



Edition Cranz

No. 2090

Spohr

Jessonda

Ouverture

op. 63

Partitur mit unterlegtem Klavierauszug
Orchestral Score with reduction of the Piano
placed underneath

Partition d'Orchestre avec réduction de Piano
en dessous des autres instruments

Nº 2090

Jessonda.

Overture.

Ludwig Spohr, Op. 63.

Moderato. (♩ = 88.)

2 Flauti
Flauto picc. in Es.

2 Oboi.

2 Clarinetti
in A.

2 Fagotti.

I II
in Es.
4 Corni

III IV
in H.

2 Trombe in E.

3 Tromboni.

Timpani in Es B.

Moderato. (♩ = 88.)

Violino I.

Violino II.

Viola.

Violoncello
e Contrabasso.

Moderato. (♩ = 88.)

Piano.

Cl. I. *fz* *p*

Fg. I. *fz* *p*

Cr. I. II. II. *p*

Pic. 2 Picc. *fz* *p*

Ob. *fz* *p*

Cl. I. *fz* *p*

Fg. I. *fz* *p*

Cr. III. *p* *fz* *p*

Tp. *p* *fz* *p*

arco *pp*

arco *pp*

arco *pp*

Vcl. arco *pp*

This system contains the musical notation for the first two systems of the score. It includes parts for Flute I (Flg. I.), Cor III and IV (Cr. III. IV.), Trumpet I (Tr. I.), Violin (Vcl.), and Piano. The score is written in a key with four flats and a 3/4 time signature. The first system features a melodic line in Flute I and Cor III/IV, with a piano (pp) dynamic. The second system shows a crescendo (cresc.) in the woodwinds and strings, with a piano (p) dynamic. The piano part features a prominent triplet rhythm. A first ending bracket (1.) is visible above the Flute I staff.

This system contains the musical notation for the woodwind and brass sections. It includes parts for Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Flute II (Flg. II.), Cor I and II (Cr. I. II.), Trumpet (Tr.), and Trombone (Tp.). The score is written in a key with four flats and a 3/4 time signature. The woodwinds play complex rhythmic patterns, often in triplet groupings. Dynamics range from piano (p) to fortissimo (ff) and fortissimo piano (fp). The Flute II part includes a second ending bracket (a 2). The Trumpet and Trombone parts have a more rhythmic, punctuated character.

This system contains the musical notation for the piano and string sections. It includes parts for Violin (Vcl.), Piano, and Viola. The score is written in a key with four flats and a 3/4 time signature. The piano part features a complex texture with many triplets and dynamic markings such as fortissimo (f), fortissimo piano (fp), and piano (p). The strings play a steady, rhythmic accompaniment. A first ending bracket (1.) is visible above the piano part.

Pic. *a 2* *fz* *p cresc.* *fz*

Ob. *fp* *cresc.* *fz*

Cl. *a 2* *fp* *cresc.* *fz*

Fg. *a 2* *fp* *cresc.* *fz*

Cr. *fp* *cresc.* *fz*

Tr. *a 2* *fp* *cresc.* *fz*

Tp. *f* *fz* *p*

sf *cresc.* *sf*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

a 2 *f*

cresc. *f*

This musical score is for a woodwind and string ensemble. It features the following parts: Piccolo (Pic.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tp.), and Piano (Vcl. e Cb.). The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Piccolo, Oboe, Clarinet, and Bassoon parts feature complex rhythmic patterns with triplets and sextuplets, often marked with a forte (*f*) dynamic. The Cor Anglais part has a melodic line with a *pp* dynamic in the first measure. The Trumpet and Trombone parts play rhythmic accompaniment with triplets, marked *f*. The Piano part provides a harmonic foundation with a *pp* dynamic in the first measure. The second system continues the woodwind and trumpet parts with similar rhythmic motifs, while the piano part continues its accompaniment.

Flauti

Pic. *dim.* *p* *mf* *f* *p*

Ob. *dim.* *p* *mf* *f* *p*

Cl. *dim.* *pp* *p* *mf* *f* *p* in B

Fg. *dim.* *pp* *p* *mf* *f* *p*

Cr. *dim.* *p* *mf* *f* *p* in B basso

Tr. *dim.* in Es

Tb. *p* *mf* *f* *p*

Tp. *f* *p*

pizz. *p* arco *p*

pizz. *p* arco *p*

pizz. *p* arco *p*

pizz. *p* arco *p*

Vcl. e Cb. *p* arco *p*

dimin. p *pp* *p* *mf* *ff* *p*

Vivace. (♩ = 132.)

Cl. *pp*

Fg. *pp*

Vivace. (♩ = 132.)

VI. *fz* *pp*

Vivace. (♩ = 132.)

fz *p* *r.H.* *pp* *pp*

Fl. I. *I.* *p*

Cl. *pp*

Fg. *pp*

Fl. I. *cresc.* *f* *dim.*
Cl. *cresc.* *f* *dim.*
Fg. *cresc.* *f* *dim.*
Cr. I, II *f* *mf* *dim.*
Tp. *mf* *dim.*

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

cresc. *f* *dim.*

Ob. I. *mf*
Cl. *p* *cresc.* *mf*
Fg. *p* *cresc.* *mf*
Cr. I, II *p* *cresc.*
Tp. *p* *pp* *cresc.*

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

p *cresc.* *mf*

Fl. *mf cresc.* *f* *ff* a 2

Ob. *mf cresc.* *f* *ff*

Cl. *mf cresc.* *f* *ff*

Fg. *mf cresc.* *f* *ff* a 2

Cr. *mf cresc.* *f* *ff* a 2

Tr. *ff*

Tb. *ff*

Tp. *p cresc.* *f* *ff*

Gp. *f* *ff* *cresc.* *f* *ff*

Musical score system 1, featuring a piano accompaniment and a vocal line. The piano part includes a right-hand melody with eighth-note patterns and a left-hand bass line with chords and a simple rhythmic pattern. The vocal line is written in a soprano clef and includes a dynamic marking of *a. 2*.

Musical score system 2, primarily a piano accompaniment. It features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and a simple rhythmic pattern.

Musical score system 3, primarily a piano accompaniment. It features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and a simple rhythmic pattern. The system includes several accents marked with the letter 'A' above the notes.

Fl. *pp*

Ob. *dim.*

Cl. *dim.* *pp*

Fg. *dim.*

Cr. I. *con espress.* *pp*

Tb. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *p* *pizz.*

dim. *p* *pizz.*

dim. *pp*

Fl. Cl. I. Cr. V.C.e C.B.

Fl. Ob. I. Cl. Fg. Cr. I.

pp *cresc.* *cresc.* *cresc.*

Fl. *bv* *p* *bv* *p*

Ob. I. *f* *p* *cresc.* *fz* *p*

Cl. *p* *cresc.* *p*

Fg. *p* *p*

Cr. I. *fz* *p* *cresc.* *fz* *p*

Tp. *pp* *pp*

mf *p* *mf* *p*

sf *p* *cresc.* *sf* *p*

Fl. *p* *mf* *p* *fz*

Ob. I. *p* *fz*

Cl. *p* *fz*

Fg. *p* *mf* *p* *fz*

Cr. I. *p* *fz*

mf *mf* *mf*

mf *p* *mf* *sf*

Fl. *p fz p pp*

Ob. I. *fz p*

Cl. *p fz p a 2 pp*

Fg. *p fz p pp*

I. Cr. *fz p*

Tr. *pp*

Tp. *tr pp*

Detailed description: This section of the score covers the woodwind and brass instruments. The Flute (Fl.) part begins with a piano (*p*) dynamic, followed by a fortissimo (*fz*) section, then returns to piano (*p*) and ends with pianissimo (*pp*). The Oboe I (Ob. I.) part starts with fortissimo (*fz*) and then piano (*p*). The Clarinet (Cl.) part includes a second octave (*a 2*) marking and dynamic markings of *p*, *fz*, *p*, and *pp*. The Bassoon (Fg.) part follows a similar pattern of *p*, *fz*, *p*, and *pp*. The Cor Anglais (I. Cr.) part starts with *fz* and *p*. The Trumpet (Tr.) part is marked *pp*. The Trombone (Tp.) part features a trill (*tr*) and is marked *pp*.

p mf p pp

p mf p pp

p mf p pp

p mf p arco pp

Detailed description: This section shows the piano accompaniment. The right hand (RH) and left hand (LH) parts are written in treble and bass clefs respectively. The RH part starts with piano (*p*), mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*) dynamics. The LH part follows a similar dynamic structure, including a section marked *arco* (arco) and *pp*.

p p pp sf

Detailed description: This section continues the piano accompaniment. The RH part starts with piano (*p*), piano (*p*), and pianissimo (*pp*) dynamics. The LH part starts with fortissimo (*sf*) and includes various chordal textures.

The musical score is arranged in two systems. The first system consists of five staves: two for the piano (treble and bass clefs) and three for the string section (treble, middle, and bass clefs). The piano part begins with a dynamic of *p* and a *cresc.* marking. The string section features a tremolo in the bass line and sustained notes in the other parts. The second system continues the piano and string parts, with the piano part showing more complex rhythmic patterns and the string section providing harmonic support. Dynamics range from *p* to *f*. Performance markings include *a 2* and *tr*.

This musical score is for a full orchestra, specifically focusing on the woodwind and brass sections along with the piano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Trumpets (Tr.), and Trombones (Tb.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwind parts (Fl., Ob., Cl., Fg.) feature complex rhythmic patterns with many sixteenth and thirty-second notes, often grouped in beams. The brass parts (Cr., Tr., Tb.) provide harmonic support with sustained notes and some rhythmic movement. The piano part at the bottom consists of a grand staff with both treble and bass clefs, featuring a dense texture of chords and moving lines. Dynamic markings such as *ff* (fortissimo) are used throughout to indicate volume. Performance instructions like *a 2* (second ending) and *b* (first ending) are placed above certain notes in the woodwind parts. The score is divided into two systems, with the piano part continuing across the bottom of the page.

Fl. *dim. pp p*

Ob.

Cl. *dim. p*

Fg. *dim. p*

Cr.

Tb.

a.2

This section of the score features woodwind and string parts. The Flute (Fl.) part begins with a melodic line marked *pp* and *dim.*, transitioning to *p*. The Clarinet (Cl.) and Bassoon (Fg.) parts also feature melodic lines with *dim.* and *p* markings. The Trombone (Tb.) part has a melodic line starting with *p.* The strings (Cr.) are indicated by a brace and include a second part marked *a.2*.

dim. p

dim. p

dim. p

dim. p

This section shows the piano accompaniment. The right hand (RH) has a melodic line with *dim.* and *p* markings. The left hand (LH) has a rhythmic accompaniment with *dim.* and *p* markings.

legato dim. p

This section continues the piano accompaniment. The right hand (RH) has a melodic line with *legato*, *dim.*, and *p* markings. The left hand (LH) has a rhythmic accompaniment with *dim.* and *p* markings.

Fl. *ff* *fz* *dim.* *dim.* *pp*

Ob. *ff* *fz* *p*

Cl. *ff* *fz* *dim.* *dim.* *pp*

Fg. *ff* *fz* *dim.* *dim.* *pp*

Cr. *ff* *fz* *dim.* *dim.* *p* *pp*

Tb. *ff* *fz* *p*

Trp. *p*

ff *fz* *dim.* *dim.* *p*

ff *fz* *dim.* *dim.* *p*

ff *fz* *dim.* *dim.* *p*

ff *fz* *dim.* *dim.* *p*

ff *fz* *dim.* *dim.* *p*

ff *fz* *dim.* *dim.* *p*

Fl.
Cl.
Fg.
Cr.
III.
Tb.

V.C.e
C.B.

Cl.
I.
Fg.
I.
Cr.
III.
Tb.

Musical score for woodwinds and brass instruments. The instruments listed on the left are Fl. I., Ob. I., Cl. I., Fg. I., Cr. I.II., Tr., Tb., and Tp. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds (Flute, Oboe, Clarinet, and Bassoon) play a melodic line with dynamics ranging from *pp* to *fz*. The brass instruments (Trumpet, Trombone, and Trombone) play a supporting line with dynamics ranging from *pp* to *p*. The Flute and Oboe parts have *pp* markings. The Clarinet and Bassoon parts have *cresc.*, *fz*, and *p* markings. The Trumpet and Trombone parts have *pp* markings. The Trombone part has a *tr.* marking.

Musical score for strings. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The strings play a rhythmic pattern with dynamics ranging from *mf* to *pp*. The dynamics are *mf* and *pp* for the first two measures, and *mf* and *pp* for the last two measures. The strings are marked with *pp* in the first and last measures of each pair.

Musical score for piano. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano plays a complex texture with dynamics ranging from *sf* to *p*. The dynamics are *sf* and *p* for the first two measures, and *sf* and *p* for the last two measures. The piano is marked with *sf* in the first and last measures of each pair.

Fl. I.
Cl.
Fg.
Tr.
Tb.
Tp.

Fl. I.
Cl.
Fg.
Cr. I.II.
Tp.

Fl. I. *cresc.* *f* *f* *a 2*

Ob. *a 2* *cresc.* *f* *f*

Cl. *a 2* *cresc.* *f*

Fg. *cresc.* *f*

Cr. *cresc.* *f*

Tb. *f* *f*

Tp. *tr* *cresc.* *f*

cresc. *f* *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cr. *cresc.*

Tr.

Tb. *cresc.*

a 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Tr. *ff*

Tb. *ff*

Tp. *ff*

ff

ff

ff

ff

The first system of the musical score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It begins with a dynamic marking of *p* and contains several measures of music, including a trill marked *a 2*. The second staff is a piano accompaniment with a treble clef, featuring chords and some melodic lines. The third staff is another piano accompaniment with a treble clef, also featuring chords and melodic lines. The fourth staff is a bass line with a bass clef, providing a steady accompaniment. The fifth and sixth staves are piano accompaniment with treble clefs, showing more complex chordal textures. The seventh staff is a piano accompaniment with a treble clef, featuring a trill marked *a 2*. The eighth staff is a piano accompaniment with a bass clef, showing chords and some melodic lines. The ninth and tenth staves are piano accompaniment with bass clefs, featuring a trill marked *tr* and other accompanimental figures.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats, featuring a continuous melodic line with many sixteenth notes. The second staff is a piano accompaniment with a treble clef, featuring chords and some melodic lines. The third staff is a piano accompaniment with a bass clef, featuring chords and some melodic lines. The fourth staff is a bass line with a bass clef, providing a steady accompaniment.

The third system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of two flats, featuring a melodic line with many sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring chords and some melodic lines.

This musical score is for a symphony orchestra, arranged in a standard orchestral layout. The instruments are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tb.), and Trombone (Tp.). Below these are the string sections: Violin I (I.), Violin II (II.), Viola (Va.), Violoncello (VC.), and Contrabass (CB.). At the bottom of the page is the Piano (Pn.) part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into measures, with dynamic markings such as *sfz* (sforzando), *dim.* (diminuendo), and *p* (piano) indicating changes in volume. The Piano part begins with a *tr* (trill) marking. The woodwinds and strings play melodic lines, while the brass and piano provide harmonic support. The score is presented in a clear, professional format with standard musical notation.

The musical score is arranged in three systems. The first system consists of seven staves: five for the piano (treble and bass clefs) and two for the orchestra (treble and bass clefs). The second system consists of five staves for the piano. The third system consists of two staves for the piano. The score is in 3/4 time and features a dynamic range from fortissimo (ff) to fortissimo zingando (fz). It includes various musical notations such as crescendos, trills, and slurs.

Dynamic markings include *fz*, *cresc.*, and *ff*. A trill is marked with *tr* in the first system. The score concludes with a repeat sign in the final measure of the third system.



Musical score system 1, featuring five staves. The top staff is marked with a dynamic of *a. 2*. The system includes various musical notations such as notes, rests, and slurs across the staves.



Musical score system 2, featuring five staves. The top staff is marked with a dynamic of *a. 2*. The system includes various musical notations such as notes, rests, and slurs across the staves.



Musical score system 3, featuring two staves. The top staff is marked with a dynamic of *ff*. The system includes various musical notations such as notes, rests, and slurs across the staves.

Partitur-Ausgabe

von Symphonien und Ouverturen mit unterlegtem Klavierauszug

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Collection de Partitions d'Orchestre

de Symphonies et d'Ouvertures avec réduction de Piano en dessous des autres instruments

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Collection of Orchestra-Scores

of Symphonies and Overtures with reduction of the Piano score placed underneath the other instruments

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- Auber, D. F. E.**, Die Braut — La Fiancée — The Bride. Ouverture
— Fra Diavolo. Ouverture
— Die Stumme von Portici — La Muette de Portici. Ouverture
- Beethoven, L. van**, Coriolan. Ouverture
— Egmont (op. 84). Ouverture
— Die Geschöpfe d. Prometheus (op. 43) — Prométhée. Ouv.
— König Stephan (op. 117) — Le Roi Étienne — King Stephen. Ouverture
— Leonore No. 1 (op. 138). Ouverture. (Fidelio)
— Leonore No. 2 (op. 72). Ouverture. (Fidelio)
— Leonore No. 3 (op. 72). Ouverture. (Fidelio)
— Leonore No. 4 (op. 72). Ouverture. (Fidelio)
— Grande Ouverture en Ut. (op. 115). „Namensfeier“
— Die Ruinen von Athen (op. 113) — Ruines d'Athènes — Ruins of Athens. Ouverture
— Die Weihe des Hauses (op. 124) — L'Inauguration — The Consecration of the House. Ouverture
— Symphonie No. 1 (op. 21). Cdur, Utmajeur, Cmajor
— Symphonie No. 2 (op. 36). Ddur, Ré majeure, Dmajor
— Symphonie No. 3. Eroika (op. 55). Esdur, Mi \flat mol majeure, Eflatmajor
— Symphonie No. 4 (op. 60). Bdur, Si \flat majeure, Bflatmaj.
— Symphonie No. 5 (op. 67). C moll, Ut mineur, C minor
— Symphonie No. 6. Pastorale (op. 68). Fdur, Famajeur, Fmajor
— Symphonie No. 7 (op. 92). Adur, Lamajeur, Amajor
— Symphonie No. 8 (op. 93). Fdur, Famajeur, Fmajor
— Symphonie No. 9 (op. 125). D moll, Ré mineur, D minor
- Berlioz, H.**, Beatrice und Benedict. Ouverture
— Benvenuto Cellini (op. 23). Ouverture
— König Lear (op. 4) — Roi Lear — King Lear. Ouv.
— Römischer Karneval (op. 9) — Carnaval Romain — Roman Carnival. Ouverture
— Die Trojaner in Carthago — Les Troyens à Carthage — The Trojans in Carthage. Ouverture
- Bizet, G.**, L'Arlesienne, Suite 1
— L'Arlesienne, Suite 2
— Djamileh. Ouverture
- Boieldieu, A.**, Die weiße Dame — La Dame blanche. Ouverture
- Cherubini, L.**, Die Abenceragen — Les Abencerages. Ouverture
— Anacreon. Ouverture
— Der Wasserträger — Les deux Journées — The Water carrier. Ouverture
- Donizetti, G.**, Die Regimentstochter — La Fille du Régiment — The daughter of the Regiment. Ouv.
- Flotow, F. von**, Alessandro Stradella. Ouverture
— Martha. Ouverture
- Gluck, Ch. W.**, Iphigenie in Aulis. Ouverture
— Orpheus und Eurydice — Orphée et Eurydice. Ouverture
- Haydn, Jos.**, Symphonie No. 1 (Paukenw.). Esdur, Mi \flat mol majeure, Fflatmajor
— Symphonie No. 3. Esdur, Mi \flat mol majeure, Eflatmajor
— Symphonie No. 6 (Paukenschlag) — Coup de Tymbal — Tymbal. Gdur, Solmajeur, Gmajor
— Symphonie No. 7. Cdur, Utmajeur, Cmajor
— Symphonie No. 11 (Militär-Symphonie). Gdur, Solmajeur, Gmajor
— Symphonie No. 16 (Oxford). Gdur, Solmajeur, Gmaj.
- Herold, L. J. Ferd.**, Zampa. Ouverture
- Kreutzer, C.**, Das Nachtlager in Granada — Une nuit à Grenade — A night in Granada. Ouverture
- Liszt, Frz.**, Les Préludes — Poème-Symphonique No. 3
- Lortzing, A.**, Zar und Zimmermann — Czar et Charpentier — Czar and Carpenter. Ouverture
- Maillart, A.**, Das Glöckchen des Eremiten — Les Dragons de Villars. Ouverture
- Mendelssohn-Bartholdy, F.**, Athalia. Ouverture
— Hebriden (Fingalshöhle, op. 26) — La Grotte de Fingal — Fingals Cave. Ouverture
— Die schöne Melusine (op. 32) — La belle Melusine. Ouverture
— Meeresstille und glückliche Fahrt (op. 27) — Le Calme de la mer — Calm Sea and happy voyage. Ouverture

Mendelssohn-Bartholdy, F., Ruy Blas (op. 95). Ouv.
— Ein Sommernachtstraum — Songe d'une Nuit
d'Été — Midsummer nights dream. Overture
— Heimkehr aus der Fremde — Le Retour au Pays —
Son and Stranger. Overture
— Schottische Symphonie No. 3 (op. 56) — Ecossaise —
Scotch Symphony. A moll, La mineur, A minor
— Italienische Symphonie No. 4 (op. 90) — Italienne —
Italian Symphony. A dur, La majeur, A major

Meyerbeer, G., Dinorah. Overture
— Die Hugenotten — Les Huguenots — The Huguenots
Overture

Mozart, W. A., Così fan tutte. Overture
— Die Entführung aus dem Serail — L'Enlèvement
au Sérail. Overture
— Die Hochzeit des Figaro — Les Noces de Figaro. Ouv.
— Don Juan. Overture
— Idomeneus. Overture
— Der Schauspieldirektor — L'Impressario. Overture
— Titus. Overture
— Die Zauberflöte — La Flûte enchantée — The
Magic Flute. Overture
— Symphonie No. 34. (Odeon No. 10). C dur, Ut majeur,
C major
— Symphonie No. 35 D dur, Ré majeur, D major
— Symphonie No. 36. C dur, Ut majeur, C major
— Symphonie No. 38. D dur, Ré majeur, D major
— Symphonie No. 39 (Odeon No. 3). Es dur, Mi
majeur, E flat major
— Symphonie No. 40 (Odeon No. 1). G m., Sol min., G min.
— Symphonie No. 41 (Jupiter). C dur, Ut majeur, C major

Nicolai, O., Die lustigen Weiber von Windsor —
Les Joyeuses Commères de Windsor — The merry
Wives of Windsor. Overture

Rossini, G., Diebische Elster — Gazza ladra —
La Pie voleuse. Overture
— Tancred. Overture
— Semiramis. Overture

Schubert, F., (op. 69) Alphonso und Estrella. Overture
— Fierrabras (op. 76). Overture
— Rosamunde (op. 26) — Rosamond. Overture
— Unvollendete Symphonie — Symphonie Inachevée
— Two movements from the Unfinished Sym-
phony. H moll, Si mineur, B minor

Schumann, Rob., Die Braut von Messina — La
Fiancée de Messine — The Bride of Messina.
Overture
— Genoveva (op. 81). Overture
— Hermann und Dorothea (op. 136). Overture
— Manfred (op. 115). Overture

Spohr, L., Faust. Overture
— Jessonda. Overture

Wagner, R., Der fliegende Holländer — Le vais-
seau fantôme — The Flying Dutchman. Overture
— Lohengrin, Vorspiel — Prélude. Overture
— Die Meistersinger von Nürnberg, Vorspiel — Les
Maîtres chanteurs de Nuremberg — The Master-
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