

16

2. Satz

Adagio non troppo

poco f espr.

4

p

8

12

poco f *dim.* *p*

Die verkaufte Braut

Bedřich Smetana

Ouvertüre

Vivacissimo

ff

5 *non legato*

8

12

53 (B)

57

61 *sf p subito*

0 1 1 2 1 4 0 4 2 1 2

65

0 1 2

69

2 1 4 2 2 2 3 4 5

73

div.

f < *sf* < *sf* < *sf* < *sf* < *sf*

2 2 1 2 4 2 1

78

sempre p

pp

2 1 2 4 2 1

82

0 1 2 4 2 1 2

86

1 2

90

21201

125 2 *pp*

129 4 2 3 2 1 1 *p*

133 10 1 1 1 2 4 1 *p*

137 2 2 2 2 2 2 1 2 4 1 *f cresc.*

141 2 1 2 1 2 1 1. Hälfte

249 2 3 1 3 1 3 1 *p*

253 2. Hälfte

263 *sf p sf* 2 *sf* 3

268 1. Hälfte 3 *sf sf sf sf p* 3

272 2 1 1 2 4 0 *f* 1 1 *p*

277 *sf* 1 *sf*

282 1 *sf* 1 1

287 *sf* 1 2 *cresc.* *sf*

Don Juan

Richard Strauss
op. 20

Allegro molto con brio $\text{♩} = 84$

Handwritten annotations include:
 - Fingerings: 1, 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.

V 1

pp
poco a poco più vivente
cresc.
molto espr.
f
 2 3 3
 ①
p espr.
cresc.
 3 3 3
f
mf espr.
sempre un poco stringendo
f
cresc.
molto espr.
 1 2 1
un poco più lento
fff
 2 1 2 4 3
 1
Tempo vivo
p senza espr.
 ② 1 2 1
mf
poco sostenuto
calando
 3 3 3 3 3 3 3
 1 2
p

Missa da Requiem

Nr. 3, Offertorium

Giuseppe Verdi

Andante mosso ♩. = 66

Measures 1-7: Bass clef, 6/8 time signature. Dynamics: *p* (piano) at the beginning and *p* (piano) in the middle.

Measures 8-14: Treble clef, 6/8 time signature. Measure 8 is boxed with the number 8. Dynamics: *dolce* (dolce) at the end.

Measures 15-21: Bass clef, 6/8 time signature. Measure 15 is boxed with the number 15. Dynamics: *ppp* (pianissimo) and *p* (piano). Tempo marking: *un poco marc.* (un poco marcato).

Measures 22-29: Bass clef, 6/8 time signature. Measure 22 is boxed with the number 22. Dynamics: *f* (forte) and *dim. ppp* (diminuendo pianissimo). Tempo marking: *più marc.* (più marcato).

Measures 30-36: Bass clef, 6/8 time signature. Measure 30 is boxed with the number 30. Dynamics: *cantabile* (cantabile). The piece ends with a double bar line.

Lebhaft bewegt.

The musical score consists of several systems of staves. The first system includes a bass line with a 4/4 time signature and a dynamic marking of *f*. The second system features a treble clef staff with a *pp* dynamic and a *tr* (trill) marking. The third system includes a *ff* dynamic and a *sfz* marking. The fourth system is a grand staff with the instruction "geteilt" (divided) and dynamics ranging from *pp* to *f*, including *cresc.* and *mf*. The fifth system has the instruction "hervortretend arco" (prominent arco) and dynamics from *p* to *f dim.*. The sixth system includes the instruction "espr." (espressivo) and dynamics from *p* to *cresc.*. The seventh system features a *dim.* dynamic. The eighth system includes a *ff* dynamic and a *dim. - - pp* dynamic. The score is marked with various performance techniques such as *pizz.* (pizzicato) and *tr.* (trill).

MENDELSSOHN Midsummer Night's Dream

Scherzo.

2.

plz.

p

C'USC.

f

Konzert Nr. 2 für Klavier und Orchester

B-Dur / Bb major

3. Satz

Andante ♩ = 84

Johannes Brahms

op. 83

Solo

mp espress.

f

5 *mp* *p*

9 *p* *cresc.*

13 *p dolce*

19 *mf* *p dolce*

73 *f* *p* *dolce*

77 *p* *cresc.*

81 *mf* *p*

86 *dolce* *rit.* *dim.* *più Adagio*

90 *cresc.* *f* *ad lib.* 3 3

95

Solostellen / Solo Passages

Ballett "Die Geschöpfe des Prometheus"

Ludwig van Beethoven
op.43

Nr.5
Adagio

33 Solo

Musical notation for measures 33-38. Measure 33 is marked 'Solo'. The music features a melodic line with slurs and a bass line. A 'decresc.' marking is present below the bass line.

Andante quasi Allegretto

34

Musical notation for measures 34-38. Measure 34 is marked 'p'. The music consists of a melodic line with slurs and a bass line.

39

Musical notation for measures 39-43. Measure 39 is marked 'p'. The music features a melodic line with slurs and a bass line. A first ending bracket is shown above the staff.

44

Musical notation for measures 44-47. Measure 44 is marked '(b)'. The music features a melodic line with slurs and a bass line. Dynamics include '(cresc.)', 'f', and 'sf'.

48

Musical notation for measures 48-52. Measure 48 is marked '(p)'. The music features a melodic line with slurs and a bass line. A first ending bracket is shown above the staff.

53

Musical notation for measures 53-57. Measure 53 is marked '(p)'. The music features a melodic line with slurs and a bass line. A second ending bracket is shown above the staff.

58

Musical notation for measures 58-60. Measure 58 is marked 'cresc.'. The music features a melodic line with slurs and a bass line. Dynamics include 'cresc.' and 'p'.

61

Musical notation for measures 61-63. Measure 61 is marked 'cresc.'. The music features a melodic line with slurs and a bass line. Dynamics include 'cresc.' and 'sf'.

64

Musical notation for measures 64-68. Measure 64 is marked 'p'. The music features a melodic line with slurs and a bass line. Dynamics include 'p' and 'sf'.

69

Musical notation for measures 69-72. Measure 69 is marked 'p'. The music features a melodic line with slurs and a bass line. Dynamics include 'cresc.' and 'p'.

Don Giovanni

1. Akt, Nr. 12, Arie
Andante grazioso

Wolfgang Amadeus Mozart
KV 527

Solo

[p]

5

10

15

20

The musical score is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat major). It consists of four staves of music. The first staff begins with a 'Solo' marking and a dynamic of '[p]'. The music is characterized by a melodic line with slurs and a bass line with chords. Measure numbers 5, 10, 15, and 20 are indicated in boxes at the start of their respective staves.

25  *sfp*

30  *sfp* *sfp*

35 

40 

45 

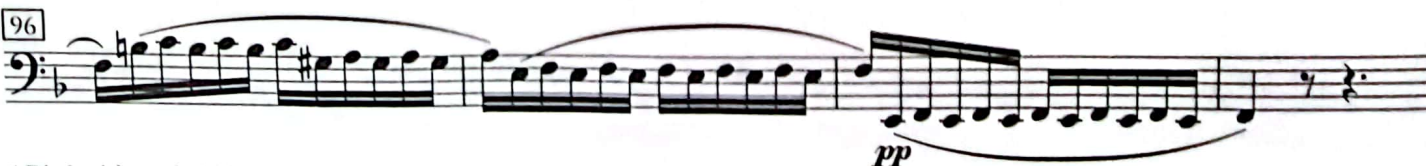
50 

55 

59  *cresc.* *f*  61

62  *simile*

65 



* Die Streichung der Takte 78-85 ist von Mozart für die "Wiener Fassung" vorgenommen worden (Vgl. NMA, Serie II, Werkgruppe 5, Band 17, S. 171 f).

Tosca

3. Akt

4 Violoncelli soli

Giacomo Puccini

Andante lento

First system of musical notation for four cellos (I, II, III, IV). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Andante lento".
- Cello I: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p dolce sostenuto e legato*, *ppp*.
- Cello II: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *pp legato*, *pp*.
- Cello III: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *pp legato*, *ppp*.
- Cello IV: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *pp legato*, *ppp*.

Second system of musical notation for four cellos. The key signature is one sharp (F#) and the time signature is common time (C).
- Cello I: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *dolce e legato*.
- Cello II: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *rit.*.
- Cello III: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *rit.*.
- Cello IV: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *rit.*.

Third system of musical notation for four cellos. The key signature is one sharp (F#) and the time signature is common time (C).
- Cello I: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *Meno*, *p dolcissimo espressivo*.
- Cello II: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *f*, *p*.
- Cello III: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *f*, *p*.
- Cello IV: Starts with a fermata, then plays a melodic line with triplets. Dynamics: *p*, *f*, *p*.

V V V V V
allarg. 1

System 1: Four staves of music. The first staff is in treble clef, and the others are in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staves and a bass line. Dynamics include *cresc.* and *p*. Tempo markings include *allarg.*. There are hairpins for crescendo and decrescendo. Above the first staff, there are some handwritten-style markings: 'V', 'allarg.', and '1'.

System 2: Four staves of music. The first staff is in treble clef, and the others are in bass clef. The key signature has two sharps. The music features a melodic line in the upper staves and a bass line. Dynamics include *cresc. ed allarg.*, *f*, *p*, and *pp*. Tempo markings include *rit.* and *accel.*. There are hairpins for crescendo and decrescendo. Above the first staff, there are some handwritten-style markings: '1', '1', '2-2', '3', '3', 'p', '1', 'rit.', '1-2', 'accel.', '3'.

System 3: Four staves of music. The first staff is in treble clef, and the others are in bass clef. The key signature has two sharps. The music features a melodic line in the upper staves and a bass line. Dynamics include *rall. e dim.* and *rall.*. There are hairpins for decrescendo. Above the first staff, there are some handwritten-style markings: '2', '3', 'rall. e dim.', '3', '(3)', '2', 'rall.', '(11)'.

Wilhelm Tell

Gioacchino Rossini

Ouverture

Andante ♩ = 54

Solo

espr.

8

2. Vcl.

1

16

dolce

22

1 (A) 1

pp

29

35

1

43

Rigoletto

2. Akt, Nr. 9, Arie des Rigoletto

Giuseppe Verdi

Meno mosso $\text{♩} = 56$

Solo

pp

115

117

118

120

121

123

124

126

127

129