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PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

ROSSINI

DER BARBIER VON SEVILLA
THE BARBER OF SEVILLE
LE BARBIER DE SÉVILLE

OUVERTURE

No. 17

WIENER PHILHARMONISCHER VERLAG

P H I L H A R M O N I A

TASCHEN-PARTITUREN

MINIATURE SCORES / PARTITIONS DE POCHE

- | | | | |
|---------|--|--------|--|
| No. | | No. | |
| 174 | G. F. ALFANO Str. Quart. ¹⁾ II., in C (Do) | 206 | BRUCKNER Symphonie D / Ré, op. posth. |
| 101 | J. S. BACH Johannespassion / St. John's Passion / Passion de St. Jean | 264 | — Messe D / Ré |
| 99 | — Magnificat | 208/04 | — Messe in F / Fa (4. V.); E / Mi |
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| 104 | — Kreuzstabkantate (Nr. 56) | 261 | BUSONI Rondo Arlecchinesco, op. 46 |
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| 44 | — Egmont, Ouverture, op. 84 | 121 | — Theresien-Messe B / Sib |
| 89 | — Ruinen von Athen, Ouverture op. 118 | 115 | — Symphonie No. 1 (Paukenwirbel) |
| 371 | — Septett Es / Mi, op. 20 | 5 | — Symphonie No. 2 (London) |
| 310/26 | — Str. Quart. ¹⁾ , Nr. 1/17 | 36 | — Symphonie No. 4 (Uhr) |
| 149/60 | — Sämtl. Str. Quart. ¹⁾ in 2 Halblederbänden | 26 | — Symphonie No. 6 (Paukenschlag) |
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| 152 | — Rhapsodie, op. 53 | 187 | — 10 berühmte Str. Quart. ¹⁾ in einem Halblederband |
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| 218 | — Symphonie IX | | |
| 163/65 | — Sämtl. Symph. in 3 Halblederbänden | | |

†) Not available in the British Empire ¹⁾ Streichquartett / String Quartet / Quatuor à cordes
 Bei Bestellung genügt die Angabe der Verlagsnummer / In ordering kindly mention number of
 edition only / Pour les commandes il suffit d'indiquer le numéro de l'oeuvre





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Rossini

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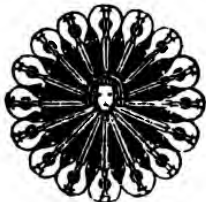
PHILHARMONIA

PARTITUREN · SCORES · PARTITIONS

G. ROSSINI

DER BARBIER VON SEVILLA
THE BARBER OF SEVILLE
LE BARBIER DE SÉVILLE

OUVERTURE



No. 17

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Printed in Austria

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Rossini's Meisterwerk »Der Barbier von Sevilla« ist Anfang 1816 binnen kaum vier Wochen entstanden und wurde am 20. Februar desselben Jahres in Rom zum erstenmal aufgeführt; zunächst mit einem Mißerfolg, der aber bereits bei der zweiten Aufführung dem größten Enthusiasmus Platz machte. Die Ouvertüre der Oper ist angeblich verloren gegangen. An ihre Stelle setzte Rossini die seiner Oper »Elisabetta« (1815 geschrieben), die heute bereits längst als Ouvertüre zum »Barbier« bekannt und verbreitet ist.

Rossini wrote his masterpiece »The Barber of Seville« early in 1816, and its composition took the short time of barely four weeks. It was first performed in Rome on February 20th of the same year. The first performance met with but slight success which, however, gave way to unbounded enthusiasm when it was repeated. The original overture of the opera is supposed to have gone astray, so Rossini replaced it by the one he wrote to his opera »Elisabetta« (composed in 1815). This overture has since become inseparably connected with »The Barber of Seville«.

»Le Barbier de Séville«, ce chef-d'oeuvre de Rossini, a été composé au commencement de l'an 1816 en moins de quatre semaines et représenté pour la première fois à Rome le 20 février de la même année. D'abord il n'eut pas de succès auprès du public, mais déjà la seconde représentation fût accueillie avec le plus grand enthousiasme. L'ouverture de cet opéra a été perdue, dit'on, et Rossini la remplaça par celle de son opéra »Elisabetta« (écrite en 1815), elle est connue et jouée partout comme ouverture du »Barbier«.

*

FORMÜBERSICHT

Sonatenform mit kurzer Überleitung zur Reprise an Stelle einer Durchführung.

	Takt
Einleitung.....	1— 24
Exposition.....	25—150
Hauptsatz	25— 47
Seitensatz	91—114
Schlußgruppe...	115—150
Reprise.....	154—224
Koda.....	225—264

SYNOPSIS OF FORM

Sonata Form, with a short bridge leading to the Recapitulation and taking the place of the Development section.

	Bar
Introduction.....	1— 24
Exposition.....	25—150
Principal section..	25— 47
Subsidiary section	91—114
Closing section .	115—150
Recapitulation.....	154—224
Coda.....	225—264

RÉSUMÉ DE LA FORME

Forme de sonate avec un pont bref conduisant à la reprise au lieu d'un développement.

	Mesure
Introduction.....	1— 24
Exposition.....	25—150
Phrase principale	25— 47
Seconde phrase .	91—114
Phrase conclusive	115—150
Reprise	154—224
Coda.....	225—264

DER BARBIER VON SEVILLA

THE BARBER OF SEVILLE



LE BARBIER DE SÉVILLE

OVERTURE

Gioacchino Rossini
(1792-1868)

Andante maestoso

Flauto piccolo

Flauto

Oboi

Clarineti in [C
Do

Fagotti

Corni in [E
Mi

Trombe in [A
La

Tromboni
Alto
Tenore
Basso

Timpani in [H E
Si Mi

Gr. Tamburo

Violino I

Violino II

Viola

Violoncello

Contrabasso

The musical score is written for a full orchestra. It begins with a key signature of two sharps (D major) and a common time signature (C). The tempo is marked 'Andante maestoso'. The score is divided into two systems. The first system includes woodwinds (Flauto piccolo, Flauto, Oboi, Clarineti in C, Fagotti), brass (Corni in E, Trombe in A, Tromboni Alto, Tenore, Basso), and percussion (Timpani in H E, Si Mi, Gr. Tamburo). The second system includes strings (Violino I, Violino II, Viola, Violoncello, Contrabasso). The score features various dynamics such as *ff*, *f*, *p*, and *pp*, and includes articulation marks like accents and slurs. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support with sustained notes.

5

Fl.

Ob. *1. dolce*

Cl.

Fg. *a 2* *1.*

Cor. *1. Solo*

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

5 *p* *p*

Detailed description: This is a page of a musical score for a woodwind and string ensemble. The score is written in G major (one sharp) and 3/4 time. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The Flute, Oboe, and Clarinet parts begin with a measure marked with a '5' and a dynamic of 'p'. The Bassoon part has a '2' marking and a '1.' marking. The Cor Anglais part has a '1. Solo' marking. The string parts (Violin I, Violin II, Viola, and Violoncello) play a rhythmic accompaniment of eighth notes, with dynamics of 'p' and 'pp' indicated. The page number '2' is in the top left, and 'W. Ph.V.17' is at the bottom.

A

10

Fl. picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f* a 2

Cor. *f*

Tr. *f*

Trb. *f*

Timp. *f*

VI. I *f* dolce

VI. II *f* pizz.

Vla. *f* pizz. *p*

Vlc. e Cb. *f* pizz. *p*

10

A

Fl. *dolcissimo*

Fg. *dolcissimo*

Cor. *p*

VI. I *pp*

VI. II

Vla.

Vcl. e Cb.

15

Fl. picc.

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Trb. *f*

Timp. *f*

Gr.Trb. *f*

VI. I *f*

VI. II *p* *arco*

Vla. *p* *arco*

Vcl. e Cb. *p* *arco*

f *f* *f*

B

20

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Gr.Tbr.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

dolce

dolce

dolce

p

f

f

f

f

f

p

dim.

dim.

dim.

dim.

dim.

dim.

f

p

20

B

25 *Allegro vivace*

Fl. picc. *ff* *p*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *f*

Tr. *f*

Trb. *f*

Timp. *p* *f*

Gr.Trb. *f*

Vi. I *pp* *f* *p*

Vi. II *f* *p*

Vla. *f* *p*

Vlc. *pp* *f* *p*

Cb. *f* *p*

25 *p.*

Fl. picc.

VI. I

VI. II

Vla.

Vlc. e Cb.

30



Fl. picc.

Fl.

Ob.

Cl.

Fg.

VI. I

VI. II

Vla.

Vlc.

Cb.

a 2

p

35

Fl. picc.

Fl.

Ob. a2

Cl. a2

Fg. a2

VI.I

VI.II

Vla.

Vlc.

Cb.

p

p

p

p

p

40

Fl. picc.

Fl.

Ob.

Cl.

Fg.

VI.I

VI.II

Vla.

Vlc. e Cb.

cresc.

1.

1.

p

cresc.

cresc.

cresc.

45

C 50

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Timp.

Gr.Trbr.

Vi.I

Vi.II

Vla.

Vlc.

Cb.

C 50

55

Fl. picc.

Fl.

Ob.

Cl.

Fg. *a 2* *f*

Cor.

Tr. *a 2*

Trb. *f*

Gr. Trb. *f*

VI. I *fz*

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

55

ff

60

Fl. picc.

Fl.

Ob.

Cl.

Fg. a2

Cor.

Tr.

Trb. f

Gr.Trb. f

Vl. I

Vl. II ff

Vla. ff

Vlc. ff

Cb. ff

60

65

Fl. picc.

Fl.

Ob.

Cl.

Fg. a 2

Cor.

Trb. a 2

Gr. Trb. f

VI.I tr f

VI.II f

Vla. f

Vlc. f

Cb. f

65

Fl. picc. *sf*

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fg. *a2*

Cor.

Tr.

Trb. *a2*

Gr.Trb. *f*

VI.I *ba* *sfz*

VI.II *sfz*

Vla. *sf*

Vlc. *sf*

Cb. *sf*

70

Detailed description: This page of a musical score contains measures 70 through 74. The woodwind section includes Piccolo Flute, Flute, Oboe, Clarinet, and Bassoon, all playing with *sf* (sforzando) dynamics. The string section includes Cor Anglais, Trumpet, Trombone (with *a2* marking), and Double Bass, with the Trombone and Double Bass parts also marked *a2*. The string section includes Grand Trombone (*f*), Violin I (*ba*, *sfz*), Violin II (*sfz*), Viola (*sf*), Violoncello (*sf*), and Contrabass (*sf*). The score is written in a key with one sharp (F#) and a 2/4 time signature. The page number 13 is in the top right, and the measure number 70 is at the top center and bottom center.

Fl. picc.

Fl.

Ob.

Cl.

Fg. a 2

Cor. in G-Sol

Tr.

Trb. a 2

Gr. Tbr.

VI.I

VI.II

Vla.

Vlc.

Cb.

fz
fz
fz
fz
fz > p

f
f

f

fz p
fz p
fz p
fz p
fz p

75

D \flat *fz p*

80

Fl. picc. *fz*

Fl. *fz*

Ob. *fz*

Cl. *p* *fz*

Fg. *a2* *fz > p* *fz > p*

Cor. *f*

Tr. *f*

Trb. *a2*

Gr. Tbr. *f*

VI. I *fz p* *fz* *fz* *fz* *mf*

VI. II *fz p* *fz* *fz* *fz*

Vla. *fz p* *fz* *fz*

Vlc. *fz p* *fz*

Cb. *fz p*

80

VI.I
VI.II
Vla.
Vlc.

85 90

Ob.
Cl.
VI.I
VI.II
Vla.
Vlc.
e Cb.

E

95

Fl.
Ob.
Cl.
Fg.
VI.I
VI.II
Vla.
Vlc.
Cb.

E

100

Musical score for measures 105-109. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The Flute part has a first ending bracketed with '1.'. The Bassoon part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Cor Anglais part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Violin I part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Violin II part has a first ending bracketed with '1.'. The Viola part has a first ending bracketed with '1.'. The Violoncello/Double Bass part has a first ending bracketed with '1.'.

105

Musical score for measures 110-114. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The Flute part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Clarinet part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Bassoon part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Cor Anglais part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Violin I part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Violin II part has a first ending bracketed with '1.'. The Viola part has a first ending bracketed with '1.'. The Violoncello/Double Bass part has a first ending bracketed with '1.' and a dynamic marking of *p*. The Violoncello/Double Bass part has a dynamic marking of *arco* and *pizz.*.

110

F

Fl. picc.

Fl. *dolce*

Ob. *dolce*

Cl. *p dolce*

Fg. *p*

Cor. *p*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. *arco pp*

Cb. *pp*

120

F
115

Fl. picc.

Fl.

Ob.

Cl. *cresc.*

Fg. *a 2 cresc.*

Cor. *a 2 cresc.*

Trb.

VI. I *pp cresc. poco a poco*

VI. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

cresc. poco a poco

125

Fl. picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Fg. *cresc.* *f*

Cor. *cresc.* *f*

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

VI.I *f e sempre cresc.*

VI.II *f e sempre cresc.*

Vla. *f e sempre cresc.*

Vlc. *f e sempre cresc.*

Cb. *f e sempre cresc.*

This musical score page features the following instruments and parts:

- Fl. picc.** (Piccolo Flute): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- Fl.** (Flute): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- Ob.** (Oboe): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- Cl.** (Clarinet): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- Fg.** (Bassoon): Bass clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- Cor.** (Cor Anglais): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Quarter notes, eighth notes, and sixteenth notes with slurs.
- Trb.** (Trumpets): Two staves, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Quarter notes, eighth notes, and sixteenth notes with slurs.
- VI.I** (Violin I): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- VI.II** (Violin II): Treble clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Triplet of eighth notes.
- Vla.** (Viola): Alto clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Quarter notes, eighth notes, and sixteenth notes with slurs.
- Vlc.** (Violoncello): Bass clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Quarter notes, eighth notes, and sixteenth notes with slurs.
- Cb.** (Contrabass): Bass clef, G major key signature. Part 1: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 2: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 3: Quarter notes, eighth notes, and sixteenth notes with slurs. Part 4: Quarter notes, eighth notes, and sixteenth notes with slurs.

Fl. picc.

Fl.

Ob.

Cl.

Bg.

Cor.

Tr.

Trb.

GrTbr.

VI I

VI II

Vla.

Vlc.

Cb.

G

ff

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

G

140

Fl. picc. Fl. Ob. Cl. Fg. Cor. Tr. Trb. Gr.Trb. VI. I VI. II Vla. Vlc. Cb.

a 2 a 2 a 2

ff f

f f f f

3 3 3 3

140

Detailed description: This page of a musical score covers measures 140 to 143. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), and Euphonium (Gr.Trb.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*. The woodwinds play melodic lines, while the strings provide harmonic support with triplets and sustained chords. The number '140' is printed at the bottom left of the page.

145

H

150

Fl. picc.
Fl.
Ob.
Cl. Cl. in A-La
Fg.

Cor.
Tr.
Trb.
Gr.Trb.

Vl. I
Vl. II
Vla.
Vlc.
Cb.

145

150

H

Musical score for measures 154-155. The score includes parts for Fl. picc., VI. I, VI. II, Vla., Vlc., and Cb. The key signature is one sharp (F#). The dynamic markings are *p* for Fl. picc., VI. I, and Vla., and *pp* for VI. II, Vlc., and Cb. The music features a rhythmic pattern of eighth notes and sixteenth notes.

155



Musical score for measures 156-160. The score includes parts for Fl. picc., Ob., Fg., VI. I, VI. II, Vla., Vlc., and Cb. The key signature is one sharp (F#). The dynamic markings are *p* for Fl. picc., Ob., and Fg., and *pp* for VI. II, Vlc., and Cb. The music features a rhythmic pattern of eighth notes and sixteenth notes. The Fl. picc. part has a dynamic marking of *a2* above the notes in measure 160.

160

Fl. picc.

Fl.

Ob.

Cl.in [A La]

Fg.

VI. I

VI. II

Vla.

Vlc.

Cb.

165

Fl. picc.

Ob.

Cl.in [A La]

VI. I

VI. II

Vla.

Vlc. e Cb.

170

Fl. picc.

Clin. [A La]

Fg.

VI. I

VI. II

Vla.

Vlc. e Cb.

175



Fl. picc.

Clin. [A La]

Fg.

Cor.

VI. I

VI. II

Vla.

Vlc. e Cb.

I

dolce

in E-Mi

p

div.

pizz.

p

180



Fl. picc. *p* 3 3 *p* 3 3

Fl. *p* 3 3

Cl. 1. 1.

Fg. 1. 1.

Cor.

Vl. I *p* 3 3

Vl. II

Vla. *arco* *pizz.*

Vlc. *arco* *pizz.*

Cb.

185

Fl. 1. 1.

Ob. 1. 1.

Fg. 1. 1.

Cor.

Vl. I *div.* *p*

Vl. II

Vla.

Vlc. e Cb.

190 195

Fl. picc. *p* 3 200 **K**

Fl. *p* 3

Ob. 1. *dolce*

Cl. 1. 3 *pp*

Fg. 1. *pp*

Cor. *p*

Vi. I *p* 3 *pp*

Vi. II *pp*

Vla. *pp*

Vlc. *arco* *pizz.* *pp* *arco*

Cb. *pp* *arco* 200 *pp* **K**

205

Fl. picc. *dolce*

Fl. *dolce*

Ob.

Cl.

Fg. *a.2*
p

Cor. *a.2*

VI. I

VI. II

Vla.

Vlc.

Cb.

205

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *a 2* *cresc.*

Cor. *cresc.*

Trb. *a 2* *p*

Vi. I *cresc. poco a poco*

Vi. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

215

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor.

Trb. *a 2*
cresc.
p cresc.

VI. I

VI. II

Vla.

Vlc.

Cb.

215-

Fl. picc. *f e sempre cresc.*

Fl. *f e sempre cresc.*

Ob. *f e sempre cresc.*

Cl. *f e sempre cresc.*

Fg. *f e sempre cresc.*

Cor. *f*

Trb. *f*

Vl. I *f e sempre cresc.*

Vl. II *f e sempre cresc.*

Vla. *f e sempre cresc.*

Vlc. *f e sempre cresc.*

Cb. *f e sempre cresc.*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr. a 2 f cresc.

Trb. a 2 cresc. cresc.

VI. I

VI. II

Vla.

Vlc.

Cb.

225 Più mosso

230

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* a 2

Cor. *ff*

Tr. *ff*

Trb. *ff*

Gr. Trb. *ff*

VI. I *ff* Più mosso

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

225 *ff* 230

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *a 2* *ff*

Cor. *ff*

Tr. *ff*

Trb. *ff*

Gr. Tbr. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. Cb. *ff*

ff

L

240

Fl. picc.

Fl.

Ob.

Cl.

Fg. a 2

Cor.

Tr.

Trb.

Gr. Tbr.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

L

240

Fl. picc. 245
 Fl. 250
 Ob.
 Cl. a 2
 Fg.
 Cor.
 Tr.
 Trb.
 Gr. Trbr.
 Vl. I
 Vl. II
 Vla.
 Vlc.
 Cb.

245 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

245 *ff* *ff* *ff* *ff* *ff*

250 *ff* *ff* *ff* *ff* *ff*

W. Ph. V 17

This musical score page contains ten staves for various instruments. The top staff is for Fl. picc., followed by Fl., Ob., Cl., Fg., Cor., Tr., Trb., Timp., Gr. Tbr., and a grand staff for VI. I, VI. II, Vla., and Vlc. e Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score shows a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *f* is present in the Timp. staff. A rehearsal mark 'a 2' appears in the Fg., Trb., and Vlc. e Cb. staves. The page number '255' is printed at the top right and bottom right.

Fl. vicc.

Fl.

Ob.

Cl.

Fg. a²

Cor.

Tr.

Trb. a²

Timp.

Gr.Trb.

VI. I

VI. II non divisi

Vla.

Vlc. e Cb.

260

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 255 to 260. The score is arranged in systems. The first system includes Flute (vicc.), Flute, Oboe, Clarinet, and Bassoon (a²). The second system includes Cor Anglais, Trumpet, and Trombone (a²). The third system includes Timpani and Grand Trombone. The fourth system includes Violin I, Violin II (with the instruction 'non divisi'), Viola, and Violoncello/Double Bass. The music features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained chords in the brass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The page number '39' is in the top right, and the measure number '260' appears at the top center and bottom center.

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29 MENDELSSOHN Elias / Elijah, Oratorium,
op. 70
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sario, Köch. 486, kpl. Part. u. Kl.-Ausz.
50 — Symphonie C (Do), Köch. 200
51 — Symphonie D (Re), Köch. 335 (Haffner)
49 — Symphonie C (Do), Köch. 425 (Haffner)
61 — Symphonie: D (Re), Köch. 504 (ohne
Menuett)
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6 — Symphonie C (Do), Köch. 551 (Jupiter)</p> | <p>No.
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einem Halblederband
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Maria, Köch. 273
59 — Requiem, Köch. 626
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58 — Klavierkonzert A (La), Köch. 488
47 — Entführung a. d. Serail, Overture,
Köch. 334
13 — Figaro, Overture, Köch. 492
14 — Don Juan, Overture, Köch. 527
15 — Così fan tutte, Overture, Köch. 588
12 — Die Zauberflöte, Overture, Köch. 620
366 — Kleine Nachtmusik G (Sol), Köch. 525
327/36 — 10 Str. Quart.¹⁾, Köch. No. 387, 421,
428, 458, 464, 465, 499, 575, 589, 590
139 — 10 berühmte Streichquartette in einem
Halblederband
161 MUSSORGSKY Eine Nacht auf dem kahlen
Berge / Une nuit sur le mont chauve
41 NIKOLAI Lustige Weiber / Merry Wives /
Joyeuses Commères, Overture
221 VIT. NOVÁK Serenade, op. 36
90 PALESTRINA Stabat Mater
84 PERGOLESI La Serva Padrona, kompl.
Partitur und Klavier-Auszug
269 PFITZNER Palestrina, 3 Vorsp. / 3 Preludes
270 — Christelflein, Overture, op. 20
260 — Str. Quart.¹⁾ Cis (Do\sharp), op. 36
182 PUCCHINI Bohème²⁾
183 — Butterfly²⁾
184 — Tosca²⁾
157 REGER Psalm 100 / Psaume 100, op. 106
284 — Requiem, op. 144 b
222/23 — Str. Quart.¹⁾ op. 54, No. 1/2
232 O. RESPIGI Quartetto dorico
279 RIMSKY-KORSSAKOW Der goldene Hahn /
Le Coq d'or, Suite
162 — Antar, op. 9
17 ROSSINI Barbier von Sevilla / Barber of
Seville, Overture
112 — La Gazza, Ladra Overture</p> |
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| 352 — Str. Quart. ¹⁾ d (re), op. posth. (Tod und das Mädchen) | 255 WAGNER Rienzi ²⁾ |
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| 356 — Oktett, op. 166 | 258 — Lohengrin ²⁾ |
| 31 SCHUMANN Symphonie No. 1, op. 38 | 259 — Tristan ²⁾ |
| 32 — Symphonie No. 2, op. 61 | 69 — Rienzi, Ouverture |
| 33 — Symphonie No. 3, op. 97 | 20 — Holländer, Ouverture |
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| 361/63 — Str. Quart. ¹⁾ , op. 41, No. 1/3 | 19 — Meistersinger, Vorspiel / Prelude |
| 72 SMETANA Die verkaufte Braut / The bartered Bride / La Fiancée Vendue, Ouverture | 70 — Parsifal, Vorspiel / Prelude |
| 73 — Der Kuß / The Kiss / Le Baiser, Ouverture | 144 — Sämtliche Ouverturen und Vorspiele |
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