

COLLECTION LITOLFF.

No. 2422!

O U V E R T U R E N

für

zwei-bis-neunstimmige Streichmusik

(mit beliebiger Hinzufügung von Clavier und Harmonium)

bearbeitet

arrangés pour

Orchestre de 2 à 9 instruments à cordes
(avec accompagnement facultatif de Piano et d'Harmonium)

arranged for

String Band of from 2 to 9 instruments
(with ad libitum accompaniment of Piano or Harmonium)

par



by

FIDELIO FINKE.

- * **Adam.** Si j'étais Roi.
- * **Auber.** Die Stumme von Portici (La Muette).
- Balfe.** Die Zigeunerin (La Bohémienne).
- Beethoven.** Egmont.
- * **Bizet.** Carmen.
- Boieldieu.** Der Calif von Bagdad (Le Calife de Bagdad).
— Die weiße Dame (La Dame blanche).
- Flotow.** Martha.
— Stradella.
- Hérold.** Zampa.
- Kreutzer.** Nachtlager (Une Nuit à Grenade).
- Meyerbeer.** Die Hugenotten (Les Huguenots).

- Mozart.** Don Juan.
— Figaros Hochzeit (Les Noces de Figaro).
— Die Zauberflöte (La Flûte enchantée).
- Nicolai.** Die lustigen Weiber von Windsor (Les joyeuse Commères).
- Reissiger.** Die Felsenmühle (Le Moulin du Rocher).
- Rossini.** Wilhelm Tell.
— Der Barbier von Sevilla (Le Barbier de Séville).
- Wallace.** Maritana.
- Weber.** Freischütz.
— Jubel-Ouverture.

Les Ouvertures marquées d'un * ne se vendent pas en France. — The Overture Carmen not to be sold in England.

Preise für Duplierstimmen:

Violine 1, 2, 3, 4, Viola 1, 2, Cello 1, 2, Bass à 20 Pf.
Clavier M. 1. —. Harmonium 60 Pf.

Eigentum für alle Länder.

Henry Litolff's Verlag in Braunschweig.

Die Ouvertüren sind in folgenden wohlklingenden Besetzungen ausführbar; jedoch sei auf deren Zusammensetzung besonders aufmerksam gemacht. So wird z. B. im Streichtrio (für zwei Violinen und Viola) nicht die erste, sondern die zweite Viola gebraucht, ebenso ist im Streichquartette nicht das erste, sondern das zweite Cello zu besetzen, usw. usw.

A) Für Streichinstrumente allein.

Erklärung der Abkürzungen:

V₁ = Violine I. A₁ = Bratsche I.
 V₂ = Violine II. A₂ = Bratsche II.
 V₃ = Violine III. C₁ = Cello I.
 V₄ = Violine IV. C₂ = Cello II.
 B = Bass. P = Clavier.
 H = Harmonium.
 A (ohne Ziffer) = Bratsche I und II.
 C (ohne Ziffer) = Cello I und II.

Les Ouvertures sonneront bien dans les combinaisons qui suivent, mais à la condition toutefois de bien se conformer à ces indications. Ainsi dans le trio à cordes (pour deux Violons et Alto) il faut prendre non la partie de premier Alto, mais celle de second Alto; de même dans le Quatuor à cordes, non le premier, mais bien le second Violoncelle, etc. etc.

A) Pour instruments à cordes seuls.

Explication des Abréviations.

V₁ = Violon I. A₁ = Alto I.
 V₂ = Violon II. A₂ = Alto II.
 V₃ = Violon III. C₁ = Violoncelle I.
 V₄ = Violon IV. C₂ = Violoncelle II.
 B = Contre-basse. P = Piano.
 H = Harmonium.
 A (sans chiffre) = Alto I et II.
 C (sans chiffre) = Violoncelle I et II.

The overtures may be played with the following melodious ensembles, but special attention must be paid to the combinations of instruments e. g. in the string trio (for two Violins and Tenor) the 2nd Tenor is used and not the first, also in the string quartet the 2nd Violoncello and not the first, etc. etc.

A) For Strings only.

Explanation of the Abbreviations.

V₁ = Violin I. A₁ = Tenor I.
 V₂ = Violin II. A₂ = Tenor II.
 V₃ = Violin III. C₁ = Violoncello I.
 V₄ = Violin IV. C₂ = Violoncello II.
 B = Bass. P = Pianoforte.
 H = Harmonium.
 A (without figure) = Tenor I and II.
 C (without figure) = Violoncello I and II.

Zweistimmig: — En Duo: — Two Parts:

V₁ V₂

Dreistimmig: — En Trio: — Three Parts:

V₁ V₂ V₄ V₁ V₂ A₂ V₁ V₂ C₂ V₁ V₂ B

Vierstimmig: — En Quatuor: — Four Parts:

V₁ V₂ V₃ V₄ V₁ V₂ V₃ C₂ V₁ V₂ A₁ A₂ V₁ V₂ A₁ B V₁ V₂ C₁ B
 » » » A₂ » » » B » » » C₂ » » C₁ C₂

Fünfstimmig: — En Quintette: — Five Parts:

V₁ V₂ V₃ V₄ A₂ V₁ V₂ V₃ V₄ B V₁ V₂ V₃ A₁ C₂ V₁ V₂ V₃ C₁ C₂ V₁ V₂ A₁ A₂ C₂ V₁ V₂ A₁ C₁ C₂ B
 » » » » C₂ » » » A₁ A₂ » » » » B » » » » B » » » » B

Sechstimmig: — En Sextuor: — Six Parts:

V₁ V₂ V₃ V₄ A₁ A₂ V₁ V₂ V₃ V₄ A₁ B V₁ V₂ V₃ A₁ A₂ B V₁ V₂ V₃ A₁ C₁ B V₁ V₂ A₁ A₂ C₁ C₂
 » » » » C₂ » » » A₁ A₂ C₂ » » » C₁ C₂ » » » C₁ C₂ B » » » » B
 V₁ V₂ A₁ C₁ C₂ B

Siebenstimmig: — En Septuor: — Seven Parts:

V₁ V₂ V₃ V₄ A₁ A₂ C₂ V₁ V₂ V₃ V₄ A₁ C₁ C₂ V₁ V₂ V₃ V₄ C₁ C₂ B V₁ V₂ V₃ A₁ A₂ C₁ B
 » » » » » B » » » » » B » » » A₁ A₂ C₁ C₂ » » » C₁ C₂ B
 V₁ V₂ A₁ A₂ C₁ C₂ B

Achtstimmig: — En Octuor: — Eight Parts:

V₁ V₂ V₃ V₄ A₁ A₂ C₁ C₂ V₁ V₂ V₃ V₄ A₁ A₂ C₁ B V₁ V₂ V₃ V₄ A₁ C₁ C₂ B V₁ V₂ V₃ A₁ A₂ C₁ C₂ B

Neunstimmig: — En Nonetto: — Nine Parts:

V₁ V₂ V₃ V₄ A₁ A₂ C₁ C₂ B

Andere noch mögliche Besetzungen sind (weil leer oder überladen klingend) nicht zu empfehlen; dagegen ist bei den sechs- bis neunstimmigen Besetzungen eine Verstärkung der ersten und zweiten Violine dringend geboten.

B) Für Streich- und Tasteninstrumente.

Nous ne conseillons pas d'autres combinaisons, qui seraient creuses ou trop chargées; par contre, en Sextuor, en Septuor, en Octuor et en Nonetto, il serait bon de doubler les parties de premier et de second Violons.

B) Pour instruments à cordes et à clavier.

Other possible ensembles are not advisable, being either too thin or too heavy in effect; on the other hand in an ensemble of from six to nine parts, an augmentation of the first and second Violins is strongly recommended.

B) For Strings and Keyed instruments.

Zweistimmig: — En Duo: — Two Parts:

V₁ H V₁ P

Dreistimmig: — En Trio: — Three Parts:

V₁ C₁ H V₁ C₁ P V₁ P H

Vierstimmig: — En Quatuor: — Four Parts:

V₁ C₁ H P

ferner alle unter A) bezeichneten Besetzungen in Verbindung

- 1) mit H } wodurch sich weitere 3—10-
- 2) mit P } stimm. Besetzungen ergeben.
- 3) mit H und P, wodurch noch andere, 4—11 stimm., Besetzungen ermöglicht werden.

Den in den einzelnen Stimmen vorkommenden kleinen Noten sind fast immer die (abgekürzten) Bezeichnungen jener Instrumente beigelegt, für welche die betreffenden kleinen Noten zu gelten haben.

Die kleinen Noten der Streichstimmen sind nur dann zu spielen, wenn keines der dabei verzeichneten Instrumente besetzt ist; ist letzteres der Fall, so sind die großen Noten nur dann mitzuspielen, wenn sie mit den kleinen zusammengestellt oder mit ihnen durch eine Klammer verbunden sind, z. B.



; sie können aber weggelassen werden, wenn sie nicht mit ihnen verbunden sind, z. B.



. Die mit *Duo*

bezeichneten kleinen Noten (welche übrigens nur in der ersten und zweiten Violine vorkommen) sind nur im Violin-Duo (V₁ V₂) mitzuspielen, in allen anderen Besetzungen aber wegzulassen.

In der Harmoniumstimme sind jene kleine Noten, welche keine Bezeichnung tragen, nur dann zu spielen, wenn keines der Instrumente: zweites Cello, Baß oder Klavier besetzt ist.

In der Klavierstimme, welche Noten in drei Größen enthält, sind die der mittleren Größe (sofern sie keine Bezeichnung tragen) nur dann zu spielen, wenn weder das zweite Cello, noch der Baß besetzt sind. Die kleinsten Noten (welche zumeist nur in der rechten Hand, und zwar aufwärts gestielt vorkommen) gelten nur als Orientierungsnoten für den Spieler oder den Dirigenten und sind niemals mitzuspielen. Die mit Bezeichnungen versehenen kleinen Noten in der Harmonium- oder Klavierstimme werden mitgespielt, wenn die bezeichneten Instrumente fehlen.

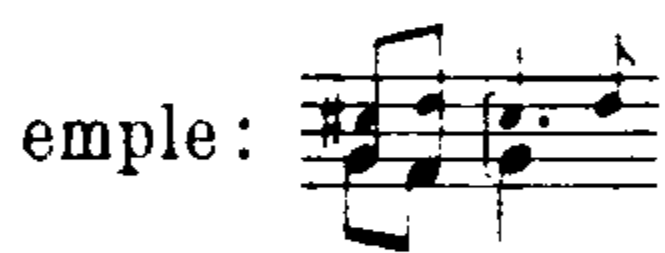
In engeren Besetzungen empfiehlt es sich, vorher festzustellen, welche kleinen Noten mitzuspielen sind.

puis toutes les combinaisons A) en y ajoutant

- 1) H } ce qui donnera des ensembles de
- 2) P } 3 à 10 parties,
- 3) H et P, ce qui donnera des ensembles de 4 à 11 parties.

Les petites notes qui se trouvent sur les parties portent presque toujours en abrégé l'indication des instruments auxquels elles se rapportent.

Les petites notes des parties de cordes ne doivent être exécutées que si aucun des instruments qui y sont désignés n'est occupé; dans ce dernier cas on ne jouera les grosses notes que si elles sont reliées aux petites par une queue ou une accolade, comme par exemple:



; mais on pourra les supprimer si elles sont séparées; exemple:



Les petites notes qui portent le mot *Duo* (ce qui ne se présente du reste que dans les parties de premier et de second Violon) ne doivent être jouées que dans le Duo de Violon (V₁ V₂); n'en tenir compte dans aucune autre combinaison.

Dans la partie d'Harmonium, les petites notes ne doivent être jouées que s'il n'y a ni second Violoncelle, ni Contrebasse, ni Piano.

Dans la partie de Piano, qui renferme des notes en trois grosseurs, les notes moyennes, si elles ne portent pas de désignation spéciale, ne doivent être jouées que s'il n'y a ni second Violoncelle, ni Contrebasse. Les plus petites notes, qui se trouvent principalement à la main droite, et qui ont la queue en l'air, ne sont que des indications pour le pianiste ou le conducteur, et ne doivent être jouées en aucun cas. Les petites notes avec indication dans la partie de piano ou d'harmonium, doivent être jouées quand les instruments indiqués manquent.

Dans les exécutions réduites, il conviendra de s'entendre d'abord sur le choix des notes à jouer.

further all the ensembles classed A) in connection

- 1) with H } whereby further 3—10 part
- 2) with P } ensembles are afforded,
- 3) with H and P, whereby further 4—11 part ensembles are afforded.

Against the small notes which occur in the single parts are put, in almost every case, the (abbreviated) designations of the instruments, to which these various small notes refer.

The small notes in the string parts are only to be played if none of the specified instruments are in the ensemble; should the latter, however, be the case, the large notes are only to be played, when they are on the same stems as the small notes, or bracketed with them,



e. g. ; they may be omitted

if not joined to them, e. g.



The small notes marked *Duo* (which only occur in the first and second Violins) are to be played in the Violin duet (V₁ V₂) only. In all other ensembles they are to be omitted.

In the Harmonium Part the small notes are only to be played, if neither second Violoncello, Bass, nor Piano are in the Ensemble.

In the Piano part, which includes notes of three different sizes, those of the medium size (provided they have no reference mark) are only to be played when neither the 2nd Violoncello nor the Bass is included in the ensemble. The smallest notes (which occur mostly in the right hand, and always with up-tails) are only cue-notes for the performers, and must not be played. The small notes in the Harmonium or Piano parts having reference marks are played, when the instruments referred to are not included in the ensemble.

In smaller Ensembles it is advisable to decide beforehand which of the small notes are to be played.

Don Juan. Ouverture.

Andante.

Piano.

W. A. Mozart.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The first system includes a violin part (Vi.) in the upper voice. The tempo is marked 'Andante' and the dynamics range from *f* (forte) to *p* (piano). The key signature is one flat (B-flat major/D minor). The score features various musical notations including slurs, ties, and dynamic markings. A section marked 'A' begins in the second system, characterized by a more rhythmic and melodic texture. The final system concludes with a *ff* (fortissimo) dynamic in the bass line.

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with slurs and dynamic markings *p*, *f*, and *ff*. The bass staff provides a harmonic accompaniment with chords and single notes.

Allegro molto.

Second system of musical notation, continuing the piece. It features treble and bass staves with dynamic markings *p* and *f*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Third system of musical notation, marked with a section letter **B**. It features treble and bass staves with dynamic markings *f* and *p*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *mf* and *f*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring treble and bass staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, marked with a section letter **C**. It features treble and bass staves with dynamic markings *f* and *p*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

First system of musical notation. The upper staff (treble clef) features a melodic line with a five-measure phrase starting with a fingered note (5) and a first-measure rest (1). The lower staff (bass clef) provides accompaniment with a five-measure phrase starting with a fingered note (5) and a first-measure rest (1). Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). A *V1.* marking is present above the first measure of the upper staff.

Second system of musical notation. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the accompaniment with eighth-note patterns. Dynamics include *f* (forte).

Third system of musical notation. The upper staff features a melodic line with a *D_v* marking above the final measure. The lower staff continues the accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation. The upper staff features a melodic line with a *p* (piano) dynamic. The lower staff continues the accompaniment with a *p* dynamic. Dynamics include *p* (piano) and *f* (forte).

Fifth system of musical notation. The upper staff features a melodic line with a *V2.* marking above the first measure. The lower staff continues the accompaniment. Dynamics include *f* (forte) and *p* (piano).

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *fp* (fortissimo piano) and contains several measures of music, including a half note with a fermata. The lower staff is in bass clef with the same key signature. It features a series of chords and melodic lines, with dynamic markings of *f* and *p*. Fingerings are indicated with numbers 1, 2, and 3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It starts with a dynamic marking of *f* and contains several measures of music, including a half note with a fermata. The lower staff is in bass clef with the same key signature and contains a steady melodic line. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps and contains several measures of music, including a half note with a fermata. The lower staff is in bass clef with the same key signature and contains a steady melodic line. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps and contains several measures of music, including a half note with a fermata. The lower staff is in bass clef with the same key signature and contains a steady melodic line. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps and contains several measures of music, including a half note with a fermata. The lower staff is in bass clef with the same key signature and contains a steady melodic line. The system concludes with a double bar line.

F

f *p* *f* *p*

f *p* *p* *p*

Vz. Cl. d. Vi. d.

G

p *f*

p

H

f *p* *f* *p*

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f*, *p*, and *fp*.

Second system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *p*, *f*, and *fp*. A section marker 'J' is present above the treble staff.

Third system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *p*.

Fourth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *fp* and *f*. A section marker 'K' is present above the treble staff.

Fifth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *p*.

Sixth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f* and *p*. A section marker 'L' is present above the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, marked with a 'M' above the treble staff. It includes dynamic markings such as *f* and *p*, and a fermata over a measure in the bass staff.

Third system of musical notation, featuring fingering numbers (1, 2, 5) and dynamic markings (*f*, *p*) throughout both staves.

Fourth system of musical notation, characterized by a dense, rhythmic accompaniment in the bass staff and a more melodic line in the treble.

Fifth system of musical notation, marked with an 'N' above the treble staff. It features dynamic markings of *f* and *p*.

Sixth system of musical notation, including dynamic markings (*f*, *p*) and a specific instruction 'V2. H. C1.' in the bass staff.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). There are also markings for *Verz.* (ritardando) and *2* (second ending).

Second system of musical notation. It consists of two staves. The treble staff has a melodic line with some grace notes and a fermata. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo). There are markings for *2/4* and *4/4* time signatures.

Third system of musical notation. It consists of two staves. The treble staff features a series of chords and arpeggiated figures. The bass staff has a steady eighth-note accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation. It consists of two staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte).

Fifth system of musical notation. It consists of two staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte). There are markings for *5 4 3 1 4* and *5 4 3 1 4* in the treble staff.

Sixth system of musical notation. It consists of two staves. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment. Dynamics include *ff* (fortissimo).