



**PHILHARMONIA**  
PARTITUREN • SCORES • PARTITIONS

**CASELLA**  
PUPAZZETTI

No. 297

Printed  
in **WIENER PHILHARMONISCHER VERLAG**  
Austria



# PHILHARMONIA

TASCHEN-PARTITUREN  
MINIATURE SCORES / PARTITIONS DE POCHE

## No. J. S. BACH

- 101 Johannespassion / St. John's Passion / Passion de St. Jean  
99 Magnificat  
111 Kantate 50 »Nun ist das Heil« / »Now shall the grace«  
102 Kantate 53 »Schlage doch gewünschte Stunde« / »Strike thou hour«  
104 Kreuzstabkantate (Nr. 56)  
103 Kaffeekantate / Coffee Cantata (No. 211)

## B. BARTÓK

- 203 Suite II, op. 4 (in Vorb.)  
202 Str. Quart. 1) II, op. 17

## BEETHOVEN

- 7 Symphonie No. 1, op. 21  
8 Symphonie No. 2, op. 36  
9 Symphonie No. 3, op. 55 (Eroica)  
10 Symphonie No. 4, op. 60  
1 Symphonie No. 5, op. 67  
3 Symphonie No. 6, op. 68 (Pastorale)  
11 Symphonie No. 7, op. 92  
4 Symphonie No. 8, op. 93  
30 Symphonie No. 9, op. 123  
43 Klavierkonzert / Piano Con. G / Sol, op. 58  
45 Violinkonzert, op. 61  
76 Prometheus, Ouverture, op. 43  
75 Coriolan, Ouverture, op. 62  
18 Leonore Nr. 3, Ouverture, op. 72a  
44 Egmont, Ouverture, op. 84  
310/26 Str. Quart. 1), No. 1/17

## BERLIOZ

- 15 Carnaval Romain, Ouv.

## BORODIN

- 265 Symphonie I Es / Mi b\*  
266 Symphonie II h / si

## No. BRAHMS

- 272 Serenade, op. 16 (in Vorb.)  
280 Schicksalslied / Song of Fate / Chant du destin, op. 54  
281 Triumphlied, op. 55 (in Vorb.)  
282 Gesang d. Parzen / Song of the Fates, op. 89

## BRUCKNER

- 206 Symphonie d / ré, op. posth.  
264 Messe d / ré  
204 Messe e / mi  
205 Psalm 150 / Psaume 150

## BUSONI

- 261 Rondo Arlecchinesco, op. 46  
262 Tanzwalzer, op. 53

## A. CASELLA

- 210 Italia, Suite, op. 11  
249 Concerto f. Str. Quart. 1)

## FR. DELIUS

- 207 Brigg Fair (in Vorb.)  
208 Tanzrhapsodie / dance rhapsody  
209 Appalachia (in Vorb.)

## DITTERSDORF

- 364 Str. Quart. 1) G / Sol  
365 Str. Quart. 1) Es / E flat / Mi b

## DVOŘÁK

- 273 Bläuserserenade, op. 44  
274 Wassermann, op. 107  
275 Mittagshexe, op. 108  
276 Gold. Spinnrad, op. 109  
277 Waldtaube, op. 110  
278 Heidenlied, op. 111
- } in Vorb.

## FLOTOV

- 42 Stradella, Ouverture

\*

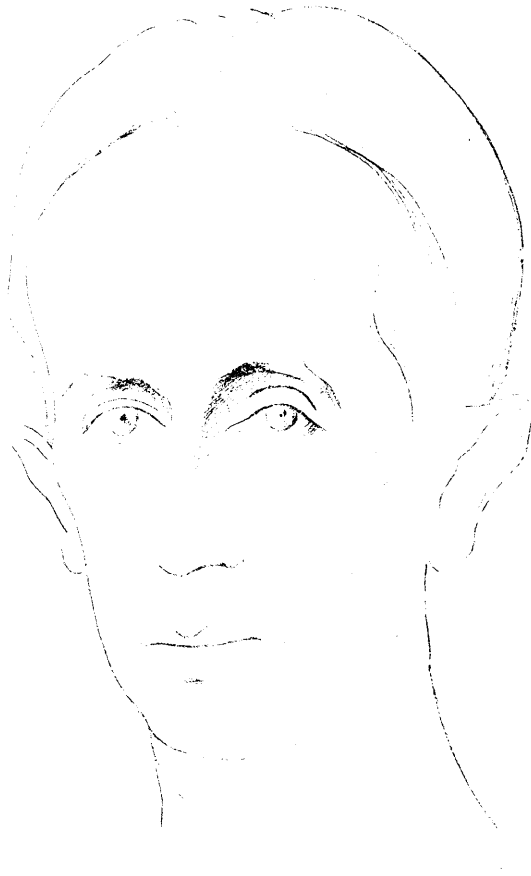
\* Ne pas en vente en France et Belgique

1) Streichquartett / String Quartet / Quatuor à cordes

2) Streichquintett / String Quintet / Quintour à cordes

Bei Bestellung genügt die Angabe der Verlagsnummer / In ordering kindly mention number of edition only / Pour les commandes il suffit d'indiquer le numéro de l'éuvre





*Alfredo Casella*

*Alfredo Casella*

303196 replacement

**PHILHARMONIA**  
PARTITUREN · SCORES · PARTITIONS

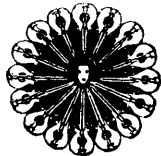
---

Al mio carissimo amico Vincenzo Tommasini

**ALFREDO CASELLA**

**PUPAZZETTI**

Cinque musiche per marionette



Eigentum des Verlages  
**J. & W. CHESTER, LTD. LONDON**  
und mit dessen Genehmigung in die  
„PHILHARMONIA“-Partituren-sammlung aufgenommen

\*

Copyright 1921 by J. & W. CHESTER, Ltd.

Aufführungsrecht vorbehalten — Performing rights reserved — Droits d'exécution réservés

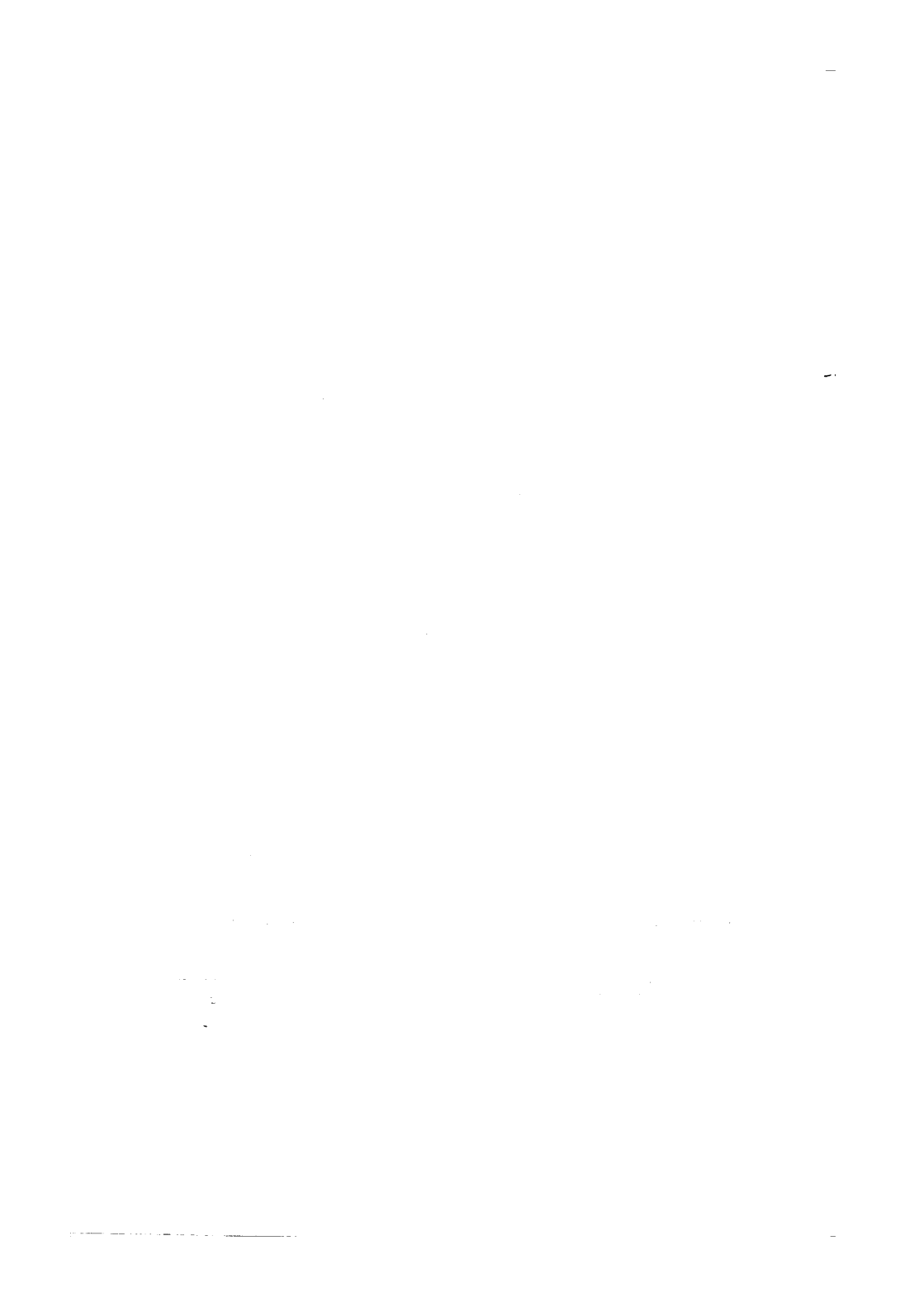
No. 297

---

**WIENER PHILHARMONISCHER VERLAG A. G.**  
WIEN

M  
1060  
C337PmP

5  
—



Alfredo Casella wurde am 25. Juli 1883 in Turin geboren. Er studierte in Paris, wo er bald als Pianist und Dirigent Ansehen erlangte, und wurde 1915 zum Lehrer für Klavier am Liceo di S. Cecilia in Rom ernannt. 1921 verließ er sein Amt. Die meisten seiner Werke sind Kompositionen für Klavier, Gesang oder Kammermusik. Außerdem komponierte er zwei Symphonien, eine Suite, die Orchester-Rhapsodie »Italia«, die symphonischen Dichtungen »Notte di maggio«, »Elegia eroica«, »A notte alte«, die Ballette »Le couvent sur l'eau« und »La Giara« usw.

Die »Pupazzetti« wurden 1916 von Casella geschrieben. Diese fünf Stücke waren zur Begleitung eines Marionettenspiels bestimmt und wurden auch zwei Jahre später für eine Aufführung der futuristischen Puppen des Malers Fortunato Depero im »Theater dei Piccoli« in Rom verwendet.

Mit Ausnahme des 3. Stückes (Serenade), welches sich in der klassischen Form der Sonate mit zwei Themen bewegt, sind alle diese Stücke vollkommen frei in der Form und gehorchen keinem anderen Gesetz als dem der Phantasie des Komponisten. Es sind nicht Menschen, die auf der Bühne spielen, und so mußte die Musik vor allem die strengen, eckigen und doch amüsanten (zuweilen sogar »rührenden«) Bewegungen der kleinen Puppen der italienischen Komödie darstellen und begleiten.

Alfredo Casella was born on July 25, 1883, in Turin. He studied in Paris, where he soon became known as a pianist and conductor. In 1915 he was appointed master of the piano at the Liceo di S. Cecilia, Rome, which position he left in 1921. His principal compositions are vocal, piano and chamber music works. He has also composed two symphonies, an orchestral suite, the orchestral rhapsody »Italia«, the symphonic poems »Notte di maggio«, »Elegia eroica«, »A notte alte«, the ballets »Le couvent sur l'eau« and »La Giara« etc.

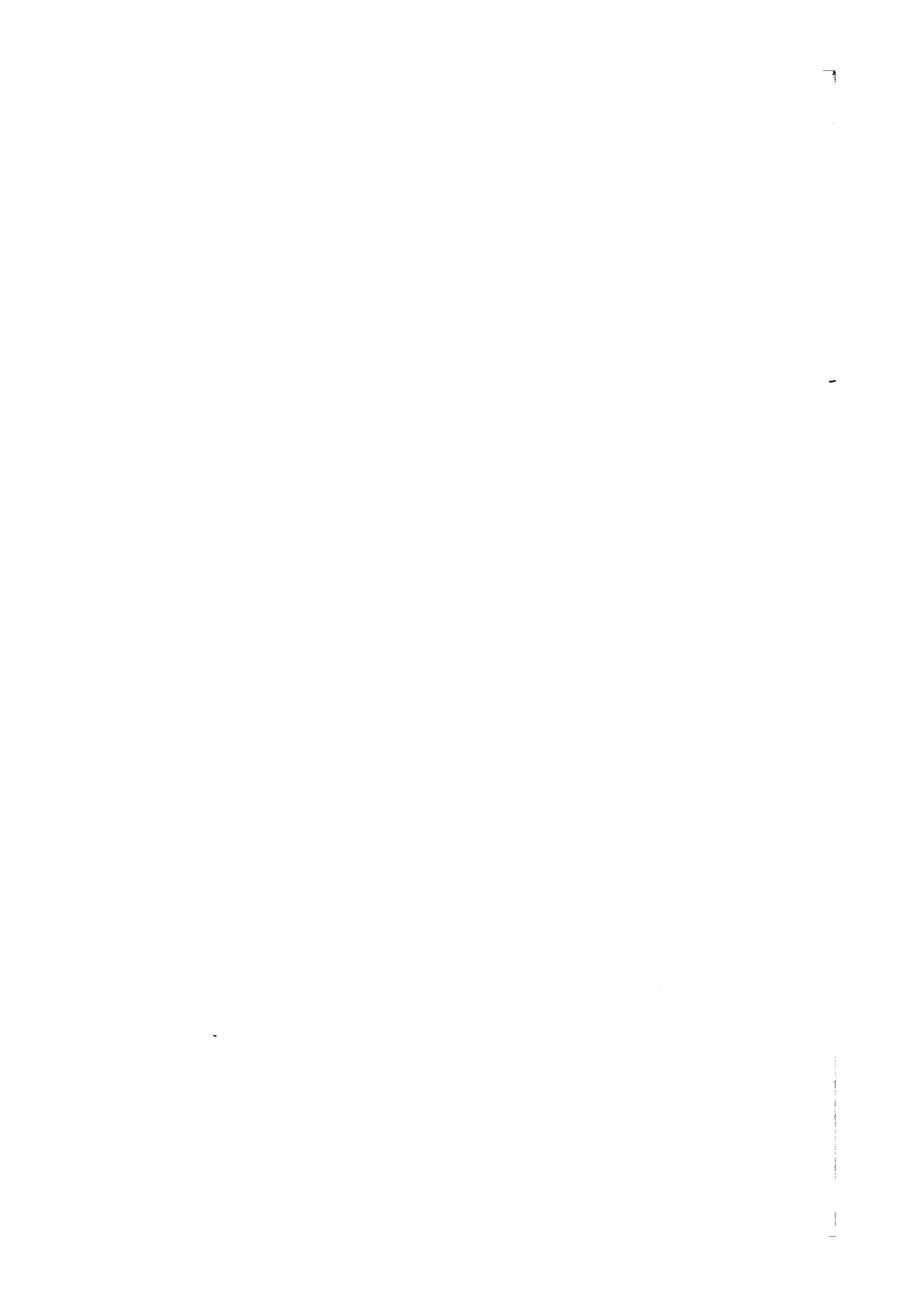
Casella wrote the »Pupazzetti« in 1916. They were designed as a musical accompaniment for a marionette play; in fact they were played two years later, at a production staged with the »futuristic« puppets of Fortunato Depero, at the Teatro dei Piccoli, Rome.

Only the third piece (Serenade) adheres to the classical Sonata form with two themes. The remaining four are entirely free in form; they heed no laws and obey solely the composer's fancy. The actors are not human beings but puppets; the music therefore paints the rigid and clumsy, yet amusing and, at times, even touching, movements characteristic of the little marionettes of the Italian comedies.

Alfredo Casella né le 25 juillet 1883 à Turin fit ses études à Paris, où il devint bientôt connu comme pianiste et chef d'orchestre. En 1915 il fut nommé professeur de piano au Liceo di S. Cecilia à Rome, position, qu'il quitta en 1921. Il est l'auteur d'un grand nombre de compositions pianistiques, vocales et de chambre. En outre nous possédons de lui deux symphonies, une suite, »Italia«, rapsodie pour orchestre, les poèmes symphoniques »Notte di maggio«, »Elegia eroica«, »A notte alta«, les ballets »Le couvent sur l'eau« et »La Giara« etc.

Les »Pupazzetti« ont été écrits par Casella en 1916. Les cinq pièces étaient destinées à accompagner une action de marionnettes, et en effet elles furent employées, deux ans plus tard, pour un spectacle de pupazzi futuristes, créé par le peintre Fortunato Depero au Teatro dei Piccoli à Rome.

A l'exception de la troisième (Serenata), laquelle se meut dans la forme classique de »sonate« bithématique, toutes ces pièces sont de forme absolument libre, et n'obéissent à d'autre loi que la fantaisie du compositeur. Ce ne sont point des personnes qui agissent sur la scène, et la musique devait en conséquence suggérer d'abord et accompagner ensuite les gestes rigides et saccadés, mais cependant divertissants (et parfois même »attendrissants«) des petits fantoches de la comédie italienne.





# Pupazzetti.

## I. Marcietta.

Alfredo Casella.  
(1915-20.)

Allegro molto vivace, quasi presto (♩ = 192).

- 2 Flauti piccoli.  
(Ottavini.)
- 2 Flauti grandi.
- 2 Oboi.
- Corno inglese.
- 2 Clarinetti (in la).
- Clarinetto basso (in sib).
- 2 Fagotti.
- Timpani.
- Campanelli.
- Silofono.
- Triangolo.
- Tamburo basco.
- Tamburo militare.
- Piatti.
- Gran cassa.

Pianoforte.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro molto vivace, quasi presto (♩ = 192).

I.  
*(pp)*

N.B. Questa battuta  
senza crescendo!

*(pp)*

div.

1 *a2*

*f*

*a2*

*a2*

*a2*

*mf*

*mf*

*f* (*sempre stacc.*)

*arco marc. v*

*unite arco marc. v*

*unite arco marc. v*

*arco marc. v*

*div. arco marc. v*

*unite arco marc. v*

*f*

*(sim.)*

1 *f*

2

a2  
 a 2: a  
*mf*  
*espr.*  
*mf*  
*espr.*  
*mf*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*mp*  
*dim.*

*mf*  
*dim.*

*espr.*  
*(f) sf*  
*espr.*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*dim.*  
*espr.*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*dim.*  
*espr.*  
*(f) sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*dim.*  
*pizz.*  
*pizz.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*(sim.)*  
*dim.*  
*mf*  
*dim.*

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional bass staves. The second system includes a grand staff and two additional bass staves. The score is marked with various dynamics: *dim.* (diminuendo), *mp* (mezzo-piano), *pp* (pianissimo), *sf* (sforzando), and *dim. molto* (diminuendo molto). The notation includes eighth and sixteenth notes, rests, and slurs. The key signature has one flat (B-flat), and the time signature is 4/4.

3 Fag. I.

Solo.

*mf un poco marcato*

Timp.

*pp*

V. I. div.

pizz.

pizz.

V. II.

pizz.

pizz.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

3 *pp* (non div.)

F. II. Solo.

*legg.*

Ob. I. Solo.

*legg.*

Cl. Solo.

*legg.*

Fag. I.

*pp legg.*

Timp.

N.B. Questa battuta senza crescendo!

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

div.

Fl. p.

Ob.

Cl. b.

Fag.

Timp.

Tromb.

Tromp.

Viol. I

Viol. II

Viola

Cello

Double Bass

*aizz*

*non troppo*

*Sforzo*

Tamb. basco.

*(pizz.)*

*div. arco*

*(sim.)*

\*) 3<sup>a</sup> va reale!

Musical score for J.W.C. 29, page 10. The score is divided into two systems. The first system contains six staves: Piano (p), Violin (v), Viola (v), Cello (c), Double Bass (b), and Double Bass (b). The second system contains five staves: Violin (v), Viola (v), Cello (c), Double Bass (b), and Double Bass (b). The score includes various musical notations such as triplets, accents, and dynamic markings like "a 2 espr.", "mf", and "pizz".



The first system of the musical score consists of six staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano parts. The sixth staff is a bass line. Dynamic markings include *sf* (sforzando), *dim.* (diminuendo), *dim. molto* (diminuendo molto), and *pp* (pianissimo). The key signature has one flat, and the time signature is 4/4.

The second system continues the piano accompaniment from the first system, consisting of two staves. It features dynamic markings of *dim.* (diminuendo) and *dim. molto* (diminuendo molto).

The third system consists of six staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano parts. The sixth staff is a bass line. Dynamic markings include *dim.* (diminuendo), *sf* (sforzando), and *pp* (pianissimo). The key signature has one flat, and the time signature is 4/4.

Ob. 6

Ci. *dim. molto*

Cl. *dim. molto*

Cl.b. *pp*

Timp. *pp*

*dim. molto* *ppp*

Pfte. *dim. molto* *pp*

sul ponticello *(rem.)*

div. *pp*

sul ponticello *(rem.)* *pp*

*pp*

*dim. molto* *pp*

*ppizz.* *pp*

div. *dim. molto* *pp*

*ppizz.* *pp*

*dim. molto* *pp*

*pp* *(pp)*

*dim. molto* *pp*

6 *(pp)*

Fl. Solo. *p*

Cl. Solo. *p*

Vle.

div.

7

senza rallentare, rigorosamente in tempo!

Fl. p.

Fl. gr. *pp*

Ob. *pp*

C. i. *pp*

Cl. *sf* (*mf*) *pp* (Soli ben ten.) *morendo* *ppp*

Cl. b. *sf* (*f*) *pp*

Fag. *sf* (*f*) *pp*

Timp. *f*

V. I. uniti *pizz.* *sf*

*pizz.* *sf*

div. *f subito* *p* *pp*

*f subito* *p* *pp*

1 2 1 2 1 2

7

senza rallentare, rigorosamente in tempo!

(Segue il N° 2 senza interruzione)

## II. Berceuse.

Andantino dolcissimo (♩. = 68). 1

2 Flauti grandi. *I. Solo.*  
*pp dolce (I. Solo.)*

1 Oboe. *pp dolce espr.*

Corno inglese. *I. Solo.*  
*pp dolce*

2 Clarinetti (in la). *Solo.*  
*pp dolce*

Clarinetto basso (insib). *Solo.*  
*pp dolce (senza espressione)*

2 Fagotti. I. *pp molto dolce e tranquillo*  
II. *Solo.*  
*pp (come il I)*

Campanelli.

Pianoforte. *pp*  
*(Ped. tenuto)*

Violini I. *con sordina*

Violini II. *con sordina*

Viola - sola. *senza sordina*

Viole. *con sordina*  
Le altre. *con sordina*

2 Violoncelli-soli. *con sordina (a2) (arco)*  
*pp*

Violoncelli. *con sordina pizz.*  
Gli altri. *pp*

Contrabassi. *(arco) (-)*  
*pp*

Andantino dolcissimo (♩. = 68). 1

2

Solo.  
*pp* ma sostenuto  
 Soli.  
*pp* ma sostenuto  
 (*pp*)  
 (*pp*)  
 (*pp*)  
 \*)

div. in 3  
 (*arco*) *v*  
*pp* dolce  
 (*arco*) *v*  
*pp* dolce  
 Solo.  
 (*arco*)  
*pp* poco *espr.*  
 con sordina  
 pizz. div. in 3  
 Tutti.  
 pizz. div. in 3  
*pp*  
 (*pp*)  
 (*pp*)  
 2 Soli pizz.  
 2 (*pp*) (non 8va alta)

3

I. Solo.  
*mp molto espr.*  
*mp espr.*  
*p*

(sempre *pp*)  
 uniti  
 (*pp*)  
 3 Viole-sole (sempre con sordina)  
*mp espr.*  
 (le altre unite)  
*p*  
*mp espr.*  
*p*

3

4 *a 2*

*Soli. espr.*  
*mp*

*Solo b*  
*dim. poco a poco*

*div. a 2*

*(unite)*

*arco*

*Tutti arco*





senza rall.

Fag. I.II. (ppp) morendo

ppp

(ten.)

4 soli  
1.2  
3.4  
arco  
ppp  
morendo

la 1/2  
(ppp)  
morendo

la 1/2 arco  
(ppp) uno solo  
(ppp) (non s'va alta!)  
morendo

## III. Serenata.

Allegro dolcemente mosso (♩ = 138).

2 Flauti piccoli.  
(Ottavini.)

2 Flauti grandi.

1 Oboe.

Corno inglese.

2 Clarinetti (in la).

Clarinetto basso (in sib).

2 Fagotti.

Timpani.

Triangolo.

Gran cassa.

Pianoforte.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Solo

I. Solo *p sotto voce*

Solo *p sotto voce*

I. Solo *p sotto voce*

*pp sotto voce*

uniti senza sordina

uniti senza sordina

unite senza sordina pizz.

uniti senza sordina *pp sotto voce* pizz.

uniti *pp sotto voce*

*p dolce*

*p dolce*

Allegro dolcemente mosso (♩ = 138).

I. Solo  
mp dolce

C.I.

I. mp  
II.

Fag.  
mp Solo  
p (sotto voce)

pp

pizz.  
pp

(b)

1

The musical score is arranged in two systems. The first system consists of six staves. The top two staves are vocal parts, both marked "(Soli) a 2". The first vocal staff has dynamics *mf* and *a 2*. The second vocal staff has dynamics *mf* and *a 2*. The third staff is a piano accompaniment part marked "(p sempre) a 2" and *p*. The fourth staff is another piano accompaniment part marked "(p sempre) a 2" and *p*. The fifth staff is a bass line marked "(p sempre) a 2" and *p*. The sixth staff is a bass line marked "(p sempre) a 2" and *p*. The second system consists of six staves. The top two staves are vocal parts, both marked "div." and *ppp*. The third staff is a piano accompaniment part marked "(p sempre) a 2" and *p*. The fourth staff is another piano accompaniment part marked "(p sempre) a 2" and *p*. The fifth and sixth staves are bass lines.

1

2

a 2  
 a 2  
 a 2  
 a 2  
 a 2  
 p  
 ben misurato  
 mp stacc. e legg.  
 p  
 V.I. uniti  
 mp espr.  
 (pizz.)  
 V.II. div.  
 p  
 (pizz.)  
 (sempre pizz.)  
 b 2  
 (b)  
 (sempre pizz.)  
 Vle. div.  
 arco  
 (b)  
 (p)  
 (sempre pizz.)  
 Vc. div.  
 mp espr.  
 (sempre pizz.)  
 (b)  
 (p)  
 div. pizz.  
 p

2

*mf* *expr.*

This system contains two staves. The upper staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. The lower staff has a similar melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, also under a slur. Both staves are marked with *mf* *expr.*

This system contains two staves with rhythmic accompaniment. The upper staff has a series of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The lower staff has a similar sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The notes are grouped in pairs with a '7' above them, indicating a 7/8 or similar time signature.

VI. div. *mf* *grazioso, con malizia*

*arco cantando*

*mf* *grazioso, con malizia*

*cantando*

*mf* *grazioso, con malizia*

This system contains four staves. The first staff is marked VI. div. and has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, under a slur. The second staff is marked *arco cantando* and has a similar melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, under a slur. The third and fourth staves have rhythmic accompaniment similar to the second system, with eighth notes and a '7' above them.

*pizz.*

(*p*)

This system contains four staves. The first staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, under a slur. The second staff has a similar melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, under a slur. The third and fourth staves have rhythmic accompaniment similar to the second system, with eighth notes and a '7' above them.

3

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a melodic line in the vocal part, followed by a piano accompaniment. Dynamic markings include *mf* (mezzo-forte) in the vocal part and *mf* in the piano accompaniment.

The second system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues with a melodic line in the vocal part, followed by a piano accompaniment. Dynamic markings include *mf* (mezzo-forte) in the vocal part and *mf* in the piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with some triplets and slurs. The vocal part has a melodic line with some grace notes and slurs. The system concludes with a *cresc.* (crescendo) marking in the piano accompaniment.

3

First system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with notes and rests, marked with *a 2* and *mf*. The second staff is a treble clef with a key signature of two flats, marked with *cresc.* and *a 2*. The third staff is a treble clef with a key signature of two flats, marked with *cresc.* and *a 2*. The fourth staff is a bass clef with a key signature of two flats, marked with *cresc.* and *a 2*. The fifth staff is a bass clef with a key signature of two flats, marked with *mf cresc.*

Second system of musical notation, consisting of two staves. The top staff is a bass clef with a key signature of two flats, marked with *cresc.*. The bottom staff is a bass clef with a key signature of two flats, marked with *cresc. poco a poco*.

Third system of musical notation, consisting of six staves. The top staff is a treble clef with a key signature of two flats, marked with *cresc.*. The second staff is a treble clef with a key signature of two flats, marked with *cresc.*. The third staff is a treble clef with a key signature of two flats, marked with *cresc.*. The fourth staff is a bass clef with a key signature of two flats, marked with *cresc.*. The fifth staff is a bass clef with a key signature of two flats, marked with *cresc.*. The sixth staff is a bass clef with a key signature of two flats, marked with *cresc.*



The first system of the musical score consists of six staves. The top two staves are marked with *a2* and contain melodic lines with slurs. The middle two staves are marked with *ff* and contain rhythmic accompaniment. The bottom two staves are marked with *ff* and contain a more complex rhythmic pattern. Dynamics include *p*, *ff*, *Solo*, *Soli*, and *fff*. There are also markings for *mf* and *p* in the lower right of the system.

The second system begins with a piano introduction on the top staff, marked *f non troppo*. The bottom staff contains a rhythmic accompaniment with markings for *f* and *mf*. There are also markings for *2* and *2 1* at the end of the system.

The third system consists of six staves. The top two staves are marked with *div. in 4* and *ff*. The middle two staves are marked with *div. arco in 4* and *ff*. The bottom two staves are marked with *ff* and contain a complex rhythmic pattern. Dynamics include *ff*, *mf*, and *ff*.



Fl.

a 2 Soli

C.i. Solo

Cl. *p* Soli

V.I.

uniti arco *v*

*ppp*

*pp*

*dim.*

arco *p*

6

a 2

*pp*

Fag. I Solo *pp*

Timp. *p* ma un poco marcato

V.I.

*pp* sempre più piano sino alla fine (sempre simile arco)

VII. uniti

*pp* (sempre simile arco)

Vle. uniti

*pp* (sempre simile arco)

Vc. uniti

*pp*

Cb.

*pp* uniti (sim.)

6 *pp* (sempre pizz.)

Fl.p.

Flute (Fl.p.) part with a 2. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Cl.b.) parts are marked *ppp*. The Bassoon part also includes a *pp* marking.

Percussion (Pfte) part.

Violin I (V.I. div.) and Violin II (V.II. div.) parts are marked *ppp*. Viola (Vle. div.) and Cello/Double Bass (Cl.) parts are also marked *ppp*. The Cello/Double Bass part includes a *pizz.* marking. The score includes various dynamic markings such as *ppp*, *pp*, and *pizz.*, along with performance instructions like *div.* and *pizz.*.

7

First system of musical notation. It consists of five staves. The top staff has a treble clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "a 2". The second staff has a treble clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "Solo". The third staff has a treble clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "a 2". The fourth staff has a bass clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. The fifth staff has a bass clef and contains notes with a dynamic marking of *pppp* and a hairpin crescendo. The word "Gr. c." is written below the fifth staff.

Second system of musical notation. It consists of two staves. The top staff has a treble clef and contains notes with a dynamic marking of *pp* and a hairpin crescendo. The bottom staff has a bass clef and contains notes with a dynamic marking of *pp* and a hairpin crescendo.

Third system of musical notation. It consists of five staves. The top staff has a treble clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "4 primi violini soli". The second staff has a treble clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "lingua". The third staff has a treble clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "div.". The fourth staff has a bass clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. Above it is the marking "div. arco". The fifth staff has a bass clef and contains notes with a dynamic marking of *ppp* and a hairpin crescendo. The instruction "svanendo ma senza rall." is written above the first staff.

7



(stacc.)

1

*pp* *dolcissimo*, *grazioso*

*mp* *molto cantabile*  
*ed espr.*

I.

*armonioso*, *con molto*  
*pedale*

*p* *molto cantabile*  
*ed espr.*

Vle. div.

*ppp*

*ppp*

arco

*p* *molto cantabile*  
*ed espr.*

*ppp* *tranquillo*

*ppp* *tranquillo*

1

*ppp*

This musical score is divided into three systems. The first system consists of five staves: two empty vocal staves at the top, followed by a vocal line with a melodic line and a slur, and two empty piano staves at the bottom. The second system features a vocal line with a melodic line and a slur, and a piano accompaniment consisting of two staves with rhythmic patterns and triplets. The third system contains a vocal line with a melodic line and a slur, and a piano accompaniment consisting of four staves with rhythmic patterns and triplets. The score includes various musical notations such as slurs, triplets, and dynamic markings.



2

(Solo) *pp* ma un poco marcato

(I. Solo) *pp* ma un poco marcato

(sempre espr. e sost.)  
a 2

*pp* ma un poco marcato

(Solo.) *p*

*pp* pizz.

sempre espr. e sost.

div. pizz. *ppp* united arco

sempre *ppp*

2

3

Solo

*ppp*

*mp*

(sempre *p*)  
a 2  
*p* ma un poco marcato

*mp* espr.

*p* ma un poco marcato

(*p* sempre)

(sempre *pp*)

(sempre *p*)  
sempre pizz.  
div.

*pp*

(sempre *p*)

3

4

a 2  
espr. e sost.

Fl. *p*

Ob. I. *p*

Cl. i. *p un poco marcato*

Cl. *ppp*

Cl. b. *p*

Fag. I. Solo. *p espr.*

Fag. II. *p*

Pfte.

4 Soli.

V. I. div. 1.2. a 2 *p*

V. II. 3.4. a 2 *p*

Vle. div. 4 Soli. a 4 *p*

Le altre. *p*

Ve. div. in 3 *pp*

Cb.

4



Perdendosi e senza rall. [6]

ppp

ppp (ma espr.)

ppp

lunga

ppp

div. in 3.

arco

ppp

div.

ppp

ppp

ppp

(espr.)

ppp

2 Soli

pppp

Perdendosi e senza rall. [6]

## V. Polka.

Allegro molto vivace e grottesco (♩ = 168).

2 Flauto piccoli.  
(Ottavini)

2 Flauti grandi.

2 Oboi.

Corno inglese.

2 Clarinetti (in la).

Clarinetto basso (in sib).

2 Fagotti.

Cornetta a pistoni.

Timpani.

Campanelli.

Silofono.

Tamburo basco.

Tamburo militare.

Gran Cassa.

Pianoforte.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

*mf staccatissimo*

*f squillante*

*mf staccatissimo*

*f squillante*

uniti senza sordina

uniti senza sordina

uniti senza sordina

uniti senza sordina

uniti

*pizz.*

Allegro molto vivace e grottesco (♩ = 168).

1

Ob. *a 2* *<sf* *<sf*

Cl. *p*

Fag. *p*

C.a p. *p*

*pizz.* *arco* *leggermente* *mp* *arco* *mp*

1

F1 *mf*

Cl. *mf*

Fag. *cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*pizz.* *mf* *pizz.* *cresc. molto*

*mf* *cresc. molto*

*mf* *cresc. molto*

2 Brillante e volgare.

Fl. p. *ff*

Fl. *ff*

Ob. *ff*

C. i. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C.a.p. *ff*

Timp. *ff*

Tamb. b. *f* (non troppo)

Piatti \* *mf*

Gr. c. *mf*

Pfte. *ff*

div. *ff*

arco *ff*

div. arco *ff*

uniti pizz. *(sempre ff)*

pizz. *(sempre ff)*

div. in 3 *(sempre ff)*

pizz. *(sempre ff)*

2 Brillante e volgare. *ff*

\* I piatti uniti alla cassa, e suonati dallo stesso esecutore.



Musical score for page 43, featuring multiple staves with complex notation, including chords, melodic lines, and dynamic markings. The score is divided into two systems. The first system consists of 11 staves, and the second system consists of 7 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like *dim.*, *p*, *f*, and *div.*. The score is written in a complex, multi-measure format, likely for a large ensemble or orchestra.

3

Musical score for the first system. It consists of seven staves. The top two staves are vocal lines. The third staff is a piano line with a melodic line and a bass line. The fourth staff is a piano line with a melodic line and a bass line. The fifth staff is a piano line with a melodic line and a bass line. The sixth staff is a piano line with a melodic line and a bass line. The seventh staff is a piano line with a melodic line and a bass line.

Musical markings in this system include: *a 2*, *Solo.*, *mf staccatissimo*, *Soli.*, *mf staccatissimo*, *mette la sordina*, *Tamb. m.*, and *sotto voce*.

Musical score for the second system, primarily piano accompaniment. It consists of two staves. The top staff is a piano line with a melodic line and a bass line. The bottom staff is a piano line with a melodic line and a bass line.

Musical markings in this system include: *p*.

Musical score for the third system, including piano accompaniment and vocal lines. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment.

Musical markings in this system include: *sempre non div.*, *arco*, *div.*, *legg.*, and *p*.

3

Ob.

Cl.

Cl. b.

Fag.

C. a p. con sordina

Tamb. m. *sentimentale*  
(sempre molto piano)

*cresc. molto*

*stringendo*

*cresc. molto*

*cresc.*

arco

*mp*

*simile*



The musical score is written for piano and consists of two systems of staves. The first system contains 10 staves, and the second system contains 6 staves. The music is in 3/4 time and features a complex harmonic structure with frequent chromaticism and accidentals. The notation includes various articulations such as slurs, accents, and dynamic markings. A section starting at measure 8 is marked "stringendo ancora un poco".



rigorosamente in tempo

$\text{♩} = 168$

6 Tempo del principio

Fl. *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

Soli a 2

*mf staccatissimo*

*mf staccatissimo*

*p*

*ppp*

*pizz. div.*

*ppp*

*pizz. p*

rigorosamente in tempo

$\text{♩} = 168$

6 Tempo del principio

Ob. I. *a 2*

Cl. *f squillante*

Fag. *f squillante*

senza sord.

*f squillante*

*pizz.*

*(pizz.)*

Fl. *a 2*  
 Ob. *a 2*  
 Cl. 2  
 Fag.  
 C. a p.  
 arco *leggiermente*  
*mp*  
*p* *leggiermente*

[7] *senza rall. Ben in tempo sino alla fine.*  
 Cl.  
 Fag.  
 Gr. c. *p* *ppp*  
 V. *dim.* *morendo* *pp*  
 Vle. arco *mf* *dim.* *ppp*  
 unite  
 Ve. div. in 8. *(pizz.)* *ppp*  
 Cb. *pizz.* *ppp*

*senza rall. Ben in tempo sino alla fine.*







# PHILHARMONIA

TASCHEN-PARTITUREN  
MINIATURE SCORES / PARTITIONS DE POCHE

## No. HAYDN

- 28 Die Jahreszeiten / The Seasons / Les Saisons  
121 Theresien-Messe B / Si b  
115 Symphonie No. 1 (Paukenwirbel)  
5 Symphonie No. 2 (London)  
36 Symphonie No. 4 (Uhr)  
26 Symphonie No. 6 (Paukenschlag)  
113 Symphonie No. 7 C / Do  
35 Symphonie No. 11 (Militär)  
37 Symphonie No. 15 (La Reine)  
34 Symphonie No 16 (Oxford)  
117 Symphonie No. 17 (L'ours)  
38 Symphonie No. 18 (Abschied)  
338/4710 Str. Quart. 1) / op. 17 No. 5, G - Sol / op. 20 No. 6, A - La (Sonnen) / op. 54 No. 1, G - Sol / op. 64 No. 5, D - Ré (Lerchen) / op. 74 No. 3, g - sol (Reiter) / op. 76 No. 2, d - ré (Quinten) / op. 76 No. 3, C - Do (Kaiser) / op. 76 No. 4, B - B flat - Si b / op. 76 No. 5, D - Ré (Largo) / op. 77 No. 1, G - Sol

## A. HONEGGER

- 287 Pastorale d'Été

## E. KŘEENEK

- 247 Str. Quart. III<sup>1)</sup>, op. 6

## LISZT

- 79 Tasso  
80 Les Préludes

## MAHLER

- 251 Lieder eines fahrenden Gesellen  
219/20 Lieder aus »Des Knaben Wunderhorn«, Bd. I/II  
252 Kindertotenlieder  
253 7 letzte Lieder (in Vorb.)

## FR. MALIPIERO

- 288/90 Impressioni dal vero, I/III (in Vorb.)  
299 Pausa del silenzio (in Vorb.)

## MENDELSSOHN

- 29 Elias / Elijah, Oratorium, op. 70  
52 Symphonie No. 3, op. 56 (schottische)  
82 Symphonie No. 4, op. 90 (italienische)  
16 Sommeraachtstraum, Ouverture  
55 Hebräer, Ouverture  
83 Violinkonzert, op. 64  
348/50 3 Str. Quart. 1), op. 44, No 1/3

- 1) Streichquartett / String Quartet / Quatuor à cordes  
2) Streichquintett / String Quintet / Quintuor à cordes

## No. MOZART

- 46 Schauspieldirektor / L'impresario, Köch. 486, kpl. Part. und kl.-Ausz.  
50 Symphonie C / Do Köch. 200  
51 Symphonie D / Ré Köch. 385 (Haffner)  
49 Symphonie C / Do Köch. 425 (Linzer)  
61 Symphonie D / Ré Köch. 504 (ohne Menuett)  
56 Symphonie Es / E flat / Mi b, Köch. 543  
27 Symphonie g / sol Köch. 550  
6 Symphonie C / Do (Jupiter) Köch. 551  
53 Krönungsmesse / Coronation Mass, Köch. 317  
58 Klavierkonzert A / La Köch. 488  
57 Klavierkonzert c / do Köch. 491  
47 Entführung a. d. Serail, Ouv., Köch. 384  
13 Figaro, Ouverture Köch. 492  
14 Don Juan, Ouverture, Köch. 527  
15 Così fan tutte, Ouverture, Köch. 588  
12 Die Zauberflöte, Ouverture, Köch. 620  
327/36 10 Str. Qu. 1) Köch. No. 37, 421, 428, 458, 464, 465, 499, 575, 589, 590

## NICOLAI

- 41 Die lustigen Weiber von Windsor / The Merry Wives of Windsor / Les Joyeuses Commères de Windsor, Ouverture

## VÍT. NOVÁK

- 221 Serenade, op. 36

## PALESTRINA

- 90 Stabat Mater

## PFITZNER

- 269 Palestrina, 3 Vorsp. / 3 Préludes  
270 Christelflein, Ouverture op. 20

## REGER

- 222 Str. Quart. 1) g / sol, op. 54, No. 1  
223 Str. Quart. 1) A / La, op. 54, No. 2  
283 Der Einsiedler, op. 144a (in Vorb.)  
284 Requiem, op. 144b (in Vorb.)

## RIMSKY-KORSAKOW

- 279 Gold. Hahn / Coq d'or, Suite

Bei Bestellung genügt die Angabe der Verlagsnummer / In ordering kindly mention number of edition only / Pour les commandes il suffit d'indiquer le numéro de l'oeuvre

# PHILHARMONIA

TASCHEN-PARTITUREN  
MINIATURE SCORES / PARTITIONS DE POCHE

## No. ROSSINI

- 17 Der Barbier von Sevilla / The Barber of Seville / Le Barbier de Séville, Ouverture  
112 La Gazza Ladra, Ouverture

## SCHÖNBERG

- 225 Kammer-symphonie / Chamber Symphony / Symphonie de Chambre, op. 9  
223 Str. Quart. 1) II fis / fa ♯, op. 10

## SCHREKER

- 235 Geburtstag der Infantin / The Birthday of the Infanta / La fête de l'Infante, Suite

## SCHUBERT

- 52 Symphonie 7, C / Do  
2 Symphonie h / si, Unvollendete / Unfinished / Incomplete  
24 Rosamünde, (Zauberharfe), Ouverture  
351 Str. Quart. 1) a / la, op. 29  
353 Str. Quart. 1) G / Sol, op. 161  
352 Str. Quart. 2) d / ré, op. posth. (Tod u. d. Mädchen / Dead and the maiden)  
354 Str. Quint. 2) C / Do, op. 163

## SCHUMANN

- 31 Symphonie No. 1, op. 38  
32 Symphonie No. 2, op. 61  
33 Symphonie No. 3, op. 97  
25 Symphonie No. 4, op. 120  
361/63 Str. Quart. 1), op. 41, No. 1/3

## SMETANA

- 72 Die verkaufte Braut / The bartered Bride / La Fiancée Vendue, Ouverture  
73 Der Kuß / The Kiss / Le Baiser, Ouv.  
357 Str. Quart. 1), e / mi (Aus meinem Leben)

## RICHARD STRAUSS

- 245 Bläseserenade, op. 7  
237 Symphonie f / fa, op. 12  
238 Aus Italien / From Italy / De l'Italie, op. 16  
239 Don Juan, op. 20  
240 Macbeth, op. 23  
241 Tod und Verklärung / Death and Transfiguration / Mort et Transfiguration, op. 24

## No. RICHARD STRAUSS

- 242 Till Eulenspiegel, op. 28  
243 Zarathustra, op. 30  
244 Don Quixote, op. 35  
245 5 Orchesterlieder  
267 Bürger als Edelmann / Bourgeois gentil-homme, Suite, op. 60  
263 Couperin-Suite

## STRAWINSKY

- 291 Ragtime  
292 Berceuses du chat (in Vorb.)  
293 Pribautki (in Vorb.)

## C. SZYMANOWSKY

- 248 Str. Quart. 1), op. 37, C / Do

## TSCHAIKOWSKY

- 71 Symphonie No. 4, f / fa, op. 36  
63 Symphonie No. 5, e / mi, op. 64 (in Vorb.)  
64 Symphonie No. 6, h / si, op. 74 (Pathétique)

## WAGNER

KOMPLETTE OPERN: 9)

- 255 Rienzi  
255 Der fliegende Holländer / The Flying Dutchman / Le Vaisseau Fantôme  
257 Tannhäuser  
258 Lohengrin  
259 Tristan und Isolde

- 69 Rienzi, Ouverture  
20 Holländer, Ouverture  
21 Tannhäuser, Ouverture  
39 Lohengrin, Vorspiel / Prelude  
40 Tristan und Isolde, Vorspiel / Prelude  
19 Meistersinger, Vorspiel / Prelude  
70 Parsifal, Vorspiel / Prelude  
68 Siegfried-Idyll  
123 Walkürenritt  
125 Trauermusik aus Götterdämmerung

## WEBER

- 22 Freischütz, Ouverture  
77 Euryanthe, Ouverture  
23 Oberon, Ouverture

\*

- 1) Streichquartett / String Quartet / Quatuor à cordes  
2) Streichquintett / String Quintet / Quintour à cordes  
3) Complete Operas / Opéras complètes

Bei Bestellung genügt die Angabe der Verlagsnummer / In ordering kindly mention number of edition only / Pour les commandes il suffit d'indiquer le numéro de l'oeuvre