

247
X
Edition Eulenburg



No. 438

HAYDN

Symphony, No. 102

B \flat major—Si \flat majeur—B dur

10

PATRIMONIO UC



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PATRIMONIO UC

CHAMBER MUSIC

No.

1. **Mozart**, Quartet, G [387].....
2. **Beethoven**, Quartet, op. 131, C Empr.....
3. **Haydn**, Quartet, op. 76, 3, C (Emperor)
4. **Beethoven**, Quartet, op. 135, F.....
5. **Cherubini**, Quartet, Eb.....
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, bb.....
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11. **Schubert**, Quartet, op. posth., D m (Death and the Maiden).....
12. **Beethoven**, Septet, op. 20, Eb.....
13. **Mozart**, Quintet, G m [516].....
14. **Beethoven**, Quartet, op. 95, F m.....
15. **Schubert**, Quintet, op. 163, C.....
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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.....
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22. **Beethoven**, Quartet, op. 74, Eb (Harp)
23. **Cherubini**, Quartet, D m.....
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26. **Mozart**, Quartet, Bb [589].....
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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)
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No.

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123. **Beethoven**, Piano-Trio, op. 1, 2, G.....

Edition Eulenburg

SYMPHONY, No. 102

(London, No. 9)

B \flat major

by

JOSEPH HAYDN

Composed : 1794/95 in London

From the autographed MS., revised by

ERNST PRAETORIUS



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Revisionsbericht

Das in der Preußischen Staatsbibliothek befindliche Autograph umfaßt 37 Blätter in großem Quer-Oktavformat, von denen 70 Seiten beschrieben sind. Das Titelblatt trägt die Aufschrift: „Sinfonia in b fa“ und die Jahreszahl 795 (1795). Über dem ersten Notenblatt das übliche „In Nomine Domini“ und „di me Giuseppe Haydn London 794 (1794). Über dem zweiten Satz steht noch einmal „In Nomine Domini“ und am Schluß „Fine Laus Deo“. Zu Vergleichszwecken wurde noch benutzt eine alte Stimmengabe von Simrock: „Grande Sinfonia à plusieurs Instruments composée pour le Concert de Mr Salomon par J. Haydn. Oeuvre 98 (II). Chez N. Simrock à Bonn.“ Verlagsnummer 141. Eine neuere Ausgabe des gleichen Verlegers trägt die Nummer 809.

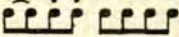
I. Satz.

Takt 1 und 6 fehlt auf dem B der Pauke das Wirbelzeichen (*tr*).


Takt 11, 12 ff. Das letzte und erste Achtel jeden Taktes ist in den 1. Geigen und Bratschen ausdrücklich als gestoßen bezeichnet.



Takt 26. Hier ist in den 2. Geigen die Abschlußnote richtig als Achtelnote geschrieben, an allen späteren Stellen als Viertelnote; ich habe überall Achtelnoten gesetzt.


Takt 39 ff. müssen die *sf* wohl durchgehend in den 1. Geigen stehen; im Ms. sind sie unvollständig, in den St. vollständig.

Takt 43 ff. ist in den 1. Geigen immer nur die erste Hälfte des Taktes bezeichnet . Ich nehme an, daß hier wie in ähnlichen Fällen die zweite Takthälfte ebenso gespielt werden soll, z. B. in Takt 50 und 51, wo immer nur die beiden ersten Achtelpaare mit Bogen versehen sind.

Takt 54 ist im Ms. das vorletzte Achtel der 1. Geigen *es*, in den St. jedoch schon *d*.

Takt 60 haben die Bässe im Ms. , doch dürfte nach Analogie von Takt 58 und später von Takt 246 die hier gewählte Lesart die richtigere sein.

Takt 86 ist der Vorschlag in den St. als , im Ms. als  notiert.

Die späteren Vorschläge Takt 115, 116 und 266 sind im Ms. , sollen aber sicher kurz sein.


Takt 92 ist der Bogen für die letzten beiden Achtel aus den St. übernommen.

Takt 94, 95 und 97 steht im Bass kein *sf*.



Takt 100 und 102 steht bei den Bratschen in den St. auf dem letzten Viertel ein *sf*, im Ms. logischerweise nicht.

Takt 104 ist in der Pauke im Ms. und in den St. ausdrücklich *ff* vorgeschrieben.

Takt 130. Die Celli, die im Ms. auf besonderer Zeile notiert sind, setzen direkt mit *p* ein.

Takt 192—195 steht im Ms. in den Fagotten vor der ganzen Note ein -Vorschlag, vor dem halben Noten

II

immer ein -Vorschlag. Ich nehme an, es soll wohl unisono mit den Bratschen und Bässen gespielt werden, und gebe alle Vorschläge als .

Takt 210 ff. Von den Bläsern haben nur die Fagotte *sf*.

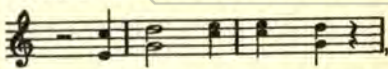
Takt 282 steht in den St. *ff*.

II. Satz.

Die Cellostimme ist im Ms. ausdrücklich als „Solo-Violoncello“ bezeichnet. Die unterste Partiturzeile hat die Vorschrift „*Bassi continui*“. Während im Ms. unter der Zeilenvorschrift „*Trombe in C*“ das „*con Sordini*“ gleich darunter steht, somit ein Zugehörigkeitsirrtum ausgeschlossen ist, muß das zweite „*con Sordino*“ ohne Zweifel zu den Hörnern und nicht zu den Pauken gehören, wie es jetzt in allen Partituren steht. In den St. fehlt das „*con Sordino*“ überall; die Stimme für das Solocello fehlt in beiden Stimmenausgaben.

Das Hauptthema ist im Ms. fast völlig ohne Bindebogen. Im 2. Takt sind die beiden Viertel gebunden und über den sechs Noten des ersten Viertels stehen je zwei Bogen über der Ziffer 3. Ich nehme an, daß immer drei Noten zusammengebunden sein sollten und habe dementsprechend bezeichnet. Auch glaube ich, daß die Begleitungsfigur im Solocello (Takt 4 ff.) vielleicht gebunden gedacht ist, da kein einziges Mal über den Noten sich Punkte befinden, von denen sonst recht ausgiebiger Gebrauch gemacht worden ist. Die erste Triole im Solocello (Takt 4) ist mit einer 3 und einem Bogen darüber bezeichnet.

Takt 6—8 waren ursprünglich Hörner




die dann später wegradiert worden sind.

Takt 15 steht das *pp* nicht wie bei Takt 31 im Ms., auch deckt sich die Phrasierung der Parallelstellen hier und Takt 12—13 und 28—29 nicht. Ich habe die verschiedenen Lesarten des Ms. beibehalten.

Takt 58—59. Das „*sempre più piano*“ steht im Ms. nur bei den 1. Geigen. Bei den 2. Geigen steht ein *pp* schon am Ende des drittletzten Taktes, bei den Fagotten zu Beginn des vorletzten, bei den Pauken auf dem letzten Takt. Ich habe es überall auf den letzten Takt gesetzt.

Erwähnt sei noch, daß im Ms. im Takt 37—38, bei der enharmonischen Verwechslung *des-cis* in der Flöte von Haydn selbst „*the same Tune*“ vermerkt ist.

III. Satz.

Takt 61. Der Vorschlag ist als  geschrieben.

Takt 61, 63, 65 sind in den St. die beiden letzten Achtel gebunden.

Im Trio sind die *sf* nur in der Solo-Oboe, nicht einmal im Fagott, geschweige denn in den Streichern. Die St. bringen *sf* im Fagott und in den 1. Geigen.

Takt 90 ff. Hier ging ursprünglich die 1. Flöte in der höheren Oktave mit der Oboe mit, wurde dann aber wegradiert.


IV. Satz.

Die Abschlußnoten in den Begleitinstrumenten (Takt 2 u. ä.) sind im Ms.

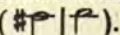
als Viertel und Achtel notiert; ich habe überall Viertel gesetzt. Im Thema habe ich durchgehends auf das erste Achtel einen Punkt gesetzt, überhaupt auf jedes Achtel, das auf zwei Sechzehntel folgt; im Ms. findet sich diese Bezeichnung so oft, daß ihre generelle Anwendung gerechtfertigt erscheint.

Takt 41 ff. fehlen im Ms. die *sf*, die aber Takt 55 ff. vorhanden sind.

Takt 64 stehen im Ms. in den Bratschen und Bässen statt der zwei Viertelnoten je vier ausgeschriebene Sechzehntelnoten.

Takt 70 ff. ist die Schreibweise in den 1. Geigen deutlich ; die Bratschen bei 74 ff. haben die ersten drei Achtel gebunden, ich habe auf das dritte wenigstens einen Punkt gesetzt.

Takt 79 sind nach dem *sf* nur in den 1. und 2. Geigen Diminuendo-Zeichen gesetzt, ebenso bei den Parallelstellen Takt 235 ff. Das *p* steht bei den Holzbläsern stets auf dem zweiten Achtel, bei den Bratschen und Bässen dagegen immer auf dem ersten. Die Bindebogen in den 1. und 2. Geigen sind aus den St. übernommen.

Takt 95 und 96 sind im Ms. die Achtelstriche durch den Hals der halben Noten in den Bässen vergessen ().

Takt 251 ff. Die Punkte über den Noten fangen im Ms. erst mit Takt 253 an.

Takt 287 ff. Das Fehlen der *sf* in den Bläsern, sowie die Bogen, die sich im Ms. über den Flöten und Fagotten befinden, legen den Schluß nahe, im Gegensatz zu den Streichern die Bläser (vielleicht auch Hörner und Trompeten) legato zu spielen.

Berlin, 1. Sept. 1934

Dr. Ernst Praetorius

Symphony, No. 102 [No. 12]

Joseph Haydn
1732-1809

Largo

I

2 Flauti
2 Oboi
2 Fagotti
2 Corni in B
2 Trombe in B
Timpani in B. F.
Violino I
Violino II
Viola
Violoncello e Basso.

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Via.
Vc. Cb.

10

Musical score for measures 1-5. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin I (Vl.), Violin II (Vla.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score shows dynamic markings of *f* (forte) and *p* (piano). The Flute part has a melodic line with a crescendo leading to a fortissimo *f* dynamic. The Oboe and Bassoon parts have a similar melodic line. The Violin I and II parts have a rhythmic accompaniment. The Viola and Violoncello parts have a similar rhythmic accompaniment. The Contrabass part has a simple bass line. The Timpani part is silent.

Musical score for measures 20-24. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin I (Vl.), Violin II (Vla.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score shows dynamic markings of *p* (piano) and *f* (forte). The Flute part has a melodic line with a crescendo leading to a fortissimo *f* dynamic. The Oboe and Bassoon parts have a similar melodic line. The Violin I and II parts have a rhythmic accompaniment. The Viola and Violoncello parts have a similar rhythmic accompaniment. The Contrabass part has a simple bass line. The Timpani part is silent. The page number 20 is visible at the top of the second system.

Allegro vivace.

Fl. *a 2.* *sf*

Ob.

Fg. *a 2.*

Cor. (B)

Tbe. (B)

Timp.

Vi. *f* *sf*

Vla.

Vc. Cb. *f*

Detailed description: This system contains measures 1 through 29 of the score. The Flute part begins with a first ending bracket labeled 'a 2.' and a dynamic marking of 'sf'. The Violin part features a first ending bracket labeled 'f' and a dynamic marking of 'sf'. The Viola part has a dynamic marking of 'f'. The Bassoon part has a dynamic marking of 'a 2.'. The Trombone part has a dynamic marking of 'f'. The Violoncello and Contrabass parts have a dynamic marking of 'f'. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics.

Fl. *sf* *p*

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vi. *sf* *p*

Vla. *p*

Vc. Cb. *p*

30

Detailed description: This system contains measures 30 through 39 of the score. The Flute part has dynamic markings of 'sf' and 'p'. The Violin part has dynamic markings of 'sf' and 'p'. The Viola part has a dynamic marking of 'p'. The Violoncello and Contrabass parts have a dynamic marking of 'p'. The music continues with complex rhythmic patterns and dynamics.

Musical score for measures 37-40. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score shows a complex texture with many sixteenth and thirty-second notes. The Flute part has a melodic line with grace notes. The strings play a rhythmic accompaniment. The woodwinds have sustained notes. The score ends with a double bar line and a repeat sign.

Musical score for measures 41-44. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score shows a complex texture with many sixteenth and thirty-second notes. The Flute part has a melodic line with grace notes. The strings play a rhythmic accompaniment. The woodwinds have sustained notes. The score ends with a double bar line and a repeat sign.

Musical score for a symphony, page 5, rehearsal mark a 2. 50. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Horn (Cor. B), Trombone (Tbe. B), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.).

The score is written in G major (one sharp) and 3/4 time. The first system shows the beginning of the section, with the Flute and Oboe playing a melodic line, the Bassoon and Horns providing harmonic support, and the strings playing a rhythmic pattern. The second system continues the music, with the Flute and Oboe playing a more complex melodic line, the Bassoon and Horns providing harmonic support, and the strings playing a rhythmic pattern. The score is marked with *sf* (sforzando) throughout.

Musical score for measures 59-64. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Tympani (Timp.), Violin I (Vi.), Violin II (Vi.), Viola (Via.), and Cello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a variety of dynamics, including *sf* (sforzando) and *f* (forte). The key signature has one flat (B-flat). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the string and woodwind sections.

Musical score for measures 65-70. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Tympani (Timp.), Violin I (Vi.), Violin II (Vi.), Viola (Via.), and Cello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a variety of dynamics, including *sf* (sforzando) and *f* (forte). The key signature has one flat (B-flat). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the string and woodwind sections.

70

Musical score for measures 70-79. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Tympani (Timp.), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The music is in a key with two flats and a 3/4 time signature. Measure 70 features a circled melodic line in the Oboe part. A dynamic marking of *ff* is present in measures 71-79. A second ending bracket labeled 'II' spans measures 71-79.

80

Musical score for measures 80-89. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Tympani (Timp.), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The music continues in the same key and time signature. Measures 80-89 feature long, sweeping melodic lines in the Flute, Oboe, and Bassoon parts, with dynamic markings of *ff* and *f*.

90

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Vla.
Vc. Cb.

a 2.

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Vla.
Vc. Cb.

100

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
VI.
Vla.
Vc.
Cb.

(s)

Detailed description: This system of musical notation covers measures 100 to 103. The Flute (Fl.) part begins with a melodic line in measure 100. The Oboe (Ob.) and Bassoon (Fg.) parts provide harmonic support. The Horns (Cor. (B)), Trombones (Tbe. (B)), and Timpani (Timp.) are mostly silent in this section. The Violins (VI.) and Violas (Vla.) play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) play a similar rhythmic pattern. The score includes dynamic markings such as *sf* and *f*.

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
VI.
Vla.
Vc.
Cb.

II.
Cello.

Detailed description: This system of musical notation covers measures 104 to 107. The Flute (Fl.) part has a melodic line with a second ending marked "II.". The Oboe (Ob.) and Bassoon (Fg.) parts continue their harmonic support. The Horns (Cor. (B)), Trombones (Tbe. (B)), and Timpani (Timp.) are mostly silent. The Violins (VI.) and Violas (Vla.) play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) play a similar rhythmic pattern. The score includes dynamic markings such as *pp* and *p*.

110

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vl.

Vla.

Vc. Cb.

Bassi.

ff

p

pf

a 2.

120

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vl.

Vla.

Vc. Cb.

f

pf

p

pf

(5)

FL.

Ob.

Fg. *(sf)*

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb. *sf*

130

FL.

Ob.

Fg. *(sf)*

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb. *sf*

Cello. *p*

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

Bassi.

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

Cello.

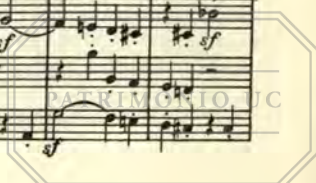
150

R. 2.

Musical score for measures 150-159. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major. The score features dynamic markings such as *f* (forte) and *sf* (sforzando). The Flute part has a *rit.* (ritardando) marking above it. The Bassoon part has a *rit.* marking above it. The Violoncello/Double Bass part has a *BASS.* marking above it. The score is written in a grand staff format with multiple staves for each instrument.

160

Musical score for measures 160-169. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major. The score features dynamic markings such as *sf* (sforzando). The Flute part has a *rit.* (ritardando) marking above it. The Oboe part has a *rit.* marking above it. The Bassoon part has a *rit.* marking above it. The Violoncello/Double Bass part has a *BASS.* marking above it. The score is written in a grand staff format with multiple staves for each instrument.



Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

Musical score for measures 180-189. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats). The tempo is marked *sf* (sforzando). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line is present at the end of measure 189.

Musical score for measures 190-199. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats). The tempo is marked *p* (piano). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line is present at the end of measure 199.

Musical score for measures 16-19. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (B), Tbe. (B), Timp., Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major. The tempo is marked 'a 2.'. The dynamics range from *ff* to *sf*. The score shows a complex texture with many notes and rests.

Musical score for measures 20-23. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (B), Tbe. (B), Timp., Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major. The tempo is marked '200'. The dynamics range from *sf* to *ff*. The score shows a complex texture with many notes and rests.

Musical score for measures 205-210. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Violin II (Vla.), and Cello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a key signature of two flats. The score is marked with *sf* (sforzando) throughout. The first system shows the beginning of the passage, with the Flute and Oboe playing a melodic line, and the strings providing a rhythmic accompaniment. The second system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The third system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The fourth system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The fifth system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The sixth system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes.

Musical score for measures 210-215. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Violin II (Vla.), and Cello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a key signature of two flats. The score is marked with *sf* (sforzando) throughout. The first system shows the beginning of the passage, with the Flute and Oboe playing a melodic line, and the strings providing a rhythmic accompaniment. The second system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The third system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The fourth system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The fifth system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes. The sixth system shows the continuation of the melodic line, with the Flute and Oboe playing a series of eighth notes.

Musical score for measures 18-220. The score is written for a full orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B) (Cor. (B)), Trombone (B) (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Violin II (Vla.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat). The score shows a complex arrangement of notes and rests across the measures. A large 'S' is written vertically in the middle of the score, likely indicating a section or measure.

Musical score for measures 220-220. The score is written for a full orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B) (Cor. (B)), Trombone (B) (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Violin II (Vla.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat). The score shows a complex arrangement of notes and rests across the measures. A large 'S' is written vertically in the middle of the score, likely indicating a section or measure. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *Solo* and *a 2.* (second ending).

230

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
Vc.
Cb.

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
Vc.
Cb.

Musical score for measures 235-240. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Horn (B) (Cor. (B)), Trombone (B) (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The Flute part has a melodic line with slurs and accents. The Oboe and Bassoon parts have more rhythmic, eighth-note patterns. The Horn, Trombone, and Violoncello/Double Bass parts provide harmonic support with sustained notes and chords. The Violin and Viola parts have a more active, rhythmic role. The Timpani part has a steady, rhythmic pattern. The score is written in a key signature of two flats (B-flat major or D-flat minor).

Musical score for measures 241-246. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Horn (B) (Cor. (B)), Trombone (B) (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The Flute part has a melodic line with slurs and accents. The Oboe and Bassoon parts have more rhythmic, eighth-note patterns. The Horn, Trombone, and Violoncello/Double Bass parts provide harmonic support with sustained notes and chords. The Violin and Viola parts have a more active, rhythmic role. The Timpani part has a steady, rhythmic pattern. The score is written in a key signature of two flats (B-flat major or D-flat minor).

250

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Vla.
Vc. Cb.

This system of musical notation covers measures 250 to 254. It features ten staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The music is in a key with two flats and a 3/4 time signature. Measures 250-253 show various rhythmic patterns and dynamics, with a crescendo leading into measure 254, which features a prominent sixteenth-note melody in the Flute and Bassoon parts.

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Vla.
Vc. Cb.

This system of musical notation covers measures 255 to 259. It features the same ten staves as the previous system. Measures 255-258 continue the sixteenth-note melody in the Flute and Bassoon parts, while the Oboe, Cor Anglais, and Trombone parts play sustained notes. Measure 259 shows a change in the Flute and Bassoon parts, with a more complex rhythmic pattern. The Viola and Violoncello/Double Bass parts also show rhythmic changes in this measure.

260

Fl.

Ob.

Fg.

Cor. B

Tbe. B

Timp.

Vl.

Vla.

Vc. Cb.

270

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vl.

Vla.

Vc. Cb.

Fl. *a2.*

Ob.

Fg. *a2.*

Cor. (B)

Tbe. (B)

Timp.

Vl. *sf*

Vla. *sf*

Vc. Cb. *sf*

280

Detailed description: This system of musical notation covers measures 279 to 284. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The Flute, Oboe, and Bassoon parts are marked with 'a2.' and dynamic markings of *sf*. The Violin and Viola parts are marked with *sf*. The Violoncello/Double Bass part features a prominent sixteenth-note pattern. The measure number 280 is indicated at the top right of the system.

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vl. *p*

Vla. *p*

Vc. Cb. *p*

Detailed description: This system of musical notation covers measures 285 to 290. It features the same ten staves as the previous system. The Flute, Oboe, and Bassoon parts are marked with *p*. The Violin and Viola parts are marked with *p*. The Violoncello/Double Bass part is marked with *p*. The measure number 285 is indicated at the top right of the system.

Musical score for measures 287-290. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Tympani (Timp.), Violin I (VI.), Violin II (VIa.), Viola (Vc.), and Cello (Cb.). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The Flute part has a melodic line with grace notes. The strings play a rhythmic accompaniment.

Musical score for measures 291-294. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Tympani (Timp.), Violin I (VI.), Violin II (VIa.), Viola (Vc.), and Cello (Cb.). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The Flute part has a melodic line with grace notes. The strings play a rhythmic accompaniment. The score includes dynamic markings such as *p* and *f*, and a second ending marked *a.2.*

Musical score for measures 300-309. The score is written for a full orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbn. (B)), Tympani (Timp.), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. The score features various dynamics including *f* (forte) and *sf* (sforzando). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

Musical score for measures 310-319. The score is written for a full orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbn. (B)), Tympani (Timp.), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. The score features various dynamics including *f* (forte) and *sf* (sforzando). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

Adagio

Flauto I
(Flauto II. tacet)

2 Oboi

2 Fagotti
con sordino

2 Corni in F
con sordino

2 Trombe in C

Timpani in C. F.

Violino I

Violino II

Viola

Solo - Violoncello

Bassi continui

Fl.

Ob.

Fg.
Solo

Cor.
(F)

Tbe.
(C)

Timp.

VI.
VI.

Vla.
staccato

S.Vc.
staccato

Bassi
staccato

p

f

p

f

f

Fl.

Ob.

Fg.

Cor.
(F)

Tbe.
(C)

Timp.

VI.

Vla.

S.Vc.

Bassi

10

Fl.

Ob.

Fg.

Cor.
(F)

Tbe.
(C)

Timp.

VI.

Vla.

S.Vc.

Bassi

Fl. *f*

Ob. *p*

Fg. *p*

Cor. (F)

Tbc. (C)

Timp.

Vi. *f*

Vla. *p*

S-Vc. *p*

Bassi *p*

Fl. *pp*

Ob. *pp*

Fg. *pp*

Cor. (F)

Tbc. (C)

Timp.

Vi. *pp*

Vla. *pp*

S-Vc. *pp*

Bassi *pp*

20

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (F) *p*

Tbe. (C) *p*

Timp. *p*

VI. *p*

Vla. *p*

S.Vc. *p*

Bassi *p*

Detailed description: This system contains measures 18, 19, and 20. The Flute part features a melodic line with grace notes and slurs. The Oboe and Bassoon parts have sustained notes with slurs. The Clarinet in F and Trombone in C parts play sustained notes. The Timpani part has a rhythmic pattern of eighth notes. The Violin and Viola parts have melodic lines with slurs. The Violoncello and Bass parts have a steady eighth-note accompaniment.

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (F) *p*

Tbe. (C) *p*

Timp. *p*

VI. *p*

Vla. *p*

S.Vc. *p*

Bassi *p*

Detailed description: This system contains measures 21, 22, and 23. The Flute part continues with a melodic line. The Oboe and Bassoon parts have sustained notes. The Clarinet in F and Trombone in C parts play sustained notes. The Timpani part has a rhythmic pattern of eighth notes. The Violin and Viola parts have melodic lines with slurs. The Violoncello and Bass parts have a steady eighth-note accompaniment.

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (F) *p*

Tbc. (C) *p*

Timp. *(p)*

Vl. *p*

Vla. *p*

S-Vc. *p*

Bassi *p*

Fl. *f*

Ob. *f*

Fg. *f*

Cor. (F) *f*

Tbc. (C) *f*

Timp. *f*

Vl. *f*

Vla. *f*

S-Vc. *f*

Bassi *f*

30

Fl. *pp*

Ob. *pp*

Fg. *pp*

Cor. *pp*

Tr. *pp*

Tb. *pp*

Timp. *p* *pp*

Vl. *p* *pp* *sf*

Vla. *p* *pp* *sf*

S.Vc. *p* *pp* *sf*

Bassi *p* *pp* *sf*

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (F) *p*

Tb. (C) *p*

Timp. *p*

Vl. *p* *sf*

Vla. *p* *sf*

S.Vc. *p* *sf*

Bassi *p* *sf*

Musical score for measures 32-40. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trombone (Tbe. (C)), Timpani (Timp.), Violin I (VI.), Viola (Vla.), Violoncello (S.-Vc.), and Basses (Bassi). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score shows a complex texture with various dynamics such as *p* (piano) and *sf* (sforzando). The woodwinds and strings play sustained notes, while the violins have a more active, rhythmic part. A double bar line with the number 40 is located at the end of the first system.

Musical score for measures 40-48. The score continues from the previous system and includes the same parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trombone (Tbe. (C)), Timpani (Timp.), Violin I (VI.), Viola (Vla.), Violoncello (S.-Vc.), and Basses (Bassi). The music is in the same key and time signature. The score shows a complex texture with various dynamics such as *f* (forte) and *sf* (sforzando). The woodwinds and strings play sustained notes, while the violins have a more active, rhythmic part. A double bar line with the number 40 is located at the beginning of the second system.

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
S.-Vc.
Bassi

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
S.-Vc.
Bassi

34

Fl.

Ob.

Fg.

Cor. (F)

Tbe. (C)

Timp.

VI.

Vla.

S.-Vc.

Bassi

Fl.

Ob.

Fg.

Cor. (F)

Tbe. (C)

Timp.

VI.

Vla.

S.-Vc.

Bassi

Fl.

Ob.

Fg.

Cor.
(F)

Fce.
(C)

Timp.

Vi.

Vla.

S.-Vc.

Bassi

Fl.

Ob.

Fg.

Cor.
(F)

The.
(C)

Timp.

Vi.

Vla.

S.-Vc.

Bassi

sempre più piano

pp

60

MENUETTO III

Allegro

2 Flauti
2 Oboi
2 Fagotti
2 Corni in B
2 Trombe in B
Timpani in E-F
Violino I
Violino II
Viola
Violoncello e Basso

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Via.
Vc. Cb.

10

Musical score for measures 19 and 20. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score shows a complex texture with many notes and rests. Dynamics include *p* (piano) and *f* (forte). A double bar line is present at the end of measure 20.

Musical score for measures 21 through 24. The instrumentation remains the same as in the previous system. The score continues with a similar level of complexity, featuring many notes and rests. Dynamics include *p* (piano) and *f* (forte). A double bar line is present at the end of measure 24.

30

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
Vc.
Cb.

40

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
Vc.
Cb.

Fl. *a2.* 50 *ff*

Ob. *ff*

Fg. *a2.* *ff*

Cor. (B) *ff*

Tbe. (B) *ff*

Timp. *ff*

Vi. *ff*

Vla. *ff*

Vc. Cb. *ff*

Detailed description: This system of musical notation covers measures 48, 49, and 50. The key signature has two flats (B-flat and E-flat). The Flute part has a first ending bracket over measures 49 and 50, with a second ending marked 'a2.'. The Flute, Oboe, Bassoon, and Clarinet in B-flat parts are marked with a fortissimo (*ff*) dynamic. The Trombone and Timpani parts also feature *ff* markings. The Violin and Viola parts are marked with *ff* and include a first ending bracket over measures 49 and 50. The Violoncello and Double Bass parts are marked with *ff*.

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (B) *p*

Tbe. (B) *p*

Timp. *p*

Vi. *ff*

Vla. *ff*

Vc. Cb. *ff*

Detailed description: This system of musical notation covers measures 51, 52, 53, and 54. The Flute, Oboe, Bassoon, and Clarinet in B-flat parts are marked with a piano (*p*) dynamic. The Trombone and Timpani parts are also marked with *p*. The Violin and Viola parts are marked with a fortissimo (*ff*) dynamic. The Violoncello and Double Bass parts are marked with *ff*.

60

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Vla.
Vc. Cb.

Trio. 70

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
Vl.
Vla.
Vc. Cb.

80

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vi.

Vla.

Vc.
Cb.

(p)

(sf)

(sf)

p

(p)

(sf)

(p)

(p)

80

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vi.

Vla.

Vc.
Cb.

(p)

(p)

(p)

(p)

(p)

(p)

(p)

(p)

(p)

(p)

(p)

Musical score for measures 85-94. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats). The Flute part has a fermata at the end of the section. The Oboe and Bassoon parts have dynamic markings of *(sf)* (sforzando) at measures 88 and 90. The Violin and Viola parts have dynamic markings of *(sf)* at measures 88 and 90. The Violoncello and Double Bass parts have dynamic markings of *(sf)* at measures 88 and 90. The section ends with a fermata on the Flute part.

Musical score for measures 95-104. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is B-flat major (two flats). The Flute part has a fermata at the end of the section. The Oboe and Bassoon parts have dynamic markings of *(sf)* (sforzando) at measures 98 and 100. The Violin and Viola parts have dynamic markings of *(sf)* at measures 98 and 100. The Violoncello and Double Bass parts have dynamic markings of *(sf)* at measures 98 and 100. The section ends with a fermata on the Flute part. The number 100 is written above the Flute staff at the beginning of the section. The text *Men. D.C.* is written above the Flute staff at the end of the section.

IV

FINALE
Presto

Flauti

Oboi

Fagotti

Corni in B

Trombe in B

Timpani in B-F

Violino I

Violino II

Viola

Violoncello e Basso

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vi.

Vla.

Vc. Cb.

a 2. 10

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

30

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb.

2.
a.2.

40

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb.

Fl. *(sf)*

Ob. *(sf)*

Fg. *a 2* *sf*

Cor. (B) *sf*

Tbe. (B) *sf*

Timp. *sf*

Vi. *(sf)*

Vla. *sf*

Vc. Cb. *sf*

30

Fl. *sf*

Ob. *sf*

Fg. *sf*

Cor. (B) *sf*

Tbe. (B) *sf*

Timp. *sf*

Vi. *sf*

Vla. *sf*

Vc. Cb. *sf*

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb.

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb.

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.

VI.
Vla.
Vc.
Cb.

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.

VI.
Vla.
Vc.
Cb.

a2.

90

Fl. *sf p sf p sf p sf p (ff)*

Ob. *sf p sf p sf p sf p (ff)*

Fg. *sf p sf p sf p sf p (ff)*

Cor. (B)

Tbe. (B)

Timp.

VI. *sf p sf p sf p sf p (ff)*

Vla. *sf p sf p sf p sf p (ff)*

Vc. Cb. *sf p sf p sf p sf p (ff)*

sf p sf p sf p sf p ff

Fl. *sf sf sf sf sf*

Ob. *sf sf sf sf sf*

Fg. *(sf) (sf) (sf)*

Cor. (B)

Tbe. (B)

Timp.

VI. *sf sf sf sf sf*

Vla. *(sf) (sf) (sf)*

Vc. Cb. *sf sf sf sf sf*

sf sf

100

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
VI.
Vla.
Vc. Cb.

Detailed description: This system of musical notation covers measures 100 through 109. It features ten staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B) (Cor. (B)), Trombone (B) (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat). The flute and violin I parts are highly active, with the flute playing a melodic line and the violin playing a rhythmic accompaniment. The other instruments provide harmonic support with sustained notes and rhythmic patterns.

110

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
VI.
Vla.
Vc. Cb.

Detailed description: This system of musical notation covers measures 110 through 119. It features the same ten staves as the previous system. The key signature remains one flat. In this section, the woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trombone) play sustained, long-note passages, often with slurs. The strings (Violin I, Viola, Violoncello, Contrabass) continue with their rhythmic accompaniment, featuring sixteenth-note patterns. The timpani part is mostly silent, with occasional rhythmic accents.

Musical score for measures 105-110. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat). The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Bassoon part has a more rhythmic line. The Cor (B) and Tbe. (B) parts have sustained notes. The Timp. part has a rhythmic pattern. The Violin (Vl.) part has a melodic line with slurs and accents. The Viola (Vla.) part has a melodic line with slurs and accents. The Vc. Cb. part has a rhythmic pattern.

Musical score for measures 111-116. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat). The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Bassoon part has a more rhythmic line. The Cor (B) and Tbe. (B) parts have sustained notes. The Timp. part has a rhythmic pattern. The Violin (Vl.) part has a melodic line with slurs and accents. The Viola (Vla.) part has a melodic line with slurs and accents. The Vc. Cb. part has a rhythmic pattern. A tempo marking of 120 is indicated above the Flute part.

130

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vi.

Vla.

Vc. Cb.

p

p

p

p

Detailed description: This system of musical notation covers measures 125 to 135. The Flute (Fl.) part begins at measure 130 with a melodic line marked *p*. The Oboe (Ob.), Bassoon (Fg.), Cor (B), and Tuba (Tbe. (B)) parts are mostly silent. The Timpani (Timp.) part has a rhythmic pattern. The Violin (Vi.) and Viola (Vla.) parts have a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts have a rhythmic accompaniment. The key signature has two flats, and the time signature is 7/8.

140

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vi.

Vla.

Vc. Cb.

p

f

f

f

f

Detailed description: This system of musical notation covers measures 135 to 145. The Flute (Fl.) part continues with a melodic line. The Oboe (Ob.) part begins at measure 140 with a melodic line marked *p*. The Bassoon (Fg.), Cor (B), and Tuba (Tbe. (B)) parts begin at measure 140 with a melodic line marked *p*. The Timpani (Timp.) part has a rhythmic pattern. The Violin (Vi.) and Viola (Vla.) parts have a rhythmic accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts have a rhythmic accompaniment. The key signature has two flats, and the time signature is 7/8.

Musical score for measures 145-150. The score is written for a full orchestra. The instruments and their parts are:

- Fl. (Flute): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Ob. (Oboe): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Fg. (Fagotto): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Cor. (B) (Corni): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Tbe. (B) (Trombe): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Timp. (Timpani): Measures 145-146 have a rhythmic pattern with a *p* dynamic. Measures 147-150 are silent.
- VI. (Violini): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Vla. (Viola): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.
- Vc. Cb. (Violoncelli): Measures 145-146 have a melodic line with a *p* dynamic. Measures 147-150 are silent.

The score is marked with a *p* dynamic throughout. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Musical score for measures 150-155. The score is written for a full orchestra. The instruments and their parts are:

- Fl. (Flute): Measures 150-155 are silent.
- Ob. (Oboe): Measures 150-155 are silent.
- Fg. (Fagotto): Measures 150-155 are silent.
- Cor. (B) (Corni): Measures 150-155 are silent.
- Tbe. (B) (Trombe): Measures 150-155 are silent.
- Timp. (Timpani): Measures 150-155 are silent.
- VI. (Violini): Measures 150-155 have a melodic line with a *p* dynamic.
- Vla. (Viola): Measures 150-155 have a melodic line with a *p* dynamic.
- Vc. Cb. (Violoncelli): Measures 150-155 have a melodic line with a *p* dynamic.

The score is marked with a *p* dynamic throughout. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

160

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

Vl.

Vla.

Vc.
Cb.

170 a 2.

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
VI.
Vla.
Vc. Cb.

sf

I

This musical score covers measures 170 to 175. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Bassoon, and Cor Anglais) play melodic lines with long, sweeping slurs. The brass section (Trumpets and Trombones) provides harmonic support with sustained notes. The percussion (Timpani) has a rhythmic pattern of eighth notes. The strings (Violins, Violas, and Cellos/Double Basses) play a steady eighth-note accompaniment. The dynamic marking *sf* (sforzando) is used throughout. A first ending bracket labeled 'I' is present in the Trombone part at measure 174.

180

Fl.
Ob.
Fg.
Cor. (B)
Tbe. (B)
Timp.
VI.
Vla.
Vc. Cb.

sf

This musical score covers measures 180 to 185. The orchestration continues with similar textures. The woodwinds have more active melodic lines, and the strings maintain their rhythmic accompaniment. The dynamic marking *sf* remains. The score concludes with a final measure at 185.

Musical score for measures 56-189. The score is for a symphony orchestra and includes the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B), Trombone (B), Timpani (Timp.), Violin I (VI.), Violin II (VIa.), and Viola (Ve. Cb.). The key signature is B-flat major (two flats). The score shows a complex melodic line in the Violin I part, with dynamic markings of *p* (piano) and *pp* (pianissimo). The Oboe and Violin II parts have melodic lines with slurs and accents. The Flute part has a few notes at the beginning and end of the section. The rest of the instruments are mostly silent or have simple accompaniment.

Musical score for measures 190-229. The score is for a symphony orchestra and includes the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B), Trombone (B), Timpani (Timp.), Violin I (VI.), Violin II (VIa.), and Viola (Ve. Cb.). The key signature is B-flat major (two flats). The score shows a complex melodic line in the Violin I part, with dynamic markings of *p* (piano) and *pp* (pianissimo). The Oboe and Violin II parts have melodic lines with slurs and accents. The Flute part has a few notes at the beginning and end of the section. The rest of the instruments are mostly silent or have simple accompaniment.

200

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vl.

Vla.

Vc. Cello.

Cb. Bassi.

p

f

a 2.

sf

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

Vl.

Vla.

Vc.

Cb.

p

210

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
Vc.
Cb.

220

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
Vl.
Vla.
Vc.
Cb.

230

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
VI.
Vla.
Vc.
Cb.

a 2. 240

Fl.
Ob.
Fg.
Cor.
(B)
Tbe.
(B)
Timp.
VI.
Vla.
Vc.
Cb.

Musical score for measures 50-60. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The dynamic marking is *sf* (sforzando) throughout. The key signature has two flats (B-flat and E-flat).

Musical score for measures 250-260. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (B), Trombone (Tbe. (B)), Timpani (Timp.), Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The dynamic marking is *sf* (sforzando) throughout. The key signature has two flats (B-flat and E-flat). Measure 250 is marked with a double bar line and the number 250.

Musical score for measures 228-231. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbe. (B)), Timpani (Timp.), Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score shows a transition from a sustained chordal texture to a more active texture. A 'Soli' marking with a dynamic of *(p)* is present in the Bassoon part at measure 231.

Musical score for measures 232-235. The score continues from the previous page. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (B)), Trombone (Tbe. (B)), Timpani (Timp.), Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score shows a transition from a sustained chordal texture to a more active texture. A 'Soli' marking with a dynamic of *(p)* is present in the Oboe and Bassoon parts at measure 232. The Violin and Viola parts have a dynamic of *p* starting at measure 234.

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

VI.

Vla.

Vc.
Cb.

f

p

pizz.

280

Fl.

Ob.

Fg.

Cor.
(B)

Tbe.
(B)

Timp.

VI.

Vla.

Vc.
Cb.

f

arco

p

ff

a2

f

Musical score for measures 290-299. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timp., Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various dynamics including *sf* (sforzando), *p* (piano), and *pp* (pianissimo). There are several slurs and phrasing marks throughout the passage.

Musical score for measures 300-303. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (B), Trombone (Tbe. (B)), Timp., Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a strong dynamic of *ff* (fortissimo) throughout. There are several slurs and phrasing marks throughout the passage.

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb.

Fl.

Ob.

Fg.

Cor. (B)

Tbe. (B)

Timp.

VI.

Vla.

Vc. Cb.

310

Bassi.

SYMPHONIES

- | 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 \flat (Eroica) | 468. Haydn, No. 93, D |
| 406. Mendelssohn, Nr. 3, A m | 469. Haydn, No. 103, E \flat (Drum Roll) |
| 407. Beethoven, No. 6, F (Pastorale) | 470. Volkmann, No. 1, D m |
| 408. Schumann, No. 3, E \flat | 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, Blanik |
| 414. Beethoven, No. 4, B \flat | 477. Liszt, Faust-Symph. |
| 415. Mozart, E \flat [543] | 478. Strauss, From Italy |
| 416. Beethoven, No. 8, F \flat | 479. Tchaikowsky, No. 6, B m (Pathé-
tique) |
| 417. Schumann, No. 1, B \flat | 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. 86, D |
| 422. Berlioz, Phant. Symph | 485. Haydn, No. 98, B \flat |
| 423. Berlioz, Harold i. Ital. | 486. Haydn, No. 45, F \sharp 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 \flat |
| 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 \flat | 494. Glasunow, No. 4, E \flat |
| 432. Haydn, No. 85, [15], B \flat (La Reine) | 495. Glasunow, No. 8, E \flat |
| 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] (Haffner) | 500. Tchaikowsky, Manfred |
| 438. Haydn, No. 102, B \flat | 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 Transfig. | 505. Schubert, No. 2, B \flat |
| 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 \flat |
| 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 \flat (Schoolmaster) |
| 456. Liszt, Hamlet | 521. J. Chr. Bach, D |
| 457. Liszt, Battle of Huns | 522. J. Chr. Bach, E \flat |
| 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, D m | 526. Dvorak, No. 2, D m |
| 462. Bruckner, No. 4, E \flat (romantic) | |
| 463. Bruckner, No. 5, B \flat | |

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, Melusine	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, Jubilee	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. Tschalkowsky, 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 Carneval	679. Flotow, Stradella
621. Berlioz, Corsaire	680. Flotow, Martha
622. Berlioz, Benv. Cellini	681. Bruckner, G m (posth.)
623. Berlioz, Beat and Bened.	682. Mendelssohn, Son and Stranger
624. Tschalkowsky, 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	689. 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, Czar and Carpenter
634. Maillart, Dragons de Villars	694. Kreutzer, Das Nachtlager von Granada
635. Weber, Euryanthe	695. Mussorgsky, Howantschina
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, Abencerages	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, Geneveva	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 Schmolz
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. Tschalkowsky, Hamlet
656. Brahms, Acad. Fest. Ov.	1116. Debussy, L'Apres'-midi d'un Faune
657. Brahms, Tragic Ov.	1117. Bantock, The Frogs
658. Auber, Black Domino	1118. Borodin, Prince Igor

- 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. 85, 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.
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191. **Haydn**, Quartet, op. 76, 6, E♭.
192. **Mozart**, Quartet, D [285]
193. **Mozart**, Quartet, A [298]
194. **Mozart**, Quartet, F [320]
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. **Volkman**, Quartet, op. 34, G.
204. **Volkman**, Quartet, op. 35, E m.
205. **Volkman**, Quartet, op. 37, F m.
206. **Volkman**, Quartet, op. 43, E♭.
207. **Verdi**, Quartet, E m.
212. **Brahms**, Klavier-Quintet, op. 34, F m
213. **Volkman**, 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. **Volkman**, Klavier-Trio, op. 3, F.
222. **Volkman**, 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 (Clarinet)
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. 6, B♭
257. **Bach**, Brandenburg, Concerto, No. 2, F
259. **Haydn**, Piano-Trio, No. 1, G.
262. **Mozart**, Hafner-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.

PATRIMONIO UC

- | No. | No. |
|---|---|
| 281. Bach , Brandenburg, Concerto No.4, G | 331. Dvořák , Piano-Trio, op. 65, F m |
| 282. Bach , Brandenburg, Concerto No.5, D | 332. Dvořák , Piano-Trio, op. 90, E m (Dumky) |
| 284. Smetana , Quartet, D m | 333. Reger , Piano-Quartet, op. 133, A m |
| 285. H. Wolf , Quartet, D m | 334. Schönberg , Quartet, op. 7, D m |
| 286. H. Wolf , Ital. Serenade f. Quartet, G.. | 335. Smetana , Piano-Trio, op. 15, G m |
| 287. Reger , Flute-Trio, (Serenade) op. 77a, D | 336. Reger , Piano-Quintet, op. posth., C m |
| 288. Reger , String-Trio, op. 77b, A m | 337. Dvořák , Sextet, op. 48, A |
| 292. Strauss , Piano-Quartet, op. 13, C m | 338. Dvořák , Quintet, op. 77, G |
| 293. Reger , Quartet, op. 109, E♭ | 339. Dohnányi , Quartet, op. 15, D♭ |
| 294. Sibelius , Quartet, op. 56, D m (Voices Intimate) | 340. Reger , Piano-Quintet, op. 64, C m |
| 295. Reger , Piano-Quartet, op. 113, D m | 341. Saint-Saëns , Piano-Trio, op. 18, F |
| 296. Reger , Sextet, op. 118, F | 342. Saint-Saëns , Piano-Quint., op. 14, A m |
| 297. Beethoven , Quartet, F. after Son. op. 14, 1 | 343. Dohnányi , Piano-Quintet, op. 26, E♭ m |
| 298. Dvořák , Quartet, op. 34, D m | 347. Mozart , Horn Quintet, E♭ [407] |
| 299. Dvořák , Quartet, op. 51, E♭ | 348. Corelli , Christmas Conc. |
| 300. Dvořák , Quartet, op. 61, C | 349. Mozart , Divertimento No. 11, D [251] |
| 301. Dvořák , Quartet, op. 80, E | 351. Mozart , Divertimento No. 13, F [253] |
| 302. Dvořák , Quartet, op. 96, F | 352. Mozart , Divertimento No. 14, E♭ [270] |
| 303. Dvořák , Quartet, op. 105, A♭ | 353. Schubert , Quartet, op. posth., D |
| 304. Dvořák , Quartet, op. 106, G | 354. Schubert , Quartet movement, op. posth., C m |
| 305. Dvořák , Piano-Quintet, op. 81, A | 355. Haydn , Quartet, op. 77, 2, F |
| 306. Dvořák , String-Quintet, op. 97, E♭ | 356. Haydn , Quartet, op. 103, B♭ |
| 308. Mozart , Serenade f. 8 Wind, E♭ [375] | 357. Corelli , Concerto grosso No. 1, D |
| 309. Mozart , Serenade f. 8 Wind, C m [388] | 358. Corelli , Concerto grosso No. 3, C m |
| 310. Bruckner , Quintet, F | 359. Corelli , Concerto grosso No. 9, F |
| 312. Reger , Flute-Trio, (Seren.) op. 141a, G | 360. Franck , Piano-Trio, op. 1, 1, F♯ m |
| 313. Reger , String-Trio, op. 141b, D m | 361. Geminiani , Concerto grosso No. 1, D |
| 314. Reger , Quartet, op. 121, F♯ m | 362. Geminiani , Concerto grosso No. 2, G m |
| 317. Grieg , Quartet, F (unfinished) | 363. Geminiani , Concerto grosso No. 3, E m |
| 318. Schönberg , Sextet (Verkl.Nacht) op. 4 | 364. Geminiani , Concerto grosso No. 4, D m |
| 319. Reger , Quartet, op. 74, D m | 365. Geminiani , Concerto grosso No. 5, B♭ |
| 322. Reger , Clarinet-Quintet, op. 146, A | 366. Geminiani , Concerto grosso No. 6, E m |
| 323. Franck , Quartet, D | 367. Malipiero , Quartet (Cantari alla Madrigalesca) |
| 324. Pfitzner , Piano-Quintet, op. 23, C | 368. Zilcher , Suite f. Quartet |
| 329. Franck , Piano-Quintet, F m | |
| 330. Dvořák , Piano-Quartet, op. 87, E♭ | |

OPERAS

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| 901. Wagner , Rienzi | 910. Wagner , Twilight of the Gods |
| 902. Wagner , Flying Dutchman | 911. Wagner , Parsifal |
| 903a. Wagner , Tannhäuser | 912. Mozart , Magic Flute |
| 903b. Wagner , Variants of Paris Arrgmt. | 913. Humperdinck , Hänsel und Gretel |
| 904. Wagner , Lohengrin | 914. Beethoven , Fidelio |
| 905. Wagner , Tristan und Isolde | 915. Weber , Der Freischütz |
| 906. Wagner , Mastersingers of Nuremberg | 916. Mozart , Nozze di Figaro |
| 907. Wagner , Rhinegold | 917. Gluck , Iphigenie en Tauride |
| 908. Wagner , The Valkyrie | 918. Mozart , Don Giovanni |
| 909. Wagner , Siegfried | |

CHORAL WORKS

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| 951. Beethoven , Missa solemnis | 968. Reger , Der 100. Psalm |
| 953. Bach , St. Matthew Passion | 969. Brahms , Requiem |
| 954. Mozart , Requiem | 970. Schubert , Mass No. 6, E♭ |
| 955. Haydn , The Creation | 972. Bruckner , The 150th Psalm |
| 956. Händel , The Messiah | 973. Pergolesi , Stabat Mater |
| 959. Bach , High Mass, B m | 974. Schubert , Mass No. 5, A♭ |
| 960. Bruckner , Te Deum | 975. Verdi , Requiem |
| 961. Bruckner , Great Mass, F m | 976. Schütz , St. Matthew, Passion |
| 962. Bach , Christmas Orat. | 977. Schütz , Seven Words of Christ |
| 963. Palestrina , Missa Papae Marcelli | 978. Schütz , St. Luke, Passion |
| 964. Bach , Magnificat | 979. Schütz , St. John, Passion |
| 965. Bach , St. John, Passion | 980. Schütz , Resurrection History |
| 966. Palestrina , Stabat Mater | 981. Schütz , Christmas History |
| 967. Bach , Der zufriedengestellte Aeolus | |