



ORCHESTERSTUDIEN

aus den Werken

Die Meistersinger von Nürnberg
 Der Ring des Nibelungen
 Parsifal

❖ VON ❖

RICHARD WAGNER

- | | | | |
|--------|---|---------------------|-------|
| 27408. | Für 1 ^{te} Violine von OTTO HUBL | in 2 Heften à n. M. | 5.— |
| 27495. | Für 2 ^{te} Violine von PAUL KÜHNEL | in 2 " " " | 5.— |
| 27410. | Für Violoncell von HUGO BECKER | " " " | 3.— |
| 27442. | Für Contrabass von JOH. GEISSEL | in 2 " " " | 5.— |
| 27520. | Für Flöte von EMIL PRILL | " " " | 4.50. |

Heft I.

Heft II.

Eigenthum der Verleger.



LONDON
SCHOTT & CO
137 & 139 Regent Street.

BRÜSSEL
SCHOTT FRERES
Montagne d'Or Cour.



MAINZ
B.SCHOTT'S SÖHNE
Weihergarten 5.

PARIS
EDITIONS SCHOTT



Printed in Germany.



ORCHESTERSTUDIEN

aus den Werken

Die Meistersinger von Nürnberg
 Der Ring des Nibelungen o. o.
 Parsifal o. o. o. o. o. o. o. o. o.

❖ VON ❖

RICHARD WAGNER

- 27408. Für 1^{te} Violine von OTTO HUBL in 2 Heften à n. M. 5.—
- 27495. Für 2^{te} Violine von PAUL KÜHNEL . . in 2 " " " 5.—
- 27410. Für Violoncell von HUGO BECKER " " " 3.—
- 27442. Für Contrabass von JOH. GEISSEL . . . in 2 " " " 5.—
- 27520. Für Flöte von EMIL PRILL " " " 4.50.

Heft I.

Heft II.

Aufführungsrecht vorbehalten.
Eigentum der Verleger.

SCHOTT & C^o
LONDON
157 & 159 Regent Street.

SCHOTT FRÈRES
BRÜSSEL
Montagne de la Cour.



B. SCHOTT'S SÖHNE
MAINZ
Weihergarten 5

EDITIONS SCHOTT
PARIS
13 Rue Laflitte.

Printed in Germany

M 1
266
W 134

Götterdämmerung.

Otto Hubl.

Mässig langsam.

poco f *dim.* *p* *poco f*

dim. *p* *p*

più p *p*

cresc.

f dim. *p* *trem.*

Erstes Zeitmass.

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

p dolce *più p* *poco cresc.* *p*

Etwas zurückhaltend.

p cresc. - - - - -

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

cresc. - - - - - *più cresc.* - - - - -

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

cresc. - - - - - *poco dolce*

Rasch.

p *p cresc.* *p*

cresc. *p* *tr*

Opus 10, No. 10, by Franz Liszt

1. Aufzug.

Gemächlich.

Schnell.

Schnell und heftig.

stacc.
più f *f*

f *fp* *cresc.*

Sehr lebhaft.

f *cresc.* *ff*

più p

p *stacc.* *p*

cresc.

più cresc. *f*

f

più f

f

f

Bewegt.

f *p*

cresc. *f* I *fp*

cresc. *f*

f *p* *cresc.*

f *p*

Sehr lebhaft.

Mässiger.

f *più f* *ff dim.* *p*

f *dim.* *p*

f *p*

poco f *p* *cresc.*

f

Sehr lebhaft.

Musical staff 1: Treble clef, key signature of two flats. Starts with a 7-measure rest, followed by a triplet of eighth notes. Dynamics include *ff*.

Musical staff 2: Treble clef, key signature of two flats. Features a triplet of eighth notes and a first finger fingering. Dynamics include *ff*.

Schnell.

Musical staff 3: Treble clef, key signature of two flats. Starts with a 7-measure rest and a triplet of eighth notes. Dynamics include *ff*.

Lebhaft.

Musical staff 4: Treble clef, key signature of two flats. Features a triplet of eighth notes and a first finger fingering. Dynamics include *f*.

Musical staff 5: Treble clef, key signature of two sharps. Features a triplet of eighth notes and a first finger fingering. Dynamics include *sfz*, *dim.*, and *p*.

Musical staff 6: Treble clef, key signature of two sharps. Features a triplet of eighth notes and a first finger fingering. Dynamics include *cresc.* and *p*.

Musical staff 7: Treble clef, key signature of two sharps. Features a triplet of eighth notes and a first finger fingering. Dynamics include *cresc.*, *f*, and *dolce*.

Musical staff 8: Treble clef, key signature of two sharps. Features a triplet of eighth notes and a first finger fingering.

Musical staff 9: Treble clef, key signature of two sharps. Features a triplet of eighth notes and a first finger fingering. Dynamics include *poco cresc.*

Musical staff 10: Treble clef, key signature of two sharps. Features a triplet of eighth notes and a first finger fingering. Dynamics include *dim.* and *p*.

The musical score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with slurs and dynamics of *fp*, *f*, and *p*. The second staff continues the melody with dynamics of *f*, *p*, and *cresc.*. The third and fourth staves show a shift to a more rhythmic, arpeggiated texture with dynamics of *fp* and *p*. The fifth staff features a *cresc.* marking and a *stacc* (staccato) section. The sixth staff begins with a *f* dynamic and a key signature change to one flat (Bb). The seventh and eighth staves continue with a driving, rhythmic pattern. The ninth staff includes a *ff* (fortissimo) dynamic and a trill. The tenth and eleventh staves conclude with complex rhythmic patterns, including triplets and slurs, with dynamics of *f* and *ff*.

ff *ff* *cresc.* *3*

Schnell. *cresc.* *3*

fp *cresc.* *f*

2. Aufzug.

Etwas gemächlich.

f *cresc.* *3* *mf*

p dolce *tr* *p*

p *tr* *6*

p *3* *6*

f *tr*

f *p* *f* *3*

dim. *p*

p *pp* *più p* *tr*

p *f* *p*

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

p *più p*

sf *p* *2*

f *3* *1* *1*

fp *p* *2* *3* *f* *tr* *p*

p *fp* *tr* *3* *4* *cresc.*

f *p* *3* *3* *3*

Sehr lebhaft.

The musical score consists of ten staves of music in G-flat major. The first four staves are highly technical, featuring rapid sixteenth-note passages with trills and triplets. The fifth staff is a more melodic line. The sixth staff is marked *Sehr lebhaft.* and includes a *poco rall.* section followed by a *stacc.* section. The seventh and eighth staves contain more melodic lines with dynamics of *ff* and *f*. The ninth staff features a *cresc.* section leading to a *f* dynamic. The final staff is marked *sf* and includes a *rit.* section.

The musical score consists of ten staves of music, primarily in treble clef. The key signature is B-flat major (two flats). The time signature is 4/4. The piece begins with a piano (*p*) dynamic and a sixteenth-note scale. Dynamics range from *p* to *ff* (fortissimo), with markings for *cresc.* (crescendo), *f* (forte), *più f* (più forte), and *mf* (mezzo-forte). Articulations include accents, slurs, and trills (*tr*). Fingerings are indicated by numbers 1-4. The score includes various rhythmic patterns, including sixteenth-note runs, triplets, and sixteenth-note chords. The piece concludes with a final sixteenth-note scale and a fermata.

3. Aufzug.

Lebhaft, doch mässig im Zeitmass.

The musical score consists of ten staves of music, all in a single melodic line. The key signature has one flat (B-flat), and the time signature is 3/8. The piece is marked 'Lebhaft, doch mässig im Zeitmass.' (Allegretto, but moderate in tempo). The dynamics range from *p* (piano) to *f* (forte), with a *dim.* (diminuendo) marking. The score includes various articulations such as trills (*tr*) and slurs, as well as specific fingerings (e.g., 1, 2, 3, 4). The music features a mix of eighth and sixteenth notes, often grouped in beams. The first staff begins with a *p* dynamic and a triplet of eighth notes. The second staff continues with a *p* dynamic and a trill. The third staff features a *f* dynamic and a triplet of eighth notes. The fourth staff has a *f* dynamic and a triplet of eighth notes. The fifth staff has a *f* dynamic and a triplet of eighth notes. The sixth staff has a *f* dynamic and a triplet of eighth notes. The seventh staff has a *p* dynamic and a triplet of eighth notes. The eighth staff has a *p* dynamic and a triplet of eighth notes. The ninth staff has a *p* dynamic and a triplet of eighth notes. The tenth staff has a *f* dynamic and a triplet of eighth notes.

VI

f

tr

dim.

f

più f

p nicht eilen

cresc.

Detailed description: This page of a musical score for violin VI contains measures 6 through 18. The music is written on a single staff in a 6/8 time signature with a key signature of one flat. It features a variety of rhythmic patterns, including eighth-note runs, triplets, and sixteenth-note passages. Dynamic markings include *f* (forte), *tr* (trill), *dim.* (diminuendo), *più f* (pizzicato forte), *p* (piano), and *cresc.* (crescendo). Fingerings and bowings are indicated throughout the score.



Wieder heftige Bewegung.



poco rall.



f

f

3 immer f

ff

p

dolce

poco f

mf

più f

dim.

The musical score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic and features a variety of articulations, including slurs, accents, and trills. Fingerings are indicated by numbers 1-4 above the notes. The dynamics fluctuate throughout, reaching a fortissimo (*ff*) peak in the sixth staff and ending with a *dim.* (diminuendo) marking. The tempo and mood are indicated by terms like *dolce* and *poco f*.

p

p *tr* *3* *4* *tr* *poco cresc.*

f *3*

più f *3* *3* *3*

3 *3* *3*

3 *dim.*

2 *9* *più p*

pp *pp* *pp*

Bewegt.

f stacc. *4* *1* *3* *3*

p *cresc.* *3* *1*

Mässig.

ppp

p *mp*

f *p* *cresc.*

f IV VII

Etwas beschleunigend.

f *p* *cresc.* *tr*

tr. 3
f *p* *cresc.*

Lebhaft.
ff

ff

Feierlich.
pp *poco cresc.*

pp *poco cresc.*

Sehr bewegt.
stacc. *cresc.*

f

Lebhaft.
ff *fp* *fp*

stacc. *più cresc.* *f*

più f *ff* *sf*

stacc.

fp

fp *fp* *fp*

fp *cresc.*

f

Sehr breit und langsam.

p *cresc.*

fp *cresc.*

p *cresc.*

f *dim.* *p*

p *tr*

The musical score consists of ten staves of music in treble clef. The key signature is E major (two sharps). The piece begins with a trill (tr) and a dynamic of *p*. The second staff starts with a forte (*f*) dynamic and includes another trill. The third staff is marked *poco f* and *p*. The fourth staff features a *cresc.* (crescendo) marking. The fifth staff is marked *f*. The sixth staff is marked *f*. The seventh staff is marked *f* and includes a key change to E major (E dur) and a 4/4 time signature. The eighth staff is marked *cresc.*. The ninth staff is marked *f*. The tenth staff is marked *dim.* and includes a key change to C minor (Cis moll) and a 4/4 time signature. The score includes various musical notations such as slurs, trills, and dynamic markings.

Lebhaft.

The musical score consists of ten staves of music. The first staff is in 4/4 time and begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The tempo is marked *Lebhaft.* The first staff contains several measures of music, including a *piu f* marking and a series of triplets. The second staff continues with a *fp* marking and more triplets. The third staff features a *p* marking and continues the triplet patterns. The fourth staff shows a *f* marking and includes a *c. esc.* marking. The fifth staff has a *p* marking and a *cresc.* marking. The sixth staff includes a *f* marking and a *cresc.* marking. The seventh staff has a *f* marking and includes a *cresc.* marking. The eighth staff has a *p* marking and includes a *cresc.* marking. The ninth staff has a *f* marking and includes a *cresc.* marking. The tenth staff has a *p* marking and includes a *cresc.* marking. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

Schneller.

Wieder das vorangehende Zeitmass, nur etwas gedrängter.

ff VII *stacc.*

ff *dim.*

p *sf* *più f*

ff 2(III)

ff

ff

ff

ff

dim. *p*

stacc. *immer stark*

This musical score consists of ten staves of music. The first four staves feature a melodic line with triplets and slurs. The fifth staff is marked *f* and includes the instruction *(cis moll)*. The sixth staff is marked *ff*. The seventh staff is marked *fff*. The eighth and ninth staves continue the melodic development. The tenth staff contains a complex passage with fingerings (1, 3, 1, 3, 2, 1, 0, 2, 4, 2) and a dynamic marking of *ff*. The final line of music includes dynamics *poco f*, *dim.*, *più p*, *poco f*, and *p*, along with a *cresc.* marking and a 4/4 time signature.

Die Meistersinger von Nürnberg.

Moderato e sempre largamente e pessanto.

Musical score for "Die Meistersinger von Nürnberg". The score is written in 4/4 time and consists of ten staves. The tempo and mood are indicated as "Moderato e sempre largamente e pessanto." and "Pessanto molto." The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and trills. The first staff begins with a *f* dynamic and a *p cresc.* marking. The second staff features a *e più f* marking and a *più cresc.* marking. The third staff is marked *molto cresc.* The fourth staff starts with *ff* and includes a *più f* marking. The fifth staff is marked *Pessanto molto.* and *ff*. The sixth staff has a *6* marking. The seventh staff has a *6* marking. The eighth staff has a *1* marking. The ninth staff has a *1* marking. The tenth staff begins with a *tr* (trill) marking and ends with a *Con molto passione.* marking and a *f* dynamic.

piu f *ff*

f

dolce *p*

cresc. *f*

Animato. *f* *p cresc.* *f*

Vivace ma non troppo. stacc. *molto cresc.*

f

f

ff

dim. *mf*

dim. *p*

p sempre cresc.

tr

tr

più f

ff

Allegro molto.

f *f* *f* *ff*

f

ff

p cresc. *f* *f*

Detailed description: This musical score is for a single melodic line in G minor. It begins with a piano (*p*) dynamic and a *sempre cresc.* instruction. The first system contains two staves of music with various articulations like slurs and accents, and fingerings (1, 2, 3, 4). The second system continues with trills (*tr*) and a *più f* dynamic. The third system features a *ff* dynamic and includes a 6/4 time signature change. The fourth system is marked *Allegro molto.* and contains a series of chords and a *ff* dynamic. The fifth system has a *f* dynamic and includes slurs and fingerings. The sixth system is marked *ff* and features slurs and fingerings. The seventh system is marked *p cresc.* and includes a *f* dynamic. The score concludes with a final *f* dynamic and a double bar line.

2. Act.

Vivace ma non troppo.

f pizz. arco *p* *cresc.*

trm *trm* *più f* VII

ff pizz. arco *p* *pizz.* arco *p* *f*

fp arco *cresc.* *f*

f *p* *cresc.* *f* *Più mosso.* *p cresc.*

f *p* *cresc.*

mf *fp* *mf* *f* *f*

f con fuoco vivace *f stacc.*

fp fp ff f fp
f cresc. f p cresc.

accelerando

Allegro.
pizz. arco
p ff stacc.

f f f f

f f più f f ff p cresc.

f stacc.

f p rall.

f p molto cresc.

p molto cresc.

Vivace.
fp stacc.

fp

1 1 0
cresc. poco a poco

f p

più f

fp fp fp f

Molto vivace.

fp f sf p f p

f p f sf f sf

p p p sf p f p

p un poco meno mosso

p p p p

Animato.

trb

p ff

3. Act.

Un poco sostenuto.

pp *dolcissimo ed espressivo* *più p* *sempre dolce*

più p *ppp* *p* **Moderato.** *stacc. scherzando*

p *cresc.* *ff* *tr* *tr* *fp*

f stacc. *dim.* *poco rall.*

Più mosso. *p* *cresc.* *stacc.* *staccatissimo*

più f *p*

stacc. *più p* *pp divisi* **Largamente.** *p* *f* *più f*

ff dim. *p* **Molto vivace.** *f* *3* *3* *3*

Più moderato. *f* **Più animato.** *p molto cresc.* *f*

Un poco più vivo.

p *cresc. poco a poco*

più f

Più vivace.

p *cresc.*

pizz. *arco*

cresc. *ff*

Allegro.

ff *ff* *f* *f*

f *p* *stacc.*

ff

ff *Molto vivace.* *molto espress.*

sempre ff

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

fp *fp*

cresc.

f *ff* *dim.* *p* *cresc.*

p cresc. *f* *dim. p*

cresc. *cresc.* *dim.*

dolce *p* *f*

più f

Andante ma non troppo. *p* *2* *2* *1 poco cresc.*

f *3* *1* *2* *4* *2* *3* *dim.* *più p* *1* *1* *1* *dolce* *pp*

Tempo moderato di Valsero.

ff *sf* *sf* *sf* *sf*

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

f

f

ff *ff* *p* *tr* *tr*

Moderato.

f *ff* *ff* **Moderato.**

ff

ff

1 2 4 3 0

3

Vivace.

p

cresc.

Lento e solenne.

1 4 2 3

più f

Vivace.

p

cresc.

f

1 1 4

ff

Moderato molto.

p

V

poco cresc.

V

f dim. p cresc. f dim. p f

Allegro.

Moderato. *accel.*

p cresc. *f* *ff*

f *f* *f* *f* *f* *f*

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

p *p* *cresc.* *f* *pizz.* *arco* *pizz.* *arco* *f* *f* *f*

f *f* *f* *f*

Moderato.

p cresc. *f* *p dolce* *p*

p molto cresc. *f* *rit.* *a tempo* *f stacc.*

f *pù f molto cresc.*

ff

Parsifal.

Sehr langsam.

pp

VIII

cresc.

dim.

dim.

p *pp*

The musical score consists of ten staves of music in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Sehr langsam.' (Very slow). The dynamics range from *pp* (pianissimo) to *f* (forte). The music features complex chordal textures with many notes beamed together and held under large, sweeping arches. Fingerings are indicated with numbers 1-4. The score includes dynamic markings such as *cresc.* (crescendo) and *dim.* (diminuendo). The Roman numeral 'VIII' is placed between the second and third staves. The piece concludes with a *pp* (pianissimo) dynamic.

pp *Schneller.* *p* *cresc.* *ff* *weich* *p* *più cresc.* *p dolce poco cresc.* *f* *Schnell.* *f* *sf* *p* *sf* *Bewegt.* *cresc.* *f* *f* *f* *f* *p*

2. Aufzug.

Heftig doch nicht übereilt.

ff *ff* *più f*

ff

f

f *più f*

ff

dim.

Lebhaft.

ff

ff *p* *sfp*

sf *p*

p *f*

f

Lebhaft.

tr^b
f *p* *f* *p* *sf* *p* poco cresc. -
sf *p* *sf* *p*
sf *p* *sf* *p*
sf *p* *sf* *p* cresc. -
cresc. - *f*
f
f *f*
f *più f* -
f *p* *f* *p* *f* *p*

f *p* *cresc.* *ff*

Schnell.

fp *cresc.* *fp*

più f *f*

fp *cresc.* *cresc.*

più f

dim. *p*

f *più f* *dim.*

Violin Solo.
Sehr langsam.

f *p dolce* *più p*

sehr gefühlvoll *cresc.*

leidenschaftlich *p weich*

Alle
p ausdrucksvoll *fp* *cresc.*

Belebt. *f* *ff* *accél.*

rall. Sehr beschleunigend
f *p* molto *cresc.* *f* *cresc.*

Lebhaft. *f* *fp*

cresc. *f*

p *cresc.*

ff

dolce *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

f *f* *f* *f*

Wieder lebhaft.

ff

molto cresc. accel.

pizz.

arco

ff

3. Aufzug.

Noch langsamer werdend.

zurückhaltend und breiter werdend.

p

poco cresc.

più cresc.

ff

Etwas bewegter.

p

p

Immer breiter.

cresc.

f

cresc. molto

Sehr langsam u. feierlich.

ff

p

immer p

dim.

p

f > p

RICHARD WAGNER

Einzelstücke zum Concert-Vortrag

Die Meistersinger von Nürnberg.
 Vorspiel
 Vorspiel des III. Aktes
 Vorspiel des III. Aktes, Tanz der Lehrbuben, Aufzug der Meistersinger und Gruss an Hans Sachs
 Divertissement (C. Hünn)
 Quintett des III. Aktes

Potpourri (L. Stasny)
 Walthers Preislied (F. Hoffmann)
 Fantasie (A. Schmid)

Das Rheingold.

Die Rheintöchter, Fantasie aus Rheingold und Götterdämmerung (C. Kistler)
 Divertissement
 Einzug der Götter in Walhall (H. Zumpe)
 Tonbilder (L. Stasny)

Die Walküre.

Ritt der Walküren
 Siegmunds Liebeslied
 Tonbilder
 Wotans Abschied und Feuerzauber

Siegfried.

Grosse Fantasie (A. Seidel)
 Schmiedelieder (C. Kistler)
 Waldweben

Götterdämmerung.

Gesang der Rheintöchter (H. Zumpe)
 Grosse Fantasie (A. Seidel)
 Siegfrieds Rheinfahrt (E. Humperdinck)
 Siegfrieds Tod und Trauermarsch (L. Stasny)
 Trauermarsch beim Tode Siegfrieds

Parsifal.

Vorspiel (mit angefügtem Schluss des III. Aufzuges)
 Vorspiel
 Schluss des III. Aufzuges
 Charfreitagszauber
 Epithalame (Traugungsmusik) über Motive mit Orgel [G. Sandré]
 Glocken- und Gralscene (C. Kistler)
 Gralsritter-Marsch (J. Ehrlich)
 Klingsors Zaubergarten und die Blumenmädchen
 Verwandlungsmusik und Schlusscene des I. Aktes

Album-Sonate (C. Müller-Berghaus)
Grosser Festmarsch
Huldigungsmarsch für Ludwig II., König von Bayern
Nibelungen-Marsch von G. Sonntag
Siegfried-Idyll
Träume (aus den 5 Gedichten)

	Grosses Orchester.	Kleines Orchester.	Infanterie-Musik.	Cav.-Musik	Salon-Orch.
	Partitur n. 6.—		Partitur n. 5.25	Stimmen netto	Stimmen netto
28	Stimmen n. 9.—	16 à 27 Stimmen n. 9.— (F. Hoffmann.)	34	Stimmen n. 12.— (A. Abbass.)	
22	Stimmen n. 4.50				
	Partitur n. 6.—				
28	Stimmen n. 15.—				
10 à 18	Stimmen n. 3.75				
		18 à 25 Stimmen n. 6.— (F. Hoffmann.)			
		Partitur n. —.60	31	Stimmen n. 4.50	
		5 Stimmen n. 1.20 (f. Streichorchester bearb. v. G. Sandré.)		(2 Flügelh. 2 Tenorh. u. Bariton-Solo A. Seidel.)	
		16 à 18 Stimmen n. 3.75			
28	Stimmen n. 15.—	17 à 24 Stimmen n. 6.—	29	Stimmen n. 7.50	1.50
	Partitur n. 6.—				
26	Stimmen n. 7.50				
				16 stg. 4.50	
	Partitur n. 4.50				
26	Stimmen n. 9.—		33	Stimmen n. 7.50	16 stg. 6.—
	Partitur n. 6.—				
24	Stimmen n. 9.—				
	Partitur n. 4.50		33	Stimmen n. 12.—	
40	Stimmen n. 15.—				
	Partitur n. 10.50				
24	Stimmen n. 6.—				1.50
	Partitur n. 6.—				
25	Stimmen n. 9.—		31	Stimmen n. 15.— (R. Fehling.)	
	(L. Stasny.)				
	Partitur n. 7.50	21	Stimmen n. 9.—		
24	Stimmen n. 9.— (H. Zumpe.)		33	Stimmen n. 9.—	
				Partitur n. 6.—	
	Partitur n. 6.—			37	Stimmen n. 9.—
27	Stimmen n. 9.—			32	Stimmen n. 9.—
	Partitur n. 3.75				
23	Stimmen n. 6.— (H. Zumpe.)	16	Stimmen n. 6.—	32	Stimmen n. 9.— (G. Goldschmidt.)
	Partitur n. 6.—				
26	Stimmen n. 9.—				
				Partitur n. 6.—	
	Partitur n. 4.50			36	Stimmen n. 9.—
28	Stimmen n. 6.—				
	Partitur n. 3.—				
27	Stimmen n. 6.—				
	Partitur n. 3.75	17	Stimmen n. 6.— (Th. Stolz.)	32	Stimmen n. 7.50
40	Stimmen n. 7.50				
	Partitur n. 7.50				
34	Stimmen n. 9.—	16	Stimmen n. 7.50 (Th. Stolz.)	31	Stimmen n. 7.50
	Partitur n. 4.50				
34	Stimmen n. 7.50				
	Partitur n. 6.—				
34	Stimmen n. 7.50	16 à 22 Stimmen n. 7.50 (F. Hoffmann.)		32	Stimmen n. 7.50
		Partitur n. 1.50			
		11	Stimmen n. 3.—		
	Partitur n. 7.50				
28	Stimmen n. 9.—				
	Partitur n. 7.50			30	Stimmen n. 6.—
27	Stimmen n. 15.— (F. Steinbach.)	16 à 22 Stimmen n. 12.— (F. Hoffmann.)			
	Partitur n. 10.50				
26	Stimmen n. 12.—				
	Partitur n. 3.—				
27	Stimmen n. 9.—				
	Partitur n. 4.50				
33	Stimmen n. 9.—				
	Partitur n. 3.—	16	Stimmen n. 6.—		
29	Stimmen n. 6.—	16 à 26 Stimmen n. 4.80 (F. Hoffmann.)		35	Stimmen n. 6.—
				Partitur n. 1.50	
	Partitur n. 10.50			37	Stimmen n. 3.—
13	Stimmen n. 7.50				
		23	Stimmen n. 4.50 (L. Stasny.)		
			Partitur n. 4.50		
		14	Stimmen n. 7.50 (Joh. Svendsen.)		1.50

Die nebenstehenden Ziffern geben die Besetzung an.

Aufführungsrecht vorbehalten.

MAINZ, B. SCHOTT'S SÖHNE. * LONDON, SCHOTT & Co. * PARIS, EDITIONS SCHOTT. * BRÜSSEL, SCHOTT FRÈRES.

Printed in Germany.