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Lento. Allegro molto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in Es.

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Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Lento. Allegro molto.

Lento.

Allegro molto.

The musical score consists of ten staves. The first five staves are for the upper instruments, and the last five are for the lower instruments. The score is divided into two sections: a slow section (Lento) and a fast section (Allegro molto). The first section is marked with a fermata over the first measure of each staff. The second section begins with a double bar line and includes dynamic markings such as *p*, *arco*, *sf*, *dim.*, and *pizz.*. The tempo change is indicated by the text 'Allegro molto.' at the bottom of the page.

Lento.

Allegro molto.

Lento. *Allegro molto.* *a 2.*

The musical score is arranged in two systems. The first system begins with a *Lento.* tempo and an *a 2.* marking. It features a complex texture with multiple staves, including a prominent melodic line in the upper right and a dense accompaniment. Dynamics range from *p* to *sf*. The second system transitions to an *Allegro molto.* tempo and includes an *arco* marking. This section is characterized by a driving, rhythmic accompaniment in the lower staves and a more active melodic line in the upper staves. Dynamics include *p*, *sf*, and *f*.

This musical score, labeled 'Part. B. 205.', consists of 14 staves. The top staff is a single melodic line with dynamic markings: *cresc.*, *sf*, *sf*, *f*, *fp*, and *f*. The second and third staves are piano accompaniment, both marked *cresc.* and featuring *p* and *f* dynamics. The fourth staff is a bass line with a *p* dynamic. The fifth through tenth staves are empty. The eleventh and twelfth staves are a second melodic line with dynamics: *cresc.*, *sf*, *sf*, *f*, *fp*, and *f*. The thirteenth and fourteenth staves are piano accompaniment with dynamics: *f*, *f*, *cresc.*, *f*, *fp*, and *f*. The bottom-most staff is a bass line with an *arco* marking and a *p* dynamic.

This musical score page, labeled 'Part. B. 205', contains ten staves of music. The top two staves are for vocal parts, with the first staff starting with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of two flats (Bb). The bottom two staves are for piano accompaniment, with the third staff in bass clef and the fourth in bass clef with a key signature of two flats (Bb). The score includes various musical notations such as notes, rests, and slurs. Dynamics include *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *dim.* (diminuendo). Performance markings include *a 2.* (second ending) and accents (*>*). The piano part features a complex rhythmic pattern in the right hand, including sixteenth-note runs and chords, while the left hand plays a steady bass line.

The musical score is arranged in 15 staves. The top two staves are vocal parts, and the bottom 13 staves are piano accompaniment. The score includes various dynamics and performance markings.

Staff 1 (Vocal): Starts with a *p* dynamic and an *a2.* marking. Later, it features a *ff* dynamic and an **A** marking.

Staff 2 (Vocal): Features a *ff* dynamic and an *a2.* marking.

Staff 3 (Piano): Starts with a *p* dynamic, followed by *fp* and *ff* dynamics. It includes an *a2.* marking.

Staff 4 (Piano): Starts with a *p* dynamic, followed by *ff* dynamics and an *a2.* marking.

Staff 5 (Piano): Features a *ff* dynamic.

Staff 6 (Piano): Features a *ff* dynamic.

Staff 7 (Piano): Features a *ff* dynamic.

Staff 8 (Piano): Features a *ff* dynamic.

Staff 9 (Piano): Features a *ff* dynamic.

Staff 10 (Piano): Features a *ff* dynamic.

Staff 11 (Piano): Features a *ff* dynamic.

Staff 12 (Piano): Features a *ff* dynamic.

Staff 13 (Piano): Features a *ff* dynamic.

Staff 14 (Piano): Features a *ff* dynamic.

Staff 15 (Piano): Features a *ff* dynamic.

Staff 16 (Piano): Features a *p* dynamic, followed by *f*, *fp*, and *ff* dynamics.

Staff 17 (Piano): Features a *p* dynamic, followed by *f*, *fp*, and *ff* dynamics.

Staff 18 (Piano): Features a *p* dynamic, followed by *f*, *fp*, and *ff* dynamics.

Staff 19 (Piano): Features a *p* dynamic, followed by *f*, *fp*, and *ff* dynamics.

Staff 20 (Piano): Features a *f* dynamic, followed by *p* and *ff* dynamics.

Staff 21 (Piano): Features a *f* dynamic, followed by *p* and *ff* dynamics.

Staff 22 (Piano): Features a *f* dynamic, followed by *p* and *ff* dynamics.

Violins I *f* *a2*

Violins II *f* *a2*

Violas *f* *a2*

Cellos/Double Basses *f* *a2*

Flutes *f* *a2*

Oboes *f* *a2*

Clarinets *f* *a2*

Bassoons *f* *a2*

Trumpets *f* *a2*

Trombones *f* *a2*

Horns *f* *a2*

Percussion *f* *a2*

Strings *f* *a2*

B

Musical score for Part B, measures 1-12. The score consists of 12 staves. The first four staves are for strings (Violins I, Violins II, Violas, Cellos/Double Basses). The next four staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons). The last four staves are for percussion (Timpani, Snare Drum, Bass Drum). The score includes various dynamics such as *ff*, *f*, and *più f*, and articulation like accents and slurs. A section marked "a2." begins in measure 9.

B

This page of musical notation, labeled 'Part. B. 205.', contains a complex arrangement of multiple staves. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Chords are frequently used, often with arpeggiated textures. Dynamic markings are prominent, including 'f' (forte) and 'ff' (fortissimo), indicating a strong, powerful sound. Several instances of 'a 2.' (second ending) are marked above the staves, suggesting repeated or alternative passages. The bottom two staves feature a prominent bass line with a wavy, tremolo-like texture in the lower register. The overall style is characteristic of late 19th or early 20th-century piano music.

Lento. *ritard.* *a tempo*

ff *sf* *ritard.* *a2.* *p* *a2.* *p*

ff *sf* *ritard.* *a2.* *ritard.* *ritard.* *ritard.*

ff *sf* *ritard.* *ritard.* *ritard.*

ff *sf* *ritard.* *ritard.* *ritard.*

ff *sf* *ritard.* *ritard.* *ritard.*

ritard. *a tempo* *pp* *sempre pp*

pp *sempre pp*

pp *sempre pp*

pp *sempre pp* *p*

pp *sempre pp*

Lento. *ritard.* *pp* *a tempo* *sempre pp*

sf *dim.* *p* *sf* *sf* *p*

sf *dim.* *p* *sf* *sf* *p*

sempre pp *sempre pp* *sempre pp*

sf *dim.* *p* *sf* *sf* *p*

sempre pp

This musical score, labeled "Part. B. 205", consists of 14 staves. The top three staves are for vocal parts, with the first staff containing a melodic line and the second and third staves providing harmonic accompaniment. The bottom ten staves are for a piano accompaniment, divided into two systems of five staves each. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. Dynamic markings are used throughout to indicate volume changes: *p* (piano) and *cresc.* (crescendo) are prominent in the vocal parts, while *sf* (sforzando) is used in the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts have a more melodic and lyrical quality, with some staccato markings. The overall texture is dense and expressive.

f cresc. *sf* *p* *cresc.*

cresc. *a2.* *cresc.* *p* *cresc.*

p *cresc.* *a2.* *cresc.*

a2. *p* *cresc.*

cresc.

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

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

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

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

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

cresc. *p* *cresc.*

cresc. *p* *cresc.*

D

The musical score is arranged in 15 staves. The first 10 staves are for various instruments, including strings and woodwinds. The dynamics range from *p* (piano) to *ff* (fortissimo), with markings for *cresc.* (crescendo) and *a2.* (second ending). The last 5 staves are for a piano, marked *molto cresc.* and *ff*. The score is in a key with two flats and a 6/8 time signature.

D

The musical score is arranged in 14 staves. The top two staves are vocal parts, and the bottom ten staves are piano accompaniment. The score is marked with 'E' at the top and bottom. There are 'a2.' markings above the first vocal staff and above the piano accompaniment staves. Dynamics include 'f' and 'ff'.

The musical score is arranged in a system of 14 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The middle four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The score includes various musical notations such as notes, rests, dynamics (f), and articulation marks (accents, slurs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked 'a2.' at the beginning of the first and fifth staves.

The musical score is arranged in 14 staves. The first four staves (1-4) are for a woodwind section, with dynamics *p* and *f*. The next six staves (5-10) are for a string section, with dynamics *f* and *p*. The bottom four staves (11-14) are for a piano accompaniment, with dynamics *fp* and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score page, labeled 'Part B. 205', contains 14 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first two staves are empty. The third and fourth staves feature melodic lines with 'a2.' markings and dynamics of *p*, *sf*, and *p*. The fifth and sixth staves show chordal textures with 'a2.' markings and dynamics of *p* and *dim.*. The seventh and eighth staves are empty. The ninth and tenth staves continue the chordal texture with dynamics of *p* and *dim.*. The eleventh and twelfth staves show a melodic line with dynamics of *dim.*, *p*, *dim.*, and *pp*. The thirteenth and fourteenth staves show a bass line with dynamics of *dim.*, *p*, *dim.*, and *pp*. The score concludes with a final *pp* dynamic.

This musical score, labeled Part B. 205, consists of 14 staves. The top two staves are blank. The third and fourth staves contain musical notation, both starting with a *pp* dynamic. The fifth through eighth staves are also blank. The ninth staff begins with a *pp* dynamic, followed by a *tr* (trill) and a *pp* dynamic. The tenth through thirteenth staves contain musical notation with various dynamics: *pp*, *cresc.*, *sf*, and *cresc.*. The fourteenth staff contains musical notation with a *pp* dynamic and *cresc.* markings. The score includes various musical notations such as notes, rests, beams, and slurs.

The musical score consists of 13 staves. The first 11 staves are for instruments, each starting with a dynamic of *p* (piano) and a *cresc.* (crescendo) marking. The 12th staff is a double bass line with a *pp* (pianissimo) dynamic and a *cresc.* marking. The 13th staff is a vocal line with a *f* (forte) dynamic and lyrics: "cre - - - scen - - - do - - - al - -". The 14th staff is a piano accompaniment for the vocal line, also with a *f* dynamic. The 15th and 16th staves are bass lines with a *f* dynamic and lyrics: "cre - - - scen - - - do - - - al - -".

This page of musical score, labeled 'Part B. 205', contains 15 staves of music. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). There are also articulation marks like 'a2.' above several notes. The music is arranged in a multi-staff format, with some staves grouped together by a brace on the left side. The page number '23' is located in the top right corner, and the letter 'G' appears at the top left and bottom left corners.

This musical score, labeled 'Part B. 205' and page '24', consists of 14 staves. The notation is primarily in treble clef, with some bass clef staves at the bottom. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics are marked with *f* and *sf*. Articulation is indicated by accents and the marking 'a2.'. A large 'H' is centered above the first staff and below the last staff.

This musical score page, labeled 'Part B. 205', contains 14 staves of music. The top two staves are empty. The third staff (treble clef) and fourth staff (bass clef) contain musical notation starting at measure 11. The third staff includes a first ending bracket labeled 'a2.' and dynamic markings 'p' and '>'. The fourth staff includes a second ending bracket labeled 'a2.' and dynamic markings 'p' and '>'. The bottom six staves (fifth through tenth) are empty. The eleventh staff (treble clef) and twelfth staff (bass clef) contain musical notation starting at measure 11. The eleventh staff includes a first ending bracket labeled 'a2.' and dynamic markings 'p' and '>'. The twelfth staff includes a second ending bracket labeled 'a2.' and dynamic markings 'p' and '>'. The thirteenth and fourteenth staves (bass clef) contain musical notation starting at measure 11. The thirteenth staff includes a first ending bracket labeled 'a2.' and dynamic markings 'p' and '>'. The fourteenth staff includes a second ending bracket labeled 'a2.' and dynamic markings 'p' and '>'. The notation includes various note values, rests, and articulation marks.

The musical score is arranged in two systems. The first system consists of staves 1 through 3. Staff 1 is a treble clef with a key signature of one flat. Staff 2 is a treble clef. Staff 3 is a bass clef. The second system consists of staves 8 through 14. Staff 8 is a treble clef. Staff 9 is a treble clef. Staff 10 is a bass clef. Staff 11 is a bass clef. Staff 12 is a bass clef. Staff 13 is a bass clef. Staff 14 is a bass clef. Dynamics include *f*, *p*, *cresc.*, and *a2*. The score includes various musical notations such as notes, rests, beams, and slurs.

I

p

staccato
p

p

p

p

staccato
p

staccato
p

staccato
p

staccato
p

sf

cresc.

I

The musical score is arranged in 14 staves. The top two staves (treble clef) feature complex, rapid passages with frequent 'cresc.' markings. The third staff (bass clef) also has 'cresc.' markings. The fourth staff (treble clef) contains block chords. The fifth staff (treble clef) has 'pp' and 'a2.' markings. The sixth and seventh staves (bass clef) are mostly empty. The eighth staff (bass clef) has 'pp' and 'trm' markings. The ninth and tenth staves (treble clef) have 'cresc.' and 'p' markings. The eleventh staff (bass clef) has 'cresc.' and 'p' markings. The twelfth staff (bass clef) has 'cresc.' and 'p' markings. The thirteenth and fourteenth staves (bass clef) have 'cresc.' and 'p' markings.

K

Musical score for Part B. 205, page 30. The score is written for a woodwind and string ensemble. It features 14 staves. The top four staves are for woodwinds: Flute (1st), Oboe, Clarinet, and Bassoon. The bottom ten staves are for strings: Violin I, Violin II, Viola, Cello, Double Bass, and a Double Bass line with trills. The score includes dynamic markings such as *p*, *cresc.*, *ff*, and *sf*. There are also articulation markings like *a2.* and *tr*. The key signature has one sharp (F#) and the time signature is 2/2.

K

L

The musical score is arranged in two systems. The first system (top four staves) features a string quartet. The Violin I part begins with a dynamic of *sf* and includes a fermata. The Violin II part has a dynamic of *p* and a fermata. The Viola and Cello/Double Bass parts also feature *sf* dynamics. The second system (bottom ten staves) features a piano. The right-hand parts (RH1 and RH2) start with *sf* dynamics and include various articulation marks like accents and slurs. The left-hand parts (LH1 and LH2) start with *p* dynamics. The score concludes with a *p* dynamic in the piano parts and a *sf* dynamic in the string parts.

The musical score is organized into four systems of staves. The first system (staves 1-4) begins with a piano (*p*) dynamic in the first staff, which then transitions to a forte (*f*) dynamic. The second system (staves 5-8) maintains the forte (*f*) dynamic across all staves. The third system (staves 9-12) features a more active melody in the first staff, with dynamics ranging from piano (*p*) to *cresc.* and back to *p*. The fourth system (staves 13-14) concludes with a forte (*f*) dynamic and a final 'M' marking.

This musical score, labeled Part B. 205, consists of 12 staves. The first four staves (treble and bass clefs) feature melodic lines with dynamic markings of *p*, *cresc.*, *sf*, and *f*. The fifth staff has a rest followed by a *f* dynamic. The sixth staff has a *p* dynamic and *cresc.* marking. The seventh staff has a rest. The eighth staff has a *p* dynamic and *cresc.* marking. The ninth staff has a rest. The tenth staff has a *p* dynamic and *cresc.* marking. The eleventh staff has a *p* dynamic and *cresc.* marking. The twelfth staff has a *p* dynamic and *cresc.* marking. The lyrics 'cre - scen - do' are written across the bottom staves, with *f* dynamics marking the end of the phrase. A trill is indicated in the eleventh staff.

N

The musical score is arranged in a system with the following parts from top to bottom:

- Flauto I (Flute I)
- Flauto II (Flute II)
- Violino I (Violin I)
- Violino II (Violin II)
- Viola
- Cello
- Basso (Double Bass)
- Clarineti (Clarinets)
- Fagotti (Bassoons)
- Trombe (Trombones)
- Trombe (Trombones)
- Violini (Violins)
- Bassi (Basses)
- Basso Continuo (Cello/Double Bass)

Dynamic markings include *cresc.*, *ff*, *f*, and *scen - do*. The section is labeled with 'N' at the top and bottom.

Flauti.

This page contains a musical score for a flute ensemble and piano. The score is arranged in 14 staves. The top two staves are for the flutes, with the first staff labeled 'Flauti.' and the second staff marked 'a2.'. The remaining 12 staves are for the piano, with the bottom two staves being the grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo and dynamics are marked 'ff' (fortissimo) throughout. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. There are several measures with rests for the flutes, and the piano part has a prominent tremolo effect in the bass register. The page is numbered '36' in the top left corner and 'Part. B. 205.' at the bottom center.

The musical score on page 37, Part B.205, is arranged in 14 staves. The top two staves are vocal parts, with the second staff marked 'a2.'. The middle six staves are for a piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The bottom four staves are for a second piano accompaniment, including a grand staff and two additional staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

This page of musical notation, labeled 'Part B. 205', consists of 14 staves. The notation is arranged in two systems of seven staves each. The top system includes five treble clefs and two bass clefs. The bottom system includes two treble clefs, one alto clef, and two bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'a 2.' are present in several measures. The notation is dense and detailed, typical of a classical or romantic era manuscript.

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— 6 deutsche Tänze. [509.]
— 6 deutsche Tänze. [536.]
— 6 deutsche Tänze. [567.]
— 6 deutsche Tänze. [571.]
— 12 deutsche Tänze. [586.]
— 6 deutsche Tänze. [600.]
— 4 deutsche Tänze. [602.]
— 6 deutsche Tänze. [605.]
— Galimathias musicum. [32.]
— Marsch, *Ddur*. [159.]
— Marsch, *Cdur*. [214.]
— Marsch, *Fdur*. [215.]
— Marsch, *Ddur*. [237.]
— Marsch, *Fdur*. [238.]
— Marsch, *Ddur*. [249.]
— Marsch, *Ddur*. [290.]
— 2 Märsche, *Ddur*. [335.]
— 3 Märsche, *Cdur*, *Ddur*, *Cdur*. [408.]
— Marsch, *Fdur*. [445.]
— Manerische Trauermusik. [477.]
— Menuett ohne Trio. [122.]
— 6 Menuette. [164.]
— 3 Menuette. [363.]
— Menuett (Mittelsatz einer Symphonie). [409.]
— 5 Menuette. [461.]
— 2 Menuette mit eingefügten Contretänzen. [463.]
— 12 Menuette. [588.]
— 12 Menuette. [585.]
— 6 Menuette. [599.]
— 4 Menuette. [601.]
— 2 Menuette. [604.]
— 2 Menuette.
— Ein musikalischer Spass. [522.]
— Ouvertüre und 3 Contretänze. [106.]
— Phantasie f. eine Orgelwalze, *Fmol.*
— Letzter Satz einer Symphonie. [102.]
— Letzter Satz einer Symphonie. [120.]
— Letzter Satz einer Symphonie. [166.]
Naumann, Pastorale, Op. 16.
Nicodé, Jubiläums-Marsch, Op. 20.
— Kanzonette, Op. 13 Nr. 2.
— Tarantelle, Op. 13 Nr. 1.
— 2 Stücke, Op. 32.
Radeglia, Rhapsodie Orientale, Op. 25. (Abschrift.)
Reinecke, Ballettmusik aus König Manfred.
— Einleitung zum 5. Akte aus König Manfred.
— Tanz unter der Dorfhande, Op. 161 Nr. 5.
— 5 Tonbilder.
— Deutscher Triumphmarsch, Op. 110.
Rombert, Kinder-Symphonie.
Röntgen, Ein Liedchen v. der See, Altniederl. Volkslied.
Scharwenka, Ph., Wald- und Bergesleit, Intermezzo, Op. 37.
Scharwenka, X., Ein Nationaltanz, Op. 3 Nr. 1.
— König Wittich's Werbung, Episode aus Mataswintha.
Schubert, Rosamunde, Op. 26. Daraus einzeln:
— Ballettmusik, Zwischenaktmusik.
Schumann, G., Amor und Psyche, Op. 3. Daraus:
— Tanz der Nymphen und Satyrn.
Schumann, R., Träumerei, Op. 15. (Joh. Herbeck.)
Sibelius, Der Schwan von Tuonela, Legende aus Kalevala.
— Lemminkäinen zieht heimwärts, Legende.
Strauss, R., Festmarsch, Op. 1.
Svendens, Romeo und Julie, Phantasie, Op. 18. 89.
Tinel, Franziskus, Op. 36. Daraus: Trauermarsch.
Wagner, Lohengrin, Daraus einzeln:
— Feierlicher Zug zum Münster.
— Brautchor (kleines Orch.)
— Einleitung zum 3. Akt.
— Phantasie. (Parlow.) (Abschrift.)
— Phantasie. (J. Dupont.) (Abschrift.)
— Menuett aus der Sonate, *Bdur*, (F. Basselt.)
— Tristan und Isolde, Daraus einzeln:
— Nachtgesang.
— Vorspiel u. Isolde's Liebestod, Konzertstück.
— Vorspiel u. Isolde's Liebestod, Ausg. m. d. Singstimme.
— Einleitung zum 3. Akt.
— Tristans Tod, Zum Konzertvortrag eingerichtet von Lothar Kempfer. (Abschrift.)
— Tristans Vision.
Wallnfer, Friedens-Liga-Marsch.
Winderstein, Valse-Caprice, Op. 9.
— Ständchen, Op. 11.
Zoellner, Die versunkene Glocke, Daraus einzeln:
— Rautendeleins Leid (Vorspiel zum 5. Akt.)

Streichmusik.
Bach, Joh. Seb., Aria, E.
— Arie, D., aus der Ouvertüre (Suite) in D.
Barnett, 2 Stücke (Pensée, mélod. u. Gavotte, G.m.)
v. Beliczay, Andante, *Esdur*, Op. 25. 89.
Bird, Meditation, bearb. von Franke.
Busch, Elegie, *Dmol.*, Op. 30.
Elgar, Serenade, Op. 20.
Gade, Novelletten, Op. 53.
— Novelletten, Op. 58.
Gerlach, Serenade, *Bdur*, Op. 3.
Gilson, Mélodies Ecossaises.
Götze, Serenade Nr. 1, *Dmol.*, Op. 22.
— Serenade Nr. 2, *Gdur*, Op. 23.
— Skizzen, Op. 24.
Grimm, Suite Nr. 3, G.m., Op. 25.
— Träumerei, Op. 2 Nr. 3.
Hamerik, Symphonie spirituelle Nr. 6, G. Op. 38.
Henschel, Serenade in Kanonform, *Ddur*, Op. 23. 89.
Henselt, Ave Maria aus Op. 5 Nr. 4.
Hofmann, Serenade, *Ddur*, Op. 72.
Klengel, Serenade, *Fdur*, Op. 21.
Mozart, 6 ländlerische Tänze. [606.] Part.
— 7 Menuette mit Trio. [654.] Part.
Old Folks at Home, Amerik. Volkslied. (Carl Busch.)
Purcell, Drei Stücke: Allemande, Sarabande, Cebell.
Reinecke, 12 Tonbilder.
Rosenhain, Am Abend, *Cdur*, Op. 99. 169.
Sandrè, Serenade, Op. 24.
Scharwenka, Ph., Für die Jugend, Op. 71. Daraus:
— Nr. 1, 3, 4.
Schubert, 5 Deutsche mit Coda, und 7 Trios.
— Menuett, *Ddur*.
— 5 Menuette und 6 Trios.

Blasmusik.
2 altpreußische Kriegsmärsche. (C. Frese und R. Britzke.) (Musik am preuß. Hofe Nr. 8.) Ausg. für Infanteriemusik.
2 altenglische Militärmärsche. (Musik am preuß. Hofe Nr. 9.) Ausg. für Infanteriemusik. (Th. Kewitsch.) Ausg. für Kavalleriemusik. (Th. Kewitsch.)
2 altenglische Short Troops. (Musik am preuß. Hofe Nr. 10.) Ausg. für Infanteriemusik. (A. Kalkbrenner und Ad. Reckzeh.) Ausg. für Kavalleriemusik. (Th. Kewitsch.)
Beethoven, Ecossaise, *Ddur*.
— Marsch (Zapfenstreich), *Cdur*.
— 2 Märsche, *Fdur*.
— Militärmarsch, *Ddur*.
— Polonaise, *Ddur*.
Fischer, Prälud. und Fuge über »Ein feste Burg.« Für Orgel mit Blasinstrumenten.
Gade, Ouvertüre: Nachklänge von Ossian, Op. 1. (A. Thomas.)
Gerlach, Alle Zeit treu bereit! Marsch, Op. 11.
Habert, 3 Trauermärsche.
Hamm, Gut Heil! Turner-Fest-Marsch, 89.
— Zigeunerfest in Ungarn, Marsch.
Heller, Im Walde, Charakterstück. (Rosenkranz.) (Abschrift.)
Kretschmer, Fabricé-Marsch, Op. 44.
Mendelssohn, Hochzeitsmarsch a. d. Prophet, 89.
— Ouvertüre, *Cdur*, Op. 24.
— Trauermarsch, *A moll.*, Op. 24.
Meyerbeer, Krönungsmarsch a. d. Prophet, 89.
Mozart, Divertimento Nr. 3, *Esdur*, [166.]
— Divertimento Nr. 4, *Bdur*, [186.]
— Divertimento Nr. 5, *Cdur*, [187.]
— Divertimento Nr. 6, *Cdur*, [188.]
— Divertimento Nr. 7, *Fdur*, [213.]
— Divertimento Nr. 8, *Bdur*, [240.]
— Divertimento Nr. 9, *Bdur*, [240.]
— Divertimento Nr. 12, *Esdur*, [252.]
— Divertimento Nr. 13, *Fdur*, [253.]
— Divertimento Nr. 14, *Bdur*, [270.]
— Divertimento Nr. 16, *Esdur*, [289.]
— Serenade Nr. 10, *Bdur*, [361.]
— Serenade Nr. 11, *Esdur*, [375.]
— Serenade Nr. 12, *Cmol.*, [388.]
Röntgen, Serenade, *Adur*, Op. 14. 89.
Gr. Tusch u. Fanfaren aus der Musik zu »Der Zauber der weißen Rose« f. Blechinstrumente zum Andenken an Kaiser Wilhelm d. Gr. (A. Schinck.) (Musik am preuß. Hofe Nr. 12.)
Wagner, Eine Faust-Ouvertüre. (M. Kuhlmann.) (Abschrift.)
— Das Liebesmahl der Apostel. (M. Pohle.)
— Vorspiel zu Lohengrin. (F. W. Voigt.)
— König Heinrichs Aufruf a. Lohengrin. (J. Kosleck.)
— Nachtgesang a. Tristan u. Isolde. (A. Seidel.)

Wagner, Isolde's Liebestod aus Tristan und Isolde. (F. Burald.)
Wallnfer, Friedensliga-Marsch.
Für Pianoforte mit Orchester.
Konzerte und Konzertstücke.
Bach, Konzert, *Dm.* (Busoni.)
— Konzert, *E.*
— Konzert, *F.*
— Konzert, *A.*
— Konzert, *Fm.*
— Konzert, *Gm.*
— Konzert, *F.* für Klavier u. 2 Flöten m. Begl.
— Konzert, *Am.* f. Klavier, Flöte u. Viol. m. Begl.
— Konzert, *D.* für Klavier, Flöte u. Viol. m. Begl.
— Konzert für 2 Pfte., *Cm.*
— Konzert für 2 Pfte., *C.*
— Konzert für 2 Pfte., *Cm.*
— Konzert für 3 Pfte., *Dm.*
— Konzert für 3 Pfte., *C.*
— Konzert für 4 Pfte., *Am.*
Beethoven, Konzert Nr. 1, *Cdur*, Op. 15.
— Konzert Nr. 2, *Bdur*, Op. 19.
— Konzert Nr. 3, *Cmol.*, Op. 37.
— Konzert Nr. 4, *Gdur*, Op. 58.
— Konzert Nr. 5, *Esdur*, Op. 73.
— Konzert, *Ddur*, Nachgel. Werk.
— Konzert f. Pfte., Violine u. Voell. *Cdur*, Op. 56.
— Chor-Phantasie, Op. 80.
— Rondo, *Bdur*.
Busoni, Konzertstück, Op. 31a.
Chopin, Andante u. Polonaise, Op. 22 (X. Scharwenka.)
— Konzert, *E moll.*, Op. 11.
— Konzert, *F moll.*, Op. 21.
— Konzert-Allegro, *Adur*, Op. 46. (Nicodé.) 89.
— Krakowiak, *Fdur*, Op. 14.
— Phantasie, *Adur*, Op. 13.
— Polonaise, *Esdur*, Op. 22.
— Variationen über »Là ci darem«, *Bdur*, Op. 2.
Cleve, Konzert, *A.* Op. 3.
Huber, Konzert, *Cmol.*, Op. 36.
Hummel, Konzert, *H moll.* 1. Satz. (X. Scharwenka.)
Liszt, Concerto pathétique, *E moll.*
Mendelssohn, Capriccio, *H moll.*, Op. 22. 49 u. 89.
— Konzert, *G moll.*, Op. 25. 49 u. 89.
— Konzert, *D moll.*, Op. 40. 49 u. 89.
— Rondo brillante, *Esdur*, Op. 29. 49 u. 89.
— Serenade u. Allegro giocoso, *D moll.*, Op. 43.
Mozart, Konzert Nr. 1, *Fdur*. [Werk 37.]
— Konzert Nr. 2, *Bdur*. [39.]
— Konzert Nr. 3, *Ddur*. [40.]
— Konzert Nr. 4, *Gdur*. [41.]
— Konzert Nr. 5, *Ddur*. [175.]
— Konzert Nr. 6, *Bdur*. [238.]
— Konzert Nr. 7, für 3 Klaviere, *Fdur*. [242.]
— Konzert Nr. 8, *Cdur*. [246.]
— Konzert Nr. 9, *Esdur*. [271.]
— Konzert Nr. 10, für 2 Klaviere, *Esdur*. [365.]
— Konzert Nr. 11, *Adur*. [413.]
— Konzert Nr. 12, *Adur*. [414.]
— Konzert Nr. 13, *Cdur*. [415.]
— Konzert Nr. 14, *Esdur*. [449.]
— Konzert Nr. 15, *Bdur*. [450.]
— Konzert Nr. 16, *Ddur*. [451.]
— Konzert Nr. 17, *Gdur*. [453.]
— Konzert Nr. 18, *Bdur*. [456.]
— Konzert Nr. 19, *Fdur*. [459.]
— Konzert Nr. 20, *D moll.* [466.]
— Konzert Nr. 21, *Cdur*. [467.]
— Konzert Nr. 22, *Esdur*. [482.]
— Konzert Nr. 23, *Adur*. [488.]
— Konzert Nr. 24, *Cmol.* [491.]
— Konzert Nr. 25, *Cdur*. [503.]
— (Krönungs-) Konzert Nr. 26, *Ddur*. [537.]
— Konzert (Rondo) Nr. 28, *Ddur*. [382.]
Ralf, Konzert, *E moll.*, Op. 1. 89.
Reinecke, Konzert, *Fis moll.*, Op. 72.
Scharwenka, X., Konzert, *Cmol.*, Op. 56.
— Konzert Nr. 3, *Cis moll.*, Op. 80.
Schumann, Introd. u. Allegro appassion., *Gdur*, Op. 92. 49 u. 89.
— Konzert, *A moll.*, Op. 54. 49 u. 89.
— Konzert-Allegro mit Introd., *D moll.*, Op. 134.
Street, Konzert, *Esdur*, Op. 20. 89.
— Konzert, *F moll.*, Op. 24. 89.

Becker, Konzertstück, G. Op. 66.
— Adagio Nr. 3, E. Op. 70.
Beethoven, Konzert, *Ddur*, Op. 61.
— Romanzen, *Gdur*; *Fdur*, Op. 40; 50.
Berlioz, Träumerei und Caprice, Op. 8.
Busoni, Konzert, D. Op. 35a.
Campa, Melodie, Op. 1.
Chopin, Notturno, Op. 37 Nr. 1, bearb. v. A. Wilhelmj.
David, Am Springuell, Op. 39 Nr. 6. (Ph. Scharwenka.)
Eckhold, Konzertstück, Op. 5. 89.
Gade, Konzert, Op. 56. 89.
Joachim, Konzert (in ungar. Weise.) Op. 11.
Mendelssohn, Konzert, *E moll.*, Op. 64. 49 u. 89.
Mozart, Adagio, *Edur*, [Werk 261.]
— Konzert Nr. 1, *Bdur*. [207.]
— Konzert Nr. 2, *Ddur*. [211.]
— Konzert Nr. 3, *Gdur*. [216.]
— Konzert Nr. 4, *Ddur*. [218.]
— Konzert Nr. 5, *Adur*. [219.]
— Konzert Nr. 6, *Esdur*. [268.]
— Konzerte für 2 Violinen, *Cdur*. [190.]
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— Rondo, *Cdur*. [373.]
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— Romanze (Vorspiel zum 4. Akte) aus Manfred Op. 93.
— Romanze, Op. 155. 89.
Sauret, Konzert, *D moll.*, Op. 26.
Scharwenka, Ph., Konzert, G. Op. 95.
Schubert, Wiegenlied, Op. 98 Nr. 2, für Violine, Violoncell u. Horn mit Streichorchester, m. Mozart, Wiegenlied für Horn mit Streichorchester. (C. Walther.) 89.
— Konzertstück, D. (Suppl.)
— Rondo, A. (Suppl.)
Schumann, Phantasie, Op. 131.
Sinaglia, Konzert, A. Op. 20.
Tartini, Der Teufels-Triller, Sonate, G.m. (Becker.)
White, Hedwig-Konzert, *D moll.*

Für Violoncell mit Orchester.
Konzerte und Konzertstücke.
Bargiel, Adagio, Op. 38.
Boccherini, Konzert, G. (Abschrift.)
Bruch, Kanzone, Op. 55.
Fitzinger, Résignation, Op. 8.
Haydn, Konzert, *Ddur*. (A. Gevaert.)
Jadassohn, Cavatine, Op. 120.
Klengel, Erstes Konzert, *A moll.*, Op. 4. 89.
— Zweites Konzert, *D moll.*, Op. 20. 89.
— Drittes Konzert, *A moll.*, Op. 31. 89.
— Viertes Konzert, *H moll.*, Op. 37. 89.
Schumann, Konzert, *A moll.*, Op. 129.

Für ein u. mehrere Blasinstrumente mit Orchester.
Konzerte und Konzertstücke.
Friedrich der Grosse, Grave für Flöte, *Fdur*, a. d. Konzert in *Cdur*.
— Konzert für Flöte Nr. 1, *Gdur*.
— Konzert für Flöte Nr. 2, *Gdur*.
— Konzert für Flöte Nr. 3, *Cdur*.
— Konzert für Flöte Nr. 4, *Ddur*.
Hofmann, Konzertstück für Flöte, Op. 98.
— Serenade für Flöte u. Streichorchester, Op. 65.
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— Konzert für Flöte, *Gdur*. [313.]
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— Konzert für Oboe, *Fdur*. [293.]
— Konzert für Klarinette, *Adur*. [622.]
— Konzert für Fagott, *Bdur*. [191.]
— Konzert für Horn, *Ddur*. [412.]
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— Konzert für Horn, *Esdur*. [447.]
— Konzert für Horn, *Esdur*. [495.]
— Konzert-Rondo für Horn, *Esdur*. [371.]
— Konzertantes Quartett für Oboe, Klarinette, Horn u. Fagott m. Begleit. [K.-V. Anh. I. 9.]
— Wiegenlied für Horn mit Streichorchester. (C. Walther.) [350.] 89.
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Schumann, Konzertstück f. 4 Hörner, *Fdur*, Op. 86.
Stolzenberg, Serenade, *D moll* für Klarinette u. Streichorchester.

Das Streichorchester der Mittelschulen.

Für die Unterrichts- u. Aufführungszwecke der Mittelschulen, sowie zum Gebrauch in Orchestervereinen herausgegeben u. bearbeitet von Dr. Heinrich Schmidt, königlichem Seminarlehrer in Bayreuth.

Heft 1:

- Mozart, Ouvertüre »Die Entführung aus dem Serail« f. Streichorch. (Klavier, Orgel od. Harmonium n. Belieben.)
- Schubert, Menuett aus der Klavierfantasie Op. 18 (Streichorchester).
- Beethoven, Scherzo aus der Klavier-sonate Op. 28 (Streichorchester).
- Haydn, Allegretto aus der Militärsymphonie f. Streichorchester (Klavier, Orgel od. Harmonium nach Belieben).

Heft 2:

- Gluck, Ouvertüre zu Iphigenia in Aulis (nach Rich. Wagners Bearbeitung) für Streichorchester (Klavier, Orgel od. Harmonium nach Belieben.)
- Bach, Zwei Gavotten aus der Ouvertüre (Suite) in *Ddur*. (Streichorchester.)
- Mozart, Canzonetta aus der Oper »Don Juan«. (Streichorchester.)
- Schubert, Militärmarsch Op. 51 Nr. 1 für Streichorchester (Klavier oder Harmonium nach Belieben.)

Heft 3:

- Dall' Abaco, Concerto da chiesa Op. 2 Nr. 9 für Streichorchester (Begleitung a. Klavier 4 händig oder b. Orgel (Harmonium) oder a. u. b. zusammen.)
- Chopin, Notturno, Op. 9 Nr. 2 in *Esdur* f. Streichorchester od. Violoncello mit Streichorch.-Begl.
- Beethoven, Minuett aus dem 4. Quartett für Streichorchester.
- Cherubini, Ouvertüre Lodoiska für Streichorchester, Begleitung nach Belieben a. Klavier zu 4 Händen, oder b. Orgel (Harmonium) oder a. u. b. zusammen.