

Edition Eulenburg

I



No. 468

HAYDN

Symphony No. 93

D major—Ré majeur—D dur

PATRIMONIO UC



Ernst Eulenburg, Ltd.

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CHAMBER MUSIC

- | No. | No. |
|---|---|
| 1. Mozart, Quartet, G. [387]..... | 61. Haydn, Quartet, op. 77, 1, G..... |
| 2. Beethoven, Quartet, op. 131, C♯m..... | 63. Haydn, Quartet, op. 17, 5, G..... |
| 3. Haydn, Quartet, op. 76, 3, C (Emperor) | 64. Haydn, Quartet, op. 20, 6, A (Sun-No. 6) |
| 4. Beethoven, Quartet, op. 135, F..... | 65. Haydn, Quartet, op. 64, 3, B♭..... |
| 5. Cherubini, Quartet, E♭..... | 66. Haydn, Quartet, op. 54, 2, C..... |
| 6. Beethoven, Quartet, op. 132, A m..... | 67. Mendelssohn, Quintet, op. 87, B♭..... |
| 7. Mendelssohn, Quartet, op. 44, 2, E m..... | 68. Mendelssohn, Quartet, op. 13, A m..... |
| 8. Mozart, Quartet, C. [465]..... | 69. Haydn, Quartet, op. 76, 1, G..... |
| 9. Beethoven, Quartet, op. 130, B♭..... | 70. Mozart, String Trio, (Divert.) E♭ [563] |
| 10. Haydn, Quartet, op. 76, 2 D m (Fifths) | 71. Mozart, Clarinet Quintet, A [581]..... |
| 11. Schubert, Quartet, op. posth., D m
(Death and the Maiden)..... | 72. Mozart, Sextet, (Divertimento) D [334] |
| 12. Beethoven, Septet, op. 20, E♭..... | 73. Mozart, Sextet, (Divert.) B♭ [287]..... |
| 13. Mozart, Quintet, G m [516]..... | 74. Schumann, Quartet, op. 41, 1, A m..... |
| 14. Beethoven, Quartet, op. 95, F m..... | 75. Schumann, Quartet, op. 41, 2, F..... |
| 15. Schubert, Quintet, op. 163, C..... | 76. Schumann, Quartet, op. 41, 3, A..... |
| 16. Beethoven, Quartet, op. 18, 1, F..... | 77. Schumann, Piano-Quartet, op. 47, E♭..... |
| 17. Beethoven, Quartet, op. 18, 2, G..... | 78. Schumann, Piano-Quintet, op. 44, E♭ |
| 18. Beethoven, Quartet, op. 18, 3, D..... | 79. Beethoven, Piano-Trio, op. 97, B..... |
| 19. Beethoven, Quartet, op. 18, 4, C m..... | 80. Mendelssohn, Piano-Trio, op. 49, D m |
| 20. Beethoven, Quartet, op. 18, 5, A..... | 81. Mendelssohn, Piano-Trio, op. 66, C m |
| 21. Beethoven, Quartet, op. 18, 6, B♭..... | 82. Beethoven, Piano-Trio, op. 70, 1,
(Geister)..... |
| 22. Beethoven, Quartet, op. 74, E♭ (Harp)... | 83. Beethoven, Piano-Trio, op. 70, 2, E♭... |
| 23. Cherubini, Quartet, D m..... | 84. Schubert, Piano-Trio, op. 99, B♭..... |
| 24. Mozart, Quartet, D [499]..... | 85. Schubert, Piano-Trio, op. 100, E♭..... |
| 25. Mozart, Quartet, D [575]..... | 86. Schumann, Piano-Trio, op. 63, D m..... |
| 26. Mozart, Quartet, B♭ [589]..... | 87. Schumann, Piano-Trio, op. 80, F..... |
| 27. Mozart, Quartet, F [590]..... | 88. Schumann, Piano-Trio, op. 110, G m..... |
| 28. Beethoven, Quartet, op. 59, 1, F..... | 89. Haydn, Quartet, op. 9, 1, C..... |
| 29. Beethoven, Quartet, op. 59, 2, E m..... | 90. Haydn, Quartet, op. 17, 6, D..... |
| 30. Beethoven, Quartet, op. 59, 3, C..... | 91. Haydn, Quartet, op. 64, 4, G..... |
| 31. Beethoven, Quintet, op. 29, C..... | 92. Haydn, Quartet, op. 64, 6, E♭..... |
| 32. Mozart, Quartet, D m [421]..... | 93. Haydn, Quart., op. 20, 4, D (Sun-No. 4) |
| 33. Mozart, Quartet, E♭ [428]..... | 94. Haydn, Quart., op. 20, 5, F m (Sun-No. 5) |
| 34. Mozart, Quartet, B♭ (Jagd-) [458]..... | 95. Haydn, Quartet, op. 9, 4, D m..... |
| 35. Mozart, Quartet, A [464]..... | 96. Haydn, Quartet, op. 55, 1, A..... |
| 36. Beethoven, Quartet, op. 127, E♭..... | 97. Spohr, Nonet, op. 31, F..... |
| 37. Mozart, Quintet, C m [406]..... | 98. Beethoven, Quartet, op. 133, B♭ (Fuge) |
| 38. Mozart, Quintet, C [515]..... | 99. Schumann, Piano-Trio, op. 88, A m..... |
| 39. Schubert, Quartet, op. 161, G..... | 100. Mozart, Serenade f. Wind Instr., B♭
[361]..... |
| 40. Schubert, Quartet, op. 29, A m..... | 101. Mendelssohn, Quartet, op. 80, F m..... |
| 41. Beethoven, String Trio, op. 3, E♭..... | 102. Mendelssohn, Quartet, op. 81, E..... |
| 42. Beethoven, String Trio, op. 9, 1, G..... | 103. Beethoven, Flute Trio, op. 25, D (Seren.) |
| 43. Beethoven, String Trio, op. 9, 2, D..... | 104. Beethoven, Trio for Wind, op. 87, C..... |
| 44. Beethoven, String Trio, op. 9, 3, C m..... | 105. Dittersdorf, Quartet, E♭..... |
| 45. Beethoven, String Trio, op. 8, D (Seren) | 106. Dittersdorf, Quartet, D..... |
| 46. Cherubini, Quartet, C..... | 107. Dittersdorf, Quartet, B♭..... |
| 47. Mendelssohn, Quartet, op. 12, E♭..... | 108. Haydn, Quart., op. 20, 2, C (Sun-No. 2) |
| 48. Mendelssohn, Quartet, op. 44, 1, D..... | 109. Haydn, Quartet, op. 64, 2, B m..... |
| 49. Mendelssohn, Quartet, op. 44, 3, E♭..... | 110. Haydn, Quartet, op. 71, 1, B♭..... |
| 50. Mozart, Quintet, D [593]..... | 111. Haydn, Quartet, op. 17, 1, E..... |
| 51. Mozart, Quintet, Es [614]..... | 112. Haydn, Quartet, op. 50, 4, F♯ m..... |
| 52. Haydn, Quartet, op. 33, 2, E♭ (Russ-
No. 2)..... | 113. Haydn, Quartet, op. 54, 3, E..... |
| 53. Haydn, Quartet, op. 33, 3, C (Bird)..... | 114. Beethoven, Piano Quartet, op. 16, E♭... |
| 54. Haydn, Quartet, op. 54, 1, G..... | 115. Boccherini, Quintet, E..... |
| 55. Haydn, Quartet, op. 64, 5, D (Lark)..... | 116. Schubert, Quartet, op. 168, B♭..... |
| 56. Haydn, Quartet, op. 76, 4, B♭..... | 117. Schubert, Quartet, op. posth., G m..... |
| 57. Haydn, Quartet, op. 76, 5, D (fam.
Largo)..... | 118. Schubert, Quintet, (Trout) op. 114, A... |
| 58. Haydn, Quartet, op. 74, 3, G m (Horse-
man)..... | 119. Schubert, Quartet, op. 125, 2, E..... |
| 59. Mendelssohn, Octet, op. 20, E♭..... | 120. Schubert, Quartet, op. 125, 1, Es..... |
| 60. Schubert, Octet, op. 166, F..... | 121. Beethoven, Piano-Trio, op. 1, 1, E♭..... |
| | 122. Beethoven, Piano-Trio, op. 1, 2, G..... |
| | 123. Beethoven, Piano-Trio, op. 1, 3, C m... |
| | 124. Beethoven, Piano-Trio, op. 1, 3, C m... |

JZQUIERD

PATRIMONIO UC

Edition Eulenburg

SYMPHONY, No. 93

(London, No. 2)

D MAJOR

by

JOSEPH HAYDN

First performed 11th March, 1791
in London

Edited and with Foreword by
ERNST PRAETORIUS



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	Pag.
I. Adagio – Allegro assai	1
II. Largo cantabile	20
III. Menuetto. Allegretto	30
IV. Finale. Presto ma non troppo	37

Joseph Haydn, Symphony, No. 93, D Major

The first season of Salomon's Subscription Concerts began on March 11th, 1791, and with it Haydn's triumphant progress in London. The programme was as follows :

Part First

Overture	Rosetti
Song	Signor Tajana
Concerto Oboe	Mr. Harrington
Song	Signora Storace
Concerto Violin	Madame Gautherot
Recitative e Aria	Signor David

Part Second

New Grand Overture.....	Haydn
Recitative e Aria.....	Signora Storace
Concertante Pedal Harp and Piano Forte....	Mad. Krompholtz
Rondo	Signor David
Full Piece	Kozeluch

Mr. Haydn will be at the Harpsichord

Leader of the Band, Mr. Salomon

Tickets transferable, as usual, Ladies to Ladies, and Gentlemen to Gentlemen only.

The Ladies' tickets are Green, the Gentlemen's Black.

The Door in the Square is for Chairs only.

The New Grand Overture referred to in the programme is identical with this Symphony. The Adagio scored a striking success and had to be repeated. Haydn the reupon wrote to his friend, Madame Polzelli " nel primo concerto

del Sr. Salomone io ho fatto un furore con una nuova sinfonia, loro hanno fatto replicare l'adagio . . . etc."

The press, however, praised in particular the first movement. Three further performances of the work took

IV

place in the same season, the first on March 18 (in the presence of the Prince of Wales, and repeated by special request) on April 15th, and for Haydn's beneficial concert on May 16th.

This edition is based on the following material :

1. Partition des Symphonies d'Haydn. Ouvrage proposé par souscription à Paris che Le Duc.
2. Partitur Joh. André, Offenbach.

3. Grande Simphonie a plusieurs Instruments composée par Mr. J. Haydn. A Vienne chez Artaria et Comp. (Parts).

These different editions deviate chiefly by the abundance of expression signs. A number of unnecessary additions have been eliminated, but at the same time we cannot guarantee that this edition conforms to the original score.

Dr. Ernst Praetorius.

Revisionsbericht

Am 11. März 1791 begann die erste Season der Salomonschen Abonnementskonzerte und mit ihr auch der Siegeszug Haydns in London. Das Programm sah folgendermaßen aus:

Part First

Overture	Rosetti
Song	Signor Tajana
Concerto Oboe	Mr. Harrington
Song	Signore Storage
Concerto Violin	Madame Gautherot
Recitative e Aria	Signor David

Part Second

New Grand Overture	Haydn
Recitative e Aria	Signora Storage
Concertante Pedal Harp and Piano Forte ..	Mad. Krompholtz
Rondo	Signor David
Full Piece	Kozeluch

Mr. Haydn will be at the Harpsichord

Leader of the Band, Mr. Salomon

Tickets transferable, as usual, Ladies to Ladies, and Gentlemen to Gentlemen only.

The Ladies' tickets are Green, the Gentlemen's Black.

The Door in the Square is for Chairs only.—

Die New Grand Overture ist gleichbedeutend mit vorliegender Sinfonie. Die Publikumswirkung war außergewöhnlich stark. Das Adagio gefiel so gut, daß es wiederholt werden mußte. Haydn schrieb darüber an seine Freundin Potzelli:

„nel 1^{mo} concerto del Signor Salomone io ho fatto un furore con una nuova Sinfonia, loro hanno fatto replicare l'adagio . . . etc.“

Die Presse lobte dagegen besonders den I. Satz.

VI

Es fanden in dieser Saison noch drei Wiederholungen der Sinfonie statt, zunächst im 2. Konzert am 18. März (in Gegenwart des Prinzen von Wales und zwar „auf besonderes Verlangen wiederholt“), im 6. Konzert am 15. April und anlässlich Haydns Benefizkonzertes am 16. Mai.—

Der Revision lag folgendes Material zugrunde:

1. Partition des Symphonies d'Haydn. Ouvrage proposé par souscription à Paris chez Le Duc.

Mai 1937

2. Partitur Joh. André, Offenbach.

3. Grande Simphonie a plusieurs Instruments composée par Mr. J. Haydn. A Vienne chez Artaria et Comp. (Stimmen.)

Diese verschiedenen Ausgaben unterscheiden sich im wesentlichen durch die Fülle der Spielbezeichnungen. Zahllose Bearbeiterzutatun wurden ausgemerzt, ohne daß nun mit Sicherheit anzunehmen ist, vorliegende Ausgabe sei diesbezüglich authentisch.

Dr. Ernst Praetorius

Adagio.

I

Joseph Haydn
1732 - 1809

2 Flauti
2 Oboi
2 Fagotti
2 Corni in D
2 Trombe in D
Timpani in D,A
Violino I
Violino II
Viola
Violoneello e Basso

10

Fl.
Ob.
Fg.
Cor. (D)
Tbe. (D)
Timp.
VI.
Vla.
Vo. B.

2

a²

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vc. B.

20

Allegro assai.

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vc. B.

30

VI. *p*

Vla. *p*

Vo. B. *p*

Violin I, Viola, and Violoncello/Bass parts, measures 30-39. The Violin I part features a melodic line with dynamics *p* and *sf*. The Viola part provides harmonic support with a similar melodic contour. The Violoncello/Bass part plays a steady bass line with dynamics *p* and *sf*.

Fl. *a. 2* *f* *40* *I* *p*

Ob. *f* *I* *p*

Fg. *a. 2* *f* *I* *p*

Cor. (D) *f*

Tbe. (D) *f*

Timp.

VI. *f* *p*

Vla. *f*

Vo. B. *f*

Flute, Oboe, Bassoon, Horns, Trombones, and Timpani parts, measures 40-49. The Flute, Oboe, and Bassoon parts feature melodic lines with dynamics *f* and *p*, and first endings marked *I*. The Horns and Trombones provide harmonic support with dynamics *f*. The Timpani part plays a steady bass line. The Violin I and Viola parts continue their melodic lines with dynamics *f* and *p*. The Violoncello/Bass part plays a steady bass line with dynamics *f*.

4

a2

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vi.

Vla.

Vo. B.

50

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vi.

Vla.

Vo. B.

60

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

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

70

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

80

Vl.
Vla.
Vc.
B.

Fl. *p* *a2* *f*

Ob.

Fg. *p* *f*

Vl. *f*

Vla. *f*

Vo. B. *arco* *pizz.* *f* *arco*

90

Fl. *a2* *f*

Ob. *f*

Fg. *a2* *f*

Cor. (D) *f* *a2*

Tbe. (D) *f*

Timp. *f*

Vl. *f*

Vla. *f*

Vo. B. *f*

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

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

2.

110

Musical score for measures 110-119. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trombone (Tbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 4/4. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *mf* and *f*. A first ending bracket labeled "2." spans measures 110-119. A second ending bracket labeled "II" is located at the end of measure 119.

120

Musical score for measures 120-129. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 4/4. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *mf* and *f*. A first ending bracket labeled "2." spans measures 120-129.

Fl. *p*

Ob.

Fg. *a2*

Cor. (D)

Tbe. (D)

Timp.

VI. *p*

Vla. *p*

Vo. B. *Cello* *p*

Bassi

Detailed description: This system of musical notation covers measures 100 to 110. It features a full orchestral ensemble including Flute, Oboe, Bassoon, Cor Anglais (D), Trombone (D), Timpani, Violin I, Violin II, Viola, and Cello/Bass. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The Flute part begins with a dynamic marking of *p* and includes a trill-like figure in the final measure. The Bassoon part has a marking of *a2*. The Cello/Bass part is marked *Cello* and *p*. The Violin I and II parts have a *p* marking. The Viola part also has a *p* marking. The Basses part is labeled 'Bassi'.

Fl. *a2* 180

Ob.

Fg. *f*

Cor. (D) *a2*

VI. *f*

Vla. *f*

Vo. B. *f*

Detailed description: This system of musical notation covers measures 110 to 120. The music continues with the same ensemble. The Flute part has a marking of *a2* and a measure number of 180. The Bassoon part has a marking of *f*. The Cor Anglais part has a marking of *a2*. The Violin I and II parts have a marking of *f*. The Viola part has a marking of *f*. The Cello/Bass part has a marking of *f*. The Flute part features a complex melodic line with many accidentals and a first ending bracket in the final measure.

Fl. ^{a2}

Ob.

Fg. ^{a2}

Cor. (D)

Vi.

Vla.

Vo. B. Cello Bassi

Detailed description: This system of musical notation covers measures 140 to 144. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Violin (Vi.), Viola (Vla.), and Violoncello/Bass (Vo. B.). The Flute, Oboe, and Bassoon parts feature a first ending bracket labeled 'a2' over measures 140-142. The Viola part has a 'Cello' label under the first two measures and a 'Bassi' label under the last two measures. The music is in a key with two sharps (D major) and a 2/4 time signature.

Fl. ^{a2}

Ob. ^{a2}

Fg. ^{a2}

Cor. (D)

Tbe. (D)

Timp.

Vi.

Vla.

Vo. B.

Detailed description: This system of musical notation covers measures 145 to 149. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trombone (Tbe. (D)), Timpani (Timp.), Violin (Vi.), Viola (Vla.), and Violoncello/Bass (Vo. B.). The Flute, Oboe, and Bassoon parts feature a first ending bracket labeled 'a2' over measures 145-147. The music continues in the same key and time signature as the previous system.

150

Fl.

Ob.

Fg.

Cor.
(D)

Tbe.
(D)

Tlx.p.

Vi.

Vla.

Vc.
B.

ff *p*

Detailed description: This system of musical notation covers measures 150 to 155. It features seven staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trombone (Tbe. (D)), Trumpet (Tlx.p.), and a Violin/Viola (Vi./Vla.) pair. The Flute and Oboe parts have dynamic markings of *ff* and *p*. The Bassoon part has a *ff* marking. The Violin/Viola part has a *p* marking. The Viola part has a *ff* marking. The Violoncello and Bass (Vc. B.) part has a *ff* marking. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

160

Fl.

Ob.

Fg.

Vi.

Vla.

Vc.
B.

p

Detailed description: This system of musical notation covers measures 160 to 165. It features six staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin/Viola (Vi./Vla.), Viola (Vla.), and Violoncello and Bass (Vc. B.). The Flute part has a *p* marking. The Oboe part has a *p* marking. The Bassoon part has a *p* marking. The Violin/Viola part has a *p* marking. The Viola part has a *p* marking. The Violoncello and Bass part has a *p* marking. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

First system of musical notation, measures 168-170. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (D), Tbe. (D), Violin (Vl.), Viola (Vla.), and Voice Bass (Vo. B.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *sf*, *p*, and *ff*. The Flute part has a first ending bracket labeled 'a2' over measures 168-170. The Bassoon part has a first ending bracket labeled 'a2' over measures 170-171. The Viola and Voice Bass parts have a first ending bracket labeled 'a2' over measures 170-171. The score ends with a double bar line.

Second system of musical notation, measures 171-174. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (D), Tbe. (D), Timp., Violin (Vl.), Viola (Vla.), and Voice Bass (Vo. B.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *sf*, *p*, and *ff*. The Flute part has a first ending bracket labeled 'a2' over measures 171-174. The Bassoon part has a first ending bracket labeled 'a2' over measures 171-174. The Cor. (D) and Tbe. (D) parts have first ending brackets labeled 'a2' over measures 171-174. The Viola and Voice Bass parts have first ending brackets labeled 'a2' over measures 171-174. The score ends with a double bar line.

a 2 180

Fl.
Ob.
Fg.
Cor. (D)
Tbc. (D)
Timp.
VI.
Vla.
Vc. B.

190

VI.
Vla.
Vc. B.

VI.
Vla.
Vc.
B.

This system shows the first three staves of a musical score. The Violin I (VI.) part features a melodic line with eighth and sixteenth notes. The Viola (Vla.) part provides harmonic support with a similar rhythmic pattern. The Violoncello/Bass (Vc. B.) part is mostly silent, indicated by a series of dashes on the staff.

200
Fl.
Ob.
Fg.
Cor. (D)
Tbe. (D)
Timp.
VI.
Vla.
Vc. B.

This system contains the remaining staves of the score. It includes woodwinds (Flute, Oboe, Bassoon), brass (Cor Anglais, Trombone), and percussion (Timpani). The Violin I (VI.) and Viola (Vla.) parts continue with their melodic and harmonic lines. The Violoncello/Bass (Vc. B.) part features a rhythmic pattern of eighth notes. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando), and articulation like accents and slurs. A tempo marking of 200 is present at the beginning of this system.

Fl. *a²*
 Ob.
 Fg. *a²*
 Cor. (D)
 Tbe. (D) *a²*
 Timp.
 Vl.
 Vla.
 Vc. B.

This system contains measures 16 through 210. The Flute part begins with a dynamic marking of *a²*. The Viola part features a complex rhythmic pattern of eighth notes. The Bassoon part also has a dynamic marking of *a²*. The Trombone part has a dynamic marking of *a²*. The Timpani part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Bass part has a dynamic marking of *f*.

Fl. *a²*
 Ob.
 Fg. *a²*
 Cor. (D)
 Tbe. (D) *a²*
 Timp.
 Vl.
 Vla.
 Vc. B.

This system continues the musical score. The Flute part has a dynamic marking of *a²*. The Bassoon part has a dynamic marking of *a²*. The Trombone part has a dynamic marking of *a²*. The Viola part has a dynamic marking of *p*. The Violin part has a dynamic marking of *p*. The Bass part has a dynamic marking of *p*.

Fl.

Ob.

Fg.

Cor. (D)

VI.

Vla.

Vo. B.

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

VI.

Vla.

Vo. B.

230

250

Fl. *a2*

Ob.

Fg. *a2*

Cor. (D)

Tbe. (D) *a2*

Timp.

Vl. *a2*

Vla.

Vc. B.

260

Fl. *a2*

Ob.

Fg. *a2*

Cor. (D)

Tbe. (D)

Timp.

Vl. *a2*

Vla.

Vc. B.

II

Largo cantabile.

2 Flauti

2 Oboi

2 Fagotti

2 Corni in G

2 Trombe in C

Timpani in D, G

Violino I

Violino II

Viola

Violoncello
e Basso

Cello

Fg.

Vl.

Vla.

Ve.

Bassi

I.

pp

pp

pp

pp

Musical score for measures 10-21. The score includes parts for:

- Fg.** (Bassoon): Melodic line with slurs and accents.
- Vi.** (Violin): Melodic line with slurs.
- Vla.** (Viola): Melodic line with slurs.
- Vc. B.** (Cello/Double Bass): Bass line with slurs.

 The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 22-33. The score includes parts for:

- Fl.** (Flute): Melodic line starting in measure 22, marked *a2*.
- Ob.** (Oboe): Melodic line starting in measure 22, marked *a2*.
- Fg.** (Bassoon): Melodic line starting in measure 22, marked *a2*.
- Cor. (G)** (Cor Anglais): Harmonic accompaniment starting in measure 22, marked *a2*.
- The. (C)** (Trumpet): Harmonic accompaniment starting in measure 22, marked *a2*.
- Timp.** (Timpani): Rhythmic accompaniment starting in measure 22.
- Vi.** (Violin): Melodic line with slurs.
- Vla.** (Viola): Melodic line with slurs.
- Vc. B.** (Cello/Double Bass): Bass line with slurs.

 The key signature is one sharp (F#) and the time signature is 4/4.

20

Fl.

Ob.

Fg.

Cor. (G)

Tbe. (C)

Timp.

VI.

Vla.

Vc. B.

VI.

Vla.

Vc.

Cello

PATRIMONIO UC

Fl. Ω Ω 40

VI.

Vla. p

Vc. Ω Ω Bassi

B. p

Fl. a_2

Ob. a_2

Fg. a_2

Cor. (G) a_2

Tbe. (C) a_2

Timp. a_2

VI. $cresc.$ f p

Vla. $cresc.$ f p

Vo. B. f p

Fl. *a 2* *p* *cresc.*

Ob. *p* *cresc.*

Fg. *a 2* *p* *cresc.*

Vl. *cresc.*

Vla. *cresc.*

Vo. B. *cresc.*

50 *bd* *bd* *a 2*

Fl. *ff*

Ob. *ff*

Fg. *ff*

Vl. *ff*

Vla. *ff*

Vo. B. *ff*

Fl. *a 2*
 Ob.
 Fg. *p*
 Cor. (G)
 Tbe. (C) *a 2*
 Timp. *f*
 Vl. *p*
 Vla.
 Vc. B. *p*

Fl. *a 2*
 Ob. *b 2*
 Fg. *a 2*
 Cor. (G) *a 2*
 Tbe. (C) *a 2*
 Timp.
 Vl. *sempre più p* *pp*
 Vla. *p*
 Vc. B. *p*

60

Fl. *I.*

Fg. *I.* *pp*

Vl. *pp*

Vla. *pp*

Vc. B. *pp* Cello

Detailed description: This system of musical notation includes five staves. The Flute (Fl.) and Bassoon (Fg.) parts begin with a first ending bracket labeled 'I.'. The Violin I (Vl.) part features a rhythmic pattern of eighth notes. The Viola (Vla.) and Violoncello/Bass (Vc. B.) parts provide harmonic support with sustained notes and chords. Dynamics include *pp* (pianissimo) and *p* (piano).

Fl.

Ob. *I.*

Vl.

Vla.

Vc. B. Bassi

Detailed description: This system of musical notation includes five staves. The Flute (Fl.) and Oboe (Ob.) parts have first ending brackets labeled 'I.'. The Violin I (Vl.) and Viola (Vla.) parts continue with their respective rhythmic and melodic lines. The Violoncello/Bass (Vc. B.) part is labeled 'Bassi'. Dynamics include *pp* (pianissimo) and *p* (piano).

Ob. 70

Vl.

Vla.

Vc. B.

Detailed description: This system of musical notation includes four staves. The Oboe (Ob.) part begins at measure 70 with a series of sixteenth notes, marked with *sf* (sforzando). The Violin I (Vl.) and Viola (Vla.) parts continue with their respective lines. The Violoncello/Bass (Vc. B.) part provides a steady bass line. Dynamics include *sf* (sforzando).

Fl. *f* *ff* *p* *pp*

Ob. *f* *ff* *p* *pp*

Fg. *f* *ff* *p* *pp*

Cor. (G) *f* *ff* *p* *pp*

Tbe. (C) *f* *ff* *p* *pp*

Timp. *f* *ff* *p* *pp*

Vl. *f* *ff* *p* *pp*

Vla. *f* *ff* *p* *pp*

Vc. B. *f* *ff* *p* *pp*

Fl. *p* *pp* *ff* *ff*

Ob. *p* *pp* *ff* *ff*

Fg. *p* *pp* *ff* *ff*

Cor. (G) *p* *pp* *ff* *ff*

Tbe. (C) *p* *pp* *ff* *ff*

Timp. *p* *pp* *ff* *ff*

Vl. *p* *pp* *ff* *ff*

Vla. *p* *pp* *ff* *ff*

Vc. B. *p* *pp* *ff* *ff*

Cello

Bassi

Fl. ¹²

Ob.

Fg. ³

Cor. (G)

Tbe. (C)

Timp. ³

Vl. ³

Vla. ³ *pizz.* *p*

Vc. B. ³ *pizz.* *p*

Fl. ^{a 2} *p*

Ob. *p*

Fg. ^{a 2} *p*

Vl. ³

Vla. ³

Vc. B. ³

Menuetto. Allegretto. **III**

2 Flauti
 2 Oboi
 2 Fagotti
 2 Corni in D
 2 Trombe in D
 Timpani in D, A
 Violino I
 Violino II
 Viola
 Violoncello
 e Basso

10

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

80

Fl. *a 2*

Ob.

Fg. *a 2*

Cor. (D)

Tbe. (D)

Timp

Vi.

Vla.

Vc. B.

Fl. *a 2*

Ob.

Fg. *a 2*

Cor. (D)

Tbe. (D)

Timp

Vi.

Vla.

Vc. B.

PATRIMONIO UC

40

Fl. a^2

Ob.

Fg. a^2

Cor. (D)

Tbe. (D)

Timp.

VI.

Vla.

Vo. B

Trio

50

Fl. a^2

Ob. a^2

Fg. a^2

Cor. (D)

Tbe. (D)

Timp.

VI.

Vla.

Vo. B

Fl. *a2* *f* *3*

Ob. *a2* *f* *3*

Fg. *a2* *f* *3*

Cor. (D) *f* *3*

Tbe. (D) *f* *3*

Timp. *f* *3*

Vl. *p*

Vla. *p*

Vc. B. *p*

Detailed description: This system of musical notation covers measures 34 through 60. It features ten staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trombone (Tbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The Flute, Oboe, and Bassoon parts begin with a dynamic marking of *f* and include accents (*a2*) and triplets (*3*). The Cor Anglais, Trombone, and Timpani parts also start with *f* and feature triplets. The Violin, Viola, and Violoncello/Bass parts enter later in the system with a dynamic marking of *p*. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

Fl. *a2* *f* *3*

Ob. *a2* *f* *3*

Fg. *a2* *f* *3*

Cor. (D) *f* *3*

Tbe. (D) *f* *3*

Timp. *f* *3*

Vl. *f* *3*

Vla. *f* *3*

Vc. B. *f* *3*

Detailed description: This system continues the musical score from the first system, covering measures 34 through 60. The instrumentation remains the same. The Flute, Oboe, and Bassoon parts continue with *f* dynamics and triplets. The Cor Anglais, Trombone, and Timpani parts also maintain *f* dynamics and triplets. The Violin, Viola, and Violoncello/Bass parts enter with a dynamic marking of *f* and include triplets. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

70

a.2

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vo. B.

80

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vo. B.

IV

Finale. Presto ma non troppo

2 Flauti

2 Oboi

2 Fagotti

2 Corni in D

2 Trombe in D

Timpani in D, A

Violino I

Violino II

Viola

Violoncello e Basso

10

Vi.

Vla.

Vo. B.

Fl. *a2*

Ob.

Fg. *a2*

Cor. (D)

Tbr. (D)

Timp.

VL.

Vla.

Vc. B. Cello Bassi

Fl. *a2*

Ob. *a2*

Fg. *a2*

Cor. (D)

Tbr. (D)

Timp.

VL.

Vla.

Vc. B. *p*

30

Fl. ^{a.2}
 Ob. ^{a.2}
 Fg. ^{a.2}
 Cor. (D)
 Tbe. (D)
 Timp.
 Vl.
 Vla.
 Vo. B.

Fl. ⁵⁰
 Ob. ^I
 Fg. ^p
 Cor. (D)
 Vl. ^p
 Vla. ^p
 Vo. B. ^p

Fl. ^{a2}

Ob. ^{a2}

Fg. ^{a2}

Cor. (D)

Tbe. (D)

Timp.

VI.

Vla.

Vo. B.

Fl. ^{a2}

Ob. ^{a2}

Fg. ^{a2}

Cor. (D)

Tbe. (D)

Timp.

VI.

Vla.

Vo. B.

Musical score for measures 65-69. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trombone (Tbe. (D)), Violin (VI.), Viola (Vla.), and Bass (Vo. B.). The key signature is one sharp (F#) and the time signature is 2/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute and Bassoon parts are marked with a dynamic of *sf* (sforzando). The Viola part has a dynamic of *f* (forte). The Bass part has a dynamic of *sf* (sforzando). The score is marked with a double bar line at the end of measure 69.

Musical score for measures 70-74. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trombone (Tbe. (D)), Violin (VI.), Viola (Vla.), and Bass (Vo. B.). The key signature is one sharp (F#) and the time signature is 2/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute and Bassoon parts are marked with a dynamic of *sf* (sforzando). The Oboe part has a dynamic of *f* (forte). The Violin and Viola parts have a dynamic of *sf* (sforzando). The Bass part has a dynamic of *sf* (sforzando). The score is marked with a double bar line at the end of measure 74.

80

Fl. *a2*

Ob.

Fg. *a2*

Cor. (D) *a2*

Tbe. (D) *a2*

Vi. *p*

Vla.

Vc. B.

Detailed description: This page of a musical score covers measures 80 to 85. It features seven staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trombone (Tbe. (D)), Violin (Vi.), and Violoncello/Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Cor Anglais, and Trombone parts are marked with *a2* and feature long, sustained notes with slurs. The Bassoon part has a similar texture. The Violin and Violoncello/Bass parts play a rhythmic accompaniment of eighth notes. The Oboe part has a melodic line with slurs. The Violin part has a dynamic marking of *p* starting at measure 84. The score ends with a double bar line at the end of measure 85.

90

Fl. *p*

Vi. *p*

Vla. *p*

Vc. B.

Detailed description: This page of a musical score covers measures 90 to 95. It features four staves: Flute (Fl.), Violin (Vi.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute, Violin, and Viola parts have dynamic markings of *p*. The Flute part has a melodic line with slurs and some grace notes. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Violoncello/Bass part has a melodic line with slurs. The score ends with a double bar line at the end of measure 95.

Fl. *a2*

Ob. *a2*

Fg. *a2*

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vc. B. *p*

100

Fl. *a2*

Ob. *a2*

Fg. *a2*

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vc. B.

44 a 2 110

Fl.

Ob.

Fg. a 3

Cor. (D)

Tbe. (D)

Timp.

Vi.

Vla.

Vc. B.

a 2 120

Fl.

Ob.

Fg. a 2

Cor. (D)

Tbe. (D)

Timp.

Vi.

Vla.

Vc. B.

140

Fl. *a2*

Ob. *a2*

Fg. *a2*

Vi. *a2*

Vla. *a2*

Vc. B. *a2*

Detailed description: This system of musical notation covers measures 140 to 149. It features seven staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Violin (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 4/4. The flute part is marked with a first fingering (a2). The bassoon part is marked with a second fingering (a2). The strings play a rhythmic accompaniment of eighth notes.

150

Fl. *a2*

Ob. *a2*

Fg. *a2*

Cor. (D)

Vi. *a2*

Vla. *a2*

Vc. B. *a2*

Detailed description: This system of musical notation covers measures 150 to 159. It features eight staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Violin (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 4/4. The flute part is marked with a first fingering (a2). The bassoon part is marked with a second fingering (a2). The Cor Anglais part has a long note with a fermata. The strings play a rhythmic accompaniment of eighth notes.

Fl.

Ob.

Fg.

Cor.
(D)

VI.

Vla.

Vc.
B.

160

Fl.

Ob.

Fg.

VI.

Vla.

Vc.
B.

Fl. *ff* *a2*

Ob. *ff* *a2*

Fg. *ff* *a2*

Cor. (D) *ff* *a2*

Tbe. (D) *ff*

Timp. *ff*

Vl. *ff* *p*

Vla. *ff* *p*

Vo. B. *ff* *p*

180

Fg. *p*

Vl. *p*

Vla. *p*

Vo. B. *p*

Musical score for measures 187-190. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trombone (Tbe. (D)), Tympani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *mf* is present in the first measure of the first system. A rehearsal mark 'a2' is placed above the first measure of the second system. The measure number '190' is written above the final measure of the first system.

Musical score for measures 191-194. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trombone (Tbe. (D)), Tympani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *p* is present in the first measure of the first system. A rehearsal mark 'a2' is placed above the first measure of the second system. The measure number '190' is written above the final measure of the first system.

200

I

p

Fl.

Ob.

Fg.

Vl.

Vla.

Vo. B.

210

a2

p

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vo. B.

220

Fl.
Ob.
Fg.
Cor.
(D)
Tbe.
(D)
Timp.
Vl.
Vla.
Vo.
B.

Fl.
Ob.
Fg.
Vl.
Vla.
Vo.
B.

280 *rit.*

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

240

Ob.
Vl.
Vl.
Vla.
Vc. B.

250 *a2*

Fl.
Ob.
Cor. (D)
Vl.
Vla. *arco*
Vo. B. *arco*

This musical score covers measures 250 to 255. The key signature is two sharps (F# and C#). The score includes parts for Flute, Oboe, Cor Anglais (D), Violin I and II, Viola, and Bassoon. The Flute and Oboe parts feature a melodic line starting in measure 250, marked with *a2*. The Viola and Bassoon parts are marked *arco*. The Violin I and II parts play a rhythmic accompaniment. The Cor Anglais part provides harmonic support with sustained chords.

260

Fl.
Ob.
Fg. *a2*
Cor. (D)
Tbe. (D)
Timp.
Vl.
Vla.
Vo. B.

This musical score covers measures 260 to 265. The key signature remains two sharps. The score includes parts for Flute, Oboe, Bassoon, Cor Anglais (D), Trombone (D), Timpani, Violin I and II, Viola, and Bassoon. The Flute and Oboe parts continue their melodic line. The Bassoon part is marked with *a2*. The Trombone and Timpani parts provide harmonic and rhythmic support. The Violin I and II parts play a rhythmic accompaniment. The Viola part provides harmonic support.

Fl.

Ob.

Fg.

Cor. (D)

Tbe. (D)

Timp.

Vl.

Vla.

Vc. B.

Fl.

Ob.

Fg.

Cor. (D)

Timp.

Vl.

Vla.

Vc. B.

280 55

Fl.
Ob.
Fg.
Cor. (D)
Tbe. (D)
Timp.
Vl.
Vla.
Vo. B.

This system of musical notation covers measures 280 to 285. It features ten staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trombone (Tbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Bassoon/Vocals (Vo. B.). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'a2' and 'f'.

290

Fl.
Ob.
Fg.
Cor. (D)
Tbe. (D)
Timp.
Vl.
Vla.
Vo. B.

This system of musical notation covers measures 290 to 295. It features the same ten staves as the previous system. The key signature remains one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'a2' and 'f'.

Musical score for measures 295-300. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (D), Tbe. (D), Timp., Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the Flute and Violin, with supporting parts in the Oboe, Bassoon, and strings. The bassoon and strings play a rhythmic pattern of eighth notes.

Musical score for measures 305-310. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (D), Tbe. (D), Timp., Violin (Vl.), Viola (Vla.), and Violoncello/Bass (Vc. B.). The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the Flute and Violin, with supporting parts in the Oboe, Bassoon, and strings. The bassoon and strings play a rhythmic pattern of eighth notes. The number 310 is written above the Flute staff in the final measure.

CANTATAS & MINOR VOCAL WORKS

No.

1001. **Bach**, No. 12: Weinen, Klagen.....
 1002. **Bach**, No. 11: Lobet Gott (Himmelfahrtsorot.).....
 1003. **Bach**, No. 80: Ein' feste Burg.....
 1004. **Bach**, No. 6: Bleib bei uns.....
 1005. **Bach**, No. 161: Komm, du süsse Todesstunde.....
 1006. **Bach**, „Mer han en neue Oberkeet“.
 1007. **Bach**, No. 106: Gottes Zeit.....
 1008. **Bach**, No. 56: Kreuzstab-Kantate.....
 1009. **Bach**, No. 79: Gott der Herr ist Sonn'u Schild.....
 1010. **Bach**, No. 54: Widerstehe doch der Sünde.....
 1011. **Bach**, No. 4: Christ lag in Todesanden.....
 1012. **Bach**, No. 1: Wie schön leuchtet der Morgenstern.....
 1013. **Bach**, No. 34: O ewiges Feuer.....
 1014. **Bach**, No. 81: Jesus schläft, was soll ich hoffen.....
 1015. **Bach**, No. 85: Ich bin ein guter Hirt.....
 1016. **Bach**, No. 31: Der Himmel lacht.....
 1017. **Bach**, No. 60: O Ewigkeit.....
 1018. **Bach**, No. 50: Nun ist das Heil.....
 1019. **Bach**, No. 65: Sie werden aus Saba alle kommen.....
 1020. **Bach**, No. 140: Wachtet auf.....
 1021. **Bach**, No. 55: Ich armer Mensch, ich Sündenknecht.....
 1022. **Mozart**, Exultate jubilate.....

No.

1023. **Bach**, No. 104: Du Hirte Israe.....
 1024. **Bach**, No. 182: Himmelskönig, sei will kommen.....
 1025. **Bach**, No. 46: Schauet doch.....
 1026. **Bach**, No. 123: Liebster Emanuel.....
 1027. **Bach**, No. 19: Es erhub sich.....
 1028. **Bach**, No. 8: Liebster Gott.....
 1029. **Bach**, No. 21: Ich hatte viel Bekümmernis.....
 1030. **Bach**, No. 119: Preise, Jerusalem.....
 1031. **Bach**, No. 78: Jesu, der du meine Seele.....
 1032. **Bach**, No. 178: Es ist ein trotzig und verzagt Ding.....
 1033. **Bach**, No. 92: Ich hab in Gottes Herz und Sinn.....
 1034. **Bach**, No. 155: Mein Gott, wie lang.....
 1035. **Bach**, Motette: Singet dem Herrn.....
 1036. **Bach**, No. 39: Brich dem Hungrigen dein Brot.....
 1037. **Bach**, Kaffee-Kantate.....
 1038. **Bach**, No. 51: Jauchzet Gott in allen Länden.....
 1039. **Bach**, Nr 7: Christ, unser Herr, zum Jordan kam.....
 1040. **Bach**, No. 105: Herr, gehe nicht ins Gericht.....
 1042. **Bach**, No. 67: Halt im Gedächtnis Jesus Christ.....
 1043. **Beethoven**, Ah Perfido, op. 65.....
 1044. **Bach**, No. 53, Schläge doch.....

CONCERTOS

701. **Beethoven**, Viol. Conc. D.....
 702. **Mendelssohn**, Vl. Ct. E m.....
 703. **Spohr**, V. Ct. A m (Vocal Sc.).....
 704. **Beethoven**, Piano Ct. C m.....
 705. **Beethoven**, Piano Ct., G.....
 706. **Beethoven**, Piano Ct., E♭.....
 707. **Schumann**, Piano Ct., A m.....
 708. **Tschaikowsky**, Viol. C., D.....
 709. **Tschaikowsky**, Piano Ct., B♭m.....
 710. **Liszt**, Piano Ct., E♭.....
 711. **Bach**, Vl. Ct., A m.....
 712. **Bach**, Vl. Ct., E.....
 713. **Brahms**, Piano Ct., D m.....
 714. **Bruch**, Viol.-Ct., G m.....
 715. **Brahms**, Piano-Ct., B♭.....
 716. **Brahms**, Viol. Ct., D.....
 717. **Mozart**, Vl. Ct., A [219].....
 718. **Mozart**, Vl. Ct., E♭ [268].....
 719. **Mozart**, Piano Ct., D [537].....
 720. **Liszt**, Piano-Ct., A.....
 721. **Mozart**, Piano-Ct., D m [466].....
 722. **Liszt**, Totentanz (Siloti).....
 723. **Brahms**, Ct. f. Vl. & Vc., A m.....
 724. **Beethoven**, Piano-Ct., C.....
 725. **Beethoven**, Piano-Ct., B♭.....
 726. **Grieg**, Piano-Ct., A m.....
 727. **Bach**, Ct. f. 2 Vins. D m.....
 728. **Lalo**, Symph. espagnole.....
 729. **Beethoven**, Triple Cone, C.....
 730. **Bach**, C. f. 2 Pianos, C.....
 731. **Bach**, C. f. 2 Pianos, C m.....
 732. **Bach**, C. f. 3 Pianos, D m.....
 733. **Bach**, C. f. 3 Pianos, C.....

734. **Mozart**, Symph. conc. E. Violin, and Viola, E♭ [364].....
 735. **Dohnányi**, Variat. on a Nursery Rhyme.....
 736. **Mozart**, f. Piano Conc., A [488].....
 737. **Mozart**, Piano-C., E♭ [482].....
 738. **Franck**, Symph. Variat.....
 739. **Mozart**, Piano-C., C [467].....
 740. **Mozart**, Piano-C., C m [491].....
 741. **Mozart**, C. f. 2 Pianos, E♭ [365].....
 742. **Mozart**, Piano-C., E♭ [271].....
 743. **Mozart**, Piano-C., B♭ [450].....
 744. **Bach**, Piano-C., D m.....
 745. **Bach**, Piano-C., F m.....
 746. **Weber**, Conc. Piece f. P. F m.....
 747. **Mozart**, Vl. C. G [216].....
 748. **Mozart**, Vl. C. D [218].....
 749. **Vivaldi**, Conc. N° 10, B m.....
 750. **Vivaldi**, Conc. No. 11 D m.....
 751. **Dvořák**, Vl. C. A m.....
 752. **Glasunow**, Vl. C. A m.....
 753. **Vivaldi**, Vl. C. A m. No. 6.....
 754. **Vivaldi**, Vl. C. G m.....
 755. **Mozart**, Symph. conc. E♭ [Anh. No. 9].....
 756. **Viotti**, Vl. C. A m. No. 22.....
 757. **Bach**, C. f. P., V-u. Fl. A m.....
 758. **Vivaldi**, Fl. Conc. D.....
 759. **Bach**, C. f. 4 Ps. A m.....
 760. **Mozart**, Piano-Ct., G [453].....
 761. **Mozart**, Piano-Ct., F [459].....
 762. **Vivaldi**, Ct. f. 2 Viol. A m.....
 763. **Mozart**, Vl. Ct., E♭ [207].....
 764. **Mozart**, Vl. Ct., D [211].....
 765. **J. Chr. Bach**, Sinf. conc., A.....

No.	
766.	Mozart, Vl. Ct., D [271a]
767.	Mozart, C. f. Fl. & Hp. [209]
768.	J. Chr. Bach, Sinf. conc., E♭
769.	Haydn, Vc. Ct., D
770.	Sibelius, Vl. Ct., D m
771.	Mozart, Fl. Ct., D [314]
772.	Vivaldi, Conc. gr. G m, op. 3 No. 2 ..
773.	J. Chr. Bach, Piano-Ct., E♭
774.	Mozart, Piano-Ct., C [503]
775.	Mozart, Piano-Ct., B [595]
776.	Barsanti, Conc. grosso D, op. 3 No. 4
777.	Barsanti, Conc. grosso D, op. 8 No. 10
778.	Mozart, Clar.-Ct., A [622]
779.	Mozart, Fl. Ct., G [313]
780.	Boccherini, Va.-Conc., B♭
781.	K. Phil. Em. Bach, Cc., A m f. Cello or Fl or Cemb.
782.	Torelli, Viol.-Conc. C m
783.	Mozart, Kz.-Rondo D f. Pi. [382]

No.	
784.	Mozart, Bassoon-Conc., [191]
785.	Dvořák, Cello.-Conc., B m
786.	Schumann, Cello.-Conc.
787.	Vivaldi, Viol.-Conc., E
788.	Tschalkowsky, Roc. Variat.
789.	Mozart, Horn-Ct. E♭ [447]
790.	Haydn, Symph. concert., B♭
791.	Haydn, Piano-Ct., D
792.	Mozart, Horn-Ct., F♭ [417]
793.	Weber, Clar.-Ct., F m
794.	Weber, Clar.-Ct., E♭
795.	Mendelssohn, Piano-Ct., G m
796.	Mozart, Piano Ccto. B♭. [456]
797.	Mozart, Horn Ccto. E♭. [495]
798.	Haydn, Trumpet Ccto. E♭
799.	Mozart Horn Ccto. D [412]
800.	Mozart, Piano Ccto A [414]
1201.	Weber, Bassn. Conc., F
1202.	Haydn, Viol. Cto. C

MISCELLANEOUS WORKS

801.	Berlioz, 3 Pieces from „Faust“
802.	Tschalkowsky, Capr. ital.
803.	Beethoven, 2 Viol.-Rom. (G, F)
804.	Mendelssohn, 5 Pieces from Mid- summer Night's Dream
805.	Brahms, Haydn Variat.
806.	Wagner, Siegm. Love Song
807.	Wagner, Ride of Valkyries
808.	Wagner, Wotans Farewell
809.	Wagner, Forest Murmurs
810.	Wagner, Siegfried-Idyll
811.	Wagner, Funeral Music from “Twilight of the Gods”
812.	Wagner, Good Friday
813.	Wagner, Huld.-Marsch
814.	Wagner, Bacchanal
815.	Wagner, Intro. to 3rd Act. “Tannh.” ..
817.	Schubert, Mus. from „Rosamunde“
818.	Bach, Suite No. 3, D
819.	Volkmann, Seren., D m
820.	Wagner, Kaisermarsch
821.	Bach, Suite No. 2, B m
822.	Strauss, Blue Danube
823.	Beethoven, Egmont Mus.
824.	Tschalkowsky, Nut Cracker Suite
825.	Wagner, Intro. to 3rd Act. Master- singers
826.	Wagner, Transform. Mus. and Closing Sc. from 1st Act Parsifal.
827.	Reger, Mozart Variat.
828.	Bizet, L'Arlésienne, I
829.	Bizet, L'Arlésienne, II
830.	Mozart, Masonic Dirge
831.	Weber, Invitation to the Dance
832.	Bizet, Roma. Suite
833.	Borodin, Steppe Sketch
834.	Glinka, Kamarinskaja
835.	Reger, Hiller Variations
836.	Reger, Conc. in old Style
837.	Reger, Romant. Suite
838.	Reger, Böcklin Suite
840.	Tschalkowsky, Francesca da Rimini ..
841.	Mussorgsky, Night on the Bare Mountain
842.	Rimsky-Korsakow, Capri. espagnol.
843.	Ljadow, Baba-Jaga
844.	Ljadow, Kikimora

845.	Glinka, Valse-Fantaisie
846.	Glinka, Caprice brillant
648.	Strauss, Bürger-Suite
649.	Strauss, Tanzsuite
851.	Tschalkowsky, Slavon. March
852.	Ljadow, Russ Popular Songs
853.	Ljadow, Enchanted Lake
854.	Mozart, Les petits riens
855.	Brahms, Serenade, D
856.	Bach, Suite No. 1, C
857.	Tschalkowsky, Serenade f. Strings ..
858.	Mozart, Seren., No. 8, D [286]
859.	Mozart, Seren., No. 6, D [239]
861.	Bach, Suite No. 4, D
862.	Brahms, Serenade, A
863.	Tschalkowsky, Mozartiana
864.	Graener, Comedietta
865.	Wolfurt, Tripelfuge
866.	Strauss, Wine, Women and Song
867.	Strauss, Roses from the South
868.	Strauss, Tales from the Vienna Forest ..
869.	Strauss, Voices of Spring
870.	Strauss, Artist's Life
871.	Strauss, Kaiser Waltz
872.	Graener, Flote von Sausouei
873.	Dvořák, Scherzo capriccioso
874.	Wunsch, Lustspiel-Suite
875.	Strauss, Wiener Blut
876.	Trapp, Divertimento
877.	Busch, Capriccio
878.	Wunsch, Fest au Moubijou
879.	Telemann, Musique de Table
880.	Zador, Hungarian Capr.
881.	Malipiero, 4 Invenzioni
882.	Telemann, Suite f. Fl. A m
883.	Atterberg, Ballade and Passaglia ..
884.	Elgar, Enigma Var.
886.	Borodin, Polovitz, Dances
887.	S. W. Muller, Heit. Musik
888.	Graener, Turmwächterlied
889.	Telemann, Suite f. 2 Horns and Strings, F
890.	Poot, Impromptu
891.	Purcell, 2 Suites from “Fairy Queen” ..
892.	Poot, Divertimento
893.	Chabrier, España
894.	Respighi, Rossiniana

CHAMBER MUSIC—contd.

- No.
 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. Tchaikowsky, 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.....
 191. Haydn, Quartet, op. 76, 6, E♭.....
- No.
 192. Mozart, Quartet, D [285].....
 193. Mozart, Quartet, A, [298].....
 194. Mozart, Quartet, F [370].....
 195. Mozart, Divert. & March F [247/8].....
 196. Tchaikowsky, Quartet, op. 22, F.....
 197. Tchaikowsky, 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 (Nachtmus.) (522)...
 218. Mozart, Quint, G (Dorfmus.) (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 (Clarina-
 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. Tchaikowsky, 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
 281. Bach, Brandenburg, Concerto No. 4 G

CHAMBER MUSIC—contd.

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| <p>No.
282. Bach, Brandenburg, Concerto No. 5, D
284. Smetana, 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, E♯.....
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. Pfitzner, Piano-Quintet, op. 23, C.....
329. Franck, Piano-Quintet, F m.....
330. Dvořák, Piano-Quartet, op. 87, E♭.....</p> | <p>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, A m
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, B♭ [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
368. Zilcher, Suite f. Quartet.....
369. Mozart, Adagio and Fugue C. min [546]</p> |
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OPERAS

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| <p>901. Wagner, Rienzi.....
902. Wagner, Flying Dutchman.....
903a. Wagner, Tannhäuser.....
903b. Wagner, Variants of Paris Arrgmt.....
904. Wagner, Lohengrin.....
905. Wagner, Tristan and Isolde.....
906. Wagner, Mastersingers of Nuremberg...
907. Wagner, Rhinegold.....
908. Wagner, The Valkyrie.....
909. Wagner, Siegfried.....</p> | <p>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.....</p> |
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CHORAL WORKS

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| <p>951. Beethoven, Missa solennis.....
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.....</p> | <p>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.....
982. Monteverdi, Messa a 4 Voci.....</p> |
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