zu 2" with dynamic markings of *f* and *ff*.
- Tympani:** Plays a rhythmic pattern with dynamic markings of *f* and *ff*.
- Violin and Viola:** Both parts play a melodic line with dynamic markings of *f* and *sf*.
- Violoncello and Contrabass:** Both parts play a melodic line with dynamic markings of *f* and *sf*.

Dynamic markings include *f*, *sf*, and *ff*. The score is written in 4/4 time and features various articulations and phrasing marks.

210

Fl.

Ob.

Cl.

Fg.

(F)
Cor.

(Es)
Tbe.
(F)

Timp.

VI.

via.

Vo.
e Cb.

zu 2

zu 2

The musical score is for page 210 and is written in a key signature of two flats (B-flat and E-flat). It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes French Horn (F), Cor Anglais (Cor.), Trumpet (Tbe.), and Trombone (F). The percussion part is for Timpani (Timp.). The string section consists of Violin (VI.), Viola (via.), and Cello/Double Bass (Vo. e Cb.). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass instruments play a steady pattern of quarter notes. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents. There are two instances of the instruction "zu 2" (likely meaning "2nd ending" or "second time through") above the Clarinet and Trumpet parts. The page number "210" is centered at the top.

PATRIMONIO UC

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(Es)
Tbc.
(F)
Timp.

p dolce
p dolce
p dolce
p dolce
sf
sf
sf
sf
sf
sf

VI.
Vla.
Vc.
e Cb.

sf
sf
ff
ff
ff
ff

Fl.
Ob.
Cl.
Fg.
VI.
Vla.
Vc.
e Cb.

p dolce
p dolce
p dolce
p dolce
ff
ff
ff
ff
p cresc.
p cresc.
p cresc.
p cresc.

240

Fl. *f* *ff* *sf* *sf* *sf*

Ob. *f* *ff* *sf* *sf* *sf*

Cl. *cresc.* *f* *ff* *sf* *sf* *sf*

Fg. *f* *ff* *sf* *sf* *sf*

(F) Cor. *ff*

(Es) *cresc.* *f* *ff* *sf*

Tbe. (F) *ff*

Timp. *ff*

Vl. *f* *ff* *sf* *sf* *sf*

Vla. *f* *ff* *sf* *sf* *sf*

Ve. e Cb. *f* *ff* *sf* *sf* *sf*

Bassi

PATRIMONIO UC

250

Fl.

Ob.

Cl.

Fg.

(F)
Cor.

(Es)

Tbe
(F)

Timp.

Vl.

Vla.
div.

Vc.
e Cb.

f

f

f

f

f

f

f

f

sf

f

260

Fl.

Ob.

Cl.

Fg.

(F)
Cor.

(Es)
Tbe.

(F)
Timp.

Vl.

Vla.

Vc.
e Cb.

270

Cl.

Fg.

(F)
Cor.

(Es)
Tbe.

Vl.

Vla.

Vc.

zu 2

Flauto II muta
in Flauto picc. 280

Fl. *ff*

Ob. *ff*

Cl. *ppp*

Fg. *ppp*

Cor. (F) 1.2. *ff*

Tbe. (F) *ff*

Timp. *ff*

Vi. *p* *ff* *f*

Vla. *ff*

Vc. e Ct. *p* *ff* Bassi

Allegro con brio

Ob. 1. *ppp* *pp*

Cl. *ppp* *pp*

Fg. *ppp*

Cor. (F) 1.2. *pp*

Timp. *pp*

Vi. *pp*

Vla. *pp*

Vc. e Cb. *pp*

Ob. *pp* *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (F) *cresc.*

Timp. *cresc.*

VI. *cresc.*

Vla. *cresc.*

Vc. e Cb. *cresc.*

Fl. *cresc.*

Fl. picc. *pp cresc.*

Ob. *ff*

Cl. *ff*

Fg. *ff*

(F) Cor. *cresc.*

(Ea) Cor. *ff*

Tbc. (F) *ff*

Timp. *tr cresc.*

VI. *ff*

Vla. *ff*

Vc. e Cb. *ff*

1.

Fl.

Picc.

Ob.

Cl. zu 2

Fg. zu 2

(F) zu 2

Cor. zu 2

(Ea) zu 2

Tbe. (F)

Timp.

Vl.

Vla.

Vc.

Cb.

mf *f* *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

310

Fl. *cresc.*

Picc. *cresc.*

Ob. *zu 2* *cresc.*

Cl. *zu 2* *cresc.*

Fg. *sf* *sf* *sf* *cresc.*

(F) *sf* *sf* *sf* *cresc.*

Cor. *sf* *sf* *sf* *cresc.*

(Es) *sf* *sf* *sf* *cresc.*

Vi. *cresc.*

Via. *sf* *sf* *sf* *sf*

Vc. *sf* *sf* *sf* *sf*

Cb. *sf*

Detailed description: This page of a musical score, numbered 310, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The next three staves are for brass: French Horn (F), Cor Anglais (Cor.), and Euphonium (Es). The bottom two staves are for strings: Violin (Vi.) and Viola (Via.). The Percussion (Cb.) staff is at the very bottom. The score is in 4/4 time with a key signature of one flat (B-flat). Measures 310-313 are shown. The woodwinds and strings play melodic lines with various articulations like slurs and accents. The brass parts are mostly sustained notes. Dynamics include *sf* (sforzando) and *cresc.* (crescendo). The Oboe and Clarinet parts are marked *zu 2*, indicating they play two parts. The Piccolo part has a triplet in measure 313. The Flute part also has a triplet in measure 313. The Viola part has a *sf* dynamic in measure 313. The Percussion part has a *sf* dynamic in measure 313.

Fl. *sf* *ff* *f*

Picc. *sf* *ff* *f*

Ob. *sf* *ff* *f*

Cl. *sf* *ff* *f* *tu 2*

Fg. *sf* *ff* *f*

(F) *sf* *ff*

Cor. *sf* *ff*

(Es) *sf* *ff*

Tbe. (F) *ff*

Timp. *ff*

VI. *ff* *f*

Via. *sf* *ff* *f* *marcato*

Vc. *sf* *ff* *f* *marcato*

Cb. *sf* *ff* *f* *marcato*

Fl.

Picc.

Ob.

Cl.

Fg.

(F)
Cor.

(E \flat)

Tbe.
(F)

Timp.

VI.

Via.

Vc.
e Cb.

Bassi

PATRIMONIO UC

Fl.

Picc.

Ob.

Cl.

Fg.

(F)

Cor.

(Es)

Tbe. (F)

Timp.

VI.

Vla.

Vc.

e Cb.

zu 2

zu 2

The image shows a page of a musical score for orchestra, numbered 33. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of two systems of staves. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), French Horn (F), Cor Anglais (Cor.), Trumpet (Tbe.), and Timpani (Timp.). The second system includes Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Double Bass (e Cb.). The music is in a 3/4 time signature. The first system shows measures 1, 2, and 3. The second system shows measures 4, 5, and 6. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two instances of the instruction 'zu 2' (likely indicating a second ending or a specific performance instruction) above the Clarinet and Bassoon staves in measure 3. A watermark 'PATRIMONIO UC' is visible in the bottom right corner of the page.

Fl.

Picc.

Ob.

Cl.

Fg.

(F)

Cor.

(Ks)

Tbe.
(F)

Timp.

Vl.

Via.

Vc.
e Cb.

Bassi

tr

ff

Fl.
Picc.
Ob.
Cl.
Fg.
(F)
Cor.
(Es)
Tb.
(F)
Timp.
Vl.
Vla.
Vc.
Cb.

zu 2
zu 2
ff
ff
ff
tr
f
f
f
f
f
f

330

The musical score is arranged in two systems. The first system contains staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), French Horn (F), Cor Anglais (Cor. (En)), Trombone (Tbe. (F)), and Timpani (Timp.). The second system contains staves for Violin (Vi.), Viola (Via.), and Cello/Double Bass (Vc. e Cb.).

Measures 330-334 are marked with a forte (*sf*) dynamic. The Flute and Piccolo parts feature melodic lines with slurs and accents. The Oboe, Clarinet, and Bassoon parts play sustained chords with slurs. The French Horn, Cor Anglais, Trombone, and Timpani parts provide harmonic support with chords and rhythmic patterns. The Violin and Viola parts play rapid sixteenth-note passages, with some measures marked with a '6' above the staff. The Cello/Double Bass part plays a steady bass line.

MTRIMONIQUE

340

Fl. *sf sf sf ff*

Picc. *sf sf sf ff*

Ob. *sf sf sf ff*

Cl. *sf sf sf ff*

Fg. *sf sf sf ff*

(F) Cor. *sf sf sf ff*

(Es) *- - - - -*

Tbe. (F) *sf sf sf ff* zu 3

Timp. *sf sf sf ff* *tr*

VL. *sf sf sf ff*

Vla. *sf sf sf ff*

Vc. e Cb. *sf sf sf ff*

Detailed description: This page of a musical score, numbered 340, features a full orchestral arrangement. The top system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The middle system includes French Horn (F) and E-flat Horn (Es). The bottom system includes Trombone (Tbe. F), Timpani (Timp.), Violin (VL.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The score is divided into four measures. Measures 1-3 are marked *sf* (sforzando), and measure 4 is marked *ff* (fortissimo). The Flute part has a melodic line with a crescendo leading to a *ff* dynamic. The Piccolo, Oboe, Clarinet, and Bassoon parts have sustained notes. The Horns play chords. The Trombone part has a *tr* (trill) in measure 4. The Timpani part has a rhythmic pattern of eighth notes. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have a rhythmic pattern of eighth notes.

Fl.

Picc.

Ob.

Cl.

Fg.

(F)
Cor.

(Es)

Tbc.
(F)

Timp.

VI.

Vla.

Vc.
e Cb.

Musical score for orchestral instruments. The score is arranged in systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Horns (F) and (Es), Trombones (Tbc.) (F), and Timpani (Timp.). The third system includes Violins (VI.), Viola (Vla.), and Cello/Double Bass (Vc. e Cb.). The Piccolo part features several triplet markings. The score is written in a key signature of one flat and a common time signature.

SYMPHONIES

PATRIMONIO UC

- | | |
|---|--|
| No. | No. |
| 401. Mozart, C (Jupiter) [551] | 464. Bruckner, No. 6, A |
| 402. Beethoven, No. 5, C m | 465. Bruckner, No. 7, E |
| 403. Schubert, B m (unfinished) | 466. Bruckner, No. 8, C m |
| 404. Mozart, G m [550] | 467. Bruckner, No. 9, D m |
| 405. Beethoven, No. 3, E♭/Eroica) | 468. Haydn, No. 93, D |
| 406. Mendelssohn, Nr. 3, A m | 469. Haydn, No. 103, E♭ (Drum Roll) |
| 407. Beethoven, No. 6, F (Pastorale) | 470. Volkmann, No. 1, D m |
| 408. Schumann, No. 3, E♭ | 471. Smetana, Vysehrad |
| 409. Haydn, No. 104, D (London) | 472. Smetana, Moldau |
| 410. Schubert, No. 7, C | 473. Smetana, Sarka |
| 411. Beethoven, No. 9, D m | 474. Smetana, Bohemia's Woods and
Fields |
| 412. Beethoven, No. 7, A | 475. Smetana, Tábor |
| 413. Schumann, No. 4, D m | 476. Smetana, Blaník |
| 414. Beethoven, No. 4, B♭ | 477. Liszt, Faust-Symph. |
| 415. Mozart, E♭ [543] | 478. Strauss, From Italy |
| 416. Beethoven, No. 8, F♯ | 479. Tchaikowsky, No. 6, B m (Pathé-
tique) |
| 417. Schumann, No. 1, B♭ | 480. Haydn, No. 95, C m |
| 418. Beethoven, No. 1, C | 481. Haydn, No. 96, D |
| 419. Beethoven, No. 2, D | 482. Franck, D m |
| 420. Mendelssohn, Nr. 4, A | 483. Haydn, No. 97, C |
| 421. Schumann, No. 2, C | 484. Haydn, No. 98, D |
| 422. Berlioz, Phant. Symph | 485. Haydn, No. 98, B♭ |
| 423. Berlioz, Harold i. Ital. | 486. Haydn, No. 45, F♯m (Farewell) |
| 424. Berlioz, Romeo and Juliet | 487. Haydn, No. 88, G |
| 425. Brahms, No. 1, C m | 488. Haydn, No. 82, C (L'ours) |
| 426. Brahms, No. 2, D | 489. Rimsky-Korsakow, Antar (No. 2) |
| 427. Brahms, No. 3, F | 490. Borodin, No. 1, E♭ |
| 428. Brahms, No. 4, E m | 491. Borodin, No. 2, B m |
| 429. Tchaikowsky, No. 5, E m | 492. Mahler, No. 7 |
| 430. Tchaikowsky, No. 4, F m | 493. Rimsky-Korsakow, Scheherazade |
| 431. Haydn, No. 99, [3], E♭ | 494. Glasunow, No. 4, E♭ |
| 432. Haydn, No. 85, [15], B♭ (La Reine) | 495. Glasunow, No. 8, E♭ |
| 433. Dvořák, No. 5, E m (New World) | 496. Skrjabin, Divin Poème |
| 434. Haydn, No. 100, G (Mil.) | 497. Skrjabin, Le Poème de l'Extase |
| 435. Haydn, No. 94, G (Surprise) | 498. Strauss, Hero's Life |
| 436. Haydn, No. 92, G (Oxf.) | 499. Strauss, Alpine Symph. |
| 437. Mozart, D [385] (Hafner) | 500. Tchaikowsky, Manfred |
| 438. Haydn, No. 102, B♭ | 501. Borodin, No. 3, A m (unfinished) |
| 439. Haydn, No. 101, D (Cloches) | 502. Mozart, C [425] |
| 440. Strauss, Don Juan | 503. Skrjabin, No. 2, C m |
| 441. Strauss, Macbeth | 504. Schubert, No. 1, D |
| 442. Strauss, Death and Transfg. | 505. Schubert, No. 2, B♭ |
| 443. Strauss, Till Eulenspiegel | 506. Schubert, No. 3, D |
| 444. Strauss, Zarathustra | 507. Schubert, No. 4, C m (Tragic) |
| 445. Strauss, Don Quixote | 508. Schubert, No. 5, B♭ |
| 446. Mozart, D [504] | 509. Schubert, No. 6, C |
| 447. Liszt, Montagne | 510. Strauss, Domestica |
| 448. Liszt, Tasso | 511. Haydn, No. 73, D (Chasse) |
| 449. Liszt, Préludes | 512. Haydn, No. 31, D (Hornsignal) |
| 450. Liszt, Orpheus | 513. Haydn, No. 7, C (Le Midi) |
| 451. Liszt, Prometheus | 514. Franck, Chasseur maudit |
| 452. Liszt, Mazeppa | 515. Haydn, No. 8, G (Le Soir) |
| 453. Liszt, Festival Sounds | 516. Franck, Les Eolides |
| 454. Liszt, Heroic Elegy | 517. Haydn, No. 48, C (Maria Theresia) |
| 455. Liszt, Hungaria | 518. Haydn, No. 55, E♭ (Schoolmaster) |
| 456. Liszt, Hamlet | 521. J. Chr. Bach, D |
| 457. Liszt, Battle of Hums | 522. J. Chr. Bach, E♭ |
| 458. Liszt, Ideals | 523. Franck, Rédemption |
| 459. Bruckner, No. 1, C m | 524. Zador, Dance Symph |
| 460. Bruckner, No. 2, C m | 525. Dvořák, No. 4, G |
| 461. Bruckner, No. 3, Dm | 526. Dvorak, No. 2, Dm |
| 462. Bruckner, No. 4, E♭ (romantic) | |
| 463. Bruckner, No. 5, B♭ | |

OVERTURES

- | | |
|--|---|
| No. | No. |
| 601. Beethoven, Leonore No. 3 | 659. Auber, Fra Diavolo |
| 602. Weber, Frenschütz | 660. Mozart, Tito |
| 603. Mozart, Figaro | 661. Mozart, Idomeneo |
| 604. Beethoven, Egmont | 662. Mozart, Così fan tutte |
| 605. Weber, Ruler of the Spirits | 663. Mozart, Abduction |
| 606. Mendelssohn, Melusina | 664. Smetana, Bartered Bride |
| 607. Weber, Oberon | 665. Wagner, Mastersingers |
| 608. Mozart, Don Giovanni | 666. Wagner, Parsifal |
| 609. Weber, Preziosa | 667. Wagner, Rienzi |
| 610. Beethoven, Fidelio | 668. Wagner, Dutchman |
| 611. Mendelssohn, Ruy Blas | 669. Wagner, Tannhäuser |
| 612. Weber, Jubelee | 670. Reger, Comedy Ov. |
| 613. Mendelssohn, Mid. Night's Dream | 671. Wagner, Faust Overt. |
| 614. Mozart, Magic Flute | 673. Volkmann, Richard III. |
| 615. Nicolai, Merry Wives | 674. Volkmann, Fest-Ouv. |
| 616. Rossini, William Tell | 675. Tchaikowsky, Romeo |
| 617. Berlioz, Waverley | 676. Gluck, Iphigenie in Aulide |
| 618. Berlioz, Judges of Secret Court | 677. Smetana, Libussa |
| 619. Berlioz, King Lear | 678. Suppe, Poet and Peasant |
| 620. Berlioz, Roman Carnival | 679. Flotow, Stradella |
| 621. Berlioz, Corsaire | 680. Flotow, Martha |
| 622. Berlioz, Benv. Cellini | 681. Bruckner, G m (posth.) |
| 623. Berlioz, Beat and Bend. | 682. Mendelssohn, Son and Stranger |
| 624. Tchaikowsky, 1812 | 683. Mendelssohn, Athalia |
| 625. Beethoven, Prometheus | 684. Mendelssohn, St. Paul |
| 626. Beethoven, Coriolanus | 685. Rossini, Barber of Seville |
| 627. Beethoven, Consecration | 686. Rossini, Thievish Magpie |
| 628. Beethoven, Leonore No. 1 | 687. Pfitzner, Palestrina, 3 Preludes |
| 629. Beethoven, Leonore, No. 2 | 688. Auber, Dumb Girl of Portici |
| 630. Beethoven, Ruins of Athens | 690. Dvořák, Carnival |
| 631. Beethoven, King Stephan | 691. Gluck, Orpheus and Eurydice |
| 632. Beethoven, Name Day | 692. Rimsky-Korsakow, La grande Paque Russe |
| 633. Marschner, Hans Heiling | 693. Lortzing, Car and Carpenter |
| 634. Maillart, Dragons de Villars | 694. Kreutzer, Das Nachtlager von Granada |
| 635. Weber, Euryanthe | 695. Mussorgsky, Howantchina |
| 636. Schubert, Rosamunde | 696. Weber, Abu Hassan |
| 637. Mendelssohn, Hebrides | 697. Weber, Silvana |
| 638. Glinka, Life for the Tsar | 698. Schubert, Alfonso and Estrella |
| 639. Glinka, Ruslan and Ludmila | 699. Glasunow, Festival Overt. |
| 640. Cherubini, Abenocages | 700. Pfitzner, Kathchen v. Heilbronn |
| 641. Cherubini, Medea | 1101. Humperdinck, Hänsel und Gretel |
| 642. Cherubini, Anacreon | 1102. Gluck, Alceste |
| 643. Cherubini, Water Carrier | 1103. Strauss, Bat |
| 644. Cornelius, Barber of Baghdad | 1104. Lalo, Le Roi d'Ys |
| 645. Cornelius, Cid | 1105. Boieldieu, Calif of Bagdad |
| 646. Schumann, Manfred | 1106. Strauss, Gipsy Baron |
| 647. Schumann, Genoveva | 1107. Verdi, Forza del Destino |
| 648. Bennett, Najades | 1108. Verdi, Vespri Siciliani |
| 649. Wagner, Tristan u. Isolde | 1109. Cimarosa, Secret Marriage |
| 650. Boieldieu, White Lady | 1110. Rossini, L'Italiana in Algeri |
| 651. Auber, Bronze Horse | 1111. Weber, Peter Schmoll |
| 652. Wagner, Lohengrin: (Act I and III) | 1112. Verdi, Nabucco |
| 653. Mendelssohn, Calm Sea and Prosperous Voyage | 1113. Rossini, Scala di Seta |
| 654. Rossini, Semiramis | 1114. Handel, Rodelinde, Ballet Terpsicore |
| 655. Rossini, Tancredi | 1115. Tchaikowsky, Hamlet |
| 656. Brahms, Acad. Fest. Ov. | 1116. Debussy, L'Après-midi d'un Faune |
| 657. Brahms, Tragic Ov. | 1117. Bantock, The Frogs |
| 658. Auber, Black Domino | 1118. Borodin, Prince Igor |

CHAMBER MUSIC—contd.

- No.
124. **Beethoven**, Piano-Trio, op. 1, 3, C m.
125. **Spohr**, Double-Quartet, op. 77, E♭...
126. **Spohr**, Octet, op. 32, E.....
127. **Beethoven**, Sonata, op. 47, A (Kreutzer-)
128. **Spohr**, Double-Quartet, op. 65, D m.
129. **Spohr**, Double-Quartet, op. 136, G m.
130. **Spohr**, Double-Quartet, op. 87, E m.
131. **Cherubini**, Quartet, op. posth., E.....
132. **Cherubini**, Quartet, op. posth., F.....
133. **Cherubini**, Quartet, op. posth., A m.
134. **Mendelssohn**, Quintet, op. 18, A.....
135. **Beethoven**, Wind-Octet, op. 103, E♭...
136. **Dittersdorf**, Quartet, G.....
137. **Dittersdorf**, Quartet, A.....
138. **Dittersdorf**, Quartet, C.....
139. **Beethoven**, Sextet f. Wind, op. 71, E♭
140. **Beethoven**, Sextet, op. 81 b, E♭.....
141. **Mozart**, Sextet, (Divertimento) D [205]
142. **Haydn**, Quartet, op. 17, 2, F.....
143. **Haydn**, Quartet, op. 55, 3, B♭.....
144. **Haydn**, Quartet, op. 64, 1, C.....
145. **Haydn**, Quartet, op. 71, 2, D.....
146. **Haydn**, Quartet, op. 74, 1, C.....
147. **Haydn**, Quartet, op. 74, 2, F.....
148. **Haydn**, Quartet, op. 71, 3, E♭.....
149. **Haydn**, Quartet, op. 1, 4, G.....
150. **Haydn**, Quartet, op. 3, 5, F m (Serenade)
151. **Haydn**, Quartet, op. 9, 2, E♭.....
152. **Haydn**, Quartet, op. 17, 4, C m.....
153. **Haydn**, Quart., op. 35, 5, G (Russ.-No.5)
154. **Haydn**, Quartet, op. 42, D m.....
155. **Haydn**, Quartet, op. 50, 5, F.....
156. **Haydn**, Quartet, op. 50, 6, D (Frog)...
157. **Haydn**, Quartet, op. 17, 3, E♭.....
158. **Mozart**, Piano-Quartet, G m [478]....
159. **Mozart**, Piano-Quartet, E♭ [493]....
160. **Mozart**, Piano-Quintet, E♭ [452]....
161. **Tschaikowsky**, Quartet, op. 11, D.....
162. **Haydn**, Quartet, op. 51, (Seven Words)
163. **Haydn**, Quart., op. 20, 1, E♭ (Sun-No.1)
164. **Haydn**, Quart., op. 20, 3, Gm (Sun-No.3)
165. **Haydn**, Quart., op. 33, 1, B m (Russ-
No.1).....
166. **Haydn**, Quart., op. 33, 4, B♭ (Russ-No.4)
167. **Haydn**, Quartet, op. 50, 1, B♭.....
168. **Haydn**, Quartet, op. 50, 2, C.....
169. **Haydn**, Quartet, op. 50, 3, E♭.....
170. **Haydn**, Quartet, op. 1, 1, B♭.....
171. **Haydn**, Quartet, op. 1, 2, E♭.....
172. **Haydn**, Quartet, op. 1, 3, D.....
173. **Haydn**, Quartet, op. 1, 5, B♭.....
174. **Haydn**, Quartet, op. 1, 6, C.....
175. **Haydn**, Quartet, op. 2, 1, A.....
176. **Haydn**, Quartet, op. 2, 2, E.....
177. **Haydn**, Quartet, op. 2, 3, E♭.....
178. **Haydn**, Quartet, op. 2, 4, F.....
179. **Haydn**, Quartet, op. 2, 5, D.....
180. **Haydn**, Quartet, op. 2, 6, B♭.....
181. **Haydn**, Quartet, op. 3, 1, E.....
182. **Haydn**, Quartet, op. 3, 2, C.....
183. **Haydn**, Quartet, op. 3, 3, G.....
184. **Haydn**, Quartet, op. 3, 4, B♭.....
185. **Haydn**, Quartet, op. 3, 6, A.....
186. **Haydn**, Quartet, op. 9, 3, G.....
187. **Haydn**, Quartet, op. 9, 5, B♭.....
188. **Haydn**, Quartet, op. 9, 6, A.....
189. **Haydn**, Quartet, op. 33, 6, D (Russ.-No.6)
190. **Haydn**, Quartet, op. 55, 2, F m.....
- No.
191. **Haydn**, Quartet, op. 76, 6, E♭.....
192. **Mozart**, Quartet, D [285].....
193. **Mozart**, Quartet, A [298].....
194. **Mozart**, Quartet, F [370].....
195. **Mozart**, Divert. & March F [247/8]....
196. **Tschaikowsky**, Quartet, op. 22, F.....
197. **Tschaikowsky**, Quartet, op. 30, E♭m.
200. **Beethoven**, Piano-Quintet, op. 16, E♭
201. **Borodin**, Quartet, No. 2, D.....
203. **Volkmann**, Quartet, op. 34, G.....
204. **Volkmann**, Quartet, op. 35, E m.....
205. **Volkmann**, Quartet, op. 37, F m.....
206. **Volkmann**, Quartet, op. 43, E♭.....
207. **Verdi**, Quartet, E m.....
212. **Brahms**, Klavier-Quintet, op. 34, F m
213. **Volkmann**, Quartet, op. 14, G m.....
214. **Beethoven**, Quintet, op. 4, E♭.....
215. **Beethoven**, Quintet, op. 104, C m.....
216. **Beethoven**, Quintet-Fuge, op. 137, D
217. **Mozart**, Sextet, F (Dorimus-) (522)...
218. **Mozart**, Quint. G (Nachtmus.) (525)...
219. **Borodin**, Quartet, No. 1, A.....
221. **Volkmann**, Klavier-Trio, op. 3, F.....
222. **Volkmann**, Klavier-Trio, op. 5, B♭ m.
223. **Beethoven**, Klavier-Trio, op. 11, B♭...
228. **Schumann**, Märchenerzähl. op. 132
233. **Schubert**, Piano. Trio. op. 148,
E♭ (Noct.).....
235. **Brahms**, Sextet, op. 18, B♭.....
236. **Brahms**, Sextet, op. 36, G.....
237. **Brahms**, Quintet, op. 88, F.....
238. **Brahms**, Quintet, op. 111, G.....
239. **Brahms**, Quintet, op. 115, B m (Clarin-)
240. **Brahms**, Quartet, op. 51, 1, C m.....
241. **Brahms**, Quartet, op. 51, 2, A m.....
242. **Brahms**, Quartet, op. 67, B♭.....
243. **Brahms**, Piano-Quartet, op. 25, G m.
244. **Brahms**, Piano-Quartet, op. 26, A.....
245. **Brahms**, Piano-Quartet, op. 60, C m.....
246. **Brahms**, Piano-Trio, op. 8, B.....
247. **Brahms**, Piano-Trio, op. 87, C.....
248. **Brahms**, Piano-Trio, op. 101, C m.....
249. **Brahms**, Horn-Trio, op. 40, E♭.....
250. **Brahms**, Clarinet-Trio, op. 114, A m.....
251. **Tschaikowsky**, Piano-Trio, op. 50, A m
252. **Beethoven**, Rondino E♭ (op. posth.)...
254. **Bach**, Brandenburg, Concerto No. 3, G
255. **Bach**, Brandenburg, Concerto No. 8, B♭
257. **Bach**, Brandenburg, Concerto, No. 2, F
259. **Haydn**, Piano-Trio, No. 1, G.....
262. **Mozart**, Haflner-Serenade (250).....
263. **Händel**, Concerto grosso No. 12, B m.
264. **Händel**, Concerto grosso No. 1, G.....
265. **Händel**, Concerto grosso No. 2, F.....
266. **Händel**, Concerto grosso No. 3, E m.
267. **Händel**, Concerto grosso No. 4, A m.
268. **Händel**, Concerto grosso No. 5, D.....
269. **Händel**, Concerto grosso No. 6, G m.
270. **Händel**, Concerto grosso No. 7, B♭...
271. **Händel**, Concerto grosso No. 8, C m.
272. **Händel**, Concerto grosso No. 9, F.....
273. **Händel**, Concerto grosso No. 10, D m
274. **Händel**, Concerto grosso No. 11, A.....
275. **Smetana**, Quartet, E m (From my Life)
276. **Grieg**, Quartet, op. 27, G m.....
277. **Sinding**, Quartet, op. 70, A m.....
278. **Beethoven**, Kakadu-Variat, G, op. 121a
280. **Bach**, Brandenburg, Concerto No. 1, F.

CHAMBER MUSIC—contd.

No.	
281.	Bach, Brandenburg, Concerto No.4, G
282.	Bach, Brandenburg, Concerto No.5, D
284.	Smetana, Quartet, D m
285.	H. Wolf, Quartet, D m
286.	H. Wolf, Ital. Serenade f. Quartet, G.
287.	Reger, Flute-Trio, (Serenade) op. 77a, D
288.	Reger, String-Trio, op. 77b, A m
292.	Strauss, Piano-Quartet, op. 13, C m
293.	Reger, Quartet, op. 109, E♭
294.	Sibelius, Quartet, op. 56, D m (Voces Intimae)
295.	Reger, Piano-Quartet, op. 113, D m
296.	Reger, Sextet, op. 118, F
297.	Beethoven, Quartet, F. after Son. op. 14, 1
298.	Dvořák, Quartet, op. 34, D m
299.	Dvořák, Quartet, op. 51, E♭
300.	Dvořák, Quartet, op. 61, C
301.	Dvořák, Quartet, op. 80, E
302.	Dvořák, Quartet, op. 96, F
303.	Dvořák, Quartet, op. 105, A♭
304.	Dvořák, Quartet, op. 106, G
305.	Dvořák, Piano-Quintet, op. 81, A
306.	Dvořák, String-Quintet, op. 97, Es
308.	Mozart, Serenade f. 8 Wind, E♭ [375]
309.	Mozart, Serenade f. 8 Wind, C m [388]
310.	Bruckner, Quintet, F
312.	Reger, Flute-Trio, (Seren.) op. 141a, G
313.	Reger, String-Trio, op. 141b, D m
314.	Reger, Quartet, op. 121, F♯ m
317.	Grieg, Quartet, F (unfinished)
318.	Schönberg, Sextet (Verkl.Nacht) op. 4
319.	Reger, Quartet, op. 74, D m
322.	Reger, Clarinet-Quintet, op. 146, A
323.	Franck, Quartet, D
324.	Pfützner, Piano-Quintet, op. 23, C
329.	Franck, Piano-Quintet, F m
330.	Dvořák, Piano-Quartet, op. 87, E♭

No.	
331.	Dvořák, Piano-Trio, op. 65, F m
332.	Dvořák, Piano-Trio, op. 90, E m (Dumky)
333.	Reger, Piano-Quartet, op. 133, A m
334.	Schönberg, Quartet, op. 7, D m
335.	Smetana, Piano-Trio, op. 15, G m
336.	Reger, Piano-Quintet, op. posth., C m
337.	Dvořák, Sextet, op. 48, A
338.	Dvořák, Quintet, op. 77, G
339.	Dohnányi, Quartet, op. 15, D♭
340.	Reger, Piano-Quintet, op. 64, C m
341.	Saint-Saëns, Piano-Trio, op. 18, F
342.	Saint-Saëns, Piano-Quint., op. 14, Am
343.	Dohnányi, Piano-Quintet, op. 26, E♭ m
347.	Mozart, Horn Quintet, E♭ [407]
348.	Corelli, Christmas Conc.
349.	Mozart, Divertimento No. 11, D [251]
351.	Mozart, Divertimento No. 13, F [253]
352.	Mozart, Divertimento No. 14, E♭ [270]
353.	Schubert, Quartet, op. posth., D
354.	Schubert, Quartet movement, op. posth., C m
355.	Haydn, Quartet, op. 77, 2, F
356.	Haydn, Quartet, op. 103, B♭
357.	Corelli, Concerto grosso No. 1, D
358.	Corelli, Concerto grosso No. 3, C m
359.	Corelli, Concerto grosso No. 9, F
360.	Franck, Piano-Trio, op. 1, 1, F♯ m
361.	Geminiani, Concerto grosso No. 1, D
362.	Geminiani, Concerto grosso No. 2, G m
363.	Geminiani, Concerto grosso No. 3, E m
364.	Geminiani, Concerto grosso No. 4, D m
365.	Geminiani, Concerto grosso No. 5, B♭
366.	Geminiani, Concerto grosso No. 6, E m
367.	Madripiro, Quartet (Cantari alla Madrighalesca)
368.	Zilcher, Suite f. Quartet

OPERAS

901.	Wagner, Rienzi
902.	Wagner, Flying Dutchman
903a.	Wagner, Tannhäuser
903b.	Wagner, Variants of Paris Arrgmt.
904.	Wagner, Lohengrin
905.	Wagner, Tristan und Isolde
906.	Wagner, Mastersingers of Nuremberg
907.	Wagner, Rheingold
908.	Wagner, The Valkyrie
909.	Wagner, Siegfried

910.	Wagner, Twilight of the Gods
911.	Wagner, Parsifal
912.	Mozart, Magic Flute
913.	Humperdinck, Hänsel und Gretel
914.	Beethoven, Fidelio
915.	Weber, Der Freischütz
916.	Mozart, Nozze di Figaro
917.	Gluck, Iphigenie en Tauride
918.	Mozart, Don Giovanni

CHORAL WORKS

951.	Beethoven, Missa solemnis
953.	Bach, St. Matthew Passion
954.	Mozart, Requiem
955.	Haydn, The Creation
956.	Händel, The Messiah
959.	Bach, High Mass, B m
960.	Bruckner, Te Deum
961.	Bruckner, Great Mass, F m
962.	Bach, Christmas Orat.
963.	Palestrina, Missa Papae Marcelli
964.	Bach, Magnificat
965.	Bach, St. John, Passion
966.	Palestrina, Stabat Mater
967.	Bach, Der zufriedengestellte Aeolus

968.	Reger, Der 100. Psalm
969.	Brahms, Requiem
970.	Schubert, Mass No. 6, E♭
972.	Bruckner, The 150th Psalm
973.	Pergolesi, Stabat Mater
974.	Schubert, Mass No. 5, A♭
975.	Verdi, Requiem
976.	Schütz, St. Matthew, Passion
977.	Schütz, Seven Words of Christ
978.	Schütz, St. Luke, Passion
979.	Schütz, St. John, Passion
980.	Schütz, Resurrection History
981.	Schütz, Christmas History