

13059

Arthur Nikisch zugeeignet.

MUZIEKBIBLIOTHEEK M.C.O.



MC001543261



SUITE

PRAELUDIUM — FATUM — KERMESSÉ

für

großes Orchester

von

M. ENRICO BOSSI

OP. 126.

Partitur netto 30 M. —
Orchesterstimmen netto 40 M. —
Duplierstimmen je netto 3 M. —
Clavierauszug zu vier Händen vom Componisten netto 5 M. —

LEIPZIG, J. RIETER-BIEDERMANN.

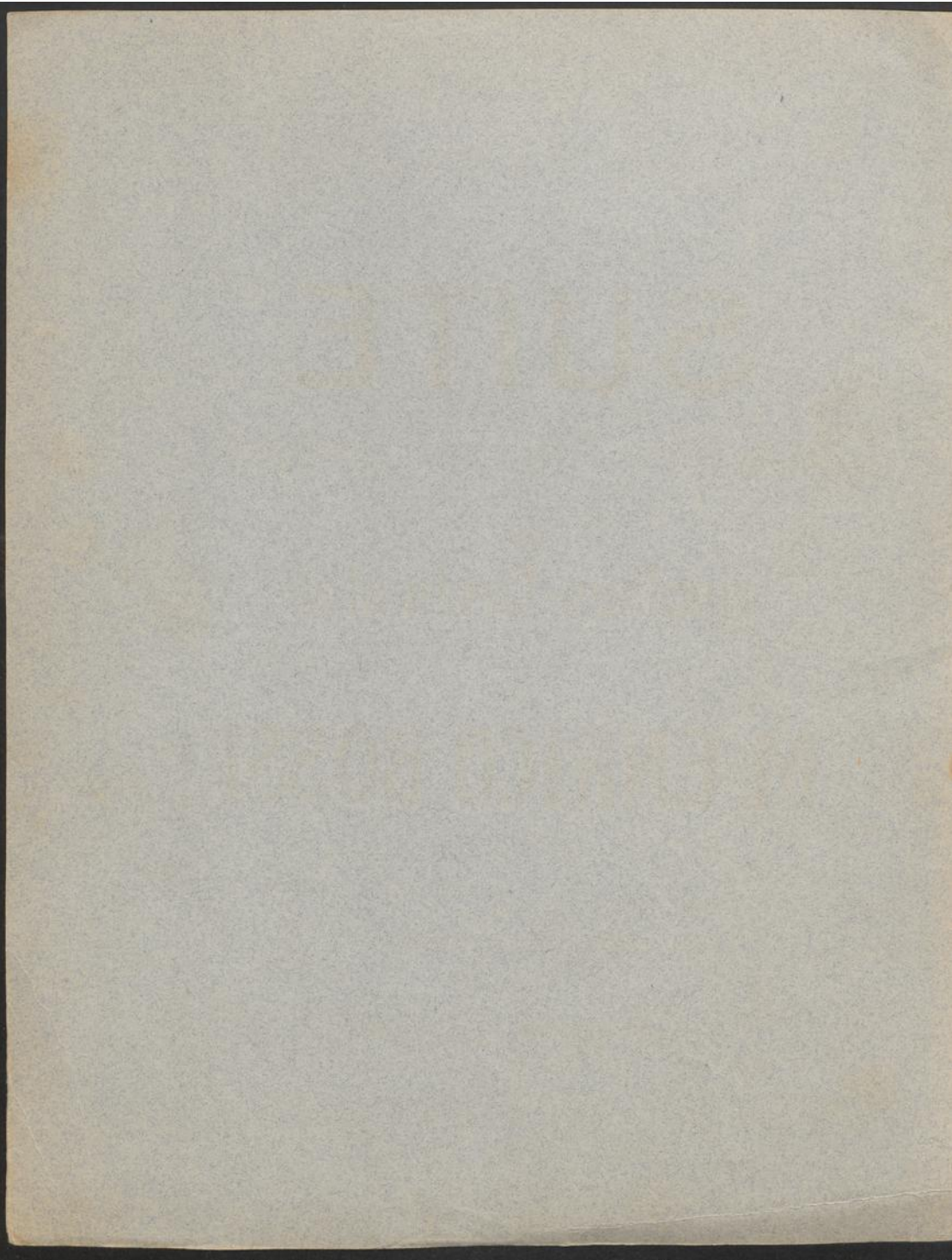
2480, 2481, 2482.

1904.

Gr. P. Nr. V. C. 8. 11. 10. Leipzig.

1018

28



Arthur Nikisch zugeeignet.

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— ° OP. 126. ° —

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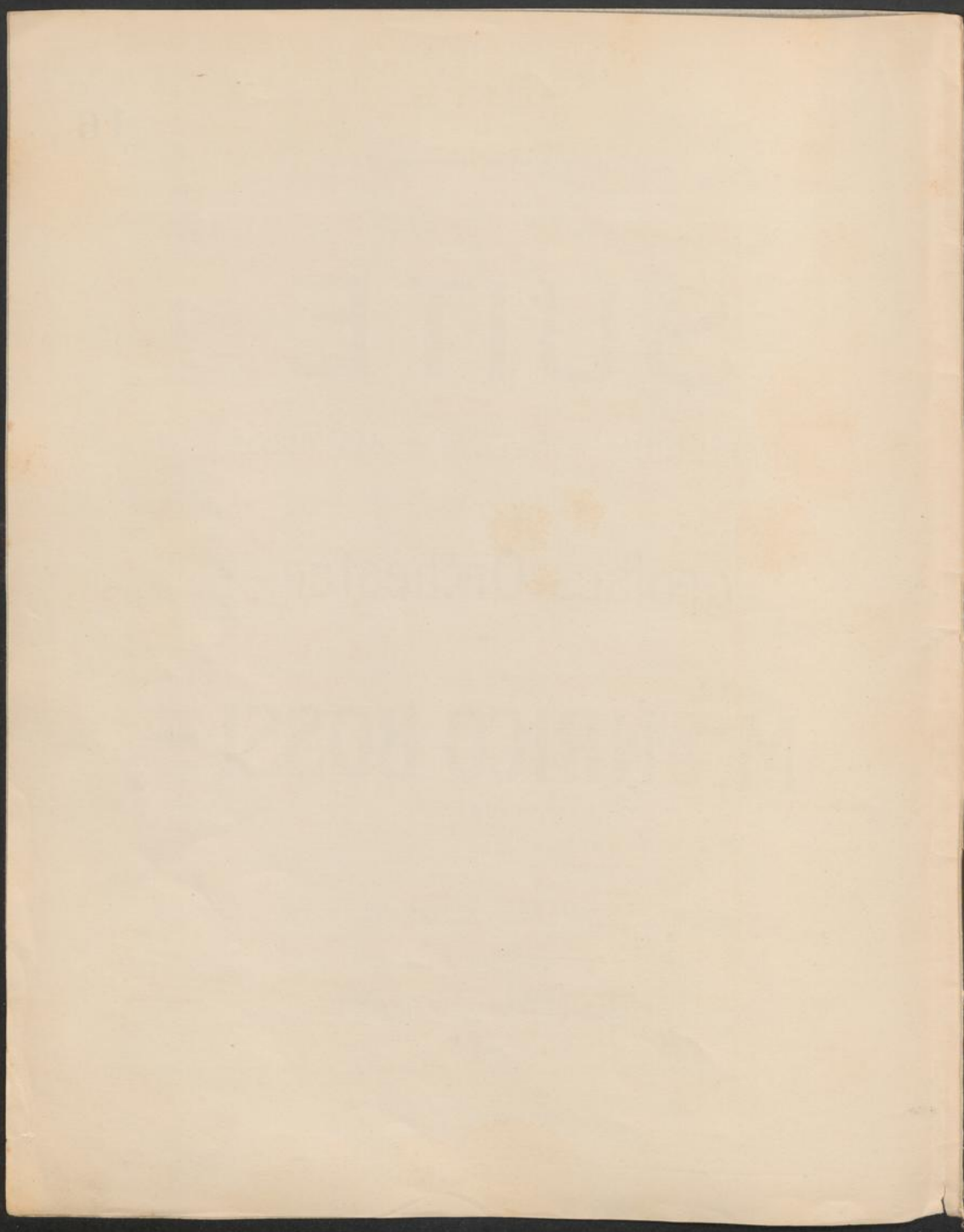
LEIPZIG, J. RIETER-BIEDERMANN.

2490. 2491. 2492.

1904.

Urn. Anst. v. C. B. Rieter, Leipzig.





SUITE. I. Præludium.



3



Energico. (M.M. ♩ = 108.)

M. E. Bossi, Op. 126.

2 Flauti.

2 Ottavini.

2 Oboi.

2 Clarinetti in Sib.

2 Fagotti.

4 Corni in Fa.

2 Cornette in Sib.

3 Tromboni e Bass-Tuba.

Arpa.

Timpani La e Re.

Triangolo e Sistro.

Cassa e Piatti.

Energico. (M.M. ♩ = 108.)

Violini I.

Violini II.

Violo.

Violoncelli.

Contrabassi.

ff *forte* *pp* *cresc.* *molto* *arco* *pizz.* *arco* *pp* *cresc.*

Fl. *b*
 Ott. *b*
 Ob. *b* *cresc.*
 Cl. *b* *cresc.*
 Fag. *b* *cresc.*
 Cor. I. II. *b* *mf cresc.*
 Corn. *b* *mf cresc.*
 Tromb. I. II. *b*
 Piatti Soli. *b*

Viol. *b*
 Viell. *b* *arco*
 Violon. *b*
 Bassi *b*

Fl. *b*
 Ott. *b*
 Ob. *b* *Solo.*
 Cl. *b*
 Fag. *b* *cresc.*
 Cor. I. II. *b*
 Corn. *b*
 Tromb. *b* *secca*
 Tromb. *b* *secca*
 Timp. *b* *secca*
 Piatti a breva *b*
 Soli. *b*

2

Viol. *b*
 Viell. *b* *pizz.*
 Violon. *b* *pizz.*
 Bassi *b* *pizz.*
 Bassi *b* *pizz.*

2

Solo.

mp cresc. mf cresc.

Solo.

p

f

p mp cresc.

mp cresc.

f

p cresc.

saltellato arco *saltellato* *pizz.* *cresc.* *molto* *cresc. arco* *f* *arco* *f*

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

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

uniti pizz. *cresc.* *f*

2 Soll.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks.

saltellanti

saltellanti

saltellanti

dolce cantando

Sistro (Carillon) (ad libitum)

Cassa Piatti.

poco cresc.

arco

arco

Tutti.

4

Musical score for a string quartet, page 8. The score is divided into two systems. The first system contains staves 1 through 7, and the second system contains staves 8 through 11. The music is in G major and 3/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "cresc.", "mf", "mp", "ff", and "pizz.". The bottom two staves of the second system are marked "arco".

4

5

This musical score is for a string quartet and a percussion ensemble. It consists of 11 staves. The top four staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The next three staves are for the percussion ensemble, including Triangolo (Triangle) and Piatti Sotti (Small Cymbals). The bottom four staves are for the string quartet again, with specific performance instructions like *pizz. arco* (pizzicato with bow) and *arco* (arco). The score is marked with a '5' in a box at the beginning and end of the section. Dynamic markings include *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff secca* (fortissimo, dry). There are also markings for *a2.* (second ending) and *div.* (divisi). The percussion parts are marked with *f* and *ff*. The string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and some passages with *mf* and *ff* dynamics.

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Violoncello). The music is characterized by dense, rhythmic textures, primarily using sixteenth and thirty-second notes. The notation includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). Performance instructions include *secca* (staccato), *arco* (arco), *pizz.* (pizzicato), *arco dim.* (arco diminuendo), and *f.dim.* (forzando diminuendo). A *Solo.* section is indicated for the Violoncello in the latter part of the page. The page number 2490 is located at the bottom center.

6

Cl. *più p* *poco sf* *più p* Solo *pp*

Fag. *pp* *p* *pp*

Timp. *plup* *p* *pp*

Viol. *p* *pp* *p* *arco* *p*

Viole. *p* *pp* *p* *arco* *p*

Vcelli div. *mp* *più p* *p* *pp* *pp* *pizz.*

6

Cor. III. IV. In Mi Affettuoso, tenero. *mp* *pp* *pp*

Arpa. *p ma sonoro*

Viol. *pp*

Viole. *pp*

Vcelli div. *poco sf* *pp* *arco* *pp*

7

Fl. *mf*

Ob. *mf*

Cl. *mp* *cresc.*

Cor. In Mi *pp* *cresc.*

Arpa. *p ma sonoro* *dolciss. e legato assai*

Viol. *pp* *poco cresc.* *cresc. div.* *cresc.*

Viole. *pp* *poco cresc.* *cresc.*

Vcelli. *p* *poco cresc.* *cresc.* *mf* *cresc.*

C-bassi. *p* *arco* *poco cresc.* *mf* *pizz.* *cresc.*

7

2 Soli. *pp* *p* *cresc.*

Primo Cambiamento.

8 *a tempo*

2 Fl.
2 Ob.
2 Cl. *Si b.*
2 Fag.
4 Corni *Mi.*
2 Clarinetti *Si b.*
Tromboni e Bassolabi
Arpa.
Timp.
Triangoli e Sistro.
Cassa e Piatte.

a tempo

I. *Violini*
II. *Violini*
Viola
Vclli.
Cb.

8

cresc. con insistenza

Fl. *a₂*

Ob.

Cl. Sib. *cresc.*

Fag. *cresc.*

Corni. *I. cresc.*

Mi. *cresc.*

Corcelli. *I. cresc.*

Sib. *mf*

Tromb. e Bassob. *mf*

Strpa. *mf*

Timp. *mf*

Triangolo e Sistro.

Cassa e Piatti.

attacca all' animando un poco

4 battute

prima del N° 9

valli (non divisi)

I. *cresc. con insistenza*

Violini. *cresc. con insistenza*

II. *cresc. con insistenza*

Viola. *cresc. con insistenza*

Celli. *cresc. con insistenza*

Cb. *cresc.*

arco *mf* *pizz.* *mf* *arco* *pizz.* *mf* *mf*

Musical score for a string quartet and piano, page 14. The score is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabbasso. The piano part is on the right side of the page. The score is marked with "10" at the top left and bottom left, and "2400" at the bottom center. There are also markings for "a2", "a3", "a4", "a5", "a6", "a7", "a8", "a9", "a10", "a11", "a12", "a13", "a14", "a15", "a16", "a17", "a18", "a19", "a20", "a21", "a22", "a23", "a24", "a25", "a26", "a27", "a28", "a29", "a30", "a31", "a32", "a33", "a34", "a35", "a36", "a37", "a38", "a39", "a40", "a41", "a42", "a43", "a44", "a45", "a46", "a47", "a48", "a49", "a50", "a51", "a52", "a53", "a54", "a55", "a56", "a57", "a58", "a59", "a60", "a61", "a62", "a63", "a64", "a65", "a66", "a67", "a68", "a69", "a70", "a71", "a72", "a73", "a74", "a75", "a76", "a77", "a78", "a79", "a80", "a81", "a82", "a83", "a84", "a85", "a86", "a87", "a88", "a89", "a90", "a91", "a92", "a93", "a94", "a95", "a96", "a97", "a98", "a99", "a100".

Casa e Piatti.

arco

div.

10

2400

This page of a musical score, numbered 11 and 15, contains four staves of music. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The score is divided into four measures. The first measure is marked with a first ending bracket. The second measure includes markings for *a2* and *secca*. The third and fourth measures include markings for *arco*, *pizz.*, and *cresc.*. The score is heavily marked with dynamics such as *ff* and *f*.

This block contains the main musical score for measures 1 through 12. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Horn (Corn.), Trombone (Tromb.), Trumpet (Timp.), Triangle (Triang.), Cymbal and Snare Drum (Cassa e piatti.), Violin (Viol.), and Viola (Vcllo). The score is written in a complex rhythmic style with many sixteenth notes. Dynamic markings such as *ff*, *ff secca*, *p*, *pp*, *f*, *forte*, *pp ppp*, and *p poco sf* are used throughout. Performance instructions like *secco* and *crac.* are present. A large red diagonal line is drawn across the score from the top right to the bottom left.

This block continues the musical score for measures 13 through 24. The instruments listed on the left include Clarinet (Cl.), Bassoon (Fag.), Trumpet (Timp.), Violin (Viol.), Viola (Vcllo), and Cello/Double Bass (Vcllo div.). The notation continues with similar rhythmic complexity and dynamic markings such as *pp*, *ppp*, *ppp ppp*, *ppp pppp*, *ppp pppp pppp*, *ppp pppp pppp pppp*, *ppp pppp pppp pppp pppp*, *ppp pppp pppp pppp pppp pppp*, *ppp pppp pppp pppp pppp pppp pppp*, *ppp pppp pppp pppp pppp pppp pppp pppp*, and *ppp pppp pppp pppp pppp pppp pppp pppp pppp*. Performance instructions like *arco*, *pizz.*, and *roll.* are included. The red diagonal line from the previous block continues across this section.

2^{do} Combiamento.

alluca alla battuta precedente il N^o 12

12

Musical score for measures 12-15 of the first system. The instruments listed are Oboini, Oboi, Cl. N^o 1, Fagotti, Sistro, Violini I & II, Viola, Celli, and Cb. The score includes dynamic markings such as *p*, *mp*, *mf*, *pp*, *ppia.*, *arco*, and *cresc.*. A *Sistro (Carillon)* part is also indicated. The first ending bracket labeled 'I.' spans measures 14 and 15.

12

Musical score for measures 16-19 of the second system. The instruments listed are Fl., Oboi, Cl. B., Fag., Sistro, Violini I & II, Viola, Celli, and Cb. The score includes dynamic markings such as *p*, *mp*, *mf*, *pp*, *ppia.*, *arco*, *cresc.*, *dim.*, and *divisi*. The first ending bracket labeled 'I.' spans measures 17 and 18.

cresc. *a2* *molto*

Cantando con espansione.

I.

Fl.

Ob.

Cl. Sc. b.

Fag.

Corni.

Fa.

Corneiti.

Sc. b.

Tromb.

e

Bassaba.

Arpa.

Timp.

Triang.

e

Sistro.

Cassa.

e

Piañt.

cresc.

mp

f

a2

molto

espr.

mp

dolce

mp

dolce

dolce

mp

14

Cantando con espansione.

I.

Violini.

II.

Viola.

Vclli.

Cb.

mp

cresc.

molto

mp

cresc.

molto

arco

14

cresc. *molto*

Fl. *(b)* *f* *I.* *f* *cresc.* *a2* *f* *molto*
 Ofl. *mf* *cresc.* *f*
 Ob. *a2* *f* *molto*
 Cl. Sib. *ppp* *f* *cresc. molto* *f* *molto*
 Fag. *(b)* *f* *a2* *f* *molto*
 Corni. *secco* *f*
 Fa. *f*
 Cornetti Sib. *I.* *mp* *cresc.*
 Tromb. e Bassotubo
 Arpa.
 Timp.
 Triang. e Sistro. Cassoa e Piatti.
 I. *piano.* *f* *arco* *(b)* *cresc.* *molto*
 Violini. *ppp* *mp* *cresc.* *molto*
 Viola. *ppp* *mp* *cresc.* *molto*
 Vclli. *biz.* *f* *ppp* *mp*
 Cl. *f*

Cantando con espansione.

15

Fl. *exp.*

Ott.

Ob.

Cl. & b. *I. mf. exp.*

Fag.

Corri. *mf*

Fag.

Corri. *mf*

Fag. *dim.*

Cometti. *dolce*

Sib. *mf dolce*

Tromb. *mf dolce*

e

Bassotuba *mf dolce*

Arpa. *f*

Arpa. *mf*

Timp.

Triang. *mf*

e Sistro.

Cassa

Piatti.

Cantando con espansione.

15

I. *arco*

Violine.

II.

Viola.

Velli. *arco*

Ob. *arco*

Fl.
 Oboe
 Ob.
 Cl. in B \flat
 Fag.
 Corni
 Fag.
 Cornetti
 in B \flat
 Trombe
 e
 Bassi
 Arpa
 Timp.
 Triang.
 Cimb.
 Cassa
 e
 Piatti.
 I.
 Violine
 II.
 Viola
 Vcllo
 Cl.

mp
mf
f
espr.
dolce
cresc.
arco
 I.
 3.
 2490

pp cresc. moltissimo

pp cresc. moltissimo

con espansione

9

Fl. II. *f*

Ob. *f*

Cl. Si b. *f*

Fag. *f*

Corni. *f*

Cornetti. Si b. *mf*

Tromb. e Bassotuba *mp*

Arpa. *f*

Timp. Triang. e Sistro. Cassa e Piatti

con espansione

I. *pp cresc. moltissimo*

II. *pp cresc. moltissimo*

Vcllo. *pp cresc. moltissimo*

Cb. *pp cresc. moltissimo*

Fl. *espr.* *mf*
 Oboe
 Ob.
 Cl. Si. b. *espr.*
 Fag. *sf*
 Corni
 Fa. *mf*
 Cornetti
 Seb. *sf*
 Tromb.
 e
 Bass tuba
 Arpa.
 Trup.
 Triang.
 e Sistro.
 Cassia
 e Platti.
 I. Violini *mf*
 II. Violini *mf*
 Vole. *mf*
 Velli. *espr.* *dim.*
 Ob. *mf*

16 *stringendo un poco e cresc. molto*

Fl. *II.* *pp* *cresc.* *sf*

Obt.

Ob. *I.* *mf* *cresc.* *f* *cresc.* *sf* *sf*

Cl. S^b

Fag. *(b)* *mp* *sf* *cresc.* *f* *cresc.* *sf*

Corn. *I.* *mf* *cresc.* *sf*

Tu.

Cornetti S^b

Tromb. *sf* *sf* *sf* *sf*

Bassob. *sf* *sf* *sf* *sf*

Arpa. *sf*

Timp. *ppp* *poco cresc.* *cresc.* *sf* *Triangolo.*

Triang. e Sistro. *sf*

Cassa e Pratti.

stringendo un poco e cresc. molto

stringendo un poco e cresc. molto

pian. *sf* *pizz.* *sf* *cresc.* *sf*

p *sf* *cresc.* *sf*

p *sf* *cresc.* *sf*

p *sf* *cresc.* *sf*

p *sf* *cresc.* *sf*

p *sf* *cresc.* *sf*

Fl.
 Ob.
 Cl. Stb.
 Fag.
 Corni. Fa.
 Cornetti. Stb.
 Tromb. e Bassotub.
 Arpa.
 Temp.
 Triang. e Sistro.
 Classa e Prutti.
 I. Violini.
 II. Violini.
 Viola.
 Vclli.
 Cb.

17

Cl. Sib. *I. Solo.* *p* *poco sf* *più p*

Fag. *più p* *p* *più p*

Corri. Fa. *p*

Timp. *mp*

I. Violini *poco sf* *più p*

II. *p* *più p*

Viola. *mp* *dim.* *pp* *mf* *p* *più p*

Vclli. *mp* *dim.* *pp* *mf* *p* *più p*

Cb.

18

Fg. *mp*

Cl. Sib. *p*

Fag. *p*

Timp. *mp* *p* *p*

I. Violini *pp* *arco* *pp* *cresc.*

II. *(h) pp* *cresc.*

Viola.

Vclli. *pp* *cresc. molto*

Cb. *arco* *pp* *cresc. molto*

Stretto.

Fl. *cresc.* *f* *ff* *a2*

Ott.

Ob. *I.* *f* *ff*

Cl. Sib. *II.* *f* *ff*

Fag. *I.* *f* *ff*

Corn. Fa. *I.* *f* *ff*

Cornetti Sib.

Tr. b.

Bassstab.

Arpa.

Timp.

Triang. *Triangolo.*

Cassa.

Fuochi.

I. Violini *molto* *f* *ff* *Stretto.*

II. Violini *molto* *piano* *f* *ff* *arco*

Viola. *div.* *f* *ff*

Vc. Va. *molto* *f* *ff*

Cb. *molto* *f* *ff*

Fl. *a2*
 Ott.
 Ob.
 Cl. B \flat
 Fag.
 Corni.
 Fc.
 Cornetti
 St. b.
 Tramb.
 e
 B. corno
 Stral.
 Timp.
 Triang.
 e Sistr.
 Cassa
 Pratti.
 I.
 Violini
 II.
 Viol.
 Vcll.
 Cb.

divisi
acca

Musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is written in a key signature of one flat (B \flat) and a 2/4 time signature. The instruments listed on the left are: Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. B \flat), Bassoon (Fag.), Horns (Corni. Fc.), Trumpets in B-flat (Cornetti St. b.), Trombones (Tramb. e B. corno), Trumpets (Stral.), Timpani (Timp.), Triangle and Sistrum (Triang. e Sistr.), Cymbals (Cassa Pratti.), Violins I (I. Violini), Violins II (II. Violini), Viola (Viol.), Violoncello (Vcll.), and Double Bass (Cb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The woodwinds and strings play intricate melodic and harmonic lines, while the brass and percussion provide a strong rhythmic foundation. The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The page number 16 is visible in the top left corner, and the number 2490 is printed at the bottom center.

II. Fatum.

Sostenuto. (M.M. ♩ = 46)

2 Flauti.
1 Ottavino.
2 Oboi.
1 Corno inglese.
2 Clarinetti in Sib.
1 Clarinetto basso in Sib.
2 Fagotti.
4 Corni in Fa.
2 Cornette in Sib.
3 Tromboni e Bass-Tuba.
Arpa.
Timpani 
Cassa e Piatti.
Tam tam.

Sostenuto. (M.M. ♩ = 46)

Violini I. *divisi.*
Violini II. *divisi.*
Viola. *divisi.*
Violoncelli. *divisi. a 4.*
Contrabassi.

pp
L.
p
L.
pp
L.
pp
Sola *express.*
p
pp



1

1. f

poco cresc.
mp
p
pp
poco cresc.
espr.
cresc.
pp
cresc.
pp
f
Solo.
p
poco cresc.
p
pp
p
mp
espress. sost.
p
cresc.
mp
p
cresc.
Tutti
p
poco sf
Solo.
mp
espr.
poco cresc.
cresc.
poco sf
Tutti II
f
piu p
cresc. 1
arco
mp
Solo pizz.
p
2 II
mp
arco
mp

1

1. con passione dolorosa

2

f espres.

mp

cresc.

f espres.

ppp

espr.

ppp

ppp

con passione dolorosa

dim. molto

poco sf

dim. molto

poco sf

dim.

p

dim.

p

dim.

p

dim. molto

dim. molto

pp

Tutti
mp
pizz.

Tutti i li

mp

2 il

p

2

Poco più mosso.

Musical score for the first system, measures 1-4. The score includes staves for strings, woodwinds, and brass. Dynamics include *p*, *mp*, and *p espress.* Instrumentation includes Cornette in Sib. and Cor. IV. Solo.

Poco più mosso.

Musical score for the second system, measures 5-8. The score includes staves for strings, woodwinds, and brass. Dynamics include *mf p*, *pp*, *mf espress.*, *cresc.*, and *p*. Instrumentation includes Solo. and Tutti I, II, III.

poco a poco animando

quasi *f* *dim.* *p* *pp*

mf *dim.* *p* *espr.* *mf* *p*

quasi *f* *dim.* *p*

iv. *pp* *p*

mp

Soli Piatti colla mazza

p lasciare oscillare

poco a poco animando

eress. molto *pp* *pp* *pp* *pp* *pp* *pp*

mf *dim.* *f* *pp* *pp* *pp*

divise a 3. *mf* *dim.* *f* *pp* *pp* *pp*

mp *dim.* *f* *pp* *pp* *pp*

unite *pp* *pp* *pp* *pp* *pp* *pp*

unite pizz. arco *p* *pp* *pp* *pp* *pp* *pp*

unite pizz. arco *p* *pp* *pp* *pp* *pp* *pp*

III. Kermesse.

Allegro brioso. (M.M. ♩ = 104.)

2 Flauti.
2 Ottavini.
2 Oboi.
2 Clarinetti in Sib.
Clarinetto basso in Sib.
2 Fagotti.
I. II.
4 Corni in Re.
III. IV.
I. II.
3 Cornette in Sib.
III.
Tromboni I II
Trombone III e Bass-Tuba.
Arpa.
Timpani La e Re.
Tamburo militare.
Triangolo.
Cassa e Piatti.
Allegro brioso. (M.M. ♩ = 104.)
Violini I.
Violini II.
Viola.
Violoncelli.
Contrabassi.

This page of a musical score, numbered 29, contains multiple staves of music. The score is divided into several systems, each with multiple staves. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with many passages marked *cresc. molto* (crescendo molto). Performance instructions include *pizz.* (pizzicato), *arco* (arco), *divisi* (divisi), and *Patti Soli.* (Patti Soli.). The score is marked with Roman numerals II and III, indicating different sections or movements. The bottom system includes the instruction *uniti* (united) and *pizz.* (pizzicato). The overall structure is complex, with many staves of music and some staves that are mostly rests.

1

1

pizz. arco

pizz. arco

This page of a musical score, numbered 32, contains a complex arrangement of music for multiple instruments. The score is organized into several systems of staves.

The upper systems include staves for various instruments, likely woodwinds and brass, with dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also performance instructions like *piu f* (more forte) and *cresc.* (crescendo).

The middle systems feature staves for strings and other instruments, with markings such as *secca* (dry), *mf*, and *ff secca*.

The lower systems include staves for the piano and other instruments, with markings like *piu*, *ff*, *chissoso* (diminished), and *arco* (arco).

The score is characterized by dense musical notation, including many beamed notes, rests, and dynamic markings, indicating a highly detailed and expressive piece of music.

2 Ben ritmato.

Musical score for the first system, measures 1-10. The score includes a piano part and a string ensemble. The piano part features a melodic line with dynamics such as *mp* and *dim.* The string ensemble provides a rhythmic accompaniment.

Cambia in Sol e Do

Musical score for the second system, measures 11-14. This system is primarily for the string ensemble, with the piano part mostly silent.

Ben ritmato.

Musical score for the third system, measures 15-20. The score includes a piano part and a string ensemble. The piano part features a melodic line with dynamics such as *p*, *mp*, and *pizz.* The string ensemble provides a rhythmic accompaniment with *arco* and *pizz.* markings.

2

Musical score for a string quartet, page 34. The score is in G major and 3/4 time. It features four staves for the instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The music is marked with various dynamics including *mp*, *mf*, *sf*, *p*, *cresc.*, and *espress.*. There are first endings and a section marked with a '3' in a box. The page number 2490 is at the bottom.

Dynamics and markings include: *mp*, *cresc.*, *mf*, *sf*, *p*, *cresc.*, *espress.*, *mp*, *mf*, *sf*, *p*, *cresc. molto*, *arco*, *pizz.*, *p*.

The score is divided into measures, with first endings and a section marked with a '3' in a box. The page number 2490 is at the bottom.

Fl. a_2

Ob.

Cl.

Cl. B.

Fag.

Solo

Corn.

Corn. II e III

Arpa.

Timp. Cambia in La e Re

Viol.

pizz. poco cresc.

arco cresc. molto

Viol. II

pizz. poco cresc.

arco

Fl.

Ob.

Cl.

Cl. B.

Fag.

Corn. III

Corn. IV

Corn.

Viol.

pizz. cresc.

arco

Viol. II

pizz. cresc.

arco

1. Solo

1. Solo

II

III

ppicc.

pizz.

ppicc.

ppicc.

ppicc.

ppicc.

4

punta d'arco
 - *cattissimo* *cresc. molto* *sf* *cresc. molto* *sf* *p* *cresc.*
 punta d'arco
 - *cattissimo* *cresc. molto* *sf* *cresc. molto* *sf* *p* *cresc.* - - - *molto* - -
 punta d'arco
 - *cattissimo* *cresc. molto* *sf* *cresc. molto* *sf* *p* *cresc.* - - - *molto* - -
 punta d'arco
 - *cattissimo* *cresc. molto* *sf* *cresc. molto* *sf* *p* *cresc.* - - - *molto* - -
 tutti *dir.*
 - *cattissimo* *cresc. molto* *sf* *cresc. molto* *sf* *p* *cresc.* - - - *molto* - -
mp sf mp sf

5

Musical score page 37, featuring multiple staves of music. The score is marked with a large '5' at the top center. The music is written in a key with two sharps (F# and C#). The score includes various dynamic markings such as *p*, *cresc.*, *mf*, *f*, and *ff*. There are also markings for *div.* (divisi) and *arco*. The music is divided into measures by vertical bar lines. The score is complex, with many notes and rests.

5

This page of a musical score, numbered 38, features two systems of staves. The top system consists of ten staves, and the bottom system also consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various dynamics such as *ff*, *mp*, *mf*, and *cresc.*, and performance instructions like "II." and "III.". The bottom system also includes "pizz." and "arco" markings.

Musical score for a large ensemble, featuring multiple staves (treble and bass clefs) and dynamic markings. The score is divided into measures, with a section marked "6" at the top right.

Key markings and dynamics include:

- cresc.* (crescendo)
- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)
- p* (piano)
- mp* (mezzo-piano)
- pp* (pianissimo)
- ppizz.* (pizzicato)
- div.* (diviso)
- uniti* (uniti)

The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom section of the score features a prominent rhythmic pattern in the bass clef staves.

The score is marked with a "6" in a box at the top right and bottom right, indicating a measure number or section.

Fl. *mp* *cresc.*

Ob. *mp*

Cl. *staccato mp*

Cl. B. *mp*

Fag. *staccato mp*

Cor. *mp*

Corn. *I Sola mp*

Timp. *Cambia in Do*

Viol. *arco pizz. mp*

Vcllo *arco pizz. mp*

Cello *arco pizz. mp*

Bassi *arco pizz. mp*

Fl. *mp* *cresc.*

Ob. *mp*

Cl. *mp* *cresc.*

Cl. B. *mp*

Fag. *mp* *cresc.*

Cor. *mp*

Corn. *I Sola mp* *cresc.*

Triang. *mp*

Viol. *mp*

Vcllo *mp*

Cello *mp*

Bassi *mp*

7

Musical score for a string quartet, page 41. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with the second system starting at measure 2490.

The first system (measures 2485-2490) features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *mf cresc. molto*, *ff*, and *cresc.*. The second system (measures 2490-2495) continues with similar rhythmic complexity, including markings for *a.2.* (second ending), *ff col padigliti*, and *mf cresc.*. The bottom system (measures 2495-2500) includes *pizz.* (pizzicato) and *arco* (arco) markings for the strings, along with *mf cresc. molto* and *ff* dynamics.

Musical score page 42, featuring multiple staves of music. The score includes vocal lines with lyrics and piano accompaniment. The music is in a major key with a 2/4 time signature. The piano part features complex rhythmic patterns, including sixteenth-note runs and tremolos. The vocal lines are marked with dynamics like *ff* and *p*. The score is divided into systems, with some parts marked "one in alto" and "lunga oscillazione".

Lyrics:

one in alto
 one in alto
 lunga oscillazione
 rullo

Musical markings include *ff*, *p*, *div.*, and *lunga oscillazione*.

The musical score is divided into three systems, each containing 11 staves. The first system features ten staves labeled 'breve' and one staff labeled 'Solo. f grottaco'. The second system features ten staves labeled 'breve' and one staff labeled 'con strepito fff dim. a poco p'. The third system features ten staves labeled 'breve' and one staff labeled 'pizz. p poco sf'. The score includes various musical notations such as notes, rests, and dynamic markings.

8

Fl.

Ob.

Cl.

Cl. R.

Fac.

Cor.

Arpa.

Viol.

Cutti.

poco sf

p cresc.

p

arco

pizz.

espress.

mf

Solo.

9

Fl.

Ob.

Cl. Solo.

Fac.

Cor.

Timp.

Triang.

Viol.

Cutti.

mp

dolce cantando

p

III. espress.

espress.

arco div.

pizz.

pizz.

arco

pizz.

dolce sonoro

p

mp

p

10

Fl. *cantando*
 Cl. *Solo espress.*
 Cor. *p*
 Tromb. *f*
 B-Tub. *III.*
 Arpa.
 Viol. *arco p*
 Viola *pizz. mf*

10 *stringendo*

Fl.
 Ob.
 Cl. II. *cresc.*
 Fag. *cresc.*
 Cor. *mf cresc.*
 Tromb.
 Arpa.
 Viol. *cresc.*
 Viola *mf cresc.*
 Bassoon *mf cresc.*
 Trombone *f cresc.*
 Bassoon *f cresc.*
 Trombone *molto*
 Bassoon *molto*

11 a tempo

poco più animato.

In Re.

plizz. arco

a tempo

poco più animato.

plizz. div.

mp

11

This page of musical notation is for a string quartet, featuring multiple staves with complex rhythmic patterns, dynamic markings, and performance instructions. The notation includes various dynamics such as *mf*, *ff*, *cresc.*, and *plizz.*. Performance instructions include *Solo.* and *I.Solo.*

The score is organized into two systems. The first system consists of 11 staves, with the first four staves representing the string quartet (Violin I, Violin II, Viola, and Violoncello) and the remaining seven staves representing a piano accompaniment. The second system consists of 5 staves, representing the string quartet.

Key performance markings include:

- Solo.* (Solo) in the first system, measures 1-4.
- I.Solo.* (I. Solo) in the first system, measures 5-8.
- arco* (arco) markings in the second system, measures 1-4.
- plizz.* (pizzicato) markings in the second system, measures 5-8.
- Dynamics: *mf* (mezzo-forte), *ff* (fortissimo), *cresc.* (crescendo), and *plizz.* (pizzicato).

con anima.

ff *a2.* *mf cresc. molto* *ff* *a2.*

ff *a2.* *mf cresc. molto* *ff*

ff *cresc. molto* *ff* *cresc. molto*

ff *cresc. molto* *ff* *cresc. molto*

ff secca *ff secca* *mp cresc. molto* *ff* *a2.*

ff secca *ff secca* *mp cresc. molto* *ff* *III.*

ff secca *ff secca* *mp cresc. molto* *ff* *III.*

ff *ff* *mp cresc. molto* *ff* *III.*

ff *mp cresc. molto* *ff* *III.*

con anima.

mp cresc. molto *ff* *div.*

mp cresc. molto *ff* *div.*

mp cresc. molto *ff* *div.*

mp cresc. molto *ff* *div.*

This page of a musical score, numbered 51, contains a complex arrangement for a large ensemble. The score is organized into several systems of staves. The top system includes a woodwind section (flutes, oboes, clarinets, bassoons) and a brass section (trumpets, trombones, tubas, euphoniums). The middle system features a string section (violins, violas, cellos, double basses) and a piano. The bottom system includes a percussion section and a harp. The music is characterized by dense, rhythmic textures with frequent sixteenth and thirty-second notes. Dynamic markings such as *fff*, *ff*, *f*, *mf*, *dim.*, *div.*, *unitt.*, and *unitt. pizz.* are used throughout. The score concludes with the instruction *sordina* (mute) for the brass and woodwinds.

14

Fl. *poco a poco meno mosso.*

Cor. *dolce p* *p sempre dolce espress. sf* *p*

III *dolce p* *p sempre dolce espress. sf* *p*

Timp. *p*

Viol. *poco a poco meno mosso.*

2 Soli. pizz. *p*

14

Fl. *poco rall.* Solo. *rall.* Intermezzo amoroso. (♩ = 132)

Cl. *poco sf* *poco sf*

Cor. *poco sf* *pp dolcissimo*

Arpa. *armonici mf*

Timp. *pp*

Viol. *poco rall.* *rall.* Intermezzo amoroso. (♩ = 132) *assai dolce con molta grazia* *con*

III *poco sf* *pp* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *con*

2 Soli. *pp* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *con*

Timp. *pp* *p*

Fl. *affrettando* *poco rall.* I. Solo *15 a tempo*

Ob.

Cl. *poco sf.* *mp* *pp*

Cl.B.

Fag. *mp dim.* Solo I. *p* Solo. *mf*

Cor. *I. Solo. pp*

vita e cresc. molto sf *affrettando* *poco rall.* *a tempo*

Viol. *vita e cresc. molto sf* *mf dim.* *mp* *sf* *mp*

Viola *vita e cresc. molto sf* *mf dim.* *mp* *sf* *mp*

Cell. *vita e cresc. molto sf* *mf dim.* *mp* *sf* *mp*

Bass *sensibile sf* *mf dim.* *mp* *sf* *mp*

p con vita e cresc. *pp* *15 p*

Un po' agitato. Solo *p* *espress.* *più p* *espress.*

Fl.

Ob. *p* *espress.* *più p* *espress.*

Cl. *p* *espress.* *più p* *espress.* Solo.

Fag. *espr.* *p* *cresc.* *dim.* *più p*

Cor. *I. Solo, espr.* *pp*

Un po' agitato. *cresc.* *dim.* *cresc.* *dim.* *dim.*

Viol. *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf*

Viola *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf* *cresc.* *dim.* *mf*

Cell. *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp*

Bass *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp* *cresc.* *dim.* *mp*

Solo I. *espr.*

Fl. tranquillo con vita e cresc.

Ob. *dolce*

Cl. *con grazia* *mp*

Cl.B. *poco sf* *cresc.* *pp.* *cresc.*

Fag. II. *mp* *poco sf* *cresc. sf*

Cor. *mp* *cresc.* *pp.* *cresc.*

Arpa. *piano* *mp*

Viol. *mp* *cresc.* *pp.* *cresc.*

Violoncelli *mp* *cresc.* *pp.* *cresc.*

Bassi *mp* *cresc.* *pp.* *cresc.*

16 Solo

17 Solo

18 Solo

19 Solo

20 Solo

21 Solo

22 Solo

23 Solo

24 Solo

25 Solo

26 Solo

27 Solo

28 Solo

29 Solo

30 Solo

31 Solo

32 Solo

33 Solo

34 Solo

35 Solo

36 Solo

37 Solo

38 Solo

39 Solo

40 Solo

41 Solo

42 Solo

43 Solo

44 Solo

45 Solo

46 Solo

47 Solo

48 Solo

49 Solo

50 Solo

51 Solo

52 Solo

53 Solo

54 Solo

55 Solo

56 Solo

57 Solo

58 Solo

59 Solo

60 Solo

61 Solo

62 Solo

63 Solo

64 Solo

65 Solo

66 Solo

67 Solo

68 Solo

69 Solo

70 Solo

71 Solo

72 Solo

73 Solo

74 Solo

75 Solo

76 Solo

77 Solo

78 Solo

79 Solo

80 Solo

81 Solo

82 Solo

83 Solo

84 Solo

85 Solo

86 Solo

87 Solo

88 Solo

89 Solo

90 Solo

91 Solo

92 Solo

93 Solo

94 Solo

95 Solo

96 Solo

97 Solo

98 Solo

99 Solo

100 Solo

Fl. *dolce con grazia* 17 Un po' agitato.

Ob. *dolce*

Cl. *cresc.* *mp espr.* *con grazia* *mp*

Cl.B. *cresc.* *con grazia* *mp*

Fag. *cresc.* *mp* *cresc.*

Cor. *mp* *cresc.* *mp* *cresc.*

Arpa. *cresc.*

Viol. *mp* *cresc.* *mp* *cresc.*

Violoncelli *mp* *cresc.* *mp* *cresc.*

Bassi *mp* *cresc.* *mp* *cresc.*

16 Solo

17 Solo

18 Solo

19 Solo

20 Solo

21 Solo

22 Solo

23 Solo

24 Solo

25 Solo

26 Solo

27 Solo

28 Solo

29 Solo

30 Solo

31 Solo

32 Solo

33 Solo

34 Solo

35 Solo

36 Solo

37 Solo

38 Solo

39 Solo

40 Solo

41 Solo

42 Solo

43 Solo

44 Solo

45 Solo

46 Solo

47 Solo

48 Solo

49 Solo

50 Solo

51 Solo

52 Solo

53 Solo

54 Solo

55 Solo

56 Solo

57 Solo

58 Solo

59 Solo

60 Solo

61 Solo

62 Solo

63 Solo

64 Solo

65 Solo

66 Solo

67 Solo

68 Solo

69 Solo

70 Solo

71 Solo

72 Solo

73 Solo

74 Solo

75 Solo

76 Solo

77 Solo

78 Solo

79 Solo

80 Solo

81 Solo

82 Solo

83 Solo

84 Solo

85 Solo

86 Solo

87 Solo

88 Solo

89 Solo

90 Solo

91 Solo

92 Solo

93 Solo

94 Solo

95 Solo

96 Solo

97 Solo

98 Solo

99 Solo

100 Solo

Un po' agitato.

arco *mp* *cresc.* *mp* *cresc.*

16 Solo

17 Solo

18 Solo

19 Solo

20 Solo

21 Solo

22 Solo

23 Solo

24 Solo

25 Solo

26 Solo

27 Solo

28 Solo

29 Solo

30 Solo

31 Solo

32 Solo

33 Solo

34 Solo

35 Solo

36 Solo

37 Solo

38 Solo

39 Solo

40 Solo

41 Solo

42 Solo

43 Solo

44 Solo

45 Solo

46 Solo

47 Solo

48 Solo

49 Solo

50 Solo

51 Solo

52 Solo

53 Solo

54 Solo

55 Solo

56 Solo

57 Solo

58 Solo

59 Solo

60 Solo

61 Solo

62 Solo

63 Solo

64 Solo

65 Solo

66 Solo

67 Solo

68 Solo

69 Solo

70 Solo

71 Solo

72 Solo

73 Solo

74 Solo

75 Solo

76 Solo

77 Solo

78 Solo

79 Solo

80 Solo

81 Solo

82 Solo

83 Solo

84 Solo

85 Solo

86 Solo

87 Solo

88 Solo

89 Solo

90 Solo

91 Solo

92 Solo

93 Solo

94 Solo

95 Solo

96 Solo

97 Solo

98 Solo

99 Solo

100 Solo

Fl. *mp* *p* *a tempo*

Ob. *mp* *p* *poco rall.*

Cl. *mp* *sf*

Cl.B.

Fag. *p*

Cor. *In Mib* *dolcissimo poco rall.* *In Re.*
In Mib *III.* *In Re.*

Arpa. *dolcissimo poco rall.*
poco rall.
dolcissimo ma con risonanza

Viol. *cresc.* *mp* *pp* *a tempo*

Vcllo. *cresc.* *mp* *pp*

Bassi. *cresc.* *pizz.* *arco* *pizz.* *f* *mp* *div.* *arco*
cresc. *arco* *pizz.* *arco* *div.* *arco*

Fl. *rall.* **18** *a tempo* *rall.* *a tempo, con anima.*

Ott. *mp* *cresc.*

Ob. *mp*

Cl. *mp*

Cl.B. *mp*

Fag. *pp* *cresc.*

Cor. *pp* *cresc.*

Viol. *rall.* *Tutti* *a tempo* *rall.* *a tempo, con anima.* *div.*
mp *cresc.* *sf* *mf* *cresc.* *molto* *div.*

Vcllo. *mp* *cresc.* *sf* *mf* *cresc.* *molto*

Bassi. *mp* *cresc.* *sf* *mf* *cresc.* *molto* *div.*
unite. *unite!* *espr.* *mf* *pizz.* *cresc.* *molto* *ff*

18

poco trattenuto a tempo, tranquillo affrettando poco rall. a tempo

19

mf *con grazia* *I. Solo* *cresce* *quasi f* *dim.* *p* *dolcissimo* *II. Solo* *pp* *f* *dim* *p*

mf *pp* *pp* *pp* *pp* *p* *cresce* *f* *p* *p* *p* *p* *via sordino* *via sordino* *p* *arco* *III. corda*

19

This page of a musical score, numbered 58, contains a complex arrangement for a string ensemble. The score is organized into two main systems, each with multiple staves. The upper system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The lower system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The music is characterized by dense, rhythmic patterns, often consisting of repeated eighth or sixteenth notes. Dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte) are used throughout. Crescendo markings (*cresc.*) are prominent, indicating increasing volume. Performance instructions like *plizz.* (pizzicato) and *arco* (arco) are also present. The score is divided into measures by vertical bar lines, and some sections are marked with Roman numerals (II, III) and first/second endings. The overall texture is dense and rhythmic, typical of a 20th-century string ensemble piece.

20

molto

mf cresc. molto

molto

mf cresc. molto

mp cresc. molto

mp cresc. molto

molto

pp cresc. molto

molto

molto

molto

molto

molto

unif.

div.

div.

20

con forza

22

Musical score for a symphony, page 61. The score is in G major and 2/4 time. It features a full orchestra and a string quartet. The top system includes Violins I, Violins II, Violas, and Cellos/Double Basses. The middle system includes Flutes, Oboes, Clarinets, Bassoons, and Horns. The bottom system includes Trumpets, Trombones, and Percussion. The score is marked "con forza" and includes dynamic markings such as "cresc.", "molto sf", "pp", "p", "mf", "f", and "ff". The number "22" appears in a box at the top and bottom of the page.

Dynamics and performance instructions:

- Violins I, II, Violas, Cellos/Double Basses: *cresc.*, *molto sf*, *sf*, *ff*, *fff*
- Flutes, Oboes, Clarinets, Bassoons, Horns: *ff*, *fff*
- Trumpets, Trombones: *ff*, *fff*
- Percussion: *pp*, *cresc.*, *molto*, *ff*
- String Quartet (Piatti Soll): *pp* (*sfregamento*), *cresc.*, *ff*

Additional markings: *div.*, *uniti*, *mp*, *p*, *f*, *ff*.

22

Musical score for page 62, system 23. The score consists of 12 staves. The top six staves are for the upper woodwinds and strings, and the bottom six staves are for the lower woodwinds and strings. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The score includes various dynamics such as *mp*, *mf*, *f*, *cresc. molto*, and *squillanti*. There are also performance markings like *div.* and *unitt*.

Più vivo. $\text{♩} = 112$

Animando sempre più incalzando.

Musical score for a piece, page 64. The score is in G major and 2/4 time. It features multiple staves for strings and woodwinds. The tempo is marked "Più vivo" with a quarter note equal to 112 beats per minute. The dynamics range from piano (*pp*) to fortissimo (*fff*). The score includes various musical notations such as accents, slurs, and articulation marks. The piece concludes with a "Sola I." section.

The score is divided into two systems. The first system begins with the tempo marking "Più vivo. $\text{♩} = 112$ " and the performance instruction "Animando sempre più incalzando." The second system also begins with "Più vivo. $\text{♩} = 112$ " and "Animando sempre più incalzando."

The score includes the following markings and instructions:

- Tempo: *Più vivo. $\text{♩} = 112$*
- Performance instruction: *Animando sempre più incalzando.*
- Dynamic markings: *pp*, *cresc. molto*, *molto*, *divisi*, *fff*.
- Section marking: *Sola I.*

stretto con fuoco

stretto con fuoco

ff

a2

a2

col padiglione in alto
a2

ff

stretto con fuoco

ff

pizz

arco

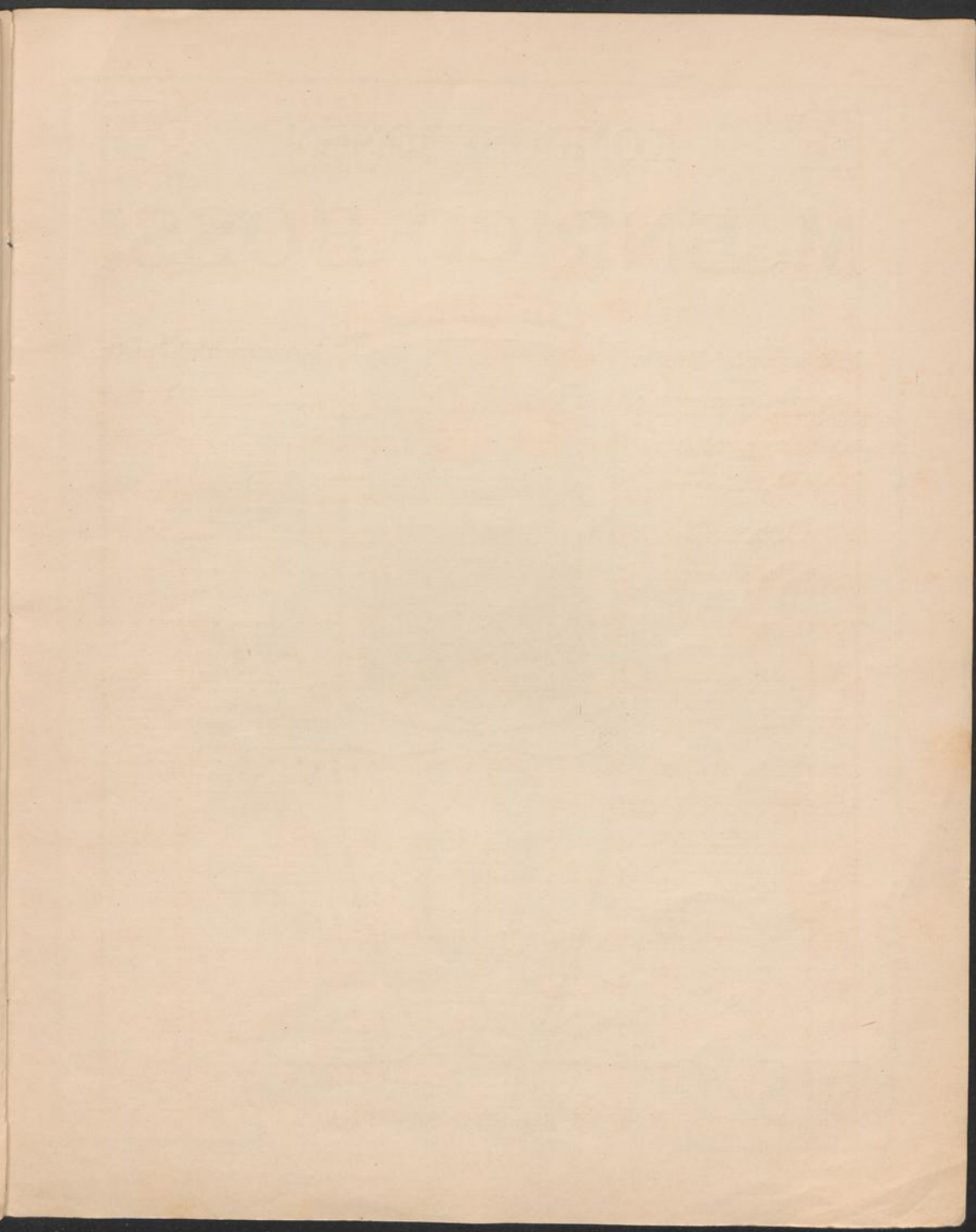
pizz

arco

unifi

unifi

The image shows a page of a musical score, page 66, featuring multiple staves of music. The score is arranged in systems, with some systems containing multiple staves. The music includes various instruments, likely a string quartet and piano, as indicated by the clefs and the complexity of the notation. The score is written in a major key with a 3/4 time signature. The notation includes notes, rests, and dynamic markings such as *mp* and *cresc.*. The page is numbered 66 in the top left corner.





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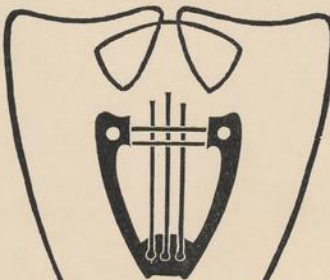
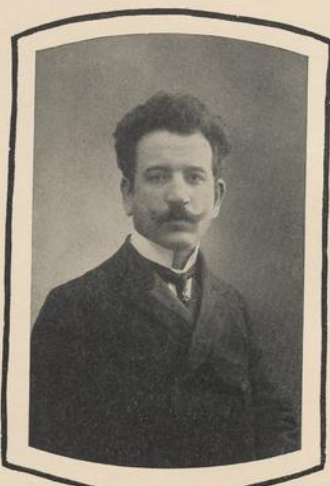
Für Klavier allein.

- Op. 95. Cinq Morceaux.
No. 1. Romance 1.50
No. 2. Humoresque 2.50
No. 3. Poème d'amour 1.50
No. 4. Triste nouvelle 1.50
No. 5. Mouvement perpétuel 2.50
Op. 103. Quatre Pièces en forme d'une Suite ancienne.
No. 1. Prélude 1.50
No. 2. Gavotta 1.50
No. 3. Aria variata 1.50
No. 4. Presto 1.50
Op. 109. Quatre Morceaux.
No. 1. Mazurka 1.50
No. 2. Félouse 1.50
No. 3. Ultimo Canto 1.50
No. 4. Tocciata 1.50
Op. 110. Quatre Morceaux.
No. 1. Gavotte 1.50
No. 2. Improvvisi 1.50
No. 3. Scherzino 1.50
No. 4. Valse 1.50

Für Orgel.

Mit andern Instrumenten.

- Op. 100. Concert in A moll für Orgel, Streich-
orchester, vier Hörner und Posaen.
Partitur netto 9.—
Orchestersimmen netto 9.—
Violine I, II, Bratsche, Violoncell, Contrabass
je netto 1.50
Orgelsimme netto 4.50
Op. 111. Feuilletts d'Album:
No. 1. Bénédiction nuptiale pour Violoncelle et
Orgel 1.50
Edition pour Alto et Orgel 1.50
Edition pour Cor en Ré et Orgel 1.50



Instrumental-Musik.

Für Orgel allein.

- Op. 94. Deux Pièces.
No. 1. Elevation 1.50
No. 2. Noël 1.50
Op. 104. Cinq Pièces.
No. 1. Entrée Pontificale 1.50
No. 2. Ave Maria 1.50
No. 3. Offertoire 1.50
No. 4. Résignation 1.50
No. 5. Rédemption 1.50
Op. 115. Thème et Variations 3.—
Trois Pièces.
No. 1. Chant du soir 1.50
No. 2. Idylle 1.50
No. 3. Allegretto 1.50
Westminster Abbey. Hymn of Glory — Hymne de
Gloire netto 1.—

Vokal-Musik.

- Op. 120. Canticum Canticorum (Il Cantico
dei Cantici). Das Hohelied. Bällische Cantate
in drei Teilen für Bariton, Sopran, Chor, Orchester
und Orgel (ad libitum).

- Partitur netto 60.—
Orchestersimmen netto 80.—
Violine I, II, Bratsche, Violoncell, Contrabass
je netto 3.—
Chorstimmen: Sopran, Alt, Tenor, Bass je netto 1.50
Klavierauszug netto 75.—
Textbuch (ital.-deutsch) (ital.-italien.) je netto —20
Erläuternde Einführung in dieses Werk von Fr. Gress-
heim netto —33

- Op. 125. Das verlorene Paradies
(perduto). Symphonische Dichtung in einem Prolog
und drei Teilen für Soli, Chor, Orchester und
Orgel. Poetische Handlung nach John Milton von
Luigi Alberto Villani. Deutsch von John Bernhoff
und Wilm. Weber.

- Partitur (miltweise)
Orchestersimmen:
Violine I, II, Bratsche, Violoncell, Contrabass
je netto 5.—
Blas- und Schlaginstrumente (miltweise)
Chorstimmen: Sopran, Alt, Tenor, Bass je netto 2.—
Klavierauszug netto 15.—
Textbuch (italien.-deutsch) netto —49
Erläuternde Einführung in dieses Werk von Prof.
Wilm. Weber netto —50
Westminster Abbey. Hymn of Glory — Hymne de
Gloire — pour Orgue et chœurs (paroles latines)
Partitur netto 1.—
Parties de chœurs: Sopran I/II, Alt I/II, Tenor
I/II, Bass I/II je netto —15

Eigentum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.