



CONCERTO

pour Piano

avec accompagnement d'Orchestre

par

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Op. 20.

Nouvelle édition soigneusement revue et corrigée par l'Auteur.

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Leipzig, Aug. Cranz.
Bruxelles, A. Cranz. London, Cranz & Co.

Partition netto M 9. — Frs. 11.25 net
Parties d'Orchestre „ „ 9. — „ 11.25 „
Pour Piano (avec
un 2^e Piano) „ 4.80. „ 6. — „

Concerto

pour
Piano.

Joseph Wieniawski, op. 20.

Allegro Moderato.

Flûtes.

Hautbois.

Clarinettes sib.

Bassons.

Trompettes en sol.

1, 2 en sol
Cors

3, 4 (en sib haut)

Trombone Alto.

Trombone Tenor.

Trombone Basse.

Timbales sol. re.

Allegro Moderato.

1.
Violons.

2.

Alto.

Violoncelle.

Contrebasse.

Allegro Moderato.

Piano.

This page of a musical score, numbered 3 in the top right corner, contains the following elements:

- Piano Part:** The right and left hands are shown in the first two staves. The right hand begins with a melodic line marked *p* and *sf*. The left hand provides harmonic support with chords and moving lines, also marked with *p* and *sf*. A first ending bracket is present in the right hand.
- Orchestral Part:** The lower staves are grouped by a brace on the left, indicating the orchestra. It includes:
 - Woodwinds:** Flute, Clarinet, and Bassoon parts, with dynamic markings like *sf* and *p*.
 - Brass:** Trumpet and Trombone parts, with dynamic markings like *sf* and *Dim.*
 - Strings:** Violin I, Violin II, Viola, and Cello/Double Bass parts, with dynamic markings like *cresc.* and *Dim.*
- Dynamic Markings:** The score uses a variety of dynamics to create contrast and texture, including *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *Dim.* (diminuendo).
- Articulation:** Slurs and phrasing marks are used to indicate the flow of musical phrases across measures.

Fl. *sol. p*
 Ob. *sol. p*
 Cl. *p*
 Bassoon *p*
 Cor. 1. *p*
 Cor. 2. *p*
 Cor. 3. *p*
 Cor. 4. *p*
 Alt. Sax. *p*
 Trb. *p*
 Bar. *p*
 1. Fl. *p*
 2. Fl. *p*
 A. *p*
 Cell. *p*
 Cl. *p*
 P. *p*
ped.

Cl. *sol. p*
 Bassoon *p*
 1. Fl. *p*
 2. Fl. *p*
 A. *p*
 Cell. *Fill. p*
 Cl. *Fill. p*
 P. *p*
ped.

Ob. *p*

Tr. 1. 2. *pp* *al* *suivrez le Piano*

A. *pp*

Vcll. & Cb. *pp* *8va*

P. *f* *pp* *ppoco meno*

Per. *Per.* *Per.*

Fl. *p*

Cl. *p*

Bass. *p*

1. Vc. *f*

2. Vc. *f*

A. *f*

Vcll. & Cb. *pp* *8va*

P. *cresc.* *f* *Per.*

Cl. *rit.* *rall.*

Bass. *rit.* *rall.*

1. Vc. *p*

2. Vc. *p*

A. *p*

Vcll. & Cb. *p* *8va*

P. *rit.* *Per.*

B *a tempo*

1. *ppp* *a 2 pizz.*

2. *ppp* *pizz.*

ppp *a 2 pizz.*

ppp *dolce* *5 4*

ppp

B *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1. *rit.* *arco* *p arco*

2. *p*

arco *pp*

rit. *m.g.* *m.d.*

pp *con eleganza* *10*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

p *3^a Cor.*

p *3^a*

ppp

ppp

ppp

ppp *arco* *pizz.* *arco* *ppp*

ppp *arco* *ppp* *arco* *ppp*

mf *Ped.* *Dim.*

Vi. 1. 2. *pizz.*

Cl. *pizz.*

Vcl. 1. 2. *pizz.*

P. *crex.* *dim.* *cantando* *dim.* *m.g.*

Ped. +

P. *dim.* *m.g.*

Ped. +

Cl. *rit.*

Bass.

Vi. 1. 2. *arco* *pp* *tr*

Cl. *arco* *pp* *tr*

Vcl. 1. 2. *arco* *pp* *tr*

P. *dim.* *rit.* *ppp*

Ped. +

This system of musical notation includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bass.), Violins (Vl. 1 and 2), Viola (Vcl.), Cello (Cb.), and Piano (P.). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *p*, *pp*, *mf*, and *f*. A tempo change to *allargando* is indicated in the latter part of the system. Pedal points are marked with *ped.* and *ped.* symbols.

This system continues the musical score with parts for Flute (Fl.), Clarinet (Cl.), Violins (Vl. 1 and 2), Viola (Vcl.), Cello (Cb.), and Piano (P.). The piano part is highly rhythmic and includes the instruction *Brillante.* and *accel.* (accelerando). Dynamic markings include *p*, *pp*, and *pizz.* (pizzicato). The tempo is marked as *Tempo.* and *C* (Crescendo). Pedal points are marked with *ped.* and *ped.* symbols.

The first system of the musical score features several instruments. The Flute (Fl.) and Clarinet (Cl.) parts are mostly rests. The Bassoon (Fg.) has a few notes in the final measure. The Violin I (Vc. 1) and Violin II (Vc. 2) parts are marked *pp* and include the instruction *a2 pizz.*. The Viola (A.) part is also marked *pp*. The Cello and Double Bass (Vcll. Cb.) parts are marked *pp* and feature complex rhythmic patterns with *a2* markings. The Piano (P.) part is highly active with intricate patterns, including *pp* and *dim.* markings. The system concludes with a *Ped.* (pedal) marking.

The second system begins with the Bassoon (Bass.) part. The Violin I (Vc. 1) and Violin II (Vc. 2) parts are marked *pp* and include the instruction *(a2)*. The Viola (A.) part is marked *pp* and includes *a2*. The Cello and Double Bass (Vcll. Cb.) parts are marked *pp* and feature complex rhythmic patterns with *a2* markings. The Piano (P.) part continues with intricate patterns, including *pp* and *dim.* markings. The system concludes with a *Ped.* (pedal) marking.

The third system features the Flute (Fl.) and Oboe (Ob.) parts, both marked *pp*. The Clarinet (Cl.) part is marked *pp*. The Violin I (Vc. 1) and Violin II (Vc. 2) parts are marked *pp* and include the instruction *(a2)*. The Viola (A.) part is marked *pp* and includes *(a2)*. The Cello and Double Bass (Vcll. Cb.) parts are marked *pp* and feature complex rhythmic patterns with *a2* markings. The Piano (P.) part continues with intricate patterns, including *pp* and *dim.* markings. The system concludes with a *Ped.* (pedal) marking.

Ob. *p*

Vcl. 2. *(a2) arco*

P.

This system contains three staves. The Oboe staff has a melodic line starting with a *p* dynamic. The Violin 2 staff has a melodic line with *(a2)* and *arco* markings. The Piano staff features a complex accompaniment with many sixteenth notes and rests.

Vcl. 1. *(a2)*

A. *arco*

P.

This system contains three staves. The Violin 1 staff has a melodic line with *(a2)* marking. The Viola staff has a melodic line with *arco* marking. The Piano staff continues the accompaniment from the first system.

1. Vcl. 2.

2. Vcl. 2.

A.

Vcll. Cb. *a2 arco*

P.

This system contains five staves. The first two staves are Violin 2 parts, numbered 1 and 2. The third staff is Viola. The fourth and fifth staves are Violin and Cello parts, with *a2 arco* marking. The Piano staff continues the accompaniment.

Tl. *f*

Ob. *f*

Cl. *f*

Bass. *f*

Cor. 3. 4. *f*

Vcl. 1. 2. *f*

A. *f*

Vcll. Cb. *f*

P.

This system contains ten staves. The top seven staves are for the woodwinds and strings: Flute, Oboe, Clarinet, Bassoon, Cor Anglais 3 & 4, Violin 1 & 2, and Viola. The bottom two staves are for the Piano. Dynamics are marked *f* for the woodwinds and strings, and *p* for the piano.

accel.

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bom. *p cresc.*

Tr.

Cor. *p cresc.*

Tub.

Timp. *pp accel.*

Vl. *p cresc.*

Va. *p cresc.*

Vcl. *p cresc.*

Cb. *p cresc.*

f *guz.* *Ped.*

Piu animato.

The musical score is arranged in two systems. The first system consists of 11 staves: five for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), three for woodwinds (Flutes, Clarinets, and Bassoons), and three for brass (Trumpets, Trombones, and Tuba/Euphonium). The second system consists of 10 staves: two for piano (Right and Left Hand), one for Percussion (Perc.), and seven for woodwinds and brass (Flutes, Clarinets, Bassoons, Trumpets, Trombones, and Tuba/Euphonium). The score includes various musical notations such as dynamics (f, sf, ff), articulation (trills, slurs), and performance instructions like *tutti* and *divisi*. The tempo marking *Piu animato.* appears at the beginning of both systems.

Piu animato.

This page of musical notation, page 17, features a complex arrangement of staves. The top system consists of a grand staff with treble and bass clefs, and a percussion staff with a snare drum. The middle systems are for strings, including violin I, violin II, viola, and cello/double bass. The bottom systems are for woodwinds, including flute, oboe, and bassoon. The notation includes various musical symbols such as notes, rests, dynamics (f), and articulation marks.

This page of musical score, numbered 18, contains multiple staves for various instruments. The notation includes notes, rests, and dynamic markings such as *f*, *p*, *mf*, and *sf*. A specific instruction *f solo* is present in the fifth staff. The score concludes with a double bar line and a repeat sign. The page is densely packed with musical notation, including stems, beams, and various articulation marks.

This page of musical score, numbered 19, is for a string quartet. It contains four staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *p*, *f*, *mf*, and *cresc.*, as well as performance instructions like *ben tenuto* and *unis.*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by frequent use of slurs and ties. The bottom section of the page shows a more rhythmic and technically demanding passage with repeated sixteenth-note figures.

Ob.
Cl.
Bass.
1.
2.
3.
4.
Cor.
1.
2.
Al.
Toll.
Cb.
P.
Ped.
Brillante.

Fl.
Ob.
Cl.
1.
2.
Al.
Toll.
Cb.
P.
Ped.
Ped.
Dim.

Fl.

Cl.

Bass.

1. Vl.

2. Vl.

Al.

Vcll.

P.

Ob.

Cl.

Bass.

Timb.

1. Vl.

2. Vl.

Al.

Vcll.

Cb.

P.

This system of music includes the following parts and markings:

- Fl.**: Flute part with dynamics *pp* and *ppp*.
- Basn.**: Bassoon part with dynamic *ppp*.
- 1. Vl.**: Violin I part with dynamic *pp* and marking *pizz.*
- 2. Vl.**: Violin II part with dynamic *pp* and marking *pizz.*
- Vl.**: Viola part with dynamic *pp* and marking *pizz.*
- Vcll.**: Cello part with dynamic *pp* and marking *pizz.*
- P.**: Piano part with dynamic *sf* and *ppp*, including a section marked *arco* and *8va*.

Performance instructions include *Ped.* (pedal) markings and a double bar line at the end of the system.

This system of music includes the following parts and markings:

- Fl.**: Flute part with dynamic *pp*.
- Ob.**: Oboe part with dynamic *ppp*.
- Cl.**: Clarinet part with dynamic *pp*.
- Basn.**: Bassoon part with dynamic *sf*.
- 1. Vl.**: Violin I part with dynamic *pp* and marking *arco*.
- 2. Vl.**: Violin II part with dynamic *pp* and marking *arco*.
- Vl.**: Viola part with dynamic *pp* and marking *arco*.
- Vcll.**: Cello part with dynamic *pp* and marking *arco*.
- Clb.**: Double Bass part with dynamic *pp*.
- P.**: Piano part with dynamic *ppp* and *8va* markings, including triplet figures.

Performance instructions include *Ped.* (pedal) markings and a double bar line at the end of the system.

Fl.

Ob.

Cl.

Bass.

1. Fl.

2. Fl.

Cl.

Cell.

Cb.

P.

ppp

ppp

ppp

ppp

pizz.

pizz.

pizz.

pizz.

8va

8va

8va

8va

ped.

Fl.

Ob.

Cl.

Bass.

1. Fl.

2. Fl.

Cl.

Cell.

Cb.

P.

ppp

arco

p

mf

arco

p

8va

8va

8va

8va

ped.

Ob.
Bass.
1. Vl.
2. Vl.
Cl.
Vcl.
Cb.
P.
Ped.

mf
f
arco
piu.
arco
cresc.
arco
cresc.
cresc.
cresc.
cresc.
cresc.
Ped.

Ob.
Cl.
Bass.
1. Vl.
2. Vl.
Cl.
Vcl.
Cb.
P.
Ped.

mf
f
f
Ped.

Fl. *mf*
 Ob. *p*
 Cl. *mf*
 Bass. *ppp*
 Cor. 3. 4. *mf*
 Fl. 1. 2. *p*
 A. *p*
 Vcll. *ppp*
 P. *ppp*
 Ped.

Fl. *mf*
 Cl. *mf*
 Cor. 1. 2. 3. 4. *mf*
 Timb. *ppp*
 Vl. 1. 2. *cresc.*
 A. *cresc.*
 Vcll. *pp*
 Cb. *ppp*
 P. *ppp*
 Ped.

Fl. *mf*
 Cl. *mf*
 Cor. 1. 2. 3. 4. *mf*
 Timb. *ppp*
 Vl. 1. 2. *cresc.*
 A. *cresc.*
 Vcll. *pp*
 Cb. *ppp*
 P. *ppp*
 Ped.

Ob. *p* *cresc.*

Basn. *p* *cresc.*

Tr. 1. *ppp*

Timb. *ppp*

Vi. 1. *cresc.*

Vi. 2. *cresc.*

A. *cresc.*

Vcll. *cresc.*

P. *ppp*

Fl. *ppp* *rall.*

Ob. *ppp*

Cl. *ppp*

Basn. *ppp*

Tr. *ppp*

Timb. *ppp*

Vi. 1. *ppp* *rall.*

Vi. 2. *ppp*

A. *ppp*

Vcll. *ppp*

Cb. *ppp*

P. *ppp* *rall.*

Ub.
 Bass.
 Timb.
 1. Vl.
 2. Vl.
 Cl.
 Vcll.
 Cb.
 P.
 Ped.

P.
 cresc.
 rit.

1. Vl.
 2. Vl.
 Cl.
 Vcll.
 Cb.
 P.
 Ped.

E *pizz.*
ppp *pizz.*
ppp *pizz.*
pp *pizz.*
pp *pizz.*
E *pizz.*
E

1. *Vi.*
2. *Vi.*
Vi.
Vcl.
Cb.
P.

arco
p
pizz.
arco
pizz.
cres.
Dim.
ped.

Oboe
1. *Vi.*
2. *Vi.*
Vi.
Vcl.
Cb.
P.

1^o solo
p
arco
arco
Dim.
vibrato
p con grazia.
ped.

Musical score for the first system, measures 77-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trombone (Tromb.), Violin I (Vl. 1), Violin II (Vl. 2), Viola (Vla.), Violoncello (Vcll.), Double Bass (Cb.), and Piano (P.).

- Fl.:** Measures 77-80 with a long slur over the first two measures.
- Ob.:** Measures 77-80 with a *ppp* dynamic marking and a slur over measures 78-79.
- Cl.:** Measures 77-80 with a long slur over the first two measures.
- Tromb.:** Measures 77-80.
- Vl. 1:** Measures 77-80 with *pizz.* and *ppp* markings in measure 77, and *arco* and *ppp* markings in measure 78.
- Vl. 2:** Measures 77-80 with *pizz.* and *ppp* markings in measure 77, and *arco* and *ppp* markings in measure 78.
- Vla.:** Measures 77-80 with *pizz.* and *ppp* markings in measure 77, and *arco* and *ppp* markings in measure 78.
- Vcll.:** Measures 77-80 with *pizz.* and *ppp* markings in measure 77.
- Cb.:** Measures 77-80 with *pizz.* and *ppp* markings in measure 77.
- P.:** Measures 77-80 with a complex rhythmic pattern and *ppp* markings.

Below the piano part, there are four *Ped.* markings with a diamond symbol, indicating pedal points.

Musical score for the second system, measures 81-84. The score includes parts for Flute (Fl.), Violin I (Vl. 1), Violin II (Vl. 2), Viola (Vla.), Violoncello (Vcll.), Double Bass (Cb.), and Piano (P.).

- Fl.:** Measures 81-84 with a long slur over the first two measures.
- Vl. 1:** Measures 81-84 with a long slur over the first two measures.
- Vl. 2:** Measures 81-84 with a long slur over the first two measures.
- Vla.:** Measures 81-84 with a *pizz.* marking in measure 81.
- Vcll.:** Measures 81-84.
- Cb.:** Measures 81-84.
- P.:** Measures 81-84 with a complex rhythmic pattern and *ppp* markings.

Below the piano part, there are two *Ped.* markings with a diamond symbol, indicating pedal points.

Piu animato.

The musical score on page 36 is written for piano and violin. It begins with a tempo marking of *Piu animato.* The key signature has one flat (B-flat). The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The violin part is written on a single staff. The score is divided into measures by vertical bar lines. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). There are also markings for *Ben tenuto* and *Ped.* (pedal). The tempo marking *Piu animato.* appears again in the lower right section of the page.

rall. ---

Handwritten musical score for a multi-instrument ensemble. The score is written on multiple staves, including woodwinds, brass, strings, and percussion. The notation includes notes, rests, dynamics (mf, f, sf), and articulation marks. The score is divided into sections, with a 'Cadenza' section at the end. The tempo is marked 'rall.' (rallentando) in several places. The key signature is B-flat major, and the time signature is 4/4.

Piano score system 1. Includes markings: *rit.*, *Ped.*

Piano score system 2. Includes markings: *rit.*, *poco accel.*, *poco rall.*, *Ped.*

Piano score system 3. Includes markings: *Largamente.*, *ten.*, *acc.*, *Ped.*

Piano score system 4. Includes markings: *accel. ten.*, *ten.*, *sva. ten.*, *ten.*, *Largamente.*, *ten.*, *ff*, *stringendo*, *Ped.*

Piano score system 5. Includes markings: *ff*, *Ped.*

Piano score system 6. Includes markings: *accel.*, *veloce*, *Ped.*

Orchestra score system. Includes parts for *Ob.*, *Fg.*, *Cor. 1.*, *Timb.*, and *P.*. Includes markings: *rit.*, *p*, *rit.*, *rit.*

Molto animato.

Fl.

Ob.

Cl.

Bass.

Tr.

Cor. 1. 2. 3. 4.

Trb. 1. 2.

Timb.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Molto animato.

Musical score for the first system. Instruments include Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon (Fag.), Violin 1 (Vcl.1), Violin 2 (Vcl.2), Viola (Vcl.), and Piano (P.). The piano part features the instruction *pe molto sostenuto* and contains a sequence of *Ped.* (pedal) markings. Dynamic markings include *pp* and *f*. The system concludes with *pp* dynamics in the upper staves.

Musical score for the second system. Instruments include Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon (Fag.), Violin 1 (Vcl.1), Violin 2 (Vcl.2), Viola (Vcl.), and Piano (P.). The piano part includes *arco* and *dim.* (diminuendo) markings. A *pp solo* instruction is present in the Clarinet 2 part. The system concludes with *pp* dynamics in the upper staves.

Musical score for the third system. Instruments include Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon (Fag.), Trumpets (Tr.1, Tr.2), Trombones (Tbn.1, Tbn.2), Horns (Fag.), and Piano (P.). A large *G* chord marking is positioned below the piano part. The piano part includes the instruction *Cantando* and dynamic markings *mf* and *p*. The system concludes with *Ped.* markings in the piano part.

1. Fl.
2. Fl.
Cl.
Vcll.
3. P.
Ped.

This system contains the first five staves of the score. The Flute parts (1 and 2) and Clarinet part are mostly silent. The Violin parts (1 and 2) play a melodic line with a 'rit.' marking. The Piano part features a complex texture with a 'Ped.' section, 'rit.' and 'cresc.' markings, and a 'dim.' marking. The piano part includes a 'Ped.' (pedal) section with 'rit.' and 'cresc.' markings.

Clb.
Bsn.
Cor.
1. Fl.
2. Fl.
Cl.
Vcll.
Cb.
P.
Ped.

This system contains the next five staves of the score. The Clarinet in Bb and Bassoon parts are silent. The Cor Anglais part has a melodic line. The Flute parts (1 and 2) play a melodic line with 'mf' and 'dim.' markings. The Clarinet part plays a melodic line with 'mf' and 'dim.' markings. The Violin parts (1 and 2) play a melodic line with 'mf' and 'dim.' markings. The Cello part plays a melodic line with 'arco' and 'rit.' markings. The Piano part features a complex texture with a 'Ped.' section, 'rit.' and 'mf' markings.

Fl.
Ob.
Cl.
Bass.
Cor. 3/4
1
2
Vln. 1
Vln. 2
Viola
Vcllo
Cb.
P.
Ped.
pizz.
arco
p
pp
poco rit.
dim.
con gracia

Fl.
Cl.
Bass.
1
2
3
4
Cor.
Vln. 1
Vln. 2
Viola
Vcllo
Cb.
P.
rit.
poco rit.
pp
p
H

Fl. *pp*

Ob. *pp*

Cl.

Bass.

Cor. 2

Timb. *pp*

1 *mf*

2 *cresc.* *ff*

Cl. *cresc.* *p*

Vcl. Eb. *cresc.*

P. *p*

Dim.

Red.

Ob.

Cl.

Bass.

1 *mf*

2 *mf*

Cl.

Vcl. *mf*

P. *sempre p*

mf Solo.

piaz. *p*

piaz. *p*

piaz. *p*

piaz. *p*

Red.

Red.

Ob. *solo*
p

1
 2

Cl.

Trcl.

Cb.

P.

ped.

pp

piace.

solo

Fl.

Cl.

Bass.

Trcl.

Cb.

P.

arco

p

ped.

Fi.

Cl.

Bass.

Cor. 1

1
 2

Cl.

Trcl.

Cb.

P.

arco

p

arco

p

arco

p

ped.

f

f

pp

pp

This system contains measures 1 through 4 of the score. The instruments and their parts are:

- Fl.**: Flute, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *sf* *pp* in measure 3.
- Ob.**: Oboe, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- Cl.**: Clarinet, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- Bass.**: Bassoon, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- Cor.**: Cor Anglais, with two staves (1 and 2) and a $\frac{3}{4}$ time signature.
- 1. Vl.**: Violin I, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- 2. Vl.**: Violin II, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- Vl.**: Viola, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- Vcll.**: Violoncello, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- Cb.**: Contrabasso, starting with *pp* *ten.* in measure 1, moving to *ten.* in measure 2, and *pp* *ten.* in measure 3.
- P.**: Piano, with *Ped. mf* in measure 1, *Ped. p* in measure 3, and *Ped. p* in measure 4.

This system contains measures 5 through 8 of the score. The instruments and their parts are:

- Fl.**: Flute, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- Ob.**: Oboe, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- Cl.**: Clarinet, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- 1. Vl.**: Violin I, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- 2. Vl.**: Violin II, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- Vl.**: Viola, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- Vcll.**: Violoncello, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- Cb.**: Contrabasso, starting with *ten.* in measure 5, moving to *ten.* in measure 6, and *pp* in measure 8.
- P.**: Piano, with *Ped. pp* in measure 5, *arco pp* in measure 6, *ten.* in measure 7, and *mf* in measure 8.

J

rit.

salp.

rit.

sf

pizz.

Ped.

dim.

sf

dim.

sf

dim.

Ped.

412

Fl. *ppp*

Oboe *ppp*

Clar. *ppp*

Bass. *ppp*

Vln. 1 *ppp* *arco.* *Dim.*

Vln. 2 *ppp* *arco.* *Dim.*

Viola *arco* *Dim.*

Cello *arco*

Double Bass *arco*

Piano *mf* *arco*

Ped. +

Fl.

Oboe

Clar.

Bass. *ppp*

Vln. 1 *f* *arco* *13* *14* *12* *16*

Vln. 2 *f* *arco*

Viola *piana* *Dim.*

Cello

Double Bass

Piano *f* *arco* *4 3*

Ped. +

orchestral score for the first system, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bassn.), Cor. 1 & 2, Timpani (Timp.), Violins (Vl. 1 & 2), Viola (Vi.), Cello (Cb.), and Double Bass (P.). The music is in a key with two flats and a 4/4 time signature. The first system features a tempo change to *accel.* at the beginning. The woodwinds and strings play rhythmic patterns, with dynamic markings such as *f*, *cresc.*, and *fz cresc.* indicating increasing volume and intensity.

orchestral score for the second system, measures 5-8. The score continues with the same instrumentation as the first system. The tempo changes to *rall.* (rallentando). The woodwinds and strings play sustained chords and rhythmic patterns. Dynamic markings include *p*, *pp*, *ppp*, and *dim.* (diminuendo), indicating a decrease in volume and a slower tempo. The double bass part includes a *ppp* marking and a *rall.* instruction. The score concludes with a *ped.* (pedal) marking at the bottom.

Allegro molto vivace

Tromp en Re.
Sors 1/2 en sol
P.
mf
con brio.
Ped.

senza sordini
pp
pp
pp
pp
P.
Ped.

1.
2.
A.
Vcll.
Cb.
P.
Ped.

Score for Trombone (Bass), Cor. 1 & 2, Violins 1 & 2, Viola, Cello, Double Bass, and Piano.

Key signature: B-flat major (two flats). Time signature: 3/4.

Tempo: *Andante* (Andante).

Dynamic markings: *ppp* (pianissimo) in measures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Performance instructions: *ppp*, *Andante*, *11*, *Ped.*, *+*.

Score for Viola, Trombone, Cor. 1 & 2, Violins 1 & 2, Viola, Cello, Double Bass, and Piano.

Key signature: B-flat major (two flats). Time signature: 3/4.

Tempo: *Andante* (Andante).

Dynamic markings: *ppp* (pianissimo) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Performance instructions: *ppp*, *Andante*, *11*, *Ped.*, *+*.

L

Fl.
pp

Oboe.
pp

Bassoon.
pp

Clarinet.
1. 2. 3. 4.
pp

Violin I & II.
1. 2.
pp arco

Viola.
pp arco

Cello.
pp arco

Piano.
Ped. 1 2 3 4
ff 3
Ped.
L
Ped.

Clarinet II.
pp

Violin I & II.
1. 2.
arco

Viola.
arco

Cello.
arco

Piano.
Ped. 1 2 3 4
cresc.

Don.

1. 2. Cor.

3. 4.

1. 2. Vl.

U.

Cell.

Cb.

P.

f *sf* *f* *sf* *f* *sf* *sf*

Ped. *Ped.*

Cor. 1. 2.

Timb.

1. 2. Vl.

U.

Cell.

Cb.

P.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Ped. *Ped.* *Ped.* *Ped.*

Fl. *pp*

Ob. *pp*

Cor. 1. 2.

1. Vl. *pp*

2. Vl. *pp*

Vi. *pp*

Cel. *pp*

Db. *pp*

P. *pp*

Ped.

M *Brillante.*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Basn. *pp*

Tr. *pp*

Cor. 1. 2.

1. Vl. *p* *pizz.*

2. Vl. *p* *pizz.*

Vi. *p* *pizz.*

Cel. *p* *pizz.*

Db. *p* *pizz.*

P. *p* *Brillante.*

Ped.

Score for the first system, measures 1-5. Instruments include Drum, Violins (1 and 2), Viola, Violoncello, and Piano.

Measures 1-5:
- **Drum:** Rests in measures 1-4, then a pattern of eighth notes in measure 5.
- **Violins 1 & 2:** Rests in measure 1. In measure 2, they play a melodic line starting with a half note, marked *arco* and *pp*.
- **Viola:** Rests in measures 1-4, then a half note in measure 5.
- **Violoncello:** Rests in measures 1-4, then a half note in measure 5.
- **Piano:** Features a complex melodic line with triplets and sixteenth notes, marked *pp*. A dynamic shift to *sf* occurs in measure 4. A *Del.* (Deliberate) marking is present below the staff in measure 2.

Score for the second system, measures 6-10. Instruments include Drum, Timpani, Violins (1 and 2), Viola, Violoncello, and Piano.

Measures 6-10:
- **Drum:** Rests in measures 6-9, then a pattern of eighth notes in measure 10.
- **Timpani:** Rests in measures 6-9, then a half note in measure 10.
- **Violins 1 & 2:** Rests in measures 6-9. In measure 10, they play a melodic line marked *arco* and *pp*.
- **Viola:** Rests in measures 6-9, then a half note in measure 10.
- **Violoncello:** Rests in measures 6-9, then a half note in measure 10.
- **Piano:** Features a complex melodic line with triplets and sixteenth notes, marked *pp*. A dynamic shift to *sf* occurs in measure 6. A *Del.* marking is present below the staff in measure 6.

This system of a musical score includes the following parts and markings:

- Fl.** (Flute): Starts with a *p* dynamic marking.
- Cl.** (Clarinet): Starts with a *p* dynamic marking.
- Bass.** (Bassoon): Starts with a *pp* dynamic marking.
- 1. Vln.** (Violin 1): Starts with a *pp* dynamic marking.
- 2. Vln.** (Violin 2): Starts with a *pp* dynamic marking.
- Viola**: Starts with a *pp* dynamic marking.
- Cello**: Starts with a *pp* dynamic marking.
- P.** (Piano): Features a *pizz.* (pizzicato) marking at the beginning of the system.

Below the piano part, there are two *Ped.* (pedal) markings with a diamond symbol. The system concludes with a double bar line and a repeat sign.

This system of a musical score includes the following parts and markings:

- Ob.** (Oboe): Starts with a *pp* dynamic marking.
- Cor. Angl.** (Cor Anglais): Starts with a *pp* dynamic marking.
- 1. Vln.** (Violin 1): Starts with a *pp* dynamic marking.
- 2. Vln.** (Violin 2): Starts with a *pp* dynamic marking.
- Viola**: Starts with a *pp* dynamic marking.
- Cello**: Starts with a *pp* dynamic marking.
- P.** (Piano): Starts with a *pizz.* (pizzicato) marking.

The system concludes with a double bar line and a repeat sign.

Fl.
Ob.
Cl.
Bass.
Tr.
1.
2.
3.
4.
Cor.
Alt.
Ten.
Trb.
B.
Timp.
1.
2.
Vl.
A.
Vcll.
Cb.
P.
N
Ped.
P

Bass.
1.
2.
Vl.
A.
Vcll.
Cb.
P.
Ped.
P

Fl.
 Ob.
 Cl.
 Bsn.
 1.
 2.
 U.
 Vcll.
 Cb.

Musical score for the first system, measures 1-8. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (1.), Violin 2 (2.), Viola (U.), Violoncello (Vcll.), and Contrabass (Cb.). Dynamics include *pp*, *p*, *sf*, and *piz*. Performance instructions include *arco* and *piz*. The bottom of the page features a double bar line and the word *Ped.*

Bsn.
 1.
 2.
 3.
 4.
 Timb.
 1.
 2.
 U.
 Vcll.
 Cb.

Musical score for the second system, measures 9-16. The score includes staves for Bassoon (Bsn.), Trombones (1., 2., 3., 4.), Timpani (Timb.), Violin 1 (1.), Violin 2 (2.), Viola (U.), Violoncello (Vcll.), and Contrabass (Cb.). Dynamics include *p*, *pp*, *sf*, and *cresc.*. Performance instructions include *arco* and *p*. The bottom of the page features a double bar line and the word *Ped.*

64

poco rall.

p

3. Solo.
pp

con dolore poco rall.
arco 3

p

arco
p

arco
p

arco
p

arco
p

poco rall.
dim.

p

pp

pizz.
pp

pizz.
pp

pizz.
pp

pizz.
pp

pizz.
pp

pizz.
pp

pizz.
pp

rall.
cresc.

dim.

ff appassionato

Cor. 1.
Vcl. 1.
Vcll.
P.
Ped.

Fg.
Cl.
Bass.
Cor. 1.
Ott.
Ten.
Trb.
B.
Vcl. 1.
Vcl. 2.
A.
Vcll.
Cb.
P.
Ped.

ben tenuto
sempre pp
ben tenuto
sempre pp
ben tenuto
sempre pp
arco
arco
p
p
p
p

This page of a musical score, numbered 62, is arranged for a full orchestra and piano. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trop.), Cor (1-4), Horn (Hr.), Tuba (Tub.), Euphonium (Euph.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), and Piano (P.).

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a variety of musical notations:

- Flute (Fl.):** Starts with a dynamic of *p* and includes slurs and accents.
- Oboe (Ob.):** Features a long, sustained note with a slur and a dynamic of *p*.
- Clarinet (Cl.):** Includes a dynamic of *p* and a slur.
- Bassoon (Bsn.):** Features a dynamic of *p* and a slur.
- Cor (1-4):** Includes a dynamic of *p* and a slur.
- Violin I (Vln. I) and Violin II (Vln. II):** Both parts feature a dynamic of *p* and include markings for *cresc.* (crescendo) and *dim.* (diminuendo).
- Viola (Vla.):** Features a dynamic of *p* and a slur.
- Cello (Vcl.) and Double Bass (Cb.):** Both parts feature a dynamic of *p* and a slur.
- Piano (P.):** The piano part is characterized by a series of arpeggiated chords, with a dynamic of *p* and a slur.

The score is divided into measures by vertical bar lines, and the piano part includes a series of chords marked with a diamond symbol (♠) at the bottom.

Full orchestral score for measures 1-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bassn.), Cor 3, Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vcll.), Double Bass (Cb.), and Piano (P.).

Key markings include *rall.* (ritardando) at the beginning and *pp* (pianissimo) in the lower strings. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

Continuation of the musical score for measures 9-16. The instrumentation remains the same as in the previous system.

Dynamic markings include *p* (piano) and *pp* (pianissimo). The piano part becomes more active, with the word *agitato* (agitated) appearing in measure 16, indicating a change in tempo and character.

Tutti.

Fl. Ob. Cl. Bsn. Trp. Cor. 1. 2. Timb. 1. 2. Vln. 1. 2. Vla. Vcll. Cb. P.

p20. *cresc.* *Tutti.*

Fl. Ob. Cl. Bsn. Trp. Cor. 1. 2. 3. 4. Timb. 1. 2. Vln. 1. 2. Vla. Vcll. Cb.

f *dim.* *v*

R

The image shows a page of musical notation, numbered 70 at the top left. It consists of four systems of piano accompaniment and a system of orchestral accompaniment. The piano parts are written in a grand staff (treble and bass clefs) and feature a dense texture of chords and rapid passages. The first piano system is marked with a large *R* above the staff. The second system has a *Ped.* marking below the bass staff. The third system has *Ped.* markings below both staves. The fourth system has *Ped.* markings below both staves. The orchestral part at the bottom includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Basson.), Cor 1. (Trumpet 1), Violin 1 (Vcl. I.), Violin 2 (Vcl. II.), Viola (Vcl. III.), and Harp (C.). The woodwinds and strings have simple melodic lines, while the harp part is more rhythmic. The score includes various dynamic markings such as *pp*, *f*, and *rit.*, and includes fingerings and articulation marks throughout.

This page of musical notation features a complex arrangement of staves. At the top, there are five staves with treble clefs, containing melodic lines with various dynamics including *sf*, *ff*, and *f*. Below these are two grand staff systems, each consisting of a treble and bass clef. The first grand staff system includes piano accompaniment with chords and single notes, marked with *sf* and *p*. The second grand staff system features a more active piano part with sixteenth-note patterns in the right hand and a bass line in the left hand, marked with *sf*, *f*, and *p*. The notation includes various musical symbols such as slurs, accents, and dynamic markings throughout the piece.

This page of a musical score, numbered 74, contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef (S) and begins with a series of eighth notes. The piano accompaniment is divided into right and left hands. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand provides a steady bass line with chords. Dynamic markings include 'p' (piano) and 'Brillante' (brilliant). The score is organized into measures by vertical bar lines, with some measures containing rests for the vocal line.

This musical score system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Basson.), Violins (Vl. 1 and 2), Viola (A.), Cello (Vcl.), and Piano (P.). The Flute part begins with a melodic line in the first measure. The Oboe part has a dynamic marking of *p* in the fourth measure. The Clarinet and Bassoon parts have melodic lines in the first three measures. The Violin and Viola parts are marked *pp pizz.* in the second measure and *sempre pp arco* in the fourth measure. The Cello part has a melodic line in the first three measures. The Piano part features a complex rhythmic pattern in the first three measures, with a *ped.* marking at the end of the system.

This musical score system includes parts for Oboe (Ob.), Bassoon (Basson.), Cor Anglais (Cor. 1, 2, 3, 4), Violins (Vl. 1 and 2), Viola (A.), Cello (Vcl.), and Piano (P.). The Oboe part has a melodic line in the fourth measure with a dynamic marking of *pp*. The Bassoon part has a melodic line in the fourth measure with a dynamic marking of *pp*. The Cor Anglais parts have melodic lines in the fourth measure with a dynamic marking of *pp*. The Violin and Viola parts have melodic lines in the first three measures with a dynamic marking of *pp*. The Cello part has a melodic line in the first three measures with a dynamic marking of *pp*. The Piano part features a complex rhythmic pattern in the first three measures, with a *ped.* marking at the end of the system.

This system of a musical score includes the following parts and markings:

- Fl.**: Flute part with a *p* dynamic marking.
- Ob.**: Oboe part with a *bd* (basso continuo) marking.
- Bass.**: Bassoon part.
- Tr.**: Trumpet part with a *ppf* (pianissimo fortissimo) marking.
- Chor.**: Chorus part with four staves numbered 1, 2, 3, and 4.
- Viol.**: Violin part with a *p* dynamic marking.
- Viola**: Viola part with a *p* dynamic marking.
- Cello**: Cello part with a *p* dynamic marking.
- Double Bass**: Double Bass part with a *p* dynamic marking.
- Piano**: Piano accompaniment with a *p* dynamic marking, including a *arco* marking.

This system of a musical score includes the following parts and markings:

- Fl.**: Flute part.
- Ob.**: Oboe part with a *bd* marking.
- Bass.**: Bassoon part.
- Chor.**: Chorus part with three staves numbered 1, 2, and 3.
- Viol.**: Violin part.
- Viola**: Viola part.
- Cello**: Cello part.
- Double Bass**: Double Bass part.
- Piano**: Piano accompaniment with a *p* dynamic marking.

Fl.

Basn.

Cor. 1.
Cor. 2.

Trbn.

1.
2.
3.

Cl.

Vcl.

Cb.

P.

p

pp

f

grancresc.

32

5 Feb.

1

5

7

Ob.

Basn.

Cor.

Alt.

Ten.
Trb.

1.
2.

3.

Timb.

1.
2.

A.

Vcl.

Cb.

P.

p

I. P

ben tenuto

pp

pp

pp

pp

pp

f

f

f

f

f

f

42

51

Fl. *P* *pp*

Ob.

Cl. 1. 2. *pp*

Bassoon

Cor. 1. 2. 3. 4. *pp*

Tr. 1. 2. *arco pp*

Viola

Vcl. 1. 2. *pp*

Cb.

P. *pp*

Fl. *pp*

Ob. 1. 2. *pp*

Cl.

Bassoon

Cor. 3. 4. *pp*

Tr. 1. 2. *pp*

Viola

Vcl. *pp*

Cb.

P. *pp*

Fl. *pp*

Ob. *bd*

Bass. *bd*

Cor. 1, 2, 3, 4

Vl. 1, 2

A. *arco*, *pp*, *arco*, *pp*

Vcllo *pp*

Cb. *arco*, *pp*

P. *f*, *pp*

Fl. *p*

Ob. *pp*

Bass. *pp*

Tra. *pp*

Cor. 1, 2 *p*

Timb. *pp*

Vl. 1, 2 *cresc.*, *pp*

A. *pp*

Vcllo *pp*

Cb. *pp*

P. *pp*, *con bravura*

The first system of the musical score covers measures 1 through 4. It features a variety of instruments including Flute (Fl.), Bassoon (Basson), Trumpet (Tr.), Cor Anglais (Cor. 1 & 2), Timpani (Timp.), Violins (Vl. 1 & 2), Viola (Vla.), Cello (Cb.), and Piano (P.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *pp* (pianissimo) is prominently used across several staves, including the Bassoon, Trumpet, Cor Anglais, and Timpani. The Piano part features a rhythmic accompaniment with chords and moving lines in both hands. There are also some *mf* (mezzo-forte) markings in the Violin and Viola parts. The notation includes various note values, rests, and articulation marks.

The second system of the musical score covers measures 5 through 8. It continues with the same instrumentation as the first system. The dynamic markings remain *pp* for many instruments, though there are some *mf* markings in the Violin and Viola parts. The Piano part continues its rhythmic accompaniment. The notation includes various note values, rests, and articulation marks. There are also some *pp* markings in the Flute, Bassoon, and Cor Anglais parts. The overall texture is light and delicate due to the *pp* dynamics.

p cresc.

This system of musical notation includes the following parts and markings:

- Flute (Fl.):** Features a melodic line with a *ff* dynamic marking.
- Oboe (Ob.):** Features a melodic line with a *ff* dynamic marking.
- Clarinet (Cl.):** Features a melodic line with a *ff* dynamic marking.
- Bassoon (Bass.):** Features a melodic line with a *cresc.* marking.
- Trumpet (Tr.):** Features a melodic line with a *ff* dynamic marking.
- Trombone (Tbn.):** Features a melodic line with a *ff* dynamic marking.
- Horns (Cnr.):** Four parts, each with a melodic line and a *ff* dynamic marking.
- Violins (Vl.):** Two parts, each with a melodic line and a *ff* dynamic marking.
- Violas (Vll.):** One part with a melodic line and a *ff* dynamic marking.
- Cellos (Cb.):** One part with a melodic line and a *ff* dynamic marking.
- Double Basses (Cb.):** One part with a melodic line and a *ff* dynamic marking.
- Piano (P.):** Features a complex accompaniment with a *ff* dynamic marking and a *ff* marking at the end of the system.

This system of musical notation includes the following parts and markings:

- Flute (Fl.):** Features a melodic line with a *f* dynamic marking.
- Oboe (Ob.):** Features a melodic line with a *p* dynamic marking.
- Clarinet (Cl.):** Features a melodic line with a *p* dynamic marking.
- Bassoon (Bass.):** Features a melodic line with a *p* dynamic marking.
- Trumpet (Tr.):** Features a melodic line with a *p* dynamic marking.
- Trombone (Tbn.):** Features a melodic line with a *p* dynamic marking.
- Horns (Cnr.):** Four parts, each with a melodic line and a *p* dynamic marking.
- Violins (Vl.):** Two parts, each with a melodic line and a *ff* dynamic marking.
- Violas (Vll.):** One part with a melodic line and a *ff* dynamic marking.
- Cellos (Cb.):** One part with a melodic line and a *ff* dynamic marking.
- Double Basses (Cb.):** One part with a melodic line and a *ff* dynamic marking.
- Piano (P.):** Features a complex accompaniment with a *ff* dynamic marking.

W

Fl. *pp*
 Ob. *pp*
 Cl. *ff*
 Bassoon *ff*
 Tr. *ff*
 Cor. 1. 2. *pp*
 Cor. 3. 4. *ff*
 Alt. *ff*
 Ten. Tr. *ff*
 B. *ff*
 Timb. *pp*
 Vl. 1. *p* *cresc.* *f*
 Vl. 2. *p* *cresc.* *f*
 A. *p* *cresc.* *f* *p* *f* *p* *p* *f*
 Vcll. *p* *f* *p* *f* *p* *p* *f*
 Cel. *p*
 P. *sempre ff*

This page of a musical score, numbered 84, contains a variety of instruments. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The bottom section is dedicated to the piano, with staves for the right and left hands. The score is written in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings are used throughout, including *p* (piano), *f* (forte), and *mf* (mezzo-forte). Fingerings and articulation marks are present in the piano part, with some notes marked with accents (>). The piano part features a complex rhythmic pattern with many beamed notes and rests.

This page of musical score, numbered 85, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The top system includes a vocal line and four piano staves. The middle section features a grand staff (treble and bass clefs) for the piano, with a double bass line below. The bottom system includes a grand staff for the piano and a double bass line. The score is marked with various dynamics such as *mf*, *ff*, and *ff*, and includes performance instructions like *rall.* and *rit.*. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a *rit.* marking and a double bar line.

EDITION CRANZ

No. Piano à 2 mains.

- 235/237. **Alberti, H.**, op. 44. Le Petit classique. 24 petites Fantaisies. Vol. I, II, III.
35. **Album de Concert, Vol I No. 1.** Godard, B., op. 83. Au matin. No. 2. Carlier, X., op. 31. Scherzo. No. 3. Haekh, O., op. 105. Rose d'automne. Romance. No. 4. Leschetzky, Th., op. 22. Valse chromatique. No. 5. Bendel, Fr., op. 122. No. 1. Idylle. No. 6. Liszt, Fr. Le Rossignol. No. 7. Carlier, X., op. 24. Chant du soir. No. 8. Fischhof, R., op. 48. Sérénade No. 3. No. 9. Joseffy, R. Air de Pergolèse.
121. **Album de Concert, Vol II No. 1.** Leschetzky, Th., op. 2 No. 1. Les deux Alouettes. No. 2. Godard, B., op. 80. Deuxième Nocturne. No. 3. Liszt, F. Transcription des Ständchens (von Shakespeare) von Fr. Schubert. No. 4. Fischhof, R., op. 48. Menuet. No. 5. Joseffy, R. Polka noble. No. 6. Rubinstein, A., op. 45. Barcarolle. No. 7. Brandts-Buys, Jan, op. 9. No. 3. Auf der Wanderschaft. No. 8. Haberbier, E., op. 59. No. 8. Les Cloches enchantées. No. 9. Carlier, X., op. 25. Enjouement.
36. **Album de Salon, Vol I. No. 1.** Lange, G., op. 32. Herzensklänge, Melodie. No. 2. Dreyschoek, A., op. 92. No. 3. Un doux entretien. Idylle. No. 3. Jungmann, A., op. 342. Mein liebes Heimatland. No. 4. Haekh, O., op. 109. Barcarolle espagnole. No. 5. Wachs, P., Passions au Salon. Valse. No. 6. Leblerre, O., op. 28. Belle de nuit. Mazurka. No. 7. Kölling, C., op. 136. Zitherklänge. No. 8. Carlier, X., op. 34. Pastorale. Romance sans paroles.
120. **Album de Salon, Vol II No. 1.** Bachmann, G., Succès-Valse. No. 2. Haekh, O., op. 104. Le Chant de la Fileuse (Spinnlied). No. 3. Kölling, C., op. 93. Les quatre Lanciers. No. 4. Doppler, J. H., op. 131. Je pense à toi. No. 5. Gobbaerts, L., op. 207. Saltarelle. Nr. 6. Alberti, H., op. 80. Sons du Cœur. No. 7. Kafka, J., op. 32. Souvenir de Steinbach. Idylle. No. 8. Wachs, P., Coquetterie. Caprice.
75. **Album de Danse. (Das tanzende Wien.)** 15 Danses choisies.
183. **Bach, Joh. Seb.** 15 Inventiones à 2 voix.
194. — 12 petits Préludes ou Exercices pour les commençants.
145. **Beethoven, L. van,** 5 Concertos. (J. Epstein.)
273. — Ouvertures. (Oelschlegel.) No. 1. Die Geschöpfe des Prometheus. No. 2. Coriolan. No. 3. Leonore (No. 1). No. 4. Leonore (No. 2). No. 5. Leonore (No. 3). No. 6. Leonore (No. 4. Fidelio). No. 7. Egmont. No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
272. — op. 51. Deux Rondos. (J. Epstein.)
- 192/193. — Sonates. Vol. I, II (J. Epstein.)
26. **Bendel, Fr.**, op. 12. Mozart, Andante, Menuet, Adagio.
33. — op. 37. Feuilles d'Album. No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
- 62/65. **Berens, H.**, op. 61. Nouvelle Ecole de la Vélocité. (Neueste Schule der Geläufigkeit) Cah. I, II, III, IV.
250. — op. 81. 6 Sonates enfantines. (6 Kinder-Sonaten.) opt.
- 164/166. — op. 88. Gammes, Accords et Ornaments. (Die Schule der Tonleitern, Akkorde und Verzierungen.) Cah. I, II, III.
262. — op. 89. Die Pflege der linken Hand. Cah. I. 48 Übungstücke.
263. Cah. II. 25 Etüden.
238. **Biehl, A.**, op. 27. Etudes préparatoires. (Vorbereitende Etüden für junge Klavierspieler.)
239. — op. 30. Les éléments du jeu de Piano. (Die Elemente des Klavierspiels.)
240. — op. 31. 50 petites Etudes nouvelles pour les commençants. (50 neue Passagenübungen für Anfänger.)

No. Piano à 2 mains.

- 177/179. **Brandts-Buys J.**, op. 13. Etudes modernes. Cah. I, II, III.
209. **Calvini, A.**, op. 21. Méthode des gammes et accords. (Schule der Tonleitern.)
109. **Chopin, F.**, Valses.
110. — Polonaises.
111. — Mazurkas.
112. — Nocturnes.
218. — Préludes. (op. 28, 45.)
219. — Scherzos. (op. 20, 31, 39, 54.)
220. — Fantaisies, Impromptus. (op. 13, 29, 36, 49, 51, 66.)
221. — Ballades. (op. 23, 38, 47, 52.)
222. — Etudes. (op. 10, op. 25. 3 nouvelles Etudes.)
44. **Clementi, M.**, 12 Sonatines.
232. **Czerny, C.**, op. 139. 100 Exercices pour la jeunesse. (100 Übungsstücke für die Jugend.)
210. — op. 261. Etudes élémentaires. (Passagen-Übungen.)
- 40a. — op. 299. Ecole de la Vélocité. (Schule der Geläufigkeit.) opt.
- 40/43 — do. Cah. I, II, III, IV.
76. — op. 337. 40. Exercices journaliers. (40 tägliche Übungen.)
- 77/78. — op. 365. Ecole de la Virtuosité. (Schule der Virtuosität.) Cah. I, II.
247. — op. 453. 110 Exercices faciles et progressifs. (110 leichte und fortschreitende Übungen.)
228. — op. 481. 50 Exercices. (50 Übungsstücke für Anfänger.)
202. — op. 599. Le premier maître. (Erster Lehrmeister.)
185. — op. 636. Petite école de la Vélocité. (Vorschule zur Fingerfertigkeit.)
230. — op. 740. L'art de délier les doigts. (Die Kunst der Fingerfertigkeit.)
231. — op. 777. 24 Mélodies pour les cinq doigts. (24 Fünf-Finger-Melodien.)
234. — op. 821. 160 Exercices de huit mesures. (160 achttaktige Übungen.)
198. — op. 834. Le Degré supérieur de la virtuosité. (Die höhere Stufe der Virtuosität.)
229. — op. 849. 30 Nouvelles Etudes de Mécanisme. (30 kleine Etüden für den Mechanismus.)
211. **Daneau, N.**, Petite Suite. No. 1. Mazurka. No. 2. Berceuse. No. 3. Sérénade. No. 4. Air de Ballet.
171. **Diabelli, A.**, 11 Sonatines. (op. 151. 168.)
242. **Dussek, J. L.**, op. 20. 6 Sonatines.
241. — 6 Morceaux (Canzonetta. La Matinée. Les Adieux. Ma barque légère. La Chasse. La Consolation.)
14. **Eilenberg, R.**, Album de six morceaux choisis. Vol. I. No. 1. J'y pense. No. 2. Sans peur et sans reproche. (Ohne Furcht und Tadel. March.) No. 3. Sous les palmiers. Valse. No. 4. Mon compliment. No. 5. En traineau. (St. Petersburger Schlittenfahrt.) No. 6. Sérénade mauresque.
141. — Album. Vol. II. No. 1. Le Moulin de la Forêt Noire. (Die Mühle im Schwarzwald.) Idylle. No. 2. Gavotte Joséphine. No. 3. Un doux rêve. Valse. No. 4. A toi seule. Sérénade. No. 5. La Chasse au lièvre. Galop. No. 6. De Pied ferme. (Immer fesch.) Marche.
13. **Gillet, E.**, Album de six morceaux choisis. Vol. I. No. 1. Au village. No. 2. Bonheur perdu. Valse. No. 3. Evocation. No. 4. Le rouet de grand' maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.

No. Piano à 2 mains.

203. **Gillet, E.**, Album de six morceaux choisis. Vol. II. No. 1. Vous êtes charmante. Valse lente. No. 2. La belle Polonoise. Mazurka. No. 3. Pomponette. Polka Marche. No. 4. Nikita Valse. No. 5. A la Hongroise. No. 6. Ventre-à-terre. Galop de Concert.
192. **Gilson, P.** Petite Suite. No. 1. Le Chevrier. Matines. No. 2. Récit. No. 3. Marche fantasque. No. 4. Nocturne. No. 5. Danse rustique.
- 45/46. **Gurilt, C.**, op. 50. Le Début. 24 Etudes mélodiques pour les commençants. (24 melodische Etüden für Anfänger.) Cah. I, II.
- 70/71. — op. 51. Le Progrès. 24 Etudes mélodiques. (24 melodische Etüden für geübtere Spieler.) Cah. I, II.
- 158/159. — op. 52. Ecole de la mesure et de l'expression. (20 Etüden zur Bildung des Taktgefühls und des musikalischen Ausdrucks.) Cah. I, II.
- 160/161. — op. 53. Etudes de la Vélocité. (20 Studien zur Förderung der Fingerfertigkeit.) Cah. I, II.
- 52/53. — op. 54. Six Sonatines. Cah. I, II.
201. — op. 76. Six Sonatines.
168. — op. 78. Exercices journaliers. (Tägliche Repetitionsübungen.)
- 48/49. — op. 82. Le premier Pas du Pianiste. 100 Exercices faciles pour les commençants. (Die ersten Schritte des jungen Klavierspielers.) Cah. I, II.
- 50/51. — op. 83. La petite Vélocité. (Die leichtesten Geläufigkeitsetüden.) Cah. I, II.
- 54/55. — op. 83. Velocity Studies for beginners, english fingering. Bk. I, II.
- 162/3. — **L'Art de délier les doigts. (Der Weg zur Meisterschaft.)** I. Suite: op. 85. Gammes et Arpegges. (Tonleitern und Arpeggien) Cah. I, II.
- 254/5. — II. Suite: op. 86. 24 Etudes pour élèves avancés. (24 Etüden für vorgerückte Schüler.) Cah. I, II.
- 256/7. — III. Suite: op. 87. 24 Etudes de perfectionnement. (24 Etüden zur höheren Ausbildung.) Cah. I, II.
258. — op. 90. 50 Exercices journaliers faciles en forme de Canon. (50 leichte Übungsstücke in Canonform.)
- 223/224. — op. 91. 160 Etudes journalières, chacune de 8 mesures. (160 achttaktige Übungen.) Cah. I, II.
259. — op. 93. 118 Etudes de Division. (118 Einteilungs-Übungen.)
260. — op. 100. Cah. I. Etudes en Tierces. (Terzenschule.)
261. — Cah. II. Etudes en Sixtes. (Sextenschule.)
262. — Cah. III. Etudes en Octaves. (Octavenschule.)
- 225/228. — op. 142. Ecole du trille. (Triller-Schule.) 16 Etudes. Cah. I, II.
263. — op. 144. Etudes préliminaires pour l'Ecole des Arpegges. (Vorstudien zur Arpeggienschule.)
- 264/5. — op. 144. Ecole des Arpegges. (Arpeggienschule.) Cah. I, II.
- 268/68. — op. 145. L'Ecole des Agréments. (Die Schule der Verzierungen.) Cah. I, II, III.
- 182/184. **Haberbier E.**, op. 53. Etudes-Poésies. (Poetische Studien.) Cah. I, II, III.
- 243/246. **Haydn, Jos.**, 34 Sonates. Vol. I, II, III, IV.
- 28/30. **Kirchner, Th.**, op. 105. 36 Etudes rythmiques et mélodiques (36 rhythmische und melodische Etüden.) Cah. I, II, III.
- 37/38. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. (Vorbereitungsstudien zur Einführung in die Werke neuerer Meister.) Cah. I, II.
- 68/69. **Köhler, L.**, op. 85. Etudes des Passages. (Etüden in leichten Passagen.) Cah. I, II.

No. Piano à 2 mains.

167. **Köhler, L.**, op. 109. 12 Bécrotations du petit Pianiste. (12 Erholungsstücke für Anfänger.)
149. — op. 189. Le petit Pianiste. (Anfängerstücke für den Unterricht.)
- 66a. — op. 242. La petite Vélocité. (Kleine Schule der Geläufigkeit ohne Oktavenspannung.) opt.
- 66/67. — do. Cah. I, II.
31. **Kuhau, Fr.**, Sonatines, Liv. 1 (op. 20, 55, 59).
32. — Sonatines, Liv. 2 (op. 60, 88).
147. **Marlier, A.**, Suite pittoresque. No. 1. Pas de ballet. No. 2. Feuille d'Album. No. 3. Simple poème. No. 4. Scherzevole. No. 5. Madrigal. No. 6. Marche nuptiale romantique.
169. **Mendelssohn-Bartholdy, F.**, op. 72. Pièces pour les enfants. (6 Kinderstücke.)
116. — Chansons sans Paroles. (Lieder ohne Worte.) (J. Epstein.) opt.
276. — **Ouvertures.** (Oelschlegel.) No. 1. Die Hochzeit des Camacho. No. 2. Ein Sommernachtstraum. No. 3. Die Hebriden oder: Die Fingalshöhle. No. 4. Meeresstille und glückliche Fahrt. No. 5. Die schöne Melusina. No. 6. Athalia. No. 7. Die Heimkehr aus der Fremde. No. 8. Ruy Blas. No. 9. Ouverture für Harmonikumsch. No. 10. Trompeten-Ouverture.
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269. — **Ouverturen.** (Oelschlegel.) No. 1. Idomeneus. No. 2. Die Entführung aus dem Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielfeldirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Il Ré pastore.
34. **Olsen, Ole.** Petite Suite. No. 1. Fantuil. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.
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87. **Strauss-Album. 9 ausgewählte Tänze.** No. 1. op. 398. Rosen aus dem Süden. Walzer. No. 2. op. 448. Diplomaten-Polka. No. 3. op. 427. Donauweibchen. Walzer. No. 4. op. 401. Der Klügler giebt nach. Polka-Mazurka. No. 5. op. 200. Schleier und Krone. Wlz. No. 6. op. 415. Annina. Polka-Mazurka. No. 7. op. 245. Lyra. Polka. No. 8. op. 416. Eine Nacht in Venedig. Quadrille. No. 9. op. 432. Mutig voran, Galopp.
135. **Strauss, Joh.**, Ouverturen. (Fiedermus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Bindekuh.)
119. **Strauss, Jos.** Tanz-Album. No. 1. op. 263. Mein Lebenslauf ist Lieb' und Lust. Walzer. No. 2. op. 166. Frauenherz. Polka-Maz. No. 3. op. 228. Victoria Polka. No. 4. op. 164. Dorfschwalben aus Oesterreich. Walzer. No. 5. op. 259. Velocipède. Galopp. No. 6. op. 266. Die tanzende Muse. Polka-Mazurka. No. 7. op. 220. Hesperus-Ländler. No. 8. op. 218. Wiener Leben. Polka. No. 9. op. 236. Dithyrambe. Polka-Mazurka. No. 10. op. 157. Herold-Quadrille.