

Edition Eulenburg

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No. 778

# MOZART

K.-V. No. 622

## Clarinet Concerto

A major—La majeur—A dur



Ernst Eulenburg, Ltd.

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dothar Georg Siemens

Edition Eulenburg

# CONCERTO

A MAJOR

for

Clarinet and Orchestra

by

WOLFGANG AMADEUS MOZART

Köchel No. 622

Composed early in October, 1791

Edited by

RUDOLF GERBER



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# W. A. MOZART

## CLARINET CONCERTO A MAJOR (K.-V. 622)

Mozart's only concerto for the clarinet is not alone his last contribution to the category of the concerto which he so profusely cultivated, but at the same time altogether one of the last greater works which the master, already bearing the stigmata of death, composed between the 28th September and 7th October, 1791, immediately after the failure of "Titus" in Prague. In it the master fell back on a draft which had already previously occupied him (probably 1789), a G major Allegro for basset-horn (an alto-clarinet which came into favour at the time) which he intended to compose for his questionable friend and accomplished musician Anton Stadler. But this did not materialize at the time. The movement, which remained unfinished, was utilized for the first-movement of the Clarinet Concerto which Mozart wrote likewise for Stadler to whom he had already in 1789 dedicated the famous Clarinet Quintet ("Stadler Quintet"). No doubt Mozart was inspired to these works by Stadler's art and extraordinary technique, and they are thus composed for a master of the instrument, as were in later years the clarinet compositions of C. M. v. Weber and J. Brahms.

The same inner gaiety and clear sensuousness which characterize the Clarinet Quintet are also impressed on this concerto. Already the A major key they have in common conveys that glittering radiance which alone Mozart was capable of

capturing. Then there are thematic traits in common (apparently in some way linked in Mozart with the A major key) such as the beginnings of the first movements in the position of the fifth followed by a sinking movement, moreover the surprising analogy of motif and sound in the first bars of the slow D major movements, etc.



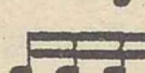



When one regards the concerto in detail one recognizes with admiration how Mozart, in spite of all virtuose elaboration of the solo instrument, lends the work, as an artistic organism, a certain amount of conspicuous chamber-music character; how he embodies the soloistic runs and figurations in the movement of the whole and also allots to the orchestra a certain share in the thematic structure of the movement. In the first movement this applies above all to the imitatory passages in bars 25, 128, 316, and to the playful thematic work for the violin, bb. 134, 324, in which the clarinet assumes the accompanying part. In the Adagio it is the lively correlation between soloistic recital and the fervent, hymn-like response by the orchestra in the forming of the first section (bb. 1—32). The Rondo, ultimately, includes in its middle part (b. 73 seq., 196 seq.) some filigree work which would do honour to any chamber-music composition. That in a tonal-colouristic respect this work is among the most important Mozart created, need hardly be mentioned. It is just in this



## II

concerto that Mozart for the first time exploited the full range of sound of his beloved clarinet in its entire effectiveness and contrasting expanse. He penetrated, above all, the dark low regions which he was fond of linking in rapid change with the higher ones. C. M. v. Weber learnt from Mozart also in this respect. One passage in the first movement, which signifies Mozart's predilection for deep notes in the clarinet part—bars 324/325—deserves special attention, especially as in the Complete Edition of Mozart's works (Series XII, No. 20) this is rendered, for the sake of the parallel passage (bar 134), in the far duller Alberti figuration, whilst the new edition reinstates (footing on analogies) the low G (instead of B $\sharp$ ). It is also remarkable that most of the principal ideas, all of which have great melodic charm and bear no trace of aggressiveness, are introduced by the clarinet or are at least given their proper meaning by its recital. In the first movement the introductory *ritornello* even renounces the establishment of two contrasting principal themes; the proper secondary theme only makes its appearance in the solo part, however in the sphere of C major (note the relation in the third) where it spreads out in rich, chanting melody. In the Adagio one admires, after the solemn singing of the theme, the noble embellishments of the clarinet melody, in the Rondo the inner liveliness and richness of contrast which occasionally lead to truly dramatic mo-

ments, as for example between bars 138 and 170 where the elegiac, melancholy F minor episode is met by the roaring laughter of the entire orchestra, which induces the clarinet to indulge in grotesque escapades and rippling passages, thereby treating with irony its own passionate song.

The present new edition is based on the version in the Complete Edition as no autograph is known. Attention has already been drawn above to the deviations in bb. 324/325 of the first movement (which are already mentioned in the revisory report of that Edition). The copy of the composition in the Prussian State Library, Berlin, formerly the property of the Viennese collector Aloys Fuchs, (described in *ZfMW* XV, 276) contains further varieties most of which, however, are of a secondary nature and may partly be due to wrong tradition. No notice was taken of these in the present edition. The dissolution of the grace notes was carried out in such a manner as to transcribe the well known formula  in the first and  in the last movement into  and  respectively, whilst the grace note in the figure  (middle movement) and  (Rondo) was written as a short grace. Ultimately it may be pointed out that all the more important tutti passages in the three movements are played by the solo clarinet either in unison with the 1st violin, or in the octave.

Gießen, September 1937

Prof. Rudolf Gerber



## W. A. MOZART

### KLARINETTEN-KONZERT A-DUR (K.-V. 622)

Mozarts einzigstes Konzert für die Klarinette ist nicht allein sein letzter Beitrag zu der von ihm reich bestellten Gattung des Konzerts, sondern zugleich auch eines der letzten größeren Werke überhaupt, die der bereits vom Tode Gezeichnete, unmittelbar nach dem Prager Mißerfolg des „Titus“, zwischen dem 28. September und 7. Oktober 1791 geschaffen hat. Der Meister griff dabei auf einen Entwurf zurück, der ihn einige Jahre früher (vermutlich 1789) schon beschäftigt hatte, auf ein G-Dur-Allegro für Bassethorn (eine damals in Aufnahme gelangende Alt Klarinette), das er für seinen fragwürdigen Freund aber tüchtigen Musiker Anton Stadler zu komponieren beabsichtigte. Daraus ist damals jedoch nichts geworden. Der Satz, der unvollendet blieb, ging alsdann in den ersten Satz des Klarinettenkonzerts über, das Mozart ebenfalls für Stadler schrieb, dem er schon 1789 das berühmte Klarinettenquintett („Stadler-Quintett“) zugeweiht hatte. Mozart ist gewiß durch die Kunst und außerordentliche Technik Stadlers zu diesen Werken angeregt worden, die somit für einen Meister seines Instruments geschrieben sind, wie in späterer Zeit die Klarinettenkompositionen von C. M. v. Weber und J. Brahms.

Dieselbe innere Heiterkeit und geläuterte Sinnlichkeit, die das Klarinettenquintett kennzeichnen, sind auch dem Konzert aufgeprägt. Schon die gemeinsame A-Dur-Tonart verbreitet jenen sonnenhaften Glanz, den zu bannen nur

Mozart fähig war. Dann finden sich Gemeinsamkeiten in motivischer Beziehung, so etwa der (bei Mozart offenbar mit der Tonart A-Dur zusammenhängende) Beginn der ersten Sätze in der Quintlage mit nachfolgendem Herabsinken, ferner die überraschende motivische und klangliche Analogie in den ersten Takten der langsamen D-Dur-Sätze u. a.





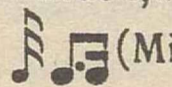

Wenn man das Konzert im einzelnen ins Auge faßt, so erkennt man mit Bewunderung, wie Mozart bei aller virtuoskonzertanten Entfaltung des Soloinstruments dem Werk als künstlerischem Organismus eine gewisse kammermusikalische Eigenart im prägnanten Sinne verleiht, wie er die solistischen Läufe und Figuren meisterhaft in die Gesamtbewegung einschmilzt und auch dem Orchester einen gewissen Anteil an der thematischen und Satzgestaltung zuweist. Im ersten Satz sind da vor allem die imitatorischen Abschnitte T. 25, 128, 316, oder jene spielerische Violinthematik T. 134, 324 zu nennen, bei der die Klarinette die Begleitung übernimmt. Im Adagio ist es die lebendige Wechselbeziehung von solistischer Aufstellung und hymnisch-inbrünstiger Beantwortung durch das Orchester bei der Gestaltung des ersten Abschnitts (T. 1-32). Das Rondo schließlich weist in seinem Mittelteil (T. 73 ff., 196 ff.) eine durchbrochene Arbeit auf, die einem Kammermusikwerk alle Ehre machen würde. Daß das Werk in klangkoloristischer Hinsicht zu dem Bedeutendsten gehört, was Mozart ge-



## IV

schaffen hat, bedarf kaum der Erwähnung. Hat er doch gerade in diesem Konzert die Klangregister der von ihm besonders geliebten Klarinette erstmals in ihrer vollen Wirksamkeit und kontrastreichen Spannweite entfaltet. Er ist dabei vor allem in die dunkle Tiefenlage vorgestoßen, die er gern in raschem Wechsel mit höheren Regionen verbindet. C.M.v.Weber hat auch in dieser Hinsicht von Mozart gelernt. Auf eine Stelle im ersten Satz, die Mozarts Vorliebe für die tiefen Töne im Klarinettenpart bekundet — es sind die Takte 324/325 — sei besonders verwiesen, zumal sie in der Gesamtausgabe der Werke Mozarts (Serie XII Nr. 20) der Parallelstelle (T.134) wegen in die mattere Alberti-Figur verändert wurde, während die Neuausgabe (auf Grund der Vorlagen) das tiefe g (statt h) wiedereinsetzt. Bemerkenswert ist ferner, daß die meisten Hauptgedanken, die allesamt von großem melodischem Zauber sind und nichts Aggressiv-Stürmisches an sich tragen, durch die Klarinette eingeführt oder durch ihren Vortrag ins rechte Licht gesetzt werden. Im ersten Satz verzichtet das Einleitungsritornell sogar auf die Aufstellung zweier kontrastierender Hauptthemen; das eigentliche Seitenthema erscheint erst im Soloteil, hier allerdings auf der C-Dur-Fläche (man beachte die Terzverwandtschaft!), wo es sich in üppiger Kantabilität ausbreitet. Im Adagio bewundert man nach dem weihevollen Gesang des Themas die edlen Fiorituren der Klarinettenmelodik, im Rondo die innere Lebendigkeit und Gegensätzlichkeit, die vereinzelt zu wahr-

haft dramatischen Momenten führen, so etwa zwischen Takt 138 und 170, wo die elegisch-melancholische fis-moll-Episode durch ein dröhnendes Gelächter des ganzen Orchesters beantwortet wird, was die Klarinette veranlaßt, sich nunmehr in grotesken Sprüngen und perlenden Läufen zu ergehen und damit ihren gefühlvollen Gesang selbst zu ironisieren.

Die vorliegende Neuausgabe schließt sich, da ein Autograph nicht vorliegt, an die Fassung des Werkes in der Gesamtausgabe (s. o.) an. Auf die Abweichung hiervon bei T.324/325 im ersten Satz (die der Revisionsbericht der GA bereits erwähnt) wurde oben hingewiesen. Die aus dem Nachlaß des Wiener Sammlers Aloys Fuchs stammende Niederschrift des Werkes auf der Preuß. Staatsbibliothek in Berlin (beschrieben in der ZfMW XV. 276) besitzt weitere Varianten, die aber meist sekundärer Art sind, z. T. sogar auf fehlerhafte Überlieferung zurückzuführen sein dürften. Von ihnen wurde in dieser Ausgabe keine Notiz genommen. Bei der Auflösung der Vorschlagsnötchen wurde in der Weise verfahren, daß die bekannte Formel  im ersten und  im letzten Satz in  bzw.  umgeschrieben wurden, während der Vorschlag in der Figur  (Mittelsatz) und  (Rondo) als kurzer Vorschlag notiert wurde. Hervorzuheben ist schließlich noch als Besonderheit, daß alle größeren Tuttiabschnitte in den drei Sätzen von der Soloklarinette (im Einklang bzw. in der Oktave mit der 1. Violine) mitgeblasen werden.

Gießen, im September 1937

Prof. Rudolf Gerber



# CONCERTO

## I.

W. A. Mozart  
1756-1791  
Köchel No. 622

Allegro  
Tutti

2 Flauti

2 Fagotti

2 Corni in A

Clarinetto principale in A

Violino I

Violino II

Viola

Violoncello

Contrabasso

Fl.

Fg.

Cor (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.



Fl. *p* *f*

Fg. *f*

Cor. (A) *p* *f*

Cl. pr. (A) *p* *f*

Vl. *p* *f*

Vla. *p* *f*

Vc. e Cb. *p* *f*

Detailed description: This system contains the first three measures of the score. The key signature has two sharps (F# and C#). Measure 10 starts with a forte (f) dynamic. Measure 11 begins with a piano (p) dynamic. Measure 12 returns to forte (f). The woodwinds (Flute, Clarinet in A, Bassoon) and strings (Violins, Violas, Violoncello and Double Bass) all play in this system. The Flute and Clarinet in A parts have dynamic markings of p and f. The Bassoon part has a dynamic marking of f. The Violin and Viola parts have dynamic markings of p and f. The Viola part has a dynamic marking of p. The Violoncello and Double Bass part has dynamic markings of p and f.

Fl. *f*

Fg. *f* zu 2

Cor. (A) *f*

Cl. pr. (A) *f* *tr*

Vl. *f* *tr*

Vla. *f*

Vc. e Cb. *f*

Detailed description: This system contains the last three measures of the score. Measure 10 continues with a forte (f) dynamic. Measure 11 begins with a piano (p) dynamic. Measure 12 returns to forte (f). The woodwinds (Flute, Clarinet in A, Bassoon) and strings (Violins, Violas, Violoncello and Double Bass) all play in this system. The Flute part has a dynamic marking of f. The Bassoon part has a dynamic marking of f and the instruction 'zu 2'. The Clarinet in A part has a dynamic marking of f and the instruction 'tr'. The Violin and Viola parts have dynamic markings of f and the instruction 'tr'. The Viola part has a dynamic marking of f. The Violoncello and Double Bass part has a dynamic marking of f.



20  
zu 2

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

The first system of the musical score covers measures 1 through 4. It features seven staves: Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The Flute part begins with a dynamic marking of *ff* and a hairpin crescendo leading to a fortissimo passage in measure 4. The Bassoon part has a dynamic marking of *f*. The Clarinet in A part has a dynamic marking of *f*. The Violin and Viola parts have a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello/Double Bass part has a dynamic marking of *f*. The Flute part has a dynamic marking of *ff* and a hairpin crescendo leading to a fortissimo passage in measure 4. The Bassoon part has a dynamic marking of *f*. The Cor Anglais part has a dynamic marking of *f*. The Clarinet in A part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello/Double Bass part has a dynamic marking of *f*.

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

The second system of the musical score covers measures 5 through 8. It features the same seven staves as the first system. The Flute part continues with a dynamic marking of *ff* and a hairpin crescendo leading to a fortissimo passage in measure 8. The Bassoon part has a dynamic marking of *f*. The Cor Anglais part has a dynamic marking of *f*. The Clarinet in A part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello/Double Bass part has a dynamic marking of *f*. The Flute part has a dynamic marking of *ff* and a hairpin crescendo leading to a fortissimo passage in measure 8. The Bassoon part has a dynamic marking of *f*. The Cor Anglais part has a dynamic marking of *f*. The Clarinet in A part has a dynamic marking of *f*. The Violin part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello/Double Bass part has a dynamic marking of *f*.



Musical score for measures 1-29. The score is for a full orchestra and includes parts for Flute (Fl.), Flute/Guitar (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score begins with a dynamic marking of *p* (piano) in the second measure. The woodwinds and strings play a melodic line with some rests, while the brass instruments are mostly silent.

Musical score for measures 30-33. The score continues with the same instrumentation as the previous page. The dynamic marking changes to *f* (forte) starting in measure 30. The woodwinds and strings play a more active melodic line, while the brass instruments play a sustained chord. The score ends with a fermata over a final note in measure 33.



Fl.

Fg.

Cor. (A)

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.

zu 2

Detailed description: This system contains the first four measures of the score. The Flute (Fl.) and Clarinet in A (Cl.pr. (A)) parts feature melodic lines with slurs and ties. The Bassoon (Fg.) part has a melodic line with a 'zu 2' marking. The Violin (Vl.) and Viola (Vla.) parts play a rhythmic pattern of eighth notes. The Violoncello and Contrabass (Vc. e Cb.) part provides a bass line. The woodwinds (Fl., Fg., Cor., Cl.pr.) have rests in the first two measures.

Fl.

Fg.

Cor. (A)

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.

p. 40

p

tr

Detailed description: This system contains measures 5 through 8. The Flute (Fl.) and Bassoon (Fg.) parts have melodic lines with slurs and ties. The Clarinet in A (Cl.pr. (A)) part has a melodic line with trills (tr) and slurs. The Violin (Vl.) and Viola (Vla.) parts play a rhythmic pattern of eighth notes. The Violoncello and Contrabass (Vc. e Cb.) part provides a bass line. The woodwinds (Fl., Fg., Cor., Cl.pr.) have rests in measures 5 and 6. Dynamic markings include 'p' and 'p. 40'. Trill markings 'tr' are present in measures 7 and 8.



Musical score for the first system, measures 1-4. The score is for a woodwind and string ensemble. The instruments listed on the left are Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin I (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The first system contains measures 1 through 4. The Flute part has a trill (tr) in measure 3. The Bassoon part has a 'zu 2' marking in measure 4. The Clarinet part has trills in measures 2, 3, and 4. The Violin I part has trills in measures 2, 3, and 4. The Viola part has a trill in measure 3. The Violoncello and Double Bass part has a trill in measure 3. The dynamic marking 'f' (forte) is present in measures 3 and 4 for the Flute, Bassoon, Clarinet, and Violoncello/Double Bass parts.

Musical score for the second system, measures 5-8. The instruments listed on the left are Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin I (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The second system contains measures 5 through 8. The Flute part has a 'zu 2' marking in measure 5. The Bassoon part has a 'zu 2' marking in measure 8. The Clarinet part has a 'zu 2' marking in measure 8. The Violin I part has a 'zu 2' marking in measure 8. The Viola part has a 'zu 2' marking in measure 8. The Violoncello and Double Bass part has a 'zu 2' marking in measure 8. The dynamic marking 'f' (forte) is present in measures 5 and 8 for the Flute, Bassoon, Clarinet, and Violoncello/Double Bass parts.



50

Musical score for measures 50-54. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin I and II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The music features a complex texture with various rhythmic patterns and dynamics. The dynamic marking *p* (piano) is used in measures 51, 52, 53, and 54. The Flute part has a melodic line with some rests, while the Bassoon and Cor Anglais play rhythmic patterns. The Clarinet and Violin parts have more active lines with slurs and ties. The Viola and Cello/Double Bass parts provide a steady accompaniment.

Musical score for measures 55-59. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin I and II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The music continues with a similar texture to the previous page. The dynamic marking *f* (forte) is used in measures 56, 57, 58, and 59. The Flute part has a melodic line with some rests, while the Bassoon and Cor Anglais play rhythmic patterns. The Clarinet and Violin parts have more active lines with slurs and ties. The Viola and Cello/Double Bass parts provide a steady accompaniment.



Solo

Fl.

Fg.

Cor.  
(A)

Cl.pr.  
(A)

Vl.

Vla.

Vc.  
e Cb.

Fg.

Cl.pr.  
(A)

Vl.

Vla.

Fg.

Cl.pr.  
(A)

Vl.

Vla.

Vc.  
e Cb.



70

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.

Tutti

Fl.

Fg.

Cor. (A)

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.

Solo

80

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.



Cl. pr.

VI.

Vla.

Vc. e Cb.

*p*

Cl. pr.  
(A)

VI.

Vla.

90

Cl. pr.  
(A)

VI.

Vla.

Vc. e Cb.

*tr*



**Tutti**

Fl. *p*

Fg. *zu 2 f*

Cor. (A) *f*

Cl. pr. (A) *f*

Vl. *trmmmm f*

Vla. *f*

Vc. e Cb. *f*

100 Solo

Fl. *f*

Fg. *f*

Cor. (A) *f*

Cl. pr. (A) *f*

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*



12

Cl. pr.  
(A)

Vl.

Vla.

Vc.  
e Cb.

Cl. pr.  
(A)

Vl.

Vla.

Vc.  
Cb.

Cl. pr.  
(A)

Vl.

Vla.

Vc.

Cb.

Cl. pr.  
(A)

Vl.



Cl. pr. (A)

Vl.

Vla.

Vc.

Cl. pr. (A)

Vl.

Vla.

Vc.

Cb.

130

*p*

Cl. pr. (A)

Vl.

Vla.

Vc.

Cb.

*p*



Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

140

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.



Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

150

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.



**Tutti**

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*

zu 2

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*

zu 2



160

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

zu 2

Detailed description: This system of musical notation covers measures 160, 161, and 162. The Flute (Fl.) part features a complex melodic line with many sixteenth notes. The Bassoon (Fg.) and Contrabass (Cb.) parts have a similar rhythmic pattern. The Clarinet in A (Cl. pr. (A)) plays a steady eighth-note accompaniment. The Violin (Vl.) and Viola (Vla.) parts are also active with eighth-note patterns. The Cor Anglais (Cor. (A)) part has a long note in measure 161 with the instruction 'zu 2' above it. The Violoncello (Vc.) part follows the bassoon's line.

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*p*

Detailed description: This system of musical notation covers measures 163, 164, 165, and 166. The Flute (Fl.) part has a melodic line that ends in measure 163. The Bassoon (Fg.) and Contrabass (Cb.) parts continue with their rhythmic accompaniment. The Clarinet in A (Cl. pr. (A)) part has a melodic line with a dynamic marking of *p* in measure 164. The Violin (Vl.) and Viola (Vla.) parts also have a dynamic marking of *p* in measure 164. The Cor Anglais (Cor. (A)) part is mostly silent in this system. The Violoncello (Vc.) part has a dynamic marking of *p* in measure 165.



18

Fl. *f*

Fg. *f*

Cor. (A) *f*

Cl. pr. (A) *f*

Vl. *f*

Vla. *f*

Vc. e Cb. *f*

170 *zu 2*

Cl. pr. (A) *p* Solo

Vl. *p*

Vla. *p*

Vc. e Cb. *p*

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

180



Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

This system contains measures 187 through 190. The Clarinet in A (Cl. pr. (A)) has a complex, fast-moving melodic line with many slurs and accents. The Violins (VI.) and Viola (Vla.) parts are more rhythmic, often playing eighth or sixteenth notes. The Violoncello and Double Bass (Vc. e Cb.) part provides a steady bass line.

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

This system contains measures 191 through 194. The Clarinet in A continues its intricate melodic pattern. The Violins and Viola parts show some syncopation and rests. The Violoncello and Double Bass part maintains a consistent rhythmic accompaniment.

190

Tutti

F1.

Fg.

Cor. (A)

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

zu 2

*f*

This system contains measures 190 through 194. Measure 190 is marked with the number '190'. The Flute (F1.) and Bassoon (Fg.) parts are mostly silent. The Cor Anglais (Cor. (A)) has a long, sustained note. The Clarinet in A (Cl. pr. (A)) has a melodic line. The Violins (VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.) parts are all playing with a forte (*f*) dynamic. The Flute part in measure 194 is marked 'zu 2' and *f*. The system concludes with a 'Tutti' marking and a *f* dynamic.



20

Fl. Solo

Fg. zu 2

Cor. (A)

Cl. pr. (A)

Vl. p

Vla. p

Vc. e Cb. p

200

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

Cl. pr. (A)

Vl.

Vla.

Vc. Vello.



210

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

Fl.

Fg.

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

zu 2

f

Fl.

Fg.

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

p



Fl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. (A) zu 2 *p* *cresc.*

Cl. pr. (A) *cresc.*

VI. *f*

Vla. *f*

Vc. e Cb. *cresc.*

**Tutti**

Fl. zu 2 *f*

Fg. zu 2 *f*

Cor. (A) *f*

Cl. pr. (A) *f*

VI. *p*

Vla. *f*

Vc. *f*

Cb. *f*

230

1. *p*



Fl. *zu 2*

Fg. *f zu 2*

Cor. (A) *f zu 2*

Cl. pr. (A) *f*

VI. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This system contains the first three measures of the score. The Flute (Fl.) part begins in measure 3 with a dynamic of *f* and a marking of *zu 2*. The Bassoon (Fg.) part has a melodic line starting in measure 1 with a dynamic of *f* and *zu 2*. The Clarinet in A (Cl. pr. (A)) plays a rhythmic pattern starting in measure 1 with a dynamic of *f*. The Violin (VI.) and Viola (Vla.) parts play a continuous sixteenth-note accompaniment starting in measure 1 with a dynamic of *f*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern starting in measure 1 with a dynamic of *f*. The Cor Anglais (Cor. (A)) part is silent in the first two measures and enters in measure 3 with a dynamic of *f* and a marking of *zu 2*.

Fl. *1.*

Fg. *p* *zu 2*

Cor. (A) *f*

Cl. pr. (A) *p* *f*

VI. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Detailed description: This system contains measures 4 through 7. The Flute (Fl.) part has a first ending bracket labeled *1.* over measures 4 and 5. The Bassoon (Fg.) part has a melodic line starting in measure 4 with a dynamic of *p*, and then a *zu 2* marking in measure 7. The Clarinet in A (Cl. pr. (A)) part has a dynamic of *p* in measure 4 and *f* in measure 7. The Violin (VI.) and Viola (Vla.) parts have a dynamic of *p* in measure 4 and *f* in measure 7. The Violoncello (Vc.) and Contrabass (Cb.) parts have a dynamic of *p* in measure 4 and *f* in measure 7. The Cor Anglais (Cor. (A)) part has a dynamic of *f* in measure 7.



240

Fl. *f*

Fg.

Cor. (A)

Cl. pr. (A)

Vl. *zu 2*

Vla.

Vc. e Cb.

Fl. *tr*

Fg.

Cor. (A)

Cl. pr. (A) *tr*

Vl. *tr*

Vla.

Vc. e Cb.



Solo

Musical score for measures 245-250. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin I and II (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The music features a complex texture with multiple melodic lines. Dynamic markings include *p* (piano) and *zu 2* (second ending). The section concludes with a *p* marking.

Musical score for measures 250-255. The score includes parts for Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin I and II (Vl.), and Viola (Vla.). The key signature is two sharps (F# and C#). The music continues with intricate melodic and harmonic development. A measure number '250' is indicated at the beginning of the section.

Musical score for measures 255-260. The score includes parts for Bassoon (Fg.), Clarinet in A (Cl. pr. (A)), Violin I and II (Vl.), and Viola (Vla.). The key signature is two sharps (F# and C#). The music features trills (tr) and other decorative elements. Dynamic markings include *p* (piano).



Musical score for the first system, measures 257-260. Instruments include Fg. (Bassoon), Cl. pr. (A) (Clarinet in A), Vl. (Violins), Vla. (Viola), and Vc. e Cb. (Violoncello and Contrabasso). The key signature is two sharps (F# and C#). The first measure of the system is marked with a piano (*p*) dynamic. The bassoon part has a rest. The clarinet and violin parts feature melodic lines with slurs and accents. The viola part has a *div.* (divisi) marking. The cello and double bass part has a rhythmic pattern of eighth notes.

Musical score for the second system, measures 261-264. Instruments include Cl. pr. (A), Vl., Vla., and Vc. e Cb. The key signature remains two sharps. The clarinet part continues with a melodic line. The violin and viola parts have more complex rhythmic patterns. The cello and double bass part continues with eighth notes.

Musical score for the third system, measures 265-268. Instruments include Fl. (Flute), Fg., Cor. (A) (Cor Anglais), Cl. pr. (A), Vl., Vla., and Vc. e Cb. The key signature is two sharps. The flute and cor parts have rests. The clarinet part has a *trium* marking. The violin, viola, and cello/double bass parts are marked with a forte (*f*) dynamic. The word **Tutti** is written above the flute part in the final measure.



270 Solo

Fl.  
Fg.  
Cor.  
(A)  
Cl. pr.  
(A)  
Vl.  
Vla.  
Vc.  
e Cb.

280

Cl. pr.  
(A)  
Vl.  
Vla.  
Vc.  
e Cb.

Fl.  
Cl. pr.  
(A)  
Vl.  
Vla.



28

Tutti

Solo

Musical score for measures 28-29. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The tempo is marked 'Tutti'. The dynamic is 'f' (forte). The Flute part has a 'Solo' marking. The Bassoon and Cor parts have a 'zu 2' marking. The Violins and Viola parts have a 'f' marking. The Violoncello and Double Bass parts have a 'f' marking. The Clarinet part has a 'f' marking. The Violins and Viola parts have a 'p' (piano) marking in measure 29.

Musical score for measures 290-294. The score includes parts for Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is two sharps (F# and C#). The tempo is 'Tutti'. The dynamic is 'p' (piano). The Clarinet part has a '290' marking. The Violins and Viola parts have a 'p' marking. The Violoncello and Double Bass parts have a 'p' marking.

Musical score for measures 295-300. The score includes parts for Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is two sharps (F# and C#). The tempo is 'Tutti'. The dynamic is 'p' (piano). The Clarinet part has a '295' marking. The Violins and Viola parts have a 'p' marking. The Violoncello and Double Bass parts have a 'p' marking.



Cl. pr. (A)

vl.

vla.

Vc.

Cb.

Cl. pr. (A)

vl.

vla.

Vc.

Cb.

*p*

Cl. pr. (A)

vl.

vla.

Vc.

Cb.

310 *trium*



Cl. pr. (A)

VI.

Vla.

Vc.

Cb.

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

320

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

tr



1.

Fl. *p*

Fg. *p*

Cl. pr. (A)

Vl. *tr*

Vla.

Vc. e Cb.

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

330

Fl.

Cl. pr. (A) *p*

Vl. *tr*

Vla.

Vc. e Cb.



32

Fl.

Fg.

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

*p*

*tr*

*tr*

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

340

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

zu 2.

*p*



**Tutti**

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*cresc.*  
*f*

zu 2

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

zu 2

350



Fl. *p*

Fg.

Cor. (A)

Cl. pr. (A) *p*

Vl. *p*

Vla. *p*

Vc. e Cb. *p*

The first system of the musical score covers measures 1 through 4. It features seven staves: Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The flute and bassoon play a rhythmic pattern of eighth notes. The clarinet and violin parts are marked with a piano (*p*) dynamic. The viola and cello/bass parts play a steady eighth-note accompaniment, also marked *p*.

Fl. *f*

Fg. *f*

Cor. (A) *f*

Cl. pr. (A) *f*

Vl. *f*

Vla. *f*

Vc. e Cb. *f*

The second system of the musical score covers measures 5 through 8. The dynamics for all instruments change to forte (*f*). The flute and bassoon play a more complex rhythmic pattern. The clarinet and violin parts continue with their melodic lines, now with more intensity. The viola and cello/bass parts provide a strong accompaniment, marked *f*.



# II.

Adagio  
Solo

2 Flauti

2 Fagotti

2 Corni in D

Clarinetto principale in A

Violino I

Violino II

Viola

Violoncello

Contrabasso

Tutti 10.

Fl.

Fg.

Cor. (D)

Cl. pr. (A)

Vl.

Vla.

Vc.

e Cb.



Fl. Solo

Fg.

Cor. (D)

Cl.pr. (A)

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*

20 Tutti *f*

Fg.

Cor. (D)

Cl.pr. (A)

Vl. *f*

Vla. *f*

Vc. *f*

Cb. *f*



30

Fl.  
Fg.  
Cor. (D)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

Solo

Fl.  
Fg.  
Cor. (D)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.



38

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

40

Cor. (D)

Cl. pr. (A)

Vl.

Vla.

Vc.

Cb.

Cor. (D)

Cl. pr. (A)

Vl.

Vla.

Vc.

Cb.



50

Fl.  
Fg.  
Cor. (D)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc.  
Cb.

*cresc.* *f*  
*cresc.* *f*  
*cresc.* *f*  
*cresc.* *f*  
*cresc.* *f*

Fl.  
Fg.  
Cor. (D)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc.  
e Cb.

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



40

Cl.pr. (A)

60

Vl. *p*

Vla. *p*

Vc. *p*

Cl.pr. (A)

70

Vl.

Vla.

Vc.

F1.

Fg.

Cor. (D)

Cl.pr. (A)

Vl.

Vla.

Vc.

Cb.

Tutti

*f*



80

Solo

Musical score for measures 80-84. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part is marked 'Solo'. The strings play a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) for the strings in measures 83 and 84.

Musical score for measures 85-88. The score includes parts for Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The Clarinet part features a complex, rapid melodic line. The strings play a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) for the strings in measure 85. A fingering '6' is indicated for the Clarinet in measure 87.



Cl. pr. (A)

vi.

Vla.

Vc.

Detailed description: This system contains the first four staves of measures 87-90. The Clarinet in A part features a complex melodic line with many slurs and ornaments. The Violin parts play a rhythmic accompaniment of eighth notes. The Viola part follows a similar rhythmic pattern. The Violoncello part has a more melodic line with some rests.

Fl.

Fg.

Cor. (D)

Cl. pr. (A)

vi.

Vla.

Vc.

Cb.

Detailed description: This system contains the remaining six staves of measures 87-90. The Flute, Bassoon, and Cor Anglais parts are mostly silent, with some notes appearing in measure 90. The Clarinet in A part continues its melodic line with a sixteenth-note triplet in measure 89. The Violin, Viola, and Violoncello parts continue their accompaniment. The Contrabass part has a melodic line with some rests and a *p* dynamic marking.



# III.

## Rondo Allegro

**Solo**

2 Flauti

2 Fagotti

2 Corni in A

Clarinetto principale in A

Violino I

Violino II

Viola

Violoncello

Contrabasso

**Tutti**

10

Fl.

Fg.

Cor. (A)

Cl.pr. (A)

vl.

vla.

Vc. e Cb.



Fl. *p cresc.* *f*

Fg. *p cresc.* *f*

Cor. (A) *p cresc.* *f*

VI. *cresc.* *f* *p*

Vla. *p* *cresc.* *f* *p*

Vc. e Cb. *p* *cresc.* *f* *p*

Solo

Cl. pr. (A)

VI. *p*

Vla. *p*

Vc. e Cb. *p*

20

Cl. pr. (A)

VI.

Vla.

Vc.

Cb. *p*



Cl.pr. (A)

Vl.

Vla.

Vc.

30

Tutti

Fl.

Fg.

Cor. (A)

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.

Solo

Fl.

Fg.

Cor. (A)

Cl.pr. (A)

Vl.

Vla.

Vc. e Cb.



40  
Tutti

Musical score for measures 40-43, marked "Tutti". The score is for a full orchestra. The instruments listed are Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl.pr. (A)), Violins (Vl.), Viola (Via.), and Violoncello/Double Bass (Vc. e Cb.). The key signature has two sharps (F# and C#). The dynamics are marked as *f* (forte) and *ff* (fortissimo). The Flute part has a *ff* dynamic and a "zu 2" marking. The Bassoon part has a *f* dynamic. The Clarinet in A part has a *f* dynamic. The Violins part has a *f* dynamic. The Viola part has a *f* dynamic. The Violoncello/Double Bass part has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 44-47, marked "Solo". The score is for a full orchestra. The instruments listed are Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl.pr. (A)), Violins (Vl.), Viola (Via.), and Violoncello/Double Bass (Vc. e Cb.). The key signature has two sharps (F# and C#). The dynamics are marked as *p* (piano). The Flute part has a "Solo" marking. The Clarinet in A part has a *p* dynamic. The Violins part has a *p* dynamic. The Viola part has a *p* dynamic. The Violoncello/Double Bass part has a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



Tutti

50

Fl. *f*

Fg. *f*

Cor. (A) *f*

Cl. pr. (A) *f*

Vl. *f*

Vla. *f*

Vc. e Cb. *f*

*trm*

Detailed description: This block contains the musical score for measures 50 through 53. The key signature is two sharps (F# and C#). The score is for a full orchestra. Measures 50 and 51 are marked with a forte (*f*) dynamic. In measure 52, the woodwinds (Flute, Bassoon, Clarinet in A) and strings (Violins, Viola, Violoncello and Double Bass) play sustained notes. In measure 53, the woodwinds and strings play moving lines, while the Clarinet in A has a trill (*trm*) in the previous measure.

Solo

60

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl. *p*

Vla.

Vc. e Cb.

Detailed description: This block contains the musical score for measures 54 through 60. The key signature remains two sharps. The section is marked 'Solo'. Measures 54-59 feature a melodic line in the Clarinet in A, while the other instruments play accompaniment. The dynamic is marked piano (*p*) starting in measure 58. Measure 60 shows the end of the section with sustained notes in the woodwinds and strings.



48

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

*p*

70

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

Tutti

Solo

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

zu 2

*p*

1.



80

Fl.  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*p*

Detailed description: This system of musical notation covers measures 80 to 83. It includes staves for Flute (Fl.), Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature has three sharps (F#, C#, G#). The flute part features a melodic line with slurs and accents. The clarinet part has a similar melodic line. The violin and viola parts play a rhythmic accompaniment of eighth notes. The viola part includes a dynamic marking of *p* (piano) starting in measure 82. The double bass part provides a steady bass line.

Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

Detailed description: This system covers measures 84 to 87. It includes staves for Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature remains three sharps. The clarinet part continues with a melodic line. The violin and viola parts play a rhythmic accompaniment of eighth notes. The double bass part provides a steady bass line.

90

Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*trm*

Detailed description: This system covers measures 88 to 91. It includes staves for Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The key signature remains three sharps. The clarinet part features a melodic line with a trill-like ornament (*trm*) in measure 90. The violin and viola parts play a rhythmic accompaniment of eighth notes. The double bass part provides a steady bass line.



Musical score for measures 95-100. The score is for a full orchestra and includes parts for Flute (Fl.), Flute in G (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The dynamic marking *sfp* (sforzando piano) is indicated at the end of each staff. The Flute part has a *tr* (trill) marking in measure 99. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment.

Musical score for measures 101-106. The score continues with the same instrumentation as the previous system. The dynamic marking *sfp* is present throughout. A tempo marking of **100** is placed above the Flute staff in measure 101. The woodwinds and strings continue their rhythmic patterns, with the strings playing a consistent accompaniment. The Flute part features a *tr* (trill) in measure 105.



Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

110

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

120

Cl. pr. (A)

Vl.

Vla.



Tutti

Musical score for measures 52-56. The score is for a full orchestra and includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The key signature is two sharps (F# and C#). The tempo is marked 'Tutti'. The dynamic is marked 'f' (forte). The score shows a complex texture with many notes and rests.

Musical score for measures 57-61. The score is for a full orchestra and includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is two sharps (F# and C#). The tempo is marked 'Tutti'. The dynamic is marked 'f' (forte). The score shows a complex texture with many notes and rests. There are markings 'zu 2' and '130' above the Flute part in measure 59.



Fl. *Solo*

Fg. *zu 2*

Cor. (A) *zu 2*

Cl. pr. (A)

Vl. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Cl. pr. (A) *140*

Vl.

Vla.

Vc. e Cb.

Cl. pr. (A) *150*

Vl.

Vla.

Vc.

Cb.



Fl. *p*

Cl. pr. (A)

Vl.

Vla.

Vc.

Cb.

160

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.



170

Fl. *p*

Fg. *p*

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.

Fl.

Fg.

Cl. pr. (A) *tr.*

VI.

Vla.

Vc. e Cb.

180

Cl. pr. (A)

VI.

Vla.



Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

Musical score for measures 185-190. The score is in G major (one sharp) and 4/4 time. The instruments listed are Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The music features a strong dynamic of *f* (forte) in measures 185-188, followed by a transition to *p* (piano) in measure 190. The woodwinds and strings play chords and rhythmic patterns, while the Clarinet in A has a melodic line.

Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

190

Musical score for measures 190-195. The instruments listed are Clarinet in A (Cl. pr. (A)), Violins (Vl.), Viola (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The music is in G major and 4/4 time. The dynamic is *p* (piano). The Clarinet in A has a melodic line starting at measure 190, while the strings and Viola provide harmonic support.

Cl. pr. (A)  
Vl.  
Vla.

Musical score for measures 195-200. The instruments listed are Clarinet in A (Cl. pr. (A)), Violins (Vl.), and Viola (Vla.). The music is in G major and 4/4 time. The Clarinet in A has a melodic line, and the Violins and Viola provide harmonic support.



200

Cl. pr. (A)

vi.

vla.

vc.

210

Cl. pr. (A)

vi.

vla.

vc.

Cb.

Cl. pr. (A)

vi.

vla.

vc.

Cb.



Cl. pr. (A)

VI.

Vla.

Vc.

Fl.

Cl. pr. (A)

VI.

Vla.

Vc.

Cb.

1.

*p*

Cl. pr. (A)

VI.

Vla.

Vc. e Cb.



230

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*sfz*  
*p*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*

240

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

*sfz*



Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

Cl. pr. (A)

Vl.

Vla.

250

Tutti

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.



260

Solo

Fl. *f*

Fg. *f*

Cor. (A) *f*

Cl. pr. (A) *f* *p*

Vl. *f* *p* *p*

Vla. *f* *p* *p*

Vc. e Cb. *f* *p* *p*

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

270

Cl. pr. (A)

Vl.

Vla.

Vc.



Tutti

Fl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. (A) *p* zu 2

Cl. pr. (A) *p*

Vl. *p* *cresc.*

Vla. *cresc.*

Vc. e Cb. *p* *cresc.*

280

Solo

Fl. *cresc.*

Fg. *cresc.*

Cor. (A) *cresc.*

Cl. pr. (A) *cresc.*

Vl. *p*

Vla. *p*

Vc. e Cb. *p*



**Tutti**

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

zu 2

**Solo**

290

Fl.

Fg.

Cor. (A)

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*



**Tutti**

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.

300 Solo

Fl.  
Fg.  
Cor. (A)  
Cl. pr. (A)  
Vl.  
Vla.  
Vc. e Cb.



Musical score for measures 307-310. The score is for a woodwind and string ensemble. The instruments listed on the left are Fl. (Flute), Fg. (Fagot), Cor. (A) (Corno), Cl. pr. (A) (Clarinete), Vl. (Violines), Vla. (Viola), and Vc. e Cb. (Violonchelo y Contrabajo). The key signature is two sharps (F# and C#). The time signature is 4/4. The score shows a dynamic shift from *f* to *f* at the end of measure 310. The woodwinds and strings play a rhythmic pattern of eighth notes, with the strings providing a steady accompaniment.

Musical score for measures 311-314. The score is for a woodwind and string ensemble. The instruments listed on the left are Fl. (Flute), Fg. (Fagot), Cor. (A) (Corno), Cl. pr. (A) (Clarinete), Vl. (Violines), Vla. (Viola), and Vc. e Cb. (Violonchelo y Contrabajo). The key signature is two sharps (F# and C#). The time signature is 4/4. The score shows a dynamic shift from *f* to *p* at the beginning of measure 311. The woodwinds and strings play a rhythmic pattern of eighth notes, with the strings providing a steady accompaniment. The number 310 is written above the Flute staff at the start of measure 311.



Cl. pr. (A)

*b. trm*

Vl.

Vla.

Vc. e Cb.

Cl. pr. (A)

*f. trm*

320

*trmmmm*

Vl.

Vla.

Vc. e Cb.

Cl. pr. (A)

Vl.

Vla.

Vc.

Cb.



330

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

*p*

Cl. pr. (A)

Vl.

Vla.

Vc. e Cb.

340

Fl.

Fg.

Cl. pr. (A)

Vl.

Vla.

Vc.

*p*



Tutti

Musical score for measures 345-350. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features dynamic markings such as *cresc.* and *f*. The woodwinds and strings play sustained chords and rhythmic patterns, while the woodwinds have melodic lines. The strings play a rhythmic accompaniment of eighth notes.

Musical score for measures 350-355. The score includes parts for Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor. (A)), Clarinet in A (Cl. pr. (A)), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The score features dynamic markings such as *f*. The woodwinds and strings play sustained chords and rhythmic patterns, while the woodwinds have melodic lines. The strings play a rhythmic accompaniment of eighth notes. A rehearsal mark '350' is placed above the first measure of this section.



## CANTATAS &amp; MINOR VOCAL WORKS

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

- No.
1023. **Bach**, No. 104: Du Hirte Israe .....
1024. **Bach**, No. 182: Himmelskönig, sei will kommen .....
1025. **Bach**, No. 46: Schauet doch .....
1026. **Bach**, No. 123: Liebster Emanuel ...
1027. **Bach**, No. 19: Es erhub sich .....
1028. **Bach**, No. 8: Liebster Gott .....
1029. **Bach**, No. 21: Ich hatte viel Bekümmernis .....
1030. **Bach**, No. 119: Preise, Jerusalem ...
1031. **Bach**, No. 78: Jesu, der du meine Seele
1032. **Bach**, No. 176: Es ist ein trotzig und verzagt Ding .....
1033. **Bach**, No. 92: Ich hab in Gottes Herz und Sinn .....
1034. **Bach**, No. 155: Me'n Gott, wie lang,
1035. **Bach**, Motette: Singet dem Herrn ...
1036. **Bach**, No. 39: Brich dem Hungrigen dein Brot .....
1037. **Bach**, Kaffee-Kantate .....
1038. **Bach**, No. 51: Jauchzet Gott in allen Landen.....
1039. **Bach**, Nr 7: Christ, unser Herr, zum Jordan kam.....
1040. **Bach**, No. 105: Herr, gehe nicht ins Gericht.....
1042. **Bach**, No. 67: Halt im Gedächtnis Jesus Christ.....
1043. **Beethoven**, Ah Perfido, op. 65.....
1044. **Bach**, No. 53, Schlage doch.....

## CONCERTOS

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

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



## CONCIERTOS—contd.

- No.  
 766. **Mozart**, Vl. Ct., D [271a] .....  
 767. **Mozart**, C. f. Fl. & Hp. [299] .....  
 768. **J. Chr. Bach**, Sinf. conc., E♭ .....  
 769. **Haydn**, Vc. Ct., D .....  
 770. **Sibelius**, Vl. Ct., D m .....  
 771. **Mozart**, Fl. Ct., D [314] .....  
 772. **Vivaldi**, Conc. gr. G m, op. 3 No. 2 ..  
 773. **J. Chr. Bach**, Piano-Ct., E♭ .....  
 774. **Mozart**, Piano-Ct., C [503] .....  
 775. **Mozart**, Piano-Ct., B [595] .....  
 776. **Barsanti**, Conc. grosso D, op. 3 No. 4  
 777. **Barsanti**, Conc. grosso D, op. 3 No. 10  
 778. **Mozart**, Clar.-Ct., A [622] .....  
 779. **Mozart**, Fl. Ct., G [313] .....  
 780. **Boccherini**, Vc.-Conc., B♭ .....  
 781. **K. Phil. Em. Bach**, Cc., A m f. Cello or  
 Fl or Cemb. ....  
 782. **Torelli**, Viol-Conc. C m .....  
 783. **Mozart**, Kz.-Rondo D f. Pi. [382]....

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

## MISCELLANEOUS WORKS

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

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



## SYMPHONIES

- |   |   |
|---|---|
| No.   | No.   |
| 401. <b>Mozart</b> , C (Jupiter) [551] .....              | 466. <b>Bruckner</b> , No. 8, C m .....                   |
| 402. <b>Beethoven</b> , No. 5, C m .....                  | 467. <b>Bruckner</b> , No. 9, D m .....                   |
| 403. <b>Schubert</b> , B m (unfinished) .....             | 468. <b>Haydn</b> , No. 93, D .....                       |
| 404. <b>Mozart</b> , G m [550] .....                      | 469. <b>Haydn</b> , No. 103, E $\flat$ (Drum Roll).....   |
| 405. <b>Beethoven</b> , No. 3, E $\flat$ (Eroica) .....   | 470. <b>Volkmann</b> , No. 1, D m .....                   |
| 406. <b>Mendelssohn</b> , Nr. 3, A m .....                | 471. <b>Smetana</b> , Vysehrad .....                      |
| 407. <b>Beethoven</b> , No. 6, F (Pastorale) .....        | 472. <b>Smetana</b> , Moldau .....                        |
| 408. <b>Schumann</b> , No. 3, E $\flat$ .....             | 473. <b>Smetana</b> , Sarka .....                         |
| 409. <b>Haydn</b> , No. 104, D (London) .....             | 474. <b>Smetana</b> , Bohemia's Woods and<br>Fields ..... |
| 410. <b>Schubert</b> , No. 7, C .....                     | 475. <b>Smetana</b> , Tábor .....                         |
| 411. <b>Beethoven</b> , No. 9, D m .....                  | 476. <b>Smetana</b> , Blanik.....                         |
| 412. <b>Beethoven</b> , No. 7, A .....                    | 477. <b>Liszt</b> , Faust-Symph.....                      |
| 413. <b>Schumann</b> , No. 4, D m .....                   | 478. <b>Strauss</b> , From Italy.....                     |
| 414. <b>Beethoven</b> , No. 4, B $\flat$ .....            | 479. <b>Tschaikowsky</b> , No. 6, B m (Pathét)            |
| 415. <b>Mozart</b> , E $\flat$ [543] .....                | 480. <b>Haydn</b> , No. 95, C m.....                      |
| 416. <b>Beethoven</b> , No. 8, F $\sharp$ .....           | 481. <b>Haydn</b> , No. 96, D .....                       |
| 417. <b>Schumann</b> , No. 1, B $\flat$ .....             | 482. <b>Franck</b> , D m .....                            |
| 418. <b>Beethoven</b> , No. 1, C.....                     | 483. <b>Haydn</b> , No. 97, C .....                       |
| 419. <b>Beethoven</b> , No. 2, D .....                    | 484. <b>Haydn</b> , No. 86, D .....                       |
| 420. <b>Mendelssohn</b> , Nr. 4, A .....                  | 485. <b>Haydn</b> , No. 98, B $\flat$ .....               |
| 421. <b>Schumann</b> , No. 2, C .....                     | 486. <b>Haydn</b> , No. 45, F $\sharp$ m (Farewell).....  |
| 422. <b>Berlioz</b> , Phant. Symph .....                  | 487. <b>Haydn</b> , No. 88, G .....                       |
| 423. <b>Berlioz</b> , Harold i. Ital.....                 | 488. <b>Haydn</b> , No. 82, C (L'ours).....               |
| 424. <b>Berlioz</b> , Romeo and Juliet .....              | 489. <b>Rimsky-Korsakow</b> , <b>Antar</b> (No. 2).       |
| 425. <b>Brahms</b> , No. 1, C m.....                      | 490. <b>Borodin</b> , No. 1, E $\flat$ .....              |
| 426. <b>Brahms</b> , No. 2, D .....                       | 491. <b>Borodin</b> , No. 2, B m .....                    |
| 427. <b>Brahms</b> , No. 3, F.....                        | 492. <b>Mahler</b> , No. 7 .....                          |
| 428. <b>Brahms</b> , No. 4, E m .....                     | 493. <b>Rimsky-Korsakow</b> , Scheherazade...             |
| 429. <b>Tschaikowsky</b> , No. 5, E m .....               | 494. <b>Glasunow</b> , No. 4, E $\flat$ .....             |
| 430. <b>Tschaikowsky</b> , No. 4, F m .....               | 495. <b>Glasunow</b> , No. 8, E $\flat$ .....             |
| 431. <b>Haydn</b> , No. 99, [3], E $\flat$ .....          | 496. <b>Skrjabin</b> , Divin Poème .....                  |
| 432. <b>Haydn</b> , No. 85, [15], B $\flat$ (La Reine)... | 497. <b>Skrjabin</b> , Le Poème de l'Extase.....          |
| 433. <b>Dvořák</b> , No. 5, E m (New World)....           | 498. <b>Strauss</b> , Hero's Life.....                    |
| 434. <b>Haydn</b> , No. 100, G (Mil.).....                | 499. <b>Strauss</b> , Alpine Symph. ....                  |
| 435. <b>Haydn</b> , No. 94, G (Surprise).....             | 500. <b>Tschaikowsky</b> , Manfred.....                   |
| 436. <b>Haydn</b> , No. 92, G (Oxf.) .....                | 501. <b>Borodin</b> , No. 3, A m (unfinished).....        |
| 437. <b>Mozart</b> , D [385] (Haffner).....               | 502. <b>Mozart</b> , C [425].....                         |
| 438. <b>Haydn</b> , No. 102, B $\flat$ .....              | 503. <b>Skrjabin</b> , No. 2, C m .....                   |
| 439. <b>Haydn</b> , No. 101, D (Cloches) .....            | 504. <b>Schubert</b> , No. 1, D.....                      |
| 440. <b>Strauss</b> , Don Juan .....                      | 505. <b>Schubert</b> , No. 2, B $\flat$ .....             |
| 441. <b>Strauss</b> , Macbeth .....                       | 506. <b>Schubert</b> , No. 3, D.....                      |
| 442. <b>Strauss</b> , Death and Transfig. ....            | 507. <b>Schubert</b> , No. 4, C m (Tragic) .....          |
| 443. <b>Strauss</b> , Till Eulenspiegel .....             | 508. <b>Schubert</b> , No. 5, B $\flat$ .....             |
| 444. <b>Strauss</b> , Zarathustra .....                   | 509. <b>Schubert</b> , No. 6, C .....                     |
| 445. <b>Strauss</b> , Don Quixote .....                   | 510. <b>Strauss</b> , Domestica .....                     |
| 446. <b>Mozart</b> , D [504] .....                        | 511. <b>Haydn</b> , No. 73, D (Chasse) .....              |
| 447. <b>Liszt</b> , Montagne.....                         | 512. <b>Haydn</b> , No. 31, D (Hornsignal).....           |
| 448. <b>Liszt</b> , Tasso .....                           | 513. <b>Haydn</b> , No. 7, C (Le Midi) .....              |
| 449. <b>Liszt</b> , Préludes.....                         | 514. <b>Franck</b> , Chasseur maudit .....                |
| 450. <b>Liszt</b> , Orpheus .....                         | 515. <b>Haydn</b> , No. 8, G (Le Soir).....               |
| 451. <b>Liszt</b> , Prometheus.....                       | 516. <b>Franck</b> , Les Eolides .....                    |
| 452. <b>Liszt</b> , Mazeppa .....                         | 517. <b>Haydn</b> , No. 48, C (Maria Theresia)...         |
| 453. <b>Liszt</b> , Festival Sounds .....                 | 518. <b>Haydn</b> , No. 55, E $\flat$ (Schoolmaster) ...  |
| 454. <b>Liszt</b> , Heroic Elegy.....                     | 521. <b>J.Chr.Bach</b> , D .....                          |
| 455. <b>Liszt</b> , Hungaria .....                        | 522. <b>J.Chr.Bach</b> , E $\flat$ .....                  |
| 456. <b>Liszt</b> , Hamlet.....                           | 523. <b>Franck</b> , Rédemption .....                     |
| 457. <b>Liszt</b> , Battle of Hums .....                  | 524. <b>Zador</b> , Dance Symph .....                     |
| 458. <b>Liszt</b> , Ideals .....                          | 525. <b>Dvořák</b> , No. 4, G m .....                     |
| 459. <b>Bruckner</b> , No. 1, C m .....                   | 526. <b>Dvorak</b> , No. 2. Dm .....                      |
| 460. <b>Bruckner</b> , No. 2, C m .....                   | 528. <b>Haydn</b> , No. 46, B .....                       |
| 461. <b>Bruckner</b> , No. 3, Dm .....                    | 530. <b>Haydn</b> , No. 83, G m (La Poule) .....          |
| 462. <b>Bruckner</b> , No. 4, E $\flat$ (romantic).....   | 531. <b>Sibelius</b> , No. 3, C .....                     |
| 463. <b>Bruckner</b> , No. 5, B $\flat$ .....             | 532. <b>Mahler</b> , No. 5 .....                          |
| 464. <b>Bruckner</b> , No. 6, A .....                     |   |
| 465. <b>Bruckner</b> , No. 7, E .....                     |   |



## OVERTURES

- |   |  |
|---|--|
| No.   | No.  |
| 601. <b>Beethoven</b> , Leonore No. 3 .....                         | 661. <b>Mozart</b> , Idomeneo .....                          |
| 602. <b>Weber</b> , Freischütz .....                                | 662. <b>Mozart</b> , Così fan tutte .....                    |
| 603. <b>Mozart</b> , Figaro .....                                   | 663. <b>Mozart</b> , Abduction .....                         |
| 604. <b>Beethoven</b> , Egmont .....                                | 664. <b>Smetana</b> , Bartered Bride .....                   |
| 605. <b>Weber</b> , Ruler of the Spirits .....                      | 665. <b>Wagner</b> , Mastersingers .....                     |
| 606. <b>Mendelssohn</b> , Melusine .....                            | 666. <b>Wagner</b> , Parsifal .....                          |
| 607. <b>Weber</b> , Oberon .....                                    | 667. <b>Wagner</b> , Rienzi .....                            |
| 608. <b>Mozart</b> , Don Giovanni .....                             | 668. <b>Wagner</b> , Dutchman .....                          |
| 609. <b>Weber</b> , Preziosa .....                                  | 669. <b>Wagner</b> , Tannhäuser .....                        |
| 610. <b>Beethoven</b> , Fidelio .....                               | 670. <b>Reger</b> , Comedy Ov. ....                          |
| 611. <b>Mendelssohn</b> , Ruy Blas .....                            | 671. <b>Wagner</b> , Faust Overt. ....                       |
| 612. <b>Weber</b> , Jubilee .....                                   | 673. <b>Volkman</b> , Richard III. ....                      |
| 613. <b>Mendelssohn</b> , Mid. Night's Dream...                     | 674. <b>Volkman</b> , Fest-Ouv. ....                         |
| 614. <b>Mozart</b> , Magic Flute .....                              | 675. <b>Tschaikowsky</b> , Romeo .....                       |
| 615. <b>Nicolai</b> , Merry Wives .....                             | 676. <b>Gluck</b> , Iphigenie in Aulide .....                |
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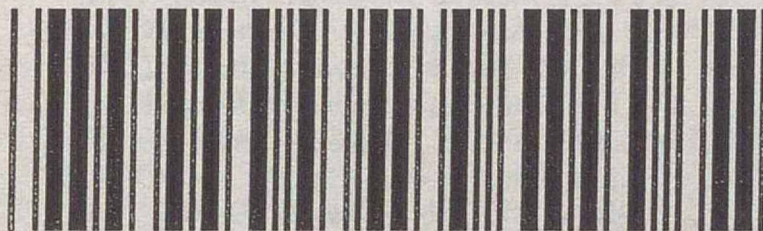




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