

Eulenburgs kleine Partitur-Ausgabe



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No. 100

# MOZART

K.-V. No. 361

## Serenade

für Blasinstrumente

B $\flat$  dur — Si $\flat$  majeur — B $\flat$  major



Ernst Eulenburg, Leipzig

# Eulenburgs kleine Partitur-Ausgabe.

## Kammermusik :

No.

1. Mozart, Quartett, G [387]
2. Beethoven, Quartett, op. 131, Cism.
3. Haydn, Quartett, op. 76, 3, C (Kaiser-)
4. Beethoven, Quartett, op. 135, F
5. Cherubini, Quartett, Es
6. Beethoven, Quartett, op. 132, A m.
7. Mendelssohn, Quartett, op. 44, 2, Em
8. Mozart, Quartett, C [495]
9. Beethoven, Quartett, op. 130, B
10. Haydn, Quartett, op. 76, 2, D m (Quinten-)
11. Schubert, Quartett, op. posth., D m  
(Der Tod und das Mädchen)
12. Beethoven, Septett, op. 29, Es
13. Mozart, Quintett, Gm [156]
14. Beethoven, Quartett, op. 95, F m
15. Schubert, Quintett, op. 163, C
16. Beethoven, Quartett, op. 18, 1, F
17. Beethoven, Quartett, op. 18, 2, G
18. Beethoven, Quartett, op. 18, 3, D
19. Beethoven, Quartett, op. 18, 4, C m
20. Beethoven, Quartett, op. 18, 5, A
21. Beethoven, Quartett, op. 18, 6, B
22. Beethoven, Quartett, op. 74, Es (Harfen-)
23. Cherubini, Quartett, D m
24. Mozart, Quartett, D [499]
25. Mozart, Quartett, D [575]
26. Mozart, Quartett, B [589]
27. Mozart, Quartett, F [590]
28. Beethoven, Quartett, op. 59, 1, F
29. Beethoven, Quartett, op. 59, 2, Em
30. Beethoven, Quartett, op. 59, 3, C
31. Beethoven, Quintett, op. 29, C
32. Mozart, Quartett, D m [421]
33. Mozart, Quartett, Es [428]
34. Mozart, Quartett, B (Jagd-) [458]
35. Mozart, Quartett, A [464]
36. Beethoven, Quartett, op. 127, Es
37. Mozart, Quintett, C m [406]
38. Mozart, Quintett, C [515]
39. Schubert, Quartett, op. 161, G
40. Schubert, Quartett, op. 29, Am
41. Beethoven, Streich-Trio, op. 3, Es
42. Beethoven, Streich-Trio, op. 9, 1, G
43. Beethoven, Streich-Trio, op. 9, 2, D
44. Beethoven, Streich-Trio, op. 9, 3, C m
45. Beethoven, Streich-Trio, op. 8, D (Seren.)
46. Cherubini, Quartett, C
47. Mendelssohn, Quartett, op. 12, Es
48. Mendelssohn, Quartett, op. 44, 1, D
49. Mendelssohn, Quartett, op. 44, 3, Es
50. Mozart, Quintett, D [593]
51. Mozart, Quintett, Es [614]
52. Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2)
53. Haydn, Quartett, op. 33, 3, C (Vogel-)
54. Haydn, Quartett, op. 34, 1, G
55. Haydn, Quartett, op. 64, 5, D (Lerchen-)
56. Haydn, Quartett, op. 76, 4, B
57. Haydn, Quartett, op. 76, 5, D (ber. Largo)
58. Haydn, Quartett, op. 74, 3, G m (Reiter-)
59. Mendelssohn, Oktett, op. 20, Es
60. Schubert, Oktett, op. 166, F
61. Haydn, Quartett, op. 77, 1, G
62. Haydn, Quartette, op. 77, 2, F, op. 103, B
63. Haydn, Quartett, op. 17, 5, G
64. Haydn, Quart., op. 20, 6, A (Sonnen-No. 6)
65. Haydn, Quartett, op. 64, 3, B
66. Haydn, Quartett, op. 54, 2, C
67. Mendelssohn, Quintett, op. 87, B
68. Mendelssohn, Quartett, op. 15, A m

No.

69. Haydn, Quartett, op. 76, 1, G
70. Mozart, Streich-Trio, (Divert.) Es [593]
71. Mozart, Klarinetten-Quintett, A [581]
72. Mozart, Sextett (Divertimento) D [534]
73. Mozart, Sextett (Divertimento) B [587]
74. Schumann, Quartett, op. 41, 1, A m
75. Schumann, Quartett, op. 41, 2, F
76. Schumann, Quartett, op. 41, 3, A
77. Schumann, Klavier-Quartett, op. 47, Es
78. Schumann, Klavier-Quintett, op. 44, Es
79. Beethoven, Klavier-Trio, op. 97, B
80. Mendelssohn, Klavier-Trio, op. 49, D m
81. Mendelssohn, Klavier-Trio, op. 66, C m
82. Beethoven, Kl.-Tr., op. 70, 1, D (Geister-)
83. Beethoven, Klavier-Trio, op. 70, 2, Es
84. Schubert, Klavier-Trio, op. 99, B
85. Schubert, Klavier-Trio, op. 100, Es
86. Schumann, Klavier-Trio, op. 63, D m
87. Schumann, Klavier-Trio, op. 89, F
88. Schumann, Klavier-Trio, op. 110, G m
89. Haydn, Quartett, op. 9, 1, C
90. Haydn, Quartett, op. 17, 6, D
91. Haydn, Quartett, op. 64, 4, G
92. Haydn, Quartett, op. 64, 6, Es
93. Haydn, Quart., op. 20, 4, D (Sonnen-No. 4)
94. Haydn, Quart., op. 20, 5, F m (Sonnen-No. 5)
95. Haydn, Quartett, op. 9, 4, D m
96. Haydn, Quartett, op. 53, 1, A
97. Spohr, Nonett, op. 31, F
98. Beethoven, Quartett, op. 133, B (Purge)
99. Schumann, Klavier-Trio, op. 88, A m
100. Mozart, Serenade f. Blas-Instr., B [361]
101. Mendelssohn, Quartett, op. 89, F m
102. Mendelssohn, Quartett, op. 81, E
103. Beethoven, Flötentrio, op. 25, D (Seren.)
104. Beethoven, Trio für Blasinstr., op. 87, G
105. Dittersdorf, Quartett, Es
106. Dittersdorf, Quartett, D
107. Dittersdorf, Quartett, B
108. Haydn, Quart., op. 20, 2, C (Sonn.-No. 2)
109. Haydn, Quartett, op. 64, 2, H m
110. Haydn, Quartett, op. 71, 1, B
111. Haydn, Quartett, op. 17, 1, B
112. Haydn, Quartett, op. 50, 4, Fism
113. Haydn, Quartett, op. 54, 3, E
114. Beethoven, Klavier-Quartett, op. 16, Es
115. Boccherini, Quintett, E
116. Schubert, Quartett, op. 168, B
117. Schubert, Quartett, op. posth., G m
118. Schubert, Klavier-Quintett, op. 114, A  
(Forellen)
119. Schubert, Quartett, op. 125, 2, E
120. Schubert, Quartett, op. 125, 1, Es
121. Beethoven, Klavier-Trio, op. 1, 1, Es
122. Beethoven, Klavier-Trio, op. 1, 2, G
123. Beethoven, Klavier-Trio, op. 1, 3, C m
124. Spohr, Doppel-Quartett, op. 77, Es
125. Spohr, Oktett, op. 32, E
126. Beethoven, Sonate, op. 47, A (Kreutzer-)
127. Spohr, Doppel-Quartett, op. 65, D m
128. Spohr, Doppel-Quartett, op. 136, G m
129. Spohr, Doppel-Quartett, op. 87, F m
130. Cherubini, Quartett, op. posth., E
131. Cherubini, Quartett, op. posth., F
132. Cherubini, Quartett, op. posth., A m
133. Mendelssohn, Quintett, op. 18, A
134. Mendelssohn, Oktett f. Blasinstr., op. 103, Es
135. Dittersdorf, Quartett, G
136. Dittersdorf, Quartett, A

Eulenburgs kleine Partitur=Ausgabe

# SERENADE No. 8

B dur

für

2 Oboen, 2 Klarinetten,  
2 Bassethörner, 4 Waldhörner,  
2 Fagotte und Kontrafagott  
oder Kontrabaß

von

## WOLFGANG AMADEUS MOZART

Köchel-Verzeichnis No. 361

Revidiert und mit Vorwort versehen von  
RUDOLF GERBER



Ernst Eulenburg, Leipzig/Wien

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**MOZART, SERENADE NO. 8, BDUR  
FÜR BLASINSTRUMENTE. (K.-V. NO. 361.)**

Die vorliegende Bläser-Serenade in B dur (K.-V. 361) komponierte Mozart im Jahre 1780, vermutlich für Mitglieder der Münchener Hofkapelle (Abert, Mozart I 777). Von den 7 Sätzen hat der Meister die beiden ersten, den dritten und letzten auch für Streichquintett bearbeitet, ohne Frage aber nicht, wie man lange annahm, 1768, sondern erst nach 1780, mit anderen Worten: das Streichquintett (K.V.46) ist eine spätere Bearbeitung und Reduktion der Bläser-Serenade und nicht umgekehrt (Abert a. a. O. I, 151).

Stilistisch erweist sich das Werk als außerordentlich abwechslungsreich insofern, als der heitere Serenadenton (namentlich der Ecksätze und der Menuette) im 3. Satz sowie in den offenbar später hinzukomponierten Mittelsätzen (Romanze und Thema mit Variationen) eine Wendung ins Sinfonische erfährt und tiefere Gefühlstöne weckt. In der Melodik und Harmonik des 3. Satzes vernimmt man ganz deutlich Don-Giovanniklänge. Von hervorragender Bedeutung

sind dann weiterhin die Variationen, namentlich die fünfte mit ihrem „Märchengeflüster“ (Abert), das bereits den berausenden Duft der *Così-fan-tutte*-Melodik hervorzaubert. Überhaupt ist das ganze Werk ungewöhnlich reich an klanglichen Schönheiten, da Mozart, ganz abgesehen von melodischen und harmonischen Effekten, die einzelnen Blasinstrumente im höchsten Grad individuell zur Entfaltung bringt. Im allgemeinen entfernt sich das Werk, seinem Ausdrucksgehalt nach zu urteilen, ganz erheblich von dem Typus der damaligen Ständchenmusik und nimmt unter den Serenaden des Meisters einen hervorragenden Platz ein.

Die Wahl zwischen Kontrabaß und Kontrafagott als Fundament-Instrument ist von vornherein freigestellt. Zu bemerken ist außerdem, daß in der vorliegenden Neuausgabe die Vorschläge im Sinne der damals üblichen Verzierungspraxis ausgeschrieben wurden.

Berlin.

Rudolf Gerber.



# Serenade No. 8

## I

W. A. Mozart

1756-1791

Köchel-Verzeichnis No. 361

Largo

2 Oboi

2 Clarinetti in B

2 Corni di bassetto

I. II. in F

4 Corni III. IV. in B basso

2 Fagotti

Contrafagotto o Contrabasso

Ob.

Cl.

C.bs.

Cor.

Fag.

Cb.

10

Ob. *p* *cresc.*

Cl. *p* *cresc.*

C.bs. *p* *cresc.*

Cor.

Fag. *p* *cresc.*

Cb. *p* *cresc.*

zu 2

Ob. *f* *p* *f*

Cl. *f* *p* *f*

C.bs. *f* *p* *f*

Cor. *f* *p* *f*

Fag. *f* *p* *f*

Cb. *f* *p* *f*



Allegro molto

20

Ob. *f*

Cl. *p*

C. bs. *f*

Cor. *f*

Fag. *p* *f* zu 2

Cb. *f*



Ob. *p*

Cl. *p*

C. bs. *p* 1.

Cor. *p*

Fag. *p*

Cb.

30

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

zu 2

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

40

C.bs. in F 1.2.

Cor.

Fag. zu 2

50

Ob.

Cl.

C.bs. zu 2

Cor.

Fag. p

Ob.

Cl.

C.bs. zu 2

Cor.

Fag. zu 2

Cb.

60

Cl. *fp*

Fag.

70

Ob. *zu 2*

Cl. *zu 2*

C. b.s.

Cor.

Fag. *f*

Cb.

Ob. *zu 2*

Cl. *zu 2*

C. b.s. *zu 2*

Cor. *zu 2*

Fag. *zu 2*

Cb. *zu 2*

80

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*p*

*f*

zu 2

zu 2

zu 2

*p*

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*f*

*p*

*p*

*f*

*p*

8

Ob. *zu 2* 90

Cl.

C. bs. *zu 2*

Cor.

Fag. *zu 2*

Cb.

Cl. *p*

C. bs. *zu 2*

Cor. *in B 3.4.*

Fag. *p*

Cb. *p*

Ob. *p* 100

Cl.

C. bs.

Cor.

Cb. *p*

Ob.

C. bs.

Cor.

Fag. zu 2

Cb.

Ob. zu 2

Cl.

C. bs.

Cor.

Fag. zu 2

Cb.

110 zu 2

Ob.

Cl. zu 2

C. bs.

Cor. in B 3. 4.

Fag.

Cb.

120

Ob.

Cl.

C. bs.

Fag.

Cb.

*p*

zu 2

130

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*p*

zu 2

*p* 1.

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*p*

1.

zu 2



1. 140

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

150

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

zu 2

zu 2

160

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

170

Cl.

C. bs.

*p*

*p*

zu 2

*b*

*b*

Ob. *p*

Cl.

C.bs.

Cor. in B 3.4. *p*

Fag. *p* zu 2

Fag. *p*

Ob. zu 2 *f*

Cl. zu 2 *f* *fp*

C.bs. *f* *p*

Cor.

Fag. *f*

Cb. zu 2

Fag. *f*

Cl. *fp* *fp* *fp* 190

C.bs. *fp*

zu 2

Ob.

Cl.

C.bs.

Cor.

Fag.

Cb.

Ob.

Cl.

C.bs.

Cor.

Fag.

Cb.

200  
zu 2

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

*p*  
*f*  
zu 2

Detailed description: This system of musical notation covers measures 200 to 203. The key signature has one flat (B-flat). Measure 200 starts with a tempo marking of 200 and a first ending bracket labeled 'zu 2' over the first two measures. The Oboe (Ob.) and Clarinet (Cl.) parts have rests in measures 200 and 201. The Clarinet enters in measure 202 with a *p* dynamic. The Bassoon (Fag.) and Contrabass (Cb.) parts have rests in measures 200 and 201. The Bassoon enters in measure 202 with a *p* dynamic. The Bassoon has a first ending bracket labeled 'zu 2' over measures 202 and 203. The Bassoon has a *f* dynamic marking in measure 203. The Cor Anglais (Cor.) and Cello/Bass (C. bs.) parts have rests in measures 200 and 201. The Cello/Bass enters in measure 202 with a *p* dynamic. The Cello/Bass has a first ending bracket labeled 'zu 2' over measures 202 and 203. The Cello/Bass has a *f* dynamic marking in measure 203.



Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

*p*  
*p*

Detailed description: This system of musical notation covers measures 204 to 207. The key signature has one flat (B-flat). The Oboe (Ob.) and Clarinet (Cl.) parts have rests in measures 204 and 205. The Clarinet enters in measure 206 with a *p* dynamic. The Bassoon (Fag.) and Contrabass (Cb.) parts have rests in measures 204 and 205. The Bassoon enters in measure 206 with a *p* dynamic. The Bassoon has a first ending bracket labeled 'zu 2' over measures 206 and 207. The Bassoon has a *p* dynamic marking in measure 207. The Cor Anglais (Cor.) and Cello/Bass (C. bs.) parts have rests in measures 204 and 205. The Cello/Bass enters in measure 206 with a *p* dynamic. The Cello/Bass has a first ending bracket labeled 'zu 2' over measures 206 and 207. The Cello/Bass has a *p* dynamic marking in measure 207.

210

Ob. *p* zu 2

Cl. zu 2

C. bs. zu 2

Cor.

Fag. *f* zu 2

Cb.

220

Ob. *p* zu 2

Cl. zu 2

C. bs. zu 2

Cor. *p* zu 2

Fag. zu 2

Cb.

Ob. *zu 2*  
*f* *p*

Cl.

C. bs.

Cor.

Fag.

Cb.

Ob. *zu 2* 230  
*f*

Cl. *zu 2*  
*f*

C. bs. *zu 2*  
*f*

Cor.

Fag. *zu 2*  
*f*

Cb.

# II

## Menuetto

2 Ob. *f* *p* 1. *f* *p* 1.

2 Cl. *f* *p* *f* *p*

2 C. bs. *f* 1. *f* 1. *p*

in F  
4 Cor. *f*

in B *f*

2 Fag. *f* zu 2

Cb. *f*

Detailed description: This system contains the first six staves of the musical score. The instruments are 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Cor Anglais (split into F and B), 2 Bassoons, and 1 Contrabass. The music is in 3/4 time with a key signature of two flats. The first staff (2 Ob.) features a melodic line with dynamics *f*, *p*, and first endings. The second staff (2 Cl.) has a similar melodic line with dynamics *f* and *p*. The third staff (2 C. bs.) provides harmonic support with dynamics *f* and first endings. The fourth and fifth staves (4 Cor) play chords with dynamic *f*. The sixth staff (2 Fag.) has a bass line with dynamic *f* and a 'zu 2' marking. The seventh staff (Cb.) has a bass line with dynamic *f*.

Ob. *f* 10 *tr*

Cl. *f* *tr*

C. bs. *f* *tr*

Cor. *f*

Fag. *f* a 2

Cb. *f*

Detailed description: This system contains the next six staves of the musical score. The instruments are 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Cor Anglais, 1 Bassoon, and 1 Contrabass. The music continues from the previous system. The first staff (Ob.) has a melodic line with dynamic *f*, a measure marked '10', and trills (*tr*). The second staff (Cl.) has a melodic line with dynamic *f* and trills (*tr*). The third staff (C. bs.) has a melodic line with dynamic *f* and trills (*tr*). The fourth and fifth staves (Cor) play chords with dynamic *f*. The sixth staff (Fag.) has a bass line with dynamic *f* and a 'a 2' marking. The seventh staff (Cb.) has a bass line with dynamic *f*.



20

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

Musical score for measures 30-39. The score is for a woodwind ensemble and includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Cor, Bassoon (Fag.), and Contrabass (Cb.). The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. The score features dynamic markings of *p* (piano) and *f* (forte). Measure 30 is marked with a first ending bracket and a first ending mark (1.). Measure 31 is marked with a first ending bracket and a first ending mark (1.). Measure 32 is marked with a first ending bracket and a first ending mark (1.). Measure 33 is marked with a first ending bracket and a first ending mark (1.). Measure 34 is marked with a first ending bracket and a first ending mark (1.). Measure 35 is marked with a first ending bracket and a first ending mark (1.). Measure 36 is marked with a first ending bracket and a first ending mark (1.). Measure 37 is marked with a first ending bracket and a first ending mark (1.). Measure 38 is marked with a first ending bracket and a first ending mark (1.). Measure 39 is marked with a first ending bracket and a first ending mark (1.).

Musical score for measures 40-49. The score is for a woodwind ensemble and includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Cor, Bassoon (Fag.), and Contrabass (Cb.). The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. The score features dynamic markings of *p* (piano) and *f* (forte). Measure 40 is marked with a first ending bracket and a first ending mark (1.). Measure 41 is marked with a first ending bracket and a first ending mark (1.). Measure 42 is marked with a first ending bracket and a first ending mark (1.). Measure 43 is marked with a first ending bracket and a first ending mark (1.). Measure 44 is marked with a first ending bracket and a first ending mark (1.). Measure 45 is marked with a first ending bracket and a first ending mark (1.). Measure 46 is marked with a first ending bracket and a first ending mark (1.). Measure 47 is marked with a first ending bracket and a first ending mark (1.). Measure 48 is marked with a first ending bracket and a first ending mark (1.). Measure 49 is marked with a first ending bracket and a first ending mark (1.).

Ob.

Cl.

C.bs.

Cor.

Fag.

Ch.

## Trio I

Cl.

C.bs.

50

Cl.

C.bs.

Cl.

C.bs.

60

70

Cl. *sf p sf p sf p sf p*

C. bs. *sf p sf p sf p*

78

Cl. *fp fp*

C. bs.

80

Cl. *fp*

C. bs. *fp*

88

Cl. *fp fp*

C. bs. *fp*

90

1. | 2.

*Muetto da capo*

Trio II

Ob. *p*

C. bs. *p*

Cor. *p*

Fag. *p*

Cb. *p*

Ob. *cresc.* 3 3 3 100 *f*

C. bs. *cresc.* *f*

Fag. *cresc.* *f* zu 2

Cb. *cresc.* *f*

Ob. *tr* *p*

C. bs. *tr* *p*

Cor. 1.2. in F *p* *fp* *p*

Fag. *p*

Cb. *p*

Ob. *f* 120 *p*

C. bs. *f* *p*

Fag. *f* *p* a 2

Cb. *f* *p*

Ob.

C. bs.

Cor. 3.4. in B

Fag.

Cb.

*tr*

*tr*

*tr*

*tr*

*p*

*3*

Ob.

C. bs.

Cor.

Fag.

Cb.

*tr*

130.

*3*

*cresc.*

*cresc.*

*cresc.*

zu 2

*cresc.*

*cresc.*

Ob.

C. bs.

Cor.

Fag.

Cb.

*tr*

*f*

*tr*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

1.

2.

# III

## Adagio

2 Ob.  
2 Cl.  
in B  
2 C. bs.  
2 Cor.  
in Es  
2 Fag.  
Cb.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

Ob.  
Cl.  
C. bs.  
Fag.  
Cb.

10

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

*fp*

Detailed description: This system of musical notation covers measures 10, 11, and 12. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), and Bassoon (Fag.). The string section includes Cor Anglais (Cor.) and Cello/Double Bass (Cb.). The Oboe part begins with a melodic line in measure 10, marked *fp*. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes, also marked *fp*. The Cor Anglais part is silent. The Fag. part plays a rhythmic accompaniment of eighth notes, marked *fp*. The Cb. part plays a rhythmic accompaniment of eighth notes, marked *fp*. The number '10' is written above the Oboe staff at the beginning of the system.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

Detailed description: This system of musical notation covers measures 13, 14, and 15. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), and Bassoon (Fag.). The string section includes Cor Anglais (Cor.) and Cello/Double Bass (Cb.). The Oboe part continues its melodic line, marked *fp*. The Clarinet and Bassoon parts continue their rhythmic accompaniment, marked *fp*. The Cor Anglais part is silent. The Fag. part continues its rhythmic accompaniment, marked *fp*. The Cb. part continues its rhythmic accompaniment, marked *fp*.



Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

Ob.

Cl.

C. bs.

Fag.

Cb.

Ob. *sf*  
 Cl. *sf*  
 C. bs. *fp*  
 Fag. *sf*  
 Cb. *sf*

Ob. *sf*  
 Cl. *fp*  
 C. bs. *sf*  
 Cor. *sf*  
 Fag. *fp*  
 Cb. *fp*

zu 2

Ob. *sf*  
 Cl. *sf*  
 C. bs. *sf*  
 Cor. *sf*  
 Fag. *sf*  
 Cb. *sf*

30.2

2.

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*tr*

*fp*

*fp*

*fp*

*fp*

*fp*

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*fp*

*fp*

*fp*

*fp*

*f*

*fp*

*f*

*fp*

Ob. *f*

Cl. *f*

C. bs. *f*

Cor.

Fag. *f*

Cb. *f*

Measures 25-39. The woodwinds (Ob., Cl., C. bs., Fag., Cb.) play a rhythmic pattern of eighth notes with accents. The Cor. part is silent.

Ob. *f* *p* *dolce*

Cl. *f* *p* *dolce*

C. bs. *f* *p* *dolce*

Cor. *f* *p*

Fag. *f* *p*

Cb. *f* *p*

Measures 40-42. The woodwinds (Ob., Cl., C. bs.) play a rhythmic pattern of eighth notes with accents. The Cor. part is silent. Dynamics range from *f* to *p*, and the woodwinds play *dolce* in measure 42.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

*p*

zu 2

Detailed description: This system contains the first two measures of the score. The woodwinds (Ob., Cl., C. bs., Cor., Fag., Cb.) are in a key signature of two flats. The Cor. part has a 'zu 2' marking. Dynamics include *p* (piano) for the woodwinds and *mf* (mezzo-forte) for the bass instruments.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

*p*

*pp*

Detailed description: This system contains measures 3, 4, and 5. The woodwinds continue with *p* dynamics, while the brass instruments (C. bs., Cor., Fag., Cb.) play *pp* (pianissimo). The Cor. part has a 'zu 2' marking. The score concludes with a double bar line and repeat dots.

## IV

## Menuetto Allegretto

2 Ob. *f* *p* 1.

2 Cl. *f* *p*

2 C. bs. *f* *p*

in F  
4 Cor. *f*

in B *f*

2 Fag. *f* *p* zu 2

Cb. *f*

Ob. *f* *p* zu 2 10.

Cl. *f* *p*

C. bs. *f* *p* zu 2

Cor. *f*

Fag. *f* *p* zu 2

Cb. *f*

Musical score for measures 20-29. The score is for a woodwind section, including Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The dynamics range from *fp* (fortissimo piano) to *p* (piano). The key signature is one flat (B-flat major or F minor). The time signature is 4/4. The score includes a first ending bracket over measures 23-24 and a second ending bracket over measures 25-26. The number 20 is written above the Oboe staff at the beginning of the section.

Musical score for measures 30-39. The score is for a woodwind section, including Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The dynamics range from *f* (fortissimo) to *p* (piano). The key signature is one flat (B-flat major or F minor). The time signature is 4/4. The score includes first and second endings for the Oboe, Clarinet, Bassoon, and Cor. The number 30 is written above the Oboe staff at the beginning of the section.

Trio I

Ob. *f*

Cl. *p* *f*

C.bs. *p* *f* *p*

Cor. *f*

Fag. *p* *f* *zu 2*

Ch. *f*

40

Ob. *p* *f* *zu 2*

Cl. *p* *f*

C.bs. *f* *zu 2*

Cor.

Fag. *p*

Ch.



50

Ob.

Cl.

Cbs.

Cor.

Fag.

Cb.

60

Ob.

Cl.

Cbs.

Cor.

Fag.

Cb.

zu 2

*Menuetto da capo*

Trio II

Ob.

Cl.

Cbs.

Fag.

Cb.

pizz. p

36

70

Ob.  
Cl.  
C.bs.  
Cor. in F 1. 2.  
Fag.  
Cb.

1.

*p*

Detailed description: This system of musical notation covers measures 36 to 70. It features six staves: Oboe (Ob.), Clarinet (Cl.), Contrabassoon (C.bs.), Cor Anglais (Cor. in F 1. 2.), Bassoon (Fag.), and Cello/Double Bass (Cb.). The Oboe, Clarinet, and Contrabassoon parts have melodic lines with slurs and accents. The Cor Anglais part is mostly rests. The Bassoon part has a melodic line with a first ending bracket and a dynamic marking of *p*. The Cello/Double Bass part provides a simple harmonic accompaniment. A first ending bracket is present above the Oboe staff at measure 68.

Ob.  
Cl.  
C.bs.  
Cor.  
Fag.  
Cb.

80

1.

Detailed description: This system of musical notation covers measures 71 to 80. It features six staves: Oboe (Ob.), Clarinet (Cl.), Contrabassoon (C.bs.), Cor Anglais (Cor.), Bassoon (Fag.), and Cello/Double Bass (Cb.). The Oboe part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents. The Contrabassoon part has a melodic line with slurs and accents. The Cor Anglais part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The Cello/Double Bass part provides a simple harmonic accompaniment. A first ending bracket is present above the Oboe staff at measure 78.

Ob.  
Cl.  
C.bs.  
Cor.  
Fag.  
Cb.

Detailed description: This system of musical notation covers measures 81 to 90. It features six staves: Oboe (Ob.), Clarinet (Cl.), Contrabassoon (C.bs.), Cor Anglais (Cor.), Bassoon (Fag.), and Cello/Double Bass (Cb.). The Oboe part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents. The Contrabassoon part has a melodic line with slurs and accents. The Cor Anglais part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The Cello/Double Bass part provides a simple harmonic accompaniment.

Romanze Adagio

Musical score for Romanze Adagio, measures 1-9. The score is for a woodwind ensemble consisting of 2 Oboes (Ob.), 2 Clarinets (Cl.), 2 Bassoons (C.bs.), 2 Cor Anglais in E-flat (Cor. in Es), 2 Bassoons (Fag.), and a Contrabassoon (Cb.). The music is in 3/4 time and B-flat major. The first system shows the beginning of the piece with various dynamics including piano (*p*) and forte (*f*).

Musical score for Romanze Adagio, measures 10-13. This system focuses on the Clarinet (Cl.), Bassoon (C.bs.), Cor Anglais (Cor.), and Bassoon (Fag.). Measure 10 is marked with *pp* (pianissimo). The Clarinet part features a triplet of eighth notes. The Cor Anglais part has a sustained note with a *pp* dynamic. The Bassoon part has a rhythmic pattern of eighth notes.

Musical score for Romanze Adagio, measures 14-17. This system includes the Oboe (Ob.), Clarinet (Cl.), Bassoon (C.bs.), Cor Anglais (Cor.), Bassoon (Fag.), and Contrabassoon (Cb.). The Oboe part has a melodic line with dynamics *sfz* and *p*. The Clarinet part has a sustained note with *sfz*. The Bassoon part has a sustained note with *sfz*. The Cor Anglais part has a sustained note with *p*. The Bassoon part has a rhythmic pattern with *f* dynamics. The Contrabassoon part has a rhythmic pattern with *f* dynamics.

20 *cresc.*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

C. bs. *f* *p* *p*

Cor. *f* *p* *p*

Fag. *f* *p* *p*

Cb. *f* *p* *p*

**Allegretto**

C. bs. *p*

Fag. *p*

Cb. *p*

30

Ob. *f*

Cl. *f*

C. bs. *f*

Cor. *f*

Fag. *f* *zu 2*

Cb. *f*

Ob. *sf* *sf*

Cl. *sf* *sf*

C.bs. *sf* *sf*

Cor. *sf* *sf*

Fag. *sf* *sf*

Cb. *sf* *sf*

40

C.bs. *p* *p*

Fag. *p* *p*

Cb. *p* *p*

C.bs. *p* *p*

Fag. *p* *p*

Cb. *p* *p*

50

C.bs. *p* *p*

Fag. *p* *p*

Cb. *p* *p*

60

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*f*

z12

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*f*

Musical score for measures 70-75. The score is for a woodwind and brass ensemble. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Bass Trombone (Cb.), and Horns (Cor., C.bs.). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two flats. The score includes dynamic markings such as *sf* (sforzando) and *p* (piano). Measure 70 is marked with a double bar line and the number 70. The score ends with a double bar line and repeat sign.

Musical score for measures 80-85. The score is for a woodwind and brass ensemble. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Bass Trombone (Cb.), and Horns (Cor., C.bs.). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two flats. The score includes dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando). Measure 80 is marked with a double bar line and the number 80. The score ends with a double bar line and repeat sign.

Ob. *p* *sf* *p* *f*

Cl. *p* *sf* *p* *f*

C.bs. *p* *sf* *p* *f*

Cor. *f*

Fag. *p* *sf* *p* *f*

Cb. *p* *sf* *p* *f*

90

Adagio

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

C.bs. *f* *f* *p* *f*

Cor. *p* *f* *p* *f*

Fag. *f* *f* *p* *f*

Cb. *f* *f* *p* *f*

Cl. *pp*

C.bs. *pp*

Cor. *pp*

Fag. *zu 2* *pp*



Ob. *sfp* *p* *sfp* *p* *f* *p*

Cl. *sfp* *sfp* *p*

C. bs. *sfp* *sfp* *p*

Cor. *sfp* *sfp* *f* *p*

Fag. *sfp* *sfp* *f* *p*

Cb. *sfp* *sfp* *f*

Ob. *f* *p* *cresc.* *p* *p*

Cl. *f* *p* *p*

C. bs. *f* *p* *p*

Cor. *f* *p* *p*

Fag. *f* *p* *p*

Cb. *f* *p* *p*

110

Coda

Ob. 1. 2.

Cl. *zu 2*

C. bs.

Cor.

Fag.

Cb.

120

Ob. *p* *sf* *p*

Cl. *sf* *sf* *p*

C.bs. 2. *sf* *p*

Cor. *p*

Fag. *sf* *sf* *p*

Cb. *sf* *sf* *p*

Detailed description: This system of musical notation covers measures 115 to 120. The key signature has two flats (B-flat and E-flat). The woodwind parts (Ob., Cl., C.bs., Cor., Fag., Cb.) are written in their respective staves. The Oboe part starts with a melodic line, followed by a dynamic change to *p*, then *sf*, and back to *p*. The Clarinet part has a similar dynamic pattern. The Bassoon part has a melodic line with a dynamic change to *p*. The Cor Anglais part has a sustained chord with a dynamic change to *p*. The Bass part has a rhythmic pattern with a dynamic change to *p*. The Contrabass part has a rhythmic pattern with a dynamic change to *p*. The number '120' is written above the Oboe staff at the beginning of the system.

Ob. *pp*

Cl. *pp*

C.bs. *pp*

Cor. *pp*

Fag. *pp*

Cb. *pp*

Detailed description: This system of musical notation covers measures 121 to 126. The key signature has two flats (B-flat and E-flat). The woodwind parts (Ob., Cl., C.bs., Cor., Fag., Cb.) are written in their respective staves. The Oboe part has a melodic line with a dynamic change to *pp*. The Clarinet part has a rhythmic pattern with a dynamic change to *pp*. The Bassoon part has a rhythmic pattern with a dynamic change to *pp*. The Cor Anglais part has a sustained chord with a dynamic change to *pp*. The Bass part has a rhythmic pattern with a dynamic change to *pp*. The Contrabass part has a rhythmic pattern with a dynamic change to *pp*. The number '121' is written above the Oboe staff at the beginning of the system.

Thema mit Variationen

(Andante)

2 Ob.  
2 Cl.  
2 C. bs.  
in F  
4 Cor. in B  
2 Fag.  
Cb.

10

*p*, *sfp*, *tr*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*

The score for measures 1-10 features a woodwind ensemble with two oboes, two clarinets, two bassoons, four cor Anglais (two in F and two in B), two basses, and a double bass. The music is in 2/4 time with a key signature of two flats. It begins with a rest for the first five measures. The main theme enters in measure 6 with a dynamic of *p* (piano) and continues through measure 10, marked with various dynamics including *sfp* (sforzando piano), *tr* (trill), and *sf* (sforzando). The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment.

10

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

*p*, *cresc.*, *f*, *cresc.*, *f*, *cresc.*, *f*, *cresc.*, *f*, *cresc.*, *f*

The score for measures 10-15 continues the woodwind theme. The dynamics are marked as *p* (piano), *cresc.* (crescendo), and *f* (forte). The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. The score includes a measure rest for the first five measures of this section.

Ob.

Cl.

C. bs.

Cor.

Fa.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

zu 2

20

Var. I

Ob.

Cl.

C. bs.

Cor.

Fa.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

zu 2

Ob. *tr* *f* *tr* *tr* *3*

C. bs. *f* *3* *3* *tr* *tr* *3* *3* *3* *3* *3*

Cor. 3.4. in B zu 2 *f*

Fag. *tr* *f* *3*

Cb. *p* *f*

Ob. *p* *3* *3* 30 *f* *f* *f*

C. bs. *p* *f* *f* *f*

Cor. *f* *f* *f*

Fag. *f*

Cb. *f* *3* *3*

Ob. 1. *p*

C. bs. 2. *p* *7*

Cor. *p*

Fag. 1. *p*

Cb. *p*

Ob. *p* *f* 40

C.b.s.

Cor.

Fag. *p* *f* zu 2

Cb. *f*

Detailed description: This system contains measures 38, 39, and 40. The Oboe part starts with a piano (*p*) dynamic and a series of sixteenth-note patterns, then shifts to a forte (*f*) dynamic. The Clarinet Bass, Cor Anglais, Bassoon, and Contrabass parts provide harmonic support with various rhythmic patterns and dynamics.

### Var. II

Cl. *p* *tr* *p*

C.b.s. *dolce* *p*

Cor.

Fag. *dolce* *p* *tr* *p*

Cb. *p*

Detailed description: This system contains measures 41, 42, 43, and 44. The Clarinet I part features a trill (*tr*) and a piano (*p*) dynamic. The Clarinet Bass and Bassoon parts are marked *dolce* and *p*. The Cor Anglais part has a piano (*p*) dynamic. The Contrabass part is also marked *p*.

Cl. 50 *p* *1.*

C.b.s. *1.*

Cor.

Fag. *1.*

Cb.

Detailed description: This system contains measures 45, 46, 47, and 48. The Clarinet I part starts at measure 50 with a piano (*p*) dynamic and a first ending (*1.*). The Clarinet Bass and Bassoon parts also feature first endings (*1.*). The Cor Anglais part is marked *p*.

Cl. *p*

C. bs. *p*

Cor.

Fag. *f* *zu 2* *p*

Cb. *f* *p*

Cl. *p*

C. bs. *p*

Cor.

Fag. *f* *zu 2* *p*

Cb. *f*

60

Var. III.

Ob. *f*

Cl. *f*

C. bs. *f*

Cor.

Fag. *f* *zu 2* *p*

Cb. *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

C. bs. *f*

Cor.

Fag. *f*

Cb. *f*

Cl. *p* 70

Fag. *p*

Ob. *f*

Cl. *f*

C. bs. *f*

Cor.

Fag. *f* zu 2 *p*

Cb. *f* *p*



Ob.  
Cl.  
Cor.  
Fag.  
Cb.

3. 4. in B

*p.* *sfp* *sfp*

1. *p* *sfp* *sfp*

*p*

Detailed description: This system contains measures 77 to 80. The woodwind parts (Ob., Cl., Cor., Fag., Cb.) are active. The Clarinet part has a dynamic marking of *p.* at measure 78 and *sfp* at measure 79. The Bassoon part has a dynamic marking of *p* at measure 78 and *sfp* at measures 79 and 80. The Bass part has a dynamic marking of *p* at measure 79. The Cor Anglais part has a dynamic marking of *p* at measure 79. The text "3. 4. in B" is written above the Clarinet staff at measure 79.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

80

*f* *f* *f* *f* *f* *f*

*fp* *fp* *f* *f* *f* *f*

*cresc.* *cresc.*

*p* *f* *p*

Detailed description: This system contains measures 81 to 83. Measure 80 is marked with a large "80" above the staff. The woodwind parts are active. The Clarinet part has dynamic markings of *fp* at measures 81 and 82, and *f* at measure 83. The Bassoon part has dynamic markings of *fp* at measures 81 and 82, and *f* at measure 83. The Bass part has dynamic markings of *f* at measure 81, *f* at measure 82, and *p* at measure 83. The Cor Anglais part has dynamic markings of *f* at measures 81 and 82. The text "cresc." is written below the Bassoon staff at measures 81 and 82. The text "p" is written below the Bass staff at measure 83.

Cl.  
Fag.  
Cb.

zu 2

Detailed description: This system contains measures 84 to 86. The Clarinet part has a dynamic marking of *f* at measure 84. The Bassoon part has a dynamic marking of *f* at measure 84. The Bass part has a dynamic marking of *f* at measure 84. The text "zu 2" is written above the Bassoon staff at measure 84.

Cl. *sfp* *p* *sfp* *p*

C. bs. *p*

Cor. *p* *p*

Fag. *p* zu 2

Cb. *p*

Ob. *p* *cresc.* *f*

Cl. *cresc.* *f*

C. bs. *cresc.* *f* *p*

Cor. *cresc.* *f*

Fag. *cresc.* *f*

Cb. *cresc.* *f*

90

Ob. *1.*

Cl. *1.* *p*

C. bs. *1.* *p*

Fag. *zu 2*

Cb. *f*

Ob. *p* *zu 2* 100

Cl. *f*

C. bs.

Cor.

Fag. *f*

Cb. *f*

### Var. IV.

Ob. *p* *fp* *fp*

Cl. *sempre p* *tr* *fp* *fp*

C. bs. *p fp* *p fp*

Cor. *zu 2* *fp* *fp*

Fag. *1.* *sempre p* *f p fp* *fp* *zu 2*

Cb. *fp* *fp* *p*

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*p*

*p*

Measures 110-113 of a musical score. The score is for a woodwind ensemble. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Cor Anglais (Cor.), Bassoon (Fag.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The Cor Anglais part is marked *p* (piano) and has a long note in measure 110. The Bassoon part is also marked *p* and has a long note in measure 110. The Oboe part has a long note in measure 110. The Clarinet part has a long note in measure 110. The Bassoon part has a long note in measure 110. The Contrabass part has a long note in measure 110.

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*fp*

*fp*

*fp*

zu 2

zu 2

Measures 114-117 of a musical score. The score is for a woodwind ensemble. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Cor Anglais (Cor.), Bassoon (Fag.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a variety of rhythmic patterns and dynamics. The Oboe part has a long note in measure 114. The Clarinet part has a long note in measure 114. The Bassoon part has a long note in measure 114. The Cor Anglais part has a long note in measure 114. The Bassoon part has a long note in measure 114. The Contrabass part has a long note in measure 114. The Oboe part is marked *fp* (fortissimo) in measure 114. The Clarinet part is marked *fp* in measure 114. The Bassoon part is marked *fp* in measure 114. The Cor Anglais part is marked *zu 2* (second ending) in measure 114. The Bassoon part is marked *zu 2* in measure 114.

Musical score for measures 118-120. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Cor, Bassoon (Fag.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The music features a first ending (1.) and a second ending (2.) starting at measure 120. The woodwinds and brass play rhythmic patterns, with the Cor and Fag. parts showing more complex textures.

**Var. V**  
Adagio

Musical score for the beginning of Variation V, Adagio. The score includes parts for Oboe (Ob.), Bassoon (C. bs.), Bassoon (Fag.), and Contrabass (Cb.). The key signature is three flats. The music starts with a piano (*p*) dynamic. The C. bs. part features a complex, rhythmic pattern. The Fag. and Cb. parts provide a steady bass line.

Musical score for the continuation of Variation V. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Bassoon (Fag.), and Contrabass (Cb.). The music continues with a piano (*p*) dynamic. The C. bs. part has a complex rhythmic pattern. The Fag. part has a section marked "zu 2". The Cl. part has a section marked "2." and "p".

130

Ob. 2.

Cl. *p* *tr*

C. bs.

Cor. 1. 2. in F *p*

Fag. *zu 2*

Cb.

Ob. 1.

Cl. *f* *p* *f* *p* *f* *p* *pp*

C. bs. *f* *f* *f* *pp*

Cor. *fp* *fp* *fp* *pp*

Fag. *f* *p* *f* *p* *pp*

Cb. *fp* *fp* *fp*

*zu 2*

1.

Ob. *p*

Cl.

C. bs.

Cor.

Fag. *pp*

Cb. *pp*

140

Ob. *p* *tr*

Cl. *p*

C. bs. *p*

Cor.

Fag. *p*

Cb. *p*

# Var. VI

## Allegretto (Allegro)

150

Ob. *sempre p*

Cl. *sempre p*

C. bs. *sempre p*

Cor. *sempre p*

Fag. *sempre p*

Cb. *sempre p*  
*pizz.*

160

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.



1. 2. zu 2

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

arco

*f*

170 zu 2

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

arco

*f*

## VII

## Rondo. Allegro molto

zu 2

2 Ob.

zu 2 *f*

2 Cl.

zu 2

2 C. bs.

*f*

in F

4 Cor.

in B

*f*

2 Fag.

zu 2 *f*

Cb.

*f*

Ob.

zu 2

Cl.

zu 2

C. bs.

zu 2

Cor.

10

Fag.

Cb.

Ob.  
Cl.  
C. bs.  
Cor.  
Fag.  
Cb.

The first system of the musical score covers measures 1 through 5. It features six staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (C. bs.), Cor Anglais (Cor.), Bassoon (Fag.), and Contrabass (Cb.). The Oboe, Clarinet, and Bassoon parts are highly active with rapid sixteenth-note passages. The Cor Anglais part consists of block chords. The Bassoon and Contrabass parts provide a steady bass line with eighth-note patterns.

Ob. zu 2  
Cl. zu 2  
C. bs. zu 2  
Cor. zu 2  
Fag. zu 2  
Cb. zu 2

20

The second system of the musical score covers measures 6 through 10. It features the same six staves as the first system. The Oboe, Clarinet, Bassoon, and Contrabass parts continue with their respective rhythmic patterns. The Cor Anglais part continues with block chords. The number '20' is written above the Oboe staff in measure 8. The instruction 'zu 2' is written above each staff in measures 6, 7, 8, and 9, indicating a change in the number of instruments playing that part.

30

Ob. *p*

Cl. *p f p f p f p fp*

C. bs. *p*

Fag. *fp fp fp p fp p*

Cb. *p*

==

40

Ob. *f*

Cl. *p f p f*

C. bs. *p f p f*

Cor. 3. 4. in B *p f p f*

Fag. *p f p f*

Cb. *f p*

Ob. zu 2  
Cl. zu 2  
C. bs. zu 2  
Cor.  
Fag. zu 2  
Cb.

This musical score covers measures 48 to 52. The woodwinds (Ob., Cl., Fag., Cb.) and C. bs. are marked 'zu 2'. The Cor. part consists of two staves. The music is in a key with two flats and a 2/4 time signature. The woodwinds play melodic lines with eighth and sixteenth notes, while the brass parts provide harmonic support with chords and rhythmic patterns.

Ob. zu 2 50  
Cl. zu 2  
C. bs. zu 2  
Cor.  
Fag.  
Cb.

This musical score covers measures 53 to 57. The woodwinds (Ob., Cl., Fag., Cb.) and C. bs. are marked 'zu 2'. The Cor. part consists of two staves. The music continues in the same key and time signature. The woodwinds play melodic lines with eighth and sixteenth notes, while the brass parts provide harmonic support with chords and rhythmic patterns. A measure number '50' is written above the Ob. staff in the fifth measure.

Ob.

Cl.

C.bs.

Cor.

Fag.

Cb.

zu 2

*p*

Cl.

C.bs.

Fag.

60

*p*

Ob.

Cl.

C.bs.

Fag.

Cb.

*p*

*pizz.*

70

tr

zu 2

3. 4. in B

f

80

2.

p

p

p

p

1. 90

Ob. *p*

Cl. *p*

Fag. 1. *p*

100

Ob. *f* zu 2

Cl. *f* zu 2

C. bs. *f* zu 2

Cor. *f* zu 2

Fag. *f* zu 2

Cb. *f* zu 2

Ob. *f*

Cl. *f*

C. bs. *f*

Cor. *f* zu 2

Fag. *f*

Cb. *f*



Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*p* *f* *f* *p*

Ob.

Cl.

C. bs.

Fag.

Cb.

*p* *p* *p*

Ob. zu 2

Cl. zu 2

C. bs. zu 2

Cor. 3. 4. in B

Fag. zu 2

Cb. zu 2

*p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

130

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

zu 2

3

3

3

3

140

Ob.

Cl.

C. bs.

Cor.

Fag.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

zu 2

# Symphonien:

No.	
401.	Mozart, C(Jupiter)[551]
402.	Beethoven, Nr. 5, C m
403.	Schubert, H m (unvoll.)
404.	Mozart, G m [550]
405.	Beethoven, Nr. 3, Es (Eroica)
406.	Mendelssohn, Nr. 3, A m
407.	F. Beethoven, Nr. 6, F (Pastorale)
408.	Schumann, Nr. 3, Es
409.	Haydn, Nr. 104 [2], D (London)
410.	Schubert, Nr. 7, C
411.	Beethoven, Nr. 9, D m
412.	Beethoven, Nr. 7, A
413.	Schumann, Nr. 4, D m
414.	Beethoven, Nr. 4, B
415.	Mozart, Es [543]
416.	Beethoven, Nr. 8, F
417.	Schumann, Nr. 1, B
418.	Beethoven, Nr. 1, C
419.	Beethoven, Nr. 2, D
420.	Mendelssohn, Nr. 4, A
421.	Schumann, Nr. 2, C
422.	Berlioz, Phant. Symph.
423.	Berlioz, Harold i. Ital.
424.	Berlioz, Romeo u. Julia
425.	Brahms, Nr. 1, C m
426.	Brahms, Nr. 2, D
427.	Brahms, Nr. 3, F
428.	Brahms, Nr. 4, E m
429.	Tschaikowsky, Nr. 4, E m
430.	Tschaikowsky, Nr. 4, F m
431.	Haydn, Nr. 99 [3], Es
432.	Haydn, Nr. 85 [15], B (La Reine)
433.	Dvořák, Nr. 5, E m (Aus der neuen Welt)
434.	Haydn, Nr. 100 [1], G (Müll.)
435.	Haydn, Nr. 91 [6], G (Phänix)
436.	Haydn, Nr. 92 [16], G (Wd.)
437.	Mozart, D [385]
438.	Haydn, Nr. 102 [12], B
439.	Haydn, Nr. 101 [4], D (Müll.)

No.	
601.	Beethoven, Leonore Nr. 3
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. Weiber
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.

No.	
441.	Strauß, Maebeth . . . . .
442.	Strauß, Tod u. Verklär.
444.	Strauß, Zarathustra
445.	Strauß, Don Quixote
446.	Mozart, D (o. Men.) [504]
447.	Liszt, Bergsymphonie
448.	Liszt, Tasso
449.	Liszt, Preludes . . . . .
450.	Liszt, Orpheus
451.	Liszt, Prometheus
452.	Liszt, Mazeppa
453.	Liszt, Festklänge
454.	Liszt, Heldenklage
455.	Liszt, Hungaria
456.	Liszt, Hamlet
457.	Liszt, Hunnenschlacht.
458.	Liszt, Ideale
459.	Bruckner, Nr. 1, C m
460.	Bruckner, Nr. 2, C m
461.	Bruckner, Nr. 3, D m
462.	Bruckner, Nr. 4, Es (romantische)
463.	Bruckner, Nr. 5, B
464.	Bruckner, Nr. 6, A
465.	Bruckner, Nr. 7, E
466.	Bruckner, Nr. 8, C m
467.	Bruckner, Nr. 9, D m
468.	Haydn, Nr. 93 [5], D
469.	Haydn, Nr. 103 [1], Es (Paukenwirbel)
470.	Volkmann, Nr. 1, D m
471.	Tschaikowsky, Vysehrad
472.	Smetana, Moldau
473.	Smetana, Sarka
474.	Smetana, Aus Böhmens Hain und Flur
475.	Smetana, Tábor
476.	Smetana, Blanik
477.	Liszt, Faust-Symphonie
478.	Strauß, Aus Italien
479.	Tschaikowsky, No. 6, H m (Pathétique)
480.	Haydn, No. 95 [9], C moll
481.	Haydn, No. 96 [11], D

# Ouverturen:

No.	
624.	Tschaikowsky, 1812. Ouv. solennelle
625.	Beethoven, Prometheus
626.	Beethoven, Coriolan
627.	Beethoven, Weihe des Hauses
628.	Beethoven, Leonore Nr. 1
629.	Beethoven, Leonore Nr. 2
630.	Beethoven, Ruinen von Athen
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 f. d. Zaren
639.	Glinka, Ruslan u. Ludmila
640.	Cherubini, Abenceragen
641.	Cherubini, Medea
642.	Cherubini, Anakreon
643.	Cherubini, Wasserkörper
644.	Cornelius, Barb. v. Bagd.
645.	Cornelius, Sid. . . . .

No.	
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], Fis m (Abschied)
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.	Skrjabin, Le Divin Poeme (Symph. No. 3)
497.	Skrjabin, Le Poeme de l'Extase
498.	Strauß, Heldenleben
499.	Strauß, Alpen-Symph.
500.	Tschaikowsky, Manfred
501.	Borodin, No. 3 A moll (unvollendet)
502.	Mozart, C [425]
503.	Skrjabin, 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 (Chasse)
512.	Haydn, No. 31, D (mit Hornsignal)
513.	Haydn, No. 7, C (Le Midi)
514.	Franck, Chasseur maudit

No.	
646.	Schumann, Manfred
647.	Schumann, Genoveva
648.	Bennett, Najaden
649.	Wagner, Tristan u. Isolde
650.	Boieldieu, Weiße Dame
651.	Auber, Eberne Pferd
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

## Ouverturen:

- No.  
669. Wagner, Tannhäuser .  
670. Reger, Lustspiel-Ouv. .  
671. Wagner, Faust-Ouvert.  
672. Weingartner, Lust.Ouv.  
673. Volkmann, Richard III  
674. Volkmann, Fest-Ouv. .  
675. Tschaiowsky, Romeo  
676. Gluck, Iphigenie i. Aulis  
677. Smetana, Libussa . .  
678. Suppé, Dichter u. Bauer  
679. Flotow, Stradella . .  
680. Flotow, Martha . . .  
681. Bruckner, Ouvert. in  
G m (nachgelassen) .

- No.  
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, Palestina, 3 Vorspiele  
688. Pfitzner, Christ-Elflein .  
689. Auber, Stimme v. Portici  
690. Dvorák, Karneval . . .  
691. Gluck, Orpheus und Eurydice  
692. Rimsky-Korsakow, La  
grande Pâque Russe . .

- No.  
693. Lortzing, Zar und Zim-  
mermann . . . . .  
694. Kreutzer, Das Nach-  
lager von Granada . . .  
695. Mussorgsky, Howan-  
tschina . . . . .  
696. Weber, Abu Hassan . .  
697. Weber, Silvana . . . .  
698. Schubert, Alfonso und  
Estrella . . . . .  
699. Glasunow, Fest-Ouvert.  
700. Pfitzner, Mädchen v. Heilbronn  
1101. Humperdinck, Hänsel u.  
Gretel . . . . .

## Konzerte:

- No.  
701. Beethoven, Viol.-Konz., D  
702. Mendelssohn, Vl.-Kz. E m  
703. Spohr, Viol.-Konz., A m  
(Gesangsszene) . . . . .  
704. Beethoven, Klav.-Kz. C m  
705. Beethoven, Klav.-Kzt., G  
706. Beethoven, Klav.-Kz., Es  
707. Schumann, Klav.-Kz., A m  
708. Tschaiowsky, Viol.-Kz., D  
709. Tschaiowsky, Klav.-Kz. E 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.-Konz., D  
(Krönungs-) [537] . . . . .

- No.  
720. Liszt, Klav.-Konz., A . . .  
721. Mozart, klav. Konz., D m [466]  
722. Liszt, Totentanz (Siloti)  
723. Brahms, Doppel-Konz.  
f. Viol. u. Violine, A m  
724. Beethoven, Klav.-Kzt., C  
725. Beethoven, Klav.-Kzt., E  
726. Grieg, Klav.-Konz., A m  
727. Bach, Konz. f. 2 Viol. D m  
728. Lalo, 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. Dohnányi, Variat. über  
ein Kinderlied f. Pfte.  
736. Mozart, Klav.-Kz., A [488]  
737. Mozart, Klav.-Kz., Es [482]

- No.  
738. Franck, Symph. Variat.  
739. Mozart, Klav.-Kz., C [467]  
740. Mozart, Kl.-Kz., C m [491]  
741. Mozart, Konz. f. 2 Klav.,  
Es [365] . . . . .  
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, Kzt. f. Pfte., F m  
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  
751. Dvorák, Viol.-Kzt. A m  
752. Glasunow, Vl.-Kzt. A m  
753. Vivaldi, Vl.-Kzt. A m No. 6  
754. Vivaldi, Vl.-Kzt. G m . .  
755. Mozart, Symph. concert.  
[Anhang I, No. 9] . . . . .

## Verschiedene Werke:

- No.  
801. Berlioz, 3 Stek. a., Faust\*  
802. Tschaiowsky, Capriccio  
Italian . . . . .  
803. Beethoven, 2 Violin-Ro-  
manzen (G dur, F dur)  
804. Mendelssohn, 5 Stücke a.  
„Sommernachts Traum“  
805. Brahms, Haydn-Variat.  
806. Wagner, Siegm. Liebesl.  
807. Wagner, Walkürenritt . .  
808. Wagner, Wotans Ab-  
schied u. Feuerzauber  
809. Wagner, Waldwehen . . .  
810. Wagner, Siegfried-Idyll  
811. Wagner, Trauermusik a.  
„Götterdämmerung“ . . . .  
812. Wagner, Karfreitungs-  
zauber . . . . .  
813. Wagner, Huld.-Marsch  
814. Wagner, Bacchanal aus  
„Tannhäuser“ . . . . .  
815. Wagner, Einleitung zum  
3. Akt v. „Tannhäuser“ . .  
816. Wagner, Liebesmahl der  
Apostel . . . . .  
817. Schubert, Zwischenakt-  
und Ballettmusik 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, Douanwalzer . . .

- No.  
823. Beethoven, Egmont-Mus.  
824. Tschaiowsky, Nuß-  
knacker-Suite . . . . .  
825. Wagner, Einleit. z. 3. Akt  
„Meistersinger“ . . . . .  
826. Wagner, Verwandlungs-  
musik 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, Steppenskizze  
834. Glinka, Kamarinskaja . .  
835. Reger, Hüller-Variation.  
836. Reger, Konz. i. alten Stil  
837. Reger, Romant. Suite . .  
838. Reger, Böcklin-Suite . . .  
839. Graener, Variationen über  
ein russ. Volkslied . . . . .  
840. Tschaiowsky, Frances-  
ca da Rimini . . . . .  
841. Mussorgski, Eine Nacht  
auf dem kalten Berge  
842. Rimsky-Korsakow, Ca-  
pricio espagnol . . . . .  
843. Ljadow, Baba-Jaga . . . .  
844. Ljadow, Kikimora . . . .  
845. Glinka, Valse-Fantaisie

- No.  
846. Glinka, Caprice brillant  
847. Sekles, Gesichte . . . . .  
848. Strauß, Bürger-Suite  
849. Strauß, Tanzsuite . . . .  
850. Graener, Divertimento . .  
851. Tschaiowsky, Slavisch-  
scher Marsch . . . . .  
852. Ljadow, 8 russische  
Volksweisen . . . . .  
853. Ljadow, Der verzaub. See  
854. Mozart, Les petits riens  
855. Brahms, Serenade, D . . .  
856. Bach, Suite No. 1, C . . . .  
857. Tschaiowsky, Serenade  
für Streich-Orchester  
858. Mozart, Seren. No. 8, D [286]  
859. Mozart, Seren. No. 6, D [299]  
860. Graener, Gotische Suite  
861. Bach, Suite No. 4, D . . . .  
862. Brahms, Serenade A . . . .  
863. Tschaiowsky, Nozardiana .  
864. Graener, Comedietta . . .

### In gleichem Format erschienen:

991. Beethoven, Waldstein-  
Sonate . . . . .  
992. Beethoven, Sonata ap-  
passionata . . . . .

# Eulenburgs kleine Partitur-Ausgaben

in eleganten Einbänden, mit Heliogravüren der Komponisten.

## a) Liebhaberausgaben auf Bütteln in Ganzleder handgebunden:

Beethoven, Fidelio . . . . .	.....
Strauß, Heldenleben . . . . .	.....
— Alpensymphonie . . . . .	.....

## b) Ganzleinenbände:

Bach, Johannes-Passion. (Schering) .	.....
— Matthäus-Passion. (G. Schumann) .	.....
— Die hohe Messe in H moll. (Volbach)	.....
— Weihnachtsoratorium. (Schering)	.....
Beethoven, Fidelio . . . . .	.....
— Missa solemnis . . . . .	.....
Brahms, Ein deutsches Requiem	.....
Bruckner, Große Messe No. 3 Fm	.....
Gluck, Iphigenie a. Tauris (H. Abert)	.....
Händel, Der Messias. (Volbach) . . . .	.....
Haydn, Die Schöpfung	.....
Humperdinck, Hänsel und Gretel	.....
Mozart, Zauberflöte. (H. Abert) . . . .	.....
— Figaros Hochzeit. (H. Abert) . . . .	.....
— Requiem . . . . .	.....

Schubert, Messe No. 5, As dur . . . . .	.....
— Messe No. 6, Es dur . . . . .	.....
Wagner, Rienzi . . . . .	.....
— Der fliegende Holländer . . . . .	.....
— Tannhäuser . . . . .	.....
— Lohengrin . . . . .	.....
— Tristan und Isolde . . . . .	.....
— Die Meistersinger von Nürnberg	.....
— Rheingold . . . . .	.....
— Die Walküre . . . . .	.....
— Siegfried . . . . .	.....
— Götterdämmerung . . . . .	.....
— Parsifal . . . . .	.....
Weber, Freischütz. (H. Abert) . . . . .	.....

## c) Halblederbände:

Bach, 6 Brandenburgische Konzerte,	.....
revidiert von Fritz Steinbach und Carl	.....
Schroeder . . . . .	.....
Beethoven, 9 Symphonien. 3 Bände	.....
Band I No. 1—4 . . . . .	.....
Band II No. 5—7, Band III No. 8—9 a	.....
— Ouverturen.	.....
Band I. Leonore I—III, Fidelio. Mit	.....
Vorwort von Wilhelm Altmann . . . . .	.....
Band II. Geschöpfe des Prometheus,	.....
Coriolan, Egmont, Ruinen von Athen,	.....
Namensfeier, König Stephan, Weihe	.....
des Hauses . . . . .	.....
— 5 Klavier-Konzerte . . . . .	.....
— 17 Streich-Quartette, nach den Au-	.....
tographen und ältesten Ausgaben re-	.....
vidiert und mit Anmerkungen versehen	.....
von W. Altmann . . . . .	.....
Berlioz, Phantastische Symphonie	.....
und Harold in Italien . . . . .	.....
— Romeo und Julia . . . . .	.....
— Sieben Ouverturen. Waverley,	.....
Vehmrichter, König Lear, Der Römi-	.....
sche Karneval, Der Corsar, Benvenuto	.....
Cellini, Beatrice und Benediet . . . . .	.....
Borodin, 3 Symphonien . . . . .	.....

Brahms, 4 Symphonien . . . . .	.....
— 2 Klavierkonzerte. No. 1, D moll.	.....
No. 2, B dur . . . . .	.....
— Kammermusik.	.....
Band I (ohne Klavier) . . . . .	.....
Band II (mit Klavier) . . . . .	.....
Bruckner, 9 Symphonien. 3 Bände a	.....
Dvořák, 7 Streich-Quartette (Op. 34,	.....
51, 61, 80, 96, 105, 106) . . . . .	.....
Händel, 12 Große Konzerte für	.....
Streich-Instrumente, revidiert und	.....
mit Vorwort versehen von Georg	.....
Schumann . . . . .	.....
Haydn, 18 Symphonien. 3 Bände a	.....
— 83 Streich-Quartette.	.....
Band I. (Op. 1, 2, 3, 9, 17) . . . . .	.....
Band II. (Op. 20, 33, 42, 50, 51, 54) . . . .	.....
Band III. (Op. 53, 64, 71, 74, 76, 77, 103)	.....
Liszt, 12 Symphonische Dichtungen.	.....
Band I. Bergsymphonie, Tasso, Les	.....
Preludes, Orpheus . . . . .	.....
Band II. Prometheus, Mazeppa, Fest-	.....
klänge, Heldenklage . . . . .	.....
Band III. Hungaria, Hamlet, Hunnen-	.....
schlacht, Die Ideale . . . . .	.....
— 2 Klavier-Konzerte. No. 1, Es dur.	.....
No. 2, A dur . . . . .	.....

## c) Halblederbände:

- Mahler, Symphonie No. 7** . . . . .
- Mendelssohn, Schottische und Italienische Symphonie** . . . . .
- † — **8 Ouverturen.** Sommernachtsstraum. Hebriden. Meeresstille. Schöne Melusine. Paulus. Athalia. Heinkkehr. Ray Blas . . . . .
- † — **7 Streich-Quartette,** 2 Klavier-Trios, 2 Streich-Quintette und Oktett . . . . .
- Mozart, 6 Symphonien.** D dur [385], C dur [425], D dur [504], Es dur [543], G moll [550], C dur [551] . . . . .
- † — **7 Ouverturen.** Idomeeus. Entführung. Figaros Hochzeit. Don Juan. Così fan tutte. Zauberflöte. Titus . . . . .
- **9 Klavier-Konzerte.** Mit Vorwort von Fr. Blume. 2 Bände . . . . .
- **10 berühmte Streich-Quartette,** 6 Streich-Quintette und Klarinetten-Quintett . . . . .
- Schubert, 8 Symphonien.** Bd. I (1-5) Bd. II (6-8) . . . . .
- **9 Streich-Quartette,** 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett . . . . .
- † **Schumann, 4 Symphonien.** 2 Bde. à . . . . .
- † — **3 Streich-Quartette,** 4 Klavier-Trios, Klavier-Quartett und Quintett . . . . .

- Smetana, Mein Vaterland.** Herausgegeben von Wilh. Zemanek. No. 1. Vyšehrad. No. 2. Moldau. No. 3. Sárka. No. 4. Aus Böhmens Halm und Flur. No. 5. Tabór. No. 6. Blaník . . . . .
- Spohr, 4 Doppel-Quartette, Nonett** für Streich- und Blas-Instrumente und **Oktett** für Streich- u. Blas-Instrumente . . . . .
- Tschaikowsky, 3 Symphonien.** No. 4. F moll. No. 5. Emoll. No. 6. H moll (Pathétique) . . . . .
- Volkmann, 2 Klavier-Trios** (Op. 3, 5) und **5 Streich-Quartette** (Op. 14, 34, 35, 37, 43) . . . . .
- Wagner, Sieben Ouverturen und Vorspiele.** Rienzi. Der fliegende Holländer. Tannhäuser. Lohengrin (1. und 3. Akt). Tristan und Isolde. Die Meistersinger v. Nürnberg. Parsifal . . . . .
- Weber, 6 Ouverturen.** Freischütz. Oberon. Beherrscher der Geister. Preziosa. Jubel-Ouvertüre. Euryanthe . . . . .
- Violin-Konzerte.** Band I: Bach, Amoll und E dur. Beethoven, Mendelssohn, Mozart, Adur und Es dur. Spohr, Gesangsszene . . . . .  
Band II: Brahms. Bruch, G moll. Tschaikowsky . . . . .

## Auswechselbare Schutzdecken in Ganzleinen

in zwei Ausgaben, für kleinere und größere Werke . . . . .

## Verzeichnisse

**Thematisches Verzeichnis,** enthaltend die Anfangs-Themen sämtlicher Werke der Sammlung . . . . .

**Nach Komponisten** geordnetes Verzeichnis und

**Systematisches Verzeichnis**

*sind in allen Musikalienhandlungen zu haben*

## Komponisten-Bildnisse

in Heliogravure auf holzfreiem Karton mit China-Unterlage

(Format 20/15 cm)

No. 1. Bach  
No. 2. Beethoven  
No. 3. Berlioz  
No. 4. Brahms  
No. 5. Bruckner  
No. 6. Dvořák  
No. 7. Händel

No. 8. Haydn  
No. 9. Liszt  
No. 10. Mendelssohn  
No. 11. Mozart  
No. 12. Schubert  
No. 13. Schumann  
No. 14. Smetana

No. 15. Tschaikowsky  
No. 16. Wagner\*  
No. 17. Rich. Strauß  
No. 18. Weber  
No. 19. Wagner  
No. 20. Mahler  
No. 21. Gluck

(\* nach der Büste von MAX KLINGER)

## Kammermusik:

- No.  
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 (Wes. intim)  
295. Reger, Klavier-Quartett, op. 113, D m  
296. Reger, Sextett, op. 118, F . . .  
297. Beethoven, Quartett, F. n. d. Son. op. 14, I  
298. Dvořák, Quartett, op. 34, D m . . .  
299. Dvořák, Quartett, op. 51, Es . . .  
300. Dvořák, Quartett, op. 61, C . . .  
301. Dvořák, Quartett, op. 89, E . . .  
302. Dvořák, Quartett, op. 96, F . . .  
303. Dvořák, Quartett, op. 103, As . . .  
304. Dvořák, Quartett, op. 103, G . . .  
305. Dvořák, Klavier-Quintett, op. 81, A . . .  
306. Dvořák, Streich-Quintett, op. 97, Es . . .  
307. Scontrino, Praeludium und Fuge, Em  
308. Mozart, Serenade f. S. Blasinstr., Es [375]  
309. Mozart, Serenade f. S. Blasinstr., Cm [388]  
310. Bruckner, Streich-Quintett, F . . .  
311. August Reuss, Quartett, op. 31, E . . .  
312. Reger, Flöten-Trio (Seren.), op. 141a, G  
313. Reger, Streich-Trio, op. 141 b, D m . . .  
314. Reger, Quartett, op. 121, Fis m . . .  
315. Klose, Quartett (Ein Tribut in 4 Raten), Es  
316. Mendelssohn, Arnold, Quartett, op. 67, D  
317. Grieg, Quartett, F dur (unvollendet)  
318. Schönberg, Sextett (Verkl. Nacht), op. 4  
319. Reger, Quartett, op. 74, D m . . .  
320. Straesser, Quartett, op. 42, Em . . .  
321. Scontrino, Quartett, F . . .

- No.  
322. Reger, Klarinetten-Quintett, op. 146, A  
323. Franck, Quartett, D . . .  
324. Pfitzner, Klavier-Quintett, op. 23, C . . .  
325. Suter, Sextett, op. 18, C . . .  
326. Suter, Quartett, op. 20, D . . .  
327. Andrae, Quartett, op. 33, Em . . .  
328. Barblan, Quartett, op. 19, D . . .  
329. Franck, Klavier-Quintett, F m . . .  
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, D m . . .  
335. Smetana, Klavier-Trio, op. 15, G m . . .  
336. Reger, Klavier-Quintett, op. posth., C m  
337. Dvořák, Sextett, op. 48, A . . .  
338. Dvořák, Quintett, op. 77, G . . .  
339. Dohnányi, Quartett, op. 15, Des . . .  
340. Reger, Klavier-Quintett, op. 64, C m . . .  
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 . . .  
344. Nápravník, Quartett, op. 16, E . . .  
345. Tscherepnin, Quartett, op. 11, A m . . .  
346. Haas, Quartett, op. 32, C . . .  
347. Mozart, Horn-Quintett, Es [407]  
348. Corelli, Weihn.-Konz. (Einstein)  
349. Mozart, Divertimento No. 11, D [251]  
350. Graener, Quartett A m, op. 65  
351. Mozart, Divertimento No. 13, F [253]  
352. Mozart, Divertimento No. 14, B [270]  
353. Schubert, Quartett, op. posth., D . . .  
354. Schubert, Quartettsatz, op. posth., C m

## Bühnenwerke:

- No.  
901. Wagner, Rienzi  
902. Wagner, Der fliegende Holländer  
903. Wagner, Tannhäuser  
904. Wagner, Lohengrin  
905. Wagner, Tristan und Isolde  
906. Wagner, Meistersinger v. Nürnberg  
907. Wagner, Rheingold  
908. Wagner, Die Walküre  
909. Wagner, Siegfried  
910. Wagner, Götterdämmerung

- No.  
911. Wagner, Parsifal  
912. Mozart, Zauberflöte (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)

## Chorwerke und Kantaten:

- No.  
951. Beethoven, Missa solennis  
952. Brahms, Requiem (deutsch, frz., engl., it.)  
953. Bach, Matthaus-Passion  
954. Mozart, Requiem  
955. Haydn, Die Schöpfung  
956. Händel, Der Messias  
958. Bach, Kantate No. 104: Du Hirte  
Israel, höre  
959. Bach, Hohe Messe, H moll  
960. Bruckner, Te Deum  
961. Bruckner, Große Messe, F moll  
962. Bach, Weihnachts-Oratorium  
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  
971. Bach, Kaffee-Kantate  
972. Bruckner, 150. Psalm

- No.  
973. Pergolesi, Stabat Mater  
974. Schubert, Messe No. 5, As  
1001. Bach, Kant. N. 12: Wein, Klag. (Schering)  
1002. Bach, Kant. No. 11: Lobet Gott (Himmelfahrtsorator.) (Schering)  
1003. Bach, Kant. No. 80: Ein feste Burg  
1004. Bach, Kant. No. 6: Bleib bei uns  
1005. Bach, Kant. No. 161: Komm, du süße  
Todesstunde  
1006. Bach, Bauern-Kant.: Mer han en neuo  
Oberkeet. Instr. von Felix Mottl  
1007. Bach, Gottes No. 106: Gottes Zeit  
1008. Bach, Kant. No. 56: Kreuzstab-K.  
1009. Bach, Kant. No. 79: Gott der Herr ist  
So'n und Schild  
1010. Bach, Kantate No. 54: Widerstehe  
doch der Sünde  
1011. Bach, Kantate No. 4: Christ lag in  
Todesruhen  
1012. Bach, Kantate No. 1: Wie schön  
leuchtet der Morgenstern

# Kammermusik:

No.

138. Di  
139. Be  
140. Be  
141. Mo  
142. H  
143. H  
144. H  
145. H



146. Haydn, Quartett, op. 74, 3, C . . . . .  
147. Haydn, Quartett, op. 74, 2, F . . . . .  
148. Haydn, Quartett, op. 71, 3, Es . . . . .  
149. Haydn, Quartett, op. 1, 4, G . . . . .  
150. Haydn, Quartett, op. 35, F(m. Serenade)  
151. Haydn, Quartett, op. 9, 2, Es . . . . .  
152. Haydn, Quartett, op. 17, 4, Cm . . . . .  
153. Haydn, Quart., op. 33, 5, G (Russ.-No. 5)  
154. Haydn, Quartett, op. 42, Dm . . . . .  
155. Haydn, Quartett, op. 50, 5, F . . . . .  
156. Haydn, Quartett, op. 50, 6, D (Frosch-)  
157. Haydn, Quartett, op. 17, 3, Es . . . . .  
158. Mozart, Klavier-Quartett, Gm [478] .  
159. Mozart, Klavier-Quartett, Es [493] .  
160. Mozart, Klavier-Quintett, Es [452] .  
161. Tschairowsky, Quartett, op. 11, D . . . . .  
162. Haydn, Quartett, op. 51 (Sieben Worte)  
163. Haydn, Quart., op. 20, 1, Es (Sonn.-No. 1)  
164. Haydn, Quart., op. 20, 3, Gm (Sonn.-No. 3)  
165. Haydn, Quart., op. 33, 1, Hm (Russ.-No. 1)  
166. Haydn, Quart., op. 33, 4, B (Russ.-No. 4)  
167. Haydn, Quartett, op. 50, 1, B . . . . .  
168. Haydn, Quartett, op. 50, 2, C . . . . .  
169. Haydn, Quartett, op. 50, 3, Es . . . . .  
170. Haydn, Quartett, op. 1, 1, B . . . . .  
171. Haydn, Quartett, op. 1, 2, Es . . . . .  
172. Haydn, Quartett, op. 1, 3, D . . . . .  
173. Haydn, Quartett, op. 1, 5, B . . . . .  
174. Haydn, Quartett, op. 1, 6, C . . . . .  
175. Haydn, Quartett, op. 2, 1, A . . . . .  
176. Haydn, Quartett, op. 2, 2, E . . . . .  
177. Haydn, Quartett, op. 2, 3, Es . . . . .  
178. Haydn, Quartett, op. 2, 4, F . . . . .  
179. Haydn, Quartett, op. 2, 5, D . . . . .  
180. Haydn, Quartett, op. 2, 6, B . . . . .  
181. Haydn, Quartett, op. 3, 1, E . . . . .  
182. Haydn, Quartett, op. 3, 2, C . . . . .  
183. Haydn, Quartett, op. 3, 3, G . . . . .  
184. Haydn, Quartett, op. 3, 4, B . . . . .  
185. Haydn, Quartett, op. 3, 6, A . . . . .  
186. Haydn, Quartett, op. 9, 3, G . . . . .  
187. Haydn, Quartett, op. 9, 5, B . . . . .  
188. Haydn, Quartett, op. 9, 6, A . . . . .  
189. Haydn, Quartett, op. 33, 6, D (Russ.-No. 6)  
190. Haydn, Quartett, op. 55, 2, Fm . . . . .  
191. Haydn, Quartett, op. 76, 6, Es . . . . .  
192. Mozart, Quartett, D [285] . . . . .  
193. Mozart, Quartett, A [298] . . . . .  
194. Mozart, Quartett, F [370] . . . . .  
195. Mozart, Sextett (Divertimento) F [247]  
196. Tschairowsky, Quartett, op. 22, F . . . . .  
197. Tschairowsky, Quartett, op. 30, Es m  
198. Stanford, Quartett, op. 44, G . . . . .  
199. Stanford, Quartett, op. 45, Am . . . . .  
200. Beethoven, Klavier-Quintett, op. 16, Es  
201. Borodin, Quartett, No. 2, D . . . . .  
202. Raff, Quartett, op. 192, 2, D . . . . .  
203. Volkmann, Quartett, op. 34, G . . . . .  
204. Volkmann, Quartett, op. 35, Em . . . . .  
205. Volkmann, Quartett, op. 37, Fm . . . . .  
206. Volkmann, Quartett, op. 43, Es . . . . .  
207. Verdi, Quartett, Em . . . . .  
208. Sgambati, Quartett, op. 17, Cism . . . . .  
211. Klughardt, Quintett, op. 62, Gm . . . . .  
212. Brahms, Klavier-Quintett, op. 34, Fm

No.

213. Volkmann, Quartett, op. 14, Gm . . . . .  
4. Beethoven, Quintett, op. 4, Es . . . . .  
5. Beethoven, Quintett, op. 104, Cm . . . . .  
3. Beethoven, Quintett-Fuge, op. 137, D . . . . .  
7. Mozart, Sextett, F (Dorfmus.-) (K.-V. 522)  
8. Mozart, Quint., G (Nachtmus.) (K.-V. 525)  
9. Borodin, Quartett No. 1, A . . . . .  
0. Jongen, Quartett, Cm . . . . .  
211. Volkmann, Klavier-Trio, op. 3, F . . . . .  
222. Volkmann, Klavier-Trio, op. 5, Bm . . . . .  
223. Beethoven, Klavier-Trio, op. 11, B . . . . .  
224. Taubert, Quartett, op. 36, Fism . . . . .  
225. Klughardt, Quartett, op. 61, D . . . . .  
226. Foerster, Quartett, op. 15, E . . . . .  
227. Wilm, Sextett, op. 27, Hm . . . . .  
228. Schumann, Märchenerzählungen, op. 132  
229. Sinding, Klavier-Quintett, op. 5, Em . . . . .  
230. Hochberg, Quartett, op. 22, Es . . . . .  
231. Hochberg, Quartett, op. 27, 1, D . . . . .  
233. Schubert, Klav.-Trio, op. 148, Es (Noct.)  
234. Scotrino, Quartett, Gm . . . . .  
235. Brahms, Sextett, op. 18, B . . . . .  
236. Brahms, Sextett, op. 36, G . . . . .  
237. Brahms, Quintett, op. 88, F . . . . .  
238. Brahms, Quintett, op. 111, G . . . . .  
239. Brahms, Quintett, op. 115, Hm (Klarin.-)  
240. Brahms, Quartett, op. 51, 1, Cm . . . . .  
241. Brahms, Quartett, op. 51, 2, Am . . . . .  
242. Brahms, Quartett, op. 67, B . . . . .  
243. Brahms, Klavier-Quartett, op. 25, Gm  
244. Brahms, Klavier-Quartett, op. 26, A . . . . .  
245. Brahms, Klavier-Quartett, op. 60, Gm . . . . .  
246. Brahms, Klavier-Trio, op. 8, H . . . . .  
247. Brahms, Klavier-Trio, op. 87, C . . . . .  
248. Brahms, Klavier-Trio, op. 101, Cm . . . . .  
249. Brahms, Horn-Trio, op. 40, Es . . . . .  
250. Brahms, Klarinetten-Trio, op. 114, Am  
251. Tschairowsky, Klav.-Trio, op. 50, A  
252. Beethoven, Rondino Es (Naeigel-Werk)  
253. Gromis, Quartett, A . . . . .  
254. Bach, Brandenburg, Konzert No. 3, G  
255. Bach, Brandenburg, Konzert No. 6, B  
257. Bach, Brandenburg, Konzert No. 2, F  
258. Sinigaglia, 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, Hm  
264. Händel, Concerto grosso No. 1, G . . . . .  
265. Händel, Concerto grosso No. 2, F . . . . .  
266. Händel, Concerto grosso No. 3, Em  
267. Händel, Concerto grosso No. 4, Am  
268. Händel, Concerto grosso No. 5, D . . . . .  
269. Händel, Concerto grosso No. 6, Gm  
270. Händel, Concerto grosso No. 7, B . . . . .  
271. Händel, Concerto grosso No. 8, Cm  
272. Händel, Concerto grosso No. 9, F . . . . .  
273. Händel, Concerto grosso No. 10, Dm  
274. Händel, Concerto grosso No. 11, A . . . . .  
275. Smetana, Quartett, Em (Aus m. Leben)  
276. Grieg, Quartett, op. 27, Gm . . . . .  
277. Sinding, Quartett, op. 70, Am . . . . .  
278. Beethoven, Klavier-Trio (Kakadu-  
Variationen), 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, Dm . . . . .  
284. Smetana, Quartett, Dm . . . . .  
285. H. Wolf, Quartett, Dm . . . . .  
286. H. Wolf, Ital. Serenade f. Quartett, G  
287. Reger, Floten-Trio (Serenade), op. 77a, D