

# Partitur-Bibliothek

## Symphonien, Entr' Actes, Phantasien u. dergl.

- Abert, Frühlings-Symphonie.** (23 Stimmen.)  
**Bach, Ph. E.,** Symphonie, Ddur. (16 St.) 8<sup>o</sup>.  
**Bantock, Helena,** Variationen üb. das Thema H. F. B. (27 St.)  
**Bargiel, Symphonie,** Cdur. Op. 30. (23 St.) 8<sup>o</sup>.  
**Beethoven, Die Geschöpfe des Prometheus.** Ballett. Op. 43. (20 St.)  
— Große Fuge für 2 Viol., Br. u. Vcell. Op. 133. Für Ausführung in einfacher und mehrfacher Besetzung mit Vortragszeichen versehen v. F. Weingartner.  
— Musik zu Goethes Egmont. Op. 84. (21 St.)  
— Symphonie Nr. 1, Cdur. Op. 21. (18 St.)  
— Symphonie Nr. 2, Ddur. Op. 36. (18 St.)  
— Symphonie Nr. 3, Esdur. Op. 55. (19 St.)  
— Symphonie Nr. 4, Bdur. Op. 60. (17 St.)  
— Symphonie Nr. 5, Cmoll. Op. 67. (23 St.)  
— Symphonie Nr. 6, Fdur. Op. 68. (21 St.)  
— Symphonie Nr. 7, Adur. Op. 92. (18 St.)  
— Symphonie Nr. 8, Fdur. Op. 93. (18 St.)  
— Symphonie Nr. 9, Dmoll. Op. 125. (28 St.)  
— Wellingtons Sieg oder die Schlacht bei Vittoria. Op. 91. (37 St.)  
**Berger, Symphonie,** Bdur. (25 St.)  
**Bonvin, Symphonie,** Gmoll. (27 St.)  
**v. Bronsart, Frühlings-Phantasie.** Op. 11. (27 St.)  
**Bruch, Symphonie Nr. 3,** Edur. Op. 51. (25 St.)  
**Busoni, Symphonisches Tongedicht.** Op. 32a.  
— 2. Orchester- (Geharnischte) Suite. Op. 34a. (31 St.)  
**Chevillard, Phantastische Symphonie.** Op. 10. (28 St.)  
**Cowen, Idyllische Symphonie Nr. 6,** Edur. (27 St.)  
**Dittersdorf, Symphonie,** Cdur. (14 St.)  
**Ellerton, Wald-Symphonie,** Dmoll. Op. 120. (23 St.) 8<sup>o</sup>.  
**Enna, Phantasie aus Cleopatra.** (G. Sandré.) (22 St.)  
**Floersheim, Suite Miniature.** Liebesnovelle. (27 St.)  
**Gade, Holbergiana.** Suite. Op. 61. (25 St.)  
— Sommertag a. d. Lande. 5 Stücke. Op. 55. (19 St.) 8<sup>o</sup>.  
— Symphonie Nr. 2, Edur. Op. 10. (21 St.) 8<sup>o</sup>.  
— Symphonie Nr. 3, Amoll. Op. 15. (21 St.) 8<sup>o</sup>.  
— Symphonie Nr. 5, Dmoll. Op. 25. (25 St.) 8<sup>o</sup>.  
— Symphonie Nr. 7, Fdur. Op. 45. (23 St.) 8<sup>o</sup>.  
**Gilson, Fanfare inaugurale.** (41 St.)  
— Das Meer. Symphonische Skizzen. (36 St.)  
**v. Goldschmidt, Eine symphonische Dichtung.** (36 St.)  
**Gouvy, Symphonie,** Gmoll. Op. 87. (23 St.) 8<sup>o</sup>.  
— Symphonische Paraphrasen. Op. 89. (23 St.)  
**Hamerik, Jüdische Trilogie.** Op. 19. (25 St.) 8<sup>o</sup>.  
— Nordische Suite. Cdur. Op. 22. (35 St.) 8<sup>o</sup>.  
— Vierte nordische Suite. Ddur. Op. 25. (27 St.) 8<sup>o</sup>.  
— Symphonie sérieuse, Gmoll. Op. 36. (26 St.)  
**Händel, Konzert Nr. 2, F.** für Streichinstr. mit Klavierbegleitung. (8 St.)  
**Haydn, Jos.,** Symph. Nr. 1, Esdur. (Paukenwirbel.) (18 St.) 8<sup>o</sup>.  
— Symph. Nr. 2, Ddur. (London-Symph.) (18 St.) 8<sup>o</sup>.  
— Symphonie Nr. 3, Esdur. (18 St.) 8<sup>o</sup>.  
— Symphonie Nr. 4, Ddur. (Glocken-Symph.) (18 St.) 8<sup>o</sup>.  
— Symphonie Nr. 5, Ddur. (26 St.) 8<sup>o</sup>.  
— Symphonie Nr. 6, Gdur. (Paukenschlag.) (16 St.) 8<sup>o</sup>.  
— Symphonie Nr. 7, Cdur. (16 St.) 8<sup>o</sup>.  
— Symphonie Nr. 8, Bdur. (15 St.) 8<sup>o</sup>.  
— Symphonie Nr. 9, Cmoll. (15 St.) 8<sup>o</sup>.  
— Symphonie Nr. 10, Ddur. (15 St.) 8<sup>o</sup>.  
— Symphonie Nr. 11, Gdur. (Militär-Symph.) (20 St.) 8<sup>o</sup>.  
— Symphonie Nr. 12, Bdur. (16 St.) 8<sup>o</sup>.  
— Symphonie Nr. 13, Gdur. (15 St.) 8<sup>o</sup>.  
— Symphonie Nr. 14, Ddur. (16 St.) 8<sup>o</sup>.  
— Symphonie Nr. 15, Bdur. (La Reine.) (12 St.) 4<sup>o</sup>.  
— Symphonie Nr. 16, Gdur. (Oxford-) (15 St.) 4<sup>o</sup>.  
— Symphonie Nr. 17, Cdur. (L'ours.) (15 St.) 4<sup>o</sup>.  
— Symphonie Nr. 18, Fismoll. (Abschieds-) (10 St.) 4<sup>o</sup>.  
— 12 Symphonien, 2 Bde. 8<sup>o</sup>. (VA. 122/23.)  
**Haydn, Mich.,** Symphonie, Cdur. Op. 1 Nr. 3. (14 St.)  
**Hofmann, H.,** Im Schloßhof. Suite. Op. 78. (27 St.)  
**Jadassohn, Serenade Nr. 3,** Adur. Op. 47. (21 St.) 8<sup>o</sup>.  
— Symphonie Nr. 4, Cmoll. Op. 101. (24 St.)  
**Järnefelt, Korsholm, Symph. Dichtung.** (29 St.)  
**Kaun, Symphonie, D.** (An mein Vaterland.) Op. 22. (25 St.)  
**Kefer, Symphonie,** Ddur. (32 St.)  
**Knorr, J.,** Variat. üb. ein ukrainisches Volksl. Op. 7. (18 St.)  
**Koch, F. E.,** Von der Nordsee. Symph., Dmoll. Op. 4. (24 St.)  
— Symphonische Fuge, Cmoll. Op. 8. (23 St.)  
**Liszt, Symphonie zu Dantes Divina Commedia.** (32 St.) 8<sup>o</sup>.  
— Symphonische Dichtungen Nr. 1. Ce qu'on entend sur la montagne. (30 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 2. Tasso. (33 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 3. Les Préludes. (29 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 4. Orpheus. (28 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 5. Prometheus. (26 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 6. Mazeppa. (32 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 7. Festklänge. (26 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 8. Héroïde funèbre. (31 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 9. Hungaria. (30 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 10. Hamlet. (25 St.) 8<sup>o</sup>.  
— Symph. Dichtungen Nr. 11. Hunnen-Schlacht. (28 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen Nr. 12. Die Ideale. (24 St.) 8<sup>o</sup>.  
— Symphon. Dichtungen. 3 Bde. 8<sup>o</sup>. (VA. 517/19.)  
— Le triomphe funèbre du Tasse. Epilogue du poème symphonique »Tasso, Lamento e Trionfo«. (26 St.) 8<sup>o</sup>.

Fasch, Joh. Friedr., Orchester-Suite in Gdur. Bearbeitung von Hugo Riemann.

Eigentum der Verleger für alle Länder

**BREITKOPF & HÄRTEL, LEIPZIG**

BERLIN · BRÜSSEL · LONDON · NEW YORK

# Orchester-Suite in G dur.

Joh. Friedr. Fasch (1688-1758).  
Bearbeitung von Hugo Riemann.

## Ouverture. (Grave.)

Violino I & Oboe I.

Violino II & Oboe II.

Oboe III.

Viola.

Fagotto, Violoncello, Contrabasso e Cembalo.

Accompagnamento\* (ad libitum).

ten. A

mf cresc. f

ten. mf cresc. f

ten. mf cresc. f

ten. mf cresc. f

ten. mf cresc. f

mf cresc. f

\*) Cembalo-Stimme nicht beziffert.

Musical score system 1, featuring five staves (three vocal staves and two piano staves). The system includes dynamic markings such as *più f*, *ff*, and *mf*. A section marker **B** is positioned above the second vocal staff. Trills are indicated with *tr* above notes.

Musical score system 2, featuring two piano staves. It includes dynamic markings *ff* and *mf*, and trills marked with *tr*. Measure numbers (8), (6a), (8a), and (2) are indicated below the staves.

Musical score system 3, featuring five staves. It includes dynamic markings *cresc.*, *f*, and *ff*. Trills are marked with *tr*. Measure numbers (4), (6), and (6a) are indicated below the staves.

Musical score system 4, featuring two piano staves. It includes dynamic markings *cresc.* and *ff*. Measure numbers (4), (6), and (6a) are indicated below the staves.

Musical score system 5, featuring five staves. It includes dynamic markings *f* and *ritard.*. A first ending bracket labeled **1.** spans the final two measures. Measure numbers (8) and (6) are indicated below the staves.

Musical score system 6, featuring two piano staves. It includes dynamic markings *f* and *ritard.*. A first ending bracket labeled **1.** spans the final two measures. Measure numbers (8), (6), (8), and (2) are indicated below the staves.



Allegro.

fp f fp f mf f

Allegro.

fp f p f

(4) (6) (8=1) (2)

mf f più f più f più f più f

(4) (6)

mf p f molto cresc.

(8) (8a) (8b = 1) (2)

*più f* *ff* *mf* *c.espr.*  
*più f* *ff* *mf* *c.espr.*  
*più f* *ff* *mf* *c.espr.*  
*più f* *ff* *mf* *c.espr.*  
*più f* *ff* *p*

(4-5) (6) (8)

*mf* *c.espr.* *Tutti* *f*  
*mf* *c.espr.* *Tutti* *f*  
*mf* *c.espr.* *f*  
*f* *p* *f*  
*f* *p* *f*

(8a) (8b) (8c)

*mf* *rit.* *Tutti* *fp*  
*fp* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*  
*mf* *pp* *mf* *rit.* *fp*

(8d) (8e) (8f) (8g-4)



Ob. *f*

(6) (8=1) (2) (2a)

*mf* *più f*

(4) (6) (6a)

*f* *ff* *p* *f assai*

**E** **E**

(6b=7) (8) (8a) (2)

sf

ff

dim.

(1) (6) (8)

*poco rit.*

*fp*

*f*

*mf*

*dim.*

*p*

*f*

*mf*

(8a-4) (6) (8b-5)

*poco rit.*

*p*

*f*

*mf*

(8a-4) (6) (8b-5)

*più f*

*p*

*sf*

*mf*

Ob. I Solo

Ob. II Solo

Ob. III Solo

*più f*

*p*

*f*

*sf*

*mf*

(8a-7) (8) (8a) (8b-5) (6)

Musical score for the first system, featuring woodwinds and strings. It includes a 'Fag Solo' section and dynamic markings like 'rit.', 'p', and 'mf'. The system is divided into measures (8), (8a), (8b), (8c), and (8d-4).

Musical score for the second system, marked 'Tutti'. It features woodwinds and strings with dynamic markings such as 'fp', 'f', 'mf', and 'più f'. The system is divided into measures (6) and (8-4).

Musical score for the third system, featuring woodwinds and strings. It includes dynamic markings like 'f assai' and 'f'. The system is divided into measures (4-5), (6), and (8).





*rit.* - - - **I**a tempo

Musical score for the first system, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamics include *f*, *mf*, *p*, and *f*. The tempo marking is **I**a tempo.

*rit.* - - - **I**a tempo

Musical score for the second system, featuring piano and bass staves. Dynamics include *f*, *mf*, *p*, and *f*. The tempo marking is **I**a tempo.

(8)

(8a)

(8b)

(8c)

Musical score for the third system, featuring four staves. Dynamics include *p*, *f*, and *ff*. The tempo marking is *rit.*.

Musical score for the fourth system, featuring piano and bass staves. Dynamics include *p*, *f*, *cresc.*, and *ff*. The tempo marking is *rit.*.

(8d)

(6)

(8-2)

Grave.

Musical score for the fifth system, featuring four staves. The tempo marking is Grave. Each staff has a [Fine] marking.

Grave.

Musical score for the sixth system, featuring piano and bass staves. The tempo marking is Grave. Both staves have a [Fine] marking.

(4)

(4a)

(6)

First system of musical notation, including vocal lines and piano accompaniment. It features various musical notations such as trills (tr), slurs, and dynamic markings like *sf* (sforzando) and *f* (forte). Measure numbers (8), (8a), and (2) are indicated at the bottom of the system.

Second system of musical notation, marked with a 'K' time signature. It includes dynamic markings such as *cresc.* (crescendo), *ff* (fortissimo), and *sempre ff* (sempre fortissimo). Measure numbers (4), (6), (8), and (6a) are indicated at the bottom.

Third system of musical notation, also marked with a 'K' time signature. It features dynamic markings like *cresc.* and *sempre ff*. Measure numbers (4), (6), (8), and (6a) are indicated at the bottom.

Fourth system of musical notation, featuring dynamic markings like *sf* and *allarg.* (allargando). A section marked 'V. II.' is visible. Measure numbers (8) and (6a) are indicated at the bottom.

Fifth system of musical notation, concluding with the instruction 'Allegro da capo al Fine.' and dynamic markings like *sf* and *allarg.*. Measure numbers (8a), (6b), and (8b) are indicated at the bottom.



String quartet and piano accompaniment. Measures 4a through 8. Dynamics include *cresc.* and *f*.

Woodwind and piano accompaniment. Measures 8a through 2. Includes parts for Ob. I Solo, Ob. II Solo, V. II, Ob. III Solo, and Fag. Solo. Dynamics include *p*, *mp*, *poco rit.*, *dim.*, and *pp*. Tempo markings include *M a tempo*.

String quartet and piano accompaniment. Measures 4 through 8. Dynamics include *mp*, *mf*, and *pf*.





Ob. I Solo *fp*  
*dolce*

Ob. II Solo *fp*  
*dolce*

Ob. III Solo *fp*  
*dolce*

Fag. Solo *fp*  
*dolce*

Tutti *mf*  
 Tutti *mf*  
 Tutti *mf*  
 Tutti *mf*  
 Tutti *mf*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

unis.

(4) (6=5) (6)

*f* *meno f* *cresc.* *rit.*  
*f* *meno f* *cresc.* *f*  
*f* *meno f* *cresc.* *f*  
*f* *meno f* *cresc.* *f*  
*f* *meno f* *cresc.* *f*

*f* *meno f* *cresc.* *f*

*f* *meno f* *cresc.* *f*

*f* *meno f* *cresc.* *f*

(8) (6) (8) (8a)

Ob. I Solo *p*  
 Ob. II Solo *p*  
 Ob. III Solo *p*

Tutti *mf*  
 Tutti *mf*  
 Tutti *mf*  
 Tutti *mf*  
 Tutti *mf*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*f* *allarg.*  
*f* *allarg.*  
*f* *allarg.*  
*f* *allarg.*  
*f* *allarg.*

V. II

*p* *mf* *f* *allarg.*

(6) (6a) (8)

Allegro (Allegretto grazioso. Passepied).\*

Oboi e Violini  
tutti all'unisono.

Viola.

Bassi.

Accom-  
pagnamento  
(ad libitum).

Allegro (Allegretto grazioso. Passepied).\*

The musical score is arranged in systems. The first system includes staves for Oboes and Violins (unison), Viola, Basses, and Piano accompaniment. The piano part features dynamic markings such as *fp*, *f*, *mf*, *ff*, *dim.*, and *p*. The score includes various musical notations like triplets, slurs, and articulation marks. Measure numbers (4), (4<sup>a</sup>-5), (6), (8), (2), (4), (6), (8), (2), (2<sup>a</sup>), (4-5), (6), (8), (6) are placed at the end of their respective systems.

\*) Dieser Satz steht im Original zuletzt.

0

*f* *p* *mf* *mp* *mf*

*f* *pp* *poco sf* *p* *sf*

(8) (2) (4)

*più f* *f* *p*

*più f* *fp*

*più f* *dim.*

*tr* *fp*

(6) (8) (2) (4)

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

*fp* *mf* *mf* *mf* *mf* *mf*

*fp* *sf* *sf* *sf* *mf* *dim.* *p*

(4-5) (6) (8) (2)

*f* *p* *fp* *f* *f* *ff*

*f* *fp* *f* *f* *f* *ff*

*sf* *p* *sf* *f* *ff*

(4a) (6) (8)

Allegro (vivace).

Oboe I e Violino I. *mf*

Oboe II e Violino II. *poco f*

Oboe III. *poco f*

Viola. *poco f*

Fagotto, Violoncello e Contrabasso. *poco f*

Accompagnamento. *mf*

(2) (4) (6)

(8=5) (6) (8) (2)

(4) (6) (8)





Musical score for measures 1-8. The top system includes staves for Ob. II and V. II. The piano part is shown in grand staff notation. Dynamics include *f* and *sf*. Measure numbers (8-4), (6), and (8) are indicated below the piano staff.

Musical score for measures 9-12. The top system includes staves for Ob. I, V. I, Ob. II, and V. II. The piano part is shown in grand staff notation. Dynamics include *sf*, *ff*, *fp*, and *dim.*. Measure numbers (2), (4), and (6) are indicated below the piano staff.

Musical score for measures 13-16. The top system includes staves for woodwinds. The piano part is shown in grand staff notation. Dynamics include *fp*, *mf*, and *poco f*. Measure numbers (8), (2), and (4) are indicated below the piano staff.

Ob. I **R**  
 V. I *fp*  
 Ob. II *fp*  
 V. II *fp*

*cresc.* *f* *fp* *fp*

(6) (8-2) (4)

*fp* *unis.*  
*cresc.*  
*fp* *cresc.*  
*fp* *cresc.*  
*fp* *cresc.*  
*fp* *cresc.*

*fp* *unis.*  
*cresc.*  
*fp* *cresc.*  
*fp* *cresc.*  
*fp* *cresc.*  
*fp* *cresc.*

(6) (8) (6a)

Ob. I *p*  
 V. I *p*  
 Ob. II *p*  
 V. II *p*

*unis.*  
*unis.*

*p con grazia* *f*

Ob. I *p*  
 V. I *p*  
 Ob. II *p*  
 V. II *p*

*unis.*  
*unis.*

*p con grazia* *f*

(8a) (8b)