

Edition Eulenburg

IV

No. 481



HAYDN

Symphony, No. 96 (No. 14)

D major—Ré majeur—D dur

PATRIMONIO UC



Ernst Eulenburg, Ltd., London-Zürich

Eulenburg Miniature Scores

CHAMBER MUSIC

- | No. | | No. | |
|-----|---|------|--|
| 1. | Mozart, Quartett, G [387] | 75. | Schumann, Quartett, op. 41, 2, F |
| 2. | Beethoven, Quartett, op. 131, C/m | 76. | Schumann, Quartett, op. 41, 3, A |
| 3. | Haydn, Quartett, op. 76, 3, C (Kaiser-) | 77. | Schumann, Klavier-Quintett, op. 77, Es |
| 4. | Beethoven, Quartett, op. 135, F | 78. | Schumann, Klavier-Quintett, op. 44, Es |
| 5. | Cherubini, Quartett, Es | 79. | Beethoven, Klavier-Trio, op. 97, B |
| 6. | Beethoven, Quartett, op. 132, A m | 80. | Mendelssohn, Klavier-Trio, op. 49, D m |
| 7. | Mendelssohn, Quartett, op. 44, 2, E m | 81. | Mendelssohn, Klavier-Trio, op. 66, C m |
| 8. | Mozart, Quartett, C [465] | 82. | Beethoven, Kl.-Tr., op. 70, 1, D (Geister-) |
| 9. | Beethoven, Quartett, op. 130, B | 83. | Beethoven, Klavier-Trio, op. 70, 2, Es |
| 10. | Haydn, Quartett, op. 76, 2, D m (Quinten-) | 84. | Schubert, Klavier-Trio, op. 99, B |
| 11. | Schubert, Quartett, op. posth., D m (Der Tod und das Mädchen) | 85. | Schubert, Klavier-Trio, op. 100, Es |
| 12. | Beethoven, Septett, op. 20, Es | 86. | Schumann, Klavier-Trio, op. 63, D m |
| 13. | Mozart, Quintett, G m [516] | 87. | Schumann, Klavier-Trio, op. 80, F |
| 14. | Beethoven, Quartett, op. 96, F m | 88. | Schumann, Klavier-Trio, op. 110, G m |
| 15. | Schubert, Quintett, op. 163, C | 89. | Haydn, Quartett, op. 9, 1, C |
| 16. | Beethoven, Quartett, op. 18, 1, F | 90. | Haydn, Quartett, op. 17, 6, D |
| 17. | Beethoven, Quartett, op. 18, 2, G | 91. | Haydn, Quartett, op. 64, 4, G |
| 18. | Beethoven, Quartett, op. 18, 3, D | 92. | Haydn, Quartett, op. 64, 6, Es |
| 19. | Beethoven, Quartett, op. 18, 4, C m | 93. | Haydn, Quart., op. 20, 4, D (Sonnen-No. 4) |
| 20. | Beethoven, Quartett, op. 18, 5, A | 94. | Haydn, Quart., op. 20, 5, F m (Sonn.-No. 5) |
| 21. | Beethoven, Quartett, op. 18, 6, B | 95. | Haydn, Quartett, op. 9, 4, D m |
| 22. | Beethoven, Quartett, op. 74, Es (Harfen-) | 96. | Haydn, Quartett, op. 55, 1, A |
| 23. | Cherubini, Quartett, D m | 97. | Spohr, Nonett, op. 31, F |
| 24. | Mozart, Quartett, D [499] | 98. | Beethoven, Quartett, op. 133, B (Fuge) |
| 25. | Mozart, Quartett, D [575] | 99. | Schumann, Klavier-Trio, op. 88, A m |
| 26. | Mozart, Quartett, B [589] | 100. | Mozart, Serenade f. Blas-Instr., B [361] |
| 27. | Mozart, Quartett, F [590] | 101. | Mendelssohn, Quartett, op. 80, F m |
| 28. | Beethoven, Quartett, op. 59, 1, F | 102. | Mendelssohn, Quartett, op. 81, E |
| 29. | Beethoven, Quartett, op. 59, 2, E m | 103. | Beethoven, Flöten-Trio, op. 25, D (Seren.) |
| 30. | Beethoven, Quartett, op. 59, 3, C | 104. | Beethoven, Trio für Blasinstr., op. 87, C |
| 31. | Beethoven, Quintett, op. 29, C | 105. | Dittersdorf, Quartett, Es |
| 32. | Mozart, Quartett, D m [421] | 106. | Dittersdorf, Quartett, D |
| 33. | Mozart, Quartett, Es [428] | 107. | Dittersdorf, Quartett, B |
| 34. | Mozart, Quartett, B (Jagd-) [458] | 108. | Haydn, Quart., op. 20, 2, C (Sonn.-No. 2) |
| 35. | Mozart, Quartett, A [464] | 109. | Haydn, Quartett, op. 64, 2, H m |
| 36. | Beethoven, Quartett, op. 127, Es | 110. | Haydn, Quartett, op. 71, 1, B |
| 37. | Mozart, Quintett, C m [406] | 111. | Haydn, Quartett, op. 17, 1, E |
| 38. | Mozart, Quintett, C [515] | 112. | Haydn, Quartett, op. 50, 4, F m |
| 39. | Schubert, Quartett, op. 161, G | 113. | Haydn, Quartett, op. 54, 3, E |
| 40. | Schubert, Quartett, op. 29, A m | 114. | Beethoven, Klavier-Quartett, op. 16, Es |
| 41. | Beethoven, Streich-Trio, op. 3, Es | 115. | Boccherini, Quintett, E |
| 42. | Beethoven, Streich-Trio, op. 9, 1, G | 116. | Schubert, Quartett, op. 168, B |
| 43. | Beethoven, Streich-Trio, op. 9, 2, D | 117. | Schubert, Quartett, op. posth., G m |
| 44. | Beethoven, Streich-Trio, op. 9, 3, C m | 118. | Schubert, Forellen-Quintett, op. 114, A |
| 45. | Beethoven, Streich-Trio, op. 8, D (Seren.) | 119. | Schubert, Quartett, op. 125, 2, E |
| 46. | Cherubini, Quartett, C | 120. | Schubert, Quartett, op. 125, 1, Es |
| 47. | Mendelssohn, Quartett, op. 12, Es | 122. | Beethoven, Klavier-Trio, op. 1, 1, Es |
| 48. | Mendelssohn, Quartett, op. 44, 1, D | 123. | Beethoven, Klavier-Trio, op. 1, 2, G |
| 49. | Mendelssohn, Quartett, op. 44, 3, Es | 124. | Beethoven, Klavier-Trio, op. 1, 3, C m |
| 50. | Mozart, Quintett, D [593] | 125. | Spohr, Doppel-Quartett, op. 77, Es |
| 51. | Mozart, Quintett, Es [614] | 126. | Spohr, Oktett, op. 32, E |
| 52. | Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2) | 127. | Beethoven, Sonate, op. 47, A (Krentzer-) |
| 53. | Haydn, Quartett, op. 33, 3, C (Vogel-) | 128. | Spohr, Doppel-Quartett, op. 65, D m |
| 54. | Haydn, Quartett, op. 54, 1, G | 129. | Spohr, Doppel-Quartett, op. 136, G m |
| 55. | Haydn, Quartett, op. 64, 5, D (Lerchen-) | 130. | Spohr, Doppel-Quartett, op. 87, E m |
| 56. | Haydn, Quartett, op. 76, 4, B | 131. | Cherubini, Quartett, op. posth., E |
| 57. | Haydn, Quartett, op. 76, 5, D (ber. Largo) | 132. | Cherubini, Quartett, op. posth., F |
| 58. | Haydn, Quartett, op. 74, 3, G m (Reiter-) | 133. | Cherubini, Quartett, op. posth., A m |
| 59. | Mendelssohn, Oktett, op. 20, Es | 134. | Mendelssohn, Quintett, op. 18, A |
| 60. | Schubert, Oktett, op. 168, F | 135. | Beethoven, Oktett f. Blasinstr., op. 103, Es |
| 61. | Haydn, Quartett, op. 77, 1, G | 136. | Dittersdorf, Quartett, G |
| 62. | Haydn, Quartett, op. 17, 5, G | 137. | Dittersdorf, Quartett, A |
| 63. | Haydn, Quart., op. 20, 6, A (Sonnen-No. 6) | 138. | Dittersdorf, Quartett, C |
| 64. | Haydn, Quartett, op. 64, 3, B | 139. | Beethoven, Sextett f. Blasinstr., op. 71, Es |
| 65. | Haydn, Quartett, op. 54, 2, C | 140. | Beethoven, Sextett, op. 81, B, Es |
| 66. | Haydn, Quartett, op. 54, 2, C | 141. | Mozart, Sextett (Divertimento) D [205] |
| 67. | Mendelssohn, Quintett, op. 87, B | 142. | Haydn, Quartett, op. 17, 2, F |
| 68. | Mendelssohn, Quartett, op. 13, A m | 143. | Haydn, Quartett, op. 55, 3, B |
| 69. | Haydn, Quartett, op. 76, 1, G | 144. | Haydn, Quartett, op. 64, 1, C |
| 70. | Mozart, Streich-Trio (Divert.) Es [563] | 145. | Haydn, Quartett, op. 71, 2, D |
| 71. | Mozart, Klarinetten-Quintett, A [581] | 146. | Haydn, Quartett, op. 74, 1, C |
| 72. | Mozart, Sextett (Divertimento) D [334] | 147. | Haydn, Quartett, op. 74, 2, F |
| 73. | Mozart, Sextett (Divertimento) B [287] | 148. | Haydn, Quartett, op. 71, 3, Es |
| 74. | Schumann, Quartett, op. 41, 1, A m | 149. | Haydn, Quartett, op. 1, 4, G |

Edition Eulenburg

SYMPHONY, No. 96

(Originally, No. 14)

D MAJOR

by

JOSEPH HAYDN

Composed 1791 in London

Edited from the first prints by
ERNST PRAETORIUS



Ernst Eulenburg, Ltd.,
36-38, Dean Street, London, W. 1
Edition Eulenburg G.m.b.H., Zurich

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Haydn, Symphony No. 96 D major.

The editing of this symphony presented some difficulty, as the original MS. was not accessible, and the first prints of the parts deviated considerably from the scores at present available. I had access to an earlier score (Breitkopf & Härtel), owned by Hans von Bülow, containing his personal notes; with this the more recent editions are in accordance.

The early prints of the Orchestral parts are as follows:

"Sinfonie a Grand Orchestre composée par Mons. Josef Haydn Oeuvre 77, Livre 2. A Offenbach sur-le-Mein chez André."

The engraving No. is 761, thus the symphony is printed prior to 1797, in which year André attained No. 1000. On the title sheet there is a hand-written dedication: "Dem Herrn Organist Kittel ergebenst." No doubt this refers to J. Ch. Kittel, organist at Erfurt and last pupil of J. S. Bach.

The other edition is: "Grand simphonie a plusieurs instruments composée par J. Haydn, No. 20, à Vienne chez Artaria & Co." The engraving No. is 535.

Both editions are either based on a common original or were copied from one another, as all misprints in the one are contained in the other. The two editions also agree in many other respects.

DR. ERNST PRAETORIUS.
Berlin, 1935.

Revisionsbericht

Die Neuausgabe dieser Symphonie gestaltete sich recht schwierig, da mir das Original-Manuskript nicht zugänglich war und die ersten gedruckten Stimmen beträchtlich von den heutigen Partitur-Ausgaben abweichen; eine ältere Partitur (Breitkopf & Härtel) aus dem Nachlaß Hans von Bülows (mit Einzeichnungen von seiner Hand) lag mir vor; mit ihr stimmen die neueren Ausgaben überein.

Die alten Stimmenausgaben (nachher mit St., Partitur mit P. bezeichnet) sind folgende:

«Sinfonie à Grand Orchestre composée par Mr. J. Haydn. Oeuvre 77. Livre 2. A Offenbach sur le Mein chez Jean André.»

Die Verlagsnummer ist 761, mithin ist die Symphonie vor 1797 gedruckt, in welchem Jahr André bereits die Verlagsnummer 1000 erreichte. Auf dem Titelblatt befindet sich eine handschriftliche Widmung: „Dem Herrn Organist Kittel ergebenst“. Mit Kittel ist ohne Zweifel J. Ch. Kittel, Organist in Erfurt und letzter Schüler von J. S. Bach gemeint. Die andere Ausgabe ist: «Grand Simphonie a plusieurs Instruments composée par Joseph Haydn, Nr. 20, a Vienne chez Artaria et Comp.». Die Verlagsnummer ist 535.

Beide Ausgaben gehen entweder auf dieselbe Vorlage zurück oder sind Abdrucke voneinander, da sämtliche Druckfehler der einen Ausgabe auch in der anderen vorhanden sind. Auch die sonstigen Bezeichnungen stimmen miteinander überein.

Ganz abweichend von den Partiturgaben sind in den vorliegenden Stimmen die Pauken und Trompeten. Man hat bei Durchsicht der beiden Fassungen der Trompetenstimmen fast den Eindruck, als ob die ältere, besonders in der 1. Trompete ziemlich hohe Lage um eine Oktave tiefer gelegt worden sei; vielfach gehen die Trompeten in den St. auch mit den Hörnern zusammen, was bei Haydn ja häufig der Fall ist. Andererseits sind die Unterschiede aber so beträchtlich, daß sie kaum zu erklären sind. So sind, um nur die wichtigsten Abweichungen anzuführen, im

I. Satz.

in der Adagio-Einleitung in den St. weder Pauken noch Trompeten.

Takt 25—28 sind in den St. nur gehaltene Noten in den Trompeten wie im Takt 25, ebenso bei der Wiederholung im Takt 39—42.

Die ganze Trompetenstelle von Takt 109—122 ist in den St. überhaupt nicht enthalten, dafür gehen die Trompeten Takt 142—146 mit den Hörnern unisono.

Im Takt 146 haben Trompeten und Hörner auf dem letzten Viertel alle nur ein *c* (statt *c d* in P.) zu blasen. Diese Stelle wird außerdem in den St. von Pauken unterstützt.

Im Takt 191—193, wo die Bässe und Celli nicht mitspielen, fehlt in den St. logischerweise auch die Pauke.

Takt 194—197 gehen in den St. die Trompeten mit den Hörnern unisono, was mit Rücksicht auf Takt 196 eine weitaus vorzuziehende Lesart ist; in diesem Takt pausieren außerdem in richtiger Weise die Pauken auf dem 1. Viertel.

Takt 200 bis Schluß gehen die Trompeten gleichfalls unisono mit den Hörnern, wobei nun endlich auch die Druckfehler auf den ersten beiden Vierteln in den Hörnern (P.) richtig gestellt seien.

Takt 201—202 blasen in den St. beide Hörner nur die obere Oktave, ebenso die Trompeten; ich habe daher die unteren Noten eingeklammert. Ich habe versucht, durch Hinzufügen in kleinen Noten gleichzeitig ein Bild von dem Aussehen der alten, gestochenen Pauken- und Trompetenstimmen zu geben. Soweit P. und St. übereinstimmen, ist der übliche Druck beibehalten. Stellen, die in der P. stehen, in den St. aber nicht enthalten sind, sind eingeklammert.

Von Einklammerungen ist auch sonst noch manchmal Gebrauch gemacht, nämlich in den Flöten und Fagotten, deren Stimmen in den Haydnschen Originalmss. immer auf einem System notiert sind (im Gegensatz z. B. zu den Oboen) und die daher auch in den St. stets auf einem System wiedergegeben sind. Mit Rücksicht darauf, daß fast durchgehend 1. und 2. Flöte wie auch 1. und 2. Fagott, letztere meistens mit den Bässen, zusammengehen, ist das auch ganz gut möglich. In der vorliegenden Symphonie sind nun in der P. Flöten und Fagotte auffallend oft zweistimmig, so

daß die Vermutung naheliegt, daß man später, entsprechend den anderen Stimmen, Zusätze gemacht hat, z. B. in den Flöten Takt 89—91, 104—113 usw. Auch in diesen Fällen sind die betreffenden Teile eingeklammert.

Von sonstigen Abweichungen seien noch folgende erwähnt:

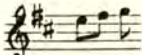
Takt 52 ist das letzte Viertel der 1. Flöte und der 2. Geige in den St. *h* statt *cis*, wie es ja auch in den Fagotten steht. Möglich, daß mit Rücksicht auf die (verminderte) Quintenfortschreitung diese Änderung erfolgt ist, weswegen wohl auch die Fagotte, die in den St. aufwärts nach ^{*cis*}_{*a*} gehen, in der P. abwärts nach ^{*a*}_{*fis*} geführt sind.


Takt 113 ist in den St. das letzte Viertel der Bratsche *g* (statt *fis*), was mir besser zu sein scheint.

Takt 142 hat die 1. Oboe in den St. über den ganzen Takt die Note *cis*³. Mit Rücksicht auf die Oktavfortschreitung mit dem Baß scheint daher aus dem letzten Viertel die ungewöhnlich hohe Note *e*³ gesetzt zu sein (P.).

Takt 161 stehen in den St. die drei Achtelnoten der 1. Oboe eine Oktave höher.

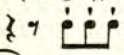

Takt 169 sind in den St. die ersten drei

Achtel der 2. Oboe 

statt  in der P., die

Lesart der St. scheint mir besser.

Bezüglich der Phrasierung ist möglichst genau verfahren; daß aber z. B. im Einleitungs-Adagio der dritte, mit kei-

nerlei Phrasierungszeichen versehene Takt nicht gestoßen sein kann, liegt auf der Hand. In solchen und ähnlichen Fällen sind die Bindebogen der P. beibehalten. Ebenso habe ich im 1. Takt des Hauptthemas (Allegro), das in den St. so notiert ist  den Bogen stehenlassen , der ja nur ein Fingerzeig für die Ausführung ist.

Ein Wort noch über die *Sforzati*, die fälschlicherweise immer in allen Stimmen gesetzt werden. Ein Musterbeispiel dafür ist Takt 117, 119 und 121, wo durchgehends auf dem ersten Viertel aller Stimmen ein *sf* in der P. steht. In den St. dagegen steht ein *sf* nur in den Flöten, Oboen und 1. Geigen, und zwar auf dem zweiten Achtel, sonst nirgends, wodurch die betreffende Stelle natürlich ein ganz anderes Aussehen erhält.



II. Satz.

Der zweite Satz hat in der P. weder Trompeten noch Pauken, beide sind aber in den St. vorhanden, die Pauken in *G* und *D*, die Trompeten in *C*. Hierdurch findet die in der P. angegebene plötzliche Stimmungsänderung der Hörner von *G* nach *C* ihre Erklärung (im Minore, Takt 38 ff.), indem die ganze Stelle bis zum *Maggiore* den in *C* stehenden Trompeten zufällt. Allerdings ist in den St. die ganze Stelle auch in den Hörnern notiert, aber ohne Angabe von Stimmungsänderung, und mir ist nicht bekannt, daß bei Haydn innerhalb eines Satzes die Hörner die Stimmung wechselten. Die Annahme, daß hier ein Irrtum des

Kopisten vorliegt, scheint voll gerechtfertigt. Ich habe die in der P. fehlenden Trompeten- und Paukenstimmen in kleinerem Druck zugefügt, die Hornstelle, Takt 38 ff. dagegen den Trompeten erteilt.

Takt 20. Ich glaube, daß das *pizzicato*, das in der P. überhaupt erst bei der Parallelstelle (Takt 63) steht, schon auf dem vierten Achtel des Taktes 20 bzw. 62 anfangen soll. Die räumliche Platzierung der *pizz.* und *arco* in den St. ist immer reichlich unbestimmt, doch halte ich sie hier gerade für ziemlich einwandfrei. Das *arco* steht dann auf dem dritten Achtel des Taktes 22 bzw. 64.

Takt 31. Das vierte Achtel der 1. Oboe heißt in den St. *g* (statt *es*), was ich wegen der dadurch vermiedenen Oktavenfortschreitung mit der 1. Flöte für besser halte.

Takt 84—86. In der ersten Oboe steht als Vorschlag zum Triller bei André ein , bei Artaria ein , in beiden Fällen aber heißt die Note *g*; die Flöte hat keinen Vorschlag und der Fagott weder Triller noch Nachschlag.

Takt 90. In den St. steht ausdrücklich bei allen Instrumenten erst bei den letzten zwei Noten ein *pp*, in der P. schon zwei Takte früher.

III. Satz.

Die Abweichungen in Pauken und Trompeten sind in kleinen Noten zugefügt.

Takt 3 und 32 steht in den St. die mit den 1. Geigen mitgehende 2. Flöte.

Takt 14—18 steht in den St. in der 2. Oboe und in den 2. Geigen immer *e* statt *eis*.

IV

Im Trio habe ich in der Oboe die Bindebogen der P. beibehalten; außer in den Takten 57—59 sind in den St. keinerlei Bogen vorhanden.

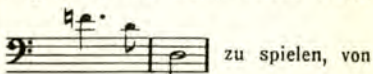
Im ganzen Trio stehen in den St. keine Trompeten und Pauken.

IV. Satz.

Die Phrasierung des Themas, abwechselnd zwei gestoßene und zwei gebundene Noten, ist klar; ich habe nur den in der P. stehenden Bogen über den zwei gestoßenen Noten beibehalten, der in den St. nicht steht. In den 2. Geigen, Bratschen und Bässen herrscht bezüglich des Wertes der Abschlußnoten (2., 4. Takt usf.) keine Einigkeit; es schien mir richtig, überall da, wo die zweite Hälfte des Taktes eine Pause ist, eine Viertelnote zu setzen.

Berlin, August 1934

Im Minore haben in den St. die beiden Fagotte in den ersten beiden Takten



Takt 50 an wie der 2. Fagott in der P.; alles übrige fehlt in den St.

Takt 62—85 fehlen in den St. die Trompeten.

Takt 114 hat die 1. Oboe in St.



Takt 200—218 sind Pauken und Trompeten in den St. stark abweichend.

Takt 223 und 224 fehlen ganz.

Takt 209 haben in den St. Bässe und Celli statt der vier Achtelnoten eine Viertelnote und eine Viertelpause.

Dr. Ernst Praetorius

Symphony, No. 96 [Nº 14]

I

Adagio

Joseph Haydn

1732 - 1809

zu 2

f

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)

Trbe.
(D)

Timp.

VI.

Vla.

Vc.
e B.

f

p

cresc.

1.

Ob.

Fg.

Cor.
(D)

VI.

Vla.

Vc.
e B.

f

p

Allegro

3

Solo ¹ 20

Fg. *p*

Vl. *p*

Vla. *p*

Vc. e B. *p*

==

zu 2

Fl. *f*

Ob. *f*

Fg. *f*

Cor. (D) *f*

Trbe. (D) *f*

Timp. *f*

Vl. *f*

Vla. *f*

Vc. e B. *f*

Tutti *f*

30

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

Vl.

Vla.

Vc. e B.

sf

p

p

p

Solo 1.

p

1.

Ob.

Fg.

Vl.

Vla.

Vc. e B.

p

p

p

p

40

f *f* *f*

Tutti

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

VI.

Vla.

Ve.
e B.

f *f* *f*

zu 2

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

VI.

Vla.

Ve.
e B.

50

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

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

Fl.

Ob.

Fg.

Cor.
(D)

Frb.
(D)

Timp.

VI.

Vla.

Vc.
e B.

zu 2

zu 2

zu 2

p

p

f

p

60

Fl.

Ob.

Fg.

VI.

Vla.

Vc.
e B.

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

[sf] *p*

Fl. - - - - -

Ob. - - - - -

Fg. - - - - - zu 2^a

Cor. (D) - - - - -

Trbe. (D) - - - - - 1. 2. zu 2^a

Timp. - - - - -

Vl. - - - - - pizz. arco

Vla. - - - - - pizz. arco

Vc. e B. - - - - - pizz. arco

Fl. - - - - - 1. Solo *[mf]*

Ob. - - - - - zu 2^a

Fg. - - - - -

Cor. (D) - - - - - *p*

Trbe. (D) - - - - - zu 2^a

Timp. - - - - -

Vl. - - - - - *p*

Vla. - - - - - *p*

Vc. e B. - - - - - *p*

PATRIMONIO UC

zu 2

Fl. *f*

Ob. *f* *pSolo*

Fg. *f* *pSolo*

Cor. (D) *f* *p*

Trbe. (D) *f*

Timp. *f*

Vl. *f*

Vla. *f*

Vc. e B. *f*

zu 2

Fl. *f* *pSolo*

Ob. *f*

Fg. *f* *p* *f*

Cor. (D) *f*

Trbe. (D) *f* *p*

Vl. *f* *p* *f*

Vla. *f* *p* *f*

Vc. e B. *f* *f*

90

Fl.

Ob.

Fg.

zu 2

1.

Vl.

Vla.

Vc.
e B.

p

p

p

1.

100

Fl.

Vl.

Vla.

Vc.
e B.

p

p

Fl.

Ob.

Fg.

Vl.

Vla.

Vc. e B.

1. zu 2.

p

sf

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Vl.

Vla.

Vc. e B.

110

sf

p

Fl. *mf* *sf* *zu 2*

Ob. *mf* *sf*

Fg. *mf* *sf*

Cor. (D) *mf* *sf*

Trbe. (D) *mf* *sf*

Vl. *mf* *sf* [*sf*]

Vla. *mf* [*sf*]

Vc. e B. *mf* [*sf*]

Fl. *sf* 120

Ob. *sf* *zu 2*

Fg. *sf*

Cor. (D) *sf*

Trbe. (D) *sf*

Vl. *sf* [*sf*]

Vla. *sf*

Vc. e B. *sf*

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Vl.

Vla.

Vc.
e B.

zu 2

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Vl.

Vla.

Vc.
e B.

130

Solo 1.

p

p

p

p

pizz.

p

Fl. Flute
Fg. Bassoon
Vl. Violin
Vla. Viola
Vc. e B. Cello and Double Bass

arco

Detailed description: This system of musical notation includes five staves. The Flute (Fl.) and Violin (Vl.) staves are in treble clef with a key signature of two sharps (F# and C#). The Bassoon (Fg.) and Cello/Double Bass (Vc. e B.) staves are in bass clef with the same key signature. The Viola (Vla.) staff is in alto clef with the same key signature. The music features various melodic lines with slurs and accents, and some rests.

Fl. Flute
Ob. Oboe
Fg. Bassoon
Cor. (D) Horn in D
Trbe (D) Trumpet in D
Vl. Violin
Vla. Viola
Vc. e B. Cello and Double Bass

zu 2

140

Cor. e Trbe.

Timp.

Detailed description: This system of musical notation includes eight staves. The Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), and Cello/Double Bass (Vc. e B.) staves are in bass clef. The Violin (Vl.) and Viola (Vla.) staves are in treble clef. The Horns (Cor. (D)) and Trumpets (Trbe (D)) staves are in treble clef. The Timpani (Timp.) staff is in bass clef. The music is marked with a dynamic of *f* (forte). The Flute and Bassoon parts have a 'zu 2' marking above them. The Oboe part has a '140' marking above it. The Horn and Trumpet parts are marked 'Cor. e Trbe.' and have a dynamic of *f*. The Timpani part has a dynamic of *f*. The Violin and Viola parts have a dynamic of *f*. The Cello and Double Bass part has a dynamic of *f*.

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

VI.

Vla.

Vo.
e B.

zu 2

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

VI.

Vla.

Vo.
e B.

p

p

p

p

Musical score for measures 153-158. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a first ending bracket labeled "1." and a dynamic marking of *p*. The Flute and Oboe parts have a "Solo" marking. The Bassoon part has a "Solo" marking and a *pizz.* marking. The Violoncello/Double Bass part has a *pizz.* marking. The score ends with a double bar line and a repeat sign.

Musical score for measures 160-165. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Trombone (Timp.), Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a measure number of 160 and a dynamic marking of *f*. The Flute part has a "zu 2" marking. The Bassoon part has a "zu 2" marking. The Trombone part has a "zu 2" marking. The Violoncello/Double Bass part has an "arco" marking. The score ends with a double bar line and a repeat sign.

Musical score for measures 167-170. The score is in G major (one sharp) and 2/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.).

Measure 167: Flute, Oboe, Bassoon, and Viola play a melodic line starting with a dotted quarter note. Violin and Cello/Double Bass play a rhythmic accompaniment of eighth notes. Cor Anglais and Trumpet play a steady eighth-note accompaniment. Timpani is silent.

Measure 168: Flute, Oboe, Bassoon, and Viola continue the melodic line. Violin and Cello/Double Bass continue the eighth-note accompaniment. Cor Anglais and Trumpet continue the eighth-note accompaniment. Timpani is silent.

Measure 169: Flute, Oboe, Bassoon, and Viola continue the melodic line. Violin and Cello/Double Bass continue the eighth-note accompaniment. Cor Anglais and Trumpet continue the eighth-note accompaniment. Timpani is silent.

Measure 170: Flute, Oboe, Bassoon, and Viola continue the melodic line. Violin and Cello/Double Bass continue the eighth-note accompaniment. Cor Anglais and Trumpet continue the eighth-note accompaniment. Timpani is silent.

Dynamic markings: *mf* (mezzo-forte) is present above the Flute staff in measures 167, 168, and 169. *z* (zuccato) is present below the Bassoon staff in measure 168. *zu 2* (zuccato 2) is present below the Bassoon staff in measure 170.

Musical score for measures 170-173. The score is in G major (one sharp) and 2/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.).

Measure 170: Flute, Oboe, Bassoon, and Viola play a melodic line starting with a dotted quarter note. Violin and Cello/Double Bass play a rhythmic accompaniment of eighth notes. Trumpet and Timpani are silent.

Measure 171: Flute, Oboe, Bassoon, and Viola continue the melodic line. Violin and Cello/Double Bass continue the eighth-note accompaniment. Trumpet and Timpani are silent.

Measure 172: Flute, Oboe, Bassoon, and Viola continue the melodic line. Violin and Cello/Double Bass continue the eighth-note accompaniment. Trumpet and Timpani are silent.

Measure 173: Flute, Oboe, Bassoon, and Viola continue the melodic line. Violin and Cello/Double Bass continue the eighth-note accompaniment. Trumpet and Timpani are silent.

Dynamic markings: *mf* (mezzo-forte) is present above the Flute staff in measure 170. *z* (zuccato) is present below the Bassoon staff in measure 170. *zu 2* (zuccato 2) is present below the Bassoon staff in measure 173.

Fl.
 Ob.
 Fg.
 Cor. (D)
 Trbe. (D)
 Timp.
 Vl.
 Vla.
 Ve. e B.

zu 2
 cresc.
 cresc.
 cresc.

Detailed description: This system contains measures 150, 151, 152, and 153. The Flute (Fl.) and Violin I (Vl.) parts play a sixteenth-note melodic line. The Oboe (Ob.), Bassoon (Fg.), and Viola (Vla.) parts play chords. The Trombone (Trbe.), Timpani (Timp.), and Cello/Double Bass (Ve. e B.) parts play a steady eighth-note accompaniment. Dynamic markings include *zù 2*, *cresc.*, and *cresc.*.

Fl.
 Ob.
 Fg.
 Cor. (D)
 Trbe. (D)
 Timp.
 Vl.
 Vla.
 Ve. e B.

180
 cresc.
 cresc.
 p
 p
 p
 p
 f
 f
 f

Detailed description: This system contains measures 180, 181, 182, and 183. Measure 180 is marked with a double bar line. In measure 181, the Flute and Violin I parts begin a melodic line. The Viola and Violin II parts play a piano accompaniment. Dynamic markings include *cresc.*, *cresc.*, *p*, and *f*. The page number 180 is printed above the Flute staff.

Musical score for measures 187-190. The score is in G major (one sharp) and 2/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Trombone (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Ve. e B.).

Measure 187: Flute has a melodic line starting with a quarter note G4, followed by a quarter rest. Oboe and Bassoon have chords. Violin and Viola have chords. Cello/Double Bass has a bass line.

Measure 188: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Measure 189: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Measure 190: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Dynamic markings: *p* (piano) in measures 188 and 189. *f* (forte) in measure 190.

Rehearsal mark "zu 2" is placed above the Flute staff at the beginning of measure 190.

Musical score for measures 191-194. The score is in G major (one sharp) and 2/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Trombone (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Ve. e B.).

Measure 191: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Measure 192: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Measure 193: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Measure 194: Flute has a quarter note G4, followed by a quarter rest. Oboe has a melodic line starting with a quarter note G4, followed by a quarter rest. Bassoon has a chord. Violin and Viola have chords. Cello/Double Bass has a bass line.

Dynamic markings: *f* (forte) in measures 191, 192, and 193.

Rehearsal mark "zu 2" is placed above the Flute staff at the beginning of measure 194.

Page number "190" is written above the Oboe staff at the beginning of measure 191.

20

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

Vl.

Vla.

Vc.
e B.

zu 2

200

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

Vl.

Vla.

Vc.
e B.

PATRIMONIO U.C.

Andante

2 Flauti

2 Oboi

2 Fagotti

2 Corni in G

2 Trombe in C

Timpani in G-D

Violino I

Violino II

Viola

Violoncello e Basso

Fl.

Ob.

Vl.

Vla.

Ve. e B.

1.

Fl. *f* *3* *zu 2* *3*

Ob. *f* *3* *zu 2* *3*

Fg. *p* *1.* *3* *zu 2* *3*

Cor. (G) *f* *3* *zu 2* *3*

Trbe. (C) *f* *3* *zu 2* *3*

Timp. *f* *3* *zu 2* *3*

Vl. *f* *3*

Vla. *f* *3*

Vc. e B. *f* *3*

10 *zu 2* *3*

Fl. *f* *3* *1.* *3*

Ob. *f* *3* *1.* *3*

Fg. *f* *3*

Cor. (G) *f* *3*

Trbe. (C) *f* *3*

Timp. *f* *3*

Vl. *p* *3*

Vla. *p* *3*

Vc. e B. *p* *3*

Fl. *f* *3* *3* *3* 1. *p*

Ob. *p*

Fg. *f* *p*

Cor. (G) *f* *p* zu 2

Trbe. (C) *f* *p*

Timp. *f* *p*

VI. *f* *p*

Vla. *f* *p*

Vc. e B. *f* *p* *sf* *p*

Detailed description: This system contains the first three measures of the score. The Flute (Fl.) plays a melodic line with triplets in measures 1 and 2, and a first ending in measure 3. The Oboe (Ob.) and Bassoon (Fg.) play rhythmic accompaniment. The Cor Anglais (Cor. (G)) and Trumpet (Trbe. (C)) play a rhythmic pattern marked 'zu 2'. The Timpani (Timp.) has a simple rhythmic pattern. The Violin I (VI.) and Violin II (Vla.) play a rhythmic accompaniment. The Violoncello and Double Bass (Vc. e B.) play a rhythmic accompaniment with dynamic markings *f*, *p*, *sf*, and *p*.

Fl. *p*

Ob. *p*

Fg. *p*

VI. *p*

Vla. *p*

Vc. e B. *p*

Detailed description: This system contains measures 4, 5, and 6. The Flute (Fl.) has a melodic line starting in measure 4. The Oboe (Ob.) and Bassoon (Fg.) play rhythmic accompaniment. The Violin I (VI.) and Violin II (Vla.) play a rhythmic accompaniment. The Violoncello and Double Bass (Vc. e B.) play a rhythmic accompaniment. Dynamic markings *p* are present throughout the system.

Fl. *zu 2* *20* *1.* *p*

Ob. *zu 2* *p*

Fg. *zu 2* *p*

Vi. *p* *pizz.* *p*

Vla. *pizz.* *p*

Vc. e B. *pizz.* *p*

Fl. *p*

Fg. *Solo* *p* *3* *3* *3*

Cor. (G) *p* *3*

Vi. *p* *arco* *p* *arco*

Vla. *p* *arco*

Vc. e B. *arco* *p*

PATRIMONIO U C

Ob.

Fg.

Cor.
(G)

Vl.
[cresc. *f*]

Vla.

Vc.
e B.

zu 2

f

f

f

The first system of the musical score covers measures 1 to 3. It features six staves: Oboe (Ob.), Bassoon (Fg.), Cor Anglais (G) (Cor. (G)), Violin (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e B.). The Oboe and Bassoon parts begin in measure 2 with a dynamic marking of *f* and a 'zu 2' instruction. The Cor Anglais part has a triplet of eighth notes in measure 1 and another in measure 2, with a dynamic marking of *f* in measure 3. The Violin part has a dynamic marking of *f* in measure 3, with a crescendo leading to it. The Viola and Double Bass parts play a steady eighth-note accompaniment throughout the system.

Minore

Ob.

Fg.

Vl.

Vla.

tr

The second system of the musical score covers measures 4 to 6. It features four staves: Oboe (Ob.), Bassoon (Fg.), Violin (Vl.), and Viola (Vla.). The Oboe part has a dynamic marking of *f* in measure 4 and a triplet of eighth notes in measure 5. The Bassoon part has a dynamic marking of *f* in measure 4 and a triplet of eighth notes in measure 5. The Violin part has a dynamic marking of *f* in measure 4 and a trill (*tr*) in measure 6. The Viola part has a dynamic marking of *f* in measure 4. The word 'Minore' is written above the Oboe staff in measure 4. The system concludes with a double bar line.

30

Fl.

Ob.

Fg.

Cor.
(G)

Trbe.
(C)

Timp.

Vl.

Vla.

Ve.
e B.

ff

p

pizz.

p

Musical score for strings (Fg., Vl., Vla., Vc. e B.). The score is in G minor and 3/4 time. The first system shows the beginning of the piece, with the Fagotto (Fg.) and Viola (Vl.) parts featuring intricate sixteenth-note patterns. The Violoncello and Contrabasso (Vc. e B.) parts provide a steady bass line. The Viola (Vla.) and Violoncello/Contrabasso (Vc. e B.) parts include the instruction "arco" (arco).

Musical score for woodwinds and strings (Fl., Ob., Fg., Trbe. (C), Timp., Vl., Vla., Vc. e B.). The score is in G minor and 3/4 time. The second system shows the beginning of the piece, with the Flauto (Fl.) and Oboe (Ob.) parts featuring intricate sixteenth-note patterns. The Fagotto (Fg.) part includes the instruction "Tutti". The Tromba (Trbe. (C)) and Timpani (Timp.) parts provide a steady bass line. The Viola (Vl.) and Violoncello/Contrabasso (Vc. e B.) parts provide a steady bass line. The Viola (Vla.) part includes the instruction "Tutti". The Violoncello/Contrabasso (Vc. e B.) part includes the instruction "tr" (trillo). The number "zu 2" is written above the Flauto part, and the number "40" is written above the Oboe part.

Fl.

Ob.

Fg.

Trbe.
(C)

Timp.

VI.

Vla.

Vo.
e B.

This system contains the first two measures of the score. The Flute (Fl.) and Violin I (VI.) parts feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The Oboe (Ob.) and Bassoon (Fg.) parts play a more melodic line with some grace notes. The Trumpet (Trbe. C) and Timpani (Timp.) parts provide a steady rhythmic accompaniment with notes on the 1st and 3rd beats of each measure.

Fl.

Ob.

Fg.

Trbe.
(C)

Timp.

VI.

Vla.

Vo.
e B.

This system contains measures 3, 4, and 5. In measure 3, the Oboe (Ob.) and Bassoon (Fg.) parts have a *zu 2* marking. In measure 4, the Trumpet (Trbe. C) part has a *zu 2* marking. In measure 5, the Flute (Fl.) part has a first ending bracket labeled *1.*, and the Violin I (VI.) part has a *p* marking and a *3* marking. The Flute (Fl.) part continues with its complex rhythmic pattern, while the Oboe (Ob.) part has a long note in measure 3 and then a melodic line. The Bassoon (Fg.) part has a melodic line with grace notes. The Trumpet (Trbe. C) part has a steady rhythmic accompaniment. The Timpani (Timp.) part has a steady rhythmic accompaniment. The Violin I (VI.) part has a melodic line with a *p* marking and a *3* marking. The Viola (Vla.) part has a melodic line with grace notes. The Violoncello and Double Bass (Vo. e B.) part has a melodic line with grace notes.

Maggiore

Fl.

Vl.

Vla.

Vc. e B.

pizz.
p

pizz.
p

pizz.
p

Fl.

Ob.

Fg.

Cor. (G)

Trbe. (C)

Timp.

Vl.

Vla.

Vc. e B.

50

zu 2 ³

zu 2. ³

zu 2 ³

arco ³

arco ³

arco ³

f

f

f

f

p

p

p

p

p

p

Fl. *zu 2* *3* *f* *p*

Ob. *f* *p*

FG. *f* *p*

Cor. (G) *zu 2* *f* *p*

Trbe. (C) *f* *p*

Timp. *f* *p*

Vl. *f* *p*

Vla. *f* *p*

Vc. e B. *f* *p* *sf*

Bassi *f* *p*

Detailed description: This system of musical notation covers measures 30, 31, and 32. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (FG.), Cor Anglais (Cor. (G)), Trumpet (Trbe. (C)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The Flute part features a 'trill' (tr) and a 'trill' (tr) marking. The Bassoon part has a 'trill' (tr) marking. The Viola part has a 'trill' (tr) marking. The Violoncello/Double Bass part has a 'trill' (tr) marking. The music is in 2/4 time and G major. Dynamics range from *f* (forte) to *p* (piano) and *sf* (sforzando).

Fl. *1.*

Ob. *1.*

FG.

Vl. *p*

Vla. *p*

Vc. e B. *p* *Vc.*

Detailed description: This system of musical notation covers measures 33, 34, and 35. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (FG.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The Flute and Oboe parts have first endings marked '1.'. The Violoncello/Double Bass part has a 'trill' (tr) marking. The music is in 2/4 time and G major. Dynamics range from *p* (piano) to *sf* (sforzando).

Fl. *zu 2* *60*

Ob. *zu 2*

Fg. *f* *zu 2*

Vl. *f*

Vla. *f*

Vc. e B. *Bassi* *Vc.* *f*

Fl. *1.* *p*

Ob. *p*

Fg. *p*

Vl. *p* *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

Vc. e B. *pizz. Bassi* *p* *arco*

Fl. *f.*

Ob.

Fg.

Cor. (G)

Solo Vl. I
rip.

Solo Vl. II
rip.

Vla.

Vc. e B.

p

p

arco

Vc. arco

(pizz.)

Fl.

Ob.

Fg.

Solo Vl. I
rip.

Solo Vl. II
rip.

Vla.

Vc. e B.

pp

pp

zu 2

p

pizz.

Bassi

pizz.

Fl.

Ob.

Fg.

Solo
Vl. I
rip.

Solo
Vl. II
rip.

Vla.

Vc.
eB.

tr.

arco

arco

arco

80

Fl.

Ob.

Fg.

Solo
Vl. I
rip.

Vl. II
rip.

Vla.

Vc.
eB.

Fl.

Ob.

Fg.

Solo
Vl. I

rip. *pizz.*

Vl. II
rip. *pizz.*

Vla. *pizz.*

Vc.
eB. *pizz.* *arco*

Tutti

Fl. *p* *pp* 89

Ob. *p* *pp*

Fg. *p* *pp*

Cor.
(G) *p* *pp*

Vl. *arco* *p* *pp*

Vla. *arco* *p* *pp*

Vc.
eB. *p* *pp*

ATRIMON *pp* UC

Menuetto Allegretto **III**

2 Flauti *su 2*

2 Oboi

2 Fagotti *su 2*

2 Corni in D

2 Trombe in D

Timpani in D-A

Violino I *p*

Violino II *p*

Viola

Violoncello e Basso

Fl. *su 2*

Ob.

Fg.

Cor. (D) *p*

Trbe. (D)

Timp.

Vl. *f*

Vla. *p*

Vc. e B. *p*

Bassi

10

Fl.
Ob.
Fg.
Cor.
(D)
Trbe.
(D)
Timp.
VI.
Vla.
Vc.
eB.

zu 2

2

2

p

p

20

Fl.
Ob.
Fg.
Cor.
(D)
Trbe.
(D)
VI.
Vla.
Vc.
eB.

p

p

p

Timp. 5

PATRIMONIO JC

Musical score for measures 24-29. The score is for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trumpet (Trbe. (D)), Tympani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a dynamic marking of *f* and a tempo marking of *Allegro*. The first measure of the system is marked "zu 2". The Flute part has a first ending bracket over measures 28-29, marked "1." and *p*. The Violin and Viola parts also have first ending brackets over measures 28-29, marked "1." and *p*. The Bassoon part has a first ending bracket over measures 28-29, marked "1." and *p*. The Cor (D) part has a first ending bracket over measures 28-29, marked "1." and *p*. The Trumpet (D) part has a first ending bracket over measures 28-29, marked "1." and *p*. The Tympani part has a first ending bracket over measures 28-29, marked "1." and *p*. The Violoncello and Double Bass part has a first ending bracket over measures 28-29, marked "1." and *p*.

Musical score for measures 30-35. The score is for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor (D), Trumpet (Trbe. (D)), Tympani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a dynamic marking of *f* and a tempo marking of *Allegro*. The first measure of the system is marked "zu 2". The Flute part has a first ending bracket over measures 34-35, marked "1." and *p*. The Violin and Viola parts also have first ending brackets over measures 34-35, marked "1." and *p*. The Bassoon part has a first ending bracket over measures 34-35, marked "1." and *p*. The Cor (D) part has a first ending bracket over measures 34-35, marked "1." and *p*. The Trumpet (D) part has a first ending bracket over measures 34-35, marked "1." and *p*. The Tympani part has a first ending bracket over measures 34-35, marked "1." and *p*. The Violoncello and Double Bass part has a first ending bracket over measures 34-35, marked "1." and *p*. The score ends with a dynamic marking of *p* and a tempo marking of *Allegro*.

Fl.

Cor. (D)

Vl.

Vla.

Vc. e B.

p

40 zu 2

Fl.

Ob.

Fr.

Cor. (D)

Trbe. (D)

Timp.

Vl.

Vla.

Vc. e B.

f

Bassi

50

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

VI.

Vla.

Vc.
eB.

p

f

zu 2

Fin.

Trio

Solo

60

Ob.

VI.

Vla.

Vc.
eB.

p

p

p

p

Fl. *zu 2*

Ob. *2.*

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

Trbe. (D)

Timp.

Vi. *p*

Vla. *p*

Vc. e B. *p*

Fl.

Ob. *p*

Fg.

Cor. (D)

Trbe. (D) *1.* *p*

Timp.

Vi. *p*

Vla. *p*

Vc. e B. *p*

70

PATRIMONIO U.C.

Musical score for measures 1-8. The score is for a woodwind and string ensemble. The instruments are Oboe (Ob.), Cor. (D), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 1 has a first ending bracket over the Oboe staff. The Oboe part features a melodic line with eighth and sixteenth notes. The Cor. (D) part provides harmonic support with chords. The Violin and Viola parts play a steady eighth-note accompaniment. The Cello/Bass part provides a bass line with quarter notes.

Musical score for measures 9-16. The score continues with the same instruments as the previous system. Measure 9 is marked with a double bar line and a repeat sign. Measure 10 is marked with the number 80. The Oboe part continues its melodic line. The Cor. (D) part plays chords. The Trumpet (Trbe. (D)) part enters in measure 10 with a long note. The Timpani (Tim.p.) part enters in measure 10 with a drum roll, marked with a piano (*p*) dynamic. The Violin and Viola parts continue their accompaniment. The Cello/Bass part continues its bass line.

Finale Vivace assai

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

Vl.

Vla.

Vc. e B.

7

zu 2

20

VI.

Vla.

Vc. e B.

f *p*

1. Solo

30

Fl.

Fg.

VI.

Vla.

Vc. e B.

p

1.

Fl.

Ob.

Fg.

VI.

Vla.

Vc. e B.

PATRIMONIO.UG

40

Ob.

Fg.

Vl.

Vla.

Vc.
e B.

p

pp

pp

pp

1.

2. Minore

50

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

Vl.

Vla.

Vc.
e B.

f

sf

f

f

f

f

zu 2

zu 2

60

Fl.

Ob.

Fg.

Trbe.
(D)

VI.

Vla.

Vc.
e B.

zu 2

sf

sfz

Fl.

Ob.

Fg.

Trbe.
(D)

VI.

Vla.

Vc.
e B.

zu 2

sf

sfz

sf

sf

70

Fl.

Ob.

Fg.

Trbe. (D)

Vl.

Vla.

Vc. e B.

Detailed description: This system of musical notation covers measures 70 to 75. It features six staves: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Trumpet in D (Trbe. (D)), Violin (Vl.), and Viola/Vcello/Bass (Vc. e B.). The key signature is one flat (B-flat major or D minor). The flute part has a melodic line with some grace notes. The oboe and bassoon parts are mostly block chords. The trumpet part consists of single notes. The violin and viola parts play a rhythmic accompaniment with eighth notes. The bass part provides a steady bass line.

80

Fl.

Ob.

Fg.

Trbe. (D)

Vl.

Vla.

Vc. e B.

zu 2

Detailed description: This system of musical notation covers measures 80 to 85. It features the same six staves as the previous system. The key signature changes to two flats (B-flat major or D minor). The flute part continues with a melodic line. The oboe and bassoon parts play sustained chords. The trumpet part has a rest for the first two measures, then enters with a note marked 'zu 2'. The violin and viola parts continue with their rhythmic accompaniment. The bass part continues with its bass line.

90

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

Vl.

Vla.

Vc. e B.

zu 2

100

Solo¹:

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

Vl.

Vla.

Vc. e B.

p

Maggiore

49

110

Fl.

Fg.

Vl.

Vla.

Vc.
e B.

zu 2

f

p

p

f

zu 2

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

Vl.

Vla.

Vc.
e B.

2.

f

f

f

f

f

f

f

f

f

f

Musical score for measures 120-129. The score is for a symphony orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (D) (Cor. (D)), Trumpet (D) (Trbe. (D)), Violin (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features various melodic lines, rests, and dynamic markings. The text "zu 2" appears above the Bassoon and Cor Anglais staves in measures 125 and 126, indicating a second ending or a specific performance instruction.

Musical score for measures 130-139. The score is for a symphony orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (D) (Cor. (D)), Trumpet (D) (Trbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features various melodic lines, rests, and dynamic markings. The text "zu 2" appears above the Bassoon staff in measure 135, indicating a second ending or a specific performance instruction. A watermark "PATRIMONIO UC" is visible in the bottom right corner of the page.

Musical score for measures 140-149. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part has a melodic line with some grace notes. The Oboe and Bassoon parts have sustained notes and some rhythmic patterns. The Cor Anglais part has sustained notes. The Trumpet part has a rhythmic pattern of eighth notes. The Timpani part has a simple rhythmic pattern. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Cello/Double Bass part has a rhythmic pattern of eighth notes.

Musical score for measures 150-159. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part has a melodic line with some grace notes. The Oboe part has sustained notes. The Cor Anglais part has sustained notes. The Trumpet part has a rhythmic pattern of eighth notes. The Timpani part has a simple rhythmic pattern. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Cello/Double Bass part has a rhythmic pattern of eighth notes. The score includes dynamic markings such as *p* (piano) and *1.* (first ending).

Fl.

Vl.

Vla.

Vc.
e B.

160

Vl.

Vla.

Vc.
e B.

zu 2

170

Vl.

Vla.

Vc.
e B.

f *p* *p*

f *p*

f *p*

Solo 1.

180

Fl. *Solo 1.*

Fg. *p*

Trbe. (D) *p*

Timp. *p*

VI. *p*

Vla. *p*

Vc. e B. *p*

zu 2

190

Fl. *f*

Ob. *p*

Fg. *zu 2* *f*

Cor. (D) *f*

Trbe. (D) *f*

Timp. *f*

VI. *f*

Vla. *f*

Vc. e B. *f*

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

*Timp.

Vl.

Vla.

Vc.
e B.

200 1. Solo

Fl.

Ob.

Fg.

Cor.
(D)

Trbe.
(D)

Timp.

Vl.

Vla.

Vc.
e B.

210

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

Vl.

Vla.

Vc. e B.

p *sf* *sf* *sf* *sf*

zu 2

214

Detailed description: This system of musical notation covers measures 210 to 214. It features ten staves for various instruments: Flute, Oboe, Bassoon, Cor Anglais (D), Trumpet (D), Timpani, Violin, Viola, and Violoncello/Double Bass. The key signature has two sharps (F# and C#). The music is characterized by dynamic markings such as *p* (piano) and *sf* (sforzando), and includes performance instructions like 'zu 2' (measures 2). The notation includes various note values, rests, and articulation marks.

220

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

Vl.

Vla.

Vc. e B.

sf *sf* *sf* *sf* *sf*

224

Detailed description: This system of musical notation covers measures 220 to 224. It features the same ten staves as the previous system. The key signature remains two sharps. The music continues with dynamic markings such as *sf* (sforzando). The notation includes various note values, rests, and articulation marks.

Fl. *zu 2* 280

Ob.

Fg. *zu 2*

Cor. (D)

Trbc. (D)

Timp.

Vi.

Vla.

Vc. e B.

Fl.

Ob.

Fg.

Cor. (D)

Trbc. (D)

Timp.

Vi.

Vla.

Vc. e B.

zu 2

SYMPHONIES

- No.
401. Mozart, C (Jupiter) [551]
402. Beethoven, No. 5, C m
403. Schubert, H m (unvoll.)
404. Mozart, G m [550]
405. Beethoven, No. 3, Es (Eroica)
406. Mendelssohn, Nr. 3, A m
407. Beethoven, No. 6, F (Pastorale)
408. Schumann, No. 3, Es
409. Haydn, No. 104 [2], D (London)
410. Schubert, No. 7, C
411. Beethoven, No. 9, D m
412. Beethoven, No. 7, A
413. Schumann, No. 4, D m
414. Beethoven, No. 4, B
415. Mozart, Es [543]
416. Beethoven, No. 8, F
417. Schumann, No. 1, B
418. Beethoven, No. 1, C
419. Beethoven, No. 2, D
420. Mendelssohn, Nr. 4, A
421. Schumann, No. 2, C
422. Berlioz, Phant. Symph.
423. Berlioz, Harold i. Ital.
424. Berlioz, Romeo u. Julia
425. Brahms, No. 1, C m
426. Brahms, No. 2, D
427. Brahms, No. 3, F
428. Brahms, No. 4, E m
429. Tschaiakowsky, Is. 4, E m
430. Tschaiakowsky, Is. 4, F m
431. Haydn, No. 99 [3], Es
432. Haydn, No. 85 [15], B (La Reine)
434. Haydn, No. 100 [11], G (Mil.)
435. Haydn, Is. 9 [6], G (Pastor.)
436. Haydn, No. 92 [16], G (Tit.)
437. Mozart, D [385]
438. Haydn, No. 102 [12], B
439. Haydn, Is. 101 [4], D (Glück.)
440. Strauß, Don Juan
441. Strauß, Maebeth
442. Strauß, Tod und Verklärung
443. Strauß, Till Eulenspiegel
444. Strauß, Zarathustra

- No.
445. Strauß, Don Quixote
446. Mozart, D (o. Men.) [504]
447. Liszt, Bergsymphonie
448. Liszt, Tasso
449. Liszt, Préludes
450. Liszt, Orpheus
451. Liszt, Prometheus
452. Liszt, Magoenza
453. Liszt, Festklänge
454. Liszt, Heldenklänge
455. Liszt, Hungaria
456. Liszt, Hamlet
457. Liszt, Hunnenschlacht.
458. Liszt, Ideale
459. Bruckner, No. 1, C m
460. Bruckner, No. 2, C m
461. Bruckner, No. 3, D m
462. Bruckner, No. 4, Es (romantische)
463. Bruckner, No. 5, B
464. Bruckner, No. 6, A
465. Bruckner, No. 7, E
466. Bruckner, No. 8, C m
467. Bruckner, No. 9, D m
468. Haydn, No. 93 [5], D
469. Haydn, No. 103 [1], Es (Paukenwirbel)
470. Volkmann, No. 1, D m
471. Smetana, Vysehrad
472. Smetana, Moldau
473. Smetana, Salka
474. Smetana, Aus Böhmens Hain und Flur
475. Smetana, Tabor
476. Smetana, Blanik
477. Liszt, Faust-Symphonie
478. Strauß, Aus Italien
479. Tschaiakowsky, No. 5, H m (Pathétique)
480. Haydn, No. 95 [9], C moll
481. Haydn, No. 96 [14], D
482. Franck, D moll
483. Haydn, No. 97 [7], C
484. Haydn, No. 86 [10], D
485. Haydn, No. 98 [8], B
486. Haydn, No. 45 [18], F is m (Abschied)

- No.
487. Haydn, No. 88 [13], G
488. Haydn, No. 82 [17], C (L'ours)
489. Rimsky-Korsakow, Antar (Symph. No. 2)
490. Borodin, No. 1, Es
491. Borodin, No. 2, H m
492. Mahler, No. 7
493. Rimsky-Korsakow, Scheherazade
494. Glasunow, No. 4, Es
495. Glasunow, No. 8, Es
496. Skrajbin, Divin Poème
497. Skrajbin, Le Poème de l'Extase
498. Strauß, Heldenleben
499. Strauß, Alpen-Symph.
500. Tschaiakowsky, Manfred
501. Borodin, No. 3 A moll
502. Mozart, C [425]
503. Skrajbin, No. 2, C m
504. Schubert, No. 1, D
505. Schubert, No. 2, B
506. Schubert, No. 3, D
507. Schubert, No. 4, C m (Tragische)
508. Schubert, No. 5, B
509. Schubert, No. 6, C
510. Strauß, Domestica
511. Haydn, No. 73 [26] D (Gasse)
512. Haydn, No. 31, D (mit Hornsignal)
513. Haydn, No. 7, C (Le Midi)
514. Franck, Chasseur maudit
515. Haydn, No. 8, G (Le Soir)
516. Franck, Les Eolides
517. Haydn, No. 48, C (Maria Theresia)
518. Haydn, No. 55, Es (Hain.)
519. Trapp, No. 4, B m
520. Graener, Sinf. breve
521. J. Chr. Bach, D
522. J. Chr. Bach, Es
523. Franck, Rédemption (in Vorbereitung)

OVERTURES

- No.
601. Beethoven, Leonore Is. 1
602. Weber, Freischütz
603. Mozart, Figaros Hochzeit
604. Beethoven, Egmont
605. Weber, Beherrscher der Geister
606. Mendelssohn, Melusine
607. Weber, Oberon
608. Mozart, Don Juan
609. Weber, Preziosa
610. Beethoven, Fidelio
611. Mendelssohn, Ruy Blas
612. Weber, Jubel-Ouvert.
613. Mendelssohn, Sommer-nachtstraum
614. Mozart, Zauberflöte
615. Nicolai, Lustig. Weber
616. Rossini, Wilhelm Tell
617. Berlioz, Waverley
618. Berlioz, Vehmrichter
619. Berlioz, König Lear
620. Berlioz, Röm. Carneval
621. Berlioz, Korsar
622. Berlioz, Beny. Cellini
623. Berlioz, Beat. u. Bened.
624. Tschaiakowsky, 1812
625. Beethoven, Prometheus

- No.
626. Beethoven, Coriolan
627. Beethoven, Weihe des Hauses
628. Beethoven, Leonore No. 1
629. Beethoven, Leonore No. 2
630. Beethoven, Kaiser von Alban
631. Beethoven, Kng. Stephan
632. Beethoven, Namensfeier
633. Marschner, Hans Heiling
634. Maillart, Glöck. d. Erem.
635. Weber, Euryanthe
636. Schubert, Rosamunde
637. Mendelssohn, Hebriden
638. Glinka, Leben i. d. Zaren
639. Glinka, Ruslan u. Ludmila
640. Cherubini, Abenceragen
641. Cherubini, Medea
642. Cherubini, Anakreon
643. Cherubini, Wasserträger
644. Cornélius, Barb. v. Bagd.
645. Cornélius, Cid
646. Schumann, Manfred
647. Schumann, Geneveva
648. Bennett, Najaden
649. Wagner, Tristan u. Isolde
650. Boieldieu, Weiße Dame
651. Auber, Eherne Pferd

- No.
652. Wagner, Lohengrin: I. u. 3. Akt
653. Mendelssohn, Meeresst. und glückliche Fahrt
654. Rossini, Semiramis
655. Rossini, Tankred
656. Brahms, Akad. Fest-O.
657. Brahms, Tragische Ouv.
658. Auber, Schwarz. Domino
659. Auber, Fra Diavolo
660. Mozart, Titus
661. Mozart, Idomeneus
662. Mozart, Così fan tutte
663. Mozart, Entführung
664. Smetana, Verkauft. Braut
665. Wagner, Meistersinger
666. Wagner, Parsifal
667. Wagner, Rienzi
668. Wagner, Holländer
669. Wagner, Tannhäuser
670. Reger, Lustspiel-Ouv.
671. Wagner, Faust-Ouvert.
672. Weingartner, Lust. Ouv.
673. Volkmann, Richard III.
674. Volkmann, Fest-Ouv.
675. Tschaiakowsky, Romeo
676. Gluck, Iphigenie i. Aulis

OVERTURES

76. Smetana, Libussa . . .
 678. Suppé, Dichter u. Bauer
 679. Flotow, Stradella . . .
 680. Flotow, Martha . . .
 681. Bruckner, Ouvert. in G m (nachgelassen)
 682. Mendelssohn, Heimkehr aus der Fremde . . .
 683. Mendelssohn, Athalia . . .
 684. Mendelssohn, Paulus . . .
 685. Rossini, Der Barbier von Sevilla (Elisabeth) . . .
 686. Rossini, D. dieb. Elster
 687. Pfitzner, Palästrina, Triptolei

688. Pfitzner, Christ-Erlöser
 689. Auber, Stumme v. Portici
 691. Gluck, Orpheus und Eurydice
 692. Rimsky - Korsakov, La grande Pâque Russe . . .
 693. Lortzing, Iar und Zimmermann
 694. Kreutzer, Das Nachtlager von Granada . . .
 695. Mussorgsky, Bessieleskaja
 696. Weber, Abu Hassan . . .
 697. Weber, Silvana . . .
 698. Schubert, Iliass und Estrella
 699. Glasunow, Fest-Ouvert.
 700. Pfitzner, Liliäthen v. Brillmann

1101. Humperdinck, Hänsel und Gretel . . .
 1102. Gluck, Alceste . . .
 1103. Strauß, Fledermaus . . .
 1104. Lalo, Le Roi d'Ys . . .
 1105. Boieldieu, Kallit von Bagdad
 1106. Strauß, Zigeunerbaron
 1107. Verdi, Sacht des Schicksals
 1108. Verdi, Sizilian. Vesper

CONCERTOS

701. Beethoven, Viol.-Konz., D
 702. Mendelssohn, Vl.-Kz. E m
 703. Spohr, V.-K. in (Musaga)
 704. Beethoven, Klav.-Kz. C m
 705. Beethoven, Klav.-Kzt., G
 706. Beethoven, Klav.-Kz., Es
 707. Schumann, Klav.-K., A m
 708. Tschalkowsky, Viol.-K., D
 709. Tschalkowsky, Klar.-Kz. B m
 710. Liszt, Klav.-Konz., Es . . .
 711. Bach, Viol.-Konz., A m . . .
 712. Bach, Viol.-Konz., E . . .
 713. Brahms, Klav.-Kzt., D m
 714. Bruch, Viol.-Konz. G m . . .
 715. Brahms, Klav.-Konz., B
 716. Brahms, Viol.-Konz., D . . .
 717. Mozart, Viol.-Kzt., A [219]
 718. Mozart, Viol.-Kz., Es [268]
 719. Mozart, Klav.-Kz., D [537]
 720. Liszt, Klav.-Konz., A . . .
 721. Mozart, Klar.-Kz., Dm [466]
 722. Liszt, Totentanz (Slioti)
 723. Brahms, K. f. V. u. Vc., in
 724. Beethoven, Klav.-Kzt., C

725. Beethoven, Klav.-Kzt., B
 726. Grieg, Klav.-Konz., A m
 727. Bach, Konz. f. 2 Viol. D m
 728. Laio, Symph. espagnole
 729. Beethoven, Tripel-Kzt., C
 730. Bach, Konz. f. 2 Klav., C
 731. Bach, Konz. f. 2 Klav., C m
 732. Bach, Konz. f. 3 Klav., D m
 733. Bach, Konz. f. 3 Klav., C
 734. Mozart, Symph. conc. f. Violine u. Viola, Es [364]
 735. Dohnanyi, Variat. über ein Kinderlied f. Pfte.
 736. Mozart, Klav.-Kz., A [488]
 737. Mozart, Klav.-Kz., Es [482]
 738. Franck, Symph. Variat.
 739. Mozart, Klav.-Kz., C [467]
 740. Mozart, Kl.-Kz., Cm [491]
 741. Mozart, K. f. 2 Kl., Es [30]
 742. Mozart, Klav.-Kz., Es [271]
 743. Mozart, Klav.-Kz., B [450]
 744. Bach, Klav.-Konz. D m . . .
 745. Bach, Klav.-Konz. F m . . .
 746. Weber, Kzst. f. Pfte., Fm

747. Mozart, Vl.-Kzt. G [216] . . .
 748. Mozart, Vl.-Kzt. D [218] . . .
 749. Vivaldi, Konz. No. 10, H m
 750. Vivaldi, Konz. No. 11, D m
 752. Glasunow, Vl.-Kzt. A m
 753. Vivaldi, Vl.-Kzt. A No. 6
 754. Vivaldi, Vl.-Kzt. G m . . .
 755. Mozart, Symph. conc. [104, No. 9]
 756. Vioti, Vl.-Kzt. A m, No. 22
 757. Bach, K. f. Kl., V. u. Fl. A m
 758. Vivaldi, Konz. f. Flöte D
 759. Bach, Konz. f. 4 Kl., A m
 760. Mozart, Klav.-Kz., G [453]
 761. Mozart, Klav.-Kz., F [459]
 762. Vivaldi, Kzt. f. 2 Viol. A m
 763. Mozart, Vl.-Kzt. B [207]
 764. Mozart, Vl.-Kzt. D [211]
 765. J. Chr. Bach, Sinf. conc., A
 766. Mozart, Vl.-Kzt. D [271 A]
 767. Mozart, Kz. f. Fl. u. Hr. [29]
 768. J. Chr. Bach, Sinf. conc., Es
 769. Haydn, Vc.-Konz., D . . .
 770. Sibelius, Vl.-Kzt., D m . . .

MISCELLANEOUS WORKS

801. Berlioz, 3Stück. a., Faust*
 802. Tschalkowsky, Capriccio italien . . .
 803. Beethoven, 2 Violin-Romanzen (G dur, Fdur)
 804. Mendelssohn, 5 Stücke a., „Sommernachtstraum“
 805. Brahms, Haydn-Variat.
 806. Wagner, Siegm. Liebesl.
 807. Wagner, Walkürenritt . . .
 808. Wagner, Wotans Abschied u. Feuerzauber
 809. Wagner, Waldweben . . .
 810. Wagner, Siegfried-Idyll
 811. Wagner, Trauermusik a., „Götterdämmerung“
 812. Wagner, Karfreitagstraub
 813. Wagner, Huld.-Marsch
 814. Wagner, Bacchanal aus „Tannhäuser“
 815. Wagner, Einleitung zum 3. Akt v. „Tannhäuser“
 816. Wagner, Liebesmahl der Iphigenie
 817. Schubert, Musik aus „Rosamunde“ . . .
 818. Bach, Suite No. 3, D . . .
 819. Volkmann, Seren., D m . . .
 820. Wagner, Kaisermarsch
 821. Bach, Suite No. 2, H m
 822. Strauß, Donauwalzer
 823. Beethoven, Egmont-Mus.
 824. Tschalkowsky, Nußknacker-Suite . . .
 825. Wagner, Einleit. z. 3. Akt „Meistersinger“ . . .

826. Wagner, Verwandlungsmusik u. Schlussszene des 1. Akt v. „Parsifal“
 827. Reger, Mozart-Variat.
 828. Bizet, L'Arlesienne, I . . .
 829. Bizet, L'Arlesienne, II . . .
 830. Mozart, Maurerische Trauermusik
 831. Weber, Aufforderung z. Tanz (Instr. v. Berlioz)
 832. Bizet, Roma, Suite . . .
 833. Borodin, Steppenskitze
 834. Glilnka, Kamarinskaja
 835. Reger, Hiller-Variation.
 836. Reger, Konz. i. alten Stil
 837. Reger, Romant. Suite . . .
 838. Reger, Böcklin-Suite . . .
 839. Graener, Variationen üb. ein russ. Volkslied . . .
 840. Tschalkowsky, Francesca da Rimini . . .
 841. Mussorgsky, Eine Nacht auf dem kalten Berge
 842. Rimsky-Korsakov, Capriccio espagnol . . .
 843. Ljadow, Baba-Jaga . . .
 844. Ljadow, Kikimora . . .
 845. Glilnka, Valse-Fantaisie
 846. Glilnka, Caprice brillant
 847. Sekles, Gesichte . . .
 848. Strauß, Bürger-Suite . . .
 849. Strauß, Tanzsuite . . .
 850. Graener, Divertimento . . .
 851. Tschalkowsky, Slavischer Marsch . . .

852. Ljadow, 3 russische Volksweisen
 853. Ljadow, Der verkauf. See
 854. Mozart, Les petits riens
 855. Brahms, Serenade, D . . .
 856. Bach, Suite No. 1, C . . .
 857. Tschalkowsky, Serenade
 858. Mozart, Seren. No. 8, D [26]
 859. Mozart, Seren. No. 6, D [20]
 860. Graener, Gotische Suite
 861. Bach, Suite No. 4, D . . .
 862. Brahms, Serenade A . . .
 863. Tschalkowsky, Nocturne
 864. Graener, Comedietta . . .
 865. Wollurt, Tripelfuge
 866. Strauß, Weis. Weib u. Gesang
 867. Strauß, Rosen a. d. Stüden
 868. Strauß, Geschichten aus dem Wiener Wald . . .
 869. Strauß, Frühlingstimmen
 870. Strauß, Künstlerleben . . .
 871. Strauß, Kaiserwalzer
 872. Graener, Hütchen von Sanssouci
 873. Dvořák, Scherzo capriccioso
 874. Wunsch, Lustspiel-Suite
 875. Strauß, Wiener Blut . . .
 876. Trapp, Divertimento . . .
 877. Busch, Capriccio . . .
 878. Wunsch, Fest auf Nonbijon . . .
 879. Telemann, Tafelmusik
 880. Zador, Ungar. Capr.
 881. Malipiero, 4 Invenzioni

PATRIMONIO UC

- No.
130. Haydn, Quartett, op. 3, 5, F(m. Serenade)
131. Haydn, Quartett, op. 9, 2, Es
132. Haydn, Quartett, op. 17, 4, C m
133. Haydn, Quart., op. 33, 5, G (Russ.-No. 5)
134. Haydn, Quartett, op. 42, D m
135. Haydn, Quartett, op. 50, 5, F
136. Haydn, Quartett, op. 50, 8, D (Frosch-)
137. Haydn, Quartett, op. 17, 3, Es
138. Mozart, Klavier-Quartett, G m [478]
139. Mozart, Klavier-Quartett, Es [493]
140. Mozart, Klavier-Quintett, Es [452]
141. Tschalkowsky, Quartett, op. 11, D
142. Haydn, Quartett, op. 51 (Sieben Worte)
143. Haydn, Quart., op. 20, 1, Es (Sonn.-No. 1)
144. Haydn, Quart., op. 20, 3, G m (Sonn.-No. 3)
145. Haydn, Quart., op. 33, 1, H m (Russ.-No. 1)
146. Haydn, Quart., op. 33, 4, B (Russ.-No. 4)
147. Haydn, Quartett, op. 50, 1, B
148. Haydn, Quartett, op. 50, 2, C
149. Haydn, Quartett, op. 50, 3, Es
150. Haydn, Quartett, op. 1, 1, B
151. Haydn, Quartett, op. 1, 2, Es
152. Haydn, Quartett, op. 1, 3, D
153. Haydn, Quartett, op. 1, 5, B
154. Haydn, Quartett, op. 1, 6, C
155. Haydn, Quartett, op. 2, 1, A
156. Haydn, Quartett, op. 2, 2, E
157. Haydn, Quartett, op. 2, 3, Es
158. Haydn, Quartett, op. 2, 4, F
159. Haydn, Quartett, op. 2, 5, D
160. Haydn, Quartett, op. 2, 6, B
161. Haydn, Quartett, op. 3, 1, E
162. Haydn, Quartett, op. 3, 2, C
163. Haydn, Quartett, op. 3, 3, G
164. Haydn, Quartett, op. 3, 4, B
165. Haydn, Quartett, op. 3, 6, A
166. Haydn, Quartett, op. 9, 3, G
167. Haydn, Quartett, op. 9, 5, B
168. Haydn, Quartett, op. 9, 6, A
169. Haydn, Quartett, op. 33, 6, D (Russ.-No. 6)
170. Haydn, Quartett, op. 55, 2, F m
171. Haydn, Quartett, op. 76, 8, Es
172. Mozart, Quartett, D [285]
173. Mozart, Quartett, A [298]
174. Mozart, Quartett, F [370]
175. Mozart, Sextett (Divertimento) F [247]
176. Tschalkowsky, Quartett, op. 22, F
177. Beethoven, Klavier-Quintett, op. 16, Es
200. Borodin, Quartett, No. 2, D
203. Volkmann, Quartett, op. 34, G
204. Volkmann, Quartett, op. 35, E m
205. Volkmann, Quartett, op. 37, F m
206. Volkmann, Quartett, op. 43, Es
207. Verdi, Quartett, E m
208. Sgambati, Quartett, op. 17, Gism
211. Klughardt, Quintett, op. 62, G m
212. Brahms, Klavier-Quintett, op. 34, F m
213. Volkmann, Quartett, op. 14, G m
214. Beethoven, Quintett, op. 4, Es
215. Beethoven, Quintett, op. 104, C m
216. Beethoven, Quintett-Fuge, op. 137, D
217. Mozart, Sextett, F (Dorfmus.) (K.-V. 522)
218. Mozart, Quint. G (Nachtmus.) (K.-V. 525)
219. Borodin, Quartett No. 1, A
220. Jongen, Quartett, C m
221. Volkmann, Klavier-Trio, op. 3, F
222. Volkmann, Klavier-Trio, op. 5, B m
223. Beethoven, Klavier-Trio, op. 11, B
225. Klughardt, Quartett, op. 61, D
226. Foerster, Quartett, op. 15, E
227. Wilm, Sextett, op. 27, H m
228. Schumann, Märschenerzählungen, op. 132
229. Sinding, Klavier-Quintett, op. 5, E m
230. Hochberg, Quartett, op. 22, Es
231. Hochberg, Quartett, op. 27, 1, D
233. Schubert, Klav.-Trio, op. 148, Es (Noct.)
234. Scotrino, Quartett, G m
235. Brahms, Sextett, op. 18, B
236. Brahms, Sextett, op. 36, G
237. Brahms, Quintett, op. 88, F m
238. Brahms, Quartett, op. 111, G
239. Brahms, Quintett, op. 115, H m (Klarin.)
240. Brahms, Quartett, op. 51, 1, C m
241. Brahms, Quartett, op. 51, 2, A m
242. Brahms, Quartett, op. 67, B
243. Brahms, Klavier-Quartett, op. 25, G m
244. Brahms, Klavier-Quartett, op. 26, A
245. Brahms, Klavier-Quartett, op. 60, C m
246. Brahms, Klavier-Trio, op. 8, H
247. Brahms, Klavier-Trio, op. 87, C
248. Brahms, Klavier-Trio, op. 101, C m
249. Brahms, Horn-Trio, op. 40, Es
250. Brahms, Klarinetten-Trio, op. 114, A m
251. Tschalkowsky, Klav.-Trio, op. 50, A m
252. Beethoven, Rondino, Es (Nachgel. Werk)
254. Bach, Brandenburg. Konzert No. 3, G
255. Bach, Brandenburg. Konzert No. 6, B
257. Bach, Brandenburg. Konzert No. 2, F
258. Singaglia, Konzert-Etude f. Quartett
259. Haydn, Klavier-Trio, No. 1, G
260. Suter, Quartett, op. 1, D
261. Scotrino, Quartett, C
262. Mozart, Haffner-Serenade (K.-V. 250)
263. Händel, Concerto grosso No. 12, H 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, Quartett, E m (Aus m. Leben)
276. Grieg, Quartett, op. 27, G m
277. Sinding, Quartett, op. 70, A m
278. Beethoven, Kakadu-Variat. G, op. 121a
280. Bach, Brandenburg. Konzert No. 1, F
281. Bach, Brandenburg. Konzert No. 4, G
282. Bach, Brandenburg. Konzert No. 5, D
283. August Reuss, Quartett, op. 25, D m
284. Smetana, Quartett, D m
285. H. Wolf, Quartett, D m
286. H. Wolf, Ital. Serenade f. Quartett, G
287. Reger, Flöten-Trio (Serenade), op. 77a, D
288. Reger, Streich-Trio, op. 77 b, A m
289. R. v. Mojsisovics, Streich-Trio, op. 21, A
291. Carl Schroeder, Quartett, op. 89, C
292. Strauss, Klavier-Quartett, op. 13, C m
293. Reger, Quartett, op. 109, Es
294. Sibelius, Quartett, op. 56, D m (Sonn. Indus)
295. Reger, Klavier-Quartett, op. 113, D m
296. Reger, Sextett, op. 118, F
297. Beethoven, Quartett, F. n. d. Son. op. 14, 1
298. Dvořák, Quartett, op. 34, D m
299. Dvořák, Quartett, op. 51, Es
300. Dvořák, Quartett, op. 61, C
301. Dvořák, Quartett, op. 80, E
302. Dvořák, Quartett, op. 166, F
303. Dvořák, Quartett, op. 105, As
304. Dvořák, Quartett, op. 106, G
305. Dvořák, Klavier-Quintett, op. 81, A
306. Dvořák, Streich-Quintett, op. 97, Es
307. Scotrino, Praeludium und Fuge, E m
308. Mozart, Serenade f. 8 Blasinstr., Es [375]
309. Mozart, Serenade f. 8 Blasinstr., C m [388]
310. Bruckner, Streich-Quintett, F
312. Reger, Flöten-Trio (Seren.), op. 141a, G
313. Reger, Streich-Trio, op. 141 b, D m
314. Reger, Quartett, op. 121, Fism
315. Klose, Quartett (Ein Tribut in 4 Raten), Es

- No.
 316. Mendelssohn, Arnold, Quartett, op. 67, D
 317. Grieg, Quartett, Fdur (unvollendet)
 318. Schönberg, Sextett (Verkl. Nacht), op. 4
 319. Reger, Quartett, op. 74, D m
 320. Straesser, Quartett, op. 42, E m
 322. Reger, Klarinetten-Quintett, op. 146, A
 323. Franck, Quartett, D
 324. Pfitzner, Klavier-Quintett, op. 23, C
 327. Andreae, Quartett, op. 33, E m
 328. Barblan, Quartett, op. 19, D
 329. Franck, Klavier-Quintett, Fm
 330. Dvořák, Klavier-Quartett, op. 87, Es
 331. Dvořák, Klavier-Trio, op. 65, F m
 332. Dvořák, Klav.-Trio, op. 90, Em (Dumky)
 333. Reger, Klavier-Quartett, op. 133, A m
 334. Schönberg, Quartett, op. 7, Dm
 335. Smetana, Klavier-Trio, op. 15, G m
 336. Reger, Klavier-Quintett, op. posth., Cm
 337. Dvořák, Sextett, op. 48, A
 338. Dvořák, Quintett, op. 77, G
 339. Dohnányi, Quartett, op. 15, Des
 340. Reger, Klavier-Quintett, op. 64, Cm
 341. Saint-Saëns, Klav.-Trio, op. 18, F
 342. Saint-Saëns, Klav.-Quint., op. 14, A m
 343. Dohnányi, Klav.-Quintett, op. 26, Es m

901. Wagner, Rienzi
 902. Wagner, Der fliegende Holländer
 903a. Wagner, Tannhäuser
 903b. Wagner, Varianten d. Pariser Bearbg.
 904. Wagner, Lohengrin
 905. Wagner, Tristan und Isolde
 906. Wagner, Meistersinger v. Nürnberg
 907. Wagner, Rheingold
 908. Wagner, Die Walküre
 909. Wagner, Siegfried

OPERAS

- No.
 344. Nápravnik, Quartett, op. 16, E
 345. Schopenhain, Quartett, op. 11, A m
 346. Haas, Quartett, op. 32, C
 347. Mozart, Horn-Quintett, Es [407]
 348. Corelli, Weihnachts-Konzert
 349. Mozart, Divertimento No. 11, D [251]
 350. Graener, Quartett, op. 65, A m
 351. Mozart, Divertimento No. 13, F [253]
 352. Mozart, Divertimento No. 14, B [270]
 353. Schubert, Quartett, op. posth., D
 354. Schubert, Quartett, op. posth., C m
 355. Haydn, Quartett, op. 77, 2 F
 356. Haydn, Quartett, 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, Klaviertrio, op. 1, 1, Fism
 361. Geminiani, Concerto grosso No. 1, D
 362. Geminiani, Concerto grosso No. 2, G m
 363. Geminiani, Concerto grosso No. 3, E m
 364. Geminiani, Concerto grosso No. 4, D m
 365. Geminiani, Concerto grosso No. 5, B
 366. Geminiani, Concerto grosso No. 6, E m
 367. Malpiero, Quartett (cantari alla Madrigalesca)
 368. Zilcher, Suite f. Str.-Quart., op. 77, G

910. Wagner, Götterdämmerung
 911. Wagner, Parsifal
 912. Mozart, Zaubergeflöte (H. Abert)
 913. Humperdinck, Hänsel und Gretel
 914. Beethoven, Fidelio
 915. Weber, Der Freischütz (H. Abert)
 916. Mozart, Figaros Hochzeit (H. Abert)
 917. Gluck, Iphigenie a. Tauris (H. Abert)
 918. Mozart, Don Giovanni (A. Einstein)

CHORAL WORKS

951. Beethoven, Missa solennis
 952. Bach, Matthäus-Passion
 954. Mozart, Requiem
 955. Haydn, Die Schöpfung
 956. Händel, Der Messias
 959. Bach, Hohe Messe, H moll
 960. Bruckner, Te Deum
 961. Bruckner, Große Messe, F moll
 962. Bach, Weihnachtsoratorium
 963. Palestrina, Missa Papae Marcelli
 964. Bach, Magnificat (Schering)
 965. Bach, Johannes-Passion
 966. Palestrina, Stabat Mater
 967. Bach, Der zufriedengestellte Aeolus
 968. Reger, Der 100. Psalm
 969. Brahms, Requiem (Text deutsch)

970. Schubert, Messe No. 6, Es
 972. Bruckner, 150. Psalm
 973. Pergolesi, Stabat Mater
 974. Schubert, Messe No. 5, As
 975. Verdi, Requiem
 976. Schütz, Matthäus-Passion
 977. Schütz, Die sieben Worte Christi
 978. Schütz, Lukas-Passion
 979. Schütz, Johannes-Passion
 980. Schütz, Auferstehungs-Historie
 981. Schütz, Weihnachts-Historie

CANTATAS AND MOTETS

1001. Bach, No. 12: Weinen, Klagen
 1002. Bach, No. 11: lobet Gott (Himmel/Lahrerest.)
 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 Todesbanden
 1012. Bach, No. 1: Wie schön leuchtet der Morgenstern
 1013. Bach, No. 34: O ewiges Feuer
 1014. Bach, No. 81: Jesus schließ, was soll ich hoffen
 1015. Bach, No. 85: Ich bin ein guter Hirt
 1016. Bach, No. 81: Der Himmel lacht
 1017. Bach, No. 60: 4 Gleichn. d. Bauerwort
 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. 4: Ich armer Mensch, ich Sünderknecht
 1022. Mozart, Exultate jubilate
 1023. Bach, No. 104: Du Hirte Israel
 1024. Bach, No. 182: Himmelskätz, sei willkommen
 1025. Bach, No. 46: Schaut doch
 1026. Bach, No. 123: Liebster Emmanuel
 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. 176: Es ist ein freudig und versagt Ding
 1033. Bach, No. 92: Ich hab in Gottes Herz und Sinn
 1034. Bach, No. 155: Mein Gott, wie lang, ach lange
 1035. Bach, Motette: Singet dem Herrn
 1036. Bach, No. 39: Brich dem Hungerigen dein Brot
 1037. Bach, Kaffee-Kantate
 1038. Bach, No. 51: Juchzet Gott in allen Landen
 1039. Bach, No. 7: Christ, unser Herr, zum Jordan kam
 1040. Bach, No. 105: Herr, gehle nicht ins Gericht