

Seinem Freunde

HERRN EDUARD KLEIN

in Moskau

RESIGNATION

Geistliches Lied ohne Worte

für das
Violoncell

mit Begleitung des Orchesters

von

WILHELM FITZENHAGEN.

OP. 8.

Partitur $7\frac{1}{2}$ Ngr.
Mk. 75.

Orchesterstimmen 15 Ngr.
Mk. 150.

Eigentum der Verleger.

Leipzig Breitkopf & Härtel

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RESIGNATION.*)**Ein geistliches Lied ohne Worte.**

Sehr langsam und feierlich.

SOLO.

W. Fitzenhagen, Op.8.

Flauto. *mf* *f* *mf*

Oboe. *f* *mf*

Clarinetto I e II
in B. *p* *mf* *p*

Fagotto I e II. *p*

Corni in Es.

Violoncello Solo.

Violoncello I e II.

Contrebass.

*) Der Bass ist in diesem Stück anders zu stimmen als gewöhnlich. Die E Saite muss einen halben Ton tiefer in Es gestimmt sein, so dass alle Töne auf der E Saite gespielt, einen halben Ton tiefer klingen. Zu Beispiel: „Fis gleich F, - Gis gleich G, - A gleich As!

1.80
Antennae
Sticks

SOLO.

mf *pp*

mf *pp*

dim. *pp* SOLO. *mf* *p* *fz*

dim. SOLO. *mf* *p* *fz*

SOLO.

mf *f* *fz*

pp *cresc.* *mf* *p*

pp *cresc.* *mf* *p* *p*

p *p* *cresc.* *fz* *p*

p *cresc.* SOLO. *mf* *p*

p *cresc.* *f* *fz*

pp *cresc.* *mf* *fz* SOLO.

pp *cresc.* *mf* *p*

espress. SOLO. *mf* *pp* *f* *dim.* *pp*

SOLO. *espress.* *p*

f *p* *pp*

mf *p* *dim.* *pp*

mf *p* *dim.* *pp*

SOLO. *rall.* *p*

SOLO. *p*

SOLO. *mf* *p* *rall.*

mf *pp* *1.* *mf* *pp* *cresc.*

mf *pp* *rall.*

f *pp* *f* *pp* *cresc.* *rall.*

pp *mf* *pp* *cresc.*

mf *rall.* *p*

TUTTI.
a tempo

First system of musical notation. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The first staff begins with the marking *dolce* and *cresc.*, followed by dynamic markings *f*, *mf*, and *mf*. The second staff begins with *cresc.* and has dynamic markings *f*, *mf*, and *mf*. The third staff has dynamic markings *mf* and *p*. The fourth staff has dynamic markings *p* and *dim.*. The fifth staff has a *dim.* marking.

Second system of musical notation. It consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The top staff begins with the marking *a tempo* and dynamic *p*. The second staff has dynamic *pp*. The third staff has dynamic *pp*. The fourth staff has dynamic *pp*.

Third system of musical notation. It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The top staff begins with *SOLO.* and dynamic *pp*. The second staff begins with *pp*. The third staff begins with *SOLO.* and dynamic *pp*, followed by *cresc.* and dynamic *p*. The fourth staff has dynamic markings *mf*, *p*, *f*, and *p*. The fifth staff has dynamic markings *mf* and *f*. The sixth staff has dynamic markings *pp*, *cresc.*, *mf*, *p*, and *p > pp*.

Musical score system 1, measures 1-4. The system includes five staves: three treble clefs and two bass clefs. The key signature is two flats. The first staff is mostly silent. The second staff has a few notes. The third staff (bass clef) has a melodic line with dynamics *p*, *mf*, *f*, *mf*, *p*, *f*, *mf*. The fourth staff (bass clef) has a melodic line with dynamics *p*, *mf*, *p*. The fifth staff (bass clef) has a melodic line with dynamics *mf*, *p*, *mf*, *p*, *mf*.

Musical score system 2, measures 5-8. The system includes five staves. The first staff is mostly silent. The second staff (treble clef) has a melodic line with dynamics *pp*, *f*, *dim.*, *pp*, *mf*, *pp*. It is marked *SOLO. espress.* and *SOLO.*. The third staff (treble clef) is mostly silent. The fourth staff (bass clef) has a melodic line with dynamics *p*, *pp*, *f*, *pp*. The fifth staff (bass clef) has a melodic line with dynamics *p*, *dim.*, *pp*, *pp*. It is marked *SOLO.*

Musical score system 1, measures 1-8. The system includes a vocal line and piano accompaniment. The vocal line begins with a first ending bracket (labeled 'I.') and features dynamics such as *mf*, *p*, *f*, and *pp*. The piano accompaniment includes a first ending bracket (labeled 'I.') and dynamics such as *mf*, *pp*, *cresc.*, *f*, and *pp*. The system concludes with a *ff* dynamic.

Musical score system 2, measures 9-16. The system includes a vocal line and piano accompaniment. The vocal line features tempo markings *rall.* and *a tempo*, and dynamics such as *p*, *f*, *pp*, and *ppp*. The piano accompaniment includes a *SOLO.* marking and dynamics such as *p*, *f*, *pp*, *ppp*, and *espress.*. The system concludes with a *ppp* dynamic.

36970

Partituren

im Verlag von Breitkopf & Härtel in Leipzig.

Symphonien für Orchester.

	<i>Fl. Nr.</i>		<i>Fl. Nr.</i>
Bach, C. Ph. Em. , No. 1. D dur in 8.	1 —	Liszt, Fr. , Symphonische Dichtungen in 8.	
Bargiel, W. , Op. 30. C dur	5 —	No. 3. Les Préludes (nach Lamartine)	2 15
Beethoven, L. van , No. 1. C dur. Op. 21.	1 6	- 4. Orphée	1 —
No. 2. D dur.	1 21	- 5. Prométhée	2 —
- 3. Es dur.	2 15	- 6. Mazeppa (nach V. Hugo)	3 —
- 4. B dur.	2 3	- 7. Fest-Klänge	2 15
- 5. C moll.	2 18	- 8. Héroïde fuëbre	1 15
- 6. F dur.	2 6	- 9. Huggaria	3 15
- 7. A dur.	2 12	- 10. Hamlet	1 5
- 8. F dur.	1 21	- 11. Hunnenschlacht (nach Kaulbach)	1
- 9. D moll.	7 —	- 12. Die Ideale (nach Schiller)	2 0
Brahms, J. , Serenade. Op. 11. D dur.	5 15	Anhang. Varianten zu No. 7. Festklänge. —	
Ellerton, J. L. , No. 3. D moll. (Waldsymphonie). Op. 120 in 8.	4 —	Kürzungen und Errata	1 —1
Gade, Niels W. , No. 2. E dur. Op. 10. in 8.	5 —	Symphonie zu Dante's Divina Commedia. in 8.	5 155
No. 3. A moll. Op. 15. in 8.	5 —	Mendelssohn Bartholdy, Felix , No. 2. B dur (Symphonie - Cantate. Lobge-	
- 5. D moll. Op. 25. in 8.	5 —	sang.) Op. 52. gr. 4	12 —
- 7. F dur. Op. 45. in 8.	6 —	- 3. A moll. Op. 56. in 8.	5 15
Gouvy, Th. , No. 2. F dur. Op. 12. in 8.	3 6	- 4. A dur. Op. 90. in 8.	4 15
Haydn, Joseph , No. 1. Es dur. in 8.	1 10	Mozart, W. A. , No. 1. D dur (Ohne Menuett). in 8.	1 10
No. 2. D dur. in 8.	1 10	No. 2. G moll. in 8.	1 10
- 3. Es dur (Mit dem Paukenschlage) in 8.	1 10	- 3. Es dur. in 8.	1 10
- 4. D dur. in 8.	1 10	- 4. C dur (Mit der Fuge) in 8.	1 15
- 5. D dur. in 8.	1 10	- 5. D dur. in 8.	1 10
- 6. G dur. in 8.	1 10	- 6. C dur. in 8.	1 10
- 7. C dur. in 8.	1 10	- 7. D dur. in 8.	1 10
- 8. B dur. in 8.	1 10	- 8. D dur. in 8.	1 15
- 9. C moll. in 8.	1 10	- 9. D dur. in 8.	1 10
- 10. D dur. in 8.	1 10	- 10. C dur. in 8.	1 10
- 11. G dur (Militair) in 8.	1 10	- 11. B dur. in 8.	1 10
- 12. B dur. in 8.	1 10	- 12. G dur. in 8.	1 —
- 13. G dur	1 10	Reinecke, Op. 79. A dur.	4 —
- 14. D dur	1 10	Reinthal, Op. 12. D dur.	n. 5 —
Dieselben. Erster Band. No. 1—6. Roth cartonnirt. n.	3 —	Rietz, Julius , No. 3. Es dur. in 8.	5 —
— Zweiter Band. No. 7—12. Roth cartonnirt	3 15	Schubert, Franz , No. 1. C dur. in 8.	10 —
Liszt, Fr. , Symphonische Dichtungen in 8.		Schumann, Robert , No. 1. B dur. in 8.	5 —
No. 1. Ce qu'on entend sur la montagne (nach V. Hugo)	4 —	No. 4. D moll. in 8.	4 —
- 2. Tasso. Lamento e Trionfo	2 —	Street, Joseph , No. 1. Es dur. in 8. Op. 4.	6 —
		No. 2. D dur. in 8. Op. 14.	7 20
		Veit, H. , E moll. Op. 49. in 8.	5 —

Ouverturen für Orchester.

Bargiel, W. , Op. 16. Prometheus.	2 —	Mendelssohn Bartholdy, Felix , Vier Concert-Ouverturen.	
Beethoven, L. van , No. 1. Coriolan. C moll. Op. 62.	1 3	No. 1. E dur. Zum Sommernachtstraum. Op. 21. in 8.	2 —
- 2. Leonore (Fidelio). No. 1. C dur. Op. 138.	1 6	- 2. H moll. Zur Fingalshöhle. Op. 24. in 8.	1 10
- 3. Leonore (Fidelio). No. 2. C dur. Op. 72.	1 18	- 3. D dur. Zur Meerestille und glückliche Fahrt. Op. 27. in 8.	1 20
- 4. Leonore (Fidelio). No. 3. C dur. Op. 72.	1 21	- 4. F dur. Zum Mährchen von der schönen Melusine. Op. 32. in 8.	1 20
- 5. C dur. Op. 115.	1 3	Zu Athalia. Op. 74. in 4.	2 —
- 6. König Stephan. Es dur. Op. 117.	1 —	Zu Heimkehr aus der Fremde. Op. 89. in 4.	1 10
- 7. C dur. Op. 124.	1 12	Ouvert. in C dur (Trompeten-Ouverture), comp. im Jahre 1826. No. 30 der nachgelassenen Werke zweite Folge	2 —
- 8. Prometheus. C dur. Op. 43.	— 27	Reinecke, C. , Ouverture zu Calderon's Dame Kobold. Op. 51. in 8.	1 15
- 9. Fidelio (Leonore), E dur. Op. 72.	1 —	Ouverture zu König Manfred	2 —
- 10. Egmont. F moll. Op. 84.	— 27	Schumann, Robert , Zu Manfred. Op. 115. in 8.	2 —
- 11. Ruinen v. Athen. G dur. Op. 113.	— 24	Street, J. , Ouvert. zu Shakespeare's „Die beiden Veroneser“. Op. 8. in 8.	1 20
Cherubini, L. , No. 1. Ali Baba. in 8.	1 10	Taubert, Der Sturm. Op. 134.	2 —
No. 2. Abencerragen. in 8.	1 10	Vierling, G. , Ouvert. zu Kleist's Drama „Die Her- mannschlacht“. Op. 31	2 —
- 3. Medea. in 8.	1 10	Wagner, R. , Vorspiel zu Tristan und Isolde	— 25
- 4. Der Wasserträger. in 8.	1 10	— Vorspiel zu der Oper Lohengrin	— 20
- 5. Elise. in 8.	1 10	— Eine Faustouverture. in 8.	2 —
- 6. Faniska. in 8.	1 10		
- 7. Lodoiska. in 8.	1 10		
- 8. Anacreon. in 8.	1 10		
- 9. Der portugiesische Gasthof. in 8.	1 10		
Gade, Niels W. , Ouverture A moll (Nachklänge v. Ossian) in 8.	1 15		
Op. 37. Hamlet. C moll. in 8.	1 20		

Diverse.

Brahms, J. , Op. 11. Serenade. D dur. f. Orch. in 8.	5 15	Mendelssohn Bartholdy, Felix , Musik z. Sommernachtstraum. Daraus einzeln:	
Lumbye, H. C. , Der Traum des Savoyarden. Phantasie für Orch. in 8.	2 —	Scherzo. G moll	— 25
Mendelssohn Bartholdy, Felix , Op. 44. No. 1. Quartett. D dur. f. 2 V., A. u. B. in 8.	1 5	Noturno. E dur.	— 15
- 44. No. 2. Quartett. E moll. f. 2 V., A. u. B. in 8.	1 5	Hochzeitsmarsch	— 20
- 44. No. 3. Quartett. Es dur. f. 2 V., A. u. B. in 8.	1 5	Kriegsmarsch der Priester aus Athalia	— 20
- 64. Concert. E moll. f. V. u. Orch. in 8.	4 20	Mozart, W. A. , Quintett. Es dur. f. Horn, V., 2 A. u. B. in 8.	— 20
- 80. Quartett. F moll. f. 2 V., A. u. B. in 8.	1 5	Serenade. B dur. f. 2 Ob., 2 Cl., 2 Basseth., 2 Fag., 4 Waldh. u. Cigarr. in 8.	3 20
- 81. Quartett. E dur. f. 2 V., A. u. B. in 8.	1 —	Schumann, R. , Op. 41. No. 1. Quartett. A moll. f. 2 V., A. u. B. in 8.	1 —
- 87. Quintett. B dur. f. 2 V., 2 A. u. B. in 8.	1 15	Op. 41. No. 2. Quartett. F dur. f. 2 V., A. u. B. in 8.	1 —
		Op. 41. No. 3. Quartett. A dur. f. 2 V., A. u. B. in 8.	1 —
		Wagner, R. , Vorspiel aus Tristan u. Isolde f. Orch.	— 25