

Orquesta Sinfónica de Madrid

Num. 43

JANNUSSE (OVERTURA)

WAGNER



Das Ab- und Ausschreiben der Partitur resp. der Stimmen ist verboten.

TANNHÄUSER

und
der Sängerkrieg auf Wartburg



Richard Wagner.

OUVERTURE.

Andante maestoso. $\text{♩} = 50$.
sehr gehalten

2 Clarinetten in A.

2 Ventilhörner in E.

2 Fagotte.

Musical score for 2 Clarinets in A, 2 Ventilhörner in E, and 2 Fagotte. The score is in 3/4 time and begins with a dynamic marking of *p*. The woodwinds play a sustained, rhythmic accompaniment.

Musical score for Cl., Vh., 1st Waldhorn in E, Fag., Bratsche, Violoncell, and Contrabass. The score continues the accompaniment with various instruments. The 1st Waldhorn part is marked with a blue 'F' and a blue '1st'. The Contrabass part has a blue 'p' marking.

Musical score for Hoboen, Cl., Fag., 1^e Violine, 2^e Violine, Br., Vc., and Cb. The strings enter with a rhythmic pattern. The 1^e and 2^e Violine parts are marked with a blue 'p'. The Cb part has a blue 'p' marking.

also

gr. Fl. *ff* *3*

Hb. *ff* *3*

Cl. *ff* *3*

Vh. *ff* *3*

Wh. *ff* *3*

Fg. *ff* *3*

Pos. *ff*

Btb. *ff*

Pk. *ff*

VI. *ff*

Br. *ff*

Vc. *ff*

Cb. *ff*

gr. Fl.

Hb.

Cl.

Vh.

Wh.

Fg.

Pos.

Btb.

Pk. *tr*

VI. *ff*

Br. *ff*

Vc.

Cb.

gr. Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Pos.
Btb.
Pk.

VI. *ff*
Br. *ff*
Vc.
Cb.

ppresc.

gr. Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Pos.
Btb.
Pk.

VI. *ff*
Br. *ff*
Vc.
Cb.

f dimin.

gr. Fl. *mf*

Hb. *meno f*

Cl. *meno f* *mf* *poco f*

Vh. *meno f* *mf* *poco f*

Wh. *meno f* *mf* *poco f*

Fr. *meno f* *mf* *poco f*

Pk. *p*

VI. *mf* *mf*

Br. *meno f* *poco f*

Vc. *meno f* *poco f*

Cb. *meno f* *mf* *mf*

gr. Fl. *più f* *dimin.* *p*

Cl. *più f* *dimin.* *p*

Vh. *più f* *dimin.* *p*

Wh. *più f* *dimin.* *mf* *dimin.*

Fr. *più f* *dimin.* *p*

VI. *mf* *dimin.* *dimin.*

Br. *più f* *dimin.*

Vc. *più f* *dimin.* *p*

Cb. *più f* *dimin.* *p*

Cl.
Vh.
Fg.
2^e Vl.
Br.
Vc.
Cb.

Cl.
Vh.
Fg.
2^e Vl.
Br.
Vc.
Cb.

Cl.
Vh.
Fg.

trains ben medio

gr. Fl. Allegro. $\text{♩} = 80$.

Hb. *pp*

Cl. *pp*

Vh. *pp*

Wh. *pp*

Fg. *pp*

1^e Violine getheilt. *pp* *trem.*

2^e Violine getheilt. *pp* *trem.*

Br. *pp*

1 kl. Fl.

gr. Fl. *pp*

Hb. *pp*

Cl. *pp*

Vh. *pp*

Wh. *pp*

Fg. *pp*

1^e Vl. *pp*

2^e Vl. *pp*

Br. *pp*

un poco cresc.

kl. Fl. *p*

gr. Fl. *p*

Hb. *p*

Cl. *p*

Vh. *p* zu 2

Wh. *p* zu 2

Fg. *p*

Vl. *p* *mf dimin.* *p trem.*

Br. *p* *mf dimin.* *p trem.*

alto

kl. Fl. *pp*

gr. Fl. *pp*

Hb. *pp* *1^e*

Cl. *p* *2^e*

Vl. *pp* *p* *pp*

Br. *p*

Hb

a

pp

B Un poco ritenuto.

kl. Fl. *mf* *dimin.* *p* *cresc.*

gr. Fl. *mf* *dimin.* *p* *cresc.*

Hb. *mf* *dimin.* *p* *cresc.* *zu 2* *cresc.*

Cl. *p* *cresc.*

Vh. *fp* *fp*

Wh. *fp* *fp*

Fg. *mf* *dimin.* *p* *cresc.* *zu 2* *fp*

Vl. *mf* *dimin.* *p* *cresc.* *fp* *molto espressivo* *fp*

Br. *mf* *dimin.* *p* *cresc.* *f* *p* *fp* *fp*

Ve. *mf* *dimin.* *p* *cresc.* *fp* *fp*

Cb. *fp* *fp*

B *fp* *fp*

Vh. *p* *fp* *p*

Wh. *p* *fp* *p*

Fg. *p* *fp* *p*

Vl. *p* *fp* *fp* *p*

Br. *p* *fp* *fp* *p*

Ve. *p* *fp* *fp* *p*

Cb. *p* *fp* *fp* *p*

gr. Fl. zu 2

Hb.

Cl.

Vh.

Wh.

Fg.

1^o u. 2^e Tromp.

Pk.

VI.

Br.

Vc.

Cb.

gr. Fl.

Hb.

Cl.

Vh.

Wh.

Fg.

VI.

Br.

Vc.

Cb.

1^o *meno f*

zu 2

meno f

zu 2

meno f

meno f

gr. Fl.

Hb.

Cl.

Vh.

Wh. *meno f*

Fg. *meno f*
zu 2

Vl. *meno f*

Br. *meno f*

Vc. *meno f*

Cb. *meno f*
pizz.

gr. Fl.

Hb.

Cl.

Vh.

Wh.

Fg.

Vl.

Br.

Vc.

Cb. *pizz.*
arco

kl. Fl.

gr. Fl. *cresc.* zu 2 *piu f* *ff*

Hb. *cresc.* *piu f* *ff*

Cl. *cresc.* *piu f* *ff*

Vh. *cresc.* *piu f* *ff*

Wh. *cresc.* *piu f* *ff*

Fg. *cresc.* *piu f* *ff*

Btb. *cresc.* *piu f* *ff*

Pk. *f* *ff*

VI. *cresc.* *piu f* *ff*

Br. *cresc.* *piu f* *ff*

Vc. *cresc.* *piu f* *ff*

Cb. *cresc.* *piu f* *ff*

C

kl. Fl. *ff* *dimin.* *p*

gr. Fl. *ff* *dimin.* *p*

Hb. *ff* *dimin.* *p*

Cl. *ff* *dimin.* *p*

Vh. *ff* *dimin.* *p*

Wh. *ff* *dimin.* *p*

Fg. *ff* *dimin.* *p*

Btb. *ff* *dimin.* *p*

VI. *ff* *dimin.* *pp trem.* *pp*

Br. *ff* *dimin.* *pp trem.* *pp*

Vc. *ff* *dimin.* *p*

Cb. *ff* *dimin.* *p*

C

Vh. *sempre cresc.*

Wh. *p sempre cresc.*

Fg. *sempre cresc.*

Btb. *p sempre cresc.*

1^a Vl. *sempre cresc.*

2^a Vl. *sempre cresc.*

Br. *sempre cresc.*

Vc. *sempre cresc.*

Cb. *sempre cresc.*

tr. Fl.

Hb. *f più f*

Cl. *f più f*

Vh. *f più f*

Wh. *f più f*

Fg. *f più f*

Btb. *f più f*

Pk. *f più f*

VI. *f più f*

Br. *f più f*

Vc. *f più f*

Cb. *f più f*

cresc.

mf

zu 2

E Tempo I.

The first system of the musical score covers measures 1 through 10. It features a full orchestral arrangement with the following parts: Flute (gr. Fl.), Horns (Hb.), Clarinets (Cl.), Violins (Vh.), Violas (Wh.), Bassoons (Fg.), Violins (Vt.), Trombones (Btb.), Percussion (Pk.), Violins (Vl.), Basses (Br.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Tempo I'. The first measure is marked with a large 'E' and a dynamic of 'ff'. The second measure includes the instruction 'zu 2'. The score includes various musical notations such as stems, beams, and slurs, along with dynamic markings like 'ff' and 'f'.

The second system of the musical score covers measures 11 through 20. It continues the orchestral arrangement from the first system. The parts and instrumentation remain the same. The score is written in the same key signature and time signature. The first measure of this system is marked with a large 'E' and a dynamic of 'ff'. The score includes various musical notations such as stems, beams, and slurs, along with dynamic markings like 'ff' and 'f'.

F Molto vivace.

kl. Fl. *ff*

gr. Fl. *ff* zu 2

Hb. *ff*

Cl. *ff*

Vh. *ff*

Wh. *ff* zu 2

Fg. *ff*

Vt. *f*

Btb. *f*

Pk. *f* tr tr in Cis tr tr

Triangel. *f* tr

Becken. *f*

Tamburin. *f* tr tr

VI. *ff*

Br. *ff*

Vc. *ff* 3

Cb. *ff* 3

F *ff*

Kl. Fl. *ff*

gr. Fl. *ff*

Hb. *ff*

Cl. *ff*

Vh. *ff*

Wh. *ff*

Fg. *ff*

Vt. *mf*

Btb.

Tg. *tr*

Bk.

Tb.

VI. *ff*

Br. *ff*

Vc. *ff*

zu 2

1^e

18

Cl.

Vh. *p*

Fag. zu 2
p

Vl. *pp*

Br. *pp*

Ve. *pizz.*

Cb. *pizz.*

Cl.

Vh.

Fag.

Vl.

Br.

Ve.

Cb.

Cl.

Vh.

Fag.

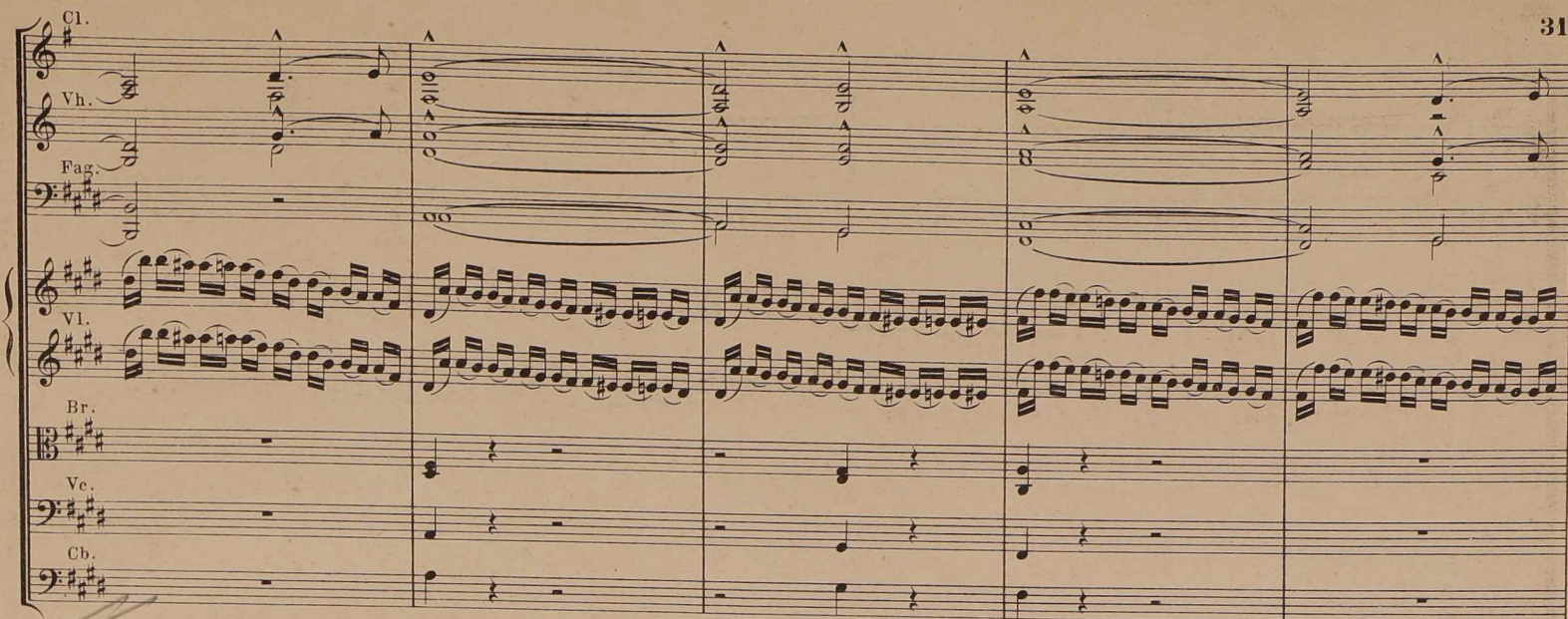
Vl.

Br.

Ve.

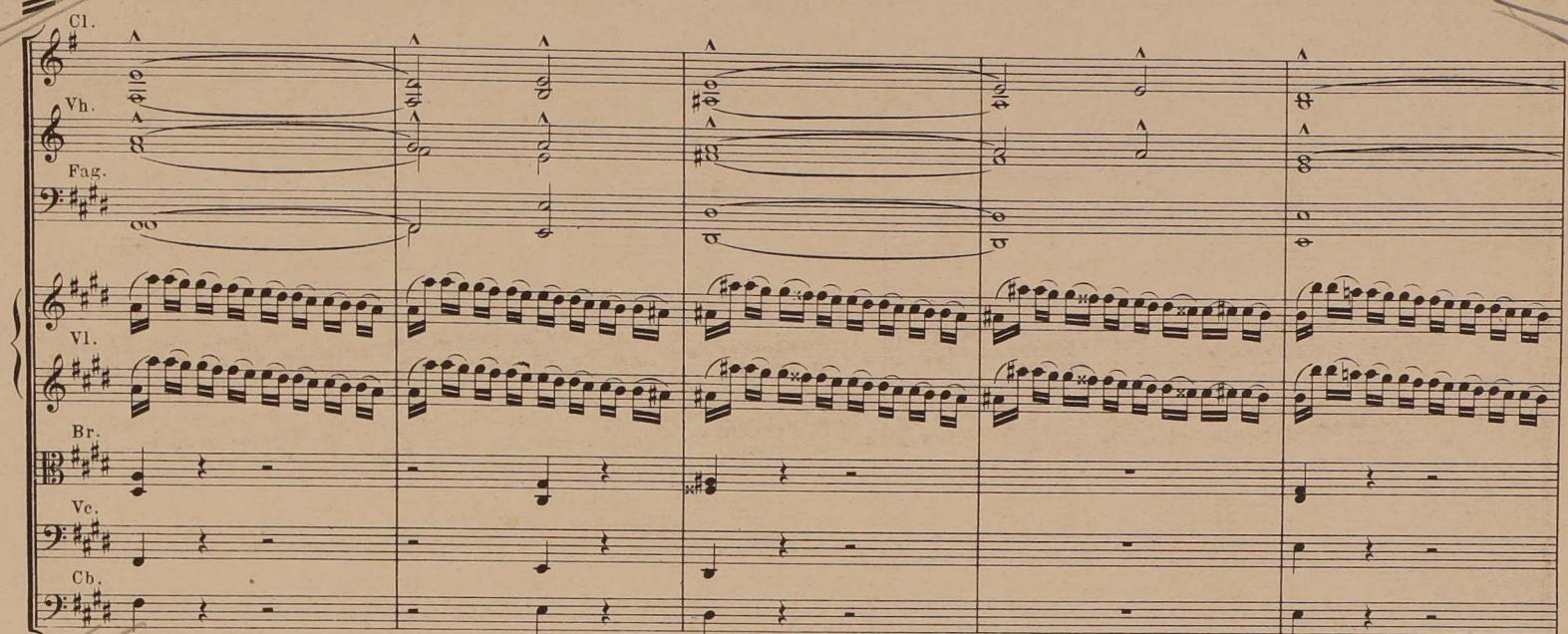
Cb.

Cl.
Vh.
Fag.
Vl.
Br.
Ve.
Cb.



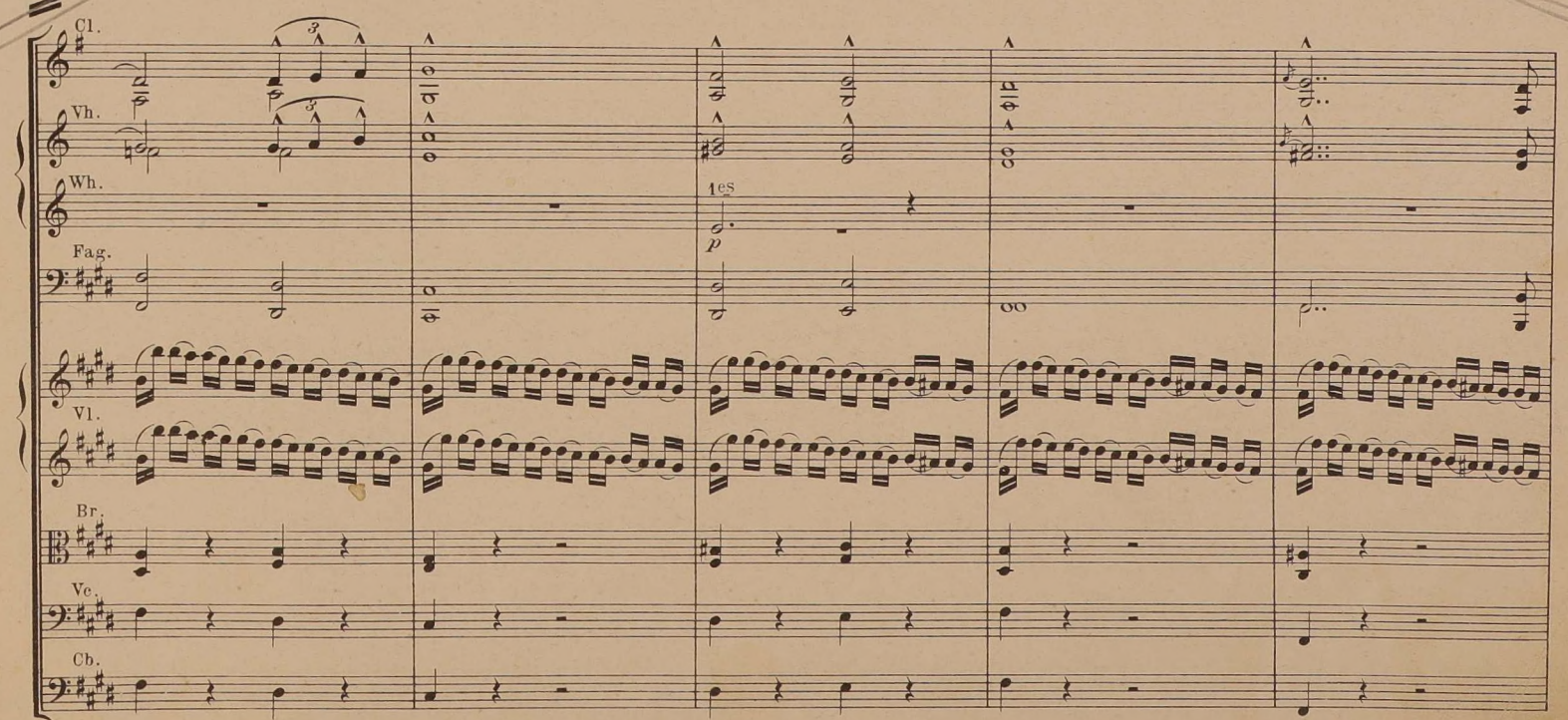
This system contains the first five measures of the score. The Clarinet (Cl.) and Violin (Vl.) parts are the most active, with the Cl. playing a melodic line and the Vl. playing a rhythmic accompaniment. The Violoncello (Ve.) and Contrabasso (Cb.) provide a steady bass line. The Flute (Vh.) and Bassoon (Fag.) parts are mostly resting in this section.

Cl.
Vh.
Fag.
Vl.
Br.
Ve.
Cb.



This system contains measures 6 through 10. The Violin (Vl.) part continues with its rhythmic pattern, while the Clarinet (Cl.) and Flute (Vh.) parts have more active lines. The Bassoon (Fag.) and other instruments remain relatively quiet.

Cl.
Vh.
Wh.
Fag.
Vl.
Br.
Ve.
Cb.



This system contains measures 11 through 15. A new instrument, the Whistle (Wh.), enters in measure 11. The Clarinet (Cl.) and Violin (Vl.) parts continue their respective parts. The Flute (Vh.) and Bassoon (Fag.) parts also have more activity in this section.

Hb. Cl. Vh. Wh. Fag. Vl. Br. Vc. Cb.

zu 2

p cresc.

cresc.

cresc.

cresc.

p

cresc.

p

cresc.

p cresc.

Un poco accelerando.

Un poco accelerando.

Hb. Cl. Vh. Wh. Fag. Btb. Vl. Br. Vc. Cb.

cresc.

gr. Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.
Vl.
Br.
Vc.
Cb.

This system contains the first five measures of a musical score. The woodwind section (Gr. Fl., Hb., Cl., Vh., Wh., Fg., Tr., Pos., Btb.) and strings (Vl., Br., Vc., Cb.) are shown with various notes and rests. The brass section (Pk.) is also present. The score is written in a key with two sharps and a common time signature.

gr. Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos. *ff*
Btb.
Pk.
Vl. *ff*
Br. *ff*
Vc.
Cb.

This system contains the next five measures of the musical score. The woodwind section continues with similar notation. The strings (Vl., Br., Vc., Cb.) and brass (Pk.) parts are also visible. The *ff* (fortissimo) dynamic marking is present for the strings and Pos. in this system.

The first system of the musical score, measures 1-5. It includes staves for: gr.Fl. (Grossflöte), Hb. (Horn), Cl. (Clarinete), Vh. (Viola), Wh. (Waldhorn), Fg. (Fagott), Tr. (Trompete), Pos. (Posaune), Btb. (Tuba), Pk. (Percussion), Vl. (Violin), Br. (Bass), Vc. (Violoncello), and Cb. (Kontrabaß). The score is in 2/4 time with a key signature of two sharps (F# and C#). The woodwinds and strings play sustained notes, while the brass and percussion have rhythmic patterns. A blue circle highlights the Tr. staff in measures 1-2.

The second system of the musical score, measures 6-10. It includes staves for: gr.Fl., Hb., Cl., Vh., Wh., Fg., Tr., Pos., Btb., Pk., Vl., Br., Vc., and Cb. The instrumentation and key signature remain the same as in the first system. The score continues with sustained notes in the woodwinds and strings, and rhythmic patterns in the brass and percussion.

gr. Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.
Vi.
Br.
Vc.
Cb.

gr. Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.
Vi.
Br.
Vc.
Cb.

gr.Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.
VI.
Br.
Vc.
Cb.

3

This system contains the first five measures of the score. The woodwinds (Flute, Horn, Clarinet, Trumpet, Trombone, Bass Trombone) and strings (Violin, Viola, Violoncello, Contrabasso) are shown with their respective parts. The Percussion part includes a snare drum and a cymbal. The strings play a rhythmic pattern of eighth notes. The woodwinds have various rests and notes. A rehearsal mark '3' is placed above the Trumpet part in the second measure.

gr.Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.
VI.
Br.
Vc.
Cb.

zu 2

zu 2

This system contains measures 6 through 10. The woodwinds and strings continue their parts. The Percussion part has a snare drum and a cymbal. The strings play a rhythmic pattern of eighth notes. The woodwinds have various rests and notes. A rehearsal mark 'zu 2' is placed above the Flute part in the sixth measure and above the Horn part in the eighth measure.

gr.Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.

VI.
Br.
Vc.
Cb.

kl.Fl.

gr.Fl.
Hb.
Cl.
Vh.
Wh.
Fg.
Tr.
Pos.
Btb.
Pk.

VI.
Br.
Vc.
Cb.

Più stretto.

Symphonien — Fantasien — Ouverturen — Potpourris etc.

für Orchester

in Partitur und Stimmen.

	Partitur	Stimmen	Jede		Partitur	Stimmen	Jede
	Preis:	Preis:	Preis:		Preis:	Preis:	Preis:
	Mk. Pf.	Mk. Pf.	Mk. Pf.		Mk. Pf.	Mk. Pf.	Mk. Pf.
Attern, W. Op. 16. IIte Symphonie in D	—	11	—	Massenet, J. Der König von Lahore.	n. 2	40	n. 60
*Bach, Joh. S. Adagio für kleines Orchester von H. Urban	2	2	— 30	*3. Entr'acte (V. Akt)	n. 8	—	n. 1 20
*Bazzini, A. Op. 77. Francesca da Rimini. Symphonische Dichtung	n. 20	n. 16	1 50	*4. Festlicher Aufzug	n. 5	n. 10	n. 80
Berény, H. Talmah. Aurel's Traum. Intermezzo	3 50	3 50	— 40	*Variationen über eine Hindu-Melodie	—	—	—
Berlioz, H. Sylphentanz aus Faust und P. Hertel Op. 105 Trompeter-Polka	—	4 50	— 60	— Manon.	—	—	—
*Brüll, Ignaz. Op. 25. Im Walde. Concert-Ouverture Cui Caesar. Op. 20. Suite-Miniature. (Petite Marche, Impromptu à la Schumann, Cantabile, Souvenir douloureux, Berceuse, Scherzo rustique)	n. 5	9	— 60	*Gavotte (III. Akt)	n. 2	n. 4	— 50
*Conradi, A. Op. 106. Ein Melodiensträusschen. Potpourri	—	12	1	*Menuett	n. 2	n. 2	— 50
*Delibes, L. Coppélia. Ballet. Prélude et Mazourka	—	n. 4	n. 80	Mejo. Concert-Ouverture mit Choralschluss: „Sei Lob und Ehr“	—	—	—
— Entr'acte et Valse	—	n. 4	n. 80	*Mühdorfer, W. Op. 24. Träumerei. Musikalisches Albumblatt.	—	—	—
* — Valse de la Poupée et Czardas	—	n. 4	n. 80	* — Op. 29. Entr'acte aus: „Der Kaufmann von Venedig“	n. 6	n. 6	— 60
* — Suite aus dem Ballet Coppélia	—	n. 4	n. 80	*Neustedt, Ch. Souvenir de Marie Thérèse, Gavotte, und P. Hertel Op. 103. Husaren-Polka	—	—	—
Hieraus einzeln: *Notturmo	—	n. 25	n. 1 50	*Parlow, A. Eine Nacht in Berlin. Potpourri	—	6 80	— 40
*Slavische Volksmelodie mit Variat.	—	n. 4	n. 30	*Pötsch, W. Faschings-Possen. Potpourri	—	12	1 30
— Der König hat's gesagt.	—	n. 8	— 60	* — Schnick Schnack. Potpourri	—	9	— 80
*Ouverture.	n. 7	n. 7	n. 60	*Pohl, Richard. Abendlied. Réverie für 7st. Streichorch.	1 50	1 50	— 50
*Potpourri, arr. von Zimmermann	—	12	1	*Prigogy, A. Op. 9. Lockung (Tentation). Deutscher Reigen	—	6	— 60
* — Pas des fleurs. Grande Valse de Naïla; auch unter dem Titel: Intermezzo, orch. von Doppler	n. 3	n. 3	— 30	*Saro, H. Op. 80. Blätter und Blüten. Potpourri	—	9	— 80
*Dorn, H. Wahlverwandtschaften. Melotropisches Kaleidoscop	—	6 50	— 60	* — Immergrün. Potpourri	—	9	— 80
*Eisoldt, C. A. Op. 16. Serenade	—	—	—	Schillings, Max. 2 Symphonische Phantasien.	—	—	—
Erdmannsdorfer, M. (Siehe Franz Schubert.)	—	—	—	*1. Meergruss	n. 12	n. 20	1 50
*Ghys, H. Air Louis XIII. und Conradi, A. Op. 122. Greten-Polka	—	4	— 60	*2. Seemorgen	n. 10	n. 20	1
*Gluck. Gavotte, orchestriert von Josef Gungl	—	—	—	*Schubert, Franz. Op. 54. Divertissement à la hongroise No. 1 und 3. Andante und Allegretto, orch. von M. Erdmannsdorfer	n. 7	n. 10	1 50
*Godard, B. Op. 51 No. 1. Brésilienne	n. 6	n. 6	1 50	Schubert, W. Schonka, Hip! Hip! Hurrah! Humor. Potp.	—	12	1 20
* — Op. 51 No. 2. Kermesse	n. 10	n. 10	2 40	*Schumann, Robert. Op. 99 No. 14. Geschwindmarsch (G moll), orchestriert von E. Braun	—	n. 8	n. 40
* — Op. 51 No. 3. Marche funèbre	n. 8	n. 8	1 50	* — Op. 124 No. 16. Schlummerlied (Es dur) mit Provenzalisches Minnelied (Op. 139), einge v. L. Meinardus	n. 3	n. 4 50	— 50
* — Op. 53 No. 3. En chantant	n. 20	n. 20	3	* — Op. 124 No. 16. Schlummerlied (Es dur) mit Provenzalisches Lied (Op. 139) und Elfe (Op. 124 No. 17), orchestriert von H. Urban	n. 3	n. 3	— 70
* — Op. 84. Symphonie Orientale	n. 5	n. 5	— 60	*Taubert, W. Op. 191 No. 3. Festlicher Reigen	—	n. 6	— 60
Hieraus einzeln:	n. 5	n. 6	— 60	Wagner, Richard. Der fliegende Holländer.	—	—	—
*No. 3. Im Hamak (Sara la Beigneuse)	n. 5	n. 6	— 60	Ouverture	9	12	1
*No. 4. Der Traum der Nikia. (Le Rêve de la Nikia)	n. 5	n. 6	— 60	Spinnerlied, Scene, Ballade und Chor	—	11	1
*Haan, W. de. Op. 13. Die Kaiserstochter. „Irrfahrt und Waldesfriede“, Einleitung zum 3. Akt	—	—	—	Spinnerlied und Ballade f. kl. Orch. arr.	—	4	— 40
Hamm. (Siehe Wagner's Tannhäuser)	—	—	—	No. 5a. Duett: „Bleib, Senta, nur einen Augenblick“	—	—	—
*Kaiser, Emil. Der Trompeter von Säckingen. Werner's Lied: „Behüt' dich Gott“	—	—	—	No. 6. Arie (Daland): „Mögst du, mein Kind“	—	—	—
*Klughardt, Aug. Op. 34. Symphonie in Fmoll	n. 10	n. 10	1 50	No. 7. Chor der norwegischen Matrosen	—	6 80	— 40
* — Op. 40. Orchestersuite in A moll.	n. 10	n. 20	2	Steuermanslied u. Matrosenchor (6-14stimmig event. m. Klavier)	—	3	— 30
*Langenbeck, Georg. Op. 23. Walzer Serenade	—	8	— 60	— Rienzi, der letzte der Tribunen.	—	—	—
*Launay, E. Op. 1. Gavotte Maria Stuart	—	n. 2	n. 20	Ouverture	9	14	1
* — Op. 2. Pavane Henri II. Air de Danse du XVIème Siècle	—	n. 2	n. 20	Introduction und Chor der Friedensboten	—	9	— 60
Leoncavallo, R. Bajazzi (Pagliacci).	10	10	1 30	Dieselbe (6-14stimmig event. m. Klavier)	—	5	— 40
Prolog	—	—	—	Balletmusik (II. Akt)	—	n. 16	1 50
Intermezzo	5	5	— 40	Dieselbe 17-20stimmig	—	n. 12	1 50
Fantasie	10	10	— 80	Finale des III. Aktes: Grosser Kriegsmarsch und Schlachthympne	n. 4 50	14 50	— 60
— Chatterton. Drama.	—	—	—	Gebet	—	6	— 30
*Symphonisches Intermezzo (Vorspiel zum II. Akt)	—	—	—	— Tannhäuser und der Sängerkrieg auf Wartburg.	—	—	—
*Scherzo (Vorspiel zum III. Akt)	—	—	—	Ouverture	9	15	Viol. 1/2 à 1.50. Viola 1.—, Vcllo. u. Bass à 80 ¢.
Liszt, Franz. Märsche von Franz Schubert orchestriert.	n. 5	n. 9	— 60	Dieselbe für kleines Orchester eingerichtet von Theod. Stoltz	—	12	—
*No. 1. Marsch in Hmoll	n. 5	n. 7	— 60	Duett (Tannhäuser und Elisabeth)	—	—	—
*No. 2. Trauermarsch in Esmoll	n. 4	n. 7	— 60	Einzug der Gäste auf Wartburg. Marsch und Chor	4	7 50	Viol. 1/2, Viola u. Bass à 80 ¢. Vcllo. 50 ¢.
*No. 3. Reitermarsch in Cdur	n. 4	n. 7	— 60	Einleitung zum III. Aufzug (Tannhäuser's Pilgerfahrt)	3	6	— 60
*No. 4. Ungarischer Marsch in Cmoll	n. 4	n. 7	— 60	Lied an den Abendstern, arr. von B. Bilse	—	5	— 50
* — 2ter Mephisto-Walzer (Es dur)	n. 10	n. 12	1	Ouverture und der Venusberg (Bacchanale). Nachcomponirte Scene. (Ausgabe mit Gesang)	18	38	Viol. 1/2 à 2.50. Bratsche 2.—, Vcllo. 1.50. Bass 1.
Massenet, J. Der Cid.	n. 6	n. 12	n. 1	Pilgerchor (Es) für kleines Orchester	—	5	— 50
*Ouverture.	n. 16	n. 32	n. 2	Der Venusberg (Bacchanale). Nachcomponirte Scene	9	20	Viol. 1/2, Viola à 4.50. Vcllo. 80 ¢. Bass 50 ¢.
*Ballet	n. 4	n. 4	n. 80	Fantaisie dramatique, arr. von Bach	—	—	—
Hieraus einzeln: *Aubade und Andalous	n. 4	n. 4	n. 60	Erinnerung an Tannhäuser, arr. von Hamm	—	5	— 60
*Aragonaise	n. 6	n. 12	n. 80	Dieselbe (6-14stimmig event. m. Klavier)	—	3	— 30
*Maurische Rhapsodie	n. 6	n. 12	n. 80	Tannhäuser-Nachklänge, arr von Hamm, Op. 194	—	6 50	— 60
*Aufzug des Cid	n. 6	n. 12	n. 80	*Weber, C. M. von. Op. 65. Aufforderung zum Tanz. orchestriert von F. Weingartner	n. 5	n. 10	— 80
*Hubans. Fantasie	n. 20	n. 20	n. 1 20	Weingartner, Felix (siehe Weber).	—	—	—
— Eva. Mysterium.	n. 4	n. 4	n. 60	*Wieniawski, H. Kuyawiak Danse nationale polonaise. 2de Mazourka, orchestriert von W. Degering	—	n. 4	— 40
*Prélude	n. 4	n. 4	n. 60				
— Der König von Lahore.	n. 8	—	n. 1 20				
*1. Ouverture	n. 4	n. 8	n. 60				
*2. Danse des Esclaves Persanes (II. Akt)	n. 4	n. 8	n. 60				

Eigenthum des Verlegers.

BERLIN

ADOLPH FÜRSTNER

(C. F. Meser)

Königlich Sächsische Hof-Musikhandlung.

Das Recht der öffentlichen Aufführung ist bei den mit einem * bezeichneten Werken vorbehalten.

Die mit einem † bezeichneten Werke werden nur abschriftlich geliefert.