

Edition Eulenburg

No. 1122



ROSSINI

La Cambiale
PATRIMONIO UC
di Matrimonio



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CHAMBER MUSIC

- | No. | No. |
|--|---|
| 1. Mozart, Quartet, G. [387] | 64. Haydn, Quartet, op. 20, 6, A (Sun-No. 6) |
| 2. Beethoven, Quartet, op. 131, C = m | 65. Haydn, Quartet, op. 64, 3, Bb |
| 3. Haydn, Quartet, op. 76, 3, C (Emperor) | 66. Haydn, Quartet, op. 54, 2, C |
| 4. Beethoven, Quartet, op. 135, F | 67. Mendelssohn, Quintet, op. 87, Bb |
| 5. Cherubini, Quartet, Eb | 68. Mendelssohn, Quartet, op. 13, A m |
| 6. Beethoven, Quartet, op. 132, A m | 69. Haydn, Quartet, op. 76, 1, G |
| 7. Mendelssohn, Quartet, op. 44, 2, E m | 70. Mozart, String Trio (Divert), Eb [563] |
| 8. Mozart, Quartet, C [465] | 71. Mozart, Clarinet Quintet, A [581] |
| 9. Beethoven, Quartet, op. 130, Bb | 72. Mozart, Sextet, (Divertimento) D [334] |
| 10. Haydn, Quartet, op. 76, 2, D m (Fifths) | 73. Mozart, Sextet, (Divert.) Bb [287] |
| 11. Schubert, Quartet, op. posth., D m
(Death and the Maiden) | 74. Schumann, Quartet, op. 41, 1, A m |
| 12. Beethoven, Septet, op. 20, Eb | 75. Schumann, Quartet, op. 41, 2, F |
| 13. Mozart, Quintet, G m [516] | 76. Schumann, Quartet, op. 41, 3, A |
| 14. Beethoven, Quartet, op. 95, F m | 77. Schumann, Piano-Quartet, op. 47, Eb |
| 15. Schubert, Quintet, op. 163, C | 78. Schumann, Piano-Quintet, op. 44, Eb |
| 16. Beethoven, Quartet, op. 18, 1, F | 79. Beethoven, Piano-Trio, op. 97, Bb |
| 17. Beethoven, Quartet, op. 18, 2, G | 80. Mendelssohn, Piano-Trio, op. 49, D m |
| 18. Beethoven, Quartet, op. 18, 3, D | 81. Mendelssohn, Piano-Trio, op. 66, C m |
| 19. Beethoven, Quartet, op. 18, 4, C m | 82. Beethoven, Piano-Trio, op. 70, 1, D
(Geister-) |
| 20. Beethoven, Quartet, op. 18, 5, A | 83. Beethoven, Piano-Trio, op. 70, 2, Eb |
| 21. Beethoven, Quartet, op. 18, 6, Bb | 84. Schubert, Piano-Trio, op. 99, Bb |
| 22. Beethoven, Quartet, op. 74, Eb (Harp) | 85. Schubert, Piano-Trio, op. 100, Eb |
| 23. Cherubini, Quartet, D m | 86. Schumann, Piano-Trio, op. 63, D m |
| 24. Mozart, Quartet, D [499] | 87. Schumann, Piano-Trio, op. 80, F |
| 25. Mozart, Quartet, D [575] | 88. Schumann, Piano-Trio, op. 110, G m |
| 26. Mozart, Quartet, Bb [589] | 89. Haydn, Quartet, op. 9, 1, C |
| 27. Mozart, Quartet, F [590] | 90. Haydn, Quartet, op. 17, 6, D |
| 28. Beethoven, Quartet, op. 59, 1, F | 91. Haydn, Quartet, op. 64, 4, G |
| 29. Beethoven, Quartet, op. 59, 2, E m | 92. Haydn, Quartet, op. 64, 6, Eb |
| 30. Beethoven, Quartet, op. 59, 3, C | 93. Haydn, Quartet, op. 20, 4, D (Sun-No. 4) |
| 31. Beethoven, Quintet, op. 29, C | 94. Haydn, Quartet, op. 20, 5, F m (Sun-No. 5) |
| 32. Mozart, Quartet, D m [421] | 95. Haydn, Quartet, op. 9, 4, D m |
| 33. Mozart, Quartet, Eb [428] | 96. Haydn, Quartet, op. 55, 1, A |
| 34. Mozart, Quartet, Eb (Jagd-) [458] | 97. Spohr, Nonet, op. 31, F |
| 35. Mozart, Quartet, A [464] | 98. Beethoven, Quartet, op. 133, Bb (Fuge) |
| 36. Beethoven, Quartet, op. 127, Eb | 99. Schumann, Piano-Trio, op. 88, A m |
| 37. Mozart, Quintet, C m [406] | 100. Mozart, Serenade f. Wind Instr., Bb [361] |
| 38. Mozart, Quintet, C [415] | 101. Mendelssohn, Quartet, op. 80, F m |
| 39. Schubert, Quartet, op. 161, G | 102. Mendelssohn, Quartet, op. 81, E |
| 40. Schubert, Quartet, op. 29, A m | 103. Beethoven, Flute Trio, op. 25, D (Seren.) |
| 41. Beethoven, String Trio, op. 3, Eb | 104. Beethoven, Trio for Wind, op. 87, C |
| 42. Beethoven, String Trio, op. 9, 1, G | 105. Dittersdorf, Quartet, Eb |
| 43. Beethoven, String Trio, op. 9, 2, D | 106. Dittersdorf, Quartet, D |
| 44. Beethoven, String Trio, op. 9, 3, C m | 107. Dittersdorf, Quartet, Bb |
| 45. Beethoven, String Trio, op. 8, D (Seren) | 108. Haydn, Quartet, op. 20, 2, C (Sun-No. 2) |
| 46. Cherubini, Quartet, C | 109. Haydn, Quartet, op. 64, 2, B m |
| 47. Mendelssohn, Quartet, op. 12, Eb | 110. Haydn, Quartet, op. 71, 1, Bb |
| 48. Mendelssohn, Quartet, op. 44, 1, D | 111. Haydn, Quartet, op. 17, 1, E |
| 49. Mendelssohn, Quartet, op. 44, 3, Eb | 112. Haydn, Quartet, op. 50, 4, F m |
| 50. Mozart, Quintet, D [593] | 113. Haydn, Quartet, op. 54, 3, E |
| 51. Mozart, Quintet, Es [614] | 114. Beethoven, Piano Quartet, op. 16, Eb |
| 52. Haydn, Quartet, op. 33, Eb (Russ.-
No. 2) | 115. Boccherini, Quintet, E |
| 53. Haydn, Quartet, op. 33, 3, C (Bird) | 116. Schubert, Quartet, op. 168, Bb |
| 54. Haydn, Quartet, op. 54, 1, G | 117. Schubert, Quartet, op. posth., G m |
| 55. Haydn, Quartet, op. 64, 5, D (Lark) | 118. Schubert, Quintet, (Trout) op. 114, A |
| 56. Haydn, Quartet, op. 76, 4, Bb | 119. Schubert, Quartet, op. 125, 2, E |
| 57. Haydn, Quartet, op. 76, 5, D (fam. Largo) | 120. Schubert, Quartet, op. 125, 1, Es |
| 58. Haydn, Quartet, op. 74, 3, G m (Horseman) | 121. Beethoven, Piano-Trio, op. 1, 1, Eb |
| 59. Mendelssohn, Octet, op. 20, Eb | 122. Beethoven, Piano-Trio, op. 1, 2, G |
| 60. Schubert, Octet, op. 166, F | 124. Beethoven, Piano-Trio, op. 1, 3, C m |
| 61. Haydn, Quartet, op. 77, 1, G | 125. Spohr, Double-Quartet, op. 77, Eb |
| 63. Haydn, Quartet, op. 17, 5, G | 126. Spohr, Octet, op. 32, E |
| | 128. Spohr, Double-Quartet, op. 65, D m |

IZQUIERDO

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OUVERTURE
(SINFONIA)

La Cambiale di Matrimonio

by

Gioacchino Rossini

Edited and with Foreword by
Renzo Bossi

First Performance of the Opera
3rd Nov. 1810 at Venice.
Teatro di S. Moisè



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Overture to the opera "LA CAMBIALE DI MATRIMONIO.,

by G. ROSSINI

This score, which has the character of a farce, was composed by Rossini at the early age of 18 years whilst he was still a pupil of Padre Stanislao Mattei at the "Liceo Musicale di Bologna" which he attended until the end of 1807 when he started out in his career as composer of operas.

The plot, liberally adapted from a 5-act play by Camillo Federici called "Matrimonio per Lettera di Cambio" ("Marriage by Bill of Exchange"), had already been handled in 1808 by Cecherini for a musical version of Maestro Carlo Coccia. Two years later Gaetano Rossi also made use of it in the preparation of the libretto of an opera which the Theatrical Agency had commissioned the youthful Rossini to prepare. In a few days he revised it on the following frivolous lines: Mr. Slock, a rich Canadian merchant, in a letter to a fellow tradesman, Tobia, pledges himself to marry the girl who, on his arrival, presents him with the letter - provided she possesses the qualities he seeks. Tobia loses no time in taking advantage of this opportunity and contrives to marry off his daughter Fanny to the wealthy Canadian, completely ignoring the fact that she is in love with young Edoardo Milfort. However, Mr. Slock finally arrives and is greeted with wild enthusiasm and much bowing and "clicking of heels", on the part of Tobia. Edoardo sensing something in the air is alarmed and manages to break into Tobia's household disguised as an accountant and there threatens Slock with severe revenge if he attempts to ask Fanny's hand in marriage. In order to avoid any trouble the merchant hastens to hand the letter "Bill of Exchange., to the young girl's suitor Edoardo. Hence an outburst of anger and indignant protestations ensues from Tobia who even challenges his phlegmatic Canadian friend to a duel for not having kept his promise. However in the end Tobia gives way fairly gracefully to the young sweethearts.

The performance of this opera at the "Teatro S. Moisè., of Venice on the 3rd November 1810 during the "Stagione di Opere Buffe con Balli., (Season of Comic

opera with dances) was made possible through the efforts of the wellknown singing teacher Maestro Giovanni Morandi, husband of the famous primadonna Rosa Morandi who sang the leading role in the opera - (written in accordance with the current tradition and style, but in which there already appeared certain characteristic tendencies which later went to form the particular style of Rossini) - and who contributed largely towards the good reception given it by the public. In fact, the performance was such a success that it was repeated for twelve nights, yielding its composer the sum of "40 scudi., (equivalent to 200 lire); and he was more than satisfied with such a profit - "so much money piled up he had never before seen.,!

The overture, not of very vast proportions, begins with an "Andante Maestoso., which gives rise to a melody expressed by an "a solo., on the horn in preparation for the contrasting "Allegro Vivace., of the second part which is gracefully nimble and composed of three thematic elements: the first is given to the first violins, the second to the flute and clarinet, the third to the horn, in a series of "terzine., (triplets) disposed "arpeggiowise.,. The second is taken up again further along in the "dominante., key, which leads, after some vivid passages distributed in the branches of the string quintet, to the recapitulation where the three thematic elements are reproduced solely within the tonal framework of the beginning, converging towards a sonorous cadenced "coda., yet without leaving space for that so-called "Rossinian crescendo., which appeared for the first time in the overture of his fourth opera "L'inganno Felice., (The Happy Deception).

The clear formal sense of the piece is, in this first specimen, admirably presented, across a clean harmonic substance and an orchestral framing of surprisingly sonorous equilibrium and of distinct aristocratic taste.

This overture was later placed before the "opera seria., (dramatic opera) "Ade-laide di Borgogna., (1818).

Milan, January 1953.

RENZO BOSSI

Ouverture zur Oper "LA CAMBIALE DI MATRIMONIO",

Diese Oper, im Charakter eines Schwan-kes, wurde von Rossini bereits mit 18 Jahren komponiert, als er noch Schüler von Padre Mattei war und das Musiklyzeum von Bologna, an welchem er bis zum Ende des Jahres 1807 eingeschrieben war, besuchte. Sie stellt den Beginn seines Opernschaffens dar.

Das Geripp der Handlung, mehr als frei nach einer fünftaktigen Komödie von Camillo Federici bearbeitet, die den Titel "Hochzeit auf Wechsel", trug, wurde bereits 1808 von Ceceherini verwandt, um durch Carlo Coccia in Musik gesetzt zu werden. Dasselbe diente, zwei Jahre später, auch Gaetano Rossi, um davon für den jungen Komponisten, im Auftrag des Theater-Impresario's, ein Libretto herzustellen. In wenigen Tagen schrieb er die Noten für die folgende, leicht frivole Geschichte: Mister Slock, ein reicher kanadischer Kaufmann, verpflichtet sich, durch einen an seinen Geschäftsfreund Tobia adressierten Brief, das Mädchen, das sich bei seiner Ankunft mit einer solchen "Obligation", ihm vorstellt, zu heiraten, vorausgesetzt, dass sie mit den geforderten Qualitäten ausgestattet ist. Tobia hat beschlossen, diese Bedingung zugunsten seiner Tochter Fanny auszunützen, nicht wissend, dass diese sich in den jungen Eduard Milfort verliebt hat. Die Ankunft des geldstrotzenden Kanadiers wird von Tobia mit grosser Begeisterung und entsprechender Ehrfurcht begrüsst. Eduard jedoch, rechtzeitig alarmiert, erreicht es, sich als Buchhalter in das Haus des Mädchens einzuführen und Slock zu bedrohen, falls dieser Fanny zur Braut nehmen würde, sich entsprechend zu rächen. Der Kaufmann, um Unannehmlichkeiten aus dem Wege zu gehen, entschliesst sich, den Wechsel an den Bewerber Eduard zu übertragen. Dies ruft Proteste und Wutausbrüche Tobias hervor, die soweit gehen, dass er seinen pflegmatischen kanadischen Freund zum Duell herausfordert, da er sein Wort nicht gehalten habe, er muss aber doch zum Schluss zugunsten des verliebten Paares weichen.

Die Aufführung dieses Werkes fand am 3. November 1810 im Theater S. Moisè in Venedig anlässlich der "Stagione di

opere buffe con balli", statt, durch das Verdienst und Interesse des Gesanglehrers Giovanni Morandi, dem Gatten der bekannten Primadonna Rosa Morandi, welche die Hauptrolle der Oper (nach der üblichen Tradition, die aber bereits charakteristische Tendenzen des persönlichen Stils Rossinis aufweist) übernahm und nicht unwesentlich zu dem vom Publikum bezugetem Beifall beigetragen hatte, sodass das Werk an 12 Abenden wiederholt wurde und dem Autor die Summe von 40 Scudi (gleich 200 Lire) einbrachte. Dieser war darüber mehr als erfreut, da er "niemals vorher so viele Münzen, eine auf die andere gelegt, gesehen hatte.."

Die Ouvertüre, von nicht sehr weiten Ausmassen, beginnt mit einem Andante Maestoso, aus dem eine Melodie für ein Horn-Solo hervorgeht; diese bereitet das gegensätzliche Allegro Vivace des zweiten Teils vor, welches mit gewandter Grazie auf drei thematischen Elementen beruht: das erste von den ersten Violinen, das zweite von der Flöte und der Klarinette und das dritte vom Horn mit Triolen in Arpeggioform vorgestellt. Das zweite wird dann erneut in der Tonart der Dominante aufgenommen, welches, nach lebhaften Passagen den einzelnen Teilen des Streichorchesters zugewiesen, zu der "Wiederholung", führt, in der diese drei thematischen Elemente in einem einzigen Tonrahmen wie zu Beginn wieder zurückgeführt werden, um in einer klangvollen Schlusskadenz auszulaufen, ohne dabei dem sogenannten rossinischen Crescendo Platz zu machen, welches zum ersten Mal allein in der Ouvertüre der vierten Oper "Der glückliche Betrug", erscheint.

Bewunderungswürdig stellt sich bereits in dieser ersten "Probe", der klare, formale Sinn des Stückes vor, vermittelt durch eine klare, harmonische Substanz und eine orchestrale Einkleidung von überraschender klanglicher Ausgeglichenheit und bestimmendem aristokratischen Geschmack.

Die vorliegende Ouvertüre wurde später der seriösen Oper "Adelaide di Borgogna", (1818) vorangesetzt.

Milano, im Januar 1953.

RENZO BOSSI

“LA CAMBIALE DI MATRIMONIO,, - Sinfonia

di G. ROSSINI

Questo Spartito a carattere di farsa fu composto da Rossini a soli 18 anni, mentre frequentava ancora, come allievo di Padre Stanislao Mattei, il Liceo Musicale di Bologna (ove si era iscritto fino dal 1807); e costituì il suo esordio di operista.

Il canevaccio dell'azione, disinvoltamente ridotto da una Commedia in 5 atti di Camillo Federici a farsa, col titolo di “Matrimonio per lettera di cambio”, era già stato trattato nel 1808 dal Ceccherini per essere musicato dal maestro Carlo Coccia. Di esso si servì, 2 anni dipoi, anche Gaetano Rossi, per stenderne un Libretto (commissionato dall'Impresa teatrale) al giovanissimo compositore pesarese - che lo rivestì di note in brevi giorni, sull'ordito delle seguenti, abbastanza frivole vicende: il Signor Slock, ricco mercante canadese, con una lettera indirizzata al suo amico negoziante Tobia, si impegna a sposare la fanciulla che, al proprio arrivo, gli presenterà tale “obbligazione”, purchè dotata dalle qualità da lui richieste. Tobia decide di servirsene in favore della figlia Fanny, ignorando che essa è invaghita del giovane Edoardo Milfort. L'arrivo del danaroso canadese è salutato da Tobia con grande entusiasmo e rispetto. Ma Edoardo, messo in allarme, riesce ad introdursi quale computista in casa della fanciulla, e minaccia lo Slock di duremente vendicarsi, se egli attenderà di chiedere Fanny in isposa. Il mercante, per evitare guai, si decide a trasmettere la lettera-cambiale al pretendente Edoardo. Da qui ire e proteste di Tobia, il quale giunge sino a sfidare a duello il flemmatico amico canadese che non ha mantenuto la parola: ma alla fine, deve cedere in favore della coppia innamorata.

La rappresentazione del lavoro poté aver luogo al Teatro di S. Moisè di Venezia, il 3 novembre 1810 - nel corso di una “Stagione di Opere buffe con

Balli” - per merito ed interessamento del maestro di canto Giovanni Morandi, marito della rinomata primadonna Rosa Morandi, la quale assunse la parte principale dello spartito - (scritto secondo la tradizione corrente, ove tuttavia affiorano già talune caratteristiche tendenze, che formeranno poi lo stile particolare rossiniano) - contribuendo non poco al buon esito ad esso decretato dal pubblico, tanto che fu replicato per dodici sere, fruttando la somma di “quaranta scudi” (pari a 200 lire) al suo Autore, soddisfatto di averne riscossi tanti, quanti “mai ne aveva prima visti così riuniti l'uno sopra l'altro”!

La Sinfonia - di non vaste dimensioni - ha inizio con un *Andante maestoso* ove emerge una melodia espressa da un “a solo” di corno - in preparazione del contrastante *Allegro vivace* della seconda parte, graziosamente spigliata e composta di tre elementi tematici: il primo esposto dai violini primi, il secondo dal flauto e dal clarinetto, il terzo dal corno, su “terzine” disposte a guisa di arpeggio. Il secondo viene ripreso più innanzi nel tono della “dominante”, che conduce, dopo vividi passaggi distribuiti fra le branche del quintetto d'archi, alla “ripresa” - ove i tre elementi tematici vengono riprodotti entro l'unica cornice tonale dell'inizio, convergendo verso una sonora “coda” cadenzale, senza tuttavia far posto a quel “crescendo” cosiddetto “rossiniano”, apparso per la prima volta soltanto nella Sinfonia della quarta opera “L'inganno felice”. Mirabile si presenta già in questo primo saggio il netto senso formale del pezzo, attraverso una chiara sostanza armonica ed un'intelaiatura orchestrale di sorprendente equilibrio sonoro e di sapore decisamente aristocratico.

La presente Sinfonia venne più tardi anteposta all'opera seria: “Adelaide di Borgogna” (1818).

Fl. *p* *cresc.* *f*
 Ob. *cresc.* *f*
 Cl. *cresc.* *f*
 Fg. *cresc.* *f* *p*
 Cor. *Mib*
 V1 *cresc.* *f* *p*
 Vla. *pizz.* *f*
 Vc. *cresc.* *f*
 Cb. *cresc.* *f*

Fl. *p*
 Ob. *p*
 Cl. *p*
 Fg. *p*
 Cor. *Mib* *p* *1.* *dolce* *marcato* *3.*
 V1 *p* *pizz.*
 Vla. *p* *pizz.*
 Vc. *p* *pizz.*
 Cb. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *p* *mf* *dim.*

Mib

Vl. *p* *mf* *dim.*

Vla. *arco p* *mf* *dim.*

Vc. *p*

Cb. *p*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff* *arco* *ff*

Mib

Vl. *arco* *ff* *p* *ff*

Vla. *arco* *ff* *p* *ff*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *p* *ff*

VI. *pp* *p* *ff*

Vla. *pp* *ff*

Vc. *pp* *p* *ff*

Cb. *pp* *p* *ff*

Allegro vivace

Fl. $\frac{2}{4}$

Ob. $\frac{2}{4}$

Cl. $\frac{2}{4}$

Fg. $\frac{2}{4}$

Cor. $\frac{2}{4}$

VI. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Musical score for measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. *Mib*), Violin I (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The woodwinds play sustained chords, while the strings play a rhythmic pattern of eighth notes. The Violin I and Viola parts feature a complex rhythmic texture with many sixteenth notes.

Musical score for measures 5-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. *Mib*), Violin I (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The woodwinds play sustained chords, while the strings play a rhythmic pattern of eighth notes. The Violin I and Viola parts feature a complex rhythmic texture with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

Fl. *f* *ff* *stacc.* *p*

Ob. *f* *ff* *stacc.* *p*

Cl. *f* *ff* *stacc.* *p*

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

Cor. *f*

Mib. *f*

Vl. *p* *f* *ff* *stacc.*

Vla. *p* *f* *ff* *stacc.*

Vc. *f*

Cb. *f* *ff* *stacc.*

Fl. *dolce*

Ob. *p*

Cl. *dolce*

Fg. *p*

Cor. *p*

Mib. *p*

Vl. *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p*

Cb. *p*

Fl. *cresc. mf p*

Ob.

Cl. *cresc. mf p Solo*

Fg. *cresc. mf p*

Cor. *p*

Mib.

VI. *cresc. mf p*

Vla. *cresc. mf p pizz.*

Vc. *cresc. mf p*

Cb.

Fl.

Ob.

Cl.

Fg.

Cor. *3 3 3 3*

Mib.

VI. *arco*

Vla. *arco*

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

Vl.

Vla.

Vc.
Cb.

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

Vl.

Vla.

Vc.
Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

Vl.

Vla.

Vc.
Cb.

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

Vl.

Vla.

Vc.
Cb.

8.....

stacc.

stacc.

stacc.

stacc.

stacc.

8

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

VI.

Vla.

Vc.
Cb.

p

Solo
p

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

VI.

Vla.

Vc.
Cb.

p

p

p

p

p

p

p

pizz.

pizz.

p

Fl.

Ob.

Cl. Solo

Fg.

Cor. Mib.

Vl.

Vla. arco pizz.

Vc. Cb. p

Fl.

Ob.

Cl. bd

Fg.

Cor. Mib.

Vl.

Vla. arco p

Vc. Cb. p

Fl.
Ob.
Cl.
Fg.
Cor.
Mib
Vl.
Vla.
Vc.
Cb.

p
p
p
p
p
p
p
p

Fl.
Ob.
Cl.
Fg.
Cor.
Mib
Vl.
Vla.
Vc.
Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
div.
cresc.

f
f
f
f
f
f
f
f

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *Mib* *ff*

Vl. *ff* *p*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Cl.

Fg.

Cor. *Mib*

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl.  - - - - -

Ob.  - - - - -

Cl.  - - - - -

Fg.  - - - - -

Cor. *Mib*  - - - - -

VI.  *pizz.*

Vla.  *pizz.*

Vc.  *pizz.*

Cb.  *pizz.*

Fl.  *cresc. mf*

Ob.  *p cresc. mf*

Cl.  *p cresc. mf*

Fg.  *p cresc. mf*

Cor. *Mib*  *p cresc. mf*

VI.  *p pizz. cresc. mf*

Vla.  *p cresc. mf*

Vc.  *p pizz. cresc. mf*

Cb.  *p pizz. cresc. mf*

FL. *p*

Ob. *p*

Cl. *Solo* *p*

Fg.

Cor. *Mib* *p*

VI. *p*

Vla. *p pizz.*

Vc. *p pizz.*

Cb.

FL.

Ob.

Cl.

Fg.

Cor. *Mib*

VI. *arco*

Vla. *arco*

Vc. *arco*

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

VI.

Vla.

Vc.
Cb.

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

VI.

Vla.

Vc.
Cb.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *ff*

Mib

Vl. *f* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

The first system of the score covers measures 1 through 4. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are marked with a fortissimo (*ff*) dynamic. The brass section (Coronet, Trombones) also plays a steady accompaniment. The Violins have a melodic line starting with a forte (*f*) dynamic, which becomes fortissimo (*ff*) in the later measures. The Viola and Bassoon parts have a rhythmic accompaniment. The Flute part has a melodic line that becomes fortissimo (*ff*) in the later measures.

Fl.

Ob.

Cl.

Fg.

Cor. *ff*

Mib

Vl.

Vla.

Vc. *ff*

Cb. *ff*

The second system of the score covers measures 5 through 8. The dynamics remain fortissimo (*ff*) for most instruments. The Flute and Oboe parts have melodic lines with some phrasing slurs. The Violins continue with their melodic line, and the Viola and Bassoon parts have a rhythmic accompaniment. The Flute and Oboe parts have melodic lines with some phrasing slurs. The Violins continue with their melodic line, and the Viola and Bassoon parts have a rhythmic accompaniment.

Musical score for measures 1-6. The score is in 2/4 time and B-flat major. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Mib), Violin (VI.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The Flute part features a melodic line with eighth-note patterns. The Oboe, Clarinet, and Bassoon parts provide harmonic support with chords and rhythmic patterns. The Horn and Trumpet parts play sustained chords. The Violin and Viola parts play sixteenth-note patterns. The Cello and Double Bass parts play a bass line with eighth notes.

Musical score for measures 7-10. The score continues from the previous page. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Mib), Violin (VI.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The Flute part has a melodic line with eighth notes and rests. The Oboe, Clarinet, and Bassoon parts have melodic lines with eighth notes and rests. The Horn and Trumpet parts play sustained chords. The Violin and Viola parts play sixteenth-note patterns. The Cello and Double Bass parts play a bass line with eighth notes.

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

VI.

Vla.

Vc.
Cb.

cresc.

f

Fl.

Ob.

Cl.

Fg.

Cor.
Mib

VI.

Vla.

Vc.
Cb.

a 2

f

- No.
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, Eb
136. Dittersdorf, Quartet, G
137. Dittersdorf, Quartet, A
138. Dittersdorf, Quartet, C
139. Beethoven, Sextet f. Wind, op. 71, Eb
140. Beethoven, Sextet, op. 81 b, Eb
141. Mozart, Sextet, (Divertimento) D [205]
142. Haydn, Quartet, op. 17, 2, F
143. Haydn, Quartet, op. 55, 3, Bb
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, Eb
149. Haydn, Quartet, op. 1, 4, G
150. Haydn, Quartet, op. 3, 5, F (m. Serenade)
151. Haydn, Quartet, op. 9, 2, Eb
152. Haydn, Quartet, op. 17, 4, C m
153. Haydn, Quartet, 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, Eb
158. Mozart, Piano-Quartet, G m [478]
159. Mozart, Piano-Quartet, Eb [493]
160. Mozart, Piano-Quintet, Eb [452]
161. Tschaiikowsky, Quartet, op. 11, D
162. Haydn, Quartet, op. 51, (Seven Words)
163. Haydn, Quart., op. 20, 1, Eb (Sun-No. 1)
164. Haydn, Quart., op. 20, 3, G m (Sun-No.3)
165. Haydn, Quart., op. 33, 1, B m (Russ-No.1)
166. Haydn, Quart., op. 33, 4, Bb (Russ-No.4)
167. Haydn, Quartet, op. 50, 1, Eb
168. Haydn, Quartet, op. 50, 2, C
169. Haydn, Quartet, op. 50, 3, Eb
170. Haydn, Quartet, op. 1, 1, Bb
171. Haydn, Quartet, op. 1, 2, Eb
172. Haydn, Quartet, op. 1, 3, D
173. Haydn, Quartet, op. 1, 5, Bb
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, Eb
178. Haydn, Quartet, op. 2, 4, F
179. Haydn, Quartet, op. 2, 5, D
180. Haydn, Quartet, op. 2, 6, Bb
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, Bb
185. Haydn, Quartet, op. 3, 6, A
186. Haydn, Quartet, op. 9, 3, G
187. Haydn, Quartet, op. 9, 5, Bb
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, Eb
192. Mozart, Quartet, D [285]
193. Mozart, Quartet, A [298]
194. Mozart, Quartet, F [370]
195. Mozart, Divert. & March F [247/8]
196. Tschaiikowsky, Quartet, op. 22, F
- No.
197. Tschaiikowsky, Quartet, op. 30, Eb m
200. Beethoven, Piano-Quintet, op. 16, Eb
201. Borodin, Quartet, No. 2, D
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, Eb
215. Beethoven, Quintet, op. 104, C m
216. Beethoven, Quintet-Fuge, op. 137, D
217. Mozart, Sextet, F (Dorimus-) (522)
218. Mozart, Quintet, G (Nachtmus.) (525)
219. Borodin, Quartet, No. 1, A
223. Beethoven, Klavier-Trio, op. 11, Bb
228. Schumann, Märchenerzählungen, op. 132
233. Schubert, Piano, Trio, op. 148, Eb (Noct.)
235. Brahms, Sextet, op. 18, Bb
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 (Clar.)
240. Brahms, Quartet, op. 51, 1, C m
241. Brahms, Quartet, op. 51, 2, A m
242. Brahms, Quartet, op. 67, Bb
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, Eb
250. Brahms, Clarinet-Trio, op. 114, A m
251. Tschaiikowsky, Piano-Trio, op. 50, A m
252. Beethoven, Rondino Eb (op. posth.)
254. Bach, Brandenburg, Concerto No. 3, G
255. Bach, Brandenburg, Concerto No. 6, Bb
257. Bach, Brandenburg, Concerto No. 2, F
259. Haydn, Piano-Trio, No. 1, G
262. Mozart, Haffner-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, Bb
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
278. Beethoven, Kakadu-Variation, G, op. 121a
280. Bach, Brandenburg, Concerto No. 1, F
281. Bach, Brandenburg, Concerto No. 4, G
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, Eb
294. Sibelius, Quartet, op. 56, D m (Voces Intimate)
295. Reger, Piano-Quartet, op. 113, D m
296. Reger, Sextet, op. 118, F
297. Beethoven, Quartet, F after Son. op. 14, 1
298. Dvorak, Quartet, op. 34, D m

CHAMBER MUSIC—contd.

No.		No.	
299.	Dvorak, Quartet, op. 51, <i>E♭</i>	340.	Reger, Piano-Quintet, op. 64, <i>C</i> m
300.	Dvorak, Quartet, op. 61, <i>C</i>	341.	Saint-Saëns, Piano-Trio, op. 18, <i>F</i>
301.	Dvorak, Quartet, op. 80, <i>E</i>	342.	Saint-Saëns, Piano-Quintet, op. 14, <i>A</i> m
302.	Dvorak, Quartet, op. 96, <i>F</i>	343.	Dohnanyi, Piano-Quintet, op. 26, <i>E♭</i> m
303.	Dvorak, Quartet, op. 105, <i>A♭</i>	347.	Mozart, Horn-Quintet, <i>E♭</i> [407]
304.	Dvorak, Quartet, op. 106, <i>G</i>	348.	Corelli, Christmas Conc.
305.	Dvorak, Piano-Quintet, op. 81, <i>A</i>	349.	Mozart, Divertimento No. 11, <i>D</i> [251]
306.	Dvorak, String-Quintet, op. 97, <i>Es</i>	351.	Mozart, Divertimento, No. 13, <i>F</i> [253]
308.	Mozart, Serenade f. 8 Wind, <i>E♭</i> [375]	352.	Mozart, Divertimento No. 14, <i>bb</i> [270]
309.	Mozart, Serenade f. 8 Wind, <i>C</i> m [388]	353.	Schubert, Quartet, op. posth., <i>D</i>
310.	Bruckner, Quintet, <i>F</i>	354.	Schubert, Quartet, movement, op. posth., <i>C</i> m : : :
312.	Reger, Flute-Trio, (Seren.) op. 141a, <i>G</i>	355.	Haydn, Quartet, op. 77, 2, <i>F</i>
313.	Reger, String-Trio, op. 141b, <i>D</i> m	356.	Haydn, Quartet, op. 103, <i>B♭</i>
314.	Reger, Quartet, op. 121, <i>F</i> m	357.	Corelli, Concerto grosso No. 1, <i>D</i>
318.	Schönberg, Sextet (Verkl. Nacht), op. 4	358.	Corelli, Concerto grosso No. 3, <i>C</i> m
319.	Reger, Quartet, op. 74, <i>D</i> m	359.	Corelli, Concerto grosso No. 9, <i>F</i>
322.	Reger, Clarinet-Quintet, op. 146, <i>A</i>	360.	Franck, Piano-Trio, op. 1, 1, <i>F</i> m
323.	Franck, Quartet, <i>D</i>	361.	Geminiani, Concerto grosso No. 1, <i>D</i>
324.	Pfitzner, Piano-Quintet, op. 23, <i>C</i>	362.	Geminiani, Concerto grosso No. 2, <i>G</i> m
329.	Franck, Piano-Quintet, <i>F</i> m	363.	Geminiani, Concerto grosso No. 3, <i>E</i> m
330.	Dvorak, Piano-Quartet, op. 87, <i>E♭</i>	364.	Geminiani, Concerto grosso No. 4, <i>D</i> m
331.	Dvorak, Piano-Trio, op. 65, <i>F</i> m	365.	Geminiani, Concerto grosso No. 5, <i>B♭</i>
332.	Dvorak, Piano-Trio, op. 90, <i>E</i> m (Dumky)	366.	Geminiani, Concerto grosso No. 6, <i>E</i> m
333.	Reger, Piano-Quartet, op. 133, <i>A</i> m	368.	Zilcher, Suite für Quartet
334.	Schönberg, Quartet, op. 7, <i>D</i> m	369.	Mozart, Adagio and Fugue <i>C</i> m [546]
335.	Smetana, Piano-Trio, op. 15, <i>G</i> m	370.	Nelhybel, Quintet
336.	Reger, Piano-Quintet, op. posth., <i>C</i> m	371.	Nelhybel, Quartet
337.	Dvorak, Sextet, op. 48, <i>A</i>	372.	Heinichen, Concerto grosso, <i>G</i>
338.	Dvorak, Quintet, op. 77, <i>G</i>		
339.	Dohnanyi, Quartet, op. 15, <i>D♭</i>		

OPERAS

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

CHORAL WORKS

951.	Beethoven, Missa solennis	969.	Brahms, Requiem : : :
953.	Bach, St. Matthew Passion	970.	Schubert, Mass No. 6, <i>E♭</i>
954.	Mozart, Requiem : : :	972.	Bruckner, The 150th Psalm
955.	Haydn, The Creation	973.	Pergolesi, Stabat Mater
956.	Händel, The Messiah	974.	Schubert, Mass No. 5, <i>A♭</i>
959.	Bach, High Mass, <i>B</i> m	975.	Verdi, Requiem : : :
960.	Bruckner, Te Deum : : :	976.	Schütz, St. Matthew Passion
961.	Bruckner, Great Mass, <i>F</i> m	977.	Schütz, Seven Words of Christ
962.	Bach, Christmas Orat.	978.	Schütz, St. Luke Passion : : :
963.	Palestrina, Missa Papae Marcelli	979.	Schütz, St. John Passion : : :
964.	Bach, Magnificat : : :	980.	Schütz, Resurrection History
965.	Bach, St. John, Passion	981.	Schütz, Christmas History
966.	Palestrina, Stabat Mater	982.	Monteverdi, Messa a 4 Voci
967.	Bach, Der zufriedengestellte Aeolus	983.	Mozart, Mass <i>C</i> m (unfinished) [427]
968.	Reger, Der 100. Psalm		