

90846

Reznicek, E. N. von: Ouvert. a. d. Kom.
Oper: „Donna Diana“ f. gr. Orch.

Edition Schubert.



Empfehlenswerte Orchesterwerke.

II. Sammlung.

Für grosses und kleines Orchester.

- Berthold, Théodore, Op. 8. Ouverture Solennelle (Fest-Jubilé-Ouverture) sur l'hymne National Russe für grosses Orchester mit Schlusschor (gemischter Chor), ad libitum. Preis-Werk. Sa Majesté L'Impératrice de toutes les Russies Alexandra Feodorowna à l'occasion du jubilé du regne glorieux de 25 ans de Sa Majesté.
- 849a. — Partitur no. 6.—
849b. — Orch.-Stimmen no. 12.—
- Goldmark, Carl, Vorspiel zur Oper „Meriin“ für grosses Orchester.
- 3292a. — Partitur no. 2.—
3292b. — Orch.-Stimmen no. 7.50
- Chor der Geister und Geister-Reigen aus derselben Oper.
- 3293a. — Partitur no. 5.—
3293b. — Orch.-Stimmen no. 10.—
- Vorspiel zum II. Akt zur Oper: „Die Kriegsgefangene“ für grosses Orchester.
7032. — Partitur no. 6.—
7033. — Orch.-Stimmen no. 13.—
- Hohstock, Carl, Op. 5. Hail Columbia! Fest-Ouverture für grosses Orchester. Der Philharmonischen Gesellschaft in New-York gewidmet.
- 2876a. — Partitur no. 5.50
2876b. — Orch.-Stimmen no. 11.—
- Lassen, E., Op. 6. Fest-Marsch für grosses Orchester. Ihrer Königl. Hoheit der Frau Grossherzogin Sophie von Sachsen-Weimar in tiefster Ehrfurcht gewidmet.
- 8055a. — Partitur no. 3.50
8055b. — Orch.-Stimmen in Abschrift.
- Liszt, Franz, Eine Faust-Symphonie in drei Charakterbildern nach Goethe. I. Faust (Allegro). II. Gretchen (Andante). III. Mephistopheles (Scherzo und Finale) mit Schlusschor: „Alles Vergängliche ist nur ein Gleichnis“ für grosses Orchester und Männerchor mit Tenor-Solo (ad libitum).
- 2891a. — Partitur no. 80.—
2891b. — Orch.-Stimmen no. 50.—
- Die Orchesterstimmen nach einer zweiten vom Komponisten genau revidirten Partitur
- Zwei Episoden aus Lenau's Faust für grosses Orchester. Carl Tausig gewidmet:
- No. 1. Der nächtliche Zug.
- 2892a. — Partitur no. 6.—
2892b. — Orch.-Stimmen no. 20.—
- No. 2. Der Tanz in der Dorfschenke. (Mephisto-Walzer).
- 2893a. — Partitur no. 9.—
2893b. — Orch.-Stimmen no. 24.—
- Gaudeamus igitur. Humoreske für grosses Orchester, (zur Feier des 100jährigen Jubiläums der akademischen Konzerte in Jena. (1870). Herrn Justizrath Dr. Gille gewidmet.
- 2898a. — Partitur no. 5.—
2898b. — Orch.-Stimmen no. 11.—
- Fest-Marsch (No. 1) zur Goethe-Jubiläum-Feier für grosses Orchester. Neue vom Komponisten revidirte Ausgabe.
- 2885a. — Partitur no. 3.—
2885b. — Orch.-Stimmen no. 7.50
- (Coburger) Fest-Marsch (No. 2) nach Motiven von E. H. Z. S. für grosses Orchester.
- 2886a. — Partitur no. 3.—
2886b. — Orch.-Stimmen in Abschrift.
- Ungarischer (Krönungs-) Marsch. (Fest-Marsch No. 3.) Zur Krönungsfeier in Ofen-Pest am 8. Juni 1867.
- 2887a. — Partitur no. 3.—
2887b. — Orch.-Stimmen in Abschrift.
- Rakoczy-Marsch für grosses Orchester, symphonisch bearbeitet.
- 2888a. — Partitur no. 5.—
2888b. — Orch.-Stimmen no. 10.—

Für grosses und kleines Orchester.

- Liszt, Franz, Das Offertorium aus der Ungarisch. Krönungs-Messe. Ein Instrumentalsatz für grosses Orchester.
- 1733a. — Partitur no. 1.50
1733b. — Orch.-Stimmen in Abschrift.
- Ungarische Rhapsodien (Rhapsodies hongroises) für grosses Orchester bearbeitet vom Komponisten und F. Doppler.
- No. 1 in F. (Auch No. 14 genannt.) An Hans von Bülow.
- 8039a. — Partitur no. 4.50
8039b. — Orch.-Stimmen no. 13.—
- No. 3 in D. (Auch No. 6 genannt.) An Graf Anton Apponyi.
- 8041a. — Partitur no. 3.—
8041b. — Orch.-Stimmen no. 10.—
- No. 4 in D. (Auch No. 12 genannt.) An J. Joachim.
- 8040a. — Partitur no. 3.—
8040b. — Orch.-Stimmen no. 10.—
- No. 5 in E. An Gräfin Sidonie Reviczky.
- 8043a. — Partitur no. 2.—
8043b. — Orch.-Stimmen no. 6.—
- No. 6. (Auch No. 9 genannt.) Pester Karneval. An H. W. Ernst.
- 8044a. — Partitur no. 4.50
8044b. — Orch.-Stimmen no. 13.—
- Naumann, Emil, Op. 25. Konzert-Ouverture zum Trauerspiel: „Loreley“. Der Königin Augusta von Preussen in tiefster Ehrfurcht gewidmet.
- 2907a. — Partitur no. 4.—
2907b. — Orch.-Stimmen no. 9.50
- Nessler, Victor, E., Fantasie aus der Oper: „Der Trompeter von Säckingen“ für grosses Orchester von Arthur Nikisch.
- 2496a. — Partitur no. 6.—
2496b. — Orch.-Stimmen no. 8.—
- Pierson, H. H., Op. 54. Macbeth (von Shakespeare). Sinfonische Dichtung für grosses Orchester.
- 2910a. — Partitur (Neue Ausgabe) no. 5.50
2910b. — Orch.-Stimmen no. 15.25
- Op. 86. Konzert-Ouverture zu „Romeo und Julie“ (Trauerspiel von Shakespeare) für grosses Orchester.
- 2912a. — Partitur no. 3.—
2912b. — Orch.-Stimmen no. 9.—
- Op. 101. Konzert-Ouverture zu „Die Jungfrau von Orleans“. (Tragödie von Schiller) für grosses Orchester.
- 2913a. — Partitur no. 3.50
2913b. — Orch.-Stimmen no. 8.25
- Raff, Joachim, Op. 96. „An das Vaterland“. Eine Preis-Symphonie in fünf Abtheilungen für grosses Orchester. Seiner Königl. Hoheit dem Durchlauchtigsten Fürsten und Herrn Carl Alexander, Grossherzog von Sachsen-Weimar-Eisenach in tiefster Ehrfurcht gewidmet.
- 2914a. — Partitur no. 18.—
2914b. — Orch.-Stimmen no. 37.50
- Op. 167. Symphonie No. IV in G-moll für grosses Orchester.
- 2916a. — Partitur no. 15.—
2916b. — Orch.-Stimmen no. 19.50
- Neueste Arrangements für Militär-Musik.**
(Für Infanterie-Musik, wenn nicht anders angegeben).
7355. Nessler, Victor, E., Nikisch's Fantasie aus der Oper: „Der Trompeter von Säckingen“. Orch.-Stimmen mit Direktionsstimme no. 4.20
7359. — Dieselbe für Cavallerie-Musik no. 4.20
7356. — „Behüt dich Gott“. Jung Werner's Abschiedslied aus derselben Oper no. 3.—
7357. Reznicek, E. N. von, Ouverture aus der komischen Oper: „Donna Diana“. (Drehmann) no. 4.50
7358. — Orch.-Stimmen no. 7.50

Eigenthum des Verlegers

J. Schubert & Co., Leipzig.



Das Abschreiben der Stimmen ist gesetzlich verboten.

Ouverture.



dr /
2 FF
3
4 FF
5
6
7
8
9
10 F
11

Sehr gehalten.

Grosse Flöte I.
 Grosse Flöte II.
 Kleine Flöte.
 2 Oboen.
 2 Clarinetten in A.
 2 Fagotte.
 1. und 2. Hörner in E.
 3. und 4.
 2 Trompeten in C.
 Pauken.
 Triangel.
 Harfe.
 Violinen I.
 Violinen II.
 Bratschen.
 Celli.
 Contrabässe.

Sehr gehalten.

1 *so rasch und leicht als möglich.*

Fl. I. *p leggierissimo*

Fl. II.

Fl. III.

Ob.

Cl.

Hrf.

I. *auf einem Bogen*

II. *p leggierissimo*

Br.

C.

C.B.

p sempre leggierissimo divisi

p sempre leggierissimo

p sempre leggierissimo

p sempre leggierissimo

13
14
15

So rasch und leicht als möglich.

** bei Aufführungen in der Oper kann diese Windanföhrung weggelassen werden.*

Fl. I.

Ob. *Oboe I.*

Cl. *Clar. I.*

I.

II.

Br.

C.

p poco espress.

p poco espress.

p

Fl. I. *p cresc.*

Fl. II. *p cresc.*

Ob. I. *p cresc.*

Ob. II. *p cresc.*

Cl. I. *p cresc.*

Cl. II. *p cresc.*

Bs. *p cresc.*

Trp. I. *p cresc.*

Trp. II. *p cresc.*

Tbn. I. *f diminu. sempre*

Tbn. II. *f*

Tbn. III. *f*

Perc. *Triangol.*

Viol. I. *piu. f*

Viol. II. *piu. f*

Viola. *piu. f*

Br. *piu. f*

C. *piu. f*

C.B. *piu. f*

Fl. I

Fl. II

Cl. B.

B.

T. I.

T. II.

H. I.

H. II.

V. I.

V. II.

C.

D.B.

gr. Flöte III.

ff sehr scharf.

ff sehr scharf.

p leggero sempre

p leggero sempre

p leggero sempre

p leggero sempre

f

f

p leggero sempre

p leggero sempre

mit Dämpfer à 2n

f

pizz.

pizz.

arco

NB

NB. Bei höherer Lautstärke kann die Violine im jungen Quartett arco mitgezogen werden.

Fl. I. *pp* *leggiero sempre*

Fl. II.

Fl. III.

Ob.

Cl.

Fg.

Hr. F.

I. arco

II. arco

Br. arco

C. *unis.*

C. B.

7

Fl. I. 5

Fl. II.

Fl. III.

Ob.

Cl.

Fg.

Hr. F.

Tr. C. *Tromp (mit Dämpfer)*

II. arco

I. arco

Br. arco

C. *unis.*

C. B.

6511

9

Fl. I

Fl. II

Fl. III

Ob.

Cl.

Fg.

Hr.

F.

Trp.

C.

I.

II.

B♭.

C.

C-B.

Fl. Flauto

cresc. sempre

(m. 2) alz. cresc.

11 17

Fl. I

Fl. II

Fl. III

Ob.

Cl.

Fg.

Hr.

F.

Trp.

C.

I.

II.

B♭.

C.

C-B.

(Tempo al.)

cresc.

Fl. I.

Fl. II.

Cl. F.

Oboe I.

Oboe II.

Horn I.

Horn II.

Trumpet I.

Trumpet II.

Trombone I.

Trombone II.

Perc. *m E-A*

Snare Drum

Cymbals

Double Bass

f sempre

al

Fl. I. *cresc.* *f sempre*

Fl. II. *cresc.* *f sempre*

Pic. *cresc.* *f sempre*

Oboe I. *cresc.* *f sempre*

Oboe II. *cresc.* *f sempre*

Clarinet I. *cresc.* *f sempre*

Clarinet II. *cresc.* *f sempre*

Bassoon I. *cresc.* *f sempre*

Bassoon II. *cresc.* *f sempre*

Horn I. *cresc.* *f sempre*

Horn II. *cresc.* *f sempre*

Trumpet I. *cresc.* *f sempre*

Trumpet II. *cresc.* *f sempre*

Trombone I. *cresc.* *f sempre*

Trombone II. *cresc.* *f sempre*

Cym. *cresc.* *f sempre*

C.B. *cresc.* *f sempre*

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fg. I
Fg. II
Hr. I
Hr. II
Trp. I
Trp. II
Trb. I
Trb. II
Vl. I
Vl. II
Vla.
C.
C-B.

NB

6511

Bei Aufführung der Symphonie muss Kopf Stühle in den Violinen und Bratschen arco eingeschaltet werden.

7/15

6511
 NB. dasjenige Instrument, welches die Handführung nicht selbst geleitet wird.

a.
a.
F

Musical score for the first system, measures 1-12. The score includes parts for Flute I (Fl. I.), Flute II (Fl. II.), Alto Flute (Al. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn I (Hr. I.), Horn II (Hr. II.), Trumpet I (Tr. I.), Trumpet II (Tr. II.), Trombone (Br.), C. (C.), and C-B. (C-B.). The music is in a key with one flat and a 2/4 time signature. The flute parts feature melodic lines with grace notes and slurs. The woodwinds and strings provide harmonic support. Performance markings include *leggero*, *arco*, and *pizz.*. A rehearsal mark **17** is located at the end of the system.

Musical score for the second system, measures 13-24. The score continues with the same instrumentation as the first system. The flute parts have a more rhythmic and melodic character, with many notes marked with accents. The woodwinds and strings continue their harmonic support. Performance markings include *sempre*, *arco*, and *ff*. Rehearsal marks **13**, **15**, and **16** are present above the flute staves. The system concludes with a double bar line.

FL. I
FL. II
H. I
O. I
O. II
CL. I
CL. II
B. I
B. II
Hr. I
Hr. II
T. I
T. II
P. I
P. II
C. I
C. II

ohne Dofr
in B-Es

Triangel.

pizz.

NB

6511 NB. mundlich aus im jungen Quartett bei *

FL. I. *p leggiero*

Fl. II. *p leggiero*

Ob. I. *p*

Cl. I. *p*

I. *pp*

II. *pp*

Br. *pp*

C. *pp*

C.-B. *pp*

arco

pp sempre

arco

pp sempre

FL. I. *p*

Cl. I. *uniss.*

C. *uniss.*

C.-B. *uniss.*

Clar. I. *p leggiero*

Ob. I. *molto espress.*

Cl. I. *Bratschen (2. Basses auf einem Bogen)*

Br. *uniss.*

C. *uniss.*

C.-B. *uniss.*

p leggiero

simile

Ob. I.

Br.

C.

C.-B.

-16-15 Haupt 27

Ob. I. Br. C. C.-B.

First system of musical notation for woodwinds. It includes staves for Oboe I, Clarinet, and Bassoon. The music features melodic lines with slurs and dynamic markings.

-20

Ob. I. Cl. I. Br. C. C.-B.

Second system of musical notation. It includes staves for Oboe I, Clarinet I, Clarinet, and Bassoon. The Clarinet I part is marked *f con passione*. The system includes various musical notations such as slurs, ties, and dynamic markings.

Ob. I. Br. C. C.-B.

Third system of musical notation. It includes staves for Oboe I, Clarinet, and Bassoon. The music continues with melodic and harmonic development.

-15

Ob. I. Cl. I. Br. C. C.-B.

Fourth system of musical notation. It includes staves for Oboe I, Clarinet I, Clarinet, and Bassoon. The Clarinet I part is marked *f con passione*. The system includes various musical notations such as slurs, ties, and dynamic markings.

-13

-15

17

Ob. I

I

Violins arco *p cresc.*

II arco *p cresc.*

Br.

C.

C.B.

18

20 *trapp*

I.

Fl. I *p leggierissimo*

II *p*

I.

Violins *p sempre leggierissimo divisi.*

II *p sempre leggierissimo*

Br.

C.

p sempre leggierissimo

16

Fl. I.

Ob. I. *p poco espres.*

Ob. II. *p poco cresc.*

I.

Violins

II.

Br.

C.

Fl. I.

Fl. II.

Kl. F.

Ob.

Cl.

Fg.

Hr.

F.

I. Vl.

II. Vl.

Br.

C.

C-B.

arco

p molto espress.

arco

p molto espress.

arco

p molto espress.

unis.

21

Fl. I.

Fl. II.

Kl. F.

Ob.

Cl.

Fg.

Hr.

F.

Trp.

C.

I. Vl.

II. Vl.

Br.

C.

C-B.

Trampo mit Dämpfer. etc.

6541

— to conclude

26

FL. I.
FL. II.
HL. FL.
OB.
CL.
Fg.
Hr.
F.
Trp.
C.
I.
VL.
II.
Br.
C.
C-B.

f *p* *f*

Detailed description: This system contains measures 26 through 31. It features a full orchestral score with parts for Flutes I and II, Horns, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Violins I and II, and Cymbals/Bass Drum. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. Dynamics range from *f* (forte) to *p* (piano). There are various articulations and phrasing marks throughout the system.

27

FL. I.
FL. II.
HL. FL.
OB.
CL.
Fg.
Hr.
F.
Trp.
C.
I.
VL.
II.
Br.
C.
C-B.

p *f* *p* *cresc. sempre*

Detailed description: This system contains measures 32 through 37. It continues the orchestral score from the previous system. A double bar line is present at the beginning of measure 32. The music concludes with a series of chords in the final measure (37). Dynamics include *p* (piano), *f* (forte), and *cresc. sempre* (crescendo sempre). The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. I. *cresc. sempre* 27

Fl. II.

M. Fl.

Ob.

Cl.

Fg.

Hr.

F.

Tro. C.

I. Fl.

II. Fl.

Br.

C. *unis.*

C. B.

Fl. I. 28

Fl. II.

M. Fl.

Ob.

Cl.

Fg.

Hr.

F.

Tro. C. *Dämpfer ab.*

I. Fl.

II. Fl.

Br.

C. *unis.*

C. B.

28

Fl. I & II
Cl. F
Bsn.
Ob.
Cor.
Trp.
Trbn.
Hr. I & II
Cym.
Dr.

f *mf* *cresc.*

-15

Fl. I & II
Cl. F
Bsn.
Ob.
Cor.
Trp.
Trbn.
Hr. I & II
Cym.
Dr.

cresc. *f*

24

Handwritten musical score for measures 24-29. The score includes parts for Flute I & II, Clarinet in B-flat, Oboe, Bassoon, Horns in F, Trumpets in C, Trombones in F, Violins I & II, Violas, Cellos, and Double Basses. The music is in 4/4 time and features various dynamics such as *f* and *sf*, and markings like *allegro* and *sempre*. Measure 24 is marked with *allegro*. Measure 29 has a *rit.* marking.

-16K

16 - 15

Handwritten musical score for measures 30-35. The score includes parts for Flute I & II, Clarinet in B-flat, Oboe, Bassoon, Horns in F, Trumpets in C, Trombones in F, Violins I & II, Violas, Cellos, and Double Basses. The music is in 4/4 time and features various dynamics such as *f* and *sf*, and markings like *allegro* and *sempre*. Measure 30 is marked with *f* and *sempre*. Measure 35 has a *rit.* marking.

FL. I. II. *cresc.*

Hr. Fl. *al. cresc.*

Ob. *al. cresc.*

Cl. *cresc.*

Fg. *al. cresc.*

Hr. F. *cresc.*

E. *cresc.*

Trp. C. *cresc.*

Fk. *cresc.*

I. Vl. *cresc.*

II. Vl. *cresc.*

Br. *cresc.*

C. *unv.*

C-B. *cresc.*

25

FL. I. II. *al.*

Hr. Fl. *al.*

Ob. *al.*

Cl. *al.*

Fg. *al.*

Hr. F. *al.*

E. *al.*

Trp. C. *al.*

Fk. *al.*

I. Vl. *arco*

II. Vl. *arco*

Br. *arco*

C. *unv.*

C-B. *arco*

N *ombinal arco in der Violinen u. Brackten.* 6511

26

Fl. I. II.

Fl.

Ob.

Cl.

Fg.

4 Horns I.

Trop. C.

Fl.

I.

II.

Br.

C.

C-B.

unis.

à 2

Fl. I. II.

Fl.

Ob.

Cl.

Fg.

4 Horns I.

Trop. C.

Fl.

I.

II.

Br.

C.

C-B.

unis.

Alto Haupt

2 w.

pp cresc.

al. p cresc. cresc.

pp

ppizz.

pp cresc. cresc.

pp cresc.

Alto. cresc.

