

Beethovens Werke.

Vollständige, kritisch durchgesehene
überall berechtigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 2.

ORCHESTER-WERKE

nach Inhalt des umstehenden Verzeichnisses.

PARTITUR.

No. 10. Wellington's Sieg oder die Schlacht bei Vittoria. Op. 91.



LEIPZIG, BREITKOPF UND HÄRTEL.

Preis: 2 Thlr. netto.

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		76	— " 2. " D.
		77	— " 3. " C.
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			Trios für Pianoforte, Violine und Violoncell.
		79	No. 1. Trio. Op. 1. No. 1. in Es.
		80	" 2. " 1. " 2. " G.
		81	" 3. " 1. " 3. " Cm.
		82	" 4. " 70. " 1. " D.
		83	" 5. " 70. " 2. " Es.
		84	" 6. " 97. in B.
		85	" 7. " in B. in 1 Satze.
		86	" 8. " Es.
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		92	No. 1. Sonate. Op. 12. No. 1. in D.
		93	" 2. " 12. " 2. " A.
		94	" 3. " 12. " 3. " Es.
		95	" 4. " 23. in Am.
		96	" 5. " 24. " F.
		97	" 6. " 30. No. 1. in A.
		98	" 7. " 30. " 2. " Cm.
		99	" 8. " 30. " 3. " G.
		100	" 9. " 47. in A.
		101	" 10. " 96. " G.
		102	Rondo in G.
		103	12 Variationen (Se vuol ballare) in F.
		104	Siehe No. 111 ^a .
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		105	No. 1. Sonate. Op. 5. No. 1. in F.
		106	" 2. " 5. " 2. " Gm.
		107	" 3. " 69. in A.
		108	" 4. " 102. No. 1. in C.
		109	" 5. " 102. " 2. " D.
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		111	(Ein Mädchen od. Weibchen) Op. 66. in F.
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		117	— " 3. do.
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		119	— " 5. do.
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			Für Pianoforte zu 4 Händen.
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		121	3 Märsche. Op. 45. in C. Es. D.
		122	Variationen (Waldstein) in C.
		123	6 Variationen (Ich denke dein) in D.

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**Umfangreiches
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 Vollständige kritisch durchgesehene
 überall berechtigte Ausgabe.
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Serie 2.

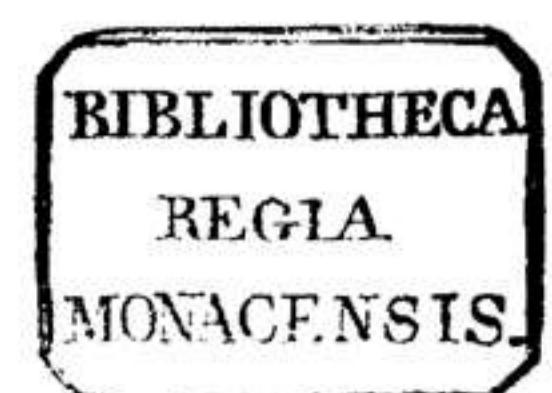
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PARTITUR.

Nº 10. Wellington's Sieg oder die Schlacht bei Vittoria. Op. 91.

Leipzig, Verlag von Breitkopf & Härtel.

*Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.*



BEMERKUNGEN für die Aufführung.

1. Es müssen zwey Chöre Blasinstrumente dabey seyn. Der erste Marsch: Rüle Britannia wird von der ersten Harmonie geblasen; der zweyte: Marlborough von der zweyten Harmonie. Bey den nachfolgenden Stücken blasen beyde Harmonien zusammen. Das übrige Orchester muss natürlicherweise verhältnissmässig so stark als möglich besetzt werden; je grösser der Saal, desto stärker die Besetzung.

2. Zu den zwey grossen Trommeln (nicht grosse türkische Trommeln) wodurch die Kanonenenschüsse bewirkt werden, gehören die grössten Gattungen derselben (hier waren sie 5 Wiener Schuh ins Gevierte) welche man gewöhnlich in den Theatern braucht, um einen Donnerschlag zu bewirken; (die eigentliche türkische Trommel gehört nur ins Orchester;) sie müssen entfernt von dem eigentlichen Orchester, jede auf entgegengesetzter Seite, wovon eine Seite die englische, die andere die französische Armee vorstelle, wie es der Saal erlaubt, stehen, ohne dass sie von den Zuhörer gesehen werden. — Voran darf wohl der Kapellmeister stehen, der beyden Seiten den Takt giebt. Diejenigen, welche die Kanonen-Maschinen spielen, müssen durchaus nicht im Orchester, sondern an einen ziemlich entfernten Ort stehen, und müssen von sehr guten Musikern gespielt werden. (Hier in Wien wurden selbe von denen erstern Kapellmeistern gespielt.)

3. Die Maschinen, Ratschen genannt, welche das kleine Gewehrfeuer vorstellen, und gewöhnlich bey den Theatern zum Krachen des Donners, auch selbst zu Peletons-Feuer gebraucht werden, müssen ebenfalls auf entgegengesetzten Seiten, wie die Kanonen und auch in deren Nähe gesetzt werden. Es ist hierüber einiges angezeigt; man überlässt dieses Männern von Einsicht, nur ist in Acht zu nehmen, dass sie nie Anfangs bey einem Tempo eintreten, ausser beym Presto: Alla breve, damit man das Thema von jedem Tempo höre. Beym Sturmmarsch spielen sie gar nicht.

4. Die Trompeten in Es und in C, werden ebenfalls auf entgegengesetzten Seiten in der Nähe der Kanonade geblasen, die in Es auf der englischen Seite, die in C auf der französischen Seite, ausserdem befinden sich noch 4 Trompeter im Orchester, wovon die zwey Trompeten in Es und C stehend im Orchester geblasen werden müssen.

5. Auch müssen auf jeder Seite zwey gewöhnliche Militair-Trommeln seyn, welche vor jedem Marsch auf ihren Trommeln gleichsam die Entrada machen; nur ist zu bemerken, dass diese Entraden nicht zu lange dauern, jedoch länger als angezeigt, und wo möglich sich in einer Entfernung stellen, und sich immer mehr und mehr nähern, um das Anrücken der Truppen recht täuschend vorzustellen.

6. In Betreff der Tempo sind folgende Bemerkungen zu machen:

1) der englische Marsch nicht zu geschwind, der französische Marsch lebhafter.

Das erste Tempo nach dem französischen Marsche moderato, das zweyte darauf folgende $\frac{3}{8}$ noch ein wenig langsamer. Beym Sturmmarsch wird es gut seyn, wenn das Tempo immer allmälig nach und nach etwas geschwinder genommen würde. Das letzte Tempo $\frac{6}{8}$ andante nicht zu geschwind.

2) Sieges Symphonie, Entrada nicht zu geschwind, das zweyte Tempo C sehr lebhaft. Das letzte Tempo $\frac{3}{8}$ nicht zu geschwind, beinahe allegretto. Wo angezeigt ist, dass nur zwey Violinen 1st, zwey Violinen 2nd, 2 Violinen und zwey Violoncello mitspielen sollen, können auch in einem grösseren Saale zu drey oder vier jedoch der besten Ausführer für jede Stimme gerechnet, spielen.

7. Es ist sehr nothwendig, dass bey der Aufführung im Orchester nebst dem Violin-Direkteur noch ein Kapellmeister den Takt für's Ganze schlägt, welchen beyden empfohlen wird, die Wirkung des Ganzen immer im Auge zu behalten, damit die Instrumental-Musik nicht von den Ratschen und Trommeln Maschinen u.s.w. verdunkelt wird; überhaupt ist hiebey nach Maassgabe und Verhältniss der Grösse des Saales, der Besetzung des Orchesters sich zu richten.

8. Bey der Sieges Symphonie sind ebenfalls durchaus 2 Harmonien, jedoch bläst die zweyte Harmonie bey den Pianos und Solos nicht mit.

Wien im Dezember 1815.

Ludwig van Beethoven.

Beethovens Werke.

WELLINGTONS SIEGoder
die Schlacht bei Vittoria,

von

L. van BEETHOVEN.

Dem Prinz-Regenten von England Georg August Friedrich gewidmet.

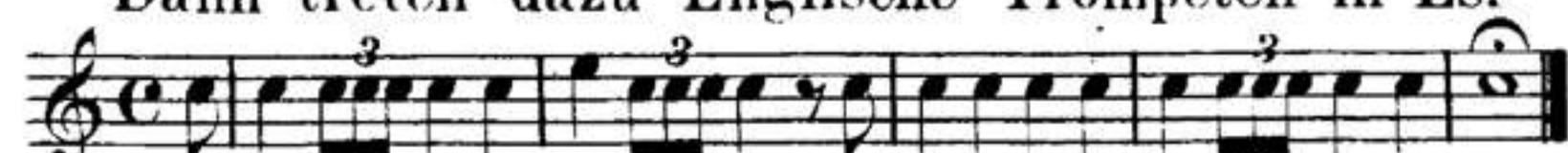
Op. 91.**Serie 2. № 10.****ERSTE ABTHEILUNG.****Schlacht.****Trommeln und Trompeten an der englischen Seite.**

Englische Trommeln zuerst allein.



N.B. Dieses Trommeln wird eine Weile piano nach und nach immer stärker, nämlich von *crescendo poco a poco* bis zum *ff* fortgesetzt. — Leidet es der Platz, fängt man von der äussersten Entfernung an, und nähert sich immer mehr und mehr.

Dann treten dazu Englische Trompeten in Es.

Hierauf folgt der Marsch: **Rûle Britania .****Marcia: Rûle Britania.**

Flauto piccolo.	
Clarinetti in B.	
Fagotti.	
Corni in Es.	
Tromba in Es.	
Triangolo.	
Piatti e Gran Tamburo.	
Violino I.	
Violino II.	
Viola.	
Violoncello e Basso.	



A continuation of the musical score from page 6. It features ten staves of music, identical to the first page, with soprano, alto, tenor, and two bassoon parts. The music continues with a similar pattern of notes and rests, with measure numbers at the start of each staff. The dynamic marking "f" (fortissimo) appears several times throughout the page.

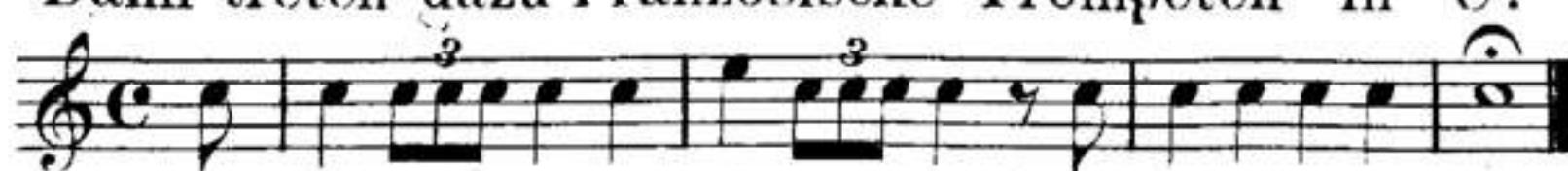
Trommeln und Trompeten an der französischen Seite.

Französische Trommeln zuerst allein.



NB. Dieses Trommeln wird eben so wie an der englischen Seite eine Weile piano, nach und nach immer stärker, nämlich von *crescendo poco a poco*, bis zum *ff* fortgesetzt: — Leidet es der Platz, fängt man eben auch von der äussersten Entfernung an, und nähert sich immer mehr und mehr.

Dann treten dazu Französische Trompeten in C.



Hierauf folgt der Marsch: **Marlborough**.

Marcia: Marlborough.

Flauto piccolo.

Flauti.

Oboi.

Clarinetto in C.

Fagotti.

Corni in C.

Tromba in C.

Triangolo.

Piatti e
Gran Tamburo.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

The musical score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The double bass staff includes a bass clef and a 'C' key signature. The music features a variety of note heads, including eighth and sixteenth notes, and rests. Measures 1-4 show a pattern of eighth-note pairs and sixteenth-note pairs. Measures 5-8 show eighth-note pairs followed by sixteenth-note pairs. Measures 9-12 show eighth-note pairs followed by sixteenth-note pairs. Measures 13-16 show eighth-note pairs followed by sixteenth-note pairs. Measures 17-20 show eighth-note pairs followed by sixteenth-note pairs. Measures 21-24 show eighth-note pairs followed by sixteenth-note pairs. Measures 25-28 show eighth-note pairs followed by sixteenth-note pairs. Measures 29-32 show eighth-note pairs followed by sixteenth-note pairs. Measures 33-36 show eighth-note pairs followed by sixteenth-note pairs. Measures 37-40 show eighth-note pairs followed by sixteenth-note pairs. Measures 41-44 show eighth-note pairs followed by sixteenth-note pairs. Measures 45-48 show eighth-note pairs followed by sixteenth-note pairs. Measures 49-52 show eighth-note pairs followed by sixteenth-note pairs. Measures 53-56 show eighth-note pairs followed by sixteenth-note pairs. Measures 57-60 show eighth-note pairs followed by sixteenth-note pairs. Measures 61-64 show eighth-note pairs followed by sixteenth-note pairs. Measures 65-68 show eighth-note pairs followed by sixteenth-note pairs. Measures 69-72 show eighth-note pairs followed by sixteenth-note pairs. Measures 73-76 show eighth-note pairs followed by sixteenth-note pairs. Measures 77-80 show eighth-note pairs followed by sixteenth-note pairs. Measures 81-84 show eighth-note pairs followed by sixteenth-note pairs. Measures 85-88 show eighth-note pairs followed by sixteenth-note pairs. Measures 89-92 show eighth-note pairs followed by sixteenth-note pairs.

A page of musical notation for orchestra and piano, featuring ten staves of music. The staves are arranged as follows: Treble clef (top), Bass clef, Treble clef, Bass clef, Treble clef, Bass clef, Treble clef, Bass clef, Treble clef (bottom). The music consists of two systems. The first system begins with a forte dynamic (f) in the top three staves. The second system begins with a forte dynamic (f) in the bottom three staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and grace notes. The bass clef staff contains a bassoon part.

10

A page of musical notation for orchestra, featuring ten staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation consists of black notes on white staff lines, with some notes having stems and others being dots. Measures are separated by vertical bar lines, and repeat signs with 'V' and 'I' are present. The page is numbered 11 at the top right.

Aufforderung.

Tromba in C an der französischen Seite.

**Gegenruf.**

Tromba in Es an der englischen Seite.

**Schlacht.**

Allegro. **O**

Flauto piccolo.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.

Corni in C.

Trombe in D.

Tromba in Es.

Tromba in C.

Tromboni.

Ratsche
an der englisch. Seite.

Ratsche
an der franz. Seite.

Violino I.

Violino II.

Viola.

Violoncello-
e Basso.

The musical score for the Schlacht section is a large system of staves for various instruments. It includes parts for Flauto piccolo, Flauti, Oboi, Clarinetti in B, Fagotti, Corni in Es, Corni in C, Trombe in D, Tromba in Es, Tromba in C, Tromboni, Ratsche (English side), Ratsche (French side), Violino I, Violino II, Viola, and Violoncello-e Basso. The score is in common time and uses a key signature of three sharps. The dynamics are marked with 'ff' (fortissimo) and 'sf' (sforzando). The vocal parts are indicated with 'O' and '●' above the staves. The vocal parts sing 'Ranzen' (verses) in unison.

● Ranzen an der englischen Seite.

O Ranzen an der französischen Seite.

A page of musical notation for orchestra, featuring ten staves of music across five systems. The notation includes various dynamics like *sf*, *ff*, and *tr.*, and performance instructions like *sf* and *tr.*

The music consists of ten staves, each with a different clef (G-clef, F-clef, C-clef) and key signature. The first four systems are in common time, while the last system is in 3/4 time. The notation includes various note heads, stems, and bar lines. The dynamics and performance instructions are placed above the staves, indicating the level of volume and style for each section of the orchestra.

Musical score page 10, measures 11-15. The score consists of eight staves. Measures 11-14 show woodwind entries with slurs and dynamics (sf, sforzando). Measure 15 features a prominent bassoon line with eighth-note patterns and slurs. The vocal parts (Soprano, Alto, Tenor, Bass) provide harmonic support throughout.



A detailed musical score page for orchestra or band, featuring five systems of five staves each. The key signature is B-flat major (two flats). Measure 1 starts with a forte dynamic (f) in the first system. Measures 2-5 show a repeating pattern of dynamics: forte (f), piano (p), forte (f), piano (p), forte (f). The instrumentation includes various woodwind and brass instruments, as well as strings. Measure 6 begins with a dynamic of trill (tr.) followed by a sustained note. Measures 7-10 feature eighth-note patterns in the lower staves, with dynamics such as forte (f), piano (p), forte (f), piano (p), forte (f). The score concludes with a final dynamic of forte (f).

A detailed musical score page featuring five systems of music. The top system consists of six staves, primarily for woodwind instruments like oboes and bassoons, with dynamic markings such as 'sf' (fortissimo) and 'sf:'. The middle systems are for strings, including violins, violas, cellos, and double basses, also with 'sf' markings. The bottom system includes a single staff for a woodwind instrument, likely a flute or piccolo, with dynamic markings like 'sf' and 'sf:'. The score is set against a background of vertical bar lines and includes rehearsal marks 'a 2.' appearing in the upper and lower sections.

18 ● O O

Meno Allegro.

Tromba an der franz. Seite sempre unis.

B. 10

B.10

:20

A page of musical notation for orchestra, featuring multiple staves with various instruments. The top section includes woodwind parts (Flute, Clarinet, Bassoon) and a bassoon part with dynamic markings like 'sf'. The middle section starts with a bassoon solo followed by a transition to a section labeled 'a2.' with a forte dynamic. The bottom section features rhythmic patterns on the bassoon and other instruments.

Tromba an der engl. Seite sempre unis.

This image shows a page of musical notation for an orchestra. It consists of ten staves, each representing a different instrument or group of instruments. The staves are arranged vertically, with some staves having multiple lines. The notation includes various musical symbols such as notes, rests, and clefs. Dynamic markings are present throughout the page, including 'ff' (fortissimo), 'sf' (sforzando), and 'dr.' (drum roll). The music is divided into measures by vertical bar lines. The overall style is typical of classical or symphonic music notation.

A page of musical notation for orchestra, featuring ten staves. The top five staves are treble clef, and the bottom five are bass clef. The music includes various dynamics like forte (f), piano (p), and sforzando (sf). Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic 'a 2.'. Measures 3-4 show a transition with eighth-note patterns. Measures 5-6 feature sustained notes and chords. Measures 7-8 show eighth-note patterns again. Measures 9-10 conclude with eighth-note patterns. The bottom staff ends with a dynamic 'sf' followed by 'Vel.' and 'B.'.

lento
tr.

This page of musical notation is from a score for orchestra, specifically section B.10, page 25. The score is organized into ten staves. The top three staves represent woodwind instruments, with the first two being oboes (marked with 'O'). The fourth staff features bassoon entries. The fifth staff is a bassoon part. The sixth staff is a cello part. The seventh staff is a double bass part. The eighth staff is a woodwind part. The ninth staff is a woodwind part. The bottom staff is a woodwind part. The music includes various dynamics like forte and piano, and performance instructions like 'tr.' (trill) and slurs.

26

A page of musical notation for orchestra, page 26. The score consists of ten staves. The top four staves are treble clef, the next three are bass clef, and the bottom three are bass clef. The music features various dynamics like forte, piano, and trills, and includes rehearsal marks "a 2." and "tr.". The instrumentation includes strings, woodwinds, and brass.

A page of musical notation for orchestra and piano. The page is filled with ten staves of music. The top three staves are for woodwind instruments (two oboes, bassoon), followed by two staves for brass (trumpet, trombone), then two staves for strings (violin, cello), and finally two staves for piano. The music includes dynamic markings such as *sf* (fortissimo) and *tr.* (trill). A text instruction "Tromb. an d. franz. Seite lacet." is placed between the fourth and fifth measures. The key signature changes from B-flat major to C major at the end of the page.

Sturm-Marsch.

Allegro assai.

A page of musical notation for orchestra, page 29. The score consists of ten staves. The top five staves are in common time, B-flat major, and feature dynamic markings ff, ff, ff, ff, ff. The bottom five staves are in common time, B-flat major, and feature dynamic markings ff, ff, ff, ff, ff. Various articulations like accents and slurs are present. Measure numbers 1 through 10 are indicated above the staves.



A page of musical notation for orchestra, featuring ten staves of music. The top five staves are in common time (indicated by a 'C') and the bottom five are in 3/4 time (indicated by a '3'). The key signature changes frequently, with sharps and flats appearing in various sections. Dynamic markings like 'ff' (fortissimo) and 'sf' (sforzando) are present. The music includes various note heads, stems, and rests, with some notes grouped by vertical lines. The page number '31' is located in the top right corner.

A page from a musical score featuring ten staves of music for orchestra. The key signature is A major (three sharps). Measure 100 starts with a forte dynamic (ff) in the strings. Measures 101-102 show woodwind entries with dynamic markings ff, sf, and ff. Measure 103 begins with a forte dynamic (ff) in the strings. Measures 104-105 show woodwind entries with dynamic markings sf and ff. Measure 106 begins with a forte dynamic (ff) in the strings. Measures 107-108 show woodwind entries with dynamic markings sf and ff. The score includes various dynamics such as ff, sf, and p, and performance instructions like "divisi". The page number "10" is at the bottom center.

Presto.

<img alt="A page of a musical score for orchestra, labeled 'Presto.' at the top right. The score consists of ten staves of music. The first six staves are in common time, while the last four are in 2/4 time. Various dynamics like ff, ff2, ff3, ff4, ff5, ff6, ff7, ff8, ff9, ff10, ff11, ff12, ff13, ff14, ff15, ff16, ff17, ff18, ff19, ff20, ff21, ff22, ff23, ff24, ff25, ff26, ff27, ff28, ff29, ff30, ff31, ff32, ff33, ff34, ff35, ff36, ff37, ff38, ff39, ff40, ff41, ff42, ff43, ff44, ff45, ff46, ff47, ff48, ff49, ff50, ff51, ff52, ff53, ff54, ff55, ff56, ff57, ff58, ff59, ff60, ff61, ff62, ff63, ff64, ff65, ff66, ff67, ff68, ff69, ff70, ff71, ff72, ff73, ff74, ff75, ff76, ff77, ff78, ff79, ff80, ff81, ff82, ff83, ff84, ff85, ff86, ff87, ff88, ff89, ff90, ff91, ff92, ff93, ff94, ff95, ff96, ff97, ff98, ff99, ff100, ff101, ff102, ff103, ff104, ff105, ff106, ff107, ff108, ff109, ff110, ff111, ff112, ff113, ff114, ff115, ff116, ff117, ff118, ff119, ff120, ff121, ff122, ff123, ff124, ff125, ff126, ff127, ff128, ff129, ff130, ff131, ff132, ff133, ff134, ff135, ff136, ff137, ff138, ff139, ff140, ff141, ff142, ff143, ff144, ff145, ff146, ff147, ff148, ff149, ff150, ff151, ff152, ff153, ff154, ff155, ff156, ff157, ff158, ff159, ff160, ff161, ff162, ff163, ff164, ff165, ff166, ff167, ff168, ff169, ff170, ff171, ff172, ff173, ff174, ff175, ff176, ff177, ff178, ff179, ff180, ff181, ff182, ff183, ff184, ff185, ff186, ff187, ff188, ff189, ff190, ff191, ff192, ff193, ff194, ff195, ff196, ff197, ff198, ff199, ff200, ff201, ff202, ff203, ff204, ff205, ff206, ff207, ff208, ff209, ff210, ff211, ff212, ff213, ff214, ff215, ff216, ff217, ff218, ff219, ff220, ff221, ff222, ff223, ff224, ff225, ff226, ff227, ff228, ff229, ff2210, ff2211, ff2212, ff2213, ff2214, ff2215, ff2216, ff2217, ff2218, ff2219, ff2220, ff2221, ff2222, ff2223, ff2224, ff2225, ff2226, ff2227, ff2228, ff2229, ff22210, ff22211, ff22212, ff22213, ff22214, ff22215, ff22216, ff22217, ff22218, ff22219, ff22220, ff22221, ff22222, ff22223, ff22224, ff22225, ff22226, ff22227, ff22228, ff22229, ff222210, ff222211, ff222212, ff222213, ff222214, ff222215, ff222216, ff222217, ff222218, ff222219, ff222220, ff222221, ff222222, ff222223, ff222224, ff222225, ff222226, ff222227, ff222228, ff222229, ff2222210, ff2222211, ff2222212, ff2222213, ff2222214, ff2222215, ff2222216, ff2222217, ff2222218, ff2222219, ff2222220, ff2222221, ff2222222, ff2222223, ff2222224, ff2222225, ff2222226, ff2222227, ff2222228, ff2222229, ff22222210, ff22222211, ff22222212, ff22222213, ff22222214, ff22222215, ff22222216, ff22222217, ff22222218, ff22222219, ff22222220, ff22222221, ff22222222, ff22222223, ff22222224, ff22222225, ff22222226, ff22222227, ff22222228, ff22222229, ff222222210, ff222222211, ff222222212, ff222222213, ff222222214, ff222222215, ff222222216, ff222222217, ff222222218, ff222222219, ff222222220, ff222222221, ff222222222, ff222222223, ff222222224, ff222222225, ff222222226, ff222222227, ff222222228, ff222222229, ff2222222210, ff2222222211, ff2222222212, ff2222222213, ff2222222214, ff2222222215, ff2222222216, ff2222222217, ff2222222218, ff2222222219, ff2222222220, ff2222222221, ff2222222222, ff2222222223, ff2222222224, ff2222222225, ff2222222226, ff2222222227, ff2222222228, ff2222222229, ff22222222210, ff22222222211, ff22222222212, ff22222222213, ff22222222214, ff22222222215, ff22222222216, ff22222222217, ff22222222218, ff22222222219, ff22222222220, ff22222222221, ff22222222222, ff22222222223, ff22222222224, ff22222222225, ff22222222226, ff22222222227, ff22222222228, ff22222222229, ff222222222210, ff222222222211, ff222222222212, ff222222222213, ff222222222214, ff222222222215, ff222222222216, ff222222222217, ff222222222218, ff222222222219, ff222222222220, ff222222222221, ff222222222222, ff222222222223, ff222222222224, ff222222222225, ff222222222226, ff222222222227, ff222222222228, ff222222222229, ff2222222222210, ff2222222222211, ff2222222222212, ff2222222222213, ff2222222222214, ff2222222222215, ff2222222222216, ff2222222222217, ff2222222222218, ff2222222222219, ff2222222222220, ff2222222222221, ff2222222222222, ff2222222222223, ff2222222222224, ff2222222222225, ff2222222222226, ff2222222222227, ff2222222222228, ff2222222222229, ff22222222222210, ff22222222222211, ff22222222222212, ff22222222222213, ff22222222222214, ff22222222222215, ff22222222222216, ff22222222222217, ff22222222222218, ff22222222222219, ff22222222222220, ff22222222222221, ff22222222222222, ff22222222222223, ff22222222222224, ff22222222222225, ff22222222222226, ff22222222222227, ff22222222222228, ff22222222222229, ff222222222222210, ff222222222222211, ff222222222222212, ff222222222222213, ff222222222222214, ff222222222222215, ff222222222222216, ff222222222222217, ff222222222222218, ff222222222222219, ff222222222222220, ff222222222222221, ff222222222222222, ff222222222222223, ff222222222222224, ff222222222222225, ff222222222222226, ff222222222222227, ff222222222222228, ff222222222222229, ff2222222222222210, ff2222222222222211, ff2222222222222212, ff2222222222222213, ff2222222222222214, ff2222222222222215, ff2222222222222216, ff2222222222222217, ff2222222222222218, ff2222222222222219, ff2222222222222220, 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34

Tromba an der engl. Seite facet.

A page of musical notation for orchestra, featuring ten staves of music. The music includes various dynamics like ff, f, and ff, and performance instructions like 'a 2.'. The notation is dense with notes and rests, typical of a symphonic score.

Musical score for orchestra, page 39. The score is divided into two systems of six measures each, separated by a repeat sign.

- Measures 1-10:** Treble clef staves. Dynamics: f, f, f, f, ff, fff. Bass clef staves: f, f, f, f, fff, f.
- Measures 11-15:** Treble clef staves. Dynamics: f, f, f, f, ff, fff. Bass clef staves: f, f, f, f, fff, f.
- Measures 16-20:** Treble clef staves. Dynamics: ff, ff, ff, ff, ff, ff. Bass clef staves: ff, ff, ff, ff, ff, ff.

40

Musical score for orchestra, page 40. The score is divided into ten staves. The first six staves are in treble clef, the next two in bass clef, and the last two in alto clef. The key signature is three sharps. The music consists of measures 1 through 10. Measure 1 starts with a forte dynamic (ff) and includes slurs and grace notes. Measures 2-10 follow a similar pattern with dynamics ff, f, s, and ff, and include slurs and grace notes. Measure 10 ends with a forte dynamic (ff).

Musical score for orchestra, page 41. The score is divided into two main sections. The upper section (measures 1-12) consists of six staves, likely for woodwinds and brass, in common time. The lower section (measures 13-18) consists of four staves, likely for bassoon and double bass, in 12/8 time. The score includes dynamic markings such as *sf* (fortissimo), *a2.* (second ending), and *"2."* (double second ending). Articulations like *p* (pianissimo), *f* (fortissimo), and *mf* (mezzo-forte) are also present. Performance instructions like *rit.* (ritardando) and *tempo* (tempo) are included. The instrumentation includes woodwinds, brass, bassoon, and double bass.

A page from a musical score featuring six staves of music for orchestra. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (f) in the first staff. Measures 12-13 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, and f respectively. Measure 14 begins with a dynamic f. Measures 15-16 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f and f. Measures 17-22 continue this pattern with dynamics f, f, f, f, f, and f. Measures 23-28 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 29-34 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 35-40 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 41-46 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 47-52 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 53-58 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 59-64 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 65-70 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 71-76 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 77-82 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f. Measures 83-88 show eighth-note pairs followed by sixteenth-note pairs, with dynamics f, f, f, f, f, f, f, and f.

11

11

a 2.

sempre più p

a 2.

sempre più p

sempre più p

sempre più p

p

sempre più p

p

dim.

pp

dim.

pp

p

sempre più p

p

p

sempre più p

p

sempre più p

p

sempre più p

p

Andante.

A musical score for orchestra and piano, page 10, featuring ten staves of music. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Piano. The key signature is A major (three sharps). The tempo is Andante. Measure 1: Violins play eighth-note chords. Measure 2: Flute and Clarinet play eighth-note chords. Measures 3-4: Trombones play eighth-note chords. Measures 5-6: Trombones play eighth-note chords. Measures 7-8: Trombones play eighth-note chords. Measures 9-10: Trombones play eighth-note chords.

1. *f*

a 2. *p*

pp

pp 6 6 6

Vcl.

Basso.

A page from a musical score featuring ten staves of music. The top staff uses a treble clef, the second staff a bass clef, and the remaining eight staves use a combination of treble and bass clefs. The key signature is one sharp. Measure 11 starts with a dynamic of p and continues with sf , p , sf , p , p , pp , and ppp . Measure 12 begins with p and includes dynamics s , p , s , p , s , p , pp , and ppp . Measures 13 and 14 are mostly blank. Measure 15 starts with p and includes s , p , s , p , s , p , pp , and $pizz.$. Measure 16 starts with p and includes s , p , s , p , s , p , pp , and $pizz.$. The bottom staff ends with a dynamic of p .

ZWEITE ABTHEILUNG.

Sieges-Symphonie.

Intrada.

Allegro ma non troppo.

Flauto piccolo.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in D.

Corni in D.

Trombe in D.

Trombe in D.

Timpani in D.u.A.

Tromboni.

Triangolo.

Piatti e
Gran Tamburo.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

Allegro con brio.

This page contains ten staves of musical notation for an orchestra. The top five staves are in common time (indicated by 'C') and have a key signature of one sharp (F#). The bottom five staves are also in common time and have a key signature of one sharp (F#). The music includes various rhythmic patterns such as eighth-note and sixteenth-note figures, and dynamic markings like forte (f) and piano (p). The score is divided into measures by vertical bar lines.

The musical score consists of ten staves of music for orchestra. The instrumentation includes:

- String section: Violin, Viola, Cello, Double Bass.
- Woodwind section: Oboe, Bassoon.
- Brass section: Trumpet, Tuba.
- Percussion: Timpani.

Measure numbers "a 2." are placed above the first, third, fifth, and eighth staves. The music is in common time and features eighth-note patterns throughout. The score is divided into two systems by a vertical bar line.

Music score for orchestra, page 52. The score consists of ten staves. The top five staves are in common time (C), and the bottom five are in 3/4 time (3/4). Key signatures change throughout the page. Measure 1 starts with a forte dynamic (f) in the first staff. Measures 2-4 show eighth-note patterns. Measures 5-6 continue the eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show sixteenth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show sixteenth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show sixteenth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show sixteenth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show sixteenth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show sixteenth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show sixteenth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show sixteenth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show sixteenth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show sixteenth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show sixteenth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show sixteenth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show sixteenth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show sixteenth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show sixteenth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show sixteenth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show sixteenth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show sixteenth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show sixteenth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show sixteenth-note patterns.

A page of musical notation for orchestra, featuring ten staves of music. The music includes various dynamics like ff, s, and ff, and features a section labeled "a 2." with eighth-note patterns.

The musical score is composed of ten staves, likely for a full orchestra. The first system (measures 1-10) uses a treble clef, a key signature of one sharp, and a 2/4 time signature. It features dynamic markings like 'f', 'ff', and 'a2.'. The second system (measures 11-18) uses a bass clef, a key signature of one sharp, and a 3/4 time signature. The notation includes various note heads, stems, and bar lines, with some staves showing rests or silence.

Audante grazioso.

B. 10

A page of musical notation for orchestra, page 57, section B.10. The score consists of ten staves. The top four staves feature woodwind parts (flute, oboe, bassoon, cello) with dynamic markings 'p dolce' and 'pp'. The bottom six staves are for strings (violin, viola, cello, double bass). The music includes various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score is written in 2/4 time with a key signature of one flat.

Tempo I.

The musical score is a complex arrangement for orchestra, spanning ten staves. The instrumentation includes:

- String section: Violin 1, Violin 2, Cello, Double Bass.
- Woodwind section: Oboe, Clarinet, Bassoon.
- Brass section: Trumpet, Trombone.
- Timpani (Percussion).

The score is marked "Tempo I." at the top center. The music is divided into measures by vertical bar lines. Key changes and time signature shifts occur frequently. Dynamic markings include *pp*, *ff*, *a 2.*, *ff a 2.*, *f*, *ff*, *ff a 2.*, *ff*, *ff a 2.*, *ff*, *ff*, *ff*, *ff arco*, *ff arco*, *ff*, and *ff arco*. The score concludes with a final *ff* marking.

A page of musical notation for orchestra, featuring ten staves of music. The top six staves are in G major (indicated by a G sharp symbol) and the bottom four are in E major (indicated by an E sharp symbol). The music consists of various rhythmic patterns and harmonic progressions across the staves.

This page of musical notation represents a section for orchestra, likely the first movement of a symphony. The score is organized into ten staves. The top five staves are in G major (indicated by a G sharp), while the bottom five are in F major (indicated by a B flat). The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures. Dynamic markings such as 'b' and 'a2.' are present. The bassoon part (bottom staff) is particularly active in the lower half of the page, providing harmonic support and rhythmic drive. The notation is typical of early 20th-century classical music.

This page contains two systems of musical notation for orchestra. The first system begins with a forte dynamic (ff) and consists of ten staves. The second system begins with another forte dynamic (ff) and also consists of ten staves. The notation includes various instruments such as strings, woodwinds, and brass. Dynamic markings include 'sf' (sforzando) and 'ff' (fortissimo). The music is written in common time.

A page of musical notation for orchestra, page 62. The score consists of ten staves. The first three staves are in G major, indicated by a key signature of one sharp. The fourth staff begins with a treble clef, and the fifth staff begins with a bass clef. The subsequent staves are in E major, indicated by a key signature of two sharps. The music features various dynamics such as 'sf' (fortissimo), 'f' (forte), and 'ff' (ffff). The score includes dynamic markings like 'ff' at the end of measures and 'ff' at the beginning of the next section. Measure 10 starts with a dynamic 'ff'.

A page from a musical score featuring ten staves of music for orchestra. The key signature is A major (three sharps). Measure 111 starts with a forte dynamic (ff) in the first staff, followed by eighth-note patterns in the second and third staves. Measures 112-113 show eighth-note chords in various staves. Measures 114-115 feature eighth-note patterns in the first and fourth staves. Measures 116-117 continue with eighth-note patterns across the staves. Measures 118-119 show eighth-note chords in the first and fourth staves. Measure 120 concludes with eighth-note patterns in the first and fourth staves.

1 2 3 4 5 6 7 8 9 10

Tempo di Menuetto moderato.

00042173

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like ff (fortissimo) and tr (trill), and performance instructions like 'a 2.' and 'tr...'. The page is filled with complex rhythmic patterns and harmonic structures typical of a symphonic score.

This image shows a page of musical notation for orchestra, likely from a score. The page is filled with ten staves, each representing a different instrument or voice. The notation is in common time, with a key signature of one sharp. The music consists of two systems separated by a vertical bar line. In the first system, the dynamics are primarily ff (fortissimo) and tr. (trill). The second system begins with a dynamic marking of sf (sforzando) followed by dim. (diminuendo) and p (pianissimo). The instruments shown include strings (violin, viola, cello, double bass), woodwinds (oboe, bassoon), brass (trumpet, tuba), and percussion (timpani). The vocal parts are indicated by staves with 's' and 'o' above them, suggesting soprano and alto voices respectively. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and various slurs and grace notes.

Allegro.

ritar - dan - do

più pp ritar - dan - do

ritar - dan - do

pia pp ritar - dan - do

più pp ritar - dan - do

2 Viol.

più pp ritar - dan - do *2 Viol.*

più pp *2 Viole*

ritar - dan - do

sempre pp

2. Violone. pp

70

sempre pp

A page of musical notation for orchestra, page 71, section B.10. The score consists of 12 staves. The first 11 staves have a key signature of one sharp (F#) and a tempo marking of quarter note = 120. The 12th staff has a key signature of two sharps (B and F#) and a tempo marking of quarter note = 100. Measures 1-11 show mostly rests. Measures 12-13 feature rhythmic patterns in the lower voices.

72

pp

sempre pp

sempre pp

Bassi pizz.

B.10

Sheet music for orchestra, page 73. The score consists of ten staves. Measures 1-10 show individual staves with dynamics *pp* and markings *cresc. poco a poco*. Measures 11-15 show a tutti section with dynamic *pp* and marking *cresc. poco a poco*. Measures 16-20 show individual staves with markings *TUTTI.*, *cresc. poco a poco*, and *pp*. Measures 21-25 show individual staves with markings *cresc. poco a poco* and *pp*. Measures 26-30 show individual staves with markings *TUTTI.*, *cresc. poco a poco*, and *pp*. Measures 31-35 show individual staves with markings *cresc. poco a poco* and *pp*.

74

1
2
3
4
5
6
7
8
9
10
11
12

A page of musical notation for orchestra, featuring 12 staves. The music is in 2/4 time, G major. The notation includes various clefs (G, C, F) and key signatures. The first system ends with a repeat sign and a '2.' above it. The second system begins with a dynamic instruction 'sf'.

A page of musical notation for orchestra, page 76. The score consists of 12 staves. The first 10 staves are treble clef, and the last 2 are bass clef. The key signature is A major (no sharps or flats). The time signature is common time. Dynamics include sforzando (sf), forte (f), and double forte (ff). Articulations like "a2." and "tr" (trill) are also present. Measures 1 through 11 show repetitive patterns of eighth and sixteenth notes. Measure 12 begins with a ff dynamic and includes a trill in the bass clef section.

A page of musical notation from a score, featuring ten staves of music for various instruments. The notation includes dynamic markings such as 'p cresc.', 'a 2.', 'f', and 'p cresc. poco a poco'. The score is written in common time with a key signature of one sharp.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various clefs (G, C, F), time signatures, and dynamic markings like 'a2.' and 'ff'. The page is numbered 79 at the top right and B.10 at the bottom center.

pp cresc. poco a poco
 cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

ff

ff

pp sempre pp cresc. poco a poco

pp sempre pp cresc. poco a poco

pp sempre pp Violone.
pizz.

cresc. poco a poco
unis.

Bassi pizz.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics such as crescendo (cresc.), decrescendo (decresc.), and fortissimo (ff). The music consists of measures of notes and rests, with some measures containing sixteenth-note patterns.

82

M.**Serie 16.****Für Pianoforte solo. Sonaten.**

- 124 No. 1. Sonate. Op. 2. No. 1. in F m.
 125 » 2. —— » 2. » 2. » A.
 126 » 3. —— » 2. » 3. » C.
 127 » 4. —— » 7. in Es.
 128 » 5. —— » 10. No. 1. in Cm.
 129 » 6. —— » 10. » 2. » F.
 130 » 7. —— » 10. » 3. » D.
 131 » 8. —— » 13. in Cm. (pathétique.)
 132 » 9. —— » 14. No. 1. in E.
 133 » 10. —— » 14. » 2. » G.
 134 » 11. —— » 22. in B.
 135 » 12. —— » 26. » As.
 136 » 13. —— » 27. No. 1. in Es.
 (quasi fantasia.)
 137 » 14. —— » 27. » 2. in Cis m.
 (quasi fantasia.)
 138 » 15. —— » 28. in D.
 139 » 16. —— » 31. No. 1. in G.
 140 » 17. —— » 31. » 2. » Dm.
 141 » 18. —— » 31. » 3. » Es.
 142 » 19. —— » 49. No. 1. » Gm.
 143 » 20. —— » 49. » 2. » G.
 144 » 21. —— » 53. in C.
 145 » 22. —— » 54. » F.
 146 » 23. —— » 57. » Fm.
 147 » 24. —— » 78. » Fis.
 148 » 25. —— » 79. » G.
 149 » 26. —— » 81*. » Es.
 150 » 27. —— » 90. » Em.
 151 » 28. —— » 101. » A.

M.

- 152 No. 29. Sonate. Op. 106. in B.
 (Hammerklavier.)
 153 » 30. —— » 109. in E.
 154 » 31. —— » 110. » As.
 155 » 32. —— » 111. » Cm.
 156 » 33. —— in Es.
 157 » 34. —— » Fm.
 158 » 35. —— » D.
 159 » 36. —— » C. (leicht.)
 160 » 37. } 2 leichte No. 1. in G.
 161 » 38. } Sonaten » 2. » F.

M.

- 176 6 Variat. (sehr leicht). No. 11^b. in G.
 177 6 —— (Air suisse). No. 12. in F.
 178 24 —— (Vieni Amore). No. 13. in D.
 179 7 —— (God save the King). No. 25.
 in C.
 180 5 Variat. (Rule britannia). No. 26. in D.
 181 32 —— No. 36. in Cm.
 182 8 —— (Ich hab ein kleines H.). No. 37.
 in B.

Serie 18.**Für Pianoforte. Kleinere Stücke.**

- 183 7 Bagatellen. Op. 33.
 184 2 Praeludien. » 39.
 185 Rondo. Op. 51. No. 1. in C.
 — » 51. » 2. » G.
 186 Phantasie. Op. 77. in Gm.
 187 Polonaise. » 89. » C.
 188 12 neue Bagatellen. Op. 119.
 189 6 Bagatellen. Op. 126.
 190 Rondo a Capriccio. Op. 129.
 191 Andante favori in F.
 192 Menuett in Es.
 193 6 Menuetten.
 194 Praeludium in Fm.
 195 Rondo in A.
 196 6 Contretänze.
 197 6 ländrische Tänze.
 198 7 ländrische Tänze.
 199 Militär-Marsch.
 200 12 Menuetten.
 201 12 deutsche Tänze.

Serie 17.
Für Pianoforte solo. Variationen.

- 162 6 Variat. (Thème original). Op. 34. in F.
 163 15 Variationen (mit Fuge). Op. 35. in Es.
 164 6 Variationen. Op. 76 in D.
 165 33 Veränderungen. Op. 120.
 166 9 Variat. (Marche de Drechsler). No. 1.
 in Cm.
 167 9 Variat. (Quant' è più bello). No. 2. in A.
 168 6 —— (Nel cor più non mi sento).
 No. 3*. in G.
 169 12 Var. (Menuet à la Vigano). No. 3^b. in C.
 170 12 Variat. (Danse russe). No. 4. in A.
 171 8 —— (Une fièvre brûl.). No. 7. in C.
 172 10 —— (La stessa, la stessissima).
 No. 8. in B.
 173 7 Variat. (Kind willst du ruhig schlafen).
 No. 9. in F.
 174 8 Var. (Tändeln u. scherzen). No. 10. in F.
 175 13 Variat. (Es war einmal). No. 11*. in A.

Gesang-Musik.**Serie 19.****Kirchenmusik.**

- 203 Missa solennis. Op. 123. in D.
 204 Missa (3 Hymnen). Op. 86. in C.
 205 Christus am Oelberge, Oratorium. Op. 85.

Serie 20.**Dramatisches.**

- 206 Fidelio (Leonore), Oper. Op. 72.
 207 Die Ruinen von Athen. Festspiel.
 Op. 113. 114.

Serie 21.**Cantaten.**

- 208 Der glorreiche Augenblick, oder Preis
 der Tonkunst. Op. 136.
 209 Meeresstille u. glückliche Fahrt. Op. 112.

Serie 22.**Gesänge etc. mit Orchester.**

- 210 Scene u. Arie: Ah! Perfido, für Sopran.
 Op. 65.
 211 Terzett. Tremate, empj, tremate, f. Sopr.
 Ten: u. Bass. Op. 116.
 212 Opferlied für eine Singstimme m. Chor.
 Op. 121^b.

- 213 Bundeslied für 2 Solo- u. 3 Chorst. m.
 Begl. v. 2 Clar., 2 Hörner u. 2 Fagotte.
 Op. 122.

- 214 Elegischer Gesang für 4 Singst. m. Begl.
 v. 2 Viol., Bratsche u. Violoncell od.
 des Pianoforte. Op. 118.

Serie 23.**Lieder und Gesänge mit Pianoforte.**

- 215 An die Hoffnung. Op. 32.
 216 Adelaide. Op. 46.
 217 6 Lieder von Gellert. Op. 48.
 218 8 Gesänge und Lieder. » 52.
 219 6 Gesänge von Goethe. » 75.
 220 4 Arietten und 1 Duett. » 82.
 221 3 Gesänge von Goethe. » 83.
 222 Das Glück der Freundschaft (Lebens-
 glück). Op. 88.
 223 An die Hoffnung. Op. 94.
 224 An die ferne Geliebte (Liederkreis). Op. 98.
 225 Der Mann von Wort. Op. 99.
 226 Merkenstein. Op. 100.
 227 Der Kuss. » 128.
 228 3 Gesänge.
 229 2 Lieder.
 230 6 deutsche Gedichte aus Reissig's Blüm-
 chen der Einsamkeit.
 231 Abschiedsgesang an Wiener Bürger.
 232 Andenken, von Matthisson.
 233 Mehrere Canons.
 234

- 235 Der Abschied (la partenza).
 236 Der freie Mann.
 237 Der Wachtelschlag.
 238 Die Sehnsucht (4mal componirt).
 239 Empfindungen.
 240 Gedenke mein.
 241 Ich liebe dich.
 242 In questa tomba, Ariette.
 243 Kriegslied d. Oestreicher v. 14. Apr. 1797.
 244 Lied aus der Ferne.
 245 Lied an einen Säugling.
 246 O dass ich dir vom stillen Auge.
 247 Opferlied.
 248 Schlummerlied.
 249 Schlussgesang: Es ist vollbracht.
 250 Seufzer eines Ungeliebten.
 251 Trinklied.
 251^a Schlussgesang aus d. Singspiel »die gute
 Nachricht« Germania, wie stehst du etc.

- 252 Gesang der Mönche: Rasch tritt der
 Tod etc. für 3 Männerstimmen ohne
 Begleitung.

Serie 24.**Lieder mit Pianoforte, Violine und
 Violoncell.**

- 253 25 Schottische Lieder. Op. 108.
 254 Irische Melodien.
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Wir werden für solche Nachweisungen, die wir uns in unfrankirten Briefen erbitten, höchst dankbar sein.

Wohl sind wir uns der Grösse der Aufgabe und dass dieselbe der gewöhnlichen Speculation fern liegt, bewusst; wie wir aber trotzdem mit Freuden an ihre Ausführung gegangen sind, geben wir hiermit die Zusicherung, dass wir sie mit aller Energie durchführen werden, so dass das Ganze, wenn irgend möglich, am Schlusse des Jahres 1864 vollen-det sei.

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