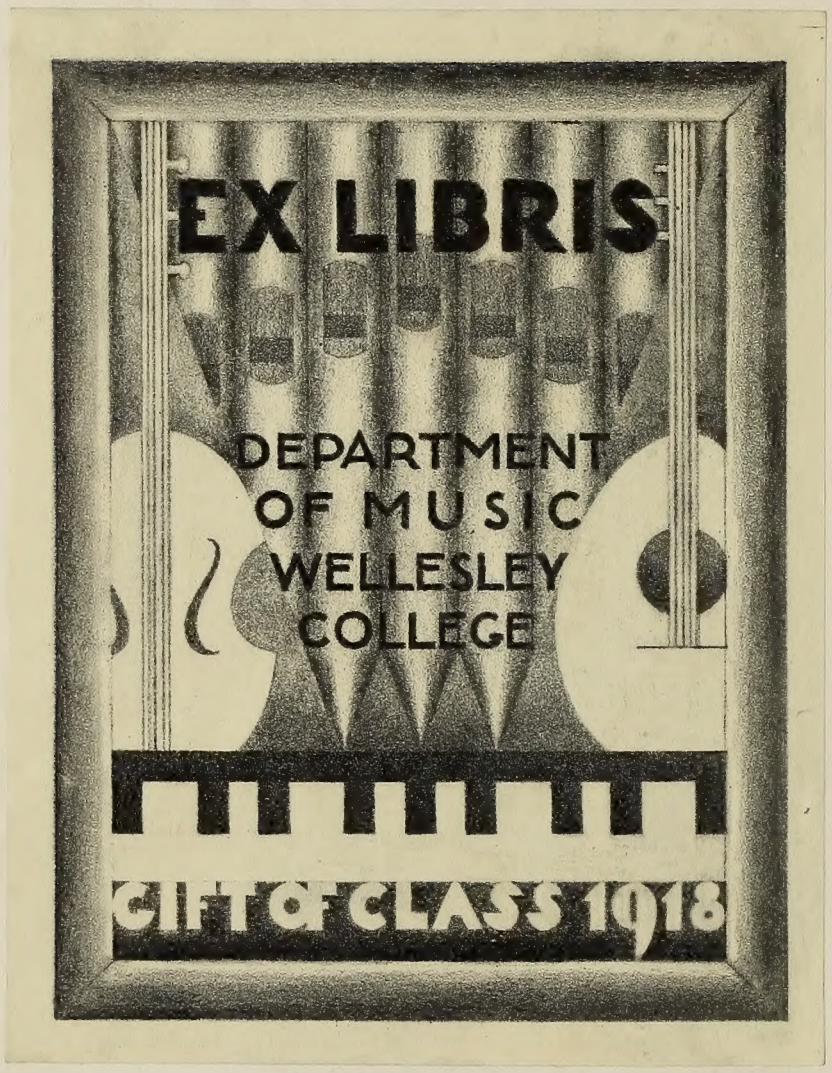
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# MUSICAL AUTOGRAPHS

## from Monteverdi to Hindemith

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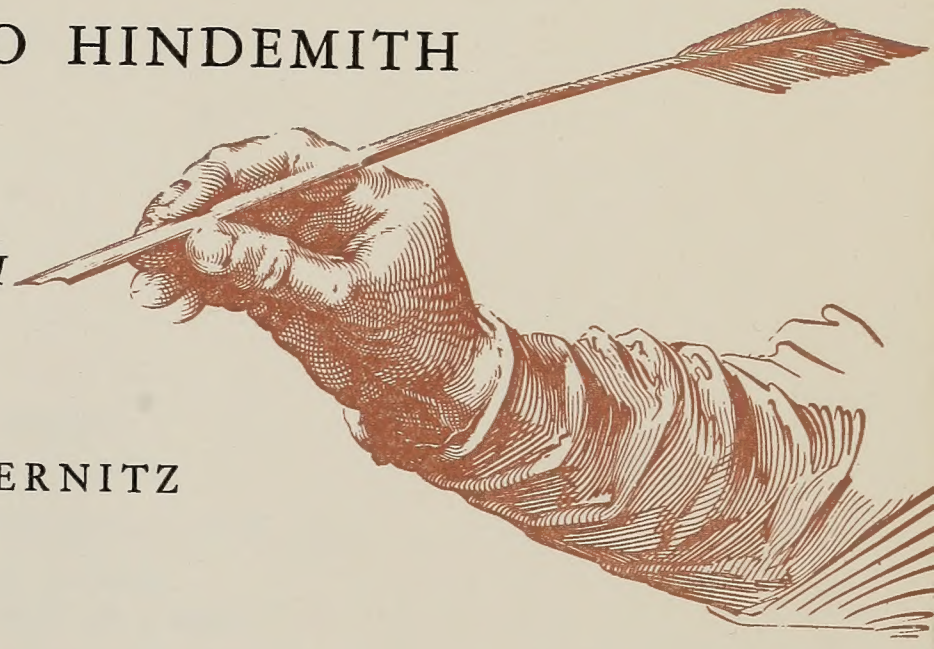
# MUSICAL AUTOGRAPHS

## FROM MONTEVERDI TO HINDEMITH



*VOLUME II*

BY EMANUEL WINTERNITZ

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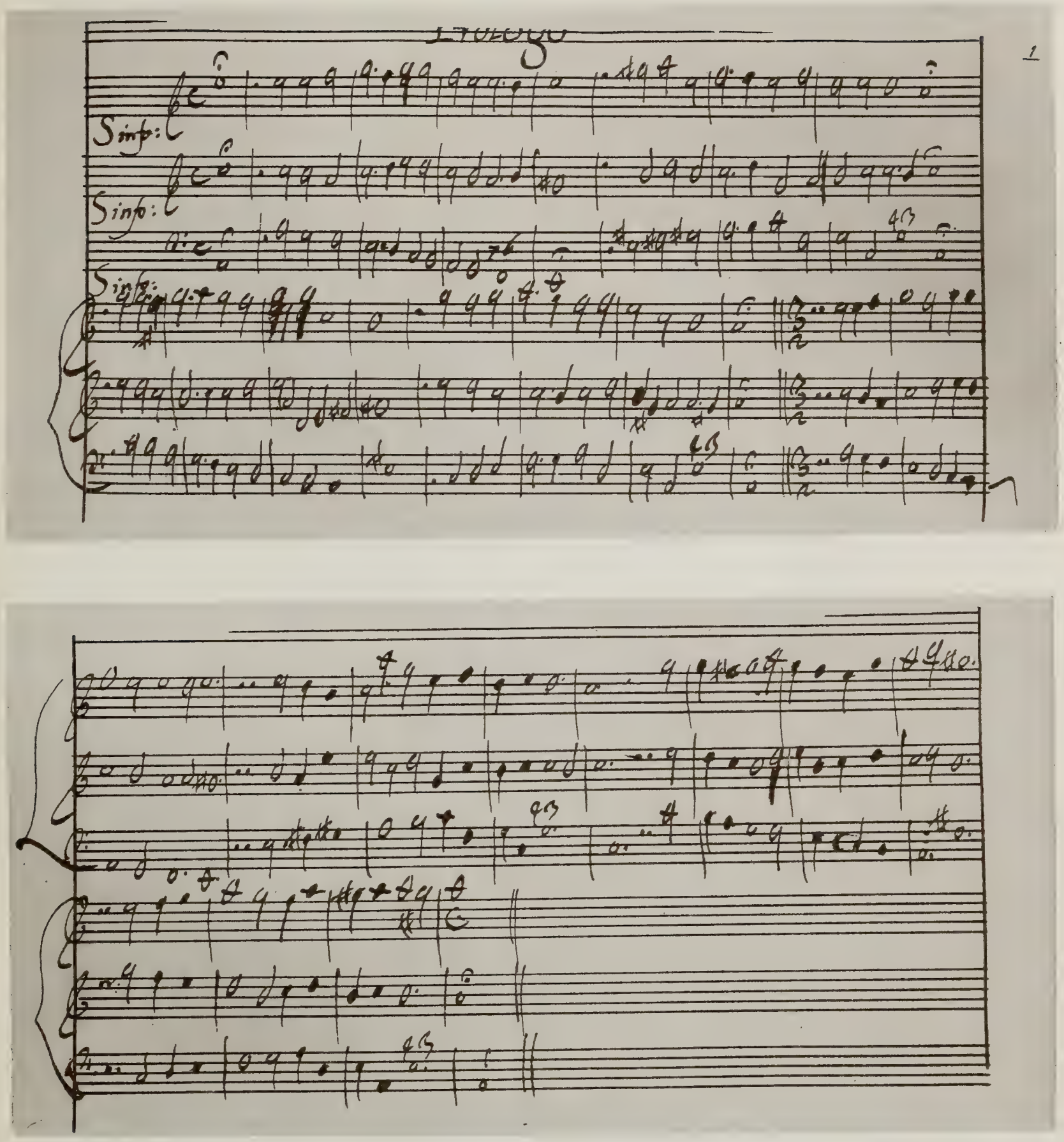


PLATE 1: Monteverdi, *L'Incoronazione di Poppea*, 1642

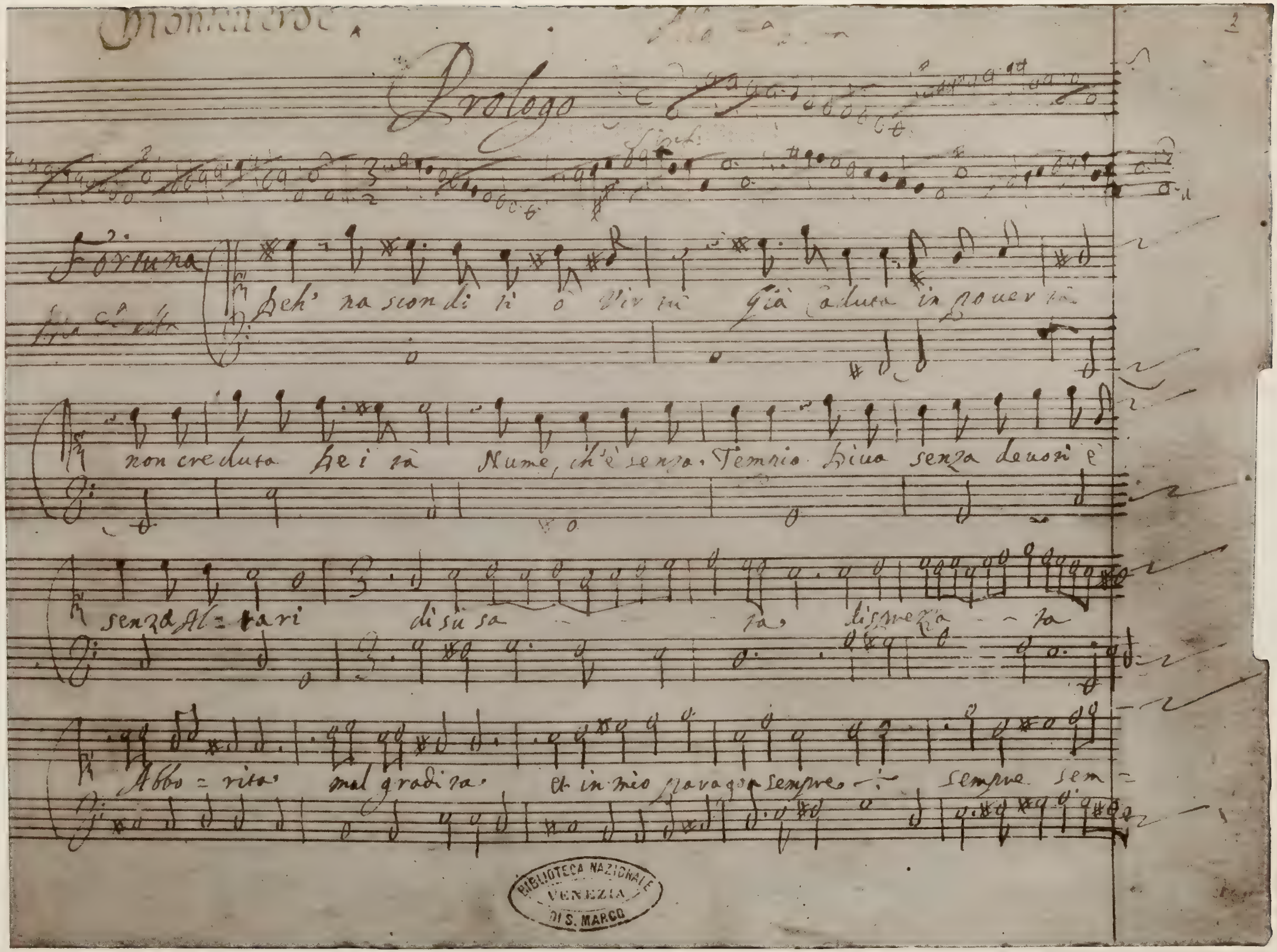


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Plate 2: Monteverdi, *L'Incoronazione di Poppea*, 1642

# Cüphemia Har-
# monica

Sereniſsimo & Illuſtriſsimo Prin-
cipi ac Domino, Domino Jo.
ANNI GEORGIO, Du-
ci Saxoniæ, Landgra-
vio Turingiæ, Mar-
chioni Miſniæ, Burg-
gravio Magde-
burgenſi, etc:
Domino ſuo Clementiſs.°
de recens NATA FILIOLA
Illuſtriſsima ex animo
gratulatur

Michaël Praetorius

XIV

Plate 3: Praetorius, *Euphemia Harmonica*, 1610

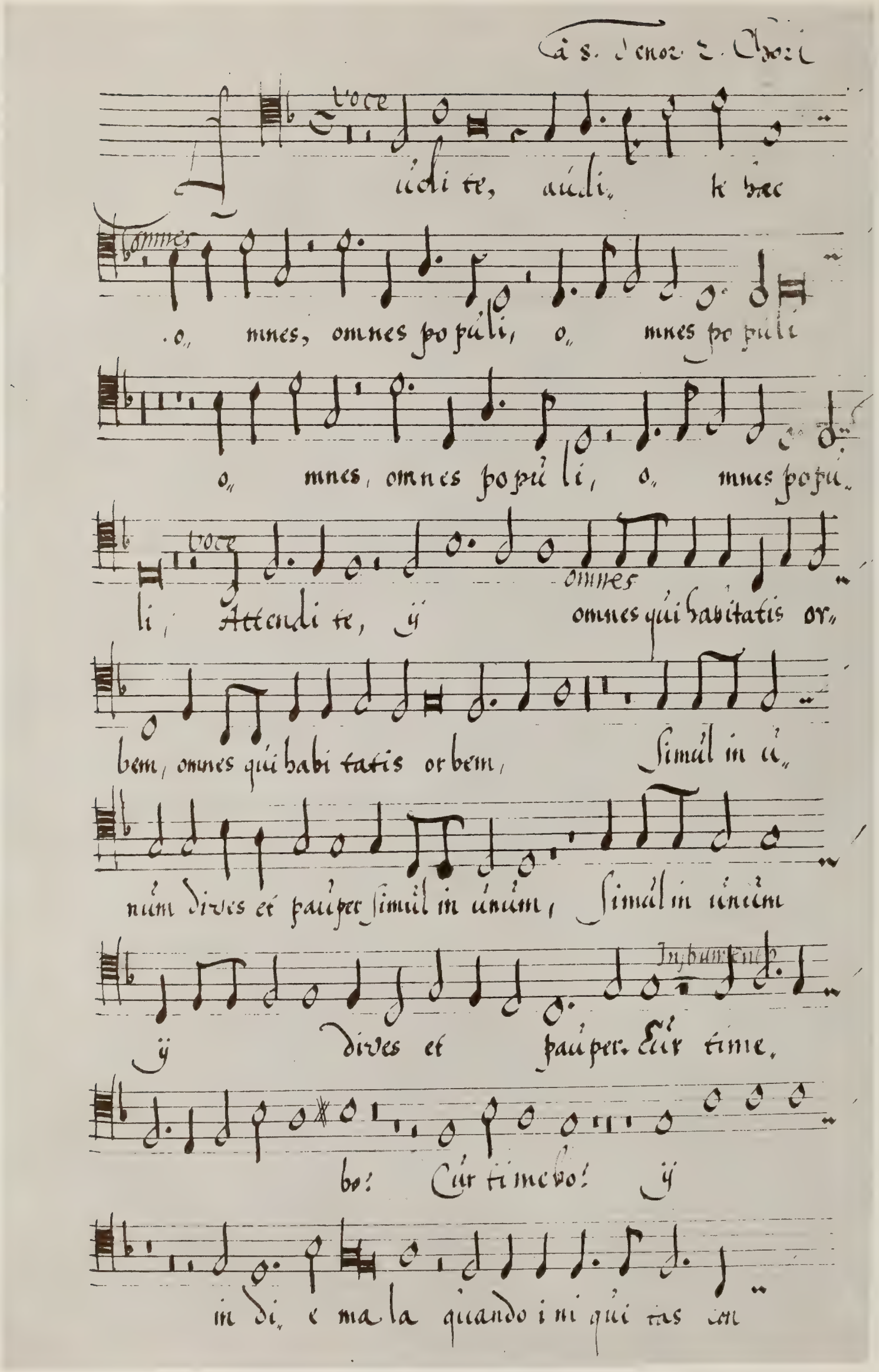


Plate 4: Praetorius, *Euphemia Harmonica*, 1610

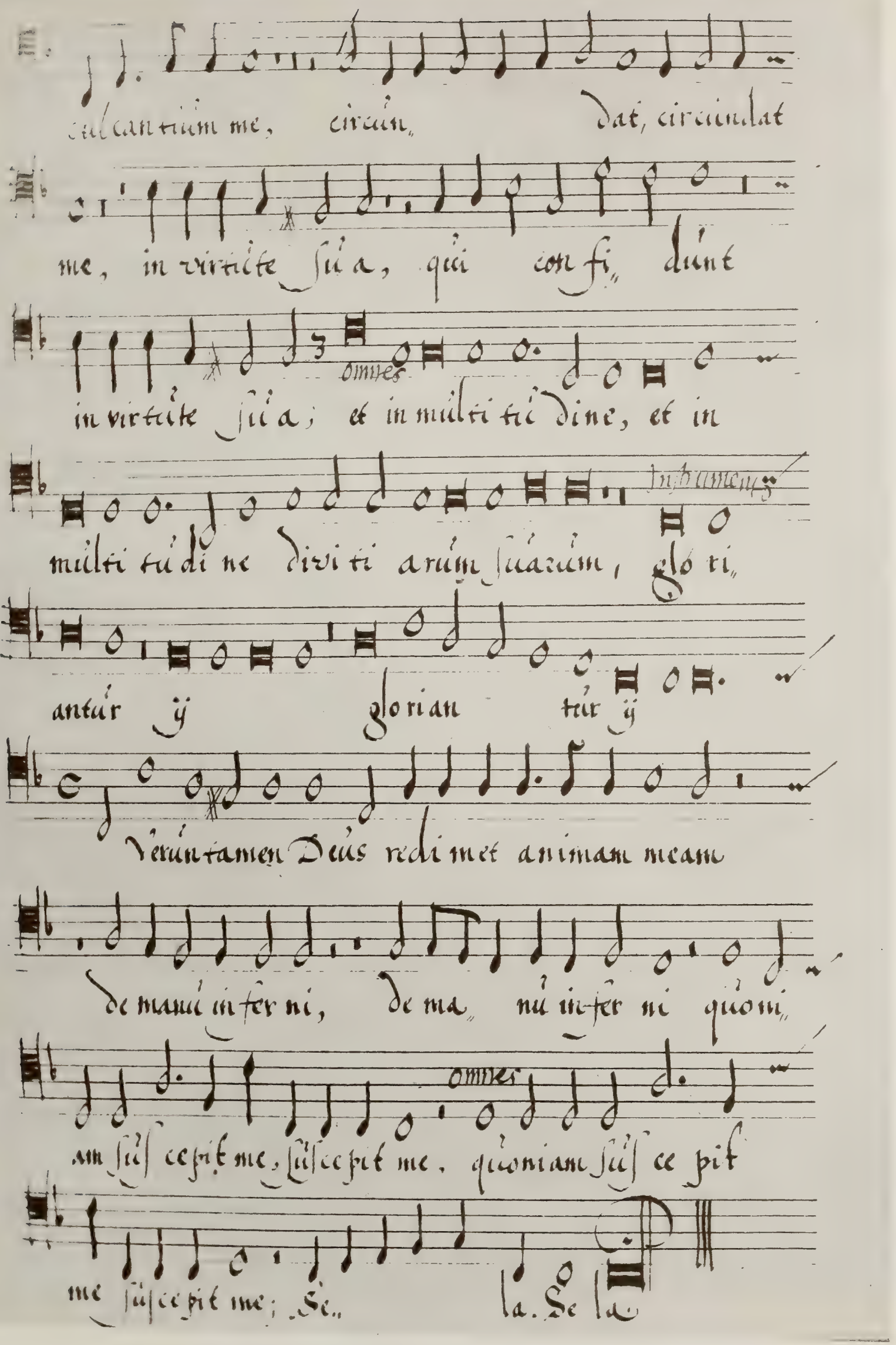


Plate 5: Praetorius, *Euphemia Harmonica*, 1610

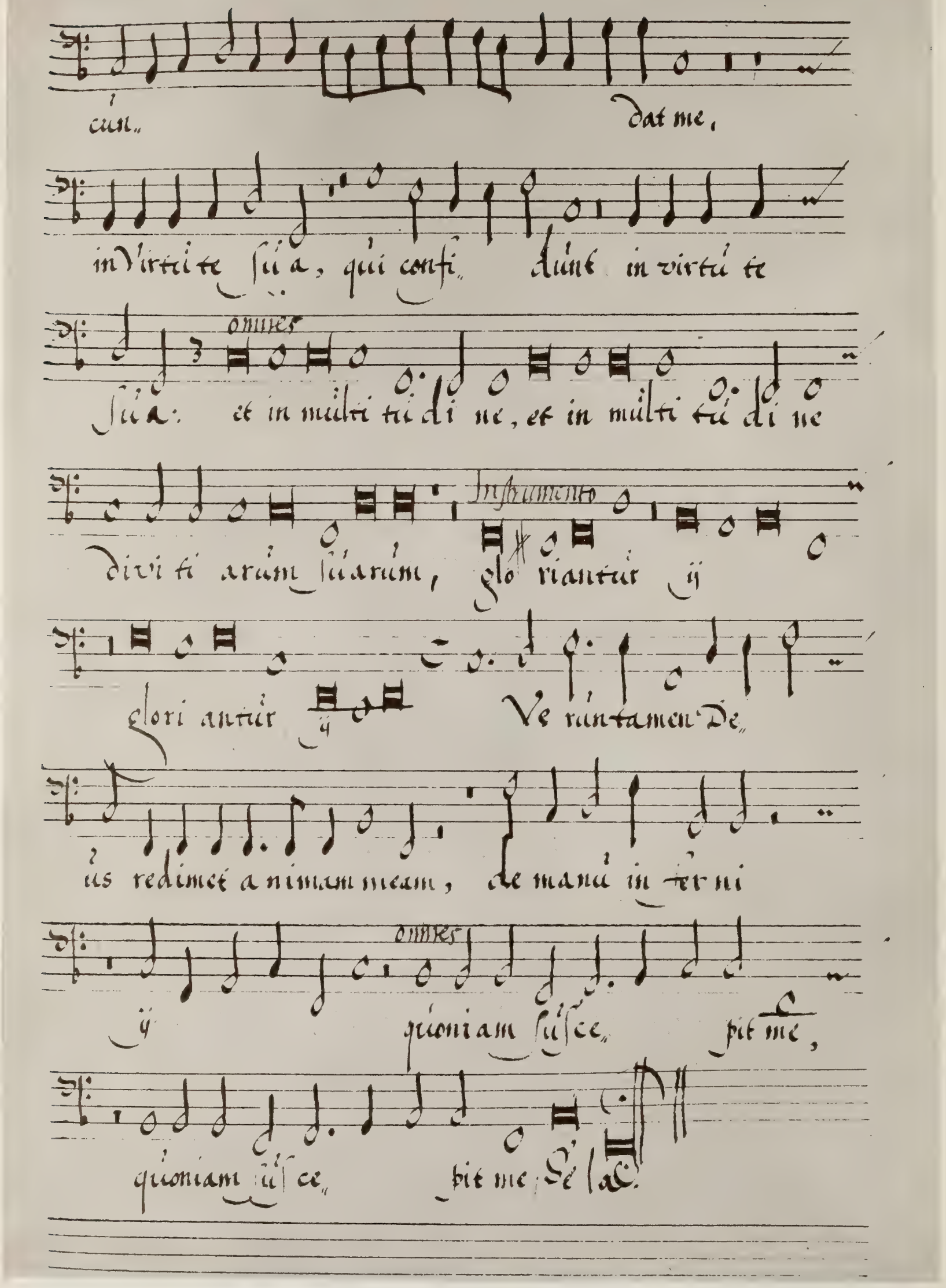


Plate 6: Praetorius, *Euphemia Harmonica*, 1610

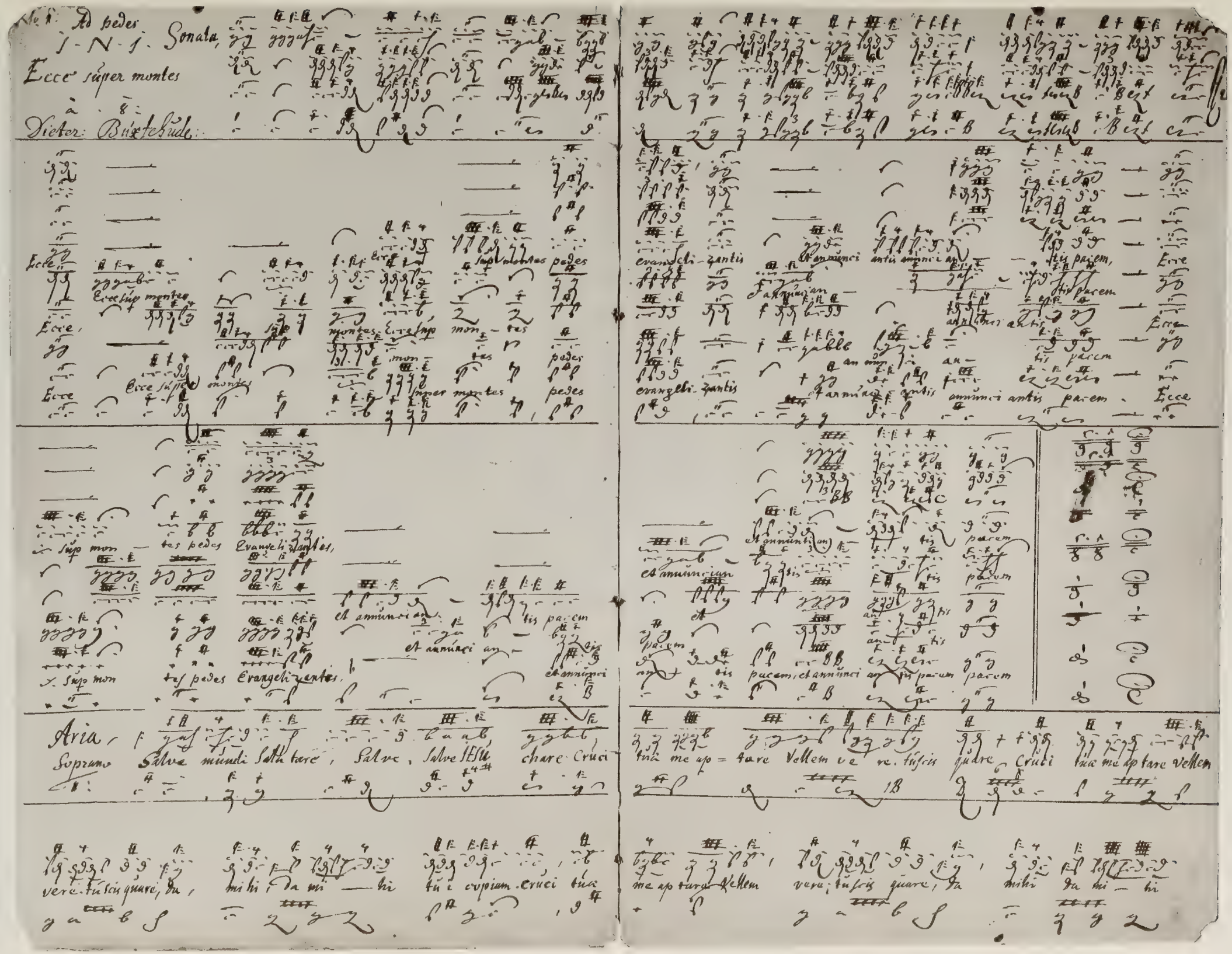


Plate 7: Buxtehude, *Ecce super montes*, 1680

Bassus Continuus

Aperite mihi portas iustitiæ
a – 5 – ff: T: B: e 2 z Violini

D. B. ff.

Symphonia

Aperite – a – 2

tutti

a – 3

a – 2

Presto

tutti

tutti

a – 2

Plate 8: Buxtehude, *Aperite mihi portas justitiae*, before 1662

Aperite mihi Portas iustitiæ
a — 5.

Altus

Sinfonia

Aperite, aperite ÷ ÷ aperite mihi portas, aperite mihi

por= tas, iustitiæ, ingressus in eas. confitebor Domino

ingressus in eas ÷ confitebor Domino, ÷

in=gressus in eas confitebor Domino, ÷ Aperite ÷ hæc porta

Domini iusti intrabunt ÷ iusti intra bunt in eam, aperi=

te hæc ē dies quam fecit Dominus, exultemus & lætemur Al= =

= lelúia, hæc est dies quam fecit Dominus exultemus & lætemur in ea Alle lú=

ia, o Domine salvum me fac, me fac o Domine bene prosperare, hæc ē dies quam fecit Dominus

hæc ē dies quam fecit Dominus, o Domine salvum me fac, o Domine bene prosperare

hæc ē dies quam fecit Dominus, o Domine salvum me fac, o Domine bene prosperare, o

Adagio Allegro.

Domine ÷ bene prosperare bene prospera re, benedictus qui

venit, qui venit ÷ qui venit in nomini Domini. benedicto qui venit ÷ qui

venit in nomini Domini, benedicto, qui venit ÷ ÷ ÷ qui

Verte

Plate 9: Buxtehude, *Aperite mihi portas justitiae*, before 1662

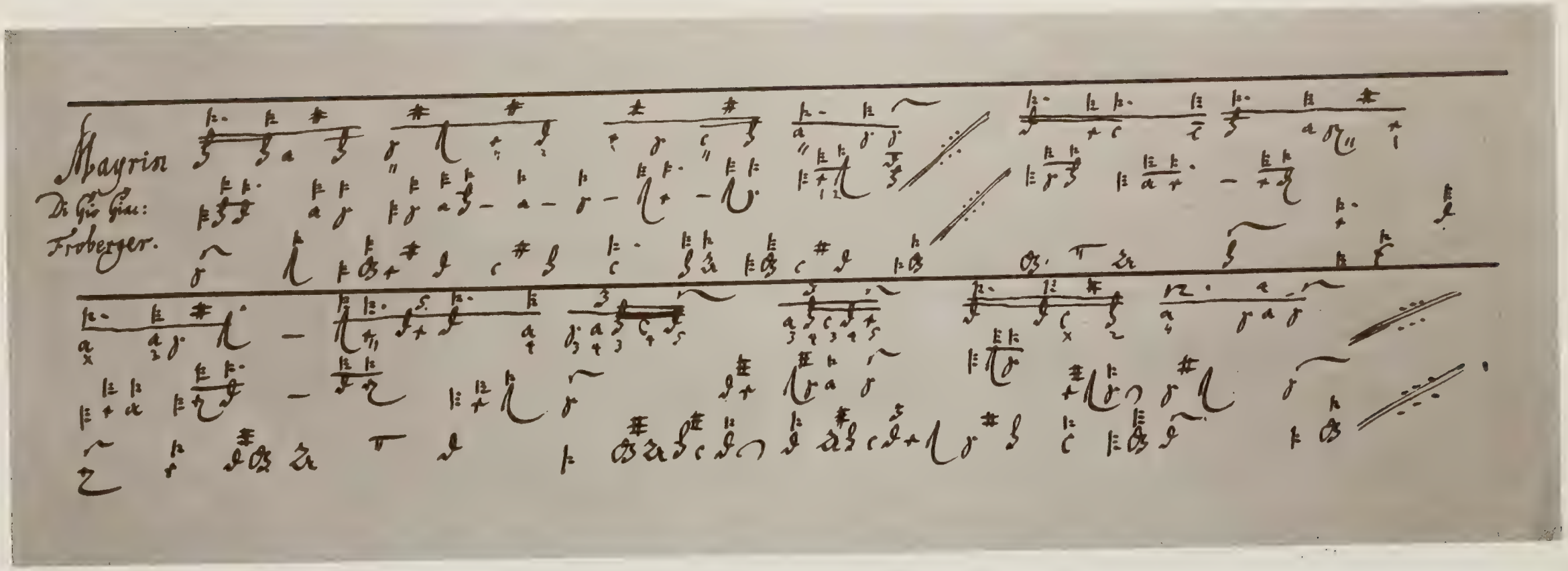


Plate 10: Froberger, *Suite No. 6*, 1649

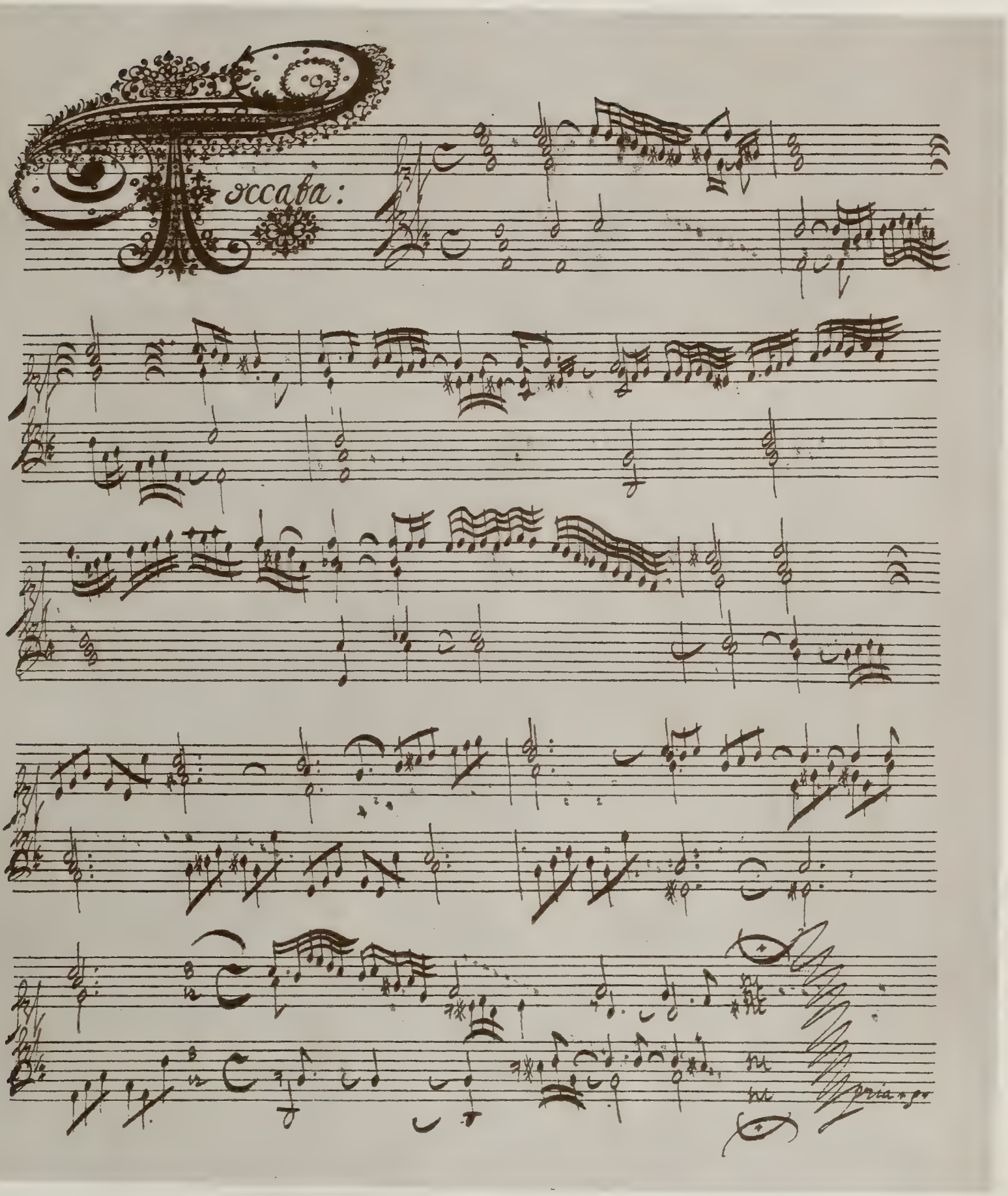


Plate 11: Froberger, *Toccata No. 1*, 1649

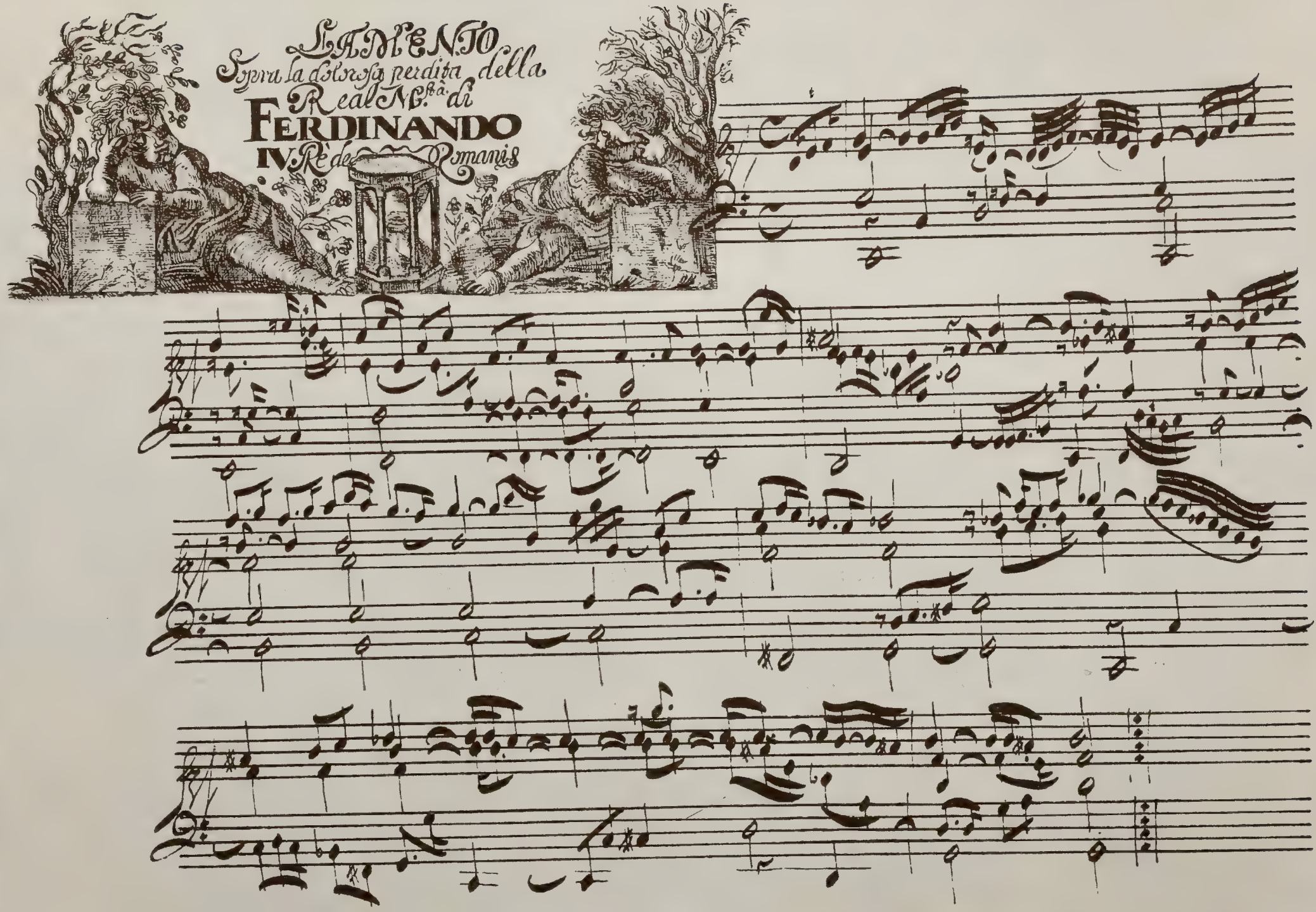


Plate 12: Froberger, *Lament on the death of Ferdinand IV*, 1657

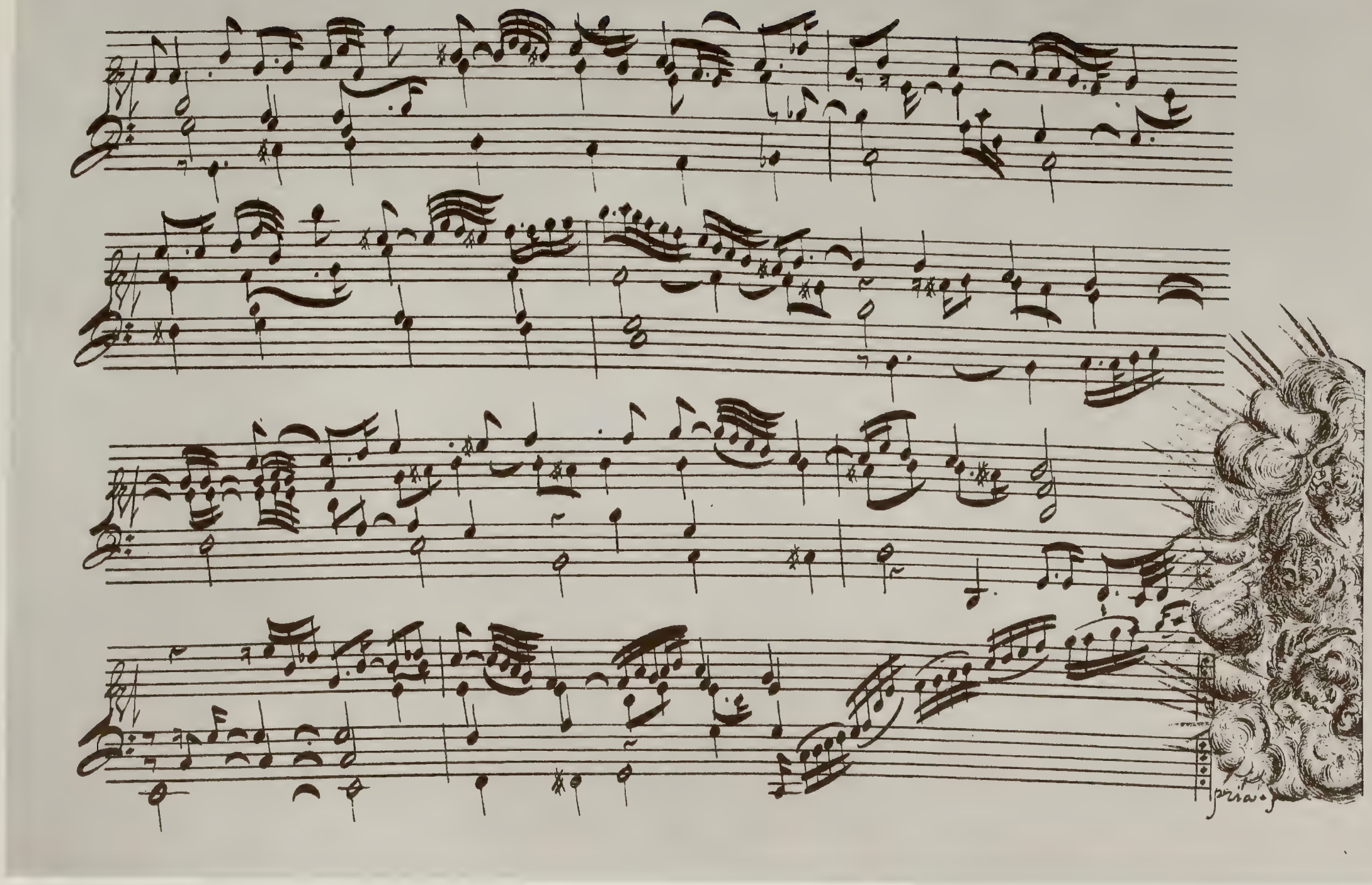

Plate 13: Froberger, *Lament on the death of Ferdinand IV*, 1657

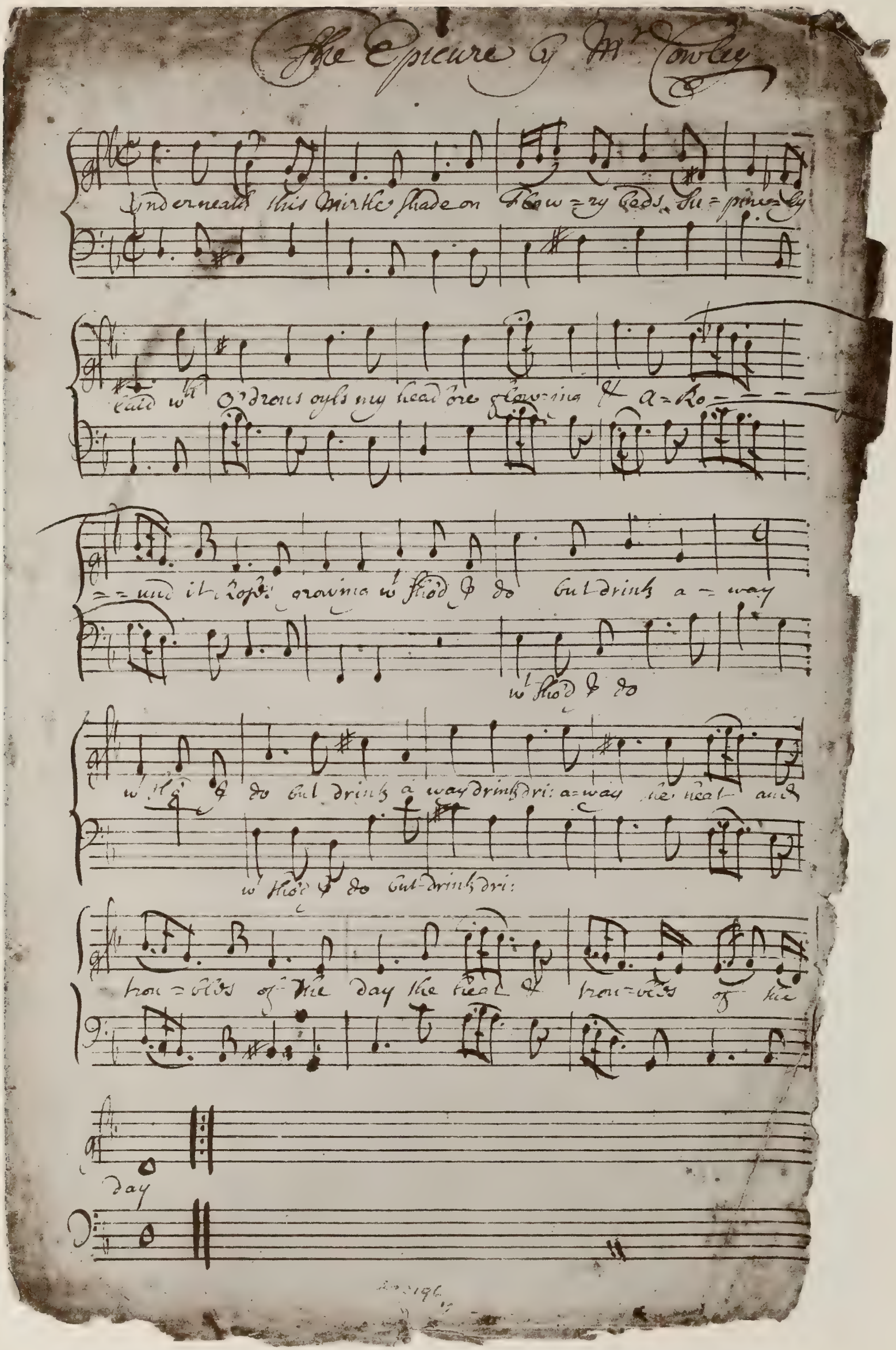


Plate 14: Purcell, *The Epicure*, undated

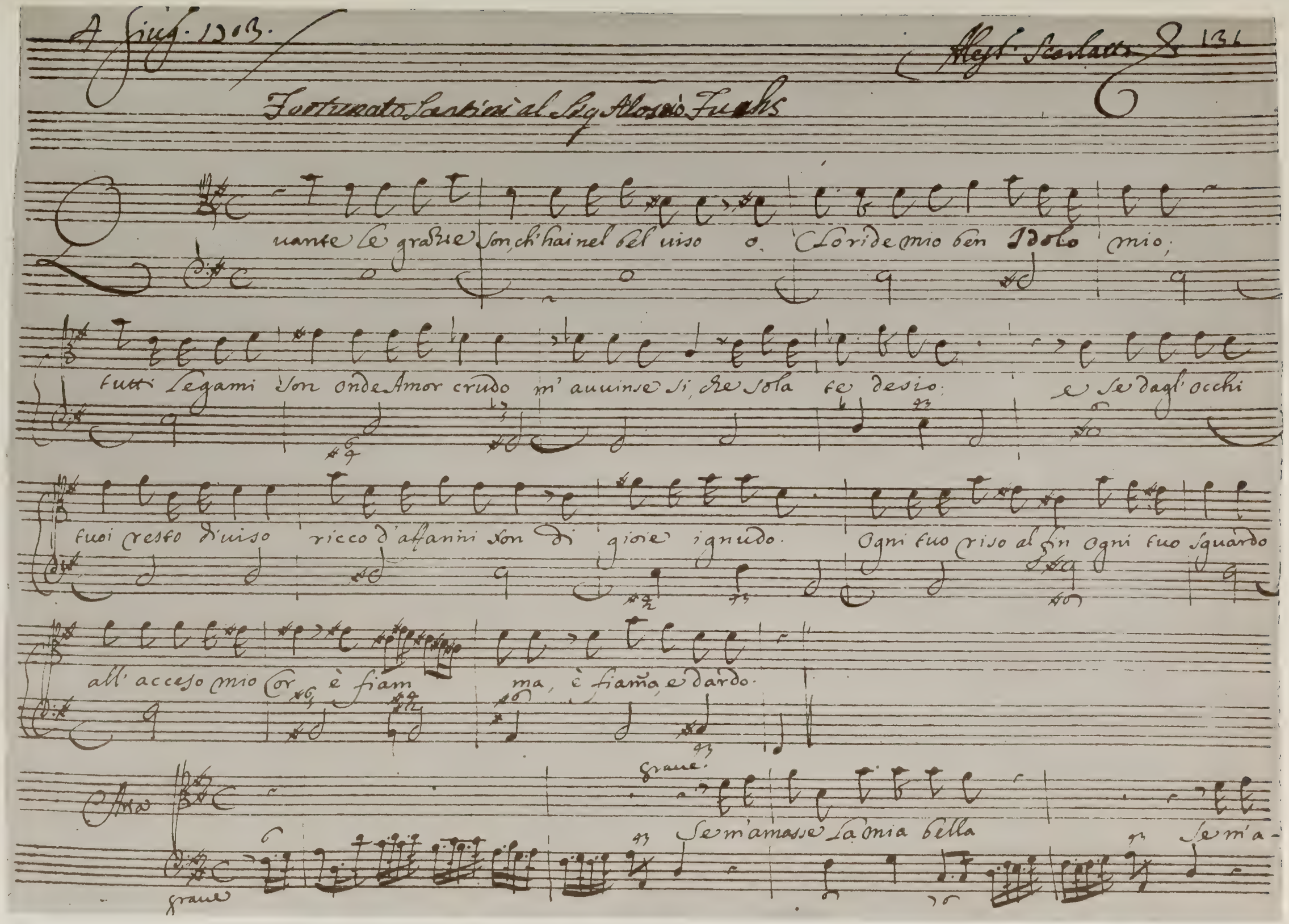


Plate 15: A. Scarlatti, *Quante le grazie son*, 1703

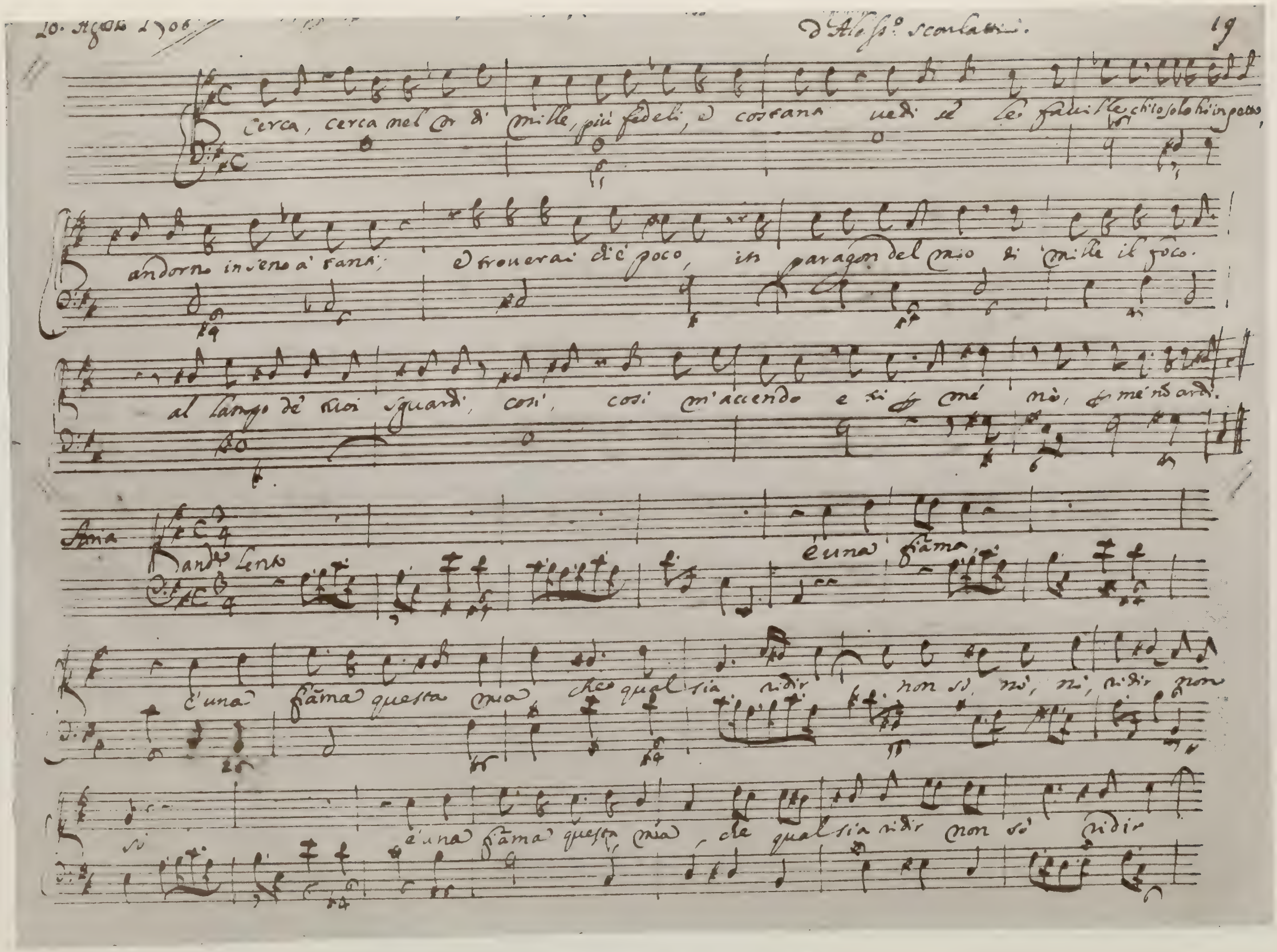


Plate 16: A. Scarlatti, *Aria per camera*, 1706

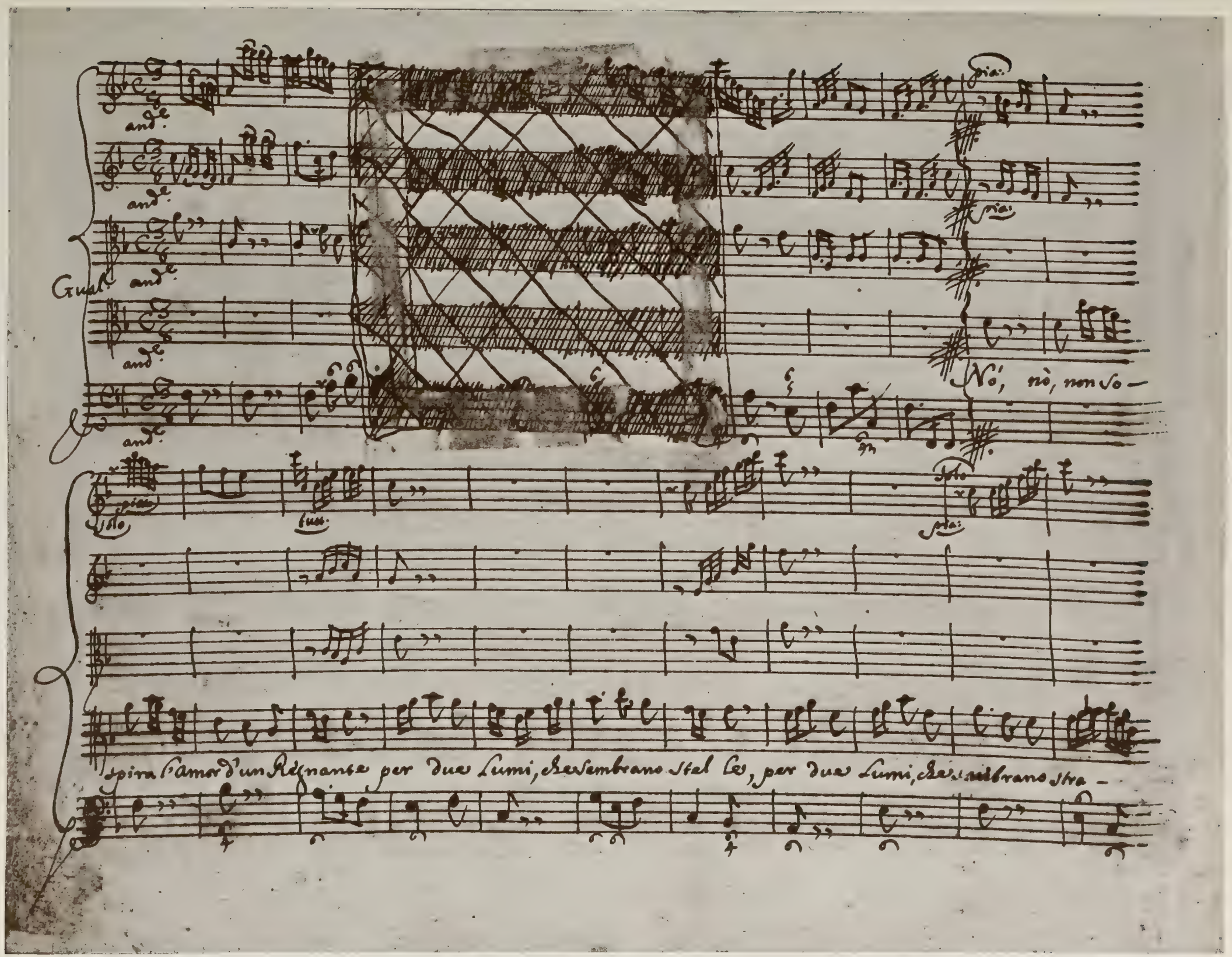


Plate 17: A. Scarlatti, *La Griselda*, 1720

# Arsilda Regina di Ponto

## Atto Primo

### Scena Prima

Lisea creduta Tamese, Arsilda,

Crisaudo, Mirinda, e Nicandro.

Crisaudo

Lucero, ò Popoli, è il giorno in cui si deue con vittoriosi voti giurar fede al =

=gnante: quella, da cui dipende il comun bene, e d'ogni regno e'l fiume:

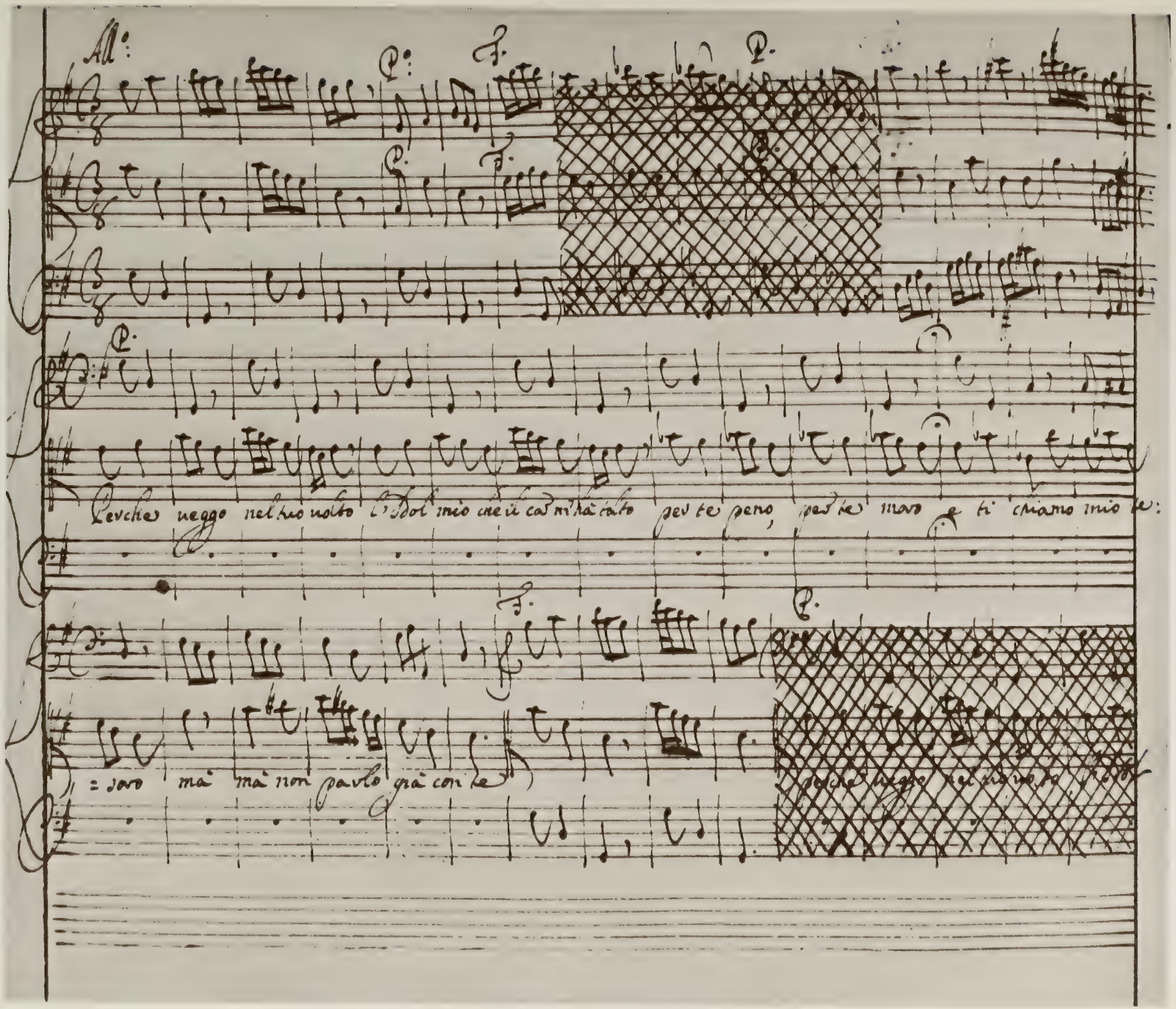


Plate 19: Vivaldi, *Arsilda Regina di Ponto*, 1716

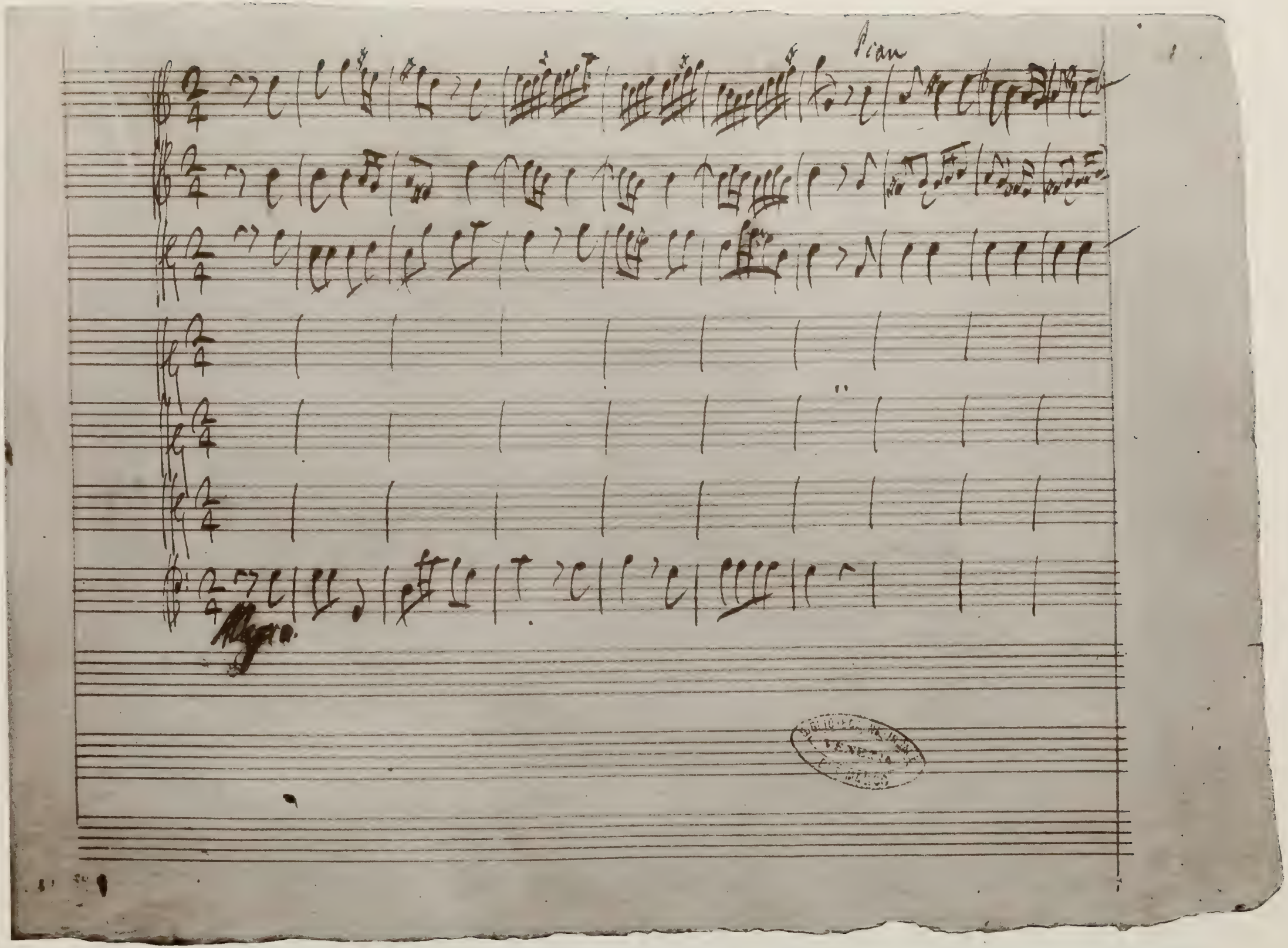

PLATE 20: Lotti, *Laudate Pueri*, undated

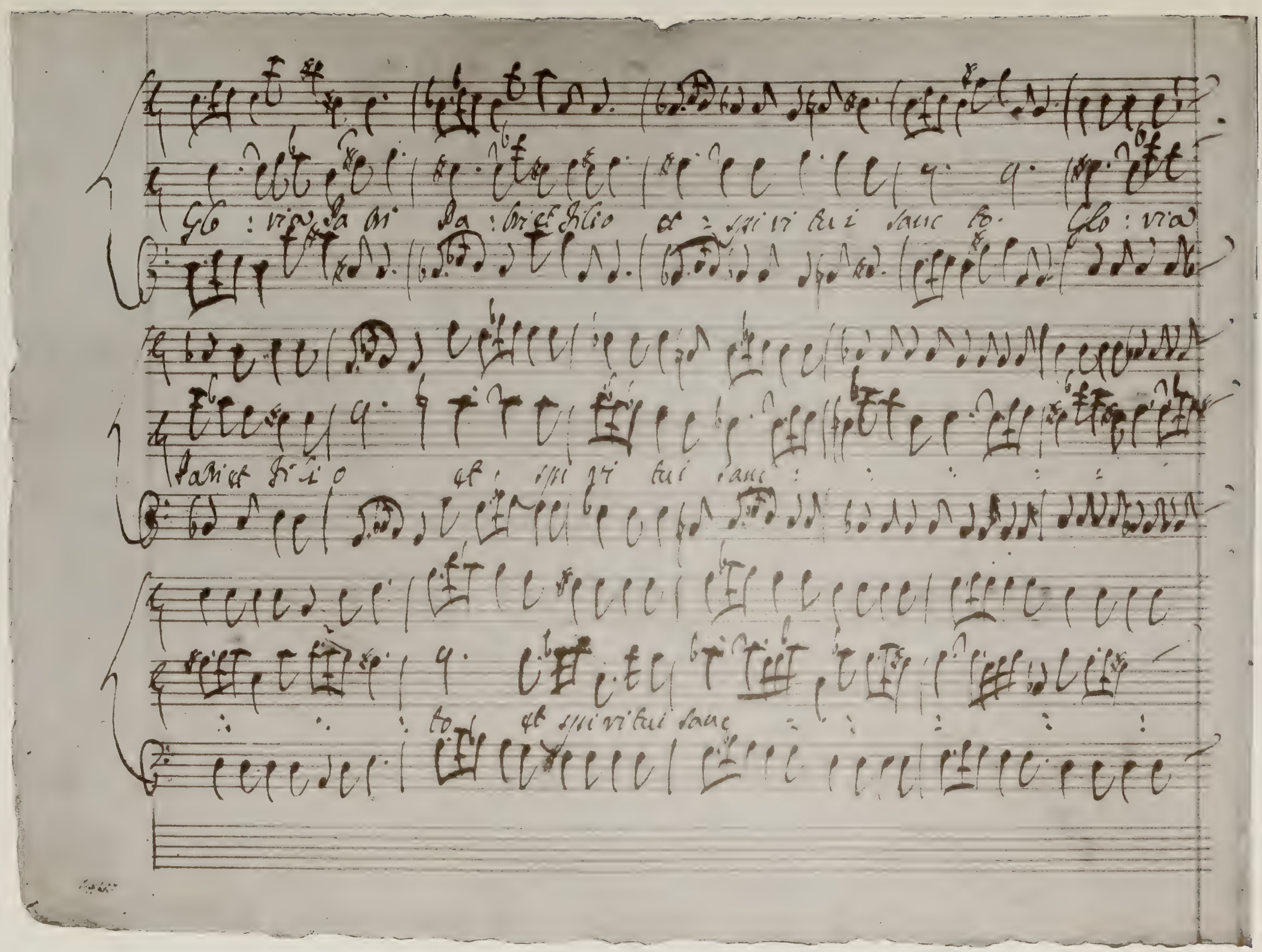

Plate 21: Lotti, *Laudate Pueri*, undated

Sinfonia

Presto

Viuj:

Plate 22: Marcello, *Lucio Commodo*, 1719

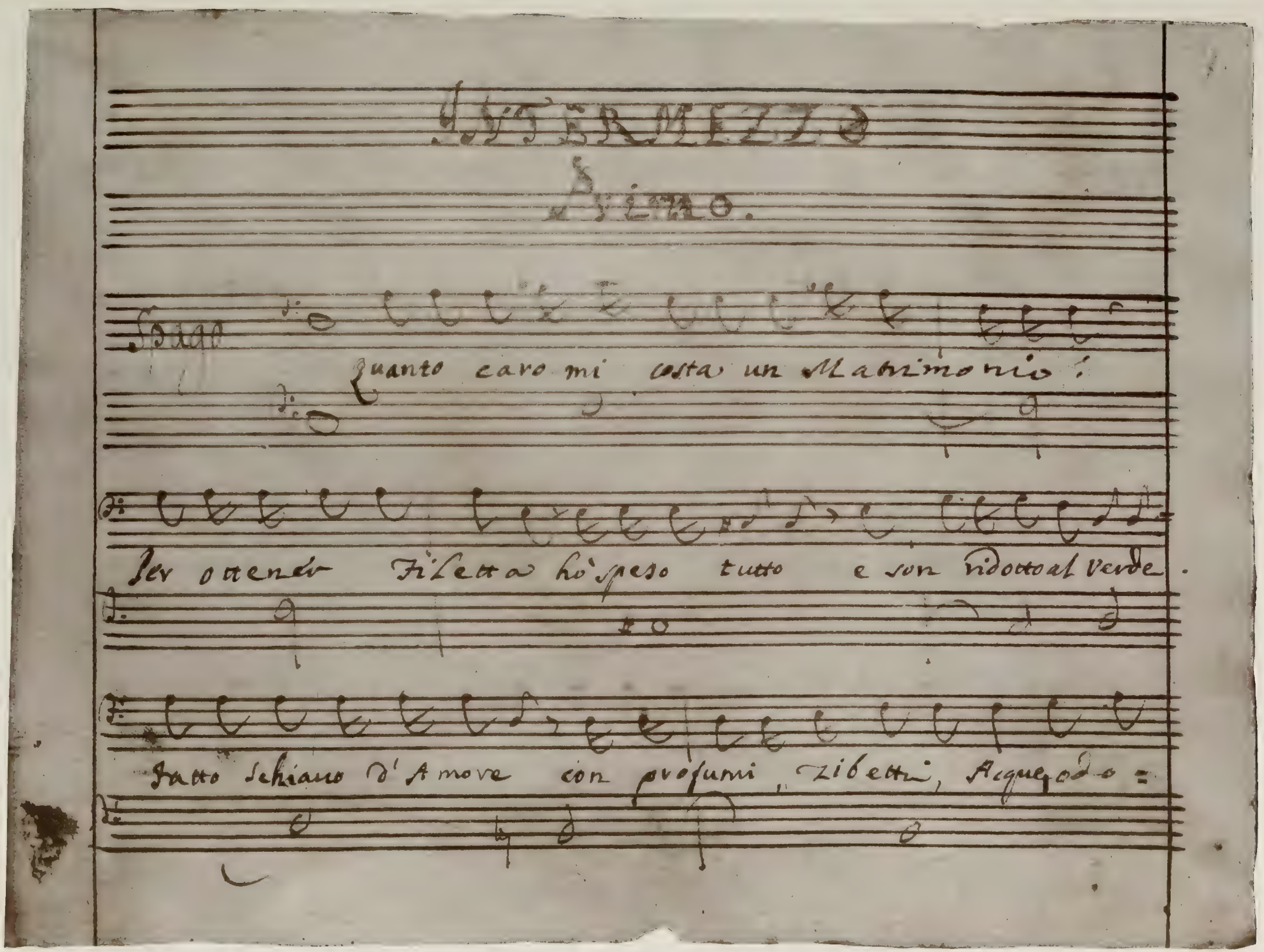


Plate 23: Marcello, *Lucio Commodo*, 1719

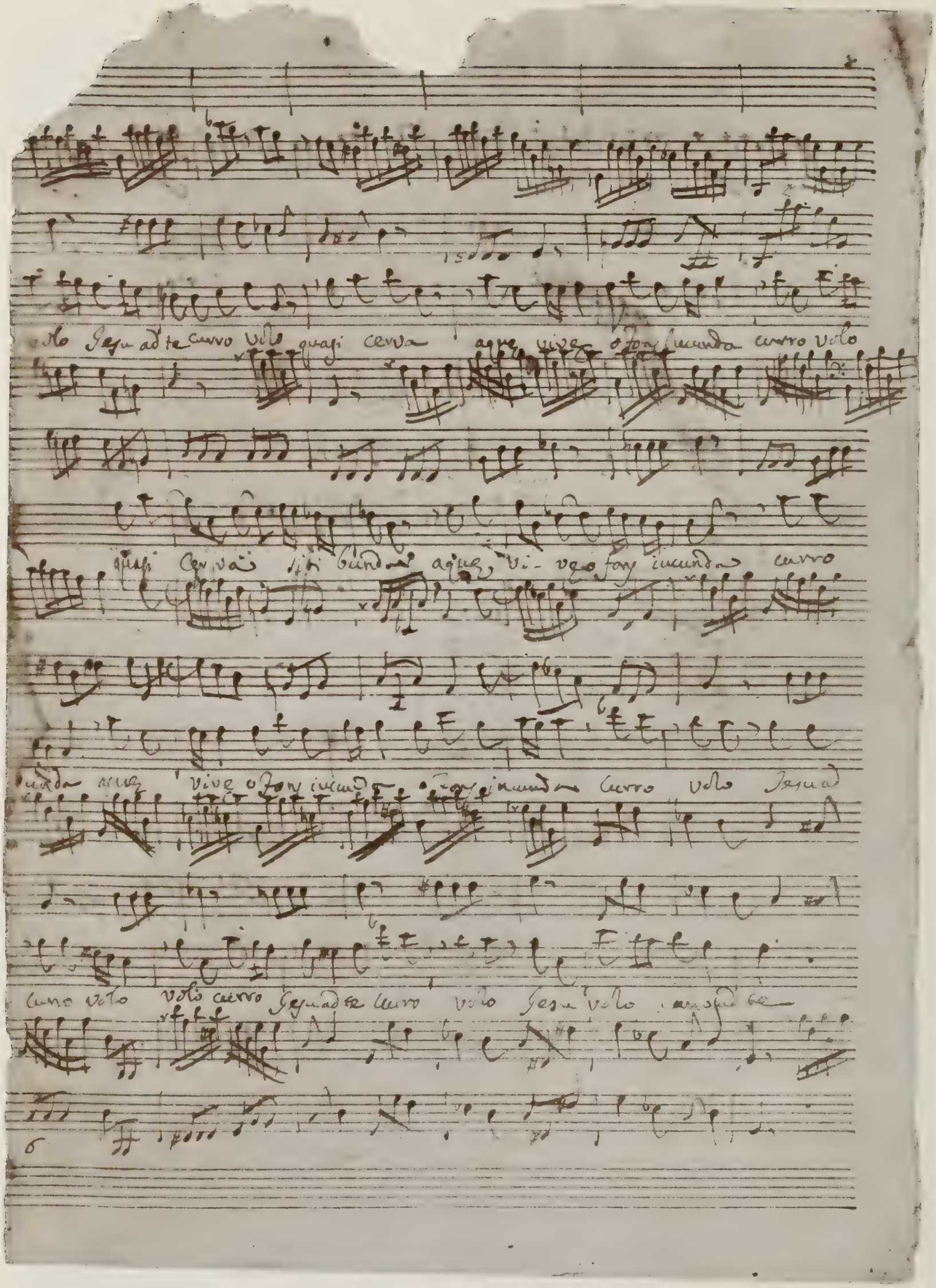

Plate 24: Marcello, *Church Motet*, undated

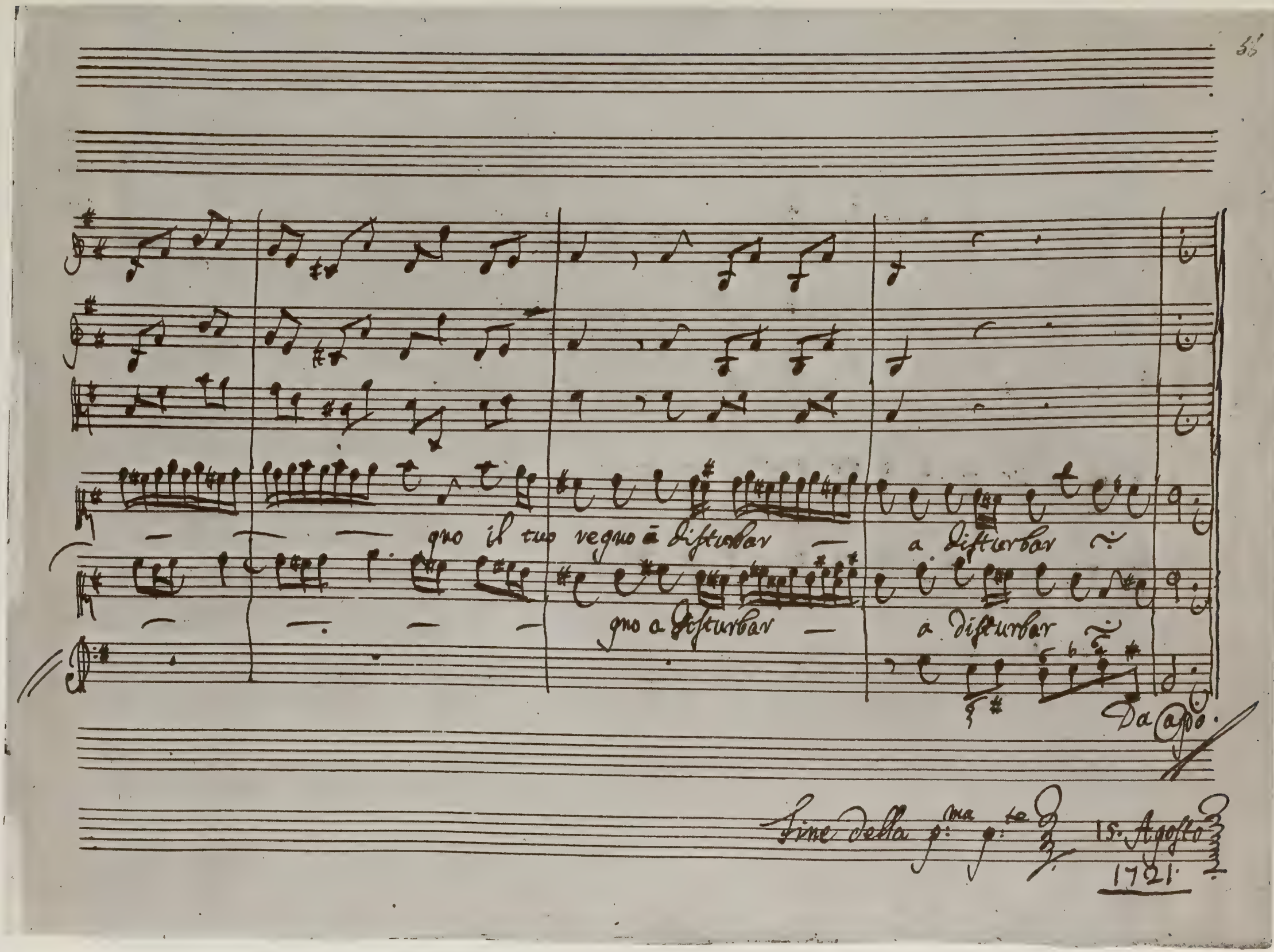


Plate 25: Porpora, *Gli Orti Esperidi*, 1721

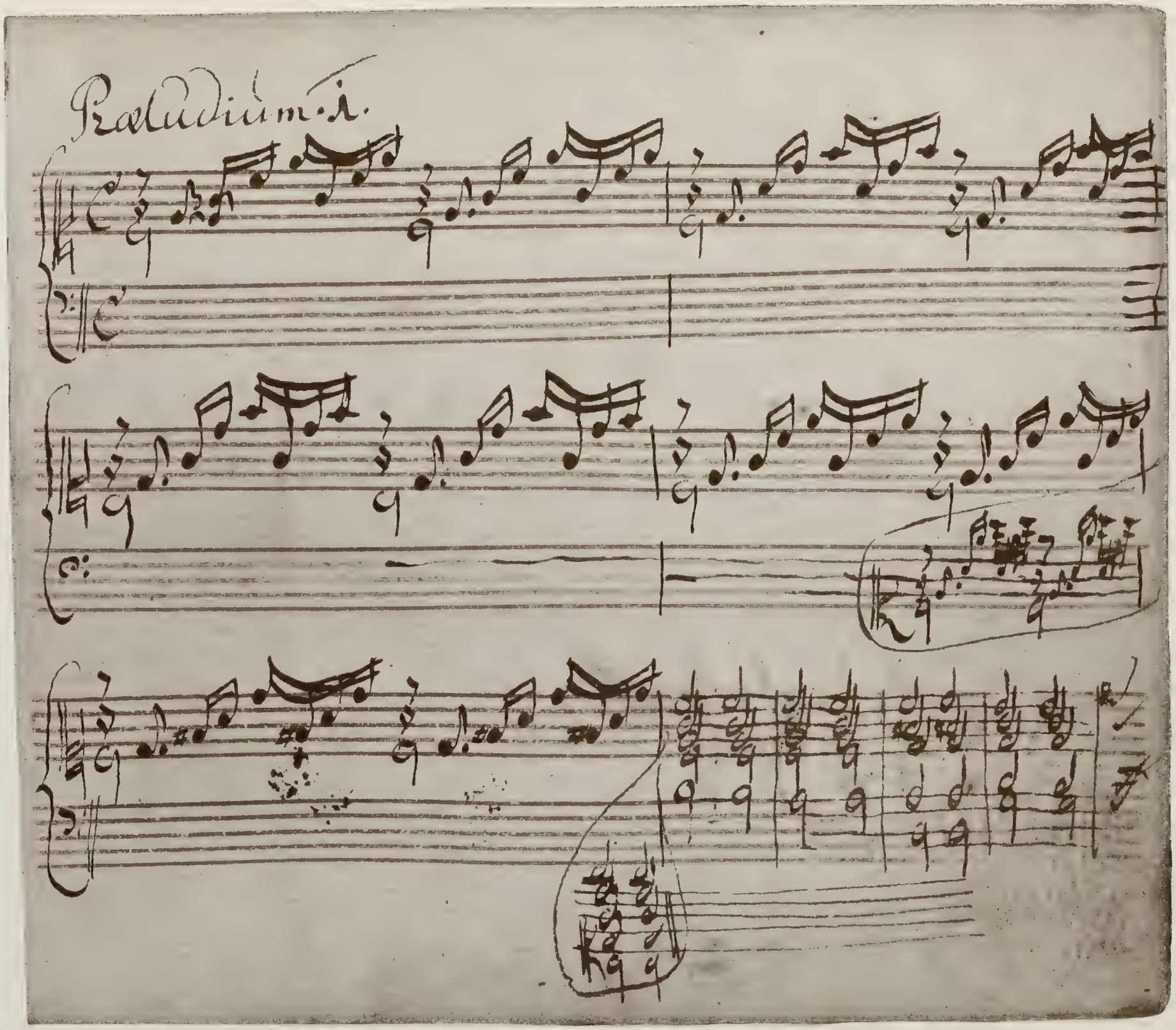


Plate 26: J. S. Bach, *Clavierbüchlein vor Wilhelm Friedemann Bach*, 1720

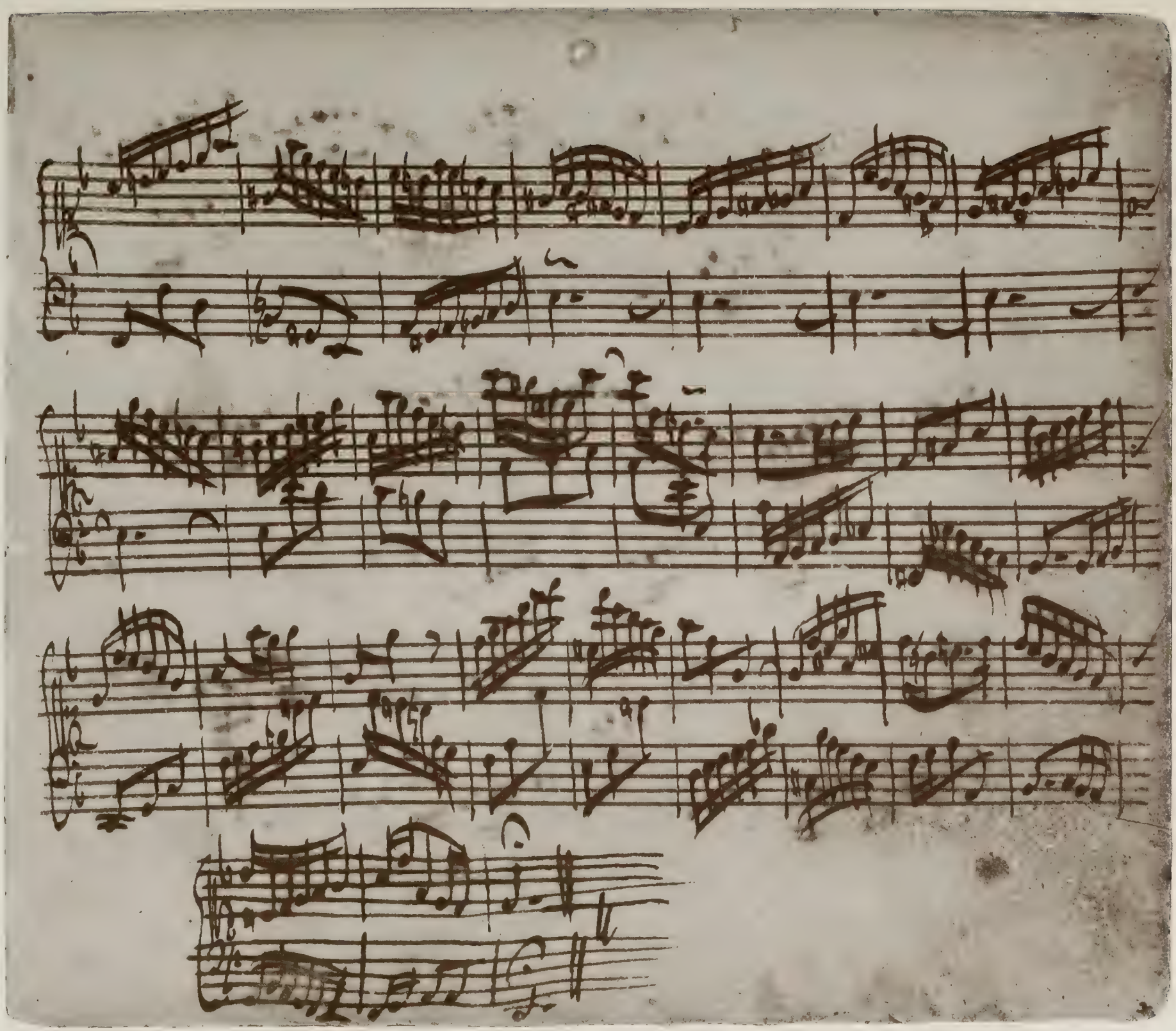

Plate 27: J. S. Bach, *Clavierbüchlein vor Wilhelm Friedemann Bach*, 1720

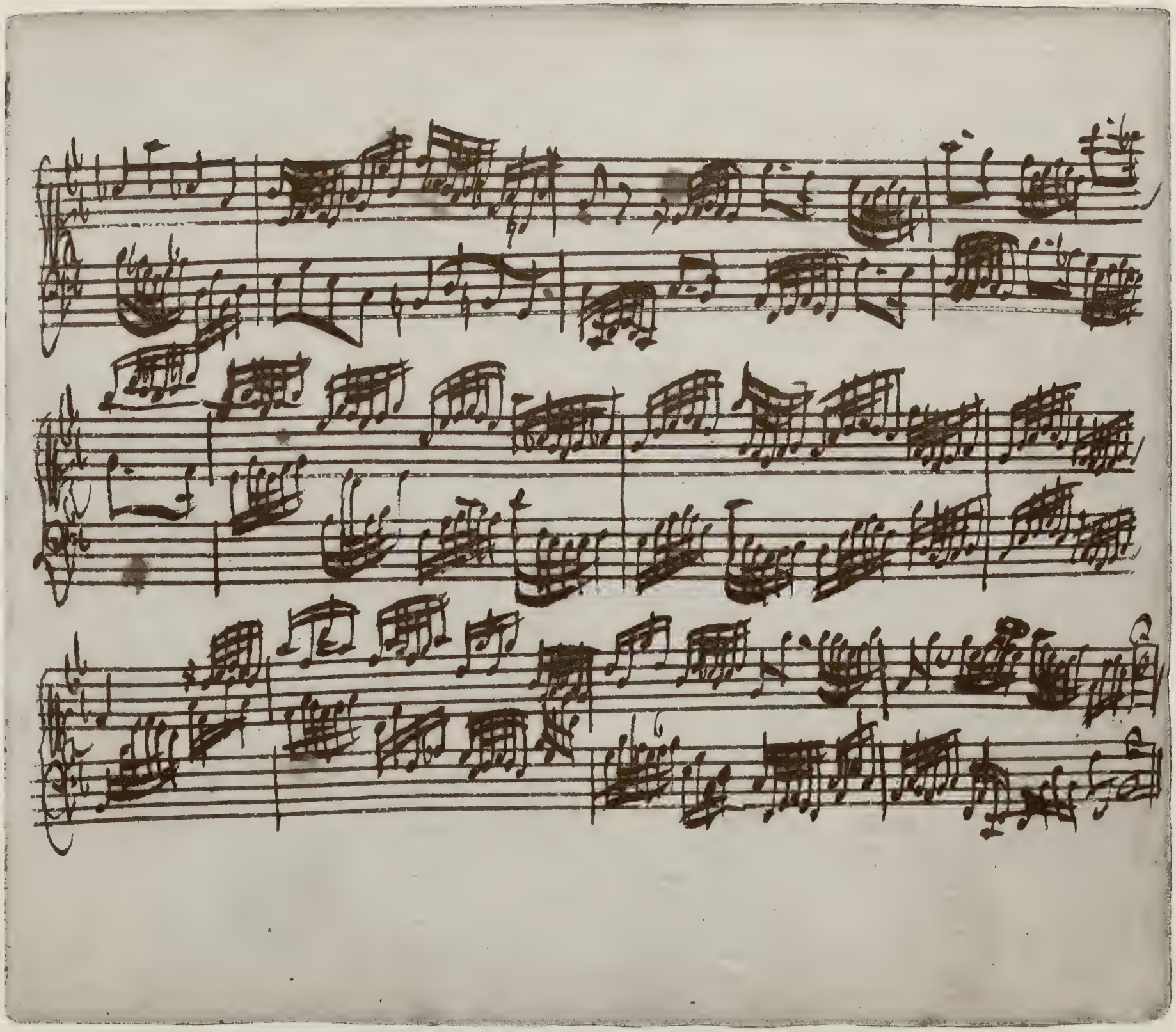

Plate 28: J. S. Bach, *Clavierbüchlein vor Wilhelm Friedemann Bach*, 1720

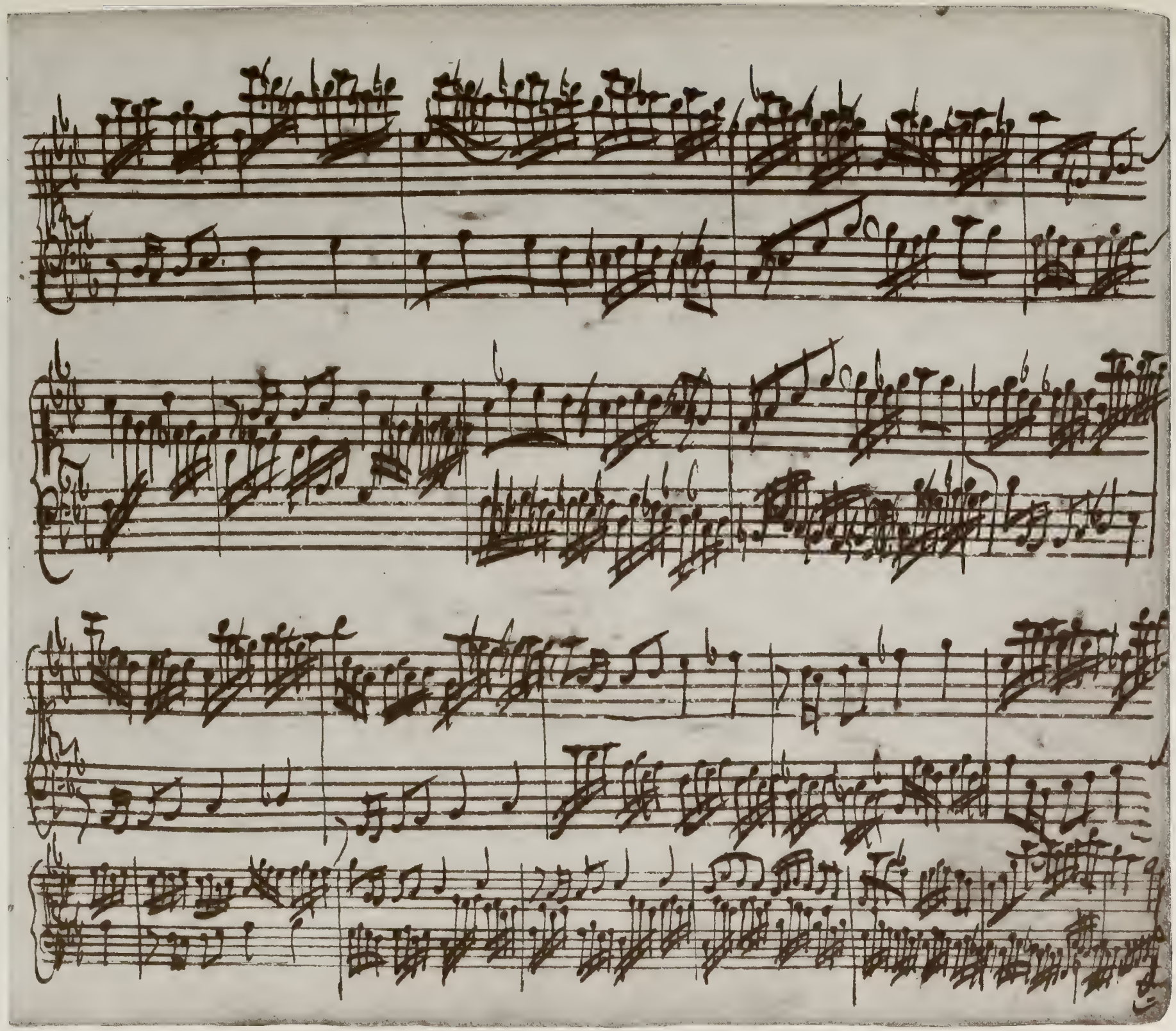

Plate 29: J. S. Bach, *Clavierbüchlein vor Wilhelm Friedemann Bach*, 1720

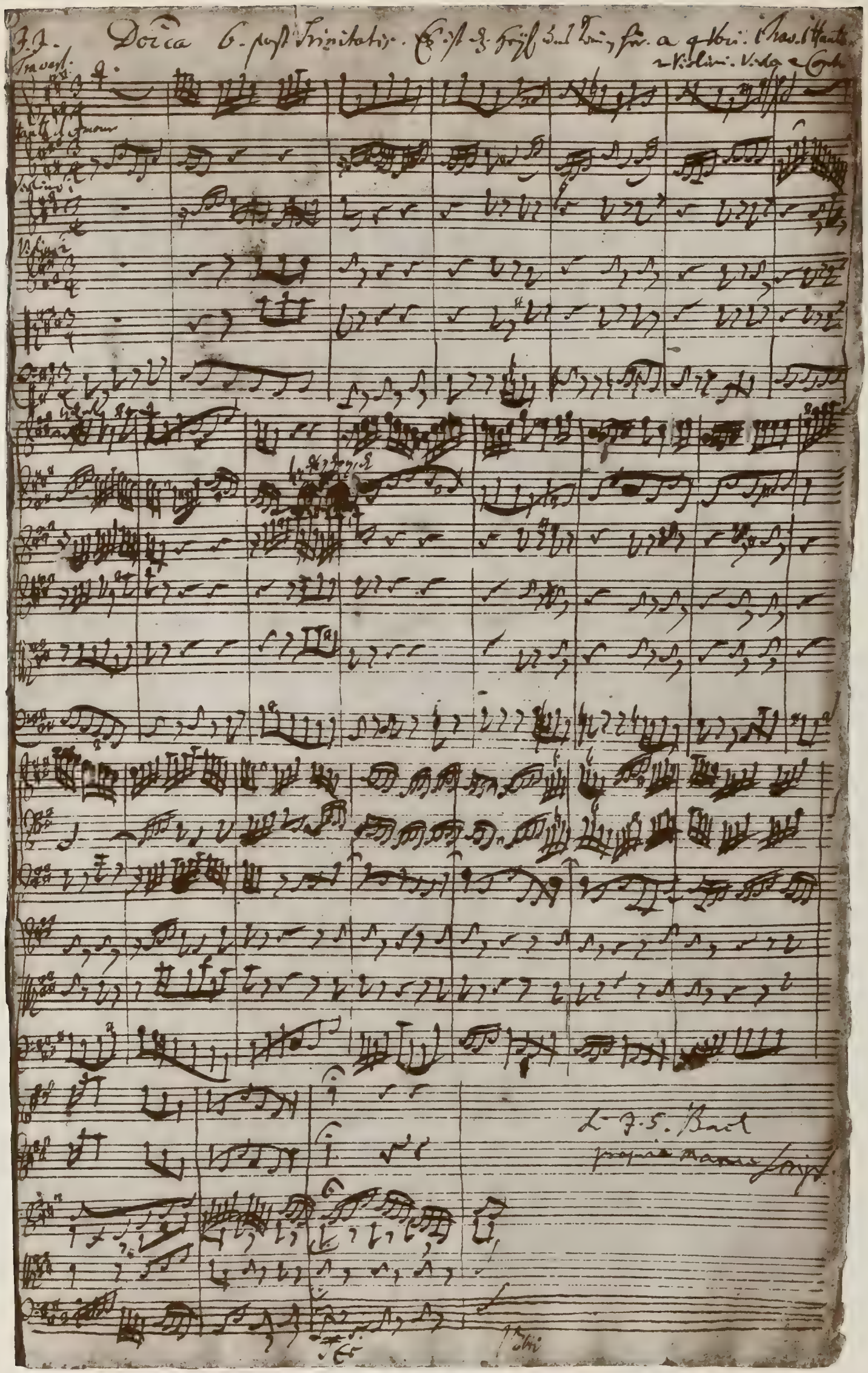

PLATE 30: J. S. Bach, *Es ist das Heyl uns kommen her*, undated

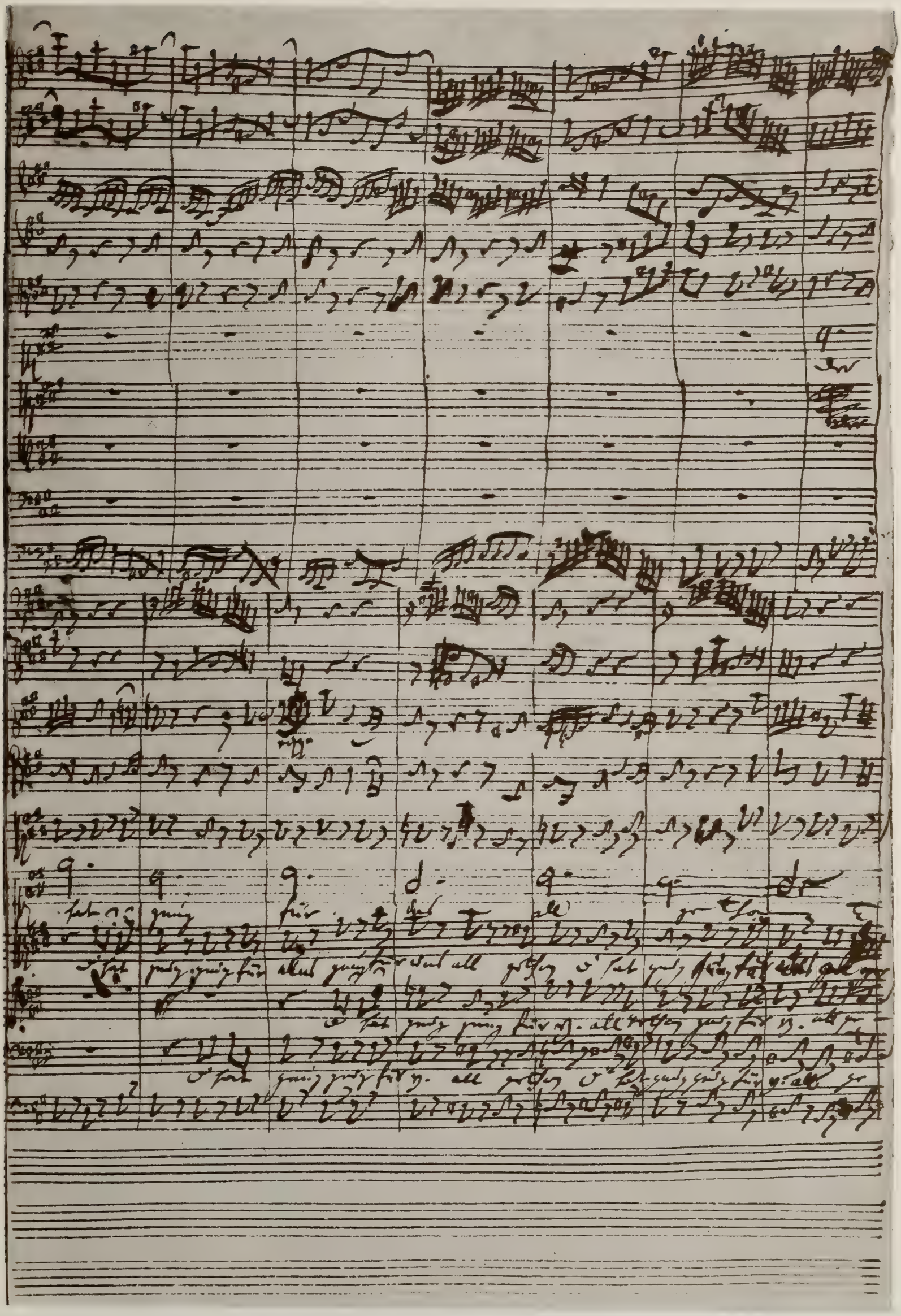

Plate 31: J. S. Bach, *Es ist das Heyl uns kommen her*, undated

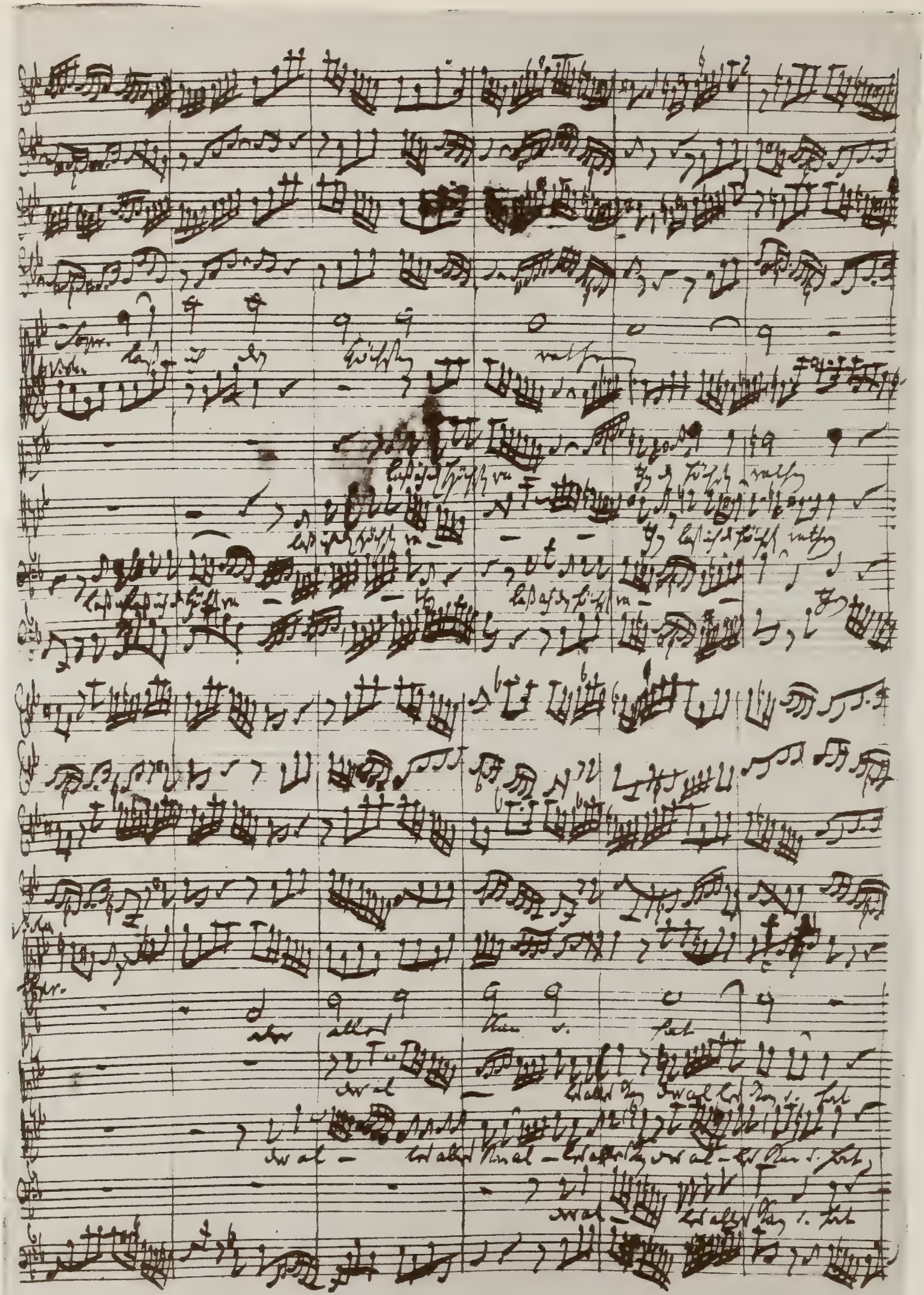

Plate 32: J. S. Bach, *In allen meinen Taten*, 1734

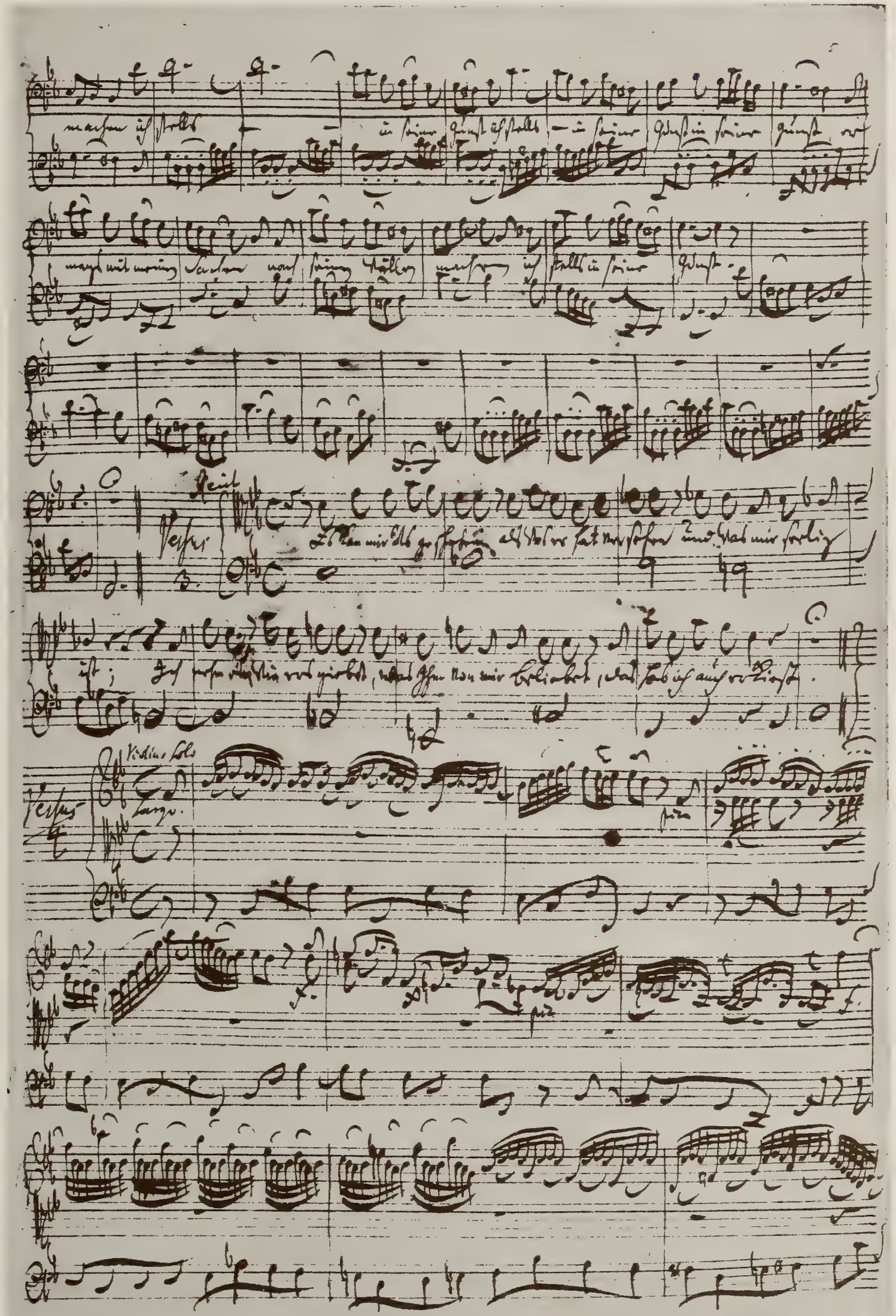

Plate 33: J. S. Bach, *In allen meinen Taten*, 1734

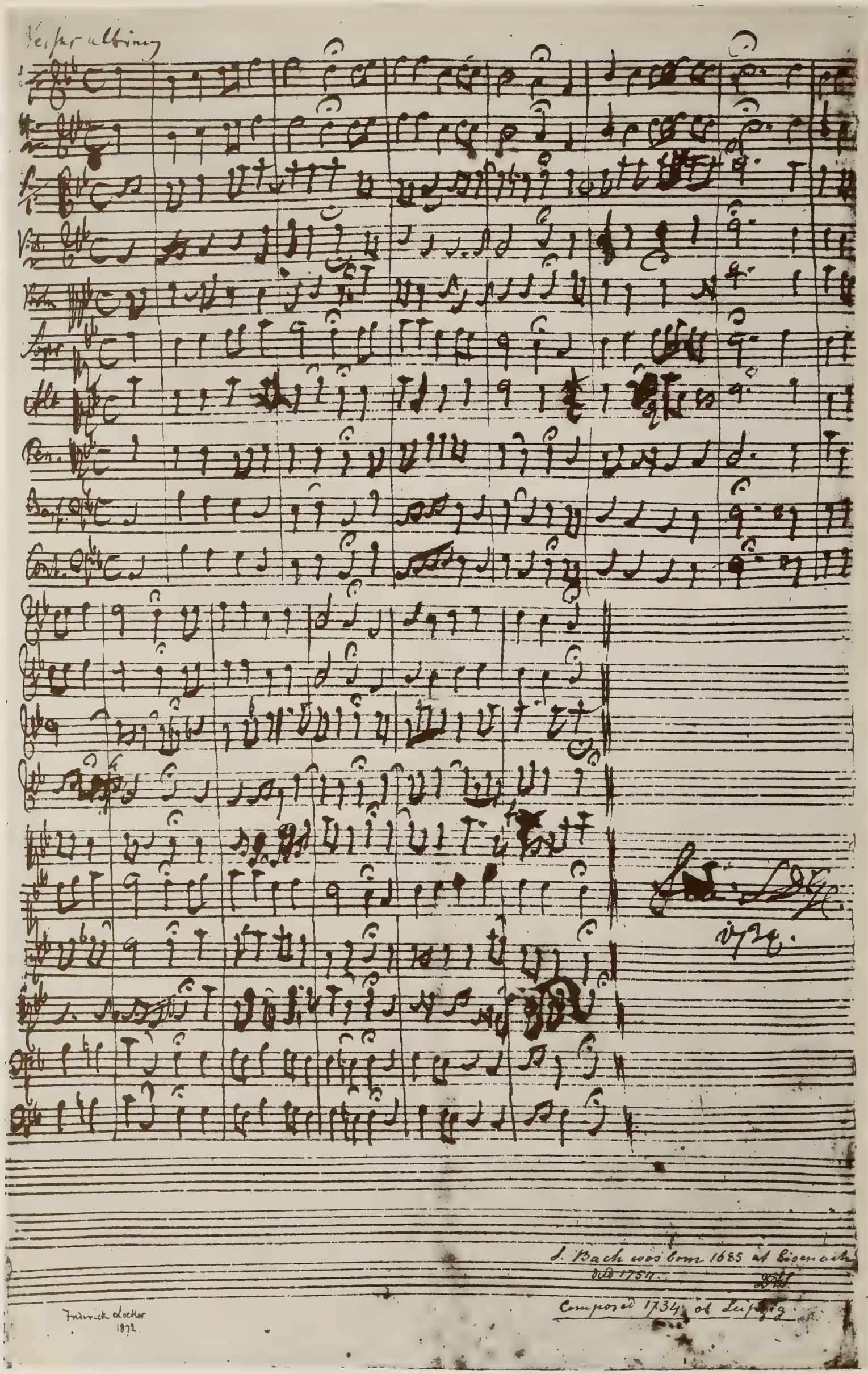


PLATE 34: J. S. Bach, *In allen meinen Taten*, 1734

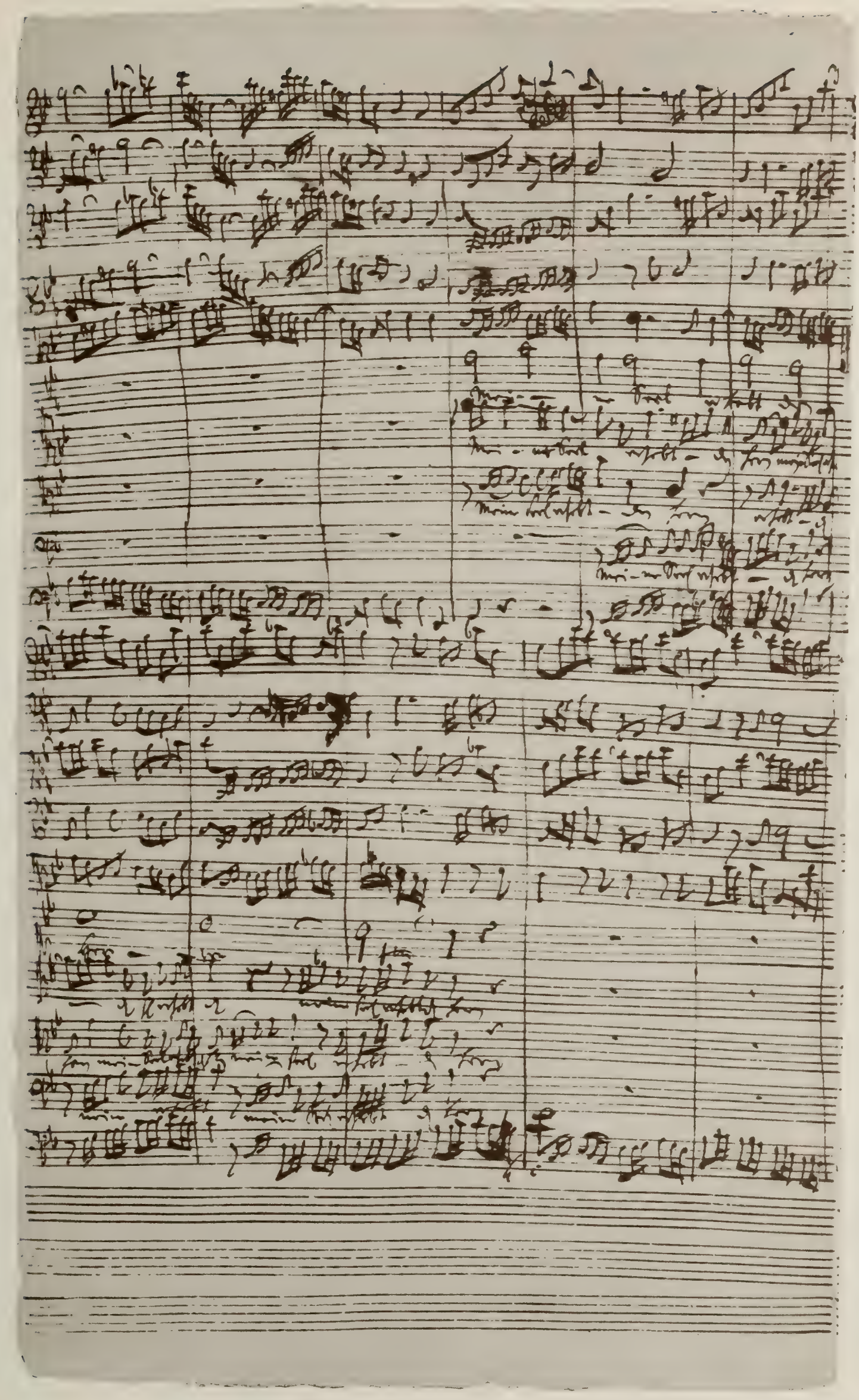

PLATE 35: J. S. Bach, *Meine Seel'erhebt den Herren*, undated

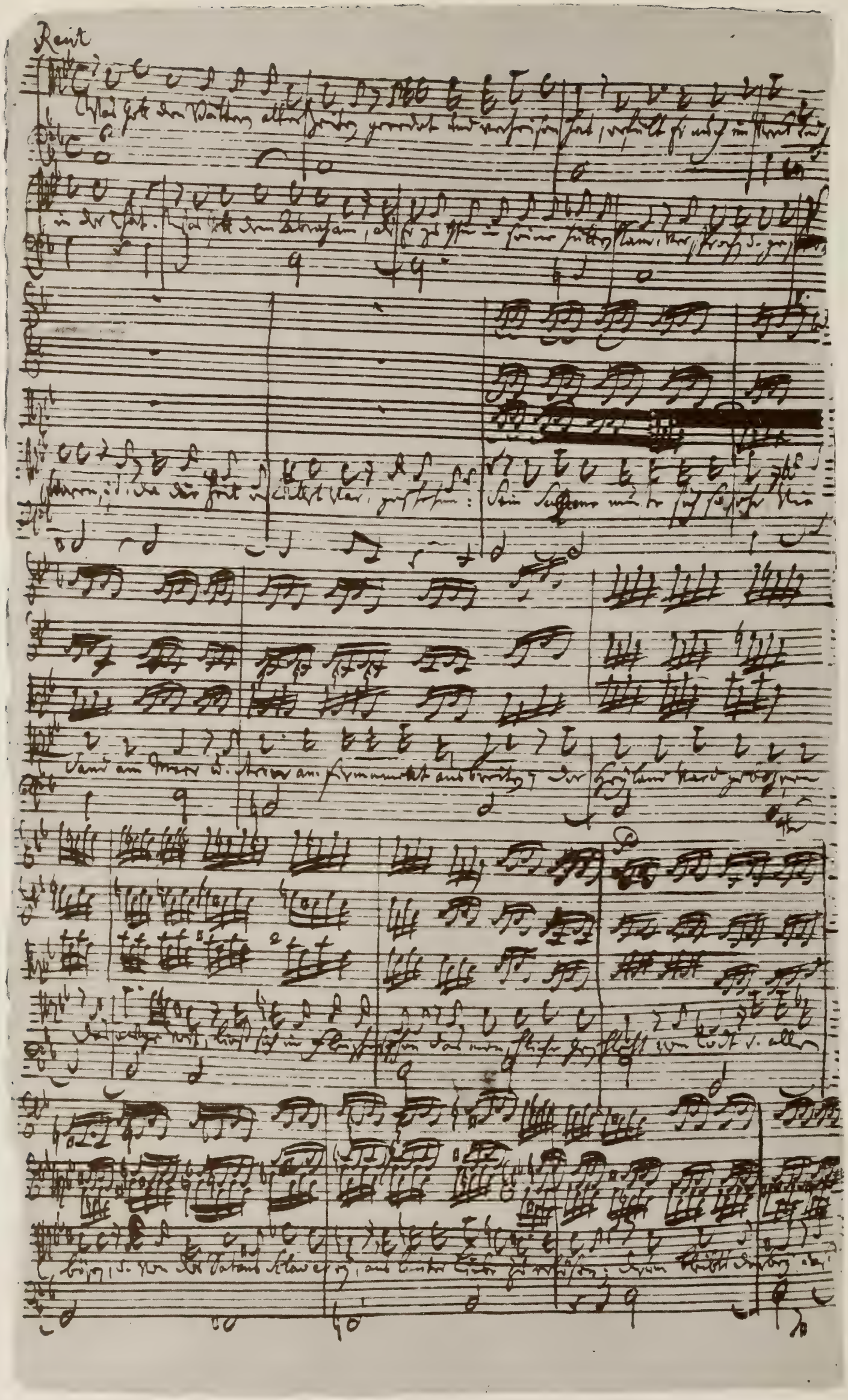

Plate 36: J. S. Bach, *Meine Seel'erhebt den Herren*, undated

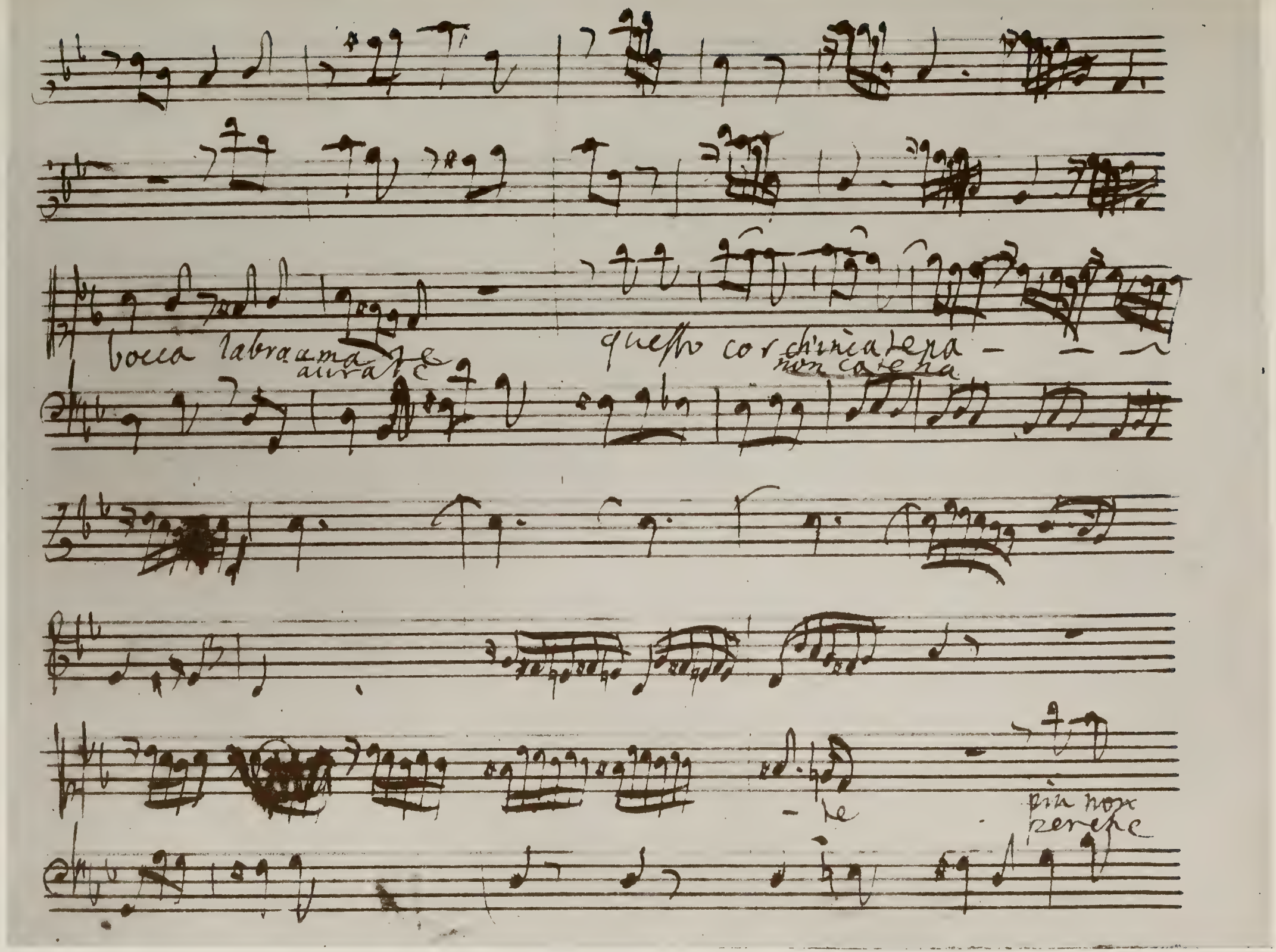


Plate 37: G. F. Handel, *Cantata for one voice and instruments*, undated

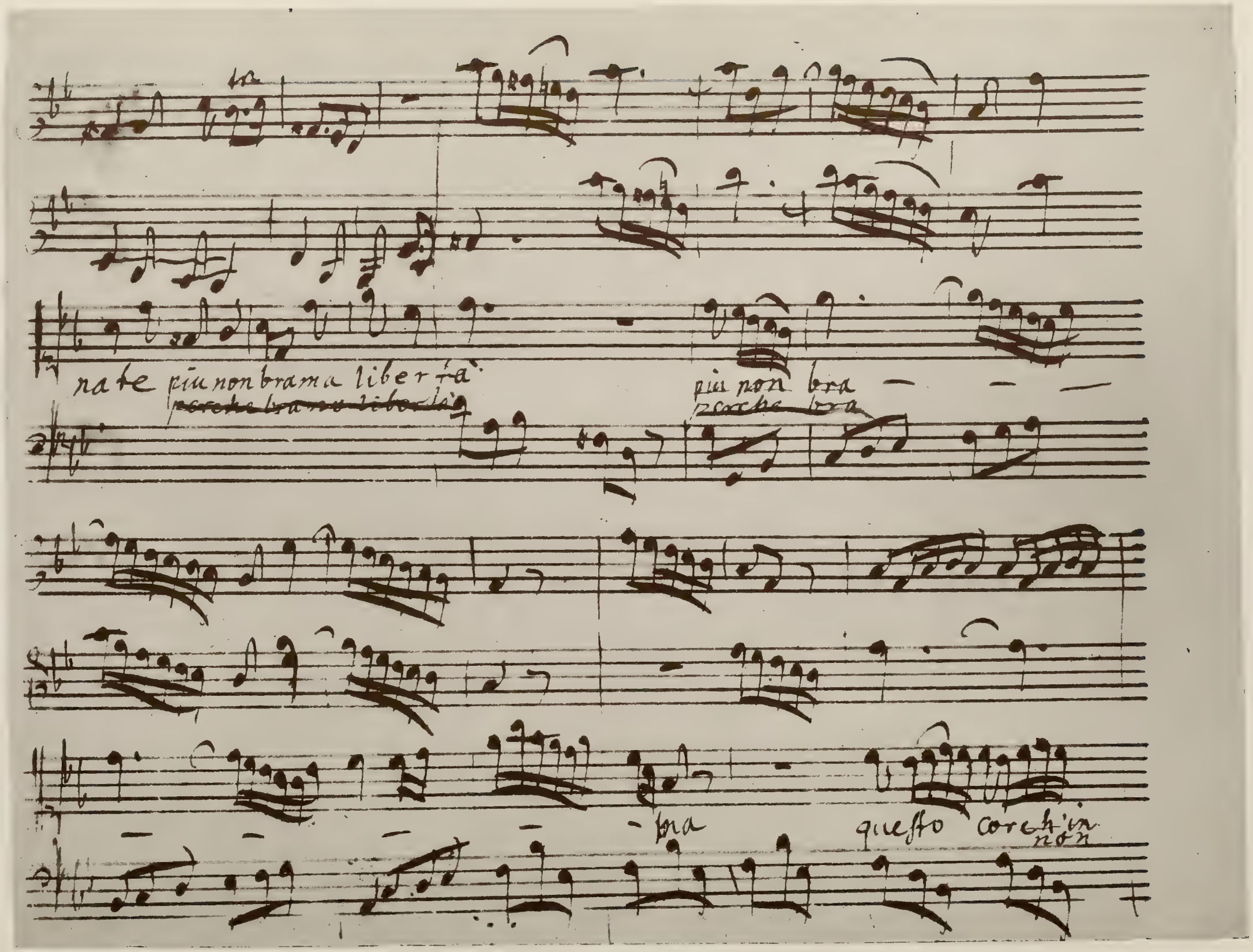


Plate 38: G. F. Handel, *Cantata for one voice and instruments*, undated

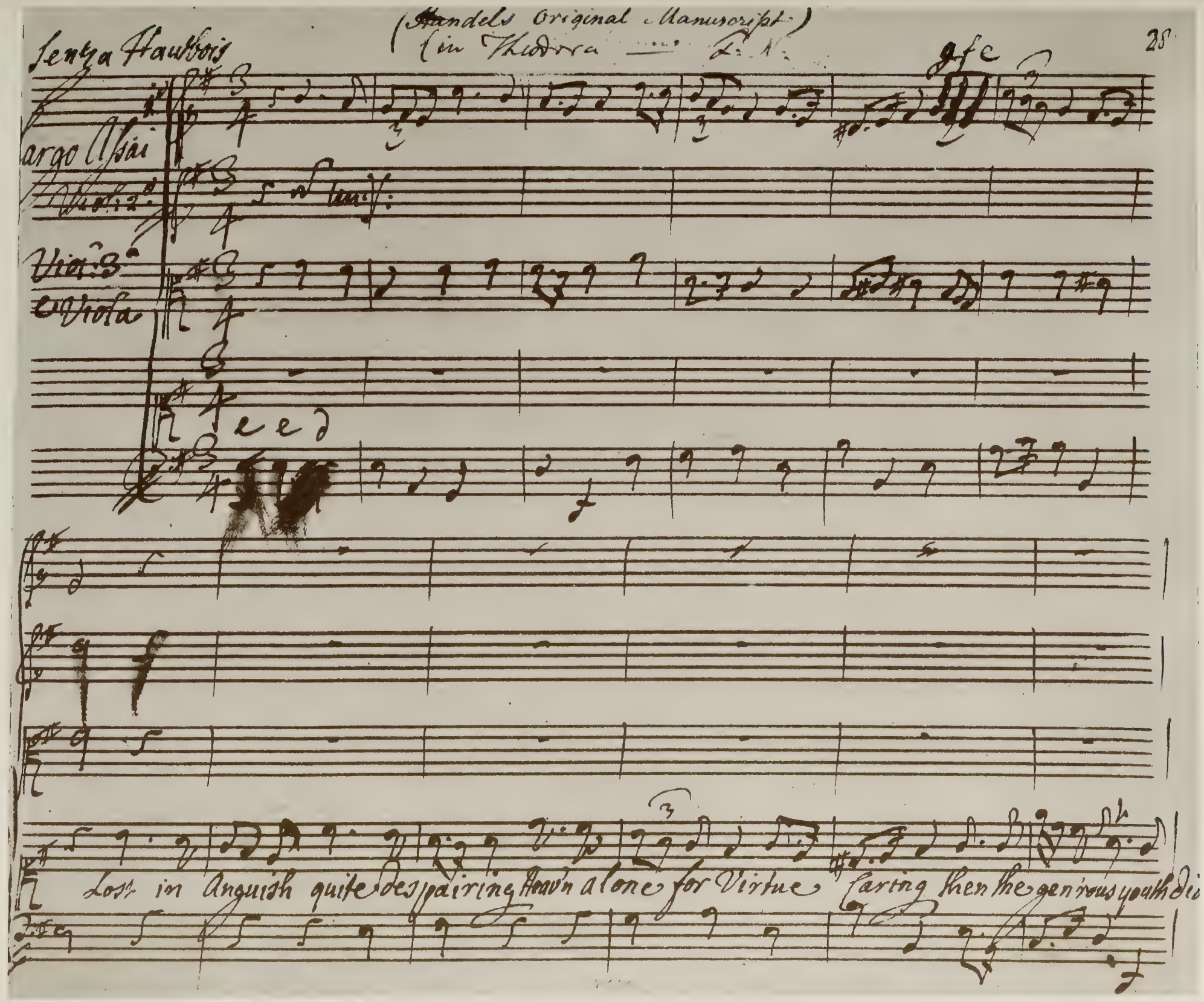


Plate 39: G. F. Handel, *Lost in anguish, quite despairing*, undated

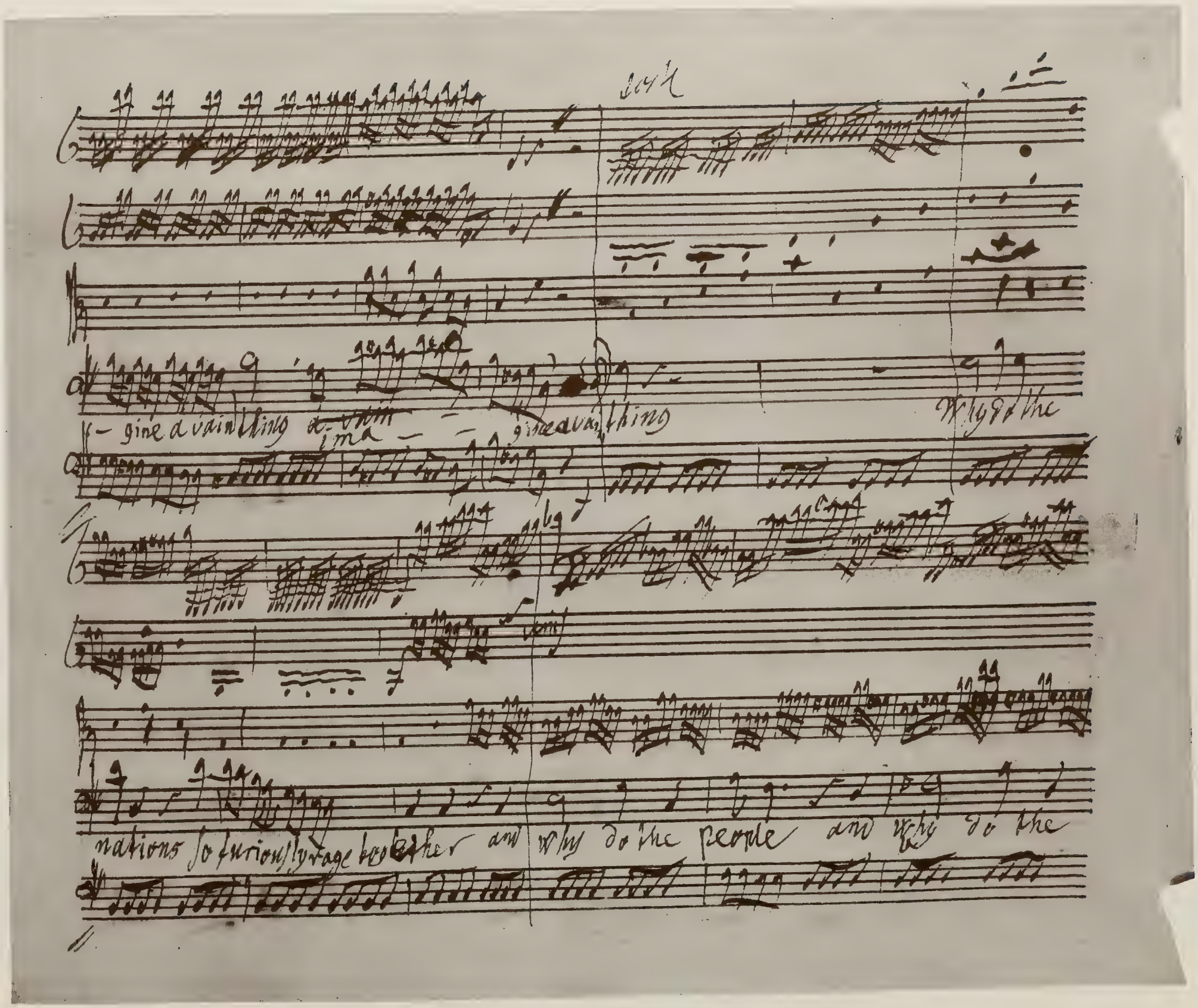


Plate 40: G. F. Handel, *Messiah*, 1741

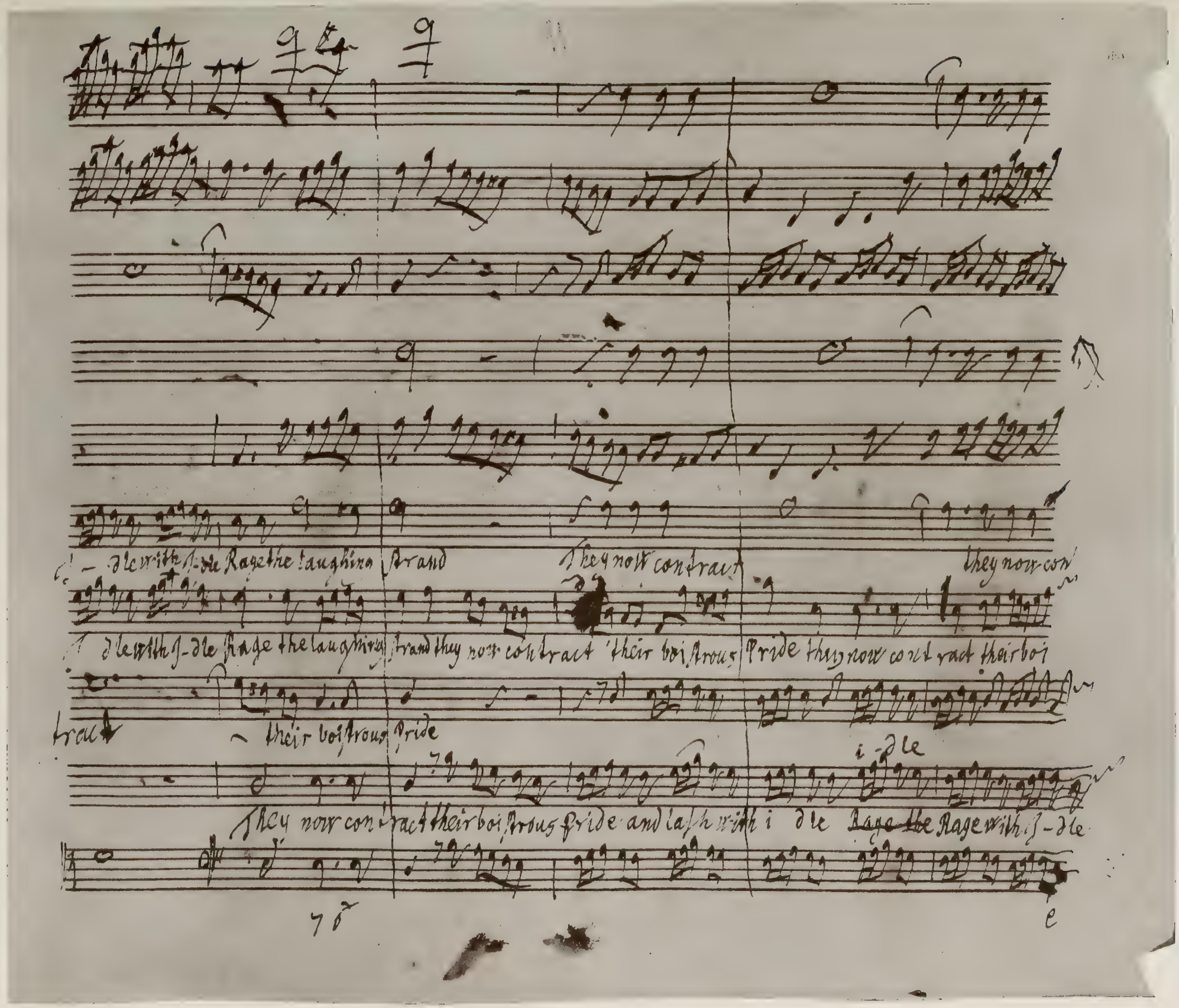


Plate 41: G. F. Handel, *Jephta*, 1751

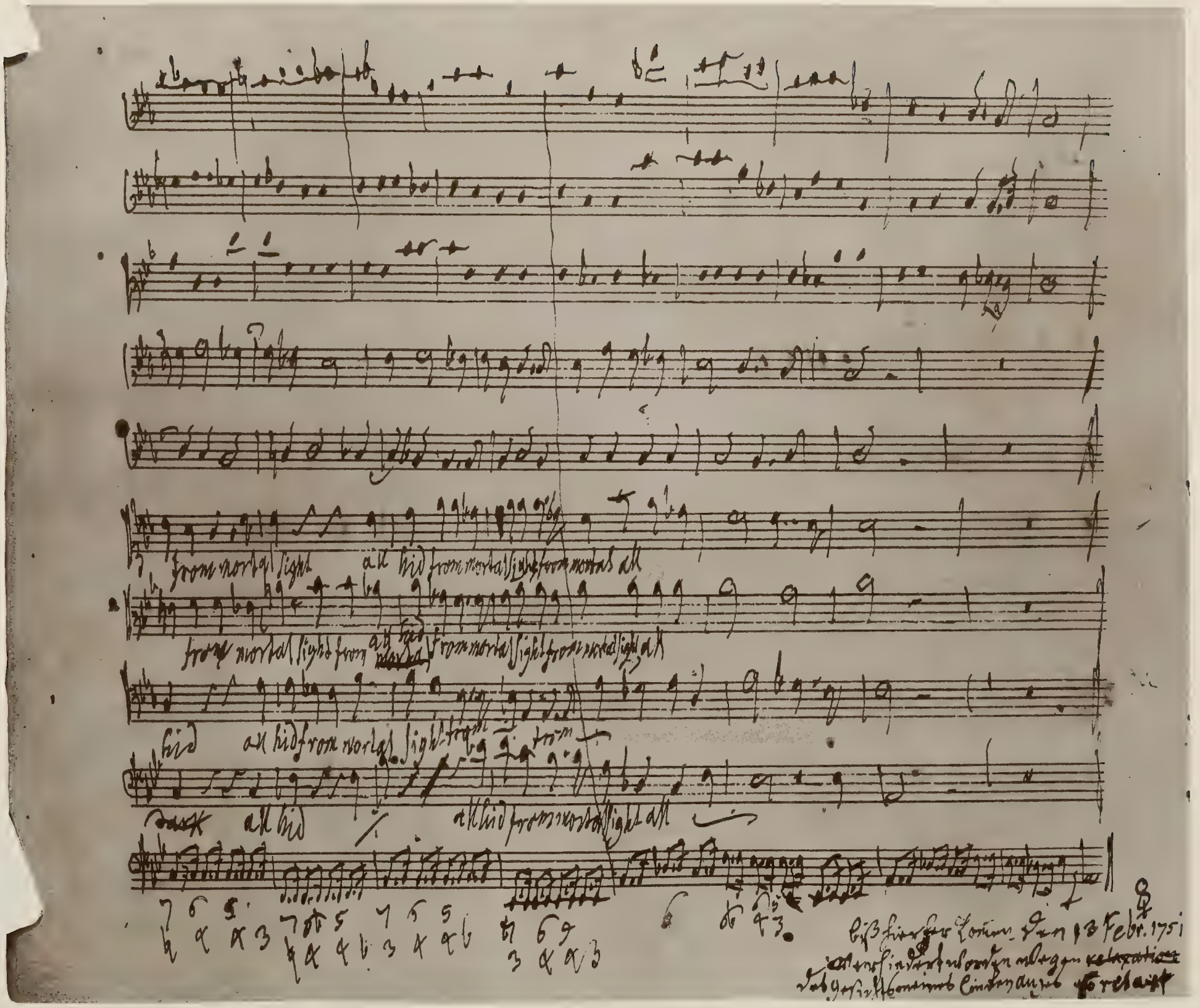


Plate 42: G. F. Handel, *Jephta*, 1751

Forge

O welcome old Thee, in a mothers arms, and with a sigh, or joy, my Child receive, Thy Resignation to the Life of Heav'n

Uni

Sweet as Sight to the Blind

or Freedom to the Slave Such Joy in Thee I find late from the grave. Such Joy in Thee I find, late from the Grave

Violin: all'Ottava colla parte

Sweet

Sweetest

Fa, la

Sweetest

Sweetest

Plate 43: G. F. Handel, *Jephta*, 1751

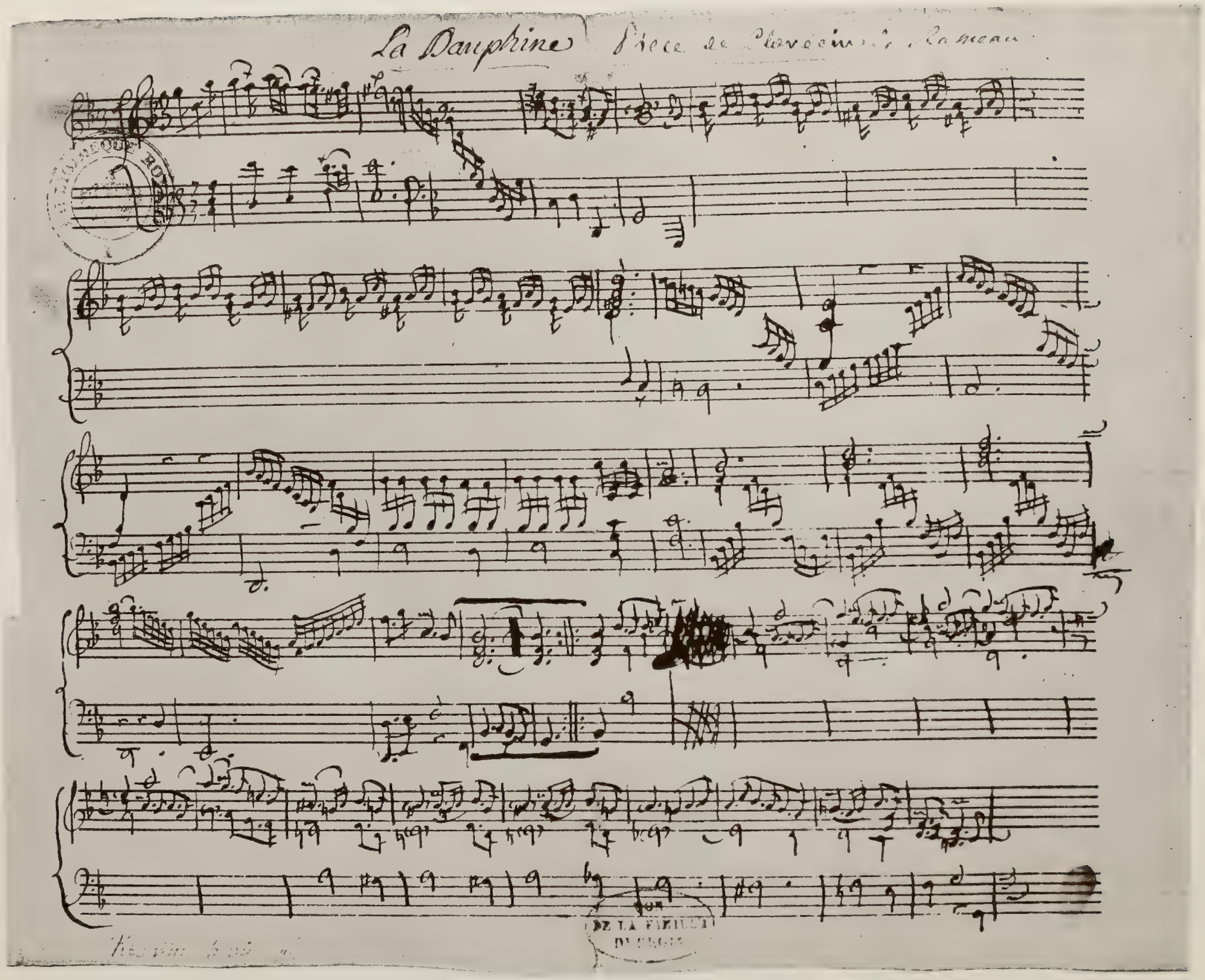


Plate 44: Rameau, *La Dauphine*, undated

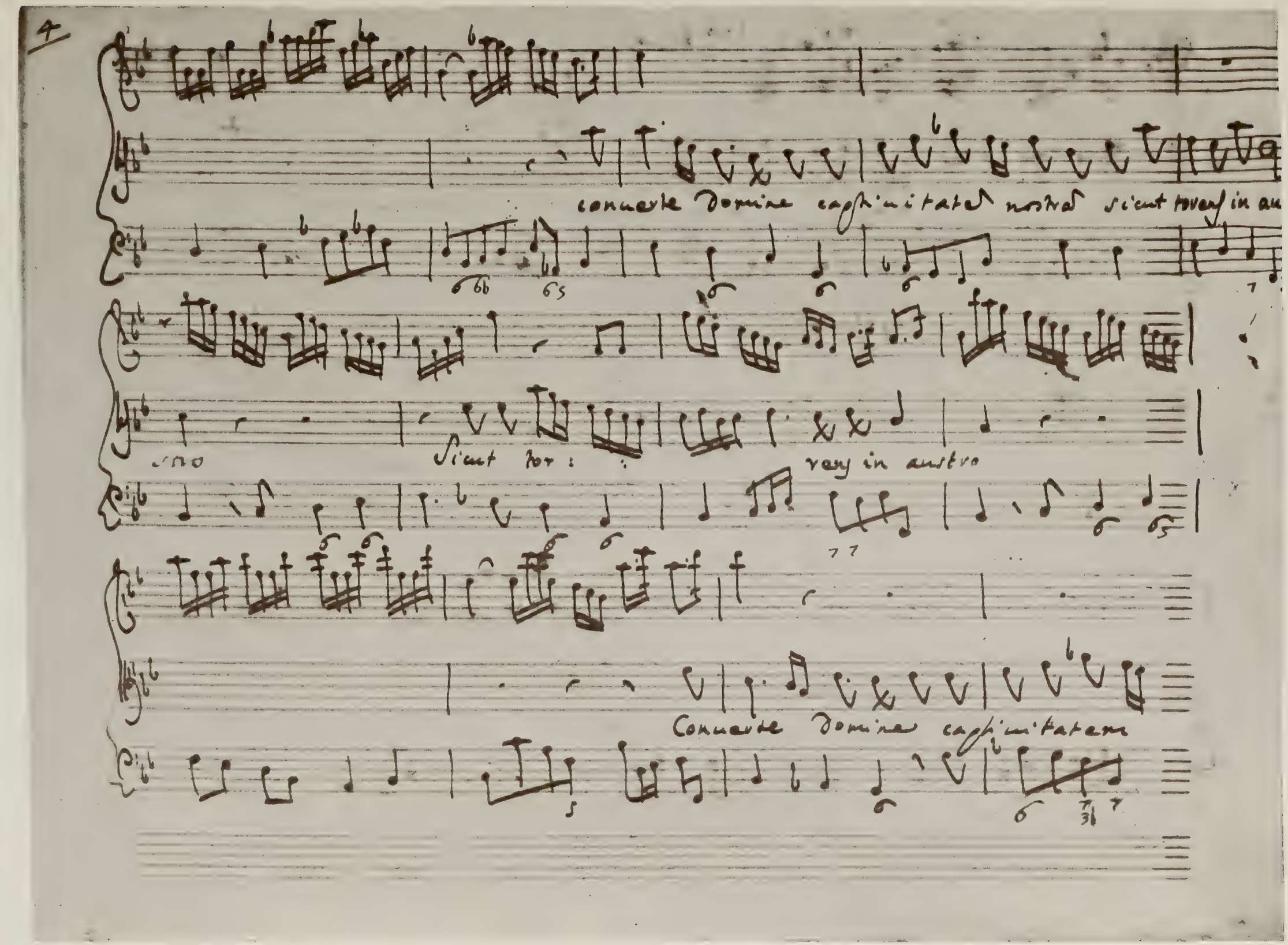


Plate 45: G. Martini, *In convertendo*, undated

Fantasia, allegretto [illegible] mir, E. A. E. Bach. No. 208. (208.) Bach, C. P. E.

ML96
.B18
case

Plate 46: C. P. E. Bach, *Fantasia in B flat major*, 1787

6e

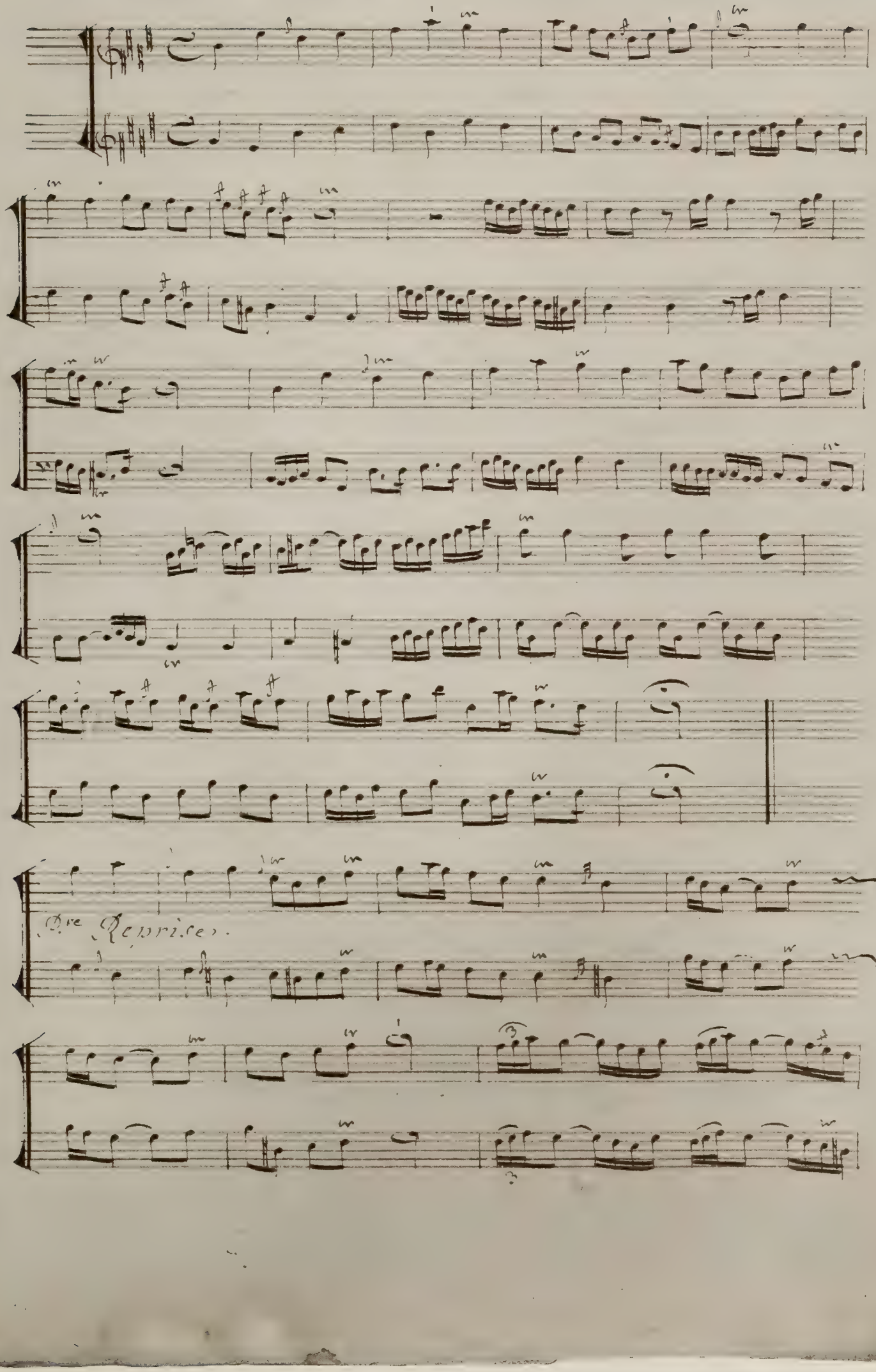


Plate 47: J. J. Rousseau, *Solfège à deux voix égales*, undated

Plate 48: Gluck, *Orfeo ed Euridice*, 1762

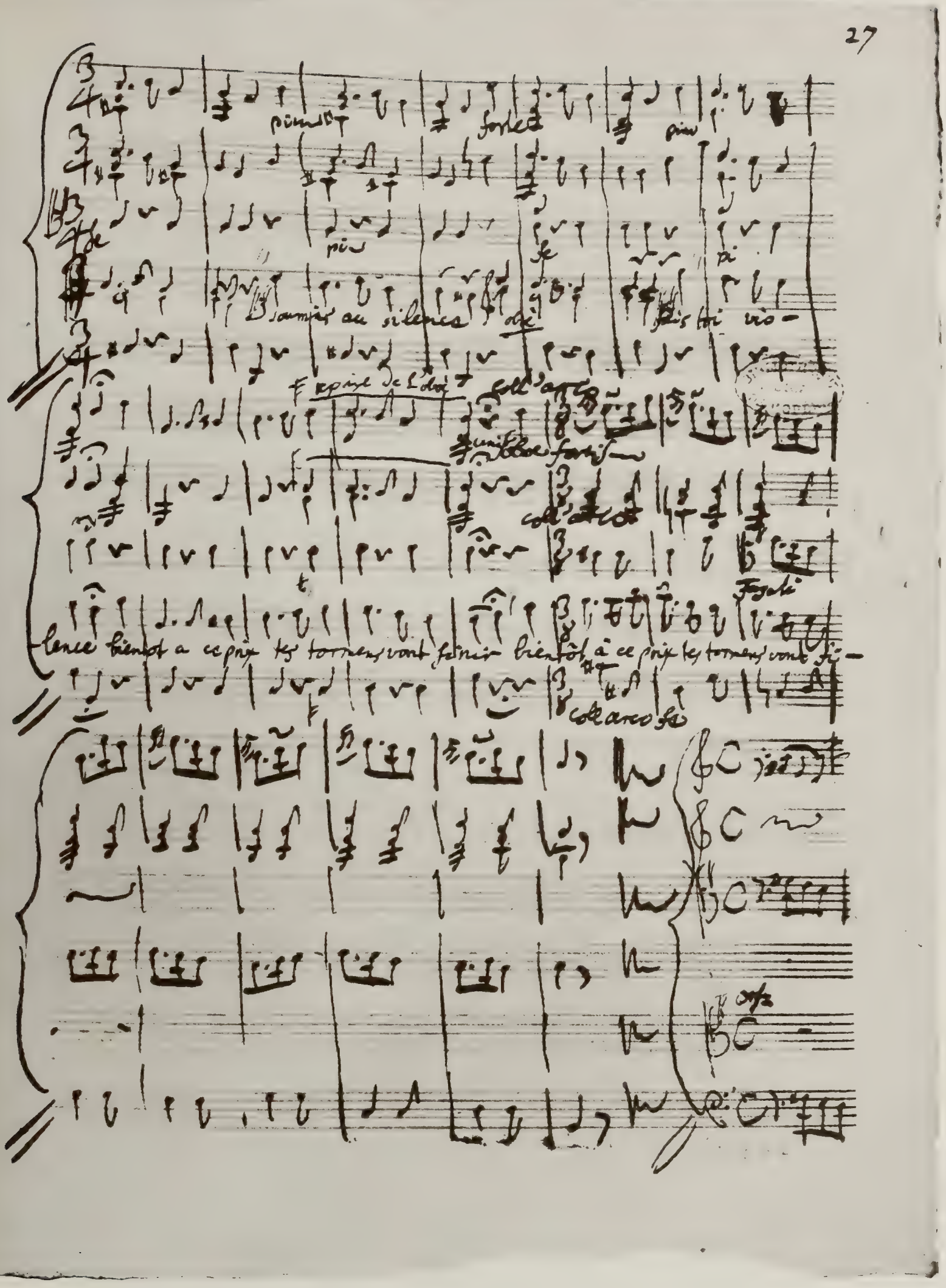


Plate 49: Gluck, *Orfeo ed Euridice*, 1762

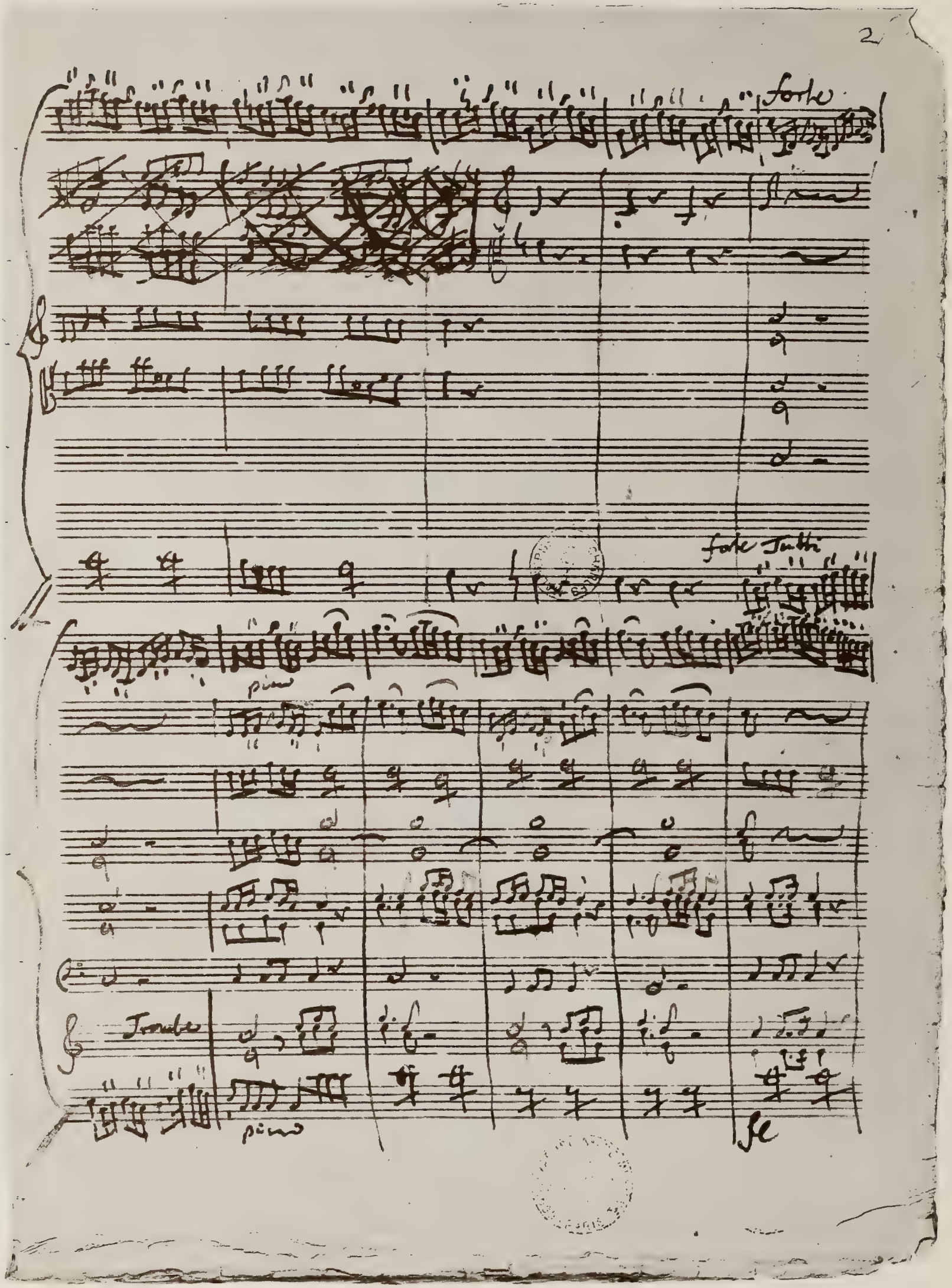


Plate 50: Gluck, *Armide*, 1777

Gl Bach, 1776.

Cantata
a
Tre Voci

Cefalo, Sigr: Savoj
Procri, Sigra Grassi
Aurora, Sigra: Salen.

Recitativo.

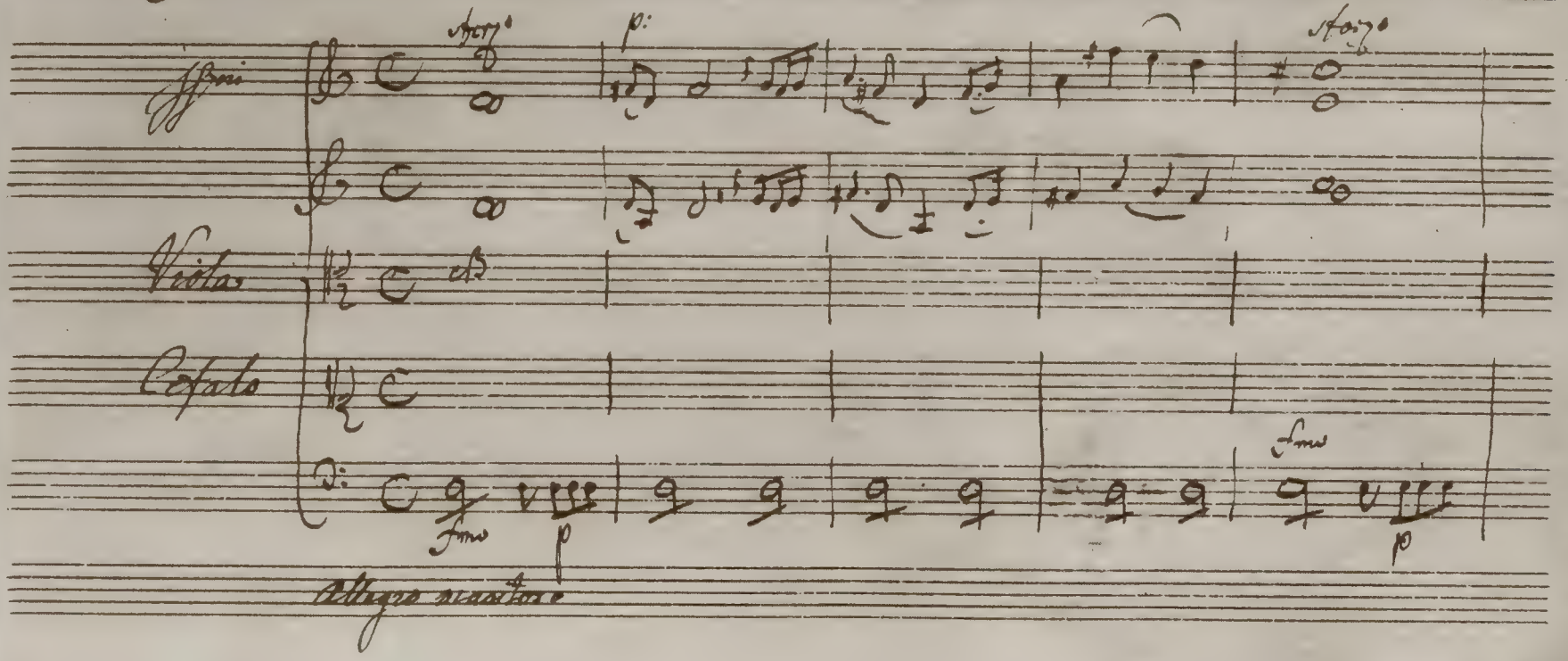


Plate 51: J. C. Bach, *Cefalo e Procri*, 1776

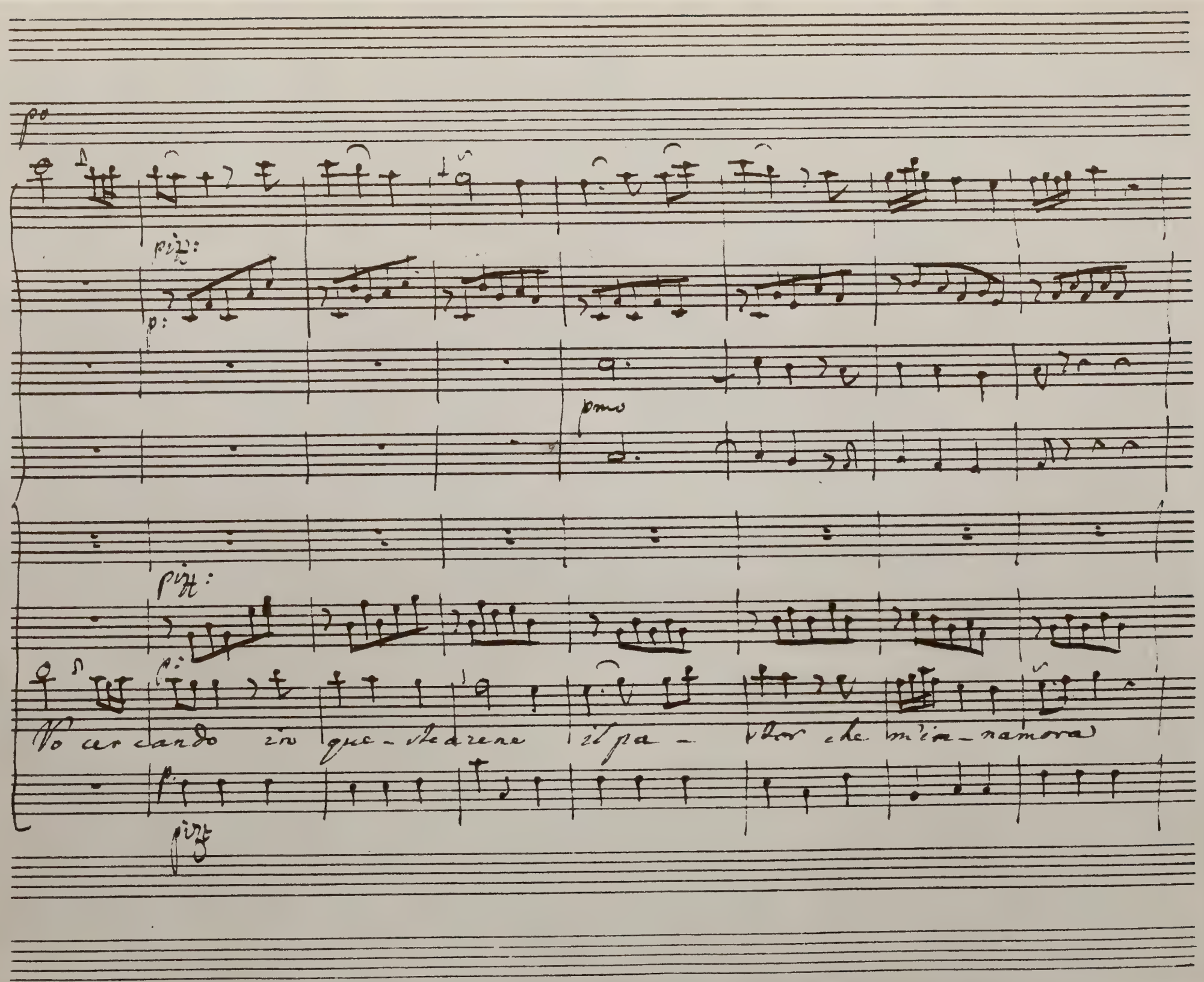


Plate 52: J. C. Bach, *Cefalo e Procri*, 1776

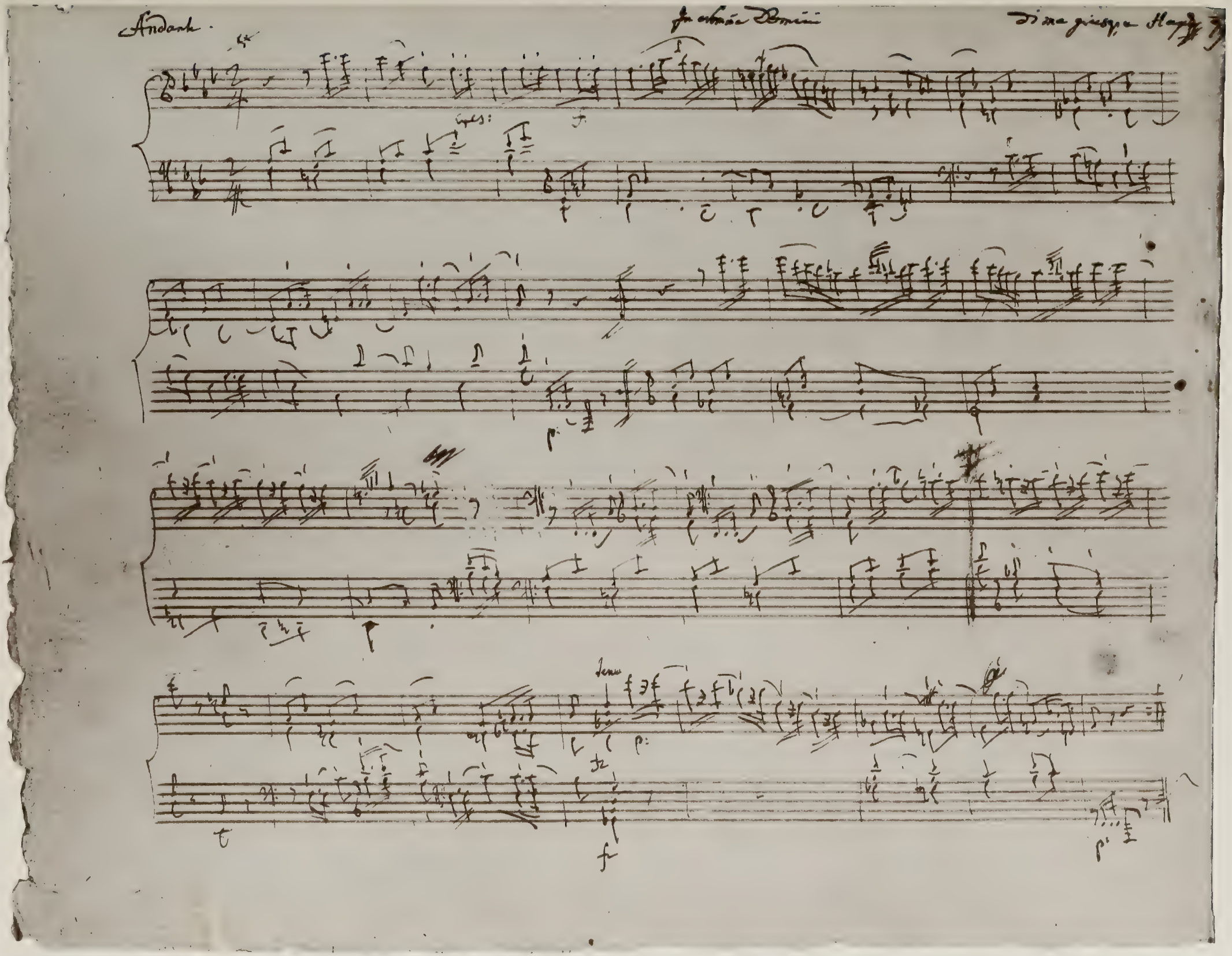


Plate 53: F. J. Haydn, *Andante in F minor*, 1793

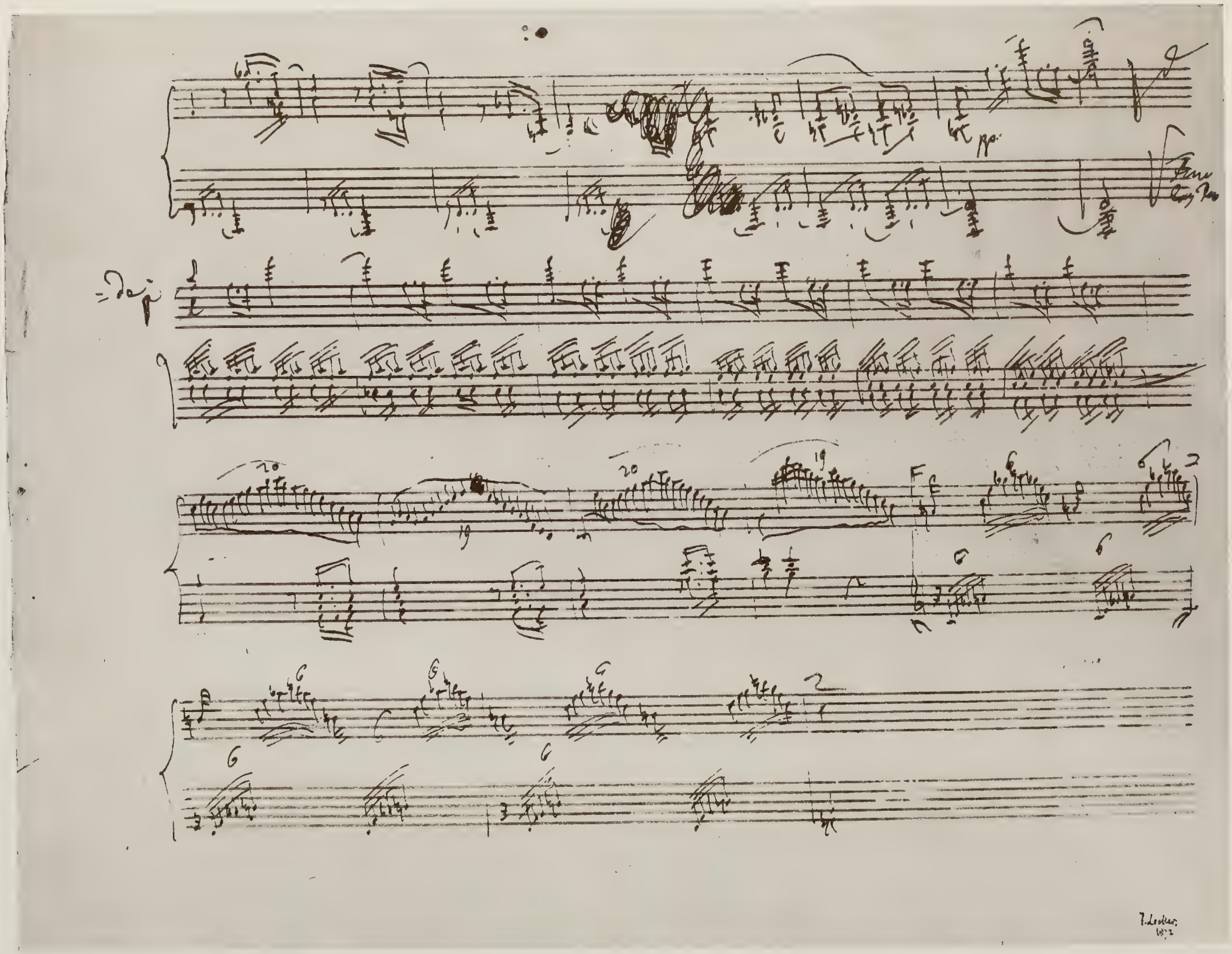

Plate 54: F. J. Haydn, *Andante in F minor*, 1793

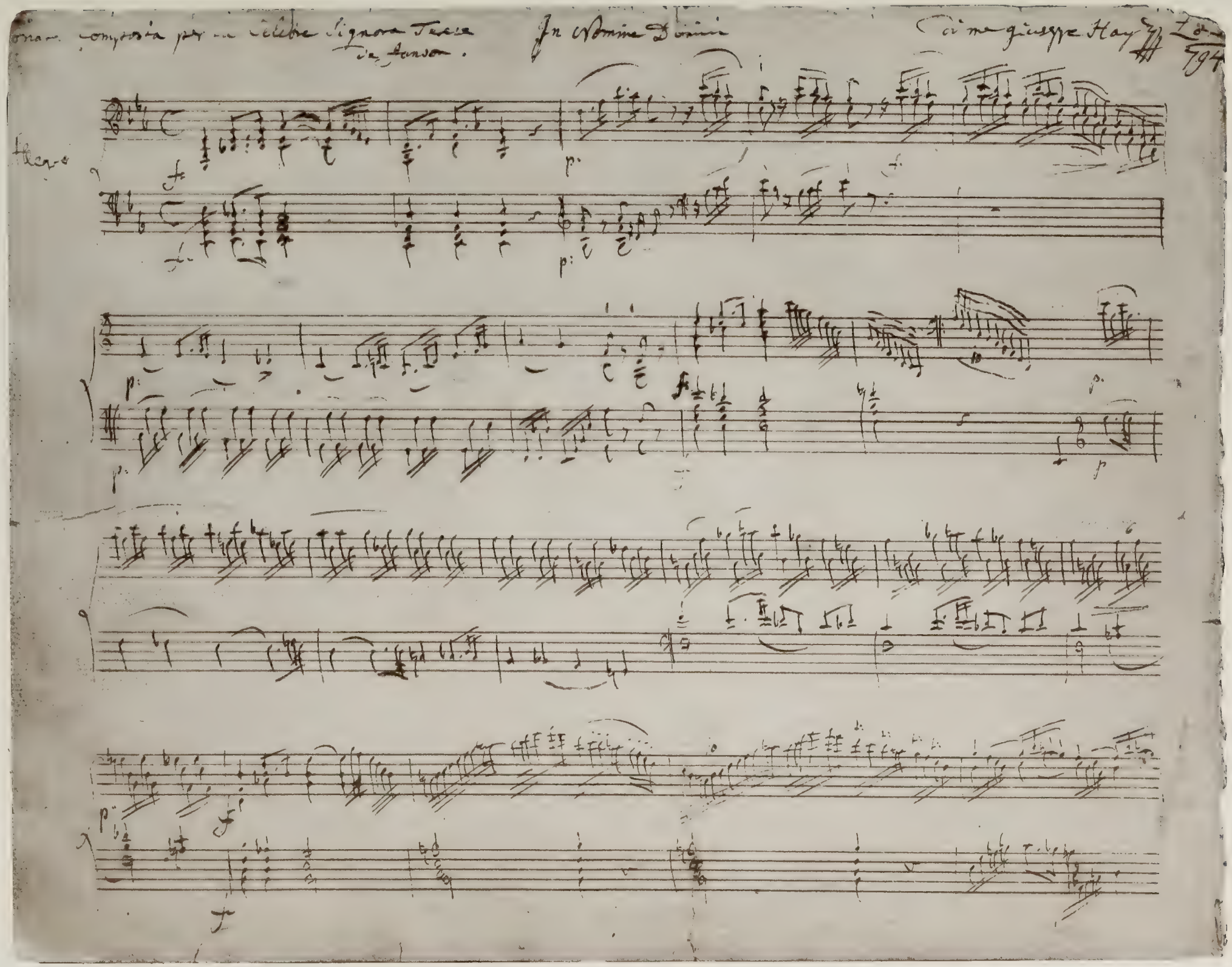


Plate 55: F. J. Haydn, *Sonata No. 52*, 1794

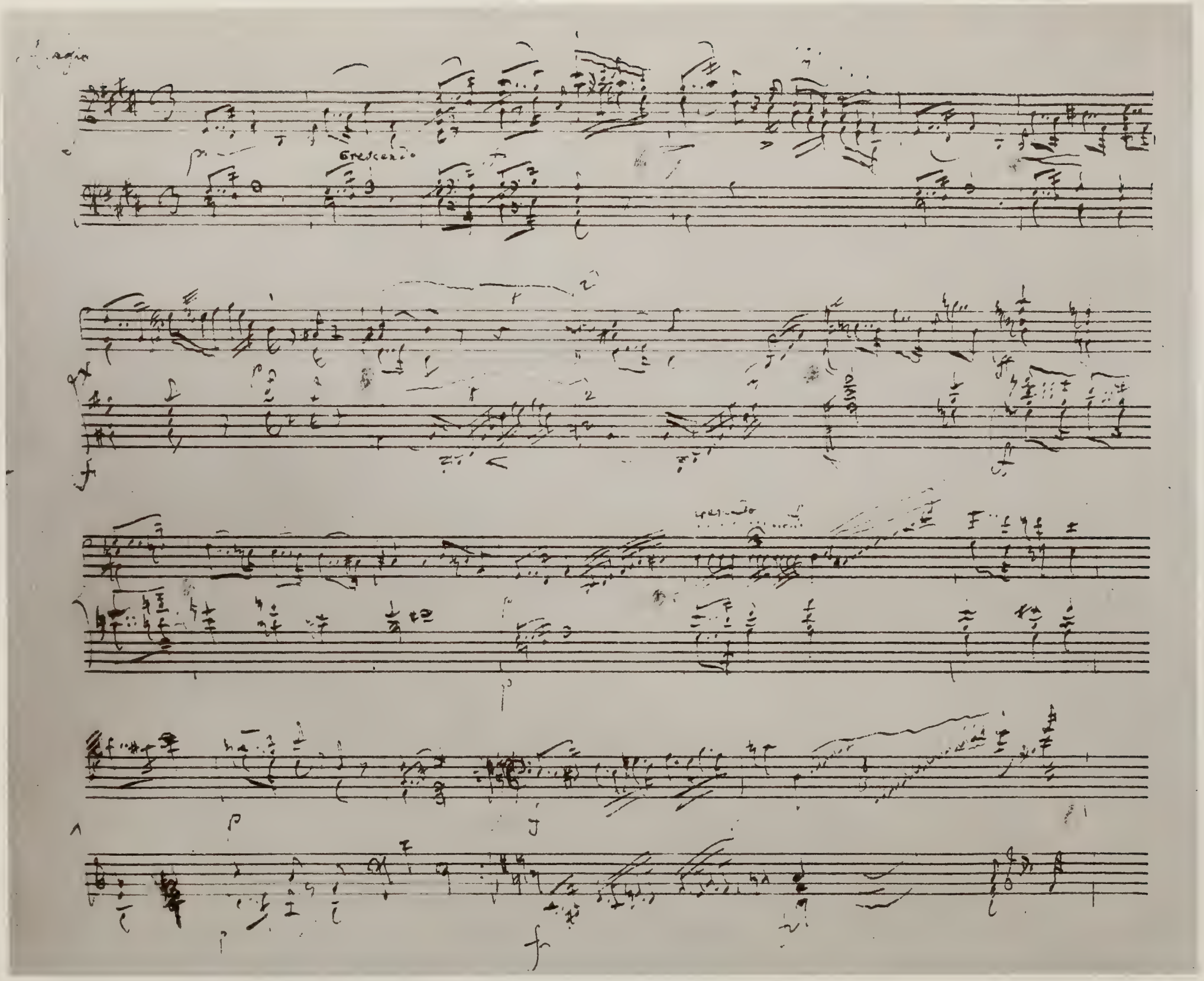


Plate 56: F. J. Haydn, *Sonata No. 52*, 1794

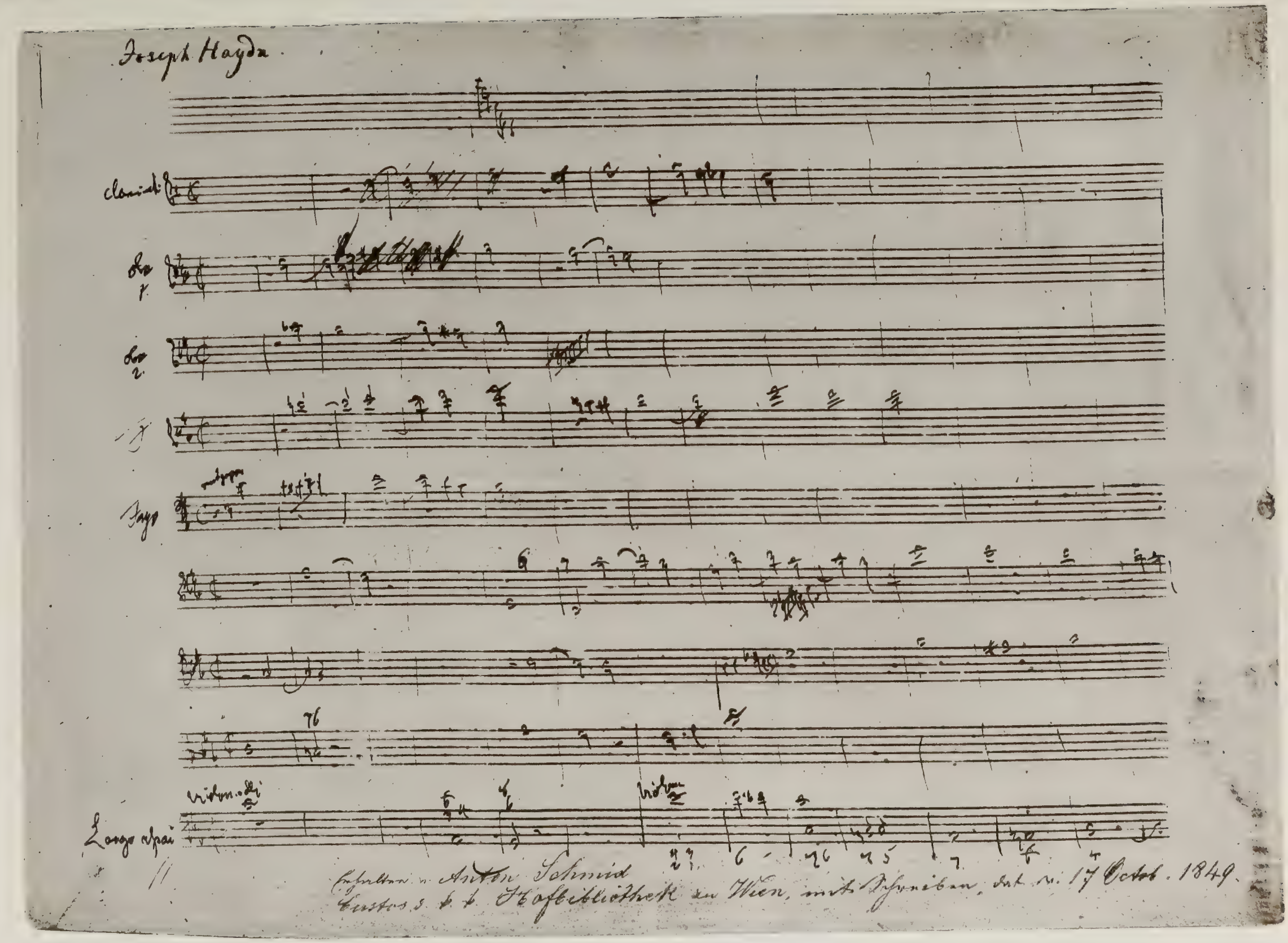


PLATE 57: F. J. Haydn, *Die Schöpfung*, 1795-1798

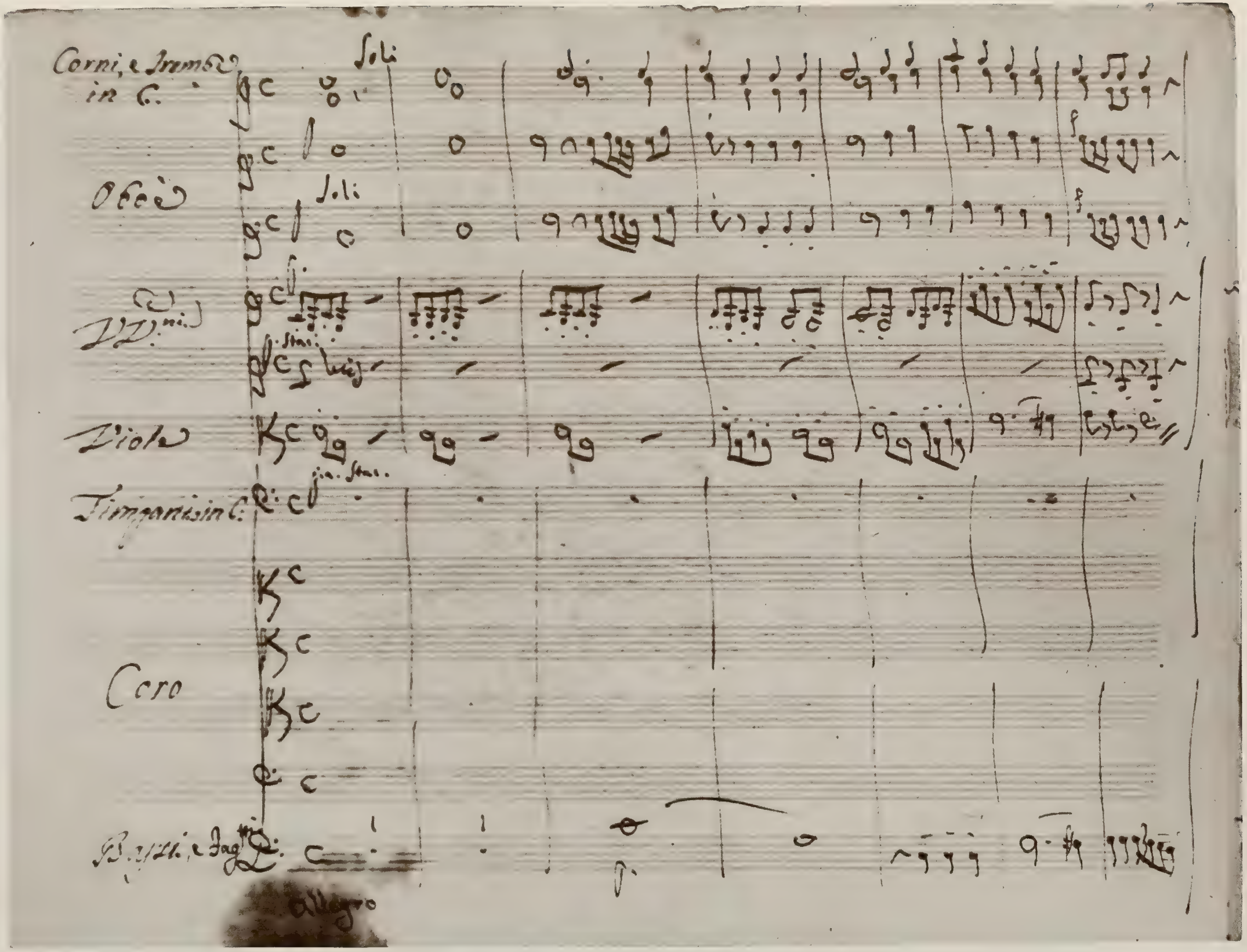


Plate 58: Cimarosa, *Indica Marina*, undated

Piccolo Terzetto composto il giorno 25 sett: 1814 celebrandosi in Liechtenthal il compimento del primo secolo, che fu fabbricato il Sacro Tempio detto in lingua tedesca Die XIII Nothelfer: musica di me Ant. Salieri primo maestro di Cappella della Corte imp. e Reale di Vienna.

Andte

O-ra fa un se-co-lo che questo Tempio fu fabbri-cato:

Dolce

Dio sia lau-da- - - to. Sa-lute e giubi-lo da noi si augura

Dolce

a chi di di-re sarà accor-da-to: Or son due se-coli che questo

Dolce

Tempio fu fabbri-cato: Dolce Dio sia lau-da- - - o, Dio sia lau-

Dolce

da - - - to.

Or son tre secoli —
Son quattro secoli —
Son cinque —
Sono sei —
Son sette —
Son otto —
Son nove —
Son dieci —

PLATE 59: Salieri, *Ora fa un secolo*, 1814

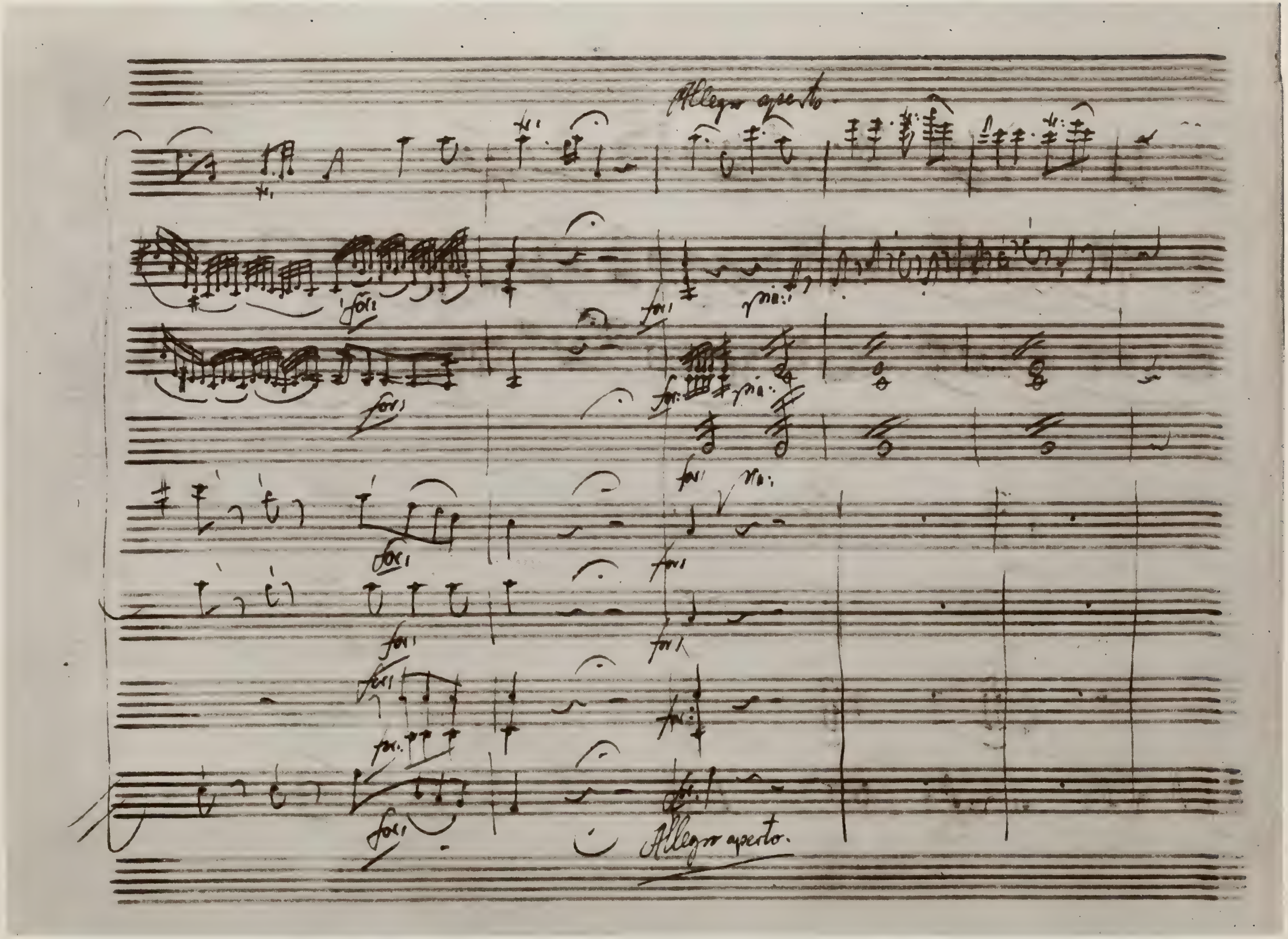


Plate 60: Mozart, *Concerto for Violin in A major*, 1775

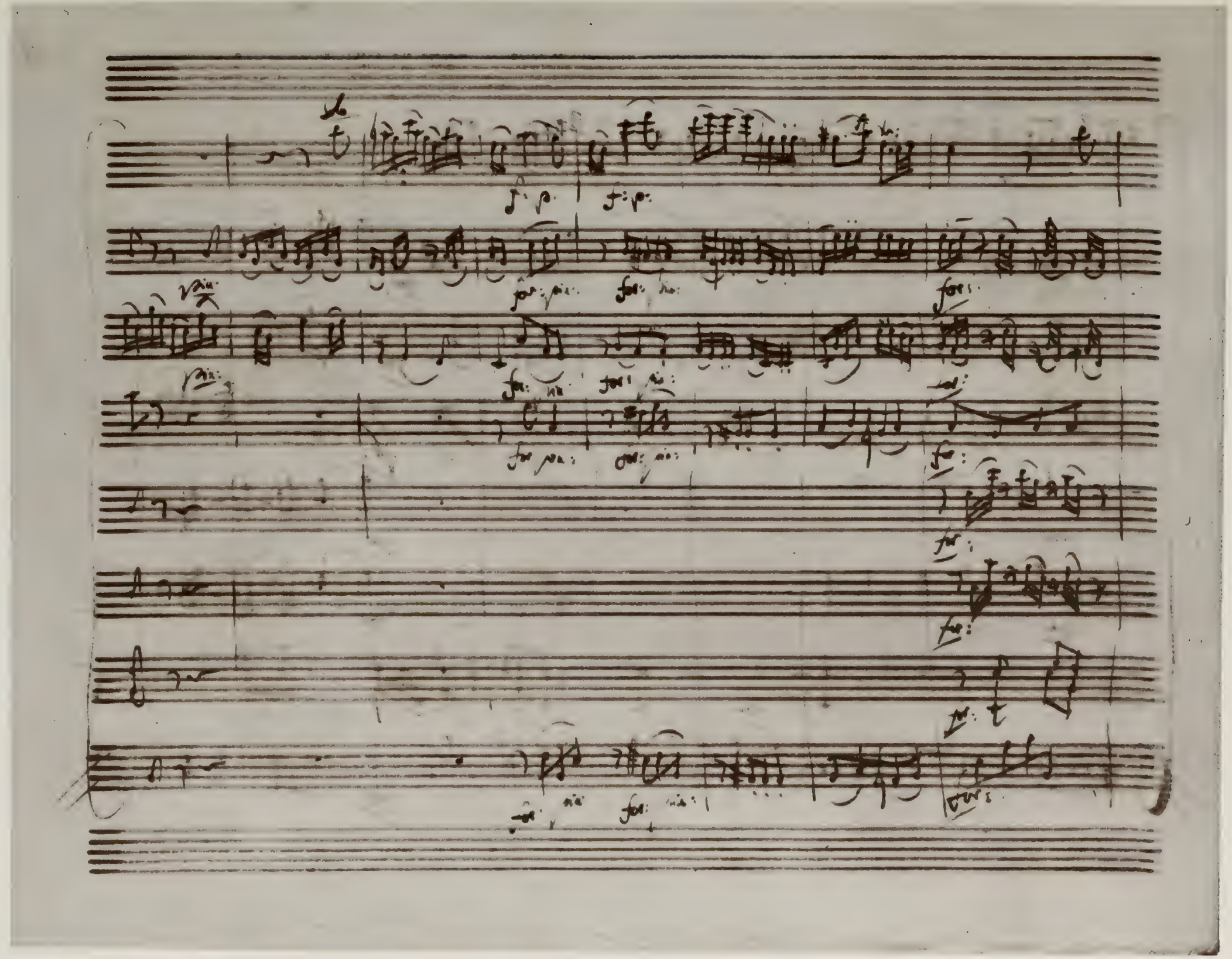

Plate 61: Mozart, *Concerto for Violin in A major*, 1775

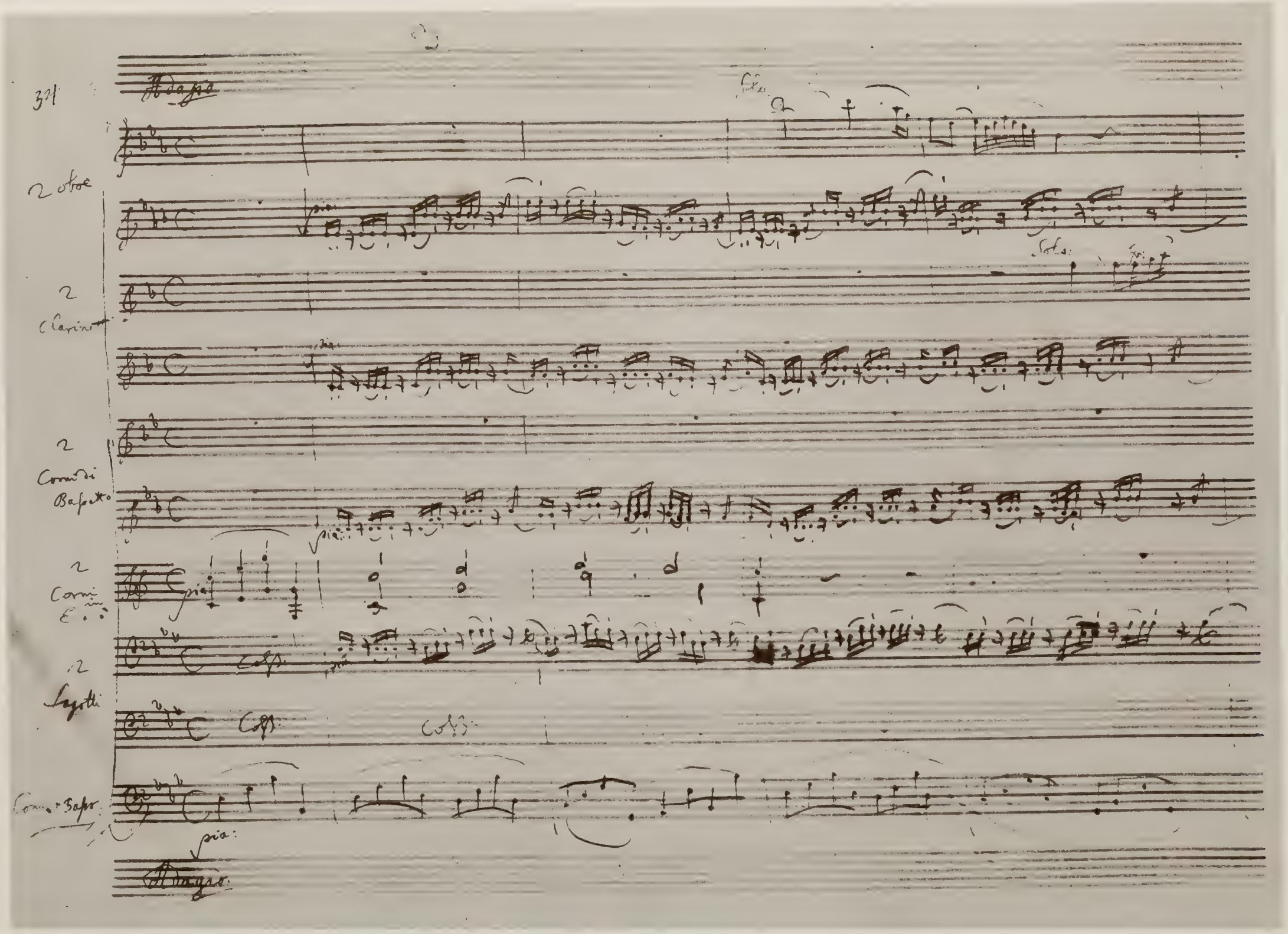


PLATE 62: Mozart, *Serenade in B flat major*, undated

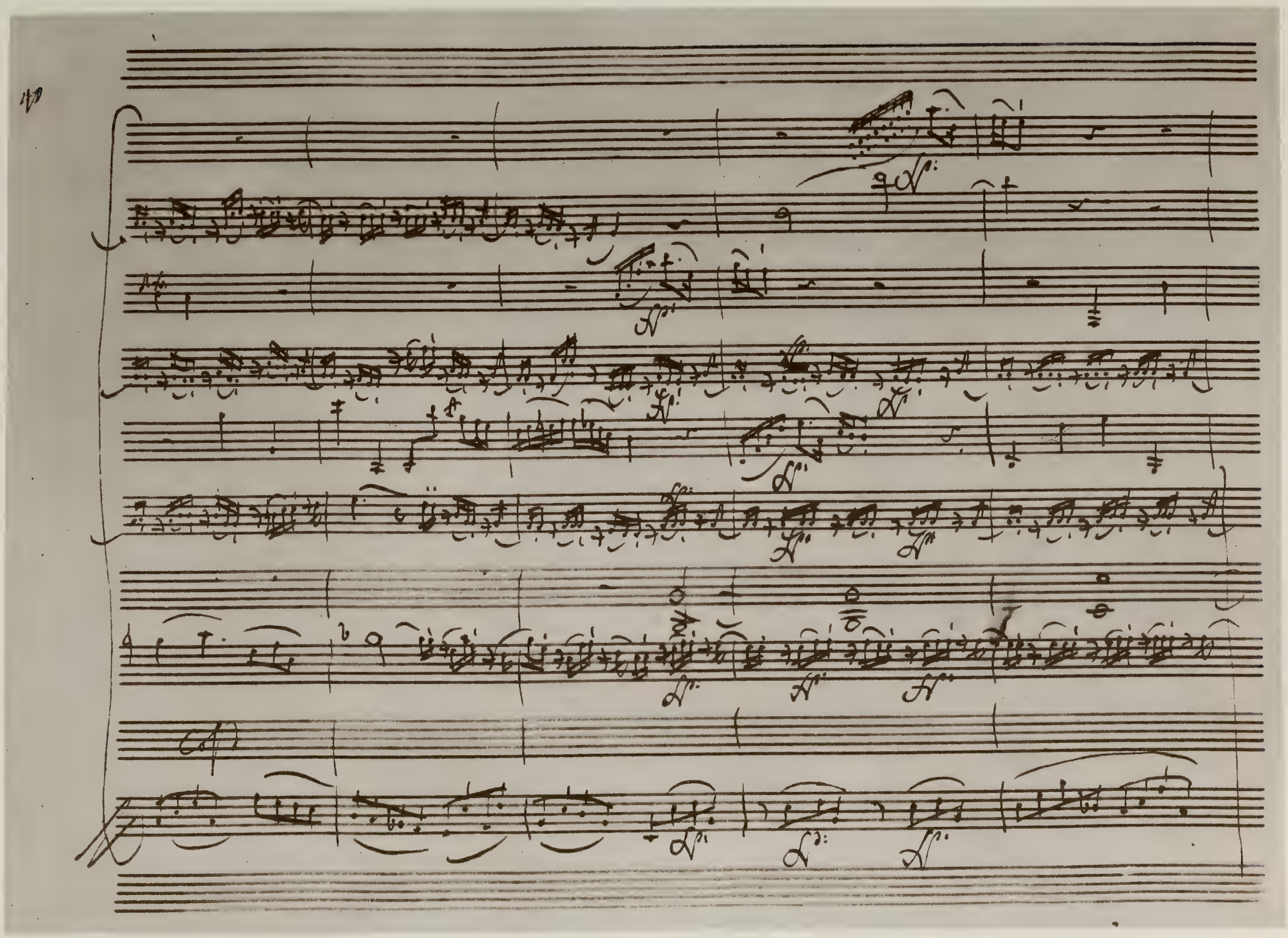

Plate 63: Mozart, *Serenade in B flat major*, undated

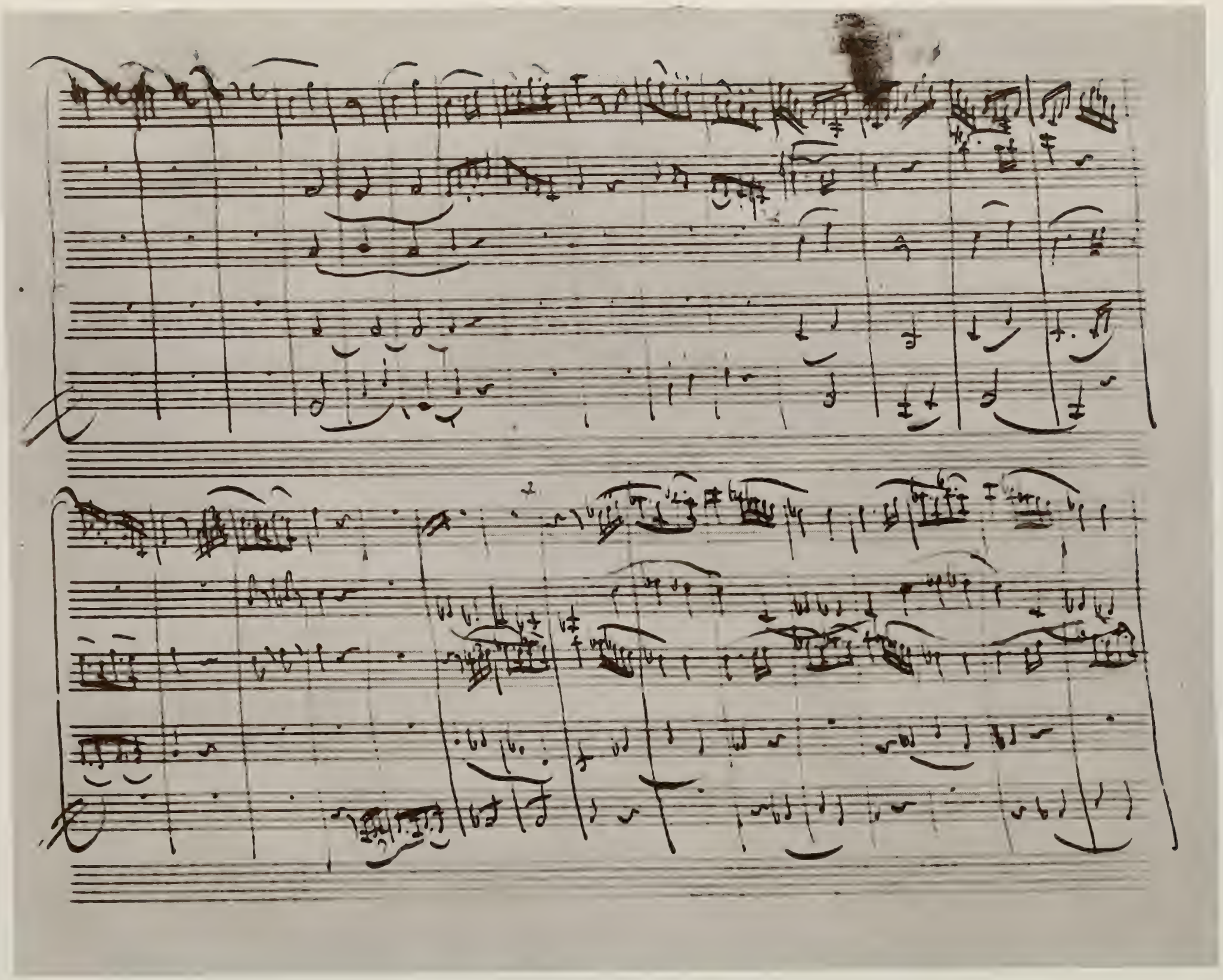

Plate 64: Mozart, *Quintet in C major*, undated

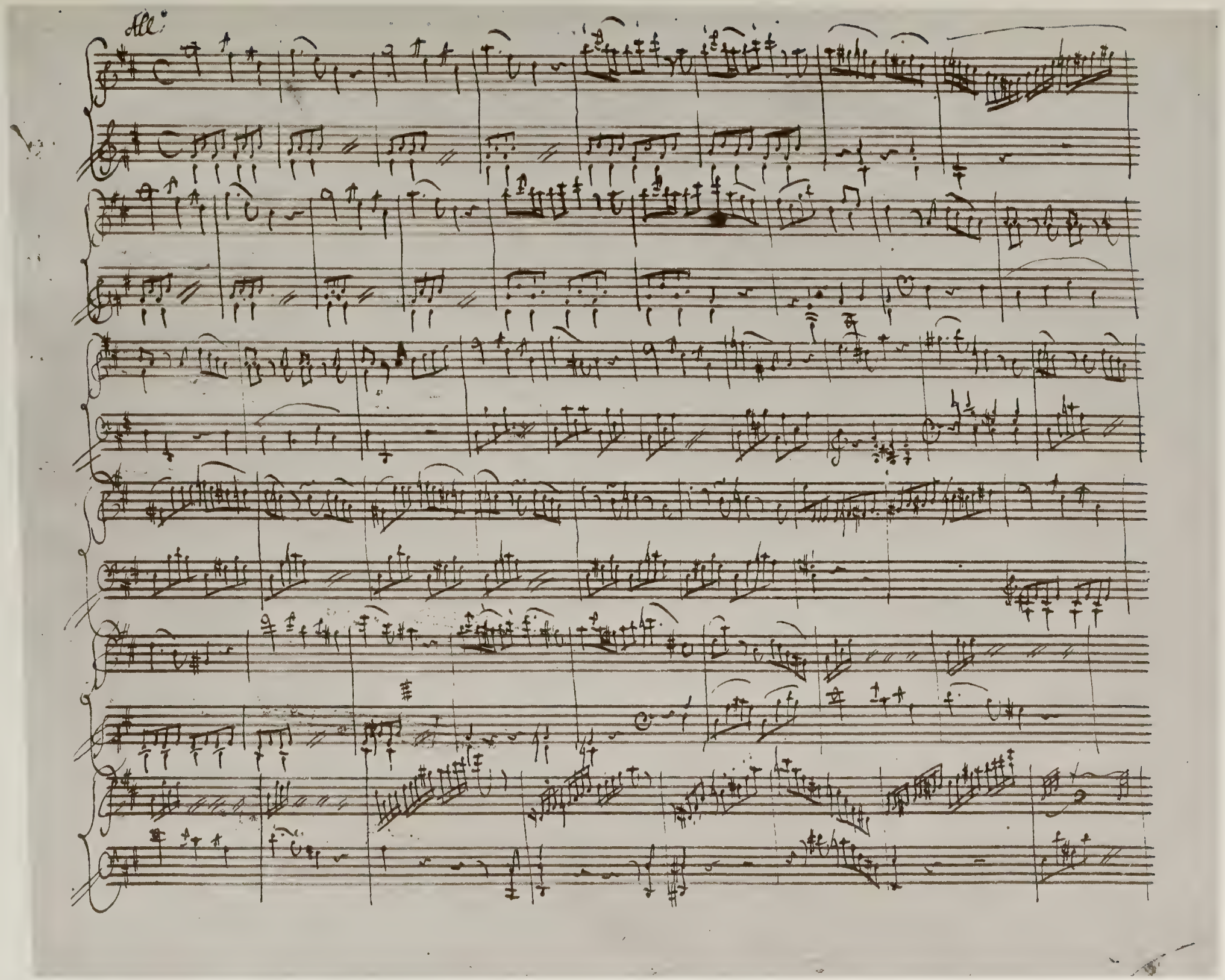


Plate 65: Mozart, *Allegro in D major for pianoforte*, 1786

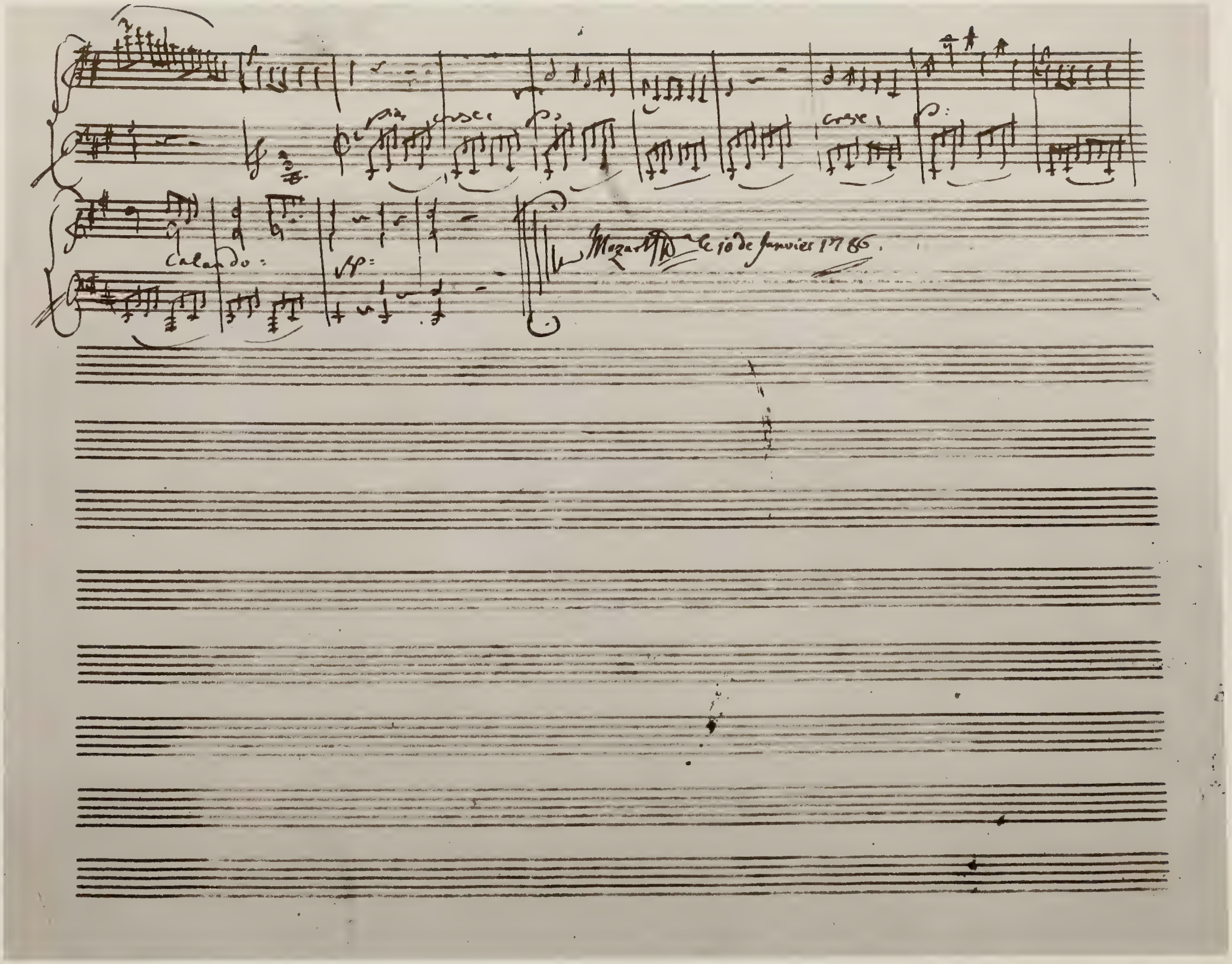


Plate 66: Mozart, *Allegro in D major for pianoforte*, 1786

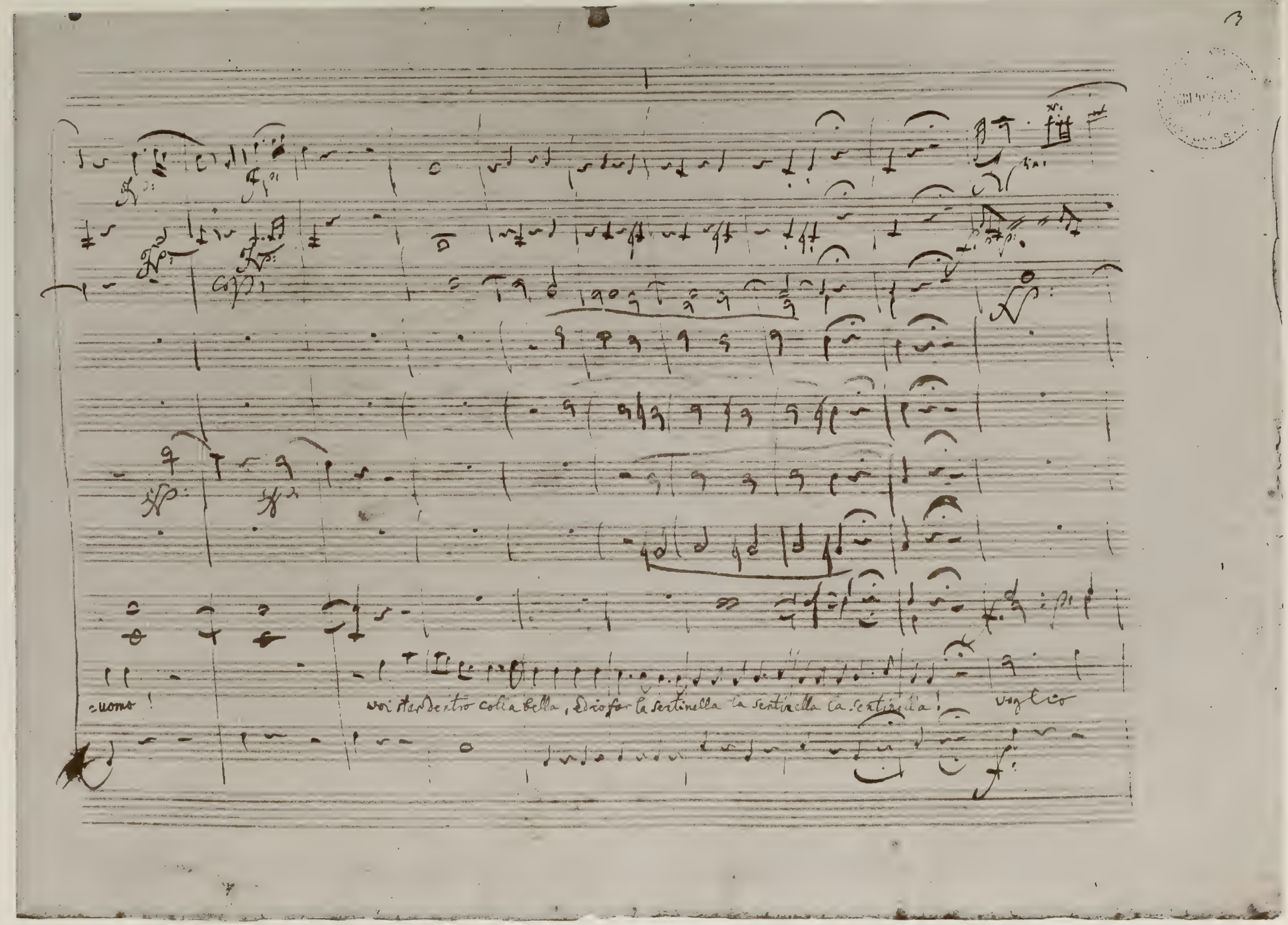


Plate 67: Mozart, *Don Giovanni*, 1787

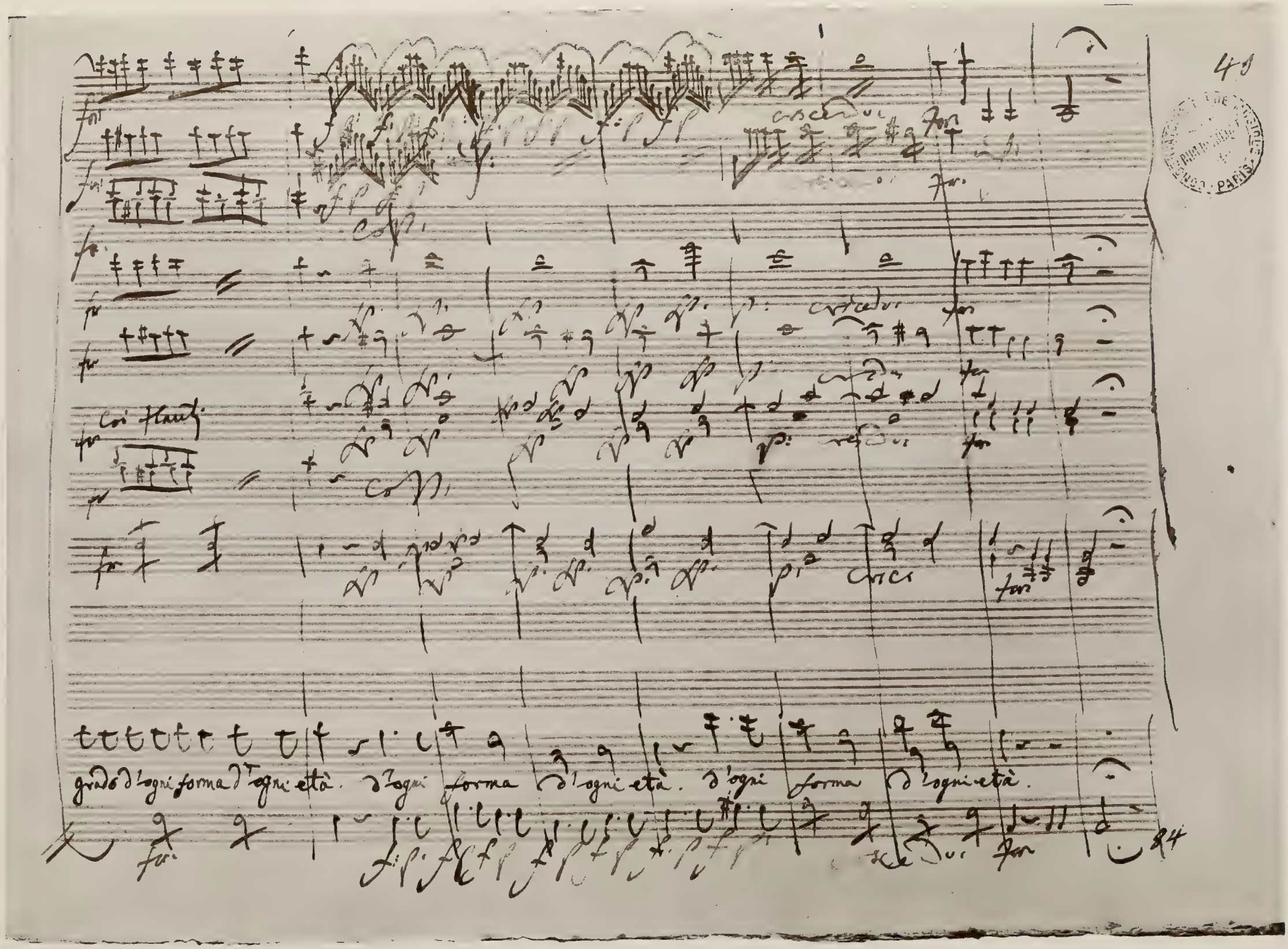


PLATE 68: Mozart, *Don Giovanni*, 1787

Mas:

Quarda un po come seppe questa Sorga sedurmi! siamo pure i deboli di testa!

Zer: Festa

Mas: Zer: Mas:

ah Masetto Masetto! Odi la voce del mostro cavaliero! Obbedisc'è! Verrà! lascia che

Zer,

Mas:

venga: Ah se vi fosse un buco in terra! di cosa temi? perchè diventi pallida? Ah Capisco, Ca-

ro Zerlina! hai tinor che io prenda con'è tra voi, pasceti la faccenda.

Segue finale

Mus. I. 48ª 29953

Plate 69: Mozart, *Don Giovanni*, 1787

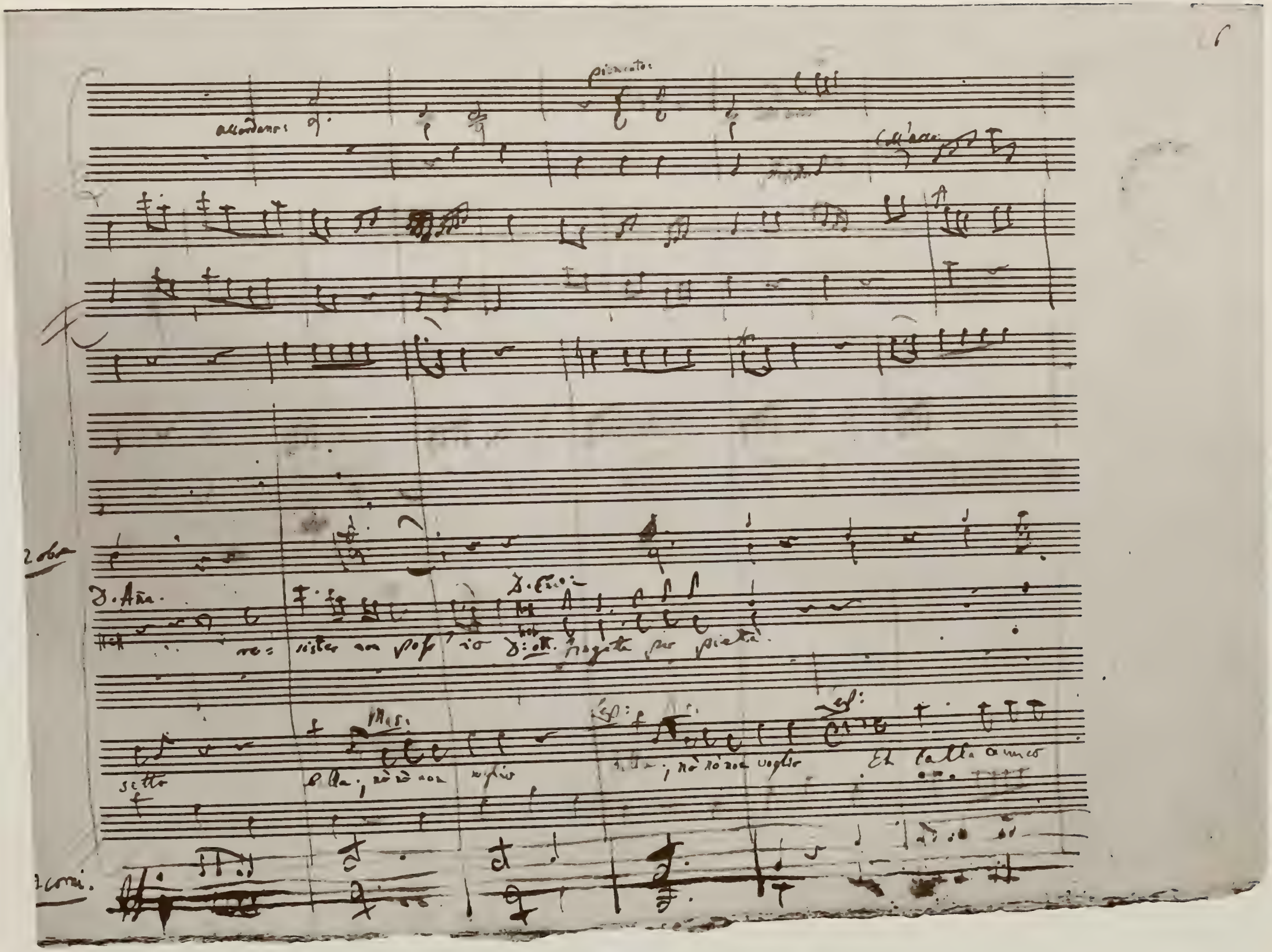


Plate 70: Mozart, *Don Giovanni*, 1787

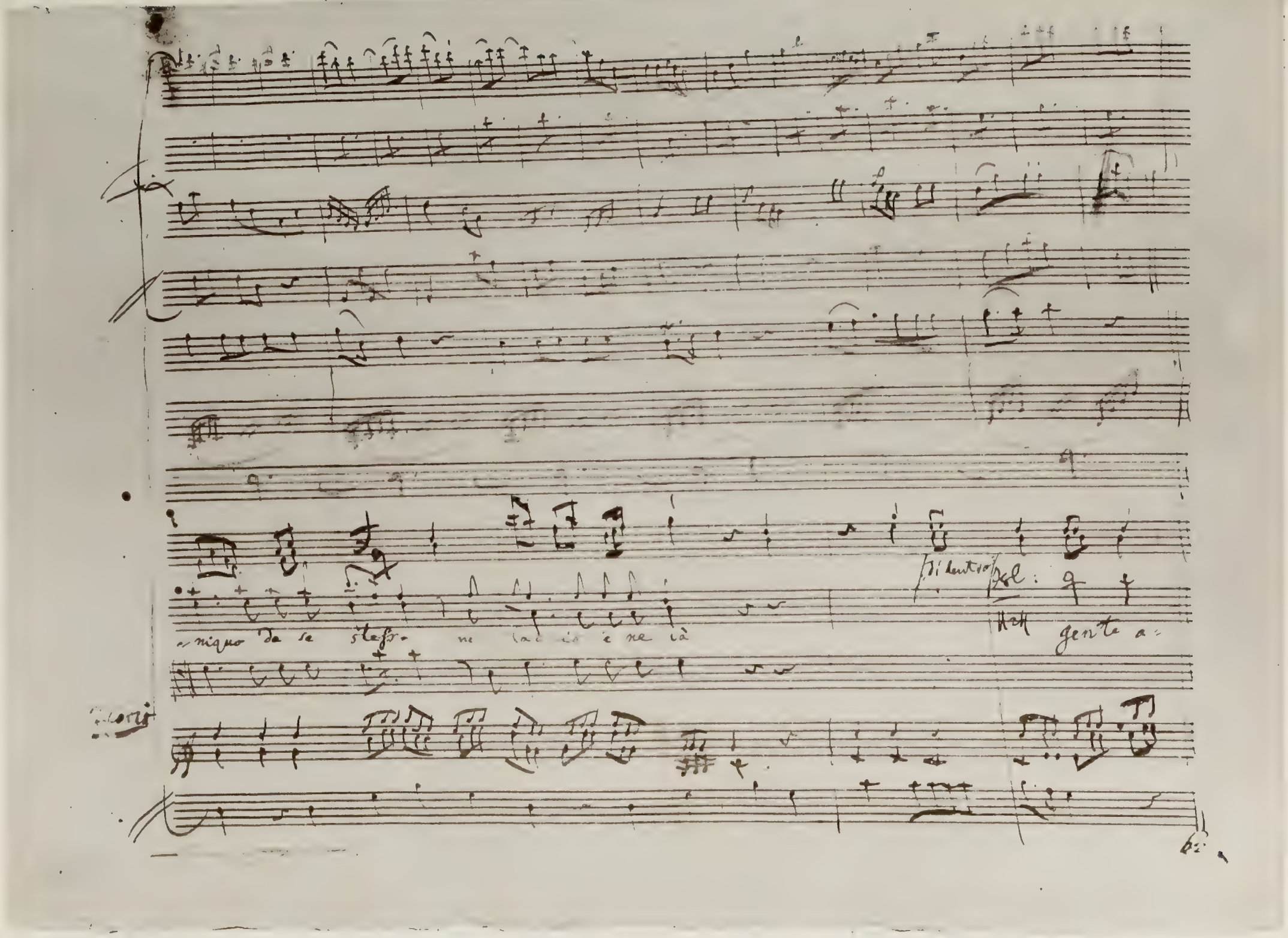


Plate 71: Mozart, *Don Giovanni*, 1787

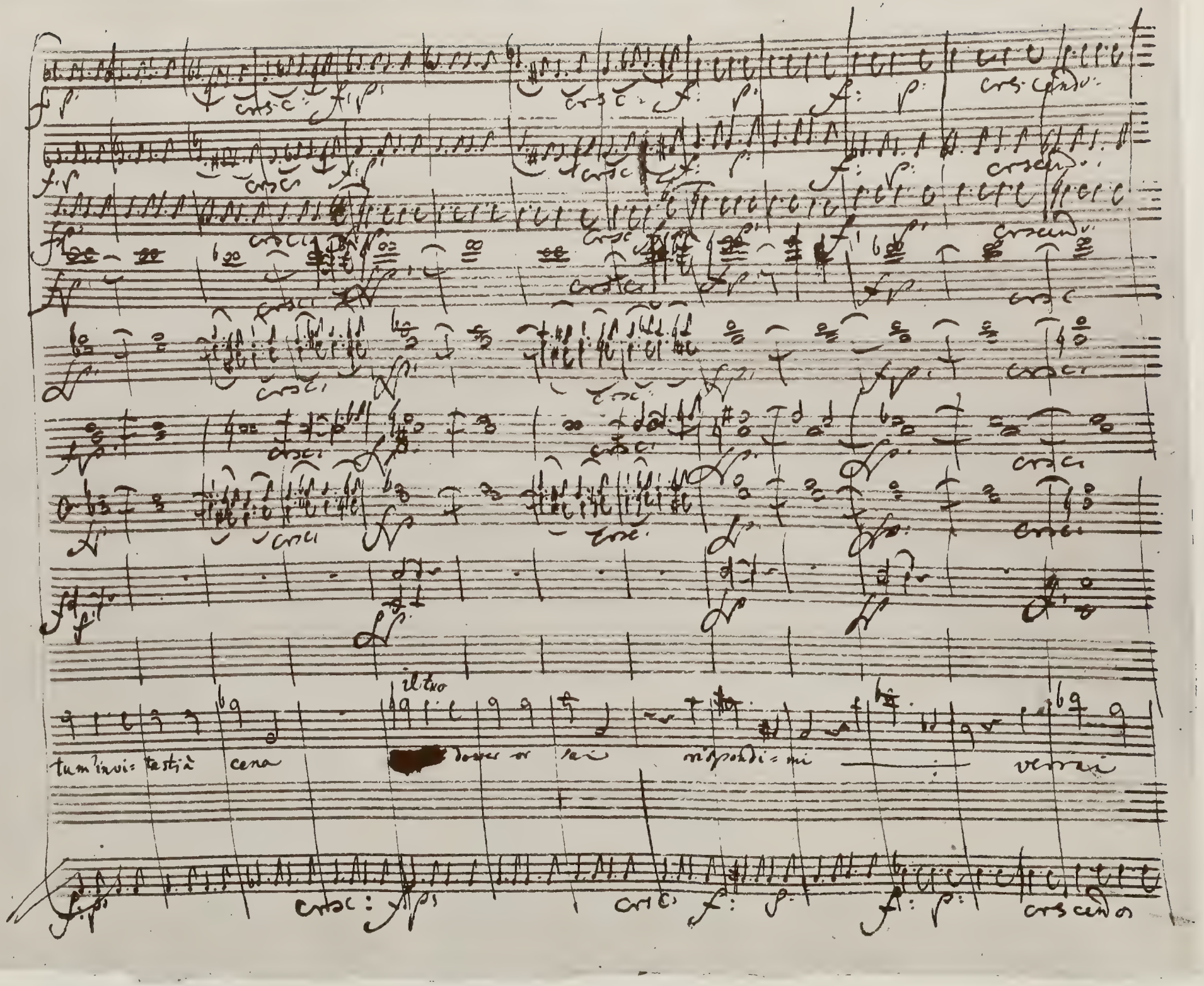


Plate 72: Mozart, *Don Giovanni*, 1787

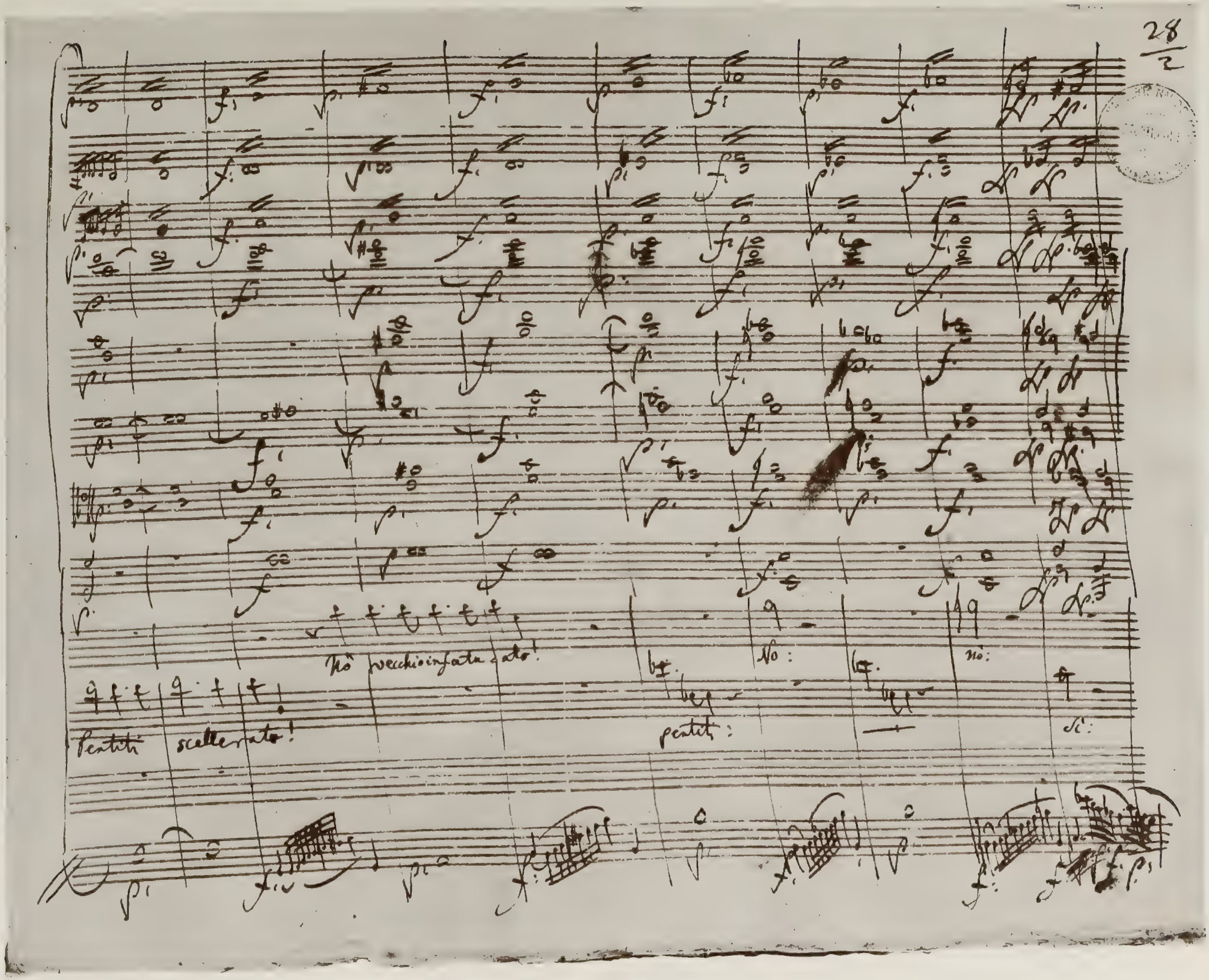


Plate 73: Mozart, *Don Giovanni*, 1787

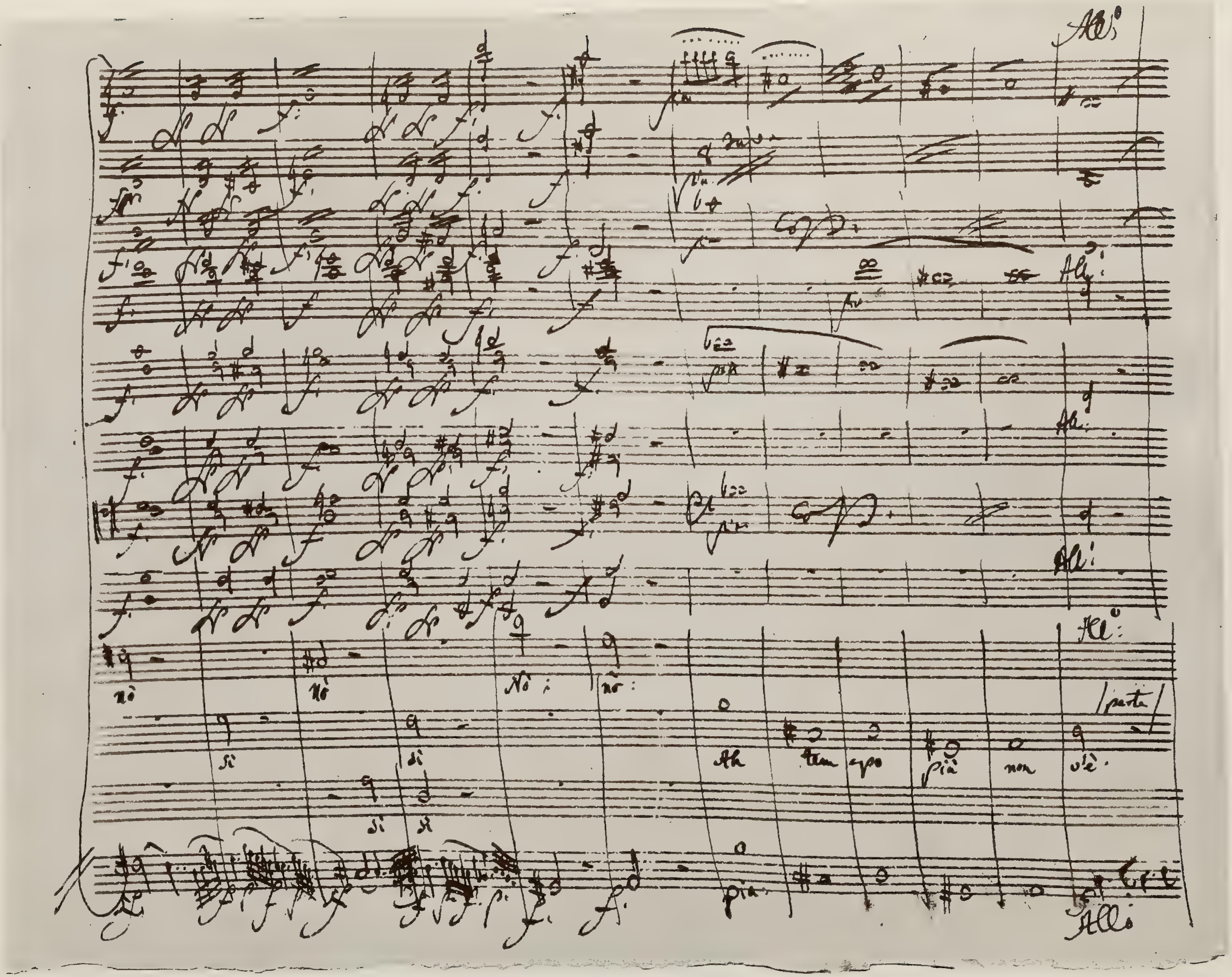

Plate 74: Mozart, *Don Giovanni*, 1787

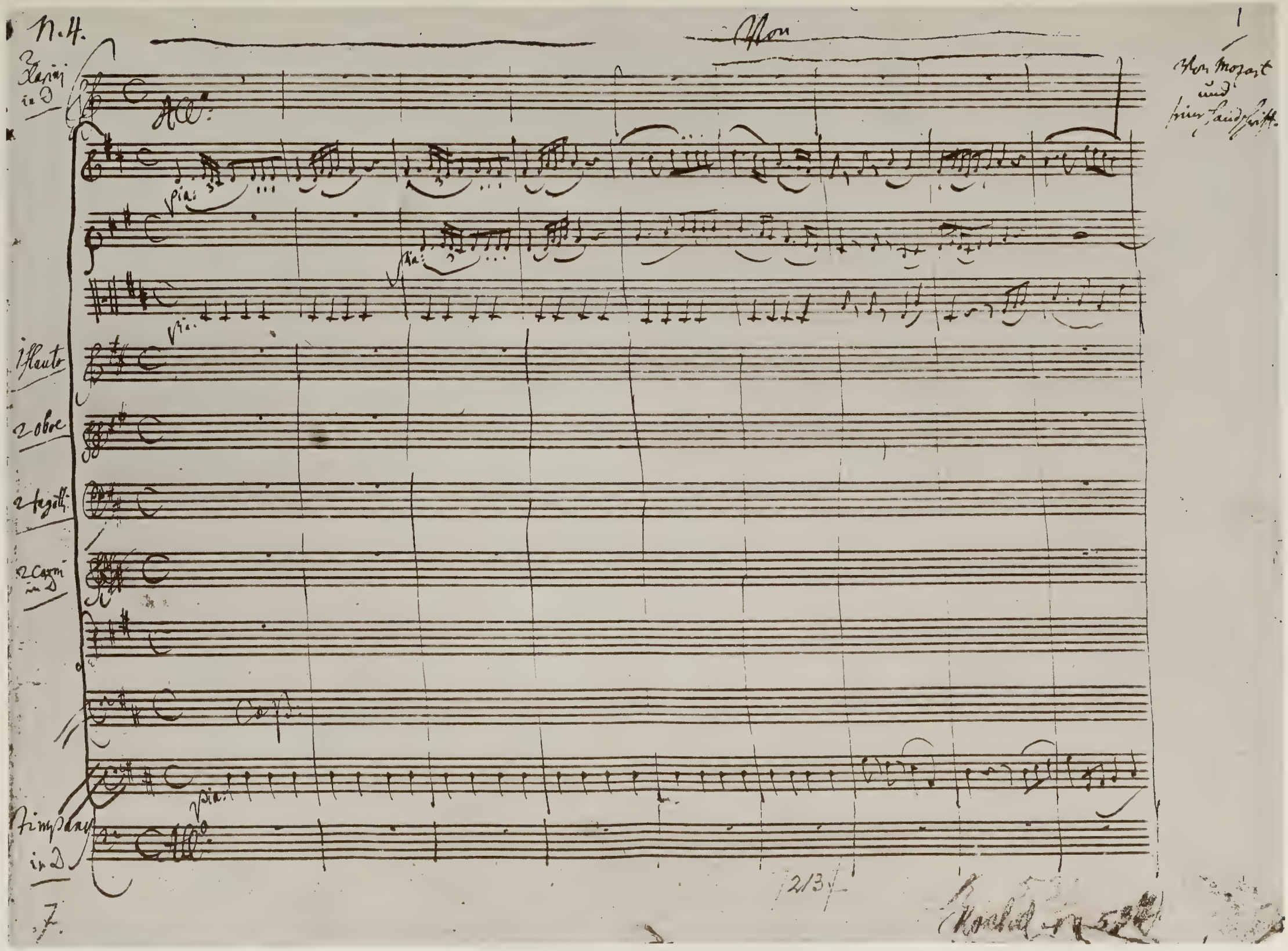


Plate 75: Mozart, *Coronation Concerto*, 1788

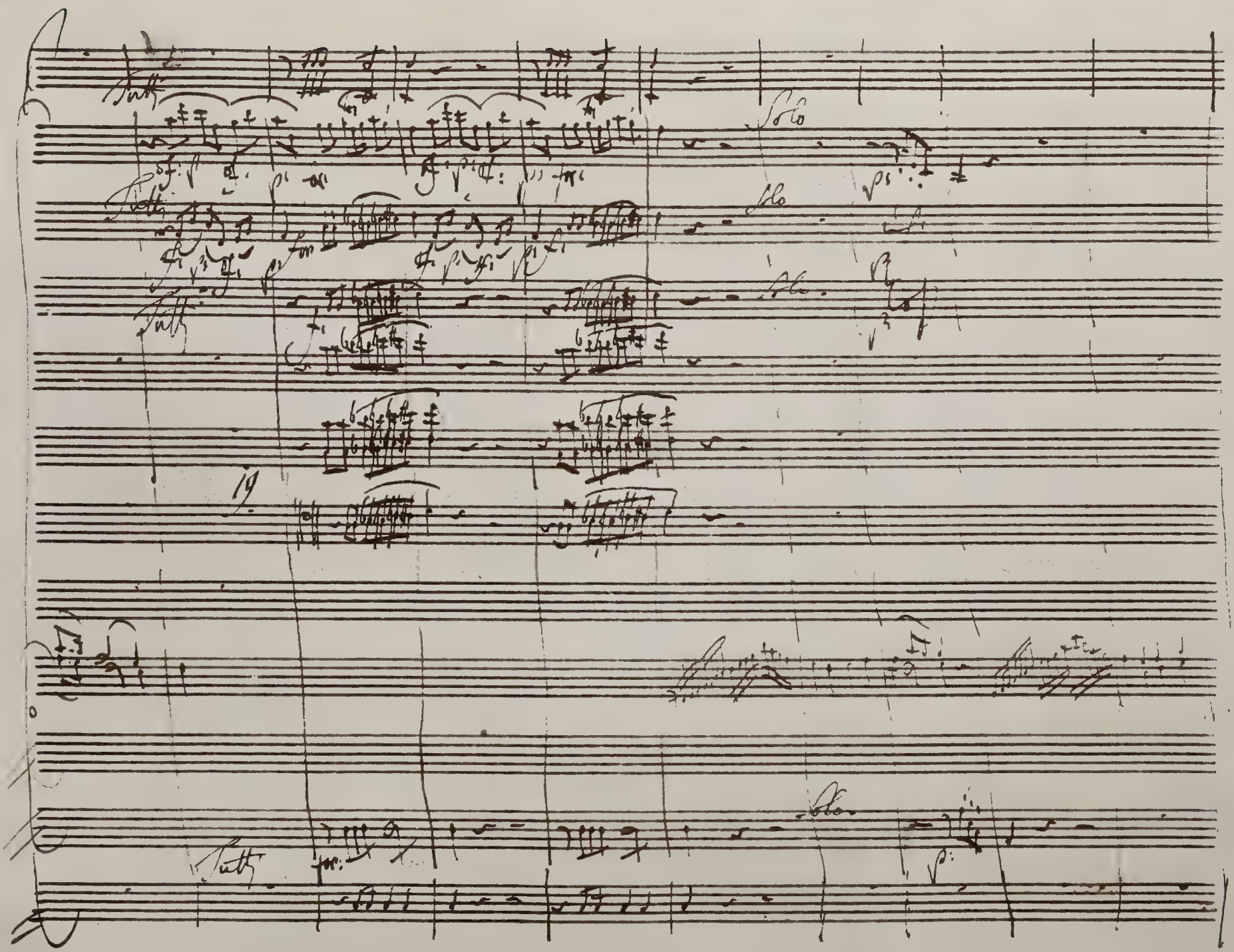

PLATE 76: Mozart, *Coronation Concerto*, 1788

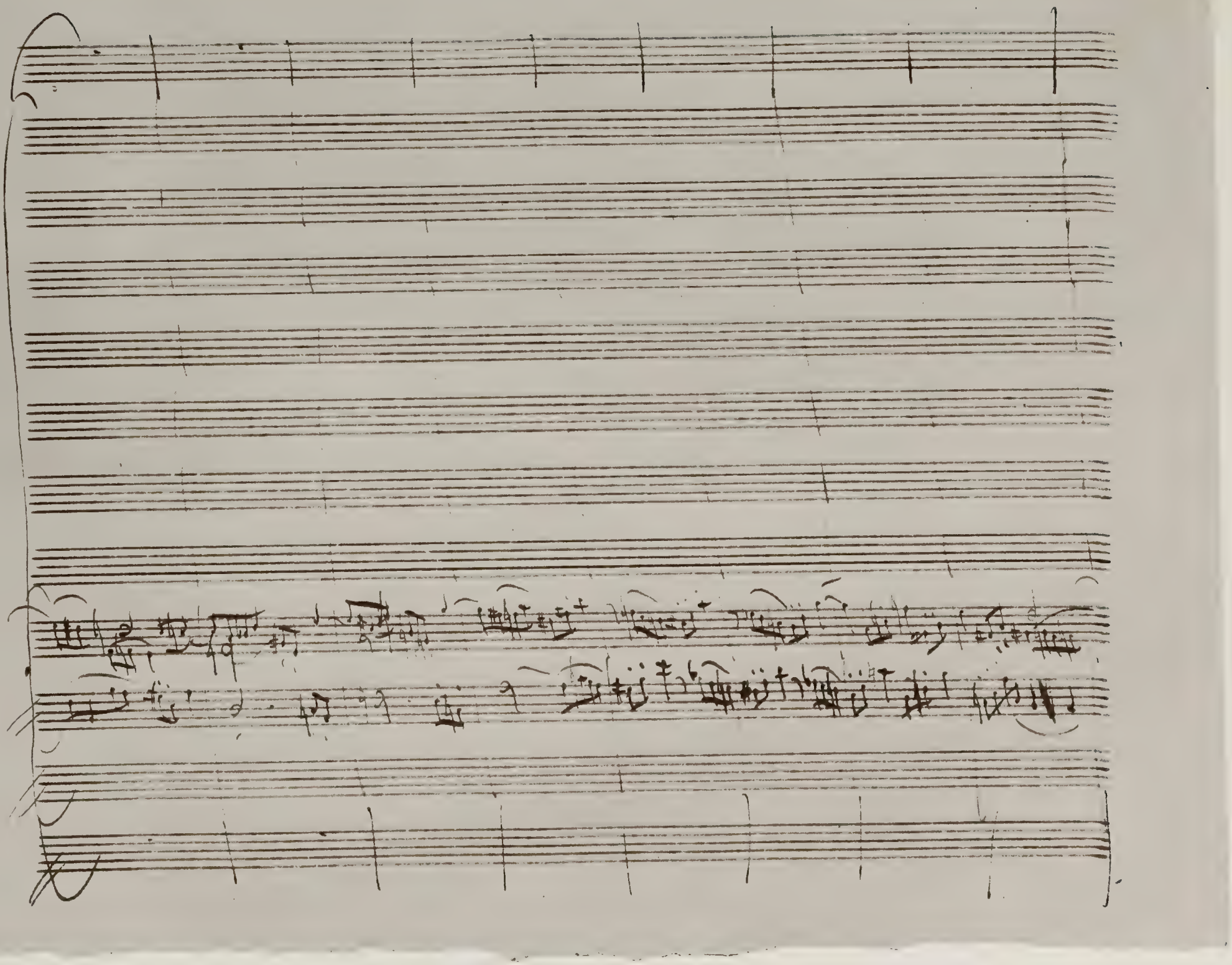

PLATE 77: Mozart, *Coronation Concerto*, 1788

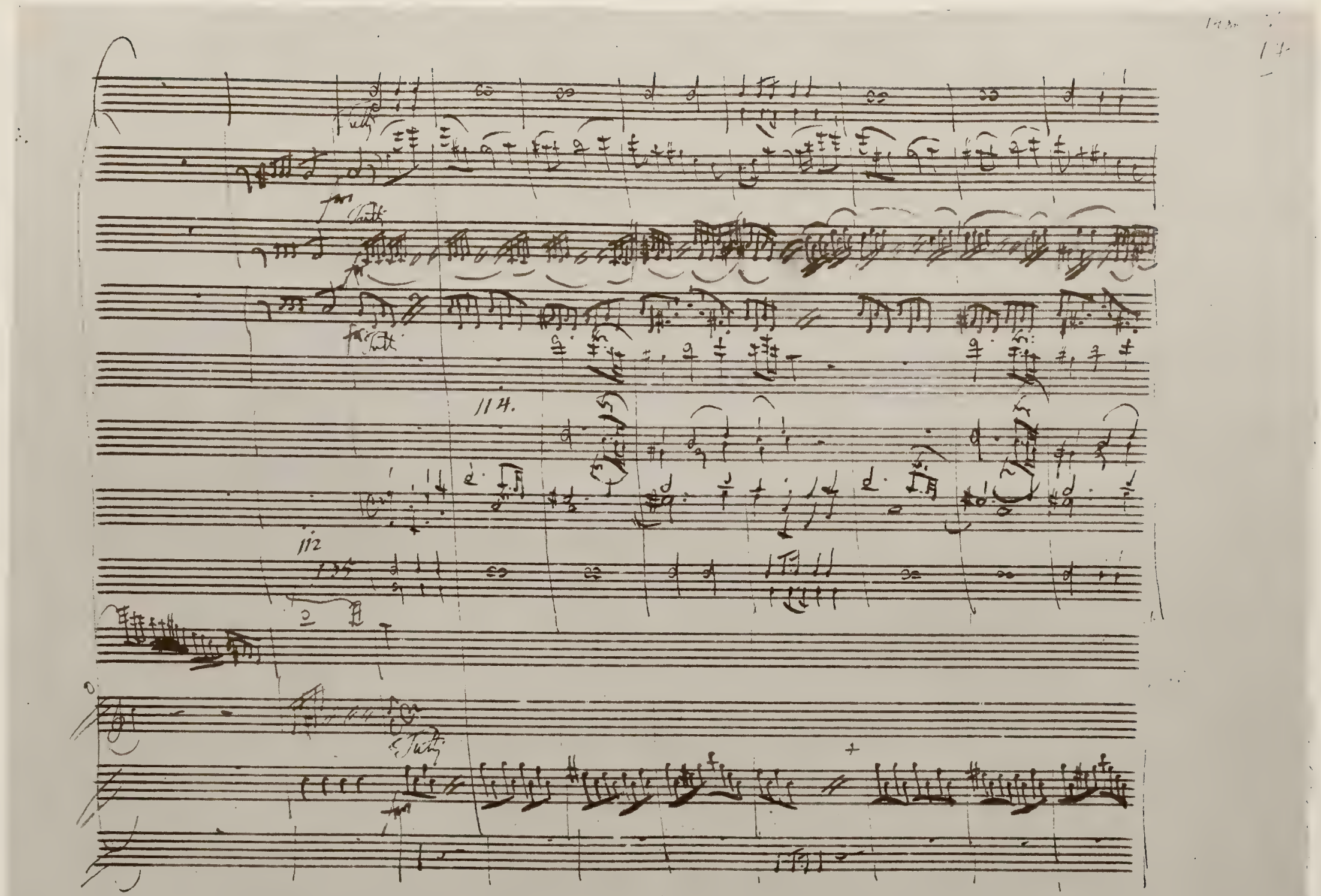


PLATE 78: Mozart, *Coronation Concerto*, 1788

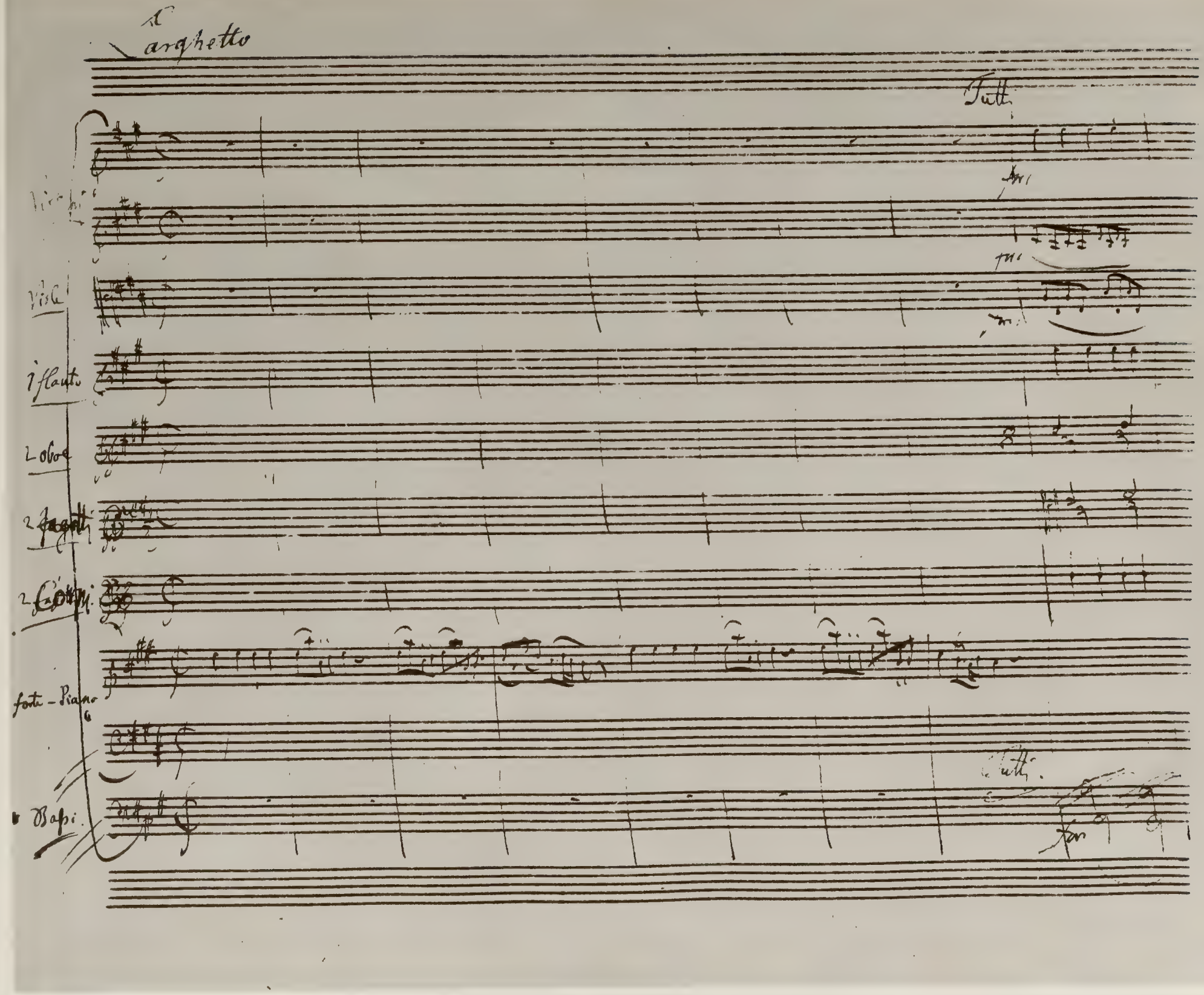


Plate 79: Mozart, *Coronation Concerto*, 1788

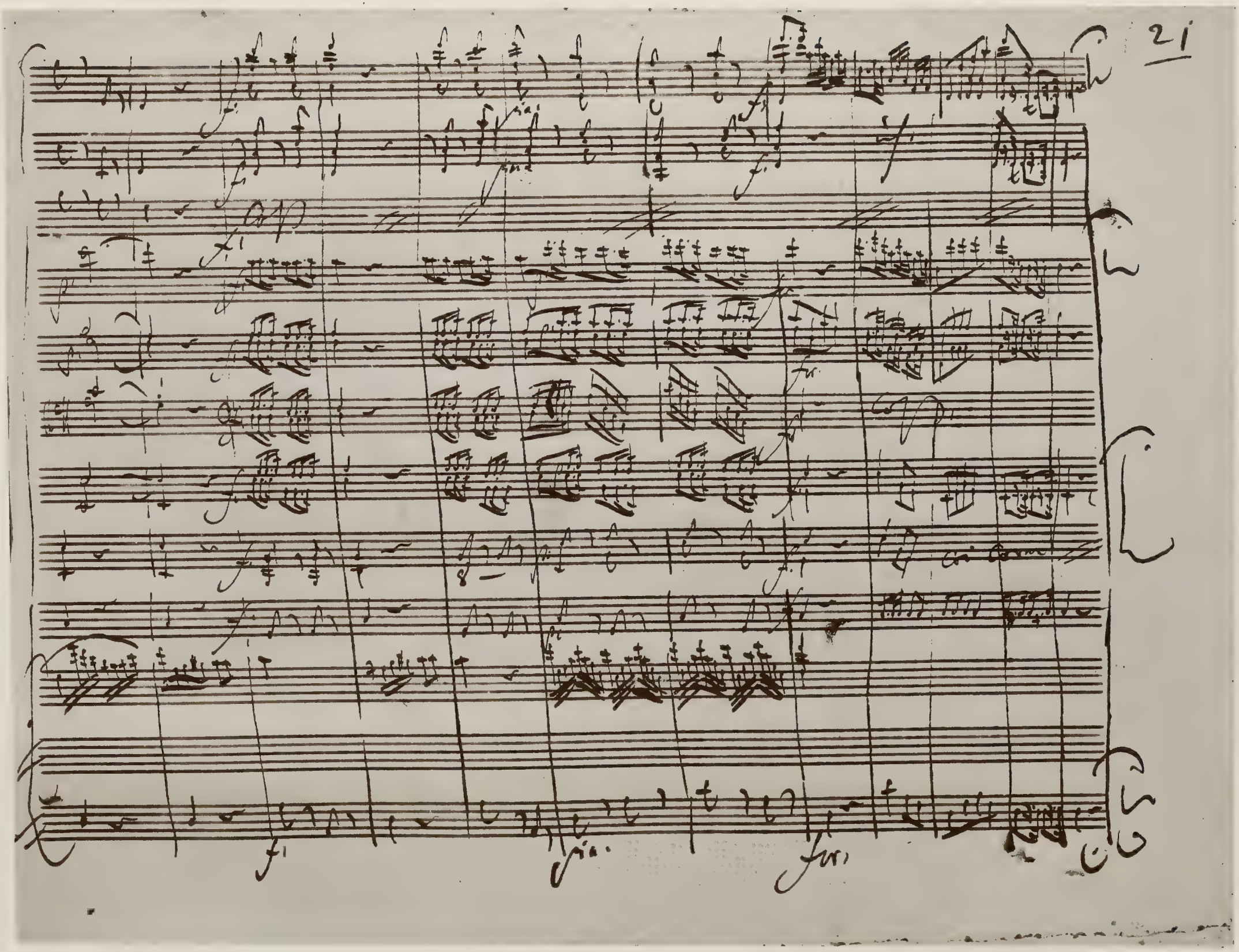


Plate 80: Mozart, *Coronation Concerto*, 1788

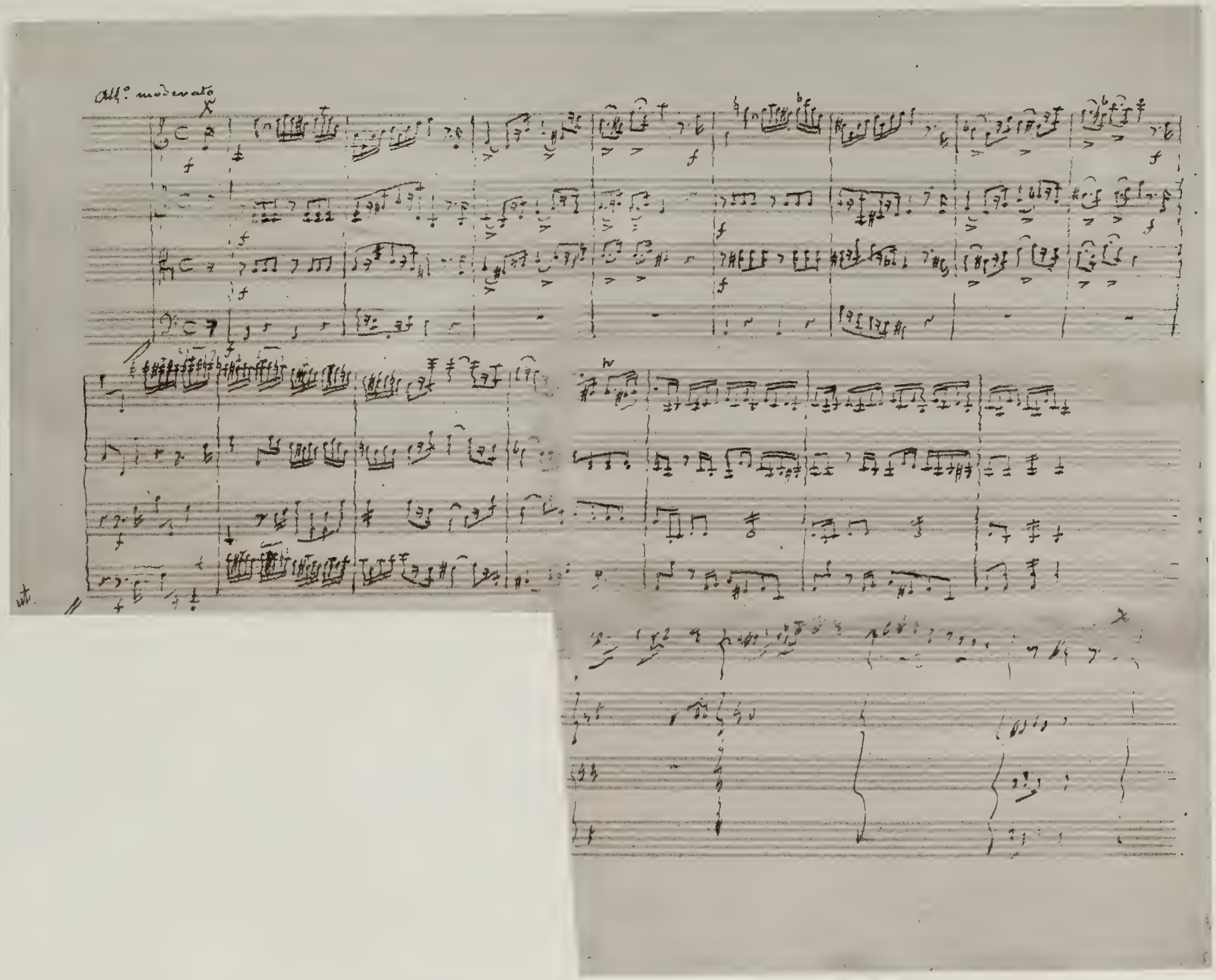


Plate 81: Cherubini, *String Quartet*, 1835

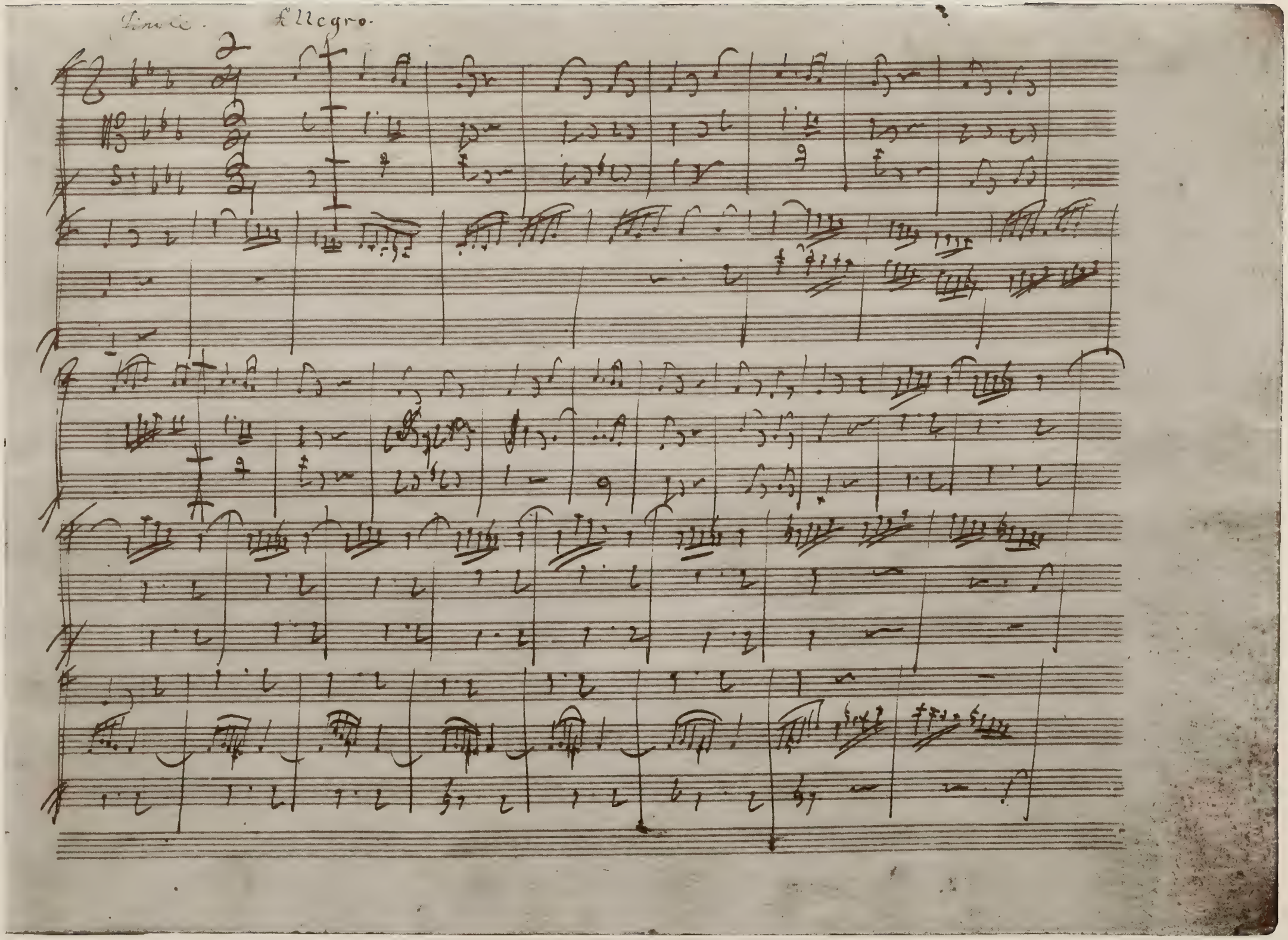


Plate 82: Beethoven, *Trio in E flat major*, undated

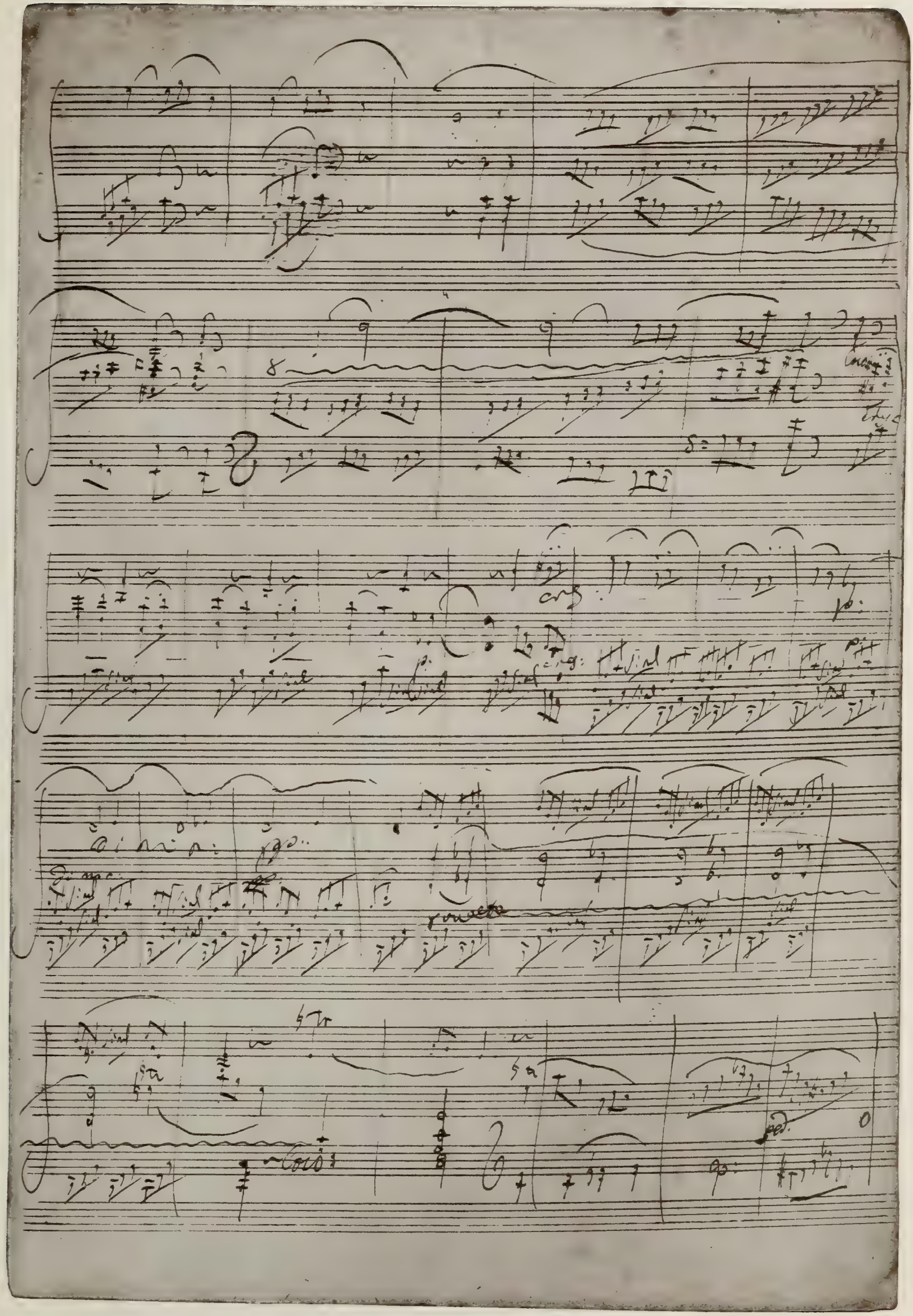

Plate 83: Beethoven, *Sonata for piano and violin in G major*, 1812

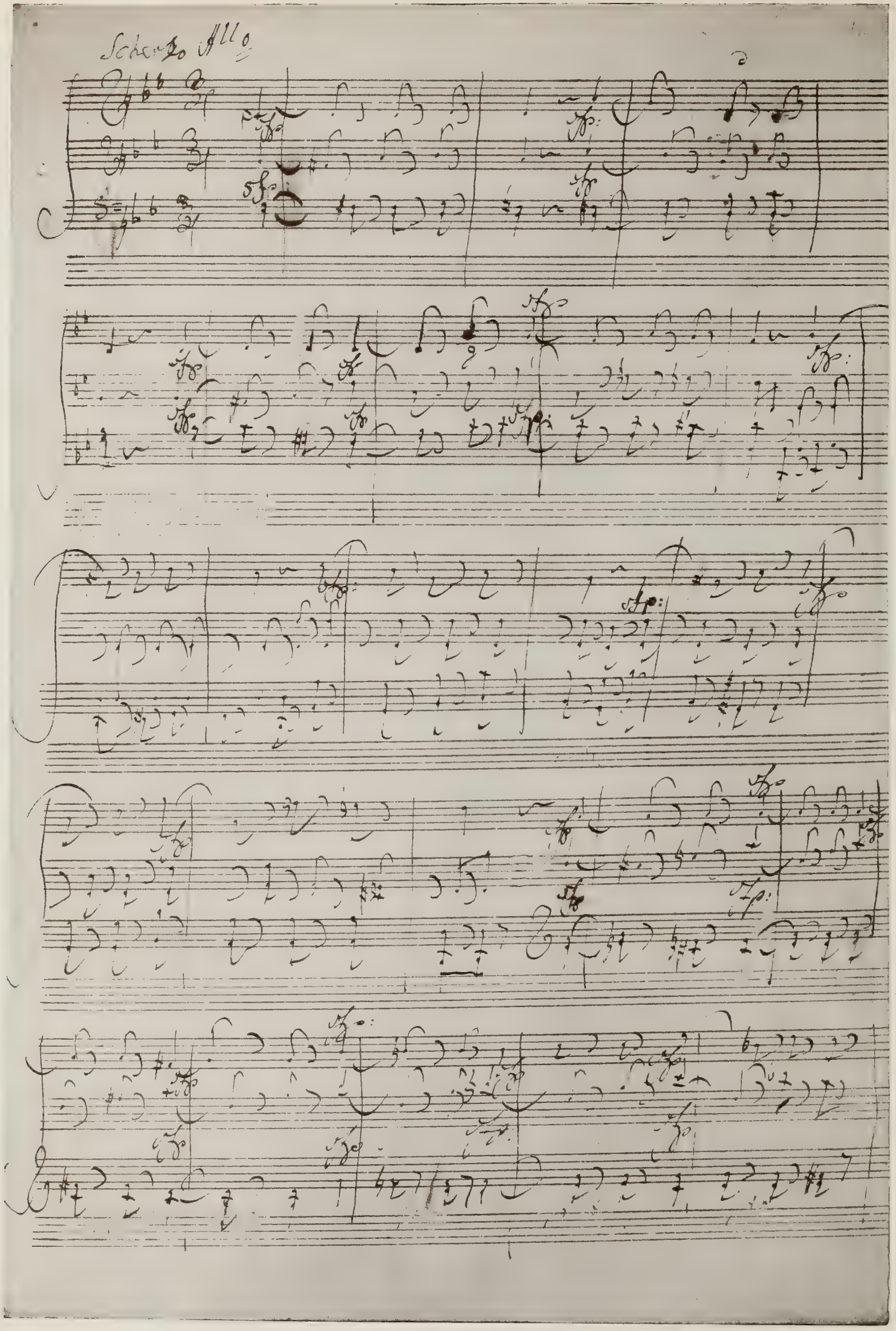

PLATE 84: Beethoven, *Sonata for piano and violin in G major*, 1812

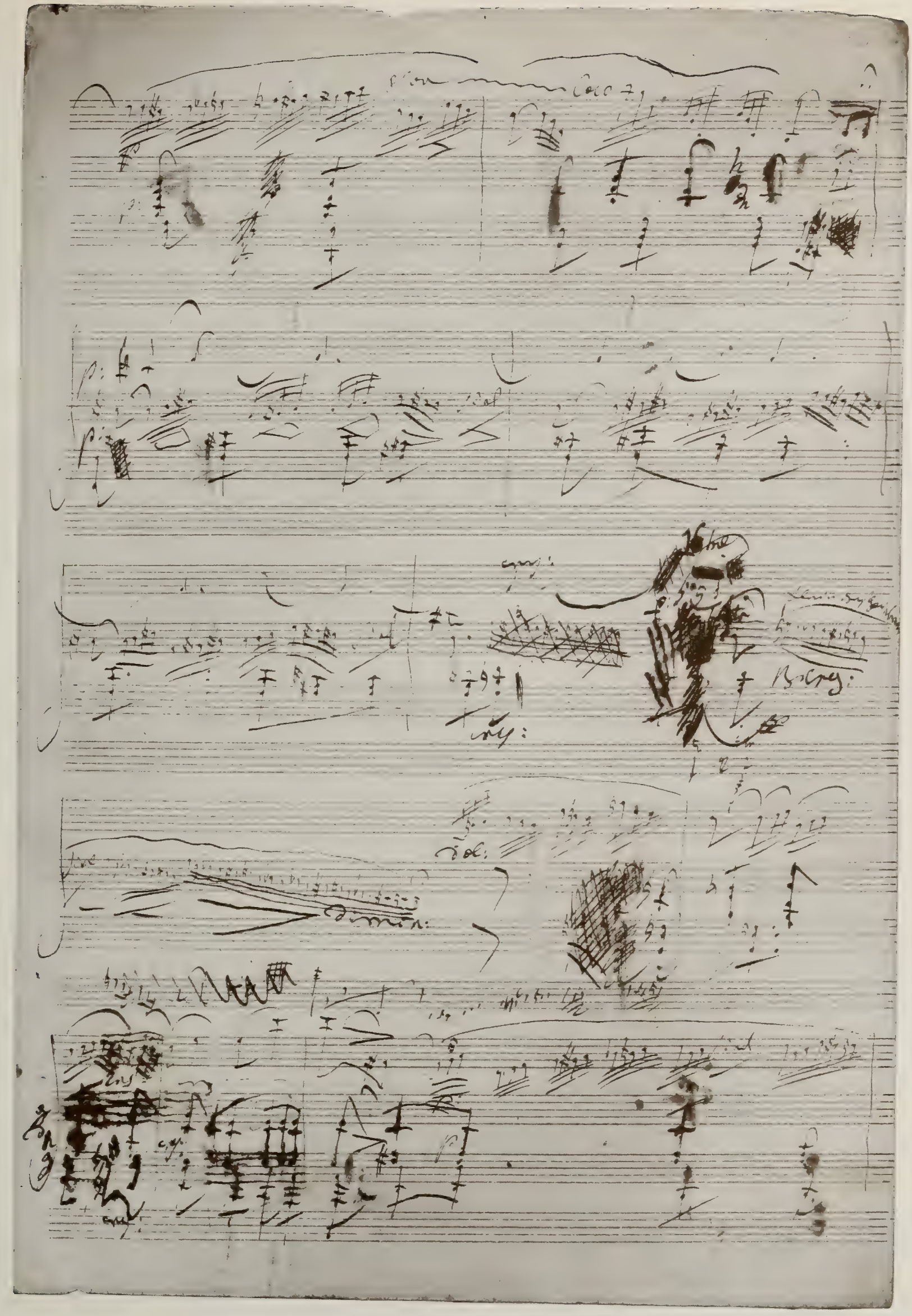

PLATE 85: Beethoven, *Sonata for piano and violin in G major*, 1812

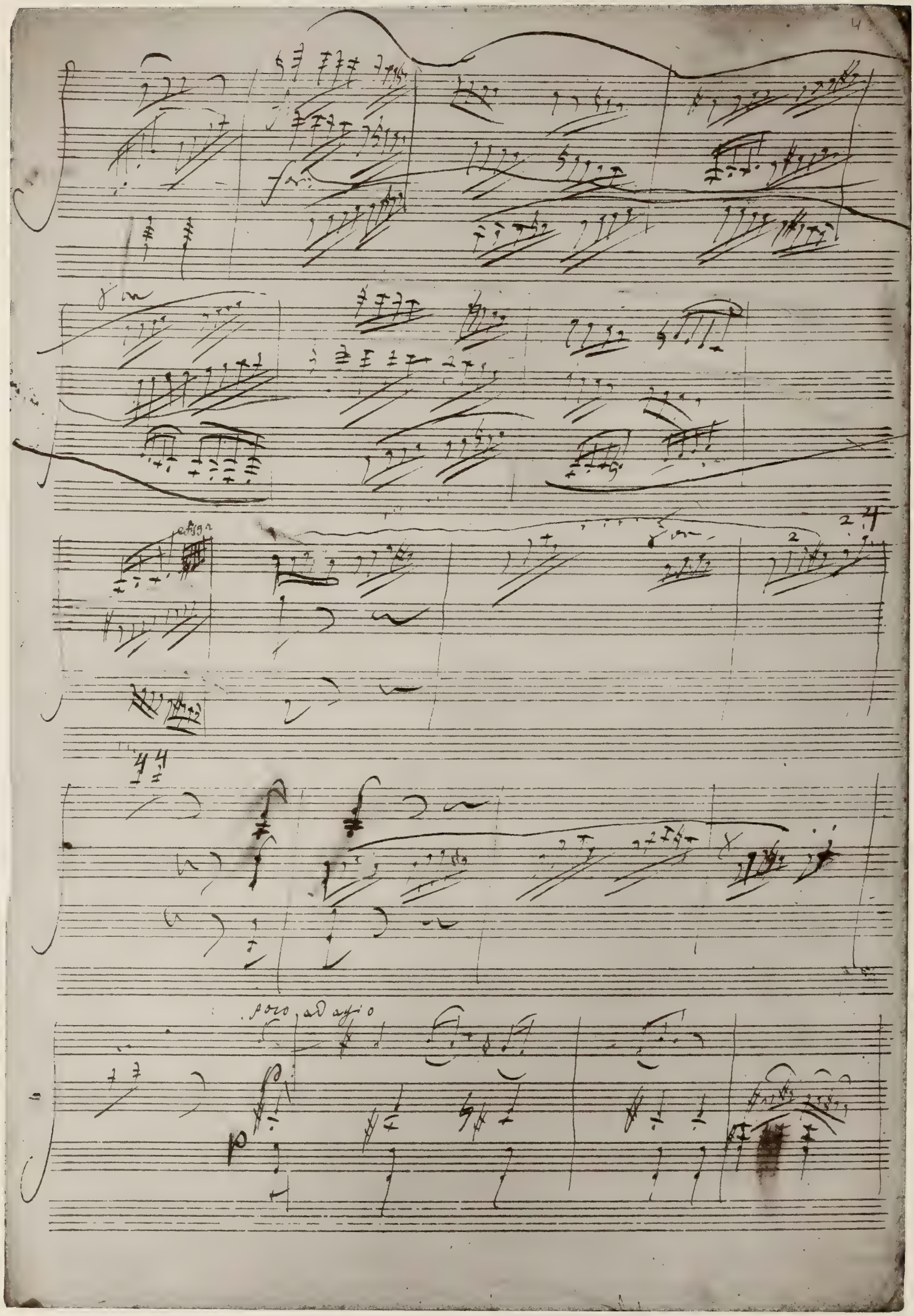

PLATE 86: Beethoven, *Sonata for piano and violin in G major*, 1812

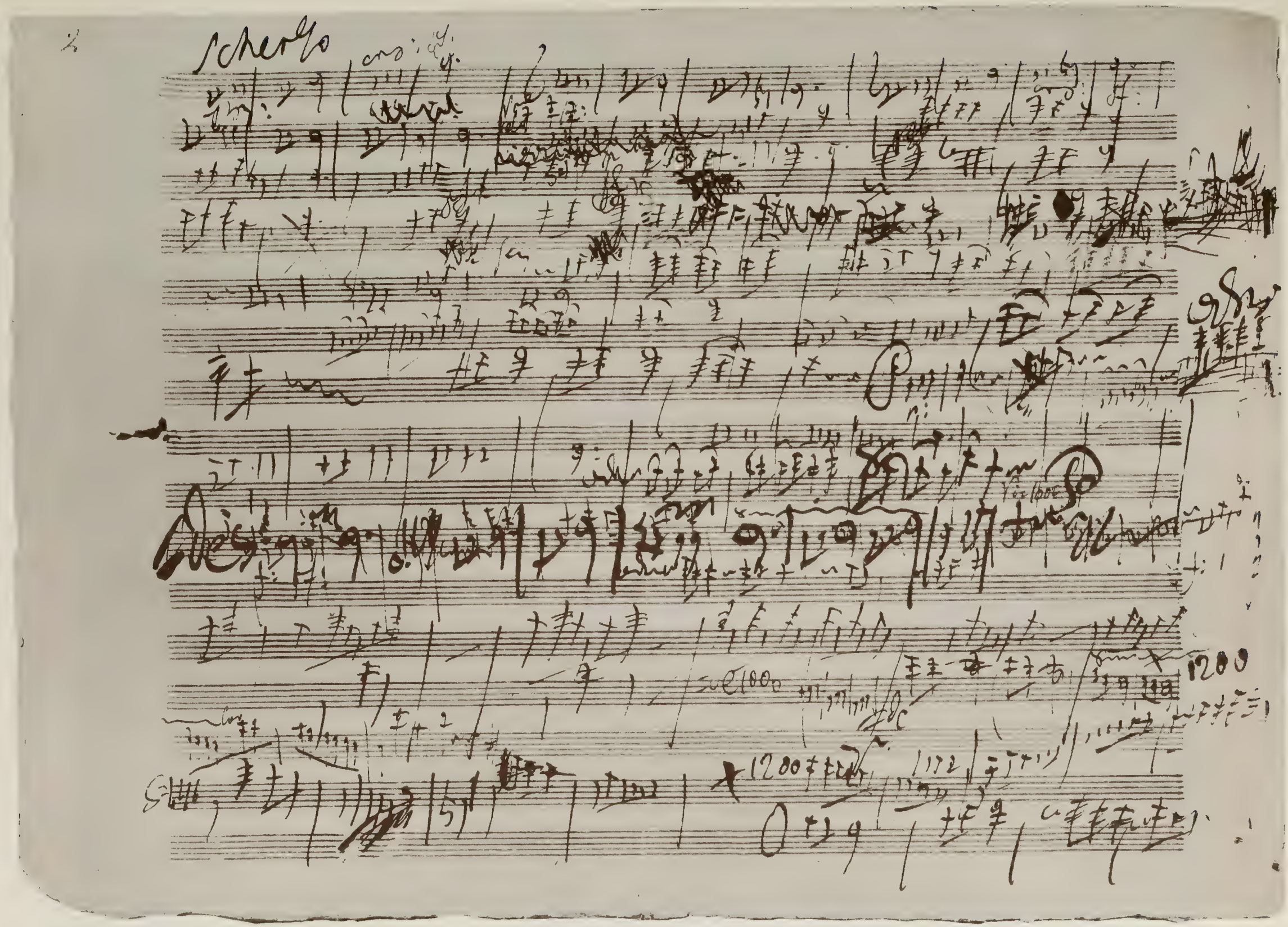


Plate 87: Beethoven, *Piano Trio in B flat major*, 1811

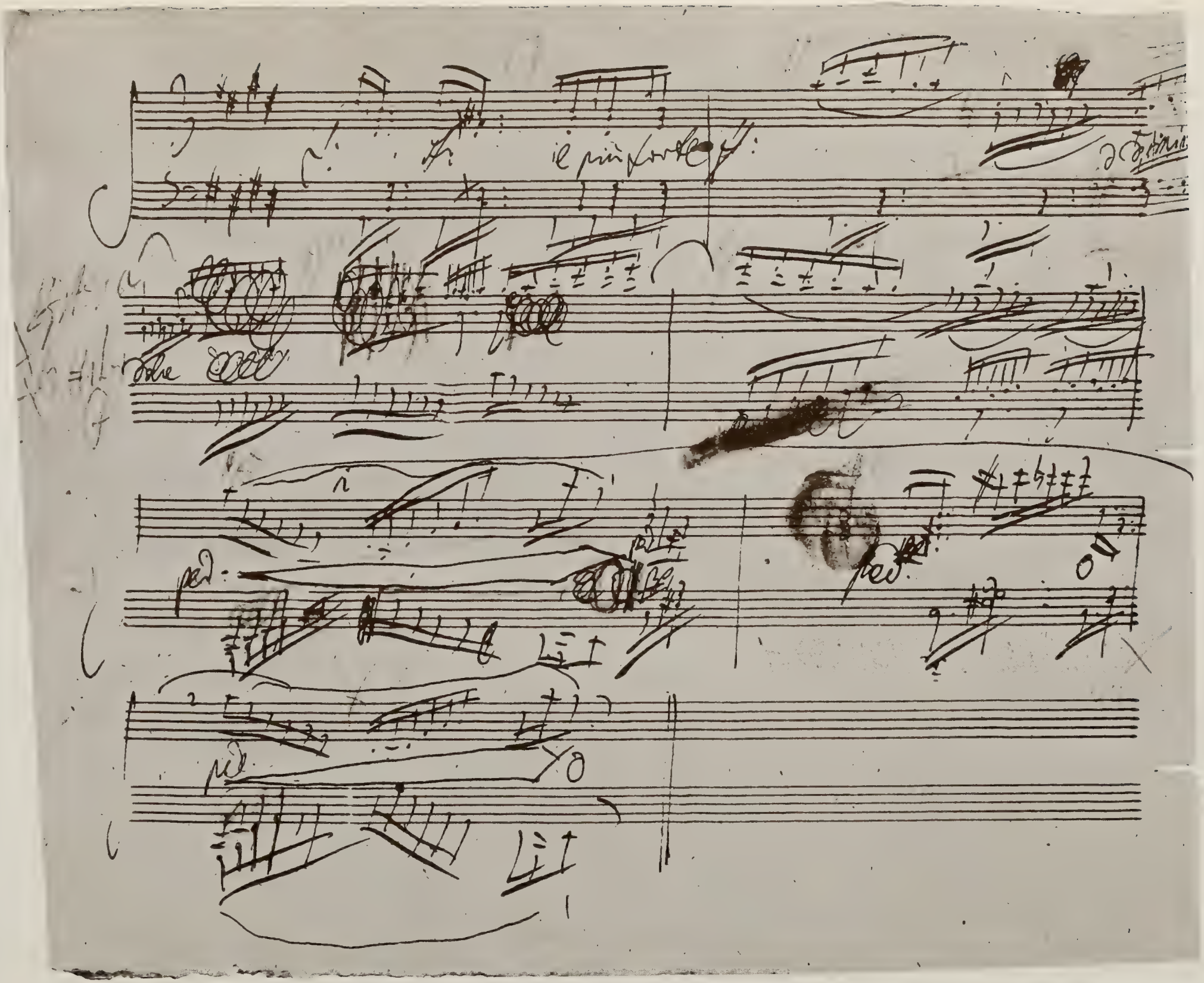


Plate 88: Beethoven, *Sonata for the pianoforte in E major*, Op. 109, 1820

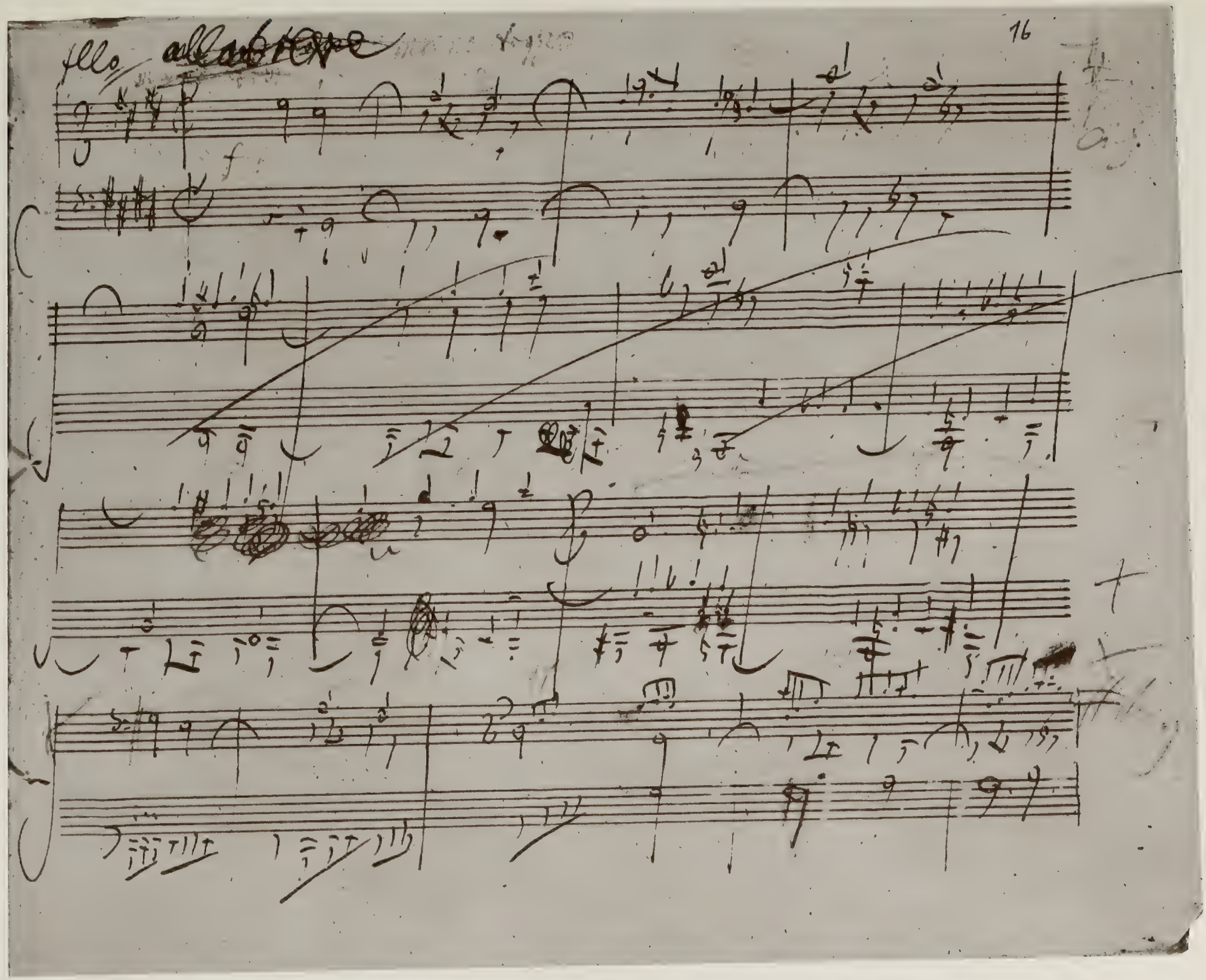

PLATE 89: Beethoven, *Sonata for the pianoforte in E major*, Op. 109, 1820

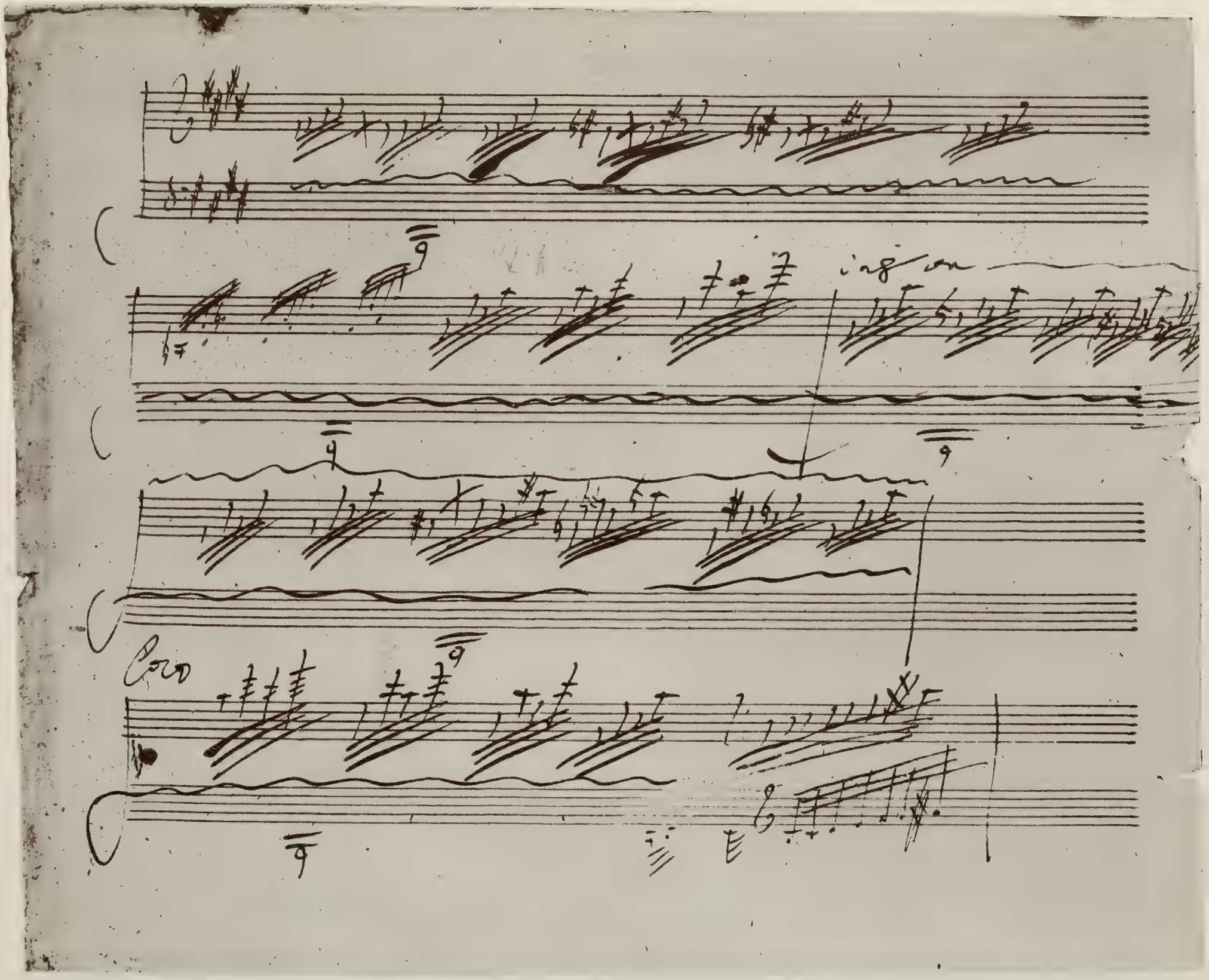

PLATE 90: Beethoven, *Sonata for the pianoforte in E major*, Op. 109, 1820

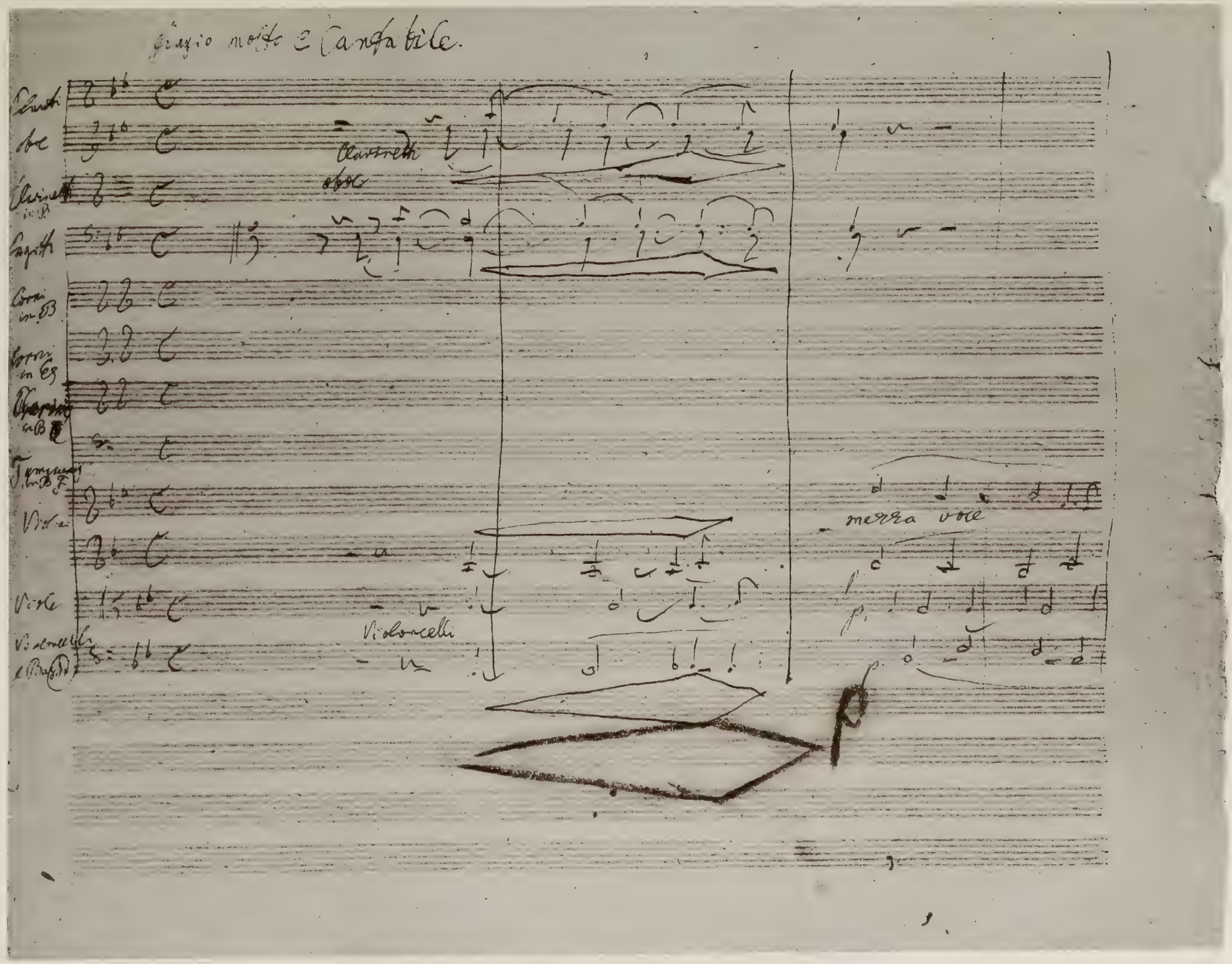


Plate 91: Beethoven, *Ninth Symphony*, 1817-1823

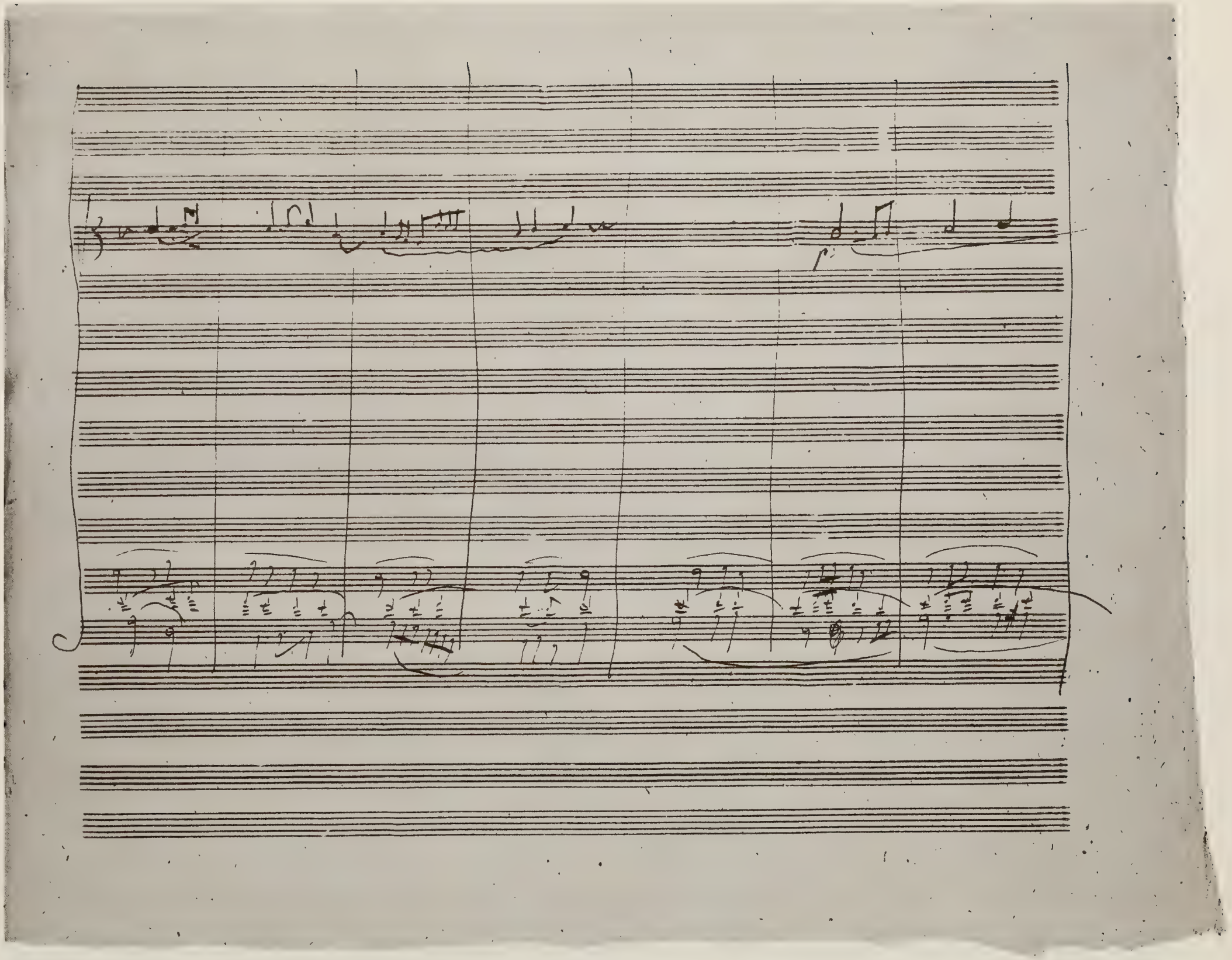

Plate 92: Beethoven, *Ninth Symphony*, 1817-1823

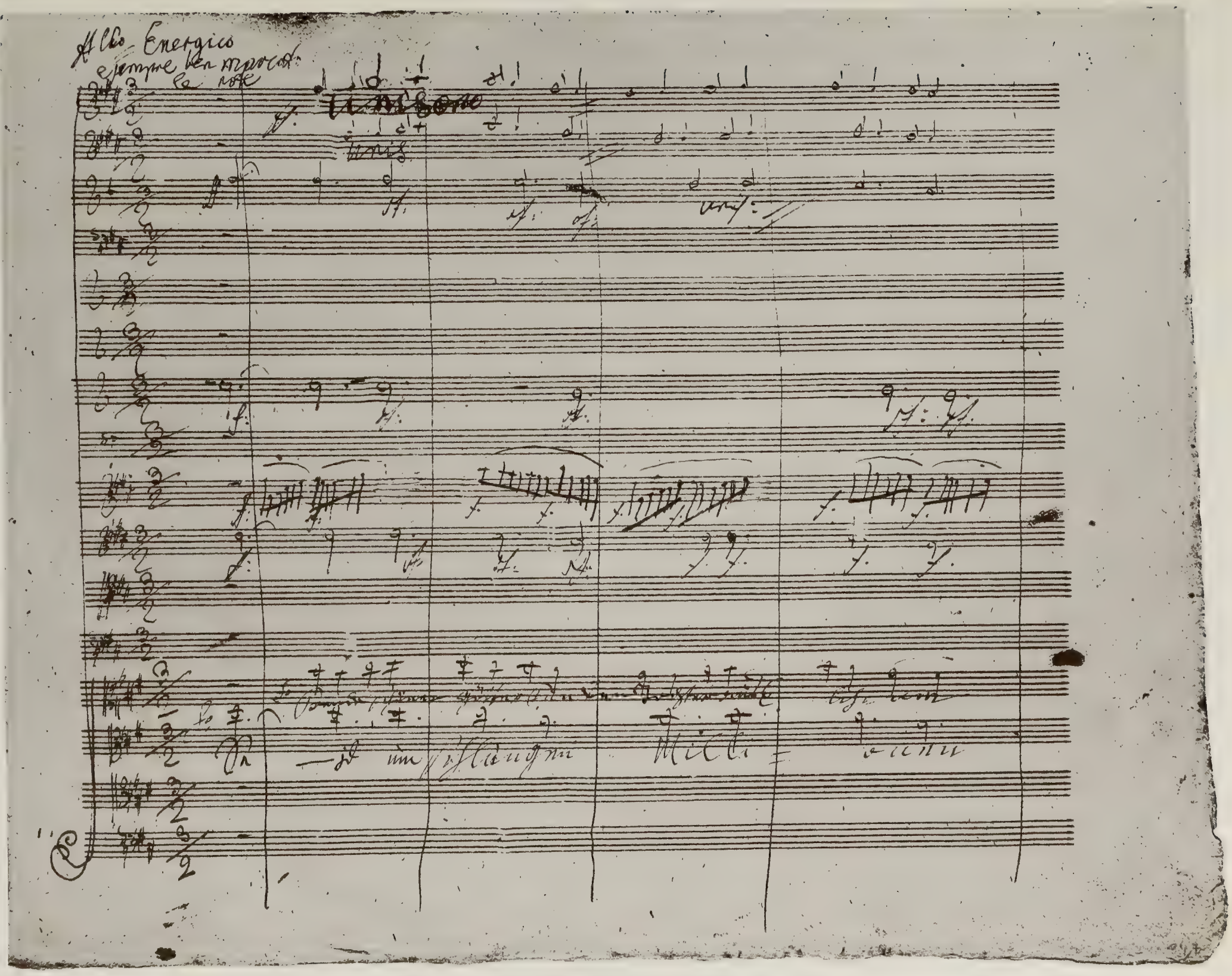

PLATE 93: Beethoven, *Ninth Symphony*, 1817-1823

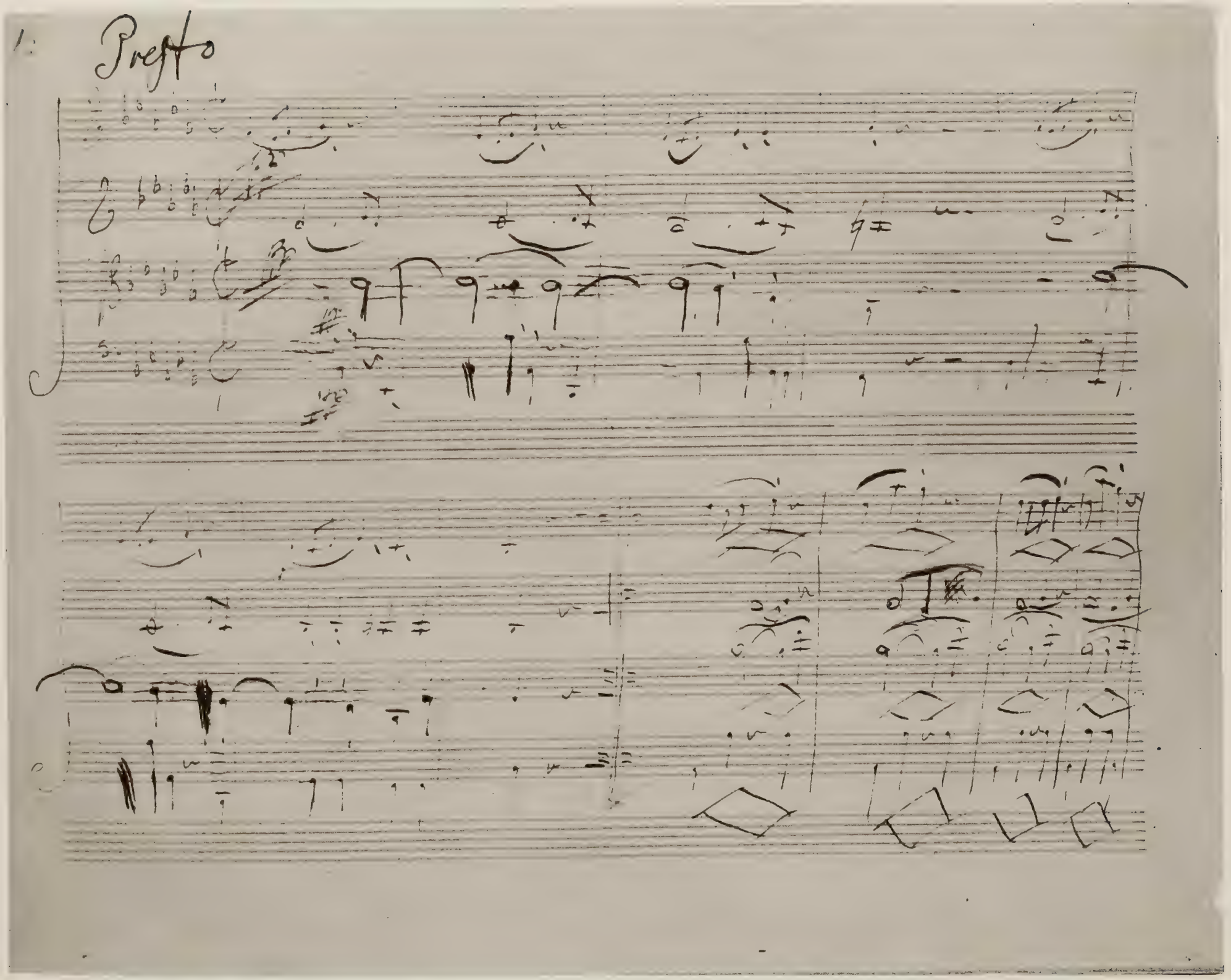


Plate 94: Beethoven, *String Quartet in B flat major*, Op. 130, 1825

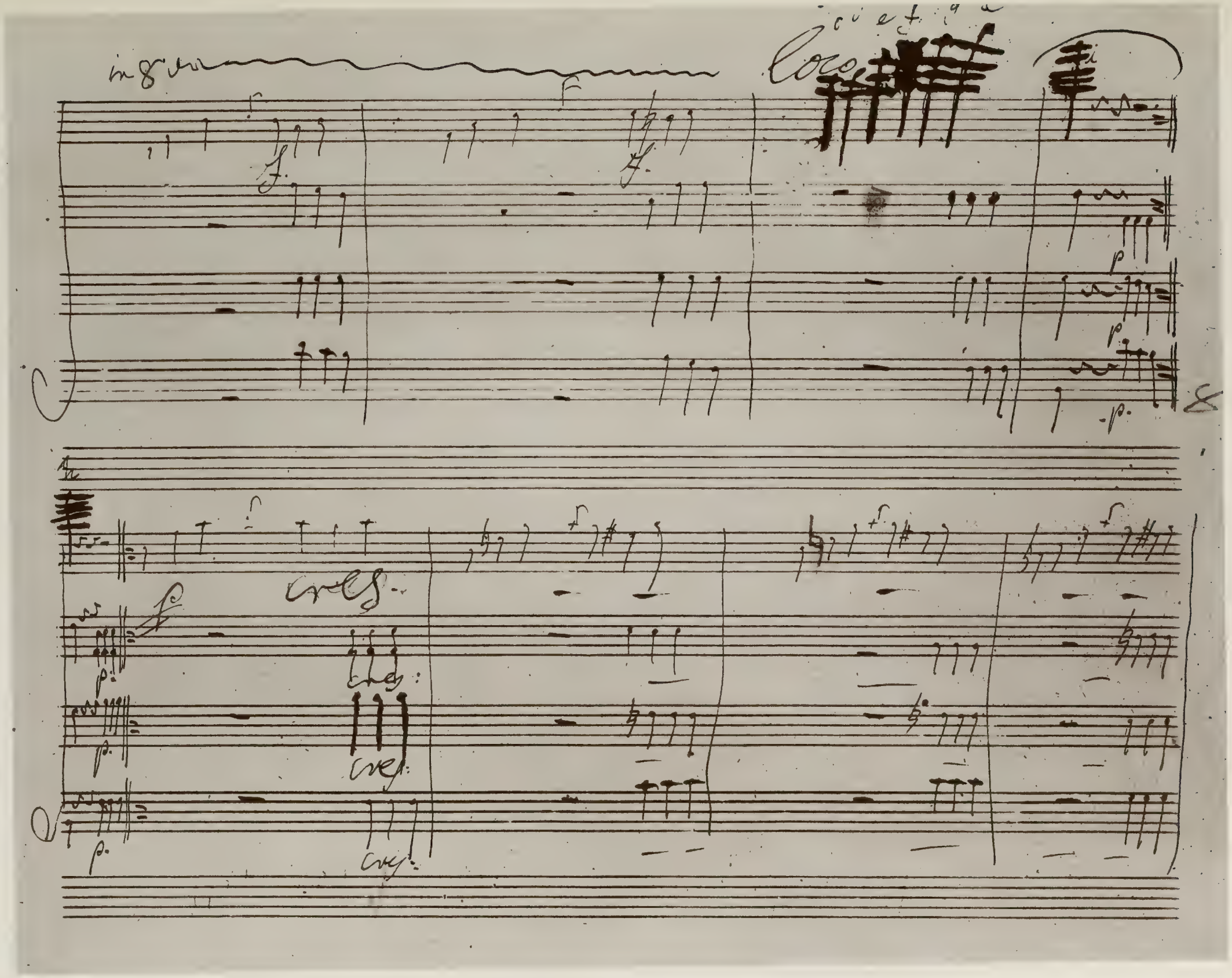

Plate 95: Beethoven, *String Quartet in B flat major*, Op. 130, 1825

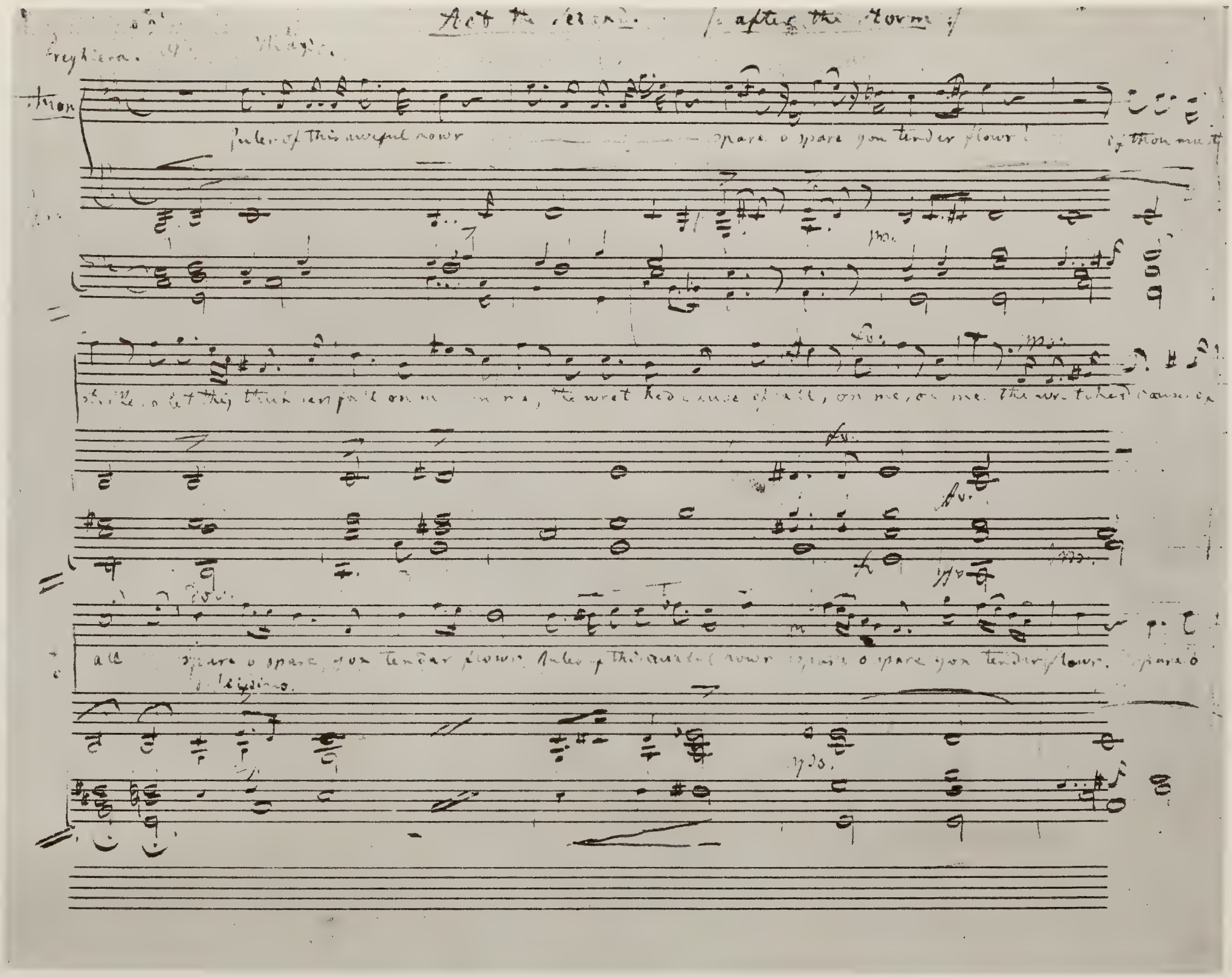


Plate 96: Weber, *Oberon*, 1825-1826

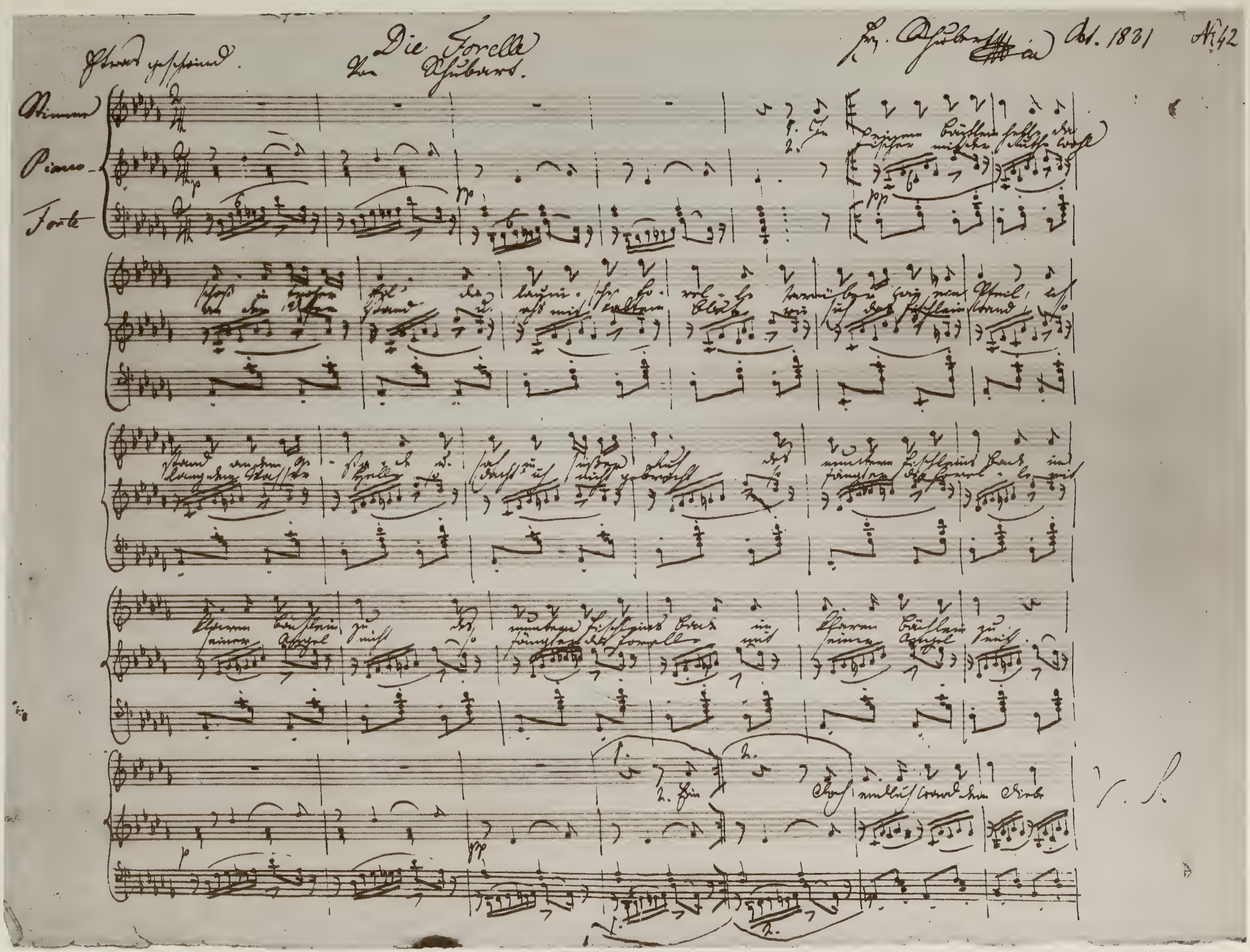


PLATE 97: Schubert, *Die Forelle*, 1817 or 1818

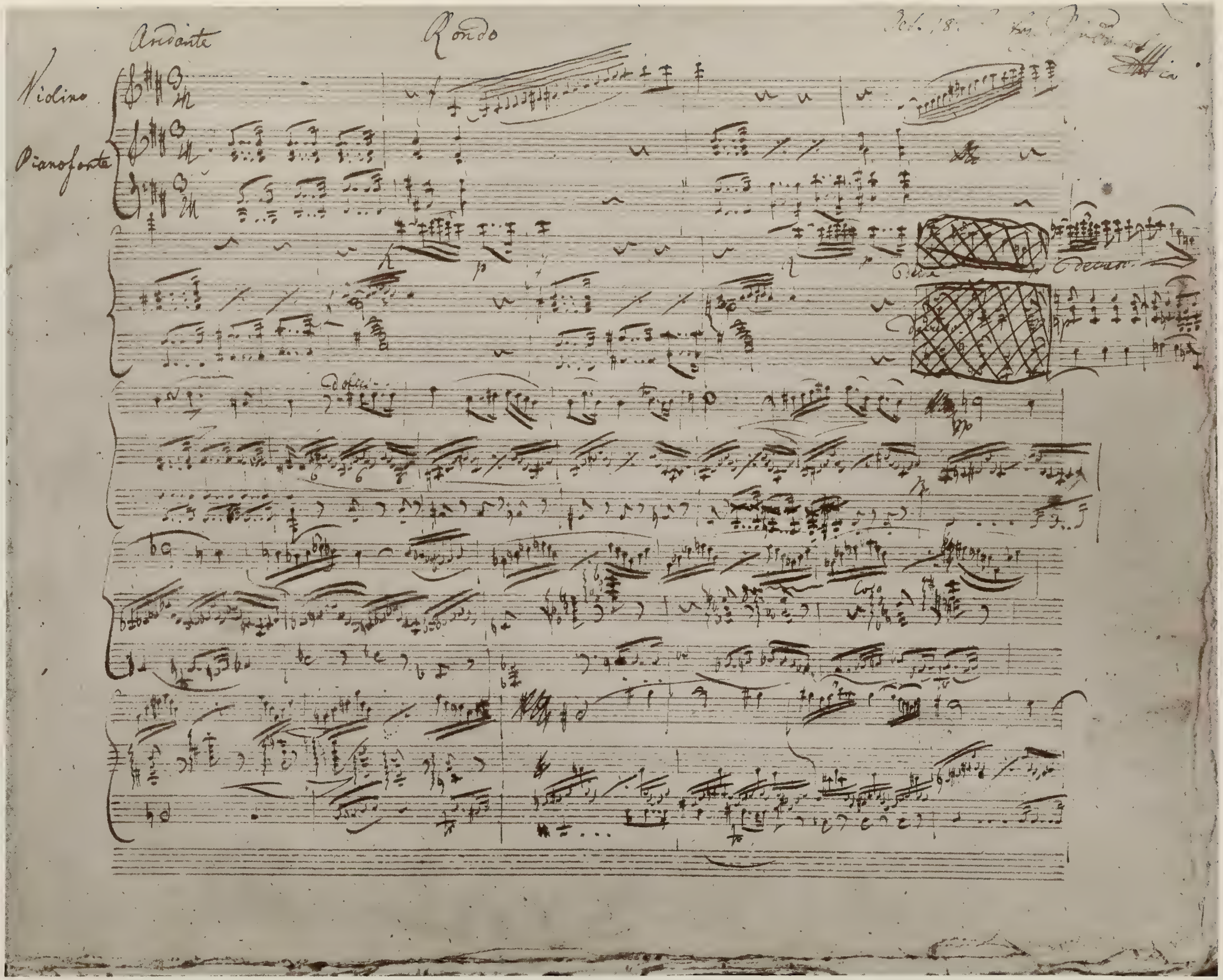


Plate 98: Schubert, *Rondeau brilliant in B minor*, Op. 70, 1826

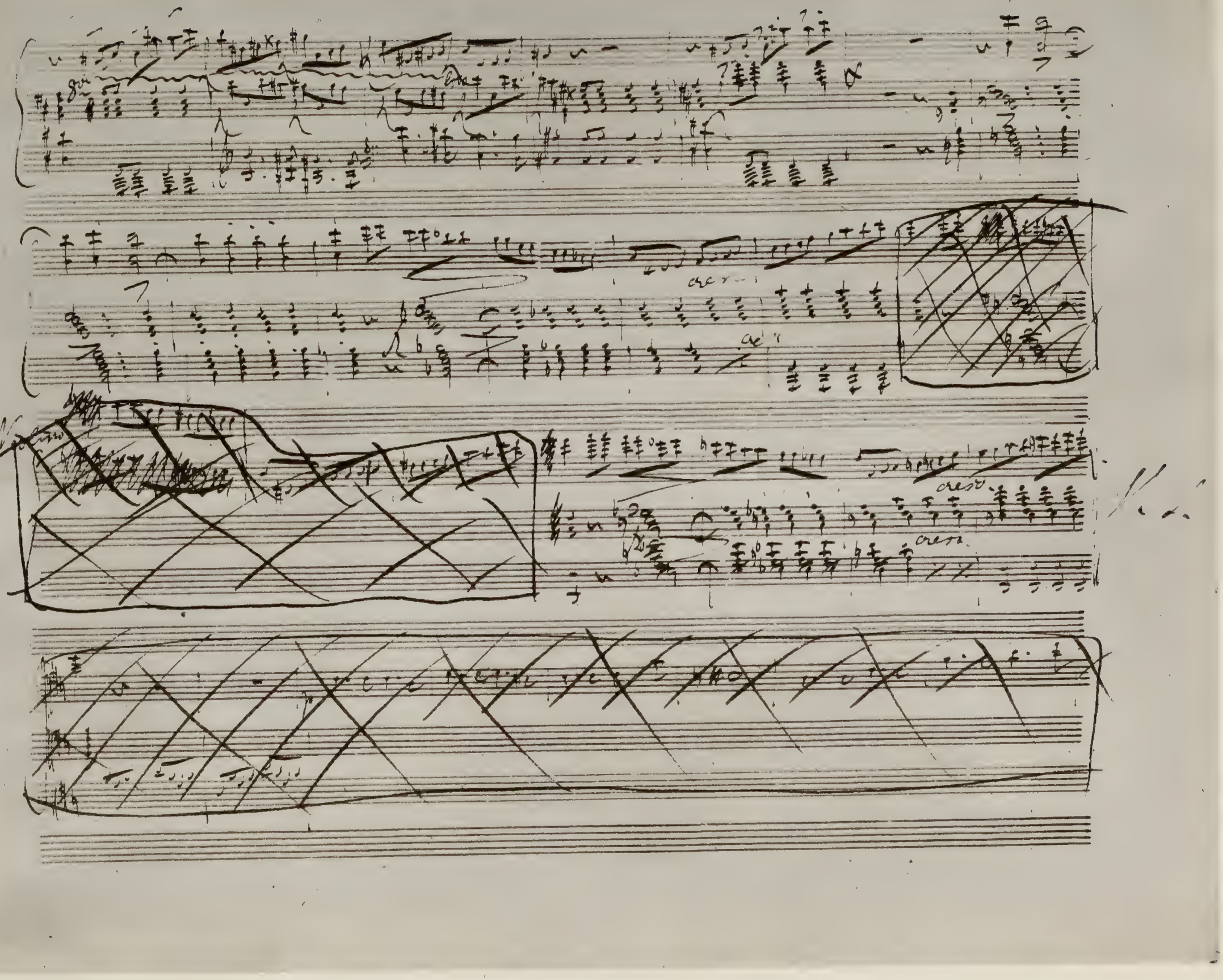

Plate 99: Schubert, *Rondeau brilliant in B minor*, Op. 70, 1826

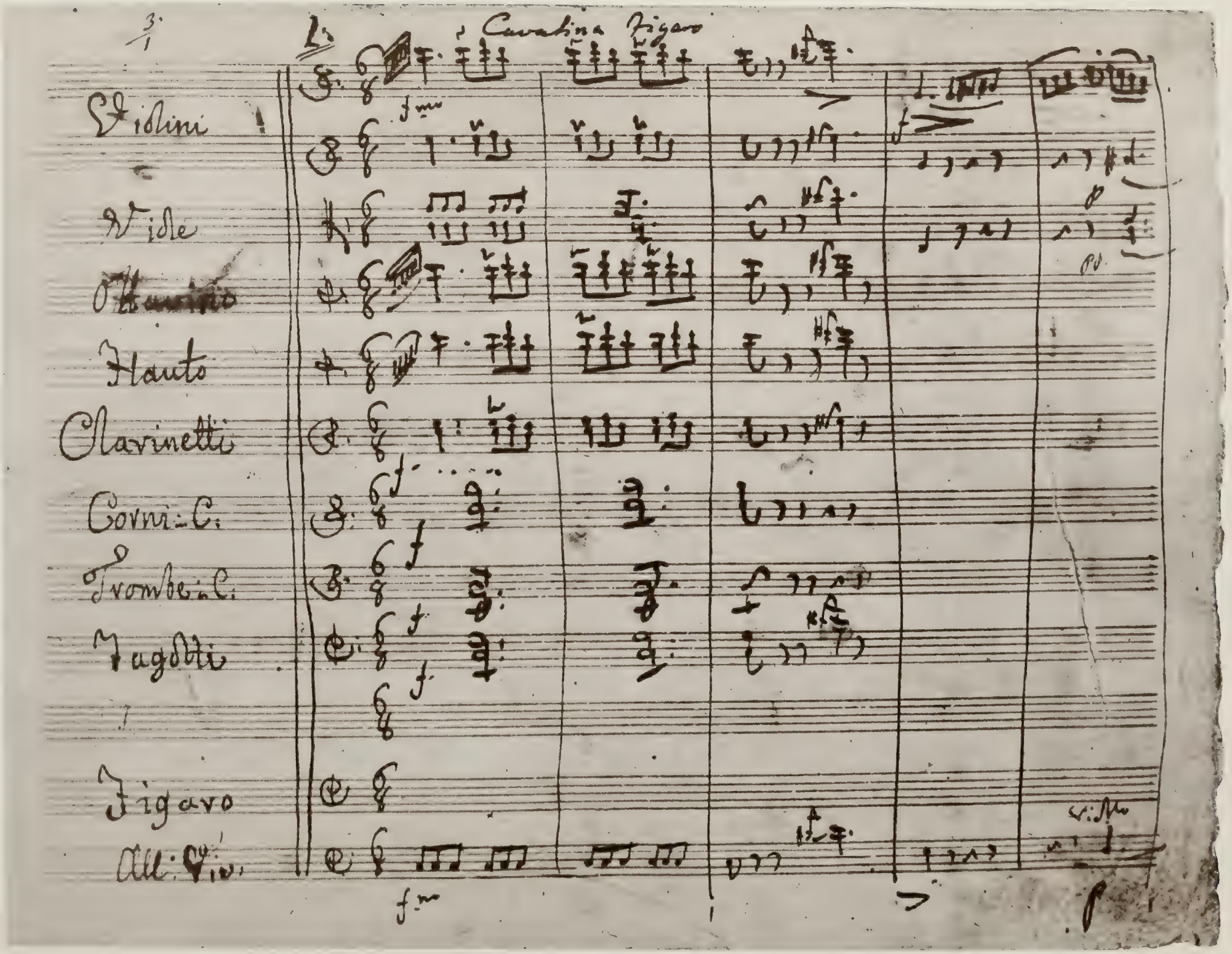


Plate 100: Rossini, *Almaviva ossia L'inutile precauzione*, undated

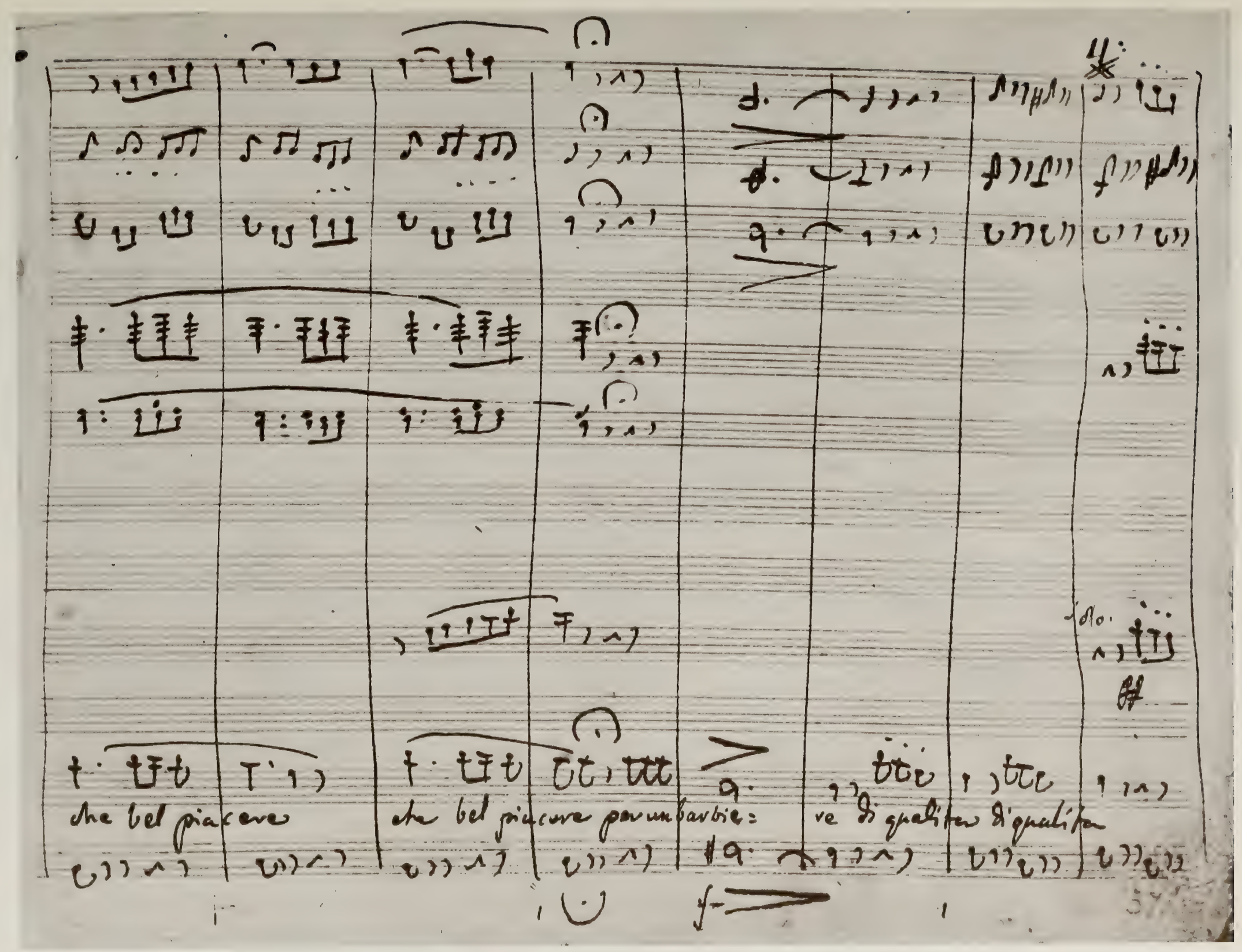


Plate 101: Rossini, *Almaviva ossia L'inutile precauzione*, undated

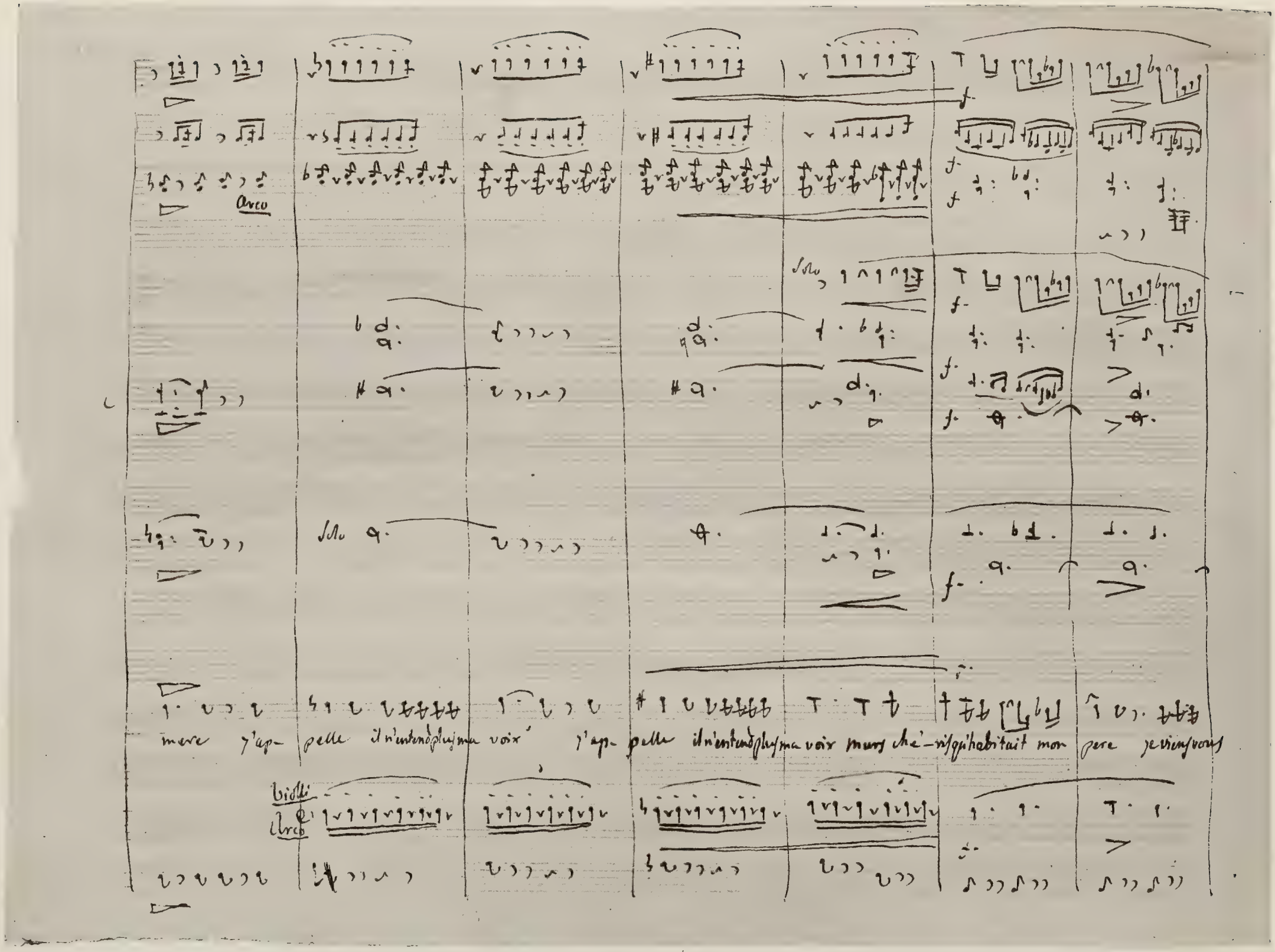


Plate 102: Rossini, *Guillaume Tell*, undated

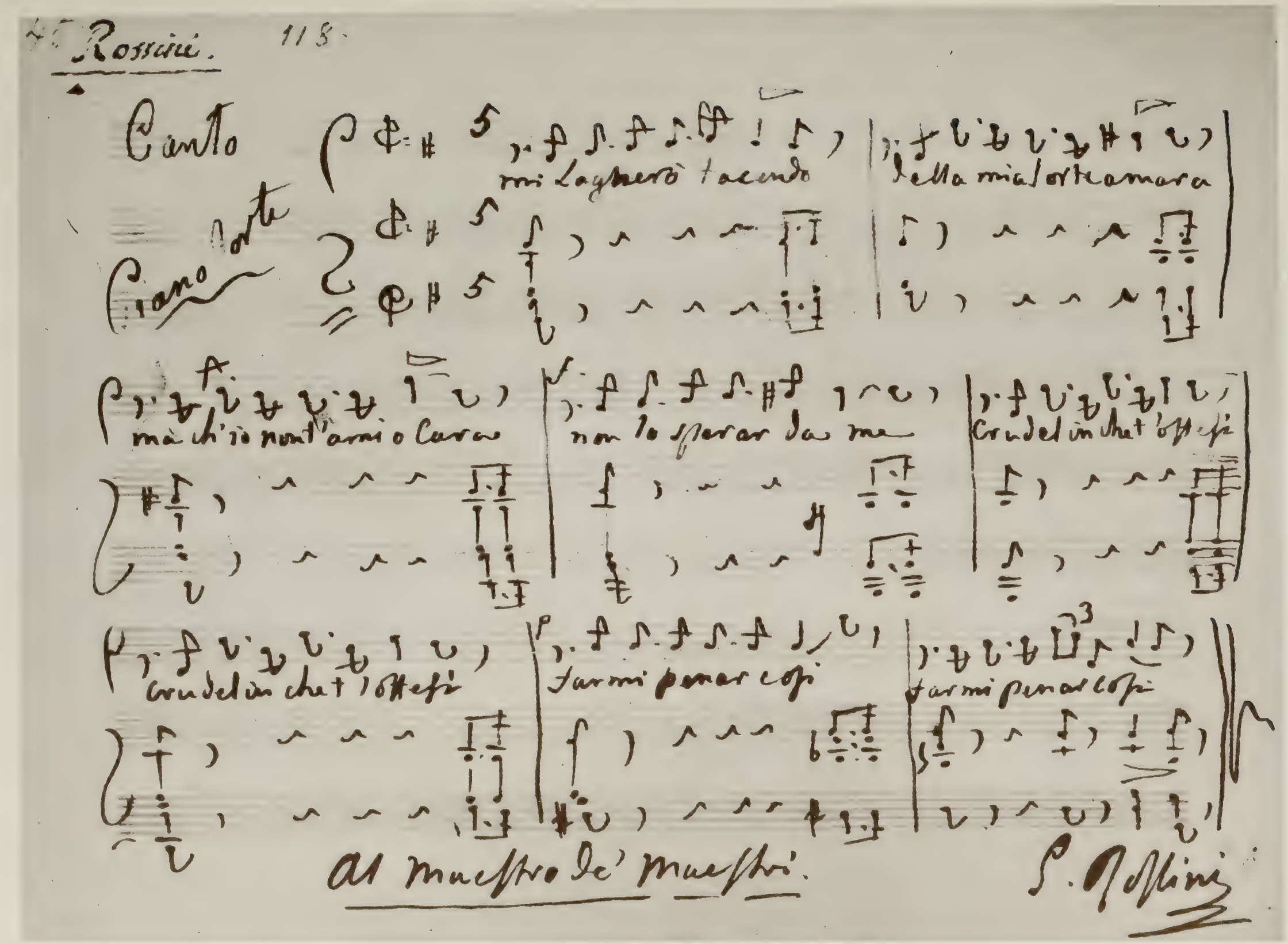


Plate 103: Rossini, *Mi lagnerò tacendo*, 1830 (?)

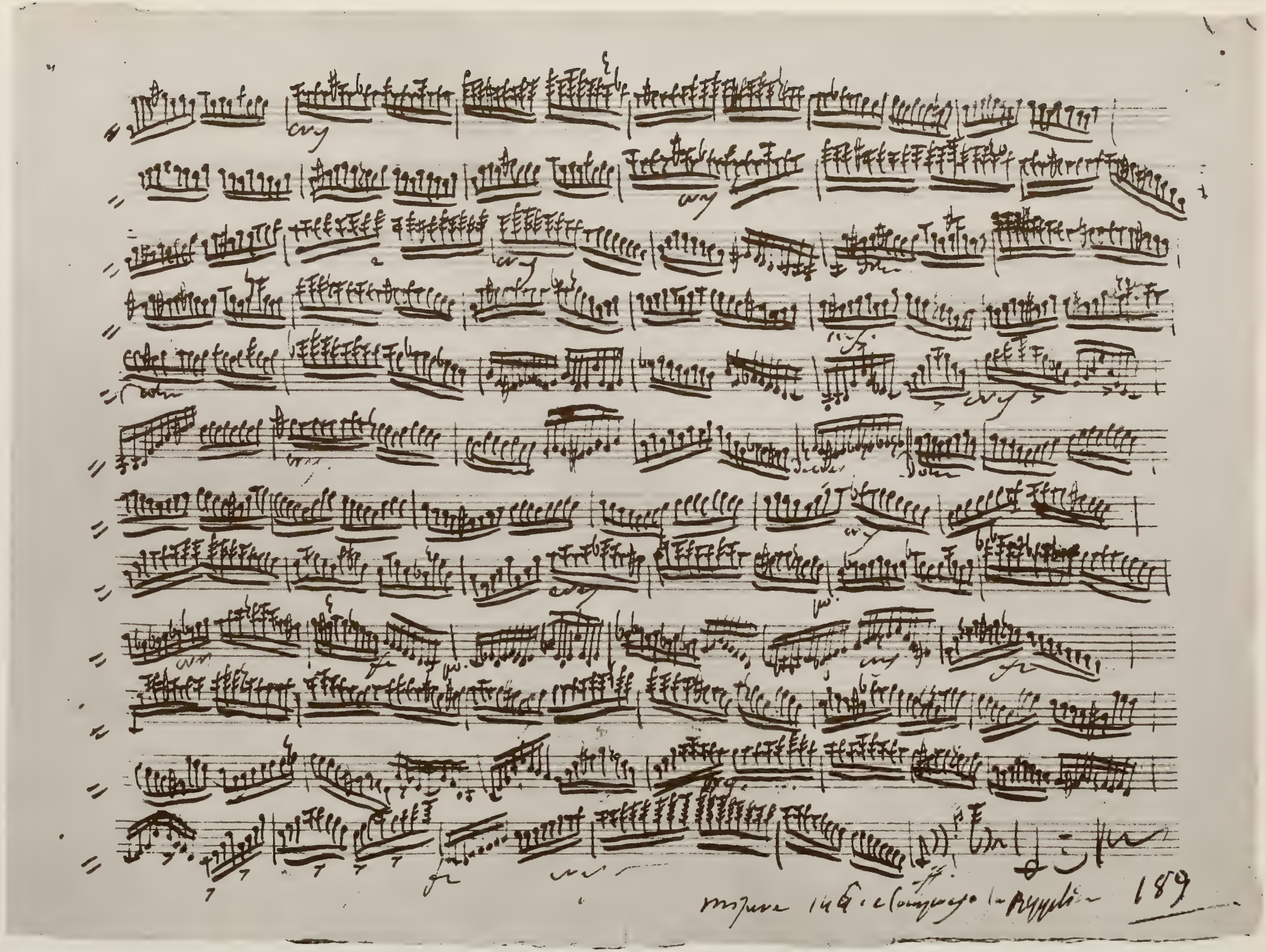

PLATE 104: Paganini, *Moto perpetuo*, 1835

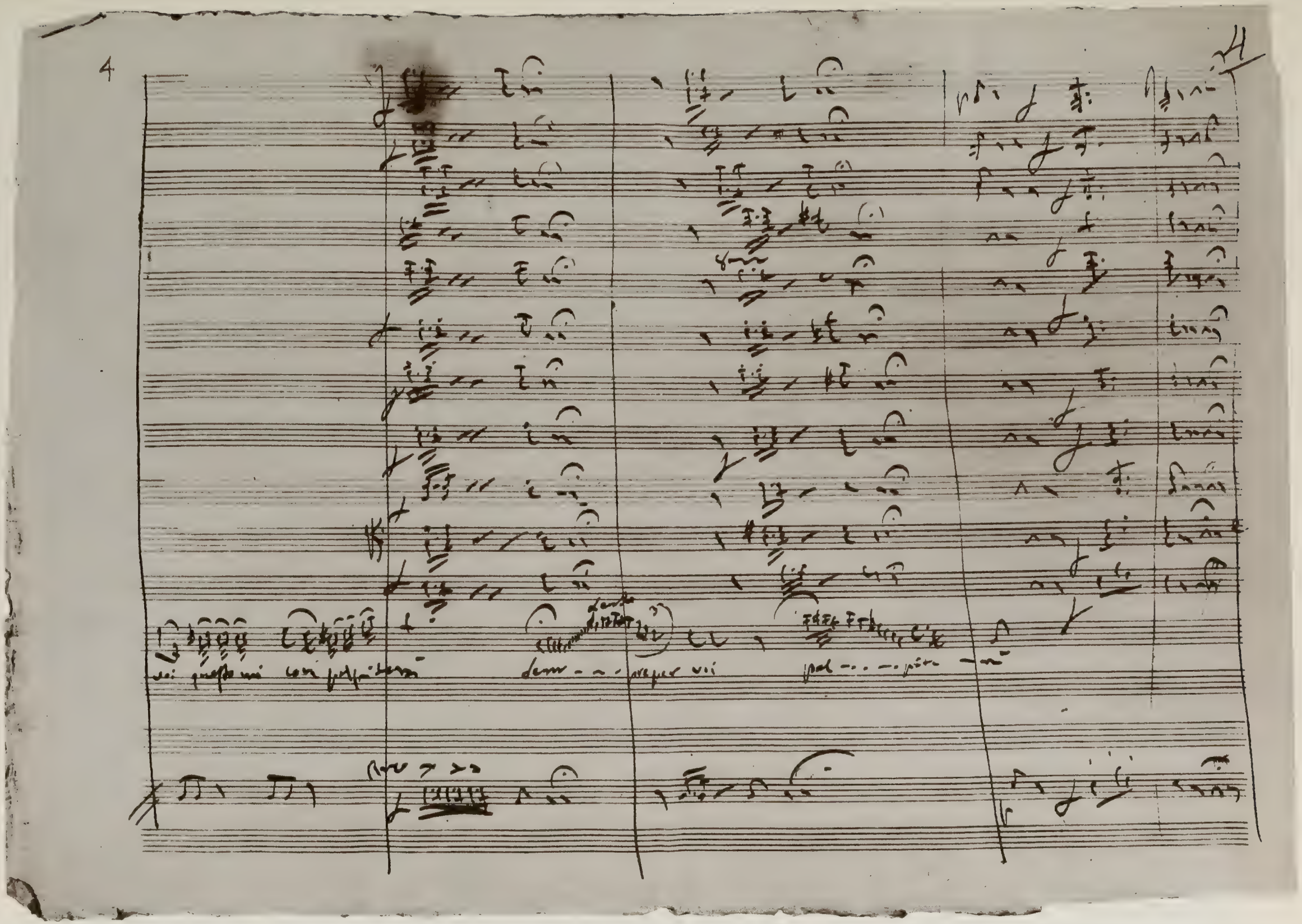

PLATE 105: Donizetti, *Nel vostro sen più voi ritrovo*, undated

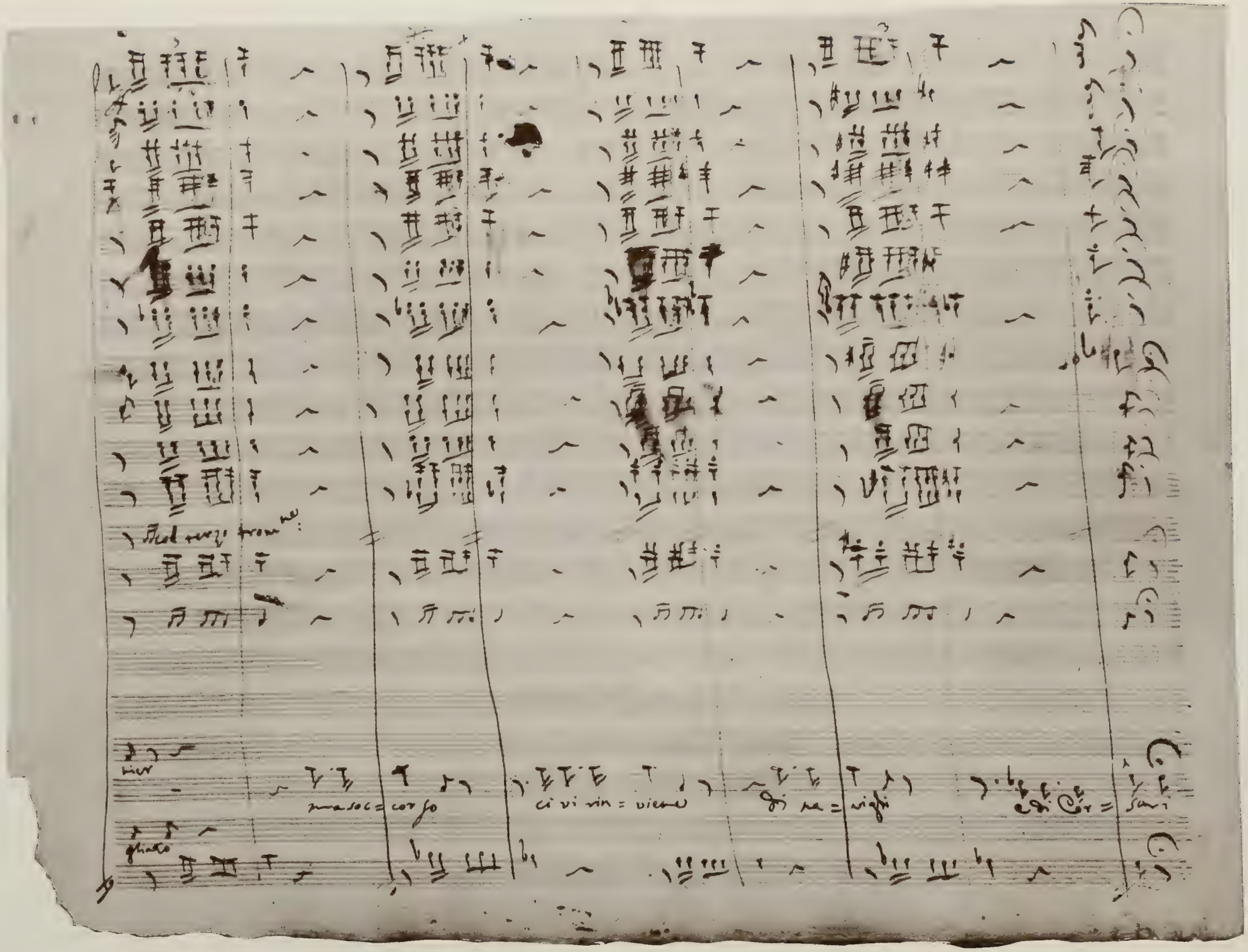

PLATE 106: Bellini, *Il Pirata*, undated

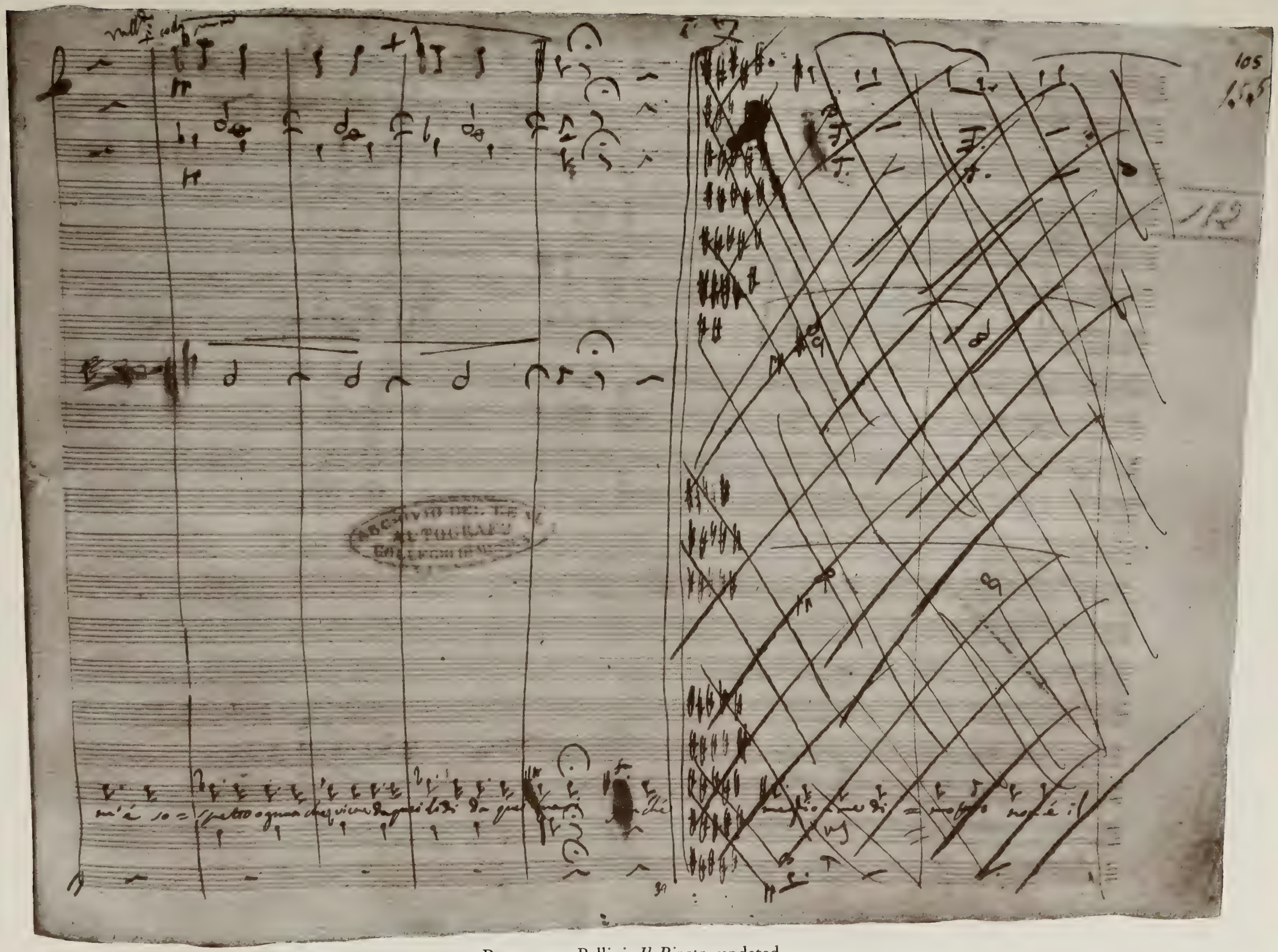

PLATE 107: Bellini, *Il Pirata*, undated

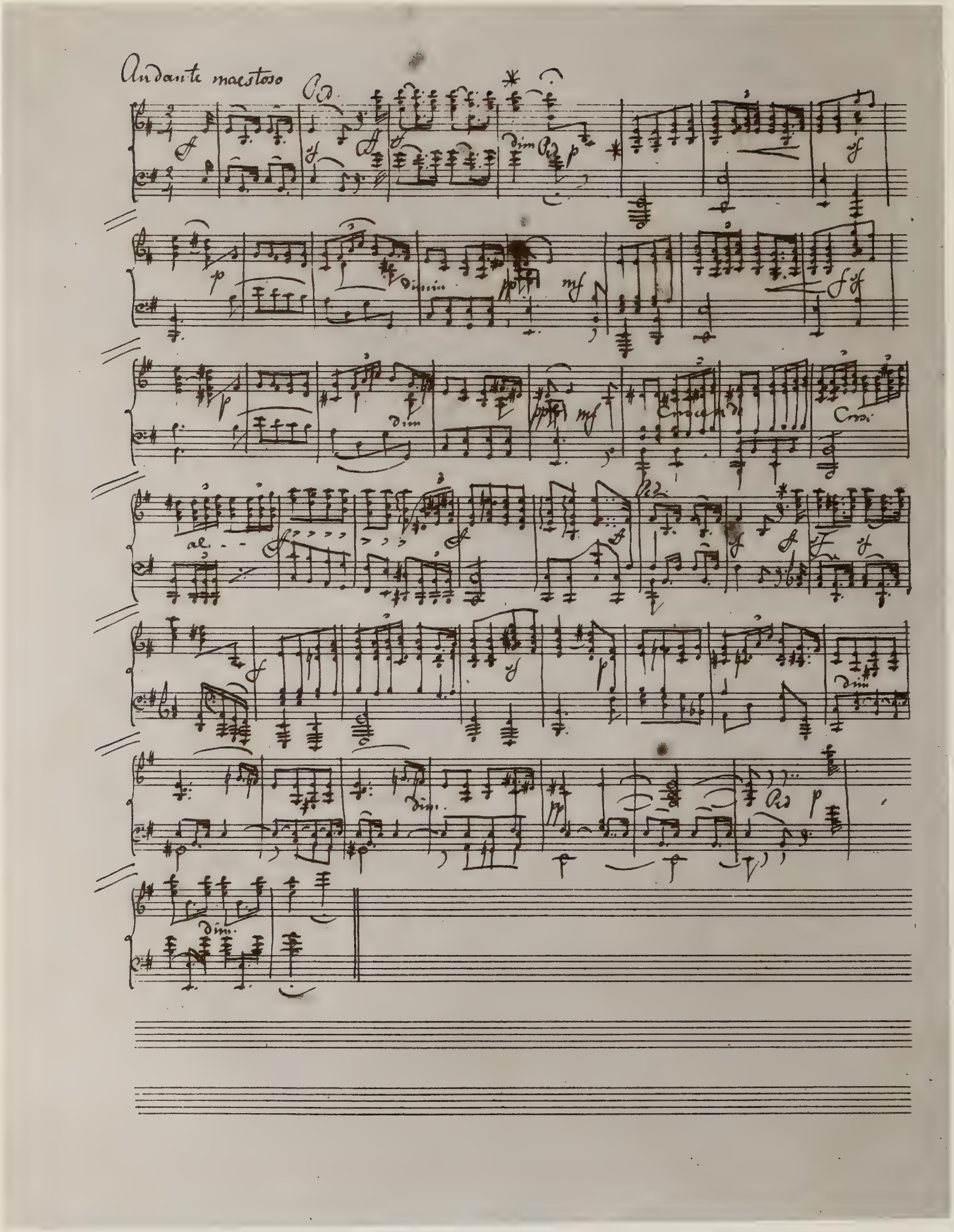


Plate 108: Mendelssohn, *Andante Maestoso for pianoforte*, 1843

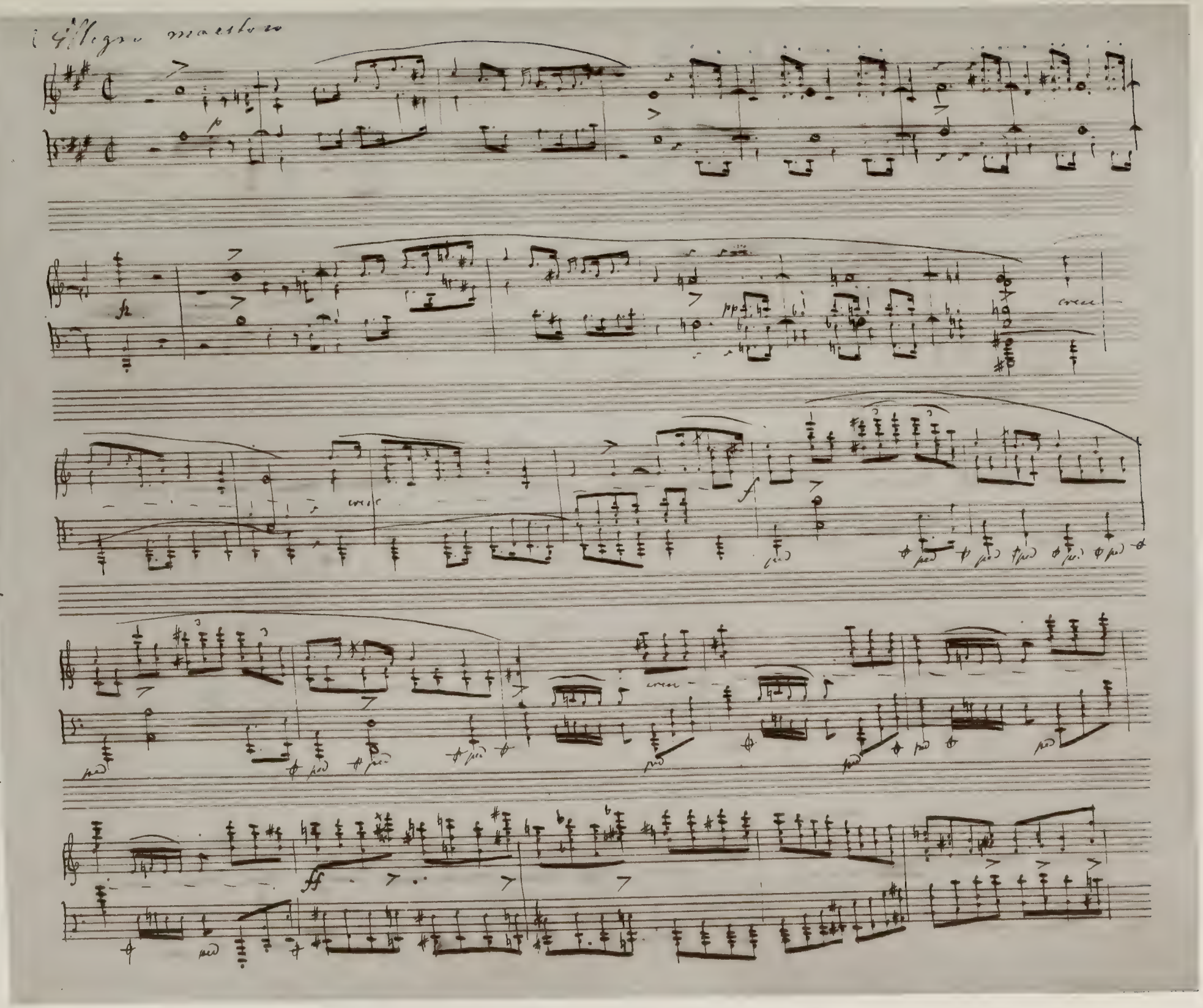


Plate 109: Chopin, *Allegro de Concert*, Op. 46, undated

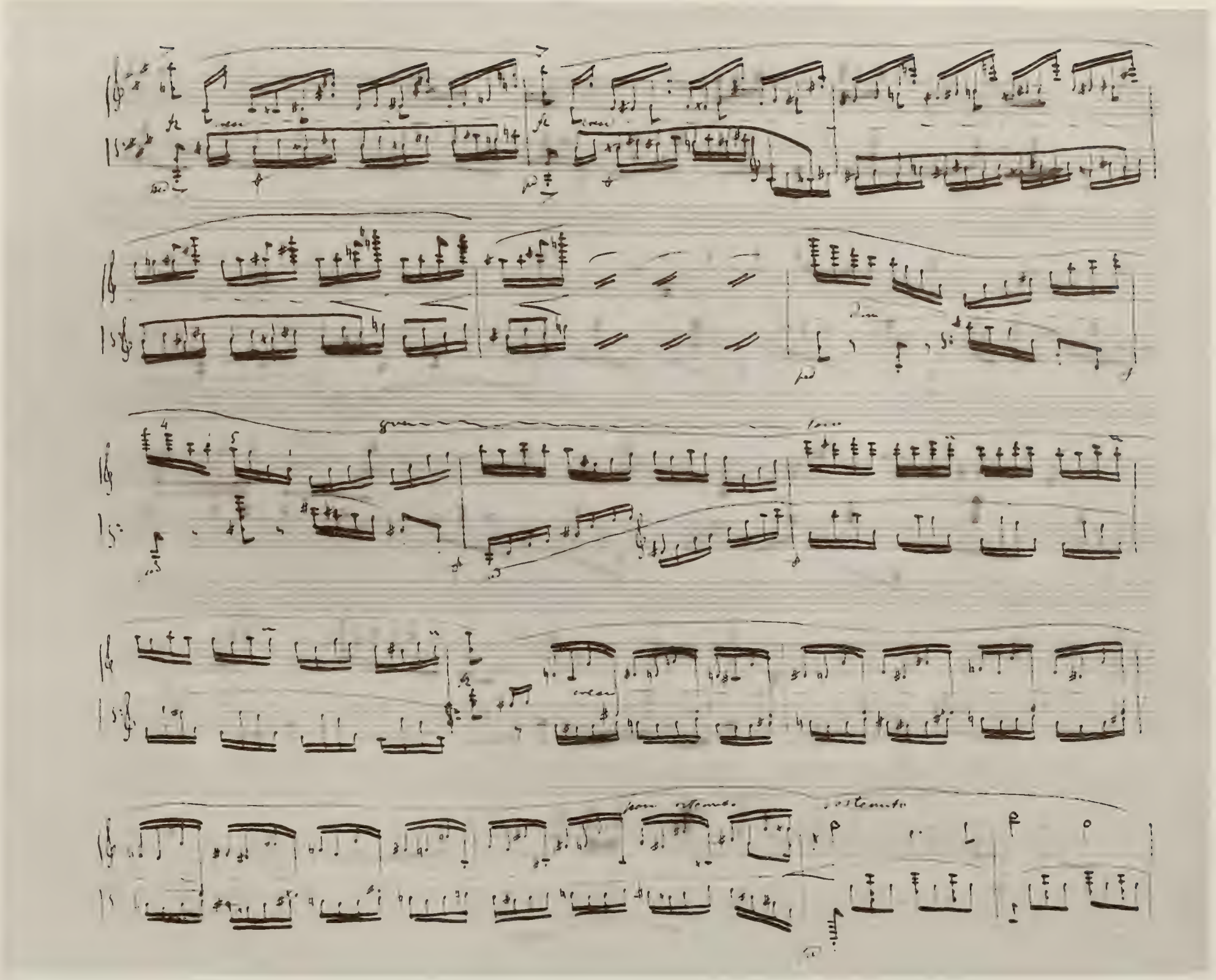

Plate 110: Chopin, *Allegro de Concert*, Op. 46, undated

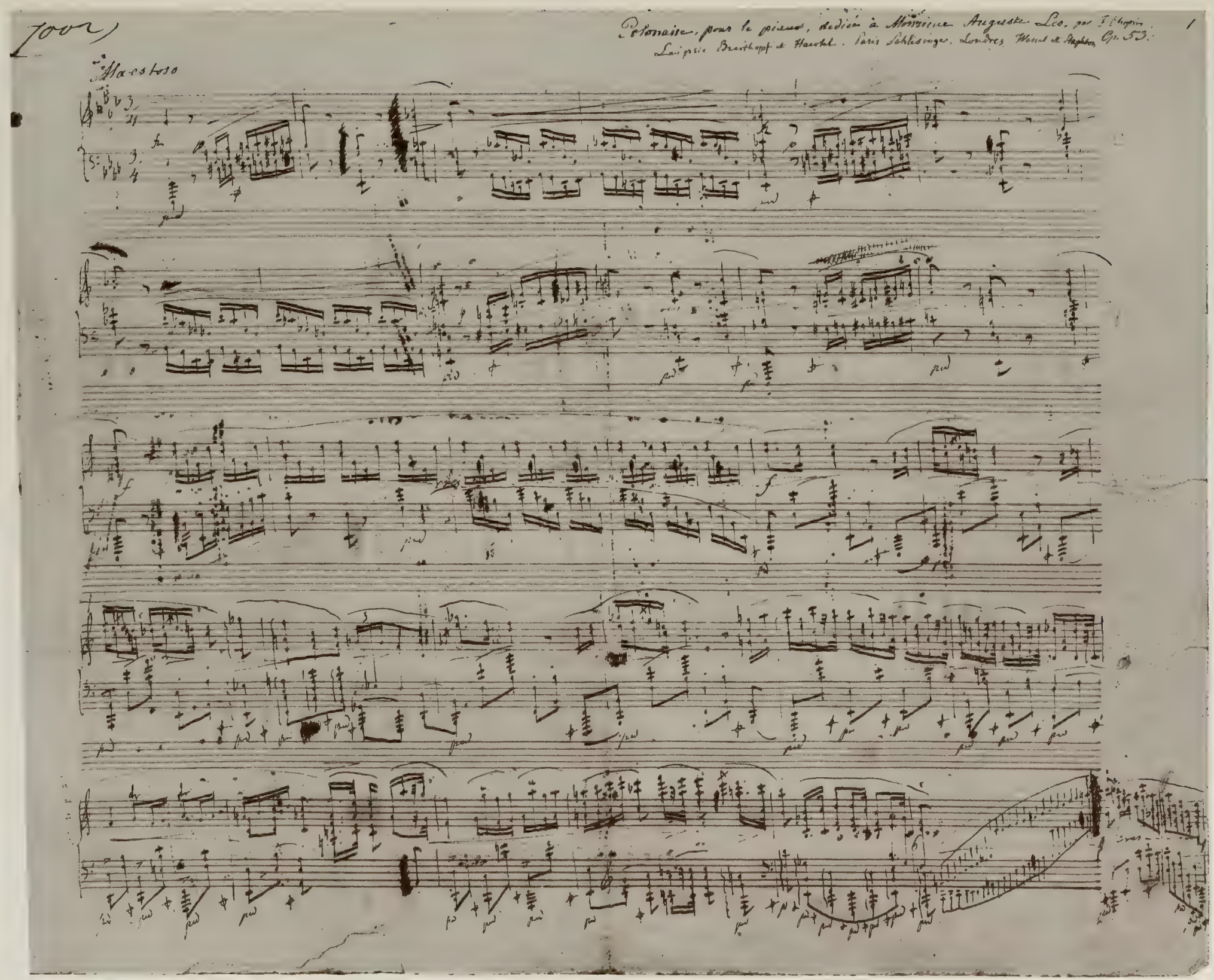


Plate iii: Chopin, *Polonaise in A flat major*, 1840

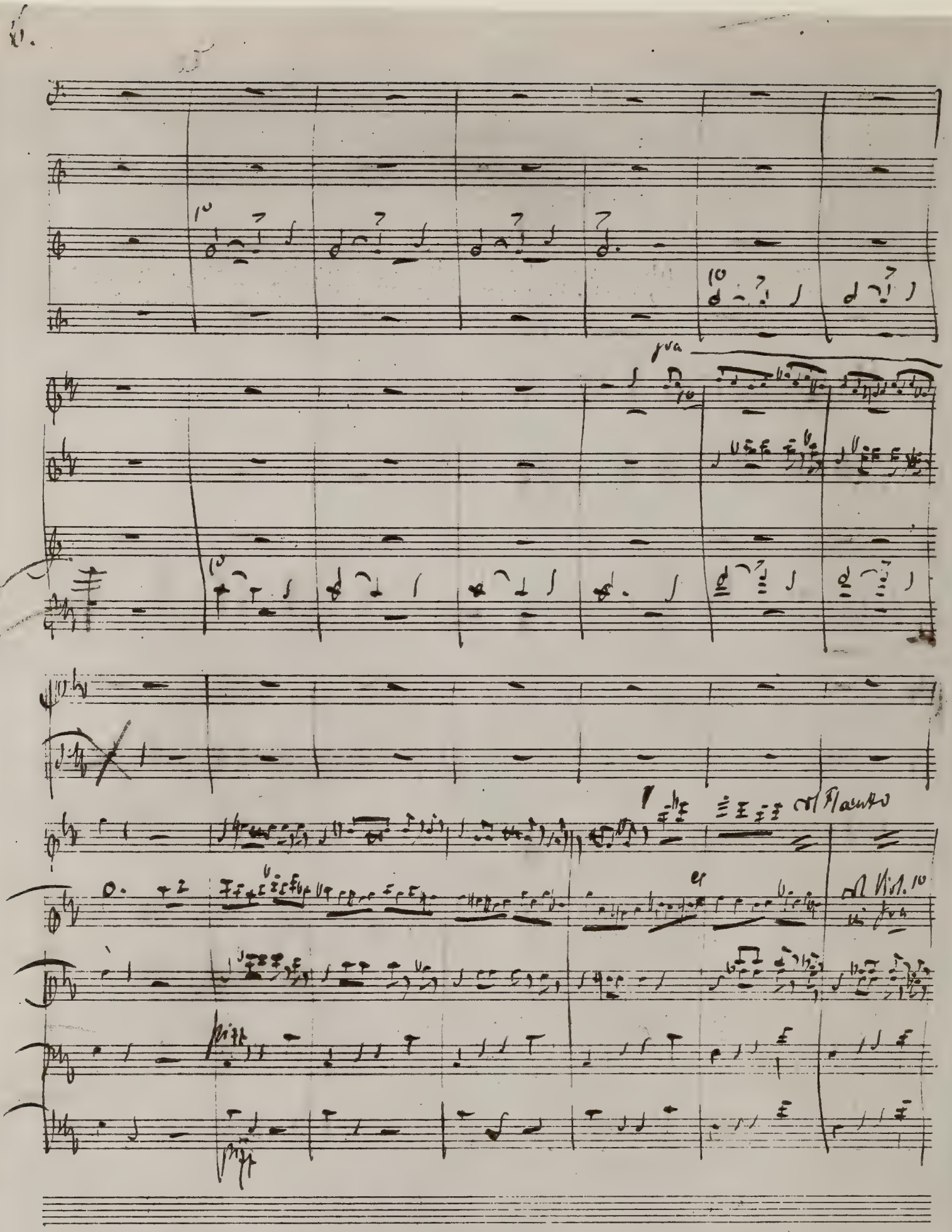

Plate 112: Schumann, *First Symphony*, 1841

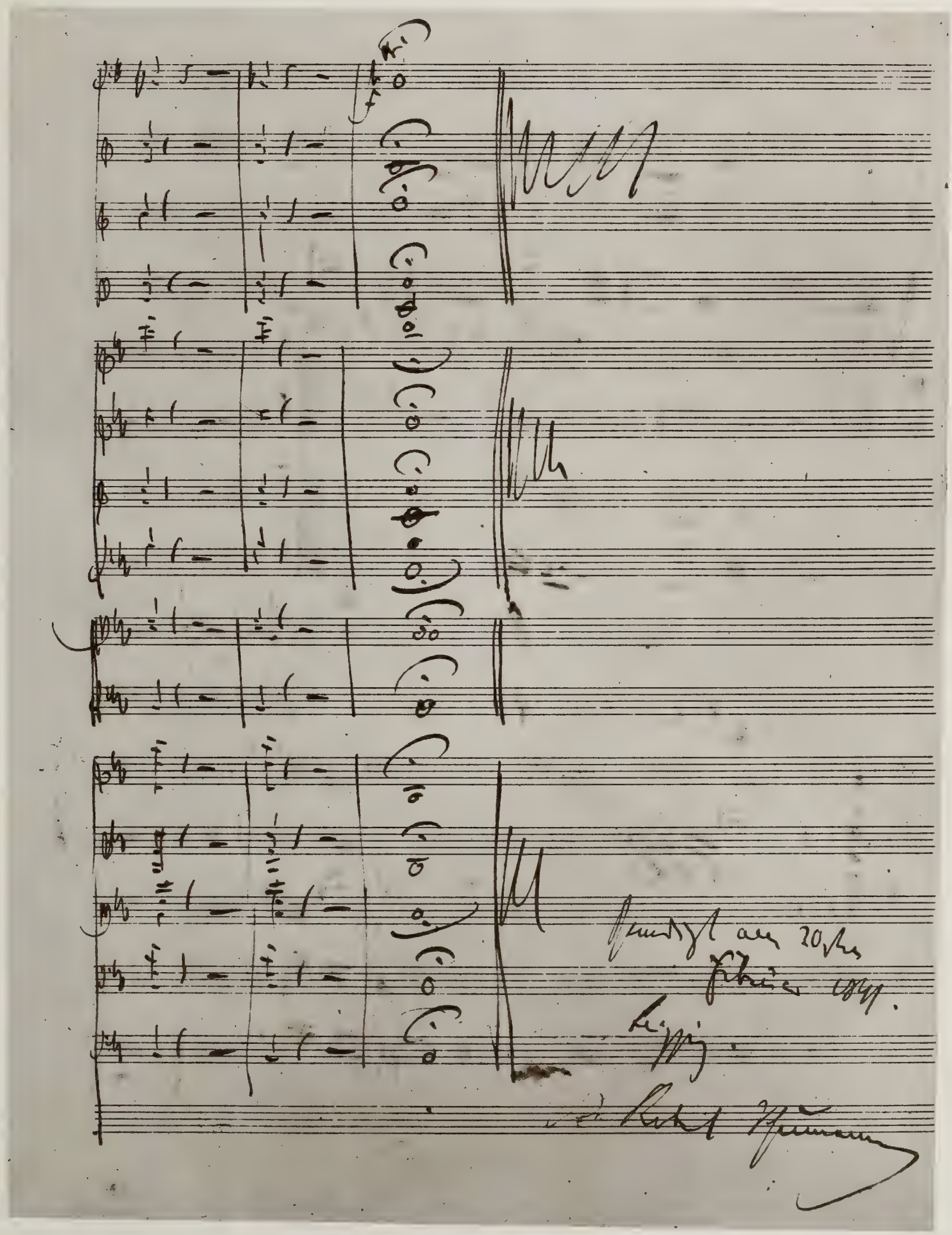

PLATE 113: Schumann, *First Symphony*, 1841

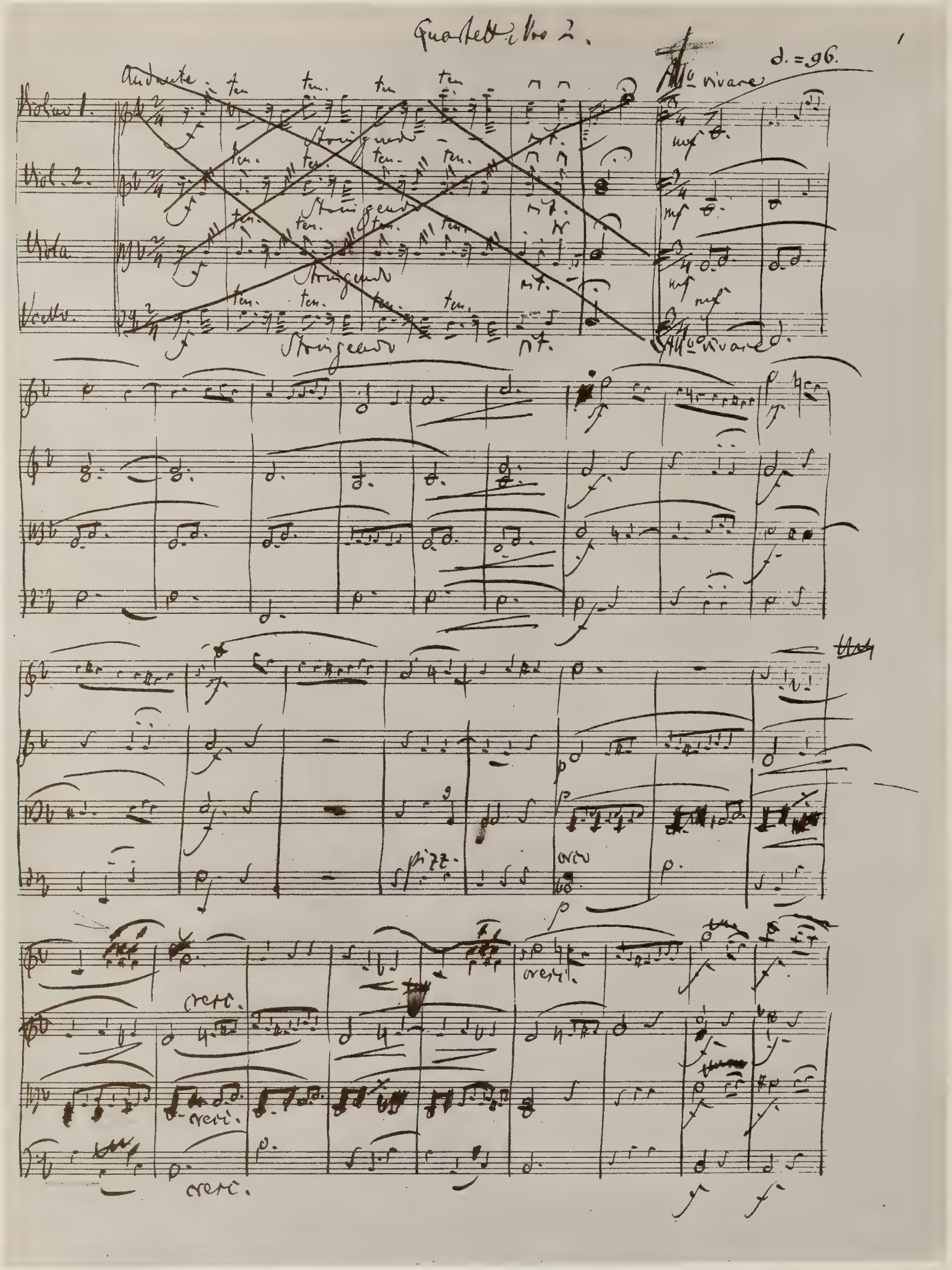


Plate 114: Schumann, *String Quartet in F major*, 1842

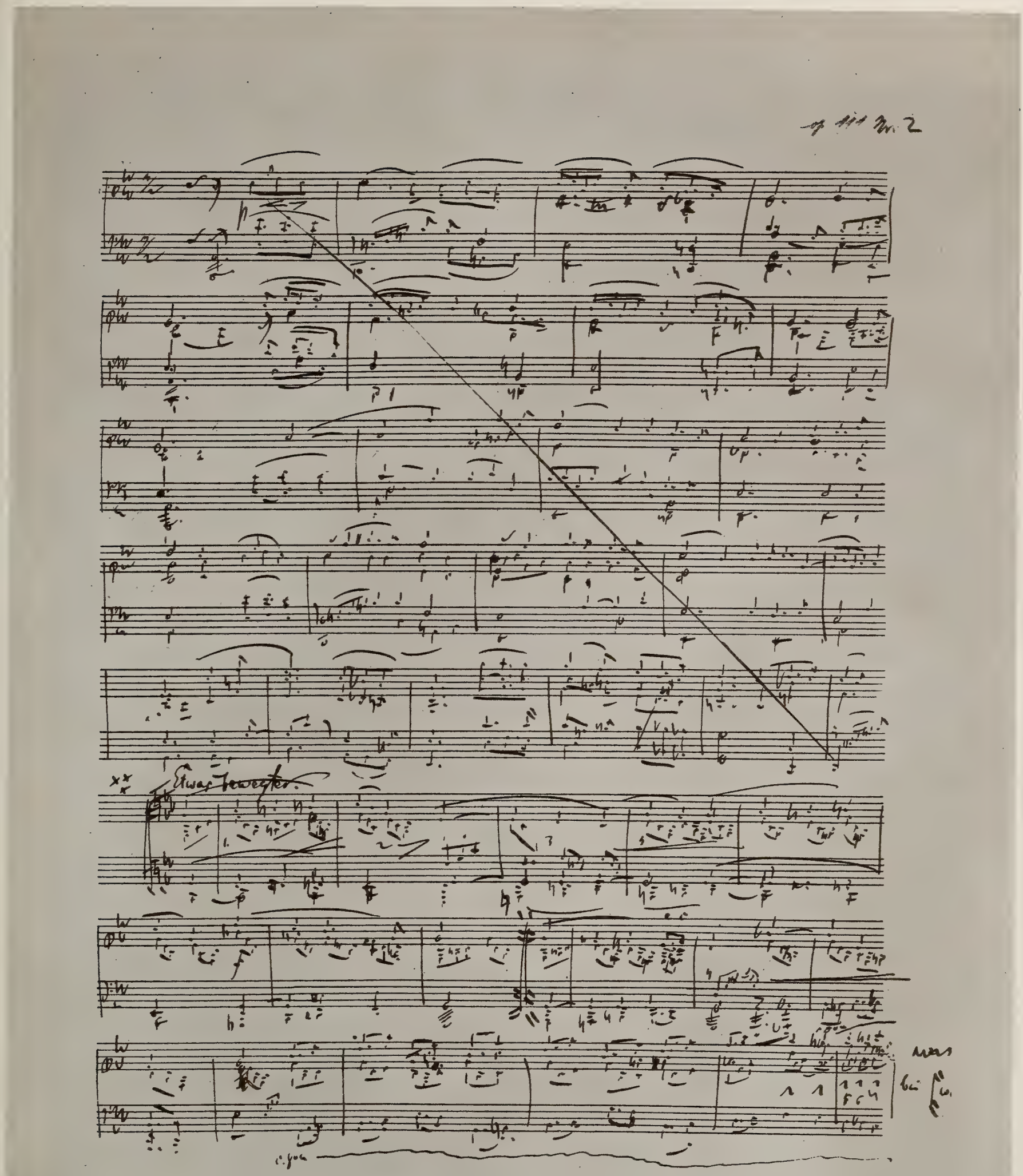


PLATE 115: Schumann, *Drei Phantasiestücke für das Pianoforte*, 1851

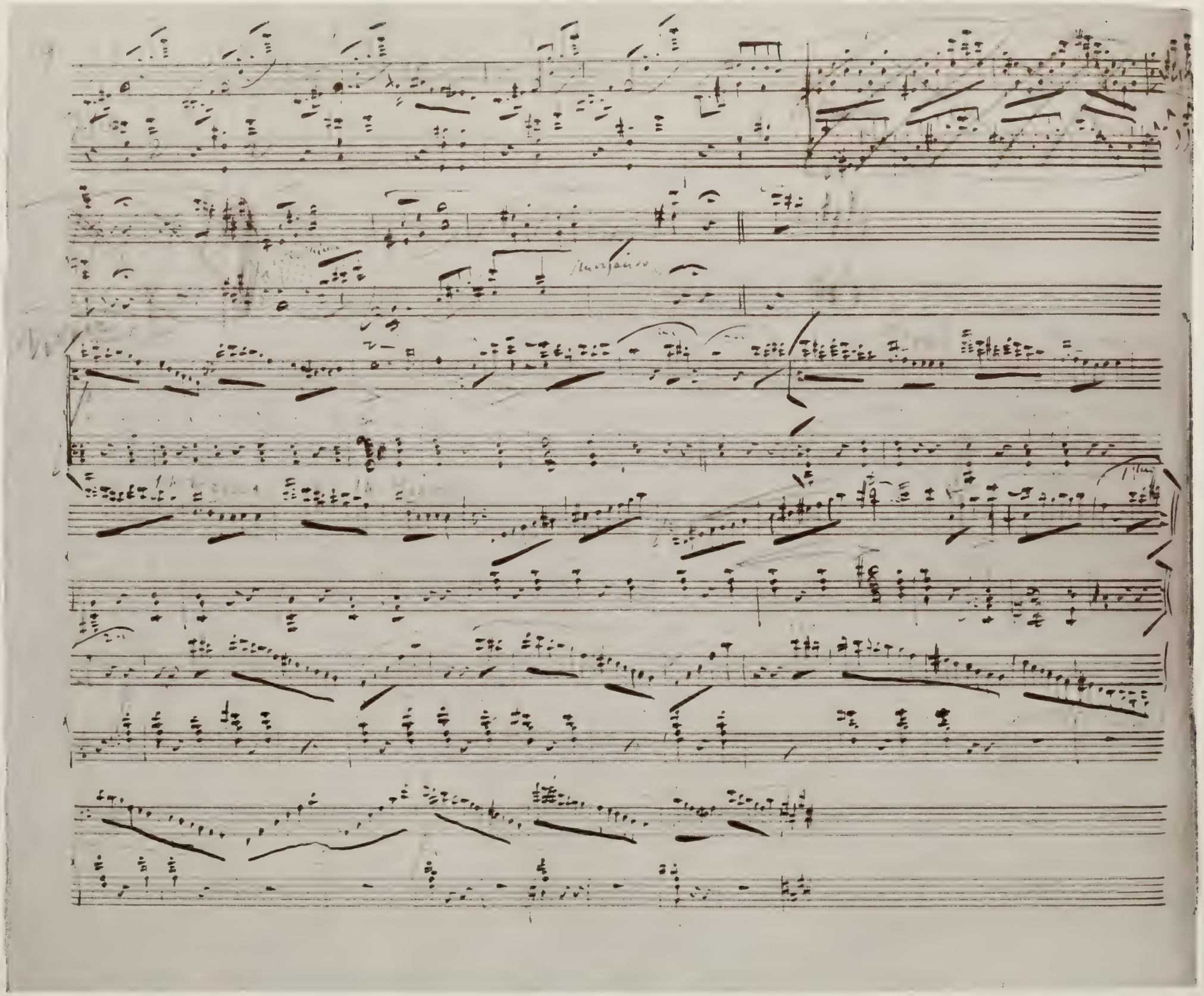

Plate 116: Liszt, *Soirées de Vienne*, 1852

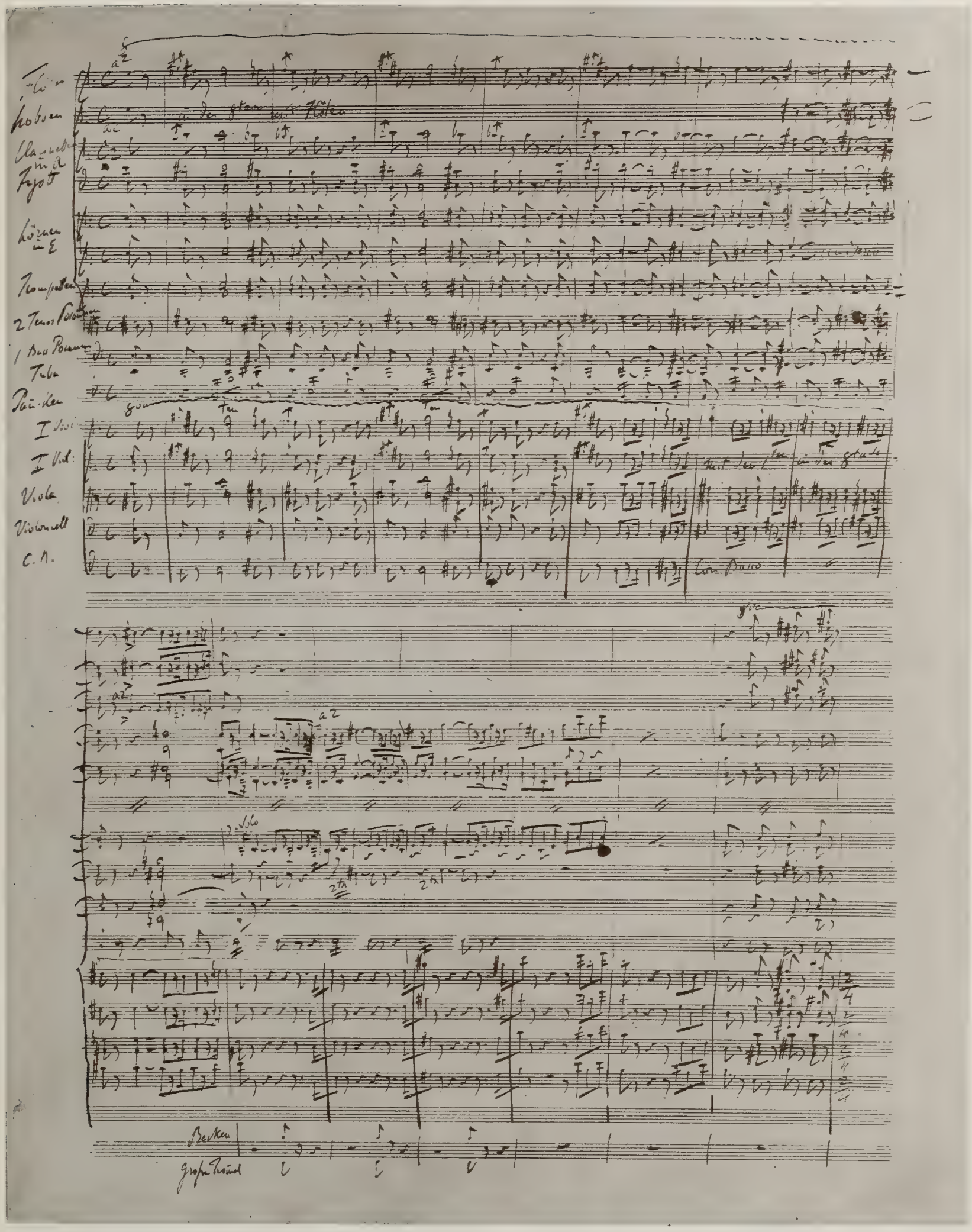

PLATE 117: Liszt, *Hungarian March for orchestra*, undated

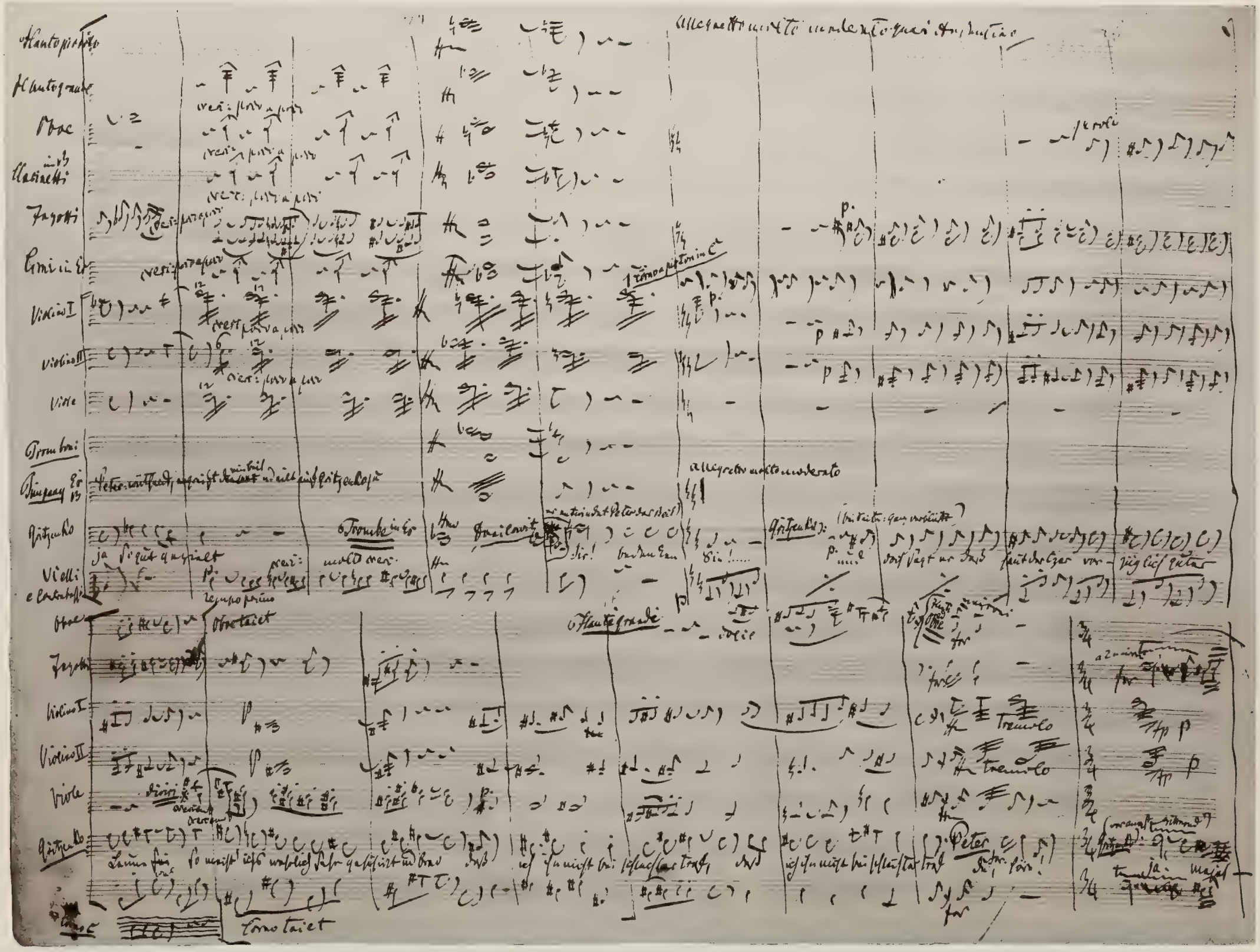

Plate 118: Meyerbeer, *L'Etoile du Nord*, 1844

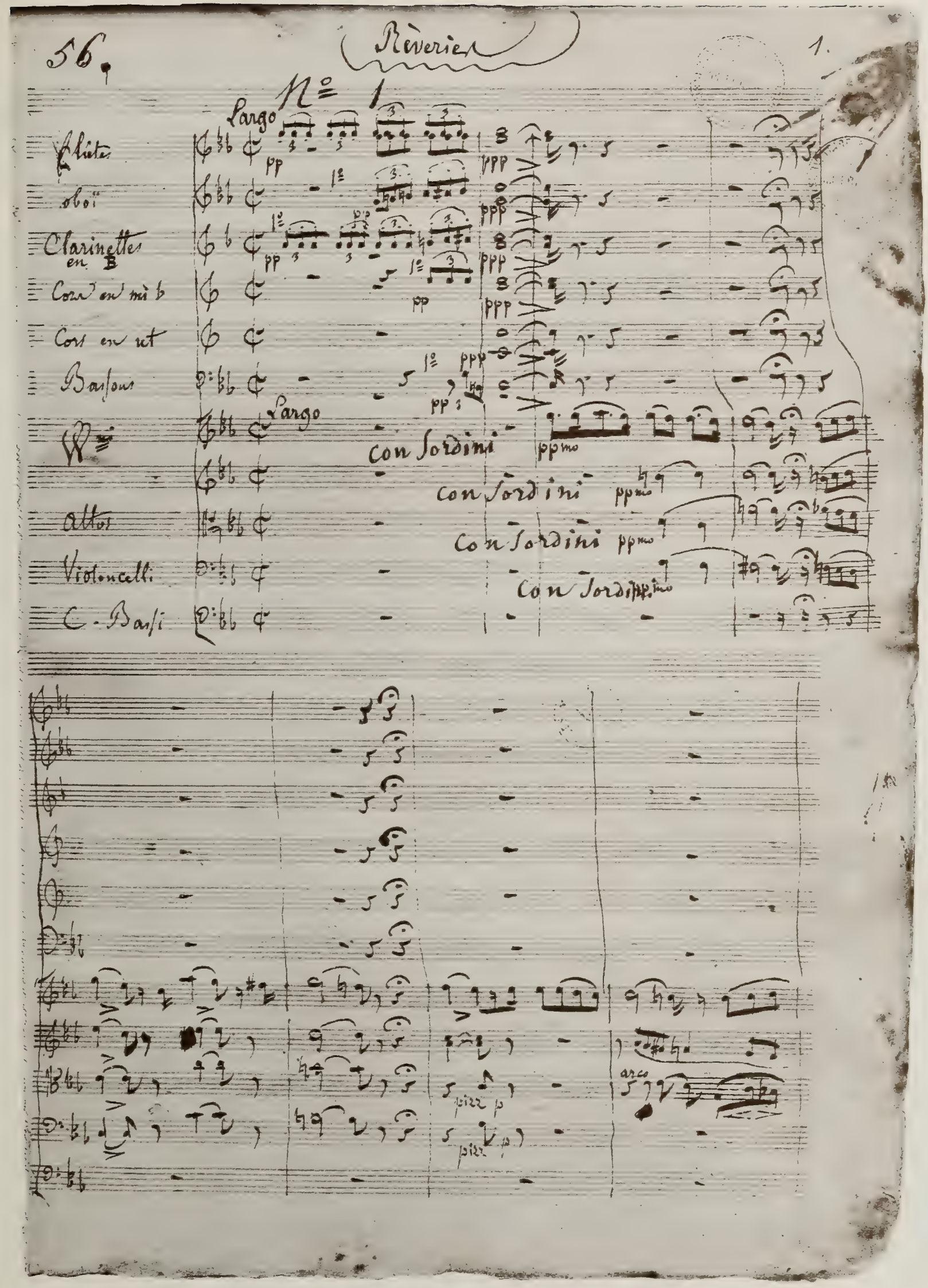


Plate 119: Berlioz, *Symphonie Fantastique*, undated

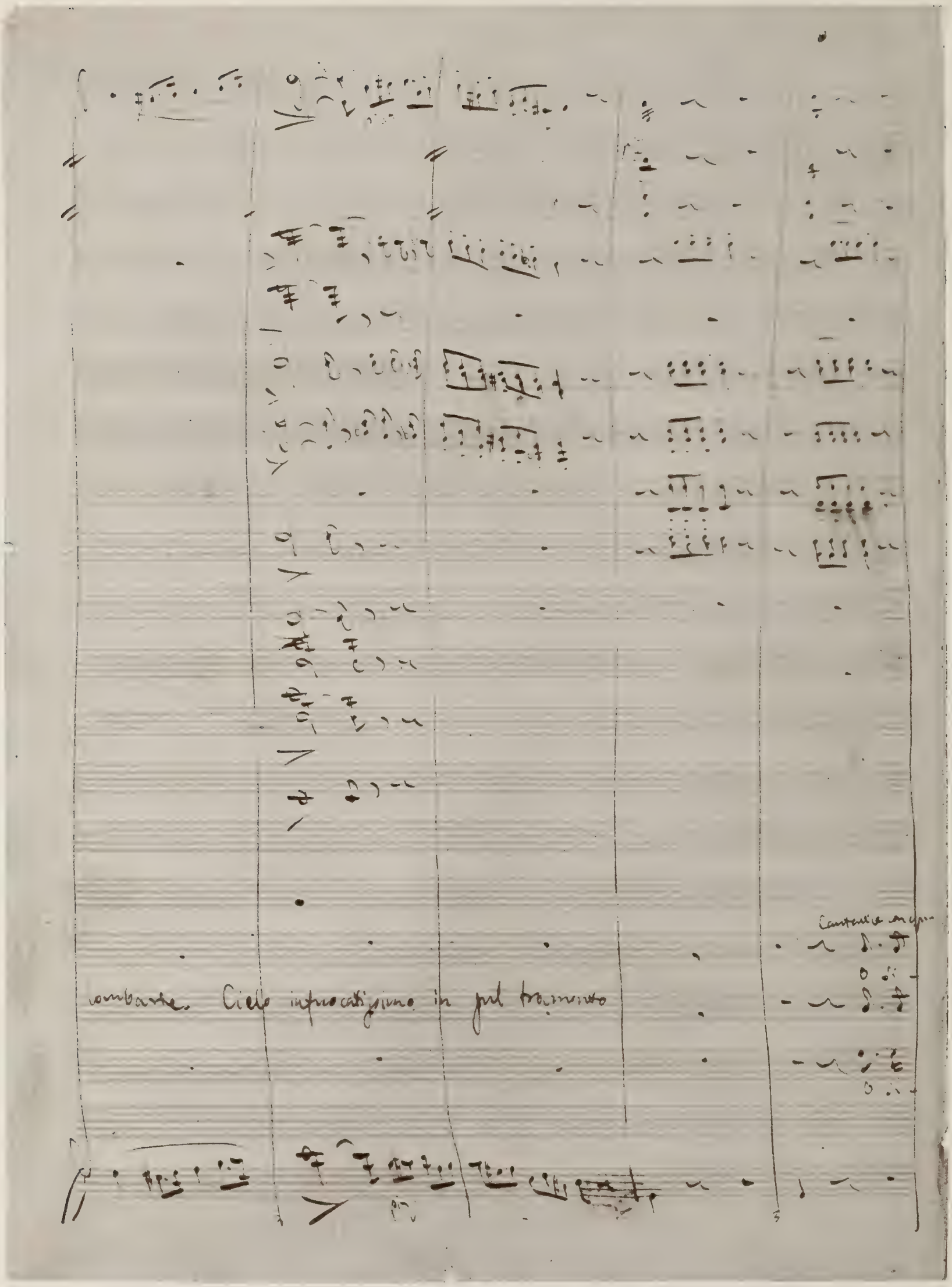


Plate 120: Verdi, *I Lombardi alla prima crociata*, 1842

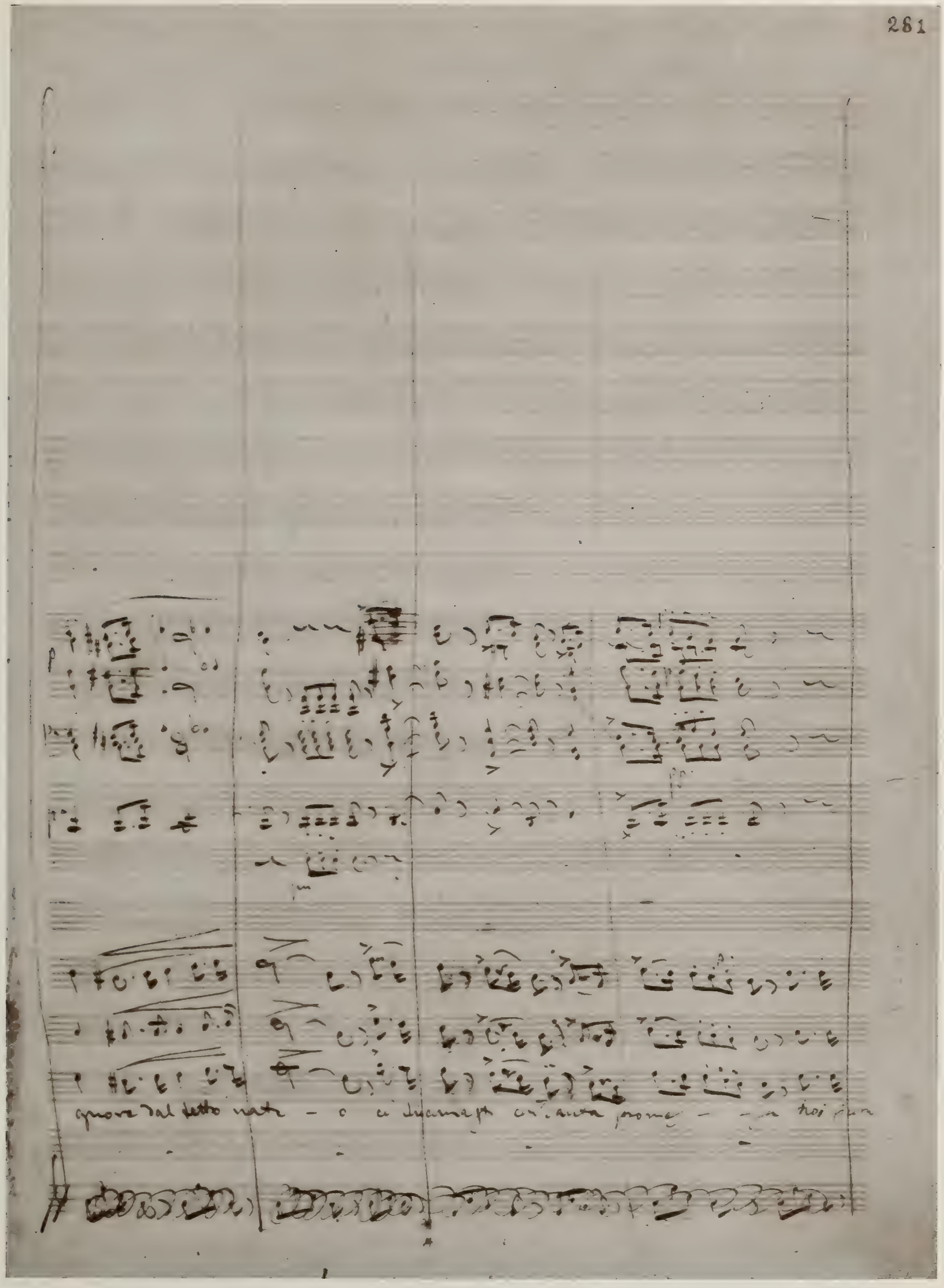

PLATE 121: Verdi, *I Lombardi alla prima crociata*, 1842

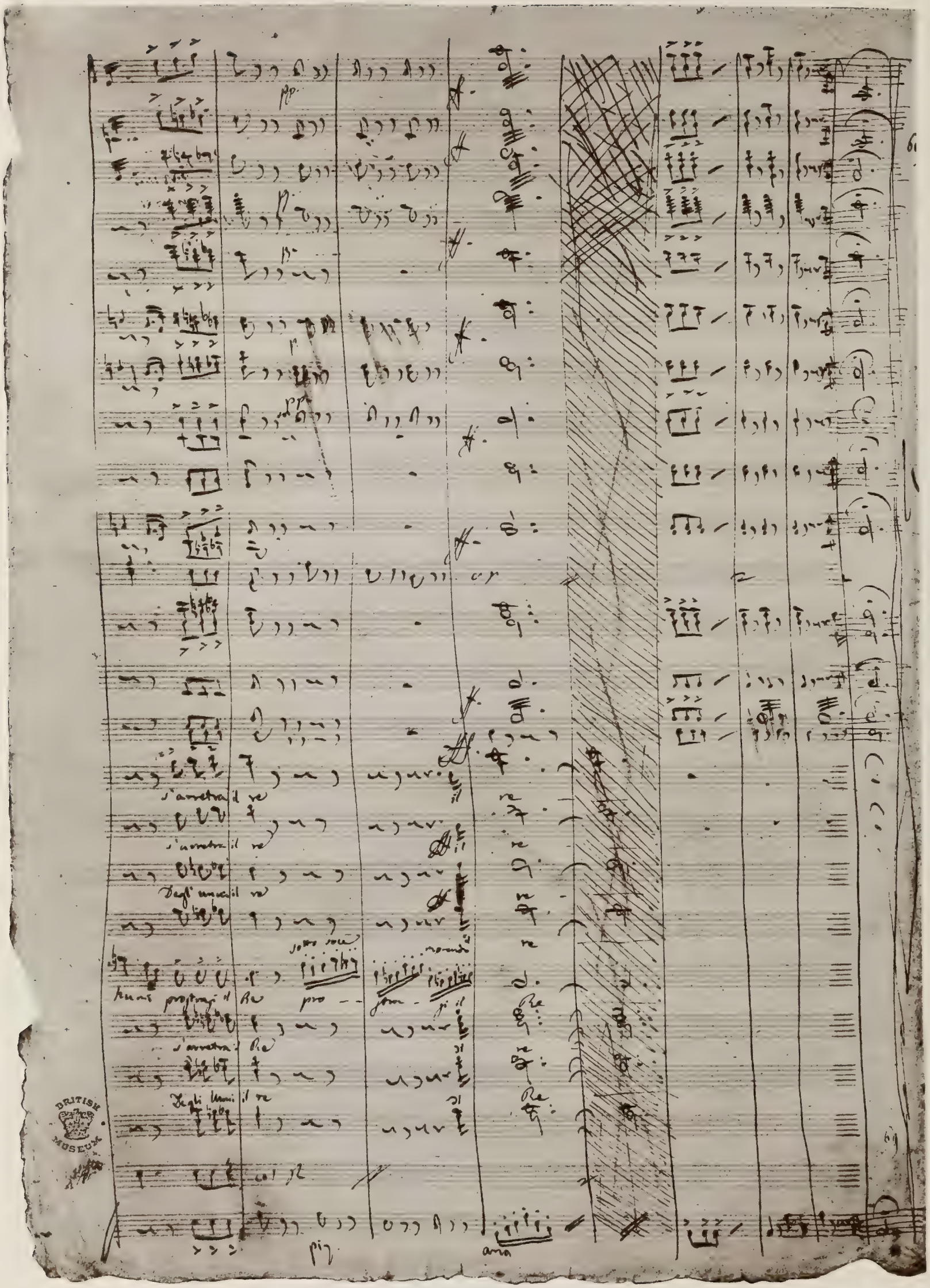
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Plate 122: Verdi, *Attila*, 1846

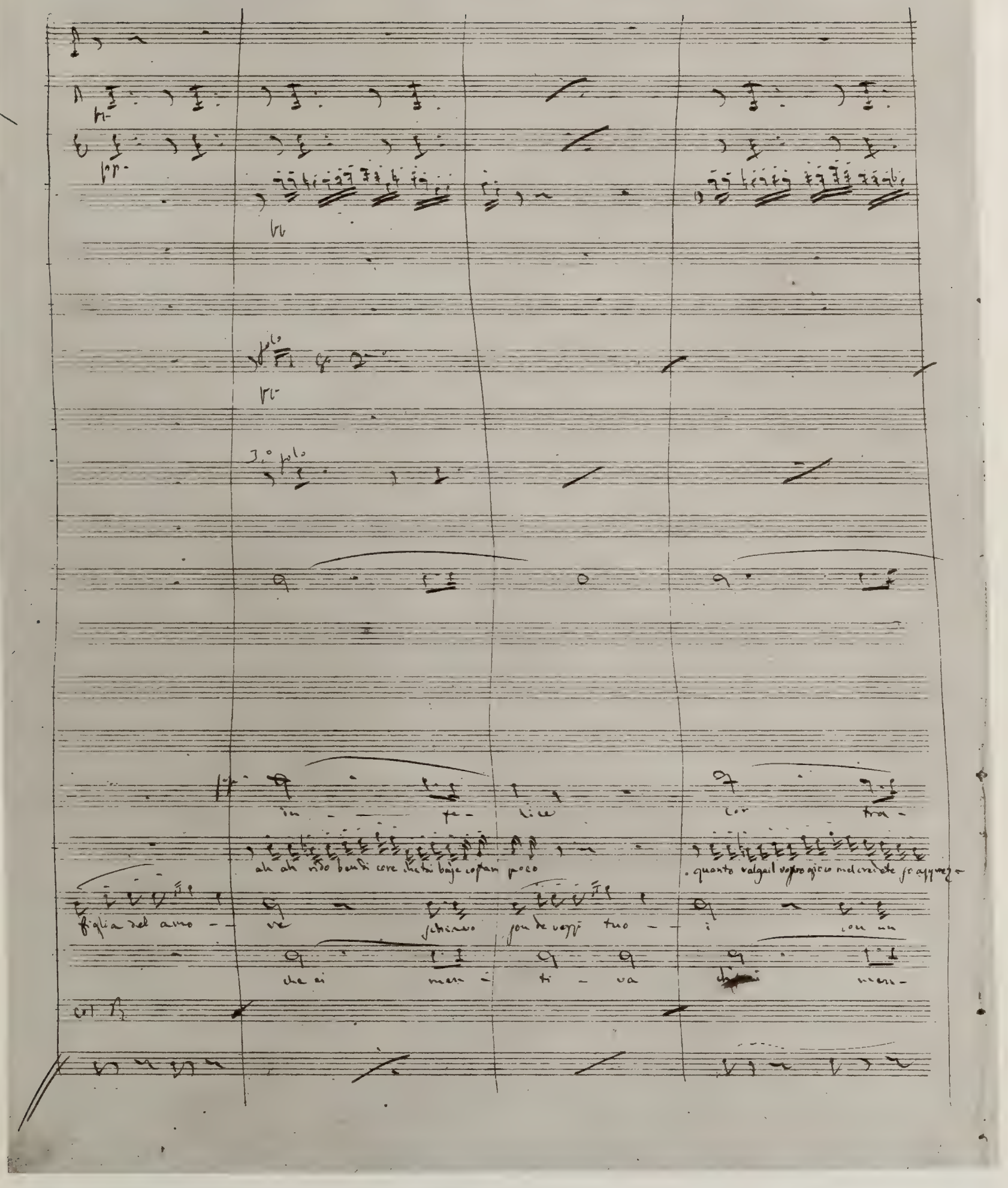



Plate 123: Verdi, *Rigoletto*, 1850-1851

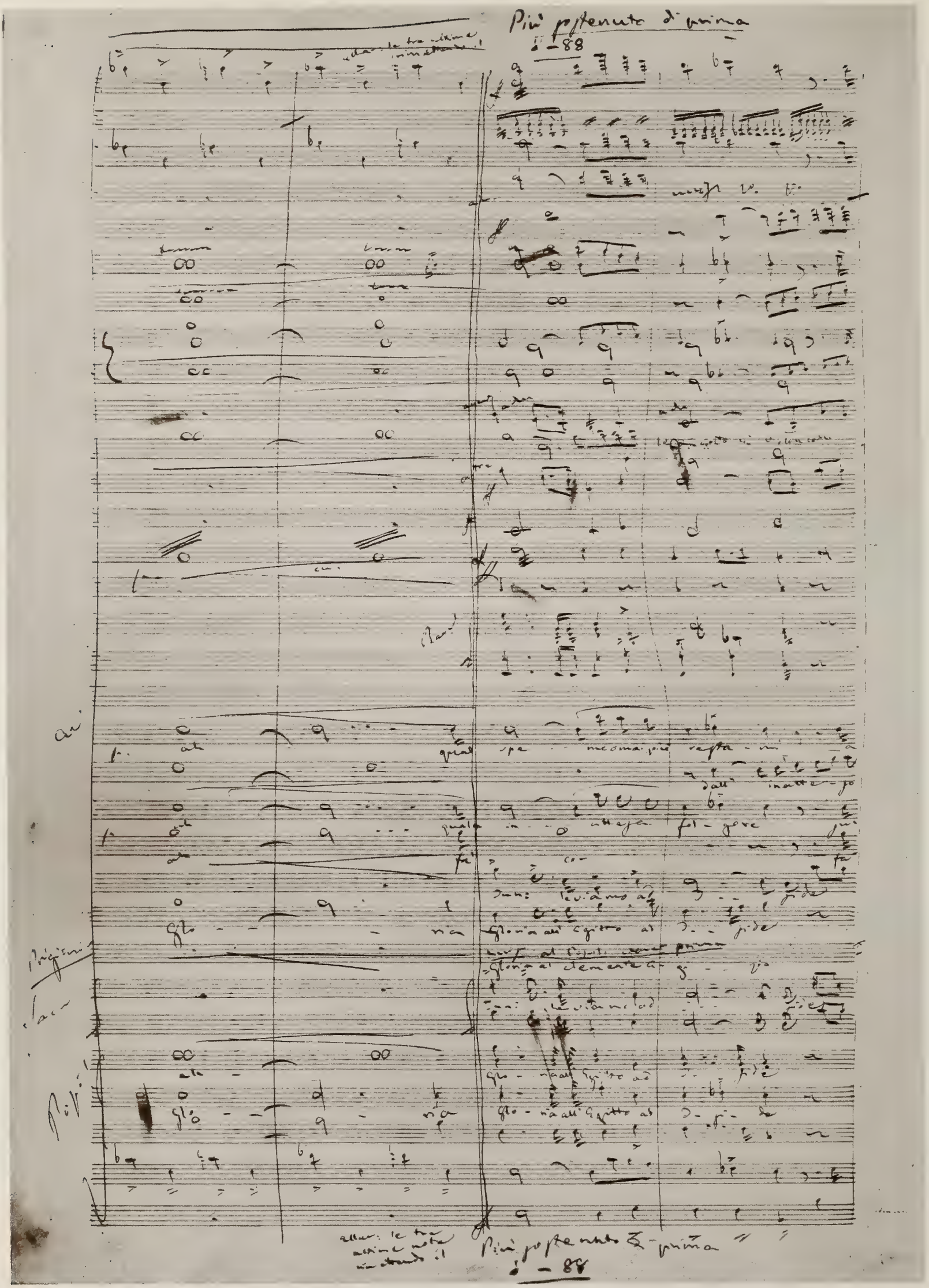



Plate 124: Verdi, *Aida*, 1870

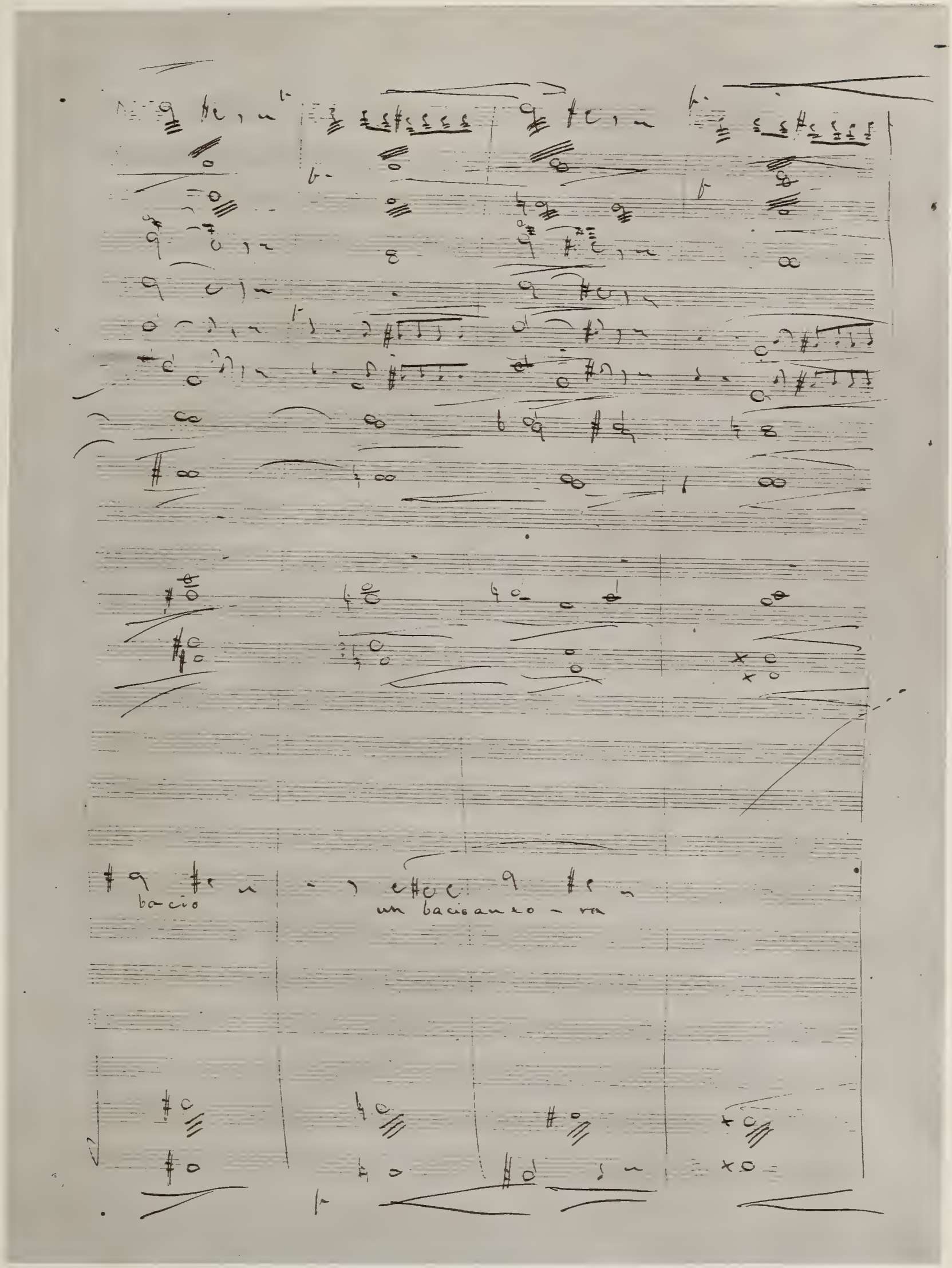



Plate 125: Verdi, *Otello*, 1884-86

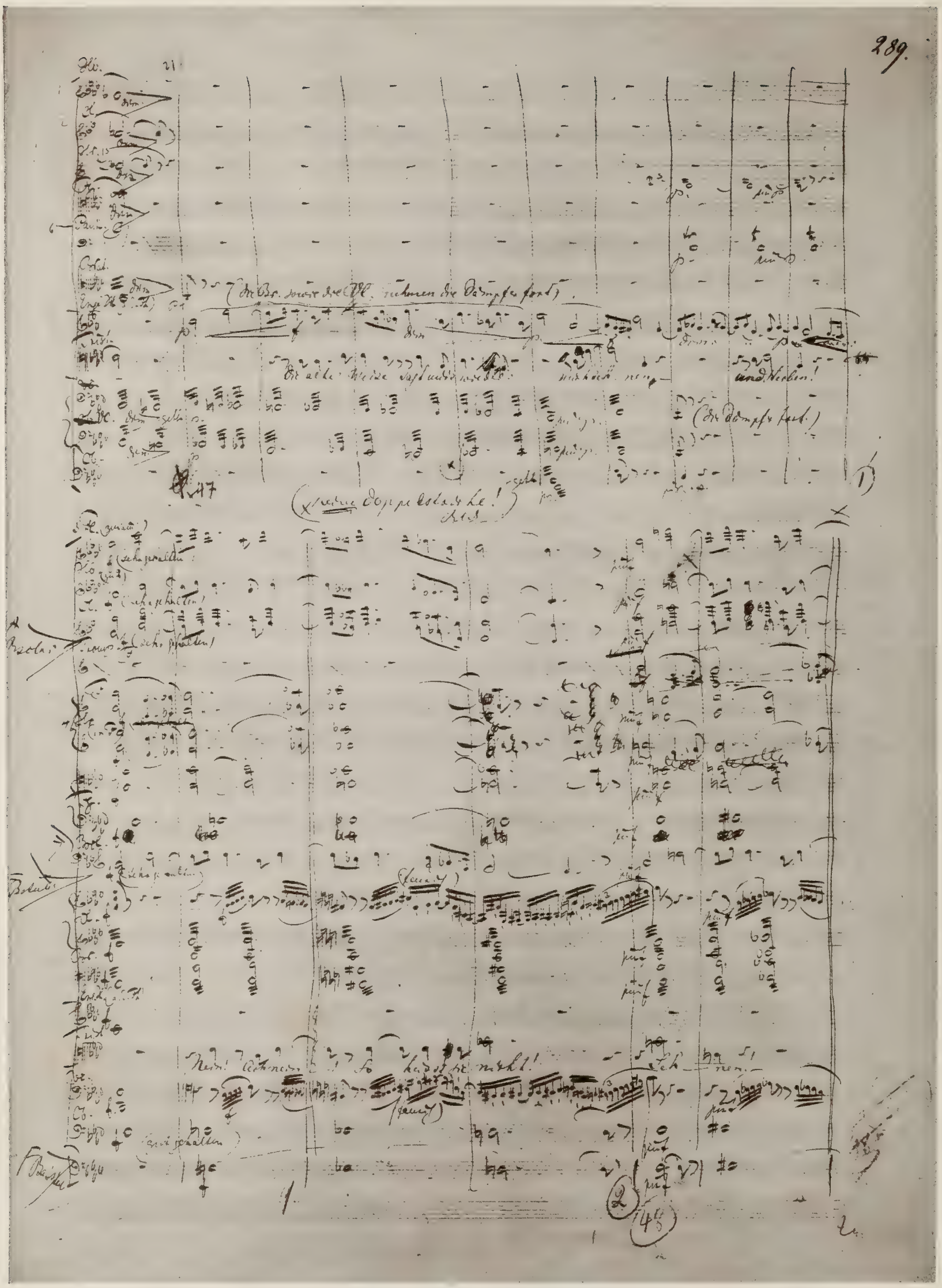


PLATE 126: Wagner, *Tristan und Isolde*, 1857-1859

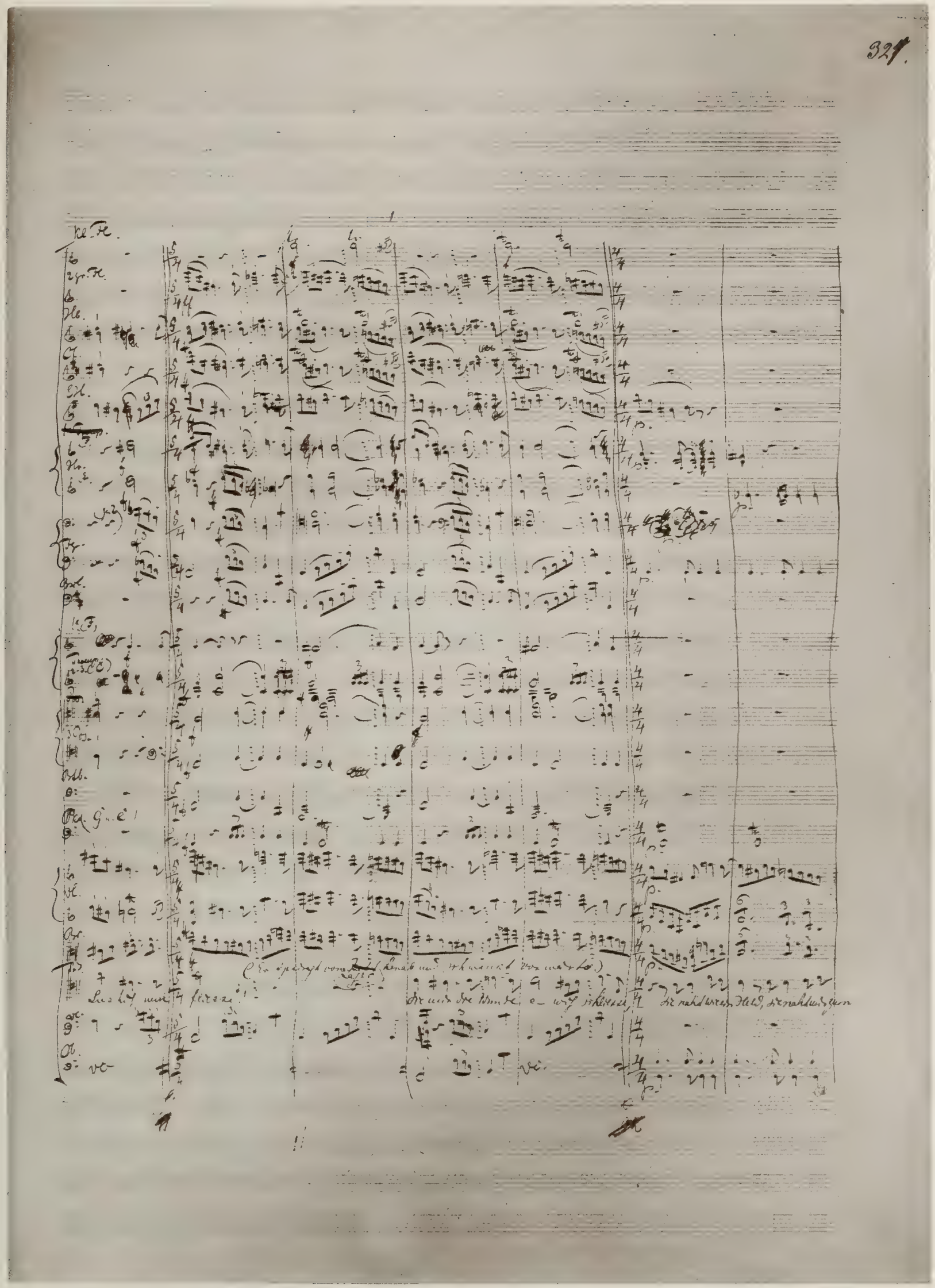


Plate 127: Wagner, *Tristan und Isolde*, 1857-1859

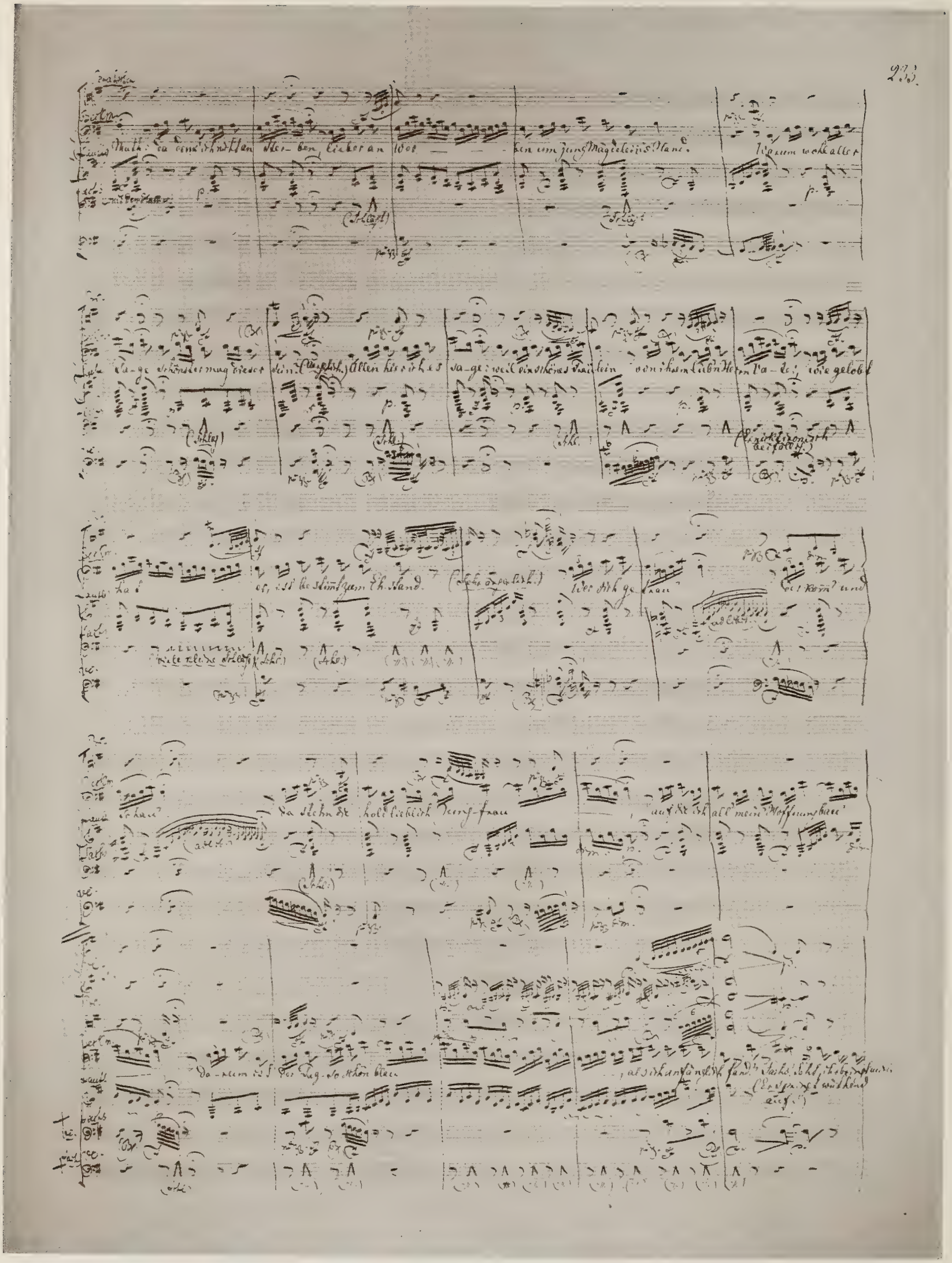


PLATE 128: Wagner, *Die Meistersinger von Nürnberg*, 1862-1867

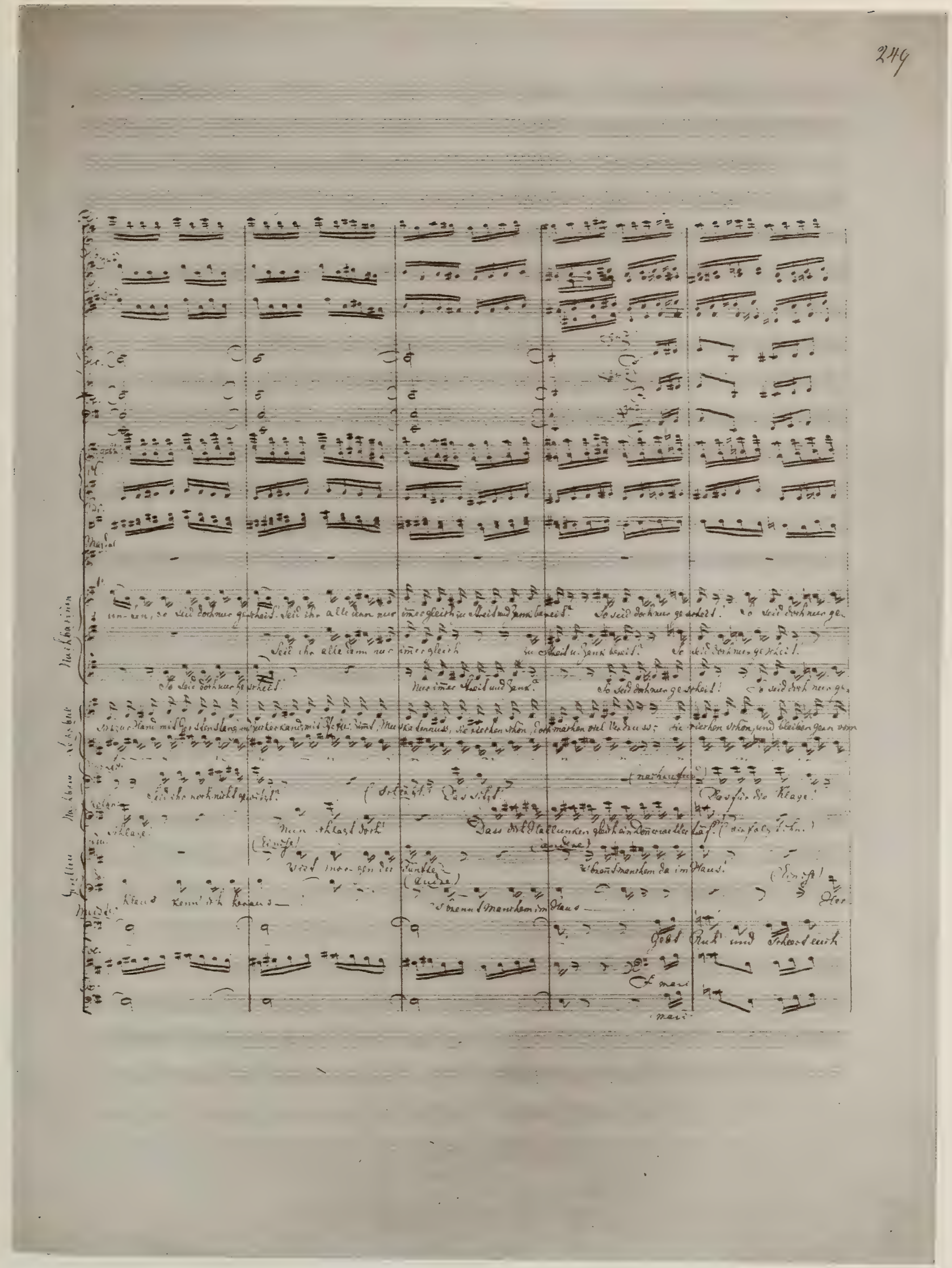


PLATE 129: Wagner, *Die Meistersinger von Nürnberg*, 1862-1867

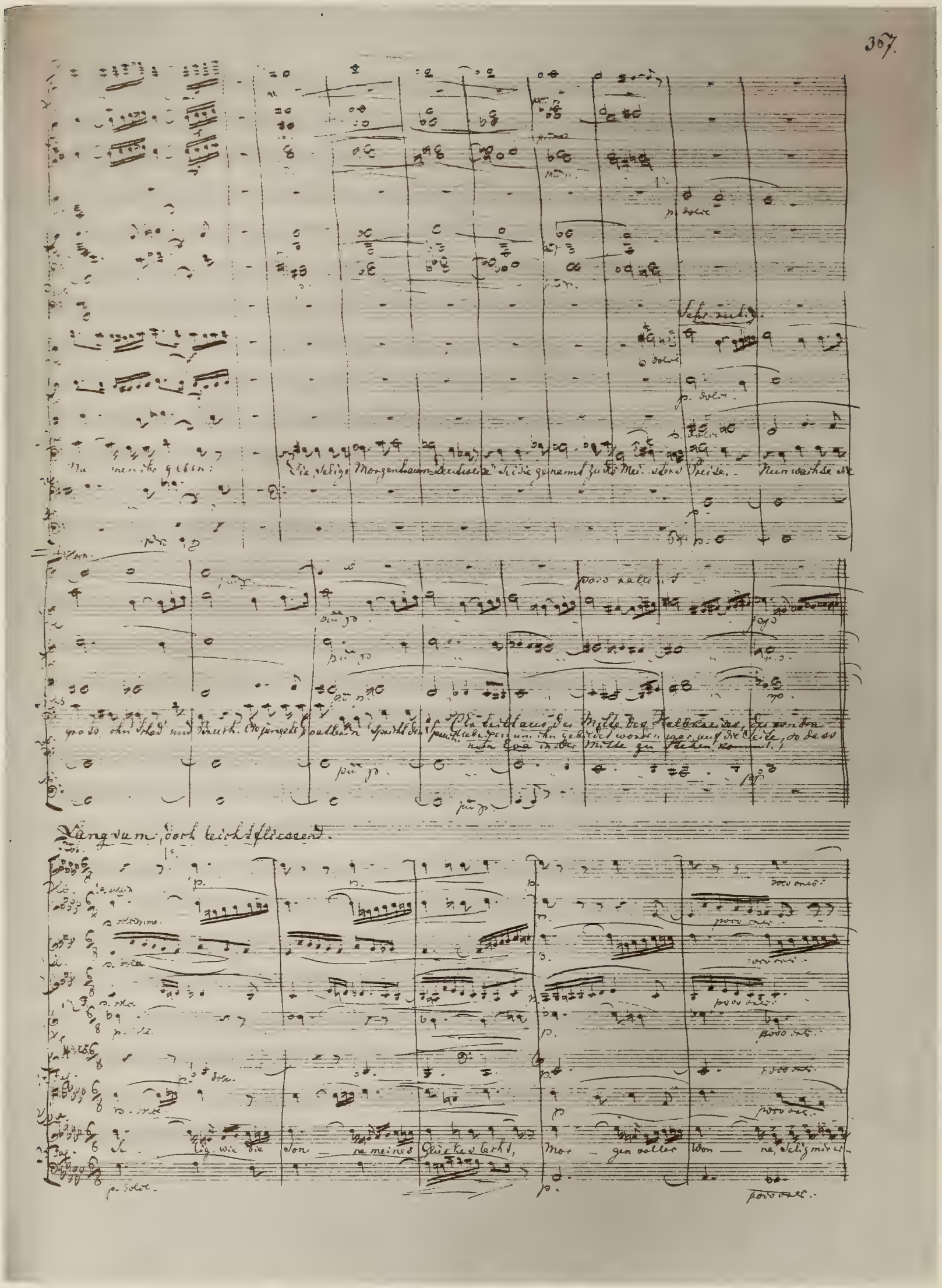


PLATE 130: Wagner, *Die Meistersinger von Nürnberg*, 1862-1867

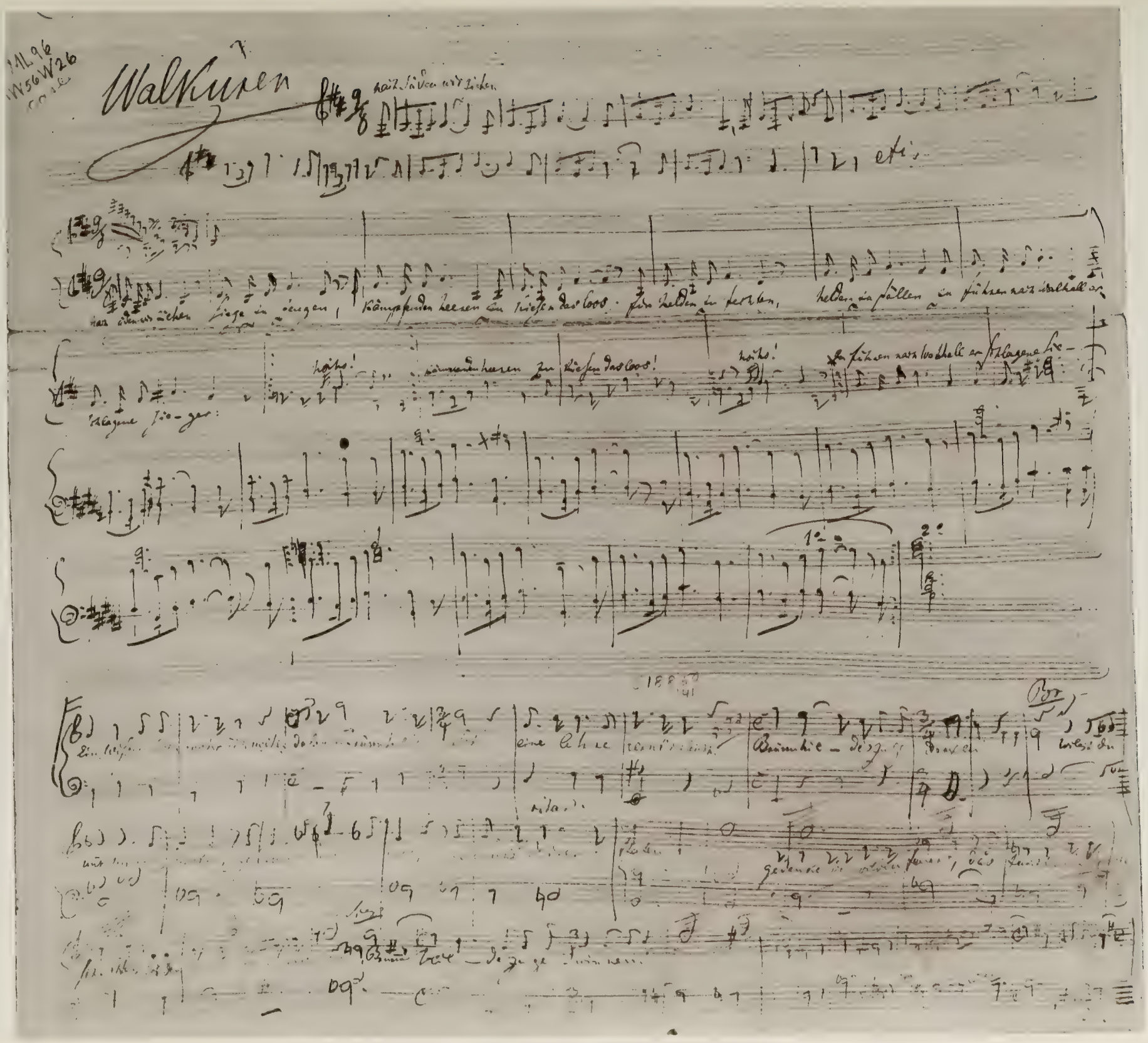



Plate 131: Wagner, *Die Walküre* and *Götterdämmerung* sketches, undated

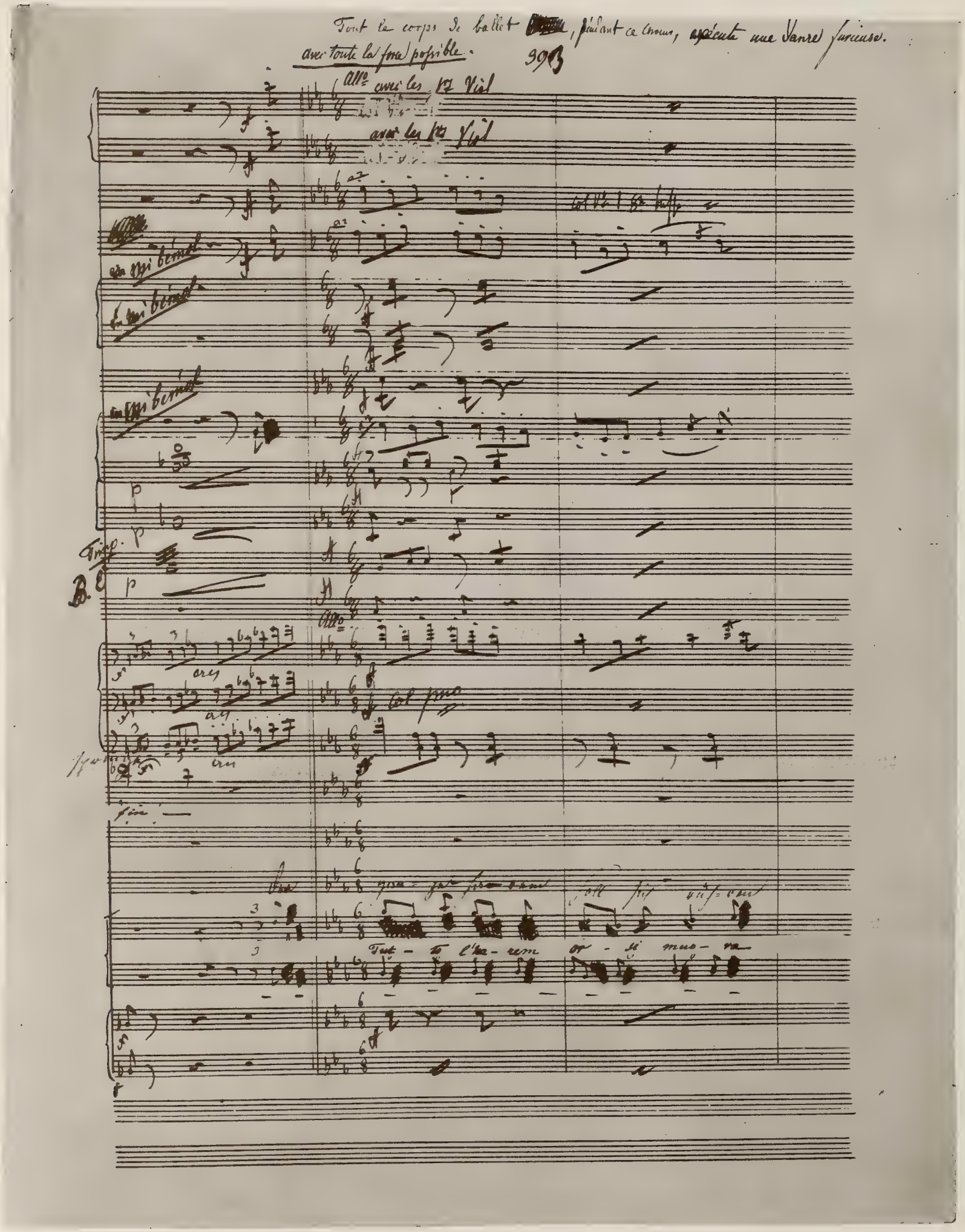



Plate 132: Flotow, *Naida*, 1864

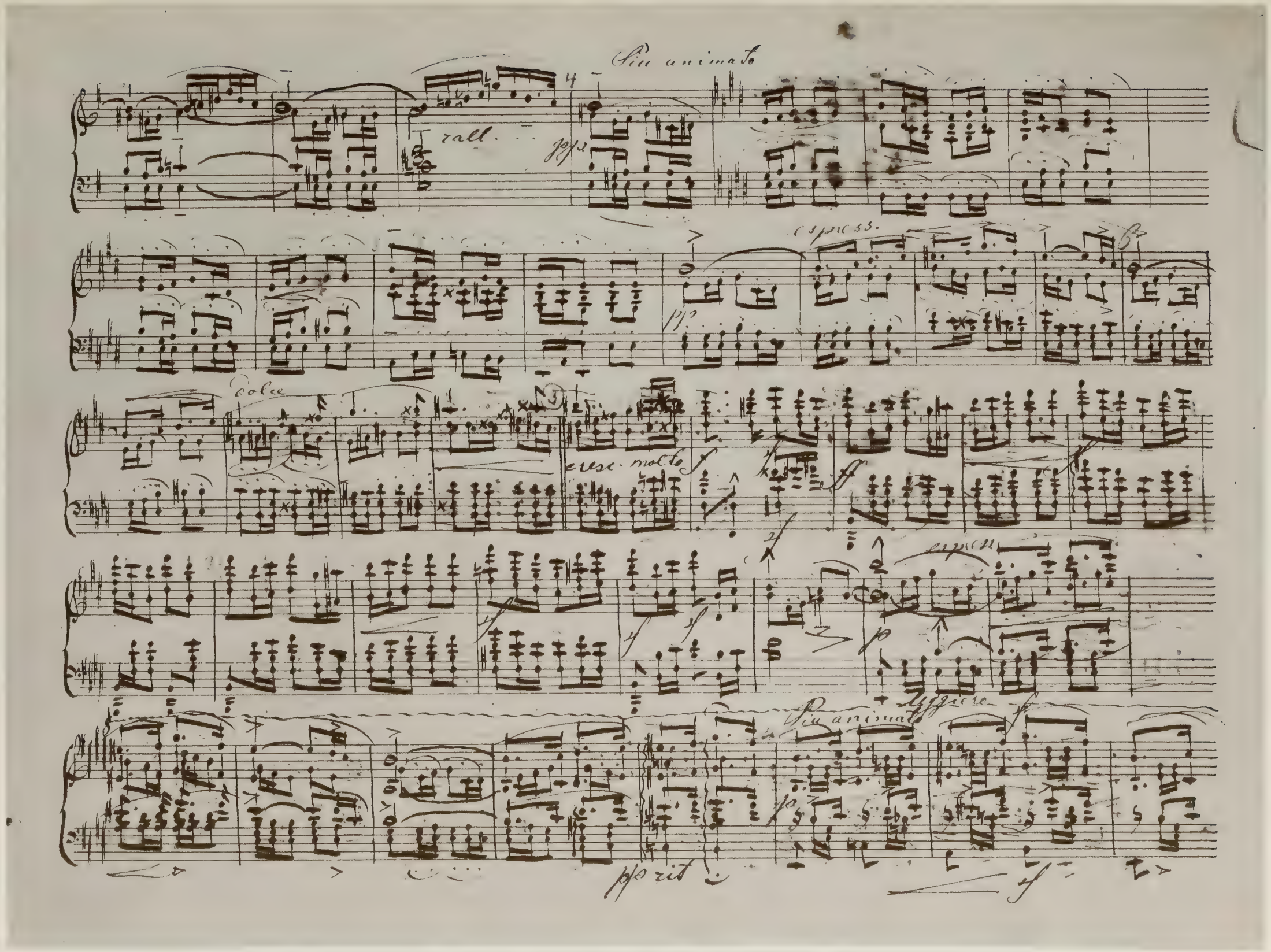



Plate 133: Smetana, *Polka for the pianoforte*, 1861

87

# For Thee, Love, For Thee.

Moderato.

Stephen C. Foster

I'll watch o'er thy dreams when thou'rt sleeping, For thee, love, for

thee, love, I'll weep o'er thy cares when thou'rt weeping, For

thee, only thee. The wild lands of India, The prairie, the sea May

4566

Plate 134: Foster, *For Thee, Love, for Thee*, undated

Gounod, Charles François

# Jésus de Nazareth.



## Chant Evangélique pour Baryton Solo et Chœurs.

Andantino.

Plate 135: Gounod, *Jésus de Nazareth*, 1864

allegretto.

Wagner

Ch. Gounod

pour Mr Stanley, avec mes félicitations.

Paris (Janvier 1864.)

P.S. Si Mr Chorley pouvait conserver, dans la 1re et la 3me Mesure du chant,

les 4 notes égales

cela me serait très agréable —

Ch. Gounod

To Ellen Wright from Gounod,

28 May 1894.

PLATE 136: Gounod, *Faust*, 1852-1858

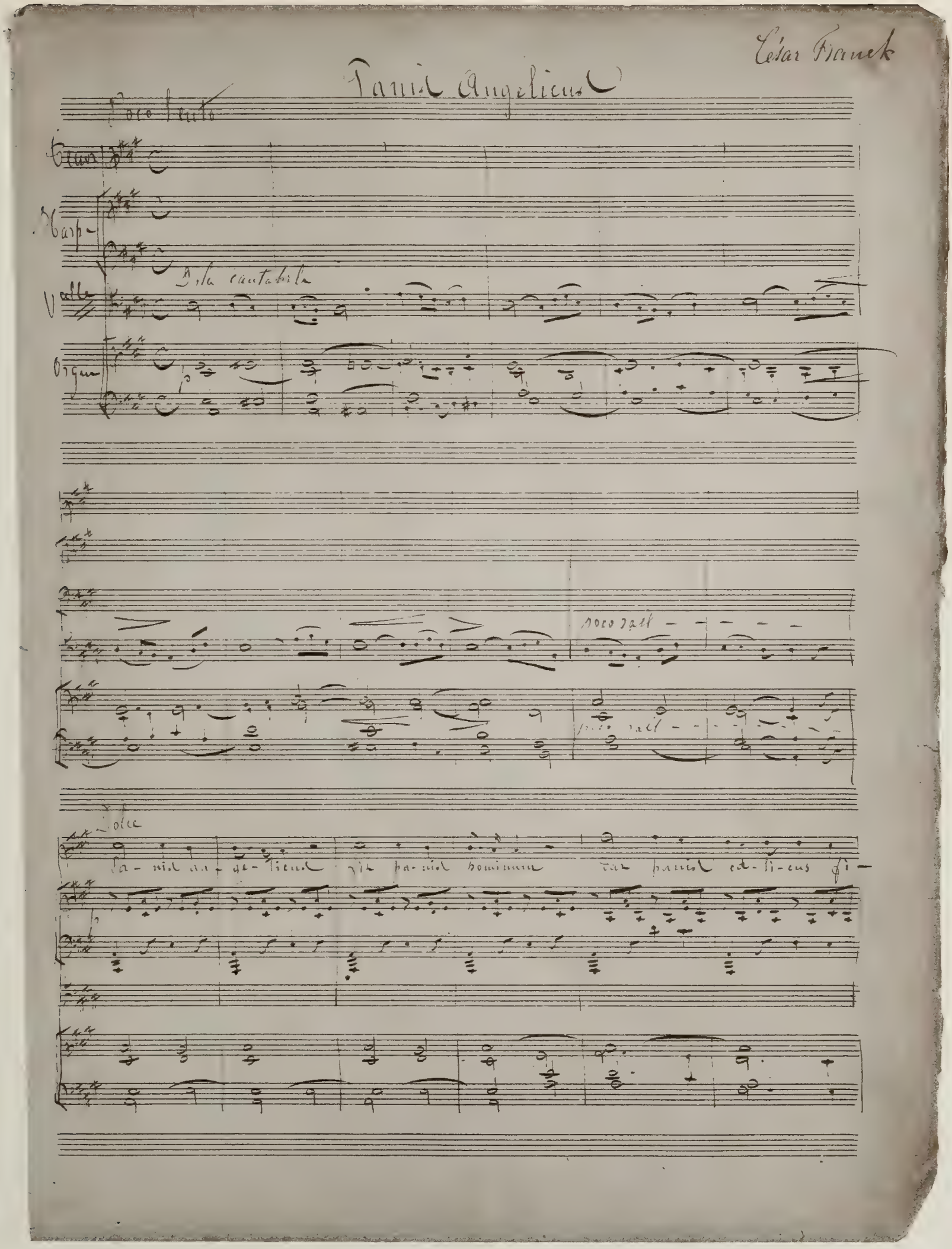



PLATE 137: C. Franck, *Panis angelicus*, 1872

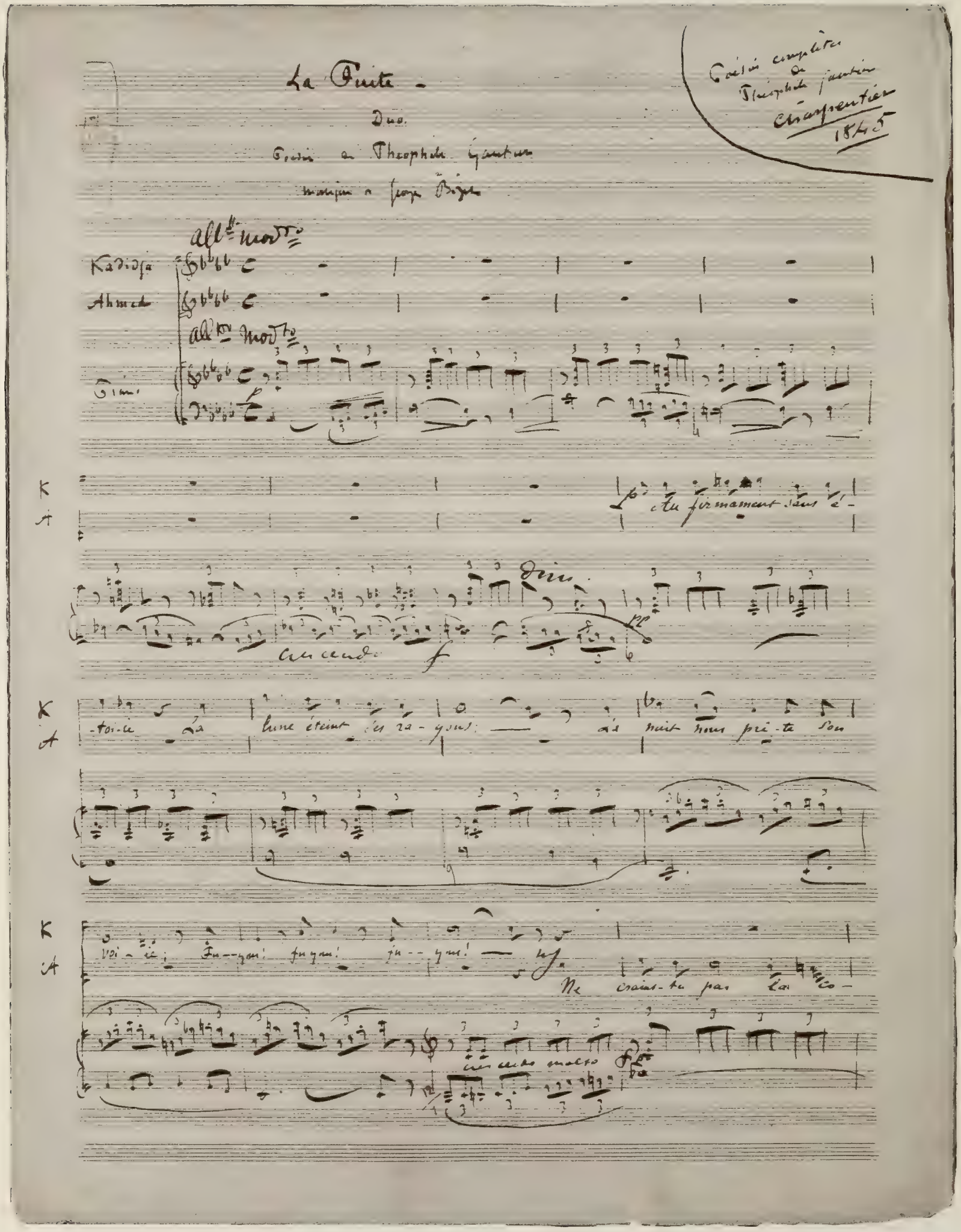



Plate 138: Bizet, *La Fuite*, 1870

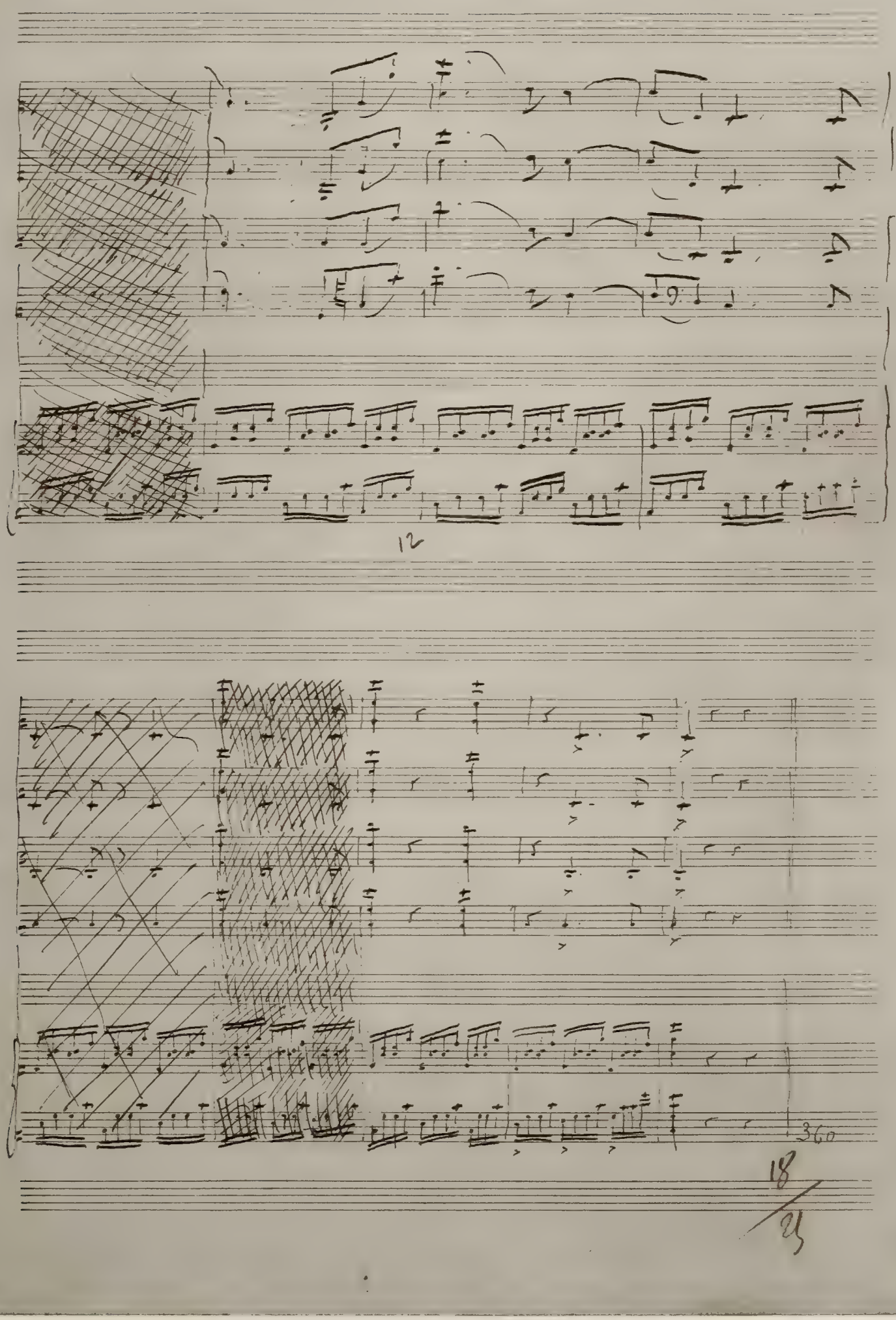



Plate 139: Fauré, *Quintet in C minor*, Op. 115, 1921

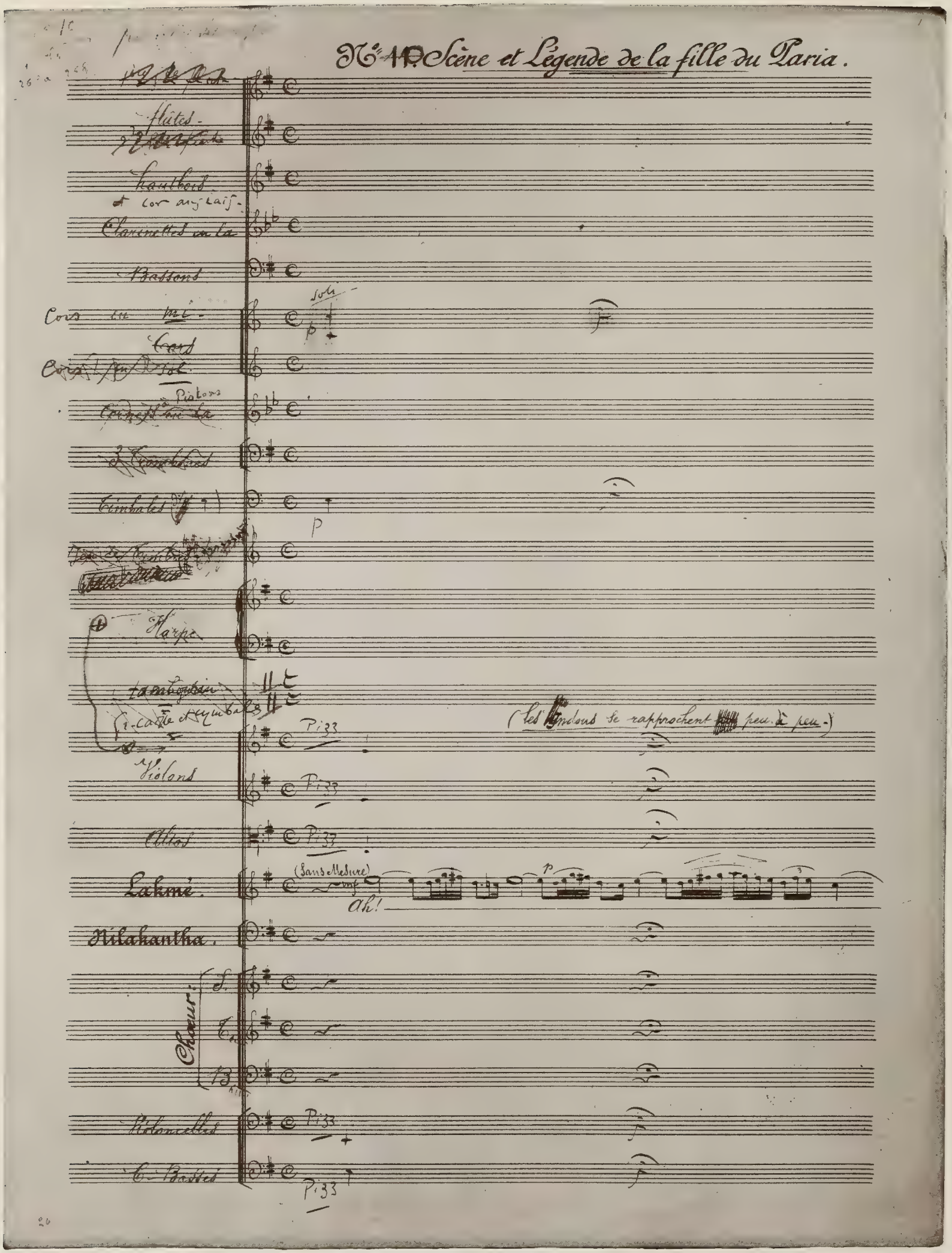



Plate 140: Delibes, *Lakme*, 1881-83

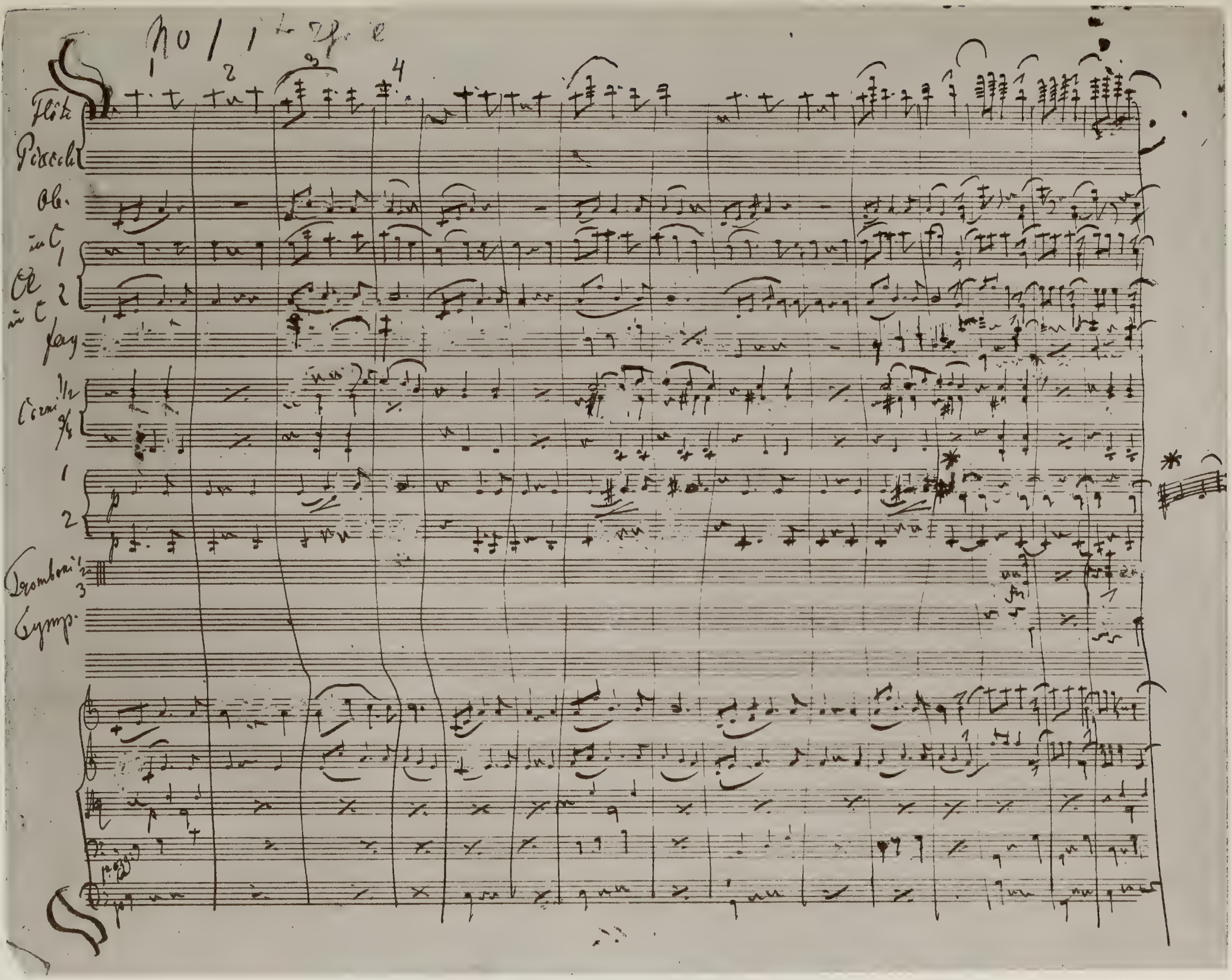



Plate 141: J. Strauss, *Bei uns z'Haus*, 1873

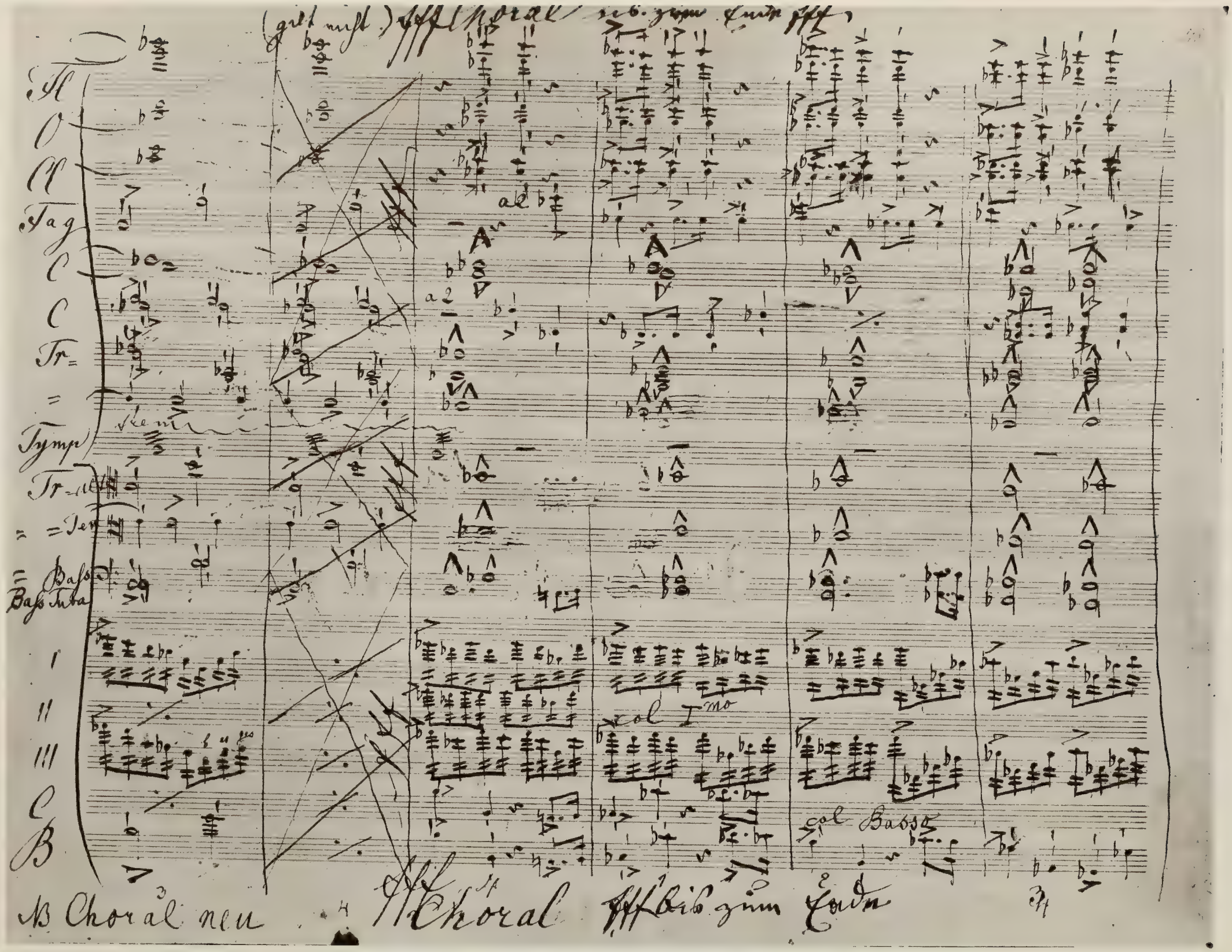



Plate 142: Bruckner, *Fifth Symphony*, 1875-1876

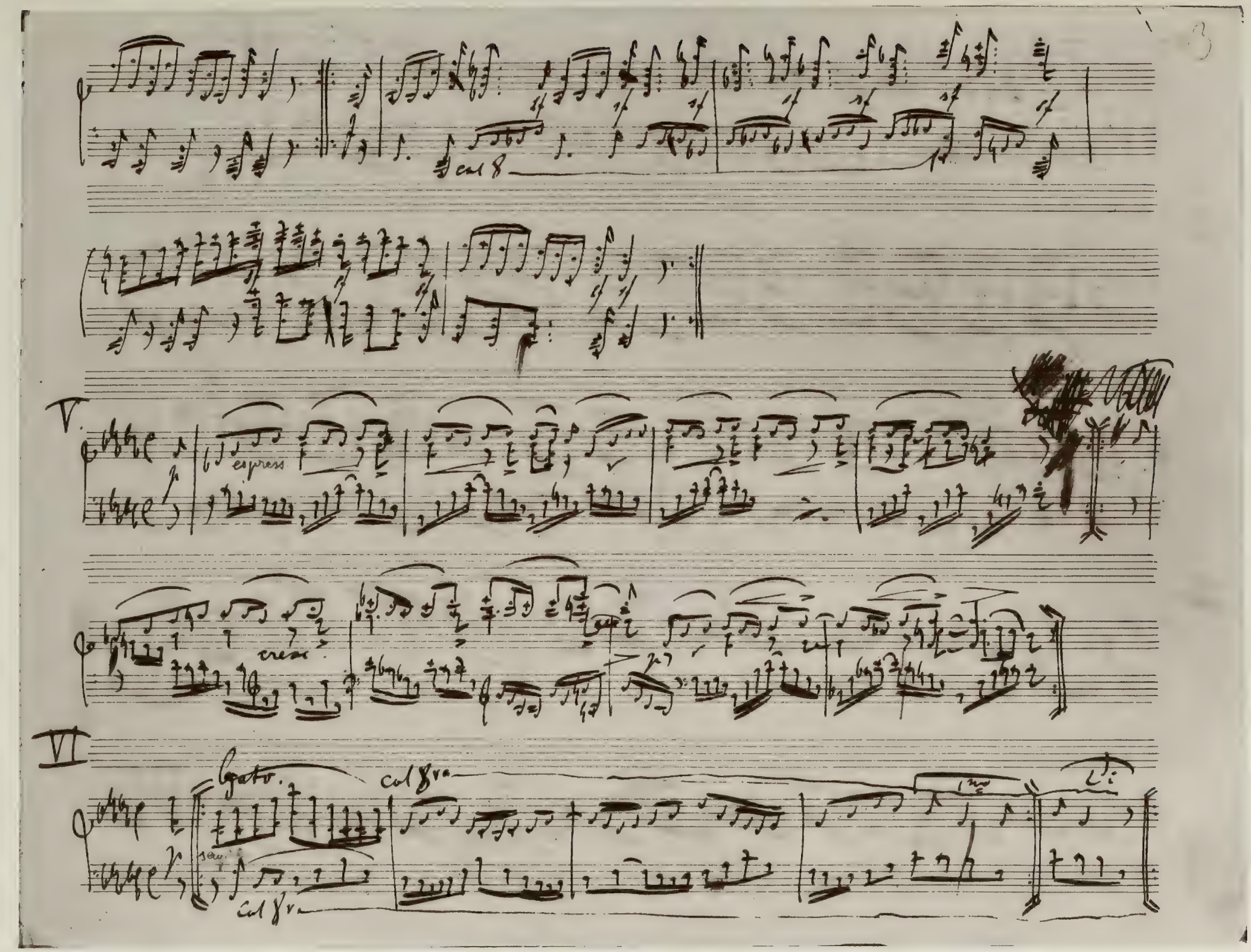



PLATE 143: Brahms, *Variations on a theme by Handel*, 1861

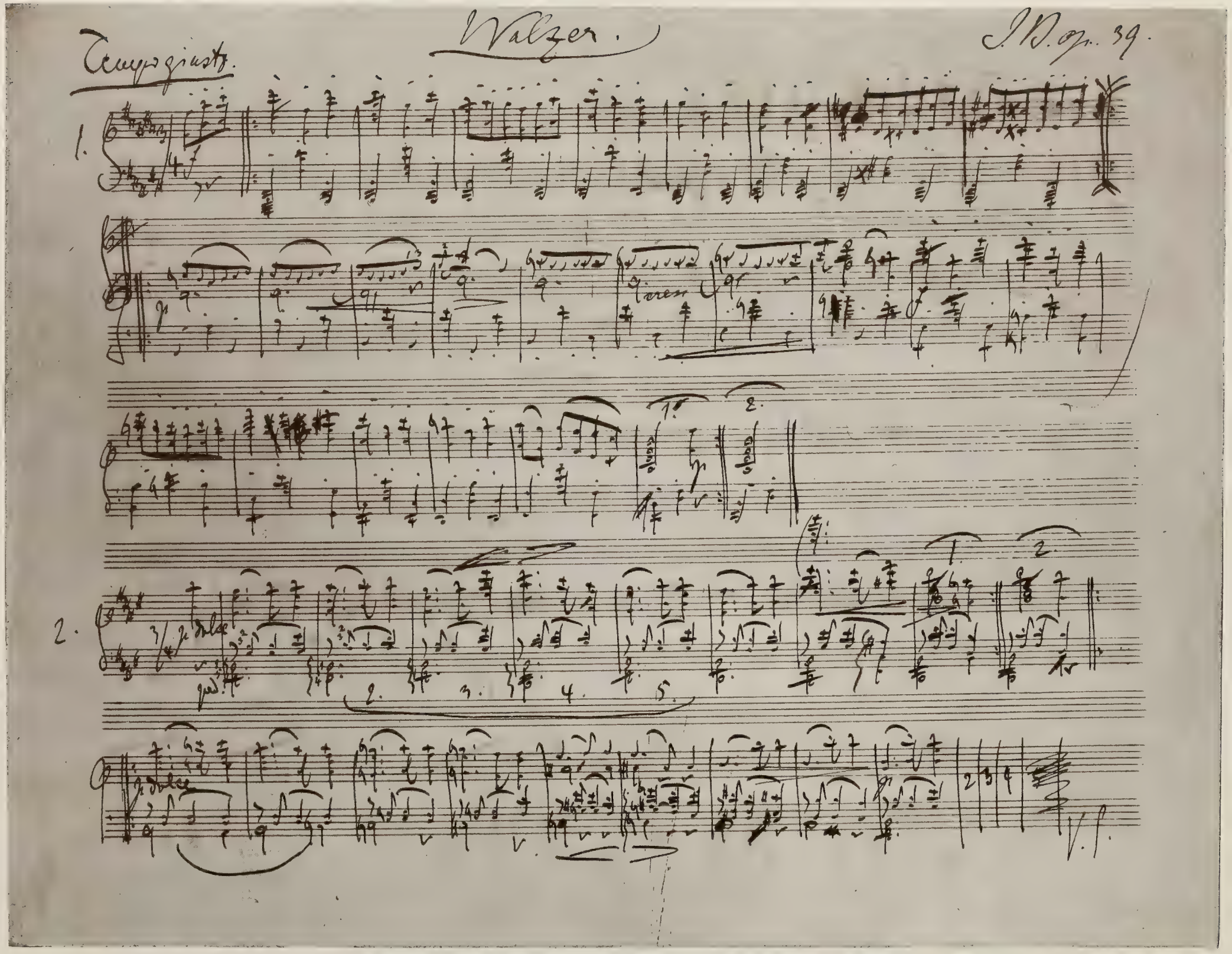



Plate 144: Brahms, *Waltzes for Piano*, Op. 39, c. 1865

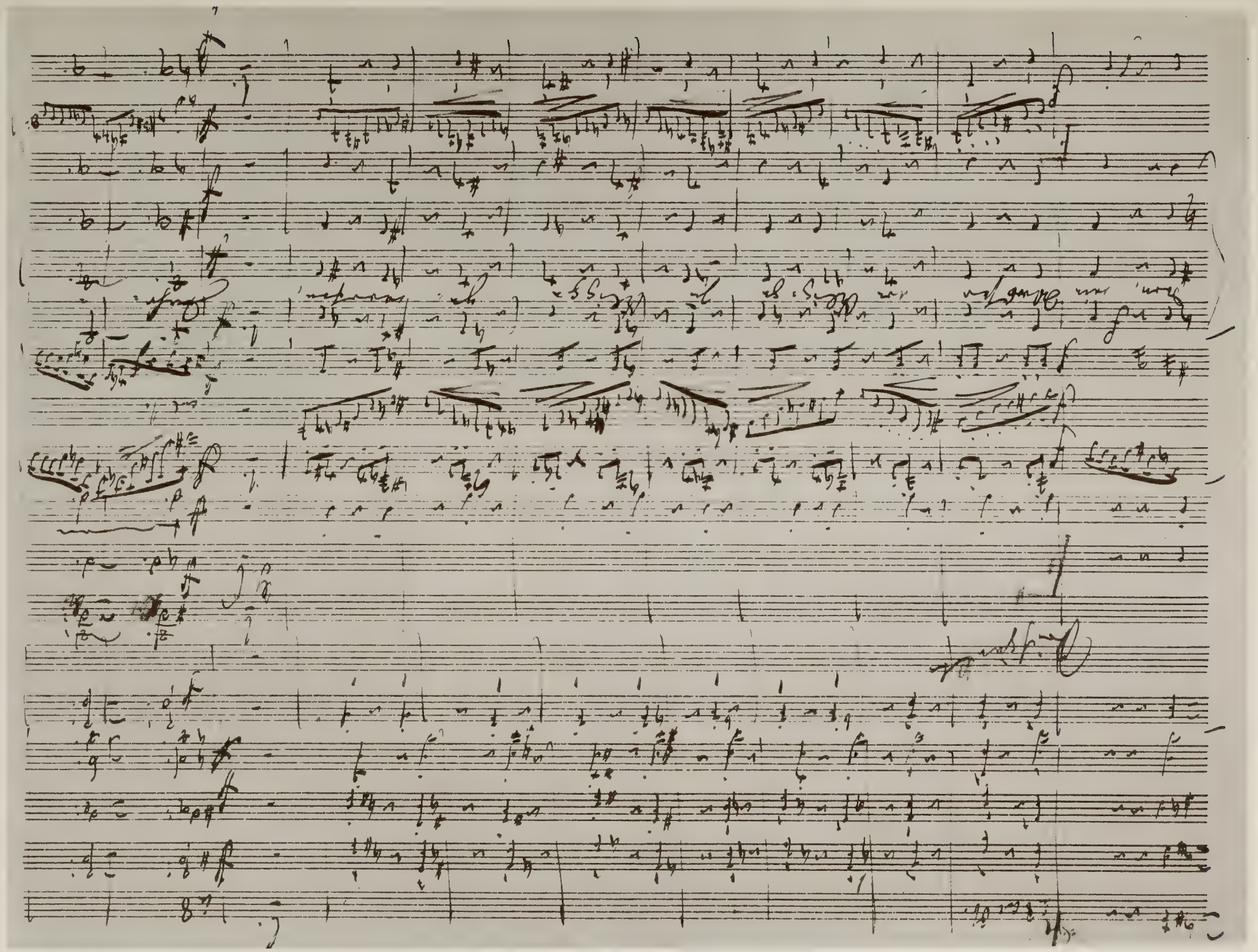


Plate 145: Brahms, *Schicksalslied*, 1868-1871

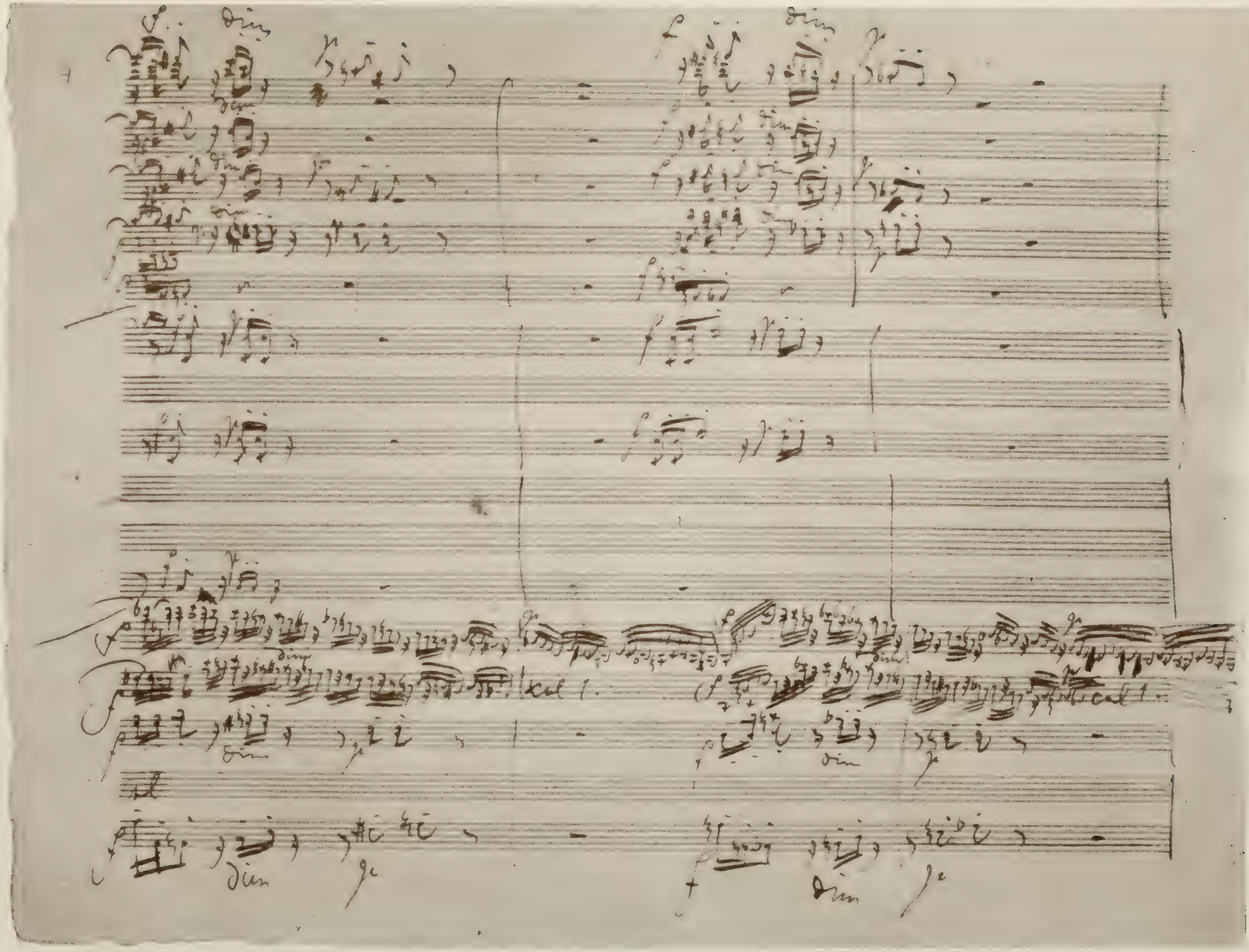


Plate 146: Brahms, *First Symphony*, 1876

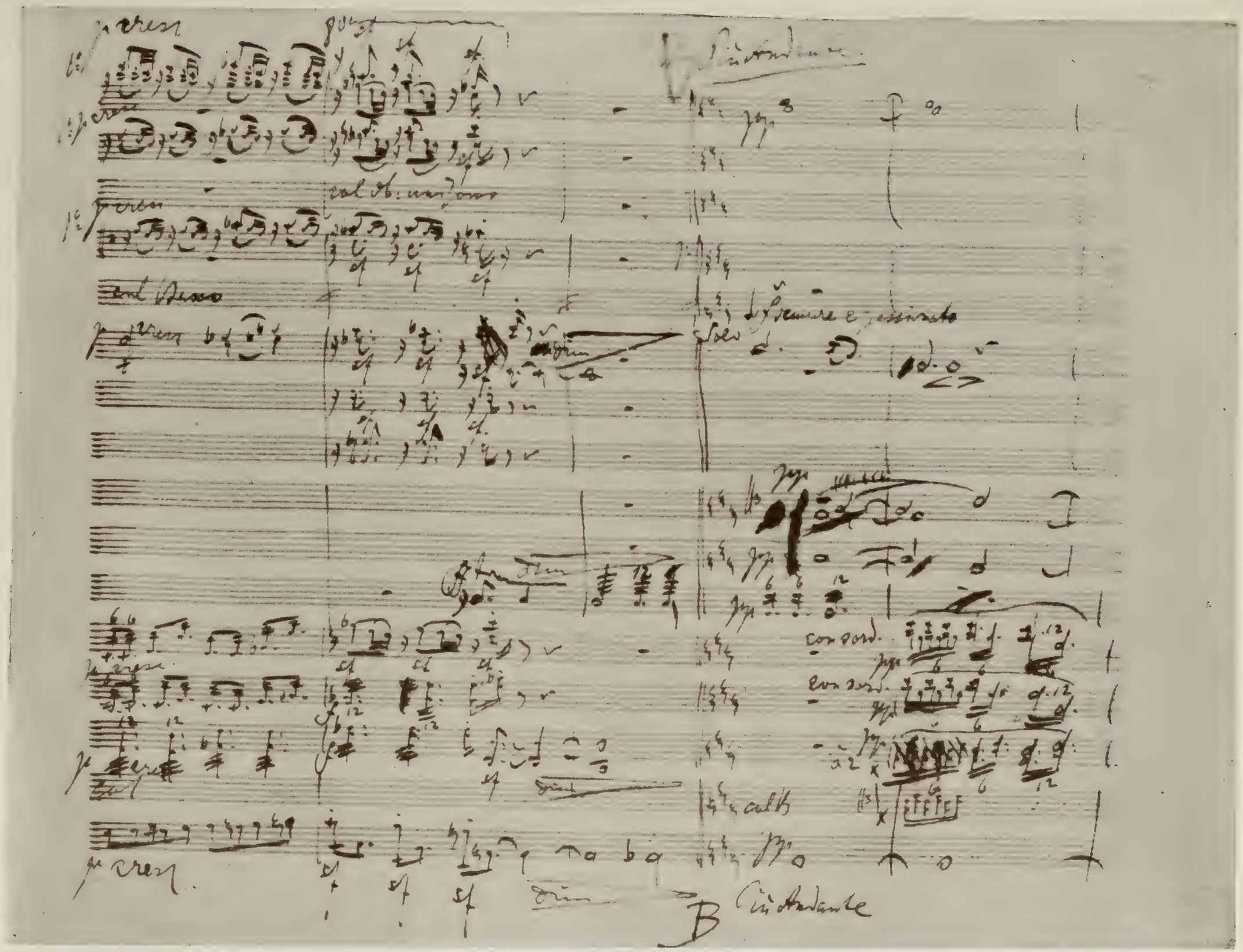


PLATE 147: Brahms, *First Symphony*, 1876

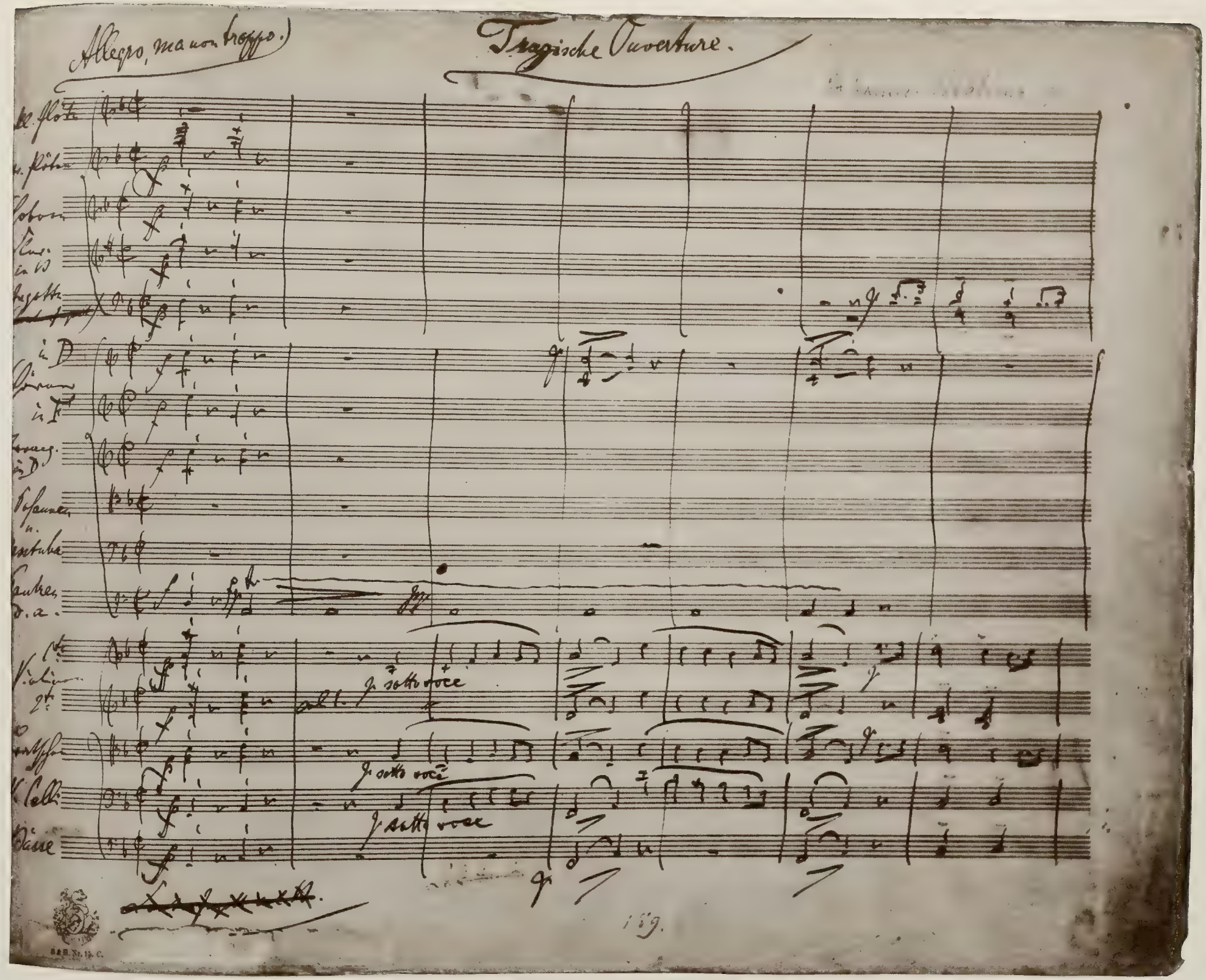



Plate 148: Brahms, *Tragische Ouverture*, 1880

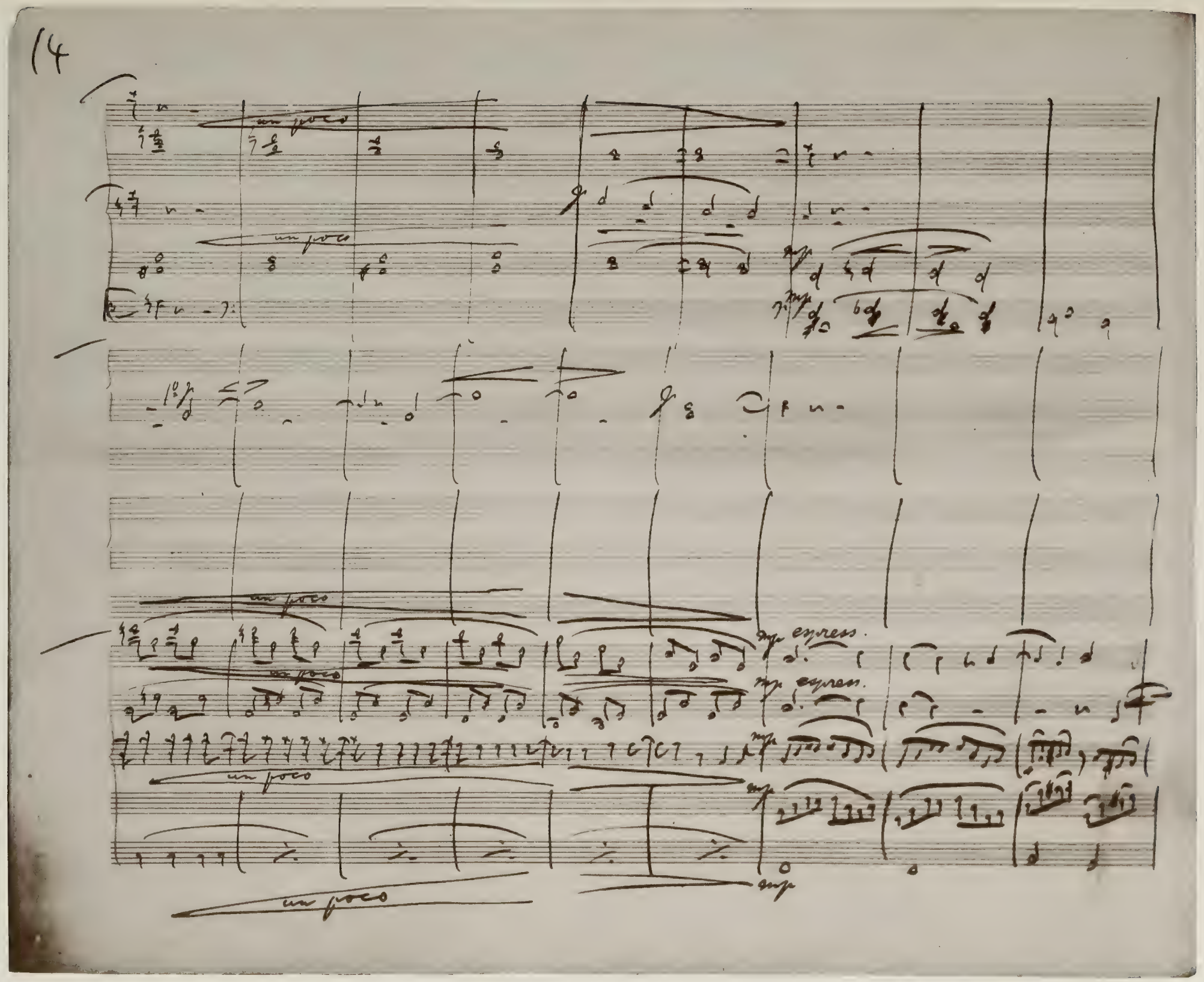



Plate 149: Brahms, *Tragische Ouverture*, 1880

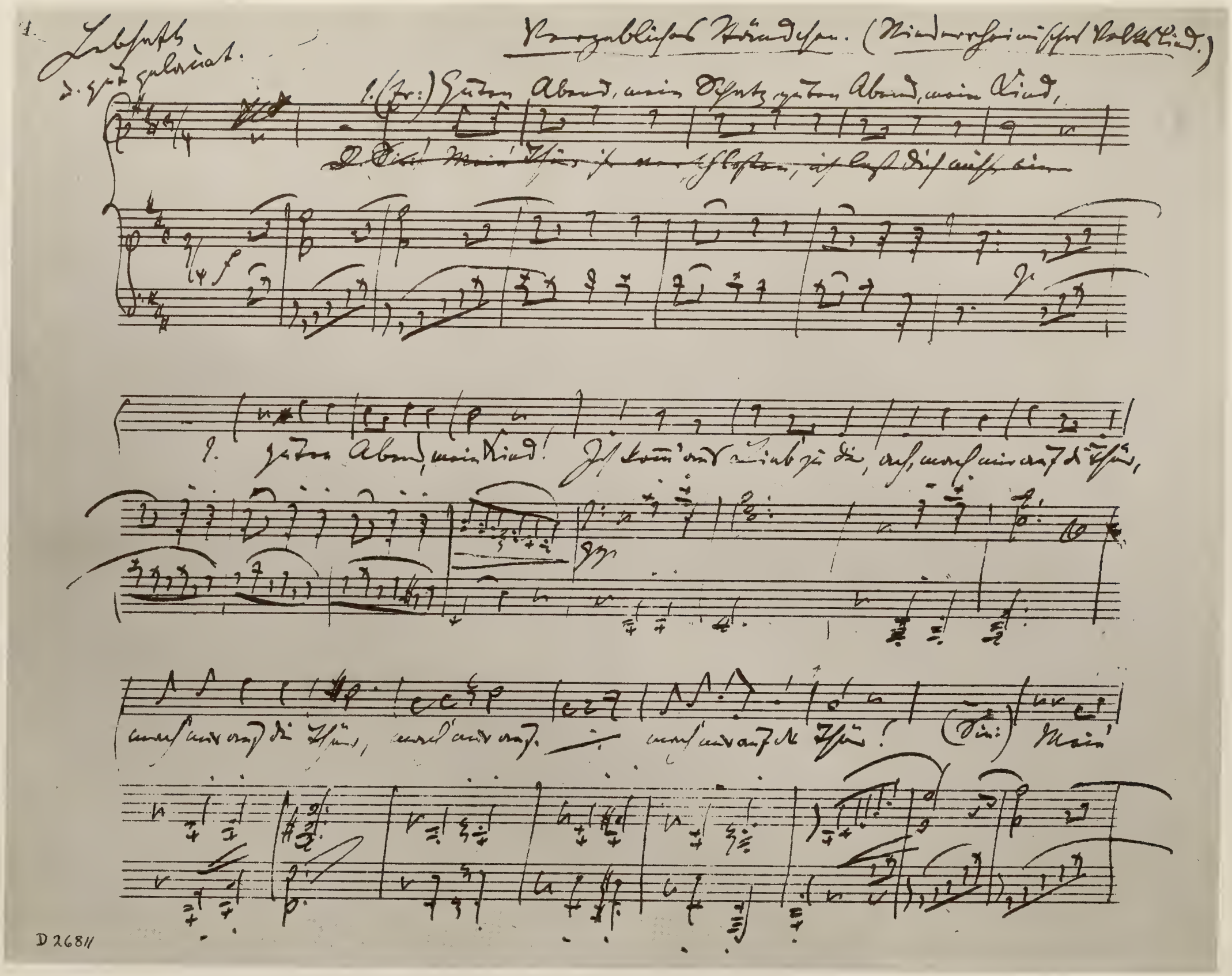
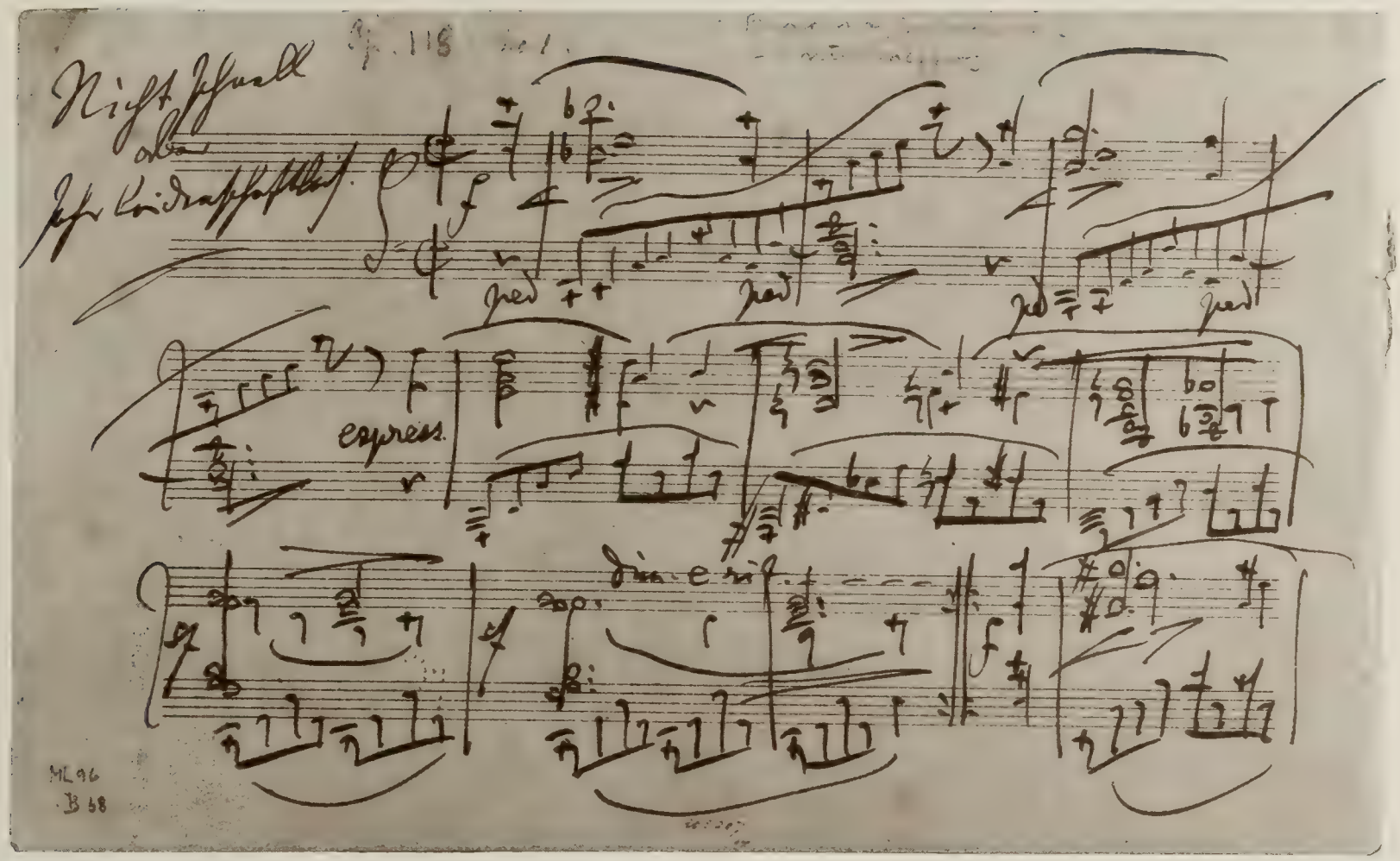



Plate 150: Brahms, *Vergebliches Ständchen*, 1882



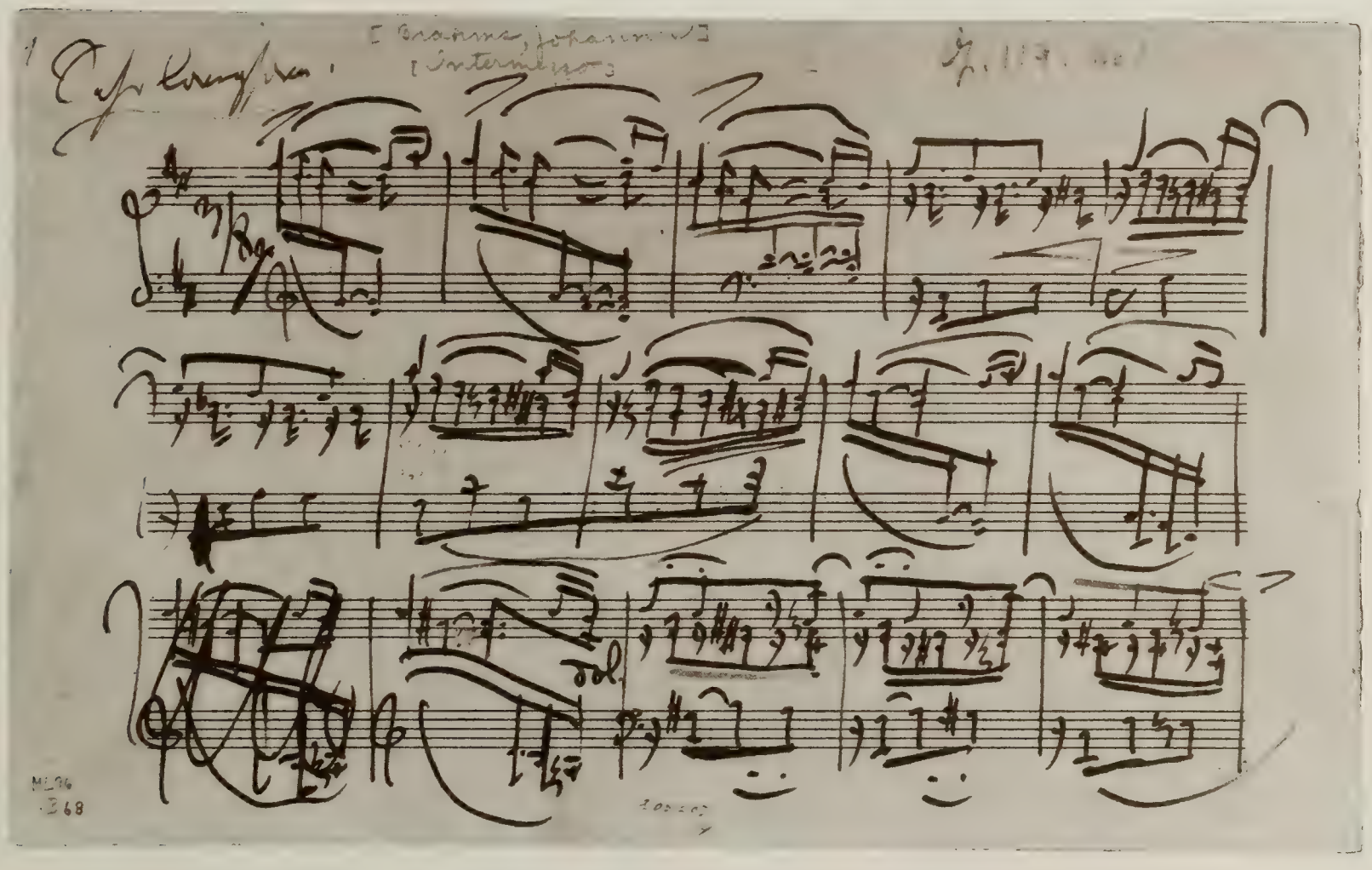




Plate 151: Brahms, *Intermezzo for piano*, Op. 118 No. 1, 1892, and *Intermezzo for piano*, Op. 119 No. 1, 1892

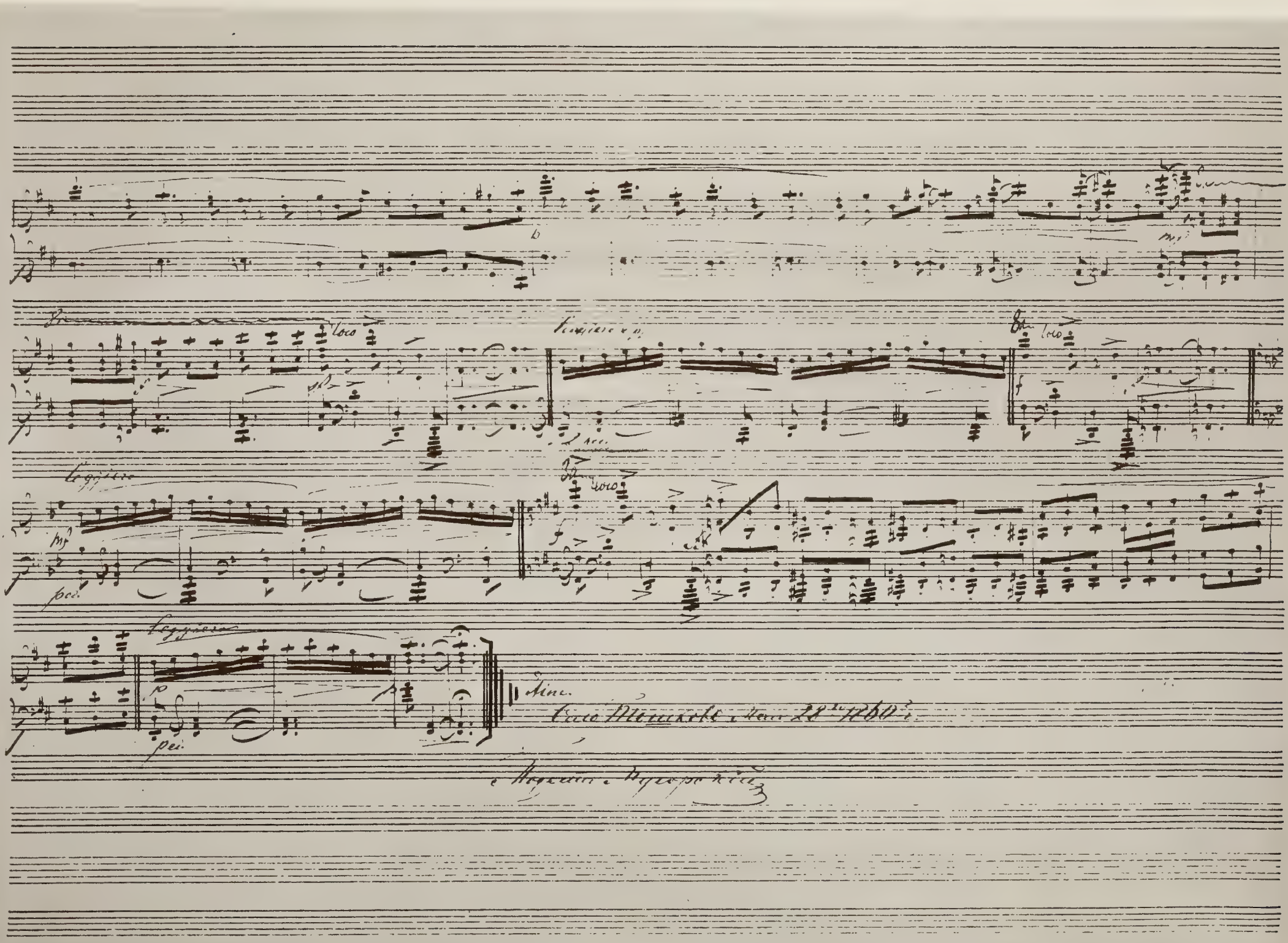


Plate 152: Moussorgsky, *Kinder-Scherzo* for piano, 1860

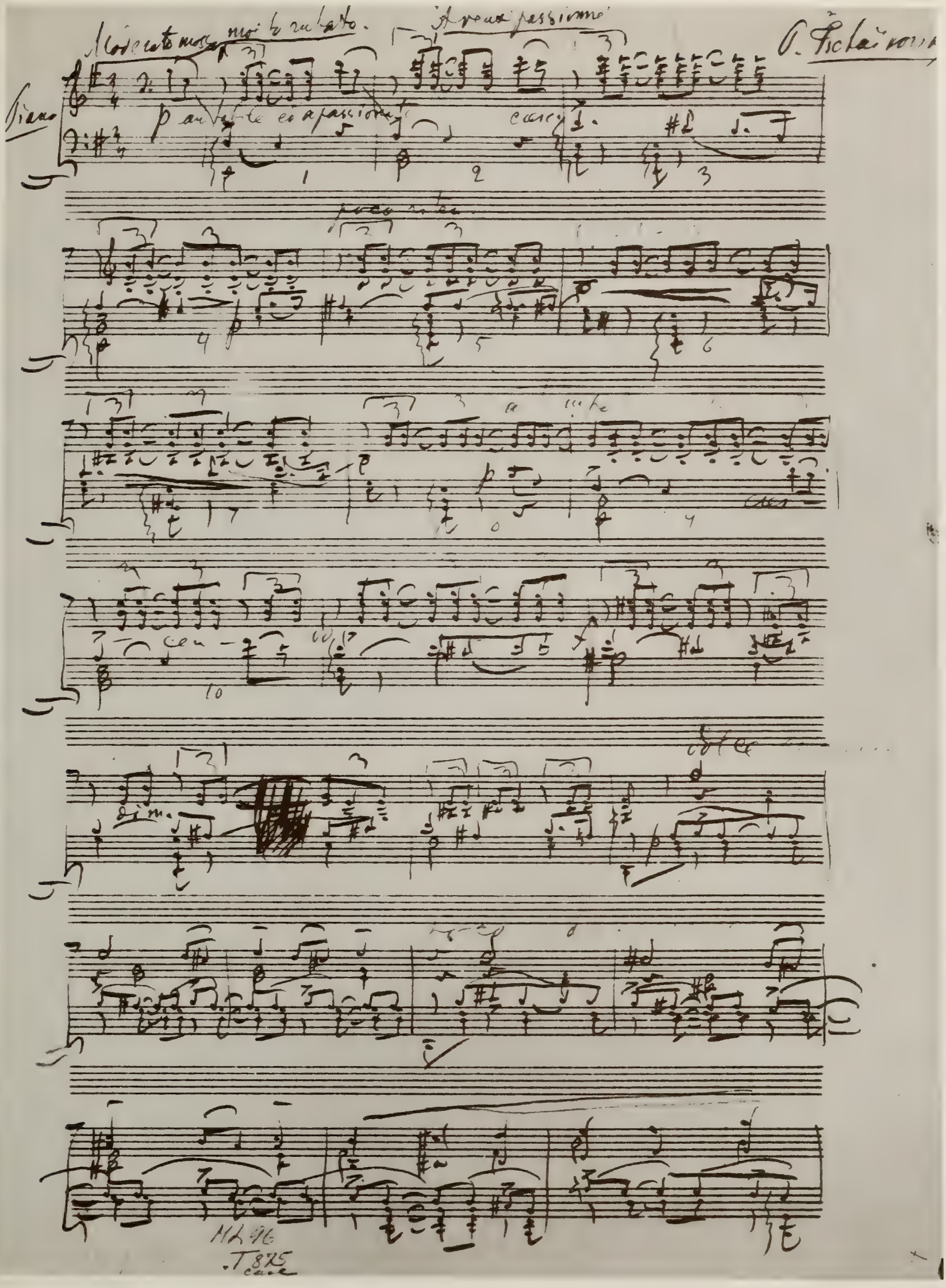


Plate 153: Tchaikovsky, *Aveux Passionné*, undated

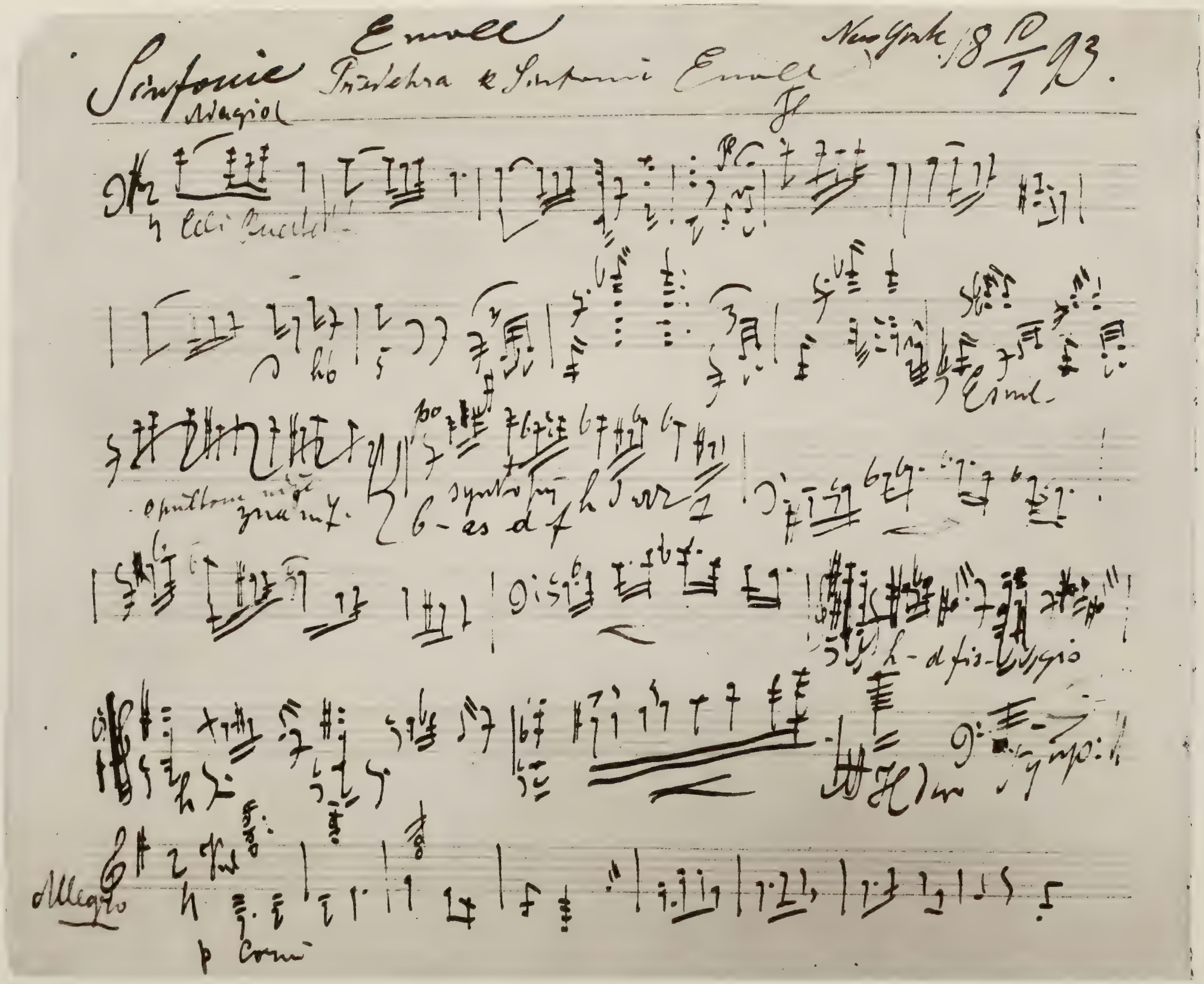



PLATE 154: Dvořák, *"New World" Symphony*, 1893

Plate 155: Dvořák, "*New World*" *Symphony*, 1893

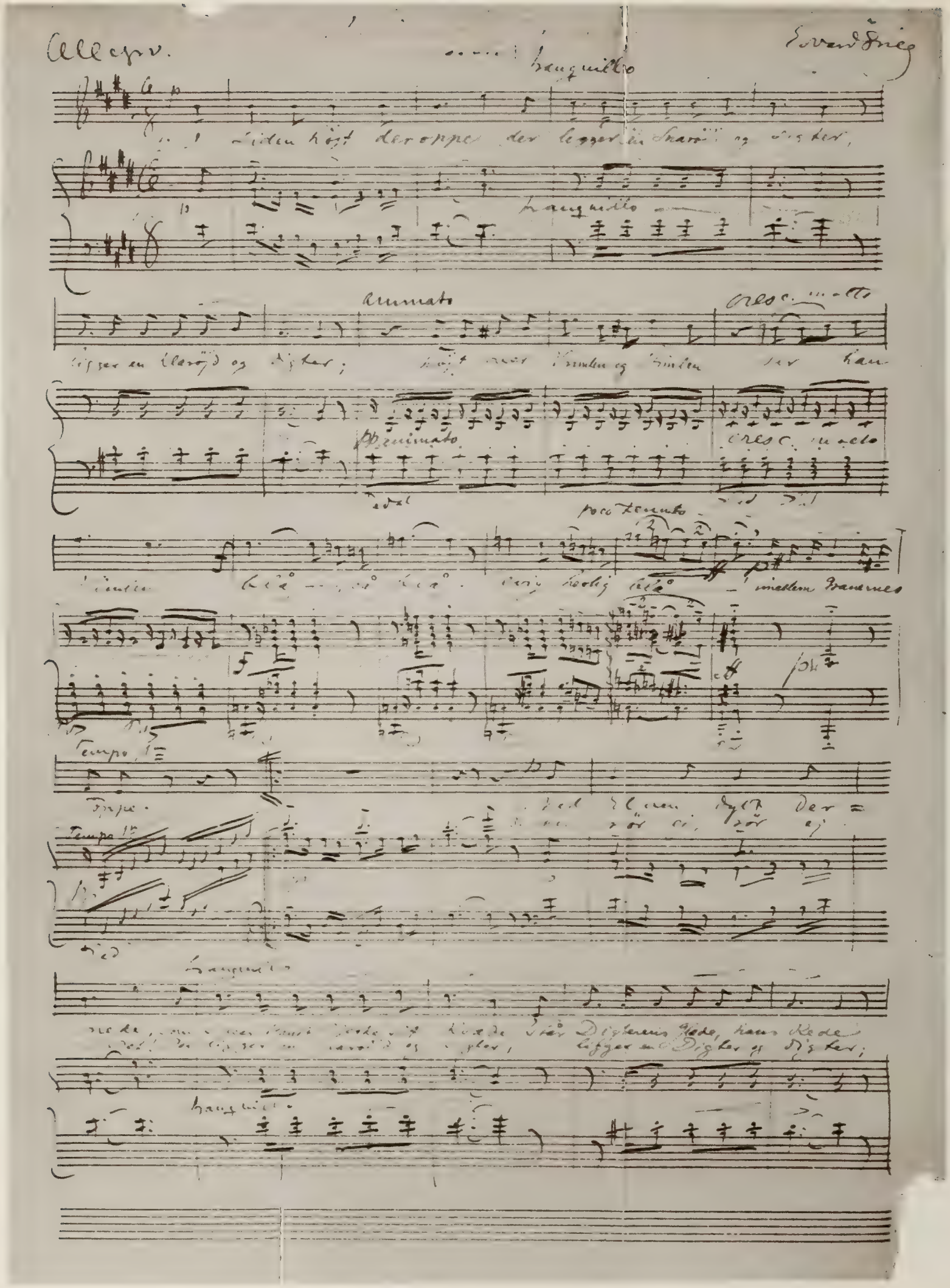


Plate 156: Grieg, *I Liden Höjt Deroppe*, undated

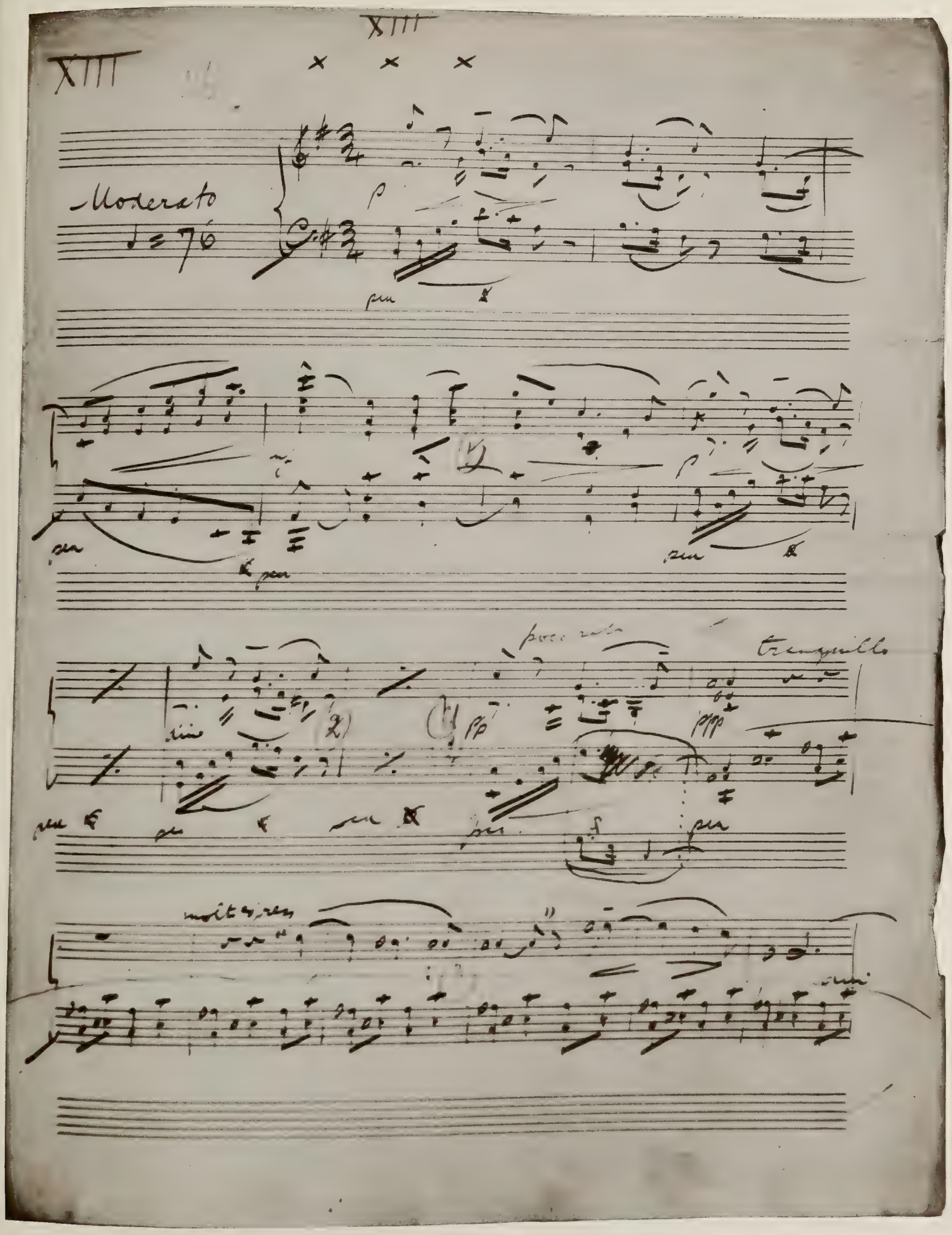



Plate 157: Elgar, "*Enigma Variations*," c. 1899

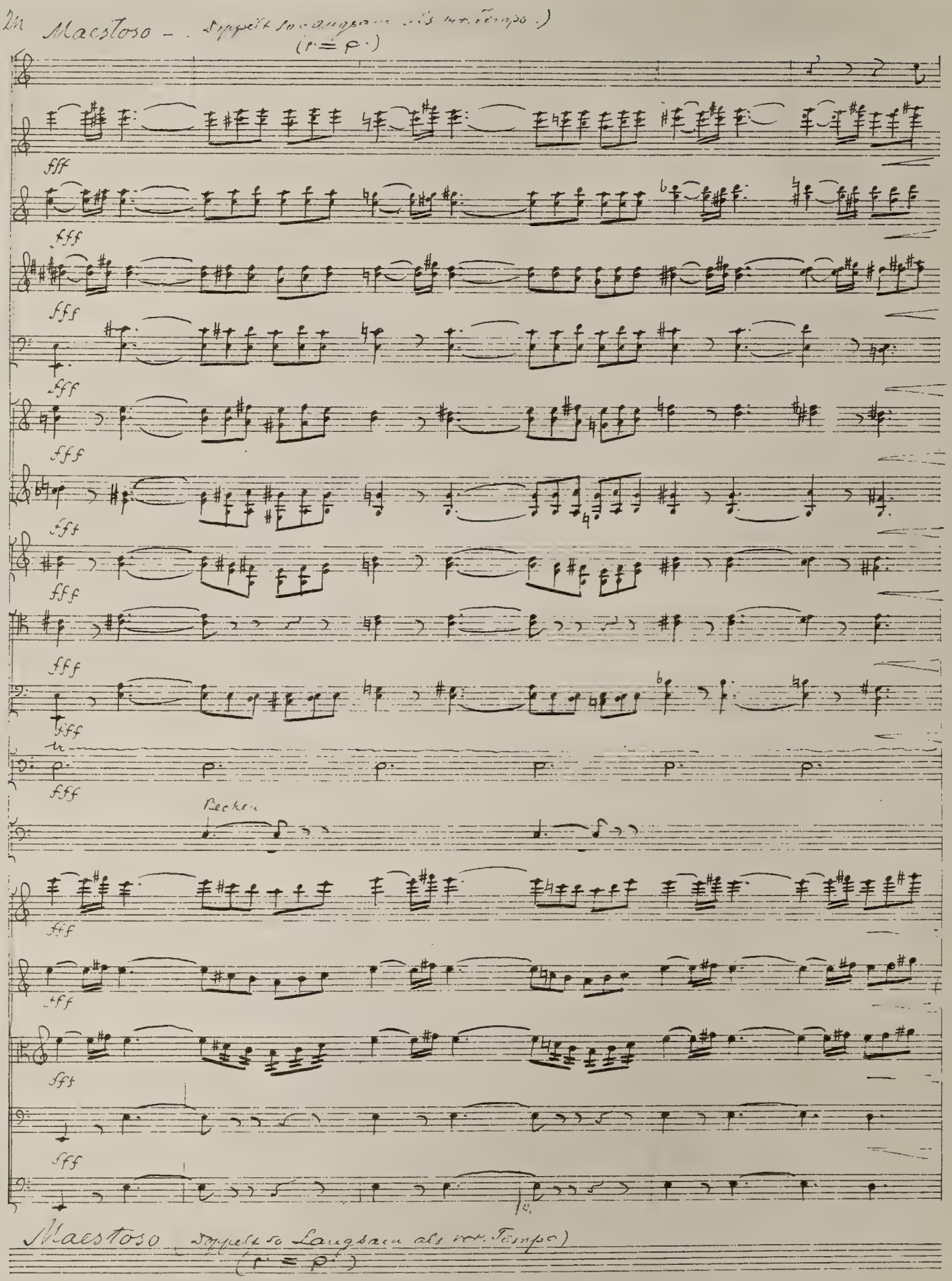



Plate 158: Macdowell, *First Suite for Orchestra*, 1882

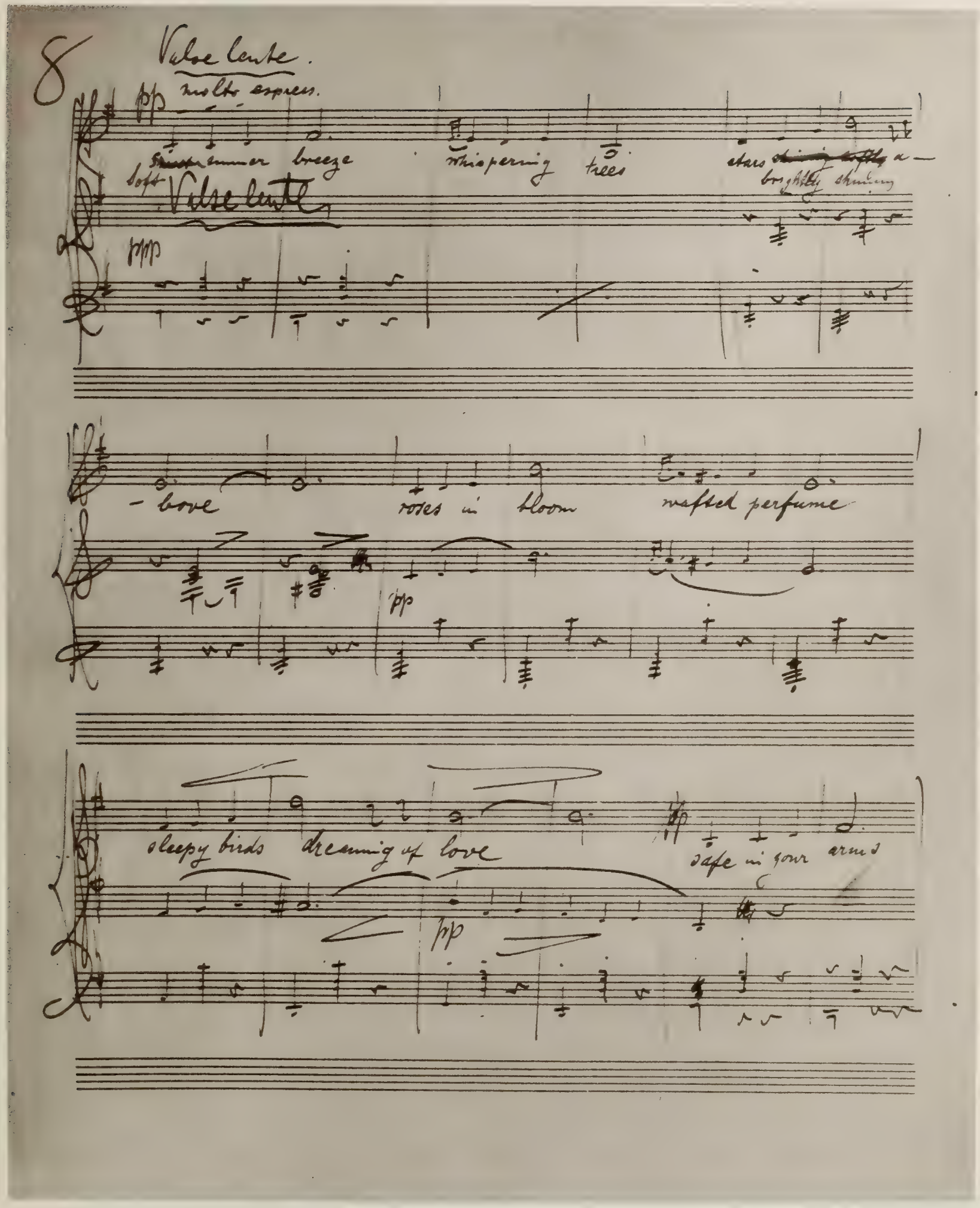



PLATE 159: V. Herbert, "*If I were on the Stage*," 1905

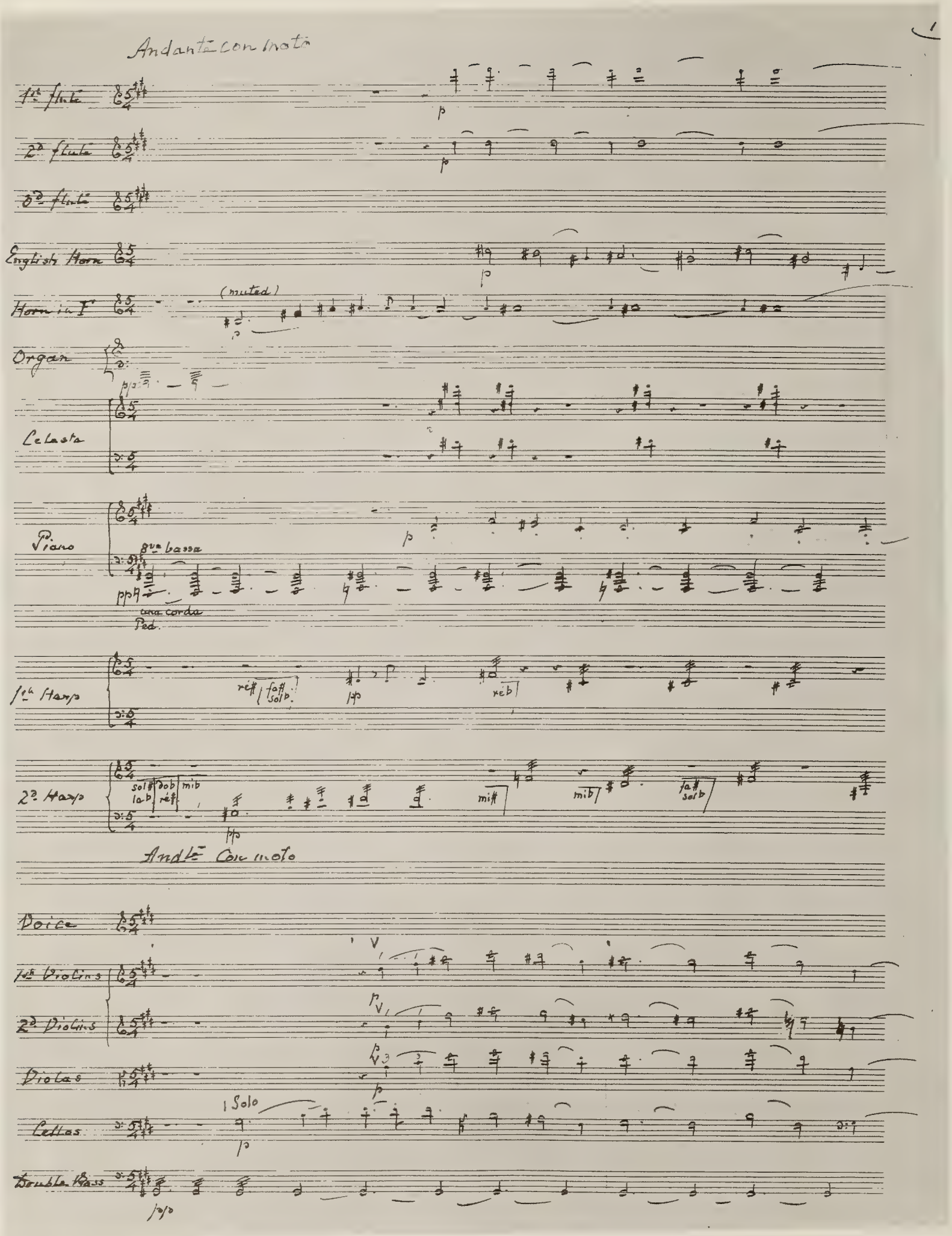



PLATE 160: Loeffler, *Canticum Fratris Solis*, 1925

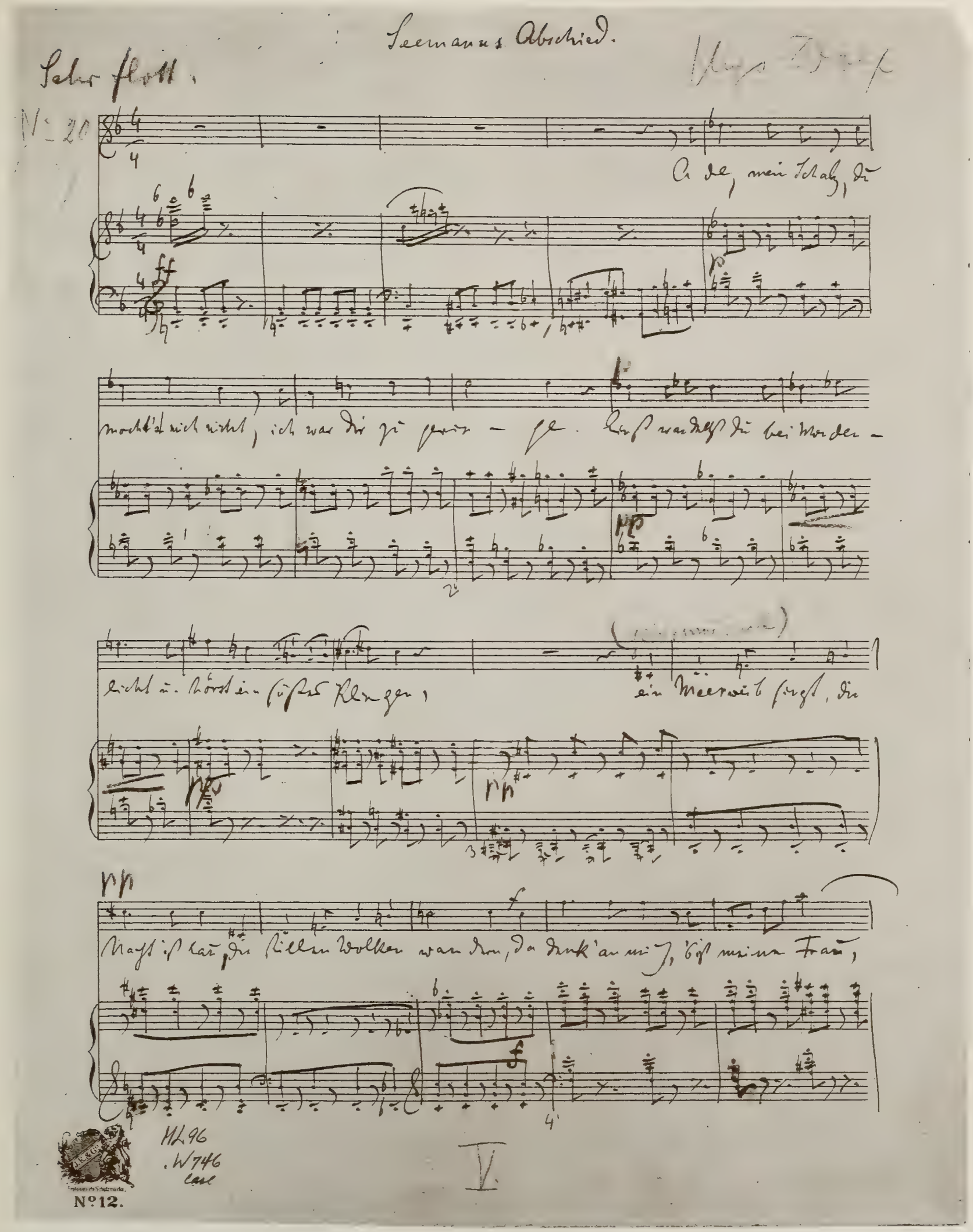



Plate 161: H. Wolf, *Seemanns Abschied*, 1888

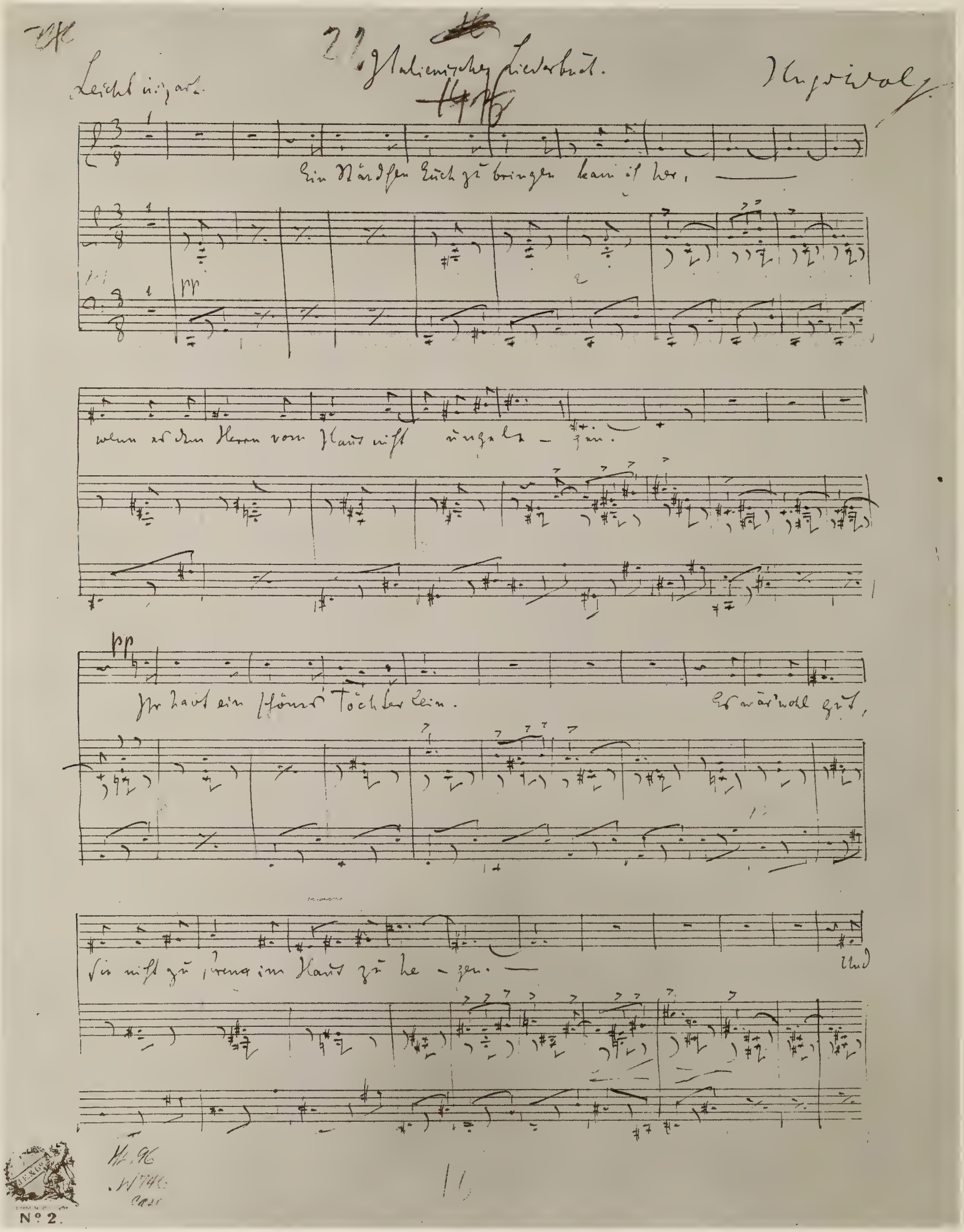



Plate 162: H. Wolf, *Ein Ständchen Euch zu bringen*, 1891

Plate 163: Mahler, *Der Schildwache Nachtlied*, c. 1890

doppelt solangsam (im Zeitmaß des Anfangs ♯8)

Epilog

2 Clar. (B)

Basscl. (B)

2 Fag.

doppelt solangsam (im Zeitmaß des Anfangs ♯8)

Viol. I

Viol. II

Br.

Vcl.

Kb.

2 gr. Fl.

2 Clar. (B)

Basscl. (B)

3 Fag.

4 Hörner (F)

Triangel

Viol. I

Viol. II

Br.

Vcl.

Kb.

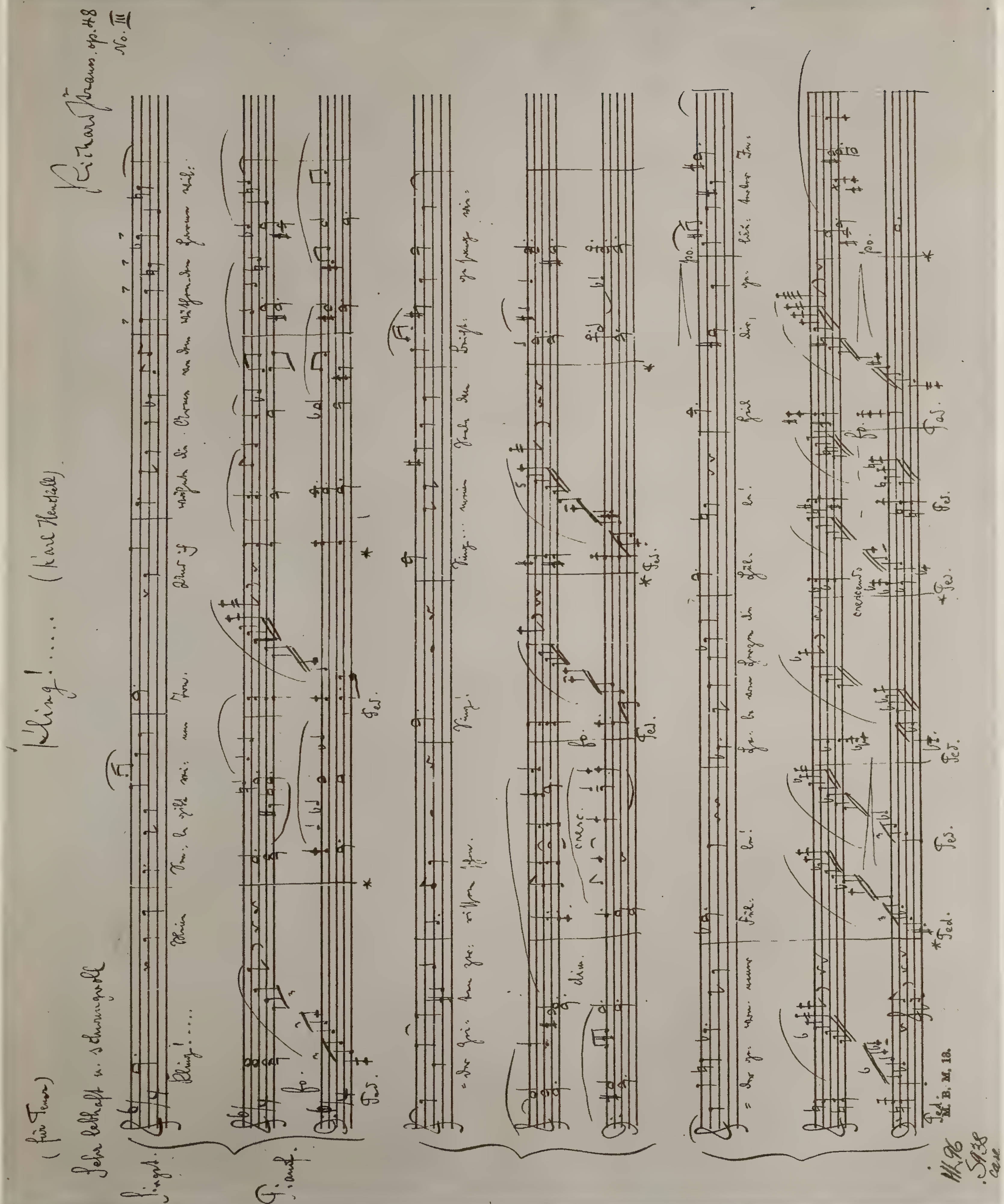



PLATE 165: R. Strauss, *Kling!*, 1900

PLATE 164: R. Strauss, *Till Eulenspiegel*, 1895

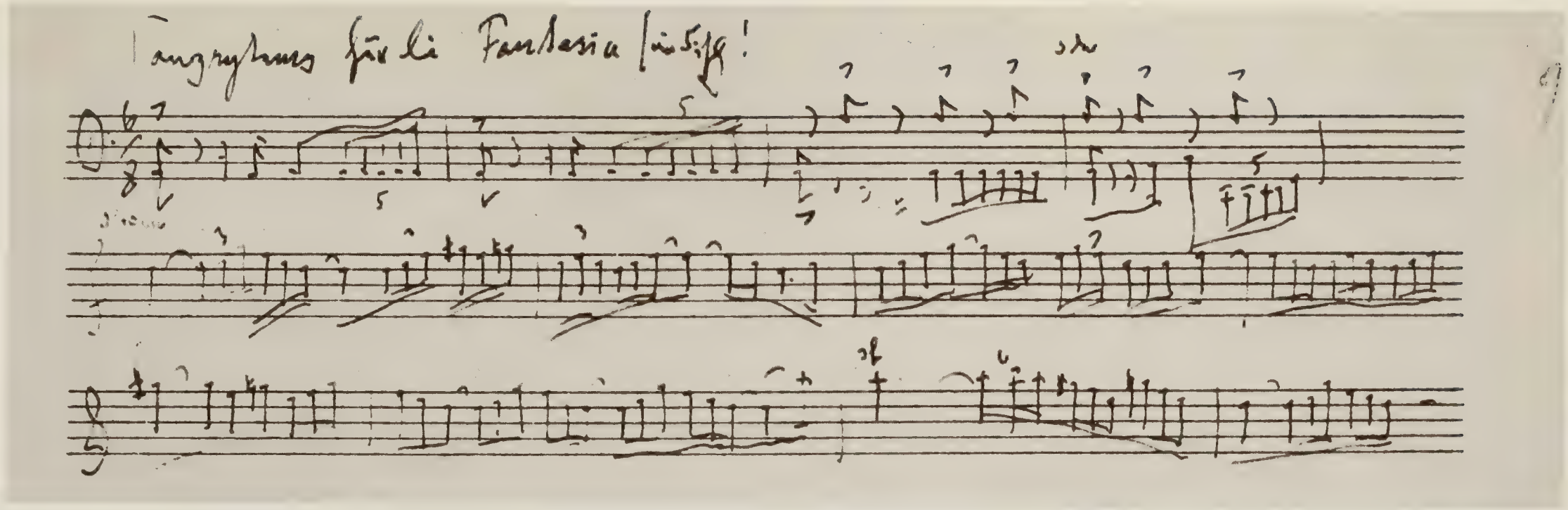


Plate 166: R. Strauss, *Die Aegyptische Helena*, 1927

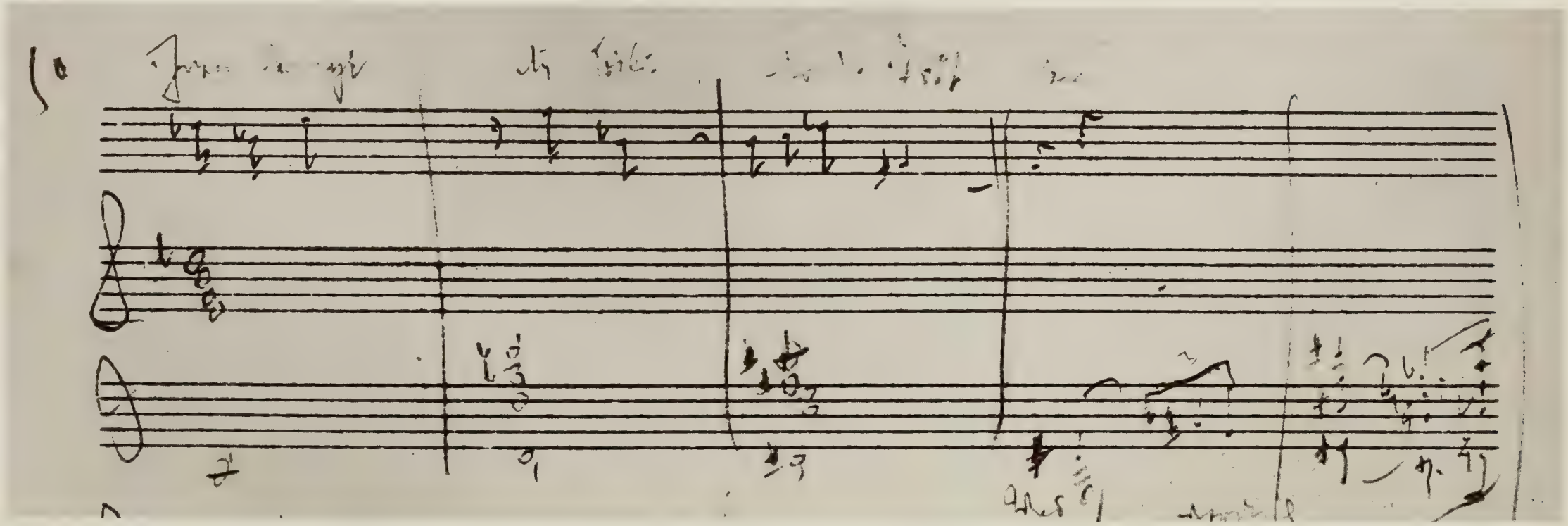


Plate 167: R. Strauss, *Die Aegyptische Helena*, 1927

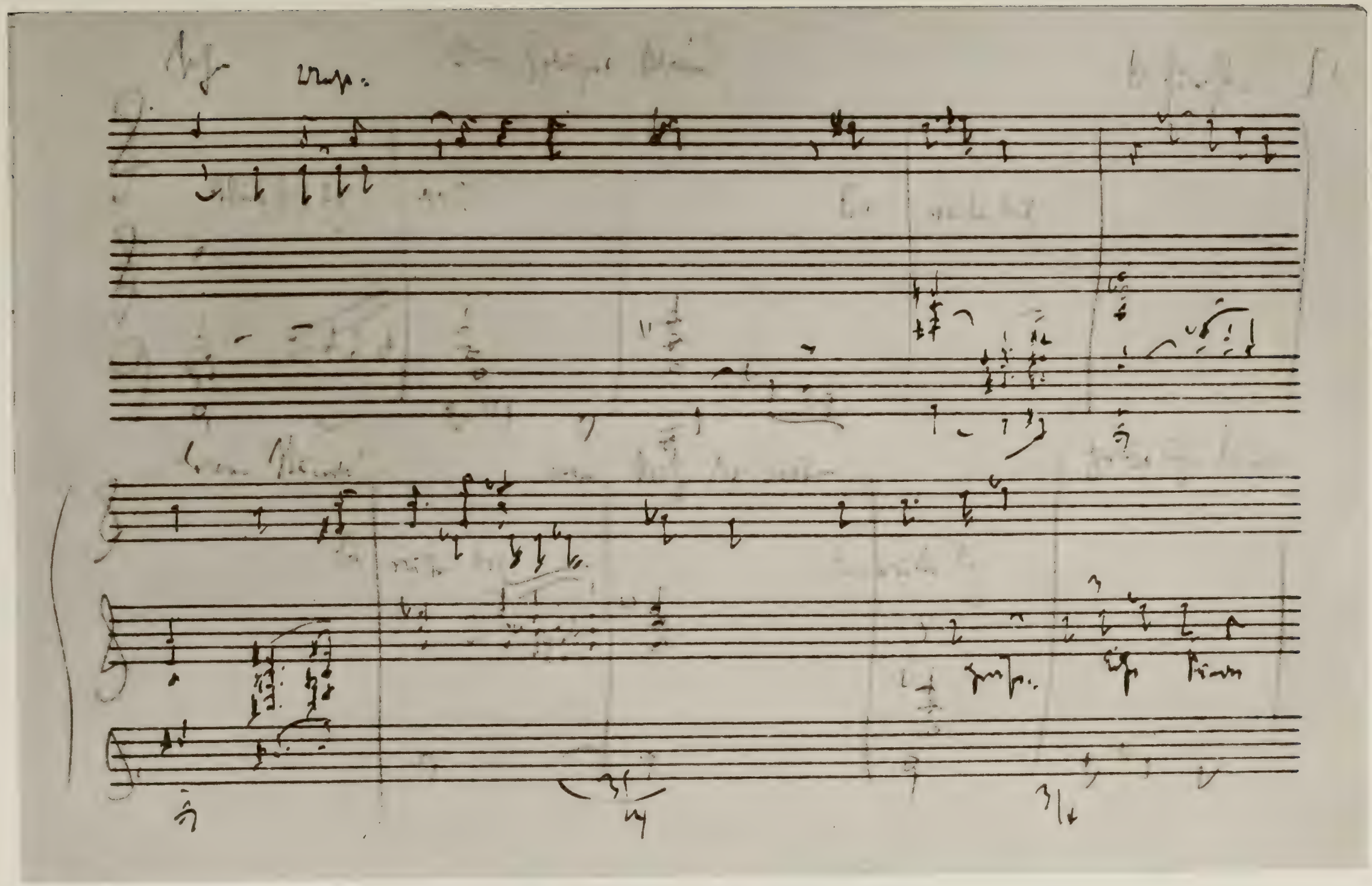


Plate 168: R. Strauss, *Die Aegyptische Helena*, 1927

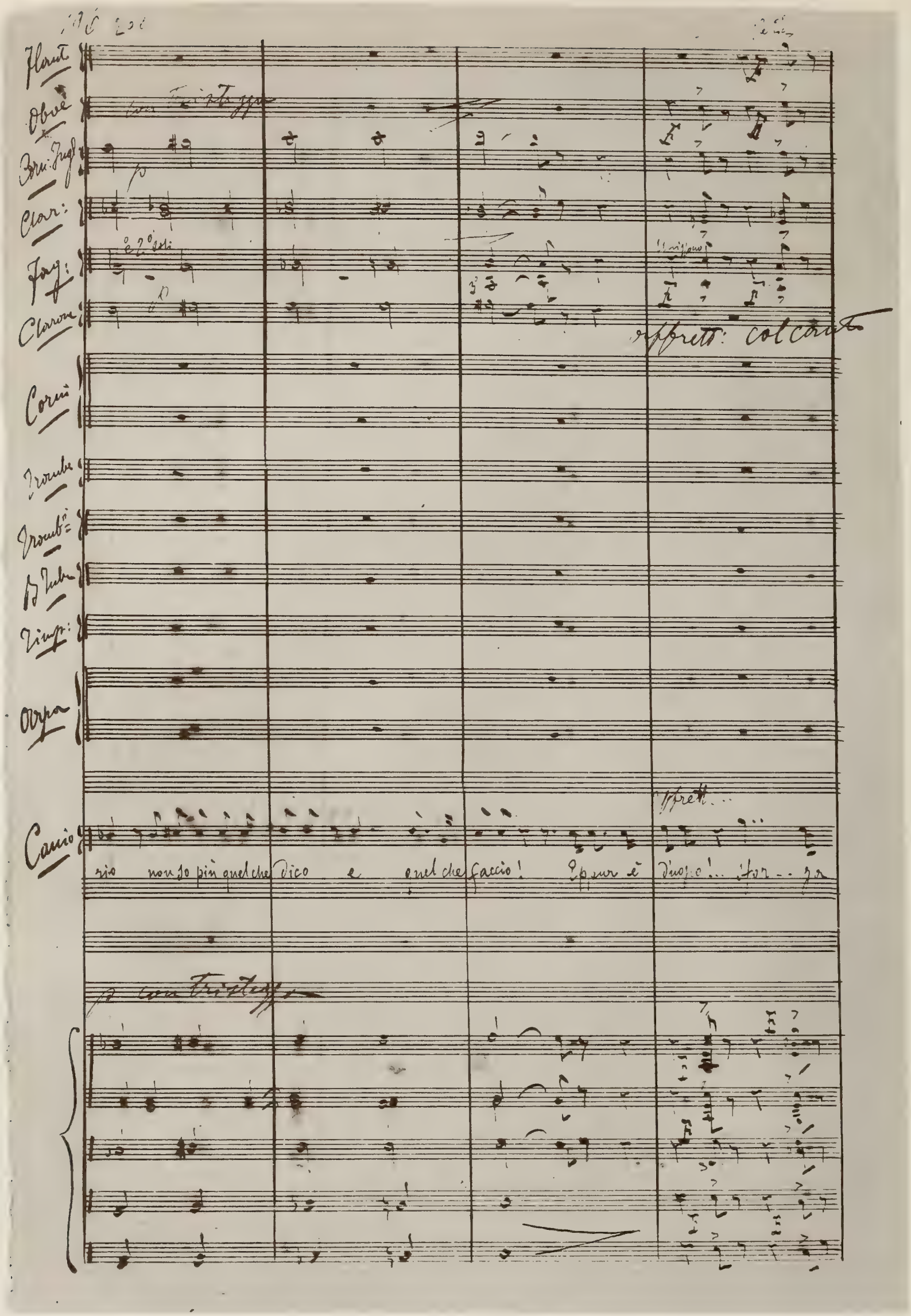



Plate 169: Leoncavallo, *I Pagliacci*, 1891-1892

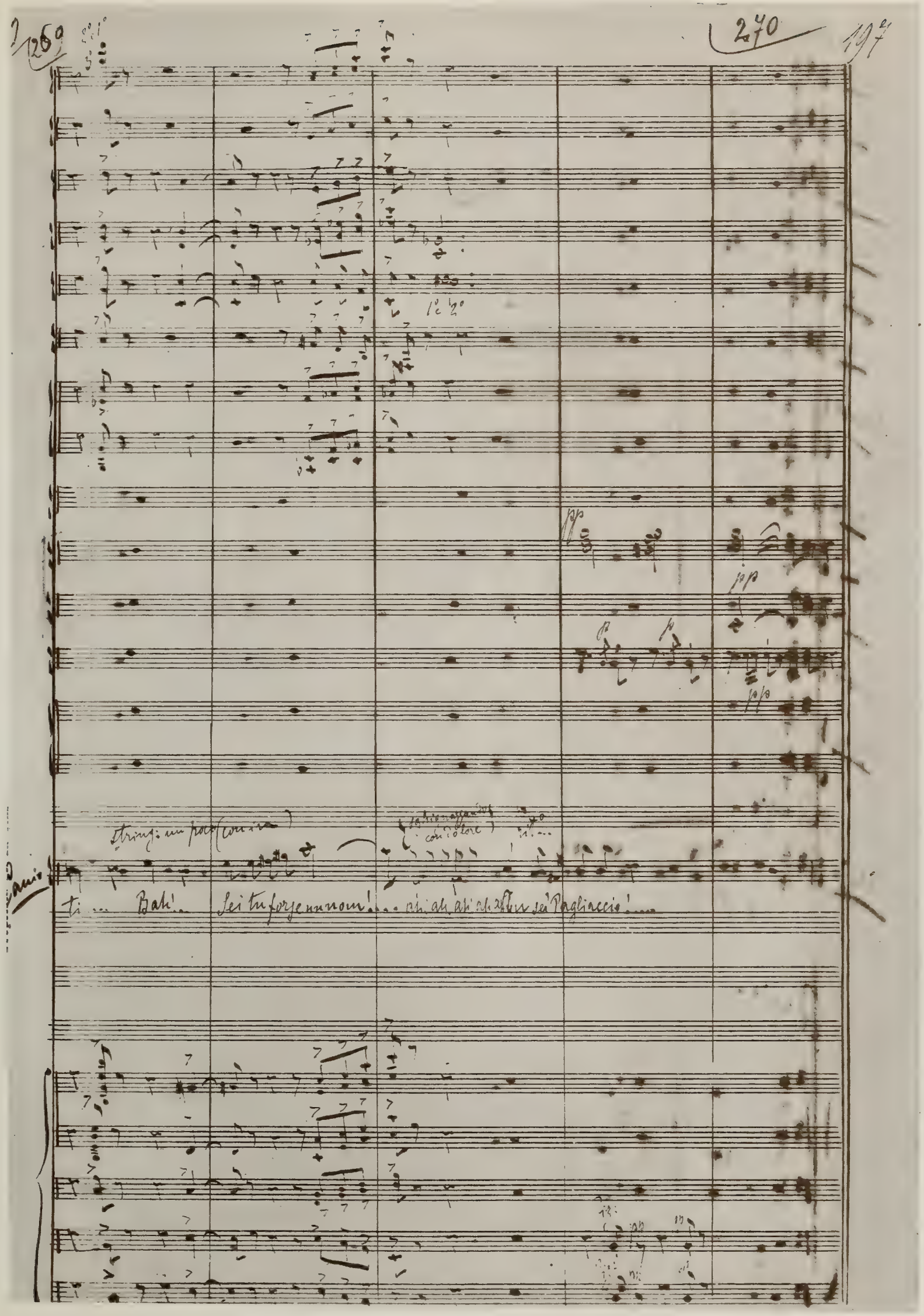



Plate 170: Leoncavallo, *I Pagliacci*, 1891-1892

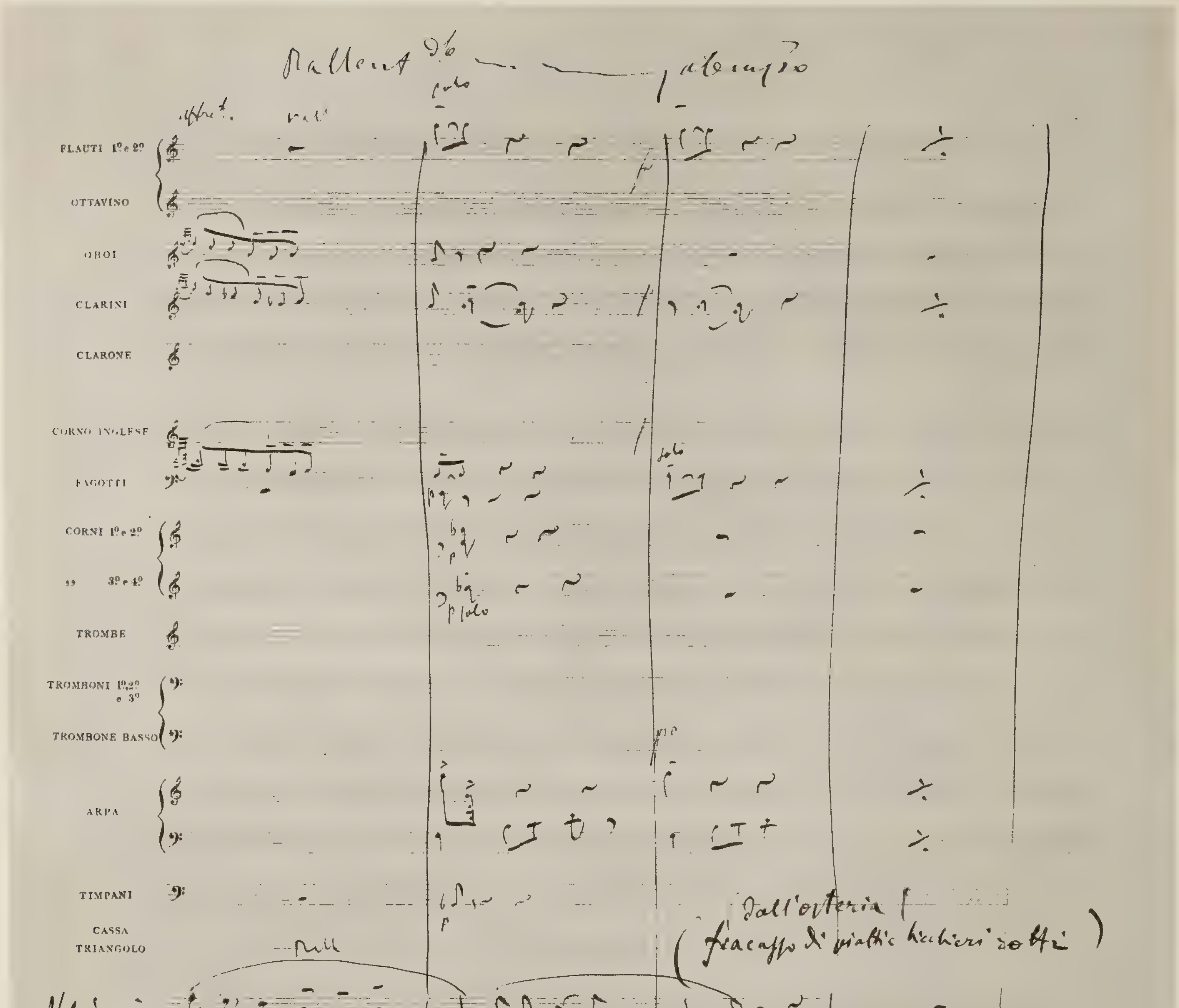



Plate 171: Puccini, *La Bohème*, 1895

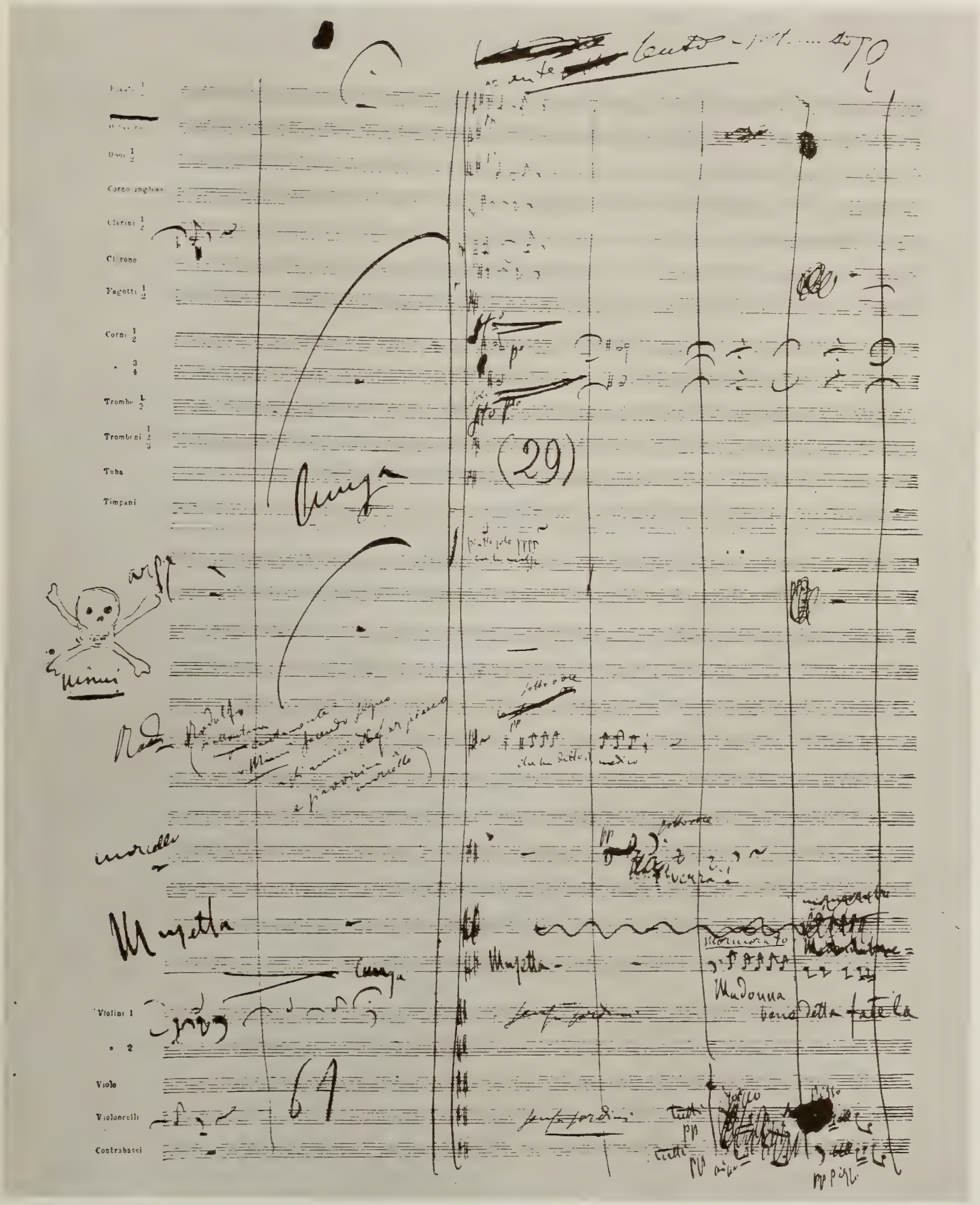



Plate 172: Puccini, *La Bohème*, 1895

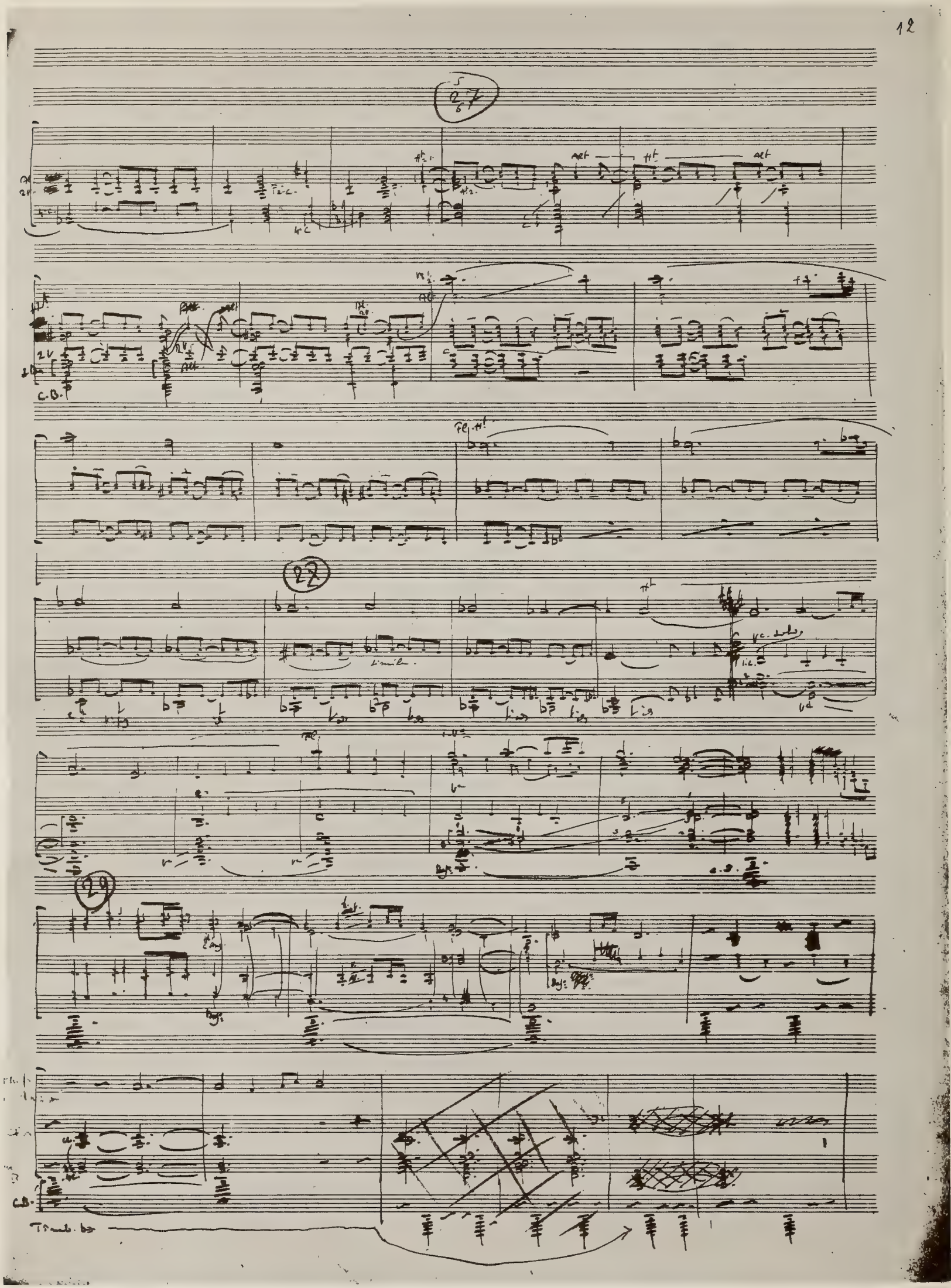



PLATE 173: Debussy, *Pelléas et Mélisande*, 1892-1902

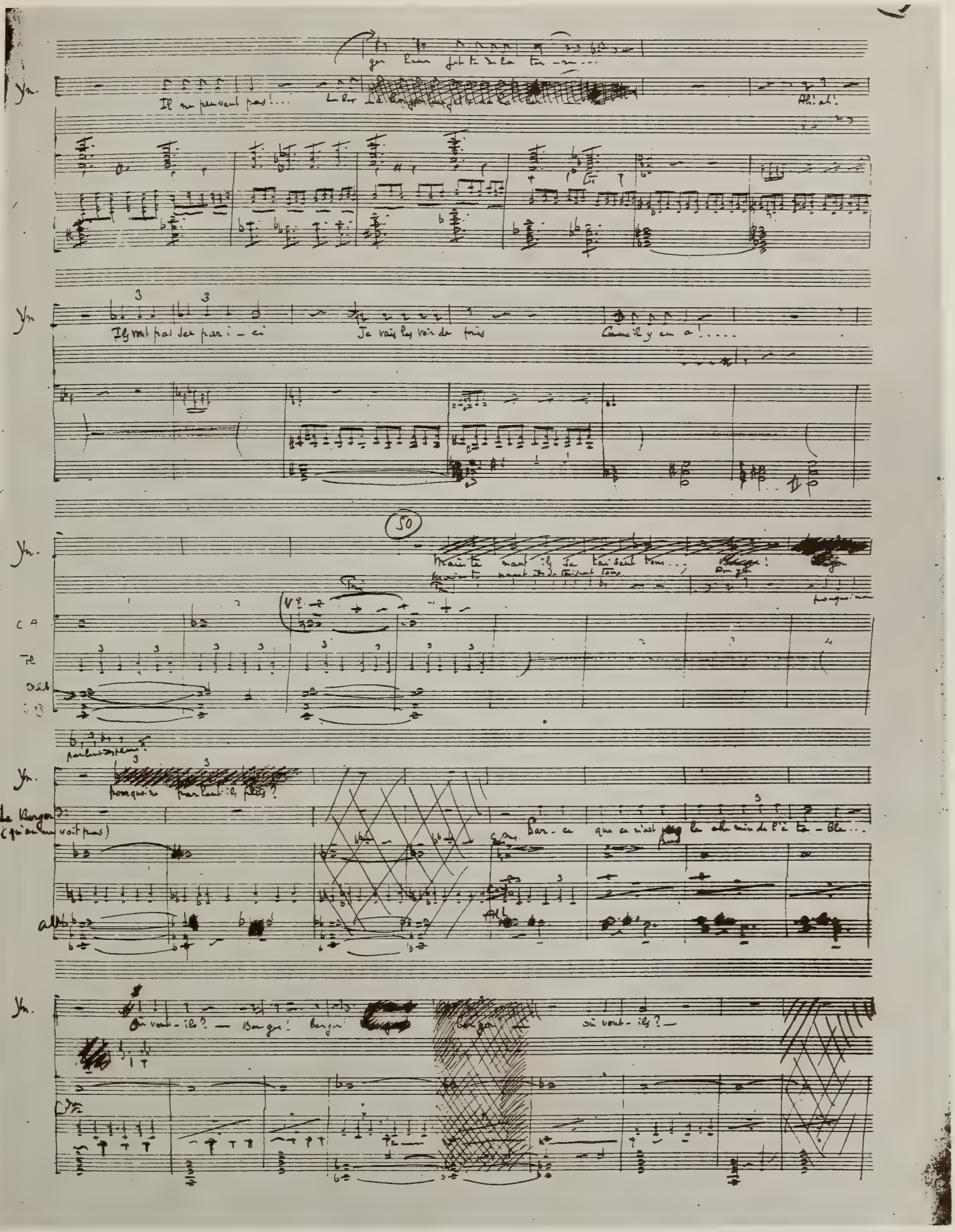



Plate 174: Debussy, *Pelléas et Mélisande*, 1892-1902

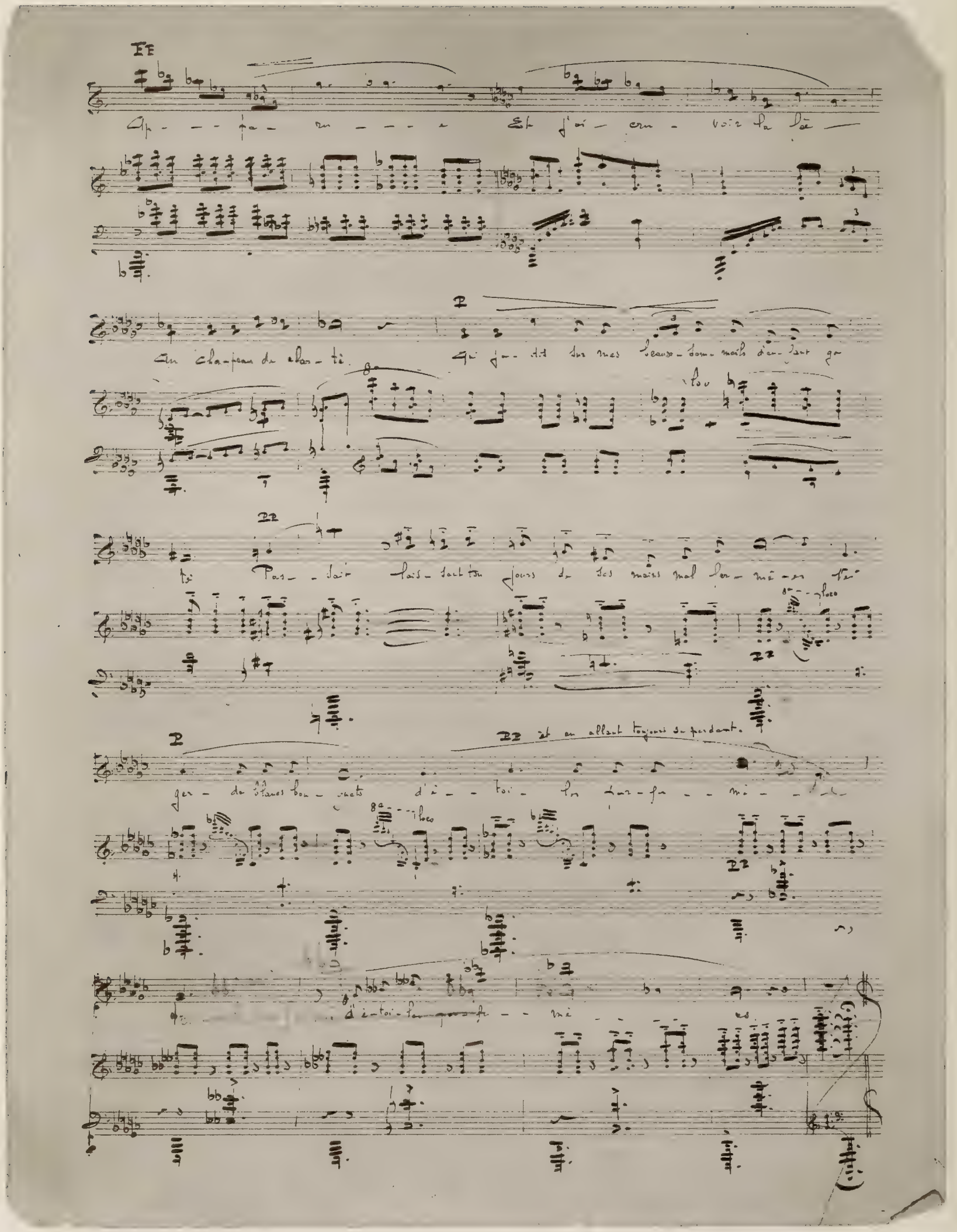



Plate 175: Debussy, *Apparition*, 1884

Plate 176: Ravel, *Chansons Madécasses*, 1925-1926

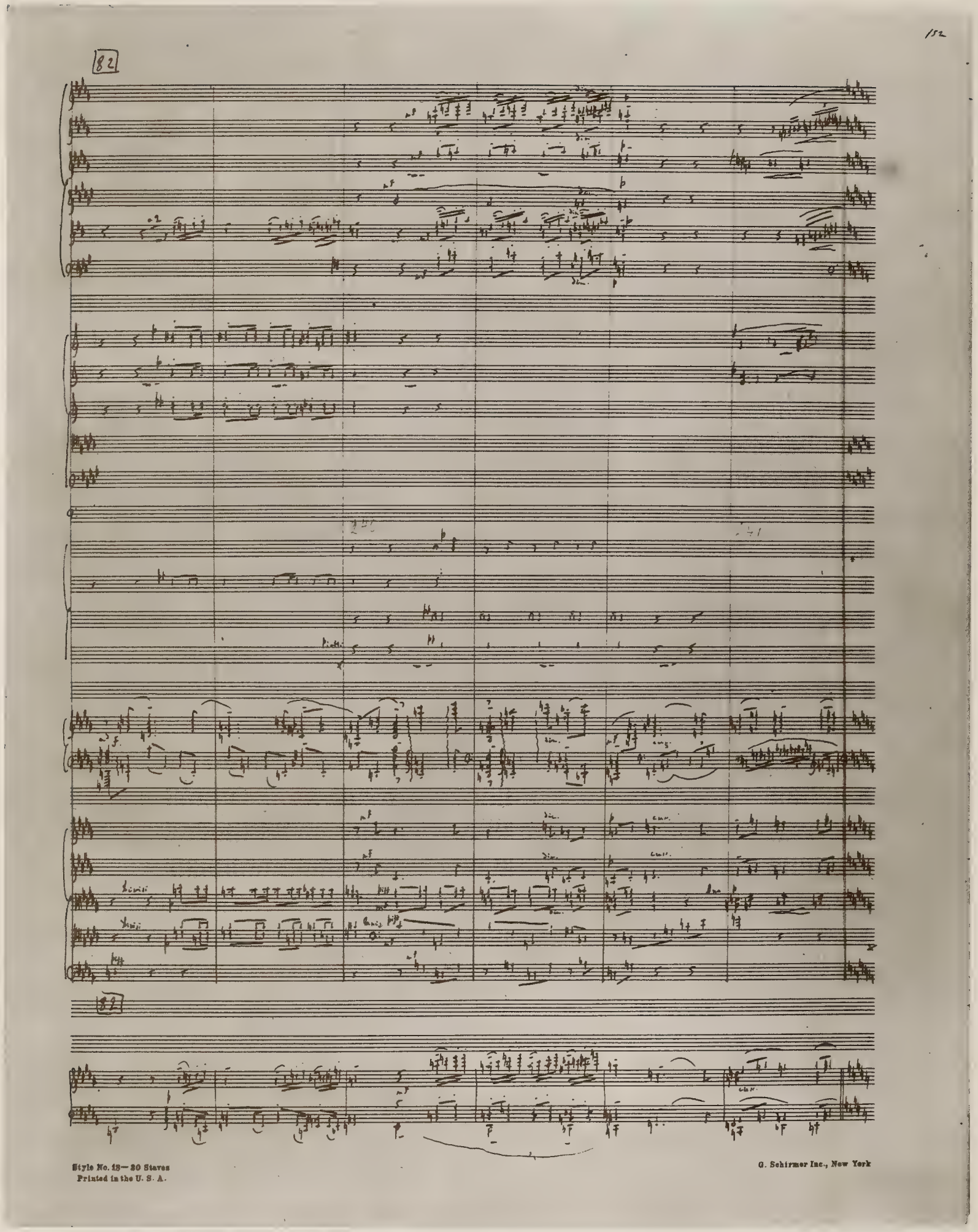



PLATE 177: Rachmaninoff, *Concerto No. 4 for piano and orchestra*, 1926

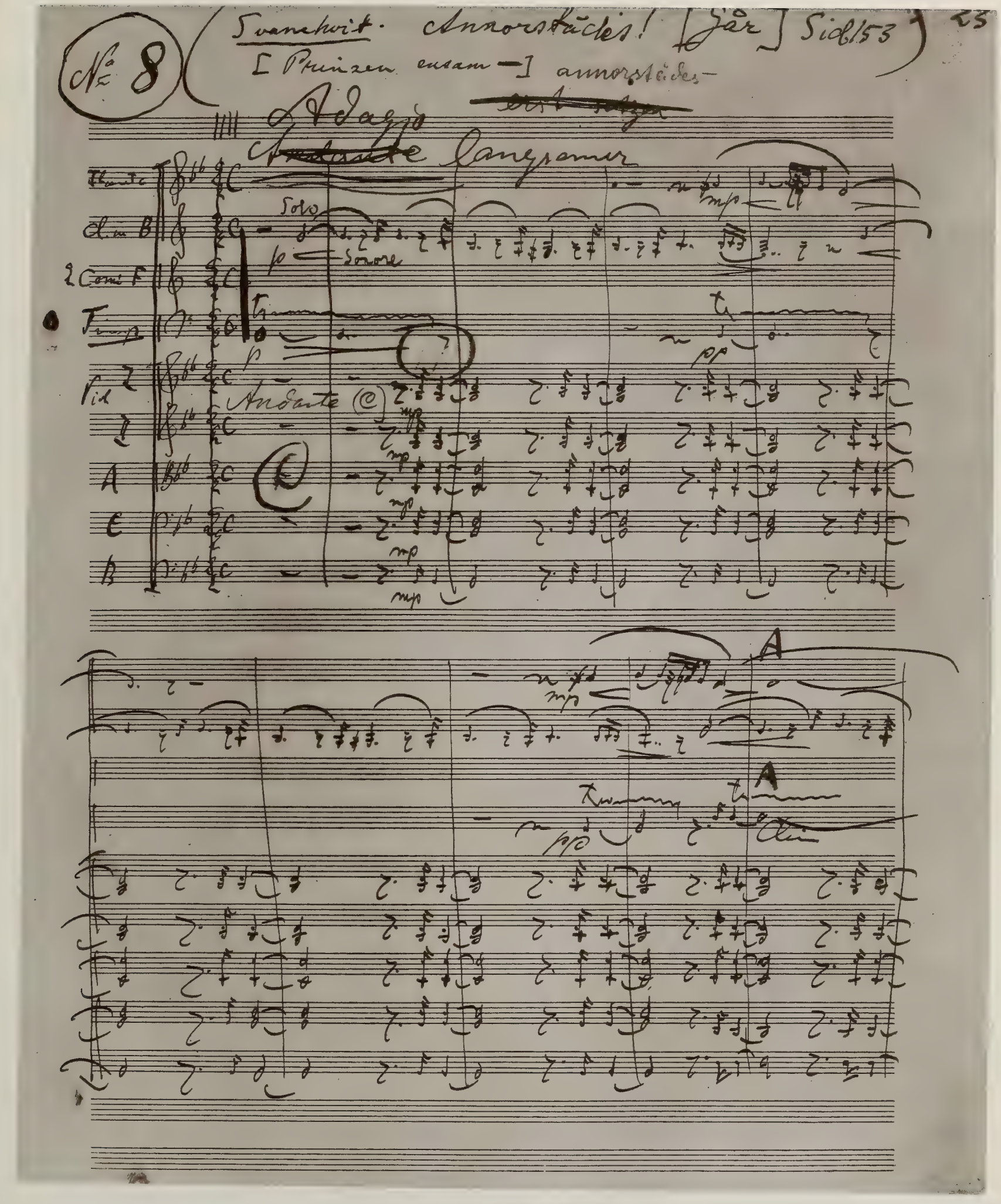



PLATE 178: Sibelius, *Svanehvit*, 1908

# Einsamkeit.

(Goethe)

Für tiefe Stimme.

Frau Dr A. Ginkiewicz gewidmet. 1.

Max Reger, Op 75 № 18.

Langsam, sehr ausdrucksvoll.

Gesang

Clavierbegl.

Die ihr Felsen und Bäume be-wohnt, o heil-same Nym-phen, ge-het jetzt-lichem gern, was er im Stil-len be-gehrt!

Schaffet dem Trau-rigen Trost, dem Zwei-felhaften Be-leb-rung, und dem Lie-benden gönnt, daß ihm die

383007
29

Aufführungsrecht vorbehalten.

Plate 179: Reger, *Einsamkeit*, undated

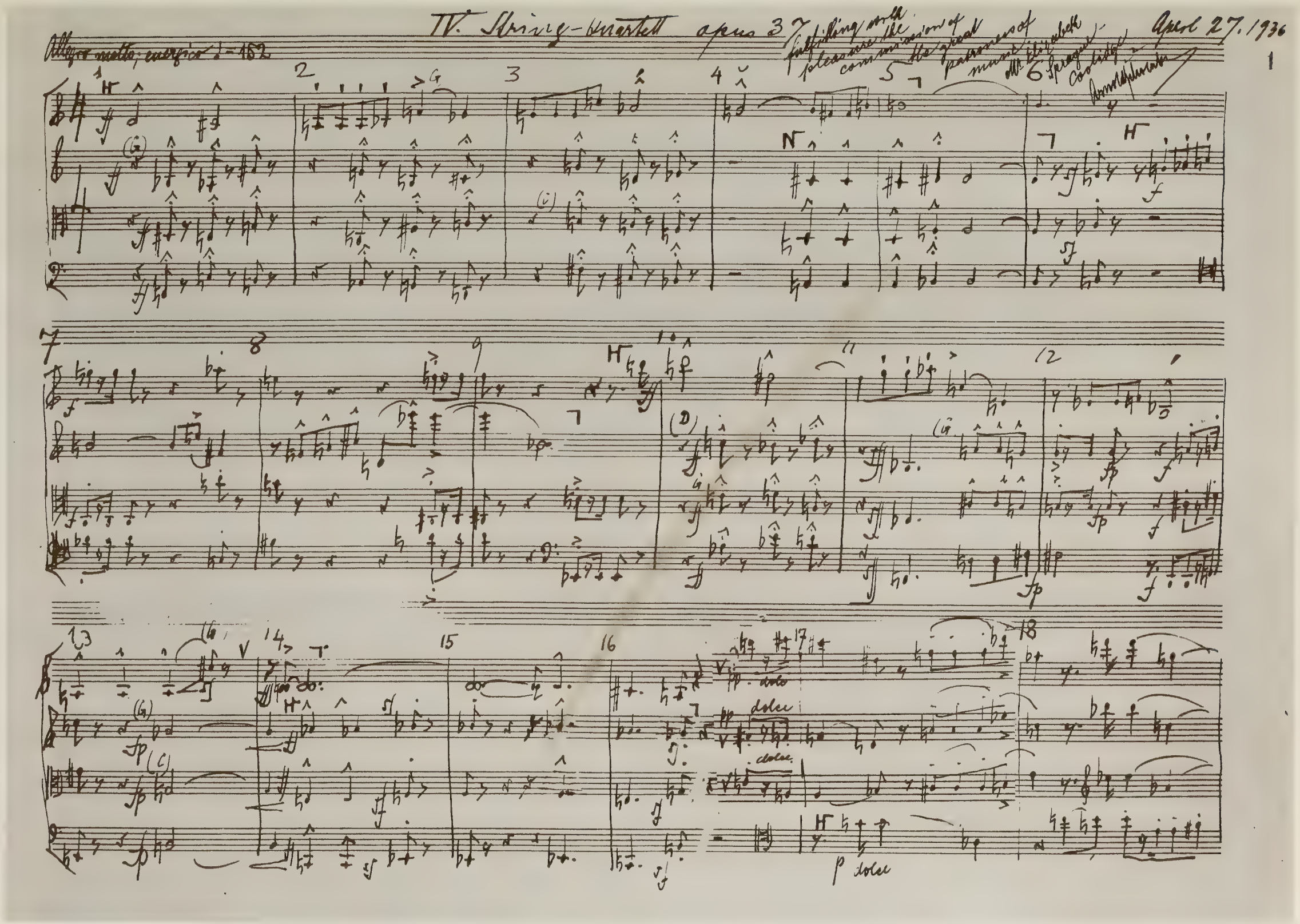



Plate 180: Schoenberg, *String Quartet No. 4*, Op. 37, 1935

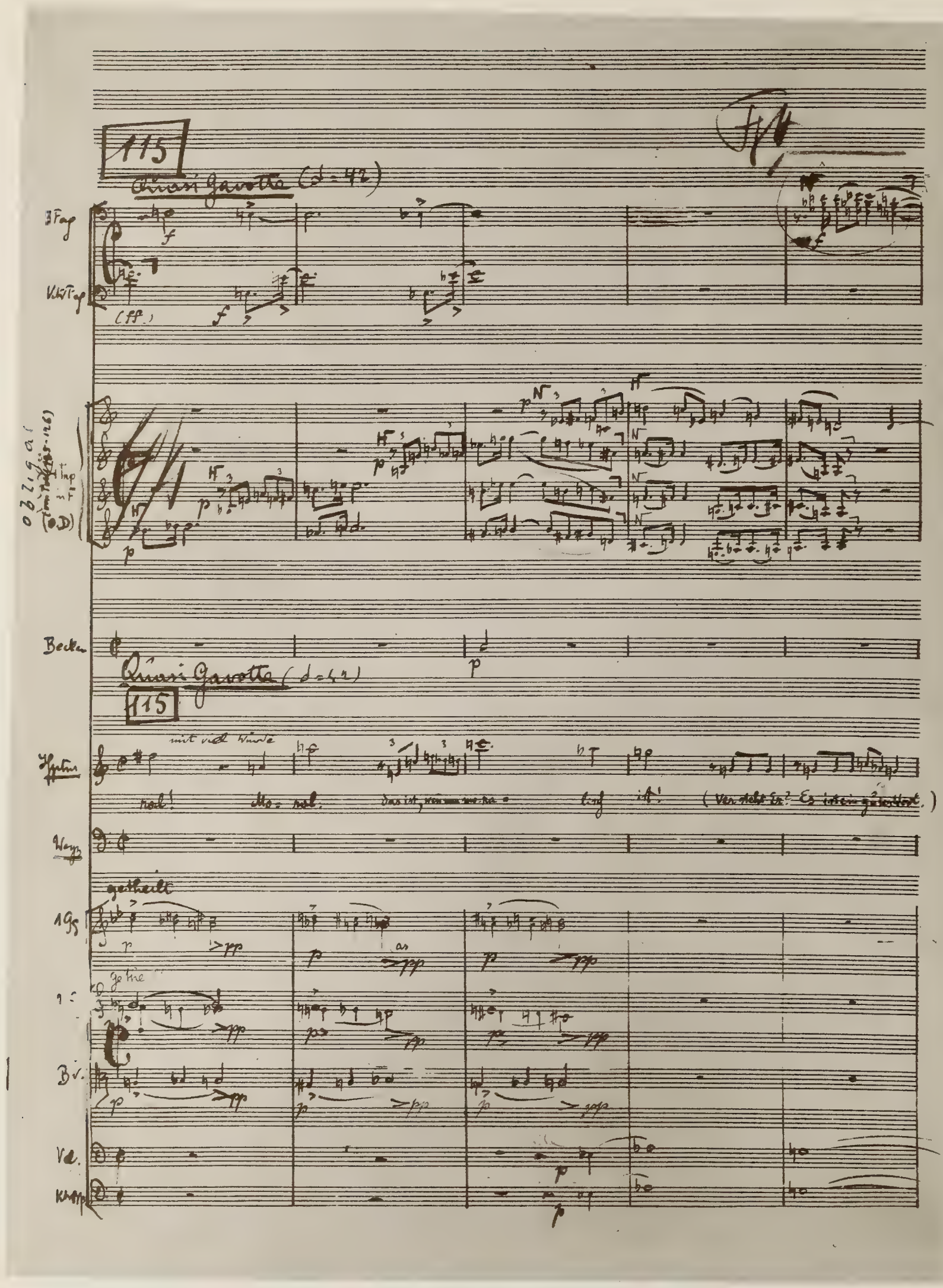



Plate 181: A. Berg, *Wozzeck*, 1914-1921 (?)

Plate 182: A. Berg, *Wozzeck*, 1914-1921 (?)

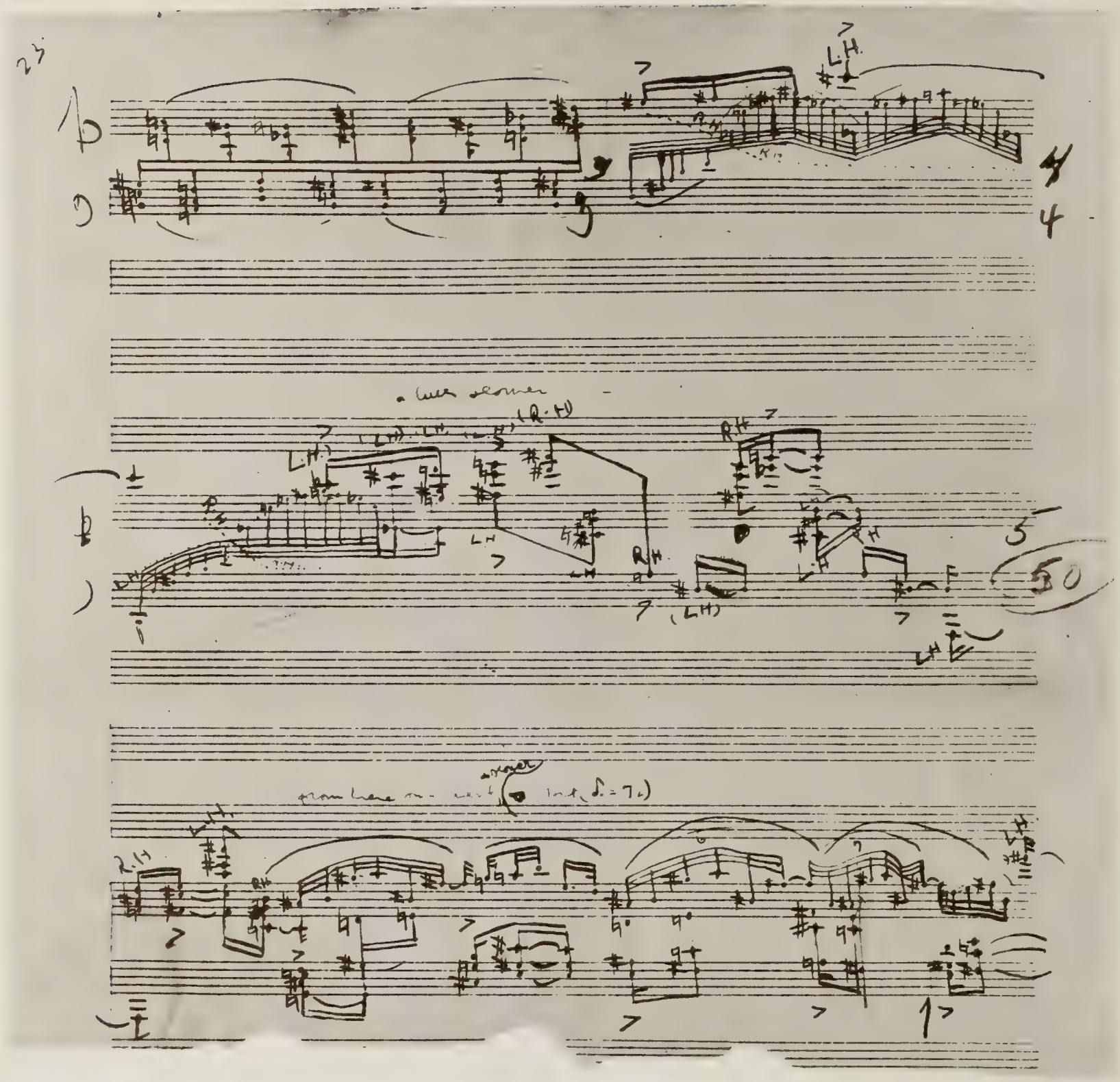


PLATE 183: Ives, *Second pianoforte Sonata*, 1908-1915

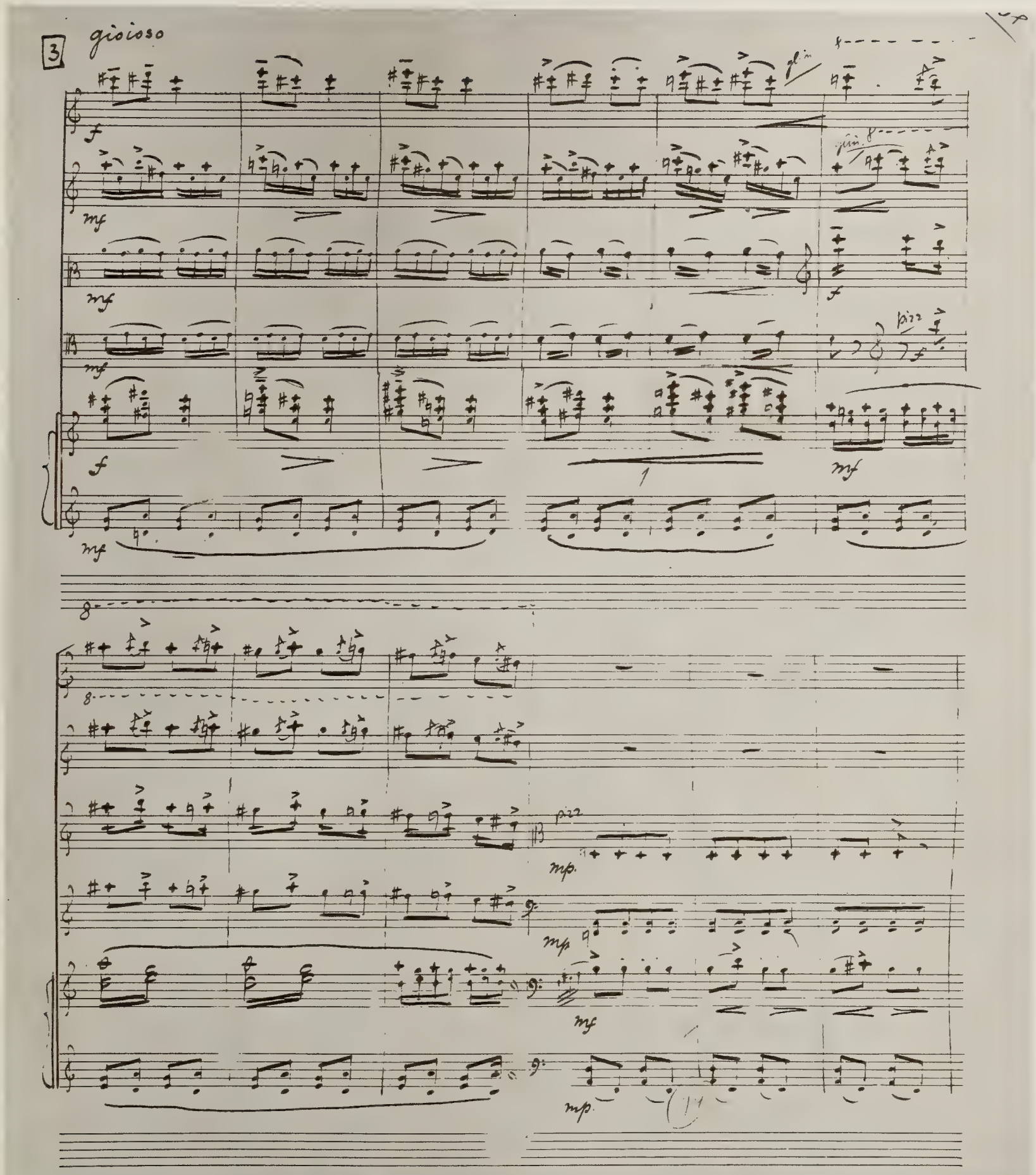



Plate 184: Bloch, *Quintet for piano and strings*, 1923

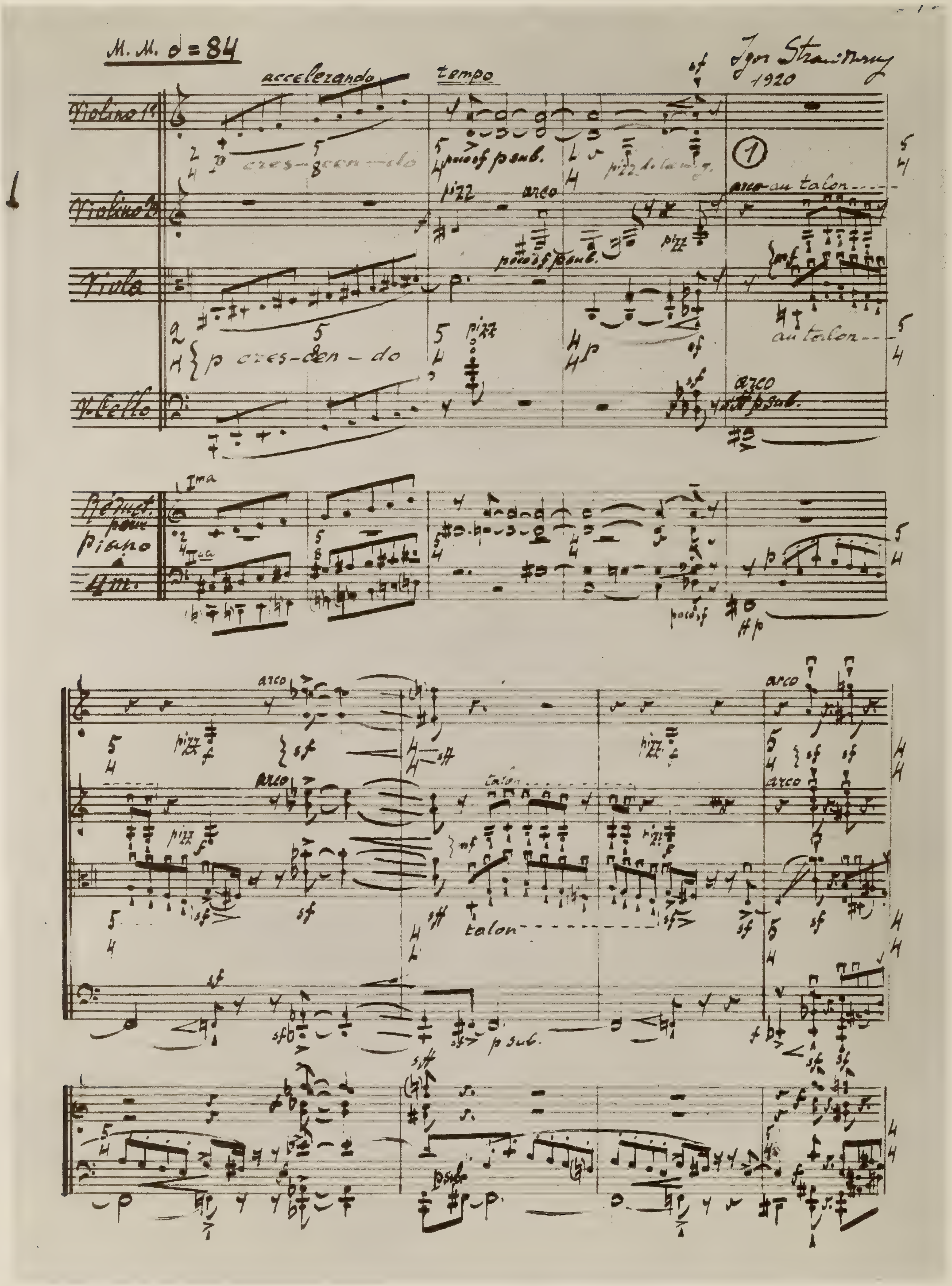



Plate 185: Strawinsky, *Concertino for string quartet*, 1920

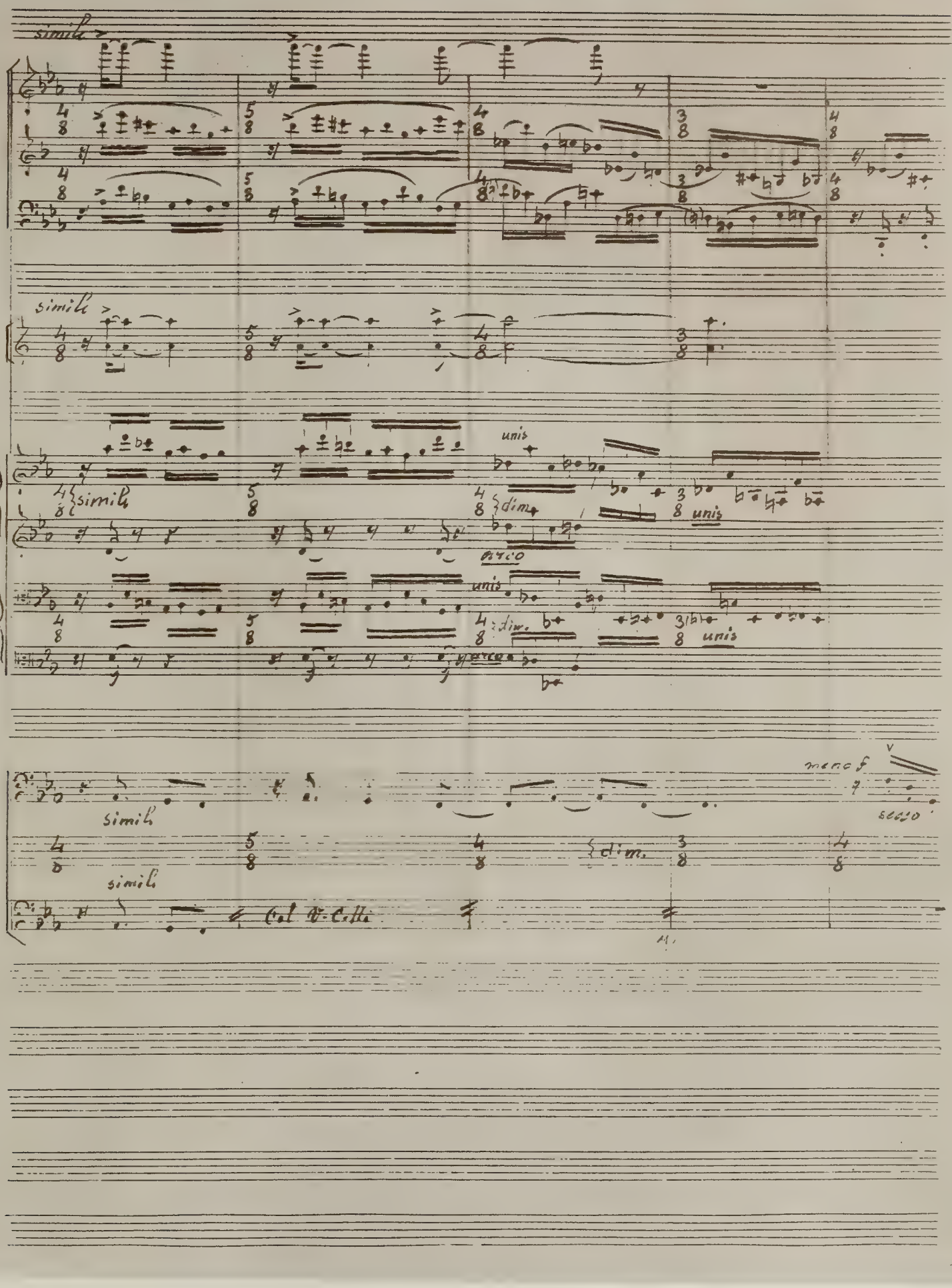



Plate 186: Strawinsky, *Concerto in E flat for chamber orchestra*, 1938

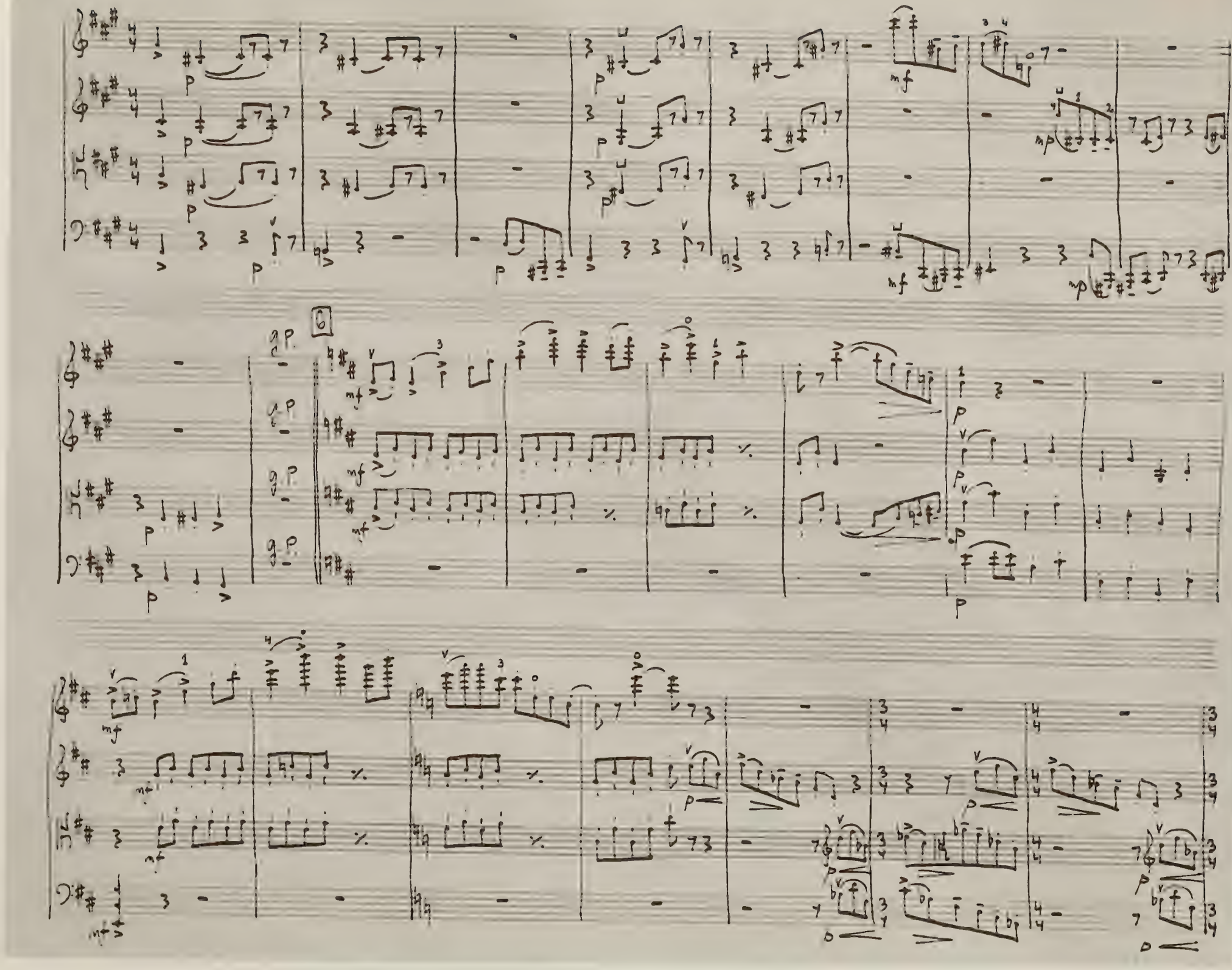


PLATE 187: Prokofieff, *Quartet*, Op. 50, 1930

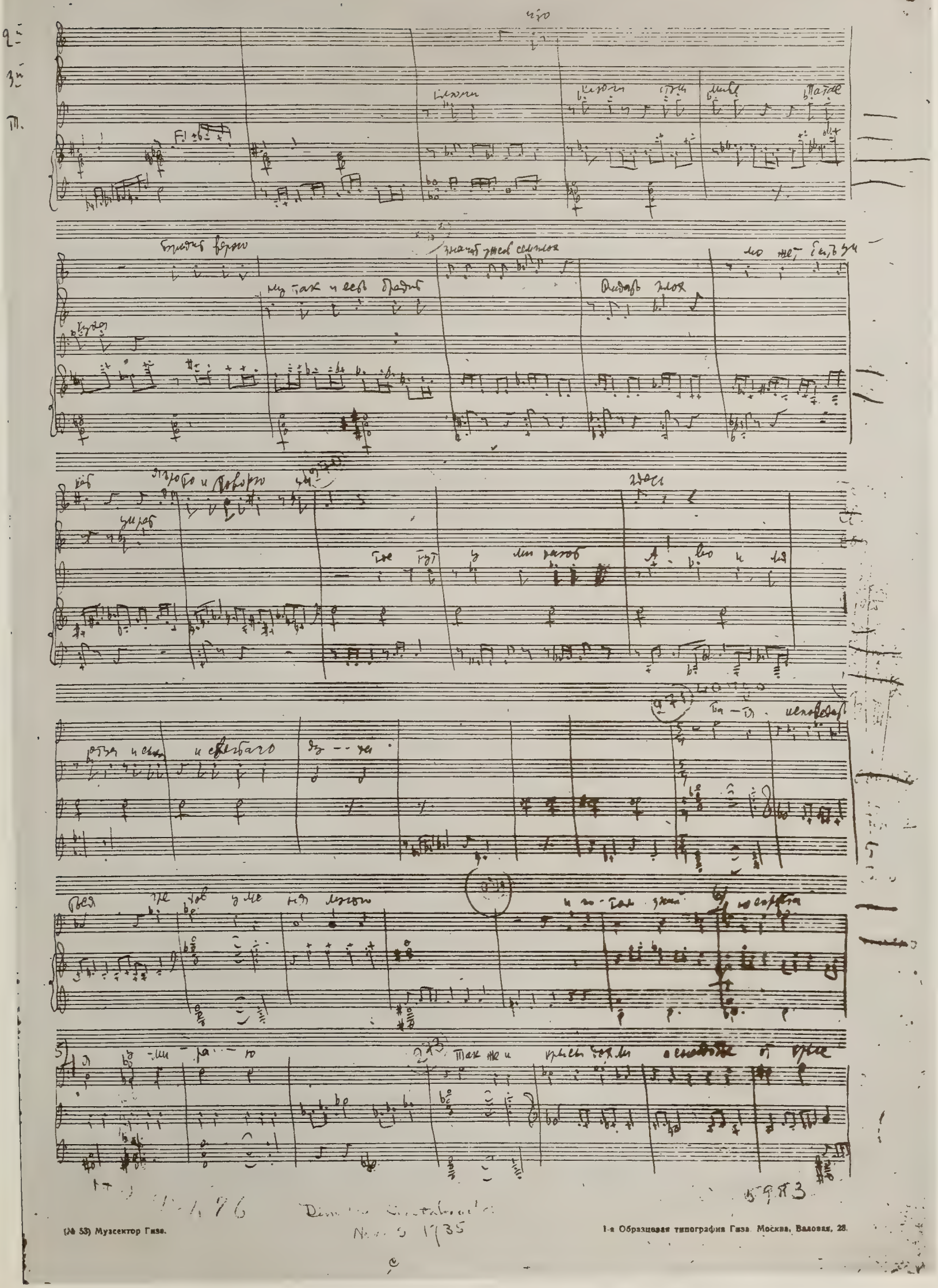



PLATE 188: Shostakovitch, *Lady Macbeth of Mzensk*, 1930-1932

Stretto
♩=150

780

790

800

(gliss. il trillo)

PLATE 189: Bartok, *String Quartet No. 5*, 1934

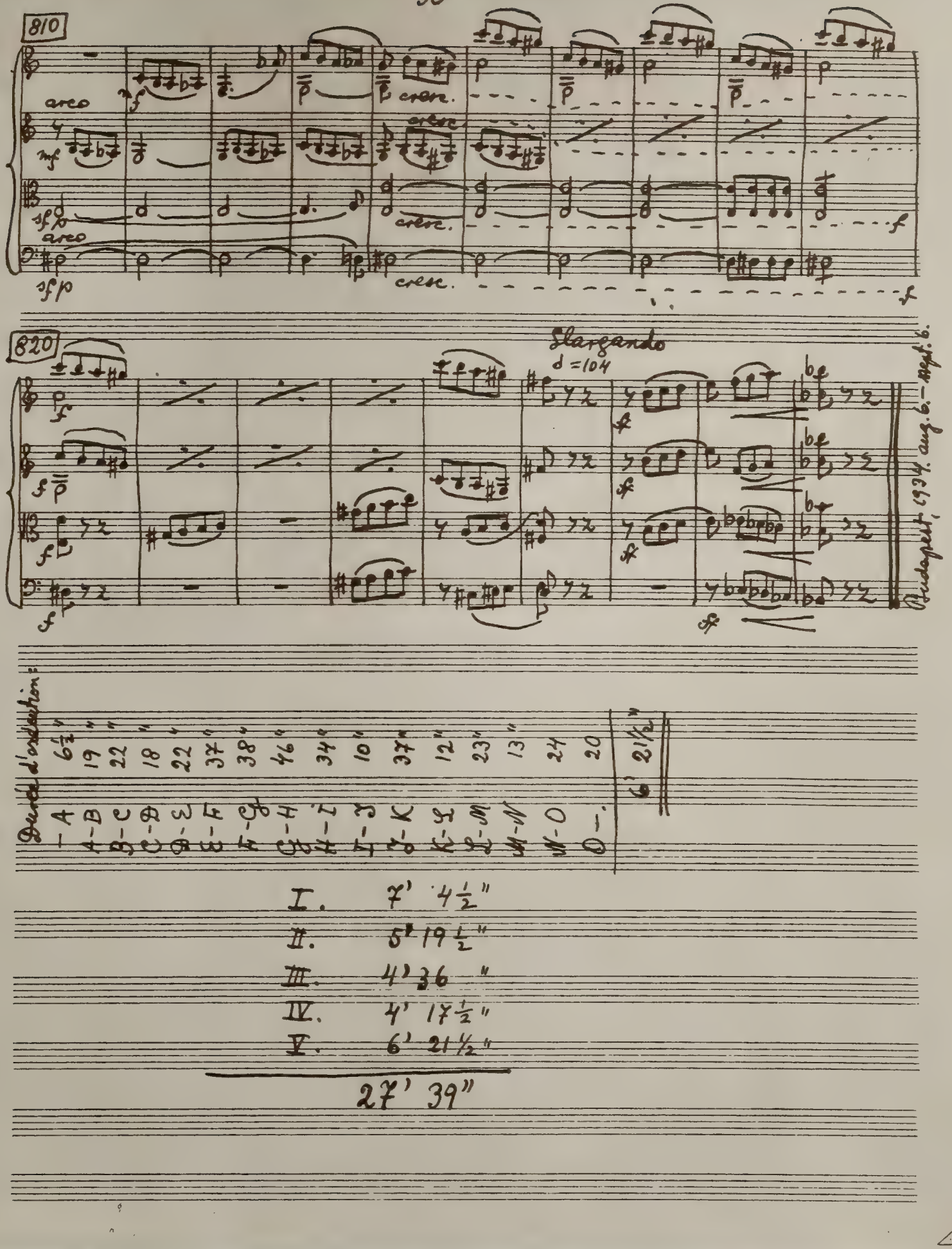



PLATE 190: Bartok, *String Quartet No. 5*, 1934

# Roll Dem Bones

Mingo

oh nobody knows when the Lord is goin' to call

Harmony

roll dem bones roll it

rhythmic

may be in the Summer time may be in the fall roll dem bones roll but you

got to leave yo' baby + yo' home an all so roll dem bones

George Gershwin

HARMS INC NO 2

PLATE 191: Gershwin, *Roll Dem Bones*, 1935

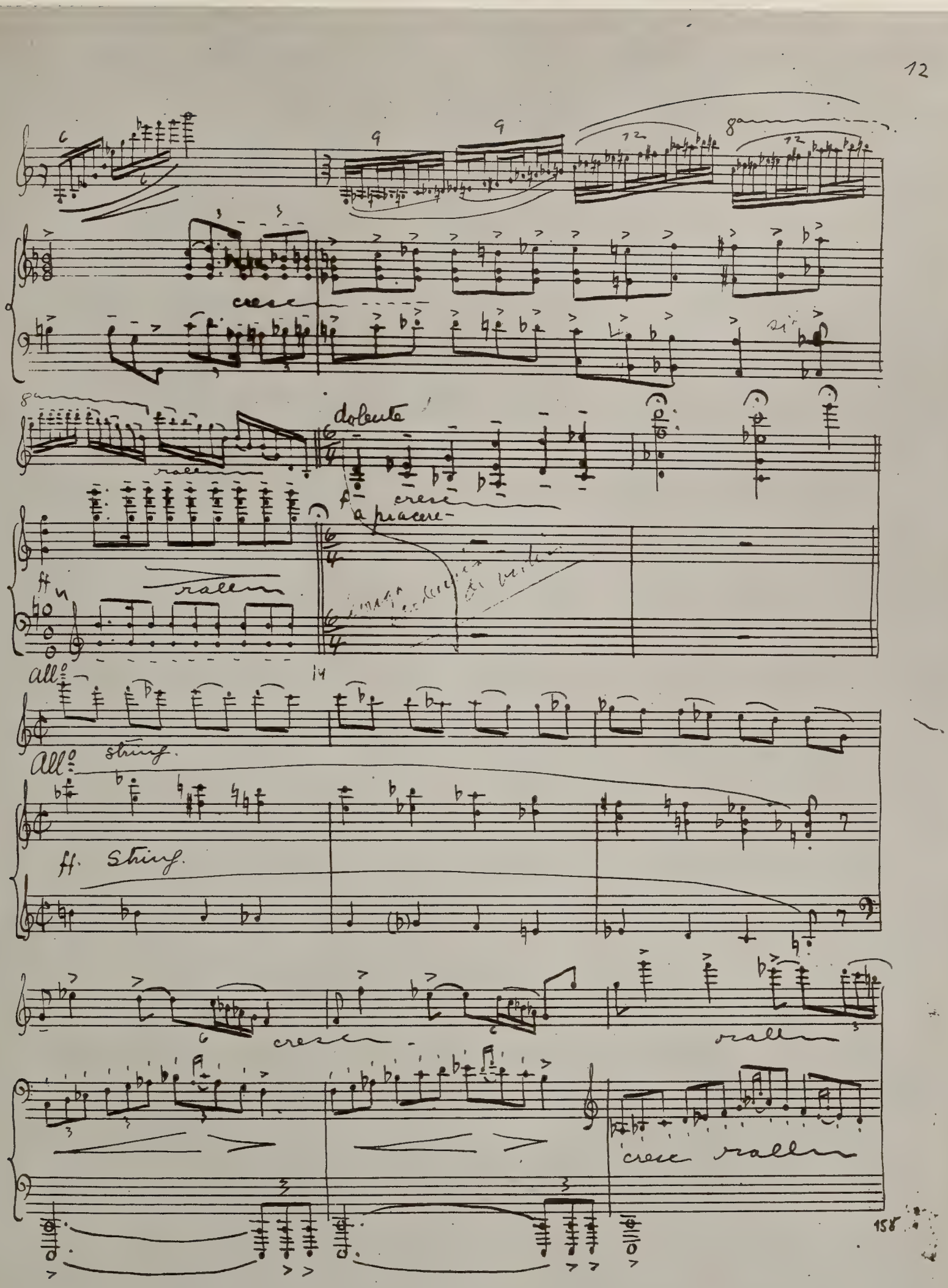



PLATE 192: Villa Lobos, *Sonata Phantastica*, 1913

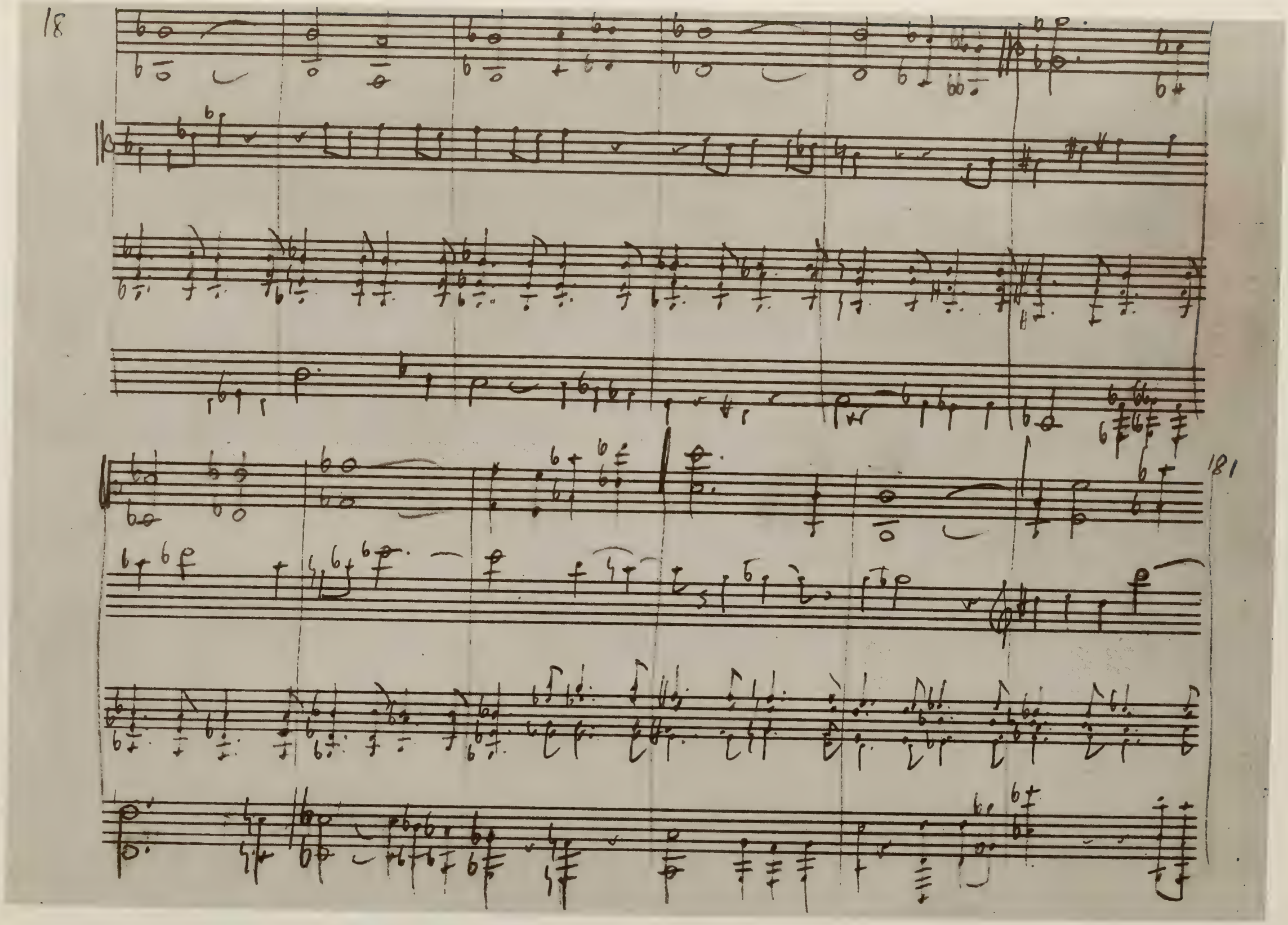



Plate 193: Hindemith, *Sketch for Symphony in B flat for Concert Band*, 1951

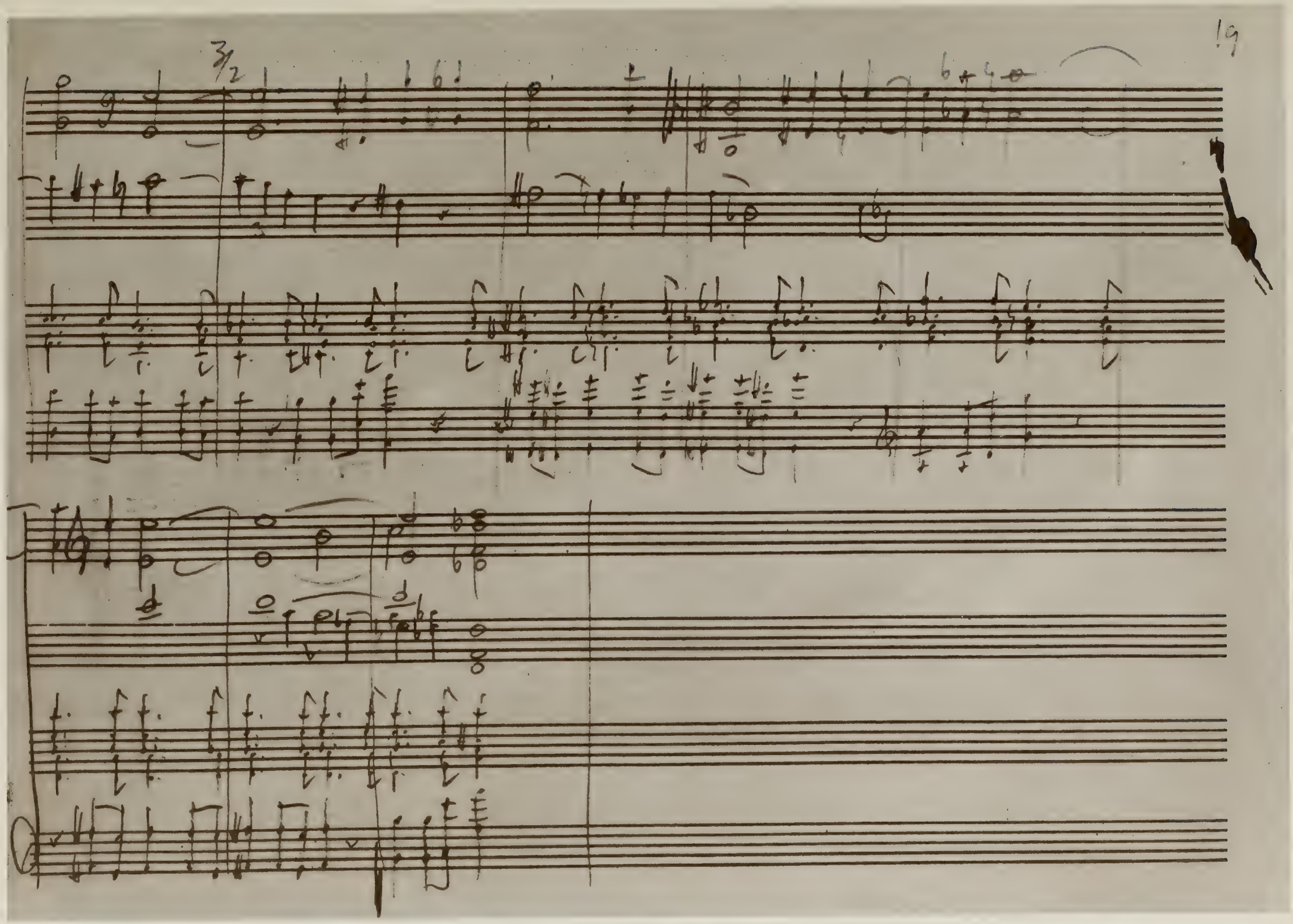


PLATE 194: Hindemith, *Sketch for Symphony in B flat for Concert Band*, 1951

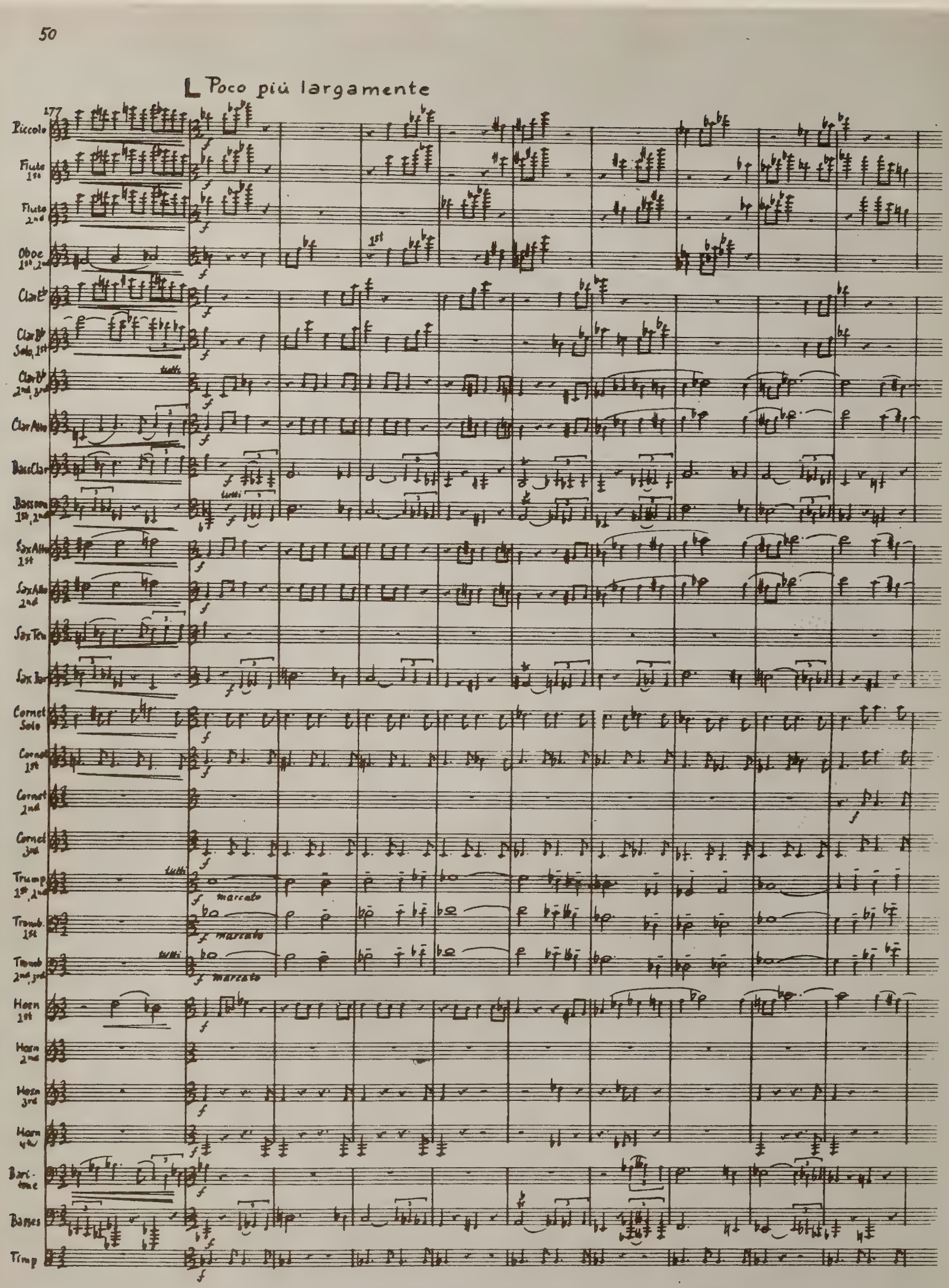



Plate 195: Hindemith, *Symphony in B flat for Concert Band*, 1951

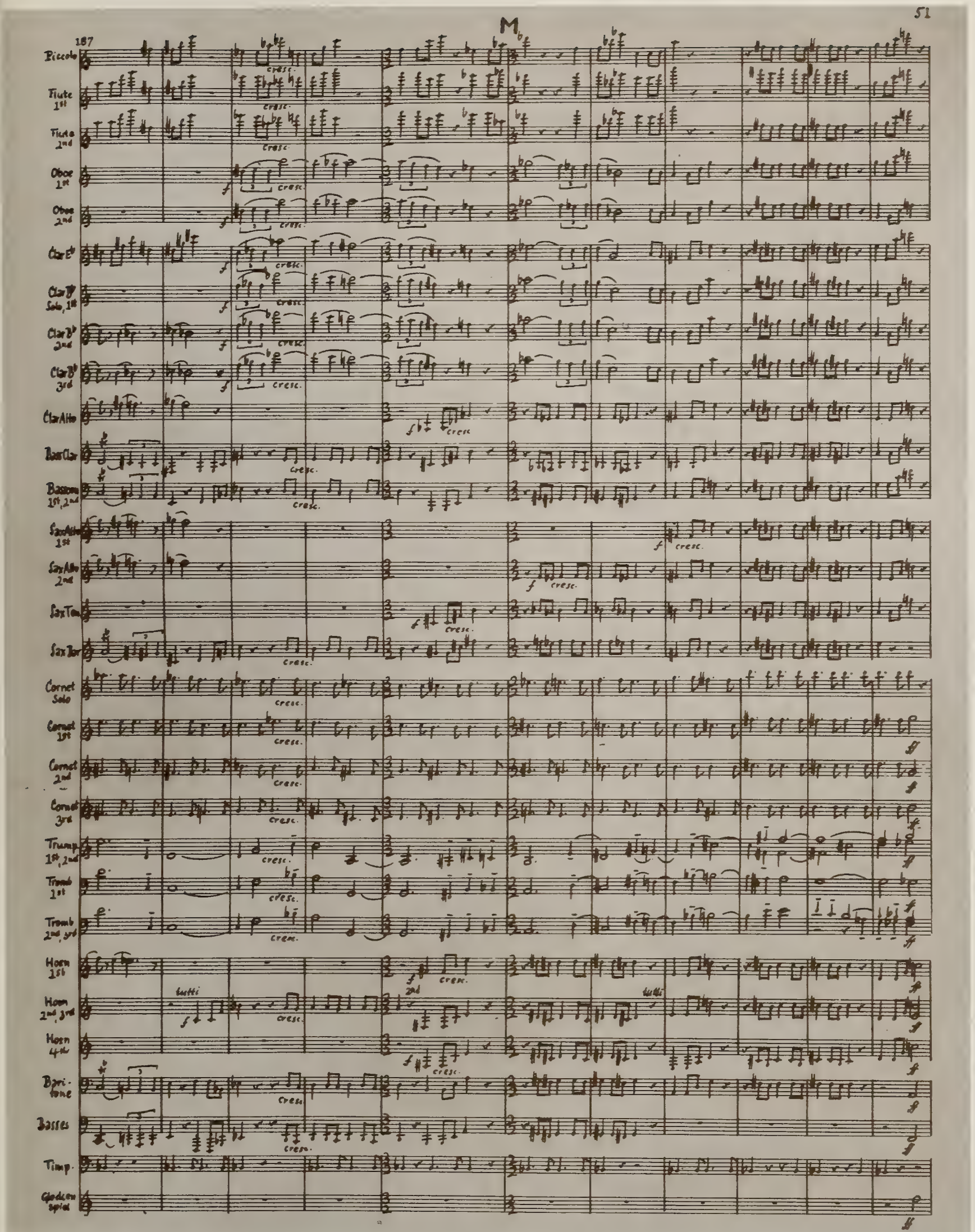



PLATE 196: Hindemith, *Symphony in B flat for Concert Band*, 1951

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